

## **LIBRARY OF CONGRESS**

### **Copyright Office**

**[Docket No. 2019-2]**

### **Copyright Restoration of Works in Accordance with the Uruguay Round Agreements Act**

**AGENCY:** U.S. Copyright Office, Library of Congress.

**ACTION:** Publication of List Identifying Copyrights Restored Under the Uruguay Round Agreements Act for Which a Notice of Intent to Enforce Restored Copyrights Was Filed in the U.S. Copyright Office.

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**SUMMARY:** The U.S. Copyright Office is publishing a list of works for which it has received and processed a Notice of Intent to Enforce copyrights restored under the Uruguay Round Agreements Act. The Office is required by law to publish such lists to provide a public record of works in which copyrights have been restored and whose owners have notified the Office of their intent to enforce those copyrights. In addition, publication triggers the statutory 12-month grace period within which reliance parties may continue to exploit existing copies of the identified works.

**DATE:** [INSERT DATE OF PUBLICATION IN FEDERAL REGISTER]

#### **FOR FURTHER INFORMATION CONTACT:**

Regan A. Smith, General Counsel and Associate Register of Copyrights, at [regans@copyright.gov](mailto:regans@copyright.gov); or Kevin R. Amer, Senior Counsel for Policy and International Affairs, at [kamer@copyright.gov](mailto:kamer@copyright.gov). Each may be reached by telephone at 202-707-8350.

#### **SUPPLEMENTARY INFORMATION:**

##### **I. Background**

The Uruguay Round Agreements Act (“URAA”)<sup>1</sup> provides for the restoration of copyright in certain works of foreign origin that previously were in the public domain in the United States. Enacted in 1994 to implement U.S. obligations under the Agreement on Trade-Related Aspects of Intellectual Property Rights (“TRIPS”) of the World Trade Organization (“WTO”), the URAA extends copyright to works that are protected in nations adhering to certain international copyright agreements to which the United States is a party, but that were unprotected in the United States for any of three reasons: (1) noncompliance with formalities imposed at any time by United States copyright law, including failure of renewal, publishing the work without a proper notice, or failure to comply with any manufacturing requirements; (2) lack of subject matter protection in the case of sound recordings fixed before February 15, 1972; or (3) lack of national eligibility (*i.e.*, the work is from a country with which the United States did not have copyright relations at the time of the work’s publication).<sup>2</sup> A work meeting these criteria is protected “for the remainder of the term of copyright that the work would have otherwise been granted in the United States if the work never entered the public domain in the United States.”<sup>3</sup>

Under the URAA, copyright in restored works vests automatically on the date of restoration.<sup>4</sup> That date was January 1, 1996, if the work’s source country was already a member of the WTO or the Berne Convention for the Protection of Literary and Artistic Works (“Berne Convention”) as of that date. Otherwise, the date of restoration is the earliest of (1) the date the source country becomes a WTO member, (2) the date of the

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<sup>1</sup> Pub. L. No. 103-465, 108 Stat. 4809 (1994).

<sup>2</sup> 17 U.S.C. 104A(h)(6).

<sup>3</sup> *Id.* 104A(a)(1)(B).

<sup>4</sup> *Id.* 104A(a)(1)(A).

country's adherence to the Berne Convention, the WIPO Copyright Treaty, or the WIPO Performances and Phonograms Treaty, or (3) the date when the President issues a proclamation extending copyright restoration to that country.<sup>5</sup> For a published work, the "source country" is the eligible country in which the work is first published or, in the case of a work published on the same day in multiple countries, the eligible country with the most significant contacts with the work.<sup>6</sup> For an unpublished work, the source country is (1) the eligible country in which the author or rightholder is a national or domiciliary, (2) if the work has multiple authors or rightholders, the country in which the majority of foreign authors or rightholders are nationals or domiciliaries, or (3) the nation other than the United States with the most significant contacts with the work, in cases where the majority of authors or rightholders are not foreign.<sup>7</sup>

Although the copyright owner may immediately enforce the restored copyright against individuals who infringe his or her rights on or after the date of restoration, the copyright owner's right to enforce the restored copyright is delayed against "reliance parties." Typically, a reliance party is one who was already using the work before the source country became eligible for copyright restoration.<sup>8</sup> Before a copyright owner can enforce a restored copyright against a reliance party, the copyright owner must file a Notice of Intent to Enforce the copyright ("NIE") with the Copyright Office or serve an NIE on such a party.<sup>9</sup> Thereafter, reliance parties may continue to exploit existing copies of the work for a twelve-month grace period.<sup>10</sup>

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<sup>5</sup> *Id.* 104A(h)(1)–(2).

