

CODEX TR-IÜNE 214-12
PEŞREVS AND SAZ SEMÂİSİS

Commentary

Semih Pelen

Münster

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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 Mihçı, Semih Pelen

Part 1: Manuscripts in Hampartsum Notation

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Commentary

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.

kiilliyātı. 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 kiilliyātı* 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 layout of a musical score page with the following annotations:

- 1. Key signature and accidentals:** Points to the key signature (two sharps) and the first measure of the score.
- 2. Heading:** Points to the title "Hicâz semâ'î Kûṭbu'n-Nây'îñ".
- 3. Catalogue information:** Points to the standardized title "Hicâz semâ'î Kûṭbu'n-Nây'îñ".
- 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 double slash above the staff.
- 5. Division number:** Points to a circled "3" above a division sign.

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 with three systems of staves. Each system consists of a vocal line (treble clef) and a rhythmic line (Hampartsum notation). Annotations on the left and right explain specific features:

- 6. Suggested time unit per darb:** Points to a circled '1' with a musical note above it.
- 5. Number of darb per cycle:** Points to a circled '10' in the rhythmic line.
- 4. Addition: Usûl:** Points to a circled '2' in the rhythmic line.
- 1. Groups possibly with reference to the usûl:** Points to a circled '1' in the rhythmic line.
- 2. Division Signs possibly with reference to the usûl:** Points to a circled '2' in the rhythmic line.
- 3. Structure Signs possibly with reference to the usûl:** Points to a circled '4' in the rhythmic line.

The score includes the following text: "1[. Hâne]", "[Aksak semâi]", "[Teslim]", and "Hicaz semâi Kutbu'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.

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

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

Semih Pelen

LIST OF ABBREVIATIONS

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

INTRODUCTION

1. Codicology

1.1 Physical Description

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

1.2 Layout, Ink and Script

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

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

1.3 Relations

There are important findings supporting that 'TR-Iboa 355, img. 214–344', which is among the Muallim İsmâîl Hakkı Bey collection at Devlet Osmanlı Arşivi (Ottoman State Archives), is the main source for at least 29 of the 54 pieces found in TR-Iüne 214-12.¹ In other words, a remarkable number of pieces in TR-Iüne 214-12 seem to have been copied from this manuscript found in the archive. Furthermore, it turns out that TR-Iboa 355 has also a similar relationship to TR-Iüne 211-9. The most important finding supporting these relations is that 13 pieces in TR-Iboa 355 contain markings corresponding to the page breaks in TR-Iüne 214-12, and similar markings in another five pieces correspond to the page breaks in TR-Iüne 211-9 (see Figure 1 & Table 1). This indicates that the scribe(s) probably used those markings to remember where they left off or that they made calculations to design a better page layout while copying.

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

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

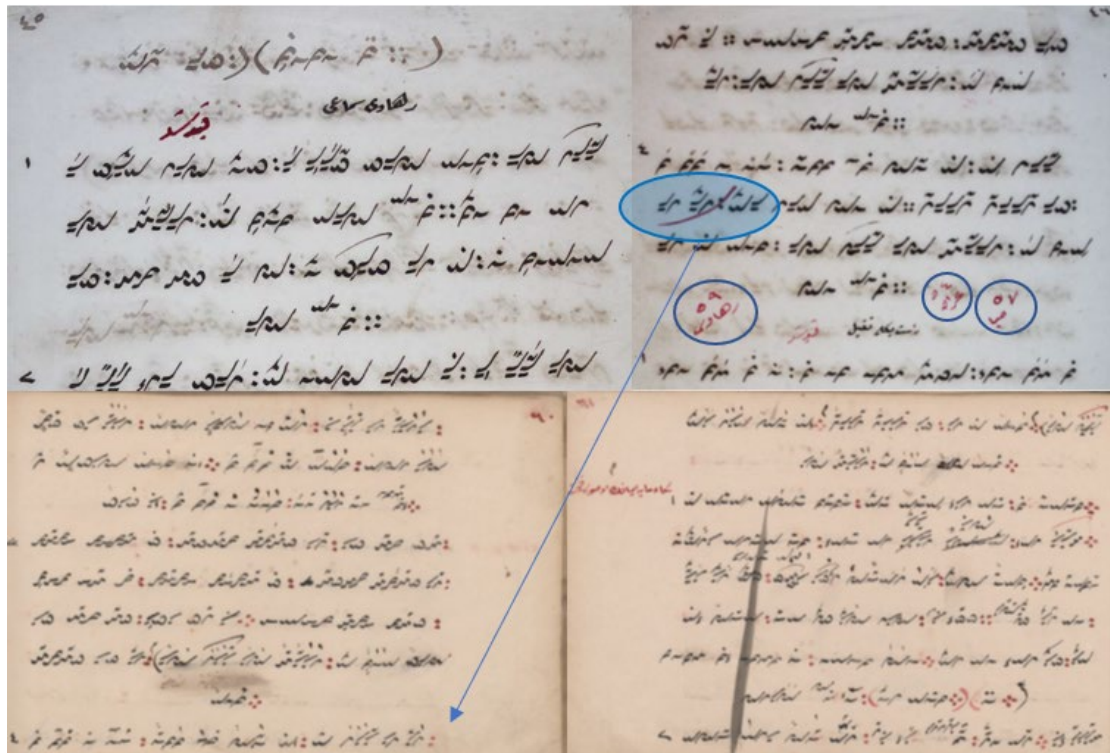


Figure 1. Marking in TR-Iboa 355, img. 318–9 which corresponds to the page break at TR-Iüne 214-12, pp. 60–61.

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

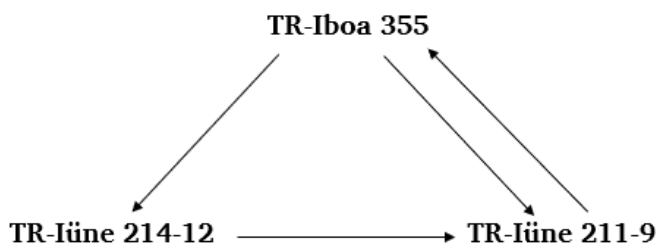


Figure 2. Direction of the copying relationship between three mss.

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

² 7 out of 64 pieces are fully or partially available in TR-Iboa 353. See Appendix for the list.

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

TR-Iüne 214-12, pp. 01-51:

Accordingly, based on the similarities in the handwriting, the first part (pp. 1–51) containing 15 pieces might have been notated by the same person who wrote out a huge part of TR-Iboa 355 (orig. pp. 1–127). The transmission of the additions / corrections in the notation supports the idea that at least 9 (nos. 1, 2, 3, 5, 6, 7, 8, 10, 14) out of the 15 pieces might have been copied from TR-Iboa 355.³ As an interesting aside, this first part of TR-Iüne 214-12 comprises only peşrevs. The scribe might have wanted to create a repertoire of peşrevs for TR-Iüne 214-12. However, it would have been possible only after notating a huge part (until p. 127) of TR-Iboa 355, considering the order of the pieces in both mss. (see the original paginations of TR-Iboa 355 that are provided in the Appendix).

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

³ Since TR-Iboa 355 is compiled of loose sheets, the original pagination suggests there are missing sheets, e.g. TR-Iboa 355b, pp. [58–79], TR-Iboa 355b, pp. [111–4]. In this regard, those lost sheets may contain the pieces which the remaining six pieces in the first part of TR-Iüne 214-12 were copied from.

⁴ Cf. ‘TR-Iboa 355, img. 264’, ‘TR-Iboa 355, img. 228’, ‘TR-Iboa 355, img. 230’ and ‘TR-Iboa 355, img. 333’.

12 were notated.

TR-Iüne 214-12, pp. 52-116:

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

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

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

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

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

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

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

1.4 Scribe(s) and Dates

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



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

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

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

⁶ See JÄGER 1995, p. xlv.

⁷ See TR-Iboa 356, img. 204.

~~muhassas olan ber-vech-i bâlâ yalnız yüz altmış altı maaş-ı acizânemi~~
işbu seksen altı senesi şehr-i kanun-ı evveline mahsuben [ber-vech-i bâlâ muhassas olan maaş-
ı acizânemi] bu kalemden satıldığına ahz olduğunu eylediğimi müş'ir işbu memhûr senedim
takdîm kılındı.⁸

We can deduce that Mehmed Râşid was a collector and probably used the same seal (dated to 1868) to indicate his possession of manuscripts that he acquired. Considering that he received the Hampartsum sheets instead of his salary from an official department, it is possible that he was working in an entity such as Sâzendegân-ı Hâssa or Mûzıka-yı Hümâyûn, which were the main music institutions affiliated with the court at that time (1868). But there is an ambiguity about the exact identity of Mehmed Râşid, since the only name associated with any of these music institutions in the archive documents examined, was that of a mülâzım (lieutenant) in 1904.⁹ However, there are more documents referring to Râşid without the first name 'Mehmed' between 1861-1900. In this regard, Râşid Ağa, who became kolağası (senior captain) in 1861 and retired in 1874 with the rank of Mîralay (colonel) in Mûzıka-yı Hümâyûn, seems to be a more plausible candidate regarding the dates.¹⁰ Additionally, it seems that the same Râşid Ağa was hired again in the following year (1875), which may support Veli Kanık's statement that Râşid Efendi was still employed at Mûzıka-yı Hümâyûn in 1896.¹¹ However, Veli Kanık might also have been referring to another person – Râşid Bey, who died in ca. 1900 with the rank of Binbaşı (major) in Mûzıka-yı Hümâyûn.¹²

Besides all these suggestions, there is an orally transmitted tradition suggesting that some of the Hampartsum manuscripts found in the conservatory library of Istanbul University today belonged to Neyzen Râşid Efendi (known as Nâyî Baba Râşid). Suphi Ezgi (1869–1962) refers to the same person and states that he was older than 70 years when Ezgi himself was 17 (in ca. 1886).¹³ Maraqa claims that Neyzen Râşid Efendi was still alive in 1901 and that he must have died before 1905.¹⁴ Nonetheless, there is no evidence proving that Mehmed Râşid and Neyzen Râşid Efendi are the same person.

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

⁸ Translit. by Dr. Neslihan Demirkol.

⁹ See 'HR.TH. 302/67 (M-04.05.1904)'

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

¹¹ CEMİL 2002, p. 114.

¹² See 'ML.EEM. 416/58' in DOA.

¹³ NATM/[I], p. 235.

¹⁴ See the introduction of the edition of TR-İüne 207-5 by Salah Eddin Maraqa.

sâzendegân-ı hâssa,¹⁵ which is the name of the institution that was performing classics from the makâm music repertoire in the Ottoman court. Many of the composers found in the manuscript either were members of this institution or at least were taught in Enderûn to be official musicians of the court. Based on the fact that Mûzıka-yı Hümâyûn was teaching western staff notation, denying its connection to other institutions such as Sâzendegân-ı Hâssa and Müezzinân-i Hâssa would not be realistic. Two pieces in makâm Hicâz aşîrân [Râhatfezâ] found in Ottoman archives show that İsmet Ağa¹⁶ and Neyzen Sâlih Dede, as members of Sâzendegân-ı Hâssa, also knew western staff notation. According to Toker and Aydemir, there are statements such as ‘İsmet kulları’ [your servant İsmet] and ‘Neyzen Sâlih kulları’ [your servant Neyzen Sâlih] in the headings of the music sheets, and hence this proves that these pieces were transcribed by these composers to be presented to Sultan Abdülhamid II (1842-1918). The use of western staff notation by musicians who were associated with the makâm music tradition supports the claim of possible exchange between musicians in the court. They might have learned the conventions of western music from other colleagues in the Mûzıka-yı Hümâyûn. However, this does not mean that these musicians did not know Hampartsum notation. Considering the reign date (1876-1909) of Abdülhamid II, they might have used Hampartsum notation before the use of staff notation became widespread. We also know that Giuseppe Donizetti (1788–1856), the head of Mûzıka-yı Hümâyûn between 1828–1856, learned Hampartsum notation, and this suggests that it was used widely in the court at that time.

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

1.5 Index and Pagination

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

¹⁵ Sâzendegân-ı Hâssa is called by various names, including ‘İnce Saz Heyeti’ or ‘Saray Sâzendeleri,’ in many other sources. However, it is mostly referred to as Sâzendegân-ı Hâssa in the archive documents (AYDEMİR & TOKER 2013, p. 107).

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

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

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

Table 2. Paginations given in the index and notation.

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

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

2. Contents

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

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

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

2.1 Makâms

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

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

¹⁷ The title and divisions of the usûl cycle suggest that it may belong to the Turkish Folk Music repertoire.

¹⁸ Only two divisions of H3 are available.

‘The two pieces assigned to this makâm [Baytâr sabâ] in NE203 (nos. 62 and 63) are annotated by Ezgi to indicate that the makâm is rather Gülizâr, which is the designation given in some other sources.’¹⁹

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

Table 4. Distribution of makâms.

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

2.2 Usûls

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

¹⁹ OLLEY 2020, p. 33.

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

Table 5. Distribution of *usûls* in *peşrevs*.

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

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

Table 6. Distribution of *usûls* in *saz semâis*.

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

2.3 Composers

38 out of 54 pieces are attributed to a composer, either in their headings or in the index. The pieces that have attribution only in the index are marked with an asterisk in Table 7.²⁰ The most popular composer seems to be Tanbûrî İsak, to whom 8 pieces are attributed. Büyük Osmân Bey takes second place with 5 pieces.

Table 7. Distribution of composers.

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

2.4 Notation

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

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

2.4.1 Pitch Signs

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

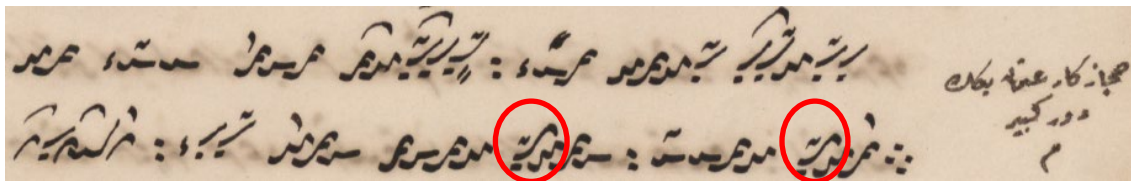


Figure 4. Use of a tertiary degree at TR-Iüne 214-12, p. 126.

However, this type of visualization with a curved tile (ٲ) appears to be applied only to a particular register range between ٲ and ٲ in the ms. Therefore, ٲ most probably corresponds to the pitch ‘dik hisâr’ in this context.

2.4.2 Duration signs

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

²¹ Asdik Ağa (d. ca. 1913) uses the term ‘şûri’ to indicate tertiary degrees in his unpublished theory book ‘Mētöd. Usulların zarb hêsabı üzêrinê’ [Translit. by J. Olley], dated to 1890 (see TR-Iboa 490, p. 14).

when it was invented by Limonciyan.²² Accordingly, besides the limited usage, the symbols that have been used also indicate relative values rather than fixed. However, it is commonly thought that the proportional duration signs were available in the first form of the notation in the early nineteenth century, based on the treatise written by Minas Pijışkyan (Minas Bžškean) in 1812.²³ Kerovpyan and Yılmaz claim that Hampartsum notation originally included those duration signs as well.²⁴ If so, there is still great ambiguity about why the use of well-known sets of proportional duration signs is not seen in the earliest mss., such as TR-Iüne 203-1, which is even believed to be a Hampartsum autograph, while almost all of the later sources written after a certain date supply consistently proportional duration values. To be able to shed more light on this issue, it is preferable to consider all possibilities. According to Olley, the treatise by Pijışkyan was intended for publication in 1815 but remained in manuscript until an edition was published by Aram Kerovpyan, and the original mss., comprising a draft and a fair copy, are housed in the archive of the monastery of San Lazzaro, Venice.²⁵ As seen in the table originally given by Pijışkyan, there are a few symbols related to durational purposes, which are indicated with red arrows in Figure 5.²⁶ The remainder are mostly related to performance instruction or embellishment.

→	Ինքնակ. զիստ շարժ. Զեիմ 39	Երկուս. մոխուր. 55
→	Մեծ. մեծ. մեծ. 47	Ճ. Մեծ. մեծ. մեծ. 57
	Մեծ. մեծ. մեծ. 48	* Մեծ. մեծ. մեծ. 57
	Մեծ. մեծ. մեծ. 49	(Ը) Մեծ. մեծ. մեծ. 58
	Մեծ. մեծ. մեծ. 50	(Թ) Մեծ. մեծ. մեծ. 59
→	Մեծ. մեծ. մեծ. 50	՝ Մեծ. մեծ. մեծ. 60
	Մեծ. մեծ. մեծ. 51	՝՝ Մեծ. մեծ. մեծ. 60
	Մեծ. մեծ. մեծ. 52	՝՝՝ Մեծ. մեծ. մեծ. 60
	Մեծ. մեծ. մեծ. 53	՝՝՝՝ Մեծ. մեծ. մեծ. 60
	Մեծ. մեծ. մեծ. 54	՝՝՝՝՝ Մեծ. մեծ. մեծ. 60
	Մեծ. մեծ. մեծ. 50	

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

²² NATM/V [Nazarî, Amelî Türk Musikisi (cilt 5)], p. 530.

²³ Erazštut'iwñ or ē hamařõt telekut'iwñ erazštakan skzbanç' elewējut'eanc' ełanakac' ew nšanagrac' xazic' [Translit. by J. Olley] (Brief Information on Principles of Music, Melodic Lines and Khaz Notation). The original ms. of Bžškean' treatise was edited and published with the addition of a preface and annotations by Aram Kerovpyan in 1997.

²⁴ KEROVPYAN & YILMAZ 2010, p. 100.

²⁵ OLLEY 2020, p. 5.

²⁶ The image is taken from KEROVPYAN & YILMAZ 2010, p. 99.

Accordingly, we see that the definition of the axis sign (↵) in Arm.-Tr. script has been changed from ‘artmak’ (increasing or increased) to ‘bir buçuk zarb’ (one-and-a-half beat stroke). This probably indicates that the correction was made at a later stage. But the most important point is that the durational value it refers to was changed from relative to fixed. The case of the hook sign (↷) also suggests that it was added later, due to its smaller font size squeezed between two rows (↵ and ↷). The thinner stroke width, which is noticeably visible and specific to these corrective additions, is another indicator supporting this argument. When considering the limited use of duration signs with relative reference values in early sources²⁷ – and that the circle sign (◦) that is used to indicate the sixteenth note value in many other late sources does not even find a place, neither in early Hampartsum mss. nor in the table given by Pijışkyan – an alternative hypothesis that the durational signs such as hook (↷) and circle (◦) indicating fixed values were developed later seems to be much more plausible. Accordingly, Öztuna wrote that the Hampartsum notation became more sophisticated with the addition of ‘Dzunk’ [circle→ ◦], ‘Dzinger’ [double circle→ ◌], ‘Gısatav’ [Hook→ ↷] and ‘Karataş’ [tick→ ↵] by Aristakes Şalcıyan [or Aris Hovannesyan] (1812–1878).²⁸ In this regard it seems possible to claim that the axis sign gained a fixed value with the development of new signs.

3. Editorial Approach

3.1 Layers

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

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

²⁸ TMAŞ I, p. 111. Öztuna then states that this information was taken from ‘Ermeni Yıllığı [Armenian Annual], İstanbul 1931, pp. 202–3’ with the help of K. Pamukçıyan for translation.

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

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

3.2 Pitch and Duration Signs

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

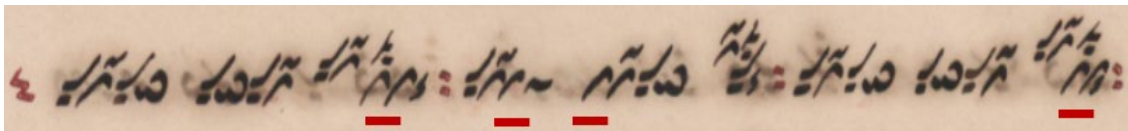


Figure 6. TR-Iüne 214-12, p. 11.

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

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

²⁹ See TR-Iüne 211-9, p. 157 and TR-Iüne 207-5, pp. 21–2.

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

1) Internal analysis:

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

2) Using a datapool:

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

3.2.1 Axis (ˆ)

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

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

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

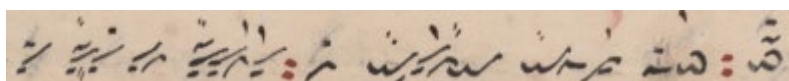


Figure 7. Transformation of the axis into the dot sign at TR-Iüne 214-12, p. 59.

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

Table 8. Possible interpretations of ˆ in groups including one pitch sign.

Total Rhythmic Value of Group	Group	Transcription	Example
2 beats	ˆ	˙	See div. 1.1 in CMO1-I/11.19
	ˆ	˙ ˙	See div. 21.1 in CMO1-I/11.22
3 beats	ˆ	˙ ˙ ˙	See div. 17.4 in CMO1-I/11.39
1½ beats	ˆ	˙.	See div. 28 in CMO1-I/11.46

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

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

Table 9. Possible interpretations of λ in groups including two pitch signs.

Total Rhythmic Value of Group	Group	Transcription	Example
2 beats	$\acute{\lambda}$ λ		See div. 4.1 in CMO1-I/11.1
	$\acute{\lambda}$ λ		See div. 77.1 in CMO1-I/11.1
	$\acute{\lambda}$ λ		See div. 11.2 in CMO1-I/11.31
3 beats	$\acute{\lambda}$ λ		See div. 3.4 in CMO1-I/11.22
	$\acute{\lambda}$ λ		See div. 10.4 in CMO1-I/11.53
1½ beats	$\acute{\lambda}$ λ		See div. 28.1 in CMO1-I/11.39

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

Table 10. Possible interpretations of λ in groups including three pitch signs.

Total Rhythmic Value of Group	Group	Transcription	Example
2 beats	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 24.3 in CMO1-I/11.1
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 79.1 in CMO1-I/11.4
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 50.1 in CMO1-I/11.7
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 41.1 in CMO1-I/11.8
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 51.1 in CMO1-I/11.6
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 51.4 in CMO1-I/11.18
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 69.4 in CMO1-I/11.8
3 beats	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 30.2 in CMO1-I/11.25
	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 4.2 in CMO1-I/11.19
1½ beats	$\acute{\lambda}$ $\lambda\lambda\lambda$		See div. 66.2 in CMO1-I/11.25

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

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

Table 11. Possible interpretations of λ in groups including four pitch signs.

Total Rhythmic Value of Group	Group	Transcription	Example
2 beats			See div. 87.3 in CMO1-I/11.5
			See div. 22.3 in CMO1-I/11.21
			See div. 17.3 in CMO1-I/11.10
3 beats			See div. 19.2 in CMO1-I/11.25
			See div. 10.2 in CMO1-I/11.19
			See div. 21.2 in CMO1-I/11.22

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

3.2.2 Dotted axis (ˆ)

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

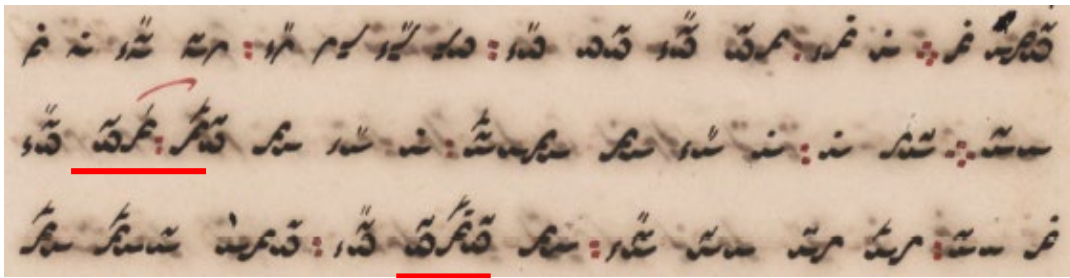


Figure 8. Dissolving of a combined group at TR-Iüne 214-12, p. 19.

In the excerpt given above, we see that the group with the dotted axis sign is part of the repeated passage in which it first appears in such a way that it is divided into two separate groups ($\text{قَمْرٌ} \rightarrow \text{ل. ل. ل.}$) by a division sign. In this case, it is possible to transcribe the dotted axis as a dotted half note ($\text{قَمْرٌ} \rightarrow \text{ل. ل. ل.}$) value even if the consulted concordances supply another reading of it as a half note ($\text{قَمْرٌ} \rightarrow \text{ل. ل. ل.}$). Additionally, we also see that the scribe(s) sometimes used the dotted axis instead of the double dot sign, especially in one pitch sign groups combined with a rest sign ($\text{ر} \rightarrow \text{ل. ل.}$, e.g. div. 45.3 in CMO1-I/11.4).³⁰

3.2.3 Single Strokes () , ()

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

³⁰ The scribe(s) usually did not consider the durational value of any rest sign in a group when notating them; hence the total value was attributed only to the pitch sign(s), e.g. $\text{ر} \rightarrow \text{ل. ل. ل.}$.

