



MURSHIDI AND SUFI SONGS

FIELD RECORDINGS
BY DEBEN BHATTACHARYA





ENGLISH P. 2



DEUTSCH S. 5

LYRICS P. 8

MURSHIDI & SUFI SONGS



DEBEN BHATTACHARYA (1921–2001) comes from an old Bengali Brahmin family, settled in Benares for the last 170 years. He won international recognition as an expert on ethnic folk music, dance and poetry. From 1955 onwards he produced documentary films, records, books, radio programmes and live concerts related to many aspects of his subjects of research. From 1967 to 1974 he produced educational films and concerts for schools and universities in Sweden under the sponsorship of 'Rikskonserter' – the Swedish state music educational institute.

Deben Bhattacharya produced more than 20 films and 130 LPs of the musical cultures of thirty countries of Europe, Asia and the Middle East. He is also responsible for many translations, several sensitive books of poetry and frequent contributions to periodicals. His works were published simultaneously in England, the USA and India. Much of his work was carried out under the auspices of UNESCO.

His film productions made in Sri Lanka, Nepal, India, Turkey and China have been shown on television in Britain, Germany, Sweden, Norway, Belgium, France and other countries in Europe and Asia.

Bhattacharya's musical albums (LPs and CDs) were released by labels in Holland, Great Britain, USA, France, the Czech Republic, India and Japan.

When not on his frequent location trips he lived in Paris and Calcutta. Deben Bhattacharya died in Paris in 2001.

It was in early 2001 that the film "*Music according to Deben Bhattacharya*", directed by Stephane Jourdain, was shot and the Murshidis were recorded by Deben Bhattacharya in February. The entire tape has been used for this record. The photographs were taken during the recording session which shows one of the liveliest performances during the journey. The musicians, who normally sing at a mausoleum at night, specially sang to be recorded by Deben Bhattacharya.

MURSHIDI & SUFI SONGS FROM BANGLADESH

The word "Murshidi" is derived from the Arabic "Ershad" which means to order or give advice. The "Murshid" is a spiritual master. The "Murshidi" singers on this record are from Bangladesh. They are from a community which does not belong to any established religion although they are, as their names indicate, Muslims.

The history of the Murshidis of Bengal goes back to ancient folklore, before the country was divided into East and West Bengal after India became independent in 1947. However, there was no cultural barrier between the two parts. This part of India was never entirely aryanised. At about the 4th century AD, aryanisation began with the Gupta Empire which lasted for about two centuries. This era, until the middle of the 8th century, brought Bengal under the intellectual influence of the Sanskrit mind. They were followed by the Palas who belonged to the Buddhist faith. Their rule lasted until the middle of the 12th century and the majority of the people adopted the rulers' religion. The Sena dynasty replaced the Palas. The Senas were Vaishnava Hindus from South India and reigned for a little over one century.

Towards the end of the 13th century the whole of Bengal was under Muslim rule. Hindus and Buddhists were converted to Islam which was the most important influence on the Baul tradition. Murshidis were a free-thinking community, the intellectually unsophisticated population. This rural labouring class of Hindus, Buddhists and a large number of Muslims who had been converted during the Islamic expansion of Bengal embraced the Baul faith. Among the Muslims there existed a certain section of Sufis, the mystics of Islam, originating from Persia. Persian Sufism, which has been a major influence on these Murshidis, developed in Turkey through the mystic poet Jalaluddin Rumi towards the latter part of the 13th century. This was a rebellion against Koranic law which forbade music and dance in the place of worship. Although Muslim rule ended with the rise of the British, the Murshidis and the Bauls had no relationship with the new rulers. They continued their practice, unaffected by the political changes. It is however evident from the metric forms, that the oldest of their songs were composed during the 18th century.

Sufism, which was the origin of the Murshidis, has been practiced by the community through devotional rites shown by the Murshid. Hindus or Muslims in Bengal have a long tradition of gurus. 'Murshid' is that guru for whom the Murshidis express their longing through esoteric poetry set in folk melodies. The songs are about "Bicched" (Radha's sorrow about separation from Krishna), river songs or "Bhatiali", (eulogy of the Murshid appealing to him for the ultimate salvation). The Murshid might not be physically present – he is often the Absolute, the unattainable one, whom the Murshidi love. He is similar to the "Moner Manush" or "Man of the heart" of the Bauls.

