



Navaie (نوای)

BY JEANETTE GALLANT

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INTRODUCTION

“Navaie” or “Navā’i” (نوای) is a folk song believed to have originated in the county of Torbat-e Jām (تربت جام) in Khorasan (Xorasan) province in northeastern Iran. The original text of “Navaie” was written in the eighteenth century by the poet Abd al-Baqi, better known as Tabib Isfahani (also spelled Tabib Esfahani). Isfahani was a *tabib* or court physician to the Persian King, Nadir Shah, who ruled from 1736–47.

Nazar-Mohammad Soleymani, born in 1908, is believed to be the song’s composer. Soleymani grew up in the Torbat-e Jām region in the village of Jozeghan near the Afghan border. An acclaimed player of the *dotār*, which is a two-string long-neck lute-like instrument, Soleymani hails from a family of dotarists and is considered to be one of the area’s most acclaimed *baxṣis*, or bards of sung poetry. “Navaie” would later become popularized by Gholam-Ali PourAtaii, a *dotār* master often credited as the song’s composer.

The piece traditionally has been played in *dastgah-e nava* or *dastgah-e mahur*. This cross-cultural rendition uses *dastgah-e nava* because of the mode’s similarity to the minor scale in the Western tradition. “Navaie” is now so well known that most Iranians – young and old – would say they are familiar with it. My sincere thanks to my co-researcher, Iranian academic and santurist Dr. Peyman Heydarian, for his work in putting this short history together.

A large part of this song’s appeal is that it has a sense of mysticism which is so much a part of the Persian aesthetic. The song is about love, but a spiritual kind of love which is conceived as a ‘place’. The term ‘nava’ means ‘home’. As such, the type of love being described is a sort of nurturing, spiritual love that one needs to survive. To be without this kind of love means one would be ‘homeless’ (*bi nava*). The refrain, “navaie, navaie”, thus calls us to go to this place.

The English translation of the Farsi text, of course, does not do justice to the beauty of the poem. I am very grateful (and indebted) to Anita Asadi Nasab, a specialist in Iranian language and literature, for working with me on the English translation. The poem borrows from an old Persian version of two lovers, similar to that of Romeo and Juliette in the western world. By explaining a few metaphors, the meaning will become clearer. For instance, the female (called Leili) is being asked to come to this special place of love because youth passes by quickly. But, Leili is reluctant to get into the caravan (i.e.: to fall in love). The image of the bird reflects a wild part of us that wants to fly off and leave this universe in search of this spiritual home. Though the lover doesn’t want to suffer, he knows that when the bird ‘sits’ it not only has reached its spiritual homeland, but knows its true self. The ‘wonderful land of love’ or ‘feast of love’ describes a love that is a necessary type of sustenance, and a place where lovers meet on equal terms. Falling in love (i.e.: ‘following your caravan’) might create such deep emotion (i.e.: ‘heavy tears’), but it also has the ability to do the impossible (like creating mud in the desert). One must ‘tred lightly’ to protect this special place called, “Navaie”.

ENGLISH TRANSLATION

Refrain

نوایی نوایی نوایی نوایی

جوانی بگزرد تو قدرش ندانی

Navaie, Navaie, Navaie, Navaie,

Youth is fleeting, so appreciate it before it has passed!

Verse 1

ندیغمت در نهانخانه دل نش

ندی به محمل نشیلی که لی به ناز

Longing nests hidden at the bottom of my sorrowful heart

with the same beauty and grace as Leili sitting perched upon the saddle.

Verse 2

یو حش ن مرغی مرنجان دلم را که ا

ندی که بر خاست مشکل نشیز بام

Don't let my heart suffer because my heart is like a wild bird which,

if it flies away, may not easily return.

Refrain

نوایی نوایی نوایی نوایی

جوانی بگزرد تو قدرش ندانی

Navaie, Navaie, Navaie, Navaie,

Youth is fleeting, so appreciate it before it has passed!

Verse 3

بنازم به بزم محبت که آنجا
 ندی مقابل نشی به شاه بی گدا
 I cherish the wonderful land of love,
 where a beggar and a king can sit face-to-face as equals.