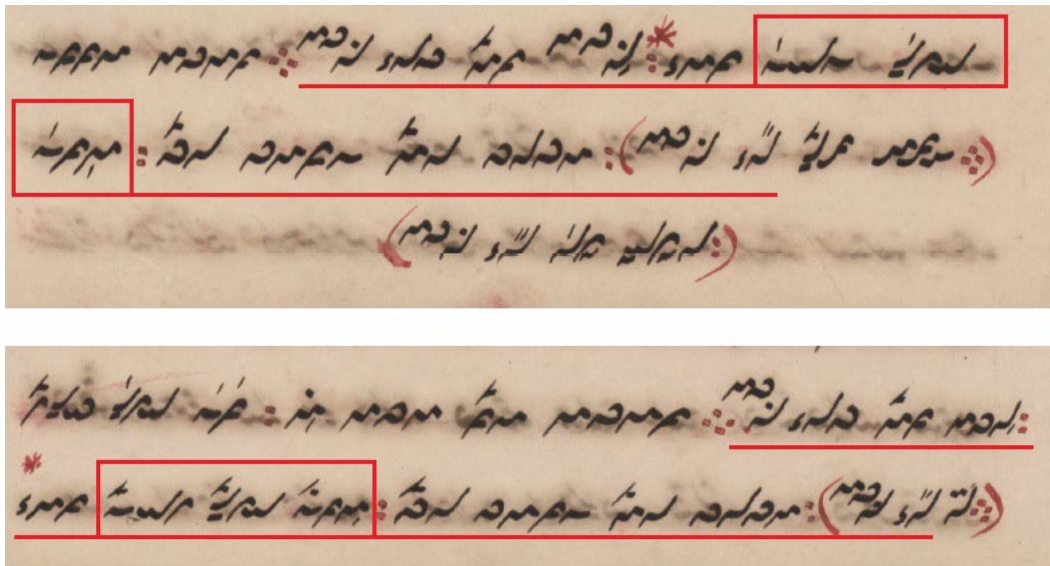


Figure 9. Repeated passage at TR-Iüne 214-12, pp. 29–30.

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

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

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

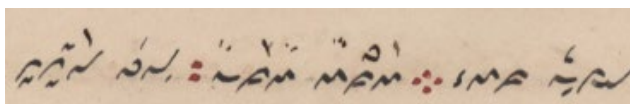


Figure 10. Two types of single strokes at TR-Iüne 214-12, p. 54.

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

3.2.4 Double Strokes (,) , (,)

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

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

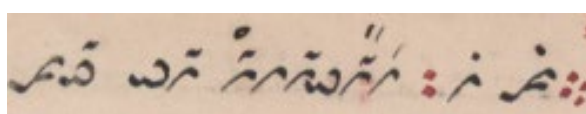


Figure 11. Transformation of the single stroke into the double stroke sign by a later hand at TR-Iüne 214-12, p. 58.

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

3.2.5 Single Dot (.)

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

³¹ See divs. 49.1, 50.1 at CMO1-I/11.10.

3.2.6 Double Dot (◌◌)

The double dot sign (◌◌) usually indicates a whole note value (◌◌ → ◌). However, in HNER, interpretation of the value it refers to may change depending on other variables in the same group; i.e. ◌◌ → ◌. ◌. ◌. Other than its common usage, there is an exceptional case where the double dot is substituted for the dotted axis sign (i.e. div. 30.3 in CMO1-I/11.42).

3.2.7 Hook (◌)

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

3.2.8 Circle (◌)

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

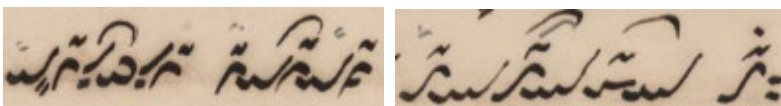


Figure 12. Use of the tie-like sign at TR-Iüne 214-12, pp. 117-9.

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

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

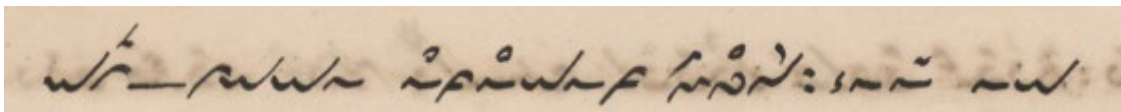






















Figure 13. Use of the circle sign at TR-Iüne 214-12, pp. 131-3.

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

3.4 Superscript Pitch Signs

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

3.5 Other Signs and Instructions

3.5.1 Division signs (:, ::, ❖)

It is apparent that : was usually employed to indicate the subdivisions of an usûl cycle, while :: or ❖ was used to indicate the end of an usûl cycle. However, it is hard to identify any standardization in the use of these signs. For example, in the piece in usûl düyek (no. 12) the

³⁴ See TR-Iboa 490, p. 27.

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

3.5.2 Repeat signs (ʾ, ʃ, (), ʟ)

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

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

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

3.5.3 Teslîm signs (*, ʃ)

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

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

3.5.4 Texts

Besides the signs and markings, there are also small amounts of text which are mostly related to performance instruction. One of these is ‘ilā-āḥirihi’, which was employed to indicate that a section should be completed on the basis of the same passage appearing before (e.g. nos. 17, 21, 24). It usually appears at the end of a piece. The second one is ‘tamām [٢٤]’, which also appears at the end of a piece to indicate the end (e.g. nos. 1, 22, 41).

3.6 Usûls

The usûl staff in transcriptions was added by the editor. In this regard, most of the usûls were transcribed from the usûl table found at TR-Iüne 211-9, p. [261]. It is thought that these usûl structures can best represent the conventional understanding of the pieces in TR-Iüne 214-12, since both manuscripts were possibly written in a common time period and, as mentioned earlier, there is a dependent relationship between them. However, not all of the usûls indicated in TR-Iüne 214-12 are available in this usûl table, hence dârb-ı fetih and yürük semâî were supplied from BŽŠKEAN 1997.³⁶ Additionally, the usûl darbeyn, which is encountered only in piece no. 4, is also not given under a separate title in TR-Iüne 211-9. However, based on the fact that it comprises two different usûls, it is assumed that devr-i kebîr and berefşân, which are supplied in TR-Iüne 211-9, are the substructures that constitute this entire usûl.

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

³⁶ See p. 165 for darb-ı fetih, p. 60 for yürük semâî.

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

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

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

* RISM library sigla of the sheets mingled with the loose sheets of TR-Iboa 353 are indicated in bold.

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

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

CRITICAL REPORT

Rāst Beñli saķil

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

Remarks

Mîm letter (◌) below the heading.

For all of the second endings in this piece, the scribe preferred to use : instead of ❖.

In H4, there are two usûl cycles while all the consulted concordances except TR-Iütæ 109 supply three.

Structure

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

Pitch Set**Notes on Transcription**

- 2.3 ~f#m' for "f#m'. TR-Iüne 205-3: "f#m'; TR-Iüne 207-5: f#m; TR-Iüne 211-9: ~f#m'.
- 2.4 f#m' for f#m'. TR-Iüne 205-3: f#m'. TR-Iüne 207-5: "f#m'. TR-Iüne 211-9: f#m'.
- 4.4 f#m' for f#m'. TR-Iüne 205-3, TR-Iüne 207-5: f#m'; TR-Iüne 211-9 (1st lay.): f#m'; TR-Iüne 211-9 (2nd lay.): f#m'. The div. in TR-Iüne 211-9 was added later.
- 6.3 ~f#m' for "f#m'. TR-Iüne 205-3, TR-Iüne 207-5: "f#m'.
- 12.4 f#m' for f#m'. TR-Iüne 205-3: f#m'; TR-Iüne 207-5: "f#m'; TR-Iüne 211-9: f#m'.

- 18.4 صمر° for صمر° . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: صمر° ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 20.1 صمر for صمر . TR-Iüne 207-5, TR-Iütae 109: صمر ; TR-Iüne 205-3: صمر ; TR-Iüne 211-9: صمر .
- 20.2 صمر for صمر . TR-Iütae 109: صمر ; TR-Iüne 205-3: صمر ; TR-Iüne 211-9: صمر .
- 22.4 See note on 18.4.
- 24.1 See note on 20.1 (TR-Iüne 211-9: صمر).
- 24.2 See note on 20.2 (TR-Iüne 211-9: صمر).
- 26.4 صمر for صمر . TR-Iüne 205-3: صمر ; TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 28.2 The scribe first attempted to write up the group to the end of upper line, which could be determined by the shade of ink. But then apparently decided to erase it due to lack of space.
- 34.4 صمر for صمر . TR-Iüne 205-3: صمر ; TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 40.3.2 Scribe wrote down صمر first, then changed it to صمر .
- 41.3 صمر for صمر . TR-Iüne 205-3: صمر ; TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 44.1 صمر for صمر . TR-Iüne 205-3, TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 46.1 See note on 44.1 (TR-Iüne 211-9 (1st lay.): صمر).
- 48.1 See note on 44.1 (TR-Iüne 211-9 (1st lay.): صمر).
- 48.4 Orig. صمر ; 2nd lay. صمر . Transcribed as صمر . TR-Iüne 205-3, TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر . Also, by the shade of ink it is deducible that there was an extra صمر sign, as is the case in TR-Iüne 211-9 (2nd lay.). It was later erased for some reason.
- 49.3 صمر for صمر . TR-Iüne 205-3, TR-Iüne 207-5: صمر ; TR-Iüne 211-9: صمر .
- 53.3 See note on 48.4.
- 60.1 صمر for صمر . TR-Iüne 205-3: صمر ; TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 60.4 صمر for صمر . TR-Iüne 205-3: صمر ; TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 68.1 صمر for صمر . TR-Iüne 205-3, TR-Iüne 207-5: صمر ; TR-Iüne 211-9 (1st lay.): صمر ; TR-Iüne 211-9 (2nd lay.): صمر .
- 72.1 صمر for صمر . TR-Iüne 205-3, TR-Iüne 207-5: صمر ; TR-Iüne 211-9: صمر .
- 79.4 صمر for صمر .
- 80.1 There is a tie sign above the group. It possibly functions as a legato since there is no pitch sign that could be tied to the previous or subsequent group.

- 7.2 Orig. ضٲٲٲ ; 2nd lay. ضٲٲٲٲ . Transcribed as ضٲٲٲٲٲ . TR-Iüne 211-9, TR-Iüne 205-3: ضٲٲٲٲٲٲ . TR-Iüne 203-1; TR-Iütae 249, pp. 421–3; TR-Iütae 249, p. 453: ضٲٲٲٲ .
- 11.2 Orig. ضٲٲٲٲٲ ; 2nd lay. ضٲٲٲٲٲٲ . Transcribed as ضٲٲٲٲٲٲ . TR-Iüne 211-9, TR-Iüne 205-3: ضٲٲٲٲٲٲ ; TR-Iüne 203-1: ضٲٲٲٲٲٲ .
- 15.3 ضٲٲٲٲ for ضٲٲٲٲٲٲ . TR-Iüne 205-3, TR-Iüne 211-9: ضٲٲٲٲٲٲٲٲ ; TR-Iütae 249, pp. 421–3: ضٲٲٲٲٲ .
- 16.4 Orig. ضٲٲٲٲٲ ; 2nd lay. ضٲٲٲٲٲٲ . Transcribed as ضٲٲٲٲٲٲٲ . TR-Iüne 211-9, TR-Iüne 205-3: ضٲٲٲٲٲٲٲٲ . TR-Iüne 203-1; TR-Iütae 249, p. 453: ضٲٲٲٲٲٲٲ .
- 17.4 Orig. ضٲٲٲٲٲٲ ; 2nd lay. ضٲٲٲٲٲٲٲ . Transcribed as ضٲٲٲٲٲٲٲٲ . TR-Iüne 211-9; TR-Iüne 205-3; TR-Iütae 249, pp. 425–6: ضٲٲٲٲٲٲٲٲ . TR-Iüne 203-1; TR-Iütae 249, p. 453: ضٲٲٲٲٲٲٲٲ .
- 37.3 See note on 15.3.
- 39.3 Orig. ضٲٲٲٲٲ . Altered to ضٲٲٲٲٲٲ by a later hand. Transcribed as ضٲٲٲٲٲٲٲ . TR-Iüne 211-9, TR-Iüne 205-3: ضٲٲٲٲٲٲٲ . TR-Iüne 203-1; TR-Iütae 249, p. 453: ضٲٲٲٲٲٲٲ .
- 40.3 ضٲٲٲٲٲٲ for ضٲٲٲٲٲٲٲٲٲ . TR-Iüne 211-9: ضٲٲٲٲٲٲٲٲٲٲ ; TR-Iüne 205-3: ضٲٲٲٲٲٲٲٲٲٲ . TR-Iüne 203-1; TR-Iütae 249, p. 453: ضٲٲٲٲٲٲٲٲٲٲ . TR-Iütae 249, pp. 421–3: ضٲٲٲٲٲٲٲٲٲٲٲ .
- 44.3 ضٲٲٲ for ضٲٲٲٲ . TR-Iüne 205-3, TR-Iüne 211-9: ضٲٲٲٲ .
- 45.4 ضٲٲٲ for ضٲٲٲٲٲ . TR-Iüne 205-3, TR-Iüne 211-9: ضٲٲٲٲٲٲ .

Consulted Concordances

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

Rehāvī ūṣūli ṣakīl

Source	TR-Iüne 214-12
Location	P. 7, l. 3 – p. 12, l. 3
Makâm	Rehâvî
Usûl	Sakîl
Genre	Peşrev
Attribution	—
Index Heading	Rehāvī ūṣūli ṣakīl; ḍarb 48
Work No.	CMOi0204

Remarks

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

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

For all of the second endings in this piece, the scribe preferred to use : instead of ❖.

The piece is attributed to Kantemiroğlu (1673–1723) in TR-Iüne 207-5.

Structure

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

Pitch Set



Notes on Transcription

- 3.3 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 207-5: .
- 12.4 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 207-5: .
- 18.3 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: .
- 20.1 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: .
- 21.4 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: .
- 23.4 See note on 20.1.
- 31.4 for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 207-5: .
- 32.4 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 207-5: .
- 33.4 See note on 31.4.
- 40.2 for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 207-5: .
- 40.4 for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iüne 207-5: .
- 42.1 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: .
- 42.2 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3: ; TR-Iüne 207-5: ; TR-Iüne 211-9 (1st lay.): ; TR-Iüne 211-9 (2nd lay.): .
- 42.4 Orig. . The second pitch sign was scratched out and subsequently changed to . Transcribed as . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: .
- 43.1 for . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 207-5: .
- 43.2 See note on 43.1.
- 44.1 See note on 42.1.
- 44.2 for . TR-Iüne 205-3: ; TR-Iüne 207-5: ; TR-Iüne 211-9 (1st lay.): ; TR-Iüne 211-9 (2nd lay.): .
- 44.4 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3: ; TR-Iüne 207-5: ; TR-Iüne 211-9: .

Sāzkār ūṣūli ɗarbeyn

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

Remarks

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

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

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

Structure

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

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

Pitch Set



Notes on Transcription

- 7.4 ٨٨ for ٨٨'. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ٨٨'.
- 10.2 ٩٩ for ٩٩'. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ٩٩'.
- 11.2 See note on 10.2.
- 12.2 ١١ for ١١'. TR-Iüne 207-5, TR-Iüne 211-9: ١١'; TR-Iüne 205-3: ١١'.
- 12.3.2 ١ for ١. Because the divs. 9–18 appear again between 43–52 and the pitch is as ١ this time, it is highly possible that the scribe forgot to place the kisver (pitch alteration sign). TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ١.
- 17.1 ١ was added later because of the wrong placement of the opening parenthesis of the first ending. If it was placed after the first note group in div. 16, there would be no need to add this extra pitch due to special ending writing as explained in the Remarks section above.
- 21.2 ٢٢ for ٢٢'. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ٢٢'.
- 25.3 ٣٣. The duration sign above the first pitch sign seems like a dotted stroke but it also could be caused by a scribal error. Based on the concordances it has been transcribed as a stroke without a dot ٣. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 (2nd lay.): ٣٣'; TR-Iüne 211-9 (1st lay.): ٣٣.
- 26 Due to a corrective intervention of the scribe on usûl structure, : is altered to ❖.
- 30.1 ٤٤ for ٤٤'. TR-Iüne 207-5: ٤٤'; TR-Iüne 205-3, TR-Iüne 211-9: ٤٤'.
- 32 Wrong placed div. sign in the middle of the div. seems to have been cancelled with a vertical scratch later by the scribe or another hand.
- 32.3 See note on 30.1.
- 41.3 ٥٥ for ٥٥'. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ٥٥'.
- 44.2 ٦٦ for ٦٦'. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ٦٦'.
- 45.2 See note on 44.2.
- 46.1 ٧٧ for ٧٧'. TR-Iüne 207-5: ٧٧'; TR-Iüne 205-3, TR-Iüne 211-9: ٧٧'.

- 49 The starting point of the first ending seems to have been changed by adding an extra parenthesis with red inked pen, possibly by a later hand who was not aware of the special ending writing.
- 51 See note on 49.
- 51.1 \dot{w} was added with red ink by a later hand who was not aware of the special ending writing.
- 59.2.2 w for \dot{w} . Because the divs. between 58–61 appeared before between 40–43 and the group as \dot{w} , it is highly possible that the scribe forgot to place the kisver. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 59.3 w for \dot{w} . TR-Iüne 205-3: The div. is missing. TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 64.1 w for \dot{w} . TR-Iüne 207-5: \dot{w} ; TR-Iüne 205-3, TR-Iüne 211-9: \dot{w} .
- 66.3 See note on 64.1.
- 74.1 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 74.2 w for \dot{w} . TR-Iüne 207-5: \dot{w} ; TR-Iüne 205-3: \dot{w} .
- 77.3 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 77.4 w for \dot{w} . TR-Iüne 205-3: \dot{w} ; TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 79.1 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5: \dot{w} .
- 95.3 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 104.1 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 106.3 w for \dot{w} .
- 110.4 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 112.2 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 112.3 w for \dot{w} . TR-Iüne 205-3: \dot{w} ; TR-Iüne 207-5: \dot{w} .
- 112.4 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 119.1 w for \dot{w} . TR-Iüne 207-5: \dot{w} ; TR-Iüne 205-3, TR-Iüne 211-9: \dot{w} .
- 121.3 See note on 119.1.
- 132.3 w for \dot{w} . TR-Iüne 205-3: \dot{w} ; TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 138.2 w for \dot{w} .
- 147.1 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 149.4 w for \dot{w} . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \dot{w} .
- 154.1 w for \dot{w} . TR-Iüne 207-5: \dot{w} ; TR-Iüne 205-3, TR-Iüne 211-9: \dot{w} .
- 156.3 w for \dot{w} . TR-Iüne 207-5: \dot{w} ; TR-Iüne 205-3: \dot{w} ; TR-Iüne 211-9: \dot{w} .

Consulted Concordances

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

Nihāvend-i kebîr ūṣūli devr-i kebîr

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

Remarks

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

There are also م letters which mean *repeated* (*mükerrer*) at the end of the first endings (divs. 16, 44, 70, 88). The ink colors of those are red, except the one at div. 70. Therefore, black ink may indicate that it was added by a later hand.

There are some duration signs such as ˆ , ˙ and slightly thicker single strokes (˘) which were possibly added by a later hand. Since some of these additions coincide with the consulted concordances, transcriptions have been made accordingly and not stated in Notes on Transcription section.

Additionally, for some of the second endings (divs. 28, 45) the scribe preferred to use : instead of ❖.

Structure

H1	:	4	: :	2(T)	:
H2	:	4	: :	2(T)	:
H3	:	6	: :	4	:
H4		8			

Pitch Set



Notes on Transcription

- 3.2 $\sim\sim$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 7.4 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$; TR-Iüne 207-5: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 10.2 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 15.2 $\sim\sim$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$; TR-Iüne 207-5: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 20.2 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 30.2.2 \sim for \sim . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \sim .
- 44.1.1 See note on 30.2.2.
- 64.1 Orig. $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$; 2nd lay. $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. Transcribed as $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. As it is highly possible that the duration symbol was added by a later hand, the transcription is made based on the concordances. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 64.3 Orig. $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$; 2nd lay. $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. Transcribed as $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. As it is highly possible that the duration symbols were added by a later hand, the transcription is made based on the concordances. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 76.1 Orig. $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$; 2nd lay. $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. Transcribed as $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. As it is highly possible that the duration symbols were added by a later hand, the transcription is made based on the concordances. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 87.2 The duration sign above the third pitch is scratched out and it is hard to understand which sign there was originally. The transcription is made based on the concordances: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 91.3 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, pp. 7–10; TR-Iüne 207-5, pp. 5–7; TR-Iüne 211-9, pp. 5–7: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 92.1 The duration and alteration signs above the pitch, are a little bit blurred because of the ink.
- 94.1 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 95.3 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 97.3.2 \sim for \sim . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: \sim .
- 99.3 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 103.3 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 107.3 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 111.3 $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.
- 117.2 $\sim\sim$ for $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\cdot}{\sim}\overset{\cdot}{\sim}$.

Consulted Concordances

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

Zāvīl ūṣūli ḥafīf

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

Remarks

For H1's teslîm, no asterisk is used as is the case in the next hânes; rather there is a black ink dot (div. 13) which is not clear whether it was done intentionally or not. In H2 and H3, the scribe probably refers to this part as a teslîm by providing only a first note group (٤~٥) of it with an asterisk.

Structure

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

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

Pitch Set



Notes on Transcription

- 1.1 for . TR-Iüne 211-9 (1st lay.): ; TR-Iüne 211-9 (2nd lay.): .
- 1.2 for . TR-Iüne 211-9 (1st lay.): ; TR-Iüne 211-9 (2nd lay.): .

- 2.1 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (2nd lay.) , TR-Iütæ 107: ᄒᆞᆫ ; TR-Iütæ 109: ᄒᆞᆫ .
- 2.2 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 4.3 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 5.1 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 6.2 See note on 2.2.
- 8.3 See note on 4.3.
- 9.4 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 10.3 See note on 4.3.
- 11.2 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 11.3 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ ; TR-Iütæ 107: ᄒᆞᆫ .
- 11.4 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 12.1 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ ; TR-Iütæ 107: ᄒᆞᆫ .
- 13.3 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (3rd lay.): ᄒᆞᆫ ; TR-Iütæ 107: ᄒᆞᆫ .
- 13.4 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 15.3 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 15.4 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 20.2 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 22.2 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 26.2 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9 (1st lay.): ᄒᆞᆫ ; TR-Iüne 211-9 (2nd lay.): ᄒᆞᆫ .
- 27.4 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9: ᄒᆞᆫ ; TR-Iütæ 109: ᄒᆞᆫ .
- 28.1 ᄒᆞᆫ for ᄒᆞᆫ . The div. is identical with div. 12. In this regard, the transcription is made based on the former interpretation. TR-Iüne 211-9: ᄒᆞᆫ .
- 33.2 See note on 22.2.
- 35.4 ᄒᆞᆫ for ᄒᆞᆫ . TR-Iüne 211-9: ᄒᆞᆫ .

- 37.3 $\text{w}^{\text{h}}\text{r}$ for $\text{w}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{w}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{w}^{\text{h}}\text{r}'$.
- 39.1 See note on 26.2.
- 44.2 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 45.3 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 46.2 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 47.3 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 48.4 $\text{w}^{\text{h}}\text{r}$ for $\text{w}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{w}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{w}^{\text{h}}\text{r}'$.
- 49.3 See note on 47.3.
- 50.4 $\text{w}^{\text{h}}\text{r}$ for $\text{w}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{w}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{w}^{\text{h}}\text{r}'$.
- 52.3 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 53.1 See note on 52.3.
- 54.1 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 54.4 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 55.1 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9 (1st lay.): $\text{z}^{\text{h}}\text{r}$; TR-Iüne 211-9 (2nd lay.): $\text{z}^{\text{h}}\text{r}'$.
- 56.3 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9: $\text{z}^{\text{h}}\text{r}$.
- 58.1 $\text{w}^{\text{h}}\text{r}$ for $\text{w}^{\text{h}}\text{r}'$. TR-Iüne 211-9: $\text{w}^{\text{h}}\text{r}$.
- 58.2 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9: $\text{z}^{\text{h}}\text{r}$.
- 60.1 $\text{z}^{\text{h}}\text{r}$ for $\text{z}^{\text{h}}\text{r}'$. TR-Iüne 211-9: $\text{z}^{\text{h}}\text{r}$.

Consulted Concordances

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

Nev-eşer üşüli devr-i kebîr

Source	TR-Iüne 214-12
Location	P. 25, l. 3 – p. 27, l. 5
Makâm	Neveser
Usûl	Devr-i kebîr
Genre	Peşrev
Attribution	İsmâîl Dede Efendi (1778–1846)
Index Heading	Nev-eşer İsmâ'îl Dede üşüli devr-i kebîr; çarâb 14
Work No.	CMOi0506

Structure

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

Pitch Set



Notes on Transcription

- 5.3 ~~~~~ for "~~~~". TR-Iüne 211-9: "~~~~".
- 9.3 ~~~~~ for "~~~~". TR-Iüne 211-9: "~~~~".
- 10.3 ~~~~~ for "~~~~". TR-Iüne 211-9: "~~~~".
- 15.2 ~~~~~ for "~~~~". TR-Iüne 211-9: "~~~~".
- 18.1 ~~~~~ for "~~~~". TR-Iüne 211-9: ~~~~~. The first pitch sign in TR-Iüne 211-9, seems to have been added later with a red ink pen.
- 19.4 ~~~~~ for "~~~~". TR-Iüne 211-9: "~~~~".
- 20.3 ~~~~~ for "~~~~". TR-Iüne 211-9: ~~~~~. The first pitch sign in TR-Iüne 211-9, seems to have been added later with a red ink pen.
- 25.1 ~~~~~ for "~~~~". TR-Iüne 211-9: "~~~~".
- 52.1 ~~~~~ for "~~~~". TR-Iüne 211-9: ~~~~~.
- 52.2 ~~~~~ for "~~~~". TR-Iüne 211-9: ~~~~~.

