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# Pūselik ‘aṣīrān ūṣūleṣ lenk fāḥte

Critical Report

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## Pūselik ‘aşîrân ũşũleş lenk fâhte

<b>Source</b>	TR-Iüne 214-12
<b>Location</b>	P. 103, l. 1 – p. 105, l. 8
<b>Makâm</b>	Būselik aşîrân
<b>Usûl</b>	Fâhte
<b>Genre</b>	Peşrev
<b>Attribution</b>	—
<b>Index Heading</b>	Pūselik ‘aşîrân lenk fâhte
<b>Work No.</b>	CMOi0060

**Remarks**

There are only three hânes available whereas the consulted concordances supply four hânes. Although the Arabic numeral 4 is written out for H4 there is no notation given for this last hâne. Accordingly, the scribe left the next page empty probably for a later entry.

Although the usûl Lenk fâhte is indicated in the heading, the distribution of the division signs suggests usûl Fâhte. The usûl is indicated as cenk fâhte in TR-Iütæ 108, and as fâhte in TR-Iüne 204-2. In TR-Iütæ 107; no usûl is indicated but the placement of the division signs suggests also usûl fâhte. The description of *Selâm-ı rābi‘* in the heading of TR-Iütæ 107 implies that the piece was played as a part of the fourth selâm of a Mevlevî âyin.

The piece is attributed to Gadî Mehmed Ağa (fl. ca. 1900?) in TR-Iüne 204-2.

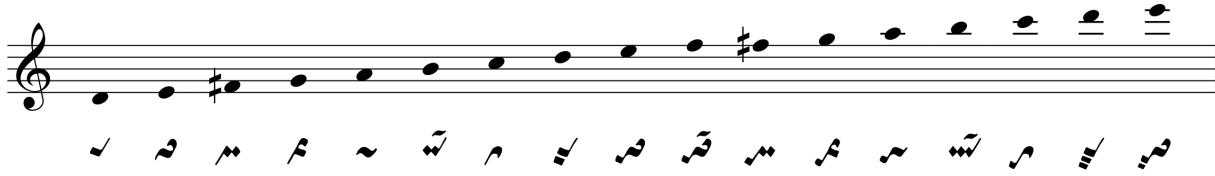
Starting from H2, the bûselik pitches in TR-Iüne 214-12 are usually written out as segâh in most of the consulted concordances (TR-Iütæ 107, TR-Iütæ 108, TR-Iam 1537 and TR-Iüne 204-2).

The hânes are not given in the correct order. Thus, H1 is followed by H3 and H2 respectively. Due to this incorrect ordering, the scribe or a later hand relabelled the hânes as *birinci hâne*, *üçüncü hâne* and *ikinci hâne* next to the hâne numbers probably to make them more noticeable. In the transcription, the order given in the manuscript (H1, H3 and H2) is taken into account. H3 runs in without any line break unlike the usual practice of the scribe. In this regard, the Arabic numeral 3 denoting the hâne number was given twice by the scribe; one is at the page margin left of the notation (as usual), the other one is inside the notation between the last group of H2 (div. 25) and the first group of H3 (div. 26), to make the transition between hânes more noticeable.

