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## **The Palestinian music-making experience in the West Bank, 1920s to 1959: Nationalism, colonialism, and identity**

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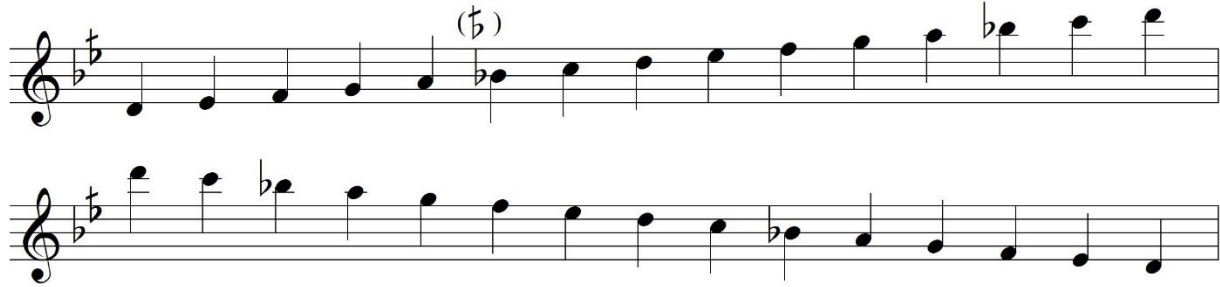
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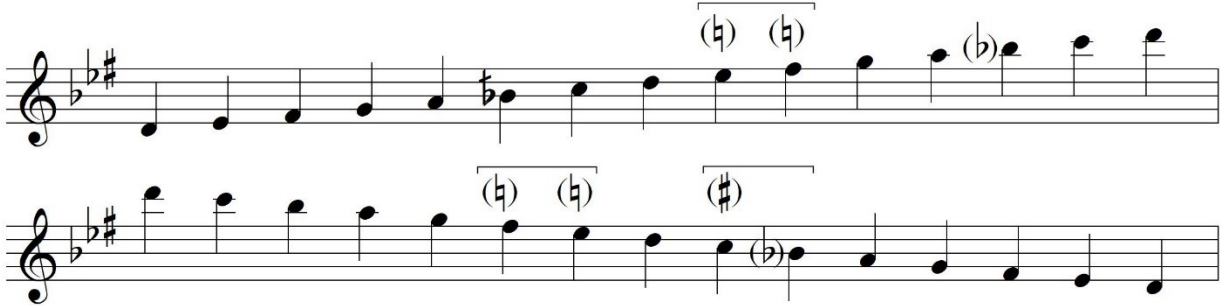
List of Maqāmāt

Bayātī



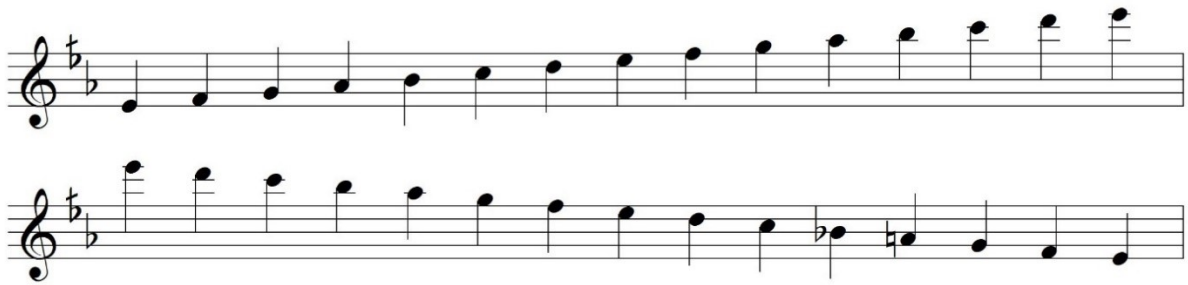
Musical notation for Bayātī, consisting of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes. A circled flat symbol (♭) is placed above the fifth note of the first staff. The second staff continues the melody with quarter notes, ending with a whole note.

Hijāz



Musical notation for Hijāz, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat and one sharp (B-flat and F-sharp), and a common time signature. The melody consists of quarter notes. A circled flat symbol (♭) is placed above the eighth note, and a circled sharp symbol (♯) is placed above the ninth note. The second staff continues the melody with quarter notes, ending with a whole note.

