

Ah ya zein آه يا زين
O pretty one

تراثية Traditional

The musical score is written in 4/4 time and consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is written in treble clef. Chords are indicated above the staff. The key signature is one flat (Bb), and the mode is C Phrygian dominant.

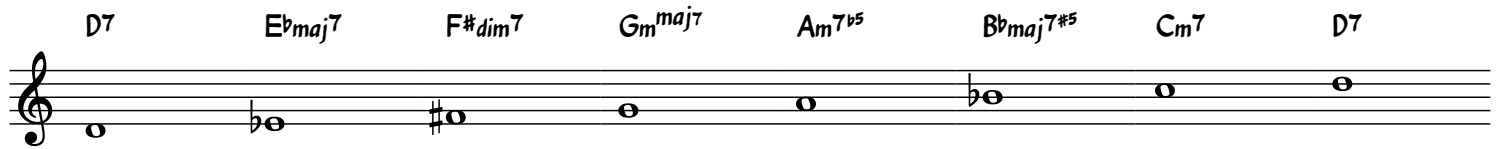
Chords: C7, C7, C7, C7, Bbm7, C7, Gm7b5, Bbm7, C7, C7, Gm7b5, Bbm7, C7, C7, Dbmaj7, Edim7, Fm7maj7, Gm7b5, Abmaj7#5, Bbm7.

C Phrygian dominant / Hijaz descending حجاز

'Al nadda 'l nadda عَالِنْدَا النَّدَا

Rahbani Brothers الأخوين رحباني

♩ = 95

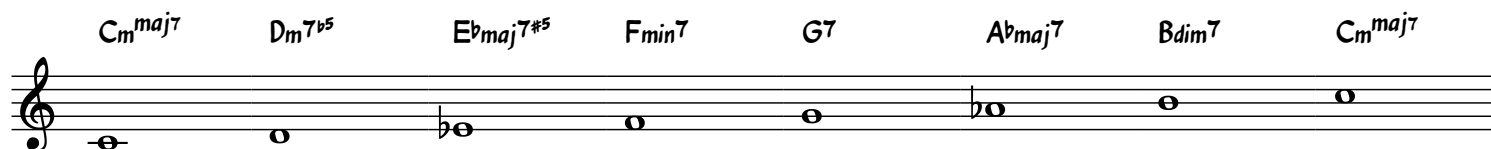


D Phrygian dominant / Hijaz descending حجاز

Bafta hindi بفتة هندية

Indian calico

Traditional تراثية



C harmonic minor / Nahawand ascending نهاوند

Batwanness beek بتونس بيك

Salah El Sharnoubi صلاح الشرنوبي

Intro

♩ = 160

The Intro section consists of 45 measures of music in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 160 beats per minute. The melody is composed of eighth and quarter notes, with some measures containing chords. The section ends with a double bar line and repeat dots.

Pre-Verse 1

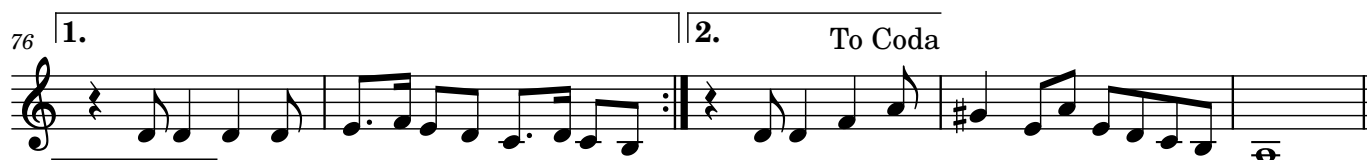
⌘

The Pre-Verse 1 section consists of 10 measures of music in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing chords. The section ends with a double bar line and repeat dots.

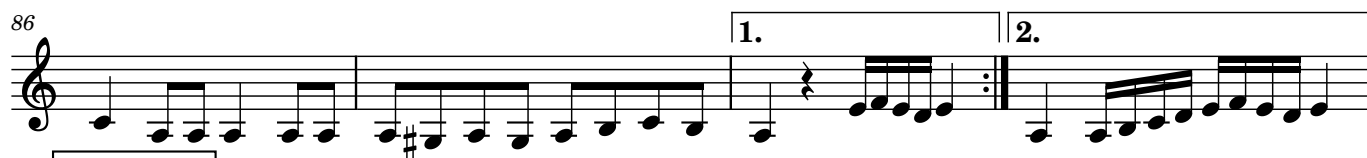
Pre-Verse 2



Pre-Verse 3



Verse A



Verse B



Verse C





D.S. al Coda
Fine



♠ **Verse D**



Verse E



151



155

1.

