

Quddam Maya

Shams al-[°]Ashiyya

Moroccan al-Ala, al-Haj Muhammad Bajdoub

Source link: https://youtu.be/Zq_jYMB3tSI

Notes: these transcriptions are rough approximations of the real music. Listen carefully to the source recording to find the appropriate grooves. All sing throughout, with the solo above the chorus, but the solo can drop out whenever, but especially during the specific breaks marked Chorus.

skeleton

tips near edge
tips far edge

tar

heel

alternative

YĀ SHAMS AL-[°]ASHĪYYA

alternate instrumental repeats

1. Yā shams al-[°]a-shī - yya 'am-hil lā taghīb bi-lla-hi rif - qā Ha Bil-
2. yya - jtī mā bi - yya ḥit - ta zid-ta-nī fil-qalbi shaw-qā Ta
3. raf-faq [°]a-la - yya 'in - nī bilma-līḥ qad zidtu [°]ish qā

7 **A**

wād almūdha-hab bil wād almūdha-hab

instrumental, ad lib

14

bil - wād almū-dha-hab bil wād almūdha - hab Wa waj-hūmallīḥ

chours solo **B**

20

mitlathtu-ra - yya Wa sā - qī mu'ad - dab ya sqī bil'aw-ā - nīl-bundu-qi - yya

chorus solo

يا شامس العشيّة أمهل لا تغيبني بالله رفعا
هيجتني ما بي حتى زدتنني في القلب شوقا
ترفق علي إني بالمليح قد زدت عشقا
بالواد المذهب ووجه المليح مثل الثريا
والساقى مؤدب يسقي بالأواني البندقية

Oh evening sun, please do not disappear, God bless!
My was not teased until you brought longing in my heart
Be merciful as I have fallen in love
With a golden valley, and a beautiful face like a chandelier
Who serves, watering from Venitian vases

ŞAFFIFŪ L-QIT[°]A WA-ZĪDŪ



1. Şaffifül - qit-[°]a wa zī - dū naghna-mu hād al-[°]a-shīyya Şaf-fi-fül - qit-[°]a wa zī -
2. ka'suh fī ya-duh nagh-ta-nim sâ-[°]a ha-nī-yya Kul-lu-nā ka'suh fī ya-
3. qal-bī yu-rī-duh yan-shariḥ bayna yaday-ya Walmaliḥ al-bī yu-rī
4. ḥib-bī 'il-ay - ya wa[°]-ṭi-fū [°]aṭ-falḥa-wā-shī Qarrib-ū ḥib-bī 'il-ay

instrumental (ad lib)



dū naghnamu hād al-[°]ashī-yya
duh nagh-tanim sâ-[°]a ha-nī-yya



Kul-lu-nā
Walmaliḥ

duh yanshariḥ bayna yaday-ya bayni wa bayn-



ū

Wala 'īdān taşna[°] tawā-shī Qarribū

ya wa[°]-ṭi-fū [°]aṭ-falḥawā-shī

صَفِّفُوا الْقِطْعَ وَزِيدُوا نَعْمَ هَادِ الْعِشِيَّةِ
كَلْنَا كَأْسَهُ فِي يَدِهِ نَعْتَمُّ شَاعَةَ هَنِيَّةِ
وَالْمَلِيحَ قَلْبِي يَرِيدُهُ يَنْشُرِحَ بَيْنَ يَدَيَّ
وَالْقَاطِعَ بَيْنِي وَبَيْنَهُ وَالْعِيدَانَ تَصْنَعُ تَوَاشِي
قَرَّبُوا حَبِّي إِلَيَّ وَاعْطِفُوا عَطْفَ الْحَوَاشِي

Line up the pieces and bring the sheep this evening
With his cup in his hand, we sieze this blessed hour
And my salty heart wants it explained, between my hands,
The separation between us, and we create our melodies
Come closer, my love, and treat the benevolence of break with sympathy

ANĀ KULLĪ MILKU LAKUM



1. A - nā kul - lī mil - ku li - kum
2. dā - tī 'an-tu - mu li



Sa man A - nā [°]ab - dān shtar-ay - tu - mū - nī ra - khī



şā bi-lā ta - man Tā - lī tā - lān yā lā lān yā lā lān āh hā nā



23 chorus solo Fine

nā āh hā nā nā āh hā nā nā hā nā nā hā nā nā

30 Tūshīyya

38

46 C

54 °ūd violin °ūd violin

62 D

70

Play the vocal form as instrumental once, taking second ending, then sing the third verse (but I don't have those lines, so let's repeat the first verse).

