

Critical Editions of Near Eastern Music Manuscripts

# CODEX TR-IÜNE 214-12

## Peşrevs and Saz Semâîsis

Commentary

Semih Pelen

Münster 2023









Verbundzentrale des GBV

## Corpus Musicae Ottomanicae

## Critical Editions of Near Eastern Music Manuscripts

General Editor: Ralf Martin Jäger Editors: Nejla Melike Atalay, Neslihan Demirkol, Salih Demirtaş, Marco Dimitriou, Ersin Mıhçı, Semih Pelen

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Semih Pelen

CMO1-I/11b

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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.<sup>1</sup> 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.<sup>2</sup> Both recorded more extensive instrumental repertoires for the first time, with a letter and syllable notation indicating specific pitch levels, in which durations

<sup>&</sup>lt;sup>1</sup> 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 'Ali Ufuķī'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\_vol2.pdf]. Analysis and interpretation of the manuscript in cultural context in Judith I. Haug, *Ottoman and European Music in 'Ali Ufuķi'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. 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: <u>https://repositorium.uni-muenster.de/document/miami/491e5d83-56d4-4555-8e5f-a41ed04df6f4/haug</u> *from Münster*, founded by Prof. Dr. Klaus Hortschansky, edited by Prof. Dr. Ralf Martin Jäger, Volume 25), Münster 2019 [Online: <u>https://repositorium.uni-muenster.de/document/miami/cdcbc9ca-52a4-4f05-9665-f0df9eca6292/haug buchblock.pdf</u>].

<sup>&</sup>lt;sup>2</sup> Dimitri Cantemir, *Kitābu <sup>S</sup>ilmi'l-Mūsīķī <sup>s</sup>alā vechi'l-I Ḥurūfāt*, Istanbul c. 1700, autograph in the Türkiyat Araştırmaları Enstitüsü Kütüphanesi (Istanbul), Arel Koleksiyonu no. 100 (RISM TR-Iütae 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 <sup>S</sup>İlmi'l-Mūsīķī <sup>s</sup>alā vechi'l-I Ḥurūfāt*, 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).<sup>3</sup> Towards the mideighteenth century Tanbûr´î Küçük Artin (+ mid-eighteenth century) used another notation system, but according to current scholarship it was not used to record a musical repertoire.<sup>4</sup> 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 ebced 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.<sup>5</sup>

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 Rıfat Çağatay (1867-1935), and Ahmed Irsoy (1869-1943) with the innovative *Dārü'l-elḥān* 

<sup>&</sup>lt;sup>3</sup> 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 Külliyatı, Istanbul 2015.

<sup>&</sup>lt;sup>4</sup> Eugenia Popescu-Judetz, Tanburî Küçük Artin. A Musical Treatise of the 18th Century, Istanbul 2002.

<sup>&</sup>lt;sup>5</sup> Sample editions in Thomas Apostolopoulos and Kyriakos Kalaitzidis, *Rediscovered Musical Treatises*. *Exegeses of Secular Oriental Music* Part 1, Bucharest 2019.

*küllīyātı*. 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 Dārü'l-elhān küllīyāti 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 Darü'l-Elhân 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

<sup>&</sup>lt;sup>6</sup> 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.<sup>7</sup>

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-Dişiaçık (Istanbul), Prof. Dr. Walter Feldman (New York), Dr. Michael Kaiser (Bonn), Prof. Dr. Mehmet Kalpaklı (Ankara), Prof. Songül Karahasanoğlu (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 Beşiroğlu (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.

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

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.<sup>8</sup> 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.

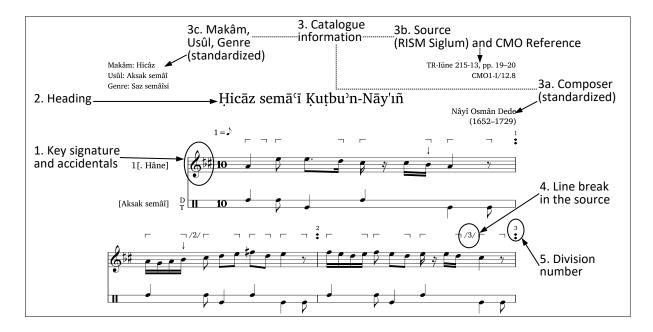
<sup>&</sup>lt;sup>8</sup> The most important source is Könstantínos Prötopsáltēs, *Ermēneia. Tēs Eksöterikēs Mousikēs*, Constantinople 1843.

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:

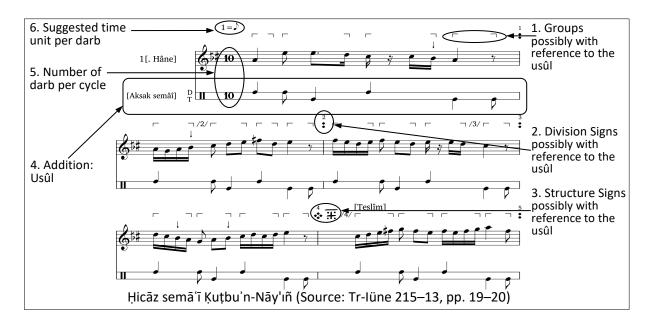
- 1. Key signature and accidentals are supplemented to correspond to today's standards and avoid the extensive use of accidentals in the score.
- 2. The original heading is added in scholarly transcription.
- 3. The catalogue information is added in standardized spelling, as it is also given in the source 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 commentary also use division numbers and can be used similarly to locate a division within an edited piece.



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.<sup>9</sup> 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)



<sup>&</sup>lt;sup>9</sup> 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 *Dārü'l-elḥān küllīyātı*, 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.

### 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.<sup>10</sup> 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

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

## PREFACE

T his volume aims to provide a critical edition of TR-Iüne 214-12, which is apparently one of the first examples of Hampartsum notebooks in Ottoman script. I am particularly excited about this work as it is my first publication as a researcher at the Corpus Musicae Ottomanicae (CMO) project. In this regard, I would like to state how thankful I am to my dear academic mentor Prof. Dr. Nilgün Doğrusöz Dişiaçık. I owe her my initial knowledge in the field of Hampartsum notation and still learn so much from her continuing guidance. Likewise, I wish to express my deepest gratitude to Prof. Ralf Martin Jäger, the architect of this great project, who has taken on the historical mission of revealing the hidden treasures of Turkish music. I thank him for allowing me to be a part of it. Since my first day at the CMO, he has encouraged and empowered me to do my best; I hope that this publication fulfills the responsibility it entails as a part of this mission.

Of course, it would not have been possible to finish this edition without the help of my colleagues, who must be mentioned by name. In this context, I offer my heartfelt thanks to Marco Dimitriou with whom I share an office. He has patiently helped me in all technical and practical matters from the very first day and I have enjoyed his company in tracing footprints in the dark corners of history. I also express my warm thanks to Cüneyt Ersin Mıhçı for sharing the proofreading with Marco, and to Salih Demirtaş with whom I have exchanged ideas during the writing of the edition. I am grateful to all of my colleagues at the CMO: Zeynep Helvacı, Dr. Nejla Melike Atalay, Dr. Neslihan Demirkol, Dr. Nihan Tahtaişleyen and Dr. William Sumits, who have shaped this as a collobrative work with their valuable contributions. I would especially like to thank Dr. Demirkol for her help on the translation and transliteration of Ottoman script. Speaking of this collaboration, thanks are also due to all the former colleagues who participated in the project and who laid the foundations that we continue to build upon. I humbly hope that the present edition will also help to pave the way for future studies.

Semih Pelen

## LIST OF ABBREVIATIONS

Arm.	Armenian
ArmTr.	Armeno-Turkish
ca.	circa
cf.	confer (compare with)
cm	centimeters
СМО	Corpus Musicae Ottomanicae
CR	Critical Report
d.	died
div., divs.	division, divisions
DOA	Devlet Osmanlı Arşivleri
ed.	edited, edition
ff.	and the following pages
fig.	figure
fl.	flourished
fol., fols.	folio, folios
Н	hâne
HNER	Hampartsum Notation in Explicit Rhythm
HNIR	Hampartsum Notation in Implicit Rhythm
1., 11.	line, lines
lay.	layer
М	mülâzime
ms., mss.	manuscript, manuscripts
no., nos.	number, numbers
omit.	omitted
orig.	original(ly)
p., pp.	page, pages
r	recto (after folio no.); right (after page no.)
Т	teslîm
Tr.	Turkish
trans.	translated, translation
translit.	transliterated, transliteration
TRT	Türkiye Radyo ve Televizyon Kurumu
v	verso

## INTRODUCTION

## 1. Codicology

### 1.1 Physical Description

The manuscript, TR-Iüne 214-12, is currently being preserved in the Nadir Eserler Kütüphanesi at Istanbul University. The notebook is in landscape format (opens from the shorter side) and thus the pages allow for more characters to be written out horizontally. It has a hard cover made of brown/purple paper and there are pastedowns of black paper on both front and back covers. The measurements of the binding are 24 x 15 cm. There is a white sticker stuck to the cover spine bearing the numbering 'Y/2', which also could be read as 'Y12' due to overall worn condition of the binding. Since the other Hampartsum mss. in the same library also have similar stickers featuring Y, slash (/), and a number respectively, it is more likely to be read as 'Y/2'. The manuscript has a sewn spine and so the pages are folded, and they are stitched with red yarn, while a few of the pages (pp. [vi], 57, 134) appear to be pastedowns on the original leaves. The manuscript also has green front and back flyleaves, which seem to have been glued to the inner sides of the front and back covers.

## 1.2 Layout, Ink and Script

There are a total of 75 leaves in the manuscript. It seems that the scribe originally left the first two leaves and recto of the third leaf empty, and that the manuscript was initially written with an index on pp. [vi–v]. Probably after the notebook was filled (pp. 1–[143]), the scribe chose to use the pages that had earlier been intentionally left blank and notated a saz semâî (no. 53) on the verso of the first leaf (p. [i]) and a pesrev (no. 54) starting on p. [iv] accordingly. The pesrev lasts until p. [ii] since it was notated upside-down due to the manuscript being held in the opposite rotation. In contrast to these later additions, originally the manuscript seems to have been written meticulously. In the first piece, the page layout for the notation starts in a standardized form, wherein the scribe set equal page margins both on the left side for the pages on the left and on the right side for the pages on the right. This left room for the scribe to write the titles and hâne numbers. The musical pieces are notated consecutively and the notation fits into nine lines on almost every page. However, it can be said that the number of deviations in the page layout increases through the manuscript and that the handwriting becomes more disorganized. Accordingly, the manuscript can be separated into two main sections according to visible scribal deviations in handwriting, stroke width and formatting. In the first section (pp. 1–51), the use of black ink for the Hampartsum pitch and duration signs is standard, whereas all the other elements, such as performance instructions, tie signs, division signs, titles and hâne numbers, are in red ink. This practice

seems to have been applied by the scribe to the first 15 pieces almost without exception. Additional interventions are minimal, and it seems that the scribe usually preferred to correct mistakes by erasing rather than crossing out. The stroke width and handwriting style in the notation also suggest that this part was notated by one particular scribe. However, p. 52 marks the beginning of another section. The stroke width becomes thinner and there is a visible increase in the number of crossings-out due to later corrections. The heading of the first piece (no. 16) of this new section is centred on the first line, instead of in the page margins as as had been done previously. Additionally, the shape of the Arabic numeral '3', which was used to refer to the hânes and used in the pagination is a different shape from the one used in the first part. These changes may indicate a new scribe, as supported by the other findings explained in detail in 1.3. However, there are still a few minor deviations in the later part of this second section. Starting from p. 89 the red ink no longer features in the original layer. There are also many blank pages due to pieces being incomplete. This indicates that the scribe(s) probably planned to add the missing hânes later. Other than that, it is possible to say that the handwriting and page layout become much more disorganized and it is hard to identify any consistency in the shape of the Arabic numeral '3'. Later, regarding the partial use of HNER together with HNIR, the section starting on p. 117 reflects another convention of Hampartsum notation. Also, the index supplied on pp. [vi–v] does not include the pieces found in this latter part.

### 1.3 Relations

There are important findings supporting that 'TR-Iboa 355, img. 214–344', which is among the Muallim İsmâîl Hakkı Bey collection at Devlet Osmanlı Arşivi (Ottoman State Archives), is the main source for at least 29 of the 54 pieces found in TR-Iüne 214-12.<sup>1</sup> In other words, a remarkable number of pieces in TR-Iüne 214-12 seem to have been copied from this manuscript found in the archive. Furthermore, it turns out that TR-Iboa 355 has also a similar relationship to TR-Iüne 211-9. The most important finding supporting these relations is that 13 pieces in TR-Iboa 355 contain markings corresponding to the page breaks in TR-Iüne 214-12, and similar markings in another five pieces correspond to the page breaks in TR-Iüne 211-9 (see Figure 1 & Table 1). This indicates that the scribe(s) probably used those markings to remember where they left off or that they made calculations to design a better page layout while copying.

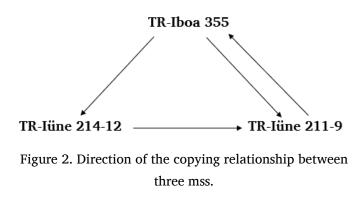
<sup>&</sup>lt;sup>1</sup> Since TR-Iboa 355 is compiled of mixed loose sheets, only a part of it (img. 214–344) is included in this study. This part probably makes up the main source from whence many pieces in both TR-Iüne 214-12 and TR-Iüne 211-9 were copied. However, the pages are in an irregular order. Some of the sheets belonging to this series are even mingled with the loose sheets of another manuscript (TR-Iboa 353) in the archive. In this regard, the original pagination of the loose sheets is provided in the Appendix for a better understanding regarding the relations between the mss.

Also, the texts (as seen in Figure 1: 59 Rehāvī, 57 Ṣabā, 54 'Irāķ) which seem to have been added later at 'TR-Iboa 355, img. 319' match the page numbers and corresponding makâms in TR-Iüne 214-12.

40 wit is outer into this intin the 20:)(A-A- F:) בריבוא רבו ברג ביצור: יו ביו المريد المري ruh white :: the indepied gap when the printer pr In Jastild ילש השאב שיני הלבה הביר בשי A: Ind net in inter i : ال ال ملي شالم ال معر مرمد: ما ala "Fil Finales: I I'll ind well i'll andred drew i' i i i'ld drew of afor in and : spa for to at the wear this as where it to this. with the win is fill hat to sto is which site is I inter win in a fir is while sugar the the state is and white cut while signe the wind sto where intige Sis is a por a sind the por in the is up the general was light will lot is where seens the we will and the weat when interest into inte tool in section site is a part spin to; י ביא איל אישועים ייי א אב זכאי ביל אלי בי is all in ho the new riss the to de Pora to the this will and with it and all of in anting pinter whe sale toited Mini Cher wired ( in a) Jak : we the it it links in Jasin He 2 = I' sing to we with a th

Figure 1. Marking in TR-Iboa 355, img. 318–9 which corresponds to the page break at TR-Iüne 214-12, pp. 60–61.

Another indicator of this relationship is the 'Kayd şüd' [registration completed] text next to the headings in TR-Iboa 355, probably indicating that the copying of a piece to another manuscript had been completed. Accordingly, 64 of the 84 pieces feature this statement.<sup>2</sup> These pieces usually appear to be identical versions of the ones found in two other manuscripts, in which case TR-Iboa 355 is most likely to be the main source. On the other



hand, in order to better understand the direction of dependence, the pieces were compared one by one. On the basis of transmission of the later additions and deletions, it seems most likely that there was a one-way relationship between TR-Iüne 214-12 and TR-Iboa 355. However, the case with TR-Iüne 211-9 seems slightly different. There

<sup>&</sup>lt;sup>2</sup> 7 out of 64 pieces are fully or partially available in TR-Iboa 353. See Appendix for the list.

are indicators suggesting that the scribe(s) of TR-Iüne 211-9 benefited from two other manuscripts. On the other hand, the available evidence suggests that TR-Iüne 211-9 has bidirectional dependence on TR-Iboa 355, as explained in detail below. Therefore, when considering TR-Iüne 214-12 from a historical perspective, it was necessary to evaluate it together with two other manuscripts. However, such relations, based on the hints that manuscripts contain, are insufficient to ascertain how many scribes were involved (they might even have all been written by a single person, as the Hampartsum scripts are very similar). So, in order to provide a better understanding, the differences in the handwriting were also examined subjectively by looking at all kinds of texts that vary both within the manuscripts and between the three manuscripts, as well as the Hampartsum script. It was observed that the deviations in the layout and stroke width of pen mentioned in 1.2 in most cases coincide with the differentiation in writing of letters and words such as '-kâ-', '-gâ-', 'fâhte' and 'tâhir'.

#### TR-Iüne 214-12, pp. 01-51:

Accordingly, based on the similarities in the handwriting, the first part (pp. 1–51) containing 15 pieces might have been notated by the same person who wrote out a huge part of TR-Iboa 355 (orig. pp. 1–127). The transmission of the additions / corrections in the notation supports the idea that at least 9 (nos. 1, 2, 3, 5, 6, 7, 8, 10, 14) out of the 15 pieces might have been copied from TR-Iboa 355.<sup>3</sup> As an interesting aside, this first part of TR-Iüne 214-12 comprises only peşrevs. The scribe might have wanted to create a repertoire of peşrevs for TR-Iüne 214-12. However, it would have been possible only after notating a huge part (until p. 127) of TR-Iboa 355, considering the order of the pieces in both mss. (see the original paginations of TR-Iboa 355 that are provided in the Appendix).

The handwriting in TR-Iboa 355 seems to change at p. 127. The makâm name 'tâhir' appears to be stylistically different after this point.<sup>4</sup> Accordingly, on the basis of the similarities in the handwriting, there is a possibility that this part, starting at p. 127, might have been written by the (first) scribe of TR-Iüne 211-9. If so, this scribe must also have completed TR-Iboa 355 prior to starting to write TR-Iüne 211-9. Furthermore, there are indicators suggesting that this scribe afterwards copied many pieces to TR-Iüne 211-9 while benefiting from two other manuscripts. Apparently, he mostly copied the corrected versions found in TR-Iüne 214-12, and this may indicate that he considered them more up-to-date. According to the possible scenario that can be imagined as a result of examining all the evidence regarding the interrelations and handwritings, both TR-Iboa 355 and TR-Iüne 214-12 might have passed into the possession of the first scribe of TR-Iüne 211-9 after the first 15 pieces in TR-Iüne 214-

<sup>&</sup>lt;sup>3</sup> Since TR-Iboa 355 is compiled of loose sheets, the original pagination suggests there are missing sheets, e.g. TR-Iboa 355b, pp. [58–79], TR-Iboa 355b, pp. [111–4]. In this regard, those lost sheets may contain the pieces which the remaining six pieces in the first part of TR-Iüne 214-12 were copied from. <sup>4</sup> Cf. 'TR-Iboa 355, img. 264', 'TR-Iboa 355, img. 228', 'TR-Iboa 355, img. 230' and 'TR-Iboa 355, img. 333'.

#### TR-Iüne 214-12, pp. 52-116:

With this part, there is a noticeable, significant change regarding the stroke width. There is also a sudden change in the shape of the Arabic numeral '3' used in hâne and page numbers. What is interesting is that the handwriting in this section is very similar to that in the section starting at p.109 in 'TR-Iüne 211-9'. As a matter of fact, the shape of the Arabic numeral '3' and the stroke width in TR-Iüne 211-9 also change abruptly, as in TR-Iüne 214-12. Thus, it is probable that both these manuscripts passed into the hands of another, common scribe. The pieces with the page break markings in TR-Iboa 355 match the pieces only in these sections of two other manuscripts, i.e. 'TR-Iüne 211-9, pp. 109–[262]' and 'TR-Iüne 214-12, pp. 52–116' (see Table 1). This implies that this second scribe made markings on the sheets of TR-Iboa 355 related to the page layouts of TR-Iüne 214-12 and TR-Iüne 211-9 while copying.

Table 1. Locations of the pieces believed to be copied from TR-Iboa 355 on the basis of the markings corresponding to the page breaks in TR-Iüne 214-12 and TR-Iüne 211-9.

From	То	То
TR-Iboa 355, img. 290–91		TR-Iüne 211-9, pp. 109–11
TR-Iboa 355, img. 299–300		TR-Iüne 211-9, pp. 113–4
TR-Iboa 355, img. 332–3	TR-Iüne 214-12, pp. 54–6	
TR-Iboa 355, img. 318–9	TR-Iüne 214-12, pp. 59–61	
TR-Iboa 355, img. 245–4	TR-Iüne 214-12, pp. 113–5	
TR-Iboa 355, img. 278–9	TR-Iüne 214-12, pp. 78–80	
TR-Iboa 355, img. 301, 246	TR-Iüne 214-12, pp. 107–9	
TR-Iboa 355, img. 249, 236–7		TR-Iüne 211-9, pp. 175–8
TR-Iboa 355, img. 238–40	TR-Iüne 214-12, pp. 95–9	
TR-Iboa 355, img. 243, 285	TR-Iüne 214-12, pp. 99–102	
TR-Iboa 355, img. 285–6	TR-Iüne 214-12, pp. 109–11	
TR-Iboa 355, img. 255–7	TR-Iüne 214-12, pp. 83–7	
TR-Iboa 355, img. 263–4	TR-Iüne 214-12, pp. 69–71	
TR-Iboa 353, img. 730;		
TR-Iboa 355, img. 234–5	TR-Iüne 214-12, pp. 71–4	
TR-Iboa 355, img. 306–7	TR-Iüne 214-12, pp. 74–6	
TR-Iboa 355, img. 221–2		TR-Iüne 211-9, pp. 126–8
TR-Iboa 355, img. 226–8		TR-Iüne 211-9, pp. 119–20
TR-Iboa 355, img. 228–9	TR-Iüne 214-12, pp. 88–91	

Another point which may support the argument that the same scribe wrote out those particular sections of two manuscripts is the fact that the use of red ink was abandoned at a certain point in all of the mentioned manuscripts. Accordingly, it can be seen that this scribe stopped using red ink while he was notating piece no. 32 (pp. 88–91) in TR-Iüne 214-12. When looking at the corresponding piece in 'TR-Iboa 355, img. 228–9', it is apparent that the use of red ink was also abandoned at the same point and it is evident in the change in the ink colour of the markings related to page breaks. Moreover, the colour of the 'Kayd şüd' texts in further pieces copied appears to be black instead of red. Similarly, the red ink was also not used for a while starting from p. 129 in TR-Iüne 211-9.

All of the 'Kayd sud' texts might have been added by this scribe even if the pieces in the first sections ('TR-Iüne 214-12, pp. 1–51' & 'TR-Iüne 211-9, pp. 1–108') were likely notated/copied by different scribe(s). This second scribe might also have wanted to mark the afore-copied pieces so as not to notate them twice into both TR-Iüne 214-12 and TR-Iüne 211-9. However, considering that the pieces starting at 'TR-Iüne 211-9, p. 130' are notated in HNER, one could assume that the second scribe completed the writing of 'TR-Iüne 214-12, pp. 51–116' prior to writing this part (TR-Iüne 211-9, p. 130–[262]). Considering a chronological hierarchy regarding the development of the notation requires such an assumption since the original layer of TR-Iüne 214-12 starts to feature elements from HNER only from piece no. 41 on p. 117. However, there is a conflict in this scenario, because the source for piece no. 32 (pp. 88– 91) in TR-Iüne 214-12 appears to be 'TR-Iüne 211-9, pp. 145–[7]', based on the transmission of later additions from TR-Iüne 211-9 to TR-Iboa 355. Moreover, the pages which probably included the first two hânes of the next piece in TR-Iüne 211-9 (pp. [147-8]) seem to have been torn out of the manuscript. Looking at TR-Iüne 214-12 and TR-Iboa 355, it seems that only the first two hânes of this particular piece are notated. This probably indicates that those pages were torn out to be used as a source for TR-Iboa 355 when the scribe was unable to access the entire manuscript (TR-Iüne 211-9). But the interesting thing is that the piece, in both TR-Iboa 355 and TR-Iüne 214-12, is notated in HNIR despite the fact that it is notated in HNER in TR-Iüne 211-9. It is not clear why the same scribe might have done such a thing. There might, of course, be another scribe who used HNER starting at 'TR-Iüne 211-9, p. 130'. In this case, the change in the ink colour indicates that the same pen(s) might have been used by different scribes, probably in the same place.

In the remaining part of TR-Iüne 214-12 (especially starting on p. 117), there seems to be a transition to HNER where the duration signs such as  $\because$  and  $\because$  are introduced in the original layer, as mentioned before. Also, the index on pp. [vi–v] does not include the pieces found in this section. Another point is that the pieces are no longer copied from TR-Iboa 355 and it does not seem possible to claim anything about the scribe based on the handwriting alone. Despite the fact that it is not possible to know exactly what happened, the reading above provides a possible scenario based on the tiny details that could be found. Nevertheless, the only thing that can be safely claimed is that TR-Iüne 214-12 is a product of multiple scribes

on the basis of complex relationships between the manuscripts. Also, the web of relations cannot be restricted to these three manuscripts. As stated in the CR, the findings suggest that the manuscripts such as TR-Iütae 107 and TR-Iam 1537 might also have benefited from TR-Iüne 214-12 in a few particular pieces. These relationships are mostly observed in the frame of the transmission of identical and specific scribal mistakes. To conclude, all these examples highlight the fact that some of the Hampartsum manuscripts reflect a compiled repertoire as a result of collective work.

## 1.4 Scribe(s) and Dates

Based on the findings explained above, we can claim that there was more than one scribe (at least two) who notated the musical pieces in TR-Iüne 214-12. On the basis of the finding that the first two scribes (involved in pp. 1–51 and presumably pp. 52–116) continued copying from TR-Iboa 355, it is likely that these two different scribes knew each other, or that they inhabited the same environment. However, in the manuscript there is no information – such as text or seal – to help identify the scribes. The relationship between TR-Iüne 214-12 and TR-Iüne 211-9 could provide some indication since TR-Iüne 211-9 has a seal containing the name 'Mehmed Râşid' and the date '1285 [1868] (or 1280 [1863])' on p. 83 (see Figure 3).<sup>5</sup> This seal may indicate either that this manuscript (probably the latter part) was written by Mehmed Râşid, or that it was in his possession for a period of time. As Jäger mentions, the pieces



Figure 3. Seal at TR-Iüne 211-9, p. 83.

attributed to Râşid Efendi in the latter part of TR-Iüne 211-9 could indicate that at least the part containing those pieces might have been notated by the composer himself.<sup>6</sup> The same seal is also encountered in another compiled manuscript (TR-Iboa 356) in DOA,<sup>7</sup> where a statement refers to the seal. There, Mehmed Râşid confirms that he willingly received the loose sheets of Hampartsum notation in lieu of his salary on December 1286 [1869], and refers to the seal as a standing proof of this exchange:

<sup>&</sup>lt;sup>5</sup> The same seal also appears next to the usûl table at TR-Iüne 211-9, p. [261], and this could indicate that the usûl table might have been transcribed by Mehmed Râşid himself.

<sup>&</sup>lt;sup>6</sup> See JÄGER 1995, p. xlv.

<sup>&</sup>lt;sup>7</sup> See TR-Iboa 356, img. 204.

'166

#### muhassas olan ber-vech-i bâlâ yalnız yüz altmış altı maaş-ı acizânemi-

işbu seksen altı senesi şehr-i kanun-ı evveline mahsuben [ber-vech-i bâlâ muhassas olan maaşı acizânemi] bu kalemden <del>satıldığına</del> ahz <del>olunduğunu</del> eylediğimi müş'ir işbu memhûr senedim takdîm kılındı.'<sup>8</sup>

We can deduce that Mehmed Râşid was a collector and probably used the same seal (dated to 1868) to indicate his possession of manuscripts that he acquired. Considering that he received the Hampartsum sheets instead of his salary from an official department, it is possible that he was working in an entity such as Sâzendegân-1 Hâssa or Mûzıka-yı Hümâyûn, which were the main music institutions affiliated with the court at that time (1868). But there is an ambiguity about the exact identity of Mehmed Râşid, since the only name associated with any of these music institutions in the archive documents examined, was that of a mülâzım (lieutenant) in 1904.<sup>9</sup> However, there are more documents referring to Râşid without the first name 'Mehmed' between 1861-1900. In this regard, Râşid Ağa, who became kolağası (senior captain) in 1861 and retired in 1874 with the rank of Mîralay (colonel) in Mûzıka-yı Hümâyûn, seems to be a more plausible candidate regarding the dates.<sup>10</sup> Additionally, it seems that the same Râşid Ağa was hired again in the following year (1875), which may support Veli Kanık's statement that Râşid Efendi was still employed at Mûzıka-yı Hümâyûn in 1896.<sup>11</sup> However, Veli Kanik might also have been referring to another person – Râşid Bey, who died in ca. 1900 with the rank of Binbaşı (major) in Mûzıka-yı Hümâyûn.<sup>12</sup>

Besides all these suggestions, there is an orally transmitted tradition suggesting that some of the Hampartsum manuscripts found in the conservatory library of Istanbul University today belonged to Neyzen Râşid Efendi (known as Nâyi Baba Râşid). Suphi Ezgi (1869–1962) refers to the same person and states that he was older than 70 years when Ezgi himself was 17 (in ca. 1886).<sup>13</sup> Maraqa claims that Neyzen Râşid Efendi was still alive in 1901 and that he must have died before 1905.<sup>14</sup> Nonetheless, there is no evidence proving that Mehmed Râşid and Neyzen Râşid Efendi are the same person.

TR-Iüne 214-12 could have been used as teaching material among the musicians of

<sup>&</sup>lt;sup>8</sup> Translit. by Dr. Neslihan Demirkol.

<sup>9</sup> See 'HR.TH. 302/67 (M-04.05.1904)'

<sup>&</sup>lt;sup>10</sup> The name 'Reşid' may also have been erroneously written as 'Râşid' in some documents. See 'İ.DH. 475-31920 (H-23.01.1278)', 'A.}MKT.MHM 474/42 (H-02.01.1291)' and 'İ.DH. 696-48691 (H-14.01.1292)' in DOA.

<sup>&</sup>lt;sup>11</sup> CEMIL 2002, p. 114.

<sup>&</sup>lt;sup>12</sup> See 'ML.EEM. 416/58' in DOA.

<sup>&</sup>lt;sup>13</sup> NATM/[I], p. 235.

<sup>&</sup>lt;sup>14</sup> See the introduction of the edition of TR-Iüne 207-5 by Salah Eddin Maraqa.

sâzendegân-1 hâssa,<sup>15</sup> which is the name of the institution that was performing classics from the makâm music repertoire in the Ottoman court. Many of the composers found in the manuscript either were members of this institution or at least were taught in Enderûn to be official musicians of the court. Based on the fact that Mûzıka-yı Hümâyûn was teaching western staff notation, denying its connection to other institutions such as Sâzendegân-1 Hâssa and Müezzinân-i Hâssa would not be realistic. Two pieces in makâm Hicâz asîrân [Râhatfezâ] found in Ottoman archives show that İsmet Ağa<sup>16</sup> and Neyzen Sâlih Dede, as members of Sâzendegân-1 Hâssa, also knew western staff notation. According to Toker and Aydemir, there are statements such as 'İsmet kulları' [your servant İsmet] and 'Neyzen Sâlih kulları' [your servant Neyzen Sâlih] in the headings of the music sheets, and hence this proves that these pieces were transcribed by these composers to be presented to Sultan Abdülhamid II (1842-1918). The use of western staff notation by musicians who were associated with the makâm music tradition supports the claim of possible exchange between musicians in the court. They might have learned the conventions of western music from other colleagues in the Mûzıka-yı Hümâyûn. However, this does not mean that these musicians did not know Hampartsum notation. Considering the reign date (1876-1909) of Abdülhamid II, they might have used Hampartsum notation before the use of staff notation became widespread. We also know that Giuseppe Donizetti (1788-1856), the head of Mûzıka-yı Hümâyûn between 1828-1856, learned Hampartsum notation, and this suggests that it was used widely in the court at that time.

On the other hand, the writing of TR-Iüne 214-12 seems to have been spread over time, based on the findings explained under 1.3. When considered together with the living dates of the composers attributed in the ms., the part comprising pp. 1–116 is more likely to have been written in 1840s. In this regard, the remaining part might have been completed in the following decades, considering that Mehmed Râşid presumably bought TR-Iüne 211-9 and the loose sheets in TR-Iboa 356 around 1868.

## 1.5 Index and Pagination

When looking at the index given on pp. [vi–v], it is apparent that the deviations in the handwriting and stroke width (possibly depending on the use of different pens) may support the idea that there are different scribes, as suggested in 1.3. Accordingly, the index

<sup>&</sup>lt;sup>15</sup> Sâzendegân-1 Hâssâ is called by various names, including 'İnce Saz Heyeti' or 'Saray Sâzendeleri,' in many other sources. However, it is mostly referred to as Sâzendegân-1 Hâssâ in the archive documents (AYDEMIR & TOKER 2013, p. 107).

<sup>&</sup>lt;sup>16</sup> Aydemir and Toker claim that Tanbûrî İsmet Ağa and Santûrî İsmet Ağa refer to the same person, since most of the musicians in the court were multi-instrumentalists at that time (see AyDEMIR & TOKER 2013, p. 110). They also claim that Tanbûrî İsmet Ağa was still alive in 1878-79, based on another document in the archive.

information for the first 15 pieces seems to have been written by the same hand that notated the musical pieces making up the same section. Likewise, the index information starting from piece no. 16 might have been written by the second scribe involved in the notation. Afterwards, just like in the notation, the red ink is also no longer used in the index information for the section starting with p. 88 (piece no. 32), and the handwriting becomes more disorganized. However, up to this point (pp. 52-87), there are some irregularities in the order of the pieces provided in the index. For example, after piece no. 20, nos. 24, 28, 29, 30, 32, 22, 27, 25, 26 and 31 are given along with p. [vi]. Two pieces (nos. 21 and 23) are not even included in the index. Interestingly, these two pieces are in makâm Yegâh and the composer of both is Neyzen Sâlih Dede (d. ca. 1885). It is unclear whether this was a deliberate choice by the scribe or not.

The index information starting with p. 88 is likely to also have been written by another hand. We see this because the makâm and usûl information for piece no. 32 appears to have been erroneously re-written by this third hand that took over the index entry. The difference in the handwriting (cf. the makâm name Tâhir) also supports this idea. Although there are minor deviations in the order of the pieces in this part, the most important point is that the page numbers provided are different from the pagination inside the notebook (see Table 2). However, it is noticeable that the pagination between pp. 90–116 in the notation has been rubbed out. As far as can be deduced from the blurry ink stains, the old pagination corresponds to the page numbers given in the index. This confusion was probably due to the erroneous writing of 98 for p. 90.

Piece no. Pagination in the Index		Pagination in the Notation	
34 p. 103		p. 95	
35 p. 107		p. 99	
36	p. 111	p. 103	
37	p. 115	p. 107	
38	p. 117	p. 109	
39	p. 119	p. 111	
40	p. 121	p. 113	

Table 2. Paginations given in the index and notation.

The section starting with piece no. 41 (p. 117) is not included in the index. Accordingly, the correction of the earlier page numbers could have been done by the same hand that took over the notation and pagination in this section. However, the pagination given in the ms. only continues until p. 137, while the additional page numbers continue to page 143.

## 2. Contents

TR-Iüne 214-12 contains 54 instrumental pieces. There are 37 peşrevs, 16 saz semâîs and one piece titled 'Çoban' in which there is no makâm nor usûl given; hence the genre cannot be identified clearly.<sup>17</sup> In general, the order of the pieces does not seem to follow the standard fasıl format, where one peşrev and one semâî are written out consecutively in the same makâm. But the latter part of the ms. seems to exhibit this format, with some interruptions by other makâms, and therefore it could be claimed that 10 pieces / 5 makâms (nos. 32–3, 38–9, 43–4, 45–6, 47–8) are written out according to this convention. Some of the pieces – especially after p. 89 – seem to have been left incomplete; hence only a few hânes (between one and three) are given, whereas there are concordances including all hânes (usually four hânes).

Hânes	Piece no.
H1	48
H1, H2	33, 40 <sup>18</sup> , 49, 51
H1, H2, H3	35, 36, 42, 53
H1, H2, H4	43

Table 3. Available hânes of incomplete pieces in TR-Iüne 214-12.

## 2.1 Makâms

There are 37 different makâms in the ms., as shown in alphabetical order in Table 4, and the saz semâîs are marked with an asterisk. Accordingly, the most frequently used makâm appears to be Yegâh, with 2 peşrevs and 1 saz semâî. 14 makâms supply 2 pieces each, and 10 out of the 14 include 1 peşrev and 1 saz semâî. On the other hand, the makâm Nevâ provides two different versions of the same piece. The remaining 22 makâms only include one musical piece each.

The pieces in makâm Segâh mâye are indicated in makâm Mâye in some other manuscript sources, such as TR-Iütae 107 and TR-Iütae 249. The piece in makâm Gülizâr is indicated in makâm Baytâr sabâ, especially in earlier sources. This confirms the statement by Olley, based on the handwritten addition by Subhi Ezgi in TR-Iüne 203-1:

<sup>&</sup>lt;sup>17</sup> The title and divisions of the usûl cycle suggest that it may belong to the Turkish Folk Music repertoire.

<sup>&</sup>lt;sup>18</sup> Only two divisions of H3 are available.

'The two pieces assigned to this makâm [Baytâr sabâ] 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.'<sup>19</sup>

Additionally, we see that Nihâvend and Nihâvend-i kebîr are treated as different makâms in TR-Iüne 214-12. On the other hand, the same piece which is indicated in makâm Nihâvend-i kebîr in TR-Iüne 211-9 seems to have been copied as Nihâvend to TR-Iüne 207-5; thus it may indicate that they were treated as the same makâm in the later sources.

Makâm	Piece no.	Makâm	Piece no.
Bestenigâr	16, 35	Neveser	7
Bûselik	10	Nihâvend	54
Bûselik aşîrân	13, 36	Nihâvend-i kebîr	5
Büzürg	2	Nühüft	43, 44*
Dügâh	14	Râst	1, 28
Evc	37*, 40	Rehâvî	3, 19*
Evcârâ	41*	Revnaknümâ	38, 39*
Ferahfezâ	12	Sabâ	18, 22*
Gülizâr	26*, 34	Sâzkâr	4
Hicâz	31*	Segâh mâye	20, 27*
Hicâzkâr	45, 46*	Şedd-i arabân	30
Hicâz zengûle	49	Şehnâz bûselik	53*
Hûzî	9	Sûz-1 dilârâ	47, 48*
Hüseynî	24	Tâhir	32, 33*
Hüzzâm	15	Tarz-1 cedîd	11
Irâk	17	Uşşâk	29
Isfahân	25*	Yegâh	8, 21*, 23
Karcığar	51*	Zâvil	6
Nevâ	42, 50		

Table 4. Distribution of makâms.

## 2.2 Usûls

There are 14 different types of usûl structures described in TR-Iüne 214-12. For one piece (no. 54), the usûl structure could not be assigned since it possibly belongs to the Folk Music repertoire. Accordingly, there are 37 peşrevs varying in 11 different usûls as shown in alphabetical order in Table 5. Although one piece (no. 29) is indicated in usûl düyek in the

<sup>&</sup>lt;sup>19</sup> Olley 2020, p. 33.

heading, the placement of the division signs (end cycle signs) every two divisions suggests çifte düyek. Similarly, one piece (no. 36) is indicated in usûl lenk fâhte but features the designation of fâhte based on the distribution of the division signs.

Usûl	Piece no.	
Berefşân	8, 42, 50	
Çifte düyek	29	
Darbeyn	4	
Darb-1 fetih	49	
Devr-i kebîr	5, 7, 9, 16, 17, 18, 24, 28, 30, 35, 43, 45, 54	
Düyek	12, 47	
Fâhte	14, 15, 20, 36	
Hafîf	6, 11, 34, 38	
Muhammes	2, 10	
Sakîl	1, 3, 13, 23, 40	
Zencîr	32	

Table 5. Distribution of usûls in peşrevs.

The 16 pieces that belong to the saz semâî genre vary between 3 different usûl structures. These are aksak, sengîn and yürük semâî and they usually appear as a combination of two of these (see Table 6). However, these structures are usually not stated in the headings for the pieces starting in aksak semâi, which is also the most frequently used. In other words, the saz semâîs starting in the aksak semâi form are usually indicated as only semâî rather than aksak semâî in the headings. In this regard, the saz semâî genre usually follows the order in which the piece starts in aksak semâî (10/4) and then may switch to yürük (6/8) or sengîn semâî (6/4) in the later hânes (usually in H4, sometimes in H3). However, 7 pieces are entirely in aksak semâî, and 4 out of 7 (nos. 33, 48, 51, 53) appear to be incomplete compared to the concordances, and hence the missing hânes may supply different usûl structures. One piece is indicated as sengîn semâî in the heading but it modulates to yürük semâî in H4.

Table 6. Distribution of usûls in saz semâîs.

Usûl	Piece no.	
Aksak semâî	21, 26, 27, 33, 48, 51, 53	
Aksak + Sengîn semâî	19, 22, 37, 41, 44	
Sengîn+Yürük semâî	31	
Aksak + Yürük semâî	25, 39, 46	

## 2.3 Composers

38 out of 54 pieces are attributed to a composer, either in their headings or in the index. The pieces that have attribution only in the index are marked with an asterisk in Table 7.<sup>20</sup> The most popular composer seems to be Tanbûrî İsak, to whom 8 pieces are attributed. Büyük Osmân Bey takes second place with 5 pieces.

Composer	Dates	Piece no.
Kânûnî Edhem Efendi	d. 1918?	46
Kemânî Corci	d. ca. 1785	9*, 14, 37
Benli Hasan Ağa	1607–1662	1
Tanbûrî İsak	d.after 1807	8, 20, 26, 32, 33*, 34, 42, 50
İsmâîl Dede Efendi	1778–1846	7*, 24, 35
Tanbûrî Musi	fl. ca. 1750	4*
Mustafâ İzzet Efendi	1801–1876	11*
Tanbûrî Nu'mân Ağa	d. after 1830	16
Büyük Osmân Bey	1816–1885	18, 38, 43, 45, 54
Nâyî Osmân Dede	1652–1729	2*, 28
Neyzen Sâlih Dede	d. ca. 1885	21, 23, 39
Neyzen Sâlim Bey	d. 1885	41, 44
Selîm III	1761–1808	47
Tatar	unknown	15, 30
Zâkir	unknown	40
Zekî Mehmed Ağa	1776–1846	6*, 12, 17

Table 7. Distribution of composers.

## 2.4 Notation

41 out of the 54 pieces (nos. 1–40, 50) were notated in HNIR, while the remaining 13 pieces (nos. 41–49, 51–54) feature elements from both HNIR and HNER.

<sup>&</sup>lt;sup>20</sup> The first piece in the ms. is attributed to the composer only via his nickname, 'Beñli', in the heading, while the index also supplies the name: 'Beñli Ḥasan Aġa'. One piece (no. 35) has only the attribution of 'Dede' in both the heading and index. However, we can deduce that the scribe meant 'İsmâîl Dede Efendi' based on the information that concordances provide. Thus, it is assumed that these pieces have composer attributions in their headings.

#### 2.4.1 Pitch Signs

There are seven primary Hampartsum pitch signs used to symbolize the perdes in an octave. The remaining perdes are usually indicated with the addition of an alteration sign, called a kisver, above these pitch signs. Accordingly, the function of the kisver is to sharpen the pitch sign which it is placed above. However, the usage of a kisver or any other form of alteration sign may vary between the Hampartsum mss., most likely depending on the scribal school or the time period when they were written. The earliest examples of Hampartsum sources, which are in Arm.-Tr. Script, also feature şûri<sup>21</sup> perdes (tertiary degrees) where the kisvers are placed below the pitch signs to show the differentiation in the value of sharpening (for intervals less than one bakîye). The mss. such as TR-Iüne 211-9 and TR-Iüne 214-12, on the other hand, which represent the earliest examples in Arabic-Turkish (Ottoman) script, reflect a differentiated convention where the tertiary degrees are not indicated anymore. Instead, the kisvers underneath the pitch signs are simply used to lower the pitch one octave accordingly. A huge part of TR-Iüne 214-12 reflects this understanding, where the interpretation of the values of sharpening is left to performers. Only a few pieces recorded in the latter part of the ms. include perhaps the first examples of the representation of a tertiary degree, but in a different way from what is found in the earliest sources (see Fig. 4).

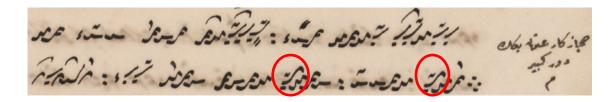


Figure 4. Use of a tertiary degree at TR-Iüne 214-12, p. 126.

However, this type of visualization with a curved tile ( $z^{\prime}$ ) appears to be applied only to a particular register range between  $z^{\prime}$  and  $z^{\prime}$  in the ms. Therefore,  $z^{\prime}$  most probably corresponds to the pitch 'dik hisâr' in this context.

#### 2.4.2 Duration signs

A huge part of TR-Iüne 214-12 features the limited use of durational signs, as Subhî Ezgi (1869–1962) uses the term 'işaretsiz' [without signs] to describe the first form of the notation

<sup>&</sup>lt;sup>21</sup> Asdik Ağa (d. ca. 1913) uses the term 'şûri' to indicate tertiary degrees in his unpublished theory book '*Mētōd. Usulların zarb hēsabı üzērinē*' [Translit. by J. Olley], dated to 1890 (see TR-Iboa 490, p. 14).

when it was invented by Limonciyan.<sup>22</sup> Accordingly, besides the limited usage, the symbols that have been used also indicate relative values rather than fixed. However, it is commonly thought that the proportional duration signs were available in the first form of the notation in the early nineteenth century, based on the treatise written by Minas Pijişkyan (Minas Bžškean) in 1812.23 Kerovpyan and Yılmaz claim that Hampartsum notation originally included those duration signs as well.<sup>24</sup> If so, there is still great ambiguity about why the use of well-known sets of proportional duration signs is not seen in the earliest mss., such as TR-Iüne 203-1, which is even believed to be a Hampartsum autograph, while almost all of the later sources written after a certain date supply consistently proportional duration values. To be able to shed more light on this issue, it is preferable to consider all possibilities. According to Olley, the treatise by Pijiskyan was intended for publication in 1815 but remained in manuscript until an edition was published by Aram Kerovpyan, and the original mss., comprising a draft and a fair copy, are housed in the archive of the monastery of San Lazzaro, Venice.<sup>25</sup> As seen in the table originally given by Pijiskyan, there are a few symbols related to durational purposes, which are indicated with red arrows in Figure 5.<sup>26</sup> The remainder are mostly related to performance instruction or embellishment.

Figure 5. Hampartsum symbols and names given in the treatise of Pijişkyan, 1815.

<sup>&</sup>lt;sup>22</sup> NATM/V [Nazarî, Amelî Türk Musikisi (cilt 5)], p. 530.

<sup>&</sup>lt;sup>23</sup> Eražštut'iwn or ē hamarōt tełekut'iwn eražštakan skzbanc' elewējut'eanc' ełanakac' ew nšanagrac' xazic' [Translit. by J. Olley] (Brief Information on Principles of Music, Melodic Lines and Khaz Notation). The original ms. of Bžškean' treatise was edited and published with the addition of a preface and annotations by Aram Kerovpyan in 1997.

<sup>&</sup>lt;sup>24</sup> KEROVPYAN & YILMAZ 2010, p. 100.

<sup>&</sup>lt;sup>25</sup> Olley 2020, p. 5.

<sup>&</sup>lt;sup>26</sup> The image is taken from KEROVPYAN & YILMAZ 2010, p. 99.

Accordingly, we see that the definition of the axis sign (\*) in Arm.-Tr. script has been changed from 'artmak' (increasing or increased) to 'bir buçuk zarb' (one-and-a-half beat stroke). This probably indicates that the correction was made at a later stage. But the most important point is that the durational value it refers to was changed from relative to fixed. The case of the hook sign (r) also suggests that it was added later, due to its smaller font size squeezed between two rows (, and ). The thinner stroke width, which is noticeably visible and specific to these corrective additions, is another indicator supporting this argument. When considering the limited use of duration signs with relative reference values in early sources<sup>27</sup> – and that the circle sign (.) that is used to indicate the sixteenth note value in many other late sources does not even find a place, neither in early Hampartsum mss. nor in the table given by Pijişkyan – an alternative hypothesis that the durational signs such as hook () and circle (.) indicating fixed values were developed later seems to be much more plausible. Accordingly, Öztuna wrote that the Hampartsum notation became more sophisticated with the addition of 'Dzunk' [circle $\rightarrow$  ], 'Dzunger' [double circle $\rightarrow$  ], 'Gısatav' [Hook $\rightarrow$  /] and 'Karatav' [tick $\rightarrow$  /] by Aristakes Salciyan [or Aris Hovannesyan] (1812–1878).<sup>28</sup> In this regard it seems possible to claim that the axis sign gained a fixed value with the development of new signs.

#### 3. Editorial Approach

#### 3.1 Layers

The editor has tried to ensure that the transcriptions represent the original layer of the manuscript as far as possible, since the majority of the pieces contain many additions and corrections made anonymously over the original layer. In most cases, those additions feature the explicit practices in Hampartsum notation regarding the durational signs where fixed values are supplied. However, as stated under 1.4, it seems that the original layer of the ms. was probably notated by more than one scribe, so that a later hand addition in a piece may belong to another scribe involved especially in the latter part of the ms., where elements from HNER were also used in the original layer. In this case, the term 'scribe' here and in the CR refers to the person who notated the particular piece. In most cases, the original layer was taken for the transcription if any addition made by a later hand indicated different values to the original layer. This is providing that no scribal mistake was identified that could validate the later correction. Such cases were described under 'Notes on Transcription' in the CR. On

<sup>&</sup>lt;sup>27</sup> As an example of the use of  $\checkmark$  in an early source such as TR-Iüne 203-1, Olley writes that it indicates the prolongation of a pitch. He then gives further possible interpretations of  $\checkmark$  in a table, hence emphasizing its relative equivalence depending on the context. See OLLEY 2020, pp. 65–6.

<sup>&</sup>lt;sup>28</sup> TMAS I, p. 111. Öztuna then states that this information was taken from 'Ermeni Yıllığı [Armenian Annual], İstanbul 1931, pp. 202–3' with the help of K. Pamukcıyan for translation.

the other hand, to be able to discern a scribal error it was necessary to consult concordances and / or to conduct an internal analysis, as mentioned below in detail. In cases where the original layer did not supply any durational value while a later hand addition did, and where this differed to what concordances suggested, then it was up to the editor to base the transcription on either concordances or the later hand version. Accordingly, such cases were also commented on in the CR.

In short, the editorial approach for the later additions was to consider them as if they were made by other hand(s), if there was insufficient evidence supporting the premise that they were done by the scribe. If there was sufficient evidence to prove that any correction was made by the scribe, the corrected version was transcribed and this was also stated in the commentary. For instance, erasing and rewriting of a pitch sign was accepted as if it was done by the scribe, since this could supposedly have been done before the ink dried.

#### 3.2 Pitch and Duration Signs

As stated before under 2.4.1, while the tertiary degrees are not indicated in the majority of the pieces, the latter part of the ms., which was possibly notated later in time, displays a few examples of z'. Given that in a large part of the manuscript the tertiary degrees are not represented by any extra marking, it is possible to conclude that the scribe could have meant more than one pitch by only one pitch sign, depending on the context in a piece. A concrete example of such a case is given below (see Figure 6).

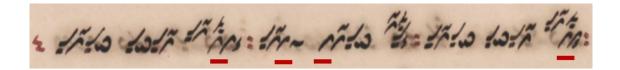


Figure 6. TR-Iüne 214-12, p. 11.

Almost all of the çargâh (,) pitch signs in H4 of piece no. 3 in TR-Iüne 214-12 are indicated as bûselik (,) in the consulted concordances, i.e. TR-Iüne 211-9, TR-Iüne 207-5:  $\sqrt{29}$ Accordingly, it is possible that the scribe might have implied dik bûselik with the çargâh pitch sign, since there was no extra marking or sign used to represent this tertiary degree. On the other hand, , can also be interpreted as a bûselik as it is supplied in the concordances. Since it does not seem editorially possible to represent the original intention of the scribe accurately on the tertiary degrees, the editor opted to transcribe only the semantic values of the pitch signs without any further interpretation in the edition.

