

# CODEX TR-IÜNE 217-15

## MECMŪ<sup>ʿ</sup>A-YI PİŞREV

Transcription & Commentary

Marco Dimitriou

Münster

2023



# Corpus Musicae Ottomanicae

## Critical Editions of Near Eastern Music Manuscripts

General Editor: Ralf Martin Jäger

Editors: Nejla Melike Atalay, Neslihan Demirkol, Salih Demirtaş, Marco Dimitriou, Ersin Mihçı, Semih Pelen

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# GENERAL EDITOR'S FOREWORD

## I. On the Context of Transmission of Ottoman Art Music

### 1. Overview: Music Notation Systems and Repertoire Collections in the Ottoman Empire

Among the traditional musical cultures of the Near East, only the Ottoman practical musical repertoire has been preserved since the seventeenth century in written sources that do not primarily serve the purpose of music theory. The sources include music manuscripts in several forms of notation dating back to about 1650, and printed music collections dating from the late nineteenth century onward.

A repertoire collection in the proper sense first emerged around the middle of the seventeenth century with the manuscripts of the Polish-born Alî Ufukî [Albert Bobovski] (c. 1610-75), which are primarily based on a variant of Western staff notation.<sup>1</sup> At the turn of the eighteenth century, the Mevlevî-Şeyh Nâyî Osmân Dede (1652?-c. 1730) and the Moldavian Phanariot Dimitri Cantemir [Turkish Kantemiroğlu] (1673-1723) developed similar notational methods roughly simultaneously.<sup>2</sup> Both recorded more extensive instrumental repertoires for the first time, with a letter and syllable notation indicating specific pitch levels, in which durations

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<sup>1</sup> The manuscripts are today in the Bibliothèque nationale in Paris, shelfmark Supplément Turc 292, and in the British Library in London, shelfmark Sloane 3114. For a critical edition of Supplément Turc 292, see Judith I. Haug, *Ottoman and European Music in '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](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](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](https://repositorium.uni-muenster.de/document/miami/cdcbc9ca-52a4-4f05-9665-f0df9eca6292/haug_buchblock.pdf)].

<sup>2</sup> 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).<sup>3</sup> 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.<sup>4</sup> Finally, in the late-eighteenth century, Mevlevî Abdülbâkî Nâsır Dede (1765-1821), at the request of the musically educated Sultan Selîm III. (1761-1808, Sultanate 1789-1807), developed an ebced notation that served him in 1794/95 to compile a collection of Selîm's compositions for the latter's library. In addition, with the post-Byzantine neumatic notation - also used in the eighteenth century by Greek musicians such as Petros Peloponissios (+ 1777) to record the Ottoman secular repertoire - another, functionally fundamentally different notation was available in the Empire. Neumatic notation is a recording medium for primarily vocal music; it notates the intervallic progression of melodic lines.<sup>5</sup>

The first notation system to find lasting interethnic dissemination was the so-called Hampartsum notation developed by a group of Armenians around Hampartsum Limonciyan (1768-1839) before 1813. The notation, based on semantically reinterpreted signs of the Armenian Khaz notation, was excellently suited as a recording medium for the Ottoman art music repertoire due to its simplicity and clear structure. From the mid-1830s, Western staff notation was increasingly used alongside it. The manuscript holdings in both forms of notation are highly relevant for the understanding of the transmission of an art music culture that was cultivated into the early twentieth century in the metropolises of present-day Turkey, as well as in the urban centers of Syria and Egypt. The sources are of outstanding importance for music research, which can for the first time explore historical phenomena and musical cultural processes, as well as for Middle-Eastern studies as a whole.

## 2. On previous editions and publications

Several of the music manuscripts written before the nineteenth century are available today in scholarly-critical editions (see above). The intentional preservation of works of the Ottoman art music tradition - now considered "classical" - in printed editions with scholarly ambitions, began around 1926 at the Istanbul Darü'l-Elhân under the auspices of Rauf Yekta (1871-1935), Ali Rifat Çağatay (1867-1935), and Ahmed Irsoy (1869-1943) with the innovative *Dârü'l-elhân*

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<sup>3</sup> See Mehmet Uğur Ekinci, *The Kevserî Mecmûası Unveiled: Exploring an Eighteenth-Century Collection of Ottoman Music*, in *Journal of the Royal Asiatic Society* 22, pp. 199-225. Critical edition in Mehmet Uğur Ekinci, *Kevserî Mecmûası. 18. Yüzyıl Saz Müziği Külliyyatı*, Istanbul 2015.

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

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

*kiilliyâti*. 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 *Dârü'l-elhân kiilliyâti* 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".<sup>6</sup> 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

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<sup>6</sup> Kurt Reinhard, *Grundlagen und Ergebnisse der Erforschung türkischer Musik*, in: *Acta musicologica* XLIV, ed. by Hellmut Federhofer, Basel 1972, pp. 266-280, here: p. 267. The original quote reads: „alle Quellenangaben fehlen, die Dichter oft nicht genannt sind und nur sehr selten kritische oder erläuternde Anmerkungen vorhanden sind“.

and an MEI extension for the notational parameters of music of the Near East (perspectivia.net, Max Weber Foundation); and 4. Content development of the CMO source catalog and the inclusion of the various project-related works from the international academic community.<sup>7</sup>

The interdisciplinary working CMO team is supported in its work by an Academic Advisory Board, which currently consists of the following scholars: Prof. Rûhî Ayangil (Istanbul), Prof. Dr. Thomas Bauer (Münster), Prof. Dr. Nilgün Doğrusöz-Dişişik (Istanbul), Prof. Dr. Walter Feldman (New York), Dr. Michael Kaiser (Bonn), Prof. Dr. Mehmet Kalpaklı (Ankara), Prof. Songül Karahasanođlu (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 Beşirođlu (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.

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<sup>7</sup> 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.<sup>8</sup> Present projections of pitch designations on to, for example, the neck of the long-necked lute *tanbûr*, illustrate concepts in the history of ideas, but not unequivocally determinable and calculable pitches.

When editing manuscripts in Hampartsum notation as well as in Western staff notation, the individually notation-specific meanings of the pitch signs have to be reconstructed in their musical context. For each individual piece of notation, the "pitch set" that is used is extracted, based on the evidence provided by the manuscript. In addition, the critical report explains why, how, and on what basis the additions or reconstructions were made.

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<sup>8</sup> 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 a circled "1 = ♪" above the first staff.
- 2. Heading:** Points to the title "Hicâz semâ'î Kûţbu'n-Nây'îñ".
- 3. Catalogue information:** Points to "3c. Makâm, Usûl, Genre (standardized)" which lists "Makâm: Hicâz", "Usûl: Aksak semâî", and "Genre: Saz semâisi".
- 3b. Source (RISM Siglum) and CMO Reference:** Points to "TR-Iüne 215-13, pp. 19-20" and "CMO1-1/12.8".
- 3a. Composer (standardized):** Points to "Nâyî Osmân Dede (1652-1729)".
- 4. Line break in the source:** Points to a circled "3/" above a staff.
- 5. Division number:** Points to a circled "3" above a staff.



b. Special features concerning the edition of manuscripts in Hampartsum notation

Hampartsum notation intentionally does not reproduce all elements of the recorded music with equal precision. Moreover, in comparison to Western staff notation, it gives a different weighting to the parameters. It includes meta-information that is primarily related to the underlying rhythmic cycle *usûl* and which would be lost without the use of an apparatus of diacritical signs and a specific notation that continuously reproduces a contemporary variant of the underlying *usûl* in addition to the melodic line on a second staff. CMO uses a set of diacritical signs that supports the marking of technical aspects of the notation system.<sup>9</sup> The semantically relevant groupings of the Hampartsum signs are marked, as well as the division signs and the structural signs, which in many cases are related to the underlying *usûl*. The rhythmic *usûl* cycle, latently present in the notation and usually mentioned in the title of the piece, is also supplemented as a substantial element, sourced from contemporary sources where possible. As a result, the critical editions of the CMO represent various levels of information, which the original manuscript source provides. Whereas performers can use the scores without taking the diacritical apparatus into consideration, it contains various pieces of metadata that may be of special interest for scholars.

1. The counting unit is a digit indicating the sum of the beats (darb) of the *usûl* (5). The darb indicates the indivisible total number of beats in one *usûl* cycle, as given in contemporary *usûl* notations from the nineteenth century. The music edition follows the examples of contemporary *usûl* sources, that only indicated the darb but not the exact relation to a rhythmic value as is the case in Western music (i.e., 4/4)

The image shows a musical score with three systems of staves. The top system is for '1[. Hâne]' and the middle system is for '[Aksak semâi]'. The bottom system is for 'Hicaz semâi Kıtu'bu'n-Nây'îñ'. Annotations on the left and right sides explain various features of the Hampartsum notation:

- 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 middle system.
- 4. Addition: Usûl:** Points to a circled '2' in the middle system.
- 1. Groups possibly with reference to the usûl:** Points to a circled '1' with a musical note above it.
- 2. Division Signs possibly with reference to the usûl:** Points to a circled '2' with a musical note above it.
- 3. Structure Signs possibly with reference to the usûl:** Points to a circled '4' with a musical note above it.

