

CODEX TR-IÜNE 215-13

NĀDĪDE ṬAḲIMLAR ʿATĪḲ

Transcription & Commentary

Marco Dimitriou

Münster

2023

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 Mihçı, Semih Pelen

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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 Ufuķi'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 Ufuķi's Compendium, MS Turc 292: Analysis, Interpretation, Cultural Context*. Monograph (= *Schriften zur Musikwissenschaft aus Münster | Writings in Musicology from Münster*, founded by Prof. Dr. Klaus Hortschansky, edited by Prof. 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-Judetz, *Dimitrie Cantemir - Cartea ştiinţei muzicii*, Bucharest 1973.

were expressed by numerals. Cantemir's notation was still used in the first half of the eighteenth century by the Mevlevî Mustafa Kevserî Efendi (+ ca. 1770).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 commentary 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 page with the following annotations:

- 1. Key signature and accidentals:** Points to the key signature (two sharps) and a circled '1 = ♯' above the first staff.
- 2. Heading:** Points to the title 'Hicâz semâ'î Kûţbu'n-Nây'îñ'.
- 3. Catalogue information:** Points to the title and the composer's name.
- 3a. Composer (standardized):** Points to 'Nâyî Osmân Dede (1652-1729)'.
- 3b. Source (RISM Siglum) and CMO Reference:** Points to 'TR-Iüne 215-13, pp. 19-20 CMO1-1/12.8'.
- 3c. Makâm, Usûl, Genre (standardized):** Points to 'Makâm: Hicâz Usûl: Aksak semâî Genre: Saz semâisi'.
- 4. Line break in the source:** Points to a circled '3/' above the second staff.
- 5. Division number:** Points to a circled '3' above the second staff.

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)

6. Suggested time unit per darb

5. Number of darb per cycle

4. Addition: Usûl

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*

Hicâz semâî Kûţbu'n-Nây'îñ (Source: Tr-lüne 215-13, pp. 19-20)

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 commentary.

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

This volume contains the transcription and the critical commentary of the manuscript TR-Iüne 215-13 which presents a first result of my activity at the Corpus Musicae Ottomanicae (CMO). My interest in Hampartsum notation and the historical development of musical cultures beyond the context of Western Europe was first sparked by a transcription exercise during my bachelor's studies in musicology at the WWU Münster.

I would like to thank Prof. Ralf Martin Jäger for allowing me to pursue this interest as a member of the CMO project and for his constant support during the course of my work on the present edition. I would also like to thank the members of the CMO team Salih Demirtaş, Zeynep Helvacı, Salah Eddin Maraqa, Jacob Olley, Semih Pelen, Malek Sharif, Nevin Şahin and Anna Plaksin for their contributions and their guidance. I am particularly grateful for the valuable suggestions from Neslihan Demirkol and Ersin Mıhçı throughout the proofreading process of this edition.

I hope that this edition will contribute to the study of Ottoman music and the processes of its transmission and that it will be of interest to performers who wish to expand their repertoire.

Marco Dimitriou

LIST OF ABBREVIATIONS

approx.	approximate(ly)
ca.	circa
cf.	confer (compare with)
cm	centimeters
CMO	Corpus Musicae Ottomanicae
d.	died
div., divs.	division, divisions
ed.	edited, edition
ff.	and the following pages
fig.	figure
fl.	flourished
fol., fols.	folio, folios
H	hâne
l	left (after page no.)
l., ll.	line, lines
ls., lss.	loose sheet, loose sheets
ms., mss.	manuscript, manuscripts
no., nos.	number, numbers
n.p.	no publisher; no place of publication
omit.	omitted
orig.	original(ly)
p., pp.	page, pages
part.	partial(ly)
publ.	published
r	recto (after folio no.); right (after page no.)
T	teslîm
v	verso

INTRODUCTION

1. Manuscript in Context

The present edition adheres to the CMO music edition principles and is intended to reflect the characteristics of the original manuscript as accurately as possible. Since no concordances have, at present, been established in the available corpus of Hampartsum manuscripts (with one exception, see 2.3 Content), there is no opportunity to compare the pieces at hand with different contemporary records. Therefore, editorial interventions are generally only applied in cases of comprehensible scribal errors, physical damage and ambiguous passages, or to provide better reading flow for the score. They have been signaled and made transparent in the critical commentaries.

In this regard, the manuscript TR-Iüne 215-13 provides an exceptional example of the transmission of music in the Ottoman Empire and the actors involved in the process in the second half of the nineteenth century. The manuscript was given the descriptive title ‘Nādide taşkımlar ‘atık’ (‘Rare old pieces’), which implies that the scribe assigned a certain value to the notated pieces. Furthermore, the title of TR-Iüne 215-13 might correlate with TR-Iüne 216-14 (‘Cedid taşkımlar’, i.e. ‘New pieces’) indicating a deliberate compilation of the compositions. Taken as a starting point for further research on stylistic and socio-historical developments by scholars interested in the modes and dynamics of urban Ottoman music culture, the edition of TR-Iüne 215-13 may provide new insights into the process of the transmission of the repertoire.

2. Codicological Aspects

2.1 Physical Description

The manuscript, entitled ‘Nādide taşkımlar ‘atık’ (‘Rare old pieces’) according to the front cover, is held in the Nadir Eserler Kütüphanesi at the Istanbul Üniversitesi. It measures ca. 17 x 24 cm and consists of yellowed, feint-ruled paper (24-26 lines per page; second line red), and rose-coloured front and back covers. The features of the notebook are similar to the ones used for TR-Iüne 216-14 and TR-Iüne 217-15. Pagination with Indo-Arabic numerals begins on fol. [1v] (= p. 1) and ends with the last page on p. 51. Between pp. 20 and 21 there are two blank pages. The page following p. 32 was originally numbered p. 33[a], but the pagination was subsequently rubbed out. The next page was left blank, so that the pagination continues on the following page with p. 33[b]. The use of acidic paper implies that it was created in the last third of the 19th century.

We find, on the right upper corner of the front cover, a blurred stamp of the Istanbul Conservatoire Library ('Ist. Konservatuarı / Kütüphanesi / No. ____') with the numbers '1617' and '356' added by hand. '356' is also written on the bottom left corner. Another oval stamp on the front cover reads: 'COMPAGNIE IRANIE / PAPETERIE / CAHIER / CONS/PL / 358 OUZOUN TCHARCHI'.

2.2 Scribe

The manuscript is written by a single scribe. It is part of Neyzen Râşid Efendi's (d. after 1901) collection and is possibly an autograph. This assumption is mainly based on the content of TR-Iüne 216-14, which almost exclusively contains Neyzen Râşid Efendi's compositions: when compared with this volume, TR-Iüne 215-13 features a similar writing surface, the same handwriting and the same notational conventions. Judging by these characteristics, the manuscripts, some of which also include Râşid Efendi's own compositions, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 208-6, TR-Iüne 212-10, TR-Iüne 213-11, TR-Iüne 217-15 and the first part of TR-Iüne 218-16 also share similar features. It can be assumed that TR-Iüne 215-13 was written between ca. 1860 and 1880 based on the notation, physical characteristics and composer attributions, although the possibility that it was created at a later point in time cannot be definitively eliminated.

The scribe uses a variant of the Arabic *riḳ'*-writing for the headings and textual performance instructions, while the musical information is written in refined Hampartsum notation. The writing utensil used was probably a reed pen with a rather thin nib.

