

CMO1-I/13.26

Ḥicāz sirtō Rāṣid Efendi'niñ
Ḳulūbuñ ŧen olsun efendim

Critical Report

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Funded by the Deutsche Forschungsgemeinschaft
(DFG, German Research Foundation) - Project number 265450875

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Ḥicāz sirtō Rāşid Efendi'niñ

Ḳulūbuñ ŧen olsun efendim

Source	TR-Iüne 216-14
Location	P. i, l. 1 – p. ii, l. 6
Makâm	Hicâz
Usûl	Nîm sofyân
Genre	Sirto
Attribution	Neyzen Râşid Efendi (d. 1902)
Index Heading	Ḥicâz sirtō Rāşid Efendi'niñ
Work No.	CMOv0143

Remarks

The only vocal piece of the manuscript is a sirto that was notated before the fihrist and to the manuscript's regular pagination. Since the piece was written on the cover of the codex, there are structural changes on the two pages: The left side is a lined page attached to the cover, while the right side is a checkered page that joins the part of the lined page that extends over the central binding.

The heading was given at the end of the piece and is followed by the lyrics. The text underlay and the block lyrics were given in red ink.

In music historiography, the sirto is considered as an instrumental form. But this Hicâz Sirto by Neyzen Râşid Efendi shows that the sirtos can also be vocal. This sirto seems to follow a regular structure. Whereas verses 1 + 2 and 5 + 6 form independent musical phrases within a single section, verses 3 + 4 seem to serve as a kind of ritornello.

Apart from the end cycles (❖) used in the first and second repetition, in the piece, there is a two-dot division sign (::) used only in div. 12. The editor has shown the division signs in square brackets [:].

The notation of the usûl is transcribed from the usûl table in UNGAY 1981.

Structure

Section	Text	Rhyme	Melody	Cycles
1	: 1 :	a	: A :	8
	: 2 :	a	: B :	8
	: 3 :	b	: C :	8
	: 4 :	a	: D :	8
	: 5 :	c	: E :	8

: 6 :	a	: F :	8
: 3 :	b	: C :	8
: 4 :	a	: D :	8

Pitch Set



Notes on Transcription

- 1.1 Some changes were made on the duration signs of this grouping and then corrected by a later hand. Accordingly, the group in this division was first noted as and then the duration signs were erased. These changes are also indicated below in 1.1.2 and 1.1.6. The editor transcribed this group as according to the latest revisions. Editor's transcription and the concordance TR-Iboa TRT.MD.d. 291/195 in staff notation are also identical.
- 1.1.2 The pitch sign is added by a later hand.
- 1.1.6 The duration sign (°) of is erased and changed to by a later hand.
- 12.1.6 The duration sign (°) is added by a later hand, while it is not necessary.
- 17.1.1 The syllable “hī” is blurred.
- 19.1.4 It can be seen that a modification on the pitch sign occurred. Apparently, the scribe initially intended to write , which was changed to .
- 20.1.5 There is an addition (" ~) by the scribe with red ink, which is originally () with black ink. There is no crossing out or overwriting with the same pen. Instead, it is annotated with a thin, red pen. This addition and the concordance TR-Iboa TRT.MD.d. 291/195 in staff notation are identical. The editor transcribed also as (" ~).
- 22.1.5 Apparently the scribe initially intended to write , which was changed to .
- 26.1.2 The scribe initially wrote and corrected the pitch sign by crossing out the kisver on the pitch sign.
- 28.1.2 It seems that the scribe modified the duration sign (°). Since the circle of the duration sign is covered/filled with ink, this change is not recognizable.
- 38.1.6 The pitch sign is blurred.

Consulted Concordances

TR-Iboa TRT.MD.d. 291/195, p. 234; TRT-NA, Repno. S.E 0970.