The score includes various diacritical signs and structural markers. The bottom system is titled 'Hicaz semâi Kıtu'bu'n-Nây'îñ (Source: Tr-lüne 215-13, pp. 19-20)'. The word '[Teslim]' is written above the final measure of the bottom system.

<sup>9</sup> Cf. Ralf Martin Jäger, *Türkische Kunstmusik und ihre handschriftlichen Quellen aus dem 19. Jahrhundert* (= *Schriften zur Musikwissenschaft aus Münster* 7, ed. by Klaus Hortschansky), Eisenach 1996.

2. The entire edited score is accompanied by the underlying usûl (4), which is, whenever possible, based on a contemporary source. Thus, the CMO basically follows the model of the *Dārû'l-elḥān külliyāti*, but provides the usûl for the whole piece and not only for the first cycle(s). This makes it possible for the user to study the melody line in relation to the usûl.
3. The usûl is the primary time-organizing-element in Hampartsum notation. This fact is accounted for in the manuscript sources by marking the end of an usûl cycle with a division sign consisting of two dots in shorter usûls (2) and very frequently four dots in larger ones. In the music edition, the end of the usûl cycle is additionally marked by a bar line (2). Division signs may also imply more functions according to the musical contexts in which they appear. For example, regardless of a possible subdivision of the usûl, it can specify an internal structuring that usually includes four groups of notation signs. In this case, the division sign is represented in the music edition by a dotted line within as well as the two-dot sign above the system. The end of a usûl cycle is marked in this case by a four-dot structural sign (3).
4. The time unit stands in relation to the darb of the usûl cycle, and is based on the editor's suggestion (6).
5. Within the internal structuring indicated by a two-dot sign, single or multiple characters are grouped in clear demarcation from each other (1). These internal groups are indicated in the music edition by markers above the system (1). Precise marking of the internal groups is of great importance, especially in very early notations in Hampartsum notation, since there they contribute to the reconstruction of the rhythmic structure of the melodic line, which in many cases is not always clear.

### c. The critical report

The critical report details editorial decisions. In addition, it provides information that points out formal or content-related peculiarities.

The critical report includes the metadata that also appear in the source catalog: "Source," "Location," "Makâm," "Usûl," "Genre," "Attribution," and "Work No." The work number is an especially useful tool, since it indicates the opus cluster to which the edited piece belongs and links it in the CMO catalog to all known variants of the work. The "Remarks" section allows the editor to provide notes, for example, on the source of the usûl variant that was used. In the structure overview the number of hâne (H) as well as their internal structure is indicated. The number of usûl cycles running in the respective hâne (H) and in the following teslîm (T) is given, and the repetitions of the sections and subsections are indicated. The "Pitch Set" indicates the Hampartsum signs that were used in the piece, and the editor's interpretation of

them. "Notes on Transcription" document readings and editorial decisions. Finally, the relevant concordances that were used for the editing process, are provided. The initials represent the name of the music editor, given at the end of each edited score and critical commentary.

### 3. CMO Edition Plan

The "Corpus Musicae Ottomanicae" is designed to be executed over a period of 12 years. The first seven years are dedicated to the critical edition of manuscripts in Hampartsum notation, the last five years to the edition of Ottoman music manuscripts in Western staff notation. The overall edition plan includes the manuscripts indexed to date, arranged according to the libraries that own them.<sup>10</sup> Using the funding from the Deutsche Forschungsgemeinschaft (DFG), which is expected to last until 2027, CMO will publish selected, relevant vocal and instrumental music manuscripts in both notations, and will benefit from a steadily growing number of primary sources. At the same time, digital infrastructures will be further developed, which also applies to the source catalog. CMO works in cooperation with RISM - Répertoire International des Sources Musicales – and the edition design is under continuous development.

In cooperation and in constant exchange with international scholars and performing artists, CMO is developing the methodological foundations and the technical infrastructure for the edition of the nineteenth-century "Corpus Musicae Ottomanicae". The complete publication of the extensive material, which in principle also includes the diverse Greek sources, will be left to the musicological community. Music researchers and institutes are cordially invited to support CMO in its extensive work by taking on individual edition projects.

Münster, October 2022

*Ralf Martin Jäger*

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<sup>10</sup> 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

**T**his volume contains the transcription and the critical commentary of the manuscript TR-Iüne 217-15 which presents a first result of my activity at the Corpus Musicae Ottomanicae (CMO). My interest in Hampartsum notation and the historical development of musical cultures beyond the context of Western Europe was first sparked by a transcription exercise during my bachelor's studies in musicology at the WWU Münster.

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

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

*Marco Dimitriou*

## LIST OF ABBREVIATIONS

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

# INTRODUCTION

## 1. Manuscript in Context

The present edition adheres to the CMO music edition principles and intends to reflect the characteristics of the original manuscript as accurately as possible. Editorial interventions are generally only applied in cases of comprehensible scribal errors, physical damage, ambiguous passages and where the majority of the consulted concordances complete or convincingly contradict the original source, or in order to provide better reading flow for the score. They have been signaled and made transparent in the critical commentaries.

In addition to well documented pieces that we can compare with records in other Hampartsum manuscripts for style and notational conventions, TR-Iüne 217-15 contains three original compositions by Neyzen Râşid Efendi (d. after 1901). These pieces are of interest for the analysis of personal style and the general stylistic development of the instrumental genres during the nineteenth century. Furthermore, the manuscript includes notations of compositions attributed to Neyzen Râşid Efendi's contemporaries Şâkir Paşa (1835–1900) and Kânûnî Edhem Efendi (d. 1918?). No concordances have been established for the two pieces attributed to Şâkir Paşa ('Rehāvî Şâkir Paşa'nıñ', pp. [24–7] and 'Râhat-fezâ Şâkir Paşa'nıñ', pp. [34–41]) in the available corpus of manuscripts in Hampartsum notation. One concordance has been established for the 'Şabâ semâ'î Edhem Efendi'niñ', pp. 13–5. It is possible that the notations of these pieces in TR-Iüne 217-15 reflect faithful contemporary performance variants of the compositions. In addition, the manuscript contains an untitled piece in a western style that could not be identified and could not be assigned to a concrete genre. It also contains the notation for a şarkı in makâm Nihâvend ('Nihâvend Teşekkür şarkısı', pp. [30–31]) for which no lyrics were given and no concordances could be established.

## 2. Codicological Aspects

### 2.1 Physical description

The manuscript was entitled 'Mecmû'a-yı pîşrev' on the front cover by the scribe. In this case, the term *peşrev* does not refer to the specific genre but to (instrumental) compositions in general. It is currently held in the Nadir Eserler Kütüphanesi at the Istanbul Üniversitesi. The notebook measures ca. 16 x 24 cm and consists of yellowed, feint-ruled paper (26 lines per page; second last line red), and rose-coloured front and back covers of thicker paper. The features of the notebook are similar to the ones used for TR-Iüne 216-14 and TR-Iüne 215-13. A blurred stamp on the upper left corner of the front cover reads: 'KONSERVATUVARI /

KÜTÜPHANESİ / No. \_\_\_\_'. The numbers '2900', '1617' and '356' were added by hand close to the stamp. There is a handwritten calculation (addition) of various figures made by the scribe close to the right-hand edge of the front cover. There are several blots and smudges in black and red ink on the covers, which are partially damaged at the edges. As it seems, the scribe made use of the notebook at different stages resulting in the manuscript having two separate parts of notated pieces. For the first part (TR-Iüne 217-15a) the manuscript was turned upside down compared to TR-Iüne 216-14 and TR-Iüne 215-13. Pagination with Indo-Arabic numerals begins after the index (fol. 1r) with p. 1 (fol. 1v) and ends with p. 22. P. 21 and p. 22 were left empty. The second part of the manuscript (TR-Iüne 217-15b) begins at the reverse end of the notebook (right side up). It is not paginated, so the pagination has been supplied by the editor in brackets, starting on p. [4] and ending on p. [41]. Pp. [1-3], pp. [22-3], pp. [28-9] and pp. [32-3] are blank.