Black and red coloured ink is used in the volume. Throughout the manuscript, the black ink appears in different hues or opacity, ranging from rather dark black (e.g. p. 44), over grey (e.g. p. 27) to purple (e.g. p. 29). Likewise, the stroke width can vary from page to page. Black ink is used for the notational signs and symbols, as well as the headings (from pp. 1–45) and in-score information. Red ink is used for the headings on p. 47, p. 50 and for the letter 'ç' that was placed under every heading, indicating that the compilation was revised at some point. In some cases the scribe also, inconsistently, employed red ink for the horizontal lines above the cross-shaped *teslîm* sign: on pp. 21–2, pp. 31-2 and pp. 33[b]–4 for the uppermost line of the sign $\overline{\text{ç}}$; on pp. 21-2 and pp. 47–51 for the single horizontal line of the sign $\overline{\text{ç}}$. Though not applied consistently, the red ink might have been an attempt to highlight and improve the visibility of the *teslîm* section in the score. Overall, the manuscript is clearly written and has few scribal errors.

3. Contents

TR-Iüne 215-13 contains 21 instrumental pieces, of which 14 pieces (66%) belong to the *saz semâîsi* and 7 pieces (33%) to the *peşrev* genre (see Table 1). The pieces were not consistently

arranged following the order of the *fasl-ı sazende*, though there are some discernable combinations of saz semâîsis and peşrevs composed in the same makâm: ‘Nihâvend üşûli  arbeyn K tib  elebi'ni ’ on pp. 5–7 and ‘Nih vend sem ’i Bu urci'ni ’ on pp. 8–10; ‘Bay ti Işıklar devri’ on pp. 31-33[b] and ‘Bay ti sem ’i’ on pp. 33[b]–34; ‘Hic z zirg le devri Őey  ‘Osm n Efendi'ni ’ on pp. 35–37 and ‘Hic z zirg ke sem ’i  u bu’n-N y' n’ on pp. 38–40; ‘Nev-e er  ş li ber-ef an Sult n Ma m d-ı Evvel' n’ on pp. 47–50 and ‘Nev-e er sem ’i Tatar' n’ on pp. 50–51. Two additional pairs could be combined retrospectively: ‘Ni  p r  ş li mu ammes Em n' n’ on pp. 15–18 and ‘Ni  p r sem ’i  anb ri Em n' n’ on pp. 29–30, as well as ‘R st  enber N yi Selim Dede'ni ’ on pp. 41–44 and ‘R st sem ’i  u bu’n-N y' n’ on pp. 12–14.

For this reason, and due to the fact that the manuscript does not contain any annotations relevant to performing musicians, one can conclude that it was not primarily intended for practical performance. However, it is rather remarkable that in almost all pieces (with the exception of the ‘Bay ti Işıklar devri’ on pp. 31–33[b]) the tesl m not only appears after the first h ne, but is written-out whenever there is a page break, that would otherwise force the reader or musician to flip pages when performing a piece. This layout indicates that, in principle, the collection could serve as a score for performance.

Table 1: The mak ms of TR-Iiine 215-13.

Mak�m	Pieces
Evc	1
Sult�n� seg�h	1
Nih�vend	2
Dilke� h�ver�n	1
R�st	2
Ni��b�r	2
Hic�z	1
Őehn�z	1
Ir�k aŐ�r�n	1
R�hat�lerv�h	1
Sult�n� evc	1
Bay�t�	2
Hic�z zirg�le	2
M�h�r	1
Neveser	2
	= 21
14 saz sem�îsis; 7 pe�revs	

The saz semâîsis are generally in usûl aksak semâî with occasional hânes being in sengîn semâî or yürük semâî. Among the peşrevs, five different usûls can be determined with usûl devr-i kebîr occurring repeatedly (see Table 2).

Table 2: The usûls of the peşrevs of TR-Iüne 215-13.

Usûl	Pieces
Darbeyn	1
Muhammes	1
Devr-i kebîr	3
Çenber	1
Berefsân	1

Of the 21 pieces notated in the manuscript 18 pieces are attributed to 10 different composers from generations older than that of the compiler, which span a period of about three centuries (if Tatar is correctly identified as Gâzî Giray Hân; see Table 3). Among the attributions given, Nâyî Osmân Dede (1652–1729) and Tanbûrî Emîn Ağa (d. after 1824) are the most prominent composers.

Table 3: Attributions in TR-Iüne 215-13.

Attribution	Pieces
Tatar [Gâzî Giray Hân (d. 1607)?]	2
Kâtib Çelebi (1609–1657)	1
Itrî (d. 1711)	1
Nâyî Osmân Dede (1652–1729)	4
Mahmûd I (1696–1754)	2
Tanbûrî Yahyâ Çelebi (d. 1767)	1
Kemânî Corci (d. ca. 1785)	1
Selîm III (1761–1808)	1
Tanbûrî Emîn Ağa (d. after 1824)	3
Sernâyî Alî Dede (d. 1829)	2
	= 18

In this sense, the compilation seems to function as a counterpart to TR-Iüne 216-14 ('Cedid taşkımlar', i.e. 'New pieces'). Also compiled by Neyzen Râşid Efendi (d. after 1901), this compilation contains some of his own compositions (saz semâîsis, peşrevs and one sirto) and a saz semâîsi by Kemeñçeci Nikolaki Efendi (d. 1915?). Three of the 21 pieces in TR-Iüne 215-13 have no attribution (see Table 4).

Table 4: Pieces without attribution in TR-Iüne 215-13.

No attribution

Sulṭānī evc semā'isi

Bayātī Işıklar devri

Bayātī semā'ī

Surprisingly, the 'Bayātī semā'ī' on pp. 33[b]–34 also appears in the afore-mentioned TR-Iüne 216-14 on pp. 13–14 as 'Bayātī semā'ī Râşid Efendi'niñ'. No additional concordances from among the available corpus of manuscripts notated in Hampartsum notation could be established for the remaining pieces in TR-Iüne 215-13. Moreover, the concordances for some pieces found among the printed sources of CT-Saz, TMKli (21) and TMNvE bear a considerable resemblance to TR-Iüne 215-13. These circumstances give rise to questions about the provenance of the pieces in TR-Iüne 215-13.

4. Editorial Aspects

4.1 Repetitions

The scribe indicated repetitions of (sub-)sections with the sign \times or, in the case of first and second endings, with parentheses. When they form part of a larger usûl cycle, repeated sections that are not fully written out by the scribe are given in brackets in this edition.

The starting point of a repetition is invariably unmarked in the manuscript, thus it is likewise not provided in the transcriptions, since the scribe's own intended performance order cannot be derived from the given information with certainty.

4.2. Usûl

The notation of the usûls for the peşrevs is transcribed from the usûl table found in TR-Iüne 211-9, p. [261], which is also part of Neyzen Râşid Efendi's collection, and is thus assumed to represent the compiler's understanding and use of the underlying beat structures.

The usûl table does not, however, contain the usûls of the semâî group. These usûls are taken from RAÛF YEKTÂ 1922, which presents common semâî beat structures still used in theory and practice.

4.3 Groups

The scribe frequently left groups of two successive pitch signs unmarked. However, they usually represent two notes with equal value, which can be deduced from the underlying beat

structure. Unless it is explicitly indicated otherwise in the critical commentaries for individual pieces, unmarked groups of two pitch signs are assigned the value of quarter notes (i.e. ♯ = ♯♯) in the peşrevs, as well as in the saz semâîsis with usûl sengîn semâî, and the value of eighth notes (i.e. ♯ = ♯♯) in the saz semâîsis for usûl aksâk semâî.