Huzām

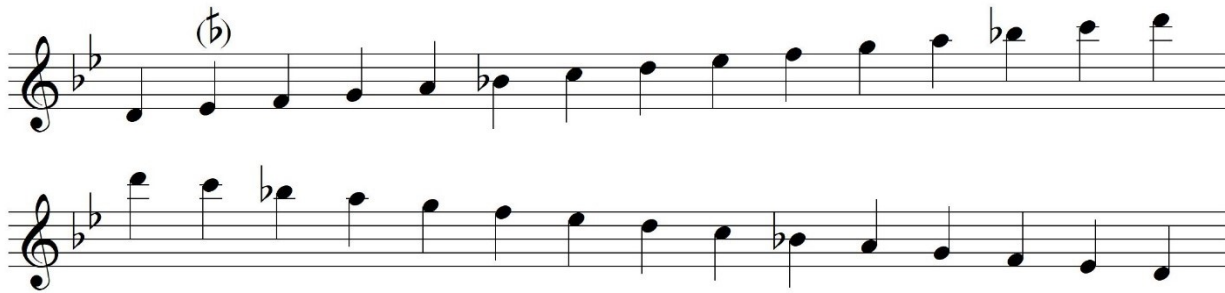


Musical notation for Huzām, consisting of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes. The second staff continues the melody with quarter notes, ending with a whole note.