<sup>6</sup> *Id.* 104(h)(8)(C).

<sup>7</sup> *Id.* 104A(h)(8)(B).

<sup>8</sup> *Id.* 104A(h)(4).

<sup>9</sup> *Id.* 104A(d)(2).

<sup>10</sup> *Id.* 104A(d)(2)(A)(ii), (B)(ii).

An NIE may be filed in the Copyright Office within twenty-four months after the date of restoration of copyright.<sup>11</sup> NIEs appropriately filed with the Copyright Office and published in the Federal Register serve as constructive notice to all reliance parties.<sup>12</sup> Alternatively, an owner may serve an NIE on an individual reliance party at any time after the date of restoration.<sup>13</sup> Such notices, however, are effective only against the party served and other reliance parties who have actual knowledge of the notice and its contents.<sup>14</sup>

The Copyright Office is directed to “publish in the Federal Register, commencing not later than 4 months after the date of restoration for a particular nation and every 4 months thereafter for a period of 2 years, lists identifying restored works and the ownership thereof if a notice of intent to enforce a restored copyright has been filed.”<sup>15</sup> The Office does not research the facts stated in an NIE to determine whether a work is or is not eligible for restoration or whether the submitter has asserted a valid claim of copyright ownership. Nor does the Office adjudicate between competing parties who have filed NIEs for the same works.<sup>16</sup> Accordingly, the Office’s publication of a list of works for which an NIE has been filed indicates only that one or more parties have claimed rights in those works; it does not represent a determination by the Office that those claims are valid. In all cases, the validity of such a claim is governed by the terms of the applicable law, including the URAA, as applied to the relevant facts.

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<sup>11</sup> *Id.* 104A(d)(2)(A)(i).

<sup>12</sup> *Id.* 104A(c).

<sup>13</sup> *Id.* 104A(e)(2)(A).

<sup>14</sup> *Id.* 104A(c).

<sup>15</sup> *Id.* 104A(e)(1)(B)(i).

<sup>16</sup> Under the URAA, however, a material false statement knowingly made with respect to any restored copyright identified in an NIE “shall make void all claims and assertions made with respect to such restored copyright.” *Id.* 104A(e)(3).

## II. List of Works for Which a Notice of Intent to Enforce Was Received

On July 24, 2018, an NIE was filed with the Copyright Office on behalf of Fakhria Zahir, who claims ownership of restored copyrights in 447 sound recordings. The NIE identifies Afghanistan as the source country for each of these works. Afghanistan became a WTO member on July 26, 2016, prior to its adherence to any of the other international agreements relevant to copyright restoration under the statute.<sup>17</sup> Therefore, U.S. copyrights in eligible works for which Afghanistan is the source country were restored on that date. Because the NIE was filed with the Office within twenty-four months after restoration, it is timely for purposes of securing publication in the Federal Register.<sup>18</sup>

Accordingly, the Office is publishing the following list of works identified in the NIE:

Aasheq Shodam Gunaham Hameen Ast

Abroha Bar Qolaha

Abroha Gul Ha

Afsoos

Agar Bahar Beyayad

Agar Bahar Biyayad (home recording version)

Agar Ein Asoman Setara

Agar Ishq Bashad

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<sup>17</sup> See *Afghanistan and the WTO*, WORLD TRADE ORGANIZATION, [https://www.wto.org/english/thewto\\_e/countries\\_e/afghanistan\\_e.htm](https://www.wto.org/english/thewto_e/countries_e/afghanistan_e.htm) (last visited Jan. 29, 2019); U.S. Copyright Office, *Circular 38A: International Copyright Relations of the United States*, at 4 (2019), available at <https://www.copyright.gov/circs/circ38a.pdf> (noting Afghanistan's adherence to the Berne Convention as of Jun. 2, 2018). Afghanistan has not been the subject of a presidential proclamation of copyright restoration.

<sup>18</sup> Due to unintended delays in the routing and processing of this NIE, publication has been delayed beyond the four-month period set forth in the statute.