- 52.3 صههههه for صههههه" . TR-Iüne 211-9: صهههههه .
- 52.4 ههههههه for ههههههه" . TR-Iüne 211-9: هههههههه .
- 53.1 ههههههه for ههههههه" . TR-Iüne 211-9: هههههههه .
- 55 هههههههه for هههههههه" . TR-Iüne 211-9: هههههههه . The first two pitch signs in TR-Iüne 211-9, seem to have been added later with a red ink pen.

Consulted Concordances

TR-Iüne 211-9, pp. 33–4.

Yegāh ber-efşān İsaḳ'ıñ

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

Remarks

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

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

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

This piece features many pitch signs written in superscript by the scribe. But the consulted concordances (except TR-Iüne 211-9) supply different visualisation in most cases. For example, a group including two pitch signs in superscript, such as [~]~ in TR-Iüne 214-12, is usually notated as [^]~ in TR-Iüne 204-2 and TR-Iütæ 109.

Structure

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

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

Pitch Set



Notes on Transcription

- 1.1 $\dot{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 204-2: $\overset{\prime}{\sim}$.
- 2.4 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\prime}{\sim}$; TR-Iütae 108: $\overset{\prime}{\sim}$; TR-Iüne 204-2: $\overset{\prime}{\sim}$.
- 4.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iütae 108: $\overset{\prime}{\sim}$.
- 6.3 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3: $\overset{\prime}{\sim}$; TR-Iüne 204-2: $\overset{\prime}{\sim}$.
- 7.1 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3: $\overset{\prime}{\sim}$; TR-Iüne 204-2: $\overset{\prime}{\sim}$.
- 7.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\prime}{\sim}$.
- 8.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9, TR-Iütae 108, TR-Iütae 109: $\overset{\prime}{\sim}$.
- 8.3 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\prime}{\sim}$; TR-Iüne 211-9: $\overset{\prime}{\sim}$; TR-Iüne 204-2, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iütae 108: $\overset{\prime}{\sim}$.
- 8.4 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\prime}{\sim}$; TR-Iüne 204-2, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iüne 211-9: $\overset{\prime}{\sim}$.
- 12.1.3 The pitch sign was written with both double eighth and half note duration signs as $\overset{\prime}{\sim}$ was mistakenly written first, then erased for correction and rewritten as $\overset{\prime}{\sim}$, which could be derived from the ink stain. It possibly shows that the scribe made a mistake while copying because the subsequent group is $\overset{\prime}{\sim}$.
- 12.4 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iüne 211-9: $\overset{\prime}{\sim}$; TR-Iütae 108: $\overset{\prime}{\sim}$.
- 14.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iüne 205-3: $\overset{\prime}{\sim}$; TR-Iüne 207-5: $\overset{\prime}{\sim}$.
- 15.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\prime}{\sim}$; TR-Iüne 211-9: $\overset{\prime}{\sim}$.
- 15.4 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\prime}{\sim}$; TR-Iüne 211-9: $\overset{\prime}{\sim}$.
- 16.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iütae 108, TR-Iütae 109: $\overset{\prime}{\sim}$.
- 18.2 $\overset{\prime}{\sim}$ for $\overset{\prime}{\sim}$. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütae 108, TR-Iütae 109: $\overset{\prime}{\sim}$; TR-Iüne 211-9: $\overset{\prime}{\sim}$.

Consulted Concordances

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

Hûzî devr-i kebîr

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

Remarks

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

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

Structure

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

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

Pitch Set**Notes on Transcription**

- 2.2 ~~~~~ for "~~~~" . TR-Iüne 205-3, TR-Iüne 211-9: "~~~~" .
 2.3 ~~~~~ for "~~~~" . TR-Iüne 205-3, TR-Iüne 211-9: "~~~~" .

- 4.1 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 5.2 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 5.3 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$. If the intention of the scribe was similar to in the consulted concordances, he probably would not write the first two pitch signs in superscript.
- 5.4 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 6.2 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 6.3 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 8.1 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 8.2 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 9.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 10.1 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 11.1 See note on 10.1.
- 11.3 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 12.1 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 12.2 w° . Due to similar phrases between divs. 5.2-6.2 and 12.1-13.1, it would be expected to be the same as 5.3 ($\text{w}^{\circ}\text{r}'$). In this regard, there is a possibility that the scribe forgot to write the first two pitch signs. But because it might also be a variant depending on playing style, it is transcribed as: w° .
- 12.3 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 13.1 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 14.2 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$; TR-Iüne 211-9 (2nd lay.): $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 14.3 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 15.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 17.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 18.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 19.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 20.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 22.1 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 22.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 23.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 24.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 24.3 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 24.4 $\text{w}^{\circ}\text{r}^{\circ}\text{w}$ for $\text{w}^{\circ}\text{r}^{\circ}\text{w}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}\text{w}$.
- 25.4 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3: $\text{w}^{\circ}\text{r}'$; TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 26.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 27.3 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 28.1 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.

- 30.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 31.3 v°r for $\text{v}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{v}^{\circ}\text{r}'$.
- 33.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.
- 37.1 $\text{w}^{\circ}\text{r}^{\circ}$ for $\text{w}^{\circ}\text{r}^{\circ}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}^{\circ}$.
- 37.2 r°r for $\text{r}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{r}^{\circ}\text{r}'$.
- 45.1 r° for r° . TR-Iüne 205-3, TR-Iüne 211-9: r° .
- 58.2 v°r for $\text{v}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{v}^{\circ}\text{r}'$.
- 59.1 v°r for $\text{v}^{\circ}\text{r}'$. TR-Iüne 205-3: v°r ; TR-Iüne 211-9 (1st lay.): $\text{v}^{\circ}\text{r}'$.
- 59.3 v°r for $\text{v}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{v}^{\circ}\text{r}'$.
- 60.2 r° for r° . TR-Iüne 205-3, TR-Iüne 211-9: r° .
- 62.3 v°r for $\text{v}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{v}^{\circ}\text{r}'$.
- 64.2 v°r for $\text{v}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{v}^{\circ}\text{r}'$.
- 65.2 w°r for $\text{w}^{\circ}\text{r}'$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\circ}\text{r}'$.

Consulted Concordances

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

Bûselik Feth-i Bağdād muḥammes

Source	TR-Iüne 214-12
Location	P. 33, l. 8 – p. 36, l. 6
Makâm	Bûselik
Usûl	Muhammes
Genre	Peşrev
Attribution	—
Index Heading	Bûselik Feth-i Bağdād ūşūli muḥammes; ɗarb 16
Work No.	CMOi0055

Remarks

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

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

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

Structure

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

There is a red inked mîm letter (م) above ♪ at div. 17 in H2 and it is assumed to signalize a repetition.

Pitch Set



Notes on Transcription

- 4.4 صمهم for صمهم . TR-Iüne 205-3: صمهم ; TR-Iütæ 249: صمهم ; TR-Iüne 211-9: صمهم .
- 6.4 صمهم for صمهم . TR-Iüne 205-3, TR-Iütæ 249: صمهم ; TR-Iüne 211-9: صمهم .

- 8.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 109, TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 11.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 109: r^{h} ; TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 12.4 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 15.3 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} ; TR-Iütae 109: r^{h} ; TR-Iüne 211-9: r^{h} .
- 17.1 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 17.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 17.3 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 109: r^{h} ; TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 20.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 22.4 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 109: r^{h} ; TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 23.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 109: r^{h} ; TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 25.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 109, TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 26.3 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 109: r^{h} ; TR-Iüne 211-9: r^{h} .
- 28.3 r^{h} for r^{h} . Due to similar structure between divs. 27-28 and 31-32, it would be expected to be the same as 32.3 (r^{h}). In this regard, there is a possibility that the scribe made a mistake. But because it might also be a variant depending on playing style, it is transcribed as it is.
- 34.1 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} ; TR-Iüne 211-9 (1st lay.): r^{h} ; TR-Iüne 211-9 (2nd lay.): r^{h} .
- 34.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} ; TR-Iüne 211-9 (1st lay.): r^{h} ; TR-Iüne 211-9 (2nd lay.): r^{h} .
- 35.1 See notes on 34.1.
- 36.1 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 109, TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 37.3 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} .
- 37.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 249: r^{h} ; TR-Iüne 211-9: r^{h} .
- 40.4 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9 (1st lay.): r^{h} ; TR-Iüne 211-9 (2nd lay.): r^{h} .
- 42.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 109, TR-Iütae 249: r^{h} . TR-Iüne 211-9: r^{h} .

- 43.1 صهٔمٔر for صهٔمٔر . The note group varies too greatly between concordances for them to provide a guide. But because the structure is the same as in divs. 34.1 and 35.1, the transcription is made with those duration signs.
- 44.1 A visible ink stain behind the group possibly caused by a corrective intervention of the scribe.
- 46.2 مٔ . Due to similar phrases between divs. 45.3–46.4 and 47–48.2, it would be expected to be the same as 47.4 (مٔ). In this regard, there is a possibility that the scribe made a mistake. But because it might also be a variant depending on playing style, it is transcribed as it is مٔ . TR-Iüne 205-3, TR-Iüne 211-9: مٔ . In TR-Iüne 211-9, it is apaprent that the scribe wrote مٔ at first, as is the case in TR-Iüne 214-12 and then subsequently changed مٔ to مٔ by overwriting and without any scratching or erasing process. This might be an indication for the argument that TR-Iüne 211-9 was copied from TR-Iüne 214-12 or that they both were copied from the same source.
- 49.1 مٔمٔ for مٔمٔ . TR-Iüne 205-3: مٔمٔ ; TR-Iüne 211-9: مٔمٔ .
- 50.1 See note on 49.1.
- 51.1 صهٔمٔر for صهٔمٔر . TR-Iüne 205-3: صهٔمٔر ; TR-Iüne 211-9: صهٔمٔر .
- 51.2 صهٔمٔر for صهٔمٔر . TR-Iüne 205-3: صهٔمٔر ; TR-Iüne 211-9: صهٔمٔر .
- 52.1 See note on 49.1. TR-Iüne 211-9 (2nd lay.): مٔ .
- 59.3.4 مٔ for مٔ . Due to similar a structure between divs. 23–24 and 59–60, it would be expected to be the same as 23.3.4 (مٔ). In this regard, there is a possibility that the scribe made a mistake. By considering the context and consulted concordances, it has been transcribed as مٔ . TR-Iüne 205-3: مٔ ; TR-Iüne 211-9: مٔ .
- 59.4 مٔمٔ for مٔمٔ . TR-Iüne 205-3, TR-Iütæ 249: مٔمٔ ; TR-Iüne 211-9: مٔمٔ .
- 60.4.4 See note on 59.3.4.
- 62.3 See note on 26.3.

Consulted Concordances

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

Ṭarz-ı cedîd üşûli hafîf

Source	TR-Iüne 214-12
Location	P. 36, l. 7 – p. 38, l. 8
Makâm	Ṭarz-ı cedîd
Usûl	Hafîf
Genre	Peşrev
Attribution	Mustafâ İzzet Efendi (1801–1876)
Index Heading	Ṭarz-ı cedîd İmâm-ı Şehriyâri Muştafâ Efendi'niñ üşûli hafîf; darb 32
Work No.	CMOi0304

Structure

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

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

Pitch Set



Notes on Transcription

- 1.3 $\frac{4}{4}$ for $\frac{2}{4}$. TR-Iütâe 107: $\frac{4}{4}$; TR-Iütâe 249: $\frac{4}{4}$; TR-Iüne 211-9: $\frac{2}{4}$.
- 3.3 $\frac{4}{4}$ for $\frac{2}{4}$. TR-Iütâe 107, TR-Iütâe 249: $\frac{4}{4}$; TR-Iüne 211-9: $\frac{2}{4}$.
- 8.1 $\frac{4}{4}$ for $\frac{2}{4}$. TR-Iütâe 107: $\frac{4}{4}$; TR-Iütâe 249: $\frac{4}{4}$; TR-Iüne 211-9: $\frac{2}{4}$.
- 8.2 $\frac{4}{4}$ for $\frac{2}{4}$. TR-Iütâe 107: $\frac{4}{4}$; TR-Iütâe 249: $\frac{4}{4}$; TR-Iüne 211-9: $\frac{2}{4}$.

- 13.4 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107: $\tilde{a}a\tilde{a}a$; TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.
- 14.4 $\tilde{a}a$ for $\tilde{a}a$. TR-Iütae 107: $\tilde{a}a$; TR-Iütae 249: $\tilde{a}a$; TR-Iüne 211-9 (2nd lay.): $\tilde{a}a$; TR-Iüne 211-9 (3rd lay.): $\tilde{a}a$.
- 20.2 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.
- 20.3 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.
- 24.4 $\tilde{a}a$ for $\tilde{a}a$. TR-Iütae 249: $\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a$.
- 27.1 $\tilde{a}a$ for $\tilde{a}a$. TR-Iütae 107: $\tilde{a}a$; TR-Iütae 249: $\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a$.
- 30.1 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9 (1st lay.): $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9 (2nd lay.): $\tilde{a}a\tilde{a}a$.
- 30.3 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107: $\tilde{a}a\tilde{a}a$; TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.
- 32.2 $\tilde{a}a\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a\tilde{a}a\tilde{a}a$; TR-Iüne 211-9 (1st lay.): $\tilde{a}a\tilde{a}a\tilde{a}a$; TR-Iüne 211-9 (2nd lay.): $\tilde{a}a\tilde{a}a\tilde{a}a$.
- 34.4 $\tilde{a}a$ for $\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a$.
- 37.2 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.
- 38.1 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.
- 38.4 $\tilde{a}a$. It is not clear if the second pitch sign of the group was written with a pitch alteration sign (kisver) above intentionally. Transcribed with the kisver. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a$; TR-Iüne 211-9 (1st lay.): $\tilde{a}a$; TR-Iüne 211-9 (2nd lay.): $\tilde{a}a$. Also, if the scribe made a mistake with the kisver, this might be an evidence for the argument that TR-Iüne 211-9 was copied from TR-Iüne 214-12 or that they were both copied from the same source.
- 40.2 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9 (1st lay.): $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9 (2nd lay.): $\tilde{a}a\tilde{a}a$.
- 44.1 $\tilde{a}a\tilde{a}a$ for $\tilde{a}a\tilde{a}a$. TR-Iütae 107, TR-Iütae 249: $\tilde{a}a\tilde{a}a$; TR-Iüne 211-9: $\tilde{a}a\tilde{a}a$.

Consulted Concordances

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

- 29.1 ٲٲ for ٲٲ . TR-Iüne 204-2: ٲٲ ; TR-Iüne 205-3: ٲٲ ; TR-Iüne 211-9: ٲٲ .
- 32.3 See note on 21.3.
- 37.2.3 ٲ for ٲ . All the consulted concordances feature ٲ .
- 38.1.2 The shape of the pitch sign is not very clear to read. It is transcribed as ٲ on the basis of the consulted concordances.
- 39.4 ٲٲ for ٲٲ . TR-Iüne 204-2: ٲٲ ; TR-Iüne 205-3: ٲٲ ; TR-Iüne 211-9 (1st lay.): ٲٲ ; TR-Iüne 211-9 (2nd lay.): ٲٲ .

Consulted Concordances

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

Bûselik ‘aşîrân şakîl

Source	TR-Iüne 214-12
Location	P. 41, l. 1 – p. 43, l. 7
Makâm	Bûselik aşîrân
Usûl	Sakîl
Genre	Peşrev
Attribution	—
Index Heading	Bûselik ‘aşîrân üşûli şakîl; ðarb 48
Work No.	CMOi0059

Remarks

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

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

Structure

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

Pitch Set

Notes on Transcription

- 2.4 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. The last pitch sign of the group (م) is vertically scratched out. It is not clear if it was done by the scribe or another hand. TR-Iüne 203-1, TR-Iütae 107, TR-Iütae 249: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 6.2.3 The scribe meant to write up م first, then corrected it to م .
- 7.3 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 7.4 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 8.1 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. Also, behind the first two pitch signs of the group there is an ink drop stain which does not affect legibility. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 8.2 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. By consulting concordances and considering rhythmically identical phrases in the previous divisions, an extra م pitch has been added in the transcription. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (3rd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$. Also, because the division is a part of the teslîm, it is repeated in H3 and the group is written as before (without م).
- 9.1 Behind the second pitch sign of the group there is an ink drop stain which does not affect legibility.
- 17.3 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5, TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 20.3 Behind the first pitch sign of the group there is an ink drop stain which does not affect legibility.
- 25.4 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (1st lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 27.2 See note on 8.2.
- 33.1 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 34.3 $\text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 211-9 (1st lay.), TR-Iüne 205-3: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 207-5: $\text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iüne 211-9 (2nd lay.): $\text{م} \text{م} \text{م} \text{م} \text{م}$.
- 40.3.2 م for م . All the consulted concordances feature م .
- 43.1 $\text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م}$. Phrases in divs. 41–44 appears again between divs. 53–56 and this time the group appears as $\text{م} \text{م} \text{م}$ but the remaining is identical. This may indicate the possibility that the scribe forgot to write up م . Also because the consulted concordances include it, an extra م pitch has been added in the

transcription. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ᲑᲙᲑᲙ ; TR-Iütae 107: ᲑᲙᲑᲙ .

50.4.4 See notes on 40.3.2.

51.3 ᲑᲑᲑᲑᲑᲑ for ᲑᲑᲑᲑᲑᲑ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ᲑᲑᲑᲑᲑᲑ .

51.4 ᲙᲑᲑ for ᲙᲑᲑ . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ᲙᲑᲑ .

Consulted Concordances

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

Notes on Transcription

- 1.2 $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iüne 207-5: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$. In TR-Iüne 211-9, above the first pitch sign there is a stain which shows that there was a t'aw (.) before, but it is not clear if it was erased intentionally.
- 1.4.4 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The alteration sign (kisver) above the pitch seems to have been added later with red ink pen. The transcription is made according to this corrective addition because the structural phrase between 1.3-1.4 ($\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$) appears similarly again at divs. 43.2–43.3 ($\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$) on the basis of rhythm and intervals between the pitches. In this regard, the addition seems convenient.
- 2.1 $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9: $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}$.
- 4.2 Another corrective intervention with red ink pen in a way similar to div. 1.4.4. This time $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ was altered to $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$. But to maintain consistency, the original group was taken into account while transcribing. Because, the same rhythmic phrase appears many times in other divs. (5.3, 7.2, 48.2 and 77.3) without any intervention.
- 5.3 $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$ for $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$; TR-Iütäe 109: $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$.
- 8.4 $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$; TR-Iütäe 249, pp. 1195-6: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$; TR-Iütäe 249, pp. 1199-1200: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$; TR-Iütäe 109: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$.
- 9.1 $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iüne 207-5: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iütäe 109: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$.
- 10.1 $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$ for $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$. TR-Iüne 205-3, TR-Iütäe 109: $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$; TR-Iüne 207-5: $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$; TR-Iüne 211-9: $\overset{\circ}{\text{w}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}\overset{\circ}{\text{f}}$.
- 10.4 $\overset{\circ}{\text{f}}\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\text{f}}\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3, TR-Iütäe 109: $\overset{\circ}{\text{f}}\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$; TR-Iüne 207-5: $\overset{\circ}{\text{f}}\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9 (1st lay.): $\overset{\circ}{\text{f}}\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9 (2nd lay.): $\overset{\circ}{\text{f}}\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}$.
- 11.2 $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$ for $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$. TR-Iüne 205-3: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$; TR-Iüne 207-5: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$; TR-Iüne 211-9 (1st lay.): $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$; TR-Iüne 211-9 (2nd lay.): $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$.
- 12.1 $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütäe 109: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9: $\overset{\circ}{\sim}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$.
- 12.2 $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}\overset{\circ}{\text{w}}$ for $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}\overset{\circ}{\text{w}}$. TR-Iüne 205-3, TR-Iütäe 109: $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}\overset{\circ}{\text{w}}$; TR-Iüne 207-5: $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}\overset{\circ}{\text{w}}$; TR-Iüne 211-9: $\overset{\circ}{\text{m}}\overset{\circ}{\text{m}}\overset{\circ}{\text{w}}$.
- 13.2 See note on 11.2.
- 13.3 $\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$ for $\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iütäe 109: $\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$; TR-Iüne 211-9: $\overset{\circ}{\text{f}}\overset{\circ}{\text{m}}$.
- 15.2 $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$ for $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$. TR-Iüne 205-3, TR-Iüne 207-5: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$; TR-Iüne 211-9: $\overset{\circ}{\text{w}}\overset{\circ}{\text{m}}\overset{\circ}{\text{f}}$.

- 16.3 ر° for ر° . TR-Iüne 205-3, TR-Iüne 207-5: ر ; TR-Iütæ 109: ر° ; TR-Iüne 211-9: ر° .
- 18.4 ص° for ص° . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9: ص° ; TR-Iütæ 109: ص° .
- 21.1 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iüne 207-5: ر° ; TR-Iütæ 109: ر° ; TR-Iüne 211-9: ر° .
- 23.1 ر° for ر° . TR-Iüne 205-3, TR-Iütæ 109: ر° ; TR-Iüne 207-5: ر° ; TR-Iüne 211-9: ر° .
- 25.1 See note on 23.1.
- 25.3 ص° for ص° . TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütæ 109: ص° ; TR-Iüne 211-9: ص° .
- 27.1 See note on 23.1.
- 27.3 See note on 25.3.
- 28 ص° for ص° .
- 29.4 ر° for ر° . TR-Iüne 205-3, TR-Iütæ 109: ر° ; TR-Iüne 211-9: ر° .
- 30.4 ص° for ص° . TR-Iüne 205-3: ص° ; TR-Iütæ 109: ص° ; TR-Iüne 211-9: ص° .
- 33.1 ص° for ص° . TR-Iüne 205-3: ص° ; TR-Iütæ 109: ص° ; TR-Iüne 211-9: ص° .
- 33.4 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iüne 211-9: ر° .
- 34.2 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iütæ 109: ر° ; TR-Iüne 211-9: ر° .
- 36.1 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iütæ 109: ر° ; TR-Iüne 211-9: ر° .
- 37.1 See note on 9.1.
- 38.1 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iütæ 109: ر° ; TR-Iüne 211-9: ر° .
- 39.2 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iüne 211-9: ر° .
- 41.3 See note on 13.3 (TR-Iüne 207-5 excluded).
- 45.1 See note on 23.1.
- 48.1 See note on 23.1.
- 53.2 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iüne 207-5: ر° ; TR-Iütæ 109: ر° ; TR-Iüne 211-9 (1st lay.): ر° ; TR-Iüne 211-9 (2nd lay.): ر° .
- 53.3 ر° for ر° .
- 54.2 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iüne 207-5: ر° .
- 55.2 See notes on 53.2.
- 55.3.1 ر for ر . All the consulted concordances feature ر .
- 57.4 ر° for ر° . TR-Iüne 205-3, TR-Iüne 207-5: ر° ; TR-Iüne 211-9: ر° .
- 58.4 ر° for ر° . TR-Iüne 205-3, TR-Iüne 207-5: ر° ; TR-Iüne 211-9 (1st lay.): ر° .
- 60.2 ر° for ر° . TR-Iüne 205-3, TR-Iüne 207-5: ر° ; TR-Iüne 211-9: ر° .
- 62.2 ر° for ر° . TR-Iüne 205-3, TR-Iüne 207-5: ر° ; TR-Iüne 211-9: ر° .
- 63.4 ر° for ر° . TR-Iüne 205-3: ر° ; TR-Iüne 207-5: ر° ; TR-Iütæ 109: ر° .

- 64.2 $w\bar{a}r$ for $\hat{w}^{\circ}r$. TR-Iüne 205-3: $w^{\circ}r$; TR-Iüne 207-5: $w\bar{a}r$; TR-Iütäe 109: $\hat{w}^{\circ}r$.
- 67.1 $\bar{r}w\bar{a}r$ for $\hat{r}^{\circ}w\bar{a}r$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütäe 109: $\hat{r}^{\circ}w\bar{a}r$; TR-Iüne 211-9: $\bar{r}w\bar{a}r$.
- 67.2 $\bar{r}w\bar{a}r$ for $\hat{r}^{\circ}w\bar{a}r$. TR-Iüne 205-3, TR-Iüne 207-5, TR-Iütäe 109: $\hat{r}^{\circ}w\bar{a}r$; TR-Iüne 211-9: $\bar{r}w\bar{a}r$.
- 72.1 $\bar{r}w\bar{a}r$ for $\hat{r}^{\circ}w\bar{a}r$. TR-Iüne 205-3, TR-Iüne 207-5: $\bar{r}w\bar{a}r$; TR-Iütäe 109: $\hat{r}^{\circ}w\bar{a}r$; TR-Iüne 211-9 (1st lay.): $\bar{r}w\bar{a}r$; TR-Iüne 211-9 (2nd lay.): $\bar{r}w\bar{a}r$.
- 74.1 $r\bar{w}\bar{a}$ for $\hat{r}^{\circ}w\bar{a}$. TR-Iüne 205-3: $r^{\circ}w\bar{a}$; TR-Iüne 207-5: $r\bar{w}\bar{a}$; TR-Iütäe 109: $\hat{r}^{\circ}w\bar{a}$; TR-Iüne 211-9: $r\bar{w}\bar{a}$.
- 76.2 See note on 74.1 (TR-Iüne 211-9, pp. 29–31: $r\bar{w}\bar{a}$).
- 77.1 See note on 10.1 (TR-Iüne 211-9, pp. 29–31: $\bar{r}w\bar{a}r$).
- 77.4 See note on 74.1 (TR-Iüne 211-9, pp. 29–31: $r\bar{w}\bar{a}$).
- 78.2 See note on 11.2 (TR-Iüne 211-9, pp. 29–31: $\hat{w}^{\circ}r$).
- 79.1 See note on 12.1 (TR-Iüne 211-9, pp. 29–31: $\bar{r}w\bar{a}r$).
- 79.2 $r\bar{w}\bar{a}$ for $\hat{r}^{\circ}w\bar{a}$. TR-Iüne 205-3, TR-Iüne 207-5: $r^{\circ}w\bar{a}$; TR-Iüne 211-9: $r\bar{w}\bar{a}$.
- 80.2 See note on 11.2 (TR-Iüne 211-9: $\hat{w}^{\circ}r$).
- 80.3 See note on 13.3.