**Structure**

H1 | : 8 : |  
 H2 | : 8 : |  
 H3 | : 8 : |

**Pitch Set**



**Notes on Transcription**

- 1.4 Orig. <sup>و</sup> ; 2<sup>nd</sup> lay. <sup>و</sup> . The additions in red ink seem to have been made by a later hand. Transcribed as <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 2.1 Orig. <sup>و</sup> ; 2<sup>nd</sup> lay. <sup>و</sup> . The additions in red ink seem to have been made by a later hand. Transcribed as <sup>و</sup> . TR-Iütae 107, TR-Iütae 108, TR-Iam 1537: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iüne 204-2: <sup>و</sup> .
- 3 Orig. <sup>و</sup> ; 2<sup>nd</sup> lay. <sup>و</sup> . Transcribed as <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 8.1–3 Orig. <sup>و</sup> ; 2<sup>nd</sup> lay. <sup>و</sup> . Transcribed as <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 14.1 Orig. <sup>و</sup> ; 2<sup>nd</sup> lay. <sup>و</sup> . Transcribed as <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 24.1 <sup>و</sup> for <sup>و</sup> . TR-Iütae 108: <sup>و</sup> ; TR-Iüne 204-2: <sup>و</sup> .
- 30.2 There is a vertical line after the group and its function is not clear.
- 33.4 <sup>و</sup> for <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 34.1 <sup>و</sup> for <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> .
- 35.3 <sup>و</sup> for <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 37.1 <sup>و</sup> for <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 38.2.1 The dot above the pitch sign appears to be unintentional.
- 39.3 <sup>و</sup> for <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 41.1 <sup>و</sup> for <sup>و</sup> . TR-Iütae 107: <sup>و</sup> ; TR-Iütae 108: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 42.1 <sup>و</sup> for <sup>و</sup> . TR-Iütae 108: <sup>و</sup> ; TR-Iütae 249: <sup>و</sup> ; TR-Iam 1537: <sup>و</sup> .
- 43.2 <sup>و</sup> for <sup>و</sup> .

- 44.4       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 107:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ ; TR-Iütae 249:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iam 1537:  $\text{𐎠𐎢𐎡𐎢}$ .
- 45.4       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 107:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ ; TR-Iütae 249:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iam 1537:  $\text{𐎠𐎢𐎡𐎢}$ .
- 47.1       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 107:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ ; TR-Iütae 249:  $\text{𐎠𐎢𐎡𐎢}$ .
- 47.3       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 107:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ ; TR-Iütae 249:  $\text{𐎠𐎢𐎡𐎢}$ .
- 48.1      Cf. div. 47.1.
- 48.3      Cf. div. 47.3.
- 49.1.2     $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}$ . All the consulted concordances feature  $\text{𐎠𐎢𐎡𐎢}$ .
- 51.1       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ .
- 52.1       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ ; TR-Iam 1537:  $\text{𐎠𐎢𐎡𐎢}'$ .
- 57.1       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 107:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iütae 108:  $\text{𐎠𐎢𐎡𐎢}'$ ; TR-Iütae 249:  $\text{𐎠𐎢𐎡𐎢}$ .
- 57.3      The blurry ink stain behind the group was possibly caused by a corrective intervention by the scribe.
- 63.1–2     $\text{𐎠𐎢𐎡𐎢}$   $\text{𐎠𐎢𐎡𐎢}$ . The groups were scratched out and the new alternatives were written above as  $\text{𐎠𐎢𐎡𐎢}'$   $\text{𐎠𐎢𐎡𐎢}'$  by a later hand. Transcribed as  $\text{𐎠𐎢𐎡𐎢}'$   $\text{𐎠𐎢𐎡𐎢}'$  based on the similar phrases appearing at divs. 71.4–72.1.
- 65.1       $\text{𐎠𐎢𐎡𐎢}$  for  $\text{𐎠𐎢𐎡𐎢}'$ .
- 66.3      Orig.  $\text{𐎠𐎢𐎡𐎢}$ ; 2<sup>nd</sup> lay.  $\text{𐎠𐎢𐎡𐎢}'$ ; 3<sup>rd</sup> lay.  $\text{𐎠𐎢𐎡𐎢}$ . Transcribed as  $\text{𐎠𐎢𐎡𐎢}'$ . TR-Iütae 107:  $\text{𐎠𐎢𐎡𐎢}$ ; TR-Iütae 108, TR-Iüne 204-2:  $\text{𐎠𐎢𐎡𐎢}$ .
- 78.1      Orig.  $\text{𐎠𐎢𐎡𐎢}$ ; 2<sup>nd</sup> lay.  $\text{𐎠𐎢𐎡𐎢}'$ . Transcribed as  $\text{𐎠𐎢𐎡𐎢}'$  on the basis of similar phrases appearing before at divs. 24.1 and 65.1.
- 78.3      The blurry ink stains above the first two pitch signs imply that there were durational markings. But they appear to have subsequently been scribbled and then erased.
- 79.1      See note on 78.1.

### Consulted Concordances

TR-Iam 1537, pp. 89–91; TR-Iüne 204-2, pp. 16–8; TR-Iütae 107, pp. 43–4; TR-Iütae 108, pp. 79–80; TR-Iütae 249, pp. 595–7.