Melodies of the Murshidi are often nostalgic and slow. Sometimes the rhythm is made faster to make the songs more attractive as can be heard in some of the songs on this album.



MUSICAL INSTRUMENTS

EKTARA (also called Gopijantra in Bengal)

One-stringed drone instrument. The string is plucked by the index finger. The belly of the instrument is made of an open-headed calabash or cylindrical wood and the neck is a meter-long bamboo split down the middle and attached symmetrically to the open end of the round belly, the bottom of which is covered with stretched skin. The neck is squeezed with the left hand when plucking the string to vary the pitch.

KARTAL

A pair of finger cymbals, usually made of brass, to provide the rhythm.

AR BANSHI (flute)

This is a transverse bamboo flute with six finger holes to accompany the melody. It is fairly small but longer versions do exist in Bangladesh.

BANGLA DHOL

A barrel-shaped two-headed wooden drum. The main percussion instrument for the singers, rendering liveliness to the songs which often express sadness. This drum has its two sides covered with goatskin attached to wooden hoops laced together alongside the drum. The left head of the *dhol* is played with a stick while the right side is struck with the hand to play different rhythms.

VIOLIN (*behala* in Bengali)

The western violin has been adapted in India and Bangladesh as an accompaniment to the singer. In this record we have the performer playing the violin while singing, holding it under his chin with the instrument pointing downwards. This is a more recent accompaniment for vocal music.

SARINDA

The *sarinda* is a double-chested fiddle played with a bow. Originally from Southern Afghanistan, it was used by the Pashtuns and the Baluchi people as well as in India. Broad and heart-shaped at the top, the *sarinda* is deeply waisted. The lower section is the skin-covered sound box on which there is a wooden bridge placed at an angle. The unfretted fingerboard with three or four strings extends vertically across the upper part up to the peg box, which often is adorned with a carving of a bird. In Bangladesh the *sarinda* accompanies folk dances or songs as heard on this record (see photo).





MURSHIDI & SUFI SONGS

DEBEN BHATTACHARYA (1921–2001) stammt aus einer alten bengalischen Brahmanenfamilie, die seit 170 Jahren in Benares ansässig war. Er war als Experte für ethnische Musik, Tanz und Dichtkunst international anerkannt. Ab 1955 produzierte er Dokumentarfilme, Musikaufnahmen, Bücher, Radioprogramme und Livekonzerte über viele Aspekte seiner Forschungsarbeit. Von 1967 bis 1974 produzierte er Filme und Konzerte für Schulen und Universitäten in Schweden mit Unterstützung von *Rikskonserter* – dem schwedischen staatlichen Institut für musikalische Erziehung.

Deben Bhattacharya schuf mehr als zwanzig Filme und 130 LPs der Musikkultur von dreißig Ländern in Europa, Asien und dem Nahen Osten. Er schrieb viele Übersetzungen, mehrere Bücher mit einfühlsamen Gedichten und häufige Beiträge in Zeitschriften. Seine Werke wurden gleichzeitig in England, den USA und Indien veröffentlicht. Viele seiner Werke entstanden unter der Schirmherrschaft der UNESCO.

Seine Filme, in Sri Lanka, Nepal, Indien, der Türkei und in China gedreht, wurden im Fernsehen in Großbritannien, Deutschland, Schweden, Norwegen, Belgien, Frankreich und anderen Ländern Europas und Asiens gezeigt.

Bhattacharyas Musikalben (LPs und CDs) sind von Labels in Holland, Großbritannien, USA, Frankreich, der Tschechischen Republik, Indien und Japan veröffentlicht worden.

Deben Bhattacharya lebte, wenn er nicht auf einer seiner häufigen Reisen war, in Paris und Kalkutta. Er starb im Juni 2001.

Anfang des Jahres 2001 wurde unter der Regie von Stephane Jourain der Film *Music According to Deben Bhattacharya* aufgenommen, und die Murshidis wurden im Februar aufgenommen. Für diese Aufnahme wurde ein ganzes Band verwendet. Die Fotos wurden während der Aufnahme-Sessions gemacht, und zeigen eine der lebhaftesten Aufführungen auf der ganzen Reise. Die Musiker, die normalerweise abends bei einem Mausoleum singen, gaben diese besondere Aufführung, um von Deben Bhattacharya aufgenommen zu werden.



