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EVE GEORGES SADA
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ASSYRIAN - SYRIAC CHANTS
FROM THE LITURGY OF THE CHURCH OF THE EAST

A DOCUMENT

APPROVED FOR THE SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

Dr. Richard Zielinski, Chair

Dr. David Howard

Dr. Jennifer Saltzstein

Dr. Jeffrey Swinkin

Dr. John Jones

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KEYWORDS:

Church of the East, Syriac Chants, Assyrian Chants, Aramaic Chants, East Rite Tradition, Early Christian chants, Mar Aprem (Ephrem), Mar Marutha, Mar Narsai, Mar Babai the Great, Soghyatha, Madrashe, Tishbhatha, Onyatha, Mermre, Qinatha, Zmiratha.

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PREFACE

As an Assyrian, born and raised in my country Iraq, I witnessed many events that were not only challenging for the Assyrian families but also were devastating. Growing up in Iraq during the wars was not an easy time. Keeping our language alive was also not easy. Although all Assyrian families spoke in Assyrian with their children at homes and gatherings, reading and writing our language was not allowed in public or private schools. Therefore, our Assyrian churches offered to teach the Assyrian language to preserve our language and culture. However, not every church could offer to do so.

My parents insisted on taking my brother and me to our Ancient Church of the East in Baghdad to learn how to read and write our Assyrian language properly. The classes were held during the extremely hot summer of Baghdad, where the temperature usually is above 100°F, knowing that the classes were held outdoor in the open area around the church! When I remember those days, despite the hot dry weather, it was a precious time, and I can see how it influenced and shaped my life later. If I did not get that initial learning, I would not have been able today to read my language in ancient manuscripts and apply it to my field of study.

When I decided to write on the chants of the Church of the East, I aimed to provide the textual and musical information, the genres, and styles of the chants in the context of their liturgical, cultural, and historical background. Such as the Antiphons of the Martyrs, or the Women's choirs. Therefore, in this research, I provided some information on events that occurred throughout the Church history, including the massacres and genocides that directly affected the existence of the chants, language, ancient churches, and monasteries. These churches and monasteries were the home of all the ancient manuscripts that contained the oldest Christian history, liturgical books, and chants.

ABSTRACT

The Assyrian or Syriac Chants of the Church of the East existed from the first centuries of Christianity in Mesopotamia; however, the earliest survived chants are by Mar Aprem from the fourth century. Therefore, the current research examines the earliest survived chants and hymns composed by the church theologians and poets between the fourth and seventh centuries. Twenty chants and hymns written in Syriac and translated to English are selected for this study. These examples cover different chant styles and genres of the Church of the East liturgical Feasts, Sundays, and Ordinary days. The chants and hymns selected include the most five main genres used in the liturgy of the Church of the East, which are continuously performed until the present time.

Soghyāthā, Madrāshe, Tešbḥatha, `Onyatha, and Memrē are the five main genres of the Church of the East hymnody repertoire. Moreover, the tunes *qale* of the chants and hymns are provided according to the Eastern Rite of the Church of the East performance practices. These *qale* are practiced within the Assyrian and the Ancient Churches of the East in Iraq as well as in all dioceses of the Churches around the world. The musical Maqam scales of the *qale* are identified for each chant or hymn in the information sheet provided in this study.

Most of the twenty chants and hymns are by Mar Aprem (Ephrem), Mar Marutha of Maypherqat, Mar Narsai, and Mar Baḇai the Great. This research also provides detailed information about the earliest known church women's choirs. Furthermore, it examines fourth-century women's choirs responsibilities on Biblical teaching in their communities in addition to their singing in the church. Segments of the homily *memrā* of Mar Yaʿquḇ (Jacob of Serugh) on Mar Aprem in the original Syriac text and an English translation are provided to support the role of the women's choirs in the church.

CHAPTER 1: INTRODUCTION

Statement of Purpose

Christian Assyrians have practiced their Christian faith through worshipping chants and hymns for over two thousand years in Mesopotamia within the Syriac tradition. The region that is currently Iraq, Syria, and parts of Turkey was under different foreign rule between the 6th century BC and 7th century AD. Iraq was under the Persian, Seleucid, Sasanian, and lastly under Arab rule since the invasions in the 7th century. Syriac chants managed to survive all these years despite the persecution and the loss of thousands of manuscripts due to the many invasions that occurred in the first millennium.

This study aims to teach about the chants and hymns of the Syriac tradition from the original liturgical sources of the Church of the East. I have selected twenty chants and hymns from the main liturgical books of the Church, which cover different church seasons and feasts. These examples are taken from the early literature between the fourth and seventh centuries. This study will analyze the text and music of various chants. In addition, it will define and provide information about the performance practices of the five main genres of the chants and hymns, which are *Soghyāthā, Madrāshe, Tešbḥatha, Onyatha, and Memrē.* Moreover, audio files of each of the selected hymns will be provided as a SoundCloud audio file in the information sheet in chapter five. These chants are performed by a native Assyrian choir teacher *malpanitha* Ms. Farida Benyamin Adam. Farida learned these chants in her local church in the Assyrian village of Dure in Barwari Bala in northern Iraq. It is essential to mention that Ms. Farida learned the chants by the aural/oral approach; she has never had any Western or Oriental Maqam training.

Significance of the Study

In his book *Singer of the Word of God*, Brook explains the distinctive features of the Syriac Orient and says that:

> Syriac is just a dialect of Aramaic, the everyday language of Jesus and of the Jewish society of his time. Early Syriac Christianity thus provides us with a transmitter of the Christian message in the closest form attainable to its original Semitic dress. Indicative of this is the fact that the Lord's Prayer, as still said today in Syriac, is virtually identical with modern scholars' reconstruction of the first-century Aramaic wording of the prayer, translated back from the Greek Gospels of Matthew and Luke. Not surprisingly, then, it is early Syriac Christianity which retains the closest links with Christianity's Jewish roots, and which shares many exegetical traditions with Rabbinic Judaism that are not preserved elsewhere in early Christianity.[1]

The Syriac orient churches have two traditions, East and West. Each tradition has developed its own chant repertoire, melodies, and practices. However, both rites share hymns written by poets and theologians such as Mar Aprem, who lived and composed in the fourth century.

Several articles and dissertations document and analyze the Syriac chants of the West Rite tradition. However, fewer studies have been published in the East Rite tradition. Hundreds of the Assyrian chants that have been aurally- orally transmitted through the Church Fathers exist only in the original liturgical church books. The chants are still in their original format, style of a prose with a specific punctuation to demarcate the end of each line or verse. Even with the first printed versions of the liturgical books in 1960, the text of the chants and hymns is kept in the same format of the manuscripts.

Ludwig Bonvin clearly states the importance of the Oriental liturgical music in his study of the Gregorian chant rhythm and the Latin Liturgical chant, which was originally emphasized

[1] Sebastian P. Brock, *Singer of the Word of God: Ephrem the Syrian and His Significance in Late Antiquity*, Sebastianyotho 1 (Piscataway, NJ, USA: Gorgias Press LLC, 2020). 5-6.

by Dom Jeannin.[2] Therefore, it is essential to shed light on and study this ancient form of chants in Christianity. Bonvin also agrees with Jeannin's experimental conclusions. After examining hundreds of melodies, Jeannin observed the presence of the modern note system in the old Syriac chants that uses variety of note duration.[3] Bonvin explains that Oriental chants were orally transmitted to other cultures and regions, and they would normally be modified. Therefore, this study will help researchers to learn about some of the main genres of the chants in the Church of the East tradition.

The study of the performance practices of the chants is also significantly beneficial because it teaches us about the cultural life of the church singers. The participation of the women's choirs in the church and the role of the women in the biblical teaching in their communities are found to be unique practices within the Church of the East tradition since the 4th century.[4]

Future research can be achieved by providing music notation of the chants with the Roman transliteration of the Syriac text. Thus, the Syriac chant tradition could be integrated into the world choral repertoire. The music of the Syriac chants includes microtonal pitches (half-flat) and (half- sharp) in their melodies. These are known in the Western world as Oriental modes. In the Middle East, these individual modes are known in Arabic as Maqam, also Makom in Hebrew, which means place.[5] Although the word is derived from the Aramaic root *qam* (the

[2] Ludwig Bonvin. "On Syrian Liturgical Chant," *The Musical Quarterly* 4, no. 4 (1918): 593.
[3] Ibid, 595.
[4] Scott F. Johnson, "Syriac Hymnography before Ephrem." in *Hymns, Homilies, and Hermeneutics in Byzantium Leiden*, ed. Sarah Gador-Whyte and Andrew Mellas (Brill, 2021), 194.
[5] The Oriental Maqam scale is a combination of melodic modes. These melodic modes are consisted of two or more groups of four or five notes. The groups overlap each other to build eight pitch scale of the Maqam. Most of the Oriental Maqams include microtonal pitches. Therefore, a sign of a half-flat and a half- sharp is used to indicate the quarter tone value of the pitch.

action of rising, changing place from a sitting to a standing position, the term Maqam has not been used in the Syriac liturgical books to indicate a musical mode.

Scope and Limitations

This study aims to provide sufficient background information on, and melodic analysis of the Syriac chants practiced in the Assyrian and Ancient churches of the East. The selected chants in this study are limited to only twenty examples of different liturgical seasons or feasts of the church. Men and women choirs sing these chants, a practice that was always present in the church until now. I will not explain the liturgy of the Church of the East; however, much valuable information that relates to the hymns and their practices will be provided throughout. We will also analyze the content, style, genre, and rhythmic meters of the selected chants.

The chants and hymns provided in this study are from the main liturgical books of the church, which are the Ḥudra or Khodra and Turgama.[6] This study will discuss some examples of chants that are performed during most of the main church feasts and other occasions. Due to the limited number of chants selected in this study, I will not make definite conclusions about the number of chants practiced by the East Rite tradition in each genre. Nor will the study discuss or trace the connections and the influences of the Syriac chants of the Church of the East on other chant practices such as Ethiopian, Ambrosian, or Gregorian chants.

[6] Also, Khudra the word lit. "Cycle." It comprises prayers, chants, and hymns for the whole church liturgical calendar. See Mar Awa Royel, "A Survey of the Christology of the Assyrian Church of the East as Expressed in the Ḥudra," *Church of Beth Kokheh Journal*, (2016): 3. Also see, Alessandro Mengozzi, "The Late East-Syriac Genre of the Turgāmā: Forms, Function, Vitality in the Liturgy," *Христіанскій Востокъ* 8, no. 14 (2017): 172.

All the chants chosen for this study were written by several of the early church writers such as Mar Ephrem (c.306-373),[7] Mar Narsai (c.399- c.502),[8] Jacob of Serugh (c.451-521), [9] and Mar Babai the Great (ca. 551-628).[10] The original Syriac text of the chants with English translation will be included for all chants and hymns. It is useful to point out that I typed the Syriac text of the chants in the hymnal style format (refrain/verses). By organizing the hymns in this format, the Syriac text will be easier to read and sing.

Structure and Procedure

Chapter One will include the introduction, the purpose, the significance and the limitations of the study. Chapter Two provides a historical background on the Assyrian music and the writing system. In Chapter Three, I will provide historic information regarding the Church of the East, in addition, I will present the most conspicuous figures of the Church, who composed many chants in the early third to seventh centuries AD. In Chapter Four, I will discuss the chants topics, genres, and styles. Moreover, I will introduce the first women's choir in the history of Christianity. Chapter Five will include all twenty examples of the chants and hymns in Syriac and English translation. In addition, I will provide an information sheet for each chant that includes the writer, the musical mode, and the audio files of the Maqams and the chants. It was essential for the purpose of this study to choose a singer who learned the chants by listening and

[7] Sebastian P. Brock, "*Ephrem*," edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[8] Lucas Van Rompay, "*Narsai*," edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[9] Sebastian P. Brock, "*Yaʿqub of Serugh,*" edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[10] Sebastian P. Brock, "*Babai the Great*," edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).

who had previous musical training. Any musical training, whether in eastern (Maqam) or western music would have reshaped the singer's way of performing the tunes. Ms. Farida was also given the choice to start from a comfortable pitch without interfering with her style of singing.

The singer performed the chants the same way she would perform at church. She adds ornamentation and improvises between the verses when the chant has a solo part such as in the *madrāsha* genre. It is worth noting that the acappella style in the singing of these chants was important at the stage, for documenting and analyzing the tunes. In addition, Syriac chants melodies have a microtonal system (half-flat and half-sharp), therefore accompanying the singer with an eastern tuning string or keyboard instrument will limit the singer's ability to sing the right tune. It is impossible to accompany most Syriac chants with a western tuned instrument because it will limit the singer in the major and minor keys. Previous attempts have been made by western musicians, who provided notations of the Syriac chants, but all in major and minor keys.

Finally, chapter six will include the conclusion; in addition, I will provide a list that includes all the main ecclesiastical terms that are related to the chants and hymns found in the book of Ḥudra or other liturgical books. This list will be beneficial for researchers, who are interested in the Syriac chants tradition. The list is provided in both English / Syriac and Syriac/English alphabetical systems for faster and easier search.

CHAPTER 2: HISTORICAL BACKGROUND

The Assyrians

"The Assyrian homeland is in northern Mesopotamia, present-day Iraq, where the ancient cities of Assur and Nineveh were built."[1] The region is in the ancient Near East which, under the Neo-Assyrian Empire, reached from Mesopotamia (modern-day Iraq) through Asia Minor (modern Turkey) and down through Egypt. The empire began at the city of Ashur located in Mesopotamia north-east of Babylon.

The Assyrian empire lasted from 2500 BC to 612 BC. The Assyrians were Semitic people, who spoke and wrote Akkadian, an eastern Semitic language. The writing system is known as cuneiform (wedge-shape). Later, Akkadian was gradually replaced by the Aramaic language, which became more popular at that time, because it was easier than Akkadian that had more than 700 syllables.

Assyrian history was marked by many important inventions that had great impact on the world. In 1850s, Sir Austen Henry Layard, an English archaeologists discovered about half a million cuneiform tablets and fragments in the capital city of Nineveh as well as other Near Eastern cites.[2] These tablets, along with many other large stone sculptures and reliefs including the winged bulls *Lamassu*, were transferred to the British Museum.[3] The discovery included the oldest surviving royal library in the world. This library belonged to the Assyrian king Ashurbanipal as his personal library. Ashurbanipal ruled Assyria in the 7th c. BC (668- c.630 BC).

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[1] Hannibal Travis, "'Native Christians Massacred': The Ottoman Genocide of the Assyrians during World War I," *Genocide Studies and Prevention: An International Journal* 1, no. 3 (December 1, 2006):328.
[2] Draffkorn Kilmer, Anne "The Musical Instruments from Ur and Ancient Mesopotamian Music" *Expedition Magazine* 40.2 (1998): n. pag. *Expedition Magazine*. Penn Museum, 1998 Web. 16 Nov 2021:12.
[3] Lamassu, is an Assyrian protective deity. It is a hybrid of a human, bird, and a bull or lion.

Aramaic was used as a language of trade and diplomacy by the empires of the Assyrians and the Babylonians. Aramaic is also one of the three languages that the Bible was written, along with Hebrew and Greek. Assyria was overthrown by the Babylonians, Persians and the Medes in 612 BC. During the chaos in 2003, thousands of pieces (around 15,000) and cuneiform tablets went missing from the Iraqi Museum. Among the looted items was the golden harp of Ur.[4]

Later, Assyrian archeological sites were damaged and some of the wing bulls were destroyed by the Islamic State (ISIS). Few items were returned to Iraq, which are again not in safe hands, because of all the instability in the country. The missing cuneiform tablets are invaluable not only to the Assyrian or Babylonian history, but to the cultural heritage of the humanity.

Music and Poetry

Music and poetry held an essential role in Mesopotamia. The first ever known author, poet and composer was Enheduanna, a female from the city of Ur currently in southern Iraq, who lived between (2285-2250) BC. She wrote an epic poem and a cycle of hymns to the goddess Innana in the temple of Sumer. Enheduanna was a Sumerian high priestess and princess, she was the daughter of king Sargon the Great of Akkad.[5] Many different types of musical instruments were invented in Mesopotamian regions of Sumer, Assyria, and Babylonia. Old and recent discoveries show advanced work in their music theory and tuning systems as well. Archeologists

[4] Matthew Bogdanos, "The Casualties of War: The Truth about the Iraq Museum," *American Journal of Archaeology* 109, no. 3 (2005): 478.
[5] Alhena Gadotti,. "Portraits of the Feminine in Sumerian Literature," *Journal of the American Oriental Society* 131, no. 2 (2011): 196

have identified several Mesopotamian tablets that contain technical information, songs, and pitch sets written as text, in addition to tuning system text written on the tablets. The discovery of the physical remains of musical instruments at the site of Ur including two harps and nine lyres, helped the researchers learn more about the musical theory used at the time. The Assyrian documents show that Assyrian Female musicians also performed music in temples and royal palaces. The Assyrian female musicians played all types of music instruments such as harps, lyres, lutes, wind, flutes, trumpets, as well as percussion instruments. Both male and female musicians participated in different types of musical activities such as in victory celebrations, banquets, and religious events.[6]

The instruments were mainly played while worshiping their gods in their temples. Varieties of musical instruments were played during the religious ceremonies and royal processions.[7] However, the use of the instruments for worshiping purposes in Mesopotamia among Assyrians and other ethnicities after conversion to Christianity was unfavorable, due to their association with paganism during the ancient times.

Until the twentieth century, we did not know much about the music theory of the ancient civilization of Mesopotamia. Richard Dumbrill in his book "Semitic Music Theory" explains in detail the oldest music theory ever known in the world.[8] He covered the period from around 3,200 years BC to the second century AD. His conclusions are based on examining cuneiform tablets that had song text and musical interval notation. One of the tablets (CBS 1766) was first titled as an "Astronomical Tablet from the Temple Library. Probably because the tablet consists

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[6] Sherry Lou Macgregor, "Women in the Neo -Assyrian World: Visual and Textual Evidence from Palace and Temple," (2003): 47.
[7] Carl Engel, *The Music of the Most Ancient Nations, Particularly of the Assyrians, Egyptians and Hebrews; with Special Reference to Recent Discoveries in Western Asia and in Egypt ... With about 100 Illustrations.* (London: WReeves, 1929), 28.
[8] Richard Dumbrill, "Semitic Music Theory (2600-500 BC)," *Iconea Publications London*, 2019.

of a heptagram at the top and a table of eleven column in the bottom on the tablet.[9] Later on, it appeared to be a music tuning method. This tablet is considered the first evidence of heptatonism in the Babylonian music theory. The seven points of the star included the names of the strings from (1-7).[10] Dumbrill explains that:

> Babylonian scholarship spread to Greece from the late eighth century BC, during the Orientalizing Period, and then metastasized into the Roman Empire. It reached Western shores after the looting of libraries of the Levant during Urban II's first crusade in the late eleventh century, and later campaigns. Meanwhile, the earliest codex preserving Ancient Greek music theory was collated on the west bank of the Tigris, in Mesopotamia, on the fourteenth of January 1040 of our era by a scribe aptly responding to the name of Nikolaos Kalligraphos. The manuscript is hosted at the University of Heidelberg as Heidelbergensis Palatinus gr. 281.

Dumbrill summarizes his conclusions, saying that:

> The Ecclesiastical modes had been conceptualists in Semitic Babylonia almost three thousand years before they infiltrated Western liturgy with the early proselytism of Levantine Christianity and with and with the proliferation of the most ancient of Jewish cantillations preserved by the Sephardim in the Synagogues of al-Andalus and of the Maghrib. Ancient Near-Eastern pre-literate music did not come from numbers but from the triradicality of its languages translating spontaneously into the first three-pitched sonemes which conjoined into chains of thirds, to make music. [11]

He concludes that the cuneiform tablets discovered in the late nineteenth century show that:

> The Ancient Near-East was the seat of the oldest and most sophisticated musical systems of all times. He also explains that the most ancient and fundamental element of Semitic music theory was a group of three pitches, each separated form the other by an interval.[12]

[9] Ibid, 51. The tablet CBS 1766 is in the collections of the Penn Museum, Philadelphia, Pennsylvania.
[10] Ibid, 52.
[11] Ibid, 73. The word triradical is a word or root in a Semitic language that is consists of three radicals (consonants) in its root formula. Sonemes from the Latin word sono (to make or emit sounds).
[12] Ibid, 74.

Moreover, he adds that religious songs in the monasteries and other places in the region still use the tritonic system, which is found in Aramaic and Syriac languages. Dumbrill uses the original Akkadian musical terms throughout his study including the names of pitches, intervals, and strings. The translation into English could be found in the Chicago Assyrian Dictionary.[13]

The Oriental Institute at The University of Chicago worked on a project called The Chicago Assyrian Dictionary (CAD), which was completed after ninety years (2010). The dictionary was completed after inscribing hundreds of thousands of clay tablets, the source material ranges in time from the third millennium B.C. to the first century A.D.[14] The Dictionary includes information of the political/cultural history, and all the the achievements in the sciences and arts. I was astonished when I started to read through the dictionary. Many of what I was reading is still part of our everyday conversations. Comparing ancient Assyrian language to our current Assyrian Aramaic would be an interesting future project in the field of Near- East languages. I also found out that the ancient Assyrians used different words to describe different types of singers or musicians including some words that are still in use today.

Types of Singers in Assyria:

1- A specialist singer, who sings in temples.

2- The chanter, who chants in a funeral of Assyrian kings.

3- The soft singer who chants mournfully.

4- Choir of males and females.

5- Chief of singers.

[13] Ignace J. Gelb, et al. *The Assyrian Dictionary of the Oriental Institute of the University of Chicago.* 21 vols. Chicago: The Oriental Institute of the University of Chicago. 1956-2010.
[14] Martha T. Roth, "How We Wrote the Chicago Assyrian Dictionary," *Journal of Near Eastern Studies* 69, no. 1 (2010): 1–21.

6- The singer who performs secular songs.

7- To sing or a Song, a composition with or without instrumental accompaniment is *zamarū*.[15]

8- And the last type is the usual male of female singer, which we still use the same words in Assyrian Aramaic (Syriac) for the male *zammeru* in old Assyrian, now *zamara*. And *zammerta* for a female singer in old Assyrian, now *zamarta*.

Mesopotamian poems from in Sumer,[16] Babylon and Assyria, shared a disputation poem genre. Some of these dispute poems were written with an acrostic style, which share the name of the poet.[17]

Cohen and Nathan define this poetic genre in Mesopotamian Wisdom Literature as:

> Disputation poems are poetic compositions with a tripartite structure. The first part is the introduction. It sets the scene in mythical times, when the world was created, introducing two opposing protagonists. The second part, which form the main body of the work is a back-and-forth engagement between the two protagonists. The third part is the declaration of the winner of the disputation, either by the gods or by the king.[18]

The characters of the disputations have non-human subjects, such as Birds and Fish, Date Palm and Tamarisk, Copper and Silver, and Winter and Summer. Six Sumerian and eight Akkadian dispute poems are collected in the same poetic genre from the cuneiform tablets.[19] The disputation poems continued to be practiced in the Christian Syriac literature of Mesopotamia.

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[15] Richard Dumbrill, *The Birth of Music Theory* (London, UK: ICONEA Publications, 2020): 89.

[16] Sumer is an ancient city of the earliest known civilization; it is located in the southern part of Mesopotamia now is southern Iraq about 200 miles south Baghdad.

[17] A. Leo Oppenheim, *Ancient Mesopotamia: Portrait of a Dead Civilization*, ed. Erica Reiner (University of Chicago Press, 1977):273.

[18] Yoram Cohen and Nathan Wasserman, "Mesopotamian Wisdom Literature," in *The Oxford Handbook of Wisdom and the Bible*, ed. Will Kynes (US: University of Oxford Press, 2021):131-132.

[19] Ibid.

We have survived hymns of this genre composed by Mar Aprem, Mar Narsai and by anonymous poets between fourth and sixth centuries. About fifty dispute poems in this genre are found in the Syriac literature.[20]

We notice how poets of the early church replaced the old subjects with biblical stories and characters. Brock affirms that this genre was well known in ancient Mesopotamia since the second millennium BC. He adds that later poets Christianized this style with biblical stories.[21] Two dispute hymns *soghyāthā* in Syriac with English translation are selected in chapter five. These *soghyāthā* are found the liturgical books of the Church of the East and are well known to the choirs and congregation.[22] The continuity of the language, music, and writing style in Beth Nahrain help us understand that the cultural heritage will survive among its indigenous people no matter who is taking control over the land.

[20] Sebastian P. Brock, ed., *The People & the Peoples: Syriac Dialogue Poems from Late Antiquity*, Journal of Jewish Studies Supplement Series 3 (Oxford: Journal of Jewish Studies, 2019), 6.
[21] Sebastian Brock, *Sogiatha: Syriac Dialogue Hymns*, 11 (St. Joseph's Press, India, 1987):3.
[22] Soghitha number 3 on Epiphany and number 10 on Resurrection.

The Writing System

As mentioned above, the Assyrian Aramaic existed since about seventh centuries BC and was gradually replacing the Akkadian language in Assyrian, Babylonian and the Levant. The Assyrian Aramaic language became official in the Assyrian Empire during the reign of Tiglath-Pileser III (745-727 BC). "Syriac is a dialect of Aramaic, which was the imperial language of ancient Assyria in the first millennium BC. During the Roman Empire, was still the main language spoken by Jews in the provinces of Judea and Palestine, including Jesus himself."[23]

According to Yildiz, "The Aramaic language is usually divided into five distinct phases: Ancient, Official, Middle, Late and Modern Aramaic."[24] Each phase is subdivided into several languages that are emerged from Ancient Aramaic (10th to 7th BC). The Syriac text of the chants included in the current research falls under the late or classical Aramaic period (200 AD to 13th century).[25] The Syriac language is the language used in the Church of the East literature since the beginning of Christianity until the present day.[26] The chants and hymns included in this document belong to the period between fourth and seventh centuries.

[23] Scott Fitzgerald Johnson, "Silk Road Christians and the Translation of Culture in Tang China," *Studies in Church History* 53 (2017): 17.
[24] Efrem Yildiz, "The Aramaic Language and Its Classification," *Journal of Assyrian Academic Studies* 14, no. 1 (2000): 25.
[25] Efrem Yildiz, *Grammar of Modern Assyrian Language* (Akkad book, 2020): 10.
[26] The Assyrian Aramaic (Assyrian) or Syriac language, will be used interchangeably throughout the study to refer to the same language, which also known as Classic Syriac, which is a dialect of the Aramaic language. Since both terms have been used by scholars in the literature in addition to other terms such as Syrian, the author will use Assyrian and Syriac throughout the study. The ancient Assyrians adapted the writing system of the Aramaic language around the 8th century BC to gradually replace the complicated Akkadian cuneiform writing system. Later Aramaic became a lingua franca in the Middle East. Today, most of the Assyrians around the world use vernacular dialects in everyday communication that still uses classic Syriac, but also have many loaned words. However, most of the Churches belonged to the Church of the East still rely on the original language that dates from the first centuries. Therefore, the use of Assyrian language in this study does not refer to the ancient Assyrian language, which used the Akkadian cuneiform script in Mesopotamia (Beth Nahrain).

As Brock states, "this era is considered the period of the golden age of the Syriac literature, the age produced the most creative writers." [27]

Consonants and Vowels

The Assyrian Aramaic writing system is written from right to left. The alphabetic *ālap bēth* system consists of twenty-two consonant letters. Ancient manuscripts were written in *ʾEsṭrangēlā* script ܐܣܛܪܢܓܝܠܐ (lit. rounded) this script is the earliest Syriac script. Another two scripts developed from *ʾEsṭrangēlā,* the Eastern *Maḏnḥāyā* ܡܕܢܚܝܐ and the Western *Ma`rḇāyā* known as *Serṭā* ܣܪܛܐ (lit. Line). The two dialects emerged after the schism that occurred in 525 AD. Although two Syriac scripts were used after the schism, the differences appeared in the pronunciation only. Both Eastern and Western Syriac traditions use *ʾEsṭrangēlā* script ܐܣܛܪܢܓܝܠܐ for writing formal text. Although, all three scripts are used until the present day, in recent publishing, *ʾEsṭrangēlā* script has been used among Assyrian authors and scholars. The script used in this document is the Eastern *Maḏnḥāyā* because it is the same script used in the liturgical books. The alphabetical letters in both *ʾEsṭrangēlā* and *Maḏnḥāyā* scripts with the transcription are illustrated in table 1.

[27] Sebastian P. Brock, *An Introduction to Syriac Studies*, Third edition, Gorgias Handbooks (Piscataway, NJ: Gorgias Press, 2017), 13.

Table -1-
The Alphabet System

	Transliteration of the Letter's name	Letter's name In Syriac	Eastern *Maḏnḥāyā* ܡܕܢܚܝܐ	Ancient *ʾEsṭrangēlā* ܐܣܛܪܢܓܝܠܐ	Transcription
1	*ālap*	ܐܲܠܲܦ	ܐ	ܐ	**ʾ or a**
2	*bēth*	ܒܹܝܬ	ܒ	ܒ	**b**
3	*gāmal*	ܓܲܡܲܠ	ܓ	ܓ	**g**
4	*dālath*	ܕܲܠܲܬ	ܕ	ܕ	**d**
5	*hē*	ܗܹܐ	ܗ	ܗ	**h**
6	*wāw*	ܘܲܘ	ܘ	ܘ	**w**
7	*zayin*	ܙܰܝ	ܙ	ܙ	**z**
8	*ḥēth*	ܚܹܝܬ	ܚ	ܚ	**ḥ**
9	*ṭēth*	ܛܹܝܬ	ܛ	ܛ	**ṭ**
10	*yodh*	ܝܘܕ	ܝ	ܝ	**y**
11	*kāp*	ܟܲܦ	ܟ ܟ	ܟ ܟ	**k**
12	*lāmadh*	ܠܲܡܕ	ܠ	ܠ	**l**
13	*mim*	ܡܝܡ	ܡ ܡ	ܡ ܡ	**m**
14	*nun*	ܢܘܢ	ܢ ܢ	ܢ ܢ	**n**
15	*semkath*	ܣܡܟܬ	ܣ	ܣ	**s**
16	*ʿē*	ܥܹܐ	ܥ	ܥ	**ʿ**
17	*pē*	ܦܹܐ	ܦ	ܦ	**p**
18	*ṣādē*	ܨܲܕܹܐ	ܨ	ܨ	**ṣ**
19	*qop*	ܩܘܦ	ܩ	ܩ	**q**
20	*rēš*	ܪܹܫ	ܪ	ܪ	**r**
21	*šin*	ܫܝܢ	ܫ	ܫ	**š**
22	*tāu*	ܬܲܘ	ܬ	ܬ	**t**

Vowels were added during the development stage of the *Maḏnḥāyā* script. The vowels are added to the consonant letters in forms of diacritical marks above and beneath the letters.

The vowel shapes also are different between the Eastern and western dialects. The vowels used in table (2) are according to the Eastern dialect.

Table -2-

Vowels (diacritical marks) *Zāw'ē* ܙܳܘ̈ܝܹܐ of Eastern Syriac Dialect

	Name of the vowel	Transliteration	Vowel shape	Vowel sounds
1	ܦܬܳܚܳܐ	*Pthāḥā* (all letters)	ex: ◌ܰ	***a/u***
2	ܙܩܳܦܳܐ	*Zqāpā* (all letters)	ex: ◌ܳ	***ā***
3	ܙܠܳܡܳܐ ܦܫܺܝܩܳܐ	*Zlāmā pšiqā* (all letters)	ex: ◌ܶ	***e***
4	ܙܠܳܡܳܐ ܩܲܫܝܳܐ	*Zlāmā qašyā* (all letters)	ex: ◌ܶ	***ē***
5	ܪܒܺܝܨܳܐ	*Rḇāṣā* (Letter *wāw* ܘ only)	◌ܘ	***ū***
6	ܪܘܳܚܳܐ	*Rwāḥā* (letter *wāw* ܘ only)	◌ܘ	***o***
7	ܚܒܺܝܨܳܐ	*Ḥḇāṣā* (letter *yodh* ܝ only)	◌ܝ	**ī**

It is also important to mention that there are six consonant letters that can be pronounced with different sounds than their original sounds when adding a dot or a special mark underneath them. These different sounds are produced due to grammatical rules of *Qušāya* ܩܘܫܝܳܐ *and Rukākhā* ܪܘܟܳܟܳܐ.[28] Table (3) illustrates these letters in their original and new sounds.[29] If a diagonal short line is over one of the letters, it makes that letter silent. This sign of the silent is called *Mbaṭlānā* ܡܒܛܠܳܢܳܐ (to cancel the sound). The sign is always placed above the silented letter such as (◌ܰ).

[28] For *Qušāya and Rukākhā* grammar rules, see Efrem Yildiz, *Grammar of Modern Assyrian Language* (Akkad book, 2020): 21-22.

[29] For vowels and other grammatical rules for punctuation such as *mbaṭlānā* ܡܒܛܠܳܢܳܐ, *mhagyānā* ܡܗܓܝܳܢܳܐ, and *marḥṭānā* ܡܪܚܛܳܢܳܐ, see Yildiz:16-18, 24.

Table -3-
Hard and Soft Articulation
Qušāya ܩܘܫܝܐ and Rukākhā ܪܘܟܝܟܐ Letters

Original	Original sound	Changed	New sound
ܒ	b	ܒ̲	b̲ - w
ܓ	g	ܓ̲	gh
ܕ	d	ܕ̲	dh - d̲
ܟ	k	ܟ̲	kh
ܦ	p	̄ܦ	p̄ - w
ܬ	t	̲ܬ	th

For the plural form of the word in Syriac, two thick dots are placed over the letter called *Syāmē* ܣܝܡܐ (lit. placed).[30] A good example of using all the vowels *zāw'ē* ܙܘܥܝܐ and the changed sounds, is to look at the Syriac text of the first and second hymns in chapter five in this study. Yildiz, explains that Emphatic, guttural, and aspirated consonant letters (ܐ ،ܥ ،ܚ ،ܟ ،ܦ) sometimes are shifted from their original pronunciation. Letter (ܚ *ḥēth*) in modern days is mostly pronounced as ـܟ (kh, ḵ) sound instead of (ḥ), the same with (ܩ *qop*) being pronounced as letter (ܟ *kāp*).[31] These differences are only noticed in the pronunciation not in the writing. Other sounds such as (ـܓ = j), and (ـܨ = ch) are found in modern day writings, are not within the original Syriac sounds. These letters are used to vocalize foreign words such as names, cities etc. Maintaining the proper pronunciation of a language for over two thousand year is challenging to a nation, when millions of its native speakers are scattered all around the world with substantial influence of new languages, sounds, and cultures.

[30] For *Syāmē* ܣܝܡܐ and other punctuation marks, see Ibid, 25.
[31] For all other letters see detailed explanation see Ibid, 23.

CHAPTER 3: THE CHURCH OF THE EAST

An Overview on the History of the Church

The Church of the East is originated in the land of Mesopotamia and Beth Nahrain, the land between the rivers of Tigris and Euphrates.[1] The Church of the East traces back its doctrine and traditions to the time of the apostles when Christianity spread east from Jerusalem to Beth Nahrain. The church of the East is known as an Apostolic Church, because it traces its original teaching back to the apostle Thomas, one of the twelve disciples, and Mar Addai (known as St. Thaddeus) of (Urhay/Edessa), and his disciples (Aggai and Mar Mari).[2]

The Church of the East is one of the oriental church families of Eastern Christianity that include the Greek Orthodox and Coptic Church. It is essential to mention that The Church of the East is widely known in the literature under the term "Nestorian Church" and this term is still used in some studies and books. Sebastian Brock explains that it is inappropriate and misleading term to name this Ancient Apostolic church. He explained in detail how using that term led to the misunderstanding of the Church of the East Christology. This was a result of the controversy with other churches.[3]

Syriac was the dominant language used in literature, education, and liturgical books of Christian faith in the region of Mesopotamia. Theologians and writers such as Afrahat, Mar Ephrem, Mar Babai the great, Mar Narsai, Jacob of Serugh, and many others in later centuries were prolific writers of the church and played a significant role in people's spiritual lives.

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[1] Efrem Yildiz, "The Assyrians: A Historical and Current Reality," *Journal of Assyrian Academic Studies* 13, no. 1 (1999): 15.
[2] Wilhelm Baum and Dietmar W Winkler, *The Church of the East a Concise History* (London; New York: Routledge, 2003), 12.
[3] See, Sebastian P. Brock, "The 'Nestorian' Church: A Lamentable Misnomer," *Bulletin of the John Rylands University Library* 78, no. 3 (1996): 23–35.

They conveyed important theological/biblical subjects and stories through teaching, as well as their chants and hymns. The chants were not accompanied by musical instruments, and they are still absent in many Assyrian churches. Also, there is no evidence of any survived notation system.

The oral transition of the chants from one generation to another played a key role in preserving the tunes *Qīnātha* of chant to this day.[4] The Syriac chants are present within the liturgy of several Eastern Church traditions. The West Syriac tradition includes the Syrian Orthodox Church of Antioch, the Malankara Orthodox Church of India, the Maronite, Syro-Malankara, and Syriac Catholic Churches. The East Syriac tradition is practiced by the Assyrian and the Ancient Churches of the East in addition to The Chaldean Catholic Church and the Syro-Malabar Churches of India, who are in union with Rome, the church continued practicing its original liturgy of the Church of the East.[5] Although some orient churches share some of the same chant text, the *qale* or the melodies are sometimes similar, but many times are entirely different. In fact, the churches developed their own melodies according to the location and the affiliation of each church.

Some of the manuscripts that survived all these centuries, were collected from ancient churches and monasteries, some of which still exist in Iraq and Syria. Nevertheless, many other manuscripts have been lost due to the destruction of the churches and monasteries by different groups throughout the centuries. The latest major destruction happened in 2014 when the Islamic

[4] Tune, *Qintha* ܩܢܛܐ, tunes, Plural *Qīnātha* ܩܝܢܬܐ. See Toma Audo, *Treasure of the Syriac Language: A Dictionary of Classical Syriac* (Mosul: Imprimerie des pères dominicains, 1897- [1901]. Reprints: Chicago, 1978; Stockholm, 1979; Glane/Losser, 1985; Piscataway, NJ, 2008) Vol 2, 426, Sebastian P. Brock & George A. Kiraz, *Gorgias Concise Syriac-English, English-Syriac Dictionary* (Piscataway, NJ: Gorgias Press, 2015) ܩܢܐ.

[5] Baum and Winkler, *The Church of the East a Concise History*, 2; Hannibal Travis, "'Native Christians Massacred': The Ottoman Genocide of the Assyrians during World War I," *Genocide Studies and Prevention: An International Journal* 1, no. 3 (December 1, 2006), 328.

State known as ISIS took control over the cities in northern Iraq. ISIS looted, burned and demolished many churches and ancient monasteries.

Many of the manuscripts were saved on the day of their arrival while the Christians were fleeing their cities. A courageous and a responsible action was made by the Chaldean Archbishop of Mosul, Najib Mikhael Moussa with the help of others on the day of August 6th, 2014. Bishop Najib worked on transferring and saving about 800 manuscripts and thousands of documents from the cities in Nineveh plains while ISIS groups were entering the cities. These manuscripts were transferred in the personal cars into a safe location. Bishop Najib calls that day a black night.[6] In February 2021, "Pope Francis was presented a historic Aramaic prayer manuscript rescued from the Islamic State's destructive occupation of northern Iraq. The book contains liturgical prayers in Aramaic for the season of Easter in the Syriac tradition.[7]

Some of the ancient churches and monasteries that belonged to the Church of the East still exist. Kokheh, is one of the oldest churches not only in Iraq, but in Christian history, this church dates from 79 AD. The church is believed to be found by Mar Mari in the first century of Christianity.[8] The church is located in the city of Babylon southern region of Beth Nahrain (southwest of Baghdad). Although the church was destroyed in the fourth century, it was renovated and became the residence of the Patriarch's seat of the Church of the East for many centuries.[9] The remains of the church still exist in the present day.

[6] Archbishop Najib worked on digitizing the manuscripts and thousands of other documents that belong to the Church of the East literature in addition to other secular historic manuscripts; To listen to the interview see, Shirin Jaafari, "Iraqi archbishop who helped save ancient manuscripts from ISIS nominated for EU award," The World News Radio, Boston, MA, Sep 30, 2020.
[7] Courtney Mares, "Pope Francis presented with historic prayer manuscript saved from Islamic State," *Catholic New Agency*, Vatican City. Feb 10, 2021.
[8] Marica Cassis, "Kokhe, Cradle of The Church of The East: An Archaeological And Comparative Study," *Journal of the Canadian Society for Syriac Studies* 2 (2002): 62–78.
[9] Philimon Darmo, "Planting the Church of the East In Beth Kokheh," *Church of Beth Kokheh Journal*, 2016.

Saint Elias (Elijah's) Monastery in Nineveh, which was also built by the Church of the East in 590 AD. This monastery was closed and abandoned in 1743 after the massacre of the monks by the Persians; however, the monastery was still standing and in decent shape up until 2014, when ISIS took over the city of Mosul and demolished the oldest monastery in Iraq.[10]

Many manuscripts were saved by the church fathers and the Christian communities during challenging times of persecution and the genocides that was performed against the Christians.[11] Manuscripts were discovered and transferred to the west, from the eighteenth-century until now. Most of the manuscripts are kept in the Vatican, Germany, England, and France. Many of the liturgical and poetic materials such as Mar Ephrem's works were translate from Syriac language into Greek, Arabic, Latin, and later to French, German, Italian, and English.[12] The Church of the East was not a local church, but an international church that spread through its missionaries to the east and to the west of Mesopotamia. Travis states that:

> By the sixth century CE, the Church of the East had preached Christianity to the Persians, Medes, Huns, and Bactrians—indeed, throughout the Middle East, from the Persian Gulf to the Caspian Sea, and even as far as India, Tibet, China, Korea, and Japan.[13]

Old monasteries were found in Saudi Arabia, and United Arab Emirates.[14] The Church of the East was also present in China as well as India. The presence of the Church of the East could be traced by many locations outside Mesopotamia region. In 1986 Jubail Church was discovered in Saudi Arabia, this church is belonged to the Church of the East dated from the 4th c. In 1992,

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[10] Associated Press, "Iraq's Oldest Christian Monastery Destroyed by Islamic State," *Wall Street Journal*, 2014.
[11] Hannibal Travis "Native Christians Massacred': The Ottoman Genocide of the Assyrians during World War I," *Genocide Studies and Prevention: An International Journal* 1, no. 3 (December 1, 2006).
[12] J. Barrington Bates, "Songs and Prayers Like Incense: The Hymns of Ephrem the Syrian," *Anglican and Episcopal History* 69, no. 2 (2000):187.
[13] Hannibal Travis, "'Native Christians Massacred': The Ottoman Genocide of the Assyrians during World War I," *Genocide Studies and Prevention: An International Journal* 1, no. 3 (December 1, 2006), 328.
[14] Joseph Elders, "The Lost Churches of the Arabian Gulf: Recent Discoveries on the Islands of Sir Bani Yas and Marawah, Abu Dhabi Emirate, United Arab Emirates," *Proceedings of the Seminar for Arabian Studies* 31 (2001): 47–57.

during excavations in United Arab Emirates, an old Christian monastery was discovered in Sir Bani Yas Island. This monastery was also established by the Church of the East in the 7th c.

