

BARAKAH

SAMI YUSUF



SPIRITIQUE COLLECTION (VOL.1)

All songs produced, arranged & performed by Sami Yusuf

All lyrics and musical compositions on this album are from traditional sources (with modifications and musical additions made by Sami Yusuf as indicated in the song descriptions) except the following:

“Barakah”: Music composed and arranged by Sami Yusuf

“Ya Nabi”: Arabic lyrics by Dr. Imed Nsiri and Sami Yusuf (original lyrics compiled by the Sabri brothers)

“Ya Rasul Allah”: Arabic lyrics by Dr. Imed Nsiri; Persian lyrics by Ustadh Babak Radmanesh; Turkish lyrics by Dr. Savaş Barkçin, additional Kurdish lyrics by Payam Azizi (original lyrics written by Mohammad Azizi)

“Taha”: Lyrics taken from the *Diwān* of Shaykh Salih al-Ja’fari. Additional lyrics by Mohammed Ali El Oumari and Abdel Ilah Ikhal

“Asheqan”: Lyrics taken from Mawlana Jalal ad-Din Balkhi’s (“Rumi”) *Divān-i Kabir* (ghazal 34). Original lyrics written by Shaykh Abdul Rahman Khales

“Hamziyya”, “Ben Yürürüm Yane Yane”, “Araftul Hawa” and “Fiyyashiyya”: English translation by Dr. Tim Winter (Abdal Hakim Murad)

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Persian Daf: Seyyed Mohammad Jaber for “Barakah”, “Ya Rasul Allah”, “Asheqan”, “Taha”, “Hamziyya”, “Araftul Hawa” and “Fiyashiyya”

Bendir, Kudum & Daf: Omer Avci for “Ya Rasul Allah”, “Asheqan”, “Ben Yururum Yane Yane” and “Uyan Ey Gözlerim”

Persian Tanbour: Seyed Ali Jaber for “Araftul Hawa”, “Fiyashiyya” and “Barakah”

Bağlama & Divan: Adem Tosunoğlu for “Asheqan”, “Ya Rasul Allah” and “Uyan Ey Gözlerim”

Qanun: Turgut Ozüfler for “Ya Rasul Allah”, “Ben Yururum Yane Yane” and “Uyan Ey Gözlerim”

Persian Ney: Amir Siavoshpour for “Barakah” and “Ya Rasul Allah”

Turkish Ney: Eyüp Hamiş for “Asheqan”, “Ben Yururum Yane Yane” and “Uyan Ey Gözlerim”

Turkish Tanbur: Cellâleddin Çelik for “Ben Yururum Yane Yane” and Adem Tosunoğlu for “Uyan Ey Gözlerim”

Persian Kamanche: Ustadh Babak Radmanesh for “Barakah”

Turkish Kemançe: Adem Tosunoğlu for “Ben Yururum Yane Yane” and “Uyan Ey Gözlerim”

Sitar: Krishna Kumar for “Ya Hayyu Ya Qayyum”, “Ya Nabi” and “Mast Qalandar”

Tabla & Dholak: Sanu CS for “Ya Hayyu Ya Qayyum”, “Ya Nabi” and “Mast Qalandar”

Harmonium: Berny PJ for “Ya Hayyu Ya Qayyum”, “Ya Nabi” and “Mast Qalandar”

Vocalists: Alawi Al-Safi, Hamid Al-Haddad and Ali Al-Katheeri for “Ya Nabi”, “Araftul Hawa”, “Taha”, “Ya Rasul Allah” and “Hamziyya”; Dr. Imed Nsiri for “Hamziyya”; Payam Azizi for “Ya Rasul Allah” and “Asheqan”; Adem Tosunoğlu, Eyüp Hamiş and Cellâleddin Çelik for “Ben Yururum Yane Yane”; Eyüp Hamiş and Dr. Savaş Barkçin for “Uyan Ey Gözlerim”.

Qawwali Vocalists: Riaz Hussain, Syed Hasnain and Ali Mahdi for “Ya Hayyu Ya Qayyum” and “Mast Qalandar”

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برکت
BARAKAH

SPIRITIQUE COLLECTION (VOL.1)

سرودِ عیبت که چندین فون عشق در اوست
سرودِ محرم عشق است و عشق محرم اوست

What is music and why is there so much of the enchantment of
love in it?

Music is the secret of love and love is the secret of God.

—Qutb ad-Din Bakhtiar Kaki
13th Century Chishti Shaykh from Delhi

The Islamic tradition has been animated by music since its inception. The musical recitation of the Qur'an has given birth to many other profound musical traditions, which have spread the *barakah*—or blessed presence of the Divine—throughout the world and across the centuries. This album is a collection of gems from the rich mines of these various traditions, carefully strung together to create a musical journey from Andalusia to the Indian subcontinent and across several hundred years of history. However, these traditions of Islamic music are not meant to take the listener back in time, but rather from time to the Eternal. This music echoes, not only with the cosmic “music of the spheres,” but also with the original Divine call and human response, which the Qur'an describes:

When your Lord brought forth from the children of Adam and their descendants from their loins, He made them bear witness to their own souls: “Am I not your Lord?” They said: “Yes! we bear witness.” (7:172)

Sages and saints through the ages have described traditional Islamic music as the reverberation of this primordial “call and response”, which calls us back to the “time before time” when we were with God. As Rumi writes:

The sages have said these melodies,
We took from the rolling spheres,
The faithful say that paradise,
Turns noises to sweets for our ears

Once, when we were all parts of Adam
We heard these songs in paradise.
Although body's clay made us forget them
In our memories, their echoes reside

Oh, Music is the lovers' food
Who hold in mind the thought of meeting
The fire of love flares up through songs
Like blazes lit from kindling

—Rumi (Mathnawi, IV, 733)

Those whose hearts still long for that time out of time will find much to appreciate in this album. In a world that is increasingly noisy and chaotic, the music and lyrics of this album—drawn from centuries of Sufi traditions—offer a window onto an inner oasis of peace and harmony. What makes traditional Islamic music truly Islamic is not merely the lyrics or the faith of the performer, but rather the presence of the same Divine grace that emanates from the Qur’an and the person of the Prophet—the *barakah muhammadiyah*. This *barakah* can be seen in the great masterpieces of Islamic architecture and calligraphy and heard in the arresting beauty of the *adhaan* (call to prayer), in the beautiful recitation of the Qur’an, and in the various traditions of sacred music represented here.

