

CMO1-I/2.130c

Bayātī ‘arabān

Beste hafīf Hācī Sa‘dullāh Ağa

Bülbül-i dil ey gül-i ra‘nā seniñdir sen benim

Critical Report

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Source	TR-Iüne 204-2
Location	P. 170, l. 4 – p. 171, l. 4
Makâm	Bayâtî arabân
Usûl	Haffîf
Genre	Beste
Attribution	Hâcî Sa'dullâh Ağa (d. 1808)
Work No.	CMOV0082

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

The musical transcription consists of two parts. The top part is a staff with five horizontal lines and four vertical bar lines, featuring a treble clef and a key signature of one sharp. It contains several notes of different pitches and durations. The bottom part is a row of traditional Turkish pitch notation symbols, which are small, stylized letters and marks used to represent specific pitches or intonations.

Notes on Transcription

- 2.4.1 The scribe probably notated the syllable “e” of the word “ey” incorrectly. All available concordances placed this syllable in the respective place of div. 3.2.1. The editor followed this pattern in the placement of the syllables “bū” and “te” in hemis. 2 and 4.
- 17 The scribe omitted the division sign ::.

- 18–25 The scribe did not distribute the syllables of the miyân in the text underlay. The text was adopted from the block lyrics, and distributed based on the concordances NATM, NE209 and TMKlii.
- 25.2 The total rhythmic value of the group  is incorrect. The editor interpreted the last four pitch signs as sixteenth notes  in accordance with the corresponding passage in NE208.

Consulted Concordances

NATM/III, pp. 163–4; NE208, p. 68; NE209, fol. 42r; TMKlii, no. 94.

C.M.