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Commentary

Cüneyt Ersin Mıhçı

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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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Corpus Musicae Ottomanicae: Critical Editions of Near Eastern Music Manuscripts

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CODEX TR-IÜNE 204-2
Commentary

Cüneyt Ersin Mıhçı

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

¹ 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 'Alî Ufuķî'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_vol1.pdf, Volume 2 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 'Alî Ufuķî'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. Dr. Ralf Martin Jäger, Volume 25), Münster 2019 [Online: https://repositorium.uni-muenster.de/document/miami/cdcbc9ca-52a4-4f05-9665-f0df9eca6292/haug_buchblock.pdf].

² Dimitri Cantemir, *Kitābu 'İlmi'l-Mūsikî 'alā vechi'l-I Ĥurūfāt*, Istanbul c. 1700, autograph in the Türkiyat Araştırmaları Enstitüsü Kütüphanesi (Istanbul), Arel Koleksiyonu no. 100 (RISM TR-Iütæ 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 'İlmi'l-Mūsikî 'alā vechi'l-I Ĥurūfāt*, 2 vols, Istanbul 2001. Partial editions in Eugenia Popescu-Judet, *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).³ Towards the mid-eighteenth century Tanbûrî Küçük Artin (+ mid-eighteenth century) used another notation system, but according to current scholarship it was not used to record a musical repertoire.⁴ 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.⁵

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 Rifat Çağatay (1867-1935), and Ahmed Irsoy (1869-1943) with the innovative *Dârü'l-elhân*

³ 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 Külliyyatı*, Istanbul 2015.

⁴ Eugenia Popescu-Judet, *Tanburî Küçük Artin. A Musical Treatise of the 18th Century*, Istanbul 2002.

⁵ Sample editions in Thomas Apostolopoulos and Kyriakos Kalaitzidis, *Rediscovered Musical Treatises. Exegeses of Secular Oriental Music Part 1*, Bucharest 2019.

kiilliyātī. 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-elhân kiilliyātī* 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

⁶ 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.⁷

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-Dişiayık (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.

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

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.⁸ 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.

⁸ The most important source is Kōnstantínos Prōtopsáltēs, *Ermēneia. Tēs Eksōterikēs 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 report also use division numbers and can be used similarly to locate a division within an edited piece.

The diagram illustrates the components of a musical score edition. It shows a score with a key signature of two sharps (F# and C#) and a time signature of 10/8. The score is divided into three systems. The first system is in treble clef and the second and third are in bass clef. The score includes a key signature and accidentals (1. Key signature and accidentals), a heading (2. Heading) 'Hicâz semâ'î Kûṭbu'n-Nây'îñ', and standardized catalogue information (3. Catalogue information) including Makâm: Hicâz, Usûl: Aksak semâî, Genre: Saz semâisi, source reference (3b. Source (RISM Siglum) and CMO Reference) TR-Iüne 215-13, pp. 19-20, CMO1-1/12.8, and standardized composer name (3a. Composer (standardized)) Nâyî Osmân Dede (1652-1729). The score also shows line breaks in the source (4. Line break in the source) and division numbers (5. Division number) indicated by circles and arrows.

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.⁹ 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)

The image shows a musical score for two pieces: '1[. Hâne]' and '[Aksak semâi]'. The score is written on two staves: a top staff with a treble clef and a bottom staff with a bass clef. The key signature is one sharp (F#). The score includes various diacritical signs and annotations. On the right side, there are five numbered annotations: 1. Groups possibly with reference to the *usûl*; 2. Division Signs possibly with reference to the *usûl*; 3. Structure Signs possibly with reference to the *usûl*; 4. Addition: *Usûl*; 5. Number of *darb* per cycle. On the left side, there are three numbered annotations: 4. Addition: *Usûl*; 5. Number of *darb* per cycle; 6. Suggested time unit per *darb*. The score includes a section titled '[Teslim]' and a source reference: 'Hicaz semâi Kutbu'n-Nây'îñ (Source: Tr-lüne 215-13, pp. 19-20)'. The annotations point to specific symbols in the score, such as circles containing numbers (1, 2, 3, 4, 5) and brackets.

⁹ 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 *Dārû'l-elḥān külliyāti*, 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. The initials represent the name of the music editor, given at the end of each edited score and critical report.

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.¹⁰ 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

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

PREFACE

The works of the *Corpus Musicae Ottomanicae* (CMO), funded by the German Research Foundation (DFG), started in 2015 in Münster. Since then, various researchers from the fields of musicology, Ottoman literature, historiography and digital humanities have been continuously contributing to the various research areas of the project. The edition of Codex TR-Iüne 204-2, a mixed musical collection in Hampartsum notation, belongs to the editions that were realized in this initial project phase. The edition of Codex TR-Iüne 204-2 had been already finalized and available as an online pre-print publication in 2020. However, it was only in 2023 until the final editorial adjustments were made and the volume ready for publication. The word “Final” in academic research is relative, because the continuous process of research always leads to new insights. Between the years 2021 and 2023, me and my colleague from the text edition, Neslihan Demirkol, started preliminary studies for the edition of the Codex TR-Iüne 208-6. This interdisciplinary collaboration raised many new research questions and led to fruitful findings, especially in regard to the relationship between music and song lyrics (güfte). For the edition of the Codex TR-Iüne 208-6, a vocal music collection with hardly any song texts and text underlay, the meticulous study of the musical meters (usûl) and the prosodic meters (arûz) became an indispensable methodological necessity and turned out to be highly beneficial for the study and edition of Ottoman vocal music. With the findings that we obtained, it would have been necessary to include and apply this new knowledge to the edition of Codex TR-Iüne 204-2. However, this was only partly possible due to time restraints. Whereas the text edition included elements of the latest research on the prosodic meters, such as the scansion of syllables and the preparation of a TEI output, the same data could not be included in the music edition neither in the transcriptions, nor in the critical commentaries. It is therefore necessary to note that the text edition of Codex TR-Iüne 204-2 provides additional information, in particular, regarding prosody that in the music edition has not been considered. Researchers that are interested in the prosodic meters of the vocal pieces in Codex TR-Iüne 204-2 are therefore recommended to consult the text edition.

However, the edition of Codex TR-Iüne 204-2, and the data that was obtained has been used as a preliminary study for the edition of Codex TR-Iüne 208-6. The forthcoming Introduction to the edition of Codex TR-Iüne 208-6 will consider and explain the new elements regarding usûl and prosodic meter in the broader context of the edition. As for Codex TR-Iüne 204-2, there are currently no plans to publish a revised edition of Codex TR-Iüne 204-2.

Münster, 2022

C.M.

ACKNOWLEDGEMENTS

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I have profited greatly from discussions with the members of our academic advisory board: Prof. Ruhi Ayangil, Prof. Dr. Nilgün Doğrusöz-Dişiaçık, Prof. Songül Karahasanoğlu, Prof. Dr. Mehmet Kalpaklı, Prof. Şehvar Beşiroğlu (©) and Prof. Dr. Walter Feldman. I also owe thanks to our external advisors such as Prof. Dr. Fikret Turan and Prof. Dr. Nika-Sampson for their contributions and support.

Münster, 2021

C.M.

ABBREVIATIONS

Terminology

A.	Arabic
AEU	Arel-Ezgi-Uzdilek
CMO	Corpus Musicae Ottomanicae
d.	died
div., divs.	division, divisions
Ed.	Edition
fasc., fascs.	fascicule, fascicules
Fig.	Figure
fl.	flourished
fol., fols.	folio, folios
H	Hâne
hem., hems.	hemistich, hemistiches
M	mülâzime
m	miyân, miyânhâne
ms., mss.	manuscript, manuscripts
no, nos.	number, numbers
n.d.	no date
n.p.	no publisher; no place of publication
P.	Persian
p., pp.	page, pages
T	teslîm
t	terennüm
TRT	Türkiye Radyo ve Televizyon Kurumu
r	recto
v	verso
z	zeyl

References

CMO	RISM Sigla / Reference
AK37	TR-Iak Bel_Yz_O.000037.
AK56	TR-Iak LKE_F000056.
AK86	TR-Iak Bel_Yz_O.000086.
AK431	TR-Iak MC_Yz_K.000431.
AK455	TR-Iak MC_Yz_K.000455.
AK584	TR-Iak MC_Yz_K.000584.
AK916	TR-Iak Bel_Yz_K.000916.
AM1537	TR-Iam Ms. 1537.
Ar1848	Vlachopoulos, S. I. 1848. <i>Armonia ētoi Ellēnika kai Tourkika Asmata</i> . Istanbul: Typo Lithographeion E. Kagiol.
B1578	D-Bsbha Ms. or. Quart. 1578.
B3339	D-Bsbha Ms. or. oct. 3339.
BD770	TR-Ibay No. 106 770.
BEyTUM	[Şeyh Hacı] Edhem. 1307 h. [1890]. <i>Bergüzār-ı edhem yāhūd ta‘līm-i usūl-i mūsikī</i> . Istanbul: Bahriye Maṭba‘ası.
BM	[Bolahenk], Meḥmed Nūrī. 1290 h. [1873]. <i>Mecmū‘a-i kārḥā ve naqṣhā, beste ve semā‘ī ve şarkıyat</i> . [Istanbul]: n.p.
BN599	F-Pnm Supplément turc 599.
CK1	TR-Üisam (Cüneyt Kosal Archive) HMP_1.
CT-Saz	‘Udcı Şāmlı Selīm. n.d. <i>Sāzende. Maḳāmāt-ı mūsikīyemiziñ pişrev ve sâz semā‘îlerini muḥtevi</i> . Istanbul: Maṭba‘a-ı Zivetis [?].
Ev1830	Phōkeōs, Theodōros [Paraschos] and Vyzantios Stavrakēs. 1830. <i>Vivlos Kaloumenē Evterpē</i> . Istanbul: Typographia tou Kasoros.
FAS_CT_HK	‘Udcı Şāmlı İskender and Kemeñeci Hüseyin Fehmī Beğ. n.d. <i>Ḥicāz-kār. Hidjazquar. Chant Turc</i> . [Vol. 10a]. Istanbul: n.p.
FAS_CT_YG	‘Udcı Şāmlı İskender and Kemeñeci Hüseyin Fehmī Beğ. n.d. [Yegāh faslı]. <i>Yequah. Chant Turc</i> . [Vol. 2]. Istanbul: n.p.
FAS_CTM_BN	‘Udcı Şāmlı İskender. 1337 h. [1918]. <i>Müntaḥabāt. Beste-nigār faslı. Besténikiar. Chant Turc</i> . Istanbul: Maṭba‘a-ı ‘Āmire.
FAS_CTM_EVC	Ḳudmāni-zāde Şāmlı İskender and Hüseyin Fehmī Beğ. n.d. <i>Müntaḥabāt. Evc faslı. Chant Turc</i> . Vol. 28. Istanbul: n.p.
FAS_DTM_HK	Darüttalimi Musiki Neşriyatı. n.d. <i>Hicazkar faslı. Birinci takım</i> . Istanbul: Evkaf Matbaası.
FAS_MUN_SA	Kudmāni-zāde Şāmlı İskender. n.d. <i>Müntaḥabātdan şabā faslı. Numero 10. 40 Pārça, pişrev, şarkı, semā‘ī</i> . İkinci tab‘ı. Istanbul: n.p.

- FAS_MUN_ŞE Kūdmānī-zāde Şāmlı İskender. n.d. *Müntehabātdan şevk-efzā faşlı. 26 pişrev, semā'ı, beste, şarkı ve sāz semā'isini muhtevīdir*. Vol. 24. Istanbul: n.p.
- FAS_OMD_HK 'Ūdī İsmā'ıl Sāmī. n.d. *Oşmānlı mūsikī dosyası. Āşār-ı nefise-i 'atıka ve cedīdeyi hāvī nota. Hicāzkār. Birinci kısmı. Forma 11*. Istanbul: n.p.
- FAS_OZ_NİH Zadoryan, 'Udcı Onnik and 'Ūdī Sa'dī Beğ. n.d. *Nihāvend faşlı piyasa tavrında yazılmışdır. 48 sahīfeden mürekkeb 37 pāra pişrev, sāz semā'isi, beste ve şarkılar*. Istanbul: n.p.
- FAS_Şİ_EA [Kudmānī-zāde Şāmlı İskender. n.d. *Müntahabāt fasıllardan evcārā faşlı*. Vol. 37. Istanbul: Fenniks Matbaası].
- FAS_UA_HK [Çömlekcıyan], 'Udī Arşak. 1339 h. [1920]. *Hicāzkār faşlı*. [Istanbul]: n.p.
- GM Hāsan Taḥsīn. 1322 h. [1906]. *Gūlzār-ı mūsikī*. Istanbul: A.[rtin] Aşaduryan Şirket-i Mürettibiye Matba'ası.
- GR [Ali Galib Bey]. 1311 h. [1893] *Ġdā-yı rūḥ yāḥud ceb mecmū'ası*. Istanbul: Matba'a-ı 'Osmāniyye.
- Ha [Konuk], Aḥmed 'Avnī. 1317 h. [1899]. *Hānende. Müntahab ve mükemmel şarkı mecmū'ası*. Istanbul: Kütüphāne-i Cihān Şāḥibi Mihrān.
- HB1 Meḥmed Hāşim Beğ. 1269 h. [1853] *Mecmū'a-i kārḥā ve naqşhā ve şarkıyāt*. [Istanbul]: Kāyol-zāde Yāḥyā Ḥarirī Maṭba'ası.
- HB2 [Mehmed Hāşim Bey]. 1280 h. [1864]. [*Hāşim Bey Mecmuası*]. [Istanbul]: n.p.
- KS1888 Kēltzanidēs, Panagiōtēs G. 1888. *Kalliphōnos Seirēn*. Istanbul: Typois Neologou.
- LS1870 Vlachakēs, Nikolaos D. 1870. *Hē Lesvia Sapphō ētoi Asmatologion Periechon Eksōterika Asmata*. Athens: Typographeiou tēs Themidos.
- M355 Microfilm MFA-A-944 (Former shelf mark Y. 38726 at the Ankara Üniversitesi Dil, Tarih ve Coğrafya Fakültesi).
- M1362 TR-Am 06 Mil Yz A 1362.
- M4994 TR-Am 06 Mil Yz A 4994.
- M4995 TR-Am 06 Mil Yz A 4995.
- M4996 TR-Am 06 Mil Yz A 4996.
- M18317 TR-Am 03 Gedik 18317.
- MM1856 [Keivelēs], İōannēs G. Zōgraphos Nikaeōs. 1856. *Apanthisma ē Medzmouai Makamat*. Istanbul: Thaddaiou Tividisian.
- MM1872 Keivelēs, İōannēs G. Zōgraphos Nikaeōs. 1872. *Mousikon Apanthisma (Medzmouai Makamat)*. Vol. 1. Istanbul: Hē Anatolē.

MU3	D-MÜu, S. Jäger, Ms. or. 3.
MU4	D-MÜu, S. Jäger, Ms. or. 4.
NATM	Ezgi, Subhî. 1933. <i>Nazarî ve Amelî Türk Musikisi</i> . Vols. 1–5. Istanbul.
NE203	TR-Iüne 203-1.
NE204	TR-Iüne 204-2.
NE205	TR-Iüne 205-3.
NE207	TR-Iüne 207-5.
NE208	TR-Iüne 208-6.
NE209	TR-Iüne 209-7.
NE210	TR-Iüne 210-8.
NE211	TR-Iüne 211-9.
NE214	TR-Iüne 214-12.
NE217	TR-Iüne 217-15.
NE2067	TR-Iüne NEKTY02067.
NE3466	TR-Iüne NEKTY03466.
NE3608	TR-Iüne NEKTY03608.
NE3649	TR-Iüne NEKTY03649.
NE3866	TR-Iüne NEKTY03866.
NM	[Bacanos], Kemençeçi ‘Aleko. 1331 h. [1915]. <i>Nevzâd-ı mûsikî. Mükemel şarkı ve kıanto mecmû‘ası</i> . Istanbul: Keleşon Matba‘ası.
OA87	TR-Iboa TRT.MD.d 87.
OA171	TR-Iboa TRT.MD.d 171.
OA176	TR-Iboa TRT.MD.d 176.
OA488	TR-Iboa TRT.MD.d 488.
OA489	TR-Iboa TRT.MD.d 489.
OA535	TR-Iboa TRT.MD.d 535.
OA536	TR-Iboa TRT.MD.d 536.
OA564	TR-Iboa TRT.MD.d 564.
OA568	TR-Iboa TRT.MD.d 568.
OA569	TR-Iboa TRT.MD.d 569.
OA570	TR-Iboa TRT.MD.d 570.
OA580	TR- Iboa TRT.MD.d 580.
Pa1846	Phōkaeōs, Theodōros Paraschos. 1846. <i>Hē Pandōra ētoi Syllogē ek tōn Neoterōn kai Ēdyterōn Eksōterikōn Melōn</i> . Vol. 2. Istanbul: Typographias Kastrou.
S122	TR-Is 122.
S6733	TR-Is (Yazma Bağışlar) 6733.
S6738	TR-Is (Yazma Bağışlar) 6738.

ST1	TR-Istek 1.
ST2	TR-Istek 2.
Şi_YSS_AD	T[anbûrî] Cemil [Bey]. n.d. <i>Müntaḥabât-ı mûsikiden yegâh sâz semâ'isi. Müntaḥab ve muḥarriri T. Cemil. Neyzen 'Aziz Dede merḥûmuñ. Morceaux Choisis yéguiah Saz Sémaî composé par Nayzén Aziz Dédé. Choisis par Tambouri Djémil Bey.</i> Istanbul: n.p.
TA107	TR-Iütae Y. 107.
TA108	TR-Iütae Y. 108.
TA109	TR-Iütae Y. 109.
TA110	TR-Iütae Y. 110.
TA197	TR-Iütae Y. 197.
TA202	TR-Iütae Y. 202.
TA249	TR-Iütae 249.
TA-N	TR-Iütae N.
TMKi	Millî Eğitim Bakanlığı Türk Musikisini Araştırma ve Değerlendirme Komisyonu. 1970. <i>Türk Musikisi Klasikleri.</i> Vol. 1. Istanbul: M.E.B. Devlet Kitapları.
TMKii	Ömürlü, Yusuf. [1979–]. <i>Türk Mûsikîsi Klâsikleri.</i> Istanbul: Kubbealtı Mûsikî Enstitüsü.
TMKiii	Atlıg, Nevzad, 1987–1989. <i>Türk Musikîsi Klasikleri.</i> Istanbul: Türk Dünyası Araştırmaları Vakfı.
TMKli	<i>Türk Musikisi Klasiklerinden.</i> 1954. Vols. 2, 3, 4, 6, 7. Istanbul: İstanbul Belediye Konservatuvarı Neşriyatı.
TMKlii	[Dârül'elhân and İstanbul Konservatuvarı]. [ca. 1923–1926] <i>Dârü'l-elḥân külliyyâtı.</i> [nos. 1–120]. [Istanbul]: n.p. <i>Türk Musikisinin Klasikleri.</i> [ca. 1928–1935]. [Istanbul]: İstanbul Konservatuvarı Neşriyatı. [Rauf Yekta and others]. <i>Darülelhan Külliyyâtı.</i> 1995. [Nos.] 181–263. Istanbul: Pan Yayıncılık.
TMKl-Zek	Ezgi, Subhî. 1940. <i>Türk Musikisi Klâsiklerinden. Hafız M. Zekâi Dede Efendi Külliyyatı.</i> Vol. 1. Istanbul: İstanbul Konservatuvarı Neşriyatı.
TMKvBB	Yavaşca, Alâeddin. 2002. <i>Türk Mûsikîsinde Kompozisyon ve Beste Biçimleri.</i> Istanbul: Türk Kültürüne Hizmet Vakfı.
TMNvE	Karadeniz, M. Ekrem. [1983]. <i>Türk Mûsikîsinin Nazariye ve Esasları.</i> Ankara: Türkiye İş Bankası Kültür Yayınları.
TMNvUKV	Özkan, İsmail Hakkı. 2014. <i>Türk Mûsikîsi Nazariyatı ve Usûlleri Kudüm Velveleleri.</i> Istanbul: Ötüken Neşriyat.
TRT-NA	TRT Nota Arşivleri.

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Makâm	Piece no.	Title	Manuscript	Edition	Critical Report
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Horâsân	44	Ḥorâsân ber-efşân	49–50	315–23	154
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Hüseynî aşîrân	21	Hüseynî 'aşîrân muḥammes Kemânî 'Alî Ağa'niñ	22–3	143–50	111
Hüseynî aşîrân	22	Hüseynî 'aşîrân semâ'î	23–4	151–6	112
Karcıgâr	8	Ḳarcıgâr devr-i kebîr Edhem Efendi'niñ	9–10	56–62	88
Karcıgâr	9	Ḳarcıgâr semâ'î mûmâ-'ıleyhiñ	10	63–7	90
Karcıgâr	10	Ḳarcıgâr muḥammes Ḳânûnî 'Ömer Efendi'niñ	11	68–73	91
Karcıgâr	11	Ḳarcıgâr semâ'î mûmâ-'ıleyhiñ	12	74–9	92
Karcıgâr	12	Ḳarcıgâr muḥammes Kemânî Taṭyos'uß	13	80–86	94
Karcıgâr	13	Ḳarcıgâr zencîr 'Alî Efendi'niñ	14	87–95	96
Nühüft	31	Nühüft devr-i kebîr 'Osmân Beğ'iñ	34–5	219–25	129
Nühüft	32	Nühüft semâ'î Sâlim Beğ'iñ	35	226–30	131

Makâm	Piece no.	Title	Manuscript	Edition	Critical Report
Nühüft	33	Nühüft hâvî Andon'uñ	36–7	231–40	133
Nühüft	34	Nühüft şaķil Buĥürçı-oĥlu'nuñ	38–40	241–54	135
Şedd-i arabân	27	Şett-i ‘arabân devr-i kebîr Tatar'ıñ	29–30	188–202	122
Şedd-i arabân	28	Şett-i ‘arabân semâ‘î	31	203–7	123
Şedd-i arabân	29	Şett-i ‘arabân muĥammes Mandolin Artin'ıñ	31–2	208–214	125
Şedd-i arabân	30	Şett-i ‘arabân semâ‘î Mandolin Artin'ıñ	33	215–18	127
Şevkefzâ	25	Şevķ-efzâ muĥammes Nu‘mân Aĥa'niñ	27	176–81	118
Şevkefzâ	26	Şevķ-efzâ semâ‘î	28	182–87	120
Yegâh	39	Yegâh ber-efşân İsaķ'ıñ	44–5	284–91	144
Yegâh	40	Yegâh semâ‘î merķümüñ	45–6	292–7	146
Yegâh	41	Yegâh şaķil Şâlih Efendi'niñ	46–7	298–304	148
Yegâh	42	Yegâh semâ‘î mûmâ-‘ileyhiñ	47	305–8	150
Yegâh	43	Yegâh muĥammes ‘Oşmân Beĥ'ıñ	48	309–314	152
Yegâh	48	Yegâh semâ‘î ‘Azîz Dede'niñ	53	342–5	159

Vocal Pieces

According to Piece no.

Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
49	Beste çenber İsağ	Nedir ol cünbüş-i reftâr u zarâfet o gülüş	65	3–8	163
50	Beste zencîr Meḥmed Ağa	Şükûfezâr-ı ‘izârîñ gülün nazîresidir	66–7	9–14	165
51	Nağş semâ‘î Meḥmed Ağa	Ḥâl-i ruḥsârına necm-i seḥer ülker mi desem	68–9	15–21	166
52	Nağş semâ‘î Meḥmed Ağa	Yüzün aç ey meh-i nev-ṭal‘at amân gün göreyim	69–70	22–7	168
53	Kâr-ı Bâğ-ı behişt Ḥâce	Nemikeşed ser-i müy-ı dilem be-bâğ-ı behişt	71–2	28–33	170
54	Beste çenber Petraki	Mest olub étmiş giribânîñ küşâde tâ-be-nâf	72–3	34–9	172
55	Beste remel Dede Efendi	Bir âh [i]le ol gönça-feme ḥâliñ ‘ayân ét	74–5	40–44	174
56	Beste devr-i kebîr Dede Efendi	Her zamân pîş-i nigâhımda hüveydâsın sen	75	45–8	175
57	Semâ‘î ‘İtrî	Nevrüz érişdi bâğa şarâb istemez misin	76	49–53	177
58	Semâ‘î Dede Efendi	Nice bir ağlayayım derd ile her gâh meded	77	54–8	178
59	Nağş semâ‘î Dede Efendi	Ḥasretle tamâm nâle döndüm sensiz	78	59–63	180
60	Semâ‘î Ḥâce	Her şeb nigerânest meh-i nev tâ-tü ber-âyi	79	64–8	181
61	Beste zencîr Dede Efendi	Érişdi mevsim-i gül seyr-i gülsitân edelim	80–81	69–73	183
62	Beste çarb-ı fetḥ ‘İtrî	Ġamzeñ ki ola sâkî-i çeşm-i siyeh-mest	81–2	74–9	185
63	Nağş semâ‘î Dede Efendi	Men bende şüdem bende şüdem bende şüdem	82–3	80–85	187
64	Nağş semâ‘î Ḥâce	Dervîş recâ-yı pâdişâhî neküned	83–4	86–91	189
65	Beste remel Dilḥayât	Çok mı fiğânım ol gül-i zibâ-ḥirâm için	85–6	92–8	191
66	Beste muḥammes Bekir Ağa	Şeydâter eyledi beni hüygerde gerdeniñ	86–7	99–104	193
67	Semâ‘î ‘Osmân Ağa	Şabr eyleyemem ol güle cânım demedikce	87–8	105–10	195

Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
68	Naqş semâ'î Hâce	Güncî vü kitâbî vü harîfî dü se yek renk	88-9	111-16	197
69	Kâr muḥammes İsmâ'îl Efendi	Resm-i sūr oldı müheyyâ şād u ḥandân vaḫtidir	90-91	117-21	199
70	Beste çenber Şâkir Efendi	Meyl éder bu ḥüsn [i]le kim görse ey gül-fem seni	91-2	122-6	201
71	Beste zencîr Dede Efendi	Fiğân éder yine bülbül bahâr görmüşdür	92-3	127-31	202
72	Naqş semâ'î Dede Efendi	Dil-i bî-çāreyi mecrūḥ éden tiğ-i nigāhiñdir	94-5	132-8	204
73	Semâ'î Şâkir Efendi	Bir dil-bere dil düşdi ki maḥbûb-ı dilimdir	95-6	139-42	206
74	Beste-i hāvî Meḥmed Ağa	Gelince ḥaṭṭ-ı mu'anber o meh-cemālimize	96-7	143-8	208
75	Beste ḥafîf Meḥmed Ağa	Kāmet-i mevzūnı kim bir mışr[ā]-yı bercestedir	97-8	149-54	210
76	Semâ'î Meḥmed Ağa	Kimiñ meftūnı olduñ ey perî-rüyum nihān söyle	99	155-8	212
77	Semâ'î Meḥmed Ağa	Sākî çekemem vaż'-ı zarîfāneyi boş ḳo	100	159-62	214
78	Kâr devr-i Hindî Hâce'niñ	Güzeşt arzū ez-ḥad be-pāy-ı pūs-i tū mā-rā	101-2	163-71	216
79	Naqş 'Acemler devr-i Hindî	Rūzigārd būd yār-i yār-i men	103	172-4	219
80	Beste muḥammes Hāfız	Bāğda mey içilüb nāleler eyler n'eyler	103-4	175-7	221
81	Semâ'î Hāfız	Dil-i āşüftemiz şimdi yine bir nev-civān ister	104	178-80	222
82	Naqş semâ'î	Rencide şaḳın olma nigāh eylediğimden	105	181-4	224
83	Beste zencîr Hācî Fā'îḳ Beğ	Vişāl-i yāre gönül şarf-ı himmet istermiş	106-7	185-91	226
84	Beste ḥafîf Rif'at Beğ	Ey cān-ı derūnum seni bu cānım unutmaz	107-8	192-7	228
85	Semâ'î Hācî Fā'îḳ Beğ	Ne ḥāl oldı baña şimdi nedir bu derdime çāre	108-9	198-204	229
86	Naqş semâ'î 'Alî Efendi	Bilmezdim özüm ğamzeñe meftūn imişim ben	110-11	205-10	231
87	Kâr-ı ḥafîf Dede Efendi	'Aşḳ-ı tū nihāl-i ḫayret āmed	112-13	211-20	233
88	Kâr-ı Hâce Şevḳ-nāme ḫafîf	Ez-şevḳ-i tū ān zülf-i cemāl-i tū nedidim	114-15	221-6	236
89	Kâr-ı muḫteşem Hâce'niñ devr-i Hindî	Ḳavl-i muḫteşem [ki] küned ḳavm-i be-yaḳın	116-17	227-36	238

Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
90	Kār-ı nāṭık Ḥaṭīb-zāde yürük semā'ī	Rāst getirüb fenn ile seyr étđi hümāyı [ki] küned ķavm-i be-yākın	118–20	237–49	242
91	Beste-i ķenber Zaḥarya	Reng-i mevc-i āb-ı zümürüden boyandı cāmesi	121–2	250–56	245
92	Naķş düyek Ḥāce	Āmed nesīm-i şubḥ-dem tersem ki āzāreş küned	123	257–61	247
93	Beste-i ķenber Dede Efendi	Nāvek-i ğamzen ki her dem baĝrımı pür ḥün eder	124–5	262–7	249
94	Naķş muḥammes Ḥāce	Seyr-i gül-i gülşen bī-tū ḥarāmest	126	268–70	251
95	Naķş ḥafif 'Acemler	İmşeb ki ruḥeş ķerāĝ-ı bezm-i men büd	127	271–3	253
96	Naķş devr-i Hindī 'Acemler	Hem Ķamer hem Zühre vü hem Müşteri der-āsumān	128	274–6	255
97	Beste-i ḥafif Ṭab'ī	Seyr eyle o billür beden tāze Firenk'i	129–30	277–82	257
98	Naķş semā'ī Ḥāce	Ān māh-ı men der-mektebest men der-ser-i reh muntazır	131	283–6	259
99	Naķş semā'ī Ḥāce	Biyā vü revim ez-İN velāyet men tū	132–3	287–92	261
100	Naķş semā'ī	Dādendem ezel secde ber-rüy-ı şanem-rā	134	293–6	264
101	Semā'ī Ḥāfız Pōst	Gelse o şūḥ meclise nāz u teĝāfül eylese	135	297–9	266
102	Beste-i ķarb-ı fetḥ Zekā'ī Efendi	Bir kerre iltifātūla ḥurrem olmadık	136	300–304	268
103	Beste zencir Zekā'ī Efendi	O nev-nihāl ki serv-i revān olur giderek	137–8	305–10	270
104	Semā'ī İmām-ı Şehriyāri 'Alī Efendi	Naķş-ı la'li ĝitmez ol şūḥuñ derün-ı sineden	138–9	311–15	272
105	Semā'ī sengin Zekā'ī Efendi	Gülşende hezār naĝme-i dem-sāz ile maḥzūz	139–40	316–20	273
106	Beste devr-i kebir Sermü'ezzın Sa'dullāh Efendi	Ey şehinşāh-ı cihān-ārā-yı nev-ķarz-ı uşul	140–41	321–5	275
107	Naķş semā'ī Nürī Beĝ	Mızrāb-ı ĝam-ı 'aşķ ile ey şūḥ-ı sitemķār	141–2	326–30	277
108	Semā'ī Zekā'ī Efendi	Bülbül gibi pür oldı cihān naĝmelerimden	142	331–4	279
109	Beste-i ḥafif Dede Efendi	Ey ĝonķa-dehen ḥār-ı elem cānıma geķdi	143	335–8	281

Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
110	Nağş semā'î Derviş İsmā'îl Efendi	Yine zevrağ-ı derūnum kırılıub kenāre düşdi	145	339-43	283
111	Beste çarbeyn Dede Efendi	Müştağ-ı cemāliñ gece gündüz dil-i şeydā	147	344-8	285
112	Beste devr-i kebîr İsmā'îl Efendi	Sînede bir lağza ārām eyle gel cānım gibi	148	349-53	287
113	Nağş semā'î Dede Efendi	Nesin sen ā güzel nesin	149-50	354-9	289
114	Semā'î Küçük Mehmed Ağa	Ey dil heves-i vuşlat-ı cānān saña düşmez	150	360-63	291
115	Beste hafîf Dede Efendi	Bir gonça-femiñ yāresi vardır ciğirimde	151	364-9	293
116	Beste çenber Nazîm	Nāle étmezdim mey-i 'aşkıñla pür çüş olmasam	152-3	370-75	295
117	Beste zencîr Mehmed Beğ	Bu rütbe derd-i firākıñ édüb esiri beni	153-4	376-81	297
118	Beste hafîf 'Azîz Efendi	Ey gamze söyle zağm-ı dilimden zebānım ol	155-6	382-6	299
119	Semā'î Şālih Ağa	Dil-i 'aşıkları bend étmede bir pehlivansın sen	156	387-90	301
120	Semā'î sengîn 'Azîz Efendi	Ārām edemem yāre nigāh eylemedikce	157	391-5	303
121	Nağş semā'î Miğā'îl Usta	Cānā seni ben mihr ü vefā şāhibi şandım	158-59	396-401	305
122	Semā'î 'Azîz Efendi	Söyle güzel rûğ-ı muşavver misin	159-60	402-10	307
123	Beste çenber Zāharya	Leylā-yı zülfüñ dil-i Mecnūn olur divānesi	161-2	411-15	312
124	Beste zencîr 'İtrî	Gel ey nesîm-i şabā hağğ-ı yārdan ne haber	162-3	416-22	314
125	Beste çenber İsağ	Gāh anub gamzeñ seniñ feryād u efgān eylerim	164-5	423-7	316
126	Nağş semā'î Cemîl Beğ	Qarār étmez gönül mürği bu bağıñ değme şāhında	165-6	428-34	318
127	Nağş semā'î el-Hāc İsmā'îl Efendi	O güzel gözlerine hayrān olayım	167	435-9	320
128	Nağş semā'î Hācî Es'ad Efendi	Ey nesîm-i seherî cānda yeriñ var seniñ	168	440-44	322
129	Beste çenber Hācî Sa'dullāh Ağa	Pādişāhım luğf édüb mesrūr u şād eyle beni	169-70	445-9	324
130	Beste hafîf Hācî Sa'dullāh Ağa	Bülbül-i dil ey gül-i ra'nā seniñdir sen benim	170-71	450-54	326
131	Semā'î sengîn Hācî Sa'dullāh Ağa	Rağş eyleyecek nāz ile ol āfet-i Mısrî	171-2	455-8	328

Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
132	Nağş semā'ī Ḥācī Sa'dullāh Ağa	Diller nice bir çāh-ı zenaḥdānına düşsün	172-3	459-63	330
133	Kār-ı Gülbün-i 'ayş nīm şakīl 'İtrī	Gülbün-i 'ayş mīdemed sākī-i gül'izār kū	174-6	464-78	331
134	Beste zencīr 'İtrī	Piyāleler ki o ruḥsār-ı āle dürr getirür	177-8	479-85	334
135	Beste muḥammes Dede Efendi	Zeyn eden bāğ-ı cihānı gül midir bülbül midir	178-9	486-91	336
136	Semā'ī Dede Efendi	Ey gonça-i bāğ-ı cihān v'ey ziynet-i destār-ı cān	180	492-5	338
137	Semā'ī Dede Efendi	Ey gonça-dehen āh-ı seḥerden ḥazer eyle	181	496-500	340
138	Beste çenber Es'ad Efendi	'İzārñ gül gül olmuş püsedden dil dāğ dāğındır	184-5	501-5	342
139	Beste devr-i kebīr Ṭab'ī	Berg-i gül ey gonça-fem sen gibi ter-dāmen midir	185-6	506-10	344
140	Semā'ī Ṭab'ī	Nedir ol cünbüş-i nādide o cān-süz nigāh	186	511-13	346
141	Nağş semā'ī Es'ad Efendi	Der-Yemenī piş-i menī piş-i menī der-Yemenī	187	514-18	348
142	Beste ḥafīf Dilḥayāt	Yek-be-yek gerçi murād-ı dili taḥrīr étdim	188-9	519-24	350
143	Beste devr-i kebīr Zāharya	Gülsitān-ı nağş-ı ḥüsnüñden bahāristān yazar	189	525-8	352
144	Semā'ī Ḥāfız Rif'at	Dildārı görüb nağme-i şehnāz édelim gel	190	529-32	354
145	Nağş semā'ī Bekir Ağa	Dilem rubūde-i ān çeşm-i şüh-ı fettānest	191	533-6	356
146	Nağş semā'ī	Cefāya ey büt-i nevrēste ṭākatim var yok	192	537-41	359
147	Beste zencīr el-Ḥāc İsmā'īl Efendi	Gönül ki 'aşkla pür sinede ḥazine bulur	193	542-6	361
148	Beste ḥafīf el-Ḥāc İsmā'īl Efendi	Bir ḥaber gelmedi ārām-ı dil ü cānımdan	194	547-51	363
149	Semā'ī el-Ḥāc İsmā'īl Efendi	Piyāle elde ne dem bezmime ḥabīb gelür	195	552-5	365
150	Semā'ī el-Ḥāc İsmā'īl Efendi	Bülbülem bir güle kim şevkimi efzün eyler	196	556-61	367
151	Māye beste zencīr Dede Efendi	Olmamağ zülfüñ esiri dil-berā mümkün değil	197	562-6	369
152	Beste muḥammes Enfī Ḥasan Ağa	Bezm-i meyde muṭribā bir nağme-i dil-cü ḳopar	198	567-71	371
153	Semā'ī Bekir Ağa	Étdi o güzel 'ahde vefā müjdelersun	200	572-4	373

Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
154	Beste hafif	Mānend-i hāle ol dolasam āfitābıma	201	575–9	375
155	Semā‘i Bekir Aa	O nev-reside nihālim ne serv-amet olur	203	580–83	377
156	Semā‘i İsmā‘il Aa	Sana dil māh-ı tābānım yaıdı	204	584–8	379
157	Beste enber Dede Efendi	rmesün el o ehin evket-i vālālarına	205	589–93	381
158	Beste hafif Hāfız Efendi	Hüsn-i zātın gibi bir dil-ber-i simin-endām	206	594–8	383
159	Semā‘i Hāfız Efendi	Dil-besteye lu u keremin mā-azar eyle	207	599–602	385
160	Naş semā‘i Dede Efendi	Ser-i zülf-i ‘anberini yüzine niāb edersin	208	603–8	387
161	Beste zencir Dede Efendi	Meām-ı hāıra by-ı gül-i afā bulagör	209	609–14	389
162	Beste devr-i kebir ‘Abdi Efendi	Ber-küā-yı ma‘delet hāān-ı devrān dā‘imā	210	615–19	391
163	Semā‘i sengin Dede Efendi	Ey lebleri mül göna-yüzi gül serv-i bülendim	211	620–24	393
164	Naş semā‘i Dede Efendi	Ne hevā-yı bā sāzed ne kenār-ı kit mārā	212	625–9	395

According to Makām

Makām	Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
Acem aırān	161	Beste zencir Dede Efendi	Meām-ı hāıra by-ı gül-i afā bulagör	209	609–14	389
Acem aırān	162	Beste devr-i kebir ‘Abdi Efendi	Ber-küāi ma‘delet hāān-ı devrān dā‘imā	210	615–19	391
Acem aırān	163	Semā‘i sengin Dede Efendi	Ey lebleri mül göna-yüzi gül serv-i bülendim	211	620–24	393
Acem aırān	164	Naş semā‘i Dede Efendi	Ne hevā-yı bā sāzed ne kenār-ı kit mārā	212	625–9	395
Bayātı	115	Beste hafif Dede Efendi	Bir göna-femin yāresi vardır cierimde	151	364–9	293
Bayātı	116	Beste enber Naım	Nāle etmezdim mey-i ‘aınlā pür u olmasam	152–3	370–75	295

Makâm	Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
Bayâtî	117	Beste zencir Meḥmed Beğ	Bu rütbe derd-i firâkıñ édüb esiri beni	153–4	376–81	297
Bayâtî	118	Beste ḥafif ‘Aziz Efendi	Ey ğamze söyle zaḥm-ı dilimden zebânım ol	155–6	382–6	299
Bayâtî	119	Semâ‘î Şâlih Ağa	Dil-i ‘âşıqları bend étmede bir pehlivansın sen	156	387–90	301
Bayâtî	120	Semâ‘î sengin ‘Aziz Efendi	Ārām edemem yāre nigāh eylemedikce	157	391–5	303
Bayâtî	121	Naḳş semâ‘î Miḳā‘il Usta	Cānā seni ben mihr ü vefā şāhibi şandım	158–9	396–401	305
Bayâtî	122	Semâ‘î ‘Aziz Efendi	Söyle güzel rüh-ı muşavver misin	159–60	402–10	307
Bayâtî arabân	129	Beste çenber Hâcî Sa‘dullāh Ağa	Pādişāhım luṭf édüb mesrūr u şād eyle beni	169–70	445–9	324
Bayâtî arabân	130	Beste ḥafif Hâcî Sa‘dullāh Ağa	Bülbül-i dil ey gül-i ra‘nā seniñdir sen benim	170–71	450–54	326
Bayâtî arabân	131	Semâ‘î sengin Hâcî Sa‘dullāh Ağa	Raḳş eyleyecek nāz ile ol āfet-i Mışrı	171–2	455–8	328
Bayâtî arabân	132	Naḳş semâ‘î Hâcî Sa‘dullāh Ağa	Diller nice bir çāh-ı zenaḥdānına düşsün	172–3	459–63	330
Bestenigâr	61	Beste zencir Dede Efendi	Ērişdi mevsim-i gül seyr-i gülsitān edelim	80–81	69–73	183
Bestenigâr	62	Beste ḍarb-ı feth İṭrî	Ġamzeñ ki ola sākî-i çeşm-i siyeh-mest	81–2	74–9	185
Bestenigâr	63	Naḳş semâ‘î Dede Efendi	Men bende şüdem bende şüdem bende şüdem	82–3	80–85	187
Bestenigâr	64	Naḳş semâ‘î Hâce	Derviş recā-yı pādişāhî neküned	83–4	86–91	189
Dilkeş hâverân	49	Beste çenber İsaḳ	Nedir ol cünbüş-i reftār u zarāfet o gülüş	65	3–8	163
Dilkeş hâverân	50	Beste zencir Meḥmed Ağa	Şüküfezār-ı ‘izārîñ gülüñ naziresidir	66–7	9–14	165
Dilkeş hâverân	51	Naḳş semâ‘î Meḥmed Ağa	Ḥāl-i ruḥsārına necm-i seḥer ülker mi dësem	68–9	15–21	166
Dilkeş hâverân	52	Naḳş semâ‘î Meḥmed Ağa	Yüzüñ aç ey meh-i nev-ṭal‘at amān gün göreyim	69–70	22–7	168

Makâm	Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
Dügâh	138	Beste çenber Es'ad Efendi	‘İzârîñ gül gül olmuş püsedden dil dâğ dâğındır	184–5	501–5	342
Dügâh	139	Beste devr-i kebîr Ṭab‘î	Berg-i gül ey gonça-fem sen gibi ter-dâmen midir	185–6	506–10	344
Dügâh	140	Semâ‘î Ṭab‘î	Nedir ol cünbüs-i nâdide o cân-süz nigâh	186	511–13	346
Dügâh	141	Nağş semâ‘î Es'ad Efendi	Der-Yemenî pîş-i menî pîş-i menî der-Yemenî	187	514–18	348
Evc	65	Beste remel Dilhayât	Çok mı fiğânım ol gül-i zîbâ-ñirâm için	85–6	92–8	191
Evc	66	Beste muhammes Bekir Ağa	Şeydâter eyledi beni hüygerde gerdeniñ	86–7	99–104	193
Evc	67	Semâ‘î ‘Oşmân Ağa	Şabr eyleyemem ol güle cânım dâmedikce	87–8	105–10	195
Evc	68	Nağş semâ‘î Hâce	Güncî vü kitâbî vü harîfî dū se yek renk	88–9	111–16	197
Evcârâ	74	Beste-i hâvî Meḥmed Ağa	Gelince ḥaṭṭ-ı mu‘anber o meh-cemâlimize	96–7	143–8	208
Evcârâ	75	Beste ḥafîf Meḥmed Ağa	Ḳâmet-i mevzûnı kim bir mışr[â]‘-yı bercestedir	97–8	149–54	210
Evcârâ	76	Semâ‘î Meḥmed Ağa	Kimiñ meftûnı olduñ ey perî-rüyum nihân söyle	99	155–8	212
Evcârâ	77	Semâ‘î Meḥmed Ağa	Sâķi çekemem vaz‘-ı zarîfâneyi boş ḳo	100	159–62	214
Ferahnâk	69	Kâr muhammes İsmâ‘îl Efendi	Resm-i sūr oldı müheyvâ şâd u ḥandân vaḳtidir	90–1	117–21	199
Ferahnâk	70	Beste çenber Şâkir Efendi	Meyl eder bu ḥüsn [i]le kim görse ey gül-fem seni	91–2	122–6	201
Ferahnâk	71	Beste zencîr Dede Efendi	Fiğân eder yine bülbül bahâr görmüşdür	92–3	127–31	202
Ferahnâk	72	Nağş semâ‘î Dede Efendi	Dil-i bî-çâreyi mecrûḥ eden tiğ-i nigâhıñdır	94–5	132–8	204
Ferahnâk	73	Semâ‘î Şâkir Efendi	Bir dil-bere dil düşdi ki maḥbûb-ı dilimdir	95–6	139–42	206
Hicâzkâr	102	Beste-i ḍarb-ı fetḥ Zekâ‘î Efendi	Bir kerre iltifâtuñla ḥurrem olmadıḳ	136	300–304	268
Hicâzkâr	103	Beste zencîr Zekâ‘î Efendi	O nev-nihâl ki serv-i revân olur giderek	137–8	305–10	270

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Hicâzkâr	104	Semâ'î İmâm-ı Şehriyârî 'Alî Efendi	Nağş-ı la'li gitmez ol şūhuñ derün-ı sineden	138-9	311-15	272
Hicâzkâr	105	Semâ'î sengin Zekâ'î Efendi	Gülşende hezâr nağme-i dem-sâz ile maḥzûz	139-40	316-20	273
Hicâzkâr	106	Beste devr-i kebîr Sermü'ezzîn Sa'dullâh Efendi	Ey şehinşâh-ı cihân-ârâ-yı nev-ṭarz-ı uşul	140-41	321-5	275
Hicâzkâr	107	Nağş semâ'î Nürî Beğ	Mızrâb-ı ğam-ı 'aşk ile ey şūh-ı sitemkâr	141-2	326-30	277
Hicâzkâr	108	Semâ'î Zekâ'î Efendi	Bülbül gibi pür oldı cihân nağmelerimden	142	331-4	279
Irâk	53	Kâr-ı Bâğ-ı behişt Hâce	Nemikeşed ser-i müy-ı dilem be-bâğ-ı behişt	71-2	28-33	170
Irâk	54	Beste çenber Petraki	Mest olub étmiş giribânın küşâde tâ-be-nâf	72-3	34-9	172
Irâk	55	Beste remel Dede Efendi	Bir âh[i]le ol gönça-feme ḥâliñ 'ayân ét	74-5	40-44	174
Irâk	56	Beste devr-i kebîr Dede Efendi	Her zamân piş-i nigâhımda hüveydâsın sen	75	45-8	175
Irâk	57	Semâ'î 'İtrî	Nevrüz erişdi bâğa şarâb istemez misin	76	49-53	177
Irâk	58	Semâ'î Dede Efendi	Nice bir ağlayayım derd ile her gâh meded	77	54-8	178
Irâk	59	Nağş semâ'î Dede Efendi	Ḥasretle tamâm nâle döndüm sensiz	78	59-63	180
Irâk	60	Semâ'î Hâce	Her şeb nigerânest meh-i nev tâ-tû ber-âyi	79	64-8	181
Isfahân	123	Beste çenber Zâharya	Leylâ-yı zülfüñ dil-i Mecnûn olur divânesi	161-2	411-15	312
Isfahân	124	Beste zencîr 'İtrî	Gel ey nesim-i şabâ ḥaṭṭ-ı yârdan ne ḥaber	162-3	416-22	314
Isfahân	125	Beste çenber İsağ	Gâh anub ğamzeñ seniñ feryâd u efgân eylerim	164-5	423-7	316
Isfahân	126	Nağş semâ'î Cemîl Beğ	Ḳarâr étmez gönül mürği bu bâğın değme şâhında	165-6	428-34	318

Makâm	Piece no.	Title	Incipit	Manuscript	Edition	Critical Report
Isfahân	127	Nağş semâ'î el-Ḥâc İsmâ'îl Efendi	O güzel gözlerine ḥayrân olayım	167	435–9	320
Isfahân	128	Nağş semâ'î Ḥâcî Es'ad Efendi	Ey nesîm-i seḫerî cānda yeriñ var seniñ	168	440–44	322
Mâhûr	109	Beste-i ḥafif Dede Efendi	Ey gonça-dehen ḥâr-ı elem cānıma geçdi	143	335–8	281
Mâhûr	110	Nağş semâ'î Dervîş İsmâ'îl Efendi	Yine zevrak-ı derûnum kırılıub kenâre düşdi	145	339–43	283
Mâye	151	Mâye beste zencîr Dede Efendi	Olmamağ zülfüñ esiri dil-berâ mümkün değıl	197	562–6	369
Müsteâr	154	Beste ḥafif	Mānend-i hāle ḫol dolasam āfitābıma	201	575–9	375
Müsteâr	155	Semâ'î Bekir Ağa	O nev-reside nihālim ne serv-ḫāmet olur	203	580–83	377
Müsteâr	156	Semâ'î İsmâ'îl Ağa	Sañā dil māh-ı tābānım yağışdı	204	584–8	379
Nevâ	133	Kār-ı Gülbün-i 'ayş nîm şaḫîl 'İtrî	Gülbün-i 'ayş mîdemed sâḫî-i gül'izār kû	174–76	464–78	331
Nevâ	134	Beste zencîr 'İtrî	Piyāleler ki o ruḫsār-ı āle dürr getirür	177–78	479–85	334
Nevâ	135	Beste muḫammes Dede Efendi	Zeyn eden bāğ-ı cihānı gül midir bülbül midir	178–79	486–91	336
Nevâ	136	Semâ'î Dede Efendi	Ey gonça-i bāğ-ı cihān v'ey ziyet-i destār-ı cān	180	492–5	338
Nevâ	137	Semâ'î Dede Efendi	Ey gonça-dehen āh-ı seḫerden ḫazer eyle	181	496–500	340
Nihāvend	83	Beste zencîr Ḥâcî Fā'îḫ Beğ	Vişāl-i yāre gönül şarf-ı himmet istermiş	106–7	185–91	226
Nihāvend	84	Beste ḥafif Rif'at Beğ	Ey cān-ı derûnum seni bu cānım unutmaz	107–8	192–7	228
Nihāvend	85	Semâ'î Ḥâcî Fā'îḫ Beğ	Ne ḫāl oldu baña şimdi nedir bu derdime çāre	108–9	198–204	229
Nihāvend	86	Nağş semâ'î 'Ali Efendi	Bilmezdim özüm ğamzeñe meftûn imişim ben	110–11	205–210	231

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Nihâvend-i kebîr	78	Kâr devr-i Hindî Hâce'niñ	Güzeşt ârzü ez-ḥad be-pây-ı püs-i tû mâ-râ	101-2	163-71	216
Nihâvend-i kebîr	79	Naqş 'Acemler devr-i Hindî	Rûzigârd bûd yâr-i yâr-i men	103	172-4	219
Nihâvend-i kebîr	80	Beste muḥammes Hâfız	Bâgda mey içilüb nâleler eyler n'eyler	103-4	175-7	221
Nihâvend-i kebîr	81	Semâ'î Hâfız	Dil-i âşüftemiz şimdi yine bir nev-civân ister	104	178-80	222
Nihâvend-i kebîr	82	Naqş semâ'î	Rencide şaḫın olma nigâh eylediğimden	105	181-4	224
Râst	87	Kâr-ı ḥafif Dede Efendi	'Aşk-ı tû nihâl-i ḥayret âmed	112-13	211-20	233
Râst	88	Kâr-ı Hâce Şevk-nâme ḥafif	Ez-şevk-i tû ân zülfi cemâl-i tû nedidim	114-15	221-6	236
Râst	89	Kâr-ı muḥteşem Hâce'niñ devr-i Hindî	Ḳavl-i muḥteşem [ki] küned ḳavm-i be-yaḳın	116-17	227-36	238
Râst	90	Kâr-ı nâṭıḳ Ḥaṭib-zâde yürük semâ'î	Râst getirüb fenn ile seyr êtdi hümâyı [ki] küned ḳavm-i be-yaḳın	118-20	237-49	242
Râst	91	Beste-i çenber Zaḫarya	Reng-i mevc-i âb-ı zümrütten boyandı câmesi	121-2	250-56	245
Râst	92	Naqş düyek Hâce	Âmed nesim-i şubḫ-dem tersem ki âzâreş küned	123	257-61	247
Râst	93	Beste-i çenber Dede Efendi	Nâvek-i gamzen ki her dem baḡrımı pür ḥün êder	124-5	262-7	249
Râst	94	Naqş muḥammes Hâce	Seyr-i gül-i gülşen bî-tû ḫarâмест	126	268-70	251
Râst	95	Naqş ḥafif 'Acemler	İmşeb ki ruḫeş çerâġ-ı bezm-i men bûd	127	271-3	253
Râst	96	Naqş devr-i Hindî 'Acemler	Hem Ḳamer hem Zühre vü hem Müşteri der-âsumân	128	274-6	255
Râst	97	Beste-i ḥafif Ṭab'î	Seyr eyle o billür beden tâze Firenk'i	129-30	277-82	257
Râst	98	Naqş semâ'î Hâce	Ân mâh-ı men der-mektebest men der-ser-i reh muntazır	131	283-6	259
Râst	99	Naqş semâ'î Hâce	Biyâ vü revim ez-in velâyet men tû	132-3	287-92	261

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Râst	100	Nağş semâ'î	Dādendem ezel secde ber-rüy-ı şanem-râ	134	293–6	264
Râst	101	Semâ'î Hâfız Pöst	Gelse o şüh meclise nâz u teğâfûl eylese	135	297–9	266
Sabâ	142	Beste hafif Dilhayât	Yek-be-yek gerçi murâd-ı dili taqrir êtdim	188–9	519–24	350
Sabâ	143	Beste devr-i kebîr Zâharya	Gülsitân-ı nağş-ı hüsniünden bahâristân yazar	189	525–8	352
Sabâ	144	Semâ'î Hâfız Rif'at	Dildârı görüb nağme-i şehnâz edelim gel	190	529–32	354
Sabâ	145	Nağş semâ'î Bekir Ağa	Dilem rubûde-i ân çeşm-i şüh-ı fettânest	191	533–6	356
Sabâ	146	Nağş semâ'î	Cefâya ey büt-i nevreste tâkatim var yok	192	537–41	359
Segâh	152	Beste muhammes Enfi Hasan Ağa	Bezm-i meyde muṭribâ bir nağme-i dil-cü kıpar	198	567–71	371
Segâh	153	Semâ'î Bekir Ağa	Êtdi o güzel 'ahde vefâ müjdeler olsun	200	572–4	373
Şevkefzâ	157	Beste çenber Dede Efendi	Êrmesün el o şehin şevket-i vâlâlarına	205	589–93	381
Şevkefzâ	158	Beste hafif Hâfız Efendi	Hüsni zâtuñ gibi bir dil-ber-i simin-endâm	206	594–8	383
Şevkefzâ	159	Semâ'î Hâfız Efendi	Dil-besteye luṭf u keremiñ mâ-ḥazar eyle	207	599–602	385
Şevkefzâ	160	Nağş semâ'î Dede Efendi	Ser-i zülf-i 'anberini yüzine niḳâb edersiñ	208	603–8	387
Sûznâk	111	Beste darbeyn Dede Efendi	Müştâk-ı cemâliñ gece gündüz dil-i şeydâ	147	344–8	285
Sûznâk	112	Beste devr-i kebîr İsmâ'îl Efendi	Sînede bir laḥza ârâm eyle gel cânım gibi	148	349–53	287
Sûznâk	113	Nağş semâ'î Dede Efendi	Nesin sen â güzel nesin	149–50	354–9	289
Sûznâk	114	Semâ'î Küçük Meḥmed Ağa	Ey dil heves-i vuşlat-ı cânân saña düşmez	150	360–63	291
Yegâh	147	Beste zencir el-Hâc İsmâ'îl Efendi	Göñül ki 'aşkla pür sînede ḥazîne bulur	193	542–6	361