Sami Yusuf’s latest work is a humble turn to these traditions of sacred music, marked by a profound love for and presence of the Divine. We hope that this album serves as an introduction to the *barakah* of Islamic music—the sound of the perennial love and longing for our Creator and eternal home. As Hafiz, perhaps the most musical of all poets, writes:

مطرب عشق عجب ساز و نوايي دارد
نقش هر نغمه که ز در راه بر جاني دارد
عالم از ناله عشاق مباد اخائي
که خوش آهنگ و فرح بخش صديني دارد

Love’s musician has such wonderful harmony and melody
Every song is a path to a place to be found
May the world never be empty of the cry of lovers
Because it has such a sweet and joyful sound
—Hafiz

AWAKE

(“UYAN EY GÖZLERİM”)

Wake from your heedlessness O my eyes awake
Long you have slumbered so now my eyes awake.
Azrail's intention is your soul to take.
Wake from your heedlessness O my eyes awake
Long you have slumbered so now my eyes awake.

This world is not your home, soon it melts away.
Even were all seven climes under your sway
Throne and dominion and glory pass away
Wake from your heedlessness O my eyes awake
Long you have slumbered so now my eyes awake.

Here is Murad your slave, all his sins erase!
Forgive my errors and all my burden raise,
Raise me in the shade of Ahmad's flag of praise.
Wake from your heedlessness O my eyes awake
Long you have slumbered so now my eyes awake.

Uyan ey gözlerim gafletten uyan
Uyan uykusu çok gözlerim uyan
Azrail'in kastı canadır inan
Uyan ey gözlerim gafletten uyan
Uyan uykusu çok gözlerim uyan

Maqām: *Muhayyer Kürdi*

Commentary: This piece was composed by a renowned 17th century Ottoman Polish scholar and musician, Wojciech Bobowski (1610- 1675) who embraced Islam and adopted the name Ali Ufki Bey. Sultan Murad IV (r. 1623-1640) employed Ali Ufki in his court as a language interpreter and musical composer. He assembled hundreds of classical Ottoman songs and applied Western staff notations to them for the first time in a work entitled *Majmuah-e Saz u Soz* (Anthology of Instrumental and Vocal Music). The lyrics for this particular song, which are ascribed to sultan Murad III (1546-1595), express the poet's remorse for having slept through the dawn prayer. The first line of the poem reads, “Wake from your heedlessness O my eyes awake!”

*The musical portion preceding the Turkish verse is a new section composed by Sami Yusuf.

YA RASUL ALLAH (PART 1)

Kurdish

Yā Rasūla l-Lāh

O Messenger of God,

Yā shay Medina

O Prince of Medina

Har kas 'ashgta

Don't break the heart of the one

Dili mashkina

Who loves you and is crazed for you

Bechmam Madīna, beīsem bepā wā

I will go to Medina and openly express to the Prophet

Arza bam bedas Rasūl-a-Allāh wā

My inner heart-felt desire to serve Him

Kurdish (refain)

Yā Rasūla l-Lāh

O Messenger of God,

Yā shay Medina

O Prince of Medina

Har kas 'ashgta

Don't break the heart of the one

Dili mashkina

Who loves you and is crazed for you

Arabic

Yā Rasūla l-Lāh

O Messenger of Allāh

Qalbī mushtāq

My heart is longing

Li-l-Madīnah

For Medina

Yā Ḥabība l-Lāh

O Beloved of Allah

Kullī 'ashwāq

All my yearnings

Li-l-Madīnah

Are for Medina

Li-Nabīyi l-Lāh

For the Prophet of Allah

Muddat bi-r-rajā' 'ayādīnā

Our hands are extended in hope

Mā taruddanā yā Rasūla l-Lāh khā'ibīna

O Messenger of Allah, our beloved,

do not send us back empty-handed



Kurdish

Yā Rasūla l-Lāh, Bawanem, Nawet chand khowsha*

O Messenger of God, How beautiful is your name

‘Araghet golah bawanem, Būnet wa nawsha

The blessed beads of sweat from your luminous body, smell of flowers

Har wak hājjiyān bawānem, La dowr baytu l-Lāh bawanem

Like the pilgrims who circumambulate the House of God

O my all, my beloved

Bīm ba dawrī to ‘azīzam,

I'd circle around you, my dearest one,

Yā Nabī, Yā Shafī'

O Prophet of God, O Intercessor!

Dastgāh: *Shūr (Avaz-e Abū 'Atā)*

Commentary: This beautiful song comes from the Kurdish Qadiri zawiyas (Sufi centers) of Western Iran. It is a traditional devotional piece expressing love of the Prophet and longing to visit Medina. The original words are in Kurdish but additional verses in Persian, Turkish and Arabic have been added. The traditional khānghāh daf rhythm of “Ḥay Allah, Ḥay Allah” is incorporated into this piece with a time signature of 10/8.

*This section (till the Kurdish refrain) is an entirely new composition added by Sami Yusuf with words by Payam Azizi.

YA RASUL ALLAH (PART 2)

Sallū 'alayhi shafī' l-'ummah

Send salutations upon him, the intercessor of the Muslim nation

Bi dhikri r-Rasūl tushhadhu l-himmah

By mentioning the messenger we sharpen our zeal

Yā Rabbi bi-jāhin Nabī 'azihi l-ghummah

O God, for the sake of the prophet, clear the adversity

Ṣallū 'ala l-Hādi l-Bashīr*

Send salutations upon The Guide and Bearer of good tidings

Ḥabībī l-Badri l-Munīr

My beloved the luminous full moon

Shafī'ī 'inda l-Qadīr

My intercessor with the All-Powerful

Ṣallū 'alay

Send salutations upon him!



