



ACADEMY OF MUSIC AND DRAMA

# A JOURNEY IN THE PATHWAYS OF MAQAM AND ARRANGING MUWASHAHAT

**Nemat Battah**



**Photo Credit: *Mohammad Reza Domiri Ganji***

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Author: Nemat Battah

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Supervisor: Per-Anders Nilson

Second supervisor: Anders Jormin

Examiner: Joel Speerstra

## **ABSTRACT**

In this project, I explore the Arabic scalar system “Maqam” through studying, analysing and arranging one of the most traditional Arabic song forms “Muwashah”. I explore the different possibilities of arranging this song form in an untraditional way, by using western instruments and musicians who come from different musical backgrounds. In this project, I suggest some possibilities of dealing with harmonizing traditional Arabic music, and different individual techniques of arranging that are inspired by different genres. This project is a mixture of using my intuition and intellectual musical skills in arranging music. In this study, I am sharing my experience as an Arab singer who is arranging traditional Arabic music for an ensemble that consists of musicians from different musical backgrounds other than Arabic music. Later in the study, I share the analysis of my arrangements of six songs, that are composed using the Muwashah song form.

For those who are not very familiar with the Maqam system, I demonstrate some basic principles of this system in the first chapters, as well as a small introduction about the Muwashah song form. This project is mainly written for readers who

has a good knowledge Music and interested to explore and understand some principals of the Maqam System. This is a step in my journey as a singer, arranger and band leader.

**Key words:** *Singer, Vocalist, Traditional Arabic music, Andalusian music, Maqam, Muwashah, arranging Arabic music, harmonizing Arabic music*

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**Dedicated to my brother, Shadi Battah.**  
**“This wouldn’t have been possible without your  
continuous support”**

Big thanks to my family and my friends.

Big thanks to my teachers in Jordan and all over the  
world.

A VERY SPECIAL THANKS TO *Ra’ad Al Zaben* and *Obeida  
Madi.*

# INTRODUCTION

## 1.1 aesthetic values and musical background

Traditional Arabic music occupies a large space of the daily life in the middle east. hence, I grew up listening to traditional Arabic music. It is very common in the middle east to hear this music everywhere; in radios, cafes, and public transportation.

Performing Traditional Arabic music, is a passion that I have developed throughout the years of my music practice. I have been engaging in a lot of distinct music genres, either by listening or performing it. Nevertheless, there was always a magnet that pulled me back to my roots.

The characteristics of Arabic music resonates with me. Rich melodic phrases and uncommon metric patterns have always been very interesting to my ears. Arabic music is monotonic and heterophonic.<sup>1</sup> Both instrumental and vocal compositions are based on creating rich melodies, and mostly complex rhythmic-metric patterns.

Throughout the years of my music practice, I have noticed that I love to interpret classical Arabic music, but I am also very strict to this genre and how it should sound like. I believe that musical freedom comes with having limitations. Moreover, I believe in tradition and its power, and I respect the classical paths of constructing musical pieces, with having the ability to adapt to what is appropriate from other musical genres and cultures.

When I arrange and perform a song, I am mostly intuitive. I use my musical storage that I have developed through active listening, keeping in mind, the sound sphere of instruments that I am using.

When performing I chose ornaments that feel natural to my own register and voice, and the ones that my ears are trained to hear. Furthermore, since traditional Arabic music does not

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<sup>1</sup> In music, heterophony is a type of texture characterized by the simultaneous variation of a single melodic line.

have any written harmony, when I chose to write harmony for the music, I mostly feel that I should keep it simple, by using chords that mostly belongs to the scale of the Maqam I am performing and use the harmonic structures that feel natural to my ears. There has been a lot of musicians who are using different methods and borrowing from different western music genres to harmonies Arabic music. A worth mentioning musician is *Ziad Al-Rahbani*, the son of the great singer *Fairouz*, who has been writing great arrangements, and borrowing from jazz tradition.

I am structured when it comes to following a certain melodic progression in the piece, especially while using structured improvisation. I am intending to practice more ornaments, and also be more structured in the arrangements when/if needed. I am also trying to find a new harmonic language for some pieces I am going to perform, by asking some of the players to help in arranging and use their own unique harmonic language that they have developed through studying other genres like classical music, world music and Jazz.

## **2.1 purpose and methods**

Unlike the western classical music, there is a big lack of structured methods of studying the maqam system. This lack has made me search for a pathway that can make me build a better understanding of the maqam practice. Focusing on one song or instrumental form is a good start. Therefore, in this project, I chose to deepen my understanding of Maqam practice through arranging a selection of songs in the Muwashah form, due to the significant importance of this form considering the fact that it occupies a large space in the traditional Arabic music repertoire.

During my Bachelor studies, I got some training in classical harmony and counterpoint. Although I was mostly interested in traditional Arabic vocal and instrumental music and other central Asian music, I have chosen to expose my ears to a variety of other genres, including central and eastern European folk music, Scandinavian folk music, western classical music, Indian music, African music, Cuban music and some Brazilian music as well. I did not have the chance to build a deeper understanding of any of those genres, except for the western classical



music, because we had to take history and analysis classes in it. Nevertheless, I claim to have very good analytical skills for this big spectrum of music genres, that was constructed through years of active listening and participating in folk music camps. Those experiences have affected my perspective of my Identity as a traditional Arabic music performer. I became more interested in experimenting and adding a new dimension to the traditional Arabic music I perform. My experiment is not the first trial of this kind, there are many musicians who has been arranging traditional Arabic music by using elements from other genres, especially Jazz and western classical music. I got inspired by many of them, but I admit that I got lost in the sea of options that one can have. Things became a little bit overwhelming for me. During my music education, I did not take many classes in arranging, and it was mostly learning by trial and error method and following basic rules in music theory and harmony, then showing it to a teacher or a colleague and get feedback. This has made me think that I lack the necessary skills for arranging music for a small ensemble, until the moment that I decided to step out of the safety shell and just try. I discovered that I am a person who only likes to learn by doing. I have tried to arrange three Muwashahat last term, and it was a delightful experience.

I was aware of the obstacles that will occur in my way when I chose to arrange traditional Arabic music. Since there are no fixed methods and no theoretical references of arranging this music, I was left alone with my listening and interpreting skills, with some guidance from different inspiring musicians. The only way to arrange it traditionally is to play with an Arabic ensemble “also known as Takht sharqi”.<sup>2</sup> Playing with a Takht ensemble is very beautiful and unique, but unfortunately it cannot be done with musicians who are not well trained in this style. Nevertheless, since I got my ears exposed to many other genres, I became more interested in arranging Arabic music for musicians with different musical backgrounds, using counter melodies and a shared harmonic language.

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<sup>2</sup> Takht sharqi is the representative ensemble of middle eastern music. In Egypt, Lebanon, Syria, Palestine and Jordan the ensemble consists of Oud, Qanun, Kamanjah “was replaced by violin later”, Ney, Riq and darabukkah. All of the instruments are melody instruments, and they usually play hetrophonically in octaves with the singer or perform solos. They also perform the instrumental interludes that are usually played before the singer starts the song.

I think that if I want to adapt my musical language to the musical language of the world music in the present time, and in the context of performing this music outside the middle east, I need to make the music more friendly and accessible for the western ears, and in my opinion, this cannot be done by playing everything in the pure traditional Arabic style.

For my final performance, I chose to arrange six Mowashahat and Andalusian songs that were composed using different modes. I was mostly limited to arrange songs that are based on modes which do not have the quarter tone as a characteristic note in their melodic phrases. I chose songs that have different time signatures and different tempos. I mostly focused on using different sound settings by using different instruments in different songs. In my arrangements, I generally think of the big picture, and how do I see the song developing. I like to give the voice more space, but I also like using counter melodies that were mostly played interchangeably between the Clarinet and the Cello.

### **3.1 participating musicians**

Playing with musicians from different musical backgrounds was very interesting. In some songs, I have chosen to keep the harmony simple and used the most obvious progressions. In other songs, I wanted to add a different atmosphere and identity to it, therefore I asked **Ludwig Störholt**-a classically trained pianist-with wide range of skills in other genres and in composing as well to rewrite some of the harmony. Interested in polyrhythms, modern harmonies, and different soundscapes, Ludwig managed to add a very nice and different flavor to the music. It was a different way of thinking about harmony, which was very interesting to incorporate in some of the songs.

**Katrien Hermans**, the double bass player is a musical and competent young musician with a broad education in music. She got a master's degree in music therapy at LUCA School of Arts (Leuven, Belgium), and simultaneously studied bachelor's in jazz at the same school with bass teacher Jos Machtel and classical double bass with Jan Buyschaert. In 2015 she has moved to Gothenburg (SE) to attain her Masters in Improvisation with Anders Jormin. During these few years, Kat found her own projects with her originally composed music, with which

she visited Belgium a couple of times. Her passion is to pass on her love for music. As a double bass player, Katrien continuously wants to widen her experiences, build up skills and enjoy playing every chance she takes. Her ambition and curiosity about playing other genres makes her perfect for this project, Katrien contributed with some ideas about the arrangement of the songs, especially concerning the dynamics and the harmony.

**Lena Nowak**, from Poland, is the clarinetist in the band. After studying classical music at the Fryderyk Chopin Music University in Warsaw she continued her education at the Academy of Music and Drama in Gothenburg. In her musical language she uses elements of classical, traditional and improvised music bringing them together in her own style. Floating between the genres she works with different projects: Warsaw Improvisers Orchestra, Unihorns, Wano Wejta, Oriental Ensemble. Lena has managed to adapt and play the Arabic melodies beautifully, with the correct phrasing and the ornamentation style. Lena has been trying to work on playing quarter tones as well, therefore I am relying on her on supporting the melody by playing some of the quarter tones, in the context of the songs.

**Mårten Hillbom**, one of the two percussionists in the band, is currently studying Swedish folk music at the Royal academy of music in Stockholm. With his own unique drum kit, he is able to play the melody together with a violinist or share the exact same ornaments as a qanun player. As well as creating soundscapes and improvising with actors and musicians of all genres. He has also been studying traditional Arabic percussion instruments such as Riq, Bendir, Darbuka and Davul. Mårten has been studying Muwashahat rhythms for a while. Having him as a musician who studied the same song form but from a different perspective will be very interesting. Unfortunately, we had to work over recordings and Facebook and emails, and we will be able to rehearse twice in May.

**Joan Aznar** is the guitar player in the ensemble. Joan has started his music education in the local school playing oboe and piano. When he was 11 years old guitar became his first instrument. He studied for many years in different conservatories and he has gained experience with flamenco which has made him apply for the world music program at Högskolan för scen och musik During all those years, he has experimented with jazz and

painting in the project Munc Quartet. In his musical projects, Joan is exploring the possibilities of the fusion between jazz, folk music, flamenco and Catalan traditional music. And he is trying to find a way to understand the traditional music from where he comes from through studying the styles that have influenced it. Since flamenco and Andalusian music are very much influenced by each other, Joan is the perfect ingredient for this project. He has been helping put the harmony, using his influential styles. We have written a small dialogue improvisation in one of the songs, for the voice and guitar that is influenced by flamenco Arabic styles.

**Manuela Ferrão** is the cello player in the ensemble, born in Brazil in 1993. Graduated her bachelor's Degree in Cello at ESMAE - Escola Superior de Música e Artes do Espetáculo - Porto, Portugal. Currently attends the Master Programme in Orchestra Performance at Högskolan för scen och music. despite of her classical formation, Manuela has a strong curiosity in learning new musical genres. She collaborated with diverse musical projects as Porto Folk Collective and other jazz festivals.

**Tobias Karlehag** is the second percussionist in the ensemble. He has studied at HSM. He studied percussion instruments from the middle east, as well as field studies in both New Dehli and Istanbul. Touring with world music ensembles, oriental ensembles and composing music for circus and film is some of the projects he's been involved with the past years. In the next two chapters, I will present a brief introduction to Arabic music theory. I will also have a brief historical overview of Mowashah song form. In this project, I will choose to study some different Maqamat. I will first show the traditional and most used pathways in this Maqam, then I will show the pathways that are used in chosen Mowashahat. In this study, I am not intending to generalize. I am only presenting the knowledge that I am carrying within, and the way I was taught. It is important to notify the readers that there are several ways to understand the Maqam phenomenon, and there are several schools that apply the Maqamat using different pathways. Egypt, the Levant (Syria, Lebanon, Palestine and Jordan) share both

repertory and an approach to melody and maqam.<sup>3</sup> I claim to belong to the Egyptian and Levantine schools, with more leaning towards the Egyptian school, because that what I focused on while learning the Arabic repertoire.

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<sup>3</sup> Abu Shumays.Sami, *Maqam Analysis A Primer*, Oxford journals, Music Theory Spectrum, vol. 35, no. 2, (Fall 2013): p.235, accessed January 14, 2018.

# AN OVERVIEW OF MIDDLE EASTERN MUSIC THEORY





The Middle East and Central Asia share a wide range of important musical practices. This diverse geographical area shares the basics for essential aesthetic musical values. The singing of fine poetry, sophisticated melodic improvisations, and musical compositions using complex rhythmic patterns are some of those values. This area shares the basics of music theory as well. Before explaining the term Maqam, I find it relevant to go through some basic concepts that will lessen the understanding of the Maqam phenomenon. To keep it short and simple, this chapter does not concern the historical context of middle eastern music theory. It only explains the theoretical aspects of this musical practice.

## 1.2 Accidentals

The Arab scalar system enables the use of intervals other than whole and semitones, therefore it expands the number of notes and intervals that are available in Arab music. Hence, there are more possibilities of accidentals than the ones used in the western system.<sup>4</sup> The table below shows the accidentals that are used in Arabic music.

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<sup>4</sup> Muallem.David, *The Maqam book: a doorway to Arab scales and modes*, trans. Yoram Arnon, (Kfar Sava: OR-TAV music publications, 2010): p. 58

Accidental	Name	Function
	Half flat	Lowers the tone by a quarter
b	Flat	Lowers the tone by two quarters
	Flat and a half	Lowers the tone by three quarters
♮	Natural	cancels previous accidentals and represents the unaltered pitch of a note
	Half sharp	Raises the tone by a quarter
#	Sharp	Raises the tone by two quarters
	Sharp ad a half	Raises the tone by three quarters

**Table 1.2: Accidentals used in Arabic music.**

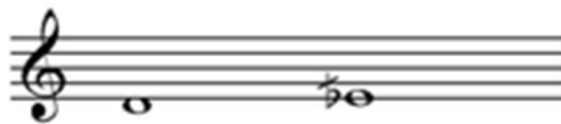
## 2.2 Intervals

Theorists recognize basic melodic intervals of two, three, four and six quarter-tones

- an interval of two quarter tones is equivalent to a semi tone, therefore it is the interval between E and F, or G and Ab.. etc. this interval is called a small interval.



- an interval of three quarter tones is called neutral/medium interval and it is the interval between D and E half flat, or E half flat and F... etc.



- an interval four quarter tones is called a whole tone





- an interval of six quarter tones is called big, or augmented interval, the closest to it is an augmented second, with respecting the difference in intonation.