Deben Bhattacharya in 1954



MURSHIDI & SUFI-SONGS AUS BANGLADESH

Das Wort „Murshidi“ leitet sich vom arabischen „Ershad“ ab, das „befehlen“ oder „einen Rat geben“ bedeutet. Der Murshid ist ein spiritueller Meister. Die Murshidi Sänger auf dieser Aufnahme sind aus Bangladesh. Sie kommen aus einer Gemeinde, die keiner etablierten Religion angehört, obwohl sie, wie ihre Namen andeuten, Muslims sind.

Die Geschichte der Murshidis aus Bengalen geht auf uralte Folklore zurück, bevor das Land in Ost- und Westbengalen geteilt wurde, nachdem Indien 1947 unabhängig wurde. Es gibt zwischen den beiden Teilen keine kulturellen Barrieren. Dieser Teil Indiens wurde nie ganz arisiert. Mit dem Gupta-Reich im vierten Jahrhundert begann die Arisierung, die etwa 2 Jahrhunderte lang andauerte. Diese Periode bis zum 8. Jahrhundert brachte Bengalen unter den Einfluß des Sanskrit Geistes. Danach folgen die Palas, die dem buddhistischen Glauben angehörten. Ihre Herrschaft dauerte bis zur Mitte des 12. Jahrhunderts an und die meisten Menschen nahmen die Religion der Herrscher an. Die Sena-Dynastie ersetzte die Palas. Die Senas waren Vaishnava-Hindus aus Südindien und regierten etwas über ein Jahrhundert lang.

Gegen Ende des 13. Jahrhunderts war ganz Bengalen unter islamischer Herrschaft. Hindus und Buddhisten wurden zum Islam konvertiert, der den größten Einfluß auf die Baul-Tradition ausübte. Murshidis waren freidenkende Gemeinschaften – die intellektuell eher einfache Bevölkerung. Diese ländliche Arbeiterklasse von Hindus, Buddhisten und eine große Anzahl von Moslems, die während der islamischen Expansion in Bengalen übergetreten waren, gehörten alle dem Baul-Glauben an. Unter den Moslems gab es eine gewisse Sektion von Sufis, die Mystiker des Islam, die aus Persien stammten. Persischer Sufismus, der einen großen Einfluß auf die Murshidis ausübte, entwickelte sich in der Türkei mit dem mystischen Poeten Jalaluddin Rumi gegen die 2. Hälfte des 13. Jahrhunderts. Dies war eine Rebellion gegen koranisches Gesetz, das Musik und Tanz an Orten der Anbetung verbat. Obwohl die islamische Herrschaft mit der Ankunft der Briten endete, hatten die Murshidis und Bauls keine Beziehung zu den neuen Machthabern. Sie setzten ihre Praktiken fort, unberührt von politischen Veränderungen. Von den metrischen Formen her ist es jedoch offensichtlich, daß ihre ältesten Lieder im 18. Jahrhundert komponiert wurden.

Sufismus, aus dem die Murshidis hervorkamen, wurde von den Gemeinden in Andachtsriten praktiziert, die vom Murshid vorgegeben wurden. Hindus und Moslems in Bengalen haben eine lange Tradition von Gurus. Der „Murshid“ ist der Guru, nach dem sich die Murshidis sehnen, was in esoterischer Poesie ausgedrückt wird, die in Volksmelodien gesetzt ist. Die Lieder handeln von „Bicched“ (Rahdhas Sorge über die Trennung von Krishna), Fluß-Lieder oder „Bhatiali“ (Loblied an den Murshid und die Bitte um letztendliche Erlösung). Der Murshid mag nicht körperlich anwesend sein – er ist oft der Absolute, der Unerreichbare, den die Murshidis verehren. Er ist dem „Moner Manush“ oder dem „Mann des Herzens“ der Bauls ähnlich.

Die Melodien der Murshidis sind oft nostalgisch und langsam. Manchmal werden die Rhythmen schneller gespielt, um die Lieder etwas attraktiver zu machen, was auf diesem Album zu hören ist.



