

CMO1-I/2.85c

Nihāvend

Semā'ī Ḥācī Fā'iķ Beğ

Ne ḥāl oldı baña şimdi nedir bu derdime çāre

Critical Report

Cüneyt Ersin Mıhçı

With contributions from

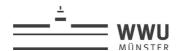
Neslihan Demirkol

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Semā'ī Ḥācī Fā'iķ Beğ

Ne ḥāl oldı baña şimdi nedir bu derdime çāre

Source TR-Iüne 204-2

Location P. 108, l. 3 – p. 109, l. 8

MakâmNihâvendUsûlAksak semâîGenreNakış semâî

Attribution Hacı Fâik Bey (d. 1891)

Work No. CMOv0037

Remarks

This piece has a similar structure to piece no. 51. In the lyrics, the two kit'as function as terennüm. See also the Introduction to the edition, Chapter 2.3.2.2.

Structure

Section	Text	Rhyme	Melody	Cycles
Н1	1	a	Α	4
	2	a	В	4
	: 5 :	b	: C :	8*
	: 6 :	b	D E	4* 4*
	: 7 :	b	F F'	4* 4*
	: 8 :	b	G H	4* 3*
	2	a	B′	4
H2 (m)	3	c	I	4
	4	a	В	4
	: 9 :	b	: C :	8*
	: 10 :	b	D E	4* 4*
	: 11 :	b	F F'	4* 4*
	: 12 :	b	G H	4* 3*
	4	a	В′	4

^{*} yürük semâî

Pitch Set



Notes on Transcription

- 4.3–4 Between the two groups the scribe scratched out .4.
- 4.4.2 Divs. 4.4.2–5.1 were conceived as an instrumental interlude. This claim is further supported by AK86, TMKli and TRT-NA.
- 13.2–3 Instrumental interlude according to AK86, TMKli and TRT-NA.
- 21.2–3 Instrumental interlude according to AK86, FAS_OZ_NİH, TMKli and TRT-NA.
- 29.1 The total rhythmic value of the group مَرْدُو أَلَيْ أَنْ أَلَى اللهُ أَلَى اللهُ أَلَّمُ اللهُ أَلَى اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّهُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ أَلَّمُ اللهُ - 32.3 The scribe omitted rhythmic signs and wrote \bar{s} for $\dot{\bar{s}}$.
- 40.4.2–4 Instrumental interlude according to AK86, TMKli and TRT-NA.
- 43.4.4 The scribe corrected \bar{z} to \bar{z} .
- 44.4.2 Divs. 44.4.2–45.1 were conceived as an instrumental interlude. This claim is further supported by AK86, TMKli and TRT-NA.

Consulted Concordances

AK86, pp. 215–16; FAS_OZ_NİH, pp. 8–9; NE208, pp. 94–5; NE209, fols. 22v–r; TMKli (4), pp. 59–60; TRT-NA, REPno. 8002.

C.M.