### 3.2 The Arab tone system




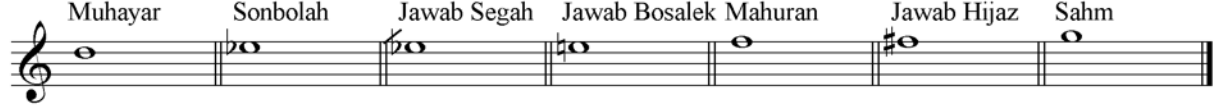
The modern Arab tone system, is based upon the theoretical division of the octave into twenty-four equal divisions. The distance between each successive note being a quarter tone. some theorists claim that these quarter tones are equally spaced. This might be true in theory, but in practice. The quarter tones that are included in several Maqamat are rarely precise quarters that fall between two semi tones. There is an understanding between Arab music practitioners that the exact tuning of each note might vary depending on the maqam, and those differences are best learned by ear. Moreover, the same note in Maqamat is not always played with the same exact pitch all the time. The pitch might vary depending on the melodic flow and the notes that are played before and after that note.<sup>5</sup>

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<sup>5</sup> For information about Maqam temperament visit the following websites  
-<http://xenharmonic.wikispaces.com/maqamic>  
-<http://xenharmonic.wikispaces.com/Maqamat+in+maqamic+temperament>

Each note in Arabic music has its own name not repeated in different octaves, unlike systems featuring octave equivalency.<sup>6</sup> The lowest tone is named *yegah* (literally means One) and is determined by the lowest pitch that a singer can sing comfortably. The next higher octave is called *Nawa*, and the next higher one is called *Sahm*. The chromatic 24-tone scale is never practiced, and from these twenty-four tones, seven are selected to produce a scale, and thus the interval of a quarter tone is never used and the three-quarter tone or the neutral second should be considered the characteristic interval.<sup>7</sup>

The table below demonstrates the names of the notes over the range of three octaves.

Yegah	'oshairan	'ajm 'oshaima	Irak	Nehaft	Rast	Zerkulah	
							
Dogah	Kurd	Segah	Bosalek	Jargah	Hijaz	Saba	
							
Nawa	Hisar	Husaini	'ajam	Awj	Mahur	Kerdan	Shahnaz
							
Muhayar	Sonbolah	Jawab Segah	Jawab Bosalek	Mahuran	Jawab Hijaz	Sahm	
							

**Table 2.2: names of the notes used in Arabic music over the range of three octaves.**

<sup>6</sup> Touma.Habib Hassan, *The music of the Arabs*, trans. Laurie Schwartz (Portland, Oregon: Amadeus Press, 1996): p.17-18.

<sup>7</sup> Touma., *The music of the Arabs*, (1996): p.23.

## 4.2 Ajnas

*Ajnas* (singular. *Jins*) is an Arabic translation of the original Latin word *genus*, meaning "type". In practice, a *jins* is either a trichord (three successive notes), a tetrachord (four successive notes), or a pentachord (five successive notes). Sami Abu Shumays defines the *ajnas* on his website Maqamlessons.com: “*Ajnas* function as an area of melodic activity/focus within a maqam, with specifically defined set of interval relationships relative to a tonic, a specific melodic vocabulary and a characteristic mood”. The table below shows the fundamental nine *Ajnas* used in Arab music.<sup>8</sup>

The image displays nine musical staves, each representing a different *Ajna*. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are as follows:

- 'ajam: C4, D4, E4, F4
- Nahawand: C4, D4, E4, F4, G4
- Kurd: C4, D4, E4, F4, G4, A4
- Hijaz: C4, D4, E4, F4, G4, A4, B4
- Nektiz: C4, D4, E4, F4, G4, A4, B4, C5
- Rast: C4, D4, E4, F4, G4, A4, B4, C5
- Bayat: C4, D4, E4, F4, G4, A4, B4, C5
- Saba: C4, D4, E4, F4, G4, A4, B4, C5
- Segah: C4, D4, E4, F4, G4, A4, B4, C5

**Table 3.2: the Ajnas used in Arabic music**

<sup>8</sup> The table is supported by a video of myself playing the Ajnas on Oud, except for jins “Rast” that will follow in a separate video. All videos can be found as separate files on GUL, named by the section that they are related to. The video was recorded in April at the Academy of Music and Drama, Gothenburg.



## 5.2 What is Maqam?

Maqam (pl. maqāmāt) as an Arabic word meaning ‘position’, or ‘place.’<sup>9</sup> In Arabic music, a maqam is a set of notes with specific intervals that define relationships between them. It is a melodic formula that is used to create melodic phrases.<sup>10</sup> It is the method of performing ajnas and finding a set of different pathways among them, that is usually centered around a primary jins. Each maqam consists of two characteristic ajnas at least. Moreover, each maqam contains several ajnas that overlap and create habitual patterns, and pathways through their melodic

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<sup>9</sup> Maqam world website, last modified in July 14, 2007  
<http://www.maqamworld.com/>

<sup>10</sup> Touma.Habib Hassan, *The Maqam Phenomenon: An improvisation technique in the music of the middle east*, University of Illinois Press on behalf of Society for Ethnomusicology, Vol.15, No.1, (Jan 1971): p.41, accessed January 14, 2018.

development. Maqamat are best defined and understood in the context of the rich Arabic music repertoire.<sup>11</sup>

It is important to know that each Maqam has a family. The family contains maqamat that share the same root jins but have a different secondary ajnas and hence different modulation pathways. Maqamat of the same family do have some shared pathways in common, especially those surrounding the root jins.

To give you a better overview of what a Maqam is, below are some characteristics that are mentioned in the educational website dedicated to helping musicians understand the maqam or modal system used in classical Arabic music; [maqamworld.com](http://maqamworld.com).

- A maqam may include microtonal variations such that tones, half tones and quarter tones in its underlying scale are not precisely that. E.g. the E<sup>♭</sup> in maqam Bayati is tuned slightly lower than the E<sup>♭</sup> in maqam Rast. These variations must be learned by listening not by reading, which is why the oral tradition is the correct way to learn Arabic music.
- Each maqam has a different character which conveys a mood, in a similar fashion to the mood in a Major or Minor scale, although that mood is subjective. Since classical Arabic music is mostly melodic (excludes harmony), the choice of maqam greatly affects the mood of the piece.
- -Each maqam includes rules that define its melodic development (or *sayr* in Arabic). These rules describe which notes should be emphasised, how often, and in what order. This means that two maqamat that have the same tonal intervals but where one is a transposed version of the other may be played differently. Part of those rules that define the melodic development of the maqamat are concerned with the ajnas that occur below and above the traditionally defined jins boundaries, and the stuff carried with it, in which melodies can move without signaling a change to a new jins. Sami Abu Shumays calls this phenomena in his article, (Maqam Analysis) the jins baggage.

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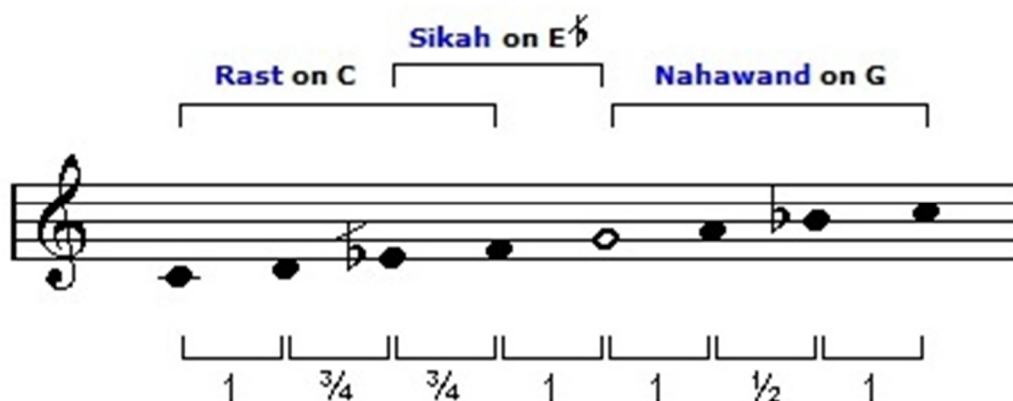
<sup>11</sup> Abu Shumays.Sami, *Maqam Analysis A primer*, (2013): p.235.

- Each maqam includes rules that define the starting note (tonic, or *qarar* in Arabic), the ending note (or *mustaqarr* in Arabic), which in some cases is different to the tonic, and the dominant note (or *ghammaz* in Arabic). The dominant is the starting note of the second jins (in general the 5th, but sometimes the 4th or 3rd note), and serves as the pivot note during modulation.

## 6.2 Analysis example; Maqam Rast

The figure shows the ascending ajnas of Maqam Rast on a treble clef staff. The notes are C, D, E-flat, F, G, A, B-flat, and C. Brackets above the staff indicate three jins: 'Rast on C' (C-D-E), 'Sikah on E-flat' (E-flat-F-G), and 'Rast on G' (G-A-B-flat-C). The note E-flat is highlighted in blue. Below the staff, rhythmic values are indicated: 1, 3/4, 3/4, 1, 1, 3/4, 3/4.

*Figure 4.2: The ajnas used in Maqam Rast “ascending”*



**Figure 5.2: the ajnas used in Maqam Rast “descending”**

Maqam Rast is the principle and most important maqam in Arabic music. It is considered by Arab theorists and practitioners to be the “King of Maqamat”.

Rast is a major-like mode with a neutral 3<sup>rd</sup>; it has a fixed beginning and ending. It is usually performed in a moderate tempo, and often has a tranquil mood.

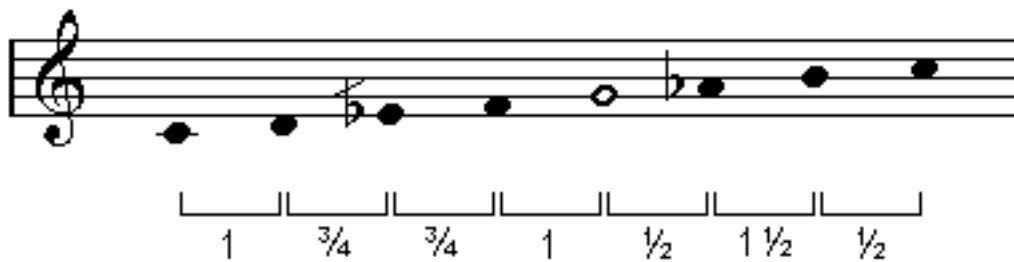
Above is a basic analysis of Maqam Rast. This Maqam consists of jins Rast on C, as the root jins, jins rast on G as a secondary jins, and jins Sikah on E half flat, that is often used in modulation. Maqam Rast has two forms shown above. In general, the first form shown in table “1.4A” (Rast-Rast), is used when there is an ascending melodic phrase, and the second form shown in table “1.4B” (Rast-Nahawand) is used when there is a descending melodic phrase.

When performing Maqam East, a skilled performer would know all the traditional possible pathways. If we pay closer attention, we can use the concept of *Tonicization* (turning a non-tonic note into a tonic temporarily), and hence create ajnas on almost each note of the scale. For instance, if we take D as a new tonic, and move four successive notes up to create a tetrachord, we will get a Bayat Tetrachord. If we use this concept on each note of Rast we will get the following ajnas:

- Rast on rast (C)
- Bayat on Dogah (D)
- Segah Trichord on Segah (E half flat)
- Adjam on Jargah (F)
- Rast on Nawa (G) “in case of ascending”
- Nahawand on Nawa (G) “in case of descending”
- Bayat on Husaini. (A) “in case of ascending”
- Kurd on Husaini. (A) “in case of descending”

Moreover, if we replace the secondary jins, with other ajnas, we will get another maqam that belongs to rast family.

Below figure 6.2, is an example that shows the scale of Maqam Suznak. It includes jins Rast on C as a root jins, and jins Hijaz on G as a secondary jins.



**Figure 6.2: Analysis of intervals in Maqam Suznak**

This was a simple and basic analysis of Maqam rast, for those of you who have a basic background of music and are interested to build a deeper understanding in this maqam or any other maqam, I highly recommend you to start with those two websites, [maqamlessons.com](http://www.maqamlessons.com) (a website that hosts 3 major maqam analysis projects by Sami Abu Shumays)<sup>12</sup> and [maqamworld.com](http://www.maqamworld.com)<sup>13</sup> (a non-commercial, educational website dedicated to helping musicians understand the maqam or modal system used in classical Arabic music).

<sup>12</sup> Maqam lessons website, 2013  
<http://www.maqamlessons.com/>

<sup>13</sup> Maqam world website, last modified in July 14, 2007  
<http://www.maqamworld.com/>



# AN OVERVIEW OF MUWASHAH SONG FORM

*Muwaššah* (pl. *muwaššahat*) is a strophic song form that originated in Al-Andalus (the medieval Iberian Peninsula - present day Spain and Portugal). *Muwaššah* literally means “girdled” and it comes from the word *Wishah* which means “scarf”. The full sense of the word is thought to come from the Syriac word *mušahta*, meaning "rhythm" or "a psalm verse". Examples of *muwaššah* poetry started to appear as early as the 9th or 10th century.<sup>14</sup>

## 1.3 the origin of the poetry

The question of the origins of the poetry used in *muwashahat* is still a mystery for scholars. Nevertheless, there are three different theories about it. The first theory suggests that *muwashah* poetry is an imitation of Spanish poetry that was known in the medieval Iberian Peninsula, before Arabs fleet to it. The second theory opposes the first one and is called the eastern theory. Theorists who adopted this theory, claim that the poetry used in *muwashah* is originally eastern, and it is a development of poetry that was known in the east before it reaches Andalusia. Those theorists claim that the *muwashah* is a completely eastern art. The third theory suggests that the *muwashah* has definitely started and originated in Andalusia and was invented and developed by Andalusians.

## 2.3 the function of the poetry

The lyrics in a *muwashah* are written in classical Arabic (*fus'ha*) as opposed to vernacular or regional Arabic (*‘ammiyyah*). The poems were especially written to be sung and often dealt with the subject of love (unrequited love), or wine used as a metaphor for religious intoxication (common in Sufism).<sup>15</sup> The poetry used in *muwashah*, has been arranged on a specific

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<sup>14</sup> enacademic website, 2000-2017  
<http://www.enacademic.com/>

<sup>15</sup> (Davis.Ruth, *Arab-Andalusian music in Tunisia*, , Early Music, Vol. 24, No. 3, Early Music from Around the World (Aug.1996): p. 425.

rhythmical pattern with different rhyming in some parts. This is demonstrated in the parts of *muwashah*.

### 3.3 the parts of the poems

Most of the literature speaking about *muwashah* song form is written in Arabic. It was a struggle to understand the parts of *muwashah* and explain it in a simplified way, since all the books/articles I found have different terms for the parts of *muwashah*. Finally, I have found an article in English that explains the parts of *muwashah* in a clearer way. The author of this “The *muwashah* and *Zağal* Revisited”,<sup>16</sup> David Wulstan, states that A traditional *muwashah* usually begins with a refrain called the *matla'* ('opening'), in which case the lyric was termed *tamm* (complete); where the refrain was absent, the amusing designation *aqra'* (bald) was used. The verses of both forms had independent sections called the *ghusn* and dependent parts called *simt*. The independent *ghusn* need not have the same rhyme and metre as the *matla'*, whereas the *simt* did correspond with the refrain in these details. Each strophe is called *bayt*. Each *bayt* consisted of a *ghusn* of several lines divided into two or more equal elements. The three-part *ghusn* is the most common one. The *simt* is related to the rhyme of the *matla'a*. The most vital part in a *muwashah* is the last *simt*, which is called “*Kharja*” and usually written in vernacular.<sup>17</sup>

The figure below shows the parts of a traditional complete Muwashah.

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<sup>16</sup> (Wulstan.David, *The Muwaššah and Zağal Revisited*, Journal of the American Oriental Society, Vol. 102, No. 2 (Apr. - Jun., 1982): p. 253.

<sup>17</sup> (Wulstan, *The Muwaššah and Zağal Revisited*, 1982): p. 254.

*muwaššah:*

*mnmn*

*maṭla*<sup>ق</sup>

ab )  
ab )  
ab )

*ḡuṣn*

*mnmn*

*simṭ*

(symmetrical)

*mnmn*

*maṭla*

cd )  
cd )  
cd )

*ḡuṣn*

etc.

**Figure 1.3: The parts of poetry in a traditional complete Muwashah.**

More characteristics of this form is that it is often composed using a complex rhythmic mode, ranging from 2/4 to 48/4 and greater and lyrics must neatly fit the rhythm (every syllable must fall on a beat).