## 2.2 Scribe

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

The scribe uses a variant of Arabic *riq'a*-writing for the headings and textual performance instructions, while the musical information is written in refined Hampartsum notation. The headings, notation, numbering of hânes and pagination, as well as in-score text of the first part are written in dark ink. The beginning of the teslîm sections is indicated with 'teslîm' above which a horizontal line in dark ink is added. A second horizontal line is added in red ink on pp. 1-4 and 7-15, probably for the purpose of better visibility and guidance. In the second part, the headings, numbering of hânes, division and loop signs, round brackets indicating first and second endings, curved lines (t'aşt), in-score text, as well as the symbol indicating the beginning of the teslîm (⌘) and the stroke under the nerk'naxaġ (↯), presumably signaling a flattening of the degree segâh, are written in red ink on pp. [4-21] and [30-31], while the pitch and duration signs are mostly written in dark ink. Pp. [24-7] are completely written in dark ink. The headings, the numbering of the first hâne on p. [34], the stroke under



the *nerk'naxa* (نرک ناخت), the horizontal lines (two or three) above the *teslîm* symbol and annotations are written in red ink for pp. 34–41, while the remaining signs and symbols are given in dark ink. The writing utensil used was probably a reed pen with a rather thin nib.

### 3. Contents

The manuscript contains 17 pieces. The first part comprises pairs of *peşrevs* and  *saz semâîsis* in the same *makâm* with the exception of ‘*Sûz-ı dilârâ düyek Sultân Selîm Şâliş Hâzretler'iniñ*’, which is not followed by a corresponding  *saz semâîsi*, although an intended  *saz semâîsi* in the same *makâm* is originally listed in the index. Hence, the notated pieces of the first part amount to 5 *peşrevs* and 4  *saz semâîsis* including 5 different *makâm*s.

*Table 1: The index of the first part of TR-Iüne 217-15.*

Index title	Page number (‘numero’)
Müste‘âr	1
semâ‘îsi	3
Sûz-ı dil-ârâ	5
semâ‘îsi	0
Mâhûr	7
semâ‘îsi	9
Şabâ	11
semâ‘îsi	13
Yegâh	15
semâ‘îsi	18*

\*added in pencil

The second part of the volume contains 8 pieces, 6 pieces of which belong to the *peşrev* genre and one piece to the *şarkı* genre, while one piece could not be definitely assigned to a specific genre. These include 8 different *makâm*s (with one tonality in the case of pp. [4–5]). Altogether, this totals 12 different *makâm*s for the whole volume.

*Table 2: The makâms of TR-Iüne 217-15.*

Makâm	Pieces
Müsteâr	2
Sûz-ı dilârâ	2
Mâhûr	2
Sabâ	2

Yegâh	2
Hüzzâm	1
Hicâz	1
Uşşâk	1
Rehâvî	1
Nihâvend	1
Râhatfezâ	1
[unidentified]	1

The saz semâîsis are generally in usûl aksak semâî with the fourth hânes occasionally in sengîn semâî or yürük semâî. While the usûls for the peşrevs are given in the headings of the first part, the usûls are not indicated in the second part of the manuscript with the exception of ‘Süz-ı dil-ârâ düyek’, pp. [20–21], and need to be supplied from the concordances or deduced from the structure. The peşrevs include five different usûls of which usûl düyek is indicated for 6 out of 11 peşrevs.

*Table 3: The usûls of the peşrevs of TR-Iiine 217-15.*

Usûl	Pieces
Muhammes	2
Düyek	6
Devr-i kebîr	1
Fâhte	1
Zencîr	1

Due to the fact that the manuscript does not contain any annotations relevant to performing musicians, one can conclude that it was not primarily intended for practical performance. However, it is rather remarkable that the teslîm not only appears after the first hâne, but is written-out whenever there is a page break that would otherwise force the reader or musician to flip pages when performing a piece. This layout indicates that, in principle, the collection could serve as a score for performance.

The pieces of the manuscript are mainly attributed to composers of the eighteenth and nineteenth centuries. Three pieces are prominently attributed to Neyzen Râşid Efendi, two pieces each are attributed to Büyük Osmân Bey and Şâkir Paşa, while the remaining composers are each given one attribution. Five pieces have no attributions but rather programmatic titles. The ‘Süz-ı dil-ârâ düyek’ peşrev on pp. [20–21] is a slightly different variant of the ‘Süz-ı dil-ârâ düyek Sulţân Selîm-i Şâliş Hâzretleri’niñ’ on pp. 5–6.

Table 4: *Attributions of the pieces in TR-Iüne 217-15.*

Attribution	Pieces
Tatar [Gâzî Giray Hân (d. 1607)?]	1
Tanbûrî İsak (d. after 1807)	1
Selîm III (1761–1808)	1
Tanbûrî Emîn Ağa (d. after 1824)	1
Büyük Osmân Bey (1816–1885)	2
Şâkir Paşa (1835–1900)	2
Neyzen Râşid Efendi (d. after 1901)	3
Kânûnî Edhem Efendi (d. 1918?)	1
	= 12

Table 5: *The pieces of TR-Iüne 217-15 without attribution.*

No attribution
[unidentified]
Hicâz Kuzum
‘Uşşâk Kanpos nazîresi
Süz-ı dil-ârâ düyek
Nihâvend Teşekkür şarkısı

A special feature of the compilation is that the scribe only notated the first and second hânes of the peşrevs with one exception: the last piece of the volume, ‘Râhat-fezâ Şâkir Paşa'nın’ on pp. [34–41], has four hânes. This systematic approach seems to be dependent on the particular needs of the performance practice rather than being a fragmentary transmission of the repertoire. One possible explanation, albeit not clearly evident in the original source, might be that the peşrevs were notated as a collection of potential choices for the son peşrev of the Mevlevî âyîn ceremony, since Neyzen Râşid Efendi had ties to Mevlevî music circles. Manuscript TR-Iüne 213-11, a compilation of âyîns also in Neyzen Râşid Efendi’s possession, likewise includes only the first and second hânes of the ‘Şon pîşrev hüzzâm Tatar'ın üşüli [sic] fâhte [sic]’ (pp. 33–5). Furthermore, it closely resembles the ‘Hüzzâm Tatar'ın’ on pp. [6–11] of TR-Iüne 217-15. This practice of performing only the first one or two hânes of the son peşrev is also evident in the âyîn editions of the Istanbul Conservatory (TMKl-Ayi) printed between 1934 and 1939.

Another indication of a connection to Mevlevî performance practices is the noticeable number of pieces in usûl düyek, the usûl commonly used for the son peşrev. As TMKl-Ayi also shows,

peşrevs composed in usûls other than düyek, such as the Hüzzâm peşrev, were performed to the beat of usûl düyek as well.<sup>1</sup>

## 4. Editorial Aspects

### 4.1 Repetitions

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

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

### 4.2 Usûl

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

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

### 4.3 Groups

The scribe frequently left groups of two successive pitch signs unmarked. However, they usually represent two notes with equal value, which can be deduced from the underlying beat structure. Unless it is explicitly indicated otherwise in the critical commentaries for individual pieces, unmarked groups of two pitch signs are assigned the value of quarter notes (i.e.  $\surd = \text{♪}$ ) in the peşrevs, as well as in the saz semâîsis with usûl sengîn semâî, and the value of eighth notes (i.e.  $\surd = \text{♩}$ ) in the saz semâîsis for usûl aksâk semâî.

### 4.4 Pitch

While a large part of the manuscripts written in Hampartsum notation do not distinguish the perde used between dügâh and hicâz in makâm Hicâz, or between dügâh and çargâh in makâm Râst and related makâms, by means of different pitch signs and, instead make use of the same symbol  $\surd$  (segâh), the scribe of TR-Iüne 217-15 signalizes the nuances of intonation for these

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<sup>1</sup> TMKL-AYI, pp. 479–80.

modal contexts. For the Râst tetrachord he uses  $\omega$  (nerk'naxa), whereas in the Hicâz tetrachord he adds a single stroke under the pitch sign  $\omega$  (represented by a down arrow above the notehead in the transcriptions). This presumably indicates the flattening of the pitch symbolized by the unaltered sign; it is not, however, applied to pitches other than segâh. This implies that the intonation of  $\omega$  in the context of makâm Râst lies closer to that of segâh in modern theory than  $\omega$ , which would lean more towards the intonation of dîk kürdî, though the exact position cannot be determined with certainty.

This distinction can also be observed in the manuscripts TR-Iüne 207-5, TR-Iüne 215-13, TR-Iüne 216-14 and in the first part of TR-Iüne 218-16. It is not observable in TR-Iüne 205-3, TR-Iüne 208-6, TR-Iüne 212-10 and TR-Iüne 213-11. Naturally, differences in intonation could have been executed intuitively by trained performers depending on different modal contexts and without the need for differentiation through additional pitch symbols. Thus, it seems that the scribe of the afore-mentioned manuscripts considered it necessary to visualize the difference in performance practice for certain compilations, which raises the question of the motivation behind the adjustment of the notation. One could assume, then, that the modified pitch symbol was developed by the scribe in order to refine the notation at a later point in time. This, presumably, points towards either an emerging shift in the pitch system or, at the very least, a reconsideration of the symbols used and the pitches they refer to. In this respect, it is worth mentioning that some of the later manuscripts (i.e. produced after ca. 1880) written in Hampartsum notation such as TR-Iüne 204-2, TR-Iütâe 108, TR-Iütâe 109 and TR-Içağatay YZPER2 use the symbol  $\omega$  (which usually represents the degree kürdî in earlier sources) for the Hicâz tetrachord instead of  $\omega$  (segâh), which is likewise used in early manuscripts for Hicâz and Râst or other related makâms. While these findings do not sufficiently demonstrate a comprehensive tendency, they offer a distinct example of individual scribal conventions and show a certain degree of flexibility in some aspects of the notation.

