

CODEX TR-IÜNE 203-1

PEŞREVS AND SAZ SEMÂİSİS NOTATED BY
HAMPARTSUM LİMONCIYAN (1768–1839)

Commentary

Jacob Olley

Münster

2020

Corpus Musicae Ottomanicae

Critical Editions of Near Eastern Music Manuscripts

General Editor: Ralf Martin Jäger

Editors: Neslihan Demirkol, Salih Demirtaş, Marco Dimitriou, Ersin Mıhçı,
Semih Pelen

Part 1: Manuscripts in Hampartsum Notation

Series I: Sources from İstanbul Üniversitesi Nadir Eserler Kütüphanesi

Volume 1: Codex TR-Iüne 203-1, b. Commentary

Funded by

DFG Deutsche
Forschungsgemeinschaft
German Research Foundation

Project no. 265450875

Published by

Corpus Musicae Ottomanicae: Critical Editions of Near Eastern Music Manuscripts

General Editor: Ralf Martin Jäger

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GENERAL EDITOR'S FOREWORD

I. On the Context of Transmission of Ottoman Art Music

1. Overview: Music Notation Systems and Repertoire Collections in the Ottoman Empire

Among the traditional musical cultures of the Near East, only the Ottoman practical musical repertoire has been preserved since the seventeenth century in written sources that do not primarily serve the purpose of music theory. The sources include music manuscripts in several forms of notation dating back to about 1650, and printed music collections dating from the late nineteenth century onward.

A repertoire collection in the proper sense first emerged around the middle of the seventeenth century with the manuscripts of the Polish-born Alî Ufukî [Albert Bobovski] (c. 1610-75), which are primarily based on a variant of Western staff notation.¹ At the turn of the eighteenth century, the Mevlevî-Şeyh Nâyî Osmân Dede (1652?-c. 1730) and the Moldavian Phanariot Dimitri Cantemir [Turkish Kantemiroğlu] (1673-1723) developed similar notational methods roughly simultaneously.² Both recorded more extensive instrumental repertoires for the first time, with a letter and syllable notation indicating specific pitch levels, in which durations

¹ The manuscripts are today in the Bibliothèque nationale in Paris, shelfmark Supplément Turc 292, and in the British Library in London, shelfmark Sloane 3114. For a critical edition of Supplément Turc 292, see Judith I. Haug, *Ottoman and European Music in 'Alî Ufukî's Compendium, MS Turc 292: Analysis, Interpretation, Cultural Context*. Volume 1: Edition and Volume 2: Critical Report (= *Schriften zur Musikwissenschaft aus Münster | Writings in Musicology from Münster*, founded by Prof. Dr. Klaus Hortschansky, edited by Prof. Dr. Ralf Martin Jäger, Volume 26), Münster 2020 [Online: Volume 1 https://repositorium.uni-muenster.de/document/miami/491e5d83-56d4-4555-8e5f-a41ed04df6f4/haug_buchblock_vol1.pdf, Volume 2 https://repositorium.uni-muenster.de/document/miami/491e5d83-56d4-4555-8e5f-a41ed04df6f4/haug_buchblock_vol2.pdf]. Analysis and interpretation of the manuscript in cultural context in Judith I. Haug, *Ottoman and European Music in 'Alî Ufukî's Compendium, MS Turc 292: Analysis, Interpretation, Cultural Context*. Monograph (= *Schriften zur Musikwissenschaft aus Münster | Writings in Musicology from Münster*, founded by Prof. Dr. Klaus Hortschansky, edited by Prof. Dr. Ralf Martin Jäger, Volume 25), Münster 2019 [Online: https://repositorium.uni-muenster.de/document/miami/cdcbc9ca-52a4-4f05-9665-f0df9eca6292/haug_buchblock.pdf].

² Dimitri Cantemir, *Kitābu 'İlmi'l-Mūsikî 'alā vechi'l-I Ĥurūfāt*, Istanbul c. 1700, autograph in the Türkiye Araştırmaları Enstitüsü Kütüphanesi (Istanbul), Arel Koleksiyonu no. 100 (RISM TR-Iütæ 100). Scholarly editions in Owen Wright, *Demetrius Cantemir. The Collection of Notations*. Part 1: Text (= *SOAS Musicology Series 1*), London 1992, and Yalçın Tura, *Kantemiroğlu. Kitābu 'İlmi'l-Mūsikî 'alā vechi'l-I Ĥurūfāt*, 2 vols, Istanbul 2001. Partial editions in Eugenia Popescu-Judetz, *Dimitrie Cantemir - Cartea ştiinţei muzicii*, Bucharest 1973.

were expressed by numerals. Cantemir's notation was still used in the first half of the eighteenth century by the Mevlevî Mustafa Kevserî Efendi (+ ca. 1770).³ Towards the mid-eighteenth century Tanbûrî Küçük Artin (+ mid-eighteenth century) used another notation system, but according to current scholarship it was not used to record a musical repertoire.⁴ Finally, in the late-eighteenth century, Mevlevî Abdülbâkî Nâsır Dede (1765-1821), at the request of the musically educated Sultan Selîm III. (1761-1808, Sultanate 1789-1807), developed an ebcad notation that served him in 1794/95 to compile a collection of Selîm's compositions for the latter's library. In addition, with the post-Byzantine neumatic notation - also used in the eighteenth century by Greek musicians such as Petros Peloponissios (+ 1777) to record the Ottoman secular repertoire - another, functionally fundamentally different notation was available in the Empire. Neumatic notation is a recording medium for primarily vocal music; it notates the intervallic progression of melodic lines.⁵

The first notation system to find lasting interethnic dissemination was the so-called Hampartsum notation developed by a group of Armenians around Hampartsum Limonciyan (1768-1839) before 1813. The notation, based on semantically reinterpreted signs of the Armenian Khaz notation, was excellently suited as a recording medium for the Ottoman art music repertoire due to its simplicity and clear structure. From the mid-1830s, Western staff notation was increasingly used alongside it. The manuscript holdings in both forms of notation are highly relevant for the understanding of the transmission of an art music culture that was cultivated into the early twentieth century in the metropolises of present-day Turkey, as well as in the urban centers of Syria and Egypt. The sources are of outstanding importance for music research, which can for the first time explore historical phenomena and musical cultural processes, as well as for Middle-Eastern studies as a whole.

2. On previous editions and publications

Several of the music manuscripts written before the nineteenth century are available today in scholarly-critical editions (see above). The intentional preservation of works of the Ottoman art music tradition - now considered "classical" - in printed editions with scholarly ambitions, began around 1926 at the Istanbul Darü'l-Elhân under the auspices of Rauf Yekta (1871-1935), Ali Rifat Çağatay (1867-1935), and Ahmed Irsoy (1869-1943) with the innovative *Dârü'l-elhân*

³ See Mehmet Uğur Ekinci, *The Kevserî Mecmûası Unveiled: Exploring an Eighteenth-Century Collection of Ottoman Music*, in *Journal of the Royal Asiatic Society* 22, pp. 199-225. Critical edition in Mehmet Uğur Ekinci, *Kevserî Mecmûası. 18. Yüzyıl Saz Müziği Külliyyatı*, Istanbul 2015.

⁴ Eugenia Popescu-Judet, *Tanburî Küçük Artin. A Musical Treatise of the 18th Century*, Istanbul 2002.

⁵ Sample editions in Thomas Apostolopoulos and Kyriakos Kalaitzidis, *Rediscovered Musical Treatises. Exegeses of Secular Oriental Music Part 1*, Bucharest 2019.

kiilliyātī. Their special quality lay not only in the use of the variant of Western staff notation developed by Rauf Yekta and analytically semanticized for the first time on the basis of mathematical calculations, but also in the fact that the first *usûl* cycle in each piece is included and presented together with the melodic line in the form of a score.

Unlike the earliest musical manuscripts of Ottoman art music, the extensive corpus of handwritten sources from the nineteenth century has not yet been made available in reliable critical editions. The reason for this is not that the manuscripts are unknown or inaccessible: All authoritative Turkish music researchers are aware of Hampartsum notation, and several printed music editions from as early as the *Dārū'l-elhān kiilliyātī* reproduce notational phenomena that clearly refer to sources in Hampartsum notation. This fact has long been known, and Kurt Reinhard even mentioned it as a shortcoming of the editions of the *Dārū'l-Elhān* that, "all source references are missing, the poets are often not named, and critical or explanatory annotations are very rarely present".⁶ Rather, it seems to be primarily the interdisciplinary complexity of the challenges of a comprehensive edition project, that have prevented it thus far. Unlike in the context of the singular manuscripts of the seventeenth and eighteenth centuries, scholarly editing here can no longer be undertaken by a single researcher. Not only is the corpus too extensive for this, but the successive indexing of the accessible manuscript collections and the print editions potentially related to them, as well as the development of novel digital infrastructures, is too complex. In addition, indexing of the manuscripts according to accurate philological rules, and editing of the song lyrics for example, requires specialist knowledge of literature studies.

II. "Corpus Musicae Ottomanicae" (CMO) - Project and Edition Concept

The work of an interdisciplinary team on the scholarly indexing and editing of nineteenth century Ottoman music manuscripts has been made possible since 2015 by the project "Corpus Musicae Ottomanicae", which has been approved by the German Research Foundation as a long-term project with a duration of 12 years (DFG project number: 265450875). It encompasses a total of four subprojects: 1.The music edition and its publication (WWU Münster, Professorship of Ethnomusicology and European Music History); 2.The text edition and philological supervision (WWU Münster, Institute of Arabic and Islamic Studies); 3.Digital Humanities including the development of an online source catalog with a publication platform

⁶ Kurt Reinhard, *Grundlagen und Ergebnisse der Erforschung türkischer Musik*, in: *Acta musicologica* XLIV, ed. by Hellmut Federhofer, Basel 1972, pp. 266-280, here: p. 267. The original quote reads: „alle Quellenangaben fehlen, die Dichter oft nicht genannt sind und nur sehr selten kritische oder erläuternde Anmerkungen vorhanden sind“.

and an MEI extension for the notational parameters of music of the Near East (perspectivia.net, Max Weber Foundation); and 4. Content development of the CMO source catalog and the inclusion of the various project-related works from the international academic community.⁷

The interdisciplinary working CMO team is supported in its work by an Academic Advisory Board, which currently consists of the following scholars: Prof. Rûhî Ayangil (Istanbul), Prof. Dr. Thomas Bauer (Münster), Prof. Dr. Nilgün Doğrusöz-Dişişik (Istanbul), Prof. Dr. Walter Feldman (New York), Dr. Michael Kaiser (Bonn), Prof. Dr. Mehmet Kalpaklı (Ankara), Prof. Songül Karahasanođlu (Istanbul, speaker of the advisory board), Prof. Dr. Andreas Münzmay (Paderborn), Prof. Dr. Christoph K. Neumann (Istanbul) and Prof. Dr. Sonia T. Seeman (Austin). Prof. Dr. Evi Nika-Sampson (Thessaloniki) and Prof. Dr. Fikret Turan (Istanbul) supported the advisory board as external guests. Former advisory board members are Prof. Ş. Şehvar Beşirođlu (Istanbul) (†) Prof. Dr. Raoul Motika (Istanbul), Dr. Richard Wittmann (Istanbul) and Dr. habil. Martin Greve (Istanbul). We would like to take this opportunity to express our sincere thanks to all members and guests of the Academic Advisory Board for their considerable and fruitful support, without which the project could not have been carried out in its present form.

The comprehensive edition and source cataloguing project could not have been carried out without the support of numerous libraries and collections, which have granted CMO access to their holdings and made our work possible through advice and assistance, not least by providing digital copies and granting publication permits. We would like to thank them all very much.

1. Fundamentals of the Critical Edition

The CMO editions make available to both researchers and historical performance practitioners, the corpus of historical transcriptions of Ottoman art music that still exists today and is accessible to researchers, as it was recorded and collected in the course of the nineteenth century, primarily in the cosmopolitan metropolis of Istanbul. The editions stay as close as possible to the original sources in terms of musical and textual content, uncensored and without omissions in the richness of their performative variants. Also the texts underlying the vocal works are published for the first time according to their performance variants.

⁷ Current information on the CMO project is provided by the trilingual website (<https://www.uni-muenster.de/CMO-Edition/en/index.html>). The source catalog and the CMO editions can be accessed via a separate online portal (<https://corpus-musicae-ottomanicae.de/content/index.xml>).

As emic transcriptions, the present manuscripts represent the performative repertoire of the nineteenth century in its synchronic richness as well as in its historical development. Even though current research is able to establish references between individual manuscripts that point to a collecting and copying practice that developed in the nineteenth century, the manuscripts do not represent the repertoire in a standardized way, but rather as a collection of variants. For this reason, the aim of the CMO editions is **not to reconstruct historical-critical editions of musical “works”**, but to consider each individual notation as an independent variant within an opus cluster **in the form of a critical edition** that takes into account all necessary, but not all possible concordances. The intention is to represent the diversity of the historical performative repertoire.

2. Edition Design

An edition of Ottoman music manuscripts from the nineteenth century must take into account a multitude of factors that vary depending on the handwritten originals or the notation method that was used.

It is the basic principle of CMO editions that they allow direct conclusions to be drawn about the handwritten music source, and in the best case even allow its reconstruction. In doing so, the edition should approach as closely as possible the notation practices commonly used today. At the same time, the particularities and characteristics used in the original score will be represented by the systematic use of appropriate diacritical signs, and the edition will be accompanied with an explanatory critical report.

A particular challenge in the edition is that no contemporary calculations of pitches or interval ratios based on physical system formations are available for the tonal systems used in the nineteenth century. The only exceptions are a few printed Greek music theories, but these remain largely unexplored in terms of their significance for an analytical understanding of the Ottoman tonal system.⁸ Present projections of pitch designations on to, for example, the neck of the long-necked lute *tanbûr*, illustrate concepts in the history of ideas, but not unequivocally determinable and calculable pitches.

When editing manuscripts in *Hampartsum* notation as well as in Western staff notation, the individually notation-specific meanings of the pitch signs have to be reconstructed in their musical context. For each individual piece of notation, the "pitch set" that is used is extracted, based on the evidence provided by the manuscript. In addition, the critical report explains why, how, and on what basis the additions or reconstructions were made.

⁸ The most important source is Kōnstantínos Prōtopsaltēs, *Ermēneia. Tēs Eksōterikēs Mousikēs*, Constantinople 1843.

In cases where changes, additions, or partial compositional variants have been entered into a historical notation by a second, likely historical hand, the editor will take into account all information from the original. The edited musical text reproduces the notation of the first hand; the later additions are documented in the critical apparatus, as well as the decisions of the editor relevant to the transcription. In this way, the user is able to see the different variants, to understand the editor's interpretations and, if necessary, criticize their decisions.

a. The general design of the sheet music edition

Each edited music notation includes the following information:

1. Key signature and accidentals are supplemented to correspond to today's standards and avoid the extensive use of accidentals in the score.
2. The original heading is added in scholarly transcription.
3. The catalogue information is added in standardized spelling, as it is also given in the source catalog:
 - a. Composer name
 - b. Source reference (RISM-Siglum) and the CMO reference number
 - c. Makâm, usûl and genre
4. Line breaks in the original manuscript are presented in the music edition by two slashes above the system, which contain the corresponding line number of the original.
5. Division numbers indicated above the division signs serve for easier navigation through the score. The editor's comments given in the critical report also use division numbers and can be used similarly to locate a division within an edited piece.

The diagram illustrates the components of a sheet music edition. It features three systems of musical notation. The first system is in treble clef with a key signature of two sharps (F# and C#) and a 10/8 time signature. The second system is in a different clef (likely alto or bass) with a 10/8 time signature. The third system is in treble clef with a key signature of two sharps and a 10/8 time signature. Annotations include: 1. Key signature and accidentals: A circle around the key signature and time signature in the first system. 2. Heading: The title 'Hicâz semâ'î Kûṭbu'n-Nây'îñ' is written above the first system. 3. Makâm, Usûl, Genre (standardized): 'Makâm: Hicâz', 'Usûl: Aksak semâî', and 'Genre: Saz semâisi' are listed to the left of the first system. 3. Catalogue information: '3c. Makâm, Usûl, Genre (standardized)' points to the above information. 3b. Source (RISM Siglum) and CMO Reference: 'TR-Iüne 215-13, pp. 19-20' and 'CMO1-1/12.8' are listed above the first system. 3a. Composer (standardized): 'Nâyî Osmân Dede (1652-1729)' is listed above the first system. 4. Line break in the source: Two slashes above the second system, with the number '1' above the first slash and '2' above the second slash. 5. Division number: A circle around the number '3' above the third system.

b. Special features concerning the edition of manuscripts in Hampartsum notation

Hampartsum notation intentionally does not reproduce all elements of the recorded music with equal precision. Moreover, in comparison to Western staff notation, it gives a different weighting to the parameters. It includes meta-information that is primarily related to the underlying rhythmic cycle *usûl* and which would be lost without the use of an apparatus of diacritical signs and a specific notation that continuously reproduces a contemporary variant of the underlying *usûl* in addition to the melodic line on a second staff. CMO uses a set of diacritical signs that supports the marking of technical aspects of the notation system.⁹ The semantically relevant groupings of the Hampartsum signs are marked, as well as the division signs and the structural signs, which in many cases are related to the underlying *usûl*. The rhythmic *usûl* cycle, latently present in the notation and usually mentioned in the title of the piece, is also supplemented as a substantial element, sourced from contemporary sources where possible. As a result, the critical editions of the CMO represent various levels of information, which the original manuscript source provides. Whereas performers can use the scores without taking the diacritical apparatus into consideration, it contains various pieces of metadata that may be of special interest for scholars.

1. The counting unit is a digit indicating the sum of the beats (*darb*) of the *usûl* (5). The *darb* indicates the indivisible total number of beats in one *usûl* cycle, as given in contemporary *usûl* notations from the nineteenth century. The music edition follows the examples of contemporary *usûl* sources, that only indicated the *darb* but not the exact relation to a rhythmic value as is the case in Western music (i.e., 4/4)

The image shows a musical score for two pieces: '1[. Hâne]' and '[Aksak semâi]'. The score is presented in two systems, each with a vocal line and a piano accompaniment line. The piano accompaniment lines include Hampartsum notation symbols such as circles with numbers (1, 2, 3, 4) and various diacritical signs. Annotations on the left side of the score point to specific features: '6. Suggested time unit per darb' points to a circled '1' with a note; '5. Number of darb per cycle' points to a circled '10'; '4. Addition: Usûl' points to a circled '2' with a note. Annotations on the right side point to '1. Groups possibly with reference to the usûl' (circled '1'), '2. Division Signs possibly with reference to the usûl' (circled '2'), and '3. Structure Signs possibly with reference to the usûl' (circled '4'). The title 'Hicaz semâi Kutbu'n-Nây'îñ' is at the bottom, with a source reference: '(Source: Tr-lüne 215-13, pp. 19-20)'. The piece '[Aksak semâi]' is marked with 'D' and 'T' symbols.

⁹ Cf. Ralf Martin Jäger, *Türkische Kunstmusik und ihre handschriftlichen Quellen aus dem 19. Jahrhundert* (= *Schriften zur Musikwissenschaft aus Münster* 7, ed. by Klaus Hortschansky), Eisenach 1996.

2. The entire edited score is accompanied by the underlying usûl (4), which is, whenever possible, based on a contemporary source. Thus, the CMO basically follows the model of the *Dārû'l-elḥān külliyāti*, but provides the usûl for the whole piece and not only for the first cycle(s). This makes it possible for the user to study the melody line in relation to the usûl.
3. The usûl is the primary time-organizing-element in Hampartsum notation. This fact is accounted for in the manuscript sources by marking the end of an usûl cycle with a division sign consisting of two dots in shorter usûls (2) and very frequently four dots in larger ones. In the music edition, the end of the usûl cycle is additionally marked by a bar line (2). Division signs may also imply more functions according to the musical contexts in which they appear. For example, regardless of a possible subdivision of the usûl, it can specify an internal structuring that usually includes four groups of notation signs. In this case, the division sign is represented in the music edition by a dotted line within as well as the two-dot sign above the system. The end of a usûl cycle is marked in this case by a four-dot structural sign (3).
4. The time unit stands in relation to the darb of the usûl cycle, and is based on the editor's suggestion (6).
5. Within the internal structuring indicated by a two-dot sign, single or multiple characters are grouped in clear demarcation from each other (1). These internal groups are indicated in the music edition by markers above the system (1). Precise marking of the internal groups is of great importance, especially in very early notations in Hampartsum notation, since there they contribute to the reconstruction of the rhythmic structure of the melodic line, which in many cases is not always clear.

c. The critical report

The critical report details editorial decisions. In addition, it provides information that points out formal or content-related peculiarities.

The critical report includes the metadata that also appear in the source catalog: "Source," "Location," "Makâm," "Usûl," "Genre," "Attribution," and "Work No." The work number is an especially useful tool, since it indicates the opus cluster to which the edited piece belongs and links it in the CMO catalog to all known variants of the work. The "Remarks" section allows the editor to provide notes, for example, on the source of the usûl variant that was used. In the structure overview the number of hâne (H) as well as their internal structure is indicated. The number of usûl cycles running in the respective hâne (H) and in the following teslîm (T) is given, and the repetitions of the sections and subsections are indicated. The "Pitch Set" indicates the Hampartsum signs that were used in the piece, and the editor's interpretation of

them. "Notes on Transcription" document readings and editorial decisions. Finally, the relevant concordances that were used for the editing process, are provided. The initials represent the name of the music editor, given at the end of each edited score and critical report.

3. CMO Edition Plan

The "Corpus Musicae Ottomanicae" is designed to be executed over a period of 12 years. The first seven years are dedicated to the critical edition of manuscripts in Hampartsum notation, the last five years to the edition of Ottoman music manuscripts in Western staff notation. The overall edition plan includes the manuscripts indexed to date, arranged according to the libraries that own them.¹⁰ Using the funding from the Deutsche Forschungsgemeinschaft (DFG), which is expected to last until 2027, CMO will publish selected, relevant vocal and instrumental music manuscripts in both notations, and will benefit from a steadily growing number of primary sources. At the same time, digital infrastructures will be further developed, which also applies to the source catalog. CMO works in cooperation with RISM - Répertoire International des Sources Musicales – and the edition design is under continuous development.

In cooperation and in constant exchange with international scholars and performing artists, CMO is developing the methodological foundations and the technical infrastructure for the edition of the nineteenth-century "Corpus Musicae Ottomanicae". The complete publication of the extensive material, which in principle also includes the diverse Greek sources, will be left to the musicological community. Music researchers and institutes are cordially invited to support CMO in its extensive work by taking on individual edition projects.

Münster, October 2022

Ralf Martin Jäger

¹⁰ An overview of the two edition parts with the planned series is available online at <https://corpus-musicae-ottomanicae.de/content/edition/browse.xml>. The editions published to date can also be accessed via the editions overview.

Preface

THIS VOLUME is intended to accompany the transcription of the codex TR-Iüne 203-1, a collection of 70 pieces from the Ottoman instrumental repertoire written in modern Armenian notation ('Hampartsum notation') during the first half of the nineteenth century. I am glad to be able to present a complete transcription of one of the earliest extant mss. in this notation system together with a critical commentary. I hope that the transcription will be of use not only to scholars of Ottoman music, but also to performers interested in rediscovering forgotten or neglected repertoire. In addition to the critical report, the present volume contains an introduction discussing the history of the ms., the methodology of transcribing the notation, and other editorial conventions. While it is not intended to be comprehensive, the discussion of methodology is also applicable to related mss. in early Hampartsum notation, and it is therefore hoped that it will be of use to other scholars interested in this corpus and in the history of the notation system.

The concept and realization of the edition evolved over a period of five years (2015–2020) within the framework of the *Corpus Musicae Ottomanicae* (CMO) project. Thanks are due to Prof. Ralf Martin Jäger and to the members of the Academic Advisory Board for their support and suggestions. I am grateful to all of my CMO colleagues during this period, whose contributions collectively shaped various aspects of the publication. Above all, I express my warm thanks to Salah Eddin Maraqa, who contributed positively to almost every editorial decision, and whose detailed comments encouraged me to fundamentally reevaluate my understanding not only of Hampartsum notation, but of the Ottoman musical tradition.

Access to a wide variety of sources was indispensable to the completion of the edition. I am especially grateful to the staff of İstanbul Üniversitesi Nadir Eserler Kütüphanesi, who generously allowed me to consult the original ms. in December 2017. Thanks are due to everyone who helped me to access to other sources or shared their specialist knowledge. As well as the staff of Türkiye Araştırmaları Enstitüsü Kütüphanesi and current and former members of the CMO project, this includes especially Aram Kerovpyan, Haig Utidjian, Krikor Damadyan, Nilgün Doğrusöz, Salih Demirtaş, Harun Korkmaz, and Mehmet Uğur Ekinci. Owen Wright and Martin Stokes kindly read through the introduction and provided useful comments and corrections.

I would also like to thank Vladimír Faltus for helping to develop the font VF OttoAneumatic, which is used throughout the edition. The font is based on an earlier version developed by Haig Utidjian, and modelled on the types for Hampartsum notation created by Yovhannēs Miwhēntisean (1810–1891) and used in the Tntesean hymnal (TNTĒSEAN 1934).

Preface

Other fonts used in the edition are Türk Sanat Müziği (TSM), Bach Musicological Font, and Microtonal Notation by Andrián Pertout.

J.O.

Abbreviations

General

AEU	Arel-Ezgi-Uzdilek
AH	Anno Hegirae
anon.	anonymous
approx.	approximate(ly)
Arm.	Armenian
Arm.-Tr.	Armeno-Turkish
ca.	circa
cat.	catalogue(d)
CE	Common Era
cf.	confer (compare with)
cm	centimeters
CMO	Corpus Musicae Ottomanicae
CR	Critical Report
col., cols.	column, columns
cont.	continued
comp.	compiled, compiler
d.	died
div., divs.	division, divisions
ed.	edited, edition
EHN	early Hampartsum notation
Eng.	English
facsim.	facsimile
fasc., fascs.	fascicle, fascicles
ff.	and the following pages
fig.	figure
fl.	flourished
fol., fols.	folio, folios
Fr.	French
H	hâne
HMB	Hübschmann-Meillet-Benveniste

Abbreviations

ibid.	ibidem ('in the same place')
idem	the same (author)
l	left (after page no.)
l., ll.	line, lines
Lat.	Latin
lay.	layer
lit.	literally
M	mülâzime
mf.	microfilm
ms., mss.	manuscript, manuscripts
no., nos.	number, numbers
n.p.	no publisher; no place of publication
omit.	omitted
orig.	original(ly)
p., pp.	page, pages
part.	partial(ly)
publ.	published
r	recto (after folio no.); right (after page no.)
r.	reigned
Rom.	Romanian
Russ.	Russian
SHN	standard Hampartsum notation
T	teslîm
Tr.	Turkish
trans.	translated, translation
transcr.	transcribed, transcription
translit.	transliterated, transliteration
TRT	Türkiye Radyo ve Televizyon Kurumu
v	verso

Library Sigla

AK	İstanbul Büyükşehir Belediyesi Atatürk Kitaplığı
AM	İstanbul Arkeoloji Müzeleri Kütüphanesi
BL	British Library, London

Abbreviations

BN	Bibliothèque nationale de France, Paris
YC	Еһише 'arenс'и Anvan Krakanut'yan ew Arvesti T'angaran, Yerevan
HH	Haus-, Hof- und Staatsarchiv, Vienna
İS	Türkiye Diyanet Vakfı İslâm Araştırmaları Merkezi Kütüphanesi, Istanbul
M	Millî Kütüphanе, Ankara
MI	Mešrop Maštoc'и Anvan Hin Jeğageri Gitahetazotakan Institut (Matenadaran), Yerevan
NE	İstanbul Üniversitesi Nadir Eserleri Kütüphanesi
OA	Devlet Arşivleri Başkanlığı Osmanlı Arşivi, Istanbul
RY	Raûf Yektâ archive (private collection; cat. in RYMA)
S	Süleymaniye Yazma Eser Kütüphanesi, Istanbul
ST	Surp Takavor Ermeni Kilisesi, Istanbul (private collection)
TA	İstanbul Üniversitesi Türkiyat Araştırmaları Entitüsü Kütüphanesi
TM	Tabar Müzik Kütüphanesi, Istanbul
TN	Sāzmān-e Asnād va Ketābkāna-ye Melli-ye Jomhuri-ye Eslāmi-ye Irān, Tehran
TS	Topkapı Sarayı Müzesi El Yazmaları Kütüphanesi, Istanbul

See Bibliography for detailed references and abbreviations of published works.

Note on Transliteration

Armenian words are transliterated according to the Hübschmann-Meillet-Benveniste (HMB) system. The transliteration of Armeno-Turkish follows a different system that reflects Turkish and Western Armenian pronunciation (Table 1). For further discussion, see 6. Names of Western Armenian individuals in the main text or catalogue information are given in simplified modern Turkish orthography, albeit with due respect paid to Western Armenian pronunciation. Thus, *Hampartsum Limonciyan* (for Համբարձում Լիմոնճեան) rather than *Hamparsum Limonciyan* or *Hampartsum Limōncean*. HMB versions (e.g. Hambarjum Limōnčean) may be supplied in parentheses, and are used for bibliographic references. The romanization of Ottoman and modern Turkish follows CMO guidelines.

Note on Transliteration

Name	Majuscule	Miniscule	HMB	Arm.-Tr.	Simplified
ayb	Ա	ա	a	a	a
ben	Բ	բ	b	p	p
gim	Գ	գ	g	k	k
da	Դ	դ	d	t	t
eč'	Ե	ե	e	e	e/y/ye
za	Զ	զ	z	z	z
ē	Է	է	ē	ē	e
ət'	Ը	ը	ə	ı	ı
t'o	Թ	թ	t'	t'	t
žē	Ժ	ժ	ž	j	j
ini	Ի	ի	i	i	i
liwn	Լ	լ	l	l	l
xē	Խ	խ	x	h	h
ca	Օ	օ	c	dz	dz
ken	Կ	կ	k	g	g
ho	Հ	հ	h	h	h
ja	Ձ	ձ	j	ts	ts
łat	Ղ	ղ	ł	ğ	ğ
čē	Ճ	ճ	č	c	c
men	Մ	մ	m	m	m
yi	ԅ	յ	y	y	y/h
nu	Ն	ն	n	n	n
ša	Շ	շ	š	ş	ş
o	Ո	ո	o	o	o/vo
č'a	Չ	չ	č'	ç'	ç
pē	Պ	պ	p	b	b
ǰē	Ջ	ջ	ǰ	ç	ç
ra	Ր	ր	ř	ř	r
sē	Ս	ս	s	s	s
vew	Վ	վ	v	v	v
tiwn	Տ	տ	t	d	d
rē	Ր	ր	r	r	r
c'o	Յ	յ	c'	ts'	ts
hiwn	Ի	ի	w	w	w
p'iwr	Փ	փ	p'	p'	p
k'ē	Ք	ք	k'	k'	k
ō	Օ	օ	ō	ō	o
fē	Ֆ	ֆ	f	f	f

Table 1. Transliteration of Armenian and Armeno-Turkish.

INTRODUCTION

1. Prelude

1.1 Historical Background

Hampartsum notation was developed shortly before 1812 as a reformed version of the notation system used in Armenian church music.¹ It is generally referred to in Turkish as *Hampartsum notası*, and in Armenian as *Hay ardi jaynagrut'iwn* ('modern Armenian notation') or *ekelec'akan jaynagrut'iwn* ('church notation'). The system was invented by Hampartsum Limonciyan (Hambarjum Limōnčean, 1768–1839) in collaboration with the Mxit'arist scholar Minas Pjšgyan (Minas Bžškean, 1777–1851), as well as their patrons Andon Düzyan (Anton Tiwzean, 1765–1814) and Hagop Düzyan (Yakob Tiwzean, 1793–1847). All of these figures belonged to the small but influential Catholic Armenian community of Istanbul, who had close ties to the monastery of San Lazzaro in Venice, the centre of a revival of Armenian scholarship and cultural production during the eighteenth and nineteenth centuries.

The codex TR-Iüne 203-1 (henceforth NE203) is one of the oldest extant collections of Hampartsum notation. It contains 70 pieces (one of which is fragmentary) in the main Ottoman instrumental genres, the peşrev and the saz semâîsi. The ms. was written by an Armenian scribe in the first half of the nineteenth century. While an identification cannot be made with certainty, there is some evidence to suggest that the scribe was Limonciyan, who was trained as a church singer but also played the tanbûr (long-necked lute), and was a recognised performer of secular Ottoman music.

Limonciyan was attached to the household of the Düzyans, the richest and most powerful Catholic Armenian family of the period, who were connected to the Ottoman court through their supervision of the imperial mint. However, Limonciyan was never employed by the court, and there is no indication that he had any direct contact with Selîm III (r. 1789–1807) or Mahmûd II (r. 1808–1839). Apart from the church, the main context in which he performed was probably private gatherings hosted by the Düzyan family or other Armenian notables. He may have learned the tanbûr by attending a Mevlevîhâne, perhaps the one in Galata, close to Pera where the Düzyans and the majority of Catholic Armenians had residences.

Although Armenian musicians were marginal at the Ottoman court before the second half of the nineteenth century, the courtly repertoire was disseminated through the activities of

¹ Information on the historical background of Hampartsum notation is based on OLLEY 2017A. See also KEROVPYAN & YILMAZ 2010, pp. 83–105.

the Mevlevî order and the private patronage of Muslim and non-Muslim notables. The pieces in NE203 belong to this elite or courtly tradition, which was associated in the seventeenth and eighteenth centuries with composers (some of them Mevlevîs) such as Solakzâde (d. 1658), Nayi Osman Dede (1652–1729), Kantemiroğlu (1673–1723), and Arabzâde Alî Dede (1705–1767). A significant proportion of pieces is found in earlier notated collections, and the versions in NE203 therefore present an opportunity to analyze processes of repertoire transmission across different periods (and perhaps also different social environments).² Other pieces are attributed to more recent figures such as Tanbûrî İsak (d. after 1807), Numân Ağa (d. after 1830), and Kemânî Alî Ağa (d. 1830), and thus provide valuable documentation of versions that were known in the time of the composers.

Like almost all mss. in Hampartsum notation, NE203 was mostly likely compiled for private use, in order to conserve in written form repertoire already memorized by the scribe, or perhaps also in order to collect new pieces. Unlike many later collections, however, which were partly or wholly copied from written sources, the pieces in NE203 are more likely to have been transcribed from memory or from an oral source, since it was one of the first collections to be notated. NE203 is complemented by two further mss. in the same hand, OA405 and TA110. It is almost certain that Limonciyan (or whoever the scribe was) compiled additional collections that are no longer extant or accessible. Together, the three extant mss. contain around 270 pieces (excluding duplications), representing a large portion of the Ottoman instrumental repertoire as it existed in the early nineteenth century. While NE203 encompasses a relatively small selection, its significance lies in the fact that it is one of the first documentations of this repertoire in Hampartsum notation. Furthermore, although it is possible that it was not compiled by Limonciyan, it can nevertheless be considered generally representative of the corpus of early collections of Hampartsum notation compiled by Armenian scribes, in terms of both repertoire and notational characteristics.

1.2 Early Hampartsum Notation

The main source of information on the original system of Hampartsum notation is Pjşgyan's treatise of 1812, entitled 'Music, that is brief information concerning musical principles, the scales of the modes and the written signs of the notes' (*Eraşştut'ıwn or ē hamarōt telekut'ıwn*

² See OLLEY 2018B, 2017B for further discussion. See also WRIGHT 2007, 1988; EKİNCİ 2019, 2012.

eražštakan skzbanc' elewējut'eanc' etanakac' ew nšanagrac' xazic').³ This is adopted as the principal external point of reference for understanding the notational conventions used in NE203, though a variety of other sources have also been consulted.

The conventions used in NE203 correspond in large measure Pjsgyan's description of the notation system, though there are some important differences in the ways that certain symbols are applied. With regards to pitch, the usage in NE203 conforms exactly to the information provided by Pjsgyan, in which each pitch symbol corresponds to a individual fret of the *tanbûr*. With regards to duration, although Pjsgyan provides a clear set of proportional indicators, these do not all appear in NE203, and the meaning of those which do appear is often ambiguous or inconsistent.

The absence of clear and strictly proportional markers of duration constitutes the salient difference between the early form of the notation system as it was used in NE203 and other mss. (rather than as it was described by Pjsgyan) and its later form, which emerged in the third quarter of the nineteenth century. NE203 is therefore representative of early Hampartsum notation (henceforth EHN), as opposed to standard Hampartsum notation (henceforth SHN), in which the vast majority of extant mss. are written. However, while there are commonalities across the corpus of mss. in EHN, distinctions may also be observed between individual scribes and lines of transmission. One of the most significant of these differences is the presence of particular symbols (described by Pjsgyan and others) to represent tertiary degrees, which are found in NE203 as well as other early mss. compiled by Armenian scribes.

NE203 is important as a witness to the usage of Hampartsum notation in its earliest phase of development. Hampartsum notation was invented not only for use in the Armenian church, but also to notate secular Ottoman music. NE203 therefore provides insights into the musical concepts and practices of the period in which it was written, the most significant of which concern the pitch system and the structure of *semâî*-type cycles, as discussed in more detail in later sections.

1.3 Previous Literature and Methodology

NE203 was consulted closely by the musicologist Suphi Ezgi (1869–1962), who left annotations on the ms. dated to 1941. 11 pieces appear in near-identical versions in his

³ The treatise was intended for publication in 1815 but remained in manuscript until an edition was published by Aram Kerovpyan (BŽŠKEAN 1997). The original mss., comprising a draft and a fair copy, are housed in the archive of the monastery of San Lazzaro, Venice.

magnum opus, *Nazarî ve Amelî Türk Musikisi* (NATM, 5 vols., 1933–53), and it seems likely that they were transcribed from NE203. A few other pieces, probably also derived from NE203, appear in the first canonical published collection of Turkish classical music, *Dârü l-Elhân Külliyyâtı* (TMKLI, ca. 1926 – ca. 1935). These early publications were intended more as exemplary representations of the repertoire than as objective transcriptions of written sources, and were therefore adapted to contemporary stylistic and theoretical norms, or to a prescriptive concept of an ‘original’ performance style that was believed to have been preserved in the oral tradition. Moreover, they contain little detailed explanation of editorial methodology, and the sources – which may be both written and oral – of notated versions are rarely specified.

The present edition aims to offer a more accurate and transparent interpretation of NE203, which respects historical differences in performance practice that are indicated by the original notation and provides clear documentation of editorial decisions. Furthermore, the majority (54) of the pieces in NE203 are either unknown in the modern repertoire or exist in substantially different versions, and they are made available to researchers and performers for the first time in this edition.

In a general sense, the edition follows the work of scholars such as Owen Wright, Yalçın Tura, Mehmet Uğur Ekinci, and Judith I. Haug in their editions of notated manuscripts from the seventeenth and eighteenth centuries.⁴ However, as well as providing documentation of the repertoire in an otherwise somewhat underresearched period, the present edition attempts to tackle the particular interpretational problems of EHN. It is hoped that the solutions suggested will not only be applicable to a larger corpus of mss., but will also contribute to an understanding of the development of the notation system and its relation to musical practice.

The existing literature on Hampartsum notation, whether in Armenian, Turkish or western languages, is overwhelmingly concerned with SHN.⁵ An important exception is Ezgi’s brief

⁴ See KANTEMİROĞLU 2001, 1992; WRIGHT 2000; KEVSERÎ 2016; HAUG 2019–20.

⁵ The first Armenian notation tutors (excepting Pjşgyan’s treatise) were published in the late nineteenth century and are concerned with SHN: see T’AŞĀEAN 1874; ERZNEANC’ 1880; TNESEAN 1933. For other technical discussions by Armenian scholars see KOMITAS 1897; HISARLEAN 1914, pp. 65–8; AT’AYAN 1950; ŞAHVERDYAN 1959, pp. 329–51; T’AHMIZYAN 1969; MURADYAN 1970, pp. 37–42; KEROVPYAN 1991, 2001, 2003; K’EROVBEAN 2017, pp. 127–39; K’UŞNARYAN 2008, pp. 294–8; BALDASARYAN 2010; UTIDJIAN 2017. The earliest explanation of SHN in Turkish is ALÎ RIFAT 1895–6. Other cursory discussions include SABUNCU 1948 and CAN 1968. For recent examples of approaches to transcription, see KARMAHMUTOĞLU 1999; AYDIN 2003; TAŞDELEN 2014; YENER 2015A, 2015B. For western scholarship, see AUBRY 1901–3, pp. 136–46; ERTLBAUER 1985, pp. 249–88; SEIDEL 1973–4; CHABRIER 1989, 1986–7; JÄGER 2017, 1998, 1996A, 1996B.

discussion in the final volume of NATM, which not only continues to be the main source of information on Hampartsum notation in Turkish, but is also explicitly concerned with the interpretation of EHN.⁶ Ezgi refers to the latter as ‘without signs’ (‘işaretsiz’) or ‘with hidden signs’ (‘gizli işaretli’). He provides a table of pitch symbols transcribed according to modern Turkish comma theory, a comparison of duration signs in EHN and SHN, and a few notated examples. Although the sources are not explicitly disclosed, Ezgi describes several mss. that he had consulted, including one that corresponds to NE203 (see 3.2). The examples are most likely derived from RYB4, which was originally part of the Necîb Paşa collection and is closely related to NE203 and other mss. in the same hand.⁷

Ezgi was certainly conscious of processes of historical change in the Ottoman repertoire, and attempted to restore what he regarded as the original form of the pieces he studied.⁸ But although collections of EHN were one of the principal resources marshalled in this endeavour, he initially struggled to interpret the notation. As he confessed: ‘Although I had knowledge of [standard] Hampartsum notation, reading the contents of the aforementioned three manuscripts containing [early Hampartsum] notation was really quite difficult.’⁹ He therefore appealed for guidance to the oral tradition, as represented by his tanbûr teacher Şeyh Halîm Efendi (1824–1897).

According to Ezgi, the repertoire had been corrupted due to the arbitrary and uninformed habits of performers. Based on Halîm Efendi’s renditions, which are presented as part of a conservative oral tradition extending back to İsak, Ezgi believed he was able to solve the interpretation of EHN, and thus to restore pieces to their earlier, uncorrupted state:

By comparing and studying the peşrevs and semâîs I learned from Halîm Efendi, transmitted from İsak and Oskiyan, with those I copied from the Necîb Paşa manuscripts, I succeeded in finding the

⁶ NATM/V, pp. 530–35.

⁷ RYB4, which is currently in private hands, was copied into TA249 (stamped ‘N’) by Arel in collaboration with Ezgi (RYMA, pp. 81–5; OLLEY 2018A, pp. 364–6, 372–9). The example of a peşrev in Arazbâr (NATM/V, pp. 532–3) corresponds to TA249, p. 2131–2. An almost identical version of the piece, which may be the earliest exemplar, is found at TA110, pp. 21–2. The Arazbâr semâî (NATM/V, p. 535) corresponds to TA249, p. 2151 (cf. TA110, p. 50). The short excerpt from a semâî in Acem aşîrân that follows is possibly based on TA249, pp. 2007–8 (stamped ‘B’).

⁸ Cf. WRIGHT 1988, pp. 91–100.

⁹ ‘İşaretli Hampartsum notasına vukufum var idise de işaretsiz notaları hâmil mezkûr üç kitabın muhteviyatını okumak cidden pek güç idi.’ NATM/[I], p. 4.

key to [early] Hampartsum notation. Through this study, I found the originals of most of the peşrevs and semâîs authored by composers who came after Selîm III.¹⁰

Hence, Ezgi's transcriptions of EHN are based on a combination of notated and oral sources. To be sure, this methodology may have had important advantages, and some of Ezgi's conclusions, based on information imparted orally by Halîm Efendi, are borne out by the documentary evidence. For example, the notion that yürük semâî, although ostensibly written as a six-unit cycle, may actually have been performed in 10 units is supported by a variety of other sources.¹¹ Nonetheless, it is hard to avoid the fact that the performance aesthetic of the late nineteenth century, even in the supposedly conservative lineage represented by Halîm Efendi, was separated by several generations from the tradition documented in NE203 and related sources. In addition, Ezgi's editorial decisions were informed by his own personal conception of what constituted a 'corrupted' ('bozuk') or 'original' ('asıl') version of a piece, and beyond the general approach described above it is hard to know exactly how he arrived at a particular interpretation.

Following from the attempt to adhere more closely and transparently to the original notation, the transcriptions in the present edition diverge from those of Ezgi in several respects. While Ezgi often ignores or adjusts durational indicators in order to provide smoother rhythmic phrasing, in the present edition they are always understood to have a specific meaning that is represented as consistently as possible in the transcriptions (see 7.2). This sometimes leads to more staccato or syncopated rhythmic phrasing, particularly in semâîs, which are characterized by a complex and dynamic interplay between melody and usûl, rather than the more regular and sedate style of today's classical tradition. Relatedly, embellishments are preserved in the transcriptions, rather than being merged into the main melodic line as they are by Ezgi.¹²

Ezgi takes for granted a direct correspondence between the pitch symbols of Hampartsum notation and the pitches of the modern Turkish comma system, which first emerged in the 1890s (through a revival of Systematist theory) and was institutionalized during the twentieth century. This approach is adopted in almost all subsequent transcriptions of Ottoman music

¹⁰ 'İsak ve Oskiyamdan menkulen Halim efendiden geçtiğim peşrev ve sem[a]îleri Necip Paşanın defterlerinden yazdıklarımla mukabele ve tetkik sayesinde gizli işaretli Hampartsum notasının anahtarını bulmağa muvaffak oldum. Bu mutalea ile Selimi Salisten sonra gelmiş olan bestekârların telif ettikleri peşrev ve semaîlerin ekserisinin asıllarını buldum.' Ibid, p. 5.

¹¹ NATM/V, p. 534. See EKİNCİ 2018.

¹² Cf. OLLEY 2017B, pp. 184–7.

in Hampartsum notation, including those by both Turkish and western researchers.¹³ The approach adopted in the present edition is based instead on concepts of pitch that existed amongst Ottoman musicians prior to the invention of the comma system, as documented in a wide range of primary sources.

The adoption of the comma system necessitates an adaptation of the pitch symbols of Hampartsum notation to a pre-conceived theoretical framework with its own specific notational conventions. A single pitch symbol might therefore be transcribed in several different ways according to its melodic context and the theoretical definition of the mode, and the fact that the pitch distinctions stipulated by the comma system cannot be clearly represented in Hampartsum notation is understood to be a defect of the latter.¹⁴ By contrast, it is assumed in the present edition, on the basis of the primary literature, that the original system of Hampartsum notation was intended to correspond precisely to the general scale as embodied by the frets of the *tanbûr*. Hence, each pitch symbol is consistently assigned a single equivalent value (which may also be represented enharmonically) in the transcriptions (see 7.1).

Before discussing in more detail the methodology of transcription, the following sections address the physical characteristics, provenance, contents, and intertextual relations of NE203. Frequent reference is again made to NATM, which is the main source of information on the circulation of collections of Ottoman music in Hampartsum notation during the late nineteenth and early twentieth centuries. While some information is supplied indirectly by Ezgi, the only other work to offer detailed treatment of NE203 is Ralf Martin Jäger's catalogue of manuscripts in Hampartsum notation (KHNM), which includes a list of contents as well as a physical description and some remarks on provenance. The following offers a more in-depth discussion of the ms., and in doing so attempts to correct some long-standing inaccuracies in the scholarly record.

¹³ See the literature cited in footnote 5. Some Armenian scholars take western equal temperament as a basis for the interpretation of Hampartsum notation, while others have developed more sophisticated models based on Pythagorean or just intonation. The latter overlap to some extent with the Turkish comma system. For a detailed critique, see OLLEY 2021.

¹⁴ See e.g. JÄGER 1996A, pp. 253–5; SEIDEL 1973–4, pp. 85–7.

2. Codicology

2.1 Physical Description

The measurements of the binding of the ms. are 47 x 33.5 cm. The width of the textblock is 34 cm, and thus it protrudes slightly. The binding is made of cardboard covered with brown-yellow marbled paper. The spine and corners are reinforced with brown leather. The binding is very worn; a purple adhesive strip was added to the spine at a later stage.

The ms. contains several former and current shelfmarks. There is a sticker with 'Y/1' on the purple strip adhered to the cover spine. The front fly leaf has the stamp 'B[ELEDIYE] KONSERVATUVARI KÜTÜPHANESİ' followed by handwritten numbers in pen: 'no. 2900' (later struck out), '1617' (later struck out), and '356'. At the bottom right of p. 1 is the stamp 'İ[STANBUL] KONSERVATUVARI KÜTÜPHANESİ', again followed by 'no. 2900', which is struck out with red pencil and replaced with '1617'. The back fly leaf likewise bears the stamps 'B[ELEDIYE] KONSERVATUVARI KÜTÜPHANESİ' (followed by 'no. 2900' [struck out]), and 'İ[STANBUL] KONSERVATUVARI KÜTÜPHANESİ', followed by 'no. 1617', which is struck out and replaced with '9'.

The textblock consists of nine leaves, which have been bound together at their edges (rather than in gatherings of folded bifolios) using a combination of stitching and adhered strips of paper. All of the leaves are filled on both sides. Pastedowns at the front and back appear to have been inserted later (only the recto of the back fly leaf, which contains a note by Ezgi, is visible in the digital copy). They are of a different paper to the main textblock and are glued in so that the notation is obscured on the gutter side on p. 1 and p. 18. An additional strip of paper is glued to the inside joint (between the pastedown and the fly leaf) at both front and back. Strips of paper have also been glued into the gutter (evidently after the creation of the ms., since they obscure the notation) at pp. 4–5, 8–9, 10–11 and 12–13 in order to hold the textblock together. The textblock as a whole is in poor condition. The gutters and other edges are heavily worn, with small tears in several leaves. Larger tears on pp. 9–10, 13–14, and 17–18 have been repaired with transparent tape. All leaves are degraded by foxing to a greater or lesser extent.