4.4 Pitch

While a large part of the manuscripts written in Hampartsum notation do not distinguish the perde used between dügâh and hicâz in makâm Hicâz, or between dügâh and çargâh in makâm Râst and related makâms, by means of different pitch signs and, instead make use of the same symbol ♯ (segâh), the scribe of TR-Iüne 215-13 signalizes the nuances of intonation for these modal contexts. For the Râst tetrachord he uses ♯ (nerk'naxaġ), whereas in the Hicâz tetrachord he adds a single stroke under the pitch sign ♯ (represented by a down arrow above the notehead in the transcriptions). This presumably indicates the flattening of the pitch symbolized by the unaltered sign; it is not, however, applied to pitches other than segâh. This implies that the intonation of ♯ in the context of makâm Râst lies closer to that of segâh in modern theory than ♯, which would lean more towards the intonation of dîk kürdî, though the exact position cannot be determined with certainty.

This distinction can also be observed in the manuscripts TR-Iüne 207-5, TR-Iüne 216-14, TR-Iüne 217-15 and in the first part of TR-Iüne 218-16. It is not observable in TR-Iüne 205-3, TR-Iüne 208-6, TR-Iüne 212-10 and TR-Iüne 213-11. Naturally, differences in intonation could have been executed intuitively by trained performers depending on different modal contexts and without the need for differentiation through additional pitch symbols. Thus, it seems that the scribe of the afore-mentioned manuscripts considered it necessary to visualize the difference in performance practice for certain compilations, which raises the question of the motivation behind the adjustment of the notation. One could assume, then, that the modified pitch symbol was developed by the scribe in order to refine the notation at a later point in time. This, presumably, points towards either an emerging shift in the pitch system or, at the very least, a reconsideration of the symbols used and the pitches they refer to. In this respect, it is worth mentioning that some of the later manuscripts (i.e. produced after ca. 1880) written in Hampartsum notation such as TR-Iüne 204-2, TR-Iütae 108, TR-Iütae 109 and TR-Içağatay YZPER2 use the symbol ♯ (which usually represents the degree kürdî in earlier sources) for the Hicâz tetrachord instead of ♯ (segâh), which is likewise used in early manuscripts for Hicâz and Râst or other related makâms. While these findings do not sufficiently demonstrate a comprehensive tendency, they offer a distinct example of individual scribal conventions and show a certain degree of flexibility in some aspects of the notation.

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TRANSCRIPTION

Evc semâ'î Nâyî 'Alî Dede'niñ

Sernâyî Alî Dede
(d. 1829)

1 =  1

1[. Hâne]  1

[Aksak semâî]  D T 10

 /2/ 2

 3

 /4/ 4 [Teslîm] 5

 /5/ 5

 6 /6/ 7

 7

8

/7/

2[. Hâne]

9

/8/

10

11

/9/

/10/

12

13

/11/

3[. Hâne]

14

[p. 2]

15 *

16

/2/

/3/

17 18

/4/

4[. Hâne]

[Yürük semâî]

19 20

/5/

* 21 22 23

/6/

24 25 26

/7/

/8/ 27 28

ba'dehu teslim çalınacaktır

M.D.

Sultânî segâh semâ'î Yahyâ Çelebi'niñ

Tanbûrî Yahyâ Çelebi
(d. 1767)

1 = ♩

1. [Hâne]

[Aksak semâî] D T

10

1

/2/

2

/3/

3

*

4

/4/

5

[Teslîm]

6

/5/

/6/

7

7/7/ 8

/8/ 10

2[. Hâne] /9/ 11

/10/ 12 /11/ 13

[p. 4] 14

/2/ 15 16

3[. Hâne]

/3/

17

Musical notation for measures 17-18. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). Measure 17 contains a melodic line in the treble staff and a bass line in the bass staff. Measure 18 continues the melody and bass line.

18

19

Musical notation for measures 18-19. The system consists of a treble clef staff and a bass clef staff. Measure 18 continues the melody and bass line. Measure 19 continues the melody and bass line.

20

21

Musical notation for measures 19-20. The system consists of a treble clef staff and a bass clef staff. Measure 19 continues the melody and bass line. Measure 20 continues the melody and bass line.

[Teslîm]

Musical notation for measures 20-21. The system consists of a treble clef staff and a bass clef staff. Measure 20 continues the melody and bass line. Measure 21 continues the melody and bass line.

Musical notation for measures 21-22. The system consists of a treble clef staff and a bass clef staff. Measure 21 continues the melody and bass line. Measure 22 continues the melody and bass line.

22

Musical notation for measures 22-23. The system consists of a treble clef staff and a bass clef staff. Measure 22 continues the melody and bass line. Measure 23 continues the melody and bass line.

1 = ♩ /8/ 23 24

4[. Hâne]

[Sengîn semât]

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The score includes measure numbers 8, 9, 10, 11, 12, 13, 23, 24, 25, 26, 27, 28, 29, 30, and 31. Above the vocal lines, there are rhythmic notation symbols: vertical lines with flags, dots, and diamond shapes. The piano accompaniment features a steady bass line with occasional chords and rests.

M.D.

Nihâvend üşûli  arbeyn K tib  elebi'ni 

K tib  elebi
(1609-1657)

1 =  

1[. H ne]

Darbeyn $\frac{D}{T}$ 30

1

2

3

4

5

6

7

8 [Teslîm]

9

10 /8/

11

12

13 /9/ /10/

14

15 /11/ /12/

16

[p. 6]

2[. Hâne]

17

18 /2/ /3/

19

20 /4/ 21

22 /5/ 23

/6/ 24 25

3[. Hâne]

/7/ 26

/8/ 27 /9/ 28

29 /10/ 30

31 32

Musical notation for measures 31 and 32. Measure 31 is marked with a slash and the number 11. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef accompaniment features a steady eighth-note pattern.

/12/ 33 34

Musical notation for measures 33 and 34. Measure 33 is marked with a slash and the number 12. Measure 34 contains a double bar line. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody in the treble clef features a sequence of eighth notes, and the bass clef accompaniment has a steady eighth-note pattern.

[p. 7] 35

4[. Hâne]

Musical notation for measure 35. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern.

/2/ 36 37

Musical notation for measures 36 and 37. Measure 36 is marked with a slash and the number 2, and measure 37 is marked with a slash and the number 3. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody in the treble clef consists of quarter and eighth notes, while the bass clef accompaniment has a steady eighth-note pattern.

38 39

/4/

Musical notation for measures 38 and 39. Measure 38 is marked with a slash and the number 4. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody in the treble clef consists of quarter and eighth notes, while the bass clef accompaniment has a steady eighth-note pattern.

40 41

/5/

Musical notation for measures 40 and 41. Measure 40 is marked with a slash and the number 5. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody in the treble clef consists of quarter and eighth notes, while the bass clef accompaniment has a steady eighth-note pattern.

42 [Teslîm] 43

/7/ 44 45

46 47 48

49 50

M.D.

Nihâvend semâ'î Buḡürçü'nîñ

Itrî
(d. 1711)

1 =  1

1. [Hâne]  1

[Aksak semâî]  10

 /2/  2  /3/ 3

 2

 10

 4 /4/  [Teslîm] 5

 4

 10

 /5/  6  /6/ 7

 5

 10

8 /7/ 8

2[. Hâne] /8/ 9

/9/ 10 /10/ 11

/11/ 12 13

[p. 9] 14 15

3[. Hâne]

[Yürük semâî]

6 6

16 /2/ 17 18

19 20 21

/4/ 22 23 24

/5/ 25 26 /6/ 27

1 = ♩ /7/ 28 /8/ 29

4[. Hâne]

[Sengîn semâi]

30 /9/ 31

/10/ 32 33

11/ 34 12/ 35

1 = ♯^{\flat} [p. 10] [Teshîm] 36 /2/ 37

38 /3/ /4/ 39

M.D.

