

CMO1-I/2.164c

'Acem 'aşīrān

Naķş semā'ī Dede efendi

Ne hevā-yı bāġ sāzed ne kenār-ı kişt mā-rā

Critical Report

Cüneyt Ersin Mıhçı

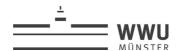
With contributions from Neslihan Demirkol

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Naķş semā^cī Dede Efendi

Ne hevā-yı bāġ sāzed ne kenār-ı kişt mā-rā

Source TR-Iüne 204-2
Location P. 212, ll. 1–11
Makâm Acem aşîrân
Usûl Yürük semâî
Genre Nakış semâî

Attribution İsmâîl Dede Efendi (1778–1846)

Lyricist Baba Figânî (d. 1519?)

Work No. CMOv0116

Remarks

The scribe omitted the Arabic letter "mīm" for "temme" at the end of the block lyrics.

Structure

Section	Text	Rhyme	Melody	Cycles
Н1	: 1a : 1b	a	Α	7
	: 2a : 2b	a	В	7
	: t1 :		: C :	8
	: t1 :		: D :	8
	t2		E	14
	: 2a : 2b	a	В	7
H2 (m)	: 3a : 3b	b	F	8
	: 4a : 4b	a	В	7
	: t1 :		: C :	8
	: t1 :		: D :	8
	t2		E	14
	: 4a : 4b	a	В	7

Pitch Set



Notes on Transcription

- The editor represented the med (anaptyxis) in the text underlay. Thus, the word "behişt" in hem. 4 was syllabicated as "be-hi-şti". In a similar way, the scribe showed the med in hem. 2 in the words "kâr" and "kişt", changing them to "kârı" and "kişti" respectively. The same was done in concordances MM1872 and TMKlii.
- The scribe did not label the terennüm section.
- 15–16 The scribe indicated the second line of the text underlay in inverted commas. This also applies to divs. 17.3, 20–21, and 22.2.3–23.1.
- 16.2–3 MM1872 and NE208 are the only sources that notate rest signs.
- 17 The scribe omitted the division sign :.
- 18.1.2 MM1872 seems to perform the whole melody, whereas NE208 concludes on çârgâh in div. 18.1.1, followed by rest signs. The corresponding passage in TMKlii, TMKvBB, and TRT-NA was indicated as an instrumental interlude.
- 19.2–3 The corresponding passage was labelled as an instrumental interlude in TMKlii, TMKvBB, and TRT-NA.
- 20.2.2 The scribe corrected the syllable in the text underlay to from "nī" to "ten".
- 22.1 The scribe notated , , which was interpreted as g_b. Other concordances such as TRT-NA, TMKlii, and TMKvBB give f_b; NE208 and NE209 give g_b.
- The corresponding passage is labelled as an instrumental interlude in TMKlii, TMKvBB and TRT-NA. NE208 gives is but does not indicate whether it is instrumental. MM1872 ends the first repeat on evc and the second repeat on çargâh, which is followed by rest signs. The editor decided that this melodic embellishment should only be sung in the first time repeat, and omitted in the second time repeat, as suggested in MM1872. Alternatively, it could be also interpreted as an instrumental interlude similar to TMKlii, TMKvBB and TRT-NA.
- For easier navigation, the editor inserted the segno sign that connects to div. 8.

38 The scribe did not label the miyân section in the score. It was only given in the block lyrics.

Consulted Concordances

MM1872, pp. 284–6; NE208, pp. 46–7; TMKlii, no. 15/2; TMKvBB, pp. 591–3; TRT-NA REPno. 8007.

C.M.