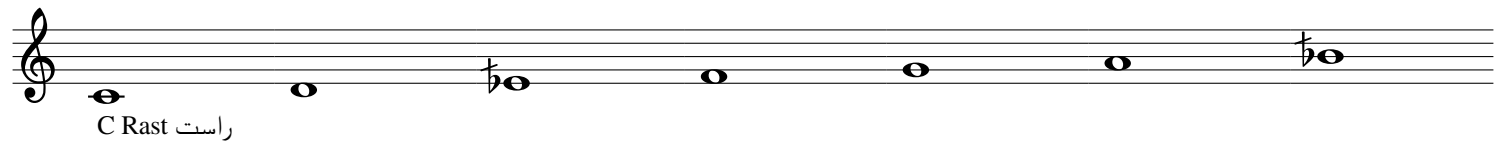
2.

D.S. al Fine



El asmaranya الأسمرانيه

Traditional تراثية



El bint el chalabiya الشلبية

The Shalabiya girl

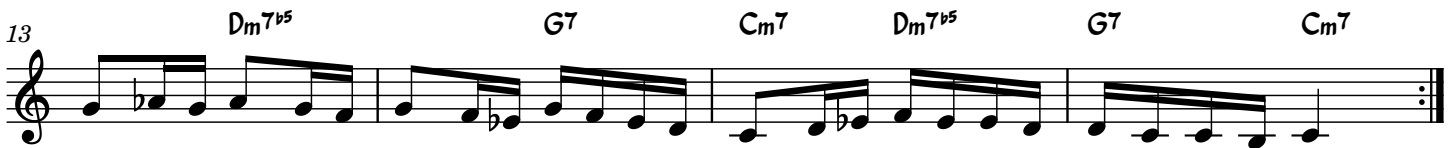
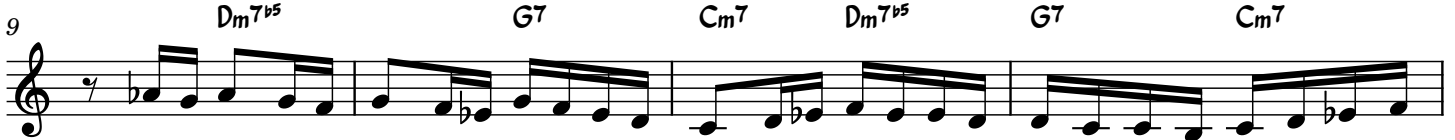
Rahbani Brothers الأخوين رحباني

Intro

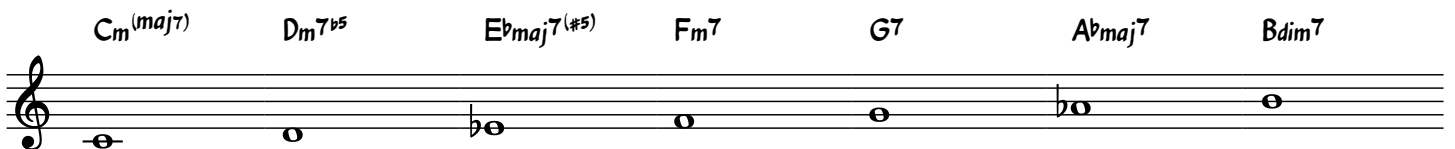
♩ = 80



A



B



C harmonic minor / Nahawand ascending نهوند

El helwa di الحلوة دي

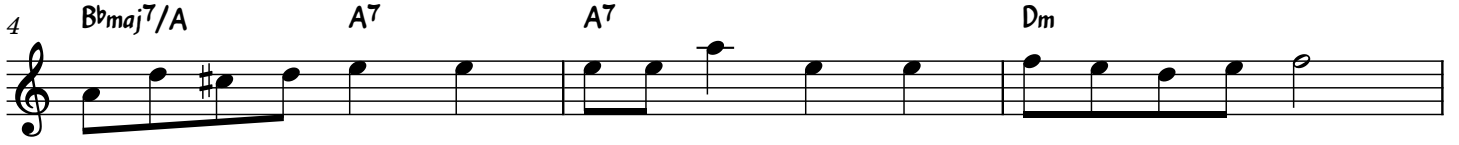
Workmen's song

Badie Khairy بدیع خیری

Sayed Darwish سيد درويش

A

♩ = 120



B



C



29 Am Asus⁴ Am G/A Am Am 1.4.

33

33


Gm7 A7 Gm7 A7

Gm7 A7 Gm7 A7

Gm7 A7 Gm7 A7


Gm7 A7 Gm7 A7

A7 B \flat maj7 C \sharp dim7 D \flat maj7 E \flat 7 \flat 5 Fmaj7 \sharp 5 G \flat 7



A Phrygian dominant / Hijaz حجاز

Am⁷ B^bmaj⁷/F C⁶ Dm⁷ Em⁷b^{b5} Fmaj⁷ G⁷_{sus}⁴



A Bayati بیاتی

El toba التوبة

Never again

Baligh Hamdy بليغ حمدي

♩ = 134

R1

C

C

C^{o7}

C

C

C

C^{o7}

C



Hijaz

R2

6

C

C

B^bm7

C

C

C

C

B^bo7



R3

10

C

B^bm7

E^b7

D^b7

C7

C

C7^{b9}

C

N.C.



