

“Aiki da Sana’a”-TEXT (example text 3)

001	x x x x x x x x x x x x xx xx x x xx xx xx xx xx xx A l l a a h u M a f i i f i c i n b a y i i
002	S h i i y a i s a n a x a a y a y y o o a i k i i
003	K a d d a m u d x a u k a a h a r k u l l u m
004	A i k i n m u k a w a i s h i i n e e a i k i i
005	A i k i n w a n i b a a a i k i i n e e b a

“Aiki da Sana’a”-MUSIC

001	A l l a a h u M a f i i f i c i n b a y i i
002	S h i i y a i s a n a x a a y a y y o o a i k i i
003	K a d d a m u d x a u k a a h a r k u l l u m
004	A i k i n m u k a w a i s h i i n e e a i k i i
005	A i k i n w a n i b a a a i k i i n e e b a

Aiki da Sana'a

Dan Maraya Jos



1. Àl - laa - hù Ma-fii — fii - cin baa - yii,

5



2. Shii yai sà-na-àa yay yoo ai - kii,

9



3. (n) Kad - dà mù dxau - kàa — haR kul - lum, 4. Ai - kìn - mù ka-wài shii

13



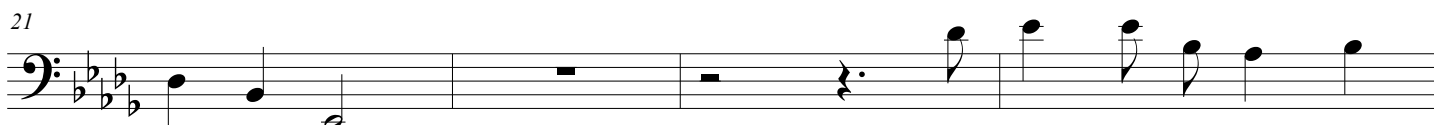
nèe ai - kii 5. Ai - kìn wa-ni bàa ai - kii nee ba, 6. Kad - dà mù dxau - kàa —

17



haR kul - lum 7. Sà-na - àR - mù ka-wài i - ta cèe sà-na-àa, 8. Sà-a - àR wa-su bàa sà-na -

21



àa cee ba.

9. Ì - dan mu - kà dxau wan -

25



nàn han - yàa, 10. À kwaa - na à taa - shì tò wàl - laa - hi, 11. Naa san sà-na-àR - mù ta -

29



nàa baa - ya, 12. Sànan ai - kìn - mù ya - nàa baa - ya 13. Sànan kò kxa-saR - mù ta -

33



nàa baa - ya. 14. ìn baa kù mì-saa - lì — dxan kii - màa, 15. Sànan gàa — wa - ni

“Aiki da Sana’a”-TEXT (example text 3)

ø = unfilled mora slot

001	x x x x x x x x x x x x x x x x x x x x x x A l l a a h u M a f i i f i i c i n b a a y i i
002	x x x x x x x x x x x x x x x x x x x x x x S h i i y a i s a n a x a a y a y y o o a i k i i
003	x x x x x x x x ø ø x x x x x x x x x x x x K a d d a m u d x a u k a a h a R k u l l u m
004	x x x x x x x x x x x x x x x x x x x x x x A i k i n m u k a w a i s h i i n e e a i k i i
005	x x x x x x x x x x x x x x x x x x x x x x A i k i n w a n i b a a a i k i i n e e b a

“Aiki da Sana’a”-MUSIC (* = squeezed mora)

001	x x x x x x x x ø x * x x x x x x x x x x x x A l l a a h u M a f i i f i i c i n b a a y i i
002	REMAINING LINES ESSENTIALLY IDENTICAL TO TEXT GRID S h i i y a i s a n a x a a y a y y o o a i k i i
003	K a d d a m u d x a u k a a h a r k u l l u m
004	A i k i n m u k a w a i s h i i n e e a i k i i
005	A i k i n w a n i b a a a i k i i n e e b a

