

Aramaic Lord's Prayer - First Half

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Key of Cm (capo 3)

1.1A - bwoon d' ba shm - a - ya A - bwoon d' ba shm -

5 a - ya A bwoon d' ba shm - a - ya A - bwoon d' ba shm -

9 1. a - ya A - a - ya 2. Al - la - ha Al - lah El -

12 o - him E - lat Al-la-ha Al-lah El - o - him E - lat

15 Al-la-ha Al-lah El - o - him E - lat Al-la-ha Al-lah El -

18 1. o - him E - lat 2. o - him E - lat 1.3A - bwoon d' ba shm -

21 a - ya A - bwoon d' ba shm - a - ya A a - ya 2.1Net -

25 qad-dash shm-akh Net qad-dash shm-akh Net qad-dash shm-akh Net -

28 1. Cm(Am) | 2. Cm(Am)

qad - dash shm - akh Net qad - dash shm - akh

Phase 2

30 Cm(Am) Bb(G) Cm(Am) Gm(Em) Cm(Am) Bb(G) Ab/C(F/A)

2.2Net - qad - dash shm-akh Net - qad - dash shm-akh

Phase 3

34 1. | 2.

Cm(Am) Bb(G) Cm(Am) Bb(G) Ab/C(F/A) Fm(Dm) Cm(Am) Fm(Dm) Cm(Am)

2.3Net - qad - dash sh - ma - kh ma - kh 3.1Tee -

39 Cm(Am) Gm(Em) Cm(Am) Gm(Em) Cm(Am) Bb(G)

te - mal-ku-takh Tee - te - mal-ku-takh Tee - te - mal-ku-takh Tee -

42 1. | 2.

Cm(Am) Cm(Am) Cm(Am) Bb(G) Cm(Am) Gm(Em)

te - mal-ku-takh - Tee te - mal-ku-tah 3.2Tee - te - mal-ku-takh

46 Cm(Am) Bb(G) Ab/C(F/A) Cm(Am) Gm(Em) Cm(Am) Bb(G)

Tee - te - mal-ku-takh 3.3Tee - te -

49 Cm(Am) Bb(G) Bb(G) Cm(Am) Bb(G) Cm(Am) Fm(Dm) Ab/F(F/D) Cm(Am)

mal - ku - takh Tee - te - mal - ku - takh

52 Cm(Am) Bb(G) Cm(Am) Bb(G) Cm(Am) Gm(Em)

4.Neh-vey seb-ya-nach ay - kan - na d'bash - ma - ya aph b' ar -

55 Cm(Am) Cm(Am) Bb(G) Cm(Am)

ah 4.3Neh-vey seb - ya - nach ay - kan - na d' bash -

58 Bb(G) Ab/C(F/A) Gm(Em) Gm7(Em7) Cm(Am) Bb(G)

ma - ya aph b' ar - ah 4.4Neh-vey seb - ya - nach ay -

61 Cm(Am) Bb(G) Eb(C) Bb(G) Gm(Em) Cm(Am) Cm(Am)

kan - na d' bash - ma - ya aph b' ar - ah ah A -

65 Cm(Am) Bb(G) Cm(Am) Gm(Em) Cm(Am) Gm(Em)

bwoon A-bwoon A - bwoon Hayy A - bwoon A-bwoon A -

68 Cm(Am) Gm(Em) Cm(Am) Ab/C(F/A) Bb(G) Cm(Am) Gm(Em)

bwoon Hayy A - bwoon A-bwoon A - bwoon Hayy A -

71 Cm(Am) 1. Cm(Am) 2. Cm(Am)

bwoon A-bwoon A - bwoon Hayy A - bwoon Hayy

Speaking in terms of guitar forms:

Line one may start using Am and then G before using the F/A. For Elohim in the counter melody, it is simpler to stay on the F/A and not do the quick changes (G F/A G F/A).

Line two uses a 123, 12 strum to create a watery feel, letting go, clearing space.

Line three uses a faster strum to give a fiery feeling. On the first phase, E7 or G can be used in place of the fast change Em chord. Let your I am come through us.

On the third phase of line three the F/D can be left out or F/D can be used instead of the Dm.

Line four repetitions show different chords that can be used for different phases.

The Abwoon Hayy shows various combinations of chords that can be used. The chords for the first line can be used and done at the same time as the Abwoon Hayy. Keeping it simple and using just Am and Asus2 can provide a drone like sound for harmonizing.

For more information see videos on Abwoon.org

<https://abwoon.org/library/guitar-videos-for-chants-and-dances/aramaic-prayer-guitar/>