Consulted Concordances

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

Hüzzām Tatar'ın fetḥe

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

Remarks

Mîm letter (◌̣) below the heading.

Structure

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

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

Pitch Set



Notes on Transcription

- 4.3 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 ; TR-Iütae 108: 𐎧𐎠𐎢 .
- 5.3 See note on 4.3. TR-Iütae 108: 𐎧𐎠𐎢 .
- 6.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 ; TR-Iütae 108: 𐎧𐎠𐎢 .
- 9.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 ; TR-Iütae 108: 𐎧𐎠𐎢 .
- 11.3 See note on 4.3. TR-Iütae 108: 𐎧𐎠𐎢 .
- 12.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 13.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 15.1 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 15.4 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 16.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3, TR-Iüne 213-11, TR-Iüne 217-15b: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 18.3 See note on 16.2. (The division is missing in TR-Iüne 205-3).
- 18.4 See note on 15.4. TR-Iüne 211-9: 𐎧𐎠𐎢 . (The division is missing in TR-Iüne 205-3).
- 19.2 See note on 16.2. (The division is missing in TR-Iüne 205-3).
- 22.2 See note on 16.2.
- 23.3 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 24.1 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 25.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 28.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3, TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 29.4 See note on 28.2.
- 30.3 See note on 28.2.
- 33.1 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 34.2 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 34.4 𐎧𐎠𐎢 for 𐎧𐎠𐎢 . TR-Iüne 205-3: 𐎧𐎠𐎢 ; TR-Iüne 213-11: 𐎧𐎠𐎢 ; TR-Iüne 211-9: 𐎧𐎠𐎢 .
- 35.2 See note on 28.2.

- 36.2 See note on 28.2.
- 38.3 See note on 34.2.
- 39.2 w^{h} for w^{h} . TR-Iüne 205-3: w^{h} ; TR-Iüne 213-11: w^{h} ; TR-Iüne 211-9: w^{h} .
- 41.1 r^{h} for r^{h} . There are both dot and single stroke above the second pitch sign. TR-Iüne 205-3, TR-Iüne 213-11: r^{h} ; TR-Iüne 211-9: r^{h} . In TR-Iüne 211-9, w in superscript has been added later with red ink pen.
- 41.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9: r^{h} ; TR-Iütae 108: r^{h} .
- 46.3.4 r^{h} for r^{h} . The phrases between divs. 46–47 appear again at divs. 71–72 in a similar way, but this time the pitch sign is recorded as r^{h} . Also the consulted concordances feature r^{h} .
- 47.1 See note on 41.1.
- 47.2 See note on 41.2.
- 48.3 See note on 28.2.
- 49.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 213-11: r^{h} ; TR-Iüne 211-9: r^{h} .
- 52.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9: r^{h} .
- 54.3 See note on 52.2.
- 55.2 See note on 28.2 (TR-Iüne 213-11 excluded).
- 57.3 See note on 28.2 (TR-Iüne 213-11 excluded).
- 58.2 See note on 49.2 (TR-Iüne 213-11 excluded).
- 61.2 See note on 39.2 (TR-Iüne 213-11 excluded).
- 63.1 See note on 41.1 (TR-Iüne 211-9: r^{h}).
- 64.3 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 64.4 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 65.1.3 r^{h} for r^{h} . All the consulted concordances feature r^{h} .
- 65.2 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 65.3 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 67.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 69.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 73.2 r^{h} for r^{h} . TR-Iüne 205-3, TR-Iütae 108: r^{h} ; TR-Iüne 211-9: r^{h} .
- 74.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9: r^{h} .
- 79.3 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9: r^{h} .
- 80.2 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9: r^{h} .
- 83.2 See note on 28.2 (TR-Iüne 213-11 excluded).
- 85.3 See note on 28.2 (TR-Iüne 213-11 excluded).
- 88.2 See note on 34.2. (TR-Iüne 213-11 excluded).
- 91.1 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9: r^{h} .
- 92.4 r^{h} for r^{h} . TR-Iüne 205-3: r^{h} ; TR-Iüne 211-9 (1st lay.): r^{h} ; TR-Iüne 211-9 (2nd lay.): r^{h} .

- 95.4.2 There is a stroke-shaped marking or scratch with red ink below the pitch sign. It is unclear if this was done intentionally. Also on the left side of the page aligned with the staff line, there is a red ink drop stain that looks like a pair of dots.
- 97.1 See note on 79.3. Also there is a minimal marking in red ink above the second pitch sign. It is unclear if it was done intentionally.
- 105.3.2 Looks like ش at first glance. The scribe probably realized his mistake while writing and altered it to س .
- 106 After the second group, an opening parenthesis is added in the transcription as an editorial decision. This was decided as the next division ends with a closing parentheses despite there being no opening parenthesis originally. It could therefore be claimed that the scribe forgot to write one. Also phrases between divs. 106.3–107 appeared as second endings with parentheses at divs. 97–98 before.
- 106.3 See note on 79.3 (TR-Iütæ 108: ش).
- 108.1 ش for ش . TR-Iüne 205-3: ش ; TR-Iütæ 108: ش ; TR-Iüne 211-9 (1st lay.): ش ; TR-Iüne 211-9 (2nd lay.): ش ; TR-Iüne 211-9 (3rd lay.): ش .
- 108.3 ش for ش . TR-Iüne 205-3: ش ; TR-Iütæ 108: ش ; TR-Iüne 211-9: ش .
- 109.2 See note on 108.3.
- 110.2 See note on 79.3 (TR-Iütæ 108: ش).
- 112.3 See note on 79.3 (TR-Iütæ 108, pp. 45–6: ش).
- 116.3 ش for ش . TR-Iüne 205-3: ش ; TR-Iüne 211-9 (2nd lay.): ش .
- 117.2 ش for ش . TR-Iüne 205-3: ش ; TR-Iüne 211-9: ش .
- 119.2 ش for ش . TR-Iüne 205-3: ش ; TR-Iütæ 108: ش ; TR-Iüne 211-9: ش .
- 122.3 ش for ش . TR-Iüne 205-3: ش ; TR-Iütæ 108: ش ; TR-Iüne 211-9: ش .
- 123.2 See note on 117.2 (TR-Iütæ 108: ش).
- 124.4 ش for ش . TR-Iüne 205-3, pp. 15–19: ش . TR-Iüne 211-9, pp. 24–7: ش .
- 125.3 ش for ش . TR-Iüne 205-3: ش ; TR-Iütæ 108: ش ; TR-Iüne 211-9: ش .
- 126.2 ش for ش . TR-Iüne 205-3: ش ; TR-Iüne 211-9: ش .

Consulted Concordances

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

Beste-nigâr Nu'mân Ağa'nın devr-i kebîr

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

Remarks

Mîm (م) letter right next to the heading.

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

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

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

Structure

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

Pitch Set



Notes on Transcription

- 1.2 Orig. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$.
- 1.3 Orig. $\overset{\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot}{\text{ḡ}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}$.
- 2.3 Orig. $\overset{\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot}{\text{ḡ}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot}{\text{ḡ}}$; TR-Iütae 249, p. 515: $\overset{\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}$.
- 3.1 Orig. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$.
- 3.3.1 $\overset{\cdot}{\text{ḡ}}$ was altered into $\overset{\cdot}{\text{ḡ}}$ by adding a double stroke over the pitch alteration sign (kisver), probably by a later hand. Because the kisver seems to be a scribal error, transcription is made as $\overset{\cdot}{\text{ḡ}}$. All the consulted concordances feature $\overset{\cdot}{\text{ḡ}}$.
- 3.4.1 An erroneously written $\overset{\cdot}{\text{ḡ}}$ was altered to $\overset{\cdot}{\text{ḡ}}$ by overwriting. It is not clear if the correction was done by the scribe or a later hand. Transcribed as $\overset{\cdot}{\text{ḡ}}$. All the consulted concordances feature $\overset{\cdot}{\text{ḡ}}$.
- 4.2 Orig. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$.
- 5.2 Orig. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$.
- 5.3 Orig. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. The fourth pitch sign in the 2nd lay. ($\overset{\cdot}{\text{ḡ}}$) seems to have been added by a later hand. Transcribed as $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. TR-Iüne 203-1; TR-Iütae 249, pp. 487-8: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$.
- 5.4 $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. There is a scratch behind/over $\overset{\cdot}{\text{ḡ}}$. It might have been done by a later hand in order to transform $\overset{\cdot}{\text{ḡ}}$ into an eighth note rest ($\overset{\cdot}{\text{ḡ}}$). Transcribed as $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$. TR-Iütae 249, pp. 487-8; TR-Iütae 107: $\overset{\cdot}{\text{ḡ}}\overset{\cdot}{\text{ḡ}}$.
- 7.1 Orig. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; 3rd lay. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$. TR-Iüne 203-1: $\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$.
- 7.3 Orig. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; 2nd lay. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; 3rd lay. $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$. Transcribed as $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$. TR-Iüne 203-1: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iütae 249, pp. 487-8: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$; TR-Iütae 107: $\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}\overset{\cdot\cdot}{\text{ḡ}}$.

- 21.2 $\overset{\sim}{\text{...}}$. The first pitch sign of the group seems to have been written in superscript. This is most likely due to a scribal error or space problem. Since the group is a part of the teslîm, the transcription is made as $\overset{\sim}{\text{...}}$ based on H1.
- 24 The scribe omitted the closing parentheses for the first ending of H2.
- 27.3 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 28.2 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 29.3 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 29.4 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$; 3rd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 30 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$.
- 31.4 $\overset{\sim}{\text{...}}$. An alternative group (with a tie to the next group) is written above the original group as $\overset{\sim}{\text{...}}$. This addition made by a later hand has been ignored and the original group is transcribed as $\overset{\sim}{\text{...}}$. None of the consulted concordances have this variation.
- 32.3 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 33.2 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 33.4 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. There was a marking above the third pitch sign ($\overset{\sim}{\text{...}}$). It is not possible to determine what it was since it is scribbled. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$.
- 34 Orig. $\overset{\sim}{\text{...}}$; 2nd lay. $\overset{\sim}{\text{...}}$. Transcribed as $\overset{\sim}{\text{...}}$. TR-Iüne 203-1: $\overset{\sim}{\text{...}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\sim}{\text{...}}$; TR-Iütæ 107: $\overset{\sim}{\text{...}}$; TR-Iütæ 249, pp. 487-8: $\overset{\sim}{\text{...}}$.

- 37.1 Orig. $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; TR-Iütäe 107: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$.
- 37.2 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$; TR-Iütäe 107: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 37.4 Orig. $\overset{\cdot}{\text{w}}$; 2nd lay. w . The axis sign above the first pitch sign seems to have been scratched out by a later hand. Transcribed as $\overset{\cdot}{\text{w}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{w}}$; TR-Iüne 205-3, TR-Iüne 211-9: w ; TR-Iütäe 249, pp. 487-8: w ; TR-Iütäe 107: $\overset{\cdot}{\text{w}}$.
- 39 The orig. $\overset{\cdot}{\text{m}}$ is altered into $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$ with additions which do not seem correct regarding the group's total durational value. Later hand additions are similar with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9. Transcribed as $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{m}}$; TR-Iütäe 107: $\overset{\cdot}{\text{m}}$.
- 42.3 Orig. $\overset{\cdot}{\text{m}}$; 2nd lay. $\overset{\cdot}{\text{m}}$. Transcribed as $\overset{\cdot}{\text{m}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{m}}$; TR-Iüne 205-3: $\overset{\cdot}{\text{m}}$; TR-Iüne 211-9: $\overset{\cdot}{\text{m}}$; TR-Iütäe 107: $\overset{\cdot}{\text{m}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{m}}$.
- 45.1 Orig. $\overset{\cdot}{\text{m}}$; altered into $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$ with additions which do not seem correct regarding the group's total durational value. Later hand additions coincide with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9. Transcribed as $\overset{\cdot}{\text{m}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{m}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{m}}$; TR-Iütäe 107: $\overset{\cdot}{\text{m}}$.
- 45.2 A most likely wrongly placed division sign at the end of the group was cancelled by the scribe with a vertical stroke in red ink.
- 45.3 Orig. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; 2nd lay. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$. Transcribed as $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 107: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$.
- 45.4 Orig. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; 2nd lay. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$. Transcribed as $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$. TR-Iüne 203-1: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 107: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$.
- 46.4 Orig. $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; 2nd lay. $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$. Transcribed as $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; TR-Iütäe 107: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$.
- 47.3-4 Orig. $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; 2nd lay. $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$. Transcribed as $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; TR-Iütäe 107: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$.
- 48.1 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. Transcribed as $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. Behind $\overset{\cdot}{\text{w}}$, there is a mistakenly placed dot which makes the pitch sign seem like $\overset{\cdot}{\text{m}}$. Transcribed as $\overset{\cdot}{\text{w}}$ based on the concordances. TR-Iüne 203-1: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iüne 205-3: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iüne 211-9: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütäe 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 48.2 Orig. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; 2nd lay. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$. Transcribed as $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 249, pp. 487-8: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$; TR-Iütäe 107: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{m}}$.

- 52.1 Orig. $\sim\sim\sim$; 2nd lay. $\sim\sim\sim$. Transcribed as $\sim\sim\sim$. TR-Iüne 205-3, TR-Iüne 211-9: $\sim\sim\sim$.
- 52.2 Orig. $\sim\sim\sim$; 2nd lay. $\sim\sim\sim$. Transcribed as $\sim\sim\sim$. TR-Iüne 205-3: $\sim\sim\sim$; TR-Iüne 211-9: $\sim\sim\sim$.
- 53.2 Orig. $\sim\sim$; 2nd lay. $\sim\sim\sim$. Transcribed as $\sim\sim$. Later hand additions coincide with the original notation in TR-Iüne 205-3 and TR-Iüne 211-9: $\sim\sim\sim$.

Consulted Concordances

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

- 205-3, TR-Iüne 211-9: "ḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡ; TR-Iütae 107: ḡḡ.
- 5.2 Orig. ḡḡḡḡ; 2nd lay. ḡḡḡḡ. Transcribed as ḡḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡḡ; TR-Iütae 107: ḡḡḡḡ.
- 5.3 Orig. ḡḡḡ; 2nd lay. ḡḡḡ. Transcribed as ḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡ; TR-Iütae 107: ḡḡḡ.
- 6.4 ḡḡ for ḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡ; TR-Iütae 107: ḡḡ.
- 8.2 Orig. ḡḡḡ. Above the second pitch sign, ḡ was added with duration symbols, probably by a later hand. Therefore, the 2nd lay. appears to be: ḡḡḡ. Since the original group is assumed to be a scribal error, the transcription is made as ḡḡḡ. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097-8 ḡḡḡ. TR-Iütae 107: ḡḡḡ.
- 9.2 ḡḡḡ for ḡḡḡḡ.
- 11.3 Orig. ḡḡḡ; 2nd lay. ḡḡḡ. Transcribed as ḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡ; TR-Iütae 249, pp. 2097-8: (ḡḡ) ḡḡḡḡ; TR-Iütae 107: ḡḡḡ.
- 14.2 Orig. ḡḡ; 2nd lay. ḡḡ. Transcribed as ḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡ; TR-Iütae 107: ḡḡ.
- 14.4 Orig. ḡḡḡ; 2nd lay. ḡḡḡ. Transcribed as ḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡ; TR-Iütae 107: ḡḡḡ.
- 16.1 After the group, there is a pair of dots in red ink which seem like a wrong placed div. sign. It might also be an ink blot.
- 18.3 ḡḡḡ for ḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡ; TR-Iütae 107: ḡḡḡ.
- 20.2 Orig. ḡḡ. The first pitch sign ḡ was altered to ḡ. It is not clear if it was done by the scribe or a later hand. Therefore, the 2nd lay. appears to be: ḡḡ. Transcribed as ḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡ. TR-Iütae 249, pp. 2097-8; TR-Iütae 107: ḡḡ. TR-Iütae 249, pp. 2105-6: ḡḡ.
- 21.1 ḡḡḡḡ for ḡḡḡḡ. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097-8: ḡḡḡḡ. TR-Iütae 107: ḡḡḡḡ.
- 22.3 Orig. ḡḡḡḡḡḡ. The first two pitch signs were scratched out, probably by a later hand. 2nd lay. ḡḡḡḡ; 3rd lay. ḡḡḡḡ. Transcribed as ḡḡḡḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡḡḡḡ; TR-Iütae 107: ḡḡḡḡḡḡ.
- 26.2 Orig. ḡḡḡḡḡḡḡ; 2nd lay. ḡḡḡḡḡḡ. Transcribed as ḡḡḡḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡḡḡḡ; TR-Iütae 107: ḡḡḡḡḡḡ.
- 26.4 Orig. ḡḡḡ; 2nd lay. ḡḡḡ. Transcribed as ḡḡḡ. TR-Iüne 205-3, TR-Iüne 211-9: ḡḡḡ; TR-Iütae 249, pp. 2097-8: ḡḡḡḡḡ; TR-Iütae 107: ḡḡḡ.

- 27.3 Orig. $\text{w}^{\text{w}}\text{w}^{\text{w}}$; 2nd lay. $\text{w}^{\text{w}}\text{w}^{\text{w}}$; 3rd lay. $\text{w}^{\text{w}}\text{w}^{\text{w}}$. Transcribed as $\text{w}^{\text{w}}\text{w}^{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\text{w}}\text{w}^{\text{w}}$; TR-Iütae 249, pp. 2097–8: $\text{w}^{\text{w}}\text{w}^{\text{w}}$; TR-Iütae 107: $\text{w}^{\text{w}}\text{w}^{\text{w}}$.
- 28.3 w^{w} for w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2097–8: w^{w} ; TR-Iütae 107: w^{w} .
- 29.2 Orig. w^{w} ; 2nd lay. w^{w} . Transcribed as w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2097–8: w^{w} ; TR-Iütae 107: w^{w} .
- 31.2 See note on 14.2.
- 31.4 See note on 14.4.
- 35.3 w^{w} for w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} . TR-Iütae 249, pp. 2097–8; TR-Iütae 107: w^{w} .
- 36.2 w^{w} for w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2097–8: w^{w} ; TR-Iütae 107: w^{w} .
- 36.4 w^{w} for w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2105–6: w^{w} ; TR-Iütae 107: w^{w} .
- 38.1 Orig. w^{w} . The group which looks like a scribal error on the basis of concordances, seems to have been scratched out and an alternative group subsequently written above as w^{w} , probably by a later hand. Transcribed as w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2097–8: w^{w} ; TR-Iütae 249, pp. 2105–6: w^{w} ; TR-Iütae 107: w^{w} .
- 40.2 Orig. w^{w} . The fourth pitch sign was written as w erroneously first and then corrected to w . Also, the pitch alteration sign (kisver) above the first pitch was replaced with a double stroke and new kisvers were added above w by a later hand. In this regard, the 2nd lay. appears to be: w^{w} . Transcribed as w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2097–8; TR-Iütae 107: w^{w} .
- 42.1 Orig. w^{w} . The rest sign is scratched out and another w is added above w . In this regard, the 2nd lay. appears to be: w^{w} . Transcribed as w^{w} . TR-Iüne 205-3, TR-Iüne 211-9: w^{w} ; TR-Iütae 249, pp. 2097–8: w^{w} ; TR-Iütae 107: w^{w} .
- 44.1 Orig. w^{w} . There is a dysfunctional scratch between w and w . Perhaps there was a kisver and it was scratched out by a later hand. Since none of the consulted concordances feature a kisver, the group is transcribed as w^{w} .
- 44.2.4 w for w . TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2105–6: w ; TR-Iütae 107: w .
- 45.3 Orig. w^{w} . The first pitch sign was scratched out and moved along to above w by a later hand. In this regard, the 2nd lay. appears to be: w^{w} . Since the original group seems like a scribal error, based on concordances it is transcribed as

- TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}$; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$; TR-Iütae 107: $\overset{\cdot}{\text{m}}$.
- 49.1 Orig. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$. Transcribed as $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$.
- 49.2 Orig. $\overset{\cdot}{\text{m}}$; 2nd lay. $\overset{\cdot}{\text{m}}$. Transcribed as $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}$; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$. TR-Iütae 249, pp. 2105–6; TR-Iütae 107: $\overset{\cdot}{\text{m}}$.
- 52.3 $\overset{\cdot}{\text{m}}$ for $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$. TR-Iütae 107: $\overset{\cdot}{\text{m}}$.
- 53.2 $\overset{\cdot}{\text{m}}$ for $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$. TR-Iütae 107: $\overset{\cdot}{\text{m}}$.
- 53.3 Orig. $\overset{\cdot}{\text{m}}$. The group has been scratched out and an alternative group subsequently written above as $\overset{\cdot}{\text{m}}$, possibly by a later hand. Transcribed as $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}$; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$; TR-Iütae 107: $\overset{\cdot}{\text{m}}$.
- 54.4.3 $\overset{\cdot}{\text{m}}$. The pitch sign intersects with a division sign next to it, probably because the scribe forgot to place it at first.
- 56.2.4 $\overset{\cdot}{\text{m}}$. There is a red ink dot behind the pitch sign. The scribe probably attempted to place the division sign mistakenly at first.
- 57 $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$ for $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3; TR-Iüne 211-9: $\overset{\cdot}{\text{m}}\overset{\cdot}{\text{w}}$.
- 58.1 $\overset{\cdot}{\text{m}}$ for $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3; TR-Iüne 211-9; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$. TR-Iütae 107: $\overset{\cdot}{\text{m}}$.
- 58.2 $\overset{\cdot}{\text{m}}$ for $\overset{\cdot}{\text{m}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{m}}$; TR-Iütae 249, pp. 2097–8: $\overset{\cdot}{\text{m}}$; TR-Iütae 249, pp. 2105–6: $\overset{\cdot}{\text{m}}$; TR-Iütae 107: $\overset{\cdot}{\text{m}}$.

Consulted Concordances

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

Şabâ 'Osmân Beğ'in üşûli devr-i kebîr

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

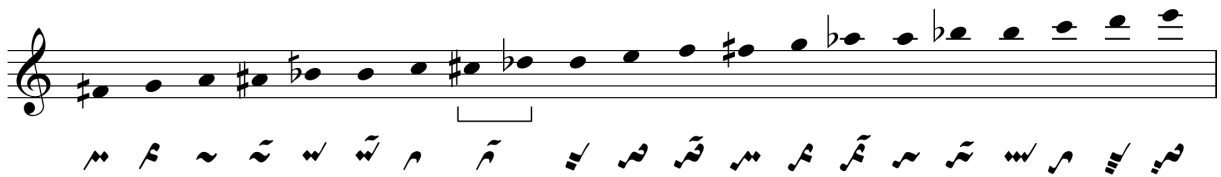
Remarks

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

Structure

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

Pitch Set



Notes on Transcription

- 1.4 Orig. ر ر ر ; 2nd lay. ر ر ر . Transcribed as ر ر ر . TR-Iüne 217-15a: ر ر ر ; TR-Iütae 107: ر ر ر ; TR-Iütae 108: ر ر ر ; TR-Iütae 249: ر ر ر .
- 2.2 Orig. ر ر ر ; 2nd lay. ر ر ر . Transcribed as ر ر ر . TR-Iüne 217-15a: ر ر ر ; TR-Iütae 107: ر ر ر ; TR-Iütae 108: ر ر ر ; TR-Iütae 249: ر ر ر .
- 3.4 Orig. ر ر ر ر ر ر ر ر ; 2nd lay. ر ر ر ر ر ر ر ر . It looks like the last pitch sign ر was added later by another hand. But regarding the similar structure at divs. 11.4-12, it could be claimed that the scribe forgot to include the pitch sign. In this regard, the

- 21.2 $\overset{\sim}{\text{ق}} \text{ for } \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. TR-Iüne 217-15a: $\overset{\sim}{\text{ق}} \text{ } \overset{\sim}{\text{ر}}$; TR-Iütae 107: $\text{ق} \text{ } \text{ر}$; TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 22.1 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. TR-Iüne 217-15a: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 107: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 23.2 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. TR-Iüne 217-15a: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 107, TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 24 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$ — $\overset{\sim}{\text{ق}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. The first pitch sign is erroneously written as $\overset{\sim}{\text{ق}}$. In the transcription it is considered as $\overset{\sim}{\text{ق}}$ based on the concordances. TR-Iüne 217-15a: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 107: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 25.2 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. The intervention of a later hand seems likely following consultation of the concordances. TR-Iüne 217-15a, TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 107, TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 29.2.2 $\overset{\sim}{\text{ق}}$. Below the pitch sign, there is a stroke shaped marking which looks like an octave symbol. But, since the group is s part of teslîm, it appeared as $\overset{\sim}{\text{ق}}$ before. Also considering the melodic line, the marking is possibly caused by a scribal error and is ignored in the transcription.
- 29.3 After the group, two (first and second) alternative endings as ($\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$) ($\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$) have been added to be considered as the endings of the teslîm, probably added by a later hand. These additions are very similar with the endings in TR-Iüne 217-15a.
- 30.3 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. The intervention of a later hand seems correct regarding the concordances. TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 107, TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 32.1.1 Mistakenly written as $\overset{\sim}{\text{ق}}$, it was altered to $\overset{\sim}{\text{ق}}$, probably by the scribe. Transcribed as $\overset{\sim}{\text{ق}}$. All consulted concordances (except TR-Iüne 217-15a, because only the first two hânes are available) feature $\overset{\sim}{\text{ق}}$.
- 35.4 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. TR-Iütae 107: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 36.2 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. Transcribed as $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. TR-Iütae 107: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 108: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; TR-Iütae 249: $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$.
- 38.1-3 Orig. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$; 2nd lay. $\overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}} \overset{\sim}{\text{ق}} \overset{\sim}{\text{ر}}$. The transcription is made based on the orig. lay. None of the consulted concordances have time values of the 2nd lay.
- 39.4 Orig. $\overset{\sim}{\text{ق}}$; 2nd lay. $\overset{\sim}{\text{ق}}$. The rest sign in the orig. lay. is scratched out and $\overset{\sim}{\text{ق}}$ is added left above the orig. group. Transcribed as $\overset{\sim}{\text{ق}}$. TR-Iütae 107: $\overset{\sim}{\text{ق}}$; TR-Iütae 108: $\overset{\sim}{\text{ق}}$; TR-Iütae 249: $\overset{\sim}{\text{ق}}$.