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Yegâh	148	Beste hafif el-Hâc İsmâ'îl Efendi	Bir haber gelmedi ârâm-ı dil ü cânımdan	194	547-51	363
Yegâh	149	Semâ'î el-Hâc İsmâ'îl Efendi	Piyâle elde ne dem bezmime habib gelür ¹⁹⁵	195	552-5	365
Yegâh	150	Semâ'î el-Hâc İsmâ'îl Efendi	Bülbülem bir güle kim şevkimi efvün eyler	196	556-61	367

According to Incipit

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Âmed nesim-i şubh-dem tersem ki âzâreş küned	Râst	Nağş düyek Hâce	92	123	257-61	247
Ân mâh-ı men der-mektebest men der-ser-i reh muntazır	Râst	Nağş semâ'î Hâce	98	131	283-6	259
Ârâm edemem yâre nigâh eylemedikce	Bayâtî	Semâ'î sengin 'Aziz Efendi	120	157	391-5	303
'Aşq-ı tû nihâl-i hayret âmed	Râst	Kâr-ı hafif Dede Efendi	87	112-13	211-20	233
Bâğda mey içilüb nâleler eyler n'eyler	Nihâvend-i kebîr	Beste muhammes Hâfız	80	103-4	175-7	221
Berg-i gül ey gonça-fem sen gibi ter-dâmen midir	Dügâh	Beste devr-i kebîr Tâb'î	139	185-6	506-10	344
Ber-küşâi ma'delet hâkân-ı devrân dâ'imâ	Acem aşîrân	Beste devr-i kebîr 'Abdî Efendi	162	210	615-19	391
Bezm-i meyde muṭribâ bir nağme-i dil-cü kıpar	Segâh	Beste muhammes Enfi Hâsan Ağa	152	198	567-71	371
Bilmezdim özüm gamzeñe meftûn imişim ben	Nihâvend	Nağş semâ'î 'Alî Efendi	86	110-11	205-10	231
Bir âh[i]le ol gonça-feme hâliñ 'ayân ét	Irâk	Beste remel Dede Efendi	55	74-5	40-44	174
Bir dil-bere dil düşdi ki maḥbûb-ı dilimdir	Ferahnâk	Semâ'î Şâkir Efendi	73	95-6	139-42	206

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Bir gönça-femiñ yâresi vardır ciğerimde	Bayâtî	Beste hafif Dede Efendi	115	151	364-9	293
Bir haber gelmedi arâm-ı dil ü cânımdan	Yegâh	Beste hafif el-Hâc İsmâ'îl Efendi	148	194	547-51	363
Bir kerre iltifâtıyla hurrem olmadık	Hicâzkâr	Beste-i darb-ı fetḥ Zekâ'î Efendi	102	136	300-304	268
Biyâ vü revim ez-în velâyet men tû	Râst	Naş semâ'î Hâce	99	132-3	287-92	261
Bu rütbe derd-i firâkıñ edüb esiri beni	Bayâtî	Beste zencir Meḥmed Beğ	117	153-4	376-81	297
Bülbül gibi pür oldı cihân nağmelerimden	Hicâzkâr	Semâ'î Zekâ'î Efendi	108	142	331-4	279
Bülbülem bir güle kim şevkimi efzün eyler	Yegâh	Semâ'î el-Hâc İsmâ'îl Efendi	150	196	556-61	367
Bülbül-i dil ey gül-i ra'nâ seniñdir sen benim	Bayâtî arabân	Beste hafif Hâcî Sa'dullâh Ağa	130	170-71	450-54	326
Cânâ seni ben mihr ü vefâ şâhibi şandım	Bayâtî	Naş semâ'î Miķâ'il Usta	121	158-9	396-401	305
Cefâya ey büt-i nevreste tākātım var yok	Sabâ	Naş semâ'î	146	192	537-41	359
Çok mı fiğânım ol gül-i zibâ-ḥirâm için	Evc	Beste remel Dilḥayât	65	85-6	92-8	191
Dādendem ezel secde ber-rüy-ı şanem-râ	Râst	Naş semâ'î	100	134	293-6	264
Derviş recâ-yı pâdişâhî neküned	Bestenigâr	Naş semâ'î Hâce	64	83-4	86-91	189
Der-Yemenî piş-i menî piş-i menî der-Yemenî	Dügâh	Naş semâ'î Es'ad Efendi	141	187	514-18	348
Dil-besteye luḫ u keremiñ mâ-ḥazar eyle	Şevkefzâ	Semâ'î Hâfız Efendi	159	207	599-602	385
Dildârı görüb nağme-i şehnâz edelim gel	Sabâ	Semâ'î Hâfız Rif'at	144	190	529-32	354
Dil-i aşıkları bend étmede bir pehlivansın sen	Bayâtî	Semâ'î Şâliḥ Ağa	119	156	387-90	301
Dil-i aşüftemiz şimdi yine bir nev-civân ister	Nihâvend-i kebîr	Semâ'î Hâfız	81	104	178-80	222
Dil-i bî-çâreyi mecrūḫ eden tiğ-i nigâhıñdır	Ferahnâk	Naş semâ'î Dede Efendi	72	94-5	132-8	204

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Dilim rubûde-i ân çeşm-i şûh-ı fettânest	Sabâ	Nağş semâ'î Bekir Ağa	145	191	533-6	356
Diller nice bir çâh-ı zenaḥdânına düşsün	Bayâtî arabân	Nağş semâ'î Hâcî Sa'ḍullâh Ağa	132	172-3	459-63	330
Ërişdi mevsim-i gül seyr-i gülsitân edelim	Bestenigâr	Beste zencîr Dede Efendi	61	80-81	69-73	183
Ërmesün el o şehiñ şevket-i vâlâlarına	Şevkefzâ	Beste çenber Dede Efendi	157	205	589-93	381
Ëtdi o güzel 'ahde vefâ müjdeler olsun	Segâh	Semâ'î Bekir Ağa	153	200	572-4	373
Ey cân-ı derûnum seni bu cânım unutmaz	Nihâvend	Beste ḥafif Rif'at Beğ	84	107-8	192-7	228
Ey dil heves-i vuşlat-ı cânân saña düşmez	Sûznâk	Semâ'î Küçük Meḥmed Ağa	114	150	360-63	291
Ey ğamze söyle zaḥm-ı dilimden zebânım ol	Bayâtî	Beste ḥafif 'Azîz Efendi	118	155-6	382-6	299
Ey ğonça-dehen âh-ı seḥerden ḥazer eyle	Nevâ	Semâ'î Dede Efendi	137	181	496-500	340
Ey ğonça-dehen ḥâr-ı elem cânıma geçdi	Mâhûr	Beste-i ḥafif Dede Efendi	109	143	335-38	281
Ey ğonça-ı bâğ-ı cihân v'ey ziyet-i destâr-ı cân	Nevâ	Semâ'î Dede Efendi	136	180	492-95	338
Ey lebleri mül ğonça-yüzi gül serv-i bülendim	Acem aşîrân	Semâ'î sengîn Dede Efendi	163	211	620-24	393
Ey nesîm-i seḥerî cânda yeriñ var seniñ	Isfahân	Nağş semâ'î Hâcî Es'ad Efendi	128	168	440-44	322
Ey şehinşâh-ı cihân-ârâ-yı nev-ṭarz-ı uşul	Hicâzkâr	Beste devr-i kebîr Sermü'ezzîn Sa'ḍullâh Efendi	106	140-41	321-25	275
Ez-şevk-i tû ân zülf-i cemâl-i tû nedidim	Râst	Kâr-ı Hâce Şevk-nâme ḥafif	88	114-15	221-26	236
Fiğân eder yine bülbül bahâr görmüşdür	Ferahnâk	Beste zencîr Dede Efendi	71	92-93	127-31	202
Gâh anub ğamzeñ seniñ feryâd u efgân eylerim	Isfahân	Beste çenber İsağ	125	164-65	423-27	316
Ġamzeñ ki ola sâkî-i çeşm-i siyeh-mest	Bestenigâr	Beste ḍarb-ı feth 'İtrî	62	81-82	74-79	185

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Gel ey nesim-i şabâ ḥaṭṭ-ı yârdan ne ḥaber	İsfahân	Beste zencir 'İtrî	124	162-63	416-22	314
Gelince ḥaṭṭ-ı mu'anber o meh-cemâlimize	Evcârâ	Beste-i hâvî Meḥmed Ağa	74	96-97	143-48	208
Gelse o şüh meclise nâz u teğâfûl eylese	Râst	Semâ'î Ḥâfız Pöst	101	135	297-99	266
Gönül ki 'aşkla pür-sîne de ḥazîne bulur	Yegâh	Beste zencir el-Ḥâc İsmâ'îl Efendi	147	193	542-46	361
Gülbün-i 'ayş mîdemed sâkî-i gül'izâr kü	Nevâ	Kâr-ı Gülbün-i 'ayş nîm şaḳîl 'İtrî	133	174-76	464-78	331
Gülşende hezâr nağme-i dem-sâz ile maḥzûz	Hicâzkâr	Semâ'î sengin Zekâ'î Efendi	105	139-40	316-20	273
Gülsitân-ı naḳş-ı ḥüsnünden bahâristân yazar	Sabâ	Beste devr-i kebîr Zâharya	143	189	525-28	352
Günci vü kitâbî vü ḥarîfî dū se yek renk	Evc	Naḳş semâ'î Ḥâce	68	88-89	111-16	197
Güzeşt ârzü ez-ḥad be-pây-ı pūs-i tū mâ-râ	Nihâvend-i kebîr	Kâr devr-i Hindî Ḥâce'niñ	78	101-2	163-71	216
Ḥâl-i ruḥsârına necm-i seḥer ülker mi dësem	Dilkeş hâverân	Naḳş semâ'î Meḥmed Ağa	51	68-9	15-21	166
Ḥasretle tamâm nâle döndüm sensiz	Irâk	Naḳş semâ'î Dede Efendi	59	78	59-63	180
Hem Kâmer hem Zühre vü hem Müşteri der-âsumân	Râst	Naḳş devr-i Hindî 'Acemler	96	128	274-6	255
Her şeb nigerânest meh-i nev tâ-tū ber-âyî	Irâk	Semâ'î Ḥâce	60	79	64-8	181
Her zamân piş-i nigâhımda hüveydâsın sen	Irâk	Beste devr-i kebîr Dede Efendi	56	75	45-8	175
Ḥüsn-i zâtın gibi bir dil-ber-i simin-endâm	Şevkefzâ	Beste ḥafif Ḥâfız Efendi	158	206	594-8	383
İmşeb ki ruḥeş çerâğ-ı bezm-i men bûd	Râst	Naḳş ḥafif 'Acemler	95	127	271-3	253
'İzârın gül gül olmuş püsedden dil dâğ dâğındır	Dügâh	Beste çenber Es'ad Efendi	138	184-5	501-5	342
Kâmet-i mevzûnı kim bir mışr[â]'-yı bercestedir	Evcârâ	Beste ḥafif Meḥmed Ağa	75	97-8	149-54	210

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Karâr étmez gönül mürği bu bâğın değme şâhında	Isfahân	Nağş semâ'î Cemil Beğ	126	165-6	428-34	318
Qavl-i muhteşem [ki] küned qavm-i be-yakın	Râst	Kâr-ı muhteşem Hâce'niñ devr-i Hindî	89	116-17	227-36	238
Kimiñ meftûmı olduñ ey perî-rüyum nihân söyle	Evcârâ	Semâ'î Mehmed Ağa	76	99	155-8	212
Leylâ-yı zülfün dil-i mecnûn olur divânesi	Isfahân	Beste çenber Zâharya	123	161-2	411-15	312
Mânend-i hâle qol dolasam âfitâbıma	Müsteâr	Beste hafif	154	201	575-9	375
Men bende şüdem bende şüdem bende şüdem	Bestenigâr	Nağş semâ'î Dede Efendi	63	82-3	80-85	187
Meşâm-ı hâtırâ bü-yü gül-i şafâ bulagör	Acem aşîrân	Beste zencir Dede Efendi	161	209	609-14	389
Mest olub étmiş giribânın küşâde tâbe-nâf	Irâk	Beste çenber Petraki	54	72-3	34-9	172
Meyl éder bu hüsn [i]le kim görse ey gül-fem seni	Ferahnâk	Beste çenber Şâkir Efendi	70	91-2	122-6	201
Mızrâb-ı gam-ı aşq ile ey şüh-ı sitemkâr	Hicâzkâr	Nağş semâ'î Nürî Beğ	107	141-2	326-30	277
Müştaq-ı cemâlin gece gündüz dil-i şeydâ	Sûznâk	Beste çarbeyn Dede Efendi	111	147	344-8	285
Nağş-ı la'li gitmez ol şühün derün-ı sîneden	Hicâzkâr	Semâ'î İmâm-ı Şehriyârî 'Alî Efendi	104	138-9	311-15	272
Nâle étmezdim mey-i aşkıñla pür-çüş olmasam	Bayâtî	Beste çenber Nazîm	116	152-3	370-75	295
Nâvek-i gamzen ki her dem bağrımı pür-hün éder	Râst	Beste-i çenber Dede Efendi	93	124-5	262-7	249
Ne hâl oldu baña şimdi nedir bu derdime çâre	Nihâvend	Semâ'î Hâcî Fâ'îk Beğ	85	108-9	198-204	229
Ne hevâ-yı bağ sâzed ne kenâr-ı kişt mârâ	Acem aşîrân	Nağş semâ'î Dede Efendi	164	212	625-9	395
Nedir ol cümbüş-i nâdide o cân-süz nigâh	Dügâh	Semâ'î Tab'î	140	186	511-13	346
Nedir ol cümbüş-i refâr u zarâfet o gülüş	Dilkeş hâverân	Beste çenber İsağ	49	65	3-8	163
Nemikeşed ser-i müy-ı dilem be-bâğ-ı behişt	Irâk	Kâr-ı Bâğ-ı behişt Hâce	53	71-2	28-33	170
Nesin sen â güzel nesin	Sûznâk	Nağş semâ'î Dede Efendi	113	149-50	354-9	289

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Nevrüz erişdi bâğa şarâb istemez misin	Irâk	Semâ'î 'İtrî	57	76	49–53	177
Nice bir ağlayayım derd ile her gâh meded	Irâk	Semâ'î Dede Efendi	58	77	54–8	178
O güzel gözlerine hayrân olayım	İsfahân	Nağş semâ'î el-Ḥâc İsmâ'îl Efendi	127	167	435–9	320
O nev-nihâl ki serv-i revân olur giderek	Hicâzkâr	Beste zencîr Zekâ'î Efendi	103	137–8	305–10	270
O nev-resîde nihâlim ne serv-i kâmet olur	Müsteâr	Semâ'î Bekir Ağa	155	203	580–83	377
Olmamak zülfün esîri dil-berâ mümkün değil	Mâye	Mâye beste zencîr Dede Efendi	151	197	562–6	369
Pâdişâhım luğf êdüb mesrûr u şâd eyle beni	Bayâtî arabân	Beste çenber Ḥâcî Sa'ḍullâh Ağa	129	169–70	445–9	324
Piyâle elde ne dem bezmime ḥabîb gelür195	Yegâh	Semâ'î el-Ḥâc İsmâ'îl Efendi	149	195	552–5	365
Piyâleler ki o ruhsâr-ı âle der götürür	Nevâ	Beste zencîr 'İtrî	134	177–8	479–85	334
Rağş eyleyecek nâz ile ol âfet-i Mışrî	Bayâtî arabân	Semâ'î sengîn Ḥâcî Sa'ḍullâh Ağa	131	171–2	455–8	328
Râst getirüb fenn ile seyr êtdi hümâyı [ki] küned kavm-i be-yakîn	Râst	Kâr-ı nâṭıq Ḥaṭîb-zâde yürük semâ'î	90	118–20	237–49	242
Rencîde şağın olma nigâh eylediğimden	Nihâvend-i kebîr	Nağş semâ'î	82	105	181–4	224
Reng-i mevc-i âb-ı zümrüden boyandı câmesi	Râst	Beste-i çenber Zaḥarya	91	121–2	250–56	245
Resm-i sūr oldı müheyyâ şâd u ḥandân vaḫtidir	Ferahnâk	Kâr muḥammes İsmâ'îl Efendi	69	90–91	117–21	199
Rûzigârd bûd yâr-i yâr-i men	Nihâvend-i kebîr	Nağş 'Acemler devr-i Hindî	79	103	172–4	219
Şabr eyleyemem ol güle cânım demedikce	Evc	Semâ'î 'Oşmân Ağa	67	87–8	105–10	195
Sâkı çekemem vaz'-ı zarîfâneyi boş қо	Evcârâ	Semâ'î Meḥmed Ağa	77	100	159–62	214

Incipit	Makâm	Title	Piece no.	Manuscript	Edition	Critical Report
Saña dil mâh-ı tâbânım yakışdı	Müsteâr	Semâ'î İsmâ'îl Ağa	156	204	584-8	379
Ser-i zülf-i 'anberini yüzine niķâb édersiñ	Şevkefzâ	Naķş semâ'î Dede Efendi	160	208	603-8	387
Şeydâter eyledi beni hüygerde gerdeniñ	Evc	Beste muħammes Bekir Ağa	66	86-7	99-104	193
Seyr eyle o billür beden tâze Firengi	Râst	Beste-i hafif Tab'î	97	129-30	277-82	257
Seyr-i gül-i gülşen bi-tü ħarârest	Râst	Naķş muħammes Hâce	94	126	268-70	251
Sinede bir laħza ârâm eyle gel cânım gibi	Sûznâk	Beste devr-i kebîr İsmâ'îl Efendi	112	148	349-53	287
Söyle güzel rûĥ-ı muşavver misin	Bayâtî	Semâ'î 'Azîz Efendi	122	159-60	402-10	307
Şüküfezâr-ı 'izârîñ gülüñ nazîresidir	Dilkeş hâverân	Beste zencîr Meħmed Ağa	50	66-7	9-14	165
Vişâl-i yâre gönül şarf-ı himmet istermiş	Nihâvend	Beste zencîr Hâce Fâ'îķ Beğ	83	106-7	185-91	226
Yek-be-yek gerçi murâd-ı dili taķrîr étdim	Sabâ	Beste hafif Dilĥayât	142	188-9	519-24	350
Yine zevraķ-ı derûnum kırılıb kenâre düşdi	Mâhûr	Naķş semâ'î Dervîş İsmâ'îl Efendi	110	145	339-43	283
Yüzüñ aç ey meh-i nev tal'at amân gün göreyim	Dilkeş hâverân	Naķş semâ'î Meħmed Ağa	52	69-70	22-7	168
Zeyn éden bâğ-ı cihânı gül midir bülbül midir	Nevâ	Beste muħammes Dede Efendi	135	178-9	486-91	336

1. Introduction

1.1. Hampartsum Notation in the Context of Ottoman Music Transmission

Ottoman music in Hampartsum notation has become an indispensable source for researchers of nineteenth-century Ottoman music. It is vital to be aware of the various types of music transmission that co-existed during the same period. Traditionally, Ottoman music was transmitted orally by a teaching method called “meşk”.¹ In the “meşk”, content was taught orally through memorization in a special teacher-student relationship. The repertoire, as well as the individual stylistic elements, were learned and performed by heart. The emergence and usage of notation within circles of Ottoman musicians was mainly a nineteenth-century phenomenon, if the few earlier attempts are discounted.² The demand for notated music was a result of the Enlightenment movement, which was perceived among Ottoman communities as having strong ties with Europe. The emergence of notation in the Ottoman-Armenian, but also in the Ottoman-Greek context derived from a growing national self-awareness. Notation was seen as a powerful tool that was designed in the context of Enlightenment and ambitious reforms; it aspired to the writing of music according to a rational, scholarly and accurate system. The aim was to eliminate the deviations that would occur every time a piece was performed. But at the same time, the spread of notation challenged the established tradition that was based on memorization, and was rejected by those who considered it “cheating” or “betrayal”.³ The inventors of notation as well as their followers also sought the conservation of music, especially in the ecclesiastical realm. The idea of using notation to protect musical heritage from other musical influences became even more urgent in the second half of the nineteenth century when national self-awareness was on the rise.

¹ The “meşk” had been in use in the realm of calligraphy (Behar 1998, 15). Characteristic of the meşk was not only the transmission of technical knowledge but the formation of personality, morals and world view (Kerovpyan 2010, 51).

² While there were some attempts to develop a notation system in the eighteenth century, they never reached the same level of dissemination and acceptance as those conceived in the nineteenth century. In relation to this topic see also Olley 2017, 145–68; Kerovpyan 2010, 84.

³ Kerovpyan 2010, 87.

The fact that Hampartsum notation emerged as a result of Enlightenment ideas, that it went hand in hand with notions of national identity and was used firstly in the Armenian church, hints at its special relationship with Ottoman music heritage. Nevertheless, the invention and development of notation had a considerable impact on the transmission of Ottoman music. It was also gradually accepted and disseminated among Ottoman-Muslim musicians in the second half of the nineteenth century. The manuscripts in Hampartsum notation are testament that this notation, besides the sphere of the confessional, was also transferred and used in both the secular and spiritual realm of Ottoman music.⁴

Hampartsum notation,⁵ based on the old Armenian “khaz”-notation, was developed by the Catholic Ottoman-Armenians Hampartsum Limonciyan (1768–1839), and Minas Bžškean (1777–1851).⁶ It was one of several notation systems developed and used in the Ottoman empire in the nineteenth century. The notation was developed around 1812 by Bžškean but his work remained unpublished during his lifetime.⁷ Around the very same period, the Ottoman-Greek cantor, Chrysanthos of Madytos (1770–1843), introduced a reformed and standardized version of neume notation, which also became accepted.⁸ Unlike Hampartsum notation, Chrysanthine notation was not used by Ottoman-Muslim musicians.⁹ Thanks to the

⁴ Kerovpyan 2010, 14–16.

⁵ Kerovpyan refers to it as “Hampartsum” notation, although this was actually a later attribution in Turkish musicology. In the Armenian-speaking world this notation was referred to as “Church notation”, “Armenian notation”, or in the twentieth century, “Modern Armenian notation” (Kerovpyan 2010, 83).

⁶ On the development of Hampartsum notation see Jäger 1996a, 247–69; Olley 2017, 73–101; Kerovpyan 2010, 89–105.

⁷ Olley 2017, 77. Limonciyan’s autobiography from 1837 also contains much information on the notation itself. However, it remained unpublished until the beginning of the twentieth century (Kerovpyan 2010, 51, 85–6; Olley 2017, 88).

⁸ Chrysanthos published his “Great Theory of Music” in 1832. But the preliminary thoughts and theory had already been in use since 1814. See Chrysanthos of Madytos 2010, 19; Rōmanou 2006, 36–7; Papadopoulos 1890, 332–5.

⁹ The use of the new Orthodox-Greek neume notation, also referred to as the “New Method”, was not only limited to church music. During the nineteenth century numerous song anthologies of secular Ottoman music were published. The earliest known printed Ottoman song collection in reformed neume notation is Phōkeōs’ *Evterpē* (1830). More Ottoman-Greek song anthologies followed. For an overview see the lists in Bardakçı 1993; Behar 2005, 244–68; Balta 1987, 11–32; Kappler 2002. Another Ottoman-Greek song anthology with a different reformed neume notation was *Hē Lesvia Sapphō ētoi Asmatologion Periechon Eksōterika Asmata* (1870) by Vlachakēs and Anagnōstou. It was printed in the so-called “Lesbian notation”. The “Lesbian notation” was invented in 1827 on the island of Lesbos. By

economic upswing in the 1870s and technological progress, printed music scores in staff notation became not only more affordable, but also an alternative medium of music transmission. Examples can be found in the numerous printed music sources of Ottoman music in western staff notation. They are often arranged for violin, voice and/or even piano.¹⁰ Although the most traditional form of Ottoman music transmission was the “meşk”, the emergence and use of various notation systems can be seen as a paradigm shift. It is therefore important to understand music anthologies in Hampartsum notation in context; firstly, as an attempt to write down music that was traditionally passed on orally, and secondly, as only one form of music notation out of many that were developed and used contemporaneously. While Ottoman music in Chrysanthine notation or staff notation can be found both in manuscripts and printed sources, Ottoman music in Hampartsum notation seems never to have been printed.¹¹

1.1.1. Ottoman Music in Hampartsum Manuscripts and Authority

Considering the numerous forms of nineteenth-century Ottoman music transmission, users of Hampartsum notation were comparatively few and limited to a small circle of Ottoman musicians.¹² The motivations behind the introduction of notation and the replacement of the traditional practice of oral music transmission were manifold. Firstly, Hampartsum notation, like its Ottoman-Greek counterpart, had its roots in a humanist and pedagogical approach. Music methodologies based on notation played an important role in music education. In this way, written scores could be studied independently of an instructor or master. Secondly, notation in the Ottoman context had become a symbol of progress and renewal. Making use of notation for a repertoire that was actually transmitted orally could therefore associate performers with the representation of a modern, enlightened community. Thirdly, during the second half of the nineteenth century, historical and national consciousness began to play a more important role. Ideas of “saving” or “conserving” a musical legacy from “oblivion” or “foreign influence” had become an important topic of discussion, at least within the Ottoman-Greek community of the latter nineteenth century. The motivation to develop a notation that was able to represent the features of Ottoman music probably emanated from a need to hand down and “save” the repertoire and style of “old masters”. The musical repertoire that is

1846, it had already been rejected by the Orthodox church in Athens and did not survive past the late nineteenth century (Papadopoulos 1890, 342–5).

¹⁰ For an introduction see Alaner 1986; Tuğlacı 1986; Jäger 2007; Paçacı 2010, 217–309.

¹¹ Kerovpyan 2010, 102.

¹² Olley 2017, 20.

covered in NE204 is comprehensive and includes, for example, pieces and composers from prior to the nineteenth century, which apparently held special historical value for the scribe, rendering them worthy of notation.¹³

The manuscripts in Hampartsum notation belong to the first generation in the wider context of handed-down Ottoman music. At the same time, they might reflect a repertoire, old and new, that was circulating during that period. From a scholarly point of view, they are of great interest because they facilitate a glimpse of a repertoire that had been transmitted orally for centuries and was for the first time starting to be fixed by being written down on paper more often. However, some traditional musicians of the early nineteenth century actually rejected the use of notation,¹⁴ and it would be misleading to claim that the pieces written in Hampartsum notation gave an authoritative and authentic account of how Ottoman music was being performed. The repertoire of signs to represent musical features was probably too limited to notate all elements inherent in Ottoman music. Even Chrysanthine notation, which has a far greater and more detailed repertoire of musical signs, was seemingly not capable of notating the complex melodies and performance techniques that comprised the richness of musical expression in Ottoman secular music.¹⁵

For musicology, both manuscript sources and printed music sources are indispensable for gathering detailed insights on the many facets of Ottoman music. Hampartsum manuscripts can also support answers to many relevant questions related to Ottoman music history. National borders and viewpoints, language barriers, lack of funding and lack of working infrastructure have made it difficult to access and study relevant sources in the past. The latest technical developments, such as digitalization, have revealed new ways to access data. Examining this new data and the constantly growing corpus of Ottoman music manuscripts dating from different periods of the nineteenth century will shed further light on a research field that has hardly been touched upon.

¹³ See Chapter 2.3.3 Composers and Attributions.

¹⁴ Many traditional Ottoman musicians stated that notation was not capable of representing the music's complexity. This was not only valid for staff notation but also for Hampartsum notation. For more information on this topic see Paçacı 2002.

¹⁵ In the foreword to the edition of *Evterpē* (1830) the publishers Th. Paraschos and St. Kōnstantinos admitted “how much hard work it was to notate down the melodies that had been learned orally by the larynx; so much trouble caused by the melodies' finest, high speed, formations; by the mutual mixing of their diatonic, chromatic and harmonic ideas; because of their constant changes of chronos [time] (the so-called *usûl*) from one to another. And within this, one makes the effort to write [the melodies] down using the characters of music, and its syntactical rules” (Phōkeōs and Vyzantios 1830, B'). I owe thanks to Evangelia Chaldaeaki for supporting me in the translation of this paragraph.

1.2. Location of the Manuscript TR-Iüne 204-2

When Prof. Dr. Ralf-Martin Jäger and Dr. Ruhi Ayangil discovered, as young scholars, a collection of sixteen manuscripts in Hampartsum notation at the Conservatory of the Istanbul University, they would probably not have imagined that their preliminary work would bear fruit forty years later. The codex TR-Iüne 204-2 (NE204) forms part of this miscellany, which was formerly kept at the archives of the Conservatory of the Istanbul University.¹⁶ On 25.03.2004, these manuscripts were moved to the Nadir Eserler Kütüphanesi of Istanbul University, where they are still stored today.

The edition of NE204 is based on a photographic, digital reproduction of the manuscript, which was prepared by the Nadir Eserler Kütüphanesi. The digital facsimiles are in color and contain all pages with music notation, including the list of contents at the beginning of the manuscript. During a research stay in Istanbul, the editor examined the manuscript's physical condition. Having compared the manuscript with the digital reproduction, the editor became aware of the lack of white balance in the photographic images of NE204, which had a yellow tinge. Furthermore, the digital reproduction contained only those pages with music notation. Empty pages or those containing drawings and non-musical information towards the end of the manuscript had not been reproduced. The missing information was, however, supplemented during a visit to the Nadir Eserler Kütüphanesi and documented in the physical description of the manuscript.¹⁷

¹⁶ For an overview of the manuscripts in Hampartsum notation at the former Istanbul Conservatory see Jäger 1996a.

¹⁷ See Chapter 2.1 Physical Description.

Kâr in makâm nihâvend-i kebîr, usûl devr-i Hindî, attributed to Abdülkâdir Merâgî (d. 1435) with the incipit "Güzest
ârzû ez-ḥad be-pây-ı püs-i tû mâ-râ".

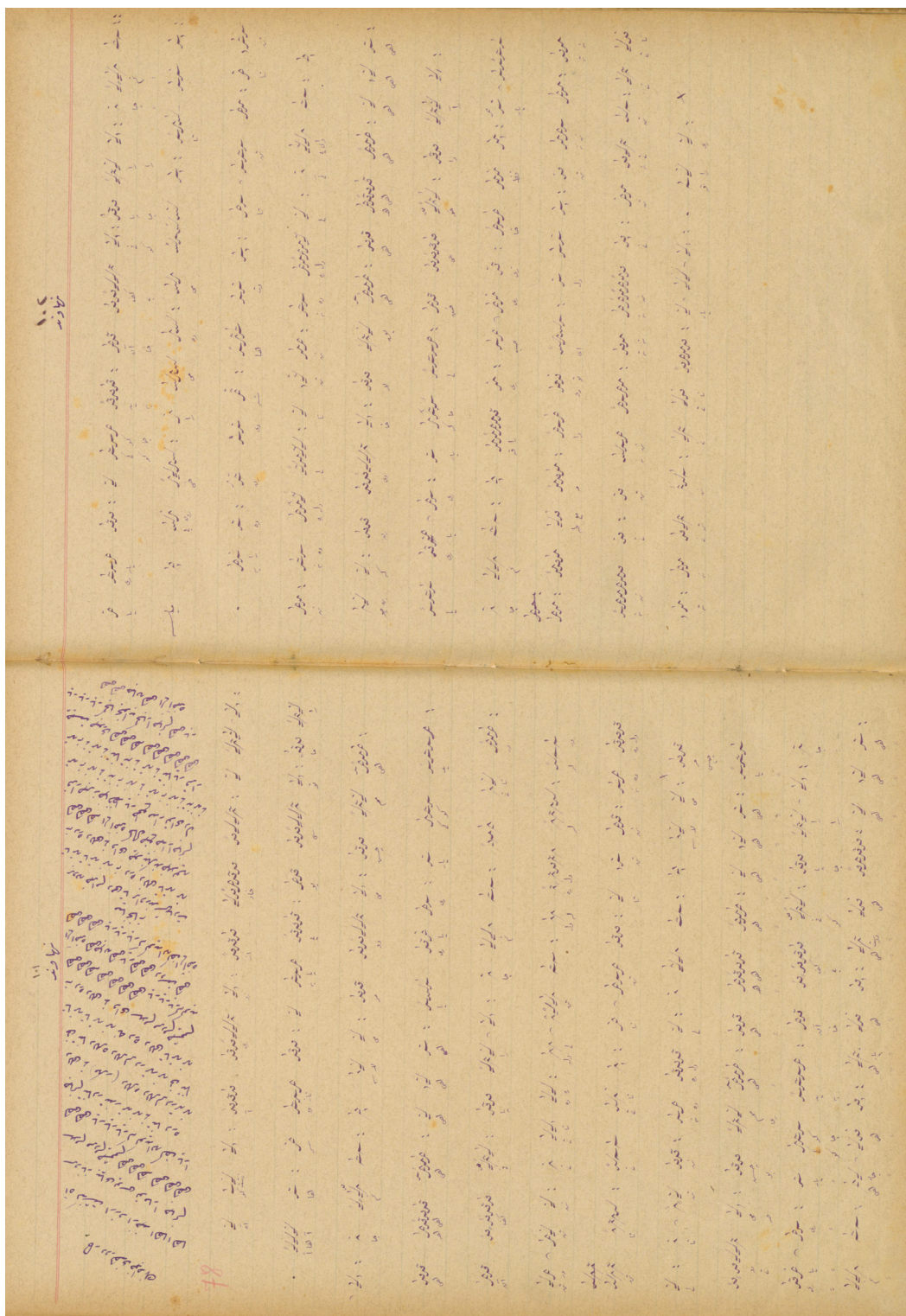


Figure 1 NE204, piece no. 78.

2. Manuscript Description and Specifications

The music corpus of the CMO has been continuously growing over the last five years of the project. The study of the corpus brought new insights into scribes, networks, repertoire, and notation styles, from which the editorial work has benefited. It is very likely that, in the coming years, more manuscripts in Hampartsum notation will be added to the existing corpus and their study will lead to further fruitful results. The editorial work on NE204 has already borne such fruit. For example, in 2019, music manuscript sources from the TRT (Turkish Radio and Television) archive were transferred to the Presidency of the State Archives of Turkey (T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı). Also among the manuscripts was TR-Iboa TRT.MD.d 536 (OA536), which is related to NE204. The handwriting of the table of contents (fihrist) of OA536 is the same as that of the scribe of NE204. Further, the index of OA536 does not only include all pieces of the volume itself but also lists all the instrumental pieces of NE204 except for the vocal ones. Thus, NE204 seems to be the second volume of a two-volume codex, with each one being stored in a different archive.

2.1. Physical Description

2.1.1. Condition

NE204 is bound in a black paperboard cover. The paperboard shows major deteriorations, especially at the upper right side of the manuscript. The borders of the binding are damaged, and the paper is threatening to separate from the binding. The thickness of the book cover is in total 5mm, out of which 2mm is the thickness of the paperboard that reinforces the cover.

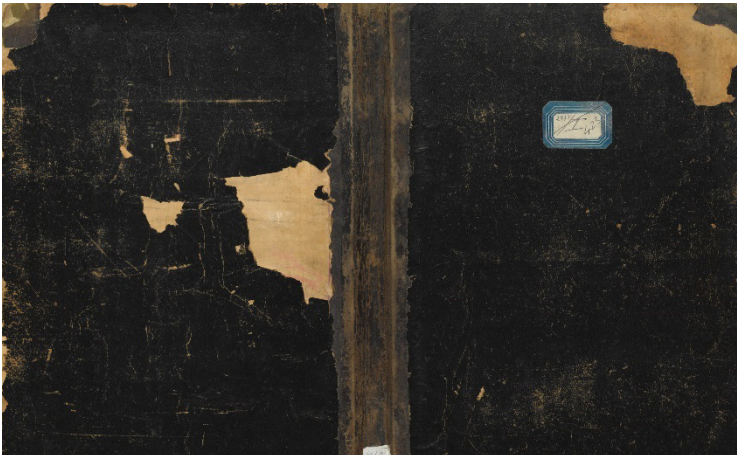


Figure 2 The Cover of NE204.

On the back of the book, the black color of the binding has deteriorated, especially towards the spine. The upper corners and the lower right corner of the book are reinforced with leather, and the lower one is in danger of falling off. The leather reinforcement on the upper side has deteriorated.

On the front cover is a white paper label with a blue border and which is 5 cm wide and 3.7 cm high. The signature 2971/I in gray-blue ink, which has, however, been scratched out, was assigned when the manuscript was stored at the Istanbul Conservatory. The Roman numeral “I” written in blue ink has been modified to the Hindu-Arabic numeral “1”. The numerals “423” were written with a different type of ink, probably with a ball-point pen. The same pen has scratched out the signature “2971/I”. On the lower part of the book spine is a label with signature “Y/2” for “Yazma 2” [Manuscript 2], which corresponds with the last number of the reference TR-Iüne 204-2. The book spine was reinforced with leather. The upper part has begun to split. The condition of the leather has deteriorated in general, and the black cover of the book is partly overlapping the book spine.

Inside, the manuscript cover sheet has the seal of the Istanbul Conservatory, given as “İ. Konservatuvarı Kütüphanesi No.”, followed by the handwritten number “2971/I”. The same information is given on the verso side of the same. All pages that contain information are intact. The quality of the paper is deteriorating, especially on the pages 79–84.

NE204 is 28 cm wide and 48 cm high, and was used in portrait position. The paper of the manuscript is ruled. The second line from the top has a double line in red, which the scribe often used as a header to indicate the makâm names in the vocal music section of the manuscript. The pre-printed lines suggest that originally this book probably served as an accounts book. Using account books as a convenient format for writing down Hampartsum notation seemed to have been a common practice, as can be seen from other Hampartsum manuscripts.

2.2. Scribe(s) and Style

The editor assumes that this manuscript was written by two or three hands. The first is the main scribe, who wrote song lyrics and music notation with a fountain pen in blue and black ink, while red ink was used for the pagination from pp. 1–100. The language of the headers, lyrics and other texts is mostly Ottoman Turkish in a clear riq’a script.

The first sheet of the manuscript has a list of contents (fihrist). The first eight entries were made by the main scribe, listing the pieces on pp. 65–74, which correspond to the first pieces of the vocal music section. The page numbers of the pieces in the fihrist are in blue ink

and were notated by the first hand from pp. 65–103. The song titles from p. 75 onwards seem to be in a different hand, in pencil. All the ensuing entries were made by this second hand in pencil, in untidy writing. There is a spot of black ink at piece number 120. The fihrist that does not have any pagination continues on the next page with piece number 150. Fols. 2v–r have the same formatting as the table of contents but contain no information. Lines 19–22 and 23–25 have some traces of colored pencil. Fol. 3v has the same formatting as the fihrist but, like fols. 2v–r, no content. Fol. 4v starts with the first piece, “Evc şaķil Zākir'iñ”. The index at the end of NE204 has not been considered in the edition since it was not compiled by the original scribe, but by a later hand.

One hand intended to number the pieces in the manuscript with a red pencil. This was probably not the second hand, who completed the fihrist of the vocal pieces with a pencil in untidy riq'a script, because this second hand used Arabic numerals for the index. Therefore, it is more likely that a third hand numerated the pieces in NE204 with Hindu-Arabic numerals. It is evident that this hand did this work in a hasty and unprecise manner, which becomes obvious in the numerous errors in and corrections of the numberings, especially in the instrumental music section (pp. 1–53) of NE204. The first piece, for example, is on pp. 1–2. This third hand wrote the numeral “1” on the first, and “2” on the second page, which was later scratched out. Consequently, the piece numbers had to be corrected for the following pieces, which had been numbered erroneously, from 3 to 2, and 4 to 3. The piece numbers are given correctly from 5–14. The scribe made the same error, however, with piece no. 15, which was originally numbered at the top of the page instead of in the title line of the next piece. Additionally, the following numbers were corrected by this hand: 29 to 30, 30 to 31, 32 to 33, 33 to 34, 34 to 35, 35 to 36, 36 to 37, 37 to 38, 38 to 39, 39 to 40, 40 to 41, 41 to 42, 42 to 43, 43 to 44, 44 to 45, 45 to 46, 46 to 47. In the vocal music section (pp. 65–212), the following piece numbers were corrected: 41 to 51, 94 to 142, 95 to 143, 96 to 144, 97 to 145, 98 to 146, 99 to 147, 100 to 148, 101 to 149, 102 to 150, 103 to 151, 104 to 152, 105 to 153, 106 to 154, 107 to 155, 108 to 156, 109 to 157, 110 to 158, 111 to 159, 112 to 160, 113 to 161, 114 to 162, 115 to 163, and 116 to 164. It is likely that the third hand intervened after the two volumes OA536 and NE204 had been separated, because no similar interventions could be found in OA536.

2.2.1. The Main Scribe of NE204

Unfortunately, little is known about the scribe of NE204. The writing is clear and tidy and the use of orthography does not reveal any relevant information about his ethnic background. The text underlay in the vocal music section of the manuscript shows a vocalized version of

the poems, which is very close to Turkish pronunciation. The French comments at the end of the manuscript, which do not form part of this edition, show that the scribe also had some French proficiency, which was typical of the upper social strata.

The page structure in NE204 follows the same pattern throughout the manuscript. In the instrumental music section (pp. 1–53) that starts at the top of page 1, the scribe wrote the title line below the page number and above the pre-printed red double line. Whenever possible, the scribe also made use of the remaining space of a page to start notating the next piece. Whereas some older manuscripts in Hampartsum notation tend to use black ink for notation and red ink for division and structural signs, the scribe of NE204 used the same pen and ink color for both notation and all the signs within a piece. The scribe indicated the hânes of a piece with Arabic numerals and indented the first line of the new hâne slightly. Although not explicitly indicated, the instrumental pieces are ordered according to makâms.¹⁸

The header of the vocal music section is structured differently from that of the instrumental music section. Every new vocal piece starts on a new page, and the page number is followed by the makâm name, which the scribe gave above the pre-printed double red line. The vocal pieces are grouped according to makâm or “fasıl”.¹⁹ Below the makâm name, the scribe gave the block lyrics, written at approximately 60–70 degrees to the ruled paper. The first line in the block lyrics is the heading, which gives information on genre, usûl, and in some cases also an attribution to a composer.²⁰ The heading is immediately followed by the lyrics of the piece. Usually, the end of the lyrics is marked by an abbreviation indicating the Arabic letter mîm (م) which stands for the word “temme” [The end].²¹

The lyrics are followed by the music notation, with the first line always being indented. Each line of music notation is accompanied by syllables that are based on the block lyrics. Usually, the scribe provided the text underlay as syllables for hems. 1 and 3 as well as the terennüm. In a few cases, the scribe indicated syllables of other hânes below the music notation as well, depending on the genre, complexity and language of the piece.²² In contrast

¹⁸ Except for the last piece of the instrumental section, which was probably notated at a later stage. See Critical Report, piece no. 48.

¹⁹ The only time the scribe notated the word “fasıl” explicitly is on p. 174 as “Faşl-ı nevâ”.

²⁰ Lyricists are never mentioned explicitly in the heading, unless they are the same as the composer.

²¹ In a few cases, the scribe omitted the mîm letter at the end of the block lyrics. This happened especially towards the end of the manuscript, as in NE204, nos. 78, 80, 94, 151, 155, 156, and 164.

²² This is the case in some nakış and kâr genres, especially pieces in Persian, as in NE204 nos. 80, 100, 141, but also pieces in Ottoman Turkish, such as in piece nos. 82, 121 and 126. Additionally, the scribe

to the instrumental pieces, the scribe did not explicitly label all the *hânes* in the music notation. The *miyânhâne* and the *terennüm* are the sections that the scribe labeled most frequently in the music notation. In the block lyrics, the scribe sometimes indicated the bends [stanzas] and *terennüms*.²³ Other textual information given by the scribe served for performative ends, such as *usûl* or tempo changes, as well as performance instructions to guide the user through the correct performance order.²⁴ In contrast to instrumental music, the scribe did not write out all *hânes* of the vocal piece because in the vocal pieces, the lyrics are often sung to the same melodies. Only the text underlay for the main sections of the song were indicated. The remaining text was neither set to music, nor was the performance order of the whole piece explicitly indicated, except for some Persian pieces. The performer had to be familiar with the musical practices and genres to be able to perform the pieces correctly.

Pagination and Non-Musical Content

The manuscript is organized and read from left to right. The scribe of NE204 paginated the manuscript continuously from page 1 to 212, notated at the center top of each page. The pagination for pp. 1–100 was written in red ink, whereas the pagination for pp. 101–212 was in blue ink. Pp. 53–64 do not contain any notation and mark the end of the instrumental music section. The vocal music section starts on p. 65 and ends on p. 212, which corresponds to fol. 109r. Page numbers 144, 146, 182, 183 and 199 are empty. On p. 202, the scribe gave the *makâm* name “*müsteâr*”, but did not provide any music notation. Although the pagination of the manuscript ends on p. 212, the manuscript itself has many empty pages. The following folios were not digitally reproduced since they do not contain any music notation. Fols. 110–23 are empty. Fol. 132 was torn out untidily and around 8mm of the torn paper is still visible. Fol. 135v has some pencil sketches of geometrical shapes such as stars and circles. There are also three calculations in Arabic numerals, and some in Hindu-Persian numerals. Fol. 136r has at the upper corner a small pattern in pencil. Below the pre-printed red line is a sentence in French stating “*une poêle, garde du mange Les alat du Cuisine mangal deux poêle pour les chambre*”. Further below is a drawing in shape of a trapeze that was made with a ruler. It is very likely that the scribe sketched it, because the same hand had also prepared the lines and formatting of the *fihrist* with a ruler and pencil. The cover sheet at the end of the manuscript

distributed the syllables of the entire lyrics in the *Kâr-ı nâtık* (piece no. 90), and the “*Kâr-ı Gülbün-i ‘ayş*” (piece no. 133), as well as one *nakiş semâî* in Persian (piece no. 141).

²³ See for example the piece NE204, piece no. 80. In the block lyrics, the scribe structured the hemistiches in “*bend-i şânî*” [2nd stanza] and “*bend-i şâliş*” [3rd stanza]. See Chapter 2.3.2 Vocal Pieces.

²⁴ See Chapter 3.1.2.4 In-Score Texts (Performance Instructions).

contains a drawing of a figure of a human head and torso, with a masculine face wearing a turban, which was annotated with the words “L’encrier” [ink bottle] (Figure 3). Below the figure is the comment “que c”. The reverse side of the cover sheet has some random pencil lines in the shape of a gentle arc.

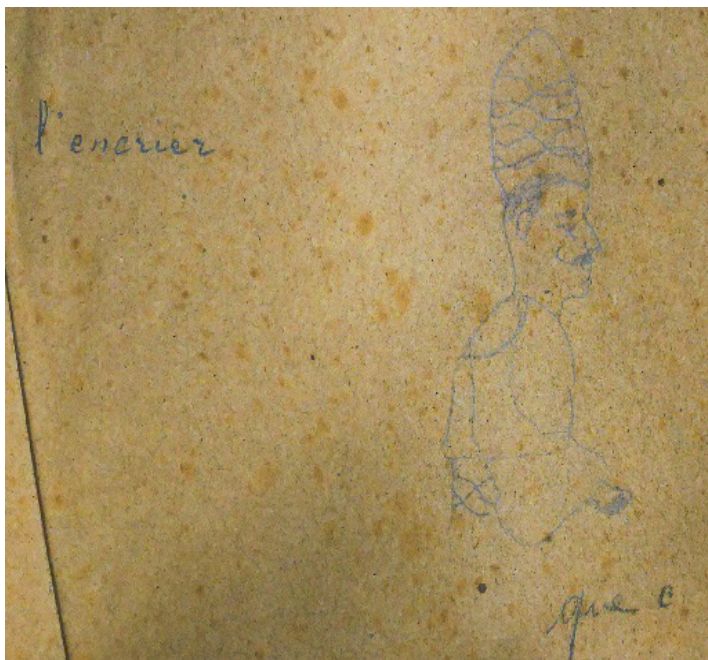


Figure 3 Drawing in pencil at the end of the manuscript.

There are hardly any comments by the scribe that are not related to music. The singular exception is at the bottom of p. 197 (piece no. 151), where the scribe wrote in smeared ink, “görölmüşdir” [It has been seen; it has been checked].

2.2.2. Writing Tools

The main scribe used a fountain pen with a sort of stub nib to notate text and music notation for the entire manuscript. The major parts of the headings, lyrics and notation were written in blue ink. From p. 193 onwards the scribe used black ink. Red ink was used only for the pagination of pp. 1–100 and blue ink for pp. 101–212. From the formatting of the fihrist and the various drawings it is evident that the scribe also used a ruler. A pencil was used by the second scribe, and a red pencil probably by a third scribe. Generally, the music notation is very clear and tidy and has only minor corrections. Corrections in the manuscript were mostly done by the main scribe. This hand scratched out notation and syllables and if necessary, replaced them with the correct ones.²⁵

²⁵ See Chapter 3.1 Editorial Conventions and Interventions.

2.2.3. Other Signs and Symbols

The main scribe of NE204 used the following repertoire of signs:

:	Colon
::	Double colon
♩ , ✱	Segno
∩	Da capo
(Indicates the beginning of a repeat, or first-time repeat.
)	Appears only with opening brackets. Indicates the end of the first and second-time repeats.
×	Cross sign
م	mükerrer

Apart from the signs above, a few vocal pieces were marked with a small cross sign, “x”, which the scribe placed either next to the fasıl line, or on the top/bottom of the block lyrics. The 23 pieces that were marked with a cross sign are all from the vocal music section. The cross sign can be found on the pieces no. 49, 50, 52, 53, 65, 66, 67, 69, 79, 98, 99, 100, 102, 104, 105, 118, 125, 128, 136, 141, 144, 146 and 151.

2.3. Content

2.3.1. Instrumental Pieces

NE204 is a mixed music collection with instrumental and vocal pieces. The codex consists of 164 music pieces on 212 pages, out of which 48 pieces are instrumental and 116 vocal. The instrumental pieces are on pp. 1–53 and are a continuation of a previous volume, which is stored at the T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı under the call number TRT.MD.d 0536 (OA536).²⁶ The genres of the instrumental music section in NE204 encompass 28 peşrevs and 20 saz semâîsis.

²⁶ OA536 contains 195 instrumental pieces on 188 pages. It has peşrevs and saz semâîsis with attributions to prestigious theoreticians, such as Fârâbî (d. 950), but also more recent composers, such as Melekset Efendi (also known as Mustafâ Nûrî Efendi 1857–1937).

2.3.1.1. Peşrevs²⁷ and Saz Semâîsis²⁸

The peşrev is an instrumental music genre, which in the fasıl cycle is performed first unless the cycle has a taksîm. The saz semâî [Instrumental semâî] is the equivalent genre of peşrevs but has usûls of the semâî family. Similar to the peşrevs, they consist of four hânes, each of them including a mülâzime or teslîm. Unlike the peşrev, the semâî is usually performed at the end of a fasıl cycle. The usûl may also switch within a piece between aksak, yürük and sengîn semâî. Especially the last hâne may appear in a different semâî usûl, such as yürük or sengîn semâî.

According to Cantemir, the number of hânes in instrumental pieces may vary.²⁹ Cantemir distinguishes between four types of peşrevs: type 1 has three hânes and mülâzime, type 2 has three hânes without mülâzime, type 3 has four hânes, and type 4 has 4 hânes and zeyl (supplement or addendum).³⁰ The great majority of the instrumental pieces in NE204 have all four hânes and correspond to Cantemir's type 3. The only exceptions are piece nos. 2, 20, and 28. Piece no. 2, an apparently anonymous semâî in makâm evc, has three hânes and a separated mülâzime, which corresponds to Cantemir's type 1. Indeed, two other concordances attributed this piece to Kemânî Corci (d. 1805?), who was a composer of Rumelian origin.³¹ Piece no. 28 is more difficult to classify since information in NE204 and in the concordances are contradictory. In NE204, piece no. 28 reflects the structure of Cantemir's type 3, whereas in the concordances, H2 was indicated as mülâzime, which brings the structural characteristics closer to type 1.³² By the same token, piece no. 20 reflects the characteristics of Cantemir's type 3. Other concordances include one additional section that does not exist in NE204. This additional section could be read as an addendum (zeyl), which would correspond to Cantemir's type 4.

Most of the peşrevs have relatively long usûls, such as çenber, devr-i kebîr, fâhte, hafif, hâvî, muhammes, sakîl and zencîr, except for two pieces that are in usûl düyek. The hânes are separated from each other by a sort of ritornello called teslîm, which usually appears as a

²⁷ See Cantemir 2001, 1:184; Feldman 1996, Part III; Özkan 2014, 98; Uz 1964, 55; Öztuna 2006, 2:189–90.

²⁸ Cantemir 2001, 1:185; Özkan 2014, 99; Yavaşca 2002, 64–6; Öztuna 2006, 2:268–9.

²⁹ Although Cantemir applies his description to the peşrevs, they are also valid for saz semâîsis, which he considers to be like peşrevs but with usûls of the semâî family (Cantemir 2001, 1:184–5).

³⁰ Type 1 is also mentioned in the description of the saz semâîsis, which he considered characteristic of the composers of Anatolia and Rumelia (Cantemir 2001, 1:184–5).

³¹ See Öztuna 2006, 2:84, 390.

³² See Critical Report, piece no. 28.

refrain at the end of each hâne. According to Öztuna (2006, 2:84), the mülâzime was played after each hâne, whereas the teslîm was the transition between the hâne and the mülâzime. In modern Turkish, both terms have seemingly become synonymous. Özkan stated that teslîms were short recurring melodies at the end of each hâne, whereas the mülâzime was an entire section that was played after each hâne.³³ In NE204, the scribe generally indicated the teslîm with a segno ♯.

2.3.2. Vocal Pieces

The lion's share of the manuscript NE204 consists of secular vocal pieces that are notated on pages 65–212. The preferred genres are bestes (49) and semâîs (26), followed by nakış semâîsis (28), nakış bestes (6), kâr (7), and kâr-ı nâtık (1). It is striking that the manuscript does not contain any şarkı, which was probably the most popular vocal music genre in the late nineteenth century.³⁴ One possibility is that the scribe had a special interest in older vocal music genres like beste, semâî, nakış and kâr. Some of the pieces, especially those in Persian, show special characteristics that will be discussed further below.

2.3.2.1. Beste and Semâî

The majority of vocal music pieces in NE204 consist of bestes (49) and semâîs (26). Both are secular music genres that are similar to each other in terms of form and structure. Whereas bestes, similar to peşrevs, appear in all usûls except for the semâî usûl, the semâî uses exclusively usûls of the semâî family. Bestes and semâîs have four hemistiches and were therefore also called “murabba”³⁵ or “murabba beste”.³⁶ Similar to the teslîm in instrumental music, bestes and semâîs have usually terennüms, which are a sort of “refrain”. The terennüm normally consists of nonsense syllables, and short words or interjections. At the end of the terennüm, the final words of the respective hemistich of a hâne are sometimes repeated.³⁷ Each of the hemistiches + terennüm form one hâne respectively. There are only a few cases

³³ Özkan 2014, 98.

³⁴ Jäger 2006, 53.

³⁵ Murabba is a literary genre which, among other characteristics, refers to the four-hemistich structure of the poem (quatrain). Murabba was also used synonymously to refer to the vocal music genre beste, which also consists of four hemistiches. Sometimes both terms are even used at the same time, such as in “murabba beste”. The text of the beste however, might not only use poems from the murabba genre, but also gazels (Öztuna 2006, 2:64).