It was already mentioned that the majority of the pieces feature implicit Hampartsum conventions regarding durational indicators in the original layer of the ms. and that the use

<sup>&</sup>lt;sup>29</sup> See TR-Iüne 211-9, p. 157 and TR-Iüne 207-5, pp. 21–2.

of those signs is limited. This indicates that only a performer who is familiar with any particular musical piece in the ms. can read the notation fluently, since there are even groups which are completely unmarked (in terms of duration signs). While the durational values are usually assumed to be equally distributed within the unmarked groups including two or four pitch signs (in peşrevs), the case with the other groups requiring uneven distribution is different. The main strategy employed in such cases was usually to consult concordances. However, in cases where the consulted concordances supplied differing values, it was up to the editor to either adopt one of them or to interpret them according to the values they supplied. Therefore, every case that required consultation of the concordances regarding uneven distribution of durational values was given in the CR. Additionally, there are two more methods that were used to be able to transcribe the durational signs accurately, in order to understand the original intention of the scribe as far as possible:

1) Internal analysis:

Internal analysis involves looking up and comparing the repeated passages, such as teslîm, in a piece. It allows the editor to check if an unmarked group has any durational value when it is repeated for the second time. This method also lets the editor see possible scribal mistakes and transcribe them in the correct way. However, the ms. may contain scribal deviations which look like mistakes and thus require editorial caution. Just because the cases seem like scribal errors, they may not be errors at all: rather, they may represent the conscious choice of the scribe depending on the context or any variation in a melody.

2) Using a datapool:

Especially when there are more than four pitch signs in a group, deciphering the durational values gets more complicated due to the increased number of possibilities. For example, when transcribing a group such as www, where the only data given by the scribe is that the fifth pitch sign has a relatively greater durational value, it is evident that the group can be transcribed with many combinations of durational values. If there is no concordance in such a situation, or available concordances do not supply useful data for the durational values, then consulting similar melodic patterns in other pieces may play a key role. This is because the editor discovered during editing that the melodic patterns used frequently in the ms. and also in the related mss. suggested that the pitch durations and the melodic line are interrelated within a group. In the case described above, we see that the different transpositions of the same melodic pattern such as متر مترمة, قدير ترير فرير etc. appear many times in the ms. and that the concordances mostly supply four eighth and two quarter note values respectively. Therefore, it is plausible to transcribe it as  $\frac{1}{\sqrt{2}}$  (if the total durational value equals one half note as in pesrevs). It is even applicable if the same melodic pattern also appears without any durational marking as *www.www.* With the help of the data collected from other pieces, sometimes it may be possible to interpret even an unmarked group in a way that correctly reflects the scribe's understanding.

#### 3.2.1 Axis (,)

The axis sign is placed only above the pitch signs for durational purposes. The pitch sign with an axis sign above, in this case, should be durationally longer compared to other pitch signs in the same group. However,  $\checkmark$  indicates a fixed value of dotted quarter note in HNER. Since TR-Iüne 214-12 hugely features the conventions of HNIR, the meaning of  $\checkmark$  mostly varies depending on the context. The value it refers to may also change depending on other variables, such as the number of the pitch signs or existence of any rest sign in the same group.

In one-pitch sign groups it is not very common to find the axis above a pitch sign, especially in peşrevs where a group rhythmically equals a half note (two beats). This is because the scribe(s) usually preferred to employ the dot sign to indicate this durational value  $(a \rightarrow b)$ . However,  $a \rightarrow b$  (with a rest sign) appears frequently in the semâî genre. Therefore, the axis sign was mostly used to refer to a half note value  $(a \rightarrow b)$  in the usûl aksak semâî. As an interesting aside, this type of usage is mostly seen in the first group of the aksak semâî usûl cycle and in some cases, it is noticeable that there were attempts to convert this sign into a dot sign (see Figure 7).

Although the possibilities given in Table 8 represent the majority of the cases in the manuscript, there are still some exceptional uses of the



Figure 7. Transformation of the axis into the dot sign at TR-Iüne 214-12, p. 59.

axis such as where it was transcribed as a dotted half note value (e.g. div. 23.4 in CMO1-I/11.39). Only the cases featuring this kind of exceptional use of the axis sign were commented on in the CR.

Total Rhythmic Value of Group	Group	coup Transcription Example	
2 boots	* •	0	See div. 1.1 in CMO1-I/11.19
2 beats	* •	<b>.</b> 7	See div. 21.1 in CMO1-I/11.22
3 beats	× •		See div. 17.4 in CMO1-I/11.39
1½ beats	^ /		See div. 28 in CMO1-I/11.46

Table 8. Possible interpretations of  $_{\star}$  in groups including one pitch sign.

In groups including two pitch signs, the axis usually refers to a dotted quarter note in cases where a group rhythmically equals two beats (see Table 9). The axis occurs above the second pitch sign in only one case, namely div. 20.1 in CMO1-I/11.44, hence the rhythmic structure of 3, was mostly derived from groups such as  $\dot{r}$  and r. In cases where the axis is used in

groups featuring three beats, as seen in the usûl aksak semâi, the durational value it refers to is usually a half note value. In the usûl yürük semâî, the axis may even signify a durational value smaller than a quarter note depending on other variables in the same group.

Total Rhythmic Value of Group	Group	Transcription	Example
	× Ę	J. J	See div. 4.1 in CMO1-I/11.1
2 beats		J - 7 _)	See div. 77.1 in CMO1-I/11.1
		J J 7	See div. 11.2 in CMO1-I/11.31
2 h a sta			See div. 3.4 in CMO1-I/11.22
3 beats		الم لم ال	See div. 10.4 in CMO1-I/11.53
1½ beats	Å	ال ل	See div. 28.1 in CMO1-I/11.39

Table 9. Possible interpretations of  $_{\star}$  in groups including two pitch signs.

In groups including three pitch signs, the interpretation of the axis sign may change in the range between an eighth and dotted half note value. It rarely occurs above the third pitch sign (e.g. div. 66.3 in CMO1-I/11.30). Accordingly, most of the rhythmic structures featuring  $\int_{1}^{2} \int_{1}^{2} \int_{1}^{2} dr$  in the transcriptions were derived from the unmarked groups that were deciphered based on the concordances, while some of them were derived from the groups such as  $r_{rr}$  and  $r_{r}$ . The possible readings varying according to the total rhythmic value or existence of any rest sign in a group are given in Table 10 below, with the examples from the manuscript.

Table 10. Possible interpretations of  $\star$  in groups including three pitch signs.

Total Rhythmic Value of Group	Group	Transcription	Example
			See div. 24.3 in CMO1-I/11.1
			See div. 79.1 in CMO1-I/11.4
		ال ل ال	See div. 50.1 in CMO1-I/11.7
2 beats		J J.J	See div. 41.1 in CMO1-I/11.8
		۰ ۲	See div. 51.1 in CMO1-I/11.6
	ג תחית	] , ,	See div. 51.4 in CMO1-I/11.18
		J.J. J. 7	See div. 69.4 in CMO1-I/11.8
2 haata		ال ال	See div. 30.2 in CMO1-I/11.25
3 beats	א תחית	ل بر ا	See div. 4.2 in CMO1-I/11.19
1½ beats		<b>ک</b> ۲ (	See div. 66.2 in CMO1-I/11.25

The manuscript contains numerous groups which include three pitch signs with an axis. The axis sign was therefore more frequently transcribed as a quarter note indicator in the peşrevs. In this regard, each case where it was transcribed as a dotted eighth note value was commented on in the CR.

In groups including four pitch signs, the possible readings are given below in Table 11. The axis sign seems to occur rarely in these groups. Accordingly, the scribe(s) usually employed the thin stroke sign (.) above a pitch sign or left the groups unmarked rather than using the axis sign. There are no cases where the axis occurs above the last pitch sign in these groups. Although the given possibilities in Table 11 represent the majority of cases in the manuscript, further combinations and interpretations are also possible.

Total Rhythmic Value of Group	Group	Transcription	Example	
			See div. 87.3 in CMO1-I/11.5	
2 beats		م ج.ک م	See div. 22.3 in CMO1-I/11.21	
	א חחחית	لی بر ا	See div. 17.3 in CMO1-I/11.10	
			See div. 19.2 in CMO1-I/11.25	
3 beats			See div. 10.2 in CMO1-I/11.19	
	א חחיחח	الم لو ۲ 🖓	See div. 21.2 in CMO1-I/11.22	

Table 11. Possible interpretations of  $_{\star}$  in groups including four pitch signs.

In groups including five or more pitch signs, the axis is rarely seen. Instead the scribe used the thin stroke sign or simply did not use any durational marking as is the case in the fournotes groups. Only in one case does the axis sign occur above the last pitch sign (e.g. div. 5.4 in CMO1-I/11.20).

#### 3.2.2 Dotted axis (\*)

The dotted axis sign occurs in the four-beat groups in which the total durational value is equal to a whole note. Similar to the other duration signs used in HNIR, it indicates the prolongation of the pitch sign that it occurs above. Hence, the value it indicates may change depending on other variables, such as the number of pitch signs or the existence of any rest sign in the same group. For example, the dotted axis was more frequently transcribed as a half note value if there were three pitch signs in a group ( $\frac{4}{MM} \rightarrow JJJ$ ). However different interpretations are also possible depending on the context (see Figure 8).

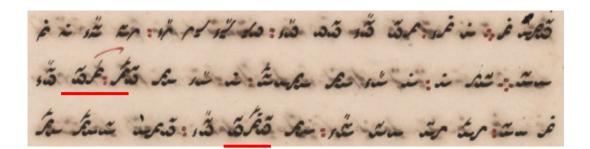


Figure 8. Dissolving of a combined group at TR-Iüne 214-12, p. 19.

#### 3.2.3 Single Strokes (,), (,)

There are two versions of the single stroke sign that appear in the manuscript. The first one is the thin stroke sign (.) and in most cases it appears in the original layer of the manuscript. The thin stroke was usually written by the scribe(s) in such a way that it slants to the right. It can occur both above the pitch signs and at base level. When it occurs at base level, it mostly indicates an eighth note rest value, as explained in detail in 3.3. The thin stroke above a pitch sign, as is the case in most of the duration signs in HNIR, indicates the prolongation of a pitch sign in relation to others in the same group. In this regard, it is not clear why the same scribe used two different symbols for the same function in a piece (see Figure 9).

<sup>&</sup>lt;sup>30</sup> The scribe(s) usually did not consider the durational value of any rest sign in a group when notating them; hence the total value was attributed only to the pitch sign(s), e.g.  $\ddot{r}_{s} \rightarrow J$ .

and the and the first

Figure 9. Repeated passage at TR-Iüne 214-12, pp. 29-30.

In the excerpt given above, the repeated passage underlined in red appears again in another hâne. Thus, it is evident that the thin stroke was used for the indication of the same durational value as the axis sign.

We also see that the thin stroke more frequently occurs where the scribe(s) preferred not to use the axis sign: for instance, above the last pitch sign of a group. Furthermore, for the groups including five or more pitch signs, the duration sign that was used to refer to a prolonged pitch is usually the thin stroke sign. Since many of the pieces have probably been copied from TR-Iboa 355, we see that both the stroke and axis signs are also available in TR-Iboa 355 and that the durational signs, in most cases, were copied to TR-Iüne 214-12 as they were. This adds credibility to another possibility: that TR-Iboa 355 was also copied from another source which did not contain the thin stroke sign and that the thin strokes were added by the scribe(s) himself in TR-Iboa 355 (as markings to remind himself of the durational hierarchy where the axis did not exist).

The second type of single stroke appearing in the manuscript is the normal stroke sign (,) which is an element of HNER. It mostly occurs in the further layers of the manuscript as an

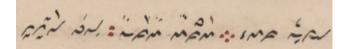


Figure 10. Two types of single strokes at TR-Iüne 214-12, p. 54.

addition by a later hand. It indicates a fixed value of a quarter note and usually slants to the left. The stroke width mostly appears to be comparatively thicker (see Figure 10).

#### 3.2.4 Double Strokes (,), (,)

There are two versions of the double stroke sign depending on the meaning it refers to. Since it is not possible to make a distinction between two types of double stroke regarding their visuals in the manuscript, the editor opted to show them as different symbols (, and ,) in the CR to emphasize the differentiated meanings. The first one (,) indicates the repetition of the pitch sign that it occurs above, and it appears in the original layer of the manuscript as an element of HNIR. Accordingly, it was usually transcribed as two eighth notes ( $\eta_n \rightarrow \downarrow \Box$ ). However, there are some cases that require different interpretation depending on the context. For example the group given as  $\eta_n$  in piece no. 10 was transcribed as  $\downarrow \Box$ .<sup>31</sup>

The second version of the double stroke sign (") is rarely encountered in the original layer. It usually occurs as an addition by a later hand and refers to a fixed value of eighth note as an element of HNER. In the pieces written in HNIR, a later hand has occasionally transformed the single strokes into double

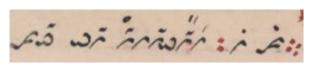


Figure 11. Transformation of the single stroke into the double stroke sign by a later hand at TR-Iüne 214-12, p. 58.

strokes with extra stroke additions (see Figure 11). According to the excerpt given, we can claim that a later hand transformed the group from *initiation* to *initiation*. There are a few examples of *which* supposedly appear in the original layer starting from piece no. 47 (see TR-Iüne 214-12, pp. 132–7), where the transition from HNIR to HNER is visible. However, the cases in which it occurs at base level in the original layer are more frequent, starting from piece no. 41. Accordingly, it may indicate an eighth note rest when it occurs at base level, as explained in 3.3. Additionally, it is also possible to see that a later hand transformed the base level single strokes into double strokes in the manuscript.

#### 3.2.5 Single Dot (.)

The single dot sign (.) is frequently encountered in the manuscript since it is used in both HNIR and HNER. It indicates a fixed value of a half note in HNER. However, the value it indicates may change depending on the context in HNIR. Accordingly, the dot sign can refer to a dotted half note value if a group in which it is used has a total rhythmic value of three beats, as is possible in the aksak semâî form, i.e.  $\dot{} \rightarrow J$ . In two-beat groups, the durational value it indicates may also change depending on the presence of any rest sign in the same group, as is the case with the other duration signs in HNIR.

<sup>&</sup>lt;sup>31</sup> See divs. 49.1, 50.1 at CMO1-I/11.10.

#### 3.2.6 Double Dot (..)

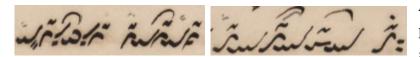
The double dot sign (.) usually indicates a whole note value ( $\ddot{r} \rightarrow \circ$ ). However, in HNIR, interpretation of the value it refers to may change depending on other variables in the same group; i.e.  $\ddot{r}_{,s} \rightarrow \dot{J}_{,s}$ . Other than its common usage, there is an exceptional case where the double dot is substituted for the dotted axis sign (i.e. div. 30.3 in CMO1-I/11.42).

#### 3.2.7 Hook (~)

The hook sign, which is used to indicate a fixed value of dotted eighth note in HNER, was used by the scribe for the first time in piece no. 43. It is not encountered at base level in the manuscript. Before piece no. 43, the hook sign does not occur in the original layer although it may appear in further layers as a result of later additions.

#### 3.2.8 Circle (.)

Although the circle sign sometimes appears as a semicircle ( $_{\circ}$ ) due to the handwriting of the scribe, they both indicate a sixteenth note value as a convention of HNER in the manuscript. We see that the circle sign was employed in piece no. 43 for the first time in the original layer. However, in many pieces it is evident that this sign appears as a later hand addition. On the other hand, the transition to the use of the circle sign in the manuscript is not abrupt, in which case there is another sign ( $^{\circ}$ ) used previously in pieces no. 41 and 42 for the same function as the circle sign. As an interesting aside, this tie-like sign ( $^{\circ}$ ) was always used in such a way that it can include two consecutive pitch signs (see Figure 12).



Also, by considering its use in piece no 47, we deduce that in some cases the circle sign was also treated as though it functions for only two

Figure 12. Use of the tie-like sign at TR-Iüne 214-12, pp. 117–9.

consecutive pitch signs in a group, (see Figure 13) unlike its different use in HNER. In this respect, it can presumably be said that there were other attempts at alternatives to the conventions of HNER.

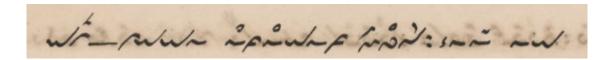


Figure 13. Use of the circle sign at TR-Iüne 214-12, pp. 131–3.

#### 3.3 Rest Signs

There are two main types of rest signs in the manuscript in terms of the value they refer to. One of them is 's' which can be called an s-shaped sign and usually indicates a quarter note rest. A remarkable feature in the use of this sign by the scribe is that it was never placed between pitch signs in a group. For rest values greater than a quarter note, the scribe placed duration signs above s even if such cases are rarely encountered, e.g. is for the half note rest (see div. 95.4 in CMO1-I/11.3). In a few cases, the scribe notated the s-shaped sign (s) instead of the base level stroke (.) to indicate an eighth note rest, i.e.  $s_{f,r,r'}$  was transcribed as  $v_{r,r',r'}$ (see div. 55.2 in CMO1-I/11.8). However, such cases require editorial caution since the scribe might have originally implied a quarter note rest by s, e.g.  $s_{f,r,r'}$ , even if it may seem possible to interpret it as an eighth note rest. As a concrete example, the structure  $s_{r,r,r'}$  was usually transcribed as  $k_{r,r}$  instead of  $v_{r,r',r'}$  rhythmically, based on the concordances which were taken to indicate the right durational values, since the group is a sort of stereotyped melodic pattern which may frequently appear in different keys, e.g.  $s_{r,r',r'}$ ,  $s_{r',r',r'}$  or  $s_{r,r',r'}$ .

The second type of rest sign is the single stroke at base level (.) which was usually transcribed as an eighth note rest. It was occasionally transcribed as a quarter note rest in four-beat groups, e.g.  $\frac{4}{2} \rightarrow \frac{1}{2}$ . The base level stroke as a rest sign is only seen in HNIR and, as an interesting aside, it never occurs at the beginning of a group. As can be concluded from the Hampartsum method written by Asdik Ağa (d. ca. 1913) in 1890, this sign also requires the pitch sign appearing just before it to be read as an eighth note, e.g.  $\frac{1}{2}$  in stead of  $\frac{1}{2}$  is some cases, the base level stroke is thought to indicate a rhythmic change in the same group. For example,  $\frac{1}{2}$  is a frequently used melodic pattern which usually appears as  $\frac{1}{2}$  is based on the fact that it is a frequently used melodic pattern which usually appears as  $\frac{1}{2}$  is a explained in 3.2. Furthermore, any attempt to transcribe the base level stroke as an eighth note rest, in this example, would be cumbersome since this would require distributing unequal and smaller durational values to the other pitch signs in the group. This usage might have come from the conventions of usûl aksak semâî, according to Asdik Ağa.<sup>33</sup> In short, the single stroke at base level was usually transcribed as an eighth note rest, although there might be different readings which were always stated in the CR.

In HNER, an eighth note rest value is indicated with a double stroke at base level (\*) as also briefly mentioned in 3.2.4. It is possible to see this sign in the original layer of the manuscript starting from piece no. 41.

<sup>&</sup>lt;sup>32</sup> See TR-Iboa 490, p. 27.

<sup>&</sup>lt;sup>33</sup> He gives the old usage [ēsgidēn böylē imiş] as  $\frac{1}{m/n} \frac{1}{n'}$  and then states that it is being used [ýēnidēn böylēdir] as  $\frac{1}{m'/n} \frac{1}{n'}$  at present, under the title 'pēşrēv sēmayisi usulın nasıl ýazılacağını: baba (hamparţs<sup>c</sup>um) pirimizdēn' (TR-Iboa 490, p. 27).

Contrary to the use of single stroke at base level, the double stroke can be seen at the beginning of a group (e.g. div. 7.3, 22.1, 27.3 in CMO1-I/11.45).

#### 3.4 Superscript Pitch Signs

Most of the pitch signs written in superscript are supposed to indicate comparatively smaller durational values. However, this usually does not require them to be interpreted as grace notes. The number of pitch signs in superscript is an important factor supporting this opinion. There are a few examples featuring five or six superscript pitch signs in a group, e.g. div. 40.3 in CMO1-I/11.2. Judging by the group given in the example, it is evident that the scribe did not use *finit* to mean a grace note, since this is a frequently used melodic pattern that is mostly found at base level in TR-Iüne 214-12 and transcribed as III. Additionally, the examples of superscript pitch signs in the ms. are usually found at base level in later concordances in HNER, although some of those concordances feature pitch signs in superscript that need be transcribed as grace notes. In his Hampartsum method, Asdik Ağa also suggests a similar reading where ترفير منه are deciphered as مرفقه منه and منه respectively.34 Accordingly, these types of groups in TR-Iüne 214-12 were also interpreted in a similar manner. However, since the scribe(s) supposedly used other visualisations such as *con* or *con* for the rhythmic structure of  $\frac{1}{200}$ , (J, J), it is more likely that another rhythmic structure such as  $\hat{\gamma}_{n}$  ( $\bar{J}$ ) was implied by  $\dot{\gamma}_{n}$ , e.g.  $\hat{\gamma}_{n}$  at div. 45.4 in CMO1-I/11.2, even if the consulted concordances supply a different interpretation such as  $n_{n}$ . Nevertheless, it cannot be claimed that  $\vec{r_{a}}$  refers to  $\hat{r_{a}}$  with certainty since there are many dualities regarding visualisation of a particular rhythmic structure in the manuscript. Furthermore, it is apparent that the scribe(s) avoided using the axis sign above the last pitch sign in a group. This is may be due to the fact that the scribe(s) preferred to show the rhythmic structure of  $\Box \downarrow$  (or  $\Box \downarrow$ ) as  $r_{i}$  instead of  $r_{i}$ . On the other hand, the only superscript pitch sign transcribed as a grace note in TR-Iüne 214-12 is in piece no. 50 (see div. 47.1), which contradictorily is notated in HNIR. In this regard, every single case in which a pitch sign appears in superscript was commented on in the CR.

#### 3.5 Other Signs and Instructions

3.5.1 Division signs (:, :, \*)

<sup>&</sup>lt;sup>34</sup> See TR-Iboa 490, p. 27.

scribe preferred to employ : at the end of the usûl cycles, whereas he occasionally preferred  $\Rightarrow$  only at the end of hânes. Moreover, in some pieces (e.g. no. 39), **#** and **\*** were randomly employed and in a few cases they were assumed to indicate a repetition, so these were commented on in the CR. However, the cases in which the repetition is already evident from the first and second endings given in parentheses (as mentioned in 3.5.2) by the scribe were not commented on, even if there are division signs inside the parentheses which may also potentially indicate a repetition (e.g. nos. 1, 2, 3).

3.5.2 Repeat signs ( , , , , ), ц )

As briefly mentioned above, the parentheses were usually employed to indicate the first and second endings so that they signal a kind of repetition. However, we occasionally see that some divisions are given in parentheses even if there is not any second ending confirming the repetition. In such cases, the parentheses were also assumed to indicate the reprise of the present hâne (or a part of it).

Another and frequently used repeat sign in the manuscript is the letter  $mim ({}_{e})$  in Arabic script and it was employed as an abbreviation of 'mükerrer (repetitive)' by the scribe(s). In many cases,  ${}_{e}$  was placed above the division signs. However, it is also possible to see that this sign is placed under the titles to indicate that a musical piece is repeated in another source(s). Accordingly, the letter mîm ( ${}_{e}$ ) under the titles which can also be seen in the index, were supposedly added by a later hand while  ${}_{e}$  occurring in the notation was accepted as an element of the original layer. In this regard, all the mîm letters that occur in the notation were commented on in the CR according to their possible functions.

On the other hand, the loop sign ( $_{\$}$ ) is less frequently encountered in relation to the letter mîm but it is supposed to have the same function as  $_{\uparrow}$  (e.g. nos. 31, 50). However, in two pieces (i.e. nos. 6, 14) the loop sign was employed to indicate the reprise of H2 following H4.<sup>35</sup> In only one case, e.g. no. 52, there is a different sign which looks like the letter ken ( $_{\downarrow}$ ) in Arm. script and was accepted as a repeat sign based on its use in other manuscripts, such as TR-Iüne 203-1 and TR-Iütae 110.

3.5.3 Teslîm signs (\*, ¥)

The most frequently employed sign to indicate the teslîm in a piece is the asterisk sign (\*), though the visualisation of it may differ depending on the handwriting. It is possible to see different versions even in the same piece written by the same scribe. On the other hand, we occasionally see that a different type of teslîm sign, which looks like a hash (\*), was also employed by the scribe(s), especially in the latter part of the manuscript.

<sup>&</sup>lt;sup>35</sup> In piece no. 14, the scribe omitted the loop sign in H2. This is evident from TR-Iboa 355, which is believed to be the source that the piece was copied from, as explained in 1.3.

#### 3.5.4 Texts

Besides the signs and markings, there are also small amounts of text which are mostly related to performance instruction. One of these is 'ilā-āḫirihi', which was employed to indicate that a section should be completed on the basis of the same passage appearing before (e.g. nos. 17, 21, 24). It usually appears at the end of a piece. The second one is 'tamām [[IJ]', which also appears at the end of a piece to indicate the end (e.g. nos. 1, 22, 41).

#### 3.6 Usûls

The usûl staff in transcriptions was added by the editor. In this regard, most of the usûls were transcribed from the usûl table found at TR-Iüne 211-9, p. [261]. It is thought that these usûl structures can best represent the conventional understanding of the pieces in TR-Iüne 214-12, since both manuscripts were possibly written in a common time period and, as mentioned earlier, there is a dependent relationship between them. However, not all of the usûls indicated in TR-Iüne 214-12 are available in this usûl table, hence dârb-1 fetih and yürük semâî were supplied from BŽŠKEAN 1997.<sup>36</sup> Additionally, the usûl darbeyn, which is encountered only in piece no. 4, is also not given under a separate title in TR-Iüne 211-9. However, based on the fact that it comprises two different usûls, it is assumed that devr-i kebîr and berefşân, which are supplied in TR-Iüne 211-9, are the substructures that constitute this entire usûl.

The usûl Aksak semâî is given with only the name 'aksak' in the usûl table that TR-Iüne 211-9 provides. But, the usûl pattern, i.e. düm[1] teke[2] düm[1] tek[2], does not correspond to the needs of the pieces in aksak semâî regarding the durational values of the strokes to match the total timing of an usûl cycle in TR-Iüne 214-12. In this regard, the stroke durations for the usûl aksak semâî were based on NÂSIR ABDÜLBÂKÎ DEDE 2006, which supplies the same stroke pattern, i.e. düm[2] teke[3] düm[2] tek[3]. In the sengîn semâî pattern found in TR-Iüne 211-9, the duration-related numbers added in pencil above the strokes (darbs) are quite faint due to aging; hence they were assumed to be 1 + 1 + 1 + 1 + 2 based on similar stroke patterns in RAÛF YEKTÂ 1922 and BŽŠKEAN 1997. Other than that, the stroke durations of usûl sakîl given in TR-Iüne 211-9 also mistakenly supplies a total value of 47 beats instead of 48. In this regard, the 12<sup>th</sup> stroke given as tek[1] in the table, was readjusted as tek[2] in the transcription.

<sup>&</sup>lt;sup>36</sup> See p. 165 for darb-1 fetih, p. 60 for yürük semâî.

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TR-Iboa 355	Devlet Arşivleri Başkanlığı Osmanlı Arşivi. Ms. TRT.MD.d 355.
TR-Iboa 356	Devlet Arşivleri Başkanlığı Osmanlı Arşivi. Ms. TRT.MD.d 356.
TR-Iboa 373	Devlet Arşivleri Başkanlığı Osmanlı Arşivi. Ms. TRT.MD.d 373.
TR-Iboa 374	Devlet Arşivleri Başkanlığı Osmanlı Arşivi. Ms. TRT.MD.d 374.
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TR-Iüne 204-2	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 204-2.
TR-Iüne 205-3	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 205-3.
TR-Iüne 207-5	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 207-5.
TR-Iüne 211-9	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 211-9.
TR-Iüne 213-11	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 213-11.
TR-Iüne 214-12	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 214-12.
TR-Iüne 215-13	İstanbul Üniversitesi Nadir Eserler Kütüphanesi. Ms. Y 215-13.
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### APPENDIX

	RISM Library Sigla of TR-Iboa 355 <sup>*</sup>				
Piece No	According to Orig. Pagination	According to File Nos.	Ķayd şüd		
1	TR-Iboa 355b, pp. 2–3	TR-Iboa 355, img. 287–8	unknown		
2	TR-Iboa 355b, pp. 4–5	TR-Iboa 355, img. 289–90			
3	TR-Iboa 355b, pp. 5–6	TR-Iboa 355, img. 290–91	$\checkmark$		
4	TR-Iboa 355b, pp. 6–8	TR-Iboa 355, img. 291–3	$\checkmark$		
5	TR-Iboa 355b, pp. 8–10	TR-Iboa 355, img. 293–5	$\checkmark$		
6	TR-Iboa 355b, pp. 10–11	TR-Iboa 355, img. 295–6	$\checkmark$		
7	TR-Iboa 355b, pp. 12–13	TR-Iboa 355, img. 297–8	$\checkmark$		
8	TR-Iboa 355b, pp. 13–14	TR-Iboa 355, img. 298–9			
9	TR-Iboa 355b, pp. 14–15;	TR-Iboa 355, img. 299–300;	1		
	TR-Iboa 353, p. 16	TR-Iboa 353, img. 206	$\checkmark$		
10	TR-Iboa 353b, pp. 16–7	TR-Iboa 353, img. 206–7	$\checkmark$		
11	TR-Iboa 355b, pp. [18–9]	TR-Iboa 355, img. 344–3	$\checkmark$		
12	TR-Iboa 355b, pp. [19]–21	TR-Iboa 355, img. 343–1	$\checkmark$		
13	TR-Iboa 355b, p. 21	TR-Iboa 355, img. 341	$\checkmark$		
14	TR-Iboa 355b, pp. 23–5	TR-Iboa 355, img. 330–32	$\checkmark$		
15	TR-Iboa 355b, pp. 25–6	TR-Iboa 355, img. 332–3	$\checkmark$		
16	TR-Iboa 355b, pp. 26–8	TR-Iboa 355, img. 333–5	$\checkmark$		
17	TR-Iboa 355b, pp. 28–9;	TR-Iboa 355, img. 335–6;	$\checkmark$		
	TR-Iboa 353, p. 30	TR-Iboa 353, img. 204	v		
18	TR-Iboa 353, pp. 30–32	TR-Iboa 353, img. 204–5–3	$\checkmark$		
19	TR-Iboa 353, pp. 32–3;	TR-Iboa 353, img. 203–2;	$\checkmark$		
	TR-Iboa 355b, p. 34	TR-Iboa 355, img. 337	•		
20	TR-Iboa 355b, pp. 34–6	TR-Iboa 355, img. 337–9	$\checkmark$		
21	TR-Iboa 355b, pp. 36–[8]	TR-Iboa 355, img. 339–40, img. 328	$\checkmark$		
22	TR-Iboa 355b, p. [38], pp. 40–41	TR-Iboa 355, img. 328, img. 304–3	$\checkmark$		
23	TR-Iboa 355b, p. 41, pp. 44–5	TR-Iboa 355, img. 303, img. 317–8	$\checkmark$		
24	TR-Iboa 355b, pp. 45–6	TR-Iboa 355, img. 318–9	$\checkmark$		
25	TR-Iboa 355b, pp. 46–9	TR-Iboa 355, img. 319–22	$\checkmark$		
26	TR-Iboa 355b, pp. 49–50	TR-Iboa 355, img. 322–3	$\checkmark$		

Original Pagination and Corresponding File Numbers of the Pieces in TR-Iboa 355

<sup>\*</sup> RISM library sigla of the sheets mingled with the loose sheets of TR-Iboa 353 are indicated in bold.

27	TR-Iboa 355b, pp. 50–51	TR-Iboa 355, img. 323–4	$\checkmark$
28	TR-Iboa 355b, pp. 51–3	TR-Iboa 355, img. 324–6	$\checkmark$
29	TR-Iboa 355b, p. 53	TR-Iboa 355, img. 326	$\checkmark$
30	TR-Iboa 355b, pp. 56–7	TR-Iboa 355, img. 245–4	$\checkmark$
31	TR-Iboa 355b, p. 80	TR-Iboa 355, img. 266	$\checkmark$
32	TR-Iboa 355b, pp. 81–2	TR-Iboa 355, img. 267–8	$\checkmark$
33	TR-Iboa 355b, pp. 82–4	TR-Iboa 355, img. 268–70	$\checkmark$
34	TR-Iboa 355b, pp. 84–5	TR-Iboa 355, img. 270–1	$\checkmark$
35	TR-Iboa 355b, pp. 85–7	TR-Iboa 355, img. 271–3	$\checkmark$
36	TR-Iboa 355b, p. 87	TR-Iboa 355, img. 273	
37	TR-Iboa 355b, pp. 88–9	TR-Iboa 355, img. 274–5	
38	TR-Iboa 355b, pp. 89–91	TR-Iboa 355, img. 275–7	
39	TR-Iboa 355b, pp. 91–3	TR-Iboa 355, img. 277, img. 281–2	
40	TR-Iboa 355b, pp. 93	TR-Iboa 355, img. 282	$\checkmark$
41	TR-Iboa 355b, pp. 93–5	TR-Iboa 355, img. 282–4	$\checkmark$
42	TR-Iboa 355b, pp. 95–[6]	TR-Iboa 355, img. 284, img. 278	$\checkmark$
43	TR-Iboa 355b, pp. [96–7], p. 98	TR-Iboa 355, img. 278–9, img. 302	$\checkmark$
44	TR-Iboa 355b, pp. 98–9	TR-Iboa 355, img. 302–1	$\checkmark$
45	TR-Iboa 355b, pp. 99–100	TR-Iboa 355, img. 301, img. 246	$\checkmark$
46	TR-Iboa 355b, pp. 100–102	TR-Iboa 355, img. 246–8	$\checkmark$
47	TR-Iboa 355b, pp. 102–3	TR-Iboa 355, img. 248–9	$\checkmark$
48	TR-Iboa 355b, pp. 103–5	TR-Iboa 355, img. 249, img. 236–7	$\checkmark$
49	TR-Iboa 355b, pp. 106–8	TR-Iboa 355, img. 238–40	$\checkmark$
50	TR-Iboa 355b, pp. 108–110	TR-Iboa 355, img. 240–42	
51	TR-Iboa 355b, pp. 115–6	TR-Iboa 355, img. 243, img. 285	unknown
52	TR-Iboa 355b, pp. 116–7	TR-Iboa 355, img. 285–6	
53	TR-Iboa 355b, pp. 124–5	TR-Iboa 355, img. 254–5	$\checkmark$
54	TR-Iboa 355b, pp. 125–7	TR-Iboa 355, img. 255–7	$\checkmark$
55	TR-Iboa 355b, pp. 127–9	TR-Iboa 355, img. 257–9	$\checkmark$
56	TR-Iboa 355b, pp. 129–30	TR-Iboa 355, img. 259–60	$\checkmark$
57	TR-Iboa 355b, pp. 130–31	TR-Iboa 355, img. 260–61	$\checkmark$
58	TR-Iboa 355b, pp. 131–2	TR-Iboa 355, img. 261–2	$\checkmark$
59	TR-Iboa 355b, pp. 132–3	TR-Iboa 355, img. 262–3	$\checkmark$
60	TR-Iboa 355b, pp. 133–4	TR-Iboa 355, img. 263–4	$\checkmark$
61	TR-Iboa 355b, p. 134	TR-Iboa 355, img. 264	$\checkmark$
62	TR-Iboa 353, pp. 136–7	TR-Iboa 353, img. 729–30	$\checkmark$
63	TR-Iboa 353, p. 137;	TR-Iboa 353, img. 730;	$\checkmark$
	TR-Iboa 355b, pp. [138–9]	TR-Iboa 355, img. 234–5	v
64	TR-Iboa 355b, pp. [139]–40	TR-Iboa 355, img. 235, img. 305	$\checkmark$

65	TR-Iboa 355b, pp. 140–41	TR-Iboa 355, img. 305–6	$\checkmark$
66	TR-Iboa 355b, pp. 141–2	TR-Iboa 355, img. 306–7	$\checkmark$
67	TR-Iboa 355b, p. 142	TR-Iboa 355, img. 307	
68	TR-Iboa 355b, pp. 144–7	TR-Iboa 355, img. 308–11	$\checkmark$
69	TR-Iboa 355b, p. 148	TR-Iboa 355, img. 312	$\checkmark$
70	TR-Iboa 355b, p. 149	TR-Iboa 355, img. 313	unknown
71	TR-Iboa 355b, p. 150	TR-Iboa 355, img. 314	unknown
72	TR-Iboa 355b, p. 155	TR-Iboa 355, img. 315	
73	TR-Iboa 355c, pp. 2–3	TR-Iboa 355, img. 214–5	unknown
74	TR-Iboa 355c, pp. 3–4	TR-Iboa 355, img. 215–6	
75	TR-Iboa 355c, pp. 4–5	TR-Iboa 355, img. 216–7	$\checkmark$
76	TR-Iboa 355c, pp. 5–7	TR-Iboa 355, img. 217–9	
77	TR-Iboa 355c, p. 8	TR-Iboa 355, img. 220	$\checkmark$
78	TR-Iboa 355c, pp. 9–10	TR-Iboa 355, img. 221–2	$\checkmark$
79	TR-Iboa 355c, p. 11	TR-Iboa 355, img. 223	
80	TR-Iboa 355c, pp. 11–[4]	TR-Iboa 355, img. 223–6	$\checkmark$
81	TR-Iboa 355c, pp. [14–5]	TR-Iboa 355, img. 226–8	$\checkmark$
82	TR-Iboa 355c, pp. 15–6	TR-Iboa 355, img. 228–9	$\checkmark$
83	TR-Iboa 355c, pp. 17–8	TR-Iboa 355, img. 230–1	
84	TR-Iboa 355c, pp. 18–9	TR-Iboa 355, img. 231–2	

# CRITICAL REPORT

# Rāst Beñli saķīl

Source	TR-Iüne 214-12
Location	P. 1, l. 1 – p. 4, l. 9
Makâm	Râst
Usûl	Sakîl
Genre	Peşrev
Attribution	Benli Hasan Ağa (1607–1662)
Index Heading	Rāst Beñli Ḥasan Āģā ūṣūli s॒aķīl; ḍarb 48
Work No.	CMOi0187

#### Remarks

Mîm letter (م) below the heading.

For all of the second endings in this piece, the scribe preferred to use : instead of : In H4, there are two usûl cycles while all the consulted concordances except TR-Iütae 109 supply three.

#### Structure

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

#### **Pitch Set**



#### Notes on Transcription

- 2.3 for ", TR-Iüne 205-3: ", TR-Iüne 207-5: , TR-Iüne 211-9: , .
- 2.4 بوير for المعالي المعالي المعالي المعالي المعالي المعالي المعالي المعالي المعالي المعالي المعالي المعالي ال
- 4.4
   بوشر for بوشر . TR-Iüne 205-3, TR-Iüne 207-5: بوشر ; TR-Iüne 211-9 (1<sup>st</sup> lay.): بوشر ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): بوشر . The div. in TR-Iüne 211-9 was added later.

18.4	TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: فَهْرَهُمُ TR-Iüne 211- فَهُرْهُمُ for معهدهم ; TR-Iüne 205-3, TR-I
	9 (1 <sup>st</sup> lay.): تعهدهم ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): تعهدهم .
20.1	TR-Iüne ; تركيبة أي , TR-Iüne 205-3; تركيبة ; TR-Iüne 207-5, TR-Iütae 109 تركيبة
	211-9: مَرْجَامَ .
20.2	، سوهريمو :TR-Iüne 211-9 ; سوهريمو ; TR-Iüne 205-3 ; سوهريمو :TR-Iütae 109 ، سوهريو for سوهريو
22.4	See note on 18.4.
24.1	See note on 20.1 (TR-Iüne 211-9: مَرْجَمَ ).
24.2	See note on 20.2 (TR-Iüne 211-9: المجامعة).
26.4	; TR-Iüne 211-9 (1st lay.): بن في TR-Iüne 207-5; بن في TR-Iüne 205-3; بن في أو مدر بن بن بن بن بن بن
	بوه پشر ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): بره پشر .
28.2	The scribe first attempted to write up the group to the end of upper line, which
	could be determined by the shade of ink. But then apparently decided to erase
	it due to lack of space.
34.4	y for کیسر . TR-Iüne 205-3: کیسر ; TR-Iüne 207-5: کیسر , TR-Iüne 211-9 (1st lay.):
	ريان ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): بريان .
40.3.2	Scribe wrote down 🖌 first, then changed it to 🗸 .
41.3	TR-Iüne 205-3: مرقد مدرقه بر TR-Iüne 207-5: سرقمه بر TR-Iüne 205-3: مرقد بر for مرجعه بر tor مرجعه بر
	lay.): مبترقهم ; TR-Iüne 211-9 (2nd lay.): مبترقهم .
44.1	سرمة for "رجم" . TR-Iüne 205-3, TR-Iüne 207-5: "رجمة ; TR-Iüne 211-9 (1st lay.):
	شبه ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): سبه .
46.1	See note on 44.1 (TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرمریک ).
48.1	See note on 44.1 (TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرمریم ).
48.4	Orig. مربور; 2nd lay. مربور . Transcribed as مربور . TR-Iüne 205-3, TR-Iüne 207-5:
	, TR-Iüne 211-9 (1 <sup>st</sup> lay.): المسركة مرجار ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): المسركة مرجار . Also, by
	the shade of ink it is deducible that there was an extra $\swarrow$ sign, as is the case in
	TR-Iüne 211-9 (2 <sup>nd</sup> lay.). It was later erased for some reason.
49.3	. سربو for سربو . TR-Iüne 205-3, TR-Iüne 207-5: سربو , TR-Iüne 211-9: سربو .
53.3	See note on 48.4.
60.1	tor ، مَسَسَّر : TR-Iüne 205-3 ; مُسَسَّر : TR-Iüne 207-5 ، مُسَسَّر : TR-Iüne 205-3 مَسَسَّر for مَ
	lay.): ماسم ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): ماسم ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): ماله ماله
60.4	for مَرْجَبُهُ . TR-Iüne 205-3: مَرْجَبُهُ ; TR-Iüne 207-5: مَرْجَبُهُ ; TR-Iüne 211-9 (1 <sup>st</sup>
	lay.): سرمرية ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): سرمرية .
68.1	tr-Iüne 211-9 (1st lay.): فرمديمّر TR-Iüne 205-3, TR-Iüne 207-5: فرمديمّر for عديد عرب
	. فمهر محر ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): فمهر محمد بر
72.1	من for مُسمر TR-Iüne 205-3, TR-Iüne 207-5: مُسمر TR-Iüne 211-9: مُسمر .
79.4	َ الْعَامَ for اللَّهُ .
80.1	There is a tie sign above the group. It possibly functions as a legato since there
	is no pitch sign that could be tied to the previous or subsequent group.

- 84.3 منهو فرم و فره مرفر فرم و ف
- 95.3 for جُسر أن . TR-Iüne 205-3: وم المستر ; TR-Iüne 207-5: م مستر for م

#### **Consulted Concordances**

TR-Iüne 205-3, pp. 1–3; TR-Iüne 207-5, pp. 1–3; TR-Iüne 211-9, pp. 1–4; TR-Iütae 109, pp. 2–3.

# Büzürg ūșūli muhammes

Source	TR-Iüne 214-12
Location	P. 5, l. 1 – p. 7, l. 2
Makâm	Büzürg
Usûl	Muhammes
Genre	Peşrev
Attribution	Nâyî Osmân Dede (1652–1729)
Index Heading	Büzürg Nāyī Şeyh 'Osmān Efendi'niñ muhammes; darb 16
Work No.	CMOi0028

#### Remarks

There is an Arabic mîm letter (٩) below the heading.

Since the double strokes in the original layer simply mean a doubled eighth note or tremolo; it is possible to claim that the slightly shorter double strokes (miniscule double strokes) were added by a later hand to indicate the eighth notes. Also, some of the single strokes were transformed into double strokes (See divs. 19.2–19.4).

An indication technique is used for the teslîm sections of H2, H3 and H4. Therefore, only the asterisk or the first a few groups of the teslîm are provided by the scribe. With this technique, the scribe avoided having to write up all the teslîm parts again.

#### Structure

H1	1	1(T)	
H2	3	1(T)	
H3	3	1(T)	
H4	3	1(T)	

#### **Pitch Set**



#### Notes on Transcription

6.1  $\int_{a_{n}}^{a_{n}} for \int_{a_{n}}^{a_{n}} \int_{a_{n}}^{a_{n}} r_{n} r_{n}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\int_{a_{n}}^{a_{n}} r_{n} r_{n}$ .

7.2	Orig. فرسم ; 2nd lay. فرشم . Transcribed as فرسره . TR-Iüne 211-9, TR-Iüne 205-3:
	فريمه . TR-Iüne 203-1; TR-Iütae 249, pp. 421–3; TR-Iütae 249, p. 453: فريمه .
11.2	Orig. (; 2 <sup>nd</sup> lay. (), Transcribed as (), TR-Iüne 211-9, TR-Iüne 205-3:
	ترجيح; TR-Iüne 203-1: جرجيع.
15.3	-TR-Iütae 249, pp. 421 ; ولمد ضيد ثمر في for فعد من من من قد من من من من من من من من من من من من من
	3: مه فم سه .
16.4	Orig. المريخية ; 2 <sup>nd</sup> lay. المريخية . Transcribed as المريخية . TR-Iüne 211-9, TR-Iüne 205-
	3: سُمْ مَعْرُ . TR-Iüne 203-1; TR-Iütae 249, p. 453: سُمْ .
17.4	Orig. قَدْعَرْبُهُ ; 2nd lay. قَدْعَرْبُهُ . Transcribed as القَدْعُرْبُهُ . TR-Iüne 211-9; TR-Iüne 205-3;
	TR-Iütae 249, pp. 425–6: قَدْمَهُ مَدْ TR-Iüne 203-1; TR-Iütae 249, p. 453: قَدْمَهُ مُدْ .
37.3	See note on 15.3.
39.3	Orig. مَسَمَدَّ . Altered to سَمَرَيْن by a later hand. Transcribed as سَمَرَة. TR-Iüne 211-9,
	TR-Iüne 205-3: 🖏 . TR-Iüne 203-1; TR-Iütae 249, p. 453: 🏹 .
40.3	. TR-Iüne 201 . تَمْرُ بِيَتْمُرْتُرُقِي TR-Iüne 205-3: بَنْمُ بَعْتَمُ مِتْرَقِي TR-Iüne 211-9: بَرْ
	1; TR-Iütae 249, p. 453: 🛪 الم مَدْ الله عند الله عند الله عند الله عند الله عند الله عنه الله عنه الم
44.3	🐐 for 🖏 . TR-Iüne 205-3, TR-Iüne 211-9: 🎝 .
45.4	🖈 for مُتَمَّمُ . TR-Iüne 205-3, TR-Iüne 211-9: مُتَمَّمُ .

#### **Consulted Concordances**

TR-Iüne 203-1, p. 9; TR-Iüne 205-3, pp. 30–31; TR-Iüne 211-9, pp. 132–4; TR-Iütae 249, pp. 425–6; TR-Iütae 249, pp. 421–3; TR-Iütae 249, p. 453.

# Rehāvī ūsuli saķīl

Source	TR-Iüne 214-12
Location	P. 7, l. 3 – p. 12, l. 3
Makâm	Rehâvî
Usûl	Sakîl
Genre	Peşrev
Attribution	_
Index Heading	Rehāvī ūsūli saķīl; darb 48
Work No.	CMOi0204

#### Remarks

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

Before the 1<sup>st</sup> ending at the end of H2, the last two groups of the division are written in a slightly smaller font (See div. 50.2–3). There might be two possible reasons behind this. First, these groups could have been added by the scribe at a later stage. If it is assumed that the piece was copied from another source/sources (see note on 58); it could be claimed that an indication technique was used in the original source because the same division appeared before in H1 (See div. 11). In this way, a reference is being made so that the scribe avoided having to write the whole part again and the same indication technique is used for teslîm sections in other pieces. But this time, it would not be appropriate to say that the scribe did not know this technique since it had been used before for the teslîm sections of the previous piece. However, it is possible that the scribe wanted to fill in the missing groups because there were no asterisks or other signs used to refer the division since it is not part of a teslîm. The second and stronger possibility is that the division might have been completed by a later hand whose existence is also supported by subsequently added duration signs such as  $\wedge$  and  $\cdot$ .

For all of the second endings in this piece, the scribe preferred to use : instead of :. The piece is attributed to Kantemiroğlu (1673–1723) in TR-Iüne 207-5.

#### Structure

H1	:	1	: :	1	:
H2	:	1	: :	1	:
H3	:	1	: :	1	:
H4	:	1	: :	1	:





#### Notes on Transcription

Notes on m	anscription
3.3	Orig. تركي هريد تركي عربية ; 2 <sup>nd</sup> lay. تركي هريد تركي . Transcribed as تركي هريد تركي مريد تركي . TR-Iüne 205-3, TR-Iüne 207-5: تركي هريد تركي
12.4	Orig. محمد ; 2 <sup>nd</sup> lay. نُعْبَر . Transcribed as مُعْبَر . TR-Iüne 205-3, TR-Iüne 211-9:
12.1	ند TR-Iüne 207-5: المعالية عليه المعالية المعالية المعالية المعالية المعالية (TR-Iüne 207-5: المعالية ال
18.3	Orig. مَسَمْ ; 2 <sup>nd</sup> lay. مُسَمْ . Transcribed as مُسَمْ . TR-Iüne 205-3, TR-Iüne 207-5, TR-
	Iüne 211-9: 🖧
20.1	Orig. مَعْدَم ; 2 <sup>nd</sup> lay. مُعْدَم . Transcribed as مُعْدَم . TR-Iüne 205-3, TR-Iüne 207-5, TR-
	النوشر :
21.4	Orig. بوهر; 2nd lay. برفير Transcribed as برفير . TR-Iüne 205-3, TR-Iüne 207-5, TR-
	Iüne 211-9: المحمد .
23.4	See note on 20.1.
31.4	شمية for مَدْمَة . TR-Iüne 205-3, TR-Iüne 211-9: مَدْمَة ; TR-Iüne 207-5: مَرْمَة .
32.4	Orig. بوهيشر ; 2nd lay. بوهيشر . Transcribed as بوهيشر . TR-Iüne 205-3, TR-Iüne 211-9:
	کی می ; TR-Iüne 207-5: کی می .
33.4	See note on 31.4.
40.2	. فيهر بحر :TR-Iüne 207-5 ; فيهر بحر for فيهر في TR-Iüne 205-3, TR-Iüne 211-9 ، فيهر في for صهر في أ
40.4	. كياميةر :TR-Iüne 207-5 ; كيافيةر for كيافيةر :TR-Iüne 205-3, TR-Iüne 211-9 كيافيةر for كيافية
42.1	Orig. مراجع ; 2 <sup>nd</sup> lay. مراجع . Transcribed as مراجع . TR-Iüne 205-3, TR-Iüne 207-
	5, TR-Iüne 211-9: مُسَمَّ .
42.2	Orig. 🗤 ; 2 <sup>nd</sup> lay. 🗤 . Transcribed as 🖓 . TR-Iüne 205-3: 🖓 ; TR-Iüne 207-5:
	, TR-Iüne 211-9 (1 <sup>st</sup> lay.): , TR-Iüne 211-9 (2 <sup>nd</sup> lay.): .
42.4	Orig
	to , . Transcribed as 👍 . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: 🦏 .
43.1	🖌 for 🚀 . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 207-5: 🚀 .
43.2	See note on 43.1.
44.1	See note on 42.1.
44.2	سم for "مرابع". TR-Iüne 205-3: المرابع"; TR-Iüne 207-5: المرابع ; TR-Iüne 211-9 (1st lay.):
	',",,',',',',',',',',',',',',',',',',',
44.4	Orig. w/25'; 2nd lay. "/25'. Transcribed as "/25'. TR-Iüne 205-3: "/25'; TR-Iüne 207-
	5: "/"=/; TR-Iüne 211-9: "/==/.