Dil-keş semâ'î Corci'niñ

Kemânî Corci
(d. ca. 1785)

1 = ♩

1[. Hâne]

[Aksak semâî] D
T

/6/

2

3

/7/

4

/8/

5

[Teslîm]

/9/

6

7

8 9

/11/ 10

[p. 11] 11

2[. Hâne]

/2/ 12 *

/3/ 14 /4/ 15

[Taslîm] 16 17

18 /6/ 19 /7/

20

3[. Hâne] /8/ 21

22 /9/ 23 /10/

24

/11/ 25 26

1 = ♩

[p. 12]

27

28

4[. Hâne]

[Sengîn semât]

29

30

31

32

33

34

35

M.D.

Râst semâ'î Kûṭbu'n-Nây'îñ

Nâyî Osmân Dede
(1652-1729)

1 = ♪

1. Hâne

[Aksak semâî]

D
T

10

1

/2/

2

/3/

3

4

[Teslîm]

5

/4/

*

6

/5/

/6/

7

8

2[. Hâne] /7/ 9

10 /8/ /9/ 11

/10/ 12 13

[p. 14] 14

15 /2/ /3/ 16

17 /4/ 18

1 = ♩ /5/ 19 /6/ 20

4[. Hâne]

[Sengîn semâi]

21 /7/ 22

23 /8/ (24

2. /9/ (25) 26

M.D.

Nîşâpûr ûşûli muḥammes Emîn'in

Tanbûrî Emîn Ağa
(d. after 1824)

1 = ♩

1 [Hâne]

Muhammes

D
T

16

1

2

3

4

5

6

7

8 ^{*} [Teslîm] 9

/9/ 10

/10/ 11 /11/ 12

2[. Hâne] /12/ 13

* [p. 16] 14 /2/ 15

/3/ 16 /4/ 17

18 19

18 19

20 21

20 21

[p. 17] 22

3[. Hâne]

[p. 17] 22

3[. Hâne]

23 24

23 24

25 26

25 26

27 28

27 28

29 [Teslîm] 30

/10/ 31

32 33

[p. 18] 34

4[. Hâne]

/2/ 35 36

/4/ 37 38

39 40

41 42

M.D.

Hicâz semâ'î Kûţbu'n-Nây'îñ

Nâyî Osmân Dede
(1652–1729)

1 = ♪

1[. Hâne]

[Aksak semâî]

D
T

10

1

/2/

2

3

4 [Teslîm] /4/

5

/5/

6

/6/

7

8

2[. Hâne]

/8/

9

/9/

10

/10/

11

/11/

12

13

3[. Hâne]

/12/

14

[p. 20]

15

/2/

16

17 /3/ 18

1 = ♩ /4/ 19 /5/ 20

4[. Hâne]

[Sengîn semâi]

21 /6/ 22

23 /7/ 24

25 /8/ 26

1.

2. /9/ 27 28

M.D.

Şehnâz semâ'î Sulţân Maĥmûd-ı Evvel'iñ

Mahmûd I
(1696-1754)

1 = 

2 

3 

4 [Teslîm] 

5 

6

7

Musical notation for measures 6 and 7. The system consists of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 6 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 7 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Above measure 7 is a bracketed measure number '7/'. Above measure 6 is a diamond-shaped fingering symbol with the number '8' above it.

2[. Hâne]

Musical notation for measures 8 and 9. The system consists of a treble clef staff and a bass clef staff. The key signature is three sharps. Measure 8 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 9 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Above measure 9 is a bracketed measure number '9/'. Above measure 8 is a diamond-shaped fingering symbol with the number '9' above it.

Musical notation for measures 10 and 11. The system consists of a treble clef staff and a bass clef staff. The key signature is three sharps. Measure 10 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 11 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Above measure 11 is a bracketed measure number '11/'. Above measure 10 is a diamond-shaped fingering symbol with the number '10' above it.

Musical notation for measures 12 and 13. The system consists of a treble clef staff and a bass clef staff. The key signature is three sharps. Measure 12 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 13 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Above measure 13 is a bracketed measure number '13/'. Above measure 12 is a diamond-shaped fingering symbol with the number '12' above it. Above measure 13 is a diamond-shaped fingering symbol with the number '13' above it.

3[. Hâne]

Musical notation for measures 14 and 15. The system consists of a treble clef staff and a bass clef staff. The key signature is three sharps. Measure 14 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 15 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Above measure 15 is a bracketed measure number '15/'. Above measure 14 is a diamond-shaped fingering symbol with the number '14' above it.

Musical notation for measures 16 and 17. The system consists of a treble clef staff and a bass clef staff. The key signature is three sharps. Measure 16 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 17 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. Above measure 17 is a bracketed measure number '17/'. Above measure 16 is a diamond-shaped fingering symbol with the number '15' above it. Above measure 17 is a diamond-shaped fingering symbol with an asterisk '*' above it. The text '[p. 22]' is written below the staff between measures 16 and 17.

/2/

17 18

1 = ♩ /3/

4[. Hâne]

[Sengîn semâi]

6 6

19

/4/

20

/5/

21

22

/6/

23

/7/

24 25

M.D.

‘Irâk ‘aşîrân semâ‘î Tatar'ıñ

Tatar

1 = ♪

1 [.Hâne]

[Aksak semâî]

D
T

10

1

* /2/

2

3

4 [Teslîm] /4/

5

6 /5/

6

7 /6/

7

8 /7/ 9

/8/ 10

2[. Hâne] /9/ 11

/10/ 12 /11/ 13

14 15

3[. Hâne] /12/ 16

[p. 24] 17 18

19 20

4[.Hâne] /3/ 21

/4/ 22 23

24 /6/ teslim 25

M.D.

Râhatü'l-ervâḥ semâ'î Emîn'iñ

Tanbûrî Emîn Aḡa
(d. after 1824)

1 =  1

1[. Hâne]

[Aksak semâî]  10









4 [Teslîm]

6 /5/ 7

8

Musical notation for measures 5 and 6. The key signature is one sharp (F#) and the time signature is 3/4. Measure 5 contains a treble clef staff with a melodic line and a bass clef staff with a bass line. Measure 6 continues the melody and bass line. Above measure 6 is a bracketed measure number "/6/".

2[. Hâne]

9

Musical notation for measures 7 and 8, labeled "2[. Hâne]". The notation is similar to the previous system. Above measure 8 is a bracketed measure number "/7/".

10

11

Musical notation for measures 9, 10, and 11. Measure 9 features a more complex melodic line with sixteenth notes. Above measure 9 is a bracketed measure number "/8/". Above measure 11 is a bracketed measure number "/9/".

12

13

Musical notation for measures 12 and 13. Measure 12 continues the melodic development. Above measure 13 is a bracketed measure number "/10/".

3[. Hâne]

14

Musical notation for measures 14 and 15, labeled "3[. Hâne]". The notation continues the piece. Above measure 15 is a bracketed measure number "/11/".

15

16

Musical notation for measures 16 and 17. Measure 16 features a melodic line with a sharp sign. Above measure 16 is a bracketed measure number "/12/".

17 [p. 26] 18 *

19 20

4[. Hâne] [Sengîn semâi] 1 = ♩ /3/ 21 /4/ 22

23 /5/ 24

25 /6/ 26 27

M.D.

Sultânî evc semâ'îsi

1 = 

1[. Hâne]  1

[Aksak semâî]  D T 10

 /2/ 2 3



 4 /4/ [Teslîm] 5



 /5/ 6 /6/ 7



7/

8

2[. Hâne]

/8/

9

9/

10

/10/

11

*

12

/11/

13

3[. Hâne]

/12/

14

13/

15

[p. 28]

16

17 /2/ 18

1 = ♩ /3/ 19

4[. Hâne]

[Sengîn semâi]

20 /4/ 21

22 /5/ 23

24 /7/ 25

M.D.