Ṣallū bi-'aḥla l-kalām

Send salutations upon him with the sweetest of words!

Ṣallū 'ala l-badri t-tamām

Salutations upon him, the full-moon

Rasūlī, khayri l-'anām

My messenger, the best of mankind!

Dastgāh: *Shūr*

Commentary: This is the second part of "Ya Rasul Allah". We split the song over two tracks for easier listening.

*This is a new section (till the refrain) composed by Sami Yusuf with words provided by Dr. Imed Nsiri.

FIYYASHIYYA

*A humble slave am I of an almighty Lord.
No work is too hard for that One who's adored.*

*But though I'm a beggar who cannot afford
To claim any strength, sure and strong is my Lord.*

*He says, where He wills, when He wishes a thing,
just "Be", and it is, by the might of a King.*

*The ruler whose edicts and wise rulings bring
All blessings and grace by the might of a King.*

*I haven't got the force,
No strength between my sides
Why feel such remorse
when the Maker provides?*

*I haven't got the force,
No strength between my sides
Why feel such remorse
when the Maker provides?*

*I'm safe in the shade of his all-knowing height
And no strength have I — His all power and might.*

*So glory to God, His bounty shining bright,
All gratitude and praise are His due and His right.*

*He says, where He wills, when He wishes a thing,
just "Be", and it is, by the might of a King.*

*The ruler whose edicts and wise rulings bring
All blessings and grace by the might of a King.*

*Ana 'abdu Rabbī lahū qudratun
A humble slave am I of an almighty Lord.*

*Yahūnu bihā kullu 'amrin 'asīr
No work is too hard for that One who's adored.*

*Fa-'in kuntu 'abdan ɗa'īfa l-quwā
But though I'm a beggar who cannot afford*

*Fa-Rabbī 'alā kulli shay'in qadīr
To claim any strength, sure and strong is my Lord.*

*Minnī ash 'alayā wa ana 'abadun mamlūk
I'm but a humble slave, what should I worry about?*

*Wa-l-'ashyā' maqaḍīya mā fi t-tahqīqi shukūk
All affairs are ordained, of this there is no doubt*

*Rabbī nāẓir fiyā wa ana nazarī matrūk
My Lord sees everything, while my sight leaves much out*

*Fi l-'arḥām wa l-'ahshā' minnuṭfa ṣawwaranī
In the womb, He formed me from a drop*

*Ana mā lī fiyāsh, ash 'alayā minnī
I haven't got the force, No strength between my sides*

*Aqliq mir-rizqī lāsh, wa-l-Khāliq yazuqnī
Why feel such remorse when the Maker provides?*

*Allāhumma ṣalli 'ala l-Muṣṭafā, ḥabībna Muḥammad 'alayhi s-salām
O Allah, send your blessings on The Chosen One
Our beloved Muhammad, Peace be upon him*

الفياشية

أنا عبد رب له قدرة
يهون بها كل أمر عسير

فإن كنت عبداً ضعيف القوة
فربي على كل شيء قدير

مني وإش علي وإن عبد مملوك
والأشيل مقضية ما في التحقيق شكوك

ربي ناضر فينا ونا نصري متروك
فالأرحام والأحشاء من نصفة صورني

أنا ما لي فيباش أش عليا مني
أقلق من رزقي لاش والخالق يرزقني

اللهم صل على المصطفى
حبيبنا محمد عليه السلام

Maqām: *'Ajam*

Commentary: Written by the Moroccan poet Sidi Othman ibn Yahya Cherki (known as “Sidi Bahloul Cherki”) in the 17th century, the qaṣidah (ode) “Fiyashiyya” became a standard classic of the Maghrebi genre of malhoun— a genre of Sufi music popular amongst tradesmen in the urban centers of what is today Morocco, Algeria, and Tunisia. Sidi Bahloul was a member of the Harraqi zawiya of Tetouan in northern Morocco, and his poetry, especially this qaṣidah, continues to be chanted by the members of his Shadhili-Darqawi-Harraqi Tariqah to this day. It has become one of the best-known and loved traditional songs amongst Moroccans from all walks of life. The inclusion of tanbour and daf gives this new arrangement a Persian or Khorasani touch. We have also added English lyrics to the song (English lyrics and translation provided by Dr. Tim Winter).

YA NABI

Wa ṣalli ‘ala l-Hādī, ḥabībī jaddī l-Ḥasanayn
*Salutations upon our Guide, the beloved, the grandfather
of Hasan and Hussein*

Rasūlī ma’danu l-jūdī, Imāmu l-Ḥaramayn
*My prophet, the quintessence of generosity,
the Imam (leader) of the Two Holy Mosques*

Nabīyunā khayru man yamshī ‘ala l-qadamayn
Our prophet is the best of those who walk on two legs

Yā ‘āshiqīn ṣallū ‘ala sayyidī l-kawnayn
*O You who love him, send salutations upon the master of
the two worlds*

Ṣalla l-Lāhu ‘alayhi wa-ālihī, wa aṣḥābihi l-mayāmīn
*Salutations of God upon him, his family, and his
blessed companions*

Yā Nabī
O Prophet

Ṣalla l-Lāhu ‘alayhi wa-ālihī wa-‘ala aṣḥābihi
*Salutations of God be upon him, his family and
auspicious companions*

Lā mithluhū ‘aḥadun, lā mathīla lak
You have no match, no one can compare

Yā Rasūlī, yā Ḥabībī, yā Malādhi, yā Bashīrī
*O my prophet, O my beloved, O sanctuary, O bearer of
good tidings*

