

CMO1-I/2.133c

Faṣl-ı nevā

**Kār-ı Gülbün-i ‘ayş nīm şakīl ‘İtrī**

*Gülbün-i ‘ayş mīdemed sākī-i gül‘izār kū*

Critical Report

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With contributions from  
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**Kâr-ı Gülbün-i ‘ayş nîm sakîl ‘İtrî**  
**Gülbün-i ‘ayş mîdemed sâkî-i gül‘izâr kû**

<b>Source</b>	TR-Iüne 204-2
<b>Location</b>	P. 174, l. 1 – p. 176, l. 11
<b>Makâm</b>	Nevâ
<b>Usûl</b>	Nîm sakîl
<b>Genre</b>	Kâr
<b>Attribution</b>	Itrî (d. 1711)
<b>Lyricist</b>	Hâfız-ı Şîrâzî (d. 1390?)
<b>Work No.</b>	CMOv0085

**Remarks**

Below the makâm name on the left side, there are three symbols in faded ink. It looks as if the scribe ran out of ink writing the word “nevâ”. The three symbols were probably an attempts to see if the pen would respond. On the right side of line ten is a diagonal line drawn in pencil.

In H5, the mükerrer in div. 6 may be omitted, as suggested in the concordances NATM, TMNvE, and TMKlii.

One important characteristic of this piece is the various usûl changes. The scribe indicated the beginning of a new usûl each time above the division signs :: of the last passage.

In the block lyrics, the scribe did not indicate the usûl nîm sakîl in the miyânhâne. It was added by the editor.

The editor based the selection of the usûls on two sources. The usûls sakîl, fer’, nîm sakîl, and remel were taken from HB1, whereas the usûls devr-i kebîr, devr-i revân, berefşan, and muhammes were taken from Kâzım Uz’ “Musikî Istîlâhatı” [Dictionary of music], edited by Gültekin Oransay.

For more information on this piece, see also Introduction to this edition, Chapter 2.3.2.3.

## Structure

Section	Text	Rhyme	Melody	Cycles
H1	: 1 :	a	: A :	4
	2	a	A	2
	t1		B	4
H2	: 3 :	b	: A :	4
	4	a	A	2
	t1		B	4
H3 (m)	5	c	C	2
	t2		D	1 <sup>sakıl</sup>
	t3		E	1
	: t4 :		F	8 <sup>devr-i revân</sup>
	7	d	G	1 <sup>remel</sup>
	8	d	H	1 <sup>remel</sup>
	: t5 :		I	10 <sup>semâi</sup>
	: t6 :		J	2 <sup>devr-i kebîr</sup>
	: t7 :		: K :	2 <sup>berefsân</sup>
	: t8 :		: L :	2 <sup>muhammes</sup>
	t9		M	1 <sup>fer'</sup>
	6	a	A	2
	t1		B	4

## Pitch Set

The image shows a musical staff with a treble clef. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff is a line of rhythmic signs: ✓, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~, ~.

## Notes on Transcription

- 2.2.1 In hem. 1, the scribe put the word “ayşi” in one word under one pitch sign. The word was split into “ay-şi” based on NATM and TMKlii. The same procedure had to be done for “-hârı” in hem. 2 and “şub-ıı” in hem. 6.
- 2.4.3 The scribe corrected ~ to ~.
- 3.1.1 The scribe corrected ~ to ~.
- 6.1.1 In hem. 6, the scribe omitted the syllable “kū”.
- 6.3–4 The scribe indicated the word “cânım” for hems. 2 and 6 by inverted comas.
- 21.3.1 The scribe corrected rest signs, changing , to „.
- 22.2.4 The scribe corrected ~ to ~.

- 26.2 The scribe corrected rhythmic signs, changing  $\text{ص'ص'}$  to  $\text{ص'ص}$ .
- 33.4.1 The scribe corrected  $\text{ص}$  to  $\text{ص}$ .
- 36.1 The scribe corrected  $\text{ص'ص}$  to  $\text{ص'ص}$ .
- 43.3.1 The scribe put the word “keşed” as one word under one pitch sign. It was split into “ke-şed” based on TMKlii.
- 67 It is very likely that this division is an instrumental interlude, which is evident in the corresponding passage in TMKlii. The melody ends on dügâh on the syllable “lî” as in the concordances NATM, TA-N 1664 and TMKlii.
- 68–71 The scribe omitted repetition signs. The editor adopted “mükerrer” from the block lyrics.
- 72–73 The scribe omitted repetition signs. The editor adopted “mükerrer” from the block lyrics.

### Consulted Concordances

NATM/I, pp. 107–11; TA-N 1664; TMKlii, no. 24.

C.M.