45.1	Orig. مسم ; 2 <sup>nd</sup> lay. مُسم . Transcribed as مُسم . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: مُسم .
45.2	Orig. •••/•; 2 <sup>nd</sup> lay. • Transcribed as • TR-Iüne 205-3, TR-Iüne 211-9 (1 <sup>st</sup> lay.): • TR-Iüne 207-5, TR-Iüne 211-9 (2 <sup>nd</sup> lay.): • • • •
45.3	سمجہ for سُمْجہ . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 207-5: سُمْجہ .
47.4	بيسر for بيسر . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 207-5: بيسر .
49.4	بن فير TR-Iüne 207-5; بنفير for بنفير . TR-Iüne 205-3, TR-Iüne 211-9; بنفير بن بن بن بن بن بن بن بن
51.1–3	جر مراج مراج مراج مراج مراج مراج مراج مر
58	From the shade of ink, it is deducible that the scribe mistakenly wrote the second upcoming division first and then subsequently erased it. This might constitute evidence for the argument that the scribe copied the piece from another source.
58.4	Orig. $\downarrow$ . The first pitch sign was scratched out and the group changed to $\downarrow$ . Transcribed as $\downarrow$ . TR-Iüne 205-3; TR-Iüne 207-5: $\downarrow$ .
60.1	ني ; TR-Iüne 205-3, TR-Iüne 211-9: تربيو فراليو بن ; TR-Iüne 205-3, TR-Iüne 211-9 مربيو مديني بن أوري بن أوري أوري بن أو أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري بن أوري ب
65.4	Orig. $\vdots$ . Changed to $\dot{z}$ $\dot{z}$ . Transcribed as $\dot{z}$ $\dot{z}$ . TR-Iüne 205-3; TR-Iüne 207-5: $\dot{z}$ .
74.4	Orig. مهتربه . Scratched out and changed to مهتربه . Transcribed as . تعهیر . TR- Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: مهتربه .
77.1	
77.2	$w_{n}w_{n}$ for $\hat{w_{n}}$ . As a part of an identical second ending, the group appeared before at div. 51.2 as $w_{n}w_{n}$ . TR-Iüne 205-3: $\hat{w_{n}}$ .
77.3	مریومری for مریوفریکی . As a part of an identical second ending, the group appeared before at div. 51.3 as مریومرکی . TR-Iüne 205-3: مریوفریکی .
79.3	. بند تُسْتَرُب TR-Iüne 205-3, TR-Iüne 211-9: وتُسْتَرُب TR-Iüne 205-3; بر مُتَرَب for ومرض
80.3	ي المعرفي for المعرفي . TR-Iune 205-3: ومن المعرفي ; TR-Iune 207-5: من المعرفي .
81.3	See note on 79.3.
83.3	See note on 80.3.
92.2	بورية for بالمعاني , TR-Iüne 205-3: بالمان بالمان بالمان بالمان بالمان بالمان بالمان بالمان بالمان بالمان بالم
101.3	. مُرسره for مُرسره . TR-Iüne 205-3, TR-Iüne 207-5: مُرسره .
104.1	غر for محمد "م . TR-Iüne 205-3, TR-Iüne 211-9: محمد مله ; TR-Iüne 207-5: مَعْدَ مُعْدَ مُعْدَ مُعْدَ مُعْدَ مُ

#### **Consulted Concordances**

TR-Iüne 205-3, pp. 25–8; TR-Iüne 207-5, pp. 19–22; TR-Iüne 211-9, pp. 154–8.

# Sāzkār ūsūli darbeyn

Source	TR-Iüne 214-12
Location	P. 12, l. 4 – p. 18, l. 2
Makâm	Sâzkâr
Usûl	Darbeyn
Genre	Peşrev
Attribution	Tanbûrî Musi (fl. ca. 1750)
Index Heading	Sāzkār Musi'niñ ūṣūli ḍarbeyn; ḍarb 30
Work No.	CMOi0215

#### Remarks

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

It is evident that the scribe hesitated on dividing cycles into divisions depending on usûl darbeyn, which is comprised of two usûls (here devr-i kebîr and berefşân). Most probably, the conflict arose around considering the length of one cycle to be between 30/2 and 60/2. Accordingly, in H1, the placement of division signs and parentheses were changed, which could be seen from the red ink stains. A more perceptible form of this indecisive intervention can be seen at H2, where some of the cycles were divided differently - evident because the previous markings had not been erased. But regarding the red ink tones, it is also possible to assume that the corrections were made by a later hand. Because, in H3 and H4 where there is no intervention, the red ink is slightly darker. Since these corrective interventions also coincides with the consulted concordances, the usûl structure was interpreted as a combination of devr-i kebîr and berefşân, where a cycle equals to thirty half notes.

Some kind of special technique was used for some of the endings. According to this technique; an incomplete note group before the first ending was combined with the groups in both the first and second endings, which are given in parentheses. Additionally, for some of the second endings (divs. 52, 71, 89, 107, 126) the scribe preferred to use : instead of \*.

#### Structure

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

The endings of particular cycles in H1 and H4 (divs. 33–34, 141.3–142 and 156.4–158) are shown in parentheses as if there are second endings. In this regard, it is assumed that there are repetitions at the end of those divisions.

#### **Pitch Set**



Notes on Transcription				
7.4	ແລະ for ມັລະ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ມັລະ .			
10.2	بَسْتَدْي . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: بَسْتَدْي .			
11.2	See note on 10.2.			
12.2	سْمَيْهِ for سَمَّيْهِ . TR-Iüne 207-5, TR-Iüne 211-9: سَمَّيْهِ ; TR-Iüne 205-3: المُنْتَبِي .			
12.3.2	$\checkmark$ for $\checkmark$ . Because the divs. 9–18 appear again between 43–52 and the pitch is as			
	$\ddot{a}$ this time, it is highly possible that the scribe forgot to place the kisver (pitch			
	alteration sign). TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: 🗸.			
17.1	was added later because of the wrong placement of the opening parenthesis			
	of the first ending. If it was placed after the first note group in div. 16, there			
	would be no need to add this extra pitch due to special ending writing as			
	explained in the Remarks section above.			
21.2	تَنْهُوهُو. :TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 تَهُوهُو for تَهْهُوهُو.			
25.3	$\cdot$ . The duration sign above the first pitch sign seems like a dotted stroke but			
	it also could be caused by a scribal error. Based on the concordances it has been			
	transcribed as a stroke without a dot			
	211-9 (2 <sup>nd</sup> lay.): "~~, TR-Iüne 211-9 (1 <sup>st</sup> lay.): "~~.			
26	Due to a corrective intervention of the scribe on usûl structure, : is altered to			
	*. 			
30.1	الم الم for الم الله عنه . TR-Iüne 207-5: الم الله جل ; TR-Iüne 205-3, TR-Iüne 211-9: الم م الله .			
32	Wrong placed div. sign in the middle of the div. seems to have been cancelled			
	with a vertical scratch later by the scribe or another hand.			
32.3	See note on 30.1.			
41.3	ແລະ for ແລະ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ແລະ .			
44.2	، سَتَّبُو TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: سَتَّبُو .			
45.2	See note on 44.2.			
46.1	سْمَيْهِ for سَمَيْهُ . TR-Iüne 207-5: سَمَيْهُ ; TR-Iüne 205-3, TR-Iüne 211-9: سُمَّيْهِ .			

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49	The starting point of the first ending seems to have been changed by adding an
	extra parenthesis with red inked pen, possibly by a later hand who was not
	aware of the special ending writing.
51	See note on 49.
51.1	$\dot{v}$ was added with red ink by a later hand who was not aware of the special ending writing.
59.2.2	$\sim$ for $\sim$ . Because the divs. between 58–61 appeared before between 40–43 and
57.2.2	the group as $\vec{x}$ , it is highly possible that the scribe forgot to place the kisver.
	TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ∡.
59.3	$w_{abc}$ for $\ddot{w}_{abc}$ . TR-Iüne 205-3: The div. is missing. TR-Iüne 207-5, TR-Iüne 211-
09.0	9: $-\frac{1}{2}$
64.1	محمد : محمد for سمحة . TR-Iüne 207-5: سمحة ; TR-Iüne 205-3, TR-Iüne 211-9: سمحة .
66.3	See note on 64.1.
74.1	. مرشر مرمد برقد for مرسر مرمد الله عنه . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 مرسر مدرمه ال
74.2	ب مرسوم مربع الما عنه الما المالية عنه الما المالية المالية عنه المالية المالية المالية منه المالية من بين منه بر مع المالية الم
77.3	. سرتم بند for سرتم . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 سرتم بند .
77.4	. صديري : TR-Iüne 207-5, TR-Iüne 211-9 صدر ، مديري : TR-Iüne 205-3 مديري
79.1	يوريش for المانية عند 100-3, TR-Iüne 205-3, TR-Iüne 207-5: المواقد أورية الماني
95.3	. سُبوتر for السيرة. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: سيرة.
104.1	. سرتم بند for سرتم بند . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 سرتم بند .
106.3	بر for مر for م
110.4	. سرتم بد for سرتم بد . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 سرتم بد
112.2	. مرتبر غر for مرتبر غر . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 مربير فير for مربير فير
112.3	بوريد (for بوريد TR-Iüne 205-3: بوريد (TR-Iüne 205-3: بوريد بر بال
112.4	قربوغرد for قربوغرد . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 مربوعدد .
119.1	محه for ملحه . TR-Iüne 207-5: ملحه ; TR-Iüne 205-3, TR-Iüne 211-9: ملحه .
121.3	See note on 119.1.
132.3	مَسْمَهُ for مَسْمَهُ . TR-Iüne 205-3: مَسْمَهُ ; TR-Iüne 207-5, TR-Iüne 211-9: مَسْمَهُ .
138.2	$\vec{v}$ for $\dot{\vec{x}}$ .
147.1	يرتيب for المرتيبي . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: المرتيب .
149.4	سمة for أَسْمَة. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: أُسْمَةُ .
154.1	م المعنية for المرحدية . TR-Iüne 207-5: المحركة ; TR-Iüne 205-3, TR-Iüne 211-9: المرحدة .
156.3	محه , for محمد . TR-Iüne 207-5: محمد ; TR-Iüne 205-3: محمد ; TR-Iüne 211-9: محمد .

## **Consulted Concordances**

TR-Iüne 205-3, pp. 3–7; TR-Iüne 207-5, pp. 8–12; TR-Iüne 211-9, pp. 8–12.

## Nihāvend-i kebīr ūṣūli devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 18, l. 3 – p. 21, l. 8
Makâm	Nihâvend-i kebîr
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	_
Index Heading	Nihāvend-i kebīr ūṣūli devr-i kebīr; ḍarb 14
Work No.	CMOi0480

#### Remarks

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

There are also , letters which mean *repeated* (*mükerrer*) 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  $\land$ , 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

	r
3.2	. مُعَمَّر TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: مُعَمَّر .
7.4	تَحْرِيرُ for تَحْرُيرُ" . TR-Iüne 205-3, TR-Iüne 211-9: تَحْرُمَعْ ; TR-Iüne 207-5: تَحْرُمُعْ .
10.2	المَرْجَهُ for المَرْجَهُ . TR-Iüne 205-3, TR-Iüne 211-9: المَرْجَهُ .
15.2	مرجرية for مُرجَّرة. TR-Iüne 205-3, TR-Iüne 211-9: مُرجَّرة ; TR-Iüne 207-5: مُرجَرة .
20.2	تمريخ for بتمريخ . TR-Iüne 207-5, TR-Iüne 211-9: بتمريخ .
30.2.2	⋆ for ズ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ズ.
44.1.1	See note on 30.2.2.
64.1	Orig. تحديد ; 2nd lay. تحديد . Transcribed as تحديد . 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: لخرهربتر.
64.3	Orig. میتریمه ; 2 <sup>nd</sup> lay. میتریمه . Transcribed as میتریمه . 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: بريمرية".
76.1	Orig. مُعتمد ; 2nd lay. مُعتمد . Transcribed as مُعتمد . 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: فرقدتمي .
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: ",,,,,'. TR-Iüne 205-3, TR-Iüne 207-5: ",,,,'.
91.3	for تَربريُّو . TR-Iüne 205-3, pp. 7–10; TR-Iüne 207-5, pp. 5–7; TR-Iüne 211-9, تَربريُو
	pp. 5–7: تُمريرُ .
92.1	The duration and alteration signs above the pitch, are a little bit blurred
	because of the ink.
94.1	. نْمِتَمَّر : TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211 . نْمِتَمَّر for مَعْتَمَد
95.3	. نديته بر TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: نديته .
97.3.2	✓ for ズ. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ズ.
99.3	. مربعة for مربعة . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 مربعة .
103.3	. قَدْهُمْ بَدْ TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: قَدْهُمْ بَدْ
107.3	. فيرقد ثير TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: فيرقد ثير for مدقد ير
111.3	. نومدقته TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: موهدقه for بوهدقه
117.2	. مُعَمَّر TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: مُعَمَّر .

## **Consulted Concordances**

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

## Zāvīl ūsuli hafīf

Source	TR-Iüne 214-12
Location	P. 21, l. 9 – p. 25, l. 2
Makâm	Zâvil
Usûl	Hafîf
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Index Heading	Zāvīl Zekī Aġa'nıñ ūṣūli ḥafīf; ḍarb 32
Work No.	CMOi0206

#### Remarks

For H1's teslîm, no asterisk is used as is the case in the next hânes; rather there is a black ink dot (div. 13) which is not clear whether it was done intentionally or not. In H2 and H3, the scribe probably refers to this part as a teslîm by providing only a first note group (farm) of it with an asterisk.

#### Structure

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

The last divisions of H1 and H3 (divs. 16, 43) are shown in parentheses. Hence, it is assumed that these parentheses signalize a repetition.

#### **Pitch Set**



1.1	. نم مد الله عليه الله عليه الله عليه الله عليه الله منه (1st lay.): مرمد مر for مرمد مروم المعالي مراجع المعار المعار المعالي ال
1.2	. مرتبه في TR-Iüne 211-9 (2 <sup>nd</sup> lay.): مربعه زير for مربعه عليه مرتبع مربع العام عربي مرتبع العام مربع

## CM01-I/11.6

2.1	مدقد مدرقد for مدقد قدر . TR-Iüne 211-9 (2 <sup>nd</sup> lay.) , TR-Iütae 107: مدقد فرقد مدرقت بل المعرف بل المعرف بل المع . مد مد مدرقه .
2.2	مەرەمەرىم for مەرقىمەرغى . TR-Iüne 211-9 (1 <sup>st</sup> lay.): مەرقىمەرغى , TR-Iüne 211-9 (2 <sup>nd</sup> lay.): . مەرقىمەرغى
4.3	يور بدري کوري ( TR-Iüne 211-9 (1 <sup>st</sup> lay.): بور بدري کوري ( TR-Iüne 211-9 (1 <sup>st</sup> lay.): بور بدري کوري کوري کوري کوري کوري کوري کوري کو
5.1	شرم for "مَرْش . TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرم ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): سرم .
6.2	See note on 2.2.
8.3	See note on 4.3.
9.4	سر for سرم العامي ، TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرم العامي , TR-Iüne 211-9 (2 <sup>nd</sup> lay.): سرم العام ال العام العام العام العام العام العام العام العام العام العام العام العام العام العام العام العام العام العام الع
10.3	See note on 4.3.
11.2	مة تم يوقد مرقد for مرقد مرقد مرقد الله عليه الله عليه الله عليه الله عليه مرقد الله عليه مرقد الله عليه الله ع ا مرقد مرقد مرقد (lay.): مرقد مرقد مرقد الله الله الله الله الله الله الله الل
11.3	. ترکی مدیرتر په TR-Iütae 107: ترکی مدیرتر یو TR-Iüne 211-9 (2nd lay.): ترکی مدیرتر یو for ترکی مدیرتر یو
11.4	٠٠٠٠٠ for "٠٠٠٠. TR-Iüne 211-9 (2 <sup>nd</sup> lay.): "٠٠٠٠٠.
12.1	تر جريرية for ترجيرية . TR-Iüne 211-9 (1 <sup>st</sup> lay.): تربي حديدة ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.):
13.3	TR-Iüne 211-9 (1 <sup>st</sup> lay.): مەرەر مەرىجەتر ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): مەرەر كىچەتر ; TR-Iüne 211-9 . . تەرىچە مەرىجەتر ; TR-Iütae 107 ; مەرەر كىچەتر ; TR-Iüne 211-9 (3 <sup>rd</sup> lay.): تەرەر كىچەتر ; TR-Iütae 107 ;
13.4	محسته for مُحسته . TR-Iüne 211-9 (1st lay.): محسته ; TR-Iüne 211-9 (2nd lay.): ترسيستر .
15.3	سماسم for المعاملية". TR-Iüne 211-9 (1 <sup>st</sup> lay.): المعاملة (TR-Iüne 211-9 (2 <sup>nd</sup> lay.): المعاملة ال
15.4	مرتجم بر for مرتجم بر . TR-Iüne 211-9 (1 <sup>st</sup> lay.): مرتجم بر ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.):
20.2	سمبربریر for استیم الم الله الله الله الله الله الله الله
22.2	مەرھەرىم for مەرھەر . TR-Iüne 211-9 (1 <sup>st</sup> lay.): مەرھەر , TR-Iüne 211-9 (2 <sup>nd</sup> lay.): . مەرھەر .
26.2	مەممەرم for سمجەم مەرمە . TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرم مەمەر , TR-Iüne 211-9 (2 <sup>nd</sup> lay.): سرم مەمەر م
27.4	مَحْة for مَحْة . TR-Iüne 211-9: محمة ; TR-Iütae 109: مُحمّة .
28.1	for ترجي فريته أو مرجة for ترجي مرجم . The div. is identical with div. 12. In this regard, the
	transcription is made based on the former interpretation. TR-Iüne 211-9:
33.2	See note on 22.2.
35.4	قرب for قرب . TR-Iüne 211-9: قرب .

37.3	مرجرية. for "رجرية". TR-Iüne 211-9 (1st lay.): مرجرية ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): سُرِحرية .
39.1	See note on 26.2.
44.2	مرسر for المراجع . TR-Iüne 211-9 (1 <sup>st</sup> lay.): المراجع ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): المراجع مراجع .
45.3	تر الم الم for تر الم الله عنه منها الله عنه بله الله عنه الله عنه تربي الله بله الله بله الله عنه الله بله الل ترجي الم الم الله الله الله الله الله الله ا
46.2	. صربية من TR-Iüne 211-9 (1st lay.): صربيو (TR-Iüne 211-9 (2 <sup>nd</sup> lay.): صربيو مربيو مربيو مربيو مربيو مربيو مربيو م
47.3	فهر أيم (2 <sup>nd</sup> lay.): ماري (1 <sup>st</sup> lay.): مدرجه (TR-Iüne 211-9 (2 <sup>nd</sup> lay.): مُدرجه أي أو for مدرجه ا
48.4	سرمسرم for سُرمسر . TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرمسرم ; TR-Iüne 211-9 (2 <sup>nd</sup>
	lay.): "you would be a set of the
49.3	See note on 47.3.
50.4	سمد المعالية for المعالية . TR-Iüne 211-9 (1 <sup>st</sup> lay.): المعالية ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.):
	0 11 41 m or ing and mar -
52.3	, TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرمد/سه مرغر , TR-Iüne 211-9 (1 <sup>st</sup> lay.): سرمد/سه برمر , TR-Iüne 211-9 ر
	lay.): سرتم بسر مربع م
53.1	See note on 52.3.
54.1	. فيرية TR-Iüne 211-9 (2nd lay.): حدرية (1st lay.): فررية for فررية أ. TR-Iüne 211-9 (2st lay.)
54.4	for محستركي . TR-Iüne 211-9 (1 <sup>st</sup> lay.): جمستركي ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.):
	، ۲/۲۰۰۰ کرم
55.1	for ترجي قديدة . TR-Iüne 211-9 (1 <sup>st</sup> lay.): ترجي قديدة ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.):
	° 1/2 1/2 2/7 ·
56.3	. حد مديمَ مد جريرة :TR-Iüne 211-9 . حد مديمَ مدحدية for حد مديمَ مدينة م
58.1	•/≈~ for •/=~. TR-Iüne 211-9: •/, ≈~.
58.2	، توريو فيران TR-Iüne 211-9: توريو في for توريو في الله .
60.1	محم for المحمد . TR-Iüne 211-9: المحمد .

## **Consulted Concordances**

TR-Iüne 211-9, pp. 35–7; TR-Iütae 109, pp. 144–5; TR-Iütae 107, pp. 198–9.

# Nev-eser ūșūli devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 25, l. 3 – p. 27, l. 5
Makâm	Neveser
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	İsmâîl Dede Efendi (1778–1846)
Index Heading	Nev-eser İsmāʿīl Dede ūṣūli devr-i kebīr; ḍarb 14
Work No.	CMOi0506

#### Structure

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

## **Pitch Set**



5.3	~~ for "
9.3	. "مەرىمەتتىرىر :TR-Iüne 211-9 مەرىمەتتىر for مەرىمەتتىر .
10.3	مەرىم بەھر for مەرىم مەرە . TR-Iüne 211-9: مەرىم مەرە مەرە مەرە مەرە مەرە مەرە مەر
15.2	$\mathcal{A}_{\mathcal{A}_{\mathcal{A}}}$ for $\mathcal{A}_{\mathcal{A}_{\mathcal{A}}}$ . TR-Iüne 211-9: $\mathcal{A}_{\mathcal{A}_{\mathcal{A}}}$ .
18.1	for تَعَرَّبُ . The first pitch sign in TR-Iüne 211-9, seems to
	have been added later with a red ink pen.
19.4	. نم تتربَّد TR-Iüne 211-9: مرتد بعد for مرتد بعر .
20.3	for مَرْجَبَّه TR-Iüne 211-9: مَرْمَة . The first pitch sign in TR-Iüne 211-9, seems to
	have been added later with a red ink pen.
25.1	. نمرید تیر for نمرید تیر . TR-Iüne 211-9 مربست
52.1	، ترجة for ترجيم . TR-Iüne 211-9: ترجيم .
52.2	بوهر for بوهري . TR-Iüne 211-9: بوهر .

- . مرسر مر :TR-Iüne 211-9 مرسر مر for مرسر مر . TR-Iüne 211-9
- . جرس for مرسر . TR-Iüne 211-9: جرس .
- 53.1 مرسم for مرسم . TR-Iüne 211-9: مرسم .

#### **Consulted Concordances**

TR-Iüne 211-9, pp. 33–4.

# Yegāh ber-efşān İsak'ıñ

Source	TR-Iüne 214-12
Location	P. 27, l. 6 – p. 30, l. 9
Makâm	Yegâh
Usûl	Berefşân
Genre	Peşrev
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	Yegāh İsak'ıñ ūṣūli ber-efşān; ḍarb 16
Work No.	CMOi0500

#### Remarks

There is an Arabic mîm letter (٩) below the heading.

For the first and second endings in H1 and H3, the scribe used  $\Leftrightarrow$  and : respectively. But in H2, at the end of divs. 25 and 26, the scribe chose an opposite order as : and  $\Leftrightarrow$  for the endings.

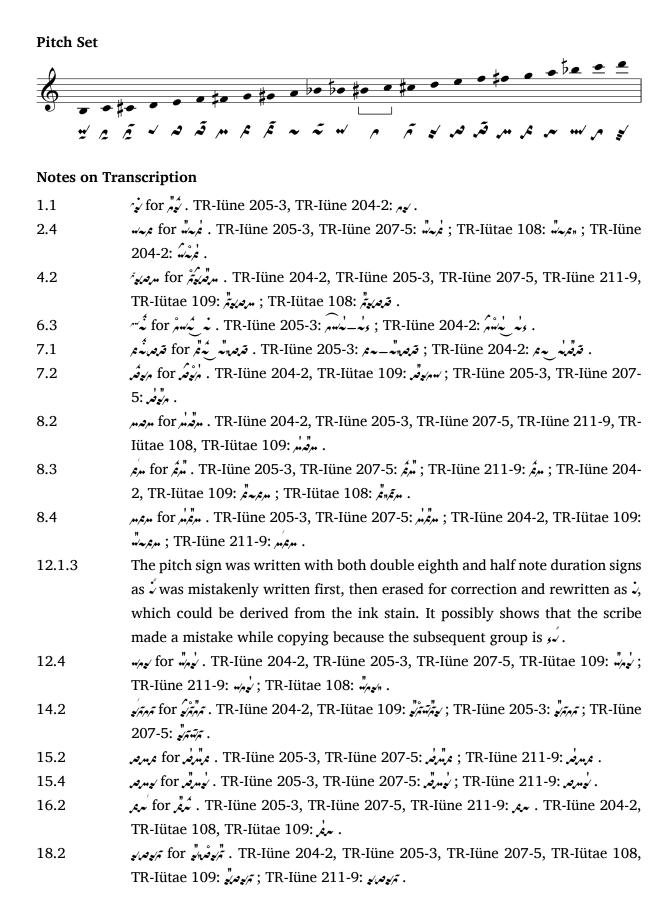
There is a red inked mîm letter (*mükerrer*) at the end of div. 34, possibly for reprise purposes, where the second ending does not exist.

This piece features many pitch signs written in superscript by the scribe. But the consulted concordances (except TR-Iüne 211-9) supply different visualisation in most cases. For example, a group including two pitch signs in superscript, such as  $\dot{r}$  in TR-Iüne 214-12, is usually notated as  $\dot{r}$  in TR-Iüne 204-2 and TR-Iütae 109.

#### Structure

H1	:	2		1/T	:		
H2	:	2		1/T	:		
H3	:	2	: :	2		1/T	:
H4	:	5		1/T	:		

The last division of H4 (div. 71) is shown in parentheses as if there is a second ending. It is assumed that this signalize a repetition.



27.4	مهرصد for ميشر مديني . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iütae 109: ميشر بي ; TR-Iütae 108: مي مدين مدين .
28.3	. حرب for حربي تربي ص
29.2	مرسيد for مرسيد . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: مرسيد ; TR-Iüne 211-9: مرسيد .
29.3	for سرية . TR-Iüne 205-3, TR-Iüne 207-5: سرية ; TR-Iüne 204-2, TR-Iütae 109: سرية ; TR-Iüne 211-9: سرية .
31.1	. صربيةًا يوفير :TR-Iüne 207-5 ; صربيةً يربيقير :TR-Iüne 204-2, TR-Iütae 109 . صربية كم يوفيه for صربية كم يوفير
33.3	المَعَمَّرَةُ for المَعَمَّرَةُ . TR-Iüne 204-2: المَعَمَّرَةُ ; TR-Iüne 205-3: المَعَمَّرَةُ ; TR-Iüne 207-5:
34.3	مدهد for المدهمي . TR-Iüne 204-2, TR-Iütae 109: المدهم ; TR-Iüne 205-3, TR-Iüne 207- 5: مدهم ; TR-Iüne 211-9: مدهم .
36.4	$\hat{J}_{\mathcal{A}}$ for $\hat{J}_{\mathcal{A}}$ . Because the tie sign does not appear to be connected to the next group (div. 37.1), it might be considered as a legato.
41.1	مَدْ تَدْمَدُ مَدْ for مَدْتَدَهُمَهُ . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iütae 109 مَدْتَدُهُم . TR-Iüne 207- 5, TR-Iütae 108 ; مدتِّدهُم : TR-Iüne 211-9 ; صرقدهُم .
44.4	$\sim \rho_{\mu\nu}$ for $\sim \rho_{\mu\nu}$ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: $\sim \rho_{\mu\nu}$ ; TR-Iütae 108: $\sim \rho_{\mu\nu}$ ; TR-Iütae 108: $\sim \rho_{\mu\nu}$ .
46.4	مديم , for مديم , TR-Iüne 207-5, TR-Iütae 109: مريم , TR-Iüne 205-3: مريم , TR-Iüne 207-5, TR-Iüne 209-3: مريم ,
47.3	$\frac{1}{2}$ for $\frac{1}{2}$ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: $\frac{1}{2}$ ; TR-Iüne 211-9: $\frac{1}{2}$ .
47.4	يريد for يريد . TR-Iüne 205-3, TR-Iüne 207-5: يريد ; TR-Iütae 109: يريد ; TR-Iüne 211- 9: يريد .
50.2	تَعْرَيْتُ for مَرْجَمُ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 108, TR-Iütae 109: "بَرْجَمْ ; TR-Iüne 204-2: مَرْجَمَ ; TR-Iüne 211-9: مَرْجَمَ .
51.1	$s_{n'n'}$ for $s_{n'n'}$ . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iütae 108: $s_{n'n'}$ ; TR-Iütae 109: $s_{n'n'}$ ; TR-Iüne 211-9: $s_{n'n'}$ ; TR-Iüne 207-5: $s_{n'n'}$ .
52.2	. قَدِهِ TR-Iüne 211-9: مَدْمَهِ TR-Iüne 207-5: فَدْهِ . TR-Iüne 205-3, TR-Iüne 207-5 فَدْهُ
52.4	فريوټر for خريوټر TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: خريوټر ; TR-Iüne 211-9: خريوټر .
55.2	for "محمر" . TR-Iüne 205-3, TR-Iüne 207-5: مستريح ; TR-Iüne 211-9: مرسم مرد .
57.4	سمية for سمية. TR-Iüne 205-3, TR-Iüne 207-5: سمية; TR-Iüne 204-2, TR-Iütae 109, pp. 20–21: سمية; TR-Iüne 211-9: سمية.
61.2	مسر for مُسَّم . TR-Iüne 205-3, TR-Iüne 207-5: مُسَّم ; TR-Iüne 204-2, TR-Iütae 109:
63.1.1	$\tilde{z}$ for $\tilde{z}$ . All the consulted concordances feature $\tilde{z}$ .
67.2	مرهد بر for سرهد . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: سرهد بر , برهم بر , TR-Iütae 108: سرهد بر , TR-Iütae 108: سرهد بر , TR-Iütae 108: سرهد بر , بره الله بره بر بر بر بر بر بر بر بر بر بر بر بر بر

## **Consulted Concordances**

TR-Iüne 204-2, pp. 44–5; TR-Iüne 205-3, pp. 88–91; TR-Iüne 207-5, pp. 27–9; TR-Iüne 211-9, pp. 20–23; TR-Iütae 108, pp. 73–4; TR-Iütae 109, pp. 20–21.

## Hūzī devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 31, l. 1 – p. 33, l. 7
Makâm	Hûzî
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Kemânî Corci (d. ca. 1785)
Index Heading	Hūzī Corci'niñ ūṣūli devr-i kebīr; ḍarb 14
Work No.	CMOi0163

#### Remarks

There is an Arabic mîm letter ( $_{\uparrow}$ ) below the heading.

For the first time in the manuscript, the scribe uses a loop sign ( $_{\$}$ ) at the beginning of H2 (div. 10), which is referenced at the end of the H4 (div. 66) with the same sign and first note group. Normally the scribe would use an asterisk sign for this kind of technique because the repeated parts are usually teslîm sections. But since here it is not a teslîm, the scribe most likely preferred to use another sign.

#### Structure

H1	:	2	:				
H2	:	2	: :	2	: :	2	:
H3	:	2	: :	1	: :	1	:
H4	:	2	: :	2	:		

There are red inked mîm letters (,) in H2 and H3 (divs. 26 and 45), possibly to indicate a repetition where the second ending does not exist.

#### **Pitch Set**



2.2	مەرمەن for مَّوْمَ . TR-Iüne 205-3, TR-Iüne 211-9: مَارْمَ اللَّهُ .
2.3	. تو شرسرتم for کر قد شرسرتم . TR-Iüne 205-3, TR-Iüne 211-9 کر قد سرمر .

4.1	المريد for المريد . TR-Iüne 205-3, TR-Iüne 211-9: المريد .
5.2	, سرم for أسرم . TR-Iüne 205-3, TR-Iüne 211-9: مم تعرب مسر المراج مراسر المراج مراسر المراج مراسر الم
5.3	for مُسَمَّ . TR-Iüne 205-3, TR-Iüne 211-9: مُسَمَّ . If the intention of the scribe
	was similiar to in the consulted concordances, he probably would not write the
	first two pitch signs in superscript.
5.4	
6.2	. قَدَفْرَيْر for قَدْمَدْ . TR-Iüne 205-3, TR-Iüne 211-9 قَدْمَدْ أَن وَ
6.3	. سربر کور . TR-Iüne 205-3, TR-Iüne 211-9 سربر کور ، for سربر کور .
8.1	مسمد for مَسْمَعَة . TR-Iüne 205-3, TR-Iüne 211-9: مَسْمَعَة .
8.2	چر شرار بر for لم مدرستر . TR-Iüne 205-3, TR-Iüne 211-9: م مدرستر الم .
9.2	•⁄ո≠ for •/̈́n≠′. TR-Iüne 205-3, TR-Iüne 211-9: •/̈́n≠′.
10.1	. قُدْبِوفْدَاتْم :TR-Iüne 205-3, TR-Iüne 211-9 . قُدْبُوفْدَاتْم for مَدْبُوفْدَاتْم
11.1	See note on 10.1.
11.3	تم منسر for تم منسر" . TR-Iüne 205-3, TR-Iüne 211-9 ممسر .
12.1	مدرم for المرقم من المراجم المراجم المراجم المراجم المراجم المراجم المراجم المراجم المراجم المراجم المراجم الم
12.2	$\stackrel{,}{\star}$ . Due to similar phrases between divs. 5.2-6.2 and 12.1-13.1, it would be
	expected to be the same as 5.3 ( $\H\sim$ ). In this regard, there is a possibility that
	the scribe forgot to write the first two pitch signs. But because it might also be
	a variant depending on playing style, it is transcribed as: $\dot{\star}$ .
12.3	المالية for "براية". TR-Iüne 205-3, TR-Iüne 211-9: "براية".
13.1	. قَدْهُمْ أَنْ for قَدْهُمْ . TR-Iüne 205-3, TR-Iüne 211-9 قَدْهُمْ أَنْ
14.2	. صرقته فركو : ( TR-Iüne 211-9 (2 <sup>nd</sup> lay. ): صرقته فركو : TR-Iüne 205-3 صرقته فركو for صرقته فركو
14.3	. تسرئيد قر, for سرمايد مريد . TR-Iüne 205-3, TR-Iüne 211-9 سرمايد قر, أسر المريد المريد المريد المريد المريد
15.2	for المحمَّة. TR-Iüne 205-3, TR-Iüne 211-9: المحمَّة.
17.2	المراجع for "براجع". TR-Iüne 205-3, TR-Iüne 211-9: "براجع".
18.2	. فربية, for فربية, TR-Iüne 205-3, TR-Iüne 211-9 فربية, فربية م
19.2	. فَهْبُهُمْ for مَعْهُمُ . TR-Iüne 205-3, TR-Iüne 211-9 مَعْهُمُ أَن
20.2	. فَمِشْرَعُ for مَعْشَرُعُ . TR-Iüne 205-3, TR-Iüne 211-9 مَعْشَرُعُ .
22.1	. بوقد قد مديد فد for بوقد قد TR-Iüne 205-3, TR-Iüne 211-9 بوقد قد for بوقد قد مديد فد .
22.2	به for المعامية . TR-Iüne 205-3, TR-Iüne 211-9: المعامة .
23.2	. فَمَشْهُمْ for فَمَشْهُمْ . TR-Iüne 205-3, TR-Iüne 211-9 فَمَشْهُمُ .
24.2	. فَمَشْرَعُ for مُعْشَرُعُ . TR-Iüne 205-3, TR-Iüne 211-9 معهدهم for معهدهم .
24.3	. بوفرقد for بوفرقد . TR-Iüne 205-3, TR-Iüne 211-9 بوفرقد for بوفرقد
24.4	. مدقْرة مدقمة, for مدقرقة مدترة . TR-Iüne 205-3, TR-Iüne 211-9 مدقرة مدقرة .
25.4	. قەربوغەية, for ; تەربوغەية, TR-Iüne 205-3: مەربوغەية, for مەربوغەية, jor مەربوغەيم
26.2	الم الم for الم الم الله عنه . TR-Iüne 205-3, TR-Iüne 211-9: الم الم الم الم الم الم
27.3	. فَمِسْرَمَ for مَعْسَرُمَ . TR-Iüne 205-3, TR-Iüne 211-9 مَعْسَرُمَ .
28.1	. ئومبتر for كومبتر . TR-Iüne 205-3, TR-Iüne 211-9 كومبتر .

- 31.3 فَرَسْرَعُ for مُحْسَرُعُ . TR-Iüne 205-3, TR-Iüne 211-9: مُحْسَرُعُ .
- 33.2 **\*\***\*\* for **\*\***\*\* . TR-Iüne 205-3, TR-Iüne 211-9: **\*\***\*\*\* .
- 37.2 , for جمسم ". TR-Iüne 205-3, TR-Iüne 211-9: جمسم".
- 45.1 تې نوم مړستر for تې . TR-Iüne 205-3, TR-Iüne 211-9: بر مړستر for تې سر مړستر .
- . فىر- لى شرىم for تَعْمَد فَمْ المَعْمَر for تَعْمَد فَمْ المَعْمَر for تَعْمَد عَمْر مَعْمَد أَمْ أَسْرَحْم
- 59.3 أَسْتَرَبِّ for سَتَرَبِّ TR-Iüne 205-3, TR-Iüne 211-9: سَتَرَبِّ . نُسْتَرْبُ
- 60.2 مَسَمَّر for مُسَمَّر . TR-Iüne 205-3, TR-Iüne 211-9
- 62.3 for أَسْمَرُ . TR-Iüne 205-3, TR-Iüne 211-9: أُسْمَرُ .
- 64.2 فرکیته for فرکیته . TR-Iüne 205-3, TR-Iüne 211-9 مرکیته .
- 65.2  $\psi_{a}$  for  $\psi_{a}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\psi_{a}$ .

#### **Consulted Concordances**

TR-Iüne 205-3, pp. 115–18; TR-Iüne 211-9, pp. 130–32.

# Būselik Feth-i Baģdād muhammes

Source	TR-Iüne 214-12
Location	P. 33, l. 8 – p. 36, l. 6
Makâm	Bûselik
Usûl	Muhammes
Genre	Peşrev
Attribution	_
Index Heading	Būselik Fetḥ-i Baġdād ūṣūli muḫammes; ḍarb 16
Work No.	CMOi0055

## Remarks

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

In TR-Iütae 249, the piece is attributed to Mahmûd I (1696–1754) although there is no attribution for the remaining consulted concordances.

Some of the opening parentheses of the endings were completed or repainted by black ink over red (See divs. 34 and 52 in the ms.).

## Structure

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

There is a red inked mîm letter (,) above  $\Rightarrow$  at div. 17 in H2 and it is assumed to signalize a repetition.



4.4	. قَمْدَمَةَ : TR-Iüne 211-9 ; فَرَيْدَمَةً : TR-Iütae 249 ; فَرَيْدَيْدَ : TR-Iüne 205-3 . فَرَيْدَيْر for قدير
6.4	. بَدِهَرِيد (TR-Iüne 211-9: بَدِهَرِيد ), TR-Iüne 205-3, TR-Iütae 249 مديَّرِيد for مديَّرِيد

8.4	فريوبر for فريوبر TR-Iüne 205-3, TR-Iütae 109, TR-Iütae 249: فريوبر ; TR-Iüne 211-9: فريوبر
11.2	، تربي صريمة , TR-Iütae 205-3: بالم صريحة ; TR-Iütae 109: بالم صريمة , TR-Iütae 249: بالم منهم ; TR-Iütae 249: بالم صريمة ; TR-Iüne 211-9: بوصريم .
12.4	بوريوهر : TR-Iütae 249 بوريوهر : TR-Iüne 205-3 بوريوهر : TR-Iüne 249 بوريوهر : TR-Iüne 211-9 بوريوهر .
15.3	م فهر for مرفعه . TR-Iüne 205-3, TR-Iütae 249: سرفته ; TR-Iütae 109: مرفعه ; TR- Iüne 211-9: مرفعه .
17.1	. صهديمُ :TR-Iüne 211 ، صُهديمُ :TR-Iüne 205-3, TR-Iütae 249 صديمُ for صديمَة .
17.2	, TR-Iüne 205-3: تىرىدىدۇمە ; TR-Iütae 249 ; تىرىوپىدۇ ، TR-Iüne 205-3 ، تىرىوپىدۇ ، for سەرىسە ، . TR-Iüne 205
17.3	. مەرىمەر» 5 مەرەرقىر :105 TR-Iütae مەرەۋرەر :105 TR-Iütae مەرۋرەر :105 مەرەۋرەر :105 مەرەۋرەر :105 مەرەۋرەر 5 مەرەۋرمە :10-1101 ; مەرەرقىر :10-1101 ; مەرەرقىر.
20.4	<i>ぶっ</i> ず for ボッオ・TR-Iüne 205-3, TR-Iütae 249: ボーボ; TR-Iüne 211-9: ボーボ.
22.4	مريد أرم ; TR-Iütae 249 ; مريد أرم ; TR-Iütae 109 ; مريد مربي تله : TR-Iütae 249 مربي مربع بر بي بي بي بي بي ب Iüne 211-9: مربيد مربي .
23.4	مَعْدَم for مُعْدَم . TR-Iüne 205-3, TR-Iütae 109: مُعْدَم ; TR-Iütae 249: مَعْد ; TR-Iüne 211-9: مَعْد .
25.4	مريوم for فريدة . TR-Iüne 205-3, TR-Iütae 109, TR-Iütae 249: فريدة ; TR-Iüne 211-9:
26.3	بَعَة for مَعْمَد : TR-Iüne 205-3: مَعْمَد ; TR-Iütae 109: مَعْمَد ; TR-Iüne 211-9: مَعْمَد .
28.3	Due to similar structure between divs. 27-28 and 31-32, it would مريوفر for مريوفر . Due to similar structure between divs. 27-28 and 31-32, it would be expected to be the same as 32.3 ( مريدوفر ). In this regard, there is a possibility that the scribe made a mistake. But because it might also be a variant depending
34.1	on playing style, it is transcribed as it is. مَسْبَعُ for مُعْشَعُ . TR-Iüne 205-3, TR-Iütae 249: نُمْشْعُ ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): مَسْبَعُ ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): مَسْبَعُ .
34.4	بوميريو . پومير for کوفير . TR-Iüne 205-3, TR-Iütae 249: کوفير ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): بومير . ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): کوفير .
35.1	See notes on 34.1.
36.1	محديم أو for تحديمة . TR-Iüne 205-3: تحديمة ; TR-Iütae 109, TR-Iütae 249: مريد ; TR-Iüne 211-9: مريد .
37.3	. مرتبر مربر عرب . TR-Iüne 205-3, TR-Iütae 249: مرتبر مربر مربر .
37.4	بوريد المار بوريد بوريد المار المالة 200 0, TR-lüne 205-3, TR-lütae 249: بوريد for بوريد المار بوريد بوريد بوريد .
40.4	ي توجيد الما المالة عامل المالة عنه بن المالة المالة عنه بن المالة المالة عنه بن المالة المالة عنه بن المالة ا بوقد مر for بوقد بن TR-Iüne 205-3: بوقد بكر ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): بوقد بن ; TR-Iüne 211- 9 (2 <sup>nd</sup> lay.): بوقد بن .
42.4	و تومیم (۲۳ مربر میں کر میں کر میں کر میں کر میں کر میں کر میں 109, TR-Iütae 109, TR-Iütae 249: سربر میں TR-Iüne 211-9: سربر میں .

- 43.1 نُوسْهُمُ for مُعْرَيْمُ . The note group varies too greatly between concordances for them to provide a guide. But because the structure is the same as in divs. 34.1 and 35.1, the transcription is made with those duration signs.
- 44.1 A visible ink stain behind the group possibly caused by a corrective intervention of the scribe.
- 46.2 A c . Due to similar phrases between divs. 45.3–46.4 and 47–48.2, it would be expected to be the same as 47.4 (A c). In this regard, there is a possibility that the scribe made a mistake. But because it might also be a variant depending on playing style, it is transcribed as it is A c . TR-Iüne 205-3, TR-Iüne 211-9: A c . In TR-Iüne 211-9, it is apaprent that the scribe wrote A c at first, as is the case in TR-Iüne 214-12 and then subsequently changed c to c by overwriting and without any scratching or erasing process. This might be an indication for the argument that TR-Iüne 211-9 was copied from TR-Iüne 214-12 or that they both were copied from the same source.
- 49.1 for for for , TR-Iüne 205-3: , TR-Iüne 211-9: ,
- 50.1 See note on 49.1.
- . مرقر :TR-Iüne 205-3 ; مرقر :TR-Iüne 205-3 مرقر أمرقر أمرقتر .

. بوربوڤر for بوربوڤر TR-Iüne 205-3: بوربوڤر ; TR-Iüne 211-9 بوربوڤر أي 51.2

52.1 See note on 49.1. TR-Iüne 211-9 (2<sup>nd</sup> lay.):

- 59.3.4 for \$\vec{x}\$. Due to similar a structure between divs. 23–24 and 59–60, it would be expected to be the same as 23.3.4 (\$\vec{x}\$). In this regard, there is a possibility that the scribe made a mistake. By considering the context and consulted concordances, it has been transcribed as \$\vec{x}\$. TR-I\u00fcne 205-3: \$\vec{x}\$; TR-I\u00fcne 211-9: \$\vec{x}\$.
- 59.4 مَعْمَ for مَعْمَى . TR-Iüne 205-3, TR-Iütae 249: مَعْمَ ; TR-Iüne 211-9: مَعْم.
- 60.4.4 See note on 59.3.4.
- 62.3 See note on 26.3.

#### **Consulted Concordances**

TR-Iüne 205-3, pp. 38–40; TR-Iüne 211-9, pp. 17–19; TR-Iütae 109, pp. 200–201; TR-Iütae 249, pp. 571–2.

## Țarz-1 cedīd ūșūli hafīf

Source	TR-Iüne 214-12
Location	P. 36, l. 7 – p. 38, l. 8
Makâm	Tarz-1 cedîd
Usûl	Hafîf
Genre	Peşrev
Attribution	Mustafâ İzzet Efendi (1801–1876)
Index Heading	Țarz-1 cedīd İmām-1 Şehriyārī Muṣṭafā Efendi'niñ ūṣūli ḥafīf; ḍarb 32
Work No.	CMOi0304

#### Structure

H1	:	1	:	1(T)	
H2	:	1	:	1(T)	
H3	:	1	:	1(T)	
H4	:	1	:	1(T)	

The last two groups of div. 8, which is the first ending of the first cycle in H1, are shown in parentheses as if there is a second ending. In this regard, it is assumed that there is a repetition at the end of this division.

#### **Pitch Set**



- 1.3 (آمَرَةُ for المَرْمَعُ . TR-Iütae 107: المَرْمَعُ ; TR-Iütae 249: المَرْمَعُ ; TR-Iüne 211-9:
- 3.3 مرسیتسم for مرسیتسم . TR-Iütae 107, TR-Iütae 249: مرسیتسم ; TR-Iüne 211-9: مرسیتسم .
- 8.1 جَمَمَتُ for المَحْمَمَةُ . TR-Iütae 107: جَمَمَتُ ; TR-Iütae 249: جَمَمَتُ ; TR-Iüne 211-9:
- 8.2 مربوعرة for مربوعرة : TR-Iütae 107 وربوعرة ; TR-Iütae 249 مربوعرة ; TR-Iütae 211-9 مربوعرة ; TR-Iüne 211-9

13.4	ភភភភភ for تَّمْحَمَّ . TR-Iütae 107: تَمَحَمَّ ; TR-Iütae 249: تَمَحَمَّ ; TR-Iüne 211-9: تَمْحَمَّ .
14.4	مدعرة، for مدتمة . TR-Iütae 107: مدعرة ; TR-Iütae 249: مدعرة ; TR-Iüne 211-9 (2nd lay.): فرمرة . ; TR-Iüne 211-9 (3 <sup>rd</sup> lay.): فرمرة .
00.0	
20.2	مَسْحُسْمَ for مَسْحُسْمَ . TR-Iütae 107, TR-Iütae 249: مَسْحُسْمَ ; TR-Iüne 211-9: مَسْحُسْمَ .
20.3	سميريد for المعريمية . TR-Iütae 107, TR-Iütae 249: المعريمية ; TR-Iüne 211-9: المعرية المعرية .
24.4	بالم for بالمعامر . TR-Iütae 249: بالمعامر ; TR-Iüne 211-9: بالمعامر .
27.1	. قَرْصِيْ :TR-Iüne 211-9 ; قَرْ صِهِ :TR-Iütae 249 ; قَرْسُ :TR-Iütae 107 قَرْسُ for قَرْصُ
30.1	به تربه for تربه تربع . TR-Iütae 107, TR-Iütae 249: تربه تربع ; TR-Iüne 211-9 (1st lay.):
	تربعه تربیه ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): تربعه تدریس , تربعه تربعه ا
30.3	-TR-Iüne 211 ; معرمة يتربتر :TR-Iütae 249 ; معرمة يترمر :TR-Iütae 107 . معرمة يتربتر for معرمة يتربتر
	. نىم بىر تەبتر . 9
32.2	TR-Iüne 211-9 (1st و تَدَمَد قد مرقد بند for تَدَمَد مرقد مرقد مرقد مرقد مرقد مرقد مرقد مرق
	lay.): "مَرْضَرْقَهْرْقَمْ قَدْمَ مَرْمَةْ" ; TR-Iüne 211-9 (2nd lay.): "مَرْضَرْقَهْرْمَةْ مَدْمَرْ م
34.4	. خُرمدِخُر :TR-Iüne 211-9 ; مَرْمدِمَد :TR-Iütae 107, TR-Iütae 249 . خُرمدِخُر for مَرْمدِمَة
37.2	. مرقىرقترىمْرتىر :TR-Iüne 211-9 . مرقىرقترىمْرتىر for مرصرقترىم بىر
38.1	توريو مربع for توريو مربع . TR-Iüne 211-9: توريو مربع مربع مربع مربع مربع مربع مربع مربع
38.4	. It is not clear if the second pitch sign of the group was written with a pitch غرب
	alteration sign (kisver) above intentionally. Transcribed with the kisver. TR-
	TR-Iüne 211-9 (1st lay.): تمرد ; TR-Iüne 211-9 (1st lay.): تمرد ; TR-Iüne 211-9 (2nd
	lay.): غرب . Also, if the scribe made a mistake with the kisver, this might be an
	evidence for the arguement that TR-Iüne 211-9 was copied from TR-Iüne 214-
	12 or that they were both copied from the same source.
40.2	TR-Iüne 211-9 (1st و تَدْمد بومة، for تَدْمد ما . TR-Iütae 107, TR-Iütae 249 تَدْمد أَمَّهُ وَمَدْتَر
	lay.): تَدَمَدُ TR-Iüne 211-9 (2nd lay.): تَدَمَد مِدْ مَدْمَد مُدْمَد مُدْمَد مُدْمَد مُدْمَد أَمْ ال
44.1	، بَتْرِمِيْرَ ، TR-Iüne 211-9: بَتَرِمَة ، TR-Iütae 107, TR-Iütae 249: بَتَرِمَة ، TR-Iüne 211-9: بَ

#### **Consulted Concordances**

TR-Iüne 211-9, pp. 39–41; TR-Iütae 107, pp. 126–7; TR-Iütae 249, pp. 1933–4.