In 1623 another mission by the Church of the East was discovered in the city of (Shee Ann) Xi'an in China. A stele with written text in both Chinese and Syriac on the front and sides of the stone, providing detailed information of the arrival dates to China. The stele also had the names of priests of the Church of the East. In addition, the stele uncovers the establishment of the Church in China, which dated from 635 AD. The phrase "Christianity as the luminous religion" was engraved on the stone of the stele. Sebastian Brock makes a clear statement that Christianity includes three main traditions:

> Christianity is usually understood as comprising of two main traditions, the Latin West, consisting of the Roman Catholic and Reformed Churches, and the Greek East, represented by the Greek and Russian Orthodox Churches. Such a dichotomy ignores a third Christian tradition, that of the Syriac and other Oriental Churches of the Middle East, which were cut off politically from the other two traditions in the seventh century because of the Arab invasions and the advent of Islam.[15]

The political problems between the Byzantine and the Sassanians Empires in the previous centuries led to many religious problems between the churches in their regions as well. Nevertheless, the seventh century Arab invasions led to significant changes not only in the rule system, but also in the demographic structure of the Mesopotamia region. This happened due to the mass migration of Arabs from eastern Arabia to the new region of Mesopotamia. Consequently, there was a tangible decline in the Syriac literature after the seventh century.

[15] Brock, Sebastian P. "Animals and Humans: Some Perspectives from an Eastern Christian Tradition," *Journal of Animal Ethics* 6, no. 1 (2016): 1.

The Arab invasions in the seventh century had a significant impact on the future of the Oriental Churches at the time, including the Church of the East, which was disconnected from the rest of the Oriental churches and from both the Byzantine and Roman churches for many centuries.[16]

Prominent Church Writers 4th - 7th Centuries

As Brock states, there has been three stages in the Syriac literature. The golden age, which is from the third to the seventh century, the Syriac literature during the Arab period until the thirteenth century, and the period after which persists to our present day.[17] We notice that during the first period, the poets produced the most unique and innovative poems. The main three composers of the Syriac literature were Mar Aprem (Ephrem), Mar Narsai, and Mar Yaqub (Jacob of Serugh), these three were the most significant sources of the Syrian chants and hymns of the church of the East. However, after the schism, Mar Narsai was the main source in the liturgy and the theology teaching. Jacob of Serugh (c.451-521) was the second main source of the West Syriac tradition after Mar Aprem. Mar Yaʿqub was known as the flute of the Holy Spirit. He was younger than Narsai about 20 years; however, Jacob was a contemporary poet and theologian, who knew Narsai, they both shared many genres and biblical themes. Jacob was also a historian and a Bishop of Serugh in 518 AD.

In his homily in commemoration of Saint Ephrem, Jacob defended and justified the women's choirs, by explaining that Christ offers one salvation for all people for males and females. Therefore, all are free to sing God's praise. Both traditions used the hymns of Mar

[16] See, Sebastian P. Brock, "The 'Nestorian' Church: A Lamentable Misnomer," *Bulletin of the John Rylands University Library* 78, no. 3 (1996): 34.
[17] Brock, Sebastian P. *An Introduction to Syriac Studies*. Third edition. Gorgias Handbooks. (Piscataway, NJ: Gorgias Press, 2017), 13.

Aprem in their liturgical books. The following writers were the most influential poets, theologians, and composers of the East rite tradition between 4th - 7th centuries.

Mar Aprem, Ephrem 4th cen. (c. 306 - 373)

ܡܪܝ ܐܦܪܝܡ

Mar Aprem was a theologian, teacher, composer, and a poet of the 4th century known as a Harp of the Holy Spirit, he was born in Mesopotamia in (ca. 306). Brock believes that Saint Ephrem was born to a Christian parent, based on one of Ehprem's poems. He spent most of his life in the city of Nṣiḇin ܢܨܝܒܝܢ Nisibis.[18] Griffith states that Mar Aprem refers to himself in one of his own hymns (Hymns against Heresies) as one of the pastoral staff ܥܠܠܳܢܳܐ *`allaānā,* which is an ecclesiastical rank like a deacon.[19] Mar Aprem went to the city to *Orhay* ܐܘܪܗܝ Edessa,[20] after it became under the Persian territory. Mar Aprem spent his last ten years writing until he died there in 373. He wrote in prose, stanzaic poetry, homilies *memrē*, and hymns *madrāshe*. About 400 *madrāshe* survived in more than 50 different meter patterns and 100 different *qālē*.[21] The earliest collections of the madrāshe are found in an old manuscript dated from of 522 CE. This Manuscript is kept now in Vatican (Vat. sir. 111).[22] The madrāshe were found in collections as follows:

[18] Naṣiḇīna is an ancient Assyrian city in the time of the Assyrian king Adad-Nirari II in 896 BC, it was also known as the seat of an Assyrian provincial governor named Shamash-Abua. Modern days Naṣiḇīna is Turkey.
[19] Sidney H. Griffith, "A Spiritual Father for the Whole Church: The Universal Appeal of St. Ephraem the Syrian," *Hugoye: Journal of Syriac Studies* 1, no. 2 (March 1998): 203.
[20] Now Orfa in southeast Turkey.
[21] Sebastian P. Brock, "Ephrem," in Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[22] Vatican, Vatican Library, Syriac MS, sir. 111, fols. 1-142. https://digi.vatlib.it/view/MSS_Vat.sir.111

1. Hymns on the Church. [f. 1-22]
2. Hymns on virginity. [f. 23-50]
3. Hymns on faith. [f. 51-94]
4. Hymns against Heresies. [f. 94-128]
5. Hymns on Paradise. [f. 128-142]

Mar Aprem also composed verse homilies *memrē* in isosyllabic verses of 7+7, this meter later was named after him. The verse homilies or hymns are punctuated according to their meters. The manuscripts show a single point (**.**) after a simple heptasyllabic verse, two points (**:**) after a compound isosyllabic meters. At the end of each verse or stanza, the mark of four points (❖) is placed in red color.[23]

The punctuation continued to be used in Syriac liturgical books as well as among western scholars when including Syriac text. Mar Aprem was a much-known theologian to the Greeks his poetry and his other works were translated into Greek while he was alive. Aprem was praised by Saint Jerome for his work on the Holy spirt.[24] In 1920, Pope Benedict XV proclaimed Saint Ephrem as a Doctor of the Universal church.[25]

[23] Colby Scott, "St. Ephrem the Syrian's Spiritual Guidance: A Study of the Verse Homilies on Reproof" (Washington, D.C., The Catholic University of America, 2020): 66.
[24] Sidney H. Griffith, 1998: 199–200.
[25] Benedict XV, *Principi Apostolorum Petro*, encyclical letter, Vatican website on October 5, 1920.

Mar Māruthā Bishop of Maypharqaṭ, 4th century (died 420 A.D.)

ܡܪܝ ܡܪܘܬܐ ܒܝܫܦܐ ܕܡܝܦܪܩܛ

Mar Marutha was a bishop and a doctor of *Maypharqaṭ*, modern- day Maifarqin, now in Turkey. Mar Marutha also was a co-convenor of the Synod (410),[26] which was held in Seleucia-Ctesiphon, known as al- Mada'in, located on the Tigris South of modern Baghdad.[27] Mar Emmanuel writes on Mar Marutha recalling the martyrs of the Church of the East: "The Church of the East laments over [her] shepherds and says, 'Where are my nobles and blessed ones? They are not at the head of their flocks."[28] Not to be confused with Mar Marutha, who was the first ordained Metropolitan of Tagrit or Tikrit,[29] His ordination took place in the ancient Monastery of Saint Matthew, *Dayrā d-mar mattai* ܕܝܪܐ ܕܡܪܝ ܡܬܝ in the land of Nineveh in (624 A.D.).[30]

Mar Awa Royel III,[31] states that: "On account of persecutions during the early centuries of the Church, the singing of hymns was also directed toward those men and women who died for the name of Christ." He also asserts that "Martyrdom was a phenomenon not uncommon to the Early Church, both in the West and in the East."[32] Marutha's father was a local governor, a

[26] Sebastian P. Brock, "Marutha of Maypharqaṭ," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[27] Marica C. Cassis, "Seleucia-Ctesiphon," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[28] Emmanuel Joseph Mar-Emmanuel, "The Book of Resh Melle by Yoḥannan Bar Penkaye: An Introduction to the Text and a Study of Its Literary Genres," University of Toronto, (PhD Thesis, 2015):33.
[29] Tagrit or Tikrit is a modern city located on the West Bank of Tigris between Mosul and Baghdad. Amir Harrak, "Tagrit," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018); Sebastian P. Brock, "A Fragment from a Syriac Life of Marutha of Martyropolis," *Analecta Bollandiana* 128, no. 2 (2010): 311.
[30] Mar Marutha of Tagrit had ten and in later time twelve bishops under his authority. Ibid, 25.
[31] His Holiness Mar Awa Royal III was consecrated as Catholicos- Patriarch of the Assyrian Church of the East on September 13, 2021, in the Cathedral Church of St. John the Baptist in Erbil, Iraq.
[32] David Royel, Mar Awa, "Singing Hymns to the Martyrs: The 'Antiphons of the Sāhdē' in the Assyrian Church of the East," *Journal of the Canadian Society for Syriac Studies* 12, no. 1 (2012): 43.

position that helped to become the ambassador of the Byzantine Empire in Persia.[33] While traveling, Mar Marutha visited the graves of the martyrs and collected their bones. These Martyrs were persecuted and killed under the Sasanian king Shapur II between the years (339-379). An era known as the forty years of Persecution in the East.[34]

Brock provides a significant text found in a single folio, which contains 29 lines in (recto and verso) written in two columns in Syriac (*ʾEsṭrangēlā*) script. The text recalls the time of the Christian persecution. In addition, the folio includes Sasanian king Yazdgard I, asking Mar Marutha to heal his son. As Brock translates from the Syriac text:

> This (son) was badly persecuted by a demon. He went around the wise men, Magians, sorcerers and astrologers with their books in order to (have it) driven out, but they were unable (to do so).[35]

One of the tragic historic events of the church Martyrs occurred in year (ca. 341).[36] The Catholicos of Seleucia-Ctesiphon Mar Šem`on bar Ṣabbā`e ܫܡܥܘܢ ܒܪ ܨܒܥܐ with 103 bishops and clergy were persecuted and martyred at Karkhā d-Ledan modern-day Sūs in Iran.[37] The Church of the East poets and theologians reacted to the tragic martyrdom of the Patriarch and many other martyr stories by writing specific hymns for the martyrs.[38] These hymns were composed to praise God through the faithfulness of these martyrs.

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[33] Ibid, 44.
[34] Sebastian P. Brock, "Marutha of Maypharqaṭ," Gorgias Press, 2011.
[35] The Syriac text and English translated is provided by Brock in Sebastian P. Brock, "A Fragment from a Syriac Life of Marutha of Martyropolis," *Analecta Bollandiana* 128, no. 2 (2010): 307-309.
[36] The exact date of the martyrdom varies between historic and liturgical sources between years (339-344).
[37] Mar Awa David Royel, "Singing Hymns to the Martyrs: The 'Antiphons of the Sāhdē' in the Assyrian Church of the East," *Journal of the Canadian Society for Syriac Studies* 12, no. 1 (2012): 44.
[38] The martyrdom of Mar Šem`ōn bar Ṣabbā`e is commemorated in the liturgical year, Ḥudra III, p.386 (386 ܥܕ).

Therefore, these hymns were added to the liturgy of the Church of the East and titled as "Antiphons of the Martyrs" *ʿOnyātha D'sahde* ܥܢܝܬܐ ܕܣܗܕܐ.[39] Moreover, these *`onyatha* are chanted in all Ordinary days including Fridays except on the Good Friday day. Patriarch Īšō`yahb of or Arbela (d.659), reminded the church to commemorate the martyrs on the Friday that follows Jesus's passion. Īšō`yahb was the reformer of the liturgy of the Church of the East. He explains that the Good Friday should only commemorates Jesus's passion.[40] An example of an Antiphon of the Martyr is provided in chapter five number 17.[41]

[39] *Qale D-`onyatha D-Sahde* ܩܠܝ ܕܥܢܝܬܐ ܕܣܗܕܐ are Added at the end of all three volumes of the Ḥudra, p. 420 after the psalms.
[40] Mar Awa David Royel, "Singing Hymns to the Martyrs: The 'Antiphons of the Sāhdē' in the Assyrian Church of the East," *Journal of the Canadian Society for Syriac Studies* 12, no. 1 (2012): 47.
[41] Articles, manuscripts, and other digital publications on Mar Marutha are available on: University of Oklahoma, Princeton University, online Bibliography of Syriac resources.
http://syri.ac/search/node/Marutha%20of%20Maypharqaṭ.

Mar Narsai 5th cen. (ca.399- ca. 502)

ܡܪܝ ܢܪܣܝ

Mar Narsai known as the Lyre or Harp of the Holy Spirit also been known as the tongue of the East, is one of the greatest 5th century Assyrian writers of the Church of the East. Narsai was born in the village of `Ain Dulba, close to Tal M`altha, Malthai ܡܥܠܬܝ also Maltai Hill (now Malta) near the city of Beth Nuhadra, which is located about 70 km north of Mosul, Nineveh in Northern Iraq. At the age of sixteen, Narsai became orphaned, later he left the village due to the Persian persecution in his city. Narsai went to study at the Monastery of Kefar Mari.[42] His uncle was a bishop and the school principal there. This school had also connection with the school of Urhay.[43]

School of Urhay (also Edessa), was one of the most important schools in the East, it was a center of the Antiochenean theology. Narsai completed his studies which included history, biblical studies, Greek and other subjects. Narsai spent about ten years in the school as a student, later he became a teacher and finally a director of the school (437-459). After the school was closed in 489 by the order of the emperor Zeno over Christological controversy, Narsai left Urhay and went to Nṣiḇin also Nisibis. Narsai found there the school of Nṣiḇin, he became the first head of the school. Narsai organized the school on the example of the school of Urhay.[44]

The school taught scripture and interpretation besides composition, debate, and Aristotelian logic. Two sets of canons have survived from the school of Nṣiḇin that include

[42] A monastery in Beth Zabdai in the north of Mesopotamia on Tigris River. An important place that became a center of the Churhc of the East, where many Christians were martyred in the time of King Shapur II campaign.
[43] Lucas Van Rompay, "Narsai," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[44] Arthur Vööbus, *History of the School of Nisibis* (Louvain, Secrétariat du CorpusSCO, 1965), 57.

valuable information on the school administration.[45] Vööbus states that the students were required to learn the liturgical recitation besides learning other subjects. He also mentions that the students needed to learn the quasi-musical signs and learn the places where they need to pause, lower, or raise their voices. Vööbus adds that Narsai accompanied his instructions and interpretation with chanting everyday.[46]

Mar Narsai wrote in prose and verse. All his writings were for liturgical and theological purposes. He wrote in all styles of the time. His *memrē* (verse homilies) subjects were over many biblical subjects. Eighty-one *memrē* are fully survived. Mar Narsai also composed different types of hymns. He was known for his rich and elegant writing style. Most of Narsai's *memrē* were in twelve syllable couplets 12+12 meter. However, Narsai also wrote in the Ephremic meter of 7+7 in addition to (12 syllable couplets) three four -syllables 4+4+4/4+4+4,[47] Some of Narsai's *memrē* were on Creation, Elijah, the Flood, Tower of Babel, Nativity, Passion, Resurrection, on salvation and many others. His *memrē* were to be recited at church and at the school. "Narsai composed the true orthodox thinking by way of homilies, which was apt for sweet melodies."[48] We know from Mar `Abdisho` Bar Brikha ܒܪܝܟܐ ܥܒܕܝܫܘܥ of Nṣiḇin that Narsai wrote about 360 mēmrē.[49]

[45] Adam H. Becker, "Nisibis, School of," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[46] Arthur Vööbus, *History of the School of Nisibis* 1965:102-103.
[47] Ecclesiastical History, in Philip Michael Forness, "The Construction of Metrical Poetry in the Homilies of Narsai of Nisibis and Jacob of Serugh" (Mohr Siebeck, 2020), 95.
[48]Ibid, 94.
[49] `Abdisho` Bar Brikha's *Catalogue of Syriac Books* kept in twelve volumes. These volumes were published by Joseph Simon Assemani in the *Bibliotheca Orientalis.* Assemani, the name is a transcription of the Arabic version of the name (Al-*Sim`ani*) means of *Šem`on* Simon family. (Al) is an Arabic definite article used to prefix Arabic proper nouns including names to identify the name or the place of the family belonged to. Although Assemani was a native syriac speaker bishop of the Maronite Church, his name has been transcribed from the Arabic version of the Assyrian or Syriac name Yousep bar Šem`on (*bar)* in Syriac means (the son of).

Unfortunately, only (81) *memrē* in full are extant.[50] Although many of his works are likely lost, we still have his hymns, which are used on daily bases in a liturgical form. Some of Narsai's surviving works have been translated to different languages.[51] In 2009, Sebastian Brock published a detailed guide to Narsai's homilies *memrē* and *soghyāthā*.[52] Narsai died in Nṣiḇin at an age close to a hundred. He was buried in the church of Nṣiḇin that later was named after him. Mar Narsai is considered the most influential author of the Church of the East after Mar Aprem.

Mar Baḇai the Great 6th cen. (c. 551-628)

ܡܪܝ ܒܒܝ ܪܒܐ

Baḇai the Great is considered another pillar of the Church of the East theologians. Baḇai was born in Beth `Ainatha, a city in Beth Zaḇdai in 551.[53] After he studied his primary education in his city, Baḇai went to Nṣiḇin to study Medicine. In addition, Mar Baḇai attended the theological school of Nṣiḇin. Baḇai spent some years in the Holy Monastery of Mount Izla, (*ṭur izla*) near Nṣiḇin. This monastery was founded by Abraham the Great of Kashkar (died 586). Later Mar Baḇai founded a monastery and a school in his hometown of Beth Zabdai. In 604, Baḇai was called to direct the great Monastery of Izla, he became the third governor of the

[50] Mar Narsai's memrē can be found in: Mar Narsai, *Homilies of Mar Narsai*. Published by the Patriarchal Press (2 vols, San Francisco, 1970); A. Mingana, *Narsai doctoris Syri homiliae et carmina*, I–II (1905); The (81) homilies memrē are all in a digitized version and can be viewed in all there Syriac scripts online at Digital Syriac Corpus, *Narsai*. https://syriaccorpus.org/search.html?q=Narsai.

[51] A full German translation with the Syriac text for eight *soghyāthā* is provided by Franz Feldmann in 1896. See, Franz Feldman, *Syrische Wechsellieder von Narses. Ein Beitrag Zur Altchristlichen Syrischen Hymnologie, Nach Einer Handschrift Der Königlichen Bibliothek in Berlin* (Leipzig: Otto Harrassowitz, 1896).

[52] Sebastian P. Brock, "A Guide to Narsai's Homilies," *Hugoye: Journal of Syriac Studies, Beth Mardutho: The Syriac Institute and Gorgias Press* 12, no. 1 (2009): 21–40.

[53] Beth Zabdai near in southeastern Turkey.

Monastery.[54] Mar Baḇai was concerned about theological teaching. Mar Thomas of Marga wrote on Mar Baḇai in his book, which is dated 840 AD:

> Now when the blessed Mar Babhai was going round from village to village, and from monastery to monastery visiting, and asking questions, and making enquirers concerning the orthodoxy of belief.[55]

Some of Mar Baḇai's many works included Canons for the Monks, the Book of the Union on the Divinity and the Humanity of Christ, On the origin of Palm Sunday, On the origin of the feast of the Cross, and many others. Baḇai also wrote on the lives of the martyrs and Saints and several liturgiacal hymns. Baḇai's works on Christology are considered one of the main sources of the theology of the Church of the East. His liturgical hymns *tešbḥātā* such as "Blessed is the Compassionate One...", which is the first hymn in chapter five, is one of his clear teachings on the Trinity and the incarnation.

Some of Mar Baḇai's works are translated to English, Arabic and other languages. In `Abdisho` catalogue, he mentions that Babai was a prolific writer and wrote eighty-three volumes.[56] The actual survived sources of books and hymns are not many. Works of Mar Baḇai can be found in "The Christology of Mar Babai the Great."[57]

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[54] Bishop of Marga Thomas, *The Book of Governors* Vol.2 (London: K. Paul, Trench, Trübner & co., ltd., 1893), book 1, chapter 7:46.
[55] Bishop of Marga Thomas, *The Book* of Governors Vol.2 (1893), book 1, chapter (29): 97.
[56] Sebastian P. Brock, "Babai the Great," *in Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018); Catalogue of Authors, Assemani, BibOr, vol. III.1, 88-97.
[57] Geevarghese Chediath, *The Christology of Mar Babai, the Great* (Kottayam, India: Oriental Institute of Religious Studies, 1982):17-22; Syri.ac, University of Oklahoma, Princeton University, online Bibliography of Syriac resources. http://syri.ac/search/node/Babai%20the%20Great

CHAPTER 4: CHANTS AND HYMNS

Church Hymnody

The Assyrian or Syriac Chants played a significant role in the early Christian history. If we think of today's hymns, they are part of every church service; however, they are also part of many Christians' normal activities. Christians around the world have access to listen to thousands of tracks, videos in all languages, therefore the function of the hymns is not limited to the church use anymore. In addition, in the first centuries, chants and hymns were an essential device in the Christian teaching.

It is essential to emphasize that the Bible as a whole book was not accessible to the early Christians, in fact they only had the Scriptures or the Hebrew Bible (Old Testament). The Latin version of the Bible known as "Vulgate" was translated in the fourth century by St. Jerome, which later became the standard Bible in the Western Latin Church.[1]

The Church of the East and all other Syriac traditions used the Syriac version of the Bible called Peshitta (*pšiṭtā*) ܦܫܺܝܛܬܳܐ.[2] The word *pšiṭtā* means in Syriac simple as well as straight. This version of the Bible of Old and New Testaments is the common version used in the Syriac tradition churches to date. *Pšiṭtā* version of the Old Testament was translated around the second century from the Hebrew Bible instead of the Greek text known as *Septuagint (LXX)*.

The New Testament *pšiṭtā* was revised in the beginning of the fifth century from the Old Syriac Gospel (third century).[3] The Scriptures, Gospels or individual letters of the Apostles were

[1] Britannica, T. Editors of Encyclopaedia. "Vulgate." *Encyclopedia Britannica*, 2020. https://www.britannica.com/topic/Vulgate.
[2] Bas ter Haar Romeny and Craig E. Morrison, "Peshitta," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[3] Sebastian P. Brock, *An Introduction to Syriac Studies*, Third edition, Gorgias Handbooks (Piscataway, NJ: Gorgias Press, 2017): 3-5.

kept in churches for priests and clergies to use due to the limited handwritten copies. Priests and deacons were responsible for reading and explaining the Bible for the congregation, especially when many people at that time were incapable of reading and writing. Therefore, we see the early church leaders and theologians conveyed the Christian faith and the biblical stories for the early church believers through several types of poetic forms. These sacred poems were chanted in the churches. They were essential, because they were the way if not the only way to let the worshipers to understand the faith and to memorize the biblical verses and the stories through chanting with different melodies *qale*.

The Liturgical Year

The liturgical year of the Church of the East according to the East Rite is divided into seasons that cover all the Feasts of the Christian faith, each season consist of weeks called in Syriac (*Shabu`e*). Until the 1960s, the Church of the East was following the original Julian calendar. After 1968, the Patriarch of the church along with other bishops decided to follow the liturgical seasons according to the Gregorian calendar. This change was not welcomed by all the members of the church, which eventually led to a split, creating two churches within the Church of the East. The Assyrian Church of the East follows the new calendar, and the Ancient Church of the East follows the Julian calendar. However, both churches practice the exact same liturgy and uses the same liturgical books. Although in 1995 the Ancient Church of the East changed its Christmas day celebration from January 7th to December 25th, but the church kept the old liturgical calendar of celebration the the Holy week according to the old calendar. Celebrating Easter following the Julian calendar is practiced by other Eastern and Orthodox churches in the Middle East such as in Iraq, Egypt, Syria, Jordan, and Jerusalem, as well as European countries where Greek orthodox churches are dominant such as in Greece, Russia, Armenia, and others.

According to `Abdisho` Bar Brikha (d.1318), Isho` Yahb III of Adiabene (d. 569) unified the liturgical books and arranged the liturgical book of Ḥudrā.[4] The church calendar includes prayers, hymns and readings that are more than the actual days of the year. The liturgical calendar is divided to nine main seasons. The first and the last seasons are comprised of four weeks. The second season of the Birth of Jesus is two weeks. All the other six seasons in the middle are comprised of seven weeks. The Liturgical year calendar of the Church of the East is divided as in the following table:

Table -4-
Liturgical Weeks According to the Church of the East
ܥܕܒܬܐ ܕܫܢܝ ܥܕܒܬܐ ܕܥܕܒܬܐ ܕܦܓܪܐ

	English	**Weeks**	**Syriac**
1	Advent	4 weeks	ܥܕܒܬܐ ܕܡܘܕܥܢ
2	Birth of Jesus	2 weeks	ܥܕܒܬܐ ܕܝܠܕܐ
3	Epiphany	7 weeks	ܥܕܒܬܐ ܕܬܫܥܝܬܐ
4	Great Lent	7 weeks	ܥܕܒܬܐ ܕܨܘܡܐ ܪܒܐ
5	Resurrection	7 weeks	ܥܕܒܬܐ ܕܩܝܡܬܐ
6	Apostles	7 weeks	ܥܕܒܬܐ ܕܫܠܝܚܐ
7	Summer	7 weeks	ܥܕܒܬܐ ܕܦܪܫܐ
8	Elijah- Exaltation of the Cross- Moses	7 weeks	ܥܕܒܬܐ ܕܐܠܝܐ، ܨܠܒܐ، ܡܘܫܐ
9	The Sanctification of the Church	4 weeks	ܥܕܒܬܐ ܕܡܘܕܥ ܒܝܬ، ܚܢܟܬܐ

[4] Sebastian P. Brock, "Ishoʿyahb III of Adiabene," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage*: Electronic Edition, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).

Chants and Homilies Themes

The Church of the East poets and composers wrote in all the biblical subjects in prose and in verse, such as the stories of the creation of the world, Adam and Eve. They also depicted the Angels in their poems, such as the verse homily composed by Mar Narsai (*Haw D-nūrāne*) (ܗܘ ܕܒܗܬܝܢ).[5] This poem is about the Seraphim and the Cherubim Angels. This specific chant is one of the chants that is practiced by both Eastern and Western rites.[6] Paradise was also a big inspiration to the poets, especially in Saint Ephrem's writings. As we read in the Response of Hymn VI: "Blessed is He who through His Cross has flung open Paradise," and in Hymn XI: "Blessed is He who exalted Adam and caused him to return to Paradise."[7] Church writers also set the words on the conception of the birth of the Christ in the flesh by the Virgin Mary, such as the text in the Response of Hymn VIII by St. Ephrem, which is one of twenty-eight surviving hymns on nativity: "Glory to your divine and human manifestation."[8] Many chants are on the Epiphany of Christ and the Holy Baptism. A large amount of the text of the chants were also about hymns on faith against heretics.

The entrance into Jerusalem, the Passover, the Passion, and the Holy Mysteries were rich material that comprised significantly in their poetry. In addition, many chants were written on the Crucifixion, the Resurrection, and the Ascension of the Christ. Moreover, the poets composed chants about the sanctification of the Holy Church of Christ. Such as Mar Narsai's *memrā* verse

[5] In the Printed edition of the Book of Turgāmē, Baghdad, Iraq 1968: 212-13.
[6] George A. Kiraz "He Whom the Seraphic Angels Are Afraid to Gaze' A Syriac Eucharistic Hymn Shared by the East and West Traditions." *Assyrian Academic Studies* 20, no. 2 (2006).
[7] St. Ephrem. *St. Ephrem the Syrian: Hymns on Paradise*. Translated by Sebastian P. Brock. Crestwood, N.Y: St. Vladimir's Seminary Press, 1990.
[8] Ephraem, and Efrem Yildiz. *Himnos de Navidad y Epifanía*. Madrid: San Pablo, 2016.

homily 33, the refrain text reads as follows: “O Church of the Nations pay homage to Christ, for he planted you on earth and registered you in heaven.”[9]

Ascetic and monastic topics were also among the early church poets such as Aphrahaṭ, who lived in the beginning of the 4th century.[10] Syriac poets and theologians used biblical stories, parables, and characters that are essential in Christian faith. These include many themes; nevertheless, most of the poets included the following themes in their *memrē*, *madrāshe*, *soghyāthā*, or other types of hymns.

- On the Mysteries — ܒܟ ܥܡܬܐ ܕܪܙܐ
- On Lent — ܕܝܘܡܐ
- On the Incarnation of Christ — ܒܟ ܦܝܫܬܐ ܕܡܪܝܐ ܡܫܝܚܐ
- On the Miracles of Moses — ܒܟ ܟܒܫܐ ܕܡܘܫܐ
- On Epiphany — ܒܟ ܕܝܫܐ
- On Reproof — ܒܟ ܒܚܫܬܐ
- On repentant Thief — ܒܟ ܟܢܦܐ
- On the Virgin Mary — ܒܟ ܡܪܝܡ ܒܬܘܠܬܐ
- On the Transfiguration — ܒܟ ܫܟܝܐ
- On Creation — ܒܟ ܒܪܝܬܐ ܕܥܠܡܐ
- On the Evangelists — ܒܟ ܫܠܝܚܐ
- On Mysteries and Baptism — ܒܟ ܪܙܐ ܕܥܡܕܐ ܘܒܟ ܒܥܡܕܐ ܩܕܝܫܐ

[9] Narsai. Mar Narsai: Homily 33 *On the Sanctification of the Church* / Edited and Translated by Amir Harrak. Texts from Christian Late Antiquity; v. 54. (Piscataway, NJ: Gorgias Press LLC, 2018), 10.

[10] Sebastian P. Brock, “Aphrahaṭ,” in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Editio*n, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).

- On Confessors ܥܠܬܘܒܬܐ ܕܡܗܝܢܬܐ
- On the Church and the Priesthood ܒܟ ܒܥܐ ܘܒܟ ܟܗܢܘܬܐ
- On Pentecost ܒܟ ܫܒ ܒܥܐ ܕܦܢܛܩܘܣܛܐ
- On Life of Angels ܒܟ ܕܡܫܐ ܕܡܟܝܬܐ
- On Mondy Thursday ܕܡܣܬܟܫܐ ܕܦܝܫܐ
- On the Santification of the Church ܒܟ ܣܘܩܕܥܐ
- On Reproof of the Clergy ܒܟ ܡܟܗܝܬܐ ܕܟܗܢܬܐ
- On Supplication and Fasting ܕܟܥܘܬܐ ܘܨܝܡܐ
- On Creation of Adam and Eve ܒܟ ܐܒܪܐ ܕܐܕܡ ܘܚܘܐ
- On the Rich Man and Lazarus ܒܟ ܒܥܒܐ ܘܠܥܙܪ
- On the Martyrs ܒܟ ܩܛܝܢ
- On the Soul ܒܟ ܡܒܥܘܬܐ ܕܢܦܫܐ ܘܫܘܒܚܐ ܘܚܦܝܐ
- On Job ܒܟ ܐܝܘܒ ܘܕܒܪ
- The Existence of God ܒܟ ܩܥܒ ܘܒܟ ܐܒܘܗܝ ܕܐܟܘ
- On Jonah ܒܟ ܝܘܢ ܢܒܝ
- On the Ascension ܒܟ ܗܘܟܝ ܕܡܙ
- On the Incarnation of Chris ܒܟ ܦܟܐܢܐ ܕܡܙ ܡܫܝ
- On Humility ܒܟ ܡܚܒܘܬܐ

It is essential to point out that while some of the hymns are chanted only on specific days of the year, Antiphons of the Martyrs *ʿOnyātha D-sahde* are added to all ordinary days of the year. *`Onyatha D-sahde* are part of everyday morning and evening church prayers services called *Tishmishta D-ṣlutha*. These everyday church services do not include the practice of the Holy Communion, which is part of the *Raza* that is practiced during Sundays and Feast days.

Tishmishta D-Ṣlutha is held twice a day in the morning called *Tishmishta D- ṣlutha D-ṣapra* and in the evening called *Tishmishta D- ṣlutha D-ramsha.* This practice of chanting *`Onyatha D-sahde* daily except for Sundays and feasts days is considered unique among other church traditions, and the continuity of practicing such theme until the present time has important reasons behind it.

Hundreds of assaults and systematic religious and ethnic cleansing attempts were recorded in the historical and religious documents of the Church of the East in Mesopotamia. The persecutions occurred in Mesopotamia against Christian Assyrians and Christians of other ethnicities, who were all members of the Church of the East in the first centuries. These persecutions are divulged by the survived written evidence by historians, monks, and poets, who hid many of those documents and books inside the churches and monasteries. Persecutions and violations were a continued theme in the Church history throughout the centuries. Therefore, Martyrdom became a constant topic for all poets and theologians. Singing *`Onyatha D-sahde* became part of everyday church practice to commemorate the martyrs and also to set them as an example for the church believers, to follow their steps in keeping their faith.

The attacks against the Christians began from the first centuries, first by the Romans followed by Sasanians and Persians to the Arabs and Islamic invasions. Sadly, Christians of Mesopotamia of all denominations in Iraq and Syria and in the regions that are bordered by Turkey and Iran have witnessed all types of persecutions, massacres, and genocides. The 20th century genocides specifically (1915) known as Sword "*Seypa"* or "*Seyfo"* (ܣܝܦܐ committed by

the Ottomans targeted Armenians, Assyrians, and Greeks, was the worst in the history of Mesopotamia.[11]

Joseph Yacoub in "Year of the Sword" states that many poems and laments such as (*dourektha*) ܕܘܪܟܬܐ which is secular song type was composed after the genocides. These songs have sad tunes that tell the stories of the martyrs, who died during the massacres. The songs were composed by eye witnessed survivors, which also sung by their decedents. *Dourektha* was practiced in both Eastern and Western Syriac church communities.[12] Like the liturgical chants, these Laments and poems were passed down orally and recited by the next generations. The laments of 1915 were named (*dourekta d-firman*) which means the Lament of the Massacre.[13]

Not many years passed until other massacres were committed against the Assyrians, which took place in northern Iraq in Simele, this time the massacres were committed by the Iraqi government. Simele Massacres in 1933, took place in the village of Simele and other Assyrian villages in Beth Nuhadra. The Assyrians worldwide observe August 7th of each year to recognize and commemorate the martyrs of all genocides. This date is considered as the Assyrian Martyr's Day.

This explains why our Assyrian families and our grandfathers named their sons *sahda* ܫܗܕܐ (lit. Martyr), which is transcribed in Arabic and in English to Sada. Our grandparents experienced the 20th century massacres, these disasters impacted them and the next generation of our parents' social, cultural, and economic life.

[11] The Assyrian genocide lasted from January 1915 to July 1918, which took place in eastern Anatolia, in Persia and in the province of Mosul in Nineveh. See, Joseph Yacoub and James Ferguson, *Year of The Sword: The Assyrian Christian Genocide, A History* (Oxford University Press, 2016), 13.
[12] Joseph Yacoub and James Ferguson, *Year of The Sword: The Assyrian Christian Genocide, A History* (Oxford University Press, 2016), 57, 104, 107.
[13] Joseph Yacoub and James Ferguson, *Year of The Sword: The Assyrian Christian Genocide, A History* (Oxford University Press, 2016), 170.

Sadly, third and fourth generation of the twentieth century genocides are still experiencing such attempts. Hundreds of randomly and targeted attacks were committed against innocent Christians in Iraq. Some were committed by intimidating and torturing the clergy, others by looting and burning religious properties and brutally killing the Christians even while praying inside their churches. In the recent years, one of the tragic massacres committed by Islamic State ISIS in 2010 was inside the Syriac Catholic Church in Baghdad during the Sunday evening Mass, while usually the Church is full of worshipers.[14] Therefore, as consequences of all these tragedies, one can comprehend the reasons behind specific church themes and practices such as martyrdom and Antiphons of the martyrs to became part of the Church liturgy.

The Writing Style and Genres

Syriac literature is full of sacred poems written in prose and in verse that were produced by Poets and theologians in Beth Nahrain. The writers used different writing styles, some used a direct speech style that appears in the voice of the narrator or a dialogue, and others described specific events in various chant genres. These different types of chants and hymns were included within the church offices as well as in the liturgical and other sacred purposes of the church hymnody. Five genres are part of the main church hymnody. Some hymn poems are stanzaic

[14] In the last fifteen years in Iraq, many churches of all denominations have been targeted, burned, and some were demolished, especially in Nineveh and other northern cities of Iraq. The 2010 church massacre in Baghdad was one of the most tragic attacks by the Islamic State (ISIS) on the Syriac Catholic Church in Baghdad during the Sunday evening Mass. Fifty-eight people were killed, some beheaded on the alter. Among the martyrs were the two church priests Father Thair and Father Wasim, in addition to seventy-eight wounded. See, Martin Chulov, "Iraqi Christians Flee Baghdad After Cathedral Massacre," *The Guardian*, Baghdad 2010. https://www.theguardian.com/world/2010/dec/17/iraq-christians-flee-baghdad-cathedral.

such as the *soghyāthā* ܣܘܓܝܬܐ (sing. *soghithā* ܣܘܓܝܬܐ), *madrāše* ܡܕܪܫ̈ܐ (sing. *Madrāšā* ܡܕܪܫܐ),[15] ʿ*Onyātha* ܥܢܝܬܐ (sing. *`onytha* ܥܢܝܬܐ),[16] *Tešbḥatha* ܬܫܒܚܬܐ (sing. *tešbuḥta* ܬܫܒܚܬܐ).

ʿ*Onyātha* and *tešbḥatha* are usually short hymns, some have isosyllabic meters, and others have irregular syllabic meters. *Soghyāthā* are considered one of the main and unique styles of the stanzaic chants usually with long number of verses. They are also known as dispute poems or the Syriac dialogue poems.[17] This style of writing was not a new one in the region; in fact, this genre was a well-known poetic style used 2000 BC by the ancestors in the same land of Beth Nahrain. The writing style of Disputation between two or more characters of the story was first used by the Sumerians and later by the Babylonians and Assyrians.[18]

Another distinctive style, which is present in the metrical or verse homilies *memrē* ܡܐܡܪ̈ܐ sing. *memrā* ܡܐܡܪܐ.[19] These are long poems comprised of isosyllabic lines that included equal syllables length or meters, this type of homilies dominated over the prose one. Examples of *memrē* meters are 5+5, 7+7, or 12+12 (syllables per line). Each composer was known for his preferred meter. For instance, 7+7 meter was known as *Apramaya*, means Ephremic and 12+12 as *Narsaya* that belongs to Mar Narsai. Other liturgical chants, which some include verses of the

[15] *Madrāše* are doctrinal strophic hymns usually consist of many stanzas. See Sebastian P. Brock, "Poetry," in Poetry, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[16] Also, *Ounyatha*, poetic genre that has antiphonal response. See Alessandro Mengozzi, "ʿOnithā," in ʿ*Onithā*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[17] Sebastian P. Brock, *Sogiatha: Syriac Dialogue Hymns*, 11 (St. Joseph's Press, India, 1987).
[18] Sebastian P. Brock. "The Dispute Between The Cherub And The Thief," *Hugoye: Journal of Syriac Studies* 5, no. 1 (2010): 166.
[19] Verse homilies chanted or recited by the male preacher. See Susan Ashbrook Harvey, 2018. "Revisiting the Daughters of the Covenant: Women's Choirs and Sacred Song in Ancient Syriac Christianity." *Beth Mardutho: The Syriac Institute and Gorgias Press* Vol. 8: 137.

psalms are also practiced during *Raza* and ordinary days such as: *Qalta, Hulala, Shubakha, Qanuna, Hpakhta,* and *Basaliqe.*

1. *Soghithā* ܣܘܓܝܬܐ

Soghithā ܣܘܓܝܬܐ is one of the stanzaic poem's genres. It is also one of the main hymn genres in the Syriac hymnody tradition. In his book Sogiatha, Brock provides English translation of four of the following dialogue or dispute *soghyāthā* hymns that feature biblical stories: Zechariah and the Angel, The Angel and Mary, John the Baptist and Our Lord, and The Cherub and the Thief.[20]

However, other dispute *soghyāthā* are also found in the Syriac literature that describe the relationship between Christianity and Judaism. In this theme, four survived *soghyāthā* are also introduced by Brock with English translation. The titles of these *soghyāthā* are; Synagogue and Church, Sion and Church, Synagogue and Our Lord, and Pharisees and Our Lord. Although, most of these dispute *soghyāthā* are by anonymous, but most of them date from the fifth and sixth centuries.[21]

Soghithā usually consists of many verses, which mainly are dispute poems that have a biblical story and characters often between two, or more characters, many times with alphabetic acrostic.[22] Some of the dispute poems introduce double alphabetic acrostic, which usually take

[20] Sebastian P. Brock. *Sogiatha: Syriac Dialogue Hymns*, 11 (St. Joseph's Press, India, 1987):3.
[21] Sebastian P. Brock, ed., *The People & the Peoples: Syriac Dialogue Poems from Late Antiquity*, Journal of Jewish Studies Supplement Series 3 (Oxford: Journal of Jewish Studies, 2019):7-8.
[22] Benjamin 1968Turgāmē la-m`aliyuṯ ēwangāliyon d-ḥaḏbšabbē wa-ḏ-`êḏē wa-ḏ-duḵrānē. da-`ḇiḏinl-mār `aḇdišo` miṭrāpoliṭā d-ṣoḇā wa-ḏ-armānyā, `am mnāwāṯā d-tešmšāṯā d-rāzē.d-bêm `am soḡyāṯā d-yāwmāṯā iḏi`ē / ed. G. Benjamin. Baghdad, 1968.

place in the dialogue section between the characters, therefore each letter of the alphabeti acrostic will be presented twice.[23]

Other types of *soghyāthā*, are poetic verses (no dialogue) with a refrain that sometimes are written in alphabetic acrostic as well. In Some *soghyāthā* we find the acrostic style is also written to comprise a phrase, or a name, such as Mar Aprem hymn that each verse begins with a letter of (Jesus Christ) in Syriac (*Ishu Mshikha*).

