

Melek Can

hüseyini

—

çenber

The image shows a musical score for a piece titled 'Melek Can hüseyini çenber'. The score is written for a piano and voice. It consists of six staves. The first two staves are for the piano accompaniment, with the right hand (HI a) and left hand (HI b). The next four staves are for the voice, with the first two staves for the male voice (M a) and the last two for the female voice (M b). The music is in a 12/8 time signature and a key signature of one sharp (F#). The score is divided into two systems, each containing two staves. The first system contains the piano accompaniment and the first two staves of the voice. The second system contains the remaining four staves of the voice. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The voice parts are written in a simple, clear style, with the male voice part generally higher in pitch than the female voice part.

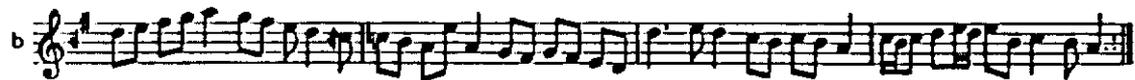
2) *Ali Ufki 23v/46. $1 = \text{J}$. The rhythmic cycle is defined as *düfyek*. Whether or not the incomplete form of the word is to be interpreted as indicating doubt as to its accuracy, it is clear from the length of H2 b and the final repeated section of the *serbend* that it is Cantemir's definition that is the correct one.

HI a 1: 8 d, 2: 6 ag, 8 f#e.

HI b: 1-4 are written as (the equivalent of) two cycles to be repeated, *prima volta* as 2 except: 9,10 cd, *seconda volta* as 4 except: 3-4 c Bd, 5 c.

M a 1: 1-2 A G, 9,10 cd, 2: 1-2 cBd A, 9-10 e dc, 3: 8 a, 4: 6 dc.

M b is written as (the equivalent of) two cycles to be repeated, *prima volta* as 1 + 2 (except 2: 9,10 cd), *seconda volta* as 1 + 4 (except 4: 5 c, 8 Bd, 10 G).



2) H2 a 2: 3 a J, 3: -8.



H3 a has a double bar after it, but no repeat sign.

H3 b 1: 12 *dd*, 3: 1-2 *d e* (*J J*), 9-10 *d cBd*, 4: 1 *Bd*, 6 *dc*.

H3 is followed by a *scribend*:

