

CMO1-I/2.73c

Feraḥnāk

**Semā'ī Şākır Efendi**

*Bir dil-bere dil düşdi ki maḥbūb-ı dilimdir*

Critical Report

Cüneyt Ersin Mihçı

With contributions from  
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## Semâ'î Şâkir Efendi

Bir dil-bere dil düşdi ki maḥbûb-ı dilimdir

<b>Source</b>	TR-İüne 204-2
<b>Location</b>	P. 95, l. 8 – p. 96, l. 4
<b>Makâm</b>	Ferahnâk
<b>Usûl</b>	Yürük semâî
<b>Genre</b>	Semâî
<b>Attribution</b>	Şâkir Ağa (d. 1837)
<b>Work No.</b>	CMOv0025

## Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4
H2	: 2 :	a	: A :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4
H3 (m)	: 3 :	b	: E :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4
H4	: 4 :	a	: A :	8
	t1		B	4
	: t2 :		: C :	8
	t3		D	4

## Pitch Set

## Notes on Transcription

- 5 The scribe omitted the ✖ sign, which was added by the editor.
- 13 The scribe omitted the division sign ::.
- 15.2.1 There is a blue dot on the pitch sign  $\mu$ . It is likely that the scribe intended to notate the pitch  $\tilde{\mu}$ , which was used in the following group. In the respective bars in the concordances NATM and TMKlii the  $c^\sharp$  is maintained. Other concordances interpreted this passage differently as in NATM:  $ab:c^\sharp d$  (♩♩♩), in TMKlii 58/2:  $aab:c^\sharp d edc^\sharp b$  (♩♩♩♩♩♩). The same division in AK86 uses  $\mu : \acute{\mu} \tilde{\mu} \mu \mu \acute{\mu} \mu \tilde{\mu} \mu \mu \acute{\mu} \mu$ , in NE210:  $\acute{\mu} \tilde{\mu} \mu \mu \acute{\mu} \mu \tilde{\mu} \mu \mu \acute{\mu} \mu$ . Hence, both possibilities  $\mu$  and  $\tilde{\mu}$  seem to be legitimate. The editor opted for  $\mu$  as in the other manuscripts in Hampartsum notation AK86 and NE210.
- 18 The scribe omitted the division sign ::.
- 23 The scribe omitted the division sign ::.
- 23.1 The scribe wrote in the text underlay “tīr” for “šīr”

## Consulted Concordances

AK86, p. 80; NATM/I, pp. 135–6; NE210, no. 85; TMKlii, no. 58/2.

C.M.