³⁶ See Öztuna 2006, 1:162.

³⁷ See Chapter 3.1.2.2 Block Lyrics.

where *bestes* and *semâîs* do not have any *terennüms*.³⁸ In terms of music, a *beste* and a *semâî* are divided into two sections. Hems. 1, 2, 4 are sung to the first section, which is also called “*zemîn*” [the ground], *zemînhâne* or *serhâne* [main *hâne*]. Hem. 3 is usually performed in the “*miyânhâne*” [the middle *hâne*], which has a different, contrasting and modulating melody. The *bestes* and *semâîs* in NE204 fit the model described above. The structure of a *beste* can be represented as in Example 1:

Piece no. 49: Beste in makâm dilkeş hâverân, usûl çenber attributed to Tanbûrî İsak (1745–1814) with the incipit “Nedir ol cünbüş-i reftâr u zarâfet o gülüş”.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

Example 1 Structure of beste and semâî.

In this piece, the text of the *terennüm* remains the same in all *hânes*, but is sung to a different melody in H3. In other pieces, the melody of the *terennüm* may be the same as in other *hânes*. The *terennüm* endings adapt to the last syllables of the hemistich of the respective *hâne*.

2.3.2.2. Nakış

The *nakış* is the third most prevalent vocal music genre of the manuscript. NE204 has 34 pieces in the *nakış* genre, with 28 *nakış semâî* and 6 *nakış beste*. The pieces in *nakış* are in Ottoman Turkish, in Persian or even in a mixture of Persian and Ottoman. The *usûl* is the only criterion to distinguish between a *nakış semâî* and *nakış beste*. *Nakış semâî* is in the *usûl* of the *semâî* family, whereas a *nakış beste* may appear in other *usûls*. Regarding terminology, the scribe of NE204 distinguished between “*nakış semâî*” and “*nakış*”, but meant with the latter, “*nakış beste*”. Although the title line of the piece reveals whether the piece is a *nakış*

³⁸ See, for example, pieces no. 138 and 139. The *terennüm* has not been explicitly indicated by the scribe nor in any of the available concordances. From a musical viewpoint, the closing words of each hemistich are repeated at the end of each *hâne*. Nonsense syllables or other fill-in words were not given.

or not, in a few cases the scribe failed to indicate the *nakış* for both *bestes* and *semâîs*.³⁹ Usually, the first two hemistiches are followed by a *terennüm* that tends to be longer than in the regular *bestes* and *semâîs*. Each couplet with a *terennüm* forms one *hâne*. In his treatise, Cantemir distinguished three types of *nakış*.⁴⁰ It is important to keep in mind that musicians of the late nineteenth century probably did not conceive the *nakış* as it is presented in Cantemir's three models. Nevertheless, from a scholarly perspective it is helpful to approach this genre using the classification into different models.

According to Cantemir, the *nakış* of type 1 has three distiches or six hemistiches that include a *miyânhâne* and the *zeyl* (supplement or addendum). Hems. 1 and 2 form H1 and have the same melodic compound. The *miyânhâne* is formed by hem. 3 with its own melodic section, and hem. 4 with the same melody as in H1. Hem. 5 is the *zeyl* whereas hem. 6 is again performed to the same melodic section as the first distich. The ending *terennüm* which has no common melody with the other sections forms the last *hâne*. Cantemir did not clearly indicate the total number of *hânes* for this *nakış* type.⁴¹ He indicated in his case study a *nakış* with four *hânes* (Example 2).

Section	Text	Rhyme	Melody
H1	1	a	A
	2	a	A
H2	3 (m)	b	B
	4	c	A
H3	5 (z)	e	C
	6	e	A
H4	t1		—

Example 2 Schematic model of Cantemir's *nakış* type 1 based on his case study “*Der maqâm-ı hüseyinî, evfer*” (Cantemir 2001, 1:180–81).

³⁹ The scribe, for example, gave “*semâî*” instead of “*nakış semâî*” for piece nos. 122, 136, and 156. In a similar way, he indicated “*beste*” instead of “*nakış*” or “*nakış beste*” in piece nos. 92, 94, and 96.

⁴⁰ Cantemir 2001, 1:180–84.

⁴¹ “*Naẓar kıl ki iki mışrası bir terkibde olurlar. Üçüncü mışrası / Miyân-ḥâne olur. Dördüncü mışrası Ḥane-i evvel’in terkibindedir. / Beşinci mışrası Zeyl olur. Altıncı gene evvel beytiñ terkibindedir. / Terennümât-ı âḥir, sâ’ir terākibe uymayub, Ḥâne-i âḥir olur*” (Cantemir 2001, 1:181). The term “*terkîb*” referred, in the sixteenth and seventeenth centuries, to melodic lines that were composed of small units (Feldman 1996, 321–22). Here it was understood as “*melody*” or “*melodic section*”.

It seems that there is no piece in NE204 that fully fits the nakış type 1 model described by Cantemir. The only nakış with six hemistiches is piece no. 79, which has the structure presented in Example 3:

Piece no. 79: Nakış beste in makâm nihâvend-i kebîr, usûl devr-i Hindî attributed to Acemler with the incipit “Rûzigârd bûd yâr-i yâr-i men”.

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	2	a	B	4
	t1		C	10
H2	: 3 :	b	: A :	8
	4	a	B	4
	t1		C	10
H3	: 5 :	c	: A :	8
	6	a	B	4
	t1		C	10

Example 3 Similar structure to the nakış type 1 according to Cantemir's typology.

This piece is the only one of the nakış genre in NE204 with six hemistiches. The number of hemistiches is, however, the only feature that corresponds with Cantemir's description of the nakış. In order to stick to Cantemir's model, hems. 3 and 5 should actually have had different melodic sections than in H1. From the Melody column in Example 3, however, it is possible to see that all hânes are based on the same melodies. Thus, there is neither a miyânhâne nor a zeyl, and therefore NE204, piece no. 79, does not truly fit Cantemir's description.

The nakış type 2 is one of the most common models of the nakış genre. Cantemir's description of this nakış type seems to slightly deviate in the structural conception. Cantemir described this type as a nakış with three hânes: hâne 1 is composed of hems. 1 and 2 + terennüm; the miyânhâne is composed of hem. 3 + terennüm; hem. 4 forms the last hâne and is performed to the same melodic section as H1 (Example 4).⁴²

⁴² “Naẓar kil ki, iki mışrası / Terennümât ile Ser Hâne olur. Üçüncü mışrası kendü terennümâtı ile/ Miyân-Hâne olur. Dördüncü mışrası Hâne-i evvel'in terkiibinde / olub, Hâne-i âhır olur” (Cantemir 2001, 1:183).

Section	Text	Rhyme	Melody
H1	1	a	A
	2	a	A
	t1		—
H2 (m)	3	b	B
	t2		—
H3	4	a	A
	t1		—

Example 4 Schematic model of Cantemir's nakış type 2 based on his case study “Der maqâm-ı hüseyinî, evfer-i Murâd Ağa” (Cantemir 2001, 1:181–3).

It is true that most of the pieces of the nakış genre that belong to this category consist of four hemistiches, but they have two rather than three hânes, as Cantemir described. This is also evident from the structure that is displayed in Example 5: this nakış beste consists of four hemistiches, with hem. 3 being part of the miyân hâne. Hem. 4 is performed to the same melody as hem. 2 in H1 but does not constitute an independent hâne.⁴³

Piece no. 94: Nakış beste in makâm râst, usûl muahmmes attributed to Abdülkâdir Merâgî (d. 1435) with the incipit “Seyr-i gül-i gülşen bi-tû harâmet”.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	2	a	B	1
	t1	a	: C :	2
	2	a	B	1
H2 (m)	: 3 :	b	D D'	2
	4	b	B	1
	t1	a	: C :	2
	4	b	B	1

Example 5 Structure of nakış type 2 that slightly diverges from Cantemir's description.

In most of the cases, hems. 2 and 4 are repeated after the terennüm as a sort of reprise. This reprise usually brings the piece to a conclusion because it ends on the finalis.⁴⁴ The block lyrics do not always indicate the repetition of hem. 4 after the last terennüm. Therefore, the concordances showed different ways regarding the repetition of the second or fourth

⁴³ This structural composition seemed to be one of the more popular ones among the pieces of the nakış genre. For an overview of all the pieces in NE204 based on this model see also the Table 1 further below.

⁴⁴ See Chapter 3.1.1.8 Fine.

hemistich at the end of a hâne. Some concordance sources left them out completely, whereas others repeated hem. 2 or 4.⁴⁵

Cantemir gave a nakış type 3 which is characterized by a lack of a miyânhâne and zeyl.⁴⁶ Each couplet seems to be performed to the same melody as represented in the schematic model in Example 6. From his description it is hard to deduce whether hems. 2 and 4 have the same melodic compound as hem. 1. Therefore, a question mark was added to the Melody column of the respective hemistiches.

Section	Text	Rhyme	Melody
H1	1	a	A
	2	b	A (?)
	t1		—
(H2)	3	c	A
	4	a	A (?)
	t1		—

Example 6 Schematic model of Cantemir's nakış type 3 based on his case study "Maķâm-ı hüseyinî Tüürki żarb-ı Oşmân Efendi" (Cantemir 2001, 1:182–3).

Cantemir even noted that, if desired, the second hâne may not be performed because it repeated the music of the first one. Codex TR-Iüne 204-2, piece no. 95 seemed to have fit the description of kâr type 3, as evident in Example 7.

Piece no. 95: Nakış beste in makâm râst, usûl hafîf attributed to Acemler with the incipit "İmşeb ki ruķeş çerâğ-ı bezm-i men bûd".

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	2	a	A	1
	: t1 :		B B'	2
H2	3	a	A	1
	4	a	A	1
	: t1 :		B B'	2

Example 7 Structure of nakış type 3 according to Cantemir's typology.

⁴⁵ See, for example, piece nos. 64, 68 and 113.

⁴⁶ "Nażar kıl ki iki mışrası, terennümât ile Ser hâne olur. İki mışrası / dađı Hâne-i evvel'in terkinde olub, anın Terennümât'ı ile temâm olur / ve murâd olunur ise Hâne-i şâniyi oķumamaķ bile ruķşat vardır, / çün Hâne-i evvel'in terkininden farkı yokdur" (Cantemir 2001, 1: 183).

In NE204, there are only ten nakış pieces that show the characteristics of type 3, six of which are in Persian.⁴⁷ In this manuscript, most of the nakış compositions belong to type 2. Rarer types of the nakış genre were, seemingly, types 1 and 3. Table 1 lists all the pieces of the nakış genre in NE204 classified according to the above-mentioned typologies.

Type	Type of nakış	Piece no.	Language		Total number
			Turkish	Persian	
Type 1	Nakış semâî	—	—		0
	Nakış beste	—	—		0
Type 2	Nakış semâî	51	x	—	20
		52	x	—	
		59	x	—	
		64	—	x	
		68	—	x	
		72	x	—	
		82	x	—	
		85	x	—	
		86	x	—	
		100	—	x	
		107	—	x	
		110	x	—	
		113	x	—	
		121	x	—	
		126	x	—	
		128	x	—	
		141	—	x	
		146	x	—	
	160	x	—		
	164	—	x		
	Nakış beste	94	—	x	2
		96	—	x	
Type 3	Nakış semâî	63	—	x	7

⁴⁷ See, for example, NE204, piece nos. 92, 95 and 98.

		98 ⁴⁸	—	(x)	4
		127	x	—	
		132	x	—	
		136	x	—	
		145	—	x	
		156	x	—	
	Nakış beste	79	—	x	
		92	—	x	
		95	—	x	
		99 ⁴⁹	—	(x)	
Type ? ⁵⁰	Nakış semâî	122	x	—	1
Total			19	15	34

Table 1 NE204 complete list of nakış bestes and nakış semâîsis.

The great majority of the nakış pieces are nakış semâî with only six nakış bestes. It is noteworthy that almost half of the vocal pieces in the nakış genre are in Persian. Among the rarer types, such as the nakış type 3, pieces in Persian are disproportionately represented. Wright has already claimed that the language of the nakış shifted from Turkish to Persian and that the nakış joined the kâr genre in being considered “classics”.⁵¹

The following will introduce some of the more elaborate nakış, with additional features that we do not find explicitly mentioned in Cantemir’s work. In the first example, the focus will be on two nakış semâîsis in Turkish that correspond to type 2 of the above-mentioned model.⁵² Both pieces have a similar arrangement of hemistiches with a structure as in Example 8.

⁴⁸ The version in NE204 provides both distiches in Persian as well as in Turkish. Since the piece starts with the Persian lyrics it has been categorized as a piece in Persian language in Table 1.

⁴⁹ The languages used in this piece are Turkish, Persian, and Arabic. Since the first stanza is in Persian, it has been categorized as a piece in the Persian language in Table 1.

⁵⁰ Typology unclear. See also Example 9.

⁵¹ Wright 1992, 179.

⁵² See editions of NE204, piece nos. 51 and 85.

Piece no. 51: *Nakış semâî in makâm dilkeş hâverân, usûl aksak semâî attributed to Küçük Mehmed Ağa (d. ca. 1810) with the incipit “Hâl-i ruhsârna necm-i seher ülker mi dësem”.*

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	a	B	4
	5	c	C	4*
	: 6 :	c	D D'	4* 4*
	7	d	E	4
	: 8 :	c	D D'	4* 4*
	2	a	B	4
H2 (m)	3	b	F	4
	4	a	B	4
	9	e	C	4*
	: 10 :	e	D D'	4* 4*
	11	f	E	4*
	: 12 :	e	D D'	4* 4*
	4	a	B	4

Example 8 Special case: Structure of a *nakış semâî* with *kıt'as*.

Whereas usually the hemistiches are followed by *terennüms* with nonsensical generic syllables, in piece nos. 51 and 85, these sounds have been substituted by two *kıt'as* with two couplets each, that follow hems. 2 and 4 respectively. Unlike the common *terennüms*, these *kıt'as* have rhyme scheme and prosodic meter, but with a different content to that of the poem.⁵³ This difference is also reflected in the music. The *kıt'as* (hems. 5–8 and 9–12) in both pieces are in *yürük semâî*, whereas the poem is set to *aksak semâî*. Structurally, however, the *kıt'as* fulfill the function of a *terennüm*, similar to the usual *nakış semâî* of type 2. This claim is further supported by the concordances for piece no. 85, where the *kıt'as* were labeled as *terennüm* or *nakarât*.⁵⁴ In the edition, the main hemistiches of the piece were therefore numbered sequentially from 1–4. The remaining *kıt'as* were numbered from 5–8 and 9–12. Although musically the *kıt'as* seem to have the function of a *terennüm*, the editor preferred to use regular numerals rather than the usual acronyms for *terennüm* (t1., t2. etc.) that are used elsewhere in the edition.

⁵³ For piece no. 51, the prosodic meter of the *kıt'a* is *mef'ûlü / mefâ'îlü / mefâ'îlü / fa'ûlün*. I am indebted to my colleague Dr. Demirkol for her support.

⁵⁴See Critical Report, piece no. 85.

Another piece in the *nakiş* genre that may need further clarification is a piece in Turkish and Persian attributed to Abdülkâdir Merâgî (d. 1435).⁵⁵ The lyrics are in two stanzas; the first is in Persian and Arabic and was provided by the scribe of NE204. The second stanza, in Turkish, was set as text underlay by the editor based on a concordance. At first sight, there is an imbalance in the number of hemistiches. This imbalance arises due to the introductory hemistich “âhû biyâ mîrzam âhû biyâ”, which is apparently not part of the poem’s main body. The poem’s beginning seems to be hem. 2, “Biyâ vü revim ez-în velâyet men tû”. This assumption is supported by the rhyme scheme and musical structure of the piece, which also corresponds with the second stanza. Nevertheless, the editor considered “âhû biyâ mîrzam âhû biyâ” to be hem. 1, because it serves as an introduction and frame for H1. The concordances found different ways to tackle this issue. All historical concordances gave the first stanza as text underlay. The second stanza was only set to the music in modern concordances.⁵⁶ Hence, the editor reconstructed the text underlay for the second stanza based on modern editions.⁵⁷ In the concordances it is evident that the introductory hemistich created confusion because of the asymmetry it created with the second stanza. It is tempting to believe that the second stanza in Turkish was a later addition. But while the remarkably numerous text concordances demonstrate the popularity of this piece, they also indicate that such an assumption is incorrect. Except for one text concordance, all the others provided both stanzas similar to NE204.⁵⁸

İsmâîl Dede Efendi’s (1778–1846) *nakiş semâî* starting with “Men bende şüdem bende şüdem bende şüdem” is another piece in Persian that needs further explanation.⁵⁹ In Table 1, this piece has been considered a *nakiş semâî* of type 3. In terms of hemistiches, it deviates from the model, which has only four instead of eight hemistiches. In this piece, the eight hemistiches are divided into two sections. The second section of the lyrics is often referred to as “hâne-i şânî” [2nd Hâne] in NE204, as well as in many other concordances. This shows that

⁵⁵ NE204, piece no. 99.

⁵⁶ TA-N 1927 (probably notated around 1906) as well as other concordances such as OA385 and OA564 gave both text underlay and block lyrics for the first stanza. The only exceptions were modern editions such as TMKli, and TMKlii, which provided both stanzas.

⁵⁷ Consult also Critical Report for piece no. 99.

⁵⁸ The editor examined AK455, B1578, BN599, M1362, NE3466, NE3608, NE3649 and NE3866 and the printed song text collections HB1, HB2, BM, Ha and GM. AK584 is the only text concordance that provides the first stanza only. The imbalance of the number of hemistiches is also reflected in NE3466, where the scribe notated hems. 1–4 in one block, and hem. 5 separated. In NE3649, this piece was listed under *makâm rehâvî* instead of *râst*.

⁵⁹ See NE204, piece no. 63.

hems. 5–8 have to be performed to the same music as hems. 1–4, which also means that there is no miyânhâne nor zeyl. Hence, it has been considered to be type 3, with the difference that this example has a second stanza. The version in NE204 is striking because it seems to be one of the few handwritten versions that provided the second stanza in the block lyrics.⁶⁰

Among the nakış genre, the most controversial piece is piece no. 122.⁶¹ This piece also does not fully fit the models that Cantemir described in his treatise. The scribe of NE204 indicated this piece as semâî but meant nakış semâî, as is also suggested in the concordance sources. An examination of the numerous concordances revealed divergent performance orders. The version in NE204 has no miyânhâne and therefore seems to fit type 3 of the previously mentioned model. However, the piece has two stanzas, consisting of four hemistiches each.⁶² There are different ways to read and interpret the structure of this piece. Therefore, it is hard to classify it in any of the three categories. The scribe notated this piece in one hâne, without indicating any miyân. The editor distributed the second stanza of the block lyrics analogous to H1 and formed H2, as displayed in Example 9:

⁶⁰ In most of the music sources, except for TKMlii, the second stanza has been omitted. This is especially valid for music sources such as FAS_CTM_BN, pp. 6–7, TRT-NA, REPno.7591, NATM/III, pp. 160–62, OA568, p. 108, OA580, no. 15. Most of the song text anthologies included the second stanza. Except for M1362, fol. 139r, all other available concordances such as AK37, p. 62, Ha, p. 602, HB1, p. 397 and NE2067, p. 81 indicated the second stanza. See also Critical Report for piece no. 63.

⁶¹ Piece no. 122 nakış semâî, makâm bayâtî, usûl yürük semâî attributed to Hekîmbaşî Azîz Efendi (1736–1783) with the incipit “Söyle güzel rûh-ı muşavver misin”.

⁶² Most of the music concordances omitted the second stanza and presented the first one only. See Critical Report for piece no. 122.

Piece no. 122: *Nakış semâî in makâm bayâtî, usûl yürük semâî attributed to Hekîmbaşî Abdülazîz Efendi (1736–1783) with the incipit “Söyle güzel rûh-ı muşavver misin”.*

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	A A'	6 6
	2	a	B	7
	: 3 :	b	C C'	7 7
	4	a	B'	7
	t1		D	12
	t2		: E :	4
	t3		F	8
	t4		G	4
	4	a	B'	7
	H2	: 5 :	c	A A'
6		d	B	7
: 7 :		d	C C'	7 7
8		a	B'	7
t1			D	12
t2			: E :	4
t3			F	8
t4			G	4
8		a	B'	7

Example 9 Special case: *Different readings of the same nakış semâî, no. 122.*

If the number of hemistiches is not taken into consideration for a moment, this piece would be closer to the *nakış* type 3, because there is no *miyânhâne* and the second stanza is performed to the same music as H1. In many of the music concordances that omitted the second stanza, hem. 3 was indicated as *miyânhâne*.⁶³ This decision is comprehensible because hem. 3 is performed to a different melody than the other hemistiches. The logical consequence is therefore represented in the Ottoman-Greek concordance MM1856, where one stanza was subdivided into two *hânes*. Thus, in this version the piece has in total four *hânes*, each one containing one couplet and *terennüm*. In H2, the *miyânhâne* contains hem. 3 with a contrasting melody. The supposed performance order of the version in MM1856 is displayed in the following:

⁶³ This was the case, for example in MM1856, MM1872, KS1888, OA535, and OA570. In modern editions as in NATM and TMKi, hem. 5 was indicated as *miyân*. For a detailed representation of the performance order in other concordances, see also the Critical Report for NE204, piece no. 122.

Performance order of the same piece according to MM1856, pp. 86–93.

Section	Text	Rhyme	Melody ⁶⁴
H1	: 1 :	a	A A'
	2	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	2	a	B'
H2 (m)	: 3 :	b	C C
	4	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	4	a	B'
H3	: 5 :	c	A A'
	6	d	B
	t1		D
	: t2 :		E E'
	t3		F
	t4		G G'
	6	d	B'
H4	: 7 :	d	C C
	8	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	8	a	B'

⁶⁴ The melody column in this table aims to show whether and how the melodies are related with those in Example 9. The letters in the melody columns show only the relative relationship with those in NE204 but are not meant to indicate that the sources used exactly the same melodies.

If the piece is read in this manner, then the features it has in common with type 2 become evident. However, the concordances suggested many other variants in the performance order. The version in NE204 is an interesting, and rare, variant.

2.3.2.3. Kâr

In the kâr, the composer has more freedom of musical expression than in other vocal music genres. In the fasıl cycle, it was performed between the peşrev and beste.⁶⁵ The kâr has a special position within the vocal pieces in NE204. Firstly, compared to the total number of vocal pieces (116), the number of kârs (7) is comparatively small.⁶⁶ Secondly, kârs seemed to have been written traditionally in the Persian language and were considered classics.⁶⁷ Except for one kâr piece in Turkish by Dellâlzâde Ismail Efendi (piece no. 69), the remaining six kârs are in Persian. The numerous orthographic deviations in the representation of the lyrics suggest that they were sung according to Turkish rather than Persian pronunciation. Characteristic for the kâr is its long and complex structure and the extensive use of terennüm syllables that sometimes also divide the words of the hemistich from each other. Usually, the piece starts with terennüm syllables, which are followed by the first hemistich. In the edition, in order to visually distinguish hemistiches from terennüm syllables, the words belonging to the main lyrics have been given in bold letters.⁶⁸ The orthographic spelling has not been corrected to Modern Persian but was understood as a dialect, which is referred to as “Early New Persian”.⁶⁹ This genre stands out as being “historic” in the times when NE204 was compiled. Six of the kârs were attributed to composers that lived before the eighteenth century and earlier. Although in secondary literature it has been often stated that kârs do not follow any strict structural rules,⁷⁰ Cantemir still intended to classify kârs into three different types. The examples that Cantemir used in his treatise to describe the characteristics of the kâr are also all in Persian.⁷¹ It is partly true that Cantemir’s thoughts on the kâr are not all applicable to the kârs in NE204. However, it is possible to see some tendencies and parallels between the kârs in NE204 and those described by Cantemir.

⁶⁵ Öztuna 2006, 1:432–3.

⁶⁶ The kârs in NE204 are piece nos. 53, 69, 78, 87, 88, 89, and 133.

⁶⁷ Wright 1992, 171.

⁶⁸ See Chapter 3.1.2.2 Block Lyrics.

⁶⁹ See NE204 Text Edition, Chapter 3.

⁷⁰ Öztuna 2006, 1:432–3. See also Tura’s footnote 234 in Cantemir 2001, 1:234.

⁷¹ Cantemir 2001, 1:175–80.

According to Cantemir’s description, kâr type 1 consists of two lines or four hemistiches that are structured in two hânes. H1 consists of an introductory terennüm, followed by hems. 1, a second terennüm and hem. 2. H2, the miyânhâne, consists of hems. 3 and 4 and terennüms (Example 10). According to Cantemir, hem. 4 is sung in the same melodic compound as hem. 1.⁷² It is unclear, however, to which compound hem. 2 is supposed to be performed.

Section	Text	Rhyme	Melody
H1	t1		—
	1	a	A
	t2		—
	2	a	(B?)
	t2		—
H2 (m)	3	b	C
	t3		—
	4	a	A
	t1		—

Example 10 Schematic model of Cantemir’s kâr type 1 based on the case study “Râst Kâr-ı çâr mışra^c-ı H^vâce, Hafîf” (Cantemir 2001, 1:174–5).

The structure of NE204, no. 53, for example, roughly fits with this description, as shown in Example 11.

⁷² “Naẓar kıl ki, Terennümât’dan şürû^c idüb / ibtidâ olan mışra^c ile ve gene Terennümât ile ve mışrâ^c-ı şânî ile Hâne-i / evvel olur. Mışrâ^c-ı şâlîş ile mışrâ^c-ı râbî^c ve gene Terennümât ile / Miyân-Hâne olur; lâkin mışra^c-ı râbî^c, mışra^c-ı evvel ile bir terkebidedir” (Cantemir 2001, 1: 175). It is important to note that Cantemir’s description of the kâr and the case study he provided contradict each other. In the description, he distinguished between “Hâne-i evvel” and “Miyân-Hâne”, in other words, a kâr composed of two hânes. In his case study “Râst Kâr-ı çâr mışra^c-ı H^vâce, Hafîf”, Cantemir labeled the second hemistich as “Hâne-i şânî”, hence second hâne, which would mean that, together with the miyânhâne, this kâr would have three instead of two hânes. It is, however, likely that this information is erroneous and that Cantemir or another hand wrote “Hâne-i şânî” [2nd hâne] for “mişrâ^c-ı şânî” [2nd hemistich]. This claim is supported by the fact that the label “Hâne-i şânî” is not part of Cantemir’s main text, but apparently a later addition, either by Cantemir himself or by another hand. In the facsimile which Tura provided (2001, 1:174), it is possible to see that the words “Hâne-i şânî” were squeezed in between lines seven and eight as additional information which the original text did not include. Based on this observation, Example 10 presented this kâr type with two, instead of three, hânes.

Piece no. 53: *Kâr in makâm irâk, usûl hafîf, attributed to Abdülkâdir Merâgî (d. 1435) with the incipit “Nemikeşed ser-i mûy-ı dilem be-bâğ-ı behîşt”.*

Section	Text	Rhyme	Melody	Cycles
H1	: t1 :		: A :	2
	: t2 :		: B :	2
	1	a	C	1
	2	a	D	1
	t3		E	1
H2 (m)	2	a	D'	1
	3	b	E	1
	t4		F	2
	4	a	D	1
	t3		E	1
4	a	D'	1	

Example 11 Structure of NE204, piece no. 53 in analogy to kâr type 1.

According to Cantemir’s description, kâr type 2 consists of three lines or six hemistiches without zeyl: H1 is formed by hems. 1 and 2 + terennüm; hâne 2 by hems. 3 and 4 + terennüms of H1; hâne 3 by the remaining hemistiches + terennüm and is the miyânhâne (Example 12).⁷³ Unfortunately, Cantemir did not comment on the relationship between the melodic sections of the three hânes, and therefore they have been represented with a “—” in Example 12.

Section	Text	Rhyme	Melody
H1	t1		—
	1	a	—
	2	a	—
	t2a, t2b		—
H2	t1		—
	3	b	—
	4	a	—
	t2a, t2b		—
H3 (m)	t3		—
	5	b	—

⁷³ “Nâzar kıl ki, iki mışrâ^c-ı Terennümât ile Hâne-i evvel olur. İki / mışrâsı daği ve Hâne-i evvel’in Terennümât ile Hâne-i şânî olur. / İki mışrâsı daği kendü Terennümâtı ile ve Terennümât-ı şânî ile Miyân-hâne olur” (Cantemir 2001, 1:179).

6	a	—
t4, t2b		—

Example 12 Schematic model of Cantemir's kâr type 2 based on the case study "Mağâm 'uşşâk kâr-ı Osmân, Hâfif" (Cantemir 2001, 1:175–6).

NE204, piece no. 69, is one of the kârs that seem to relate to Cantemir's description of kâr type 2. Although in Example 13, H1 lacks the terennüm sections, the total number of hemistiches with hems. 5 and 6 being miyânâhâne are characteristic of this second type of kâr. It has to be stated that hânes 2 and 3 in the example below made use of the same musical materials. Cantemir's description works in Example 13 in regard to the number of hemistiches. Since he did not provide any information regarding the melodic relationships, at this point it is not possible to draw conclusions as to how far the melodic relationship in hânes 2 and 3 in Example 13 are representative.

Piece no. 69: Kâr in makâm ferahnâk, usûl muhammes, attributed to Dellâlzâde İsmâîl Efendi (d. 1869) with the incipit "Resm-i sûr oldu müheyyâ şâd u hândân vahtidir".

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	2	a	B	1
H2	3	b	C	1
	4	b	D	1
	: t1 :		: E :	2
	t2		F	1
	4	b	D	1
H3 (m)	: t3 :		: G :	2
	t4		H	1
	5	c	C	1
	6	b	D	1
	: t1 :		: E :	2
	t2		F	1
	6	b	D	1

Example 13 Structure of kâr type 2 according to Cantemir's typology.

Cantemir described kâr type 3 as a kâr with three lines or six hemistiches and zeyl. Each hâne is formed by one hemistich and terennüm. The model Cantemir introduced consists of H1 formed by hem. 1 + terennüm 1; H2 by hem. 2 with unspecified melody + terennüm 1; H3 is the miyânâhâne formed of hem. 3 + terennüm 2; H4 by hem. 4 + terennüm 1; H5 is the

zeyl formed by hem. 5 + terennüm 3; and finally, H6 with hem. 6 and terennüm 1 (see Example 14).⁷⁴

Section	Text	Rhyme	Melody
H1	1	a	A
	t1		—
H2	2	a	A (?)
	t1		—
H3 (m)	3	b	B
	t2		—
H4	4	a	A
	t1		—
H5 (z)	5		C
	t3		—
H6	6	a	A
	t1		—

Example 14 Schematic model of Cantemir's kâr type 3 based on the case study “Der maqâm-ı ‘acem kâr-ı Hâne üşüleş muhammes” (Cantemir 2001, 1:179–81).

Among the kârs in NE204, piece no. 78 is the only piece that fits this description. For a better understanding and comparison with Cantemir’s model, the Melody column in the terennüm sections in Example 15 have been left blank.

Piece no. 78: Kâr in makâm nihâvend-i kebûr, usûl devr-i Hindî attributed to Abdülkâdir Merâgî (d. 1435) with the incipit “Güzeşt ârzü ez-ğad be-pây-ı püs-i tû mâ-râ”.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	10
H2	2	a	A'	10
	: t1 :			8
	t2			9
	2	a	A'	10
H3 (m)	3	b	B	7
	t4			6

⁷⁴ “Naẓar kıl ki, bir mışrası terennümâtı ile bir / Hâne olur. Bir mışrası dađı Terennümât-ı evvel ile Hâne-i şânî / olur. Üçüncü mışrası, kendü terennümâtı ile Miyân-hâne olur. / Dördüncü mışrası gene Hâne-i evvel’in ter kibindedir. Beşinci mışrası / kendü terennümâtı ile Zeyl olur. Altıncı mışrası Hâne-i evvel’in ter kibinde olur ve anî terennümâtı, aña intikâl ider” (Cantemir 2001, 1:181).

H4	4	a	A'	10
H5 (z)	5	c	C	6
	t5			10
H6	6	a	A'	9
	t3			9

Example 15 Structure of kâr type 3 according to Cantemir's typology.

One of the kârs in NE204 that needs more clarification is the “Kâr-ı muhteşem” (piece no. 89). It has some characteristics that distinguish this kâr from the ones mentioned previously. The only common feature it shares is the language, which is Persian. There are, however, some interesting features that deserve more attention. Firstly, the usûl in NE204 was indicated as “Devr-i Hindî”, which in the majority of the available concordances was given as “Devr-i revân”.⁷⁵ Secondly, and more importantly, this piece has three hemistiches. As shown before, Cantemir classified the kârs into three types, two with six hemistiches and one with four hemistiches. Although most of the kârs are slightly different from Cantemir's model, in most cases the number of hemistiches normally correspond to his pattern. This case, however, is seemingly different. From a structural point of view, this piece has two hânes: H1 with hem. 1 and terennüms, H2 with hems. 2 and 3 and terennüms. The structure of this piece is presented in Example 16.

Piece no. 89: Kâr in makâm râst, usûl devr-i Hindî, attributed to Abdülkâdir Merâgî (d. 1435) with the incipit “Kavl-i muhteşem [ki] küned kavm-i be-yâkîn”.

Section	Text	Rhyme	Melody	Cycles
H1	t1		A	18
	1	a	B	6
	t2		C	10
	: t3 :		: D :	24
	t4		E	10
H2 (m)	: 2 :	a	: F :	12
	: t5 :		: G :	8
	: t5 :		: G' :	8
	3	a	H	6
	t2		C	10
	: t3 :		: D :	24

⁷⁵ This was the case in the song text anthologies such as AK916, BM, Ha, HB1, M1362 NE3466 and NE3608, as well as in the music concordances TMKlii, TMNvUKV, and OA488. OA564 was the only concordance that indicated “Devr-i Hindî” as usûl.

t4	E	10
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Example 16 Special case: Abdülkâdir Merâgî's kâr "Kavl-i muhteşem".

In order to conform to Cantemir's kâr model type 1, H1 would need to include another hemistich. Usually, in pieces with four hemistiches, hem. 3 is part of the miyânhâne, which in this case is different, because hem. 2 forms part of the miyânhâne. The question that arises is whether this piece perhaps lacks one hemistich. The available music concordances, old and new, indicate the lyrics to be similar to those in NE204. Apart from the music concordances, song text anthologies were also examined to draw further conclusions. Among the available handwritten and printed song text concordances, NE3608 was the only source that indicated one additional hemistich before the miyânhâne.⁷⁶ It seems as if the version with the additional hemistich was hardly transmitted. This leads to a new numbering of the hemistiches: the missing hemistich is hem. 2, and thus, hem. 3 is part of the miyânhâne. This "new" hemistich order is more usual and matches the prerequisites of Cantemir's kâr model type 1. Thus, the new performance order would look as follows:

Structure of piece no. 89 including hem. 2 from NE3608.

Section	Text	Rhyme	Melody	Cycles
H1	t1		A	18
	1	a	B	6
	t2		C	10
	: t3 :		: D :	24
	t4		E	10
	2	a	B	6
	t2		C	10
	: t3 :		: D :	24
	t4		E	10
	H2 (m)	: 3 :	a	: F :
: t5 :			: G :	8
: t5 :			: G' :	8
4		a	H	6
t2			C	10
: t3 :			: D :	24
t4			E	10

⁷⁶ NE3608, fol. 5v.

The editor included this new hemistich in the music edition and presented it in square brackets, both in the block text as well as in the text underlay. Although the scribe of NE204 was probably not aware of this missing hemistich, the editor still believes that for the users of the edition it might be relevant.⁷⁷

Another kâr that probably needs further clarification is the kâr “Gülbün-i ayş”, which stands out in form and structure. It seemingly has eight hemistiches and is the only piece in the manuscript with eight usûl changes. In the edition, it was structured into three hânes, based on the information given in the lyrics.⁷⁸ The numbering of the hemistiches is complex. The miyânhâne includes the two additional hems. 7 and 8, in usûl remel. The main poem has the leading usûl of the piece, which is nîm sakîl. An analogy can be also observed between structural relationships regarding melody and the rhyme scheme. The numerous usûl changes occur in the miyânhâne between hems. 5 and 6. From this point of view, it is possible to structure this piece in three hânes. H1 and H2 are performed to the same melody, whereas hem. 5 is performed to a new one, and hem. 6 again to the previous one. The mentioned features, with six hemistiches, and no zeyl, correspond with Cantemir’s kâr type 2. For better understanding, the structure is presented in Example 17:

Piece no. 133: Kâr in makâm nevâ, usûl nîm sakîl attributed to Itrî (d. 1711) with the incipit “Gülbün-i ‘ayş midemed sâkî-i gül’izâr kû”.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	2	a	A	2
	t1		B	4
H2	3	b	A	2
	4	a	A	2
	t1		B	4
H3 (m)	5	c	C	2
	t2		D	1 ^{sakîl}
	t3		E	1
	: t4 :		F	8 ^{devr-i revân}
	7	d	G	1 ^{remel}
	8	d	H	1 ^{remel}
	: t5 :		I	10 ^{semâi}

⁷⁷ Further details can be found in the Critical Report of piece no. 89.

⁷⁸ Yavaşca (2002, 431–6) subdivided this piece into four bends [stanzas]. The lyrics in NE204, however, indicated hems. 3 and 4 as bend-i sâni and the entire lyrics from hem. 5 onwards as miyânhâne.

: t6 :	J	2 ^{devr-i kebîr}
: t7 :	K	2 ^{berefsân}
: t8 :	L	2 ^{muhammes}
t9	M	1 ^{fer'}
6 a	A	2
t1	B	4

Example 17 Special case: Itrî's kâr "Gülbin-i 'ayş".

Table 2 gives an overview of the kârs in NE204, roughly classified according to the above-mentioned models.

Type	Piece no.	Language		Total number
		Turkish	Persian	
Type 1	53	—	x	3
	88	—	x	
	89	—	x	
Type 2	69	x	—	2
	133	—	x	
Type 3	78	—	x	2
	87	—	x	
		1	6	7

Table 2 NE204 complete list of kârs.

NE204 seems to include examples of all three types of kâr that Cantemir described. As could be expected, the majority – six out of seven kârs – are in Persian, only one is in Turkish. The language of the piece is independent of the ethnic background of the composer. Among the listed Ottoman kâr composers are names such as Dellâlzâde İsmâîl Efendi (2) and Itrî (1). All the other kârs in Persian were attributed to Abdülkâdir Merâgî.

2.3.2.4. Kâr-1 nâtık

The kâr-1 nâtık is a secular vocal music genre. It stands out in terms of form, structure and purpose. Although the nomenclature "kâr-1 nâtık" suggests a relationship with the "kâr" mentioned above, there is hardly any connection. The term "kâr-1 nâtık" is Persian and means "the speaking kâr" or "the reasoning kâr", because it relates to the piece that is being performed. Generally, there are two types of kâr-1 nâtık. One is dedicated to the makâm,

whereas the other is dedicated to the *usûls*.⁷⁹ NE204 has one *kâr-1 nâtik* by Hatîbzâde Osmân Efendi that introduces twenty-five *makâm*s.⁸⁰ He is one of the two composers in the manuscript whose living dates reach back to the seventeenth century. Each of the hemistiches is dedicated to one *makâm*. Each *makâm* is reflected in the melody of the respective passage. This might also reveal the didactical purpose of this piece. Dede Efendi (1778–1846) composed another *kâr-1 nâtik* with the same lyrics but with different music. The two should not be confused, because they are different from each other and the latter one seemed to have enjoyed popularity towards the late nineteenth century. Compared to Dede Efendi’s *kâr-1 nâtik*, the one by Hatîbzâde Osmân Efendi seems to have been relatively unknown and can therefore be considered to be one of the rarer pieces.⁸¹

2.3.3. Composers and Attributions

The composers’ names mentioned in the manuscript date from many different periods, with Abdülkâdir Merâgî (d. 1435) being the oldest and Ūdî Cemîl Bey (1867–1928) the latest. Of the 164 pieces in the manuscript, 145 were attributed to a total of 50 composer, and 19 were unattributed. Table 3 shows a ranking of the five most frequent attributions in NE204.

Ranking	Attribution	Instrumental	Vocal	Total
1	İsmâîl Dede Efendi (1778–1846)	3	20	23
2	Abdülkâdir Merâgî (1353–1435)	3	10	13
3	Dellâlzâde İsmâîl Efendi (1797–1869)	2	7	9
4	Küçük Mehmed Ağa (d. 1800)	3	5	8
5	Itrî (1638–1712)	2	4	6

Table 3 Most frequently attributed composer names in NE204.

The scribe seemed to have a special liking for İsmâîl Dede Efendi, who has twenty-three pieces, followed by Abdülkâdir Merâgî with thirteen pieces. Abdülkâdir Merâgî is also

⁷⁹ Öztuna 2006, 1:433–4.

⁸⁰ Cf. piece no. 90, *kâr-1 nâtik* in *makâm râst*, *usûl yürük semâi* attributed to Hatîbzâde Osmân Efendi (fl. ca. 1675) with the incipit “Râst getirüb fenn ile seyr êtdi hümâyı”. It is striking that although the scribe seemed to have had a special interest in İsmâîl Dede Efendi, his *kâr-1 nâtik* was not included in the manuscript.

⁸¹ The only old manuscript source that provides this piece is OA535, pp. 153–5, in Hampartsum notation and Armenian script.

often referred to as “Hace” or “Hoca” [The Teacher], which expresses the scribe’s veneration for him.⁸² Merâgî is one of the known composers who can also be found in song text anthologies. In today’s Turkey he is considered one of the first great composers of Turkish art music.⁸³ Nineteenth-century composers comprise the majority, followed by eighteenth- and twentieth-century composers. It is striking that sixteenth-century composers are represented with only two pieces, attributed to Hatîbzâde Osmân Efendi (fl. 1675) and Hâfız Post (d. 1690), whereas pre-sixteenth century composers like Abdülkâdir Merâgî (d. 1435) and Acemler⁸⁴ are represented with 14 pieces, all in Persian. This suggests that the manuscript was compiled with a special interest in music pieces that were considered old and archaic. However, the majority of the pieces are in Ottoman Turkish. The composer names mentioned in NE204 are mostly, but not only, of Muslim origin; some of the names are also from other religious groups. From the Ottoman-Armenian community there are attributions to Kemânî Tatyos Efendi (1858–1913), and Mandoli Artin (fl. ca. 1870); from the Rumanian context, Prince Dimitrius Cantemir (1673–1723); from the Jewish context, Tanbûrî İsak (d. after 1807); and from the Ottoman-Greek community, Petros Peloponnēsios (d. 1778) and Zaharya (fl. ca. 1700).⁸⁵

2.3.4. Dating of the Manuscript

NE204 does not indicate any date on which it was compiled. However, the composers included in the manuscript make a rough dating possible. The fact that NE204 contains pieces by Ūđđ

⁸² Abdülkâdir Merâgî’s status as the founder of Turkish music still remains unchallenged today. Cantemir and Fonton also considered Merâgî the founder of Ottoman music. Feldman described and explained in his seminal article how apparently “old” pieces were attributed to “old” and prestigious music masters. He referred to this phenomenon as “pseudographia”, which emerged especially in the nineteenth century. In particular, pieces of the vocal music genre *kâr* were attributed to Merâgî, though in later centuries it turned out that those attributions were possibly incorrect (Feldman 2015, 127–38). It becomes clear, however, that the scribe of NE204 had a strong interest in prestigious composers of the medieval age.

⁸³ See Wright 1992, 2, 201.

⁸⁴ Life spans of the Acemler [the Persians] cannot be determined with certainty. According to Feldman, “Acemler” was an attribution for musicians of Persian origin who came to Istanbul during the reign of Selim I (Feldman 1990, 64–7). Neubauer questioned this interpretation and related the attribution to pieces of anonymous origin with Persian characteristics (Neubauer 1997, 345–6). See also CMO source catalogue: “Acemler”.

⁸⁵ For an overview of the composers sorted according to their socio-ethnic background see Jäger 1996b, 90–91.

Cemîl Bey (1867–1928) shows that it was probably compiled towards the end of the nineteenth century, or even the beginning of the twentieth.

3. Edition of TR-Iüne 204-2

The music edition of NE204 was done within the framework of the *Corpus Musicae Ottomanicae*. The edition of the vocal pieces is based on the transcriptions and text edition of the same volume by Dr. Malek Sharif and Dr. Neslihan Demirkol. Additionally, the editorial work and conventions have been supervised and supported by the academic advisory board members.

NE204 is a manuscript with a comprehensive repertoire. The aim of the edition is primarily to facilitate access and study for the user. The CMO uses a standard design for the edition of each manuscript. However, in a few pieces it is necessary to extend those standard practices with additional features, in order to visually depict specific problems. Therefore, in order to fully understand the NE204 music edition, the editor highly recommends consulting the critical reports alongside the music scores. The reports provide much useful information and give answers to questions that may arise while using the score. Researchers that have a special interest in the song lyrics or in linguistic questions should additionally consult the NE204 Text Edition. It provides the song texts in Arabic script with a scholarly transcription into the Latin alphabet and includes a critical apparatus that documents the results of their comparison with an extensive corpus of song text anthologies.

3.1. Editorial Conventions and Interventions

Square brackets mark editorial intervention. They are used at all levels of information, both musical and textual. Any divisions or sections, words and performance instructions, lyrics, notes and accidentals that were added or modified by the editor are in square brackets. Since the second *usûl* stave is always an editorial addition, the square brackets for the music score have been used only in the first stave.

3.1.1. Music

3.1.1.1. The Hâne [House]

In the edition, the structure of both instrumental and vocal pieces is presented in the form of *hânes*. Technically, the CMO edition considers the *hâne* to be a section, which is subdivided into subsections such as *teslîms* or *terennüms*.

For instrumental pieces, the scribe normally indicated the *hânes* with Hindu-Arabic numerals. Whereas for the instrumental pieces the *hânes* were already indicated by the scribe,

for the vocal pieces the numbering of the hânes was determined by the editor. The composition and elements of a hâne may vary depending on the genre of the vocal piece.⁸⁶ For better comparison with the structure section of the critical report, the editor used the abbreviation “H1” to refer to “Hâne 1” or first hâne, “H2” for “Hâne 2” or second hâne etc. Although numerals for hânes are only shown in instrumental but not in vocal music, it is possible to apply the same structural scheme to bestes, semâîs, nakış and kârs. In vocal music genres, the term “hâne” has been used, for example, in the words “miyânhâne” [the middle hâne], or “hâne-i sânî” [the second hâne] etc. Whenever the piece had a miyânhâne, the scribe of NE204 always indicated it.⁸⁷ The term “miyânhâne” in NE204 has to be understood as a musical term. The miyânhâne does not only form a section within the piece, but is also the contrasting part to the piece’s first section, which is the serhâne or zemînhâne.⁸⁸ This contrast is achieved, for example, by making use of modulations. In İsmâîl Dede Efendi’s nakış semâî,⁸⁹ the miyânhâne was not indicated, neither in NE204 nor in any of the available concordance sources. This was not an omission by the scribe, because the use of the term “miyanhane” would have been incorrect in this case. Hems. 3 and 4 are performed to the same music as hems. 1 and 2 and the contrasting music section is missing.⁹⁰ In this case, the block lyrics indicate “bend-i sânî” [second stanza], a term which is not used in the music notation and appears only in the poem.⁹¹ Bekir Ağa’s nakış semâî is an exceptional case because the scribe indicated the miyânhâne, although the melody is very akin to the zemîn.⁹² In this case, the miyânhâne imitates the melody of the zemîn but is in a completely different modal context.

⁸⁶ See Chapter 2.3.2 Vocal Pieces.

⁸⁷ Except for pieces no. 163 and 164, where the scribe omitted to label the miyânhâne.

⁸⁸ See Chapter 2.3.2.1 Beste and Semâî.

⁸⁹ Piece no. 136, nakış semâî, makâm nevâ, usûl aksak semâî attributed to İsmâîl Dede Efendi (1778–1846) with the incipit “Ey gönça-i bâğ-ı cihân v’ey ziyet-i destâr-ı cân”.

⁹⁰ In a few cases, the scribe mistakenly indicated a miyânhâne. From a musical point of view, piece no. 127 does not have any miyânhâne. In all the available concordances, the miyânhâne was given as second stanza, because it is performed to the same music as the first hâne.

⁹¹ See, for example, piece nos. 92. 98. 99. 122. 132 and 156.

⁹² Piece no. 145, nakış semâî in makâm sabâ, usûl yürük semâî, attributed to Bekir Ağa (d. 1759) with the incipit “Dilem rubûde-i ân çeşm-i şûh-ı fettânest”.

3.1.1.2. Pitch System

The CMO music edition mainly distinguishes between two different pitch systems, in order to give a more accurate interpretation of the Hampartsum pitch signs according to the supposed period in which the manuscript originated. The commonly known Arel-Ezgi-Uzdilek system (AEU), for example, is a result of discussions on a standardized Turkish tonal system that had started in the 1890s. Therefore, using the AEU system for sources before 1860 would be inappropriate, because the AEU system was not known at that time. The decision as to whether to use the AEU system, or another pitch system that would be more in line with theoretical sources of earlier centuries, depends on the manuscript's date of origin and scribal peculiarities. As has been mentioned before, based on the repertoire and the life spans of the composers, it is very likely that NE204 was compiled in the latter nineteenth- or even early twentieth centuries. Consequently, the editor interpreted the Hampartsum pitch signs according to the AEU system. The repertoire of pitch signs in Hampartsum notation is more limited than the comas in the AEU system. The latter one uses four sharp and four flat signs to indicate the different comas of the pitch. Therefore, in the edition, Hampartsum pitch signs have not been interpreted as fixed, static pitches. The editor of NE204 based his interpretation and decisions of the Hampartsum pitch signs according to their modal context and the scribe's conventions, with which the editor became acquainted during editorial work. When interpretation of pitch signs was ambiguous, the editor included alternative solutions, which he found in other manuscript and printed sources. In order to trace the editor's interpretation of pitch signs, the user may consult the critical report, where the pitch set was prepared for each piece individually.

The interpretation of pitch signs was unproblematic in most of the cases. However, a few cases showed ambivalent use of specific pitch signs, which in many concordances were represented differently. This was especially the case for the pitch signs $\omega/\zeta/\tilde{\omega}$, which, at times, the scribe of NE204 used in the same passage. Although the pitches that are expressed through these pitch signs are very close to each other, the scribe did distinguish between them, and thus, they cannot be simply considered to be errors. Since the scribe's understanding of the makâm is not certain, the interpretation of the pitch signs may not always correspond with today's interpretation of a makâm. In those cases, the editor decided to display the pitch signs that were used, rather than interpreting the pitch in its possible modal contexts. The user can examine the editor's decision in the pitch set section of the critical report. The ambivalent

interpretation of pitch signs is also discussed under the “Remarks” section of the critical report, where additional information on editorial decisions is given.⁹³

3.1.1.3. Names

Many of the pieces in NE204 are attributed to a composer. Since in most of the cases the veracity of these attributions cannot be proven, the CMO editions use the term “attribution” rather than “composer”. Composer names are included in the music edition in standardized writing without diacritical signs. Whenever possible, the editor has supplied the life dates, which are based on the data given in the CMO Source Catalogue. Life spans and alternative names of the composer, as well as references to the source of information, can be looked up online in the CMO Source Catalogue. Missing attributions are indicated with a dash (—) and were not added even if the editor found attributions in other concordance sources. They are, however, considered in the “Remarks” section of the critical report. In a few cases, the scribe indicated the composer name in reference to a previous piece, for example, writing “mūmā-’ileyhiñ” [the aforementioned]. In these cases, the editor provides, as usual, the full composer name in standardized writing.

For the vocal pieces, the name of any poet or lyricist who could be identified is given in the catalogue information in the critical report. The names and life spans of the lyricists are adopted from the text edition of NE204. The user is therefore recommended to consult the NE204 Text Edition volume and CMO Source Catalogue to find additional information on the lyricist. The text edition draws on an array of resources and arrives at original conclusions through its meticulous examination and evaluation.

3.1.1.4. Grace Notes

The scribe made use of grace notes that are indicated by superscript pitch signs (Figure 4). They appear mostly at the beginning of a group but may also appear in between. Grace notes are notated both as single notes and also as entire groups. Since they do not have any rhythmic signs their interpretation is unclear. It could be possible to interpret the superscript pitch signs as grace notes as they are used in staff notation. However, this cannot be known with certainty.

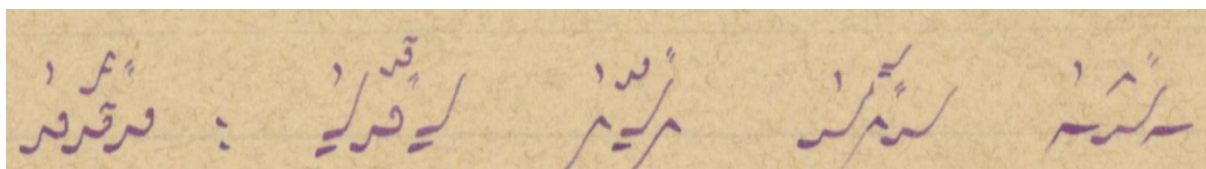


Figure 4 NE204, piece no. 34. Grace notes above the notation line.

⁹³ See, for example NE204, piece no. 19.

The editor has decided to represent grace notes graphically, in order to distinguish them from the regular pitch signs, but he leaves the performative interpretation up to the user.

3.1.1.5. Ties and Tuplets

Ties will be presented whenever they connect notes of the same pitch (Figure 6). Hampartsum notation also uses ties to indicate rhythmic value. Pitch signs within a tie are supposed to be performed according to the rhythmic value that is given above. In the edition, these kinds of rhythmic ties were not depicted, but their rhythmic value was transcribed accordingly. Their values may correspond to thirty-second notes, triplets or even sextolets, as presented in Figure 5.⁹⁴

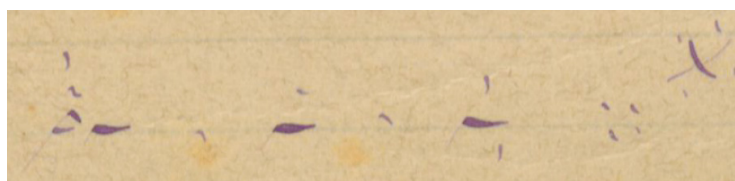
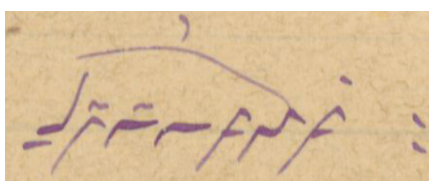


Figure 5 Sextolet in Hampartsum notation. Figure 6 Ties in Hampartsum notation.

3.1.1.6. Instrumental Interludes

There is only one case where the scribe of NE204 explicitly indicated instrumental interludes. However, it is likely that there are far more cases which the scribe did not label as such.⁹⁵ Short instrumental interludes can be found mostly at the intersection of two (sub-)sections within a piece. Whereas in instrumental music they do not need to be labeled, in vocal music it is important to distinguish between instrumental and vocal passages. We might encounter instrumental interludes, for example, between zemîn and terennüm, terrenüm and miyânhâne or miyânhâne and terennüm etc. In most cases they are performed during the last three or four usûl beats of a division. They fulfill the function of preparing the modal or/and melodic transition to the following (sub-)section. The instrumental interlude may also emphasize the finalis (karâr) and serve as a progression to the next section in a new modal environment. It is often detached by a rest sign or by a longer rhythmic value of the previous sung pitch. The transition to a new section (mostly miyânhâne) may also be introduced by an octave leap.⁹⁶ The instrumental interludes often use rhythmic patterns such as $\text{♪} \text{♪} \text{♪} \text{♪} \text{♪} \text{♪}$ or $\text{♪} \text{♪} \text{♪} \text{♪} \text{♪}$ or $\text{♪} \text{♪} \text{♪} \text{♪} \text{♪}$,

⁹⁴ Cf. piece no. 136

⁹⁵ Cf. critical reports to the pieces no. 53, 60, 85, 86, 107, 110, 111, 112, 113, 114, 117, 119, 121, 127, 158, 162, and 164.