“Auren Dole”-TEXT (example text 6)

001	U w a a d a u b a a g a a g a R g a d x i i
002	K u n g a a u r e n t i i l a s b a a b u k y a u
003	S h i y a k a n s a k a y a a r a a g a n t a l i i
004	M a a l a m w a n n a n y x a R k a c e e
005	G a a w a n d a t a k e e s o o t u n t u n i i
006	T u n s u n a a y x a n y a a r a a k x a n k x a n a a
007	S a i k a c e e m a t a b a a k a a b a a t a s h i i

“Auren Dole”-MUSIC

001	U w a a d a u b a a g a a g a R g a d x i i
002	K u n g a a u r e n t i i l a s b a a b u k y a u
003	S h i y a k a n s a k a y a a r a a g a n t a l i i
004	M a a l a m w a n n a n y x a R k a c e e
005	G a a w a n d a t a k e e s o o t u n t u n i i
006	T u n s u n a a y x a n y a a r a a k x a n k x a n a a
007	S a i k a c e e m a t a b a a k a a b a a t a s h i i

Wakar Auren Dole

Dan Maraya Jos

HaR04B

1
U - wā dà ù - bā gǎ gǎr - gǎ - dī, Kun ga

4
au - ren tī - lās bā - bù kyāu, Shī ya - kàn sa - kà yā - rā

7
gàn - tà - lī. Mā - làm wan - nàn

11
'yā - kà cē, Gǎ wan - dà ta - kē sō tun - tù - nī, Tun su - nà 'yan yā - rā

15
kân - ka - nā, Sai kà cē ma - tà bā kà bā tà shī.

19
Sai wân - dà ka - kē sō zā kà bā,

“Auren Dole”-TEXT (example text 6)

→ = “leftward theft” of a mora slot—H&M 1996:13; ø = unfilled mora slot; * = squeezed mora;
+ = stretched heavy (at the ends of lines, mora slots are all shown by x)

001	x x x x x x x x →x ø x xx x x xx xx xx x xxx U w a a d a u b a a g a a g a R g a d x i i
002	x x x x x x x x →x x* x xx xx xx xx xx x xxx K u n g a a u r e n t i i l a s b a a b u k y a u
003	x x x x x x x x →x x* x xx x x xx xx xx xxx S h i i y a k a n s a k a y a a r a a g a n t a l i i
004	x x x x x xx x →x øø xx xx xx xx xx xx x xxx M a a l a m w a n n a n y x a R k a c e e
005	x x x x x x x x →x xx xx x x xx xx xx x xxx G a w a n d a t a k e e s o o t u n t u n i i
006	x x x x x x x x →x x* x xx xx xx xx xx xx xxx T u n s u n a a y x a n y a a r a a k x a n k x a n a a
007	x x x x x x x x →x x* x xx x x xx xx xx xxx S a i k a c e e m a t a b a a k a a b a a t a s h i i

“Auren Dole”-MUSIC

001	x x x x x x x x ø x xx x x xx xx xx x xx U w a a d a u b a a g a a g a R g a d x i i
002	x x x x x x x x xx x xx xx xx xx xx x xx K u n g a a u r e n t i i l a s b a a b u k y a u
003	x x x x x x x x xx x xx x x xx xx xx xxx S h i i y a k a n s a k a y a a r a a g a n t a l i i
004	x x x x x xx x x øø xx xx xx xx xx xx x xxx M a a l a m w a n n a n y x a R k a c e e
005	x x x x x x x x xx xx x x xx xx x x xx G a w a n d a t a k e e s o o t u n t u n i i
006	x x x x x x x x xx x xx xx xx xx xx xx xx T u n s u n a a y x a n y a a r a a k x a n k x a n a a
007	x x x x x x x x xx x xx x x xx xx xx xx S a i k a c e e m a t a b a a k a a b a a t a s h i i

“Jawabin Aure”-TEXT (example text 5)

