

1 = ♩ 154

H1 a

b

M

1) The title *sancak* means 'banner'. H1 b is identified as a *teslim*.

2) 'Ali Ufki 76r/151. 1 = ♩. The rhythmic cycle is defined as *fer*. Section divisions are not indicated.

H1 a 1: 1-2 A, 9 e, 11 ♯, 2: 4 d, 4: 1 ♯, 4 g, 5-6 ♯, 7 e.

H1 b 1: 6 g, 9-11 e, 13 d, 2: 9-12 A, 3: 9-10 d, 13-14 e, 4: 9-10 ♯ e.

M 1: 5, 8 e, 2: 4 d, 16 e, 3: 10 ♯, 13-14 d, 4: 9-10 ♯ e. M ends at 4 (there is no *terkib-i intikāl*).

kib-i intikāl

H2 a



1) H2 a 4: 1: the first note is blotted over. Its identification as *fa* is supported by the 'Ali Ufki version.

H2 b: in the light of the 'Ali Ufki version a repeat here is questionable.

[Z]: the arrow at the end of H2 b has associated with it the marginal note: *zeyil gibi olur* ('[what follows] is like a *zeyil*'), and the same material is explicitly identified as such later in the piece. The 'like' might be interpreted to mean that there was no preceding repeat, H2 b and [Z] forming a single subsection (but cf. the notes on the 'Ali Ufki version below). 5 is identified as a *teslim*.

2) H2 a 1: 1-3 *a*, 6 *g*, 3: 4 *bd*, 4: 1 *fa*, 4 *g*, 5-6 *fa*, 7 *e*.

H2 b 1: 2, 4 *g*, 10, 12 *fa*, 2: 10 *g*, 13-14 *fa*, 15-16 *e*. There is no repeat sign between H2 b and [Z].

[Z] 1: 8+1-8, 2: 9-12 *A*. There is a repeat sign after 2 (presumably to include also H2 b). 2 *prima volta*: 13-16 *A*. -3-5.



1) Z 1: 13-14: the original has *d* ♯, 2: 7 is followed by the comment: *ve teslim vech-i meşrûh üzere* ('with *teslim* as above' (i.e. the section is to be repeated as before)).

2) H3 a 1: 5, 13 *fa*, 2: 7-16:  3: 5, 13 *e*, 4: 

H3 b 1: 5 *fa*, 7 *e*, 13-16 *e*. Equivalent to 2 is:



3) Sanal 247-50. 1 = ♯. Suggested tempo ♯ = 224.

*terkib-i intikâh*: the first half cycle is repeated to complete the cycle, and the section ends there.

Z 1: 14+*d*, 2: -8.

Previous examples with the rhythmic cycle *muhammes* have exhibited a fairly wide range of melodic density (defined in terms of the relative number of pitch changes per cycle), that in 72 being indeed sufficiently low to have suggested an alternative reading with 1 = ♩ in place of ♪. In the case of 292 there seems to be nothing exceptional in the relationship between melody and rhythmic cycle, despite the fairly high incidence of notes of duration ♪. However if, as required by the *vezn-i kebîr* instruction, Cantemir's 1 is kept at ♪, then quite exceptionally the same will be true for the version by 'Alî Ufî (who elsewhere has, as equivalents to Cantemir's 1, ♪ or ♪). This disruption of the normal relationship between the two would be avoided if it were assumed that here (as also elsewhere) *vezn-i kebîr* is a slip for *vezn-i şagîr*. We would then have 1 = ♩ in the Cantemir version, equivalent to ♪ in the 'Alî Ufî. It may further be remarked that whatever features of melodic-rhythmic congruence are observable in *muhammes* pieces, e.g. the common occurrence of cycle final ♪, become more readily apparent in a *vezn-i şagîr* reading. We may accordingly propose, as an at least equally legitimate alternative reading, 292b.