

HI 10/8

The musical score for HI 10/8 consists of a piano introduction and two vocal parts. The piano introduction is in 10/8 time and features a melody in the right hand and a bass line in the left hand. The vocal parts, M a and M b, are in staff notation and follow the piano introduction. The key signature is one sharp (F#) and the time signature is 10/8.

1) M a 3: 6 f# (♯) seems reasonably clear, but it is just possible that c (♮) might have been intended.

2) 'Ali Ufî 71r/140. 1 = ♩. The piece is ascribed to Şerîf.

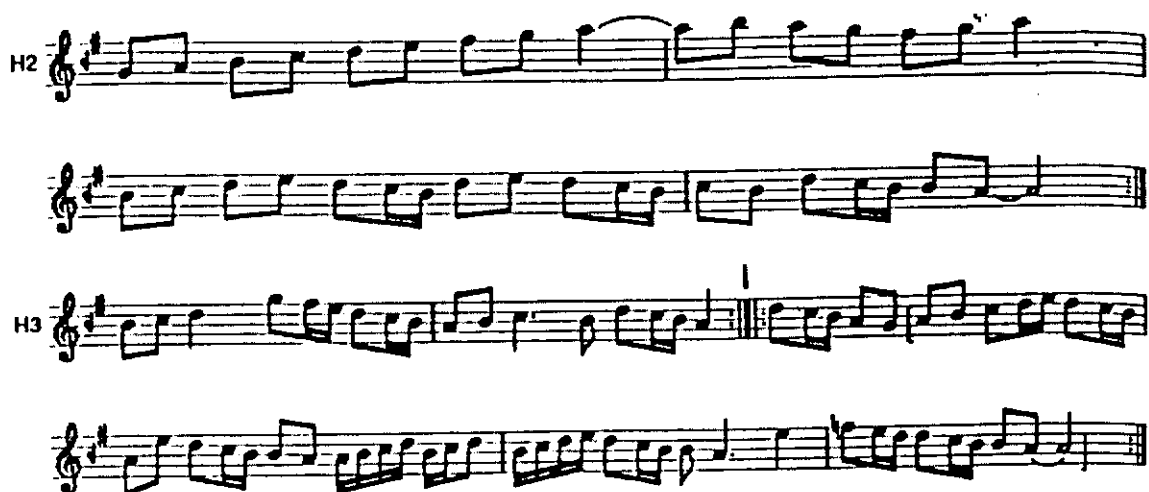
HI 1: 1-2 A B♭, 3 A B♭, 4 G, 6 f#e, 2:

3: 6 c, 4: 1-2 c B♭ c.

M a 1: 2, 6 c B♭, 2: 2 c B♭. 1 and 2 are to be repeated. 3: 3-4 d e♭ (♭), 6 c, 7-8 d e♭ (♭), 4: 2 c B♭. 3 and 4 are to be repeated.

M b 4: 9-10 G. A bar is drawn before the last note of 3. To be assumed is either an incomplete repeat indication for 1-3 (with implied *prima volta* (A) and *seconda volta* (e) variants), or a bar mistakenly placed one note too early to indicate that the repeat sign at the end applies only to 4 and

the additional cycle following it:



1) H3 3: There is no explicit indication that what precedes the sign \downarrow is to be repeated, but in the 'Ali Ufkī version H3 consists only of these two cycles, which are to be repeated. They are also there followed in the normal way by the (full) *mūldzime*, so that it is possible that Cantemir is using \downarrow not as a simple equivalent of \therefore to indicate where previous material reappears to conclude the *hane* (after which the *mūldzime* reappears), but to mark the point of transition to a truncated form of the *mūldzime* terminating the piece.

2) H2 2: 5-6 *f#e f#g*, 3: 3-4 *d (c#*, but a slip for) *eb* (\downarrow), 6 *c*, 7-8 *d eb* (\downarrow), 4: 1-2 *cBd c*.
H3 1: 3-4 *d eb* (\downarrow), 6 *c*, 2: 9-10 *BdA G*.

3) Sanal 136-7. 1 = ♩ . Suggested tempo $\text{♩} = 160$.

M a 3: 6 *e*.