

Handwritten musical score for 'acemler pençgâh gülistân düyek'. The score is written on five staves. The first staff is labeled 'H1 a' and the second 'b'. The third staff is labeled 'M a' and the fourth 'b'. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

1) See note to 9. The title *gülistân* means 'rose garden'.

2) 'Ali Ufî 118v/230. 1 = J. The piece is assigned to the mode *rast* (so that presumably *B⁴* is to be read in place of *B⁵*, and *c⁴* in place of *c⁵*; see further on this modal contrast the notes to 295) and, erroneously, to the rhythmic cycle *çenber*. The title given is not *gülistân* but *zill-i* (? for *zill-i*) *şitâbân* (possibly 'the slip of one who hurries'; but the first word could also be read as *zil* 'cymbal'). The composer is not named.

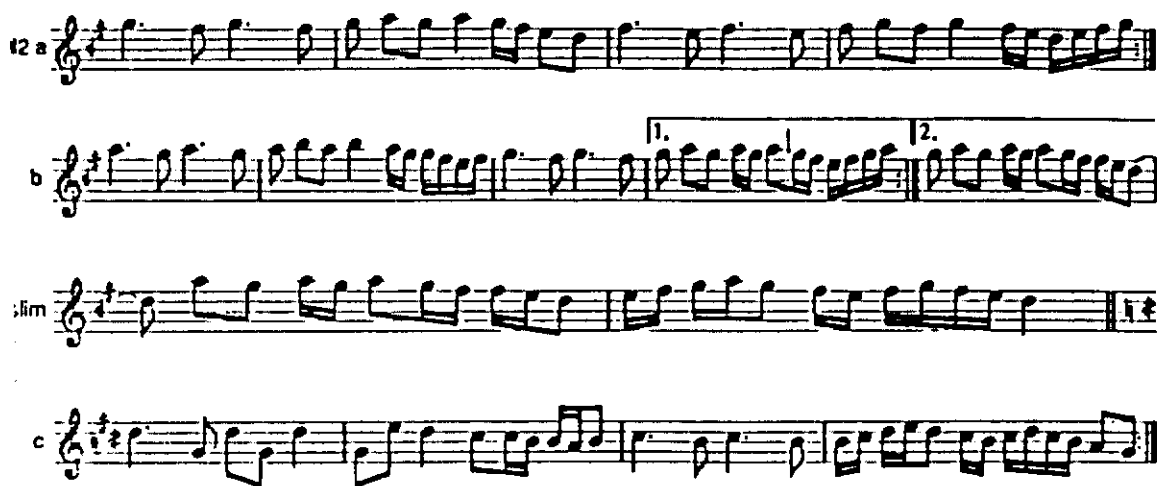
H1 a 1: 6 *ed*, 2: 7-8 *c*.

H1 b 1: 6 *ed*. 1 is to be repeated, and then 2 and 3. 3: 5 *AA*. H1 b does not form part of H1, but begins M, while M a is assigned in its place to H1 (so that we have: H1 = H1 a + M a, M = H1 b + M b ...).

M a 2: 1 *cd*, 4: 2 *Ae*.

M b 1: 6 *ed*, 2: 2,3 *de*, 6,7 *cd*, 4: 5 *cd*.

Continuation of the musical score on four staves. The notation continues with various rhythmic values and accidentals, ending with a double bar line and repeat signs.



1) H2 b 4: the downward pointing arrow represents the first attempt by Cantemir at a *prima/seconda* volta notation. The longer *seconda volta* material, labelled *teslim* (effectively here a coda), is added in the margin.

2) M c is omitted.

M d 1: 2,3 B, 6 c, 2: 2 d, 3 e, 4 d, 4: 1-2 A e (↓ ↗).

H2 a 1: 1,5 g f(♯), 2: 6-8 g f(♯) e, 3: 1,5 f(♯) e, 4: 5-6 f(♯) e, 7-8 d.

H2 b 1: 4,8 g f(♯), 2: 7-8 g f(♯), 3: 1-2,5-6 g a (↓ ↗), 4: 4 a, 7-8 e d.

teslim is preceded by: 1: 4 a, 2: 1-2 f(♯) g a b d.

H2 c 2: 1 d, 3: 3 B, 5,6 c d, 7 B. A double bar is written not after the *teslim* but after H2 c 1, so that the repeat is presumably only of 2-4.



1) H3 a 2: emendation taken from 'Ali Ufkı

H3 b: the repeat of 1-2 is indicated by the insertion at this point of the term *mükerrer* ('repeated'). Whether the whole of H3 b should then be repeated, or just 3 and 4, as in the 'Ali Ufkı version, is not clear.

2) H3 a 1: 6 e d, 3: 4 c B. c♯ is indicated in the mode signature at the head of H3 a, and is not thereafter cancelled.

H3 b 1: 3-4 g f g a, 2: 3-4 f g, 4: 4 c B. 1 and 2 are to be repeated, and then 3 and 4.