- 52.3.2 Orig. \bar{r} . The kisver is scratched out so that the pitch is altered to \bar{r} . The pitch sign is transcribed as \bar{r} based on the concordances. TR-Iütae 107, TR-Iütae 108, TR-Iütae 249: \bar{r} .
- 52.4 Orig. \bar{r}/\bar{r} ; 2nd lay. \bar{r}/\bar{r} . Transcribed as \bar{r}/\bar{r} . TR-Iütae 107, TR-Iütae 249: \bar{r} ; TR-Iütae 108: \bar{r} .
- 53.2 $\bar{r}/\bar{r}/\bar{r}/\bar{r}$. There is a blurred ink blot over the group. It seems like an attempt was made to erase the original group and there is an alternative group recorded above as $\bar{r}/\bar{r}/\bar{r}/\bar{r}$. Transcribed as $\bar{r}/\bar{r}/\bar{r}/\bar{r}$.
- 53.4 Orig. \bar{r}/\bar{r} ; 2nd lay. \bar{r}/\bar{r} . Transcribed as \bar{r}/\bar{r} . TR-Iütae 107: \bar{r}/\bar{r} ; TR-Iütae 108: \bar{r}/\bar{r} ; TR-Iütae 249: \bar{r}/\bar{r} .
- 55.1 After the group, two (first and second) alternative endings as $(\bar{r} \bar{r} \bar{r})$ $(\bar{r} \bar{r})$ \bar{r} [D] were added to be considered as the endings of the teslîm, probably by a later hand.

Consulted Concordances

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

Rehāvī semā^ḥ

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

Remarks

Mîm (م) letter below the heading.

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



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

Structure

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

*sengin semâî

Pitch Set**Notes on Transcription**

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

- case in TR-Iütae 107 also. It may have been erased later. Since it could also have been erased by the scribe, the transcription is made as $\overset{\cdot}{\underset{\cdot}{\text{q}}}\overset{\cdot}{\underset{\cdot}{\text{b}}}\overset{\cdot}{\underset{\cdot}{\text{q}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{q}}}\overset{\cdot}{\underset{\cdot}{\text{b}}}\overset{\cdot}{\underset{\cdot}{\text{q}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{q}}}\overset{\cdot}{\underset{\cdot}{\text{b}}}\overset{\cdot}{\underset{\cdot}{\text{q}}}$; TR-Iütae 249, pp. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{q}}}\overset{\cdot}{\underset{\cdot}{\text{b}}}\overset{\cdot}{\underset{\cdot}{\text{q}}}$; TR-Iütae 249, pp. 1359–60: $\overset{\cdot}{\underset{\cdot}{\text{q}}}\overset{\cdot}{\underset{\cdot}{\text{b}}}\overset{\cdot}{\underset{\cdot}{\text{q}}}$.
- 2.4 Orig. $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. TR-Iütae 107; TR-Iütae 249, pp. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$. TR-Iütae 249, p. 1359–60: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 4.4 See note on 2.4. TR-Iütae 107, TR-Iütae 249: $\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 5.2 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{r}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$; TR-Iütae 249–50, pp. 1359–60: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$; TR-Iütae 249, p. 1367: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 5.4 Orig. $\overset{\cdot}{\underset{\cdot}{\text{v}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{v}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{v}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{v}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{v}}}$; TR-Iütae 249, p. 1367: $\overset{\cdot}{\underset{\cdot}{\text{v}}}$.
- 6.2 Orig. $\overset{\cdot}{\underset{\cdot}{\text{v}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{v}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{v}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{v}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{v}}}$; TR-Iütae 249, p. 1367: $\overset{\cdot}{\underset{\cdot}{\text{v}}}$.
- 7.4 Orig. $\overset{\cdot}{\underset{\cdot}{\text{w}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{w}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{w}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{w}}}$. TR-Iütae 107; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{w}}}$. TR-Iütae 249, p. 1359–60: $\overset{\cdot}{\underset{\cdot}{\text{w}}}$; TR-Iütae 249, p. 1367: $\overset{\cdot}{\underset{\cdot}{\text{w}}}$.
- 10.4 Orig. $\overset{\cdot}{\underset{\cdot}{\text{z}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{z}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iütae 107; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iütae 249, p. 1367: $\overset{\cdot}{\underset{\cdot}{\text{z}}}$.
- 12.2 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$.
- 18.2 Orig. $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. The second pitch sign was mistakenly written as $\overset{\cdot}{\underset{\cdot}{\text{r}}}$ at first, then altered to $\overset{\cdot}{\underset{\cdot}{\text{z}}}$, probably by the scribe. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. TR-Iütae 107; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$.
- 18.3 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{r}}}$. Because the group appeared before as part of the same repetitive structure at div. 14.3 as $\overset{\cdot}{\underset{\cdot}{\text{r}}}$, the addition seems convenient. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$. TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{r}}}$.
- 21 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}\overset{\cdot}{\underset{\cdot}{\text{w}}}$. The markings in the original layer seem to have been erased by a later hand, but are still recognizable from an ink blot.
- 22.4 See note on 10.4 (TR-Iütae 249, p. 1367 is excluded).
- 23.4.1 Orig. $\overset{\cdot}{\underset{\cdot}{\text{z}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{z}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{z}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{z}}}$; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{z}}}$.
- 24.1 $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$ for $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iüne 211-9; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{z}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$.
- 24.2 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$; TR-Iütae 107: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$.
- 24.4 Orig. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$; 2nd lay. $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. Transcribed as $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iüne 211-9: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$. TR-Iütae 107; TR-Iütae 249, p. 1349–50: $\overset{\cdot}{\underset{\cdot}{\text{r}}}\overset{\cdot}{\underset{\cdot}{\text{z}}}$.

- 25.2 ترترتر for ترترتر . This is because, the group appears again at div. 29.2 as a part of the same repetitive structure, with a stroke symbol above the second pitch sign. See note on 29.2. TR-Iüne 211-9: ترترتر ; TR-Iütae 107: ترترتر ; TR-Iütae 249, p. 1349–50: ترترتر ; TR-Iütae 249, p. 1359–60: ترترتر .
- 26.2 صترصتر for صترصتر . TR-Iüne 211-9: صترصتر ; TR-Iütae 107: صترصتر ; TR-Iütae 249, p. 1349–50: صترصتر ; TR-Iütae 249, p. 1359–60: صترصتر .
- 29.2 ترترتر for ترترتر . TR-Iüne 211-9: ترترتر ; TR-Iütae 107: ترترتر ; TR-Iütae 249, p. 1349–50: ترترتر ; TR-Iütae 249, p. 1359–60: ترترتر .
- 30 There is a scribbled pitch sign or marking at the beginning of the division.
- 30.1.3 تر for تر . All the consulted concordances (except TR-Iütae 249, p. 1367, because only the first hâne is available) feature تر .
- 30.2 See note on 26.2 (TR-Iütae 107: صترصتر ; TR-Iütae 249, p. 1349–50: صترصتر).
- 33.3 صترصتر for صترصتر . TR-Iüne 211-9: صترصتر . TR-Iütae 107; TR-Iütae 249, p. 1349–50: صترصتر . TR-Iütae 249, p. 1359–60: صترصتر .
- 35 There is an opening parenthesis in black ink at the beginning of the division, although there is no closing parenthesis. Since this addition of a later hand probably functions as a separating line to show the transition between usûls (from sengîn to aksak semâî), it is not shown in the transcription.
- 35.1-2 An ink blot shows that the groups were re-written in a smaller font size below the line and then erased for some reason. Since the alternatively written groups are identical except for the curved line (transcribed as legato slur) above the second group, the reason behind the re-writing is not clear.
- 36.3 A blurry ink stain behind the group shows that the former group was erased and subsequently rewritten/changed as ترترتر . TR-Iüne 211-9; TR-Iütae 249, p. 1359–60: ترترتر . TR-Iütae 249, p. 1349–50: ترترتر ; TR-Iütae 107: ترترتر .
- 37.3 Orig. تر ; 2nd lay. تر . Transcribed as تر . TR-Iüne 211-9; TR-Iütae 249, pp. 1359–60: تر . TR-Iütae 107: تر ; TR-Iütae 249, p. 1349–50: تر .
- 38.4 Orig. تر ; 2nd lay. تر . Transcribed as تر . TR-Iüne 211-9; TR-Iütae 249, pp. 1359–60: تر . TR-Iütae 107: تر ; TR-Iütae 249, p. 1349–50: تر .
- 39.1 Orig. تر ; 2nd lay. تر . Transcribed as تر . TR-Iüne 211-9; TR-Iütae 249, pp. 1359–60: تر . TR-Iütae 107: تر ; TR-Iütae 249, p. 1349–50: تر .
- 40.4 See note on 38.4.
- 43 See note on 35.
- 43.2 The sign above the group probably functions as a legato, since there is no pitch sign to tie in either the previous or subsequent group.
- 43.2.2 It was written as تر first, then subsequently altered to تر , probably by the scribe.
- 44.2 Orig. ترترتر ; 2nd lay. ترترتر . Transcribed as ترترتر . On the other hand, as a part of the same repetitive structure, the group appeared before at div. 36.2 as ترترتر .

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

44.3 See note on 36.3.

Consulted Concordances

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

Segāh māye İsağ'ıñ ũşŭli faħte

Source	TR-Iüne 214-12
Location	P. 61, l. 3 – p. 63, l. 7
Makâm	Segāh māye
Usŭl	Fâhte
Genre	Peşrev
Attribution	Tanbŭrî İsağ (d.after 1807)
Index Heading	Segāh māye İsağ ũşŭli fâħte
Work No.	CMOi0231

Remarks

Mîm letter above the heading.

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

An axis sign (↵) is placed above the last pitch sign within a group for the the first time in the original layer of the manuscript (i.e. div. 5.4).

At the end of the usŭl cycles, the scribe uses both type of division signs (❖ and ::) randomly (See divs. 28 and 67).

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

In TR-Iütæ 108, the usŭl is indicated as Zencîr. The makâm is also indicated as Māye in TR-Iütæ 249 sources.

Structure





































































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

Pitch Set

The pitch set is represented by a single staff of music with a treble clef. The melody consists of a sequence of notes with various accidentals (sharps, flats, naturals) and rests. Below the staff, there are rhythmic symbols (dots and lines) and brackets indicating groupings of notes.

Notes on Transcription

- 1.3 $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$ for $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 108: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 4.1 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. It seems that one pitch sign ($\overset{\cdot}{\text{w}}$) was added later to the original group by another hand, since its shape and ink tone are slightly different and it is placed inside the page margin. Transcribed as $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 5.3 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. The group is scratched out and a new alternative ($\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$) is written above. Transcribed as $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 5.4 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. The group has then been scratched out and a new alternative ($\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$) written above. Transcribed as $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 6.2 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. The sign above the group probably functions as a legato, since there is no pitch sign to tie in either the previous or subsequent group.
- 7.3 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. The group is scratched out and a new alternative ($\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$) is written above. Transcribed as $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 8 Orig. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. Transcribed as $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$. TR-Iüne 205-3: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iüne 211-9 (1st lay.): $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iüne 211-9 (2nd lay.): $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}\overset{\cdot}{\text{w}}$.
- 12.1 $\overset{\cdot}{\text{w}}$ for $\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}$.
- 13.1 $\overset{\cdot}{\text{w}}$ for $\overset{\cdot}{\text{w}}$. TR-Iüne 205-3; TR-Iüne 211-9 (1st lay.): $\overset{\cdot}{\text{w}}$; TR-Iüne 211-9 (2nd lay.): $\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}$.
- 14.1 Orig. $\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{w}}$. It seems that two pitch signs ($\overset{\cdot}{\text{w}}$) have been added later to the original group by another hand, since the shapes of the pitch signs and ink tone are slightly different and they are placed inside the page margin. Transcribed as $\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 107: $\overset{\cdot}{\text{w}}$.
- 15.2 Orig. $\overset{\cdot}{\text{w}}$; 2nd lay. $\overset{\cdot}{\text{w}}$. Transcribed as $\overset{\cdot}{\text{w}}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\cdot}{\text{w}}$; TR-Iütae 107: $\overset{\cdot}{\text{w}}$. In both TR-Iüne 205-3 and TR-Iüne 211-9, there are doubled curved lines above the first pitch signs. Since it is an unusual sign for the Hampartsum notation, this may indicate a relationship between these two manuscripts regarding this particular piece.
- 16.4 $\overset{\cdot}{\text{w}}$. It looks like the axis sign is scratched out. It is transcribed as $\overset{\cdot}{\text{w}}$ because the editor believes that it was corrected by the scribe himself since the structure between divs. 15–18 appears again similarly at divs. 34-37 but without an axis

- sign above it (div. 35.4.1). TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütäe 107: .
- 17.2-3  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütäe 107: .
- 17.4 . Above the pitch sign, there is a marking that looks like segâh (w) at first glance. Also in TR-Iütäe 107, there is a similar marking above the same pitch sign and probably functions as tremolo. It could also be a later-scribbled dot (half note sign). However, since the group repeats as  at div. 36.4 as a part of the same passage, it is transcribed as . TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütäe 107: .
- 18.2  for . TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütäe 107: .
- 19 The closing parenthesis of the second ending was probably added by a later hand since it is in black ink while the other parentheses are in red.
- 20.3 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütäe 107: .
- 20.4 Orig. . Above the first pitch sign, there is a mark which appears to be erroneously written  which was subsequently altered to , probably by a later hand. Transcribed as . TR-Iüne 205-3; TR-Iüne 211-9: ; TR-Iütäe 107: .
- 21.1  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütäe 107: .
- 21.3  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütäe 107: .
- 23.4 Orig. . The group is scratched out and a new alternative () is written above. Transcribed as . TR-Iüne 205-3; TR-Iüne 211-9: ; TR-Iütäe 107: .
- 27.2 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütäe 107: .
- 28  for . TR-Iüne 205-3, TR-Iüne 211-9: ; TR-Iütäe 107: .
- 29.2-3 Orig. ; 2nd lay. . A Later hand additions of  below the irâk pitches (w) are probably for substitution purposes. Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9 (1st lay.), TR-Iütäe 107: ; TR-Iüne 211-9 (2nd lay.): .
- 30.1 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütäe 107: .
- 30.2 Orig. . A later hand addition of  below the group is probably to substitute it with . Transcribed as . TR-Iüne 205-3; TR-Iüne 211-9: ; TR-Iütäe 107: .
- 32.4 . There is a little dot which appears to be an ink blot above the first pitch sign.

- 33.4 $\overset{\sim}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\sim}{\sim}$. In both TR-Iüne 205-3 and TR-Iüne 211-9, there are doubled curved lines above the first pitch signs. Since it is an unusual sign for Hampartsum notation, this may indicate a relationship between these two manuscripts regarding this particular piece.
- 34.2 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The group as a part of the same passage, appeared earlier as $\overset{\circ}{\sim}$ (without a stroke at base level) at div. 15.2. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 36.2–3 See note on 17.2–3.
- 37.2 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 38 Scribe omit. the div. sign.
- 38.1 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 39 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 41.1 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 42 $\overset{\circ}{\sim}$. The groups are scratched out and the new alternatives ($\overset{\circ}{\sim}$) are written above. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 43.1–2 $\overset{\circ}{\sim}$. The first pitch signs have been scratched out, probably by a later hand. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 44.2 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 45 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 46.3.3 There is an ink blot or scribbled marking above the pitch sign.
- 47.4 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 48 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 49.4 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The first pitch sign in the orig. lay. is scratched out and $\overset{\circ}{\sim}$ is added to the end of the group, probably by a later hand. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 50.1 Orig. $\overset{\circ}{\sim}$; 2nd lay. $\overset{\circ}{\sim}$. The first pitch sign in the orig. lay. seems to have been scratched out by a later hand. Transcribed as $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 56.2 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 56.3 $\overset{\circ}{\sim}$ for $\overset{\circ}{\sim}$. TR-Iüne 205-3, TR-Iüne 211-9: $\overset{\circ}{\sim}$; TR-Iütäe 107: $\overset{\circ}{\sim}$.
- 58.1 See note on 38.1.

- 59 See note on 39.61.3 Orig. $\omega\omega\beta$; 2nd lay. $\hat{\omega}\omega\beta'$. Transcribed as $\omega\omega\beta$. TR-Iüne 205-3, TR-Iüne 211-9: $\hat{\omega}\omega\beta$; TR-Iütæ 107: $\omega\omega\beta$.
- 63.1 $\omega\omega\omega'$ for $\omega\omega\omega'$. TR-Iüne 205-3, TR-Iüne 211-9: $\omega\omega\omega'$; TR-Iütæ 107: $\omega\omega\omega$. The duration signs in both TR-Iüne 205-3 and TR-Iüne 211-9, do not provide the correct time value for the groups. These specific and identical scribal errors may indicate that one of the manuscripts might have copied from the other or that there is some common source between these two manuscripts.
- 63.3 $\hat{\omega}\omega\omega'$ for $\omega\omega\omega'$. TR-Iüne 205-3, TR-Iüne 211-9: $\hat{\omega}\omega\omega'$; TR-Iütæ 107: $\hat{\omega}\omega\omega'$.
- 66.3 $\omega\omega\omega'$ for $\omega\omega\omega'$. TR-Iüne 205-3, TR-Iüne 211-9: $\hat{\omega}\omega\omega'$; TR-Iütæ 107: $\omega\omega\omega'$.
- 70.3.4 Obscured by the binding but still regonizable as ω .
- 70.4.2 Red ink blot above the pitch sign.
- 72.1 $\omega\omega$. Above the second pitch sign, there is a pair of dots one on top of another. As a duration sign it is unusual for Hampartsum notation, since the dots would be expected to be placed next to each other for the whole note sign. On the other hand, it is possible that the scribe meant a dotted axis but forgot to add its final stroke while drawing. Transcribed as $\omega\omega$. TR-Iüne 205-3, TR-Iüne 211-9: $\omega\omega$; TR-Iütæ 107: $\omega\omega$.
- 73.1 $\omega\omega$ for $\omega\omega$. TR-Iüne 205-3, TR-Iüne 211-9: $\omega\omega$; TR-Iütæ 107: $\omega\omega$.
- 75.4 $\omega\omega$ for $\omega\omega$. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütæ 107: $\omega\omega$.
- 76.2 See note on 56.2.
- 76.3 See note on 38.1.

Consulted Concordances

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

Yegâh semâ'î Şâlih Efendi'nin

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

Structure

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

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

Pitch Set**Notes on Transcription**

- 3.2 $\text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م}$. TR-Iüne 204-2, TR-Iütae 109: $\text{م} \text{م} \text{م} \text{م}$; TR-Iütae 107: $\text{م} \text{م} \text{م} \text{م}$; TR-Iütae 249: $\text{م} \text{م} \text{م} \text{م}$.
- 3.4 $\text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م}$. TR-Iüne 204-2, TR-Iütae 109: $\text{م} \text{م} \text{م} \text{م}$; TR-Iütae 107: $\text{م} \text{م} \text{م} \text{م}$; TR-Iütae 249: $\text{م} \text{م} \text{م} \text{م}$.
- 8.2 $\text{م} \text{م} \text{م} \text{م}$. It seems that the scribe mistakenly wrote $\text{م} \text{م} \text{م} \text{م}$ first, then scribbled the kisvers as a correction. Transcribed as $\text{م} \text{م} \text{م} \text{م}$. TR-Iüne 204-2, TR-Iütae 109: $\text{م} \text{م} \text{م} \text{م}$; TR-Iütae 107: $\text{م} \text{م} \text{م} \text{م}$; TR-Iütae 249: $\text{م} \text{م} \text{م} \text{م}$.
- 9.2 $\text{م} \text{م} \text{م} \text{م} \text{م} \text{م}$ for $\text{م} \text{م} \text{م} \text{م} \text{م} \text{م}$. TR-Iüne 204-2: $\text{م} \text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iütae 109: $\text{م} \text{م} \text{م} \text{م} \text{م} \text{م}$; TR-Iütae 107, TR-Iütae 249: $\text{م} \text{م} \text{م} \text{م} \text{م} \text{م}$.

- 10.2 $\text{m}^{\text{r}} \text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107: $\text{m}^{\text{r}} \text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}} \text{m}^{\text{r}}$.
- 10.3 $\text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}}$.
- 11.2.1 The scribe attempted to notate m^{r} first, then subsequently altered it to m^{r} .
- 14.2 $\text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107, TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}}$.
- 16.2 $\text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107, TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}}$.
- 17.2.3 The scribe attempted to notate m^{r} first, then subsequently altered it to m^{r} .
- 20.3 $\text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107, TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}}$.
- 21.2 $\text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107, TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}}$.
- 22.3 $\text{m}^{\text{r}} \text{m}^{\text{r}}$ for $\text{m}^{\text{r}} \text{m}^{\text{r}}$. TR-Iüne 204-2: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 109: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 107: $\text{m}^{\text{r}} \text{m}^{\text{r}}$; TR-Iütae 249: $\text{m}^{\text{r}} \text{m}^{\text{r}}$.

Consulted Concordances

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

Şabā semā'ī

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

Remarks

Mîm (م) letter below the heading.

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

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

Structure

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


*sengin semâî

Pitch Set

Notes on Transcription

1.3 و/م/ for و/م/ . TR-Iüne 205-3, TR-Iüne 211-9: و/م/ ; TR-Iütæ 107: و/م/ ; TR-Iütæ 109: و/ ; TR-Iütæ 249, p. 1805: و/ .

- 1.4 From the blurry ink blot, it is deducible that the former group has been erased and rewritten/changed as $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. Maybe there was a stroke at base level next to the second pitch sign because the group appears again as a part of the same repetitive structure at div. 5.4 as $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 2.4 The rest sign (s) at the end is ignored in the transcription since it has been added by a later hand. This is also valid for many other divs: 4.4, 6.4, 8.4, 9.4, 10.4, 13.4, 14.4, 18.4, 20.4, 22.4, 24.4, 26.4, 31.4, 36.4, 37.4. Without these additions of a later hand, the original layer is similar to TR-Iütae 107.
- 3.2 $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$ for $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 109: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 249, p. 1805: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 4.2 Orig. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; 2nd lay. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. Transcribed as $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 5.3 See note on 1.3.
- 5.4 $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$ for $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 109: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 249, p. 1805: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 11.4 See note on 5.4 (TR-Iütae 249, p. 1805 is excluded).
- 12.2 See note on 3.2.
- 15.3 w^{\prime} . This appeared before with a stroke next to it (w^{\prime}) as a part of the same repetitive structure at div. 11.2. Since the same case is valid only for TR-Iütae 107 among the concordances, this might indicate a connection between TR-Iüne 214-12 and TR-Iütae 107.
- 15.4 See note on 5.4.
- 20.2 Orig. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; 2nd lay. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. Transcribed as $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 21.2 $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$ for $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütae 109: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 249, p. 1805: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 22.2 Orig. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; 2nd lay. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. Transcribed as $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iütae 107; TR-Iütae 249, p. 1805: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 24.2 See note on 20.2.
- 26.2 Orig. $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; 2nd lay. $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. Transcribed as $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{w}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 28.1 The stroke at base level next to the pitch sign is added with red ink pen and indicates another later hand.
- 28.4 Orig. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; 2nd lay. $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. Transcribed as $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$. TR-Iüne 205-3, TR-Iüne 211-9: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$; TR-Iütae 107: $\text{r}^{\prime}\text{r}^{\prime}\text{w}^{\prime}$.
- 30.2 See note on 3.2. (TR-Iütae 107 and TR-Iütae 249, p. 1805 are excluded.)
- 33.1 See note on 28.1.

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

Consulted Concordances

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

Yegâh Şâlih Efendi'nin şakîl

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

Remarks

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

Structure

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

Pitch Set



Notes on Transcription

- 8.3 $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$ for $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. TR-Iüne 204-2: $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. TR-Iütæ 107; TR-Iütæ 249, p. 3011: $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. TR-Iütæ 249, pp. 3005–6: $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$.
- 10.2 $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$ for $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. TR-Iüne 204-2: $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. TR-Iütæ 107: $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$. TR-Iütæ 249, p. 3011; TR-Iütæ 249, pp. 3005–6: $\text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat} \text{C}^{\flat}$.

