

CMO1-I/2.156c

Müste<sup>ʿ</sup>ār

**Semā<sup>ʿ</sup>i İsmā<sup>ʿ</sup>il Ağa**

*Saňa dil māh-ı tābānım yaqışdı*

Critical Report

Cüneyt Ersin Mihçı

With contributions from  
Neslihan Demirkol

Funded by the Deutsche Forschungsgemeinschaft  
(DFG, German Research Foundation) - Project number 265450875

This work is licensed under a Creative Commons Attribution- ShareAlike 4.0 International License  
<https://creativecommons.org/licenses/by-sa/4.0/>



The electronic version of this work is also available at:  
<https://corpus-musicae-ottomanicae.de>

## Semâ'î İsmâ'il Ağa

Saña dil mäh-ı tãbânım yakışdı

<b>Source</b>	TR-İüne 204-2
<b>Location</b>	P. 204, ll. 1–8
<b>Makâm</b>	Müsteâr
<b>Usûl</b>	Yürük semâî
<b>Genre</b>	Nakış semâî
<b>Attribution</b>	Dellâlzâde İsmâil Efendi (d. 1869)
<b>Work No.</b>	CMOv0108

**Remarks**

The scribe omitted the Arabic letter “mîm” for “temme” at the end of the block lyrics.

The interpretation of the pitch sign  $\text{م}$  is ambiguous. The concordances TRT-NA and NATM use dik hisâr (e<sub>↓</sub>), whereas TMKlii uses hüseynî (e<sub>+</sub>). In the pitch set, the accidental for dik hisâr was given in brackets as an alternative. The editor used hüseynî.

**Structure**

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	9
	2	a	B	9
	t1		: C :  D	6 4
	t2		: E :	8
	t3		: F :  G	4 5
	2	a	B	9
H2	3	b	A	9
	4	a	B	9
	t1		: C :  D	6 4
	t2		: E :	8
	t3		: F :  G	4 5
	4	a	B	9

**Pitch Set**

**Notes on Transcription**

- 14.3 The scribe corrected the rhythmic value from  $\overset{\cdot}{\underset{\cdot}{\text{c}}}$  to  $\overset{\cdot}{\underset{\cdot}{\text{c}}}$ .
- 19 The scribe did not label the *terennium* section.
- 19–21 In accordance with concordances Ev1830, MM1856, and NE209, this section has to be repeated. The scribe did not indicate any repetition signs nor *volta* brackets. However, the second text line in the score underlay supports the assumption of repetition of this passage. The editor inserted the first *volta*, adopting a similar melodic passage from *divs.* 26 and 30. A similar passage that connects *div.* 21 to *div.* 19 can be found in MM1856.
- 22.3 The scribe omitted rhythmic signs and notated  $\checkmark$  for  $\overset{\cdot}{\text{c}}$ .
- 24.1.1 TRT-NA interpreted this pitch as  $e_{\downarrow}$ .
- 27–28 The second line in the text underlay was given in inverted commas.
- 32.3.1 The second line in the text underlay was given in inverted commas.

**Consulted Concordances**

Ev1830, pp. 149–51; KS1888, pp. 67–71; MM1856, pp. 197–9; MM1872, pp. 239–40; NATM/III, pp. 219–21; NE208, pp. 15–17; NE209, fols. 21v–r; Pa1846, pp. 133–5; TMKlii, no. 22/2; TRT-NA, REPno. 9147.

C.M.