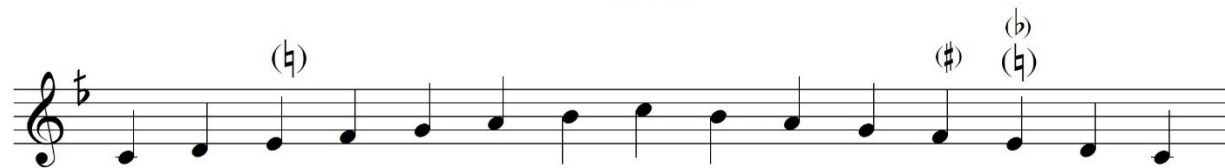
# Jihārkah



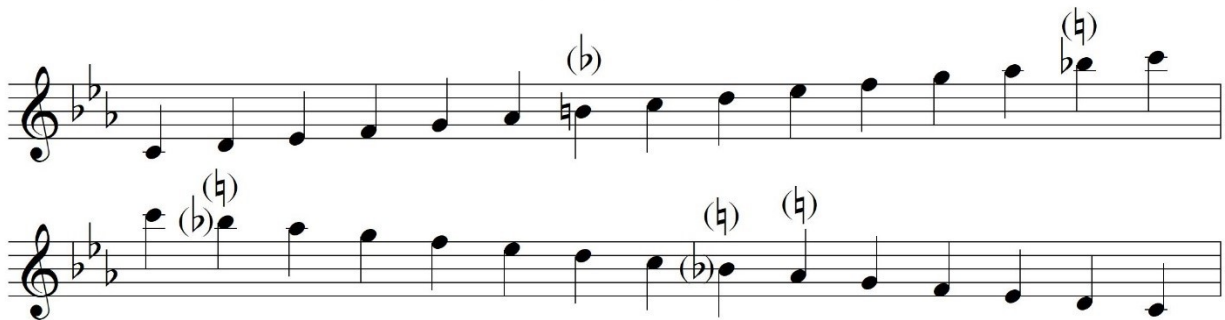
# Kurdi



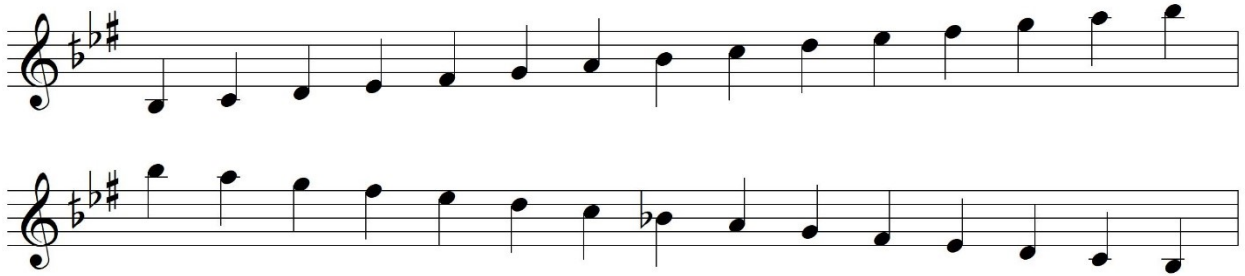
# Māhūr



# Nahawand



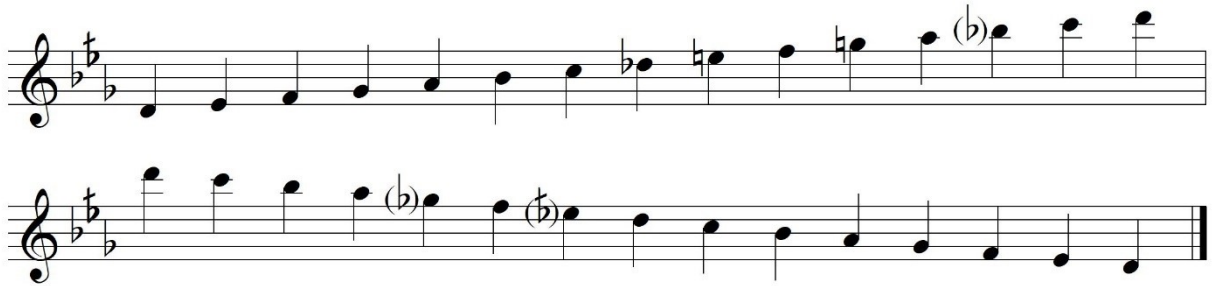
## Rāhit al-Arwāh



## Rast



## Şabā



## Appendix



Figure 55. Map

# Fayşal

Maqām: Mahūr  
Rhythm: Fox

Music and lyrics bu Nūḥ Ibrāhīm

**A**

فـيـ صل يا و لي/لي سي/الي عهد الـ له حـ يـ هـ  
Fay şal yā wa liy y/il 'ahd Al lah yi ḥ

ميك ! بن صاحـ بـالـ جـ لا لـ غـا  
mik i bin şaḥ b/il ja la la Ghā

زي/الـ مـ ليكـ انـ تـ مـ حظـ الـ اـ  
zi/l ma lik in ta ma ḥaṭ il a

مل للـ عـ ربـ في/الـ مسـ تقـ بـل  
mal lil 'a rab f/il mus taq bal

**B**

فـيـ صلـ غـا يا و لي سي/الي عهد الـ/دـالـ مـحـ  
Fay şal na yā wa liy y/il 'ah d/il maḥ

بـوبـ انـ تـ طـيـ فـالـ حـبـ بـ تـكـ كل  
būb in ta ṭi f/il ḥab ba tak kul

C

الـ قـ لـو بـ                      ا بـ      نـ/الـ      مـ      لـيـ  
 il    qu    lūb                      ib    n/il    ma    li

كـ                      الـ      له      يـحـ      مـيـ                      كـ  
 k                      Al    lah    yiḥ    mī                      k

وـيـ      عـزـ      نـا      بـيـ      كـ      وـتـ      كـونـ      مـ      حـطـ  
 wiy    'iz    nā    bī    k    wit    kūn    ma    ḥaṭ

الـ      أ      مـل                      الـ      عـ      رـبـ      فـي/الـ      مـسـ      نـقـ      بـلـ  
 il    a    mal                      lil    'a    rab    f/il    mus    taq    bal

Figure 56. “Fayṣal,” music and lyrics by Nūḥ Ibrāhīm



# Dal'unā

♩ = 90

variation 1

غيد لي حاشوا/الشهه نا عودك على عا/و عودك على عا  
 'a - la dal - 'ū - naw 'a - la dal - 'ū - na l - ha - wash - shi - mā - lī ghay -  
 لي حاشوا/الشهه نا عودك على عا/و عودك على عا  
 ya - ril - lū - nal - ha - wash - shi - mā - lī ghay - yar lī ḥā - lī  
 نا عودك على عا/و عودك على عا  
 bid - dī ḥa - bī - bī a - s - ma - ril - lū - nā

variation 2

غيد لي حاشوا/الشهه نا عودك على عا/و عودك على عا  
 'a - la dal - 'ū - naw 'a - la dal - 'ū - nal - ha - wash - shi - mā - lī ghay -  
 لي حاشوا/الشهه نا عودك على عا/و عودك على عا  
 ya - ril - lū - nal ha - wash - shi - mā - lī ghay - yar - lī ḥā - lī  
 نا عودك على عا/و عودك على عا  
 bid - dī ḥa - bī - bī as - ma - ril - lu - nā

variation 3

لحن المطلع والأبيات

غيد لي حاشوا/الشهه نا عودك على عا/و عودك على عا  
 'a - la dal - 'ū - naw 'a - la d - l - 'ū - nal - ha - wash - shi - mā - lī ghay -  
 لي حاشوا/الشهه نا عودك على عا/و عودك على عا  
 ya - ril - lū - nal ha - wash - shi - mā - lī ghay - yar lī ḥā - lī  
 نا عودك على عا/و عودك على عا  
 bid - dī ḥa - bī - bī as - ma - ril - lū - nā

variation 1 with embellishments

D.C.

Figure 57. “Al-Dal‘ūna” variations, transcribed by the author

## Nimir Nāšir Song 1

Maqam: bayātī  
Iqā': malfūf

Nimr Nāšir  
tr. Issa Boulos

The musical score for "Nimir Nāšir, Song 1" is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a repeat sign and a box labeled 'A'. The tempo is marked as quarter note = 180. The melody consists of the following notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half), D3 (half). Measure 5 starts with a box labeled 'B' and contains the notes: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (half). Measure 9 continues with: A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (half), F0 (half). Measure 13 concludes with: E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (half), C0 (half).

Figure 58. “Nimir Nāšir,” Song 1

## Nimir Nāšir Song 2

Maqam: huzām  
Iqā': maqṣūm

Nimr Nāšir  
tr. Issa Boulos

The musical score for "Nimir Nāšir, Song 2" is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half), D3 (half). Measure 5 continues with: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (half), F0 (half). Measure 9 continues with: E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (half), F0 (half). Measure 13 concludes with: E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (half), F0 (half).

Figure 59. “Nimir Nāšir,” Song 2

# Nimir Nāšir Song 3

Maqam: huzām  
Iqā': maqsūm

Nimir Nāšir  
tr. Issa Boulos

A

5

9

B

13

17

21

25

Figure 60. “Nimir Nāšir,” Song 3

حلوى بردآن  
Ḥilū Yā Burdu'ān

Maqām: Ḥijāz  
Rhythm: Wiḥdaih, Dwaik, Malfūf

Unknown, PBS

Inst.

آن د برياييب طيب آن د بريالو ح  
ḥi lū yā bur du ān ṭay yib yā bur du ān

شان عطف وي/الترز زي ل مك طع آن د برياييب طيب آن د بريالو ح  
ḥi lū yā bur du ān ṭay yib yā bur du ān ṭa' mak la zī z tir wil 'aṭ shān

صنبيون مل جوء معك سو روء عد رو وعدو صنبون مل جوء معك سو  
sū ak ma' jū' mil yūn ṣan dū' wi' rū' i' rū' sū ak ma' jū' mil yūn ṣan

ويتين سنء/السفوليك عنا عيب وتعين ع/ال مو بدناك عيب/ما/س روء عد رو وعدو  
dū' wi' rū' i' rū' yā māṣ 'ī nāk bid mū 'il 'ain wit 'ib nā'a laik fū 'is san tainu

وتعين ع/ال مو بدناك عيب/ما/س يا عين زي/ال يخ جة تيب ند بالن  
bin na tī ja yikh zil 'ain yā māṣ 'ī nāk bid mū 'il 'ain wit

وج ت/ال يضيب عين زي/ال يخ جة تيب ند بالن ويتين سنء/السفوليك عنا عيب  
'ib nā'a laik fū 'is san tainu bin na tī ja yikh zil 'ain bay yaḍ til wij

Chorus A Solo A Chorus A  
Chorus accel. rit.

