

CMO1-VI/1.34

Ṭāhir pūselik semā'ī Necīb Beğ

Critical Report

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Ṭāhir pūselik semā'ī Necīb Beğ

Source	TR-Iam EY_1537
Location	P. 69, l. 12 – p. 70, l. 19
Makâm	Tâhir bûselik
Usûl	Aksak Semâî
Genre	Saz Semâîsi
Attribution	Necīb Paşa (1815–1883)
Index Heading	—
Work No.	CMOi0301

Remarks

There is a small circle-shaped pencil mark on the left side of the heading of the piece, which was possibly used by a later hand as a marker.

The usage of end cycle sign (♣) at the end of teslîm and lâm letter (س) in H4 are interpreted as a repetition based on all consulted concordances. The usage of end cycle sign (♣) at the end of H4 is also interpreted as a repetition based on TR-Iütâe 109.

Structure



















H1	:	8	: :	4(T)	:		
H2	:	8	: :	4(T)	:		
H3	:	4	: :	4	: :	4(T)	:
H4	:	8*	: :	8*	: :	4(T)	:

*yürük semâî

Pitch Set

Notes on Transcription

- 3 Division sign (:) is partly obscured by the binding.
- 3.4 Orig. ; transcribed as . The scribe connects two different pitches (dügâh and segâh) with a curved line. It is interpreted as a shorter duration for relevant pitches of the grouping in the transcription. The curved line could be also interpreted as a slur, performed with a legato or glissando depending on

- the performed instrument. TR-Iütae 107, TR-Iütae 249:  ; TR-Iütae 109: .
- 11.2 There is a thin vertical line before the grouping, which was probably added by a later hand and may have served as a marker.
- 12.3.2 Segâh is written as bûselik in TA109.
- 16.2 Orig.  ; transcribed as  . TR-Iütae 107:  ; TR-Iütae 109: .
- 19.4 Same case as 3.4.
- 29.4 Orig.  ; transcribed as  . TR-Iütae 107, TR-Iütae 249[A]:  ; TR-Iütae 109: .
- 34.3 Orig.  ; transcribed as  . TR-Iütae 107, TR-Iütae 249[A]:  ; TR-Iütae 109: .
- 41.1.1 Acem is written as evc in TA109.
- 45.1.1 Same case as 41.1.1.
- 48.1 Orig.  ; transcribed as  . The scribe connects two different pitches (muhayyer and segâh) with a curved line. It is interpreted as a shorter duration for relevant pitches of the grouping in the transcription. The curved line could be also interpreted as a slur, performed with a legato or glissando depending on the performed instrument. Cf. 3.4 and 19.4. TR-Iütae 107, TR-Iütae 249[A]:  ; TR-Iütae 109: .
- 52.1 Same case as 48.1.

Consulted Concordances

TR-Iütae 107, pp. 137–38; TR-Iütae 109, pp. 228–29; TR-Iütae 249[A], p. 1921.

S.D.