The machine-made, glazed paper of the textblock is of two different types, each of which has a distinctive watermark: an eagle with outstretched wings above the initials LAF (pp. 1–

4, 9–14), and a crescent moon forming a face in profile (pp. 5–8, 15–18).¹⁵ The fact that two different paper types are intermixed is one of several indications that the codex was originally a collection of loose leaves that were later bound together.

Each page is divided into two columns by a pencil line, or rather two adjacent lines, which on some pages are shaded in. Horizontal ruling is added in pencil. Both the ruling and dividing lines were presumably added by the scribe as a guide for the notation. On pages where the dividing lines are shaded in (3–10, 13–14, 17–18), the ruling is continuous across both columns, probably indicating that it was entered first. On pages where the dividing lines are not shaded in (1–2, 11–12, 15–16), the ruling in the two columns does not match up, indicating that it was added afterwards. The dividing lines are usually some way off centre and are not perpendicular, perhaps indicating (at least on pages where the ruling is continuous) that they were added after the first column of notation on the page had already been entered. Alternatively, it may be that the scribe did not take particular care to create even columns.

Narrow pencil margins are visible on all pages, but on some pages (1–4, 9–10, 13–14, 17–18) the notation was entered with the head and tail of the folio inverted (the margin is therefore at the fore-edge on the recto and the gutter edge on the verso). On these pages the scribe disregards the margin and fills the entire width of the page with notation. On other pages (5–8, 11–12, 15–16) the margin falls correctly (i.e. at the gutter edge on the recto and the fore-edge on the verso) and is used by the scribe to align the left-hand column of notation. The inverted position of the margins on some leaves is another indication that they were originally unbound.

The large format of the leaves and the small size of the hand means that a single page contains between three and five pieces (Fig. 1). There are on average around 43 lines per filled column, including headings (these are not counted in the line numbers given in the

¹⁵ Papers bearing variants of the ‘moonface’ watermark (often framed by a shield, though this is not the case in NE203) were manufactured in the Veneto region and exported in large quantities to the Ottoman Empire and the wider Islamic world during the eighteenth and nineteenth centuries (JONES 1998; WALZ 2011; BIDDLE 2017). Eagle watermarks and the initials LAF are likewise associated with Habsburg-controlled Italian cities (JONES 1998, pp. 119–20; WALZ 2011, p. 88). A moonface-and-shield watermark is visible on the back fly leaf of TA107. Jäger describes a loose leaf found in NE218 that bears a similar watermark, which is not included in the digital copy provided by the library (KHNM, p. lxiv). He does not appear to have noticed the watermarks in NE203 (*ibid.*, p. xxii). For examples of similar moonface watermarks found on Ottoman chancellery documents (dating from 1698 and 1797), see VELKOV 2005, pp. 21, 343–4.

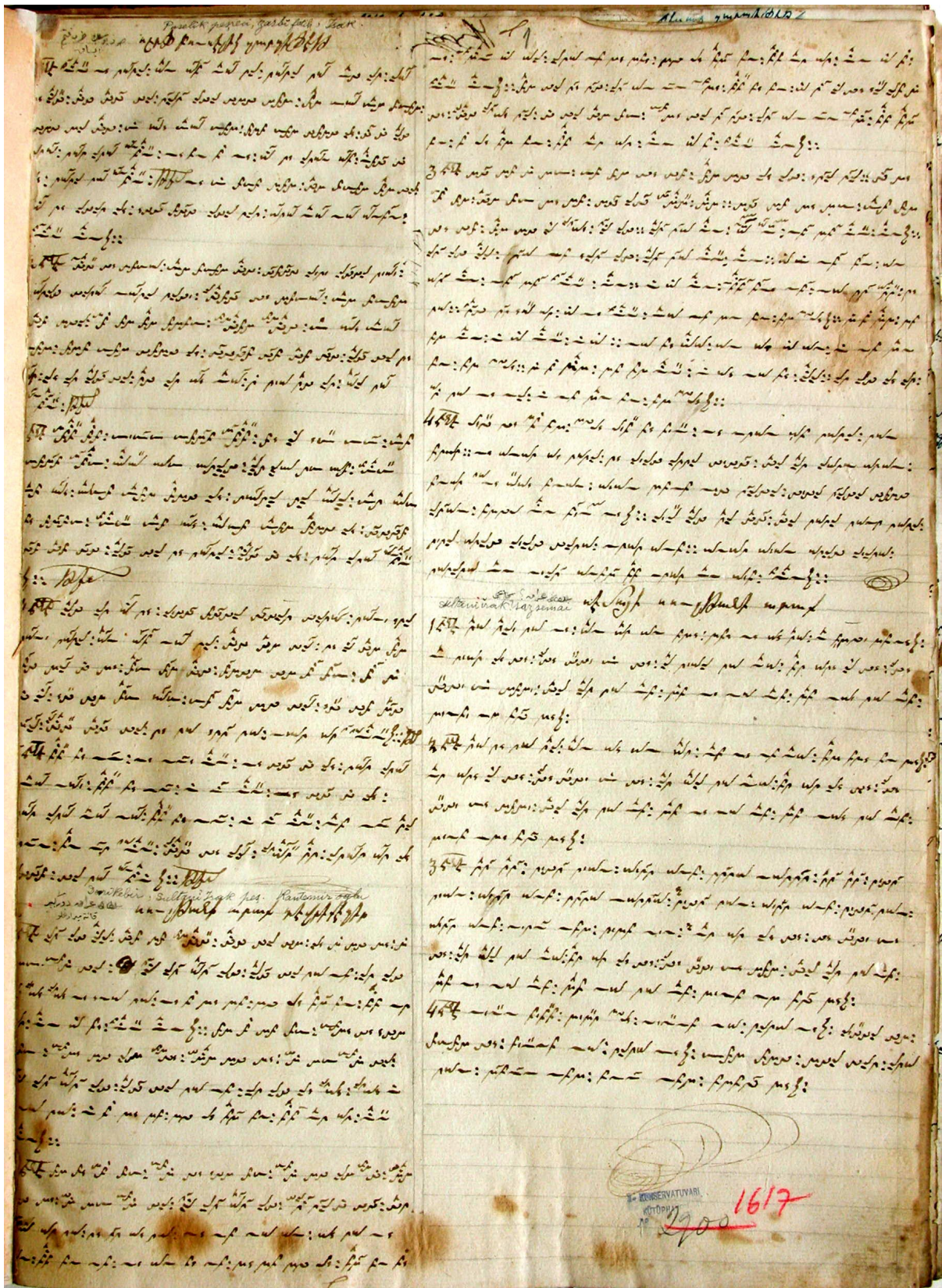


Figure 1. NE203, p. 1.



Figure 2. NE203, p. 3 (detail).

transcriptions). The right-hand column is not always completely filled. Except in two cases (pp. 5–6 and 13–14), the scribe avoids writing pieces across two sides of a folio, and leaves a swirl and/or an empty space at the bottom of the second column if another piece will not fit there. On p. 3, the scribe has filled the space with a drawing of a face (Fig. 2). In no case is a piece written across the span of two leaves, which again reflects their originally unbound state. This also explains why the fragmentary piece (no. 41) at the bottom of the second column on p. 10 was abandoned after two lines.

The main hand uses at least two different inks, applied with a reed pen. Brown (or oxidized black) ink is used on pp. 1–2, 11–12, and 15–16. Darker (or less oxidized) black ink is used on pp. 3–4. Blue ink (which appears black in the digital copy) is used on pp. 5–10, 13–14, and 17–18. The final piece on p. 6 is written in brown (or oxidized black) ink. Annotations are sometimes added by the main hand in the same ink as the notation. At the bottom of p. 6 are references in pencil to two pieces found in another ms. in the same hand as NE203, which may have been added by the scribe or by a later Armenian hand. There are minor emendations to the notation in pencil on p. 8, probably by a later Armenian hand.

Each piece is preceded by a heading in Armeno-Turkish, which provides the name of the makâm (mode) and usûl (rhythmic cycle), in many cases accompanied by a composer attribution, and in some cases also a poetic title. As in the majority of collections of Hampartsum notation by Armenian scribes, the headings are in the modern cursive şlagir script.¹⁶ The end of a piece is marked by a swirl (see Fig. 1). A loop (visible in Fig. 1 at the bottom of col. a and the top of col. b) indicates that the piece continues in the next column or on the verso. The notation of the final piece (no. 70) on p. 18 is followed by two further headings that were subsequently struck out. The first reads ‘ırasd bēnli sak‘il’, while the second reads ‘sazk‘ear musinin bu pēşrēf ik‘i dēfa [eazılmış] amma bu ēyisidir’, and is thus almost identical to the heading of no. 68.

Two further hands (both in pencil) have transcribed the original headings into Arabic and Latin script respectively. The headings in Arabic script (rıka) are added to all pieces (except

¹⁶ Not ‘normangir’, as given by Jäger (KHNM, p. xxii and passim), which refers to a font type rather than a script. See AAP. Kouymjian dates the origins of the şlagir script to the end of the eighteenth century (KOUYMJIAN 2013, p. 27).

the fragmentary no. 41), while those in Latin script are omitted for pieces 17, 22, 25, 41, and 47. The Latin-script hand, which uses idiosyncratic orthography, belongs to Ezgi, who has left signed annotations on p. 16, p. 18, and the end fly leaf (see 3.2). Arabic-script headings for pieces 1–4 and 10 are overwritten by Ezgi in thin black pen, which is also used for the annotation on the end fly leaf and a symbol (a cross with hooked ends) added to the heading of piece no. 62 (p. 16).

Pagination in Arabic numerals is added in pencil at the top of each page by a later hand. The same pagination has been repeated by another hand in faint pencil following the end of the notation on each page. While this pagination reflects the current state of the ms., traces of an older pagination (which has been struck out or overwritten) indicate differences in the previous order and extent of the leaves. The older pagination appears to be in the same hand as the newer pagination, but is written with a denser, thinner pencil (also at the top of each page). The Arabic numerals used in both are similar in style to those used by the main scribe and in other collections in Armenian script, suggesting that they were added by an Armenian hand. This hand may also be responsible for the references on p. 6, though these are written in a lighter pencil.

There is an older ‘1’ overwritten by ‘4’ in the newer pagination, while ‘2’ is obscured by the heading of the first piece on p. 3. The recto and verso are therefore reversed in the older pagination. The older pp. 5–6 correspond to pp. 9–10 in the newer pagination. Pp. 13–14 are numbered with the denser pencil used for the older pagination. Pp. 19–20 in the older pagination appear in reverse order on pp. 7–8. Pp. 23–4 in the older pagination correspond to pp. 5–6 in the newer pagination. There appears to be a ‘1’ on p. 18 that was subsequently rubbed out, but no older pagination is visible on the recto (p. 17). Pp. 1–2, 11–12, and 15–16 do not bear the older pagination (see Table 2 for a summary).

2.2 Previous States of the Ms.

An analysis of the physical characteristics of NE203 demonstrates that it went through several stages before it attained its present state. The absence of correlations between watermarks and other features indicates that the scribe used a single fund of blank leaves that contained two different paper types. Margins were drawn on both sides of each leaf. However, these were subsequently disregarded as some leaves were reoriented along their head-to-tail axis. Horizontal ruling may have been added at the same stage as the margins on leaves where it is continuous. On leaves where it is broken by the central dividing lines, it is more likely to have been added at the same stage as the notation.

Introduction

There is a correlation between ruling and ink colour which suggests that two sets of loose leaves were notated at different times. Leaves with continuous ruling are notated in black or blue ink, while those with discontinuous ruling are written in brown ink. One possible indication of chronology is the change from blue to brown ink at the bottom of p. 6, which suggests that leaves with black or blue ink (pp. 3–10, 13–14, 17–18) were completed before those with brown ink (pp. 1–2, 11–12, 15–16).

In the next stage, pieces from some of the loose leaves were transferred (generally in an identical form) into two other codices in the same hand (OA405 and TA110). The order of pieces in the three mss. suggests that the loose leaves served as drafts for the two codex collections. There are two main reasons for believing that the pieces in OA405 and TA110 were transferred before the leaves were bound, and that they were copied from NE203 rather than vice versa. Firstly, pieces appear in a different sequence from the current order of NE203, but nonetheless reflect the order of pieces on individual folios (sometimes with those on the verso preceding those on the recto). Secondly, erroneous groups or passages that are struck out in NE203 do not appear in OA405 or TA110. On the whole, OA405 and TA110 are cleaner manuscripts that were planned and executed in a more careful manner than NE203.

Among the folios that were copied, pp. 1–4, 11–12, and 15–16 were transferred into OA405, and pp. 16–18 into TA110. Hence, only p. 16 was copied into both collections. Pp. 5–10 and 13–14 were not copied into either collection. All of the folios in brown ink (pp. 1–2, 11–12, 15–16) were copied into OA405, in addition to one folio in black ink (pp. 3–4). One folio in blue ink (pp. 17–18) and one side in brown ink (p. 16) were copied into TA110. This suggests that, although they may originally have been written at different times, both sets of leaves existed (and were to some extent mixed together) when the codices were notated.

The leaves were most likely unnumbered when they were copied. Therefore, the current sequence of folios and sides (recto or verso) in NE203 is not reflected in the order of pieces in OA405 or TA110. The pieces on pp. 1–2 appear in OA405 with those on the verso preceding those on the recto (pp. 33–43), likewise those on pp. 3–4 (pp. 52–61). The pieces on pp. 11–12 were copied into OA405 in the same order (pp. 5–14). The pieces on p. 15 were copied into OA405 (pp. 1–5) prior to and separately from the pieces on the verso (p. 16), only two of which were copied, and then at a later stage (pp. 74–6). The pieces on pp. 17–18 were copied into TA110 in the same order (pp. 73–7). These are followed by the pieces copied from p. 16 (TA110, pp. 77–8).

The apparently disjointed order in which pieces from NE203 appear in OA405 and TA110 suggests, firstly, that the current sequence of pages does not reflect their original order (if indeed there was one), and, secondly, that the original collection of leaves was more extensive.

Copies of pieces from NE203 appear on pp. 1–14, 33–43, 52–61, and 74–6 in OA405 (in which the original notation extends to p. 87). If it is assumed that the remaining parts of OA405 were also transferred from loose leaves, the gaps in this sequence would indicate that several (five or six, according to the approximate no. of pages required to copy a single folio from NE203) are now missing.

Since only the final pages of TA110 were copied from extant folios in NE203, it is less clear that the rest of the codex was based on loose leaves. However, there is a note on p. 75 referring to another version of the same piece, which exists in TA110 (pp. 37–8) but not NE203. As p. 75 (including the note) was copied from NE203 rather than vice versa, this indicates that other parts of TA110 were indeed copied from loose leaves. If the entire codex was based on loose leaves, this would imply that a much larger number are now missing.

If OA405 and TA110 are fair copies of the loose leaves from which NE203 was compiled, the fact that many are now missing would not necessarily constitute a great loss. Of nine extant folios, five were copied in near-identical form into one or both of the codex collections. The remaining four (pp. 5–10, 13–14) were not copied into OA405 or TA110, and thus currently preserve the only extant copies of these pieces made by the scribe. It is possible, however, that these folios were copied into a third codex, which may yet come to light. The scribe does in fact refer in TA110 (p. 37) to another codex (‘ōbir t’efdēr’ [Tr. öbür defter]), which cannot be identified with either OA405 or NE203.

It seems most likely that both the older and the newer pagination were added to NE203 after the scribe’s death, and certainly after the loose leaves had been copied into OA405 and TA110. Since it does not reflect the current order of the ms., the older pagination must have been completed before the loose leaves were bound. The folios with black or blue ink (including pp. 17–18) all bear older pagination, whereas those with brown ink do not, suggesting that they were perceived as two distinct sets. The older pagination includes the following numbers: 1–2, 5–6, 13–14, 19–20, 23–24. The first pages in this sequence are the only ones in black ink, while the highest number (24) coincides with the change from blue to brown ink (p. 6 in the newer pagination). The gaps in this sequence are a further indication that the original collection of loose leaves was more extensive. Thus, 14 pages (3–4, 7–12, 15–18, and 21–22), or seven folios, are missing from the sequence. Since the older pagination is unclear on pp. 17–18 (in the newer pagination), it may be that this folio belonged to the same sequence, and therefore that there are only six missing leaves. But in any case, in terms of ink colour and ruling pp. 17–18 should be considered part of the same set.

The leaves were subsequently reordered and the older pagination was replaced with the current pagination, apparently by the same hand. Folios in brown ink, which were previously

unnumbered, were paginated and integrated into the same sequence. If the current pagination was added before the leaves were bound, the sequence may have extended beyond 18 pages. Alternatively, the current pagination may have been added at the same time as, or after, the binding. As the change from the older to the newer pagination coincided with the loss of several folios, this may imply that a significant period of time elapsed between the two stages. Apart from the disrupted order and missing material, a further indication that the pagination and binding were undertaken posthumously is that the leaves were bound in a somewhat careless manner which obscures the notation. On the other hand, the cover of NE203 is similar (with regards to both format and materials) to those of OA405 and TA110, possibly indicating that the binding was undertaken in proximity to the scribe's lifetime and/or by somebody connected to him.

In summary, the physical features of NE203 testify to its checkered history. Unlike the companion collections OA405 and TA110, NE203 is not a carefully planned and executed codex, but originally an assemblage of draft notations created at different stages with little regard for posterity or other potential readers. In its present form, the ms. is a haphazard compilation of remnants from the scribe's workshop by a later owner. The alternative order of pieces found in the codex collections as well as in the older pagination demonstrate that the current order is largely fortuitous, and contains numerous gaps due to the missing leaves. There is, then, no particular merit in transcribing or performing the pieces in their current order, and the collection could just as well have been notated, paginated, and bound in a different order.

Nonetheless, there may still be some benefit – or at least scholarly interest – in attempting to recreate an alternative order that reflects, to a limited extent, the previous state (or rather one of the previous states) of the ms. Table 2 provides an alternative sequence of pages based on the criteria detailed above. The leaves are grouped into two sets corresponding to ink colour (black and blue, or brown) and ruling (continuous or discontinuous). The prior set is then ordered according to the older pagination, including the reversal of recto and verso in some cases. Pp. 17–18 is included in the same set although the older pagination is unclear. Folios in brown ink are ordered according to the sequence of pieces copied into OA405, again including the reversal of recto and verso. Pp. 15 and 16 are given separately to reflect the sequence of pieces in OA405. Other physical features (margins and watermarks) are listed in the remaining columns. The resulting sequence is only one possibility, and it should be reemphasised that the leaves may originally have had no particular order. The corresponding alternative order of pieces is given in Table 3.

Older pagination	Newer pagination	Copies	Ink	Ruling	Margins	Watermark
1-2	4-3	OA405, pp. 52-61	Black	Continuous	Inverted	Eagle
5-6	9-10	-	Blue	Continuous	Inverted	Eagle
13-14	13-14	-	Blue	Continuous	Inverted	Eagle
(?)	17-18	TA110, pp. 73-7	Blue	Continuous	Inverted	Crescent
19-20	8-7	-	Blue	Continuous	Correct	Crescent
23-24	5-6	-	Blue, brown	Continuous	Correct	Crescent
-	15	OA405, pp. 1-5	Brown	Discontinuous	Correct	Crescent
-	11-12	OA405, pp. 5-14	Brown	Discontinuous	Correct	Eagle
-	2-1	OA405, pp. 33-43	Brown	Discontinuous	Inverted	Eagle
-	16	OA405, pp. 74-6; TA110, pp. 77-8	Brown	Discontinuous	Correct	Crescent

Table 2. Alternative order of pages.

Introduction

Page	Current no.	Alternative no.	Page	Current no.	Alternative no.
4	12	1	8	29	36
4	13	2	8	30	37
4	14	3	7	23	38
4	15	4	7	24	39
3	8	5	7	25	40
3	9	6	7	26	41
3	10	7	7	27	42
3	11	8	5	16	43
9	31	9	5	17	44
9	32	10	5	18	45
9	33	11	5	19	46
9	34	12	6	20	47
9	35	13	6	21	48
10	36	14	6	22	49
10	37	15	15	57	50
10	38	16	15	58	51
10	39	17	15	59	52
10	40	18	15	60	53
10	41	19	11	42	54
13	49	20	11	43	55
13	50	21	11	44	56
13	51	22	12	45	57
13	52	23	12	46	58
13	53	24	12	47	59
14	54	25	12	48	60
14	55	26	2	4	61
14	56	27	2	5	62
17	64	28	2	6	63
17	65	29	2	7	64
17	66	30	1	1	65
17	67	31	1	2	66
18	68	32	1	3	67
18	69	33	16	61	68
18	70	34	16	62	69
8	28	35	16	63	70

Table 3. Alternative order of pieces.

3. Provenance

3.1 Scribe and Dating

Like most manuscript collections of Hampartsum notation, NE203 is undated, untitled, and unsigned. There are, however, indirect indications of the identity of the scribe. Piece no. 24 (p. 7) includes in the heading the word ‘k’eat’ibin’ (քեաթիպին), i.e. ‘the scribe’s’ (Tr. *kātibiñ*) (Fig. 3). This is given in abbreviated form (‘k’ea’) in the heading of piece no. 12 (p. 4). These or similar signatures also appear – sometimes supplemented by the letter *ho* (Հ) – in the two companion codices in the same hand (OA405 and TA110). The letter *ho* is also given following the notation of pieces 26 and 27 (both on p. 7) (Fig. 4). Since the letter is used in the headings of pieces in OA405 and TA110 to refer to the scribe and does not have any known meaning as a notational convention, these instances may also be understood as signatures, though perhaps referring to the transcriber rather than the composer.

As I have argued elsewhere, in the absence of another plausible candidate (i.e. an Armenian performer, scribe, and composer of instrumental music who was active in the first half of the nineteenth century and whose name begins with *H*) it seems reasonable to assume that the signatures belong to the main inventor of the notation system, Hampartsum Limonciyan (1768–1839).¹⁷ If this is provisionally accepted, it would mean that NE203 was created before 1839. The terminus post quem is provided by Pjsgyan, who states that the notation system was finalized in 1812.¹⁸ Pjsgyan mentions in the same passage that Limonciyan had attempted to develop a notation system before this date. However, given that the system of NE203 is more or less identical to that presented in Pjsgyan’s treatise (itself written in 1812), it seems unlikely that the ms. predates the latter.

The composer attributions in NE203, OA405, and TA110 support the claim that these collections were created before 1839. The latest composers mentioned in the mss. whose

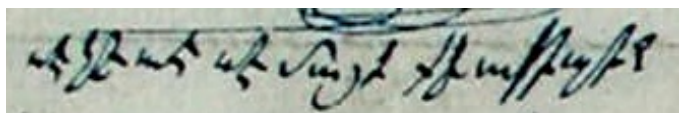


Figure 3. Heading of no. 24: ‘sēgeah sēmayi k’eat’ibin’.

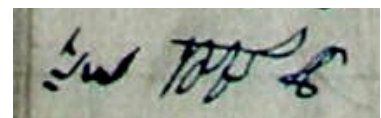


Figure 4. End of no. 27:
‘t’e[sli]m’ followed by ‘H’.

¹⁷ OLLEY 2018A, pp. 361–71. For Limonciyan’s biography and his role in the development of Hampartsum notation, see OLLEY 2017A, pp. 80–90.

¹⁸ BŽŠKEAN 1997, pp. 73–4. For a translation and discussion of the passage, see OLLEY 2017A, pp. 88–90.

Apart from two pieces copied from NE203 and some accidental concordances (i.e. pieces notated in two different versions, probably unwittingly), no other pieces are shared between OA405 and TA110. They were therefore conceived as independent collections, and there is no way to securely establish the priority of either ms. Neither do the names and titles of the composers in NE203, OA405, and TA110 provide any reliable indication of internal chronology.²² In short, although there is some evidence to suggest that NE203 is the earliest of the three mss., this cannot be proven beyond doubt, and it is equally possible that the collections were written simultaneously or in overlapping time periods. The likelihood of the latter scenario is supported by the fact that such practices are observed in the output of other scribes, most notably Râşid Efendi.²³ However, a fuller reconstruction of this process for NE203, OA405, and TA110 would only be possible if the missing loose leaves and additional codex referred to above were to be rediscovered.

3.2 Owners and Consulters

Following the death of the scribe, NE203 was owned or consulted by several other individuals and institutions. As discussed above, pagination was added to some of the loose leaves before they were bound. The person responsible for this may also have added the emendations on p. 8, as well as the note in Armeno-Turkish on p. 6, which refers to two pieces in TA110 and indicates that whoever added the note had access to the latter ms.²⁴ The current pagination was added by the same hand as the older pagination, probably at the time the loose leaves were bound. Based on the similarity of the cover of NE203 to those of OA405 and TA110, it

²² As noted above, Alî Dede is referred to as ‘chief neyzen’ (‘nēyzan başı ali bēy’) in OA405 (p. 15), and as ‘nayı ali dēdē’ in TA110 (p. 26). According to the chronicle of Yenikapı Mevlevîhâne, Alî Dede (‘‘Alî Beğ, neyzen’) joined the Mevlevî order in 1797–8 (1212 AH; KAYA & KÜÇÜK 2011, pp. 66–7), and became chief neyzen of the lodges of Galata, Kâsımpaşa, and Beşiktaş in 1812 (‘Dervîş ‘Alî Beğ’; Zîlkade 1227; *ibid.*, pp. 190–91). This would seem to contradict Ezgi’s statement (NATM/[I], p. 70), based on a seal that he claims was found on a collection of early Hampartsum notation, that Alî Dede was already chief neyzen in 1808–9 (1223 AH), unless this was at another lodge. He is first referred to with the title *dede* (‘Neyzenbaşı Seyyid ‘Alî Dede’) in relation to the death of his wife in 1817 (Zîlhicce 1232; KAYA & KÜÇÜK 2011, pp. 340–41). However, since *dervîş* and *dede* may indicate the same level of seniority in the Mevlevî order (ULUDAĞ 1994), this does not provide any clear chronology for the titles given in OA405 and TA110.

²³ See the introduction to MARAQA 2020.

²⁴ The note reads ‘62 nazunieaz / 36 mavērayi nihir’, and corresponds to the headings of two pieces in TA110: ‘Saba nazunia [sic], u[suli] dēvrik‘ēbir’ (p. 62) and ‘mavērayi nihir u[suli] faht‘ē k‘e[a]t‘[i]bin’ (p. 36). It is possible that the note was added by the first hand rather than a later hand, which would support the hypothesis that NE203 and TA110 were created simultaneously.

may have been bound during the nineteenth century. The person responsible for the older and newer pagination as well as the binding, who was probably Armenian, may have been known to the scribe.

If NE203 is indeed an autograph of Limonciyan, one possible trajectory after his death is suggested by an account published in 1903:

The most part of [Limonciyan's] musical compositions [i.e. notated manuscripts], consisting of 380 *peşrevs* and *semâts*, was sold after the death of his son Neyzen Zenop to Hampartsum Çerçiyân; but they did not remain with him long, because they were [then] sold to Edhem Paşa for 25 liras. Later, the Ottoman imperial music band bought them, but because European notation was being taught [at that time], they were considered unimportant and sold to the Egyptian Prince Halîm Paşa for 50 liras. A part of his works was conveyed to the Mxit'arist monastery in Venice by Father Minas Pjsgyan, while a small part also remained in the music schools [in Istanbul].²⁵

According to this narrative (which admittedly cannot be verified), NE203 may have been inherited by Limonciyan's son Neyzen Zenop (1810–1866), before being sold to the musician Hampartsum Çerçiyân (1828–1901).²⁶ One of these individuals may have been responsible for the pagination, binding, and other emendations. Subsequently, the ms. may have been owned by one or both of the elite Ottoman music collectors and patrons of the late nineteenth century: the statesman Edhem Paşa (d. 1886), or the son of the Egyptian viceroy, Abdülhalîm Paşa (1830–1894). It may also have been acquired by the director of the imperial band (*muzika-yı hümâyûn*), Necîb Paşa (1815–1883), another well-known music collector. Alternatively, it may have been owned by an Armenian music school in Istanbul. Since the ms. was still in Istanbul in 1941 (see below), it was presumably not among those transferred to the monastery of San Lazzaro in Venice.

NE203, OA405, and TA110 may still have been part of the same collection during the peregrinations described above. By the middle of the twentieth century, however, the mss. had been dispersed. OA405 was acquired by the Armenian musician Levon Hancıyan (d.

²⁵ 'Իր երաժշտական հեղինակութիւններէն մեծագոյն մասը 380 կտոր **բէշրէվներ** եւ **սէմայիներ** իր որդւոյն՝ Նէյզան Չենօփի մահէն յետոյ Համբարձում Չերչիեանի վաճառուեցան, բայց մինչեւ վերջը ասոր քովը չմնացին, վասն զի 25 ոսկիի վաճառուեցան Էտիէմ փաշայի: Յետոյ Օսմ. կայսերական նուագածուաց խումբը գնեց, բայց որովհետեւ երոպական նօթայով կը դասախօսուէր, անկարելոր նկատուելով 50 ոսկիի Եգիպտացի Բրէնս Հալիմ փաշայի ծախուեցաւ: Իր գործերէն մէկ մաս մըն ալ Վենետիկ Միսիթարեանց վանքը փոխադրուած է Հ. Մինաս Բժըշկեանի ձեռքով, իսկ փոքր մաս մըն ալ երաժիշտ դասատուներու քով կը մնայ:' (ANGELEAY 1903, p. 91).

²⁶ Neyzen Zenop emigrated to Cairo in 1863, where he died three years later (HISARLEAN 1914, pp. 38–42; KEROVPYAN & YILMAZ 2010, p. 96). Hampartsum Çerçiyân (Hambarjum Č'ërc'ëan) was a student of Arisdages Hovhannesian (Aristakēs Yovhannēsean, 1812–1878), one of Limonciyan's main disciples (HISARLEAN 1914, pp. 87–90; KEROVPYAN & YILMAZ 2010, p. 100).

1947), whose collection became part of the TRT (Türkiye Radyo ve Televizyon Kurumu) archive in the 1940s and was recently transferred to the State Ottoman Archive. TA110 was acquired by Hüseyin Avni Aktuç (1888–1961), who donated it to Sadettin Arel (1880–1955) in 1951.²⁷ Together with the rest of the Arel archive, it is currently housed in the library of the Turkology Institute of Istanbul University. NE203, meanwhile, became part of the holdings of Istanbul Conservatoire. However, the path by which the ms. ended up in the conservatoire library is less than clear.

As previously noted, NE203 was studied by Ezgi, who transcribed the headings into Latin script and left several annotations. The two annotations on p. 16 are undated and signed ‘D^r Suphi Ezgi’.²⁸ Two annotations on p. 18 and one on the back fly leaf are dated ‘9/2/[1]941’ and signed ‘D^r Suphi Ezgi’.²⁹ The first annotation on p. 18 reads: ‘God willing, I will write the key to this notation at the beginning of the collection of Necîb Paşa’s notations which I ordered to be copied for the conservatoire.’³⁰ This may possibly be related to the large collection of loose leaves now in the Arel archive (TA249), which includes over 300 pieces copied from Necîb Paşa’s library probably in the 1920s or 1930s (although it does not currently include a key to Hampartsum notation).³¹

The note on the back fly leaf reads: ‘The key and explanation of this notation are written in the history section of *Türk Musikisi*, and at the beginning of the [collection] of peşrevs and semâîs that I copied from Necîb Paşa’s library, a copy of which I also gave to the conservatoire library’.³² This presumably refers to the explanation of Hampartsum notation in the final volume of NATM, which was published some years later in 1953.³³ He may therefore already have written a draft version in 1941. The reference to the Necîb Paşa collection may again be connected with TA249.

The second note on p. 18 reads:

²⁷ OLLEY 2018A, pp. 361–2.

²⁸ The first annotation on p. 16 is next to the heading of piece no. 62 and reads (in Ezgi’s idiosyncratic orthography): ‘halbuki Isakîn gülizarîdir’. The second is next to the heading of no. 63 and reads ‘gülizar semai’.

²⁹ Jäger mistakenly gives the date as ‘9.2.[19]24’ (KHNM, p. xxii).

³⁰ ‘Bu notanın anahtarını, konservatuvar için yazdırdığım Necib Paşa notaları mecmuasının baştarafına inşaallah yazacağım’. The word ‘inşaallah’ (‘god willing’) is inserted above. Ezgi seems originally to have intended the final word to be ‘yazdıracagım’ (‘I will have it written’), but altered it to ‘yazacağım’ (‘I will write it’).

³¹ OLLEY 2018A, pp. 372–9.

³² ‘Türk musikisinde, tarihce kısmında, ve Necib paşanın kütübhanesinden yazdığım ve bir kopyasını konservatuvar kütüphanesi[sine] verdiğim peşrev ve semailerin baştarafında bu notanın anahtarı ve tafsilatı yazılmıştır’.

³³ NATM/V, pp. 530–35.

Introduction

In this notebook are written 64 [sic] peşrevs and semâîs; because the handwriting is the same as the handwriting in the manuscripts that we took from Necîb Paşa, and it was confirmed by his grandson B. Necmeddîn Koca Reşîd that this manuscript was also given by Hampartsum to Koca Reşîd Paşa, we have accepted that this manuscript was written by Hampartsum.³⁴

The same information is given in an expanded form in the final volume of NATM:

Of the six manuscripts in Hampartsum's handwriting, three of them were entrusted to me by my teacher Zekâî Efendi [1825–1897], who took them from the library of Necîb Paşa, the director of the Imperial Band. Only peşrevs and sâz semâîsis were written in these books. On the first page of all three books was the seal of Nâyî Alî Dede, indicating that they belonged to him. I made a copy of this and gave one copy to the Sadettin Arel library. Of these manuscripts, one subsequently passed into the hands of Raûf Yektâ and is [currently] among his books. The other two were burned in a fire in the house of Necîb Paşa's son. Apart from these, there is one manuscript with the same handwriting belonging to Sadettîn Arel, and two are in the library of Istanbul Conservatoire. One of them is small and opens from the [shorter] side, and is among the notations of Nâyî Baba Râşid. The other was transferred to the library of Istanbul Conservatoire from one of the grandsons of Grand Vizier Koca Reşîd Paşa, the late Necmeddîn Koca Reşîd, thanks to the poet Yahya Kemal Beyatlı (with the information that it was presented to the Grand Vizier by Hampartsum). Together with these words of Mr Yahya Kemal, the fact that the handwriting of the six collections is the same proves that the handwriting in those manuscripts is Hampartsum's.³⁵

³⁴ 'Bu Defterde 64 parça peşrev ve semai yazılıdır, Necib paşadan aldığımız defterlerdeki yazının aynı hat olduğu ve bu defterinde Hamparsum tarafından Koca Reşid paşaya verilmiş olduğunu onun Torunu B. Necmeddin Koca reşid tarafından beyan edilmiş olduğundan, bu defterin Hamparsum tarafından yazılmış olduğunu kabul ettik'.

³⁵ 'Hamparsumun el yazılı, elimize geçen altı defterinden üçünü üstadım M. Zekâî Efendi Muzika-i hümayun nazırı Necip Paşanın kütüphanesinden alıp bana tevdi etmiş idi. Bu kitaplarda yalnız peşrev ve saz semailerini idi. Kitapların üçünün baş sahifesinde Nâyî Ali Dedenin mühürü var idi ki onun malı olduğunu bildirmektedir. Bunun mevcudunu istinsah ettim ve bir kopyesini Sadettin Arel kütüphanesine verdim. Bu defterlerden bir tanesi sonradan Rauf Yektâ Beyin eline geçerek onun kitapları arasındadır. Diğer ikisi Vezneciler yangınında Necip Paşanın oğlunun evinde yandı. Bunlardan başka Sadettin Arelde aynı yazı ile bir defter vardır; ve iki adet de İstanbul Konservatuvarı kütüphanesinde vardır; biri ufak, yandan açılır, Nâyî Baha [sic; Baba] Raşid notaları arasındadır; diğerini de Sâdrâzam Koca Reşid Paşa torunlarından merhum Necmeddin Koca Reşid, şair Yahya Kemal Beyatlı vasıtasıyla (Hamparsum tarafından Sâdrâzam takdim edilmiş olduğu beyaniyle) İstanbul Konservatuvarı kütüphanesine nakledilmiştir. Bay Yahya Kemal'in o sözleri ile, ve altı mecmuadaki yazının birbirinin aynı oluşu, o kitaplardaki yazının Hamparsumun olduğunu isbat etti.' (NATM/V, p. 530; cf. *ibid*/I, p. 4).

Thus, Ezgi claims to have seen a total of six mss. in Limonciyan's own hand, three of which came from Necîb Paşa's library and bore the seal of Sernâyî Alî Dede (d. 1829). Two of the latter were destroyed in a fire, while the third (although it does not in fact bear Alî Dede's seal) still belongs to the private Raûf Yektâ archive (RYB4).³⁶ Of the other three mss., the one belonging to Arel refers to TA110, the second to NE211, and the third to NE203. Despite Ezgi's assertion that all of the mss. are Limonciyan autographs, RYB4 and NE211 are in different hands both from each other and from the hand of NE203 and TA110.³⁷

According to Ezgi, NE203 was given by Limonciyan to the Grand Vizier Mustafâ Reşîd Paşa (1800–1858). This is, however, a highly improbable scenario. As described above, NE203 is a collation of draft notations on loose leaves that were probably bound after the scribe's death, i.e. not something that one would present to the highest ranking official of the Ottoman government. Furthermore, Limonciyan was several decades older than Reşîd Paşa and had no connection to the court or Sublime Porte. Although it is not beyond the realm of possibility that Reşîd Paşa procured the ms. after Limonciyan's death, there is no supporting evidence to suggest that he had an interest in music, let alone notated manuscripts in Armenian script. How Reşîd Paşa's descendants acquired NE203 is therefore unclear, and nothing further is known about Necmeddîn Koca Reşîd.³⁸

Based on a misreading of Ezgi's note, Jäger writes of NE203 that 'the manuscript comes from the collection of Koca Reşîd Paşa, before it went to Necîb Paşa, whose heirs, finally,

³⁶ OLLEY 2018A, pp. 364–5. For a description of the ms. including a list of contents, see RYMA, pp. 81–5.

³⁷ Jäger accepts Ezgi's attribution of NE211 to Limonciyan despite the fact that the hand differs (and indeed uses a different script) from NE203, which he also accepts as an autograph. Furthermore, based on a misreading of the passage quoted above, he claims that NE211 belonged to Alî Dede, and on this basis dates the ms. to 'before 1820' (JÄGER 2015, p. 40; idem 1996A, pp. 31, 266–7). These errors are reproduced by Başer, though without providing a reference (BAŞER 2014, p. 810). Uslu confuses matters further by claiming (supposedly on the basis of KHNM) that NE211 is an autograph of Alî Dede (USLU 2014, pp. 89–90, 257). Wright correctly observes that NE203 and NE211 are by different hands, but nonetheless accepts (tentatively) the dating of the latter to the first half of the nineteenth century (WRIGHT 2007, p. 8). NE211 in fact bears the seal of Râşîd Efendi (d. ca. 1903), and dates from the second half of the nineteenth century (OLLEY 2017A, pp. 159, 191–4). For other doubtful claims regarding Limonciyan's autograph mss., see OLLEY 2018A, pp. 367–9.

³⁸ Apparently extrapolating from Ezgi's comments, Jäger describes several other mss., including NE205, NE207, NE208, and NE213, as 'probably from the collection of Mustafâ Reşîd Paşa' ('vermutlich aus der Sammlung des Mustafa Reşîd Paşa') (KHNM, pp. xxvii, xxxi, xxxiii, liii; cf. JÄGER 1995, p. 191n47). However, the internal characteristics of the mss. (which were all compiled by Râşîd Efendi) show that they cannot have been written before 1860, and they probably date from the last quarter of the century (OLLEY 2017A, pp. 203, 210–11). For further discussion of Râşîd Efendi's output, see MARAQA 2020.

bequeathed it to Istanbul Municipality Conservatoire.³⁹ However, NE203 was not (according to Ezgi at least) among those stemming from Necîb Paşa's library, and it was a descendant of Reşîd Paşa, rather than of Necîb Paşa, who made it available to the conservatoire. The ms. was apparently transferred on the initiative of the poet Yahya Kemal (1884–1958), whose involvement in musical circles is documented in his autobiography.⁴⁰ It is perhaps significant that the story of the Grand Vizier's ownership of NE203 seems to have been related to Ezgi not by Reşîd Paşa's descendants, but by Yahya Kemal.

Istanbul Conservatoire was established in 1926 as the successor to the Dârülelhân (founded in 1917).⁴¹ It officially adopted the name İstanbul Belediye Konservatuvarı (Istanbul Municipality Conservatoire) in 1944. Ezgi refers to NE203 as part of the conservatoire library in the final volume of NATM, published in 1953, but does not mention the ms. in the first volume, published in 1933. Although Ezgi's notes in NE203 (dated 1941) refer to the conservatoire, they do not explicitly indicate that the ms. belonged to the institution at that date. Thus, while it is certain that NE203 was transferred to the conservatoire before 1953, and probably after 1933, it is not possible to establish a more exact date of acquisition.

However, even if it was not yet part of the conservatoire's holdings, there are indications that NE203 was consulted by Ezgi and other Turkish musicologists during the 1920s and 1930s. Since the Turkish music department was inactive from 1926 until 1943, the main institutional context for preserving and transmitting the Ottoman repertoire during this period was the so-called Classification Committee (Tasnif Heyeti), which was formally part of the conservatoire.⁴² The Tasnif Heyeti was founded in 1926 and originally headed by Raûf Yektâ (1871–1935). Ezgi became a member in around 1932, and was the head of the Committee from 1943. The main purpose of the Tasnif Heyeti was to select, transcribe into staff notation, and publish the classical repertoire of Turkish music. A large proportion of works were transcribed directly from manuscripts in Hampartsum notation, though they were routinely

³⁹ 'Einer auf den 9.2.[19]24 [sic] datierten handschriftlichen Notiz Suphi Ezgis auf S. 18 zufolge stammt das Manuskript aus der Sammlung Koca Reşid Paşas, bevor es an Necib Paşa ging, dessen Erben es schließlich dem Konservatorium der Stadt İstanbul vermachten.' KHNM, p. xxii. The transferral of the ms. to the conservatoire is not mentioned in Ezgi's original note, so this is presumably based on a conflation with the account given in NATM.

⁴⁰ YAHYA KEMAL 1973, pp. 71–3. Yahya Kemal mentions in this context that he was well acquainted with Kânûnî Hacı Ârif (1862–1911), who acquired another of the 'Limonciyan' mss. (RYB4) from Necîb Paşa around this period, and subsequently sold or gave it to Raûf Yektâ (NATM/I, p. 4; cf. RYMA, p. 81).

⁴¹ PAÇACI 1994A.

⁴² The body was officially known as the Committee for the Classification and Fixing of Turkish Music (Alaturka Musiki Tasnif ve Tespit Heyeti). See PAÇACI 1994A, pp. 141–2; idem 1994B, pp. 81–3. In this context, *tespit* (*teşbit*, lit. 'fixing', 'establishing') has the connotation of 'canonizing'.

‘corrected’ in order to conform to the aesthetic and theoretical conventions decided by the Committee members.

Thus, near-identical versions of several pieces in NE203 were published in the canonical *Dārü l-elḥān külliyyātu* (TMKLII; fascicles in Arabic script published in ca. 1926–8) as well as in every volume of NATM (see 5.2). Since Ezgi states in the first volume of NATM that he had worked on the book for 15 years previously, some of these transcriptions were probably made in the 1920s.⁴³ While it is possible that they were transcribed from another ms., the fact that NE203 was studied closely by Ezgi and belonged to the conservatoire library makes it highly likely that it was the source for some of the pieces published in TMKLII and NATM.

NE203 was also copied (with the exception of three pieces) into the large collection of loose sheets (TA249) compiled by Arel (in collaboration with Ezgi), again probably in the 1920s or 1930s.⁴⁴ The copies are designated as stemming ‘from the collection found in Istanbul Conservatoire and understood to have been written by the inventor of the notation, Hamparsum’.⁴⁵ This may indicate that NE203 was transferred before 1940, though the dating of TA249 itself is uncertain. TA249 was an attempt to systematically gather exact copies of musical works (in multiple versions) from the most important collections of Hamparsum notation, and thus part of the larger project of creating an authoritative musical canon. The fact that NE203 was copied by Arel, studied closely by Ezgi, and used as a source for the publications of the *Tasnif Heyeti* demonstrates that early Republican musicologists were conscious of its historical significance.

The transcriptions of the original headings in NE203 into Arabic script may have been made during the period when the ms. was utilized by the *Tasnif Heyeti*. The transcriptions into Latin script were made by Ezgi in 1941, and are based on those in the Arabic script rather than on the original Armeno-Turkish headings. The Arabic-script headings were therefore made before 1941. Both Arabic- and Latin-script headings contain omissions and misreadings of the original headings.

Jäger attributes the Arabic-script headings to Refik Fersan (1893–1965), but does not provide any evidence or argumentation to support this statement.⁴⁶ Fersan learned Hamparsum notation from Levon Hancıyan (d. 1947), whose manuscript collection was sold

⁴³ ‘Nazarî amelî bir Türk musikisi kitabı yazmak musiki dileklerimizden birisi olduğu için onbeş senedenberi hazırladığımız ve ikmaline çalıştığımız kitabın Belediye konservatuvarınca tab’ı ...’ NATM/[I], p. 271.

⁴⁴ OLLEY 2018A, pp. 372–9.

⁴⁵ ‘İstanbul konservatuvarında bulunan ve nota mücidi Hamparsum tarafından yazıldığı anlaşılan mecmû‘adan.’ TA249, p. 185.

⁴⁶ KHNM, p. xxii.

to Ankara Radio before his death⁴⁷ and remained in the TRT archive until it was recently transferred to the State Ottoman Archive. He worked closely with Hancıyan's library when he was employed at Ankara Radio in the 1940s, and left annotations dated 1945 on two mss. (OA400 and OA474).⁴⁸ From around 1950 Fersan was the head of the Tasnif Heyeti, and continued to transcribe pieces from manuscripts in Hampartsum notation.⁴⁹ Signed annotations dating from 1954 appear on OA535, also part of the Hancıyan collection sold to Ankara Radio, and NE206, which includes a note on the front fly leaf indicating that it originally belonged to Hancıyan. Two further mss. which are now in the Cüneyt Kosal archive (İS2 and İS3), but which do not indicate a connection with Hancıyan, have annotations by Fersan dating from 1951.

Hence, unlike the Arabic-script annotations in NE203, which are anonymous and date from before 1941, the known annotations by Fersan are signed and dated to the period between 1945 and 1954. Furthermore, most are in Latin script (although Fersan did use Arabic script for some annotations in NE206) and are found in mss. stemming from the Hancıyan collection. In any case, the Arabic-script hand in NE203 differs from the available samples of Fersan's handwriting.⁵⁰ Since Ezgi studied NE203 thoroughly and transcribed pieces from it possibly as early as the 1920s, it might seem plausible that he was also responsible for the Arabic-script headings, but the hand likewise seems to differ from Ezgi's.⁵¹ Ezgi was not necessarily familiar with the Armenian script, and may have asked somebody else (who, judging by the faulty readings, was not Armenian) to transcribe the headings.

The same hand transcribed the headings of TA110, which has been part of the Arel collection since 1951, and in fact closely resembles Arel's own hand.⁵² Arel taught at the Dârülelhân and maintained a close working relationship with Ezgi from 1913 until his death

⁴⁷ TMAŞ/I, p. 327.

⁴⁸ See also the letter dated 1944 referring to Fersan's work with the Hancıyan collection, in BARDAKÇI 1995, p. 38.

⁴⁹ See BARDAKÇI 1995, p. 35, where Fersan states that he continued this work after he retired from Istanbul Radio in 1957. Bardakçı takes this to mean that Fersan began to transcribe pieces from Hampartsum notation only in 1957 (*ibid.*, p. 8), but the evidence discussed above makes clear that he had already begun to make transcriptions in the 1940s.

⁵⁰ See e.g. BARDAKÇI 1995, pp. 39, 44, 90 and NE206, pp. 87, 92–3, 97, 104–5 (note in particular the form of *kef* in medial and final positions).

⁵¹ See e.g. the loose leaves N-219 and N-401–3 in the Arel archive (the numbering follows the forthcoming catalogue of the collection by Harun Korkmaz; see also KORKMAZ 2017).

⁵² See the various annotations in TA249, as well as the index of the latter prepared by Arel (TA90). The fact that the headings in TA249 (H) and the corresponding index entries in TA90 contain the same errors as the Arabic-script headings in NE203 also strongly suggests that Arel was responsible for the latter.

in 1955.⁵³ Furthermore, Arel must have studied NE203 intensively, since he copied it into TA249, which he compiled in collaboration with Ezgi. It therefore seems likely that Arel transcribed the headings of both NE203 and TA110 into Arabic script, and that his headings in NE203 were the basis for Ezgi's later transcriptions into Latin script.

In 1986, Istanbul Municipality Conservatoire was assimilated to Istanbul University and renamed as Istanbul University State Conservatoire (İstanbul Üniversitesi Devlet Konservatuvarı).⁵⁴ According to Jäger, the conservatoire library holdings including NE203 and other mss. in Hampartsum notation were 'rediscovered' ('wiederentdeckt') in the same year.⁵⁵ The historical part of the collection was transferred by Ruhi Ayangil to a separate room in the conservatoire library in 1990, and a catalogue of the mss. in Hampartsum notation was published by Jäger in 1996.⁵⁶ Together with other documents, the mss. in Hampartsum notation including NE203 were transferred to the Rare Works Library (Nadir Eserler Kütüphanesi) of Istanbul University in 2004.⁵⁷

⁵³ ÖZTUNA 1986, pp. 83, 88–9. According to Öztuna's account, Arel, Ezgi and Yektâ systematically studied collections of Hampartsum notation as early as the 1910s: 'Working together for seven years from 1913 until 1920, they researched all of the music treatises, all of the works in ebced, Hampartsum, and western notation that were available to them, [and] French musicological books.' ('1913'ten 1920'ye kadar 7 yıl birlikte çalışarak bütün edvârları ve ellerinde ebced, hampartsum, batı notaları ile yazılmış eserleri, Fransızca müzikoloji kitaplarını ... incelediler.') Ibid, p. 88.

⁵⁴ PAÇACI 1994A, p. 141.

⁵⁵ KHNM, p. ix.

⁵⁶ Ibid, p. x.

⁵⁷ Ralf Martin Jäger, personal communication.

4. Contents

NE203 contains 69 complete pieces and one short fragment (no. 41). There are 42 peşrevs (including the fragment) and 28 semâîs. As discussed above, the codex was assembled from an originally larger collection of unbound leaves, and the present order of the contents has no special significance. Following the standard format of the Ottoman performance cycle (*fasıl*), around half (32) of the pieces are grouped in pairs consisting of a peşrev and a semâî in the same makâm (including nos. 47 and 48, in *Zîrgûleli hicâz* and *Hicâz*). The peşrevs in *Büzürg* (nos. 32 and 33) are notated consecutively, as are those in *Hüseynî* and *Gülizâr* (nos. 29 and 30). Some semâîs which do not have an accompanying peşrev are grouped together (nos. 23–4, 38–40, 50–51). The remainder of the pieces are randomly distributed.

4.1 Makâms

There are 43 different makâms represented in the collection, as shown in Table 4 (semâîs are indicated with an asterisk). There are four pieces in *Uzzâl*, although two of these (nos. 56 and 66) are versions of the same piece, attributed to different composers. There are three pieces each in *Acem aşîrân*, *Râst*, *Segâh*, and *Şehnâz*. These are all common makâms that are well represented in other Ottoman music collections. There are two pieces each (mostly consisting of a peşrev and a semâî) in *Acem*, *Baytâr sabâ*, *Büzürg*, *Bûselik aşîrân*, *Evc*, *Evc mâye*, *Hisâr*, *Isfahân*, *Muhâlif-i irâk*, *Nişâbûr*, *Nişâbûrek*, *Sazkâr*, *Şevk u tarab*, *Türkî hicâz*, and *Uşşâk*. 23 makâms are represented by one piece each.

Given the relatively small number of pieces in the source, the stock of modes is remarkable for its variety. Several makâms (including *Dilkeş hâverân*, *Dügâh bûselik*, *Horâsân*, *Muhâlif-i irâk*, *Muhayyer zîrgûle*, and *Türkî hicâz*) are rarely encountered in modern sources. The makâm name ‘payt’ar saba’ (Tr. *baytâr sabâ*), which makes little sense either etymologically (*baytâr* means ‘veterinarian’) or in terms of modal progression (the pieces in question not displaying any characteristics of *Sabâ*), is found only in Armeno-Turkish sources. The two pieces assigned to this makâm in NE203 (nos. 62 and 63) are annotated by Ezgi to indicate that the makâm is rather *Gülizâr*, which is the designation given in some other sources. Nonetheless, the scribe of NE203 designates no. 30 as being in *Gülizâr* (‘hüsëyini gülüzar’), and so apparently regards this as a different makâm. The heading of no. 31 reads ‘araban

Makâm	Piece no.	Makâm	Piece no.
Acem	10*, 54	Hüseynî	29
Acem aşîrân	4, 5*, 39*	Hüseynî aşîrân	53
Acem kürdî	35	Isfahân	44, 45*
Arabân kürdî	31	Muhâlîf-i ırâk	20, 21*
Arazbâr	28	Muhayyer zîrgûle	51
Baytâr sabâ	62, 63*	Nişâbûr	13, 14*
Bestenigâr	34	Nişâbûrek	42, 43*
Beyâtî	52	Pençgâh	61
Bûselik	1	Râst	9, 38*, 64
Bûselik aşîrân	57, 58*	Sabâ	70
Büzürg	32, 33	Sazkâr	68, 69*
Çârgâh	25	Segâh	15, 24*, 46*
Dilkeş hâverân	41	Sultânî ırâk	2, 3*
Dügâh bûselik	50*	Sûz-ı dil	22*
Evc	6, 7*	Sünbüle	23*
Evc mâye	26, 27*	Şehnâz	12, 16, 17*
Evcârâ	60*	Şevk u tarab	49, 65*
Ferahfezâ	55	Türkî hicâz	36, 37*
Gülizâr	30	Uşşâk	8, 59
Hicâz	48*	Uzzâl	11, 56, 66, 67*
Hisâr	18, 19*	Zîrgûleli hicâz	47
Horâsân	40*		

Table 4. Distribution of makâms.

k'ürdi şēfk'i cēdid', which may indicate that *şevk-ı cedîd* was an alternative name for Arabân kürdî.⁵⁸ Alternatively, it may be a poetic title (meaning 'new ardour').

A small number of other peşrevs have poetic or descriptive titles (which might also be understood as relating to modal content), including 'place of violets' ('mēnēk'şēzar', no. 9); 'iron chickpea', i.e. 'difficult to handle' ('dēmir lēblēbi', no. 11); 'sweetheart's lovelock'

⁵⁸ This is the view taken by Öztuna (TMAS/II, p. 357) on the basis of a piece (in the rhythmic cycle zencîr) in a collection of Hampartsum notation compiled by Mandoli Artin (fl. ca. 1870). The piece in NE203 is recorded (in some cases assigned to the usûl düyek rather than fâhte) with the same composite designation in ST1; with 'şevk-ı cedîd' in OA377, TA107, and two concordances in TA249 (N) (though a later hand has added "arabân kürdî" in parentheses); and with "arabân kürdî" in another concordance in TA249 (N).

(‘zülünigear’, no. 15); ‘land of roses’ (‘gülist’an’, no. 61); and ‘coquetry and entreaty’ (‘naznieaz’, no. 70). Nos. 4 and 57 are labelled as ‘old’ (‘ēsgi’) and ‘little’ (‘k‘üç‘üg’) respectively.

4.2 Usûls

There are 13 usûls represented in the collection (Table 5). Among the peşrevs, the most frequent is devr-i kebîr (10 pieces), followed by darb-ı fetih and düyek (6 pieces each); berefşân (5 pieces); fâhte (4 pieces); darbeyn, haff, muhammes, and sakîl (2 pieces each); and çenber, remel, and zencîr (1 piece each). Of the six pieces assigned to düyek, three (nos. 35, 55, and 64) are written in a manner that suggests rather çift e düyek. Based on the number of groups per division, the majority (16) of the semâîs are written entirely in aksak semâî. Five are written in aksak semâî but modulate to yürük semâî in H4, while three modulate to yürük semâî in H3 and H4. The remaining four pieces each show a different sequence of usûl patterns (Table 6).

Usûl	Piece no.
berefşân	8, 20, 25, 30, 53
çenber	59
darbeyn	32, 68
darb-ı fetih	1, 6, 11, 18, 29, 47
devr-i kebîr	2, 4, 34, 36, 49, 52, 54, 56, 66, 70
düyek	9, 15, 35, 55, 61, 64
fâhte	12, 31, 41, 42
haff	16, 62
muhammes	28, 33
remel	44
sakîl	13, 57
semâî	3, 5, 7, 10, 14, 17, 19, 21, 22, 23, 24, 27, 37, 38, 39, 40, 43, 45, 46, 48, 50, 51, 58, 60, 63, 65, 67, 69
zencîr	26

Table 5. Distribution of usûls.

Usûl	Piece no.
aksak semâî	5, 10, 14, 17, 23, 24, 27, 38, 39, 40, 43, 48, 51, 58, 63, 67
aksak semâî; yürük semâî in H4	7, 21, 45, 60, 65
aksak semâî; yürük semâî in H3 and H4	3, 22, 69
aksak semâî; sengîn semâî in H3; yürük semâî in H4	19
aksak semâî; sengîn semâî in H4	46
aksak semâî; yürük semâî in H2	50
sengîn semâî; yürük semâî in H4	37

Table 6. Distribution of semâî-type usûls.

4.3 Composers

The majority of pieces (43, or 61%) are anonymous. Only 5 out of 28 saz semâîsis are attributed to a composer, while 22 out of 42 peşrevs have an attribution. The most popular composer is Tanbûrî İsak with four pieces, followed by Nâyî Osmân Dede with three pieces, and Arabzâde Alî Dede and Numân Ağa with two pieces each. Two pieces are by the scribe himself, who is identified here as Hampartsum Limonciyan. It is possible that some of the pieces without an attribution were also composed by Limonciyan. All other composers are represented by one piece each, as shown in Table 7. As noted above, the majority of the composers were active between the late seventeenth and early nineteenth centuries. The reliability of the attributions cannot, of course, be taken for granted. However, a thorough assessment in the light of other sources is beyond the scope of the present edition, and the attributions given in the ms. are therefore provisionally accepted.

Birth and death dates of composers, and in some instances identities, differ from Öztuna's encyclopedia (TMAS) in the majority of cases, albeit sometimes only marginally.⁵⁹ These differences are as follows:

Arabzâde is identified in TMAS with Abdurrahmân Bâhir Efendi (1689–1746), who is known for his vocal compositions. However, instrumental works attributed to 'Arabzâde' are more likely to have been composed by the Mevlevî musician Arabzâde Alî Dede (not to be confused with Sernâyî Alî Dede), who became head neyzen at Kâsımpaşa Mevlevîhâne in 1760

⁵⁹ Consequently, they also differ from the information given in KHNM, which is derived mainly from TMAS.

Composer	Dates	Name in heading	Piece no.
Arabzâde Alî Dede	1705–1767	arabzadē; arab zadē	16, 17*
Behrâm Ağa	fl. ca. 1525	bēhram ağa	52
Esad Efendi	1685–1753	ēsad ēfēndi	48*
Hampartsum Limonciyan	1768–1839	k'ea; k'eat'ib	12, 24*
Kantemiroğlu	1673–1723	k'ant'emir oğlu	44
Kemânî Alî Ağa	d. 1830	ali ağa	53
Kemânî Hızır Ağa	d. after 1794	hıdır ağay	45*
Küçük Ahmed Bey	fl. ca. 1650	ahmēd bēy	64
Mahmûd Râif Efendi	d. 1807	mahmud ēfēndi (rēyiz ēfēndi)	39*
Musi	fl. ca. 1750	musi	68
Muzaffer	fl. ca. 1675	müzafēr	29
Nâyî Osmân Dede	1652–1729	nayi ōsman ēfēndi; şeh ōsman ēfēndi	33, 66, 70
Numân Ağa	d. after 1830	lüman ağay	31, 34
Sâatci	fl. ca. 1740	saat'cı musdafa	35
Solakzâde	d. 1658	sōlak' zadē	13
Sultân Veled	1226–1312	sult'an veled	54
Tanbûrî İsak	d. after 1807	isak'	5*, 42, 59, 62
Tatar	unknown	t'at'ar	28
Vardakosta Ahmed Ağa	d. 1794	ahmēd ağa	56

Table 7. Composer attributions.

and died in 1767.⁶⁰ This is most likely the same individual referred to by Fonton in 1751 as the dervish 'Arab-Oglou', whom he lists one of the most prominent contemporary musicians.⁶¹

Behrâm Ağa's date of death is given as '1560?' in TMAS. He was employed at the court during the early part of the reign of Süleymân I (r. 1520–1566), and so flourished in around the second quarter of the sixteenth century.⁶²

⁶⁰ İA2/II, pp. 385–6.

⁶¹ 'Ceux qui passent aujourd'hui pour y être les plus habiles, sont un Grec de nation, aveugle depuis vingt ans, nommé Georgy, deux derviches, l'un appelé Umer, l'autre Arab-Oglou, un Juif connu sous le nom de Moussy, et quelques-uns encore d'un rang inférieur.' BN4023, pp. 35–6 (ed. and facsim. in FONTON 1999, pp. 40–41, 139–40).

⁶² UZUNÇARŞILI 1977, p. 85.

Limonciyan's biography is documented in several sources from the late nineteenth and early twentieth centuries.⁶³

Kantemiroğlu is known as Dimitrie Cantemir in western sources. The year of his death is erroneously given as 1727 in TMAS.

The date of Kemânî Alî Ağa's death (14 Zîlhicce 1245 = 6 June 1830) is given in Hızır İlyas's diary of palace life *Leṭā'if-i veḳāyi'-i enderūniye*, which covers the years 1812–1830.⁶⁴

The date of Hızır Ağa's death is given as '1760?' in TMAS. However, his treatise *Tefhîmü l-maḳāmât fi tevliḍi n-naḡamât* was written after 1761.⁶⁵ According to Uzunçarşılı, he was still employed as a 'senior' ('sakallı') court musician at the accession of Selîm III in 1789.⁶⁶ Furthermore, he is mentioned as a boon companion in Abdülbâkî Nâsır Dede's *Tedḳiḳ ü taḥḳiḳ*, written in 1794–5.⁶⁷ Since he was already an established musician in the mid-eighteenth century, Hızır Ağa must have been well advanced in age by this date, and presumably died soon afterwards.

A piece is attributed to Küçük Ahmed Bey in Alî Ufkî's *Mecmû'a-yı sâz ü söz* (ca. 1650), and he is therefore assumed to have flourished (rather than died, as suggested in TMAS) in around 1650.⁶⁸

Tanbûrî Musî was famous in around 1750, as attested by Fonton.⁶⁹ This is presumably the same individual referred to elsewhere as a celebrated Jewish player of the tanbûr who was patronized by Mahmûd I (r. 1730–1754).⁷⁰ His date of death (given as '1780?' in TMAS) is unknown.

Muzaffer is identified with Sâatci Mustafâ Dede in both TMAS and NATM.⁷¹ However, the fact that these names are given separately in NE203, as they are in several other sources, indicates that they refer to two unrelated individuals. As far as could be determined, there is

⁶³ See especially HIWRMIWZEAN 1873 and HISARLEAN 1914.

⁶⁴ HIZIR İLYÂS 1859, p. 490 (ed. in HIZIR İLYÂS 2011, p. 537).

⁶⁵ DALOĞLU 1986. See also EKİNCİ 2012, p. 206.

⁶⁶ UZUNÇARŞILI 1977, p. 108.

⁶⁷ 'ḥâlen muṣāḥib-i ḥâzret-i ṣehriyârî Hızır Ağa' (S1242-1, fol. 23r). See USLU 2014, p. 54. The word 'ḥâlen' appears to have been added afterwards, possibly implying that the sentence originally referred to Hızır Ağa as a former boon companion. However, since he was still alive in 1789, it is not implausible that he lived until the mid-1790s.

⁶⁸ BL3114, fol. 51r. The attribution in NE203 may, of course, refer to a different individual, such as Miskâlî Ahmed Bey, who is also mentioned in the same source (fol. 60v).

⁶⁹ See footnote 61.

⁷⁰ BN4023, pp. 114–15 (ed. and facsim. in FONTON 1999, pp. 71–2, 218–19).

⁷¹ NATM/V, p. 338.

no source in which the two names appear together. The misidentification may stem from a piece copied into TA249 which bears the title ‘muẓaffer’ (‘victorious’) and is attributed to ‘Sā‘atci Muṣṭafā Ağa’.⁷² Muzaffer is mentioned only once in Alî Ufkî’s Paris ms. and does not appear in BL3114.⁷³ However, 19 pieces are attributed to him in the Cantemir collection (TA100), dating from ca. 1703. He therefore seems to have become established during the second half of the seventeenth century. ‘Sā‘atci’ is first mentioned in the Kevserî collection (ca. 1720 – ca. 1740) as the composer of a Kürdî peşrev in düyek, but no notation is provided.⁷⁴ He became well established during the following decades, however, since 11 instrumental works are assigned to ‘Sā‘atci’ or ‘Sā‘atci Dervîş Mehmed’ in *Mecmū‘atü l-leṭā’if şandūkatü l-ma‘ārif*, commonly attributed to Hekîmbaşı Abdülazîz Efendi (1736–1783).⁷⁵

Nâyî Osmân Dede’s birth and death dates are given in TMAS as ‘1652?–1730?’. The dates 1652–1729 are supplied from ÇAKIR 1999.

Numân Ağa was active at the court of Mahmûd II (r. 1808–1839) and his name appears several times in *Leṭā’if-i veķāyi‘-i enderūniye*.⁷⁶ Since his death is not mentioned, he was presumably still alive in 1830. Based on Hızır İlyas’s account, Ezgi writes that ‘it may be assumed that he lived in the period between 1180 and 1250 AH [1760 and 1834 CE]’.⁷⁷ This

⁷² The piece is copied in four different exemplars. The heading of two of these (TA249, pp. 1271–2, 1279–81) reads only ‘Rāst Muẓaffer ẓarb-ı fetḥ’. The source of the second copy is TA107, pp. 279–82 (later foliation: 139v–141r; later pagination: 377–80), the heading of which is identical. Likewise, NE211 (pp. 102–4) and NE205 (pp. 53–6) both supply ‘Rāst Muẓaffer üşüli [sic] ẓarb-ı fetḥ’, while TA110 (pp. 17–18) gives ‘rasd müzafēr, us[uli] zarbifēt’. While these headings might be understood as referring to the composer, the genitive suffix that is normally used for composer names is omitted. Furthermore, the index heading in NE205 reads ‘Rāst Muẓaffer pişrevi üşüli [sic] ẓarb-ı fetḥ’, in which ‘muẓaffer’ is clearly to be understood as a title. This is also the case for the two other exemplars in TA249 (pp. 1291–3, 1319–20), which both have the heading ‘Rāst Muẓaffer üşül ẓarb-ı fetḥ Sā‘atci Muṣṭafā Ağa’. The first of these probably stems from a part of İS1 that is now lost, while the source of the second is unknown.

⁷³ BN292, fol. 180r. Some of the pieces attributed to Muzaffer by Cantemir appear in the Alî Ufkî collections without attribution: see HAUG 2019–20/I, p. 508.

⁷⁴ RYB2, fol. [67r]. For the dating of the collection, see EKİNCİ 2012, pp. 205–8. The theoretical part of the ms. was probably completed at a later date, since it paraphrases Hızır Ağa’s treatise (or possibly an earlier version thereof).

⁷⁵ NE3866, fols. 389r–393v. The attribution to Hekîmbaşı Abdülazîz is uncertain. On the basis of the contents, Korkmaz dates the ms. to the 1750s (İÜK, p. 89).

⁷⁶ HIZIR İLYÂS 1859.

⁷⁷ ‘Buna nazaran (1180 ilâ 1250) hicrî tarihleri müddeti içerisinde yaşamış olduğu tahmin edilebilir.’ NATM/[I], p. 133.

seems to be the source of the dates ('1750?–1834') given in TMAS. Numan Ağa became a boon companion (*musâhib*) in 1816, but was already active as a court musician (with the title *çavuş*) in 1812.⁷⁸ Assuming he was promoted when he was still relatively young (i.e. that he was around the same age as the sultan, who was born in 1785), he may well have lived into the 1840s.

Tanbûrî İsak was employed at the court until 1222 AH (1807–1808 CE).⁷⁹ Presumably on this basis, Ezgi suggests that he died around 1230 AH (1814–1815 CE).⁸⁰ This speculation is probably the origin of the date of 1814 given (without qualification) in TMAS.

Tatar is commonly identified with the Crimean ruler Gâzî Giray Hân (1554–1607).⁸¹ This identification is supported by some earlier sources, including the Cantemir collection (though the attributions themselves are unreliable).⁸² This is presumably the intended meaning of the attribution 't'at'arhan' in TA110 (p. 59). However, the epithet *Tatar* may refer to a number of other musicians with Crimean origins, including Tatar İbrâhîm Çelebi⁸³, Tatar Abdî⁸⁴, Tatar Ahmed Ağa⁸⁵, or Ahmed Kâmil Efendi (d. 1820)⁸⁶. Given this variety of possibilities, the attribution in NE203 is left open.

The death date of Vardakosta Ahmed Ağa, a Mevlevî musician and a boon companion of Selîm III, is recorded in Esrâr Dede's contemporary biographical dictionary.⁸⁷

Esad Efendi, Mahmûd Râif Efendi, Solakzâde, and Sultân Veled are major historical figures whose biographies are well known.

⁷⁸ HIZIR İLYÂS 1859, pp. 16, 120 (ed. in HIZIR İLYÂS 2011, pp. 16, 130).

⁷⁹ UZUNÇARŞILI 1977, p. 106.

⁸⁰ '...ölüm zamanı takriben 1230 hicrîdir.' NATM/[I], p. 144.

⁸¹ TMAS gives 1608 as the date of his death. The date 1607 is supplied by İA2.

⁸² See e.g. TA100, p. 109 (ed. in KANTEMİROĞLU 1992, no. 206).

⁸³ TA100, p. 194 (KANTEMİROĞLU 1992, no. 344).

⁸⁴ NE3866, fol. 390r.

⁸⁵ TRTS, p. 40.

⁸⁶ TAYYÂRZÂDE 2010/III, pp. 37–9; İA2/II, p. 96.

⁸⁷ ESRÂR DEDE 2000, p. 458.

5. Relations

NE203 is not an isolated source, but exists in relation to a large corpus of notations spanning the seventeenth to twentieth centuries. While a comprehensive account of the relations between NE203 and these other sources will not be attempted here, it is appropriate to discuss some intertextual connections that are directly related to editorial methodology. The information given below concerns general relations with other sources, while more detailed discussion of their use in the transcriptions and critical report (henceforth CR) is found in the following sections.

The notated collections consulted for the edition can be grouped into the following categories: 1. Mss. in EHN; 2. Mss. in SHN; 3. Pre-nineteenth-century notations; 4. Modern printed sources in staff notation. A large number of sources have been completely excluded, including mss. and printed sources in Middle Byzantine and Chrysanthine notation; mss. in staff notation from the nineteenth and twentieth centuries; printed sources in staff notation published before 1928 (with the exception of TMKLI); and isolated transcriptions of Ottoman music in western sources.

Table 8 provides a summary of consulted collections and their relation to NE203 (including the first three categories listed above, i.e. omitting printed sources in staff notation). Mss.

	1640–1740	1810–1840	1840–1870	1870–1900
Autographs:		OA405, TA110		
Closely related:		RYB4, TA249 (N), TA249 (H)	ST1	
Similar versions:		OA466	OA355, OA356, OA421, OA503	
Different versions:			OA353, OA374, OA377, TA107, TA249 (B)	
Most distant versions:	BL3114*, BN292*, TA100*, RYB2*		AM1537, AK56 , NE211, NE214, TA249 (S)	OA369, İS1* , NE205*, ST2* , TA108* , TA249 (A)*

Table 8. Summary of consulted collections and relations.

compiled by Armenian scribes are given in bold, and those that are not in EHN are marked by an asterisk. The degree of filiation of a group of sources to NE203 is indicated by its vertical position. This broadly correlates with chronology, as indicated by horizontal position. This is intended as an approximate guide only, and individual pieces may be more or less closely related to the versions in NE203, independently of the filiation or date of the source as a whole. The various components of TA249 are assigned according to the date of the source collection, which is indicated by a letter in parentheses (see Bibliography). The assignment of AK56 is also based on the presumed characteristics of the source ms. it was copied from.

5.1 Mss. in EHN

Of the four categories listed above, mss. in EHN are the most closely related to NE203 in terms of both chronology and content. Within this category, however, further distinctions may be made regarding the degree of filiation with NE203. The most closely related mss. are OA405 and TA110, which were written by the same scribe and together include exact copies (disregarding minor differences in the headings or scribal lapses) of around half (36) of the pieces in NE203. Thus, nos. 1–15, 42–8, 57–60, and 62–3 exist in an identical form in OA405, and nos. 61–70 in TA110. In addition to these copies, nos. 19 and 44 are found in alternative versions in OA405, while nos. 32, 58, and 68–70 are found in alternative versions in TA110. An alternative version of no. 56 is found in NE203 itself (no. 66).

Amongst the other mss. in EHN, a distinction can be made between those compiled by Armenian scribes, which generally display a closer relationship to NE203, and those compiled by Muslim scribes, which are more distantly related. The most closely related to NE203 are ST1 and TA249 (N). The latter refers to the pieces in TA249 that were copied from the Necîb Paşa library. While this probably comprised several different mss., the main source appears to have been RYB4, which was most likely written by an Armenian scribe. (Since RYB4 is currently in private hands, concordances are not included in the CR.) 67% of pieces (47 out of 70) in NE203 are found in TA249 (N). While a small number of pieces are given in different versions, they are for the most part identical in terms of musical content, but display some differences in notational conventions. Similarly, 46% of pieces (32 out of 70) are found in ST1 in near identical versions. ST1 appears to have an even closer relationship to NE203 than RYB4/TA249 (N), though again it displays some differences in notational conventions. TA249 also contains direct copies of almost all pieces in NE203, stamped ‘H’. However, since these add nothing to the exemplars and, on the contrary, contain scribal errors and misreadings,

they are disregarded (except in a single instance where the original notation is obscured by the binding).

Several other Armenian collections in EHN dating from the mid-nineteenth century were consulted. OA353, which was probably compiled by an Armenian scribe or copied from an Armenian source, contains 16 concordances, which are closer to the versions in Arabic-script collections of EHN than to those in NE203. A small number of concordances are found in OA421 (4), OA466 (5), and OA503 (4). Of these, OA466 appears to be the earliest and most closely related to NE203. OA436 and OA441 do not contain any concordances. AK56, a small collection copied by Arel (at least partly from an Armenian source), contains one unrelated concordance. OA355 and OA356 are both mixed collections containing a large number of pieces in EHN by Armenian scribes. 21 concordances are found in OA355 and 8 in OA356, mostly in versions similar to those in NE203. However, since these mss. were made available at a late stage in the editing process and are problematic in terms of pagination they are not included in the CR.

Amongst the mss. in EHN compiled by Muslim scribes (mostly dating from the third quarter of the nineteenth century), the highest proportion of concordances is found in OA374 (31) and OA377 (27). TA107 and TA249 (B) each contain 19 concordances. Smaller numbers of concordances are found in NE211 (9), TA249 (S) (7), NE214 (6), and AM1537 (6). (Later additions in SHN in NE211 and NE214, including duration signs, are ignored.) OA369, which is mostly written in staff notation, contains three concordances in EHN, which are not included in the CR. Likewise, concordances scattered amongst the loose leaves in the Arel archive (with the exception of TA249) and the Kemal Batanay archive (housed at İSAM) are not included.⁸⁸ Generally speaking, concordances in EHN written by Muslim scribes are not directly related to the versions in NE203, and apparently represent a separate stream of textual transmission (though there are also distinct lineages within this group). Nonetheless, in many cases they provide valuable information regarding durational values, formal structure, or missing material, and are therefore included in the CR.

If the number of concordances in EHN can be taken as a rough measure of the popularity of particular compositions in the early to mid-nineteenth century, the most popular (those with seven or more concordances) are nos. 2, 13, 14, 20, 34, 45, 68, and 69. Conversely, nos. 5, 24, 25, 55, and 56 (as well as its alternative version, no. 66) do not have any concordances (apart from those in OA405 and TA110), while nos. 3, 19, 28, 37, 40, 49, and 67 have only one concordance each, and may therefore be considered rare. However, concordances of some

⁸⁸ See OLLEY 2018A, pp. 379–81 for a list of loose leaves in Hampartsum notation in the Arel archive.

of these pieces may be found (usually in different versions) in later sources in SHN or staff notation.

5.2 Other Sources

The extensive corpus of mss. in SHN is mostly excluded from the present edition, since these date from a later period and represent a more distant line of transmission. However, a limited number of concordances in SHN were used to help interpret durational values in semâî-type cycles (see 7.2.4). Sources in SHN consulted for this purpose include İS1, NE205, ST2, TA108, and TA249 (A) (excluding from the latter pieces copied from TA107). Numerous other concordances in SHN are omitted from the CR and were not taken into account during the editing process. Furthermore, 12 out of 28 saz semâîsis (nos. 5, 7, 10, 19, 24, 27, 37, 39, 48, 50, 51, and 67) do not have concordances in the available collections of SHN.

Likewise, pre-nineteenth-century concordances were consulted in order to clarify the relation between the melodic line and the usûl pattern in the saz semâîsi. Consulted sources include Alî Ufkî's *Mecmû'â-yı sâz u söz* (BL3114) as well as published editions of the Cantemir (TA100) and Kevserî (RYB2) collections.⁸⁹ However, only 7 out of 28 saz semâîsis have concordances in pre-nineteenth-century collections. Of these, five (nos. 3, 7, 10, 38, and 46) are found in the Cantemir collection, and two (nos. 17 and 58) in different versions in the Kevserî collection. Nos. 46 and 58 are also found in BL3114. While a larger proportion of peşrevs (20 out of 42, or 48%) have concordances in earlier sources, these are less useful for editorial purposes due to the extensive process of historical transformation that occurred in this genre.⁹⁰ Concordances of peşrevs in pre-nineteenth-century sources are therefore omitted from the CR.

Concordances in modern printed sources have been excluded from the CR, except in one case (no. 31) where they were used to support a structural emendation. However, it will be useful to comment briefly here on the relations between these sources and NE203. 16 pieces

⁸⁹ KANTEMİROĞLU 1992; KEVSERÎ 2016. Concordances in the Kevserî collection are listed only when they differ from the version in the Cantemir collection. See Ekinci's introduction and commentary in KEVSERÎ 2016 and EKİNCİ 2012 for further details.

⁹⁰ For an analysis of this process in relation to the peşrevs in NE203 as well as a list of concordances, see OLLEY 2018B and idem 2017B. Concordances of nos. 9, 52, and 61 (all of which are peşrevs with concordances in BL3114) are also found in Alî Ufkî's Paris ms. (BN292; ed. in HAUG 2019–20). There are no concordances (whether of peşrevs or semâîs) amongst the additional pieces in the Tehran copy of the Cantemir collection (TN2804). See EKİNCİ 2015 and NEUBAUER 2018 for details.

have been published in versions that were probably transcribed directly from NE203 or a closely related ms. The majority of these concordances (of nos. 1, 16, 17, 22, 28, 31, 35, 47, 53, 60, and 67) appear in NATM, reflecting the fact that Ezgi had direct access to NE203. Closely related concordances (three of which are identical to those in NATM) are also published in TMKLII (NE203 nos. 17, 33, 45, and 46), TMKL (NE203 no. 1), and TMNVE (NE203 no. 31). Nos. 20 and 21 appear on the online TRT archive (TRT-NA) in closely related versions (disregarding versions that are facsimiles of or otherwise directly derived from printed sources).⁹¹ Apart from these 16 pieces, another 26 pieces are found in published sources (also including TMKL-Ayi and TMKL-ZEK) in unrelated versions. The remaining 28 pieces are not found in any modern printed source.

⁹¹ Versions of some pieces may be found in other online repositories, including Türk Müzik Kültürünün Hafızası (TMKH), Dîvân Makam (DM), and Neyzen (NZ). However, in most cases the versions on these websites are the same as those found on TRT-NA or in printed sources. They are therefore excluded from the present discussion.

6. Text

The original headings in NE203 are written in Armeno-Turkish (i.e. Turkish in Armenian script). As there is no commonly agreed standard for the transliteration of Armeno-Turkish, the system adopted in the present edition is based on a combination of conventions (see Table 1).⁹² To a large extent it follows modern Turkish orthography and should be readily comprehensible by Turkish speakers. Thus, for example, ճ and ջ are transliterated as *c* and *ç* (rather than *č* and *ǰ*, or *j* and *ch*) respectively. Likewise, the back vowel ը is transliterated as *ı* rather than *ə* or *ě*. Turkish vowels that are represented by digraphs in Armenian script are given in their modern forms, thus *ü* for իւ and *ö* for օւ.

However, an effort has also been made to retain aspects of original pronunciation or orthography that may be unfamiliar to modern readers. Letters corresponding to Ottoman Turkish phonemes which no longer exist in modern standard Turkish are romanized according to Ottomanist conventions. Thus, the gutturals ի and ղ are transliterated as *h* and *ğ* respectively. Armenian aspirated letters are indicated with an apostrophe, e.g. *ç'* for ջ and *t'* for թ. The vowels է and օ are indicated with a macron, as *ē* and *ō* respectively. The letter է is always transcribed as *e*, although it may be pronounced as /y/ or /ye/ in certain contexts, as in e.g. *sazkear* (սազկէար) or *düek* (դւէկ). Likewise, յ is always transcribed as *y*, although it may be pronounced as /h/ in initial position, and is silent in final position, as in *agay* (աղայ).

Bearing in mind these conventions, the transliterated headings are intended to reflect the original orthography as closely as possible. Inconsistencies and errors are commented on or emended only in cases where it is necessary to clarify the intended meaning. The šlagir script used by the scribe is almost entirely without majuscules or punctuation, which is also reproduced in the transliterations.

A small number of words are used within the notation to indicate aspects of formal structure. Hânes are labelled with an Arabic numeral followed by 'h[a]nē', the omitted vowel being indicated with a horizontal line (pativ) above the word, i.e. *hūṭ̄*. The teslîm is indicated with the abbreviation 't'e[sli]m' (թէմ). Repetition is signalled by a stylized *ken* (for *krknum*; see Fig. 18), which is given above the melody staff in the transcriptions as *կ*.

⁹² For discussion of the relevant issues and examples of approaches to transliteration, see RIGGS 1856; KÖMÜRJIAN 1981; HETZER 1987; DANKOFF 1990; VARTAN PAŞA 1991; TIETZE 1994.

Introduction

Later annotations in Arabic or Latin script are transcribed in the CR. Those in Arabic script are transliterated according to CMO conventions, while those in Latin script are given in the original orthography.

7. Notation

The present section provides information about the interpretation and transcription of the musical contents of NE203, which to some extent is also relevant for other mss. in EHN. In order to provide a general overview of the method of transcription, the first hâne of no. 26 (in Evc mâye) is shown overleaf in the original notation (p. 7b, ll. 17–21) and in transcription. The following sections provide more detailed explanation of particular aspects of transcription.

As the purpose of the discussion is not to convince the reader of a particular interpretation but to explain in general terms the conventions used in the edition, detailed argumentation and references regarding specific editorial decisions are omitted. Nonetheless, it will be useful to first provide an overview of the main sources on which the interpretation of the notation is based. This concerns above all the pitch system, but is also relevant for other aspects including rhythmic and formal structure.

The system of notation described by Pjšgyan and used in NE203 embodies musical practices and theoretical concepts that were shared among different Ottoman communities, as attested by sources not only in Armenian, but also in Turkish, Greek, and other European languages. Fundamental elements of the musical tradition as it existed in the time of Limonciyan were already established by the early eighteenth century, as documented in Dimitrie Cantemir's *Kitābu 'ilmi l-mūsīkī 'alā vechi l-hurūfāt* (ca. 1703).⁹³ Other theoretical works of this period include an Armeno-Turkish treatise by Tanbûrî Artin⁹⁴ and two Greek-language works.⁹⁵ While the basic elements described in these sources remained stable, new developments occurred in the following decades (most notably the use of tertiary degrees) that were integrated into the original system of Hampartsum notation. These are described (in more or less detail) in Hızır Ağa's *Tefhîmü l-maḳāmāt fî tevlîdi n-naḡamāt* (ca. 1765)⁹⁶, Dervîş Mehmed

⁹³ TA100. The treatise is available in facsimile in KANTEMİROĞLU 2001 and BEHAR 2017. See also the theoretical section of RYB2. Descriptions of many of the sources mentioned in the present section, including further details of extant copies and published editions, are available in SCTM and OMLT.

⁹⁴ MI9340. Ed. in TANBÛRÎ ARTİN 2002.

⁹⁵ POPESCU-JUDETZ & ABABI SIRLI 2000.

⁹⁶ TS1793. Another copy (S291) is edited in TEKİN 2003.

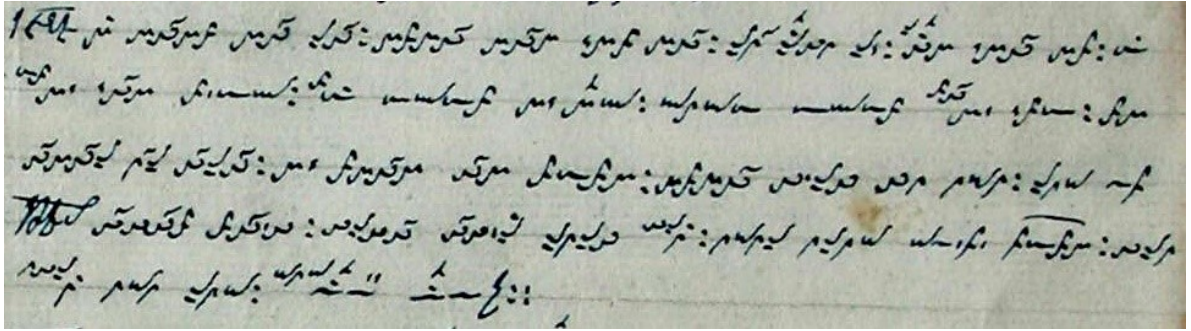


Figure 5. First hâne of no. 26.

A musical transcription of the first hâne of no. 26. It consists of three systems of notation. Each system has a vocal line on a treble clef staff and a Zencîr accompaniment line on a bass clef staff. The key signature is one sharp (F#). The time signature is 60. The first system is labeled '1[.] h[a]nē' and 'Zencîr D T'. Above the vocal line, there are Arabic words: 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا'. The second system has Arabic words: 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا'. The third system has Arabic words: 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا', 'قربا'. There are also some symbols like '2', '3', '4', '5', '18/' and an asterisk '*' scattered throughout the transcription.

Example 1. Transcription of first hâne of no. 26.

Notation

The image displays a musical score for the first hâne of no. 26. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The notation is a combination of Arabic-style symbols and Western musical notation. The key signature is one sharp (F#), and the time signature is 4/4. The systems are numbered 6 through 15. The Arabic notation includes various rhythmic and melodic symbols, some with diacritics. The Western notation uses a treble clef for the vocal line and a bass clef for the piano accompaniment. The piano accompaniment features a steady bass line and chords. The score ends with a double bar line and repeat dots.

Example 1 (cont.). Transcription of first hâne of no. 26.

Emîn's *Der beyân-ı kavâ'id-i nağme-yi perde-yi tanbūr* (ca. 1770)⁹⁷, and two works by Abdülbâkî Nâsır Dede (1765–1821), *Tedkîk ü taḥkîk*⁹⁸ and *Tahrîriye*⁹⁹ (both written in 1794–5).

These sources are complemented by contemporary accounts in western languages, including Charles Fonton's *Essai sur la musique orientale comparée à la musique européenne* (1751)¹⁰⁰, Franz Joseph Sulzer's *Geschichte des transalpinischen Daciens* (1781)¹⁰¹, and Giambattista Toderini's *Letteratura Turchesca* (1787)¹⁰². Also important is a treatise by the Catholic Armenian dragoman Antoine de Murat (ca. 1739–1813), originally titled *Essai d'un traité sur la mélodie orientale, ou explication du système, des modes et des mesures de la musique turque*, which was published in German translation in 1867.¹⁰³

The only Turkish-language work on music from the first half of the nineteenth century is a chapter in an encyclopedic work published in 1806, which was, however, written in the 1780s and is based largely on Hızır Ağa's treatise.¹⁰⁴ In addition to Pjşgyan's *Eražštut'ıwn* (1812), information on Ottoman music in the early nineteenth century is provided by a treatise on Middle Byzantine notation by Apostolos Kōnstras (d. 1840)¹⁰⁵, as well as treatises on the New Method including *Theōrētikon mega tēs mousikēs* (1832)¹⁰⁶ and *Ermēneia* (1843)¹⁰⁷. While these works use different theoretical conventions that are particular to the Greek scholarship of the nineteenth century, in important respects they corroborate the information found in sources in other languages. Greek-language sources of the later nineteenth century include the notated collection *Apanthisma*, first published in 1856 and containing an introductory essay on usûls in Greco-Turkish¹⁰⁸, and Panagiōtēs Kēltzanidēs's treatise of 1881¹⁰⁹.

⁹⁷ The treatise exists in two versions (HH389 and M131-3). Transliterations of both are available in BARDAKÇI 2000. See also DOĞRUSÖZ 2012 for an edition of M131.

⁹⁸ S1242-1. The supplement (zeyl) is S1242-2. Both are translated into modern Turkish as NASIR ABDÜLBÂKÎ DEDE 2006.

⁹⁹ S1242-3. Ed. in NASIR ABDÜLBÂKÎ DEDE 2009. See also S3898.

¹⁰⁰ BN4023. Ed. and facsim. in FONTON 1999.

¹⁰¹ SULZER 1781–2/II, pp. 430–54 (Tr. trans. in AKSOY 2003, pp. 322–35).

¹⁰² Toderini 1787/I, pp. 222–52 (Tr. trans. in AKSOY 2003, pp. 335–47).

¹⁰³ ADELBURG 1867. The location of the original manuscript is unknown.

¹⁰⁴ MEHMED HAFİD 1806, pp. 437–54. Ed. in MEHMED HAFİD 2001. Cf. TS1793.

¹⁰⁵ The treatise also exists in a Greco-Turkish version: see PAPPAS 2007.

¹⁰⁶ CHRYSANTHOS 1832. Eng. trans. in CHRYSANTHOS 2010.

¹⁰⁷ DOMESTIKOS 1843.

¹⁰⁸ MM1.

¹⁰⁹ KĒLTZANIDĒS 1881. Tr. trans. in PAPPAS 1997.

Several works on Hampartsum notation were written during the later nineteenth century. These include two unpublished mss.: an undated treatise by Limonciyan's student Hovhannes Mühendisyan (Yovhannēs Miwhēntisean, 1810–1891)¹¹⁰, and an Armeno-Turkish work by Asdik Ağa (Astik Hamamčean, d. 1912) entitled *Mētōd: Usulların zarb hēsabı üzērīnē* (1890)¹¹¹. Both of these works include discussion of EHN as well as SHN. The first attempt to provide exact frequencies for the Ottoman pitch system as represented in Hampartsum notation is found in an essay by Yeğia Dndesyan (Eğia Tntesean, 1834–1881) published in 1874.¹¹² Didactic works by Tntesean¹¹³, T'aščean¹¹⁴, and Erznkeanc'¹¹⁵ have been used to establish standard nomenclature for notational symbols. Hagopos Ayvazyan's *Arewelyan Erazštut'yan Jernark* ('Handbook of oriental music', 1901) provides many examples of Ottoman music in Hampartsum notation, together with verbal descriptions.¹¹⁶ A chart showing the pitch signs of Hampartsum notation and their Ottoman Turkish and western equivalents, which is of uncertain provenance but is commonly attributed to Giuseppe Donizetti (1788–1856), was first published in 1911.¹¹⁷

For general information on Ottoman music, Turkish-language works from the late nineteenth and early twentieth centuries have been consulted. These include the theoretical introduction to Hâşim Bey's song-text collection (1864)¹¹⁸, as well as to *Bergüzâr-ı edhem* (1890)¹¹⁹, *Hânende* (1901)¹²⁰, and *Gülzâr-ı mūsîkî* (1906)¹²¹. Didactic works include Hacı Emîn's *Noṭa mu'allimi* (1884)¹²², Mehmed Kâmî's *İrâ'e-yi nağamât* (1888)¹²³, Kâzım's *Ta'lim-i mūsîkî* (1894)¹²⁴, and Tanbûrî Cemîl's *Rehber-i mūsîkî* (1903)¹²⁵. More explicitly theoretical

¹¹⁰ YC751.

¹¹¹ OA490.

¹¹² TNTSEAN 1874, pp. 44–65. For detailed analysis, see OLLEY 2021 and KEROVPYAN 2003, pp. 198–205.

¹¹³ Tntesean 1933.

¹¹⁴ T'AŞÇEAN 1874.

¹¹⁵ ERZNKEANC' 1880.

¹¹⁶ Publ. in Russ. trans. as AYVAZYAN 1990.

¹¹⁷ BACOLLA 1911. Tr. trans. in AKSOY 2003, pp. 349–58.

¹¹⁸ HB2. The introductory treatise is edited in HÂŞİM BEY 2016.

¹¹⁹ BE.

¹²⁰ HÂ.

¹²¹ GM. The second printing (published in 1323/1907) is edited in HASAN TAHSİN 2017.

¹²² HACI EMİN 1884. Translit. in EROL 2003.

¹²³ MEHMED KÂMÎ 1888. Facsim. and translit. in GÜNAYDIN 2016.

¹²⁴ KÂZIM 1894. Ed. in UZ 1964.

¹²⁵ TANBÛRÎ CEMÎL 1903. Ed. in TANBÛRÎ CEMÎL 1993. For details of other printed music tutors and theoretical works in Ottoman Turkish, see ALİMDAR 2016, pp. 629–30 and PAÇACI 2010, pp. 117–65.

writings by Kâzım¹²⁶, Alî Rifat¹²⁷, and Raûf Yektâ¹²⁸ have also been consulted, though with the proviso that the pitch system described in these works is more a prescriptive ideal than a descriptive record of late Ottoman musical practices.

7.1 Pitch

7.1.1 Pitch Symbols and Nomenclature

There are seven basic pitch symbols in Hampartsum notation, which correspond to the primary degrees (tamâm perdeler) of the Ottoman pitch system from yegâh to çârgâh (Table 9). In the following discussion as well as in the CR, Armenian nomenclature is used to refer to the graphic symbols while Ottoman Turkish names are used to refer to the pitches they represent. Transcribed values in staff notation are referred to with lowercase letters (with alteration signs where applicable) for the central octave beginning from râst (g). The lower

Sign	Name	Pitch
✓	p'uš	yegâh
☞	ēkorč	aşîrân
☞	vernaxał	irâk
☞	benkorč	râst
~	xosrovayin	dügâh
✓	nerk'naxał	segâh
☞	paroyk	çârgâh

Table 9. Basic pitch symbols.

¹²⁶ KÂZİM 1895. See also the articles published by Kâzım in *Ma'lûmât* (translit. and facsim. in ARPAGUŞ 2004).

¹²⁷ ALÎ RİFAT 1895–6. Translit. and facsim. in ARPAGUŞ 2004.

¹²⁸ RAÛF YEKTÂ 1924; idem 1922 (Tr. trans.: RAÛF YEKTÂ 1986). See also the numerous articles on music theory published by Raûf Yektâ in *İkdām* (ed. in ÇERGEL 2007). For detailed bibliographies, see ERGUNER 2003, pp. 64–81 and KESKİNER 2009, pp. 383–404.

octave is indicated with uppercase letters (G), and higher octaves with subscript numbers (g_1 , g_2 etc.).

Following widely established convention, p'uš (or yegâh) is transcribed on D. Since the intervals represented by Hampartsum notation and by Ottoman pitch names are relative, this is not intended to give any indication of absolute pitch. Higher octaves are indicated in Hampartsum notation by the addition of a tail or a short oblique line below the basic pitch symbol (e.g. $\surd \rightarrow \surd$ or $\surd \rightarrow \surd$), and lower octaves by a horizontal line or kisver below (e.g. $\surd \rightarrow \surd$ or \surd). The name of the basic pitch symbol is used to refer to all cognate symbols within the same pitch class.

7.1.2 Secondary and Tertiary Degrees

The kisver (˘) may be placed above a basic pitch sign to indicate the secondary (nîm, lit. 'half') degree above, e.g. \surd (râst [g]) \rightarrow \surd (zîrgûle [g_{\sharp}]). Although the interval between a primary degree and an adjacent secondary degree may correspond to an approximate half step, in other cases (e.g. between segâh and bûselik) the kisver represents a smaller interval. The kisver may also be placed below a pitch symbol (e.g. \surd [g_{\sharp}]), in which case (if it is not used to indicate a lower octave) it indicates a raising by 'half of a half' (nîmin nîmi) or a 'quarter' (çeyrek). These degrees may also be referred to as *dib nîm* ('lower nîm') or *şûrî*. They are referred to here as *tertiary* degrees.

Tertiary degrees are located between every primary degree and the adjacent upper secondary degree from aşîrân (E) to hisâr (d_{\sharp}). They do not occur in the upper register from hüseyinî (e) onwards (see Fig. 7). As an extension of the hierarchical ordering of primary and secondary degrees, the tertiary degrees represent a further subdivision of the 'half-step' (nîm) interval. However, since the secondary degrees are themselves irregularly spaced, the tertiary degrees do not correspond to regular or equal-tempered quarter-step intervals, but simply to a pitch below the adjacent secondary degree (as implied by the term *dib nîm*).

The description or visual representation of the tertiary degrees in a wide variety of sources from the mid-eighteenth to mid-nineteenth centuries indicates that they were an integral part of the Ottoman pitch system during this period. However, it is mainly in early Armenian collections of Hampartsum notation that the tertiary degrees are indicated within the notated repertoire. In later sources, symbols representing tertiary degrees are usually replaced by an adjacent primary or secondary degree. Whether this is simply a notational shorthand or represents a change in the underlying pitch system is difficult to determine.