001	S h i n n a a s a n A l l a h m a a g a n i i
002	M a n z o n A l l a h m a a g a n i i
003	S h i n z a n c e n a u r e e z a a m u y i
004	D a f a r k o o A l l a h n e e g a b a a
005	S a n n a n k u m a a u r e e n a a b i y e
006	U w a a d a u b a a k o s u n a a b i y e
007	K a a g a M a n z o n A l l a h n a a b i y e

“Jawabin Aure”-MUSIC

001	S h i n n a a s a n A l l a h m a a g a n i i
002	M a n z o n A l l a h m a a g a n i i
003	S h i n z a n c e n a u r e e z a a m u y i
004	D a f a r k o o A l l a h n e e g a b a a
005	S a n n a n k u m a a u r e e n a a b i y e
006	U w a a d a u b a a k o s u n a a b i y e
007	K a a g a M a n z o n A l l a h n a a b i y e

Wākār Aurē

Dan Mārāyà Jòs

HaI01A

1 1, 2 3

Shin

4

nā san Al - lăh mǎ - gâ - nī, M - mǎn-zon Al - lăh

7

mǎ - gâ - nī, Shin zǎn-cen au - rē zā mù yī.

10

Dà far - kō Al - lăh

13

nē gâ - ba, Sǎn - nan ku - ma au - rē nǎ bì-ye U -

16

wā dà ù - bā kò su - nǎ bì - ye, Kā ga Man-zon Al - lăh

19

nǎ bì - ye. Ha -

22

kìn kō - mē in kun tu - nǎ, Tò Al - lăh nǎ ma - kǎ

“Jawabin Aure”-TEXT (example 5)

→ = “leftward theft” of a mora slot—H&M 1996:13; ø = unfilled mora slot; * = squeezed mora;
+ = stretched heavy (at the ends of lines, mora slots are all shown by x)

001	x x x x x x x →x xx xx x xx xx xx x xxx S h i n a a s a n A l l a h m a a g a n i i
002	x x x x x x x →x øø xx xx xx xx xx x xxx M a n z o n A l l a h m a a g a n i i

“Jawabin Aure”-MUSIC

001	x x x x x x x x x* x* xx + x* x* x* xxx S h i n a a s a n A l l a h m a a g a n i i
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JAWABIN AURE (example text 5)

Dan Maraya Jos

Text scansion

	W		S		W		S		W		S		S
			x				x				x		x
	x		x		x		x		x		x		x
	x	x	x	x	x	x	x	x	x	x	x	x	x
001	Shin		naa		san		Al-		lah		maa-		ga- nii
002			Man-		zon		Al-		lah		maa-		ga- nii
003	Shin		zan-		cen		au-		ree		zaa		mu yi
004		Da	far-		koo		Al-		lah		nee		ga- ba
005	San-		nan		ku-	ma	au-		ree		naa		bi- ye
006		U-	waa		da	u-	baa		ko	su-	naa		bi- ye
007	Kaa	ga	Man-		zon		Al-		lah		haa		bi-ye

Performance scansion

			x						x				
			x			x			x			x	
	x		x	x	x	x	x		x	x	x	x	x
001	Shin		naa	san			Al-	lah		maa-	ga-	nii	
002			Man-	zon			Al-	lah		maa-	ga-	nii	
003	Shin		zan-	cen			au-	ree		zaa	mu	yi	
004	Da		far-	koo			Al-	lah		nee	ga=	ba	
005	San-		nan	ku-	ma	au-	ree			naa	bi-	ye	
006	U-		waa	da	u-	baa	ko	su-		naa	bi-	ye,	Kaa
007	ga		Man-	zon			Al-	lah		naa	bi-	ye	
008	Ha-		kin	koo-		mee		in		kun	tu-	naa	
010	Too		Al-	lah		naa	ma-	ka		laa-	mu-	nii,	Kaa
011	ga		ban	da	ha-	kin	au-			ree	ku-	wa	