- 11.2 ٲٲٲٲٲ for ٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲ . TR-Iütae 107; TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲ . TR-Iütae 249, p. 3011: ٲٲٲٲٲ .
- 12 The scribe omitted parentheses for the first ending. The same phenomenon is also noted in TR-Iütae 107.
- 12.1 ٲٲٲٲٲ for ٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲ ; TR-Iütae 107: ٲٲٲٲٲ ; TR-Iütae 249, p. 3011: ٲٲٲٲٲ ; TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲ .
- 13.1 ٲٲٲٲٲ for ٲٲٲٲٲ . The fourth pitch sign is mistakenly written as *nevâ* instead of *yegâh*. This identical mistake is also apparent in TR-Iütae 107. TR-Iüne 204-2: ٲٲٲٲٲ ; TR-Iütae 107: ٲٲٲٲٲ ; TR-Iütae 249, p. 3011: ٲٲٲٲٲ ; TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲ .
- 13.3 ٲٲٲٲٲ for ٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲ ; TR-Iütae 107: ٲٲٲٲٲ ; TR-Iütae 249, p. 3011: ٲٲٲٲٲ ; TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲ .
- 17.4.2 ٲ for ٲ . All the consulted concordances except TR-Iam 1537, feature ٲ . Since this scribal error features identically in only TR-Iam 1537, it could be claimed that there is some common source between these two manuscripts or that one was copied from the other.
- 19.1 ٲٲٲٲٲ for ٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲ . TR-Iütae 107: ٲٲٲٲٲ . TR-Iütae 249, p. 3011; TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲ .
- 21.3 See note on 8.3.
- 22 Since the scribe only gives two groups in parentheses next to the asterisk, it is deducible that he uses a special ending technique for the indicated *teslîm* and these groups stand as part of a second ending. On the other hand, for H1's *teslîm* there is no special ending technique used and the whole division of the second ending is given in parentheses. In this regard, for transcription, the editor decided to add the endings of the indicated *teslîm* given in brackets according to this ending technique.
- 23.3 ٲٲٲٲٲٲٲ for ٲٲٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲٲٲ . TR-Iütae 107; TR-Iütae 249, p. 3011: ٲٲٲٲٲٲٲ . TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲٲٲ .
- 29.3 ٲٲٲٲٲٲ for ٲٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲٲ . TR-Iütae 107; TR-Iütae 249, p. 3011; TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲٲ .
- 30.3 See note on 8.3 (TR-Iüne 204-2: ٲٲٲٲٲٲ ; TR-Iütae 249, p. 3011: ٲٲٲٲٲٲ).
- 31 The scribe omitted the asterisk sign which indicates the *teslîm*. For further details about the endings, see note on 22.
- 37.1 ٲٲٲٲ for ٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲ . TR-Iütae 107; TR-Iütae 249, p. 3011; TR-Iütae 249, pp. 3005–6: ٲٲٲٲ .
- 38.2 ٲٲٲٲٲ for ٲٲٲٲٲ . TR-Iüne 204-2: ٲٲٲٲٲ . TR-Iütae 107; TR-Iütae 249, p. 3011: ٲٲٲٲٲ . TR-Iütae 249, pp. 3005–6: ٲٲٲٲٲ .

- 39.2.1 w for w . The pitch sign as part of a similar structure in a higher octave, appeared as w before at div. 30.2.1. Since this scribal error is available identically in only TR-Iam 1537, it might be claimed that there is some common source between these two manuscripts or that one was copied from the other. TR-Iam 1537: w . TR-Iüne 204-2; TR-Iütae 249, p. 3011: w . TR-Iütae 107: w . TR-Iütae 249, pp. 3005–6: w .
- 41.1 w for w . TR-Iütae 107: w .
- 41.4 w for w . As a part of H1's teslîm, the group appeared as w before at div. 10.4. TR-Iütae 107: w .
- 42.2 w for w . As a part of H1's teslîm, the group appeared as w (without the stroke at base level) before at div. 11.2. TR-Iütae 107: w .
- 43 See note on 12.

Consulted Concordances

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

Ḥüseynî devri İsmâ'îl Dede'niñ

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

Remarks

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

Structure

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

Pitch Set



Notes on Transcription

- 1.2.2 \sim was corrected to \sim probably by the scribe.
- 2.2 Orig. \sim ; 2nd lay. \sim . Transcribed as \sim . TR-Iboa 355: \sim .
- 2.4 \sim for \sim . An alternative group as \sim is added above, probably by a later hand. TR-Iboa 355: \sim .
- 3.1 \sim . An alternative group as \sim is added above, probably by a later hand.
- 4.1 Orig. \sim ; 2nd lay. \sim . Transcribed as \sim . TR-Iboa 355: \sim .
- 6.1 Orig. \sim ; 2nd lay. \sim . Transcribed as \sim . TR-Iboa 355: \sim .

- 6.2 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}}$. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$. TR-Iboa 355: $\text{س}^{\text{و}}$.
- 7.2 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}} \text{س}^{\text{و}}$. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$. TR-Iboa 355: $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 8.1 See note on 4.1.
- 9.4 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}} \text{س}^{\text{و}}$. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$. A later added stroke above the third pitch sign is scratched out. TR-Iboa 355: $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 10.3 Orig. $\text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}}$. An alternative group as $\text{س}^{\text{و}}$ is added above, probably by a later hand. TR-Iboa 355: $\text{س}^{\text{و}}$.
- 12.1 See note on 4.1.
- 16 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}}$. The division is scratched out and an alternative ending as $\text{س}^{\text{و}} \text{س}^{\text{و}}$ is written next to it. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 17.3–4 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$. Two $\text{س}^{\text{و}}$ pitch signs were added above the targeted position within a group because there was not enough space. The editor assumes that these pitch signs were added by another hand since a similar structure appeared before at div. 9.1–2 without these additions. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$. TR-Iboa 355: $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 18.1 $\text{س}^{\text{و}} \text{س}^{\text{و}}$. An alternative group as $\text{س}^{\text{و}} \text{س}^{\text{و}}$ is added above, probably by a later hand.
- 18.4 $\text{س}^{\text{و}} \text{س}^{\text{و}}$. The rest sign at the end seems to have been scratched out by a later hand. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$. TR-Iboa 355: $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 19.4 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$. The group is scratched out and $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$ is added above, probably by a later hand. TR-Iboa 355: $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 21.2–4 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$. TR-Iboa 355: $\text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 34.4 $\text{س}^{\text{و}} \text{س}^{\text{و}}$ for $\text{س}^{\text{و}} \text{س}^{\text{و}}$. As a part of the teslīm, it appeared before as $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 37.1 $\text{س}^{\text{و}} \text{س}^{\text{و}}$ for $\text{س}^{\text{و}} \text{س}^{\text{و}}$. Cf. note on 4.1.
- 43.3 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}} \text{س}^{\text{و}}$. Also there is a marking which seems like $\text{س}^{\text{و}}$ above the second pitch, probably added by a later hand. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 44.1 $\text{س}^{\text{و}} \text{س}^{\text{و}}$ for $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 47.3 Orig. $\text{س}^{\text{و}} \text{س}^{\text{و}}$; 2nd lay. $\text{س}^{\text{و}} \text{س}^{\text{و}}$. Also there is a marking which seems like $\text{س}^{\text{و}}$ above the second pitch, probably added by a later hand. Transcribed as $\text{س}^{\text{و}} \text{س}^{\text{و}}$.
- 48.1 See note on 44.1.

Consulted Concordances

TR-Iboa 355, img. 263–4.

İşfahān semā'ī

Source	TR-İüne 214-12
Location	P. 71, l. 7 – p. 74, l. 4
Makâm	İsfahân
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	İşfahān semā'ī
Work No.	CMOi0004

Remarks

The scribe uses both type of division signs (❖ and ::) randomly.

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

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

Structure

H1	:	4	: :	3	:				
H2	:	4[M]	: :	7[T]	: :	9[T]	:		
H3	:	10	: :	4	:				
H4*	:	10	: :	7	: :	6	: :	7	:
H2	:	4[M]	: :	7[T]	: :	9[T]	:		

*yürük semâî

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

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

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

Pitch Set



Notes on Transcription

- 1.2 Orig. ㅈㅈㅈㅈ ; 2nd lay. ㅈㅈㅈㅈ . Transcribed as ㅈㅈㅈㅈ . TR-Iüne 203-1: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107, TR-Iboa 374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 2.2 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107: ㅈㅈ ; TR-Iboa 374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 2.4 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1, TR-Iütæ 107, TR-Iboa 374: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 4.4 The rest sign (,) at the end is ignored in the transcription since it was probably added by later hand. The same approach is applied for many other divs: 7.4, 8.4, 19.4, 28.4, 38.4, 42.4. Also, in TR-Iütæ 107 and TR-Iboa 374 there are no rest signs used for these divisions in most of the cases.
- 5 The division sign is not legible as it is scribbled with many small dots made with nib of the pen.
- 5.4 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1, TR-Iütæ 107: ㅈㅈ ; TR-Iüne 211-9, TR-Iütæ 108: ㅈㅈ ; TR-Iboa 374: ㅈㅈ .
- 9.4 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107: ㅈㅈ ; TR-Iboa 374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 10.2 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107: ㅈㅈ ; TR-Iboa 374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 14.2 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ ; 3rd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107: ㅈㅈ ; TR-Iboa 374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 17.4 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1, TR-Iütæ 107; TR-Iboa 374: ㅈㅈ ; TR-Iüne 211-9, TR-Iütæ 108: ㅈㅈ .
- 18.2 Orig. ㅈㅈ ; 2nd lay. ㅈㅈ . Transcribed as ㅈㅈ . TR-Iüne 203-1: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107: ㅈㅈ ; TR-Iboa 374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .
- 20.1 ㅈㅈ for ㅈㅈ . TR-Iüne 203-1: ㅈㅈ ; TR-Iüne 211-9: ㅈㅈ ; TR-Iütæ 107: ㅈㅈ ; OA374: ㅈㅈ ; TR-Iütæ 108: ㅈㅈ .

- 20.4 Orig. ٲٲٲ ; 2nd lay. ٲٲٲ . Transcribed as ٲٲٲ . TR-Iüne 203-1: ٲٲ ; TR-Iüne 211-9: ٲٲٲ ; TR-Iütae 107, TR-Iboa 374: ٲٲ ; TR-Iütae 108: ٲٲٲ .
- 22.2 Orig. ٲٲٲ ; 2nd lay. ٲٲٲ . Transcribed as ٲٲٲ . TR-Iüne 203-1: ٲٲٲ ; TR-Iüne 211-9: ٲٲٲ ; TR-Iütae 107: ٲٲ ; TR-Iboa 374: ٲٲ ; TR-Iütae 108: ٲٲٲ .
- 25.1 ٲ . The first pitch sign appears to be in superscript. It is probably because there was not enough space since it was added later by the scribe. Transcribed as ٲ . TR-Iüne 203-1: ٲ ; TR-Iüne 211-9 (1st lay.): ٲ ; TR-Iüne 211-9 (2nd lay.): ٲ ; TR-Iütae 107, TR-Iboa 374: ٲ ; TR-Iütae 108: ٲ .
- 30.3 Orig. ٲٲٲ ; 2nd lay. ٲٲٲ . Transcribed as ٲٲٲ . TR-Iüne 203-1, TR-Iütae 107; TR-Iboa 374: ٲٲ ; TR-Iüne 211-9: ٲٲٲ ; TR-Iütae 108: ٲ .
- 31.4 Orig. ٲٲٲ ; 2nd lay. ٲٲٲ . Transcribed as ٲٲٲ . TR-Iüne 203-1: ٲٲٲ ; TR-Iüne 211-9, TR-Iütae 108: ٲٲٲ ; TR-Iütae 107, TR-Iboa 374: ٲٲٲ .
- 39.2 ٲ . Neither the original layer nor the 2nd layer is clear regarding the duration signs. Transcribed as ٲ . TR-Iüne 211-9, TR-Iütae 108: ٲ ; TR-Iütae 107, TR-Iboa 374: ٲ .
- 41.4 Orig. ٲٲٲ ; 2nd lay. ٲٲٲ . Transcribed as ٲٲٲ . TR-Iüne 203-1: ٲٲٲ ; TR-Iüne 211-9, TR-Iütae 108: ٲٲٲ ; TR-Iütae 107; TR-Iboa 374: ٲٲٲ .
- 43 ٲٲٲ for ٲٲٲ . TR-Iüne 203-1, TR-Iütae 107: ٲٲٲ ; TR-Iüne 211-9: ٲٲٲ ; TR-Iboa 374: ٲٲٲ ; TR-Iütae 108: ٲٲٲ .
- 46.1 ٲ for ٲ .
- 48 ٲٲٲ for ٲٲٲ . TR-Iütae 107: ٲٲٲ ; TR-Iüne 211-9: ٲٲٲ ; TR-Iütae 108: ٲٲٲ .
- 55 ٲٲٲ for ٲٲٲ . TR-Iüne 203-1: ٲٲٲ ; TR-Iütae 107: ٲٲٲ .
- 72 ٲٲٲ for ٲٲٲ . TR-Iüne 203-1, TR-Iütae 107: ٲٲٲ ; TR-Iüne 211-9 (1st lay.): ٲٲٲ ; TR-Iüne 211-9 (2nd lay.), TR-Iütae 108: ٲٲٲ ; TR-Iboa 374: ٲٲٲ .

Consulted Concordances

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

1 =  /6/       

4[. Hâne] 

 /7/     



  /8/ 

  /9/ 



  1.    2. 

/10/   

  /2/  



  /3/ 

71 72 73

74 /4/ 75 76

mülazime teslim

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

Gül-'izār semā'ī İsağ'ın

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

Remarks

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

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

Structure

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

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

Pitch Set**Notes on Transcription**

- 2.2 $\frac{1}{4}$ for $\frac{1}{4}$. TR-Iütäe 107: $\frac{1}{4}$; TR-Iütäe 249: $\frac{1}{4}$.
- 3.1–3 $\frac{1}{4}$ for $\frac{1}{4}$. TR-Iütäe 107: $\frac{1}{4}$; TR-Iütäe 249: $\frac{1}{4}$.
- 4.1 $\frac{1}{4}$ for $\frac{1}{4}$. TR-Iütäe 107: $\frac{1}{4}$; TR-Iütäe 109: $\frac{1}{4}$; TR-Iütäe 249: $\frac{1}{4}$.

- 5.1 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109, TR-Iütae 249: for^{\prime} .
- 6.2 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 6.4 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 7.3 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 9.1 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109, TR-Iütae 249: for^{\prime} .
- 11.2 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 12.4 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109, TR-Iütae 249: for^{\prime} .
- 13.3 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 15.2 See note on 11.2.
- 17.1 See note on 5.1.
- 18.1 See note on 9.1 (TR-Iütae 107: for).
- 20.4 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} ; TR-Iütae 249: for^{\prime} .
- 21.4 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} ; TR-Iütae 249: for^{\prime} .
- 22 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 23.3 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} ; TR-Iütae 249: for^{\prime} .
- 25.1 See note on 9.1 (TR-Iütae 107 is excluded).
- 25.4 Red ink stain behind the pitch sign.
- 26.2 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} ; TR-Iütae 249: for^{\prime} .
- 26.4 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} ; TR-Iütae 249: for^{\prime} .
- 27.2 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} ; TR-Iütae 249: for^{\prime} .
- 27.4 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109, TR-Iütae 249: for^{\prime} .
- 28.1–3 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 29.1–3 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 30.1–2 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109, TR-Iütae 249: for^{\prime} .
- 31.2–3 $\text{for } \text{for}^{\prime}$. TR-Iütae 107: for ; TR-Iütae 109: for^{\prime} .
- 32.1 See note on 5.1 (TR-Iütae 107: for).
- 33.1 See note on 9.1.

Consulted Concordances

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

Segâh mâye semâ'î

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

Remarks

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

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

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

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

Structure

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

Pitch Set
Notes on Transcription

- 1.2 Orig. $\text{ح د ر م ن ه و ز ح د ر م ن ه و ز}$; 2nd lay. $\text{ح د ر م ن ه و ز ح د ر م ن ه و ز}$. Then the group seems to have been scratched out and ح د ر م ن ه و ز written above in red ink by a later hand. Transcribed as ح د ر م ن ه و ز . TR-Iütæ 107; TR-Iütæ 249, p. 2557: ح د ر م ن ه و ز . TR-Iütæ 108: ح د ر م ن ه و ز ; TR-Iütæ 249, p. 1529: ح د ر م ن ه و ز .

- 12 After the division, one more division (~ " " " " ~ ❖) was added as a second ending in red ink by a later hand. In this regard, the parentheses of the div. 12 were also probably added by another hand. Since all these additions are assumed to belong to a later hand, they are not included in the transcription.
- 12.1 ~ . From the ink stain, it is deducible that there were superscript pitch signs attached to ~ , but then erased for some reason. Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557: ~ ; TR-Iütae 108: ' " ; TR-Iütae 249, p. 1529: ~ .
- 12.4 Orig. ~ ; 2nd lay. ~ . Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: ~ . TR-Iütae 108: ~ .
- 13 From the ink stain, it is deducible that there was ❖ at the end of the division, which has subsequently been changed to : .
- 14.3 ~ . The group is doubled by mistake, the second one has additions from a later hand and has excessive duration values: ' " . Transcribed as " ~ .
- 14.4 Orig. ~ ; 2nd lay. ~ . Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: ~ . TR-Iütae 108: ~ .
- 16.2.3 ~ for ~ . All the consulted concordances feature ~ .
- 17.3 ~ for ' " . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: ~ . TR-Iütae 108: ~ .
- 17.4 ~ for ' " . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: ~ . TR-Iütae 108: ~ .
- 18.1 There is a slur sign above the group, probably functioning as a tie connected to the previous group.
- 18.4 Orig. ~ ; 2nd lay. " ~ . Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557: ~ . TR-Iütae 108: ~ ; TR-Iütae 249, p. 1529: ~ .
- 20.1 Orig. ~ ; 2nd lay. ~ . Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557; TR-Iütae 249, p. 1529: ~ . TR-Iütae 108: ~ .
- 21.3 ~ . The second pitch sign seems to have been added later, its small size likely caused by lack of space. Due to the thin stroke above ~ it is assumed that ~ was added by the scribe later. If it was an addition of a later hand other than the scribe, there wouldn't be a thin stroke (which is usually available in the original layer) since ~ wouldn't indicate the correct durational value according to the scribe's practices. Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557: ~ . TR-Iütae 249, p. 1529: ~ .
- 22.3 Orig. ~ ; 2nd lay. ~ . Transcribed as ~ . TR-Iütae 107; TR-Iütae 249, p. 2557. TR-Iütae 249, p. 1529: ~ . TR-Iütae 108: ~ .

Râst Gül devri Nâyî Şeyh 'Osmân Efendi'niñ

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

Remarks

At the end of the usûl cycles, the scribe uses both types of division signs (∞ and ::) randomly. There is an ink blot all over the left side of the first page. It was probably caused by a later hand since the ink color (purple) is the same as the upside down addition of two groups (~ ~ - ~ ~) on the right side of the page.

Structure

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

Pitch Set



Notes on Transcription

- 5.3 ~ ~ ~ for " ~ ~ ~ ". TR-Iütae 107: ~ ~ ~ ; TR-Iütae 110: ~ ~ ~ ; TR-Iütae 249: ~ ~ ~ .
- 6.3.2 The duration sign above the pitch was written as a whole note sign (~) first, then changed into a kind of dotted axis (~) by the addition of a stroke.
- 9.3 See note on 5.3.
- 10.3 ~ ~ ~ for " ~ ~ ~ ". TR-Iütae 107: ~ ~ ~ ; TR-Iütae 110: ~ ~ ~ ; TR-Iütae 249: ~ ~ ~ .
- 27.1 The scribe attempted to write ~ , first, but then changed it into ~ by overwriting.

- 36 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 39.3 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 43.3 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 110: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 47.3 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 60.3 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. It looks like the superscript notes were added later by the scribe. Transcribed as $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 64.3 See note on 47.3.
- 69.4.2 $\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}$.
- 72.1 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 78.2 $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$ for $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$. TR-Iütae 107: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$; TR-Iütae 249: $\overset{\acute{}}{\text{w}}\overset{\acute{}}{\text{w}}$.
- 82 The next division is missing. The scribe probably skipped it by mistake. Since it is part of a repeated passage, it appears at divs. 58-61.
- 82.3 See note on 60.3.
- 85.3 See note on 47.3 (TR-Iütae 249 is excluded).

Consulted Concordances

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

‘Uşşâk Kānpōs nazīresi ūşūli dūyek

Source	TR-Iüne 214-12
Location	P. 81, l. 1 – p. 83, l. 6
Makâm	Uşşâk
Usûl	Çifte dūyek
Genre	Peşrev
Attribution	—
Index Heading	‘Uşşâk Kānpōs nazīre ūşūli dūyek; darb 4
Work No.	CMOi0367

Remarks

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

Structure

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

Pitch Set



Notes on Transcription

- 1.4 $\text{w} \sim \text{r}$ for $\hat{\text{w}} \hat{\text{r}}'$. TR-Iütæ 109, TR-Iüne 217-15b: $\hat{\text{w}} \hat{\text{r}}'$; TR-Iütæ 249, TR-Iüne 211-9: $\sim \text{r}$.
- 2.4 $\text{w} \sim \text{r}$ for $\text{w}'' \text{r}'$. TR-Iütæ 109, TR-Iüne 217-15b: $\text{w}'' \text{r}'$; TR-Iüne 211-9: r' .
- 4.4 $\text{r} \text{w} \sim \text{r}$ for $\hat{\text{r}} \hat{\text{w}} \hat{\text{r}}'$. TR-Iütæ 109: $\hat{\text{r}} \hat{\text{w}} \hat{\text{r}}'$; TR-Iüne 217-15b: $\hat{\text{r}} \hat{\text{w}} \hat{\text{r}}'$; TR-Iütæ 249, TR-Iüne 211-9: $\hat{\text{r}}$.
- 5.3 $\text{r} \text{w} \sim \text{r}$ for $\text{r}'' \text{w} \text{r}'$. TR-Iütæ 109, TR-Iüne 217-15b: $\text{r}'' \text{w} \text{r}'$; TR-Iütæ 249, TR-Iüne 211-9: r' .

- 32.1–2 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 33.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109, TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 34.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 35.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109, TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 36.1 𐎠𐎢𐎡𐎢 . It looks like the rest sign (𐎠) was added later by the scribe. TR-Iütae 109, TR-Içağatay YZPER2, TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 36.3–4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 37.1 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109, TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 38.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109, TR-Içağatay YZPER2, TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 40.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 42.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 43.1–2 See note on 19.1–2 (TR-Iütae 249 is excluded).
- 45.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Içağatay YZPER2, TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 46.4 See note on 42.4 (TR-Iüne 211-9: 𐎠𐎢𐎡𐎢).
- 48.2 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Iüne 211-9: 𐎠𐎢𐎡𐎢 .
- 49.3–4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109, TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 .
- 50.4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 . TR-Iütae 109: 𐎠𐎢𐎡𐎢 ; TR-Içağatay YZPER2: 𐎠𐎢𐎡𐎢 .

Consulted Concordances

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

Şett-i ‘arabân devri Tatar'ıñ devr-i kebîr

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

Remarks

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

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

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

Structure

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

Pitch Set



Notes on Transcription

- 3.1 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 204-2, TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütæ 107: .

- 7.3 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 204-2: ; TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iüne 213-11: ; TR-Iütæ 107: .
- 10.2 for . TR-Iüne 204-2, TR-Iüne 213-11: ; TR-Iüne 205-3, TR-Iütæ 107: ; TR-Iüne 211-9: .
- 14.1 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 213-11: ; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 16 Mîm letter at the end of the div. is transcribed as reprise.
- 24.2.1 The scribe first attempted to write , but then changed it into .
- 38.2 for . The editorial choice of duration signs has been made according to the similar melodic patterns in the previous groups. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 213-11: ; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 51.1.2 for . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütæ 107: .
- 91.4 for . TR-Iüne 204-2: ; TR-Iüne 205-3: ; TR-Iüne 211-9: ; TR-Iütæ 107: .
- 94.4 The function of the tie sign is not clear since there is a rest sign between the tied pitch signs.
- 96.1.3 Orig. ; 2nd lay. . Transcribed as since the later hand addition seems correct based on the consulted concordances. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütæ 107: .
- 96.2.3 Orig. ; 2nd lay. . It is transcribed as since the later hand intervention (scratch over pitch alteration sign) seems correct based on the consulted concordances. TR-Iüne 204-2, TR-Iüne 205-3, TR-Iüne 211-9, TR-Iütæ 107: .
- 98.2 Orig. . The segâh pitch sign (↯) seems to have been scratched out and then was written above it, probably by a later hand. Although it is not very legible due to ink smearing, this intervention seems correct based on the consulted concordances.
- 100.1 for . TR-Iüne 204-2: ; TR-Iüne 205-3: ; TR-Iütæ 107: .
- 102.4 See note on 94.4.

Consulted Concordances

TR-Iüne 204-2, pp. 29–30; TR-Iüne 205-3, pp. 81–6; TR-Iüne 211-9, pp. 234–8; TR-Iüne 213-11, pp. 21–3; TR-Iütæ 107, pp. 246–8; TR-Istek [1], p. 119.

Ḥicâz sengîn semâ'î

Source	TR-Iüne 214-12
Location	P. 87, l. 2 – p. 88, l. 5
Makâm	Hicâz
Usûl	Sengîn semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	Ḥicâz sengîn semâ'î
Work No.	CMOi0095

Remarks

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

Structure

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

*yürük semâî

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

Pitch Set

Notes on Transcription

- 3.1 ~ for ~. TR-Iütâe 108: ~. TR-Iütâe 109; TR-Iütâe 249, p. 843: ~.
- 11.2 ~ for ~. TR-Iütâe 108: ~ ; TR-Iütâe 109: ~ ; TR-Iütâe 249, p. 843: ~.