# OBSTACLES AND SOLUTIONS

## 1.4 obstacles with the band

Arranging traditional Arabic music is not a very easy task if you want to adopt some of the western music concepts in your arrangements. Due to the fact that Arabic music was mostly orally transmitted, there has been a lack of sheet music, especially for the traditional repertoire of songs. The task I have assigned to myself was to find a balanced concert program, by choosing different modes, time signatures, tempos and even the sound sphere I wanted to achieve. That was the main reason behind choosing to work with different band formations in the songs. I chose musicians who were keen in adding their voice to the music and contribute in the arrangement. They all come from different musical backgrounds that usually does not require them to learn to play in the Arabic scalar system, but they all unite in their curiosity about the Arabic music culture. My goal was to create a comfortable common ground, so they could feel safe to add a personal flavor to the songs. Nevertheless, that makes it harder for a band leader and arranger to apply all the musical ideas, because of the technical issues and clashes that might occur while playing the music. It is an interesting challenge. As a creative solution, I have asked the musicians to have a workshop/improvisation session. I have explained to them how to deal with a song that is composed in a certain maqam, and we took maqam Hijaz as an example. I have explained the basic fundamentals of Arabic music theory. Then we analyzed Maqam Hijaz and the possible pathways of Ajnas through this maqam, and some basic ways of modulation. We succeeded in building a common ground and understanding of this Maqam. The result was a free improvisation in Maqam Hijaz.<sup>18</sup>

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<sup>18</sup> The improvisation was recorded and filmed in February at the Academy of Music and Drama, Gothenburg.



## **2.4 writing harmony for traditional Arabic music**

Writing harmony was a challenging part of the process for me. I was briefly trained in western classical harmony, but not in the sense of how to use it with Arabic melodies. Traditional Arabic compositions follow the melodic paths in the Maqam, with no consideration of any vertical sound spheres. In my case; a musician who would like to keep the authenticity of the melody and adapt from the western harmonic system, it can be tricky to think of harmony that does not make the music sound too westernized where I do not want it to. My obvious solution for this obstacle was forming triads or 7th chords from each scale degree of the Maqam that I am working with. After that, it is game of pick and choose. I tried to avoid the chords that provides a very strong color which might affect the melody, and instead I chose the chords that functioned in the direction of supporting the melody and give it space to be clearly recognized. It usually worked well, and it sounded good and I am satisfied with the sound, but the problem that occurred sometimes, was that the progression of the chords can be unusual for a musician who is trained

in genres that uses harmony as a fundamental element. Therefore, I asked for help from the musicians I am working with.

### **3.4 playing songs with quarter tones**

Another big obstacle was choosing to perform songs that are composed using modes that have quarter tones as characteristic intervals, such as Maqam Huzam “the third reposition up of Maqam Suznak”. In most traditional arrangements, there is a small ensemble accompanying the singer by playing the same melody or around it. In my arrangement, I used the Oud to play pedal notes in some places and double the singing melody in other places. Luckily, I could ask the clarinet player to play some counter melodies, since she has been practicing playing some quarter tones. The double bass is playing a groovy bass line based on the chords I have written. This might be considered a mid-way solution between how a traditional Arabic arrangement would sound like and adding a western music perspective to it by using harmony and polyphony.

When there is a quarter tone in the melody I preferred to keep an open octave sound. so usually the bass player plays the 3rd below assuming that the quarter tone is the 3rd of the chord. Adding the 5<sup>th</sup> can give a nice color as well. I usually prefer to use the open octave sound though. Using Sus4 chords to harmonize a quarter tone in a melody is also a common way between modern Arab musicians, it gives a stronger color than the open octave.

I have been speaking with some musicians about using harmony and arranging traditional Arabic music. Brian Prunka,<sup>19</sup> an Oud and Buzuq player at the New York Arab Orchestra, said: “Mostly I avoid chords built in 3rds. You can create harmony by having overlapping melodies. It’s very common for the end of one phrase to sustain slightly into the next; you can just extend this technique to create complex linear harmonies that aren’t based on tertian chords, I find it aesthetically incompatible most of the time to use triads Also, triads and 7th chords are basically 18/19th century (or pop music) sounds. I find that creates stylistic dissonance that undermines the Maqam”. I am not going to lie, Brian’s opinion has made me question my chord choices, and I had to take another look and consider trying his method.

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<sup>19</sup> A Facebook conversation, March 7- 2018.

I had a conversation with Ahmad Al-Khatib,<sup>20</sup> an Oud player, composer and teacher at HSM, we both agreed on the difficulty of writing harmony to newly composed Muwashahat. In most cases, the harmony should follow the melodic phrasing of the song, which does not necessarily match the rhythmical pattern, in some more newly composed Muwashahat. During the rehearsals, this has created a challenge for the percussionist and the chord instruments players, and it was quite confusing for them to follow each other in one of the songs, because the chords did not have a lot of consideration for the rhythmical pattern used in song.

I am always trying to stay true to the music and do not make it sound too westernized, because this is not what I am aiming for, but simultaneously, I want to find a balanced way to present this music for the western ears, and I hope to be able to take one step closer towards this direction with my arrangements.

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<sup>20</sup> A conversation at the Academy of Music and Drama in Gothenburg, March 22-2018.

## ARRANGEMENTS

In this Chapter, I will show my arrangement of the pieces that I chose to study the Maqamat through, with a map that shows the possible basic pathways between the Ajnas in each Maqam, and the modulations that are used in the songs.<sup>21</sup> This map method is inspired by Sami Abu Shumays's article "Maqam Analysis a primer".<sup>22</sup>

### **1.5: song no.1-*Le habibi Orsel Salam "Arabic Andalusian Song" and Salla Fina "composed by Sayyed Darwish"***

In Andalusian music, there are five different types of meters. For example, one of the meter is called Basit. In each musical composition, whether it was instrumental, or a suite of instrumental and vocal pieces, there are usually three movements. Each movement has a different tempo, and usually it starts with a slow tempo and it gradually speeds up. The slow tempo is called Mowassa'a, which means "expanded" the faster one is called Mahzouz, which means "Vibrated", and the faster one is called Insiraf, which means "leaving". This style is clear in the tradition of Muwashahat but with some differences in applying the use of meter and tempo. The first Song I chose to work with is an Andalusian song called "Le Habibi Orsel Salam", which means "To my beloved one, I send peace". The form of this song is Called Sana'a. it is an Andalusian form and it consists of melody and poetry. The poetry can be of different forms, either a poem, or Muwashah, or Zajal.<sup>23</sup> The original form of the song was written in a meter called "Insiraf Al basit", which is the fastest movement of the meter "Basit". The song was composed in a Maqam called "Hijaz al Kabir", which means "The big Hijaz". It is more used in north Africa than the middle east, and it is said to be the Hijaz version that is used in North Africa. And as I interpret it, it consists of a Hijaz jins on the tonic that alternates to ajam on the tonic sometimes, and an Ajam jins on the fourth degree. In order to have a better understanding

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<sup>21</sup> Please note that there are a lot of other possible modulations between ajnas that can be used in the Maqamat I have chosen. In this project, I am only mentioning the ones that occur in the songs that I have chosen to work with.

<sup>22</sup> Abu Shumays.Sami, *Maqam Analysis A primer*, (2013)

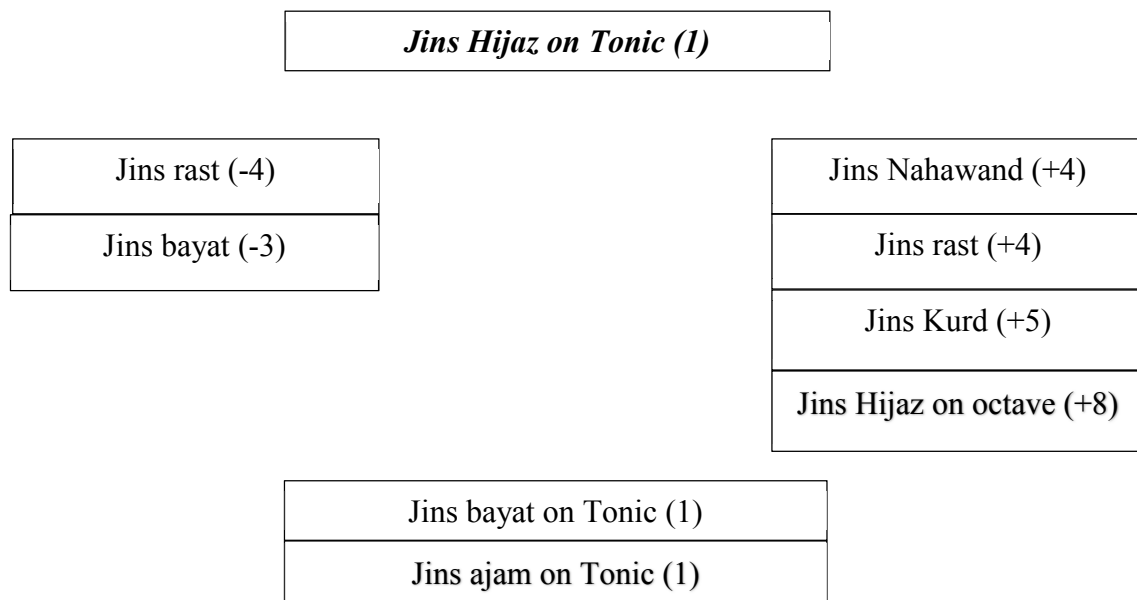
<sup>23</sup> Zajal is a traditional form of oral strophic poetry that became famous in the middle east and north Africa, declaimed in a colloquial dialect.



of this mode, I have listened and analyzed a recording of Fas Orchestra<sup>24</sup> playing Nawba in Hijaz al Kabir.<sup>25</sup>

In my arrangement, I used a much slower tempo followed by a song in a faster tempo and a different time signature, and I used the form of Maqam Hijaz that is used in the Arab countries of the middle east. Which is demonstrated in the map below.

In the map I will use numbers and add a (+) or a (-) sign to refer to scale degrees. For instance, if I use “1” it will mean tonic, and if I use “+4” it will mean the forth note above the tonic, and -4 means the 4th note below the tonic.



**Figure 1.5: Common Ajnas in Maqam Hijaz**

<sup>24</sup> Fas Orchestra playing Nawba in Hijaz al Kabir. <https://www.youtube.com/watch?v=CRe1r4aMQY4&t=943s>

<sup>25</sup> Nawba is a classical Arabic form that was found in the north African Moroccan states. This form is basically a suite of different pieces “instrumental and vocal” that are composed in one Maqam but using different time signatures and tempos for each piece. Usually, the pieces get gradually faster. A similar form exists in the middle east and it is called Wasla.

The map above shows the most common pathways of Ajnas used in performing Maqam Hijaz, either as an improvisation or as a composed piece.

As I have mentioned before, in my arrangement of the song “*le habibi*”, I have modified the melodic phrases, so they can fit in the version of Maqam of Hijaz that is used in the middle east. I have changed the tempo as well and chose to arrange it in a slower tempo than the original piece. My basic idea when I have started arranging this piece that I want to start the concert with it and build it up slowly. I heard a soft piano introduction followed by singing the first verse rubato. Things started to flow after that. For the music between the verses, I decided to write a slow basic melody for the clarinet accompanied by broken chords played by the piano and I left the choice of the ornamentation and voicings for the musicians. In the second verse I added a counter melody that is played by the clarinet, and the piano is still accompanying the clarinet and the singing. In the second music interlude, I introduced the cello and the double bass for the first time in the song. I wrote a theme that is played by the cello and the double bass in the first round, while the clarinet is playing running notes in the scale of Maqam Hijaz, sometimes the upper Kurd jins (+5) is alternated by jins Hijaz (+5). In the repetition the theme moves to the clarinet, and the running notes are being played by the cello and the double bass. The piano is emphasizing the important rhythm in the theme. During the whole song, my idea was building the sound sphere by introducing the instruments slowly. I have also imagined a big crescendo happening through the piece. In the second music interlude, this crescendo should be more visible, at its peak. In the third verse, all the instruments are playing, the clarinet is playing a counter melody, the cello is playing around the singing melody, the piano is playing the chords, the double bass is playing the bass notes and the third verse is being sung. I am aiming for intensity and big sound in this verse, the song is building up and coming to end. After the last verse, I wanted to use some of the traditional features of the Wasla/ Nawba, by adding a song that is composed in the same Maqam but performed in a different and faster tempo. Therefore, I added Muwashah *salla fina*, composed in 17/8 by *Sayyed Darwish*.<sup>26</sup>

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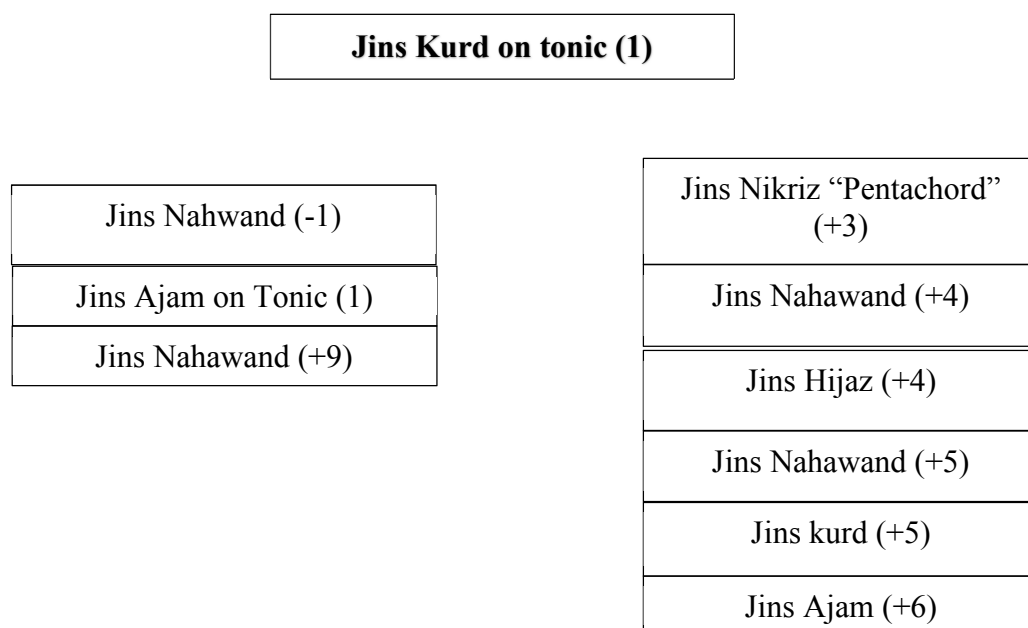
<sup>26</sup> *Sayyed Darwish* was an Egyptian singer and composer who was considered the father of Egyptian popular music and one of Egypt's greatest musicians and its single greatest composer. Darwish has composed in different traditional Arabic musical forms, mostly lyrical forms. He has composed several Muwashahat and Adwar.

By the end of the first song, all the instrument drop, and the double bass starts the song by an ostinato, followed by the piano playing around that ostinato, and the percussion playing a slightly different subdivision, creating layers of 17/8. In this song, I did not want to complicate the form, my intention was concluding this small suite by an energetic piece. The clarinet played the instrumental melody accompanied by piano and a double bass ostinato. The singing starts with a repeated A, with alternating lyrics. The B part of the singing introduces a Rast Jins (+4), which is one of the common used ajnas in Maqam Hijaz. In the vocal part there is an F half sharp, the bass is playing a third below (D), and the piano is playing (D combined by A) and leaving the third note to the singer. This is repeated again, with some alteration in the octaves, and a counter melody to the singing played by the clarinet. The song ends with a strong beat in the end emphasizing the last syllable sung, without any fading out or ritardando.

