

CMO1-I/2.77c

Ev̄c-ārā

**Semā'ī Mehmed Ağa**

*Sākī çekemem vaż'-ı zarifāneyi boş ko*

Critical Report

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With contributions from  
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## Semâ'î Mehmed Ağa

Sâkî çekemem vaz'ı zarîfâneyi boş ko

<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 100, ll. 1-7
<b>Makâm</b>	Evcârâ
<b>Usûl</b>	Yürük semâî
<b>Genre</b>	Semâî
<b>Attribution</b>	Küçük Mehmed Ağa (d. ca. 1810?)
<b>Lyricist</b>	Münîf-i Antâkî (d. 1743-4)
<b>Work No.</b>	CMOv0029

## Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	14
	t1		B	8
H2	: 2 :	a	: A :	14
	t1		B	8
H3 (m)	: 3 :	b	: C :	10
	t1		B	8
H4	: 4 :	a	: A :	14
	t1		B	8

## Pitch Set



## Notes on Transcription

- 8 The scribe omitted the division sign ::.
- 8.2.2 In this division, the scribe makes use of a chromatic progression between the pitches c<sub>2</sub> and c<sub>3</sub>. A very similar progression is used in A4994 and A4995, while NATM and TMKlii use c<sub>3</sub> only. NE209 use c<sub>2</sub>. It is likely that the scribe wrote c<sub>2</sub> for c<sub>3</sub>.

This passage was shown as an instrumental interlude in TMKlii and TRT-NA. In NE209 and TA202 the interlude was replaced by rest signs. Hence, the editor indicated the instrumental interlude accordingly in the edition.

- 9 The scribe did not label the *terennüm* section. The information was added by the editor.
- 10.2.4–6 The scribe corrected the rhythmic signs, including the placement of the slurs that are incorrect. The following readings are possible:  $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$  or  $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$  or  $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$ . To fit the total value of the group, the editor opted for  $\overbrace{\text{♩} \text{♩} \text{♩}}^{\text{♩}}$ .
- 22 The scribe omitted the division sign ::.

### Consulted Concordances

A4994, fols. 62r–3v; A4995, fols. 56r–v; NATM/III, pp. 192–3; NE209, fol. 24r; TMKlii, no. 11/2.

C.M.