⁹⁶ Cf. piece nos. 86, div. 39; piece no. 110, div. 33; piece no. 113, div. 18.

among others, and are also used in instrumental music in similar intersections.⁹⁷ In vocal music, instrumental interludes could theoretically be omitted without harming the main melody line. In fact, the examination of the Ottoman-Greek sources has shown that passages with the instrumental interludes in NE204 were replaced with rest signs. This is also logical, because Chrysanthine notation was exclusively designed for vocal music and does not contain instrumental passages. For example, in NE204, piece no. 110, the finalis is reached at the end of the *terennüm* in div. 33. Whereas the scribe of NE204 indicated in div. 33, a transition to the *miyânhâne*, in MM1856⁹⁸ and MM1872⁹⁹ this section ends on the finalis followed by rest signs and starts the *miyânhâne* with a ninth's interval leap upwards (Figure 7).

The first line ends with the finalis, the syllable "dim" and rest signs expressed in four consecutive dots. The second line is the beginning of the miyânhâne.

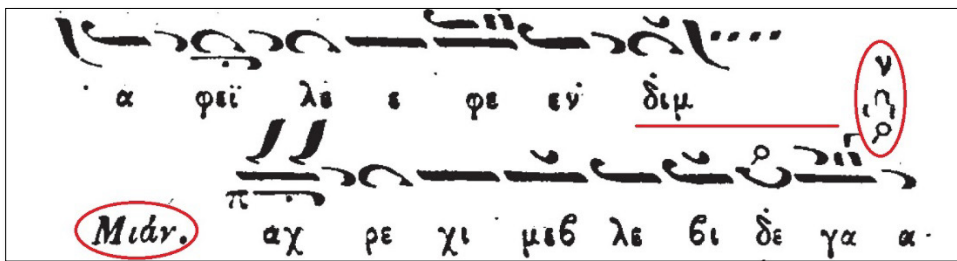
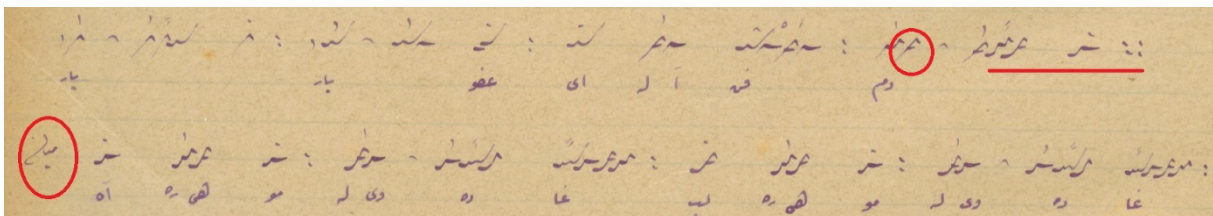


Figure 7 Text underlay in MM1856, pp. 41–4.

The same passage in NE204. First line ends on the finalis with the syllable “dim”. Underlined is the supposed instrumental interlude as transition to the miyânhâne.



NE204, piece no. 110.

There are more examples where the instrumental interludes were omitted from Ottoman-Greek music sources. It seems that there were also ways to distinguish between vocal and instrumental passages. The scribe of AK86, as well as many other scribes, did not label instrumental interludes with a performance instruction such as “saz”, but insinuated instrumental interludes by the positioning of the text underlay. In transitions between the

⁹⁷ See, for example, piece no. 3, divs. 30–31.

⁹⁸ MM1856, pp. 41–4.

⁹⁹ MM1872, pp. 81–3.

different sections of a piece, the scribe of AK86 notated the last syllable of the lyrics, which was stretched out into single letters to extend as far as the last pitch sign. However, whenever an instrumental interlude was intended, the scribe put the last letter of the word under one pitch sign and left the text underlay of the following transition empty. In this way, it could be shown which of the passages were to be sung, and which not (Figure 8).

The scribe of AK86 indicated the syllable “num” in two different ways. Above, one syllable is supposed to be sung in the whole division. Below, the same syllable sung only on the first pitch sign.

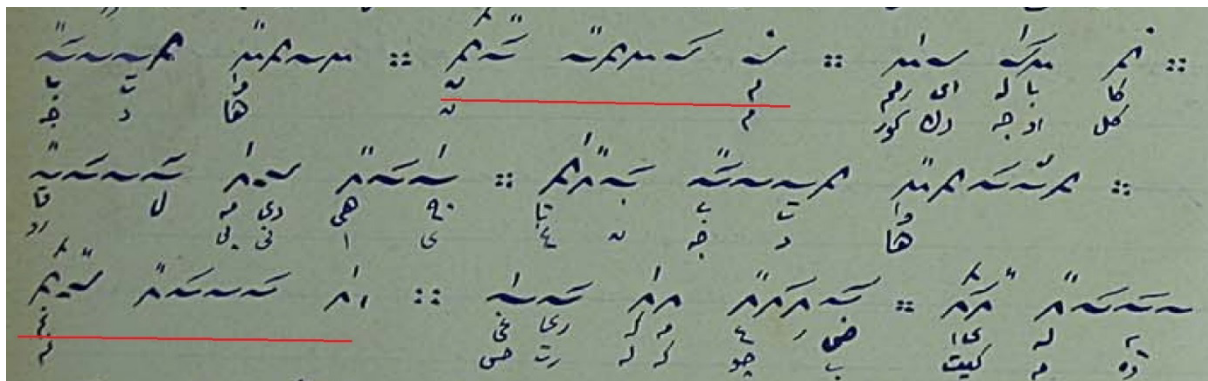


Figure 8 Text underlay in AK86, pp. 215–16.

Other old and new sources support the assumption that instrumental interludes were optional, and that in many sources they were not even notated down.¹⁰⁰ The editor is aware of the fact that these kinds of instrumental interludes have not been consistently labeled in modern music editions. Based on the characteristics of instrumental interludes above, the editor indicates the performance instruction “Saz” [Instrumental] in square brackets and gives further explanations in the critical report. In some cases, these interludes may also coincide with interjections, such as “vay”, “ah”, “aman” or “canım” etc.¹⁰¹ Whenever the editor comments on instrumental interludes in concordances, he does not refer to the exact melody, but aims to show whether other concordances intended an instrumental interlude in the same corresponding passage or not. The content and individual suggestions of other sources are not displayed in the critical report.

¹⁰⁰ This is the case, for example, in the instrumental interlude in NE204 piece no. 164, divs. 23. In TMKlii, MM1872 and in NE208, this interlude has been omitted. However, the instrumental interlude in div. 18 was indicated in TMKlii, whereas it was omitted in NE208. See Critical Report of the respective piece.

¹⁰¹ See, for example, Critical Report, piece no. 121.

3.1.1.7. Usûl

The usûl name is normally indicated in the heading of a piece. All pieces in NE204 have an underlying usûl pattern that normally is not explicitly stated in the notation. The only explicit information in Hampartsum notation about the usûl is the end of a usûl cycle. It is indicated by a double colon (: :), especially in the case of peşrevs, bestes and kârs with longer usûl cycles. The CMO editions include a second staff below the melody, the usûl line, in order to facilitate study, and to expose the interrelations between usûl, melody and lyrics. For the edition of NE204, the editor used usûls from the so-called *Hâşim Bey Mecmuası*, and Kâzım Uz' *Musikî Istilâhatı* [Terminology of Music]. Piece no. 133 is the only piece with various usûl changes.¹⁰² In this piece, the editor had to use both sources to represent the eight usûl changes.¹⁰³

In pieces that start with upbeats, no usûl beat is given in the first division.¹⁰⁴ The number of total beats per unit (darb) is indicated at the beginning of a piece and whenever an usûl change occurs, except for teslîms that have been put in square brackets.

The grouping in yürük and sengîn semâî are slightly different in NE204 than in other sources. Whereas in many other sources they are notated in two groups per division, the scribe of NE204 used three groups per division. This alternative way of notating was maintained by the editor and transcribed accordingly.

3.1.1.8. Fine

In instrumental music, the notation is mostly performed in the order in which it is written. This is because the entire piece is usually written out, except for the teslîm, which is normally given only once. In vocal music, however, the reader or performer has to go back and forth in the score in order to follow the correct performance order. The music was not notated for each stanza because the various stanzas are usually sung to the same melodies.¹⁰⁵ In the vocal music section of NE204, the end or karâr [finalis] of a piece was normally not explicitly shown by the scribe, and therefore had to be indicated by the editor. In the score, the finalis and end of the piece are usually marked above the notation with the word "Fine". The "Fine" does not necessarily coincide with the last pitch sign of the piece or of a division but may appear in any position of a division. The intention of the editor is to indicate only the final division and

¹⁰² Kâr in makâm nevâ, usûl nîm sakîl, attributed to Itrî (d. 1711) with the incipit "'Gülbün-i 'ayş mîdemed sâķi-i gül'izâr kû".

¹⁰³ Hâşim Bey's source was used for the usûls sakîl, fer', nîm sakîl, remel; Kâzım Uz' volume for devr-i kebîr, devr-i revân, bereşân, and muhammes. See also Critical Report, piece no. 133.

¹⁰⁴ See, for example, NE204, piece no. 82.

¹⁰⁵ See Chapter 2.3.2 Vocal Pieces.

the pitch on which the piece would come to an end. The exact way to execute the finalis is left to the user or performer. In concordances, the finalis is often followed by rest signs or by ornamental phrases that would confirm the final character of the finalis.

Whenever a piece lacks a proper ending or finalis, the editor has added one in square brackets, which he adopted from concordances.¹⁰⁶ In a few cases, the scribe himself provided in form of repeat brackets a finalis to conclude the song.¹⁰⁷ The scribe placed this ending after the miyân section and the performance instruction “terennüm”. In other words, the scribe instructed the performance of the miyân, a return to the terennüm, and then a jump back again to the end of the piece to execute the finalis given in the bracket. For practical reasons, the editor shifted the bracket with the finalis to the end of the terennüm section, rather than leaving it as in the manuscript source. In this way, a more linear reading of the score was facilitated. Needless to say, each displacement of divisions has been documented in the critical report. In the edition, the concluding brackets are labeled “karâr” [finalis] and mark the end of the piece. In those cases, the editor omitted the “Fine” directive.

3.1.1.9. Erroneous Divisions and Signs

The scribe of NE204 tended to omit division signs in the second time repeat. Those, and other division signs that were omitted or included erroneously, have been added or corrected by the editor. The same for missing notes or signs that had to be added, as well as for entire divisions or (sub-)sections. The scribe made use of a small repertoire of signs to make reference to (sub-)sections within a piece. Additionally, other signs were used, such as (✂, ✖, ◡), in order to guide the performer through the piece. As mentioned in the previous section, the performance order in instrumental pieces is linear and the performer mostly follows the notation from the beginning to the end. The scribe indicated the teslîm once and referred to it by performance instructions or signs. The editor followed the linear reading of the instrumental pieces, and therefore decided to write out the complete teslîm whenever the scribe referred to it by a sign or performance instruction. In the edition, the complemented teslîms are given in square brackets, and should be understood as a “quotation”. In these cases, usûl changes, such as from yürük semâî back to aksak semâî, are not indicated again.

¹⁰⁶ See NE204, piece no. 96.

¹⁰⁷ See NE204, piece nos. 112, 115, and 143.

3.1.2. Text

3.1.2.1. Header and Incipit

The music edition gives the header of the music pieces in the original orthography and in scholarly transcription into Latin script. The header normally indicates the piece's genre, makâm and usûl, and often also a composer's name. Since for vocal pieces the information in the header does not always help to identify the song, the editor provided an incipit, which corresponds to the first hemistich of the poem. It is important to note that the incipit is not given as such in the header of the manuscript page, but is an editorial addition. Line breaks, which in the music edition are marked by a slash “/”, are omitted in the incipit when they appear in the header. Line breaks in the incipit are displayed in the block lyrics at the end of the score, and line breaks in the header are only shown in the reproduction in the text edition.¹⁰⁸ In some cases, the original line breaks in the lyrics had to be revised and restructured for the sake of a logical text representation, analogous to the music edition. In cases when the editor had to change line breaks, the original line breaks of the manuscript are indicated by a slash (/) in the block lyrics.

3.1.2.2. Block Lyrics

The original source(s) which the scribe used to write down the lyrics cannot be determined for certain. It is possible that the scribe copied the lyrics from a printed or handwritten song text anthology (güfte mecmuası). The way the scribe structured the hemistiches supports this thesis. In the bestes, for example, hems. 1 and 2 were written together in one couplet. Hems. 3 and 4 form one block, together with the terennüm. The same practice can be observed, for example, in BM, also including the Arabic letter mîm (م) at the end of each lyric. Another striking similarity is the orientation of the text, which is written at about 30 degrees to the horizontal. In printed song text anthologies of the late nineteenth century, the lyrics were given horizontally as one block.¹⁰⁹ In other genres such as kârs, the organization of the hemistiches is less strict. In most of the kârs in NE204, the hemistiches are interrupted by terennüm syllables and words. In this case, the line breaks in the lyrics seem more random

¹⁰⁸ See piece nos. 82, 89 and 106.

¹⁰⁹ See, for example, Haşım Bey 1269; Avni 1317; Ali Galib Bey 1311; Hasan Taşın 1322.

and do not follow the hemistiches of the song. The same applies to song text anthologies, where the line breaks in the hemistiches of a *kâr* do not follow any strict rules.¹¹⁰

It is important to consider the block lyrics in NE204 not only as poetry, but also as a text that was intended for a performative context. This is evident from the many performance instructions, which are not only limited to structural labeling such as “*terennüm*” or “*miyânhâne*”. They also indicate repetitions of hemistiches (*mükerrer*), and guide the performer through the piece, indicating, for example, the initial words of the hemistich that should be sung next.

In the original manuscript, the block lyrics always appear before the music notation. In the music edition, the transcribed block lyrics are given at the end of each edited piece in the original orthography.¹¹¹ In the manuscript, the performance instructions for the block lyrics are rarely separated from the poem, but usually appear together. To distinguish between words that form part of the poem and those that do not, the editor used different fonts – such as bold and italics – to visually depict the different levels. The words that form part of the prosodic meter have been indicated in bold. Other words that belong to the *terennüm*, and do not have any prosodic meter, or serve as interjections, such as “ah”, “*vay canım*”, etc., are represented in normal letters. Comparison with other manuscripts has shown that the interjectional words are more subject to change than the poem or *terennüm* itself. Words related to performance instructions are given in italics. They guide the user through the correct performance order of the piece, indicating subsections such as “*terennüm kelevvel*” [the first *terennüm*], “*miyânhâne*” [the middle *hâne*], or performance instructions such as “*mükerrer*”, [repeated] and “*ilah.*” [etc.] among others. Performance instructions in the block lyrics are represented in the original orthography. The word “*mükerrer*”, for example, may be given in parentheses as “(*mükerrer*)” or without, depending on how the scribe wrote it down. The editor reflected the scribe’s version in each piece.

¹¹⁰ It is noteworthy that the line breaks in the hemistiches of the *mütezâd* are represented differently than in other genres. In the *bestes* and *semâis*, the line breaks coincide with each of the hemistiches, and in the music each hemistich corresponds to the *serhâne*, or, in the case of hem. 3, to the *miyânhâne*. The line breaks in the *mütezâd*, however, follow different rules. They are given in eight instead of four hemistiches. In the music edition, the editor followed the way the lyrics were set to music. Therefore, the eight hemistiches are represented as four. Thus, the incipit of piece no. 82 is “*Rencide şağın olma nigâh eylediğimden*” instead of “*Rencide şağın olma nigâh eylediğimden / ey rûhları mâhım*”, although, from a musical point of view, the latter is set to music in the *serhâne* of the piece.

¹¹¹ The editors of NE204 are aware of the scribe’s orthographic deviations and inconsistencies. In the music edition, those deviations were adopted, whereas in the text edition they were corrected and annotated.

In the music edition, the editor numbered hemistiches and terennüms that are musically subdivided. The corresponding numerals can be found in the text underlay, block lyrics and in the structure section of the critical report. The numbering is usually consecutive for hemistiches, “1., 2., 3.” etc., and for terennüms “t1., t2., t3.” etc. There were, however, a few cases where a hemistich was musically subdivided by a repetition. In those cases, the editor made use of number + letter such as “1a.|1b., 2a.|2b.” etc.¹¹² In this way, the editor aimed to facilitate easier navigation through the score and comparison between block lyrics, text underlay and the structure section of the critical report.

In both block lyrics and text underlay, the first letter of a hemistich is given in upper case. Whenever the piece starts with a terennüm or an interjection, the first word is given in lower case. In the music edition, the scribe’s orthographic particularities and deviations are not corrected – neither in the title, block lyrics nor text underlay – but they are reproduced.¹¹³ Because the inconsistencies in orthography are too great, the edition has refrained from adding the word “sic” to indicate every time there is an incorrect or inconsistent spelling. Researchers interested in the original spelling and critical transcription are advised to look at the titles and song incipits in the CMO Source Catalogue and consult the NE204 Text Edition.

The editor compared the block lyrics with the text underlay of each vocal piece, focusing on the differences. Orthographic differences are not documented because the text underlay was considered a performative text that also reflected pronunciation. However, the block lyrics were complemented by words that appear in the text underlay only, such as exclamations and interjections like as “vay canım”, “ah” etc. They do not form part of the prosodic meter and therefore are normally omitted in the block lyrics. In order to create a more complete and “performable” version of the block lyrics, these variable filling words from the text underlay are indicated in the block lyrics in curly brackets.

Words that differ entirely between the two texts have been underlined and documented in the critical apparatus which is supplied at the end of the edited score. In a similar way, the terennüms of the block lyrics and text underlay have been compared and differences annotated. Missing letters, words, syllables, and performance instructions have been indicated in square brackets. The scribe’s corrections and emendations in the text underlay are documented in the critical report.

¹¹² Cf. NE204, piece nos. 92, 113 and 164.

¹¹³ Those inconsistencies appear also within the block lyrics, for example, in two different spellings of the word “pür-çüş” and “pür-cüş”. Cf. NE204, piece no. 116.

Towards the end of the *terennüm* section of *bestes* and *semâîs*, the last words or syllables of a *hemistich* are often repeated. In the block lyrics, the *terennüm* indicates only the closing words for H1. When performing other *hânes*, these words have to be replaced with the closing words of the corresponding *hemistiches* of the respective *hâne*. Since those ending words often rhyme, or even use the same words, they are also referred to as “*kâfiye*” and “*redîf*”. These varying words at the end of the *terennüm* have been marked in bold. In the text underlay, the ending for each *hâne* is written out and is marked by curly brackets that embrace the *terennüm* endings according to each *hâne*.¹¹⁴ The number of syllables of the *terennüm* endings must correspond with those given by the scribe in the other *hânes*. It is possible that while conforming to the correct number of syllables in the *terennüm* ending, some words may not appear in full. The scribe himself made use of this practice, for example, in the first *hemistich*, “*Ey şehinşâh-ı cihân-ârâ-yı nev-tarz-ı usûl*”.¹¹⁵ The underlined words are supposed to be repeated in the *terennüm* ending. In order to conform to the correct number of syllables, the scribe omitted the entire first syllable and included only “*râ-yı nev-tarz-ı usûl*”. However, it is also possible to find the opposite case, where the scribe wrote the final words of the *hemistich* in full, regardless of the number of syllables. For example, the ending of the *hemistich* “*Sâkî çekemem vaz-ı zarifâneyi boş ko*”¹¹⁶ has seven syllables. All the other *hemistiches* have only six syllables. Whereas in the previous case the scribe would have omitted the syllable “*za*” from the word “*zarifâneyi*”, in this case the syllabic imbalance was compensated by notating the “*za*” on the previous beat.

3.1.2.3. Score Text Underlay

The text underlay is a performative version of the block lyrics. It is very likely that the block lyrics and the text underlay were written separately from each other. Some of the block lyrics were taken from song text anthologies.¹¹⁷ In the text underlay, the block lyrics are basically split into syllables and notated below the music notation in the vocalized form. In the music edition, syllables are often divided by *melismata*. The editor made use of two signs to indicate the middle and end of a *melisma*: a hyphen (-) shows a *melisma* within one word, and an underscore () a *melisma* on the final syllable of a word. In order to prevent misunderstandings with the hyphenation of the *melisma*, the *izâfets* were not hyphenated in the text underlay.

¹¹⁴ The lines that have been placed in curly brackets “{ }” show different syllables or words that have to be performed in the course of the different *hânes*.

¹¹⁵ See NE204, piece no. 106.

¹¹⁶ See NE204, piece no. 77.

¹¹⁷ See Chapter 3.1.2.2 Block Lyrics.

Each izâfet is represented as regular vowel, such as in the word “hâr-ı”, which would be displayed as “hâ-rı” in the text underlay. The izâfets are hyphenated in the block lyrics.

In a few cases, the scribe made use of an interjection within a melisma. In those cases, the editor inserted a hyphen between the first syllable and the interjection, then another hyphen followed by the third syllable (which belongs to the first). For example, a melisma on the word “demde”, interrupted by the exclamation “âh”, would be represented as “dem-- |âh| --de”.¹¹⁸

Another phenomenon is the liaison, when the end consonant of a word and the first vowel of the following word are sung together in one syllable. Hem. 3 of piece no. 56, for example, starts with “Āşıkım zâhir ü bâtın [...]”.¹¹⁹ The scribe distributed the syllables with a liaison: “Ā-şı-ķım zâ-hi-r|ü bâ-tın”. The editor has marked the liaison with a vertical stroke “|”.

Distribution of Syllables

The scribe of NE204 distributed parts of the block lyrics in the form of syllables below the music notation. In case of bestes and semâîs, the texts for H1 (hem. 1 + terennüm) and H3 (hem. 3 + terennüm) were normally distributed below the notation. The remaining hemistiches in bestes and semâîs were not usually set to music by the scribe. Contemporary users likely knew the correct reading and performance order of the score and how to perform the remaining lyrics that were not distributed in the text underlay.¹²⁰ For a few pieces, especially the more complex ones, the scribe did distribute the lyrics as text underlay for the entire piece. These pieces are generally in Persian, and more complex in form and structure.¹²¹ The text underlay is represented as it appears in the manuscript, in scholarly transliteration. The examination of and comparison with concordances have shown that the scribe’s

¹¹⁸ See NE204, piece no. 117, divs. 13–16; piece no. 161, div. 6.

¹¹⁹ See NE204, piece no. 56, div. 19.

¹²⁰ Indicating only hems. 1 and 3 with the terennüm(s) is still a common practice in modern editions of Ottoman music. The scribe of NE204 probably did not notate the whole piece in order to save ink, paper and time. Some early Ottoman-Greek printed sources usually printed the entire piece, in its correct performance order. See, for example, the concordance to NE204, piece no. 93, beste in makâm râst, usûl çenber, attributed to İsmâîl Dede Efendi (1778–1846) with the incipit “Nâvek-i gamzen ki her dem [...]” in Phōkeōs and Vyzantios (1830, 1–5).

¹²¹ This was, for example, the case with pieces in NE204, piece nos. 87, 88, 94, 100, and 133. There are also many other pieces in Persian, such as piece nos. 92, 95, 98, 99, 145 and 164, where the scribe did not distribute all the lyrics.

placement of syllables is not always accurate, and must be generally understood as an alternative reading of the piece.¹²²

Hence, the hemistiches that the scribe did not give as text underlay had to be distributed by the editor. While distributing the syllables of those hemistiches, the editor conformed as closely as possible to the syllabic pattern indicated by the scribe. The distribution of the syllables follows the “science of prosody” and ensures that different syllable groups of the hemistiches appear at the same time unit.¹²³ The additional hemistiches are given in square brackets, as are all editorial interventions and additions. The orthography of the syllables added by the editor follows the block lyrics and was not adapted to a performative reading of the words.

In some pieces, the number of syllables in the hemistiches differed from each other and it was not possible to fully adopt the syllabic pattern of the scribe.¹²⁴ This syllabic imbalance is mostly due to flaws or anomalies in the arud meter. The flaw of the arud meter in a hemistich is corrected by introducing a *med* (insertion or anaptyxis). Usually, the med is not represented in the block lyrics. In the edition, however, the med has been represented in the syllables to help the correct recitation of the lyrics. The poem’s meter was examined, and whenever the meter required a short syllable after the long one, a med was inserted. In Ottoman poetry, this practice is called “medli hece” [syllables with an insertion] because a short syllable is inserted into a word.¹²⁵ They do not have any grammatical meaning and serve only for performative ends. This practice was apparently also used by the scribe himself. There are numerous occasions where the scribe extended a monosyllabic word in the block lyrics to a word with two syllables in the text underlay.¹²⁶ The additional syllable is normally obtained

¹²² It is not in the scope of this edition to provide a “correct” or “corrected” version of the placement of syllables. The editor considers the scribe’s placement of syllables in most of the cases to be a personal preference. There is a correlation between the performance of the lyrics and the placement of the syllables in relation to the *usûl*. Behar explained that learning the *usûl* was one of the most important steps in the *meşk* (Behar 1998, 19). The importance of the *usûl* for singers is also evident in the many song text anthologies which have a chapter where the *usûls* are introduced. This is, for example, the case in BEyTUM, BM, Ha, HB2, GM, and MM1856. A more detailed and systematic analysis of this topic will be available in the edition of Codex TR-Iüne 208-6 (forthcoming).

¹²³ See Walter G. Andrews 1976, 19–30.

¹²⁴ These irregularities concern the piece nos. 54, 62, 63, 65, 74, 75, 81, 91, 92, 99, 114, 124, 125, 139, 142, 145, 152, 161, and 164.

¹²⁵ Kurt and Kara 2012, 953, 958.

¹²⁶ This can be observed in, for example, NE204, piece no. 100. In the block lyrics, in hem. 1 the scribe gave “şüh”, but in the text underlay the syllable was extended to “şü-ḥi”. The same principle was used

by attaching the vowel “i” to the word. Less frequent was the opposite case, where a hemistich showed one extra syllable. In most of the cases, a solution could be suggested based on evidence from concordances.¹²⁷ Another method of distributing the song lyrics in *bestes* and *semâis* was to examine the ratio between the syllables and *usûl* beats of other *hânes* of the same piece. This ratio was then used to distribute the extra or missing syllables.¹²⁸ These kinds of editorial interventions in the text underlay have been documented in the critical report.

When the scribe omitted words from the text underlay entirely, the editor adopted the missing words from the block lyrics, distributing them according to concordances.¹²⁹ Sometimes the scribe’s placement of the syllables under the notation was ambiguous. For example, one syllable was placed between two pitch signs and the editor had to interpret to which pitch sign the syllable belonged. This kind of editorial obstacle was solved with the help of concordances or by comparison with similar passages within the same piece. Missing words and syllables, both in block lyrics and text underlay, were added in square brackets by the editor.

The editor is aware of the differences between block lyrics and text underlay. Whenever striking deviations were found, they have been documented in the critical apparatus following the block lyrics in the music edition. However, this is not true of inconsistencies in vocalization of the text. The manuscript shows at times different vocalizations within one piece, which appear in the text underlay, such as in “serv-i bülendim” and “serv-ü bülendim”.¹³⁰ Those have not been documented.

The scribe made use of inverted commas to indicate that some words in the text underlay should be performed exactly the same way in a repetition or in another *hâne*. In the edition, the inverted commas have been replaced by the respective words and this is noted in the critical report.¹³¹

in NE204, piece no. 138, where in hem. 1 the scribe wrote “däg” in the block lyrics but extended the word to “dā-ğı” in the text underlay.

¹²⁷ Cf. NE204, piece no. 163, *semâi* in *makâm acem aşîrân*, *usûl sengîn semâi* attributed to İsmâil Dede Efendi (1778–1846) with the incipit “Ey lebleri mül gönça-yüzi gül serv-i bülendim”.

¹²⁸ This method was used, for example, in NE204, piece no. 140. Hems. 1 (14 syllables) and 3 (15 syllables) were given by the scribe. Hems. 2 and 4 (both 15 syllables) were supposed to be distributed below hem. 1. The *usûl*-prosodic-meter ratio of hem. 3 was examined and adopted to distribute hems. 2 and 4.

¹²⁹ This was done, for example, in NE204, piece no. 82, divs. 105–6, and piece no. 163, divs. 14–18.

¹³⁰ NE204, piece no. 109, divs. 9, 25.

¹³¹ Cf., for example, Critical Report for NE204, piece no. 130.

3.1.2.4. In-Score Texts

NE204 has many in-score texts. Subsections such as “miyân”, “terennüm”, “teslîm” etc. are indicated in most cases. The scribe indicated usûl changes above the notation line. In the edition they will be indicated below the usûl line. The only vague usûl indication in NE204 is “usûl deđiřir gibi”¹³² [The usûl seems to be changing], which was considered a performance instruction and therefore has been displayed above the notation. Changes in tempo such as in “yürük” or “sengîn”¹³³ are indicated above the first notation line, and the darb [beat] is adjusted and indicated appropriately. Other in-score texts refer to performance instructions such as “mükerrer”, which is sometimes also indicated with the Arabic letter “mîm” (م). The terms are displayed accordingly, and their musical meaning applied to the edition. The scribe indicated instrumental fill-ins explicitly as “sâz”, which has been reproduced above the notation.¹³⁴

As technically the hâne is treated as a section, its components are referred to as subsections.¹³⁵ In vocal music, miyân and terennüm were understood as a part of a hâne and are called subsections. Whereas in most cases the scribe labeled the subsections “miyân” and “terennüm” in the score, it is remarkable that towards the end of the manuscript the labelings were omitted more and more often. The scribe omitted to label the terennüm sections in piece nos. 151, 152, 153, 154, 155, 157, 158, 159, 160, 161, 162, 163 and 164. In piece nos. 149, 163 and 164 the scribe even omitted to label the miyân.

Performance Instructions

At the end of a musical (sub-)section, the scribe often indicated instructions to guide the performer through the correct performance order of the piece. This was done by indicating the (sub-)section’s name, as for example, “teslîm”, “terennüm”, or, in the case of vocal music, the first words of the following hemistich. Missing information regarding the correct performance order was added by the editor. In those cases, the editor followed the practice of the scribe. The editor’s supplementary performance instructions are given in square brackets, indicating the place in the score to where the user should proceed. For example, the editor’s instruction “[2nd time > H2]” instructs the performer to perform H2 after this (sub-)section has been performed for the second time.¹³⁶ In other pieces, the editor has indicated to the user the

¹³² See NE204, piece no. 58.

¹³³ NE204, piece no. 72.

¹³⁴ See NE204, piece no. 52, div. 18. See also Chapter 3.1.1.6 Instrumental Interludes.

¹³⁵ See Chapter 3.1.1.1 The Hâne.

¹³⁶ See, for example, NE204, piece no. 49.

exact destination point, such as in “[2nd time > 4. Tā-zinde kūn-ī > Fine]”.¹³⁷ These instructions advise the performer to go to hem. 4 starting with the words “Tā-zinde kūn-ī” once this (sub-)section has been performed for the second time, and continue until “Fine”. In a similar way, the performance instructions may be given in the form of a division number, such as in “[3rd time > div. 19]”, instructing the performer to go to div. 19 once this (sub-)section has been performed for the third time.

Repetitions

In Hampartsum notation, the sections that are supposed to be repeated are not always clear.

*First line: "terenniüm"; in the middle, the Arabic letter "mīm" for "mükerrer";
last line "sāz" for instrumental interlude.*

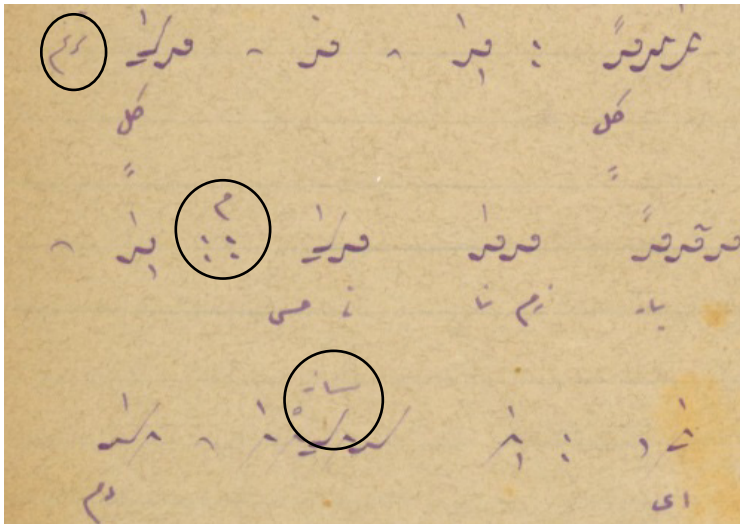


Figure 9 In-score texts in NE204, piece no. 52.

Some of the repetitions are implicit rather than explicit and are not indicated or marked by the scribe. This is vital to understand, since implicit repetitions are not indicated, but result from the generally-known performance order of a music genre. Sometimes repetitions are not shown by words like “mükerrer”, or first and second time repeat brackets. The repetition may also be expressed by a double colon (::) at the end of a (sub-)section. These kinds of “implicit” repetitions were probably understood by the scribe and his contemporaries, who knew the performance conventions of the respective music genres.

¹³⁷ See, for example, NE204, piece no. 100.

In *bestes*, for example, hem. 1 + *terennüm* (H1), is followed by hem. 2 + *terennüm* (H2), which is performed to the same melody as in H1.¹³⁸ In the score, the scribe usually provided only the necessary lyrics in the text underlay, which in the case of *bestes* and *semâîs* are hems. 1 and 3. In some cases it remained unclear whether a repeat in the *serhâne* had to be performed with the same hemistich or with the next one. The correct performance order probably results from the performance conventions of the respective genres. Such unclear, implicit repetitions have been shown in the edition with repetition signs in square brackets. In the *bestes* and *semâîs*, repetition signs in square brackets usually appear at the end of the *terennüm*.

In a similar way, in instrumental music it is sometimes unclear whether the *teslîm* was repeated or not, and, if so, whether the whole *hâne* was repeated or the *teslîm* only. The *teslîm* was not repeated whenever it formed part of a longer *usûl* cycle. In shorter *usûl* cycles, the repetition was not necessarily indicated explicitly, as in the case of first-time and second-time repeats. It is likely, however, that the *teslîm* was repeated. This could also be observed in some of the old concordance sources where the repetition was explicitly indicated. It is difficult, however, to draw general conclusions. Thus, in the edition of instrumental pieces, the editor looked at concordances and eventually adopted repetitions that were explicitly indicated. In the edition, they are presented in square brackets and noted in the critical report.

As mentioned in the chapter on *usûl*,¹³⁹ the scribe of NE204 used performance instructions to indicate repetitions, such as, for example, the Arabic letter *mîm* (م), which in some cases also appears written out as “*mükerrer*” [repeated]. In these cases, there are no first and second endings.¹⁴⁰ The scribe of NE204 also made use of repetitions to save ink and space. Whereas many other concordances wrote out a repeat within a *terennüm* passage in eight divisions, the scribe of NE204 wrote only four divisions, and used repetition signs and gave a second text line. For instrumental pieces, the scribe made use of a double colon (::) in combination with brackets to indicate first and second endings. However, sometimes the scribe wrote only brackets, without a second ending. In those cases, the edition omits the volta brackets and only represents the round brackets with repetition.¹⁴¹ In longer subsections, the

¹³⁸ See Chapter 2.3.2.1 *Beste* and *Semâî*.

¹³⁹ See Chapter 3.1.1.7 *Usûl*.

¹⁴⁰ In some vocal pieces, especially in rare ones that appear in hardly any concordances, the interpretation of the repetition signs remains vague. The question of whether to perform hem. 1 a second time or proceed with hem. 2 on the same melody remains unclear. See, for example, NE204, piece no. 100.

¹⁴¹ See piece no. 14, divs. 15–16; piece no. 16, div. 24.

scribe used an opening bracket “(” to indicate the beginning of the repetition.¹⁴² In pieces with unclear performance order, the editor replaced the numeral “2” in the repeat bracket with “To Miyânhâne”, in order to indicate the section to which the repeat bracket refers.¹⁴³

In a few cases, the scribe of NE204 used the fermata sign (∞). The fermata sign in NE204 appears only after H3 and indicates a return to the beginning of the piece to perform the last hâne. In this way, the fermata sign does not only show a repetition of a musical section, but also alludes to the final hâne of the piece. Since the scribe used this sign inconsistently, the editor indicated it in square brackets when applicable.

In the block lyrics, repetition is also indicated by the word “eyzan” [likewise].¹⁴⁴ The scribe of NE204 never used this performance instruction in the score.

3.2. Concordance Sources

3.2.1. Use of Concordances

Concordances have proven to be a useful tool in the editorial work with Hampartsum manuscripts. In the edition of NE204, concordances were consulted whenever the information in the manuscript was incomplete or erroneous. The CMO editions draw on a great number of both old and new handwritten and printed sources, which serve as a rich pool for reference. In many cases, the consulted concordances in Hampartsum and staff notation give relevant data about alternative readings or complementary details that the scribe left unclear or unmentioned. Concordances may also be used to legitimize editorial interventions and decisions regarding musical structure and correct performance order, but also the distribution of syllables, and the interpretation of pitch signs, unintelligible notation or scribal corrections. In the edition of instrumental pieces, concordances in Hampartsum notation were the preferred sources of information. Concordances provide an interesting point of comparison in terms of writing conventions and usage of pitch signs. The consulted concordances in Hampartsum notation encompass manuscripts in both Armenian and Arabic alphabets. For the edition of vocal music, the editor had to consult printed and handwritten sources in staff notation, as well as Ottoman-Greek printed scores in Chrysanthine notation. Whenever concordances have been used for the edition of a piece, they have been listed under “Consulted concordances” at the end of the critical report. This list of concordances does not reflect the

¹⁴² Cf. piece no. 39, div. 33; piece no. 64, div. 26.

¹⁴³ Cf. piece no. 126.

¹⁴⁴ Cf. piece no. 64.

total number of available concordances, but is only a selection of sources that were useful for the edition of a piece. Users interested in concordances are also welcome to consult the CMO Source Catalogue, which has a constantly growing database. The work number that is given in the critical report of each piece is a powerful tool to search for concordances in the CMO Source Catalogue.

3.2.2. NE204 and its Relationship to Other Hampartsum Manuscripts

It is likely that NE204 was compiled from various other sources or, vice versa, that NE204 served as a source from which other manuscripts were compiled. For example, some concordances show many similarities to NE204 in their style of notating signs and pitch, and also in copying errors. In NE204, piece no. 150, div. 19,¹⁴⁵ for example, the word “saña” was put as one word under one pitch sign, instead of distributing the word as two syllables on consecutive pitch signs. The same practice was used in the concordance in NE209, fol. 13r, for example. NE209 has 97 pieces in total, with 39 pieces in concordance with NE204. Except for the 21 şarkı, the remaining pieces belong to older genres such as beste, semâî and kêr, similar to NE204. Another manuscript that caught the editor’s attention during the edition of NE204 was CK1, which out of 95 pieces, has 21 in concordance with NE204. The instrumental pieces which concur in NE204 and CK1 are almost identical in presentation of pitch signs. This is also true for other particularities, which became evident in piece no. 28. In contrast to many other available concordances, both sources labeled the mülâzime at the end of H4, which is rather unusual. OA536, which is the first volume of NE204, also contains some instrumental pieces that are available in CK1. The similarities between the versions are striking. Another source of great interest is NE208, which has similar content to NE204. It contains exclusively bestes, semâîs and kêrs and consists of 51 pieces, out of which 31 are concordances with NE204. Compared to NE204, the versions in NE208 are of a different style. A closer examination of those sources could lead to fruitful results and shed more light on the history of music transmission among those manuscripts.

¹⁴⁵ NE204, piece no. 150, semâî in makâm yegâh, usûl yürük semâî attributed to Dellâlzâde İsmâîl Efendi (d. 1869).

3.2.3. Consulted Concordances in Hampartsum Notation

3.2.3.1. Codices

Some pieces in NE204 could be edited without consulting any concordances. However, in many cases, it was beneficial to consult concordances for the correct interpretation of performance order and pitch signs, to understand deviations in the notation in general, and to obtain missing information. Consulted sources in Hampartsum notation are listed below. A full bibliography is available in the Bibliography chapter. For the edition of instrumental pieces in NE204 the editor consulted AK56, AK86, AM1537, CK1, M355, M4994, MK18317, MU3, NE203, NE205, NE207, NE208, NE209, NE210, NE211, NE214, NE217, OA536, S122, S6733, S6738, ST1, ST2, TA107, TA108, TA109 and TA110.

For the edition of the vocal music section of the manuscript, the editor consulted A4994, A4995, A4996, AK86, MU4, NE208, NE209, NE210, OA488, OA489 and OA535.¹⁴⁶

3.2.3.2. Loose Sheets

TA249 is the most comprehensive known loose sheet collection in Hampartsum notation. It includes both instrumental and vocal music, sometimes even the same piece in different versions. For the sake of clear reference within the critical report, the editor added letters to distinguish between the different versions, such as in TA249a, TA249b etc.

3.2.4. Consulted Concordances in Staff Notation

3.2.4.1. Manuscript Sources

In some cases, concordances in Hampartsum notation were not always available and it was necessary to consult other sources. Especially for the edition of vocal music, the editor considered handwritten sources in staff notation as well. Sources in staff notation were available in early codices, loose sheets and print publications.

Among the codices are BD770, TA197, TA202, OA171, OA564, OA568, OA569, OA570 and OA580.

Handwritten sources that are stored as loose sheets in folders were also used. The Arel collection at the Turkish Studies department of the Istanbul University stores these sources in files. The files are sorted according to the letter N + file number. In the edition they were referred to as TA-N + number.

¹⁴⁶ MU4, NE209, NE210 and OA488 are in Armenian script. OA488 also uses Armenian terminology for the music.

3.2.4.2. Printed Sources

Printed scores in staff notation were also useful sources during the editorial work. They were used whenever the performance order was unclear, the scribe's setting of syllables in a vocal piece was ambiguous, or the interpretation of pitch signs in complex modal environments was problematic. For the edition of both instrumental and vocal pieces, Ottoman printed publications in Arabic script from the early twentieth century have been used. Pre-1928 sources are mostly scores that were published by Şamlı İskender or Şamlı Selim, such as CT-Saz, FAS_CT_HK, FAS_CT_YG, FAS_CTM_BN, FAS_CTM_EVC, FAS_DTM_HK, FAS_MUN_SA, FAS_MUN_ŞE, FAS_OMD_HK, FAS_OZ_NİH, FAS_Şİ_EA, FAS_UA_HK, Şi_YSS_AD and TMKlii. Whenever necessary, post-1928 sources and modern editions of Ottoman music were also consulted, such as NATM, TMKii, TMKiii, TMKl-Zek, TMKli, TMKvBB, TMNvE, and TMNvUKV.

3.2.5. Consulted Concordances in Chrysanthine Notation

Ottoman-Greek sources have become indispensable in the study of Ottoman music. They can be regarded as the earliest printed editions of Ottoman music, and their contribution should not be underestimated. There are many volumes published throughout the nineteenth century which provide a snapshot of the repertoire and alternative readings of a song. For the edition of vocal music, Ottoman-Greek documents gave important information related to performance order and sometimes also vocalization of the lyrics. The earlier publications in particular tended to write out the entire piece and gave a very clear idea of the performance order, which sometimes varied from the later versions. Whenever the performance order varied considerably among the concordances, the editor showed the performance order, including the Ottoman-Greek concordances as well.¹⁴⁷ The editor consulted the Ottoman-Greek printed sources such as Ar1848, Ev1830, KS1888, LS1870, MM1856, MM1872 and Pa1846. The editor is aware of the numerous Ottoman-Greek music manuscripts in Chrysanthine notation, too. At the current stage, these sources could not be taken into consideration for this edition.

3.2.6. Concordances in Online Resources

The editor consulted the online resource for Ottoman and Turkish music called “Nota arşivleri” [Score Archive]. The site was launched in 2009, and its repertoire is based on the archive of the TRT [Turkish Radio and Television]. In the edition, these sources are indicated as TRT-NA. In the TRT database the pieces are identified by the so-called repertoire number “REPno.,” which was also used in the references in the critical report.

¹⁴⁷ See Chapter 3.3. Critical Report.

3.2.7. Concordances in Song Text Anthologies

3.2.7.1. Manuscript Sources

Song text anthologies were also an important point of reference and indispensable in the edition of vocal music. Although they do not contain any music notation, it is still possible to find relevant information on genre, makâm, usûl, performance instructions and performance order. Lyrics in NE204 that had deviations and omissions could be double-checked by examining song text anthologies. For the NE204 music edition, the consulted manuscript song text anthologies were AK37, AK431, AK455, AK584, AK916, B1578, B3339, BN599, M1362, NE2067, NE3466, NE3608, NE3649 and NE3688. The Text Edition volume considered a greater corpus of song text anthologies. Scholars with a special interest in Ottoman song text collections should also consult the TR-Iüne 204-2 Text Edition.

3.2.7.2. Printed Sources

Besides the manuscript sources, the edition benefited from various printed song text anthologies that were published in the nineteenth century. The earliest is HB1, which was published in 1853, and the latest is NM, from 1915. Other printed song text anthologies were published in this time frame, including HB2 (1864), BM (1874), BEyTUM (1890), GR (1893), Ha (1899), and NM (1915).

3.3. Critical Report

The critical report documents editorial remarks, interventions, and other relevant information to provide a better understanding of editorial interventions. Some of the fields in the catalogue information may be omitted in cases with no information. The poet's name, for example, could not always be identified and was therefore sometimes omitted. Unknown composer names are shown as “—” as in the music score. The “Remarks” section is optional and gives further information about the physical condition of the page or folio. It may also include general notes such as pieces that were marked in NE204 with a cross sign, problems with the interpretation of the pitch, missing sections etc.

The sections representing the structure differ for instrumental and vocal music. The columns reflect the relevant criteria necessary to study the piece. The structure section is divided into hânes (H1, H2, H3 etc.). For instrumental music pieces, the hânes are followed by the number of usûl cycles they are composed of. Letters indicate subsections such as “T”

for teslîm and “M” for mülâzime.¹⁴⁸ The structure section for vocal music provides additional fields such as “Melody”, “Text”, and “Rhyme”.¹⁴⁹ Thus, the user can study the relationship between the different columns of the table and compare them with other music concordances. The “Text” column indicates the numbers of hemistiches and terennüm analogous to the numbers that the editor indicated in the block lyrics.¹⁵⁰ The “Rhyme” column indicates the rhyme scheme for the hemistiches that have meter. This applies to the hemistiches of a vocal piece but not to the terennüms.¹⁵¹ The terennüm is presented with a gray background, to visually distinguish the lines with hemistiches.¹⁵² The column “Melody” uses upper-case letters (A, B, C etc.) to distinguish different melodies within a piece. Related or slight variations of melodies will use the same letter with a stroke (A', B' etc.). The “Cycles” column indicates the total number of cycles in which the hemistich, terennüm or melody is performed. In some manuscripts, a passage may be indicated with repetition signs, whereas in others, this repetition may have been written out in full. The repetition signs are indicated for the “Hemistich” and “Melody” columns but not for the “Cycle” column. The total number of divisions is presented instead. If, for example, a semâ passage with eight divisions is repeated, the total number of cycles is represented as “16” rather than “|: 8 :|”. In this way the editor hopes to give more reliable and comparable information about the usûl cycles, especially for pieces composed in short usûls.

Usûl changes within a piece are marked with an asterisk and explained below the table. In most cases each hemistich of a vocal piece will correspond to one melody. The above-mentioned conventions for representing the structure had to be slightly modified for a few pieces. In these cases, the hemistich was broken up into two halves, with each half repeated with a different melody. In order to be able to show the repeats, the hemistich numbers were extended by a letter, as in “|: 1a :| 1b |”.¹⁵³ Due to the particularities of the genre kâr-ı nâtik in NE204, the editor decided to replace the hânes with the makâm names.¹⁵⁴

¹⁴⁸ See Chapter 2.3.1 Instrumental Pieces.

¹⁴⁹ See Chapter 2.3.2 Vocal Pieces.

¹⁵⁰ See Chapter 3.1.2.2 Block Lyrics.

¹⁵¹ The two exceptions in NE204 are discussed in Chapter 2.3.2.2 Nakış.

¹⁵² The only exception is piece no. 120, where the entire hemistich is attached to the terennüm. In this case, the hemistich was considered part of the terennüm and not an independent subsection. Therefore, in this case hem. 1 is grayed as well.

¹⁵³ Cf., for example, NE204, piece no. 92. See also Chapter 3.1.2.2 Block Lyrics.

¹⁵⁴ See Chapter 2.3.2.4 Kâr-ı nâtik.

The pitch set is the key to understanding how the editor interpreted the Hampartsum pitch signs of that particular piece. In a few cases, the editor gave additional information about problematic interpretation of pitch signs under “Remarks”.

Under “Notes on Transcription”, all scribal deviations, emendations as well as editorial interventions etc., have been documented. This section also encompasses emendations regarding lyrics and syllables in vocal music. If concordances have been consulted, they are listed under “Consulted concordances”. Empty fields are omitted.

In some cases, the editor provided a critical apparatus at the end of the music score, whenever relevant differences between block lyrics and text underlay had to be documented. The respective word(s) have been underlined and annotated in the apparatus.¹⁵⁵

¹⁵⁵ See Chapter 3.1.2.3 Score Text Underlay.

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TR-Am 06 Mil Yz A 4994	M4994
TR-Am 06 Mil Yz A 4995	M4995
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İslam Araştırmaları Merkezi Kütüphanesi (İSAM)

TR-Üisam (Cüneyt Kosal Archive) HMP_1	CK1
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İstanbul Arkeoloji Müzeleri Kütüphanesi

TR-Iam Ms. 1537	AM1537
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TR-Ibay No. 106 770	BD770
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TR-Iüne 205-3	NE205
TR-Iüne 207-5	NE207
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TR-Iüne 210-8	NE210
TR-Iüne 211-9	NE211
TR-Iüne 214-12	NE214
TR-Iüne 217-15	NE217

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TR-Iütae Y. 109	TA109
TR-Iütae Y. 110	TA110
TR-Iütae Y. 197	TA197
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TR-Iütae 249*	TA249
TR-Iütae N-*	TA-N

* Loose sheets stored in files.

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D-MÜu, S. Jäger, Ms. or. 3	MU3
D-MÜu, S. Jäger, Ms. or. 4	MU4

Surp Takavor Kilisesi Kütüphanesi

TR-Istek 1*	ST1
TR-Istek 2*	ST2

*(Private collection. No official shelf number existent)

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TR-Iboa TRT.MD.d 176*	OA176
TR-Iboa TRT.MD.d 488	OA488
TR-Iboa TRT.MD.d 489	OA489
TR-Iboa TRT.MD.d 535	OA535
TR-Iboa TRT.MD.d 536	OA536
TR-Iboa TRT.MD.d 564	OA564
TR-Iboa TRT.MD.d 568	OA568
TR-Iboa TRT.MD.d 569	OA569
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TR-Iak MC_Yz_K.000431 AK431

TR-Iak MC_Yz_K.000455 AK455

TR-Iak MC_Yz_K.000584 AK584

TR-Iak Bel_Yz_K.000916 AK916

İstanbul Üniversitesi Nadir Eserler Kütüphanesi

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TR-Iüne NEKTY03466* NE3466

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TR-Iüne NEKTY03649 NE3649

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CRITICAL REPORT

INSTRUMENTAL MUSIC

CMO1-I/2.1-49

Evc ş akîl Zâkir'in

Source	TR-Iüne 204-2
Location	P. 1, l. 1 – p. 2, l. 17
Makâm	Evc
Usûl	Sakîl
Genre	Peşrev
Attribution	Zâkir
Work No.	CMOi0007

Structure

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

Pitch Set

Notes on Transcription

- 9.1.2 Based on the modal surrounding in divs. 8 and 10, it is more likely that the scribe notated ٢ for ٢. TA109 is the only concordance that uses the same pitch as the scribe of NE204. All other listed concordances use in H1 and H3 the pitch sign ٢.
- 13 The scribe omitted the division sign ::.
- 14–21 TA249 indicates this subsection as first mülâzime.
- 25 In NE204 and TA109 this passage was notated as ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢ ::. Div. 25.2.1 differs in NE214, TA107, TA249 ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢ :: (The rhythmic signs were

omitted by the scribes). Similar deviations are also valid for similar passages in divs. 47, 69, and 91.

- 39 The scribe omitted the division sign ∷.
- 40–46 TA249 indicates this subsection as second mülâzime.
- 48 The scribe omitted the division sign ∷.
- 60.3.2 Based on the parallel passage in div. 12, and the concordances TA249 and TA107, it is likely that the scribe notated ~ for ~. TA109 is the only available source that uses ~ in H1, and ~ in H3, similar to the scribe of NE204.
- 61 The scribe omitted the division sign ∷.
- 70 The scribe omitted the division sign ∷.
- 76.1 + 4 The scribe omitted rhythmic signs. The group was interpreted as eighth notes based on TA109.
- 83 The scribe omitted the division sign ∷.

Consulted Concordances

NE214, pp. 113–15; TA107, pp. 145–7; TA109, pp. 196–9; TA249, pp. 307–8.

C.M.

Evc semâ^çî

Source	TR-Iüne 204-2
Location	P. 3, ll. 1–20
Makâm	Evc
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0015

Remarks

NE214 and TA108 attribute this piece to Kemânî Corci (d. 1805?).

The scribe indicated *mülâzime teslîm[dir]* as a performance instruction at the end of H3 and H4. However, none of the musical sections was labelled as *mülâzime* or *teslîm*. The scribes of NE214 and TA108 marked H2 with a cross sign, indicating the performance of H2 also after H3. On this basis, the editor indicated H2 as *mülâzime*.

Structure

H1	: 4	:	4	:
H2 (M)	: 12	:		
H3	: 7	:	4	: 12(M) :
H4	: 6	:	4	: 4 : 12(M) :

Pitch Set
Notes on Transcription

5	The scribe omitted the division sign ::.
23	The scribe omitted the division sign ::.
31	The scribe omitted the division sign ::.

- 44 The scribe omitted the division sign ∷.
- 49 The scribe omitted the division sign ∷.
- 55 The karâr bracket concluding on the finalis was adopted from TA108.

Consulted Concordances

NE214, pp. 107–9; TA108, pp. 61–2.

C.M.

Evc devr-i kebîr 'Alî Efendi'niñ

Source	TR-Iüne 204-2
Location	P. 4, l. 1 – p. 5, l. 2
Makâm	Evc
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Tanbûrî Alî Efendi (d. 1890)
Work No.	CMOi0099

Structure

H1		3	:	1/T	:
H2		3	:	1/T	:
H3		3	:	1/T	:
H4		3	:	1/T	:

Pitch Set
Notes on Transcription

- 17 The scribe omitted the division sign ::.
- 31 The scribe omitted the division sign ::.
- 45 The scribe omitted the division sign ::.
- 46 The scribe crossed out the group $\hat{\sim}\hat{\sim}\hat{\sim}$ at the beginning of the division.
- 50.3.4 The scribe deleted the kisver above the pitch sign, correcting $\hat{\sim}$ to $\hat{\sim}$.
- 51.1.3 Cf. 50.3.4.
- 59 The scribe omitted the division sign ::.

Evc-ārā düyek Dilhayāt'ın

Source	TR-Iüne 204-2
Location	P. 5, ll. 3–18
Makâm	Evcârâ
Usûl	Düyek
Genre	Peşrev
Attribution	Dilhayât Kalfâ (d. ca. 1735)
Work No.	CMOi0016

Structure

H1		8	:	5(T)	:		
H2		8	:	5(T)	:		
H3	:	6	:	2	:	5(T)	:
H4		8	:	5(T)	:		

Pitch Set**Notes on Transcription**

- 4.1.5 The scribe of NE204 used the pitch sign ح whereas the concordances NE210, NE211 and S122 did not use it. From the modal surrounding it is likely that the scribe wrote ح for د .
- 8.3 The division sign : following this group was deleted by the scribe.
- 12.2 The division sign : following this group was deleted by the scribe.
- 14 The scribe omitted the division sign ::.
- 19.3 The scribe corrected $\text{ح}^{\text{ن}}$ to $\text{د}^{\text{ن}}$.
- 29 The scribe omitted the division sign ::.
- 29.2.2 The scribe of NE204 used the pitch sign ح whereas the concordances NE210, NE211 and S122 used د .