In the dispute poems, which is the main type in *soghyāthā*, the characters usually alternated between the verses *bateh* ܒܬܐ. Brock believes that St. Ephrem was the earliest known Christian poet to use the dispute poem style in his hymns. Most of the survived dispute poems which are anonymous were written between the fourth and sixth centuries. As explained in chapter two, the dispute poems were best known poetic writing style in Beth Nahrain during ancient times.[24] The verses consist of two isosyllabic syllable meters. Some *soghyāthā* are more than fifty verses long. Two examples from the liturgical books are given in chapter five.

The equal syllabic meter of the *soghyāthā* makes the melodies repetitive and easy to sing by the choir and congregation. Syllabic meters could consist of two isosyllabic lines, each has a regular meter of 7+7.[25] As explained in chapter two, the dispute poems are structured in three parts. The introduction when a narrator introduces the characters, the second part includes the dialogue or the argument between the characters. Finally, the last part includes the end of the dispute with concluding thoughts, usually by the narrator or the witness of the story.

[23] Sebastian P. Brock, ed., *The People & the Peoples: Syriac Dialogue Poems from Late Antiquity*, Journal of Jewish Studies Supplement Series 3 (Oxford: Journal of Jewish Studies, 2019):7.
[24] Sebastian P. Brock, "Poetry," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[25] *Soghitha,* John the Baptist and Our Lord, number 3 and The Cherub and the Thief, number 10 in chapter five.

2. *Madrāšā* ܡܕܪܫܐ

Madrāsha is a doctrinal hymn that consists of an important theological idea such as the salvation. *Madrāsha* is considered another significant stanzaic poem genre in the Syriac literature, which is composed by different poets. Many *madrāshe* have been attributed to Mar Aprem; however, some might be written by later poets.[26] *Madrāshe* have a refrain, or a response called *`unāya* in the beginning that is repeated after each verse. *Madrāshe* are composed in regular or irregular meters. *Madrāshe* are composed in simple as well as in complex syllabic meters.[27] The *`unāya* in the *madrāsha* can have either the exact meter of the verses *Bātē* such as (5+5/ 5+5).[28] In other *madrāshe* the *`unāya* may have a different meter or sometimes imitates the meter of the last line of the verse such as the *madrāsha* Glory to That Child, the meter of the *`unāya* is 5+5+5+3, while the meter of the entire verse is:

14 (7+7) +14 (7+7) +16 (8+8): 5+5+5+3.[29]

The verses of the *Madrāsha* are performed by a female or a male soloist and the *`unāya* is sung by the choir after each verse. However, the soloist will sing the *`unāya* alone in the beginning of each *madrāsha*. Mar Aprem emphasized that the *madrāshe* are preferred to be performed by females. A detailed explanation with Syriac and English translation text is provided in Women's Choirs section in this chapter. *Madrāshe* can have a variety of numbers of stanzas, most survived *madrāshe* have three to eight stanzas. However, in the in the

[26] Sebastian P. Brock. "Some Early Witnesses to the East Syriac Liturgical Tradition." *Journal of Assyrian Academic Studies*18, no. 1 (2004): 44.
[27] Sebastian P. Brock, "Poetry," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[28] *Madrāsha,* Behold! God's Free Mercy, number 5 in chapter five.
[29] *Madrāsha,* Glory to That Child, number 2 in chapter five.

main liturgical book of Ḥudra, only three verses are listed, whereas more verses are in the manuscripts or other Syriac liturgical books.

Mar Aprem alone has written more than 400 *madrāshe.* Some of these *madrāshe* are included in the liturgical books, others are in collections in separate manuscripts. The tunes of the *madrāshe* are listed in the beginning of each *madrāsha* according to the fixed melody guide *qāla*. More will be explained on *qāle* in the Chant Melodies section in this chapter. The melody of the *madrāsha* is easier when it contains a regular poetic meter. *Madrāshe* also have a lot of space for improvisation by the soloist, therefore the same *madrāsha* might be heard with different endings. *Madrāshe* have usually slow tempo and mostly composed with sad tunes.

3. *`Onithā,* ܚܘܢܝܬܐ

`Onitha* is poetic genre that comes in multiple ways. It can appear in the liturgy as a dependent or independent chant. Therefore, *`onitha might work as an antiphonal response to psalm verses, such as the *`onitha* "Praise God in His Sanctuary…. Hallelujah."[30] *`Onitha* could be also an individual short hymn to be performed before or after the readings of the Bible. The structure of the *`onitha* could be a through composed or consist of isosyllabic short lines. The subjects of the *ʿonyātha* are either praise hymns or related to the themes of the liturgical feasts of the church.[31]

ʿOnyātha are also written to commemorate the saints or the martyrs such as the Antiphons of the Martyrs *`Onyatha D-sahde.*[32] In the present time, the church sometimes

[30]Praise God in His Sanctuary…. Hallelujah, number 11, in chapter four.
[31]Alessandro Mengozzi, "ʿOnithā," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).
[32] The Holy Martyrs *`Onitha Dsahde* number 17 in chapter five.

combines more than one *`onitha* of the same theme, which are listed on the same page in the liturgical book to look as one independent *soghitha.* An example of this is the anthem "Blessed are the Children", this anthem is also included in chapter five, number 6, which is from the book of Ḥudra.[33] This Anthem is on Palm Sunday and is performed mainly by the children of the church, usually with procession outside the church.

Therefore, the hymn looks like it is consisted of six verses, but originally each verse is a responsorial *`onitha* that is to be chanted after each *shuraya* (lit. beginning). S*huraya* is a poetic section consists of nonmetric phrases written to proceed each *`onitha*. *Shuraya* is chanted by a soloist in a recitative style probably by a deacon *Mshamshana*.[34] *ʿOnyātha*are mostly short and have a moderate tempo.

4. *Tešbuḥta* ܬܫܒܚܬܐ

Tešbḥatha are songs of praise and joy. These hymns are sung by the congregation and performed by the choir as well. *Tešbḥatha* are metrical and stanzaic. This genre was also one of the previously existed genres in Mesopotamia before Christianity. The genre appears in Akkadian language to praise the goddess Ishtar and other deities. The liturgy of the Church of the East includes a collection of *tešbḥatha* composed by different poets. In this study, I have given four examples of *tešbḥatha* that are widely performed at the church.[35] *Tešbḥatha* usually have light tunes and faster tempo than all other genres. Brock has provided an English translation of fifteen *tešbḥatha* from the Church of the East liturgy.[36]

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[33] Ḥudra II, p.460 (444 ܗܡܕ).

[34] *Shuraya* is a poetic section of nonmetric phrases proceedes the *`onitha. Shuraya* is chanted by a soloist in a recitative styly by a deacon.

[35] *Tešbḥatha* numbers 1, 9, 14, 18. See, Chapter Four.

[36] Sebastian P. Brock. "Some Early Witnesses to the East Syriac Liturgical Tradition." *Journal of Assyrian Academic Studies*18, no. 1 (2004): 9-45.

Tešbḥatha are in two isosyllabic meters. Most *tešbḥatha* are in 4+4 / 4+4 such as the first example in chapter four "Blessed is the Compassionate One", by Mar Baḇai Rabba (Babai the Great). Some in 5+5/5+5 such as Blessed Be the One.[37] Although *tešbḥatha* are usually hymns of praise; however, some have a theologian teaching within the theme of praise. Some *tešbḥatha* are also composed in alphabetic acrostic or the letters or the acrostic spells the name of Jesus Christ *Ishu Mshikha, such* as in the *tešbḥatha Nuhra Dnakh* by Mar Aprem.

5. *Memrā* ܡܶܡ̈ܪܳܐ

Memrā means a Homily. Homilies are commentary or exegesis that usually follow the readings of biblical verses or a passage from the scripture to address a theological topic. These sermons are known to be written in prose in the Western Christianity. However, in addition to the prose methodology, in the Syriac Christian tradition, homilies or *memrē* were creatively written in isosyllabic couplets, which are known as verse or metrical homilies. These poetic *memrē* are chanted to specific melodies called *qale,* which mentioned earlier as fixed tunes that have titles of the first words of a well-known chant, these *qale* could be sung to any hymn with similar syllabic pattern. This creative form of writing *Memrē* was not only important as an aesthetic style, but it also helped the worshipers to memorize these sermons by singing them. *Memrē* are chanted during the main liturgical hours of *Raze* on Sundays as well as other days of the week. As stated by Brock "*memrā,* was suited for narrative or moralizing verse, and was the vehicle for the distinctively Syriac genre of verse homily."[38]

[37] *Tešbuḥta* number 9 in chapter four.
[38] Sebastian P. Brock. *An Introduction to Syriac Studies*. Third edition. Gorgias Handbooks. Piscataway, NJ: Gorgias Press, 2017, 10.

Mar Aprem, Mar Narsai, and Mar Jacob of Serugh, were the earliest poets to write the metrical *memrē*. Many of the syllabic patterns of *memrē* consisted of (7+7) or (12+12).
Mar Narsai (d. ca. 500) wrote many *Memrē* of which 81 survived written in couplets, most of them have 12 syllable patterns (*hegyānā*) ܗܶܓ݂ܝܵܢܵܐ per line, while others have 7 syllables per line. Some of the survived original manuscripts by Syriac authors such as Mar Ephrem, Mar Narsai and many others have been digitized in a text format by the "Digital Syriac Corpus," which an open-access online project founded by Dr. Kristian S. Heal, Brigham Young University and Prof. David G.K. Taylor, University of Oxford in 2004.[39] These digital files including homilies and hymns are made available online, which allow the researchers to easily access hundreds of Syriac valuable and variety of works.

Chant Melodies

The Syriac chant melodies were transmitted aurally/orally, no evidence of any physical notation of the melodies have been discovered to date. The old books of the liturgy show that the composers used fixed tunes *Qale* as a guidance tune of the chants.[40] Each tune was named after the beginning text of one specific known chant. That tune could be used with any other chant of the same syllabic meter.[41] Although there is no evidence of any notation, we do have some evidence in some manuscripts that show the Syriac writers used some type of signs as a guidance written over the chants text for the performance practices of the chants.

[39] Digital Syriac Corpus is now a collaboration of University of Oxford, Brigham Young University, Vanderbilt University, and the Center of Digital Humanities Research (CoDHR) at Texas A&M University.
[40] *Qala*, plural Qale, are fixed melodies to be used with many different chants of the same number of syllables. Each *qala* is named after the first words of the original chant. Before each chant, there is an instruction of which *qala* to be used to perform the chant.
[41] Bates, "Songs and Prayers Like Incense."185.

The East Rite tradition uses monophonic chanting style only. The main melodies used with chants are based on the *qale.* All the chants and hymns are in the liturgical books of the Church, such as Ḥudra, Gazza, Kashkul and Turgama. The name of the *qala* is taken from the first two or three words of the chant. If the chant has the original name of the *qala* is called *Resh Qala* ܩܠܐ ܪܫܝܬ (leading tune). Thus, *Qale* serve as melodic guidance for other chants or hymns. For instance: a *Resh Qala* named "*Itlan Saḇra*" on P. 213 in the book of Turgama is used in many other chants such as the *soghitha* of the birth of Jesus on P. 120 in the book of Turgāmē titled "*Byaldeh dawra nuhra dnakh*" by Mar Narsai. 7+7/ 7+7 syllabic meter.

The modes used in chanting the in the church of the east liturgy have a combination of whole, half and quarter tones. Therefore, when transcribing half-flat and half- sharp sings must be included if the melody is in the oriental Maqam. Although the Maqams were used in the church for centuries, their names are in either Arabic, Turkish, or Persian words. Most of the main Maqam names were agreed on during the first music symposium held in Cairo in 1932. Musicians and musicologists from many countries from the East and the West attended this conference, including Bela Barton and Paul Hindemith.

Women's Choirs

Singing chants and responses during Mass or ordinary days was and still in many traditions performed by all adult men and young boys.[42] Although the choral and polyphony music was highly developed in the sixteenth century in the west, the Roman Catholic Church did not allow women to sing in the church. "The upper parts of the polyphonic settings were sung by boys with unchanged voices, adult male falsettists, or castrati."[43]

In 1773, women were allowed for the first time to sing in the performance in "Judith" the oratorio by Thomas Arne, after many years of performance without women's voices. However, this was not a church performance, instead it was performed at Covent Garden Theater in London.[44] During Bach time in Leipzig, women did not perform in church choirs until 1940.[45] It was not until the nineteenth century that women were participating with men in choral settings outside the church. By contrast, we find in the early Church of the East, two committed church group members known as Son of the Covenant *Bnay Qyāmā* ܒܢܝ ܩܝܡܐ and Daughters of the Covenant *Bnāt Qyāmā* ܒܢܬ ܩܝܡܐ had the responsibility of performing the liturgical chants as well as other types of hymns during the church services and at funerals.[46]

Rabbula's Canons of the fourth century show the responsibilities of each group of Sons and Daughters of the Covenant.[47] These groups existed in the pre-monastic Syriac tradition. The

[42] Perry Jones. "The History of Women's Liberation In Choral Music." The Choral Journal 16, no. 6 (1976): 12.
[43] Ibid. In 1903, Pope Pius X formally banned adult male sopranos from the Vatican. Alessandro Moreschi was the last Italian castrati, Alessandro died in Rome in 1922.
[44] Ibid, 13.
[45] Laura Stanfield Prichard, "What Did Women Sing? A Chronology Concerning Female Choristers," *The Phenomenon of Singing* 9, (2013): 190.
[46] The singular form is *bar qyāmā* ܒܪ ܩܝܡܐ, *ba(r)t qyāmā.* ܒܪܬ ܩܝܡܐ.
[47] Bishop Rabbula of Edessa (d. 435), see Robert A. Kitchen, "Bnay Qyāmā, Bnāt Qyāmā," *in Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018).

two groups had many church responsibilities, especially singing the liturgical hymns at church and in other church events. In addition to "the task of singing psalms and various kinds of hymns in certain liturgical celebrations of the civic churches."[48] Daughters of the covenant were required to sing the doctrinal hymns *madrāshe* according to Rabbula Canons.[49] Moreover, they were also requested to participate in singing during the daily offices with *Bnay Qyama* and other clergies.[50]

Most of the church laws forbade women's singing in the church according to the gospel verse by Apostle Paul on women's silence inside the church.[51] On the other hand, we see Mar Aprem in the fourth century shows a profound respect for women and encouraged their roles in the Christian community. Mar Aprem showed his appreciation for women by including different subjects and topics on women in his writings, especially in his *memrē* and *madrāshe* on Nativity, Virginity, or on the Church, especially on his comparison between Mary and Eve such as his words in his *madrāsha* on Church number 49, line 7.

> "Just as it was by the small cavity of Eve's ear that death entered and was poured out, so too it was a new ear, that of Mary, that life entered and was poured out."[52]

Mar Jacob of Serugh's homily written on Mar Aprem, shows how Mar Aprem played an essential role in founding the women's choirs. Mar Aprem also called them teachers *Malpanyatha* ܡܠܦܢܝܬܐ. The *memrā* also show how much Mar Aprem encouraged the women to praise and sing, because they were created equal to men. Furthermore, women's choirs

[48] Susan Ashbrook Harvey, "Revisiting the Daughters of the Covenant: Women's Choirs and Sacred Song in Ancient Syriac Christianity†," *Beth Mardutho: The Syriac Institute and Gorgias Press* Vol. 8, (2018):128.
[49] Rabbula Canon 20.
[50] Harvey, 2018: 126.
[51] In 1 Corinthians 14:34-35, Paul wrote: "As in all the churches of the saints, women should remain silent in the churches. They are not allowed to speak, but must be in submission, as the Law says."
[52] Sebastian P. Brock. *Singer of the Word of God: Ephrem the Syrian and His Significance in Late Antiquity*. Sebastianyotho 1. Piscataway, NJ, USA: Gorgias Press LLC, 2020: 142.

responsibilities were not limited to singing and worshiping, but they had Gospel teaching opportunity among their communities.[53] Mar Aprem believed that women should not be silenced out, in fact, he believed that women should sing in the church reminding them of Moses when gave timbrels to the young girls.[54] The text of the *memrā* comprises of 184 isosyllabic couplets of 12+12 meter. English translation of the homily is provided by Joseph Amar. Some of the homily verses are included below:

Text: lines 40-45.[55]

40) ܟܝ ܢܒܒܟ ܢܟ (ܢܣܦܢ) ܟܡܬܚܡ : ܕܟ ܡܟܡ ܠܠ ܚܕܒܢ ܟܬܢ ܟܡܦܠܠܡ✧
41) ܟܘܦܢ ܗܒܒܢ ܕܛܢܒ ܫܦ ܟܒ ܡܘܟܦܢܝ : ܠܢ ܚܦܟܡܘܬ ܕܟܦܒ ܝܬܬ ܕܡܬܚܡܢ✧
42) ܡܘܦ ܒܒܢ ܕܬܬ ܢܒܟܟ ܟܕܦܘܘܢ : ܠܢ ܡܒܒܦܟ ܒܟܦܬܢ ܒܒܢܦܒ✧
43) ܒܟܟܦ ܘܐ ܒܒܢ ܒܠ ܕܒܢ ܕܒܟܦܘܢ : ܕܬܡ ܒܟ ܒ ܒܟܒܘܢ ܟܒܬ ܡܬ✧
44) ܐܕ ܒܢܩ ܟܒܕ ܡܒܦ ܕܒ ܒܡܟ : ܡܬܒܐ ܕܒܐ ܟܒܬ ܡܬ ܟܒܦܟ✧
45) ܒܡܡܬ ܒܟܒ ܕܬ ܕܦܦܬ ܟܡܕܟ : ܐ ܕܕܡ ܠ (ܦܟܬ) ܒܕܕ ܟܒܟܦܢ✧

Text: lines 40-45

40. Our sisters also were strengthened by you to give praise; for women were not allowed to speak in church.

41. Your instruction opened the closed mouths of the daughters of Eve: and behold, the gatherings of the glorious (church) resound with their melodies.

42. A new sight of women uttering the proclamation; and behold, they are called teachers among the congregations.

43. Your teaching signifies an entirely new world; for yonder in the kingdom, men and women are equal.

44. You labored to devise two harps for two groups; you treated men and women as one to give praise.

[53] Harvey, 2018:134.
[54] Sebastian P. Brock. *Singer of the Word of God: Ephrem the Syrian and His Significance in Late Antiquity*. Sebastianyotho 1. Piscataway, NJ, USA:(Gorgias Press LLC, 2020), 141.
[55] Jacob and Joseph P Amar, A metrical homily on holy Mar Ephrem (Turnhout, Belgique: Brepols, 1995):45.

45. You resemble Moses, leader of the tribes, who gave tambourines to the young girls in the wilderness.

Jacob keeps the comparison going between Moses and Mar Aprem:

Text: lines: 77-79.[56]

77) ܘܒܡ ܒܓܒܥܐ ܗܘ ܕܩܐ ܒܟܘܢܒܗ : ܕܓܟܐ ܐܒܝܒ ܟܒܕܐ ܡܝܐ ܚܒܗ ܒܢܐ ✧

78) ܒܘܩܐ ܦܟܝܐ ܟܓܓܩܟܐ ܟܚܒܫܒ : ܡܝܐܘܒܒ ܐܡ ܥܒܓܫ ܒܓܐ ܚܩܟ ܕܐ ✧

79) ܡܢܓܐ ܕܐܟܡ ܒܓܢܐ ܒܘܩ ܡܝܗ ܕܡܘܝ : ܟܚܬܐ ܕܢܝ ܝܝܡ ܟܚܒܫܒ ✧

77. That Levite cried out mightily to the synagogue, so that all of it, men and women alike, would make a joyful sound on a single harp.

78. He gave a tambourine to the virgins to give praise, and a new (hymn of) glory was struck up there in a loud voice.

79. Words such as these were spoken by Moses, to the chaste women whom he invited to give praise.

Text: line: 86.[57]

86) ܚܦܐ ܕܐܟܡ ܫܐ ܒܩܐ ܒܟܙܒ ܩܐܢܒܒ : ܒܓܚܥܒܫܐ ܕܡܘܝ ܕܒܐ ܒܟܒܢܒ ✧

86. Ephrem considered the record of these things with discrimination, and he richly imitated the song of Moses.

Text: lines 96-108.[58]

96 ܒܓ ܠܒܓܐ ܕܓܟܢ ܝܓܐ ܡ ܚܒܫܐ : ܡܐ ܒܒܐ ܕܘܕܡ ܟܡ ܟܚܒܫܒ ✧

97 ܡܢܡ ܕܩܟܝܐ ܒܓܐ ܩܐ ܡܝܐ ܟܟܟܬ ܩܐ : ܒܓܒ ܒܕܕܝܐ ܡܒܓܐ ܩܐܐ ܟܓܓܩܟܐ ✧

98 ܒܟܒܐ ܩܐ ܟܐ ܓܒ ܩܙ ܩܐ ܙܓ ܒܐ : ܕܟܒܓܩܟܐ ܚܩܟ ܥܒܓܫ ܒܟܐ ܝܝܡ ✧

99 ܢܙܐ ܩܐ ܟܐ ܟܝܥܐ ܕܓܒܒ ܒܫܒ ܢܩܝ : ܡܒܟܟ ܩܐ ܟܐ ܥܒܓܫ ܒܕܐ ܟܟܫܐ ܒܟܫ ✧

[56]Ibid, 42-43.
[57]Ibid, 45.
[58]Ibid, 48-51.

100 ܚܕܒܒ ܐܒܐ ܟܐ ܕܒܐ ܕܫܟܒܐ ܒܚܒܒܓܐ : ܐܫܟܚ ܐܢܐ ,ܒܕܐ ܒܟܢ ܚܟܟ ܕܒܢ٭

101 ܒܒܟ ܝܝܢ ܟܐܢܩܒܢܓܐ ܟܐܢܢܟܐ ܐܕܒܒܟ ܝܟܒܐ ܚܟܟ ܕܒܐ ܕܒܢܬܓܐ٭

102 ܐܒܓܒܐ ܕܒܟܢ ܝܟܒܓܐ ܐܐܒ ܝܝܢ ܒܒܕܒ : ܝܢ ܕܒܢܓܐ ܕܒܟܟ ܐܐܒ ܟܝܢ ܐܒܓܐ ܫܕܐ٭

103 ܐܐ ܚܢܒ ܒܩܝܐ ܐܕܓܒ ܐܝܐܒܟܩܬ ܟܐܢܫܒ : ܟܐܐ ܕܒܕܐܝܢ ܒܢ ܟܟܫܐܓܐ ܒܒܓܒܬܝܢ٭

104 ܒܢ ܐܬܓܓܐ ܕܝܟܩܐ ܐܢܬܐ ܝܐܒܟܝܐܬ : ܐܓܒ ܐܒܓܐ ܟܐܐ ܕܒܝܟܟܐ ܝܐܐܫܕܒܐܝ٭

105 ܐܒܓܐ ܟܝܐܐܬ ܒܢ ܟܐ ܐܒܢ ܒܢܐ ܕܒܝ : ܩܕܐܟ ܟܐܐܒ ܚܟܟ ܕܒܐ ܐܝ ܕܒ ܐܐ٭

106 ܐܢ ܫܕ ܩܓܒܐ ܫܐܐ ܐܫܟܟܢ ܟܐ ܐܫܢܢ : ܐܢ ܒܕ ܐܒ ܒܐ ܕܒܢ ܐܐܒ ܐܐܒܩܐܐܢ٭

107 ܫܕ ܩܐܕܒܐ ܐܝܒ ܟܝܢ ܒܒܟ ܒܒܐ ܐܐ : ܟܐ ܝܝܩܐܬ ܟܐܐܫܒ ܚܟܟ ܕܒܐ٭

108 ܩܐܐܝܢ ܒܟܐ ܐܐ ܒܒܩܐ ܐܐ ܫܐ : ܩܐܒܫ ܐܒ ܐܒ ܐܐܐ ܚܐܕܐܐ ܫܐܢ ܟܐܐܫܐ٭

96. Blessed (Ephrem) observed that women were silent from praise, and (this) wise man decided that it was right for them to sing praise.

97. As Moses had given tambourines to the young girls, this discerning man composed hymns, and gave them to the virgins.

98. It pleased him while standing among the sisters to stir the pure women with melodies of praise.

99. He was like an eagle perched among doves, (as) he taught (them) a new song of praise with a serene sound.

100. Flocks of humble partridges encircled him, learning from him a sweet song with a pure melody.

101. He taught the swallows to chirp, and the church resounded with the pure voices of pious women.

102. (Words) such as these were spoken by Ephrem to the pure women as he taught them a new song of praise.

103. O daughters of the nations, approach and learn to praise One who delivered you from the error of your fathers.

104. You have been rescued from the worship of dead idols: give praise to the One through whose death you have been freed.

105. You put on glory from the midst of the waters like your brothers: render thanks with a loud voice like them also.

106. You have partaken of a single forgiving body with your brothers. and from a single cup of new life you have been refreshed.

107. A single salvation was yours and theirs (alike); why then have you not learned to sing praise with a loud voice?

108. Your silent mouth which your mother Eve closed, is now opened by Mary, your sister, to sing praise.

Mar Jacob summarizes Mar Aprem's mission regarding women's participation in the choirs.

Text: lines 113-114.[59]

113 ܚܟܬ ܢܦܬܝܬ ܟܡܒܟܣܘ ܕܟ ܚܘܫܟ ܕܐ : ܕܐ ܕܢܩܒܝܟ ܦܙܐܗܒ ܚܒܟܒܘ ✧

114 ܚܐܝܟ ܡܟ ܒܙܐ ܗܦ ܢܕܝ ܐ ܗܦ ܒܝܒܐ : ܕܝܬܟ ܡܟ ܕܒܟܦܒ ܟܘܒܫ ✧

113. Uncover your faces to sing praise without shame to the One who granted you freedom of speech by his birth.

114. The wise (Ephrem) admonished them with these words, to make their chants instructive melodies.

There is always a question or a concern regarding the melodies of the hymns, whether the poets wrote the text and composed the Melodies at the same time. The answer is that we cannot confirm that every single hymn was written, for instance by Mar Aprem, the melody was also composed by him. However, there is some interesting information and surviving evidence that we have so far from the Syriac Vita of Mar Aprem informs us that Mar Aprem not only established the women's choirs, but also arranged, composed, demonstrated, and taught the melodies to daughters of the covenant *Bnāt Qyāmā*. In fact, in today's language Mar Aprem was

[59] Ibid, 52-53.

a poet, a composer, an arranger, a voice instructor, and a choral conductor. Mar Aprem had to deal with the rejection of women's participation in church singing, which might have been normal practice at that time. Mar Aprem lived in a time where the culture was comprised of both Christian and pagan communities. We read in the Vita about the relationship between Mar Aprem and *Bnāt Qyāmā*:

> Like a father, stood among them, as harpist of the Spirit, arranging various songs for them, demonstrating and teaching a variety of songs until the entire city gathered round him. And he shamed the opposition and did away with them.

There is no doubt that the culture in the fourth century would significantly reject the idea of women's choir participation next to the men's choir during the church services. Nevertheless, Mar Aprem who died in 373 AD was able to gain people's trust and acceptance for such types of activities. More importantly, Mar Aprem challenged the social norms of the 4th-century society by emphasizing the importance of the choir singing in the church, and gospel teaching role among their communities. The singing of women's choirs continued to be practiced within the Church of the East to date, despite that such activity was unacceptable and still in the twenty-first century not preferrable in other church Traditions.

The following translated passage is provided by Joseph Amar in "The Syriac Vita tradition of Ephrem the Syrian."[60] The *memrā* is from the Manuscript-Vat.sir.117 dates from 700 CE. Some pages and lines are not as clear as others, therefore missing words are left with a few dots between two brackets, usually the dots representing number of missing letters. The number

[60] Joseph Phillip Amar. "The Syriac "Vita" Tradition of Ephrem the Syrian." (Ph.D. diss., Catholic University of America, 1988). The Syriac text is on p.158-59 and the English translation is on p.298-99.

of dots is not always accurate, I examined the original text in the manuscript, this specific page is not clear, and it is hard to count the exact missing letters.

Manuscript-Vat.sir.117 / 700 CE

(Ephrem instructs *Bnāt Qyāmā)*

> When blessed Ephrem realized that all the people were attracted to singing and […] was always drawn […] his ability [...] of the enemies of [.....], this blessed one established and arranged the daughters of the covenant in opposition to the diversions and popular movements of the deceivers. He taught them metrical hymns and songs and antiphons. He arranged in [...] and meters, and passed on wisdom to all. And [...] with metrical hymns, and placed […] which were pleasing to his hearers. He put in the metrical hymns words with subtle connotation and spiritual understanding concerning the birth and Baptism and fasting and the entire plan of Christ: the passion and Resurrection and ascension, and concerning the martyrs every day the daughters of the covenant gathered in the churches on feasts of the Lord and on Sunday and for the celebration of the martyrs, And he, like a father, stood among them, as harpist of the Spirit, arranging various songs for them, demonstrating and teaching a variety of songs until the entire city gathered round him. And he shamed the opposition and did away with them.

CHAPTER 5: CHANTS AND HYMNS

1. Hymns of Advent (*Khathbshabe D-Subara*) …….63
Teshbokhta: Brikh Khannana- Blessed is the Compassionate One
ܒܪܝܟ ܚܢܢܐ ܕܡܪܝܡ ܐ
ܐܝܬܝ ܒܪܟ ܚܢܢ: ܚܕܝ ܒܪܟܬ

2. The Feast of the Nativity of Christ (*`Eda D-Yalda D-Maran*)..…… 69
Madrāsha: Shukha L-haw Yalda- Glory to That Child

ܫܒܚ ܠܗܘ ܕܝܠܕܐ ܕܡܪܝ
ܐܝܬܝ ܒܪܟ ܚܢܢ: ܫܒܚ ܠܗܘ ܕܝܠܕܐ

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ܚܢܢܐ: ܛܘܒ ܠܝܠܕܐ

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ܥܢܝܬܐ: ܢܥܘܠ ܒܬܘܕܝܬܐ ܠܗܝܟܠܐ

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ܫܒܚܘܗܝ: ܡܪܢ ܝܫܘܥ

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(*Soghyāthā D-Qurbana D-Khashkhan L-Khulyom*)
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ܣܘܓܝܬܐ: ܒܫܒܝܚܘܬܗܘܢ

(1)

Tišbuḥta: Brikh Khannana (*D-Subara)*
Blessed is the Compassionate One

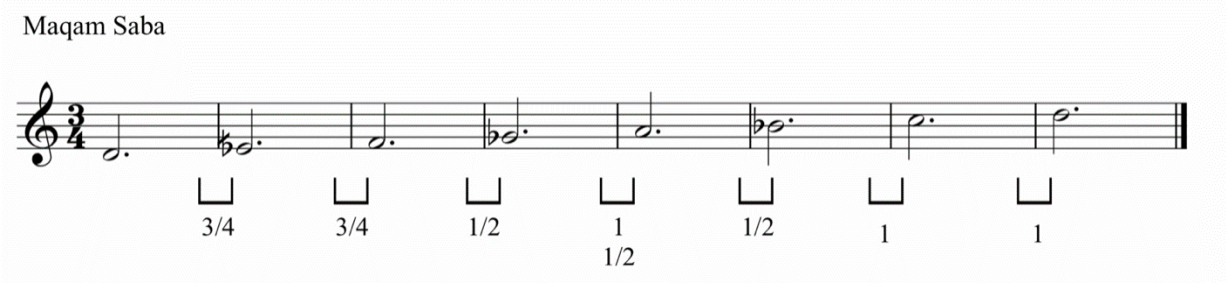
This *Tišbuḥta* is a praise hymn composed by Mar Bawai Rabba-Babai the Great (ca.551-628) in the 6th century. This Tišbuḥta is considered one of the most important sources in the Church of the East liturgy, because it clearly expresses the theology of Christology of the Church. Although, it is a praise hymn, but Mar Bawai made it a doctrinal hymn too. The text begins from Isaiah's prophecy on Jesus, next he defines and explains the theology and the Christology of the Church of the East within the twenty stanzas of the *Tišbuḥta*. Mar Bawai clearly defines the duality of *Qnoma*[1] ܩܢܘܡܐ and the unity in one person of Christ.

He also emphasized the trinity by the repeat text note after stanza 18 (repeat three times) and ends the *Tišbuḥta* in the last stanza with the text "One is the glory of the Father, Son, and Holy Spirit forever and ever, Amen and Amen." emphasizing the oneness of God in three *Qnomē* ܩܢܘܡܝܢ.

Each Tišbuḥta has its own tune *qāla*. However, the tune provided in this document is recorded according to the performance practice of the Assyrian Churches in Iraq, later, all over the diaspora until this day. Some sister churches sing the same hymn with different *qālē* or Maqams.[2] This Tišbuḥta is assigned in the book of Ḥudra for the season of Annunciation or Advent (ܣܘܒܪܐ *Subara*) and Nativity (ܝܠܕܐ *Yalda*) liturgical seasons of the Church calendar.[3]

[1] *Qmoma* ܩܢܘܡܐ, pl. *Qnomē*, ܩܢܘܡܝܢ is an Aramaic word equivalent to "hypostasis" in Greek, "substantia" in Latin, and "substance" in English.
[2] Chaldean Catholic Church practices the same liturgy.
[3] Also, Khudra, the main liturgical book of the Church of the East. Ḥudra I, p.134 (118 ܥܡܚ).

This hymn was included in several manuscripts, which are kept in Iraq, Paris, Berlin, London, and the Vatican.[4] The *Tišbuḥta* has twenty stanzas, all in a regular meter. Each stanza has two lines, each consisting of eight syllables. The meter of the hymn is in 8+8 syllables. The *qala* of this *Tišbuḥta* is in the Maqam of *Saba*, this Maqam is one of the most used Maqams among the oriental musical Maqams, especially in Iraq. This Maqam can be found in church hymns, classic and folk love songs, or any other religious music due to its association with feelings of sadness. The melody of this tune is consisting of four pitches (D, E half-flat, F, G) with a close motion relation between the intervals. The melody mostly moves by a step or a skip to the third, with no leaps. The Tišbuḥta genre has a strophic verse structure. It is assigned to be chanted during the *Raza Qadisha* (Holly Mass) by the choir and the congregation.



Audio File:
Maqam Saba Audio Files With Notation

Audio File:
1. Brikh Khannana - Blessed is the Compassionate One

[4] For manuscripts locations and numbers, see Chediath, Geevarghese. *The Christology of Mar Babai, the Great*. Kottayam, India: Oriental Institute of Religious Studies, 1982.p.39.

(1)

Advent (*D-Subara*)
Teshbokhta: Brikh Khannana
Blessed is the Compassionate One

ܕܫܒܘܚܬܐ

ܒܪܝܟ ܚܢܢܐ ܕܡܪܝܐ ܪܚܡܐ

1
ܒܪܝܟ ܚܢܢܐ ܕܥܠܡ ܥܠܡܝܢ ܫܡܗ ܩܕܝܫܐ ܘܫܒܝܚ ܘܡܗܠܠ ܠܗ ܒܦܘܡ ܟܠ ܚܝ ܒܫܡܝܐ ܘܒܐܪܥܐ ✧
2
ܕܥܒܕ ܠܡܪܝܐ ܕܟܠ ܫܒܚܐ ܘܬܫܒܚܬܐ ܘܫܘܒܚܐ ܕܐܡܪܝܢ ܒܥܠܡܐ ✧
3
ܕܟܠ ܡܐ ܕܫܐܠ ܡܢ ܩܕܡ ܐܦ ܠܐ ܬܗܘܐ ܠܢ ܠܡܢ ܐܠܐ ܠܡܪܝܐ ✧
4
ܕܒܫܡܝܐ ܘܒܐܪܥܐ ܐܦ ܒܝܡܐ ܘܟܠ ܬܗܘܡܬܐ ܕܒܝܡܐ ✧
5
ܕܐܦ ܐܢ ܓܒܪܐ ܢܫܠܡ ܠܚܒܪܗ ܒܫܠܡܐ ܘܢܫܬܒܚ ܠܫܡܗ ✧
6
ܐܢܬ ܗܘ ܕܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡ ✧
7
ܕܐܦ ܐܢ ܡܠܐܟ ܡܘܬܐ ܢܣܒ ܠܢ ✧
8
ܕܐܦ ܐܢ ܒܥܝ ܠܡܚܘܝ ܠܡܐ ܕܐܝ ✧
9
ܐܢ ܬܫܐܠ ܡܢ ܐܒܝ ܘܐܡܗ ✧
10
ܒܪܟ ܐܢܬ ܡܪܝ ܫܡܝܐ ✧
11
ܕܐܦ ܐܢ ܐܒܐ ܕܒܪ ܐܢܫ ✧
12
ܘܐܦ ܐܢ ܐܡܐ ✧
13

ﻛﺮ ﺑﺰﮔﻤﻬﺮ ﻫﺮ ﺣﺮ ﻫﺮ ﻣﻬﻤﺘﺮ ﻛﻢ : ﻫﺮﻩ ﺗﺮﺗﻴﺐ ﻫﺮ ﺣﺮ ﺑﺰﺭﻙ✧

14

ﻣﻬﺒﺎﺭﻙ ﺣﺮﻳﺺ ﺧﺼﻮﺻﻴﺖ ﻫﻨﺮ : ﺣﺴﺎﺏ ﻓﺮﻭﺷﻨﺪﻩ ﺩﺳﺖ ﺩﺭﺩ ﺣﺮﻑ✧

15

ﻣﻴﺰﺍﻥ ﺑﺎﺯﺍﺭ ﺑﺰﮔﻤﻬﻲ ﺑﺰﺭﮒ : ﻛﻮﭼﻚ ﻣﻘﺮﺭﺍﺕ ﺑﺰﺭﮒ ﺑﺎﺯﺍﺭ✧

16

ﺟﺰﺍ ﺑﺎﺯﺍﺭ ﻫﻨﺮﻣﻨﺪ ﺩﺭﺩ : ﺩﺭﺩ ﻣﻬﻨﺪﺱ ﻫﻨﺮ ﻓﺮﻭﺷﻨﺪﻩ ﻓﺮﻭﺵ✧

17

ﺟﺰﺀ ﻳﻜﻴﻲ ﻳﺨﻲ ﻣﻬﺮﺑﺎﻥ : ﺩﺭﻣﺎﻥ ﺩﺭﺩ ﺩﻭﺧﺘﻦ ﻣﻬﻤﺎﻥ✧

18

ﻫﻤﺠﻨﻴﻦ ﻫﻨﺪ ﺑﺰﮔﻤﻬﺮ : ﻓﺮﺗﺎﺑﻲ ﺭﺯ ﻛﻮﭼﻚ✧

(ﻫﻨﺮ ﺑﺮ ﺩﺭﺩ)

19

ﻫﺮﻩ ﻫﻴﺰ ﺳﺮ ﻫﻨﺪﻩ: ﻫﺮ ﻳﺮﺗﺎﺏ ﺳﺮ ﻫﻨﺮﻣﻨﺪ ﺳﺮﻛﻪ✧

20

ﺑﺰﺭﻙ ﺩﺭﺩ ﻫﺰﺍﺭ ﺩﻫﻨﺪﻩ: ﺑﺰﺭﮒ ﺑﺰﻛﻤﻪ ﺯﻳﺮ ﻫﺰﻳﻨﻪ✧

Advent (*D-Subara*)
Teshbokhta: Brikh Khannana
ܒܪܝܟ ܚܢܢܐ : ܡܪܚܡܢܐ ܕܒܝܗ ܒܪܟ ܗܘ
Blessed is the compassionate One

1
Blessed is the Compassionate One who in His grace has provided our life with prophecy.
2
With the eye of the spirit did Isaiah see the wondrous Child of virginity
3
without intercourse did Mary give birth to Emmanuel, the Son of God.
4
For from her the Holy Spirit fashioned His body that was united (with Him), as it is written
5
to be an abode and temple that is worshipped for the Radiance of the Father in a single Sonship;
6
and at the very beginning of His wonderful conception, He united it with Himself with a single honour
7
so that in it He might fulfil all things that belong to it for the common salvation, just as it pleased Him.
8
On the day of His Annunciation (or Nativity) the Watchers praised Him with their hallelujahs in the height above;
9
beings on earth, too, offered worship with their gifts in a single (act of) honor:
10
One is Christ, the Son of God, worshipped by all in two natures,
11
for in His divinity He is born from the Father, without beginning, beyond (all) times,
12
and in His humanity, He is born from Mary at the end of times in a body that is united (with Him)
13
His divinity is not from the nature of the mother, and His humanity is not from the nature of the Father:
14
the natures are preserved with their gnome in a single prosopon of the single Sonship.
15
And just as the Divinity is three nome but one Essence,
16
so the Sonship of the Son is, in two natures, a single prosopon.

17
Thus has the holy Church learnt to confess the Son who is Christ.

18
We worship Your divinity, Lord, and Your humanity, without division:

(Repeat verse 18, three times)

19
One is the Power, one is the Lordship, one is the Will,
20
And one is the glory to the Father and Son and Holy Spirit. For eternal ages, Amen and Amen.

*English translation provided by Sebastian P. Brock in "Some Early Witnesses to the East Syriac Liturgical Tradition." *Journal of Assyrian Academic Studies*18, no. 1 (2004), 30.