Nîşâpûr semâ'î ٢anbûrî Emîn'in

Tanbûrî Emîn Ağa
(d. after 1824)

1 =  1

1[. Hâne]  1

[Aksak semâî]  D T 10

   /2/  2      3

/3/     4  [Teslîm]  /4/    5

   /5/  6      7

6/

2[. Hâne] 7/

8/ 10 9/ 11

10/ 12 13

3[. Hâne] 11/ 14

[p. 30] 15 16

17 /3/ 18

1 = ♩ /4/ 19

4[. Hâne]

[Sengîn semâî]

20

22 * 23

24 25

M.D.

Bayâtî Işıklar devri

1 = ♩

1[. Hâne]

Devr-i kebîr

D
T

14

1

2

3

4

5

6

7

14

8 [Teslîm] 9

10 11

12 13

14 15

16 17 18

19

2[. Hâne]

The image shows a musical score for a piece in 5/8 time, marked in the key of B-flat major. The score is divided into two main sections: 'Teslîm' (measures 8-18) and 'Hâne' (measures 19-20). The notation includes a treble clef for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. Measure numbers 8 through 19 are indicated above the staves. Above measures 8, 10, 12, 14, 16, and 18, there are rhythmic diagrams consisting of vertical lines and dots, representing the 5/8 time signature. The 'Teslîm' section features a melodic line with eighth and quarter notes, and a piano accompaniment with a steady eighth-note bass line and chords. The 'Hâne' section begins with a repeat sign and a first ending bracket over measures 17 and 18, followed by a second ending bracket over measures 19 and 20. The piano accompaniment in the 'Hâne' section consists of simple chords and single notes.

[p. 32]

20

21

Musical notation for measures 20 and 21. The system consists of a treble clef staff and a bass clef staff. Measure 20 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with quarter notes. Measure 21 continues the melodic line and includes a fermata over a chord in the bass staff.

22

23

Musical notation for measures 22 and 23. Measure 22 shows a melodic line with a quarter rest followed by eighth notes. Measure 23 continues the melodic line with a sharp sign above the final note and a quarter rest.

/3/

24

/4/

25

Musical notation for measures 24 and 25. Measure 24 includes a sharp sign above the first note and a flat sign below the second note. Measure 25 features a melodic line with eighth notes and a fermata over a chord in the bass staff.

*

26

/5/

[Teslîm]

Musical notation for measures 26 and 27. Measure 26 includes an asterisk above the first note and a fermata over a chord in the bass staff. Measure 27 is marked with a double bar line and the instruction [Teslîm].

Musical notation for measures 28 and 29. Measure 28 features a melodic line with quarter notes and a quarter rest. Measure 29 continues the melodic line with eighth notes and a fermata over a chord in the bass staff.

Musical notation for measures 30 and 31. Measure 30 features a melodic line with quarter notes and a quarter rest. Measure 31 continues the melodic line with eighth notes and a fermata over a chord in the bass staff.

Musical notation for measures 25-27. The system consists of a treble clef staff and a bass clef staff. Measure 25 contains a melodic line in the treble and a bass line. Measure 26 continues the melody. Measure 27 is the first ending, marked with a bracket and the number '1.' above it. Above the treble staff, there are rhythmic flags and a repeat sign. Above the bass staff, there are rhythmic flags and a repeat sign. The key signature has one flat.

Musical notation for measures 28-30. The system consists of a treble clef staff and a bass clef staff. Measure 28 is the start of the second ending, marked with a bracket and the number '2.' above it. Above the treble staff, there are rhythmic flags and a repeat sign. Above the bass staff, there are rhythmic flags and a repeat sign. Measure 29 continues the melody. Measure 30 is the end of the second ending, marked with a double bar line and a repeat sign. The key signature has one flat.

3[. Hâne]

Musical notation for measures 31-33. The system consists of a treble clef staff and a bass clef staff. Measure 31 is the start of the third ending, marked with a bracket and the number '3.' above it. Above the treble staff, there are rhythmic flags and a repeat sign. Above the bass staff, there are rhythmic flags and a repeat sign. Measure 32 continues the melody. Measure 33 is the end of the third ending, marked with a double bar line and a repeat sign. The key signature has one flat.

Musical notation for measures 34-35. The system consists of a treble clef staff and a bass clef staff. Measure 34 is the start of the fourth ending, marked with a bracket and the number '4.' above it. Above the treble staff, there are rhythmic flags and a repeat sign. Above the bass staff, there are rhythmic flags and a repeat sign. Measure 35 continues the melody. The key signature has one flat.

Musical notation for measures 36-37. The system consists of a treble clef staff and a bass clef staff. Measure 36 is the start of the fifth ending, marked with a bracket and the number '5.' above it. Above the treble staff, there are rhythmic flags and a repeat sign. Above the bass staff, there are rhythmic flags and a repeat sign. Measure 37 continues the melody. The key signature has one flat.

Musical notation for measures 38-39. The system consists of a treble clef staff and a bass clef staff. Measure 38 is the start of the sixth ending, marked with a bracket and the number '6.' above it. Above the treble staff, there are rhythmic flags and a repeat sign. Above the bass staff, there are rhythmic flags and a repeat sign. Measure 39 continues the melody. The key signature has one flat.

/12/ 38 [Teslîm]

1. * 39

/13/ 40 2. 41 42

[p. 33b] 43

4[. Hâne]

44 45

Musical score for measures 44 and 45. Measure 44 includes a 2-measure rest. Measure 45 includes a 3-measure rest. The score is written for a piano with a treble and bass clef.

46 47

Musical score for measures 46 and 47. Measure 46 includes a 4-measure rest. The score is written for a piano with a treble and bass clef.

48 49

Musical score for measures 48 and 49. Measure 48 includes a 5-measure rest. Measure 49 includes a 6-measure rest. The score is written for a piano with a treble and bass clef.

50 [Taslîm]

Musical score for measures 50 and 51. Measure 50 includes a 7-measure rest. Measure 51 includes an 8-measure rest. The score is written for a piano with a treble and bass clef.

Musical score for measures 52 and 53. The score is written for a piano with a treble and bass clef.

Musical score for measures 54 and 55. The score is written for a piano with a treble and bass clef.

1. 51

52 /8/ 53 54

M.D.

Bayâtî semâ'î

1 = 

1[. Hâne]

[Aksak semâî]  

















1

2

3

4 [Teslîm]

5

[p. 34]

6

7

8

/2/

2[. Hâne]

9

/3/

10

11

/4/

12

13

/5/

3[. Hâne]

14

/6/

15

16

/7/

/8/

17 18

4[. Hâne]

/9/ 19 20

[Yürük semâi]

21 /10/ 22 23

24 /11/ 25 26

27 /12/ 28 29

/13/ 30 31

M.D.

