

CMO1-VI/1.39

# Pūselik Feth-i Bağdād uşūl muḥammes

Critical Report

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## Pūselik Feth-i Bağdād uşūl muḥammes

<b>Source</b>	TR-Iam EY_1537
<b>Location</b>	P. 79, l. 1 – p. 81, l. 5
<b>Makâm</b>	Būselik
<b>Usûl</b>	Muhammes
<b>Genre</b>	Peşrev
<b>Attribution</b>	—
<b>Index Heading</b>	—
<b>Work No.</b>	CMOi0055

### Remarks

In this folio, we observe interventions by a later hand on the notation. All these interventions including crossed out groupings and additions to the original script are represented in Notes on Transcription section as a “2nd lay.”.

A later hand has drawn two straight lines as a separator in black ink: first one starting between l. 14–15 on p. 79 and ending between l. 17–18 on p. 80; the other is at the end of H4 after l. 5 on p. 81.

Divs. 7–9, 24–26, 37–39, 67–68 and 83–84 are labelled as teslîm in TR-Iüne 205-3 and TR-Iüne 211-9. Divs. 18–26 in H2 are marked as teslîm in TR-Iütæ 109 and repeated only in H3. Lām letters (ل) used by the scribe are interpreted as a repetition.

The makâm of the piece is mentioned as “sırf būselik” in TR-Iüne 205-3.

The piece is attributed to Mâhmûd I in TR-Iütæ 249[A], TR-Iboa TRT.MD.d 373, TR-Iboa TRT.MD.d 400<sup>10</sup> and TR-Iboa TRT.MD.d 536.

### Structure

H1	:	2	:			
H2	:	2	:	2	:	3
H3	:	2	:	5		
H4	:	4	:			

<sup>10</sup> The heading attributes the piece to Mâhmud I as “K'anbur [En. Hunchback] sult'an mahmud hanın”. Transcription of the Turkish heading with Armenian letters by Dr. Nejla Melika Atalay.

## Pitch Set



## Notes on Transcription

- 1.1.2 The scribe uses an oscillating line above hüseyñî (هüseyñî). Depending on the performed instrument, the sign could be interpreted as a type of tremolo, vibrato or trill.
- 1.3.1 There is an ink blot under hüseyñî (هüseyñî) pitch sign.
- 3.2–4 Orig. ; transcribed as . Single stroke above the second nevâ (نِوَا) sign could be interpreted as an accent. TR-Iüne 205-3: ; TR-Iüne 211-9, TR-Iüne 214-12: ; TR-Iütae 249[A]: .
- 4.2 Orig. ; transcribed as . TR-Iüne 205-3: ; TR-Iboa TRT.MD.d 373, TR-Iboa TRT.MD.d 536: .
- 10.3 Orig. ; transcribed as . TR-Iüne 205-3, TR-Iüne 211-9, TR-Iüne 214-12, TR-Iütae 107: ; TR-Iütae 109: ; TR-Iütae 249[A], TR-Iboa TRT.MD.d 373, TR-Iboa TRT.MD.d 536: .
- 16.2 Orig. ; transcribed as . TR-Iüne 205-3, TR-Iboa TRT.MD.d 536: .
- 27.3 Orig. ; transcribed as . TR-Iboa TRT.MD.d 400: .
- 33.3.4 The main body of the segâh sign (سِغَا) is partly erased due to deformation.
- 38.1 There is an opening bracket before the grouping that is partly erased by a later hand.
- 45 The division sign (: ) is slightly blurred because of the dispersed ink.
- 47 The first ending is marked by a later hand in black ink with straight lines above and below the division.
- 48 2nd lay. . TR-Iüne 205-3: ; TR-Iboa TRT.MD.d 536: .
- 49 2nd lay. . There are two vertical lines drawn crossing each other on the division sign (: ) by a later hand at the end of the division, which were possibly used as a marker. TR-Iüne 205-3: ; TR-Iboa TRT.MD.d 536: .
- 50.4 Orig. ; 2nd lay. . Transcribed as . TR-Iüne 205-3: .
- 51 2nd lay. . TR-Iüne 205-3: ; TR-Iboa TRT.MD.d 536: .
- 52.1–2 2nd lay. . TR-Iütae 249[A], TR-Iboa TRT.MD.d 536: .
- 53 2nd lay. .
- 54.4 2nd lay. .
- 55 2nd lay. .

- 56.1–2 2nd lay. مَرْمَرَةٌ مَرْمَرَةٌ .
- 57 2nd lay: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ . TR-Iboa TRT.MD.d 536: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ .
- 58 2nd lay: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ . TR-Iboa TRT.MD.d 536: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ .
- 59 2nd lay: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ . TR-Iboa TRT.MD.d 536: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ .
- 60 2nd lay: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ (مَرْمَرَةٌ مَرْمَرَةٌ) (مَرْمَرَةٌ مَرْمَرَةٌ) . TR-Iboa TRT.MD.d 536: مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ مَرْمَرَةٌ (مَرْمَرَةٌ مَرْمَرَةٌ) (مَرْمَرَةٌ مَرْمَرَةٌ) .
- 73.3.3 Bûselik (↷) pitch sign is slightly blurred because of scattered ink.
- 76 The first two muhammes cycles of H4 (divs. 69–76) are repeated with an extra division as a first ending in all concordances except TR-Iboa TRT.MD.d 373. Cf. note on 84.
- 84 The end cycle sign (↷) and the closing bracket is interpreted as a repetition of H4. The last two muhammes cycles of H4 (divs. 77–84) are repeated with an extra division as a first ending in all concordances except TR-Iboa TRT.MD.d 373 and TR-Iütae 109.

### Consulted Concordances

TR-Iüne 205-3, pp. 38–40; TR-Iüne 211-9, pp. 17–19; TR-Iüne 214-12, pp. 33–6; TR-Iütae 107, pp. 318–20; TR-Iütae 109, pp. 200–201; TR-Iütae 249[A], pp. 571–72; TR-Iboa TRT.MD.d 373, pp. 475–79; TR-Iboa TRT.MD.d 400, pp. 135–36 (H1–2); TR-Iboa TRT.MD.d 536, pp. 125–26.

S.D.