V1

16

C

Fm

B^bm7

1.

C

2.

C



V2

21

Fm

B^bm7

E^b7

B^bm7



1.

B^bo7

2.

B^bo7

C



R4

28

C

D^b7

B^bm7

B^bo7

C



Hijaz Kar

V3

32

C

D^b7

C

B^bm7

B^bo7

C



V4

36

C

D^b7

B^bm7

B^bo7

C





Fm

Bbm7

Db6

C

Db6

C

Db6

C



C7

Dbmaj7

Eo7

Fm^{maj7}Gm7^{b5}Abmaj7^{#5}

Bbm7



C Phrygian dominant / Hijaz descending حجاز

Cmaj7

Dbmaj7

Em6

Fm^{maj7}G7^{b5}Abmaj7^{#5}

C#7/B



C Double harmonic / Hijaz Kar حجاز كار

حمامة بيضة (12tet) Hamama beida

White dove

Mohamed Younis El Kady محمد يونس القاضي

Daoud Hosny داود حسني

5 B \flat Am7 \flat 5 B \flat B \flat Cm7 F7



9 E^bmaj⁷ Dm⁷ Cm⁷ F⁷ B^b

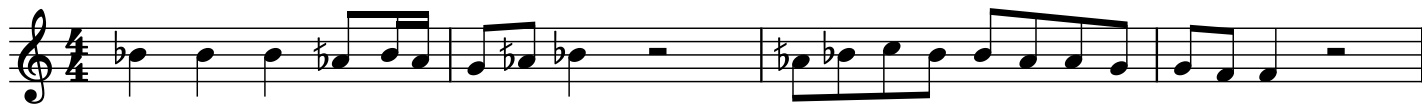
9 E^bmaj⁷ Dm⁷ Cm⁷ F⁷ B^b

Hamama beida حمامة بيضة

White dove

Mohamed Younis El Kady محمد يونس القاضي

Daoud Hosny داود حسني



Lamma bada yatathanna لما بدا يتثنى

When my love swayed

تراثية Traditional

♩ = 100

Gm7 Am7^{b5} D7 Gm7 Gm7 Am7^{b5} D7 Gm7

10/8 10/8

Sama'i thaqil سماعي ثقيل

4 Am7^{b5} E^bmaj7 D7 Gm7 D7 Cm D

6 Am7^{b5} E^bmaj7 D7 Gm7

7 Gm7 Am7^{b5} D7 Gm7 Gm7 Am7^{b5} D7 Gm7

9 E^bmaj7 E^bmaj7 D7 E^bmaj7

12 Am7^{b5} E^bmaj7 D7 Gm7 D7 Cm D

14 Am7^{b5} E^bmaj7 D7 Gm7

Gm^(maj7) Am7^{b5} B^bmaj7^(#5) Cm7 D7 E^bmaj7 F[#]dim7

G harmonic minor / Nahawand ascending نهاوند

Shedd el hizam شد الحزام

Tighten the belt

Sayed Darwish سيد درويش

A

♩ = 85

9 $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ $F^{\#}$

9 Bm^7 $F^{\#7}$ Bm^7 $F^{\#7}$ $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ G

B

16 $F^{\#}$ N.C. Bm Bm Em

24 Em Bm Bm Em

32 Em $G^{\circ 7}$ Bm $F^{\#7}$ Bm

38 Bm Em $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ D.S.

$F^{\#7}$ G^{maj7} $A^{\circ 7}$ Bm^{maj7} $C^{\#m7\flat 5}$ $D^{maj7\#5}$ Em^7

$F^{\#}$ Phrygian dominant / Hijaz descending حجاز

تعالی لی یا بطه Ta'aleeli ya batta

8

13

19

24

29

34

1. C7(#5#9) 2. Fm7 N.C.

1. Fm7 2. Fine

1. Fm7 2. Fm7 N.C.

1. Fm7 2. Fm7 N.C.

1. 2.

D.S. al Fine

Fm^{maj7} Gm^{7b5} A^bmaj^{7#5} Bbm⁷ C⁷ D^bmaj⁷ Edim⁷

F harmonic minor / Nahawand ascending نهاوند

Yâ lâbesyn يا لابسين
Chansons des alâtyehs, pp. 135-138

Traditional تراثية

♩ = 108 24-tet tuning



D Rast راست

Yâ lâbesyn يا لابسين
Chansons des alâtyehs, pp. 135-138

Traditional تراثية

♩ = 108 1/3-tone tuning



D Rast راسـت

Zahra زهرة

Hassan El-Hadi حسن الهادي

♩ = 140

♩ = 70 **A** C^{m6} C^{m6} C^{m6} C^{m6} C^{m6}

B 6 D^{m7b5} D^{m7b5} B^{dim7} B^{dim7}

10 E^{b9#5} E^{maj9} C^{m7} C^{m7}

A

C Dorian #4 / Nakriz نكريز

B

C Hungarian minor / Nawa Athar نوا أثر