There are 11 pieces in NE203 that use tertiary degrees (nos. 7, 20–22, 25, 43, 56, 59, 60, 63, and 65). An excerpt from no. 20 in Muhâlif-i irâk (p. 6a, ll. 36–8), which uses the tertiary

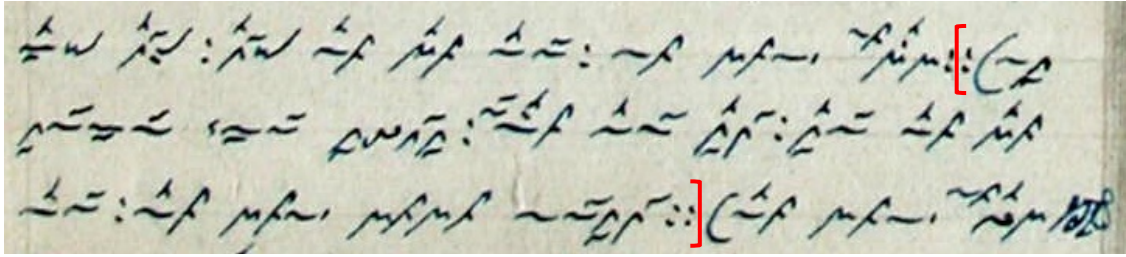


Figure 6. Secondary and tertiary degrees in no. 20.

Example 2. Transcription of secondary and tertiary degrees in no. 20.

degrees above *dügâh* and *çârgâh* (represented by \sim and \surd respectively), is shown in Fig. 6. Secondary degrees (represented by \sim and \surd) are used in the same passage. The transcription includes only the repeated cycle at divs. 47–50 (the beginning of which is marked in the ms. by an opening parenthesis in div. 47), with the second ending also omitted.

7.1.3 Alteration Signs

Most of the alteration signs used in the present edition are also found in the Arel-Ezgi-Uzdilek (AEU) system. However, they are not intended to represent the same types of interval, which are based on the division of the Pythagorean (9:8) whole tone into nine commas. Rather, they provide an approximate indication of interval size and the relative distribution of degrees according to the primary sources.

Sharp	Flat	Type of step	Approx. value
♯	♭	three quarters	6–7 commas
♯	♭	half	4–5 commas
♯	♭	quarter	2–3 commas
♯	♭	< quarter	1–2 commas

Table 10. Alteration signs.

The alteration signs represent four gradations of heightening or lowering: three quarters, half, quarter, and less than a quarter. While this is intended to reflect to some extent the conceptualization of pitch in the primary sources, in which the smallest recognized interval is a ‘quarter’, the conventional requirements of staff notation, as well as the ambiguity between ‘interval’ and ‘degree’ in the Ottoman system, mean that the correspondence is imperfect. Thus, for example, although both are ‘whole’ degrees in the Ottoman system, the interval between *segâh* and *çârgâh* is represented in transcription as a three-quarter step. Consequently, the secondary degree above *segâh* (i.e. *bûselik*), which is a ‘half’ step in the Ottoman system, is represented as a quarter step, and the intermediate tertiary interval as less than a quarter.

The alteration signs used in the edition are given in Table 10. Approximate values in commas are provided for comparison with AEU system. Alteration signs in the key signature of a transcription (as well as accidentals) apply to all pitches in the same pitch class. Accidentals are valid until the end of a division (see 7.2.2) unless cancelled by a subsequent alteration sign. However, an accidental that first occurs in conjunction with a grace note (see 7.2.3.9) is reapplied if the same note subsequently occurs within the same div. in the main melodic line.

7.1.4 General Scale

The two octaves from *yegâh* (D) to *tîz nevâ* (d_1) are transcribed as in Fig. 7. Primary degrees are represented by empty noteheads and their names given in bold. Black noteheads represent secondary or tertiary degrees. Unlike primary and secondary degrees, tertiary degrees are not individually named. Horizontal brackets below the staff indicate enharmonic equivalents. Enharmonic pitches may be transcribed differently depending on modal context (e.g. g_{\sharp} or a_{\flat}), but are not intended to differ in terms of intonation.

Contrary to existing interpretations of Ottoman music, no intonational distinction is made between *hicâz* (c_{\sharp}) and *sabâ* (d_{\flat}), or between *hisâr* (d_{\sharp}) and *bayâtî* (e_{\flat}). This reflects, firstly,

nevâ		tîz nevâ	
hicâz/sabâ		tîz hicâz/tîz sabâ	
unnamed			
çârgâh		tîz çârgâh	
bûselik		tîz bûselik	
unnamed			
segâh		tîz segâh	
kürdî		sünbûle	
unnamed			
dügâh		muhayyer	
zengûle		şehnâz	
unnamed			
râst		gerdâniye	
geveşt		mâhûr	
unnamed			
irâk		evc	
acem aşîrân		acem	
unnamed			
aşîrân		hüseynî	
kaba hisâr/ kaba bayâtî		hisâr/bayâtî	
		unnamed	
yegâh		nevâ	

Figure 7. General scale.

the fact that a single sign is used in Hampartsum notation for both degrees in each of these enharmonic pairs (♭ and ♮ respectively). Secondly, it is assumed that a variety of names were applied to the same pitch (played on the same fret of the tanbûr) depending on melodic direction and modal context, without implying a difference in intonation. For example, the secondary degree between çârgâh and nevâ is known as *sabâ* when it occurs in combination with çârgâh (to the exclusion of nevâ), but as *hicâz* when it occurs in combination with nevâ (to the exclusion of çârgâh). An intonational difference between *sabâ* and *hicâz* or between *bayâtî* and *hisâr* is attested only in the second half of the nineteenth century, and is therefore not relevant to NE203 or related sources.

The degrees ırâk (♭) and segâh (♭) are understood to have been intoned lower than in present-day practice, i.e. around 2–3 commas (rather than 1 comma as in the AEU system) below the adjacent secondary degrees *geveşt* (♭) and *bûselik* (♭). They are therefore transcribed as F_♭ and b_♭ respectively. There are some indications that *geveşt* and *bûselik* were intoned higher in the nineteenth century (i.e. less than 4 commas below the adjacent primary degrees *râst* and *çârgâh*), but in accordance with convention *bûselik* is nonetheless transcribed as b_♭, and *geveşt* as F_♭ a perfect fourth below.

7.2 Duration

7.2.1 Usûl and Time Units

The usûl staff is an editorial addition. The stroke patterns (including div. lines) are derived from Pjşgyan's treatise, with two minor adjustments.¹²⁹ Firstly, the penultimate two divs. of *darbeyn* are given in reverse order by Pjşgyan, probably erroneously. They are given in the correct sequence (i.e. corresponding to the pattern of *berefşân*) in the transcriptions. Secondly, the pattern for *çifte düyek* is taken from the first two divs. of *zencîr*, rather than from the independent version also supplied by Pjşgyan, which spans only one div. (with the stroke pattern D T – T D D T TK [D = düm; T = tek; TK = teke]). The pattern supplied for *çifte düyek* in Pjşgyan's *zencîr* is given as the independent version (and vice versa) in NE211 (end fly leaf).

While for most *peşrevs* the designated usûl and the relation of the notation to the underlying stroke pattern is clear, there are a few exceptions. Nos. 2 and 4 (*devr-i kebîr*), 31 (*fâhte*), 32 (*darbeyn*), and 68 (no usûl given, but assigned to *darbeyn* on the basis of the concordances) are notated partly or wholly in continuous divs. of four time units each, rather

¹²⁹ BŽŠKEAN 1997, pp. 165–7.

than in the more usual distribution of divs. stipulated by Pjşgyan and observed in other pieces in the same cycles. No *usûl* is mentioned in the heading of no. 53, which is assigned to *bereşân* on the basis of the concordances, and the div. signs are also irregular. Based on the distribution of div. signs, three pieces assigned to *düyek* (nos. 35, 55, and 64) are transcribed as *çifte düyek*. For *semâî*-type cycles, see 7.2.4.

The number of time units is not stated by Pjşgyan, who refers rather to the number of divisions (*žamanak*) required to notate an *usûl* cycle. The numerator supplied at the beginning of each transcription is therefore based on the total number of divs. per cycle, where each standard div. comprises four time units. A single time unit is assigned the value of a half note in *peşrevs*, indicated above the system as $1 = \text{♩}$. This is not intended to give a precise indication of tempo, and is adopted mainly in the interests of legibility. An indication of performance tempo is supplied by Pjşgyan, who states that a single time unit (*vēzin*) is equivalent to one second of a pendulum clock.¹³⁰ Hence, a suggested average tempo for *peşrevs* is $\text{♩} = 60$ per minute, though of course tempi may vary considerably according to factors such as the particular rhythmic cycle or performance context. Smaller note values are assigned in *aksak* and *yürük semâî*, reflecting the fact that they should be performed in a relatively faster tempo.

7.2.2 Divisions and Groups

Long and medium *usûl* cycles are divided into shorter units in Hampartsum notation by means of the *verĵakēt* (∴). These are referred to as *divisions* or *divs*. The *verĵakēt* is normally represented in the transcriptions by a dotted bar line. In shorter *usûls*, the *verĵakēt* may coincide with the end of the cycle, which is indicated by a solid bar line. In long and medium *usûls*, the end of the cycle is indicated by the *k'arakēt* (∴∴), which may designate the end of a formal section or subsection in shorter cycles. Divs. are numbered in the transcriptions (with the number following the div.) in order to facilitate navigation.

A div. normally consists of four time units, with each time unit corresponding to a *group*. Groups are indicated in the transcriptions with corner brackets (⌈ ⌋). Divs. may sometimes consist of fewer or more than four groups or time units. The distribution of divs. and groups plays an important role in the interpretation of durational values. Unless they are clear scribal errors, irregularities in the distribution of groups or divs. are retained in the transcriptions. In some cases, this means that the div. lines in the melody staff do not coincide with the those in the *usûl* staff (which are supplied from Pjşgyan).

¹³⁰ Ibid, p. 148.

The assignation of nos. 35, 55, and 64 to *çifte düyek* is based on the fact that the *k'arakēt* occurs at the end of alternate divs. rather than at the end of sections and subsections as in nos. 9, 15, and 61.

7.2.3 Duration and Articulation Signs

Perhaps the most problematic aspect of NE203 and related mss. is the interpretation of durational values. This is due mainly to the fact that a minimal number of signs are used to indicate duration in EHN, which, unlike in SHN, do not have fixed or directly proportional values. Moreover, even with a small stock of duration signs a large variety of combinations is possible. Durational indicators in NE203 and related mss. are closely connected to articulation. The usage of duration signs to express aspects of articulation, embellishment, or instrumental technique is therefore also discussed in the present section, in addition to symbols that explicitly represent types of embellishment.

The following does not aim to provide definitive solutions to the interpretation of duration in NE203, which might only be possible, if at all, with a large-scale systematic comparison of concordances. Instead, it outlines a general approach based on internal evidence and consultation of a limited number of other sources. The basic methodological assumption is that none of the duration signs encountered in the ms. are superfluous, but were purposefully added by the scribe and therefore have a specific meaning (even if that meaning is sometimes difficult to discern from the present vantage point). The transcriptions therefore aim to convey the level of detail found in the original notation, and to provide different durational values for different combinations of signs. Where two combinations result in the same durational values, a visual distinction is nonetheless made in transcription or a comment provided in the CR.

Duration signs are not, of course, always consistently applied by the scribe. The fact that some combinations seem to represent essentially the same durational values implies that in certain contexts a symbol may be redundant. Conversely, the absence of duration signs does not necessarily mean that a group has no specific durational values, particularly if the same melodic figure occurs elsewhere with duration signs. However, it is equally possible that the omission or addition of duration signs is an intentional indicator of variation. Therefore, rather than attempting to second-guess the scribe's intentions, the original distribution of signs is in most cases taken at face value and is reflected in the transcriptions. Conversely, internal notational consistency is usually prioritized in cases where two different readings of the same combination might seem aesthetically preferable. Exceptions to these principles are noted in the CR.

Introduction

Other sources have been consulted in order to provide durational values for certain types of unmarked group, and to help develop a general understanding of duration signs in EHN. However, for groups with specific duration signs, internal evidence is given precedence over that of the concordances. NE203 (together with OA405 and TA110) often supplies more detailed indications of duration than other mss. in EHN, which display simpler, or perhaps simplified, notational conventions. Hence, NE203 may offer a more precise record of performance than other sources. Furthermore, concordances that are directly or indirectly derived from NE203 show evidence of interpretative processes (resulting in the alteration of certain combinations of signs by copyists) that may reflect the norms of a different period or performance tradition. The same is true for modern printed sources based on NE203 or related mss., which tend to simplify or otherwise adapt to contemporary stylistic norms the original

Name	Symbol	Transcription
zoyg kēt	••	◦
miĵakēt	•	♪
s-shaped sign	♩	♪
stor	,	' or '
t'aw	♩	♪
t'aw + miĵakēt	♩	♪
erkstor	"	♩
t'ašt	—	—
xał	~	~
superscript	~	♪

Table 11. Duration and articulation signs.

durational indicators. In sum, although other sources can provide some contextual evidence, they are not taken as a reliable guide to the interpretation of NE203.

While the meaning of some durational indicators is relatively unambiguous, in other cases the best that can be offered is a suggested interpretation, which may be one of several possibilities. This might, however, be entirely appropriate, since the scribe probably did not conceive of the notation as a strictly prescriptive guide to performance. Indeed, the fact that the same melodic figure may be notated alternatively in different pieces, or in different passages within the same piece, presumably reflects to some extent the improvisatory nature of performance. Thus, while the transcriptions are intended to adhere to the original notation as closely as possible, they should not be understood as stipulating an invariable or singularly correct realization.

The following discussion of individual signs and combinations is valid for rhythmic cycles where the normal length of the div. is four time units, and where the group is equivalent to one time unit (♩). For the more complex case of the semâ, see 7.2.4. For the majority of cases, in which the melodic content of a group is unrelated to its durational values, examples are given using the pitch sign xosrovayin (↘). A simplified summary of duration and articulation signs is given in Table 11.

7.2.3.1 Unmarked Groups

The most common type of group in NE203 (and EHN in general) consists of pitch symbols with no indication of duration. If the group is equivalent to one time unit, a single unmarked pitch sign is transcribed as a half note (↘ → ♩), two signs as two quarter-notes (↘↘ → ♪), and four signs as four eighth-notes (↘↘↘↘ → ♫).

A group of three unmarked pitch signs (↘↘↘) may be transcribed as ♪♩ or ♪♪. The equivalent groups in the consulted concordances are given in the CR if they supply durational values. If the concordances supply differing values, the most common version is normally adopted. The concordances or other factors such as rhythmic context may occasionally suggest a different reading, e.g. ♪♪♩. If no durational values are supplied by the concordances, the version given in the transcription is an editorial interpretation and is not commented on. In general, ascending sequences of unmarked three-sign groups (e.g. ↘↘↘ ↘↘↘) are transcribed as ♪♪, and descending sequences (e.g. ↘↘↘ ↘↘↘) as ♪♪.

Groups with five or more unmarked pitch signs are transcribed in the same manner, i.e. based on the consulted concordances if they provide durational values, or otherwise as an editorial interpretation without comment.

7.2.3.2 Zoyg Kēt and Miĵakēt

A single pitch sign with a zoyg kēt (◌̣) above is transcribed as a whole note, equivalent to two groups of one time unit each (◌̣ → ◌). A single pitch sign with a miĵakēt (◌̣) above is transcribed as a half-note (◌̣ → ◌). There is thus no discernible difference between a single pitch sign with miĵakēt and a single unmarked pitch sign.

A pitch sign with miĵakēt may also be followed by an s-shaped rest sign (◌̣). This is possibly an intentional differentiation from ◌̣ (→ ◌̣) in which the miĵakēt denotes a longer duration, and the group might therefore be interpreted as e.g. ◌̣. Alternatively, the miĵakēt may simply indicate that the total value of the group is a whole time unit, and therefore does not affect the durational value of the pitch. This combination is transcribed as ◌̣ and a note provided in the CR.

7.2.3.3 S-Shaped Sign

The s-shaped sign (◌̣) occurs only at base level in NE203. It is normally transcribed as a quarter-note rest (◌̣ → ◌̣). In some cases it may be transcribed as an eighth-note rest (◌̣) and a comment provided in the CR.

7.2.3.4 Stor

The single stroke or stor (◌̣) is the most frequent duration sign in NE203. It normally occurs at base level, in which case it is transcribed as an apostrophe, e.g. ◌̣◌̣ → ◌̣'. In such contexts it is taken to indicate that the preceding pitch should be prolonged. It may also be interpreted as a rest, e.g. ◌̣◌̣ → ◌̣'. However, since in groups of more than three pitch signs the use of small rest values would be cumbersome and seems unlikely to reflect actual performance practice, the apostrophe is preferred. The stor may also be used to divide a group into smaller segments, without necessarily indicating a rest.

Less frequently, a single stroke may be placed above a pitch sign (e.g. ◌̣̣). This may be interpretable as an accent, referred to as *šešt* or *vuruş*. Although the *šešt* should be thinner than the stor, the scribe appears to make no distinction between different thicknesses of stroke. There are also some indications that a single stroke may be placed above or at base level without necessarily indicating a difference in meaning. A single stroke above is therefore taken to indicate the same durational values as at base level. However, it is indicated in the transcriptions by the original symbol (placed above the notehead) rather than by an apostrophe, e.g. ◌̣̣.

Group	Transcription	Group	Transcription
~1		~1~1	
~1~		~1~1~	
'~		~1~1~	
~1		~1~1~1	
~1~1		~1~1~	
'~'		~1~1~	
~1~1		~1~1~1	
'~'		~1~1~1	
~1~1~		~1~1~1~	
'~'		~1~1~1~	
~1~1~		~1~1~1~1	
~1~1~		~1~1~1~1	

Table 12. Interpretation of stor.

Table 12 presents the various uses of the stor in groups of one time unit and their representation in the transcriptions. The most common are groups of three pitch signs, especially ~1~ and ~1~1. Other combinations, particularly those with five or more pitch signs, are more rarely encountered. The transcribed values in Table 12 are adopted in order to make a consistent distinction between different combinations of signs in the original notation. There are, of course, other possible interpretations. Further combinations may occasionally occur and are noted in the CR.

7.2.3.5 T'aw

The t'aw (.) indicates the prolongation of a pitch. It is also described as *makamanak* ('extra time'), *artmak* ('extending'), or *bir büçük darb* ('one and a half beats'). It normally occurs above the first of two pitch signs, which is transcribed as a dotted quarter-note. It may also be combined with the miĵakēt (.), in which case the values are augmented. Further possibilities are shown in Table 13.















Group	Transcription
	
	
	
	
	
	
	

Table 13. Interpretation of t'aw.

7.2.3.6 Erkstor

The erkstor or double stroke (") signifies the repeated articulation of a pitch. It is also referred to as *krknazark* ('repeated strike') or *çâr mizrâb* ('four plectra'). It may be placed above a pitch sign of any duration, and is transcribed as a single oblique line through the note stem, e.g. ~" → ♪. The placement of the erkstor above a pitch sign often corresponds to a repeated note in later concordances in SHN (where the erkstor signifies an eighth-note), e.g. ~" (♪) becomes ~"" (♪♪). Although it may be understood to represent a single repetition of a note, the term *çâr mizrâb* suggests the possibility of a more rapid repetition, i.e. a tremolo. This interpretation is also supported by the use of the oscillating line (xał) in place of the erkstor in some instances, e.g. ~ for ~".

7.2.3.7 T'ašt

The t'ašt or curved line (˘) is taken to indicate that two or more notes are to be performed within a shorter duration. It is also referred to as *kap* or *bağ*, both meaning 'tie'. It is represented by a curved line in the transcriptions. The durational values indicated by the t'ašt are uncertain. It may also, or alternatively, relate to articulation or instrumental technique, e.g. a glissando or slur. It is occasionally used to indicate the prolongation of a pitch into the following division, e.g. ♪˘ → ♪♪. The interpretations adopted in the transcriptions are presented in Table 14.



























Group	Transcription
	
	
	
	
	
	
	
	

Table 14. Interpretation of t'ašt.

7.2.3.8 Xał

The xał (lit. 'play') is an oscillating line placed above a pitch sign, e.g. . It is also termed *titretme* ('to make vibrate') and may signify a trill or wide vibrato. Alternatively, since it sometimes appears interchangeably with the erkstor, it may indicate a tremolo (cf. 7.2.3.6). A superscript pitch sign is sometimes added, which may indicate the other pitch to be used, e.g.  might be interpreted as acacacac (). The xał is represented by an oscillating line in the transcriptions (.

7.2.3.9 Superscript Notes

Pitch signs in superscript often occur at the beginning of a group. Superscript notes are referred to as *andharum* ('collision', i.e. compacted notes), *getgetank'* ('trilling'), or *nağme* ('melody'), and may be understood as an embellishment. They are represented by small eighth-notes in transcription, e.g.  → . A superscript note may be joined to a main pitch sign by a t'ašt (e.g. ) , which seems likely here to relate to articulation or instrumental technique (e.g. a hammer-on). A single superscript pitch sign often occurs before a two-note group with t'aw (e.g. ) , which may be interpretable as  , although it is transcribed as . Groups of two to five superscript notes are commonly encountered, and should presumably be executed rapidly. A superscript pitch sign may also be placed at the end of a group. Examples are provided below.



Example 3. Transcription of superscript notes.

7.2.4 Semâî-Type Cycles

The word *semâî* refers both to a group of rhythmic cycles and to instrumental or vocal genres composed in those cycles. The instrumental *semâî* (*saz semâîsi*) follows the *peşrev* in the performance cycle (*fasıl*). 28 pieces in NE203 are labelled ‘*sēmayi*’ without further specification. In the present edition, the number of groups per division is taken as an indication of the subtype of cycle. These subtypes are designated in the catalogue information as *aksak semâî*, *sengîn semâî*, and *yürük semâî*. These terms are based partly on modern theoretical conventions, and do not necessarily reflect the typology of the primary sources. They are therefore given in square brackets when used in the *usûl* staff.

A *saz semâîsi* may be composed in any of these variants of the rhythmic cycle, the most common being *aksak semâî*. Different subtypes may also be used in different sections of a composition, normally in the sequence *aksak semâî* → *yürük semâî*, but sometimes also in other combinations (see Table 6). Rhythmic modulations are not labelled in the ms., but are implied by changes in the number of groups per division. *Usûl* changes are labelled in brackets below the system in the transcriptions. The subtypes of the *semâî* are variants of the same basic stroke pattern (D TK D T or D T T D T). However, the time units in each subtype are not necessarily factors or multiples of each other, and the values assigned to a single time unit in the transcriptions are therefore not directly proportionate, but intended only to give a broad indication of relative tempi.




Subtype	Groups	Time units	1 =
aksak	4	10	
sengîn	3	6	
yürük	2	6	

Table 15. Subtypes of *semâî* cycle.

The number of groups per division, time units per cycle, and the transcribed value of a single time unit are shown in Table 15 for each subtype. The following sections discuss in more detail the relationship between groups, time units, and percussion strokes, and their implications for the interpretation of duration signs.

Due to the large number of possible combinations and interpretations, only a few salient features of the notations and the general approach to their transcription are described here. As in the *peşrev*, although a range of concordances have been consulted, the interpretation of duration signs in the *semâî* is based primarily on internal evidence. Since a systematic comparison would necessitate comment on almost every group, concordances are discussed or quoted in the CR only in exceptional cases. Where internal consistency would suggest a different interpretation to that supplied by the concordances, the former is given precedence.

The same basic meanings are attributed to duration signs in the *semâî* as in the *peşrev*, but some adjustments are necessarily applied according to the number of time units per group and the underlying stroke pattern. An effort has been made to assign the same values to the same combinations of duration signs, and, conversely, to make a semantic or at least visual distinction between different combinations. However, this principle cannot always be strictly adhered to due to the uncertainty regarding the number of time units in each group, the irregular structure of the cycle(s), and the lack of scribal consistency. Hence, the interpretation of the *semâî*, in terms of both representation in transcription and possible realization in performance, is more flexible than in the case of the *peşrev*.

Nonetheless, although the exact meaning of particular signs or combinations may be uncertain, the general methodology of transcription is intended to reflect as far as possible the complexity of the original notation, and thus also of the performance tradition from which it is derived. In many cases, this leads to results that may seem at odds with established representations of the *semâî*, including those found in later collections of *Hampartsum* notation as well as in modern printed sources. Rather than a regular and standardized form in which the melody neatly coincides with the underlying stroke pattern, the notations suggest a more playful genre characterized by embellishment, variation, and syncopation. Furthermore, distinctions and relations between the different subtypes of the *usûl* do not necessarily reflect those of current practice and theory, and likewise suggest a less standardized and more flexible performance tradition.

7.2.4.1 Aksak Semâî

The stroke pattern supplied in nineteenth-century sources for *aksak semâî* is D TK D T, distributed over 10 time units. The cycle is normally written in *Hampartsum* notation as four

Introduction

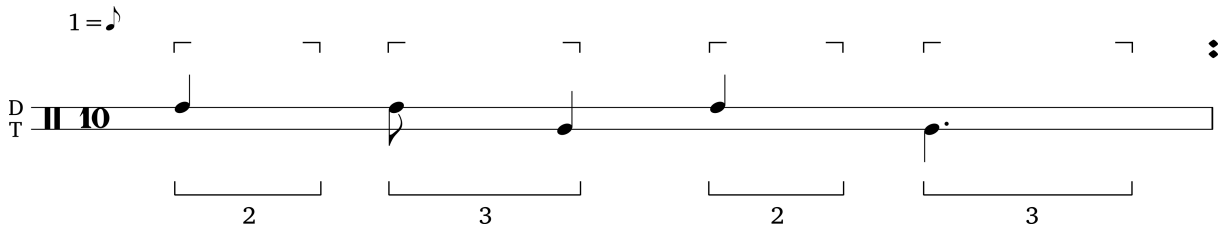


Figure 8. Distribution of time units in aksak semâî.

groups per div., with the time units distributed 2+3+2+3 as shown in Fig. 8. In certain cases, however, the first two groups may also be notated as 3+2. The final two groups are notated consistently as 2+3. The value of a duration sign or an unmarked pitch sign depends on whether it occurs in a group of two or three time units. However, since there is no explicit indication in NE203 of the number of time units in a group, there is a wide variety of possible interpretations.

The stor is understood to indicate a prolongation of the preceding note, but signifies a longer relative duration in a three-unit group than in a two-unit group. Thus, the combination

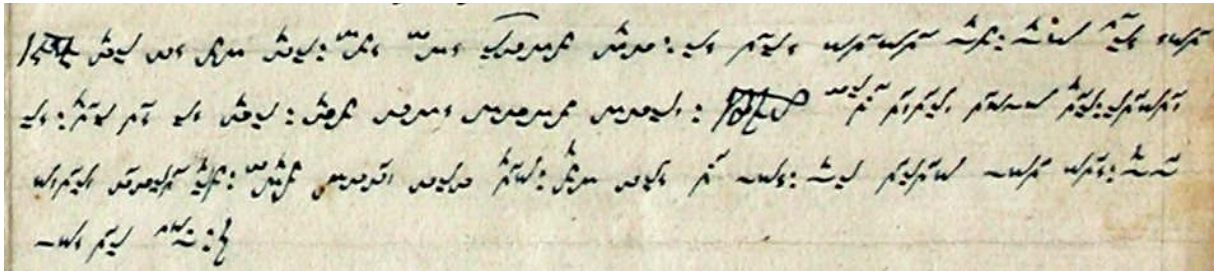


Figure 9. First hâne of no. 67.



Example 4. Transcription of first hâne of no. 67.

Notation

The image displays a musical score for a piece titled "Example 4 (cont.)". It is a transcription of the first hâne of no. 67. The score is presented in six systems, each consisting of a vocal line and a piano accompaniment line. The vocal line is written in a staff with a treble clef and a key signature of one sharp (F#). Above the staff, there is Arabic-style notation, and below the staff, there is a phonetic transcription. The piano accompaniment is written in a staff with a bass clef and a key signature of one sharp (F#). The time signature is 2/4. The score is numbered 4, 6, 8, 10, 11, and 12 across the systems. The phonetic transcription "t'e[sli]m" is written below the vocal line in the third system. The score ends with a double bar line and repeat dots in the sixth system.