Verse 4

می به دنبال محمل چنان زار گر
 ندی ام ناقه در گل نش هی که از گر
 I will follow your caravan shedding such heavy tears
 that the desert would become muddy and cause your caravan to stop.

Refrain

نوایی نوایی نوایی نوایی
 جوانی بگزرد تو قرش ندانی
 Navaie, Navaie, Navaie, Navaie,
 Youth is fleeting, so appreciate it before it has passed!

Verse 5

به دنبال محمل سبکتر قدم زن
 ندی به محمل نشی مبادا غبار
 Follow the caravan and tread lightly
 lest dust rises up and falls upon it.

Refrain

نوایی نوایی نوایی نوایی
 جوانی بگزرد تو قرش ندانی
 Navaie, Navaie, Navaie, Navaie,
 Youth is fleeting, so appreciate it before it has passed!

Navaie (نوای)

Traditional Persian Folksong

Arranged by Jeanette Gallant

A ♩ = 68

Soloist

SOPRANO

ALTO

TENOR

BASS

Na-va - ie, na-va - ie, na-va - ie, na-va - ie. Ja-va-

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9

nie_beg-za - rad_to ghad-rash_na-da-nie, Ja-va-nie_beg-za - rad_to ghad-rash_na-da-nie. Na-va-

Na-va-p

Na-va-p

Ah,_p

Ah,_p

17

ie, na - va - ie, na - va - ie, na - va - ie. Ja - va - nie_beg - za - rad_to ghad - rash_ na - da - nie, Ja - va - ie, na - va - ie, na - va - ie, na - va - ie. Ja - va - nie_beg - za - rad_to ghad - rash_ na - da - nie, Ja - va - ie, na - va - ie, na - va - ie, na - va - ie. Ja - va - nie_beg - za - rad_to ghad - rash_ na - da - nie, Ja - va - ie, na - va - ie, na - va - ie.

Ah,

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25

1.

nie_beg - za - rad_to ghad - rash_ na - da - nie, Gha - mat dar na - han - kha - ne del - ne - shi - nad. Gha - mat
nie_beg - za - rad_to ghad - rash_ na - da - nie. Ah,
nie_beg - za - rad_to ghad - rash_ na - da - nie. Ah,
nie_beg - za - rad_to ghad - rash_ na - da - nie. Ah,
Ah,

33

dar na-han-kha-ne del ne-shin-nad. Be na-ziz ke Lei-lie-be mah-mel-ne-shi-nad. Be na-

mf mp mf mp <

Ah, Ah, Ah, Ah,

mp mf mp mf ✓

Ah, Ah, Ah,

mp mf mp mf ✓

mp mf mp mf ✓

Ah, Ah, Ah,

mp mf mp mf ✓

mp mf mp mf ✓

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41

zi_ ke Lei - lie be mah - mel_ne-shi - nad.

mf

2.

Ma - ran - jan de-lam ra ke in morg - he vah-

mp *mf*

Ah

mp *mf* *mp*

Na - va - ie,_ na - va - ie,_ na - va - ie,_

p

Ah

mp *mf* *mp*

Na - va - ie,_ na - va - ie,_ na - va - ie,_

p

mp *mf* *mp*

Ah

mp *mf* *mp*

49

shie. Mar-an-jan de-lam ra ke in morg - he vah-shie. Ze bum - ie_ ke bark - hast o mosh-
 mp mf mp mf
 na-va-ie._ Na-va-ie,_ na-va-ie,_ na-va-ie,_ na-va-ie._ Ah,
 mf p mf mp
 na-va-ie._ Na-va-ie,_ na-va-ie,_ na-va-ie._ na-va-ie._ Ah,
 mf p mf mp
 - - - - Ah,
 mp - - - - Ah,
 mp - - - - Ah,

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56

kel_ ne - shin - nad. Ze bum - ie_ ke bark - hast o mosh - kel_ ne - shin - nad.
 mp mf p
 Ah
 mf mp mf p
 Ah
 mf mp mf p
 Ah
 mf mp mf p
 Na-va, na-va-
 mp p mp
 Ah
 mf mp mf p
 Na-va, na-va -
 mp p -

