

CMO1-I/2.142c

Şabā

Beste ḥafīf Dilḥayāt

Yek-be-yek gerçi murād-i dili takrīr etdim

Critical Report

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With contributions from

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Beste ḥaffîf Dilhayât

Yek-be-yek gerçi murād-ı dili takrîr etdim

Source	TR-Iüne 204-2
Location	P. 188, l. 1 – p. 189, l. 2
Makâm	Sabâ
Usûl	Haffîf
Genre	Beste
Attribution	Dilhayât Kalfâ (d. ca. 1735)
Work No.	CMOV0094

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 rows. The top row shows a staff with a treble clef, a key signature of one sharp, and several notes. A bracket underlines the notes from the second to the fifth, indicating a melodic segment. The bottom row shows a corresponding sequence of neumes, which are traditional musical notation symbols used in Ottoman music.

Notes on Transcription

- 4.1.1 In order to level out the syllabic imbalance in hem. 2, the editor adopted the variant of the expression “meh-i-peyker” from NATM, NE3466 and NE3649, instead of “meh-peyker”.
- 4.1.4 Concordances NATM and TRT-NA give this pitch as d_{\sharp} .
- 15 The scribe omitted the division sign :.
- 17 The scribe omitted the division sign ::.
- 18–25 The scribe did not label the miyân section.

Consulted Concordances

NATM/IV, pp. 98–9; NE3466, fol. 119v; NE3649, fol. 24v; TRT-NA, REPno. 11266.

C.M.