

CMO1-I/2.154c

Müste^çār

Beste hafif

Mānend-i hāle ʔol dolasam āfitābıma

Critical Report

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With contributions from
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Beste hafîf

Mānend-i hāle ƙol dolasam āfitābıma

Source	TR-Iüne 204-2
Location	P. 201, ll. 1–11
Makâm	Müsteâr
Usûl	Hafîf
Genre	Beste
Attribution	—
Lyricist	Nakşî Mustafâ Ağa (d. 1764)
Work No.	CMOv0106

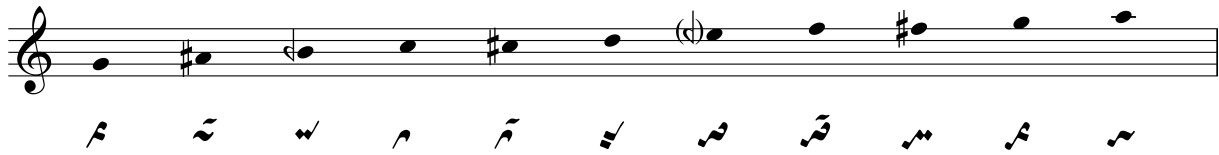
Remarks

The scribe of NE204 did not attribute this piece to any composer. Greek-Ottoman sources of the nineteenth century such as LS1870, MM1856, and MM1872, attribute this piece to Halil Efendi. Twentieth century concordances such as TMKlii and TRT-NA attributed this piece to Gevrekzâde Mustafâ Ağa and NATM attributes this piece to Abdülhâlim Ağa. The same was also suggested in the song text anthology AK584, there referred to as Halîm Ağa (d. 1802). See text edition to this volume.

The interpretation of the pitch sign ♯ is ambiguous. The concordances NATM and TRT-NA use dik hisâr (e_{\downarrow}), whereas TMKlii uses hüseynî (e_{\uparrow}). In the pitch set, the accidental for dik hisâr was given in brackets as an alternative. The editor used hüseynî.

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**Notes on Transcription**

- 6–7 In hem. 2, the scribe wrote “cām” instead of “cāme”. For further details see text edition to this volume.
- 7.3.2 The scribe notated r but probably intended r as appears in concordances NE208 and NE209.
- 9 The scribe did not label the terennüm section.
- 12.3 The scribe crossed out the syllable “vāy” and wrote “yār” above it.
- 25 The scribe did not label the terennüm section.
- 31.4 The scribe omitted the rhythmic signs and wrote r for r .

Consulted Concordances

AK584, fol. 79r; LS1870, pp. 285–8; MM1856, pp. 186–9; MM1872, pp. 233–4; NATM/I, p. 185–6; NE208, pp. 13–14; NE209, fol. 19r; TMKlii, no. 21; TRT-NA, REPno. 7473.

C.M.