## 4.5 Concordances

The manuscripts TR-Iüne 205-3, TR-Iüne 207-5, TR-Iüne 211-9 and TR-Iüne 214-12 were consulted as points of reference where clarification was needed in case of physical damage, scribal errors or with regard to the determination of the usûl, as these manuscripts had also been in Neyzen Râşid Efendi's possession. Additional concordances have been used for pieces that are not included in the afore-mentioned manuscripts or if further investigation was necessary (see BIBLIOGRAPHY).

The editor also consulted printed and handwritten concordances of the Hüseyin Sâdetin Arel Archive held in the İstanbul Üniversitesi Türkiyat Araştırmaları Enstitüsü Arel Kütüphanesi for the two pieces attributed to Şâkir Paşa (1835–1900), for which no concordances could be established in the available corpus of manuscripts in Hampartsum notation. The handwritten concordance is referred to as the combination of the RISM-siglum *TR-Iütâe* for the holding

library and the handwritten identification number (i.e. TR-Iütæ N-1997). For the bibliographical information of the music print Şİ\_HAP\_ŞP see BIBLIOGRAPHY.

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# TRANSCRIPTION



## Müste'âr muḥammes Emîn Ağa'nıñ

Tanbûrî Emîn Ağa  
(d. after 1824)

1 =  $\text{♩}$  1

1[. Hâne] 16

Muhammes D 16 T

2 3

\*/3/

4 teslîm 5

/4/

6 7

/6/









## Müste'âr semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi  
(d. after 1901)

1 = ♩

1[. Hâne]

[Aksak semâî]

D  
T

10

1

/2/

2

/3/

3

4 teslim

4/

5

/5/

6

/6/

7

7

7/

2.[.Hâne]

8/

9/

10

10/

11

12 teslim 13

3.[.Hâne]

[p. 4]

14

15

16

2/

3/

/4/

4[.Hâne]

[Yürük semâî]

/5/ 19 20

/6/ 21 22 23

/7/ 24 25 26

1. /8/ ( 27 28 )

2. /9/ ( 29 30 ) teslîm 31

M.D.



## Sûz-ı dil-ârâ düyek Sulţân Selîm-i Şâliş Hazretleri'niñ

Selim III  
(1761-1808)

1[. Hâne]

Düyek

1 =  $\text{♩}$

1

2

3

4

5

6 teslim

7

8 9

10 11

1. 2.

[p. 6]

2. [Hâne]

12

13 14

15 16

17 18

19 20

/8/

21 teslim /10/

1. 22 2. 23

M.D.





## Mâhûr pîşrevi düyek Râşid Efendi'niñ

Neyzen Râşid Efendi  
(d. after 1901)

1[. Hâne]

Düyek

1 =  $\text{♩}$

1

2

3

4

5

6 teslim

7

8 9

10 11

[p. 8] 12

13 14

\* 15 16

\* 17 teslim 3

1. ( ♢ ) /7/ ( ♢ )

2. ♢ ♢

M.D.



## Mâhûr semâ'î Râşid Efendi'niñ

Neyzen Râşid Efendi  
(d. after 1901)

1 =  1

1[. Hâne]  1

[Aksak semâî]  D T 10

 /2/  2  /3/ 3

 /4/ 4 teslîm  /5/ 5

 /6/ 6  7

7/

8

2[. Hâne]

8/

9

9/

10 [p. 10]

11

12 teslim 13

2/

3[. Hâne]

3/

14

4/

15

5/

16







## Şabâ devri 'Osmân Beğ'in

Büyük Osmân Bey  
(1816-1885)

1 =  $\text{♩}$  1

1[. Hâne]

Devr-i kebîr  $\frac{D}{T}$  14

2

3

4

5

6

7

14

8 /6/ 9

10 /7/ 11

12 teslīm /8/ 13 /9/

14 /10/ 15

1. 16 /11/ 2. 17

[p. 12] 18

2[. Hâne]

19  $\frac{1}{2}$  20  $\frac{3}{4}$

21 22

$\frac{4}{4}$  23  $\frac{5}{4}$  24

$\frac{6}{4}$  25  $\frac{7}{4}$  26

27  $\frac{8}{4}$  28

29 teslim

1. /9/ ( 30 ) 2. 31

M.D.

## Şabâ semâ'î Edhem Efendi'niñ

Kânûnî Edhem Efendi  
(d. 1918?)

1 = ♪

1. [Hâne]

[Aksak semâî]

D  
T

10

10

1

2

3

4 teslîm

5

6

7

7/

8

2[. Hâne] /8/

9

9/ 10 /10/ 11

11/ 12 teslim 13

[p. 14] 14

3[. Hâne]

15 /2/ /3/ 16

17 /4/ 18

[Teslîm] 19 /6/ \* 20

1 = ♩ /8/ 21

4[. Hâne]

[Sengîn semâi]

22 /9/ 23

\* 24

1. ( 24

2. ( [p. 15] ) 25 26

/2/ \* 27 28

1. 29 2. 30

1 = 1/4 teslim 31 32

/6/ 33 34

M.D.



## Yegâh hafif 'Osmân Beğ'iñ

Büyük Osmân Bey  
(1816-1885)

1 =  $\text{♩}$  1

1[. Hâne] 16

[Muhammes] D 16 T

/9/ 2 /10/ 3

/11/ 4 [p. 16] 5

/2/ 6 /3/ 7 /4/ 7

8 teslim

10

/8/

12

[p. 17]

2.[Hâne]

13

\*/

/2/

14

\*/

/3/

15

\*/

/4/

16

\*/

17

/5/ \* 18 /6/ 19

/7/ \* 20

teslim /8/ 21

/9/ \* /10/ 22

23 /11/ 24

M.D.



## Yegâh semâî İsağ'ın

Tanbûrî İsağ  
(d. after 1807)

1 =

1[. Hâne]

[Aksak semâî]  $\frac{D}{T}$  10

teslim

/6/

8

Musical notation for measures 6 and 7. The system consists of a treble clef staff with a key signature of one flat and one sharp (F#), and a bass clef staff. Measure 6 contains a half note G4 in the treble and a half note F3 in the bass. Measure 7 contains a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4 in the treble, and a half note G3 in the bass.

/7/

9

10

Musical notation for measures 8 and 9. Measure 8 contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the treble, and a half note G3 in the bass. Measure 9 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the treble, and a half note F3 in the bass.

/8/

11

2[. Hâne]

Musical notation for measures 10 and 11. Measure 10 contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the treble, and a half note G3 in the bass. Measure 11 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the treble, and a half note F3 in the bass.

/9/

12

13

Musical notation for measures 12 and 13. Measure 12 contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the treble, and a half note G3 in the bass. Measure 13 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the treble, and a half note F3 in the bass.

14 teslim

/11/

15

Musical notation for measures 14 and 15. Measure 14 contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the treble, and a half note G3 in the bass. Measure 15 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the treble, and a half note F3 in the bass.

[p. 19]

16

3[. Hâne]

Musical notation for measures 16 and 17. Measure 16 contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the treble, and a half note G3 in the bass. Measure 17 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the treble, and a half note F3 in the bass.

17 /2/ 18

Musical notation for measures 17 and 18. The system consists of a treble clef staff and a bass clef staff. Measure 17 contains a treble staff with eighth and sixteenth notes and a bass staff with quarter notes. Measure 18 continues the melody in the treble staff and accompaniment in the bass staff.

19 /4/ 20

Musical notation for measures 19 and 20. The system consists of a treble clef staff and a bass clef staff. Measure 19 features a treble staff with eighth and sixteenth notes and a bass staff with quarter notes. Measure 20 continues the melody in the treble staff and accompaniment in the bass staff.

21 /5/ 22 /6/

Musical notation for measures 21 and 22. The system consists of a treble clef staff and a bass clef staff. Measure 21 features a treble staff with eighth and sixteenth notes and a bass staff with quarter notes. Measure 22 continues the melody in the treble staff and accompaniment in the bass staff.

23 /7/ 24 /8/

Musical notation for measures 23 and 24. The system consists of a treble clef staff and a bass clef staff. Measure 23 features a treble staff with eighth and sixteenth notes and a bass staff with quarter notes. Measure 24 continues the melody in the treble staff and accompaniment in the bass staff.

25 /9/ 26 /10/

Musical notation for measures 25 and 26. The system consists of a treble clef staff and a bass clef staff. Measure 25 features a treble staff with eighth and sixteenth notes and a bass staff with quarter notes. Measure 26 continues the melody in the treble staff and accompaniment in the bass staff.

