CMO1-I/11.50

# Nevā ber-efşān İsak

Critical Report

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# Nevā ber-efşān İsak

Source TR-Iüne 214-12

**Location** P. 137, l. 3 – p. [140], l. 2

MakâmNevâUsûlBerefşânGenrePeşrev

**Attribution** Tanbûrî İsak (d. after 1807)

Index Heading —

Work No. CMOi0513

#### Remarks

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

It seems that the scribe uses the hook sign ( $\cdot$ ) for the same purpose as the axis ( $\iota$ ) and single stroke (). 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
          |:
                      :|
          |:
               2
                      :|:
H2
                             2
                                   :|
H3
          |:
                2
                      :|:
                             2
                                   :|:
                                          2
                                                :|
H4
          |:
                2
                      :|:
                                   :|
```

#### **Pitch Set**



### **Notes on Transcription**

- Orig. \$\frac{1}{2}\cdots \cdots\$; 2nd lay. \$\frac{1}{2}\cdots \cdots\$. The last three pitch signs of the original group were scratched out and the alternatives were subsequently written above as now by a later hand. Transcribed as \$\frac{1}{2}\cdots \cdots\$. TR-I\u00fcine 207-5: \$\frac{1}{2}\cdots\$ ; TR-I\u00fcine 211-9 (1st lay.): \$\frac{1}{2}\cdots\$ \$\frac{1}{2}\cdots\$ \$\frac{1}{2}\cdots\$ ? TR-I\u00fcine 211-9 (2nd lay.): \$\frac{1}{2}\cdots\$ \$\frac{1}{2}\cdots\$ \$\frac{1}{2}\cdots\$ \$\frac{1}{2}\cdots\$ \$\frac{1}{2}\cdots\$.
- 1.2 The opening parenthesis is ignored in the transcription since its function is unclear.
- 2.3.4 Orig.  $\checkmark$ ;  $2^{nd}$  lay.  $\checkmark$ . The tremolo sign which possibly serves the same function as  $\checkmark$ , seems to have been written above by a later hand.
- 7.1 Orig. برياني . The group is circled and the alternative that is written above is not clear in case of duration values: برياني (presumably برياني) . TR-Iüne 207-5, TR-Iüne 211-9: برياني .
- 8.2.3–4 The first ending of H1 exceeds the usûl cycle by two time units. This is probably because the scribe prolonged the division that is supposed to end on the pitch dügâh. Therefore, the groups in the transcription are adopted from TR-Iüne 211-9.
- 12.1 مُوَمَدُّر for مُرَمَّدُ . TR-Iüne 207-5: لَيْمُرُقَّر ; TR-Iüne 211-9 (1st lay.): لَيْمُورِّدُ مِنْ بَلِي اللهِ بَالْمُ بَالْمُ اللهِ بَالْمُ اللهِ بَالْمُ اللهِ بَالْمُ اللهِ بَالْمُ اللهِ بَالْمُ اللهِ بَالْمُ اللهِ بَالْمُ اللهِ بَاللهِ 24.3 for "" The second pitch sign is blurred due to too much ink flowing through the nib of pen. TR-Iüne 207-5, TR-Iüne 211-9:
- 25.4 يَرْمَانِي . Three pitch signs appear to have been written in superscript. However, this impression may also result from the scribe's untidy handwriting. Transcribed as المَانِينَ . TR-Iüne 207-5: الله ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): أن ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): أن .
- 26.1 See note on 25.1.
- 27 H3 starts with an opening parenthesis. The scribe probably aimed to make the transition between the hânes more noticeable. Therefore, it is ignored in the transcription.
- 33.3 See note on 24.3.
- 34.1 See note on 25.1.

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. قرمه و ; 2 <sup>nd</sup> lay. قرمه و . The second pitch sign appears to have been cancelled
	with a vertical stroke by a later hand. Transcribed as قرمه مرقر . TR-Iüne 207-5,
	TR-Iüne 211-9: قىرقىرغى .
41.3	Cf. 37.3.
46.4	. The second pitch sign which appears to have been written in superscript
	was scratched out by a later hand. Transcribed as مُرتَهُرُقي . TR-Iüne 207-5, TR-
	Iüne 211-9: مرقرام .
47.1	The first pitch sign was scratched out by a later hand. Transcribed as
	رُمْسِمُ . TR-Iüne 207-5: المُرْمِّمُ ; TR-Iüne 211-9: جِمْسُمُ .
47.3	The second pitch sign was scratched out by a later hand. Transcribed as
	يُورِيّ : TR-Iüne 207-5: يُورِيّ ; TR-Iüne 211-9: يُورِقِيّ .
53.2.1	The pitch sign is blurred due to excessive ink flow through the nib of pen.
63	Orig. مِهَمْ مِنْ مِنْ مِنْ اللهِ عليهُ عليهُ عليهُ عليهُ عليهُ عليهُ عليهُ عليهُ عليهُ عليهُ عليهُ الله الله الله الله الله الله الله ال
	according to the original layer.
67.3	See note on 24.3.
68.1	See note on 25.1.
69.1	Fried for Fried.

## **Consulted Concordances**

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