Consulted Concordances

NE210, no. 87; NE211, pp. 49–51; S122, pp. 63–4.

Consulted Concordances

NE214, pp. 117-18

C.M.

Ferāḥnāk zencîr Zekî Meḥmed Ağa'nın

Source	TR-Iüne 204-2
Location	P. 7, ll. 1–18
Makâm	Ferahnâk
Usûl	Zencîr
Genre	Peşrev
Attribution	Zekî Mehmed Ağa (1776–1846)
Work No.	CMOi0382

Remarks

The scribe of NE204 used the pitch sign ω referring to the pitches b_{\downarrow} and b_{\uparrow} depending on the modal context. In other concordances in Hampartsum notation, the difference between these two pitches is reflected in the signs ω and $\tilde{\omega}$ respectively. The editor read ω as b_{\downarrow} when it appears with $\tilde{\omega}$, and as b_{\uparrow} when it appears with ω .

Structure

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

Pitch Set

Notes on Transcription

6.2–3	The scribe crossed out the division sign :.
7.2–3	The scribe crossed out the division sign :.
8.2–3	The scribe crossed out the division sign :.

- 13.1 The scribe inserted the first group $\hat{\mu}^{\prime}$ above the regular notation line.
- 14.1–2 The scribe crossed out the division sign $:$.
- 15.1–2 The scribe crossed out the division sign $:$.
- 17 The scribe omitted the division sign $::$.
- 33.2.4 NE204 and AK86 are the only sources that used the pitch sign μ in this passage.
- 34 The scribe omitted the division sign $::$.
- 43 The scribe omitted the division sign $::$.

Consulted Concordances

AK86, pp. 55–6; NE205, pp. 103–5; NE207, pp. 40–42; NE211, pp. 113–14, pp. 178–81; TA107, pp. 139–40; TA108, pp. 91–2.

C.M.

Notes on Transcription

- 17 At the end of this division, the scribe indicated : instead of ::. The editor inserted the doble colon sign based on H1, H3 and H4 and numerous concordances.
- 37 The scribe omitted the division sign ::.

Consulted Concordances

AK86, pp. 81–2; AM1537, pp. 30–32; MU3, p. 34; NE207, pp. 42–3; NE211, pp. 181–3; TA107, pp. 140–42; TA108, p. 92.

C.M.

Ḳarcıgâr devr-i kebîr Edhem Efendi'niñ

Source	TR-Iüne 204-2
Location	P. 9, l. 1 – p. 10, l. 1
Makâm	Karcıgâr
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Santûrî Edhem Efendi (1855–1926)
Work No.	CMOi0356

Remarks

The editor adopted repetition of the teslîm based on TA109.

Structure

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

Pitch Set

The image shows two staves of musical notation. The first staff is a treble clef staff with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Below the staff are ten pitch signs: a checkmark, a double-sharp sign, a sharp sign, a flat sign, a tilde sign, a double-sharp sign, a sharp sign, a double-sharp sign, a sharp sign, and a double-sharp sign. The second staff is also a treble clef staff with a key signature of one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff are ten pitch signs: a checkmark, a double-sharp sign, a sharp sign, a flat sign, a tilde sign, a double-sharp sign, a sharp sign, a double-sharp sign, a sharp sign, and a double-sharp sign. A bracket is placed under the first two notes of the second staff.

Notes on Transcription

- 17.2.1 The scribe corrected ♯ to ♯̇.
- 17.3.8 The scribe corrected ♯̇ to ♯̇.
- 17.4. The scribe scratched out the pitch sign ♯̇ and replaced it by ♯̇.
- 29.1.6 The scribe notated the pitch sign ♯̇, which was transcribed as a♯. Considering the modal context and the respective passage in TA109, it is more likely that

the correct pitch sign is \tilde{a}_k . Hence, the editor decided to put the natural sign in square brackets.

31.3.8 NE204: \tilde{a} , TA109: \tilde{a} .

36.1.5 NE204: \tilde{a} , TA109: \tilde{a} . It is likely that the scribe of NE204 failed to indicate the kisver above the pitch sign. Therefore, b_{\downarrow} was put into square brackets.

42.2 The scribe scratched out the group $\tilde{a}\tilde{b}\tilde{c}$ and replaced it with $\tilde{a}\tilde{b}\tilde{c}$.

Consulted Concordances

TA109, pp. 186–7.

C.M.

Ḳarcıġār semā^ḳī mūmā-^ḳileyhiñ

Source	TR-Iüne 204-2
Location	P. 10, ll. 2–14
Makâm	Ḳarcıġâr
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Santûrî Edhem Efendi (1855–1926)
Work No.	CMOi0516

Structure

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

* sengîn semâî

Pitch Set

Notes on Transcription

- 12.2.5 The scribe omitted the rhythmic sign , and wrote , for , .
- 26.2.6 Considering the modal context, the scribe probably notated , for , .

C.M.

Ḳarcıgâr muḥammes Ḳânûnî 'Ömer Efendi'niñ

Source	TR-Iüne 204-2
Location	P. 11, ll. 1–19
Makâm	Ḳarcıgâr
Usûl	Muhammes
Genre	Peşrev
Attribution	Ḳânûnî Ömer Efendi (d. 1870?)
Work No.	CMOi0388

Structure

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

Pitch Set



Notes on Transcription

- 13 The scribe omitted the division sign ::.
- 18 The scribe omitted the division sign ::.
- 24 The scribe omitted the division sign ::.
- 33 The scribe omitted the division sign ::.
- 38 The scribe omitted the division sign ::.
- 45.1 The original version of this group seems to have been $\dot{\sim}\dot{\sim}\dot{\sim}$. The scribe deleted the last pitch sign $\dot{\sim}$. Since the scribe omitted rhythmic signs, this group was read as $\dot{\sim}\dot{\sim}$.
- 51 The scribe omitted the division sign ::.
- 53 The scribe omitted the division sign ::.

C.M.

Ḳarcıġār semā^ḳī mūmā-^ḳileyhiñ

Source	TR-Iüne 204-2
Location	P. 12, ll. 1–14
Makâm	Karcıġâr
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Kânûnî Ömer Efendi (d. 1870?)
Work No.	CMOi0389

Remarks

The scribe of NE204 omitted the segno signs after H2 and H3. The segno sign was added by the editor based on concordance TA249.

Structure

H1		7	:	5(T)	:		
H2	:	9	: :	5(T)	:		
H3	:	6	: :	5(T)	:		
H4	:	4*	: :	4*	: :	5(T)	:

* yürük semâî

Pitch Set



Notes on Transcription

- 13 The scribe omitted the division signs ::.
- 13.2 The complete rhythmic value of the group $\frac{1}{4} \frac{1}{4} \frac{1}{4}$ is incorrect. The editor adopted the rhythmic signs from div. 12.2 of the first ending. Hence, div. 13.2 was read as $\frac{1}{4} \frac{1}{4} \frac{1}{4}$.
- 23 The scribe omitted the division sign ::.
- 30 The scribe omitted the division sign ::.
- 39 The scribe omitted the division sign ::.

40 In H4, the scribe failed to provide a second ending that would bring this piece to a conclusion. The editor adopted the ending with the finalis from TA249. The scribe of TA249 omitted the division signs ::.

Consulted Concordances

TA249, p. 2371.

C.M.

Ḳarcıgâr muḥammes Kemânî Ṭaṭyos'uñ

Source	TR-Iüne 204-2
Location	P. 13, ll. 1–17
Makâm	Karcıgâr
Usûl	Muhammes
Genre	Peşrev
Attribution	Kemânî Tatyos Efendi (1858–1913)
Work No.	CMOi0517

Structure

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

Pitch Set

Notes on Transcription

- 9.2.4 The scribe corrected rhythmic value, changing $\overset{\cdot}{\underset{\cdot}{\text{r}}}$ to $\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 9.4.1 The scribe corrected pitch sign from $\overset{\cdot}{\underset{\cdot}{\text{r}}}$ to $\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 13 The scribe omitted the division sign $::$.
- 16.4.3 The scribe corrected pitch sign from $\overset{\cdot}{\underset{\cdot}{\text{w}}}$ to $\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 18.4 The total rhythmic value of the group $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$ is incorrect. Based on the concordances TA109 and M18317 the editor interpreted this group as $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 19.1. The scribe wrote $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$ for $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 23 The scribe omitted the division sign $::$.
- 33 The scribe omitted the division sign $::$.
- 41 The scribe notated this division in five groups instead of four: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. The groups 4 and 5 should form one group, as is apparent in TA109: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. The editor changed the groupings accordingly.

43 The scribe omitted the division sign ∴.

Consulted Concordances

M18317, pp. 62–4; TA109, pp. 188–9.

C.M.

Ḳarcıgâr zencîr 'Alî Efendi'niñ

Source	TR-Iüne 204-2
Location	P. 14, ll. 1–20
Makâm	Karcıgâr
Usûl	Zencîr
Genre	Peşrev
Attribution	Tanbûrî Alî Efendi (d. 1890)
Work No.	CMOi0518

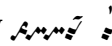





Structure

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

Pitch Set

The image shows two staves of musical notation. The first staff is a treble clef staff with a key signature of one sharp (F#). The notes are: G4, A4, Bb4, Bb4, A4, G4, F#4, E4, D4, C4. Below the notes are pitch signs: a tilde (~), a tilde (~), a tilde (~), a wavy line (w), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~). The second staff is also a treble clef staff with a key signature of one sharp (F#). The notes are: G4, A4, Bb4, Bb4, A4, G4, F#4, E4, D4, C4. Below the notes are pitch signs: a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~), a tilde (~). Brackets are used to group notes in both staves: the first two notes (G, A) in the first staff, the last two notes (E, D) in the first staff, and the first two notes (G, A) in the second staff, the last two notes (E, D) in the second staff.

Notes on Transcription

- 4.2 The second group was originally followed by , which was crossed out by the scribe.
- 17 The scribe omitted the division sign ::.
- 24.1 The scribe corrected the second and third pitch signs of the group from  to .
- 27.1 The first group of div. 27 originally seemed to have been , which was crossed out by the scribe.
- 30 The scribe corrected the second ending. The first version () was crossed out and corrected version , was indicated above.

55.1 The total rhythmic value of the group $\overset{\circ}{\sim} \overset{\circ}{\sim} \overset{\circ}{\sim} \overset{\circ}{\sim}$ is incorrect. All available concordances unanimously suggest $ab_c cb_c aa$ ($\overset{\circ}{\sim} \overset{\circ}{\sim} \overset{\circ}{\sim} \overset{\circ}{\sim}$). The same rhythmic pattern can also be found in div. 42.

Consulted Concordances

NATM/III, pp. 5–8; TA-N 1340; TRT-NA, REPno. S.E. 1544.

C.M.

‘Aşîrân devr-i kebîr Kântemir-oğlu'nuñ

Source	TR-Iüne 204-2
Location	P. 15, l. 1 – p. 16, l. 1
Makâm	Aşîrân
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Kantemiroğlu (1673–1723)
Work No.	CMOi0519

Structure

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

Pitch Set

The image shows two staves of musical notation. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the notes are rhythmic markings: a checkmark, a tilde, a double tilde, a tilde with a dot, a tilde with a dot, a tilde, a tilde with a dot, a double tilde, a tilde with a dot, a tilde, and a tilde with a dot. The second staff contains a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Below the notes are rhythmic markings: a double tilde, a tilde with a dot, a tilde, a tilde with a dot, a double tilde, a tilde with a dot, a tilde, a double tilde, a tilde with a dot, a tilde with a dot, a double tilde, and a tilde with a dot. A bracket is placed under the notes D4, C4, and B3 in the second staff.

Notes on Transcription

- 52 The scribe apparently crossed out the division sign : accidentally. The colon was later once more emphasized in order to show that it had been placed correctly.

C.M.

‘Aşîrân semâ‘î merķūmuñ

Source	TR-Iüne 204-2
Location	P. 16, ll. 2–10
Makâm	Aşîrân
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Kantemirođlu (1673–1723)
Work No.	CMOi0520

Structure

H1		4		2(T)	
H2		4		2(T)	
H3		4		2(T)	
H4		4*		2(T)	

* sengîn semâî

Pitch Set

The image shows two staves of musical notation. The first staff is a treble clef staff with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the notes are rhythmic signs: a checkmark, a squiggle, a squiggle with a dot, a squiggle with a dot, a squiggle, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot. The second staff is a treble clef staff with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the notes are rhythmic signs: a squiggle, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot, a squiggle with a dot.

Notes on Transcription

- 9.1.3 The scribe omitted rhythmic signs and notated ✓ for ˘.
 10.4.4 The scribe corrected ˘ to ˘.

C.M.

Pūselik ʿaṣîrân fâhte Ğadî Meḥmed Ağa'nîñ

Source	TR-Iüne 204-2
Location	P. 16, l. 11 – p. 18, l. 9
Makâm	Būselik aṣîrân
Usûl	Fâhte
Genre	Peşrev
Attribution	Ğadî Meḥmed Ağa (fl. ca. 1900?)
Work No.	CMOi0060

Remarks

The concordances NE214 and TA108 used usûl lenk fâhte.

Structure

H1	:	8	:
H2	:	8	:
H3	:	8	:
H4	:	9	:

Pitch Set
Notes on Transcription

- 23.2.2 The scribe corrected ٲ to ٴ.
- 74.3.2 Having compared the concordances TA108 and AM1537 it is likely that the scribe wrote ٴ for ٴ.
- 78 The scribe omitted the closing bracket after the double colon. It was added by the editor.
- 106 The scribe omitted the division sign ::.

Consulted Concordances

AM1537, pp. 79–81; NE214, pp. 103–5; TA108, pp. 79–80.

C.M.

Pūselik ʿaṣīrān semāʿī

Source	TR-Iüne 204-2
Location	P. 18, l. 10 – p. 19, l. 6.
Makâm	Būselik aṣīrân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0058

Remarks

The scribe marked the teslîm sections in this piece with the segno sign ♪. The teslîm starting in div. 5 is however slightly different from the teslîm starting in div. 25. At the end of H4 the scribe only indicated the segno sign, without indicating which of the two variants should be performed. In accordance with CK1, H4 is followed by the same passage as in divs. 25–29, and not by the passage in divs. 5–8. An alternative ending was found in TA249a, where a section from H2 (divs. 13–16) brings H4 to a closure. TA108 even includes an H5, whereas NE203 did not indicate any additional subsection at the end of H4.

In TA249c, H2 was labelled as mülâzime.

The scribe of NE204 did not indicate any repetition for the teslîm in H1. However, it is very likely that the teslîm was repeated, as evident in NE203, TA108, TA109, TA249a and TA249c. The repetition signs were added by the editor in square brackets.

Structure

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

* sengîn semâî

30.2.2 The scribe corrected \tilde{r} to r deleting the kisver.

Consulted Concordances

ST1, pp. 175–6; TA109, pp. 40–41.

C.M.

Pūselik ‘aşîrân semâ‘î

Source	TR-Iüne 204-2
Location	P. 20, l. 4 – p. 21, l. 1.
Makâm	Bûselik aşîrân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0522

Remarks

In ST1 attribute this piece to Neyzen Sâlim Bey (d. 1885).

In this piece, the use of the pitch signs $\tilde{\sim}$, $\tilde{\sim}$, \sim and $\tilde{\sim}$ is ambiguous and varies from the only available concordance in ST1. The scribe of NE204 mostly used the pitch signs \sim / $\tilde{\sim}$ regardless of their modal context. In H4 the scribe also used $\tilde{\sim}$. The scribe of ST1 distinguished more clearly between the various pitch signs according to their modal context. Thus, the notes on transcription will give the alternative readings as they appear in ST1. The editor followed the interpretation of pitch signs as in ST1, but also gave the original pitch signs further below in the “Notes on Transcription”.

ST1 repeats the middle section (divs. 35–44) of H4.

Structure

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

* sengîn semâî

Pitch Set

The image shows two staves of musical notation. The first staff contains 12 notes with various accidentals (sharps, naturals, flats) and a bracket under the 7th and 8th notes. The second staff contains 12 notes with various accidentals and brackets under the 5th and 6th notes, and the 7th and 8th notes.

Notes on Transcription

- 5.2.1 NE204: \natural ; ST1: \natural .
- 6.1.2 NE204: \natural ; ST1: \natural .
- 6.2.3 It is unclear whether the scribe meant \natural or \flat , because it was apparently intended to delete the kisver. This group in ST1 was given as \natural . Therefore, the editor put the natural sign in square brackets.
- 6.2.4 NE204: \natural ; ST1: \natural .
- 8.2.5 The scribe corrected \flat to \natural .
- 8.3.2 NE204: \flat ; ST1: \flat .
- 12.2.4 NE204: \natural ; ST1: \natural .
- 14.3.2 NE204: \natural ; ST1: \natural .
- 15.3.2 NE204: \natural ; ST1: \natural .
- 16.1.1 NE204: \natural ; ST1: \natural .
- 18.2.1 NE204: \natural ; ST1: \natural .
- 23.3.4 NE204: \natural ; ST1: \natural .
- 24.2.1 NE204: \natural ; ST1: \natural .
- 25.3.2 NE204: \natural ; ST1: \natural .
- 26.1.2 NE204: \natural ; ST1: \natural .
- 27.3.1 NE204: \natural ; ST1: \natural .
- 28.2.3 NE204: \natural ; ST1: \natural .
- 29.4.1 NE204: \natural ; ST1: \natural .
- 30.2.3 NE204: \natural ; ST1: \natural .
- 36.3.2 NE204: \natural ; ST1: \natural .
- 37.1.4 NE204: \natural ; ST1: \natural .
- 38.2.1 NE204: \natural ; ST1: \natural .
- 41.3.2 NE204: \natural ; ST1: \natural .
- 42.1.1 NE204: \natural ; ST1: \natural .

Consulted Concordances

ST1, pp. 176–7.

C.M.

Pūselik ʿaşîrân çenber

Source	TR-Iüne 204-2
Location	P. 21, ll. 2–17
Makâm	Bûselik aşîrân
Usûl	Çenber
Genre	Peşrev
Attribution	—
Work No.	CMOi0059

Remarks

NE204 is the only source within the available concordances in Hampartsum notation, that indicate as usûl, çenber instead of sakîl. In the concordances CK1, NE205, NE207, NE211, ST1 H4 has an extension, which only in TA107 and TA249a was marked as H5. This additional melodic section was omitted in NE204, NE203, and TA249b. The concordances that have H5, correspond with H4 in TA249b.

It is likely that the teslîm section of this piece was repeated. The editor inserted repetition signs based on the information in NE203, NE205, NE207, and TA249b, the latter one being a copy of NE203.

Structure

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

Pitch Set

Consulted Concordances

CK1, pp. 204–5; NE203, p. 15/1; NE205, pp. 28–30; NE207, pp. 38–9; NE211, pp. 159–61; NE214, pp. 41–3; TA249a, p. 591; TA249b, pp. 603–4; ST1, [p. 188]; TA107, pp. 192–3.

C.M.

Hüseynî 'aşîrân muhammes Kemânî 'Alî Ağa'nîñ

Source	TR-Iüne 204-2
Location	P. 22, l. 1 – p. 23, l. 6
Makâm	Hüseynî aşîrân
Usûl	Muhammes
Genre	Peşrev
Attribution	Kemânî Alî Ağa (d. 1830)
Work No.	CMOi0146

Structure

H1	:	1	:		2		1(T)	
H2	:	2	:		2		1(T)	
H3		4		1(T)				
H4		4		1(T)				

Pitch Set

The image shows two staves of musical notation in treble clef. The first staff contains a sequence of notes with pitch signs below them. The second staff contains a similar sequence with a bracket under the first two notes and a different set of pitch signs below.

Notes on Transcription

29.1 The scribe corrected the two pitch signs from $\text{♯}\text{♯}$ to $\text{♯}\text{♯}$.

52.1 The scribe scratched out the pitch signs $\text{♯}\text{♯}$, which had been notated before the first group.

Consulted Concordances

CK1, pp. 142–3; NE203, pp. 13–14.

Hüseynî 'aşîrân semâ'î

Source	TR-Iüne 204-2
Location	P. 23, l. 7 – p. 24, l. 4
Makâm	Hüseynî aşîrân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0149

Remarks

CK1 and TA249 attribute this piece to Tanbûrî Nu'mân Ağa (d. after 1830).
The editor adopted the repetition of the teslîm from TA249.

Structure

H1		4	:	6(T)	:				
H2		8	:	6(T)	:				
H3		9	:	6(T)	:				
H4	:	4*	: :	4*	:	7*	:	6(T)	:

* yürük semâî

Pitch Set



Notes on Transcription

- 6.2. The scribe wrote $\text{م}^{\text{ن}} \text{م}^{\text{ن}}$ for $\text{م}^{\text{ن}} \text{م}^{\text{ن}}$, which is also evident in CK1.
- 10.3.1 The scribe corrected $\hat{\text{ن}}$ to $\hat{\text{م}}$.
- 23.4.2 In this passage, the scribe of NE204 used the pitch signs $\text{م}^{\text{ن}} \text{م}^{\text{ن}}$ whereas CK1 used the pitch signs $\text{م}^{\text{ن}} \text{م}^{\text{ن}}$. The editor interpreted $\text{م}^{\text{ن}}$ as segâh rather than dik bûselik or bûselik. The same is valid for div. 24.2.
- 32 The scribe omitted the division sign :.
- 37 The scribe omitted the division sign :.

Consulted Concordances

CK1, pp. 143–4; TA249, p. 1081.

C.M.

‘Acem ‘aşîrân ḥafîf

Source	TR-Iüne 204-2
Location	P. 24, l. 5 – p. 25, l. 15
Makâm	Acem aşîrân
Usûl	Hafîf
Genre	Peşrev
Attribution	—
Work No.	CMOi0323

Remarks

TMKlii and TA249a attribute this piece to Tanbûrî Emîn Ağa (d. 1814).

Structure

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

Pitch Set

The image shows two staves of musical notation. The first staff is a treble clef staff with a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the notes are various rhythmic signs: a dot, a checkmark, a tilde, a tilde, a tilde, a tilde, a wavy line, a tilde, a tilde, a tilde, and a tilde. A bracket is placed under the last three notes (E4, D4, C4). The second staff is a treble clef staff with a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the notes are various rhythmic signs: a tilde, a tilde, a tilde, a tilde, a tilde, a tilde, a wavy line, a tilde, a tilde, and a tilde.

Notes on Transcription

- 8.4.5 The scribe corrected \dot{m} to \dot{m} .
- 14.2.3 The scribe corrected w to \sim .
- 19.1.4 The scribe scratched out \tilde{s} and replaced it with \sim .
- 20 The closing bracket of the second ending “)” was omitted by the scribe.
- 25.2–3 The scribe crossed out the division sign $:$ between the second and third group.
- 26.2.1 The scribe corrected the first pitch sign from m to \dot{m} .

- 30 The scribe omitted the division sign ::.
- 36.2.2 The scribe corrected the pitch sign ω to ω , notating the latter one above.
- 49 The scribe omitted the division sign ::.
- 58 The scribe omitted the division sign ::.
- 60.2.4 The scribe scratched out ω and replaced it with ω .
- 62.3 The scribe originally wrote ω scratching out the last two pitch signs.
- 66.3–4 The scribe gave an alternative reading ω , which was notated above the third and fourth group respectively.
- 66 This division is followed by a segno, which was incorrectly placed. This interpretation is further supported by the available concordances. Hence, the editor omitted the segno sign.
- 67–70 The scribe omitted a passage, which the editor added from the evidence in ST1.

Consulted Concordances

AM1537, pp. 56–9; ST1, p. 74; TA249a, pp. 2017–18; TA249b, pp. 2029–30.

C.M.

lower system. The concordances all have double rhythmic values and divisions that contain three instead of two groups.

- 15.1.3 The scribe corrected μ to μ .
- 17 The scribe omitted the division sign $::$.
- 31.2.2 The scribe notated μ above the pitch sign \sim . Having consulted the concordances, the pitch sign μ seems to be the correct one.
- 39 The first two groups of this division seem to have been $\overset{\cdot}{\mu} \overset{\cdot}{\mu}$, which were scratched out by the scribe.
- 42 The scribe omitted the division sign $::$.
- 64.1.4 The pitch sign μ was inserted into the group by the scribe.
- 65 The scribe omitted the division sign $::$.

Consulted Concordances

CK1, pp. 127–8; M355, pp. 102–3; MU3, pp. 55–6; NATM/I, pp. 240–42; NE205, [pp. 422–5]; NE211, pp. 47–9; SK6733, pp. 285–7; ST2, fols. 70v–r; TA107, pp. 115–17; TA108, pp. 183–4; TA249a, pp. 2007–8; TA249b, pp. 2019–20; TA249c, pp. 2021–2; TA249d, pp. 2041–2.

C.M.

Şevķ-efzā muħammes Nu‘mān Aġa'nıñ

Source	TR-Iüne 204-2
Location	P. 27, ll. 1–18
Makâm	Şevkefzâ
Usûl	Muhammes
Genre	Peşrev
Attribution	Tanbûrî Nu‘mân Aġa (d. after 1830)
Work No.	CMOi0253

Remarks

Below the opening bracket in line 18 (div. 45) the scribe notated another opening bracket, which does not have any further meaning.

The suggested usûl for this piece differs in the available concordances as follows: NE204, S6738: Muhammes; AK86, CK1, M4994, NE205, NE210, NE211, ST1, ST2, TRT-NA: Sakîl; TA107: Düyek.

Structure

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

Pitch Set

The image shows two staves of musical notation. The first staff is in treble clef with a key signature of one flat (Bb). It contains ten notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Below the notes are rhythmic symbols: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff is also in treble clef with a key signature of one flat. It contains ten notes: Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3. Below the notes are rhythmic symbols: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Notes on Transcription

- 13 The scribe omitted the division sign ::.
- 16.2.2 The scribe scratched out r and notated r above.

- 23 The scribe omitted the division sign ::.
- 23.2 This group is preceded by the pitches $\tilde{\mu}\tilde{\mu}\tilde{\mu}$, which the scribe scratched out.
- 26.3. This group is followed by the pitches $\mu\mu$, which the scribe scratched out.
- 33.4.2 The scribe corrected \sim to μ .
- 36 The scribe omitted the division sign ::.
- 46.3 This group is followed by the pitches $\mu\mu$, which the scribe scratched out.

Consulted Concordances

AK86, pp. 1–2; CK1, pp. 129–30; M4994, pp. 33–4; NE205, pp. 56–8; NE210, no. 98; NE211, pp. 109–11, S6738, fols. 11v–12r; ST1, p. 99; ST2, fols. 75v–6r; TA107, pp. 142–3; TRT-NA, REPno. S.E 3201.

C.M.

Şevk-efzâ semâ'î

Source	TR-Iüne 204-2
Location	P. 28, ll. 1–15
Makâm	Şevkefzâ
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	—
Work No.	CMOi0256

Remarks

The concordances CK1, M355, NE211, and TA249 attribute this piece to Neyzen Sâlih Dede (d. ca. 1888).

Structure

H1		8	:	5(T)	:		
H2		9	:	5(T)	:		
H3		9	:	5(T)	:		
H4	:	4*	: :	4*	: :	5(T)	:

* sengîn semâî

Pitch Set

Notes on Transcription

- 2.2 This group is preceded by the pitch sign ♪, which the scribe scratched out.
- 10 The first group is followed by ♪♪♪♪, which the scribe scratched out.
- 13.1 The scribe corrected ♪ to ♪.
- 24 The scribe omitted the division sign ::.
- 27.4.1–2 The scribe corrected rhythmic signs ♪♪ to ♪♪.

Consulted Concordances

CK1, pp. 146–7; M355, pp. 106–7; NE211, pp. 111–12; TA249, p. 1649.

C.M.

Şett-i 'arabân devr-i kebîr Tatar'îñ

Source	TR-Iüne 204-2
Location	P. 29, l. 1 – p. 30, l. 15
Makâm	Şedd-i arabân
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Tatar
Work No.	CMOi0247

Structure

H1		4	:	4(T)	:		
H2		4	:	4(T)	:		
H3	:	4	: :	4	: :	4(T)	:
H4		7	:	4(T)	:		

Pitch Set

The image shows two staves of musical notation. The first staff contains a sequence of notes on a five-line staff, with rhythmic values (represented by various note heads and stems) written below each note. The second staff contains a similar sequence of notes, also with rhythmic values below. Brackets are used to group notes in both staves, indicating specific intervals or groupings.

Notes on Transcription

- 18.3–4 The scribe scratched out division signs : between the two groups.
 46.1.1 The scribe changed the rhythmic value from $\frac{1}{4}$ to $\frac{1}{8}$.
 103.2.1 The scribe changed the rhythmic value from $\frac{1}{4}$ to $\frac{1}{8}$.

C.M.

Şett-i ‘arabān semā‘ī

Source	TR-Iüne 204-2
Location	P. 31, ll. 1–12
Makâm	Şedd-i arabân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0248

Remarks

The mülâzime section needs clarification. The scribe wrote the word “mülâzime” at the end of H3 and H4. While the note “mülâzime” at the end of H3 is a performance instruction, in H4 the scribe only labelled it after the musical passage that is actually the “mülâzime”. To avoid misinterpretation the editor shifted the word “mülâzime” to the beginning of the passage, rather than leaving it at the end.

TA249 indicated the mülâzime immediately at the end of H1 by placing the sign ۴. TA249 and TA107 intended the mülâzime to be played at the end of H1, H3 and H4. Based on these sources, the editor indicated the mülâzime at the end of H1 as well. NE204 and CK1 are the only available sources indicating the mülâzime at the end of H4. It is worth mentioning that the scribe of ST2 labeled H2 as mülâzime. In NE204, H2 and the mülâzime are somewhat similar in terms of modal and melodic progression. In the case of NE204 however, the scribe defined the mülâzime at the end of H4.

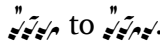
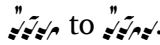
Structure

H1	:	5	: :	3(M)	:		
H2	:	6	:				
H3		11	:	3(M)	:		
H4	:	4*	: :	4*	: :	3(M)	:

* sengîn semâî

Pitch Set

Notes on Transcription

26.1. The scribe corrected the last two pitch signs of the group from  to .

Consulted Concordances

CK1, pp. 173–4; ST2, fol. 61r; TA107, pp. 248–9; TA249, p. 1619.

C.M.

Şett-i ʿarabān muḥammes Mandolin Artin'iñ

Source	TR-Iüne 204-2
Location	P. 31, l. 13 – p. 32, l. 17
Makâm	Şedd-i arabân
Usûl	Muhammes
Genre	Peşrev
Attribution	Mandoli Artin (fl. ca. 1870)
Work No.	CMOi0249

Structure

H1		4	:	1(T)	:
H2		2	:	1(T)	:
H3		4	:	1(T)	:
H4		4	:	1(T)	:

Pitch Set

Notes on Transcription

- 5.3.5 In TA249, this pitch was notated as an \tilde{r} . It is likely that the scribe of NE204 notated r for \tilde{r} , which also corresponds to the modal context.
- 17 The scribe did not label the teslîm subsection.
- 25.2.2 The scribe corrected \tilde{r} to \tilde{r} .
- 55.4.1 It is likely that the scribe wrote r for \tilde{r} , as in TA249.
- 58.1.3 The scribe wrote r for \tilde{r} .

Consulted Concordances

TA249, pp. 1621–2.

C.M.

Consulted Concordances

TA249, p. 1625.

C.M.

Nühüft devr-i kebîr ‘Osmân Beğ’îñ

Source	TR-Iüne 204-2
Location	P. 34, l. 1 – p. 35, l. 2
Makâm	Nühüft
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Work No.	CMOi0523

Structure

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

Pitch Set

Notes on Transcription

- 3.2 The scribe scratched out the group $\text{♯} \text{♭} \text{♮}$, replacing it with $\text{♯} \text{♭} \text{♮}$.
- 22.2 The scribe deleted the division sign : after the second group.
- 23.3.5 It is very likely that the scribe wrote ♮ for ♯ , as this is how it appears in the available concordances.
- 35.1 The scribe originally had notated $\text{♮} \text{♯}$. Above this group, the pitch signs $\text{♯} \text{♭}$ were indicated. All available concordances show the latter variant, which was ultimately adopted by the editor as $\text{♮} \text{♯}$.

Consulted Concordances

M355, pp. 44–5; M18317, pp. 3–5; NE214, pp. 121–4; S122, pp. 215–16; TA107, pp. 349–50; TMKlii, no. 63/1.

C.M.

Nühüft semâ'î Sâlim Beğ'iñ

Source	TR-Iüne 204-2
Location	P. 35, ll. 3-15
Makâm	Nühüft
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Neyzen Sâlim Bey (d. 1885)
Work No.	CMOi0489

Structure

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

* sengîn semâî

Pitch Set

The image shows two staves of musical notation. The first staff contains a sequence of notes with various accidentals and ornaments. The second staff contains a similar sequence with a bracket under the first three notes.

Notes on Transcription

- 1.4.2 The scribe wrote ω for ω , as is also suggested in the concordances.
- 3.2.3 The scribe scratched out the pitch sign ω , replacing it with ω .
- 5.2.2 The scribe notated ω whereas other concordances suggested unanimously ω .
- 24.1.2 In the concordances M355, TA107 and TA249, ω was notated as ω . This is also valid for the divs. 26.1.2 and 27.2.1. NE214 used in div. 24, ω together with ω , instead of ω .
- 31.3.2 The concordances all used ω instead of ω . The same is valid for div. 32.1.1.
- 33 The scribe omitted the division sign ω .

Consulted Concordances

M355, pp. 45–6; NE214, pp. 124–6; TA107, p. 350; TA249, p. 2945.

C.M.

Nühüft hāvī Andon'uñ

Source	TR-Iüne 204-2
Location	P. 36, l. 1 – p. 37, l. 17
Makâm	Nühüft
Usûl	Hâvî
Genre	Peşrev
Attribution	Andon
Work No.	CMOi0487

Remarks

NE204 as well as many other concordances attribute this piece to Andon, without explaining any further about this name. AK56 is the only source that indicated “Çığırmacı Andon'un”.

Structure

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

Pitch Set
Notes on Transcription

- 6.4.1 All of the listed concordances notated r instead of r . In this context, for the third pitch of this group (div. 16.4.3), w would better suit to the modal context.
- 18.1–2 The concordances AK56, NATM, ST1 used the pitch w together with r , whereas NE205, NE207, NE211, TA107 and TA249a, TA249b and TA249c used the

pitch ♯ together with ♮. The editor therefore indicated a natural sign in div. 18.1.1, interpreting ♯ as ♮.

- 22.4.3 The scribe corrected rhythmic signs, changing ♯ to ♮.
 30 The scribe omitted the division sign ::.
 63 The scribe omitted the division sign ::.
 80 The scribe omitted the division sign ::.
 94 The scribe omitted the division sign ::.

Consulted Concordances

AK56, fols. 13v–r; NATM/II, pp. 168–71; NE205, pp. 22–5; NE207, pp. 43–7; NE211, pp. 150–53; ST1, p. 147; TA107, pp. 108–10; TA249a, pp. 209–13; TA249b, pp. 2933–4; TA249c, pp. 2937–8.

C.M.

Nühüft saḳîl Buḥūrcı-oḡlu'nuñ

Source	TR-Iüne 204-2
Location	P. 38, l. 1 – p. 40, l. 4
Makâm	Nühüft
Usûl	Sakîl
Genre	Peşrev
Attribution	Itrî (d. 1711)
Work No.	CMOi0484

Remarks

In the concordances, the number of usûl cycles and repetitions vary.

Structure

H1	:	1	:
H2		1	: 1 :
H3		3	
H4		4	

Pitch Set**Notes on Transcription**

- 13 The scribe omitted the division sign ::.
- 14.1 The scribe corrected "♩♩♩" to "♩♩♩". The last pitch sign ♩ was scratched out and placed before ♩.
- 38 The scribe omitted the division sign ::.

Consulted Concordances

TA110, pp. 22–3; TA249a, pp. 2921–3; TA249b, pp. 2925–6.

C.M.

Consulted Concordances

CK1, pp. 161–2; M355, p. 96; NE205, pp. 66–8; NE211, pp. 125–6; NE214, pp. 38–40;
TA107, pp. 195–6; TA249a, pp. 2307–8; TA249b, p. 2311.

C.M.

Ferah-fezā semā'ī

Source	TR-Iüne 204-2
Location	P. 41, l. 7 – p. 42, l. 4
Makâm	Ferahfezâ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0510

Remarks

The editor adopted the repetition of the teslîm from NE205 and NE211. Both concordance sources also suggest repeating divs. 1–4, 11–14, 15–20 and 47–54.

Structure

H1		4	:	6(T)	:				
H2	:	10	:						
H3	:	4	: :	4	: :	6(T)	:		
H4	:	8*	: :	8*	:	8*	:	6(T)	:

* yürük semâî

Pitch Set
Notes on Transcription

- 15.2.4 The scribe scratched out the pitch sign ♯ replacing, it with ♮ .
- 16.2.1 The scribe corrected the rhythmic signs from ♩ to ♪ .
- 18.2.3 The scribes of NE205 and NE211 used the pitch ♮ instead of ♯ .
- 21 The scribe omitted the division sign :: .
- 30 The scribe omitted the division sign :: .

Consulted Concordances

NE205, pp. [403–5]; NE211, pp. 126–8.

C.M.

Ferah-fezā düyek

Source	TR-Iüne 204-2
Location	P. 42, l. 5 – p. 43, l. 8
Makâm	Ferahfezâ
Usûl	Düyek
Genre	Peşrev
Attribution	—
Work No.	CMOi0379

Remarks

NE203 is the only source concordance that shows repetition at the end of the teslîm. The editor did not adopt the repetition from NE203, since it is not for certain that the repeat is only valid for the teslîm or for the entire hâne. Cf. also CMO1-I/1.55.

Structure

H1		10		10(T)	
H2		12		10(T)	
H3		14		10(T)	
H4		14		10(T)	

Pitch Set
Notes on Transcription

- 25.2.3 The scribe scratched out the pitch sign م , replacing it with د .
- 45.1 The scribe scratched out the group $\text{م} \text{م} \text{م}$, replacing it with $\text{م} \text{م} \text{م}$.
- 56.3 The scribe scratched out the group $\text{م} \text{م} \text{م}$, replacing it with $\text{م} \text{م} \text{م}$.

Consulted Concordances

CK1, pp. 167–9; NE203, p. 14/2; TA249a, pp. 2315–16; TA249b, pp. 2319–20; TA249c, p. 2335.

C.M.

- 9.3.1 It is very likely that the scribe wrote μ for μ , as is evident in the concordances MK355, TA107, TA109, TA249a, and TA249b. Hence, the editor put the natural sign in square brackets.
- 16.4.2 The scribe scratched out the pitch sign μ , replacing it with μ .
- 32 The scribe wrote $\overset{\prime}{\mu}$ $\overset{\prime}{\mu}$ for $\overset{\prime}{\mu}$ $\overset{\prime}{\mu}$.
- 36 The scribe omitted the division sign :.
- 37.1 The scribe wrote $\overset{\prime}{\mu}$ for $\overset{\prime}{\mu}$.

Consulted Concordances

CK1, pp. 169–70; CT-Saz, pp. 347–8; M355, p. 97; TA107, pp. 196–7; TA109, p. 134; TA249a, p. 2309; TA249b, p. 2331.

C.M.

Yegâh ber-efşân İsağ'ın

Source	TR-İüne 204-2
Location	P. 44, l. 4 – p. 45, l. 8
Makâm	Yegâh
Usûl	Bereşân
Genre	Peşrev
Attribution	Tanbûrî İsağ (d. after 1807)
Work No.	CMOi0500

Remarks

The teslîm of this piece needs further clarification. The scribe usually indicated the teslîm at the beginning of the subsection with the symbol ✂ . In this case however, ✂ was not notated at the beginning of the teslîm, but in the teslîm's second division. The scribe always provided the first divisions of the teslîms, which vary in each hâne, notating :: and ✂ at its end. In this case, the double colon does not show the end, but the first division of the new usûl cycle. The concordances NE205, NE207, NE211, NE214 and TA109 use the same conventions to notate the teslîm, giving only its first division and indicating ✂ in the following. However, other concordances like ST1 and TA108 indicate the teslîm in the corresponding passage to div. 9. Hence, the editor interpreted div. 9 as the beginning of the teslîm and labelled it accordingly.

Structure

H1		2	:	1(T)	:		
H2		2	:	1(T)	:		
H3	:	2	: :	2	: :	1(T)	:
H4	:	4	:	1	:	1(T)	:

Pitch Set

Notes on Transcription

- 6.1 The scribe corrected the second and last pitch sign of the group, changing " $\overset{\cdot}{\text{a}}/\overset{\cdot}{\text{a}}/\overset{\cdot}{\text{a}}$ to " $\overset{\cdot}{\text{a}}/\overset{\cdot}{\text{a}}/\overset{\cdot}{\text{a}}$.
- 13 The scribe omitted the division sign ::.
- 22 The scribe notated :: for :.
- 24 The scribe omitted the division sign ::.
- 33 The scribe notated an opening bracket before to the first group. An opening bracket in NE204 normally indicates the beginning of a repetition within a subsection. NE204 is the only source within the available concordances that indicates an opening bracket or repetition at this place. The scribe left it open, whether the first (divs. 33–36) or both usûl cycles should be repeated. Based on the structure and melodic progression, the editor decided to repeat the divs. 33–40.
- 41 The scribe notated :: for :.
- 42 This division was inserted based on div. 23 because the scribe did not provide a first ending for the repeat. The editor inserted the first ending at this position, to create a melodic progression that would connect to div. 41.
- 43 The scribe omitted the division sign ::.
- 64 The scribe notated :: for :.
- 66 The scribe omitted the division sign ::.

Consulted Concordances

NE205, pp. 88–91; NE207, pp. 27–9; NE211, pp. 21–3; NE214, pp. 27–30; ST1, p. 102, pp. 184–5; TA108, pp. 73–4; TA109, pp. 20–21.

C.M.

Yegâh semâ^çi merķūmuñ

Source	TR-Iüne 204-2
Location	P. 45, l. 9 – p. 46, l. 6
Makâm	Yegâh
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Tanbûrî İsak (d. after 1807)
Work No.	CMOi0501

Remarks

The available concordances give further information about parts of the structure and performance order of this piece that were unclear in NE204. Similar to NE204, other concordances like TA108 and TA109 are also not explicit about repetitions. NE205, NE207, NE211 and ST1 repeat in H1 divs. 1–10. In H2, divs. 14–17 are repeated in NE205, NE207, NE211, ST1 and TA249. In H3, the concordances NE205, NE207, NE211, NE217 and ST1 repeat divs. 18–25 as well as divs. 26–30. Divs. 31–35 are repeated in NE205, NE207, NE211, ST1, TA249; however, divs. 36–40 are only repeated in NE205, NE207 and NE211. The teslîm is unanimously repeated in all available concordances.

Structure

H1	:	10	: :	3(T)	:		
H2	:	4	: :	3(T)	:		
H3	:	8	: :	5	: :	3(T)	:
H4	:	5	:	5	:	3(T)	:

Pitch Set**Notes on Transcription**

5.2.1 The scribe scratched out the pitch sign r , replacing it with w .

Consulted Concordances

NE205, pp. [439–40]; NE207, pp. 29–30; NE211, pp. 23–4; NE217, pp. 18–19; ST1, p. 185/1; TA108, pp. 75–6; TA109, pp. 22–3; TA249, pp. 2992–3.

C.M.

Yegâh şakîl Şâlih Efendi'niñ

Source	TR-Iüne 204-2
Location	P. 46, l. 7 – p. 47, l. 4
Makâm	Yegâh
Usûl	Sakîl
Genre	Peşrev
Attribution	Neyzen Sâlih Dede (d. ca. 1885)
Work No.	CMOi0503

Structure

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

Pitch Set
Notes on Transcription

- 11.2 Before this group the scribe had notated $\sim\sim\sim$, which was scratched out.
- 12.1–2 The total rhythmic value of the passage $\overset{1}{\sim}\sim\sim\sim\sim$ is incorrect. The concordances give different solutions for the first two groups of this division, as in TA107: $\overset{1}{\sim}\sim\sim\sim$; TA249a: $\overset{1}{\sim}\sim\sim\sim$; TA249b: $\overset{1}{\sim}\sim\sim\sim$; AM1537, NE214: $\overset{1}{\sim}\sim\sim\sim$. The editor corrected the rhythmic values of this group according to the most similar version presented in CK1: $\overset{1}{\sim}\sim\sim\sim$.
- 12.2.2 The scribe corrected $\overset{1}{\sim}$ to $\overset{1}{\sim}$.
- 13 The scribe omitted the division sign \therefore .
- 21.2.2 The scribe wrote $\overset{1}{\sim}$ for $\overset{1}{\sim}$.

- 23 The scribe omitted the division sign ∷.
- 33 The scribe omitted the division sign ∷.
- 43 The scribe omitted the division sign ∷.

Consulted Concordances

AM1537, pp. 12–13; CK1, pp. 159–60; NE214, pp. 67–9; TA107, pp. 296–7; TA249a, pp. 3005–6; TA249b, p. 3011.

C.M.

Consulted Concordances

NE214, p. 63; TA107, p. 297; TA109, p. 26; TA249a, p. 2999; TA249b, p. 3007; TA249c, p. 3015.

C.M.

Yegâh muḥammes 'Osmân Beğ'iñ

Source	TR-Iüne 204-2
Location	P. 48, ll. 1–18
Makâm	Yegâh
Usûl	Muhammes
Genre	Peşrev
Attribution	Büyük Osmân Bey (1816–1885)
Work No.	CMOi0524

Structure

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

Pitch Set
Notes on Transcription

- 13 The scribe omitted the division sign ::.
- 16.1.1 The scribe corrected rest signs from „ to .
- 23 The scribe omitted the division sign ::.
- 30.4.2 The concordances in staff notation used the pitch c# similar to TA109, which used ̣. It is therefore likely that the scribe notated ̣ for ̣.
- 39.2.3 The scribe corrected ̣' to ̣'.
- 42 The scribe omitted the division sign ::.

Consulted Concordances

CT-Saz, pp. 356–7; NATM/II, pp. 128–9; TA109, p. 24.

C.M.

Ḥorāsān ber-efṣān

Source	TR-Iüne 204-2
Location	P. 49, l. 1 – p. 50, l. 7
Makâm	Horâsân
Usûl	Bereḥṣân
Genre	Peṣrev
Attribution	—
Work No.	CMOi0158

Structure

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

Pitch Set

Notes on Transcription

30.2.3 The scribe corrected قر to مر .

41.3.2 The scribe notated w for ww , as is evident in the concordances.

Consulted Concordances

CK1, pp. 164–5; TA249a, pp. 1129–30; TA249b, pp. 1133–4.

C.M.

Ḥorāsān semā'ī

Source	TR-Iüne 204-2
Location	P. 50, l. 8 – p. 51, l. 7
Makâm	Horâsân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0159

Remarks

The scribe of NE204, as well as most of the available concordances, did not indicate any explicit repetition signs. However, NE203 shows repetition at the end of each hâne, which can be interpreted as repetition of the whole hâne, or of the teslîm only. Since the interpretation is unclear, the editor decided not to indicate any repetition signs in the music score.

Structure

H1		4		15(T)	
H2		9		15(T)	
H3		7		15(T)	
H4		10		15(T)	

Pitch Set

Notes on Transcription

- 7.4 The rhythmic value of this group is incorrect. The scribe wrote $\text{م}^{\text{و}}$ for $\text{م}^{\text{و}}$, as it is also suggested in CK1.
- 9.2 The rhythmic signs for the group $\text{م}^{\text{و}}$ are incomplete or incorrect. The editor based the interpretation of the rhythmic values on CK1: $\text{م}^{\text{و}}$.
- 22 In this division, the scribe notated five groups $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$:, instead of four. The editor adopted the grouping from CK1: $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$:. TA249a gives a variant of this division $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$ $\text{م}^{\text{و}}$:.
- 25.2 The rhythmic signs of the group $\text{م}^{\text{و}}$ are incomplete or incorrect. The editor adopted the version from CK1 and TA249b $\text{م}^{\text{و}}$.
- 35.4 The rhythmic value of the group $\text{م}^{\text{و}}$ is incorrect. Based on CK1 and TA249a, the editor added a rest sign, changing the group to $\text{م}^{\text{و}}$.

Consulted Concordances

CK1, pp. 166–7; NE203, p. 10/5; TA249a, p. 1137; TA249b, p. 1141.

C.M.

‘Anber-efşân devr-i kebîr

Source	TR-Iüne 204-2
Location	P. 51, l. 8 – p. 52, l. 3
Makâm	Anber-efşân
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	—
Work No.	CMOi0525

Structure

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

Pitch Set

The pitch set is represented by two staves of musical notation. The first staff contains 12 notes: G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3. The second staff contains 12 notes: G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6. A bracket under the second staff groups the notes from G4 to F#5.

C.M.

‘Anber-efşân semâ‘î

Source	TR-Iüne 204-2
Location	P. 52, ll. 4–13
Makâm	Anber-efşân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Work No.	CMOi0526

Structure

H1		4		2(T)	
H2		4		2(T)	
H3		4		2(T)	
H4		8*		2(T)	

* sengîn semâî

Pitch Set

Notes on Transcription

19.2.1 The scribe corrected ♪ to ♫.

C.M.

Yegâh semâ'î 'Azîz Dede'niñ

Source	TR-Iüne 204-2
Location	P. 53, ll. 1–9
Makâm	Yegâh
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Serneyzen Azîz Dede (d. 1905)
Work No.	CMOi0527

Remarks

This is the last instrumental piece in this manuscript. Since the pieces are organized according to their makâm names, it is striking that this piece does not appear among the pieces in makâm yegâh (pp. 44–8), but rather was added after the makâm anber-eşân. Therefore, it is very likely that the scribe added this piece at a later stage. This assumption is further supported by the last entry in the list of contents in OA536. Its index in red ink lists all instrumental pieces of OA536 and NE204. This piece is the only entry that was written in the same blue ink as used in NE204. The contents list in OA536 ends with this piece. The subsequent vocal pieces were not included.

It is also very likely that the scribe intended to write down more instrumental pieces, because the scribe left pp. 54–64 empty. On p. 65 begins the first piece of the vocal music section of NE204.

The scribe of NE204 did not indicate any explicit repetition signs. The repeats in the consulted concordances also vary. The version in S6733 corresponds mostly with NE204 and served as the main source for reference. The concordance Şi_YSS_AD is a printed source in staff notation from the “Müntehabât-ı mûsiki” series. Tanbûrî Cemil Bey arranged this piece after Neyzen Azîz Dede had died. In this version each hâne with the teslîm is repeated. Whereas NE204 repeats in H4 the divs. 17–18, Şi_YSS_AD repeats the divs. 17–20. This pattern is also notated in TMKli.

Structure

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

* sengîn semâî

Pitch Set

The image displays two staves of musical notation. The first staff contains ten notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The notes are marked with various accidentals: G4 has a sharp sign, A4 has a sharp sign, B4 has a sharp sign, C5 has a sharp sign, D5 has a sharp sign, E5 has a sharp sign, F5 has a sharp sign, G5 has a sharp sign, A5 has a sharp sign, and B5 has a sharp sign. The second staff contains ten notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, and B5. The notes are marked with various accidentals: G4 has a sharp sign, A4 has a sharp sign, B4 has a sharp sign, C5 has a sharp sign, D5 has a sharp sign, E5 has a sharp sign, F5 has a sharp sign, G5 has a sharp sign, A5 has a sharp sign, and B5 has a sharp sign. A bracket is placed under the third note (B4) in the second staff, and a sharp sign is enclosed in square brackets below the third note.

Notes on Transcription

- 2.3 After the last pitch of this group, the scribe scratched out the pitch sign ♯.
- 5.3.4 It is likely that the scribe of NE204 notated ♯ for ♯ as in div. 5.3.1 and in the concordance S6733. Therefore, the editor gave the sharp sign in square brackets.

Consulted Concordances

S6733, pp. 310–11; Şi_YSS_AD; TMKli (07), p. 110.

C.M.

CRITICAL REPORT

VOCAL MUSIC

CMO1-I/2.50-116

Beste çenber İsağ

Nedir ol cünbüş-i reftâr u zârâfet o gülüş

Source	TR-İüne 204-2
Location	P. 65, l. 1 – p. 66, l. 5
Makâm	Dilkeş hâverân
Usûl	Çenber
Genre	Beste
Attribution	Tanbûrî İsağ (d. after 1807)
Lyricist	Hâmi
Work No.	CMOv0001

Remarks

This piece was marked with an “x” in blue ink, which was placed on the right side of the page number.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

Pitch Set**Notes on Transcription**

25.2–3 The scribe erased the division sign :.

- 31.1.3 It is very likely that the scribe wrote ζ for \sim . The ink of the ζ is slightly smeared, which may indicate that the scribe intended to delete the ζ above the pitch sign. This assumption is further supported by the pitch \sim in 31.2.1. Additionally, the concordances in TRT-NA, TA-N 417, and TA-N 418 suggest ζ . The editor therefore put the accidental sign in square brackets.
- 32.3.2 The scribe used the pitch ζ whereas TRT-NA used $d\zeta$.

Consulted Concordances

TA-N 417; TA-N 418; TRT-NA, Repno. 8172.

C.M.

Beste zencîr Meḫmed Aḡa

Şükûfezâr-ı ‘izârîñ gülûñ nazîresidir

Source	TR-Iüne 204-2
Location	P. 66, l. 6 – p. 67, l. 8
Makâm	Dilkeş hâverân
Usûl	Zencîr
Genre	Beste
Attribution	Küçük Mehmed Aḡa (d. ca. 1810?)
Lyricist	Vâsîf Enderûnî (d. 1824)
Work No.	CMOv0002

Remarks

This piece was marked with an “x” in black ink, which was placed next to the composer’s name “Meḫmed Aḡa” in the heading.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		D	
H4	4	a	A	1
	t1		B	

Pitch Set



C.M.

Nağş semâ'î Meḥmed Ağa

Ḥāl-i ruḥsârına necm-i seḫer ülker mi dësem

Source	TR-Iüne 204-2
Location	P. 68, l. 1 – p. 69, l. 4
Makâm	Dilkeş hâverân
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Work No.	CMOv0003

Remarks

In this piece, the terennüm was replaced by kıt'as. Each hâne consists of two hemistiches of the main poem and one kıt'a. In H1: hems. 1–2 and hems. 5–8; in H2: hems. 3–4 and hems. 9–12. The kıt'as have a poetic meter and rhyme scheme but their content varies from the main poem. The kıt'as are, however, related to each other. This is also reflected in the rhyme and melody column of the structure below. For more information see also Introduction to the edition, Chapter 2.3.2.2.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	a	B	4
	5	c	C	4*
	: 6 :	c	D D'	4* 4*
	7	d	E	4
	: 8 :	c	D D'	4* 4*
	2	a	B	4
H2 (m)	3	b	F	4
	4	a	B	4
	9	e	C	4*
	: 10 :	e	D D'	4* 4*
	11	f	E	4*
	: 12 :	e	D D'	4* 4*
	4	a	B	4

* yürük semâî

Pitch Set**Notes on Transcription**

- 33 Originally, the scribe of NE204 indicated the entire division. This division served as a performance instruction to go back to the segno sign. The first group of the division is the only part that changes. For practical reasons, the editor decided to indicate only the first group, and instruct the performer to continue with the segno sign.
- 35.4.1 The scribe corrected “ḳ” to “ṣā”.
- 37.4.1 The scribe corrected the rhythmic value from $\frac{1}{4}$ to $\frac{1}{2}$.
- 38 Cf. comment on div. 33.

