

‘al ruzāna ‘al ruzānā kul lil hanā fihā
(waish) shū ‘imli tīr ruzānā Allah yi jāzihā

yā rayihīn ‘a ḥalab ḥubbī ma‘ākim rāḥ
yam ḥam milī nil ‘nab taḥti_l ‘inab tuf fāḥ
kul min walīfu ma‘u wanā walīfī rāḥ
yā rabbī nasmit hawāt rud di_l wilif liyyā

yā ṭali‘īn ‘al jabal yā mū qidī nin nār
yallī shawainā ‘ala dukkha khā nīkum shun nār
mā bididi mīn kum wal‘a wa lā bididi zun nār
mā bididi illa ghiyyabī yirja ‘ū ‘alayya

laṭla‘ ‘arāsil jabal washrīf ‘a lal wādī
wa gūfī yā marḥaba nassam hawab lādī
yā rabbīy ghī bil kamar lakḏī ā nam rādi
wiṭ ṭul lailit ‘tim wisrūj maṭfiyya

Composer: Unknown

Lyrics: Unknown. It's common for people, including poets and singers, to make up their own lines, borrow, add, and/or paraphrase verses, all depending on the occasion or subject matter.

Maqam: This song comes in several maqams: Huzam (some treat this version as sazkar, which is from the Rast Family however with constant highlight of the Huzam [3rd], and that's possible), Kurd, Jiharkah, Lami. I am attaching Huzam, Jiharkah, and two versions on Kurd.

Note: The song doesn't introduce a full maqam, only partially, therefore we are not in this context able to define this song or analyze it based on our classical understanding of maqam. Maqams change direction, structure and treated differently from one place to another.

Rhythm: The song comes in various rhythms most importantly Sama‘ī Dārij, then on Dwaik.

Region: Greater Syria

Dialect: Urban or Fallāḥī