

CMO1-I/2.49c

Dil-keş ḥāverān

## **Beste çenber İsaḳ**

*Nedir ol cünbüş-i reftār u ẓarāfet o güliş*

Critical Report

Cüneyt Ersin Mihçı

With contributions from  
Neslihan Demirkol

Funded by the Deutsche Forschungsgemeinschaft  
(DFG, German Research Foundation) - Project number 265450875

This work is licensed under a Creative Commons Attribution- ShareAlike 4.0 International License  
<https://creativecommons.org/licenses/by-sa/4.0/>



The electronic version of this work is also available at:  
<https://corpus-musicae-ottomanicae.de>

## Beste çenber İsağ

Nedir ol cünbüş-i reftâr u zârâfet o gülüş

<b>Source</b>	TR-İüne 204-2
<b>Location</b>	P. 65, l. 1 – p. 66, l. 5
<b>Makâm</b>	Dilkeş hâverân
<b>Usûl</b>	Çenber
<b>Genre</b>	Beste
<b>Attribution</b>	Tanbûrî İsağ (d. after 1807)
<b>Lyricist</b>	Hâmi
<b>Work No.</b>	CMOv0001

**Remarks**

This piece was marked with an “x” in blue ink, which was placed on the right side of the page number.

**Structure**

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

**Pitch Set****Notes on Transcription**

25.2–3 The scribe erased the division sign :.

- 31.1.3 It is very likely that the scribe wrote  $\zeta$  for  $\sim$ . The ink of the  $\zeta$  is slightly smeared, which may indicate that the scribe intended to delete the  $\zeta$  above the pitch sign. This assumption is further supported by the pitch  $\sim$  in 31.2.1. Additionally, the concordances in TRT-NA, TA-N 417, and TA-N 418 suggest  $\zeta$ . The editor therefore put the accidental sign in square brackets.
- 32.3.2 The scribe used the pitch  $\zeta$  whereas TRT-NA used  $d\zeta$ .

**Consulted Concordances**

TA-N 417; TA-N 418; TRT-NA, Repno. 8172.

C.M.