D

5

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E

70 3.

rad_to ghad_rash_na_da_nie, Ja_va_nie_beg_zarad_to ghad_rash_na_da_nie. Be_na_zam be_baz-

mf *mp* *mf* *mp*

na - va - ie. Na - va - ie, na - va - ie. Ah,

mf *mp* *mf* *mp* *mp*

na - va - ie. Na - va - ie, na - va - ie. Ah,

mf *mp* *mf* *mp* *mp*

na - va - ie. Na - va - ie, na - va - ie. Ah,

mf *mp* *mf* *mp* *mp*

na - va - ie. Na - va - ie, na - va - ie. Ah,

mf *mp* *mf* *mp* *mp*

78

me mo-ha - bat_ ke an - ja. Be na-zam be_ baz - me mo ha - bat_ ke an - ja. Ge-da - ie_ be sha-
mf *mp* *mf* *mp*

Ah,
mf *mp* *mf* *mp*

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86

hie_ mog - ha - bel_ ne-shi - nad. Ge-da - ie_ be sha - hie mog-ha - bel_ ne-shi - nad. Be_ don-
mf *mp* *mf* *mp*

Ah
mf *mp* *mf* *mp*

F

7

94. 4.

bal me - mah - mel che - naan zar____ o ger - yam. Be don-bal me - mah - mal che - naan

mf

Ah,
mp *mf*

Ah,
mp *mp* *mf*

Na - va, na - va, na - va - - ie.
mp *mf*

Na - va, na - va,
mp

Na - va - ie, na - va - ie, na - va - ie.
mp *mf*

Na - va - ie, na - va
mp

Ah,
mp

Ah,
mp

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108

gel_ne_shi_nad.

f

f

f

f

f

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G

120

Na - va - ie, _____ na - va - ie. _____ Na - va - ie,

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Na - va - ie, _____ na - va - ie. _____ Na - va - ie,

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Na - va - ie, _____ na - va - ie. _____ Na - va - ie,

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Na - va - ie, _____ na - va - ie. _____ Na - va - ie,

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

H

9

132

5.

Be don-bal me-mah-mel sa-bok-tar gha-dam
 \mp \mp

$\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$ Ah,
 $\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$

$\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$ Ah,
 $\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$

$\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$ Ah,
 $\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$

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142

zam. Be don-bal me-mah-mel sa-bok-tar gha-dam - zam. Ma-ba - da gho - ba - rie be mah
 $\equiv \text{mp}$ $\equiv \text{mf}$ $\equiv \text{mp}$ $\equiv \text{mf}$

Ah, $\equiv \text{mp}$ $\equiv \text{mf}$ Ah, $\equiv \text{mp}$ $\equiv \text{mf}$

Ah, $\equiv \text{mp}$ $\equiv \text{mf}$ Ah, $\equiv \text{mp}$ $\equiv \text{mf}$

Ah, $\equiv \text{mp}$ $\equiv \text{mf}$ Ah, $\equiv \text{mp}$ $\equiv \text{mf}$

Ah, $\equiv \text{mp}$ $\equiv \text{mf}$ Ah, $\equiv \text{mp}$ $\equiv \text{mf}$

149

mel_ne-shi - nad. Ma-ba - da_ gho-ba - rie be mah - mel_ne - shi - nad. Na-va - ie, na-va -
 mp mf
 Ah Na-va - ie, na-va -
 mp

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157

ie, na - va - ie, na - va - ie. Ja - va - nie_beg - za - rad_to ghad - rash_na - da - nie, Ja - va - nie_beg - za -
 mf mp mf mp
 ie, na - va - ie, na - va - ie. Ja - va - nie, beg - za - rad to ghad - rash_na - da - nie. Ja - va - nie, beg - za -
 mf mp mf mp
 ie, na - va - ie, na - va - ie. Ja - va - nie, beg - za - rad to ghad - rash_na - da - nie. Ja - va - nie, beg - za -
 mf mp mf mp
 ie, na - va - ie, na - va - ie. Ja - va - nie, beg - za - rad to ghad - rash_na - da - nie. Ja - va - nie, beg - za -
 mf mp mf mp

165

rad to ghad - rash na - da - nie.
mf *p*

rad to ghad - rash na - da - nie.
mf *p*

rad to ghad - rash na - da - nie.
mf *p*

rad to ghad - rash na - da - nie. Na - va, na - va -
mf *p*

rad to ghad - rash na - da - nie. Na - va, na - va -
mf *p*

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170

rit.