(2)

The Feast of the Nativity of Christ (`*Eda D-Yalda D-Maran*)

Madrāsha: Shukha L-haw Yalda

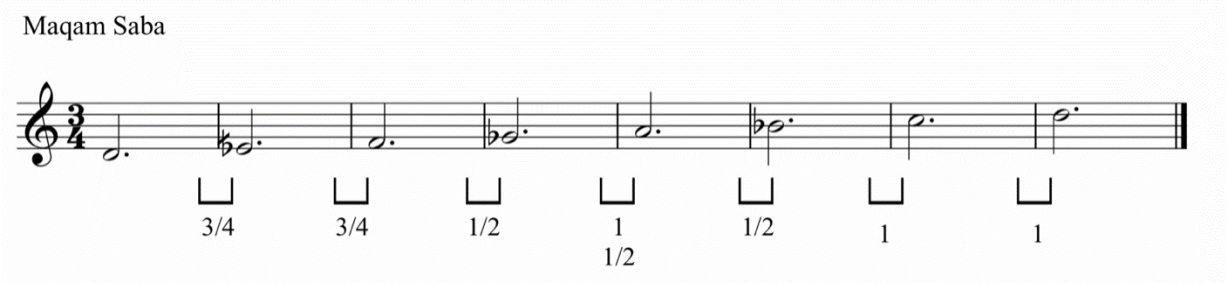
This hymn is the second *madrāsha* assigned for the Nativity Feast Day in the book of Ḥudra page (596 ܕܨܨܗ). The Ḥudra only includes the refrain *`unāya* and three verses *bāte* of the *madrāshe*. As Brock indicates, this *madrāshe* appeared in the earlier manuscripts of *madrāshe* of Mar Aprem.[5] This *madrāshe* teaches about the birth of Christ, from his earthly mother and a heavenly father, affirming his divinity as a son of the king. The text also teaches about the birth events that occurred in Bethlehem, and the characters of the manger. The order of this *madrāshe* in the liturgy as assigned in the Ḥudra comes the second.[6] Both *madrāshe* are to be performed after the previous *Tišbuḥta "Brikh Khannana"* during the vigil *shharta.* The solo singer (male or female) begins chanting therefrain *`Unāya,* the choir repeats the *`unāya* after the soloist.

The soloist only chants the verses *Bate* followed by the choir chanting the *`unāya* after each stanza. Although *madrāshe* could be chanted by both males and a females, we know from the Vita of Mar Aprem, that he trained the women choir to chant several types of hymns including the *madrāshe*.[7] The role of women chanting the *madrāshe* was also mentioned in one of Mar Aprem's Easter hymns where he lists the responsibility of each group in the church: "The deacons their lections, the young men their alleluias, the boys their psalms, the virgins their

[5] Brock, Sebastian. "Some Early Witnesses to the East Syriac Liturgical Tradition." *Journal of Assyrian Academic Studies*18, no. 1 (2004): 44.
[6] Ḥudra I, p.582 (566 ܕܨܨܗ).
[7] Harvey, Susan Ashbrook. "Revisiting the Daughters of the Covenant: Women's Choirs and Sacred Song in Ancient Syriac Christianity†." *Beth Mardutho: The Syriac Institute and Gorgias Press* 8, (2018), 134.

madrāshe".[8] However, the current performance practice of the *madrāshe* in the Assyrian churches is not limited to women's soloists.

The *madrāshe* has *`unāya* and *bāte*, but only three stanzas are included in the Ḥudra. This *madrāsha* falls under the complex or compound syllabic meters and has irregular syllabic meter. The *`unāya* is in 5+5+5+3. The verses *bāte* are in 14 (7+7) +14 (7+7) +16 (8+8) : 5+5+5+3. The *`unāya has* the same meter as the last section. Although this meter is repeated throughout the verses, this uneven meter between the lines makes the tune sound more like a through composed hymn than a strophic. This meter appears in many other hymns. There are two *qāle* mentioned in the Ḥodra to follow in singing this *madrāsha.* The first one is *B-zil laqritha*, the second one is *L-arba`pinyan*.[9] The *qāla L-arba`pinyan* is the one used in this study. This *qāla* is widely used throughout the liturgy with many chants of the same syllabic meters. The *qāla* of this *madrāsha* is in the Maqam of *Saba*.



Audio File:
Maqam Saba Audio Files With Notation
Audio File:

2. Shukha Lhaw Yalda - Glory to That Child

[8] Ibid, 144.
[9] *larba`pinyan* ..ܠܪܒܥ ܦܢܝܢܐ Is the beginning words of another hymn to be use as a tune guide for this *madrāsha* (lit. The four sides of the earth).

(2)

The Feast of the Nativity of Christ (`*Eda D-Yalda D-Maran*)
Madrāsha: Shukha L-haw Yalda
Glory to That Child

ܕܝܥܕܐ ܕܝܠܕܐ ܕܡܪܢ
ܡܕܪܫܐ: ܫܘܚܐ ܠܗܘ ܝܠܕܐ

ܚܕ : ܟܒܕܟܕܥܒ

ܟܘܪܐ:

ܫܘܚܐ ܠܗܘ ܝܠܕܐ: ܕܒܟܘܗܝ ܒܗ ܫܒܚܐ: ܘܥܕܘ ܒܗ ܒܕܟܐ. ܘܟܐ ܥܟܕܥܐ✧

ܟܒܐ:

1

ܥܡܐ ܒܐ ܟܝܟ ܟܝܗ ܣܝܗ ܕܥܒܟܥ ܟܝ ܟܝ ܕܥܐ . ܒܡܟܥܕ ܥܐ ܟܟܒܐ ܟܟܒܐ ܡܐ ܟܗ ܟܟܐ ܒܟܐ ܒܟܐ.
ܟܟܒܐ ܐܘܟ ܟܟܒܐ ܡܐܒܐ ܟܟܒܐ ܡܟܥܟ ܟܟܒܐ ܡܟܟܟ : ܟܟܒܐ ܠܡܘܟܐ . ܟܟܒܐ ܟܐܐ .
ܟܟܒܐ ܡܟܐ ܟܒܒܐ ܕܥܗ ܟܟܐ✧

2

ܫܟܟ ܟܐ ܟܟܐܟ ܕܥܟܐ ܐܟܟܐ ܐܒܫܐ ܐܟܟܐ ܟܟ ܟܟ . ܫܟܟ ܥܐ ܟܐܐܐ ܐܟܟ ܟܐ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ✧

3

ܥܟ ܟܟܟ ܟܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ܟܟ ✧

(2)

The Feast of the Nativity of Christ (`*Eda D-Yalda D-Maran*)
Madrāsha: Shukha L-haw Yalda
ܒܝܕܒ ܒܟܝ ܒܥ
ܒܕܒܥ: ܟܒܫ ܟܐ ܒܟܒ
Glory to That Child

Tune (*Qāla*): In the tune of *L'arb`pinyan*

Refrain (`*Unāyā*):

Glory to that Child (whose) Father is from heaven, and His mother from earth, and He cannot be

apprehended.

Verses (*Bate*):

1

A great wonder I saw in Bethlehem where events were revealed before all creations. A star which serving before the divine Son of the King. The Star was running, the Star was guiding, the Star was directing, the Star was bringing good news. The Star was a messenger, the Star was a preacher, the Star has arrived upon the door of the King's palace.

2

Peace to Mary who begot [Him] and nurtured, nursed, carried and rejoiced. Peace to the little manger which represented to us the likeness of the Holy Altar. Peace to the cave, peace to the swaddling clothes, peace to the Bridegroom, peace to Gabriel. Peace in the heavens, peace on earth, [let] peace fill our entire assembly.

3

There the Scriptures are sealed wth the Nativity of the Son, the Lord of the Mysteries. There, the crowns of kings, sons of mighty men, were cast before His feet. There was gold, there was incense, there was myrrh, there was Joseph. There were angels, there were cries of Holy, there were cries of Hallelujah without end.

*English translation by Eve G. Sada.

(3)

The Feast of the Epiphany (`*Eda D-Dinkhe D-Maran*)
Soghitha: Ri`yan Shaqlan
John the Baptist and Our Lord

This *soghīthā* is one of the long *soghyāthā* of the dialogue or dispute poems found in the manuscripts that include both *mēmrē* and *soghyāthā* of Mar Narsai.[10] It is titled by John the Baptist and Our Lord ܗܘ ܡܕܒܚܢ ܠܡܪܢ ܘܠܝܘܚܢܢ. This hymn is included in the Book of Turgāmē page 133; however, not all the verses are included. In this *soghīthā,* we see the narrator, who witnessed the baptism begins the hymn by picturing the event and the place in Jordan for six stanzas. Then John the Baptist begins in verse seven talking directly to the Lord. We also see the narrator comes for a short time in verse eight "our Lord spoke" Then Jesus takes it from there for a long dialogue (50) with John in alternation. The dialogue ends in verse 47 when John replies "I will obey, Lord, and do as You say, come then to baptism…", the narrator once more appear in verse 48-50 and ends this *soghīthā* with his astonishing sight as an eyewitness to a baptism of Christ in the Jordan river with words of praise "thanks be to Your Epiphany, O Lord who give joy to all…." In the Turgāmē, the last three verses of the narrator are indicated as the church ܥܕܬܐ, meaning the believers who witnessed the holy baptism.[11]

The stanzas of this *soghīthā* are ordered in alphabetic acrostic. This order begins in verse (7) when the dialogue starts between John and Jesus beginning with the first letter *ālap* (ܐ - a) in Syriac up to *tāw* (ܬ - t) the last letter of the alphabet. Both characters in the dialogue have their responses in the alphabetic acrostic order of the Assyrian language.[12] Each letter is repeated

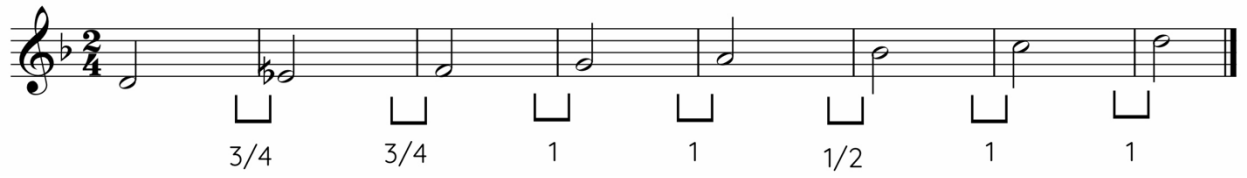
[10] This *soghīthā* is also attributed to Mar Aprem in other sources.
[11] In the Printed edition of the Book of Turgāmē, Baghdad, Iraq 1968:134-135.
[12] The alphabet order of the Assyrian/ Aramaic language consists of twenty-two consonant letters. See page 12, Yildiz, Efrem. 2020. *Grammar of Modern Assyrian Language*. Akkad book.

twice, first by John and second by Jesus until the end of the dialogue. The narrator or (church) ends the last three verses with *šin* (ܫ - sh) and *tāw* (ܬ – t).

This *soghīthā* is assigned in the Book of Turgāmē for the Feast of the Epiphany, usually it is chanted by the choir during the time of the Holy Communion *qurbānā* ܩܘܪܒܢܐ (lit. offering or sacrifice). All the members of the choir chant this *soghīthā* together. The congregation can also join the choir in chanting. Although this *soghīthā* has 50 stanzas, only 12 are printed in the Book of Turgāmē. However, I found it essential to provide the whole stanzas of the *soghīthā.* The text is available in many manuscripts and in printed editions too.[13]

The *soghīthā* has fifty stanzas, all in a regular meter. Each stanza has two isosyllabic couplets, each couplet has 7+7 syllables. The manuscripts don't show the *qala* of this *soghīthā*; however, in the book of Turgāmē gives instruction to chant this *soghīthā* in the same previous tune *beh bqāla,* ܒܶܗ ܒܩܵܠܵܐ ,which is *Itlan Saḇra* (lit. We have hope).[14] The *qala* is in the Maqam of *Bayati.*

Maqam Bayati



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
3. Ri`yan Shaqlan - John the Baptist and Our Lord

[13] Franz Feldman, *Syrische Wechsellieder von Narses. Ein Beitrag Zur Altchristlichen Syrischen Hymnologie, Nach Einer Handschrift Der Königlichen Bibliothek in Berlin,* 11-14.; Mar Narsai, *Homilies of Mar Narsai vol.1,* 157-163.: Mingana, *Narsai Doctoris Syri Homiliae et Carmina V.2,* 381-386.; Cersoy, Pierre, "Borg.sir.79, Les manuscrits orientaux de monseigneur David, au Musée Borgia, de Rome.

[14] *Itlan Saḇra* is another *soghīthā* in the book of Turgāmē p. 213. The first words of this *soghīthā* are used as a leading tune for many other hymns.

(3)

The Feast of the Epiphany (`*Eda D-Dinkha*)

Soghitha: Ri`yan Shaqlan
John the Baptist and Our Lord

ܫܘܼܒܚܵܐ ܕܥܺܝܕܵܐ ܕܕܸܢܚܵܐ
ܗܘ ܫܘܼܒܚܵܐ: ܕܝܘܼܚܢܵܢ ܡܥܡܕܵܢ ܘܡܪܢ
ܕܒܬܪ ܬܠܬ ܫܢ̈ܝ̈ ܡܥܕ̈ܪ ܠܗ

ܚܕ ܟ : ܐܒ̈ܟ ܫܒ̈ܥܐ

1

ܕܒܬܪ ܬܠܬ ܫܢ̈ܝ̈ ܡܥܕ̈ܪ ܠܗ : ܦܣ̈ܝ̈ܩ ܫ̈ܕܪ̈ܐ ܕܝ ܐ̈ܬܐ ܒ̈ܪ ܙ̈ܟܪ̈ܝܐ . ܒ̈ܟܝ̈ܐ ܕ̈ܒ̈ܝ̈ܬ ܦ̈ܠ̈ܟ̈ܝ̈ܐ : ܣ̈ܟ̈ܘ̈ܟ̈ܐ ܐ̈ܕ̈ܝ̈ܟ
ܦ̈ܢ̈ܦ̈ܕ̈ܒ̈ܘ̈ܬ̈ܐ ❊

2

ܣ̈ܘ̈ܥ̈ܪ̈ ܫ̈ܘ̈ܒ̈ܚ̈ ܕ̈ܝ̈ܘ̈ܚ̈ܢ̈ ܡ̈ܟ̈ܐ : ܡ̈ܓ̈ܝ̈ܬ̈ ܣ̈ܕ̈ܘ̈ܕ̈ ܕ̈ ܡ̈ܥ̈ܡ̈ ܕ̈ ܦ̈ܡ̈ܥ̈ . ܘ̈ ̈ ̈

8 ۞
ב: בְּרֵאשִׁית בָּרָא אֱלֹהִים אֵת הַשָּׁמַיִם וְאֵת הָאָרֶץ . וְהָאָרֶץ הָיְתָה תֹהוּ וָבֹהוּ : וְחֹשֶׁךְ עַל פְּנֵי תְהוֹם : וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל פְּנֵי הַמָּיִם ۞
9 ۞
ג: וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר : וַיְהִי אוֹר . וַיַּרְא אֱלֹהִים אֶת הָאוֹר כִּי טוֹב : וַיַּבְדֵּל אֱלֹהִים בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ ۞
10 ۞
ד: וַיִּקְרָא אֱלֹהִים לָאוֹר יוֹם וְלַחֹשֶׁךְ קָרָא לָיְלָה . וַיְהִי עֶרֶב וַיְהִי בֹקֶר יוֹם אֶחָד ۞
11 ۞
ה: וַיֹּאמֶר אֱלֹהִים יְהִי רָקִיעַ בְּתוֹךְ הַמָּיִם וִיהִי מַבְדִּיל בֵּין מַיִם לָמָיִם . וַיַּעַשׂ אֱלֹהִים אֶת הָרָקִיעַ וַיַּבְדֵּל בֵּין הַמַּיִם אֲשֶׁר מִתַּחַת לָרָקִיעַ וּבֵין הַמַּיִם אֲשֶׁר מֵעַל לָרָקִיעַ וַיְהִי כֵן ۞
12 ۞
ו: וַיִּקְרָא אֱלֹהִים לָרָקִיעַ שָׁמָיִם וַיְהִי עֶרֶב וַיְהִי בֹקֶר יוֹם שֵׁנִי . וַיֹּאמֶר אֱלֹהִים יִקָּווּ הַמַּיִם מִתַּחַת הַשָּׁמַיִם אֶל מָקוֹם אֶחָד וְתֵרָאֶה הַיַּבָּשָׁה וַיְהִי כֵן ۞
13 ۞
ז: וַיִּקְרָא אֱלֹהִים לַיַּבָּשָׁה אֶרֶץ וּלְמִקְוֵה הַמַּיִם קָרָא יַמִּים . וַיַּרְא אֱלֹהִים כִּי טוֹב : וַיֹּאמֶר אֱלֹהִים תַּדְשֵׁא הָאָרֶץ דֶּשֶׁא עֵשֶׂב מַזְרִיעַ זֶרַע עֵץ פְּרִי עֹשֶׂה פְּרִי לְמִינוֹ אֲשֶׁר זַרְעוֹ בּוֹ עַל הָאָרֶץ וַיְהִי כֵן ۞
14 ۞
ח: וַתּוֹצֵא הָאָרֶץ דֶּשֶׁא עֵשֶׂב מַזְרִיעַ זֶרַע לְמִינֵהוּ וְעֵץ עֹשֶׂה פְּרִי אֲשֶׁר זַרְעוֹ בּוֹ לְמִינֵהוּ . וַיַּרְא אֱלֹהִים כִּי טוֹב ۞
15 ۞
ט: וַיְהִי אֹרֹת בִּרְקִיעַ הַשָּׁמַיִם לְהַבְדִּיל בֵּין הַיּוֹם וּבֵין הַלָּיְלָה וְהָיוּ לְאֹתֹת וּלְמוֹעֲדִים וּלְיָמִים וְשָׁנִים . וְהָיוּ לִמְאוֹרֹת בִּרְקִיעַ הַשָּׁמַיִם לְהָאִיר עַל הָאָרֶץ וַיְהִי כֵן ۞
16 ۞
י: וַיַּעַשׂ אֱלֹהִים אֶת שְׁנֵי הַמְּאֹרֹת הַגְּדֹלִים אֶת הַמָּאוֹר הַגָּדֹל לְמֶמְשֶׁלֶת הַיּוֹם וְאֶת הַמָּאוֹר הַקָּטֹן לְמֶמְשֶׁלֶת הַלַּיְלָה וְאֶת הַכּוֹכָבִים . וַיִּתֵּן אֹתָם אֱלֹהִים בִּרְקִיעַ הַשָּׁמַיִם לְהָאִיר עַל הָאָרֶץ ۞
17 ۞
יא: וְלִמְשֹׁל בַּיּוֹם וּבַלַּיְלָה וּלְהַבְדִּיל בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ . וַיַּרְא אֱלֹהִים כִּי טוֹב : וַיְהִי בֹקֶר יוֹם רְבִיעִי ۞
18 ۞
יב: וַיְהִי עֶרֶב וַיְהִי בֹקֶר יוֹם חֲמִישִׁי . וַיְהִי הַשָּׁמַיִם וְהָאָרֶץ וְכָל צְבָאָם : וַיְכַל אֱלֹהִים בַּיּוֹם הַשְּׁבִיעִי מְלַאכְתּוֹ אֲשֶׁר עָשָׂה ۞

19 ཆཔཨཨ

ཝ: ཨཅཨཨ ཁཨཀྱཨ ཌཨཨ ཡ : ཨཨཏཀྱ ཅཀྱཨཨ ཁཨཁཅཨ . ཏཁཏཨ ཅཨཨ ཀྱཨཁ ཀྱ ཨཁཨཨ : ཁཅཨཨཨཁཀྱཨ ཅཨ ཨཨཨཨ ཀྱཨཨཨཨ།

20 ཨཀྱ

ཝ: ཨཅཨཀྱ ཁཀྱཨཨ ཨཨ ཀྱཨཁཨ : ཨཀྱཅཨ ཁཨཀྱཨ ཁཁཀྱཨཁཨཀྱ . ཨཏཅ ཀྱཨཀྱཨཁཨཀྱ ཨཨ ཁཨཁཅཨ : ཨཨ ཅཀྱཨཨ ཏཀྱཨ ཨཨཁཨཁཅཨ ཅཀྱཨཨཨཁཅཨ།

21 ཆཔཨཨ

ས: ཏཅཀྱཨཀྱཨ ཨཨ ཀྱཨཨཨ : ཨཨཁཀྱཨ ཀྱཨཁཀྱཨ ཨཨཀྱཨ ཅཀྱཨ ཁཨཅཨ . ཨཀྱ ཁཨཁཨ ཅཀྱཨ ཨཨཁཨཁཀྱཨ : ཅཀྱཨཨཁཨཁཀྱཨ ཨཨ ཅཨ ཅཀྱཨ ཅཨ ཨཨ ཨཨཁཀྱཨ།

22 ཨཀྱ

ས: ཏཅཁཏ ཅཨཨཨ ཀྱཨ ཨཨཨཨ : ཨཨཨཨ ཁཅཨཨ ཅཨཨཨཁཨ ཁཨ ཨཀྱཨ ཨཨཁཨཁཨ . ཅཨཨཨ ཅཨཨཨཁཨ ཨཨ ཀྱཨཁཨཨ : ཨཨཨཨ ཅཨཨཨཁཨ ཁཨཁཨཨཨ ཁཨ ཨཨཁཨཨཨ ཨཨཨཁཨཁཨཨ།

23 ཆཔཨཨ

ཨཨ: ཨཨཏཨ ཅཨཨཨཁཨཨ ཨཨཁཨཨཨ ཨཨཁཨ : ཨཨཁཨ ཁཨཀྱཨ ཨཨཁཨ ཁཨཀྱཨ ཨཨཁཨཨཨ . ཨཨཁཨཨཨ ཨཨཁཨ ཅཨཁ ཏཨཁ : ཨཨཁཨ ཨཨཁཨ ཨཨཁཨཨ ཀྱ ཨཁཨཁཨཨ།

24 ཨཀྱ

ཨཨ: ཨཨཏཨཁཨ ཅཨཨ ཨཨཁཨ ཀྱཨཁཨ : ཨཨཁཨ ཨཨཁཨ ཁཨཁཨ ཨཨཁཨཁཨ ཨཨཁཨ . ཨཨཁཨཨ ཨཨཁཨ ཁཨཁཨ : ཨཨཁ ཁཨཁཨ ཨཨཁཨཁཨ ཨཨ ཨཨ ཁཨ ཨཨཁཨཁཨ།

25 ཆཔཨཨ

ས: ཅཁཨཨ ཨཁཨཨ ཨཨཁ ཁཨཁཨ : ཨཁཨཨ ཁཨཁཨ ཁཨཁཨཁ ཨཨཁཨཁཨ ཁཨཁཨ . ཁཨ ཨཨ ཨཨཁཨཁཨ ཨཨཁཨ : ཨཁཨཁཨ ཁཨཁཨཁཨ ཨཨཁཨཁཨ ཨཨཁཨཁཨ།

26 ཨཀྱ

ས: ཅཁཨཁཨཁ ཨཁཨཨ ཁཨ ཁཨཁ : ཨཅཁཨ ཁཨཁཨ ཨཁཨཁ ཨཁཨཁ . ཨཨཁཨ ཁཨཁཨ ཨཁཨཁཨ ཁཨཁཨ ཨཁཨཁཨ : ཨཁཨཁཨཁ ཁཨཁ ཨཁཨཁ ཨཁཨཁ།

27 ཆཔཨཨ

ཀ: ཁཨཨཁ ཨཨཁཨཁ ཨཁཨ ཁཨཁཨཁཨ : ཁཨཁ ཁཨཁཨ ཨཁཨཁཨ ཁཨཁཨ . ཁཨཁཨ ཨཁཨཁཨ ཁཁཨཁཨ ཁཨཁཨ : ཨཁཨཁཨཁཨཁཨ ཨཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ།

28 ཨཀྱ

ཀ: ཅཁཨཁ ཁཨཁཨཁ ཁཨ ཁཁཨ : ཨཨཁཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ . ཁཁཨཁཨ ཁཨཁཨ ཁཨཁཨ ཀྱ ཨཁཨཁ : ཨཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ།

29 ཆཔཨཨ

ཅ: ཀྱ ཁཨཁཨ ཅཨཨ ཨཨཁཨཁ ཅཨཨ ཨཨཁཨ ཁཨཁཨ . ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ : ཅཁཨ ཨཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁཨ ཁཨཁ

30 ۞ڤ۪

ك: ڪه ٻر ٺٻڍ٦ ٹڍڍ٦ ٺ٥ : ٺ٥ڻ ٺ٥ڻ٥ڍ٦ ڍڍ٦ڪ٦ڪ٦ ڍڪ٦ ٺڍڍ٦ڤ۪ . ڤ۪ڍڍ٦ ٺڍڪ٦ڤ۪ ڍڪ٦ ٺڍڍ٦ ٹ٥ ٻ٦ڤ۪ ٺڍ٦ ڪ٦ڍ٦ ٹ٥ڻ : ٺ٥ڻ٦ ٺ٦ ٻ٦ڤ۪ ڪ٦ ٻڍ٦ڪ٦ڍ٦ڤ۪ ٺ٦ ٻ٦ڤ۪ ڪ٦ ٻڍ٦ڪ٦ڍ٦ڤ۪۞

31 ٻ٦ڍ٦ڤ۪

ٻ: ٻڍ٦ ٻ٦ڍ٦ ٻ٦ڍ٦ڤ۪ ٺ٦ڍ٦ڤ۪ ٺ٦ڍ٦ڤ۪ ٺ٦ڍ٦ڤ۪ : ٻ٦ڍ٦ڤ۪ ٻڍ٦ ٺ٦ڍ٦ڤ۪ ٻڍ٦ ٺ٦ڍ٦ڤ۪ ٻڍ٦ ٺ

41 ثبته

ع: لكه ثقه ذكه ته ته : ته ثقه يسكه ثقه . ثقه ته ثبه ثقه كث ته ته : سوسكه ح ته سوكه ثقه يمقه ثه ته ته ته

(3)

The Feast of the Epiphany (`*Eda D-Dinkha*)
Soghitha: Ri`yan Shaqlan
ܗܘܦܝܬܐ: ܪܝܥܝܢ ܫܩܠܢ ܥܡ ܡܪܢ
ܒܝܘܡ ܥܝܕܐ ܕܬܫܒܝܚܐ ܒܝܘܡ ܥܡܕܐ

John the Baptist and Our Lord

Tune (*Qāla*) :): In the tune of: *Itlan Sawra*

Verses (*Bātē*):

1
My imagination wafted me to Jordan where I behalf a wonder when the glorious Bridegroom was revealed to make a marriage feast for the Bride and to sanctify her.
2
I saw John, filled with astonishment with crowds standing round him while the glorious Bridegroom bent down before the. child of barren parents to be baptized.
3
My mind was amazed at both Word and Voice: John was the Voice, our Lord, who shone forth, was like the word ready to come out into the open, having been hidden.
4
The Bride was betrothed, but she knew not who was the Groom she was to expect. The wilderness was filled with the wedding guests assembled, and hidden among them there was our Lord.
5
It was then that the Groom revealed Himself, coming to John by the river, the herald trembled as he announced, Here is the Groom whom I have been proclaiming.
6
There came to baptism He who baptizes all, manifesting Himself by the Jordan. John beheld Him and withdraw his hand, using supplement words, as follows:
7
John
A: How is it, Lord, that You should be baptized, for at your baptism You bring forgiveness to all. The Font looks expectantly towards you; sprinkle in it sanctification and it will be perfected.
8
Jesus
A: Our Lord spoke: I have willed it approach and baptize me, that my will be done. Resist my will you cannot; shall be baptized by you for thus have willed.
9
John
B: I beg you, Lord, let me not be compelled: what You ask is hard; it is I who need to be baptized by you, for you with Your hyssop, make all things white.

10
Jesus
B: I have asked, for it has pleased me that it should be so; why then, John, do you dispute it? Let what right demands to fulfilled; come, baptize me; why do you stand there?
11
John
G: How can mere straw which is like tinder grasp fire in its hands? O Being of fire, have pity on me let me not come near, it is so hard for me.
12
Jesus
G: I have revealed to you from the start my will; draw near and baptize me, you will not get burnt. The bridal chamber is ready, do not hold me back from the wedding feast that lies prepared.
13
John
D: The angels are afraid and do not dare to gaze upon You, for fear of being blinded: how then can I, Lord, baptize You? I am too weak to draw near: please do not reproach me.
14
Jesus:
D: You should be afraid of disputing my will, going against what 1 have asked. Baptism awaits me expectantly: fulfill the task to which you were called.
15
John
H: I proclaimed you by the Jordan in the hearing of the people who are not easily persuaded; if now they see You baptized by me they will doubt that you are the Lord.
16
Jesus
H: I will be baptized while they look on, for the Father who sent me will testify that I am His Son in whom He is well pleased. He will bring reconciliation to Adam who had earned His wrath.
17
John
W: It is proper, Lord, that I should recognize my true nature, seeing that I am fashioned out of earth, where as You are the fashioner, who gives shape to How can I baptize You in the water?
18
Jesus
W: It is proper you should know why I have come and for what reason I have requested you to baptize me: this is the middle point of the path I have trod; let baptism not be with held.
19
John
Z: The river You have come to is too small for You to stop there and it contain You: heaven cannot suffice for Your might, so how can the water of baptism hold You ?
20
Jesus
Z: The womb is yet smaller than the Jordan, yet of my own will I dwelt in the Virgin. Just as I was born from the womb, so shall I be baptized in the Jordan.

21
John
Ḥ: The heavenly armies stand by, serried ranks of angels, in worship: if I should approach to baptize You, I shall tremble with fright.
22
Jesus
: These crowds of heavenly powers consider you blessed for baptizing me. It for this I chose you from the womb: have no fear, for I have willed it.
23
John
Ṭ: I have prepared the way for which I was sent, I have betrothed the Bride as I was hidden. Let Your Epiphany increase in the world now that You are come; but I will not baptize You.
24
Jesus
Ṭ: This is the very preparation I have wished for that I should go down and be baptized in the water, forging armor for those to be baptized, that they may look upon me and not be vanquished.
25
John
Y: Why should I baptize the Child of the Father, seeing that You are in Your Father and He in You. You give sanctification to priests, so why are You asking for ordinary water?
26
Jesus
Y: The children of Adam are looking to me to give them new birth: I shall tread out in the waters a paxth for them, and, unless I am baptized, this cannot be done.
27
John
K: Pontiffs are sanctified by You, by Your hyssop priests are whitened; You make anointed kings, so how can baptism benefit You?
28
Jesus
K: The Bride whom you betrothed to me is expecting me to go down to baptism, and then I shall sanctify her. O friend of the Bridegroom, please do not refuse this washing which awaits me.
29
John
L: I cannot, for I am too weak, hold in my hands Your flame. Your legions are made of fire: tell one of the angels to give baptism to You.
30
Jesus
L: It is not from the angels that my body was taken, otherwise I might have called an angel to baptize me. No, it is Adam's body with which I am clothed, and you, a child of Adam, shall baptize me.
31
John
M: The waters saw You and greatly feared, the waters have seen You and are trembling, the very river shook with fright, why should I, so frail, give You baptism?

32
Jesus
M: The waters will be sanctified at my baptism fire and spirit will they receive from me; unless I am baptized they will not fulfill their proper role of bearing as fruit immortal offspring.
33
John
N: If fire should approach Your Fire it will get burnt up like tinder. Mount Sinai could not endure You, so how can I in my frailty baptize You?
34
Jesus
N: I am indeed burning fire, but for the sake of man I became a child in a novel womb -a virgin's, and now I am to be baptized in the Jordan.
35
John
S: It would be much best if You baptized me, for You possess the sanctification that can purity all: by You are the unclean made holy. why then should You, who are holy, come to baptism?
36
Jesus
S: It would be most appropriate if you gave me baptism, just as I say, without contradicting:
I baptized you in the womb, so do you baptize me in the Jordan.
37
John
`E: I am but a weak servant, have pity on me, seeing that You give freedom to all.I could not even undo your shoe-straps, whoever is it has made me worthy of Your exalted head?
38
Jesus
`E: Servants will receive freedom at my baptism, debts are wiped out when I wash, liberty will receive its seal in the water; but if I am not baptized, it is all in vain.
39
John
P: The very air is carrying a garment of light in readiness for You, above the Jordan; so if it is agreed and You wish to be baptized, baptize Yourself and accomplish all.
40
Jesus
P: It is proper that you should baptize me lest any go astray and say of me "If he is not someone apart, from the Father's house, why is it the Levite is afraid to baptize him?
41
John
Ş: How then, as You are being baptized, can I seal prayer by the Jordan, since in You are to be seen both Father and Spirit: whom, then, as a priest, can I invoke?
42
Jesus
Ş: Prayer can be sealed in silence: just come and place your hand on me. The Father will cry out, in place of a priest, whatever is appropriate concerning His Son.

43
John
Q: All the guests who are standing here, invited by You, the Groom, will bear witness that each day I announced in their midst “I am the voice, and not the Word.”
44
Jesus
Q: O Voice crying in the wilderness, perform the task for which you came so that the wilderness, to which you set out, may taunder at the prosperity you have there proclaimed.
45
John
R: The commotion of angels has reached my ears: from the Father's house 1 can hear the heavenly powers shout out: at Your Epiphany, o Groom, both worlds have received life.
46
Jesus
R: Time presses and the guests are awaiting me to see what will happen. Come, baptize me, that they may give praise to the voice of the Father when it is heard.
47
John
Š: I will obey, Lord, and do as You say. Come, then, to baptism, since Your love has so urged You: dust gives You worship - to what heights has it come that it should place a hand on its Maker:
48
Š: The serried ranks stood in stillness as the Bridegroom descended into the Jordan; the Holy One was baptized and straightway came up, the light from Him shining out into both worlds.
49
T: The gates of heaven were flung open on high as the Father's voice made itself heard: Here is my beloved, in whom I am pleased; come, all you nations, and worship him.
50
T:In amazement the on lookers stood there as the Spirit came down to witness to Him. Thanks be to Your Epiphany, O Lord who give joy to all, for at Your appearance both worlds are illumined.

*English translation is provided by Sebastian Brock, *Sogiatha: Syriac Dialogue Hymns*, 11 (St. Joseph’s Press, India, 1987): 21-27.

(4)

The Rogation of the Ninevites (*Ba`utha D-Nenwayeh*)
Madrāsha: Khannana Wa-mleh Rakhmeh

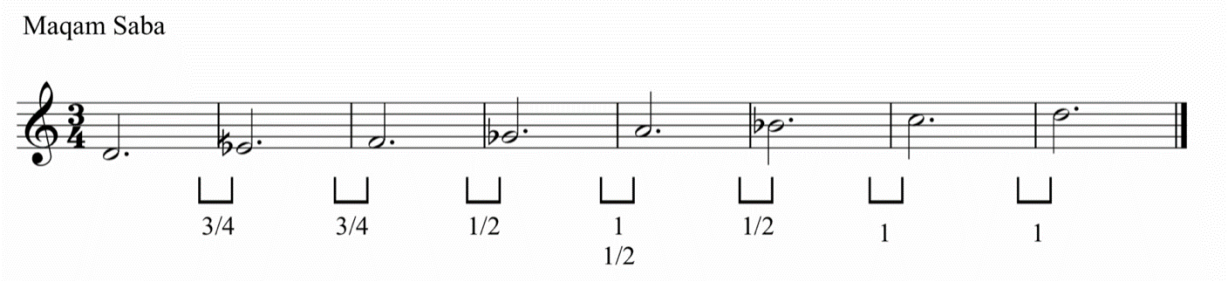
This *madrāsha* is composed to be performed during the three-day fast of the rogation of the Ninevites called *Bā`utha* (lit. supplication). This fast is observed by the Church of the East and most oriental churches as well.

Specific *madrāshe* are chanted during the prayer time after the reading *qaryāna* from the chapters of the book of Jonah in the Bible.[15] In the Ḥudra, each day during the fast that lasts from Monday till Wednesday has its own *qaryāna* and *madrāsha*. This *madrāsha* is assigned for Tuesday, the second day of the fast.[16] The fast is counted twenty days before the great Lent in the liturgical church calendar.

The *madrāsha* has *`unāya* and three stanzas, all in a regular meter. The *`unāya* has 7+7 / 7+7 syllables, and each stanza has a couplet that consists of: 7+7 / 7+7 syllables.

The *Qāla* of this *madrāsha* is *Bawrikhu Dam`er***.** It is in the Maqam of *Saba,* as mentioned earlier, these songs composed in this Maqam associated with sadness feelings. The *madrāsha* is about healing and forgiveness from sins. Only four notes of the Maqam are in the melody, (D, E half- flat, F, G♭). The melody has no skips or leaps, all notes move in a chromatic motion. All the intervals between the notes are either half tones or three quarters of a tone.

[15] Holy Bible, *New American Standard Bible*. Jonah 1-4.
[16] Ḥudra I, p.397 (381 **ܥܩ**)



Audio File:
Maqam Saba Audio Files With Notation

Audio File:
4. Khannana Wamleh Rakhmeh - Kind and Merciful

(4)

The Rogation of the Ninevites (*Bautha D-Nenwayeh*)
Madrāsha: Khannana Wa-mleh Rakhmeh
You are Kind and Full of Mercy
ܚܢܢܐ ܘܡܠܐ ܪܚܡܐ

ܒܥܘܬܐ ܕܢܝܘܝܐ :ܡܕܪܫܐ ܚܢܢܐ ܘܡܠܐ ܪܚܡܐ

ܚܘܟ: ܒܒܓܒܟ ܙܡܟܒܟ

ܟܘܢܢ:
ܡܕܪܫܐ ܚܢܢܐ ܘܡܠܐ ܪܚܡܐ : ܐܢ ܐܝܡܐ ܡܕܪܫܐ ܒܥܘܬܐ.ܡܒܙܐ ܐܢ ܠܐ ܡܐ ܛܒ ܒܟܝ : ܡܕܪܫ ܐܙܡܐ ܘܡܠܐ ܪܚܡܐ.

ܚܙܝ:

1

**ܡܕܪܫ ܫܝ ܟܫܝܬ : ܒܟܝ ܚܢܢ ܒܥܒܕ ܚܙ ܚܕ ܝܟ . ܚܙ ܚܕ ܝܟܢ ܒܥܒܕ ܚܙ ܚܕ ܝܟ : ܟܬܐ ܕܟ ܚܝ ܕܟ ܙܡܟ ܚܢܢ ܚܕ ܐܚܝ ܚܢܢ ܚܙ ܚܕ ܝܟ ܚܢܢ ܚܙ ܚܕ ܝܟ ܚܢܢ ܚܙ ܚܕ ܝܟ

(4)

The Rogation of the Ninevites (*Bautha D-Nenwayeh*)
Madrāsha, Khannana Wa-Mleh Rakhmeh
ܚܢܢܐ ܘܡܠܐ ܪܚܡܐ

ܗܒܕܝܬܐ ܘܡܚܝܠ ܦܣܝܩ

Kind and Merciful

Tune (*Qāla*) :): In the tune of *Bawrikhu Dam`er*

Refrain (*`Unāyā)*

Kind and merciful (Lord), do not neglect and do not take your eyes off us, send us your treasures. Kindness, mercy and salvation.

Verses (*Bātē*):

1
Your kindness is a richness for sinners. Your treasures enrich the needy, through you, O Lord, your worshipers become rich: for He is good, His mercies never cease, O Lord, do not neglect my request. Do not close your door in our faces. But respond as is your habit. And return and answer our requests in your mercy.

2
Righteous and gracious Lord. came and saved the sinners. Come to help us and save us: for you our souls await. As a doctor who heals all diseases: Heal the cause of our sins with the medicine of your grace: With your medicine you heal our wounds.

3

We ask you, O Christ: and from you we ask for your mercy. Hear our request, Oh kind (Jesus): and respond to our request. Look down on our sins: we were purchased by your living blood. Wash the dirt of our sins as with an abundance of hyssop in your kindness (Purifies the soul).

*English translation by Eve G. Sada.

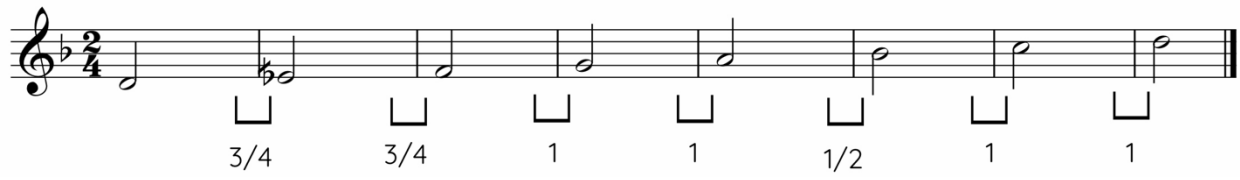
(5)

The Great Lent (*Sawma Rabba*)
Madrāsha: Ha Rakhmeh D-Maggan

Behold! God's Free Mercy

This *madrāsha* is assigned in the book of Ḥudra for the second Sunday in the great Lent *Sawma Rabba.*[17] As all other *madrāshe* provided in the Ḥudra, only three verses are listed. In this *madrāsha*, the poet teaches about forgiveness as a gift from God with no cost, also gives examples on fasting of Moses and Christ. In addition, the poet he recalls Adam's sin by disobeying God in not fasting by eating the fruit of the tree. The *madrāsha* teaches how fasting can heal the sickness and enriches the souls of the believers, by following Jesus as an example. The soloist chants the *`unāya* , then the choir repeats it. The soloist chants the verses, then the choir chants the *`unāya* after each verse. The syllabic meter for the *`unāya* is: (5+5 / 5+5). The stanza has three phrases each is in: 5+5 / 5+5 The *qāla* of this *madrāsha* is *Ginsa D'mayotha,* this tune is in the Maqam of *Bayati.*

Maqam Bayati



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
5. Ha Rakhmeh Dmaggan - Behold! God's Free Mercy

[17] Ḥudra II, p. 205(189 معهد)

(5)

The Great Lent (*Sawma Rabba*)
Madrāsha: Ha Rakhmeh D-Maggan
Behold! God's Free Mercy

ܙܡܪܐ ܕܥܢܝܐ
ܒܝܬ ܓܢܙܐ: ܗܐ ܪܚܡܐ ܕܒܟܝ
ܒܝܬ ܥܢܝܐ: ܕܫܒܚܬܐ ܕ ܕܙܡܪܐ

ܟܘܠ : ܟܝܢܐ ܕܩܢܘܡܐ

ܟܘܢܝܐ:
ܗܐ ܪܚܡܐ ܕܒܟܝ . ܢܨܚ ܫܘܒܚܐ . ܟܢܫܬܐ ܕܡܒܪܟܐ ܗܘ ܒܒܗ ܟܘܒܥܐ.