- 12 The division is shown in parentheses as if there is a second ending, hence it is interpreted as a reprise.
- 14.1 See note on 3.1.
- 19.2 $\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}$. The single stroke above the second pitch sign does not seem to have been placed intentionally. TR-Iütæ 249, p. 843: $\overset{\cdot}{\sim}$.
- 22.1 See note on 3.1.
- 23.3.4 $\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}$. It seems that the scribe forgot to insert the pitch alteration sign (kisver). TR-Iütæ 108; TR-Iütæ 249, p. 843: $\overset{\cdot}{\sim}$.
- 29.2 $\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}$. TR-Iütæ 109; TR-Iütæ 249, p. 843: $\overset{\cdot}{\sim}$.
- 31.2 $\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}$. TR-Iütæ 109; TR-Iütæ 249, p. 843: $\overset{\cdot}{\sim}$.
- 32.2 See note on 29.2.
- 33.2 See note on 31.2.
- 35.2 $\overset{\cdot}{\sim}$ for $\overset{\cdot}{\sim}$. TR-Iütæ 109: $\overset{\cdot}{\sim}$; TR-Iütæ 249, p. 843: $\overset{\cdot}{\sim}$.
- 37.1 See note on 3.1.

Consulted Concordances

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

Ṭāhir İsağ'ıñ ūṣŭli zencîr

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

Remarks

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

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

There are many clues indicating that TR-Iüne 214-12 was copied from TR-Iboa 355. In TR-Iboa 355, there are markings which coincide with the page breaks in TR-Iüne 214-12 and this could indicate that the scribe made calculations intended to design a better page layout. There are also a few identical mistakes apparent in both manuscripts (e.g. see note on 8.2).

H4 and a part of H3 are not available in TR-Iüne 211-9 due to the missing pages.



Structure

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

Pitch Set



Notes on Transcription

- 6.3 Orig.  ; 2nd lay.  . It seems that the first pitch sign was scratched out and that the stroke above the last pitch sign was added by a later hand.

- 45.3–4 Cf. div. 15.3–4.
- 46.4 وَرَجُلٌ for وَرَجُلٌ . TR-Iüne 205-3: وَرَجُلٌ ; TR-Iütae 108: وَرَجُلٌ .
- 47.2 رَجُلٌ for رَجُلٌ . TR-Iüne 205-3: رَجُلٌ ; TR-Iütae 108: رَجُلٌ .
- 48.4 The markings above are illegible due to scribbling or ink feathering. It is assumed that there is a pitch alteration sign above the second pitch sign. Transcribed as رَجُلٌ . TR-Iüne 205-3: رَجُلٌ ; TR-Iütae 110, TR-Iütae 249: رَجُلٌ .
- 49.4 Orig. رَجُلٌ . The group is scratched out and an alternative is written above as رَجُلٌ . Transcribed as رَجُلٌ . TR-Iüne 205-3: رَجُلٌ ; TR-Iütae 110: رَجُلٌ ; TR-Iütae 249: رَجُلٌ .
- 56.1 رَجُلٌ for رَجُلٌ . TR-Iüne 205-3: رَجُلٌ ; TR-Iütae 110: رَجُلٌ ; TR-Iütae 249: رَجُلٌ .
- 57.4 رَجُلٌ for رَجُلٌ . TR-Iüne 205-3: رَجُلٌ ; TR-Iütae 110, TR-Iütae 249: رَجُلٌ .
- 59 With the ‘il[ā]-āḥirihi’ text after the division, the scribe indicates that the performer should complete the teslîm on the basis of the other teslîms in the previous hânes. But since those teslîms differ in case of the endings, it is not clear which endings should be supplied. In this regard, the editor preferred to supplement the endings based on TR-Iüne 205-3 with a minor adaptation. Accordingly, the third group of the first ending (رَجُلٌ) is adopted as رَجُلٌ .

Consulted Concordances

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

Ṭāhir semā'ī

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

Remarks

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

The heading is centered between the lines 7 and 8, unlike the usual practice of the scribe.

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

Structure
















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

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

Pitch Set**Notes on Transcription**

1.2 Orig. ; 2nd lay. . Transcribed as . TR-Iütæ 108: ; TR-Iütæ 249, p. 1917: ; TR-Iboa 355: .

- 1.4 Orig. $\dot{\text{ن}} \text{ر}$; 2nd lay. $\dot{\text{ن}} \text{ر}$. The rest sign seems to have been added later by another hand. Transcribed as $\dot{\text{ن}} \text{ر}$. Cf. divs. 1.4, 2.4, 4.4, 9.4 and 12.4. TR-Iütae 108: $\dot{\text{ن}} \text{ر}$. TR-Iütae 249, p. 1910; TR-Iboa 355: $\dot{\text{ن}} \text{ر}$.
- 3.1 Orig. $\text{ر} \text{ر}$; 2nd lay. $\dot{\text{ن}} \text{ر}$. The second pitch sign is scribbled but it is barely recognizable as ر . Transcribed as $\text{ر} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1917: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 3.2 Orig. $\text{ر} \text{ر}$; 2nd lay. $\dot{\text{ن}} \text{ر}$. The gerdâniye pitch at the beginning of the group seems to have been added later since it is slightly out of the notation field. Transcribed as $\dot{\text{ن}} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1917: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 3.3 Orig. $\text{ر} \text{ر}$; 2nd lay. $\text{ر} \text{ر}$. Transcribed as $\text{ر} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1917: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 3.4 The original group seems to have been scribbled by a later hand and it is barely recognizable as $\text{ر} \text{ر}$. The new alternative is also given above as $\dot{\text{ن}} \text{ر}$. Transcribed as $\dot{\text{ن}} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 4 Orig. $\text{ر} \text{ر} \text{ر} \text{ر}$. A new alternative division is written above as $\dot{\text{ن}} \text{ر}$ by a later hand. The orig. group is taken into account and transcribed as $\dot{\text{ن}} \text{ر} \text{ر} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر} \text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر} \text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر} \text{ر} \text{ر}$.
- 5.1 $\text{ر} \text{ر}$ for $\dot{\text{ن}} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 5.2 $\text{ر} \text{ر}$ for $\dot{\text{ن}} \text{ر}$. It seems that the scribe erroneously wrote the group twice. The first one was then scribbled. The ink drop stains above were presumably caused by this correction. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 5.3–4 $\text{ر} \text{ر}$ for $\dot{\text{ن}} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 6.2–3 $\text{ر} \text{ر}$ for $\dot{\text{ن}} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 7.2–4 $\text{ر} \text{ر}$ for $\dot{\text{ن}} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 8.2 Orig. $\text{ر} \text{ر}$; 2nd lay. $\text{ر} \text{ر}$. The çargâh pitch sign (ر) seems to have been added later so that it looks like a superscript note due to lack of space. The editor assumes that it was added later by another hand. Transcribed as $\text{ر} \text{ر}$. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iütae 249, p. 1910: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.
- 8.3 $\text{ر} \text{ر}$ for $\dot{\text{ن}} \text{ر}$. There is also a tie sign above the group. But, it is ignored in the transcription since it was presumably added later by another hand. TR-Iütae 108: $\text{ر} \text{ر}$; TR-Iboa 355: $\text{ر} \text{ر}$.

- 9.2 Orig.  ; 2nd lay.  . Transcribed as "١٠" . TR-Iūtae 108:  ; TR-Iūtae 249, p. 1917:  ; TR-Iboa 355:  .
- 12.2 Orig.  . There are many additions/corrections over the group presumably belonging to different later hands. One of these alternative interpretations is written above the group as  and it seems to be blurred due to aging. Transcribed as "١٠" . TR-Iūtae 108:  ; TR-Iūtae 249, p. 1917:  ; TR-Iboa 355:  .
- 12.3  for  . There also is a tie sign above the group. But, it is ignored in the transcription since it was presumably added later by another hand. TR-Iūtae 108:  ; TR-Iūtae 249, p. 1917:  ; TR-Iboa 355:  .
- 18.1 See note on 5.1.

Consulted Concordances

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

Gül-'izār İsağ'ıñ ũşũli ħafif

Source	TR-Iüne 214-12
Location	P. 95, l. 1 – p. 99, l. 3
Makâm	Gũlizâr
Usũl	Hafif
Genre	Peşrev
Attribution	Tanbũrî İsağ (d. after 1807)
Index Heading	Gũl-'izâr İsağ'ıñ
Work No.	CMOi0134

Remarks

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

In the heading of TR-Iüne 203-1, the makâm is originally indicated as Baytâr sabâ. However, a later hand added a note as Gũlizâr. In TR-Iũtae 249, p. 2427 the usũl is given as Dũyek.

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

Structure

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

Pitch Set



Notes on Transcription

- 2.3 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 8.4 Orig. $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. The first pitch sign was scribbled with a lead pen and the group was transformed into $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. Transcribed as $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 12.2–13.1 The groups are scratched out and the new alternatives are written above as: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 12.4 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 203-1: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107; TR-Iūtae 249, pp. 2451–2: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 16 An alternative division for the first ending is written above as: ($\text{ḥ}^{\circ}\text{ḥ}^{\circ}$::) and it is identical with the ending in TR-Iūtae 109.
- 16.1–3 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 249, pp. 2447–8: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 17.3 Orig. $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; 2nd lay. $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. Transcribed as $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 19.2 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107; TR-Iūtae 249, pp. 2451–2; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 203-1: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 249, p. 2447–8: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 22.1 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 203-1; TR-Iūtae 249, pp. 2451–2; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 28.1 See note on 22.1.
- 33.4 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 249, pp. 2447–8: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 34.1–3 See note on 16.1–3.
- 36.2 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 36.2.5 The pitch sign seems to have been scribbled later by another hand with a lead pen.
- 43.1 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 203-1: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 46 The division is erroneously doubled by the scribe. The same specific mistake is also available in TR-Iboa 355.
- 47.1 See note on 43.1 (TR-Iūtae 249, p. 2427 excluded).
- 47.4 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 203-1; TR-Iūtae 249, pp. 2447–8; TR-Iūtae 249, pp. 2451–2: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 50.1–3 See note on 16.1–3.
- 51.3–4 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$. TR-Iūtae 107: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 109: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$; TR-Iūtae 249, p. 2427: $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 63.2 $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$ for $\text{ḥ}^{\circ}\text{ḥ}^{\circ}$.
- 64.1 See note on 43.1.

- 66.4 *u* for " *u* ' . TR-Iütae 107; TR-Iütae 249, p. 2427: *u* . TR-Iütae 249, pp. 2447–8: *u* .
- 67.3–4 *u* for " *u* " *u* ' . The same structure appeared before at div. 51.3–4. TR-Iütae 107: *u* ; TR-Iütae 109: " *u* " *u* ' ; TR-Iütae 249, p. 2427: : *u* .
- 68.4 See note on 33.4.

Consulted Concordances

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

Beste-nigār devri Dede'niñ

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

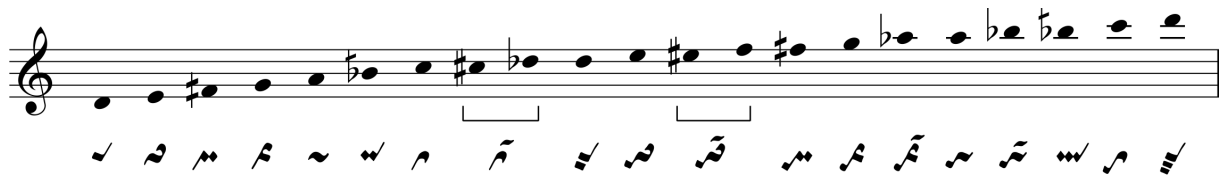
Remarks

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

Structure

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

Pitch Set



Notes on Transcription

- 1.3 $\text{r} \sim \text{w}$ for $\hat{\text{r}} \hat{\text{w}}$. TR-Iüne 213-11, TR-Iütæ 249: $\hat{\text{r}} \hat{\text{w}}$.
- 2.2 $\sim \text{w} \text{r} \text{w}$ for $\hat{\sim} \text{w} \text{r} \hat{\text{w}}$. TR-Iüne 213-11: $\hat{\sim} \text{w} \text{r} \hat{\text{w}}$; TR-Iütæ 249: $\hat{\sim} \text{w} \hat{\text{r}} \hat{\text{w}}$.
- 3.4 $\hat{\text{r}} \text{r} \text{w} \sim$ for $\hat{\text{r}} \hat{\text{r}} \hat{\text{w}}$. TR-Iüne 213-11, TR-Iütæ 249: $\hat{\text{r}} \hat{\text{r}} \hat{\text{w}}$.
- 5.1 $\text{r} \sim \text{r} \sim$ for $\hat{\text{r}} \hat{\sim} \hat{\text{r}}$. TR-Iüne 213-11, TR-Iütæ 249: $\hat{\text{r}} \hat{\sim} \hat{\text{r}}$.
- 5.2–3 $\text{r} \sim \text{r} \text{r} \text{r} \text{r}$ for $\hat{\text{r}} \hat{\sim} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}}$. TR-Iüne 213-11: $\hat{\text{r}} \hat{\sim} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}}$; TR-Iütæ 249: $\hat{\text{r}} \hat{\sim} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}}$.
- 6.2–3 $\hat{\text{r}} \hat{\sim} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}}$ for $\hat{\text{r}} \hat{\sim} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}}$. TR-Iüne 213-11, TR-Iütæ 249: $\hat{\text{r}} \hat{\sim} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}} \hat{\text{r}}$.
- 7.4 See note on 3.4.

- 9.1 $\text{r} \text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r} \text{r}$ ". TR-Iüne 213-11, TR-Iütæ 249: " $\text{r} \text{r} \text{r} \text{r}$ " .
- 9.3 $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ for $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$. TR-Iüne 213-11, TR-Iütæ 249: $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$.
- 10.2–3 $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$. TR-Iüne 213-11: " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$.
- 11.1 $\text{r} \text{r} \text{r} \text{r}$ for $\text{r} \text{r} \text{r} \text{r}$. TR-Iüne 213-11: $\text{r} \text{r} \text{r} \text{r}$; TR-Iütæ 249: $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$.
- 11.3 It seems that the scribe mistakenly put the axis symbol (r) above the first pitch sign and that subsequently moved it above the next pitch sign.
- 11.4 See note on 3.4.
- 14.3–4 $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$. TR-Iüne 213-11: $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " ; TR-Iütæ 249: " $\text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$.
- 15.1–3 $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r}$. TR-Iüne 213-11, TR-Iütæ 249: " $\text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r}$.
- 17.2 $\text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r}$ " . TR-Iüne 213-11: $\text{r} \text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ " .
- 18.3 See note on 17.2 (TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ ").
- 19.1 $\text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r}$ " . TR-Iüne 213-11: $\text{r} \text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ " .
- 19.3 $\text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r}$ " . TR-Iüne 213-11: $\text{r} \text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ " .
- 20.1 $\text{r} \text{r}$ for " $\text{r} \text{r}$ " . TR-Iüne 213-11: $\text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r}$ " .
- 20.4 $\text{r} \text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r} \text{r}$ " . TR-Iüne 213-11: $\text{r} \text{r} \text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r} \text{r} \text{r}$ " .
- 22.1 $\text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r}$ " . TR-Iüne 213-11, TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ " . There is also a tie above the group which probably functions as a legato.
- 24.1 See note on 11.1.
- 25 $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ for $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$. TR-Iüne 213-11: $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " ; TR-Iütæ 249: $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " $\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}$ " .
- 26.1 $\text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r}$ " . TR-Iüne 213-11, TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ " .
- 26.2 See note on 3.4.
- 28.1 See note on 9.1.
- 29.1 $\text{r} \text{r} \text{r}$ for " $\text{r} \text{r} \text{r}$ " . TR-Iüne 213-11: $\text{r} \text{r} \text{r}$; TR-Iütæ 249: " $\text{r} \text{r} \text{r}$ " . Since the group is a part of the teslîm, it appeared as $\text{r} \text{r} \text{r}$ in H1 before.
- 29.2–3 See note on 10.2–3.
- 29.3.2 $\text{r} \text{r}$ for $\text{r} \text{r}$. It seems that the scribe forgot to put the kisver above. Since the group is a part of the teslîm, the pitch sign appears as $\text{r} \text{r}$ in H3 and the consulted concordances also suggest $\text{r} \text{r}$.
- 30.1 See note on 11.1.
- 30.4 See note on 3.4.
- 32.3 Cf. div. 13.3.
- 33.3–4 See note on 14.3–4.
- 34.1–3 See note on 15.1–3.
- 35.2 See note on 17.2.

- 36.1 Cf. div. 34.3.
- 37 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11: $\text{سُر} \text{مُر} \text{قُر}$; TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 38.1 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11: $\text{سُر} \text{مُر} \text{قُر}$; TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 39.2–3 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11, TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 39.4 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11: $\text{سُر} \text{مُر} \text{قُر}$; TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 41.1 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11: $\text{سُر} \text{مُر} \text{قُر}$; TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 42.1 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11, TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 45 See note on 39.2–3.
- 46.4 $\text{سُر} \text{مُر} \text{قُر}$ for $\text{سُر} \text{مُر} \text{قُر}$. TR-Iüne 213-11, TR-Iütae 249: $\text{سُر} \text{مُر} \text{قُر}$.
- 49.1 See note on 9.1.
- 49.3 See note on 9.3.
- 50.1.2 سُر for سُر . The editorial decision is based on the teslîms of the previous hânes and the consulted concordances.
- 50.2–3 See note on 10.2–3.
- 53.3 Cf. div. 13.3.
- 54.3–4 See note on 14.3–4.
- 55 The scribe omitted the division sign.
- 55.1–3 See note on 15.1–3.
- 57 The scribe wrote out the parentheses for the second ending but no notation is given. He probably planned to notate this part later. TR-Iüne 213-11 does not supply any second ending. In TR-Iütae 249, the second ending is similar to the first ending of TR-Iüne 214-12. In TMKlii, the endings that are used for H3 are in the opposite order to the ones used in H2. In a similar manner, the second ending in the transcription is adopted from the first ending of H1.

Consulted Concordances

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

Pūselik ‘aşîrân ũşũleş lenk fâhte

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

Remarks

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

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

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

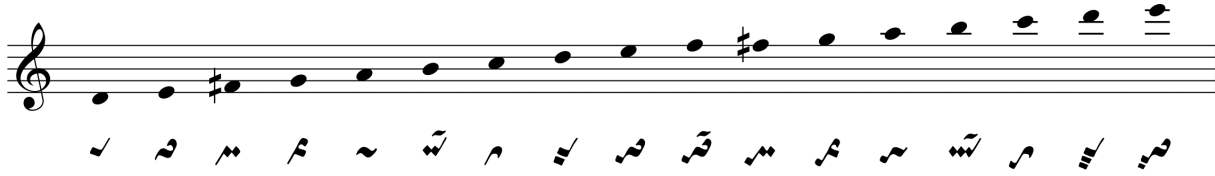
Starting from H2, the bûselik pitches in TR-Iüne 214-12 are usually written out as segâh in most of the consulted concordances (TR-Iütæ 107, TR-Iütæ 108, TR-Iam 1537 and TR-Iüne 204-2).

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

Structure

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

Pitch Set



Notes on Transcription

- 1.4 Orig. ḥ^{u} ; 2nd lay. ḥ^{u} . The additions in red ink seem to have been made by a later hand. Transcribed as ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 2.1 Orig. ḥ^{u} ; 2nd lay. ḥ^{u} . The additions in red ink seem to have been made by a later hand. Transcribed as ḥ^{u} . TR-Iütae 107, TR-Iütae 108, TR-Iam 1537: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iüne 204-2: ḥ^{u} .
- 3 Orig. ḥ^{u} ; 2nd lay. ḥ^{u} . Transcribed as ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 8.1–3 Orig. ḥ^{u} ; 2nd lay. ḥ^{u} . Transcribed as ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 14.1 Orig. ḥ^{u} ; 2nd lay. ḥ^{u} . Transcribed as ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 24.1 ḥ^{u} for ḥ^{u} . TR-Iütae 108: ḥ^{u} ; TR-Iüne 204-2: ḥ^{u} .
- 30.2 There is a vertical line after the group and its function is not clear.
- 33.4 ḥ^{u} for ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 34.1 ḥ^{u} for ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} .
- 35.3 ḥ^{u} for ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 37.1 ḥ^{u} for ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 38.2.1 The dot above the pitch sign appears to be unintentional.
- 39.3 ḥ^{u} for ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 41.1 ḥ^{u} for ḥ^{u} . TR-Iütae 107: ḥ^{u} ; TR-Iütae 108: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 42.1 ḥ^{u} for ḥ^{u} . TR-Iütae 108: ḥ^{u} ; TR-Iütae 249: ḥ^{u} ; TR-Iam 1537: ḥ^{u} .
- 43.2 ḥ^{u} for ḥ^{u} .

- 44.4 𐎠𐎡𐎢 for $\text{𐎠𐎡𐎢}'$. TR-Iütae 107: 𐎠𐎡𐎢 ; TR-Iütae 108: $\text{𐎠𐎡𐎢}'$; TR-Iütae 249: 𐎠𐎡𐎢 ; TR-Iam 1537: 𐎠𐎡𐎢 .
- 45.4 𐎠𐎡𐎢 for $\text{𐎠𐎡𐎢}'$. TR-Iütae 107: 𐎠𐎡𐎢 ; TR-Iütae 108: $\text{𐎠𐎡𐎢}'$; TR-Iütae 249: 𐎠𐎡𐎢 ; TR-Iam 1537: 𐎠𐎡𐎢 .
- 47.1 𐎠𐎡𐎢 for $\text{𐎠𐎡𐎢}'$. TR-Iütae 107: 𐎠𐎡𐎢 ; TR-Iütae 108: $\text{𐎠𐎡𐎢}'$; TR-Iütae 249: 𐎠𐎡𐎢 .
- 47.3 𐎠𐎡𐎢 for $\text{𐎠𐎡𐎢}'$. TR-Iütae 107: 𐎠𐎡𐎢 ; TR-Iütae 108: $\text{𐎠𐎡𐎢}'$; TR-Iütae 249: 𐎠𐎡𐎢 .
- 48.1 Cf. div. 47.1.
- 48.3 Cf. div. 47.3.
- 49.1.2 𐎠𐎡 for 𐎠𐎡 . All the consulted concordances feature 𐎠𐎡 .
- 51.1 𐎠𐎡 for $\text{𐎠𐎡}'$. TR-Iütae 108: $\text{𐎠𐎡}'$.
- 52.1 𐎠𐎡 for $\text{𐎠𐎡}'$. TR-Iütae 108: $\text{𐎠𐎡}'$; TR-Iam 1537: $\text{𐎠𐎡}'$.
- 57.1 𐎠𐎡𐎢 for $\text{𐎠𐎡𐎢}'$. TR-Iütae 107: 𐎠𐎡𐎢 ; TR-Iütae 108: $\text{𐎠𐎡𐎢}'$; TR-Iütae 249: 𐎠𐎡𐎢 .
- 57.3 The blurry ink stain behind the group was possibly caused by a corrective intervention by the scribe.
- 63.1–2 𐎠𐎡𐎢 𐎠𐎡𐎢 . The groups were scratched out and the new alternatives were written above as $\text{𐎠𐎡𐎢}'$ $\text{𐎠𐎡𐎢}'$ by a later hand. Transcribed as $\text{𐎠𐎡𐎢}'$ $\text{𐎠𐎡𐎢}'$ based on the similar phrases appearing at divs. 71.4–72.1.
- 65.1 𐎠𐎡𐎢 for $\text{𐎠𐎡𐎢}'$.
- 66.3 Orig. 𐎠𐎡𐎢 ; 2nd lay. $\text{𐎠𐎡𐎢}'$; 3rd lay. 𐎠𐎡𐎢 . Transcribed as $\text{𐎠𐎡𐎢}'$. TR-Iütae 107: 𐎠𐎡𐎢 ; TR-Iütae 108, TR-Iüne 204-2: 𐎠𐎡𐎢 .
- 78.1 Orig. 𐎠𐎡𐎢 ; 2nd lay. $\text{𐎠𐎡𐎢}'$. Transcribed as $\text{𐎠𐎡𐎢}'$ on the basis of similar phrases appearing before at divs. 24.1 and 65.1.
- 78.3 The blurry ink stains above the first two pitch signs imply that there were durational markings. But they appear to have subsequently been scribbled and then erased.
- 79.1 See note on 78.1.

Consulted Concordances

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

Evc semā'ī Corci'niñ

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

Remarks

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

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

Structure

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

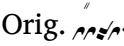
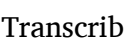
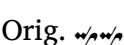
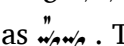
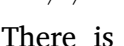
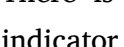
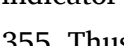
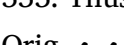
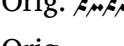
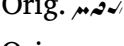
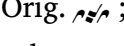
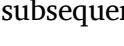
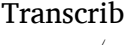
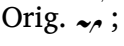
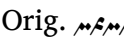
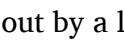
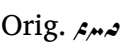

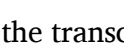



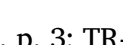
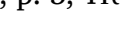








*sengîn semâî

H2 is marked with an asterisk by the scribe to indicate that the entire hâne is teslîm.

It is assumed that the mîm letter at the end of div. 46 (above the division sign) indicates a repetition.

