

CMO1-I/2.90c

Rāst

Kār-ı nāṭıķ Ḥaṭīb-zāde yürük semā'ı

Rāst getirüb fenn ile seyr êtdi hümāyı

Critical Report

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Kâr-1 nâṭık Ḥaṭîb-zâde yürük semâ'î

Râst getirüb fenn ile seyr etdi hümâyı

Source	TR-İüne 204-2
Location	P. 118, l. 1 – p. 120, l. 9
Makâm	Râst
Usûl	Yürük semâî
Genre	Kâr-1 nâṭık
Attribution	Hatîbzâde Osmân Efendi (fl. ca. 1675)
Work No.	CMOv0042

Structure

Section	Text	Rhyme	Melody	Cycles
Râst	: 1 :	a	: A :	8
Rehâvî	: 2 :	b	: B :	8
Nikrîz	: 3 :	c	: C :	8
Pençgâh	: 4 :	a	: D :	8
Mâhûr	: 5 :	d	: E :	14
Nevâ	: 6 :	a	: F :	14
Uşşâk	: 7 :	e	: G :	8
Bayâtî	: 8 :	b	: H :	8
Nişâbürek	: 9 :	f	: I :	8
Nihâvend	: 10 :	a	: J :	8
Nühüft	: 11 :	f	H H'	4 4
Sabâ	: 12 :	a	: K :	8
Çârgâh	: 13 :	g	: L :	8
Dügâh	: 14 :	a	: M :	8
Hüseynî	: 15 :	h	: N :	8
Hisâr	: 16 :	a	: O :	8
Muhayyer	: 17 :	f	: P :	8
Bûselik	: 18 :	a	: Q :	8
Hicâz	: 19 :	i	: R :	8
Şehnâz	: 20 :	a	: S :	8
Râhatülervâh	: 21 :	j	: T :	14
Bestenigâr	: 22 :	a	: U : V	8 4
Irâk	: 23 :	k	: W :	8
Evc	: 24 :	a	: X :	8

Mâhûr	: 5 :	d	: E :	14
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Pitch Set

The image shows two staves of musical notation. The first staff contains 12 notes with rhythmic signs below them: a checkmark, a squiggle, a squiggle with a tilde, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, and a squiggle with a sharp. The second staff contains 12 notes with rhythmic signs below them: a squiggle with a sharp, a squiggle with a sharp, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, and a squiggle with a sharp. Brackets are placed under some notes in both staves to indicate groupings.

Notes on Transcription

- 2.3 The scribe corrected the syllable from “kū” to “sey”.
- 20 The scribe omitted the division sign :.
- 21 The editor added the segno sign for better navigation. It connects div. 134 with div. 21.
- 50.2–3 The scribe probably omitted the tie in the second time repeat. In accordance to the corresponding passages in the previous and following sections, it was added by the editor.
- 64–73 From the notation it is not clear whether to repeat the divs. 64–73 or 56–73. The structure of the piece suggests that all hemstiches and melodies of each makâm should be repeated. Hem. 11 (nü Hüft) does not have repetition signs, but the scribe wrote out the whole passage twice. In addition, the concordance OA535 repeated both hem. 11 and hem. 12 (sabâ) respectively. The editor therefore opted to put the repetition sign in div. 64.
- 65.1.1 The scribe wrote $\grave{\text{m}}$ for $\acute{\text{m}}$.
- 73.1.1 The scribe omitted the syllable “dı”.
- 75.2.1 It is very likely that the scribe notated $\acute{\text{m}}$ for $\acute{\text{m}}$. In accordance with the modal context and the concordance TMKiii, the editor added the accidental in square brackets.
- 75.3.2 The total rhythmic value of the group $\grave{\text{m}}\grave{\text{m}}$ is incorrect. The editor omitted the rest sign in accordance with TMKiii.
- 100.2.1 The scribe notated a thick dot above the kisver of the pitch sign. It does not have any effect on the notation.
- 116.1.1 The scribe corrected the syllable from “şū” to “bir”.
- 132.1.1 The scribe wrote the entire word “tamām” under one pitch sign. The editor split it into two syllables.

Consulted Concordances

OA535, pp. 153–5; TMKiii (1), pp. 5–12; TRT-NA, REPno. 8827.

C.M.