Hicâz zîrgûle devri Şeyh 'Osmân Efendi'niñ

Nâyî Osmân Dede
(1652-1729)

1. Hâne

Devr-i Kebîr

1 = ♩

14

1

/2/

2

3

/3/

4

5

/4/

6

*/5/

7

8

/6/

9

*

10

/7/

11

/8/

12

[Teslîm]

*

/9/

13

14

/10/

15

/11/

16

2[. Hâne]

/12/

17

* /13/ 18 [p. 36] 19

/2/ 20 21

/3/ 22 /4/ 23

24 /5/ 25

* /6/ 26 /7/ 27

28 29

3[. Hâne]

The musical score is for a piece titled "3[. Hâne]" in G major (one sharp). It consists of six systems of music, each with a treble and bass staff. The piece is marked with a common time signature (C) and includes various musical notations such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Breath marks (downward arrows) are placed above notes in measures 30, 31, 33, 35, 37, 39, and 40. Measure numbers 30, 31, 33, 35, 37, 39, and 40 are placed at the end of their respective systems. Bar lines with repeat signs are used to indicate specific measures: /8/ (measure 30), /9/ (measures 31-32), /10/ (measures 32-33), /11/ (measures 34-35), /12/ (measures 35-36), /13/ (measures 37-38), and /14/ (measures 38-39). The bass staff features a consistent accompaniment of quarter notes in the right hand and half notes in the left hand, with some measures containing longer note values or rests.

41 42

Musical notation for measures 41 and 42. Treble clef, key signature of three sharps (F#, C#, G#). Measure 41 has a downward arrow above the first note. Measure 42 has a repeat sign. The bass line consists of quarter notes.

4[. Hâne]

[p. 37] 43

Musical notation for measures 43 and 44. Treble clef, key signature of three sharps. Measure 43 has a downward arrow above the first note. Measure 44 has a repeat sign. The bass line consists of quarter notes.

44 45

Musical notation for measures 44 and 45. Treble clef, key signature of three sharps. Measure 44 has a downward arrow above the first note. Measure 45 has a repeat sign. The bass line has a half note followed by a whole note.

46 47

Musical notation for measures 46 and 47. Treble clef, key signature of three sharps. Measure 46 has a downward arrow above the first note. Measure 47 has a downward arrow above the first note. The bass line has a half note followed by a whole note.

48 49

Musical notation for measures 48 and 49. Treble clef, key signature of three sharps. Measure 48 has a downward arrow above the first note. Measure 49 has a downward arrow above the first note. The bass line has a half note followed by a whole note.

50 51

Musical notation for measures 50 and 51. Treble clef, key signature of three sharps. Measure 50 has a downward arrow above the first note. Measure 51 has a downward arrow above the first note. The bass line has a half note followed by a whole note.

52 /8/ 53 *

/9/ * 54 [Teslîm] /10/ 55

56 /11/ 57

/12/ 58

M.D.

Hicâz zîrgûke semâ'î Ƙuṭbu'n-Nây'îñ

Nâyî Osmân Dede
(1652-1729)

1 = 

1. [Hâne]

[Aksak semâî]  









1 2 3 4 5 6 7

[Teslîm]

8

2[. Hâne]

9

10

11

12

13

3[. Hâne]

[p. 39]

14

15

16

17 [Teslîm] 18

/5/ 19 /6/ 20

/7/ 21

1 = ♩ /8/ 22

4[. Hâne]

[Sengîn semâi]

/9/ 23 /10/ 24

/11/ 25 26

[p. 40]

27

28

/2/

29

*/3/ 30

M.D.

Râst çenber Nâyî Selîm Dede'niñ

Selîm III
(1761-1808)

1[. Hâne]

Çenber

D
T

12

1 = ♩

1

2

3

4

5

6

7

8

Musical notation for measures 7 and 8. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. The bass staff features a simple accompaniment of quarter and eighth notes. Above the staff, rhythmic flags and bar lines are present, with a measure rest for measure 7 and a diamond symbol for measure 8.

9

10

11

Musical notation for measures 9, 10, and 11. The notation continues with similar melodic and accompaniment patterns. Measure 10 has a measure rest, and measure 11 ends with a diamond symbol.

12

13

[Teslîm]

Musical notation for measures 12 and 13. Measure 12 includes a measure rest. Measure 13 is marked with the text "[Teslîm]" above the staff and ends with a diamond symbol.

14

15

[p. 42]

Musical notation for measures 14 and 15. Measure 14 includes a measure rest. Measure 15 ends with a diamond symbol. The text "[p. 42]" is written below the staff.

16

17

Musical notation for measures 16 and 17. The notation continues with similar melodic and accompaniment patterns. Measure 17 ends with a diamond symbol.

18

Musical notation for measure 18. The system includes a treble clef staff and a bass staff. The melody consists of quarter notes, and the bass staff features a simple accompaniment. The measure ends with a double bar line and a diamond symbol.

2[. Hâne]

The image displays a musical score for a piece titled "2[. Hâne]". The score is written for guitar and piano. The guitar part is shown in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is shown in a bass clef. The score is divided into six systems, each with a measure number in the right margin and a guitar-specific notation above the staff. The guitar notation consists of a series of flags indicating fret positions and a diamond symbol indicating a barre. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final measure in the sixth system.

19

/4/

20

/5/

21

/6/

22

/7/

23

24

/8/

/9/

25

26

/10/

27

28

/11/

29

/12/

30 31

[p. 43]

32

3[. Hâne]

33

34

35 *

36

/5/

37

38

39

40

[Teslîm]

41 42

Musical notation for measures 41 and 42. The system includes a treble clef with a key signature of one flat and one sharp (F#), and a bass clef. Measure 41 features a melodic line in the treble with eighth and quarter notes, and a bass line with quarter notes. Measure 42 continues the melodic line with a dotted quarter note and eighth notes, and the bass line with quarter notes.

/10/ 43 44

Musical notation for measures 43 and 44. Measure 43 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 44 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

/12/ 45 46

Musical notation for measures 45 and 46. Measure 45 has a melodic line with quarter and eighth notes, and a bass line with quarter notes. Measure 46 features a melodic line with a dotted quarter note and eighth notes, and a bass line with quarter notes.

[p. 44] 47

4[. Hâne]

Musical notation for measures 47 and 48. Measure 47 shows a melodic line with quarter notes and a bass line with quarter notes. Measure 48 features a melodic line with quarter notes and a bass line with quarter notes.

/2/ 48 49

Musical notation for measures 49 and 50. Measure 49 has a melodic line with quarter notes and a bass line with quarter notes. Measure 50 features a melodic line with quarter notes and a bass line with quarter notes.

/3/ 50 51

Musical notation for measures 51 and 52. Measure 51 shows a melodic line with quarter notes and a bass line with quarter notes. Measure 52 features a melodic line with quarter notes and a bass line with quarter notes.

52

/5/

53

/6/

54

/7/

55 56

M.D.

Mâhûr devri Cân kırtaran 'Alî Dede'niñ

Sernâyî Alî Dede
(d. 1829)

1[. Hâne]

Devr-i kebîr

1 = ♩ * 1

/2/ * 2 3

4 /4/ 5

/5/ 6 /6/ 7

8 [Teslîm] 9

10 11

1. 12 2. 13

2[. Hâne] /11/ 14

[p. 46] 15 16

17 /3/ 18

19

21 [Toslîm]

1. 22 2. 23

3[. Hâne]

24

25 26

27

/9/

29

/10/

/11/

30

31

[Teslîm]

1.

/12/

32

2.

33

[p. 47]

4[. Hâne]

34

35 36

/2/

37 38

/3/

39 40

/4/ /5/

41 [Teslîm]

/6/

1. 42 2. 43

M.D.

Nev-eşer üşüli ber-efşân Sultân Maḥmûd-ı Evvel'iñ

Mahmûd I
(1696-1754)

1 = ♩

1[. Hâne]

Berefşân D
 T

16

1

/8/

2

/9/

3

4

/10/

5

6

/11/

7

[p. 48]

8 [Teslîm]

/2/

9

/3/

10

11

/4/

12

2[. Hâne]

/5/

13

/6/

14

*

/7/

15

/8/

16

17

18 /9/ 19

20 /11/ 21

[p. 49] 22

3[. Hâne]

* /2/ 23 24

/3/ 25 /4/ 26

27 /5/ 28

* /6/ 29 [Teslîm] 30

* /8/ 31 32

* /9/ 33

/10/ 34

4[. Hâne]

/11/ 35 36

37 [p. 50] 38

39 40

/3/ 41 42

M.D.