Example 4 (cont.). Transcription of first hâne of no. 67.

~~~~ might be transcribed as  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ ,  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ , or  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ , depending on the total number of units in the group and its placement within the cycle. When it occurs following the first note in the second group of three units, the stor may also be understood as separating the two components of the stroke *teke*, or as emphasizing the onset of the stroke (i.e. indicating that the group is three, and not two, time units), rather than as prolonging the preceding note. Thus, the same combination might be transcribed in this context as  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ . Similarly, the t'aw, miĵakēt, and the s-shaped rest sign may be assigned different values depending on whether they occur in a group of two or three time units and the location of the group within the cycle. Some of the features of the notation of aksak semâi can be seen in Fig. 9, which comprises the first hâne of no. 67 in Uzzâl (p. 17b, ll. 28–31).

In the majority of cases, the first two groups of a div. are interpreted as 2+3 units. Representative (but not exhaustive) combinations of signs interpreted according to this distribution are shown in Table 16. These and the following examples may also be combined with superscript notes, which do not, however, change the transcribed values of the main notes.

In a limited number of cases, the first group is interpreted as three time units. If the first group contains two pitch signs with a t'aw above the first ( $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ ) and the second consists of one or two signs only, the two groups are usually transcribed as 3+2 units. However, in some cases these combinations may also be transcribed as 2+3 units. When  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$  in the first group is followed by a second group consisting of three or more signs, the structure 2+3 is assumed, though 3+2 is also a possibility. As noted above, the placement of the stor after the first of three pitch signs ( $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ ) has several possible interpretations. When it occurs in the first group, the structure 2+3 is normally assumed, but 3+2 is in many cases a plausible alternative. Table 17 shows combinations that may be interpreted as either 2+3 or 3+2. The default interpretation is given in the second column, while the third column offers alternative possibilities. These are occasionally adopted in the transcriptions, but are also provided in order to suggest other possible realizations even when the transcriptions follow the default interpretation.

The final two groups in aksak semâi are invariably transcribed as 2+3 units. Although their transcription is generally the same as for the combinations of 2+3 units in groups 1 and 2 provided in Tables 16 and 17, there are some minor differences due to the relation with the underlying stroke pattern. Thus, the combination ~~~ is transcribed as  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$  when it occurs in group 2, but as  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$  when it occurs in group 4. The pattern might possibly be understood as a shorthand for  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$ , which is transcribed as  $\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}\overset{\cdot}{\text{♪}}$  when it occurs in group 4. However, a

distinction between the two combinations is retained in the transcriptions. Table 18 shows some common combinations in groups 3 and 4 and their interpretation.

In a few cases the total duration of a group is more than three time units. This usually occurs at the beginning of the cycle, but may also occur in the middle of the cycle. Examples of extended groups and their interpretation are given in Table 19.

| Combination | Transcription        | Combination | Transcription          |
|-------------|----------------------|-------------|------------------------|
| ˘ ˘"        | ♪ ♪ ♪'               | ˘˘˘ ˘˘      | ♪♪ ♪ ♪                 |
| ˘ ˘˘˘       | ♪ ♪ ♪♪               | ˘˘˘ ˘˘˘     | ♪♪ ♪ ♪♪                |
| ˘ ˘˘˘       | ♪ ♪ ♪♪               | ˘˘˘ "       | ♪♪ ♪ ♪'                |
| ˘˘ "        | ♪♪ ♪                 | ˘˘˘ ˘˘˘     | ♪♪ ♪ ♪♪'               |
| ˘˘ "        | ♪♪ ♪'                | ˘˘˘ ˘˘˘     | ♪♪ ♪ ♪♪                |
| ˘˘ ˘˘       | ♪♪ ♪♪                | ˘˘˘ ˘˘˘     | ♪♪ ♪ ♪♪'               |
| ˘˘ "        | ♪♪ ♪♪                | ˘˘˘ ˘˘˘     | ♪♪ ♪ ♪♪'               |
| ˘˘ ˘˘       | ♪♪ ♪                 | ˘˘˘ ˘˘      | ♪♪♪' ♪                 |
| ˘˘ ˘˘       | ♪♪ ♪                 | ˘˘˘ ˘˘˘     | ♪♪♪' ♪♪                |
| ˘˘ ˘˘˘      | ♪♪ ♪♪                | ˘˘˘ ˘˘˘     | ♪♪♪' ♪'                |
| ˘˘ ˘˘˘      | ♪♪ ♪♪♪'              | ˘˘˘ ˘˘˘     | ♪♪♪' ♪                 |
| ˘˘ ˘˘˘      | ♪♪ ♪ <sup>3</sup> ♪' | ˘˘˘ ˘˘˘     | ♪♪♪' ♪♪                |
| ˘˘˘ ˘˘      | ♪♪ ♪                 | ˘˘˘ ˘˘˘     | ♪♪♪' ♪ <sup>3</sup> ♪' |
| ˘˘˘ ˘˘      | ♪♪ ♪                 |             |                        |

Table 16. Combinations in first two groups of aksak semâî (2 + 3 units).



| Combination                                     | Transcription | Alternatives |
|-------------------------------------------------|---------------|--------------|
| $\overset{\wedge}{\sim} \overset{\wedge}{\sim}$ |               |              |
| $\overset{\wedge}{\sim} \sim'$                  |               |              |
| $\overset{\wedge}{\sim} \sim\sim$               |               |              |
| $\overset{\wedge}{\sim} \overset{\wedge}{\sim}$ |               |              |
| $\overset{\wedge}{\sim} \sim\sim'$              |               |              |
| $\overset{\wedge}{\sim} \sim\sim'$              |               |              |
| $\overset{\wedge}{\sim} \sim\sim\sim$           |               |              |
| $\overset{\wedge}{\sim} \sim\sim\sim'$          |               |              |
| $\overset{\wedge}{\sim} \sim\sim\sim\sim$       |               |              |
| $\overset{\wedge}{\sim} \sim\sim\sim\sim'$      |               |              |
| $\overset{\wedge}{\sim} \sim\sim\sim\sim'$      |               |              |
| $\sim\sim\sim \sim\sim$                         |               |              |
| $\sim\sim\sim \sim\sim$                         |               |              |
| $\sim\sim\sim \overset{\wedge}{\sim}$           |               |              |
| $\sim\sim\sim \overset{\wedge}{\sim}$           |               |              |
| $\sim\sim\sim \sim'$                            |               |              |
| $\sim\sim\sim \sim'$                            |               |              |
| $\sim\sim\sim \sim\sim'$                        |               |              |
| $\sim\sim\sim \sim\sim'$                        |               |              |
| $\sim\sim\sim' \sim\sim'$                       |               |              |

Table 17. Combinations in first two groups of aksak semâi (3 + 2 or 2 + 3 units).

Notation

| Group 3 |               | Group 4 |               |
|---------|---------------|---------|---------------|
| Group   | Transcription | Group   | Transcription |
| ˘       |               | ˘       |               |
| ˘˘      |               | ˘˘      |               |
| ˘˘      |               | ˘˘      |               |
| ˘˘˘     |               | ˘˘˘     |               |
| ˘˘˘1    |               | ˘˘˘1    |               |
| ˘˘˘˘    |               | ˘˘˘˘    |               |
| ˘˘˘˘    |               | ˘˘˘˘    |               |
| ˘˘˘˘1   |               | ˘˘˘˘1   |               |
| ˘˘˘˘    |               | ˘˘˘˘    |               |
| ˘˘˘˘˘   |               | ˘˘˘˘˘   |               |
| ˘˘˘˘˘1  |               | ˘˘˘˘˘1  |               |
|         |               | ˘˘"     |               |
|         |               | ˘˘1"    |               |

Table 18. Combinations in final two groups of aksak semâi (2+3 units).

| Beginning of cycle |               | Middle of cycle |               |
|--------------------|---------------|-----------------|---------------|
| Combination        | Transcription | Combination     | Transcription |
| ♩" ~ ~             | ♩. ♩♩         | ~ ♩ ~ ~         | ♩♩ ♩. ♩ ♩♩    |
| ♩" ~ ~ ~           | ♩. ♩♩         | ~ ♩ ~ ♩" ~      | ♩ ♩ ♩. ♩♩ ♩♩  |
| ♩" ~ ~ ~           | ♩. ♩'         | ~ ~ ~ ♩" ~ ~    | ♩♩♩ ♩. ♩♩ ♩ ♩ |
| ♩" ~ ~ ~           | ♩. ♩♩         |                 |               |
| ♩" ~ ~ ~           | ♩. ♩♩         |                 |               |
| ♩" ~ ~             | ♩. ♩          |                 |               |

Table 19. Extended groups in aksak semâî.

#### 7.2.4.2 Sengîn Semâî

The stroke pattern for sengîn semâî is D T T D T. It is written as three groups per div., as shown in Fig. 10. As each group is taken to be equivalent to two time units, duration signs are assigned the same values as in the peşrev. Although sengîn semâî is transcribed as a regular cycle of six time units, like yürük semâî it may also be performed as a 10-unit cycle, or with a 'limping' quality.

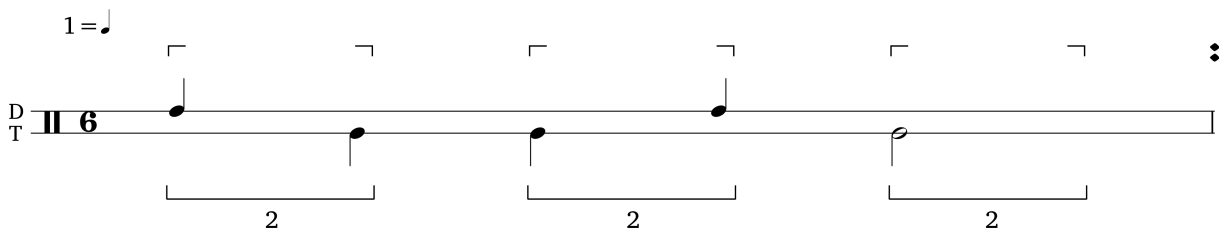


Figure 10. Distribution of time units in sengîn semâî.

#### 7.2.4.3 Yürük Semâî

The stroke pattern for yürük semâî is D T T D T. It is written as two groups per div., as shown in Fig. 11. Like sengîn semâî, it is conventionally transcribed as a six-unit cycle, but is performed at a faster tempo. As each group is taken to be equivalent to three time units, duration signs are generally assigned the same values as in three-unit groups in aksak semâî.

Notation

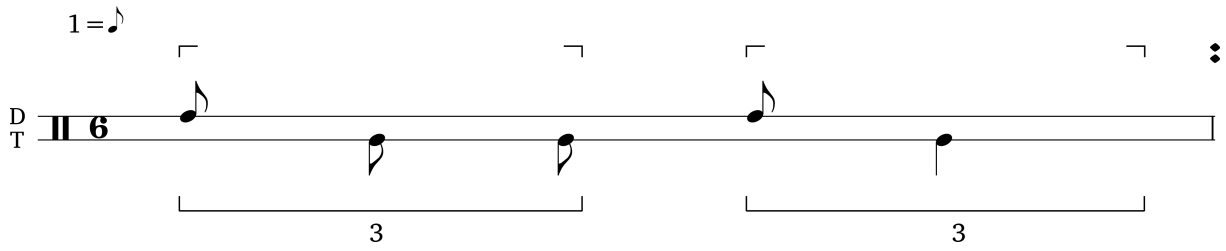


Figure 11. Distribution of time units in yürük semâî.

Table 20 shows some common combinations in yürük semâî. Most combinations may occur in both in the first and the second group, but a few are used only in the second group, or extend across a whole div.

Although yürük semâî is transcribed as a regular cycle of six time units, it may also be performed as a 10-unit cycle (similar to the usûl curcuna), or with a ‘limping’ quality. As a suggestive example, part of the third hâne of no. 3 (p. 1b, ll. 28–30) is transcribed overleaf in six and 10 time units.

| Group 1 and 2 |               | Group 2 only |               |
|---------------|---------------|--------------|---------------|
| Group         | Transcription | Group        | Transcription |
| ˘             | ♩.            | ˘˘           | ♩♩'           |
| ˘˘            | ♩♩            | ˘˘˘          | ♩♩♩           |
| ˘˘˘           | ♩♩♩           | ˘˘˘˘         | ♩♩♩♩'         |
| ˘˘˘˘          | ♩♩♩♩          | ˘˘˘˘˘        | ♩♩♩♩♩         |
| ˘˘˘˘˘         | ♩♩♩♩♩         | ˘˘˘˘˘˘       | ♩♩♩♩♩♩        |
| ˘˘˘˘˘˘        | ♩♩♩♩♩♩        | ˘˘˘˘˘˘˘      | ♩♩♩♩♩♩♩       |
|               |               | Whole div.   |               |
|               |               | ˘˘˘˘˘˘˘˘     | ♩.            |
|               |               | ˘˘˘˘˘˘˘˘˘    | ♩♩            |

Table 20. Combinations in yürük semâî.

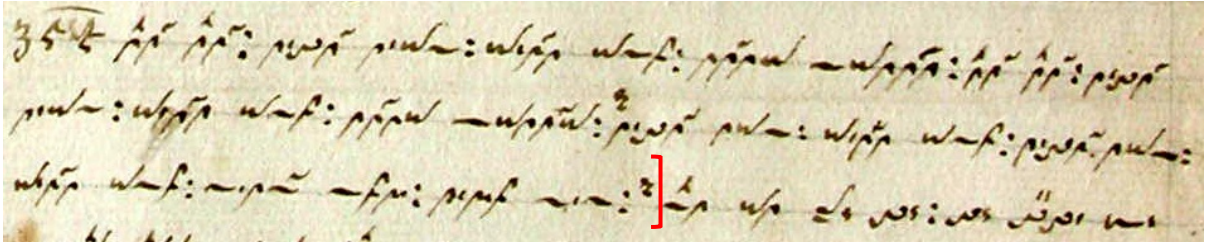


Figure 12. Part of third hâne of no. 3.

1 =  $\text{♩}$  /28/  $\text{هـ}$   $\text{هـ}$  27  $\text{هـ}$   $\text{هـ}$  28

3[.] h[a]nē

[Yürük semâî]

$\text{هـ}$   $\text{هـ}$  29  $\text{هـ}$   $\text{هـ}$  30  $\text{هـ}$   $\text{هـ}$  31

$\text{هـ}$   $\text{هـ}$  /29/  $\text{هـ}$   $\text{هـ}$  33  $\text{هـ}$   $\text{هـ}$  34

Example 5. Transcription of part of third hâne of no. 3 in six time units.

Notation

Example 5 (cont.). Transcription of part of first hâne of no. 3 in six time units.

Example 6. Transcription of part of third hâne of no. 3 in 10 time units.

Introduction

The image shows a musical score for the Introduction of a piece. It consists of three systems of notation. Each system has a vocal line with Arabic script and a piano accompaniment line. The notation includes measures 29-34, 35-37, and 38-40. The key signature is one flat (B-flat), and the time signature is 4/4. The score is transcribed in 10 time units.

Example 6 (cont.). Transcription of part of third hâne of no. 3 in 10 time units.

### 7.3 Form

The basic form of the peşrev and the saz semâîsi is identical, and the following discussion is therefore relevant for pieces in both genres. The saz semâîsi is distinguished only by the use of semâî-type cycles, and by the possible alternation of different variants of the usûl pattern in different sections. All pieces in NE203 are complete, at least as far as the scribe was concerned (i.e. not taking into account possible losses of material in relation to earlier periods), with the exception of no. 41, which was struck out after a few divs., and no. 49, the final hâne of which was unknown to the scribe.

#### 7.3.1 Hânes and Subsections

The main formal unit in the peşrev and the saz semâîsi is the *hâne* (H). Hânes are labelled ('h[a]nē') and numbered by the scribe. They will be referred to here to as H1, H2 etc. The

majority of pieces consist of four hânes. With the exception of no. 6, pieces in darb-1 fetih have five hânes.

NE203 does not provide any explicit indication of the end of a piece, unless the characteristic scribal flourish that follows each notation is understood in this way (see Fig. 1). However, other sources confirm by the use of phrases such as *verj* ('end') or *tamâm* ('complete') that the hânes should be played consecutively, ending with H4 (including the teslîm if applicable), or H5 for pieces in darb-1 fetih. This structure is therefore assumed to be valid for almost all pieces in NE203. (Only nos. 38, 45, 46, and 69 are understood to end with a reprise of H2.)

In around half (35) of the pieces in NE203, no teslîm is indicated. In six of these (nos. 8, 18, 28, 49, 53, 63), the hâne is not divided into smaller subsections but repeated as a whole. The number of rhythmic cycles depends partly on the length of the usûl, and may vary from hâne to hâne. This type of structure is shown in Fig. 13, where repetitions are indicated by colons and the number of cycles by *x*. In the semâi, a change of usûl is indicated in the CR by an asterisk (or two if there are further changes) following the number of cycles.

In the other pieces in which the teslîm is not indicated (excluding those in which it is added in the transcription), some or all of the hânes are divided into repeated subsections. Subsections are not labelled in the ms. but are indicated by repetition signs. The number of subsections may vary in each hâne, and is most commonly two or three, but may occasionally be four or five. This type of structure is shown in Fig. 14, where the number of subsections per hâne is arbitrarily represented as three.

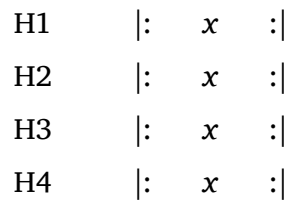


Figure 13. Structure of pieces with no teslîm and no subsections.

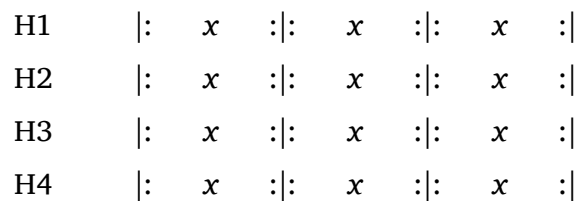


Figure 14. Structure of pieces with no teslîm and repeated subsections.



### 7.3.2 Teslîm

The *teslîm* (T) is a ritornello which occurs at the end of every *hâne* (or occasionally at the end of a subsection) in some pieces. Although it is now regarded as an independent compositional section, in the context of NE203 it is better understood as a special subsection of the *hâne*. In pieces where it is labelled, the *teslîm* is fully written out in H1 and marked with the abbreviation 't'em', while reprises in subsequent *hânes* are signalled by the abbreviation only. Reprises may be added in brackets to the transcriptions for the sake of convenience, or in order to preserve the integrity of the *usûl* cycle.

As noted above, the *teslîm* is labelled only in around half (34) of the pieces in NE203, indicating that it was not an obligatory part of instrumental genres in the early nineteenth century. The *teslîm* is labelled in 25 out of 41 (61%) of *peşrevs* (not including the fragmentary no. 41), and 9 out of 28 (32%) of the *semâîs*. In seven *peşrevs* (nos. 4, 13, 16, 18, 42, 53, 59), a *teslîm*-like melody may be identified at the end of some or all of the *hânes* but is not labelled. The unlabelled *teslîm*, sometimes consisting of only one or two *divs.*, is more common in the *semâî*, occurring in 16 out of 28 (57%) pieces (nos. 3, 5, 7, 10, 14, 17, 19, 22, 23, 24, 38, 43, 45, 46, 48, 60). Nine *peşrevs* (nos. 2, 8, 9, 12, 15, 28, 44, 49, 61) and three *semâîs* (nos. 58, 63, 65) have no *teslîm*, either explicitly or implicitly. There is no significant correlation between the rhythmic cycle and the absence of a *teslîm*.

The *teslîm* is generally not labelled in the transcriptions if no such label is provided by the scribe. However, in a few cases (nos. 3, 13, 17, 22) the *teslîm* is labelled in brackets and/or added to some *hânes* in order to clarify the structure of the piece. In other cases (nos. 37, 39, 52, 56, 57, 66) the *teslîm* is stipulated by the scribe in some *hânes* only, and has been added to the other *hânes* on the basis of the concordances. In a few instances (nos. 21, 22, 57, 68, 69) the *teslîm* is placed somewhere other than the end of the *hâne*, or the boundaries between *hânes* are otherwise irregular. In these cases the original structure is retained in the transcription and possible alternatives (based on the concordances) are noted in the CR.

In the longest *usûls*, *darb-ı fetih* (88 time units) and *zencîr* (60 time units), each *hâne* consists of one cycle, and the *teslîm* constitutes the final part of the cycle. This type of structure is shown in Fig. 15, where the slash signifies that T constitutes part of the cycle only. A similar structure is seen in some other pieces in long *usûls*, including nos. 57 (*sakîl*), 62 (*haffif*), and 68 (*darbeyn*), although there may be more than one cycle in each *hâne*.

In most cases, however, the *teslîm* is equivalent to a whole cycle or to several cycles. This is signified in Figs. 16 and 17 by parentheses. The whole *hâne* (Fig. 16) or individual subsections (Fig. 17) may be repeated. The number of subsections per *hâne* is arbitrary.

*Notation*

|    |   |     |   |
|----|---|-----|---|
| H1 | : | 1/T | : |
| H2 | : | 1/T | : |
| H3 | : | 1/T | : |
| H4 | : | 1/T | : |
| H5 | : | 1/T | : |

Figure 15. Structure of pieces in darb-1 fetih with teslîm.

|    |   |          |  |              |   |
|----|---|----------|--|--------------|---|
| H1 | : | <i>x</i> |  | <i>x</i> (T) | : |
| H2 | : | <i>x</i> |  | <i>x</i> (T) | : |
| H3 | : | <i>x</i> |  | <i>x</i> (T) | : |
| H4 | : | <i>x</i> |  | <i>x</i> (T) | : |

Figure 16. Structure of pieces in shorter cycles with teslîm.

|    |   |          |     |          |     |              |   |
|----|---|----------|-----|----------|-----|--------------|---|
| H1 | : | <i>x</i> | : : | <i>x</i> | : : | <i>x</i> (T) | : |
| H2 | : | <i>x</i> | : : | <i>x</i> | : : | <i>x</i> (T) | : |
| H3 | : | <i>x</i> | : : | <i>x</i> | : : | <i>x</i> (T) | : |
| H4 | : | <i>x</i> | : : | <i>x</i> | : : | <i>x</i> (T) | : |

Figure 17. Structure of pieces with teslîm and repeated subsections.

### 7.3.3 Mülâzime

The term *mülâzime* (M), which had previously designated a long ritornello section, had become an alternative term for the second hâne of a peşrev or saz semâisi by the early nineteenth century. In piece no. 46, the term is used by the scribe to indicate a reprise of H2 following H3. The convention of designating the ‘mülâzime’ (i.e. H2) as the ritornello is also found on occasion in other collections of Hampartsum notation, and is adopted in the transcriptions of nos. 38 and 45. A partial reprise of H2 following H4 is explicitly indicated in no. 69, but the term *mülâzime* is not used. The fact that a reprise of H2/M is stipulated only in certain pieces suggests that it was not a standard procedure in the nineteenth century (as it had been in earlier periods).

### 7.3.4 Repetition

Repetition is usually indicated in NE203 by a letter *ken* (for *krknum*) placed before the div. sign (Fig. 18). The *ken* is supplied in the transcriptions above the repeat bar line. The beginning of a repeated section is rarely explicitly indicated, but often corresponds to the beginning of the *hâne*. No start repeat bar line is given at the beginning of the *hâne* in the transcription. In other cases, the repeat sign of the previous subsection is understood to be the point from which the following repetition begins. In this case, a start repeat bar line is given in the transcription, although no explicit marker is supplied in the ms.

Repetition may also be indicated in the ms. by a second ending in parentheses, with both *ken* and div. signs omitted (Fig. 19). In addition to parentheses, first and second ending brackets are added above the system in the transcription. Div. signs are added within a first or second ending only when they are necessary to clarify the structure of the *usûl*. Second endings are represented in the CR in the same way as the *ken*, i.e. with a colon. It seems likely that alternative endings were partly or wholly improvised in performance, since the scribe does not always provide appropriate transitions between sections or suitable endings for pieces. For this reason, in several cases (nos. 13, 18, 31, 34, 35, 42, 51, 57, 64, 70) first or second endings have been added or emended on the basis of the concordances or other sections of the same piece.

Although in the majority of pieces the intended meaning of repetition signs is clear, in some cases there may be more than one possible interpretation. This occurs mostly in pieces with a *teslîm*, and is connected to the placement of repetition signs in relation to the

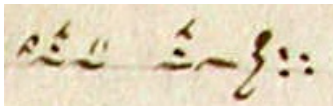


Figure 18. Letter *ken* to indicate repetition.

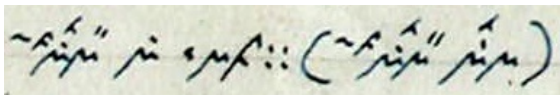


Figure 19. Second ending in parentheses.

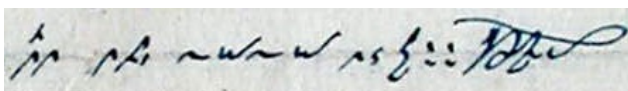


Figure 20. Placement of *ken* before *t'em*.

abbreviation *t'em*, as well as the fact that beginnings of repetitions are not indicated. In H1, where T is written out and labelled, the use of *ken* or a second ending at the end of the *hâne* might indicate a repetition of either the entire *hâne* including T; the subsection beginning from the previous repeat sign until the end of T; or T only. In subsequent *hânes*, where the reprise of T is signalled only by an abbreviation, *ken* is invariably placed before *t'em* when it appears at the end of the *hâne*, even though it is evidently meant to include T in some cases (Fig. 20). It may not be given at all at

the end of some *hânes*, although it is likely (and sometimes confirmed by the concordances) that these should also be repeated, either entirely, from the end of the previous subsection, or from the beginning of T. Second endings in parentheses may appear either before or after *t'em*.

The *ken* (but not the repeat bar line) is given in brackets in the transcription if it appears to have been unintentionally omitted in H1. In subsequent *hânes*, both the *ken* and the repeat bar line are included within the bracketed T if repetition is assumed. If the *ken* is placed before *t'em* in H2–5 but should include T, it is omitted from the transcription (or rather, given instead at the end of T) and a note provided in the CR. Editorially added repetitions are commented on, but are not bracketed in the schematic structure given in the CR.

In pieces in *darb-1 fetih* and *zencîr*, and no. 57 in *sakîl*, the *ken* at the end of H1 must be interpreted as referring to the entire *hâne* including T in order to preserve the rhythmic cycle. The *ken* in subsequent *hânes* must likewise include T although it is placed before *t'em* (something that was noticed and corrected by a later hand in no. 29). Where *ken* is not given in H2–5, it is nonetheless assumed by analogy with H1 (as well as with concordances or other pieces in the same cycle) that these *hânes* are also repeated.

In other pieces where *ken* is placed at the end of H1 and before *t'em* in H2–4, it is normally taken, as in pieces in *darb-1 fetih*, to indicate a repetition of the entire *hâne* including T, which is understood as a cadential passage within the *hâne* rather than as an independent section. This is the case for nos. 30, 40, and 67. In nos. 34 and 35, a second ending (rather than *ken*) follows T in H1 and precedes *t'em* in H2–4 (except in H2 of no. 35). These endings are understood to follow rather than precede T in all *hânes* (i.e. the whole *hâne* is repeated). It is possible in both of these cases that the *ken* or second ending refers to T only in H1, and to the preceding subsection in H2–4. However, the modal progression in most cases supports the assumption that the entire *hâne* including T was repeated.

The repetition of every *hâne* is assumed in pieces where the *ken* or second ending is given following T in H1, but no indication of repetition is supplied in H2–4 (nos. 27, 31 [H1–3], 32, 33, 51, 52 [H1–2], 55, 62, 64). Again, it is possible (but appears less likely) that only T was repeated, or that H1 was repeated while subsequent *hânes* were not. In cases where a subsection before (though not immediately preceding) T is repeated, the *ken* following T is taken to indicate a repetition from the beginning of the previous subsection until the end of T (nos. 25, 36, 52 [H3], 56, 57 [H3], 66, 68).

In cases where *ken* is given immediately before T as well as at the end of H1, the repetition of T only (rather than the entire *hâne*) is the most plausible interpretation in H1, and is presumably also valid for H2–4 (nos. 20, 39, 54). In pieces where rhythmic modulation occurs,

the repetition of T seems more likely than repetition of the entire hâne, which would also mean repetition of the usûl change, though the latter is not implausible (nos. 21, 37, 50).

In summary, while the transcriptions are intended to represent as closely as possible the repetitions stipulated by the scribe, there may well be more than one possible interpretation. Alternatives are noted in the CR, with reference to the consulted concordances if applicable. In any case, the repetitions given in the transcriptions should be considered optional, and sections or subsections with no repetition indicators may also be repeated in performance. As with other aspects of the notation such as embellishment or durational values, the fact that the scribe often seems to omit repetition signs and second endings, or to notate them inaccurately or incorrectly, suggests that repetition was to a large extent a matter of performative choice.

## **7.4 Brackets and Asterisks**

The presence of brackets in the transcription usually indicates that there is a comment on the relevant passage in the CR. In cases where a critical comment or editorial intervention is necessary but not made visible through bracketing, an asterisk is placed above the system. The asterisk may relate to a single note or group, or it may mark the beginning of a longer passage consisting of several groups or divs.

When a reprise of a section or subsection (usually T, indicated by ‘t‘em’) is stipulated but not written out by the scribe, it may be added to the transcription in large square brackets enclosing both the melody and usûl staff. Structural material which is omitted by the scribe but inserted on the basis of other hânes or concordances is given in smaller brackets enclosing the melody staff only. Likewise, small brackets are used to insert shorter passages omitted due to scribal error or obscured by physical damage or other factors. The omission from the transcription of superfluous material (e.g. erroneously repeated groups or divs.) is signalled by an asterisk. Erroneous pitch symbols are corrected in the transcription and marked with an asterisk.

## 8. Content of Critical Report

The critical report (CR) for each piece consists of six categories. Categories may be omitted in cases where there is no relevant information.

### 8.1 Catalogue Information

The catalogue information provided in the CR is also given in the transcription and may be used for cross-referencing purposes. The CMO Reference for each piece is given in the header of the CR. The final element (e.g. CMO1-I/1,10) corresponds to the number of the piece as given in the list of contents. The location of the piece refers to the page no., column (referred to by *a* or *b*), and line nos. (not including headings or other text).

The named makâm and usûl are based on the information provided in the heading, and are given in standardized form. The genre is not specified in the heading, but is implied by the type of rhythmic cycle used. A composer name is given (in standardized form) if an attribution is supplied in the heading. Birth and death dates are an editorial addition. In general, the attribution is accepted as given in the ms., and alternative attributions as supplied by other sources are not taken into account.

### 8.2 Remarks

This section contains general remarks on the piece as it appears in the ms. Later headings or emendations are noted here, as well as aspects of layout where necessary. Other remarks may relate to the interpretation of the heading, including the assignation of the piece to a particular makâm, usûl, or composer.

### 8.3 Structure

The structure of the piece is represented schematically based on the distribution of formal labels and repetition signs. The conventions used to interpret and represent formal structure are discussed in 7.3. In cases where there is a significant degree of doubt or editorial intervention, further comments may be added below the schematic structure. Aspects of rhythmic structure, insofar as they are relevant to the interpretation of formal structure, may also be mentioned here.

## 8.4 Pitch Set

The pitch set represents every pitch symbol used in the piece and its transcribed equivalent in staff notation. A horizontal bracket below the staff indicates that a symbol is transcribed as two enharmonic pitches. Alteration signs apply only to the note they immediately precede.

## 8.5 Notes on Transcription

Editorial interventions or comments are signalled in the transcription by brackets or an asterisk above the system (7.4). These correspond to the Notes on Transcription. Notes are labelled in the sequence *div.*, *group*, *sign*. For example, 12.3.2 refers to div. 12, group 3, third sign. Signs within a group are counted from left to right and comprise pitch signs (including superscript notes) and duration or articulation signs at base level, but not those placed above (which are identified by reference to the relevant pitch sign). In longer passages only groups or divs. are indicated, e.g. 12.3–14.1 (= div. 12, group 3 to div. 14, group 1) or 12–24 (= divs. 12 to 24).

Concordances are referred to with CMO sigla and listed in alphabetical order. Page or folio nos. are provided only when it is necessary to differentiate between two concordances in the same source. Detailed references for all concordances are supplied in the following section (Consulted Concordances). Different concordances may be consulted or quoted depending on the type of comment or editorial decision. Clear scribal lapses may be corrected and noted without reference to concordances. For other scribal errors or missing material due to physical damage, sources with the closest filiation to NE203 (see 5) are the primary point of reference. Later sources in EHN may be quoted in order to provide durational values for unmarked groups. If no concordances are quoted in relation to an unmarked group, the assigned values are purely editorial. Concordances are not listed if they do not provide information that is relevant to a particular comment or editorial intervention.

Quotations from concordances in Hampartsum notation are given in the original notation system. Generally, whole groups rather than single notes or symbols are quoted. Sources in staff notation and other notation systems are represented using letters for pitches, with durations in parentheses, e.g. ga (♩). Quotations from sources not in Hampartsum notation may be adapted (e.g. transposed or augmented) in order to facilitate comparison.

A limited number of abbreviations and formulaic phrases are used in the Notes on Transcription. The omission of a sign or group in the ms. is indicated with *omit*. In cases where the notation is ambiguous or the transcription diverges from the usual interpretation, the

original notation is supplied and preceded by *orig*. The abbreviation *lay.* (e.g. 1<sup>st</sup> lay.) is used when quoting sources in which there are several hands or chronological layers. The formula *x for y* is used for minor scribal errors, e.g. *↯* for *↷*.

## **8.6 Consulted Concordances**

Consulted concordances are listed alphabetically using CMO sigla. Detailed references are given in the Bibliography. Concordances are listed in the CR only if they form the basis for specific editorial decisions, and a large number of other concordances have been excluded. No indication is given of the precise relationship between a concordance and the version in NE203. For a general discussion of the connections between NE203 and other sources, see 5.





# Bibliography

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AK: İstanbul Büyükşehir Belediyesi Atatürk Kitaplığı.

AK56 Ms. LKE F56.

AM: İstanbul Arkeoloji Müzeleri Kütüphanesi.

AM1537 Ms. 1537.

İS: Türkiye Diyanet Vakfı İslâm Araştırmaları Merkezi Kütüphanesi, İstanbul.

İS1 Cüneyd Kosal Arşivi, ms. HMP1.

İS2 Cüneyd Kosal Arşivi, ms. HMP2.

İS3 Cüneyd Kosal Arşivi, ms. HMP3.

NE: İstanbul Üniversitesi Nadir Eserleri Kütüphanesi.

NE203 Ms. 203-1.

NE205 Ms. 205-3.

NE206 Ms. 206-4.

NE207 Ms. 207-5.

NE208 Ms. 208-6.

NE211 Ms. 211-9.

NE213 Ms. 213-11.

NE214 Ms. 214-12.

OA: Devlet Arşivleri Başkanlığı Osmanlı Arşivi, İstanbul.

OA353 Ms. TRT.MD.d 353.

OA355 Ms. TRT.MD.d 355.

OA356 Ms. TRT.MD.d 356.

OA369 Ms. TRT.MD.d 369.

OA374 Ms. TRT.MD.d 374.

OA377 Ms. TRT.MD.d 377.

## Introduction

|       |                   |
|-------|-------------------|
| OA400 | Ms. TRT.MD.d 400. |
| OA405 | Ms. TRT.MD.d 405. |
| OA421 | Ms. TRT.MD.d 421. |
| OA436 | Ms. TRT.MD.d 436. |
| OA441 | Ms. TRT.MD.d 441. |
| OA466 | Ms. TRT.MD.d 466. |
| OA474 | Ms. TRT.MD.d 474. |
| OA503 | Ms. TRT.MD.d 503. |
| OA535 | Ms. TRT.MD.d 535. |

RY: Raûf Yektâ archive (private collection).

|      |                                  |
|------|----------------------------------|
| RYB4 | Ms. B-4. Cat. in RYMA, pp. 81–5. |
|------|----------------------------------|

ST: Surp Takavor Ermeni Kilisesi, Istanbul (private collection).

|     |                  |
|-----|------------------|
| ST1 | Uncatalogued ms. |
| ST2 | Uncatalogued ms. |

TA: İstanbul Üniversitesi Türkiyat Araştırmaları Entitüsü Kütüphanesi.

|         |                                                                                                                                                                                                                                                                       |
|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TA107   | Ms. 107.                                                                                                                                                                                                                                                              |
| TA108   | Ms. 108.                                                                                                                                                                                                                                                              |
| TA110   | Ms. 110.                                                                                                                                                                                                                                                              |
| TA249   | Uncatalogued box of loose sheets copied from diverse mss., indicated with the following stamps: A (Atâullah Efendi collection); B (Büyük defter); H (Hamparsum collection [= NE203]); N (Necîb Paşa collection); S (Sâlih Dede's defter). See OLLEY 2018A, pp. 372–9. |
| N-219   | Loose leaf. See OLLEY 2018A, p. 379 and forthcoming catalogue of the Arel archive by Harun Korkmaz.                                                                                                                                                                   |
| N-401–3 | Loose leaves. See OLLEY 2018A, pp. 379–80 and forthcoming catalogue of the Arel archive by Harun Korkmaz.                                                                                                                                                             |

## 2. Other Manuscripts

|        |                                                                                                                                                     |
|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| BL3114 | ‘Alî Beğ es-Sanţûrî [= Alî Ufkî], comp. <i>Mecmû‘a-yl sâz u söz</i> . British Library, ms. Sloane 3114. Facsim.: ALİ UFKÎ 1976. Ed. in CEVHER 2003. |
|--------|-----------------------------------------------------------------------------------------------------------------------------------------------------|

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# CRITICAL REPORT





## sırf pusēlig zarbifēt‘

|                    |                 |
|--------------------|-----------------|
| <b>Source</b>      | TR-Iüne 203-1   |
| <b>Location</b>    | P. 1a, ll. 1–29 |
| <b>Makâm</b>       | Bûselik         |
| <b>Usûl</b>        | Darb-ı fetih    |
| <b>Genre</b>       | Peşrev          |
| <b>Attribution</b> | —               |
| <b>Work No.</b>    | CMOi0049        |

**Remarks**

Later headings: Ar. script: ‘Şırf pūselik zārb-ı feth̄ Īsāk’; Lat. script: ‘Puselik peşrevi, zarbı fetih, Īsak’. Some notation and text (i.e. labelling of hânes) on the gutter side of the page is obscured by the binding.

**Structure**

|    |         |
|----|---------|
| H1 | : 1/T : |
| H2 | : 1/T : |
| H3 | : 1/T : |
| H4 | : 1/T : |
| H5 | : 1/T : |

There is no *ken* following H2 (also in OA405), but repetition is assumed on the basis of the other hânes. OA374 and TA249 (S) also indicate that H2 should be repeated. OA421 and TA249 (N) supply a repetition sign following H1 only.

**Pitch Set**

## Notes on Transcription

- 2.1.1       $\dot{w}$  for  $\dot{w}$ .
- 4.2            The group is partly obscured by the binding. OA405:  $\text{m}$ .
- 6.1–4        TA249 (S):  $\text{m}$ .
- 8.1            OA374:  $\text{m}$ ; TA249 (S):  $\text{m}$ .
- 9.4–10.2    OA374:  $\text{m}$ ; TA249 (S):  $\text{m}$ .
- 11.4–12.2   OA374:  $\text{m}$ ; TA249 (S):  $\text{m}$ .
- 15.4            The group is partly obscured by the binding. OA405:  $\text{m}$ .
- 16.3.3        Orig.  $\text{m}$  (also in OA405 and TA249 [N]). Probably erroneous for  $\text{m}$  (cf. 38.3, 60.3). OA374:  $\text{m}$ ; OA421:  $\text{m}$ ; TA249 (S):  $\text{m}$ .
- 17.3–4        OA374:  $\text{m}$ ; TA249 (S):  $\text{m}$ .
- 19.1            The group is partly obscured by the binding. OA405:  $\text{m}$ .
- 20.2–21.1    OA374:  $\text{m}$ ; OA421:  $\text{m}$ ; TA249 (S):  $\text{m}$  [sic].
- 23.4.1         $\text{m}$  for  $\text{m}$ . Cf. 27.4. OA405, OA374:  $\text{m}$ ; TA249 (N):  $\text{m}$ ; OA421, TA249 (S):  $\text{m}$ .
- 28.4            OA374:  $\text{m}$ ; TA249 (S):  $\text{m}$ .
- 31.4–32.2    OA374:  $\text{m}$ ; TA249 (S):  $\text{m}$ . Cf. 9.4–10.2.
- 34.4            The duration sign above  $\text{m}$  is obscured by the binding. OA405:  $\text{m}$ .
- 37.2.3         $\text{m}$  for  $\text{m}$ .
- 45.1.1        Orig.  $\text{m}$  (also in OA405). Probably erroneous for  $\text{m}$ . OA374:  $\text{m}$ ; OA421:  $\text{m}$ ; TA249 (N):  $\text{m}$ .
- 52.1.1        The omission of the kisver ( $\text{˘}$ ) above  $\text{m}$  appears to be intentional, since the alternation between  $\text{m}$  and  $\text{m}$  is repeated in an identical phrase at 55.4–56.1.
- 53              Div. consists of three groups only (also in OA405). The fourth group is given in the concordances as follows: OA374:  $\text{m}$ ; OA421, TA249 (N):  $\text{m}$ .
- 54.2.1        Orig.  $\text{m}$  (also OA405). Possibly erroneous for  $\text{m}$ . OA374, TA249 (N):  $\text{m}$ ; OA421:  $\text{m}$ .
- 60.1–2        OA374:  $\text{m}$ .
- 60              Orig.  $\text{m}$  ::  $\text{m}$ . See Structure.
- 69.3            The group is partly obscured by the binding. OA405:  $\text{m}$ .
- 72.4.1        Orig.  $\text{m}$  (also in OA405 and TA249 [N]). Presumably erroneous for  $\text{m}$ . OA374:  $\text{m}$ ; OA421:  $\text{m}$ .
- 72              : obscured by the binding.
- 79.4            The group is partly obscured by the binding. OA405:  $\text{m}$ .
- 82              Orig.  $\text{m}$  ::  $\text{m}$ . See Structure.
- 92.1–2        See note on 60.1–2.

- 96.1–2 See note on 60.1–2. 96.1 is partly obscured by the binding. OA405:  $\mu\omega/\mu$  .
- 99.4 The group is partly obscured by the binding. OA405:  $\mu\omega\omega$  . For durational values, see OA374:  $\mu\omega\omega'$  .
- 103.4 The group is partly obscured by the binding. OA405:  $\mu\omega\omega\omega$  .
- 104.3.3 Orig.  $\mu\omega$  (also in OA405, OA421, and TA249 [N]). Probably erroneous for  $\mu\omega$  (cf. 38.3, 60.3). OA374:  $\mu\omega\omega\omega \mu\omega\omega\omega$  .
- 104.3.4  $\mu\omega$  for  $\mu\omega$  .
- 104 See note on 60.

### Consulted Concordances

OA374, pp. 711–72r; OA405, pp. 38–9; OA421, pp. 49–50; TA249, pp. 535–6 (N); TA249, p. 579 (S) (H1–2).

J.O.

## sult‘ani arak‘ dēvrik‘ēbir

|                    |                             |
|--------------------|-----------------------------|
| <b>Source</b>      | TR-Iüne 203-1               |
| <b>Location</b>    | P. 1a, l. 30 – p. 1b, l. 19 |
| <b>Makâm</b>       | Sultânî irâk                |
| <b>Usûl</b>        | Devr-i kebîr                |
| <b>Genre</b>       | Peşrev                      |
| <b>Attribution</b> | —                           |
| <b>Work No.</b>    | CMOi0233                    |



**Remarks**

Later headings: Ar. script: ‘Sulţānî ‘irāk devr-i kebîr Kāntemiroĝlu’; Lat. script: ‘Devri Kebir, Sultani Irak peş. Kantemir oĝlu’. Some notation and text (i.e. labelling of hânes) on the gutter side of the page is obscured by the binding.

**Structure**

|    |   |   |     |   |     |   |   |
|----|---|---|-----|---|-----|---|---|
| H1 | : | 4 | : : | 4 | :   |   |   |
| H2 | : | 6 | : : | 4 | :   |   |   |
| H3 | : | 4 | : : | 4 | : : | 4 | : |
| H4 | : | 3 | : : | 2 | :   |   |   |

**Pitch Set****Notes on Transcription**

- 1–63 The distribution of division signs does not follow the usual pattern for devr-i kebîr, i.e. 3 divs. of 4 units each + 1 div. of 2 units. Instead, the section is written continuously in divs. of 4 units each. It is assumed from the other sections of the piece (as well as the concordances) that 7 divs. correspond to 2 usûl cycles of 14 units each.
- 5.2 The group is partly obscured by the binding. OA405: .
- 6.1 The group is preceded by one or more signs that were subsequently struck out.
- 8.3 The group is partly obscured by the binding. OA405: .
- 8 : omit.

- 12.3 The group is partly obscured by the binding. OA405:  $\omega/\rho$  .
- 20.1 The group is obscured by the binding. OA405:  $\dot{\rho}/\dot{\omega}$  .
- 26.1.2  $\dot{\rho}$  for  $\rho$  (also in OA405). Cf. 12.1.
- 27 The div. is omitted (also in OA405); it is added on the basis of div. 13.
- 32.2 The group is partly obscured by the binding. OA405:  $\rho/\omega$  .
- 36.2 The group is partly obscured by the binding. OA405:  $\dot{\rho}/\dot{\omega}$  .
- 39.4 The group is partly obscured by the binding. OA405:  $\omega/\rho$  .
- 43.3 Orig.  $\dot{\rho}$  . OA405:  $\rho$  .
- 45.1 OA374, OA377, TA107:  $\omega/\rho$  ; ST1:  $\rho/\omega$  ; TA249 (N):  $\dot{\rho}/\dot{\omega}$  ; TA249 (S):  $\rho/\omega$  .
- 51.4.3  $\rho$  for  $\dot{\rho}$  . Cf. 58.4.
- 53 : omit.
- 60.3.2  $\rho$  for  $\dot{\rho}$  . Cf. 46.3.
- 114.3 The stor (,) seems to have been omitted from the group and then subsequently added below the ner $\dot{\rho}$ 'naxa $\dot{\rho}$  ( $\omega$ ). Cf. 129.4. OA405:  $\omega/\rho$  .
- 115.1 OA353, OA374:  $\dot{\rho}/\dot{\omega}$  ; TA107:  $\rho/\omega$  .
- 116–122 See note on 1–63.
- 122.2  $\dot{\rho}/\dot{\omega}$  for  $\rho/\omega$  .
- 126.2 OA374:  $\omega/\rho$  ; TA107:  $\rho/\omega$  .
- 128.1 OA374:  $\rho/\omega$  ; TA249 (N):  $\dot{\rho}/\dot{\omega}$  .
- 128 : omit.

### Consulted Concordances

AM1537, p. 86 (H1); OA353, p. 63 (H3–4); OA374, pp. 132l–133r; OA377, pp. 173–4 (H1–2); OA405, pp. 40–41; ST1, p. 92; TA107, pp. 61–4 (later foliation: 34v–36r; later pagination: 60–62); TA249, pp. 1539–40 (S) (H1–2); TA249, pp. 1549–50 (N).

J.O.

## sēmāyi sult‘ani arak‘

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 1b, ll. 20–35 |
| <b>Makâm</b>       | Irâk             |
| <b>Usûl</b>        | Aksak semâî      |
| <b>Genre</b>       | Saz semâîsi      |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0235         |

**Remarks**

Later headings: Ar. script: ‘Sultānī ‘irāk ? semā‘ī’; Lat. script: ‘sultani ĩrak ? saz semai’ (question marks in both later headings are original). Since the finalis is irâk rather than dūgâh, the correct makâm designation is Irâk, rather than Sultânî Irâk as given in the heading.

**Structure**

|    |   |     |     |      |     |    |     |        |   |
|----|---|-----|-----|------|-----|----|-----|--------|---|
| H1 | : | 4   | : : | 9[T] | :   |    |     |        |   |
| H2 | : | 4   | : : | 9[T] | :   |    |     |        |   |
| H3 | : | 14* | : : | 9[T] | :   |    |     |        |   |
| H4 | : | 4*  | : : | 4*   | : : | 6* | : : | [9[T]] | : |

\*yürük semâî

T is not labelled in NE203, OA405, or TA249 (N), and no reprise is indicated following H4 (divs. 51–63). However, divs. 5–13 (which also occur in H2 and H3) are designated as T and reprised after H4 in İS1.

**Pitch Set****Notes on Transcription**

2.1–2 Durational values supplied by analogy with 1.1–2.

30 İS1:  $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$ . An alternative reading with the time-unit structure 2 + 4 (i.e.  $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$ ) is possibly indicated by the šest in TA249 (N):  $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$ . It is also

- suggested by KANTEMİROĞLU 1992, which for the almost identical phrase in div. 34 supplies  $cb_{\downarrow}acb_{\downarrow}$  (♫♫♫♫).
- 34 Cf. note on 30.
- 35–40 What appears to be a small letter  $\eta$  is placed above and slightly to the right of div. signs 34 and 40. It is assumed that this indicates a repetition of divs. 35–40.
- 40.1.1  $\mu$  for  $\mu$  .
- 46.4.1 The t'aw ( $\ast$ ) is obscured by page damage.
- 51.1.4  $\mu$  for  $\mu$  .
