

[1 = ♩] 205



An unpromising fragment. The two bar-lines correspond to lozenges in the original, as does the double bar to *ve leh*. There are no other section labels. Notes 1-11 in the first line are smudged, but can be read without too much difficulty. Also smudged are notes 7-18 in the second line, and although most of these can again be read easily 14-16 and 18 cannot (for 18 *fa* is a possible alternative). Smudged again are notes 9-18 in the fourth line, where the only real difficulty is presented by 11-12, which consist of what looks like either an unusual combination sign: *fa* (ف) + *ca* (ج), or just *ca* with a mistaken preceding stroke. The notes in line 3 are a marginal addition. As is usually the case in *semâi* pieces many notes are given no duration numeral, and these have been assigned the normal value 1 (= ♩), even where there is a parallel passage with other values. Of the durations specified the only problematic one is the smudged note 16 in line 2, which might be read as 3 (♩) or even 4 (♩).

For the piece to fit the 6 : 8 *semâi* rhythmic cycle (the 10 : 16 *semâi-i lenk* cycle seems totally excluded as a possibility) it must be the case that certain of the notes for which the duration is not specified did not have the value 1. But ascertaining which is by no means straightforward, especially as the melodic style seems in certain respects atypical. The following conjectural version tries to adhere to known patterns of melodic-rhythmic congruence wherever possible, but is hardly to be recommended with confidence as an effective piece of restoration.