

CMO1-I/2.78c

Nihāvend

## **Kār devr-i Hindī Hāce'niñ**

*Güzeşt ārzū ez-ḥad be-pāy-ı pūs-i tū mā-rā*

Critical Report

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With contributions from  
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## Kâr devr-i Hindî Hâce'niñ

Güzeşt arzû ez-ḥad be-pây-ı pūs-i tū mā-rā

<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 101, l. 1 – p. 102, l. 10
<b>Makâm</b>	Nihâvend-i kebîr
<b>Usûl</b>	Devr-i Hindî
<b>Genre</b>	Kâr
<b>Attribution</b>	Abdülkâdir Merâgî (d. 1435)
<b>Lyricist</b>	Emîr Hüsrev-i Dihlevî (d. 1325) & Hâfız-ı Şîrazî (d. 1390?)
<b>Work No.</b>	CMOv0030

**Remarks**

This piece appears in the fasıl nihâvend. The concordances categorized this piece as makâm nihâvend-i kebîr.

The scribe omitted to indicate the Arabic letter “mîm” for “temme” after the block lyrics.

This piece was structured in six hânes, based on Cantemir’s description of the kâr with six hemistiches and zeyl. According to his description, each hemistich and terennüm forms one hâne. See also the Introduction to the edition, Chapter 2.3.2.3.

**Structure**

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	10
H2	2	a	A'	10
	: t1 :		: B :	8
	t2		C	9
	2	a	A''	10
	t3		D	9
H3 (m)	3	b	E	7
	t4		F	6
H4	4	a	A'''	10
H5 (z)	5	c	G	6
	t5		H	10
H6	6	a	A''	10
	t3		D	9

## Pitch Set

## Notes on Transcription

- 16.1.2 The similar passage in divs. 39.1.2 and 71.1.2 used  $\sim$  instead of  $\grave{\sim}$ .
- 16.2.2 The similar passage in divs. 39.2 and 71.2 used a tie.
- 21–24 The scribe omitted the mükerrer in the music score but notated it in the block lyrics. In the second time repeat the syllable “ney” could be sung on the first note of div. 21, in accordance with TMKlii and the block lyrics. Other concordances like TRT-NA and TMKvBB suggest continuing with the previous syllable until the beginning of the syllables “ti-nā”.
- 26.2 The scribe notated the correction  $\grave{\sim}$  above the notation line, which was later scratched out.
- 36.3–40.1 The scribe indicated the second text line with semicolons.
- 43.1–47.3 The scribe indicated the second text line with semicolons.
- 48.1–2 The scribe omitted the words “yār-i yār” in the second text line. They were adopted from the first text line directly above.
- 52 The scribe indicated the second text line with semicolons.
- 58.2.1 The scribe corrected the rhythmic sign from  $\grave{\sim}$  to  $\grave{\sim}$ .
- 71.2.2 The scribe corrected  $\sim$  to  $\grave{\sim}$ .
- 74 The similar passage in divs. 19.2.3 and 42.2.3 used a tie. It was added by the editor.
- 79.3 The scribe notated the group  $\grave{\sim}$  above the notation line, which was later scratched out.
- 81.2.1 The scribe corrected  $\sim$  to  $\grave{\sim}$ .
- 87 The scribe notated  $\grave{\sim}$  for  $\grave{\sim}$ .

**Consulted Concordances**

TMKlii, no. 105/1; TMKvBB, 425–8; TRT-NA, REPno. 5895.

C.M.