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Measures 1-6 of the musical score. The notation is in 7/8 time, with a key signature of one sharp (F#). The score is written on six staves. The first staff (H1) includes a piano (p) dynamic marking. The notation features eighth and sixteenth notes, with some measures containing triplets. Bar lines are present, and a red dot is visible in the first measure of the first staff.

Exactly equivalent in the original notation to the bar-line divisions of the transcription is a red dot. The use of this particular device may relate to the need to make clear the innovative rhythmic structure, for whereas *darbeyn* normally consists of the full *devr-i kebir* (14 : 8) and *berceksen* cycles (16 : 8), here only a half of each cycle is used, the first half (presumably) of *devr-i kebir*, and the second of *berceksen* (the first may be excluded on the ground of the lack of any melodic-rhythmic congruence). It may be noted that the resulting 15 time unit rhythmic pattern has a panning (and disconcerting) resemblance to *devr-i kebir*, from which it differs only by the dislocating addition of a single *dam* stroke (occupying the first time unit of the second of the two paired half cycles).

M 8: 7-8: presumably these last three notes would be replaced at the end of the piece by prolongation of the previous G, the normal finalis in *mahur*.

Measures 7-10 of the musical score. The notation continues on four staves (H2). The key signature remains one sharp (F#). The notation is consistent with the previous staves, featuring eighth and sixteenth notes and bar lines. A red dot is visible in the first measure of the second staff.

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H3

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3) Popescu-Județ 10 (324-6). 1 = ♩. Time signature 60 : 8.

H1 1: 1 GA G, 2: 1 AG (♩♩).

M 3: 7 c.

H2 1: 3 f# ♩ g ♩, 2: 1 abd, 2 bd, 6 dcd (♩♩).

Z 6: 6 c ed (♩♩), 7 d c (♩♩).