

CMO1-I/2.86c

Nihāvend

Naḳṣ semā'ī 'Alī Efendi

Bilmezdim özüm ğamzeñe meftūn imişim ben

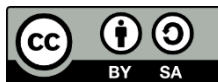
Critical Report

Cüneyt Ersin Mihçı

With contributions from
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Nağş semâ'î 'Alî Efendi

Bilmezdim özüm ğamzeñe meftûn imişim ben

Source	TR-Iüne 204-2
Location	P. 110, l. 1 – p. 111, l. 5
Makâm	Nihâvend
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Tanbûrî Alî Efendi (d. 1890)
Lyricist	Nevres-i Cedîd
Work No.	CMOv0038

Remarks

On the lower right-hand side of p. 111 is a small drawing similar to an open bracket.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	8
	: 2 :	a	: B :	8
	: t1 :		C C'	4 4
	t2		D	15
	: 2 :	a	: B :	8
H2 (m)	: 3 :	b	E E'	4 4
	: 4 :	a	: B :	8
	t1		C C'	4 4
	t2		D	15
	: 4 :	a	: B :	8

Pitch Set

Notes on Transcription

- 6 The scribe omitted the division sign :.
- 10.1.3 The scribe corrected the rhythmic value from ♩ to ♩ .
- 11 The scribe omitted the division sign :.
- 12 The scribe did not label the *terennūm* section. The information was added by the editor.
- 19.2.2 Instrumental interlude according to TMKii.
- 20.1.1 The scribe replaced the letter “l” with the syllable “gel”.
- 21.1.3 In the concordances, the syllable “gel” was notated on the first beat of the division. The editor did not modify the placement of this syllable and read it as a personal preference of the scribe.
- 23.2–3 As suggested in TMKii and TMKiii, it is likely that these two divisions are an instrumental interlude.
- 25.1–2 The total rhythmic value of each of the groups $\text{♩} \text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩} \text{♩}$ is incorrect. The editor maintained all pitch signs, changing the first three signs of each group into triplets. Other solutions in Hampartsum notation for these two groups might be as in NE208 $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$, and NE209 $\text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩}$.
- 26.3.4 Among the consulted concordances, NE204 is the only one that uses the pitch sign ♩ in this passage, which was transcribed as b_\downarrow . The concordances however suggest a different pitch: NE208 ♩ ; TMKii and TMKiii: b_\downarrow .
- 28.3.1 The scribe omitted the final letter of the word “cān”.
- 30.2.3 Instrumental interlude according to TMKlii.
- 39 The scribe omitted the division sign :.
- 39.2.3 The editor considers this transition to the *miyânhâne* as an instrumental interlude.
- 47.2.2 Instrumental interlude according to TMKlii.

Consulted Concordances

NE208, pp. 95^l–6; NE209, fols. 25v–r; TMKii (13), no. 152; TMKiii (4), pp. 108–10.

C.M.