‘Anir ṭarīqī bi-jāhi Ṭāhā
Enlighten my path O God, for the sake of Taha

‘Ataytu ḥimak ‘arjū riḍāk
I came to Your sanctuary, hoping for Your approval

Ṣalli ‘ala l-‘Amīn
Salutations upon The Trustworthy

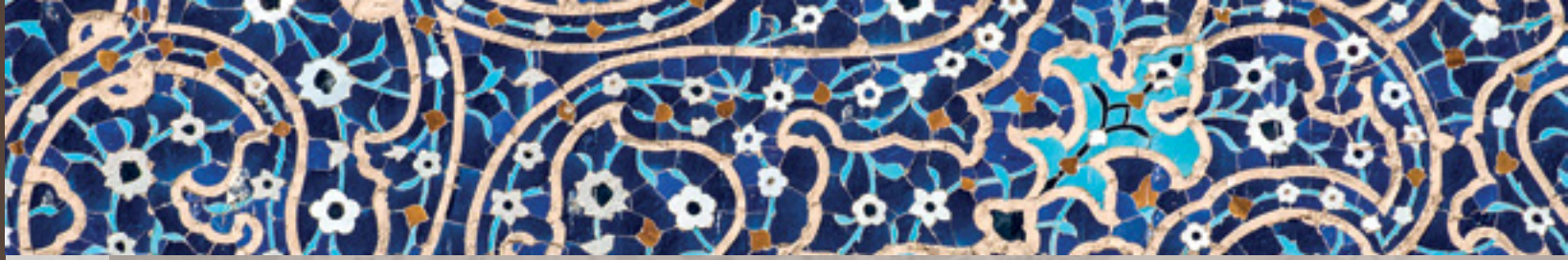
Sayyidī, Sayyidu l-‘awwalīn wa-l-ākhirīn
My master and the master of the first and the last

Yā Nabī
O Prophet

Ṣalawātu l-Lāh
Blessings of God

Wa Salāmu l-Lāh
And His Peace

Ṣalla l-Lāhu ‘alayhi
Be upon him



يا نبي

يا رسولي يا حبيبي يا ملاخي يا بشيري
أثرهريقي بجاهه

أرجو رضاك
صلي على الآمين

سيدي سيد الأولين والأخرين
يا نبي

صلوات الله
وسلامه
صلي الله عليه

وصل على الهادي حبيبي جد الحسنين
رسولي معدن الجود إمام الحرمين

نبينا خير من يمشي على قدمين
يا عاشقين صلوا على سيد الكونين

صلى الله عليه وآله وأصحابه الميامين
آه يا نبي

صلى الله عليه وآله وعلى أصحابه
لا مثله أحدًا لا مثيل لك يا نبي

صلى الله عليه وآله وعلى أصحابه

النبي

Raag: *Kafi*

Commentary: This song, written in honor of the great Indian saint and founder of the Chishti order, Mu'in ad-Din Chishti (d. 1236), was composed by the Sabri brothers from a compilation of poems and melodies of the Chishti order. The music and lyrics have been modified in this rendition: the words are sung entirely in Arabic about the love for the blessed Prophet (pbuh), his household and companions.

COME SEE

(“BEN YÜRÜRÜM YANE YANE”)

*I am walking, burning, burning,
Love has stained my heart with yearning,
Neither crazy nor discerning -
Come, see, what love has done to me.*

**Gel gör beni beni aşk neyledi
Derde giriftar eyledi**

Come, see, what love has done to me.

*One day like the winds I'm blowing,
One day like the roads I'm going,
One day like the floods I'm flowing.
Come, see, what love has done to me.*

*Take my hand and keep me staying -
Take me else, to You conveying,
No more tears, for laughs I'm praying.
Come, see, what love has done to me.*

*Walking round with Majnun's madness,
Seeing Her in dreams my gladness,
Waking up again in sadness.
Come, see, what love has done to me.*

*I am Yunus, poor and stricken,
From my exile my steps quicken,
Head to toe I hurt and sicken.
Come, see, what love has done to me.*

**Ben yürürüm yane yane
I am walking, burning, burning,**

Aşk boyadı beni kane
Love has stained my heart with yearning,

Ne akilem ne divane
Neither crazy nor discerning -

**Gel gör beni aşk neyledi
Derde giriftar eyledi**
*Come, see, what love has done to me.
Come, see, what love has done to me.*

Maqām: *Segāh*

Commentary: “Ben Yürürüm Yane Yane” is a Sufi song that is popular throughout Turkey and the Balkans. The poem was written by the poet and Sufi mystic, Yunus Emre, who lived in central Anatolia in the 13th century, and it has been sung in the ceremonies of many different Sufi orders in Turkish-speaking lands for hundreds of years. Yunus Emre’s poetry conveys the human longing and love for the Divine, and it continues to be a source of inspiration for composers of Sufi music today. This English rendition, a direct translation of the original Turkish, has been slightly modified from the original melody (introductory music composition and arrangement only) and is sung partially in the original Turkish. English lyrics and translation provided by Dr. Tim Winter.

MAST QALANDAR

Dam mast Qalandar mast mast
The drunk Qalandar, in his drunken state***

Iko vird hai dam dam Ali Ali
(Has) Only one chant – Ali, in every breath

Sakhi Lal Qalandar mast mast
The generous red-robed Qalandar, in his drunken state (a reference to the 12th century sufi saint Lal Shahbaz Qalandar)

Jhoole Lal Qalandar mast mast
(Another reference to Lal Shahbaz Qalandar)

Rab ne kinne shaan banaye
God has blessed countless (people)

Be karma Te karm kamaye
He has even blessed the wretched

Jeda vi Tere dar Te Aaye
Whoever comes to your doorstep

O na kaddivi khaali jaye
Never returns empty-handed

Shana uchiyaan teria Peera
O teacher (referring to Ali) with lofty grace

Hovan door haneriyaan Peera
May the darkness (within me) be purged, O teacher

Aasan he ba teriya Peera
I have pinned my (very many) hopes in you, O teacher

Soon arzaa aj meeriya Peera
Grant my requests today, O teacher

Akhi ja malanga tu Ali Ali Ali akhi ja malanga
O my brother, keep saying Ali, Ali, Ali; keep on saying

