

CMO1-I/1.25

# ç‘argeah bērēvṣan

Transcription

Jacob Olley

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/>

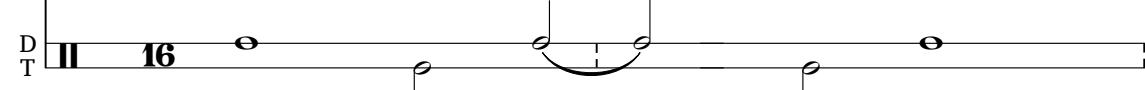


The electronic version of this work is also available at:

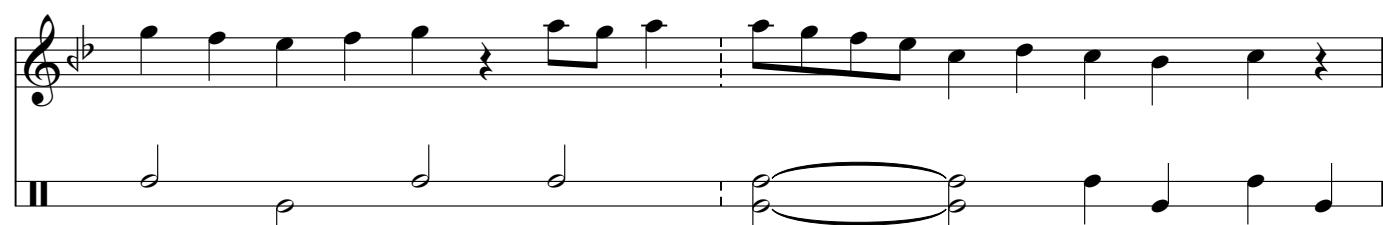
<https://corpus-musicae-ottomanicae.de>

## çargeah bêrêvşan

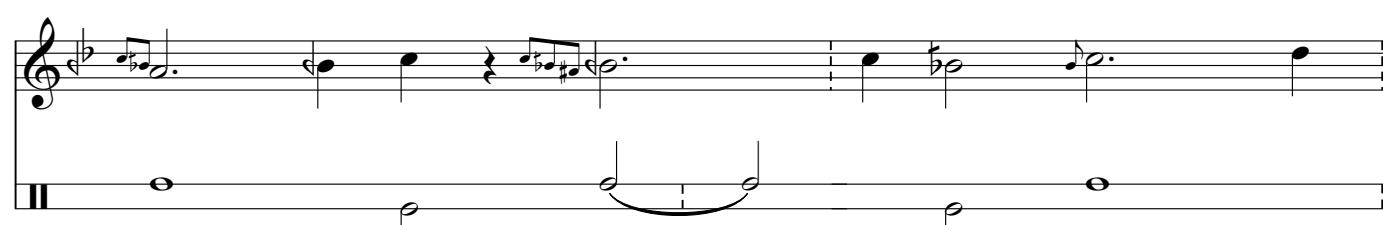
1 =  \*  \*  1  2 

[1. ha]nē   
Berefşân 

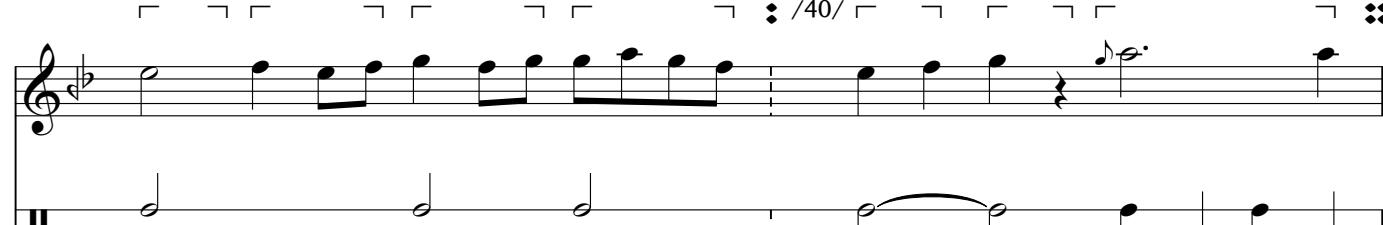
3    /39/  4 


\* \* 5 \* \* 6  \*  \*  6 


7  /40/    8 


9

10

11

12

13 \*

14

15

16

17

18

19

20

21

22  
 23  
 24  
 25  
 26  
 t'e[sli]m 27  
 28  
 29  
 30  
 2[.] h[a]nē 31  
 32

33

34

35

36

37

38

39

40

41 \*

42

43

44

45

46

47

48

49

\* /7/ 50

51

52 [;]

53 t'e[sli]m

3[.] h[a]nē

/8/ 54

55

56

57

58 : /9/      59 :

70 : 
  
 71 : 
  
 72 : 
  
 73 : 
  
 \* : 
  
 74 : 
  
 75 : 
  
 76 : 
  
 77 : 
  
 /13/ : 
  
 78 : 
  
 79 : 
  
 80 : 
  
 81 : 
  
 82 :

4[.] h[a]nē

Musical score for measures 95 through 99. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef. Measure 95 starts with a dotted half note followed by a series of eighth notes. Measure 96 begins with a sixteenth note. Measure 97 features a sixteenth-note pattern. Measure 98 contains a sixteenth-note pattern. Measure 99 concludes with a sixteenth-note pattern. Various performance markings are present, including fermatas, slurs, and dynamic markings like **t' e [slim]** and **J.O.**.