

CMO1-I/2.143c

Şabā

**Beste devr-i kebīr Zāharya**

*Gūlsitān-ı naqş-ı hūsnūñden bahāristān yazar*

Critical Report

Cüneyt Ersin Mihçı

With contributions from  
Neslihan Demirkol

Funded by the Deutsche Forschungsgemeinschaft  
(DFG, German Research Foundation) - Project number 265450875

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## Beste devr-i kebîr Zâharya

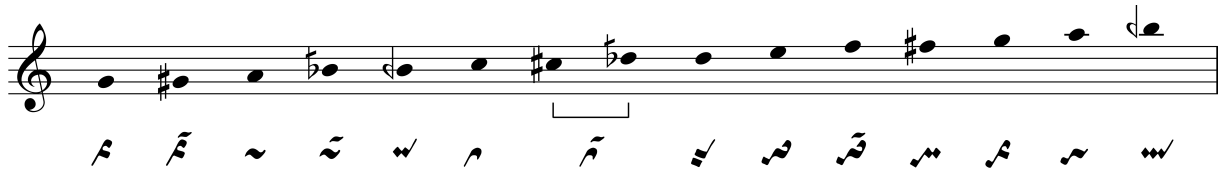
### Gülsitân-ı nağş-ı hüsnünden bahâristân yazar

<b>Source</b>	TR-İüne 204-2
<b>Location</b>	P. 189, ll. 3–11
<b>Makâm</b>	Sabâ
<b>Usûl</b>	Devr-i kebîr
<b>Genre</b>	Beste
<b>Attribution</b>	Zaharya (fl. ca. 1700)
<b>Work No.</b>	CMOv0095

#### Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		B	1
H4	4	a	A	2
	t1		B	1

#### Pitch Set



#### Notes on Transcription

- 5–6 It is likely that the scribe's notated the text underlay incorrectly. AK86 gave the syllable "hâ" in div. 5.4.1, and the syllable "ris" in div. 6.2.1, which suits better the usûl and vezin meter. The editor left the version in NE204 unchanged.
- 13 The scribe omitted the division sign ::.
- 14 The scribe omitted the division sign ::. In the manuscript, the scribe placed this division at the end of the score following the performance instruction "terennüm".

Since this division has to be performed at the end of the terennüm, the editor placed it accordingly.

- 17.3.1 The scribe omitted letter “r” of the word “çıkarđık”.
- 17.4.1 The interpretation of the pitch sign  $\omega$  in NE204 is controversial. NE204 and NE209 use the same pitch sign, whereas AK86 and NE208 indicate  $\omega$ . TRT-NA interprets this pitch as  $b_{\bar{r}}$ , FAS\_MUN\_SA as  $b_{\bar{s}}$ , and TMNvUKV as  $b_{\bar{d}}$ . The editor interpreted this pitch as  $b_{\bar{d}}$ .
- 21–22 Similar to many other concordances, the scribe of NE204 repeated the word “būsedēn”. It is likely that this repetition is optional. In OA535 omitted this repetition, and the word “vay” in div. 22.

### Consulted Concordances

AK86, p. 25; FAS\_MUN\_SA, pp. 8–9; NE208, pp. 38–9; NE209, fol. 64v; OA535, p.73 ; TMNvUKV, pp. 372–3; TRT-NA, REPno. 5701.

C.M.