Pitch Set

- 23.3 Orig. $\dot{\text{ن}}$. The pitch sign was scratched out and the new alternative was written above as $\dot{\text{ن}}^{\text{و}}$ by a later hand. Transcribed as $\dot{\text{ن}}$. TR-Iütae 108: $\dot{\text{ن}}$; TR-Iütae 249: $\dot{\text{ن}}$; TR-Iboa 355: $\dot{\text{ن}}$.
- 25.4 $\text{ن}^{\text{و}}$ for $\text{ن}^{\text{و}}$. The durational values are based on the similar structural phrases in the previous two divisions.
- 28.2 Orig. $\text{ن}^{\text{و}}$; 2nd lay. $\text{ن}^{\text{و}}$. Transcribed as $\text{ن}^{\text{و}}$. TR-Iütae 108: $\text{ن}^{\text{و}}$; TR-Iütae 249: $\text{ن}^{\text{و}}$; TR-Iboa 355: $\text{ن}^{\text{و}}$.
- 28.4 Orig. $\text{ن}^{\text{و}}$; 2nd lay. $\text{ن}^{\text{و}}$. Transcribed as $\text{ن}^{\text{و}}$. TR-Iütae 108: $\text{ن}^{\text{و}}$; TR-Iütae 249: $\text{ن}^{\text{و}}$; TR-Iboa 355: $\text{ن}^{\text{و}}$.
- 29 The scribe omitted the parentheses in the first ending. In TR-Iboa 355, there are also no parentheses for the first ending.
- 30 For the second ending, the scribe used و instead of و as in TR-Iboa 355.
- 30.2.4 $\text{ن}^{\text{و}}$ for $\text{ن}^{\text{و}}$. There is a visible correction by the scribe here. There was also و which seems to have been subsequently erased. TR-Iütae 108: $\text{ن}^{\text{و}}$; TR-Iütae 249, TR-Iboa 355: $\text{ن}^{\text{و}}$.
- 30.4 و for و . TR-Iütae 108, TR-Iüne 204-2: و ; TR-Iütae 249, TR-Iboa 355: و .
- 31.2 Orig. و ; 2nd lay. و . Transcribed as و . TR-Iütae 108: و ; TR-Iütae 249: و ; TR-Iboa 355: و .
- 32.2 Orig. و ; 2nd lay. و . Transcribed as و . TR-Iütae 108: و ; TR-Iütae 249, TR-Iboa 355: و .
- 33.3 Orig. و . An alternative group was written above as و by a later hand. Transcribed as و . TR-Iütae 108: و ; TR-Iütae 249: و ; TR-Iboa 355: و .
- 33.4 Orig. و ; 2nd lay. و . Transcribed as و . TR-Iütae 108: و ; TR-Iütae 249: و ; TR-Iboa 355: و .
- 34.1 و for و . TR-Iütae 108: و ; TR-Iütae 249, TR-Iboa 355: و .
- 34.4 Orig. و ; 2nd lay. و . The last pitch sign was scratched out by a later hand. Transcribed as و . TR-Iütae 108: و ; TR-Iütae 249, TR-Iboa 355: و .
- 35.1 See note on 34.1.
- 36 Another extra sign (و), apart from an asterisk, seems to have been added to indicate the teslîm by a later hand. It is ignored in the transcription.
- 42.2 Orig. و ; 2nd lay. و . Transcribed as و . TR-Iütae 249, TR-Iboa 355: و .
- 44.2 و for و . TR-Iüne 204-2: و ; TR-Iütae 249: و ; TR-Iboa 355: و .
- 45.4 Orig. و ; 2nd lay. و . The last two pitch signs were scratched out by a later hand. Transcribed as و . TR-Iüne 204-2: و ; TR-Iütae 249: و ; TR-Iboa 355: و .
- 46.1 Orig. و ; 2nd lay. و . The first pitch sign (in superscript) was scratched out by a later hand. Transcribed as و . TR-Iütae 249: و ; TR-Iboa 355: و .

- 46.2 Orig. ; 2nd lay. . The last pitch sign was scratched out by a later hand. Transcribed as . TR-Iütæ 249: ; TR-Iboa 355: .
- 46.3 Orig. . The second pitch sign was scratched out by a later hand. Transcribed as . TR-Iütæ 249, TR-Iboa 355: .
- 47 There is only an opening parenthesis and it presumably functions as an indicator of the change in the usûl (from aksak to sengîn semâî) as in TR-Iboa 355. Thus, it is ignored in the transcription.
- 49.1 Orig. ; 2nd lay. . Transcribed as . TR-Iboa 355: .
- 50.3 Orig. ; 2nd lay. . Transcribed as . TR-Iboa 355: .
- 51.2 Orig. ; 2nd lay. . The last pitch sign seems to have been scratched out and subsequently moved to the beginning of the next group by a later hand. Transcribed as  on the basis of div. 47.2. TR-Iboa 355: .
- 51.3 Orig. ; 2nd lay. . Transcribed as . TR-Iboa 355: .
- 53.1 Orig. ; 2nd lay. . It seems that the last two pitch signs were scratched out by a later hand. Transcribed as . TR-Iboa 355: .
- 53.3 Orig. ; 2nd lay. . Transcribed as . TR-Iboa 355: .
- 54 A later hand added a loop sign at the end of the division, which is ignored in the transcription.

Consulted Concordances

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

Revnaḳ-nümā ḥafīf ‘Oṣmān Beğ'iñ

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

Remarks

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

Structure

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

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

Pitch Set



Notes on Transcription

2.3 $\frac{\text{revaḳ}}{\text{nümâ}}$ for $\frac{\text{revaḳ}}{\text{nümâ}}$. TR-Iütæ 107, TR-Iam 1537, TR-Iboa 355: $\frac{\text{revaḳ}}{\text{nümâ}}$; TR-Iütæ 249: $\frac{\text{revaḳ}}{\text{nümâ}}$; TR-Iütæ 109: $\frac{\text{revaḳ}}{\text{nümâ}}$.

- 6.3 $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütae 107, TR-Iütae 249, TR-Iam 1537, TR-Iboa 355: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 9.2 See note on 6.3.
- 10.3 $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 249: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 12.3 $\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}$. TR-Iütae 107, TR-Iam 1537: $\overset{\circ}{\text{r}}$; TR-Iboa 355: $\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}$; TR-Iütae 249: $\overset{\circ}{\text{r}}$.
- 14.3 See note on 10.3.
- 15.2.3 \sim for \sim . It was probably written as \sim erroneously. We deduce this from the fact that the passage in which the pitch sign appears, repeats in the second hâne with \sim . Since the same specific mistake is also apparent in TR-Iboa 355, this possibly indicates a common source between the two manuscripts or that one was copied from the other.
- 16.2 $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 249: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 30.3.1 \sim for \sim . All the consulted concordances feature \sim .
- 31.3 $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 249: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 32.3 $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütae 107, TR-Iam 1537, TR-Iboa 355: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iütae 249: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 40.2 $\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}$. TR-Iütae 107: $\overset{\circ}{\text{r}}$; TR-Iütae 109: $\overset{\circ}{\text{r}}$; TR-Iütae 249: $\overset{\circ}{\text{r}}$; TR-Iam 1537: $\overset{\circ}{\text{r}}$; TR-Iboa 355: $\overset{\circ}{\text{r}}$.
- 42.1 $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iam 1537: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iboa 355: $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 45.3.1 An erroneously placed marking above the pitch sign seems to have been scribbled by the scribe.
- 47 The division contains five groups. The second and third groups are considered as one group on the basis of the consulted concordances.

Consulted Concordances

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

Notes on Transcription

- 2.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 3.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$; TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 6.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$; TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 8.1 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537; TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 8.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$; TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 8.3 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 10.3 The scribe erroneously left no space before the next group (ص). .
- 12.2.4 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. All the consulted concordances feature $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 17.3 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 18.2–3 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 20.1 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iam 1537: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 23.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 23.4 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 26.1 An erroneously written pitch sign (ص) was subsequently erased by the scribe.
- 26.4.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. All the consulted concordances feature $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 28.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 38.1 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 49.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 50.2 $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$ for $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$. TR-Iütæ 107, TR-Iam 1537, TR-Iütæ 249: $\text{ص} \text{ق} \text{ر} \text{م} \text{د}$.
- 51 Since the next division also has a division sign (ص) at the end, it is assumed that ❖ indicates a first ending. In this regard, the parentheses in the transcription were added by the editor.

Consulted Concordances

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

Evc Zākir şakīli

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

Remarks

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

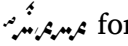
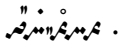
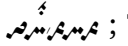
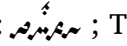
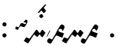
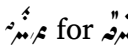

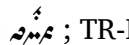
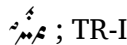

There are many additions and corrections by a later hand in the first cycle of H1. Since this points to another variant, it was also necessary to transcribe this second version (see below for the melodic line of the alternative H1).

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

Structure

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

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

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

Consulted Concordances

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

1 = ♩

1[. Hâne]

1

2

3

4

5

6

7

8

9

10

11

12

13

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

- 25.3 $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütæ 109: $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iüne 204-2: $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 26.2.5 $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}$. All the consulted concordances feature $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}$.
- 26.3 $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütæ 109: $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$; TR-Iüne 204-2: $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 31–32.1 It seems that the groups were erased and subsequently rewritten or changed by the scribe.
- 34.2 $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütæ 109, TR-Iüne 204-2: $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.
- 35.2 From the ink blot it is deducible that there were two more pitch signs ($\overset{\circ}{\text{q}}$) at the beginning of the group, which were subsequently erased by the scribe.
- 38.2 $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$ for $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Iütæ 109, TR-Iüne 204-2: $\overset{\circ}{\text{q}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$.

Consulted Concordances

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

Nevā ber-efşān İsağ'ıñ

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

Remarks

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

The scribe uses both types of division signs (❖ and ::) randomly.

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

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

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

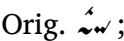
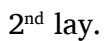
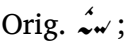
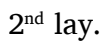
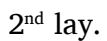
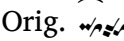
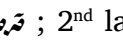

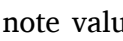
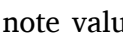
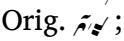
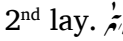
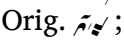
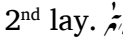
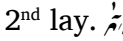
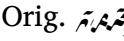
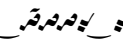
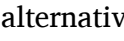
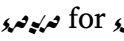
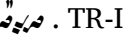
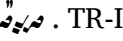
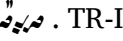
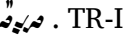
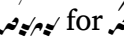
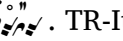
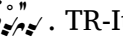
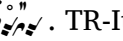
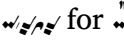
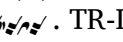
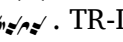
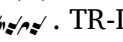

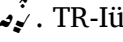
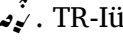
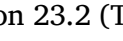
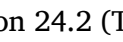
Structure

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

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

Pitch Set

Notes on Transcription

- 2.1 Orig. ; 2nd lay. . Transcribed as . The axis symbol above the the first pitch sign seems to have been scratched out by a later hand. TR-Iüne 207-5, TR-Iüne 211-9: ; TR-Iboa 373: .
- 3.4 Orig. ; 2nd lay. . Since it is thought that the tie sign indicates a sixteenth note value, the group is transcribed as . TR-Iüne 207-5, TR-Iüne 211-9: ; TR-Iboa 373: .
- 4.2 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 207-5: ; TR-Iüne 211-9: .
- 8.2–4 Orig. ; 2nd lay. . The groups were scratched out and the alternatives were subsequently written above as  by a later hand.
- 19.4  for . TR-Iüne 207-5: ; TR-Iüne 211-9 (1st lay.): ; TR-Iüne 211-9 (2nd lay.): .
- 23.2  for . TR-Iüne 207-5: ; TR-Iüne 211-9: .
- 24.2  for . TR-Iüne 207-5: ; TR-Iüne 211-9: .
- 30.3  for . TR-Iüne 207-5, TR-Iüne 211-9: .
- 32.2 See note on 23.2 (TR-Iüne 207-5: ).
- 32.3.1 The ink appears to be smeared.
- 33 : omit.
- 33.2 See note on 24.2 (TR-Iüne 207-5: ).

Consulted Concordances

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

40.4 $\overset{\sim}{\mu\delta\beta\mu\delta}$ for $\overset{\circ}{\mu\delta\beta\mu\delta}$. TR-Iüne 204-2: $\overset{\circ}{\mu\delta\beta\mu\delta}$; TR-Iütae 107: $\mu\delta\beta\mu$.

43.1–3 The second pitch signs of the groups seem to be in superscript since the scribe possibly added them at a later stage. Thus, the intention of the scribe appears to be as: $\overset{\sim}{\mu\delta\beta\mu\delta} \overset{\sim}{\omega\delta\beta\mu} \overset{\sim}{\mu\delta\beta\mu}$.

44.4 $\overset{\sim}{\mu\delta\beta\mu\delta}$ for $\overset{\circ}{\mu\delta\beta\mu\delta}$. TR-Iüne 204-2: $\overset{\circ}{\mu\delta\beta\mu\delta}$; TR-Iütae 107: $\mu\delta\beta\mu$.

Consulted Concordances

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

Nühüft semā^ḥī Sālīm Beğ

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

Remarks

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

The scribe uses both types of division signs (❖ and ::) randomly.

Structure

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

*sengîn semâî

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

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

Pitch Set
Notes on Transcription

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

5.4.2 \tilde{w} for w . Since it is a part of the teslîm, it appears again at div. 14.4.2 as w . TR-Iüne 204-2, TR-Iütâe 107: w .

- 11.1 ٤٦ for ٤٦ . TR-Iüne 204-2: ٤٦ ; TR-Iütae 107: ٤٦ .
- 12.2.1 There is a blurry ink stain behind the pitch sign but it does not affect legibility.
- 21.2.5 ٤ for ٤ . It is apparent that the scribe omitted the kisver above the pitch sign.
TR-Iütae 107 also features the same mistake. TR-Iüne 204-2: ٤ ; TR-Iütae 107:
٤ .
- 30 From the ink stain, it is deducible that there was an opening parenthesis at the
beginning of the division. But the scribe subsequently erased and rewrote it at
the beginning of the previous group (div. 29.4).
- 37 An opening parenthesis is added in the transcription since there is only a closing
parenthesis provided by the scribe.

Consulted Concordances

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

Hicâzkâr 'Osmân Beğ'in devr-i kebîr

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

Remarks

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










The scribe uses both types of division signs (❖ and ::) randomly.




Structure

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

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

Pitch Set**Notes on Transcription**

- 1.4  for . TR-Iütae 107: .
- 2.1.2 The duration sign above seems to have been scratched out by the scribe.
- 22.1.3 The small thin stroke above the pitch sign appears to have been written out unintentionally by the scribe.
- 30.2  for . TR-Iütae 107: .
- 31.4.1  for . TR-Iütae 107: .

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

Consulted Concordances

TR-Iütæ 107, pp. 355–6.

Ḥicāzkār semā'ī Edhem Efendi'niñ

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

Remarks

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

The scribe uses both types of division signs (❖ and ::) randomly.

Structure




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

*yürük semâî

Pitch Set



Notes on Transcription

- 1.2  for . TR-Istek [2]: . It is assumed that the less frequently appearing duration signs such as ‘,’, ‘,’, and ‘,’, (indicating fixed durational values as part of HNER) were also notated by the scribe. However, there are also the thin stroke signs (.) employed to indicate relative durational values. This may imply that the scribe copied this piece from another source which features different notational conventions, and then subsequently added the other duration signs according to his own knowledge.

- 6.1.1 There is a water stain above the pitch sign.
14.2 $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$ for $\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}\overset{\circ}{\text{r}}$. TR-Istek [2]: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$.
33.2 Orig. $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$; 2nd lay. $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$. Transcribed as $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$. TR-Istek [2]: $\overset{\cdot}{\text{r}}\overset{\cdot}{\text{r}}$.

Consulted Concordances

TR-Istek [2], fols. 101v–102r.

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

- 15.3 See note on 13.3 (TR-Iam 1537: $\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}$).
- 19.3 $\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}$ for $\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}$. Cf. note on 15.1.
- 28.3 Cf. 13.3 for durational values.
- 42.4 $\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}$. The scribe erroneously wrote the last pitch sign as $\overset{\cdot}{\text{م}}$ for $\overset{\cdot}{\text{م}}$. Since it is part of a repetitive structure, it appears again at div. 44.4.4 as $\overset{\cdot}{\text{م}}$. Transcribed as $\overset{\cdot}{\text{م}}$. TR-Iütæ 107: $\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}$; TR-Iam 1537: $\overset{\cdot}{\text{م}}\overset{\cdot}{\text{م}}$.

Consulted Concordances

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

Sūz-1 dil-ārā semā'ī

Source	TR-Iüne 214-12
Location	P. 134, ll. 3-9
Makâm	Suz-1 dilârâ
Usûl	Aksak semâî
Genre	Saz semâîsi
Attribution	—
Index Heading	—
Work No.	CMOi0242

Remarks

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

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

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

The scribe uses the hash sign (#) to indicate the teslîm despite the fact that an asterisk sign has been more frequently employed in the previous pieces.

Structure

H1 | : 7 | 4(T) : |

Pitch Set



Notes on Transcription

- 1.2 Behind the group, there is a blurry fingerprint due to an ink stain over the page. It appears to belong to the scribe.
- 2.1–2 From the ink stain, it is deducible that the scribe first attempted to write قَدْرُ مَدْرُ (which appears again at div. 3.3–4) but then erased and replaced them with مَدْرُ مَدْرُ .
- 5.3 Orig. مَدْرُ . The group is hardly recognizable due to the ink stain and feathering on the duration signs.

Consulted Concordances

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

Ḥicâz zîrgûle ɗarb-ı fetḥ

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

Remarks

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

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

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

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

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

Structure

H1 | : 1/T : |

H2 | : 1/T : |

Pitch Set



Notes on Transcription

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

- 7.3-4 *صُرُورٌ - قُرُورٌ* for *صُرُورٌ - قُرُورٌ*. TR-Iam 1537, TR-Iboa 374, TR-Iütae 107, TR-Iütae 249: *صُرُورٌ*; TR-Iütae 108: *صُرُورٌ*; TR-Iüne 205-3, TR-Iüne 211-9: *صُرُورٌ - قُرُورٌ*; TR-Iboa 355: *صُرُورٌ قُرُورٌ*.
- 12.4.1 *صُرُورٌ*. It seems that the scribe mistakenly wrote *ر* for *و*.
- 16.3.1 *صُرُورٌ*. It seems that the scribe mistakenly wrote *ر* for *و*.
- 21.3.1 There is an irrelevant dot above the pitch sign.
- 32.2.2 The pitch sign is not in its usual form due to too much ink flowing through the nib of the pen.
- 34.1.1 It seems that the scribe first attempted to write *صُرُورٌ* and subsequently changed it to *صُرُورٌ*.
- 35.2.3 It seems that the scribe first attempted to write another pitch sign and subsequently changed it to *صُرُورٌ*.
- 35.4 *صُرُورٌ قُرُورٌ*. The consecutive usage of the circle symbol suggests that the scribe considered this sign as a sixteenth note indicator which covers only two consecutive pitch signs.
- 39.3.1 See note on 16.3.1.

Consulted Concordances

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

Nevā ber-efşān İsağ

Source	TR-İüne 214-12
Location	P. 137, l. 3 – p. [140], l. 2
Makâm	Nevâ
Usûl	Bereşân
Genre	Peşrev
Attribution	Tanbûrî İsak (d. after 1807)
Index Heading	—
Work No.	CMOi0513

Remarks

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

It seems that the scribe uses the hook sign (ˆ) for the same purpose as the axis (ˆ) and single stroke (ˆ). This is evidenced by the repeated section between divs. 35–37.2 and 39–41.2.

There was an Arabic numeral 3 instead of 1 at the beginning of H1. It was subsequently scribbled out and corrected to 1. This was probably caused by the continuous numbering of the scribe or a later hand since the previous piece has only two hânes. This suggests that the hâne numbers of some pieces might have been written out once all those pieces had been notated.

H3 runs in without any line break, unlike the usual practice of the scribe. The indentation of H4 on p. [139] is much greater compared to the final section of the previous hâne, which was given at the top of the same page.

The scribe uses both types of division signs (❖ and ::) randomly.

There is a superscript pitch sign that has been transcribed as a grace note by the editor for the first time (see note on 47.1).

Structure

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

- 37.3 The opening parenthesis is ignored in the transcription. Its location corresponds to where the first ending starts in the consulted concordances. However, it has no function as the scribe already wrote out the repeated section (starting from div. 35) again, instead of using parentheses to indicate a reprise.
- 38.3 Orig. $\text{قمرقمرقمر}^{\text{قمر}}$; 2nd lay. $\text{قمرقمر}^{\text{قمر}}$. The second pitch sign appears to have been cancelled with a vertical stroke by a later hand. Transcribed as $\text{قمرقمر}^{\text{قمر}}$. TR-Iüne 207-5, TR-Iüne 211-9: $\text{قمرقمر}^{\text{قمر}}$.
- 41.3 Cf. 37.3.
- 46.4 $\text{قمرقمر}^{\text{قمر}}$. The second pitch sign which appears to have been written in superscript was scratched out by a later hand. Transcribed as $\text{قمرقمر}^{\text{قمر}}$. TR-Iüne 207-5, TR-Iüne 211-9: $\text{قمرقمر}^{\text{قمر}}$.
- 47.1 $\text{قمرقمر}^{\text{قمر}}$. The first pitch sign was scratched out by a later hand. Transcribed as $\text{قمرقمر}^{\text{قمر}}$. TR-Iüne 207-5: $\text{قمرقمر}^{\text{قمر}}$; TR-Iüne 211-9: $\text{قمرقمر}^{\text{قمر}}$.
- 47.3 $\text{قمرقمر}^{\text{قمر}}$. The second pitch sign was scratched out by a later hand. Transcribed as $\text{قمرقمر}^{\text{قمر}}$. TR-Iüne 207-5: $\text{قمرقمر}^{\text{قمر}}$; TR-Iüne 211-9: $\text{قمرقمر}^{\text{قمر}}$.
- 53.2.1 The pitch sign is blurred due to excessive ink flow through the nib of pen.
- 63 Orig. $\text{قمرقمر}^{\text{قمر}}$; 2nd lay. $\text{قمرقمر}^{\text{قمر}}$. The division is transcribed according to the original layer.
- 67.3 See note on 24.3.
- 68.1 See note on 25.1.
- 69.1 $\text{قمرقمر}^{\text{قمر}}$ for $\text{قمرقمر}^{\text{قمر}}$.

Consulted Concordances

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

Ḳarcıġār semā'ī

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

Remarks

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

The piece is attributed to Sernâyî Alî Dede (d. ca. 1829) in TR-Iütae 107 and TR-Iütae 249.

The Arabic numeral 3 denoting the hâne number is written out although there is no notation given for H3 and H4. Additionally, the next page was left empty, possibly with the intention of adding the missing hânes later.

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

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

Structure

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

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

Pitch Set



Notes on Transcription

- 1.1.1 $\overset{\cdot}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}$. The dot above the first pitch sign appears to have no function. TR-Iūtae 107, TR-Iūtae 249: $\text{ق}\text{م}\text{ق}\text{م}\text{ق}\text{م}$.
- 2.2 $\overset{\frown}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}\text{ق}\text{م}$. The tie-like sign above the first pitch sign appears to have no function although it is assumed to denote sixteenth note value in the later part of the piece (e.g. divs. 14–15) where it covers two consecutive pitch signs. Transcribed as $\overset{\#}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}\text{ق}\text{م}$. TR-Iūtae 107, TR-Iūtae 249: $\text{ق}\text{م}\text{ق}\text{م}$.
- 14 : omit.
- 14.2 $\overset{\#}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}$ for $\overset{\#}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}$.
- 14.4 $\overset{\#}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}$ for $\overset{\#}{\text{ق}}\text{م}\text{ق}\text{م}\text{ق}\text{م}$.

Consulted Concordances

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

Çoban

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

Remarks

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

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

Structure

|: 8 :|: 8 :|

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

Pitch Set

Գ Դ Ե Զ Է Ը Թ Ժ Ի Լ Խ

Notes on Transcription

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

Şeh-nâz bûselik semâ'î

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

Remarks

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

There is a water stain below the heading.

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

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

Structure



















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

Pitch Set

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

Notes on Transcription

1.4 Orig. ; 2nd lay. . Transcribed as . TR-Iütâe 249: .

- 2.3.1 The pitch sign is partly blurred due to ink smearing.
- 4.2 Orig.  . It seems that the last pitch sign was erased by the scribe.
- 7.3 Orig.  . The original group is scratched out and an alternative is written above as  . There is assumed to be a kisver above the last pitch sign on the basis of the consulted concordance. Transcribed as  . TR-Iūtae 249:  .
- 9.2 Orig.  ; 2nd lay.  . The first pitch sign is blurred due to corrective intervention of the scribe.
- 9.3 Orig.  ; 2nd lay.  . Transcribed as  . The first pitch sign is scratched out. TR-Iūtae 249:  .
- 9.3.5  for  . TR-Iūtae 249:  .
- 10.4 Orig.  ; 2nd lay.  . The single stroke at base level appears to have been transformed into a double stroke with an extra stroke added by a later hand. But the second stroke seems to overlap with the division sign.
- 12 The asterisk symbol that indicates the teslîm looks distorted due to the scribe's untidy handwriting.
- 13.3  for  . It is assumed that the scribe omitted the kisver above the first pitch sign. Additionally, there was possibly an erroneously written octave symbol below the second pitch sign. However, it seems to have been subsequently scribbled out by a later hand.

Consulted Concordances

TR-Iūtae 249, p. 1776.

Nihâvend ‘Osmân Beğ devr-i kebîr

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

Remarks

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

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

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

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

Structure

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