As I have mentioned before, I am intuitive when it comes to arranging, I mainly see a big picture and work on it. Regarding the harmony in the song “Le Habibi”, I have written some chords and accompaniment styles, and left the choice of voicings and interpretation for the pianist. Nevertheless, after trying the chords, the pianist wanted to change some of them and add his own harmonic taste that is different than mine. I only pointed out some spots where I wanted to have a certain feeling in the piece. For instance, I wanted to have the modulation to the Jins Ajam very clear by emphasizing it with a major chord. I always try to stay true to the melody as much as possible, because it is the most important ingredient of traditional Arabic music.

## 2.5: song no.2-*Ya Ghareeba el Dari*- Fu'ad Abdul Majeed

This Muwashah is composed by *Fu'ad Abdel Majeed*,<sup>27</sup> in Maqam Kurd. Some musicians claim that Maqam Kurd is an altered version of Maqam Bayat,<sup>28</sup> because if you play the scale of maqam bayat on an instrument that does not produce any quarter tones you will get the scale of maqam Kurd. The name Kurd is fairly new in the Arab maqam system. In old times, Maqam kurd was called “Bayat Iفرانجي”, which literally means “Western Bayat”. It is also the equivalent to the Phrygian mode. Before I start talking about my arrangement and the obstacles in this song, here is a map of basic pathways of Ajnas (tetrachords) in Maqam Kurd.



**Figure 2.5: Common Ajnas in Maqam Kurd**

<sup>27</sup> *Fu'ad Abdel majeed* (1926-1994) is an Egyptian singer and a composer. he mainly composed in the Muwashah song form and has composed more than 15 Muwashah.

<sup>28</sup> Maqam Bayat is the second reposition up of maqam Rast, with a “b7”. It is one of the most important Maqamat in Arab music. The characteristic note is the 2nd note which is “E half flat, in case of Maqam Bayat on D”. the forth note up is usually emphasized a lot while this maqam is performed, because it is the second dominant note after the tonic.

This song was a bit tricky to think of and arrange. The song is composed in Maqam Kurd,<sup>29</sup> and the time signature is 8/4. and in the recording of the original song, the last two beats of the 8/4 are strong ones which sound as if they are the 1 and the 2 of the clave. The chords in this song had to follow the melodic phrases. In the first attempt to arrange the song, I dealt with the 2 strong beats as the beginning of the rhythmical pattern, which led to having the melodic phrases start on the third beat which was a strong beat as well. The result was that the chords had to follow the melody and did not land on the correct beats in the rhythmical patterns. During the rehearsals, there was a big confusion between the percussionist and the rhythm/harmony section. My solution was to consider the two strong beats as the last two beats of the rhythmical pattern, and they had to function as an upbeat, therefore the melody starts on the third strong beat of the rhythmical pattern, but it starts on a the 1st beat of the bar. Hence, the rhythmical pattern was shifted two beats behind.

The song starts with an instrumental introduction played by clarinet and cello and the rhythm section. It is a strong start, that drops when the singing melody starts. The first two phrases of the singing are clearly built around the tonic Jins of kurd on B, and the second phrase is using a G# that leads to the A which emphasizes the Nahawand Jins on A. the first verse in general is composed around the primary tonic Jins,<sup>30</sup> that moves to jins Nahawand (+4) , and Jins Ajam (+6) then it lands back on the tonic at the end of the first verse. Hence, the composer has clearly used the common pathways of ajnas in Maqam Kurd.

In the next phrase in the song “measure no16”, the melody lands on Jins Nahawand (+4) then suddenly modulates to jins Ajam on (+4), and it is emphasized by using the G# in the melodic phrase. This phrase ends by landing the tonic Jins Kurd. This melodic phrase is my favorite in the song, and it is very unique and bright. Therefore, I chose to have an instrument doubling it when it is being sung, and in the repetition, I wrote a counter supporting melody that is played by the cello when the melody is being played bright-fully by the clarinet. The same thing is being repeated with different lyrics. Arabic music is very repetitive and monotonic and as we say, once you start playing the piece you do not breath until the piece is finished, and I

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<sup>29</sup> The fundamental note of Maqam kurd is D, but due to my voice range, it is transposed to Kurd on B in my arrangement.

<sup>30</sup> Primary jins is the tonic jins that the maqam starts with and usually defines the name and the mood of the Maqam.

understand that this can be a boring feature for some western ears. Although this flow is an important feature of traditional Arabic music, I tried to make little changes that do not affect the atmosphere a lot. The double bass player suggested that we make a little percussion break between the verses, which I think will be a nice break for listeners to have, and at the same time it will not affect the repetitive nature of the piece.

After the second verse comes a part that has a completely different mood. In this part, the composer uses Jins Nikriz on D (+3 from the tonic), that leads to Jins Hijaz on E (+4), and it keeps shifting the tonic between Hijaz on E and Nikriz on D until it lands on the tonic jins Kurd at the end of the part. Inspired by the idea of counter melodies and the idea of doubling the singing melody which is very common in traditional Arabic music, I have written a melody that is not exactly the one being sung in this part, but it is not very far from the singing melody as well. I have emphasized the use of the triplets earlier in the melody, by using them in the counter melody that shifts between the cello and the clarinet.

In measure 48,<sup>31</sup> the cello and the clarinet are doubling the singing melody, until this melody is repeated in measure 52 where the cello plays the counter melody from before. The song ends powerfully using a part of a chord sequence of Andalusian Cadence.<sup>32</sup>

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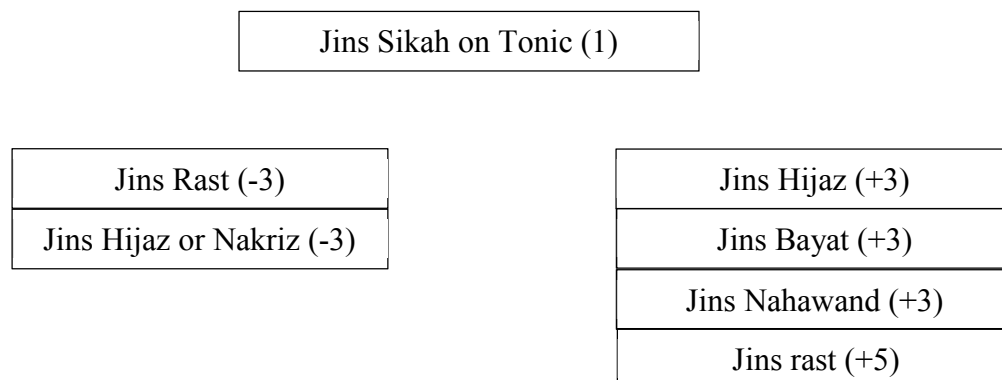
<sup>31</sup> Check the Appendix for the scores of all the songs.

<sup>32</sup> The Andalusian cadence (diatonic phrygian tetrachord) is a term adopted from flamenco music for a chord progression comprising four chords descending stepwise—a vi–V–IV–III progression with respect to the major chord, and i–VII–VI–V progression with respect to the minor mode

### 3.5: song no.3-*Ya waheed al-gheed and Ya ghusna naqa- Traditional*

This song was a struggle to arrange, which created a big challenge. The song is composed in a mode called Huzam.<sup>33</sup>

Below is a map of the common pathways of ajnas in Maqam Huzam



**Figure 3.5: Common Ajnas in Maqam Huzam**

The first song called *ya waheed al gheed*, starts with an instrumental melody that lasts for two measures in 10/8, then the songs starts with the octave note of the scale. Starting the song with full power singing a relatively high note in my voice range is challenging for me, and this was only the first obstacle. The second song has lower pitched melodic phrases, nevertheless, when it comes to the second part of the song it is supposed to be sung in the higher octave and it is supposed to be loud because it is the peak of the song.

I could not fix this by changing the pitch. I was very limited since the tonic is a microtone and the musicians are not very flexible in playing different microtones, especially the clarinet

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<sup>33</sup> Maqam Huzam is the most popular variation of maqam Sikah. The note Sikah literally means “The third position” is the third note of Maqam Rast. Maqam Huzam is the third reposition up of Maqam Suznak “check table 1.5”. Therefore, the tonic of this maqam is E half flat. It consists of jins Sikah on the tonic and jins Hijaz (+3). When Huzam is transposed to B half flat it is called “Rahet Arwah”.

player. My solution was to eliminate the second part of the second song and replace it with a fading out vocal improvisation in Maqam Huzam. The second obstacle was harmonizing the song. I had to go with the simplest choices, and always use the third below the microtone as the bass note “which in this case is the tonic of Maqam rast”. Rehearsing the song and intonate the melody instruments and the singing to each other, was challenging as well. It was not an easy task at all, but the result of the rehearsals was surprisingly good. The concept of the different tempo music suite is clear in this song as well. It starts with a moderate 10/8 Samai’ Rhythm,<sup>34</sup> with a verse that repeats 3 times during the song using different lyrics. The two songs are connected with a 4 bars bridge in  $\frac{3}{4}$  played by the percussion, then the oud and the double bass play a descending scale that leads to the first verse. The form of this song is similar to the previous one, and as I have mentioned earlier, the song ends with a fading out vocal improvisation in Maqam Huzam, accompanied by the Oud playing the bridge, and the clarinet and the double bass playing drones around the Maqam. I used the clarinet in this song in two ways, the first one is playing responses to my singing, which is a very common way of arranging traditional Arabic music. The second way is playing counter melodies. The same applies for the Oud that was playing the melodic lines with the singing melodies sometimes, and some other times playing pedal notes. To make the verses more interesting and different, we have decided to interchange between piano and forte dynamics during the parts that repeat. Moreover, In the second verse one of the percussionist plays 2 against 3 together with the double bass and the oud. In the third verse the second percussionist joins in the 2 against 3 rhythm to make it more effective and loud. The song ends with a small dialogue improvisation between the voice and cello.

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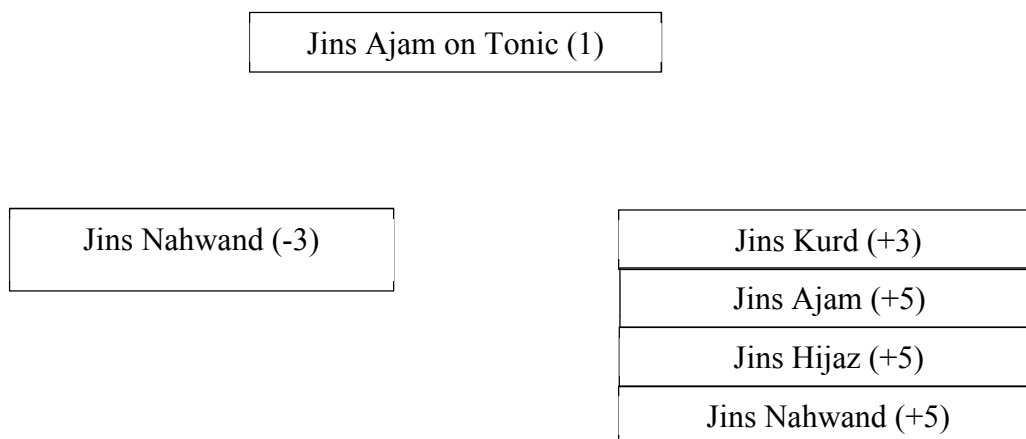
<sup>34</sup> *Samai Thaqil* (also called Samai for short) is a very popular Muwashah rhythm. It is 10/8 divided 3,2,2,3 with the heavy beats falling on the 1, 6 and 7 and the weak beats falling on 4 and 8.



#### 4.5: song no.4-*Ballegh-ho Ya Qamaro- Rahbani Brothers*

This song is composed using Maqam Ajam “corresponding to it is the Ionian mode”. Maqam Ajam is one of the few diatonic scales in Arabic music. The term Ajam was used by arabs to refer to anything that was non-arab, including people and lands. It was particularly used to refer to Persia by calling it “Bilad Al Ajam”, literally meaning: the land of the strangers. Therefore, some Arab scholars suggest that Maqam Ajam was borrowed from other cultures and was later included in the Maqam system.

Before going through the arrangement of this song, below is a map of the most common Ajnas in Maqam Ajam.



**Figure 4.5: Common Ajnas in Maqam Ajam**

Most of the songs in traditional Arabic music start with an instrumental interlude. The usual function of this interlude is preparing the singer’s and the audience’s ears to what is going to come; you can say: setting the general mood!

This song starts with a music interlude played unison the first time by the cello and the clarinet, and a third apart the second time. This song clearly shows the usual melodic progression of

Maqam Ajam. The first chorus “pick up to Bar 10” starts in the second jins of Maqam Ajam “Jins Ajam +5” and ascends to the octave note. While the melody is descending in bar 12, it modulates to jins Nahwand +5,<sup>35</sup> and finally lands on the tonic jins Ajam in measure 13. In the first verse “pick up to bar 15”, the first melodic phrase starts on the tonic and lands for a short while on the second note of the scale. Some might consider this as a small modulation to “Jins Nahawand +2”, but I still hear it is part of the tonic Ajam jins, because it falls on the weakest beats of the 10/8 clave, and it moves immediately in the next phrase to the 5th note and descends to the tonic again, so it actually functioned more like an upbeat to the 5th note. In the third phrase “pick up to bar 19”, the melody clearly modulates to jins Hijaz (+5) and ascends to the octave note then descends and lands on the 5th note again, confirming that this is the tonic of the new Jins. In the last phrase of the verse “pick up to bar 21” the composer uses the F# to indicate that the melodic phrase is going to descend back to the tonic Jins Ajam. The part that comes after is an instrumental and vocal interlude that functions as a connection between the songs in the suite. Nevertheless, I chose to use this interlude as a contrasting ending to the song. This interlude is composed in 7/4 using maqam Nahawand on the same tonic used for the previous song. This is a common way of modulation in Arabic music, by using the same tonic and change the Maqam.

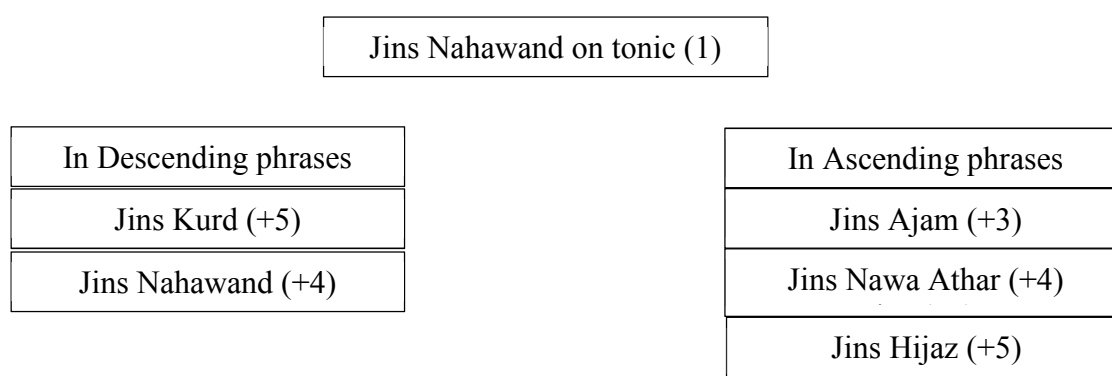
In this piece, the theme melody is played unison the first time, and the second time it comes it is played a third apart by the cello. The following phrase is a clarinet solo with long notes accompaniment played by the cello, that changes the subdivision of the 7/4 that is used throughout the song “2,2,3” to “3,2,2” in bar”57” before the phrase ends, to create some kind of tension. The theme melody is played again with more intensity and energy, that leads to a dialogue solo between the piano and the clarinet, accompanied the double bass playing an ostinato part. The theme melody comes right after with more energy and a faster tempo and ends with a small two bars coda. It is one of the most common ways to finish a traditional Arabic song.