- 53 Durational values are based on İS1. However, based on KANTEMİROĞLU 1992 the div. might also be transcribed as ♫♫♫♫ ♫ .
- 55 See note on 53.
- 57 See note on 53.
- 61.1 Orig.  $\mu\mu\mu\mu$  (also in OA405). The placement of the kisver above the first rather than the second xosrovayin is presumably erroneous. İS1:  $\mu\mu\mu\mu$  .
- 63 See note on 53.

### Consulted Concordances

İS1, pp. 150–51; KANTEMİROĞLU 1992, no. 252; OA405, pp. 42–3; TA249, p. 1547 (N).

J.O.



## ēsgī acēm aşıran dēvri k'ēbir

|                    |                 |
|--------------------|-----------------|
| <b>Source</b>      | TR-Iüne 203-1   |
| <b>Location</b>    | P. 2a, ll. 1–25 |
| <b>Makâm</b>       | Acem aşırân     |
| <b>Usûl</b>        | Devr-i kebîr    |
| <b>Genre</b>       | Peşrev          |
| <b>Attribution</b> | —               |
| <b>Work No.</b>    | CMOi0320        |

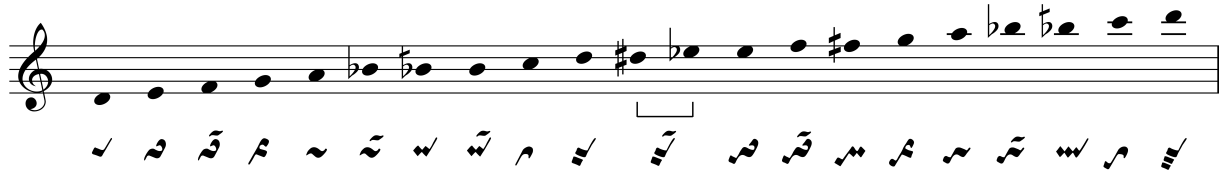
### Remarks

Later headings: Ar. script: 'Eski 'acem 'aşırân devr-i kebîr'; Lat. script: 'Eski acem-aşıran peş, Devrikebir.'



### Structure

|    |   |   |   |   |   |  |
|----|---|---|---|---|---|--|
| H1 | : | 3 | : |   |   |  |
| H2 | : | 4 | : | 4 | : |  |
| H3 | : | 2 | : | 3 | : |  |
| H4 | : | 2 | : | 3 | : |  |

### Pitch Set



### Notes on Transcription

- 1.4 Orig. . The s-shaped sign (,) is transcribed as an eighth-note rest (·) here and in all similar groups throughout the piece.
- 3.4.2 There appears to be a kisver-like sign above the p'uš () . However, since it is not found in the concordances, it is treated as an unintentional mark and omitted from the transcription.
- 5–11 The distribution of division signs does not follow the usual pattern for devr-i kebîr, i.e. 3 divs. of 4 units each + 1 div. of 2 units. Instead, the section is written continuously in divs. of 4 units each. It is assumed from the other

sections of the piece (as well as the concordances) that 7 divs. correspond to 2 usûl cycles of 14 units each.

- 7.4 ST1, TA249 (B):  $\text{٧}$ .
- 10.2.2  $\text{٧}$  for  $\text{٧}$  (also in OA405).
- 11.3 Orig.  $\text{٧}$  (also in OA405). Probably erroneous for  $\text{٧}$ , as supplied by ST1 and TA249 (B), as well as at 42.1–2, 62.1–2, and 81.1–2.
- 15.1 TA249 (B):  $\text{٧}$ .
- 16.3 The group is erroneously repeated.
- 20–26 See note on 5–11.
- 26.3 See note on 11.3.
- 32.1 The group is preceded by one or more signs that were subsequently struck out.
- 34 :: omit.
- 48.3 See note on 32.1.
- 53.1–4 TA249 (B):  $\text{٧}$ . Cf. 73.1–4.
- 60 : omit.
- 61.2.4 Orig.  $\text{٧}$  (also in OA405). Probably erroneous for  $\text{٧}$ , as supplied in ST1 and TA249 (B), as well as at 10.4, 25.4, 41.2, and 80.2.
- 69.2 Orig.  $\text{٧}$ .
- 71–77 See note on 5–11.
- 73.1–4 TA249 (B):  $\text{٧}$ . Cf. 53.1–4.
- 77 : for :: .

### Consulted Concordances

OA405, p. 33–4; ST1, p. 122 (H1–3); TA249, pp. 2005–2006 (B).

J.O.

## acem aşîran sēmāyi isak'n

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 2a, ll. 26–42             |
| <b>Makâm</b>       | Acem aşîrân                  |
| <b>Usûl</b>        | Aksak semâî                  |
| <b>Genre</b>       | Saz semâîsi                  |
| <b>Attribution</b> | Tanbûrî İsak (d. after 1807) |
| <b>Work No.</b>    | CMOi0325                     |

**Remarks**

Later headings: Ar. script: “Acem ‘aşîrân semā’i İsakîñ”; Lat. script: ‘Acem-aşîran sazsemai, Isak’.

**Structure**

|    |     |        |   |
|----|-----|--------|---|
| H1 | : 4 | : : 8  | : |
| H2 | : 4 | : : 10 | : |
| H3 | : 9 | : : 8  | : |
| H4 | : 4 | : : 6  | : |

**Pitch Set**
**Notes on Transcription**

13.4 Orig. (also in OA405). Probably erroneous for .

**Consulted Concordances**

OA405, pp. 34–5.

J.O.



- 8.1 OA377:  $\text{مَرْتَبَةٌ}$  ;
- 8.2.1 The sign is obscured by an ink stain. OA405:  $\text{مَرْتَبَةٌ}$  .
- 10.3 Orig.  $\text{مَرْتَبَةٌ}$  .
- 13.1.2  $\text{مَرْتَبَةٌ}$  for  $\text{مَرْتَبَةٌ}$  .
- 13 See note on 3.
- 20.2 The group is partly obscured because the gutter is damaged. OA405:  $\text{مَرْتَبَةٌ}$  . See also 85.2.
- 22  $\text{مَرْتَبَةٌ}$  and  $\text{مَرْتَبَةٌ}$  omit. See Structure.
- 25.1 ST1:  $\text{مَرْتَبَةٌ}$  .
- 25.3 ST1:  $\text{مَرْتَبَةٌ}$  .
- 29–30 Written as two divs. of 6 units each (6 + 6) instead of 3 divs. of 4 units each (4 + 4 + 4).
- 30.4 TA249 (N):  $\text{مَرْتَبَةٌ}$  .
- 36.1 ST1:  $\text{مَرْتَبَةٌ}$  .
- 36.3 ST1:  $\text{مَرْتَبَةٌ}$  .
- 44.4–45.2 OA377:  $\text{مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ}$  .
- 46.3–47.3 OA377:  $\text{مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ}$  .
- 49.2.2  $\text{مَرْتَبَةٌ}$  for  $\text{مَرْتَبَةٌ}$  .
- 49.3 The group is partly obscured because the gutter is damaged. OA405:  $\text{مَرْتَبَةٌ}$  .
- 49 See note on 3.
- 51–57 The divs. were erroneously written out twice (appearing between ll. 17–19 in the ms.) and subsequently struck out.
- 54.4–55.4 OA377:  $\text{مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ مَرْتَبَةٌ}$  .
- 68.2.3 Orig.  $\text{مَرْتَبَةٌ}$  (also in OA405). Possibly erroneous for  $\text{مَرْتَبَةٌ}$  , as supplied by OA377, ST1, and TA249 (N). Cf. 72.2.
- 70.3 Orig.  $\text{مَرْتَبَةٌ}$  .
- 84–87 See Structure.
- 84.2 The group is partly obscured because the gutter is damaged. OA405:  $\text{مَرْتَبَةٌ}$  .

### Consulted Concordances

OA377, pp. 183–5; OA405, pp. 36–7; ST1, p. 97 (H1–3); TA249, pp. 341–2 (N).

J.O.

## ēvic sēmāyi

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 2b, ll. 28–40 |
| <b>Makâm</b>       | Evc              |
| <b>Usûl</b>        | Aksak semâî      |
| <b>Genre</b>       | Saz semâîsi      |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0014         |

### Remarks

Later headings: Ar. script: ‘Evc semāī’; Lat. script: ‘Evic semai’.

### Structure

|    |      |     |    |     |    |     |   |   |
|----|------|-----|----|-----|----|-----|---|---|
| H1 | : 4  | : : | 5  | :   |    |     |   |   |
| H2 | : 11 | :   |    |     |    |     |   |   |
| H3 | : 4  | : : | 4  | : : | 5  | :   |   |   |
| H4 | : 4* | : : | 4* | : : | 4* | : : | 5 | : |

\*yürük semâî

### Pitch Set

### Notes on Transcription

- 2.3.3 The sign is unclear, but OA405 supplies . .
- 7.2.3 The s-shaped rest sign (,) is partly obscured by the binding, but is confirmed by OA405.
- 14.2.1 The krnazark (,) above ♪ appears to have been struck out or possibly written over a stor (,). There are no additional marks in OA405.
- 15.1.1 ♪ for ♪. Cf. 16.1.
- 17.3 The group is erroneously repeated.
- 24.4 The group is partly obscured by the binding. OA405: ♪ .

- 24 : and ı are obscured by the binding. That the subsection is repeated is confirmed by OA405.
- 29.4 The group is partly obscured by the binding. OA405: *ıw*.
- 29 : is obscured by the binding.
- 34.1–35.1 Orig. *ıw ıw:ıw* (also in OA405). The t'aws are supplied by TA249 (N): *ıw ıw:ıw*.
- 46.2 The group is erroneously repeated (also in OA405). The first instance, in which the final stor (ı) is missing, has been omitted from the transcription.

### Consulted Concordances

KANTEMİROĞLU 1992, no. 272; OA377, pp. 112–3; OA405, pp. 37–8; TA249, p. 349 (N).

J.O.



# üşak‘ bērevşan

|                    |                 |
|--------------------|-----------------|
| <b>Source</b>      | TR-Iüne 203-1   |
| <b>Location</b>    | P. 3a, ll. 1–13 |
| <b>Makâm</b>       | Uşşâk           |
| <b>Usûl</b>        | Berefşân        |
| <b>Genre</b>       | Peşrev          |
| <b>Attribution</b> | —               |
| <b>Work No.</b>    | CMOi0362        |

## Remarks

Later headings: Ar. script: ‘Uşşâk berefşân’; Lat. script: ‘Uşşak, Berefşan.’

## Structure

|    |   |   |   |
|----|---|---|---|
| H1 | : | 2 | : |
| H2 | : | 4 | : |
| H3 | : | 3 | : |
| H4 | : | 4 | : |

## Pitch Set



## Notes on Transcription

|           |                                                                                                                                                                      |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1.4       | OA353: $\text{w/w}^{\prime}$ .                                                                                                                                       |
| 3.2       | OA353: $\hat{\text{z}}/\text{w}$ ; TA249 (N): $\text{z}/\text{w}$ .                                                                                                  |
| 3.4       | OA353: $\text{w/w}^{\prime}$ .                                                                                                                                       |
| 4.4       | OA353: $\text{w/w}^{\prime}$ .                                                                                                                                       |
| 5.4       | See note on 1.4.                                                                                                                                                     |
| 7.2       | See note on 3.2.                                                                                                                                                     |
| 7.4       | See note on 3.4.                                                                                                                                                     |
| 9.4       | OA353: $\hat{\text{z}}/\text{w}$ .                                                                                                                                   |
| 19.3–20.3 | OA353: $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ . |
| 28.1–2    | OA353: $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ $\hat{\text{z}}/\text{w}$ .                                                                               |

39.4 Orig. ضمه .  
50.1 ضمه for ضمه .

**Consulted Concordances**

OA353, p. 27; OA405, p. 57; ST1, p. 43; TA249, p. 2213 (N).

J.O.



## sırf acem sēmāyi

|                    |                            |
|--------------------|----------------------------|
| <b>Source</b>      | TR-Iüne 203-1              |
| <b>Location</b>    | P. 3a, l. 35 – p. 3b, l. 3 |
| <b>Makâm</b>       | Acem                       |
| <b>Usûl</b>        | Aksak semâî                |
| <b>Genre</b>       | Saz semâîsi                |
| <b>Attribution</b> | —                          |
| <b>Work No.</b>    | CMOi0310                   |

**Remarks**

Later headings: Ar. script: ‘Şırf ‘acem semā’î’; Lat. script: ‘acem semai’.

**Structure**

|    |   |   |     |   |     |   |   |
|----|---|---|-----|---|-----|---|---|
| H1 | : | 8 | :   |   |     |   |   |
| H2 | : | 8 | :   |   |     |   |   |
| H3 | : | 4 | : : | 6 | :   |   |   |
| H4 | : | 2 | : : | 2 | : : | 4 | : |

**Pitch Set****Notes on Transcription**

- 6.4 Durational values supplied by analogy with 5.4.
- 6 : omit.
- 7 The div. is inserted in order to complete the sequence beginning in div. 5, and to provide an even number of cycles in H1 (8 rather than 7) by analogy with the other three hânes. Although the sequence is confirmed by KANTEMİROĞLU 1992, the div. is also omitted in OA353, OA374, OA405, and ST1.
- 16.2 Durational values supplied from 8.2 and 12.2.
- 23 On the basis of KANTEMİROĞLU 1992, OA353, OA374, and ST1, the phrase in div. 20 should be repeated three times rather than twice as in NE203 and OA405. Div. 23 has therefore been added.

**Consulted Concordances**

KANTEMİROĞLU 1992, no. 260; OA353, p. 86; OA374, pp. 166l-r; OA405, p. 59; ST1, p. [193].

J.O.

## üzal dēmir lēblēbi zarbifēt‘

|                    |                 |
|--------------------|-----------------|
| <b>Source</b>      | TR-Iüne 203-1   |
| <b>Location</b>    | P. 3b, ll. 4–32 |
| <b>Makâm</b>       | Uzzâl           |
| <b>Usûl</b>        | Darb-ı fetih    |
| <b>Genre</b>       | Peşrev          |
| <b>Attribution</b> | —               |
| <b>Work No.</b>    | CMOi0354        |

### Remarks

Later headings: Ar. script: ‘Uzzāl Demir leblebi zarb-ı fetih’; Lat. script: ‘Uzzal demirle[b]lebi zarbı fetih’.

### Structure

|    |         |
|----|---------|
| H1 | : 1/T : |
| H2 | : 1/T : |
| H3 | : 1/T : |
| H4 | : 1/T : |
| H5 | : 1/T : |

Repetition is indicated for H1 only (likewise in the concordances).

### Pitch Set

### Notes on Transcription

- 4 : omit.  
 10.4.2 The stor (,) is placed above the ěkorč (م) in both NE203 and OA405.  
 17.3 Orig. م, .

- 21.1 Orig. **قُرْم** . OA405: **قُرْم** .
- 21.3 Orig. **قُرْم**; OA405: **قُرْم** .
- 26.1 The group is preceded by one or more signs that were subsequently struck out.
- 29.3.2 Orig. **قُرْم** (also in OA405, OA466, and ST1). Possibly erroneous for **قُرْم** , as supplied in OA374 and TA249 (N).
- 38 : omit.
- 60 : omit.
- 78.1–2 OA374: **قُرْم** **قُرْم** .
- 82 : omit.
- 90.3–4 OA374: **قُرْم** **قُرْم** ; ST1: **قُرْم** **قُرْم** .
- 96.3 The group is erroneously repeated.
- 98.1–2 OA374: **قُرْم** **قُرْم** . Cf. 72.3–4.
- 104 : omit.

#### Consulted Concordances

OA374, pp. 1071–1081; OA405, pp. 60–61; OA466, pp. 65–6; ST1, p. 63; TA249, pp. 2173–4 (N).

J.O.

## şēhnaz faht'ē k'ea[t'ibin]

|                    |                                   |
|--------------------|-----------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                     |
| <b>Location</b>    | P. 4a, ll. 1–32                   |
| <b>Makâm</b>       | Şehnâz                            |
| <b>Usûl</b>        | Fâhte                             |
| <b>Genre</b>       | Peşrev                            |
| <b>Attribution</b> | Hampartsum Limonciyan (1768–1839) |
| <b>Work No.</b>    | CMOi0266                          |

### Remarks

Later headings: Ar. script 'Şehnâz fâhte [sic]'; Lat. script: 'Şehnaz fahte'. The attribution to the scribe ('k'ea') appears to have been added later by the first hand.

### Structure

|    |     |     |   |     |   |   |
|----|-----|-----|---|-----|---|---|
| H1 | : 2 | : : | 2 | : : | 1 | : |
| H2 | :   | 4   | : |     |   |   |
| H3 | :   | 14  | : |     |   |   |
| H4 | :   | 14  | : |     |   |   |

### Pitch Set

### Notes on Transcription

|       |                                                                                                                                                                                             |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2.3.1 | ↯ for ↯̇.                                                                                                                                                                                   |
| 16.4  | Orig. شنهز.                                                                                                                                                                                 |
| 21    | :: omit.                                                                                                                                                                                    |
| 31–35 | Two cycles of fâhte are written as five divs. of four groups each (4+4+4+4+4), rather than each cycle being written as two divs. of four groups and one div. of two groups (4+4+2 + 4+4+2). |
| 39.2  | The group is erroneously repeated.                                                                                                                                                          |
| 40    | : omit.                                                                                                                                                                                     |
| 50    | :: omit.                                                                                                                                                                                    |



90 : omit.

97 : omit.

**Consulted Concordances**

OA405, pp. 52–3; ST1, p. 60; TA249, pp. 1715–16 (N).

J.O.

## nēṣabur sōlak‘ zadēnin sak‘il

|                    |                             |
|--------------------|-----------------------------|
| <b>Source</b>      | TR-Iüne 203-1               |
| <b>Location</b>    | P. 4a, l. 33 – p. 4b, l. 18 |
| <b>Makâm</b>       | Niṣâbûr                     |
| <b>Usûl</b>        | Sakîl                       |
| <b>Genre</b>       | Peşrev                      |
| <b>Attribution</b> | Solakzâde (d. 1658)         |
| <b>Work No.</b>    | CMOi0452                    |

**Remarks**

Later headings: Ar. script: ‘Niṣâbûr Şolakzâde saḳîl’; Lat. script: ‘Niṣabur, sakil, Solakzade’.

**Structure**

|    |   |   |     |      |     |        |     |        |   |
|----|---|---|-----|------|-----|--------|-----|--------|---|
| H1 | : | 1 | : : | 1[T] | :   |        |     |        |   |
| H2 | : | 1 | :   |      |     |        |     |        |   |
| H3 | : | 1 | : : | 1    | : : | [1[T]] | :   |        |   |
| H4 | : | 1 | : : | 1    | : : | 1      | : : | [1[T]] | : |

The teslîm (T) is not labelled and the material does not occur in H2–4 (likewise in OA405). However, the fact that H4 concludes on acem (f) rather than bûselik (b) suggests that further material from H1 or H2 should be reprised following H4. The structure given in the transcription, in which T (defined as such in all consulted concordances except OA405) is reprised following H3 and H4 but not H2, is based on OA353, OA374, ST1, and TA249 (N). T is reprised after every hâne in OA377 and TA107. It is reprised after H1–3 in OA503 and TA249 (B); the final reprise after H4 in order to conclude on bûselik is presumably taken for granted in the latter sources.

**Pitch Set****Notes on Transcription**

1.4 OA353, OA374:  $\tilde{\sim}\tilde{\sim}'$ ; OA377, TA107, TA249 (N):  $\tilde{\sim}\tilde{\sim}$ ; TA249 (B):  $\tilde{\sim}\tilde{\sim}$ .



- 54.4 OA353, OA374:  $\text{قَرْمَقَرْم}$  .
- 55 The div. is erroneously repeated.
- 64.4 The group is preceded by a verjakēt (:) that was subsequently struck out.
- 67.1 OA353, OA374:  $\text{قَرْمَقَرْم}$  ; OA377, TA107, TA249 (N):  $\text{قَرْم}$  ; TA249 (B):  $\text{قَرْمَقَرْم}$  .
- 67.4 OA353, OA374:  $\text{قَرْمَقَرْم}$  .
- 69.2 OA353, OA374:  $\text{قَرْمَقَرْم}$  .
- 70.2 See note on 69.2.
- 73  $\text{q}$  and  $\text{z}$  (both supplied in OA405) are obscured by the binding.
- 75.4 OA353, OA374, OA377, TA107, TA249 (B), TA249 (N):  $\text{قَرْمَقَرْم}$  .
- 78.1 OA353, OA374:  $\text{قَرْمَقَرْم}$  ; OA377, TA107, TA249 (B), TA249 (N):  $\text{قَرْم}$  .
- 79.4 See note on 75.4.
- 81.4 OA353, OA377, OA374, TA107, TA249 (B), TA249 (N):  $\text{قَرْمَقَرْم}$  ;
- 82.4 See note on 69.2.
- 84.4 See note on 69.2.
- 86.1 The group is partly obscured by the binding. OA405:  $\text{قَرْمَقَرْم}$  .
- 87.4 OA377, TA107:  $\text{قَرْمَقَرْم}$  ; TA249 (B):  $\text{قَرْمَقَرْم}$  .
- 88–91 The divs. are repeated by the scribe (also in OA405), with one minor deviation ( $\text{قَرْمَقَرْم}$  instead of  $\text{قَرْمَقَرْم}$  in the final group). They are omitted from the transcription in order to conform with the rhythmic cycle.
- 93.4 OA377, TA107, TA249 (B):  $\text{قَرْم}$  .
- 94.4 OA377, TA107:  $\text{قَرْم}$  .
- 95.1 The group is obscured by the binding. OA405:  $\text{قَرْم}$  .

### Consulted Concordances

OA353, pp. 56–7; OA374, pp. 135l–136r; OA377, pp. 50–52; OA405, pp. 53–5; OA503, pp. 53–5; ST1, p. 61; TA107, pp. 300–303 (later pagination: 298–301; later foliation: 150r–151v); TA249, pp. 2739–40 (N); TA249, pp. 2757–60 (B).

J.O.

## nēṣabu[r] sēmayi

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 4b, ll. 19–29 |
| <b>Makâm</b>       | Niṣâbûr          |
| <b>Usûl</b>        | Aksak semâî      |
| <b>Genre</b>       | Saz semâîsi      |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0451         |




**Remarks**

Later headings: Ar. script: ‘Niṣâbûr semâ’î’; Lat. script: ‘Niṣabur semai’.

**Structure**

|    |   |   |     |   |   |
|----|---|---|-----|---|---|
| H1 | : | 4 | : : | 4 | : |
| H2 | : | 4 | :   |   |   |
| H3 | : | 5 | :   |   |   |
| H4 | : | 4 | : : | 6 | : |

**Pitch Set****Notes on Transcription**

- 6 : omit.
- 12.2 The group is partly obscured by the binding. Supplied from OA405: .
- 16.1 The stor is obscured by the binding. OA405: .
- 21.1 The group is partly obscured by the binding. OA405: .

**Consulted Concordances**

OA353, p. 57; OA374, pp. 136r–137l; OA377, pp. 52–3; OA405, pp. 55–6; ST1, p. [193]; ST2, fols. 124v–125r; TA107, pp. 303–4 (later foliation: 151v–152r; later pagination: 301–2); TA249, p. 2741 (N); TA249, p. 2760 (B).

J.O.

## sēgeahdē zülfünigear düek‘

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 4b, ll. 30–41 |
| <b>Makâm</b>       | Segâh            |
| <b>Usûl</b>        | Düyek            |
| <b>Genre</b>       | Peşrev           |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0208         |



**Remarks**

Later headings: Ar. script: ‘Segâhda Zülf-i nigâr düyek’; Lat. script: Segahda, Zulfinigar, Düyek.

**Structure**

|    |   |    |         |
|----|---|----|---------|
| H1 | : | 8  | :       |
| H2 | : | 10 | :       |
| H3 | : | 14 | :       |
| H4 | : | 2  | : : 4 : |

**Pitch Set****Notes on Transcription**

- 3.4 The group is partly obscured by the binding. OA405: .
- 3 : obscured by the binding.
- 22.3 The group is partly obscured by the binding. OA405: .
- 22 See note on 3.
- 27 See note on 3.
- 32.3 See note on 22.3.

**Consulted Concordances**

OA353, p. 75; OA405, p. 56; ST1, p. 45.

J.O.



## şehnâz arabzadēnin hafif

|                    |                               |
|--------------------|-------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                 |
| <b>Location</b>    | P. 5a, ll. 1–18               |
| <b>Makâm</b>       | Şehnâz                        |
| <b>Usûl</b>        | Hafif                         |
| <b>Genre</b>       | Peşrev                        |
| <b>Attribution</b> | Arabzâde Alî Dede (1705–1767) |
| <b>Work No.</b>    | CMOi0264                      |

### Remarks

Later headings: Ar. script: ‘Şehnâz ‘Arabzâdeniñ hafif [sic]’; Lat. script: ‘Şehnâz Arabzade, Hafif’. The numbers of the hânes are obscured by the binding.

### Structure

|    |             |
|----|-------------|
| H1 | : 2 :       |
| H2 | : 1 : : 1 : |
| H3 | : 3 :       |
| H4 | : 2 :       |

### Pitch Set



### Notes on Transcription

- 2.4–3.1 Orig.  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ . The dotted axis above the vernaxal makes divs. 2–3 four and a half and three and a half time units, respectively. OA374:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; OA377:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; ST1:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; TA249 (N):  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ .
- 4.4–5.1 Orig.  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ . Cf. note on 2.4–3.1. OA374:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; OA377:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; ST1:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; TA249 (N):  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ .
- 8.4 OA374, OA377, TA249 (N):  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; ST1:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ .
- 9.4–10.1 Orig.  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$  (also TA249 [N]). Cf. note on 2.4–3.1. OA374:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; OA377, ST1:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ .
- 17.4.1  $\overset{\cdot}{\text{ش}}$  for  $\overset{\cdot}{\text{ش}}$ . OA374:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; OA377:  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ ; ST1, TA249 (N):  $\overset{\cdot}{\text{ش}} \overset{\cdot}{\text{ه}} \overset{\cdot}{\text{ن}}$ .

- 18.3.1       $\dot{\text{w}}$  for  $\dot{\text{w}}$  .
- 26.2.1       $\text{m}$  for  $\text{m}$  .
- 28.3.1       $\text{m}$  for  $\text{m}$  .
- 34.1–2      OA374:  $\text{m}$  ; OA377:  $\text{m}$  .
- 35.2      The group is preceded by one or more signs that were subsequently struck out.
- 36.1–2      Cf. 34.1–2. OA374:  $\text{m}$  ; OA377:  $\text{m}$  .
- 37.4–38.1      Orig.  $\text{m}$  (also in ST1). Cf. note on 2.4–3.1. OA374:  $\text{m}$  ; OA377:  $\text{m}$  ; TA249 (N):  $\text{m}$  .
- 38.4       $\dot{\text{w}}$  for  $\dot{\text{w}}$  .
- 39.2       $\text{m}$  for  $\text{m}$  . OA374:  $\text{m}$  ; OA377:  $\text{m}$  ; ST1, TA249 (N):  $\text{m}$  .
- 40      : for :: .
- 42.3      See note on 35.2.
- 44.1–2      OA374:  $\text{m}$  ; OA377:  $\text{m}$  .
- 45.2.1       $\dot{\text{m}}$  for  $\text{m}$  .
- 47      The div. is omitted, making the hâne one div. short of the necessary 24. It has been supplied on the basis of div. 7. The div. is also supplied in TA249 (N) and ST1, which both give  $\text{m}$  rather than  $\text{m}$  for the first group.
- 48.2.2       $\text{m}$  for  $\text{m}$  . Cf. 8.3. OA377, OA374, TA249 (N):  $\text{m}$  ; ST1:  $\text{m}$  .
- 48.3      OA374, OA377:  $\text{m}$  ; TA249 (N):  $\text{m}$  .
- 48      : for :: .
- 50.1       $\text{m}$  is repeated, making the div. five groups. The second xosrovayin is omitted from the transcription.
- 50.4.1       $\text{m}$  for  $\text{m}$  . Cf. 52.4. ST1, TA249 (N):  $\text{m}$  .
- 52.1      See note on 35.2.
- 53.3      See note on 35.2.
- 64      : for :: .
- 66.1.2       $\text{m}$  for  $\text{m}$  .
- 69.4.1       $\text{m}$  for  $\text{m}$  .
- 70.1–4      OA374:  $\text{m}$  .

### Consulted Concordances

OA374, pp. 218l–219l; OA377, pp. 95–6; ST1, p. 101; TA249, pp. 1707–8 (N).

J.O.

## şehnâz sēmâyi arab zadēnin

|                    |                               |
|--------------------|-------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                 |
| <b>Location</b>    | P. 5a, ll. 19–40              |
| <b>Makâm</b>       | Şehnâz                        |
| <b>Usûl</b>        | Aksak semâî                   |
| <b>Genre</b>       | Saz semâîsi                   |
| <b>Attribution</b> | Arabzâde Alî Dede (1705–1767) |
| <b>Work No.</b>    | CMOi0267                      |

### Remarks

Later heading (Ar. script): ‘Şehnâz semâî ‘Arabzâdeniñ’. The numbers of the hânes are obscured by the binding.

### Structure



|    |      |            |          |          |   |
|----|------|------------|----------|----------|---|
| H1 | : 7  | : : 8[T]   | :        |          |   |
| H2 | : 9  | : : 4      | : : 4    | : : 8[T] | : |
| H3 | : 4  | : : 16     | : : 8[T] | :        |   |
| H4 | : 10 | : : [8[T]] | :        |          |   |

The teslîm (T) is not labelled and no reprise is indicated following H4. Divs. 8–15 are designated as T in OA374, OA377, and ST2. T is written out only in H1 and no reprise is indicated in H1–3 in OA374, but the labelling of T in H1 implies that it should be reprised after each hâne. OA377 indicates a reprise of T after H2 and H3, but not after H4. ST2 indicates a reprise of T after H4 only. As in NE203, T is written out in H1–3 but not H4 in TA249 (N), and is unlabelled. T is unlabelled in TA249 (A), and the material appears only in H1.

### Pitch Set



### Notes on Transcription

- 1.2.2      ♯ for ♯̇ .  
 1.4      Orig.  . TA249 (N):  .





**Notes on Transcription**

- 4.1 The group is followed by one or more signs that were subsequently struck out.
- 5.1 The group is preceded by one or more signs that were subsequently struck out.
- 7 : omit.
- 11.1.1  $\dot{\text{w}}$  for  $\dot{\text{z}}$ .
- 20.3.2  $\dot{\text{w}}$  for  $\dot{\text{z}}$ .
- 22 : for :: .
- 32.4 OA377:  $\text{w}^{\text{w}}\text{w}^{\text{w}}$  .
- 34 : omit.
- 41.2.2  $\text{w}^{\text{w}}$  for  $\text{w}^{\text{w}}$  .
- 41.4–42.1 The two groups ( $\text{w}^{\text{w}}\text{w}^{\text{w}}\text{w}^{\text{w}}$ :  $\text{w}^{\text{w}}\text{w}^{\text{w}}$ ) are erroneously repeated, including the verjākēt (:). The repetition and extraneous div. sign are omitted from the transcription.
- 44–45 The first ending is supplied from H1 (div. 22) in order to provide a transition to the repeat of H2. The *ken* which is originally given in div. 45 is omitted from the transcription.
- 47.2 The group was originally given as  $\text{w}^{\text{w}}\text{w}^{\text{w}}$  . It was subsequently struck out and rewritten.
- 47.4.1  $\text{w}^{\text{w}}$  for  $\text{w}^{\text{w}}$  .
- 48.4 Orig.  $\text{w}^{\text{w}}$  .
- 57.4.4  $\dot{\text{w}}$  for  $\dot{\text{z}}$  . OA377:  $\text{w}^{\text{w}}\text{w}^{\text{w}}\text{w}^{\text{w}}$  ; OA503, TA249 (N):  $\text{w}^{\text{w}}\text{w}^{\text{w}}\text{w}^{\text{w}}$  .
- 58.3.4 Orig.  $\text{w}^{\text{w}}$  . Presumably erroneous for  $\text{w}^{\text{w}}$  . OA377:  $\text{w}^{\text{w}}\text{w}^{\text{w}}\text{w}^{\text{w}}$  ; OA405, TA249 (N):  $\text{w}^{\text{w}}\text{w}^{\text{w}}\text{w}^{\text{w}}$  .
- 67–68 The first ending is supplied from H2 (div. 45) in order to provide a transition to the repeat of H3. The *ken* which is originally given in div. 68 is omitted from the transcription.
- 75.3 See note on 5.1.
- 86.2  $\text{w}^{\text{w}}$  for  $\text{w}^{\text{w}}$  .
- 101.4 Erroneously written as  $\dot{\text{w}}$  and subsequently struck out and rewritten.
- 104.2.2  $\text{w}^{\text{w}}$  for  $\text{w}^{\text{w}}$  .
- 108.2 Orig.  $\text{w}^{\text{w}}$  .

**Consulted Concordances**

OA377, pp. 209–211; OA503, pp. 21–2 (H1 divs. 1–11 missing); TA249, pp. 1101–1102 (N).

J.O.



- 14 : omit.
- 15.2 See note on 13.2.
- 26.2.2 ~~⸗~~ for ⸗.
- 45.1 Orig. ~~⸗~~. Probably erroneous for ~~⸗~~. OA377: ~~⸗~~; OA405: ~~⸗~~.
- 53.2 The group is preceded by one or more signs that were subsequently struck out.
- 71.1 See note on 53.2.
- 75 : omit.

**Consulted Concordances**

OA377, pp. 212–3; OA405, pp. 70–71.

J.O.



## muḥalif arag bērevšan

|             |                  |
|-------------|------------------|
| Source      | TR-Iüne 203-1    |
| Location    | P. 6a, ll. 20–43 |
| Makâm       | Muhâlif-i ırâk   |
| Usûl        | Berevšan         |
| Genre       | Peşrev           |
| Attribution | —                |
| Work No.    | CMOi0427         |

## Remarks

Later headings: Ar. script: ‘Muḥâlif-i ‘ırâk berevšan’; Lat. script: ‘Muhalif İrak Berevšan’.

## Structure

|    |   |   |     |      |     |      |   |
|----|---|---|-----|------|-----|------|---|
| H1 | : | 2 | : : | 2(T) | :   |      |   |
| H2 |   | 2 | :   | 2(T) | :   |      |   |
| H3 |   | 3 | :   | 1    | : : | 2(T) | : |
| H4 | : | 2 | : : | 2(T) | :   |      |   |

Although no indication of repetition is given in the ms., the first subsections of H2 (divs. 19–26) and H3 (divs. 36–47) may be repeated. Divs. 19–26 are repeated in OA353, OA377, TA107, and TA249. Divs. 36–47 are repeated in all concordances except ST1.

## Pitch Set



## Notes on Transcription

- 1.1 Orig.  $\dot{\text{m}}^{\text{h}}$  (also in OA353). OA374, OA377, ST1, TA107, TA249 (B), TA249 (N):  $\dot{\text{m}}^{\text{h}}$ .
- 1.2  $\text{m}^{\text{h}}$  for  $\text{m}^{\text{h}}$ . Cf. 4.4, 5.2. OA353:  $\text{m}^{\text{h}}$ ; OA374:  $\text{m}^{\text{h}}$ ; OA377, ST1, TA107, TA249 (B), TA249 (N):  $\text{m}^{\text{h}}$ .
- 2.3.4  $\text{m}^{\text{h}}$  for  $\text{m}^{\text{h}}$ . Cf. 6.3.
- 3.1 OA353, OA374:  $\text{m}^{\text{h}}$ . Cf. notes on 16.1, 25.1.
- 3.3.4  $\text{m}^{\text{h}}$  for  $\text{m}^{\text{h}}$ . Cf. 12.3, 16.3, 25.3, 68.3.

- 7.1 See note on 3.1.
- 7.3.4 See note on 3.3.4.
- 8.3.2  $\bar{r}$  for  $r$ . Cf. 69.3.
- 10.4 OA353, OA374, OA377, TA107, TA249 (B), TA249 (N):  $\bar{r}r$ .
- 14.1 OA353, OA377, TA107, TA249 (N):  $\bar{r}r$ ; OA374:  $\bar{r}r$ .
- 16.1 OA353, OA374:  $\bar{r}r$ .
- 25.1 OA353:  $\bar{r}r$ ; OA377, TA249 (B), TA249 (N):  $\bar{r}r$ .
- 38.3 OA353, OA374, OA377, TA107, TA249 (B), TA249 (N):  $\bar{r}r$ .
- 39.2 OA353, OA374:  $\bar{r}r$ ; OA377, TA107:  $\bar{r}r$ .
- 40.1 Orig.  $\bar{r}r$ . Probably erroneous for  $\bar{r}r$ , as supplied at 40.4.
- 40.2.3  $\bar{r}$  for  $r$ . Cf. 41.1.
- 43.1 OA353, OA374:  $\bar{r}r$ ; OA377, TA107, TA249 (B), TA249 (N):  $\bar{r}r$ .
- 43.4.1  $\bar{r}$  for  $r$ .
- 44.1 OA353, OA374:  $\bar{r}r$ ; OA377, TA249 (B), TA249 (N):  $\bar{r}r$ .
- 44.4.1  $\bar{r}$  for  $r$ . For durational values see OA353:  $\bar{r}r$ ; OA374:  $\bar{r}r$ .
- 48–52 There is an opening parenthesis before 48.1, presumably indicating a repetition from this point (implied by the second ending which follows div. 51).
- 52.3 Orig.  $\bar{r}r$ . Probably erroneous for  $\bar{r}r$ . OA353, OA374:  $\bar{r}r$ ; OA377, TA107, TA249 (N):  $\bar{r}r$ ; ST1, TA249 (B):  $\bar{r}r$ .
- 52 ) omit.
- 64.3.4  $\bar{r}$  for  $r$ . Cf. 12.3, 16.3, 25.3, 68.3.
- 66 : omit.

### Consulted Concordances

OA353, p. 94; OA374, pp. 1971–1981; OA377, pp. 60–61; ST1, p. 72; TA107, pp. 325–6 (later pagination: 323–4; later foliation: 162v–163r); TA249, pp. 2573–4 (B); TA249, pp. 2585–6 (N).

J.O.

## muḥalif arag sēmāyi

|                    |                 |
|--------------------|-----------------|
| <b>Source</b>      | TR-Iüne 203-1   |
| <b>Location</b>    | P. 6b, ll. 1–15 |
| <b>Makâm</b>       | Muhâlif-i ırâk  |
| <b>Usûl</b>        | Aksak semâî     |
| <b>Genre</b>       | Saz semâîsi     |
| <b>Attribution</b> | —               |
| <b>Work No.</b>    | CMOi0428        |

**Remarks**

Later headings: Ar. script: ‘Muḥâlif-i ‘ırâk semâî’; Lat. script: ‘Muhalif Irak semai’. Some notation on the gutter side is obscured by the binding.

**Structure**

|    |  |     |   |      |   |
|----|--|-----|---|------|---|
| H1 |  | 6   | : | 5(T) | : |
| H2 |  | 9   | : | 5(T) | : |
| H3 |  | 12  | : | 5(T) | : |
| H4 |  | 26* | : | 6(T) | : |

\*yürük semâî

It is assumed that the *ken* given in H1 relates to T only rather than the entire hâne, and that T is also repeated in H2–4. Although the end of T is clearly marked by the repetition sign and line break following div. 11, the six dots given in div. 12 may indicate that the final reprise of T following H4 should be followed by this div. In ST2 (fols. 113v–114r), H2 begins from div. 12 (as in NE203), while in all other concordances it begins from div. 13.

**Pitch Set**

## Notes on Transcription

- 5 : omit.
- 6 : obscured by the binding.
- 10 : omit.
- 12 The six dots at the end of the div. are assumed to indicate the final ending of the piece. See Structure.
- 15.2 Group obscured by the binding. Supplied from TA249 (B):  $\text{آء}$  . Cf. OA353, OA374, OA377:  $\text{آء}^1$ ; ST2 (fols. 113v–114r), ST2 (fols. 122v–123r):  $\text{آء}^2$ ; TA107, TA249 (N):  $\text{آء}^1$  .
- 20 : omit.
- 22.3.1 Orig.  $\text{آء}$  . Probably erroneous for  $\text{آء}$  , as supplied by OA377, TA107, TA249 (B), and TA249 (N). Cf. OA353:  $\text{آء}^1$  ; OA374:  $\text{آء}^1$  ; ST2 (fols. 113v–114r):  $\text{آء}^2$  ; ST2 (fols. 122v–123r):  $\text{آء}^2$  .
- 24.2 The group is written twice and the first struck out.
- 24.4 Orig.  $\text{آء}$  . Probably erroneous for  $\text{آء}$  , as supplied in OA353, OA374, OA377, TA107, TA249 (B), TA249 (N). ST2 (fols. 113v–114r), ST2 (fols. 122v–123r):  $\text{آء}$  .
- 27.2 The group is partially obscured by the binding. Completed on the basis of OA377, TA249 (B), and TA249 (N):  $\text{آء}$  . OA353:  $\text{آء}$  ; OA374:  $\text{آء}$  ; TA107:  $\text{آء}$  ; ST2 (fols. 113v–114r), ST2 (fols. 122v–123r):  $\text{آء}$  .
- 30 : obscured by the binding.
- 31.3.1 Orig.  $\text{آء}$  . Possibly erroneous for  $\text{آء}$  . OA353, OA374:  $\text{آء}$  ; OA377, TA107, TA249 (N):  $\text{آء}$  ; ST2 (fols. 122v–123r):  $\text{آء}$  ; TA249 (B):  $\text{آء}$  .
- 31 : omit.
- 33.1 Orig.  $\text{آء}$  .
- 46.1 The group is partly obscured by the binding. OA353, OA374, OA377, TA107, TA249 (B), TA249 (N):  $\text{آء}$  ; ST2 (fols. 113v–114r), ST2 (fols. 122v–123r):  $\text{آء}$  .
- 52.2 The group is partly obscured by the binding. OA353, OA374:  $\text{آء}$  ; OA377, TA107, TA249 (B), TA249 (N):  $\text{آء}$  ; ST2 (fols. 113v–114r), ST2 (fols. 122v–123r):  $\text{آء}$  .
- 52 : obscured by the binding.

**Consulted Concordances**

OA353, p. 95; OA374, pp. 198l-r; OA377, pp. 61-2; ST2, fols. 113v-114r; ST2, fols. 122v-123r; TA107, pp. 326-7 (later foliation: 163r-v; later pagination: 324-5); TA249, p. 2575 (B); TA249, pp. 2586-7 (N).

J.O.

## suzidil sēmāyi

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 6a, ll. 16–28 |
| <b>Makâm</b>       | Sûz-ı dil        |
| <b>Usûl</b>        | Aksak semâî      |
| <b>Genre</b>       | Saz semâîsi      |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0237         |

**Remarks**

Later heading (Ar. script): ‘Sûz-ı dil semâî’. The following annotation is given below the piece in pencil by the first hand: ‘62 nazunieaz / 36 mavērayi nēhir’. The page numbers refer to TA110 (see Introduction).

**Structure**

|    |                          |
|----|--------------------------|
| H1 | : 8 :                    |
| H2 | : 4[T] : : 6 :           |
| H3 | : 4 : : [4[T]] : : 15* : |
| H4 | : 12* : : [4[T]] :       |

\*yürük semâî

Divs. 9–12 belong to H1 and are designated as T in all concordances except AM1537 (p. 107). The second subsection of H3 (divs. 25–39) belongs to H4 in all concordances. T is reprised after H2, H3, and H4 (i.e. following divs. 18, 24, and 51) in AM1537 (pp. 99–100), İS1, and ST2. It is not reprised after H2 in TA107 and TA249 (N).

**Pitch Set**

**Notes on Transcription**

- 2.1.1       $\text{م}$  for  $\text{م}$  .
- 4.1          The group is partly obscured by the binding. Completed on the basis of AM1537 (p. 107):  $\text{م}$  . AM1537 (pp. 99–100), TA107:  $\text{م}$  ; İS1:  $\text{م}$  ; TA249 (N):  $\text{م}$  .
- 7.4.1      Orig.  $\text{م}$  . Presumably erroneous for  $\text{م}$  . AM1537 (pp. 99–100), TA107:  $\text{م}$  ; AM1537 (p. 107):  $\text{م}$  ; İS1:  $\text{م}$  ; ST2:  $\text{م}$  ; TA249 (N):  $\text{م}$  .
- 15          : obscured by the binding.
- 18           $\text{ق}$  and : obscured by the binding.
- 19.4.1       $\text{م}$  for  $\text{م}$  .
- 22.2      The group is partly obscured by the binding. AM1537 (pp. 99–100), AM1537 (p. 107), TA107, TA249 (N):  $\text{م}$  ; İS1:  $\text{م}$  ; ST2:  $\text{م}$  . Durational values are supplied by analogy with divs. 20–21.
- 26.2      The group is partly obscured by the binding. AM1537 (pp. 99–100), TA107, TA249 (N):  $\text{م}$  ; İS1:  $\text{م}$  ; ST2:  $\text{م}$  . Cf. 30.2.
- 26          : obscured by the binding.
- 41.2      Orig.  $\text{م}$  . Presumably erroneous for  $\text{م}$  , as supplied in AM1537 (pp. 99–100), TA107, and TA249 (N). İS1:  $\text{م}$  .
- 42.2      The group is written twice and the first struck out.
- 49.2.4       $\text{م}$  for  $\text{م}$  .

**Consulted Concordances**

AM1537, pp. 99–100; AM1537, p. 107 (H1–2 & part of H3); İS1, pp. 195–6; ST2, fols. 83v–84r; TA107, pp. 164–5 (later foliation: 82r–v; later pagination: 162–3); TA249, p. 1557 (N).

J.O.





## sēgeah sēmāyi k‘eat‘ibin

|                    |                                   |
|--------------------|-----------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                     |
| <b>Location</b>    | P. 7a, ll. 15–37                  |
| <b>Makâm</b>       | Segâh                             |
| <b>Usûl</b>        | Aksak semâî                       |
| <b>Genre</b>       | Saz semâîsi                       |
| <b>Attribution</b> | Hampartsum Limonciyan (1768–1839) |
| <b>Work No.</b>    | CMOi0230                          |

### Remarks

Later headings: Ar. script: ‘Segâh semâ’î kâtibiñ’; Lat. script: ‘Segah semai Katibin?’ (question mark is original). The numbering of the hânes on the left-hand side of the page is obscured by the binding.

### Structure

|    |   |    |         |
|----|---|----|---------|
| H1 | : | 10 | :       |
| H2 | : | 17 | :       |
| H3 | : | 12 | : : 5 : |
| H4 | : | 18 | :       |

### Pitch Set



### Notes on Transcription

|      |         |
|------|---------|
| 42.3 | , omit. |
| 55   | : omit. |

J.O.

## ç‘argeah bērvşan

|                    |                             |
|--------------------|-----------------------------|
| <b>Source</b>      | TR-Iüne 203-1               |
| <b>Location</b>    | P. 7a, l. 38 – p. 7b, l. 16 |
| <b>Makâm</b>       | Çârgâh                      |
| <b>Usûl</b>        | Bereşşân                    |
| <b>Genre</b>       | Peşrev                      |
| <b>Attribution</b> | —                           |
| <b>Work No.</b>    | CMOi0087                    |

### Remarks

Later heading (Ar. script): ‘Çârgâh bereşşân’. The labelling of H1 is partly obscured by the binding.

### Structure

|    |   |   |     |   |  |      |   |
|----|---|---|-----|---|--|------|---|
| H1 | : | 4 | : : | 2 |  | 1(T) | : |
| H2 | : | 3 | : : | 3 |  | 1(T) | : |
| H3 | : | 4 | : : | 3 |  | 1(T) | : |
| H4 | : | 2 | : : | 2 |  | 1(T) | : |

The *ken* following H1 is taken to include the preceding subsection, rather than referring to T only. Likewise, although the *ken* precedes ‘t‘em’ in H2–4, it is taken to indicate a repetition of the preceding subsection followed by T, rather than the subsection only.

### Pitch Set



## ēvic mayeē zēncir

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 7b, ll. 17–30 |
| <b>Makâm</b>       | Evc mâye         |
| <b>Usûl</b>        | Zencîr           |
| <b>Genre</b>       | Peşrev           |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0022         |

### Remarks

Later headings: Ar. script: ‘Evc m̄aye zencîr’; Lat. script: ‘Evic maye, zincir’. The notation concludes with the Armenian letter *ho* (Հ), which appears to be a scribal signature (i.e. for *Hambarjum* [Համբարձում]). The composition may therefore possibly be attributed to Hampartsum Limonciyan (1768–1839).

### Structure

|    |         |
|----|---------|
| H1 | : 1/T : |
| H2 | : 1/T : |
| H3 | : 1/T : |
| H4 | : 1/T : |

Repetition is indicated for H1 only (also in the concordances). The repetition of H2–4 is assumed by analogy with H1.

### Pitch Set

### Notes on Transcription

- 3.2.3     *r* for *r̄*. OA353: ; ST1, TA249 (N): .
- 8.4     OA353: .

- 10.1–2 Orig.  $\text{قصر} \text{قصر} \text{قصر}$ . The transition from  $e_{\#}$  to  $e_{\#}$  appears to be intentional. ST1 was originally identical, but the *kisver* above the first *ēkorč* was subsequently rubbed out, thus supplying  $\text{قصر} \text{قصر} \text{قصر}$ . Cf. OA353:  $\text{قصر} \text{قصر} \text{قصر}$ ; TA249 (N):  $\text{قصر} \text{قصر}$ .
- 10.4–11.1 OA353:  $\text{قصر} \text{قصر} \text{قصر}$ ; TA249 (N):  $\text{قصر} \text{قصر}$ .
- 12.2 Orig.  $\text{قصر}$ .
- 14.3–4 OA353:  $\text{قصر} \text{قصر}$ .
- 18.1.2 Orig.  $\text{قصر}$ . Probably erroneous for  $\text{قصر}$ . ST1:  $\text{قصر}$ ; TA249 (N):  $\text{قصر}$ .
- 19.2–3 OA353:  $\text{قصر} \text{قصر} \text{قصر}$ .
- 22 : obscured by page damage.
- 33.1–3 OA353:  $\text{قصر} \text{قصر} \text{قصر}$ .
- 38.1.1  $\text{قصر}$  for  $\text{قصر}$ . OA353:  $\text{قصر}$ ; ST1:  $\text{قصر}$ ; TA249 (N):  $\text{قصر}$ .
- 47.3 OA353:  $\text{قصر}$ ; TA249 (N):  $\text{قصر}$ .
- 51.4–52.1 Orig.  $\text{قصر} \text{قصر}$ . The lengths of divs. 51 and 52 have been adjusted in the melody staff to four and a half and three and a half units, respectively, to accommodate the lengthened note in 51.4.

### Consulted Concordances

OA353, pp. 89–90; ST1, p. 4; TA249, pp. 401–402 (N).

J.O.

## ēvic mayē sēmāyi

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 7b, ll. 31–41 |
| <b>Makâm</b>       | Evc mâye         |
| <b>Usûl</b>        | Aksak semâî      |
| <b>Genre</b>       | Saz semâîsi      |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0023         |

### Remarks

Later headings: Ar. script: ‘Evc mâye semâî’; Lat. script: ‘Evic-maye semai’. The notation concludes with the Armenian letter *ho* (Հ), which appears to be a scribal signature (i.e. for *Hambarjum* [Համբարձում]). The composition may therefore possibly be attributed to Hampartsum Limonciyan (1768–1839).





### Structure

|    |      |      |   |
|----|------|------|---|
| H1 | : 6  | 4(T) | : |
| H2 | : 6  | 4(T) | : |
| H3 | : 10 | 4(T) | : |
| H4 | : 8  | 4(T) | : |

The *ken* following H1 is taken to refer to the entire *hâne* including T, rather than T only. Repetition of H2–4 is assumed by analogy with H1. The concordances also indicate repetition for H1 only.

### Pitch Set

**Notes on Transcription**

- 6.4 Orig.  (also in ST1 and TA249 [N]). Possibly erroneous for , as given in OA353 and OA374.
- 13.4 Orig.  (also in ST1 and TA249 [N]). Possibly erroneous for , as given in OA353 and OA374.
- 16 : omit.
- 17 See Structure.
- 27 : omit.
- 28 See Structure.
- 36 : omit.
- 37 See Structure.

**Consulted Concordances**

OA353, p. 90; OA374, pp. 1911–r; ST1, p. [195]; TA249, p. 403 (N).

J.O.





- 11.1.3 Orig. <sup>ٴ</sup>. Probably erroneous for <sup>ٴ</sup>, as supplied by ST1.
- 37.3 The group was written incorrectly and subsequently struck out and rewritten.
- 42 : omit.
- 66.3 The group is preceded by one or more signs that were subsequently struck out.
- 66.4–67.1 Orig. <sup>ٴ</sup>.
- 68 Orig. : <sup>ٴ</sup> : .

**Consulted Concordances**

ST1, pp. 5–6.

J.O.

## hüseyini müzafēr zarbifēt‘

|                    |                            |
|--------------------|----------------------------|
| <b>Source</b>      | TR-Iüne 203-1              |
| <b>Location</b>    | P. 8a, l. 23 – p. 8b, l. 4 |
| <b>Makâm</b>       | Hüseynî                    |
| <b>Usûl</b>        | Darb-ı fetih               |
| <b>Genre</b>       | Peşrev                     |
| <b>Attribution</b> | Muzaffer (fl. ca. 1675)    |
| <b>Work No.</b>    | CMOi0120                   |

**Remarks**

Later headings: Ar. script: ‘Hüseynî Muẓaffer ẓarb-ı fetḥ’; Lat. script: ‘Huseyni, muzaffer Darbifetih’.

**Structure**

|    |         |
|----|---------|
| H1 | : 1/T : |
| H2 | : 1/T : |
| H3 | : 1/T : |
| H4 | : 1/T : |
| H5 | : 1/T : |

The *ken* is omitted in H2, but added by a later hand in pencil (see Notes on Transcription). ST1 indicates repetition of H2, while OA377, OA466, and TA249 (N) do not.

**Pitch Set**

- 17.3 Orig.  $\text{𐤀𐤃𐤁}$  .
- 38 : omit. A *ken* (𐤋) has been added in pencil by a later hand following the word ‘t’em’.
- 45.1.1  $\text{𐤀}$  for  $\text{𐤁}$  . A later hand has added the dotted t’av (𐤁) in pencil.
- 54.4–55.2 OA377:  $\text{𐤀𐤃𐤁𐤀𐤃𐤁}$  ; OA466, ST1:  $\text{𐤀𐤃𐤁}$  ; TA249 (N):  $\text{𐤀𐤃𐤁}$  .
- 55.4 Orig.  $\text{𐤀𐤃𐤁}$  . Possibly erroneous for  $\text{𐤀𐤃𐤁}$  . OA377:  $\text{𐤀𐤃𐤁}$  ; OA466, TA249 (N):  $\text{𐤀𐤃𐤁}$  ; ST1:  $\text{𐤀𐤃𐤁}$  .
- 60 Orig.  $\text{𐤋} :: \text{𐤋}$  . A later hand (in pencil) has struck out 𐤋 and written it again following the word ‘t’em’.
- 71.1.2 Orig.  $\text{𐤀}$  . Possibly erroneous for  $\text{𐤁}$  , although all concordances supply  $\text{𐤀}$  .
- 75.1.4 See note on 71.1.2.
- 81.3 OA377, OA466, TA249 (N):  $\text{𐤀𐤃𐤁}$  ; ST1:  $\text{𐤀𐤃𐤁}$  .
- 82 See note on 60.
- 95.2.1  $\text{𐤀}$  for  $\text{𐤁}$  . OA377, OA466, TA249 (N):  $\text{𐤀𐤃𐤁}$  ; ST1:  $\text{𐤀𐤃𐤁}$  .
- 96.4.2 Orig.  $\text{𐤀}$  . Possibly erroneous for  $\text{𐤁}$  , although all concordances supply  $\text{𐤀}$  .
- 97.1 The group is followed by one or more signs that were subsequently struck out.
- 97.2 The group is obscured by a folded corner in the digital copy. It is added on the basis of OA377, OA466, ST1, and TA249 (N), which all supply  $\text{𐤀}$  .