[p. 20] 27 28

Musical notation for measures 27 and 28. The system consists of a treble clef staff and a bass clef staff. Measure 27 features a treble staff with eighth and sixteenth notes and a bass staff with quarter notes. Measure 28 continues the melody in the treble staff and accompaniment in the bass staff.

29

/2/

\*

30

/3/

4[. Hâne]

31

/4/

32

/5/

33

/6/

33

/7/

\*

34

34

/8/

35

37

38



/9/ teslim

39

40

┌ ┌ ┌

┌ /11/ ┌

41

M.D.



Makâm: —  
Usûl: —  
Genre: —

TR-lüne 217-15b, pp. [4-5]  
CMO1-I/14b.1

1 = ♩ \*  
2  
/2/  
/3/  
/4/  
/5/  
/6/  
/7/ [p. 5]  
1. 3 2. 4  
/2/ /3/ ( )  
/4/ /5/ 1. \* \* 5 2. 6  
6

M.D.



## Hüzâm Tatar'îñ

Tatar

1 =  $\text{♩}$

1 [Hâne]

[Fâhte]  $\text{D}$   
 $\text{T}$

/2/

2

3

/3/

4 /4/

5

/5/

6

7 /6/

8

Musical notation for measures 7 and 8. The system consists of a treble clef staff and a bass clef staff. Measure 7 contains a half note G4 in the treble and a half note G3 in the bass. Measure 8 contains a half note A4 in the treble and a half note A3 in the bass. Above measure 8 is a diamond symbol with the number 8 inside. Above measure 9 is a diamond symbol with the number 9 inside.

10 [p. 7] 11

Musical notation for measures 9, 10, and 11. The system consists of a treble clef staff and a bass clef staff. Measure 9 contains a half note G4 in the treble and a half note G3 in the bass. Measure 10 contains a half note A4 in the treble and a half note A3 in the bass. Measure 11 contains a half note B4 in the treble and a half note B3 in the bass. Above measure 10 is a diamond symbol with the number 10 and the text [p. 7] inside. Above measure 11 is a diamond symbol with the number 11 inside.

1. 12 2. 13

Musical notation for measures 12 and 13. The system consists of a treble clef staff and a bass clef staff. Measure 12 contains a half note G4 in the treble and a half note G3 in the bass. Measure 13 contains a half note A4 in the treble and a half note A3 in the bass. Above measure 12 is a diamond symbol with the number 12 inside. Above measure 13 is a diamond symbol with the number 13 inside.

14 15

Musical notation for measures 14 and 15. The system consists of a treble clef staff and a bass clef staff. Measure 14 contains a half note G4 in the treble and a half note G3 in the bass. Measure 15 contains a half note A4 in the treble and a half note A3 in the bass. Above measure 14 is a diamond symbol with the number 14 inside. Above measure 15 is a diamond symbol with the number 15 inside.

16 17

Musical notation for measures 16 and 17. The system consists of a treble clef staff and a bass clef staff. Measure 16 contains a half note G4 in the treble and a half note G3 in the bass. Measure 17 contains a half note A4 in the treble and a half note A3 in the bass. Above measure 16 is a diamond symbol with the number 16 inside. Above measure 17 is a diamond symbol with the number 17 inside.

18 19

Musical notation for measures 18 and 19. The system consists of a treble clef staff and a bass clef staff. Measure 18 contains a half note G4 in the treble and a half note G3 in the bass. Measure 19 contains a half note A4 in the treble and a half note A3 in the bass. Above measure 18 is a diamond symbol with the number 18 inside. Above measure 19 is a diamond symbol with the number 19 inside.

Musical notation system 1 (measures 18-21). Treble clef, key signature of two sharps (F# and C#). Measure 18 starts with a down-bow stroke. Measure 20 has a dynamic marking of  $p$  and a hairpin. Measure 21 ends with a repeat sign. Fingerings are indicated by numbers 1-4. A double bar line is present at the beginning of the system.

Musical notation system 2 (measures 22-23). Treble clef, key signature of two sharps. Measure 22 has a dynamic marking of  $p$ . Measure 23 ends with a repeat sign. Fingerings are indicated by numbers 1-4. A double bar line is present at the beginning of the system.

Musical notation system 3 (measures 24-25). Treble clef, key signature of two sharps. Measure 24 has a dynamic marking of  $p$ . Measure 25 ends with a repeat sign. Fingerings are indicated by numbers 1-4. A double bar line is present at the beginning of the system.

Musical notation system 4 (measures 26-27). Treble clef, key signature of two sharps. Measure 26 has a dynamic marking of  $p$ . Measure 27 ends with a repeat sign. Fingerings are indicated by numbers 1-4. A double bar line is present at the beginning of the system.

Musical notation system 5 (measures 28-29). Treble clef, key signature of two sharps. Measure 28 has a dynamic marking of  $p$ . Measure 29 ends with a repeat sign. Fingerings are indicated by numbers 1-4. A double bar line is present at the beginning of the system.

Musical notation system 6 (measures 30-31). Treble clef, key signature of two sharps. Measure 30 has a dynamic marking of  $p$ . Measure 31 ends with a repeat sign. A first ending bracket labeled "1." spans measures 30 and 31. Fingerings are indicated by numbers 1-4. A double bar line is present at the beginning of the system.

[p. 9] 2. 32 \* [Teslîm] 33

/3/ 34 35

36 37

1. 38 2. 39

[p. 10] 40

2[. Hâne]

/2/ 41 42



43

Musical notation for measures 43-44. The system consists of a treble clef staff and a bass clef staff. The key signature is one flat and one sharp (B-flat and F-sharp). Measure 43 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The bass staff has a whole note chord. Measure 44 continues the melodic line in the treble staff, and the bass staff has a whole note chord.

1. 44 45

Musical notation for measures 44-45. The system consists of a treble clef staff and a bass clef staff. Measure 44 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The bass staff has a whole note chord. Measure 45 continues the melodic line in the treble staff, and the bass staff has a whole note chord.

2. 46 47

Musical notation for measures 46-47. The system consists of a treble clef staff and a bass clef staff. Measure 46 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The bass staff has a whole note chord. Measure 47 continues the melodic line in the treble staff, and the bass staff has a whole note chord.

48 \*

Musical notation for measures 48-49. The system consists of a treble clef staff and a bass clef staff. Measure 48 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The bass staff has a whole note chord. Measure 49 continues the melodic line in the treble staff, and the bass staff has a whole note chord.

49 50

Musical notation for measures 49-50. The system consists of a treble clef staff and a bass clef staff. Measure 49 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The bass staff has a whole note chord. Measure 50 continues the melodic line in the treble staff, and the bass staff has a whole note chord.

51 52

Musical notation for measures 51-52. The system consists of a treble clef staff and a bass clef staff. Measure 51 features a melodic line in the treble staff with a slur over the first two notes and a fermata over the last note. The bass staff has a whole note chord. Measure 52 continues the melodic line in the treble staff, and the bass staff has a whole note chord.

53 54

55 56 57

M.D.



8/8

7 [p. 13]

8

9

10

11

12

13

14

15 \*

16

2[. Hâne]

[p. 14]

17 /2/ 18

19 [Taslîm] 20

/4/ /5/ /6/

21 22

/7/ /8/

23 \* 24

[p. 15] /2/

25 26

/3/ /4/

27 28

/5/

29

30 \*

M.D.

## ‘Uşşâk Kanpos nazîresi

1 =  $\text{♩}$  \* 1

1[. Hâne] 

[Düyek] 

$\frac{2}{/}$  

$\frac{4}{/}$  

$\frac{6}{/}$  

$\frac{7}{/}$  

1. ( 8 ) 2. ( [p. 17] 9 )

[Teslîm]

10 11

12 13

14 15 \*

16 17

18

The musical score is written in 5/8 time and consists of several systems. Each system has a treble staff and a bass staff. The first system includes a first ending (1.) and a second ending (2.) with a page reference [p. 17]. The second system is marked [Teslîm] and contains measures 10 and 11. The third system contains measures 12 and 13. The fourth system contains measures 14 and 15, with an asterisk (\*) above measure 15. The fifth system contains measures 16 and 17, with a first ending (1.) and a second ending (2.) indicated. The sixth system contains measure 18. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p. 17' and '3'.



[p. 18] 19

2[. Hâne]

20

/2/ /3/ 21

22

/4/ /5/ 23

24

\* /6/ /7/ 25

26

/8/ [p. 19] 27

28

/2/ /3/ 29



## Sûz-ı dil-ârâ düyek

[Selîm III  
(1761–1808)]

1. Hâne

Düyek

1 =  $\text{♩}$

1

2

3

4

5

6 \* [Teslîm]

7

7/ 8/ 9

9/ 10/ 11

1. [p. 21] 2.