Akhi ja malanga sach ape mun len ge
O my brother, Go on saying, they will (themselves) accept the truth

Aj ne te kal saray Ali Ali can ge
If not today then tomorrow everyone will repeat Ali, Ali

Raag: *Kafi*

Commentary: This song, which has been popular in the Indian subcontinent for centuries, is based on a poem by the Chisti Sufi and musical genius, Amir Khusro, which was later modified by the great Panjabi Sufi poet Bulleh Shah. The song's lyrics honor and revere (but do not worship) 'Ali ibn Abi Talib, to whom virtually all Sufi orders trace their lineage, as well as the famous 12th century Sufi saint of Sindh, Lal Shahbaz Qalandar.

*A Qalandar is a type of wandering Sufi or dervish who would often live in the wilderness and wear tattered clothes. Lal Shahbaz Qalandar was one such Sufi.

**Drunkenness here refers not to intoxication from alcohol, but to the ecstatic state of remembrance of God. As the famous verse of the Egyptian Sufi poet Ibn al-Farid says:
"In remembrance of the beloved, we drank wine; we were drunk with it even before the creation of the vine."

I ONLY KNEW LOVE

(“ARAFTUL HAWA”)

*I only knew love when I knew love of Thee,
I sealed up my heart against Thy enemy.*

*I stood long in converse with Thee, who doth see
My heart's inner secrets, but Thou I don't see.*

*My love is twin loves, yet the twain are for Thee,
The first's for Thy love, and the other's for Thee.*

*And as for the first, which is love of Thy love:
Remembrance complete, not distracted from Thee.*

'Araftul-hawā mudh 'araftu hawāk
Wa-'aghlaqtu qalbī 'alā man 'ādāk

*(I only knew love when I knew love of Thee,
I sealed up my heart against Thy enemy.)*

*And as for the second: my true love of Thee,
I see Thou as present in all that I see.*

*All praise to Thy name, and no praises for me,
For Thine is the glory in all unity.*

'Uḥibbuka ḥubbayni, ḥubba l-ḥawā
Wa-ḥubban li-'annaka 'ahlu l-lidhāk

*(My love is twin loves, yet the twain are for Thee,
The first's for Thy love, and the other's for Thee.)*

Fa-'amma l-ladhī huwa ḥubbul-hawā
Fa-shughlī bi-dhikrika 'an man siwāk

*(And as for the first, which is love of Thy love:
Remembrance complete, not distracted from Thee.)*

Wa-'amma l-ladhī 'anta 'ahlu l-lahu
Fa-lastu 'ara l-kawna ḥattā 'arāk

*(And as for the second: my true love of Thee,
I see Thou as present in all that I see.)*

Fa-la l-ḥamdu fī dhā wa-lā dhāka lī
Wa-lākin laka l-ḥamdu fī dhā wa-dhāk

*(All praise to Thy name, and no praises for me,
For Thine is the glory in all unity.)*

عرفت الهوى

عرفت الهوى ماذا عرفت هواك .. وأغلفت قلبي على من عداك
أحبك حبين حب الهوى .. وحباً لأنك أهل لداك
فأما الذي هو حب الهوى .. فشغلي بذكرك عمن سواك
وأما الذي أنت أهل له .. فلست أرى الكون حتى أراك
فلا الحمد في ذا ولا ذاك لي .. ولكن لك الحمد في ذا وذاك

Maqām: *Nahāwand*

Commentary: This most famous poem of the 8th century female Sufi saint of Iraq, Rabi'a al-'Adawiyyah, has been set to music many times, but this Andalusian melody fits the tone and rhythm of the poem beautifully. The inclusion of the tanbour and daf add a Persian influence to the piece. English lyrics and translation provided by Dr. Tim Winter.

LOVERS ("ASHEQAN")

Ey 'Āsheqān, Ey 'Āsheqān
Amad gahe waşlo leqa
Az āsemān āmad nedā
Key mahrūyān aş-şalā

*O lovers, O lovers, the time of union and meeting has come
A calling from Heaven proclaimed, "Moon-faced ones, it is time to pray!"*

Ḥay Allāh, Hu Allāh, Yā Allāh*

Amad sharābe ātashīn
Ey Dīve gham konjī neshīn
Ey jāne marg-andīsh ro
Ey sāqiye bāqī darā

*The fiery wine has come, demon of grief, off to a corner!
Leave O death-pondering soul, O immortal Saqi, come through!*

Ey sarkhoshān, Ey sarkhoshān
Amad tarab dāman keshan
Begrifte mā zanjīre ū
Begrifte ū dāmāne mā

*O divinely intoxicated ones, the joyously whirling One has arrived;
The chains of His curls have captured us and the yearnings of our hearts have captured Him.*



عاشقان

Ey haft gardūn maste to
Mā mohreyi dar daste to
Ey haste mā az haste to
Dar ṣad hezārān marḥabā
*O by whom the seven vaults are enraptured,
We are but a bead in your hands
Our being is by your being, a thousand hails!*

Ey bānge nāye khosh-samar
Dar bānge to ṭa'me shekar
Āyad marā shāmo sahar
Az bānge to būye vafā

*O sound of the reed with sweet stories
In your sound is the taste of sugar
From your sound, comes the fragrance of fidelity day and night!*

