

CMO1-I/11.30

Şett-i ‘arabān devri Tatar'ıñ devr-i kebīr

Critical Report

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Funded by the Deutsche Forschungsgemeinschaft
(DFG, German Research Foundation) - Project number 265450875

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- 7.3 Orig.  ; 2nd lay.  . Transcribed as  . TR-Iüne 204-2:  ; TR-Iüne 205-3:  ; TR-Iüne 211-9:  ; TR-Iüne 213-11:  ; TR-Iütäe 107:  .
- 10.2  for  . TR-Iüne 204-2, TR-Iüne 213-11:  ; TR-Iüne 205-3, TR-Iütäe 107:  ; TR-Iüne 211-9:  .
- 14.1 Orig.  ; 2nd lay.  . Transcribed as  . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 213-11:  ; TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 16 Mîm letter at the end of the div. is transcribed as reprise.
- 24.2.1 The scribe first attempted to write  , but then changed it into  .
- 38.2  for  . The editorial choice of duration signs has been made according to the similar melodic patterns in the previous groups. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 213-11:  ; TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 51.1.2  for  . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütäe 107:  .
- 91.4  for  . TR-Iüne 204-2:  ; TR-Iüne 205-3:  ; TR-Iüne 211-9:  ; TR-Iütäe 107:  .
- 94.4 The function of the tie sign is not clear since there is a rest sign between the tied pitch signs.
- 96.1.3 Orig.  ; 2nd lay.  . Transcribed as  since the later hand addition seems correct based on the consulted concordances. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütäe 107:  .
- 96.2.3 Orig.  ; 2nd lay.  . It is transcribed as  since the later hand intervention (scratch over pitch alteration sign) seems correct based on the consulted concordances. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütäe 107:  .
- 98.2 Orig.  . The segâh pitch sign () seems to have been scratched out and then  was written above it, probably by a later hand. Although it is not very legible due to ink smearing, this intervention seems correct based on the consulted concordances.
- 100.1  for  . TR-Iüne 204-2:  ; TR-Iüne 205-3:  ; TR-Iütäe 107:  .
- 102.4 See note on 94.4.

Consulted Concordances

TR-Iüne 204-2, pp. 29–30; TR-Iüne 205-3, pp. 81–6; TR-Iüne 211-9, pp. 234–8; TR-Iüne 213-11, pp. 21–3; TR-Iütäe 107, pp. 246–8; TR-Istek [1], p. 119.