ܫܬܝ:

1

ܐܘܕ ܙܡܪܐ ܠܒܬ . ܡܒܫܬܐ ܕܒܟܝ . ܝܕܥ ܟܘܒܥܬܐ . ܫܡܥܢܐ ܕܒܫܡܫܬܐ . ܟܢܫܬܐ ܕܒܒܐ . ܒܝ ܠܥܘܬ ܕܒܒ .ܟܒܪܟܐ ܟܬܝ . ܠܐ ܒܐ ܒܝ ܝܕܥ . ܙܡܪܐ ܒܒܝܬ . ܒܒܟܐ ܟܒܪ ܟܒܟܥܒ. ܐܒܝ ܕܟܬ ܟܒܪ ܟܒܪ ܕܒܒ . ܒܢܐ ܕܒܟܢ✧

2

ܐܒܫܐ ܟܢܫܬܐ ܕܐܒܐ . ܐܒܒܐ ܟܙܐ ܐܒ . ܒܒܐ ܟܢܫܬܐ . ܟܐ ܝܐܐ ܟܒܒ . ܙܡܪ ܟܒܐ . ܟܢܫܬܐ ܟܒܐ ܐܒ ܟܒ ܟܒ ܟܒ ✧ ܐܒ ܟܒ ܟܒ ✧ ܐܒ ܟܒ ✧ ܐܒ ✧ ✧ ✧

(5)

The Great Lent (*Sawma Rabba*)
Madrāsha: Ha Rakhmeh D-Maggan
ܗܲܐ ܪܲܚܡܹܐ ܕܡܲܓܲܢ
ܒܲܪ̈ܝܼܬܵܐ: ܗܲܐ ܩܲܣܝܵܐ ܕܒܲܟܝ̈ܵܐ

Behold! God's Free Mercy

Tune (*Qāla*): In the tune of *Ginsa D'mayotha*

Refrain (*`Unāyā*):

Behold! God's free mercy grants forgiveness to genuine fasters: come and receive help.

Verses (*Bātē*):

1

My brothers, freely forgives: let us love its assistance, let us rejoice in its medicines. (With) the Faster (Moses) who came down from Mount Sinai to the encampment of the wicked, holy fasting healed (them) from sicknesses; it has propped up our fallen state, bandaging the dire fractured state of our minds.

2

Glory to the fasting person (Jesus), who acquits those who fast. Where he made his fast an example for those who fast. Let not our fast be for evil and pleasure, but rather for God. Our fast is for rest. A Fast that is pure and immaculate that enriches the soul. Let us take from His treasures. And we will become rich because of his wealth.

3
Adam bargained for loss in eating from the Tree, transgressing the Commandment. …it impoverishes the stomach but fattens up souls. Let us give praise to the First-Born of the Fast who has provided the Fast's merchandise for our weak state.

*English translation by Eve G. Sada.

(6)

The Palm Sunday (*`Eda D-Osha`neh*)
`Onitha: Ṭuwa L-Yallude
Anthem: Blessed are the Children

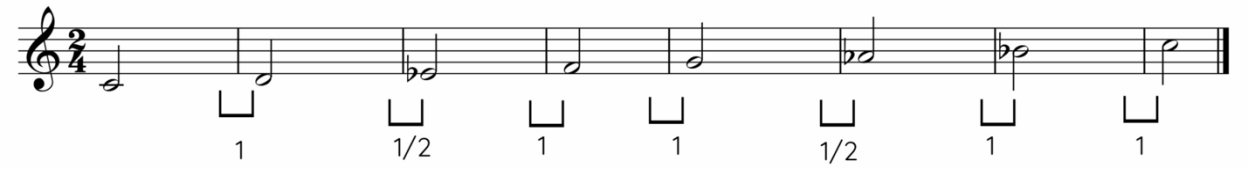
This *`onitha* is chanted on Palm Sunday by the children and young boys and girls assigned in the Ḥudra.[18] The six verses provided in this document are actually six *`oniyatha*, each is to be chanted after a nonmetric section, which is marked in the Ḥudra as (*shuraya*) chanted by the young children. After chanting the *shuraya*, all the children will sing the *`onitha* then followed by the next *shuraya* section and the next *`onitha* until the end. It is in the church tradition, that the children sing these *ʿonyātha* while holding olive branches in a procession out of the church. In the recent days, these six *ʿonyātha* are combined to look as one hymn and they are sung as a hymn that includes six verses without the *shuraya* section in between; however, both ways of chanting these *ʿonyātha* are still practiced by the church.

Each *`onitha* or in this case each verse, ends with the same phrase "Hosanna in the Highest, Hosanna to the Son of David, Blessed is He who comes in the name of the Lord." This part reappeared in all *`oniyatha*, therefore it acts like a refrain when singing the *ʿonyātha*as verses in one hymn. The six *`oniyatha*, have a regular meter, each *`onitha* has three phases each is in: 5+7+7.

All six *ʿonyātha*(six verses) are sung to the same *qāla* (*Ṭuwa L-yallude*), which is the title of the first *`onitha*. The *qāla* is in the Maqam of Nahawand which is same as the western natural minor scale, the Maqam is usually played on C. The first phrase of melody is repeated, followed by the third phrase.

[18] Ḥudra II, p.460 (444 ܗ‌ܡ‌ܕ)

Maqam Nahawand (natural minor)



Audio File:
Maqam Nahawand Audio Files With Notation

Audio File:
6. Tuwa Lyallude - Blessed are the Children

(6)

The Palm Sunday (*`Eda D-Osha`neh*)
`Onitha: Ṭuwa L-Yallude

ܥܝܕܐ ܕܬܫܥܝܢܐ
ܥܢܝܬܐ: ܛܘܝ ܠܝܠܕܐ

1

ܛܘܝ ܠܝܠܕܐ ؛ ܕܐܡܪ ܐܢܐ ܒܥܘܕ ܠܐ ܐܫܬܟܚ ܒܟ ܐܠܐ ܒܡܫܝܚܐ . ܐܡܪ ܠܝ ܡܪܝ ܐܠܗܝ ؛ ܐܢܬ ܗܘ ܒܪܝ ܘܚܒܝܒܝ ܐܢܬ ܐܠܗܝ ܘܐܢܐ ܒܪܟ ܐܢܐ ܠܟ . ܫܒܚ ܐܢܬ ܠܐ ܡܫܬܟܚ ܒܟ ܐܠܐ ܒܡܫܝܚܐ

(6)

The Palm Sunday (*Eda D-Osha`neh*)
`Onitha: Ṭuwa L-Yalludeh
ܥܝܕܐ ܕܥܘܫܥܢܐ
ܚܢܝܬܐ: ܛܘܝ ܠܝܠܕܗ

Blessed are the Children

Tune (*Qāla*): *Rēsh Qāla*

1. Blessed be the children who where entitled to see the Christ entering Jerusalem, riding on a donkey, and the children before him were carrying olive branches, praising and saying: Hosanna in the Highest, Hosanna to the Son of David, Blessed is He who comes in the name of the Lord.

2. The young boys carried the branches and the young girls carried the Kinnors (Lyre) as they sang before Son of David, the spiritual beings heard all the children's cheers, who were crying and saying Hosanna in the Highest! Hosanna to the Son of David, Blessed is he who comes in the name of the Lord.

3. Toddlers, children, and youth, with all ages. For you O Lord they sing a praise. They saw the miracle of your mighty work of restoring Lazarus's life. Hosanna in the highest, Hosanna to the Son of David, who by His call brought the dead to life.

4. Children who do not speak yet. Your mighty power shook them and they chanted a (song of) praise in the temple. They reproved the scribes and the teachers of the Law, also the Pharisees who denied your glory. Hosanna in the highest, Hosanna to the Blessed Son of David, who gave the wisdom to the children.

5. Zechariah prophesied and said to the daughter of Zion (Jerusalem): Be glad, and rejoice, Daughter of Jerusalem. Your King is riding upon a colt. And before Him all creation prostrate. Hosanna in the Highest, Hosanna to the Son of David, Blessed is He who comes in the name of the Lord.

6. Our Lord sent to Bethany (His disciples). And they brought a colt for Him to ride and enter Jerusalem. And the people of Israel were stirred before him. They came out to sing aloud for his Glory. Hosanna in the highest, Hosanna to the Son of David, Blessed be the glory of the Lord.

*English translation by Eve G. Sada.

(7)

Holy Thursday (`*Eda D-Piskha*)
Madrāsha: Tawdi La-Mshikha
Thanks Be to Jesus

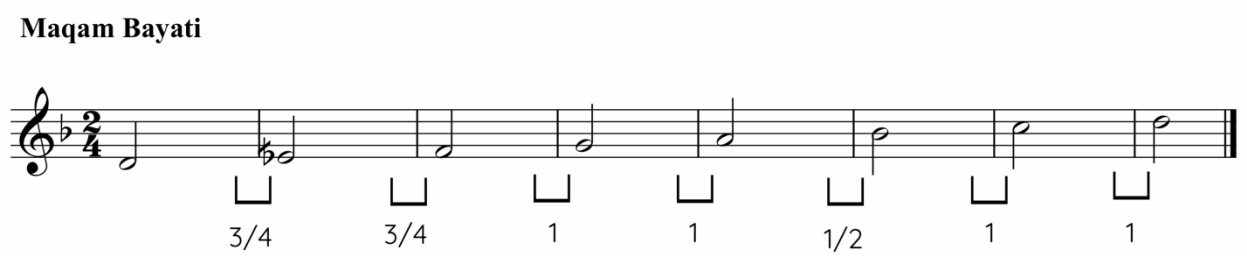
This *madrāsha* is the first out of two *madrāshe* assigned in the Ḥudra for Holy Thursday *Piskha.*[19] This *madrāshe* has three verses, it teaches about Jesus's salvation through His sacrifice to bring forgiveness and liberation from death. The second verse conveys the same idea that Isaiah writes in his prophesy "He was oppressed and He was afflicted, Yet He did not open His mouth; Like a lamb that is led to slaughter …..,."[20] This *madrāsha* appears to be from the earliest *madrāshe.*

Although the Ḥudra does not include the name of the composer, it might be one of Mar Aprem's, since it includes "genuine Ephremic material."[21] This *madrāsha* is included in the West Syriac liturgical books as well. [22] Brock emphasizes the importance of the *madrāshe* included in the liturgical books to restore words, lines, or even whole verses of what is missing or damaged from the early manuscripts. As an example, this *madrāsha* in the Ḥudra has a third verse that is missing from the Syrian Catholic edition of the Fenqitho liturgical Book (FM VI, p. 374).[23]

[19] Ḥudra II, p.492 (476 ܗ̈ܕ)
[20] Holy Bible, *New American Standard Bible*, Isaiah 53:7
[21] Sebastian P. Brock, *Singer of the Word of God: Ephrem the Syrian and His Significance in Late Antiquity*, Sebastianyotho 1 (Piscataway, NJ, USA: Gorgias Press LLC, 2020), 267.
[22] Ibid.
[23] Fenqitho is the Syrian Catholic edition of the liturgical hymnaries, this is the printed edition in Mosul (1886-1896). See Brock, *Singer of the Word of God*, 262.

The `*unāyā* has 5+5/ 5+5. *Bātē* have a meter of 5+5 / 5+5 / 5+5 +7 / 5+5 / 5+5

The q*āla* according to the Ḥudra is *Browme D'marecol* ܒܪܘܡܐ ܕܡܪܝܟܘܠ, this *qāla* is widely mentioned in the Ḥudra.[24] About twelve *madrāshe* in all three volumes of the Ḥudra are labeled with the same *qāla.* This q*āla* chanted in the Maqam of *Bayati* which is it is usually played played in D. The first phrase of melody is repeated, followed by the third phrase.



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
7. Braz Imra - In the symbol of the Lamb

[24] Same *madrāshe* might be found in other liturgical sources of other Syriac traditions with different leading tune *qāla*.

(7)

Holy Thursday (*Eda D-Piskha*)
Madrāsha*: *Tawdi La-Mshikha
Thanks be to Jesus
ܒܕܕܟܝܐ: ܐܝܕܐ ܠܡܫܝܚܐ
ܒܡܬܬܒܥܐ ܕܥܝܫܘ

ܚܒܪ : ܚܕܐ ܡܢ ܕܒܪܟܐ

ܟܘܢܐ:

ܐܝܕܐ ܠܡܫܝܚܐ. ܒܒܟܐ ܟܘܪܣܐ . ܘܒܝܐ ܕܒ ܦܠܓܐ . ܥܠܐ ܕܐܪܥܐ ܫܟܝܚܬ.

ܫܒܥܐ:

1

ܚܕܘ ܢܚܕܐ ܚܝܐ ܗܘܐ . ܠܕܘ ܕܟܘܪܣܝ . ܘܒܪܟܐ ܕܫܬܘܬ . ܕܥܒ ܗܘܐ ܚܕ ܟܘܟ . ܘܢܘ ܒܒܐ. ܒܒܐ ܠܡܟܒܟ . ܚܒܐ ܓܒ ܒܐ ܒܢܝ ܢܒܒܟ : ܘܝܟܐ ܒܒ ܒܝܐ . ܟܟܕܐ ܕܫܩܒܟ.ܘܝܒܒ ܚܘܒܐ. ܫܒܒܐ ܒܐ ܐܡܐ✧

2

ܚܒܓܘ ܒܒܐ . ܐܡܐ ܠܟ ܒܝܝ . ܒܝܓܐ ܕܫܒܒ ܘܒܒ . ܕܘܒ ܕܒܟܟ . ܒܒ ܐܒ ܗܘܐ ܒܒ ܒܝ . ܐܒܒ ܓܐ ܕܒ ܐܒ ܒܝ ܒ ܘ ܒ ܒ ܒ

Holy Thursday (`*Eda D-Piskha*)
Madrāsha: Tawdi La-Mshikha
ܒܕܕܟܝ: ܐܘܕܝ ܠܡܫܝܟܐ
ܒܡܬܟܒܠ ܕܝܫܘܥ
Thanks be to Jesus

Tune (Qāla): In the tune of *Browme D'marecol*

Refrain (`*Unāyā)*:

Thanks be to Jesus, who accomplished our salvation, washed with His body the defilement of our sins.

Verses (*Bātē*):

1
In the symbol of the Lamb was hidden the symbol of our salvation, and in the blood of animals was marked out the dissolution of our wickedness. And if a silent (animal) brought forgiveness to those endowed with speech, how much more shall the Living Blood sanctify us and wipe out, through His Passion, the bill of our debts, we thereby receiving, through His renewal, liberation from death.

2
Through the sacrifice of the silent (lamb) was depicted the image of the Living One, and in the slaughter of the dumb (creature) is the resemblance of the Eloquent One whose blood is living blood, giving freedom to creation: it is like a herald in all things of the sacrifice of the Eloquent One who brings forgiveness of debts and clothes mortal beings in garments of forgiveness.

3
Along the path of the symbol of the lamb did the True Lamb travel, and it arrived at the sacrifice, confirming the image, so as to give liberation of Life to the race of mortal beings, to repay, by means of His death, the debt which his companions had incurred at the transgression of the commandment, showing ingratitude to the Creator with regard to keeping His commandments.

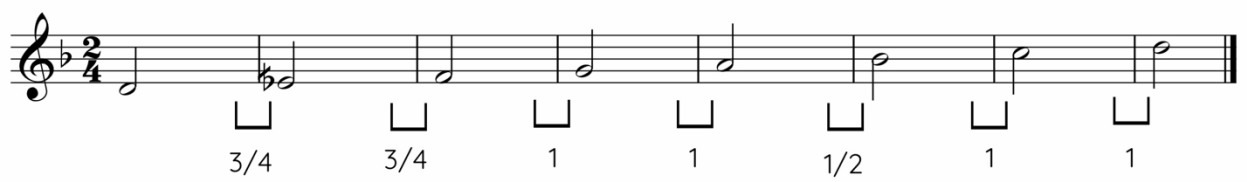
*English translation is provided by Sebastian P. Brock, *Singer of the Word of God: Ephrem the Syrian and His Significance in Late Antiquity*, Sebastianyotho 1 (Piscataway, NJ, USA: Gorgias Press LLC, 2020), 267.

Good Friday (*Ruta D-Khasha*)
Madrāsha: Ith`ir Shahre Zmar
ܟܕܘܒܟ̈ ܕܒܒ̈ܐ
ܒܕܙ̈ܥ̈ܐ: ܐܟ̈ܟܒܕܘ ܥ̈ܫܝ̈ܐ ܘܒܕܘ

Stay Alert O Watchers!

This *madrāsha* is the first one out of three *madrāshe* assigned for Good Friday. This *madrāsha* is usually performed during the *Shharta* Vigil, the *madrāsha*. The *`Unāyā* and the six *Bātē,* have the same regular meter of 5+5 / 5+5. As all other *madrāshe* a soloist chants the *`Unāyā,* then the choir repeats it after the soloist and after each verse chanted by the soloist. The *qāla* is in Maqam Bayati, although this *madrāsha* has a regular simple syllabic meter, the tune however is challenging. This melody begins on a fourth degree above the root of the Maqam. The root of the Maqam is in D, therefore the starting pitch is G. However, the performer is performing the *madrāsha* from D. Therefore, it is Bayati on A. The soloist adds additional melodic embellishment while moving from note to note. Usually, it is hard to notate these embellishments because the soloist improvises them in different ways and could change them from verse to verse. However, when the choir sings the *`Unāyā,* even if it has the same melody of the verses, the choir sings the main melody without embellishing the tune.

Maqam Bayati



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
8. Ith`ir Shahre Zmar - Stay Alert O Watchers

(8)

Good Friday (*Ruta D-khasha*)
Madrāsha: Ith`ir Shahre Zmar
ܪܘܬܐ ܕܚܫܐ
ܡܕܪܫܐ: ܐܬܝܪ ܫܗܪ ܙܡܪ

ܟܘܢܝܐ:
ܐܝܬܝܪ ܫܗܪ ܙܡܪ . ܪܘܫܡ ܒܝܬ ܩܛܝܢܐ . ܕܝܠܘܕ ܒܢܝ ܒܢܝ ܫܒܬ . ܐܡܝܢ ܟܬܝܒ ܒܝܬ ܐܠܗܐ.

ܫܒܚܐ:
1
ܒܪܟ ܡܫܝܚܐ ܒܪ . ܡܪܝܡ ܟܠܟܠ ܐܟܠ . ܒܝܬ ܐܦܝܦܝܐ . ܐܡܝܢ ܟܬܝܒ ܒܝܬ ܐܠܗܐ ❖
2
ܕܒܐ ܒܝܬ ܐܦܝܦܝܐ . ܐܡܝܢ ܟܬܝܒ ܒܝܬ ܐܠܗܐ . ܐܟܠ ܡܫܝܚܐ ܒܪ . ܐܡܝܢ ❖
3
ܡܪܝܡ ܒܬܠ ܐܦ . ܐܡܝܢ ܟܬܝܒ ܒܝܬ ܐܠܗܐ . ܐܡܝܢ ❖
4
ܒܪ ܐܠܗܐ ܕܝܠܝ ܐܢܐ . ܒܟ ܒܢܝ ܒܝܬ ܐܠܗܐ . ܐܡܝܢ ❖
5
ܐܒܟ ܕܒܪ ܐܒܐ . ܠܡܢ ܐܝܟ ܐܡܐ . ܐܒܟ ܝܫܬ ܒܐܟܠ . ܐܡܝܢ ❖
6
ܝܡܝܢ ܡܢܐ ܐܒ . ܠܝܫܘܥ ܒܐܟܠ . ܐܡܝܢ ❖

(8)

Good Friday (*Ruta D-khasha*)
Madrāsha: Ith`ir Shahre Zmar
ܥܬܝܪ ܫܗܪ ܙܡܪ
ܫܒܘܥ ܐܬܝܪ ܫܗܪ ܙܡܪ ܘܫܒܘܥ
Stay Alert O Watchers!
Ith`ir Shahre Zmar

Refrain (*`Unāyā*):

Stay alert O watchers! sing praise with your loudest voices, for the lion's cub is imprisoned, so who can fall asleep?

Verses (*Bātē*):

1

The Father willingly sent His son out of His love (for us) into the world, but the wicked crucified Him, so who could fall asleep?

2

They sentenced Him, condemned Him, put Him in prison, flogged Him, took the reed and beat Him, so who could fall asleep?

3

They spat in His face and a servant hit His face (lit. cheeks) when He spoke, they condemned him so who could fall asleep?

4

The fool Gentiles sought. to kill the lion (Jesus) like a guilty person. who kept silent, so who could fall asleep?

5

They braided a wreath of thorns and put it on the head of the Master of Crowns, and they caused him to bear all sorts of insults so who could fall asleep?

6

He is the sun that lights up the world. They led Him into the darkness (tomb) and shut the doors behind him, so who could fall asleep.

*English translation by Eve G. Sada.

(9)

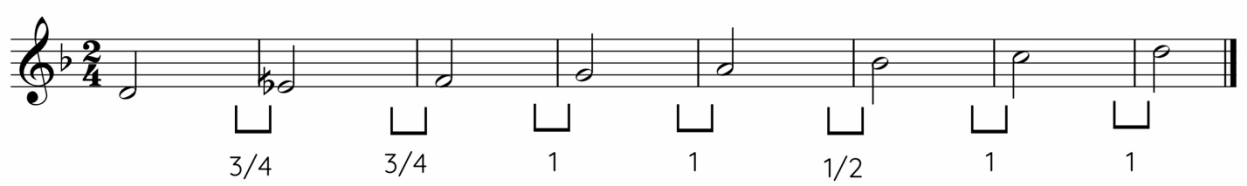
Great Saturday *(Shaptha Rabtha)*
Tišbuḥta: Brikh Ithya
Blessed Be the One

This *Tišbuḥta* is originally assigned to be performed on every Saturday of the year.[25] Usually, the hymns of ordinary days are not performed during Feasts. However, this *Tišbuḥta* is also assigned for the great Saturday, during the Easter Vigil *shharta D'qyamta*.[26] It is mentioned in the Ḥudra that is *Tišbuḥta* is composed by *Qadisha* (holy) Mar Aprem. This short *Tišbuḥta* clearly declares the Trinity of God, as we can see, the theologians, composers, and church leaders emphasized in their hymns, the affirmation of the faith to protect the people from deviating from this teaching to protect them from false teachings and heresies that prevailed in the early centuries especially about the Trinity doctrine.

The *Tišbuḥta* has three short verses, each verse has a syllabic meter of 10 (5+5) + 10 (5+5). The *qāla* is known as *La-sapqin,*ܠܐ ܣܦܩܝܢ ܕܡܫܒܚܬܐ which is the title of another *Tišbuḥta* for Tuesdays.[27] This *qāla* is in the Maqam of *Bayati*, this short melody uses only four notes of the Maqam including the second note (half-flat). The melody of this *Tišbuḥta* moves in second, third, and fourth. The half-flat pitch is present in every measure of the melody. The time of this *Tišbuḥta* is in two and has a moderate tempo.

[25] Ḥudra I, p.72 (56 ܢܗ)
[26] Ḥudra II, p.541 (525 ܗܫܟܗ)
[27] Ḥudra I, p.68 (52 ܢܒ)

Maqam Bayati



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
9. Brikh Ithya - Blessed Be the One

(9)

Great Saturday ***(Shaptha Rabtha)***
Teshbokhta: Brikh Ithya
Blessed Be the One
ܒܪܝܟ ܐܝܬܝ
ܡܫܒܘܚܬܐ:ܕܡܪܝ ܐܒܝܢ

1
ܕܡܪܝ ܐܒܝܢ ܕܒܟ ܐܝܬ ܕܒܪܐ ܠܢ ܘܦܪܩܢ ܒܝܫܘܥ ܡܫܝܚܗ ܘܩܪܒܢ ܠܕܥܬܐ ܕܬܠܝܬܐ ܩܕܝܫܐ:
2
ܐܠܗܐ ܗܘ ܡܠܬܐ ܒܪܗ ܕܚܝܕܝ ܐܒܐ ܕܠܥܠܡ ܐܢ ܒܣܪܟܝ ܐܦ ܒܗܝܡܢܘܬܟ ܐܫܪ ܠܟ ܒܠܚܘܕ:
3
ܡܪܢ ܕܠܐ ܢܫܬܩ ܘܢܩܪܐ ܠܦܘܪܩܢ ܡܫܝܚܐ ܕܒܟܠ ܥܕܢ ܐܢ ܒܫܡܟ ܩܕܝܫܐ ܐܠܗܢ:

(9)

Great Saturday ***(Shaptha Rabtha)***
Tishbukhta: Brikh Ithya
ܒܪܝܟ ܐܝܬܝ
ܡܫܒܘܚܬܐ:ܕܡܪܝ ܐܒܝܢ

Blessed Be the One

1. Blessed be the One Who Exists [God], Who created us and saved us through His Christ: and brought us closer to the knowledge of the Trinity.

2. God is the Word [Jesus] the Only begotten Son to the Father: In our human state which You put on may I please You alone.

3. And I will not keep silent, O Christ our Savior: from glorifying your name at all times.

*English translation by Eve G. Sada.

(10)

Easter Vigil (*Shahra D-Qyamta*)
Soghitha: Bazqiputha Tahra Khzith
The Cherub and the Thief

The *soghitha Bazqiputha* is one of the well-known Easter *soghyāthā* in the East and West Syriac traditions.[28] This *soghitha* attributed to Mar Narsai in the East liturgical books and manuscripts, and to Mar Jacob of Serugh *Ya`qub Srughaya* in the West tradition. Both authors and theologians knew each other and lived at the same time despite the age difference and church affiliations.

The *soghitha* or this dispute is known as the Cherub and the Thief. It is the story of the wise or the good thief and Jesus on the Cross, the story that occurred in the Bible in books of Matthew, Luke, and Mark.[29] The text is provided in the *Turgāmēme*, [30] it is also assigned in the Ḥudra for the Easter vigil with a performance guidance for the deacons and the choirs to sing (in a beautiful way *bniša šap-pirā* ܒܢܝܫܐ ܫܦܝܪܐ) the upper choir (ܟܘܪܣܝܐ ܥܠܝܐ) which is standing in the upper side of the church sings the parts (*tar`ē* ܬܪܥܝ) of the Cherub (*kruwā* ܟܪܘܒܐ), and the lower choir (ܟܘܪܣܝܐ ܬܚܬܝܐ) that stands in the lower section close to the congregation, sings the parts of the thief ܓܝܣܐ .[31] This *soghitha* is usually performed during the Easter vigil during the midnight prayers, which is called *shharta D'qyamta*; however, we also see it performed on Easter Day. This *soghitha* is one of the long dispute poems *soghyāthā* that has the Cherub (ܟܪܘܒܐ *crūwā*) and the Thief (ܓܝܣܐ *Gayyāsa*) as the two main characters in the dispute.

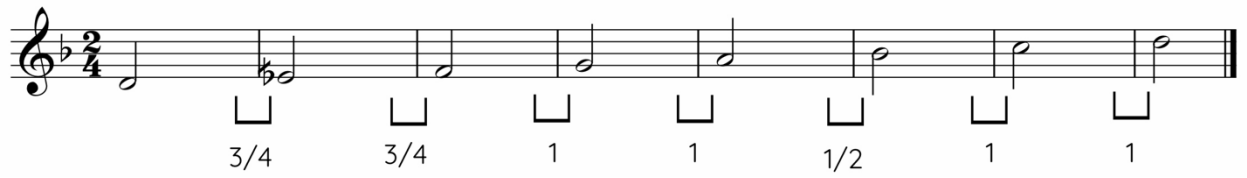
[28] Sebastian P. Brock, "The Dispute Between The Cherub And The Thief," *Hugoye: Journal of Syriac Studies* 5, no. 1 (2010):171.
[29] Mathew 27:38, Luke 23:32, and Mark 15:27.
[30] Book of Turgamē p. 167
[31] Ḥudra II, p.568 (552 ܥܡܕ)

The hymns begin with a narrator in verse one: At the Crucifixion I beheld a marvel when the Thief cried out to our Lord, “Remember me, Lord, on the day when You come to that Kingdom which does not pass away.” The narrator recalls the dialogue between Jesus and the thief in an imaginary way. In verse six, the narrator recounts: “The word of our Lord was sealed like a royal missive from the palace; it was handed over to the thief who took it and made off for the Garden of Eden.” And in verse seven, the Cherub stops the Thief at the Gate of Eden and starts questioning him. That is when the dialogue begins with in alphabetic acrostic, when the dialogue starts between the cherub and the thief on verse eight. The dispute lasts for fifty-one verses, when the *crūwā* finally allows the *gay-yāsa* to enter through the gate to Paradise. A detailed article on this *soghitha* with biblical references and manuscript information are to be found in “The Dispute Between The Cherub And The Thief.”[32]

The verses have two isosyllabic lines, each has a regular meter of 7+7.

The *soghitha* is chanted with *qāla a`šin `m-mē.* This *qāla* is in Maqam of Bayati, the melody of this *soghitha* is in 3/4 time. The the melody moves between the six notes of the Maqam in 2nd, 3rd, and 4th interval distance.

Maqam Bayati



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
10. Bazqiputha Tahra Khzith - The Cherub and the Thief

[32] Sebastian P. Brock, “The Dispute Between The Cherub And The Thief,” *Hugoye: Journal of Syriac Studies* 5, no. 1 (2010): 165–94.

(10)

Easter Vigil (*Shahra D-Qyamta*)
Soghitha: Bazqiputha Tahra Khzith
ܒܛܪܐ ܕܩܝܡܬܐ
ܣܘܓܝܬܐ: ܒܙܩܝܦܘܬܐ ܛܗܪܐ ܚܙܝܬ
ܒܟ ܚܕܘܬܐ ܡܟܬܒܢܐ

1
ܒܘܡܩܝܦܬܐ ܕܩܝܡܬܐ ܣܘܒܐ : ܒܓ ܟܬܒܢܐ ܕܩܒܠ ܡܕܐ . ܕܝܐܒܫܢ ܩܕܡ ܚܡܪ ܡܪܝ ܒܪܝܬ : ܚܡܪ ܒܟܚܘܬܐ ܕܟ ܟܬܒܢܐ ❊

2
ܚܒܒ ܚܕܘܬܐ ܡܙܡܝܪ ܒܘܩ : ܟܒܟܐ ܘܒܩܬܐ ܕܩܫܝܛܐ ܒܝܟ . ܒܡܟ ܕܫܟܚ ܚܟܝ ܡܟܒܚܐ : ܒܟܒܚܐ ܒܟܐ ❊

3
ܐܐܒܫܢ ܩܕܡ ܡܟܐ ܒܓ ܘܒܟ : ܚܡܪ ܒܟܚܘܬܐ ܕܟ ܟܬܒܢܐ . ܒܒܚ ܚܒܫܐ ܒܒܚ ܡܟܟܟܐ : ܐܣܐ ܣܟܢܝ ܒܙܒܒ ❊

4
ܐܒܕ ܩܙ ܒܙܒܚ ܒܒ : ܫܒܩ ܐܐܒܚ ܟܟܒܒ ܚܙ . ܒܓ ܒܟܒܓ ܟܟ ܡܒܒܟܐ : ܒܟ ܒܟܚܘܬܐ ܕܟ ❊

5
ܙܐ ܘܒܩܬ ܒܒ ܟܝ ܘܝ : ܒܟܒܐ ܒܬܐ ܕܒܚ ܡܒܒܚ . ܒܓܟܐ ܒܬܐ ܕܒܙ ܒܒ : ܘܟܙܟ ܙܐ ܒܒ ❊

6
ܡܟܟ ܕܩܙ ܐܟܝ ܒܡܐ : ܒܟ ܝܒ ܒܟܚܬ ܐܒܒܒܐ . ܒܟܟܒܩܐ ܐܒܘܒܒ : ܘܒܫܟ ܒܙܐ ܟܟܒܒ ❊

7
ܒܒܒ ܕܩ ܚܕܘܬܐ ܙܐ ܒܟ : ܒܟܟܒܩܐ ܒܓܐ . ܟܒܒ ܒܒܩܬ ܕܐܩܬ : ܘܙ ܒܒܒܟܒ ❊

8
ا. ܚܕܘܬܐ
ܐܩ ܟܒ ܟܬܐ ܒܟ ܒܬܐ : ܘܩܬ ܫܝܒ ܘܬܒ ܐܓ . ܘܬܬ ܟܟܐ ܙܐ ܒܟ : ܟܟ ܒܝ ܘܟ ❊

9

1. ⵜⴰⵏⵏⵉⵔⵜ

ⵜⵉⵜ ⵏⵜ ⵙⵏⵜ ⵏⵜⵜⴰⵏⵏⵉⵔⵜ : ⵙⵓⵔⵉ ⵜⵉⵜ ⵏⵜⵜⴰⵏⵏⵉⵔⵜ . ⵜⵉⵜ ⵏⵜⵜⴰⵏⵏⵉⵔⵜ ⵜⵉⵜ ⵏⵜⵜⴰⵏⵏⵉⵔⵜ : ⵜⵉⵜ ⵏⵜⵜⴰⵏⵏⵉⵔⵜ

17

ه. ﻟﻘﻤﺎﻥ

ﻭَﺇِﺫْ ﻗَﺎﻝَ ﻟُﻘْﻤَﺎﻥُ ﻻِﺑْﻨِﻪِ ﻭَﻫُﻮَ ﻳَﻌِﻈُﻪُ ﻳَﺎ ﺑُﻨَﻲَّ ﻻَ ﺗُﺸْﺮِﻙْ ﺑِﺎﻟﻠَّﻪِ ﺇِﻥَّ ﺍﻟﺸِّﺮْﻙَ ﻟَﻈُﻠْﻢٌ ﻋَﻈِﻴﻢٌ .

ﻭَﻭَﺻَّﻴْﻨَﺎ ﺍﻹِﻧْﺴَﺎﻥَ ﺑِﻮَﺍﻟِﺪَﻳْﻪِ ﺣَﻤَﻠَﺘْﻪُ ﺃُﻣُّﻪُ ﻭَﻫْﻨًﺎ ﻋَﻠَﻰ ﻭَﻫْﻦٍ ﻭَﻓِﺼَﺎﻟُﻪُ ﻓِﻲ ﻋَﺎﻣَﻴْﻦِ ﺃَﻥِ ﺍﺷْﻜُﺮْ ﻟِﻲ ﻭَﻟِﻮَﺍﻟِﺪَﻳْﻚَ ﺇِﻟَﻲَّ ﺍﻟْﻤَﺼِﻴﺮُ

18

و. حدﻳﺚ

ﻭَﺇِﻥْ ﺟَﺎﻫَﺪَﺍﻙَ ﻋَﻠَﻰ ﺃَﻥْ ﺗُﺸْﺮِﻙَ ﺑِﻲ ﻣَﺎ ﻟَﻴْﺲَ ﻟَﻚَ ﺑِﻪِ ﻋِﻠْﻢٌ ﻓَﻼَ ﺗُﻄِﻌْﻬُﻤَﺎ ﻭَﺻَﺎﺣِﺒْﻬُﻤَﺎ ﻓِﻲ ﺍﻟﺪُّﻧْﻴَﺎ ﻣَﻌْﺮُﻭﻓًﺎ

19

و. ﻟﻘﻤﺎﻥ

ﻭَﺇِﻥْ ﺗَﻚُ ﻣِﺜْﻘَﺎﻝَ ﺣَﺒَّﺔٍ ﻣِﻦْ ﺧَﺮْﺩَﻝٍ ﻓَﺘَﻜُﻦْ ﻓِﻲ ﺻَﺨْﺮَﺓٍ ﺃَﻭْ ﻓِﻲ ﺍﻟﺴَّﻤَﺎﻭَﺍﺕِ ﺃَﻭْ ﻓِﻲ ﺍﻟْﺄَﺭْﺽِ ﻳَﺄْﺕِ ﺑِﻬَﺎ ﺍﻟﻠَّﻪُ

20

ز. حدﻳﺚ

ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ ﻛُﻞَّ ﺷَﻲْﺀٍ : ﺷَﻲْﺀٍ ﻗَﺎﻝَ ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ ﻛُﻞَّ ﺷَﻲْﺀٍ . ﺷَﻲْﺀٍ ﻗَﺎﻝَ ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ ﻛُﻞَّ : ﺷَﻲْﺀٍ ﻗَﺎﻝَ ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ

21

ز. ﻟﻘﻤﺎﻥ

ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ ﻛُﻞَّ ﺷَﻲْﺀٍ : ﺷَﻲْﺀٍ ﻗَﺎﻝَ ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ ﻛُﻞَّ ﺷَﻲْﺀٍ . ﺷَﻲْﺀٍ ﻗَﺎﻝَ ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ ﻛُﻞَّ : ﺷَﻲْﺀٍ ﻗَﺎﻝَ ﻳَﺎ ﻛُﻞُ ﺍﻟﻠَّﻪُ

22

ﺡ. حدﻳﺚ

ﻭَﻣَﻦْ ﻳَﺘَﻮَﻛَّﻞْ ﻋَﻠَﻰ ﺍﻟﻠَّﻪِ ﻓَﻬُﻮَ ﺣَﺴْﺒُﻪُ ﺇِﻥَّ ﺍﻟﻠَّﻪَ ﺑَﺎﻟِﻎُ ﺃَﻣْﺮِﻩِ ﻗَﺪْ ﺟَﻌَﻞَ ﺍﻟﻠَّﻪُ ﻟِﻜُﻞِّ ﺷَﻲْﺀٍ ﻗَﺪْﺭًﺍ .

ﻭَﻣَﻦْ ﻳَﺘَﻮَﻛَّﻞْ ﻋَﻠَﻰ ﺍﻟﻠَّﻪِ ﻓَﻬُﻮَ ﺣَﺴْﺒُﻪُ ﺇِﻥَّ ﺍﻟﻠَّﻪَ ﺑَﺎﻟِﻎُ ﺃَﻣْﺮِﻩِ ﻗَﺪْ ﺟَﻌَﻞَ ﺍﻟﻠَّﻪُ ﻟِﻜُﻞِّ ﺷَﻲْﺀٍ ﻗَﺪْﺭًﺍ

23

ﺡ. ﻟﻘﻤﺎﻥ

ﻭَﻣَﻦْ ﻳَﺘَﻮَﻛَّﻞْ ﻋَﻠَﻰ ﺍﻟﻠَّﻪِ ﻓَﻬُﻮَ ﺣَﺴْﺒُﻪُ ﺇِﻥَّ ﺍﻟﻠَّﻪَ ﺑَﺎﻟِﻎُ ﺃَﻣْﺮِﻩِ ﻗَﺪْ ﺟَﻌَﻞَ ﺍﻟﻠَّﻪُ ﻟِﻜُﻞِّ ﺷَﻲْﺀٍ ﻗَﺪْﺭًﺍ

24

ﻙ. حدﻳﺚ

ﻭَﺇِﻥْ ﻋَﺎﻗَﺒْﺘُﻢْ ﻓَﻌَﺎﻗِﺒُﻮﺍ ﺑِﻤِﺜْﻞِ ﻣَﺎ ﻋُﻮﻗِﺒْﺘُﻢْ ﺑِﻪِ ﻭَﻟَﺌِﻦْ ﺻَﺒَﺮْﺗُﻢْ ﻟَﻬُﻮَ ﺧَﻴْﺮٌ ﻟِﻠﺼَّﺎﺑِﺮِﻳﻦَ .

ﻭَﺍﺻْﺒِﺮْ ﻭَﻣَﺎ ﺻَﺒْﺮُﻙَ ﺇِﻟَّﺎ ﺑِﺎﻟﻠَّﻪِ ﻭَﻟَﺎ ﺗَﺤْﺰَﻥْ ﻋَﻠَﻴْﻬِﻢْ ﻭَﻟَﺎ ﺗَﻚُ ﻓِﻲ ﺿَﻴْﻖٍ ﻣِﻤَّﺎ ﻳَﻤْﻜُﺮُﻭﻥَ

25

ﻫ. ﺯﻗﻨﺦ

ﻫﺗﻖﻘﺤﺣ ﻛﺤﻣ : ﻫﺗﻛﺣ ﺣﻫ ﻛﻳﺤﺣ ﻫﻗﺣ ﺯﻗﺣﺣ

33

ד. בְּנֹתָ֑יו

וְאֵ֣ת בְּנֹתָ֗יו תְּלַמֵּ֤דְנָה קִינָה֙ : אִ֣ישׁ לְרֵעֵ֔הוּ סָפְד֖וּ אֵ֥בֶל זֹֽאת׃

34

ו. וְהִנֵּה֙

וְהִנֵּ֣ה אֵ֔שֶׁת מִן־הַנָּשִׁ֖ים : הָיְתָ֣ה בְּעִירָ֑הּ וְהִ֣יא זוֹנָ֔ה . וַתַּעֲמֹ֥ד לִפְנֵ֖י הַשָּׁ֑עַר : וַתֵּ֣שֶׁב אֶת־לִבָּ֔הּ כְּעֹבֵ֥ר אֹֽרַח׃

35

ז. בְּנֹתָ֑יו

כִּ֣י בְנֹתָ֗יו תְּלַמַּ֤דְנָה קִינָה֙ : וְאֵ֣ת בְּנֹתָ֔יו תְּלַמַּ֖דְנָה אִ֥ישׁ לְרֵעֵ֖הוּ סָפְדָ֑ה . וְאֵ֣ת בְּנֹתָ֔יו תְּלַמַּ֖דְנָה אֵ֥בֶל זֹֽאת׃

36

ח. וְהִנֵּה֙

וְהִנֵּ֣ה אִ֔ישׁ מִבָּנֶ֖יהָ : וַיִּקְרָ֣א לְבֶן־אִשְׁתּ֑וֹ . וַיֹּ֣אמֶר לָ֔הּ אֵ֥ת בְּנֹתַ֖יִךְ : וְאֵ֣ת בְּנֹתַ֑יִךְ לֹֽא־תְלַמַּדְנָה׃

37

ח. בְּנֹתָ֑יו

וְהִנֵּה֙ וַיְהִ֣י כְּ : וַיִּשְׁמַ֣ע אֶת־קוֹלָ֔הּ וַיִּשְׁכַּ֖ב עִמָּ֑הּ : וַתֵּ֣לֶד בֵּ֔ן וַתֹּ֣אמֶר אֵ֔לָיו . וַתֹּ֣אמֶר אֵ֔לָיו : וַתֹּ֣אמֶר אֵ֔לָיו לֹֽא־תְלַמַּדְנָה׃

38

ט.וְהִנֵּה֙

וְהִנֵּ֣ה אִ֔ישׁ מִבָּנֶ֖יהָ : וַיִּקְרָ֣א לְבֶן־אִשְׁתּ֑וֹ . וַיֹּ֣אמֶר לָ֔הּ אֵ֥ת בְּנֹתַ֖יִךְ : וְאֵ֣ת בְּנֹתַ֑יִךְ לֹֽא־תְלַמַּדְנָה׃

39

ט. בְּנֹתָ֑יו

וְהִנֵּ֣ה אִ֔ישׁ מִבָּנֶ֖יהָ כְּלִי : וַיִּקְרָ֣א לְבֶן־אִשְׁתּ֑וֹ וַיֹּ֣אמֶר לָ֔הּ . אֵ֥ת בְּנֹתַ֖יִךְ : וְאֵ֣ת בְּנֹתַ֑יִךְ לֹֽא־תְלַמַּדְנָה׃

40

י.וְהִנֵּה֙

וְהִנֵּ֣ה אִ֔ישׁ מִבָּנֶ֖יהָ : וַיִּקְרָ֣א לְבֶן־אִשְׁתּ֑וֹ . וַיֹּ֣אמֶר לָ֔הּ אֵ֥ת בְּנֹתַ֖יִךְ : וְאֵ֣ת בְּנֹתַ֑יִךְ לֹֽא־תְלַמַּדְנָה׃

41

י. בְּנֹתָ֑יו

וְהִנֵּ֣ה אִ֔ישׁ מִבָּנֶ֖יהָ כְּלִי : וַיִּקְרָ֣א לְבֶן־אִשְׁתּ֑וֹ . וַיֹּ֣אמֶר לָ֔הּ אֵ֥ת בְּנֹתַ֖יִךְ : וְאֵ֣ת בְּנֹתַ֑יִךְ לֹֽא־תְלַמַּדְנָה׃

42

ع.حذفة

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

43

ع. تنهد

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

44

ه. حذفة

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

45

ه. تنهد

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

46

ذ. حذفة

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

47 ذ. تنهد

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

48 ح. حذفة

ركبتي فتحتا : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

49

ح. حجبة الله : حاجب الله . حاجب الله . حاجب الله : لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

50

ط: لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

51

ط: لا تبتعد عني . ساقاي ثابتتان : لا تتحركان . كالأسد المفترس والجرو : كالأسد الذي يفترس فريسته ويأكلها .