Agar Maikhara Wa Mastam  
Agar Penhan Bowad Paida  
Agar Sabza Bodam  
Agar Sabza Boodam (home recording version)  
Agar Tu Yarake Man Bashi (home recording version)  
Agar tu Yarakeman Bashi  
Agar Ze Khalq Malamat  
Agar Ze Khalq Malamat (home recording version)  
Aghaz Gashta Zendagi (Choon Sahar)  
Ah Chee Khosh Amadi  
Achange Zindagi  
Ahesta Bero  
Ai Yar Khoob Royan  
Aiy Bewafa Bewafa  
Aiy Dusitan Eh Dusitan  
Aiy Naigarai Man  
Aiy Padesha Khoban  
Akherin Shame Aashenaye Maa  
Akhir ay Darya  
Akhir Ay Darya (home recording version)  
Amad Nafase Sobho  
Amrahan Judayee Maslahat Neist  
Asheqam Asheq Ba Royat  
Ashiq Shodam Gowaham  
Ashiq Shudayie Hay Dil

Ashiqe Royat Man  
Ashko Haye Man Hamchon  
Asoman Ay Asoman  
Asoman Khaleest  
Asoman Khalist (home recording version)  
Awaleen Eshqam Tu Boodi (home recording version)  
Awaleen Ishqam To Bodi  
Awara Bechara Qalbe Man  
Awara Bechara Qalbe Man (home recording version)  
Ay Aahe Sahargah Tu  
Ay Badida am Tarik  
Ay Bekhabar Az Darde Man  
Ay Bekhabar Az Darde Man (home recording version)  
Ay Bewafa Ay Bewafa  
Ay Bote Berahem  
Ay Bulbule Khosh Elhan  
Ay Dil Ay Dil  
Ay Dil Tu Gerya Kam Kon  
Ay dozdida chashm  
Ay Gulezare Man  
Ay Hamwatan Ay Neroyee  
Ay Ishq  
Ay Ishq Tu Wai Ra Na  
Ay Jane Man Asirat  
Ay Jane Man Asirat (home recording version)

Ay Ke Az Kelke Honar  
Ay ke az Yaar Neshan  
Ay Mahe Kenhanie Man  
Ay Naame Ghamat Taranaye Man  
Ay Name Ghamat Taranaye Man (home recording version)  
Ay Nazanin Az Ishqe Tu  
Ay Nazanin Dar Eshqe Tu (home recording version)  
Ay Negahat Sabzta  
Ay Nilagoon Daryaye Man  
Ay Padshahe Khooban  
Ay Qawme Ba Haj Rafta  
Ay Rashke Gul Ha  
Ay Rasht Gulha  
Ay Sarban Ahesta Raw  
Ay Sarban Ahesta Raw (home recording version)  
Ay Sholay Azin  
Ay Surode Wapasinam  
Ay Tere Ghamat Ra  
Ay Yare Khobe Man  
Ay Yare Khobe Man (home recording version)  
Aya sayad rahme kon  
Az An Roz Ke Payman  
Az Asheeyaan Juda Gashta  
Az Bara-e Gham-e Man  
Az Baraye Ghame Man



Az Baraye Ghame Man (home recording version)

Az Bast Yadeh Tu

Az Beygonai Tu

Az Dastat Feghan Feghan

Az Ghamat ai Nazinin (home recording version)

Az Ghamat Ay Nazaneen

Az Naazo chi Mekhandani

Az Parde Beeroon Nashaw

Az Peshe Man Beraw

Az Peshe Man Beraw (home recording version)

Az Safar Khosh Amadi

Az Tangnaye Mahbase Tariki

Az Tu Duram

Azizam Ba Yadat Shabhaye

Ba Aan Hama Qawlo Qararo Payman

Ba An Hama Qawl o Qarar

Ba Asoman Begoyed

Ba Atashin Khoye Khod

Ba Azmai Tuba Istakhara Konam

Ba Azme Toba

Ba Daghe Na Moradi Sokhtam

Ba dile man sharar afroz

Ba Juz To Monese Digar

Ba Khabar Bash Ba Khabar

Ba Khod Guftam

Ba Khoda Tang Ast Dilam  
Ba Khoda Tang Ast Dilam (home recording version)  
Ba Kodam Dar Rawam Man  
Ba Saghar Naqel Kard  
Ba Saghar Naqel Kard (home recording version)  
Ba Sange Gham Zadi  
Ba Zameen Pasa  
Bacha Nasho Ay Dil  
Bad az ein ke Raqib  
Bada Ha Khaleest (home recording version)  
Bada Ha Khalist  
Badwayet Konom  
Badwayit Konom (home recording version)  
Bahar Amad  
Bahar Ast O Saman  
Bahare Jawaneyam Raft  
Bahare Man Hazar Az Naw  
Bahd Az Khuda Yagana Khudaye  
Bairaway Da Ghareebaan  
Bar Khatere Azada  
Baramd Az Pase Koh  
Barayam Gerya kon Imshab  
Bas Kai Jafa Zekhar O Gul (home recording version)  
Baske Jafa Ze Khar o Gul  
Baz Amadi Ay Jane Man