2. [Hâne]

12

13/ 14

13 \*

15/ 16

15 \*

17/ 18

17

19 \* 20

/8/ /9/

21 [Teslîm]

/10/

1. 22 2. 23

M.D.



## Rehâvî Şâkir Paşa'nın

Şâkir Paşa  
(1835-1900)

1 =  $\text{♩}$  1 /2/  $\text{♩}$

1[. Hâne] 2

[Düyek]  $\text{D}$   $\text{T}$  4 3 /4/  $\text{♩}$

1. 4 | 2. 5

(  $\text{♩}$  /5/  $\text{♩}$  ) (  $\text{♩}$   $\text{♩}$   $\text{♩}$  )

6

/6/ /7/

7

/8/

8

/9/

[p. 25] [Tslîm] 9

[p. 25] [Tslîm] /2/

10

/3/

11

/4/



12

/5/

[p. 26]

2[. Hâne]

13

[p. 26]

/2/

14

/2/

/4/

15

/4/

/5/

16

/5/

/6/

17

/6/

18

\* /7/

19

/8/

20

/9/

[p. 27] [Tslm] 21

/2/

22

/3/

23

/4/

24

/5/

M.D.



## Nihâvend Teşekkür şarkısı

1 = 3

[Zemîn]

[Yürük semâî]

3 /2/

4

6 /3/

7

[Nakarât]

9 /4/

10

11

12 /5/ 13 14

/6/ 15 16

[2<sup>nd</sup> time > div. 25]

[p. 31] miyān 17 18 /2/ 19

20 21 /3/ 22

23 /4/ 24

ḳodası 25 26 /6/ 27

28 29 30

31 32 33

M.D.





## Râhat-fezâ Şâkir Paşa'nın

Şâkir Paşa  
(1835-1900)

1. Hâne

[Düyek]

1 = ♩

\*

1

/2/

/3/

2

3

/4/

3

4

/5/

4

5

/6/

6

/7/

7

/8/

[Tesiim]

8

/9/

[p. 35]

9

/2/

10

/3/

11

/4/

12

\* /5/

13 14

/6/

[p. 36]

2[. Hâne]

15

/2/

16

/3/ /4/

17

18

/5/

/6/

19

20

21

22

23

24

Musical notation for measures 24-25. The system consists of a treble clef staff and a bass clef staff. Measure 24 features a treble staff with a quarter rest followed by eighth notes, and a bass staff with quarter notes. Measure 25 continues the treble staff with eighth notes and the bass staff with quarter notes. A fermata is placed over the final note of measure 25. Above the treble staff, there are bracketed markings: a brace over the first two notes, a brace over the next two notes, and a brace over the final note.

25

Musical notation for measures 25-26. The system consists of a treble clef staff and a bass clef staff. Measure 25 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 26 continues the treble staff with eighth notes and the bass staff with quarter notes. A fermata is placed over the final note of measure 26. Above the treble staff, there are bracketed markings: a brace over the first two notes, a brace over the next two notes, and a brace over the final note.

26

Musical notation for measures 26-27. The system consists of a treble clef staff and a bass clef staff. Measure 26 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 27 continues the treble staff with eighth notes and the bass staff with quarter notes. A fermata is placed over the final note of measure 27. Above the treble staff, there are bracketed markings: a brace over the first two notes, a brace over the next two notes, and a brace over the final note.

27

Musical notation for measures 27-28. The system consists of a treble clef staff and a bass clef staff. Measure 27 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 28 continues the treble staff with eighth notes and the bass staff with quarter notes. A fermata is placed over the final note of measure 28. Above the treble staff, there are bracketed markings: a brace over the first two notes, a brace over the next two notes, and a brace over the final note.

28

3[. Hâne]

Musical notation for measures 28-29. The system consists of a treble clef staff and a bass clef staff. Measure 28 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 29 continues the treble staff with eighth notes and the bass staff with quarter notes. A fermata is placed over the final note of measure 29. Above the treble staff, there are bracketed markings: a brace over the first two notes, a brace over the next two notes, and a brace over the final note.

29

Musical notation for measures 29-30. The system consists of a treble clef staff and a bass clef staff. Measure 29 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 30 continues the treble staff with eighth notes and the bass staff with quarter notes. A fermata is placed over the final note of measure 30. Above the treble staff, there are bracketed markings: a brace over the first two notes, a brace over the next two notes, and a brace over the final note.

31

/3/ /4/

32

/5/ /6/

33

/7/ /8/

34

/9/ /10/

[Teslîm]

35

/11/ /12/

36

/13/ /14/

38

10/ 2/

[p. 39] 39

40

41 42

[p. 40] 43

4[. Hâne]

44

45

/4/

46

/5/

47

/6/

48

/7/ /8/

[Teshîm]

49

/9/

[p. 41]

50

[p. 41]



51

/2/

52

/3/ /4/

53

/5/ \*

54

/6/

55

/7/

ferah-fezā tamām şüd

M.D.



# CRITICAL REPORT



## Müste'ār muḥammes Emīn Ağa'nîñ

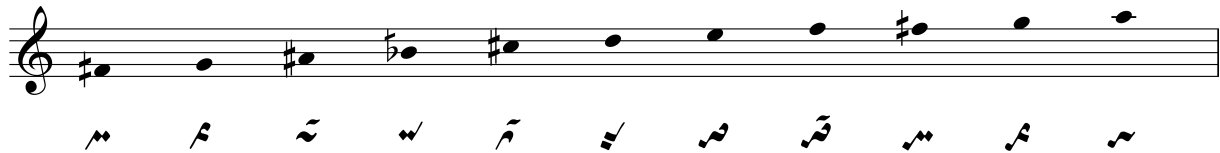
<b>Source</b>	TR-Iüne 217-15a
<b>Location</b>	P. 1, l. 1 – p. 2, l. 7
<b>Makâm</b>	Müste'âr
<b>Usûl</b>	Muhammes
<b>Genre</b>	Peşrev
<b>Attribution</b>	Tanbûrî Emîn Ağa (d. after 1824)
<b>Index Heading</b>	Müste'âr
<b>Work No.</b>	CMOi0447

**Remarks**

2 hânes only. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9. All the consulted concordances (with the exception of TR-Iam 1537) attribute the piece to Tanbûrî Musî.

**Structure**

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

**Pitch Set****Notes on Transcription**

- 2.1 Part of the group with the value of a quarter note is covered by the binding. For 2.1 TR-Iam 1537 and TR-Iüne 205-3 have " . Accordingly, the group was completed from " to " .
- 3.2.2 Partially covered by the binding.
- 6 Div. sign : covered by the binding.
- 8.2.2 Covered by the binding. " is supplemented according to TR-Iüne 205-3.
- 12.2.3 Partially covered by the binding.
- 12.3 Erroneously inserted div. sign : after the group was subsequently rubbed out by the scribe.
- 15.3.1 " for " . Cf. TR-Iüne 205-3.

**Consulted Concordances**

TR-Iam 1537, pp. 32–4 [no attribution]; TR-Iüne 205-3, pp. 74–6; TR-Iüne 211-9, pp. 62–4;  
TR-Istek 1, p. 82, TR-Iütae 107, pp. 172–4.

M.D.

Müste<sup>ç</sup>ār semā<sup>ç</sup>ī Rāşid Efendi'niñ

<b>Source</b>	TR-Iüne 217-15a
<b>Location</b>	P. 3, l. 1 – p. 4, l. 9
<b>Makâm</b>	Müsteâr
<b>Usûl</b>	Aksak semâî
<b>Genre</b>	Saz semâîsi
<b>Attribution</b>	Neyzen Râşid Efendi (d. after 1901)
<b>Index Heading</b>	Semâ <sup>ç</sup> isi
<b>Work No.</b>	CMOi0550

**Remarks**

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

**Structure**

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

\*yürük semâî

**Pitch Set**
**Notes on Transcription**

8.4.1	↓ for ↓.
16.1.4	↘ for ↘.

M.D.

## Sûz-ı dil-ârâ düyek Sulţān Selīm-i Şālîş Hâzretleri'niñ

<b>Source</b>	TR-Iüne 217-15a
<b>Location</b>	P. 5, l. 1 – p. 6, l. 10
<b>Makâm</b>	Sûz-ı dilârâ
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Selîm III (1761–1808)
<b>Index Heading</b>	Sûz-ı dil-ârâ
<b>Work No.</b>	CMOi0241

### Remarks

2 hânes only. Blurs on the upper left corner of p. 5 and upper right corner of p. 6 from the scribe's contact with the ink. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

### Structure

H1	: 6	4(T) :
H2	: 10	4(T) :

### Pitch Set



### Consulted Concordances

TR-Iüne 214-12, pp. 131–4; TR-Iüne 212-10b, pp. 40–43.

M.D.