- 99.1.2 See note on 96.4.2.
- 99.4.1 The use of  $\text{𐤀}$  following  $\text{𐤁}$  (in 99.3) seems to be intentional, since the alternation also appears OA377, ST1, and TA249 (N).
- 104.3.1  $\text{𐤀}$  for  $\text{𐤁}$  . OA377, TA249 (N):  $\text{𐤀𐤃𐤁}$  ; OA466, ST1:  $\text{𐤀𐤃𐤁}$  .
- 104 See note on 60.

### Consulted Concordances

OA377, pp. 179–181; OA466, pp. 17–18; ST1, p. 7; TA249, pp. 949–50 (N).

J.O.

## hüsēyini gülüzar bērevşan

|                    |                 |
|--------------------|-----------------|
| <b>Source</b>      | TR-Iüne 203-1   |
| <b>Location</b>    | P. 8b, ll. 5–29 |
| <b>Makâm</b>       | Gülizâr         |
| <b>Usûl</b>        | Bereşşân        |
| <b>Genre</b>       | Peşrev          |
| <b>Attribution</b> | —               |
| <b>Work No.</b>    | CMOi0401        |

### Remarks

Later headings: Ar. script: ‘Ḥüseynī gül’izār bereşşan’; Lat. script: ‘Huseyni gulizar bereşşan’.




### Structure

|    |     |        |
|----|-----|--------|
| H1 | : 3 | 1(T) : |
| H2 | : 4 | 1(T) : |
| H3 | : 4 | 1(T) : |
| H4 | : 3 | 1(T) : |

It is assumed that the *ken* given in every hâne relates to the entire hâne including T, rather than T only or (in H2–4) the preceding subsection only.

### Pitch Set

### Notes on Transcription

- 1.4            Orig.  .
- 3.4            OA377, TA249 (N):  ; OA466:  .
- 5              : omit.

- 8.2 OA377:  $\text{𐎠𐎡𐎢}$  ; OA466:  $\text{𐎠𐎡𐎢}$  ; ST1, TA249 (N):  $\text{𐎠𐎡𐎢}$  .
- 14.2  $\text{𐎠𐎡𐎢}$  appears to have been written in superscript before the group and subsequently struck out.
- 15.2–3 TA249 (N):  $\text{𐎠𐎡𐎢}$  .
- 19.2 See note on 1.4.
- 24 : for :: .
- 27–28 The divs. consist of 6 + 2 time units (instead of 4 + 4).
- 32.3 The group is followed by one or more signs that were subsequently struck out.
- 32 Orig.  $\text{𐎠𐎡𐎢}$ . See Structure.
- 37.4 Orig.  $\text{𐎠𐎡𐎢}$  .
- 40 :: omit.
- 42.3–43.4 OA377:  $\text{𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽈𐽉𐽊$

## araban k'ürdi şēfk'i cēdid faht'ē lüman aġay

|                    |                           |
|--------------------|---------------------------|
| <b>Source</b>      | TR-Iüne 203-1             |
| <b>Location</b>    | P. 9a, ll. 1–16           |
| <b>Makâm</b>       | Arabân kürdî              |
| <b>Usûl</b>        | Fâhte                     |
| <b>Genre</b>       | Peşrev                    |
| <b>Attribution</b> | Numân Aġa (d. after 1830) |
| <b>Work No.</b>    | CMOi0343                  |

**Remarks**

Later headings: Ar. script: ‘Arabân kürdî Şevk-ı cedîd fâhte Nu‘mân Aġa’; Lat. script: ‘Araban kurdi, şevkicedid fahte Nu‘man aġa’. Some notation and text (i.e. labelling of hânes) on the gutter side of the page is obscured by the binding.





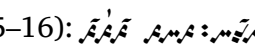
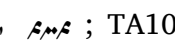



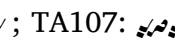
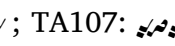



**Structure**








|    |   |   |  |      |   |
|----|---|---|--|------|---|
| H1 | : | 4 |  | 2(T) | : |
| H2 | : | 5 |  | 2(T) | : |
| H3 | : | 5 |  | 2(T) | : |
| H4 | : | 5 |  | 2(T) | : |

The repetition implied by the use of second endings is taken to refer to the entire hâne including T, rather than T only (see Notes on Transcription). The distribution of divs. and time units does not follow the usual pattern for fâhte (4 + 4 + 2). Instead, the piece is written mostly in continuous divs. of four time units each. Two cycles of the usûl pattern are therefore distributed over five divs. (4 + 4 + 4 + 4 + 4).

**Pitch Set**

## Notes on Transcription

- 4.1–2 There is a verjākēt (∴) between the two groups. It is omitted from the transcription.
- 5.1 The group is partly obscured by the binding. OA377, ST1, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): .
- 11.4 The group is partly obscured by the binding. OA377, ST1, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): .
- 15 The div. is followed by a second ending in parentheses: (أَمْ نَمِيتُكُمْ). However, it seems to be placed here (and following H4) erroneously, since it is not a suitable melodic transition to H2. It is, however, an appropriate transition to H3 and H4, which is the interpretation adopted in the two available modern concordances (NATM and TMNvE). The div. has therefore been removed from H1 (and H4) and added in brackets to H2 and H3.
- 18.3 OA377, TA107, TA249 (N) (pp. 2115–16): .
- 21.1 The group is partly obscured by the binding. OA377, ST1, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): .
- 24.3–25.3 OA377, TA249 (N) (pp. 2115–16): .
- 27 : omit.
- 34 The second ending is supplied from H1. See note on 15.
- 35.2–36.3 OA377:  ; TA107, TA249 (N) (pp. 2115–16):   
.
- 37.4 OA377, TA107, TA249 (N) (pp. 2115–16): .
- 40.1–4 OA377:  ; TA107:  ; TA249 (N) (pp. 2115–16): .
- 43.2.2 The omission of the kisver (˘) above the paroyk (◌) appears to be intentional, as it is also omitted in OA377, ST1, TA107, TA249 (N) (pp. 2115–16), and TA249 (N) (pp. 2123–4).
- 44.1 The group is preceded by , which was subsequently struck out.
- 46 : omit.
- 47 The div. has been added on the basis of div. 28 in order to complete the usûl cycle. OA377, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): omit.; ST1: .
- 52 The first ending of the teslîm as found in H1 (div. 15) has been omitted from the transcription in order to provide a suitable transition to the repetition of H3 and the beginning of H4. Div. 52 is supplied from H1 (see note on 15).

- 55.4 OA377, TA107: .
- 56.3 The group is partly obscured by the binding. OA377, ST1, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): .
- 60.2 The group is partly obscured by the binding. OA377, ST1, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): .
- 63.3 OA377: .
- 64.1 The group is partly obscured by the binding. OA377, ST1, TA107, TA249 (N) (pp. 2115–16): ; TA249 (N) (pp. 2123–4): .
- 64 : omit.
- 65 The div. has been added on the basis of div. 28 in order to complete the usûl cycle. OA377, TA107, TA249 (N) (pp. 2115–16), TA249 (N) (pp. 2123–4): omit.; ST1: .
- 70–71 The hâne is followed by a second ending in parentheses, as in H1 (see note on 15). This has been adopted here as the first ending (without parentheses). The first ending as given in H1 (div. 15) has been omitted from the transcription, since it does not provide a suitable transition to the repetition of H4. The second ending (div. 71) is an editorial addition, based on a formulaic closing phrase frequently used in NE203.

### Consulted Concordances

NATM/[I], pp. 231–2; OA377, pp. 83–5; ST1, p. 107; TA107, pp. 243–4 (later pagination: 241–2; later foliation: 121v–122r); TA249, pp. 2115–16 (N); TA249, pp. 2123–4 (N); TMNvE, pp. 570–71.

J.O.



## büzrüg zarbēyin

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 9a, ll. 17–39 |
| <b>Makâm</b>       | Büzürg           |
| <b>Usûl</b>        | Darbeyn          |
| <b>Genre</b>       | Peşrev           |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0032         |

**Remarks**

Later headings: Ar. script: ‘Büzürg zarbeyn’; Lat. script: ‘Büzrük zarbeyn’. Some notation and text (i.e. labelling of hânes) on the gutter side of the page is obscured by the binding.

**Structure**

|    |   |   |  |      |   |
|----|---|---|--|------|---|
| H1 | : | 1 |  | 1(T) | : |
| H2 | : | 3 |  | 1(T) | : |
| H3 | : | 4 |  | 1(T) | : |
| H4 | : | 3 |  | 1(T) | : |

The *ken* is given following H1 only, where it is taken to refer to the entire hâne including T. Internal repetitions in H2–4 (corresponding to the placement of :: in NE203) are indicated in OA503, ST1, and TA110.

According to Pjşgyan (BŽŠKEAN 1997, p. 165), darbeyn should be written as seven and a half divisions ( $4 + 4 + 4 + 4 + 4 + 4 + 4 + 2$  time units), consisting of one cycle of devr-i kebîr and one of berefşân. However, it is written here in continuous divisions of four time units each, so that 15 divisions correspond to two cycles of darbeyn. In some sources, this distribution of division signs was interpreted mean that 15 divisions correspond to a single cycle of darbeyn, which consists of two cycles of devr-i kebîr followed by two of berefşân. However, the structure of H3, which consists of 30 divs. and is followed by T (consisting of seven and a half divs.), demonstrates that this interpretation is incorrect (since the hâne would then consist of two and a half usûl cycles, rather than five complete cycles).



- 50 : omit.
- 62.4 The group is partly obscured by the binding. OA377: <sup>١</sup> ; OA503, ST1, TA110, TA249 (N): <sup>١</sup> .
- 63 :: for : .
- 69.1 OA377: <sup>١</sup> ; OA503, ST1, TA110: <sup>١</sup> .
- 69 : omit.
- 70.4 The group is partly obscured by the binding. OA377: <sup>١</sup> ; OA503, ST1: <sup>١</sup> ; TA110: <sup>١</sup> ; TA249 (N): <sup>١</sup> .
- 74.2 The group is partly obscured by the binding. OA377, TA249 (N): <sup>١</sup> ; OA503, ST1, TA110: <sup>١</sup> .
- 75.3.3 <sup>١</sup> for <sup>١</sup> .
- 88 The first group is omitted and the third group is partly obscured by the binding. OA377, ST1, TA110: <sup>١</sup> ; OA503: omit.; TA249 (N): <sup>١</sup> .
- 92.4 The group is partly obscured by the binding. OA377, OA503, ST1, TA110, TA249 (N): <sup>١</sup> .
- 94.3 OA377: <sup>١</sup> ; OA503: <sup>١</sup> ; ST1, TA110: <sup>١</sup> .
- 99.2 OA503, ST1, TA110 (groups 1–2): <sup>١</sup> .
- 102.1 The group is partly obscured by the binding. OA377, OA503, ST1, TA110, TA249 (N): <sup>١</sup> .
- 103.2 OA377: <sup>١</sup> .
- 103.4 OA377: <sup>١</sup> .
- 104.4 OA503, ST1, TA110: <sup>١</sup> .

### Consulted Concordances

OA377, pp. 78–9, 81; OA503, pp. 69–70; ST1, p. 86; TA110, pp. 26–7; TA249, pp. 445–6 (N).

J.O.

## büzrük‘ nayi ōsman ēfēndi muhammēz

|                      |                             |
|----------------------|-----------------------------|
| <b>Source</b>        | TR-Iüne 203-1               |
| <b>Location</b>      | P. 9a, l. 40 – p. 9b, l. 13 |
| <b>Makâm</b>         | Büzürg                      |
| <b>Usûl</b>          | Muhammes                    |
| <b>Genre</b>         | Peşrev                      |
| <b>Attribution</b>   | Nâyî Osmân Dede (1652–1729) |
| <b>Index Heading</b> | —                           |
| <b>Work No.</b>      | CMOi0028                    |

**Remarks**

Later headings: Ar. script: ‘Büzürg Nâyî ‘Oşmân Efendi muḥammes’; Lat. script: ‘Büzrük nayi osman ef, muhammes’.

**Structure**

|    |   |   |  |      |   |
|----|---|---|--|------|---|
| H1 | : | 1 |  | 1(T) | : |
| H2 | : | 3 |  | 1(T) | : |
| H3 | : | 3 |  | 1(T) | : |
| H4 | : | 3 |  | 1(T) | : |

The repetition *ken* is given in H1 only (also in TA249 [N]), where it is taken to refer to the entire hâne including T. Repetition is indicated for H1 and H4 in AM1537, and for all hânes in NE211. No repetitions are indicated in NE214.

**Pitch Set****Notes on Transcription**

- 2.4 AM1537:
- 4.3 The group is partly obscured by the binding. AM1537: ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.), TA249 (N):
- 4 : for :: .

- 5 : omit.
- 6.2 AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 11.2 AM1537, NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 11.3 AM1537: <sup>1</sup> .
- 12.3 AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 13.3 AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.), TA249 (N): <sup>1</sup> .
- 15.1 AM1537: <sup>1</sup> .
- 17.2 AM1537: <sup>1</sup> .
- 18.1–4 AM1537: <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 19.2–3 AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 20 :: omit.
- 28.2–3 AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.): <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 29.3 AM1537: <sup>1</sup> .
- 32.4 AM1537: <sup>1</sup> .
- 33.3 Cf. 13.3–4. AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 36.1 AM1537: <sup>1</sup> ; TA249 (N): <sup>1</sup> .
- 36 :: omit.
- 42.1 AM1537: <sup>1</sup> .
- 43.2 Orig. <sup>1</sup> . Probably erroneous for <sup>1</sup> , as supplied by TA249 (N). AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.), NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 45.3 AM1537: <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 46.1–3 AM1537: <sup>1</sup> ; NE211 (1<sup>st</sup> lay.): <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 48.3 AM1537: <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 49.2 AM1537: <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .
- 51.1 AM1537: <sup>1</sup> ; NE214 (1<sup>st</sup> lay.): <sup>1</sup> .

**Consulted Concordances**

AM1537, pp. 36–8; NE211, pp. 132–4; NE214, pp. 5–7; TA249, pp. 421–2 (N).

J.O.

## bēst‘ēnigear dēvir lüman aġay

|                    |                           |
|--------------------|---------------------------|
| <b>Source</b>      | TR-Iüne 203-1             |
| <b>Location</b>    | P. 9b, ll. 14–29          |
| <b>Makâm</b>       | Bestenigâr                |
| <b>Usûl</b>        | Devr-i kebîr              |
| <b>Genre</b>       | Peşrev                    |
| <b>Attribution</b> | Numân Aġa (d. after 1830) |
| <b>Work No.</b>    | CMOi0040                  |

**Remarks**

Later headings: Ar. script: ‘Bestenigâr devr-i kebîr Nu‘mân Aġa’; Lat. script: ‘Besteniġar, Devrikebir Numan aga’.

**Structure**

|    |     |        |
|----|-----|--------|
| H1 | : 2 | 1(T) : |
| H2 | : 2 | 1(T) : |
| H3 | : 3 | 1(T) : |
| H4 | : 2 | 1(T) : |

The repetition of each hâne is implied by the use of second endings, except in H2, where the repetition is assumed by analogy with the other hânes. Repetitions are taken to refer to the entire hâne including T, rather than T only. The second endings follow rather than precede T in all concordances.

**Pitch Set****Notes on Transcription**

- 1.3 AM1537 (1<sup>st</sup> lay.), TA107:  $\hat{\text{r}}\text{w}\text{w}$  ; NE214 (1<sup>st</sup> lay.), TA249 (N), TA249 (S):  $\hat{\text{r}}\text{w}\text{w}$  ; OA374:  $\text{r}\text{w}\text{w}'$  .
- 3.2.4 The benkorč (ٲ) is a correction of another symbol (unclear, but possibly ٲ).



**Consulted Concordances**

AM1537, pp. 24–6; NE211, pp. 171–3; NE214, pp. 52–4; OA374, pp. 93l–r; TA107, pp. 128–30 (later foliation: 64r–65r; later pagination: 126–8); TA249, pp. 487–8 (N); TA249, p. 515 (S).

J.O.



## acem k'ürdü dük'ek' saat'cı musdafa

|                    |                       |
|--------------------|-----------------------|
| <b>Source</b>      | TR-Iüne 203-1         |
| <b>Location</b>    | P. 9b, ll. 30–42      |
| <b>Makâm</b>       | Acem kürdî            |
| <b>Usûl</b>        | Çifte düyek           |
| <b>Genre</b>       | Peşrev                |
| <b>Attribution</b> | Sâatci (fl. ca. 1740) |
| <b>Work No.</b>    | CMOi0331              |

**Remarks**

Later headings: Ar. script: ‘Acem kürdî düyek Sâ'atci Muştafâ’; Lat. script: ‘Acemkürdi, Düyek saatci mustafa aga’.

**Structure**

|    |     |      |   |
|----|-----|------|---|
| H1 | : 5 | 4(T) | : |
| H2 | : 3 | 4(T) | : |
| H3 | : 3 | 4(T) | : |
| H4 | : 2 | 4(T) | : |

Although the rhythmic cycle düyek is indicated in the heading, the distribution of div. signs suggests rather çifte düyek. The repetition of each hâne is implied by the use of second endings, except in H4, where repetition is assumed by analogy with the other hânes. Repetitions are taken to refer to the entire hâne including T, rather than T only. Repetition of H4 is explicitly indicated only in OA353 and OA374.

**Pitch Set****Notes on Transcription**

- 1.2 There appears to be a stor (.) following the group that was subsequently rubbed out.
- 2.3 OA353:  $\dot{\text{ق}}\text{ر}\text{م}\text{ق}\text{ر}$  ; OA374:  $\text{ق}\text{ر}\text{م}\text{ق}\text{ر}$  ; OA377, TA107:  $\text{ق}\text{ر}\text{م}\text{ق}\text{ر}$  .

- 3.1 OA353, OA374: *صلى صلي*; OA377: *صلى* .
- 3 : omit.
- 5.3 OA353, OA374: *صلى* .
- 7.3 OA353, TA107: *صلى*; OA374: *صلى* .
- 8.3–9.3 OA353, OA374: *صلى* .
- 9.4–10.2 OA353: *صلى*; OA374: *صلى*; OA377, TA107: *صلى* .
- 9 : omit.
- 14.1 OA353, OA374: *صلى* .
- 14.3 OA353, OA374: *صلى* .
- 16.3 *صلى* for *صلى* .
- 17.3 The group is followed by a verjākēt (:) that was subsequently struck out.
- 18.3 The use of the degree segâh (b<sub>ḡ</sub>) rather than kurdî (b<sub>ḡ</sub>) in the concluding phrases of the teslîm (here and at 17.3) is unexpected, but appears to be intentional. Although the concordances display some melodic variation, all except OA353 use segâh in the final phrases of the teslîm.
- 20.2 OA353, OA374: *صلى*; OA377, TA107: *صلى* .
- 21.2 OA353, OA374: *صلى*; OA377, TA107: *صلى* .
- 22.1 OA353, OA374: *صلى* .
- 23.1 Orig. *صلى* .
- 23 : for :: .
- 26.2 OA353, OA374, OA377, TA107: *صلى* .
- 33–34 The first ending is supplied from H1, div. 19 (given here without parentheses and with the addition of ::). The second ending is given in the ms. but precedes the word ‘t’em’. The second ending is orig. *صلى*. By analogy with the endings given at divs. 18 and 49, this is assumed to be a mistake for *صلى*. OA377, TA107, and TA249 (N) apparently derive from the same textual tradition and incorporate the mistake. OA377: *صلى*; TA107: *صلى*; TA249 (N): *صلى*. OA353 and OA374 supply different, denser variants. OA353: *صلى*; OA374: *صلى* .
- 35.1–36.3 OA374: *صلى* . 35.1 is orig. *صلى*, which is presumably erroneous for *صلى*. OA377, TA107, and TA249 (N) give the former, but this is probably a copying error. OA353 supplies *صلى*, with the kisver above the penultimate xosrovayin rubbed out.
- 37.1 OA353: *صلى*; OA377, TA107: *صلى* .
- 41.3 OA353: *صلى*; OA377, TA107: *صلى* .



## t'ümk'î hicaz dēvir

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 10a, ll. 1–24 |
| <b>Makâm</b>       | Türkî hicâz      |
| <b>Usûl</b>        | Devr-i kebîr     |
| <b>Genre</b>       | Peşrev           |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0161         |

**Remarks**

Later headings: Ar. script: 'Rûy-ı hîcâz devr'; Lat. script: 'Rûyi hicaz, devri kebir'. Although the finalis of Türkî hicâz (or Hîcâz-ı türkî) is given in theoretical sources as râst or hicâz (rather than dügâh, as in the present piece), *t'ürk'î* seems the most plausible interpretation of the presumably corrupted 't'ümk'î' (ṭḥūṭṭḥ) given in the heading. This is confirmed by OA374 and TA249 (N), which both supply 'türkî'.

**Structure**

|    |   |   |     |   |  |      |   |
|----|---|---|-----|---|--|------|---|
| H1 | : | 4 | : : | 2 |  | 1(T) | : |
| H2 | : | 4 | : : | 3 |  | 1(T) | : |
| H3 | : | 4 | : : | 2 |  | 1(T) | : |
| H4 | : | 4 | : : | 3 |  | 1(T) | : |

The *ken* at the end of each hâne is taken to indicate a repetition of the entire second subsection including T, rather than the subsection or T only. This interpretation is partly suggested by the fact that there is no *ken* at div. 24 in H1 (i.e. the end of the second subsection). It is also supported by OA374, where T is written out (though not labelled) as a continuation of the second subsection in H2 and H4, followed by a *mîm* indicating repetition.



**Consulted Concordances**

OA374, pp. 103l–104r; TA249, pp. 743–4 (N).

J.O.



**Notes on Transcription**

- 7.3.4 The stor (,) is unclear, but is confirmed by OA374.  
10.3.1 *ṣ* for *ṣ̄*.  
13.3 OA374: *ṣ̄* .  
14 Orig. *ṣ̄* :: . See Structure.  
18.1 Cf. 19.1.  
20.1 OA374: *ṣ̄* .  
22 Orig. *ṣ̄* :: *ṣ̄*. See Structure.  
41 See note on 22.

**Consulted Concordances**

OA374, pp. 104r–105l.

J.O.



## rasd sēmayi

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 10a, l. 36 – p. 10b, l. 3 |
| <b>Makâm</b>       | Râst                         |
| <b>Usûl</b>        | Aksak semâî                  |
| <b>Genre</b>       | Saz semâîsi                  |
| <b>Attribution</b> | —                            |
| <b>Work No.</b>    | CMOi0197                     |

**Remarks**

Later headings: Ar. script: ‘Râst semâ’î’ Lat. script: ‘Rast semai’.

**Structure**

|       |   |   |   |   |
|-------|---|---|---|---|
| H1    | : | 4 | : |   |
| H2[M] | : | 7 | : | 5 |
| H3    | : | 8 | : |   |
| H2[M] | : | 7 | : | 5 |
| H4    | : | 8 | : |   |
| H2[M] | : | 7 | : | 5 |

As H4 finishes on dūgâh (a) rather than râst (g), the structure indicated NE211, NE205, and TA249 (A) is adopted here. The latter sources all reprise H2 after H3 and H4, and supply the instruction ‘mülâzime teslîm[dir]’, i.e. H2(M) functions as the teslîm. Based on the concordances, internal repetitions of subsections may also occur at divs. 16, 20, and 28.

**Pitch Set****Notes on Transcription**

4.3.2 Orig. ♪ . Presumably erroneous for ♪ .

**Consulted Concordances**

KANTEMİROĞLU 1992, no. 239; NE205, pp. [396–8]; NE211, p. 105; TA249, p. 1303 (A).

J.O.

## acem aşırân sēmāyi mahmud ēfēndi

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 10b, ll. 4–20             |
| <b>Makâm</b>       | Acem aşırân                  |
| <b>Usûl</b>        | Aksak semâî                  |
| <b>Genre</b>       | Saz semâîsi                  |
| <b>Attribution</b> | Mahmûd Râif Efendi (d. 1807) |
| <b>Work No.</b>    | CMOi0324                     |

**Remarks**

Later headings: Ar. script: ‘Acem ‘aşırân semâ’î Maḥmûd Efendi’; Lat. script: ‘Acem aşırân semai Mahmud ef.’ The words ‘rēyiz ēfēndi’ have been added to the right of the heading, probably by the first hand.

**Structure**

|    |   |    |     |      |     |   |     |        |   |
|----|---|----|-----|------|-----|---|-----|--------|---|
| H1 | : | 4  | : : | 4    | : : | 2 | : : | 5(T)   | : |
| H2 | : | 6  | : : | 5(T) | :   |   |     |        |   |
| H3 |   | 14 | :   | 5    | : : | 4 | : : | [5(T)] | : |
| H4 | : | 4  | : : | 2    | : : | 2 | : : | 5(T)   | : |

T is not indicated following H3 (also in OA377). It is added on the basis of TA249 (B) and TA249 (N).

**Pitch Set**

## Notes on Transcription

- 4.1 The kisver above the vernaxal (م) is omitted. There is a sign following the pitch symbols (possibly a rest sign or a verĵakēt) that was subsequently rubbed out.
- 4.2 The group is partly obscured by the binding. OA377: م/م/م ; TA249 (B) (groups 1–3): م/م/م ; TA249 (N): م/م .
- 10.3.4 Orig. م . Probably erroneous for م . OA377: م/م ; TA249 (B), TA249 (N): م/م .
- 11.3 The group is obscured by the binding. Supplied from TA249 (B) and TA249 (N): م/م . OA377: م/م .
- 15.1 The group is obscured by the binding. Supplied from OA377 and TA249 (N): م/م . TA249 (B) (groups 1–2): م/م .
- 19 : obscured by the binding.
- 21 : omit.
- 25.3 The duration sign is obscured by the binding. OA377: م ; TA249 (B), TA249 (N): م .
- 33.1 The group is obscured by the binding. Supplied from TA249 (N): م/م . OA377, TA249 (B): م/م .
- 35.2 There is an unclear mark above the first kisver-paroyk (م). The stroke above the second kisver-paroyk is probably intended as a stor (as in 40.2, where it is given at base level following the first kisver-paroyk) rather than a šešt.
- 36–41 The beginning of the repetition implied by the second ending at div. 41 is not indicated. The start repeat bar line is given in div. 36 on the basis of TA249 (B).
- 36 : obscured by the binding.
- 40.2.3 م for م .
- 42.1.3 The krknazark (م) above م is unclear, but is confirmed by the concordances.
- 43.4 The group is partly obscured by the binding. OA377, TA249 (B), TA249 (N): م/م .
- 43 : obscured by the binding.
- 48.3 The group is followed by a dot at base level, possibly intended as a stor (م).
- 50.2 The group is partly obscured by the binding. Supplied from TA249 (N): م/م . OA377: م/م ; TA249 (B): م/م .

**Consulted Concordances**

OA377, pp. 71–3; TA249, pp. 2025–6 (B); TA249, pp. 2033–4 (N).

J.O.

## hōrasan sēmāyi

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 10b, ll. 21–35 |
| <b>Makâm</b>       | Horâsân           |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâîsi       |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0159          |

**Remarks**

Later headings: Ar. script: ‘Ḥorâsân semâî?’; Lat. script: ‘horasan semai?’ (question marks in both later headings are original).

**Structure**

|    |      |         |
|----|------|---------|
| H1 | : 4  | 15(T) : |
| H2 | : 9  | 15(T) : |
| H3 | : 7  | 15(T) : |
| H4 | : 10 | 15(T) : |

It is assumed that the *ken* given at the end of every hâne indicates a repetition of the entire hâne including T. No repetitions are indicated in the concordances.

**Pitch Set**
**Notes on Transcription**

- 8.2 The group is partly obscured by the binding. İS1, NE204:  $\dot{\sim}\dot{\sim}\dot{\sim}$ .
- 18.2 Orig.  $\dot{\sim}\dot{\sim}\dot{\sim}$ . Possibly erroneous for  $\dot{\sim}\dot{\sim}\dot{\sim}$ . İS1, NE204:  $\dot{\sim}\dot{\sim}\dot{\sim}$ .
- 19.3–4 The teslîm concludes on nevâ (d) in both NE203 and the concordances, while the companion peşrev in the same makâm, which precedes the saz semâîsi in NE204, concludes on yegâh (D). However, the available theoretical sources



## dilk'ēṣ fahdē

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 10b, ll. 36–7 |
| <b>Makâm</b>       | Dilkeṣ hâverân   |
| <b>Usûl</b>        | Fâhte            |
| <b>Genre</b>       | Peṣrev           |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0549         |

**Remarks**

The notation consists of six divs. only. Both the notation and the heading were subsequently struck out.

**Structure**

See remarks. The usûl is distributed over five divs. of four time units each (4 + 4 + 4 + 4 + 4), rather than two divs. of four time units and one div. of two time units (4 + 4 + 2) as given by Pjsgyan (BŽŠKEAN 1997, p. 167).

**Pitch Set****Consulted Concordances**

OA421, pp. 36–7.

J.O.





- 5.2 OA353:  $\text{ܐܘܪܝܢܐ}$ ; TA249 (B):  $\text{ܐܘܪܝܢܐ}$ .
- 9 As div. 10 seems to be intended as a transition to the following hâne, the first ending has been added on the basis of div. 85. The *ken* originally given in div. 10 is omitted.
- 10.2 OA353:  $\text{ܐܘܪܝܢܐ}$ ; TA249 (B):  $\text{ܐܘܪܝܢܐ}$  [sic].
- 11.1.2  $\text{ܐܘܪܝܢܐ}$  for  $\text{ܐܘܪܝܢܐ}$ .
- 17.3–4 OA353:  $\text{ܐܘܪܝܢܐ}$ .
- 25 As div. 26 seems to be intended as a transition to the following subsection, the first ending has been added on the basis of div. 10. The *ken* originally given in div. 26 is omitted.
- 26.1.4 The kisver is erroneously omitted from the final paroyk ( $\text{ܐܘܪܝܢܐ}$ ), both here and in OA405, ST1, and TA249 (N).
- 27.3 OA353:  $\text{ܐܘܪܝܢܐ}$ .
- 34.2–4 OA353:  $\text{ܐܘܪܝܢܐ}$ ; TA249 (B):  $\text{ܐܘܪܝܢܐ}$ . The kisver above  $\text{ܐܘܪܝܢܐ}$  is omitted at 34.4.2 (also in OA405 and ST1). TA249 (B):  $\text{ܐܘܪܝܢܐ}$ ; TA249 (N):  $\text{ܐܘܪܝܢܐ}$ .
- 40.1–2 See note on 17.3–4.
- 43.4.3 Orig.  $\text{ܐܘܪܝܢܐ}$  (also in OA405). Presumably erroneous for  $\text{ܐܘܪܝܢܐ}$ . Cf. 24.4, 43.4, 46.4, 65.2, 84.2.
- 44 : for :: .
- 46.4 Orig.  $\text{ܐܘܪܝܢܐ}$  (also in OA405). The first group is converted to a grace note in the transcription. The two groups are also preceded by a superscript nerk'naxal ( $\text{ܐܘܪܝܢܐ}$ ) that was subsequently struck out. Cf. 24.4, 43.4, 65.2, 84.2.
- 47 As div. 48 seems to be intended as a transition to the following hâne, the first ending has been added on the basis of div. 26. The *ken* originally given in div. 48 is omitted.
- 49.2 Orig.  $\text{ܐܘܪܝܢܐ}$ . Cf. 55.2, 62.3.
- 50.2–3 OA353:  $\text{ܐܘܪܝܢܐ}$ ; TA249 (B):  $\text{ܐܘܪܝܢܐ}$ ; TA249 (N):  $\text{ܐܘܪܝܢܐ}$ . The kisver above  $\text{ܐܘܪܝܢܐ}$  is omitted at 50.3.2 (also in OA405, ST1, and TA249 [N]).
- 53.3 OA353:  $\text{ܐܘܪܝܢܐ}$  [sic].
- 56.3–58.2 OA353:  $\text{ܐܘܪܝܢܐ}$ .
- 61.2–4 OA353:  $\text{ܐܘܪܝܢܐ}$ .
- 65.2 Orig.  $\text{ܐܘܪܝܢܐ}$ . Cf. 24.4, 43.4, 46.4, 84.2.
- 66 As div. 67 seems to be intended as a transition to the following hâne, the first ending has been added on the basis of div. 48. The *ken* originally given in div. 67 is omitted.

- 69.2 TA249 (B): ~~אֲשֶׁר~~.
- 71.4 OA353: ~~אֲשֶׁר~~.
- 72 : omit.
- 80.3.2 See note on 26.1.4.
- 81.4 The group is preceded by one or more signs that were subsequently struck out.

**Consulted Concordances**

OA353, pp. 58–9; OA405, pp. 5–7; ST1, p. 113; TA249, pp. 2777–8 (N); TA249, pp. 2789–90 (B).

J.O.

## nēṣavērēk‘ sēmāyi

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 11a, l. 26 – p. 11b, l. 4 |
| <b>Makâm</b>       | Niṣâbûrek                    |
| <b>Usûl</b>        | Aksak semâî                  |
| <b>Genre</b>       | Saz semâîsi                  |
| <b>Attribution</b> | —                            |
| <b>Work No.</b>    | CMOi0455                     |

**Remarks**

Later headings: Ar. script: ‘Niṣâbûrek semâî’; Lat. script: ‘Niṣaburek semai’.

**Structure**

|    |   |   |     |   |     |   |   |
|----|---|---|-----|---|-----|---|---|
| H1 | : | 4 | : : | 5 | :   |   |   |
| H2 | : | 4 | : : | 7 | :   |   |   |
| H3 | : | 4 | : : | 4 | : : | 9 | : |
| H4 | : | 4 | : : | 7 | : : | 7 | : |

**Pitch Set****Notes on Transcription**

- 17.2 The t‘aw is unclear, but confirmed by OA405:  $\tilde{w}$ .
- 17.4 Orig.  $\tilde{r}$  (also in OA405). Probably erroneous for  $\tilde{r}$ , as supplied by ST1, TA249 (N), and TA249 (B).
- 21.1 Orig.  $\tilde{w}$  (also in OA405). Probably erroneous for  $\tilde{w}$ , as supplied by ST1 and TA249 (N). TA249 (B) (groups 1–2):  $\tilde{w}$ ,  $\tilde{w}\tilde{w}\tilde{w}\tilde{w}$ .
- 25.3 The group is preceded by one or more signs that were subsequently struck out.
- 38.2.3 Orig.  $\tilde{r}$  (also in OA405). Probably erroneous for  $\tilde{r}$ , as supplied by ST1 and TA249 (N).
- 47.1.3  $\tilde{r}$  for  $\tilde{r}$ .

**Consulted Concordances**

OA405, pp. 7–8; ST1, pp. [198–9]; ST2, fols. 115r–116r; TA249, pp. 2778–9 (N); TA249, p. 2791 (B) (H1–3).

J.O.

## svahan k‘ant‘emir ōğlunun rēmēl

|                    |                          |
|--------------------|--------------------------|
| <b>Source</b>      | TR-Iüne 203-1            |
| <b>Location</b>    | P. 11b, ll. 5–37         |
| <b>Makâm</b>       | İsfahân                  |
| <b>Usûl</b>        | Remel                    |
| <b>Genre</b>       | Peşrev                   |
| <b>Attribution</b> | Kantemiroğlu (1673–1723) |
| <b>Work No.</b>    | CMOi0003                 |

**Remarks**

Later headings: Ar. script: ‘İşfahân Kāntemiroğlunıñ remel’; Lat. script: ‘İsfahan, remel, Kantemir oğlu’.

**Structure**

|    |                   |
|----|-------------------|
| H1 | : 2 :             |
| H2 | : 2 : : 2 :  4    |
| H3 | : 4 : : 4 : : 2 : |
| H4 | : 2 :             |

The final subsection of H2 may also be repeated. See Notes on Transcription.

**Pitch Set****Notes on Transcription**

- 17.3 OA377; OA405, pp. 66–8: ; ST1, pp. 164–5: .
- 20.3 OA377; OA405, pp. 66–8: ; ST1, pp. 112–13, ST1, pp. 164–5: ; TA249 (N): .
- 21 : for :: .
- 29 : omit.
- 30.3 The group is preceded by one or more signs that were subsequently struck out.

- 40.3.3       $\text{م}$  for  $\text{م}$  .
- 43.2      ST1, pp. 164–5:  $\text{م}$  .
- 52      : omit.
- 55.4      ST1, pp. 164–5:  $\text{م}$  ; TA249 (N):  $\text{م}$  .
- 63      :: omit.
- 70      :: omit. The omission of the repetition sign  $\text{ل}$  appears to be intentional, since it is also omitted in OA377, TA249 (N), and both variants in OA405. There is a repetition sign at the end of H2 in both variants in ST1.
- 77.3      OA377, OA405, pp. 66–8:  $\text{م}$  .
- 80.3      ST1, pp. 164–5:  $\text{م}$  .
- 91.3–4      ST1, pp. 112–13:  $\text{م}$  ; ST1, pp. 164–5:  $\text{م}$  ; TA249 (N):  $\text{م}$  .
- 98      :: omit.
- 100.1      The group is followed by one or more signs that were subsequently struck out.
- 105.1–3      OA377:  $\text{م}$  ; OA405, pp. 66–8:  $\text{م}$  ; ST1, pp. 164–5:  $\text{م}$  .
- 106–112      The cycle consists of six divs. only in NE203, OA405, pp. 8–10, ST1, pp. 164–5, and TA249 (N). ST1, pp. 112–13 supplies five divs. only. Based on comparison with OA405, pp. 66–8 and OA377, the second div. of the cycle (i.e. div. 107) is assumed to be missing. It is supplied on the basis of the latter concordances, although since these represent a substantially different version of the piece the melody has been modified to accord with the style of the version given in NE203. The div. is given in OA405, pp. 66–8 and OA377 as follows:  $\text{م}$  .
- 122.3      Orig.  $\text{م}$  .

### Consulted Concordances

OA377, pp. 35–8; OA405, pp. 8–10; OA405, pp. 66–8; ST1, pp. 112–13; ST1, pp. 164–5; TA249, pp. 277–9 (N).

J.O.

## ısvahn sēmāyi hıdır ağay

|                    |                                  |
|--------------------|----------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                    |
| <b>Location</b>    | P. 12a, ll. 1–18                 |
| <b>Makâm</b>       | İsfahân                          |
| <b>Usûl</b>        | Aksak semâî                      |
| <b>Genre</b>       | Saz semâîsi                      |
| <b>Attribution</b> | Kemânî Hızır Ağa (d. after 1794) |
| <b>Work No.</b>    | CMOi0004                         |

**Remarks**

Later headings: Ar. script: 'İşfahân semâ'î Hızır [sic] Ağa'; Lat. script: 'İsfahan Hızır Ağa'.

**Structure**

|       |                   |
|-------|-------------------|
| H1    | : 10 :            |
| H2[M] | : 4 : : 7 : : 9 : |
| H3    | : 14 :            |
| H4    | : 42* :           |
| H2[M] | : 4 : : 7 : : 9 : |

\*yürük semâî

NE211, NE214, OA374, and TA108 indicate that H2(M) functions as the teslîm and should be reprised after H4 (though not after H3).

**Pitch Set****Notes on Transcription**

6 : omit.

16.4 Orig.  $\text{♯}^{\text{♯}}$  (also in OA405). Probably a mistake for  $\text{♯}^{\text{♯}}$ , as supplied by OA421, ST1, p. 165, ST1, p. [194], TA107, TA249 (Nec.), TA249 (N) (pp. 293–4), and TA249 (N) (pp. 297–8). NE211, NE214:  $\text{♯}^{\text{♯}}$ ; OA374:  $\text{♯}^{\text{♯}}$ ; TA108:  $\text{♯}^{\text{♯}}$ .



- 25.2            The group is followed by one or more signs that were subsequently struck out.  
 35                : omit.  
 69.1.3        ʾ for ʾ̇.  
 75.2            Orig. ʾ̇ (also in OA405). Presumably erroneous for ʾ̇̇, as supplied at 82.2.

**Consulted Concordances**

NE211, pp. 227–8; NE214, pp. 71–4; OA374, pp. 122r–123r; OA405, pp. 10–11; OA421, pp. 70–71; ST1, p. 165; ST1, p. [194]; TA107, pp. 97–8 (later foliation: 48v–49r; later pagination: 95–6); TA108, pp. 89–90; TA249, pp. 217–9 (Nec.); TA249, p. 281 (S) (H1); TA249, pp. 293–4 (N); TA249, pp. 297–8 (N).

J.O.

## segeah sēmāyi

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 12a, ll. 19–25 |
| <b>Makâm</b>       | Segâh             |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâîsi       |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0226          |

**Remarks**

Later heading: Ar. script: ‘Segâh semâ’î’; Lat. script: ‘Seğah semai’.

**Structure**

|       |   |    |          |
|-------|---|----|----------|
| H1    | : | 4  | :        |
| H2(M) | : | 4  | :        |
| H3    |   | 8  |          |
| H2(M) | : | 4  | :        |
| H4    | : | 4* | : : 2* : |
| H2(M) | : | 4  | :        |

\*sengîn semâî

The designation of H2 as M is indicated by the note following H3 (‘mülazimē al’, ‘take [i.e. play, repeat] the mülâzime’). H2 is labelled ‘teslim’ in OA374, ‘mülâzime’ in NE211, and ‘mülazimē vē t’ēslim’ in ST2. The reprise of H2(M) following both H3 and H4 is confirmed by NE205, NE211, OA374, ST2, and TA108.

**Pitch Set****Notes on Transcription**

4.3.2 ~ for ~ .



## zērgülēli hicaz zarbifēt‘.

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 12a, l. 26 – p. 12b, l. 4 |
| <b>Makâm</b>       | Zîrgûleli hicâz              |
| <b>Usûl</b>        | Darb-ı fetih                 |
| <b>Genre</b>       | Peşrev                       |
| <b>Attribution</b> | —                            |
| <b>Work No.</b>    | CMOi0104                     |

**Remarks**

Later heading (Ar. script): ‘Zîrgü[le]li hicâz zarb-ı feth’.

**Structure**

|    |         |
|----|---------|
| H1 | : 1/T : |
| H2 | : 1/T : |
| H3 | : 1/T : |
| H4 | : 1/T : |
| H5 | : 1/T : |

The *ken* is given in H1 only (also in OA405). Repetitions are indicated in the concordances as follows: AM1537: H1, H5; NE211, ST1, TA249 (B): H1–5; OA374: H1–2; TA107, TA249 (N), TA249 (Nec.): H1–4. NE214 contains H1–2 only, both of which are repeated.

**Pitch Set****Notes on Transcription**

- 2.1.1 Orig.  $\dot{\sim}$ . Possibly a mistake for  $\dot{\sim}$ , but OA405, ST1, and TA249 (B) also supply  $\dot{\sim}$ .
- 4.1.2 Orig.  $\dot{\sim}$  (also in OA405). Presumably a mistake for  $\dot{\sim}$ , as supplied in ST1 and TA249 (B).

- 4.3 AM1537 (1<sup>st</sup> lay.), TA107, TA249 (N), TA249 (Nec.): ʾ ; AM1537 (2<sup>nd</sup> lay.): ʾ ; NE214: ʾ ; OA374: ʾ .
- 11.3 AM1537, NE214, OA374, TA107, TA249 (N), TA249 (Nec.): ʾ ; TA249 (B): ʾ .
- 12.2 AM1537, NE214, OA374, TA107, TA249 (N), TA249 (Nec.): ʾ .
- 15.2 AM1537, NE214, OA374, TA107, TA249 (N), TA249 (Nec.): ʾ .
- 22.2 Omit. (also in OA405). Supplied from ST1 and TA249 (B).
- 23.2 AM1537, OA374, ST1, TA107, TA249 (N), TA249 (Nec.): ʾ ; TA249 (B): ʾ .
- 24.1 AM1537, OA374, TA107, TA249 (N), TA249 (Nec.): ʾ ; ST1, TA249 (B): ʾ .
- 28.1–3 AM1537, TA107: ʾ ; OA374: ʾ ; TA249 (N), TA249 (Nec.): ʾ .
- 29.2–4 AM1537: ʾ ; OA374: ʾ ; TA107, TA249 (N): ʾ ; TA249 (Nec.): ʾ .
- 33.2 AM1537, OA374, TA107, TA249 (N), TA249 (Nec.): ʾ .
- 34.1–3 AM1537 (1<sup>st</sup> lay.), TA107: ʾ ; AM1537 (2<sup>nd</sup> lay.): ʾ ; OA374: ʾ ; TA249 (N), TA249 (Nec.): ʾ . One or more signs between 34.1 and 34.2 have been struck out.
- 36 : omit.
- 47.4 Orig. ʾ .
- 67.1.2 ʾ for ʾ .
- 69.2 AM1537, OA374, TA107, TA249 (N), TA249 (Nec.): ʾ .
- 73.2 See note on 69.2.
- 74.2 Orig. ʾ (also in OA405). ST1, TA249 (B): ʾ .
- 81 The first div. of T is given in a minor variant.
- 81.2 See note on 15.2.
- 97.3 The group is followed by one or more signs that were subsequently struck out.
- 102.1–2 AM1537, TA107: ʾ ; OA374: ʾ ; TA249 (N), TA249 (Nec.): ʾ .
- 102 : omit.

**Consulted Concordances**

AM1537, pp. 21–4; OA374, pp. 98l–99l; OA405, pp. 12–13; ST1, pp. 114–15; TA107, pp. 104–106 (later foliation: 52r–53r; later pagination: 102–104); TA249, pp. 233–5 (Nec.); TA249, pp. 869–70 (B); TA249, pp. 873–4 (N).

J.O.



- 37.3.2      𐤀 for 𐤁 .
- 37.4.1      𐤀 for 𐤁 .
- 37            : omit.
- 38.3.1      𐤁 for 𐤂 .
- 38.4.2      𐤁 for 𐤂 .
- 43            : omit.
- 51.3.1      Orig. 𐤁 (also in OA405 and ST1). Possibly erroneous for 𐤂 .
- 53            : omit.
- 56.3.1      𐤁 for 𐤁 .
- 57            : obscured by the binding.
- 60.3.1      𐤁 for 𐤁 .
- 60            : omit.
- 61.4         Orig. 𐤁𐤂 (also in OA405). Probably erroneous for 𐤁𐤂, as given in ST1.
- 68.3.1      𐤁 for 𐤁 .

**Consulted Concordances**

OA405, pp. 13–14; ST1, pp. [199–200].

J.O.







## dügeah pusēlig sēmāyi

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 13a, ll. 20–35 |
| <b>Makâm</b>       | Dügâh bûselik     |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâîsi       |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0177          |

**Remarks**

Later headings: Ar. script: ‘Dügâh pûselik semâî’; Lat. script: ‘Düğah puselik semai’. Some notation and text (i.e. labelling of hânes) on the gutter side of the page is obscured by the binding.

**Structure**

|    |  |     |   |       |   |
|----|--|-----|---|-------|---|
| H1 |  | 5   | : | 10(T) | : |
| H2 |  | 17* | : | 10(T) | : |
| H3 |  | 12  | : | 10(T) | : |
| H4 |  | 7   | : | 10(T) | : |

\*yürük semâî

It is assumed that the *ken* at the end of H1 refers to T only.

**Pitch Set**

- 12.1 Orig.  $\dot{\text{w}}/\dot{\text{r}}$  . Presumably erroneous for  $\dot{\text{w}}/\dot{\text{r}}$  . Cf. 14.1. OA353:  $\text{w}/\text{r}$  ; TA249 (A):  $\dot{\text{w}}/\dot{\text{r}}$  .
- 13 : omit.
- 44.2 The group is partly obscured by the binding. The visible part of the first pitch symbol suggests a vernaxał ( $\text{v}$ ), rather than a xosrovayin-kisver ( $\text{x}$ ) as supplied by TA249 (A):  $\text{v}$  . Cf. OA353:  $\text{v}$  .
- 51.2 The group is partly obscured by the binding. The visible part of the first pitch symbol suggests a paroyk ( $\text{p}$ ).

### Consulted Concordances

OA353, pp. 15–16; TA249, pp. 1224–5 (A).

J.O.

# muhayer zērgülē sēmāyi

|                    |                               |
|--------------------|-------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                 |
| <b>Location</b>    | P. 13a, l. 36 – p. 13b, l. 14 |
| <b>Makâm</b>       | Muhayyer zîrgûle              |
| <b>Usûl</b>        | Aksak semâî                   |
| <b>Genre</b>       | Saz semâîsi                   |
| <b>Attribution</b> | —                             |
| <b>Work No.</b>    | CMOi0438                      |

## Remarks

Later headings: Ar. script: ‘Muḥayyer [sic] zîrgûle semâ’î’; Lat. script: ‘Muhayyer zirgule semai’.

## Structure

|    |      |      |   |
|----|------|------|---|
| H1 | : 12 | 9(T) | : |
| H2 | : 6  | 9(T) | : |
| H3 | : 10 | 9(T) | : |
| H4 | : 15 | 9(T) | : |

It is assumed that the *ken* at the end of H1 refers to the entire *hâne* including T, rather than T only.

## Pitch Set

The pitch set is represented by a treble clef staff with the following notes and accidentals: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111, C-111, B-112, A-112, G-112, F-112, E-112, D-112, C-112, B-113, A-113, G-113, F-113, E-113, D-113, C-113, B-114, A-114, G-114, F-114, E-114, D-114, C-114, B-115, A-115, G-115, F-115, E-115, D-115, C-115, B-116, A-116, G-116, F-116, E-116, D-116, C-116, B-117, A-117, G-117, F-117, E-117, D-117, C-117, B-118, A-118, G-118, F-118, E-118, D-118, C-118, B-119, A-119, G-119, F-119, E-119, D-119, C-119, B-120, A-120, G-120, F-120, E-120, D-120, C-120, B-121, A-121, G-121, F-121, E-121, D-121, C-121, B-122, A-122, G-122, F-122, E-122, D-122, C-122, B-123, A-123, G-123, F-123, E-123, D-123, C-123, B-124, A-124, G-124, F-124, E-124, D-124, C-124, B-125, A-125, G-125, F-125, E-125, D-125, C-125, B-126, A-126, G-126, F-126, E-126, D-126, C-126, B-127, A-127, G-127, F-127, E-127, D-127, C-127, B-128, A-128, G-128, F-128, E-128, D-128, C-128, B-129, A-129, G-129, F-129, E-129, D-129, C-129, B-130, A-130, G-130, F-130, E-130, D-130, C-130, B-131, A-131, G-131, F-131, E-131, D-131, C-131, B-132, A-132, G-132, F-132, E-132, D-132, C-132, B-133, A-133, G-133, F-133, E-133, D-133, C-133, B-134, A-134, G-134, F-134, E-134, D-134, C-134, B-135, A-135, G-135, F-135, E-135, D-135, C-135, B-136, A-136, G-136, F-136, E-136, D-136, C-136, B-137, A-137, G-137, F-137, E-137, D-137, C-137, B-138, A-138, G-138, F-138, E-138, D-138, C-138, B-139, A-139, G-139, F-139, E-139, D-139, C-139, B-140, A-140, G-140, F-140, E-140, D-140, C-140, B-141, A-141, G-141, F-141, E-141, D-141, C-141, B-142, A-142, G-142, F-142, E-142, D-142, C-142, B-143, A-143, G-143, F-143, E-143, D-143, C-143, B-144, A-144, G-144, F-144, E-144, D-144, C-144, B-145, A-145, G-145, F-145, E-145, D-145, C-145, B-146, A-146, G-146, F-146, E-146, D-146, C-146, B-147, A-147, G-147, F-147, E-147, D-147, C-147, B-148, A-148, G-148, F-148, E-148, D-148, C-148, B-149, A-149, G-149, F-149, E-149, D-149, C-149, B-150, A-150, G-150, F-150, E-150, D-150, C-150, B-151, A-151, G-151, F-151, E-151, D-151, C-151, B-152, A-152, G-152, F-152, E-152, D-152, C-152, B-153, A-153, G-153, F-153, E-153, D-153, C-153, B-154, A-154, G-154, F-154, E-154, D-154, C-154, B-155, A-155, G-155, F-155, E-155, D-155, C-155, B-156, A-156, G-156, F-156, E-156, D-156, C-156, B-157, A-157, G-157, F-157, E-157, D-157, C-157, B-158, A-158, G-158, F-158, E-158, D-158, C-158, B-159, A-159, G-159, F-159, E-159, D-159, C-159, B-160, A-160, G-160, F-160, E-160, D-160, C-160, B-161, A-161, G-161, F-161, E-161, D-161, C-161, B-162, A-162, G-162, F-162, E-162, D-162, C-162, B-163, A-163, G-163, F-163, E-163, D-163, C-163, B-164, A-164, G-164, F-164, E-164, D-164, C-164, B-165, A-165, G-165, F-165, E-165, D-165, C-165, B-166, A-166, G-166, F-166, E-166, D-166, C-166, B-167, A-167, G-167, F-167, E-167, D-167, C-167, B-168, A-168, G-168, F-168, E-168, D-168, C-168, B-169, A-169, G-169, F-169, E-169, D-169, C-169, B-170, A-170, G-170, F-170, E-170, D-170, C-170, B-171, A-171, G-171, F-171, E-171, D-171, C-171, B-172, A-172, G-172, F-172, E-172, D-172, C-172, B-173, A-173, G-173, F-173, E-173, D-173, C-173, B-174, A-174, G-174, F-174, E-174, D-174, C-174, B-175, A-175, G-175, F-175, E-175, D-175, C-175, B-176, A-176, G-176, F-176, E-176, D-176, C-176, B-177, A-177, G-177, F-177, E-177, D-177, C-177, B-178, A-178, G-178, F-178, E-178, D-178, C-178, B-179, A-179, G-179, F-179, E-179, D-179, C-179, B-180, A-180, G-180, F-180, E-180, D-180, C-180, B-181, A-181, G-181, F-181, E-181, D-181, C-181, B-182, A-182, G-182, F-182, E-182, D-182, C-182, B-183, A-183, G-183, F-183, E-183, D-183, C-183, B-184, A-184, G-184, F-184, E-184, D-184, C-184, B-185, A-185, G-185, F-185, E-185, D-185, C-185, B-186, A-186, G-186, F-186, E-186, D-186, C-186, B-187, A-187, G-187, F-187, E-187, D-187, C-187, B-188, A-188, G-188, F-188, E-188, D-188, C-188, B-189, A-189, G-189, F-189, E-189, D-189, C-189, B-190, A-190, G-190, F-190, E-190, D-190, C-190, B-191, A-191, G-191, F-191, E-191, D-191, C-191, B-192, A-192, G-192, F-192, E-192, D-192, C-192, B-193, A-193, G-193, F-193, E-193, D-193, C-193, B-194, A-194, G-194, F-194, E-194, D-194, C-194, B-195, A-195, G-195, F-195, E-195, D-195, C-195, B-196, A-196, G-196, F-196, E-196, D-196, C-196, B-197, A-197, G-197, F-197, E-197, D-197, C-197, B-198, A-198, G-198, F-198, E-198, D-198, C-198, B-199, A-199, G-199, F-199, E-199, D-199, C-199, B-200, A-200, G-200, F-200, E-200, D-200, C-200, B-201, A-201, G-201, F-201, E-201, D-201, C-201, B-202, A-202, G-202, F-202, E-202, D-202, C-202, B-203, A-203, G-203, F-203, E-203, D-203, C-203, B-204, A-204, G-204, F-204, E-204, D-204, C-204, B-205, A-205, G-205, F-205, E-205, D-205, C-205, B-206, A-206, G-206, F-206, E-206, D-206, C-206, B-207, A-207, G-207, F-207, E-207, D-207, C-207, B-208, A-208, G-208, F-208, E-208, D-208, C-208, B-209, A-209, G-209, F-209, E-209, D-209, C-209, B-210, A-210, G-210, F-210, E-210, D-210, C-210, B-211, A-211, G-211, F-211, E-211, D-211, C-211, B-212, A-212, G-212, F-212, E-212, D-212, C-212, B-213, A-213, G-213, F-213, E-213, D-213, C-213, B-214, A-214, G-214, F-214, E-214, D-214, C-214, B-215, 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## bēyat'ī bēhram aḡa dēvri

|                    |                           |
|--------------------|---------------------------|
| <b>Source</b>      | TR-Iüne 203-1             |
| <b>Location</b>    | P. 13b, ll. 15–32         |
| <b>Makâm</b>       | Bayâtî                    |
| <b>Usûl</b>        | Devr-i kebîr              |
| <b>Genre</b>       | Peşrev                    |
| <b>Attribution</b> | Behrâm Aḡa (fl. ca. 1525) |
| <b>Work No.</b>    | CMOi0066                  |

**Remarks**

Later headings: Ar. script: 'Bayâtî Behrâm Aḡa devri'; Lat. script: 'Beyati, Devri kebir, Behram'.

**Structure**

|    |   |   |     |      |        |   |     |        |   |
|----|---|---|-----|------|--------|---|-----|--------|---|
| H1 | : | 4 |     | 4(T) | :      |   |     |        |   |
| H2 | : | 4 |     | 4(T) | :      |   |     |        |   |
| H3 | : | 2 | : : | 4    | 4(T) : |   |     |        |   |
| H4 | : | 1 | : : | 1    | : :    | 1 | : : | [4(T)] | : |