C.M.

Notes on Transcription

33.1.3–5 The scribe corrected the triplet that included first $\mu\mu$, then $\mu\mu\mu$.

C.M.

Kâr-1 Bâğ-1 behişt Hâce

Nemikeşed ser-i mûy-ı dilem be-bâğ-ı behişt

Source	TR-Iüne 204-2
Location	P. 71, l. 1 – p. 72, l. 5
Makâm	Irâk
Usûl	Hafîf
Genre	Kâr
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0005

Remarks

NE204 does not provide any information on the usûl. NATM is the only source that suggests usûl muhammes. The editor adopted usûl hafîf, which is suggested in the song anthologies B1578, AK431, and NE3466, as well as in the music concordances OA569 and TRT-NA. This piece was marked with a cross sign in black ink, to the right of the word “ırâk” at the top of the page.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: t1 :		: A :	2
	: t2 :		: B :	2
	1	a	C	1
	2	a	D	1
	t3		E	1
	2	a	D'	1
H2 (m)	3	b	E	1
	t4		F	2
	4	a	D	1
	t3		E	1
	4	a	D'	1

Pitch Set

Notes on Transcription

- 3.2.5 The scribe omitted the rhythmic sign and notated ♯ instead of ♯̇.
5 The scribe omitted the division sign ::.
9.3–4 The editor believes that this transition was probably an instrumental interlude.
10 The scribe omitted the division sign ::.

Consulted Concordances

AK431, fol. 62v; B1578, fol. 311v; NATM/III, pp. 144–6; NE3466, fol. 291r; OA569, pp. 79–80; TRT-NA, REPno. 8036.

C.M.

Beste çenber Petraki

Mest olub étmiş giribāniñ küşāde tā-be-nāf

Source	TR-İüne 204-2
Location	P. 72, l. 6 – p. 73, l. 11
Makâm	Irâk
Usûl	Çenber
Genre	Beste
Attribution	Petros Peloponnēsios (d. 1778)
Lyricist	Koca Râgıb Paşa (d. 1763)
Work No.	CMOv0006

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

Pitch Set

The image displays two staves of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Below the notes are rhythmic markings: a checkmark, a squiggle, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, and a squiggle with a tilde. A bracket is placed under the last three notes (F#4, E4, D4). The bottom staff is also a treble clef with a key signature of one sharp. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Below the notes are rhythmic markings: a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a tilde, and a squiggle with a tilde. A bracket is placed under the first three notes (G4, A4, B4).

Notes on Transcription

- 1.4.4 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “Ḳāfdan” in hem. 4 was syllabicated as “Ḳā-fi-dan”.
- 16.3.2 The scribe corrected 𐤀 to 𐤁.

C.M.

Beste remel Dede Efendi

Bir āh [i]le ol gōnça-feme ḥālīñ ‘ayān ét

Source	TR-Iüne 204-2
Location	P. 74, l. 1 – p. 75, l. 2
Makâm	Irâk
Usûl	Remel
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0007

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		D	1
H4	4	a	A	1
	t1		B	1

Pitch Set



Notes on Transcription

- 15 The scribe omitted the division sign ::.
- 23 In H3, the scribe did not label the terennüm section.
- 25.2–3 The scribe erased the division sign :.
- 26.2–3 The scribe erased the division sign :.

C.M.

Beste devr-i kebîr Dede Efendi

Her zamân pîş-i nigâhımda hüveydâsın sen

Source	TR-İüne 204-2
Location	P. 75, ll. 3–11
Makâm	Irâk
Usûl	Devr-i kebîr
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0008

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	2
H2	2	a	A	2
	t1		B	2
H3 (m)	3	b	C	2
	t1		B	2
H4	4	a	A	2
	t1		B	2

Pitch Set



Notes on Transcription

21.3.5 The scribe wrote the word “saña” under one pitch sign. Since the first syllable of this word appears already in div. 21.1.2, it is very likely that the second syllable “ña” was originally intended for div. 21.3.5. This is also apparent in OA569 and TRT-NA. The editor has opted to conform to the concordances and delete the repetition of the first syllable “sa”.

Consulted Concordances

OA569, p. 82; TRT-NA, REPno. 6361.

C.M.

Semâ'î 'İtrî

Nevrûz erişdi bâğa şarâb istemez misin

Source	TR-İüne 204-2
Location	P. 76, ll. 1–11
Makâm	Irâk
Usûl	Aksak semâî
Genre	Semâî
Attribution	Itrî (d. 1711)
Work No.	CMOv0009

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1a : 1b	a	: A : A'	4 2
	t1		B	9
H2	: 2a : 2b	a	: A : A'	4 2
	t1		B	9
H3 (m)	: 3a : 3b	b	C C' D	2 2 2
	t1		E	9
H4	: 4a : 4b	a	: A : A'	4 2
	t1		B	9

Pitch Set



Notes on Transcription

- 8.3.1 The scribe corrected \sim to \sim .
- 9.1.1 The scribe corrected \sim to \sim .
- 22.3.1–2 The scribe corrected \sim to \sim .

C.M.

Semâ'î Dede Efendi

Nice bir ağlayayım derd ile her gâh meded

Source	TR-İüne 204-2
Location	P. 77, ll. 1–10
Makâm	Irâk
Usûl	Aksak semâî
Genre	Semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Lyricist	Hayretî (d. 1534)
Work No.	CMOv0010

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	9
H2	2	a	A	4
	t1		B	9
H3 (m)	3	b	C	4
	t1		D	9
H4	4	a	A	4
	t1		B	9

Pitch Set



Notes on Transcription

- 2.1 The group originally appears to have been written $\hat{\sim}\hat{\sim}'$. It was adjusted by the scribe to $\hat{\sim}$ " ($\hat{\sim}$ is deleted and added to the following group).
- 3.1.1 The scribe omitted rhythmic signs and wrote \checkmark for $\hat{\sim}$.

- 3.3.2 Hem. 2 was written in the block lyrics as “med” but should be “meded”. See text edition to this volume.
- 5 The scribe did not label the terennüm section. The editor added the missing information.
- 10.2.1 The scribe overwrote $\dot{\text{v}}$ with . . This passage is analogous to div. 24.1.
- 13.3–4 TRT-NA shows this passage as an instrumental interlude, whereas OA569 gives “vāy hey cānım” in the text underlay. The same applies to div. 14.2–4. The editor decided to label these passages as instrumental interludes.
- 14 The scribe omitted the division sign :: .
- 19 The scribe did not label the terennüm section. The editor added the missing information.
- 25.1.1 The scribe replaced $\dot{\text{v}}$ with $\dot{\text{v}}$.

Consulted Concordances

OA569, p. 83; TRT-NA, REPno. 8287.

C.M.

- 33.1.4 The scribe omitted rhythmic signs and wrote \sim for \sim .
- 35 The scribe omitted the division sign $::$.
- 38.1.4 The scribe scratched out syllables in the text underlay. They are unintelligible.
- 38.2.1 The scribe corrected syllable “de” to “ze”.
- 40 The scribe omitted the division sign $::$ and also omitted the syllable “īm” of the word “berzede-īm”. In the second repeat, the syllable “īm” can be continued from div. 38.3.1. The concordance in TRT-NA uses the exclamation “vāy” to conclude on the karâr.

Consulted Concordances

TRT-NA, REPno. 6334.

C.M.

Beste zencîr Dede Efendi

Ërişdi mevsim-i gül seyr-i gülsitân edelim

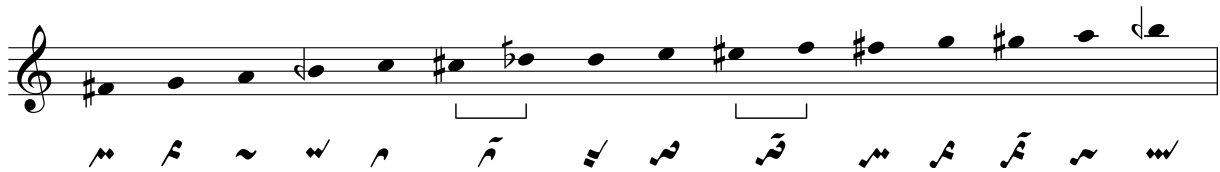
Source	TR-Iüne 204-2
Location	P. 80, l. 1 – p. 81, l. 1
Makâm	Bestenigâr
Usûl	Zencîr
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0013

Remarks

Page 81 features a small drawing in black ink on the upper right side, which looks like a treble clef.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
	t2		C	
H2	2	a	A	1
	t1		B	
	t2		C	
H3 (m)	3	b	D	1
	t1		E	
	t2		C	
H4	4	a	A	1
	t1		B	
	t2		C	

Pitch Set

Notes on Transcription

- 3.2.2 The scribe corrected ♯ to ♯.
- 5.2.3–5 The second grace note is blurred.
- 13.1.1 The scribe corrected ♯ to ♯.
- 13.1.4 The scribe erased the rhythmic sign ♯, which was notated above the pitch sign ♯.
- 17 The scribe omitted the division sign ::.
- 19.3.2 The scribe corrected the syllable “ayş” to “ay”.

C.M.

Beste ɗarb-ı fetħ İtrî

Ġamzeñ ki ola sākî-i ɗeşm-i siyeh-mest

Source	TR-İüne 204-2
Location	P. 81, l. 2 – p. 82, l. 6
Makâm	Bestenigâr
Usûl	Darb-ı fetih
Genre	Beste
Attribution	Itrî (d. 1711)
Lyricist	Rezmî
Work No.	CMOv0014

Remarks

Page 81 features a small drawing in black ink on the upper right side, which looks like a treble clef.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		D	
H4	4	a	A	1
	t1		B	

Pitch Set

Notes on Transcription

- 15.2.1 The scribe corrected $\text{س}^{\text{ا}}$ to $\text{س}^{\text{ا}}$.
- 21.3.2 Although the block lyrics gave in hem. 4 “siyeh”, in the text underlay the editor adopted the scribe’s writing. Hence, the editor changed “siyeh” to “siyehi”.
- 23 The scribe omitted the division sign :: .
- 24.4.1 The scribe corrected $\text{س}^{\text{ا}}$ to $\text{س}^{\text{ا}}$.

C.M.

Nağş semâ'î Dede Efendi

Men bende şüdem bende şüdem bende şüdem

Source	TR-İüne 204-2
Location	P. 82, l. 7 – p. 83, l. 6
Makâm	Bestenigâr
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0015

Remarks

The hem. 5 in H2 has a different number of syllables to the corresponding hem. 1 in H1. The editor represented the med (anaptyxis) in the text underlay, which helped to distribute the syllables corresponding to H1. Thus, the words “nâçar” (hem. 5) was given as “nâ-ça-rı” in the text underlay. The scribe himself used the med, as in div. 15.2, writing “şâ-dı” instead of “şâd”. Additionally, the editor decided to insert the syllable “tū” in div. 15.4.1 in accordance with the text concordances NE2067, Ha, and the music concordance TMKlii.

NE204 and TMKlii seem to be the only historic music sources, where the second stanza has not been omitted. Other consulted music sources such as FAS_CTM_BN, NATM, OA568, OA580 and TRT-NA do not include the second stanza. Except for M1362, the other song text anthologies Ha, HB1, and NE2067 feature the second stanza. For more detailed information consult the text edition of this volume.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	a	A'	4
	: 3 :	b	: B :	8
	4	a	C	3
	t1		D	7
H2	5	a	A	4
	6	a	A'	4
	: 7 :	c	: B :	8
	8	a	C	3
	t1		D	7

Pitch Set

Notes on Transcription

- 2.3.1 For the comment on hem. 5 see also under Remarks.
- 4.2.5 The scribe inserted ṛ before the last pitch sign.
- 5.3.3 The scribe corrected the syllable “be”.
- 9–14 The scribe did not indicate the exact beginning of the repetition. The editor indicated repetition signs at the beginning of div. 9, based on the concordances FAS_CTM_BN, NATM and TMKlii.
- 9.2.5 The scribe scratched out the syllable “de”.
- 10.1.1 The scribe omitted the letter “d” of the word “āzād”.
- 13.1.5 The scribe overwrote ṛ with ṛ. In the corresponding passage in 11.3.5 the scribe had notated ṛ. For div. 13.1.5, TMKlii notated f_‡ whereas NATM gave f_‡. The editor opted for the scribe’s version.
- 15.4.1 The scribe scratched out the syllable “dī” and replaced it with “e”.
- 15.4.1 The editor added the syllable “tū”. For more information, see under Remarks.
- 18–24 The scribe did not label the terennūm section. The editor added the missing information.
- 21.2.1 The scribe scratched out the syllable “cā” and replaced it with “nim”.
- 23.3.3 The scribe omitted the syllable “hī” of the word “ṣahī”. It was added by the editor.

Consulted Concordances

FAS_CTM_BN, pp. 6–7; Ha, p. 602; M1362, fol. 139r; NATM/III, pp. 174–6; NE2067, fol. 81r; OA568, p. 108; OA580, no. 15; TMKlii, no. 74/2; TRT-NA, REPno. 7591.

C.M.

- 30 The scribe omitted the division sign \div .
- 45 The scribe omitted the division sign \div .
- 46 The scribe did not label the terennüm section.

C.M.

Beste remel Dilhayât

Çok mı figānım ol gül-i zībā-ḥirām için

Source	TR-Iüne 204-2
Location	P. 85, l. 1 – p. 86, l. 2
Makâm	Evc
Usûl	Remel
Genre	Beste
Attribution	Dilhayât Kalfâ (d. ca. 1735)
Work No.	CMOv0017

Remarks

This piece was marked with “x” in black ink, which was placed below the letter “mim” at the end of the block lyrics.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	a	C	1
	t1		D	1
H4	4	a	A	1
	t1		B	1

Pitch Set**Notes on Transcription**

- 2.1.1 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “şüh” in hem. 4 was given as “şū-ḥi”.

- 6.1 The total rhythmic value of the group "𐎎𐎎𐎎" is incorrect. The editor read the last three pitch signs as a triplet based on TMNvE.
- 15 The scribe omitted the division sign ::.
- 25.3 The total rhythmic value of the group "𐎎𐎎𐎎" is incorrect. Based on the pattern of the div. 25.1, the editor omitted the last pitch 𐎎.

Consulted Concordances

Ar1848, pp. 103–4; NATM/IV, pp. 95–6; OA569, pp. 25–6; TMNvE, pp. 304–5.

C.M.

Beste muḥammes Bekir Ağa

Şeydāter eyledi beni ḥūygerde gerdeniñ

Source	TR-Iüne 204-2
Location	P. 86, l. 3 – p. 87, l. 4
Makâm	Evc
Usûl	Muhammes
Genre	Beste
Attribution	Bekir Ağa (d. 1759)
Lyricist	Seyyid Vehbî (d. 1736)
Work No.	CMOv0018

Remarks

This piece was marked with a cross sign “x”, which was placed at the beginning of the notation.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	2
H2	2	a	A	2
	t1		B	2
H3 (m)	3	b	C	2
	t1		B	2
H4	4	a	A	2
	t1		B	2

Pitch Set

Notes on Transcription

7.1.3 The scribe corrected م to م .

- 8.1. In hem. 1, the scribe omitted the last letter of the word “gerdeniñ”, which was added by the editor. The same applies to div. 16.1.
- 8.2.3 The scribe corrected ρ to ρ .
- 11.1.2 The scribe corrected ρ to \sim .
- 25 Originally, the scribe notated the whole first division of the terennüm. The only deviating part is the first group. The editor therefore indicated only the first group and placed the segno sign, which connects to the terennüm in div. 9.

C.M.

Semâ'î 'Osmân Ağa

Şabr eyleyemem ol güle cânım dèmedikce

Source	TR-Iüne 204-2
Location	P. 87, l. 5 – p. 88, l. 5
Makâm	Evc
Usûl	Aksak semâî
Genre	Semâî
Attribution	Tanbûrî Osmân Ağa (d. after 1808)
Work No.	CMOv0019

Remarks

This piece was marked with “x” in black ink, below the word “Ağa” of the piece’s title line.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	t1		B	3
	t2		C	8*
	t3		D	4
H2	2	a	A	5
	t1		B	3
	t2		C	8*
	t3		D	4
H3 (m)	3	b	E	4
	t1		F	3
	t2		C	8*
	t3		D	4
H4	4	a	A	5
	t1		B	3
	t2		C	8*
	t3		D	4

* yürük semâî

Pitch Set
Notes on Transcription

- 1.2.1 The syllable in the text underlay was not transcribed as “ri” but “r|é”. The concordances suggest that the second syllable merges the first two words, “Şabr eylemem” of hem. 1.
- 9–16 The scribe indicated “yürük” as a performance instruction. NATM and TRT-NA suggest “curcuna”. Other concordances did not indicate any usûl name for this passage.
- 21 The scribe omitted the division sign ::.

Consulted Concordances

FAS_CTM_EVC, pp. 10–11; NATM/III, pp. 181–2; OA569, pp. 29–30; TA-N 501; TRT-NA, REPno. 9016.

C.M.

Nağş semâ'î Hâce

Güncî vü kitâbî vü harîfî dū se yek renk

Source	TR-Iüne 204-2
Location	P. 88, l. 6 – p. 89. l. 10
Makâm	Evc
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0020

Remarks

Above the third division sign of the miyân there is a smeared drawing in black ink.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	2	b	B	4
	: t1 :		C	8
	: t2 :		D	8
	t3		E	12
H2 (m)	: 3 :	c	: F :	8
	t4		G	12
	4	b	E'	4
	: t1 :		C	8
	: t2 :		D	8
	t3		E	12

Pitch Set
Notes on Transcription

- 6 The scribe omitted the division sign ::.
- 9.3.1 The concordances TRT-NA and NATM notated ȧ.
- 11 The scribe omitted the segno sign, which was added by the editor.
- 36–37 In the text underlay, the first syllable “a” of the word “abāde” is missing. In the corresponding passage in NATM, “ey” was notated in div. 36.1. and “a” in div. 36.3. However, the version in NE204 is also valid, since this passage was given the same way in the concordances Ev1830 and Pa1846.
- 43 The scribe omitted the division sign ::.

Consulted Concordances

Ev1830, pp. 177–81; NATM/IV, pp. 22–4, Pa1846, pp. 152–4; TRT-NA, REPno. 7349.

C.M.

Kār muḥammes İsmā'īl Efendi

Resm-i sūr oldı müheyyā şād u ḥandān vaḳtidir

Source	TR-İüne 204-2
Location	P. 90, l. 6 – p. 91, l. 4
Makâm	Ferahnâk
Usûl	Muhammes
Genre	Kâr
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Lyricist	Şâkir Dede (d. 1859)
Work No.	CMOv0021

Remarks

This piece was marked with an “x” sign in black ink on the right side of the makâm name. The miyânhâne deserves some attention. All available concordances have labeled the miyânhâne in the same way as in NE204. The miyânhâne starts with a terennüm section and is performed to the melody of H2. This is remarkable, because the miyânhâne usually has a contrasting melody to the remaining hânes. This case seems to differ due to the six hemistich structure of the poem and the lack of a zeyl. See also the Introduction to the edition, Chapter 2.3.2.3.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	2	a	B	1
H2	3	b	C	1
	4	b	D	1
	: t1 :		: E :	2
	t2		F	1
	4	b	D	1
H3 (m)	: t3 :		: G :	2
	t4		H	1
	5	c	C	1
	6	b	D	1
	: t1 :		: E :	2
	t2		F	1
	6	b	D	1

Pitch Set

The image shows two staves of musical notation. The first staff contains ten notes: G4, A4, B4 (with a sharp), C5, D5, E5 (with a sharp), F5 (with a flat), G5, A5, and B5 (with a sharp). A bracket is placed under the E5 and F5 notes. Below each note is a small symbol representing its pitch class. The second staff contains eleven notes: G4, A4 (with a sharp), B4, C5, D5 (with a sharp), E5, F5 (with a sharp), G5, A5 (with a flat), B5 (with a flat), and C6 (with a sharp). Below each note is a small symbol representing its pitch class.

Notes on Transcription

- 3.2. The scribe seemingly notated the cross sign “x” right after the syllable “d|u”, which was later deleted.
- 8.2.3 The scribe corrected ♩ to ♩ .
- 11.3.2 The scribe omitted the letter “n” of the word “cihān”. It was added by the editor based on the block lyrics.
- 21 The scribe omitted the division sign :: .
- 30 The scribe omitted the division sign :: .

Consulted Concordances

Ha, p. 640; NE208, pp. 1–3; OA568, pp. 49–50; TMKlii, no. 54; TA-N 593; TA-N 594; TRT-NA, REPno. 8856.

C.M.

Notes on Transcription

- 6 The scribe's vocal extension of the word "bahār" to "bahāri" was applied to the respective words in hem. 2 "gül'izār" and hem. 4 "diyār". Hence the editor changed them to "gül'izāri" and "diyāri" respectively.
- 7 The scribe omitted the letter "r" of the syllable "gör" in hem. 1.
- 8.4.1 The scribe corrected ~ to √.
- 9 The scribe did not label the terennüm section.
- 27.3.3–4 The scribe corrected the rhythmic value from $\overset{\text{''}}{\text{r}}\overset{\text{''}}{\text{w}}$ to $\overset{\text{^}}{\text{r}}\overset{\text{^}}{\text{w}}$.

C.M.

Nağş semâ'î Dede Efendi

Dil-i bî-çāreyi mecrūḥ eden tîğ-i nigāhıñdır

Source	TR-Iüne 204-2
Location	P. 94, l. 1 – p. 95, l. 7
Makâm	Ferahnâk
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0024

Remarks

For the terennüm section in 6/4, the scribe notated “sengîn” whereas TMKlii suggested yürük semâî.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	2	a	B	5
	: t1 :		C	8*
	: t2 :		D D'	8*
	: t3 :		E E'	9*
	: t4 :		F F'	10*
	2	a	B	5
H2 (m)	3	b	G	5
	4	a	B	5
	: t1 :		C	8*
	: t2 :		D D'	8*
	: t3 :		E E'	9*
	: t4 :		F F'	10*
	4	a	B	5

* sengîn semâî

Semâ'î Şâkir Efendi

Bir dil-bere dil düşdi ki maḥbûb-ı dilimdir

Source	TR-İüne 204-2
Location	P. 95, l. 8 – p. 96, l. 4
Makâm	Ferahnâk
Usûl	Yürük semâî
Genre	Semâî
Attribution	Şâkir Ağa (d. 1837)
Work No.	CMOv0025

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4
H2	: 2 :	a	: A :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4
H3 (m)	: 3 :	b	: E :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4
H4	: 4 :	a	: A :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4

Pitch Set

Notes on Transcription

- 5 The scribe omitted the ✕ sign, which was added by the editor.
- 13 The scribe omitted the division sign ::.
- 15.2.1 There is a blue dot on the pitch sign μ . It is likely that the scribe intended to notate the pitch $\tilde{\mu}$, which was used in the following group. In the respective bars in the concordances NATM and TMKlii the $c\sharp$ is maintained. Other concordances interpreted this passage differently as in NATM: $ab\sharp c\sharp d$ (♩♩♩), in TMKlii 58/2: $aab\sharp c\sharp dedc\sharp b\sharp$ (♩♩♩♩♩♩). The same division in AK86 uses $\mu : \acute{\mu} \tilde{\mu} \mu \mu \acute{\mu} \mu \tilde{\mu} \mu \mu \acute{\mu}$, in NE210: $\acute{\mu} \tilde{\mu} \mu \mu \acute{\mu} \mu \tilde{\mu} \mu \mu \acute{\mu}$. Hence, both possibilities μ and $\tilde{\mu}$ seem to be legitimate. The editor opted for μ as in the other manuscripts in Hampartsum notation AK86 and NE210.
- 18 The scribe omitted the division sign ::.
- 23 The scribe omitted the division sign ::.
- 23.1 The scribe wrote in the text underlay “tīr” for “šīr”

Consulted Concordances

AK86, p. 80; NATM/I, pp. 135–6; NE210, no. 85; TMKlii, no. 58/2.

C.M.

Beste-i hāvī Meḥmed Ağa

Gelince ḥaṭṭ-ı mu‘anber o meh-cemālimize

Source	TR-Iüne 204-2
Location	P. 96, l. 5 – p. 97, l. 4
Makâm	Evcârâ
Usûl	Hâvî
Genre	Beste
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Work No.	CMOv0026

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		B	1
H4	4	a	A	1
	t1		B	1

Pitch Set

The image shows two staves of musical notation. The first staff contains ten notes on a treble clef staff, with a key signature of one sharp (F#). Below the notes are ten rhythmic symbols. The second staff contains ten notes on a treble clef staff, with a key signature of one sharp (F#). Below the notes are ten rhythmic symbols.

Notes on Transcription

- 3.2.1 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “tāb” in hem. 4 was syllabicated as “tā-bı”.
- 11.4.4 The scribe corrected \tilde{r} to \tilde{r} .

- 23.1.5 The scribe seems to have tried to delete the syllable “se”, which was notated at the beginning of the following group.
- 23.4.1 Originally, the scribe notated س , similar to NE209 and NE210. In the edition, the editor put the sharp sign in square brackets, because other, more modern concordances notated this pitch higher: TMNvE: g\# ; FAS_ŠĪ_EA, TRT-NA, NATM, TMKlii: g\# ; A4994: س .

Consulted Concordances

A4994, fols. 63v–r; FAS_ŠĪ_EA, pp. 4–5; NATM/II, pp. 165–6; NE209, fol. 23v; NE210, no. 88; TMKlii, no. 8; TMNvE, pp. 272–3; TRT-NA, REPno. 4768.

C.M.

Beste hafif Mehmed Ağa

Kāmet-i mevzūnı kim bir mısr[ā]^c-yı bercestedir

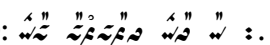
Source	TR-Iüne 204-2
Location	P. 97, l. 5 – p. 98, l. 4
Makâm	Evcârâ
Usûl	Hafif
Genre	Beste
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Lyricist	Sünbülzâde Vehbî (d. 1809)
Work No.	CMOv0027

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		B	1
H4	4	a	A	1
	t1		B	1

Pitch Set



- 17.2.1 The miyân starts with a chromatic sequence. TMNvE is the only concordance that uses the pitch a_b, whereas all other consulted concordances use b_d and a_# as can be seen in FAS_Şî_EA, TRT-NA, NATM, as well as NE210:  .
- 20.3.1–3 A tie includes the first two pitch signs. A hardly visible continuation of the tie shows that it included also the third pitch sign. The total value of this entity equals one quarter note. In accordance with the total value of the group they have been interpreted as a triplet.

Consulted Concordances

FAS_Şî_EA, pp. 6–7; NATM/IV, pp. 126–7; NE210, no. 89; TMNvE, pp. 308–9; TRT-NA, REPno. 6964.

C.M.

Semâ'î Meḥmed Ağa

Kimiñ meftûnı olduñ ey perî-rüyum nihân söyle

Source	TR-Iüne 204-2
Location	P. 99, ll. 1–8
Makâm	Evcârâ
Usûl	Aksak semâî
Genre	Semâî
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Lyricist	Ahmed Fasîh Dede (d. 1699)
Work No.	CMOv0028

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	t1		B	5
H2	2	a	A	5
	t1		B	4
H3 (m)	3	b	C	5
	t1		B	4
H4	4	a	A	5
	t1		B	4

Pitch Set



Notes on Transcription

- 2.2.1 In hem. 4 it is likely that the scribe of NE204 omitted the syllable “ey”. This syllable is included however, in the poet’s divan. Hence, the missing syllable “ey” in hem. 4 was added by the editor based on TMKlii. For more detailed information consult the text edition to this volume.
- 7.2.6 The scribe corrected \tilde{r} to \tilde{r} .
- 9.1–2 The distribution of the end syllables for hem. 3 is based on TMKlii.

- 11 The scribe omitted the division sign ::.
12.2-3 The ink is slightly smeared.

Consulted Concordances

AK37, fol. 68v; AK584, fol. 103r; Ha, p. 633; HB1, p. 413; HB2, p. 417; NE3466, fol. 173r;
TMKlii, no.11/1.

C.M.

Semâ'î Meḥmed Ağa

Sâķī çekemem vaż^c-ı zārīfāneyi boş ķo

Source	TR-Iüne 204-2
Location	P. 100, ll. 1–7
Makâm	Evcârâ
Usûl	Yürük semâî
Genre	Semâî
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Lyricist	Münîf-i Antâķî (d. 1743–4)
Work No.	CMOv0029

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	14
	t1		B	8
H2	: 2 :	a	: A :	14
	t1		B	8
H3 (m)	: 3 :	b	: C :	10
	t1		B	8
H4	: 4 :	a	: A :	14
	t1		B	8

Pitch Set



Notes on Transcription

- 8 The scribe omitted the division sign ::.
- 8.2.2 In this division, the scribe makes use of a chromatic progression between the pitches c₇ and c₈. A very similar progression is used in A4994 and A4995, while NATM and TMKlii use c₈ only. NE209 use c₇. It is likely that the scribe wrote c₇ for c₈.

This passage was shown as an instrumental interlude in TMKlii and TRT-NA. In NE209 and TA202 the interlude was replaced by rest signs. Hence, the editor indicated the instrumental interlude accordingly in the edition.

- 9 The scribe did not label the *terennüm* section. The information was added by the editor.
- 10.2.4–6 The scribe corrected the rhythmic signs, including the placement of the slurs that are incorrect. The following readings are possible: $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$ or $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$ or $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$. To fit the total value of the group, the editor opted for $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$.
- 22 The scribe omitted the division sign ::.

Consulted Concordances

A4994, fols. 62r–3v; A4995, fols. 56r–v; NATM/III, pp. 192–3; NE209, fol. 24r; TMKlii, no. 11/2.

C.M.

Kâr devr-i Hindî Hâce'niñ

Güzeşt arzû ez-ḥad be-pây-ı pūs-i tū mā-rā

Source	TR-Iüne 204-2
Location	P. 101, l. 1 – p. 102, l. 10
Makâm	Nihâvend-i kebîr
Usûl	Devr-i Hindî
Genre	Kâr
Attribution	Abdülkâdir Merâgî (d. 1435)
Lyricist	Emîr Hüsrev-i Dihlevî (d. 1325) & Hâfız-ı Şîrazî (d. 1390?)
Work No.	CMOv0030

Remarks

This piece appears in the fasıl nihâvend. The concordances categorized this piece as makâm nihâvend-i kebîr.

The scribe omitted to indicate the Arabic letter “mîm” for “temme” after the block lyrics.

This piece was structured in six hânes, based on Cantemir’s description of the kâr with six hemistiches and zeyl. According to his description, each hemistich and terennüm forms one hâne. See also the Introduction to the edition, Chapter 2.3.2.3.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	10
H2	2	a	A'	10
	: t1 :		: B :	8
	t2		C	9
	2	a	A''	10
	t3		D	9
H3 (m)	3	b	E	7
	t4		F	6
H4	4	a	A'''	10
H5 (z)	5	c	G	6
	t5		H	10
H6	6	a	A''	10
	t3		D	9

Pitch Set

Notes on Transcription

- 16.1.2 The similar passage in divs. 39.1.2 and 71.1.2 used \sim instead of $\grave{\sim}$.
- 16.2.2 The similar passage in divs. 39.2 and 71.2 used a tie.
- 21–24 The scribe omitted the *mükerrer* in the music score but notated it in the block lyrics. In the second time repeat the syllable “ney” could be sung on the first note of div. 21, in accordance with TMKlii and the block lyrics. Other concordances like TRT-NA and TMKvBB suggest continuing with the previous syllable until the beginning of the syllables “ti-nā”.
- 26.2 The scribe notated the correction $\grave{\sim}$ above the notation line, which was later scratched out.
- 36.3–40.1 The scribe indicated the second text line with semicolons.
- 43.1–47.3 The scribe indicated the second text line with semicolons.
- 48.1–2 The scribe omitted the words “yār-i yār” in the second text line. They were adopted from the first text line directly above.
- 52 The scribe indicated the second text line with semicolons.
- 58.2.1 The scribe corrected the rhythmic sign from $\grave{\sim}$ to $\grave{\sim}$.
- 71.2.2 The scribe corrected \sim to $\grave{\sim}$.
- 74 The similar passage in divs. 19.2.3 and 42.2.3 used a tie. It was added by the editor.
- 79.3 The scribe notated the group $\grave{\sim}$ above the notation line, which was later scratched out.
- 81.2.1 The scribe corrected \sim to $\grave{\sim}$.
- 87 The scribe notated $\grave{\sim}$ for $\grave{\sim}$.

Consulted Concordances

TMKlii, no. 105/1; TMKvBB, 425–8; TRT-NA, REPno. 5895.

C.M.

Nağş ‘Acemler devr-i Hindî

Rūzigārd būd yār-i yār-i men

Source	TR-Iüne 204-2
Location	P. 103, ll. 1–5
Makâm	Nihâvend-i kebîr
Usûl	Devr-i Hindî
Genre	Nakiş beste
Attribution	Acemler
Lyricist	Hüsâmî (d. 16 th century)
Work No.	CMOv0031

Remarks

This piece appears in the makâm nihâvend. The concordances categorized this piece as makâm nihâvend-i kebîr. This piece was marked with “x” in black ink, which was placed on the right side of the makâm name.

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	2	a	B	4
	t1		C	10
H2	: 3 :	b	: A :	8
	4	a	B	4
	t1		C	10
H3	: 5 :	c	: A :	8
	6	a	B	4
	t1		C	10

Pitch Set



Notes on Transcription

- 4.1.1 In hem. 3, the scribe corrected the syllable “men” to “tū”.
7.3.1 The scribe corrected w to z .
9.2.3 The scribe corrected z to m .

Consulted Concordances

TMKlii, no. 105/2; TRT-NA, REPno, 8932.

C.M.

Beste muḥammes Ḥāfız

Bāgda mey içilüb nāleler eyler n'eyler

Source	TR-İüne 204-2
Location	P. 103, l. 6 – p. 104, l. 1
Makâm	Nihâvend-i kebîr
Usûl	Muhammes
Genre	Beste
Attribution	Hâfız Abdürrahîm Dede (d. 1800)
Work No.	CMOv0032

Remarks

The scribe included this piece in the fasıl nihâvend, whereas the concordances indicate nihâvend-i kebîr as the makâm.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
H2	2	a	A	2
H3 (m)	3	a	B	2
H4	4	a	A	2

Pitch Set**Notes on Transcription**

7.4.3–4 The scribe wrote $\frac{1}{4}$ for $\frac{1}{4}$.

8.2.4 The scribe corrected $\frac{1}{4}$ to $\frac{1}{4}$.

Consulted Concordances

NATM/III, pp. 166–7; TMKlii, no. 106/1; TRT-NA, REPno. 956.

Notes on Transcription

- 1.4.1 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “šūḥ” in hem. 4 was syllabicated as “šū-ḥı̄”.
- 2–3 Between the syllables “šim” and “di” in hem. 1 is a dot in blue ink below the division sign.
- 5.4.4 The scribe used the pitch sign \blacktriangledown . NATM gave b_{ı̄}, and TMKlii b_{ı̄}. The editor opted to represent this sign as b_{ı̄} but left the final interpretation to the performer.
- 13.3.1 The scribe scratched out the syllable “ḡū”.
- 16.4.4 Cf. comment on div. 5.4.4.

Consulted Concordances

NATM/I, pp. 171–2; TMKlii, no. 106/2; TRT-NA, Repno. 3417.

C.M.

Nağş semâ'î

Rencîde şakın olma nigâh eylediğimden

Source	TR-İüne 204-2
Location	P. 105, ll. 1–10
Makâm	Nihâvend-i kebîr
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	—
Work No.	CMOv0034

Remarks

The scribe included this piece in the fasıl nihâvend, whereas the concordances indicate nihâvend-i kebîr as the makâm.

TMKlii and TRT-NA attributed this piece to İsmâîl Dede Efendi, while OA568 gave “Hâfız Efendi” as the attribution.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	7
	2	a	A	7
	t1		B	16
H2 (m)	3	b	C	8
	4	a	A	7
	t1		B	16

Pitch Set

Notes on Transcription

- 2.3.4 The scribe used the pitch sign ω . NATM gave b_{\uparrow} , and TMKlii b_{\downarrow} . The editor opted to represent this sign as b_{\downarrow} but left the final interpretation to the performer.
- 5–6 The scribe gave the syllables of hem. 2 in inverted commas and omitted the syllables of hem. 4, which were added by the editor.
- 9 The scribe omitted the division sign $::$.
- 9.1 The scribe failed to indicate the syllable “him”.
- 16.3.4 It is very likely that the scribe notated the first syllable of the word “amān” incorrectly. Available concordances suggest that the first syllable “a” should have been notated in 16.3.1.
- 23–25 The editor provided the closing words of hem. 4 in the terennüm of H4.

Consulted Concordances

OA568, p. 28; TMKlii, no. 107/1; TRT-NA, REPno. 8841.

C.M.

Beste zencîr Hâcî Fâ'ik Beğ

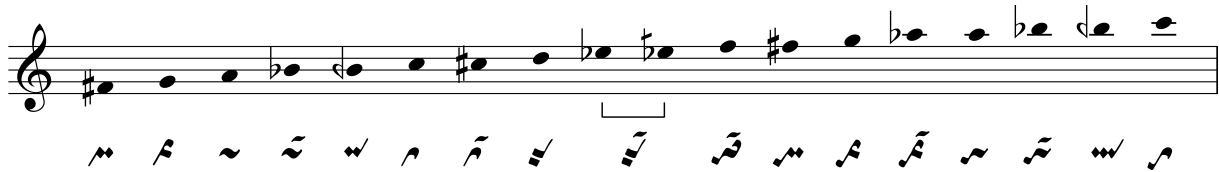
Vişâl-i yâre gönül şarf-ı himmet istermiş

Source	TR-Iüne 204-2
Location	P. 106, l. 1 – p. 107, l. 1
Makâm	Nihâvend
Usûl	Zencîr
Genre	Beste
Attribution	Hacı Fâik Bey (d. 1891)
Lyricist	Nazîm Yahyâ Çelebi (d.1727)
Work No.	CMOv0035

Structure







Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
	t2		C	
H2	2	a	A	1
	t1		B	
	t2		C	
H3 (m)	3	b	D	1
	t1		E	
	t2		C	
H4	4	a	A	1
	t1		B	
	t2		C	

Pitch Set



Notes on Transcription

- 1.4.3 The editor has put the accidental in square brackets to show an alternative reading. The scribe of NE204 notated [f\#] , AK86 and NE208 notated f\# , and TMKli f\# .

- 14.4.4 The scribe corrected  to .
- 15.1.1 The scribe corrected  to .
- 16.3–4 In the manuscript, the scribe placed a segno sign at the end of div. 29, which is followed by the division ( ). It is the same division as div. 16.3–4 and shows the ending of the first volta. In this way, the scribe directs the performance of divs. 13–16 after div. 29, indicating the corresponding ending to connect to H4. Since the division at the end of the notated piece is identical with div. 16.3–4, the editor did not reproduce it.
- 17 The scribe omitted the division sign ::.
- 19.2.1 The scribe scratched out the syllable “sā”.

Consulted Concordances

AK86, pp. 167–8; NE208, pp. 92–3; TMKli (4), pp. 55–6.

C.M.

Beste hafif Rif'at Beğ

Ey cān-ı derūnum seni bu cānım unutmaz

Source	TR-Iüne 204-2
Location	P. 107, l. 2 – p. 108, l. 2
Makâm	Nihâvend
Usûl	Hafif
Genre	Beste
Attribution	Sermüezzın Rif'at Bey (d. 1888)
Work No.	CMOv0036

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		B'	1
H4	4	a	A	1
	t1		B	1

Pitch Set



Notes on Transcription

- 10 For better navigation, the editor inserted a cross sign that connects div. 26 with div. 10.
- 12.2.3–4 The scribe corrected rhythmic signs from $\tilde{\cdot}$ to $\tilde{\cdot}$.
- 14.3.3 The scribe erased the kisver above the pitch sign, changing $\tilde{\cdot}$ to \cdot .
- 17 The scribe omitted the division sign $::$.

C.M.

Semâ'î Hâcî Fâ'îk Beğ

Ne hâl oldu baña şimdi nedir bu derdime çāre

Source	TR-Iüne 204-2
Location	P. 108, l. 3 – p. 109, l. 8
Makâm	Nihâvend
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	Hacı Fâik Bey (d. 1891)
Work No.	CMOv0037

Remarks

This piece has a similar structure to piece no. 51. In the lyrics, the two kıt'as function as terennüm. See also the Introduction to the edition, Chapter 2.3.2.2.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	a	B	4
	: 5 :	b	: C :	8*
	: 6 :	b	D E	4* 4*
	: 7 :	b	F F'	4* 4*
	: 8 :	b	G H	4* 3*
	2	a	B'	4
H2 (m)	3	c	I	4
	4	a	B	4
	: 9 :	b	: C :	8*
	: 10 :	b	D E	4* 4*
	: 11 :	b	F F'	4* 4*
	: 12 :	b	G H	4* 3*
	4	a	B'	4

* yürük semâî

Nağş semâ'î 'Alî Efendi

Bilmezdim özüm ğamzeñe meftûn imişim ben

Source	TR-Iüne 204-2
Location	P. 110, l. 1 – p. 111, l. 5
Makâm	Nihâvend
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Tanbûrî Alî Efendi (d. 1890)
Lyricist	Nevres-i Cedîd
Work No.	CMOv0038

Remarks

On the lower right-hand side of p. 111 is a small drawing similar to an open bracket.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	: 2 :	a	: B :	8
	: t1 :		C C'	4 4
	t2		D	15
	: 2 :	a	: B :	8
H2 (m)	: 3 :	b	E E'	4 4
	: 4 :	a	: B :	8
	t1		C C'	4 4
	t2		D	15
	: 4 :	a	: B :	8

Pitch Set

Notes on Transcription

- 6 The scribe omitted the division sign :.
- 10.1.3 The scribe corrected the rhythmic value from $\tilde{\text{z}}$ to $\hat{\text{z}}$.
- 11 The scribe omitted the division sign :.
- 12 The scribe did not label the *terennüm* section. The information was added by the editor.
- 19.2.2 Instrumental interlude according to TMKii.
- 20.1.1 The scribe replaced the letter “l” with the syllable “gel”.
- 21.1.3 In the concordances, the syllable “gel” was notated on the first beat of the division. The editor did not modify the placement of this syllable and read it as a personal preference of the scribe.
- 23.2–3 As suggested in TMKii and TMKiii, it is likely that these two divisions are an instrumental interlude.
- 25.1–2 The total rhythmic value of each of the groups $\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}$ and $\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}$ is incorrect. The editor maintained all pitch signs, changing the first three signs of each group into triplets. Other solutions in Hampartsum notation for these two groups might be as in NE208 $\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}$, and NE209 $\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}\overset{\text{u}}{\underset{\text{u}}{\text{z}}}$.
- 26.3.4 Among the consulted concordances, NE204 is the only one that uses the pitch sign ω in this passage, which was transcribed as b_{\downarrow} . The concordances however suggest a different pitch: NE208 $\tilde{\text{z}}$; TMKii and TMKiii: b_{\downarrow} .
- 28.3.1 The scribe omitted the final letter of the word “cān”.
- 30.2.3 Instrumental interlude according to TMKlii.
- 39 The scribe omitted the division sign :.
- 39.2.3 The editor considers this transition to the *miyânhâne* as an instrumental interlude.
- 47.2.2 Instrumental interlude according to TMKlii.

Consulted Concordances

NE208, pp. 95^l–6; NE209, fols. 25v–r; TMKii (13), no. 152; TMKiii (4), pp. 108–10.

C.M.

Kâr-1 hafîf Dede Efendi

‘Aşk-1 tû nihâl-i hayret âmed

Source	TR-Iüne 204-2
Location	P. 112, l. 1 – p. 113, l. 13
Makâm	Râst
Usûl	Hafîf
Genre	Kâr
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0039

Remarks

On the left side of line 9 is a small drawing in blue ink at the binding, similar to an opening square bracket.

This piece was listed under makâm râst-1 cedîd in Ha, HB1, and TRT-NA.

In Ha, hem. 5 is followed by hem. 2 instead of hem. 6. Hem. 6 was completely omitted.

The correct performance order of the piece is unclear. The scribe put a segno sign in div. 10 but did not indicate the second corresponding sign as reference. Based on the concordance OA488, which is a manuscript in Hampartsum notation in Armenian script, the editor placed the missing second segno sign after div. 60. The version in OA488 has been written out, and therefore provides useful information about the performance order. It is also striking that in OA488, the usûl cycle was indicated above the notation. The editor provided the performance order of OA488 as an alternative further below. Interestingly, the subsection in “yürük” was repeated in OA488.

This kâr has six hemistiches and zeyl. Therefore, the editor presented the structure of this piece in six hânes, corresponding to the model described by Cantemir. For more information see also the Introduction to the edition of NE204, Chapter 2.3.2.3.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	2
	: t1 :		: B :	2
H2	2	a	A	1
	: t2 :		C C'	2
	2	a	A	1
H3 (m)	3	b	D	1

CMO1-I/2.87c

H4	4	a	E	1
H5 (z)	5	c	F	1
H6	6	a	A'	1
	: t1 :		: B :	2
	6	a	A'	1
	: t2 :		C C'	2
	6	a	A'	1
	: t3 :		: G :	2*
	: t4 :		: H :	2*
	t5		I	1
	6	a	A'	1

* yürük hafif

Performance order according to OA488

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	1	a	A	1
	t1		B	1
	t1		B	1
H2	2	a	A'	1
	t2		C	1
	t2		C'	1
	2	a	A'	1
H3 (m)	3	b	D	1
H4	4	a	E	1
H5 (z)	5	c	F	1
H6	6	a	A'	1
	t1		B'	1
	6	a	A'	1
	t2		C'	1
	6	a	A'	1
	t3		G	1*
	t3		G	1*
	t4		H	1*
	t4		H	1*
	t5		I	2*
	t3		G	1*
	t3		G	1*
	t4		H	1*
	t4		H	1*

Kār-1 Ḥāce Şevḳ-nāme ḥafif

Ez-şevḳ-i tū ān zūlf-i cemāl-i tū nedidim

Source	TR-Iüne 204-2
Location	P. 114, l. 1 – p. 115, l. 5
Makâm	Râst
Usûl	Hafif
Genre	Kâr
Attribution	Abdülkâdir Merâgî (d. 1435)
Lyricist	Selmân-ı Sâvecî (d. 1376)
Work No.	CMOv0040

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: t1 :		: A :	2
	1	a	B	1
	2	a	C	1
	t2		D	3
	2	a	C'	1
	t3		E	1
H2 (m)	3	b	F	1
	t4		G	1
	4	b	C	1
	t2		D	3
	4	b	C'	1
	t3		E	1

Pitch Set



Notes on Transcription

- 2.1.4 The scribe corrected syllable “de” to “re”.
- 5 The scribe omitted the division sign ::.

- 11.1. In the manuscript, this group was notated as ^{''}𐎠𐎡𐎢𐎣. Above the second pitch sign the scribe notated 𐎣 and above the fourth one 𐎡, which results in the group ^{''}𐎠𐎣𐎡𐎢. Since the scribe did not cross out any pitch signs, the added signs may be seen as an alternative reading. However, the consulted concordances unanimously give the latter version, which the editor also adopted for this edition.
- 23.1.4 The scribe put the two syllables “a-hā” under one pitch sign. In accordance with the concordances, the syllable was split and distributed on two notes.
- 23.2 In H2, the text underlay of t2 varies slightly. The variation was adopted from the block lyrics and added in square brackets in the second line of the text underlay.
- 25.1.3 See 23.1.4.

Consulted Concordances

NATM/III, pp. 146–8; TMKli (2), pp. 20–21; TMNvE, pp. 747–50; TRT-NA, REPno. 4367.

C.M.

Kār-ı muḥteşem Ḥāce'niñ devr-i Hindî

Ḳavl-i muḥteşem [ki] küned ḳavm-i be-yaḳîn

Source	TR-Iüne 204-2
Location	P. 116, l. 1 – p. 117, l. 9
Makâm	Râst
Usûl	Devr-i Hindî
Genre	Kâr
Attribution	Abdülkâdir Merâgî (d. 1435)
Lyricist:	Ömer Hayyâm (d. 1132?)
Work No.	CMOv0041

Remarks

Among the consulted concordances, OA564 was the only source that indicated devr-i Hindî as the usûl. All other concordances gave devr-i revân.

The scribe omitted the syllable “ki” in hem. 1.

In almost all available concordances, this piece has been transmitted with three hemistiches. The editor believes that this piece originally had four hemistiches and that H1 consisted of two hemistiches instead of one. This claim is further supported by the typology of the kârs by Cantemir, which has been discussed in the Introduction to this edition in Chapter 2.3.2.3. In fact, the text concordance in the manuscript NE3608 indicates one additional hemistich, before the miyânhâne. This hemistich would correspond to the missing hem. 2 and may be performed to the same melody as hem. 1. NE3608 gave this hemistich as “bend-i sāni” [second stanza]. Hence, according to NE3608, hem. 2 is “Ḳavl-i dîgerân üftâde ân der-reh-i dîn”. The hemistich is followed by the terennüm that connects to the miyânhâne, as is also evident in the performance instructions “vü terennümâ[t] hem-çü evvel miyânḥâne” given by the scribe of NE3608. Hence, the new order of the hemistiches for this piece would be as follows:

1. Ḳavl-i muḥteşem ki küned ḳavm-i be-yaḳîn
2. Ḳavl-i dîgerân üftâde ân der-reh-i dîn
3. Nigâh me-bâd ü ber-âyed zi-kemîn
4. Bî-ḥaber-est reh in ü ânest ü ne in

For a better understanding, the editor has presented an alternative section structure in the second table.

Structure*Performance order as in NE204*

Section	Text	Rhyme	Melody	Cycles
H1	t1		A	18
	1	a	B	6
	t2		C	10
	: t3 :		D	12
	t4		E	10
H2 (m)	: 3 :	a	: F :	12
	: t5 :		: G :	8
	: t5 :		: G' :	8
	4	a	H	6
	t2		C	10
	: t3 :		D	12
	t4		E	10

Performance order including hem. 2 from NE3608

Section	Text	Rhyme	Melody	Cycles
H1	t1		A	18
	1	a	B	6
	t2		C	10
	: t3 :		D	12
	t4		E	10
	2	a	B	6
	t2		C	10
	: t3 :		D	12
	t4		E	10
	H2 (m)	: 3 :	a	: F :
: t5 :			: G :	8
: t5 :			: G' :	8
4		a	H	6
t2			C	10
: t3 :			D	12
t4			E	10

Pitch Set

Notes on Transcription

- 25 For easier navigation, the editor indicated segno signs.
- 27.2.1 The scribe scratched out the syllable “āh”.
- 28.3.2 The scribe changed the rhythmic value of the first pitch sign from $\dot{\sim}$ to $\ddot{\sim}$.
- 57–62 The scribe did not indicate any repetition signs in the music notation. The block lyrics however suggests repeating this passage.
- 66 The scribe corrected the first two groups of this division. The original version of this division seems to have been $\dot{\sim} \sim \dot{\sim}$. The scribe changed this group to $\dot{\sim} \dot{\sim}$.
- 75 The scribe omitted the vowel “ü” of the text “Bī-ḥaber-est reh in ü ānest”. Two concordances suggest where the missing syllable could be included.

OA488 in Hampartsum notation and Armenian script solved this issue as in the following:

Figure 1: OA488, p. 16.

The same passage in TMNvUKV provides a similar solution as in the following:

Figure 2: TMNvUKV, p. 142.

Consulted Concordances

AK916, fol. 2v; BM, p. 16; Ha, p. 31; HB1, p. 3; M1362, fol. 6v; NE3466, fol. 2r; NE3608, fol. 5v; OA488, pp. 14–17; TMKlii, no. 189; TMNvUKV, pp. 141–2.

C.M.

Kâr-1 nâṭık Ḥaṭîb-zâde yürük semâ'î

Râst getirüb fenn ile seyr etdi hümâyı

Source	TR-Iüne 204-2
Location	P. 118, l. 1 – p. 120, l. 9
Makâm	Râst
Usûl	Yürük semâî
Genre	Kâr-1 nâṭık
Attribution	Hatîbzâde Osmân Efendi (fl. ca. 1675)
Work No.	CMOv0042

Structure

Section	Text	Rhyme	Melody	Cycles
Râst	: 1 :	a	: A :	8
Rehâvî	: 2 :	b	: B :	8
Nikrîz	: 3 :	c	: C :	8
Pençgâh	: 4 :	a	: D :	8
Mâhûr	: 5 :	d	: E :	14
Nevâ	: 6 :	a	: F :	14
Uşşâk	: 7 :	e	: G :	8
Bayâtî	: 8 :	b	: H :	8
Nişâbürek	: 9 :	f	: I :	8
Nihâvend	: 10 :	a	: J :	8
Nühüft	: 11 :	f	H H'	4 4
Sabâ	: 12 :	a	: K :	8
Çârgâh	: 13 :	g	: L :	8
Dügâh	: 14 :	a	: M :	8
Hüseynî	: 15 :	h	: N :	8
Hisâr	: 16 :	a	: O :	8
Muhayyer	: 17 :	f	: P :	8
Bûselik	: 18 :	a	: Q :	8
Hicâz	: 19 :	i	: R :	8
Şehnâz	: 20 :	a	: S :	8
Râhatülervâh	: 21 :	j	: T :	14
Bestenigâr	: 22 :	a	: U : V	8 4
Irâk	: 23 :	k	: W :	8
Evc	: 24 :	a	: X :	8

Mâhûr	: 5 :	d	: E :	14
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Pitch Set

The image shows two staves of musical notation. The first staff contains 12 notes with rhythmic signs below them: a checkmark, a squiggle, a squiggle with a tilde, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, and a squiggle with a sharp. The second staff contains 12 notes with rhythmic signs below them: a squiggle with a sharp, a squiggle with a sharp, a squiggle with a tilde, a squiggle with a tilde, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, a squiggle with a sharp, and a squiggle with a sharp. Brackets are placed under some notes in both staves to indicate groupings.

Notes on Transcription

- 2.3 The scribe corrected the syllable from “kū” to “sey”.
- 20 The scribe omitted the division sign :.
- 21 The editor added the segno sign for better navigation. It connects div. 134 with div. 21.
- 50.2–3 The scribe probably omitted the tie in the second time repeat. In accordance to the corresponding passages in the previous and following sections, it was added by the editor.
- 64–73 From the notation it is not clear whether to repeat the divs. 64–73 or 56–73. The structure of the piece suggests that all hemstiches and melodies of each makâm should be repeated. Hem. 11 (nü Hüft) does not have repetition signs, but the scribe wrote out the whole passage twice. In addition, the concordance OA535 repeated both hem. 11 and hem. 12 (sabâ) respectively. The editor therefore opted to put the repetition sign in div. 64.
- 65.1.1 The scribe wrote $\grave{\text{m}}$ for $\acute{\text{m}}$.
- 73.1.1 The scribe omitted the syllable “dı”.
- 75.2.1 It is very likely that the scribe notated $\acute{\text{m}}$ for $\grave{\text{m}}$. In accordance with the modal context and the concordance TMKiii, the editor added the accidental in square brackets.
- 75.3.2 The total rhythmic value of the group $\grave{\text{m}}\grave{\text{m}}$ is incorrect. The editor omitted the rest sign in accordance with TMKiii.
- 100.2.1 The scribe notated a thick dot above the kisver of the pitch sign. It does not have any effect on the notation.
- 116.1.1 The scribe corrected the syllable from “şū” to “bir”.
- 132.1.1 The scribe wrote the entire word “tamām” under one pitch sign. The editor split it into two syllables.

Consulted Concordances

OA535, pp. 153–5; TMKiii (1), pp. 5–12; TRT-NA, REPno. 8827.

C.M.