# Māhūr pīşrevi düyek Râşid Efendi'niñ

<b>Source</b>	TR-Iüne 217-15a
<b>Location</b>	P. 7, l. 1 – p. 8, l. 7
<b>Makâm</b>	Mâhûr
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Neyzen Râşid Efendi (d. after 1901)
<b>Index Heading</b>	Mâhûr
<b>Work No.</b>	CMOi0551

## Remarks

The heading is given at the end of the piece. 2 hânes only. The pagination on p. 8 is blurred from a correction by the scribe.

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

## Structure

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

## Pitch Set



## Notes on Transcription

- 3.4.1 Irrelevant blot above the pitch sign.
- 4.4.2 Pitch sign slightly deformed by a slip of the pen.
- 7.1.3 Irrelevant blot above the pitch sign.
- 15.1.1 Imprint of the blot above 3.4.1 above the pitch sign.
- 17.3.2 Pitch sign slightly blurred.

M.D.



## Şabā devri ‘Osmān Beğ’iñ

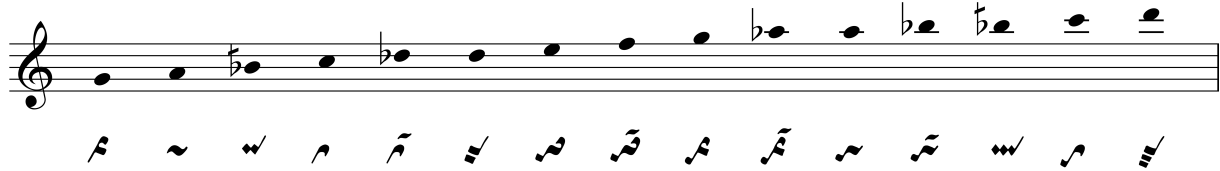
<b>Source</b>	TR-Iüne 217-15a
<b>Location</b>	P. 11, l. 1 – p. 12, l. 9
<b>Makâm</b>	Sabâ
<b>Usûl</b>	Devr-i kebîr
<b>Genre</b>	Peşrev
<b>Attribution</b>	Büyük Osmân Bey (1816–1885)
<b>Index Heading</b>	Şabâ
<b>Work No.</b>	CMOi0283

**Remarks**

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

**Structure**

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

**Pitch Set****Consulted Concordances**

TR-Iüne 214-12, pp. 57–9; TR-Iütæ 107, pp. 302–3; TR-Iütæ 108, pp. 13–14.

M.D.



- 27.2–3      Alternative groups written above the melodic line in pencil: " *صمّو صمّو صمّو* ".  
30            Div. sign missing due to the fold of the binding. Lack of space has pushed the following bracket past the line on p. 15 and it is actually notated on p. 16.

**Consulted Concordances**

TR-lūtae 249, pp. 1837–8; CT-Saz, p. 64.

M.D.

## Yegâh hafîf 'Osmân Beğ'in

<b>Source</b>	TR-Iüne 217-15a
<b>Location</b>	P. 15, l. 8 – p. 17, l. 11
<b>Makâm</b>	Yegâh
<b>Usûl</b>	Hafîf [Muhammes]
<b>Genre</b>	Peşrev
<b>Attribution</b>	Büyük Osmân Bey (1816–1885)
<b>Index Heading</b>	Yegâh
<b>Work No.</b>	CMOi0524

**Remarks**

2 hânes only.

All the consulted concordances provide usûl muhammes instead of hafîf, which suggests a transcription error was made by the scribe. The order of the div. signs in H1 and H2 imply a structure of 32 beats, whereas the teslîm section would only comprise 16 beats. Therefore, the editor employed usûl muhammes by splitting the implied cycle of 32 beats into two cycles of 16 beats for H1 and H2 according to the concordances. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

**Structure**

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

**Pitch Set****Notes on Transcription**

- 4 : for ❖ .
- 14.2.2 Duration sign possibly corrected from ♪ to ♫ by the scribe.
- 15.4.3 ♪ written above the original sign ♪ in pencil.
- 16 : for ❖ .



## Yegâh semâ'î İsağ'ın

<b>Source</b>	TR-İüne 217-15a
<b>Location</b>	P. 18, l. 1 – p. 20, l. 11
<b>Makâm</b>	Yegâh
<b>Usûl</b>	Aksak semâî
<b>Genre</b>	Saz semâîsi
<b>Attribution</b>	Tanbûrî İsak (d. after 1807)
<b>Index Heading</b>	Semâ'îsi
<b>Work No.</b>	CMOi0501

**Remarks**

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

TR-İüne 207-5 and TR-İüne 204-2 indicate that the teslîm should be played after H3, however, as in the present source this not indicated in the other consulted concordances.

**Structure**

H1	:	7		3(T)	:
H2	:	4		3(T)	:
H3	:	8	: :	6	:
H4	:	9		3(T)	:

**Pitch Set****Notes on Transcription**

- 2.4.2 Irrelevant third dash mistakenly added to the duration sign by the scribe.
- 29.2.1 It seems that the scribe corrected  $\text{ض}$  to  $\text{ض}$ .
- 36.4.2 Slip of the pen from line below resulting in a thin stroke through the notation sign.



**Consulted Concordances**

TR-Iüne 207-5, pp. 29–30; TR-Iüne 204-2, pp. 45–6; TR-Iütae 109, pp. 22–3; TR-Iütae 108, pp. 75–6; TR-Iüne 211-9, pp. 23–4; TR-Iütae 249, pp. 2992–3.

M.D.

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<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [4], l. 1 – p. [5], l. 6
<b>Makâm</b>	—
<b>Usûl</b>	—
<b>Genre</b>	—
<b>Attribution</b>	—
<b>Index Heading</b>	—
<b>Work No.</b>	CMOi0553

**Remarks**

No heading is given. The piece is composed in a western style, perhaps a march or an overture. Tonality is similar to D major (i.e. a Râst-like scale on nevâ). The specific usûl or beat cannot be ascertained. Apart from structural repeat signs at the end of each melodic section, there are no division signs. The melody seems to be written in two-four time, whereby every note group corresponds to one bar. In order to illustrate the character of the source, no additional bar lines were added. The upper left and right edges of p. [4] are partially damaged.

**Structure**

|: [9] |: [9] |: [10] |: [4] |

**Pitch Set****Notes on Transcription**

- 1.1.1 Upper left edge of page torn off up to the first notation sign that is still recognizable as ~ .
- 5.4.1 Duration sign written in red ink.
- 5.4.5 See note on 5.4.1.

M.D.

## Hüzzâm Tatar'îñ

<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [6], l. 1 – p. [11], l. 6
<b>Makâm</b>	Hüzzâm
<b>Usûl</b>	Fâhte
<b>Genre</b>	Peşrev
<b>Attribution</b>	Tatar
<b>Work No.</b>	CMOi0492

**Remarks**

2 hânes only.

Usûl fâhte was chosen based on the information given in the consulted concordances. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

**Structure**

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

**Pitch Set**

# Ḥicāz Ḳuzum

<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [12], l. 1 – p. [15], l. 8
<b>Makâm</b>	Hicâz
<b>Usûl</b>	Zencîr
<b>Genre</b>	Peşrev
<b>Work No.</b>	CMOi0101

## Remarks

2 hânes only.

While there is no indication for the usûl in TR-Iüne 217-15, the structure of H1 and H2 is in principle compatible with usûl zencîr, which is also valid for H1 and H2 of TR-Iütâe 249, whereas H3 of TR-Iütâe 249 is incomplete and the structure of H4 would not correspond to usûl zencîr.

However, the piece also appears as ‘Şehnâz pîşrevi’ with usûl zencîr in CT-Saz, p. 148, where a later hand has added the attribution ‘Kemânî ‘Alî Ağa’ in pencil. Therefore, the editor has opted to include usûl zencîr in the edition. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

## Structure

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

## Pitch Set

## Notes on Transcription

- 4 ❖ for : .
- 15 The function of the round bracket after the div. sign is not clear. The bracket could conceivably indicate the completion of one usûl cycle.
- 18.1 Omit. Supplied from TR-Iütâe 249.
- 19 ❖ for : .

- 24.1             $\text{نُصْرَتُهُمْ}$  for  $\text{نُصْرَتُهُمْ}$  .  
25.3.1         $\text{نُصْرَتُهُمْ}$  for  $\text{نُصْرَتُهُمْ}$  . Cf. 10.3.1.  
28.3.1         $\text{نُصْرَتُهُمْ}$  for  $\text{نُصْرَتُهُمْ}$  . Cf. 13.3.1  
30.1.4         $\text{نُصْرَتُهُمْ}$  for  $\text{نُصْرَتُهُمْ}$  . Cf. 15.1.4.  
30.1.6         $\text{نُصْرَتُهُمْ}$  for  $\text{نُصْرَتُهُمْ}$  . Cf. 15.1.6.  
30.2.2         $\text{نُصْرَتُهُمْ}$  for  $\text{نُصْرَتُهُمْ}$  . Cf. 15.2.2.  
30              See note on 15.

