

CMO1-I/2.118c

Bayātī

Beste hafīf ‘Azīz Efendi

Ey ǵamze söyle zahm-ı dilimden zebānım ol

Critical Report

Cüneyt Ersin Mıhçı

With contributions from

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Beste ḥafīf ‘Azīz Efendi

Ey ǵamze söyle zahm-ı dilimden zebānım ol

| | |
|--------------------|-----------------------------------|
| Source | TR-Iüne 204-2 |
| Location | P. 155, l. 1 – p. 156, l. 3 |
| Makām | Bayātī |
| Usūl | Haffīf |
| Genre | Beste |
| Attribution | Hekîmbâşı Azîz Efendi (1736–1783) |
| Lyricist | Cevrî İbrâhîm Çelebi (d. 1654) |
| Work No. | CMOV0070 |

Remarks

This piece was marked with a cross sign in black ink, to the right side of the fasıl name “bayātī” at the top of the page.

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 | | D | 1 |
| H4 | 4 | a | A | 1 |
| | t1 | | B | 1 |

Pitch Set

The musical transcription consists of two rows. The top row shows a staff with five-line notation and note heads. The bottom row shows a corresponding sequence of neumes, which are traditional musical notation symbols used in Ottoman music. A bracket underlines a group of four neumes in the bottom row, likely indicating a specific measure or pattern.

Notes on Transcription

- 1.1.1 The scribe corrected ↗ to ↘.
- 13.3.4 The scribe corrected ↗ to ↘.

16.1.1 In contrast to other corresponding passages, the scribe wrote “amān” instead of “āmān”. In the text underlay, the editor adopted the latter one, since the scribe used it in div. 32 as well.

17 The scribe omitted the division sign ::.

Consulted Concordances

Ev1830, pp. 53–7; NATM/IV, pp. 122–3; Pa1846, pp. 55–8.

C.M.