

CMO1-I/2.152c

Segāh

**Beste muḥammes Enfī Ḥasan Aḡa**

*Bezm-i meyde muṭribā bir naḡme-i dil-cū kōpar*

Critical Report

Cüneyt Ersin Mihçı

With contributions from  
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# Beste muḥammes Enfî Ḥasan Ağa

## Bezm-i meyde muṭribā bir nağme-i dil-cū kōpar

<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 198, ll. 1–11
<b>Makâm</b>	Segâh
<b>Usûl</b>	Muhammes
<b>Genre</b>	Beste
<b>Attribution</b>	Enfî Hasan Ağa (d. 1724)
<b>Lyricist</b>	Fasîh Ahmed Dede (d. 1699)
<b>Work No.</b>	CMOv0104

### Structure

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

### Pitch Set



### Notes on Transcription

- 1.4.3 The editor represented the med (anaptyxis) in the text underlay. Thus, the word “şevk” in hem. 2 was syllabicated as “şev-ki”, and “gâh” in hem. 4 was syllabicated as “gâ-hi”.
- 9 The scribe did not label the terennüm section.
- 16.2 The scribe deleted the last three pitch signs of the group  $\overset{\text{w}}{\sim} \overset{\text{w}}{\sim} \overset{\text{w}}{\sim}$  and notated the pitch signs  $\overset{\text{w}}{\sim} \overset{\text{w}}{\sim} \overset{\text{w}}{\sim}$  above.

- 25 The scribe did not label the terennüm section.
- 27.1 The scribe scratched out the division sign  $\div$ , which the scribe had placed next to this pitch sign.

C.M.