

CMO1-I/2.75c

Ev̄c-ārā

Beste ḥafīf Meḥmed Aḡa

Ḳāmet-i mevzūnı kim bir mıṣr[ā]^c-yı bercestedir

Critical Report

Cüneyt Ersin Mihçı

With contributions from
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Beste hafîf Mehmed Ağa

Ķāmet-i mevzūnı kim bir mısr[ā]^c-yı bercestedir

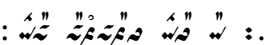
Source	TR-Iüne 204-2
Location	P. 97, l. 5 – p. 98, l. 4
Makâm	Evcârâ
Usûl	Hafîf
Genre	Beste
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Lyricist	Sünbülzâde Vehbî (d. 1809)
Work No.	CMOv0027

Structure

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

Pitch Set**Notes on Transcription**

- 1.4.1 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “evc” in hem. 2 was syllabicated as “ev-ci”.
- 15.1–2 The first two groups were inserted by the scribe at a later stage. They were placed above the notation line.

- 17.2.1 The miyân starts with a chromatic sequence. TMNvE is the only concordance that uses the pitch a_b, whereas all other consulted concordances use b_d and a_# as can be seen in FAS_Şî_EA, TRT-NA, NATM, as well as NE210:  .
- 20.3.1–3 A tie includes the first two pitch signs. A hardly visible continuation of the tie shows that it included also the third pitch sign. The total value of this entity equals one quarter note. In accordance with the total value of the group they have been interpreted as a triplet.

Consulted Concordances

FAS_Şî_EA, pp. 6–7; NATM/IV, pp. 126–7; NE210, no. 89; TMNvE, pp. 308–9; TRT-NA, REPno. 6964.

C.M.