سوء ت/الس ليد مل و  
u mal lai tis sū'

Figure 61. “Ḥilū Yā Burdu'ān,” PBS, 1944, NAWA archive, transcribed by the author



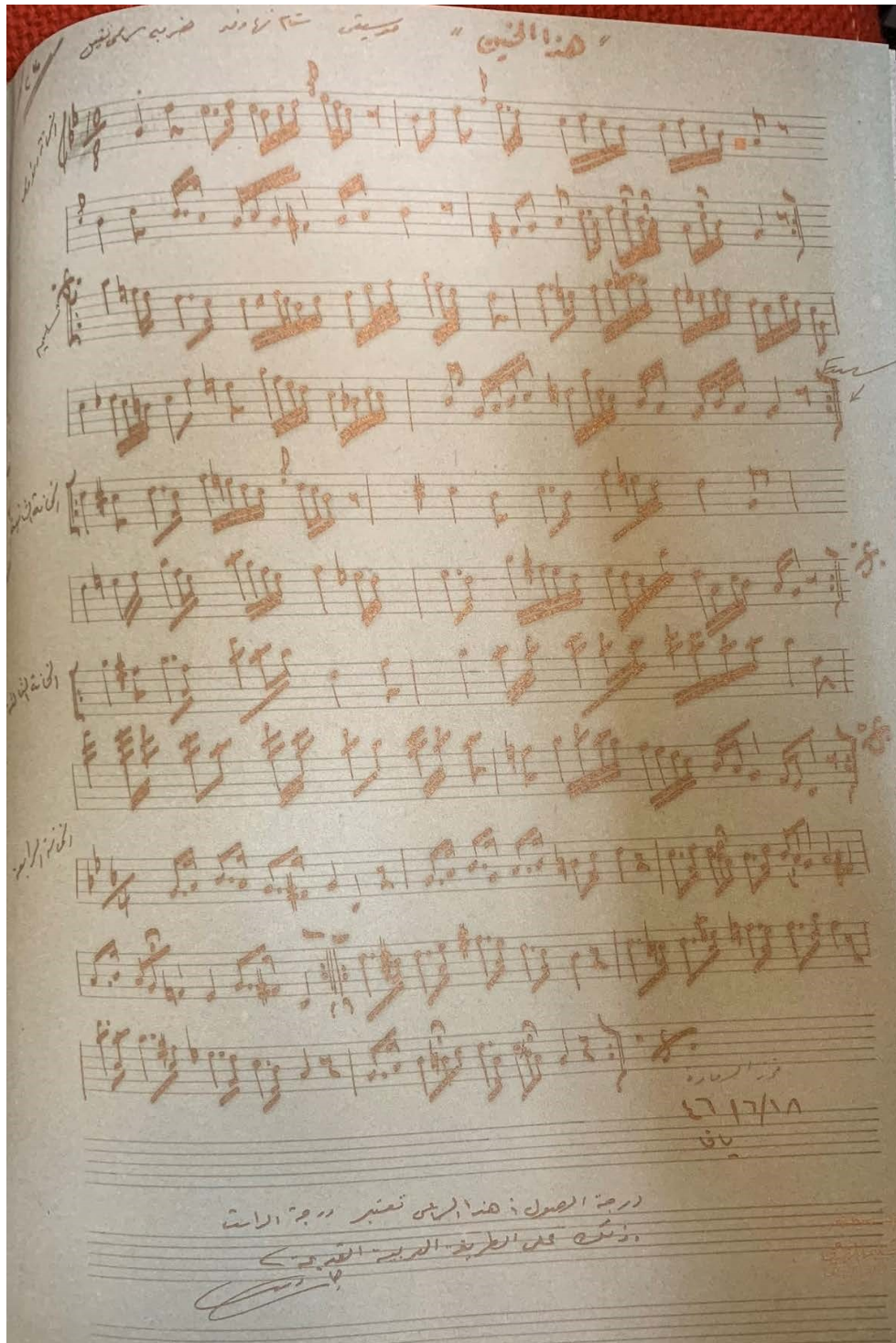


Figure 62. “Hadhā al-Ḥanīn,” a samā’ī by Ḥalīm al-Rūmī composed in Yāfā in 1946, in al-Ḥāj (2017)