Beste-i çenber Zaharya

Reng-i mevc-i âb-ı zümrüden boyandı câmesi

Source	TR-Iüne 204-2
Location	P. 121, l. 1 – p. 122, l. 10
Makâm	Râst
Usûl	Çenber
Genre	Beste
Attribution	Zaharya (fl. ca. 1700)
Work No.	CMOv0043

Remarks

The scribe's use of the pitch signs \sim / ω / $\tilde{\omega}$ in the miyânhâne is ambiguous. In many concordances the pitch sign ω is interpreted as b_2 . Since the scribe used the pitch sign $\tilde{\omega}$ to indicate b_2 , the editor decided to interpret the pitch sign ω as b_4 . The editor leaves the final interpretation of the pitch to the performer.





Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	2
H2	2	a	A	2
	t1		B	2
H3 (m)	3	a	D	2
	t1		E	2
H4	4	a	A	2
	t1		B	2

Pitch Set

The Pitch Set is represented by a musical staff with a treble clef. The notes are: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Below the staff, the corresponding pitch signs are: ✓, ♭, ♭, ♭, ♭, ♭, ~, ~, ω, ω, ♭, ♭, ♭, ♭, ♭, ♭, ~, ω.

Notes on Transcription

- 4 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “taḥrīden” in hem. 4 was syllabicated as “taḥ-rī-ri-den”.
- 14.3 The group originally appears to have been written . It was adjusted by the scribe to .
- 25.3.1 The scribe used the pitch sign , which in NATM and TKMi was interpreted as b_ḥ and in TRT-NA as b_ḥ. Since the scribe used the pitch sign  to represent b_ḥ in divs. 32, 33 and 35 the editor decided to represent this pitch as b_ḥ.
- 27.3.1 The scribe corrected the syllable “bi” to “gi”.
- 29.4.1 The concordances placed the syllable “re” of the word “pāre” in div. 31.3.
- 31.3.1 The scribe wrote the syllables of the word “pāre” under one pitch sign. The editor distributed them in accordance with NATM and TMKi.

Consulted Concordances

NATM/II, pp. 72–4; TMKi/I (2), [no. 02]; TRT-NA, REPno. 8847.

C.M.

Nağş düyek Hâce

Āmed nesīm-i şubḥ-dem tersem ki āzāreş küned

Source	TR-Iüne 204-2
Location	P. 123, ll. 1–11
Makâm	Râst
Usûl	Düyek
Genre	Nakış beste
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0044

Remarks

The concordances AK86 and NE209 provide an instrumental interlude (aranağme).
The second stanza was omitted in B1578, BN323 and MM1856.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1a : : 1b :	a	: A : : A' :	4 4
	: 2a : : 2b :	a	: B : A''	4 4
	: t1 :		: C :	4
	: t2 : 2b :		: D A'' :	: 3 4 :
	: t3 :		: E :	4
	2b	a	: A'' :	4
H2	: 3a : : 3b :	b	: A : : A' :	4 4
	: 4a : : 4b :	b	: B : A''	4 4
	: t1 :		: C :	4
	: t2 : 4b :		: D A'' :	: 3 4 :
	: t3 :		: E :	4
	4b	b	: A'' :	4

Pitch Set

Notes on Transcription

- 10–11 The scribe notated the syllables of the word “èder” in divs. 10.3.5 and div. 10.4.1. The editor corrected the distribution of the syllables according to AK86, which corresponds to the correct meter.
- 12 The scribe did not label the terennium section.
- 12.4.1 Due to the scribe’s corrections, this group’s original version is unintelligible and cannot be fully reconstructed. The group appears to originally have been written $\overset{\circ}{\sim}/\sim/\sim/\sim$. The scribe scratched out the last two pitch signs and notated a corrected version above the line $\overset{\circ}{\sim}/\overset{\circ}{\sim}/\sim$.
- 18.2.3 The scribe corrected \sim to \sim .
- 30 The scribe did not label the terennium section.

Consulted Concordances

A4996, fols. 103v–r; AK86, pp. 311–12; Ev1830, pp. 1–5; KS1888, pp. 1–9; LS1870, pp. 237–42; MM1872, pp. 11–14; Pa1846, pp. 1–5; TRT-NA, REPno. 7901.

C.M.

Nağş muḥammes Ḥāce

Seyr-i gül-i gülşen bī-tū ḥarāmeṣt

Source	TR-Iüne 204-2
Location	P. 126, ll. 1–8
Makâm	Râst
Usûl	Muhammes
Genre	Nakiş beste
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0046

Remarks

The scribe omitted the Arabic letter “mīm” for “temme” at the end of the block lyrics.

The concordance sources suggest different usûls for this piece. Similar to NE204, AK455, BM, Ha, HB1, GM and NE3595 suggest Muhammes. NATM classifies this piece as beste with usûl “Ağır Fer”. NE3608 gives usûl haffî. See text edition to this volume.

The scribe’s use of the pitch signs \sim / ω / $\tilde{\omega}$ in the miyânhâne is ambiguous. In many concordances, the pitch sign ω was interpreted as b_4 . Since the scribe used the pitch sign \sim to indicate b_4 , the editor decided to interpret the pitch sign ω as b_4 . The editor leaves the final interpretation of the pitch to the performer.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	2	a	B	1
	t1		: C :	2
	2	a	B	1
H2 (m)	: 3 :	b	D D'	2
	4	b	B	1
	t1		: C :	2
	4	b	B	1

Pitch Set



Notes on Transcription

- 6.2 The interpretation of the pitch sign ♪ is ambiguous because it appears in this section together with ♫, ♬, and in div. 8 with ♭. Modern editions such as NATM and TMKli interpret this pitch sign as b_↓ when it appears together with c_↑. The editor decided to represent ♪ as b_↓ and leave the final interpretation of the pitch to the performer.
- 7.4.1–2 In hem. 2, the scribe wrote the syllable “leb”, omitting the vowel “i” of the word “ber-leb-i”, which should follow on 7.4.2. The block lyrics in NE209 omitted the vowel “i” in the words “ber-leb-i” in hem. 2 as well as in “der-ḥam-i” in hem. 4. Unfortunately, the text underlay in NE209 is incomplete. The editor distributed the syllable with the final vowel “i” based on NATM and TMKli.

Consulted Concordances

AK455, fol. 3r; BM, p. 19; GM, p. 34; Ha, p. 34; HB1, p. 5; NATM/II, pp. 141–2; NE209, fol. 39v; NE3595, fol. 2v; NE3608, fol. 17r; TMKli (3), pp. 35–6; TRT-NA, REPno. 10014.

C.M.

Nağş hafif 'Acemler

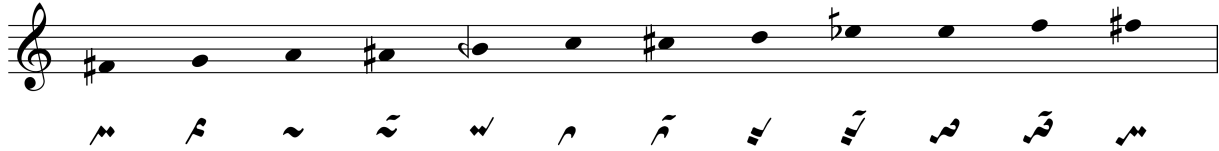
İmşeb ki ruheş çerāğ-ı bezm-i men būd

Source	TR-İüne 204-2
Location	P. 127, ll. 1-7
Makâm	Râst
Usûl	Hafif
Genre	Nakış beste
Attribution	Acemler
Work No.	CMOv0047

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	2	a	A	1
	: t1 :		B B'	2
H2	3	a	A	1
	4	a	A	1
	: t1 :		B B'	2

Pitch Set



Notes on Transcription

- 8.1.1 The scribe put the syllable “āh” under the rest sign . The editor adopted a similar passage from div. 12, changing the rest sign into .
- 8 The scribe wrote the words “dere” and “dillī” as one word, placing them under one pitch sign. The editor separated and distributed them on two pitch signs. The same applies for divs. 9.1-2, 12.1-2 and 13.1-2.
- 13.2 The scribe omitted rhythmic signs and notated ~ for ~.

Consulted Concordances

TRT-NA, REPno. 6666.

C.M.

Nağş devr-i Hindî ‘Acemler

Hem Kâmer hem Zühre vü hem Müşterî der-âsumân

Source	TR-Iüne 204-2
Location	P. 128, ll. 1–5
Makâm	Râst
Usûl	Devr-i Hindî
Genre	Nakış beste
Attribution	Acemler
Work No.	CMOv0048

Remarks

The incomplete version in OA488 attributed this piece to Abdülkâdir Merâgî (d. 1435).

The version in NE204 does not offer a plausible conclusion of the piece. It is possible to conclude the piece on the karâr in div. 12.1.2. Since the correct performance order of this piece is not certain, an alternative option is to repeat hem. 4 after the terennüm in H2 and conclude the piece on div. 21.4. The editor decided to insert a karâr based on TMKli.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	b	B	4
	: t1 :		: B' :	4
H2 (m)	3	c	C	4
	4	b	D	4
	: t1 :		: B' :	4

Pitch Set



Notes on Transcription

7.2.2 The scribe scratched out the syllable “zı”.

9.2.1 The scribe scratched out the syllable “yel” and replaced it with “lel”.

- 9.2 The original group seems to have been written $\overset{\cdot}{\text{ل}}\text{ل}^{\text{و}}$. The scribe scratched out the last two pitch signs.
- 11.1.3 The scribe scratched out the syllable “lel” and replaced it with “li”.
- 13 Since the piece does not give a plausible ending, the editor adopted the Karâr bracket from TMKli.
- 15 The scribe omitted the syllable “ü” of the expression “‘uzzal ü şehnâz”. The missing vowel was added by the editor based on TMKli.
- 15.3 The scribe scratched out the syllable “zi” and replaced it with “nâ”.

Consulted Concordances

TMKli (3), p. 37; TRT-NA, REPno. 6203.

C.M.

Beste-i hafif Tab'î

Seyr eyle o billür beden taze Firenk'i

Source	TR-Iüne 204-2
Location	P. 129, l. 1 – p. 130, l. 3
Makâm	Râst
Usûl	Hafif
Genre	Beste
Attribution	Tab'î (d. after 1784)
Work No.	CMOv0049

Remarks

In hem. 4 (div. 1.1.3), the scribe wrote “girseñ” for “gezseñ”. It was corrected in the block lyrics as well as in the text underlay. See also the text edition to this volume.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	D	1
	t1		E	1
H4	4	a	A	1
	t1		B	1

Pitch Set

Notes on Transcription

- 5.1 The group appears to have been written $\overset{\circ}{\sim} \overset{\circ}{\sim}$. To fit the total value of the group, the editor halved the value of the initial rest sign. This group was originally followed by the group $\overset{\circ}{\sim}$, which the scribe scratched out.

C.M.

Nağş semâ'î Hâce

Ān māh-ı men der-mektebest men der-ser-i reh muntazır

Source	TR-Iüne 204-2
Location	P. 131, ll. 1–9
Makâm	Râst
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0050

Remarks

Below the notation, there is one dotted line in blue ink.

The lyrics of H1 are in Persian, whereas the lyrics in H2 seem to be a translation of the same in Ottoman-Turkish. In most of the concordances, the first word “Ān” was replaced by “ey”. This was the case in the songtext anthologies AK431, GM, GR, Ha, HB1, NE3466, NM, and in the music concordances OA171, and OA564.

This piece was marked with an “x” sign in black ink on the left side of the makâm name.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	b	B	4
	t1		C	8
	2	b	B'	4
H2	3	a	A	4
	4	c	B	4
	t1		C	8
	4	c	B'	4

Pitch Set

Notes on Transcription

- 9.2.2 The scribe omitted rhythmic signs and wrote $\dot{\sim} \dot{\sim}$ for $\dot{\sim} \dot{\sim}$.
10.2 The scribe omitted rhythmic signs and wrote $\dot{\sim}$ for $\dot{\sim}$.
19.3 The scribe omitted rhythmic signs and wrote $\sim \dot{\sim}$ for $\sim \dot{\sim}$.

Consulted Concordances

AK431, fol. 81r; GM, p. 34; GR, p. 9; Ha, p. 35; HB1, p. 8; NE3466, fol. 9v; NM, p. 4;
OA171, p. 58; OA564, p. 28.

C.M.

Nağş semâ'î Hâce

Biyā vü revim ez-în velāyet men tū

Source	TR-Iüne 204-2
Location	P. 132, l. 1 – p. 133, l. 5
Makâm	Râst
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0051

Remarks

This piece was marked with “x” in black ink on the right side of the makâm name “râst”.

The lyrics of this piece are Persian, Arabic and Ottoman-Turkish. The scribe did not distribute the second stanza in the text underlay. Therefore, the editor distributed the second stanza based on TMKlii.

Hem. 1, “Âhû biyâ mîrzam âhû biyâ”, apparently serves as an introduction and frame sentence to the piece but does not belong to the main body of the poem. The poem starts with hem. 2, “Biyâ vü revim ezin velāyet men tū”. It is part of the poem’s first line, which is also reflected in the melody column of the structure table. Considering the lyrics from this angle highlights the analogy between the the lyrics of H1 and H2, which consist of four hemistiches each.

The ending of the piece is unclear. The various text and music concordances show different ways to finish this piece. Generally, there are three options: The first option is to conclude the piece in H2 at the end of the terennüm in div. 44.2.2. This ending is reflected in the song text anthologies AK431, GM, HB1, HB2, NE3608 and NE3466. Another option is to conclude H2 by repeating once more after the terennüm, hem. 6 “Beñzim şararub hâzâna döndi sensiz” and conclude the piece in div. 9.2. This was the case in the song text anthologies BM and Ha. Other concordances such as B1578, BN599, M1362, NE3649 and NE3866 end the lyrics with the last line of the second stanza. The editor has opted for the first option, since the block lyrics in NE204 ends “bend-i şânî” with “terennüm kelevvel”. If the scribe had intended to repeat hem. 6 to conclude the piece, hem. 6 would have been indicated in the block lyrics as similar to “Âhû biyâ mîrzam âhû biyâ” at the end of H1. TMKlii concluded the piece with hem. 9 “Peymâne elimde çana döndi sensiz”, which is performed to the melody A of “Âhû biyâ mîrzam âhû biyâ”.

See case study in the Introduction to the edition in Chapter 2.3.2.2.

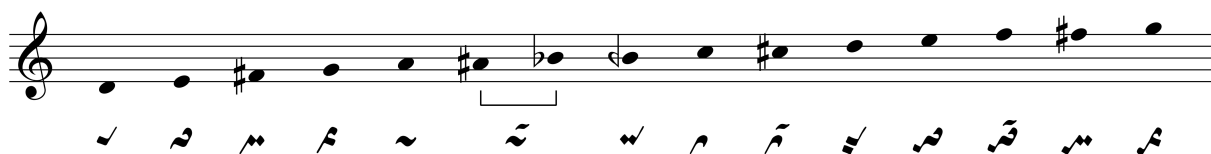
Structure

According to the edition of NE204.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	b	B	4
	3	b	B'	4
	4	c	C	5
	5	c	B''	4
	: t1 :		D D'	4 6
	t2		F	8
	: t3 :		: G :	8
H2	1	a	A	4
	6	d	B	4
	7	d	B'	4
	8	e	C	5
	9	d	B''	4
	: t1 :		D D'	4 6
	t2		F	8
	: t3 :		: G :	8

According to the suggested performance order in TMKlii.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	b	B	4
	3	b	B'	4
	4	c	C	5
	5	c	B''	4
	: t1 :		D D'	4 6
	t2		F	7
	: t3 :		: G :	8
H2	1	a	A	4
	6	d	A	4
	7	d	B	4
	8	e	B'	4
	: 9 :	d	C B''	5 4
	: t1 :		D D'	4 6
	t2		F	7
	: t3 :		: G :	8

**Pitch Set****Notes on Transcription**

- 4.2.1 The scribe scratched out syllable “bi”.
- 5 The editor added segno sign for better navigation. It connects div. 47 with div. 5.3, hem. 6.
- 13.3.–14.1 In the text underlay, the word “seydī” was written as “seyyidī”. “Seyyi” was notated on div. 13.3 and “dī” below div. 14.1. The concordances shorten this word to “seydī” in order to distribute it on two instead of three notes. The editor adopted “seydī” accordingly.
- 15–16 In hem. 4, the scribe notated “rākibīn” instead of “rākibīra” as given in the block lyrics.
- 22 The scribe did not label the terennūm section. The missing information was added by the editor.
- 25.2.1–3 The scribe changed the rhythmic value of the triplets. One triplet is equal to one quarter note instead of one eighth note.
- 33.1.3 The scribe corrected ♪ to ~.
- 33.3.1 See 13.3.
- 37.1.3 The scribe corrected ♪ to ♪.
- 43.3.1 The scribe omitted the syllable “vey”.

Consulted Concordances

AK431, fol. 81r; B1578, fol. 14r; BM, p. 27; BN599, fol. 5v; GM, pp. 35–6; Ha, p. 33; HB1, p. 9; HB2, p. 4; M1362, fol. 7r; NE3466, fol. 10r; NE3608, fol. 45v; NE3649, fol. 10r; NE3866, fol. 13r; TMKli (2), p. 28; TMKlii, no. 199; TRT-NA, REPno. 220.

C.M.

- 21.2.3 The scribe corrected the rhythmic value from ♩ to ♩^\wedge .
28 The scribe omitted the division sign : .

C.M.

Semâ'î Ḥāfız Pōst

Gelse o şūḥ meclise nāz u tegāfūl eylese

Source	TR-Iüne 204-2
Location	P. 135, ll. 1–7
Makâm	Râst
Usûl	Yürük semâî
Genre	Semâî
Attribution	Hâfız Post (d. 1690)
Lyricist	Behcetî (d. 1683)
Work No.	CMOv0063

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	t1		B	8
H2	: 2 :	a	: A :	8
	t1		B	8
H3 (m)	: 3 :	b	: C :	8
	t1		D	8
H4	: 4 :	a	: A :	8
	t1		B	8

Pitch Set



Notes on Transcription

- 2.1.1 Hem. 2 lacks one syllable. The editor added a vowel to the word “ḥicāb”, changing it to “ḥicābî” in accordance with MM1872. The same applies to the word “zārî” in hem. 4. See also the text edition to this volume.
- 13–16 The scribe labelled this section as “terennüm”, but meant miyân, as can be deduced from AK86, A4996, and NE209. The editor changed the labelling of this section from “terennüm” to “Miyân”.

It is very likely that hem. 3 is repeated, similar to H1, H2 and H4. This becomes evident in the concordances A4996, AK86, MM1872, and eventually also in NE209, repeating the same passage with a slight variation.

Consulted Concordances

A4996, fols. 91v-r; AK86, p. 366; MM1872, pp. 24-6; NE209, fol. 41v.

C.M.

- 13.3. Smearing with blue ink.
- 17.4.3 The scribe corrected م to م .
- 19.1.1 The scribe omitted the last syllable “em” of the word “şabrèdemem”. The editor added the syllable in accordance with the concordances.
- 21.1.5 The scribe corrected م to م .
- 24.4.4 It is likely that the scribe omitted the kisver above the pitch sign and wrote م for م . The concordances use either b_d or b_s , however they do not use both in the same passage.
- 25.3.1 The scribe omitted the syllable “mü” of the word “müselem”. The editor added the syllable in accordance with the concordances.
- 25.3 The group originally appears to have been written م . The scribe scratched out the rhythmic sign of the third pitch sign and scratched out the last pitch sign. Hence, the scribe corrected this group to م .
- 27.3.1 The scribe missed to place the last syllable “mi” of the word “müsellem-i”. TMNvE placed this syllable on the usûl beat corresponding to div. 27.3.1.

Consulted Concordances

TMKl-Zek/I, pp. 23–4; TMNvE, pp. 328–9; TRT-NA, REPno. 2109.

C.M.

Beste zencîr Zekâ'î Efendi

O nev-nihâl ki serv-i revân olur giderek

Source	TR-Iüne 204-2
Location	P. 137, l. 3 – p. 138, l. 4
Makâm	Hicâzkâr
Usûl	Zencîr
Genre	Beste
Attribution	Zekâî Dede (1825–1897)
Lyricist	İsmâîl Müşfik Efendi (d. ca. 1857)
Work No.	CMOv0055

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		B	
H4	4	a	A	1
	t1		B	

Pitch Set



- 17 The scribe omitted the division sign ::.
- 20.3.2 The scribe scratched out the syllable “o” and replaced it with “ol”.

C.M.

Semâ'î İmâm-ı Şehriyârî 'Alî Efendi

Nağş-ı la'li gitmez ol şūhuñ derūn-ı sineden

Source	TR-İüne 204-2
Location	P. 138, l. 5 – p. 139, l. 3
Makâm	Hicâzkâr
Usûl	Aksak semâî
Genre	Semâî
Attribution	Tanbûrî Alî Efendi (d. 1890)
Work No.	CMOv0056

Remarks

This piece was marked with an “x” sign in black ink placed above the first pitch sign.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	t1		B	8
H2	2	a	A	6
	t1		B	8
H3 (m)	3	b	C	6
	t1		B	8
H4	4	a	A	6
	t1		B	8

Pitch Set

Notes on Transcription

4.2.7 The scribe corrected ω to μ .

7 For better navigation through the score, the editor indicated the segno sign \ast .

C.M.

Semâ'î sengîn Zekâ'î Efendi

Gülşende hezâr nağme-i dem-sâz ile mağzûz

Source	TR-Iüne 204-2
Location	P. 139, l. 4 – p. 140, l. 4
Makâm	Hicâzkâr
Usûl	Sengîn semâî
Genre	Semâî
Attribution	Zekâî Dede (1825–1897)
Work No.	CMOv0057

Remarks

On the bottom left of page 139 the scribe notated an opening bracket. It is placed in line 11 at some distance from the notation.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	t1		B	6
H2	2	a	A	6
	t1		B	6
H3 (m)	3	b	C	6
	t1		B	6
H4	4	a	A	6
	t1		B	6

Pitch Set



- 14 The scribe omitted the division sign ∷. Originally, the scribe placed this division at the end of the miyân following div. 20. This concluding division was intended to be performed after the terennüm following (H3). The editor inserted this division as the third volta bracket.

Consulted Concordances

TMKii (3), no. 28; TMKiii (9), p. 264; TMKl-Zek/I, p. 30; TRT-NA, REPno. 5705.

C.M.

Beste devr-i kebîr Sermü'ezzîn Sa'dullâh Efendi

Ey şehinşâh-ı cihân-ārâ-yı nev-țarz-ı usûl

Source	TR-Iüne 204-2
Location	P. 140, l. 5 – p. 141, l. 3
Makâm	Hicâzkâr
Usûl	Devr-i kebîr
Genre	Beste
Attribution	Sa'dullâh Efendi (d. 1854)
Work No.	CMOv0058

Remarks

On the left side of the word “terennüm”, is a short vertical stroke, similar to the Arabic numeral 1.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	2
H2	2	a	A	2
	t1		B	2
H3 (m)	3	b	C	2
	t1		B	2
H4	4	a	A	2
	t1		B	2

Pitch Set



Notes on Transcription

- 2.2.1 The scribe wrote the syllable “şâ” of hem. 1 below the second pitch sign of this group. The available concordances however, place the syllable below the first note g̣. The editor placed the syllable accordingly.

- 13.3.2 The scribe corrected $\acute{\rho}$ to ρ .
- 21.3.2 The scribe distributed the word “buldi” under one pitch sign. The editor split and distributed this syllable in accordance with the available concordances.
- 22.1.4 It is very likely that the scribe omitted the kisver and wrote ρ for $\acute{\rho}$. This assumption is further supported by the concordances.

Consulted Concordances

FAS_CT_HK, p. 4; FAS_DTM_HK, p. 3; FAS_OMD_HK, p. 65; FAS_UA_HK, p. 5; TRT-NA, REPno. 4281.

C.M.

- 10.3 The total rhythmic value of the group $\overset{\circ}{\text{r}} \overset{\circ}{\text{r}} \overset{\circ}{\text{r}}$ is incorrect. The editor changed the value of the last pitch sign to $\overset{\circ}{\text{r}}$.
- 11.2–3 Instrumental interlude according to FAS_CT_HK, FAS_UA_HK and TRT-NA.
- 16.2–3 Instrumental interlude according to TRT-NA.
- 18.3.1 The scribe scratched out syllable “gö”.
- 21 The scribe omitted the division sign : .
- 21.2–3 Instrumental interlude according to FAS_UA_HK and TRT-NA.
- 27.2–3 Instrumental interlude according to FAS_UA_HK and TRT-NA.
- 32.2.–3 Instrumental interlude according to FAS_UA_HK and TRT-NA.

Consulted Concordances

FAS_CT_HK, pp. 27–8; FAS_UA_HK, pp. 6–9; TRT-NA, REPno. 7715.

C.M.

Semâ'î Zekâ'î Efendi

Bülbül gibi pür oldı cihân nağmelerimden

Source	TR-İüne 204-2
Location	P. 142, ll. 5–10
Makâm	Hicâzkâr
Usûl	Yürük semâî
Genre	Semâî
Attribution	Zekâî Dede (1825–1897)
Work No.	CMOv0060

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	7
	t1		B	8
H2	2	a	A	7
	t1		B	8
H3 (m)	3	b	C	7
	t1		B	8
H4	4	a	A	7
	t1		B	8

Pitch Set



Notes on Transcription

- 9 For easier navigation, the editor added the segno sign ✖.
- 11.1.1 The scribe corrected the syllable “ğa” to “ğon”. On div. 11.2.1, the scribe corrected the syllable “şı” to “ça”. Hence, the scribe had originally notated “ğaşı”, as in div. 13.
- 13.3.1 The scribe corrected $\dot{\sim}$ to $\dot{\sim}$.
- 16.2–3 The editor indicated the fermata (\frown) sign. The performer is supposed to go back to the beginning for H2 and H4. For H3 the \frown sign should be ignored.

23 The scribe omitted the terennüm's first syllable "gel" that connects the miyân to the terennüm. It was added by the editor. The editor added the terennüm sign ✖.

C.M.

Beste-i hafif Dede Efendi

Ey gonça-dehen hâr-ı elem cânıma geçdi

Source	TR-Iüne 204-2
Location	P. 143, ll. 1–11
Makâm	Mâhûr
Usûl	Hafif
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0061

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
	t2		C	
H2	2	a	A	1
	t1		B	1
	t2		C	
H3 (m)	3	b	D	1
	t1		E	1
	t2		C	
H4	4	a	A	1
	t1		B	1
	t2		C	

Pitch Set



a different interpretation of the usûl. The concordances MM1856 and MM1872 likewise indicate a change in the usûl tempo in the passage, corresponding to the divs. 9–14. From div. 15 the usûl switches back to the first tempo. The scribe of NE204 did not indicate any change in tempo, neither by performance instruction nor by the setting of division or structural signs. However, the structural signs in divs. 25–28 allow to read the terennüm in H3 as yürük hafif. The editor did not change the usûl and followed the scribe's version.

- 22.2 The total rhythmic value of the group $\dot{\text{m}}\text{m}\text{m}\text{m}\text{m}$ is incorrect. The editor adopted the rhythmic pattern of a similar passage from div. 21, changing $\dot{\text{m}}\text{m}\text{m}\text{m}\text{m}$ to $\text{m}\text{m}\text{m}\text{m}\text{m}$. Alternative readings can be found in TRT-NA and TMKlii $\text{f}\#e\text{f}\#$ ($\text{♩}\text{♩}$), and in BD770 $\text{f}\#e\text{f}\#$ ($\text{♩}\text{♩}$).
- 28 The editor corrected division signs from :: to : in accordance with div. 12. Cf. comment on divs. 9–12.

Consulted Concordances

A4996, pp. 35–6; BD770, pp. 14–15; MM1856, pp. 29–34; MM1872, pp. 70–72; TMKlii, no. 44; TRT-NA, REPno. 4090.

C.M.

Notes on Transcription

- 21 The melody ends on the finalis together with the syllables “nim”. The following sequence may be an instrumental interlude. MM1856 and MM1872 end on the finalis, which is followed by rest signs. A similar case can be observed in TRT-NA and A4994 which end on the finalis. In A4994 the last letter of the syllable “nim” was placed on the finalis. The following pitch signs do not have any text underlay and could therefore be interpreted as an instrumental interlude. The corresponding passage in TMKlii and TMKvBB explicitly include the performance instruction “Saz”.
- 22 The scribe omitted the division sign :.
- 33.2.2 This transition to the miyânhâne is seemingly an instrumental interlude. MM1856 and MM1872 end on the finalis followed by rest signs. A4994 placed the last letter of the syllable “dim” on the finalis and did not give any further text underlay for the following pitch signs. NA and TMKlii indicate this transition explicitly as instrumental interlude.

Consulted Concordances

A4994, fols. 32v-r; MM1856, pp. 41-4; MM1872, pp. 81-3; TMKlii, no. 46/2, TRT-NA, REPno. 11504.

C.M.

Beste  arbeyn Dede Efendi

Muřt k-ı cem li  gece g nd z dil-i Őeyd 

Source	TR-I�ne 204-2
Location	P. 147, ll. 1–11
Mak�m	S�zn�k
Us�l	Darbeyn
Genre	Beste
Attribution	�sm�l Dede Efendi (1778–1846)
Work No.	CMOv0063

Remarks

The us l darbeyn may be composed of various smaller us ls. The editor compared available concordances that would give information on the us ls used. MM1872 used only Frenĝi fer', TMKlii used darbeyn, consisting of three cycles in Frenĝi fer' (14 beats) and one in berefř n (16 beats). Instead of berefř n, according to other concordances devr-i keb r could also be used. The editor opted for the darbeyn composed of three cycles in Frenĝi fer' and one in berefř n as 58/2.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
	t2		C	
H2	2	a	A	1
	t1		B	
	t2		C	
H3 (m)	3	b	D	1
	t1		B	
	t2		C	
H4	4	a	A	1
	t1		B	
	t2		C	

Pitch Set**Notes on Transcription**



- 4 The scribe notated the second syllable “düz” of the word “gündüz” in div. 4. In most of the consulted concordances, the syllable “düz” is notated in div. 5.2. NE208 and A4996 are the only concordances who notated this as in NE204 in div. 4.1 and 5.2 respectively. Hence, the editor gave “düz” in square brackets.
- 8.1.2 This transition was indicated as an instrumental interlude in NATM and NE208. MM1872 and TMKlii gave rest signs after the pitch nevâ in div. 8.1.1.
- 9 The editor inserted the segno sign for better navigation. It connects div. 25 with div. 9.
- 12.2.4 The scribe corrected the syllable “lel” to “”lî”.
- 17 The scribe omitted the division sign ::.
- 25.1.2 This transition to the terennüm subsection is an instrumental interlude. MM1872 ends on nevâ. NE208 indicated “sâz” for the group corresponding to div. 25.2.

Consulted Concordances

A4996, fols. 86v–r; MM1872, pp. 46–8; NATM/II, pp. 191–2; NE208, pp. 103–4; TRT-NA, REPno. 7813.

C.M.

passage. For practical reasons, the editor placed this division following the terennüm section to conclude the piece.

25.1 The first group of this division originally appears to have been written . This group was scratched out by the scribe and the group  was added instead.

26.1.4 This transition to the terennüm is seemingly an instrumental interlude. TMKlii and TMKi end the melody on nevâ, without any further embellishments.

Consulted Concordances

TMKi/II (7), [no. 05]; TMKlii, no. 122.

C.M.

Nağş semâ'î Dede Efendi

Nesin sen â güzel nesin

Source	TR-İüne 204-2
Location	P. 149, l. 1 – p. 150, l. 3
Makâm	Sûznâk
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0065






Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1a : 1b	a	: A : B	4 2
	: 2a : 2b	a	C C' D	2 2 2
	: t1 :		: E :	14
H2 (m)	: 3a : 3b	b	F F' G	2 2 2
	4a 4b	b	H D'	2 2
	: t1 :		: E :	14

Pitch Set



Notes on Transcription

- 1.2.2–5 The total rhythmic value of the group  is incorrect. The editor halved the rhythmic value and interpreted them as .
- 6.3.4 The scribe corrected  to .
- 17.4.2 It is likely that this transition to div. 11 is an instrumental interlude. TMKi indicated two melody lines. The lower one, resting on the finalis is the vocal part, whereas the ascending one is supposedly the instrumental. TMKlii gave “saz” only for the last three pitch signs of the division, which was adopted in this case.
- 18 The scribe omitted the division sign .

- 18.2.1 It is likely that this transition to the miyânhâne is an instrumental interlude. MM1856 ends on the finalis with the syllable “dim” and is followed by one rest sign. The miyânhâne starts directly with an octave upwards.
- 24.1.3 The scribe corrected م to م .
- 24.2.4 The scribe corrected م to م .

Consulted Concordances

MM1856, pp. 24–8; TMKi/II (7), [no. 07]; TMKlii, no. 123/1.

C.M.

Semâ'î Küçük Mehmed Ağa

Ey dil heves-i vuşlat-ı cānān saña düşmez

Source	TR-Iüne 204-2
Location	P. 150, ll. 4–11
Makâm	Sûznâk
Usûl	Yürük semâî
Genre	Semâî
Attribution	Küçük Mehmed Ağa (d. ca. 1810?)
Lyricist	Enderûnî Hüseyin Fâzıl Beğ (d. 1810)
Work No.	CMOv0066

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	10
	t1		B	18
H2	: 2 :	a	: A :	10
	t1		B	18
H3 (m)	: 3 :	b	: C :	10
	t1		B	18
H4	: 4 :	a	: A :	10
	t1		B	18

Pitch Set



Notes on Transcription

- 3.1.2 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “vuşlatı” in hem. 4 was syllabicated as “vu-şu-la-tı”. The scribe put the syllables “vu-şu” under one pitch sign. The editor divided and distributed the two syllables on two pitch signs accordingly.
- 4.2.2 The scribe corrected ♪ to ♫.
- 6 The scribe omitted the division sign ::.

- 6.2–3 This transition to the terennüm is probably an instrumental interlude. The concordances Ev1830, Pa1846, MM1872 end on nevâ and the syllable “mez”, which is followed by rest signs. TRT-NA indicated after nevâ an instrumental interlude.
- 12.3.1 The scribe did not notate the syllable “gel” in the text underlay. Ev1830 and PA1846 notated this missing syllable below the pitch that in NE204 corresponds to div. 12.3.1. The editor added the missing syllable.
- 15.2 The scribe wrote $\dot{\text{m}}\text{m}$ for $\dot{\text{m}}\text{m}$.
- 18.1.4 The scribe corrected m to $\dot{\text{m}}$.
- 25–30 From the formal structure and available concordances it is possible that this section must be the miyân, and not terennüm as indicated by the scribe.
- 30 The scribe omitted the division sign ::.
- 30.2–3 The concordances Ev1830, Pa1846, MM1872 end on nevâ and the syllable “mā”, which is followed by rest signs. Cf. comment on div. 6.2–3.

Consulted Concordances

Ev1830, pp. 35–9; MM1872, pp. 58–9; Pa1846, pp. 43–5; TRT-NA, REPno. 4055.

C.M.

Beste hafif Dede Efendi

Bir gönça-femiñ yāresi vardır ciğerimde

Source	TR-Iüne 204-2
Location	P. 151, ll. 1–11
Makâm	Bayâtî
Usûl	Hafif
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0067

Remarks

Following the miyânhâne, the scribe notated once more the first volta bracket for the terennüm, which is equivalent to div. 16 and connects to H4. Since the edition has already given div. 16, the editor did not reproduce it.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	a	C	1
	t1		B	1
H4	4	a	A	1
	t1		B	1

Pitch Set**Notes on Transcription**

17 The scribe omitted the division sign ::.

25 The scribe did not notate the second segno sign that connects div. 25 with div. 9.
It was added by the editor.

C.M.

Beste çenber Nazîm

Nâle étmezdîm mey-i ‘aşkıñla pür çüş olmasam

Source	TR-Iüne 204-2
Location	P. 152, l. 1 – p. 153, l. 5
Makâm	Bayâtî
Usûl	Çenber
Genre	Beste
Attribution	Nazîm Yahyâ (d. 1727)
Work No.	CMOv0068

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

Pitch Set



Notes on Transcription

- 4.4.3–4 The scribe wrote ˘ for ˙.
- 20 The scribe omitted the division sign ::.
- 20.4 Ink is smeared towards the upper side.
- 26.1 The word “oldu” appears also as “oldım” in TRT-NA. See also text edition for more detailed information.
- 30.3.4 The scribe corrected ˛ to ˙. This also applies to the pitch signs in divs. 30.4.4, 31.1.2, 32.4.4, 33.1.2, 33.1.4, 33.2.3, 33.3.3, 33.3.5, 34.1.2.

- 33 The scribe omitted the letter “r” of the word “seyr”. It was added by the editor.
- 33.3 The total rhythmic value of the group *قَرْمٌ قَرْمٌ* is incorrect. Based on the same passage in NATM, TRT-NA, TA-N 244 and TA-N 245 the value of the first rest sign was changed by the editor from , to „.

Consulted Concordances

NATM/IV, pp. 42–3; TA-N 244; TA-N 245; TRT-NA, REPno. 7855.

C.M.

Beste zencîr Meḫmed Beḡ

Bu rûtbe derd-i firâkıñ édüb esîri beni

Source	TR-Iüne 204-2
Location	P. 153, l. 6 – p. 154, l. 9
Makâm	Bayâtî
Usûl	Zencîr
Genre	Beste
Attribution	Eyyûbî Mehmed Bey (d. 1804–1850)
Work No.	CMOv0069

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		D	
H4	4	a	A	1
	t1		B	

Pitch Set



Notes on Transcription

- 8.3.3 This transition to the terennüm was indicated as an instrumental interlude in TAN 238. In other concordances it was not labelled.
- 17 The scribe omitted the division sign ::.
- 18.2.2 The scribe scratched out the last letter of the syllable “lu”, which is unintelligible.
- 25.3.2 This transition to the terennüm in H3 is probably an instrumental interlude. The available concordances left this passage unlabeled. The editor considers this passage as an instrumental interlude since it introduces a new modal environment and connects to a new section.

26.2.2 The scribe's corrections for the second pitch sign are unintelligible. One possible reading for this group is ¹قهرم²مهرم. The same passage in NATM is f#agf# (♭♭); in TRT-NA f#gf# (♭♭); in TA-N 238 f#f#f#f#gf# (♭♭♭♭); in TA-N 240 f#e#f#f#ag (♭♭♭♭).

Consulted Concordances

NATM/II, pp. 159–60; OA570, pp. 3–4; TA197, fol. 3r; TA-N 238; TA-N 240; TRT-NA, REPno. 2598.

C.M.

Beste hafîf 'Azîz Efendi

Ey ğamze söyle zaḥm-ı dilimden zebānım ol

Source	TR-Iüne 204-2
Location	P. 155, l. 1 – p. 156, l. 3
Makâm	Bayâtî
Usûl	Hafîf
Genre	Beste
Attribution	Hekîmbaşı Azîz Efendi (1736–1783)
Lyricist	Cevrî İbrâhîm Çelebi (d. 1654)
Work No.	CMOv0070

Remarks

This piece was marked with a cross sign in black ink, to the right side of the fasıl name “bayâtî” at the top of the page.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		D	1
H4	4	a	A	1
	t1		B	1

Pitch Set**Notes on Transcription**

- 1.1.1 The scribe corrected ♩ to ♩ .
 13.3.4 The scribe corrected ♩ to ♩ .

16.1.1 In contrast to other corresponding passages, the scribe wrote “amān” instead of “āmān”. In the text underlay, the editor adopted the latter one, since the scribe used it in div. 32 as well.

17 The scribe omitted the division sign ∷.

Consulted Concordances

Ev1830, pp. 53–7; NATM/IV, pp. 122–3; Pa1846, pp. 55–8.

C.M.

Semâ'î Şâlih Ağa

Dil-i 'aşıqları bend étmede bir pehlivansın sen

Source	TR-Iüne 204-2
Location	P. 156, ll. 4–11
Makâm	Bayâtî
Usûl	Aksak semâî
Genre	Semâî
Attribution	Şâlih Ağa (fl. ca. 1725?)
Work No.	CMOv0071

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	5
H2	2	a	A	4
	t1		B	5
H3 (m)	3	b	C	4
	t1		B	5
H4	4	a	A	4
	t1		B	5





Pitch Set



Notes on Transcription

2.4.1 In hem. 2, the word “olmuşum” seems to be semantically incorrect and does not stick to the prosodic rules. The editor therefore changed this word to “olmuş”. Other concordances like TA-N 265, TA-N 268, MM1872, NATM and TMKlii, as well as various concordances from song text anthologies omitted the same syllable. NE204 and HB1 are the only available sources that use “olmuşum” instead of “olmuş”. For further comments on the text, see also the text edition to this volume.

6.2.1–2 The scribe corrected the rhythmic value from $\frac{1}{4}$ to $\frac{1}{8}$.

- 6.2.3 The scribe notated “bāz” for “bā”.
- 9.4.3 The last pitch sign in this division seems melodically obsolete since the melody reaches the finalis already in div. 9.4.1 (or 10.2.1 respectively). This assumption is further supported by the concordances. The corresponding melody was written in NE208 as  ::, and in TMKlii as . The concordance in MM1872 suggests the same finalis and rhythmic pattern as well as a quarter rest. The corresponding passages in TA-N 268 and TA197 are very similar to those of NE204. Hence, the editor believes that the pitches nevâ (or gerdâniye in div. 10.2.3) are instrumental interludes or they have a performative function, for example of an upbeat. They probably served as an orientation for the performer to achieve the pitch that follows in the next section of the piece. The editor therefore decided to put these two pitches into square brackets.
- 10.2.3 Cf. comment on div. 9.4.3
- 10 The scribe omitted the division sign ::.
- 14.3.2 The scribe corrected  to .

Consulted Concordances

HB1, p. 152; MM1872, pp. 131–2; NATM/III, pp. 167–8; NE208, pp. 135–6; TA197, fol. 9v; TA-N 265; TA-N 268; TMKlii, no. 40/1; TRT-NA, REPno. 3416.

C.M.

Semâ[‘]î sengîn ‘Azîz Efendi
 Ārām edemem yāre nigāh eylemedikce

Source	TR-İüne 204-2
Location	P. 157, ll. 1–11
Makâm	Bayâtî
Usûl	Sengîn semâî
Genre	Semâî
Attribution	Hekîmbaşı Azîz Efendi (1736–1783)
Work No.	CMOv0072

Remarks

HB2 suggest “yürük semâî” as usûl.

Modern concordances like TRT-NA, and NATM categorized this piece as nakış semâî. This claim is probably based on the fact that each hemistich is repeated after the terennüm. The repetition of the hemistiches should be considered as part of the terennüm, which actually ends in div. 12 and not in div. 8. Other concordances as well as the structure of the piece allow to deduce that this piece is not a nakış semâî but a semâî. See Introduction to the edition, Chapter 2.3.2.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	4
	1	a	C	4
H2	2	a	A	4
	t1		B	4
	2	a	C	4
H3 (m)	3	b	D	4
	t1		B	4
	3	b	C	4
H4	4	a	A	4
	t1		B	4
	4	a	C	4

Pitch Set

Musical notation for a pitch set on a treble clef staff. The notes are: G4, A4, Bb4, Bb4, Ab4, G4, F#4, Ab4, G4, F#4, E4, D4, C#4, D4, E4, Fb4. There are two brackets under the first two notes and the next two notes. Below the staff are 15 rhythmic symbols: a quarter note, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, and a quarter note with a tilde.

Notes on Transcription

13 The scribe omitted the division sign ::.

Consulted Concordances

Ha, p. 279; HB2, p. 144, NATM/II, p. 23; OA570, p. 16; TA-N 271; TA-N 275; TRT-NA, REPno. 495.

C.M.

Nağş semâ'î Miķā'il Usta

Cānā seni ben mihr ü vefā şāhibi şandım

Source	TR-Iüne 204-2
Location	P. 158, l. 1 – p. 159, l. 5
Makâm	Bayâtî
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Mikâil Usta (fl. ca. 1800?)
Lyricist	Nahîfî (d. 1738)
Work No.	CMOv0073

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	2	a	A	6
	t1		B	11
	: t2 :		C C'	3 3
	t3		D	13
	2	a	A	6
H2 (m)	: 3 :	b	: E :	10
	4	a	A	6
	t1		B	11
	: t2 :		C C'	3 3
	t3		D	13
	4	a	A	6











Pitch Set



Notes on Transcription

6.2.3 The concordances Ev1830, Pa1846, MM1872, NE208 and TA-N 279 finished this subsection on the syllable “dim” on the finalis without additional embellishments. Therefore, the editor believes this short interlude in NE204 does not form part of

the main melody line but could be an instrumental interlude. Alternatively, this interlude could also be performed on the word “aman” as suggested in the concordances TRT-NA, NATM.

- 7 The scribe omitted the division sign ::.
- 7.1.3 The concordances close this section as in div. 6.2.3, on the finalis and rest signs. The scribe of NE204 did not give any text underlay. TRT-NA, NATM, NE209, and TA-N 277 indicate in the second time repeat the word “aman” after the last syllable of the hemistich. The editor adopted the text underlay from NATM.
- 19.2 The group originally appears to have been written . It was corrected by the scribe to  (the dot below the 'n' was deleted).
- 20–21 The scribe scratched out two divisions:   :  : .
- 22.2 Cf. comment on div. 19.2
- 29.3.3 The scribe inserted the pitch .
- 32.2 The scribe wrote  for .
- 38–44 The scribe incorrectly labelled this section as *terennüm* instead of *miyân*.
- 44 The scribe omitted the division sign ::.
- 44.2–3 Ev1830, MM1872 and Pa1846 close this subsection on *çârgâh*, which is followed by rest signs before the interjection “ah” connects to hem. 4. The scribe of NE209 notated the syllable “sun” under the whole division.
- 44.3 The scribe scratched out pitch sign  and replaced it with .

Consulted Concordances

Ev1830, pp. 61–5; MM1872, pp. 144–7; NATM/V, pp. 415–77; NE208, pp. 136–7; NE209, fols. 8v–r; Pa1846, pp. 62–5; TA-N 277; TA-N 279; TRT-NA, REPno. 62738.

C.M.

Semâ'î 'Azîz Efendi

Söyle güzel rûh-ı muşavver misin

Source	TR-Iüne 204-2
Location	P. 159, l. 6 – p. 160, l. 13
Makâm	Bayâtî
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	Hekîmbaşî Azîz Efendi (1736–1783)
Work No.	CMOv0074

Remarks

The heading of this piece suggests “semâî” as genre. The structure, as well as other concordances reveal that this piece is a nakış semâî.

The performance order of this piece seems to vary in the available concordances. The various ways to perform this piece have been shown further below. Letters in the melody column correspond roughly with those of NE204. See Introduction to the edition, Chapter 2.3.2.2.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	A A'	6 6
	2	a	B	7
	: 3 :	b	C C'	7 7
	4	a	B'	7
	t1		D	12
	t2		: E :	4
	t3		F	8
	t4		G	4
	4	a	B'	7
	H2	: 5 :	c	A A'
6		d	B	7
: 7 :		d	C C'	7 7
8		a	B'	7
t1			D	12
t2			: E :	4
t3			F	8
t4			G	4

	8	a	B'	7
--	---	---	----	---

Performance order according to MM1856.

Section	Text	Rhyme	Melody
H1	: 1 :	a	A A'
	2	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	2	a	B'
H2 (m)	: 3 :	b	C C
	4	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	4	a	B'
H3	: 5 :	c	A A'
	6	d	B
	t1		D
	: t2 :		E E'
	t3		F
	t4		G G'
	6	d	B'
H4	: 7 :	d	C C
	8	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	8	a	B'

Performance order according to MM1872.

Section	Text	Rhyme	Melody
H1	: 1 :	a	A A'
	2	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	2	a	B
H2 (m)	: 3 :	b	C C'
	4	a	B'
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'

Performance order according to KS1888.

Section	Text	Rhyme	Melody
H1	: 1 :	a	A A'
	2	a	B
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	2	a	B
H2 (m)	: 3 :	b	C C'
	4	a	B'
	t1		D
	: t2 :		E E'
	t3		F
	: t4 :		G G'
	4	a	B'

Performance order according to NATM and TMKi.

Section	Text	Rhyme	Melody
H1	: 1 :	a	: A :
	2	a	B
	: 3 :	b	: A :
	4	a	B
	t1		D
	t2		E
	t3		F
	t4		G
	4	b	B'
	H2 (m)	: 5 :	c
6		d	B
: 7 :		d	: A :
8		a	B
t1			D
t2			E
t3			F
t4			G
8		a	B'

Pitch Set

The image shows a musical staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Below the staff is a line of pitch signs: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Notes on Transcription

- 11.1.1 In hem. 1, the scribe omitted the last letter “n” of the word “nālān”.
- 20–40 This subsection is declared as miyânhâne in concordances MM1856 and MM1872. NATM and TMKi show hem. 5 as miyânhâne, following an alternate performance order as presented above. The way the piece and lyrics are structured in NE204, there is no miyânhâne.
- 35.1 The scribe corrected $\overset{1}{\sim} \overset{1}{\sim} \overset{1}{\sim}$ to $\overset{2}{\sim} \overset{2}{\sim} \overset{2}{\sim}$.
- 39.1 The total rhythmic value of the group $\overset{1}{\sim} \overset{1}{\sim} \overset{1}{\sim} \overset{1}{\sim}$ is incorrect. Based on the corresponding passage in div. 38 and in concordances NATM, NA and TMK the editor presented the first four pitch signs as sixteenth notes.

- 41–66 Among the available concordances, NE204 is the only source that gives as performance instruction, “terennüm yürük”. The change in tempo is however, not visible in the rhythmic organization of the divisions.
- 58 In the text underlay, the scribe omitted the letter “r” of the word “ğaddar”.
- 59.1 The group originally appears to have been written ,¹↘. The last pitch sign ↘ has been scratched out by the scribe.
- 64.3.1 The scribe scratched out the pitch sign ↘.
- 66.2.1 The scribe scratched out the syllable “ğim”.

Consulted Concordances

KS1888, pp. 96–101; MM1856, pp. 86–93; MM1872, pp. 141–4; NATM/II, pp. 21–2; TMKi/I (3) [no. 3]; TRT-NA, REPno. 10190.

C.M.

Beste çenber Z̤aharya

Leylā-yı z̤ülfüñ dil-i Mecnūn olur divānesi

Source	TR-Iüne 204-2
Location	P. 161, l. 1 – p. 162, l. 5
Makâm	Isfahân
Usûl	Çenber
Genre	Beste
Attribution	Zaharya (fl. ca. 1700)
Lyricist	Lâzikîzâde Feyzullah Nâfîz Efendi (d. 1767)
Work No.	CMOv0076

Remarks

There are three dots in blue ink on the upper right corner on page 161, between the first line and the red line. There is another blue dot on the same vertical level beneath the fifth line from above. There is also a blue dot on p. 162 on the upper left side, close to the binding.

Structure

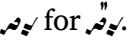

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

Pitch Set**Notes on Transcription**

10.3.2 In hem. 1, the scribe omitted the letter “ā” of the word “divānesi”.

- 25–26 After the last division on page 161, the scribe scratched out the group قَرَقَرَقَر with two horizontal strokes. The second pitch sign ق was deleted and corrected to م . The kisver above the last pitch sign was deleted.
- 26.1.1 Above the first pitch sign on page 162, م has been scratched out.

C.M.

- 6 The scribe added a vowel in hem. 1 writing “yā-rī-dan” for “yār-dan”. The editor added accordingly one additional vowel in hem. 2, changing “müṣkbārdan” to “müṣkibāridan”. The same practice has been used in TMKlii, TRT-NA and TMNvE.
- 9 The scribe did not label the terennüm section. The missing information was added by the editor.
- 13 Cf. comment on div. 6.
- 14.4.3–4 The scribe omitted rhythmic signs and wrote  for .
- 15.2.2 The scribe scratched out the syllable “ne”.
- 17 The scribe omitted the division sign ::.
- 26 The scribe did not label the terennüm section.
- 27.3.1 The consulted concordances gave the syllable “zīm” in div. 27.3.7. The editor followed the scribe’s version.
- 31 Compared to the concordances, the scribe of NE204 placed the syllables differently in this passage. The editor followed the scribe’s version.

Consulted Concordances

NATM/IV, pp. 34–5; TMKlii, no. 79; TMNvE, pp. 342–3; TRT-NA REPno. 4726.

C.M.

Beste çenber İsağ

Gāh anub ġamzeñ seniñ feryād u efgān eylerim

Source	TR-İüne 204-2
Location	P. 164, l. 1 – p. 165, l. 5
Makâm	İsfahân
Usûl	Çenber
Genre	Beste
Attribution	Tanbûrî İsak (d. after 1807)
Work No.	CMOv0077

Remarks

This piece was marked with a cross sign in black ink on the right side of the word “ışfahân” at the top of the page.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		D	1
H4	4	a	A	2
	t1		B	1

Pitch Set**Notes on Transcription**

- 1.4.3 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “gāh” in hem. 2 was syllabicated as “gāh-ı”, similar to TMNvE.
- 12 The scribe did not label the terennüm section.

- 23.1.1 The scribe scratched out the letter “l” of the syllable “nül”.
30 The scribe did not label the terennüm section.

Consulted Concordances

TMNvE, pp. 340–41.

C.M.

Nağş semâ'î Cemîl Beğ

Karâr étmez gönül mürği bu bâğın değme şâhında

Source	TR-Iüne 204-2
Location	P. 165, l. 6 – p. 166, l. 10
Makâm	İsfahân
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	Ûdî Cemîl Bey (1867–1928)
Lyricist	Mahmûd Abdülbâkî (d. 1600)
Work No.	CMOv0078

Remarks

NATM and TA-N 1312 attributed this piece to İbrâhîm Ağa.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	2	b	A	4
	t1		B	9*
	: t2 :		C	8*
	: t3 :		D D'	8*
	t4		E	5*
	2	b	A	5
H2 (m)	3	c	F	5
	4	b	A	4
	t1		B	9*
	: t2 :		C	8*
	: t3 :		D D'	8*
	t4		E	5*
	4	b	A	5

* yürük semâî

Pitch Set**Notes on Transcription**

- 3.3.1 In hem. 1, the scribe omitted the letter “ğ” of the word “değme”.
- 5 During performance, this division has to be omitted in the repetition, as explained in the performance instruction “tekerrürinde bu dolāb yokdur”.
- 6 In the manuscript, this division was placed directly after the miyân section. It is supposed to be performed after hem. 4. Therefore, the editor moved this division from the end of the miyân to the place where it is supposed to be performed.
- 7 Since this version does not provide any division to conclude the piece, the editor inserted an ending based on NATM.
- 8 In the manuscript, the scribe gave the tempo change in one line as “terennüm yürük”.
- 42.2–3 The scribe scratched out the division sign :.

Consulted Concordances

NATM/V, pp. 357–9; TA-NA 1312; TMKlii, no. 80.

C.M.

Nağş semâ'î el-Ḥāc İsmâ'îl Efendi

O güzel gözlerine ḥayrân olayım

Source	TR-İüne 204-2
Location	P. 167, ll. 1–10
Makâm	İsfahân
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Work No.	CMOv0079

Remarks

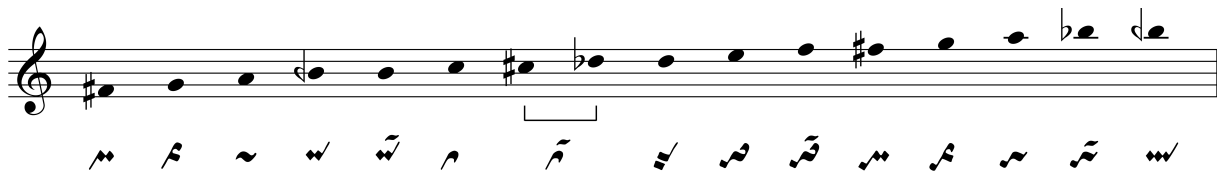
There are two spots of blue ink at the lower right side of the page.