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<sup>35</sup> This modulation is completely optional, and it is not a part of the usual progression of Maqam Ajam. The usual progression is based on emphasizing the 5th note where the second jins starts, ascending with the melodic phrase reach the octave note, and then descend to the tonic. You can optionally modulate while you are descending to the tonic jins. The following phrases usually starts on the tonic and ascends. After establishing the primary jins in the listeners ears, the composer/performer has the chance for modulating to neighboring or far ajnaS.

### 5.5: song no.5-Lahen Tayyah- Fu'ad Abdul Majeed

This song is composed by Fu'ad Abdel Majeed in Maqam Nahawand. The musicologists who are interested in middle eastern music have written several different versions of this Maqam. I am going to demonstrate the most relevant version to my project, and the one that I have been working with mostly. The version I am going to show corresponds to the minor harmonic scale in the ascending version, and while descending it corresponds. Below is a map of the most common Ajnas in Maqam Nahawand.



**Figure 5.5: Common Ajnas in Maqam Nahawand**

In this song, I chose to use less instruments and keep a relatively calm vibe throughout the song. The song starts with a double bass free of tempo improvisation, that concludes with a phrase used in the song, functioning as a cue to the singer to start the song. In my arrangement, I chose to use guitar, double bass and singing. In the first and the second verses, the guitar is playing the chords as simple as possible to keep more space for the double bass player to follow and interpret the melodic line of the singer. The two verses are separated by 5 bars instrumental interlude played by the guitar. In bar 26 comes a two-bar bridge playing a clear A major arpeggio, that might lead the listener to think that we are moving to an A major scale, but instead the next melodic phrase modulates to Rast on A “the tonic”. As I have mentioned before, this is a common easy way of modulation in Arabic music. My harmonic choice here was using a

neutral A chord with no 3rd. in bar 31, the composer emphasizes the second Jins of Maqam Rast, which is jins Rast (+5), in the case of this song the note E is the 5th note, which means that it is the new temporary tonic , so the chord changes to a neutral E chord with no 3rd, and it follows the melody, back to an “A no 3rd” chord in bar 32.

using another common way of modulating between ajnas, which is replacing the second jins in the maqam with any other jins, using the dominant note as the new tonic of the new jins.<sup>36</sup> Therefore, in bar 33, the composer changes to Jins Bayat on E (+5). In bar 34 the melodic phrase ascends to “C” above the octave note, and descends to land on “F”, passing by Jins Kurd on E (+5) which is one of the secondary ajnas when descending. In this part the double bass will play in unison with the singing, and the guitar will not play until bar 35. The part that comes after is an improvisation for the voice and the guitar. We have decided to start with the guitar playing the melody in the first four bars of the first verse, and then it will turn into a voice/ guitar dialogue where we drop the time signature, and the guitar responds to the voice. While we were rehearsing this improvisation part, the guitar player said that some phrases in the song sound very similar to phrases that can be used in flamenco style-based improvisation. Therefore, we have decided to add a small guitar improvisation in flamenco style using the chords in the bars “6-10”. The song ends with the first 4 bars of the first verse, played by voice, guitar and double bass very softly.

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<sup>36</sup> The dominant here does not necessarily mean the 5th note. It means the second important note in the Maqam, and it can be the 4th, the 3rd or the 5th depending on the Maqam. For more detailed information about this topic you can use the mentioned reference (Muallem, *The Maqam book*, 2010).

### **6.5: song no.6: “suite of five songs/Bi Rooheya Telkal Ard”- “a Waslah of five songs”- Rahbani Brothers & Several poets.**

this suite was composed by Rahbani brothers to be sung by Fairouz and Wadih Al Safi.<sup>37</sup> The poetry is taken from different poems which were written in different eras. Two of those poems are written in the Muwashah form.

The original version of this suite follows one of the traditional rules of arranging the Muwashah song form, by alternating the singing parts between the choir and the soloist. The whole suite is a dialogue between a male and a female singer, which is one of the traditional Arabic music vocal forms. Rahbani brothers have worked a lot with lyrical theater, and this song was first performed in this theme.

This song follows the traditional arrangement of a Waslah.<sup>38</sup> In my arrangement, I liked the idea of keeping the general form as it is in the original version, therefore, I started with a long instrumental interlude in Maqam Kurd that alternates between the instruments, accompanied by a rhythmical ostinato played by the percussion and interpreted by the double bass, based on the chord changes. The first time the theme is played unison by the cello and the clarinet. The second time “bar 17” it is played by the clarinet and accompanied by the guitar playing descending scales. The third time “bar 49”, this melody is played by the cello, and the clarinet is playing the descending scales accompaniment.

The vocal part starts with a choir singing a chorus, followed by a female singer, singing the same chorus with a slight variation in the melody, followed by a male singer singing a response to this chorus, the song is finished by another response from the female singer. Thorough the whole suite, there is an ongoing dialogue between the male and the female singer.

In my arrangement, I had to think of a creative solution, since I do not have the possibility to have a choir who will be able to pronounce the lyrics perfectly, and I do not have a male singer.

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<sup>37</sup> *Rahbani brothers* are *A'asi* and *Mansour Al Rahbani* were Lebanese composers, musicians, songwriters, authors, playwrights/dramatist. They are most famous for their work with the Lebanese singer, *Fairouz*, who is one of the most important and influential Arab singers. She is known as one of the icons of classical Arabic music, folk and modern Arabic music. *Wadih al Safi* was a famous Lebanese singer, songwriter, composer and actor. He was an icon the country's musical culture, as well as being an icon in performing classical and modern Arabic music.

<sup>38</sup> *Waslah* is a classical Arabic form. This form is basically a suite of different pieces “instrumental and vocal” that are composed in one *Maqam*, with the possibility of modulation, but using different time signatures and tempos for each piece, in some cases those pieces belong to the same musical form “for instance, *Waslah of Muwashahat*”. Usually, the pieces get gradually faster.

I decided to make the cello function as the choir together with the main singer “which will be me in this case”, and the clarinet function as the male singer. I had the lyrics translated to English and the concept explained to both players. I have also tried to interpret the emotional parts by asking the players for specific techniques, in some parts of the song. The first song is mostly composed in Kurd, with one modulation to Jins Bayat on G “the tonic” when the clarinet has the solo part of the male singer that is accompanied by a G drone played the double bass and the cello. The second song starts with a 10/8 Clave played by all instruments and follows the same concept of the first song. After this song there will be in improvisation that is based on a poem for the clarinet. In the original song this improvisation is sung by the male in maqam Hijaz Kar on G “the tonic”.<sup>39</sup> But I will give the clarinet player the freedom of choice. The female improvised part is based on a poem that was written by Mansour Al Rahbani. It is a pre-composed improvisation that starts by emphasizing Jins Rast on C. If I want to consider it as a modulation that is connected to the previous improvisation, then it will be Rast on “-5”. After the phrase that is composed in Rast (-5), the improvisation moves back to Hijaz Kar on the tonic “G”. The following song which is the second part of the suite, starts after the improvisation. It starts with a female singing part that is sung in the higher octave of the maqam using a natural 9 “A natural”, as an accidental and then using the descending scale of Maqam Hijaz, which consists of Jins Nahawand (+4) and Jins Hijaz on Tonic (1). In this song I chose to alternate a little bit and use both the cello and the clarinet for replacing the choir and the male singer part, by having the melody and the accompaniment alternating between them too. In the next verses, the cello is doubling the singing melody and the clarinet is responding to the singing with small ornamental phrases, which is a very common way of using the melodic instruments in traditional Arabic music. In the first melodic phrases of those two verses, the Nahawand (+4) and Kurd (+5) Ajnas in Maqam Hijaz are emphasized, until bar “26” where the melody clearly emphasizes the Hijaz jins in the higher octave with touching the leading note “F#” while descending, which makes it sound as if the composer is using Maqam Hijaz Kar again. In this particular phrase, there is a dramatic intensity in the lyrics, which makes more sense for the use of the higher octave and using the leading note to give the phrase some melodic tension.

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<sup>39</sup>Maqam Hijaz Kar belongs to the Hijaz Family, the fundamental note of this maqam is C. It consists of Jins Hijaz on C (tonic) and Jins Hijaz on G (+5).

As I have mentioned before, the suite will keep accelerating in tempo. Therefore, the next song is a faster song that is composed in 5/4. This song modulates to Maqam Nahawand on C, it starts by an instrumental melody that is played by the cello and the clarinet. This song modulates to Maqam Nahawand on C. the first vocal phrase is sung by the female singer and doubled by the cello, the second time the clarinet plays the melody as well. Any melody played by the clarinet as a solo in this song is the male part in the original version, and the cello is mostly doubling the female singing melody. The last song is supposed to be played faster and it is in 3/4. It modulates to Hijaz Kar on C “the tonic of the previous song”. Following the same concept in the previous part, with more intensity in the sound, this song ends with a powerful C Major arpeggio played by everyone. In the lyrics, the last phrase calls for the lover, it concludes all of the words that have been said before. It is finally dedicating everything that has been sung and said to the lover.

## REFLECTION

This project has been tough, due to the lack of sufficient resources and literature about Arabic music, especially in English. The researches available are mostly individual attempts, that are not linked or combined with any other studies, which makes it harder to find and use. Moreover, due to the fact that traditional Arabic music was mostly orally transmitted, a lot of Arab musicologists and performers claim that the best way to learn Arabic music is by ear. I agree with them to some degree, but I also believe in the importance of having sufficient literature and clear teaching methods.

This journey has been exciting in many ways. I feel that I am one step closer to know more about my musical identity. As professional musicians, I think that we live under some kind of pressure that makes us want to decide to commit to mastering and playing one genre only. After this project, I realized that I aim to master traditional Arabic music, but I do not want to choose one genre to perform, I would like to use the elements of Arabic music in other genres, where it is possible and not out of the context.

This project was very good for my artistic development in many ways. I gained a lot of experience in arranging for a small ensemble, in a very short time. There was a lot of learning during the rehearsals as well. The hardest thing for me was, how to think about the harmony instruments such the piano and the guitar in this context. Since Arabic music is very monotonic and melodic, it was much easier for me to use melody instruments in my arrangements. It totally works to use instruments that have a strong harmonic color such as the Piano and the Guitar in this context, but I honestly was not fully aware of how many possibilities those two instruments have, and I only thought of them as chord instruments. Overall, it was good to give the musicians some freedom, but too much freedom in a style that they are not so used to can confuse them, and I think that the rehearsals would have been much smoother and more focused if I have thought of it and planned it in a better way.

Arranging Arabic music is not very easy, but I totally believe that after years of active listening and performing this style as well as other styles, one can use own feeling and interpretation of it. If the musician wants to stay in the style, I would encourage them to keep the focus on melodies and rhythms while arranging, and not adding too many harmonic colors. The lyrical



aspect is important as well, but I think it can be very interesting to play lyrical parts with instruments and let them interpret the text in their own way, such as I did in the arrangement of the “Suite”.

Explaining the style basics to the musicians was a very essential and important step in this project. I believe that having a common ground and basic understanding has made it easier for them to feel the freedom of interpreting and adding to the music rather than just following the sheets and the arrangements. It was important for me that the musicians feel the courage to suggest and add/remove to the music. The result was that everyone had put a great input in the arrangements during the rehearsals, and that has made the music more interesting for all of us and more exciting to play. The results of this collaboration were great on many levels, because one could hear everyone’s style and input in the music, therefore I succeeded in achieving what I was aiming for in this project.

I want to be a part of making traditional Arabic music more present in the world music scene. I aim to approach the culture and heritage of traditional Arabic music in different ways. Nevertheless, the question here is how I want to keep on presenting it in a cross-cultural context. What is accepted and what isn’t to my musical values in this case? How can I be true to the music but add more and more of my personal ideas and influences on it? And what is the best way to approach and teach the Maqam system?

My next focus will be learning Maqam improvisation through recitation and arrange written improvisations for a small ensemble based on this style. Moreover, I want to make it a pedagogical project, that is possible to use for music students who are interested in learning the maqam system.

Individual journeys are interesting and fascinating, nevertheless, I hope that many other ambitious musicians will keep writing about their experiences with traditional Arabic music and share their arrangements and experiences with other musicians.

This was my experience, my journey, my path and my way. Feel free to follow it, use it, interpret it, criticize it, and share it. Always remember to share knowledge.

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## GLOSSARY OF TERMS

1. **Ajnas:** The Jins (plural Ajnas) is a maqam scale fragment of 3, 4 or 5 notes. The jins is the basic melodic unit in Arabic music, as a maqam is really a pathway among many ajnas. Each jins is defined by its intervals, which don't change when it is transposed and give it its distinct and recognizable character.
2. **Ghammaz:** The ghammaz is the most important note of melodic emphasis (besides the tonic), as well as the most common starting point of a new jins in the context of a maqam.
3. **Hetrophony:** heterophony is a type of texture characterized by the simultaneous variation of a single melodic line. For instance, using different unique embellishments of the melody between the instrumentalist in an ensemble.
4. **Jins Ajam:** Ajam is a 5-note jins with the following intervals: “Whole Tone, Whole tone,,Semi tone, Whole tone”.
5. **Jins Bayat:** Jins Bayati is a 4-note jins with the following intervals “ $\frac{3}{4}$  tone,  $\frac{3}{4}$  tone, whole tone”

6. **Jins Hijaz:** Jins Hijaz is a 4-note jins with the following intervals “semi tone, tone and a half, semi tone”. The interval between the 2<sup>nd</sup> and 3<sup>rd</sup> degrees is usually played smaller than notated by raising the 2<sup>nd</sup> a little and lowering the 3<sup>rd</sup> a little
7. **Jins Kurd:** Jins Kurd is a 4-note jins with the following intervals “semi tone, whole tone, whole tone”
8. **Jins Nahawand:** Jins Nahawand is a 5-note jins with the following intervals “whole tone, semi tone, whole tone, whole tone”
9. **Levantine:** from the Levant, The Levant is a term in geography that refers to an area in the Middle East which includes the historic areas of Palestine, Jordan, Syria and Lebanon.
10. **Maqam:** The Arabic Maqam (plural Maqamat) is a system of scales, habitual melodic phrases, modulation possibilities, ornamentation techniques and aesthetic conventions that together form a rich melodic framework and artistic tradition. The maqam's melodic course (in both composed or improvised music) within that framework is called *sayr* in Arabic.
11. **Maqam Hijaz Kar:** Maqam Hijazkar is the most common variant of Maqam Hijaz. The primary jins in this Maqam is hijaz on the tonic, and the second jins that starts on the Ghammaz “+5” is also a Hijaz jins.

12. **Maqam Huzam** : Maqam Huzam is the most popular variation of maqam Sikah. The note Sikah literally means “The third position” is the third note of Maqam Rast.
13. **Maqam Rast** : Maqam Rast is by far one of the most popular and common maqamat in the Arabic repertory. It is also the main maqam in the Rast Family. It consists of Jins rast on the tonic and jins rast on the 5th scale degree.
14. **Maqam Suznak**: Maqam Suznak is the most popular modulation of Maqam Rast, where the modulation happens by playing Jins Hijaz on the 5<sup>th</sup> scale degree.
15. **Muwashah**: *Muwašṣah* (pl. *muwašṣahat*) is a strophic song form that originated in Al-Andalus (the medieval Iberian Peninsula - present day Spain and Portugal). It is one of the most important traditional Arabic song forms.
16. **Nawba**: Nawba is a classical Arabic form that was found in the north African Moroccan states. This form is basically a suite of different pieces “instrumental and vocal” that are composed in one Maqam but using different time signatures and tempos for each piece. Usually, the pieces get gradually faster. A similar form exists in the middle east and it is called Wasla.
17. **Tonicization**: Tonicization is the treatment of a pitch other than the home note as a temporary tonic.