(10)

The Feast of the Holy Resurrection (*`Eda D-Qyamta*)

Soghitha: Bazqiputha Tahra Khzith `Al Crowa W-Gayasa

ܗܦ̈ܟܒ̈ܟ̈ܐ: ܒ̈ܘܨܒ̈ܟܒ̈ܗ̈ ܟ̈ܐ̈ܕ̈ܐ ܣ̈ܝ̈ܒ̈ܐ

The Cherub and the Thief

1
At the Crucifixion I beheld a marvel when the Thief cried out to our Lord, “Remember me, Lord, on the day when You come to that Kingdom which does not pass away.”
2
He made a petition, stretched out and gave it to the crucified King, asking for mercy; and He who is full of mercy heard his cry and opened the door to his request.
3
“Remember me, Lord,” was what he cried out on the cross, “in that Kingdom which does not pass away, and in that glory in which You will be revealed may I behold Your rest, seeing that I have acknowledged You.”
4
Our Lord replied, “Since you have acknowledged me this very day you shall be in the Garden of Eden; in very truth, man, you will not be kept back from that Kingdom to which you are looking.
5
Take with you the cross as a sign, and be off: it is a great key whereby the mighty gate of that Garden shall be opened, and Adam, who has been expelled, shall enter again.
6
The word of our Lord was sealed like a royal missive from the palace; it was handed over to the thief who took it and made off for the Garden of Eden.
7
The Cherub heard him and rushed up, he grabbed the Thief at the gate, stopping him with the sharp blade that he held. All astonished, he addressed him as follows:
8
Cherub
A: “Tell me, my man, who has sent you? What is it you want, and how did you get here? What is the reason that brought you here? Reveal and explain to me who it is who has sent you.
9
Thief
A: I will tell you who has sent me, just hold back your blade and listen to my words. I am a thief, but I supplicated for mercy, and it was your Lord who sent me on my way here.
10
Cherub
B: “By what powerful means did your arrival take place? Who brought you to this dread spot? Who transported you across the sea of fire so that you could enter Eden? Who is it who sent you?

11
Thief
B: "It was through the power of the Son, who sent me,that I crossed over and came here without hindrance. Through Him I subdued all powers and I have come to enter here, seeing that He has given me confidence."
12
Cherub
G: "You are indeed a thief, just as you have said, but you can't steal into this region of ours: it is fenced in with the sword that guards it. Turn back, my man, you have lost your way."
13
Thief
G: "I was indeed a thief, but I have changed: it was not to steal that I have come here. Look, I've got with me the key to Eden, to open it up and enter: I will not be prevented."
14
Cherub
D: "Our region is awesome and cannot be trodden, for fire is its indomitable wall; the blade flashes out all around it. How is it you have made so bold as to come here?"
15
Thief
D: "Your region is indeed awesome, just as you have said, but only until our Lord mounted the cross, when He transfixed the sword of all suffering so that your blade no longer kills."
16
Cherub
H: "Ever since the time that Adam left I haven't ever seen anyone turn up here; your race has been banished from the Garden; you shall not enter it, so don't argue any more."
17
Thief
H: Ever since the time that Adam left your Lord has been angered at our race, but now He is reconciled and has opened up the gate. It is to no purpose that you are standing here."
18
Cherub
W: "You should realize that it isn't possible for an unclean man to enter in here– and you are a murderer, and a shedder of blood. Who is it who has brought you to this pure place?"
19
Thief
W: You should realize that such is the wish of Him who makes the unclean clean, who was crucified together with me; with the blood from His side He has washed me completely clean. It was He who has sent me to Paradise.
20
Cherub
Z: "Be off with you, man, and don't argue any further, for this is what I have been ordered: to guard from your race, by means of the sword, the Tree of Life that is to be found in here."

21
Thief
Z: "Be off with you, angel; you should learn and see that I've left behind, hanging on Golgotha, that very Fruit of Salvation that's in your garden– so that our race may now enter without any hindrance."
22
Cherub
Ḥ: "Eve and Adam fell into debt and wrote out a document that will not be erased: they went out of here under sentence to live in low estate in the land of thorns."
23
Thief
Ḥ: "The debt is repaid. Just listen, O Cherub: the document has now been transfixed on the cross; by means of both blood and water your Lord has wiped it out, and pinned it there with nails so that it won't be exacted."
24
Cherub
Ṭ: "Adam was driven out from this Garden and there is no way he can enter here again, for the sword's blade is revolving and he'll encounter it should he come near."
25
Thief
Ṭ: "He who was driven out has returned to his father's house, for the great Shepherd has gone out and found that sheep that had left the Garden; carrying him on His shoulders, He has escorted him back."
26
Cherub
Y: "It is something totally novel that I've seen today: a path leading back into the Garden. But here are Adam's footprints, take a look: he has left here and not returned again."
27
Thief
Y: "Jesus your Lord has performed a novel deed, for now He has released Adam who had been confined; He has raised up whole crowds from inside Sheol, and they have sent me in advance, to open up for them."
28
Cherub
K: "I am the cherub: how is it you have transgressed against my office of guarding, with which I've been entrusted? A fiery being like me cannot be vanquished, but as for you, an offspring of Adam, how bold you are!"
29
Thief
K: "I am your companion and we have but a single Lord in common for both of us; His authority is much higher than either yours or mine, and so I've no fear, seeing that it was He who has sent me."
30
Cherub
L: "You simply cannot enter in here, for it is a resplendent place that no one can tread: the Shekhina is escorted around inside it, and the sword of fire is guarding it."

31 Thief
L: "You cannot hold anyone back, for the sword is not blunted and made dull. The cross has opened up the Garden of Eden; there's no means by which it can still be kept closed."
32
Cherub
M: "Haven't you heard from the Bible how the cherub and the sword go round guarding the way to the Garden of Eden, so that none of Adam's offspring can enter here?"
33
Thief
M: "Haven't you heard from the Revelation that your Lord has come down and become man, thus reconciling Adam, who was in a state of anger, bringing back to Eden the one who had been driven out?"
34
Cherub
N: "The sign of the revolving sword that guards the Tree of Life frightened off Adam when he was driven out, so how is it that you're not afraid?"
35
Thief
N: "The sign of your Lord is with me, and by it the sharp sword is blunted; but it too is the sentence remitted, and by it, Adam, once expelled, shall return."
36
Cherub
S: "The ranks of fire are standing here, thousands of them in bands innumerable; the multitudes are awesome, and quite simply you can't travel on any further and enter among them."
37
Thief
S: "The multitudinous ranks of which you've told me are themselves in awe as they look upon the Cross: the sign of the Son inspires them with awe and they worship before it, while me they hold in me they hold in honor."
38
Cherub
`E: "The sign of my Lord is upon the Chariot, resplendent upon the Throne, but from us it is hidden, so how is that you as you are claiming carry this sign of His and escort it?"
39
Thief
`E: "His sign is upon the Chariot above, but look, His Cross is on Golgotha below, and with His own blood He has written a new missive permitting Adam to come back into the Garden."
40
Cherub
P: "O agent in blood, who has brought you here? Who is it has sent you, a murderer? The sword is drawn, and if you make bold the blade will flash out against you."
41
Thief
P: "O agent for the King, don't be upset; your authority is repealed, for your Lord has willed it so. It is His cross that I've brought to you as a sign: look and see if it's genuine, and don't be so angry."

42 Cherub

Ṣ: "This Cross of the Son which you've brought to me is something I dare not look upon at all. It is both genuine and awesome; no longer will you be debarred from entering Eden, seeing that He has so willed it."

43

Thief

Ṣ: "The Cross of your Lord has breached the fence that had been built up between us and you, Anger has passed away and peace has come, and the path to Eden is no longer cut off."

44

Cherub

Q: "He who was slain has sent to me and testified with His own blood that I should let go of the blame which I've been wielding. Fearful is this sign which you have brought me; enter in, O heir; I will not turn you back."

45

Thief

Q: "Resurrection has occurred for the race of humankind that had been thrust out of their home. You cherubim and angels, rejoice with us, [cp Luke 15:10] for we have returned now to your city."

46

Cherub

R: "Great is the compassion that has been shown to you, the descendants of Adam who sinned and thus died. Enter, thief, you will not be kept back, for the gate is now open for those who repent."

47

Thief

R: "Great and most glorious is the compassion of my Lord, for His mercy has effected and His love has constrained Him. Rejoice with us, O spiritual beings, for we have been mingled into your race."

48

Cherub

Š: "The Gentle One has held back from your race the blade and the sword that I have been wielding. Outcasts who have returned, have no fear, enter inside the Garden with exultation."

49

Thief

Š: "Praise be in Eden that is now at peace, peace on earth which has been liberated. Blessed is the Crucified One who has reconciled us so that we shall not longer be deprived of your race."

50

T: Thanks be to You, O Lord of all, who have brought back Adam who had been driven out, while to the thief who asked for mercy You opened up the gate that had been closed.

51

T: Thanks be to You, at whose word the thief entered into the Garden of Eden, and there was good hope for Adam again and he returned to the place from which he had gone out.

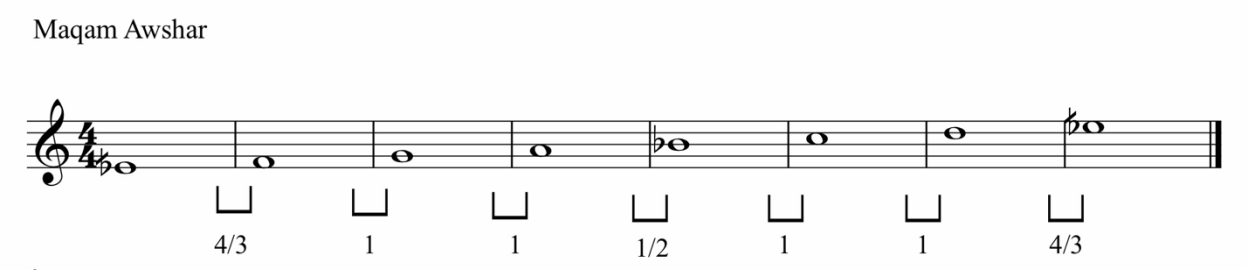
*English translation is provided by Sebastian P. Brock. "The Dispute Between The Cherub And The Thief." *Hugoye: Journal of Syriac Studies* 5, no. 1 (2010): 181- 88.

(11)

The Feast of the Holy Resurrection (`*Eda D-Qyamta*)
`Onitha: Shabakh L-Marya
Praise God in His Sanctuary… Hallelujah

This *`onitha* is chanted in Easter vigil after the prayer. It is a short hallelujah chant that is used in many other feasts. It is chanted with the verses of the Psalm 150. Each psalm clause has a different syllabic meter 6-9. Therefore, the first part of the *`onitha* is performed in a recitative style followed by the hallelujah melody, which has 4+4+5. The Ḥudra indicates that the hallelujah chant is to be repeated after each psalm clause.[33]

The *qāla* of this *`onitha* is in the Maqam of *Segah - Awshar*. The melody is moving in step- wise motion.



Audio File:
Maqam Segah- Awshar Audio Files With Notation

Audio File:
11. Shabbakh Lmarya- Hallelujah - Praise God

[33] Ḥudra II, p.555 (539 ܗܡܟܒ)

(11)

The Feast of the Holy Resurrection (`*Eda D-Qyamta*)
`*Onitha: Shabbakh L-Marya- Hallelujah*
Praise God in His Sanctuary… Hallelujah

ܫܒܚܘ ܠܐܠܗܐ

ܗܠܠܘܝܐ...ܒܫܡܝ ܩܕܫܗ ܕܐܠܗܐ ܗܠܠܘܝܐ-2: ܫܒܚܘ

ܫܒܚܘ ܠܐܠܗܐ ܒܪܘܡ ܥܠܡܘܗܝ ܒܬܫܒܘܚܬܐ ܕܡܠܟܐ (150) ܒܟ ܫܒܚܘ ܠܐܠܗܐ

ܫܒܚܘ ܩܕܫܗ ܐܠܗܐ ܗܠܠܘܝܐ

1

ܫܒܚܘ ܩܕܫܗ ܐܠܗܐ ܗܠܠܘܝܐ . ܗܠܠܘܝܐ ܗܠܠܘܝܐ ܘܗܠܠܘܝܐ ܢܫܒܚ ܠܡܠܟܐ ܕܡܫܝܚܐ ܒܗܠܠܘܝܐ ܕܢܬܥܠܐ ܒܬܫܒܘܚܬܐ ܕܗܠܠܘܝܐ ❊

2

ܫܒܚܘ ܒܪܘܡ ܥܠܡܘܗܝ ܒܬܫܒܘܚܬܐ ܕܥܙܘܬܗ . ܗܠܠܘܝܐ ܗܠܠܘܝܐ ܘܗܠܠܘܝܐ ܢܫܒܚ ܠܡܠܟܐ ܕܡܫܝܚܐ ܒܗܠܠܘܝܐ ܕܢܬܥܠܐ ܒܬܫܒܘܚܬܐ ܕܗܠܠܘܝܐ ❊

❊ܐܡܝܢ ܟܕ ܢܫܒ ܠܟ ܒܟܠ ܫܒܚܘ ܠܐܠܗܐ ܒܪܘܡ ܥܠܡܘܗܝ.

(11)

The Feast of the Holy Resurrection (*Eda D-Qyamta*)
`*Onitha: Shabbakh L-Marya- Hallelujah*
ܫܒܚܘ ܠܐܠܗܐ

ܗܠܠܘܝܐ...ܒܫܡܝ ܩܕܫܗ ܐܠܗܐ ܗܠܠܘܝܐ-2: ܫܒܚܘ
Praise God in His Sanctuary.. Hallelujah

1. Praise God in His sanctuary. Hallelujah, Hallelujah, and Hallelujah, we celebrate the resurrection of the king Jesus with Hallelujah.

2. Praise him in his mighty heavens. Hallelujah, Hallelujah, and Hallelujah, we celebrate the resurrection of the king Jesus with Hallelujah.

*This Hallelujah chant will be chanted after each sentence (*Pithghama*) of the psalm.

*English translation by Eve G. Sada

(12)

The Ascension of Christ (*`Eda D-Sulaqa D-Maran*)
`Onitha: L-Khorsia D-khila
Your Throne is Majestic

This *`onitha* is assigned in the Ḥudra for the Ascension of Christ Feast. The *`onitha* is titled. *D-qankē* ܕܩܢܟܐ literally means for the "Most Holy Place".[34] This area inside the church resembles the Most Holy Place in the Old Testament. This *`onitha,* is chanted in the beginning of the *Rāzā qadišā.* The priest (*kahnā* ܟܗܢܐ) beginning with two short clauses called (*giyorē* ܓܝܘܪܐ) they are illustrated in red in the Ḥudra.[35]

These *giyorē* are related to the *`onitha.* The choir begins chanting the *`onitha* right after the priest finishes chanting the *giyorē.* At the end of the *`onitha*, there is a repeat word (*tni* ܬܢܝ) to repeat the whole *`onitha* one more time. The text of this *`onitha* is about glorifying God, the Cherubim wings and their face coverage before God. It recalls verses from the Old Testament about the Cherubim, especially from the books of Exodus, Kings, Chronicles, and Ezekiel.

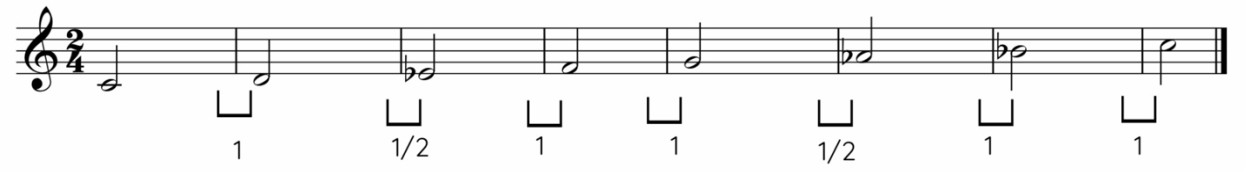
The qāla of the `onitha is, taw nitḏam-mar (lit. Come let us wonder). This `onitha does not follow a regular syllabic meter. It is a through composed hymn. This qāla is chanted in the Maqam of Nahawand, which is similar to the natural minor key.

---

[34] Ḥudra II, p.691 (675 ܗܕܟܗ)

[35] *Giyorā* (sing.) ܓܝܘܪܐ , farcing, a verse intercalated in a psalm (lit. Alien) written in Red. These *giyorē* can be chanted by a priest, deacon, or even the choir leader usually a male, but could also be chanted by a choir female member.

Maqam Nahawand (natural minor)



Audio File:
Maqam Nahawand Audio Files With Notation

Audio File:
12. Lkhorsia Dkhila - Your Throne is Majestic

(12)

The Ascension of Christ (`*Eda D-Sulaqa D-Maran*)
`*Onitha, L-Khorsia D-Khila*
Your Throne is Majestic

ܥܝܕܐ ܕܡܪܢ ܕܣܠܩ
ܥܢܝܬܐ: ܠܟܘܪܣܝܐ ܕܝܠܗ
ܥܢܝܬܐ ܕܒܫܝܐ ܚܕܐ: ܐܦ ܝܥܩܘܒ

Deacon (*Shamasha*) or clergy

[ܥܢܝܬܝ ܒܟܐ ܠܟܠܗ ܟܠܗܝܢ: ܐܕܐ ܒܥܒܐ ܒܒܒ ܥܢܝܗ]

Choir (*Guda D-zammare*)

ܠܟܘܪܣܝܐ ܕܝܠܗ ܕܒܫܝܐ . ܚܕܐ ܕܚܒܝܒ ܟܐ ܐܕܐ.

ܒܒܫܒܐ ܚܒ ܝܒܫܐ ܐܝܬܝܗ . ܚܙܐ ܕܐ ܐܝܬ ܒܒܫܒܐ.

ܒܟܐ ܡܥܛܝܗ ܟܝܚܟ ܒܒܐ . ܒܟܝܣܐ ܢܒܐ ܐ ܕܒܟܐܒܐ.

ܐܒܐ ܕܒܒܐ ܥܒܒܐ .ܕ.ܒܐ ܒܐ ܒܒܐ-ܒܐ.

ܟ ܟܐܒܐ ܒܟܐ . ܒܐ ܐ ܐܕ ܐܒܐܒܐ ܐܒܟܒܐ ܒܐ ܝ ܒ ܝܒܐ.

ܥܒܟ ܟ:

ܐ

The Ascension of Christ (*`Eda D-Sulaqa D-Maran*)
`Onitha, L-Khorsia D-Khila
ܥܝܕܐ ܕܣܘܠܩܐ ܕܡܪܢ
ܥܘܢܝܬܐ: ܠܟܘܪܣܝܐ ܕܟܝܠܐ

Your Throne is Majestic
***`Onitha,* Anthem of the Chancel (Sanctuary)**

Tune (*Qāla*): in the tune (*Taw Nitthammar*)

Priest, Deacon, or choir leader

[Your throne, O God, is for ever and ever. The Lord in heaven created his throne]

Choir

Your throne is majestic and mighty. Cherubim surround the terrible throne of your majesty. O Lord, and with fear and trembling they cover their faces with their wings.for they are unable to lift up their eyes and look at the fire which is your Godhead. And you, who are thus glorious, dwelt among men. not to set them afire, but to enlighten them. Great, O my Lord, is your mercy, and your grace, which you visited upon our race.

Glory be to you.

"Repeat"

*English translation is provided by the Assyrian Church of the East.

The Feast of Pentecost *(`Eda D-Panṭequsṭeh*)
Soghitha: B-`Eda Pṣikha
At the Joyful Festival

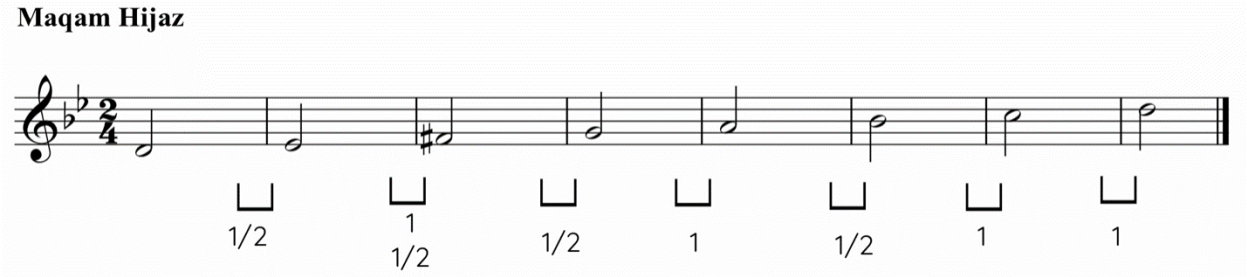
This *soghitha* is found in the book of Turgāmē on page 193 for the Feast of the Pentecost by Mar Narsai. The *soghitha* has sixteen verses, each verse is a couplet. Although this hymn is titled as *soghitha,* but in fact, I found this hymn to be two segments from Mar Narsai's homily No. 27 on Pentecost. .ܒܝܘܡ ܥܝܕܐ ܕܦܢܛܩܘܣܛܐ ܒܟ The exact translation is "on the day of the Feast of Pentecost." Although, it has not been mentioned anywhere in the book of Turgāmē where the original text came from, I found reading through some of Mar Narsai's *mēmrē* that this *soghitha* is comprised of two combined segments of a long *mēmrā* (424) lines.[36] The first ten verses (20 lines) of the *soghitha* are taken from line Lines (95-114) in the *mēmrā* and verses (11-16) are taken from lines (143-154) of the same *mēmrā.*[37]

Although the *`unāyā* is not included in the book of Turgāmē, I find it essential to include the *`Unāyā* refrain as well as the first (14) lines of the beginning of the *mēmrā.* I am thankful to Professor Sebastian Brock for providing the English translation of this *soghitha* for the purpose of this research.

The stanzas have two isosyllabic lines with a regular meter of 12+12.

The *qāla* is a very known one called *Awā d-quštā.* This *qāla* is known in oriental Maqam as Maqam *Hijaz.*

[36] Narsai, "On Pentecost - ܒܟ ܥܝܕܐ ܕܦܢܛܩܘܣܛܐ" based upon Alphonse Mingana (ed.), *Narsai doctoris Syri homiliæ et carmina* (Mausilii: Typis Fratrum Prædicatorum, 1905), Digital Syriac Corpus, 2019.
[37] Alphonse Mingana, *Narsai Doctoris Syri Homiliae et Carmina V.2*, vol. 2 (Mosul: Fraternity of Preachers, 1905).72 (ܟܕ).



Audio File:
Maqam Hijaz Audio Files With Notation

Audio File:
13. B`Eda Psikha - At the joyful festival

(13)

The Feast of Pentecost *(`Eda D-Panṭequsṭeh*)
Soghitha:B-`Eda Pṣikha
At the Joyful Festival

ܥܝܕܐ ܕܦܢܛܩܘܣܛܐ
ܣܘܓܝܬܐ: ܒܥܝܕܐ ܦܝܫܐ

ܡܢ ܡܐܡܪܐ ܕܝܠܗܘܢ ܡܛܠ ܫܒܥܝܢ ܕܟܬܒ ܒܬܪ ܫܒܥ ܒܪܟܬܐ
Lines (95-114) and (143-154) of the *Memrā*

The *`Unāyā* and the beginning lines of the *memrā* (1- 14) which are seven verses are added below. Theses lines are not included in the *soghitha* in the book of *Torgamē p.193.* The lines included in the *Torgamē* are only lines (95-114) and (143-154).

1 ܐܝܟ ܕܐܡܪ ܟܬܒ ܡܙ ܫܡܥ : ܡܫܟܚ ܢܦ ܐܢ ܐܬܒܥ ܕܢܚܐ ܫܟܝ܀
2 ܒܪܟܬ ܕܝܝܩ ܫܡܐ ܟܡܐܢ ܫܟܚ ܟܠ : ܡܛܝ ܐܝ ܒܟ ܐܒ ܟܐ ܕܝ ܐܝܟ ܕܢܚܬܥ܀
3 ܫܒܥ ܕܟܬ ܚܛܝ ܐܢܫ ܕܢ : ܡܛܟܢ ܚܡܫ ܐܬܟ ܡܒ ܕܐ ܕܡܫ ܒܚܫ ܒܪ-ܟܐ܀
4 ܢܫ ܒܥܩ ܒܝܬ ܩܛܢ ܘܒ ܛܡܥ : ܡܛܒ ܒܡܟ ܟܢܙܥܢ ܡܟܒܪ-ܬܐ܀
5 ܢܫ ܒܟܐ ܡܐ ܟܘܩܥ ܒܟ ܝܡ : ܘܛܒܐ ܡܡܘܢ ܕܡܫܥ ܡܩܛܥ܀
6 ܒܥ ܙܒܟ ܘܐ ܢܟܛ ܟܡܫ ܒܥ : ܡܢܟ ܒܟ ܒܩܒܢܟ ܢ ܘܒܩ܀
7 ܡܐܟ ܒܬ ܐܙ ܕܐ ܒܟ ܒܝܥ ܟܒ : ܡܛܒ ܒܙܢ ܒܬ ܟܒ ܒܡܫ ܐܩܘ܀

ܒܟ: ܢܛ ܢܡܒܐ

ܒܡܥ :
ܗ ܫܘܢ ܝܟܙܕ ܫܒܐ ܟܗܢ ܒܢ ܒܝܫ ܒܟ ܕܝܛܩ : ܢܥ.

ꣻꣾꣿ꣼ :

1

ꣻꣾꣿ꣼ꣽꣾꣿ꣼ꣽꣾꣿ꣼ꣽꣾꣿ꣼ꣽ

The Feast of Pentecost *(`Eda D-Panṭequsṭeh*)
B-`Eda Pṣikha
ܒܥܕܐ ܕܦܨܝܚܐ
ܒܥܕܐ ܕܚܕܘܬܐ:
At the Joyful Festival

The *`Unāyā* and lines (1- 14) added below are in the original copy of the *memrā,* which are not included in the *soghitha* in the book of *Torgamē*, p.193. The lines included in the *Torgamē* are taken from lines (95-114) and (143-154).

1. O Creator, open up the Treasury of the Spirit before mortals and enrich them with the treasures of vast resource (lit. power).

2. He who enriches all has placed His riches in an earthen vessel, and though it is despicable, it holds within itself a treasury of glorious things.

3. He has made weak clay the treasurer of His hidden matters, kindling it [=human body out of clay] with the Spirit, and placing in it, (albeit) despicable, the glorious Spirit.

4. He sang of His hidden matters on the strings of His body, like harps, He [=Christ] gave joy with His voice to both earthly and heavenly beings. Like a trumpet,

5. He cried out the commandment on a tongue of flesh, and there gathered to Him both the spiritual and the bodily.

6. The ‘broken read’ [=human body] became the flute for the Living Spirit and it gave delight to all with pleasant songs.

7. There resided in the one [= the body] who gives birth to sufferings the Power that gives life to all, and He began to cause Life to flow to all with the spirit of His lips.

The Hymn in Turgāmē begins with these verses:

Tune (*Qāla*): in the tune of (*Awa Dqushta*)

Refrain (*`Unāyā*):

Come O mortals! Let us pay our debt to let Him multiply our human race with the power of His wisdom.

Verses (*Bātē*):

1. At the joyful festival He sacrificed Himself in the rite of the lamb,
and at the feast of Pentecost His victory is marked out.
2. He gave freedom to all with the symbol of the salvation from Egypt,
and He divided up His riches in accordance with the parables on Mount Sinai.
3. At the feast when He wrote out the tablets of stone for the hearts of stone,
He depicted spiritual signs within the stirrings of the soul.
4. On the day that He gave the heritage of sacrifices to fleshly beings,
He divided up spiritual wealth for spiritual beings.
5. At the time He wrote the Testament full of death,
He sealed the promises for the Testament that gives life.
6. In the likeness of the sounds of horns on Mount Sinai
He caused to be heard all of a sudden the sound of the Spirit who renews all.
7. There the sound was full of dread, causing terror to the servants,
whereas here it is a sound that provides hope for the soul and the body.
8. There, fire, smoke and a mighty earthquake,
but her light divided up into the sign if fire.
9. There servants ministered to servants amid fearsome sounds,
here He calls out with a gentle voice, full of peace.

10. There, the adornment was of earthly things for earthly beings,
but here it is the beauty of spiritual things for heavenly beings.
11. All of a sudden there was a mighty sound like that of wind,
it filled the human abode with amazement at its resplendence.
12. They beheld tongues divided up like fire
and He was placing for them a hidden indication over their heads.
13. With the sign of fire He gave spiritual wealth
such that is not diminished when take it in quantity.
14. With a flash of light the Sovereign divided up for His forces
spiritual provisions which do not get corrupted.
15. Through tongues resembling fire He revealed his wise intentions;
He taught them a new language that they did not know.
16. He depicted visually the power by which they would succeed:
with the likeness of fire they would get rid of the tangled growth of mortality.

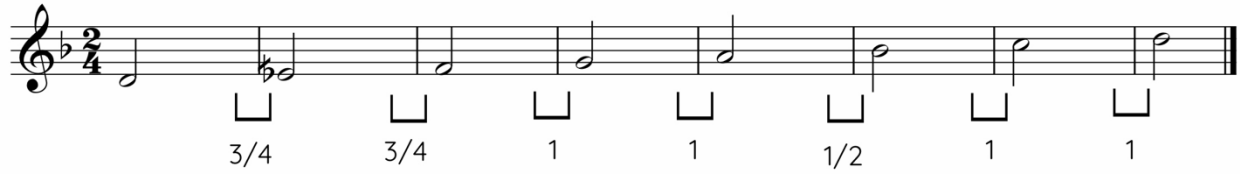
*English translation provided by Sebastian P. Brock for this study.

(14)

The Feast of the Transfiguration (`*Eda D-Gilyaneh*)
Praise Hymn, *Tišbuḥta: Tawdi L-Ṭāwā*

Tawdi l- ṭāwā by Mar Narsai, is one of the *tišbkhatha* ܬܫܒܚܬܐ that is widely mentioned in the Ḥudra to be chanted in different feasts. This *tišbokhta* is listed as one of the chants and hymns of the Feast of the Transfiguration `*Eda D'Gilyāneh.*[38] The main spiritual theme in this praise hymn is God's plan of salvation of the human race through the coming of Christ. *Tawdi l-ṭāwā* is assigned in the Ḥudra for (Lelia, Sundays, and Feasts). This *tišbokhta* is one of the *tišbkhatha* that were borrowed by the Maronite rite. However, *Tawdi l- ṭāwā* is titled as *soghitha* in the Maronite Sheḥimto and is assigned for (Lelia and Sundays).[39] This *tišbokhta* is one of the longest *tišbkhatha,* it has sixteen stanzas all in two isosyllabic lines of 8 (4+4) + 8 (4+4). Some churches use different *qālē* for different feasts. The *qāla* is in Maqam of *Bayati.* The melody of this *qāla* has to two repeated melodic phrases of (AA`).

Maqam Bayati



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
14. Tawdi Ltawa - Thanks be to the Good One

[38] Ḥudra I, p.108 (92 ܒܬ)

[39] Sheḥimto is the book of Common Prayera of West Syriac Liturgical rite. It includes Bible readings, hymns and prayers. See, Sebastian P. Brock. "Some Early Witnesses to the East Syriac Liturgical Tradition." *Journal of Assyrian Academic Studies*18, no. 1 (2004): 24.

(14)

The Feast of the Transfiguration (`*Eda D-Gilyaneh*)
Teshbokhta, Tawdi L-Ṭawa
Thanks be to the Good One

1
ܗܘ ܫܒܚܬܐ ܕܛܘܒ ܠܛܘܒܐ ܒܗ ܫܒܚܘ ܟܠ ܥܡܐ ܩܕܝܫܐ ܀

2
ܒܝܘܡ ܕܒܗ ܐܬܚܕܬ ܡܪܝܡ ܥܡ ܫܡܥܘܢ ܟܐܦܐ ܘܐܡܪ ܠܗܘܢ ܀

3
ܫܠܡ ܐܢܐ ܠܟܘܢ ܐܦ ܟܕ ܐܙܠ ܠܒܝܬ ܐܒܝ ܘܐܬܝ ܐܠܐ ܀

4
ܘܐܙ ܫܡܥܘܢ ܐܦ ܐܢܬܘܢ ܐܡܬܝ ܥܡ ܟܠ ܐܢܫܐ ܕܡܣܗܕܝ ܠܝ ܀

5
ܐܡܪ ܠܗܘܢ ܐܡܪ ܠܝ ܫܠܡ ܠܟܘܢ ܐܠܐ ܐܢܐ ܐܙܠ ܠܡܐܟܠ ܀

6
ܐܡܪ ܠܗܘܢ ܫܡܥܘܢ ܐܦ ܐܢܬܘܢ ܐܡܬܝ ܥܡ ܟܠ ܐܢܫܐ ܀

7
ܟܕ ܐܙܠ ܠܒܝܬ ܐܒܝ ܘܐܬܝ ܐܠܐ ܐܢܐ ܐܙܠ ܠܡܐܟܠ ܀

8
ܘܐܡܪ ܠܗܘܢ ܐܦ ܐܢܬܘܢ ܐܡܬܝ ܥܡ ܟܠ ܐܢܫܐ ܀

9
ܐܡܪ ܠܗܘܢ ܐܡܪ ܠܝ ܫܠܡ ܠܟܘܢ ܐܠܐ ܐܢܐ ܐܙܠ ܠܡܐܟܠ ܀

10
ܘܐܡܪ ܠܗܘܢ ܫܡܥܘܢ ܐܦ ܐܢܬܘܢ ܐܡܬܝ ܥܡ ܟܠ ܐܢܫܐ ܀

11
ܗܘ ܐܬܪܝ ܘܐܡܪ ܠܗܘܢ ܐܡܪ ܠܝ ܫܠܡ ܠܟܘܢ ܐܠܐ ܐܢܐ ܐܙܠ ܀

12
ܐܡܪ ܠܗܘܢ ܫܡܥܘܢ ܐܦ ܐܢܬܘܢ ܐܡܬܝ ܥܡ ܟܠ ܐܢܫܐ ܀

13
ꠘꠤꠞꠣ ꠞꠣꠝꠣ ꠘꠤꠞꠣ ꠞꠣꠝꠣ ꠘꠤꠞꠣ ꠞꠣꠝꠣ

(14)

The Feast of the Transfiguration (*`Eda D-Gilyaneh*)
Teshbokhta: Tawdi L- Ṭawa
ܬܫܒܚܬܐ: ܗܘܕܝ ܠܛܒܐ
Thanks be to the Good One

1
Thanks be to the Good One who has liberated our race from the slavery of the Evil One and of Death.
2
He Has made peace for us with the assemblies on high Who were in a state of anger because of our iniquity.
3
Blessed is the Compassionate One Who, without our asking Him, came out in search for us and rejoiced in our salvation.
4
He depicted likenesses of our lost state and our return in the sheep that went astray;
5
'heir' and 'son' has he called our (human) nature which had gone astray and returned, died and was revived.
6
He gave joy to the assemblies of spirits at our repentance and revival.
7
Ineffable is the great love which the Lover of our race has shown to us;
8
for from our race He has made a mediator and reconciled the world with His majestic state.
9
Far greater and beyond us and beyond all creation is the new act which He has performed for our human nature.
10
for He made our body a holy temple so as to fill within it the worship of all.
11
Come, O (inhabitants) of both earth and heaven, marvel and wonder at the exalted rank.
12
seeing how our race has reached the great heights of divinity that cannot be attained.
13
Let heaven and earth, and all that is in them, give thanks with us to Him who magnifies our race,
14
for He has renewed our image and wiped out our iniquity, called us by His name and made subject to us everything.
15
Worthy of praise from every mouth is He Who has exalted us above everything.
16. And let us all utter glory to Him for eternal ages, amen and amen.

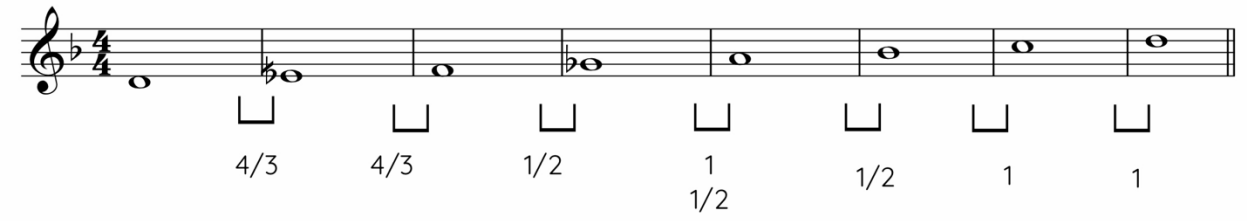
*English translation provided by Sebastian P. Brock in "Some Early Witnesses to the East Syriac Liturgical Tradition." *Journal of Assyrian Academic Studies*18, no. 1 (2004): 41.

(15)

The Feast of the Holy Cross (*`Eda D-Ṣliwa*)
Madrāšā: Brikhu D-Waṣliweh

For each Sunday of the Holy Cross church season, there is a specific *madrāšā* assigned for that day. There are also two other *madrāšē* assigned for the Holly Cross Feast Day. This *madrāšā* is assigned in the third volume of book of Ḥudra for the first Sunday of the Holly Cross season.[40] The text of the *madrāšā* has clear relations with the scripture verses in what the Apostle Paul wrote to the Corinthians about first Adam and Adam the last. "The first man, Adam, became a living soul, the last Adam became a life-giving spirit."[41]And to the Colossians, "Having canceled out the certificate of debt consisting of decrees against us, which was hostile to us; and He has taken it out of the way, having nailed it to the cross." [42] The *`unāyā* has one couplet (two isosyllabic lines) of 5+5. Stanzas *Bātē* have three couplets, each is comprised of 5+5. The tune is *Rēsh Qāla*, which means the hymn tune ܒܫܒܚ ܠܟ have the original *qāla*. This *qāla* is also widely used to chant other *madrāšē.* The *qāla* is in Maqam of *Saba.*

Maqam Saba



Audio File:
Maqam Saba Audio Files With Notation

Audio File:
15. Brikhu Dwasliweh - Blessed is He

[40] Ḥudra III, p.468 (452 ܗܢܬ)
[41] New American Standard Bible (Cor. 15:45)
[42] New American Standard Bible (Col. 2:14)

(15)

The Feast of the Holy Cross (*`Eda D-Ṣliwa*)
Madrāsha: Brikhu D-Waṣliweh
Blessed is He
ܒܪܝܟ ܗܘ
ܡܕܪܫܐ: ܒܪܝܟ ܕܒܘܥ ܙܒܝܢ

ܩܠ ܕܝ ܩܠ
ܒܗܘܢ:
ܒܪܝܟ ܕܒܘܥ ܙܒܝܢ ܒܝ ܒܟ ܙܩܝ.

ܟܬܒ:

1

**ܒܪܟ ܐܢܘܢ . ܘܒܗܘ ܟܠ ܫܢܐ ܕܥܒܕ ܙܒܢ ܕܢܦܫ. ܕܢܦ ܐܢ ܡܢ ܫܬ . ܥܡܪ ܐܦ ܕܢܦ. ܒܥ ܡܢ ܫܬ ܐܢ ܕܢ

(15)

The Feast of the Holy Cross (*`Eda D-Ṣliwa*)
Madrāsha : Brikhu D-Waṣliwa
ܒܪܝܟ ܗܘ
ܒܕܨܠܝܒܗ ܕܚܕܐ ܥܠܡܐ ܫܪܐ ܠܟܠ ܒܪܝܬܐ

Blessed is He

Tune (*Qāla*): Principal tune - *Rēsh Qāla*

Refrain (*`Unāyā*):

Blessed is He who with His Crucifixion, has brought peace to all creation.

Verses (*Bātē*):

1

The Cross shone out on the earth. As for error, its power was annulled. And Adam's race through Adam (Jesus) acquired life. Glory be to that who, brought the nations back into His fold.