Baz Amadi Ay Jane Man (home recording version)  
Baz Ayo Kenaram Beneshin  
Baz Mekhaham Tura Ay Ishqe Man  
Bazi To Kardi  
Be Tu Gul Gashte Chaman  
Bego Ke Gul Naferestad  
Begzar bigiriam Man  
Begzar Ta Begeryam  
Begzarad Begzarad Omre Man  
Begzarad Begzarad Omre Man (home recording version)  
Begzaro Ta Begeryam  
Beman Ay Shab  
Benazam Qalbe Pakat  
Berawed Ay Areefan  
Bewafa Yaram  
Bewafa Yaram (home recording version)  
Bewafai Makon Ay Negaram  
Beyayed Beyayed Ba Maidane  
Beyayed Beyayed Ke Gulzar  
Beyayed Beyayed Ke Gulzar (home recording version)  
Bia Berem Ba Sangeran  
Bimaram o Ghair Az Jigare  
Biyayed Biyayed  
Bodana Jan Bodana  
Borida Bad Paye Man

Borida Bad Paye Man (home recording version)  
Bosa Ha Talab Mekonad  
Bote Nazaninam  
Boye Khush Bahar  
Boye To Khizad Hanoz  
Boye To Khizad Hanoz (home recording version)  
Bulbule Shoridah  
Chal Akela Chal Akela  
Chal Akela Chal Akela (home recording version)  
Chal Chal Mere Saathi  
Chashm Ba Rahat Dil ba Yadat  
Chashmak Bezan Setara  
Chashme Seya Dari  
Che Behoda Che Sada  
Che Garmi Chi Khubi Sharabi  
Che Khahe Gof  
Che Khelaf Sar Zad Az Ma  
Che Khelaf Sar Zad Az Ma (home recording version)  
Che Shod ke Rekht o ba Ham  
Chera Dishab Ba Soye Man  
Chi Shab Ha Ba Yadat  
Chon darakht farwardin  
Da Jamhoriat Zamong  
Danam Chera Chashmane Tu  
Dar Chee Konai Emshaw

Dar Damane Sahra  
Dar Konje Dilam  
Darakht Yaar Darakht Sabz  
Dast Az Talab Nadaram  
Delat Mekhast Baraye Tu  
Dele Ma Har Chee Risho  
Dil Ze Sawdaye Du Chashme  
Dilaizar Raika Man  
Dilakam Hay Dilakam  
Dilakam Hay Dilakam (home recording version)  
Dilam Dar Ashiqi Awara Shod  
Dilat Mekhat Barayie Tu  
Dilbara Gar tu Yaareman Bashi  
Dile Devana  
Dil-e Diwana  
Dile Ma Har Chi Resh  
Door Az Tu Har Shab  
Dostat Daram Wallah Bellah  
Dostet Darom Hamisha  
Dozde Ishqam Man o Deshab  
Ein Chi Ishqest  
Ein Shero Ra Baraye Tu  
Elahi Man Namedanam (home recording version)  
Ellahi Man Namidanam  
Emroz Farda

Emshab Shoda Am Mast

Emshab Shodaim mast

Eshqe Tu Bar Man

Faqat Soze Delam Ra

Gah Dar Aghoshe Ein

Gah Dar Aghoshe Ein (home recording version)

Gar Chi Chashme Tu

Gar chi Mastim O Kharabim

Gar Koni Yak Nezara

Gar Zolfe Porayshanat

Gar Zuif Preshanatu (home recording version)

Garchi Mastim

Goftam Ke Mekhwaham Tura

Gofti Ke Mibosam Tora

Goftom Ke Naro

Gozasht Anke Tu Sarkhile

Gul Sabo Ba Dosh Amad

Gule Sangam Gule Sangam

Gule Sangam Gule Sangam (home recording version)

Haasha Ke Man ba Mowsum

Hai Sharmaon Kis Kis Ko Bataon

Hai Yare Khobe Man

Hama Roz Az To

Hama Yaranam Ba Porayshani

Hama Yaranam Ba Preshani (home recording version)