18. **Yegah:** Yegah literally means one and is determined by the lowest pitch that a singer can sing comfortably.

19. **Zajal:** Zajal is a traditional form of oral strophic poetry that became famous in the middle east and north Africa, declaimed in a colloquial dialect.

## APPENDIX

### *-le habibi Orsel Salam*

لِحَبِيبِي أَرْسِلُ سَلَامًا  
كُلَّ وَقْتٍ عَسَى يَجُودُ  
بِوَصَالِ الْمُسْتَهَامِ  
عَلَى رَغْمِ أَنْفِ الْحَسُودِ  
وَنُقُولِ يَا بَدْرَ التَّمَامِ  
أَنْتَ سَوْلِي بَيْنَ الْوُجُودِ  
يَا عَزَالِي وَبُعَيْتِي  
قَدْ شَغَفْتُ بِدَا الْعَرَامِ  
يَا مَنَائِي وَرَاحَتِي  
مِنْ مُجَبِّكَ أَلْفَ سَلَامِ

to my beloved one, I send piece  
all the time, hoping that he will lavish  
I will connect with you my adored one  
in spite of the envy of the people  
I say you are a full moon  
you are all what I ask for  
you are my gazelle and my desire  
I am so passionate about loving you  
from your lover, one thousand salutations



## *-Salla Fina*

سل فينا اللحظ هندية  
وروانا اللفظ سحرية  
يرعاه الله من ظبي  
حاملا في الروض قُمريةً  
لاح غصن البان إذ غنأ  
ناشر الألحان عطرية  
حسنه قد فاق يوسفه  
خده قد فاح مسكيا

their look to me was as sharp as an Indian sword<sup>40</sup>  
And I was saturated by their magical words  
May God protect this beautiful deer  
While they are holding a beautiful dove in the green field  
They are a branch of a moringa tree and they shine if they sing  
And they spread their melodies like a perfume is spread  
they are more beautiful than Yusuf the prophet<sup>41</sup>  
their incense has spread a strong odor of Musk

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<sup>40</sup> “Arabs were very proud to own swords that are made in India”

<sup>41</sup> “prophet Yusuf was thought to be very beautiful”

# Le Habibi Orsel Salam and Salla fina

**adagio**

Clarinet in Bb

Piano

Violoncello

Double Bass

**adagio** A A Bb/F A Gm<sup>6</sup> A

Voice

5

Cl.

Pno.

Vc.

Db.

Voice

A Gm D(add4) A<sup>7</sup>(b9) D A<sup>7</sup>(b9) D

2

9

Cl.

Pno.

Vc.

Db.

Voice

A Gm<sup>6</sup> Gm<sup>6</sup>/B<sup>b</sup> Gm<sup>6</sup> A Em<sup>6</sup>/G Dm/A

12

Cl.

Pno.

Vc.

Db.

Voice

A Gm<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>maj/F Gm<sup>6</sup>/E B<sup>b</sup>/F A A Gm/A

Red. \*

15

Cl.

Pno.

Vc.

Db.

Voice

Gm/A Bb/A Dm/A Gm<sup>6</sup>/A Bbdim A

Ped. \* Ped. \* Ped. \*

19

Cl.

Pno.

Vc.

Db.

Voice

A Gm<sup>6</sup> Bb/F A Gm<sup>6</sup> Em<sup>7</sup>(b<sup>5</sup>) A A<sup>7</sup>

*p*

23

Cl. *mf*

Pno. D(add4) D(add4) Gm/A D/A Gm/A D

Vc.

Db.

Voice D(add4) D(add4) Gm/A D/A Gm/A D

26

Cl. *p*

Pno. A Gm6 Gm6/Bb Gm A Em<sup>6</sup>/G Dm/F

Vc.

Db.

Voice A Gm<sup>6</sup> Gm<sup>6</sup>/Bb Gm A Em<sup>6</sup>/G Dm/F

29

Cl. *p*

Pno. *Gm6 Gm6/Bb Gm6 Bb/D A*

Vc. *f*

Db.

Voice *Gm6 Gm6/Bb Gm6 Bb/D A*

31

Cl.

Pno. *A Bb/A A A A/C# Bb/D A/C# GM6*

Vc.

Db.

Voice

33

Cl. *mf*

Pno. Dm Gm6 A Bb/A A/C# Bb/D A/C#

Vc. *p*

Db.

Voice

35

Cl.

Pno. A Bb/F A Gm6/Bb A

Vc.

Db.

Voice A

38

Cl. *mp*

Pno. A Gm<sup>6</sup> B<sup>b</sup>/F A Gm/A

Vc. *mf* *pizz* Gm<sup>6</sup> B<sup>b</sup>/F A Gm/A

Db.

Voice *f* A Gm<sup>6</sup> B<sup>b</sup>/F A Gm/A A

41

Cl.

Pno. A A7sus Dadd4 G(add9)/D Dadd4 D

Vc. A A7sus D(add4) G(add9)/D D(add4) D

Db.

Voice A A7sus D(add4) G(add9)/D D(add4) D



44 C

Cl. C

Pno.

Vc.

Db.

Voice

Chords: Gm/A, D/A, Gm/A, Gm/A, D, Gm6/Bb, Gm6, Gm6/E

47

Cl.

Pno.

Vc.

Db.

Voice

Chords: A, Em6/G, Dm/A, Gm6, Gm6/Bb, Gm6, Bb/F, A

50

Cl.

Pno.

Vc.

Db.

Voice

Gm Gm6 A Gm6

Gm Gm6 A Gm6

Gm Gm6 A Gm6

Detailed description: This system contains measures 50 through 53. The key signature has one sharp (F#) and the time signature is 3/4. The Clarinet (Cl.) part has a melodic line. The Piano (Pno.) part features chords: Gm, Gm6, A, and Gm6. The Violoncello (Vc.) part has a bass line with chords: Gm, Gm6, A, and Gm6. The Double Bass (Db.) part has a bass line with chords: Gm, Gm6, A, and Gm6. The Voice part has a melodic line with chords: Gm, Gm6, A, and Gm6.

53

**presto**

Cl.

Pno.

Vc.

Db.

Voice

Gm6 A Pizz.

Gm6 A Pizz.

**presto**  
Pizz.

Detailed description: This system contains measures 53 through 56. The key signature has one sharp (F#) and the time signature is 3/4. The Clarinet (Cl.) part has a melodic line. The Piano (Pno.) part features chords: Gm6, A, and Pizz. The Violoncello (Vc.) part has a bass line with chords: Gm6, A, and Pizz. The Double Bass (Db.) part has a bass line with chords: Gm6, A, and Pizz. The Voice part has a melodic line with chords: Gm6, A, and Pizz. The tempo marking 'presto' appears above measure 53 and below measure 56.

10

57

Cl.

Pno.

Vc.

Db.

Voice

Pizz.

Pizz.

4

59

Cl.

Pno.

Vc.

Db.

Voice

Pizz.

Pizz.

61 B Cmaj7 Am7 B Cmaj7 Am7<sup>11</sup>

second time octave higher

Cl.

Pno.

Vc.

Db.

Voice A Bbmaj7 Gm7 A Bbmaj7 Gm7

second time octave higher

62 B Cmaj7 Am7 B7 B

Cl.

Pno.

Vc.

Db.

Voice A Bbmaj7 Gm7 A7 A

12

63

Cl.

Pno.

Vc.

Db.

Voice

A B♭maj7 Gm7 A7 A B♭maj7 Gm7 A

65

Cl.

Pno.

Vc.

Db.

Voice

A B♭maj7 Gm7 A7 A B♭maj7 Gm7 A

67

Cl.

Pno.

Vc.

Db.

Voice

D PEDAL

69

Cl.

Pno.

Vc.

Db.

Voice

B Cmaj7 Am7 B Cmaj7 Am7 B

A Bbmaj7 Gm7 A Bbmaj7 Gm7 A

14

71

Cl. *B Cmaj7 Am7 B Cmaj7 Am7*

Pno. *A Bbmaj7 Gm7 A Bbmaj7 Gm7*

Vc.

Db.

Voice *A Bbmaj7 Gm7 A Bbmaj7 Gm7*

72

Cl. *B Cmaj7 Am7 B7 B*

Pno. *A Bbmaj7 Gm7 A7 A*

Vc.

Db.

Voice *A Bbmaj7 Gm7 A7 A*

73 15

Cl. B Cmaj7 Am7 B Cmaj7 Am7

Pno.

Vc.

Db.

Voice A Bbmaj7 Gm7 A Bbmaj7 Gm7

74

Cl. B Cmaj7 Am7 B7 B

Pno.

Vc.

Db.

Voice A Bbmaj7 Gm7 A7 A



16

75

Cl. *p*

Pno.

Vc.

Db.

Chords: A Bbmaj7 Gm7 A7 A Bbmaj7 Gm7 A

Voice

77

Cl.

Pno.

Vc.

Db.

Chords: A Bbmaj7 Gm7 A7 A Bbmaj7 Gm7 A

Voice

79

Cl. *mf*

Pno.

Vc.

Db.

Voice

D PEDAL A<sup>7</sup> D PEDAL Gm<sup>7</sup> A<sup>7</sup>

81

Cl. B Cmaj<sup>7</sup> Am<sup>7</sup> B Cmaj<sup>7</sup> Am<sup>7</sup> B

Pno.

Vc.

Db.

Voice

A B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> A B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> A

*-Ya Ghareeba el dari*

يا غريب الدار بأفكاري  
قد تخطر ليلاً و نهار  
أدعوك لتأتي بأسحاري  
بجمال فاق الأطوار  
الشعر يغني و يمني  
و الطرف كحيل بتار

O, stranger away from home,  
you might come to my thoughts all night and all day  
I invite you to come to my dreams  
With a charm that outshone the moon  
The mouth sings and gives wishes  
And the eyelids is darkened and very sharp<sup>42</sup>  
The heart is captured and roaming  
Around the seas of poetry

---

<sup>42</sup> a known beauty sign for arabs

# Ya Ghareebaddari

$\text{♩} = 160$

Clarinet in B♭

Dumbek

Violoncello

Double Bass

$\text{♩} = 160$  Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> Am Am

Treble Solo

4

Cl. *f*

Dumbek

Vc. *p*

Db.

Tr. Solo D<sup>7</sup> Em Gm Bm Em<sup>7</sup>

2

6

Cl.

Dumbek

Vc.

Db.

Tr. Solo

D D D D Bm

8

Cl.

Dumbek

Vc.

Db.

Tr. Solo

follow the percussion rhythm

Bm Bm Bm Am

10 A 3

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Am<sup>7</sup> Am<sup>7</sup> Bm Bm

12

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Em D<sup>7</sup> D<sup>7</sup>

4

14 **B**

Cl.

Dumbek

Vc.

Db.

Tr. Solo

D7 B D7 Cmaj7 Bm

16

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Bmaj7 Em Em E

18 **C** 5

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Em/B D D C Am<sup>7</sup>

20

Cl.

Dumbek

Vc.

Db.

Tr. Solo

*f*

*p*

Bmaj<sup>7</sup> Em Em E



6

22

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Em/B D D C Am<sup>7</sup>

3 3

3 3

24

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Bm Bm Bm Am

*p*

26 7

**D**

Cl.

Dumbek

Vc.

Db.

**D**

Tr. Solo

Am<sup>7</sup> Am<sup>7</sup> Bm Bm

28

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Em D<sup>7</sup> D<sup>7</sup>

8

30 **E**

Cl.

Dumbek

Vc.

Db.

Tr. Solo

D7 E D7 Cmaj7 Bm

32

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Bmaj7 Em Em E

34 **F** 9

Cl.

Dumbek

Vc.

Db.

Tr. Solo

**F**  
Em/B D D C Am7

36

Cl.

Dumbek

Vc.

Db.

Tr. Solo

*f*

*p*

Bmaj7 Em Em E

10

38

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Em/B D D C Am<sup>7</sup>

40

**G**

Cl.

Dumbek

Vc.

Db.

Tr. Solo

**G**

E/B Dm/A E(sus<sup>4</sup>) Dm Dm<sup>7</sup> E<sup>7</sup>

*p*

42 **H** 11

Cl.

Dumbek

Vc.

Db.

Tr. Solo

B<sup>o</sup>7 E Dm D(omit3) Bm

44 E<sup>7</sup>

Cl.

Dumbek

Vc.

Db.

Tr. Solo

E/B Dm/A E(sus4) Dm Dm<sup>7</sup> E<sup>7</sup>

12

46

Cl.

Dumbek

Vc.

Db.

Tr. Solo

B<sup>o</sup>7 E Dm D(omit3) Bm

48

Cl.

Dumbek

Vc.

Db.

Tr. Solo

Bmaj7 Em Em E

50

Cl. *3* *3*

Dumbek

Vc. *3* *3*

Db.

Tr. Solo *Em/B* *D* *D* *C* *Am7*

52

Cl. *f*

Dumbek

Vc. *p*

Db.

Tr. Solo *Bmaj7* *Em* *Em* *E*



14

54

Cl. *3* *3*

Dumbek

Vc.

Db.

Tr. Solo *Em/B* *D* *3* *D* *3* *C* *Am7*

56

Cl. *f*

Dumbek

Vc.

Db. *D* *C* *B*

Tr. Solo *E/B* *D* *C* *B*

- *Ya waheed al-gheed*

يا وحيد يا وحيد الغيد يا فريد عورك  
و النبي و النبي يا سيد لا تطل هجرك  
يا جميل جميل حبك زود أشجاني  
دمع دمع عيني جرح أجفاني  
مالت الأهداب تجتني سررك  
و أنثنت أطياب مذ رأيت سحرك

Oh, you smooth and delicate one  
And unique one in your time  
I beg you my gentleman  
Do not leave me for too long  
Oh, you beautiful one  
Your love brought more sorrow to me  
My tears are flowing  
And they are injuring my eyelashes  
My eyelashes are dancing  
To gather your secret  
And my body is aroused and bending  
Since I saw your charm

- *ya Ghusna naqa*

يا غصن نقا مكللا بالذهب أفديك من الردى بأمي وأبي  
إن كنتُ أسأتُ في هواكم أدبي العصمة لا تكون إلا لنبي  
عن ساحرة تهيم بالأوتار تالله لقد سمعت في الأسفار  
تالله لقد سمعت من ميسمها  
طيب الغزل و رقة الاشعار  
الغصن إذا رآك مقبل سجدا والعين إذا رأتك تخشى الرمدا  
يا من بوصاله يداوي الكبدا ما تفعله اليوم تلقاه غدا

Oh, you are a pure beautiful branch  
Crowned with gold  
I sacrifice my parents to keep you away from death  
Excuse me if I was not a polite lover  
Because Impeccability applies only to prophets  
The branch kneels if it sees you  
And the eye is afraid to burn and inflame  
With you love, one could cure from pain  
Tomorrow you will harvest what you do today  
I swear, I heard at the end of the night before dawn  
About a charm who plays the strings of a harp  
I swear I heard from her mouth, the best words of love  
And smooth poetry

# Ya waheedal Gheed and ya Ghusna Naqa

♩=100

Clarinet in B♭

Oud

♩=100

Double Bass

3

Cl.

Oud

Db.

G pedal D7 Gm D7 G(sus4)

G pedal D7 Gm D7 G(sus4)

5

Cl.

Oud

Db.

Gm D7 F#o7 Cm

Gm D7 F#o7 Cm

2

7

1. 2.

Cl.

Oud

Db.

D Cm 2D G pedal 3

D Cm D G pedal 3

9

Cl.

Oud

Db.

11

1.

Cl.

Oud

Db.

G pedal D7 Gm D7 G(sus4)

13 2.

Cl. *2.*

Oud

Db. *Em D7 F#o7 Cm*

15 1. 2.

Cl. *1.* *2.*

Oud

Db. *D Cm 2D G pedal*

17 -

Cl. *f*

Oud

Db.

