

CMO1-I/2.120c

Bayātī

Semā'ī sengīn 'Azīz Efendi

Ārām edemem yāre nigāh eylemedikce

Critical Report

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Semâ'î sengîn 'Azîz Efendi
 Ārām edemem yāre nigāh eylemedikce

Source	TR-İüne 204-2
Location	P. 157, ll. 1–11
Makâm	Bayâtî
Usûl	Sengîn semâî
Genre	Semâî
Attribution	Hekîmbaşı Azîz Efendi (1736–1783)
Work No.	CMOv0072

Remarks

HB2 suggest “yürük semâî” as usûl.

Modern concordances like TRT-NA, and NATM categorized this piece as nakış semâî. This claim is probably based on the fact that each hemistich is repeated after the terennüm. The repetition of the hemistiches should be considered as part of the terennüm, which actually ends in div. 12 and not in div. 8. Other concordances as well as the structure of the piece allow to deduce that this piece is not a nakış semâî but a semâî. See Introduction to the edition, Chapter 2.3.2.

Structure

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

Pitch Set

Musical notation for a pitch set on a treble clef staff. The notes are: G4, A4, Bb4, Bb4, Ab4, G4, F#4, Ab4, G4, F#4, E4, D4, C#4, D4, E4, Fb4. There are two brackets under the first two notes and the next two notes. Below the staff are 15 rhythmic symbols: a quarter note, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde, a quarter note with a tilde.

Notes on Transcription

13 The scribe omitted the division sign ::.

Consulted Concordances

Ha, p. 279; HB2, p. 144, NATM/II, p. 23; OA570, p. 16; TA-N 271; TA-N 275; TRT-NA, REPno. 495.

C.M.