ای عاشقان ای عاشقان آمد که وصل و لقاء
از آسمان آمدند کای ماه رویان الصلا

آمد شراب آتشین ای دیو غم کنجی نشین
ای جان مرگ اندیش روای ساقی باقی در آ

ای سرخوشان ای سرخوشان آمد طرب دامن کشان
بگرفتند ما زنجیر او بگرفتند او دلمان ما

ای بهفت کردون مست تو ما مهره ای در دست تو
ای بست ما از هست تو در صد هزاران مرجبا

ای بانگ نای خوش سمر در بانگ تو طعم سکر
آید مرا شام و سحر از بانگ تو بوی وفا

Dastgāh: *Shūr (Avaze Abū 'Atā)*

Commentary: This beautiful piece comes from the Khānqāhs (Sufi centers) of the Qadiriya-Talebani Tariqah in Kirkuk, Iraq. The original poem ("Mosalmanan") was written in Persian approximately 200 years ago by Shaykh Abdul Rahman Khaled (Shaykh of the Qadiriya-Talebani Sufi order). However, the lyrics of this rendition come from Mawlana Jalal ad-Din Balkhi's ("Rumi") *Divān-i Kabir* (Ghazal 34). The daf "Ḥay Allah" maqām is used in the first half of this piece followed by *Maqām Haddādī* (both traditional khānqāh rhythms).

*God's name, "al-Ḥayy" ("The Living"), is often chanted by Sufis in spiritual sessions because it permeates all life and attracts the blessings of God who is the source of all life. The name "Ḥayy" is also the beginning of each breath we take. Without "al-Ḥayy", all would perish. The name Allāh is the all-comprehensive name of God that contains within it all the meanings and significance of all the other Divine Names. The "Hu" is derived from "Huwa" (He) and expresses the divine Essence (*al-dhāt al-ilāhiyya*) which can neither be grasped nor encompassed by anything other than itself.

TAHA



Ṣalla l-Lāhu 'alā Ṭāhā
Khayri l-khalqi wa-'ahlāhā
*May God's blessings be upon Taha,
The Best and sweetest of creation*

Khayru l-khalqi huwa l-hādī
Nūru l-kawni bihi bādī
*Best of [God's] creation, he is the guide
The light of existence shines through him*

'Amma n-nāsa bi-'irshādi
'Azka l-khalqi wa-'arḍāhā
*He encompassed all mankind with his guidance
Purest of creation and the most pleasing*

Nūru l-Lāhi l-mutaqaddim
Qabla l-khalqi l-muta'allim
*The first light of God
He was taught before all other creation*

Badru n-nūri l-mutalaththim
Hādi l-khalqi li-Mawlāhā
*The veiled light of the full moon
Guiding creation to its Lord*

Ba'da s-sidrati qad sārā
Wa-ra'a l-ḥaqqā wa-'anwārah
Beyond the Sidra he walked
And saw The Truth and His Lights*

Waqaḥa r-ruḥu wa-ma sārā
Idhhab waḥdaka yā Ṭāhā
*The Spirit (Jibra'il) stopped and did not continue
[saying] go on alone Taha*

Irza l-Lāha bi-l-ālāf
'an 'ahli l-bayti l-'ashrāf
*May God be pleased with his intimates
from his noble family*

Wa-l-'ashābi 'ūli-l-'insāf
Nālu l-khulda wa-suknāhā
*And his companions, the people of justice
Who gained eternity and its dwelling*

Malīḥun lawnuhū**
Kahīlun ṭarfuhū
Jamīlun na'tuhū
Ṣalla l-Lāhu 'alā Ṭāhā
*Of fine complexion
His eyes, dark and wide
Of beautiful face
The guide, with whom God is satisfied*

Qamarīyun wajhuhū
Bahīyun shakluhū
'Azīmun khuluquhū
Ṣalla l-Lāhu 'alā Ṭāhā
*His face is like the moon
His form is resplendent
His character is mighty
Taha, the chosen one*

Rahīmun qalbuḥū
Ṣadūqun wa‘duḥū
‘Amīmun jūduḥū
Māḥin muntaqā
*His heart is kind,
His promises are kept
His generosity is vast
The effacer (of sins), the
chosen one*

Ṣalātu Rabbī
Ma‘a s-salāmi
‘Alā Muhammad
Zaynu l-‘asāmī
*The blessings of my Lord
And His peace
Upon Muhammad
The most beautiful of names*

Maqām: *Bayātī*

Commentary: “Ṣalla l-Lāhu ‘alā Ṭāḥā” was written by the Sudanese/Egyptian Shaykh Salih al-Ja’fari (d. 1979) who taught and lived at the famous al-Azhar University in Cairo and was also the Imam of the al-Azhar mosque. He was a Sufi shaykh in the lineage of Ahmad ibn Idris of Fez (d. 1837) and a prolific author of works on the Qur’an, Hadith, Islamic law and Sufism. He also wrote a celebrated collection of poetry, from which this song is taken. The end section incorporates the blessed names of the Prophet (pbuh) taken from the *Diwan* of the famous Moroccan Sufi saint Imam Mohammed Al-Jazuli’s (d. 1465), *Dala’il al-Khayrat*.

*The Sidra is a reference to the “Lote tree of the furthest boundary” (*sidrat al-muntahā*) mentioned in the Qur’an (53:14) and described by the Prophet on his night journey to heaven (mi’rāj). The sidra marks the outer boundaries that separate the created world (*‘ālam al-khalq*) from the spiritual world of the divine command (*‘ālam al-amr*).

**This section is an original composition with words provided by Mohammed Ali El Oumari and Abdel Ilah Ikhal. The inspiration behind the melody comes from an old Kurdish folk song heard by Sami Yusuf when he was a child.