Na - va, na - va - ie.
mf *f* *mp*

Na - va, na - va - ie.
mp *f* *mp*

- - - - ie.
f *mp*

- - - - ie.
f *mp*

Navaie (نوای)

Arranged by Jeanette Gallant

A ♩ = 68

Daf Setar

7 13 19 25

B

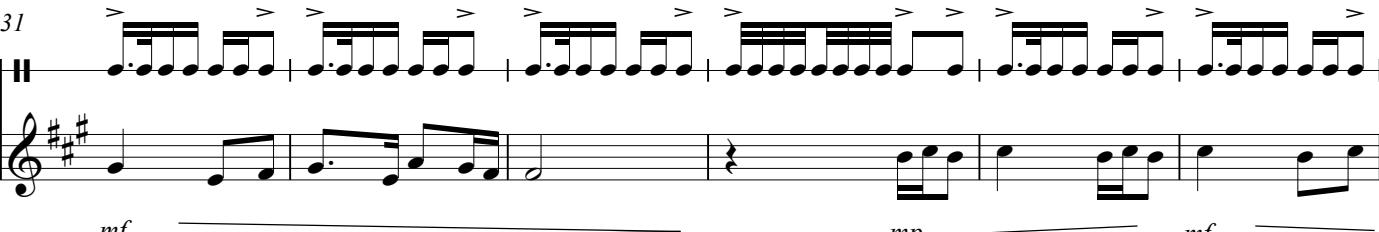
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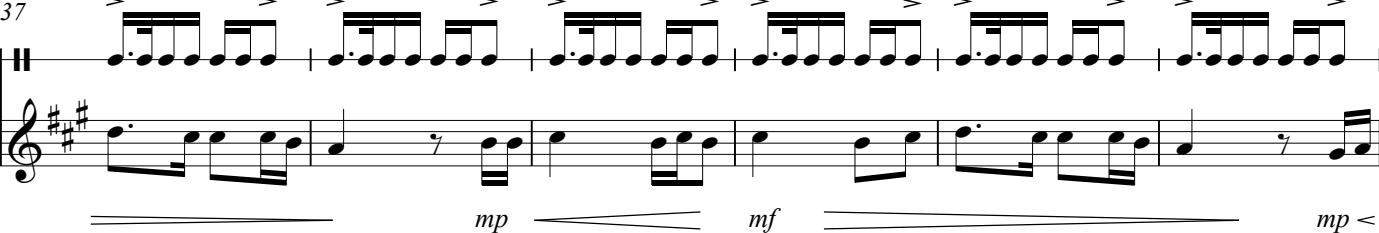
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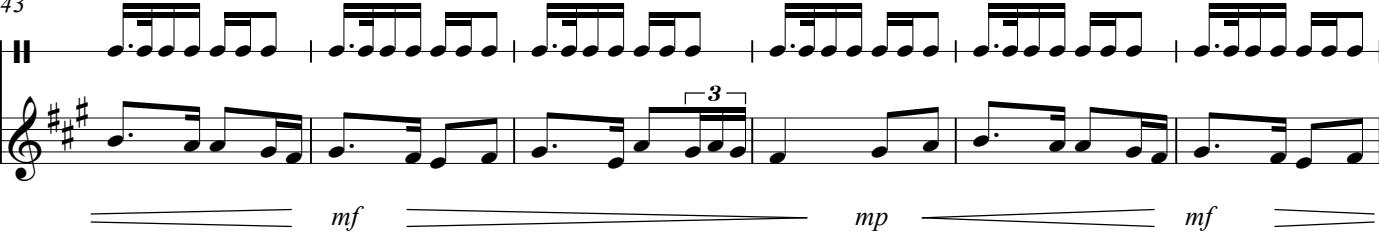
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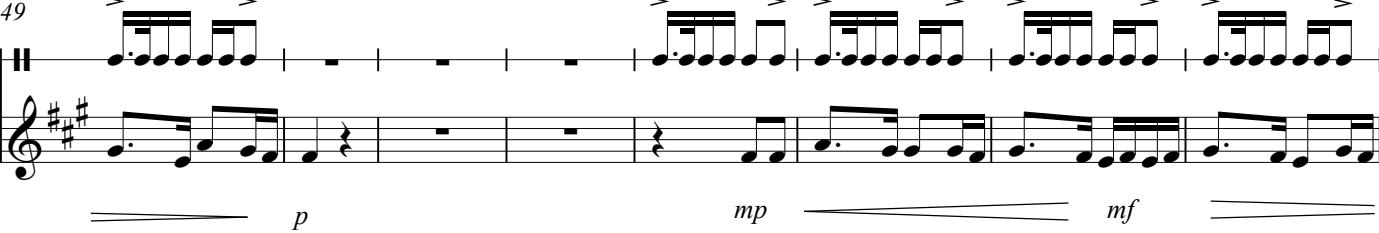