MUSIKINSTRUMENTE

EKTARA (oder *Gopijantra* in Bengalen)

Begleitinstrument mit einer Saite. Der Körper der Ektara besteht aus einer offenen Kalebasse oder einem hölzernen Zylinder. Der Boden ist mit einem Trommelfell bespannt. Der ‚Hals‘ besteht aus einem etwa 1 Meter langen A-förmig gespaltenen Bambusstock, dessen beide unteren Enden an den Seiten der Kalebasse befestigt sind. Das obere Ende ungespaltene Ende enthält einen Stimmwirbel. Die Saite läuft von der Mitte des Trommelfelles zum Stimmwirbel. Die linke Hand hält das Instrument und die Saite wird mit dem rechten Zeigefinger gezupft. Durch graduelles zusammendrücken und loslassen der Bambusstreifen, wird die Tonhöhe variiert.

KARTAL

Ein paar Fingerbecken, meist aus Messing, um den Rhythmus anzugeben.

AR BANSHI

Eine Querflöte mit sechs Fingerlöchern zur Begleitung der Melodie. Es gibt sie in verschiedenen Größen und Tonhöhen in Bangladesh.

BANGLA DHOL

Eine faßförmige hölzerne Trommel mit 2 Fellen. Sie ist das Hauptinstrument der Sänger und verleiht den oftmals traurigen Liedern Rhythmus und Schwung. Die beiden Trommelfelle aus Ziegenhaut, sind an hölzernen Reifen miteinander verschnürt. Das linke Trommelfell der Dhol wird mit einem Stock geschlagen, während die rechte Seite mit der Hand gespielt wird.

VIOLIN (*behala* auf Bengali)

Die westliche Geige wurde für Indien und Bengalen adaptiert und dient zur Begleitung des Sängers. In diesem Album singt der Künstler und spielt gleichzeitig die Geige. Sie wird gegen die Schulter gestützt und die Schnecke am Ende des Halses liegt auf den Fuß des im Schneidersitz sitzenden Sängers auf. Die Geige ist in dieser Musik ein ‚neues‘ Instrument.

SARINDA

Die *Sarinda* ist eine Fiedel mit einem Doppel-Körper, getrennt durch eine sehr tiefe Taille. Sie stammt ursprünglich aus Afghanistan, und wird von den Pashtuns und dem Baluchi-Volk, und auch in Indien gespielt. Der obere Teil des Körpers ist breit und herzförmig, der untere Teil ist mit einem Fell bespannt, auf dem die Brücke steht. Die Sarinda ist mit drei oder vier Darm-Saiten bespannt. Der Kopf ist oft mit einem geschnitzten Vogelmotiv geschmückt. In Bangladesh begleitet die Sarinda Volkstänze und -Lieder, wie sie auf dieser Aufnahme zu hören sind.



1. AMAR SHONAR TORIR RONGER BADAM

Where do you come from, my boatman,
With your golden boat
Setting a colourful sail?
My boat has three planks
With a straw covering in the middle.
On its back and front
Stand the sun and the moon
So do I stand, waiting.
Let us go, you and I,
Oh my brother boatman!
I cannot live in this land!
Oh boatman,
Where there is no life and death,
Only the easterly wind
Keeps your boat afloat.
It is better for Lalek to die
When he goes onto your boat.
My boat has three planks...
With a straw covering in the middle.

Mohammad Alam Dewan: *lead vocals, violin*
Hemayet: *backing vocals, cymbals*
Anwar Dewan: *backing vocals*
Khairul Islam: *ar banshi* (transverse flute)
Mubarak: *bangla dhol* (Bengali drum)
Dilwar: *sarinda* (fiddle)
Mohammad Bakul Bayati: *ektara*

2. AREY BONDHU AMAREY JE REKHEY GELO

My friend, he has left me,
I feel listless
Playing his flute
The Dark One* is my death!
Take the high road
While you play the flute
I feel like going with him, dismissing conventions
Playing his flute the Dark One is my death!

There are eight finger holes
In his bamboo flute
How does the flute know
That my name is Radha?
Playing his flute the Dark One is my death!

He played the flute, my friend
And placed it on the Kadamba** branch.
With the fresh breeze the flute calls out "Radha"
Playing his flute the Dark One is my death!

Radharaman*** says
Murmuring to himself, "The fire of my heart was kindled
But it died out that day."
Playing his flute the Dark One is my death!

