

Şerif

neva

gelincik

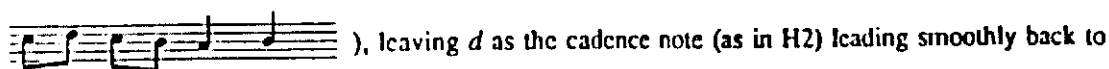
muhammes

The musical score is written for a piano and features seven staves. The first staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 16/8. The first staff is labeled 'H1 a' and contains a treble clef staff with a melody and a bass clef staff with a bass line. The second staff is a single treble clef staff. The third staff is labeled 'b' and is a single treble clef staff. The fourth staff is labeled 'c' and is a single treble clef staff. The fifth staff is labeled 'M a' and is a single treble clef staff. The sixth staff is labeled 'b' and is a single treble clef staff. The seventh staff is labeled 'c' and is a single treble clef staff. The score concludes with a double bar line and repeat dots.

Gelincik ('little bride, daughter-in-law'; also 'poppy' (and, but presumably irrelevantly, 'weasel')) is added after the name of the composer, i.e. as if it were a further part of it: but that it should be construed as the title of the piece is confirmed by the indexes.



The transcription of H3 simply gives the text as written, adding up therefore to two and a half cycles of *muhammes*. Assuming the omission of half a cycle (by haplography) such could readily be supplied, the most obvious point of insertion being not at the end but rather after 2 (adding, say,



the repeat of the *mülâzime*. (An alternative assumption, that after the final half cycle there is a repeat of earlier material, may be excluded without hesitation, on the grounds that there is both no symbol to indicate such a repeat and, decisively, no identity between the half cycle given and any such material, so that it cannot have had the function, which incomplete cycles precisely have elsewhere, of pinpointing the material to be repeated.) The main reason for resisting the obvious conclusion that the text as supplied is incomplete, and therefore not supplying half a cycle of 'missing' material, is that the same phenomenon is to be observed in three other pieces in *muhammes* (66, 70, and 221), far too high a proportion to be accounted for by coincidence, especially when for one of these (70) the 'loss' of half a cycle is confirmed by the 'Ali Ufki version, which also makes it clear that we are not confronted here with (unmarked) *prima/seconda volta* variants. In searching for an answer to the problem elsewhere one solution would be to suggest that the *muhammes* cycle (or a variant of it) consisted of 8 rather than 16 time units. But Cantemir's theoretical treatise is quite clear, and the existence of variants other than the 16 time unit *ser'-i muhammes* is nowhere noted; furthermore, in the three additional pieces in *muhammes* (274, 344, and 349), where the notational symbols are extended to include the equivalent of a bar line (properly speaking a cycle line), the length of each cycle is unequivocally 16. Dismissing as extremely unlikely the possibility that there may have been a pause in the melody equivalent to half a cycle, two other solutions might be entertained. One is that the notation of 65 (and the other pieces in which the same phenomenon occurs) exhibits an unannounced change of convention whereby the duration symbol 1 indicates not one but two time units: it should accordingly be transcribed as J rather than J , and the apparently amputated half cycle will be made whole. But while Cantemir will later employ the symbol 1 to represent a fraction of a time unit, he nowhere else uses it to represent a multiple; and as this hypothesis suffers from the further disadvantage of resulting in a melodic line sufficiently slow moving to be thought quite unidiomatic, that is, one marked by an excessively high proportion of extremely long note values, it must be rejected as unconvincing. The other solution - that adopted here - is simply to believe what Cantemir tells us, and accept the text as it stands. The necessary consequence of having a repeat start in mid-cycle, H3 consisting therefore of a total of five cycles, may be thought less startling when we observe that melodic patterns in *muhammes* cycles are often readily divisible into $8 + 8$ halves, and that such symmetrical balancing is particularly evident in H3, so that no significant dislocation in the mapping of the melodic shape on to that of the rhythmic cycle results if a given 8 time unit block is shifted from one half of the cycle to the other.