## Ferah-fezā Zekī'niñ düyek

Source	TR-Iüne 214-12
Location	P. 38, l. 9 – p. 40, l. 9
Makâm	Ferahfezâ
Usûl	Düyek
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Index Heading	Feraḥ-fezā Zekī Aġa'nıñ ūṣūli düyek; ḍarb 4
Work No.	CMOi0376

#### Remarks

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

#### Structure

H1	9	8(T)	
H2	8	8(T)	
H3	8	8(T)	
H4	12	8(T)	

#### **Pitch Set**



- . مەيە فىدىن بوتە , TR-Iune 205-3: خەرە خەر بوتە ; TR-Iune 204-2: قىرو فى باتو بوتە , for مەرومە بۇ بوتە .
- 13.2 مرتم for مرتم مرتم . TR-Iüne 205-3, TR-Iüne 211-9 (2<sup>nd</sup> lay.): تمرتم مُراتم , TR-Iüne 204-2: مرم تقرير .
- . تَمْدَفُرْ بِيرَ 5 tr-Iüne 204-2: تَمْدَفُرْ بِيرَ ; TR-Iüne 205-3 مْدَفَرْ بِيرُ for مَدْمَنْ أَس
- 21.3 (1<sup>st</sup> lay.): بَعْهُ ; TR-Iüne 204-2: بَعْهُ مُعْمَرُ ; TR-Iüne 205-3: بَعْهُمْ ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): بَعْهُمُ أَمَّر :
- 25.2 See note on 13.2.
- 28.3 بند نیک for بند بند تک تلک . TR-Iüne 204-2: بند نیک زمان ; TR-Iüne 205-3: بند بنک ; TR-Iüne 205-3 بند بند بند تک ; TR-Iüne 211-9 (1<sup>st</sup> lay.): بند الع بند (1<sup>st</sup> lay.): بند بند بند (1<sup>st</sup> lay.): بند بند بند (1<sup>st</sup> lay.): بند بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): بند (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.): (1<sup>st</sup> lay.):

- 29.1 تَرْبَد ; TR-Iüne 204-2: تَرْبَد ; TR-Iüne 205-3 تَرْبَد ; TR-Iüne 211-9 تَرْب
- 32.3 See note on 21.3.
- 37.2.3 , for  $\tilde{r}$ . All the consulted concordances feature  $\tilde{r}$ .
- 38.1.2 The shape of the pitch sign is not very clear to read. It is transcribed as z on the basis of the consulted concordances.
- 39.4 مَعْدَةُ, for مَعْدَمَةُ . TR-Iüne 204-2: مَعْدَةٌ ; TR-Iüne 205-3: مُعْمَةٌ ; TR-Iüne 211-9 (1<sup>st</sup> lay.): مُعْدَةٌ ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): مُعْدَةٌ .

#### **Consulted Concordances**

TR-Iüne 204-2, pp. 40-41; TR-Iüne 205-3, pp. 66-8; TR-Iüne 211-9, pp. 125-6.

## Būselik 'aşīrān saķīl

Source	TR-Iüne 214-12
Location	P. 41, l. 1 – p. 43, l. 7
Makâm	Bûselik aşîrân
Usûl	Sakîl
Genre	Peşrev
Attribution	—
Index Heading	Būselik ʿaşīrān ūṣūli s॒aķīl; ḍarb 48
Work No.	CMOi0059

#### Remarks

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

The piece is attributed to Tanbûrî İsak (d. after 1807) in TR-Iüne 211-9, TR-Iüne 205-3 and TR-Iüne 207-5, while it is attributed to Kantemiroğlu (1673–1723) in TR-Istek [1], p. 151/1. Despite these different attributions, they are very similar in notation (especially H1 and H2). The scribe used an indication technique for the teslîm in H2 (div. 19) by giving only the first three note groups of it. But then interestingly he preferred to supply the entire teslîm for H3, despite the fact that the teslîm is identical and the same technique could have been applied. There are some ink stains on the pages as mentioned in Notes on Transcription. (See notes on 8.1, 9.1 and 20.3.)

#### Structure

H1	1/T	
H2	1/T	
H3	1/T	
H4	2	

#### **Pitch Set**



### Notes on Transcription

2.4 for جرم قرر, The last pitch sign of the group ( م) is vertically scratched out. It is not clear if it was done by the scribe or another hand. TR-Iüne 203-1, TR-Iütae 107, TR-Iütae 249: المجامعة; TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: . بدمرید قبر 6.2.3 The scribe meant to write up  $\checkmark$  first, then corrected it to  $\checkmark$ . TR-Iüne ; صرقم قد مدقر , TR-Iüne 205-3: مدقد مدقر , for مدقد مدقر , TR-Iüne 211-9 (1st lay.), TR-Iüne مدقد مدقد 7.3 . صرق مد :(.TR-Iüne 211-9 (2nd lay) برقد قد . TR-Iüne ; بوقد أور for بومد مريوفر . TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3 بومد مريومر 7.4 for أمريشه . Also, behind the first two pitch signs of the group there is an 8.1 ink drop stain which does not affect legibility. TR-Iüne 211-9 (1<sup>st</sup> lay.), TR-Iüne for تَسْمَرْعَتْمَ . By consulting concordances and considering rhythmically 8.2 identical phrases in the previous divisions, an extra , pitch has been added in the transcription. TR-Iüne 211-9 (1<sup>st</sup> lay.), TR-Iüne 205-3: أَسْمَرْ مِنْسَرْ; TR-Iüne 207-5: 🖏 ; TR-Iüne 211-9 (2nd lay.): 🖏 ; TR-Iüne 211-9 (3rd lay.): 🖏 . Also, because the division is a part of the teslîm, it is repeated in H3 and the group is written as before (without .). 9.1 Behind the second pitch sign of the group there is an ink drop stain which does not affect legibility. TR-Iüne 211-9 (1<sup>st</sup> lay.), TR-Iüne 205-3: سرم بحرتسم , TR-Iüne 211-9 (1<sup>st</sup> lay.), TR-Iüne 205-3: سرم بمرتسم 17.3207-5, TR-Iüne 211-9 (2<sup>nd</sup> lay.): سريم يد . 20.3 Behind the first pitch sign of the group there is an ink drop stain which does not affect legibility. TR-Iüne 205-3: المربية (1st lay.): المربية (TR-Iüne 205-3: المجتر (1st lay.): المربية (TR-Iüne 205-3 25.4 (2<sup>nd</sup> lay.): See note on 8.2. 27.2TR-Iüne ، وَفَر شَرِ for وَفَر ... TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: وَفَر شَر مَدْ مَدْ مَدْ 33.1 . صربه مرافع : TR-Iüne 211-9 (2nd lay.): صربه مرمر , مرمر . TR-Iüne ، وَمُر صَهد مِدْمَد الله عنه ما الله عنه من الله عنه عنه من الله والله عنه الله الله الله الم 34.3 . مربع مربومة : TR-Iüne 211-9 (2nd lay.): مربع مربومة : 207-5  $\checkmark$  for  $\ddot{\imath}$ . All the consulted concordances feature  $\ddot{\imath}$ . 40.3.2 for مراجدة. Phrases in divs. 41–44 appears again between divs. 53–56 and 43.1 this time the group appears as مرجر رقم but the remaining is identical. This may indicate the possibility that the scribe forgot to write up ... Also because the

consulted concordances include it, an extra , pitch has been added in the

	transcription. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: سرمرسر ; TR-Iütae
	. مرغرمرهم :107
50.4.4	See notes on 40.3.2.
<b>F1 0</b>	

- 51.3 مَحْمَةُ for مُعْمَةً. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: مُعْمَةُ مَعْمَةً.
- . تدفير for جَفْرَ TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: بَعْرَشُ 51.4

### **Consulted Concordances**

TR-Iüne 203-1, p. 15; TR-Iüne 205-3, pp. 28–30; TR-Iüne 207-5, pp. 38–9; TR-Iüne 211-9, pp. 159-61; TR-Iütae 107, pp. 192–3; TR-Iütae 249, pp. 603–4.

# Dügāh Corci'niñ fahte

Source	TR-Iüne 214-12
Location	P. 43, l. 8 – p. 46, l. 9
Makâm	Dügâh
Usûl	Fâhte
Genre	Peşrev
Attribution	Kemânî Corci (d. ca. 1785)
Index Heading	Dügāh Corci'niñ ūṣūli fetḥe; ḍarb 10
Work No.	CMOi0172

#### Remarks

Mîm letter (م) below the heading.

The scribe used an indication technique for the teslîm of H2 (div. 38) by giving only the first note group of it with an asterisk. But then interestingly he preferred to notate the entire teslîm in H4, despite the fact that the same technique could have been applied.

The piece finishes with  $\sim$  pitch, which does not seem correct for the makâm. In all the other consulted concordances, the piece finishes with  $\sim$ . Therefore, H2 should have been probably performed following H4 since there is a loop sign ( $_{\$}$ ) at the end of the piece (div. 81), which might indicate such a repetition.

Many corrections and later hand markings in TR-Iüne 211-9 coincide with the original notation in TR-Iüne 207-5.

In TR-Iütae 249, pp. 1195-6; a different usûl cycle was used although it is indicated as Fâhte.

#### Structure

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

#### **Pitch Set**



- 1.2  $\hat{a}_{\vec{k},\vec{m}}$  for  $\hat{a}_{\vec{k},\vec{m}}$ . TR-Iüne 205-3:  $\tilde{a}_{\vec{k},\vec{m}}$ ; TR-Iüne 207-5:  $\hat{a}_{\vec{k},\vec{m}}$ ; TR-Iüne 211-9:  $a_{\vec{k},\vec{m}}$ . In TR-Iüne 211-9, above the first pitch sign there is a stain which shows that there was a t'aw ( $_{a}$ ) before, but it is not clear if it was erased intentionally.
- 1.4.4 Orig.  $\not{\epsilon}$ ;  $2^{nd}$  lay.  $\not{\epsilon}$ . The alteration sign (kisver) above the pitch seems to have been added later with red ink pen. The transcription is made according to this corrective addition because the structural phrase between 1.3-1.4 ( $\sim_{\vec{k}} \sim_{u'} \sim_{u'} \neq_{\vec{k}}$ ) appears similarly again at divs. 43.2–43.3 ( $\downarrow_{\vec{k}} \sim_{u'} \neq_{u'} \neq_{\vec{k}}$ ) on the basis of rhythm and intervals between the pitches. In this regard, the addition seems convenient.
- 2.1 أبره for أبره TR-Iüne 205-3, TR-Iüne 207-5: أبره أبر TR-Iüne 211-9: أبره أبر أبره أبر .
- 4.2 Another corrective intervention with red ink pen in a way similar to div. 1.4.4. This time  $\sqrt{\epsilon} \sqrt{\epsilon} \sqrt{\epsilon}$  was altered to  $\sqrt{\epsilon} \sqrt{\epsilon} \sqrt{\epsilon}$ . But to maintain consistency, the original group was taken into account while transcribing. Because, the same rhythmic phrase appears many times in other divs. (5.3, 7.2, 48.2 and 77.3) without any intervention.
- 5.3 سَمِعَرَّهُ for سَّرْمَعُ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: سِم ; TR-Iütae 109:
- 8.4 *••*/~ for <sup>•</sup>//~ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: *•*/~ ; TR-Iütae 249, pp. 1195-6: *•*/~ ; TR-Iütae 249, pp. 1199-1200: *•*/~ ; TR-Iütae 109: <sup>•</sup>//~~ .
- 9.1 مَتَسَمَّه for مَّمَ مَعْمَد مَعْم . TR-Iüne 205-3: مَرْعَم عُرْم عُرْم ; TR-Iüne 207-5: مَعْرَم عُرْم ; TR-Iüne 211-9:
   مَعْر مُعْم ; TR-Iütae 109: مَعْر عُرْم .
- 10.1 متراسة for متراسة. TR-Iüne 205-3, TR-Iütae 109: ستراسة ; TR-Iüne 207-5: ", ", "; TR-Iüne 211-9: ستراسة .
- 10.4 أَسْمَ for مُسْمَ . TR-Iüne 205-3, TR-Iütae 109: مُسْمَ ; TR-Iüne 207-5: مُسْمَ ; TR-Iüne 211-9 (1<sup>st</sup> lay.): مُسَمَ ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): مُسَمَ .
- 11.2  $\hat{J}_{a}$ ,  $\hat{f}$  for  $\hat{J}_{a}$ ,  $\hat{f}$ . TR-Iüne 205-3:  $\hat{J}_{a}$ ,  $\hat{f}$ ; TR-Iüne 207-5:  $\hat{J}_{a}$ ,  $\hat{f}$ ; TR-Iüne 211-9 (1<sup>st</sup> lay.):  $\hat{J}_{a}$ ,  $\hat{f}$ .
- 12.1 مَعْمَاسُمَةَ for مُعْمَاسُمَةً . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: مُعَاسُمَة ; TR-Iüne 211-9: مَعْمَاسُمَةً .
- 12.2 بن أوسر for بن من . TR-Iüne 205-3, TR-Iütae 109: بن أوسر ; TR-Iüne 207-5: بن أوسر ; TR-Iüne 207-5 بر التاب ; TR-Iüne 201-9: بن مار .
- 13.2 See note on 11.2.
- 13.3 *i* for  $\vec{s} \sim$  . TR-Iüne 205-3, TR-Iüne 207-5:  $\vec{s} \sim$  ; TR-Iütae 109:  $\vec{s} \sim$  ; TR-Iüne 211-9:  $\vec{s} \sim$  .
- 15.2 أَحْمَدُ for أَحْمَدُ . TR-Iüne 205-3, TR-Iüne 207-5: أَحْمَدُ ; TR-Iüne 211-9: أَحْمَدُ .

16.3	∽, for 🚀 . TR-Iüne 205-3, TR-Iüne 207-5: ⊷, ; TR-Iütae 109: ⊷, ; TR-Iüne 211-9:
18.4	مريم for فرمبري . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: فرمبري ; TR-Iütae 109: مريم .
21.1	تركُونَ for تركُونَ . TR-Iüne 205-3: تركون بيتر ; TR-Iüne 207-5: تركون بيتر ; TR-Iüne 205-3 تركون ; TR-Iüne 201 تركيتر : TR-Iüne 211-9 : تركيد بيتر
23.1	ب ترتيم for الما يترتيم و . TR-Iüne 205-3, TR-Iütae 109: الما يترتيم و ; TR-Iüne 207-5: الما يترتيم و ; TR-Iüne 211-9: الما يترتيم و .
25.1	See note on 23.1.
25.3	مهرير for مُرَسْمَرُ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: مُرَسْمَرُ , TR-Iüne 211- 9: مهرير .
27.1	See note on 23.1.
27.3	See note on 25.3.
28	. فد فديديم for قد سم
29.4	برترية for المارية . TR-Iüne 205-3, TR-Iütae 109: المارية ; TR-Iüne 211-9: المارية بركتاب .
30.4	. مدرقر :TR-Iüne 205-3 ; مدرجرقد :TR-Iütae 109 ; فرشرقر :TR-Iüne 205-3 . فرشرقر for مدرقه
33.1	. تهرفكه: TR-Iüne 211-9 ; صَدَّرَة من TR-Iütae 109 ; ترريك، TR-Iüne 205-3 . صَدَّه من for صَدَّه ما
33.4	. فعةهر :TR-Iüne 211-9 فعةهر :TR-Iüne 205-3 فعةهم :TR-Iüne 205-3
34.2	مسرة for مُسْمَة . TR-Iüne 205-3: مرة ; TR-Iütae 109: مُسر ; TR-Iüne 211-9: مُرة .
36.1	مسرة for مُسرَّة . TR-Iüne 205-3: مرة ; TR-Iütae 109: مُسرَّة ; TR-Iüne 211-9: مرة .
37.1	See note on 9.1.
38.1	. ترمبُ :TR-Iüne 205-3: تَرْمَبُ ; TR-Iütae 109: مَتْرَمُ الله عنه مَدْمُ الله عنه مُراجع .
39.2	شَمَة for سَمَة . TR-Iüne 205-3: سَمَة ; TR-Iüne 211-9: شَمَة .
41.3	See note on 13.3 (TR-Iüne 207-5 excluded).
45.1	See note on 23.1.
48.1	See note on 23.1.
53.2	ستربي for ستربي . TR-Iüne 205-3: ستربي ; TR-Iüne 207-5: ستربي ; TR-Iütae 109: ستربي ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): ستربي ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): ستربي .
53.3	قرار بخر for قرار بخر .
54.2	مر بي for مرتبة . TR-Iüne 205-3: مرتبة ; TR-Iüne 207-5: برتمه .
55.2	See notes on 53.2.
55.3.1	, for $\tilde{r}$ . All the consulted concordances feature $\tilde{r}$ .
57.4	. قَدِيرَمُرُ :TR-Iüne 211-9 ; قُدَيْرَمُ :TR-Iüne 205-3, TR-Iüne 207-5 . قُدْيرَمُ for قَدِيرَمُ
58.4	مةمةر for معتميم . TR-Iüne 205-3, TR-Iüne 207-5: تُعَمَّمُ أَنَّى TR-Iüne 211-9 (1st lay.): . مدتعم
60.2	. بومرقَد :TR-Iüne 211-9 ; كوفرقَد :TR-Iüne 205-3, TR-Iüne 207-5 ، كوفرقَد for بوهرق
62.2	المراجع for المراجع . TR-Iüne 205-3, TR-Iüne 207-5: المراجع ; TR-Iüne 211-9: المراجع .
63.4	مسر for مسر . TR-Iüne 205-3: مسر ; TR-Iüne 207-5: مسر ; TR-Iüne 109: مسر .

64.2	. قَمِحْتُهُ TR-Iütae 109: المُحْمَد ; TR-Iüne 207-5: المُحْمَد ; TR-Iüne 205-3: المُحْمَد أَمَر مُع
67.1	مَرْحَسَمَةُ for مُرْحَسَمَةً . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: مُرْحَسَمَةً ; TR-
	Iüne 211-9: - x - x - x - x - x - x - x - x - x -
67.2	; TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: الموفيس for بوفيس
	. موهر شر :9
72.1	مرقم، for مُرقَّه، '. TR-Iüne 205-3, TR-Iüne 207-5: مُرقَّه، '; TR-Iütae 109: مُرقُرُه، '; TR-Iüne
	211-9 (1 <sup>st</sup> lay.): جرقره ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): حرقره .
74.1	TR-Iüne 205-3: کَسَرُ ; TR-Iüne 207-5: کُسَرُ ; TR-Iüne 109: کُسَرُ ; TR-Iüne 205-3: کُسَرُ ; TR-Iüne 207-5
	Iüne 211-9:
76.2	See note on 74.1 (TR-Iüne 211-9, pp. 29–31: منهم ).
77.1	See note on 10.1 (TR-Iüne 211-9, pp. 29–31: معة منه ).
77.4	See note on 74.1 (TR-Iüne 211-9, pp. 29–31: منهم ).
78.2	See note on 11.2 (TR-Iüne 211-9, pp. 29–31: 🖧 ).
79.1	See note on 12.1 (TR-Iüne 211-9, pp. 29–31: ***** ).
79.2	. معشر :TR-Iüne 211-9 بافتر TR-Iüne 205-3, TR-Iüne 207-5 بعد for معتر بالم
80.2	See note on 11.2 (TR-Iüne 211-9: جُمْهُ ).
80.3	See note on 13.3.

## **Consulted Concordances**

TR-Iüne 205-3, pp. 10–12; TR-Iüne 207-5, pp. 14–15; TR-Iüne 211-9, pp. 29–31; TR-Iütae 109, pp. 44–5; TR-Iütae 249, pp. 1195-6; TR-Iütae 249, pp. 1199-1200.

## Hüzzām Tatar'ıñ fethe

Source	TR-Iüne 214-12
Location	P. 47, l. 1 – p. 51, l. 9
Makâm	Hüzzâm
Usûl	Fâhte
Genre	Peşrev
Attribution	Tatar
Index Heading	Hüzzām Tatar'ıñ ūṣūli fetḥe; ḍarb 10
Work No.	CMOi0492

#### Remarks

Mîm letter (م) below the heading.

#### Structure

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

Some of the divs. (25, 89–90, 106–107) are shown in parentheses as if there are second endings. Therefore, these parentheses are assumed to signalize a repetition. Additionally, there is a red inked mîm letter ( $_{
m e}$ ), which already indicates a repetition, at the end of div. 107 above  $_{\rm e}$ .

#### **Pitch Set**



Notes on m	
4.3	for "مراج". TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: "مراج"; TR-Iüne مراجع for المراجع for المراجع
	211-9: ", TR-Iütae 108: ", .
5.3	See note on 4.3. TR-Iütae 108: ستخسر .
6.2	; TR-Iüne 213-11, TR-Iüne 217-15b بَرْتِدَ" ; TR-Iüne 213-11, TR-Iüne 217-15b بَرْتَدَ" ; TR-
	Iüne 211-9: المرتجة ; TR-Iütae 108: المرتجة .
9.2	for "مارك". TR-Iüne 205-3: "مركز"; TR-Iüne 213-11, TR-Iüne 217-15b: تحسر ; TR-
	Iüne 211-9: 🛵 🗤 ; TR-Iütae 108: 🦕 ".
11.3	See note on 4.3. TR-Iütae 108:
12.2	for المحرمية . TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: المحرمية ; TR-Iüne
	211-9: 2/2.
13.2	; TR-Iüne 213-11, TR-Iüne 217-15b: أَرْبَدَةٌ ; TR-Iüne 213-11, TR-Iüne 217-15b: أُرْبَدَةٌ
	Iüne 211-9:
15.1	يَحِيْمُ for المَحِيْمُ . TR-Iüne 205-3: المَحِيْمُ ; TR-Iüne 213-11, TR-Iüne 217-15b: المَحَيْمُ ; TR-
	Iüne 211-9: 🛵 .
15.4	بَعُرَ for المَعْنَ . TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: بَعْدَ ; TR-Iüne 211-
	9: 5 × · ·
16.2	tor المحتوسر: TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b المحتوسر; TR-Iüne المحتوسر); TR-Iüne المعتوسر
	211-9: المحقومية .
18.3	See note on 16.2. (The division is missing in TR-Iüne 205-3).
18.4	See note on 15.4. TR-Iüne 211-9: 🖈 . (The division is missing in TR-Iüne 205-
	3).
19.2	See note on 16.2. (The division is missing in TR-Iüne 205-3).
22.2	See note on 16.2.
23.3	مريرتو , TR-Iüne 205-3: مريرتو , TR-Iüne 213-11: مريرتو , TR-Iüne 205-3: مريرتو , TR-Iüne 205-3: مريدتو
24.1	tor سَوَتُوسَّه TR-Iune 205-3: سَوَتُوسَر ; TR-Iune 213-11: سَوَتُوسَر for سَوَتُوسَر , TR-Iune 205-3
	jagged .
25.2	. سَرَتِهُ TR-Iüne 215-3: مُرَتَبَهُ TR-Iüne 213-11: مُرَتَبَهُ TR-Iüne 205-3: مُرَتَبَهُ for مَرْتَب
28.2	بُرِتوبد (TR-Iüne 213-3, TR-Iüne 213-11 ; بُوتوبَّد (TR-Iüne 205-3, TR-Iüne 213-11 . بُوتوبَّد for موتوبد
29.4	See note on 28.2.
30.3	See note on 28.2.
33.1	: TR-Iüne 205-3 ; بو صرفتر بر for بر صرفتر بر TR-Iüne 205-3 ; بو صرفتر بر for بر صرفته بر for بر صرفته بر
	9: الم المراقد المراجد .
34.2	برمرم , TR-Iüne 205-3: بسرمرم ; TR-Iüne 213-11: بسرم , TR-Iüne 211-9: بسرم ,
34.4	مَرْجَةَ , TR-Iüne 205-3: مَرْجَةَ , TR-Iüne 213-11: مَرْجَةَ , TR-Iüne 211-9: مَرْجَةَ , TR-Iüne 211-9
35.2	See note on 28.2.

36.2	See note on 28.2.
38.3	See note on 34.2.
39.2	سرمة for المبايع . TR-Iüne 205-3: المرمة ; TR-Iüne 213-11: المرجع ; TR-Iüne 211-9: المرجع .
41.1	$\frac{1}{2}$ for $\frac{1}{2}$ . There are both dot and single stroke above the second pitch sign. TR-
	Iüne 205-3, TR-Iüne 213-11: 🧩 ; TR-Iüne 211-9: 👉 . In TR-Iüne 211-9, 🖬 in
	superscript has been added later with red ink pen.
41.2	تركم :TR-Iüne 205-3 ; تركمانيسو ; TR-Iüne 211-9 ; تركمانيسو :TR-Iüne 205-3 تركمانيسو . تركم عنه الماني : تركم الماني الم
46.3.4	$\downarrow$ for $\downarrow$ . The phrases between divs. 46–47 appear again at divs. 71–72 in a
	similar way, but this time the pitch sign is recorded as $\tilde{\boldsymbol{z}}$ . Also the consulted
	concordances feature $\boldsymbol{\zeta}$ .
47.1	See note on 41.1.
47.2	See note on 41.2.
48.3	See note on 28.2.
49.2	. كيسر TR-Iüne 205-3: بيسر (TR-Iüne 213-11: محسر أن TR-Iüne 205-3: بيسر (TR-Iüne 205-3: بيسر).
52.2	. سرمربعه :TR-Iüne 211-9 ; سرمربعه .TR-Iüne 205-3 ; سرمرتبه for سرمرتبه م
54.3	See note on 52.2.
55.2	See note on 28.2 (TR-Iüne 213-11 excluded).
57.3	See note on 28.2 (TR-Iüne 213-11 excluded).
58.2	See note on 49.2 (TR-Iüne 213-11 excluded).
61.2	See note on 39.2 (TR-Iüne 213-11 excluded).
63.1	See note on 41.1 (TR-Iüne 211-9: 🚧 ).
64.3	for '''' . TR-Iüne 205-3, TR-Iütae 108: ''' ; TR-Iüne 211-9: '' .
64.4	تربية for تربيع . TR-Iüne 205-3, TR-Iütae 108: تربيع ; TR-Iüne 211-9: تربية .
65.1.3	$\mathcal{F}_{\mathcal{F}}$ for $\mathcal{F}_{\mathcal{F}}$ . All the consulted concordances feature $\mathcal{F}_{\mathcal{F}}$ .
65.2	. مرسرم :TR-Iüne 211-9 ; مرسرم .TR-Iüne 205-3, TR-Iütae 108 مرسرم .
65.3	. تدهريَّه :TR-Iüne 211-9 ; مرتَّدهُ :TR-Iütae 108 ; تدرُّمْ تد .TR-Iüne 205-3 . تدرُّهْ for تدرهريَّه
67.2	. سو تربُس :TR-Iüne 205-3 ( مو تربُس :TR-Iütae 108 ( مو تربُس :TR-Iüne 205-3 مو تربُس
69.2	، كَوَتَوْهُهُ TR-Iütae 108: "بَوَتَوْهُهُ TR-Iütae 108: كَوْتَوْهُمْ TR-Iüne 205-3: كَوْتَوْهُمْ for كوتَو
73.2	، كيرتيس TR-Iüne 205-3, TR-Iütae 108: كيرتيس TR-Iüne 205-3, TR-Iütae 108: كيرتيس بيرتيس
74.2	، كيسر for كيسر . TR-Iüne 205-3: كيسر ; TR-Iüne 211-9 كيسر ،
79.3	. مدیم بته , TR-Iüne 211-9 ندره بته . TR-Iüne 205-3 ندره بته , for سره بته ,
80.2	، سرتوبه for سرتوبه . TR-Iüne 205-3: سرتوبه ; TR-Iüne 211-9: سرتوبه .
83.2	See note on 28.2 (TR-Iüne 213-11 excluded).
85.3	See note on 28.2 (TR-Iüne 213-11 excluded).
88.2	See note on 34.2. (TR-Iüne 213-11 excluded).
91.1	- سرية for ترسيسية. TR-Iüne 205-3: ترسية ; TR-Iüne 211-9: ترسية .
92.4	TR- ، مرسرهر قد (1st lay.) ; TR-Iüne 205-3: تمرسر غرة قد TR-Iüne 205-3: مرسر غرة م مرجم قد جما مرسره و
	Iüne 211-9 (2 <sup>nd</sup> lay.): مَرْسَرُمْ قَسَر

95.4.2	There is a stroke-shaped marking or scratch with red ink below the pitch sign.
	It is unclear if this was done intentionally. Also on the left side of the page
	aligned with the staff line, there is a red ink drop stain that looks like a pair of
	dots.

- 97.1 See note on 79.3. Also there is a minimal marking in red ink above the second pitch sign. It is unclear if it was done intentionally.
- 105.3.2Looks like  $\pi$  at first glance. The scribe probably realized his mistake while<br/>writing and altered it to  $\pi$ .
- 106 After the second group, an opening parenthesis is added in the transcription as an editorial decision. This was decided as the next division ends with a closing parentheses despite there being no opening parenthesis originally. It could therefore be claimed that the scribe forgot to write one. Also phrases between divs. 106.3–107 appeared as second endings with parentheses at divs. 97–98 before.
- 106.3 See note on 79.3 (TR-Iütae 108: المرقمة ).
- 108.1 مريم for مريم . TR-Iüne 205-3: تمريم تر ; TR-Iütae 108 مريم ; TR-Iüne 211-9 (1<sup>st</sup> lay.): مريم ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): تمره تر ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): تمره تر .
- 108.3 مرتم برقم for مرتم . TR-Iüne 205-3: مرتم برقم برقم برقم برقم برقم . TR-Iüne 205-3: مرتم برقم برقم . برقم برقم .
- 109.2 See note on 108.3.
- 110.2 See note on 79.3 (TR-Iütae 108: 🛵 ).
- 112.3 See note on 79.3 (TR-Iütae 108, pp. 45–6: سَرْجَرْجَر ).
- 116.3 بيسر for بيسر . TR-Iüne 205-3: بيسر ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): بير .
- 117.2 for "مراج". TR-Iüne 205-3: السراج"; TR-Iüne 211-9: مرجي أي المرجي أي المرجي أي المرجع أي الم

- 124.4 for y'''. TR-Iüne 205-3, pp. 15–19: y'''. TR-Iüne 211-9, pp. 24–7: y''.
- 125.3 for y''''. TR-Iüne 205-3: ", TR-Iütae 108: ''''''; TR-Iüne 211-9: y'''.
- 126.2 •/n=/ for "/n=/. TR-Iüne 205-3: "/n=/; TR-Iüne 211-9: •/n=/.

#### **Consulted Concordances**

TR-Iüne 205-3, pp. 15–19; TR-Iüne 211-9, pp. 24–7; TR-Iüne 213-11, pp. 33–5; TR-Iüne 217-15b, pp. [6–11]; TR-Iütae 108, pp. 45–6.

# Beste-nigār Nu<sup>c</sup>mān Aġa'nıñ devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 52, l. 1 – p. 54, l. 3
Makâm	Beste-nigâr
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Tanbûrî Nu'mân Ağa (d. after 1830)
Index Heading	Beste-nigār Nuʿmān Aġaˈnıñ ūṣūli devr-i kebīr; ḍarb 14
Work No.	CMOi0040

## Remarks

Mîm ( $_{?}$ ) letter right next to the heading.

With this piece, a new section in the manuscript seems to begin regarding ink density and number of interventions belong to a later hand or hands. Also, the heading is centered at the top of the page for the first time.

For the teslîm of H1 (at the beginning of the div. 9), the scribe uses a different marking (hash sign).

Most of the additions and corrections in TR-Iüne 214-12, coincide with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9. On the other hand, the original layer of TR-Iüne 214-12 is mostly similar to TR-Iütae 107.

## Structure

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

**Pitch Set** 



- Orig. مَتْرُصَعْتُمْ ; 2<sup>nd</sup> lay. مَتْرُصَعْتُمْ . Transcribed as مَتْرُصَعْتُمْ . TR-Iüne 205-3, TR-Iüne 211 بَتْرُصَعْتُمْ ; TR-Iütae 249, pp. 487-8: مَتْرُصَعْتُمْ ; TR-Iütae 107: مَتْرُصَعْتُمْ .
- 1.3 Orig. مَسْمُ ; 2<sup>nd</sup> lay. مُسْمُ . Transcribed as مُسْمُ . TR-Iüne 205-3, TR-Iüne 211-9: مُسْمُ ; TR-Iütae 249, pp. 487-8: مُسْمُ ; TR-Iütae 107: مُسْمُ .
- 2.3 Orig.  $\hat{}$   $\hat$
- 3.1 Orig. مرقد مرقدم، ترقد . Transcribed as مرقد مرقدم، ترقد . TR-Iüne 205-3, TR-Iüne مرقد مرقدم. . TR-Iüne 205-3, TR-Iüne 205-3, TR-Iüne 205-3, . مرقد مرقد مرقد . (TR-Iütae 107 ; مرقد مرقد مرقد .
- 3.3.1 , was altered into , by adding a double stroke over the pitch alteration sign (kisver), probably by a later hand. Because the kisver seems to be a scribal error, transcription is made as , All the consulted concordances feature , .
- 3.4.1 An erroneously written م was altered to عن by overwriting. It is not clear if the correction was done by the scribe or a later hand. Transcribed as م . All the consulted concordances feature .
- 5.2 Orig. مَعْرَبُ عَرَمَهُ ; 2<sup>nd</sup> lay. مَعْرَبْ مَ
- 5.3 Orig. تَاريد تَعْريد تَعْريد مَعْرَى : 2<sup>nd</sup> lay. تُعْريد مع تَعْري 2<sup>nd</sup> lay. (م) seems to have been added by a later hand. Transcribed as تُعريد تُعْري . TR-Iüne 203-1; TR-Iütae 249, pp. 487-8: ترمد تعرير : TR-Iüne 205-3, TR-Iüne 211-9: مع مع تعرير : TR-Iütae 107: تعريد تعرير .
- 5.4 برقرير . There is a scratch behind/over ، . It might have been done by a later hand in order to transform ، into an eighth note rest ("). Transcribed as رقرير . TR-Iüne 203-1: مرقرير ; TR-Iüne 205-3, TR-Iüne 211-9: مرقرير . TR-Iütae 249, pp. 487-8; TR-Iütae 107: مرقدير .
- 7.1 Orig. مَتْرَفْيَةُ (2<sup>nd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيَةُ (3<sup>rd</sup> lay. مَتْرَفْيةُ (3<sup>rd</sup> lay. مَتْرَفْيةُ (3<sup>rd</sup> lay. مَتْرَفْيةُ (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. مَتْرَفْيةُ lay. (3<sup>rd</sup> lay. مَتْرَفْيةُ (3<sup>rd</sup> lay. مَتْرَفْيةُ lay. (3<sup>rd</sup> lay. مَتْرَفْيةُ (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup> lay. (3<sup>rd</sup>
- 7.3 Orig. مَتْرَفْعَةُ بَعْرَةُ ; 2<sup>nd</sup> lay. تَتْرَفْعَةُ بَعْرَةُ نَعْمَةُ ; 3<sup>rd</sup> lay. مَتْرَفْعَةُ بَعْرَةُ مَعْرَفَعْةُ بَعْرَةً . TR-Iüne 203 1: مَتْرَفْعَةُ بَعْرَةً ; TR-Iüne 205-3, TR-Iüne 211-9: مَتْرَفْعَةُ بَعْرَةً ; TR-Iütae 249, pp. 487-8:
   مَتْرَفْعَةُ بَعْرَةً ; TR-Iütae 107: مَتْرَفْعَةُ بَعْرَةً .

7.4	Orig. مَرْصِعَر مِرْ ; 2 <sup>nd</sup> lay. مَرْمَعْ ; 3 <sup>rd</sup> lay. مَرْمَعْ : Transcribed as مَرْمَعْ . TR-Iüne 203-
	1: سرترم ; TR-Iüne 205-3, TR-Iüne 211-9: سرتر . TR-Iütae 249, pp. 487-8; TR-
	Iütae 107: אי הקה אית .
8.1	Orig. waw, wa ; 2nd lay. waw, wa ; 3rd lay. wowa . Transcribed as waw, wa . TR-Iüne
	203-1: "/~//~; TR-Iüne 205-3, TR-Iüne 211-9: "///~; TR-Iütae 249, pp. 487-8:
	້ຳລາງ ຟລ; TR-Iütae 107: ຟລາງຟລ.
8.2	Orig. $\hat{a}_{\beta,\mu}$ ; 2 <sup>nd</sup> lay. $\hat{a}_{\beta,\mu}$ . Transcribed as $\hat{a}_{\beta,\mu}$ . TR-Iüne 203-1: $a_{\beta,\mu}$ ; TR-Iütae 249,
	pp. 487-8: <b>*</b> /** ; TR-Iütae 249, p. 515: <b>*</b> /** ; TR-Iüne 205-3, TR-Iüne 211-9:
	مرجه ; TR-Iütae 107: مرجره .
9.4–10.2	Orig. جَسْمُ سَبَّمُ مَدْمَ لَمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَعْمَ مَ
	249, pp. 487-8: المحمد مسمر المسرم المسرم المعام ( TR-Iüne 205-3, TR-Iüne 211-9: المحمد مسرم المسرم الم
	Iütae 107: The way was .
10.3	Orig. $\dot{a}_{,s,m}$ ; 2 <sup>nd</sup> lay. $\ddot{a}_{,s,m}$ . Transcribed as $\dot{a}_{,s,m}$ . TR-Iüne 203-1: $a_{,s,m}$ ; TR-Iütae 249,
	pp. 487-8: , TR-Iütae 249, p. 515: , TR-Iüne 205-3, TR-Iüne 211-9:
	مرجمہ ; TR-Iütae 107: مرجمہ .
11.4	Orig. , 2 <sup>nd</sup> lay. , <sup>*</sup> . Transcribed as <sup>*</sup> . TR-Iüne 205-3, TR-Iüne 211-9:
	م، مرام مراجع . TR-Iütae 107; TR-Iütae 249, pp. 487-8: مرام م
12	Orig. $\dot{f}_{a,a,b}$ ; 2 <sup>nd</sup> lay. $\dot{f}_{a,a,b}$ . Transcribed as $\dot{f}_{a,a,b}$ . TR-Iüne 205-3, TR-Iüne 211-9:
	سم – به ; TR-Iütae 107: سمجه ; TR-Iütae 249, pp. 487-8: سمجه ب
16	An alternative group is written above the original group as $\hat{J}_{\mu\nu\nu}$ . This
	addition made by a later hand has been ignored in the transcription. None of
	the consulted concordances have this variation.
18.3	An alternative group is written above the original group as أيترقى . This
	addition made by a later hand has been ignored in the transcription. None of
	the consulted concordances have this variation.
19.2	Orig. مَتْرَصَةَمْ ; 2 <sup>nd</sup> lay. مَتْرَصَةَمْ . Transcribed as مَتْرَصَةَمْ . TR-Iüne 205-3; TR-Iüne 211-
	9; TR-Iütae 249, pp. 487-8: مَرْمُومَةُمْ . TR-Iütae 107 . مَرْمُومَةُمْ .
19.3	Orig. , 2nd lay. , 2nd . Transcribed as , TR-Iüne 205-3, TR-Iüne 211-9:
	مَسْمُ ; TR-Iütae 249, pp. 487-8: مَسْمُ ; TR-Iütae 107: مَسْمُ .
19.4	Orig. $\hat{\bullet}_{n}$ ; 2 <sup>nd</sup> lay. $\ddot{\bullet}_{nn}$ . Transcribed as $\dot{\bullet}_{nn}$ . TR-Iüne 205-3, TR-Iüne 211-9: $\ddot{\bullet}_{nn}$ ;
	TR-Iütae 249, pp. 487-8: 🚀 ; TR-Iütae 107: 🦏 .
20.1	Orig v, n', ; 2 <sup>nd</sup> lay. ", . Transcribed as ", . TR-Iüne 205-3, TR-Iüne 211-
	9: "","",","; TR-Iütae 249, pp. 487-8: "", ",",",", ; TR-Iütae 107: ",",",",",",",",",",",",",",",",",",",
20.2	Orig. $\hat{a}_{,n}$ ; 2 <sup>nd</sup> lay. $\hat{a}_{,n}$ . Transcribed as $\hat{a}_{,n}$ . TR-Iüne 205-3, TR-Iüne 211-9:
	مرتبہ ; TR-Iütae 249, pp. 487-8: کُرْمَه ; TR-Iütae 107: مُرْمَه .

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- 27.3 Orig. کوهید ; 2<sup>nd</sup> lay. کوهید . Transcribed as کوهید . TR-Iüne 203-1: کوهید ; TR-Iüne 205-3, TR-Iüne 211-9: کوهید ; TR-Iütae 249, pp. 487-8: کوهید ; TR-Iütae 107:
- 28.2 Orig. جَرَّسَهُ ; 2<sup>nd</sup> lay. جَرَّسَمُّ . Transcribed as جَرَّسَمَّ . TR-Iüne 203-1: جَرَّسَمُ ; TR-Iüne 205-3, TR-Iüne 211-9: جَرَّسَمَّ ; TR-Iütae 249, pp. 487-8: جَرَّسَمَّ ; TR-Iütae 107:
- 29.3 Orig. مرسر مدر بالله على بالله على بالله على بالله على بالله على بالله على بالله بالل
- 29.4 Orig. سرقى مەم بەر ; 2<sup>nd</sup> lay. سرقى بەر ; 3<sup>rd</sup> lay. سرقى . Transcribed as سرقى . TR-Iüne 203-1: سرقى ; TR-Iüne 205-3, TR-Iüne 211-9: سرتى ; TR-Iütae 249, pp. 487-8: سرقى ; TR-Iütae 107: سرقى يەركى .
- 30 Orig. را العندية ; 2<sup>nd</sup> lay. والمدينية : Transcribed as وسريتية . TR-Iüne 205-3, TR-Iüne 205-3, TR-Iüne 211-9 ; وسريتر ; TR-Iütae 107 ; وأسر عد قتر : 12-19 ; .
- 31.4  $\dot{x}$ . An alternative group (with a tie to the next group) is written above the original group as  $\dot{x}$ . This addition made by a later hand has been ignored and the original group is transcribed as  $\dot{x}$ . None of the consulted concordances have this variation.
- 32.3 Orig. کوهر ; 2<sup>nd</sup> lay. کوهر . Transcribed as کوهر . TR-Iüne 203-1: کوهر ; TR-Iüne 205-3, TR-Iüne 211-9: کوهر ; TR-Iütae 249, pp. 487-8: کوهر ; TR-Iütae 107:
- 33.2 Orig. مرتسمی به ; 2<sup>nd</sup> lay. مرتسمی مربد . Transcribed as نوشر . TR-Iüne 203-1: مرتسمی به ; 3.2 TR-Iüne 205-3, TR-Iüne 211-9: مرتسمی به ; TR-Iütae 249, pp. 487-8: مرتسمی ; TR-Iütae 107: مرتسمی .
- Orig. تَم سريم ; 2<sup>nd</sup> lay. تَم سريم قَم . Transcribed as تَم سريم قَم . There was a marking above the third pitch sign (س). It is not possible to determine what it was since it is scribbled. TR-Iüne 203-1: مرقد ; TR-Iüne 205-3, TR-Iüne 211-9: تَم سريم قَم ; TR-Iütae 249, pp. 487-8: مَرسريم قَم ; TR-Iütae 107: م م سريم قم .
- Orig. مَرْبَهُ ; 2<sup>nd</sup> lay. رأسية . Transcribed as وسرية . TR-Iüne 203-1: مَرْبَهُ ; TR-Iüne 205-3, TR-Iüne 211-9: رأسي . TR-Iütae 107: رأسي . TR-Iütae 249, pp. 487-8: رأسي .

- 37.1
   Orig. 
   المعارية العربييبية العربيبينية العربية العربيبينية العربية العربيبا
- 37.2 Orig. مجمسم ; 2<sup>nd</sup> lay. مجمسم . Transcribed as مجمسم . TR-Iüne 205-3, TR-Iüne 211-9: مجمسم ; TR-Iütae 249, pp. 487-8: مجمسم ; TR-Iütae 107: مجمسم .
- Orig. <sup>A</sup><sub>m'</sub>; 2<sup>nd</sup> lay. <sup>A</sup><sub>m'</sub>. The axis sign above the first pitch sign seems to have been scratched out by a later hand. Transcribed as <sup>A</sup><sub>m'</sub>. TR-Iüne 203-1: <sup>A</sup><sub>m'</sub>; TR-Iüne 205-3, TR-Iüne 211-9: <sup>A</sup><sub>m'</sub>; TR-Iütae 249, pp. 487-8: <sup>A</sup><sub>m'</sub>; TR-Iütae 107: <sup>A</sup><sub>m'</sub>.
- 39 The orig. مَعْرَفُتُمْ is altered into معرَرَفُتُمْ with additions which do not seem correct regarding the group's total durational value. Later hand additions are similar with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9. Transcribed as مَعْرَبُو مُعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مُعْرَبُو مَعْرَبُو مَعْرَبُو مُعْرَبُو مَعْرَبُو مُعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مَعْرَبُو مُنْ مَعْرَبُو مُعْرَبُ مُعْرَبُو مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُو مُعْرَبُو مُعْرَبُو مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُو مُعْرَبُو مُعْرَبُو مُعْرَبُو مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْ مُعْرُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْرَبُ مُعْمُ مُ مُعْرَبُ مُ مُعْرَبُ مُ مُعْرَبُ مُعْرُ مُ مُعْرَبُ
- 42.3 Orig. برهبر ; 2<sup>nd</sup> lay. برفير . Transcribed as برفير . TR-Iüne 203-1: برفير ; TR-Iüne 205-3: برفير : TR-Iüne 211-9: برفير : TR-Iütae 107: برفير : TR-Iütae 249, pp. 487-8:
- 45.1 Orig. مربع ; altered into مربع with additions which do not seem correct regarding the group's total durational value. Later hand additions coincide with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9. Transcribed as مربع . TR-Iüne 203-1: مربع ; TR-Iüne 205-3, TR-Iüne 211-9: مربع ; TR-Iütae 249, pp. 487-8: مربع ; TR-Iütae 107: مربع .
- 45.2 A most likely wrongly placed division sign at the end of the group was cancelled by the scribe with a vertical stroke in red ink.
- 45.3 Orig. مربر مر ; 2<sup>nd</sup> lay. مربر مربر ، Transcribed as مربر مربر ، TR-Iüne 203-1: مربر مربر ، TR-Iüne 205-3, TR-Iüne 211-9: مربر مربر مربر مربر ، TR-Iütae 249, pp. 487-8: مربر مربر ، TR-Iütae 107: مربر مربر ، .
- 45.4 Orig. نمبر برج ( 2<sup>nd</sup> lay. نمبر برج ). Transcribed as معرب ( TR-Iüne 203-1: نمبر مرجر) ( TR-Iüne 205-3, TR-Iüne 211-9: نمبر برجر ( TR-Iütae 249, pp. 487-8: ميبر برجر) ( TR-Iütae 107- ميبر برجر) .
- 46.4 Orig. مَتْرُفْتَهُمَةُ ; 2<sup>nd</sup> lay. مِتْرُفْتَهُمَةُ . Transcribed as مَتْرُفْتَهُمَةُ . TR-Iüne 205-3, TR-Iüne 211-9: مُتَرْفْتَهُمَةُ ; TR-Iütae 249, pp. 487-8: مَتَرْفْتَهُمَةُ .
- 47.3-4 Orig. مَرْهَ عَامَةُ ; 2<sup>nd</sup> lay. مَرْهَ عَامَةُ . Transcribed as مَرْهَ عَامَةُ . TR-Iüne 205-3, TR-Iüne 211-9: مَرْهُ عَامَةُ ; TR-Iütae 249, pp. 487-8: مَرْهُ عَامَةُ ; TR-Iütae 107: مَرْهُ عَامَةُ .
- 48.1 Orig. 
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  And alay. 
  And alay.
- 48.2 Orig.  $\hat{a}_{,s,m}$ ; 2<sup>nd</sup> lay.  $\ddot{a}_{,s,m}$ . Transcribed as  $\hat{a}_{,s,m}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\ddot{a}_{,s,m}$ ; TR-Iütae 249, pp. 487-8:  $\hat{a}_{,s,m}$ ; TR-Iütae 107:  $\hat{a}_{,s,m}$ .

#### CM01-I/11.16

52.1	Orig. مرجمه ; 2 <sup>nd</sup> lay. مرجمه . Transcribed as مرجمه . TR-Iüne 205-3, TR-Iüne 211-9:
	、11 ~月10 ·
52.2	TR-Iüne 211- بن صبر ; 2nd lay. بن صبر . Transcribed as بن صبر , TR-Iüne 205-3 ب صبر ; TR-Iüne 211-
	. که صدر :9
53.2	Orig. جرمة ; 2 <sup>nd</sup> lay. جرمة . Transcribed as مرمة . Later hand additions coincide with
	the original notation in TR-Iüne 205-3 and TR-Iüne 211-9: $\lambda_{**}$ .

#### **Consulted Concordances**

TR-Iüne 203-1, p. 9; TR-Iüne 205-3, pp. 91–3; TR-Iüne 211-9, pp. 171–3; TR-Iütae 107, pp. 128–30; TR-Iütae 249, pp. 487-8; TR-Iütae 249, p. 515.

# 'Irāķ Zekī Aġa'nıñ ūṣūli devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 54, l. 4 – p. 56, l. 9
Makâm	Irâk
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Index Heading	'Irāķ Zekī'niñ ūṣūli devr-i kebīr; ḍarb 14
Work No.	CMOi0341

#### Remarks

Mîm ( $_{?}$ ) letter below the heading.

Later hand additions and corrections mostly coincide with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9.

While the piece is attributed to Zekî Mehmed Ağa in majority of the consulted concordances; in TR-Istek [1], it is attributed to Hampartsum Limonciyan (1768–1839).

#### Structure

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

#### **Pitch Set**



#### Notes on Transcription

- 3.2 Orig. مَعْسَرَمْهُمْ ; 2<sup>nd</sup> lay. مُعْسَرُمْهُمْ . Transcribed as مُعْسَرُهُمْ . TR-Iüne 205-3: مُعْسَرُهُمْ ; TR-Iütae 249, pp. 2097–8: مُعْسَرُهُمْ ; TR-Iütae 107: مُعْسَرُهُمْ .
- 4.2 Orig. بحصر; 2<sup>nd</sup> lay. بخصر . The group as a part of the same structural phrase, appears again at div. 29.2 but this time as مَحْسَر . Transcribed as مَحْسَر . TR-Iüne

205-3, TR-Iüne 211-9: الله خصير ; TR-Iütae 249, pp. 2097–8: الله بي ; TR-Iütae 107: الم في ; TR-Iütae 107:

- 5.2 Orig.  $w_{\alpha}w_{\beta}w_{\alpha}$ ; 2<sup>nd</sup> lay.  $\dot{w}_{\alpha}w_{\beta}w_{\alpha}$ . Transcribed as  $\dot{w}_{\alpha}w_{\beta}w_{\alpha}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\dot{w}_{\alpha}w_{\beta}w_{\alpha}$ ; TR-Iütae 249, pp. 2097–8:  $\ddot{w}_{\beta}w_{\alpha}$ ; TR-Iütae 107:  $w_{\beta}w_{\alpha}$ .
- 5.3 Orig.  $\hat{a}_{,n}$ ; 2<sup>nd</sup> lay.  $\tilde{a}_{,n}$ . Transcribed as  $\hat{a}_{,n}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\tilde{a}_{,n}$ ; TR-Iütae 249, pp. 2097–8:  $\hat{a}_{,n}$ ; TR-Iütae 107:  $a_{,n}$ .
- 6.4 مَنْ for مَنْ . TR-Iüne 205-3, TR-Iüne 211-9: مَنْ ; TR-Iütae 249, pp. 2097–8: مُنْ ; TR-Iütae 107: مُ
- 8.2 Orig. مرجس Above the second pitch sign, a was added with duration symbols, probably by a later hand. Therefore, the 2<sup>nd</sup> lay. appears to be: مرجس Since the original group is assumed to be a scribal error, the transcription is made as مرجس TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8 مرجس TR-Iütae 107: مرجس .
- 9.2 **\*** for **\*** now .
- 11.3 Orig. مسم ; 2<sup>nd</sup> lay. مال . Transcribed as مُسْم . TR-Iüne 205-3, TR-Iüne 211-9: , مسم ; TR-Iütae 249, pp. 2097–8: (مُسْم ( سُمْر) ; TR-Iütae 107: مسم .
- 14.2 Orig.  $\hat{\star}_{n'}$ ; 2<sup>nd</sup> lay.  $\star_{n'}$ . Transcribed as  $\hat{\star}_{n'}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\star_{n'}$ ; TR-Iütae 249, pp. 2097–8:  $\hat{\star}_{n'}$ ; TR-Iütae 107:  $\hat{\star}_{n'}$ .
- 14.4 Orig. سَبَر; 2<sup>nd</sup> lay. سَبَر. Transcribed as سَبَر. TR-Iüne 205-3, TR-Iüne 211-9: سَبَر; TR-Iütae 249, pp. 2097–8: سُبَر; TR-Iütae 107: سَبَر.
- 16.1 After the group, there is a pair of dots in red ink which seem like a wrong placed div. sign. It might also be an ink blot.
- 18.3  $\hat{a}_{,n}$  for  $\hat{a}_{,n}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\hat{a}_{,n}$ ; TR-Iütae 249, pp. 2097–8:  $\hat{a}_{,n}$ ; TR-Iütae 107:  $\hat{a}_{,n}$ .
- 20.2 Orig. مَعْنَ . The first pitch sign v was altered to عن . It is not clear if it was done by the scribe or a later hand. Therefore, the 2<sup>nd</sup> lay. appears to be: مَعْنَ . Transcribed as مَعْنَ . TR-Iüne 205-3, TR-Iüne 211-9: مَعْنَ . TR-Iütae 249, pp. 2097–8; TR-Iütae 107: مَعْن . TR-Iütae 249, pp. 2105–6: مَعْن .
- 22.3 Orig. مراجع مراجع . The first two pitch signs were scratched out, probably by a later hand. 2<sup>nd</sup> lay. مراجع ; 3<sup>rd</sup> lay. مراجع . Transcribed as مراجع مراجع . TR-Iüne 205-3, TR-Iüne 211-9: مراجع مراجع ; TR-Iütae 249, pp. 2097–8: مراجع مراجع ; TR-Iütae 107: مراجع مراجع .
- 26.2 Orig. مربع هريد مربع ; 2<sup>nd</sup> lay. مربع هريد مربع . Transcribed as مربع هريد مربع . TR-Iüne 205-3, TR-Iüne 211-9: مربع هريد مربع ; TR-Iütae 249, pp. 2097–8: مربع هريد مربع .
- 26.4 Orig. مَسَرَّم ; 2<sup>nd</sup> lay. مُسَرَّم . Transcribed as مُسَرَّم . TR-Iüne 205-3, TR-Iüne 211-9: مُسَرَّم ; TR-Iütae 249, pp. 2097–8: مُسَرَّم ; TR-Iütae 107: مُسَرَّم .