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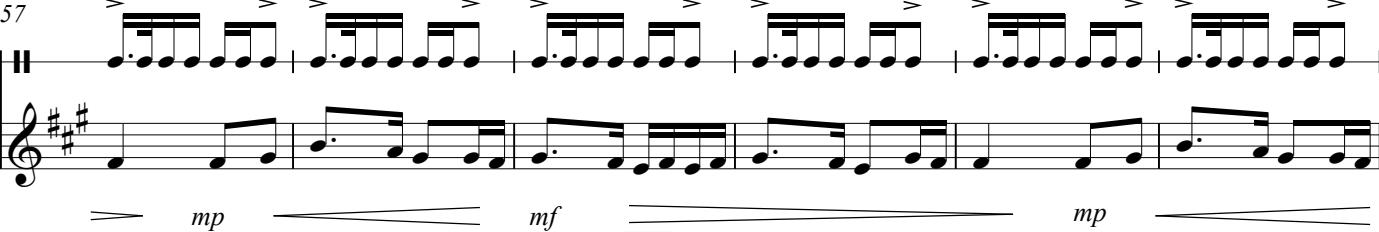
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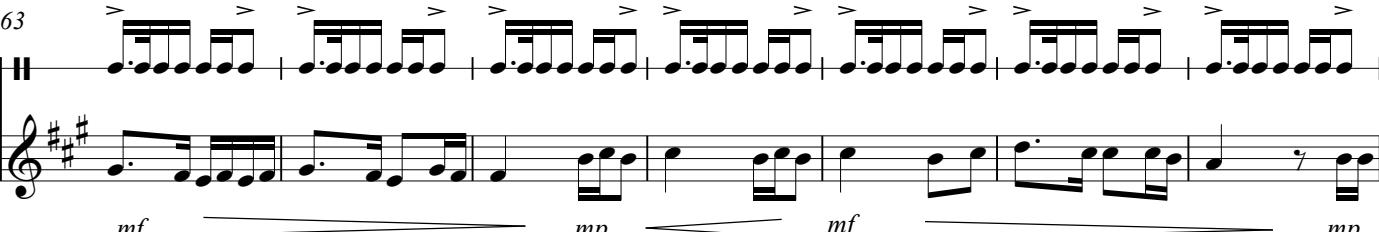
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49 > 

57 > 

E

63 > 

70 > > > > > > > > >

76 > > > > > > > >

F

82 > > > > > > > >

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88 > > > > > > > >

94 > > > > > > > >

4

G

100 12 bar a cappella section

H

mp mf mp mp

106

112

118

I

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124

128

8 bars

mf mp mp

p