

CMO1-I/2.99c

Rāst

Nağş semā'ī Ḥāce

Biyā vü revim ez-în velāyet men tū

Critical Report

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Nağş semâ'î Hâce

Biyā vü revim ez-în velāyet men tū

Source	TR-Iüne 204-2
Location	P. 132, l. 1 – p. 133, l. 5
Makâm	Râst
Usûl	Yürük semâî
Genre	Nakiş semâî
Attribution	Abdülkâdir Merâgî (d. 1435)
Work No.	CMOv0051

Remarks

This piece was marked with “x” in black ink on the right side of the makâm name “râst”.

The lyrics of this piece are Persian, Arabic and Ottoman-Turkish. The scribe did not distribute the second stanza in the text underlay. Therefore, the editor distributed the second stanza based on TMKlii.

Hem. 1, “Âhû biyâ mîrzam âhû biyâ”, apparently serves as an introduction and frame sentence to the piece but does not belong to the main body of the poem. The poem starts with hem. 2, “Biyâ vü revim ezin velāyet men tū”. It is part of the poem’s first line, which is also reflected in the melody column of the structure table. Considering the lyrics from this angle highlights the analogy between the the lyrics of H1 and H2, which consist of four hemistiches each.

The ending of the piece is unclear. The various text and music concordances show different ways to finish this piece. Generally, there are three options: The first option is to conclude the piece in H2 at the end of the terennüm in div. 44.2.2. This ending is reflected in the song text anthologies AK431, GM, HB1, HB2, NE3608 and NE3466. Another option is to conclude H2 by repeating once more after the terennüm, hem. 6 “Beñzim şararub hâzâna döndi sensiz” and conclude the piece in div. 9.2. This was the case in the song text anthologies BM and Ha. Other concordances such as B1578, BN599, M1362, NE3649 and NE3866 end the lyrics with the last line of the second stanza. The editor has opted for the first option, since the block lyrics in NE204 ends “bend-i şânî” with “terennüm kelevvel”. If the scribe had intended to repeat hem. 6 to conclude the piece, hem. 6 would have been indicated in the block lyrics as similar to “Âhû biyâ mîrzam âhû biyâ” at the end of H1. TMKlii concluded the piece with hem. 9 “Peymâne elimde çana döndi sensiz”, which is performed to the melody A of “Âhû biyâ mîrzam âhû biyâ”.

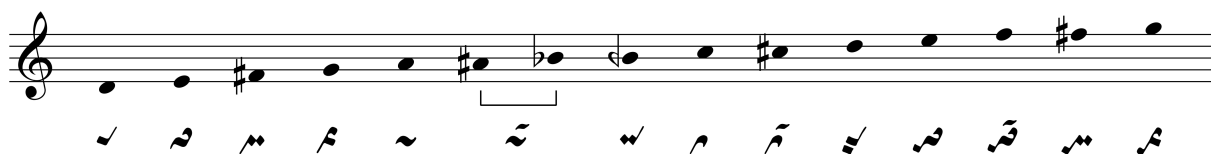
See case study in the Introduction to the edition in Chapter 2.3.2.2.

Structure*According to the edition of NE204.*

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

According to the suggested performance order in TMKlii.

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	4
	2	b	B	4
	3	b	B'	4
	4	c	C	5
	5	c	B''	4
	: t1 :		D D'	4 6
	t2		F	7
	: t3 :		: G :	8
H2	6	d	A	4
	7	d	B	4
	8	e	B'	4
	: 9 :	d	C B''	5 4
	: t1 :		D D'	4 6
	t2		F	7
	: t3 :		: G :	8

**Pitch Set****Notes on Transcription**

- 4.2.1 The scribe scratched out syllable “bi”.
- 5 The editor added segno sign for better navigation. It connects div. 47 with div. 5.3, hem. 6.
- 13.3.–14.1 In the text underlay, the word “seydī” was written as “seyyidī”. “Seyyi” was notated on div. 13.3 and “dī” below div. 14.1. The concordances shorten this word to “seydī” in order to distribute it on two instead of three notes. The editor adopted “seydī” accordingly.
- 15–16 In hem. 4, the scribe notated “rākibīn” instead of “rākibīra” as given in the block lyrics.
- 22 The scribe did not label the terennūm section. The missing information was added by the editor.
- 25.2.1–3 The scribe changed the rhythmic value of the triplets. One triplet is equal to one quarter note instead of one eighth note.
- 33.1.3 The scribe corrected ♪ to ~.
- 33.3.1 See 13.3.
- 37.1.3 The scribe corrected ♪ to ♪.
- 43.3.1 The scribe omitted the syllable “vey”.

Consulted Concordances

AK431, fol. 81r; B1578, fol. 14r; BM, p. 27; BN599, fol. 5v; GM, pp. 35–6; Ha, p. 33; HB1, p. 9; HB2, p. 4; M1362, fol. 7r; NE3466, fol. 10r; NE3608, fol. 45v; NE3649, fol. 10r; NE3866, fol. 13r; TMKli (2), p. 28; TMKlii, no. 199; TRT-NA, REPno. 220.

C.M.