27.3	Orig. سرسرمر ; 2 <sup>nd</sup> lay. سرمد ; 3 <sup>rd</sup> lay. محسر : Transcribed as سرمد . TR-Iüne 205- 3, TR-Iüne 211-9: سرمد ; TR-Iütae 249, pp. 2097–8: سرمد ", TR-Iütae 107: سرمد . TR-Iütae 107: سرمد .
28.3	مرد for المرقم. TR-Iüne 205-3, TR-Iüne 211-9: مرد ; TR-Iütae 249, pp. 2097–8: المرقم ; TR-Iütae 107: المرقم .
29.2	Orig. بَعْشَر ; 2 <sup>nd</sup> lay. بَعْشَر . Transcribed as بَعْشَر . TR-Iüne 205-3, TR-Iüne 211-9: بَعْشَر ; TR-Iütae 249, pp. 2097–8: بَنْفَشَر ; TR-Iütae 107: بَعْدَة.
31.2	See note on 14.2.
31.4	See note on 14.4.
35.3	قەرىمۇر for قەرمۇر . TR-Iüne 205-3, TR-Iüne 211-9: قەرمۇر . TR-Iütae 249, pp. 2097–8; TR-Iütae 107: قەرمۇر .
36.2	ية ترتيم for المع يترتيم و . TR-Iüne 205-3, TR-Iüne 211-9: المع ترتيم ; TR-Iütae 249, pp. 2097– 8: المع تركي ; TR-Iütae 107: المع تركيم التركي .
36.4	ترمية for ترمية . TR-Iüne 205-3, TR-Iüne 211-9: ترمية ; TR-Iütae 249, pp. 2105–6: تركية ; TR-Iütae 107: تركية .
38.1	Orig. مسمرسيس . The group which looks like a scribal error on the basis of concordances, seems to have been scratched out and an alternative group subsequently written above as مرمد شرع , probably by a later hand. Transcribed as مرمد شرع . TR-Iüne 205-3, TR-Iüne 211-9: مرمد ; TR-Iütae 249, pp. 2097–8: "", مرمد تشرع ; TR-Iütae 249, pp. 2105–6: مرمد بسريم ; TR-Iütae 107: مرمد .
40.2	Orig. مترستر . The fourth pitch sign was written as werroneously first and then corrected to w. Also, the pitch alteration sign (kisver) above the first pitch was replaced with a double stroke and new kisvers were added above w by a later hand. In this regard, the 2 <sup>nd</sup> lay. appears to be: تسریت . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9: تسریت ; TR-Iütae 249, pp. 2097–8; TR-Iütae 107:
42.1	Orig. ترسرتي . The rest sign is scratched out and another is added above In this regard, the 2 <sup>nd</sup> lay. appears to be: ترسرتي . Transcribed as TR-Iüne 205-3, TR-Iüne 211-9: ترسرتي ; TR-Iütae 249, pp. 2097–8: وترسرتي ; TR-Iütae 107:
44.1	Orig. مرسوع . There is a dysfunctional scratch between ، and . Perhaps there was a kisver and it was scratched out by a later hand. Since none of the consulted concordances feature a kisver, the group is transcribed as مرسوع .
44.2.4	ず for ↓. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2105–6: ↓; TR-Iütae 107: ず.
45.3	م Orig. مسر. The first pitch sign was scratched out and moved along to above م by a later hand. In this regard, the 2 <sup>nd</sup> lay. appears to be: سرم . Since the original group seems like a scribal error, based on concordances it is transcribed as

سرفه . TR-Iüne 205-3, TR-Iüne 211-9: سرفه ; TR-Iütae 249, pp. 2097–8: سرفه ; TR-Iütae 107: شرفه .

- 49.1 Orig. \$\sigma\_{n=1}^{nd}\$ as \$\sigma\_{n=1}^{nd}\$
- 49.2 Orig. هره ; 2<sup>nd</sup> lay. هره . Transcribed as هره . TR-Iüne 205-3, TR-Iüne 211-9: مره ; TR-Iütae 249, pp. 2097–8: هره . TR-Iütae 249, pp. 2105–6; TR-Iütae 107: مره .
- 52.3 مرجم for جربرة. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8: أي مرجم . TR-Iütae 107: مرجم .
- 53.2 أَسْمَتْمُ for السَمَّرُمُ . TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8: السَمَرُمُ . TR-Iütae 107: المَعْرَمُ .
- 53.3 Orig. •••/• . The group has been scratched out and an alternative group subsequently written above as •/ɛ •••/, possibly by a later hand. Transcribed as •/• . TR-Iüne 205-3, TR-Iüne 211-9: •/ɛ •••/; TR-Iütae 249, pp. 2097–8: •/• \*\*\*; TR-Iütae 107: ••/• .
- 54.4.3 → . The pitch sign intersects with a division sign next to it, probably because the scribe forgot to place it at first.
- 56.2.4 بر . There is a red ink dot behind the pitch sign. The scribe probably attempted to place the division sign mistakenly at first.
- י אישה האיה האיה for אישה האיה האיה אישה ו-TR-Iüne 205-3; TR-Iüne 211-9: אישה האיה האיה האיה . . ארשה אישה .
- 58.1 محمد محمد for مُحمد محمد . TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8: محمد محمد . TR-Iütae 107: محمد محمد .
- 58.2 بر for محمد . TR-Iüne 205-3, TR-Iüne 211-9: بر ترسر ; TR-Iütae 249, pp. 2097–8: بر محمد ; TR-Iütae 249, pp. 2105–6: بر محمد ; TR-Iütae 107: بر محمد .

#### **Consulted Concordances**

TR-Iam 1537, pp. 21–4; TR-Iboa 355, img. 223–6; TR-Iboa 374, fols. 98r–99r; TR-Iüne 203-1, p. 12; TR-Iüne 205-3, pp. 60–63; TR-Iüne 211-9, pp. 212–16; TR-Iütae 107, pp. 104–6; TR-Iütae 108, pp. 163–4; TR-Iütae 249, pp. 873–4.

# Şabā 'Osmān Beğ'iñ ūşūli devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 57, l. 1 – p. 59, l. 3
Makâm	Sabâ
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Index Heading	Ṣabā ʿOs॒mān Beğ'iñ ūṣūli devr-i kebīr; ḍarb 14
Work No.	CMOi0287

#### Remarks

Later hand additions and corrections mostly coincide with the notation in TR-Iüne 217-15a (only the first two hânes, because other hânes are missing in TR-Iüne 217-15a) while the original layer is similar to TR-Iütae 107.

#### Structure

H1	3	1(T)	
H2	3	1(T)	
H3	3	1(T)	
H4	3	1(T)	

#### **Pitch Set**



#### Notes on Transcription

- 1.4 Orig. مَسْمُ ; 2<sup>nd</sup> lay. مُسْمُ . Transcribed as مُسْمُ . TR-Iüne 217-15a: مُسْمُ ; TR-Iütae 107: مُسَمَ ; TR-Iütae 108: مُسَمِ ; TR-Iütae 249: مُسَمَ .
- 2.2 Orig. مَسْمَ ; 2<sup>nd</sup> lay. مُسْمَ . Transcribed as مَسْمَ . TR-Iüne 217-15a: مُسْمَ ; TR-Iütae 107: مَسْمَ ; TR-Iütae 108: مَسَمَ ; TR-Iütae 249: مُسَم .
- 3.4 Orig. مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفْعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفَعْةُ مَعْنَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفَعْةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفَعْةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفَعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفَعَةُ (2<sup>nd</sup> lay. مَتْرَفْعَةُ مَتْرَفَعَةُ (2<sup>nd</sup> lay. by another hand. But regarding the similar structure at divs. 11.4-12, it could be claimed that the scribe forgot to include the pitch sign. In this regard, the

	transcription is made as مَتْمُومَة مَعْرَدَة مَعْمَدَ مَعْمَد مَعْمَد مَعْمَد مَعْمَد مَعْمَد مَعْم
	Iütae 249: مَرْضَعْهُمْ ; TR-Iütae 108: مَرْضَعْهُمْ .
4	Orig. $\hat{j}_{n}$ ; $2^{nd}$ lay. $\hat{j}_{n}$ . Transcribed as $\hat{j}_{n}$ ; $\hat{j}_{n}$ . TR-Iüne 217-15a: $\ddot{u}_{n}$ ; TR-
	Iütae 107: 4 ; TR-Iütae 108: 4 ; TR-Iütae 249: 4 .
5.2	Orig. تقرقية : TR-Iütae 107 . مرة معنا معنا معنا معنا معنا معنا معنا معنا
	TR-Iütae 249: مير ; TR-Iütae 108: مير .
9.1	Orig. تمرقد زمان عرقه عنه عنه عنه منه عنه الما ; عمرقد عنه الما ; عمرقد منه الما ; عمرقد منه Orig. تم تعد منه ا
	. قدير :TR-Iütae 249 ; قديرُ :TR-Iütae 108 ; قديرُ تدريرُ :TR-Iütae 107 ; قدرتُدرُ
10.3	. قديمُد :TR-Iütae 108 ; قدمد :TR-Iüne 217-15a, TR-Iütae 107 قديمه
11.2	Orig. تَسْمَرَمَ مَعْرَمَ مَعْرَمَ مَعْرَمَ . Transcribed as تَسْمَرْمَ مَعْمَ ، TR-Iüne 217-15a:
	. قىرىم تەرىم قىرىم تەرىم : TR-Iütae 249 ; قىرىم تەرىم 107 ; قىرىم تەرىم .
11.4	; مِتْرَفْعَةَمْهُمْ :TR-Iüne 217-15a مَتْرْفَعَةَمْهُمْ مَدْمَعْ مَعْهُمْ مَدْمَعْهُمْ وَمَدْمَعْهُم
	TR-Iütae 107: مترفيترمة ; TR-Iütae 249: مترفيترمة .
15.1	$\sim \beta$ . An alternative group is written above as $\sim \sim \sim \beta$ . Transcribed as $\sim \beta$ . TR-Iüne
	217-15a, TR-Iütae 108, TR-Iütae 249: 🚓 ; TR-Iütae 107: 🎝 .
15.2	Orig. مَتْمَرْتَمْرِمْ مَعْرَمْ ( Transcribed as مَتْمَرْتَمْرْ المان ). Transcribed as تَتَمَرْتُمْ ( TR-Iüne 217-15a
	. قەرتەر مەتلەر :TR-Iütae 249 ; قەرمەرمەر ،TR-Iütae 107 ; قەرمەر تەرم
15.3	After the group, a div. sign was added by a later hand. The original div. sign at
	the end of div. is also scratched out. Since these interventions do not provide
	the correct time value, the transcription is made based on the original layer.
15.4	Orig. wawawa; 2 <sup>nd</sup> lay. wawawa . Transcribed as wawawa . TR-Iüne 217-15a:
	ມ້ລະບຸລະບັລ ; TR-Iütae 107: ພລະບຸລະບົລ ; TR-Iütae 249: ຟລະບຸລະປາລ .
16	After the div., two (first and second) alternative endings were added as $( \frac{2\pi}{2\pi} )$
	( ا الله من الله الله الله الله عنه ), probably by a later hand. These additions are very similar with
	the endings in TR-Iüne 217-15a.
17.2	Orig. , , , , ; 2 <sup>nd</sup> lay. , , , . Transcribed as , , ,
	107: مسم ; TR-Iütae 108: تحسر ; TR-Iütae 249: مسم ;
17.3	Orig. $\frac{1}{2}$ , $\frac{1}{2}$ , $\frac{1}{2}$ , $\frac{1}{2}$ . The orig. lay. is scratched out and two alternative groups
	are written above ( $-/_{n}$ and $-/_{n}$ ) as a 3 <sup>rd</sup> layer. Transcribed as $-/_{n}$ . TR-Iüne 217-
	15a: <sup>1</sup> / <sub>1</sub> / <sub>1</sub> , TR-Iütae 107 (1 <sup>st</sup> lay.): <sup>1</sup> / <sub>1</sub> / <sub>1</sub> , TR-Iütae 107 (2 <sup>nd</sup> lay.): <sup>1</sup> / <sub>1</sub> ; TR-Iütae 108:
10.0	$f_{\mu}$ , TR-Iütae 249: $f_{\mu}$ .
18.2	Orig. $\hat{u}_{n'n'}\hat{s}$ ; 2 <sup>nd</sup> lay. $\hat{u}_{n'n'}\hat{s}$ . Transcribed as $\hat{u}_{n'n'}\hat{s}$ . TR-Iüne 217-15a: $\hat{u}_{n'n'}\hat{s}$ ; TR-Iütae 107: $\hat{u}_{n'n'}\hat{s}$ ; TR-Iütae 249: $u_{n'n'}\hat{s}$ .
10 /	Orig. مَرْصَعَرُومَ ; 2 <sup>nd</sup> lay. مَرْصَعَرُومَ مَرْضَعَ مَرْمَعُ مَرْضَعَ مَرْمَعُ مَرْضَعَ مَرْمَعُ مُرْمَعُ مَرْمَعُ مُرْمُ مُرْمَعُ مُرْمُ مُرْمَعُ مُرْمُ مُرْمُ مُرْمُ مُرْمُ مُرْمُ مُرْمُ مُرْمُ مُ
19.4	ر مَرْضَمْهُمْ ، 217-15a: مَرْضَمْهُمْ ، Traiscribed as مَرْضَمْهُمْ ، TR-iulie 217-15a: مَرْضَمْهُمْ ، TR-iulie 217-15a: مُرْضَمْهُمْ ، TR-iutae 107: مَرْمَعْهُمْ ، TR-iutae 107: مَرْمَعْهُمْ ، TR-iutae 107: مُرْمَعْهُمْ ، TR-iutae 108: مُرْمَعْهُمْ ، TR-iutae 249: مُرْمَعْهُمْ
20	Orig. $\dot{a}_{\mu}$ ; $2^{nd}$ lay. $\dot{a}_{\mu}$ . Transcribed as $\dot{a}_{\mu}$ . TR-Iüne 217-15a: $\dot{a}_{\mu}$ ; TR-
	Iütae 107: $\dot{a}_{n,n}$ ; TR-Iütae 108: $\ddot{a}_{n,n}$ ; TR-Iütae 249: $\dot{a}_{n,n}$ ; .

- 21.2 ، ترقية for ترمية . TR-Iüne 217-15a : ترمية ; TR-Iütae 107 : ترمية ; TR-Iütae 108 : ترمية ; TR-Iütae 108 : ترمية ; TR-Iütae 249 : ترمية .
- 22.1 Orig. مرتم مربع ; 2<sup>nd</sup> lay. <sup>م</sup>رتم مربع . Transcribed as مرتب مربع . TR-Iüne 217-15a: تم مرتب مربع : TR-Iütae 107 ; مرتب مربع . TR-Iütae 107 ; مرتب مربع .
- 23.2 Orig. مجمعة ; 2<sup>nd</sup> lay. مجمعة . Transcribed as مجمعة . TR-Iüne 217-15a: تحمية ; TR-Iütae 107, TR-Iütae 249: مجمعة ; TR-Iütae 108: مجمعة .
- 25.2 Orig. ترسيرية ; 2<sup>nd</sup> lay. مرتبرية . Transcribed as مرتبرية . The intervention of a later hand seems likely following consultation of the concordances. TR-Iüne 217-15a, TR-Iütae 108: مرتبرية ; TR-Iütae 107, TR-Iütae 249: مرتبرية .
- 29.2.2 Joint Below the pitch sign, there is a stroke shaped marking which looks like an octave symbol. But, since the group is s part of teslîm, it appeared as Joint before. Also considering the melodic line, the marking is possibly caused by a scribal error and is ignored in the transcription.
- After the group, two (first and second) alternative endings as (من نيه ) (من ني جُه) (من ني جُه) have been added to be considered as the endings of the teslîm, probably added by a later hand. These additions are very similar with the endings in TR-Iüne 217-15a.
- 30.3 Orig. ميرمريتر ; 2<sup>nd</sup> lay. ميرمريتر . Transcribed as ميرمريتر . The intervention of a later hand seems correct regarding the concordances. TR-Iütae 108: ميرمريتر ; TR-Iütae 107, TR-Iütae 249: ميرمريتر .
- 32.1.1 Mistakenly written as *w*, it was altered to *s*, probably by the scribe. Transcribed as *s*. All consulted concordances (except TR-Iüne 217-15a, because only the first two hânes are available) feature *s*.
- 35.4 Orig. مسمريو; 2<sup>nd</sup> lay. مسمريو . Transcribed as مسمريو . TR-Iütae 107: مسمريو; TR-Iütae 108: مسمريو; TR-Iütae 249: مسمريو .
- 36.2 Orig. مرتسم ; 2<sup>nd</sup> lay. مرتسم . Transcribed as "مرتسم" . TR-Iütae 107: مرتسم ; TR-Iütae 108: مرتسم ; TR-Iütae 249: مرتسم .
- 38.1-3 Orig. تَمَيَّرُيْمَ مِتَحَدَّرُ مَرَّدَيْمَ يَحَدَّرُ مَرَّدَيْمَ عَدَيْمَ مَعْتَمَ مَعْتَمَ مَعْتَمَ عَ based on the orig. lay. None of the consulted concordances have time values of the 2<sup>nd</sup> lay.
- 39.4 Orig.  $\dot{f}$ ; 2<sup>nd</sup> lay.  $\dot{f}$ . The rest sign in the orig. lay. is scratched out and  $\dot{f}$  is added left above the orig. group. Transcribed as  $\dot{f}$ . TR-Iütae 107:  $w_{\sigma}$ ; TR-Iütae 108:  $\dot{f}$ , TR-Iütae 249:  $\dot{c}$ .

40.3	Orig. مِتَرْفَعَةَمَةُمَةُ ; 2nd lay. مَتْرُفَعَةُمَةُ Transcribed as مَتْرُفَعَةُمَةُ ; TR-Iütae 107 ; مِترفعة مدة , TR-Iütae 108 ; مَرْمَعْتُمَةُمُ ; TR-Iütae 249 : مَرْمَعْتُمَةُمُ ; IR-Iütae 108 : مَرْمَعْتُمَةُمُ ; TR-Iütae 249 :
42.1	After the group, two (first and second) alternative endings as $( * * * ) ( * * * ) ( * * * ) ( * * * ) ( * * * ] )$ * [)] have been added to be considered as the endings of the teslîm, probably by a later hand.
43.3	ومدفَّر و for بومة قد مديني . TR-Iütae 107 ; مدفَّر ي : TR-Iütae 107 ، دقَّه عند for ومدفَّر : TR-Iütae 249 ، دفَر .
44.1	Orig. مرتبر مربع اaltered to د مرتبر بر المعاني : The third pitch sign مربرمر ; und lay. تربي : The third pitch sign if it was done by the scribe or a later hand. Transcribed as مرتبر مربر .TR-Iütae 107 (1st lay.): مرتبر زمان : TR-Iütae 107 (2nd lay.): مرتبر المعاني : TR-Iütae 108 ; مربرمرمر : (1st lay.) . مرتبر مربر
44.2	Orig. المَوْمَرُو مَرْدُ ; 2 <sup>nd</sup> lay. مُوْمَرُو مُرْدُ . Transcribed as لَمُوْمَرُو مُرْدُ . TR-Iütae 107 (1 <sup>st</sup> lay.): بُوَمَرُو ; TR-Iütae 108 (2 <sup>nd</sup> lay.): مُوْمَرُو ; TR-Iütae 108 ; مُوَمَرُو ; TR-Iütae 249 ; مُوْمَرُو مُرْدِ م
44.3	Orig. تربي فرينية ; 2 <sup>nd</sup> lay. تربي فرينية . The first three pitch signs are scratched out and فريبي is written above. In this regard, 3rd lay. appears to be: تربي فرينية . Transcribed as . TR-Iütae 107 (1 <sup>st</sup> lay.): تربي فرينية ; TR-Iütae 107 (2 <sup>nd</sup> lay.): تربي فرينية ; TR-Iütae 107 (1 <sup>st</sup> lay.): تربي فرينية . 108: تربي فرينية ; TR-Iütae 249: تربي فرينية ; TR-Iütae 107 (2 <sup>nd</sup> lay.):
48.2	See note on 44.2.
48.3	Orig. تَرَبِعَ مَدَبَعَةُ ; 2 <sup>nd</sup> lay. تَرَبِعَ مَدْبَعَةُ ; 2 <sup>nd</sup> lay. تَرَبِعَ مَدْبَعَةُ ; 3 <sup>nd</sup> lay. تَرَبِعَ مَدْبَعَةُ ; The first three pitch signs are scratched out and is written above. In this regard, 3rd lay. appears to be: تَرَبِع مَدَبِعَ مَدَبَعَةُ . Transcribed as . تَرَبِع مَدْبَعَةُ . TR-Iütae 107 (1 <sup>st</sup> lay.): تَرَبِع مَدْبَعَةُ ; TR-Iütae 107 (2 <sup>nd</sup> lay.): تَرْبِع مَدْبَعَةُ ; TR-Iütae 107 (1 <sup>st</sup> lay.): تَرْبِع مَدْبَعَةُ مَدْبَعَةُ . TR-Iütae 107 (1 <sup>st</sup> lay.): تَرْبِع مَدْبَعَةُ مَدْبَعَةُ .
50	Orig. $\dot{\star}$ , $\dot{\star}$ ; 2 <sup>nd</sup> lay. $\dot{\star}$ , The transcription is made based on the original layer. TR-Iütae 107, TR-Iütae 249: $\dot{\star}$ , TR-Iütae 108: $\dot{\star}$ ,
51.1	Orig. مَتْرَفْعَةُمْ ; TR-Iütae ، مَتْرَفْعَةُمْ ، Transcribed as مَتْرَفْعَةُمْ ; TR-Iütae 107 ; مَتْرَفْعَةُم 108: مَتْرَ ; TR-Iütae 249: مَتْرَفَعَةُمْ .
51.2	Orig. مَسَرَّة ; 2 <sup>nd</sup> lay. مُسَرَّة . Transcribed as مُسَرَّة . TR-Iütae 107: مُسَرَّة ; TR-Iütae 108:
51.3	Orig
51.4	Orig. هَرَمَ ; 2 <sup>nd</sup> lay. مَرْمَ : Transcribed as مَرْمَ . TR-Iütae 107: مَرْمَ ; TR-Iütae 108: مَرْمَة ; TR-Iütae 249: مَرْمَة .
52.1	$\sim r \sim \sim$ . There is a blurred ink blot over the group. It seems like an attempt was made to erase the original group and there is an alternative group recorded left above (in the page margins) as $\sim r \sim r \sim r \sim r \sim r \sim r \sim r \sim r \sim r \sim $
52.2	Orig. 🛵 ,

52.3.2	Orig. $\bar{r}$ . The kisver is scratched out so that the pitch is altered to $r$ . The pitch
	sign is transcribed as , based on the concordances. TR-Iütae 107, TR-Iütae 108,
	TR-Iütae 249: ".

- 52.4 Orig.  $\psi_{\sigma'}$ ; 2<sup>nd</sup> lay.  $\psi_{\sigma'}$ . Transcribed as  $\psi_{\sigma''\sigma'}$ . TR-Iütae 107, TR-Iütae 249:  $\psi_{\sigma}$ ; TR-Iütae 108:  $\psi_{\sigma}$ .
- 53.2 , مَعْتَمَ مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مَعْتَم مُعْتَعْتُ مُعْتَعْتُ مُعْتَعْتُ مُعْتَم مُعْتَم مُعْتَع مُعْتَم مُعْتَع مُ
- 53.4 Orig. ترفیر، ; 2<sup>nd</sup> lay. ترفیر، . Transcribed as ترفیر، . TR-Iütae 107: ترفیر، ; TR-Iütae 108:
- 55.1 After the group, two (first and second) alternative endings as  $(\sqrt{2}, \sqrt{2}, \sqrt{2})$  $(\sqrt{2}, \sqrt{2}, \sqrt{2})$  ( $\sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}, \sqrt{2}$ ) ( $\sqrt{2}, \sqrt$

#### **Consulted Concordances**

TR-Iüne 217-15a, pp. 11–12; TR-Iütae 107, pp. 304–5; TR-Iütae 108, pp. 13–14; TR-Iütae 249, pp. 1841–2.

# Rehāvī semā<sup>c</sup>ī

Source	TR-Iüne 214-12
Location	P. 59, l. 4 – p. 61, l. 2
Makâm	Rehâvî
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	_
Index Heading	Rehāvī semāʿī
Work No.	CMOi0205

#### Remarks

Mîm (ج) letter below the heading.

Later hand additions and corrections in this piece, mostly coincide with the notation in TR-Iüne 211-9; while the original layer is very similar to TR-Iütae 107 (e.g. see note on 44.2). Accordingly, without the additions and deletions (which are deducible from ink color, blots and font size) made by a later hand, the similarity between TR-Iüne 214-12 and TR-Iütae 107 is more obvious (i.e. see notes on 5.2, 5.4, 6.2, 10.4, 23.4.1, 24.4, 38.4).

The piece is attributed to Mehmed Rıza Dede in TR-Iütae 249, pp. 1349–50.

#### Structure

H1		8				
H2		16				
H3	:	10*	:	2		
H4	:	4	: :	2*	:	2

\*sengin semâî

#### **Pitch Set**



#### Notes on Transcription

2.2

Orig. قَرْبُوَتَى ; 2<sup>nd</sup> lay. قَرْبُوتَى . There might also have been a single stroke at base level after the first pitch sign and it is deducible from the blurry ink blot, as is the

	case in TR-Iütae 107 also. It may have been erased later. Since it could also
	have been erased by the scribe, the transcription is made as تحريريني . TR-Iüne 211-
	9: قَدَيْهُ بَدُهُ ; TR-Iütae 107: قَدَيْهُ بَدُهُ ; TR-Iütae 249, pp. 1349–50: قَدَيْهُ بَدْ عَدَابُ
	. قد قد خدم :60–609 .
2.4	Orig. المرحمة ; 2 <sup>nd</sup> lay. المرحمة . Transcribed as المرحمة . TR-Iüne 211-9: المرحمة . TR-Iütae 107;
	TR-Iütae 249, pp. 1349–50: 🏎 / . TR-Iütae 249, pp. 1359–60: 🛶 / .
4.4	See note on 2.4. TR-Iütae 107, TR-Iütae 249: 🔶 .
5.2	Orig. مجمع ; 2 <sup>nd</sup> lay. ومجمع . Transcribed as محمع . TR-Iüne 211-9: محمع ; TR-Iütae 107:
	م محرمہ ; TR-Iütae 249–50, pp. 1359–60: م محرسہ ; TR-Iütae 249, p. 1367: م محرمہ .
5.4	TR-Iütae 107: فيرنو ; TR-Iütae فرنو ، Transcribed as فيرنو ، Transcribed as وفرينو ; 2nd lay
	، صريح ; TR-Iütae 249, p. 1367: صريح .
6.2	:TR-Iütae 107 ; صهبر :TR-Iüne 211-9 ، قُوبَكُر Transcribed as ، وصهبر :2nd lay ; صهبر :TR-Iütae 107
	قر، المربر ; TR-Iütae 249, p. 1367 : قر، المربر : , TR-Iütae 249, p. 1367
7.4	Orig. 🙀; 2 <sup>nd</sup> lay. 🎢 . Transcribed as 🔆. TR-Iüne 211-9: 🚧 . TR-Iütae 107; TR-
	Iütae 249, p. 1349–50: 🖈. TR-Iütae 249, p. 1359–60: 🛶 ; TR-Iütae 249, p. 1367:
	•
10.4	Orig. 🖌 ; 2 <sup>nd</sup> lay. 🛵 . Transcribed as 🏅 . TR-Iüne 211-9: 🍌 . TR-Iütae 107; TR-
	Iütae 249, p. 1349–50: 🖌 . TR-Iütae 249, p. 1367: 🏑 .
12.2	Orig. محمَّر; 2 <sup>nd</sup> lay. مَعْمَدُ . Transcribed as مُعْمَدُ . TR-Iüne 211-9: مُعْمَد ; TR-Iütae
	107: سمعر; TR-Iütae 249, p. 1349–50: سمعر); TR-Iütae 249, p. 1349–50
18.2	Orig. 2nd lay. "ny/ny'. Transcribed as "ny/ny'. The second pitch sign was
	mistakenly written as , at first, then altered to $\boldsymbol{\varsigma}$ , probably by the scribe. TR-
	Iüne 211-9: "", . TR-Iütae 107; TR-Iütae 249, p. 1349–50: 🎣
18.3	Orig. $\sim$ ; $2^{nd}$ lay. $\sim$ . Transcribed as $\sim$ . Because the group appeared before as
	part of the same repetitive structure at div. 14.3 as $\checkmark$ , the addition seems
	convenient. TR-Iüne 211-9: 🎤 . TR-Iütae 107: 🕻 ; TR-Iütae 249, p. 1349–50:
	~ .
21	Orig. جَسَبُ تَ عَرَمَ عَرَبَ عَنْ عَرَمَ عَرَبَ عَنْ (عَرَبَ عَنْ عَرْمَ عَرْمَ عَرْمَ عَرْمَ عَرْم
	to have been erased by a later hand, but are still recognizable from an ink blot.
22.4	See note on 10.4 (TR-Iütae 249, p. 1367 is excluded).
23.4.1	Orig. $z$ ; 2 <sup>nd</sup> lay. $\dot{z}$ . Transcribed as $\ddot{z}z$ . TR-Iüne 211-9: $\dot{z}$ ; TR-Iütae 107: $z$ ; TR-
	Iütae 249, p. 1349–50: 🖌 .
24.1	🕶 for 🐳 . TR-Iüne 211-9; TR-Iütae 249, p. 1349–50: 🛶 . TR-Iütae 107: 🛶 .
24.2	Orig. , 2nd lay. , 7 . Transcribed as , 7 . TR-Iüne 211-9: , 7 ; TR-Iütae 107:
	ريم ; TR-Iütae 249, p. 1349–50: مريم ,
24.4	Orig. جَمْرَ بَعُهُ ; 2nd lay. جَمْرَ مَعْمَة ، Transcribed as مُرْجَمْهُ ، TR-Iüne 211-9 ; بُمْرَ م
	TR-Iütae 249, p. 1349–50: 🐳 .

25.2	for تَرَجْهُمْ . This is because, the group appears again at div. 29.2 as a part
2012	of the same repetitive structure, with a stroke symbol above the second pitch
	sign. See note on 29.2. TR-Iüne 211-9: تَرَمَ مِنْمَ ; TR-Iütae 107: تَرَمَ مِنْمَ ; TR-Iütae
	249, p. 1349–50: شرهر به تا TR-Iütae 249, p. 1359–60: سرهر به مرد .
26.2	تر بر
20.2	تعريب الما عريب الما عريب الما عريب الما عريب الما الما الما الما الما الما الما الم
29.2	ت مديني ( , FR-Iutae 219, p. 1889 00. ترم مدين ) TR-Iutae 249, p. ترم مدين ( TR-Iutae 249, p. ترم مدير ) TR-Iutae 249, p.
29.2	1349–50: ترتومير ; TR-Iütae 249, p. 1359–60: سرتومير ; TR-Iütae 249, p. 1359–60: سرتومير
30	There is a scribbled pitch sign or marking at the beginning of the division.
30.1.3	for <i>i</i> . All the consulted concordances (except TR-Iütae 249, p. 1367, because
20.0	only the first hâne is available) feature $\pi$ .
30.2	See note on 26.2 (TR-Iütae 107: ميترفريتر ; TR-Iütae 249, p. 1349–50: ميترفريتر ).
33.3	ن م تد يم قد م TR-Iütae 107; TR-Iütae 249, p. 1349–50: ف م تد يم تد م م تد م TR-Iütae 249, p. 1349–50:
05	مهتريم . TR-Iütae 249, p. 1359–60: مُهتَريم .
35	There is an opening parenthesis in black ink at the beginning of the division,
	although there is no closing parenthesis. Since this addition of a later hand
	probably functions as a separating line to show the transition between usûls
	(from sengîn to aksak semâî), it is not shown in the transcription.
35.1-2	An ink blot shows that the groups were re-written in a smaller font size below
	the line and then erased for some reason. Since the alternatively written groups
	are identical except for the curved line (transcribed as legato slur) above the
	second group, the reason behind the re-writing is not clear.
36.3	A blurry ink stain behind the group shows that the former group was erased
	and subsequently rewritten/changed as سرم الله . TR-Iüne 211-9; TR-Iütae 249, p.
	. مهلم :TR-Iütae 107 ; مهلم :TR-Iütae 249, p. 1349–50 . سرميد قد .
37.3	Orig. $\dot{\star}$ ; 2 <sup>nd</sup> lay. $\dot{\star}$ . Transcribed as $\dot{\star}$ . TR-Iüne 211-9; TR-Iütae 249, pp. 1359–
	60: 📩 . TR-Iütae 107: 📩 ; TR-Iütae 249, p. 1349–50: 👡 .
38.4	Orig. $\dot{\omega}$ ; 2 <sup>nd</sup> lay. $\dot{\omega}$ . Transcribed as $\dot{\dot{\omega}}$ . TR-Iüne 211-9; TR-Iütae 249, pp. 1359–
	60: 🐝 . TR-Iütae 107: 🖈 ; TR-Iütae 249, p. 1349–50: 🖌 .
39.1	Orig. $\dot{\star}$ ; 2 <sup>nd</sup> lay. $\dot{\star}$ . Transcribed as $\dot{\star}_{\pi}$ . TR-Iüne 211-9; TR-Iütae 249, pp. 1359–
	60: 🛶 . TR-Iütae 107: 🛶 ; TR-Iütae 249, p. 1349–50: 🗸 .
40.4	See note on 38.4.
43	See note on 35.
43.2	The sign above the group probably functions as a legato, since there is no pitch
	sign to tie in either the previous or subsequent group.
43.2.2	It was written as $\sim$ first, then subsequently altered to $\leq$ , probably by the scribe.
44.2	Orig. 2nd lay. ", '' . Transcribed as '
	the same repetitive structure, the group appeared before at div. 36.2 as $\beta \sim \omega$ .

TR-Iüne 211-9:  $\overset{*}{"} \overset{*}{\sim} \overset{*}{"}$ ; TR-Iütae 107:  $\overset{*}{\sim} \overset{*}{\sim} \overset{*}{\sim}$ ; TR-Iütae 249, p. 1359–60:  $\overset{*}{"} \overset{*}{\sim} \overset{*}{\sim} \overset{*}{\sim} \overset{*}{\sim}$ . All the consulted concordances except TR-Iütae 107, are consistent within themselves. The group appeared before as a different structure ( $\overset{*}{\sim} \overset{*}{\sim}$ ) also in TR-Iütae 107 as is the case in TR-Iüne 214-12, although it is part of the same repetitive structure.

44.3 See note on 36.3.

#### **Consulted Concordances**

TR-Iüne 211-9, pp. 158–9; TR-Iütae 107, pp. 92–3; TR-Iütae 249, pp. 1349–50; TR-Iütae 249, pp. 1359–60; TR-Iütae 249, p. 1367.

# Segāh māye İsak'ıñ ūşūli fahte

Source	TR-Iüne 214-12
Location	P. 61, l. 3 – p. 63, l. 7
Makâm	Segâh mâye
Usûl	Fâhte
Genre	Peşrev
Attribution	Tanbûrî İsak (d.after 1807)
Index Heading	Segāh māye İsaķ ūṣūli fāḫte
Work No.	CMOi0231

#### Remarks

Mîm letter above the heading.

It looks like someone vertically scratched out the pages from the beginning until the last line, probably to cancel the notation, though it does not affect the legibility.

An axis sign ( $_{\star}$ ) is placed above the last pitch sign within a group for the the first time in the original layer of the manuscript (i.e. div. 5.4).

At the end of the usûl cycles, the scribe uses both type of division signs ( $\Rightarrow$  and =) randomly (See divs. 28 and 67).

Later hand additions and corrections mostly coincide with the notation in TR-Iüne 205 and TR-Iüne 211-9. Also there is some evidence suggesting a relationship between TR-Iüne 205, TR-Iüne 211-9 and TR-Iüne 214-12 (See notes on 13.1, 15.2, 33.4 and 63.1).

In TR-Iütae 108, the usûl is indicated as Zencîr. The makâm is also indicated as Mâye in TR-Iütae 249 sources.

#### Structure

H1	:	6	:
H2	:	6	:
H3	:	6	:
H4		6	

**Pitch Set** 



#### Notes on Transcription

- 1.3 سُمِعْتُ for سُمَعْتُ . TR-Iüne 205-3, TR-Iüne 211-9: سُمَعْتُ ; TR-Iütae 107: سُمَعْتُ ; TR-Iütae 108: سُمَعْتُ . Iütae 108: سُمَعْتُ .
- 4.1 Orig.  $\frac{4}{2}$ ; 2<sup>nd</sup> lay.  $\frac{4}{2}$ . It seems that one pitch sign (z) was added later to the original group by another hand, since its shape and ink tone are slightly different and it is placed inside the page margin. Transcribed as  $\frac{4}{2}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\frac{2}{2}$ , TR-Iütae 107:  $\frac{4}{2}$ .
- 5.3 Orig.  $z = z = z_{p}$ . The group is scratched out and a new alternative (z = z) is written above. Transcribed as  $z = z = z_{p}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $z = z = z_{p}$ ; TR-Iütae 107:
- 5.4 Orig.  $(2^{nd} \log 2)^{*}$ ,  $(2^{nd} \log 2)^{*}$ . The group has then been scratched out and a new alternative  $((2^{*})^{*})^{*}$ ) written above. Transcribed as  $(2^{*})^{*}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $(2^{*})^{*}$ ; TR-Iütae 107:  $(2^{*})^{*}$ .
- 7.3 Orig. مَنْهُ The group is scratched out and a new alternative (مربد تحسري) is written above. Transcribed as نُونُ . TR-Iüne 205-3, TR-Iüne 211-9: نُوبُ ; TR-Iütae 107:
- 12.1  $i \neq for / v \neq .$  TR-Iüne 205-3, TR-Iüne 211-9:  $v \neq .$  TR-Iütae 107:  $i \neq .$
- 13.1 مَعْرَبُوسَرُو for مَعْرَبُو . TR-Iüne 205-3; TR-Iüne 211-9 (1<sup>st</sup> lay.): مَعْرَبُو , TR-Iüne 211-9 (2<sup>nd</sup> lay.): مَعْرَبُو , TR-Iütae 107: مَعْرُبَتَهُ .
- 14.1 Orig.  $A_{m}$ ; 2<sup>nd</sup> lay.  $A_{n}A_{m}$ . It seems that two pitch signs ( $A_{n}$ ) have been added later to the original group by another hand, since the shapes of the pitch signs and ink tone are slightly different and they are placed inside the page margin. Transcribed as  $A_{m}$ . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 107:  $A_{m}$ .
- 15.2 Orig. مسر ; 2<sup>nd</sup> lay. مسر . Transcribed as مسر . TR-Iüne 205-3, TR-Iüne 211-9: "مسر" ; TR-Iütae 107: مسر . In both TR-Iüne 205-3 and TR-Iüne 211-9, there are doubled curved lines above the first pitch signs. Since it is an unusual sign for the Hampartsum notation, this may indicate a relationship between these two manuscripts regarding this particular piece.
- 16.4  $\dot{s}$ . It looks like the axis sign is scratched out. It is transcribed as  $\dot{s}$  because the editor believes that it was corrected by the scribe himself since the structure between divs. 15–18 appears again similarly at divs. 34-37 but without an axis

sign above it (div. 35.4.1). TR-Iüne 205-3, TR-Iüne 211-9: تَعْرَبُو ; TR-Iütae 107: مَرْبُو .

- 17.4  $\mathfrak{s}_{\sim}$ . Above the pitch sign, there is a marking that looks like segâh (\*) at first glance. Also in TR-Iütae 107, there is a similar marking above the same pitch sign and probably functions as tremolo. It could also be a later-scribbled dot (half note sign). However, since the group repeats as  $\mathfrak{s}_{\sim}$  at div. 36.4 as a part of the same passage, it is transcribed as  $\mathfrak{s}_{\sim}$ . TR-Iüne 205-3:  $\mathfrak{s}_{\sim}$ ; TR-Iüne 211-9:  $\mathfrak{s}_{\sim}$ ; TR-Iütae 107:  $\mathfrak{s}_{\sim}$ .

- 19 The closing parenthesis of the second ending was probably added by a later hand since it is in black ink while the other parentheses are in red.
- 20.3 Orig. تَحْسَرُ ; 2<sup>nd</sup> lay. تَحْسَرُ . Transcribed as تَحْسَرُ . TR-Iüne 205-3, TR-Iüne 211-9: تَحْسَرُ ; TR-Iütae 107: تَحْسَرُ .
- 20.4 Orig. ", Above the first pitch sign, there is a mark which appears to be erroneously written, which was subsequently altered to ", probably by a later hand. Transcribed as ", TR-Iüne 205-3; TR-Iüne 211-9: ", "; TR-Iütae 107: ", .
- 21.1 نَبْرُ for بَبْرُ . TR-Iüne 205-3, TR-Iüne 211-9: بَبْرُ ; TR-Iütae 107: نُبْرُ .
- 21.3 تَمْ يَوَمَرَّمَرُ for تَمْ يَوَمَرَّمَرُ TR-Iüne 205-3, TR-Iüne 211-9: تَمْ يَوَمَرَّمَرُ TR-Iütae 107: . تَمْ
- 23.4 Orig. In group is scratched out and a new alternative ("") is written above. Transcribed as ", TR-Iüne 205-3; TR-Iüne 211-9: ", TR-Iütae 107:
- 27.2 Orig. المح ومد بين عليه عليه عليه عليه العلي المعنى المعنى بي تعديد العلي بي معني المعنى ( TR-Iüne 205-3: المح مد بي تعديد بي تعديد بي تعديد ( TR-Iüne 205-3: المح مد بي تعديد بي تعديد بي تعديد ( TR-Iüne 201-3: المح مد بي تعديد بي ت
- 29.2–3 Orig. صبحة بريمية (عير العربي) (عير العربي) Orig. مربع (2<sup>nd</sup> lay. مربع العربي) (2<sup>nd</sup> lay. مربع (2<sup>nd</sup> lay. مربع) (2<sup>nd</sup> lay. مربع (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> lay.) (2<sup>nd</sup> l
- 30.1 Orig.  $z_{n}$ ; 2<sup>nd</sup> lay.  $z_{n}$ . Transcribed as  $z_{n}$ . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 107:  $z_{n}$ .
- 30.2 Orig. مستين A later hand addition of من below the group is probably to substitute it with من المسين . Transcribed as من تركي . TR-Iüne 205-3; TR-Iüne 211-9: من تركي ; TR-Iütae 107: من تركي .
- 32.4 *⊷* . There is a little dot which appears to be an ink blot above the first pitch sign.

33.4	مَسْمُ for مُسَمْ . TR-Iüne 205-3, TR-Iüne 211-9: مُسَمْ ; TR-Iütae 107: سُمَ مُ
	Iüne 205-3 and TR-Iüne 211-9, there are doubled curved lines above the first
	pitch signs. Since it is an unusual sign for Hampartsum notation, this may
	indicate a relationship between these two manuscripts regarding this particular
	piece.
34.2	Orig. ما : 2 <sup>nd</sup> lay. ما . The group as a part of the same passage, appeared
	earlier as مسر (without a stroke at base level) at div. 15.2. Transcribed as "مسر".
	TR-Iüne 205-3, TR-Iüne 211-9: 🚽 ; TR-Iütae 107: حامة .
36.2–3	See note on 17.2–3.
37.2	مرتد , TR-Iüne 205-3, TR-Iüne 211-9: المرتد ; TR-Iütae 107: المرتد .
38	Scribe omit. the div. sign.
38.1	🖈 for مُسمْ . TR-Iüne 205-3, TR-Iüne 211-9: مُسمْ ; TR-Iütae 107: سْمَ .
39	ت for مَنْهُمْ . TR-Iüne 205-3, TR-Iüne 211-9: مَنْهُمْ ; TR-Iütae 107: سَمْ .
41.1	Orig. قَمْرَمُهُ ; 2nd lay. قَمْرَمُ مَ . Transcribed as قَمْرُمُهُ . TR-Iüne 205-3, TR-Iüne 211-
	9: قەرىم TR-Iütae 107: قەرىم .
42	شریر ونی The groups are scratched out and the new alternatives ("رشر ونی) are
	written above. Transcribed as أَسْمُ سَبَّهُ . TR-Iüne 205-3, TR-Iüne 211-9: سَمْ السَّهُ ;
	TR-Iütae 107: سر السر المسر الم
43.1–2	$\mathcal{M}_{\mathcal{A}}$ . The first pitch signs have been scratched out, probably by a later
	hand. Transcribed as ",
	Iütae 107: مرسر مراسر .
44.2	. مرصد . TR-Iütae 107 ; مرقد مدر . TR-Iüne 205-3, TR-Iüne 211-9 ، مرقد مدر for مرجد .
45	for مَرْجَ مُرْهَمْ , TR-Iüne 205-3, TR-Iüne 211-9: مَرْجَ مُرْهَمْ , TR-Iütae 107:
	And the second sec
46.3.3	There is an ink blot or scribbled marking above the pitch sign.
47.4	مريز , for المريز , TR-Iüne 205-3, TR-Iüne 211-9: المريز ; TR-Iütae 107: المريز .
48	. عَرَضْ مَنْسَمَ : TR-Iütae 107 عَرَضَ فَصَلْحَهُ أَصْرَ عَمَالَ مَنْ مَنْسَمَ أَن مَا عَرَضْ مَنْ م
49.4	Orig. مرجرته ; 2 <sup>nd</sup> lay. مرجرته . The first pitch sign in the orig. lay. is scratched out
	and $_{\star^{\!$
	as عربته ، TR-Iütae 107 ; عربته بته : TR-Iüne 205-3, TR-Iüne 211-9 . عربته يتر التر
50.1	Orig. تعسر برسر ; 2 <sup>nd</sup> lay. محسر أ. The first pitch sign in the orig. lay. seems to have
	been scratched out by a later hand. Transcribed as مهريترش . TR-Iüne 205-3, TR-
	. فههرچرمبر : TR-Iütae 107 ; فههرچرمبر : Jüne 211-9 ; فههرچرمبر
56.2	. سرم الله :TR-Iüne 205-3, TR-Iüne 211-9 سرم جدم for سرم الله الله الله الله الله الله الله الل
56.3	مَّهُ for مَعْدَيْهُ . TR-Iüne 205-3, TR-Iüne 211-9: مُعْمَدُهُ ; TR-Iütae 107: مَعْمَدُهُ .
58.1	See note on 38.1.

- 59 See note on 39.61.3 Orig.  $w_{\alpha,\beta}$ ; 2<sup>nd</sup> lay.  $\hat{w}_{\alpha,\beta}$ . Transcribed as  $\tilde{w}_{\alpha,\beta,\pi}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\hat{w}_{\alpha,\beta}$ ; TR-Iütae 107:  $w_{\alpha,\beta,\pi}$ .

- 70.3.4 Obscured by the binding but still regonizable as  $\star$ .
- 70.4.2 Red ink blot above the pitch sign.
- <sup>2</sup>w. Above the second pitch sign, there is a pair of dots one on top of another. As a duration sign it is unusual for Hampartsum notation, since the dots would be expected to be placed next to eachother for the whole note sign. On the other hand, it is possible that the scribe meant a dotted axis but forgot to add its final stroke while drawing. Transcribed as <sup>1</sup>/<sub>2</sub>w. TR-Iüne 205-3, TR-Iüne 211-9: <sup>1</sup>/<sub>2</sub>w.
- 73.1 <sup>\*\*\*</sup> for <sup>\*</sup>/<sub>\*\*\*</sub>. TR-Iüne 205-3, TR-Iüne 211-9: <sup>\*\*\*</sup>/<sub>\*\*\*</sub>; TR-Iütae 107: <sup>\*\*\*</sup>/<sub>\*</sub>.
- . مربو for مربو . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 107 مربو .
- 76.2 See note on 56.2.
- 76.3 See note on 38.1.

#### **Consulted Concordances**

TR-Iüne 205-3, pp. 79–81; TR-Iüne 211-9, pp. 162–4; TR-Iütae 107, pp. 171–2; TR-Iütae 108, pp. 19–20.

# Yegāh semāʿī Ṣālih Efendi'niñ

Source	TR-Iüne 214-12
Location	P. 63, l. 8 – p. 64, l. 9
Makâm	Yegâh
Usûl	Aksak semâî
Genre	Peşrev
Attribution	Neyzen Sâlih Dede (d. ca. 1885)
Index Heading	_
Work No.	CMOi0502

#### Structure

H1	:	4	: :	4(T)	:
H2		4	:	4(T)	:
H3	:	4	: :	4(T)	:
H4	:	4	: :	4(T)	:

It is assumed that the teslîm sections of H2, H3 and H4 are repeated on the basis of the Arabic mîm letter at the end of H1's teslîm.

#### **Pitch Set**



#### Notes on Transcription

- 3.2 تَسْتَرْسَةُ, TR-Iütae 109: تَسْتَرْسَةُ, TR-Iütae 107: تَسْتَرْسَةُ, TR-Iütae 107: تَسْتَرْسَةُ, TR-Iütae 249: مُتَعْرَضَةُ .
- 3.4 مَدْيُومْدَمْ for مَدْيُوْمَرْيْ . TR-Iüne 204-2, TR-Iütae 109: مَدْيُوْمَرْيْ ; TR-Iütae 107 مَدْيُوْمَرْي ; TR-Iütae 249: مَدْيُوْمَاي .
- 9.2 مسری شریم for مسری می اللہ عرب اللہ علیہ ( TR-Iüne 204-2: مسری مسری بر TR-Iütae 109: مسری بر عرب ( TR-Iütae 107, TR-Iütae 249: مسری مسری اللہ ) .