# النبي العاجز

Moderato ♩ = 70

وَ كُنْتُ أَدْرِي عِنْدَ مَا رَأَيْتُكَ فَاسْتَيْقَنْتُكَ فَانْطَلَقْتُ

*p*

*cresc.* *mp choir* 19

لَقْتُ أُنْسِي وَ حَيْدٌ لَا مِعْوَلِي صَلْدٌ وَ لَا يَدَايَ مِنْ حَدِيدٍ

*cresc.* *choirmp* *mf*

*mp solo* *ff* *mf* 25

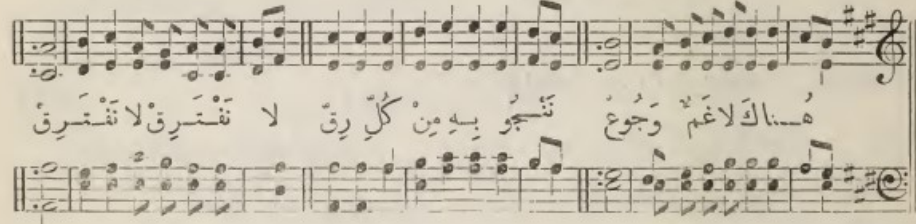
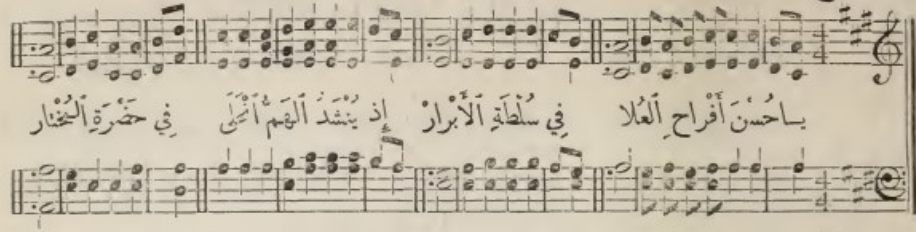
مِنْ حَدِيدٍ لَا مِعْوَلِي صَلْدٌ وَ لَا يَدَايَ مِنْ حَدِيدٍ وَ

*ff* *mf*

32

كُنْتُ أَدْرِي أَنِّي ذَاتِي هَيْئَةً تَلَجُّهَا الْقُبُودُ وَ

Figure 63. “Al-Nabi al-‘Ajiz” (excerpt), poetry by Kamal Nasir, music by Rima Nasir-Tarazi, in Aghānī al-Ḥurriya wa al-Amal. vol. 5, vocal parts (2013)



افراح السماء

الترنية الثلاث مئة والتاسعة

٣٠٩

١	ياحسَنَ أَفْرَاحِ الْعُلَا فِي سُلْطَةِ الْأَبْرَارِ	٣	فِي رَوْضِهَا أَشْمَى النَّجْرِ	٢	يَا لَتَبَرِ السَّابِ
	إِذْ يَنْشُدُ الْهَمُّ أَحْمَلِي فِي حَضْرَةِ الْخُنَّارِ		أوراقها تُثْفِي الْبَشَرَ		مِنْ كُلِّ أَنْفَامِ
	نَسَعِي إِلَى رَبِّ قَدِيرٍ نُصْفِي إِلَى صَوْتِ النَّفِيرِ	٤	أَحْظُ فِيهَا قَدْ كَمَلْ		وَالْتَبَدُ لَا يَفِي
	وَالْمَلِكُ نُعْطَى بِمَسُوعِ		وَسَمْسُهُا ذَاكَ الْحَمَلْ		قَدْ زَادَهَا حُسْنًا
	نَسْجُو بِهِ مِنْ كُلِّ رِقٍّ لَا نَفْتَرِقُ لَا نَفْتَرِقُ	٥	الدَّمْعُ فِيهَا يُسْحِجُ		مِنْ أَعْيُنِ السُّكَّانِ
	هُنَاكَ بِنُوعِ السُّرُورِ		وَالْقَلْبُ فِيهَا يَفْرَحُ		إِذْ لَيْسَ مِنْ أَحْزَانِ
	إِذْ لَيْسَ مِنْ تَيْسِ				

Figure 64. "Afrāh al-Samā" hymn, in Mazāmīr Wa Tasābīh Wa Aghānī Rūhīya Muwaqqa' 'ala Alhān Muwāfiqah by Samuel Jessup and George A. Ford (1885, 285)