**Consulted Concordances**

TR-lūtae 249, pp. 827–8; CT-Saz, p. 148–9.

M.D.

## ‘Uşşāk Ḳanpos nazīresi

<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [16], l. 1 – p. [19], l. 9
<b>Makâm</b>	Uşşāk
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Work No.</b>	CMOi0367

### Remarks

2 hânes only.

While the majority of the concordances provide usûl düyek, TR-Iütae 107 provides usûl hañf. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

### Structure

H1	: 8	: : 8(T)	:
H2	: 12	: : 8(T)	:

### Pitch Set



### Notes on Transcription

- 1.4             $\overset{\sim}{\underset{\sim}{\text{m}}}$  for  $\overset{\sim}{\underset{\sim}{\text{m}}}$ . TR-Iüne 214-12:  $\overset{\sim}{\underset{\sim}{\text{m}}}$ ; TR-Iütae 109:  $\overset{\sim}{\underset{\sim}{\text{m}}}$ .
- 6.1.1         $\overset{\sim}{\underset{\sim}{\text{m}}}$  corrected to  $\overset{\sim}{\underset{\sim}{\text{m}}}$ .
- 6.3.1         $\overset{\sim}{\underset{\sim}{\text{m}}}$  corrected to  $\overset{\sim}{\underset{\sim}{\text{m}}}$ .
- 15.4.3      Erroneously intended  $\overset{\sim}{\underset{\sim}{\text{m}}}$  corrected to  $\overset{\sim}{\underset{\sim}{\text{m}}}$  by the scribe.
- 24.2         $\overset{\sim}{\underset{\sim}{\text{m}}}$  for  $\overset{\sim}{\underset{\sim}{\text{m}}}$ .
- 27.3         $\overset{\sim}{\underset{\sim}{\text{m}}}$  for  $\overset{\sim}{\underset{\sim}{\text{m}}}$ .
- 35            The reiterated notation of the teslîm stops at this point followed by the instruction to continue (‘il[ā]-āḥirihi’).

**Consulted Concordances**

TR-Iüne 211-9, pp. 251–3; TR-Iüne 214-12, pp. 81–3; TR-Istek 2, fols. 87v–8r; TR-Iütae 109, pp. 16–17; TR-Iütae 107, pp. 207–8.

M.D.

## Sûz-ı dil-ârâ düyek

<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [20], l. 1 – p. [21], l. 10
<b>Makâm</b>	Sûz-ı dilârâ
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	[Selîm III (1761–1808)]
<b>Work No.</b>	CMOi0241

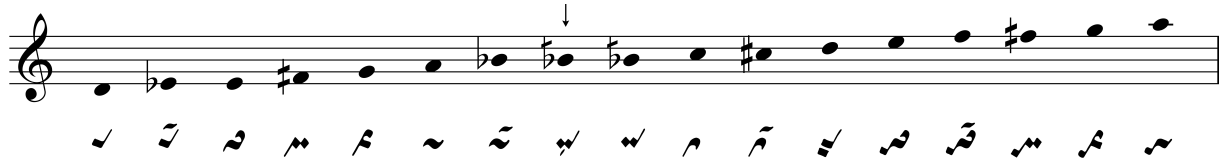
### Remarks

2 hânes only. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9. The piece is a slightly different variant of the ‘Sûz-ı dilârâ düyek Sultân Selîm-i Şâlis Hâzretleriniñ’ notated on pp. 5–6 in the present manuscript. H2 deviates from the variant on pp. 5–6 in its modal specifics by means of different pitch signs. The editor has opted not to intervene but to reproduce the decisions of the scribe in the notation. Nonetheless, the passages where the pitch structures differ from each other are mentioned in the notes on transcription, since the possibility of scribal errors cannot be excluded.

### Structure

H1	: 6	4(T) :
H2	: 10	4(T) :

### Pitch Set



### Notes on Transcription

- 3.2 Erased beginning of div. 4 above the group. See note on 4.
- 4 The scribe initially skipped div. 4 and inserted it afterwards between l. 3 and l. 4 in red ink. A red mark leading from the passage to the end of div. 3 in l. 3 indicates that the red div. should be played after div. 3.
- 7 ♯ is placed above the div. sign of div. 6.
- 10.2  $\mu^{\circ}\beta^{\circ}$  for  $\mu^{\circ}\beta^{\circ}$ .



- 14.1–2 TR-Iüne 217-15a (pp. 5–6), TR-Iüne 212-10b, TR-Iüne 214-12:  $\overset{\text{H}}{\sim} \sim$ ; TR-Iütae 107:  $\sim \sim$ ; TR-Istek 1:  $\overset{\text{H}}{\sim} \sim$ ; TR-Istek 2:  $\overset{\text{H}}{\sim} \overset{\text{H}}{\sim}$ .
- 16.1–3 TR-Iüne 217-15a (pp. 5–6), TR-Iüne 212-10b, TR-Iüne 214-12:  $\overset{\text{H}}{\sim} \sim \overset{\text{H}}{\sim}$ ; TR-Iütae 107:  $\sim \sim \overset{\text{H}}{\sim}$ ; TR-Istek 2:  $\overset{\text{H}}{\sim} \overset{\text{H}}{\sim} \overset{\text{H}}{\sim}$ .
- 20.1–2 TR-Iüne 217-15a (pp. 5–6), TR-Iüne 212-10b, TR-Iüne 214-12:  $\overset{\text{H}}{\sim} \sim$ ; TR-Iütae 107:  $\sim \sim$ ; ST2:  $\overset{\text{H}}{\sim} \overset{\text{H}}{\sim}$ .
- 22 The brackets signaling the ending of the first repetition of the teslîm only include a div. sign (❖). This could suggest that the passage should be repeated according to the notation of the teslîm on p. 20 (div. 10). However, the variants of the piece in TR-Iüne 217-15a, pp. 5–6 as well as TR-Iüne 212-10b and TR-Iüne 214-12 give ( $\overset{\text{H}}{\sim} \sim \text{❖}$ ) as the ending for the first repetition of the teslîm after H2.

### Consulted Concordances

TR-Istek 1, p. 65; TR-Istek 2, fols. 74r–5r; TR-Iütae 107, pp. 166–7; TR-Iüne 212-10b, pp. 40–3; TR-Iüne 214-12, pp. 131–4; TR-Iüne 217-15a, pp. 5–6.

M.D.

## Rehāvī Şâkir Paşa'nın

<b>Source</b>	TR-Iüne 217-15b
<b>Location</b>	P. [24], l. 1 – p. [27], l. 5
<b>Makâm</b>	Rehâvî
<b>Usûl</b>	Düyek
<b>Genre</b>	Peşrev
<b>Attribution</b>	Şâkir Paşa (1835–1900)
<b>Work No.</b>	CMOi0554

### Remarks

The heading is given at the end of the piece. 2 hânes only.

Although Öztuna mentions the piece under the composer entry in TMAS/II, p. 329 as ‘Devr-i Kebîr Rehâvî’ and TR-Iütâe N-1997 requires usûl devr-i kebîr, the structure of the present record is not compatible with usûl devr-i kebîr. Due to lack of additional concordances usûl düyek seems to be the more reasonable choice in this case. The notation of the usûl is transcribed from the usûl table in TR-Iüne 211-9.

On p. [25] there is an Indo-Arabic ‘2’ written after the teslîm close to the binding as if indicating the beginning of H2. The scribe presumably intended to continue with H2 on p. [25] but instead notated H2 beginning on p. [26].

### Structure

H1	: 4	: : 3	4(T)	:
H2	: 8	4(T)	:	

### Pitch Set



### Notes on Transcription

12	♯ for ♯.
18.1.6	Blurred.
19	: omit.
20	: for ♯.

**Consulted Concordances**

TR-lütæ N-1997.

M.D.



**Notes on Transcription**

7            Div. sign omit.

M.D.



**Notes on Transcription**

- 2.1–3            Written in red ink by the scribe.
- 10.4.3            $\tilde{\text{z}}$  for  $\text{z}$  . Cf. 24.3.4, 38.4.3, 51.4.3.
- 12.3.1            $\tilde{\text{w}}$  for  $\text{w}$  . Cf. 26.3.1, 40.3.1 and 53.3.1.
- 26.2.4            $\tilde{\text{w}}$  for  $\text{w}$  . Cf. 12.2.4 and 40.2.4.
- 26.3.3            $\tilde{\text{w}}$  for  $\text{w}$  . Cf. 12.3.3 and 40.3.3.
- 28.2.3            $\tilde{\text{r}}$  for  $\text{r}$  . Cf. 13.2.3, 41.2.3 and 54.2.3.
- 36.1.5           Small blot partially distorting the sign.
- 40.3.4           At this point, a tie is introduced in the notation of the teslîm after H3. The tie is missing in the teslîms after H1 and H2.

**Consulted Concordances**

Şİ\_HAP\_ŞP.

M.D.