Critical Editions of Near Eastern Music Manuscripts

CMO1-I/2.53c

^cIrāķ

Kār-1 Bāġ-1 behişt Ḥāce

Nemīkeşed ser-i mūy-ı dilem be-bāġ-ı behişt

Critical Report

Cüneyt Ersin Mıhçı

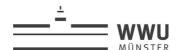
With contributions from Neslihan Demirkol

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Kār-ı Bāġ-ı behişt Ḥāce

Nemīkeşed ser-i mūy-ı dilem be-bāġ-ı behişt

Source TR-Iüne 204-2

Location P. 71, l. 1 – p. 72, l. 5

MakâmIrâkUsûlHafîfGenreKâr

Attribution Abdülkâdir Merâgî (d. 1435)

Work No. CMOv0005

Remarks

NE204 does not provide any information on the usûl. NATM is the only source that suggests usûl muhammes. The editor adopted usûl hafîf, which is suggested in the song anthologies B1578, AK431, and NE3466, as well as in the music concordances OA569 and TRT-NA. This piece was marked with a cross sign in black ink, to the right of the word "'ɪrāķ" at the top of the page.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: t1 :		: A :	2
	: t2 :		: B :	2
	1	a	С	1
	2	a	D	1
	t3		E	1
	2	a	D′	1
H2 (m)	3	Ъ	E	1
	t4		F	2
	4	a	D	1
	t3		E	1
	4	a	D´	1

Pitch Set



CMO1-I/2.53c

Notes on Transcription

0.0 =	
3.2.5	The scribe omitted the rhythmic sign and notated \checkmark instead of $\mathring{\checkmark}$.
0.2.0	The believe difficulties the first difficulties in the first difference of the

5 The scribe omitted the division sign \mathbf{z} .

9.3–4 The editor believes that this transition was probably an instrumental interlude.

10 The scribe omitted the division sign :.

Consulted Concordances

AK431, fol. 62v; B1578, fol. 311v; NATM/III, pp. 144–6; NE3466, fol. 291r; OA569, pp. 79–80; TRT-NA, REPno. 8036.

C.M.