

CMO1-I/2.143b

Şabā

Beste devr-i kebīr Zaharya

Gülsitān-ı naḳṣ-ı hüsnüñden bahāristān yazar

Transcription

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Makâm: Sabâ
Usûl: Devr-i kebîr
Genre: Beste

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Sabā

Beşte devr-i kebīr Zaharya

Gülsitān-ı nakş-ı hüsnüñden bahāristān yazar

Zaharya
(fl. ca. 1700)

1 = ♩

[H1, 2, 4]

Gü - - - - gül - si - tā -
 [Sü - - - - sün - bü - li -
 [Nā - - - - nā - fi - zā -

Devr-i kebîr D T 14

ni - - - - na - -
 zül - - - - fü - -
 al - - - - di - -

/4 /

na - - - - nün - -
 fü - - - - kat - -
 dik - de - hā - - - - nin - -

5

den_ ba - hā - ris - - - - tān -
 hāt - tī - nī rey - - - - hān -
 dan_ hā - ber ih - - - - sān -

6

tān ya- zar
 hān ya- zar]
 sān ya- zar]

7

⌘ terennüm

t1. tā - dir____ ten____ dir____ nen____

9

dir____ ten____ nen____ tā - nā____

10

11 1. (____) 12

dir____ ney____ hey cā - nim [1st time > H2
 3rd time > H4 >
 Karār]

The musical score consists of six staves of music. The first three staves are in common time (indicated by a 'C') and feature lyrics in a language that includes 'tān', 'hān', and 'sān'. The fourth staff begins with a key change indicator '⌘ terennüm' and lyrics 'tā - dir____ ten____ dir____ nen____'. The fifth staff continues with 'dir____ ten____ nen____ tā - nā____'. The sixth staff concludes with a bracketed section labeled '1. (____) 12' and lyrics 'dir____ ney____ hey cā - nim' followed by a note about time signatures: '[1st time > H2
 3rd time > H4 >
 Karār]'. The score includes various rests, dynamic markings like 'p' (piano), and a double bar line with repeat dots.

2. ([2nd time > H3])

Karâr /11/ ([14])

[H3] /8/ miyân [15]

3. Hâ - - - - te - mi _____

la - - - liñ - - - liñ çî - ka[r] - -

- dik na - - - nak - - - şî - ni _____

18 [19] :

20

bir bū - -

21

bū - se- den bū - se - den

22 ✕

terennüm

1. Gülsitān-ı naḳş-ı hüsnüñden bahāristān yazar
2. Sünbül-i zülfüñ siyākat hattını reyhān yazar
3. Hātem-i la'liñ çıkışdıķ naḳşını bir būseden
4. Nāfiżā aldıķ dehānından haber ihsān yazar

t1. tādir ten dir nen dir ten nen tānā dir ney {hey cānim}

[tem]me

C.M.