10.2	; TR-Iütae 107 ; مدجد به شرخه. ; TR-Iütae 109 ; ندر مديخه. :TR-Iüne 204-2 . ندر مدير شر for مد مدير مد
	. شرع مدر صد ; TR-Iütae 249: شرع مدر صد : به مدمد مدر مدر صد الله الله مدر مدر مدر الله مدر مدر مدر ا
10.3	م مرمد بر TR-Iütae 107: ، مرمد برقر (TR-Iütae 109 ; مرمد برقر TR-Iütae 107 ; مرمد برقر for مرمد برقر , TR-Iütae فرمد برقر ; TR-Iütae 107 ; مرمد برقر ; TR-Iütae 249
11.2.1	. هر The scribe attempted to notate سر first, then subsequently altered it to
14.2	TR-Iütae 107, TR-Iütae 107, TR-Iütae أسريح ; TR-Iütae 109 جريسار . TR-Iütae 107, TR-Iütae
	249: سراستار مراجع
16.2	TR-Iütae 107, TR-Iütae 107; جريد بعد مدينة من TR-Iüne 204-2: مريد الله عنه بعد أو for مريد بعد الله ج
	249: جرجر ج
17.2.3	The scribe attempted to notate $\mu$ first, then subsequently altered it to $\mu$ .
20.3	TR-Iütae 107, TR-Iütae 109: مستة ، TR-Iütae 107, TR-Iütae 107, TR-Iütae 107, TR-
	Iütae 249: ساستر .
21.2	سرسر for "المباسر" . TR-Iüne 204-2: المسرسية ; TR-Iütae 109: المسرسية ; TR-Iütae 107, TR-
	Iütae 249: ୷୷
22.3	; TR-Iütae 109: مُرْجَم for مُرْجَم . TR-Iüne 204-2: مرسمة ; TR-Iütae 109: مُرْجَم ; TR-Iütae 107:
	مَرْمَہ ; TR-Iütae 249: مسرَّمہ .

# **Consulted Concordances**

TR-Iüne 204-2, p. 47; TR-Iütae 107, p. 297; TR-Iütae 109, p. 26; TR-Iütae 249, p. 3007.

# Ṣabā semāʿī

Source	TR-Iüne 214-12
Location	P. 65, l. 1 – p. 67, l. 3
Makâm	Sabâ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	Ṣabā semāʿī
Work No.	CMOi0279

#### Remarks

Mîm (م) letter below the heading.

Later hand additions and corrections mostly coincide with the notation in TR-Iüne 211-9 and TR-Iüne 205-3; while the original layer is similar to TR-Iütae 107 (i.e. see notes on 2.4, 15.3). Accordingly, without the additions (which are deducible from the ink color and placement) made by a later hand, the similarity between TR-Iüne 214-12 and TR-Iütae 107 is more obvious.

The piece is attributed to Papas in TR-Iütae 249, p. 1795.

#### Structure

H1	:	8	:				
H2	:	8	:				
H3	:	2	: :	6	: :	10	:
H4*	:	8	: :	8	:		

\*sengin semâî

#### **Pitch Set**



#### Notes on Transcription

1.3

سمِسْ for سُمِسْ . TR-Iüne 205-3, TR-Iüne 211-9: سَمْسُ ; TR-Iütae 107: سمس ; TR-Iütae 109: سُ) ; TR-Iütae 249, p. 1805: سُ

1.4	From the blurry ink blot, it is deducible that the former group has been erased
	and rewritten/changed as many . Maybe there was a stroke at base level next to
	the second pitch sign because the group appears again as a part of the same
	repetitive structure at div. 5.4 as سمرةم .
2.4	The rest sign (,) at the end is ignored in the transcription since it has been
	added by a later hand. This is also valid for many other divs: 4.4, 6.4, 8.4, 9.4,
	10.4, 13.4, 14.4, 18.4, 20.4, 22.4, 24.4, 26.4, 31.4, 36.4, 37.4. Without these
	additions of a later hand, the original layer is similar to TR-Iütae 107.
3.2	مرم for "سرم" . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 109: "سرم"; TR-Iütae 107:
	الم الم ; TR-Iütae 249, p. 1805: الم م م م
4.2	Orig. متراتة ; 2nd lay. متراتة . Transcribed as متراتة . TR-Iüne 205-3, TR-Iüne 211-9:
	, TR-Iütae 107: سمرة , TR-Iütae 107: سمرة .
5.3	See note on 1.3.
5.4	tor سأتمر ، TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 109: سأتمر , TR-Iütae 107: سأتمر , for سأتمر بل بسأتمر , for
	، سورة (; TR-Iütae 249, p. 1805: سورة به ; TR-Iütae 249, p. 1805
11.4	See note on 5.4 (TR-Iütae 249, p. 1805 is excluded).
12.2	See note on 3.2.
15.3	$\dot{\omega}$ . This appeared before with a stroke next to it ( $\dot{\omega}$ ) as a part of the same
	repetitive structure at div. 11.2. Since the same case is valid only for TR-Iütae
	107 among the concordances, this might indicate a connection between TR-
	Iüne 214-12 and TR-Iütae 107.
15.4	See note on 5.4.
20.2	Orig. مهراتر ; 2nd lay. مهراتر . Transcribed as مراتر . TR-Iüne 205-3, TR-Iüne 211-9:
	. صبير مر :TR-Iütae 107 ; فريد مر
21.2	for "مريم المريم". TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 109: "مريم المريم"; TR-Iütae
	107: سرمر ; TR-Iütae 249, p. 1805: سرمه .
22.2	Orig. سمرتر; 2 <sup>nd</sup> lay. سرتر. Transcribed as سرتر. TR-Iüne 205-3, TR-Iüne 211-9:
	سريةر . TR-Iütae 107; TR-Iütae 249, p. 1805: سريةر .
24.2	See note on 20.2.
26.2	Orig. هرمدر ; 2 <sup>nd</sup> lay. مرمد نه . Transcribed as مرمدر . TR-Iüne 205-3, TR-Iüne 211-9:
	بر المان ; TR-Iütae 107: مرمد الله .
28.1	The stroke at base level next to the pitch sign is added with red ink pen and
	indicates another later hand.
28.4	; کوفتر :TR-Iüne 205-3, TR-Iüne 211-9 کو تیکر : Transcribed as کو تقر :P <sup>nd</sup> lay کوفتر :
	TR-Iütae 107: کرفتر .
30.2	See note on 3.2. (TR-Iütae 107 and TR-Iütae 249, p. 1805 are excluded.)
33.1	See note on 28.1.

- 33.2 The stroke at base level next to the first pitch sign is added with red ink pen and indicates another later hand.
- 33.3.2 The scribe mistakenly attempted to write another pitch sign first, then altered it to ... .
- 33.4 See note on 28.4.
- 34.2 The stroke at base level next to the second pitch sign is added with red ink pen and indicates another later hand.

#### **Consulted Concordances**

TR-Iüne 205-3, pp. [407–409]; TR-Iüne 211-9, pp. 143–5; TR-Iütae 107, pp. 305–6; TR-Iütae 109, pp. 102–3; TR-Iütae 249, p. 1795; TR-Iütae 249, p. 1805.

# Yegāh Ṣāliḥ Efendi'niñ saķīl

Source	TR-Iüne 214-12
Location	P. 67, l. 4 – p. 69, l. 5
Makâm	Yegâh
Usûl	Sakîl
Genre	Peşrev
Attribution	Neyzen Sâlih Dede (d. ca. 1885)
Index Heading	_
Work No.	CMOi0503

#### Remarks

This piece is very similar to versions recorded in TR-Iütae 107 and TR-Iam 1537. For example, H4's teslîm has some minor differences compared to other hâne's. The same feature is seen only in TR-Iütae 107 and TR-Iam 1537 among the consulted concordances. Furthermore, there are even some identical scribal errors which may indicate a common source (e.g. see notes on divs. 12, 13.1, 17.4.2, 39.2.1).

#### Structure

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

#### **Pitch Set**



#### Notes on Transcription

8.3	. TR-Iütae 107; TR-Iütae 249, p. قىربوغىد ئېيتر . TR-Iüne 204-2: قىربوغىدىنىيتر
	. فدريوفدور الية :TR-Iütae 249, pp. 3005–6: فدريوفدر الية .

- 11.2 محسمه for محسمه . TR-Iüne 204-2: محسمه . TR-Iütae 107; TR-Iütae 249, pp. 3005–6: محسمه . TR-Iütae 249, p. 3011: محمس/مح .
- 12 The scribe omitted parentheses for the first ending. The same phenomenon is also noted in TR-Iütae 107.
- 12.1 مدهد نُوَرَّتُ for تَحد فَدَّرُيْنَ . TR-Iüne 204-2: تَحد فَدَيْنَ بِينَ ; TR-Iütae 107 مدهد نُوَرَي ; TR-Iütae 249, p. 3011: تحد حد مدة بي : TR-Iütae 249, pp. 3005–6: حد حد مدة .
- 13.1 تَحْدَوْهُ تَعْدَمُ for تَحْدَوْهُ تَعْدَمُ أَحْدَى مَعْدَمُ مَعْدَمُ أَحْدَى أَحْدَى أَحْدَى أَحْدَى أَحْدَ yegâh. This identical mistake is also apparent in TR-Iütae 107. TR-Iüne 204-2: أَحْدَوْهُ مَعْدَى أَحْدَةَ (TR-Iütae 107: حَدَوْهُ مَعْدَى أَحْدَةَ اللَّهُ (TR-Iütae 107: حَدَوْهُ مَعْدَى أَحْدَةَ اللَّهُ عَلَى اللَّهُ اللَّهُ عَلَى اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ اللَّهُ عَلَى اللَّهُ اللَّهُ عَلَى اللَّهُ اللَّهُ اللَّهُ عَلَى اللَّهُ اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ اللَّهُ عَلَى الْعُلَى اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ عَلَى اللَّهُ عَلَى الْحُمَالَةُ عَلَى الْحُوْمُ عَلَى اللَّهُ عَلَى الْحُمَالَةُ عَلَى الْ
- 13.3 مرصهر for أمرصهر . TR-Iüne 204-2: أمرصهر ; TR-Iütae 107 مرصهر ; TR-Iütae 249, p. 3011: مرصهر ; TR-Iütae 249, pp. 3005–6: مرصهر .
- 17.4.2 , for , All the consulted concordances except TR-Iam 1537, feature , Since this scribal error features identically in only TR-Iam 1537, it could be claimed that there is some common source between these two manuscripts or that one was copied from the other.
- 19.1 ، بوهمبر for بوهمبر . TR-Iüne 204-2: بوهمبر . TR-Iütae 107 بوهمبر . TR-Iütae 249, p. 3011; TR-Iütae 249, pp. 3005–6: بوهرهمبر .
- 21.3 See note on 8.3.
- 22 Since the scribe only gives two groups in parentheses next to the asterisk, it is deducible that he uses a special ending technique for the indicated teslîm and these groups stand as part of a second ending. On the other hand, for H1's teslîm there is no special ending technique used and the whole division of the second ending is given in parentheses. In this regard, for transcription, the editor decided to add the endings of the indicated teslîm given in brackets according to this ending technique.
- 29.3 جس(مجه), for المريد مراجع). TR-Iüne 204-2: المريد مرجع). TR-Iütae 107; TR-Iütae 249, p. 3011; TR-Iütae 249, pp. 3005–6: المريد مرجع .
- 30.3 See note on 8.3 (TR-Iüne 204-2: تَعْرَبُوهُ اللَّهُ جَمَّاتُ ; TR-Iütae 249, p. 3011: مَرْبُوهُ أَنْ مَرْبُوهُ اللَّهُ عَالَي مُعْرَبُهُمُ أَنْ مُعْرَدُهُ اللَّهُ عَالَى اللَّهُ عَالَ اللَّهُ عَالَى اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَى اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ اللَّهُ عَالَ عَالَ عَالَ عَالَ عَالَ اللَّهُ عَالَ عَالَ عَالَ عَالَ اللَّهُ عَالَ اللَّ
- 31 The scribe omitted the asterisk sign which indicates the teslîm. For further details about the endings, see note on 22.
- 37.1 مُسرق for مُسرق . TR-Iüne 204-2: مُسرق . TR-Iütae 107; TR-Iütae 249, p. 3011; TR-Iütae 249, pp. 3005–6: مرم .
- 38.2 مجمس أجد for مجمس . TR-Iüne 204-2: مجمس . TR-Iütae 107; TR-Iütae 249, p. 3011: مجمس مجد . TR-Iütae 249, pp. 3005–6: مجمس .

- 39.2.1 "for ". The pitch sign as part of a similar structure in a higher octave, appeared as . before at div. 30.2.1. Since this scribal error is available identically in only TR-Iam 1537, it might be claimed that there is some common source between these two manuscripts or that one was copied from the other. TR-Iam 1537: ". TR-Iüne 204-2; TR-Iütae 249, p. 3011: ". TR-Iütae 107: ". TR-Iütae 249, p. 3005–6: ".
- 41.1 •••/ for '". TR-Iütae 107: •••/.
- 41.4 بوربر for محمد As a part of H1's teslîm, the group appeared as محمد before at div.
   10.4. TR-Iütae 107: محمد .

#### **Consulted Concordances**

TR-Iam 1537, pp. 12–3; TR-Iüne 204-2, pp. 46–7; TR-Iütae 107, pp. 296–7; TR-Iütae 249, pp. 3005–6; TR-Iütae 249, p. 3011.

# Hüseynī devri İsmāʿīl Dede'niñ

Source	TR-Iüne 214-12
Location	P. 69, l. 6 – p. 71, l. 6
Makâm	Hüseynî
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	İsmâîl Dede Efendi (1778–1846)
Index Heading	Ḥüseynī İsmāʿīl Deden'niñ devr-i kebīr; ḍarb 14
Work No.	CMOi0557

#### Remarks

The only concordance could be found for this piece is TR-Iboa 355 which appears to feature the identical version of the piece. Therefore, this piece might be considered unique and important for the Turkish makâm corpus.

#### Structure

H1	2	2(T)	
H2	2	2(T)	
H3	2	2(T)	
H4	2	2(T)	

#### **Pitch Set**



#### Notes on Transcription

1.2.2	www.was.corrected.to.wprobably.by.the.scribe.
2.2	Orig. بوصهر : 2nd lay. کو صربر . Transcribed as کو صربر . TR-Iboa 355 کو صربر .
2.4	is added above, probably by a مرجد مرجد . An alternative group as سرجد أخر for مرجده وقر
	later hand. TR-Iboa 355: سرهرهر عر .
3.1	مبشر. An alternative group as سرم معام is added above, probably by a later hand.
4.1	. صهرهر : TR-Iboa 355 ، فهتريم . Transcribed as فهتريم . TR-Iboa 355 ، صهريم .

6.1 Orig. مرسم ; 2<sup>nd</sup> lay. مرسم . Transcribed as مرسم . TR-Iboa 355: مرسم .

6.2	Orig. مربعه ; 2 <sup>nd</sup> lay. مربعه . Transcribed as مربعه . TR-Iboa 355: مربعه .
7.2	. بوصههر : 2nd lay. کوفریکر Transcribed as کوفریکر . TR-Iboa 355 ; بوهههر .
8.1	See note on 4.1.
9.4	Orig. مربوقه ; 2nd lay. مربوقه . Transcribed as مربوقه . A later added stroke above the
	third pitch sign is scratched out. TR-Iboa 355: هرپوهر .
10.3	Orig. $\dot{f}_{m'}$ ; 2 <sup>nd</sup> lay. $\dot{f}_{m'}$ . An alternative group as $\ddot{f}_{m'}$ is added above, probably by
	a later hand. TR-Iboa 355: 🚣.
12.1	See note on 4.1.
16	Orig. $\dot{\mathbf{x}}$ . The division is scratched out and an alternative ending as $\dot{\mathbf{x}}$ .
	is written next to it. Transcribed as $\hat{\bullet} \cdot \hat{\bullet}_{s}$ .
17.3–4	Orig. مر pitch signs were added above the مر Two مر two بومرقدمد قدم المعر ; 2nd lay.
	targeted position within a group because there was not enough space. The
	editor assumes that these pitch signs were added by another hand since a
	similar structure appeared before at div. 9.1-2 without these additions.
	. بياقدرهد قدرهد وتدجد مع TR-Iboa 355: بياقد قد قد قد بيد
18.1	An alternative group as مرتبر في is added above, probably by a later hand.
18.4	$\dot{s}_{s}$ . The rest sign at the end seems to have been scratched out by a later hand.
	Transcribed as بغر . TR-Iboa 355: بغر .
19.4	Orig. هم شریم . The group is scratched out and "رای به نه منه is added above, probably by
	a later hand. TR-Iboa 355: هم هر مرجر مع .
21.2–4	. "بُومْ الله الصُريوني الصُريوني الصُريوني من الما الما الما الما الما الما الما ا
	TR-Iboa 355: اليومريو ، حدرتي حدر مقد قدر قدر قدر من المالي .
34.4	، صربوهه As a part of the teslîm, it appeared before as صربوهه.
37.1	for صبر کم د . Cf. note on 4.1.
43.3	Orig. $J_{n,k}$ ; 2 <sup>nd</sup> lay. $J_{n,k}$ . Also there is a marking which seems like $w$ above the
	second pitch, probably added by a later hand. Transcribed as $\overset{"}{\mathcal{A}}_{\mathcal{A},\mathcal{A}}$ .
44.1	. خَدْثَم for حَدْمَد
47.3	Orig. $J_{a,a}$ ; $2^{nd}$ lay. $J_{a,a}$ . Also there is a marking which seems like $M$ above the
	second pitch, probably added by a later hand. Transcribed as $\ddot{x}_{s}$ .
48.1	See note on 44.1.

#### **Consulted Concordances**

TR-Iboa 355, img. 263–4.

# Işfahān semā<sup>c</sup>ī

Source	TR-Iüne 214-12
Location	P. 71, l. 7 – p. 74, l. 4
Makâm	Isfahân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	_
Index Heading	Ișfahān semāʿī
Work No.	CMOi0004

#### Remarks

The scribe uses both type of division signs (  $\Leftrightarrow$  and  $\Rightarrow$ ) randomly.

The piece is attributed to Kemânî Hızır Ağa (d. after 1794) in TR-Iüne 203. In TR-Iütae 108, the heading states that it might also be attributed to Kantemiroğlu (1673–1723).

There are many interventions of a later hand in the first 17 divisions of H4 (divs. 43–59). Since this points to another variant, it was also necessary to transcribe this second version which is very similar to one in TR-Iüne 211-9 (see below for the melodic line of the alternative H4). But regarding the original layer, all H4s in the consulted concordances are different versions of each other.

#### Structure

:	4	: :	3	:				
:	4[M]	: :	7[T]	: :	9[T]	:		
:	10	: :	4	:				
:	10	: :	7	: :	6	: :	7	:
:	4[M]	: :	7[T]	: :	9[T]	:		
	:  :  :	: 4[M]  : 10  : 10	: 4[M] : :  : 10 : :  : 10 : :	: 10 : : 4  : 10 : : 7	: 4[M] : : 7[T] : :  : 10 : : 4 :   : 10 : : 7 : :	: 4[M] : : 7[T] : : 9[T]  : 10 : : 4 :   : 10 : : 7 : : 6	: 4[M] : : 7[T] : : 9[T] :   : 10 : : 4 :   : 10 : : 7 : : 6 : :	: 4[M] : : 7[T] : : 9[T] :   : 10 : : 4 :   : 10 : : 7 : : 6 : : 7

\*yürük semâî

It is assumed that the Arabic mîm letter at the end of divs. 4, 12, 19, 28, 38 42, 67 and 74 indicates a repetition.

It is not clear where the performance instruction (mülāzime teslīm) at the end (follwing H4) refers to, since there is no marking indicating any teslîm or mülâzime in the piece. In TR-Iütae 108, there is an instruction that states H2 should be performed again follwing H4. In TR-Iboa 374, there are two markings (teslîm and mülâzime signs) denoting H2 to be performed following H4. Accordingly, H2 starts as mülâzime and then leads to teslîm. In this regard,

#### CM01-I/11.25

H2 should be performed once again following H4, based on the performance instruction in TR-Iboa 374 and TR-Iütae 108.





#### Notes on Transcription

	•
1.2	Orig. المترجة ; 2 <sup>nd</sup> lay. المترجة : Transcribed as المترجة من المترجة : TR-Iüne 203-1: المترجة : TR-Iüne 201-9: المترجة : TR-Iütae 107, TR-Iboa 374: المترجة : TR-Iütae 108: المترجة المترجة المترجة : TR-Iütae 107, TR-Iboa 374: المترجة
2.2	Orig. بوضريخ ; 2 <sup>nd</sup> lay. بوضريخ . Transcribed as بوضريخ . TR-Iüne 211-9: بوضريخ ; TR-Iütae
	. حدقته غرابتي :TR-Iütae 108 ; حدقته مرصر مع TR-Iboa 374 ; حدقته جدار بي :107
2.4	Orig. تركي عدقته عليه : 2 <sup>nd</sup> lay. تركي عدقته . Transcribed as تركي عدقته . TR-Iüne 203-1, TR-Iütae 107, TR-Iboa 374: تركي عدقته : TR-Iüne 211-9 ; تركي عدقته : TR-Iütae 108: تركي
4.4	The rest sign (,) at the end is ignored in the transcription since it was probably
	added by later hand. The same approach is applied for many other divs: 7.4,
	8.4, 19.4, 28.4, 38.4, 42.4. Also, in TR-Iütae 107 and TR-Iboa 374 there are no
	rest signs used for these divisions in most of the cases.
5	The division sign is not legible as it is scribbled with many small dots made with nib of the pen.
5.4	Orig. في يوريو :Transcribed as في مدينو . TR-Iüne 203-1, TR-Iütae 107 ; مدريو ;
	TR-Iüne 211-9, TR-Iütae 108: فَرَيْ ; TR-Iboa 374: مَرْيَةُ .
9.4	Orig. مراجة ; 2 <sup>nd</sup> lay. مراجة : Transcribed as مراجة . TR-Iüne 203-1: ومراجة جرم ; TR-Iüne
	: الموتربوليوقيو ; TR-Iboa 374 ; كوتربو ; TR-Iütae 107 ; نوترميند ; TR-Iütae 107 ; فريز تركي ;
10.2	Orig. مراجة ; 2 <sup>nd</sup> lay. مراجة : Transcribed as مراجة مراجة : TR-Iüne 203-1: مراجة مراجة ; TR-Iüne
	. ندركي TR-Iütae 107: تربير مرقد TR-Iboa 374: برينيس TR-Iütae 107: ندركي .
14.2	; وريةه :TR-Iüne 203-1 فتركية ، Transcribed as فتركية ، TR-Iüne 203-1 فتركية ، Orig.
	. وَمِدْمَةُ ; TR-Iütae 108 ; وَمُدَيْرَةُ ; TR-Iboa 374 ; وَمُدْمَةُ ; TR-Iütae 107 ; قُدْرَيْهُمْ ; TR-Iütae 108
17.4	Orig. السرية; 2 <sup>nd</sup> lay. المسرية . Transcribed as المسرية . TR-Iüne 203-1, TR-Iütae 107; TR-
	المسنر: TR-Iüne 211-9, TR-Iütae 108; سنر).
18.2	Orig. مرم مرمد ; 2nd lay. مرم مراهد . Transcribed as مرم مرمد . TR-Iune 203-1: رمد جد مرم مراحد . TR-
	Iüne 211-9: مربع ; TR-Iütae 107: سربعر ; TR-Iboa 374: مربع ; TR-Iütae 108:
	" - هرمدریکرمدرانحر
20.1	; OA374: وفد : TR-Iütae 107 ; قُدْلُم : TR-Iüne 203-1 ; وحد : TR-Iüne 203-1 فرك أوري
	; TR-Iütae 108: بَعْدَ .

20.4	TR-Iüne 211-9 ; ومدر : TR-Iüne 203-1 . تُراتُد Transcribed as تُراتُد : TR-Iüne 203-1 ; تراسم : Orig
	. سرقم نبر ; TR-Iütae 107, TR-Iboa 374: ترمَدُ ; TR-Iütae 107, .

- 22.2 Orig. دوريد ; 2<sup>nd</sup> lay. ترضيلي . Transcribed as برخوري . TR-Iüne 203-1: درميري ; TR-Iüne 211-9: برجي ي ; TR-Iütae 107: مريد ; TR-Iboa 374: مريد ي ; TR-Iütae 108: برجير .
- 25.1 . The first pitch sign appears to be in superscript. It is probably because there was not enough space since it was added later by the scribe. Transcribed as مَرْبُو . TR-Iüne 203-1: مَرْبُو ; TR-Iüne 211-9 (1<sup>st</sup> lay.): مُرْبُو ; TR-Iüne 211-9 (2<sup>nd</sup> lay.): مَرْبُو ; TR-Iütae 107, TR-Iboa 374; مَرْبُو ; TR-Iütae 108; مَوْ
- 30.3 Orig. مجمسمج ; 2<sup>nd</sup> lay. مجمسمج . Transcribed as مُحسمة . TR-Iüne 203-1, TR-Iütae 107; TR-Iboa 374: مج ; TR-Iüne 211-9: مُحسمة ; TR-Iütae 108: مج .
- 31.4 Orig. مربعة، ; 2<sup>nd</sup> lay. "قربوة بية" . Transcribed as فربوة بية . TR-Iüne 203-1: مربعة، ; TR-Iüne 201-1; مربعة، ; TR-Iütae 107, TR-Iboa 374: مربعة .
- 39.2 مربع . Neither the original layer nor the 2<sup>nd</sup> layer is clear regarding the duration signs. Transcribed as فربي . TR-Iüne 211-9, TR-Iütae 108: فربي ; TR-Iütae 107, TR-Iboa 374: مربع .
- 41.4 Orig. فريد بريد ; 2<sup>nd</sup> lay. "مريد بريد" . Transcribed as فريد بريد" . TR-Iüne 203-1: مريد بريد ; TR-Iüne 201-1; مريد بريد ; TR-Iütae 107; TR-Iboa 374: مريد مريد .
- 43 : تربوهد بوفرة فرم for تربوهد قد مد بوهدة مد بوهدة مد بوهدة مد عنه بوهدة مد بوهدة مد بوهدة مد عده منه بوهدة مد بوه مدة مد بوه مد بوه مدة مد بوه مد بوه مدة مد بوه مد بوه مدة مد بوه مد بوه مد بوه مد بوه مد بوه مد بوه مد بوه

. قُديم for قديم 46.1

- 48 نامة قدمايو: TR-Iüne 211-9 نامة قدمايو: TR-Iüne 211-9 نامة قد مايو تعرفايو ; TR-Iüne 211-9 نامة تعرفايو ; TR-Iütae 108 نامة قد مايو تعرفايو: 108 نامة في تعرف نام قد مايو : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نامة في نامة في نامة في تعرف نام : 108 نامة في تعرف نام : 108 نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نامة في تعرف نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نام : 108 نامة في تعرف نامة في تع تع تع تع تالم : 108 نامة في تعرف نامة في تعرف نامة في ت
- . بمرسر مركب for مرسر مركب . TR-Iüne 203-1: برسر مركب ; TR-Iütae 107 مرسر مركب .
- 72 : مَرْجُو كُوْمَرُو مَرْجُو كُوْمَرُو مَرْجُو مَرْجُو مُرْجُو مُرْجُو مَرْجُو مُرْجُو مَرْجُو مُرْجُو

#### **Consulted Concordances**

TR-Iüne 203-1, p. 12; TR-Iütae 107, pp. 97–8; TR-Iütae 108, pp. 89–90; TR-Iüne 211-9, pp. 227–30; TR-Iboa 374, pp. 122r–123r.



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Figure 1: Alternative version of H4 on p. 73–4.

# Gül-'izār semā'ī İsaķ'ıñ

Source	TR-Iüne 214-12
Location	P. 74, l. 5 – p. 76, l. 1
Makâm	Gülizâr
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	Gül-'izār semā'ī
Work No.	CMOi0135

## Remarks

Behind some of the division signs (divs. 1, 7, 8, 9, 10, 11), there are multiple little dots. These may indicate that the scribe made markings to help space the signs before notating the whole piece.

The piece is indicated in makâm Baytâr Sabâ in TR-Iüne 203-1.

## Structure

H1	:	9/T	:
H2	:	12/T	:
H3	:	11/T	:
H4	:	11/T	:

The last division of the teslîm is given in parentheses as if there is a second ending. Therefore, the parentheses are assumed to signalize a repetition.

### **Pitch Set**



### Notes on Transcription

<u> </u>			
2.2	IR-littae I	.07: ۲۲-Iütae 249: جریمانی ; TR-Iütae 249:	
		$(0, 1, \dots, 1)$	

- . تَحَرِيْم. :TR-Iütae 107 ; خَمر :TR-Iütae 109 ; موهرقتر :TR-Iütae 107 ، موقد قَمر for موصرقتر

5.1	. مركب TR-Iütae 109, TR-Iütae 249: فرب: TR-Iütae 107 مربز
6.2	سمحه for سمجه . TR-Iütae 107: ۲۸-۲۵ ; TR-Iütae 109: ۲۹-۲۰
6.4	بور for بور . TR-Iütae 107: بور ; TR-Iütae 109: بور .
7.3	. سرم قبر for زمرية . TR-Iütae 107 ; مرمية : TR-Iütae 107 مرموص
9.1	ا المَحْمَّ for المَحْمَّى . TR-Iütae 107: المَحْمَّى ; TR-Iütae 109, TR-Iütae 249: المَحْمَّى .
11.2	. سرمر مدينة منه , TR-Iütae 109 ; سرمر سر TR-Iütae 107 ، شريم أمر for سريم مد
12.4	. سٰبَر :TR-Iütae 109, TR-Iütae 249 ; صربه TR-Iütae 107 ، فهر أر for صربه
13.3	$\sim_{n}$ for $\sim_{n}$ . TR-Iütae 107: $\sim_{n}$ ; TR-Iütae 109: $\sim_{n}$ .
15.2	See note on 11.2.
17.1	See note on 5.1.
18.1	See note on 9.1 (TR-Iütae 107: $\stackrel{\checkmark}{\sim}$ ).
20.4	مسمرمد for مرسمرته . TR-Iütae 107: مرسمرمه ; TR-Iütae 109 مرسمرته ; TR-Iütae 249: مرسمرته . معرفه
21.4	TR-Iütae 107: سرم برمر بدينية , TR-Iütae 109: سرم بدر بسرم برمر , TR-Iütae 107 مرسد مربع for مرسد مربع
	. مرجر مر .
22	TR- ; تَوَجُ تَوْسِمِ سَمِدِيرَ غَر :TR-Iütae 107 . تَوْاتُو تَوْسِمُ اللَّهِ مَعْمَدُ عُرَّهُ for تَوابو توسره مرهُ عُرَ
	. مرسرتي توسرمرتيه سرتمرنجرتيه غر: TR-Iütae 249 ; مرنسرتي توسرمرتيه سرتمرنجر غر:Iütae 109
23.3	تر مدرم for تحسر الله عنه مربع , TR-Iütae 107: تحسر , TR-Iütae 109: تحسر , TR-Iütae 249: تحسر مر , م
25.1	See note on 9.1 (TR-Iütae 107 is excluded).
25.4	Red ink stain behind the pitch sign.
26.2	هدر جرامه for مرجرامه . TR-Iütae 107: هدر جرمه ; TR-Iütae 109: هدر ترامه ; TR-Iütae 249:
26.4	مريز for مُرْمَعُ . TR-Iütae 107: مَرْجَعَ ; TR-Iütae 109: مَرْ ; TR-Iütae 249: مَرْمَعُ .
27.2	; TR-Iütae 107 ; مريوتي فر for مريوقد في TR-Iütae 107 ; مريوتر مد TR-Iütae 107 ، مريوقده فر جمع مريو
	، م/لي کي الحر
27.4	. كُنْهُر TR-Iütae 109, TR-Iütae 249: مُدْهُر TR-Iütae 107 ومدهد .
28.1–3	TR-Iütae 109: سريد مريدتو مريدتو . TR-Iütae 107 . مدهره مريدتو مريد ورفي for مدرم مريدتو مريده
	ي ترجير المار المار المار المار المار المار المار المار المار المار المار المار المار المار المار المار المار ا
29.1–3	TR-Iütae 107: جَوَرَتَوَمَرَ مَرْوَرَتُومَ سَمْرُورَتَوْمَ مَرْوَرَتُومَ مَرْوَرَتُومَ مَرْوَرَتُومَ م
	Iütae 109: سرسمتر مريرتريزيتر مسرستر ; TR-Iütae 249: سرسمتر مريرتريزيتر مسرس
30.1–2	غر: TR-Iütae 109, TR-Iütae 249; مرجر غر: TR-Iütae 107; مرغر غرش for مرغر غرش . . سرقر مدسر
31.2–3	مرشر فی TR-Iütae 109: کوصد مدیر مدیر در TR-Iütae 107: کوصد مدیر مدیر است for کوصد مدیر مدیر
	سم مرتب , TR-Iütae 249: مرغر مرتب مرشر مرتب , مرغر مرتب , مرغر مرتب .
32.1	See note on 5.1 (TR-Iütae 107: وفر ).
33.1	See note on 9.1.

## **Consulted Concordances**

TR-Iüne 203-1, p. 16b; TR-Iütae 107, p. 188; TR-Iütae 109, pp. 138–9; TR-Iütae 249, p. 2431.

## Segāh māye semāʿī

Source	TR-Iüne 214-12
Location	P. 76, l. 2 – p. 77, l. 9
Makâm	Segâh mâye
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	Segāh māye semāʿī
Work No.	CMOi0232

## Remarks

There are additions/corrections of a later hand(s) both in red and black ink.

The makâm is indicated as Mâye in TR-Iütae 107, TR-Iütae 249, p. 1529 and TR-Iütae 249, p. 2557.

The versions in TR-Iütae 107 and TR-Iütae 249, p. 2557 are very similar.

The piece is attributed to Tanbûrî İsak (d. after 1807) in TR-Iütae 249, p. 2557.

## Structure

H1	7		5(T)	
H2	6		5(T)	
H3	8		5(T)	
H4	12		5(T)	

### **Pitch Set**



### Notes on Transcription

- 2.2–3 Orig. تسريح مرسته ; 2<sup>nd</sup> lay. ترسم مرسته مرسته . Then the groups have been scratched out and مرسته مرسته written above in red ink by a later hand. Transcribed as مرسته مرسته مرسته . TR-Iütae 107; TR-Iütae 249, p. 2557: نه. TR-Iütae 108: ترسم مرسته .
- Orig. ↓; 2<sup>nd</sup> lay. ↓, Since the rest sign seems to have been added by a later hand, the transcription is made according to the original layer. TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: ↓. TR-Iütae 108: ↓.
- 4.4 Orig. مَتْحَسَّرُ ; 2<sup>nd</sup> lay. مَتْحَسَّرُ . Then the first three pitch signs (superscript notes) have been scratched out in red ink by a later hand and the group transformed into مَتْحَسَّرُ . Transcribed as مُتَحَسَّرُ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: مَتْحَسَرُ . TR-Iütae 108: مَعْ .
- 5.2 Orig.  $r_{a'a'}$ ; 2<sup>nd</sup> lay.  $r_{a'a'}$ . Transcribed as  $r_{a'a'}$ . TR-Iütae 107; TR-Iütae 249, p. 2557:  $r_{a'a'}$ . TR-Iütae 108:  $r_{a'a'}$ ; TR-Iütae 249, p. 1529:  $r_{a'a'}$ .
- 8.4 Orig. مرقده ; 2<sup>nd</sup> lay. ن مرقده ; 3<sup>rd</sup> lay. مرقده . Transcribed as مرقده . TR-Iütae 107; TR-Iütae 107; TR-Iütae 249, p. 2557: مرقده . TR-Iütae 108: مرقد ; TR-Iütae 249, p. 1529: مرقد .
- 9.2 Orig.  $w_{\rho \sim}$ ; 2<sup>nd</sup> lay.  $\ddot{w_{\rho \sim}}$ . Then the group has been scratched out and  $\ddot{w_{\rho \sim}}$  written above in red ink by a later hand. Transcribed as  $\ddot{w_{\rho \sim}}$ . TR-Iütae 107; TR-Iütae 249, p. 2557. TR-Iütae 249, p. 1529:  $w_{\rho \sim}$ ; TR-Iütae 108:  $\ddot{w_{\rho \sim}}$ .
- 10.1 Orig.  $\dot{s}$ . The stroke at base level was erased due to aging or deleted by the scribe/later hand on purpose. Since it could also be the intention of the scribe, the group is transcribed as  $\dot{s}$ . TR-Iütae 107; TR-Iütae 249, p. 2557:  $\dot{s}_{s}$ . TR-Iütae 108:  $\dot{s}$ ; TR-Iütae 249, p. 1529:  $s_{s}$ .
- 10.2 Orig.  $z_{s}$ ; 2<sup>nd</sup> lay.  $\dot{z_{s}}$ . Transcribed as  $\dot{z_{s}}$ . TR-Iütae 107; TR-Iütae 249, p. 2557:  $\dot{z_{s}}$ . TR-Iütae 108:  $\dot{z_{s}}$ ; TR-Iütae 249, p. 1529:  $\dot{z_{s}}$ .
- 10.3 Orig.  $\hat{*}$ ; 2<sup>nd</sup> lay.  $\hat{*}$ . Transcribed as  $\hat{*}$ . TR-Iütae 107; TR-Iütae 249, p. 2557:  $\hat{*}$ . TR-Iütae 108:  $\ddot{*}_{n}$ ; TR-Iütae 249, p. 1529:  $\hat{*}$ .
- 11.1 See note on 10.1.
- 11.2 Orig. مربح مربع ; 2<sup>nd</sup> lay. مربح مربع . Transcribed as مربح مربع . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: مربح مربع . TR-Iütae 108: مربح مربع .

12	After the division, one more division ( $\dot{a} = \frac{3}{2\pi} $
12.1	$\dot{\sim}$ . From the ink stain, it is deducible that there were superscript pitch signs attached to $\dot{\sim}$ , but then erased for some reason. Transcribed as $\dot{\sim}$ . TR-Iütae 107; TR-Iütae 249, p. 2557: $\dot{\sim}$ ; TR-Iütae 108: $\dot{\rho}$ ; TR-Iütae 249, p. 1529:
12.4	Orig. $\dot{s}$ ; 2 <sup>nd</sup> lay. $\dot{s}$ . Transcribed as $\dot{\dot{s}}$ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: $\dot{s}$ . TR-Iütae 108: $\dot{s}$ .
13	From the ink stain, it is deducible that there was $\Leftrightarrow$ at the end of the division, which has subsequently been changed to $:$ .
14.3	$h_{\pi}$ The group is doubled by mistake, the second one has additions from a later hand and has excessive duration values: $h_{\pi}$ . Transcribed as $h_{\pi}$ .
14.4	Orig. $\dot{\downarrow}$ ; 2 <sup>nd</sup> lay. $\dot{\downarrow}_{4}$ . Transcribed as $\dot{\dot{\downarrow}}$ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: $\dot{\downarrow}$ . TR-Iütae 108: $\dot{\downarrow}_{4}$ .
16.2.3	$\sim$ for $\rho$ . All the consulted concordances feature $\rho$ .
17.3	مديم for سريم . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: . مرأس . TR-Iütae 108: مريم .
17.4	نوشه برغر for نوشه برغر . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: وروشه . TR-Iütae 108: نوشه .
18.1	There is a slur sign above the group, probably functioning as a tie connected to the previous group.
18.4	Orig. سَتَحْسَرُ; 2 <sup>nd</sup> lay. سَتَحْسَرُ . Transcribed as سَتَحْسَرُ . TR-Iütae 107; TR-Iütae 249, p. 2557: سَتَحْسَر . TR-Iütae 108: وَسَتَرَجْعَ ; TR-Iütae 249, p. 1529: سَتَحْسَر .
20.1	Orig. مرسرقه ; 2 <sup>nd</sup> lay. مُرسرقم . Transcribed as مُرسرقه . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: مرسرفه . TR-Iütae 108: مرسرفه .
21.3	بر . The second pitch sign seems to have been added later, its small size likely caused by lack of space. Due to the thin stroke above به it is assumed that به was added by the scribe later. If it was an addition of a later hand other than the scribe, there wouldn't be a thin stroke (which is usually available in the original layer) since به wouldn't indicate the correct durational value according to the scribe's practices. Transcribed as بر . TR-Iütae 107; TR-Iütae 249, p. 2557: . TR-Iütae 249, p. 1529: .
22.3	Orig. سريم ; 2 <sup>nd</sup> lay. سريم . Transcribed as سريم . TR-Iütae 107; TR-Iütae 249, p. 2557. TR-Iütae 249, p. 1529: سريم مر . TR-Iütae 108: سريم .

23.4	Orig. نومة, 2nd lay. نومة. Transcribed as بن مدتر. TR-Iütae 107; TR-Iütae 249, p. 1529:
	ن ، TR-Iütae 249, p. 2557: سن ; TR-Iütae 108: بن .
24.1	See note on 18.1.
27.1	See note on 18.1.
27.4	See note on 18.4 (TR-Iütae 249, p. 1529: ལོོོོོ་, TR-Iütae 108: 🛶 ).
29.1	Orig. $\vec{f}_{\mathbf{y}}$ ; 2 <sup>nd</sup> lay. $\vec{f}_{\mathbf{y}}$ . Transcribed as $\vec{f}_{\mathbf{y}}$ . TR-Iütae 107; TR-Iütae 249, p. 2557:
	🖌 . TR-Iütae 108: 💑 ; TR-Iütae 249, p. 1529: 🐔 .
29.2	Orig. قرصريور ; 2 <sup>nd</sup> lay. قرصريور ، Transcribed as قرصريور ، TR-Iütae 107; TR-Iütae 249,
	p. 2557; TR-Iütae 249, p. 1529: قرماية بري . TR-Iütae 108: قرماية بري .
30.2	* for مَرْضَحُ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: * . TR-
	Iütae 108: سنتر .
31.1	Orig. تحديثهُ; 2 <sup>nd</sup> lay. تحديثهُ . Transcribed as لمتحديثهُ . The fourth pitch sign ( ) seems to
	have been scratched out by a later hand. TR-Iütae 107; TR-Iütae 249, p. 2557;
	TR-Iütae 249, p. 1529: 🚧 . TR-Iütae 108: 🙀.
32.2	Orig. ترمند . Transcribed as ترموقه . The first two pitch signs in superscript are
	rewritten at base level, probably by a later hand. TR-Iütae 107; TR-Iütae 249,
	p. 2557; TR-Iütae 249, p. 1529: 🚓 .
32.4	Orig. سَتْحَسَرُ; 2 <sup>nd</sup> lay. سَتْحُسَرُ . Transcribed as سَتْحَسَرُ . TR-Iütae 107; TR-Iütae 249, p.
	2557; TR-Iütae 249, p. 1529: 🚧 .
33.2	* for جُرْجُرُ . TR-Iütae 107; TR-Iütae 249, p. 2557: بن . TR-Iütae 249, p. 1529: بن .
33.3	خ for جُرْ مُرْجَعُ . TR-Iütae 107; TR-Iütae 249, p. 2557: بن . TR-Iütae 249, p. 1529: بَنْ مَرْجَعَ
35.4	There is a slur sign above the group, probably functioning as a tie to connect it
	to the next group.
36.4	. TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: سَتْسَمُ for سَتْسَمُ .
37.4.2	🖌 for 🐔 . TR-Iütae 107; TR-Iütae 249, p. 2557: 🎤 . TR-Iütae 249, p. 1529: 🎜 .
38.2	تَوَيْرُهُ for "المَدْيَرُيْ". TR-Iütae 107; TR-Iütae 249, p. 2557: المَدْيَرُيْنَ . TR-Iütae 249, p.
	1529: 🖏 🖉 🗸 .
38.4	See note on 18.1.

## **Consulted Concordances**

TR-Iütae 107, p. 173–4; TR-Iütae 108, p. 20; TR-Iütae 249, p. 1529; TR-Iütae 249, p. 2557.

## Rāst Gül devri Nāyī Şeyh 'Osmān Efendi'niñ

Source	TR-Iüne 214-12
Location	P. 78, l. 1 – p. 80, l. 9
Makâm	Râst
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Nâyî Osmân Dede (1652–1729)
Index Heading	Rāst Gül devri Nāyī Şeyḫ ʿOsmān Efendi'niñ devr-i kebīr; ḍarb 14
Work No.	CMOi0183

## Remarks

### Structure

H1		2		2(T)		
H2		8		2(T)		
H3		4		2(T)		
H4	:	3	:	2	2(T)	

### **Pitch Set**



### Notes on Transcription

5.3	مَحْمَدُ , TR-Iütae 107: مَحْمَدُ ; TR-Iütae 110: مَحْمَدُ ; TR-Iütae 249: مَحْمَدُ .
6.3.2	The duration sign above the pitch was written as a whole note sign ( ) first,
	then changed into a kind of dotted axis ( $\sim$ ) by the addition of a stroke.

- 9.3 See note on 5.3.
- 10.3 , أيم أو المعنى: TR-Iütae 107; ومَثْم TR-Iütae 110; أيم أو TR-Iütae 249; ومُثْم , 10.3 , المجتم أو المعنى ا
- 27.1 The scribe attempted to write , first, but then changed it into  $\cdot$ , by overwriting.

36	مَعْهُ for مَعْمَّ . TR-Iütae 107: مَعْمَة ; TR-Iütae 249: مَ مَ
39.3	. وغُبَر ; TR-Iütae 249 ; وعُبَّرَ , أَنَّرَ , تَعْمَدُ , تَعْمَدُ , TR-Iütae 107 وعُبْرَتَر
43.3	. وَمُوْ يَوْمُ TR-Iütae 107: وَمُوْجُمُ TR-Iütae 110: وَمُوَجُمُ TR-Iütae 249: وَمُوَجُمُ
47.3	مَعْهُ for مَعْهُمُ . TR-Iütae 107: مَنْمَ ; TR-Iütae 249: مَعْهُمُ مَعْمَدُ مَعْمَدُ مُعْمَدُ مُعْمَ
60.3	$\sim$ , It looks like the superscript notes were added later by the scribe.
	. فريو كوفرمهر ; TR-Iütae 249 ; وتوضير . TR-Iütae 107 فريو كوفر شرو Transcribed as
64.3	See note on 47.3.
69.4.2	$\checkmark$ for $\checkmark$ .
72.1	بَعْنِ for بَعْنَ TR-Iütae 107: بَعْنَ TR-Iütae 249: بَعْنَ بَعْن .
78.2	المعرمية for المعرمية . TR-Iütae 107: العرمية ; TR-Iütae 249: العرمية .
82	The next division is missing. The scribe probably skipped it by mistake. Since
	it is part of a repeated passage, it appears at divs. 58-61.
82.3	See note on 60.3.
85.3	See note on 47.3 (TR-Iütae 249 is excluded).

## **Consulted Concordances**

TR-Iütae 107, pp. 1–2; TR-Iütae 110, pp. 51–2; TR-Iütae 249, pp. 1307–8.

# <sup>c</sup>Uşşāķ Ķanpōs nazīresi ūsuli düyek

Source	TR-Iüne 214-12
Location	P. 81, l. 1 – p. 83, l. 6
Makâm	Uşşâk
Usûl	Çifte düyek
Genre	Peşrev
Attribution	—
Index Heading	ʿUşşāķ Ķanpōs nazīre ūsūli düyek; ḍarb 4
Work No.	CMOi0367

## Remarks

Although the usûl düyek is indicated in the heading, the placement of the end cycle signs every two divisions suggests çifte düyek.

### Structure

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

## **Pitch Set**



### Notes on Transcription

- 1.4 سمه for مَرْدُ . TR-Iütae 109, TR-Iüne 217-15b: مُرْدُ ; TR-Iütae 249, TR-Iüne 211-9: مه .
- 2.4 for ",, TR-Iütae 109, TR-Iüne 217-15b: ", TR-Iüne 211-9: , .
- 4.4 ، بَوْدَةُ for نَوْدَةُ . TR-Iütae 109: مَتْدَةُ ; TR-Iüne 217-15b: نَوْدَةُ ; TR-Iütae 249, TR-Iüne 211-9: نَ
- 5.3 بوهري for الموهري . TR-Iütae 109, TR-Iüne 217-15b: برهري ; TR-Iütae 249, TR-Iüne 211-9: بن .

6.2	- TR-Iütae 109 ; باي فديقه بدينه for باي فديقه عنه الله عنه الله بالله بالله بالله بالله بالله بالله بالله بال
	Iüne 211-9: جهر .
6.4	; سرمه :TR-Iütae 109 : سرمه قبر for سرمه قبر :TR-Iüne 217-15b ; سرمه وكي :TR-Iütae 109 سرمه فه
	TR-Iüne 211-9: 🎻 .
7.2	; مەسىر :TR-Iütae 109 ; ئەسەربوغىر :TR-Iüne 217-15b ; ئەشۇر :TR-Iütae 109 مەسەر ;
	TR-Iüne 211-9: , *** .
7.4	for مَحْهُ . TR-Iütae 109, TR-Iüne 217-15b: مَحْهُ ; TR-Iütae 249: محمد ; TR-Iüne
	211-9: -> .
8.1	🎻 for 🛵". TR-Iütae 109, TR-Iüne 217-15b, TR-Iüne 211-9: 🚀 .
8.4	بر ; TR-Iüne 211-9: المحقة ; TR-Iüne 217-15b ; المحقة : TR-Iütae 109 ، المحقة for المحققة .
9.4	سم for "سم". TR-Iütae 109, TR-Iüne 217-15b: "سم" ; TR-Iüne 211-9: جم".
10.2	:TR-Iüne 211-9 ; صرقَدْ فرقد فد. TR-Iütae 109, TR-Iüne 217-15b . صرقَدْ أوقد for صرقَدَهُ والله عنه ا
	. فر
11.4	. مديمه ; TR-Iüne 211-9: مديمة مد مديمة , TR-Iütae 109, TR-Iüne 217-15b مديمه و for مديمة عليه عليه .
13.3–4	مر المحسر for مُرمَّة . TR-Iütae 109: مَرْمَّة بَتْمَ , TR-Içağatay YZPER2: المَعْتُ مَرْمَة بَنْ الم
	TR-Iüne 211-9, TR-Iüne 217-15b: 🦾 "ܐܢ̈̈́, "ܐ̈́,
14.4	for أَحْمَةُ . TR-Iütae 109: حُمَّةُ ; TR-Iüne 217-15b, TR-Içağatay YZPER2, TR-
	Iüne 211-9: ", ,
15.2	See note on 6.2.
16.2	See note on 7.2.
16.4	See note on 7.4.
18.4	See note on 9.4.
19.1–2	TR-Içağatay YZPER2, TR-Iüne ; مرقد كمد بيقريكي TR-Iütae 109: مرقد كمد يوقد كي for حدقة حد كيو حدكيه
	فهر تبغ :TR-Iüne 211-9, TR-Iütae 249 ; فهر تعرقه كيورتي ديد الم
20.4	-TR : صرقته :TR-Iütae 249 ; فترصرقته :TR-Iütae 109, TR-Iüne 217-15b مترصرقته for مترصرقته .TR
	ا دفتر :Iüne 211-9 .
22.2–3	Orig. بتي الم الم الم الم عنه الم الم . The groups are scratched out and the alternatives are written
	مرقه مديرية . TR-Iütae 109 . تو كرومد قد مديد مركبة Transcribed as . فتر عد قدمد مد قدرعد مد قد مدينه عد above as
	; قىرىغىرقى مرتدمىيى: TR-Içağatay YZPER2 ; فىرىغىر قىرىغى، حدىمة :TR-Iüne 217-15b ; فىرىغى كمر قىرىغى قدر
	. صرقته تمريَّه فير :9-TR-Iüne 211 .
25.2	، سربية، TR-Iütae 109, TR-Iüne 217-15b, TR-Içağatay YZPER2: سربية، أبرية،
26.4	سمه for سميل. TR-Iütae 109: مم مرم , TR-Iüne 217-15b: مرم مرم ; TR-Içağatay YZPER2:
	<sup></sup> , TR-Iüne 211-9: ⊷
27.4	مه ; TR-Iütae 109: مَحْهُ ; TR-Iüne 217-15b: مَحْهُ ; TR-Iüne 211-9: محه .
29.2	See note on 7.2 (TR-Iütae 249 is excluded).
29.4	See note on 7.4 (TR-Iütae 249 is excluded).
31.4	See note on 9.4.

