

CMO1-I/11.5

# Nihāvend-i kebīr ūṣūli devr-i kebīr

Critical Report

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## Nihâvend-i kebîr ûşûli devr-i kebîr

<b>Source</b>	TR-Iüne 214-12
<b>Location</b>	P. 18, l. 3 – p. 21, l. 8
<b>Makâm</b>	Nihâvend-i kebîr
<b>Usûl</b>	Devr-i kebîr
<b>Genre</b>	Peşrev
<b>Attribution</b>	—
<b>Index Heading</b>	Nihâvend-i kebîr ûşûli devr-i kebîr; �arb 14
<b>Work No.</b>	CMOi0480

**Remarks**

There is an Arabic mîm letter (ﻡ) below the heading.

There are also ﻡ letters which mean *repeated* (*mikerrer*) at the end of the first endings (divs. 16, 44, 70, 88). The ink colors of those are red, except the one at div. 70. Therefore, black ink may indicate that it was added by a later hand.

There are some duration signs such as ˆ , ˙ and slightly thicker single strokes (˘) which were possibly added by a later hand. Since some of these additions coincide with the consulted concordances, transcriptions have been made accordingly and not stated in Notes on Transcription section.

Additionally, for some of the second endings (divs. 28, 45) the scribe preferred to use : instead of ˘.

**Structure**

H1	:	4	: :	2(T)	:
H2	:	4	: :	2(T)	:
H3	:	6	: :	4	:
H4		8			

**Pitch Set**

### Notes on Transcription

- 3.2             $\sim\sim$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 7.4             $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  ; TR-Iüne 207-5:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 10.2           $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 15.2           $\sim\sim$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  ; TR-Iüne 207-5:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 20.2           $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 30.2.2         $\sim$  for  $\sim$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\sim$  .
- 44.1.1        See note on 30.2.2.
- 64.1          Orig.  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  ; 2<sup>nd</sup> lay.  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . Transcribed as  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . As it is highly possible that the duration symbol was added by a later hand, the transcription is made based on the concordances. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 64.3          Orig.  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  ; 2<sup>nd</sup> lay.  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . Transcribed as  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . As it is highly possible that the duration symbols were added by a later hand, the transcription is made based on the concordances. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 76.1          Orig.  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  ; 2<sup>nd</sup> lay.  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . Transcribed as  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . As it is highly possible that the duration symbols were added by a later hand, the transcription is made based on the concordances. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 87.2          The duration sign above the third pitch is scratched out and it is hard to understand which sign there was originally. The transcription is made based on the concordances:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 91.3           $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, pp. 7–10; TR-Iüne 207-5, pp. 5–7; TR-Iüne 211-9, pp. 5–7:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 92.1          The duration and alteration signs above the pitch, are a little bit blurred because of the ink.
- 94.1           $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 95.3           $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 97.3.2         $\sim$  for  $\sim$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\sim$  .
- 99.3           $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 103.3          $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 107.3          $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 111.3          $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .
- 117.2          $\sim\sim$  for  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9:  $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$  .

### Consulted Concordances

TR-Iüne 205-3, pp. 7–10; TR-Iüne 207-5, pp. 5–7; TR-Iüne 211-9, pp. 5–7.