

P. şēt' ħarç'ıġar, o. faht'ē, Babanın

Hampartsum Limonciyan
(1768-1839)

1. [hâne]

Fahte

1 = ♩

1

*

2

3

4

5

6

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Figure 6.1 : P. şēt' ħarç'ıġar, o. faht'ē, Babanın.

7 8

[Mülâzime] 9 10

11 12

13 14

2. [hâne]

15 16 17

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. şēt' ḥarç'ıġar, o. faht'ē, Babanın.

18 /5/ 19

20 21

22 23

24 /6/ 25

26 27

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. şēt' harç'ıgar, o. faht'ē, Babanın.

28 29

30 31

32 33 34

35

36 37

3. [hâne]

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. şēt' harç'ıgar, o. faht'ē, Babanın.

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. řet' ĥarç'ıġar, o. faht'ē, Babanın.

The image displays a musical score for a piece titled 'P. şēt' ḥarç'ıgar, o. faht'ē, Babanın.'. The score is written in a system of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The music is in a 4/4 time signature. The score is divided into five systems, each with measure numbers 48-49, 50-51, 52-53, 54-55, and 56-57. The first system (measures 48-49) shows a melodic line with eighth and quarter notes, and a bass line with a long note and a chord. The second system (measures 50-51) is labeled '4. [hâne]' and features a more active melodic line with eighth notes and a bass line with a long note and a chord. The third system (measures 52-53) continues the melodic and bass lines. The fourth system (measures 54-55) includes a measure rest in the melody and a bass line with a long note and a chord. The fifth system (measures 56-57) shows a melodic line with eighth notes and a bass line with a long note and a chord. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. şēt' ḥarç'ıgar, o. faht'ē, Babanın.

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. řet' ĥarç'ıġar, o. faht'ē, Babanın.

68 69

70 /15/ 71

72 73

[Mülâzime] 74

75 76

ARC.YZPER2.f.[1]

Figure 6.1 (continued) : P. şēt' ḥarç'ıġar, o. faht'ē, Babanın.

Table 6.1 : Critical commentary of YZPER2, f.[1].

P. şēt' ḥarç'ığar, o. faht'ē, Babanın

Source	ARC.YZPER2
Location	F.[1r], ll. 1-15
Makâm	Şed Karcığâr
Usûl	Fahte
Genre	Peşrev
Attribution	Hampartsum Limonciyan (1768-1839)

Remarks

- Heading (2nd hand): *Şed' Karcığâr Babanıñ*.
- Usûl *fahte* is divided into three rhythmic sections (4+4+2) in the manuscript. The source of the *fahte* usûl structure in the transcription is ARC-HDEF12 (see Figure B.9 and B.10).
- In four concordances consulted for this study, the piece is attributed to *Usta Hampartsum* in ST1, *Tatar* in NE211, *Baba* in TA249. No attribution in TA107.
- *Şed* prefix for the makâm is only mentioned in YZPER2 version of the composition.

Structure

H1		3		1(M)	
H2	:	7	:		
H3		4		1(M)	
H4		8		1(M)	

Pitch Set



Table 6.2 (continued) : Critical commentary of YZPER2, f.[1].

Notes on Transcription

- 2.3.1 Although *kisver* above 𐎧 (*Gerdâniye*) is located above the second 𐎧 sign, based on the concordances and on *seyir* of the measure, the first 𐎧 sign is interpreted as *Şehnâz*.
- 43.1.1 – Although first signs of these two groups look like 𐎧 (*Segâh*), based on
43.2.1 the *seyir* of the measure they are interpreted as 𐎧 (*Tiz Segâh*).
- 45.4.2 The second sign of the group is interpreted as 𐎧 (*Şehnâz*).

Consulted concordances

TA107, p. 180; TA249, p. 2363; NE211, p. 258; ST1, p. 6.