32.1–2	صهرقد :TR-Içağatay YZPER2 ; مرتمريكر حديثريكر :TR-Iütae 109 . مرتمريكر حديثه ولم for مدمرمد حديد معدر معدر مع . ندر خد :TR-Iüne 211-9 ; مدرمد .
33.4	م for مسرقر . TR-Iütae 109, TR-Içağatay YZPER2: مسرقر , TR-Iüne 211-9: مربر .
34.4	; TR-Iüne 211-9 نامره برقد ; TR-Içağatay YZPER2 نامده برقد : TR-Iütae 109 مدهر بر for مدهره و
	. فرسر
35.4	برير , TR-Iütae 109, TR-Içağatay YZPER2: بريرشر , TR-Iütae 109, TR-Içağatay YZPER2 بريرشر ,
36.1	, It looks like the rest sign (,) was added later by the scribe. TR-Iütae 109,
	TR-Içağatay YZPER2, TR-Iüne 211-9: هرشرو .
36.3–4	سىم بەيم بەر مەرىمە ، TR-Iütae 109: سىم بەرسىتى ; TR-Iütae 211-9 . سىم بەر بەر بەر بەر بەر بەر بەر بەر بەر بەر
37.1	مريم for مريم TR-Iütae 109, TR-Içağatay YZPER2: مريم , TR-Iütae 109, .
38.4	بة بروريو for بيتريدوريو . TR-Iütae 109, TR-Içağatay YZPER2, TR-Iüne 211-9: بيتريد وريو
40.4	. فد :TR-Iütae 109 ; تدسر TR-Içağatay YZPER2 ; مُسَر TR-Iütae 109 ، مُسر for مسر
42.4	محمد for مَحْدَة . TR-Iütae 109: مَحْدَة ; TR-Içağatay YZPER2: مَحْدَة ; TR-Iüne 211-9: مَعْدَة .
43.1–2	See note on 19.1–2 (TR-Iütae 249 is excluded).
45.4	سمة for أميني . TR-Iütae 109: أميني ; TR-Içağatay YZPER2, TR-Iüne 211-9: أميني .
46.4	See note on 42.4 (TR-Iüne 211-9: 💑).
48.2	. غرقة for مرتدمة . TR-Iütae 109: مرتدمة ; TR-Iüne 211-9: مرتدمه
49.3–4	مرتم for محمد . TR-Iütae 109, TR-Içağatay YZPER2: مُعرمة المرحمة مرقد .
50.4	. مرتدمة, for تَدمة ، TR-Iütae 109: تَدمة ; TR-Içağatay YZPER2: تَدمة م

## **Consulted Concordances**

TR-Iütae 109, p. 16–17; TR-Iüne 211-9, p. 251; TR-Iüne 217-15b, pp. [16–19]; TR-Iütae 249, p. 2255; TR-Içağatay YZPER2, fol. [12r].

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

Source	TR-Iüne 214-12
Location	P. 83, l. 7 – p. 87, l. 1
Makâm	Şedd-i arabân
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Tatar
Index Heading	Şett-i ʿarabān Tatar'ıñ devr-i kebīr; ḍarb 14
Work No.	CMOi0247

## Remarks

The scribe uses the axis sign (\*) above the last pitch sign within a group for the second time in the manuscript (i.e. divs. 64.1 and 66.3).

The scribe erroneously wrote Arabic numeral 2 instead of 4 to indicate H4.

In TR-Istek [1], the piece is attributed to Tanbûrî İsak (d. after 1807). The attribution was probably added to the heading by a later hand, who also made the additions and corrections in the notation.

### Structure

H1	:	4	: :	4(T)	:		
H2		4	:	4(T)	:		
H3	:	4	: :	4	: :	4(T)	:
H4		4	:	4(T)	:		

## **Pitch Set**



### Notes on Transcription

3.1

Orig. مراجع ; 2<sup>nd</sup> lay. مراجع . Transcribed as مراجع . TR-Iüne 204-2, TR-Iüne 205-3: مراجع ; TR-Iüne 211-9: مجر مراجع ; TR-Iütae 107: مجر .

7.3	Orig. مَرْجَعُهُ ; 2 <sup>nd</sup> lay. مَرْجَعُهُ . Transcribed as مَرْجُوهُ . TR-Iüne 204-2: مَرْجُعُهُ ; TR-
	Iüne 205-3: سَرَقُوْ اللهُ ; TR-Iüne 211-9: سَرَقُوْ اللهُ ; TR-Iüne 213-11: سَرَقُوْ اللهُ ; TR-
	Iütae 107: 🗸 .
10.2	مَعْ for عُرْمَةُ . TR-Iüne 204-2, TR-Iüne 213-11: جُرْمَةُ ; TR-Iüne 205-3, TR-Iütae 107:
	الم ; TR-Iüne 211-9: الم الم الم الم الم الم الم الم الم الم
14.1	Orig. مرتجه ; 2 <sup>nd</sup> lay. مرتجه . Transcribed as مرتجه . TR-Iüne 204-2, TR-Iüne 205-3,
	TR-Iüne 213-11: 🐙 ; TR-Iüne 211-9: 🐙 ; TR-Iütae 107: 🐙 .
16	Mîm letter at the end of the div. is transcribed as reprise.
24.2.1	The scribe first attempted to write $z$ , but then changed it into $j$ .
38.2	$r_{a}$ for $r_{a}$ . 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: المراجع ; TR-Iüne 211-9: مراجع ; TR-Iütae 107: مراجع .
51.1.2	ç for ج . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 107: ج .
91.4	TR-Iüne 205-3: مِعَمْ ; TR-Iüne 201-2: مُعَمْ ; TR-Iüne 205-3: مُعَمْ ; TR-Iüne 204-2: مُعَمْ
	Iütae 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. $\sim$ ; 2 <sup>nd</sup> lay. $\sim$ . Transcribed as $\sim$ 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-Iütae 107: 🞜 .
96.2.3	Orig. $\boldsymbol{z}$ ; 2 <sup>nd</sup> lay. $\boldsymbol{z}$ . It is transcribed as $\boldsymbol{z}$ 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-Iütae 107: 🗸 .
98.2	Orig. $\mathcal{A}$ . The segâh pitch sign ( $\mathcal{A}$ ) seems to have been scratched out and then
	$\sim$ 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	. مرجرهر : TR-Iütae 107 ; عرمهر : TR-Iüne 205-3 ; عرمه مدتمر : TR-Iütae 107 ، مرتجر أمر for مدجره
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-Iütae 107, pp. 246–8; TR-Istek [1], p. 119.

## Hicāz sengīn semāʿī

Source	TR-Iüne 214-12
Location	P. 87, l. 2 – p. 88, l. 5
Makâm	Hicâz
Usûl	Sengîn semâî
Genre	Saz semâîsi
Attribution	_
Index Heading	Ḥicāz sengīn semāʿī
Work No.	CMOi0095

## Remarks

The usûl is indicated as yürük semâî in the heading of TR-Iütae 249, p. 853.

#### Structure

H1	:	5	: :	3(T)	:			
H2	:	4	:	4		3(T)		
H3	:	8	: :	3(T)	:			
H4	:	4*	:	4*		4	3(T)	

\*yürük semâî

The entire teslîm of H3 is probably written out in order to show the repetition at the end. Accordingly, it is assumed that the indicated teslîms in H2 and H4 have no repetition at the end.

#### **Pitch Set**



#### Notes on Transcription

3.1 بوله for بوله. TR-Iütae 108: بن ن TR-Iütae 109; TR-Iütae 249, p. 843: بوله.
 11.2 بوله for بالم . TR-Iütae 108: بن فر ; TR-Iütae 109: برفر ; TR-Iütae 249, p. 843: برفر .

12	The division is shown in parentheses as if there is a second ending, hence it is
	interpreted as a reprise.
14.1	See note on 3.1.
19.2	for تمرير . The single stroke above the second pitch sign does not seem to have
	been placed intentionally. TR-Iütae 249, p. 843: تَمَرْجُهُ
22.1	See note on 3.1.
23.3.4	$\sigma$ , for $\sigma$ . It seems that the scribe forgot to insert the pitch alteration sign (kisver).
	TR-Iütae 108; TR-Iütae 249, p. 843: 🛪.
29.2	تُمَتَّر . TR-Iütae 109; TR-Iütae 249, p. 843: سَمَّر . TR-Iütae 109; TR-Iütae بسَر
31.2	بية for ليتر . TR-Iütae 109; TR-Iütae 249, p. 843: بيتر .
32.2	See note on 29.2.
33.2	See note on 31.2.
35.2	، 📩 for 🛵 . TR-Iütae 109: 🖕 ; TR-Iütae 249, p. 843: 🚽 .
37.1	See note on 3.1.

## **Consulted Concordances**

TR-Iütae 108, pp. 3–4; TR-Iütae 109, p. 177; TR-Iütae 249, p. 843; TR-Iütae 249, p. 853.

# Țāhir İsak'ıñ ūṣūli zencīr

Source	TR-Iüne 214-12
Location	P. 88, l. 6 – p. 91, l. 7
Makâm	Tâhir
Usûl	Zencîr
Genre	Peşrev
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	Ṭāhir zencīr İsaķ'ıñ
Work No.	CMOi0298

## Remarks

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

The scribe stops using red ink pen and the handwriting starts to become sloppier starting from p. 89.

There are many clues indicating that TR-Iüne 214-12 was copied from TR-Iboa 355. In TR-Iboa 355, there are markings which coincide with the page breaks in TR-Iüne 214-12 and this could indicate that the scribe made calculations intended to design a better page layout. There are also a few identical mistakes apparent in both manuscripts (e.g. see note on 8.2). H4 and a part of H3 are not available in TR-Iüne 211-9 due to the missing pages.

## Structure

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

## **Pitch Set**



## Notes on Transcription

6.3 Orig. المرقم ; 2<sup>nd</sup> lay. أرقم . It seems that the first pitch sign was scratched out and that the stroke above the last pitch sign was added by a later hand.

Transcribed as سَتَّهْ مَرْجَمُ . TR-Iüne 205-3, TR-Iüne 211-9: سُرَّةْ مَرْجُم ; TR-Iboa 355: سَتَّهْ مَرْجُم .

- 7.4 Orig.  $\mathcal{J}_{\mathcal{J}}$ ; 2<sup>nd</sup> lay.  $\mathcal{J}_{\mathcal{J}}$ . Transcribed as  $\mathcal{J}_{\mathcal{J}}$ . TR-Iüne 205-3, TR-Iüne 211-9:  $\mathcal{J}_{\mathcal{J}}$ ; TR-Iboa 355:  $\mathcal{J}_{\mathcal{J}}$ ; TR-Iütae 110, TR-Iütae 249:  $\mathcal{J}_{\mathcal{J}}$ ; TR-Iütae 108:  $\mathcal{J}_{\mathcal{J}}$ .
- 8.1 مربح . The axis symbol above the first pitch sign seems to have been scribbled.
   TR-Iüne 205-3, TR-Iüne 211-9: مربح ; TR-Iboa 355: مربح ; TR-Iütae 108: مربح .
- 8.2 بني . The group seems to have been added later since the division wasn't complete. The group is also missing in TR-Iboa 355 which implies that the piece was copied from TR-Iboa 355. TR-Iüne 205-3, TR-Iüne 211-9: بني ; TR-Iütae 108: في .
- Orig. مسر. There is an extra stroke above the second pitch sign which appears to be unintentional. Transcribed as مسر. TR-Iüne 205-3, TR-Iüne 211-9 (1<sup>st</sup> lay.), TR-Iütae 108: مسر; TR-Iüne 211-9 (2<sup>nd</sup> lay.): مسرية ; TR-Iüne 211-9 (3<sup>rd</sup> lay.): مسرية ; TR-Iüne 355: مسر; TR-Iütae 110: مسرية .
- 22.1 مرغر محمد مرغر for مرغر محمد مرغر . TR-Iüne 205-3, TR-Iüne 211-9 (1<sup>st</sup> lay.): مرغر محمد مرغر ; TR-Iütae 108: توتتر جر ; TR-Iütae 110: توتتر جر
- 22.2  $\vec{z}_{s'r}$  for  $\vec{z}_{s'r}$ . There is also an alternative group that is written above the original as  $\vec{z}_{s'r}$  by a later hand. TR-Iüne 205-3, TR-Iüne 211-9 (1<sup>st</sup> lay.):  $\vec{z}_{s'r}$ ; TR-Iütae 108:  $\vec{z}_{r}$ ; TR-Iütae 110:  $\vec{z}_{r}$ .
- 28.2 A tie sign is added in the transcription based on the teslîm of H1.
- 29.3  $\sim 10^{\circ}$  for  $\sim 10^{\circ}$  (Cf. div. 16.3).
- 30.3  $\sim 6 \text{ for } \sqrt{\pi}$  (Cf. div. 15.3).
- 30.4 Cf. div. 15.4.
- 31.2 مَسْرَقَمْرَمَّ for مَسْرَقَمْرَمَّ . TR-Iüne 205-3, TR-Iüne 211-9: مَسْرَقَمْرَمَ ; TR-Iütae 108: مَسْرَقَمْ يَعْمَارَ بَعْنَا يَعْمَارَ تَعْمَارَ مَعْمَارَ مَعْمَارِهُ .
- 38.1 Orig. مجمسهم ; 2<sup>nd</sup> lay. مجمسهم . Transcribed as مجمسم . TR-Iüne 205-3: جمسم . TR-Iboa 355: مجمسم . TR-Iütae 110, TR-Iütae 249: مسم .
- Orig. , m, e; 2<sup>nd</sup> lay. , s, m, e. The rest sign is ignored in the transcription since it is assumed to have been added by a later hand. Transcribed as , ', a. TR-Iüne 205-3: , TR-Iboa 355: , a, e. TR-Iütae 110, TR-Iütae 249: , a.
- 39.3.1 The diagonal stroke above the pitch sign appears to be unintentional.
- 44.1.1 An erroneously written pitch sign was subsequently altered to  $\checkmark$  by the scribe.
- 44.3 أَسْمَرْحِمْسَمْ for مَعْرَجْمِسْمْ . TR-Iüne 205-3: مُعْرَجْمِسْمْ ; TR-Iboa 355: معرُحْمَسْمْ ; TR-Iütae 110: مرجامات ; TR-Iütae 249: مُعْمَدُ .

45.3–4	Cf. div. 15.3–4.
46.4	سمير for "مريز". TR-Iüne 205-3: "مريز"; TR-Iütae 108: "مريز" .
47.2	, for أَسْتَدُسْرُ , TR-Iütae 108: أَجْمَسُةُ , tR-Iüne 205-3: أَجْمَسُةُ , for أَسْتَدُسْرُ , for أَستَدُسَرُ
48.4	The markings above are illegible due to scribbling or ink feathering. It is
	assumed that there is a pitch alteration sign above the second pitch sign.
	Transcribed as 🖉 🚛 . TR-Iüne 205-3: 🖉 🚛 ; TR-Iütae 110, TR-Iütae 249: 🍫 .
49.4	Orig. , . The group is scratched out and an alternative is written above as
	TR-Iütae 110: تَوَشَّر ; TR-Iütae 110: تَوَسَرَّة ; TR-Iüne 205-3: تَوَسَرَّة ; TR-Iütae
	. توسر 249:
56.1	م مد for مُحْد : TR-Iüne 205-3: مُحْد ; TR-Iütae 110: مرحد ; TR-Iütae 249: مُحْد .
57.4	ا المرتبة for المرتبة . TR-Iüne 205-3: ᢏ ; TR-Iütae 110, TR-Iütae 249: جرم .
59	With the 'il[ $\bar{a}$ ]- $\bar{a}$ $\bar{b}$ irihi' text after the division, the scribe indicates that the
	performer should complete the teslîm on the basis of the other teslîms in the
	previous hânes. But since those teslîms differ in case of the endings, it is not
	clear which endings should be supplied. In this regard, the editor preferred to

supplement the endings based on TR-Iüne 205-3 with a minor adaptation. Accordingly, the third group of the first ending  $(\checkmark,)$  is adopted as  $\checkmark,)$ .

## **Consulted Concordances**

TR-Iüne 205-3, pp. 12–4; TR-Iüne 211-9, pp. 145–8; TR-Iütae 108, p. 49; TR-Iütae 110, p. 8; TR-Iütae 249, pp. 1905–6; TR-Iboa 355, img. 228–9.

## Ţāhir semā<sup>c</sup>ī

Source	TR-Iüne 214-12
Location	P. 91, l. 8 – p. 92, l. 8
Makâm	Tâhir
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	Ṭāhir semāʿī İsaķ'ıñ
Work No.	CMOi0299

## Remarks

There is an Arabic mîm letter (٫) left to the heading.

The heading is centered between the lines 7 and 8, unlike the usual practice of the scribe. Only two hânes are available. The Arabic numeral 3 denoting the hâne number is written out despite the fact that there is no notation given for H3 and H4. Therefore, the next two pages (pp. 93–4) were left empty, presumably with the intention of adding the missing hânes later. The original layer is identical to the version in TR-Iboa 355 where there are only two hânes, while the other consulted concordances supply four.

### Structure

H1	:	4	: :	4(T)	: :		
H2	:	4	: :	4	: :	4(T)	:

It is assumed that the mîm letters above the division signs indicate a repetition and that the indicated teslîm in H2 also has a repeat at the end accordingly.

### **Pitch Set**



### Notes on Transcription

1.2 Orig. سرمرين ; 2<sup>nd</sup> lay. سرمرين . Transcribed as سرمرين . TR-Iütae 108: سرمرين ; TR-Iütae 249, p. 1917: سرمرين ; TR-Iboa 355: سرمرين .

- 1.4 Orig.  $\dot{x}$ ; 2<sup>nd</sup> lay.  $\dot{y}$ . The rest sign seems to have been added later by another hand. Transcribed as  $\dot{x}$ . Cf. divs. 1.4, 2.4, 4.4, 9.4 and 12.4. TR-Iütae 108:  $\dot{y}$ . TR-Iütae 249, p. 1910; TR-Iboa 355:  $\dot{x}$ .
- Orig. مربعه ; 2<sup>nd</sup> lay. م. The second pitch sign is scribbled but it is barely recognizable as م. Transcribed as مرابعة . TR-Iütae 108: مربعة ; TR-Iütae 249, p. 1910: مربعة ; TR-Iütae 249, p. 1917: مربعة ; TR-Iboa 355: مربعة .
- 3.2 Orig. m/, z, : 2<sup>nd</sup> lay. z, m/, z, . The gerdâniye pitch at the beginning of the group seems to have been added later since it is slightly out of the notation field. Transcribed as m/, z, . TR-Iütae 108: m/, z, ; TR-Iütae 249, p. 1910: m/, ; TR-Iütae 249, p. 1917: z, z, ; TR-Iboa 355: m/, z, .
- Orig. مرأس ; 2<sup>nd</sup> lay. مراجع . Transcribed as مرأس . TR-Iütae 108: مرأس ; TR-Iütae 249, p. 1910: مراجع .
   مراجع . () , TR-Iütae 249, p. 1917: مراجع .

- 5.1 هم مرهري for مراجع . TR-Iütae 108: مرسوم ; TR-Iütae 249, p. 1910: مرموري ; TR-Iboa 355:
- 5.2 بر for بر is for بر is a for بر is a for بر is a for بر is a for بر is a for بر is a for بر is a for بر is a for the scribbled. The ink drop stains above were presumably caused by this correction. TR-Iütae 108: بر الم بر نه is a for the first is
- 5.3–4 مَسَرَّة for مُسَرِّة مُسَرِّة . TR-Iütae 108: مَسَرَّة ; TR-Iütae 249, p. 1910: مَسَرَّة ; TR-Iboa 355: مَسَرَّة .
- 6.2–3 مسرم مرسر for مسرم فرسر تمريك . TR-Iütae 108: مرسر مرسر ; TR-Iütae 249, p. 1910: مرسر ; TR-Iboa 355: مرسر مرسر .
- 7.2-4 مراجع المراجع المراجع المراجع المراجع المراجع مراجع المراجع م مراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع المراجع الم
- 8.2 Orig. w/nw/s/nw'; 2<sup>nd</sup> lay. w/nw/s/nw'. The çargâh pitch sign (n) seems to have been added later so that it looks like a superscript note due to lack of space. The editor assumes that it was added later by another hand. Transcribed as "/nw/s/nw'. TR-Iütae 108: "/n/s/nw'; TR-Iütae 249, p. 1910: w/n/s/nw'; TR-Iboa 355: w/nw/s/nw'.
- 8.3 " $\sim_{\mathbf{x}}$  for  $\sqrt[4]{\mathbf{x}}_{\mathbf{x}}$ . There is also a tie sign above the group. But, it is ignored in the transcription since it was presumably added later by another hand. TR-Iütae 108:  $\sqrt[4]{\mathbf{x}}_{\mathbf{x}}$ ; TR-Iboa 355:  $\sqrt[4]{\mathbf{x}}_{\mathbf{x}}$ .

- 9.2 Orig. سریم ; 2<sup>nd</sup> lay. سریم . Transcribed as سریم . TR-Iütae 108: سریم ; TR-Iütae 249, p. 1917: سریم ; TR-Iboa 355: سریم .
- 12.2 Orig. برهیر فرس . There are many additions/corrections over the group presumably belonging to different later hands. One of these alternative interpretations is written above the group as جرم فرم مراح and it seems to be blurred due to aging. Transcribed as رم مراح مراح . TR-Iütae 108: مراح , TR-Iütae 249, p. 1917: مراح مراح مراح مراح مراح .
- 12.3 مسرم for مسرم . There also is a tie sign above the group. But, it is ignored in the transcription since it was presumably added later by another hand. TR-Iütae 108: مسرم ; TR-Iütae 249, p. 1917: مسرم ; TR-Iboa 355: مسرم .
- 18.1 See note on 5.1.

## **Consulted Concordances**

TR-Iüne 211-9, pp. 148–9; TR-Iütae 108, p. 50; TR-Iütae 249, p. 1910; TR-Iütae 249, p. 1917; TR-Iboa 355, img. 230–31.

# Gül-'izār İsak'ıñ ūşūli hafīf

Source	TR-Iüne 214-12
Location	P. 95, l. 1 – p. 99, l. 3
Makâm	Gülizâr
Usûl	Hafîf
Genre	Peşrev
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	Gül-ʿizār İsakִ'ıñ
Work No.	CMOi0134

#### Remarks

No teslîm is indicated although some of the consulted concordances (TR-Iüne 203-1, TR-Iütae 109) supply teslîms.

In the heading of TR-Iüne 203-1, the makâm is originally indicated as Baytâr sabâ. However, a later hand added a note as Gülizâr. In TR-Iütae 249, p. 2427 the usûl is given as Düyek. TR-Iboa 355 also suggests makâm Baytâr sabâ in the heading. There are many clues implying that the piece was copied from this source despite the fact that the title, including the makâm name, is different. It is probably because the heading in TR-Iüne 214-12 was added later by another hand. In H4 of TR-Iboa 355, there is a mark coinciding with the page break in TR-Iüne 214-12. This could indicate that the scribe made calculations intended to design a better page layout. There is also an identical mistake that is apparent in both manuscripts (i.e. see note on 46).

#### Structure

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

#### **Pitch Set**



## Notes on Transcription

Notes on Tra	anscription
2.3	. فهريمرير for مهريم . TR-Iütae 107; TR-Iütae 249, p. 2427: مديم يكر أ
8.4	Orig
	was transformed into تسعيته، فتربو . Transcribed as تسعيته، TR-Iütae 107: تسعيته، زمان ; TR-
	Iütae 249, p. 2427: ٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠٠
12.2–13.1	The groups are scratched out and the new alternatives are written above as:
	י איית : געיעית היביבת מפות .
12.4	. TR-Iütae 107; TR-Iütae 249, pp. 2451–2: مهدم بوفر for مهدم بوفر . TR-Iüne 203-1: مهدم بوفر
	ماساسم . TR-Iütae 249, p. 2427: المراجع مراجع .
16	An alternative division for the first ending is written above as: ( ممين مرجر محمد محمد م
	:: ) and it is identical with the ending in TR-Iütae 109.
16.1–3	; مرص موم من :TR-Iütae 107 . مرقم مرحر مور مور مردم مدهم مدهم for مرحم مرحم مورم مرم مدم م
	TR-Iütae 249, pp. 2447-8: 👾 المرقد ; TR-Iütae 249, p. 2427: 🖍 المريد ; TR-Iütae 249, p. 2427:
17.3	Orig. بنه شریوفه, 2nd lay. ترکه سریوفه, Transcribed as به سریوفه, i 2nd lay.
19.2	for مرتبر مرتبر . TR-Iütae 107; TR-Iütae 249, pp. 2451–2; TR-Iütae 249, p. 2427:
	. سرجرس . TR-Iüne 203-1: سرجرس ; TR-Iütae 249, p. 2447–8: سرجرس .
22.1	سرم المعرف ال
	TR-Iütae 249, p. 2427: 🚣 .
28.1	See note on 22.1.
33.4	جهار for جُهُمار . TR-Iütae 107: جهار . TR-Iütae 249, pp. 2447–8: سرم .
34.1–3	See note on 16.1–3.
36.2	. مىسمرىچار for مىسمرىچەر .
36.2.5	The pitch sign seems to have been scribbled later by another hand with a lead
	pen.
43.1	for مُسَمْ . TR-Iütae 107: مُسَمَّ ; TR-Iüne 203-1: مَسَمَرْ ; TR-Iütae 249, p. 2427:
	nuta .
46	The division is erroneously doubled by the scribe. The same specific mistake is
	also available in TR-Iboa 355.
47.1	See note on 43.1 (TR-Iütae 249, p. 2427 excluded).
47.4	-TR-Iüne 203-1; TR-Iütae 249, pp. 2447 . موه قَدْه، TR-Iütae 107 . موه رقْده بدُر for موهرقه مدرمُد
	8; TR-Iütae 249, pp. 2451–2: بوڤر .
50.1–3	See note on 16.1–3.
51.3–4	ת אר איב for אראי אראי אין איין אראי אראי אראי אין אראי איין אראי אראי
	ب محمد عمد عمد (; TR-Iütae 249, p. 2427: محمد عمد مد عمد عمد محمد محمد م
63.2	$\sim \dot{\rho}$ for $\dot{\sim} \dot{\rho}$ .
64.1	See note on 43.1.

### **Consulted Concordances**

TR-Iüne 203-1, p. 16; TR-Iütae 107, pp. 185–8; TR-Iütae 109, pp. 136–7; TR-Iütae 249, p. 2427; TR-Iütae 249, pp. 2447–8; TR-Iütae 249, pp. 2451–2; TR-Iboa 355, img. 238–40.

## Beste-nigār devri Dede'niñ

Source	TR-Iüne 214-12
Location	P. 99, l. 4 – p. 102, l. 3
Makâm	Bestenigâr
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	İsmâîl Dede Efendi (1778–1846)
Index Heading	Beste-nigār devri Dede'niñ
Work No.	CMOi0043

### Remarks

Only three hânes are available. Although the Arabic numeral 4 is written out for H4 there is no notation given for this last hâne. The scribe also left p. 102 partly empty, probably for a later entry. In a similar manner, there are parentheses for the second ending of H3 but no notation inside (see note on 57 for further information).

### Structure

H1	:	2	: :	2(T)	:
H2	:	2	: :	2(T)	: :
H3	:	2	: :	2(T)	:

### **Pitch Set**



### Notes on Transcription

1.3 مسر for مسر . TR-Iüne 213-11, TR-Iütae 24	49: 🛺 .
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2.2	مسمد for مَسْمَعَ . TR-Iüne 213-11: مَسْمَعَ ; TR-Iütae 249: مَعْسَمَ	
		· •

- . "مَسْمَرْمَةْ for مَسْمَرْمَةْ . TR-Iüne 213-11, TR-Iütae 249: "مَسْمَرْمَةْ .
- 5.1 جَمْهُمْ for جَمْهُمْ . TR-Iüne 213-11, TR-Iütae 249: مَعْهُمُ .
- . تَرَّسُونَةُ مُحمَّ for تَرَسُونَةُ مُحمَّ TR-Iüne 213-11: تَرَجُسُونَةُ مُحمَّ for تَرَجُسُونَةُ مُحمَّ . تَرَجُسُونَةُ مُحمَّ . TR-Iütae 249: تَرَجُسُونَةُ مُحمَّ
- . مُرْم صرفتر قد مُدْمَرُقد . TR-Iüne 213-11, TR-Iütae 249 . مُرْم صرفتر قد قد مُرْمَر قد متر مرفتر مد قدم مُرفر
- 7.4 See note on 3.4.

9.1	محد مدهم for معدر مدهم . TR-Iüne 213-11, TR-Iütae 249: معدر مدهم .
9.3	. مُرقد مد قديمُ TR-Iüne 213-11, TR-Iütae 249: مُرقد مد قد مُر
10.2–3	; تەمەقەھەقەرىمە قەرەقەرە (for مەقەرەقەرە قەرەقەرە قەرەقەرە ئەرەقەرەر ئەرەقەرەر (TR-Iüne 213-11 ئەرەقەرەر قەرە TR-Iütae 249: ئەمەقەرەر قەرەقەرەر قەرەقەرەر ئەرەقەرەر ئەرەقەرەر ئەرەقەرەر ئەرەۋەر ئەرە ئەرە ئەرە ئەرە ئەرە يە
11.1	. قَدِقْدِقَدِهِ مَدْمَدُ TR-Iütae 249: ; تَدْخُدَقْدَمْ: TR-Iüne 213-11 . قَدْخُدِقَدْمُ for قَدْحُد
11.3	It seems that the scribe mistakenly put the axis symbol (,) above the first pitch
	sign and that subsequently moved it above the next pitch sign.
11.4	See note on 3.4.
14.3–4	أرم. ", TR-Iütae 249 بارتر مديمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجم المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة المرجمة ا
15.1–3	א א א א א א א א א א א א א א א א א א א
17.2	مرجمه for مرجمه' . TR-Iüne 213-11: مرجمه ; TR-Iütae 249: مرجمه' .
18.3	See note on 17.2 (TR-Iütae 249: 💑 ).
19.1	محمد for المحمد . TR-Iüne 213-11: المحمد ; TR-Iütae 249: المحمد .
19.3	. مُسَمَّ TR-Iütae 249: مُسَمَّ . TR-Iüne 213-11: مُسَمَّ ،
20.1	المراجع أربع for المراجع مراجع المراجع المراجع (TR-Iütae 249: المراجع مراجع المراجع مراجع المراجع
20.4	. قَدِقْتُدَبَّهُ TR-Iütae 249: خُدْمَهُ عَدَمَةُ عَدْمَةُ وَ TR-Iütae 249 ، "عَدَيْهُ for وَقَدْمَهُ
22.1	for مَسْمُ . TR-Iüne 213-11, TR-Iütae 249: مَسْمُ . There is also a tie above the
	group which probably functions as a legato.
24.1	See note on 11.1.
25	ד א א א א א א א ג א ג א ג א ג א ג א ג א
	249: Langer - Langer
26.1	. حديثة بير for صديمة الله . TR-Iüne 213-11, TR-Iütae 249 حديثه بير أ
26.2	See note on 3.4.
28.1	See note on 9.1.
29.1	Since the group is a part . تدقدُه :TR-Iütae 249 ; تدقد TR-Iüne 213-11 . تدهقه for تدهقه المعا
	of the teslîm, it appeared as ترقر in H1 before.
29.2–3	See note on 10.2–3.
29.3.2	for تر. It seems that the scribe forgot to put the kisver above. Since the group مر
	is a part of the teslîm, the pitch sign appears as $\tilde{\boldsymbol{z}}$ in H3 and the consulted
	concordances also suggest .
30.1	See note on 11.1.
30.4	See note on 3.4.
32.3	Cf. div. 13.3.
33.3–4	See note on 14.3–4.
34.1–3	See note on 15.1–3.
35.2	See note on 17.2.

36.1	Cf. div. 34.3.
37	. دُمَّه TR-Iütae 249: ; دَمَّه TR-Iütae 249: وَمَّهُ TR-Iüne 213-11: تَهْرَفُهُ
38.1	. تربي مربية (TR-Iütae 249: مربية بي مربية . TR-Iüne 213-11: مربية بيومربي for مربية بيومربي
39.2–3	. بو الرحير الرقم بدير الله for المجرس المرجم الله الله الله الله المرجم المرجم المرجم المرجم المرجم المرجم الم
39.4	. مرسر قىرىد :TR-Iütae 249 ; مرسرم شرقىمى فى :TR-Iüne 213-11 . مرسرم شرقىمى فى for مرسرم سرعى مرم
41.1	. مرشر مدهندتم : TR-Iütae 249 ; مرسر قسر مدر : TR-Iüne 213-11 . مرشر مد شرقه for مرسر مدرم .
42.1	. تم بدغ آمريش for مربع مديني . TR-Iüne 213-11, TR-Iütae 249 مربع مديم مربع المربع المربع المربع مربع
45	See note on 39.2–3.
46.4	تْمَرْقَتْهُ :TR-Iüne 213-11, TR-Iütae 249 مَرْقَتْهُ . TR-Iüne 213-11 مَرْقَدْ الله عَرْقَةُ عَرْقَة
49.1	See note on 9.1.
49.3	See note on 9.3.
50.1.2	, for , . The editorial decision is based on the teslîms of the previous hânes
	and the consulted concordances.
50.2–3	See note on 10.2–3.
53.3	Cf. div. 13.3.
54.3–4	See note on 14.3–4.
55	The scribe omitted the division sign.
55.1–3	See note on 15.1–3.
57	The scribe wrote out the parentheses for the second ending but no notation is
	given. He probably planned to notate this part later. TR-Iüne 213-11 does not
	supply any second ending. In TR-Iütae 249, the second ending is similar to the
	first ending of TR-Iüne 214-12. In TMKlii, the endings that are used for H3 are
	in the opposite order to the ones used in H2. In a similar manner, the second
	ending in the transcription is adopted from the first ending of H1.

## **Consulted Concordances**

TMKlii, no. 076; TR-Iüne 213-11, pp. 1–3; TR-Iütae 249, pp. 503–4.

## Pūselik 'aşīrān ūsuleş lenk fāhte

Source	TR-Iüne 214-12
Location	P. 103, l. 1 – p. 105, l. 8
Makâm	Bûselik aşîrân
Usûl	Fâhte
Genre	Peşrev
Attribution	—
Index Heading	Pūselik 'aşīrān lenk fāhte
Work No.	CMOi0060

#### Remarks

There are only three hânes available whereas the consulted concordances supply four hânes. Although the Arabic numeral 4 is written out for H4 there is no notation given for this last hâne. Accordingly, the scribe left the next page empty probably for a later entry.

Although the usûl Lenk fâhte is indicated in the heading, the distribution of the division signs suggests usûl Fâhte. The usûl is indicated as cenk fâhte in TR-Iütae 108, and as fâhte in TR-Iüne 204-2. In TR-Iütae 107; no usûl is indicated but the placement of the division signs suggests also usûl fâhte. The description of *Selām-ı rābi*<sup>c</sup> in the heading of TR-Iütae 107 implies that the piece was played as a part of the fourth selâm of a Mevlevî âyin.

The piece is attributed to Gadî Mehmed Ağa (fl. ca. 1900?) in TR-Iüne 204-2.

Starting from H2, the bûselik pitches in TR-Iüne 214-12 are usually written out as segâh in most of the consulted concordances (TR-Iütae 107, TR-Iütae 108, TR-Iam 1537 and TR-Iüne 204-2).

The hânes are not given in the correct order. Thus, H1 is followed by H3 and H2 respectively. Due to this incorrect ordering, the scribe or a later hand relabelled the hânes as *birinci hāne*, *üçünci hāne* and *ikinci hāne* next to the hâne numbers probably to make them more noticeable. In the transcription, the order given in the manuscript (H1, H3 and H2) is taken into account. H3 runs in without any line break unlike the usual practice of the scribe. In this regard, the Arabic numeral 3 denoting the hâne number was given twice by the scribe; one is at the page margin left of the notation (as usual), the other one is inside the notation between the last group of H2 (div. 25) and the first group of H3 (div. 26), to make the transition between hânes more noticeable.

#### Structure

H1	:	8	:
H2	:	8	:
H3	:	8	:

## **Pitch Set**



## Notes on Transcription

1.4	Orig. تستيخ ; 2 <sup>nd</sup> lay. تستيخ . The additions in red ink seem to have been made by a
	later hand. Transcribed as تُسْمَر . TR-Iütae 107: مرسريم ; TR-Iütae 108: تُسْمَر ; TR-
	Iütae كانا ; TR-Iam 1537: سرستر).
2.1	Orig. تَسْتَر ; 2 <sup>nd</sup> lay. تَسْتَر . The additions in red ink seem to have been made by a
	later hand. Transcribed as ند . TR-Iütae 107, TR-Iütae 108, TR-Iam 1537: ند ;
	TR-Iütae 249: ستبهر; TR-Iüne 204-2: ستبهر.
3	; /بو سرصه قترصههم :7R-Iütae 107 . بو فترهه برقمه عرقه مع قد Transcribed as ، بو فَتر مديم الع 2 ما ا
	. موقة معرفة معرفة معرفة (TR-Iam 1537 ; فعرشه: TR-Iam ; فعرشه (TR-Iütae 249
8.1–3	. TR . مرتجه کو تصرف فرقد فی فی در تصرف در Transcribed as . مربواته کو حدق قد الله . TR : مربوه کو حدقه فی Orig
	مرقد بر بر تحديد (TR-Iam 1537 ; مريد مرقد بر موهري (TR-Iütae 249 ; مريد مر موهرم موهر بر المعالي الت
	. ماد مدم اد مرد اد مرد اد
14.1	Orig. مربيصة، ; TR-Iütae 107 . مربيض Transcribed as مربيض ; TR-Iütae 107 ; مربيض ; TR-Iütae 108
	، مربوطربو ; TR-Iam 1537: مربوطربو ; TR-Iütae 249
24.1	. مدرسته :TR-Iüne 204-2 ; مرضه for مرجه . TR-Iütae 108 مرجه
30.2	There is a vertical line after the group and its function is not clear.
33.4	. هرمد :TR-Iam 1537 ; سرغر :TR-Iütae 108 ; سرغر .TR-Iütae 107 ; سرهرمد :TR-Iütae 107 سرهرمد
34.1	فر :for تسرير . TR-Iütae 107 وفر : TR-Iütae 107 تسرير .
35.3	. مەيسىر :TR-Iam 1537 ; مەيسىر :TR-Iütae 108 ; مەيسىر :TR-Iam 1537 ; مەيسىر .
37.1	. مورسه جد TR-Iutae 107: مرسسة جد TR-Iutae 108: مرسط , TR-Iutae 107: مرجد أواسم for مرجد
38.2.1	The dot above the pitch sign appears to be unintentional.
39.3	. مسرمري :TR-Iam 1537 ; تسمريو ،TR-Iütae 107 ; مسمريوم :TR-Iütae 107 تسمريو ،
41.1	, TR-Iütae 107: سچسر ; TR-Iütae 108: سچسر ; TR-Iütae 108: سچسر ; TR-Iütae 249: سچسر ; TR-
	Iam 1537: مرکساکستر .
42.1	. مرمد بسمر :TR-Iam 1537 ; مرمد ;TR-Iütae 249 ; مرمد بسرَّمر :TR-Iütae 108 مرمد بنسرَّم
43.2	بر for بر.

44.4	TR-Iam ; مربعه :TR-Iütae فربعة، TR-Iütae 108 ; سرمربعه :TR-Iütae 107 ، مُربعةً. for مربعةً
	1537: هرمهاسمر .
45.4	TR-Iam ; سرمر :TR-Iütae 107 ; سرمر :TR-Iütae 108 ، سرمر :TR-Iütae 249 . سرمر بشر for سرمرتسر ع
	1537:,
47.1	. مدهر :TR-Iütae 249 ; مدهر فرز :TR-Iütae 108 ; فنرسم :TR-Iütae 107 . فسرهم for صديره
47.3	. صهر :TR-Iütae 249 ; حدثية أو :TR-Iütae أ صربية منه :TR-Iütae 107 ، مي قديقَه for مي صرقة و
48.1	Cf. div. 47.1.
48.3	Cf. div. 47.3.
49.1.2	$\omega$ for $\tilde{\omega}$ . All the consulted concordances feature $\tilde{\omega}$ .
51.1	. ترضر for مرصر . TR-Iütae 108 مرصر .
52.1	. مرقد :TR-Iam 1537 ; TR-Iam ، تمرشر of r . تمريط محمد .TR-Iütae مرصر
57.1	. /مدهبههم: TR-Iütae 249 ; غر TR-Iütae 108 ; وغر TR-Iütae 107 . غريديته، for مريديته،
57.3	The blurry ink stain behind the group was possibly caused by a corrective
	intervention by the scribe.
63.1–2	The groups were scratched out and the new alternatives were written. سرير عريري المعرية
	above as مرمدتية. by a later hand. Transcribed as مرمدتية مرمدتية by a later hand. Transcribed as مرمدتية الم
	similar phrases appearing at divs. 71.4–72.1.
65.1	$\mathcal{F}_{m,n}$ for $\mathcal{J}_{m,n}$ .
66.3	; سَمَت , TR-Iütae 107 ، مَتَسَمَّ , Transcribed as ، مَتَسَمَّر , TR-Iütae 107 ; مَتَسَمَّ , Orig.
	TR-Iütae 108, TR-Iüne 204-2: ", .
78.1	Orig. مراقم ; 2 <sup>nd</sup> lay. مراقم . Transcribed as تمرافع on the basis of similar phrases
	appearing before at divs. 24.1 and 65.1.
78.3	The blurry ink stains above the first two pitch signs imply that there were
	durational markings. But they appear to have subsequently been scribbled and
	then erased.
79.1	See note on 78.1.

## **Consulted Concordances**

TR-Iam 1537, pp. 89–91; TR-Iüne 204-2, pp. 16–8; TR-Iütae 107, pp. 43–4; TR-Iütae 108, pp. 79–80; TR-Iütae 249, pp. 595–7.

## Evc semāʿī Corci'niñ

Source	TR-Iüne 214-12
Location	P. 107, l. 1 – p. 109, l. 2
Makâm	Evc
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Kemânî Corci (d. after 1785)
Index Heading	Evc semā <sup>c</sup> ī
Work No.	CMOi0015

### Remarks

Almost all of the later additions / corrections appear to be in red ink (the additions at divs. 31-32 are in black ink).

The original layer suggests that the piece was copied from TR-Iboa 355 since there are even the same scribal mistakes and choices at some particular points in the mss. (See notes on 8.1, 21, 30 and 47).

#### Structure

H1	:	8	:				
H2(T)	:	12	:				
H3	:	7	: :	4	: :	12(T)	:
H4	:	10	:	8*			

\*sengîn semâî

H2 is marked with an asterisk by the scribe to indicate that the entire hâne is teslîm. It is assumed that the mîm letter at the end of div. 46 (above the division sign) indicates a repetition.

#### **Pitch Set**



## Notes on Transcription

Orig. أرمد أو تربوه من قدم . The groups were scratched out and the new alternatives 1.2 - 4TR-Iboa 355: شر مربع تمريوم قدمه :TR-Iütae 249 ; كوشر مربع تمركوفرقد قدا. TR-Iütae 108 . شرفر . کمر صرف کو ترکی قد صرفتر صر 2.2 - 3Orig. هر مرمر معرف . The groups were scratched out and the new alternatives were written above as مرسر فيسرقريه by a later hand. Transcribed as مرسر فيسرقريه . جرمر مرمر مرمر مرمر عرم ( مرمر مرمر عرب , TR-Iütae 249, TR-Iboa 355 ; مرمر مرسر مرسر مرمر مرمر الم Orig. , ; 2<sup>nd</sup> lay. , Cf. divs. 4.4, 5.4, 6.4, 9.4, 22.4, 35.4, 42.4 and 46.4. 2.4 Transcribed as مُرتد . TR-Iütae 108: مُرتد ; TR-Iütae 249, TR-Iboa 355: مُر ند . Transcribed as سرتمر مدان . TR-Iütae 108 مرتمر مدير . Transcribed as مرتمر مدان . TR-Iütae 108 3.1 - 2. سرهر مدرسه نُمر ; TR-Iütae 249, TR-Iboa 355: سرهر مدرسه . Orig.  $\dot{x}$ ;  $2^{nd}$  lay. x. The addition of x seems to have been made by a later 3.3 hand. Accordingly, the dot sign denoting a half note value was probably scratched out by the same hand. Transcribed as . TR-Iüne 204-2, TR-Iütae 108: 🛵 ; TR-Iütae 249, TR-Iboa 355: 🖈 . Orig. مارير العام المرير . Transcribed as مرسرير . TR-Iütae 108: مارير العام ; TR-Iütae 249: 4.3 . مرسرمر :TR-Iboa 355 ; قرسرمر Orig. تركي الله العالي المرك الم مرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك الم مرك المرك المرك المرك المرك المرك المرك المرك المرك المرك المرك ا مرك المرك ا مرك مم مرك المرك ا 5.2249, TR-Iboa 355: تركير عبر . Orig. تَعْسَمُ ; 2nd lay. تَعْسَمُ . Transcribed as تَعْسَمُ . TR-Iütae 108: مُعْسَمُ ; TR-Iütae 249: 7.4 . رقد بديمر :TR-Iboa 355 ; وقد بديمر Orig.  $\hat{a}_{\mu}$  . Transcribed as  $\hat{a}_{\mu}$  . The first pitch sign in superscript was scratched 8.1 out by a later hand. The first ending of H1 starts with this group but the scribe omitted the parentheses for this first ending. It seems that a later hand added an opening parenthesis, which is also reflected in the transcription. In TR-Iboa 355, there is also no parenthesis for the first ending. TR-Iütae 108: فر TR-Iütae ; TR-Iütae 249, TR-Iboa 355: سُرة . Orig. تُرْسَر الما ي عبد عبد عبد عبد الما عبد الما عبد الما عبد الما عبد الما Orig. تُرْسَر الما الم 8.4 as مربو عد :TR-Iütae 249, TR-Iboa 355 ; تركي الله عنه مربع الله عنه مربع الله عنه منه منه . TR-Iütae 108 ; تركي الله عنه الم Orig.  $\dot{a}$ . The first pitch sign in superscript was scratched out by a later hand. 9.1 Transcribed as شَرْبَة. TR-Iütae 108: شَرْبَة. TR-Iütae 249, TR-Iboa 355: شَرْبَة. Orig. جَمْر عرسر عرب . The groups were scratched out and the new alternatives were 10.1 - 2written above as مُرْمَد مرمر ألم by a later hand. Transcribed as مُرْمَد مدر ألم . TR-Iütae . مرتد مرسرم بعد :TR-Iütae 249, TR-Iboa 355 ; مرتد مرسرم بعد :108 Orig. مأسر ; 2<sup>nd</sup> lay. أسر . Transcribed as يأسر . TR-Iütae 108: مرأسر ; TR-Iütae 249, 10.3 TR-Iboa 355:

11.1–2	Orig. سرغر سرمسر . The groups were scratched out and the new alternatives were
	written above as سُريْر سرمبريّر by a later hand. Transcribed as سُريْر مِرْم . TR-Iütae
	. مرغر مرصدره :TR-Iütae 249 , شرعر مرصدره :TR-Iütae 249 ; سرغر مرصدرهم :108
11.3	Orig. بدخهه ; 2nd lay. ندينه . Transcribed as ترقد , TR-Iütae 108 . ندينه ; TR-Iütae 249, TR-
	. بەرۋەر :Iboa 355
12.1–2	Orig. میر مربومهم. The groups were scratched out and the new alternatives were
	written above as في شريع أو by a later hand. Transcribed as في أو المراجع . TR-Iütae
	. فريئر فريوفريس ; TR-Iütae 249, TR-Iboa 355 ; فرينه فريوفريس 108 ;
12.3	Orig. 🛵 ; 2 <sup>nd</sup> lay. 💢 . Transcribed as 🚀 . TR-Iütae 108: 🛵 ; TR-Iütae 249, TR-
	Iboa 355: 🛵 .
13.2	Orig. سريم مرجم ; 2 <sup>nd</sup> lay. أريم المعربي
	204-2: سرهر معرم ; TR-Iboa 355: سرهر معرم ; TR-Iboa 355: سرهر معرف .
14.2–3	Orig. مَرْمُر مُرْمُر لم مُرْمُر . The new alternatives were written above as مُرْمُر لم by a later
	لمحقد في جديد من بيلم المعند (بيلم الموفير : TR-Iütae 108 . محمد الموفير الموفير ( hand. Transcribed as
	بوتر ; TR-Iütae 249, TR-Iboa 355: بوتر ; TR-Iütae 249, TR-Iboa 355: بوتر ب
15.2	Orig Standard in the standard as " TR-Iütae 108: - TR-i TR-Iütae 108: - TR-Iütae 108: - TR-Iütae 108: - TR-I
	Iüne 204-2: سرتم بخم ; TR-Iütae 249, TR-Iboa 355: سرتم مدني .
15.3	Orig. $\mathcal{A}_{\mathcal{A}}$ . The first pitch sign seems to have been scratched out by a later
	hand. Transcribed as أمرير . TR-Iütae 108: مرير ; TR-Iüne 204-2: مرير ; TR-Iütae ; TR-Iütae
	249, TR-Iboa 355: مېمرمو .
16.2	Orig. 12nd lay. 12nd . Transcribed as 1/2/ . TR-Iütae 108: 1/2/ ; TR-Iütae 249,
	TR-Iboa 355: 🛵 .
17.3	Orig. , 2nd lay. , 2nd lay. , The first pitch sign was scratched out by a later hand.
	Transcribed as سرية . TR-Iütae 108: سرية ; TR-Iütae 249, TR-Iboa 355: سرية .
18.3	Orig. سرقر. The axis symbol seems to have been scratched out by a later hand.
	. مدرقهر :TR-Iütae 249, TR-Iboa 355 ; مدرصه رقير :TR-Iütae 108 ، تمرقهر Transcribed as
18.4	Orig. معمر ; 2 <sup>nd</sup> lay. معمر . Transcribed as المعمر . TR-Iütae 108: معمر ; TR-Iütae
	249, TR-Iboa 355: محمد م
20.3	Orig. $\dot{\sim}$ . The axis symbol seems to have been scratched out by a later hand.
	Transcribed as 🚓 . TR-Iütae 108: 🦕 ; TR-Iütae 249, TR-Iboa 355: 🦛 .
21	The scribe omitted the parentheses for the first ending. The parentheses in red
	ink which are also added in the transcription probably belong to a later hand.
	In TR-Iboa 355, there is also no parenthesis for this first ending.
21.4	Orig. مجرم ; 2nd lay. مراجع . Transcribed as المحموم . TR-Iütae 108: مجرم ; TR-Iütae
	249, TR-Iboa 355: جمير .

