

CMO1-I/2.43c

# Yegāh muḥammes ‘Oṣmān Beğ'iñ

Critical Report

Cüneyt Ersin Mıhçı

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

This work is licensed under a Creative Commons Attribution- ShareAlike 4.0 International License

<https://creativecommons.org/licenses/by-sa/4.0/>



The electronic version of this work is also available at:

<https://corpus-musicae-ottomanicae.de>

## Yegâh muḥammes 'Osmân Beğ'iñ

<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 48, ll. 1–18
<b>Makâm</b>	Yegâh
<b>Usûl</b>	Muhammes
<b>Genre</b>	Peşrev
<b>Attribution</b>	Büyük Osmân Bey (1816–1885)
<b>Work No.</b>	CMOi0524

**Structure**

H1		2	:	1(T)	:
H2		2	:	1(T)	:
H3		2	:	1(T)	:
H4		2	:	1(T)	:

**Pitch Set**

The image shows two staves of musical notation. The first staff contains ten notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains twelve notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. Below the notes are various rhythmic signs and accidentals, including dots, slurs, and accidentals like # and b.

**Notes on Transcription**

- 13 The scribe omitted the division sign ::.
- 16.1.1 The scribe corrected rest signs from „ to .
- 23 The scribe omitted the division sign ::.
- 30.4.2 The concordances in staff notation used the pitch c# similar to TA109, which used c̣. It is therefore likely that the scribe notated c̣ for c̣.
- 39.2.3 The scribe corrected c̣' to c̣'.
- 42 The scribe omitted the division sign ::.

**Consulted Concordances**

CT-Saz, pp. 356–7; NATM/II, pp. 128–9; TA109, p. 24.

C.M.