2

Death saw the Crucified One and returned those who had been committed to it, namely the captives who had been liberated by the death of the Son of our race. Glory be to the one, who erased the document of debt.

3

O my brothers, who has seen such a marvel? His body was hanging on the tree (lit. wood). And lit up illuminating the universe. With his light, those who were sitting in the darkness have seen the light.

*English translation by Eve G. Sada.

(16)

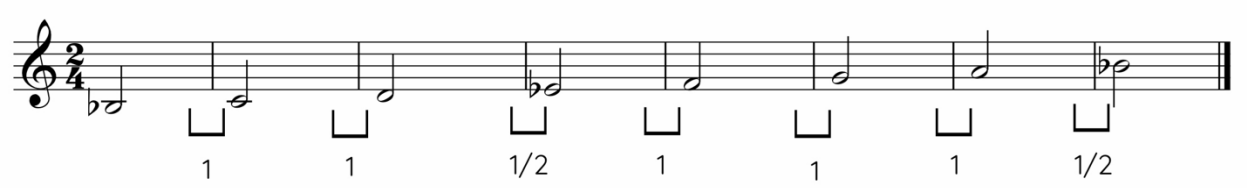
Feast of the Sanctification of the Church (*Quddash `Edta*)
`Onitha, Ni`ol B-Thawditha L-Heklakh
We Enter with Solemnity

This *`onitha* is chanted during the Sanctification of the Church season. It is guided in the Ḥudra to chant this *`onitha* to the tune of *Mara D-khul-la* ܡܪܝ ܕܟܠ ܗܟܠܐ (lit. Lord of all).[43] It is called *`onitha d-ramšā,* ܥܢܝܬܐ ܕܪܡܫܐ because it is chanted during the early evening (twilight) prayer. Although, this *`onitha* doesn't show four separated verses, but it is actually divided into four verses with a regular syllabic meter. Each verse has a group of 4 isosyllabic rhyming feet of 7+7+7+7. The *`onitha* is performed by two choirs ܓܘܕܐ ܩܕܡܝܐ *gudā qadmāyā*, the front choir and ܓܘܕܐ ܬܚܬܝܐ *gudā takhtāyā*, the lower or back choir. *kahnā* the priest, deacon, or the choir leader will chant the first assigned phrase ܦܓܪܐ of the psalm that is illustrated in red in the Ḥudra. Then the first choir will sing the first verse.

The second choir will sing the second verse. After the second verse, there is a repeat word (*tni* ܬܢܝ) to repeat the *`onitha* from the beginning. In the second time, the *kahnā* or the other choir leader will chant the second phrase *pithġāmā* ܦܓܪܐ of the psalm. The two choirs will alternate in chanting the other two verses. The word (*Šab-bāḥ*) lit. Glorify printed after the repeat means to chant the Trinity prayer before beginning the third verse. The choir will chant "*Glory be to the Father, and to the Son, and to the Holy Spirit"* Then the choir will chant the rest of the *`onitha* (verses 3 and 4). The *qāla* of the *`onitha* is in Maqam Ajam, this Maqam is similar to the major scale in western notation.

[43] Ḥudra III, p.606 (590 ܬܨ)

Maqam Ajam (Major)



Audio File:
Maqam `Ajam Audio Files With Notation

Audio File:
15. Ni`ol Btawditha - We Enter With Solemnity

(16)

The Feast of the Sanctification of the Church (*Qudash `Edta*)
`Onitha: Ni`ol B-Thawditha L-Heklakh
We Enter with Solemnity

ܥܘܢܝܬܐ
ܢܥܠ ܒܬܘܕܝܬܐ ܠܗܝܟܠܐ: ܩܕܫ ܥܕܬܐ

ܕܝܩܘܢ: ܡܪܝ ܒܪܟ ܠܢ

Deacon

[ܩܕܫ ܥܕܬܐ ܩܕܝܫܬܐ ܕܐܝܬ ܒܗ ܫܘܪܝܐ ܘܫܘܒܚܐ ܠܐܠܗܐ : ܐܡܝܢ ܐܡܝܢ ܘܫܘܒܚܐ ܠܐܠܗܐ ܒܪܝܫ ܟܠ ܙܒܢ]

Choir

1

ܩܕܫ ܥܕܬܐ ܕܐܝܬ ܒܗ ܫܘܪܝܐ . ܡܝܘܕܥ ܟܝ ܥܘܕܪܢ ܕܐܡܬ ܒܪ ܐܠܗܐ ܕܒܪ ܐܢܫ. ܕܒܐ ܐܬ ܐܠܗܐ ܒܪ ܐܢܫ ܕܢܚܘܢ ܒܗ ܘܢܫܡܚ ܒܗ ܫܪܝܪܐ ✧

2

ܒܥܒܬ ܥܒܕܐ ܡܢܝ ܡܠܝ. ܐܒܝܩ ܕܘܡܐ ܕܐܡܬ ܟܝ ܫܠܝܚ . ܒܐ ܫܠܝܚ ܟܝ ܫܒܝܩ ܒܐ ܕܐܒܝ ܒܐ ܕܐܡܬ ܐܠܗܐ ✧

ܫܒܬ ..ܒܐ

3

ܒܐ ܝܫ ܒܝ ܫܘܐ ܕܒܐ. ܝܬܟܝ ܒܒܒܬ ܒܒܬ ܒܐ ܕܐ ܐܒܝ ܐܒܐ ܒܐ ..ܐܐܟܐ ܒܐ ✧

4

ܢܫܕ ܝܐ ܒܫܬܝ. ܐܒܟ ܝܐ ..ܐ ܒܒ.ܒܒ ܐ ܐ ܒܒ ܐ . ܒܝ ܫܟ ܒܐ ✧

(16)

The Feast of the Sanctification of the Church (*Qudash `Edta*)
`Onitha, Ni`ol B-Thawditha L-Heklakh
ܥܘܢܝܬܐ ܢܥܘܠ ܒܬܘܕܝܬܐ ܠܗܝܟܠܟ

ܟܢܘܫܝ ܢܥܒܪ ܒܫܠܡܐ ܘܒܬܘܕܝܬܐ ܠܒܝܬ ܡܪܝ: ܗܐ ܬܪܥܐ ܕܡܪܝ ܕܙܕܝܩܐ ܢܥܠܘܢ ܒܗ
Anthem: Let Us Enter with Solemnity

Deacon

Tune *(Qāla)*: in tune of ***mara D-khul-la***

Incipit:

Let us enter his abode and worship at his footstool this is the door of the Lord where the

righteous enter.

Choir

1. Let us enter with solemnity and thanksgiving into your temple. And let us sing a hymn for you in your sanctuary. Let Our mouths chant and say. Blessed be the glory of the Lord.

2. The top of the sky is filled with you. And the angels on high, prostrate to you. And in your church, which you have chosen, the nations sing their tunes.

3. From your treasury, master of all. Let the requests of Your servants find) a response. And you are their provider, and upon you, their trust was laid.

4. Keep them with your kindness. Help them with your grace. And take hold of their hand, because to You, O Lord, we raise our praise.

Repeat.

Recite (*Šab-bāḥ*) lit. Glorify

"*Glory be to the Father, and to the Son, and to the Holy Spirit; from everlasting, and forever and ever. Amen"*

*English translation by Eve G. Sada.

(17)

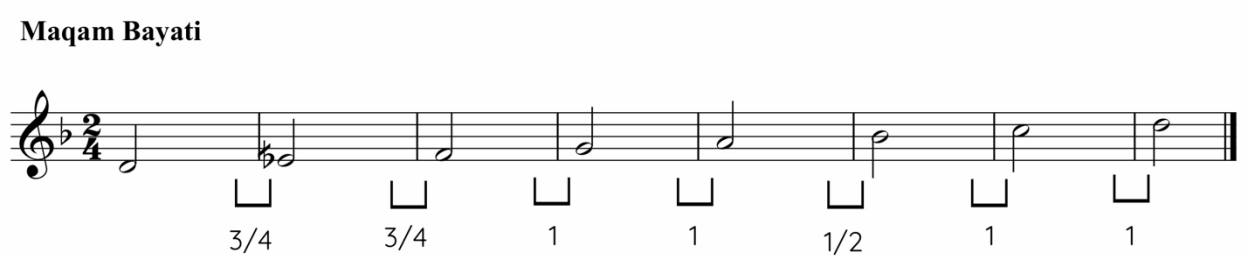
Antiphons of the Martyrs (*`Onyatha D-Sahde*)
`Onitha: Sahde Qadishe
The Holy Martyrs

This *`onitha* is within the hymns *ʿOnyātha D-sahde* ܥܢܝܬܐ ܕܣܗܕܐ. These *ʿonyātha*are provided at the end of each volume of the printed Ḥudra.[44] *`Onyatha D-sahde* are known and also mentioned in Ḥudra are composed by the 4th century bishop Saint or Mar Marutha of Maypherqaṭ in Mesopotamia.[45] He composed these *ʿonyātha* after witnessing the persecution of the Christian martyrs, who were killed by the Persian King Shapur II and Yazdegerd I. Antiphons of the Martyrs *ʿOnyātha D-sahde* as explained earlier in chapter four became part of the daily liturgical prayers in the Church of the East. They are recited during vespers and matins. However, these *`onyatha* are not recited on Sundays or feast's days of as in the liturgical calendar. The *ʿonyāth a*are alternated by two choirs.[46]

I provided only two verses, which are in fact two *`onyatha.* This antiphon or *`onitha* (two verses) is followed by more than 16 *`onyatha,* which could be considered (sixteen verses) as well, since all these short *ʿonyātha* are chanted to the same tune of the first *`onitha,* (first verse). Also, all are connected in the text on the same page. In addition, they all share the same syllabic pattern. All these *ʿonyātha* are separated by a solo short phrase *pithġāmā* ܦܬܓܡܐ chanted by either the *kahnā* clergy or a choir leader. Then, both choirs alternate in chanting after each solo phrase.

[44] Ḥudra I, p.1274 (448)
[45] Sebastian P. Brock, "Marutha of Maypharqaṭ," in *Gorgias Encyclopedic Dictionary of the Syriac Heritage: Electronic Edition*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018), https://gedsh.bethmardutho.org/Marutha-of-Maypherqat.
[46] David Royel, Mar Awa, "Singing Hymns to the Martyrs: The 'Antiphons of the Sāhdē' in the Assyrian Church of the East," *Journal of the Canadian Society for Syriac Studies* 12, no. 1 (2012): 48.

The *qāla* tune of his *`onitha* is the original a *Rēsh Qāla,* therefore its *qāla* is called *Sahde Qadishe,* which is a leading tune *qāla* for many other hymns. The syllabic meter for the verses is: 9 +13+7+7 this *qāla* is in the Maqam of *Bayati.*



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
17. Sahde Qadishe - The Holy Martyrs

(17)

Antiphons of the Martyrs (*ʿOnyātha D-Sahde*)
`Onitha: Sahde Qadishe
The Holy Martyrs
ܥܢܝܬܐ ܕܫܗܕܐ ܩܕܝܫܐ
ܥܢܝܬܐ: ܫܗܕܐ ܒܥܒܝܬܐ
ܒܥܘܬܟ ܟܠ ܫܘܠܛܢܟ ܒܝܥܩܘܒ ܕܫܒܩܢ ܠܥܠܡ ܥܠܡܝܢ.

1

Deacon / Incipit

[ܥܓܠ ܒܪܟ ܡܪܢ ܒܫܡܐ ܩܕܝܫܐ]

Choir

ܫܗܕܐ ܒܥܒܝܬܐ ܕܒܒܝܬ ܢܫܪܟ ܒܪܟܬܐ ܕܟܠ ܥܡܡܐ ܒܫܘܠܛܢܟ ܐܠܐ ܒܫܘܪܝܐ ܩܕܝܫܐ . ܒܟܝܬ ܒܫܟܝܢ ܥܡ ܫܟܝܢܝ ܒܪܝ ܒܪܟ ܡܫܝܚܐ.

2

Deacon / Incipit

[ܒܪܟ ܡܪܢ ܡܢ ܫܡܝܐ ܡܢ ܥܠ ܟܘܪܣܝ ܩܕܝܫܐ]

Choir

ܫܒܚܘ ܫܘܠܛܢܐ ܩܕܝܫܐ : ܗܒܡ ܒܕܝܐ ܒܥܒܝܬܐ ܚܝܒܐ ܕܡܫܝܚܐ . ܒܫܒܝܥ ܡܢ ܒܢܝ ܐܢܫܐ : ܟܠܗܘ ܫܒܚ ܠܐܠܗܐ ܚܝܐ.

(17)

Antiphons of the Martyrs (*ʿOnyātha D-Sahde*)
`Onitha: Sahde Qadishe
ܥܢܝܬܐ ܕܣܗܕܐ
ܥܢܝܬܐ: ܣܗܕܐ ܩܕܝܫܐ

The Holy Martyrs

1

Deacon / Incipit

[Into all the earth their good news went forth]

Choir

The holy martyrs dressed in light, to the ends of the world went out to announce the glorious of Trinity: the Father, the Son and the Holy Spirit.

2

Deacon / Incipit

[More Desirable than gold and precious stones]

Choir

As gold and precious stones are the bones of the saints placed in the churches of Christ, and they and give aid to those who seek refuge in them.

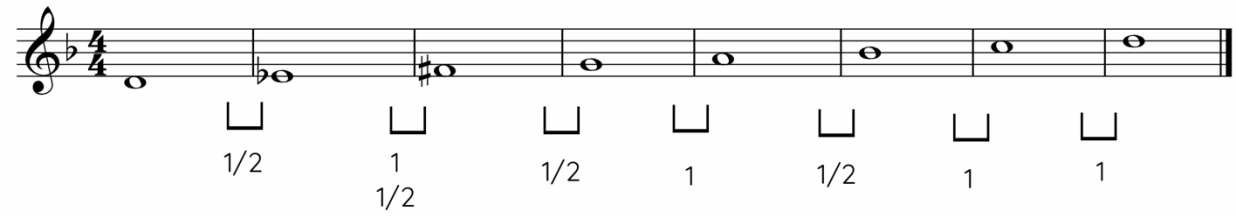
*English translation by Eve G. Sada.

(18)

Hymns for Sundays and Feast Days (*Khaḏbshabeh W-d-`Eḏe*)
Tišbuḥta: Mārān Īšu`

Mārān Īšu` ܡܪܢ ܝܫܘܥ Our Lord Jesus is one of the most chanted praise hymns *Tišbuḥta* in the Church of the East. This *tišbuḥta* is attributed to Mar Aprem- Ephrem in the printed liturgical books such as the Ḥudra as well as in old manuscripts.[47] The *tišbuḥta* is widely chanted in the church liturgy. This chant is assigned in the in Ḥudra for all Sundays and Feasts (ܫܒܫܒܬܐ ܒܥܕܝܐ ܘܥܕܬܐ). This *tišbuḥta* is also assigned for other occasions such as the *Bā`uthā Daḇthulāthā* (ܫܒܥܐ ܕܒܬܘܠܬܐ).[48] *Mārān Īšu`* can be also found in the book of *Turgāma.*[49] The *Tišbḥāthā* consists of ten verses, which starts with Jesus's salvation, followed by verses that affirm the divinity of Jesus. As many other *Tišbḥāthā,* it includes a doctrinal teaching within the praise theme. *Mārān Īšu`*, has ten isosyllabic couplets, each couplet consists of 8+8. The tune or *qāla* of *Mārān Īšu`* is not mentioned, but it has its own *qāla* that sometimes is used to chant another hymn too. The melody of this *Tišbuḥta* is chanted in Maqam *Hijaz.*

Maqam Hijaz



Audio File:
Maqam Hijaz Audio Files With Notation

Audio File:
18. Maran Ishu - Our Lord Jesus

[47] Ḥudra II, p.500 (484 ܥܡܓ): I, p.220 (204 ܨܕ).
[48]Ibid, I, p.568 (552 ܫܢܚ); II, p.608 (592 ܫܟܒ).
[49] Book of Turgāmē, p.103.

(18)

Hymns for Sundays and Feast Days
***Teshbokhta: Maran Ishu* (*Khaḏbshabeh W-d-`Eḏe*)**
Our Lord Jesus
ܬܫܒܚܬܐ ܡܪܢ ܝܫܘ
ܒܫܒܐ ܘܥܕܐ: ܡܪܢ ܒܫܘ
ܬܫܒܚܬܐ ܕܡܪܢ ܝܫܘ ܕܐܬ ܗܘ

1
ܡܪܢ ܒܫܘ ܒܟܪ ܗܠܝܢ ܬܘ : ܕܘܟ ܚܝܐ ܟܡܐ ܕܐܬ ܠܥܠܡ ܥܠܡܝܢ ✧

2
ܚܢ ܕܢܟܪ ܕܝܥܐܒ ܟ : ܒܝܬ ܒܪܟܬ ܚܟܟܡ ܕܐܡܝܢ ✧

3
ܫܠܝܟ ܐܢ ܚܟ ܝܓܢܬ : ܐܒܢ ܚܢ ܡܪܝ ܒܢ ܐܡܝܢ ✧

4
ܕܟܫ ܕܡܐ ܝܠ ܟܫ ܡܕܟ : ܐܟܐ ܟܢܐܕܟ ܒܝ ܝܓܢܟ ✧

5
ܚܒ ܢܐܒܬ ܢܐ ܟܫܟ : ܒܟ ܠܚܒܐ ܕܟ ܡܒܐ ✧

6
ܕܠܐܒ ܕܟܫ ܝܒ ܢܥܒܐ: ܐܒ ܟܫ ܒܟ ܐܒܐ ✧

7
ܐܟܠ ܐܡܬ ܚܒ ܐܡܟ ܟܫ ܟܫ ܐܒܐ : ܐܒܫ ܟܫ ܟܫ ܐܒ ✧

8
ܚܕܝ ܢܒܕ ܒ ܟ ܐ ܒ : ܫ ܐܡ ܐܫ ܠܟ ✧

9
ܐܟܠܒܐ ܢܫ ܟܟ : ܕܐ ܟ ܐܫ ✧

10
ܐܟܒܐ ܟܟ ܝܟ : ܒ ܐ ✧

(18)

Hymns for Sundays and Feast Days
Tishbukhta: Maran Ishu
ܬܫܒܘܟܬܐ ܡܪܢ ܝܫܘ
ܡܥܢܝܐ: ܡܪܝ ܒܥܘܕ

Our Lord Jesus

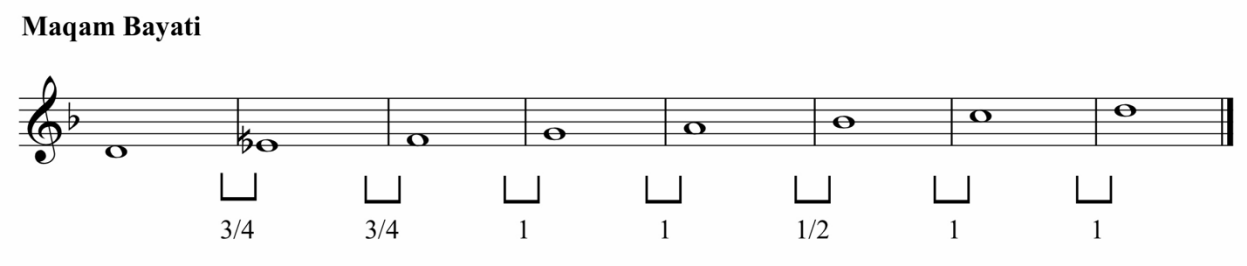
1
Our Lord Jesus, King that is worshipped, who conquered by His Passion death the tyrant.
2
O Son of God who has promised to us New Life in the Kingdom on high.
3
Cause to cease from us all kinds of harm, and cause to reside in our country peace and compassion.
4
So that on the day of Your Epiphany we may come to life in Your presence, and may we go out to meet You in accordance with Your will.
5
With Hosannas may we laud Your name for Your graciousness towards our race,
6
For Your mercies have multiplied towards our human condition, and Your love has shone out over our dead state.
7
You have wiped out our debts through Your act of forgiveness: praise to Your name for Your gift!
8
Blessed is Your honour from within Your (holy) place, the One who forgives sins out of his mercy.
9
And in Your grace hold us all worthy to give thanks to and worship Your divinity.
10
and to Your Lordship at all times may we raise up praise, Amen and Amen.

*English translation is provided by Sebastian P. Brock in “Some Early Witnesses to the East Syriac Liturgical Tradition,” *Journal of Assyrian Academic Studies*18, no. 1 (2004): 33.

(19)

Hymns for Everyday (*Soghyāthā D-Khashkhan L-Khulyom*)
Teshbokhta: Nwiye W-Malke
Prophets and kings

This hymn is titled as *soghitha* in the book of Turgāmē, it is within the last eight *soghyāthā D-khashkhan L-khulyom,* these *soghyāthā* are assigned for everyday.[50] However, this hymn is also found in some manuscripts listed before and after two known *Tišbḥāthā*: (*mārān Īšu`* ܡܪܢ ܝܫܘܥ) and (*ḥaye-yel mārān* ܚܝܠ ܡܪܢ). The title of this *tišbuḥta in* some manuscripts says in red "another one for *Raza"* Mass. It is also mentioned in the manuscripts that it is composed by Mar Aprem the (*malpana)* teacher. *Nwiye W-malke* consists of eight isosyllabic couplets, each couplet consists of 8+8 syllables. This hymn also has its own *qāla,* the melody of the *qāla* is in Maqam *Bayati*.



Audio File:
Maqam Bayati Audio Files With Notation

Audio File:
19. Nwiye Wmalke - Prophets and kings

[50] Book of Turgāmē, p.206.

(19)

Hymns for Everyday
Teshbokhta: Nwiye W-Malke
Prophets and kings

ܬܫܒܚܬܐ: ܢܒܝ̈ܐ ܘܡܠ̈ܟܐ

1
ܢܒܝ̈ܐ ܘܡܠ̈ܟܐ ܝܗܒ̈ܝܢ ܒܫܘܒ̈ܚܐ : ܐܠܐ ܐܢ̈ܫܐ ܕܥ̈ܘ̈ܠܐ ܒܥ̈ܝ̈ܢ ܒܥ̈ܠ̈ܡܐ ✧

2
ܒܢ̈ܝ ܐܢ̈ܫܐ ܫܘ̈ܝ ܟ̈ܝ̈ܢ ܡܘ̈ܕ̈ܝ ܒ̈ܝ ܒ̈ܝ̈ܫ̈ܐ : ܒ̈ܝ ܐ̈ܢ ܕ̈ܝ ܒ̈ܝ̈ܫ̈ܐ ✧

3
ܥ̈ܡ ܒ̈ܢ̈ܝ ܥ̈ܡ ܐ̈ܢ ܕ̈ܝ : ܟ̈ܝ ܒ̈ܝ̈ܫ̈ܐ ܒ̈ܝ ܟ̈ܝ̈ܢ ✧

4
ܐ̈ܢ̈ܝ ܐ̈ܢ̈ܫ̈ܐ ܐ̈ܢ̈ܝ ܐ̈ܢ̈ܫ̈ܐ ܕ̈ܝ : ܐ̈ܢ̈ܝ ܐ̈ܢ̈ܫ̈ܐ ✧

5
ܥ̈ܠ̈ܡ ܐ̈ܢ̈ܫ̈ܐ ܐ̈ܢ̈ܝ ܐ̈ܢ̈ܫ̈ܐ : ✧

6
ܒ̈ܝ ✧

7
ܒ̈ܝ ✧

8
ܒ̈ܝ ✧
ܒ̈ܝ

(19)

Hymns for Everyday
Tishbukhta: Nwiye W-Malke
ܬܫܒܚܬܐ ܕܢܘܝܐ ܘܡܠܟܐ

Prophets and kings

1. Prophets and kings earnestly desired for this Raza [mystery] of the Body of our Lord.
2. Who with his love gave it for to the holy church: and [the church] will sanctify Him with fear and love.
3. Whome sanctifies his blood: He sanctifies is like gold that enters a furnace of fire.
4. [He] Purifies, shines and sanctifies him, and becomes a sacred garment [vessel].
5. His body pardons the trespasses: and his blood forgives the sins of humans.
6. Take my beloved, eat from it and the Holy Spirit will enter your body.
7. Believe my brothers and don't be in doubt: and whoever doesn't believe is deprived of mercies. [Will not receive God's mercy].
8. Glory to Him [Jesus] and to the Father who sent Him: and for the Holy Spirit for ever and ever.

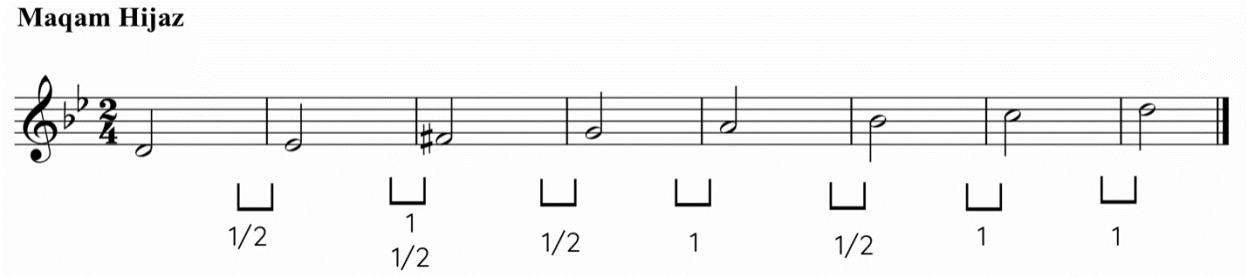
*English translation by Eve G. Sada.

(20)

Hymns of Holly Communion for Everyday
(*Soghyāthā D'Qurbana D-Khashkhan L-Khulyom*)
Soghitha: Bashweekhuthhon
Upon Their Glory

This hymn is listed in the book of *Turgāmē* as *soghitha* by Mar Narsai for ordinary days. However, I found out that this is another example of a *soghitha* that the text is taken from a homily *memrā* No.17 of Mar Narsai on the Mysteries *`Al pušaq rāzē* ܥܠ ܦܘܫܩ ܪܙܐ. This *memrā* is one of the longest *memrē* by Mar Narsai (938) lines.[51] The segment that is included as a *soghitha* is in fact taken from line (5-30) of the *memrā*. The *memrā* consist of thirteen isosyllabic couplets, each couplet consists of 12+12 syllables. This is another example of a *memrā* text that is included in the church hymnal book as an independent *soghitha*. Mar Narsai wrote his homilies in verse in isosyllabic couplets. Furthermore, Mar Narsai used his imaginative writing style to explain essential spiritual doctrine of faith, which make his *meme* verses easy to be used as independent *soghyāthā*. In fact, I found this a very smart way to read and learn Mar Narsai's thousands of beautifully structured *memrē* verses that are unfortunately still hid in manuscripts. The *qāla* is a very known and widely used tune called *Awā d-quštā*. The melody of this *qāla* is in Maqam of *Hijaz*.

[51] Narsai, "On the Mysteries "ܥܠ ܦܘܫܩ ܪܙܐ" based upon D. Alphonsi Mingana (ed.), Narsai Doctoris Syri Homiliae et Carmina (Mosul: Typis Fratrum Praedicatorum, 1905), Digital Syriac Corpus, last modified April 26, 2019.



Audio File:
Maqam Hijaz Audio Files With Notation

Audio File:
20. Bahswikhuthhon - Upon Their Glory

(20)

Hymns for Everyday (*Soghyāthā D-Khashkhan L-Khulyom*)
Soghitha: Bahswikhuthhon
Upon Their Glory

ܗܘܠܝܐ ܕܫܒܚܐ ܕܟܠܗܘܢ

ܡܢ ܡܕܡ ܕܐܬ ܒܟ ܐܠܗܐ ܕܡܫܒܚ ܘܕܝܪ
ܕܟܠ ܫܒܚܐ ܕܫܒܚ ܒܕܐ ܕܟܠܗܘܢ

1
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ : ܘܫܒܚ ܠܡܠܟܐ ܕܡܠܟܘ ܕܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܢ ܥܠܡܝܐ ܀
2
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ : ܕܐܬ ܗܘ ܕܡܠܟ ܡܠܟܐ ܕܡܠܟܘ ܕܡܠܟܐ ܀

ܕܡܫܒܚܝܢ

1
ܕܡܫܒܚܝܢ ܐܢܘܢ ܒܫܡܝ ܕܡܪܝ ܥܠܡܐ : ܘܒܫܒܚܬܗ ܢܫܪܝ ܐܢܘܢ ܒܫܒܚܬܐ ܕܟܠ ܫܒܚܐ ܀
2
ܟܠ ܫܒܚܐ ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ : ܘܒܟ ܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܢ ܥܠܡܝܐ ܀
3
ܒܟ ܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܐ ܕܐܢܘܢ ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ ܀
4
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ ܕܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܐ ܕܟܠ ܫܒܚܐ ܀
5
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ ܕܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܐ ܕܟܠ ܫܒܚܐ ܀
6
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ ܕܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܐ ܕܟܠ ܫܒܚܐ ܀
7
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ ܕܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܐ ܕܟܠ ܫܒܚܐ ܀
8
ܫܒܚ ܢܦܫܝ ܠܡܪܝ ܒܪܝܬ ܟܠ ܒܪܝܬܐ ܕܐܬ ܗܘ ܠܥܠܡ ܥܠܡܝܢ ܘܠܥܠܡܝ ܥܠܡܝܐ ܕܟܠ ܫܒܚܐ ܀

9

ꠢꠤꠥꠣꠞꠣꠘ ꠘꠞꠤ ꠘꠞꠣꠤꠢ ꠢꠤꠥ : ꠣꠞꠘ ꠞꠣꠘꠣꠣꠞꠤ ꠣꠘꠣꠞꠤ ꠘꠞꠣꠤꠢꠣꠞꠤ ꠞꠣꠘꠣꠞꠤ ꠘꠞꠣꠤꠢ

(20)

Hymns for Everyday (*Soghyāthā D-Khashkhan L-Khulyom*)

Soghitha: Bahswikhuthhon

ܗܦ̈ܝܒ̈ܐ ܕܫܬܐ ܟܝܟܦ̈ܐ: ܒܬܒܫܒ̈ܐ ܕ

Upon Their Glory

1. Upon their glory my mind gazed narrowly; but dread seized upon me and caused me to desist (and) left me without performance.

2

Without performance I stood still, for I was disturbed; and I began to cry out passionately with the son of Amos.

3

With the son of Amos I gave woe to myself, as one defiled who in his defilement had fixed the gaze of his mind on the Mysteries of his Lord.

4

On these things I pondered, and with fear I turned back; and the Spirit by Its beckoning encouraged me to enter the holy of holies.

5

Into the holy of holies of the glorious Mysteries It permitted me to enter, that I might reveal the beauty of their glory to the sons of the Mystery.

6

Come, then, O son of the divine Mystery, hear the record-marvelous to tell- of the Mysteries of the Church.

7

I have a mystery (or secret), I have a mystery, I have a mystery!'(I) and mine, the prophet cries: with understanding, then, hear the mystery that is expounded to thee.

8

Lofty, in truth, and exalted is this mystery that the priest performs in the midst of the sanctuary mystically.

9

Mystically the Church depicts the glorious Mysteries; and as by an image she shews to all men those things that have come to pass.

10

Those things which came to pass in the death of the Son she commemorates by the Mysteries; His resurrection also from the dead she reveals before all.

11

A mystery mystically shews that which has come to pass and that which is to come about: but the Church shews mystically in her Mysteries only that which has come to pass.

12

The Church performs her Mysteries in secret away from those that are without; and the priest celebrates privately within the sanctuary.

13. Only her children and her sons, the baptized and the signed, does she allow to enjoy communion in these adorable Mysteries which she performs.

*English translation is provided in: Narsai, Richard H. Connolly, and Edmund Bishop, *The Liturgical Homilies of Narsai* (Cambridge [Eng.] The University press, 1909): 1-2.

CHAPTER 6: CONCLUSION

This study aimed to introduce Assyrian or Syriac chants and hymns of the Church of the East of an early era of Christianity in Mesopotamia. An ancient and rich repertoire that needs to be examined in several areas. This study examined fourth to seventh century chants and hymns of a facinating era that is considered the Golden Age of Syriac literature. Five main genres of the chants and hymns (*soghyāthā, madrāshe, Tešbḥatha, `onyatha, and memrē*) were studied in terms of textual and musical analysis. Most of the selected hymns were by four main composers; Mar Aprem 4th cent., Mar Marutha 4th cent., Mar Narsai 5th cent., and Mar Babai the Great 6th cent. Among the selected hymns are two long hymns *soghyāthā* that falls under the dispute poems hymns, an example of a continuous ancient poetic genre practiced by Mesopotamian poets 4000 years ago.

Twenty chants and hymns of different Feasts and ecclesiastical themes from the Church of the East liturgical books were selected. The hymns provided covered the main Church Feasts and events, such as the Nativity of Christ, Epiphany, the Holy Resurrection, Ascension, Pentecost, Transfiguration and others. The hymns also cover other important Fests of the Church, such as the Rogation of the Ninevites.

I also presented some of the unique chant practices that are absent in other church traditions, such as singing the Antiphons of the Martyrs, a practice that began from the early time of the church. I also explained some of the tragic events that faced the Christians in Beth Nahrain including religious persecution, massacres, and genocides. These attacks occurred from the early ages of Christianity such as the time of Shapur II in the 4th century and continued throughout the ages until the modern era of the twentieth and twenty-first centuries. I discussed how significantly these events affected the Assyrians and still impact their churches, language, or

culture, and how they threatened their survival and historical presence in Iraq. The continuation of these attacks and violations on the Assyrian Lands and villages by several groups in Iraq lead to displace and deport most of the indigenous inhabitants of Iraq.

The melody system of the chants in Church of the East tradition follows the fixed melody system of tunes named *qale.* These *qale* function as a guidance melody for many chants of the same number of the syllabic meters. After analyzing the twenty examples of the chants and hymns selected in this study, I found the melodies of the *qale* were in seven different oriental Maqams. These Maqams are known in the Middle East as: *Bayati, Nahawand, Ajam, Kurd-Lami, Hijaz, Segah-Awshar, and Saba*.

The chants and hymns consisted of different Syllabic meters. The hymns that included isosyllabic lines and regular meters had repeated melodic lines in their *qale,* which have easier melodies. On the other hand, irregular meters and complex syllabic meter were found to have unrepeated and more complex melodies and more difficult to sing as well. All the chants and hymns selected in this research are provided in the Syriac text with English translation and performed in audio files by an Assyrian church choir teacher. The melodies of the *qale* have a close interval relationship. Pitches mostly move by half tone, three-quarters tone, and a whole tone. Skips also found but leaps rarely occurred within the melodies of the *qale*.

The presence of women's choirs in the Church of the East could be traced back to the fourth century when Saint Ephrem emphasized the necessity of the participation of women in church singing. He believed that women have the right to sing and praise the Lord, for they were created equal to men. Interestingly, some of the fourth and fifth centuries Christian theologians and leaders of the church were struggling to convince the communities around them with the notion of gender equality, especially when it came to the participation of women in the church

choirs. A subject matter that is still applicable in some church traditions in the twenty-first century. Mar Yaʿquḇ of Serugh 5th century writes in his homily *memrā* on Mar Aprem:

> Uncover your faces to sing praise without shame: to the One who granted you freedom of speech by his birth.
>
> ܟܟܬ ܢܦܝܬ ܟܡܒܫܡ ܕܟ ܚܫܟ : ܟܐ ܕܢܩܒܝ ܦܙܐܗܒ ܚܒܟܒܐ ⁘

I believe, studying such a repertoire, helps us understand the concerns and the challenges of the Church in the early centuries, not only from a theological or musical point of view, but from a social and cultural view as well. Our comprehensive knowledge about the circumstances that geographically and historically surrounded the Church of the East, enhances our awareness of understanding the general beliefs and customs that impacted the communities of the Eastern Churches. All these influences must have played an essential role in refining their cultural and artistic life, from which their poetry and music sprang.

Transliteration Sheet Guide

In order to provide the closest way to the Syriac pronunciation words provided in the definitions of terms, I provided a transliteration of the Syriac words in the middle column of the list. I used the most standard Romanization of the sounds values systems for the Syriac language used by most of the North American libraries and the British Library. The sounds values are listed in the table below:

Table -5-
Romanization Comparison Table

	Syriac	Arabic	Transcription
1	ܐ	أ ـ ا	(’) or a
2	ܒ	ب	b
3	ܓ	No equivalent	g
4	ܕ	د	d
5	ܗ	ه	h
6	ܘ	و	w
7	ܙ	ز	z
8	ܚ	ح	ḥ
9	ܛ	ط	ṭ
10	ܝ	ي	y
11	ܟ ܟ̣	ك	k
12	ܠ	ل	l
13	ܡ ܢ	م	m

	Syriac	Arabic	Transcription
14	ܢ ـܢ	ن	n
15	ܣ	س	s
16	ܥ	ع	(‘)
17	ܦ	No equivalent	p
18	ܨ	ص	ṣ
19	ܩ	ق	q
20	ܪ	ر	r
21	ܫ	ش	š
22	ܬ	ت	t
23	ܒ	و	b̲ - w
24	ܓ	غ	gh
25	ܕ	ذ	dh - d̲
26	ܟ	خ	kh
27	ܦ	و	p̄ - w
28	ܬ	ث	th

The first twenty-two letters are the consonant letters of the Syriac language. Numbers (23-28) are the new sounds that are produced due to specific grammatical rules. Hyphens are used in the transliteration to separate prefixes and compounds that are written together such as in the following examples:

Table -6-
Conjunction and Preposition Words Table

Examples	Conj. & Prep. in Syriac	Translation
Nwiye W-Malke Prophets and Kings	(*W*)	and
Shukha L-haw Yalda Glory to That Child	(*L*)	for or to
`Onyāthā D-Sahdē Antiphones of the Martyrs	(*D*)	of
Aḫun D-Ḫašmayya Our Father in Heaven	(*D*)	in
B-qālā Sqīlā Sing with embellished voice	(*B*)	with

Appendix A
Definitions of Terms
English - Syriac

	English	Transliteration	Syriac
1	Acrostic	`Al athwāthā sidrā d-abgaddāyā	ܥܠ ܐܬܘܬܐ ܣܕܪܐ ܕܐܒܓܕܝܐ
2	Adam	Āḏam	ܐܕܡ
3	Advent, annunciation	Subārā	ܣܘܒܪܐ
4	After - post	B̲āthar	ܒܬܪ
5	Altar	Maḏbkha	ܡܕܒܚܐ
6	Amen	Āmēn	ܐܡܝܢ
7	Angel, alert	`Īrā	ܥܝܪܐ
8	Angel/s, a messenger	Malākhā- Malākhē	ܡܠܐܟܐ - ܡܠܐܟܐ
9	Anthem, chant, a response	`Onīthā - `onyāthā	ܥܘܢܝܬܐ - ܥܘܢܝܬܐ
10	Antiphons of the Martyrs	`Onyāthā d-sahdē	ܥܘܢܝܬܐ ܕܣܗܕܐ
11	Apostle/s	Shlīḥā - Shlīḥē / Shlīkhā - Shlīkhē	ܫܠܝܚܐ - ܫܠܝܟܐ
12	Archdeacon	Arkiṯ̲yāqon	ܐܪܟܝܬ̲ܝܩܘܢ
13	Ascension	Sūlāqā	ܣܘܠܩܐ

	English	Transliteration	Syriac
14	Back choir (lit. Lower)	Gūdā taḥtāyā / takhtāyā	ܟܘܕܐ ܬܚܬܝܐ
15	Before - pre	Qḏām	ܩܕܡ
16	Before and after the readings, book of anthems	Kthaḇā da-qḏām wa-ḏḇāthar	ܟܬܒܐ ܕܩܕܡ ܘܕܒܬܪ
17	Bible (Syriac Bible, Peshitta)	Pšiṭṭā	ܦܫܝܛܬܐ
18	Bishop	Apisqopā	ܐܦܣܩܘܦܐ
19	Bless (v.)	Bārikh	ܒܪܟ
20	Blessed (a title of honor) for a female	Ṭuḇānīthā	ܛܘܒܢܝܬܐ
21	Blessed (a title of honor) for a male	Ṭuḇānā	ܛܘܒܢܐ
22	Blessing, beatitude	Ṭuḇā	ܛܘܒܐ
23	Canon (ending prayer)	Qānonā	ܩܢܘܢܐ
24	Canticle, a farcing, a verse intercalated in a psalm (lit. Alien)	Gīūrā - gīūrē	ܓܝܘܪܐ - ܓܝܘܪܐ
25	Catholicus, (head of the Church) a title in the Church of the East synonym to Patriarch	Qātholīqā	ܩܬܘܠܝܩܐ
26	Chamber choir, a small ensemble	Si`tā d-zammārē	ܣܝܥܬܐ ܕܙܡܪܐ
27	Chancel of a church	Qankē	ܩܢܟܐ
28	Change of tune	Šuḥlāpā / Šukhlāpā dqālā	ܫܘܚܠܦܐ ܕܩܠܐ

	English	Transliteration	Syriac
29	Chant (short type of a chant)	Qalthā	ܩܠܬܐ
30	Chant/hymn in the presence of the king	D-ḇāsalīqē	ܕܒܣܠܝܩܐ
31	Cherub	Krūḇā	ܟܪܘܒܐ
32	Choir, an ensemble, Orchestra	Gūdā dzammārē	ܓܘܕܐ ܕܙܡܪܐ
33	Church (place)	`Umrā	ܥܡܪܐ
34	Church of the East	`Edtā d-madinkhā	ܥܕܬܐ ܕܡܕܝܢܚܐ
35	Church, the believers or the place	`Edtā	ܥܕܬܐ
36	Compline (nine pm. Prayer)	Sūbā`ā	ܣܘܒܥܐ
37	Composed (by a male)	`Ḇīḏā	ܥܒܝܕܐ
38	Composition, structure	Rūkāḇā	ܪܘܟܒܐ
39	Conclusion, benediction	Khūtāmā	ܚܘܬܡܐ
40	Congregation	Knušyā	ܟܢܘܫܝܐ
41	Cross	Ṣlīḇā	ܨܠܝܒܐ
42	Crowd	Kinšā	ܟܢܫܐ
43	Crowd, the Jews	`Ammā	ܥܡܐ