23.3	Orig. $\dot{\checkmark}$ . The pitch sign was scratched out and the new alternative was written above as $\dot{\checkmark}$ , by a later hand. Transcribed as $\dot{\checkmark}$ . TR-Iütae 108: $\dot{\checkmark}$ ; TR-Iütae 249: $\checkmark$ ; TR-Iboa 355: $\dot{\checkmark}$ .
25.4	for مردر قرار . The durational values are based on the similar structural
	phrases in the previous two divisions.
28.2	Orig. مدیرند ; TR-Iütae 108: أرمد مدرجه . Transcribed as المدیند ; TR-Iütae 108: مدیرند ; TR-Iütae
	249: جمرهريم ; TR-Iboa 355: مدرهريم .
28.4	Orig. مرقد بأر العام : 2 <sup>nd</sup> lay. مرقد من Transcribed as أمرض المرقد . TR-Iütae 108: مرقد المرقد , TR-
	Iütae 249: سرتمر ; TR-Iboa 355: سرتمر مر , Iütae 249: سرتمر مر ,
29	The scribe omitted the parentheses in the first ending. In TR-Iboa 355, there
	are also no parentheses for the first ending.
30	For the second ending, the scribe used $:$ instead of $:$ as in TR-Iboa 355.
30.2.4	for أمر صرير . There is a visible correction by the scribe here. There was
	also مر which seems to have been subsequently erased. TR-Iütae 108: بنواتي ; TR-
	- أمر صعيد عنه Tuitae 249, TR-Iboa 355: مر صعيد عنه .
30.4	. مربه for سربه . TR-Iütae 108, TR-Iüne 204-2: برجر ; TR-Iütae 249, TR-Iboa 355: سربه .
31.2	Orig. سر"ر, 2 <sup>nd</sup> lay. سر"ر, Transcribed as سر"ر, TR-Iütae 108: سر"ر, TR-Iütae بسر"ر, TR-Iütae
	249: سريم ; TR-Iboa 355: سريم ;
32.2	Orig. سرسر ; 2 <sup>nd</sup> lay. سرسر . Transcribed as سرسر . TR-Iütae 108: مرسر ; TR-Iütae
	249, TR-Iboa 355://
33.3	Orig. هرهر . An alternative group was written above as هرس by a later hand.
	. عرسه ; TR-Iboa 355 ; مرسر ; TR-Iütae برند ; TR-Iütae 108 ; عربه ; TR-Iboa 355 .
33.4	TR-Iütae 249: خبة عند بي عند عند بي عند عند المعامي . Transcribed as فتريد عند عند عند عند عند Orig. معديد ما Orig ; معدي
	. محمد بریم : TR-Iboa 355 ; تقرید بی
34.1	شرقته for شرقته . TR-Iütae 108 ; شرقته ; TR-Iütae 249, TR-Iboa 355 شرقته .
34.4	Orig. سەرسەر; 2 <sup>nd</sup> lay. مُرسور . The last pitch sign was scratched out by a later hand.
	Transcribed as مسمرسته. TR-Iütae 108: مرستهر; TR-Iütae 249, TR-Iboa 355: سرستهر.
35.1	See note on 34.1.
36	Another extra sign ( $\mathfrak{x}$ ), apart from an asterisk, seems to have been added to
	indicate the teslîm by a later hand. It is ignored in the transcription.
42.2	. قَمْهُ مَهْ TR-Iütae 249, TR-Iboa 355: قَمْهُ مَهْرَمَة . Transcribed as
44.2	. صرفته: TR-Iboa 355 ; صرفته: TR-Iütae ; فهدتمه : TR-Iütae 249 ; فهدتمه : TR-Iüne 204-2 . فهد تشره for صرفته
45.4	Orig. متوجر ; 2 <sup>nd</sup> lay. متوجر . The last two pitch signs were scratched out by a later
	hand. Transcribed as أسمر معرفة . TR-Iüne 204-2: أسمر معرفة ; TR-Iütae 249: المسمر معرفة ; TR-
	Iboa 355: The second se
46.1	Orig. $\dot{\gamma}$ ; 2 <sup>nd</sup> lay. $\dot{\gamma}$ . The first pitch sign (in superscript) was scratched out by a
	later hand. Transcribed as 🦏 . TR-Iütae 249: ヶ ; TR-Iboa 355: 💪 .

46.2	Orig. (1) (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> lay. (2 <sup>nd</sup> l
	Transcribed as "مرجمه . TR-Iütae 249: مرجم , TR-Iboa 355: مرجمه .
46.3	Orig. ••/>••/> . The second pitch sign was scratched out by a later hand. Transcribed
	as "////////////////////////////////////
47	There is only an opening parenthesis and it presumably functions as an
	indicator of the change in the usûl (from aksak to sengîn semâî) as in TR-Iboa
	355. Thus, it is ignored in the transcription.
49.1	Orig. المراجريم ; 2 <sup>nd</sup> lay. ترجر مرجر . Transcribed as المرجر مرجر , TR-Iboa 355: سرجر مرجر .
50.3	مصدر : 2nd lay. به صبّر Transcribed as به صبّر . TR-Iboa 355 به صبر .
51.2	Orig. $r_{a}$ ; $2^{nd}$ lay. $r_{a}$ . The last pitch sign seems to have been scratched out and
	subsequently moved to the begining of the next group by a later hand.
	Transcribed as $n_{2}$ on the basis of div. 47.2. TR-Iboa 355: $n_{2}$
51.3	Orig. $\sim_{\rho}$ ; 2 <sup>nd</sup> lay. $\neg_{\rho}$ . Transcribed as $\sim_{\rho}^{*}$ . TR-Iboa 355: $\sim_{\rho}$ .
53.1	Orig. $\lambda_{n,\lambda_{n}}$ ; 2 <sup>nd</sup> lay. $\lambda_{n,\lambda_{n}}$ . It seems that the last two pitch signs were scratched
	out by a later hand. Transcribed as مراجرة. TR-Iboa 355: جرارم .
53.3	Orig. همبرم ; 2 <sup>nd</sup> lay. همبرتم . Transcribed as همبرتم . TR-Iboa 355: همبرتم .
54	A later hand added a loop sign at the end of the division, which is ignored in
	the transcription.

## **Consulted Concordances**

TR-Iüne 204-2, p. 3; TR-Iütae 108, p. 50; TR-Iütae 249, p. 221; TR-Iboa 355, img. 301, 246.

# Revnak-nümā hafīf 'Osmān Beğ'iñ

Source	TR-Iüne 214-12
Location	P. 109, l. 3 – p. 111, l. 3
Makâm	Revnaknümâ
Usûl	Hafîf
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Index Heading	Revnaķ-nümā 'Osmān Beğ
Work No.	CMOi0201

## Remarks

The versions found in TR-Iüne 214-12, TR-Iam 1537 and TR-Iboa 355 are almost identical. Furthermore, there are identical scribal errors available in both TR-Iboa 355 and TR-Iüne 214-12 (e.g. see note on 15.2.3). In TR-Iboa 355 there also are markings which seem to have been made later and coincide with the page breaks in TR-Iüne 214-12.

### Structure

H1	:	1	1(T)	:
H2	:	1	1(T)	:
H3	:	1	1(T)	:
H4	:	1	1(T)	:

Although the teslîm of H4 has only one ending unlike the other teslîms in the previous hânes, it is assumed that H4 is repeated due to the fact that the last division (div. 47) is shown in parentheses.

### **Pitch Set**



### Notes on Transcription

2.3 پَسَرَسَتَرُو for سَتَرَسَتَرُو . TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: سَتَرَسَتَرُو ; TR-Iütae 249: شَتَرَسَتَرُو ; TR-Iütae 109: سَتَرَسَتَرُو .

- 6.3 مَرْجِعْرَيْجْ for مَرْجِعْرَيْجْ . TR-Iütae 107, TR-Iütae 249, TR-Iam 1537, TR-Iboa 355: سُسْرُ ; TR-Iütae 109: ترَبِعْدَة .
- 9.2 See note on 6.3.
- 10.3 ترم هريوم for تركي هريوم . TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: تركي هريوم يوفر ; TR-Iütae 107, تركيو هريوم يوم يوفر . 109: تركيو هريو مريوم : TR-Iütae 249 ; تركيو هريو مريوم .
- 12.3 فَرَبُو for فَرَبُو . TR-Iütae 107, TR-Iam 1537: فَرَبُو ; TR-Iboa 355: صُرَبُو ; TR-Iütae 109: فربُو مربو ; TR-Iütae 249: وفر مربو .
- 14.3 See note on 10.3.
- 15.2.3 for *z*. It was probably written as *z* erroneously. We deduce this from the fact that the passage in which the pitch sign appears, repeats in the second hâne with *z*. Since the same specific mistake is also apparent in TR-Iboa 355, this possibly indicates a common source between the two manuscripts or that one was copied from the other.
- 16.2 تى ئەرتىپىتر for ئەستىپىتر . TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: ئەستىپىتر ; TR-Iütae 109: ئەستىپىتر ; TR-Iütae 249: ئەستىپىتر .
- 30.3.1 , for , a . All the consulted concordances feature , a .
- 31.3 أسورتم for أسورتم . TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: أسرمرتم ; TR-Iütae 109: أسرمرتم ; TR-Iütae 249: أسرمرتم .
- 32.3 سپرتر for سپرتر . TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: سپرتر ; TR-Iütae 109: سپرتر ; TR-Iütae 249: سپرتر .
- 40.2 (مَرْمَ for مُرْمَ TR-Iütae 107: مرمر ; TR-Iütae 109: مرمر ; TR-Iütae 249: مرمر ; TR-Iam 1537: مرمر ; TR-Iboa 355: مرمر .
- . تەربومەيدىم :TR-Iboa 355 ; تەربومەنچە : TR-Iam 1537 . تەربومەنچە for تەربومەيدە .
- 45.3.1 An erroneously placed marking above the pitch sign seems to have been scribbled by the scribe.
- 47 The division contains five groups. The second and third groups are considered as one group on the basis of the consulted concordances.

### **Consulted Concordances**

TR-Iam 1537, pp. 38–9; TR-Iütae 107, pp. 298–9; TR-Iütae 109, pp. 224–5; TR-Iütae 249, pp. 1335–6; TR-Iboa 355, img. 116–7.

# Revnak-nümā semāʿī Ṣālih Efendi'niñ

Source	TR-Iüne 214-12
Location	P. 111, l. 4 – p. 113, l. 3
Makâm	Revnaknümâ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Sâlih Dede (d. ca. 1885)
Index Heading	Revnaķ-nümā semāʿī Ṣāliḥ Efendi'niñ
Work No.	CMOi0202

## Remarks

H4 of TR-Iüne 214-12 is six bars longer than the consulted concordances.

The versions in TR-Iütae 107 and TR-Iam 1537 are very similar to each other in regards to the notation.

There is a scribal error that is identically available in both TR-Iüne 214-12 and TR-Iam 1537 (See note on 20.1) and this may indicate that there is some common source between two manuscripts or that one was copied from the other.

The scribe uses both types of division signs (  $\Leftrightarrow$  and #) randomly.

### Structure

H1		5		5(T)							
H2		5		5(T)							
H3		10		1(T)							
H4	:	12*	: :	4*	: :	4*	: :	4*	:	5(T)	

\*yürük semâî

It is assumed that the division signs ( $\Rightarrow$  and  $\Rightarrow$ ) in the yürük semâî section, indicate a repetition.

**Pitch Set** 



# Notes on Transcription

	F
2.2	. صربه صرفته مرضر TR-Iütae 107, TR-Iam 1537, TR-Iütae 249: صربه صرفته مرضر أو for صربه صرفته عرف
3.2	; TR-Iütae 107, TR-Iam 1537; سەربو ھربوھر TR-Iütae 107, TR-Iam 1537; سەربو ھربوھر
	۰ المه ورای هر این هر این هر این هر این هر این هر این هر این هر این هر این هر این هر این هر این هر این هر این ه
6.2	. بو حربوهه :TR-Iütae 249 ; کو حربوهه :TR-Iütae 107, TR-Iam 1537 . نوفر for بو حربوهه
8.1	for سَمَرُه . TR-Iütae 107, TR-Iam 1537; TR-Iütae 249: سَمَرُه .
8.2	. حسبة بتر : TR-Iütae 249 ; تعسبة بتر : TR-Iütae 107, TR-Iam 1537 جسبة بتر for حسبة بتر
8.3	ستجه for سیجه . TR-Iütae 107, TR-Iam 1537, TR-Iütae 249: سرجه .
10.3	The scribe erroneously left no space before the next group $(,,,)$ .
12.2.4	. قر for قر All the consulted concordances feature مر
17.3	سحمه for المحمَّة. TR-Iütae 107, TR-Iam 1537, TR-Iütae 249: المحمة .
18.2–3	. قَدْرُوقَهُ مُوَمَرُومَهُ TR-Iütae 107, TR-Iam 1537, TR-Iütae 249: قَدْرُوقُهُ مُومَرُوهُمُ for قَدْروقه مو
20.1	√ for ᡎ⁄. TR-Iütae 107, TR-Iütae 249: ᡎ⁄. TR-Iam 1537: ᡎ⁄.
23.2	. هرتدرسته تردسته فرسته for مرتدرسته TR-Iütae 107, TR-Iam 1537, TR-Iütae 249: هرتدرسته تدرسته در
23.4	بَر for مَر.
26.1	An erroneously written pitch sign ( , ) was subsequently erased by the scribe.
26.4.2	, for $\tilde{f}$ . All the consulted concordances feature $\tilde{f}$ .
28.2	تر المعربة for مترسمة . TR-Iütae 107, TR-Iam 1537, TR-Iütae 249: مترسمة .
38.1	$\dot{z}$ for $\ddot{z}$ . TR-Iütae 107, TR-Iütae 249: $\dot{z}$ .
49.2	بوهه . TR-Iütae 107, TR-Iam 1537, TR-Iütae 249 کوهه .
50.2	. مدجعه :TR-Iütae 107, TR-Iam 1537, TR-Iütae 249 مدجعه .
51	Since the next division also has a division sign (::) at the end, it is assumed
	that $\boldsymbol{\ast}$ indicates a first ending. In this regard, the parentheses in the
	transcription were added by the editor.

# **Consulted Concordances**

TR-Iam 1537, pp. 39–41; TR-Iütae 107, pp. 299–300; TR-Iütae 249, p. 1339.

# Evc Zākir saķīli

Source	TR-Iüne 214-12
Location	P. 113, l. 4 – p. 115, l. 9
Makâm	Evc
Usûl	Sakîl
Genre	Peşrev
Attribution	Zâkir
Index Heading	Evc Zākir <u>s</u> aķīli
Work No.	CMOi0007

### Remarks

Only H1, H2 and the first two divisions of H3 are available. The rest of the piece which was supposed to be written on the subsequent page of the manuscript, was not provided by the scribe. The scribe most likely preferred to leave this page empty with the intention of adding the remaining hânes later.

There are many additions and corrections by a later hand in the first cycle of H1. Since this points to another variant, it was also necessary to transcribe this second version (see below for the melodic line of the alternative H1).

The piece seems to have been copied from TR-Iboa 355 (see note on 10.4–13). There are markings in TR-Iboa 355 which correspond to the page breaks in TR-Iüne 214-12, possibly indicating spacing calculations by the scribe. In addition, the notation is also incomplete and stops at the same point as in TR-Iüne 214-12.

### Structure

H1	:	1	: :	1(T)	:
H2	:	1	: :	1	:
H3*					

\*Only the first two divisions are written out while the consulted concordances (except TR-Iboa 355) supply the entire piece, including H3 and H4. The missing hânes are not included in the transcription to reflect the original state of the manuscript.

Pitch Set	
2	
<b>.</b>	
~ ~	م است می اس قتر قر این تر از است مراد و
Notes on Tr	ranscription
7–8	The missing two divisions are supplied from TR-Iütae 249.
10.4–13	مجرمهر شر: مر The scribe wrote alternative divisions above the main notation line: سر: مر
	The same additions . ( الله معرفهُ مرشر مرسر مرشر قدم) ( الله مدم تماس تعرفه قدم ) : المحقومة مرمز مع
	are also apparent in TR-Iboa 355, perhaps indicating that the piece was copied
	from this source. In addition, the later hand who made the
	additions/corrections (as stated in the Remarks section) also preferred to take
	those alternative divisions into account and this is evident in the division
	numbers in red ink, which were probably added by the later hand.
11.1	. ندیم به for سریم م
12.1–3	TR- ; مە تەرىچە ھەبىر :TR-Iütae 107 . تەكىتە تىرىپە تىرىكە تەرىپە قىرىكە قىرىلە for تەكەتە تەرىپە ھەرچەر يە ھەر
	. ما تركي قديم و قديم : TR-Iütae 249 ; ما ترك جد تركي فريد تركي في مدير مريد ومريد .
12.4	مرجرته for مرجرته . TR-Iütae 107: مرجرته ; TR-Iboa 374: مرجرته ; TR-Iütae 249: مرجرته .
12–13	From the ink blot it is deducible that the scribe subsequently erased the endings
10.1	and rewrote them. . مرمده شرقته for مرمده شرقه . TR-Iboa 374 ; مرمده شرقه ; TR-Iütae 249 . همهره شرقه المسرقة المعالي المعالي ال
13.1	
15.1.1	The pitch sign is blurred due to a corrective intervention in the upper line.
17.3	for المترمة . TR-Iütae 107, TR-Iütae 249, TR-Iboa 355: المترمة ; TR-Iboa 374:
26.2	المَعْرَبَةُ . مراجع for 'a TR-Jütze 107: مرمن TR-Jhoz 355: مرمن TR-Jhoz 374: مرمن TR-
20.2	مسرم for مرمد : TR-Iütae 107 ; معرمه : TR-Iboa 355 ; معرمه : TR-Iütae 374 ; TR-Iboa 374 ; TR-Ibia 249 : قدم م
27.3	الدهر عرفي المعامر بعر المعامر المعامر المعامر بعر for بروير . TR-Iütae 107, TR-Iboa 374, TR-Iütae 249: بروير , TR-Iboa 355: بروير
27.5	It seems that the scribe first attempted to write $\mu$ , then changed it to $\sim$ .
29.3	$\sim \beta_{\mu}$ for $\sim \beta_{\mu}$ . TR-Iütae 107, TR-Iboa 374: $\sim \beta_{\mu}$ ; TR-Iütae 249, TR-Iboa 355 (2 <sup>nd</sup>
29.0	lay.): $\sim \rho_{m}$ ; TR-Iboa 355 (1 <sup>st</sup> lay.): $\sim \rho_{m}$ .
30.3	سم for المريد . TR-Iütae 107, TR-Iboa 374: المريد ; TR-Iboa 355, TR-Iütae 249:
00.0	۲۰۶۶ .
32.4	It seems that the scribe first attempted to write another pitch sign, then
02.1	changed it to جر .
33.3.2	The pitch sign seems to have been corrected by the scribe. The pitch alteration
00.0.2	sign above is scribbled.
33.4.2	، هر All the consulted concordances feature .
00.1.2	, . The the consulted concordances relative ,

- 39.1 مرسرهر for مرسرهر مشرقد . TR-Iütae 107: مرسرهر تشرقد ; TR-Iboa 374: مرسره مشرق ; TR-Iütae 249, TR-Iboa 355: مرسره .
   53.1 مرسره for مرسره . TR-Iütae 107, TR-Iütae 249: مرسره ; TR-Iboa 355: مرسره ; TR-Iboa 374: مرسره .
- 54.3.2 Above the pitch sign, there is a diagonal stoke which appears to be irrelevant.

## **Consulted Concordances**

TR-Iütae 107, pp. 145–7; TR-Iütae 249, pp. 307–8; TR-Iboa 355, img. 244–5; TR-Iboa 374, img. 333–6.



Figure 2: Alternative version of the first cycle of H1 on p. 113.

# Evc-ārā semā<sup>c</sup>ī Sālim Beğ'iñ

Source	TR-Iüne 214-12
Location	P. 117, l. 1 – p. 119, l. 5
Makâm	Evcârâ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Sâlim Bey (d. 1885)
Index Heading	_
Work No.	CMOi0148

#### Remarks

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

#### Structure

H1	:	5	: :	4(T)	:		
H2	:	7	: :	4(T)	:		
H3	:	9	: :	4(T)	:		
H4	:	4*	: :	4*	: :	4(T)	:

\*sengîn semâî

It is assumed that the division signs ( $\Rightarrow$ ) at the end of the usûl cycles (except the second endings) indicate a repetition.

#### **Pitch Set**



3.2–3	TR- قَرْسَرَمَ شَرَّه مَرْسَد مَرْسَد بَعَر الله عَد الله عَد مَدْ مَدْ مَدْ مَدْ مَدْ مَدْ مَدْ مَ
	Iüne 204-2: قَمْرِيْتُهُ مَمْرِيْتُهُ مَمْرِيْتُهُ عَمْرِيْتُهُ عَمْرِيْتُهُ عَمْرِيْتُهُ عَمْرِيْتُهُ عَمَر

- . تەسەئىسىتىر for تەسىتىرىسىتىر . TR-Iütae 109: مەسىتىرىسىتى ; TR-Iüne 204-2: تەسىتىرىسىتى .
- . تم تد بستر for تد بستر TR-Iütae 109: مرتد بستر ; TR-Iüne 204-2: تد بستر أو عرب الما تد بستر أو 22.3
- . تمريد أو بالتركيم (TR-I المريد بي المريد (TR-I المريد أو TR-I المريد بي من من المريد بي من من من المريد و 25.2

25.3	. قەبىر ئىرىم :TR-Iüne 204-2 ; قەرىم قىرىم . TR-Iütae 109 ، قەرىر قىرىم شەتم مەرتم بىر قىر
26.2.5	. قر for قر . All the consulted concordances feature هر
26.3	. تركي قَدْر عَدَي قَدْر مَدْ (; TR-Iüne 204-2 ; تركي قَدْر الله عند الله عند الله عند الله عند الله تركي قد ا
31–32.1	It seems that the groups were erased and subsequently rewritten or changed by
	the scribe.
34.2	. سترستر for سترستر . TR-Iütae 109, TR-Iüne 204-2: سترستر بستر .
35.2	From the ink blot it is deducible that there were two more pitch signs $(\widetilde{\mathbf{x}})$ at
	the begining of the group, which were subsequently erased by the scribe.
38.2	. تَرْبِي قَدَرُبِي قَدْرِ , for تَرْبِي قَدْرُي . TR-Iütae 109, TR-Iüne 204-2 . تَرْبِي قَدْرُبِي قَد

# **Consulted Concordances**

TR-Iüne 204-2, p. 6; TR-Iütae 109, pp. 38–9.

# Nevā ber-efşān İsaķ'ıñ

Source	TR-Iüne 214-12
Location	P. 120, l. 1 – p. 121, l. 6
Makâm	Nevâ
Usûl	Berefşân
Genre	Peşrev
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	_
Work No.	CMOi0513

## Remarks

H1, H2, and the first 8 divs. of H3 only are notated; H4 is not notated. Another complete version of the piece is found on pp. 137–[40]. All the consulted concordances have four hânes and a more extensive H3.

The scribe uses both types of division signs (  $\Leftrightarrow$  and :: ) randomly.

All of the later hand additions / corrections are in red ink.

The colour of the ink used for hâne number 3 is slightly lighter, hence it might have been added later.

The piece is attributed to Kâtib Çelebi (1609–1657) in TR-Iboa 373.

### Structure

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

It is assumed that the parentheses used for the last divisions of usûl cycles indicate a repetition.



# Notes on Transcription

	1
2.1	Orig. $\stackrel{\checkmark}{\sim}$ ; 2 <sup>nd</sup> lay. $\stackrel{\checkmark}{\sim}$ . Transcribed as $\stackrel{\checkmark}{\sim}$ . The axis symbol above the first
	pitch sign seems to have been scratched out by a later hand. TR-Iüne 207-5,
	TR-Iüne 211-9: 🛶; TR-Iboa 373: 🖕.
3.4	Orig. تَعَرْضَهُ عَرْبُومُ ; 2 <sup>nd</sup> lay. تَعَرْضُرُومُ . Since it is thought that the tie sign indicates a
	sixteenth note value, the group is transcribed as تقرهر المربي . TR-Iüne 207-5, TR-
	ا تعرف بالمربية ، TR-Iboa 373: مربيه مربية ، TR-Iboa 373: تعرف بالمربية بالم
4.2	Orig. تَعْدَيو صُدْيَّةٌ ; TR-Iüne 207-5: بُواتَةٌ , Transcribed as بَواتَة , TR-Iüne 207-5: بُوتَة , TR-Iüne 211-
	9: Juniter .
8.2–4	Orig. ترجم في معرفة في قديمة من عليه والمعالي ; 2nd lay. مترجم والمع في معرفة في قديمة من المعالي والم
	alternatives were subsequently written above as جرابي فد مريز بي عد مديقة شرع by a later hand.
19.4	: TR-Iüne 211 ; مَرْبُوهُهُ for مَرْبُوهُهُ ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): مُرْبُوهُهُ (TR-Iüne 211 - مُرْبُوهُهُ
	9 (2 <sup>nd</sup> lay.):
23.2	. مح مرم فر for بور الله الله الله الله بور الله الله بور الله الله بور بور الله بور بور بور بور بور بور بور بور بور بور
24.2	$\psi_{z' \neq z'}$ for $\psi_{z' \neq z'}$ . TR-Iüne 207-5: $\psi_{z' \neq z'}$ ; TR-Iüne 211-9: $\psi_{z' \neq z'}$ .
30.3	بنو کو فرمبر for توصیل TR-Iune 207-5, TR-Iune 211-9 توصیل for توصیل
32.2	See note on 23.2 (TR-Iüne 207-5: سير المير ).
32.3.1	The ink appears to be smeared.
33	: omit.
33.2	See note on 24.2 (TR-Iüne 207-5: "*******).

# **Consulted Concordances**

TR-Iüne 207-5, pp. 35–8; TR-Iüne 211-9, pp. 254–8; TR-Iboa 373, pp. 147–8; TR-Istek [1], p. 187.

# Nühüft 'Osmān Beğ devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 121, l. 7 – p. 124, l. 2
Makâm	Nühüft
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Index Heading	_
Work No.	CMOi0523

## Remarks

There is an Arabic mîm letter (?) below the heading. H3 is missing. However, all the consulted concordances supply H3.

### Structure

H1	3	1(T)
H2	5	1(T)
H4	3	1(T)

# **Pitch Set**



1.0	
1.3	. نیو صهرههایه د. ; TR-Iütae 107 ; کو صهرههایه د. : . TR-Iüne 204-2 . کو صهرههایه در for کو صهرههایه ص
3.4	See note on 1.3 (TR-Iüne 204-2: 🗸 بوڤريد مربو مربو مربو مربو مربو مربو مربو مربو
7.2	مَرْمِهُ مَعْمَدْهُمْ for مَرْمَحْهُمْ مَعْمَدْهُمْ . TR-Iüne 204-2: مَرْمُحْمُوهُمْ for مَدْمَعْهُمْ .
10.3	. ڪهريوهه :TR-Iütae 107 ; هرکوهريوهه :TR-Iüne 204-2 . هرکوهریوهه for هرکوهریوه
19.4	مرتم . for المرتم . TR-Iüne 204-2: مرتم مرتم , TR-Iütae 107: المرتم مرتم مرتم مرتم مرتم مرتم مرتم مرتم
23.3	بَعَرَيْسَةُرْبِي for بَعَرَيْسَةُرْبِي TR-Iütae 107: بَعَرَيْسَةُرْبِي عُمْهِ (TR-Iütae 107: بَعَرَيْسَةُرْبِي
23.4	. فربوفرية :TR-Iütae 107 ; قربوفرية :TR-Iüne 204-2 . قربوفرية for فربوفرية ر
29.3	. مرتمبر for مرتم .
32.1	See note on 23.3 (The division is missing in the consulted concordances).

. سرم فرار for مراجعة معرفة المراجعة المراجعة المراجعة المراجعة المراجعة المراجعة المراجعة المراجعة المراجعة ال 40.4

43.1–3 The second pitch signs of the groups seem to be in superscript since the scribe possibly added them at a later stage. Thus, the intention of the scribe appears to be as: העבה אהקישה האשמה .

مجمه for مجمع . TR-Iüne 204-2: مجمع ; TR-Iütae 107: مجمع . 44.4

## **Consulted Concordances**

TR-Iüne 204-2, pp. 34–5; TR-Iütae 107, pp. 349–50.

# Nühüft semāʿī Sālim Beğ

Source	TR-Iüne 214-12
Location	P. 124, l. 3 – p. 126, l. 4
Makâm	Nühüft
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Neyzen Sâlim Bey (d. 1885)
Index Heading	_
Work No.	CMOi0489

## Remarks

There is an Arabic mîm letter (ج) below the heading. The scribe uses both types of division signs (، and : ) randomly.

### Structure

H1		4		4(T)			
H2		5		4(T)			
H3		8		4(T)			
H4	:	4*	: :	5*	:	4(T)	

\*sengîn semâî

The scribe preferred to write out the entire teslîm in H2 despite the fact that it could also be indicated by a reference (asterisk) as in H3 and H4.

It is assumed that the closing parenthesis before the teslîm in H4 indicates a repetition.





- 1.4.1  $\hat{r}$ . There is a blurry ink stain above the duration sign.

11.1	َمْ for المَّرْمَ . TR-Iüne 204-2: المَرْمَ ; TR-Iütae 107: المُرْمَ .
12.2.1	There is a blurry ink stain behind the pitch sign but it does not affect legibility.
21.2.5	$\mathcal{J}$ for $\mathcal{J}$ . It is apparent that the scribe omitted the kisver above the pitch sign.
	TR-Iütae 107 also features the same mistake. TR-Iüne 204-2: , TR-Iütae 107:
	$\mathcal{P}$ ·
30	From the ink stain, it is deducible that there was an opening parenthesis at the
	beginning of the division. But the scribe subsequently erased and rewrote it at
	the beginning of the previous group (div. 29.4).
37	An opening parenthesis is added in the transcription since there is only a closing
	parenthesis provided by the scribe.

# **Consulted Concordances**

TR-Iüne 204-2, p. 35; TR-Iütae 107, p. 350.

# Hicāzkār 'Osmān Beğ'iñ devr-i kebīr

Source	TR-Iüne 214-12
Location	P. 126, l. 5 – p. 129, l. 3
Makâm	Hicâzkâr
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Index Heading	_
Work No.	CMOi0558

# Remarks

There is an Arabic mîm letter (٩) below the heading. The scribe uses both types of division signs (٠ and 🙂) randomly.

## Structure

H1	3	1(T)	
H2	3	1(T)	
H3	3	1(T)	
H4	3	1(T)	

The scribe preferred to write out the entire teslîm in H4 due to the fact that it features a few differences.

### **Pitch Set**



1.4	َ يَوْ يَوْ يَوْ يَدْ مَدْ for التَّوْ يُوَ يَوْ يَوْ يَوْ يَوْ يَوْ يَوْ يَوْ يَ
2.1.2	The duration sign above seems to have been scratched out by the scribe.
22.1.3	The small thin stroke above the pitch sign appears to have been written out
	unintentionally by the scribe.
30.2	. قدمد قد مد تعدم : TR-Iütae 107 . تمر مد قد مد قد مد قد مد قد مد قد مد قد مد قد مد قد مد قد مد قد مد
31.4.1	for

- 42 In contrast to earlier, the scribe uses a cross symbol (×) to indicate the teslîm.
- 56.4 Orig.  $s_{n+1}$ ; 2<sup>nd</sup> lay.  $s_{n+1}$ . Transcribed as  $s_{n+1}$ . It is assumed that the scribe forgot to write out the last pitch sign. The correction by a later hand appears only in this division.

# **Consulted Concordances**

TR-Iütae 107, pp. 355–6.

# Hicāzkār semā<sup>c</sup>ī Edhem Efendi'niñ

Source	TR-Iüne 214-12
Location	P. 129, l. 4 – p. 130, l. 9
Makâm	Hicâzkâr
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Kânûnî Edhem Efendi (d. 1918?)
Index Heading	
Work No.	CMOi0559

### Remarks

There is an Arabic mîm letter (ج) below the heading. The scribe uses both types of division signs (، and : ) randomly.

### Structure

H1		6		4(T)					
H2		6		4(T)					
H3		6		4(T)					
H4	:	4*	: :	4*	: :	4*	:	4(T)	

\*yürük semâî

### **Pitch Set**



### Notes on Transcription

1.2 *It* is assumed that the less frequently appearing duration signs such as '。', '*r*', and ',' (indicating fixed durational values as part of HNER) were also notated by the scribe. However, there are also the thin stroke signs (.) employed to indicate relative durational values. This may imply that the scribe copied this piece from another source which features different notational conventions, and then subsequently added the other duration signs according to his own knowledge.

- 6.1.1 There is a water stain above the pitch sign.
- 14.2 مَحْمَحْهُ for مَحْمَحْهُمْ . TR-Istek [2]: مَحْمَحْمَهُمْ مَ
- 33.2 Orig.  $\vec{s}_{\vec{s}}$ ; 2<sup>nd</sup> lay.  $\vec{\vec{s}}_{\vec{s}}$ . Transcribed as  $\vec{\vec{s}}_{\vec{s}}$ . TR-Istek [2]:  $\vec{s}_{\vec{s}}$ .

# **Consulted Concordances**

TR-Istek [2], fols. 101v–102r.

# Sūz-1 dil-ārā Sulțān Selīm'iñ düyek

Source	TR-Iüne 214-12
Location	P. 131, l. 1 – p. 134, l. 2
Makâm	Sûz-1 dilârâ
Usûl	Düyek
Genre	Peşrev
Attribution	Selîm III (1761–1808)
Index Heading	_
Work No.	CMOi0241

### Remarks

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

The scribe used a different type of asterisk sign (or hash sign with only one horizontal line) to indicate the teslîm in H1 and H2. However, he preferred to use a normal hash sign (x) probably to indicate the differentiated teslîm in H3 and H4.

## Structure

H1	:	6	4(T)	:
H2	:	10	4(T)	:
H3	:	12	4(T)	:
H4	:	12	4(T)	:

### **Pitch Set**



- . جەر قرب for جەر قرىر . TR-Iütae 107, TR-Iam 1537: جەر قرىر بى الما يەر قرى بى جەر قى ئەر يەر قى ئەر يەر قى ئە
- 13.2.2 There is an ink stain behind the pitch sign possibly due to deletion of the former pitch or duration sign.
- 13.3 جَمْعَهُ for جَمْعَهُمْ . TR-Iütae 107: جَمْعُ ; TR-Iam 1537: جَمْعَهُمْ .
- 15.1 بَرْجَعَ وَمَرْجَعُ for تَرْجَعُ مَدْتُو مَدْجَعَ ; TR-Iam 1537: تَرْجُعُ مَدْجُعُ مُدْتُرُو مُعْتُرُو مُعْتُرُونُ مُدْتُو مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُنْتُ مُعْتُمُ مُعْتُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُ مُعْتُ مُعْتُمُ مُعْتُ مُعْتُ مُعْتُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُنْتُعُمُ مُعْتُ مُعْتُ مُعْتُ مُعْتُمُ مُعْتُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُ مُعْتُمُ مُعْتُعُ مُعْتُمُ مُعْتُعُ مُعْتُمُ مُعْتُعُ مُعْتُعُ مُ مُعْتُ مُعْتُمُ مُعْتُ مُعْتُمُ مُعْتُعُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُعُ مُعْتُمُ مُعْتُمُ مُعْتُمُ مُعْتُعُ مُعْتُعُ مُعْتُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُمُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُمُ مُعْتُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُ مُعْتُ مُعْتُ مُعْتُ مُعْتُ مُعْتُعُ مُعْتُعُ مُعْتُعُ مُعْتُ مُ مُعْتُ مُعْتُ مُ مُعْتُ م

which probably indicates that he used it for a sixteenth note value that covers only two pitch signs.

- 15.3 See note on 13.3 (TR-Iam 1537: جُمْء).
- 19.3 ", ", ", for ", ", ", Cf. note on 15.1.
- 28.3 Cf. 13.3 for durational values.
- 42.4 مرفرتهم . The scribe erroneously wrote the last pitch sign as مرفرتهم . Since it is part of a repetitive structure, it appears again at div. 44.4.4 as قد . Transcribed as مترمة . TR-Iütae 107: قرمتم . TR-Iütae 107: مرتمه .

### **Consulted Concordances**

TR-Iam 1537, pp. 41–3, TR-Iütae 107, pp. 168–9.

# Sūz-1 dil-ārā semā<sup>c</sup>ī

Source	TR-Iüne 214-12
Location	P. 134, ll. 3–9
Makâm	Suz-ı dilârâ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	—
Work No.	CMOi0242

#### Remarks

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

Only H1 is notated. All the consulted concordances feature a different version of the piece and supply four hânes.

There are ink stains all over the page which were probably caused by too much ink flowing through the nib of pen.

The scribe uses the hash sign ( $\frac{1}{2}$ ) to indicate the teslîm despite the fact that an asterisk sign has been more frequently employed in the previous pieces.

#### Structure

H1 |: 7 | 4(T) :|

**Pitch Set** 



- 1.2 Behind the group, there is a blurry fingerprint due to an ink stain over the page. It appears to belong to the scribe.
- 2.1-2 From the ink stain, it is deducible that the scribe first attempted to write تقرفُر (which appears again at div. 3.3-4) but then erased and replaced them with مرما مراجع مراجع .
- 5.3 Orig.  $\hat{\psi}_{\mathbf{x},\mathbf{z}}$ . The group is hardly recognizable due to the ink stain and feathering on the duration signs.

# **Consulted Concordances**

TR-Iboa 466, p. 07; TR-Istek [2], fols. 075r-v; TR-Iütae 249, p. 1585.

# Hicāz zīrgūle darb-1 feth

Source	TR-Iüne 214-12
Location	P. 135, l. 1 – p. 137, l. 2
Makâm	Hicâz zîrgûle
Usûl	Darb-1 fetih
Genre	Peşrev
Attribution	—
Index Heading	—
Work No.	CMOi0104

# Remarks

Only the first two hânes are notated while the consulted concordances supply five hânes.

The makâm is indicated as Zîrgûleli hicâz in TR-Iütae 107, TR-Iüne 203-1, TR-Istek [2] and TR-Iboa 374.

The piece is attributed to Şerîf Çelebi (d. ca. 1680) in TR-Iboa 355, TR-Iüne 205-3, TR-Iüne 211-9 and TR-Iam 1537; to İsmâil Dede Efendi (1778–1846) in TR-Iütae 108; to Arabzâde Alî Dede (1705–1767) in TR-Istek [2].

The usûl is indicated as Darbeyn in TR-Iboa 355. The deleted version in TR-Iüne 211-9 (pp. 115-9) appears to have been copied from TR-Iboa 355 since the markings in this manuscript presumably correspond to the page breaks in TR-Iüne 211-9.

The scribe uses a hash sign (\*) to indicate the teslîms, despite the fact that an asterisk sign has been more frequently employed in the previous pieces.

# Structure

H1 |: 1/T :| H2 |: 1/T :|

# **Pitch Set**



# Notes on Transcription



2 The duration sign above the pitch sign is assumed to be a circle symbol (.) which denotes a sixteenth note value.

- 7.3–4 مدقد مدهد for مدفد المعاني . TR-Iam 1537, TR-Iboa 374, TR-Iütae 107, TR-Iütae 249: برفتر مدفر ترمد : TR-Iütae 108 ; مدفتر مدمد : TR-Iütae 205-3, TR-Iüne 211-9 ; مدفتر مدمد : TR-Iboa 355 . موهدهد مدهدهد : .
- 12.4.1  $\checkmark$ . It seems that the scribe mistakenly wrote  $\checkmark$  for ".
- 16.3.1  $\checkmark$  . It seems that the scribe mistakenly wrote  $\sim$  for ".
- 21.3.1 There is an irrelevant dot above the pitch sign.
- 32.2.2 The pitch sign is not in its usual form due to too much ink flowing through the nib of the pen.
- 34.1.1 It seems that the scribe first attempted to write به and subsequently changed it to بع.
- 35.2.3 It seems that the scribe first attempted to write another pitch sign and subsequently changed it to *s*.
- 35.4 کيتر ستر عند . The consecutive usage of the circle symbol suggests that the scribe considered this sign as a sixteenth note indicator which covers only two consecutive pitch signs.
- 39.3.1 See note on 16.3.1.

# **Consulted Concordances**

TR-Iam 1537, pp. 21–4; TR-Iboa 355, img. 223–6; TR-Iboa 374, fols. 98r–99r; TR-Iüne 203-1, p. 12; TR-Iüne 205-3, pp. 60–63; TR-Iüne 211-9, pp. 212–16; TR-Iütae 107, pp. 104–6; TR-Iütae 108, pp. 163–4; TR-Iütae 249, pp. 873–4.

# Nevā ber-efşān İsaķ

Source	TR-Iüne 214-12
Location	P. 137, l. 3 – p. [140], l. 2
Makâm	Nevâ
Usûl	Berefşân
Genre	Peşrev
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 (r) for the same purpose as the axis ( $_{*}$ ) 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 (  $\Leftrightarrow$  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	:		

Pitch Set	- <b></b>
2	
<b>9</b> ‡	
<b>^*</b>	ה ה ה א א א ה א ה א א א א א א
Notes on T	ranscription
1.1	Orig. $\dot{\mathbf{x}}_{\mathbf{x},\mathbf{x},\mathbf{x}}$ ; 2 <sup>nd</sup> lay. $\dot{\mathbf{x}}_{\mathbf{x},\mathbf{x},\mathbf{x}}$ . The last three pitch signs of the original group
	were scratched out and the alternatives were subsequently written above as "~~
	by a later hand. Transcribed as جَمْعُ . TR-Iüne 207-5: جَمْعُ ; TR-Iüne
	211-9 (1 <sup>st</sup> lay.): جم محمد ; TR-Iüne 211-9 (2 <sup>nd</sup> lay.): جم محمد .
1.2	The opening parenthesis is ignored in the transcription since its function is
	unclear.
2.3.4	Orig. $\checkmark$ ; 2 <sup>nd</sup> 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. $\dot{\omega}$ . The group is circled and the alternative that is written above is not
/.1	clear in case of duration values: $\frac{1}{2}$ (presumably $\frac{1}{2}$ ). TR-Iüne 207-5, TR-Iüne
	211-9: مَرْبَعُ
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	TR- ، كيا حديثه : (TR-Iüne 211-9 (1st lay.) ; كيا خديثة : TR-Iüne 207-5 . ترقد غده بلي حدقد بي for مرقده ركي مدهنه
	Iüne 211-9 (2 <sup>nd</sup> lay.): نوفرقهُم .
24.3	for المراجيس . 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: ﷺ .
25.1	
25.4	Three pitch signs appear to have been written in superscript. However,
	this impression may also result from the scribe's untidy handwriting.
	Transcribed as , TR-Iüne 207-5: y ; TR-Iüne 211-9 (1 <sup>st</sup> lay.): y ; TR-Iüne
	211-9 (2 <sup>nd</sup> lay.): فر.
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.
28.2	مرکب for مرکبو قدر . TR-Iüne 207-5, TR-Iüne 211-9: مرکبو قدر for مرکبو قدر .
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. ترمد برقتر ; 2 <sup>nd</sup> lay. ترمد برقر . The second pitch sign appears to have been cancelled
	with a vertical stroke by a later hand. Transcribed as قرص مرقر . TR-Iüne 207-5,
	TR-Iüne 211-9: قد قد قد تر المع المع المع المع المع المع المع المع
41.3	Cf. 37.3.
46.4	. The second pitch sign which appears to have been written in superscript . فرة موتدهم
	was scratched out by a later hand. Transcribed as فرقته ثرقه . TR-Iüne 207-5, TR-
	. صرقتر خد :9-11 Iüne 211 .
47.1	. The first pitch sign was scratched out by a later hand. Transcribed as
	م المعارية ، TR-Iüne 207-5: "م المعارية ; TR-Iüne 211-9: م المعارية ،
47.3	. The second pitch sign was scratched out by a later hand. Transcribed as
	، نيورتر بي TR-Iüne 211-9: بي قدر بي TR-Iüne 207-5: بي قد بي الم
53.2.1	The pitch sign is blurred due to excessive ink flow through the nib of pen.
63	The division is transcribed . حدقته غر حربت مرتد مرتبه مرتد مرد مرد مرد مرد مرد مرد مرد مرد مرد مر
	according to the original layer.
67.3	See note on 24.3.
68.1	See note on 25.1.
69.1	$\dot{\rho}$ where for $\dot{\rho}$ and $\dot{\sigma}$ .

# **Consulted Concordances**

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

# Ķarcıġār semā<sup>c</sup>ī

Source	TR-Iüne 214-12
Location	P. [141], ll. 1–8
Makâm	Karcığar
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	—
Work No.	CMOi0386

#### Remarks

Only two hânes are notated while the consulted concordances supply four.

The piece is attributed to Sernâyî Alî Dede (d. ca. 1829) in TR-Iütae 107 and TR-Iütae 249. The Arabic numeral 3 denoting the hâne number is written out although there is no notation given for H3 and H4. Additionally, the next page was left empty, possibly with the intention of adding the missing hânes later.

H2 varies greatly between TR-Iüne 214-12 and the consulted concordances.

The change in ink density in TR-Iütae 107 suggests that H2–H4 were added later. This is also evidenced by the space which the scribe left before the next piece. This implies that he first wrote H1 and left a space, intending to add missing hânes later as is the case in TR-Iüne 214-12.

#### Structure

H1	6	3(T)
H2	6	3(T)

The scribe preferred to write out the entire teslîm in H2, despite the fact that it could also be indicated by an asterisk since it is identical with the teslîm of H1.

#### **Pitch Set**



## Notes on Transcription

- 1.1.1 ترمرترير . The dot above the first pitch sign appears to have no function. TR-Iütae 107, TR-Iütae 249: ترمرترير .
- 2.2 (جَرَبُ مَرْمَرُ مَعْرَدُمُ مُعْرَدُمُ مُعْرَاتُ عَدَمَ مُعْرَاتُ عَدَمَ مُعْرَاتُ عَدَمَ مُعْرَاتُ عَدَمَ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْرَاتُ مُعْراتُ مُعْمَاتُ مُعْمَاتُ مُعْمَاتُ مُعْمَاتُ مُعْراتُ مُعْماتُ مُعْراتُ مُعْماتُ مُعْراتُ مُعْماتُ مُعْراتُ مُعْماتُ مُعْماتُ مُعْراتُ مُعْماتُ مُ مُعْماتُ مُعْماتُ مُ مُعْماتُ مُ
- 14 : omit.
- . بە فىرقىر قىرىغى for بو مەجتىر قىرىغى .
- . قَبَمْ يَّرْجَمْ for قَبْمَ بَعَرْقَمْ for .

## **Consulted Concordances**

TR-Iütae 107, pp. 184–5; TR-Iütae 249, pp. 2359–60.

# Çoban

Source	TR-Iüne 214-12
Location	P. [143], ll. 1–6
Makâm	_
Usûl	_
Genre	_
Attribution	_
Index Heading	_
Work No.	CMOi0560

#### Remarks

The piece seems to have been written out with a lead pen first, then subsequently written over with an ink pen, except for the heading.

Neither any makâm nor usûl is indicated in the heading or index since the piece probably does not belong to the Makâm Music Corpus. The heading Çoban (shepherd) suggests that it may belong to a folk music repertoire where pastoral themes are used frequently. When it is assumed that the divisions before the repetition signs (*ken* letters) are the last divisions of the usûl cycle, the usûl appears to have 46 beats (6+6+6+6+6+6+6+4) in total, which also supports the argument that the piece may belong to the folk music repertoire rather than the Makâm Music Corpus. In this regard, only the melodic line is transcribed.

#### Structure

|: 8 :|: 8 :|

It is assumed that the marking which looks like an Armenian *ken* letter at the end of usûl cycles indicates a repetition.

Pitch Set



- 3.3.2 . The pitch sign appears again at div. 11.3.2 as part of the similar structure and this time there appears to be no kisver above it. Accordingly, the usage of kisver here might be a scribal error.
- 7.1.2 The duration symbol above the pitch sign looks like a double stroke. But since it does not provide the correct time value for this group it is transcribed as a circle sign which refers to a sixteenth note value. The first layer written with a lead pen also appears to supply a circle sign. The similar phrase appears at div. 15.1 as part of a repeated structure and this time the duration sign appears as two dots one on top of another.
- 7.2.2 The marking above the pitch sign is very similar to one in div. 15.1.2 (two dots one on top of another). But one of the dots appears to be slightly bigger and this may also be a small kisver due to sloppy handwriting by the scribe. Also, the same phrase appears with a kisver at div. 15.2.2, as a part of a repeated structure. In this regard, the pitch sign is transcribed as  $\ddot{z}$ .
- 15.1.2 Cf. 7.1.2.

# Şeh-nāz būselik semāʿī

Source	TR-Iüne 214-12		
Location	P. [i], ll. 1–7		
Makâm	Şehnâz bûselik		
Usûl	Aksak semâî		
Genre	Saz semâîsi		
Attribution	_		
Index Heading	_		
Work No.	CMOi0275		

### Remarks

Only three hânes are available while the consulted concordances supply also H4, which is in usûl sengîn semâî.

There is a water stain below the heading.

The piece is attributed to Şâkir Ağa (1779–1837) in TR-Iütae 249.

In the piece there are duration signs that seem to belong to different conventions of Hampartsum notation. For example, to indicate the sixteenth note value, there are both circle (.) and tie-like signs which were probably notated by different hands.

### Structure

H1	4	3(T)	
H2	4	3(T)	
H3	4	3(T)	

### **Pitch Set**



The shape of bayâtî/hisâr pitch sign differs from nevâ, not only with the kisver but also with the kisver–like bottom part instead of a straight line. The scribe might have intended to indicate also the pitch dik hisâr by this differentiation.

### Notes on Transcription

1.4 Orig. تأرينه: 2<sup>nd</sup> lay. تأرينه Transcribed as تأرينه. TR-Iütae 249: تأرينه. 1.4

2.3.1 The	e pitch sign is partly	blurred due to ink smearing.
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- 4.2 Orig. همه بقرير . It seems that the last pitch sign was erased by the scribe.
- 7.3 Orig.  $\sqrt{2}\sqrt{2}$ . The original group is scratched out and an alternative is written above as  $\sqrt{2}\sqrt{2}$ . There is assumed to be a kisver above the last pitch sign on the basis of the consulted concordance. Transcribed as  $\sqrt{2}\sqrt{2}$ . TR-Iütae 249:  $\sqrt{2}\sqrt{2}$ .
- 9.2 Orig.  $\vec{u}_{ns'}$ ; 2<sup>nd</sup> lay.  $\vec{u}_{ns'}$ . The first pitch sign is blurred due to corrective intervention of the scribe.
- 9.3 Orig. کي مرتج مدرخ ; 2<sup>nd</sup> lay. کي مرتج مدرخ . Transcribed as تي مرتج مدرخ . The first pitch sign is scratched out. TR-Iütae 249: تي مرتج مدر .
- 10.4 Orig. مَسَمَّ ; 2<sup>nd</sup> lay. أَسْمَتُ . The single stroke at base level appears to have been transformed into a double stroke with an extra stroke added by a later hand. But the second stroke seems to overlap with the division sign.
- 12 The asterisk symbol that indicates the teslîm looks distorted due to the scribe's untidy handwriting.
- 13.3 میرتج رومیتر for میرتج و الله is assumed that the scribe omitted the kisver above the first pitch sign. Additionally, there was possibly an erroneously written octave symbol below the second pitch sign. However, it seems to have been subsequently scribbled out by a later hand.

### **Consulted Concordances**

TR-Iütae 249, p. 1776.

# Nihāvend 'Osmān Beğ devr-i kebīr

Source	TR-Iüne 214-12
Location	P. iv, l. 1 – p. ii, l. 1
Makâm	Nihâvend
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Index Heading	_
Work No.	CMOi0561

## Remarks

The piece is notated upside-down on the pages prior to the manuscript index. The heading is centered at the top of the page unlike the usual practice of the scribe in other pieces.

The scribe uses a hash symbol (x) instead of an asterisk to indicate the teslîms.

H3 runs in without any line break unlike the usual practice of the scribe. Thus the Arabic numeral 3, which denotes the hâne number, was written twice. One is at the page margin as usual; the other one is inside the notation line (between the last group of H2 and the first group of H3). The scribe or a later hand probably wanted to make the transition between hânes more noticeable.

In the piece there are duration signs that seem to derive from different conventions or time periods. For example, to indicate the dotted eighth note value, the scribe uses both the thin single stroke (.) and hook sign (.). The hook sign is usually used for a fixed value of dotted eighth in HNER. This suggests that the scribe may have copied this piece from another source featuring different conventions of Hampartsum notation and then subsequently added the other duration symbols according to his own knowledge.

### Structure

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



#### Notes on Transcription

- 13.2.1 There is a blurred ink stain above the pitch sign.
- 46.1.2 There is an unintentional dot below the pitch sign.
- 48.4 There is a blurred ink stain behind the group due to a corrective intervention by the scribe.
- 54.1.2 There is a symbol which looks like a tiz segâh above the pitch sign. It is probably another variant of "," and has the same function; it is transcribed as a repeated eighth note.
- 60.1 It seems that the scribe had mistakenly written  $\sim$  as the first pitch sign which he subsequently erased.

### **Consulted Concordances**

TR-Iütae 107, pp. 374–5; TR-Iütae 108, p. 185; TR-Iüne 213-11, pp. 36–9.