هه

صلى الله على هه ... خير الخلق وأحلامها
خير الخلق هو الهادي ... نور الكون به بإدي
عم الناس بإرشاد... أركى الخلق وأرضها
نور الله المتقدّم ... قبل الخلق المتعلم
بحر النور المتلثم ... هادي الخلق لمولاه
بعد السدرة قد سار ... ورأى الحق وأنواره
وقف الروح وما سار ... إذهب وحدك يا هه
ارض الله بالآلاف ... عن أهل البيت الأشراف
والأصحاب أولي الإنصاف ... نالوا الخلد وسكنها
مليح لونه

كحيل هرفه

جميل نعته

هاد مرتضى

قمري وجهه

بهى شكله

عظيم خلقه

هه المجتبي

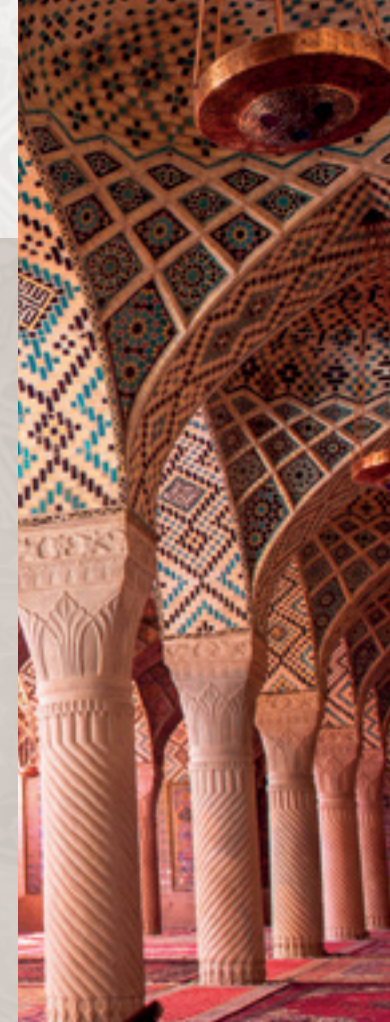
YA HAYYU YA QAYYUM

Yā Ḥayyu Yā Qayyūm <i>O the Ever-Living, The Ever-Lasting One!</i>	Yā Ḥayyu Yā Qayyūm <i>O the Ever-Living, the Ever-Lasting One!</i>
Yā Raḥīmu Yā Raḥmān <i>O the Most-Merciful, the Beneficent</i>	Tu mithl hai to la-raib <i>You are the quintessence of certainty</i>
Yā ‘Ādilū Yā Mannān* <i>O the Just One, O the Bestower (of blessings)</i>	Tu pak hai to be-aib <i>You are pure and immaculate</i>
Yā Ḥāfizu Yā Sattār <i>O the Protecting One, the Concealing One</i>	Tu zistka hai unwan <i>All life begins from You</i>
Yā Wāhidu Yā Ghaffār <i>O the Only-One, the Forgiver</i>	Tu sakhir-e-har udwan <i>You are the Subduer of all enemies</i>
Yā Māliku Yā Razzāq <i>O the One who owns everything, who provides for everyone</i>	Teri zat hai azz-o-jal <i>Your being is eternal</i>
Tu khāliq-e- har khallāq <i>You are the Creator of all creators</i>	Tu har mushkil ka hal <i>You are the solution to every problem</i>
Har rāz tujhe ma‘lūm <i>You know every secret</i>	Har samt hai teri dhum <i>You are known all over</i>

Raag: *Ahir Bhairav*

Commentary: Although the exact origins of this qawwali are unknown, it is sometimes sung to revere the 12th century Sufi saint, Fariduddin Masud Ganjshakar (or Baba Farid) of the Indian subcontinent. A direct descendant of the second caliph of Islam, ‘Umar ibn Khattab, his poetry is also included in the Guru Granth Sahib — the most sacred scripture of Sikhism. Not only are the verses of this qawwali based on his teachings, but the opening verse of the qawwali, “Ya Hayyu Ya Qayyum” were the last words Baba Farid uttered. It is related that on the 5th of Muharram, in the year 1266 (according to the Gregorian calendar), Baba Farid became unconscious after the ‘Isha (evening) prayer. When he regained his consciousness, he inquired of those present, “Have I offered my ‘Isha prayer?” Although those present answered in the affirmative, Baba Farid replied, “Let me offer it once more for I may not get another chance.” So, he performed ablution again and offered the ‘Isha prayer a second time. Then he fell unconscious once again. On regaining consciousness, he once more performed his ablution and said the ‘Isha prayer for a third time. Whilst still in prostration, he uttered, “Ya Hayyu Ya Qayyum”, and his soul left his body. That is why, for hundreds of years, this qawwali has been sung at the death anniversary of Baba Farid.

*In the original version, the word used here was “Dayyān” but this has been replaced to “Mannān” (The Bestower).



همزية

صل يا رب ثم سلم على من هو للخلف رحمة وشفاء
وعلى الآل والصحابة جمعاً جمعاً
ما تزيّنك بالنجوم السماء

HAMZIYYA

Ṣalli yā Rabbi thumma sallim ‘alā man
So pray my Lord and bestow blessings upon him

Huwa li-l-khalqī raḥmatun wa-shifā’un
Who is for all mankind, a grace and a healing

Wa-‘ala l-āli wa-ṣ-ṣaḥābati jam’an
So also on his fair Companions and kinsmen

Ma tazayyanat bi-n-nujūmi s-samā’u
With blessings that abide like the sky’s lofty ceiling.

So pray my Lord and bestow blessings upon him
Who is for all mankind, a grace and a healing.

So also on his fair Companions and kinsmen
With blessings that abide like the sky’s lofty ceiling.

Accept and pity then as my intercessor
Upon the day when all need an intercessor.

And in this gloomy age keep me and my people
For in our day our power has grown faint and feeble.

For in these times the faith is once more a stranger
Thus did you once foretell, the decent in danger.

So catch us lest we fall in the pit of peril
For on this day we tire, after blunder and quarrel.

Maqām: *Sīkāh-‘Ajam* (with allusions to *Rāst*)

Commentary: The lyrics of this song come from portions of the thousand-verse Hamziyya (poem rhyming in hamza) of the renowned Palestinian scholar Yusuf Nabahani (d. 1932). It describes the Prophet’s life and character and is frequently recited during Mawlid celebrations to commemorate the Prophet’s (pbuh) birthday. The melody sung here is inspired by group chants of the Shadhili-Darqawi-‘Alawi Sufi Order in Mostaghanem, Algeria. The melody has been slightly modified to fit the English lyrics (which are a translation of the original Arabic). English lyrics and translation provided by Dr. Tim Winter.

