

ذات الأركان الأربعة

بقره

٧٦

كلمات الأركان الأربعة

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
رُكْبَتَيْنِ أَيْضًا أَعْلَى

Kemal BATANAY
Naime BATANAY

ذات الأركان الأربعة من كتب الأركان الأربعة

مراجعة محمد فؤاد

في تاريخ ٥ غرسة

[بنه نكار] مقامزده و [دور كبر] ايقاعنده [بيشرو]
دده افنديك

برنجي مقامزده [d=76]

ايقاع [1] دور كبر

برنجي مقامزده

در ریخته

The first section of the handwritten musical score, titled 'در ریخته', consists of six systems of music. Each system contains a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the section. The music is written in a fluid, cursive style characteristic of traditional manuscript notation.

در ریخته

The second section of the handwritten musical score, also titled 'در ریخته', consists of six systems of music. It follows the same format as the first section, with treble and bass clef staves. The notation continues with complex rhythmic patterns and melodic lines. The key signature remains consistent with the second system of the first section. The handwriting is consistent throughout, showing a high level of technical skill in musical notation.

