

CMO1-I/2.163b

‘Acem ‘aşırān

## Semā‘ī sengīn Dede Efendi

*Ey lebleri mül ḡonça-yüzi gül serv-i bülendim*

Transcription

Cüneyt Ersin Mıhçı

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>

‘Acem’ aşırān  
Semā‘ī sengīn Dede Efendi  
Ey lebleri mül ḡonça-yüzi gül serv-i bülendim

# İsmâîl Dede Efendi (1778–1846)

1 =  $\text{♩}$

[H1, 2, 4]

[Sengîn semâî] D T **6**

1. Ey \_\_\_\_\_ leb - - - le - ri mül \_\_\_\_\_  
 2. [Ey \_\_\_\_\_ gam - - - ze - si ā - - -  
 4. [Rah - m|ey - - - le \_\_\_\_\_ be nim \_\_\_\_\_

**2**

gon - - - - - ca - yü - zü \_\_\_\_\_ gül \_\_\_\_\_  
 - şü - - - - - bi - ci - hän \_\_\_\_\_  
 - hā - - - - - li - me \_\_\_\_\_ ey \_\_\_\_\_

**3**

ser - - - - - vi bü - len - - - - -  
 şä - - - - - hi le - ven - - - - -  
 zül - - - - - fi ke - men - - - - -

4

- dim  
- dim  
- dim

5

— ser - - - - vi bü - len - - -  
— şā - - - - hi le - ven - - -  
— zül - - - - fi ke - men - - -

6

- dim \_\_\_\_\_ hey \_\_\_\_\_ cā - - - nım \_\_\_\_\_  
- dim] \_\_\_\_\_  
- dim] \_\_\_\_\_

[] [Terennüm] sāz 7

t1. [cā - nım yel lel lel].

8

/4/ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

lel lel lel lel li

II ♩ ♩ ♩ ♩ ♩ ♩

9

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □

mī - rim yel le le lel lel

II ♩ ♩ ♩ ♩ ♩ ♩

10

□ □ □ □ □ □ □ □ /5/ □ □ □

le le lel lel lel li

II ♩ ♩ ♩ ♩ ♩ ♩

11

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □

cā - - - - - - nim e - fen - - -

II ♩ ♩ ♩ ♩ ♩ ♩

[Fine] 1. ( □ /6/ □ □ □ □ □ □ ) 12

- dim hey cā - - - - num

II ♩ ♩ ♩ ♩ ♩ ♩

[1<sup>st</sup> time > H2] [3<sup>rd</sup> time > H4]



18

The musical score consists of two staves. The top staff is for a voice part, starting with a treble clef and a 9/8 time signature. It features a series of eighth and sixteenth note patterns, followed by a sustained note over a bar line, and then a return to eighth notes. The lyrics "na", "hey", "ca", and "nim]" are written below the notes. The bottom staff is for a bass or guitar part, indicated by a bass clef and a common time signature. It shows sustained notes corresponding to the lyrics. The score concludes with a double bar line.

1. Ey lebleri mül ḡonça-yüzi gül serv-i bülendim {serv-i bülendim hey cānim}
  2. Ey ḡamzesi āşüb-ı cihān şāh-ı levendim {şāh-ı levendim hey cānim}
  3. Bend eyledi sevdā-yı maḥabbet beni cānā {beni cānā hey cānim}
  4. Rahm eyle benim ḥālime ey zülf-i kemendim {zülf-i kemendim hey cānim}

t1. [cānim yel lel lel]<sup>1</sup> yel lel lel lel lel lel lī  
mīrim yel le le lel lel le le lel lī cānim efendim {hey cānim}

[tem]me

<sup>1</sup> Adopted from TMKlii. Originally the scribe of NE204 wrote in t1. “serv-i bülendim hey cānim”, which is not entirely part of the terennüm. It is performed at the end of H1, 2 and 4, adopting the last five syllables of the respective hemistich. Here it was presented in {}. Since the terennüm syllables were not distributed by the scribe, they were distributed based on the usûl of TMKlii.  
See also the critical commentary to the music edition.

C.M.