19

Cl. *p*

Oud

Db. *G pedal* *D<sup>7</sup>* *Gm* *D<sup>7</sup>* *G(sus4)*

21

Cl. *2.*

Oud

Db. *E<sup>b</sup>m* *D<sup>7</sup>* *F<sup>#</sup>07* *Cm*

23

Cl. *1.* *2.*

Oud *3*

Db. *D* *Cm* *2D* *G pedal* *3*

25  $\text{♩} = 145$

Cl.

Oud

Db.

30

Cl.

Oud

Db.

Chords: Cm, D, G(sus4), G(sus4), D, D, D

36

Cl.

Oud

Db.

Chords: Gm, D, Cm, D, G(sus4), G(sus4)



6

41

Cl.

Oud

Db.

D Cm D G G

D Cm D G G

46

Cl.

Oud

Db.

D

D

50

Cl.

Oud

Db.

Cm D G G D D

Cm D G G D D

55

Cl.   
Oud   
Db.   
  
D Gm D Cm D G  
D Gm D Cm D G

60

Cl.   
Oud   
Db.   
  
G D Cm D G pedal  
G D Cm D G pedal

65

Cl.   
Oud   
Db.   


69

Cl. 

Oud 

Db. 



D Cm D G G D  
D Cm D G G D

74

Cl. 

Oud 

Db. 



D D Gm D Cm  
D D Gm D Cm

79

Cl. 

Oud 

Db. 



D G G D Cm D  
D G G D Cm D

84 *vocal impro*

Cl. 

Oud 

Db. *G pedal* *vocal impro*

*G pedal* *vocal impro over drone*

89

Cl. 

Oud 

Db. 



## *-Ballegh-ho Ya Qamaro*

بَلِّغْهُ يَا قَمْرُ إِذْ يَنْشُرُ الْخَبْرَ

أَنْيَ غَدَاةً غَدٍ يَغْتَالِنِي السَّهْرَ

يَا لَيْتَ يَجْمَعُنَا لِلْحَبِّ مَوْعِدُنَا

فَالشُّوقُ يَزْرَعُنَا وَالْبُعْدُ يَحْصِدُنَا

وَلِهَانَ يَنْتَظِرُ وَالشُّوقُ يَسْتَعِرُ

الْبَيْدُ تَعْرِفُهُ وَاللَّيْلُ وَالْقَمْرُ

Let him know, oh moon, that if the word were to be out,  
Staying up late would kill me in the early morning of tomorrow

Oh, I wish for love to bring us together

Because passion plants us but distance harvests us

A passionate lover awaits and his passion blazes

The desert knows him, and also the night and the moon  
and never replace your loved ones or give your patience

And If you come my lord. don't gaze to me

# balleghho ya qamaro

♩ = 140

Clarinet in B $\flat$

Treble Solo

Piano

Violoncello

Double Bass

Cl.

Tr. Solo

Pno.

Vc.

Db.

The musical score is for the piece "balleghho ya qamaro". It is written in 10/4 time with a tempo of 140. The key signature has three sharps (F#, C#, G#). The score includes parts for Clarinet in B $\flat$ , Treble Solo, Piano, Violoncello, Double Bass, Cl., Tr. Solo, Pno., Vc., and Db. The Clarinet in B $\flat$  and Cl. parts feature a melodic line with slurs and triplets, with notes A, A, A, E, A. The Piano and Pno. parts provide harmonic support with similar melodic lines. The Violoncello and Double Bass parts play a rhythmic accompaniment. The Tr. Solo part is a solo line. The Vc. and Db. parts provide a bass line. The score is divided into systems, with the first system containing Clarinet in B $\flat$ , Treble Solo, Piano, Violoncello, Double Bass, Cl., and Tr. Solo. The second system contains Pno., Vc., and Db.

2

4 A D E E Dmaj7 Dmaj7 E7 E7 A

Cl.

Tr. Solo

Pno.

Vc.

Db.

6 A A A E A

Cl.

Tr. Solo

Pno.

Vc.

Db.

7 3

Cl. *A A A E A*

Tr. Solo

Pno. *A A A E A*

Vc. *A A<sup>3</sup> A E A*

Db. *A A<sup>3</sup> A E A*

8

Cl. *A D E E*

Tr. Solo *f*

Pno. *A D E E*

Vc. *p A D E E*

Db. *p A D E E*



9 *Dmaj7 Dmaj7 E7 E7 A*

Cl.

Tr. Solo

Pno.

Vc.

Db.

*f*

*p*

*A*

11

Cl.

Tr. Solo

Pno.

Vc.

Db.

*D D E E E Bm E9 A7 A7*

13 5

1.

Cl.

Tr. Solo

Pno.

Vc.

Db.

D E7 A

D E7 A

14 2.

Cl.

Tr. Solo

Pno.

Vc.

Db.

D E7 A A

D E7 A A

16

Cl.

Tr. Solo

Pno.

Vc.

Db.

A E/G# E D D D Bm<sup>7</sup>

A E/G# E D D D Bm<sup>7</sup>

A E/G# E D D D Bm<sup>7</sup>

18

Cl.

Tr. Solo

Pno.

Vc.

Db.

Dmaj<sup>7</sup>/F# E(sus<sup>4</sup>) A/E E<sup>7</sup> A A Bb/A E<sup>7</sup>/A

Dmaj<sup>7</sup>/F# E(sus<sup>4</sup>) A/E E<sup>7</sup> A A Bb/A E<sup>7</sup>/A

Dmaj<sup>7</sup>/F# E(sus<sup>4</sup>) A/E E<sup>7</sup> A *mf* Bb/A E<sup>7</sup>/A

20

Cl.

Tr. Solo

Pno.

Vc.

Db.

A E7/A A D D A E7

22

Cl.

Tr. Solo

Pno.

Vc.

Db.

A/C# Dm A/E E7 A f A

A/C# Dm A/E E7 A A

A/C# Dm A/E E7

PLAY THE MELODY

24

Cl.

Tr. Solo

Pno.

Vc.

Db.

D D E E E Bm E<sup>9</sup> A<sup>7</sup> A<sup>7</sup>

26

Cl.

Tr. Solo

Pno.

Vc.

Db.

D E<sup>7</sup> A

27

Cl. Treble clef, key signature of three sharps (F#, C#, G#). Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

Tr. Solo Treble clef, key signature of three sharps. The staff is empty.

Pno. Treble and bass clefs, key signature of three sharps. Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

Vc. Bass clef, key signature of three sharps. Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

Db. Treble clef, key signature of three sharps. Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

28

Cl. Treble clef, key signature of three sharps (F#, C#, G#). Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

Tr. Solo Treble clef, key signature of three sharps. The staff is empty.

Pno. Treble and bass clefs, key signature of three sharps. Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

Vc. Bass clef, key signature of three sharps. Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

Db. Treble clef, key signature of three sharps. Notes: quarter notes A, A, A, A; eighth notes A, A, A, A; quarter notes A, A; quarter notes E, A. A slur covers the first four quarter notes. A triplet of eighth notes (A, A, A) is marked with a '3' below it. A fermata is placed over the final eighth note of the triplet.

10

29 A D E E

Cl.

Tr. Solo

Pno.

Vc.

Db.

*p*

30 Dmaj7 Dmaj7 E7 E7 A

Cl.

Tr. Solo

Pno.

Vc.

Db.

*p*

32

Cl.

Tr. Solo

Pno.

Vc.

Db.

A E/G# E D D D Bm7

34

Cl.

Tr. Solo

Pno.

Vc.

Db.

Dmaj7/F# E(sus4) A/E E7 A A Bb/A E7/A

*mf*



36

Cl.

Tr. Solo

Pno.

Vc.

Db.

A E7/A A D D A E7

38

Cl.

Tr. Solo

Pno.

Vc.

Db.

A/C# Dm A/E E7 A

A/C# Dm A/E E7 A

A/C# Dm A/E E7 A

PLAY THE MELODY

40

Cl.

Tr. Solo

Pno.

Vc.

Db.

D D E E E Bm E<sup>9</sup> A<sup>7</sup> A<sup>7</sup>

42

Cl.

Tr. Solo

Pno.

Vc.

Db.

D E<sup>7</sup> A

14

43

Cl. *A A A E A*

Tr. Solo

Pno. *A A A E A*

Vc.

Db. *A A<sup>3</sup> A E A*

Detailed description: This system of music covers measures 43-44. It features five staves: Clarinet (Cl.), Trumpet Solo (Tr. Solo), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Clarinet and Piano parts play a melodic line with notes A, A, A, E, A. The Piano part includes a triplet of eighth notes on the first A. The Double Bass part plays a rhythmic accompaniment with notes A, A, A, E, A, also featuring a triplet on the first A. The Trumpet Solo part is silent. The Violoncello part plays a rhythmic accompaniment.

44

Cl. *A A A E A*

Tr. Solo

Pno. *A A A E A*

Vc.

Db. *A A<sup>3</sup> A E A*

Detailed description: This system of music covers measures 44-45. It features the same five staves as the previous system. The Clarinet and Piano parts continue the melodic line with notes A, A, A, E, A. The Piano part includes a triplet of eighth notes on the first A. The Double Bass part continues the rhythmic accompaniment with notes A, A, A, E, A, also featuring a triplet on the first A. The Trumpet Solo part is silent. The Violoncello part continues the rhythmic accompaniment.

45 A D E E Dmaj7 Dmaj7 E7 E7 A

Cl.

Tr. Solo

Pno.

Vc.

Db.

47 ♩=170

Cl.

Tr. Solo

Pno.

Vc.

Db.

Am Am

49

Cl.

Tr. Solo

Pno.

Vc.

Db.

F Dm Bm7(b5) Bm7(b5) E7 Am

51

Cl.

Tr. Solo

Pno.

Vc.

Db.

Am play the melody here Am

53

Cl.

Tr. Solo

Pno.

Vc.

Db.

F Dm Bm7(b5) Bm7(b5) E7 Am

55

Cl.

Tr. Solo

Pno.

Vc.

Db.

Am Am

57 Am Dm G#<sup>o7</sup> Am G#<sup>o7</sup> G#<sup>o7</sup>/B Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

59 Am Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

61 F Dm Bm7(b5) Bm7(b5) E7 Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

63

Cl.

Tr. Solo

Pno.

Vc.

Db.

A play melody here

A

Clarinet and piano dialouge

A

Clarinet and piano dialouge



20

67

Cl.

Tr. Solo

Pno.

Vc.

Db.

75

Cl.

Tr. Solo

Pno.

Vc.

Db.

79  $\text{♩} = 190$

Cl.

Tr. Solo

Pno.

Vc.

Db.

Am Am

81

Cl.

Tr. Solo

Pno.

Vc.

Db.

F Dm Bm<sup>7(b5)</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> Am

83

Cl.

Tr. Solo

Pno.

Vc.

Db.

Am play the melody here Am

85

Cl.

Tr. Solo

Pno.

Vc.

Db.

F Dm Bm7(b5) Bm7(b5) E7 Am

87 Am Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

89 Am Dm G#07 Am G#07 G#07/B Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

91

Am Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

93

F Dm Bm7(b5) Bm7(b5) E7 Am

Cl.

Tr. Solo

Pno.

Vc.

Db.

95

Cl.

Tr. Solo

Pno.

Vc.

Db.

97

Cl.

Tr. Solo

Pno.

Vc.

Db.

play melody here

## *-Lahen tayyah*

لَاهِ لَاهٍ لَاهٍ تَيَّاه ، بسهام العينين رَمَا  
يرنو يرنو يرنو بدلال ، فيثبِرُ بأشواقِي ظمًا  
أهواهُ أهواهُ وألقاه بأفراحٍ و غِنَا  
وأذيبُ بألحاني ، أشواقِي نغمًا  
نَادٍ نَادٍ نَادٍ مَيَّاد ، ذو دلالٍ و بهَا  
هل يدري كم يُجري بأفكارٍ ونُها  
يغريها يغنيها فتصبو وأتسى لها  
يتمنى يتجنّى ، يُلقى اللومَ بها

Player, player, an arrogant player shooting arrows from her eyes  
She/he keeps staring, staring and staring with coquetry and arousing the thirst of my  
yearnings  
I'm in love with her, I love her, and I welcome her with feasts and songs And I melt my  
yearnings down with my melodies and I turn them into tunes  
She's swaying and calling and calling with her coquetry and gorgeousness Does she ever  
know that she lets ideas and ideas and thoughts come to life?  
She stimulates and arouses those ideas till they turn into love and I'm ready for them  
She gives hopes but then she neglects (everything) putting blame on them (the ideas)

# lahen tayyah

Am  $\text{♩} = 100$  E7 Am E7

1. Am Dm E7 Am

2. Am Dm E7 Am Am D E7 Am

3 Am Dm E7 Am Am Am D7 G Gm C7 F

5 Dm Bm7(b5) E7 Am Dm E7

8 Am E7 A Dm G C G F E7 Am E7 Am E7

11 Am G F D Bm7(b5) E7 Am Am E7 Am E7

14 Am Dm E7 Am Am Dm E7 Am

17 Am D E7 Am Dm Bm7(b5) E7 Am Am Am D7 G

19 Gm C7 F Dm Bm7(b5) E7 Am Dm E7

22

25



2

28 Am no3

30 2. play Em no3 play Am no3

33 "bass and voice only" Dm Bm7(b5) E7

36 Am Dm E7

42

51 Am E7 Am E7

55 Am Dm E7 Am

56 rit. Am E7 Am E7 Am Dm E7 Am

## -Suite

بروحي تلك الأرض

ما أطيب الربى وما أحسن المصطافَ والمتربعا

وأذكر أيام الحمى ثم أنثني

على كبدي من خشية أن تصدعا

وليست عشيات الحمى برواجع

إليك ولكن خلي عينيك تدمعا

كأنا خلقنا للنوى وكأنما

حرام على الأيام أن نتجمعا

يقضي علينا الأسى لولا تأسينا

يا جيرة بانث عن مغرم صب

لعهده خانث من غير ما ذنب

ما هكذا كانت عوائد الحبي

لا تحسبوا البعد يغير العهد

إذ طالما غير النأي المحبينا

يا شقيقَ الرُّوحِ من جسدي أهوًا بي منك أم ألمُ

أيها الطَّيبي الذي شردا تركتني مقلاتاك سدى

زعموا أني أراك غدا وأظن الموت دون غدي

أين مني اليوم ما زعموا.. آه

أدنو شيئًا أيها القمرُ

كاد يمحو نورك الخفرُ

أدلالُ ذاك أم حذرُ

يا نسيم الرُّوحِ من بلدي

خبرِ الأحبابُ كيف هم.. آه

حاملُ الهوى تَعَبُ يستخفه الطَّربُ

إن بكى يحقُّ له ليس ما به لعبُ

كلما انقضى سببُ منك عادَ لي سببُ

تعجبين من سقمي صحتي هي العجبُ

تضحكين لاهيةً والمحب ينتحبُ

يا غزالًا من كتيبِ أنتَ في حُسنٍ وطيبِ

يا غريبَ الدار ما وصلك مني بقريب

يا حبيبي بأبي أنسىتني كلَّ حبيب

لشقايتي صاغك الله حبيباً للقلوب

يا غزلاً من كثيب أنتَ في حُسنٍ وطيب

يا حبيبي يا حبيبي يا حبيبي آه

That land is part of my soul

That sweet, sweet land

The summerhouses and the dwelling places

I recall the places where we used to guard the neighborhood  
And then I break down, fearing it might have cracked in defeat

But these days have gone

and left your lonely eyes have nothing but tears  
as if we've been created for separation and our meeting is forbidden  
Tomorrow, we'll be judged and will be left for sorrows to kill us

I felt betrayed and it wasn't my fault

I haven't expected this to happen to me from love

Don't think separation has changed me  
even if separation always changes the lovers

If my fault was loving you my lord

so all lovers' nights are mistakes

I repent to God and He forgives me  
would you forgive me my lord If I repent to you...