The *ken* at the end of H1 is taken to indicate a repetition of the entire hâne including T, rather than T only. In H3, the repetition is taken to begin from the beginning of the preceding subsection. T begins from div. 25 in OA377, TA107, and TA249 (S). An internal repetition in H3 is indicated at div. 67 in OA374, OA377, TA107, and TA249 (S). T is not indicated in H4, which is omitted completely in the consulted concordances.

**Pitch Set****Notes on Transcription**

- 2.2 OA374: ; OA377, TA107: ; TA249 (S): .
- 3.2 See note on 2.2.
- 6.2 OA377, TA107: ; TA249 (S): .
- 7.2 See note on 2.2.

- 10.2 See note on 2.2.
- 11.2 See note on 2.2.
- 18.2 See note on 2.2.
- 19.2 See note on 2.2.
- 22.1 OA374, OA377, TA107, TA249 (S):  $\dot{\text{م}}\text{م}$  .
- 27.1 OA374, OA377, TA107:  $\sim\text{م}'$  ; TA249 (S):  $\sim\text{م}'$  .
- 32 Orig. :  $\text{ل}:$  .
- 33–34 The final ending for H4 has been added.
- 38.1 OA374, OA377, TA107, TA249 (S):  $\text{م}^{\text{م}}$  .
- 39.1 The group is obscured by an ink stain. Supplied from TA249 (N):  $\dot{\text{م}}$  .
- 44.2.1 Orig.  $\text{م}$  (also in TA249 [N]). Possibly erroneous for  $\text{م}$  , as supplied in OA374, OA377, TA107, and TA249 (S).
- 51–52 The first div. of T is given, followed ‘t’em’. Div. signs are omitted.
- 61.1–2 The two groups were struck out before being written again.
- 61.3 OA374, OA377, TA107, TA249 (S):  $\text{م}^{\text{م}}$  ; TA249 (N):  $\text{م}^{\text{م}}$  .
- 68 The div. is erroneously repeated.
- 84 The div. consists of five groups. The final group ( $\text{م}^{\text{م}}$ ), which may be an erroneous interpolation from the following div. (83), has been omitted from the transcription.

### Consulted Concordances

OA374, p. 51r–52r (H1–3); OA377, pp. 169–71 (H1–3); TA107, pp. 46–8 (later foliation: 27r–28r; later pagination: 45–7) (H1–3); TA249, pp. 623–4 (N) (H1–3); TA249, pp. 655–6 (S) (H1–3).

J.O.



## hüsēyini aşran ali ağann

|                    |                               |
|--------------------|-------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                 |
| <b>Location</b>    | P. 13b, l. 33 – p. 14a, l. 15 |
| <b>Makâm</b>       | Hüseynî aşîrân                |
| <b>Usûl</b>        | Berefşân                      |
| <b>Genre</b>       | Peşrev                        |
| <b>Attribution</b> | Kemânî Alî Ağa (d. 1830)      |
| <b>Work No.</b>    | CMOi0146                      |

### Remarks

Later headings: Ar. script: ‘Ḥüseynî ‘aşîrân ‘Alî Āġānîñ’; Lat. script: ‘Hüseyni aşiran, Ali aga’. The usûl is not specified. The choice of berefşân (rather than muhammes, as given in some later sources) is based on TA249 (N). OA374 does not provide an usûl name.

### Structure

|    |   |   |   |
|----|---|---|---|
| H1 | : | 5 | : |
| H2 | : | 7 | : |
| H3 | : | 5 | : |
| H4 | : | 5 | : |

The placement of div. signs in H4 is highly irregular (also in TA249 [N]). They have been adjusted partly on the basis of OA353 and OA374. See Notes on Transcription.

### Pitch Set



### Notes on Transcription

|        |                                                                                                                                       |
|--------|---------------------------------------------------------------------------------------------------------------------------------------|
| 10.3   | OA353, OA374: $\text{m m} \sim \text{m}$ .                                                                                            |
| 12.3   | OA353, OA374: $\text{m m} \dot{\text{m}}$ .                                                                                           |
| 13.2   | Orig. $\text{m m} \text{m} \text{m} \text{m}$ . OA353, OA374, TA249 (N) (groups 3–4): $\text{m m} \text{m} \text{m} \dot{\text{m}}$ . |
| 14.1   | OA353, OA374: $\text{m m} \text{m}$ .                                                                                                 |
| 16.3.2 | $\text{m}$ for $\text{m}$ .                                                                                                           |

- 23.3 OA353, OA374:  $\overline{\text{𐎠𐎡𐎢}}$  ; TA249 (N):  $\text{𐎠𐎡𐎢}$  .
- 24.1 OA353, OA374:  $\text{𐎠𐎡𐎢}$  .
- 26.1–2 OA353:  $\text{𐎠𐎡𐎢𐎣}$  ; OA374:  $\text{𐎠𐎡𐎢𐎣}$  .
- 26.3 There appears to be a verjākēt (:) following the group which was subsequently struck out.
- 26.4 OA353, OA374:  $\text{𐎠𐎡𐎢}$  . Cf. 34.4.
- 31.4 OA353, OA374:  $\overline{\text{𐎠𐎡𐎢}}$  .
- 32.1 See note on 24.1.
- 32.4 OA353, OA374, TA249 (N):  $\text{𐎠𐎡𐎢}$  . Cf. 24.4.
- 34.1–2 OA353:  $\text{𐎠𐎡𐎢𐎣}$  ; OA374:  $\text{𐎠𐎡𐎢𐎣}$  .
- 35.4 OA374:  $\overline{\text{𐎠𐎡𐎢}}$  . Cf. 27.4.
- 37 : omit.
- 41.2–42.3 OA353, OA374:  $\text{𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠$

**Consulted Concordances**

OA353, pp. 80–81; OA374, pp. 160r–161r; TA249, pp. 1065–6 (N).

J.O.

## acem sult‘an veled dēvri

|                    |                          |
|--------------------|--------------------------|
| <b>Source</b>      | TR-Iüne 203-1            |
| <b>Location</b>    | P. 14a, ll. 16–36        |
| <b>Makâm</b>       | Acem                     |
| <b>Usûl</b>        | Devr-i kebîr             |
| <b>Genre</b>       | Peşrev                   |
| <b>Attribution</b> | Sultân Veled (1226–1312) |
| <b>Work No.</b>    | CMOi0308                 |

**Remarks**

Later headings: Ar. script: ‘Acem Sultân Veled devri’; Lat. script: ‘Acem, Sultan veled Devri’.

**Structure**

|    |   |   |     |      |     |      |     |      |   |
|----|---|---|-----|------|-----|------|-----|------|---|
| H1 | : | 2 | : : | 4(T) | :   |      |     |      |   |
| H2 |   | 2 | :   | 4(T) | :   |      |     |      |   |
| H3 | : | 3 | : : | 4    | : : | 2    | : : | 4(T) | : |
| H4 | : | 4 | : : | 4    | : : | 4(T) | :   |      |   |

The first subsection of H2 may also be repeated, as indicated in TA107 and TA249 (S).

**Pitch Set****Notes on Transcription**

- 15.2.1 There is a dot above the ěkorč (م) that the scribe appears to have attempted to rub out.
- 41.1–2 OA374, OA377: ; TA107: ; TA249 (S): .
- 45.3 The group is preceded by a phrase in superscript (م م م م) that was subsequently struck out.
- 57.1–2 See note on 41.1–2.
- 63.4 Omit. Supplied from TA249 (N).
- 68.1–2 OA374: ; OA377: ; TA107: ; TA249 (S): .

- 77.3            The group is preceded by one or more signs that were subsequently struck out.  
88              Orig. ~~م.م.م.م.~~ . Cf. 74.1–2, 78.1–2, 94.1–2.  
95              : omit.

**Consulted Concordances**

OA353, p. 84 (H4); OA374, pp. 165l–166l; OA377, pp. 129–30 (H1–3); TA107, pp. 39–40 (later foliation: 23v–24r; later pagination: 38–9); TA249, pp. 1945–6 (S); TA249, pp. 1955–6 (N).

J.O.

## fērafēza düek‘

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 14a, l. 37 – p. 14b, l. 8 |
| <b>Makâm</b>       | Ferahfezâ                    |
| <b>Usûl</b>        | Çifte düyek                  |
| <b>Genre</b>       | Peşrev                       |
| <b>Attribution</b> | —                            |
| <b>Work No.</b>    | CMOi0379                     |

**Remarks**

Later headings: Ar. script: ‘Ferahfezâ düyek’; Lat. script: ‘Ferahfeza, Düyek’.

**Structure**

|    |     |        |
|----|-----|--------|
| H1 | : 5 | 5(T) : |
| H2 | : 6 | 5(T) : |
| H3 | : 7 | 5(T) : |
| H4 | : 7 | 5(T) : |

Although the rhythmic cycle düyek is indicated in the heading, the distribution of division signs suggests rather çifte düyek. The *ken* at the end of H1 is assumed to refer to the entire hâne including T, rather than T only.

**Pitch Set**

The image shows a musical score for the pitch set. It features a treble clef staff with a sequence of notes and accidentals. Below the staff are two rows of rhythmic notation (neumes) and a set of five notes on a separate staff.

**Notes on Transcription**

19.3–20.1 The omission of the *kisver* above every *paroyk* (♩) in this concluding passage is assumed to be a scribal error.

32 :: omit.

56 :: omit.

J.O.

## üzal ahmēd aġa dēvri

|                    |                                |
|--------------------|--------------------------------|
| <b>Source</b>      | TR-Iüne                        |
| <b>Location</b>    | P. 14b, ll. 9–44               |
| <b>Makâm</b>       | Uzzâl                          |
| <b>Usûl</b>        | Devr-i kebîr                   |
| <b>Genre</b>       | Peşrev                         |
| <b>Attribution</b> | Vardakosta Ahmed Aġa (d. 1794) |
| <b>Work No.</b>    | CMOi0355                       |

### Remarks

Later headings: Ar. script: “Uzzâl Aġmed Āġā devri” Lat. script: ‘Uzzal Ahmed aga devri’.

### Structure

|    |                                |
|----|--------------------------------|
| H1 | : 2 : : 2 : : 3 : : 1   1(T) : |
| H2 | : 2 : : 2   [1(T)] :           |
| H3 | : 9   [1(T)] :                 |
| H4 | : 4 : : 2 : : [1(T)] :         |

The teslîm (T) is given in H1 only. The *ken* at the end of T is assumed to include the preceding subsection, rather than referring to T only. The concordances (NE203 and TA110) indicate that T should be reprised following H2 and H3, though not H4. NE203, p. 17 and TA110 show internal repetitions in H3 at divs. 68 and 76. Cf. no. 66.

### Pitch Set

### Notes on Transcription

9.2 NE203, TA110: ~r~r~.



- 9 : omit.
- 11.1 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 13 : obscured by the binding.
- 14.1–2 Orig.  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  . Presumably erroneous for  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  . NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 15.4 NE203, TA110:  $\sim\sim\sim$  . Cf. note on 35.4.
- 16.1 The group is followed by one or more signs that were subsequently struck out.
- 19.1 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  . Cf. note on 11.1.
- 19.3 The group is barely discernible due to page damage. NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  . Cf. 23.3, 27.3.
- 24.1 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 25.4 There may be a dot above the ěkorč (ص), but it is unclear. NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 35.4 NE203, TA110:  $\sim\sim\sim$  .
- 44.1.2  $\dot{\text{r}}$  for  $\dot{\text{r}}$  .
- 48.3 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 50.2–4 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 55.1.3  $\dot{\text{r}}$  for  $\dot{\text{r}}$  .
- 60 It is assumed the second ending follows T (rather than div. 54). See Structure. The group is partly obscured by the binding, although part of the closing parenthesis is visible. NE203, TA110: ( $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$ ) ; TA249 (H): ( $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$ ) .
- 64.2.1  $\dot{\text{r}}$  for  $\dot{\text{r}}$  .
- 65.1.2 Orig.  $\dot{\text{r}}$  (also in NE203 and TA110). Possibly erroneous for  $\dot{\text{r}}$  .
- 65.3 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 66.2 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 75.2 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 81.2.2 Orig.  $\dot{\text{r}}$  . Presumably erroneous for  $\dot{\text{r}}$  . NE203, TA110 (groups 2–3):  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 81.3 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 83.4 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 84 : for :: .
- 85.3 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 90.4.2  $\dot{\text{r}}$  for  $\dot{\text{r}}$  .
- 91.4 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 92.1–2 Orig.  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  . Presumably erroneous for  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  , as supplied at 96.1–2.
- 93.1.3 Orig.  $\dot{\text{r}}$  . Possibly erroneous for  $\dot{\text{r}}$  . NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 94.1 NE203, TA110:  $\dot{\text{r}}\dot{\text{r}}\dot{\text{r}}$  .
- 95.3 The group is preceded by one or more signs that were subsequently struck out.

- 95 : omit.
- 102.2.3 ص for ق .
- 102.3.3 ص for ق .
- 118.3 NE203, TA110: م/ر .
- 123.1–2 NE203, TA110: م/ر م/ر .
- 124.2 NE203, TA110: م/ر .
- 130–131 It is assumed the second ending follows T (rather than div. 124). See Structure.  
Div. signs are omitted.

**Consulted Concordances**

NE203, p. 17; TA110, p. 74; TA249, pp. 2177–8 (H).

J.O.





**Consulted Concordances**

AM1537, p. 77 (H1); NE214, pp. 41–3; OA374, pp. 74r–75l (H1–3); OA405, pp. 1–2; ST1, p. 151; TA107, pp. 192–3 (later foliation: 96r–v; later pagination: 190–91); TA249, p. 591 (N).

J.O.

## pusēlik‘ aşıran sēmayi

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 15a, l. 25 – p. 15b, l. 3 |
| <b>Makâm</b>       | Bûselik aşîrân               |
| <b>Usûl</b>        | Aksak semâî                  |
| <b>Genre</b>       | Saz semâîsi                  |
| <b>Attribution</b> | —                            |
| <b>Work No.</b>    | CMOi0058                     |

**Remarks**

Later headings: Ar. script: ‘Pûselik ‘aşîrân semâ’î’; Lat. script: ‘Pus[e]lik aşıran semai’. The section headings of H2 and H3 are partly obscured by the binding.

**Structure**

|    |             |
|----|-------------|
| H1 | : 8 :       |
| H2 | : 8 :       |
| H3 | : 12 :      |
| H4 | : 6 : : 4 : |

**Pitch Set****Notes on Transcription**

- 19.4.3 Orig. ♪ (also in OA405 and TA249 [B] [p. 1071]). Presumably erroneous for ♪̇.
- 22.2.1 See note on 19.4.3.
- 22.3.1 See note on 19.4.3.
- 22.3.4 See note on 19.4.3.
- 24.2.4 Orig. ♪ (also in OA405 and TA249 [B] [p. 1071]). Presumably erroneous for ♪̇. Cf. 20.
- 24.3.1 See note on 24.2.4.

**Consulted Concordances**

BL3114, fol. 174r; ÍS1, pp. 82–3; KEVSEŔÍ 2016, no. 509; OA374, pp. 75l–r; OA405, pp. 2–3; ST2, fols. 94v–95r; TA108, p. 22; TA110, pp. 7–8; TA249, p. 590 (B); TA249, pp. 609–10 (N); TA249, p. 1071 (B).

J.O.

## üşak‘ ç‘embēr isak‘

|                    |                              |
|--------------------|------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                |
| <b>Location</b>    | P. 15b, ll. 4–22             |
| <b>Makâm</b>       | Uşşâk                        |
| <b>Usûl</b>        | Çenber                       |
| <b>Genre</b>       | Peşrev                       |
| <b>Attribution</b> | Tanbûrî İsak (d. after 1807) |
| <b>Work No.</b>    | CMOi0360                     |

### Remarks

Later headings: Ar. script: “Uşşâk çenber İisāk”; Lat. script: ‘Uşşak, çenber, Isak’.

### Structure

|    |             |
|----|-------------|
| H1 | : 2 :       |
| H2 | : 2 : : 4 : |
| H3 | : 3 :       |
| H4 | : 3 :       |

### Pitch Set



### Notes on Transcription

- 4.2 OA353: ; OA377, TA107, TA249 (N): .
- 6.2–3 OA353: ; OA377, TA107, TA249 (N): .
- 6.4.1 There is an illegible sign (possibly a kisver) above the benkorç (♩) that was subsequently struck out.
- 6 : for :: .
- 11.3 Omit. Supplied from 23.3.
- 11 : omit.
- 19.1.2 There is an illegible sign above the xosrovayin (♩) that was subsequently struck or rubbed out.



- 23.3.3 There appears to be a dot above the nerk'naxal (נ) that was subsequently rubbed out.
- 29 : omit.
- 30.4 Orig. נ .
- 36.1 OA353: נ ; OA377, TA107, TA249 (N): נ .
- 41.4.1 There is an illegible sign above the p'uš (ש) that was subsequently rubbed out.
- 42.2–4 OA353 (whole div.): נ נ נ נ ; TA107 (whole div.): נ נ נ נ .
- 46.4 There appear to be one or more signs above the group that were subsequently rubbed out.
- 52.4 OA353: נ ; OA377, TA107, TA249 (N) (groups 3–4): נ .
- 54 : for :: .
- 60 : for :: .
- 70.3 The group is preceded by one or more signs that were subsequently struck out.
- 75.3 See note on 70.3.
- 78.2 Orig. נ .
- 78.4–79.2 OA353 (beginning from 78.3): נ :: נ נ נ נ .
- 78 : for :: .

### Consulted Concordances

OA353, pp. 20–21; OA377, pp. 205–6; OA405, pp. 3–4; ST1, p. 81; TA107, pp. 122–4 (later foliation: 61r–62r; later pagination: 120–22); TA249, pp. 2193–4 (N); TA249, pp. 2235–6 (B).

J.O.

## ēvci ara Sēm̄ayi

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 15b, ll. 23–35 |
| <b>Makâm</b>       | Evcârâ            |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâî         |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0017          |

### Remarks

Later headings: Ar. script: ‘Evc ārā semā’ī’; Lat. script: ‘Evicârâ semai’.

### Structure

|    |   |     |   |    |   |   |   |   |   |  |
|----|---|-----|---|----|---|---|---|---|---|--|
| H1 | : | 13  | : |    |   |   |   |   |   |  |
| H2 | : | 10  | : | 4  | : |   |   |   |   |  |
| H3 | : | 8   | : | 4  | : |   |   |   |   |  |
| H4 | : | 16* | : | 4* |   | 2 | : | 4 | : |  |

\*yürük semâî

### Pitch Set



### Notes on Transcription

- 9.2.1 ~ for ~ .
- 20.1.3 ~ for ~ .
- 25.2 The meaning of the stroke below the xosrovayin-kisver (↯) is uncertain. Possibly intended as ↯, in which case 25.1–2 might be transcribed as ↯ ↯ ↯ (ḅc# a#g).
- 34.4.1 Orig. ~ . Probably erroneous for ~ , although the kisver is also omitted in OA405, ST1, and TA249 (N).
- 39.2.1 ~ for ~ .

- 57.1.3      Orig.  $\text{~}$  . Probably erroneous for  $\text{~}$  , although the kisver is also omitted in OA405 and OA466.
- 60.4.1       $\text{~}$  for  $\text{~}$  .
- 65.1.1       $\text{~}$  for  $\text{~}$  .

**Consulted Concordances**

ÍS1, pp. 55–6; NE211, pp. 51–3; OA374, pp. 187l–r; OA405, pp. 4–5; OA466, pp. 24–5; ST1, p. [198]; ST2, fols. 53r–54r; TA107, pp. 151–2 (later foliation: 75v–76r; later pagination: 149–50); TA108, pp. 130–32.

J.O.

## pēncügeah gülüst‘an düyēk‘

|                    |                  |
|--------------------|------------------|
| <b>Source</b>      | TR-Iüne 203-1    |
| <b>Location</b>    | P. 16a, ll. 1–28 |
| <b>Makâm</b>       | Pençgâh          |
| <b>Usûl</b>        | Düyek            |
| <b>Genre</b>       | Peşrev           |
| <b>Attribution</b> | —                |
| <b>Work No.</b>    | CMOi0081         |

**Remarks**

Later headings: Ar. script: ‘Pencgâh Gülistân düyek’; Lat. script: ‘Pençgah. gülistan, düyek’.

**Structure**

|    |      |   |   |   |   |   |
|----|------|---|---|---|---|---|
| H1 | : 8  | : | 7 | : |   |   |
| H2 | : 6  | : | 8 | : | 8 | : |
| H3 | : 29 | : |   |   |   |   |
| H4 | : 7  | : | 4 | : | 4 | : |

**Pitch Set****Notes on Transcription**

- 5.2 Orig.  $\dot{\sim}$  (also in TA110). Probably erroneous for  $\dot{\sim}$ , as given in TA249 (N), and at 61.2.
- 7.1.3  $\smile$  for  $\tilde{\smile}$ .
- 15.2.2 Orig.  $\smile$  (also in TA110). Probably erroneous for  $\tilde{\smile}$ . TA249 (N):  $\smile\smile$ . Cf. 8.2, 37.2.
- 21.2.2 Orig.  $\smile$  (also in TA110 and TA249 [N]). Probably erroneous for  $\tilde{\smile}$ . Cf. 8.2, 37.2.
- 29.3.2 See note on 21.2.2.
- 33 : omit.
- 35.4.1  $\smile$  for  $\tilde{\smile}$ .

- 40 : omit.
- 42.1.2 Orig. ~~ww~~ (also in TA110 and TA249 [N]). Probably erroneous for ~~ww~~.
- 46.3.3 Orig. ~~ww~~ (also in TA110 and TA249 [N]). Probably erroneous for ~~ww~~.
- 46.4.1 See note on 46.3.3.
- 52 : omit.
- 57 : omit.
- 62 : omit.
- 74.2 The group was erroneously written as ~~ww~~, then struck out and rewritten.
- 77 : omit.

**Consulted Concordances**

TA110, p. 77; TA249, pp. 731–2 (N).

J.O.

## payt'ar saba isak'n usuli hafif

|                    |                               |
|--------------------|-------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                 |
| <b>Location</b>    | P. 16a, l. 29 – p. 16b, l. 17 |
| <b>Makâm</b>       | Baytâr sabâ                   |
| <b>Usûl</b>        | Hafîf                         |
| <b>Genre</b>       | Peşrev                        |
| <b>Attribution</b> | Tanbûrî İsak (d. after 1807)  |
| <b>Work No.</b>    | CMOi0134                      |

**Remarks**

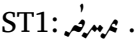


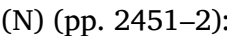
Later headings: Ar. script: 'Şabâ baytar İ̄sākîñ ḥafîf'; Lat. script: 'saba ? baytar, hafif, Isak' (question mark is original). The Latin-script hand has added a cross with rounded hooks in thin black pen to the left of the heading, and the following annotation in pencil above the heading: '[halbuki Isakîñ ḡülizarîdır] D<sup>r</sup> Suphi Ezgi' (brackets are original).

**Structure**

|    |   |   |  |     |   |
|----|---|---|--|-----|---|
| H1 | : | 1 |  | 1/T | : |
| H2 | : | 1 |  | 1/T | : |
| H3 | : | 1 |  | 1/T | : |
| H4 | : | 1 |  | 1/T | : |

Repetition is indicated only for H1 in NE203, OA405, and TA110. It is indicated for H2–4 in TA249 (N) (pp. 2447–8), and for all hânes in the remaining concordances.

**Pitch Set****Notes on Transcription**

- 1.4 ST1:  .
- 3.2–3 OA421, TA249 (B), TA249 (N) (pp. 2447–8):  ; ST1:  ; TA249 (N) (pp. 2451–2):  .



**Consulted Concordances**

OA405, pp. 74–5; OA421, p. 23; ST1, p. 79; TA110, pp. 77–8; TA249, pp. 1001–2 (B); TA249, pp. 2447–8 (N); TA249, pp. 2451–2 (N).

J.O.





**Consulted Concordances**

NE214, pp. 74–6; OA374, pp. 157l–r; OA377, pp. 65–6; OA405, pp. 75–6; ST2, fol. 56r–v; TA107, p. 188 (later foliation: 94r; later pagination: 186); TA110, p. 78; TA249, pp. 1003–4 (B); TA249, p. 2431 (A).

J.O.

## ırast‘ ahmēd bēy düek‘

|                    |                                |
|--------------------|--------------------------------|
| <b>Source</b>      | TR-Iüne 203-1                  |
| <b>Location</b>    | P. 17a, ll. 1–23               |
| <b>Makâm</b>       | Râst                           |
| <b>Usûl</b>        | Çifte düyek                    |
| <b>Genre</b>       | Peşrev                         |
| <b>Attribution</b> | Küçük Ahmed Bey (fl. ca. 1650) |
| <b>Work No.</b>    | CMOi0189                       |

**Remarks**

Later headings: Ar. script: ‘Râst Aḥmed Beğ düyek’; Lat. script: ‘Rast Ahmed Bey, duyek’.

**Structure**

|    |      |        |
|----|------|--------|
| H1 | : 10 | 2(T) : |
| H2 | : 8  | 2(T) : |
| H3 | : 10 | 2(T) : |
| H4 | : 5  | 2(T) : |

Although the rhythmic cycle düyek is indicated in the heading, the distribution of div. signs suggests rather çifte düyek. It is assumed that the repetition implied by the second ending in H1 (div. 25) refers to the entire hâne including T, rather than T only. Since it concludes on yegâh (D) rather than râst (g), the second ending is omitted in H4.

**Pitch Set**
**Notes on Transcription**

|       |                       |
|-------|-----------------------|
| 5.1–2 | OA377: ~ ~ ♯, ~ ♯ ♯ . |
| 7     | : omit.               |
| 9.2   | OA377: ♯ ♯ ~ .        |
| 10.1  | OA377: ♯ ♯ ♯ .        |
| 10.3  | OA377: ♯ ♯ ♯ .        |

- 14.1 OA377:  $\omega/\omega$  .
- 14.4 OA377:  $\omega/\omega$  .
- 16.4 OA377:  $\omega/\omega$  .
- 17.1–3 OA377:  $\omega/\omega$  .
- 18.4 Orig.  $\omega/\omega$  ( $\omega$  for  $\omega$ ). OA377:  $\omega/\omega$  .
- 19.4 OA377:  $\omega/\omega$  .
- 20 : for :: .
- 21 :: for : .
- 25.4 OA377:  $\omega/\omega$  .
- 31.1 OA377:  $\omega/\omega$  .
- 38.4 OA377:  $\omega/\omega$  .
- 40.4 OA377:  $\omega/\omega$  .
- 47.2.3 Orig.  $\omega$  (also in TA110 and TA249 [N]). Presumably erroneous for  $\omega$  , as supplied in OA377.
- 47.4 OA377:  $\omega/\omega$  .
- 49.1.2 Orig.  $\omega$  . Presumably erroneous for  $\omega$  , although OA377, TA110, and TA249 (N) also supply  $\omega$  .
- 51.3 The group was written twice and the first struck out.
- 53.2 OA377:  $\omega/\omega$  .
- 56.3 OA377:  $\omega/\omega$  .
- 57.3 OA377:  $\omega/\omega$  .
- 58.2 OA377:  $\omega/\omega$  .
- 62.4 OA377:  $\omega/\omega$  .
- 76.2.1 Orig.  $\omega$  (also in TA110 and TA249 [N]). Possibly erroneous for  $\omega$  , as supplied in OA377.
- 77 :: omit.

### Consulted Concordances

OA377, pp. 3–5; TA110, p. 73; TA249, pp. 1263–4 (N).

J.O.

## şēfk'ēt' arab sēmāyi

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 17a, ll. 24–35 |
| <b>Makâm</b>       | Şevk u tarab      |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâîsi       |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0261          |

### Remarks

Later headings: Ar. script: 'Şevk-ı tarab semâî'; Lat. script: 'sevk-ü-tarab [sic] semai'.

### Structure

|    |               |
|----|---------------|
| H1 | : 4 :         |
| H2 | : 4 : : 5 :   |
| H3 | : 9 :         |
| H4 | : 17* : : 3 : |

\*yürük semâî

### Pitch Set

### Notes on Transcription

- 19 : omit.
- 21.4.1 Orig. ♯ (also in TA110). Probably erroneous for ♯. İS1, TA249 (A): ♯; OA374: ♯; OA374, TA107: ♯; TA249 (B): ♯.
- 24.1.1 ~ for ♯.

33            The repetition of div. 32 (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) is possibly erroneous. It occurs only in TA110 and in a variant in ST2 (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ :: بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ).

**Consulted Concordances**

İS1, p. 187–8; OA374, pp. 89l–r; OA377, p. 83; ST2, fols. 59v–60r; TA107, p. 274 (later foliation: 137r; later pagination: 272); TA110, pp. 73–4; TA249, p. 1679 (B).

J.O.



- 2.1 NE203:  $\text{ٲٲٲٲٲٲ}$  .
- 5.3 NE203:  $\text{ٲٲٲٲٲٲٲٲ}$  . Cf. 1.3.
- 5 : omit.
- 7.2 NE203:  $\text{ٲٲٲ}$  .
- 9 : omit.
- 11.3 See note on 5.3.
- 11 : omit.
- 12.1 One or more signs above the group have been struck out.
- 12.4 NE203:  $\text{ٲٲٲٲٲٲ}$  .
- 13.2 See note on 5.3.
- 15.1 NE203:  $\text{ٲٲٲٲٲٲ}$  .
- 16.2 Although NE203 has  $\text{ٲٲٲٲٲ}$  , the articulation  $\text{ٲٲ}$  has been retained to fit with the sequence beginning with  $\text{ٲٲٲ}$  at 15.4.
- 20.4 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 22.2.4 Orig.  $\text{ٲ}$  . Presumably erroneous for  $\text{ٲ}$  , as supplied at 26.2 and 30.2. NE203:  $\text{ٲٲٲ}$  .
- 23.3 NE203:  $\text{ٲٲٲٲٲٲ}$  .
- 27.3 NE203:  $\text{ٲٲٲٲٲٲ}$  .
- 28.4 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 28 : omit.
- 33.2 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 33 : omit.
- 34.1 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 34.2 The group was written and struck out before being rewritten. NE203:  $\text{ٲٲٲٲٲٲ}$  .
- 36.1.2 Orig.  $\text{ٲ}$  (also TA110). Presumably erroneous for  $\text{ٲ}$  , as supplied in NE203.
- 44.2 Orig.  $\text{ٲٲٲٲٲٲ}$  (also in TA110). Presumably erroneous for  $\text{ٲٲٲٲٲٲ}$  . NE203:  $\text{ٲٲٲٲٲ}$  .
- 44.4 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 47 : omit.
- 49.1 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 50 : omit.
- 52.1 NE203:  $\text{ٲٲٲٲٲٲٲٲ}$  .
- 61.1.4 Orig.  $\text{ٲ}$  (also in TA110). Presumably erroneous for  $\text{ٲ}$  .
- 64.2 NE203:  $\text{ٲٲٲٲٲٲٲ}$  .
- 65.1 Orig.  $\text{ٲٲٲٲٲٲ}$  . Presumably erroneous for  $\text{ٲٲٲٲٲٲ}$  , as supplied in TA110. NE203:  $\text{ٲٲٲٲٲٲٲٲ}$  .





**Consulted Concordances**

NE203, p. 14; TA110, p. 74.

J.O.

## üzal sēmayi

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 17b, ll. 28–44 |
| <b>Makâm</b>       | Uzzâl             |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâîsi       |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0096          |

**Remarks**

Later headings: Ar. script: “Uzzâl semâ’î”; Lat. script: ‘uzzal semai’.

**Structure**

|    |   |    |  |      |   |
|----|---|----|--|------|---|
| H1 | : | 6  |  | 6(T) | : |
| H2 |   | 15 |  | 6(T) |   |
| H3 | : | 14 |  | 6(T) | : |
| H4 | : | 10 |  | 6(T) | : |

Since T is written out in H4 (divs. 52–57), the abbreviation ‘t’em’ following div. 57 is presumed to be erroneous and is omitted from the transcription. As the *ken* in H4 (div. 57) refers to the entire hâne including T, it is presumed that this also applies to H1 and H3. No repetition sign is supplied in H2 in TA110 or TA249 (N), though presumably it may also be repeated (including T).

**Pitch Set**

**Notes on Transcription**

- 8.4.2 Orig.  $\text{س}$  (also in TA110 and TA249 [N]). Possibly erroneous for  $\text{س}$ . Cf. 53.4.2.
- 12.4.1  $\text{س}$  for  $\text{س}$  (also in TA110).
- 20.2.3 The stor (.) appears to be a correction of an s-shaped rest sign (,).
- 39.1.2 Orig.  $\text{س}$  (also in TA110 and TA249 [N]). Probably erroneous for  $\text{س}$ .
- 40 : omit.
- 41 A group appears to have been omitted, since divs. 40–41 (not separated by a div. sign) consist of seven rather than eight groups both here and in TA110. 41.1 and the distribution of the remaining groups are therefore based on TA249 (N):  $\text{س} \sim \text{س} \sim \text{س} \sim \text{س}$ . Div. 41 is originally followed by  $\text{ل} \text{س}$ . See Structure.
- 53–58 The teslîm is not labelled. See Structure.
- 54.4.2 The benkorč ( $\text{س}$ ) appears first to have been written in the upper octave (as  $\text{س}$ ) and subsequently corrected. TA110 supplies  $\text{س}$ .
- 58 The abbreviation ‘t‘em’ following div. 58 is omitted from the transcription since T is already written out (divs. 53–58). See Structure.

**Consulted Concordances**

TA110, p. 75; TA249, pp. 799–800 (N).

J.O.

## sazk‘ear musinin

|                    |                     |
|--------------------|---------------------|
| <b>Source</b>      | TR-Iüne 203-1       |
| <b>Location</b>    | P. 18a, ll. 1–24    |
| <b>Makâm</b>       | Sazkâr              |
| <b>Usûl</b>        | Darbeyn             |
| <b>Genre</b>       | Peşrev              |
| <b>Attribution</b> | Musi (fl. ca. 1750) |
| <b>Work No.</b>    | CMOi0215            |

**Remarks**

Later headings: Ar. script: ‘Sāzkār Mūsiniñ’; Lat. script: ‘Sazkâr, Musî’. The following remark is given by the first hand to the right of the heading: ‘bu ik‘i dēfa eazılmış amma bu ēyisidir’ (‘this was written twice but this is the better one’). The remark is translated by the Arabic-script hand as ‘İki def‘a yazılmış ise de bu iyisidir’. The alternative version of the piece mentioned here is presumably that found in TA110, pp. 37–8.

**Structure**

|    |   |     |                       |
|----|---|-----|-----------------------|
| H1 | : | 1   | :                     |
| H2 | : | 1/T | : : 1 : : 1/T :       |
| H3 | : | 1   | : : 1 : : 1 : : 1/T : |
| H4 | : | 1   | : : 1/T :             |

According to Pjšgyan (BŽŠKEAN 1997, p. 165), darbeyn should be written as seven and a half divisions (4 + 4 + 4 + 4 + 4 + 4 + 4 + 2 time units), consisting of one cycle of devr-i kebîr and one of berefşân. However, the placement of division signs indicates that the cycle consists of 60 rather than 30 time units, with each subcycle being augmented, i.e. two cycles of devr-i kebîr (= 7 divs.) followed by two of berefşân (= 8 divs.). A k‘arakēt (::) is given after 7 divs. (marking the end of the augmented devr-i kebîr section) as well as at the end of the cycle in H1–3. It is given at the end of each subcycle in H4.

The teslîm (T) is fully written out only once, at divs. 25–32. Reprises in H2–4 are indicated by ‘t‘em’. The repetition of T (which must include the preceding subsection in order to preserve the structure of the usûl cycle) is indicated by a *ken* in the first instance (divs. 25–32) and by the second ending at the end of H2 (divs. 65–66). It is assumed that T is also repeated in H3 and H4.

That H1 consists of one cycle only and does not include T, which consequently occurs twice in H2 (or four times with repetitions), is supported by OA377, OA503, ST1 (pp. 117–8), ST1 (pp. 166–7), TA110 (pp. 37–8), TA110 (pp. 75–6), TA249 (N) (pp. 1439–40), TA249 (Nec.), and TA249 (B), although T is not labelled in OA503, TA110 (pp. 37–8), and TA249 (B). H2 begins one (augmented) cycle later (i.e. from div. 33) in AK56, NE211, NE214, OA374, ST1 (pp. 137–8), TA249 (N) (pp. 1431–3), TA249 (N) (pp. 1435–7), and TA249 (N) (pp. 1443–4). The similarity of divs. 8–15 to T means that they may be considered equivalent to the latter, and indeed are labelled as such in ST1 (pp. 117–8) and ST1 (pp. 137–8). Structure-related issues in H4 are discussed in Notes on Transcription.

**Pitch Set**

**Notes on Transcription**

- 1.1 It cannot be securely determined whether the use or omission of the *kisver* above *xosravayin* (✓) and *vernaxał* (✓) in this and similar phrases is intentional or not. Such phrases are therefore transcribed exactly as given in the ms., with the caveat that some instances may be scribal errors.
- 2.1–2 See note on 1.1.
- 2.4 See note on 1.1.
- 5.1 A *verĵakēt* (:) is erroneously given following the group. It has been omitted from the transcription.
- 5.3 See note on 1.1.
- 9.2 OA377, TA249 (B), TA249 (N) (pp. 1439–40), TA249 (Nec.): ✓✓✓ .
- 10.3 OA377: ✓✓✓ .
- 11.1 The group is preceded by one or more signs that were subsequently struck out.
- 14.4–15.3 OA377: ✓✓✓: ✓✓✓ ✓✓✓ ✓✓✓ ✓✓✓ ; TA249 (N) (pp. 1439–40), TA249 (Nec.): ✓✓✓: ✓✓✓ ✓✓✓ ✓✓✓ .
- 22.2 OA377, TA249 (N) (pp. 1439–40), TA249 (Nec.): ✓✓✓ .

- 28.2 OA377, TA249 (N) (pp. 1439–40), TA249 (Nec.):  $\text{٤٤٤}$ ; ST1 (p. 137), TA249 (B):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1431–3):  $\text{٤٤٤}$ .
- 29.3–4 See note on 1.1.
- 30.2 See note on 1.1.
- 40–47 The cross following div. 39 indicates a reprise of divs. 8–15, as confirmed by the concordances.
- 50.1.2  $\text{٤٤}$  for  $\text{٤٤}$ .
- 50 : omit.
- 55 The verjākēt (:) appears originally to have been a k'arakēt (::), the right-hand dots of which have been struck out.
- 63–64 The first ending is supplied from divs. 48–49 (without parentheses) in order to provide a transition to the beginning of the repeated subsection (div. 50).
- 67.2 AK56 (1<sup>st</sup> lay.), NE211 (1<sup>st</sup> lay.), NE214, TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ ; OA374:  $\text{٤٤٤}$ .
- 70.2–3 AK56 (1<sup>st</sup> lay.), NE211 (1<sup>st</sup> lay.), NE214, TA249 (B):  $\text{٤٤٤}$ ; OA503, ST1 (pp. 117–8), ST1 (pp. 166–7), TA110 (pp. 37–8):  $\text{٤٤٤}$ ; ST1 (pp. 137–8):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1431–3):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ .
- 71.1  $\text{٤٤}$  for  $\text{٤٤}$ .
- 71.2 AK56 (1<sup>st</sup> lay.), NE211 (1<sup>st</sup> lay.), NE214, OA503, ST1 (pp. 117–8), ST1 (pp. 137–8), ST1 (pp. 166–7), TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4), TA249 (B):  $\text{٤٤٤}$ ; OA374:  $\text{٤٤٤}$ ; TA110 (pp. 37–8):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1431–3):  $\text{٤٤٤}$ .
- 72.3 OA374:  $\text{٤٤٤}$ ; OA503, ST1 (pp. 117–8), ST1 (pp. 166–7):  $\text{٤٤٤}$ ; ST1 (pp. 137–8), TA110 (pp. 37–8), TA249 (B):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1431–3):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ .
- 75.1–2 AK56 (1<sup>st</sup> lay.):  $\text{٤٤٤}$ ; NE211 (1<sup>st</sup> lay.), NE214:  $\text{٤٤٤}$ ; OA374:  $\text{٤٤٤}$ ; TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ .
- 79.2 AK56 (1<sup>st</sup> lay.), TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ ; NE211 (1<sup>st</sup> lay.), NE214:  $\text{٤٤٤}$ ; OA374:  $\text{٤٤٤}$ ; ST1 (pp. 137–8), TA249 (B):  $\text{٤٤٤}$ .
- 81 :: omit.
- 85.2 AK56 (1<sup>st</sup> lay.), NE211 (1<sup>st</sup> lay.), NE214, TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ ; ST1 (pp. 137–8), TA249 (B):  $\text{٤٤٤}$ .
- 87.3 ST1 (pp. 137–8), TA249 (B):  $\text{٤٤٤}$ .
- 88.3 TA249 (N) (pp. 1431–3):  $\text{٤٤٤}$ ; TA249 (N) (pp. 1443–4):  $\text{٤٤٤}$ .

- 91.2 OA374:  $\dot{\text{w}}$  .
- 94.2 TA249 (N) (pp. 1439–40):  $\text{w}$  .
- 101.2 OA374:  $\text{w}$  ; OA377, TA249 (N) (pp. 1439–40):  $\text{w}$  ; OA503, ST1 (pp. 117–8), ST1 (pp. 137–8), TA249 (N) (pp. 1431–3):  $\text{w}$  ; ST1 (pp. 166–7):  $\text{w}$  .
- 102.2 AK56 (1<sup>st</sup> lay.), NE211 (1<sup>st</sup> lay.), NE214, OA374, TA249 (N) (1435–7):  $\text{w}$  ; OA377, TA249 (N) (pp. 1439–40):  $\text{w}$  ; ST1 (pp. 137–8):  $\text{w}$  .
- 104.3–105.3 ST1 (pp. 137–8):  $\text{w}$  .
- 107.2 ST1 (pp. 117–8):  $\text{w}$  .
- 109.2 OA377, TA249 (N) (pp. 1439–40):  $\text{w}$  ; OA503, ST1 (pp. 166–7), TA110 (pp. 37–8):  $\text{w}$  .
- 110.3–4 See note on 1.1.
- 111.2 See note on 1.1.
- 111.4 AK56, TA249 (N) (pp. 1435–7), TA249 (N) (pp. 1443–4):  $\text{w}$  ; NE211 (1<sup>st</sup> lay.), NE214, OA503, ST1 (pp. 166–7), TA110 (pp. 37–8):  $\text{w}$  ; OA374:  $\text{w}$  .
- 113 :: omit.
- 114.4.3  $\sim$  for  $\sim$  . Cf. 16.4, 31.4.
- 116–130 The opening phrase of H2 (marked by a cross) is given as a prompt and followed by the word ‘t’e[sli]m’, indicating a reprise of divs. 18–32.
- 131–138 A repetition of divs. 131–134 is indicated by  $\text{q}$ . The repeated divs. are given in full in the transcription (divs. 135–138) in order to preserve the structure of the usûl cycle. The *ken* is therefore omitted.
- 133.1–3 OA374:  $\text{w}$  ; OA377, TA249 (N) (pp. 1439–40):  $\text{w}$  ; OA503:  $\text{w}$  ; ST1 (pp. 117–8):  $\text{w}$  ; ST1 (pp. 166–7):  $\text{w}$  ; TA110 (pp. 37–8):  $\text{w}$  ; TA249 (N) (pp. 1431–3):  $\text{w}$  . The interpretation given in the transcription follows OA377 and TA249 (N) (pp. 1439–40).
- 139–146 A repetition of divs. 139–142 is implied by a second ending (div. 146). The repeated divs. are given in full in the transcription (and the second ending given without parentheses) in order to preserve the structure of the usûl cycle (divs. 143–146).
- 139.2 OA374:  $\text{w}$  ; OA377, TA249 (N) (pp. 1439–40):  $\text{w}$  ; OA503, ST1 (pp. 117–8), ST1 (pp. 137–8), TA110 (pp. 37–8), TA249 (B):  $\text{w}$  .
- 142.1 OA503, ST1 (pp. 117–8), TA110 (pp. 37–8):  $\text{w}$  ; OA377:  $\text{w}$  ; ST1 (pp. 166–7):  $\text{w}$  .
- 146 See note on 139–146.



- 149.1–4 OA377: *אֲשֶׁר לֹא יִשְׁכַּח אֶת אֲשֶׁר עָשָׂה לְעַמּוּדָאֵי יִשְׂרָאֵל*; ST1 (pp. 117–8): *אֲשֶׁר לֹא יִשְׁכַּח אֶת אֲשֶׁר עָשָׂה לְעַמּוּדָאֵי יִשְׂרָאֵל*; ST1 (pp. 166–7): *אֲשֶׁר לֹא יִשְׁכַּח אֶת אֲשֶׁר עָשָׂה לְעַמּוּדָאֵי יִשְׂרָאֵל*; TA110 (pp. 37–8): *אֲשֶׁר לֹא יִשְׁכַּח אֶת אֲשֶׁר עָשָׂה לְעַמּוּדָאֵי יִשְׂרָאֵל*; TA249 (N) (pp. 1431–3): *אֲשֶׁר לֹא יִשְׁכַּח אֶת אֲשֶׁר עָשָׂה לְעַמּוּדָאֵי יִשְׂרָאֵל*; TA249 (N) (pp. 1439–40): *אֲשֶׁר לֹא יִשְׁכַּח אֶת אֲשֶׁר עָשָׂה לְעַמּוּדָאֵי יִשְׂרָאֵל*.
- 151–154 Although there is no indication to repeat the previous four divs. (147–150), they are repeated in the transcription in order to preserve the structure of the *usûl* cycle.
- 163–164 The second ending is supplied on the basis of divs. 65–66, but has been adjusted to conclude on the finalis (i.e. *râst* [g] rather than *gerdâniye* [g<sub>1</sub>]).

### Consulted Concordances

AK56, fols. 10v–11v; NE211, pp. 8–12; NE214, pp. 12–18; OA374, pp. 14l–16l (H2–4); OA377, pp. 190–92; OA503, pp. 58–60; ST1, pp. 117–8; ST1, pp. 137–8; ST1, pp. 166–7; TA110, pp. 37–8; TA110, pp. 75–6; TA249, p. 237 (Nec.) (H1–2); TA249, pp. 1431–3 (N); TA249, pp. 1435–7 (N); TA249, pp. 1439–40 (N); TA249, pp. 1443–4 (N); TA249, pp. 1447–9 (B).

J.O.

## sēmāyi saz k‘ear

|                    |                   |
|--------------------|-------------------|
| <b>Source</b>      | TR-Iüne 203-1     |
| <b>Location</b>    | P. 18a, ll. 25–39 |
| <b>Makâm</b>       | Sazkâr            |
| <b>Usûl</b>        | Aksak semâî       |
| <b>Genre</b>       | Saz semâîsi       |
| <b>Attribution</b> | —                 |
| <b>Work No.</b>    | CMOi0216          |

**Remarks**

Later headings: Ar. script: ‘Sâzkâr semâî’; Lat. script: ‘sazigâr semai’.

**Structure**

|    |   |     |     |      |     |      |     |   |     |   |   |
|----|---|-----|-----|------|-----|------|-----|---|-----|---|---|
| H1 | : | 8   | : : | 4    | :   |      |     |   |     |   |   |
| H2 | : | 4   | :   | 4    | :   | 4(T) | : : | 4 | : : | 4 | : |
| H3 |   | 4   | :   | 4(T) | : : | 8*   | :   |   |     |   |   |
| H4 | : | 18* | :   |      |     |      |     |   |     |   |   |
| H2 | : | 4   | :   | 4    | :   | 4(T) | :   |   |     |   |   |

\*yürük semâî

The teslîm (T) is written out only in H2; it is assumed that it consists of divs. 22–25, and therefore that the piece as a whole ends at div. 25. The reprise of T is indicated in H3 by a prompt (40.1) followed by the abbreviation ‘t‘em’. The final reprise of T following H4 is preceded by a reprise of divs. 14–21 (indicated by a cross and ‘t‘em’).

The irregular structure is reproduced in TA110 (p. 76), OA377, and TA249 (B) (although T is not labelled in the latter source). In OA374, T is not labelled and H4 begins from div. 44. There is a later pencil note in Armeno-Turkish in TA110 (p. 76) indicating that H3 may begin from div. 26: ‘3 hanē başga eērdē bundan ıdı’ (‘in another place [i.e. source], the third hâne begins from here’).

In NE205 and NE211, H2 begins from div. 9, H3 from div. 26, and H4 from div. 44. H2(M) is designated as T, but is reprised only after H4. The same structure obtains in TA249 (A), but T is not labelled.

In TA110 (p. 38) and both concordances in ST1, H2 begins from div. 9, H3 from div. 18, and H4 from div. 44. Divs. 26–39 are omitted. T is not labelled. In ST2, H2 begins from div.

9 and H4 from div. 44, while H3 (divs. 18–39) is omitted. Divs. 6–8 are designated as T and are reprised following H4.

### Pitch Set

### Notes on Transcription

- 17.2.3      The sign appears to have been corrected from  $\mu$  to  $\omega$ . Cf. 19.2.  
 28.3.3       $\mu$  for  $\mu$ .  
 28            : omit.  
 59            : omit.  
 71            Orig.  $\omega \mu$ . The first group is probably intended as superscript, as given in  
 OA377:  $\omega \mu$ .

### Consulted Concordances

NE205, pp. [374–6]; NE211, pp. 12–14; OA374, pp. 16l–r; OA377, pp. 192–3; ST1, p. 167;  
 ST1, pp. [200–201]; ST2, fol. 50v; TA110, p. 38; TA110, p. 76; TA249, pp. 1449–50 (B);  
 TA249, pp. 1459–60 (A); TA249, p. 1463 (N) (H3–4).

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- variant. However, the other concordances indicate that the missing group is at the beginning rather than the end of the division. According to these sources, the following should be inserted (and adjusted to account for rhythmic augmentation if necessary) before groups 22.1–3: OA374, TA107:  $\dot{\text{ت}}\text{ء}$  ; OA377:  $\dot{\text{ت}}\text{ء}$  ; ST1 (pp. 131–2), TA110 (pp. 62–3):  $\text{صبرقبرص}$  ; ST1 (p. 136):  $\text{صبرقبرص}$  .
- 23.3.1 The symbol is obscured by page damage. Supplied from TA110 (pp. 76–7):  $\text{صبرقبرص}$  .
- 23.4 The group is partly obscured by the binding. Supplied (without durational values) from TA110 (pp. 76–7):  $\text{صبرقبرص}$  . For durational values, see OA374, OA377:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2):  $\text{صبرقبرص}$  ; ST1 (p. 136):  $\text{صبرقبرص}$  ; TA107:  $\text{صبرقبرص}$  ; TA110 (pp. 62–3):  $\text{صبرقبرص}$  .
- 23 : obscured by the binding.
- 24.2 OA374, OA377, TA107:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2), ST1 (p. 136), TA110 (pp. 62–3):  $\text{صبرقبرص}$  ; TA249 (N):  $\text{صبرقبرص}$  .
- 25.3 OA374, OA377, TA107:  $\text{صبرقبرص}$  . The group is followed by one or more symbols that were subsequently struck out.
- 26.3 Cf. note on 2.3.
- 27.2 OA374, OA377, TA107:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2):  $\text{صبرقبرص}$  ; ST1 (p. 136):  $\text{صبرقبرص}$  .
- 27.4 OA374, OA377:  $\text{صبرقبرص}$  ; ST1 (p. 136):  $\text{صبرقبرص}$  ; TA107:  $\text{صبرقبرص}$  ; TA249 (N):  $\text{صبرقبرص}$  .
- 28.2 OA374:  $\text{صبرقبرص}$  ; OA377, TA107:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2), TA110 (pp. 62–3):  $\text{صبرقبرص}$  .
- 37–38 That the second ending of T given in H1 (divs. 19–20) serves as a transition to H3 as well as H2 is confirmed by OA374.
- 39.1 OA374:  $\text{صبرقبرص}$  .
- 39.3 TA249 (N):  $\text{صبرقبرص}$  .
- 40.2 OA374:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2), ST1 (p. 136):  $\text{صبرقبرص}$  ; TA249 (N):  $\text{صبرقبرص}$  .
- 41.2 The group is partly obscured by the binding. Supplied (without durational values) from TA110 (pp. 76–7):  $\text{صبرقبرص}$  . For durational values, see OA374:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2), ST1 (p. 136), TA110 (pp. 62–3), TA249 (N):  $\text{صبرقبرص}$  .
- 42.2 OA374:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2):  $\text{صبرقبرص}$  ; TA110 (pp. 62–3):  $\text{صبرقبرص}$  .
- 43.1 OA374:  $\text{صبرقبرص}$  .
- 44.2 TA249 (N):  $\text{صبرقبرص}$  .
- 45.4 OA374:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2):  $\text{صبرقبرص}$  ; ST1 (p. 136):  $\text{صبرقبرص}$  .
- 46.1 OA374:  $\text{صبرقبرص}$  ; ST1 (pp. 131–2), TA110 (pp. 62–3):  $\text{صبرقبرص}$  ; ST1 (p. 136):  $\text{صبرقبرص}$  ; TA249 (N):  $\text{صبرقبرص}$  . There is a cross (the meaning of which is unknown) to the upper left of the group, probably written by later hand.

- 48.1 The group is partly obscured by the binding. TA110 (pp. 76–7): *صقر، قمر* .
- 49.4 OA374: *قمر* .
- 52.3 OA374: *قمر* . The group was written twice and the first struck out.
- 53.3 The group is partly obscured by the binding. Supplied from TA110 (pp. 76–7): *صقر، قمر* . Cf. OA374: *قمر* ; ST1 (pp. 131–2): *صقر، قمر* ; TA249 (N): *قمر* .
- 54.4 OA374: *قمر* ; ST1 (pp. 131–2): *صقر، قمر* ; ST1 (p. 136): *قمر* ; TA249 (N): *قمر* .
- 56 The second ending at the end of H3 (div. 56) possibly implies a direct transition to H4 (see Structure). Alternatively, it may be replaced by a more modally apt transition to T, as supplied in ST1 (pp. 131–2): *صقر، قمر* ; ST1 (p. 136): *صقر، قمر* ; or TA110, pp. 62–3 (beginning from div. 54.3): *صقر، قمر* .
- 56.2 OA374: *قمر* ; TA249 (N): *صقر، قمر* .
- 65 : omit.
- 69.2 OA374: *قمر* ; TA249 (N): *قمر* .
- 70.2 OA374: *قمر* ; ST1 (pp. 131–2), ST1 (p. 136), TA110 (pp. 62–3): *قمر* . The group is preceded by another group that was subsequently struck out.
- 71.3 The group is followed by one or more symbols that were subsequently struck out.
- 72.1 The stor (i) is added on the basis of the surrounding groups as well as the sequences at 67.4–68.3 and 85.4–86.1.
- 74.1 OA374: *قمر* ; ST1 (pp. 131–2), ST1 (p. 136): *قمر* ; TA110 (pp. 62–3): *قمر* .
- 74.2 The group is partly obscured by the binding. Supplied from TA110 (pp. 76–7): *قمر* .
- 74 :: obscured by the binding.
- 75 : omit.
- 76.1 See note on 74.1.
- 77–80 The alternation between *صقر* and *قمر* in this passage appears to be intentional (rather than a result of erroneously omitting the *kisver*), since it also occurs in the concordances even though they represent substantially different versions.
- 77.3 OA374: *قمر* ; ST1 (pp. 131–2): *قمر* ; TA110 (pp. 62–3): *قمر* .
- 78.3 The group is partly obscured by the binding. Supplied from TA110 (pp. 76–7) and 77.3.
- 79.1 OA374: *قمر* ; ST1 (pp. 131–2), TA110 (pp. 62–3): *قمر* ; TA249 (N): *قمر* .

- 79.2 OA374: ⲕⲓⲥⲟⲣⲥ ; ST1 (pp. 131–2): ⲕⲓⲥⲟⲣⲥ ; TA110 (pp. 62–3): ⲕⲓⲥⲟⲣⲥ . Based on TA110 (pp. 62–3) and analogous phrases at 77.3 and 78.3, the scribe may have omitted a *kisver* above the *ēkorč* (ⲕⲓⲥⲟⲣⲥ).
- 81.1 OA374: ⲕⲓⲥⲟⲣⲥ .
- 82.2 Orig. ⲕⲓⲥⲟⲣⲥ .
- 83.1.3 Orig. ⲕⲓⲥⲟⲣⲥ . Possibly erroneous for ⲕⲓⲥⲟⲣⲥ . Cf. 78.1.
- 83.4 Orig. ⲕⲓⲥⲟⲣⲥ .
- 83 : obscured by the binding.
- 86.2 Orig. ⲕⲓⲥⲟⲣⲥ .
- 87.1 The group is partly obscured by the binding. Supplied from TA110 (pp. 76–7): ⲕⲓⲥⲟⲣⲥ .
- 97–98 There is no second ending given following the final reprise of T. It has been supplied from ST1 (pp. 131–2), since this provides a suitable concluding phrase for the whole piece (unlike the second endings given in H1 and H3).

#### Consulted Concordances

OA374, pp. 76r–78l; OA377, pp. 164–5 (H1–2); ST1, pp. 131–2; ST1, p. 136; TA107, pp. 25–6 (H1–2) (later foliation: 17v–18r); TA110, pp. 62–3; TA110, pp. 76–7; TA249, pp. 1823–4 (N); TA249, p. 1853 (S).

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