Nev-eşer semâ'î Tatar'îñ

Tatar

1. Hâne

[Aksak semâî]

1 =

*

/6/

[Teslîm]

6

/8/

8

2[. Hâne] /10/ 9

/11/ 10 /12/ 11

12 13

3[. Hâne] [p. 51] 14

/2/ 15 /3/ 16

17 /4/ 18

1 = ♩ /5/ 19 20

4[. Hâne]

[Sengîn semâî]

/6/ 21 /7/ 22 23

/8/ 24 /9/ 25 26

1 = ♩ [Teslîm] 27 28

/11/ 29 /12/ 30

tamâm

M.D.

CRITICAL REPORT

Evc semâ'î Nâyî 'Alî Dede'niñ

Source	TR-Iüne 215-13
Location	P. 1, l. 1 – p. 2, l. 8
Makâm	Evc
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Sernâyî Alî Dede (d. 1829)
Work No.	CMOi0528

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*yürük semâî

T follows H4 ('ba'dehu teslim çalınacaktır').

Pitch Set
Notes on Transcription

- 16.1 Irrelevant blot after the group.
- 21.1.1 Blot above the pitch sign.
- 26.2.3 Blot above the pitch sign.

M.D.

Sulṭānī segāh semā^ḳi Yahyā Çelebi'niñ

Source	TR-Iüne 215-13
Location	P. 3, l. 1 – p. 4, l. 13
Makâm	Sultânî segâh
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Tanbûrî Yahyâ Çelebi (d. 1767)
Work No.	CMOi0529

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set**Notes on Transcription**

4.2.3 ˘ for ˘.

M.D.

Nihâvend ũşũli đarbeyn Kâtib Çelebi'niñ

Source	TR-Iüne 215-13
Location	P. 5, l. 1 – p. 7, l. 11
Makâm	Nihâvend
Usũl	Darbeyn
Genre	Peşrev
Attribution	Kâtib Çelebi (1609–1657)
Work No.	CMOi0530

Remarks

The notation of the usũl is transcribed from the usũl table in TR-Iüne 211-9.

Usũl darbeyn is seen as a combination of devr-i kebîr and berefşân, which the scribe divided by the div. sign ❖ . Therefore, a solid bar line marks these passages in the upper staff, while the usũl staff has no bar lines, indicating that the cycle continues until the second div. sign.

Structure

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

Pitch Set

M.D.

Nihâvend semâ'î Buḥûrcı'nîñ

Source	TR-Iüne 215-13
Location	P. 8, l. 1 – p. 10, l. 4
Makâm	Nihâvend
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Itrî (d. 1711)
Work No.	CMOi0531

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	14*	:		
H4	:	8**	:	4(T)	

*yürük semâî; **sengîn semâî

Pitch Set

M.D.

Dil-keş semâ'î Corci'niñ

Source	TR-Iüne 215-13
Location	P. 10, l. 5 – p. 12, l. 5
Makâm	Dilkeş hâverân
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Kemânî Corci (d. ca. 1785)
Work No.	CMOi0532

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set

Notes on Transcription

13.1.3 The duration sign is slightly blurred. Possibly a correction by the scribe from $\dot{\sim}$ to $\dot{\sim}'$.

M.D.

Râst semâ'î uṭbu'n-Nây'îñ

Source	TR-Iüne 215-13
Location	P. 13, l. 1 – p. 14, l. 9
Makâm	Râst
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Nâyî Osmân Dede (1652–1729)
Work No.	CMOi0533

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Fingerprint in purple ink on the bottom right corner of p. 14.

Structure

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

*sengîn semâî

Pitch Set**Notes on Transcription**

5.2 Irrelevant blot after the group.

M.D.

Nişāpūr ūşūli muḥammes Emīn'īn

Source	TR-Iüne 215-13
Location	P. 15, l. 1 – p. 18, l. 7
Makâm	Nîşâbûr
Usûl	Muhammes
Genre	Peşrev
Attribution	Tanbûrî Emîn Ağa (d. after 1824)
Work No.	CMOi0534

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

The beginning of H3 initially written on p. 16 was crossed out. This was possibly due to a transcription error from a preexisting draft of the piece where the scribe seems to have skipped a line (compare p. 16, l. 9 with p. 17, l. 4). The correct H3 begins on p. 17.

Structure

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

Pitch Set
Notes on Transcription

9.1	Rest sign blurred. Cf. 30.1.
10.3	~f~ for ~f'~.
14.1.2	Duration sign blurred.

Consulted Concordances

CT-Saz, p. 93–4.

M.D.

Ḥicāz semā'ī Ḳuṭbu'n-Nāy'īñ

Source	TR-Iüne 215-13
Location	P. 19, l. 1 – p. 20, l. 9
Makâm	Hicâz
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Nâyî Osmân Dede (1652–1729)
Work No.	CMOi0535

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set

Notes on Transcription

24.3.1 ♯ for ♯.

Consulted Concordances

TMKli (21), p. 19.

M.D.

Şehnâz semâ'î Sulţān Maĥmūd-ı Evvel'iñ

Source	TR-Iüne 215-13
Location	P. 21, l. 1 – p. 22, l. 7
Makâm	Şehnâz
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Mahmūd I (1696–1754)
Work No.	CMOi0536

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set
Notes on Transcription

16.4.1 ~ for ~.

M.D.

‘Irāk ‘aṣîrân semâ‘î Tatar'ıñ

Source	TR-Iüne 215-13
Location	P. 23, l. 1 – p. 24, l. 6
Makâm	Irâk aṣîrân
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Tatar
Work No.	CMOi0537

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

Pitch Set



Notes on Transcription

2.2.3 ~ for ~.

Consulted Concordances

TMNvE, p. 442.

M.D.

Râhatü'l-ervâḥ semâ'î Emîn'iñ

Source	TR-Iüne 215-13
Location	P. 25, l. 1 – p. 26, l. 7
Makâm	Râhatülervâḥ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Tanbûrî Emîn Ağa (d. after 1824)
Work No.	CMOi0538

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set
Notes on Transcription

18.2-3 An erroneously inserted div. sign between the groups was erased by the scribe.

M.D.

Sulṭānī evc semā'isi

Source	TR-Iüne 215-13
Location	P. 27, l. 1 – p. 28, l. 7
Makâm	Sultânî evc
Usûl	Aksak semâî
Genre	Saz semâîsi
Work No.	CMOi0539

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set
Notes on Transcription

12.4.1 ˆ for ˆ.

Consulted Concordances

TMNvE, p. 529.

M.D.

Nişāpūr semā^cī Ṭanbūrī Emīn'iñ

Source	TR-Iüne 215-13
Location	P. 29, l. 1 – p. 30, l. 7
Makâm	Nişâbûr
Usûl	Aksak semâî
Genre	Saz semâisi
Attribution	Tanbûrî Emîn Ağa (d. after 1824)
Work No.	CMOi0540

Remarks

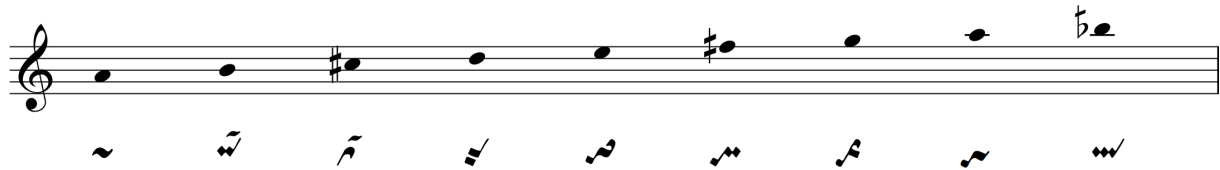
The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

There is a partial fingerprint in purple ink on the bottom left corner of p. 29.

