

CMO1-I/2.110c

Māhūr

Nağş semā'ī Dervīş İsmā'īl Efendi

Yine zevrak-ı derūnum kırılıb kenāre düşdi

Critical Report

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With contributions from
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Nağş semâ'î Dervîş İsmâ'îl Efendi

Yine zevrağ-ı derûnum kırılıb kenâre düşdi

Source	TR-İüne 204-2
Location	P. 145, ll. 1–11
Makâm	Mâhûr
Usûl	Yürük semâî
Genre	Nakış semâî
Attribution	Dellâlzâde İsmâîl Efendi (d. 1869)
Lyricist	Şeyh Gâlib (d. 1799)
Work No.	CMOv0062

Remarks

The ending of the piece needs more clarification. Considering the general structure and performance order of the nakış semâî, it would be possible to end the piece in H2 in div. 17, having repeated hem. 4 after the terennüm. However, all available concordances conclude the piece after the terennüm in div. 33.

Structure

Section	Text	Rhyme	Melody	Cycles
H1	1	a	A	8
	2	a	B	9
	t1		[: C :	8
	t2		D	11
H2 (m)	3	b	E	12
	4	a	B	9
	t1		[: C :	8
	t2		D	11

Pitch Set



Notes on Transcription

- 21 The melody ends on the finalis together with the syllables “nim”. The following sequence may be an instrumental interlude. MM1856 and MM1872 end on the finalis, which is followed by rest signs. A similar case can be observed in TRT-NA and A4994 which end on the finalis. In A4994 the last letter of the syllable “nim” was placed on the finalis. The following pitch signs do not have any text underlay and could therefore be interpreted as an instrumental interlude. The corresponding passage in TMKlii and TMKvBB explicitly include the performance instruction “Saz”.
- 22 The scribe omitted the division sign :.
- 33.2.2 This transition to the miyânhâne is seemingly an instrumental interlude. MM1856 and MM1872 end on the finalis followed by rest signs. A4994 placed the last letter of the syllable “dim” on the finalis and did not give any further text underlay for the following pitch signs. NA and TMKlii indicate this transition explicitly as instrumental interlude.

Consulted Concordances

A4994, fols. 32v-r; MM1856, pp. 41-4; MM1872, pp. 81-3; TMKlii, no. 46/2, TRT-NA, REPno. 11504.

C.M.