

The musical score is written for a 12/8 time signature, indicated by the '12' over the '8' in the first staff. The score consists of eight staves, each representing a different instrument or voice part. The first staff is labeled 'H1' and features a treble clef and a key signature of one sharp (F#). The second staff is labeled 'M a' and features a treble clef and a key signature of one sharp. The third staff is labeled 'b' and features a treble clef and a key signature of one sharp. The fourth staff is labeled 'c' and features a treble clef and a key signature of one sharp. The fifth staff is labeled 'H2 a' and features a treble clef and a key signature of one sharp. The sixth staff is labeled 'b' and features a treble clef and a key signature of one sharp. The seventh staff is labeled 'c' and features a treble clef and a key signature of one sharp. The eighth staff is unlabeled and features a treble clef and a key signature of one sharp. The music is written in a style that is characteristic of traditional Turkish music, with a focus on melodic lines and a steady rhythm.

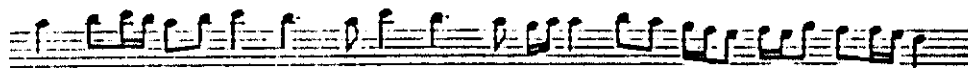
The rhythmic cycle is defined in the heading unambiguously as *devr-i revan*, but this must be a mistake: in no section does the number of time units add up to a multiple of 14, and the melodic pattern is also foreign to that found in known *devr-i revan* pieces. But stating what the rhythmic cycle is not is rather easier than ascertaining what it is, especially as the notation of duration appears here less reliable than usual. The number of time units in each section or subsection is as follows: H1 24, M a 26, M b 24, M c 24, H2 a 24, H2 b 31, H2 c 34, H3 39. Of these 26, 31 and 39 must be incorrect. 26 and 39 are, it is true, both divisible by 13: but there is no cycle corresponding to this number in Cantemir's list; and 31 is a prime number. The obvious approach is to examine the internal structure of the sections totalling 24, and then consider if and how the results obtained may be applied to the remainder.

24 could be a multiple of 4 (*sofyan*), 6 (*semai*), 8 (*düyek*), or 12 (*çenber*). The criterion of melodic-rhythmic congruence would tend to exclude both *düyek* and *semai* (the latter in any case unlikely because of the position of the piece in the collection as a whole). *Sofyan* (or perhaps rather, in the light of 200, *çenberli sofyan*) cannot be similarly excluded: but being so rare it is in fact difficult to establish characteristic melodic patterns for it, so that it is essentially a candidate by default. With *çenber*, on the other hand, one may say that there is a reasonably positive fit: it is true that the common value  $\downarrow$  for time units 5-7 is absent (such is also the case in 98, however), but the equally common  $\downarrow$  for time units 11-12 occurs repeatedly and, of greater significance, there is the melodic match, at the correct distance, exhibited by the beginnings of H1 1 and 2 and M b 1 and 2 respectively, while the extent of the identical cadence material in H1 and M c is a complete cycle (plus one time unit in the preceding one).

Settling on *çenber* as the most likely candidate, the problems posed by the remaining sections have been handled as follows:

M a 2: 4: the original has  $\sharp\downarrow e\downarrow$ , 6: the original has  $e\downarrow\sharp\downarrow$ . There seems no case for intervention before 2: 4, as the first cycle fits *çenber* well and, more significantly, 2: 1-3 is identical with M c 1-3. Equally, 2: 9-12 is identical with H2 a 2: 9-12. 2: 4-8 is thus the evidently suspect area, the particular form of emendation proposed being guided by rhythmic articulation elsewhere in the piece.

H2 b: with a total of 31 the choice is between assuming the omission of 5 time units or the erroneous inclusion of 7. The original form is:

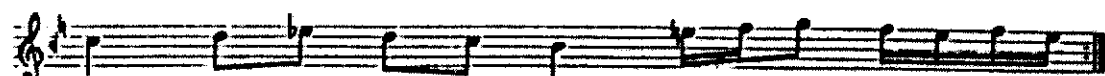


and the solution adopted has been to assume dittography of what becomes 1: 7-12, and to reduce  $b\downarrow a\downarrow$  to 2: 4  $b\downarrow a\downarrow$ . The immediate repetition of 1: 7-12 seems unconvincing, and if 5 time units are supplied between the two occurrences its position in the second rhythmic cycle becomes awkward. To obtain a more satisfactory result one would need to posit omission in two places, e.g.:



Similar awkwardness would result from the last resort of assuming a section of two and a half cycles, and subtracting therefore a single time unit.

H2 c: the resulting cycle initial/final position of the notes of duration  $\downarrow$  governs the choice of area for the insertion of the two missing time units.



H3: the original adds  $d\downarrow$  at the end, and it has been assumed that this represents the inadvertent inclusion of the first note of the repeat.

One further possibility should be mentioned: that the 24 time units of most sections are not a multiple of a smaller cycle but constitute a single cycle of *nim sakil*. The problem here, however, is that one would have to accept in consequence a subsection consisting of one and a half cycles not once, which would hardly be extraordinary, but twice (H2 c and H3) or even, if omission is preferred to dittography in H2 b, three times.