	English	Transliteration	Syriac
44	Daughter/daughters of the Covenant (women's choir), Nun, sister	Barth qyāmā – bnāth qyāmā	ܒܪܬܗ ܕܩܝܡܐ - ܚܢܝ ܕܩܝܡܐ
45	Day time	Imāmā	ܝܡܡܐ
46	Deacon/s	Mšamšāna - Mšamšānē	ܡܫܡܫܢܐ - ܡܫܡܫܢܝܐ
47	Disciple/s	Talmīḏā - talmīḏē	ܬܠܡܝܕܐ - ܬܠܡܝܕܝܐ
48	Divine	Alāhāyā	ܐܠܗܝܐ
49	Division, hesitation, doubt	Pūlāghā	ܦܘܠܓܐ
50	Doctrinal hymn/s with a refrain	Madrāša - madrāšē	ܡܕܪܫܐ - ܡܕܪܫܝܐ
51	Doxology 1. Šabakh… Glory be to the Father, and to the Son, and to the Holy Spirit	Šabakh …Šūḇkhā l-aḇā w-laḇra wa-lrūkha d-qūḏšā	ܫܒܚ ...[ܫܘܒܚܐ ܠܐܒܐ ܘܠܒܪܐ ܘܠܪܘܚܐ ܕܩܘܕܫܐ]
52	Doxology: 2. `Alam… As it was in the beginning, is now, and ever shall be, world without end. Amen and Amen	`Alam …Min `alam wa-`ḏammā l`alam āmēn w-āmēn	ܥܠܡ ...[ܡܢ ܥܠܡ ܘܥܕ ܗܫܐ ܠܥܠܡ ܥܠܡܝܢ ܐܡܝܢ]
53	Doxology: 3. Nēmar… Let All the people say, Amen and Amen	Nēmar …Nēmar kulē `ammā āmēn w-āmēn	ܢܐܡܪ ...[ܢܐܡܪ ܟܠܗ ܥܡܐ ܐܡܝܢ ܐܡܝܢ]
54	Duet	Zawgā - zawgē	ܙܘܓܐ - ܙܘܓܝܐ
55	Earth	Ar`ā	ܐܪܥܐ
56	East	Madnāḥā - Madnkhā	ܡܕܢܚܐ

	English	Transliteration	Syriac
57	Echo	Barth qālā	ܒܬܗ ܩܠܐ
58	Elections	Qiryānā- qiryānē	ܩܕܢܐ - ܩܕܢܝܐ
59	Elijah	Ēlīyā	ܐܠܝܐ
60	Embellishment	Siqlā - sqīlūthā- tasḇīthā	ܣܩܠܐ- ܣܩܝܠܘܬܐ - ܬܣܒܝܬܐ
61	Epiphany	Dinḥē - Dinkhē	ܕܝܢܚܐ
62	Equal	Šawyā	ܫܘܝܐ
63	Equal voice or tone, organized, together, (B = with)	B-qālā mmaškhā	ܒܩܠܐ ܡܡܫܟܐ
64	Eternity, infinite duration	`Alam	ܥܠܡ
65	Evangelist	Ēwangālisṭā	ܐܘܐܢܓܠܝܣܛܐ
66	Eve	Ḥāwā/ khawā	ܚܘܐ
67	Evil	Bīšā	ܒܝܫܐ
68	Father	Aḇā	ܐܒܐ
69	Female singer / a prima donna	Zammārtā	ܙܡܪܬܐ
70	Fixed tune, a voice- a sound	Qālā - qālē	ܩܠܐ- ܩܠܝ
71	For everyday	L-khulyom	ܠܟܠܝܘܡ

	English	Transliteration	Syriac
72	Forgiveness	Ḥūsāyā/ khūsāyā	ܣܒܘܫܝܐ
73	Form	Iskēmā	ܐܝܣܟܝܡܐ
74	Friday	`Rūtā	ܥܕܘܒܬܐ
75	Front choir	Gūdā da-qḏām	ܟܘܕܐ ܕܩܕܡ
76	Garden, paradise	Ganthā	ܓܢܬܐ
77	Gazza, (lit. treasury) contains hymns and anthems proper to festivals	Gazzā	ܓܙܐ
78	Glory, abbreviated [… ܫܒ]	Šūḇḥā / Šūḇkhā	ܫܘܒܚܐ - ܫܒ...
79	God	Alāhā	ܐܠܗܐ
80	Good Friday	`Ruḇtā dkhaššā	ܥܕܘܒܬܐ ܕܟܫܫܐ
81	Good, beautiful	Ṭāḇā	ܛܒܐ
82	Grace	Ṭaybūthā	ܛܝܒܘܬܐ
83	Grace, goodness	Ṭaybūthā	ܛܝܒܘܬܐ
84	Gradual, verses of the Psalms	Zūmārā	ܙܘܡܪܐ
85	Great Lent	Ṣawma rabbā	ܨܘܡܐ ܪܒܐ
86	Great Saturday	Šabthā rabthā	ܫܒܬܐ ܪܒܬܐ

	English	Transliteration	Syriac
87	Hallelujah	Hallelūyā	ܗܰܠܶܠܽܘܝܳܐ/ ܗܰܠܶܠܽܘܝܳܐ
88	Heaven, sky	Šmayyā	ܫܡܰܝܳܐ
89	Holy	Qadīšā	ܩܕܺܝܫܳܐ
90	Holy Communion	Qurbānā	ܩܘܼܪܒܳܢܳܐ
91	Holy Cross	Ṣlīḇā Qadīšā.	ܨܠܺܝܒܳܐ ܩܕܺܝܫܳܐ
92	Holy Feast	`Ēḏa Qadīšā	ܥܺܝܕܳܐ ܩܕܺܝܫܳܐ
93	Holy Mass (lit. Mystery/s)	Rāzā Qadīšā - rāzē	ܪܰܙܳܐ ܩܕܺܝܫܳܐ - ܪܰܙܶܐ
94	Holy Spirit	Rūḥā / Rūkhā d-quḏšā	ܪܽܘܚܳܐ ܕܩܘܼܕܫܳܐ
95	Homily/s in prose or verse	Memrā - memrē	ܡܶܡܪܳܐ - ܡܶܡܪܶܐ
96	Horn, shofar, trumpet (wind instrument)	Qarnā	ܩܪܢܳܐ
97	Hosanna	Oša`nā	ܐܘܼܫܥܢܳܐ
98	Hymn/s, with or without a refrain, dispute hymns	Soghīthā - soghyāthā	ܣܘܓܺܝܬܳܐ- ܣܘܓܝܳܬܳܐ
99	Hypostasis/ substance	Qnomā - Qnomē	ܩܢܘܿܡܳܐ - ܩܢܘܿܡܶܐ
100	Incipience (a number of psalms or other verses) before the readings of apostles or `Onyatha	Šūrāyā - Šūrāyē	ܫܘܼܪܳܝܳܐ - ܫܘܼܪܳܝܶܐ
101	Jesus	Īšu`	ܝܫܽܘܥ

	English	Transliteration	Syriac
102	John	Yoḥanān/Yokhanān	ܝܘܚܢܢ
103	Kashkul, large book contains evening anthems	Kaškol	ܟܫܟܘܠ
104	Khodra, ḥudra (lit. cycle) the main liturgical book of the Church of the East	Ḥudrā - Khuḏrā	ܚܘܕܪܐ
105	Kind	Ḥannānā - khannānā	ܚܢܢܢܐ
106	Kingdom	Malkūthā	ܡܠܟܘܬܐ
107	Lauds, morning prayer	Ṣlūthā dṣaprā	ܨܠܘܬܐ ܕܨܦܪܐ
108	Let us Pray	Nṣalli	ܢܨܠܝ
109	Letters of the Alphabets	Āthwathā d-sidrā abgaddāyā	ܐܬܘܬܐ ܕܣܕܪܐ ܐܒܓܕܝܐ
110	Life	Ḥayyē / khayyē	ܚܝܐ
111	Litany	Karozūthā	ܟܪܘܙܘܬܐ
112	Look for page	Khzī pathā	ܣܘܒ ܦܬܐ
113	Lord, Jesus	Maryā	ܡܪܢܐ
114	Loud voice, (B = with)	B-qālā rabbā	ܒܩܠܐ ܪܒܐ
115	Loud, clear voice (lit. with heard voice), B = with	B-qālā šmī`ā	ܒܩܠܐ ܫܡܝܥܐ
116	Martyr/s	Sahdā - sahdē	ܣܗܕܐ - ܣܗܕܹܐ

	English	Transliteration	Syriac
117	Melody key (fixed tune)	Rēš qālā	ܪܝܫ ܩܠܐ
118	Melody/s - note/s	Qinthā - qīnāthā	ܩܢܬܐ - ܩܝܢܬܐ
119	Memorial Day	Dukhrānā	ܕܘܟܪܢܐ
120	Merciful	Mraḥmānā / mrakhmānā	ܪܚܡܢܐ
121	Messiah	Mšīḥā - Mšīkhā	ܡܫܝܚܐ
122	Mid night	Lilyā	ܠܠܝܐ
123	Monday	Trēnbšabba	ܬܪܝܢܒܫܒܐ
124	Monk	Rabban	ܪܒܢ
125	Morning	Ṣaprā	ܨܦܪܐ
126	Moses	Mūšē	ܡܘܫܐ
127	Music	Zammārūthā - mosīqā	ܙܡܪܘܬܐ - ܡܘܣܝܩܐ
128	Musical scale	Simaltā d-zammārūthā/ Mosiqayta	ܣܝܡܠܬܐ ܕܙܡܪܘܬܐ - ܡܘܣܝܩܝܬܐ
129	Nativity	Yaldā	ܝܠܕܐ
130	Nature/s (such as Jesus’s Nature)	Kyānā - kyānē	ܟܝܢܐ - ܟܝܢܐ
131	New Testament book, Gospel	Kthāḇā d-yātēqē khaḏtā, Sḇārthā, īwangalion	ܟܬܒܐ ܕܝܬܝܩܐ ܚܕܬܐ، ܣܒܪܬܐ، ܐܝܘܢܓܠܝܘܢ

	English	Transliteration	Syriac
132	Nocturnes	`Onyathā d-lilyā	ܥܘܢܝܬܐ ܕܠܠܝܐ
133	North	Garbyā	ܓܪܒܝܐ
134	Old Testament	Kthāḇā d-yātēqē yātīqā, Oraytā	ܟܬܐܒܐ ܕܝܬܝܩܐ ܝܬܝܩܐ ܐܘܪܝܬܐ
135	Ordinary Days	Yawmāthā šḥīmē / škhīmē	ܝܘܡܬܐ ܥܡܝܩܐ
136	Our father (The Lord’s Prayer)	Aḇun d-ḇašmayyā	ܐܒܘܢ ܕܒܫܡܝܐ
137	Palm Sunday	Ḥaḏbšabba/ Khaḏbšabba D-’oša`nē	ܚܕܒܫܒܐ ܕܥܘܫܥܢܐ
138	Parade, celebration of feast	Ṭakhsā d-ḥūgāyā /d-khūgāyā	ܛܟܣܐ ܕܚܘܓܝܐ
139	Part, role, verses of a specific hymn (lit. Gate or door)	Tar`ā	ܬܪܥܐ
140	Passover, Maundy Thursday	Piṣḥā /Piṣkhā	ܦܨܚܐ
141	Patriarch	Pāṭaryārkā	ܦܛܪܝܪܟܐ
142	Peace	Šlāmā	ܫܠܡܐ
143	Pentecost	Panṭequsṭē	ܦܢܛܩܘܣܛܐ
144	Peoples, the Gentiles	`Ammē	ܥܡܡܐ
145	Person/s, prosopon	Parṣopā - Parṣopē	ܦܪܨܘܦܐ - ܦܪܨܘܦܐ
146	Phraseology	Rūkaḇ millē	ܪܘܟܒ ܡܠܐ

	English	Transliteration	Syriac
147	Play a lyre	Zmar b-kinnārā	ܙܡܪ ܒܟܢܪܐ
148	Podium (a raised place in the church)	Bēm	ܒܝܡ
149	Praise Hymn	Tešboḥtā - tešbḥāthā/ Tešbokhtā - tešbkhāthā	ܬܫܒܚܬܐ - ܬܫܒܟܬܐ
150	Praise Hymn (short)	Šūbāḥā / Šūbākhā	ܫܘܒܚܐ
151	Praise hymn/s, a section of the psalms that end with Hallelujah	Hūlālā - hūlālē	ܗܘܠܠܐ - ܗܘܠܠܝ
152	Praise, glorify (v.)	Šūbbāḥ/ Šūbbakh	ܫܘܒܚ
153	Prayer before psalm, (a number of three psalms)	Marmīthā - marmiāthā	ܡܪܡܝܬܐ - ܡܪܡܝܢܬܐ
154	Prayer/s	Ṣlothā - Ṣlāwāthā	ܨܠܘܬܐ - ܨܠܘܬܐ
155	Prayers at Midnight while sitting- after Hūlālā	Mawṯā	ܡܘܬܐ
156	Priest	Kahnā	ܟܗܢܐ
157	Priest, pastor	Qašīšā	ܩܫܝܫܐ
158	Psalm/s	Mazmorā - mazmorē	ܡܙܡܘܪܐ - ܡܙܡܘܪܐ
159	Reader in the church, a reciter	Qāroyā	ܩܪܘܝܐ
160	Refrain, an antiphon, a responsorial	`Unāyāyā	ܥܘܢܝܐ
161	Religious procession	Zūyāḥā / Zūyākhā	ܙܘܝܐ

	English	Transliteration	Syriac
162	Remnant, etcetera (an abbreviation in the Ḥudra to chant or say the rest of the text)	W-šarkā	ܘܫܪܟܐ...ܗܘܕܪܐ
163	Repeat (v.)	Tnī	ܬܢܝ
164	Request, supplication, prayer,	Ba`ūtā	ܒܥܘܬܐ
165	Requiem (Hymn for the Departured)	Madrāšā d-`annīdē	ܡܕܪܫܐ ܕܥܢܝܕܐ
166	Respond (v.) (lit. sing the responsorial)	`Annen	ܥܢܝܢ
167	Response	Hpākhtā	ܗܦܟܚܬܐ
168	Resurrection	Qyamtā	ܩܝܡܬܐ
169	Rogation of the Ninevites	Ba`ūtā d-nenwāyē	ܒܥܘܬܐ ܕܢܢܘܝܐ
170	Saint for (female)	Mart	ܡܪܬ
171	Saint Mary	Mart maryam	ܡܪܬ ܡܪܝܡ
172	Saint, Lord, Mar for (male)	Mār	ܡܪ
173	Salvation	Pūrqānā	ܦܘܪܩܢܐ
174	Sanctification of the Church	Qūdāš `edtā	ܩܘܕܫ ܥܕܬܐ
175	Saturday	Šabthā	ܫܒܬܐ
176	Save (v.)	Paṣṣē	ܦܨܝ

	English	Transliteration	Syriac
177	Savior	Pāroqā	ܦܪܘܩܐ - ܡܦܪܝܢܐ
178	Service/s, church service on ordinary days.	Tišmištā	ܬܝܫܡܫܬܐ - ܬܡܫܡܫܬܐ
179	Sin/s	Ḥawbā - Ḥawbē /khawbā - khawbē	ܚܘܒܐ - ܚܘܒ̈ܐ/ ܟܘܒ̈ܐ
180	Sing - singing	Zmar - zmārā	ܙܡܪ - ܙܡܪܐ
181	Sing with Beautiful, embellished, smooth voice, (B = with)	B-qālā sqīlā	ܒܩܠܐ ܣܩܝܠܐ
182	Singing parts of psalms between the hymn	Sūyākē	ܣܘܝܟ̈ܐ
183	Solo (female) also single (not married)	Īḥīḏaytā / īkhīḏaytā	ܝܚܝܕܝܬܐ
184	Solo (male), also single (not married)	Īḥīḏāyā / īkhīḏāyā	ܝܚܝܕܝܐ
185	Son	Brā	ܒܪܐ
186	Son/ Sons of the Covenant (men's choir), monk	Bar qyāmā - bnay qyāmā	ܒܪ ܩܝܡܐ - ܒܢܝ ܩܝܡܐ
187	Song that has a story, on genocides and massacres	Dūrikthā	ܕܘܪܝܟܬܐ
188	Song, all types (sacred and secular)	Zmirtā - zmīrāthā	ܙܡܝܪܬܐ - ܙܡܝܪ̈ܬܐ
189	South	Tayimnā	ܬܝܡܢܐ
190	Spirit	Rūḥā / Rūkhā	ܪܘܚܐ
191	Stanza - verse	Baytā - bātē	ܒܝܬܐ - ܒ̈ܝܬ̈ܐ

	English	Transliteration	Syriac
192	Strophes, sequence	Aqaptā - aqapyāthā	ܐܩܦܬܐ - ܐܩܦܝܬܐ
193	Summer (7th liturgical season)	Qayṭā	ܩܝܛܐ
194	Sunday	Ḥaḏbšabba / Khaḏbšabba	ܚܕ ܒܫܒܐ
195	Supplication Chants (during Lent)	Qālē d-`uḏrānē	ܩܠܹܐ ܕܥܘܕܪܵܢܹܐ
196	Takhsa (lit. order, liturgy of the church), Book	Ṭakhsā	ܛܟܣܐ
197	Tambourine	Dappā - plaggē	ܕܦܐ- ܦܠܓܹܐ
198	Teacher/s, professor (for female)	Malpānīthā - malpanyāthā	ܡܠܦܢܝܬܐ - ܡܠܦܢܝܬܐ
199	Teacher/s, professor (for male)	Malpānā - malpānē	ܡܠܦܢܐ - ܡܠܦܢܹܐ
200	Temple	Hayklā	ܗܝܟܠܐ
201	Thief	Gayyāsā	ܓܢܒܐ
202	Thursday	Ḥamšābšabba/ Khamshabšabba	ܚܡܫܒܫܒܐ
203	Transfiguration/s	Gilyānā - gilyānē	ܓܠܝܢܐ -ܓܠܝܢܹܐ
204	Trinity	Tlīthāyūthā	ܬܠܝܬܝܘܬܐ
205	Tuesday	Tlāthbšabba	ܬܠܬܒܫܒܐ
206	Turgama Pl. Turgame (interpretations, Hymnal Book)	Turgāmā - turgāmē	ܬܘܪܓܡܐ - ܬܘܪܓܵܡܹܐ

	English	Transliteration	Syriac
207	Upper Monastery	Dayrā `illaythā	ܕܝܪܐ ܥܠܝܬܐ
208	Vespers, Evening prayer	Ramšā	ܪܡܫܐ
209	Vigil	Šhārtā	ܫܗܪܬܐ
210	Vigil tunes	Qālē d-šahrā	ܩܠܹܐ ܕܫܗܪܐ
211	Virgin	Bthultā	ܒܬܘܠܬܐ
212	Wednesday	Arba`bšabba	ܐܪܒܥܒܫܒܐ
213	Week/s (related to the liturgical calendar)	Šāḇo`ā - Šāḇo`ē	ܫܒܘܥܐ - ܫܒܘܥܹܐ
214	West	Ma`rḇā	ܡܥܪܒܐ
215	With Outstanding, beautiful performance	B-nīšā šappīrā	ܒܢܝܫܐ ܫܦܝܪܐ
216	World, Universe	`Almā, Tēḇil	ܥܠܡܐ , ܬܹܒܶܠ

Appendix B
Definitions of Terms
Syriac - English

	English	Transliteration	Syriac
1	Father	Aḇā	ܐܒܐ
2	Our father (The Lord’s Prayer)	Aḇun d-ḇašmayyā	ܐܒܘܢ ܕܒܫܡܝܐ
3	Adam	Āḏam	ܐܕܡ
4	Evangelist	Ēwangāliṣṭā	ܐܘܢܓܠܝܣܛܐ
5	Hosanna	Oša`nā	ܗܘܫܥܢܐ
6	Day time	Imāmā	ܝܡܡܐ
7	God	Alāhā	ܐܠܗܐ
8	Divine	Alāhāyā	ܐܠܗܝܐ
9	Elijah	Ēlīyā	ܐܠܝܐ
10	Amen	Āmēn	ܐܡܝܢ
11	Form	Iskēmā	ܐܣܟܝܡܐ
12	Bishop	Apisqopā	ܐܦܣܩܘܦܐ
13	Strophes, sequence	Aqaptā - aqapyāthā	ܐܩܦܬܐ - ܐܩܦܝܬܐ

	English	Transliteration	Syriac
14	Wednesday	Arba`bšabba	ܐܪܒܥܒܫܒܐ
15	Holy Mass (lit. Mystery/s)	Rāzā Qadīšā - rāzē	ܪܙܐ ܩܕܝܫܐ - ܪܙܹܐ
16	Archdeacon	Arkiṯḏyāqon	ܐܪܟܝܬܝܕܝܩܘܢ
17	Earth	Ar`ā	ܐܪܥܐ
18	Letters of the Alphabets	Āthwathā d-sidrā abgaddāyā	ܐܬܘܬܐ ܕܣܕܪܐ ܐܒܓܕܝܐ
19	Podium (a raised place in the church)	Bēm	ܒܝܡ
20	Evil	Bīšā	ܒܝܫܐ
21	Stanza - verse	Baytā - bātē	ܒܝܬܐ - ܒܬܹܐ
22	With Outstanding, beautiful performance	B-nīšā šappīrā	ܒܢܝܫܐ ܫܦܝܪܐ
23	Request, supplication, prayer,	Ba`ūtā	ܒܥܘܬܐ
24	Rogation of the Ninevites	Ba`ūtā d-nenwāyē	ܒܥܘܬܐ ܕܢܢܘܝܹܐ
25	Equal voice or tone, organized, together, (B = with)	B-qālā mmaškhā	ܒܩܠܐ ܡܡܫܟܚܐ
26	Sing with Beautiful, embellished, smooth voice, (B = with)	B-qālā sqīlā	ܒܩܠܐ ܣܩܝܠܐ
27	Loud voice, (B = with)	B-qālā rabbā	ܒܩܠܐ ܪܒܐ
28	Loud, clear voice (lit. with heard voice), B = with	B-qālā šmī`ā	ܒܩܠܐ ܫܡܝܥܐ

	English	Transliteration	Syriac
29	Son/ Sons of the Covenant (men's choir), monk	Bar qyāmā - bnay qyāmā	ܒܪ ܩܝܡܐ - ܒܢܝ ܩܝܡܐ
30	Son	Brā	ܒܪܐ
31	Bless (v.)	Bārikh	ܒܪܟ
32	Daughter/daughters of the Covenant (women's choir), Nun, sister	Barth qyāmā – bnāth qyāmā	ܒܪܬ ܩܝܡܐ - ܒܢܬ ܩܝܡܐ
33	Echo	Barth qālā	ܒܪܬ ܩܠܐ
34	Virgin	Bthultā	ܒܬܘܠܬܐ
35	After - post	Ḇāthar	ܒܬܪ
36	Choir, an ensemble, Orchestra	Gūdā d-zammārē	ܓܘܕܐ ܕܙܡܪܐ
37	Front choir	Gūdā daqḏām	ܓܘܕܐ ܕܩܕܡ
38	Back choir (lit. Lower)	Gūdā taḥtāyā / takhtāyā	ܓܘܕܐ ܕܬܚܬܝܐ
39	Gazza, (lit. treasury) contains hymns and anthems proper to festivals	Gazzā	ܓܙܐ
40	Canticle, a farcing, a verse intercalated in a psalm (lit. Alien)	Gīūrā - gīūrē	ܓܝܘܪܐ - ܓܝܘܪܐ
41	Thief	Gayyāsā	ܓܝܣܐ
42	Transfiguration/s	Gilyānā - gilyānē	ܓܠܝܢܐ -ܓܠܝܢܐ
43	Garden, paradise	Ganthā	ܓܢܬܐ

	English	Transliteration	Syriac
44	North	Garbyā	ܓܪܒܝܐ
45	Chant/hymn in the presence of the king	D-ḇāsalīqē	ܕܒܣܠܝܩܐ
46	Memorial Day	Dukhrānā	ܕܘܟܪܢܐ
47	Song that has a story, on genocides and massacres	Dūrikthā	ܕܘܪܝܟܬܐ
48	Upper Monastery	Dayrā `illaythā	ܕܝܪܐ ܥܠܝܬܐ
49	Epiphany	Dinḥē - Dinkhē	ܕܢܚܐ
50	Tambourine	Dappā - plaggē	ܕܦܐ - ܦܠܓܐ
51	Praise hymn/s, a section of the psalms that end with Hallelujah	Hūlālā - hūlālē	ܗܘܠܠܐ - ܗܘܠܠܐ
52	Temple	Hayklā	ܗܝܟܠܐ
53	Hallelujah	Hallelūyā	ܗܠܠܘܝܐ/ ܗܠܠܘܝܢ
54	Response	Hpākhtā	ܗܦܟܬܐ
55	Remnant, etcetera (an abbreviation in the Ḥudra to chant or say the rest of the text)	W-šarkā	ܘܫܪܟ...ܘܫܪܟ
56	Duet	Zawgā - zawgē	ܙܘܓܐ - ܙܘܓܐ
57	Religious procession	Zūyāḥā / Zūyākhā	ܙܘܝܚܐ
58	Gradual, verses of the Psalms	Zūmārā	ܙܘܡܪܐ

	English	Transliteration	Syriac
59	Song, all types (sacred and secular)	Zmirtā - zmīrāthā	ܙܡܝܪܬܐ - ܙܡܝܪܬ̈ܐ
60	Sing - singing	Zmar - zmārā	ܙܡܪ - ܙܡܪܐ
61	Play a lyre	Zmar b-kinnārā	ܙܡܪ ܒܟܢܪܐ
62	Music	Zammārūthā - mosīqā	ܙܡܪܘܬܐ - ܡܘܣܝܩܐ
63	Female singer / a prima donna	Zammārtā	ܙܡܪܬܐ
64	Sunday	Ḥaḏbšabba / Khaḏbšabba	ܚܕ ܒܫܒܐ
65	Palm Sunday	Ḥaḏbšabba/ Khaḏbšabba D-’oša`nē	ܚܕܒܫܒܐ ܕܥܘܫܥܢܐ
66	Eve	Ḥāwā/ khawā	ܚܘܐ
67	Sin/s	Ḥawbā - Ḥawbē / khawbā - khawbē	ܚܘܒܐ - ܚܘܒܐ/ ܚܘܒ̈ܐ
68	Khodra, ḥudra (lit. cycle) the main liturgical book of the Church of the East	Ḥudrā - Khuḏrā	ܚܘܕܪܐ
69	Forgiveness	Ḥūsāyā/ khūsāyā	ܚܘܣܝܐ
70	Conclusion, benediction	Khūtāmā	ܚܘܬܡܐ
71	Look for page	Khzī pathā	ܚܙܝ ܦܬܐ
72	Life	Ḥayyē / khayyē	ܚܝܐ
73	Thursday	Ḥamšābšabba/ Khamshabšabba	ܚܡܫܒܫܒܐ

	English	Transliteration	Syriac
74	Kind	Ḥannānā - khannānā	ܚܢܢܐ
75	Good, beautiful	Ṭāḇā	ܛܒܐ
76	Blessing, beatitude	Ṭuḇā	ܛܘܒܐ
77	Blessed (a title of honor) for a male	Ṭuḇānā	ܛܘܒܢܐ
78	Blessed (a title of honor) for a female	Ṭuḇānīthā	ܛܘܒܢܝܬܐ
79	Grace, goodness	Ṭaybūthā	ܛܝܒܘܬܐ
80	Grace	Ṭaybūthā	ܛܝܒܘܬܐ
81	Takhsa (lit. order, liturgy of the church), Book	Ṭakhsā	ܛܟܣܐ
82	Parade, celebration of feast	Ṭakhsā d-ḥūgāyā / d-khūgāyā	ܛܟܣܐ ܕܚܘܓܝܐ
83	John	Yoḥanān/Yokhanān	ܝܘܚܢܢ
84	Ordinary Days	Yawmāthā šḥīmē / škhīmē	ܝܘܡܬܐ ܫܒܩܐ
85	Solo (male), also single (not married)	Īḥīḏāyā / īkhīḏāyā	ܝܚܝܕܝܐ
86	Solo (female) also single (not married)	Īḥīḏaytā / īkhīḏaytā	ܝܚܝܕܝܬܐ
87	Nativity	Yaldā	ܝܠܕܐ
88	Jesus	Īšu`	ܝܫܘܥ

	English	Transliteration	Syriac
89	Priest	Kahnā	ܟܗܢܐ
90	Nature/s (such as Jesus's Nature)	Kyānā - kyānē	ܟܝܢܐ - ܟܝܢܝܐ
91	Congregation	Knušyā	ܟܢܘܫܝܐ
92	Crowd	Kinšā	ܟܢܫܐ
93	Cherub	Krūḇā	ܟܪܘܒܐ
94	Litany	Karozūthā	ܟܪܘܙܘܬܐ
95	Kashkul, large book contains evening anthems	Kaškol	ܟܫܟܘܠ
96	New Testament book, Gospel	Kthāḇā d-yātēqē khaḏtā, Sḇārthā, īwangalion	ܟܬܒܐ ܕܝܬܝܩܐ ܚܕܬܐ، ܣܒܪܬܐ، ܐܝܘܢܓܠܝܘܢ
97	Old Testament	Kthāḇā d-yātēqē yātīqā, Oraytā	ܟܬܒܐ ܕܝܬܝܩܐ ܝܬܝܩܐ- ܐܘܪܝܬܐ
98	Before and after the readings, book of anthems	Kthaḇā da-qḏām waḏ-ḇāthar	ܟܬܒܐ ܕܩܕܡ ܘܒܬܪ
99	For everyday	L-khulyom	ܠܟܠܗܘܢ
100	Mid night	Lilyā	ܠܠܝܐ
101	Homily/s in prose or verse	Memrā - memrē	ܡܐܡܪܐ - ܡܐܡܪܐ
102	Altar	Maḏbkha	ܡܕܒܚܐ
103	East	Madnāḥā - Madnkhā	ܡܕܢܚܐ

	English	Transliteration	Syriac
104	Doctrinal hymn/s with a refrain	Madrāša - madrāšē	ܡܕܪܫܐ - ܡܕܪܫ̈ܐ
105	Requiem (Hymn for the Departured)	Madrāšā d-`annīdē	ܡܕܪܫܐ ܕܥܢ̈ܝܕ̈ܐ
106	Moses	Mūšē	ܡܘܫ̈ܐ
107	Prayers at Midnight while sitting- after Hūlālā	Mawṯbā	ܡܘܬܒܐ
108	Psalm/s	Mazmorā - mazmorē	ܡܙܡܘܪܐ - ܡܙܡܘܪ̈ܐ
109	Angel/s, a messenger	Malākhā- Malākhē	ܡܠܐܟܐ - ܡܠܐܟ̈ܐ
110	Kingdom	Malkūthā	ܡܠܟܘܬܐ
111	Teacher/s, professor (for male)	Malpānā - malpānē	ܡܠܦܢܐ - ܡܠܦܢ̈ܐ
112	Teacher/s, professor (for female)	Malpānīthā - malpanyāthā	ܡܠܦܢܝܬܐ - ܡܠܦܢܝ̈ܬܐ
113	West	Ma`rḇā	ܡܥܪܒܐ
114	Merciful	Mraḥmānā / mrakhmānā	ܡܪܚܡܢܐ
115	Saint, Lord, Mar for (male)	Mār	ܡܪܝ
116	Lord, Jesus	Maryā	ܡܪܝܐ
117	Prayer before psalm, (a number of three psalms)	Marmīthā - marmiāthā	ܡܪܡܝܬܐ - ܡܪܡܝ̈ܬܐ
118	Saint for (female)	Mart	ܡܪܬ

	English	Transliteration	Syriac
119	Saint Mary	Mart maryam	ܡܪܬ ܡܪܝܡ
120	Messiah	Mšīḥā - Mšīkhā	ܡܫܝܚܐ
121	Deacon/s	Mšamšāna - Mšamšānē	ܡܫܡܫܢܐ - ܡܫܡܫܢܝܐ
122	Doxology: 3. Nēmar… Let All the people say, Amen and Amen	Nēmar …Nēmar kulē `ammā āmēn w-āmēn	ܢܝܡܪ ...[ܢܝܡܪ ܟܠܗ ܥܡܐ ܐܡܝܢ ܐܡܝܢ]
123	Let us Pray	Nṣalli	ܢܨܠܝ
124	Martyr/s	Sahdā - sahdē	ܣܗܕܐ - ܣܗܕܝ
125	Compline (nine pm. Prayer)	Sūbā`ā	ܣܘܒܥܐ
126	Advent, annunciation	Subārā	ܣܘܒܪܐ
127	Hymn/s, with or without a refrain, dispute hymns	Soghīthā - soghyāthā	ܣܘܓܝܬܐ- ܣܘܓܝܬܐ
128	Singing parts of psalms between the hymn	Sūyākē	ܣܘܝܟܐ
129	Ascension	Sūlāqā	ܣܘܠܩܐ
130	Chamber choir, a small ensemble	Si`tā dzammārē	ܣܥܬܐ ܕܙܡܪܐ
131	Musical scale	Simaltā d-zammārūthā/ Mosiqayta	ܣܝܡܠܬܐ ܕܙܡܪܘܬܐ - ܡܘܣܝܩܝܬܐ
132	Embellishment	Siqlā - sqīlūthā- tasḇīthā	ܣܝܩܠܐ- ܣܩܝܠܘܬܐ - ܬܣܒܝܬܐ

	English	Transliteration	Syriac
133	Holy Feast	`Ēḏa Qadīšā	ܥܝܕܐ ܩܕܝܫܐ
134	Composed (by a male)	`Bīḏā	ܥܒܝܕܐ
135	Church, the believers or the place	`Edtā	ܥܕܬܐ
136	Church of the East	`Edtā d-madinkhā	ܥܕܬܐ ܕܡܕܝܢܚܐ
137	Church (place)	`Umrā	ܥܡܪܐ
138	Refrain, an antiphon, a responsorial	`Unāyāyā	ܥܢܝܝܐ
139	Anthem, chant, a response	`Onīthā - `onyāthā	ܥܘܢܝܬܐ - ܥܘܢܝܬܐ
140	Nocturnes	`Onyathā d-lilyā	ܥܘܢܝܬܐ ܕܠܠܝܐ
141	Antiphons of the Martyrs	`Onyāthā d-sahdē	ܥܘܢܝܬܐ ܕܣܗܕܐ
142	Angel, alert	`Īrā	ܥܝܪܐ
143	Acrostic	`Al athwāthā sidrā d-abgaddāyā	ܥܠ ܐܬܘܬܐ ܣܕܪܐ ܕܐܒܓܕܝܐ
144	Eternity, infinite duration	`Alam	ܥܠܡ
145	Doxology: 2. `Alam… As it was in the beginning, is now, and ever shall be, world without end. Amen and Amen	`Alam …Min `alam wa-`ḏammā l`alam āmēn w-āmēn	ܥܠܡ ...[ܡܢ ܥܠܡ ܘܥܕܡܐ ܠܥܠܡ ܐܡܝܢ ܘܐܡܝܢ]
146	World, Universe	`Almā, Tēḇil	ܥܠܡܐ , ܬܝܒܠ

	English	Transliteration	Syriac
147	Crowd, the Jews	`Ammā	ܥܡܐ
148	Peoples, the Gentiles	`Ammē	ܥܡܡܐ
149	Respond (v.) (lit. sing the responsorial)	`Annen	ܥܢܝܢ
150	Friday	`Rūtā	ܥܪܘܬܐ
151	Good Friday	`Ruḇtā d-khaššā	ܥܪܘܬܐ ܕܚܫܫܐ
152	Division, hesitation, doubt	Pūlāghā	ܦܘܠܓܐ
153	Salvation	Pūrqānā	ܦܘܪܩܢܐ
154	Patriarch	Pāṭaryārkā	ܦܛܪܝܪܟܐ
155	Pentecost	Panṭequsṭē	ܦܢܛܩܘܣܛܐ
156	Save (v.)	Paṣṣē	ܦܨܨܐ
157	Passover, Maundy Thursday	Piṣḥā /Piṣkhā	ܦܨܚܐ
158	Savior	Pāroqā	ܦܪܘܩܐ - ܡܦܪܘܩܢܐ
159	Person/s, prosopon	Parṣopā - Parṣopē	ܦܪܨܘܦܐ- ܦܪܨܘܦܐ
160	Bible (Syriac Bible Peshitta)	Pšiṭṭā	ܦܫܝܛܬܐ
161	Great Lent	Ṣawma rabbā	ܨܘܡܐ ܪܒܐ

	English	Transliteration	Syriac
162	Prayer/s	Ṣlothā - Ṣlāwāthā	ܨܠܘܬܐ - ܨܠܘܬܐ
163	Lauds, morning prayer	Ṣlūthā dṣaprā	ܨܠܘܬܐ ܕܨܦܪܐ
164	Cross	Ṣlīḇā	ܨܠܝܒܐ
165	Holy Cross	Ṣlīḇā Qadīšā.	ܨܠܝܒܐ ܩܕܝܫܐ
166	Morning	Ṣaprā	ܨܦܪܐ
167	Holy	Qadīšā	ܩܕܝܫܐ
168	Before - pre	Qḏām	ܩܕܡ
169	Sanctification of the Church	Qūdāš `edtā	ܩܘܕܫ ܥܕܬܐ
170	Holy Communion	Qurbānā	ܩܘܪܒܢܐ
171	Summer (7th liturgical season)	Qayṭā	ܩܝܛܐ
172	Resurrection	Qyamtā	ܩܝܡܬܐ
173	Melody/s - note/s	Qinthā - qīnāthā	ܩܝܢܬܐ - ܩܝܢܬܐ
174	Supplication Chants (during Lent)	Qālē d-`uḏrānē	ܩܠܐ ܕܥܘܕܪܢܐ
175	Vigil tunes	Qālē d-šahrā	ܩܠܐ ܕܫܗܪܐ
176	Fixed tune, a voice- a sound	Qālā - qālē	ܩܠܐ- ܩܠܐ

	English	Transliteration	Syriac
177	Chant (short type of a chant)	Qalthā	ܩܠܬܐ
178	Hypostasis/ substance	Qnomā - Qnomē	ܩܢܘܡܐ - ܩܢܘܡܹܐ
179	Canon (ending prayer)	Qānonā	ܩܢܘܢܐ
180	Chancel of a church	Qankē	ܩܢܟܹܐ
181	Reader in the church, a reciter	Qāroyā	ܩܵܪܘܝܵܐ
182	Elections	Qiryānā- qiryānē	ܩܝܪܝܵܢܵܐ - ܩܝܪܝܵܢܹܐ
183	Horn, shofar, trumpet (wind instrument)	Qarnā	ܩܪܢܐ
184	Priest, pastor	Qašīšā	ܩܫܝܫܵܐ
185	Catholicus, (head of the Church) a title in the Church of the East synonym to Patriarch	Qātholīqā	ܩܵܬܘܠܝܩܵܐ
186	Monk	Rabban	ܪܲܒّܲܢ
187	Spirit	Rūḥā / Rūkhā	ܪܘܚܐ
188	Holy Spirit	Rūḥā / Rūkhā dquḏšā	ܪܘܚܐ ܕܩܘܕܫܐ
189	Phraseology	Rūkaḇ millē	ܪܘܟܒ ܡܠܹܐ
190	Composition, structure	Rūkāḇā	ܪܘܟܒܐ
191	Vespers, Evening prayer	Ramšā	ܪܡܫܐ

	English	Transliteration	Syriac
192	Melody key (fixed tune)	Rēš qālā	ܪܝܫ ܩܠܐ
193	Week/s (related to the liturgical calendar)	Šāḇo`ā - Šāḇo`ē	ܫܒܥܐ - ܫܒܥܝܬܐ
194	Doxology 1. Šabakh… Glory be to the Father, and to the Son, and to the Holy Spirit	Šabakh …Šūḵhā l-aḇā w-laḇra wa-lrūkha d-qūḏšā	ܫܒܚ ...[ܬܫܒܘܚܬܐ ܠܐܒܐ ܘܠܒܪܐ ܘܠܪܘܚܐ ܕܩܘܕܫܐ]
195	Praise, glorify (v.)	Šūbbāḥ/ Šūbbakh	ܫܘܒܚ
196	Saturday	Šabthā	ܫܒܬܐ
197	Great Saturday	Šabthā rabthā	ܫܒܬܐ ܪܒܬܐ
198	Vigil	Šhārtā	ܫܗܪܬܐ
199	Praise Hymn (short)	Šūbāḥā / Šūbākhā	ܫܘܒܚܐ
200	Glory, abbreviated [… ܫܒ]	Šūḇḥā / Šūḇkhā	ܫܒܚܐ - ܫܒ...
201	Change of tune	Šuḥlāpā / Šukhlāpā dqālā	ܫܚܠܦܐ ܕܩܠܐ
202	Equal	Šawyā	ܫܘܝܐ
203	Incipience (a number of psalms or other verses) before the readings of apostles or `Onyatha	Šūrāyā - Šūrāyē	ܫܘܪܝܐ - ܫܘܪܝܝ
204	Apostle/s	Shlīḥā - Shlīḥē / Shlīkhā - Shlīkhē	ܫܠܝܚܐ - ܫܠܝܟܐ
205	Peace	Šlāmā	ܫܠܡܐ

	English	Transliteration	Syriac
206	Heaven, sky	Šmayyā	ܫܡܝܐ
207	Turgama Pl. Turgame (interpretations, Hymnal Book)	Turgāmā - turgāmē	ܬܪܓܡܐ - ܬܪܓܡܹܐ
208	South	Tayimnā	ܬܝܡܢܐ
209	Trinity	Tlīthāyūthā	ܬܠܝܬܝܘܬܐ
210	Disciple/s	Talmīḏā - talmīḏē	ܬܠܡܝܕܐ - ܬܠܡܝܕܹܐ
211	Tuesday	Tlāthbšabba	ܬܠܬܒܫܒܐ
212	Repeat (v.)	Tnī	ܬܢܐ
213	Monday	Trēnbšabba	ܬܪܝܢܒܫܒܐ
214	Part, role, verses of a specific hymn (lit. Gate or door)	Tar`ā	ܬܪܥܐ
215	Praise Hymn	Tešboḥtā - tešbḥāthā/Tešbokhtā - tešbkhāthā	ܬܫܒܚܬܐ - ܬܫܒܟܬܐ
216	Service/s, church service on ordinary days.	Tišmištā	ܬܫܡܫܬܐ - ܬܫܡܫܬܹܐ

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