

CMO1-I/2.113c

Sūznāk

## **Naḳṣ semā'ī Dede Efendi**

*Nesin sen ā güzel nesin*

Critical Report

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With contributions from  
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## Nağş semâ'î Dede Efendi

Nesin sen â güzel nesin

<b>Source</b>	TR-İüne 204-2
<b>Location</b>	P. 149, l. 1 – p. 150, l. 3
<b>Makâm</b>	Sûznâk
<b>Usûl</b>	Aksak semâî
<b>Genre</b>	Nakış semâî
<b>Attribution</b>	İsmâîl Dede Efendi (1778–1846)
<b>Work No.</b>	CMOv0065






## Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1a :  1b	a	: A :  B	4 2
	: 2a :  2b	a	C   C'   D	2 2 2
	: t1 :		: E :	14
H2 (m)	: 3a :  3b	b	F   F'   G	2 2 2
	4a   4b	b	H   D'	2 2
	: t1 :		: E :	14

## Pitch Set



## Notes on Transcription

- 1.2.2–5 The total rhythmic value of the group  is incorrect. The editor halved the rhythmic value and interpreted them as .
- 6.3.4 The scribe corrected  to .
- 17.4.2 It is likely that this transition to div. 11 is an instrumental interlude. TMKi indicated two melody lines. The lower one, resting on the finalis is the vocal part, whereas the ascending one is supposedly the instrumental. TMKlii gave “saz” only for the last three pitch signs of the division, which was adopted in this case.
- 18 The scribe omitted the division sign .

- 18.2.1 It is likely that this transition to the miyânhâne is an instrumental interlude. MM1856 ends on the finalis with the syllable “dim” and is followed by one rest sign. The miyânhâne starts directly with an octave upwards.
- 24.1.3 The scribe corrected  $\text{م}$  to  $\text{م}$ .
- 24.2.4 The scribe corrected  $\text{م}$  to  $\text{م}$ .

**Consulted Concordances**

MM1856, pp. 24–8; TMKi/II (7), [no. 07]; TMKlii, no. 123/1.

C.M.