Structure

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

*sengîn semâî

Pitch Set**Notes on Transcription**

- 16.4.2 ♯ corrected to ♭ by the scribe.
 23.2.1 Slip of the pen under the duration sign.

M.D.

Bayâtî Işıklar devri

Source	TR-Iüne 215-13
Location	P. 31, l. 1 – p. 33[b], l. 8
Makâm	Bayâtî
Usûl	Devr-i kebîr
Genre	Peşrev
Work No.	CMOi0541

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

P. 32 is followed by two pages, the first of which [33a] was originally numbered 33, but the page number was subsequently rubbed out. The following page is blank and unnumbered. Pagination resumes from 33 on the next page (33[b]). P. [33a] contains another version of H4 (see below for the melodic line of the alternative H4). A second horizontal line is added above the sign denoting the teslîm (☞) in red ink.

Structure

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

Pitch Set



Notes on Transcription

- 26.2 ♪~♪ for ♪~♪'; cf. 8.2, 38.2 and 50.2.
 39.1 Blurs of red ink above the group.

1 = ♩ [p. 33a]

4[. Hâne]

43

44

45

46

47

48

49

50

51

52

53

54

Figure 1: Alternative version of H4 on p. [33a].

M.D.

Bayātī semā'ī

Source	TR-Iüne 215-13
Location	P. 33[b], l. 9 – p. 34, l. 13
Makâm	Bayâtî
Usûl	Aksak semâî
Genre	Saz semâîsi
Work No.	CMOi0542

Remarks

The notation of the usûl is transcribed from RAÛF YEKTA 1922.

While there is no attribution for the piece in TR-Iüne 215-13, it appears in TR-Iüne 216-14, p. 13 under the title 'Bayātī semā'ī Rāşid Efendi'niñ'.

Structure

H1	:	4		4(T)	:
H2	:	4		4(T)	:
H3	:	4		4(T)	:
H4	:	12*	:	4(T)	

*yürük semâî

Pitch Set**Consulted Concordances**

TR-Iüne 216-14, pp. 13–14.

M.D.

Ḥicâz zîrgûle devri Şeyḥ ʿOsmân Efendi'niñ

Source	TR-Iüne 215-13
Location	P. 35, l. 1 – p. 37, l. 12
Makâm	Hicâz zîrgûle
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Nâyî Osmân Dede (1652–1729)
Work No.	CMOi0543

Remarks

Dot in red ink on the upper left corner of p. 35 and upper right corner of p. 36.
The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 7.3.1 The scribe initially meant to write \surd which was changed to $\acute{\surd}$.
- 10.2 Orig. \surd ; overwritten with $\acute{\surd}$.
- 13.3 Orig. $\acute{\surd}$; changed to \surd .
- 18.1 Orig. $\acute{\surd}$; altered to $\acute{\surd}$ in black ink by the scribe.
- 19.2.1 Possibly \surd for $\acute{\surd}$. C.f. TMKli (21).
- 19.3.4 See note on 19.2.1.
- 26.1.1 Irrelevant second stroke under the pitch sign $\acute{\surd}$.
- 31.1.4 \surd for $\acute{\surd}$.
- 51.1.4 $\acute{\surd}$ for \surd .

- 53.4 Orig. $\overset{4}{\cancel{\pi}}^{\prime\prime}$; crossed out and substituted with $\overset{4}{\pi}^{\prime\prime}$.
- 54.1 Orig. $\overset{\prime\prime}{\cancel{\pi}}$ as the first note of the group was crossed out with red ink.

Consulted Concordances

TMKli (21), pp. 8–9.

M.D.

Hicâz zîrgûke semâ'î Ƙuṭbu'n-Nây'îñ

Source	TR-Iüne 215-13
Location	P. 38, l. 1 – p. 40, l. 3
Makâm	Hicâz zîrgûle
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Nâyî Osmân Dede (1652–1729)
Work No.	CMOi0544

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

Structure

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

*sengîn semâî

Pitch Set



Notes on Transcription

- 7.3.3 ♯ for ♯. Cf. 19.3.3.
- 8.3 Group blurred by red ink from the corrections on p. 37. This also left an imprint on p. 38.
- 10.1 See note on 8.3.
- 16.2.1 ♯ for ♯.
- 30 ‘2’ or an incomplete ‘4’ was written in Indo-Arabic script underneath the notation close to the binding as if to indicate the numbering of a second or fourth hâne. It was subsequently erased by the scribe.

Consulted Concordances

TMKli (21), p. 21.

M.D.

Râst çenber Nâyî Selîm Dede'niñ

Source	TR-Iüne 215-13
Location	P. 41, l. 1 – p. 44, l. 7
Makâm	Râst
Usûl	Çenber
Genre	Peşrev
Attribution	Selîm III (1761–1808)
Work No.	CMOi0545

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set
Notes on Transcription

- 36 Fifth sign in the group ♩ crossed out.
 40.3.4 Orig. written ♩ changed to ♩ by the scribe.

M.D.

Māhūr devri Cān kırtaran ‘Alī Dede’niñ

Source	TR-Iüne 215-13
Location	P. 45, l. 1 – p. 47, l. 6
Makâm	Mâhûr
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	Sernâyî Alī Dede (d. 1829)
Work No.	CMOi0546

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set**Notes on Transcription**

- 1.1.2 This is the first and only time that mâhûr (♮) occurs as a pitch in the piece. In the following group and thereafter mâhûr is replaced by evc (♭).
- 2.3.2 Blot above the notation sign presumably covering an erroneously notated duration sign.
- 24.3.2 Orig. ♮ corrected to ♪ by the scribe.

M.D.

Nev-eşer üşûli ber-efşân Sulţān Maĥmūd-ı Evvel'in

Source	TR-Iüne 215-13
Location	P. 47, l. 7 – p. 50, l. 3
Makâm	Neveser
Usûl	Berefşân
Genre	Peşrev
Attribution	Mahmūd I (1696–1754)
Work No.	CMOi0547

Remarks

The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

Structure

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

Pitch Set



Notes on Transcription

- 15.3 A crossed-out group of two signs precedes this group.
- 23.3.2 The pitch sign is partially covered by the binding and could be read as \sim or $\tilde{\sim}$. On account of the following \sim , 23.3.2 is transcribed as $\tilde{\sim}$ to avoid doubling the pitch sign. This is seen as a transition to the following melodic pattern.
- 29.1.2 The sign is partially obscured by the binding. Transcribed as $\tilde{\sim}$.
- 31.4.2 The sign $\tilde{\sim}$ is partially obscured by the binding. Cf. 10.4.2.
- 33.1.4 The sign $\tilde{\sim}$ is partially obscured by the binding. Cf. 12.1.4.

M.D.

Nev-eşer semâ'î Tatar'îñ

Source	TR-Iüne 215-13
Location	P. 50, l. 4 – p. 51, l. 12
Makâm	Neveser
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	Tatar
Work No.	CMOi0548

Remarks

The notation of the usûl is transcribed from RAÛF YEKTÂ 1922.

The numbering of H2 is partially covered by the binding.

An annotation follows H4: 'tamâm'.

Structure

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

*sengîn semâî

Pitch Set**Notes on Transcription**

2.1.1 The kisver (·) of $\tilde{\cdot}$ seems to have been added later with a different pen.

M.D.