There is an optional four-measure improvised break before 'Anā °abdān...'

Go on to the next sana°a at 'Fine.'

أنا كُلِّي مَلِكٌ لِكَم سَدَاتِي أَتَنْتُمْ لِمَنْ
أنا عِبْداً أَشْتَرَيْتُمُونِي رَخِيصاً بِلَا ثَمَنِ

I am completely yours, oh master. To whom do I belong?
I am your slave, you purchased me for nothing

YĀ 'AMLAḤA AN-NĀS

solo (can drop out where necessary)



1. Yā 'am - la - ḥan - nās yā 'am - la - ḥan - nās yā 'am - la - ḥan - nās yā 'am -
2. dī - bal - yās yā qa - dī - bal yās yā qa - dī bal - yās yā qa -
3. nīl - was - wās 'Awrat - nīl was - wās 'Awrat - nīl - was - wās 'Awrat -



la - ḥan - nās Yā man sa - ba °aq - lī yā 'am - i - laḥa(n) nās
 dī - bal yās Yā nasmat al - khay - lī yā qa dī bal - yās
 nīl was - wās



Yā qa
'Awrat

Min khaddikal - °aṣ - lī saltak bi - rab - bī



Lat ṭru - di llaḥ -



- fān tā'ibya ḥib - bī tā-'ibb - ya ḥib - bī tā-'ibb - ya ḥib - bī tā-'ibb -



ya ḥib - bī shāy - in ma - ḍa lā kān tā - 'ibb - ya ḥib - bī

يا أَمْلَحَ النَّاشِ يا مَنْ سَبَّي عَفْلِي
 يا قَضِيبَ الياسِ يا نَسْمَةَ الخَيْلي
 أَوْرَثْتِي الوَسْواسِ مِنْ حَدِّكَ العَسْلي
 سَأَلْتُكَ بِرَبِّي لا تَطْرُدِ اللِّهْفانِ
 تائبِ يا جَبِّي شاينِ مَضَى لا كانِ

Oh greatest of people, who has exchanged my mind

Oh rod of despair, oh breeze of the horse

Show me the obsession of your honeyed cheek

I beg you, oh lord, do not reject my eagerness

Repentant, it passed and was not to be

SHAMSU AL-[°]ASHIYYA RAWNAQAT

alternate with instrumental on repeats
solo (can drop out where necessary)



1. Shamsul - [°]a-shiy - ya raw-na-qat shamsul - [°]a-shiy - ya raw-
2. ghu-sū - nī 'ash-ra-qat [°]al - al-ghu-sū - nī 'ash-
3. ga-la - si bashsharat wa bil-ga-la - si bash-
4. ha-wit dhabiūn ni-fār wa man ha-wit dhabiūn



na-qat raw-na-qat ya la lān ya la lān ya la lān jam[°]ul ka-tā - 'ib wal-
ra-qat 'ash-ra-qat ya la lān ya la lān ya la lān wa zuy-yi-nat bi-hā
sharat bashsharat ya la lān ya la lān ya la lān āh-in [°]a-la qal-bīl-
ni-fār a ni-fār ya la lān ya la lān ya la lān [°]a-wil yā ṣāḥ [°]an fur-

Fine



bi-tāḥ ya la lān ya la lān ya la lān ya la lān [°]Al-al
lli-qāḥ ya la lān ya la lān ya la lān ya la lān Wa bil
ji-rāḥ ya la lān ya la lān ya la lān ya la lān tawash-sha-ḥat
qa-tī ya la lān ya la lān ya la lān ya la lān



bil-iṣ - fir - ār ya la lān ya la lān ya la lān ya la lān



ud violin voice

hīn ghuy-



yi-bat [°]an muq-la-tī ya la lān ya la lān ya la lān ya la lān Wa man

شمس العشيّة رَوْنَقَتْ جَمْعُ الكَتَائِبِ والبِطَاحِ
على العُصُونِ أَشْرَضَتْ وَزَيَّنَتْ بِهَا اللِّقَاحِ
وبالغُلَسِ بَشَّرَتْ أَهْ عَايَ قَلْبِي الجِرَاحِ
تَوَشَّحَتْ بِالإصْفَرَارِ حِينَ غُيِّبَتْ عَن مُقَلَّتِي
وَمَنْ هَوَيْتَ طَبِيَّ نِفَارِ عَوَّلَ يَا صَاحَ عَن فُرْقَتِي