*Krishna: the dark god, Radha's lover, also known as 'the enchanting flute player'

** Seven-leafed flowering tree associated with Krishna

*** Radharaman: the writer of the song

Radharaman: *composer*
Mohammad Alam Dewan: *lead vocals*
Hemayet: *backing vocals, cymbals*
Anwar Dewan: *backing vocals*
Khairul Islam: *ar banshi*
Mubarak: *bangla dhol*
Dilwar: *sarinda*
Mohammad Bakul Bayati: *ektara*

3. RONGILAREY GAIBO AMRA LOMBA CHULER GAN

*O my fun-loving friend,
The long-haired men
Of this world
All say,
That they are wise and have great talents!
Socrates, Shakespeare and Madhusudan⁽¹⁾,
Robi Thakur⁽²⁾, the poet of the universe, and Fakir Lalan⁽³⁾
Oh Nazrul Islam⁽⁴⁾ the poet of Bangladesh,
(Oh my fun-loving friend,
Let us sing the long-haireds' song!) (Refrain)*

*Oh my fun-loving friend
Many people have millions, in money,
But their bald heads
Give them no peace of mind.
The Saint-poet Ahd says
"Oh my brother, Bakul⁽⁵⁾, you have such hair
But I have none!
What use is money,
When the heart is full of sorrow?
(Oh my fun-loving friend,
Let us sing the long-haireds' song!) (Refrain)*

*Oh my fun-loving friend,
The Auls⁽⁶⁾, Bauls⁽⁷⁾, Fakirs and Sadhus
All have long hair.
The village wives
Watching the long-haired ones
Leave their families behind.
The Bauls sing and dance
Shaking their long hair
The others gaze at them.
So I say this in the court
That beauty lies in long hair.
(Oh my fun-loving friend,
Let us sing the long-haireds' song!) (Refrain)*

*My fun-loving friend
We sang before the court
The long-haireds' song.
Hindus and Muslims,
Will you bless us please?
The Bauls sing and dance
Shaking their long hair
The others gaze at them.
So I say this in the court
That beauty lies in long hair.
(Oh my fun-loving friend,
Let us sing the long-haireds' song!) (Refrain)*

(1) Michael Madhusudan Dutta: 19th century Bengali poet.

(2) Rabindranath Tagore: Bengali writer, poet and Nobel laureate (1861 – 1941).

(3) Lalan Shah Fakir: Mystic poet revered by Bauls and poetry lovers. He lived over a hundred years between the 18th and 19th century.

(4) Kazi Nazrul Islam: Singer, composer and poet from Bengal (1899 – 1976).

(5) This refers to the singer Mohammad Bakul Bayati.

(6) Aul: This is a sect of Iranian Sufis. In Bengal, the Moslem Bauls are called Auls. This is also a religious group who are vaishnava worshippers of Vishnu, having a Sahajiya or free way of practicing their faith.

(7) Bauls: Mystic, itinerant and mendicant poet-singers of rural Bengal.

Mohammad Bakul Bayati: *vocals, ektara*

Hemayet: *backing vocals, cymbals*

Anwar Dewan: *backing vocals*

Khairul Islam: *ar banshi*

Mubarak: *bangla dhol*

Dilwar: *sarinda*

4. OREY GURUR CHORON KOREY SHORON

*Oh, seek refuge
At the guru's feet,
Leave all perversions of lust*

*If you wish to go
To the city of the saints,
Oh, my heart! (Refrain)*

*If you go to the godly market-place
Where the saints are,
Soften this hardened body
By burning it
With the fire of love,
Then will love resonate.*

*I tell you,
When the body sizzles
It will become fresh.
When punishment piles, on and on,
Nobody will take you in
Nobody will be alive.*

(Refrain)

*All the wrong desires are your guardians.
If you pray to Him
You shall have no change
The ones who pray
And walk that path
Should see the clear road.
If you can be the guru's slave
Then you will gain the flute of love
The moon will shine over the dark
Then will you see the radiance.*

(Refrain)

*He who is known as the Great Saint
Is found in the land of salvation.
When you mix lime and turmeric
The two colours become one
If the sandal-scented breeze
Touches the hijal tree
Hijal and sandal become one.
Halim says to his friend, Tonu Mia
Make your guru's feet
The essence of life.*

(Refrain)

*Mohammad Bakul Bayati: vocals, ektara
Hemayet: backing vocals, cymbals
Anwar Dewan: backing vocals
Khairul Islam: ar banshi
Mubarak: bangla dhol
Dilwar: sarinda*

5. HEILA KOREY BEILA GEILO BOIYA

*Oh Adam of this earth
This day has passed in negligence.
You were in your father's mind
So you moved into his head rest,
And I told you only a bit
Of the secret.
You have matured
Without being "ripe"!
When you found this beautiful woman
Your past was forgotten.
Oh Adam of this earth, the day has passed in negligence.*