The block lyrics indicate hems. 3 and 4 as miyânhâne, which does not correspond with the musical structure of the piece. In the available concordances, this section was given as the second stanza (bend-i sâî). This is correct, because the second stanza is performed to the same melody as to the first stanza. See also Introduction to this edition, Chapter 3.2.1.1.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	9
	2	a	A	9
	t1		B	16
	: t2 :		: C :	8*
	t3		D	3*
	: t4 :		E	6*
H2	3	b	A	9
	4	a	A	9
	t1		B	16
	: t2 :		: C :	8*
	t3		D	3*
	: t4 :		E	6*

* yürük

Pitch Set**Notes on Transcription**

- 7–8 The scribe gave the end of the hem. 2 in inverted commas. The inverted commas normally indicate “as above”. It is however likely, that this passage refers to the ending words of the respective hemistich, which in this case is hem. 2. Hence, the editor indicated the concluding words of hem. 2 in square brackets.
- 9 In most of the concordances, the main melody finishes in div. 9.2.1 and div. 10.2.1 respectively. It is very likely, that the following embellishment is an instrumental interlude.
- 10 The scribe omitted the division sign ::.
- 21.1.1 The scribe omitted the last letter “r” of the word “sitemkār”.
- 24.1.4 The scribe scratched out syllable “lī” of the word “belī”.
- 25–30 The scribe’s grouping of the melody into divisions differs in the concordances due to the tempo change. The concordances suggest that div. 25 is still in ağır yürük semâî and t2 starts on the first beat of the yürük semâî. The editor considered the first syllable of t2 “cān”, as an upbeat similar to div. 30. The scribe’s version was adopted, however the tempo change was introduced in div. 27.
- 26.1 The group $\frac{1}{2}$ does not correspond with the total rhythmic value of one division but was meant as an upbeat to div. 27. Based on NATM, the editor inserted a dotted quarter note rest.
- 27–30 The scribe gave the second line in inverted comas.
- 34.1.2 The scribe notated the letter “n” for “b”. The editor corrected the text accordingly.
- 38.1.1 The scribe scratched out a rest sign „ preceding the first pitch sign.

Consulted Concordances

Ha, p. 308; NATM/III, pp. 189–90; NE3466, fol. 52r; TA-N 1313; TA-N 1318.

C.M.

Nakış semâ'î Hâcî Es'ad Efendi

Ey nesîm-i seherî cānda yeriñ var seniñ

Source	TR-İüne 204-2
Location	P. 168, ll. 1–11
Makâm	İsfahân
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	Es'ad Efendi (1685–1753)
Work No.	CMOv0080

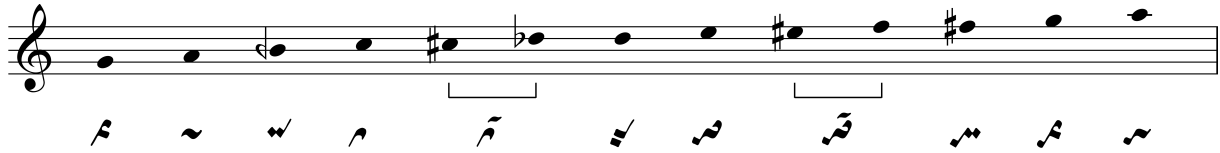
Remarks

This piece was marked with a cross sign in black ink on the right side of the word “İsfahân” at the top of the page.




Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	2	a	B	5
	t1		C	20
	2	a	B	5
H2 (m)	3	b	D	5
	4	a	B	5
	t1		C	20
	4	a	B	5

Pitch Set



Notes on Transcription

- 6 For easier navigation, the editor inserted the segno sign that connects divs. 30 and 35 with div. 6.
- 10.1 The original version of this group seems to have been . The second and fourth pitch signs were changed to triplets.
- 17.3 The scribe corrected  to .

C.M.

Notes on Transcription

- 16.2.1 The scribe scratched out the syllable “be” of the word “beni”.
19 The scribe omitted the division sign ∷.

Consulted Concordances

BD770, pp. 98–9; MM1872, pp. 5–7; TMKlii, no. 93, TRT-NA, REPno. 8250.

C.M.

Beste ḥafîf Ḥacî Sa'dullâh Ağa

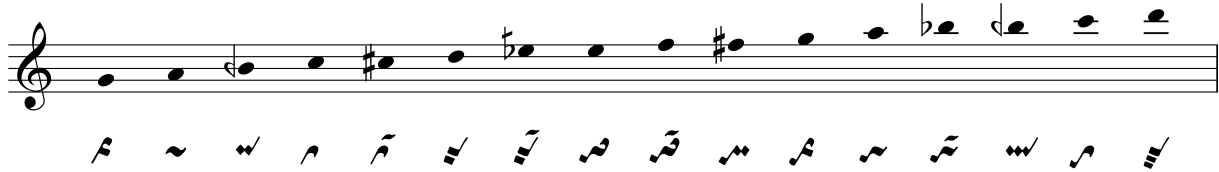
Bûlbûl-i dil ey gül-i ra'nâ seniñdir sen benim



Source	TR-Iüne 204-2
Location	P. 170, l. 4 – p. 171, l. 4
Makâm	Bayâtî arabân
Usûl	Hafîf
Genre	Beste
Attribution	Hacı Sa'dullâh Ağa (d. 1808)
Work No.	CMOv0082

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		B	1
H4	4	a	A	1
	t1		B	1

Pitch Set



- 18–25 The scribe did not distribute the syllables of the miyân in the text underlay. The text was adopted from the block lyrics, and distributed based on the concordances NATM, NE209 and TMKlii.
- 25.2 The total rhythmic value of the group  is incorrect. The editor interpreted the last four pitch signs as sixteenth notes  in accordance with the corresponding passage in NE208.

Consulted Concordances

NATM/III, pp. 163–4; NE208, p. 68; NE209, fol. 42r; TMKlii, no. 94.

C.M.

Semâ'î sengîn Hâcî Sa'dullâh Ağa

Rağş eyleyecek nâz ile ol âfet-i Mısrî

Source	TR-İüne 204-2
Location	P. 171, l. 5 – p. 172, l. 5
Makâm	Bayâtî arabân
Usûl	Sengîn semâî
Genre	Semâî
Attribution	Hâcî Sa'dullâh Ağa (d. 1808)
Work No.	CMOv0083





Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	t1		B	6
H2	2	a	A	5
	t1		B	6
H3 (m)	3	b	C	4
	t1		B	6
H4	4	a	A	5
	t1		B	6

Pitch Set



Notes on Transcription

- 8.3–4 Between groups three and four, the scribe erased the group .
- 10.1.3 Ink imprint from a syllable of the following piece.
- 10.2.3 Ink imprint from a syllable of the following piece.
- 10.3.3 Ink imprint from a syllable of the following piece.
- 11.2 The scribe notated  for .
- 12 The scribe omitted the division sign .
- 13–16 The scribe labeled this section as terennüm instead of miyân.

C.M.

Nağş semâ'î Hâcî Sa'dullâh Ağa

Diller nice bir çâh-ı zenaḥdânına düşsün

Source	TR-Iüne 204-2
Location	P. 172, l. 6 – p. 173, l. 7
Makâm	Bayâtî arabân
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Hâcî Sa'dullâh Ağa (d. 1808)
Lyricist	Nefî (d. 1635)
Work No.	CMOv0084

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	12
	: 2 :	a	: B :	12
	t1		C C	4 4
	t2		D D'	4 5
	: t3 :		: E :	12
H2	: 3 :	b	: A :	12
	: 4 :	a	: B :	12
	t1		C C	4 4
	t2		D D'	4 5
	: t3 :		: E :	12

Pitch Set



Notes on Transcription

- 8 The scribe omitted the division sign ::.
- 15 The scribe omitted the division sign ::.
- 39 The scribe omitted the division sign ::.

C.M.

Kār-ı Gülbün-i ‘ayş nīm sakîl ‘İtrî
Gülbün-i ‘ayş mīdemed sākî-i gül‘izār kū

Source	TR-Iüne 204-2
Location	P. 174, l. 1 – p. 176, l. 11
Makâm	Nevâ
Usûl	Nîm sakîl
Genre	Kâr
Attribution	Itrî (d. 1711)
Lyricist	Hâfız-ı Şîrâzî (d. 1390?)
Work No.	CMOv0085

Remarks

Below the makâm name on the left side, there are three symbols in faded ink. It looks as if the scribe ran out of ink writing the word “nevâ”. The three symbols were probably an attempts to see if the pen would respond. On the right side of line ten is a diagonal line drawn in pencil.

In H5, the mükerrer in div. 6 may be omitted, as suggested in the concordances NATM, TMNvE, and TMKlii.

One important characteristic of this piece is the various usûl changes. The scribe indicated the beginning of a new usûl each time above the division signs :: of the last passage.

In the block lyrics, the scribe did not indicate the usûl nîm sakîl in the miyânhâne. It was added by the editor.

The editor based the selection of the usûls on two sources. The usûls sakîl, fer’, nîm sakîl, and remel were taken from HB1, whereas the usûls devr-i kebîr, devr-i revân, berefşan, and muhammes were taken from Kâzım Uz’ “Musikî Istîlâhatı” [Dictionary of music], edited by Gültekin Oransay.

For more information on this piece, see also Introduction to this edition, Chapter 2.3.2.3.

- 26.2 The scribe corrected rhythmic signs, changing ص'ص' to ص'ص' .
- 33.4.1 The scribe corrected ص to ص .
- 36.1 The scribe corrected ص'ص' to ص'ص' .
- 43.3.1 The scribe put the word “keşed” as one word under one pitch sign. It was split into “ke-şed” based on TMKlii.
- 67 It is very likely that this division is an instrumental interlude, which is evident in the corresponding passage in TMKlii. The melody ends on dügâh on the syllable “lî” as in the concordances NATM, TA-N 1664 and TMKlii.
- 68–71 The scribe omitted repetition signs. The editor adopted “mükerrer” from the block lyrics.
- 72–73 The scribe omitted repetition signs. The editor adopted “mükerrer” from the block lyrics.

Consulted Concordances

NATM/I, pp. 107–11; TA-N 1664; TMKlii, no. 24.

C.M.

Beste zencîr 'İtrî

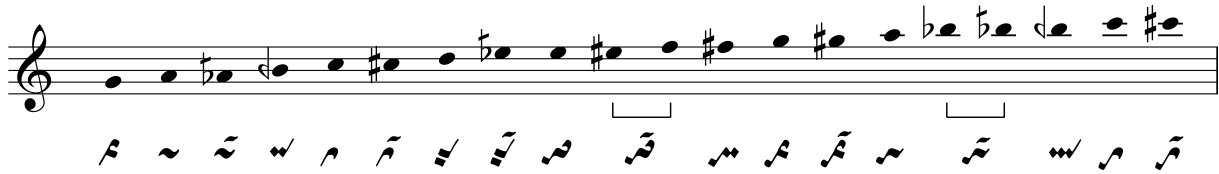
Piyâleler ki o ruhsâr-ı âle dürr getürür

Source	TR-İüne 204-2
Location	P. 177, l. 1 – p. 178, l. 3
Makâm	Nevâ
Usûl	Zencîr
Genre	Beste
Attribution	Itrî (d. 1711)
Work No.	CMOv0086

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		D	
H4	4	a	A	1
	t1		B	

Pitch Set



Consulted Concordances

NATM/IV, pp. 37–8; TMKii (10), no. 115; TRT-NA, REPno. 8789.

C.M.

Beste muḥammes Dede Efendi

Zeyn eden bāg-ı cihānı gül midir bülbül midir

Source	TR-İüne 204-2
Location	P. 178, l. 4 – p. 179, l. 7
Makâm	Nevâ
Usûl	Muhammes
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Lyricist	Mehmed Ulvî Çelebi (d. 1585)
Work No.	CMOv0087

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	2
H2	2	a	A	2
	t1		B	2
H3 (m)	3	b	C	2
	t1		D	2
H4	4	a	A	2
	t1		B	2

Pitch Set



Notes on Transcription

- 3 In the block lyrics, the scribe wrote in hem. 4, “rār” for “rāz”. The editor adopted the correct writing.
- 10.2 At the beginning of line eight, the scribe scratched out the word “miyān”.
- 17 The scribe omitted the division sign ::.
- 22.3.4 The scribe corrected ~ to ~.

31.2.4 The scribe of NE204 notated $\text{f}_\#$ that was transcribed as $\text{f}_\#$. The concordances BD770, TMKii, TMKlii, TMNvE and TRT-NA notated $\text{f}_\#$.

32.4.4 The scribe scratched out the syllable “ul”, replacing it with “vī”.

Consulted Concordances

BD770, pp. 218–19; TMKii (10), no. 116; TMKlii, no. 26; TMNvE, pp. 344–5; TRT-NA, REPno. 11696.

C.M.

Semâ'î Dede Efendi

Ey gönça-i bāğ-ı cihān v'ey ziyinet-i destār-ı cān

Source	TR-İüne 204-2
Location	P. 180, ll. 1–9
Makâm	Nevâ
Usûl	Aksak semâî
Genre	Nakış semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0088

Remarks

This piece was marked with a cross sign in black ink on the right side of the word “nevâ” at the top of the page.



Although in the header the scribe indicated semâî, this piece is a nakış semâî. It does not have any miyânhâne because hems. 3 and 4 are performed to the same music as in H1. Therefore, the concordances Ha and TMKlii indicate for hems. 3 and 4, “bend-i sâni” [second stanza].

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	5
	2	a	B	5
	t1		C	4
	t2		D	6
H2	3	b	A	5
	4	a	B	5
	t1		C	4
	t2		D	6

Pitch Set

Notes on Transcription

- 4.3.1 In hem. 1, the word “destār” has an izâfet, which the scribe omitted in the text underlay. The editor added the missing final vowel, changing the word to “destār-ī”. The syllable was distributed in the text underlay based on TMKii.
- 17.2.3 The scribe corrected the syllable “nūn” to “nū”, scratching out the last letter.
- 19.2.4 The scribe corrected  to .

Consulted Concordances

Ha, p. 372; TMKii (10), no. 117; TMKlii, no. 173/1; TRT-NA, REPno. 4098.

C.M.

Semâ'î Dede Efendi

Ey gönça-dehen âh-ı seherden hâzer eyle

Source	TR-Iüne 204-2
Location	P. 181, ll. 1–9
Makâm	Nevâ
Usûl	Yürük semâî
Genre	Semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0089

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	t1		B	6
	: t2 :		C C'	8
	t3		D	4
H2	2	a	A	6
	t1		B	6
	: t2 :		C C'	8
	t3		D	4
H3 (m)	3	b	E	6
	t1		B	6
	: t2 :		C C'	8
	t3		D	4
H4	4	a	A	6
	t1		B	6
	: t2 :		C C'	8
	t3		D	4

Pitch Set



Notes on Transcription

- 17–18 The scribe notated a slur but omitted it in the corresponding passage in div. 13–14.
- 23.2.3–4 The scribe corrected r/r to r/r .
- 25.3.1 The scribe notated the syllable “Ey” instead of the first syllables of hem. 2 “Ā” for H2 and hem. 4 “Her” for H4.
- 26 The scribe omitted the division sign :: .

C.M.

Beste çenber Es'ad Efendi

İzâriñ gül gül olmuş püsedden dil dâğ dâğındır

Source	TR-İüne 204-2
Location	P. 184, l. 1 – p. 185, l. 4
Makâm	Dügâh
Usûl	Çenber
Genre	Beste
Attribution	Es'ad Efendi (1685–1753)
Lyricist	Nâilî-i Kadîm (d. 1666)
Work No.	CMOv0090

Remarks

The last line of the block lyrics consists of the ending words of hem. 1. For hems. 2 and 4, this line has to be replaced by the ending words of the respective hemistiches. This ending line in the block lyrics fulfills a similar function to the terennüm, although the scribe did not label it as such. In the song text anthologies AK431, AK584, B3339 and NE3649 this line was omitted. See also text edition to this volume.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	3
H2	2	a	A	3
H3 (m)	3	b	B	3
H4	4	a	A	3

Pitch Set**Notes on Transcription**

5.4.4 The scribe corrected 2 to 2.

- 16.1 Originally the scribe wrote $\sim \overset{\circ}{\text{f}} \overset{\circ}{\text{f}} \overset{\circ}{\text{f}} \sim$. The rhythmic value of this group is incorrect. The editor omitted the last pitch of this group, interpreting this group as eighth notes.

Consulted Concordances

AK431, fol. 87r; AK584, fol. 48r; B3339, fol. 188v; NE3649, fol. 20r.

C.M.

Beste devr-i kebîr Ṭabʿî

Berg-i gül ey gonça-fem sen gibi ter-dāmen midir

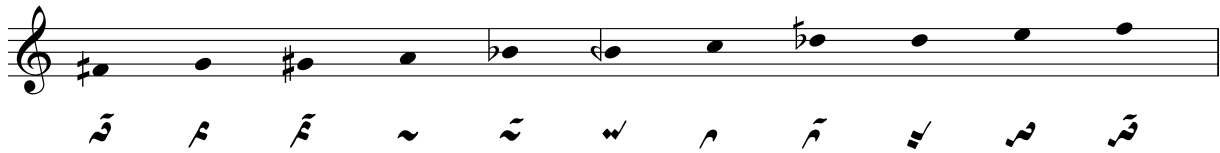
Source	TR-Iüne 204-2
Location	P. 185, l. 5 – p. 186, l. 3
Makâm	Dügâh
Usûl	Devr-i kebîr
Genre	Beste
Attribution	Tabʿî (d. after 1784)
Work No.	CMOv0091

Remarks

The last line of the block lyrics consists of the ending words of hem. 1. For hems. 2 and 4, this line has to be replaced by the ending words of the respective hemistiches. This ending line fulfills a similar function to the terennüm, although the scribe did not label it as such.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	3
H2	2	a	A	3
H3 (m)	3	b	B	3
H4	4	a	A	3

Pitch Set**Notes on Transcription**

- 1 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “Āh” in hem. 4 was syllabicated as “Āh-ı”.
- 13.3.1 The scribe notated the entire word “gūṣı” under one pitch sign. The editor distributed the syllables of this word according to TMKlii.

18.2 The scribe corrected the rhythmic value of this group. However, the final corrections are not intelligible. The editor adopted the rhythmic pattern of the corresponding passage from TMKlii.

Consulted Concordances

TMKlii, no. 143.

C.M.

Semâ'î Ṭab'î

Nedir ol cünbüş-i nādide o cān-sūz nigāh

Source	TR-Iüne 204-2
Location	P. 186, ll. 4–10
Makâm	Dügâh
Usûl	Aksak semâî
Genre	Semâî
Attribution	Tab'î (d. after 1784)
Work No.	CMOv0092

Remarks

Hem. 1 counts 14 syllables whereas hems. 2, 3 and 4 have 15 syllables. The editor distributed the syllables of hems. 2 and 4 based on hem. 3, in its relation to the usûl.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	5
H2	2	a	A	4
	t1		B	5
H3 (m)	3	b	C	4
	t1		B	5
H4	4	a	B	4
	t1		A	5

Pitch Set**Notes on Transcription**

- 1.2.2 The scribe corrected the rhythmic value from \sim to \sim .
- 4.4.3 The scribe notated \sim , which in the music edition was presented as a#. The concordances TRT-NA, NATM, TMKlii indicate this pitch as a#.
- 7.4.3 Cf. comment on div. 4.4.3.

- 8.2 The scribe wrote "ⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓ" for "ⲛⲓⲛⲓⲛⲓⲛⲓⲛⲓ".
- 13.3 The scribe wrote ⲛⲓⲛⲓⲛⲓ for ⲛⲓⲛⲓⲛⲓ.

Consulted Concordances

NATM/I, pp. 196–7; TMKlii, no. 144/1; TRT-NA, REPno. 8171.

C.M.

Nağş semâ'î Es'ad Efendi

Der-Yemenî pîş-i menî pîş-i menî der-Yemenî

Source	TR-Iüne 204-2
Location	P. 187, ll. 1–11
Makâm	Dügâh
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	Es'ad Efendi (1685–1753)
Work No.	CMOv0093

Remarks

This piece was marked with a cross in black ink, placed on the right side of the makâm name “dügâh”.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	7
	2	a	A	7
	t1		B	24
H2 (m)	3	a	C	7
	4	a	A	7
	t1		B	24

Pitch Set

- 5-6 The scribe gave the text syllables of hems. 2 and 4 in inverted commas.
9 The scribe did not label the terennüm section.

C.M.

Beste ḥafîf Dilḥayât

Yek-be-yek gerçi murād-ı dili takrîr êtdim

Source	TR-Iüne 204-2
Location	P. 188, l. 1 – p. 189, l. 2
Makâm	Sabâ
Usûl	Hafîf
Genre	Beste
Attribution	Dilhayât Kalfâ (d. ca. 1735)
Work No.	CMOv0094

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		B'	1
H4	4	a	A	1
	t1		B	1

Pitch Set



Consulted Concordances

NATM/IV, pp. 98–9; NE3466, fol. 119v; NE3649, fol. 24v; TRT-NA, REPno. 11266.

C.M.

Beste devr-i kebîr Zâharya

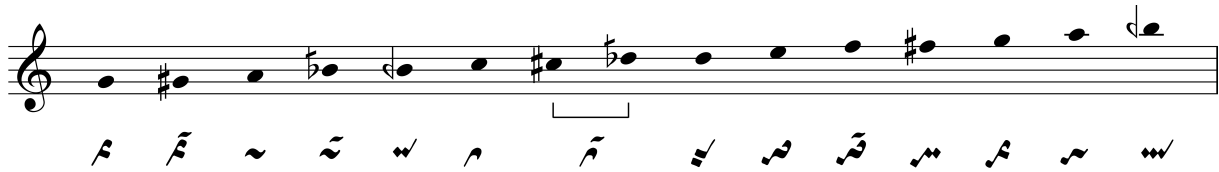
Gülsitân-ı nağş-ı hüsnünden bahâristân yazar

Source	TR-Iüne 204-2
Location	P. 189, ll. 3–11
Makâm	Sabâ
Usûl	Devr-i kebîr
Genre	Beste
Attribution	Zaharya (fl. ca. 1700)
Work No.	CMOv0095

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		B	1
H4	4	a	A	2
	t1		B	1

Pitch Set



Notes on Transcription

- 5–6 It is likely that the scribe's notated the text underlay incorrectly. AK86 gave the syllable "hâ" in div. 5.4.1, and the syllable "ris" in div. 6.2.1, which suits better the usûl and vezin meter. The editor left the version in NE204 unchanged.
- 13 The scribe omitted the division sign ::.
- 14 The scribe omitted the division sign ::. In the manuscript, the scribe placed this division at the end of the score following the performance instruction "terennüm".

Since this division has to be performed at the end of the terennüm, the editor placed it accordingly.

- 17.3.1 The scribe omitted letter “r” of the word “çıkarđık”.
- 17.4.1 The interpretation of the pitch sign ω in NE204 is controversial. NE204 and NE209 use the same pitch sign, whereas AK86 and NE208 indicate ω . TRT-NA interprets this pitch as $b_{\bar{r}}$, FAS_MUN_SA as $b_{\bar{s}}$, and TMNvUKV as $b_{\bar{d}}$. The editor interpreted this pitch as $b_{\bar{d}}$.
- 21–22 Similar to many other concordances, the scribe of NE204 repeated the word “būsedēn”. It is likely that this repetition is optional. In OA535 omitted this repetition, and the word “vay” in div. 22.

Consulted Concordances

AK86, p. 25; FAS_MUN_SA, pp. 8–9; NE208, pp. 38–9; NE209, fol. 64v; OA535, p.73 ; TMNvUKV, pp. 372–3; TRT-NA, REPno. 5701.

C.M.

Semâ'î Hâfız Rif'at

Dildârı görüb nağme-i şehnâz edelim gel

Source	TR-İüne 204-2
Location	P. 190, ll. 1-7
Makâm	Sabâ
Usûl	Aksak semâî
Genre	Semâî
Attribution	Sermüezzîn Rif'at Bey (d. 1888)
Work No.	CMOv0096

Remarks

This piece was marked with a cross sign in black ink on the right side of the word “şabâ”, at the top of the page.

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	3
	t1		B	4
H2	2	a	A	3
	t1		B	4
H3 (m)	3	b	C	3
	t1		B	4
H4	4	a	A	3
	t1		B	4

Pitch Set**Notes on Transcription**

5.3.1 The scribe omitted the syllable “câ” of the word “cânım”. It was added according to the concordances that are listed below.

7.1.1 In H3, the scribe omitted the syllable “sen” to conclude the terennium. The editor placed the missing word “sen” based on TRT-NA, and TA-N 2050.

8 The scribe omitted the division sign ::.

Consulted Concordances

FAS_MUN_SA, p. 11; TA-N 2050; TRT-NA, REPno. 3365.

C.M.

Nağş semâ'î Bekir Ağa

Dilem rubûde-i ân çeşm-i şūh-ı fettānest

Source	TR-İüne 204-2
Location	P. 191, ll. 1–9
Makâm	Sabâ
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	Bekir Ağa (d. 1759)
Work No.	CMOv0097

Remarks

The number of syllables of the hemistiches in H2 differ slightly from those of H1. Therefore, the editor had to base the distribution of the syllables for hems. 3 and 4 on Ev1830. The word “vişāl” in hem. 3 was given in B3339, Ev1830, LS1870, MM1872, NE209, Pa1846 and TRT-NA as “vişāli”, which has been adopted by the editor. The last syllable of the word “vişāl” has a med and therefore is syllabicated as “vi-şā-li”.

The word “hande-i” in hem. 4 was given with three syllables “han-de-i” in the block lyrics of NE209, NATM and TRT-NA. The only available sources who gave this word also as text underlay below the notation, reduced the number of syllables from three to two. Ev1830 gave the syllables as “han-dei”, Pa1846 as “an-di” and MM1872 wrote in the block lyrics “hande”. Hence, there is a tendency to read the two last vowels of the word “han-de-i” as a diphthong. The editor adopted the reading “han-dei” as given in Ev1830.

Some of the numerous concordances of Ottoman-Greek song anthologies show slight deviations in the performance order, which will be displayed in the structure section. The melody columns do not exactly correspond to each other, but indicate which of the melodies have been used in the different sources.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	A A'	4 4
	: 2 :	a	: B :	8
	: t1 :		: C :	12
	t2		D	11
	: 2 :	a	: B :	8
H2	: 3 :	b	A A'	4 4

CMO1-I/2.145c

	: 4 :	a	: B :	8
	: t1 :		: C :	12
	t2		D	11
	: 4 :	a	: B :	8

Performance order according to Ev1830 and Pa1846

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	A A'	4 4
	: 2 :	a	B B'	4 4
	t1a t1b		C C'	6 6
	t2		D	11
	2	a	B B'	4 4
H2	: 3 :	b	A A'	4 4
	: 4 :	a	B B'	4 4
	t1a t1b		C C'	6 6
	t2		D	11
	: 4 :	a	B B'	8

Performance order according to MM1872

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	A A'	4 4
	: 2 :	a	B B'	4 4
	t1		C	6
	t2		D	8
	: 2 :	a	B B'	4 4
H2	: 3 :	b	A A'	4 4
	: 4 :	a	B B'	4 4
	t1		C	6
	t2		D	8
	: 4 :	a	B B'	4 4

Pitch Set



Notes on Transcription

13 The scribe omitted the division sign ::.

15.2.1 The scribe scratched out the syllable “le”.

20 The scribe omitted the division sign ::.

Consulted Concordances

B3339, fol. 202v; Ev1830, pp. 50–53; LS1870, pp. 259–61; MM1872, pp. 103–4; NATM/IV, pp. 106–7; NE209, fol. 66v; Pa1846, pp. 53–5; TRT-NA, REPno. 3385.

C.M.

Nağş semâ'î

Cefāya ey büt-i nevrete tākātım var yok

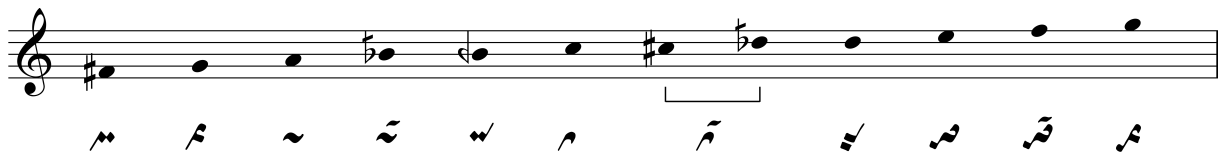
Source	TR-İüne 204-2
Location	P. 192, ll. 1–12
Makâm	Sabâ
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	—
Work No.	CMOv0098

Remarks

This piece was marked with “x”, which is placed on the right side of the makâm name “şabâ”. In TRT-NA, this piece was attributed to Dellâlzâde İsmâîl Efendi (d. 1869). In NATM, this piece was attributed to Kara İsmâîl Ağa.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	2	a	B	6
	t1		: C :	8
	t2		D	15
H2 (m)	3	b	E	4
	4	a	B	6
	t1		: C :	8
	t2		D	15

Pitch Set**Notes on Transcription**

- 10–12 The scribe gave the second line in inverted commas.
 14 In divs. 14.1.2–14.1.3, the scribe gave the second line in inverted commas.
 15.2.3 The scribe gave the word “yâr” in inverted commas.

Consulted Concordances

NATM/V, pp. 355–7; TRT-NA, REPno. 2792.

C.M.

The Turkish-English dictionary Redhouse gives this word in two syllables “gū-yā” and the concordance in Armenian script MU4 gives it as “göyia” (ղէոյիա). The scribe of NE204 wrote this word in the block lyrics as “gūyiyā”, which the editor represented as “gūy-yā” in the text underlay. The same applies to div. 13.

- 9 The scribe did not label the terennüm section.
- 9.1 The scribe changed rhythmic signs of the group $\overset{\prime}{\underset{\circ}{\text{շ}}}\overset{\prime}{\underset{\circ}{\text{ն}}}\overset{\prime}{\underset{\circ}{\text{ն}}}$. The previous rhythmic signs are unintelligible.
- 10.4.2 The scribe wrote the syllables “te-re” as one word under one pitch sign. They were separated and distributed according to MU4.
- 17 The scribe omitted the division sign ::.
- 23.3.2–3 The scribe corrected $\overset{\prime}{\underset{\circ}{\text{ն}}}$ to $\overset{\prime}{\underset{\circ}{\text{ն}}}$.
- 23.4.2 The interpretation of the pitch sign \curvearrowright is different from the corresponding passages in the concordances. For example in NE208 it is \curvearrowright ; in TRT-NA and FAS_CT_YG, ն° . The same applies to div. 25.3.2

Consulted Concordances

MU4, pp. 77–9; NE208, pp. 85–6; FAS_CT_YG, pp. 4–5; TRT-NA, REPno. 5231.

C.M.

Beste ḥafîf el-Ḥāc İsmâ'îl Efendi

Bir ḥaber gelmedi ārām-ı dil ü cānımdan

Source	TR-İüne 204-2
Location	P. 194, ll. 1–11
Makâm	Yegâh
Usûl	Hafîf
Genre	Beste
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Lyricist	Nazîm Yahyâ (d. 1727)
Work No.	CMOv0100

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		D	1
H4	4	a	A	1
	t1		B	1

Pitch Set

The Pitch Set is represented by two staves of musical notation. The first staff shows a sequence of notes: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff shows a sequence of notes: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Below the notes are rhythmic values: 2, 1, 2, 2, 1, 1, 2, 2, 1, 1, 1. A bracket is placed under the notes G#4, A4, B4, and C5 in the second staff.

Notes on Transcription

9 The scribe did not label the terennüm section.

- 12.2.4 The scribe wrote the syllables “yele” in one word below one pitch sign. They were separated and distributed accordingly by the editor.
- 13.4 The scribe corrected the rhythmic signs from $\hat{\text{ر}}\hat{\text{م}}\hat{\text{ل}}$ to $\hat{\text{ر}}\hat{\text{م}}\hat{\text{ل}}$.
- 16.3–4 The scribe omitted the text underlay. It was adopted from div. 17.
- 17 This division seems to be a later addition of the scribe. It was placed below div. 16, in-between the notation lines five and seven.
- 21.4 The scribe used in this passage the pitch sign ω , which the editor transcribed as b_d . The concordances interpreted this pitch in the corresponding passage as in the following: NE209: ω ; NE208: $\tilde{\omega}$, TRT-NA: b_2/b_d ; TMKli: b_d .
- 25.4 Cf. comment on div. 21.4.
- 26 The scribe did not label the terennüm section.
- 29.2.4 Cf. comment on div. 12.2.4.
- 32.1 This group was a later addition of the scribe, which was placed above the notation line at the beginning of div. 32.

Consulted Concordances

NE208, pp. 86–7; NE209, fol. 12r; TMKli (7), pp. 103–4; TRT-NA, REPno. 2047.

C.M.

Semâ'î el-Ḥāc İsmâ'îl Efendi

Piyâle elde ne dem bezmime ḥabîb gelür

Source	TR-İüne 204-2
Location	P. 195, ll. 1–9
Makâm	Yegâh
Usûl	Aksak semâî
Genre	Semâî
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Lyricist	Nazîm Yahyâ (d. 1727)
Work No.	CMOv0101

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	8
H2	2	a	A	4
	t1		B	8
H3 (m)	3	b	C	4
	t1		D	6
H4	4	a	A	4
	t1		B	8

Pitch Set



18 Cf. comment on div. 5.

22.4.4 The scribe corrected the rhythmic value, changing $\overset{\circ}{w}$ to $\overset{''}{w}$.

Consulted Concordances

MU4, pp. 75–7; TRT-NA, REPno. 3365.

C.M.

Semâ'î el-Ḥāc İsmâ'îl Efendi

Bülbülem bir güle kim şevkimi ezûn eyler

Source	TR-İüne 204-2
Location	P. 196, ll. 1–11
Makâm	Yegâh
Usûl	Yürük semâî
Genre	Semâî
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Lyricist	Nazîm Yahyâ (d. 1727)
Work No.	CMOv0102

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	11
	t2		C	12
H2	2	a	A	4
	t1		B	11
	t2		C	12
H3 (m)	3	b	D	4
	t1		E	11
	t2		C	12
H4	4	a	A	4
	t1		B	11
	t2		C	12

Pitch Set



- 9.1.1 The scribe was inconsistent with the orthography of the word “vechi”. In 9.1.1 the word was given as “veçhi”, whereas in div. 36.1.1 it appears as in the block lyrics “vechi”.
- 16.3 The editor changed the rhythmic value of the group from $\sim\grave{\text{m}}\text{m}$ to $\sim\grave{\text{m}}\text{m}$.
- 19.1 The scribe notated the word “saña” under one pitch sign. The word was split and the syllables distributed according to NE209.
- 20.1.4 The scribe deleted the kisver above the pitch sign, changing $\grave{\text{m}}$ to m .
- 22.2 The scribe omitted rhythmic signs and notated $\sim\text{m}\text{m}$ for $\sim\grave{\text{m}}\text{m}$.
- 26.2 The scribe omitted rhythmic signs and notated m for $\grave{\text{m}}$.
- 28.2.2 NE204 is the only version among the consulted concordances that uses the pitch \sim in this passage. All other concordances do not exceed gerdâniye in this passage.
- 32 The scribe did not label the terennüm section.

Consulted Concordances

NE208, pp. 88–9; NE209, fol. 13r; TMKli (7), p. 106; TRT-NA, REPno. 2686.

C.M.

Māye beste zencîr Dede Efendi

Olmamağ zülfüñ esîri dil-berā mümkün değil

Source	TR-Iüne 204-2
Location	P. 197, ll. 1–10
Makâm	Māye
Usûl	Zencîr
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0103

Remarks

In this manuscript, this piece is listed in the segâh fasıl. However, the heading of the piece indicates makâm mâye in accordance with TMKlii, or “segâh-maye” as it appears in TMNvE. This piece was marked with a cross sign in black ink, on the right side of the page number 197 at the top of the page.

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics.

At the very bottom of the page, there is a note in faded blue ink with Arabic letters, saying “görölmüşdir” [seen, checked].

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		B	
H4	4	a	A	1
	t1		B	

Pitch Set

Notes on Transcription

- 9 The scribe did not label the *terennium* section.
- 10 Originally the *segno* was placed at the beginning of div. 9, which is inaccurate. The editor had to replace it in order to preserve the correct performance sequence.
- 13–16 The scribe did not notate the syllables for hem. 3 in the text underlay. The editor distributed the syllables based on TMKlii.
- 19.3.5 It is likely that the scribe wrote *ꝛ* for *ꝛ* as in the consulted concordances.
- 20.4.1 Cf. comment on div. 19.3.5.
- 25 The scribe did not label the *terennium* section. The editor inserted the *segno* sign that connects div. 25 with div. 10.

Consulted Concordances

TMKlii, no. 6; TMNvE, pp. 629–30; TRT-NA, REPno. 8480.

C.M.

Beste muḥammes Enfî Ḥasan Ağa

Bezm-i meyde muṭribā bir nağme-i dil-cū kōpar

Source	TR-Iüne 204-2
Location	P. 198, ll. 1–11
Makâm	Segâh
Usûl	Muhammes
Genre	Beste
Attribution	Enfî Hasan Ağa (d. 1724)
Lyricist	Fasîh Ahmed Dede (d. 1699)
Work No.	CMOv0104

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	2
H2	2	a	A	2
	t1		B	2
H3 (m)	3	b	C	2
	t1		D	2
H4	4	a	A	2
	t1		B	2

Pitch Set



Notes on Transcription

- 1.4.3 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “şevk” in hem. 2 was syllabicated as “şev-ki”, and “gâh” in hem. 4 was syllabicated as “gâ-hi”.
- 9 The scribe did not label the terennüm section.
- 16.2 The scribe deleted the last three pitch signs of the group $\overset{\text{w}}{\text{r}}\overset{\text{q}}{\text{w}}\overset{\text{r}}{\text{w}}$ and notated the pitch signs $\overset{\text{r}}{\text{w}}\overset{\text{r}}{\text{w}}$ above.

- 25 The scribe did not label the terennüm section.
- 27.1 The scribe scratched out the division sign \div , which the scribe had placed next to this pitch sign.

C.M.

Semâ'î Bekir Ağa

Ëtdi o güzel 'ahde vefâ müjdeler olsun

Source	TR-Iüne 204-2
Location	P. 200, ll. 1–6
Makâm	Segâh
Usûl	Yürük semâî
Genre	Semâî
Attribution	Bekir Ağa (d. 1759)
Work No.	CMOv0105

Remarks

The text underlay of hem. 4 was distributed based on TMKlii.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	t1		B	4
H2	: 2 :	a	: A :	8
	t1		B	4
H3 (m)	: 3 :	b	: C :	8
	t1		D	4
H4	: 4 :	a	: A :	8
	t1		B	4

Pitch Set**Notes on Transcription**

- 6 The scribe did not label the terennüm section.
 8.3.1 The scribe corrected ~ to ~.
 14 The scribe omitted the division sign ::.
 15 The scribe did not label the terennüm section.

Consulted Concordances

TMKlii, no. 89/2.

C.M.

Beste hafîf

Mānend-i hāle ƙol dolasam āfitābıma

Source	TR-İüne 204-2
Location	P. 201, ll. 1–11
Makâm	Müsteâr
Usûl	Hafîf
Genre	Beste
Attribution	—
Lyricist	Nakşî Mustafâ Ağa (d. 1764)
Work No.	CMOv0106

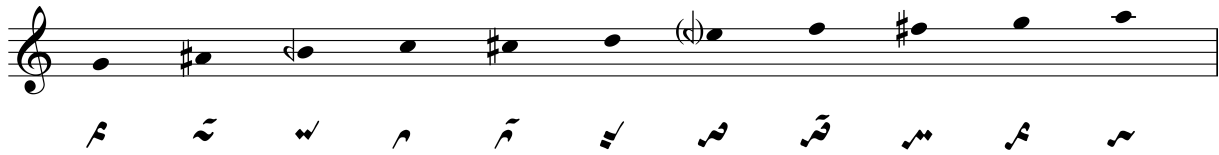
Remarks

The scribe of NE204 did not attribute this piece to any composer. Greek-Ottoman sources of the nineteenth century such as LS1870, MM1856, and MM1872, attribute this piece to Halil Efendi. Twentieth century concordances such as TMKlii and TRT-NA attributed this piece to Gevrekzâde Mustafâ Ağa and NATM attributes this piece to Abdülhâlim Ağa. The same was also suggested in the song text anthology AK584, there referred to as Halîm Ağa (d. 1802). See text edition to this volume.

The interpretation of the pitch sign ♯ is ambiguous. The concordances NATM and TRT-NA use dik hisâr (e_\downarrow), whereas TMKlii uses hüseynî (e_\uparrow). In the pitch set, the accidental for dik hisâr was given in brackets as an alternative. The editor used hüseynî.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	1
H2	2	a	A	1
	t1		B	1
H3 (m)	3	b	C	1
	t1		D	1
H4	4	a	A	1
	t1		B	1

Pitch Set**Notes on Transcription**

- 6–7 In hem. 2, the scribe wrote “cām” instead of “cāme”. For further details see text edition to this volume.
- 7.3.2 The scribe notated r but probably intended r as appears in concordances NE208 and NE209.
- 9 The scribe did not label the terennüm section.
- 12.3 The scribe crossed out the syllable “vāy” and wrote “yār” above it.
- 25 The scribe did not label the terennüm section.
- 31.4 The scribe omitted the rhythmic signs and wrote r for r .

Consulted Concordances

AK584, fol. 79r; LS1870, pp. 285–8; MM1856, pp. 186–9; MM1872, pp. 233–4; NATM/I, p. 185–6; NE208, pp. 13–14; NE209, fol. 19r; TMKlii, no. 21; TRT-NA, REPno. 7473.

C.M.


Semâ'î Bekir Ağa

O nev-resîde nihâlim ne serv-i kâmet olur

Source	TR-Iüne 204-2
Location	P. 203, ll. 1–9
Makâm	Müstear
Usûl	Aksak semâî
Genre	Semâî
Attribution	Bekir Ağa (d. 1759)
Lyricist	Ârif Süleymân (d. 1769)
Work No.	CMOv0107

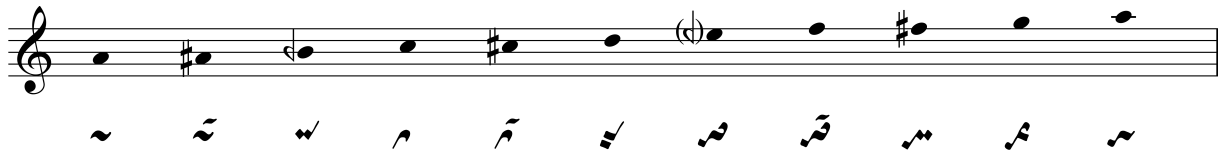
Remarks

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics.

The interpretation of the pitch sign  is ambiguous. The concordance TRT-NA uses dik hisâr (e₁), whereas TMKlii and TMNvE use hüseyinî (e₂). In the pitch set, the accidental for dik hisâr was given in brackets as an alternative. The editor opted to use hüseyinî.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	t1		B	7
H2	2	a	A	6
	t1		B	7
H3 (m)	3	b	C	5
	t1		D	7
H4	4	a	A	6
	t1		B	7

Pitch Set


The pitch set is represented by a staff with notes and accidentals, and a corresponding row of pitch signs below it. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The pitch signs below are: ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~.

Notes on Transcription

- 3 The word “serv-ḵāmet” has a med (anaptyxis) and should be syllabicated as “ser-vi-ḵā-met”
- 7 The scribe did not label the terennüm section.
- 12.4.1 The scribe corrected the rhythmic value from ↗ to ↘ .
- 19 The scribe did not label the terennüm section.

Consulted Concordances

TMKlii, no. 22/1; TMNvE, pp. 633–4; TRT-NA, REPno. 8518.

C.M.

Semâ'î İsmâ'îl Ağa

Saňa dil mäh-ı tãbãnım yakışdı

Source	TR-İüne 204-2
Location	P. 204, ll. 1–8
Makâm	Müsteâr
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Work No.	CMOv0108

Remarks

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics. The interpretation of the pitch sign م is ambiguous. The concordances TRT-NA and NATM use dik hisâr (e_↓), whereas TMKlii uses hüseynî (e₊). In the pitch set, the accidental for dik hisâr was given in brackets as an alternative. The editor used hüseynî.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	9
	2	a	B	9
	t1		: C : D	6 4
	t2		: E :	8
	t3		: F : G	4 5
	2	a	B	9
H2	3	b	A	9
	4	a	B	9
	t1		: C : D	6 4
	t2		: E :	8
	t3		: F : G	4 5
	4	a	B	9

Pitch Set



Notes on Transcription

- 14.3 The scribe corrected the rhythmic value from $\overset{\cdot}{\underset{\cdot}{\text{c}}}$ to $\overset{\cdot}{\underset{\cdot}{\text{c}}}$.
- 19 The scribe did not label the *terennium* section.
- 19–21 In accordance with concordances Ev1830, MM1856, and NE209, this section has to be repeated. The scribe did not indicate any repetition signs nor *volta* brackets. However, the second text line in the score underlay supports the assumption of repetition of this passage. The editor inserted the first *volta*, adopting a similar melodic passage from *divs.* 26 and 30. A similar passage that connects *div.* 21 to *div.* 19 can be found in MM1856.
- 22.3 The scribe omitted rhythmic signs and notated \checkmark for $\overset{\cdot}{\text{c}}$.
- 24.1.1 TRT-NA interpreted this pitch as e_{\downarrow} .
- 27–28 The second line in the text underlay was given in inverted commas.
- 32.3.1 The second line in the text underlay was given in inverted commas.

Consulted Concordances

Ev1830, pp. 149–51; KS1888, pp. 67–71; MM1856, pp. 197–9; MM1872, pp. 239–40; NATM/III, pp. 219–21; NE208, pp. 15–17; NE209, fols. 21v–r; Pa1846, pp. 133–5; TMKlii, no. 22/2; TRT-NA, REPno. 9147.

C.M.

Beste çenber Dede Efendi

Ërmesün el o şehiñ şevket-i vālālarına

Source	TR-İüne 204-2
Location	P. 205, ll. 1–11
Makâm	Şevkefzâ
Usûl	Çenber
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0109

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	2
	t1		B	1
H2	2	a	A	2
	t1		B	1
H3 (m)	3	b	C	2
	t1		B	1
H4	4	a	A	2
	t1		B	1

Pitch Set



Notes on Transcription

16.4.4 The scribe notated in hem. 3 “rr”, which is not practical to sing. While the only concordances that give a consonant are NE209 and FAS_MUN_ŞE, other concordances such as A4994, A4995, AK86, NE210, TA-N 2391 and TMKlii combine it with a vowel “i”, giving “ri”. For improved performability, the latter option was also considered by the editor.

17 The scribe omitted the division sign :.

19 The scribe omitted the division sign ::.

29.4.4 Cf. comment on div. 16.4.4.

Consulted Concordances

A4994, fols. 72v-r; A4995, fols. 12v-r; AK86, fols. 3v-r; FAS_MUN_ŞE, pp. 6-7; NE209, fol. 61v; NE210, no. 99; TA-N 2391; TMKlii, no. 109.

C.M.

- 17 The scribe omitted the division sign ::.
- 17.1.2 Cf. comment on div. 16.3.2.
- 18 The scribe did not label the the miyân.
- 21.1.1 The scribe omitted the last letter “ñ” of the word “şikenîñ”. It was added by the editor in square brackets.

Consulted Concordances

NATM/V, pp. 403–5; NE210, no. 100; TA202, p. 20; TA-N 2392; TMKlii, no. 110; TRT-NA, REPno. 6521.

C.M.

Semâ'î Hâfız Efendi

Dil-besteye luṭf u keremiñ mā-ḥazar eyle

Source	TR-Iüne 204-2
Location	P. 207, ll. 1–7
Makâm	Şevkefzâ
Usûl	Aksak semâî
Genre	Semâî
Attribution	Kömürcüzâde Mehmed Efendi (fl. ca. 1825)
Work No.	CMOv0111

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	t1		B	7
H2	2	a	A	4
	t1		B	7
H3 (m)	3	b	C	4
	t1		B	7
H4	4	a	A	4
	t1		B	7

Pitch Set

The image shows a musical staff with a treble clef. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F#4, G4, A4, Bb4, C5, Bb4, A4, G4. Below the staff is a sequence of pitch signs: q̇, ṙ, q̇, ~, ~, w, ṙ, q̇, ṙ, q̇, ṙ, q̇, ṙ, q̇, ṙ, q̇, ṙ, q̇, ṙ, q̇, ṙ.

Notes on Transcription

- 5 The scribe did not indicate the terennüm section.
- 9.4.5 The scribe scratched out the kisver and changed \tilde{r} to r .
- 10.3.3 The scribe wrote the word “kerem” as one word under one pitch sign. The editor split it into two syllables, distributing them according to TMKlii.
- 10.4.9–11 The scribe scratched out the pitch signs $\tilde{r}\tilde{w}\tilde{r}$ and replaced them with $\tilde{r}^{\circ}\tilde{w}$.
- 12 The scribe omitted the division sign ::.
- 14.2 The scribe wrote $\tilde{r}^{\circ}\tilde{w}$ for $\tilde{r}^{\circ}\tilde{w}$.

15.3.5 The scribe wrote the word “seri” as one word under one pitch sign. The editor split the word into two syllables, distributing them according to TMKlii.

Consulted Concordances

TMKlii, no. 111/1; TRT-NA, REPno. 3358.

C.M.

Nağş semâ'î Dede Efendi

Ser-i zülf-i 'anberini yüzine niğâb edersin

Source	TR-İüne 204-2
Location	P. 208, ll. 1–11
Makâm	Şevkefzâ
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0112

Remarks

The numerals “61” were written in pencil on the upper right corner of the page.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	9
	2	a	B	8
	: t1 :		: C :	8
	t2		: D :	8
	t3		E	4
	2	a	B'	8
H2 (m)	3	b	F	9
	4	a	B	8
	: t1 :		: C :	8
	t2		: D :	8
	t3		E	4
	4	a	B'	8

Pitch Set

Notes on Transcription

- 3.2.1 The scribe notated the word “seri” as one word under one pitch sign. The editor split the word into two syllables, distributing them accordingly.
- 10 The editor added the exclamation “āh” for the second line of the text underlay. The same is valid for div. 31.
- 15.2.3 The scribe gave the second line of the text underlay as inverted commas until div. 17.
- 18 The scribe did not label the *terennium* section.
- 21 In FAS_MUN_ŞE, the passage from div. 21.2.1 to div. 21.3.1 is an instrumental interlude. This is not the case, however, in NATM, OA489 and TMKlii.
- 22 The scribe omitted the division sign ::.
- 26 The second line of the text underlay was given in inverted commas.

Consulted Concordances

FAS_MUN_ŞE, pp. 29–31; NATM/I, pp. 186–7; OA489, pp. 27–9; TMKlii, no. 111/2.

C.M.

Beste zencîr Dede Efendi

Meşâm-ı hâtırâ büy-ı gül-i şafâ bulagör

Source	TR-Iüne 204-2
Location	P. 209, ll. 1–12
Makâm	Acem aşîrân
Usûl	Zencîr
Genre	Beste
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0113





Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	1
	t1		B	
H2	2	a	A	1
	t1		B	
H3 (m)	3	b	C	1
	t1		D	
H4	4	a	A	1
	t1		B	

Pitch Set

The Pitch Set is represented by two staves of musical notation. The first staff shows a sequence of notes with rhythmic markings below them. The second staff shows a sequence of notes with rhythmic markings below them.

Notes on Transcription

- 1.4.5 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “ḥār” in hem. 2 was syllabicated as “ḥā-rī”, and “māh” in hem. 4 was syllabicated as “mā-hī”.
- 3.2.2 The scribe wrote the last two syllables of the word “ḥā-ṭī-ra” under one pitch sign. The editor split and distributed them according to TMKlii.
- 9 The scribe did not label the terennüm section.
- 9.3 The scribe notated the syllable “rīm” instead of “zīm”. The same is valid for the divs. 11.2.1 and 27.2.1.
- 11.2.2 The scribe corrected  to .
- 17 The scribe did not label the miyân section. The editor added the missing information.
- 25 The scribe did not label the terennüm section.
- 30.4.2 The scribe omitted the rhythmic sign and wrote  for .
- 32 Below the division sign the scribe had notated a sign or syllable, which was scratched out.

Consulted Concordances

NE208, pp. 43–4; NE209, fol. 71v; TMKlii, no. 13.

C.M.

25 The scribe did not label the terennium section.

Consulted Concordances

MM1872, pp. 282–4; NATM/II, pp. 92–4; NE208, pp. 44–5; TRT-NA, REPno. 1565.

C.M.

Semâ'î sengîn Dede Efendi

Ey lebleri mül gönça-yüzi gül serv-i bülendim

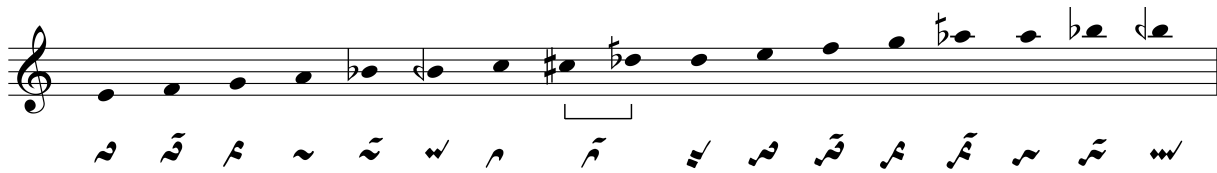
Source	TR-Iüne 204-2
Location	P. 211, ll. 1–9
Makâm	Acem aşîrân
Usûl	Sengîn semâî
Genre	Semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Work No.	CMOv0115

Remarks

From div. 6 onwards, the scribe did not provide any syllables in the text underlay. The distribution of the syllables from divs. 7–18 was based on TMKlii.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	6
	t1		B	6
H2	2	a	A	6
	t1		B	6
H3 (m)	3	b	C	5
	t1		B	6
H4	4	a	A	6
	t1		B	6

Pitch Set**Notes on Transcription**

- 1.5.1 The word “mül” in hem. 1 seems to imbalance the number of syllables and the poetic meter of the lyrics. It appears only in the song anthology HB1, as well as in

OA176 and in TA210. All other consulted concordances omitted this word. See text edition to this volume.

- 4.3 The scribe notated this group above the melodic line at a later stage.
- 7 The scribe did not label the *terennüm* section and apparently provided an incomplete *terennüm* section. The editor added one bar based on the corresponding passage in *TMKlii*. The editor also adopted the performance instruction “*sāz*”. However, the *segno* sign had to be replaced. The scribe had originally placed the *segno* sign at the beginning of *div. 8*.
- 10.3 The scribe notated this group above the melodic line at a later stage.
- 14 The scribe did not label the *miyân* section.

Consulted Concordances

HB1, p. 432; NE208, pp. 45–6; OA87, p. 35b; OA176, p. 193; TA-N 26; TA-N 27; TA210, p. 11; *TMKlii*, no. 15/1; TRT-NA, REPno. 4172.

C.M.

Nağş semâ'î Dede Efendi

Ne hevâ-yı bāğ sâzed ne kenâr-ı kişt mâ-râ

Source	TR-İüne 204-2
Location	P. 212, ll. 1–11
Makâm	Acem aşîrân
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	İsmâîl Dede Efendi (1778–1846)
Lyricist	Baba Figânî (d. 1519?)
Work No.	CMOv0116

Remarks

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1a : 1b	a	A	7
	: 2a : 2b	a	B	7
	: t1 :		: C :	8
	: t1 :		: D :	8
	t2		E	14
	: 2a : 2b	a	B	7
H2 (m)	: 3a : 3b	b	F	8
	: 4a : 4b	a	B	7
	: t1 :		: C :	8
	: t1 :		: D :	8
	t2		E	14
	: 4a : 4b	a	B	7

38 The scribe did not label the miyân section in the score. It was only given in the block lyrics.

Consulted Concordances

MM1872, pp. 284–6; NE208, pp. 46–7; TMKlii, no. 15/2; TMKvBB, pp. 591–3; TRT-NA REPno. 8007.

C.M.