

CMO1-I/1.68

## sazk‘ear musinin

Transcription

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<https://corpus-musicae-ottomanicae.de>

## sazk'ear musinin

Musi (fl. ca. 1750)

1[.] h[a]nē

Darbeyn

1 =  $\text{d}$

60

1 2 3 4 5 6 7

Musical score for sazk'ear musinin, featuring two staves: Saz (top) and Darbeyn (bottom). The score consists of five systems. System 1 starts with a melodic line and a rhythmic pattern. System 2 shows a more complex melodic line with grace notes and a sustained note. System 3 features a melodic line with a grace note and a sustained note. System 4 shows a melodic line with a grace note and a sustained note. System 5 concludes the piece with a melodic line and a sustained note.

X 9  
 8 \* /3/ 9  
  
 10 \* 11  
 11  
 12 \* 13  
 13  
 14 \* 15  
 15  
 16 17  
 17  
 18 \* 19  
 19  
 20 [.] h[a]nē

19

31      32  
  
 33      34  
  
 35      36  
  
 37      38  
  
 39  
  
 40      41

42

43

44

45

1.

46

47

2.

48

49

\*

50

51

52

/11/

53

54

\* 55

56

57

t'e[sli]m

58

59

60

61

62

3.

1.

63

64

2.

( /12/ : )

65

66

67

68

3[.] h[a]nē

\* 69

\* 70

71 /14/ :

\* 72

73 :

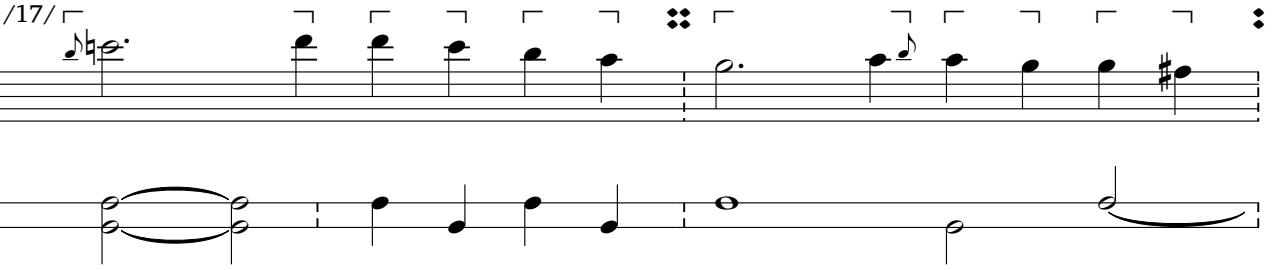
74 :

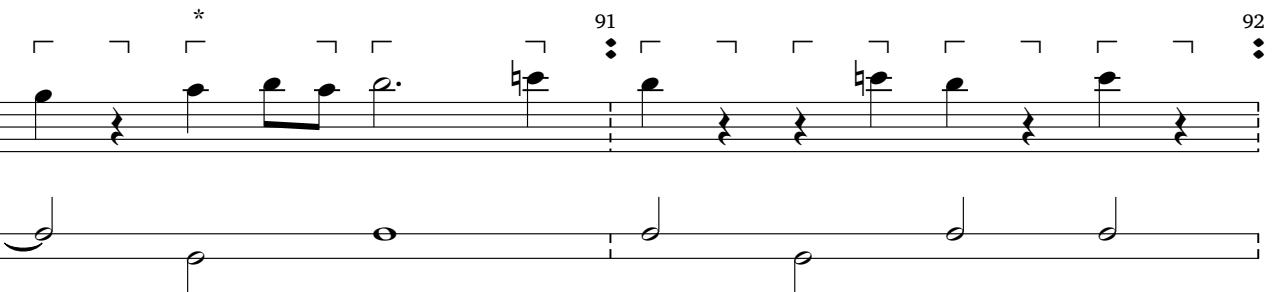
\* 75 /15/ :

