

The musical score consists of five staves. The first staff is labeled 'HI' and contains a piano accompaniment with a treble clef and a bass clef. The second staff is a single treble clef line. The third staff is a single treble clef line. The fourth staff is labeled 'Ma' and contains a single treble clef line. The fifth staff is labeled 'Mb' and contains a single treble clef line. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a style characteristic of Ottoman classical music, with various rhythmic values and melodic lines.

1) The title *kuzgun* means 'raven'.

The heading originally defined the *makam* as *uzzal*, but this was later crossed out in favour of *şehnaz*. Given that the characteristic *g#* of *şehnaz* is absent from the *mülâzime* (and is nowhere indicated by 'Ali Ufkî) it might be argued that HI could represent a later development towards *şehnaz* from an original *uzzal*.

HI 7: 2: the modulation here is surprising, and one might suspect that *cf* is a slip for *cf*. 9-10: the identification of these two cycles as *prima*/*seconda* volta variants is not made by Cantemir, but taken over from the 'Ali Ufkî version.

2) 'Ali Ufkî 146v-147r/272-1. 1 = J. The *makam* is defined as *uzzal*.

HI 1: 2 a, 3: 1-4 e f# g(?) a, 4: 6 d, 6: 3 cf.

Ma 1: 1-2 d, 4: 6 d.

Mb 3: 6 d. Between 7 and 8 is inserted, as a *prima* volta variant, HI 9.

The musical score consists of two staves. The first staff is labeled 'Ma' and contains a single treble clef line. The second staff is labeled 'Mb' and contains a single treble clef line. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a style characteristic of Ottoman classical music, with various rhythmic values and melodic lines.

H2

1) H2: there is a later marginal note opposite the end of H2: *müldzimenin son terkibi* ('the last subsection of the *müldzime*'), referring to M c, and suggesting, presumably, either that M c was added to H2 before the repeat of the *müldzime* as a whole, or that M c was the only part of the *müldzime* to appear between H2 and H3.

2) M c 3: 8 A. M c is written as 4 cycles to be repeated, *prima volta* as 4 except: 3-4 c(♯) d, *seconda volta* as 8 except: 4 c(♯).

H2: the modulation is not indicated. H2 I is preceded by:

2: 1 ♯x(♯), 6 d, 4: 1 B♭d♯. 1-4 are to be repeated. 8,9: 2 a, -3, 8+c♯, 10: 2 a, -3, 8+B♭, 11: 1 A. 5-11 are to be repeated.

H3 a

b

c

d

2) H3 a 1: 1-3 d c♯B♭ c♯. 1 and 2 are to be repeated. 3: 7-8 g(♯) ♯. 4: 4 g(♯). 3 and 4 are to be repeated.

H3 b 4: 4 g(♯).

H3 c: equivalent to 2-4 is: 1. 2.

H3 d 2: 8+♯ d, 3: 1-2,3-4 B♭ c♯, 5: 5-6,7-8 d e, 6: 1-2,3-4 c♯ d, 5-6,7-8 B♭ c♯, 8+A B♭ A B♭. Between 7 and 8 is inserted, as a *prima volta* variant, H1 9.