O my soul twin...Is it love or pain that you give me?

○ departed deer! why have your eyes forgotten me ?

They told me I will see you tomorrow

I think death is closer to me than this tomorrow

and It's tomorrow, where's what they told me ?

○ moon, come a little closer

Your light is fading and that's a bit dangerous

Are you shy or being cautious?

○ you who warm my heart

Tell the loved ones back home what they mean to me

The lover is burdened with love, his soul is lightened with some music

He has all the right to cry, what he's going through is not to be taken lightly

The more reasons you give, the more reasons I have

You wonder why I'm ill, my wellbeing is quite the wonder!

○ playful deer!

Hold back your beauty and fragrance!

I feel you close but yet far

○ darling, I swear you made me forget all my loved one

for my torment, God Has created you king of hearts! ○ darling....Ohhh

# Suite

**♩=105**

Gm Cm Bb7

Clarinet in Bb

*mf*

Dumbek

Acoustic Guitar

Violoncello

Double Bass

**♩=105**

Treble Solo

4 Gm Gm Cm Bb

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Tr. Solo

2

8 Gm Eb Fm Gm

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Tr. Solo

Detailed description: This system contains measures 8 through 11. The key signature has two flats (Bb and Eb). Measure 8 starts with a common time signature. The Cl. part has a half note G3, followed by quarter notes A3, Bb3, and C4. The Dumbek part has a steady eighth-note pattern. The A. Gtr. part has a half note G3, followed by quarter notes A3, Bb3, and C4. The Vc. part has a half note G2, followed by quarter notes A2, Bb2, and C3. The Db. part has a steady eighth-note pattern. The Tr. Solo part is silent.

12 Fm Dm Cm Gm/Bb F/A Dm Fm

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Tr. Solo

Detailed description: This system contains measures 12 through 15. The key signature has two flats (Bb and Eb). Measure 12 starts with a common time signature. The Cl. part has a half note F3, followed by quarter notes G3, Ab3, and Bb3. The Dumbek part has a steady eighth-note pattern. The A. Gtr. part has a half note F3, followed by quarter notes G3, Ab3, and Bb3. The Vc. part has a half note F2, followed by quarter notes G2, Ab2, and Bb2. The Db. part has a steady eighth-note pattern. The Tr. Solo part is silent.

16 *D7/Ab* *Gm* *Gm* *Cm*

Cl. *f*

Dumbek

A. Gtr. *p*

Vc.

Db.

Tr. Solo

19 *Bb7* *Gm*

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Tr. Solo



21 Gm Cm

Cl.

Dumbek

A. Gtr. *p*

Vc.

Db.

23 Bb Gm Eb

Cl.

Dumbek

A. Gtr.

Vc.

Db. *f*

26 Fm Gm Fm Dm Cm

Cl.

Dumbek

A. Gtr.

Vc.

Db.

30 Gm/Bb F/A Dm Fm D7/Ab Gm

Cl.

Dumbek

A. Gtr.

Vc.

Db.

NO CHORDS

*p*

34

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Chords: Cm, Bb7, Gm

38

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Chords: Cm, Gm

41 Cm Fm

Cl. *f*

Dumbek

A. Gtr. **PLAY AGAIN**

Vc.

Db.

43 Bb D7/Ab Gm Bb

Cl.

Dumbek

A. Gtr. **PLAY MELODY**

Vc.

Db.

8

46 B $\flat$  Cm B $\flat$  Fm B $\flat$ <sup>7</sup> Gm

Musical score for measures 46-48. The score is in B-flat major (two flats). The instruments are Clarinet (Cl.), Dumbek, Acoustic Guitar (A. Gtr.), Violoncello (Vc.), and Double Bass (Db.). The chord progression is B $\flat$ , Cm, B $\flat$ , Fm, B $\flat$ <sup>7</sup>, and Gm. The Cl. part features a melodic line with eighth and quarter notes. The Dumbek part has a steady eighth-note pattern. The A. Gtr. part has a melodic line with eighth notes. The Vc. part has a bass line with quarter notes. The Db. part has a bass line with eighth notes. There is a blank staff at the bottom.

49

Musical score for measures 49-50. The score is in B-flat major (two flats). The instruments are Clarinet (Cl.), Dumbek, Acoustic Guitar (A. Gtr.), Violoncello (Vc.), and Double Bass (Db.). The dynamics are *p* (piano) and *f* (forte). The chord progression is Gm and Cm. The Cl. part features a melodic line with eighth and quarter notes. The Dumbek part has a steady eighth-note pattern. The A. Gtr. part has a melodic line with eighth notes. The Vc. part has a bass line with quarter notes. The Db. part has a bass line with eighth notes. There is a blank staff at the bottom.

51

Cl. *Cl.* *Cl.*

Dumbek *Dumbek*

A. Gtr. *A. Gtr.*

Vc. *Vc.*

Db. *Db.*

*Bb7* *Gm*

Musical score for measures 51-52. The score is in 2/4 time and B-flat major. The Clarinet (Cl.) part features a melodic line with eighth and sixteenth notes. The Dumbek part has a rhythmic pattern of eighth notes with rests. The Acoustic Guitar (A. Gtr.) part has a bass line with a *Bb7* chord at the start of measure 51 and a *Gm* chord at the start of measure 52. The Violoncello (Vc.) part has a bass line with a half note in measure 51 and a whole note in measure 52. The Double Bass (Db.) part has a rhythmic pattern of eighth notes. The Piano part is silent.

53

Cl. *Cl.* *Cl.*

Dumbek *Dumbek*

A. Gtr. *A. Gtr.*

Vc. *Vc.*

Db. *Db.*

*p* *Gm* *Cm*

Musical score for measures 53-54. The score is in 2/4 time and B-flat major. The Clarinet (Cl.) part features a melodic line with eighth and sixteenth notes, starting with a *p* dynamic. The Dumbek part has a rhythmic pattern of eighth notes with rests. The Acoustic Guitar (A. Gtr.) part has a bass line with a *Gm* chord at the start of measure 53 and a *Cm* chord at the start of measure 54. The Violoncello (Vc.) part has a bass line with a half note in measure 53 and a whole note in measure 54. The Double Bass (Db.) part has a rhythmic pattern of eighth notes. The Piano part is silent.

55

Cl.

Dumbek

A. Gtr.

Vc.

Db.

*f*

Bb

Gm

Eb

*f*

58

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Fm

Gm

Dm

Cm

62

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Gm/Bb F/A Dm Fm D7/Ab Gm

65

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Gm Fm

Gm Bb7

roo hi ya tel kal



68

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Gm<sup>7</sup> Gm<sup>7</sup> Gm Fm Fm B<sup>b</sup>

ard ma at ya bal ru ba wa ma ah sa nal mus taf fa wal muta\_\_

72

Cl.

Dumbek

A. Gtr.

Vc.

Db.

B<sup>b</sup> Cm Cm Cm

\_\_rab ba3a wa ath ku ru ayy yaa\_\_

76

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Gm Cm Fm Gm Cm

Cm Gm Cm Fm Gm Cm

be roohiya solo

roo hi ya

80

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Fm Cm Gm Fm

Cm Fm Cm Gm Fm

84

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Gm Cm Ab Cm Bb Cm Bb

Gm Cm Ab Cm Bb Cm Bb

Gm Cm Ab Cm Bb Cm Bb

88

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Cm Gm Cm

Cm Cm Gm Cm

Cm Cm Gm Cm

92

Cl.

Dumbek

A. Gtr.

Vc.

Db.

96

Cl.

Dumbek

A. Gtr.

Vc.

Db.

100

Cl.

Dumbek

A. Gtr.

Vc.

Db.

104

Cl.

Dumbek

A. Gtr.

Vc.

Db.

wa lay sat 3asheyatol

108

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Gm Gm Cm Gm

112

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Fm Cm Bb Ab Gm Fm

116  $\text{♩} = 165$

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm/G

Cm/G

Cm/G

119

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm

Fm

Cm

Cm

Fm

Cm

Cm

Fm

Cm

gh da mu nadina

122

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Fm Gm Fm Eb Fm Cm Fm Cm Bb7 D7/Ab Gm

Fm Gm Fm Eb Fm Cm Fm Cm Bb7 D7/Ab Gm

Fm Gm Fm Eb Fm Cm Fm Cm Bb7 D7/Ab Gm

125

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Bb7 Ab Gm Gm Cm

Cm Bb7 Ab Gm Gm Cm

Cm Bb7 Ab Gm Gm Cm

jeeratan hanat



128

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Gm Fm Cm Bb Fm Cm

131

Cl.

Dumbek

A. Gtr.

Vc.

Db.

Cm Fm Bb Cm Bb

*mf*

*mp*

134

Cl. *Bb Fm Cm/G*

Dumbek *Bb Fm Cm/G Cm Fm Cm*

A. Gtr.

Vc. *Bb Fm Cm/G Cm Fm Cm*

Db.

*Cm Fm Cm*

gha da muna di na

136

Cl. *clarinet impro on G*

Dumbek *Fm Gm Fm Eb Fm Cm Fm Cm Bb7 D7/Ab Gm*

A. Gtr.

Vc. *Fm Gm Fm Eb Fm Cm Fm Cm Bb7 D7/Ab Gm*

Db. *Fm Gm Fm Eb Fm Cm Fm Cm Bb7 D7/Ab Gm*

140 vocal impro

Cl. vocal impro

Dumbek

A. Gtr.

Vc. 4 8

Db. 4 8

vocal impro

148

Cl.

Dumbek

A. Gtr.

Vc. 12 16

Db. 4 4

# Suite

Clarinet in B $\flat$

Treble Solo

Violoncello

Double Bass

5

Cl.

Tr. Solo

Vc.

Db.

9

Cl.

Tr. Solo

Vc.

Db.

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

13

Cl.

Tr. Solo

Vc.

Db.

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

G(omit3)

17

Cl.

Tr. Solo

Vc.

Db.

Chords: G, G, Cm

Detailed description: This system contains measures 17, 18, and 19. The key signature has two flats (Bb and Eb). Measure 17: Cl. has a whole rest; Tr. Solo has a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Vc. has a whole rest; Db. has a quarter-note G3, quarter-note A3, quarter-note Bb3, quarter-note C4; unlabeled staff has a whole rest. Measure 18: Cl. has a whole rest; Tr. Solo has a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Vc. has a whole rest; Db. has a quarter-note G3, quarter-note A3, quarter-note Bb3, quarter-note C4; unlabeled staff has a whole rest. Measure 19: Cl. has a whole rest; Tr. Solo has a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Vc. has a whole rest; Db. has a quarter-note G3, quarter-note A3, quarter-note Bb3, quarter-note C4; unlabeled staff has a whole rest. Chords G, G, and Cm are indicated below the Cl. staff.

20

Cl.

Tr. Solo

Vc.

Db.

Chords: G, Cm, G, G<sup>7</sup>

Detailed description: This system contains measures 20, 21, and 22. Measure 20: Cl. has a first ending (1.) with a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Tr. Solo has a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Vc. has a whole rest; Db. has a quarter-note G3, quarter-note A3, quarter-note Bb3, quarter-note C4; unlabeled staff has a whole rest. Measure 21: Cl. has a second ending (2.) with a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Tr. Solo has a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Vc. has a whole rest; Db. has a quarter-note G3, quarter-note A3, quarter-note Bb3, quarter-note C4; unlabeled staff has a whole rest. Measure 22: Cl. has a whole rest; Tr. Solo has a quarter-note G4, quarter-note A4, quarter-note Bb4, quarter-note C5; Vc. has a whole rest; Db. has a quarter-note G3, quarter-note A3, quarter-note Bb3, quarter-note C4; unlabeled staff has a whole rest. Chords G, Cm, G, and G7 are indicated below the Cl. staff.

23

Cl.

Tr. Solo

Vc.

Db.

G<sup>7</sup> Cm Cm Cm G G

27

Cl.

Tr. Solo

Vc.

Db.

G D<sup>7</sup> G don't sing G(omit3) G(omit3)

32

Cl.   
Tr. Solo   
Vc.   
Db.   


Chord markings: G(omit3), G(omit3), G, G

36

Cl.   
Tr. Solo   
Vc.   
Db.   


Chord markings: Cm, G, Cm, G



39

Cl.

Tr. Solo

Vc.

Db.

Chords: G7, G7, Cm, Cm, G

43

Cl.

Tr. Solo

Vc.

Db.

Chords: G, G, D7, G, G(omit3)

48 **presto** 7  
Cm

Cl. *G(omit3) G(omit3) G(omit3)*

Tr. Solo

Vc. **presto**

Db. *G(omit3) G(omit3) G(omit3) Cm*

52 Cm G7(b9) G7(b9) Ab G7 Cm

Cl.

Tr. Solo

Vc. Cm G7(b9) G7(b9) Ab G7 Cm

Db. Cm G7(b9) G7(b9) Ab G7 Cm

55

Cl. *p*

Tr. Solo

Vc. *f*

Db. Cm Cm G7(b9) G7(b9)

58

Cl.

Tr. Solo C7 Fm Cm

Vc.

Db. Ab G7 Cm C7 Fm Cm

61

Cl.

Tr. Solo

Vc.

Db.

Cm<sup>7</sup> A<sup>b</sup> A<sup>b</sup> G<sup>7</sup> Cm C<sup>7</sup>

64

Cl.

Tr. Solo

Vc.

Db.

Fm Cm Cm<sup>7</sup> A<sup>b</sup> A<sup>b</sup> G<sup>7</sup> Cm

10

67 Cm Cm G7

Cl. *f*

Tr. Solo

Vc. *p*

Db. Cm Cm G7

70 Ab G7 Cm C7 Fm Cm

Cl. C7 Fm Cm

Tr. Solo

Vc.

Db. Ab G7 Cm C7 Fm Cm

73 Cm<sup>7</sup> A<sup>b</sup> A<sup>b</sup> G<sup>7</sup> Cm Cm

Cl.

Tr. Solo Cm<sup>7</sup> A<sup>b</sup> A<sup>b</sup> G<sup>7</sup> Cm Cm *f*

Vc.

Db. Cm<sup>7</sup> A<sup>b</sup> A<sup>b</sup> G<sup>7</sup> Cm Cm *p*

76 Fm G<sup>7</sup> A<sup>b</sup> G<sup>7</sup> Cm

Cl.

Tr. Solo Fm G<sup>7</sup> A<sup>b</sup> G<sup>7</sup> Cm

Vc.

Db. Fm G<sup>7</sup> A<sup>b</sup> G<sup>7</sup> Cm

12

79 C<sup>7</sup> Fm Cm Cm<sup>7</sup> A<sup>b</sup>

Cl.

Tr. Solo

Vc.

Db.

82 A<sup>b</sup> G<sup>7</sup> Cm

Cl.

Tr. Solo

Vc.

Db.

C C D<sup>b</sup> C(add4)

87

Cl.

Tr. Solo

Vc.

Db.

*ff* *p*

$C^{(b9)}$   $C^{b9}$   $C^{b9}$   $C^{b9}$

$C^{b9}$   $C^{b9}$   $C^{b9}$   $f_C$

92

Cl.

Tr. Solo

Vc.

Db.

*f*

$C$   $D^b$   $C^{(add4)}$   $F^{(omit3)}$



98 C

Cl. *ff*

Tr. Solo

Vc.

Db. *mf*  
C

104 C C C

Cl.

Tr. Solo

Vc.

Db. C C C C C C

110

Cl.

Tr. Solo

Vc.

Db.

G7 C C Db C(add4) C<sup>b9</sup>

116

Cl.

Tr. Solo

Vc.

Db.

C<sup>(b9)</sup> Db<sup>9</sup> Db<sup>9</sup> C<sup>(b9)</sup>