RIVER OF MILK

(“INNA FIL JANNATI”)

إن في الجنة

إن في الجنة نهراً من لبن
لعلي وحسين وحسن

كل من كان محباً لهم
يدخل الجنة من غير حزن

حب أهل البيت فرض عندنا
ويهدأ الحب لا نخشى المحن

Inna fi l-jannati nahran min laban
Surely, a river of milk flows in heaven,

Li-‘Aliyyin wa-Ḥusaynin wa-Ḥasan
For Ali, Husayn and Hasan.

Kullu man kāna muḥibban lahumu
And all those who have love for these three,

Yadkhulu l-jannata min ghayri ḥazan
*shall enter the garden with no misery.**

Ḥubbu ahlil-bayti farḍun ‘indanā
For us, love of the Prophet’s family is a duty,

Wa-bi-hādha l-ḥubbi lā nakhsha l-miḥan
And with a love like that, we fear no difficulty.

Maqām: *Bayātī*

Commentary: This is a beautiful love song in praise of the blessed family of the Prophet (Ahl al-Bayt). The four principle rivers of paradise (water, date wine, honey, and milk) go back to Prophetic descriptions of paradise. The poem is inspired by these early traditions. It is of unknown provenance, though it may originate from Morocco or Andalusia. The earliest known reference to this piece dates back to the 17th century, though it may have been composed earlier. Although this piece is traditionally performed a cappella and without harmony, it has been rearranged and modified with minor vocal harmonies for this recording.

*In Islamic orthodoxy, love alone is not sufficient to gain entry into paradise. This verse is a pious, poetic hyperbole that is not to be taken literally.





BARAKAH

Dastgāh - Maqām: *Maqām Tarz* with allusions to *Dastgāh Shūr*

Commentary: This piece, the only original composition on the album, takes as its structure the traditional maqām and dastgāh musical systems. Within this framework, the music evokes both power in its dynamic rhythms and beauty in its interwoven melodies. An echo of the *Sufi samā'*, the ceremony of listening and remembrance, can be heard in the resonant "Allah Hu".

SPECIAL THANKS

In the Name of God

In my last album, I tried to respond to the growing extremism—both violent and consumerist—in our world with a call to return to harmony and balance, to the middle way, to "The Centre."

However, in this album, I felt compelled to revisit the music of those who have gone before us on this "middle way" to the Centre. I believe many of our current global difficulties are deeply related to a kind of cultural amnesia—cut off from our cultural, artistic, and intellectual heritage, many people today feel disconnected, out-of-place, and out-of-balance. In response, this album was produced as a celebration of over a millennium of traditional Islamic music and an invitation to bask in the *barakah* of this remarkable heritage. I hope this album can serve as a *tadhkira*—a reminder—of the great tradition and civilization to which we are all heirs, and I pray that listeners from all backgrounds will find a home, find comfort, and find peace in this blessed music.

As with all projects, I owe a great deal of gratitude to colleagues for their loving support, contributions and sacrifices. This album would not have come to fruition had it not been for the support and belief of some key individuals to whom I feel indebted.

All thanks is first and foremost due to God, the Helper of helpers, who makes all things possible. Special thanks are owed to my beloved wife for her unfailing support, patience and understanding; Dr. Yousef Casewit for guidance and song selection (thank you for your belief and kind support); Dr. Oludamini Ogunnaike for his invaluable advice, guidance, support and—most importantly—honesty; Dr. Imed Nsiri for his sacrifices and the countless hours sitting at the studio coaching and correcting me (thank you for the beautiful words you penned for this album); Professor Tim Winter (Shaykh Abdal Hakim Murad) for the beautiful English translations and invaluable support; Gholamreza Dadkhah for his help with the diacritics; Peter Booth for additional translation work; Katherine O'Brien for her invaluable support, wisdom and for continuing to be a source of inspiration; Professor Seyyed Hossein Nasr for being a major influence behind the making of this album; and last but not least, special thanks are owed to my blessed parents for cultivating in me the love for tradition and the Sacred.

Special thanks are due also to the following for their contributions towards this album: Vishnu Rajan for the brilliant work in the studio and beautiful mixes; Payam Azizi for all his support and assistance with Kurdish pronunciation; Mohammed Ali El Oumari and Abdel Ilah Ikhal for writing a new Arabic section for "Taha" (thank you for your support Sidi Mohammed); Jon Lawton for being a true friend and for the excellent recordings at his studio (Crosstown Studios, Liverpool, UK); Peter Herrmann for the continued loyalty and friendship (what a memorable experience we had recording "Barakah" in Germany!); Seyed Ali Jaber for the beautiful *tanbour* performances and kind spirit; Seyyed Mohammad Jaber for suggesting the song "Ya Rasul Allah" and "Asheqan" but more importantly for the beautiful *daf* performances on this album; Omer Avcı for never failing to surprise us with the beautiful recordings and percussion playing; my dear Hesham Abdul Wahab for his unwavering support throughout the recording process (it was so rewarding to spend the first ten days of Ramadan together in India working on the album); my beloved Barron for his continued support and guidance; Faryal Shafi for translation help and for always being there when I need her (thank you for your unwavering support); Zahra Moieni for translation assistance and support over the years. Finally, special thanks to all those whose names I have failed to mention yet have played important roles (whether implicitly or explicitly), you all know who you are — thank you from the bottom of my heart.

With prayers.

wa mā tawfiqī illā bi-l-lāh

Sami Yusuf (8th January 2016)



BARAKAH

SAMI YUSUF






SPIRITIQUE COLLECTION (VOL.1)

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14 BARAKAH 15 MAST QALANDAR (FEAT. RAHAT FATEH ALI KHAN) [BONUS]
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