Hamash Dardo Hamash Ranj  
Hamash Dardo Hamash Ranjo Hamash Gham  
Hamcho Nai Menalam  
Hanoz Bar Labe Man  
Har Chando Ke Door  
Har Chando Ke Door (home recording version)  
Hargez Hargez  
Hargez Kasai Baroz  
Hargez Kase Ba Roz  
Harja Ke Safar Kardam  
Harja Ke Safar Kardam (home recording version)  
Hawaye Ishqe To Az Sar  
Hosnat Robayad Aab o taTaab  
Imshab az Bada kharabam  
Imshab Ba Bame Asoman  
Imshab Ba Qesaee Dile Man  
Imshab Ba Qesaee Dile Man (home recording version)  
Imshab Ba Yade Roye Tu  
Ishq Mani  
Ishq o Mehrat  
Ishqai Bemanee Dil Barey  
Ishqe Man Ba Tu Bood  
Its Now or Never  
Jeena Yahan Marna Yahan  
Jeena Yahan Marna Yahan (home recording version)

Kaash Ay Tanha Omide Zendagi  
Kajakee Abroyet  
Kajaki Abroyat Nesh Kazhdum  
Kame Na Randayem  
Karda Am Nala Base  
Kas Ra Khabar Nabasha  
Kashke Kashke  
Kasho Bodam Lala  
Kasrah Khabar Nabsha  
Kay Bashad o Kay  
Khabar Dari Ke Dein  
Khal Ba Konje Lab Yaki  
Khanda Ba Lab Haye Tura  
Kharabam Ze Masti  
Khodat Medani Guleman  
Khodat Medani Guleman (home recording version)  
Khuda Bowad Hamrahet  
Khuda Bowad Yaaret  
Khuda Bowad Yaret (home recording version)  
Khwab Az Chashmanam Raboodi  
Kist Dar Shahro Ke  
Kistam Man Rahnaward  
Kitna Nazuk Hai Dil  
Kojaye Delbare Man  
Laili Laili Laili Jaan (home recording version)



Laili Laili Laili Jan  
Lar Sha Nangarhar Ta  
Lewanai Zuma  
Magar Khuda Ze Raqiban  
Mah Ham Ze Rah Rasid  
Mah Ham Ze Rah Rasid (home recording version)  
Maihan ay Maihan  
Man Agar Dewanaham  
Man Bare Sangeenam  
Man Dar in Wayrana Manzil  
Man Dar Saraye Tu  
Man Gholame Qamaram  
Man Ghulame Qamaram (home recording version)  
Man Masto To Deewana  
Man Na Goyam Kai Tu Bai Mehro Wafayee  
Man Nadanistam  
Man Nadanistam (home recording version)  
Man Nagoyam Ke Mara Az Qafas  
Man nainawazam  
Man Randa Ze Maikhana  
Mana Goyum Kai Mara Az Qafas Azad Konai  
Mara An Roz Geryan Afaridan  
Mara Chun Qatrayie Ashke  
Mara Dil Khoon Kardi  
Mara Mara May Bede

Maranjan Delam Ra  
Maranjan Dilam Ra (home recording version)  
Marge man  
Marge Man Roze Faraa  
Mashooqa basaman shod  
Mashoqa Ba Saman Shud (home recording version)  
Mast Shodam Saqi  
Megom Ke Dostet Darom  
Megum Ke Dostet Darum (home recording version)  
Megzarat  
Mera Hum Dum Milgaya  
Merawam Khasta o Afsorda  
Merawi Az Man Labrize Feghanam  
Merawi az Man o Labreze  
Meri Gagan  
Mikhandam Agar Imshab  
Milga Yah Sultan Edo  
Mobarak Mobarak Jamhoori Ma  
Mordam Az Dard  
Na Dil Maftoon Dilbande  
Na Dil Maftoon  
Na Hum Tume Jaane  
Na sorode Na Soroure  
Nabari goman ke mofteh  
Nala Ba Dil Shod Gereh

Nala Kon Ai Dile Shorida  
Namedanam Ba Roye Ki Bekhandam  
Namekhaham Tura  
Namikhwaham To Ra  
Naro Naro Az Peyshim  
Nazanine  
Ne Ne Hargez Hargez  
Negah Kon Negah Kon  
Oba Darta Rawram, Saba Darta Pakham  
Oba Darta Rawlom  
Oh Bano Bano Jana  
Oh Na Razi Janan Zama  
Oh Na Razi Janan Zama (home recording version)  
Omaid Zindagi  
Paida Shodo Paida Shod  
Pas Azin Zari Makon  
Pen Dashtam Gulai Khaterai Mani  
Pendashotam Hamisha Gule  
Pere Rased o Fasele Jawani  
Piri Raseed  
Piri Rasido Fasle Jawani  
Porkon Peyala Ra  
Poshida Chon Jan Merawi  
Poshida Choon Jan Mirawi  
Pyar Ka Qabil Narahai