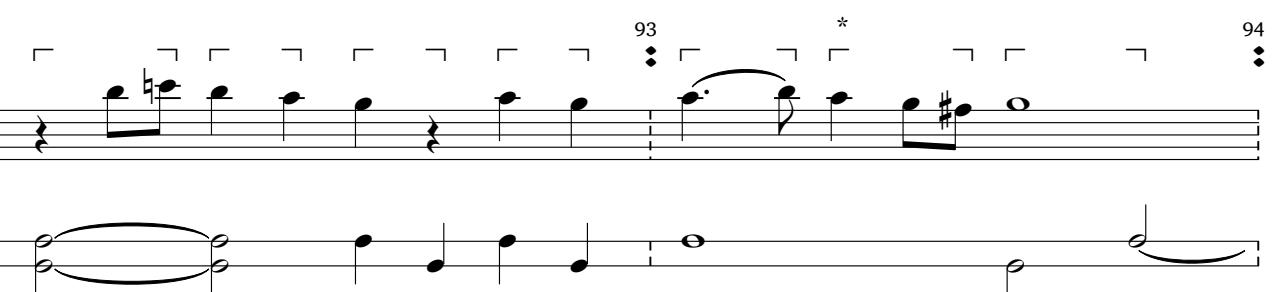
76 :

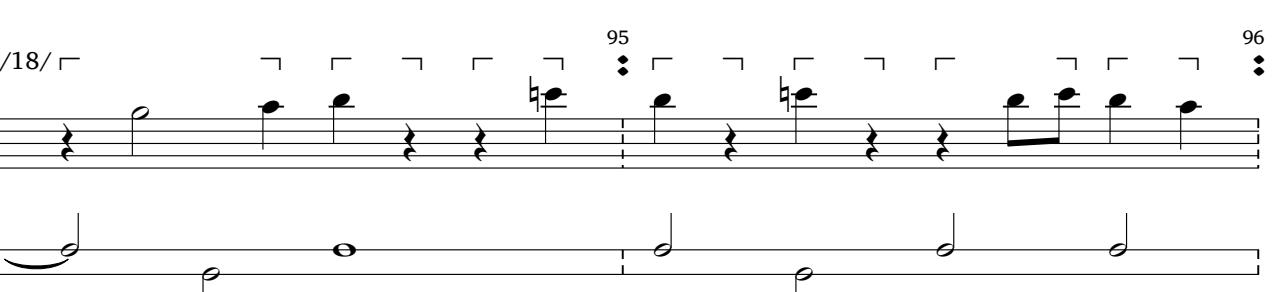
Treble clef, key signature of two sharps (F# G#), common time. Bass staff uses a double bass clef. Measure numbers 77 through 88 are indicated above the staves.

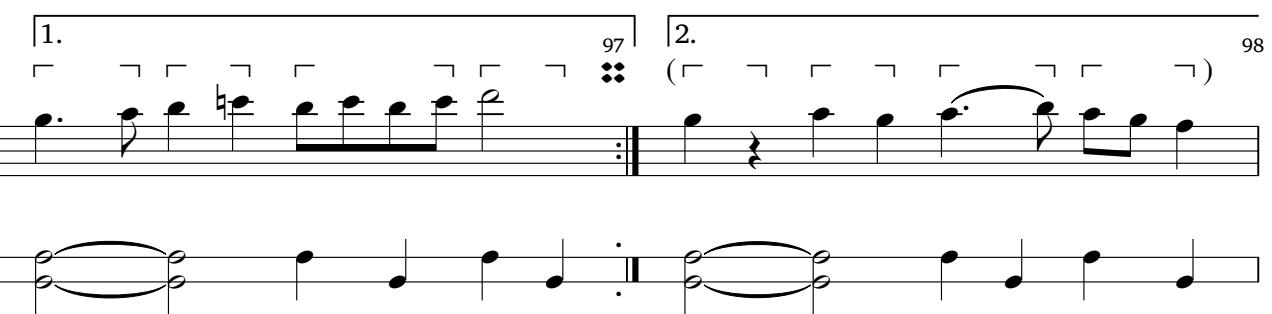
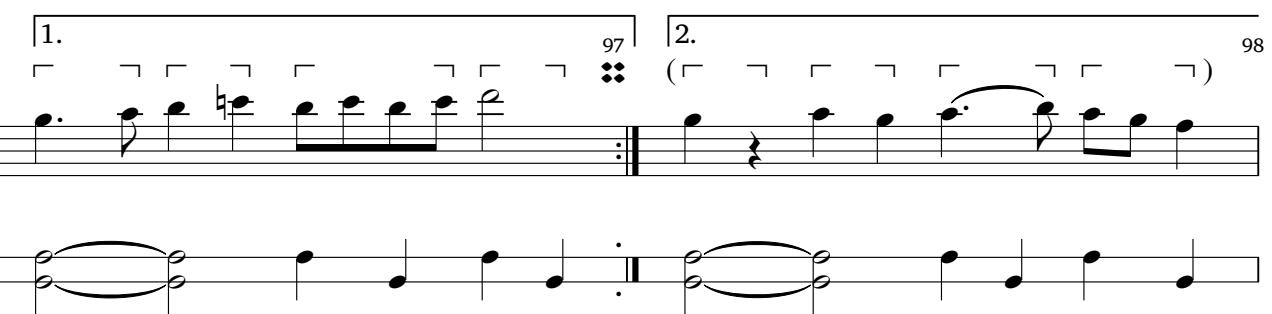
The music consists of two staves. The top staff features sixteenth-note patterns with various grace and regular note heads. The bottom staff provides harmonic support with sustained notes and occasional eighth-note chords. Measure 77 begins with a sixteenth-note pattern on the treble staff, followed by a sustained note on the bass staff. Measures 78-80 show a continuation of sixteenth-note patterns with grace notes and sustained notes. Measures 81-82 introduce a melodic line with eighth-note pairs, separated by a repeat sign. Measures 83-84 show a return to sixteenth-note patterns. Measures 85-86 feature sustained notes on the bass staff. Measures 87-88 conclude with sixteenth-note patterns.