*You are busy in the daytime
And you take Allah's name*

*Only at night
– He who had sent you here!
On your last day's move
How will you answer Allah
When you face him?
Oh Adam of this earth, the day has passed in negligence*

*You have come to this earth
So you will have to leave one day
No one remains forever.
Have you not thought about this,
Oh dear heart?
So Monmohan wonders:
A tamed bird
Can never be your own.
One day,
Tricking you,
It will fly away.
Oh Adam of this earth, the day has passed in negligence.*

*Monmohan: composer
Dilwar: vocals, sarinda
Hemayet: backing vocals, cymbals
Khairul Islam: ar banshi
Mubarak: bangla dhol*

6. SHEY JEY AKASHERI CHANDER MOTON

*My friend,
He is like the moon in the sky
Glimmering water-like.
I have lost Him
That One to whom
I have given my body and soul.
He takes an enchanting form
When I am deep in slumber,
– My friend*

*He remembers me
He recalls me again!
Ah, He weeps on my shoulder
And makes me weep too,
He makes me listen
To His honeyed words,
This One whom I have lost.*

*In what state do I live
When I hear His honeyed words!
I do not return home
At night,
Whether I go or come,
Sit or eat,
Always I remember that beautiful face,
Always
– This One whom I have lost.*

*Just as in ebb and tide
My heart sways in ebb and flow
He makes me go
In a maddening round!
Oh Jaliluddin,
Poor Jaliluddin!
If only I could see Him
On my last day,
Forever and ever,*

*This One whom I have lost,
To whom I have given
My body and soul.*

*Jaliluddin: lyrics
Dilwar: vocals, sarinda
Hemayet: cymbals
Khairul Islam: ar banshi
Mubarak: bangla dhol*

7. MURSHID RUPEY SHAYIN

Oh!
The Lord takes the form of Murshid⁽¹⁾-
The Lord merges His body with Murshid.
In so many colours
He has plunged into
The ocean of beauty,
In the hope of finding Allah.
Let us pull Him out
By the hand,
He is now in human form
The Lord takes the form of Murshid.

He is searching about the paths
Looking for Allah,
Allah is now in Murshid's form-
And showing us the way.
The Lord takes the form of Murshid.
Just as the magnet
Pulls the iron,
The light merges into His feet
- Says Halim.

(1) Muslim fakir

Halim: lyrics
Araz Ali: lead vocals, sarinda
Hemayet: cymbals
Khairul Islam: ar banshi
Mubarak: bangla dhol

8. TUMI AMARO BHITOREY

How did you hide within me
In this dense darkness?
You smirk, as you smile,
And come to
Sit beside me.
Where were you
All this time?

Oh my friend,
Your moon-like face,
Watching it-
Fills my heart,
All sorrow is forgotten.
On your forehead
The light of a hundred suns-
That wipes away all our disgrace.
You smirk, as you smile,
And come to
Sit beside me.
Where were you
All this time?

When I am not there
I find you with me,
You stand before me
In the garden of Halim-
Halim remains secret.
Oh my friend, my friend,
How did you come back?
Where were you
So long?

Halim: lyrics
Araz Ali: lead vocals, sarinda
Hemayet: cymbals
Khairul Islam: ar banshi
Mubarak: bangla dhol

9. **O NIRDOY BONDHUREY AMAR KOTHA KI TOR
MONEY POREY NA NA NA**

*Oh my cruel friend,
Do you not remember me?
No, no, no!
You said you would come
But you did not come
You gave your word
But did not keep it!
My friend—
He does not realize what love is.*

*If I had known
That after teaching me
To love
You would just leave me—
I would not have loved you!*

*Oh my friend,
Why did you do this—
Setting fire to my happy home?
That fire you did not put out
My traitor friend,
Do you not remember me?*

*I now wonder—
Whose company made you thus forget me?
You never even asked about me!
I have kept your image painted,
Within my kohl-black eyes.
Alam- he will never forget you.
Traacherous friend,
Do you not remember me?*

Alam: lyrics
Anwar Dewan: lead vocals, violin
Hemayet: cymbals
Khairul Islam: ar banshi
Mubarak: bangla dhol



Field recordings in 2001 by **Deben Bhattacharya**
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