Qadah Ra Sar Konid  
Qadah Ra Sar Konid (home recording version)  
Que Sera Sera  
Rakra Sharab Da Sro Labaano Sanam  
Raqs Bokon Shor Bede  
Raw Sar Bene Ba Balin  
Raw Sar Bene Ba Balin (home recording version)  
Royhai Nahaistan Gujast  
Roz o Shabam (Ze hadesat)  
Roz o Shabam (Ze hadesat) (home recording version)  
Sad Rah Dar Intezarat  
Sad Rah Dar Intezarat (home recording version)  
Sahar megoft o bulbul  
Sakhi Jaan Merawai  
Saqiya Mara Daryab  
Sar Sare Poshta  
Sayad Nasasat Ze Kafas Azadam  
Setara Dida Fero Bast  
Shab Cho Dar Bastam  
Shab Hai Zulmani  
Shab Haye Rawshan  
Shab Haye Zolmani  
Shabe Ra Ba Man  
Shabe Ze Shabha  
Shadi Koned Ay Dostan

Shadi Koned Hai Dostan (home recording version)  
Shekast Ahde Man o Gof  
Shekast Ahde Mano Gof  
Shekayat Daram  
Shekayat Darum (home recoring version)  
Shudam Dewana Dewana  
Sorma Kadi  
South of the Border  
Soze Qalbam Jawedani  
Surma Kadi Bemorom Sura Kadi  
Surode Shabangah  
Ta Ba Jafayat Khosham  
Taal Mile  
Tan Ha Tui  
Tanha Shodam Tanha  
Tanha Tarin Marde Zaminam  
Tanha Toye  
Tanha Toye Tanha Toye (home recording version)  
Tel De Wae Naseeb  
Toba Toba az Shabe Hijran  
Tu Ba Mani To Ba Mani  
Tu Ba Mani To Ba Mani (home recording version)  
Tu Ba Yak Dashte Pur Az Gul  
Tu Barayem Moqadasi  
Tu Barayem Moqadasi (home recording version)

Tu Dani Tu Ze Chi Jawhar

Tu Darakhtai Parwardi

Tu Gar Ba Man Yar Shawi

Tu Gule Naaze Hama

Tura Afsoone Chashmanam

Tura Sad Bar Goftam

Tura Sad Bar Guftam (home recording version)

Untitled 1 - Ahmad Zahir talking to friends and saying even though we don't see each other often, our friendship and closeness remain in our hearts. He plays a song for all of his friends.

Untitled 2 - Ahmad Zahir improv at family gathering

Untitled 3 - Ahmad Zahir improv in Pashto, followed by a song

Untitled 4 - Ahmad Zahir being humorous and goofing off with a friend, singing a humorous song

Untitled 5 - Ahmad Zahir freestyle jam session

Untitled 6 - Ahmad Zahir and Fakhria Zahir composing a message for Fakhria's parents

Untitled 7 - Ahmad Zahir talking about a poem, starts to sing 'Har Chando Ki Door As Tu o Peshe Degaranam' which means 'No matter how far I am from you'

Wai Baran Baran

Waqte ke Dil Tangast

Way man Behoda ham

Yade Aan Sarwe Rawan

Yade Rozogare Shirin

Yak Dil Miga Boro (Sultane Qalbha)

Yar Az Dile Man Khabar

Yar Ba Ma Bewafae

Yarab Ghame Be Rahmye Janan

Yarake Man Chura Khosh  
You Are My Sunshine  
Zabanam Ra Namefahmi  
Ze Bas Ba Yade Tu Har  
Ze Dastam Bar Namekhezad  
Ze Dastam Bar Namekhizad  
Ze Hamrahan Jedayee  
Ze Jane Man Chi Mikhahi  
Ze Sang Nest Qable Man  
Ze Sango Nist Qalbeman  
Zeba Negaram Ba Man  
Zebaam Kai Barkhast  
Zindagi Akher Sarayad  
Zindagi Chist  
Zindagi Kuch Bhi Nahi Sirf Kahaani Hai  
Zindagy Akher Sarayad

**Dated:** January 30, 2019.

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**Regan A. Smith,**  
*General Counsel and*  
*Associate Register of Copyrights.*

**[BILLING CODE 1410-30-P]**

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