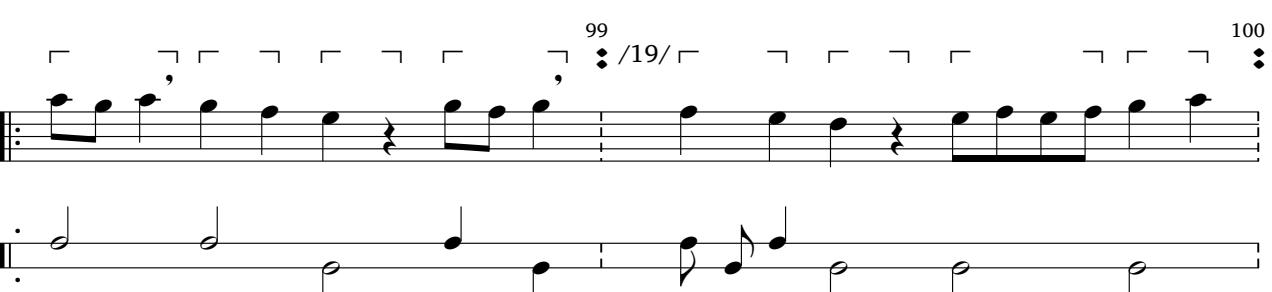
/17/ 
89  
90


91  
92


93  
94

/18/ 
95  
96

1. 
97  
 2. 
98


99  
/19/  
100

Sheet music for Treble and Bass clef staves, measures 101-111. The music is in common time (indicated by a 'C') and consists of two staves. The top staff uses a Treble clef and the bottom staff uses a Bass clef. Measure 101 starts with a fermata over the first note of a sixteenth-note pattern. Measure 102 continues the pattern. Measure 103 begins with a bass note followed by a sixteenth-note pattern. Measure 104 continues the pattern. Measure 105 starts with a bass note followed by a sixteenth-note pattern. Measure 106 continues the pattern. Measure 107 starts with a bass note followed by a sixteenth-note pattern. Measure 108 continues the pattern. Measure 109 starts with a bass note followed by a sixteenth-note pattern. Measure 110 continues the pattern. Measure 111 concludes the section.

1.

112

113  
[]

2.

\* 114

115

116

117

118

119

120

121

122  
[]

t'e[sli]m

123

124

125

126

127

128

129

130

4[.] h[a]nē

/22/ \*

131

132

Musical score for two staves (Treble and Bass) showing measures 133 through 144. The score includes dynamic markings like piano (p), forte (f), and sforzando (sf). Measures 133-134 show a melodic line in the Treble staff with a bass line providing harmonic support. Measures 135-136 continue this pattern. Measures 137-138 show a return to the earlier melodic line. Measures 139-140 introduce a new section with a 23/16 time signature, indicated by a bracket over the measure. Measures 141-142 show a continuation of the new section. Measures 143-144 show a return to the original time signature.

145

146

147

/24/

148

\*

149

150

151

152

153

154

t'e[slim]

155

156

157

158

159

160

161

162

1.

163

164

2.

J.O.