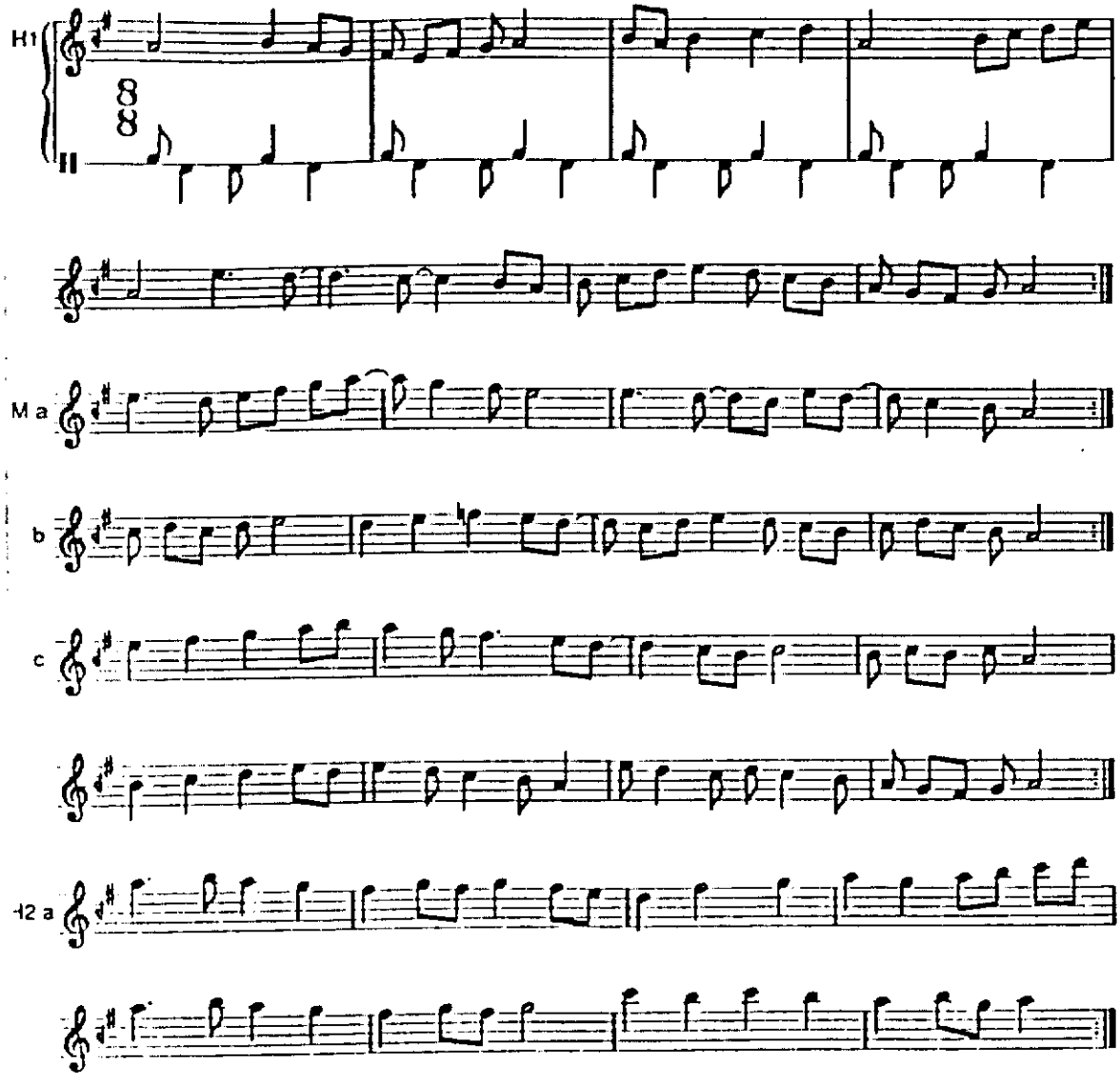
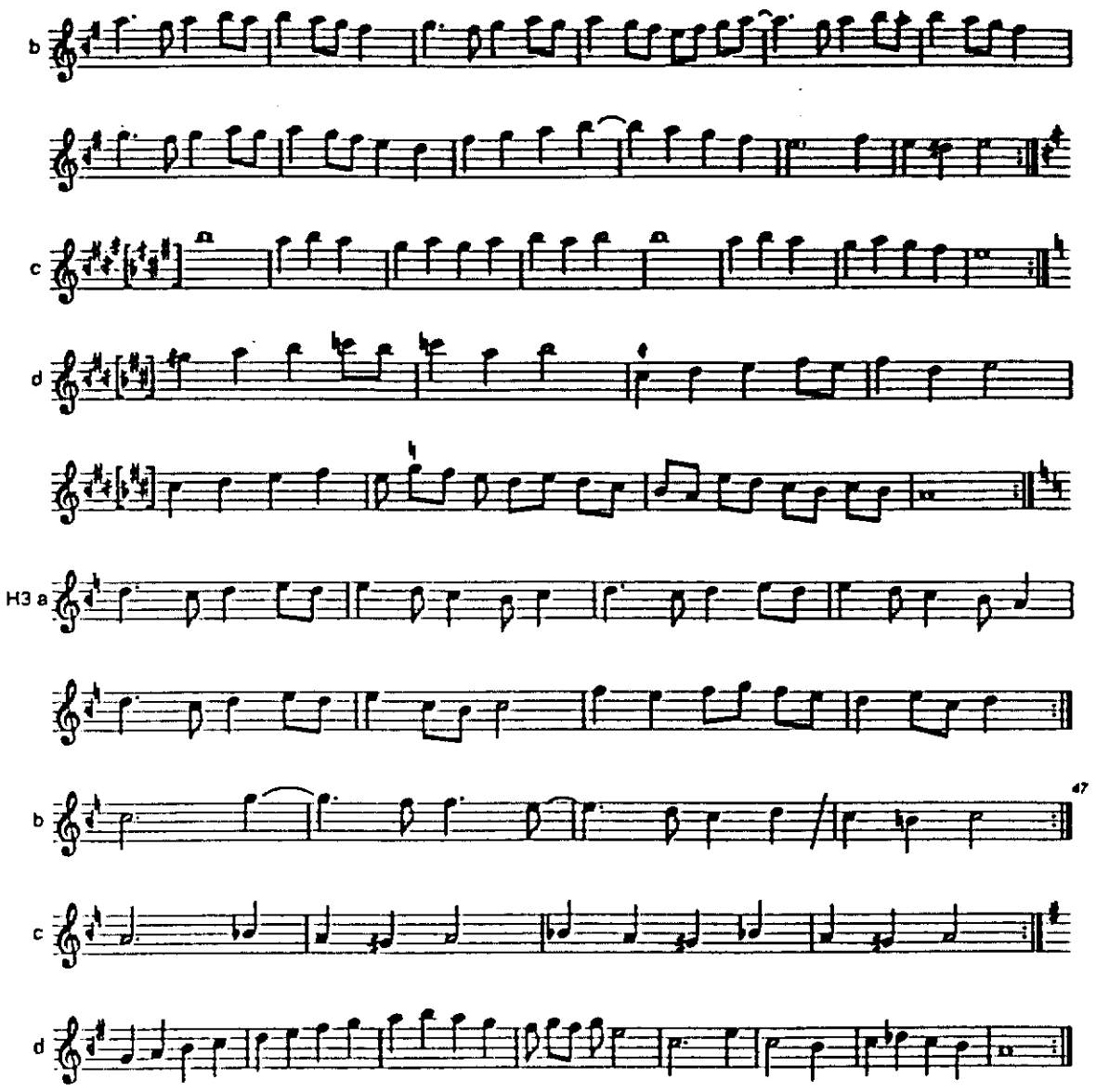
—— **hüseyni** **'āşıḳ** **düyek**



The title *'āşıḳ* means 'lover'.



The prevalence of notes of long duration, especially in H2 and H3, suggests that in this piece Cantemir may again, as was argued in relation to 72, have used 1 as equivalent to a half rather than a whole time unit. Accordingly 82b is added as an alternative transcription. While there may be no wholly convincing reason for rejecting 84a in favour of the interpretation of the relationship between melody and rhythmic cycle proposed in 84b, it may at least be noted that at the very end of the piece the latter provides an upward scale passage with the more usual value of ♪ for each step, followed by a final modulation into *saba* which is now identical in rhythmic organization to previous manifestations of the same material (e.g. in 40 M b and H3 b, and 42 H2 b).