

CMO1-I/2.54c

‘Irāk

## Beste çenber Petraki

*Mest olub etmiş giribāniñ küşāde tā-be-nāf*

Critical Report

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<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 72, l. 6 – p. 73, l. 11
<b>Makâm</b>	Irâk
<b>Usûl</b>	Çenber
<b>Genre</b>	Beste
<b>Attribution</b>	Petros Peloponnēsios (d. 1778)
<b>Lyricist</b>	Koca Râgıb Paşa (d. 1763)
<b>Work No.</b>	CMOv0006

## 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

The image displays two staves of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Below the notes are rhythmic markings: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff is also a treble clef with a key signature of one sharp. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Below the notes are rhythmic markings: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are brackets under the notes in both staves, indicating groupings.

**Notes on Transcription**

- 1.4.4           The editor represented the med (anaptyxis) in the text underlay. Thus, the word “Ḳāfdan” in hem. 4 was syllabicated as “Ḳā-fi-dan”.
- 16.3.2           The scribe corrected 𐤀 to 𐤁.

C.M.