

CMO1-I/2.85c

Nihāvend

Semā'ī Hācī Fā'ik Beğ

Ne hāl oldı baña şimdi nedir bu derdime çāre

Critical Report

Cüneyt Ersin Mihçı

With contributions from
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Semâ'î Hâcî Fâ'îk Beğ

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Source	TR-Iüne 204-2
Location	P. 108, l. 3 – p. 109, l. 8
Makâm	Nihâvend
Usûl	Aksak semâî
Genre	Nakış 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 kıt'as function as terennüm. See also the Introduction to the edition, Chapter 2.3.2.2.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	a	B	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	B	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	B'	4

* yürük semâî

Pitch Set

Notes on Transcription

- 4.3–4 Between the two groups the scribe scratched out $\text{ق}^{\text{م}}$.
- 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_NIH, TMKli and TRT-NA.
- 29.1 The total rhythmic value of the group "مبمق" is incorrect. Since the concordances did not offer a suitable version for this passage, the editor changed the pitches $\text{م}^{\text{ب}}$ to grace notes.
- 32.3 The scribe omitted rhythmic signs and wrote $\text{م}^{\text{ق}}$ for $\text{م}^{\text{ق}}$.
- 40.4.2–4 Instrumental interlude according to AK86, TMKli and TRT-NA.
- 43.4.4 The scribe corrected $\text{ق}^{\text{م}}$ to $\text{ق}^{\text{م}}$.
- 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_NIH, pp. 8–9; NE208, pp. 94–5; NE209, fols. 22v–r; TMKli (4), pp. 59–60; TRT-NA, REPno. 8002.

C.M.