

CMO1-I/11.50

# Nevā ber-efṣān İsaḳ

Critical Report

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## Nevā ber-efşān İsağ

<b>Source</b>	TR-İüne 214-12
<b>Location</b>	P. 137, l. 3 – p. [140], l. 2
<b>Makâm</b>	Nevâ
<b>Usûl</b>	Bereşân
<b>Genre</b>	Peşrev
<b>Attribution</b>	Tanbûrî İsak (d. after 1807)
<b>Index Heading</b>	—
<b>Work No.</b>	CMOi0513

**Remarks**

Another uncomplete version of this piece can be found on pp. 120–21.

It seems that the scribe uses the hook sign (ˆ) for the same purpose as the axis (ˆ) and single stroke (ˆ). This is evidenced by the repeated section between divs. 35–37.2 and 39–41.2.

There was an Arabic numeral 3 instead of 1 at the beginning of H1. It was subsequently scribbled out and corrected to 1. This was probably caused by the continuous numbering of the scribe or a later hand since the previous piece has only two hânes. This suggests that the hâne numbers of some pieces might have been written out once all those pieces had been notated.

H3 runs in without any line break, unlike the usual practice of the scribe. The indentation of H4 on p. [139] is much greater compared to the final section of the previous hâne, which was given at the top of the same page.

The scribe uses both types of division signs (❖ and ::) randomly.

There is a superscript pitch sign that has been transcribed as a grace note by the editor for the first time (see note on 47.1).

**Structure**

H1	:	2	:			
H2	:	2	: :	2	:	
H3	:	2	: :	2	: :	2 :
H4	:	2	: :	2	:	



- 37.3 The opening parenthesis is ignored in the transcription. Its location corresponds to where the first ending starts in the consulted concordances. However, it has no function as the scribe already wrote out the repeated section (starting from div. 35) again, instead of using parentheses to indicate a reprise.
- 38.3 Orig.  $\text{قمرقمرقمر}^{\text{قمر}}$  ; 2<sup>nd</sup> lay.  $\text{قمرقمر}^{\text{قمر}}$  . The second pitch sign appears to have been cancelled with a vertical stroke by a later hand. Transcribed as  $\text{قمرقمر}^{\text{قمر}}$  . TR-Iüne 207-5, TR-Iüne 211-9:  $\text{قمرقمر}^{\text{قمر}}$  .
- 41.3 Cf. 37.3.
- 46.4  $\text{قمرقمر}^{\text{قمر}}$  . The second pitch sign which appears to have been written in superscript was scratched out by a later hand. Transcribed as  $\text{قمرقمر}^{\text{قمر}}$  . TR-Iüne 207-5, TR-Iüne 211-9:  $\text{قمرقمر}^{\text{قمر}}$  .
- 47.1  $\text{قمرقمر}^{\text{قمر}}$  . The first pitch sign was scratched out by a later hand. Transcribed as  $\text{قمرقمر}^{\text{قمر}}$  . TR-Iüne 207-5:  $\text{قمرقمر}^{\text{قمر}}$  ; TR-Iüne 211-9:  $\text{قمرقمر}^{\text{قمر}}$  .
- 47.3  $\text{قمرقمر}^{\text{قمر}}$  . The second pitch sign was scratched out by a later hand. Transcribed as  $\text{قمرقمر}^{\text{قمر}}$  . TR-Iüne 207-5:  $\text{قمرقمر}^{\text{قمر}}$  ; TR-Iüne 211-9:  $\text{قمرقمر}^{\text{قمر}}$  .
- 53.2.1 The pitch sign is blurred due to excessive ink flow through the nib of pen.
- 63 Orig.  $\text{قمرقمر}^{\text{قمر}}$  ; 2<sup>nd</sup> lay.  $\text{قمرقمر}^{\text{قمر}}$  . The division is transcribed according to the original layer.
- 67.3 See note on 24.3.
- 68.1 See note on 25.1.
- 69.1  $\text{قمرقمر}^{\text{قمر}}$  for  $\text{قمرقمر}^{\text{قمر}}$  .

### Consulted Concordances

TR-Iüne 207-5, pp. 35–8; TR-Iüne 211-9, pp. 254–8.