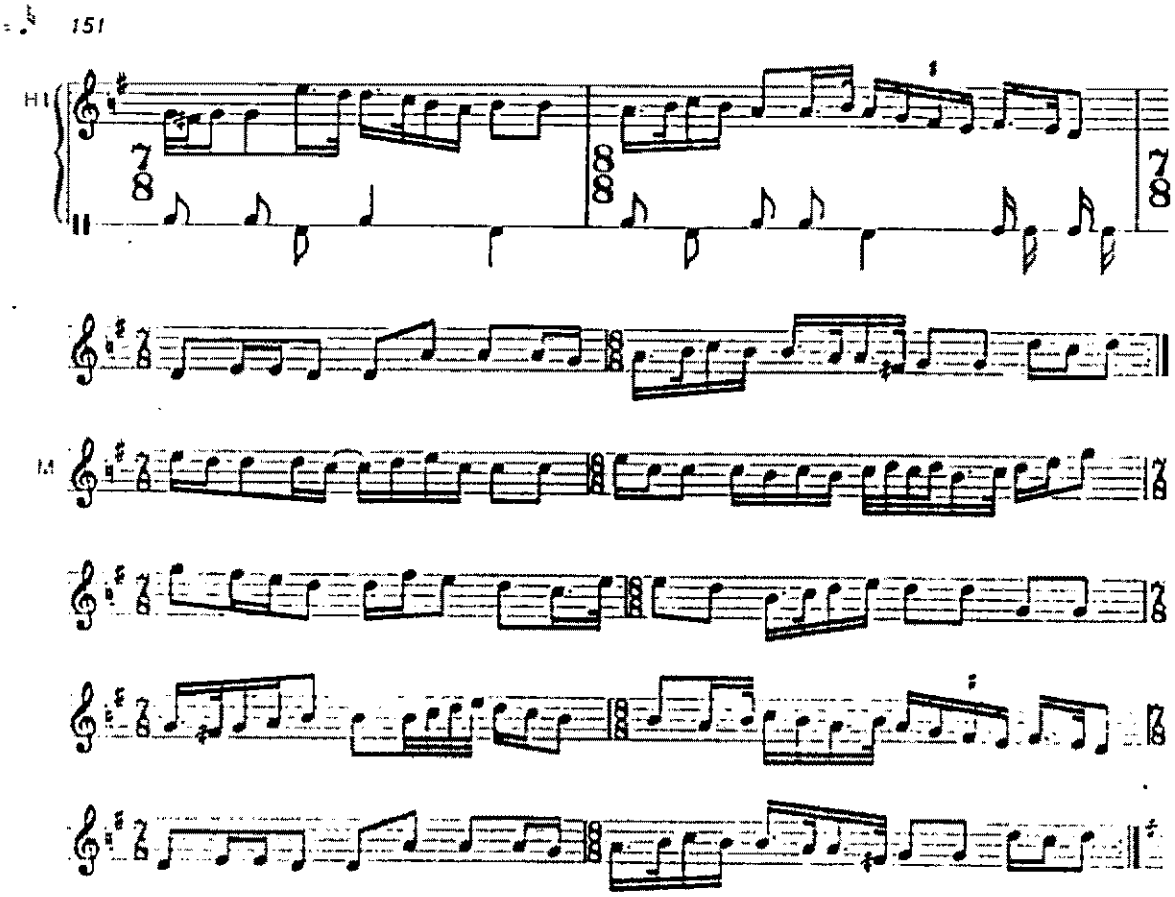
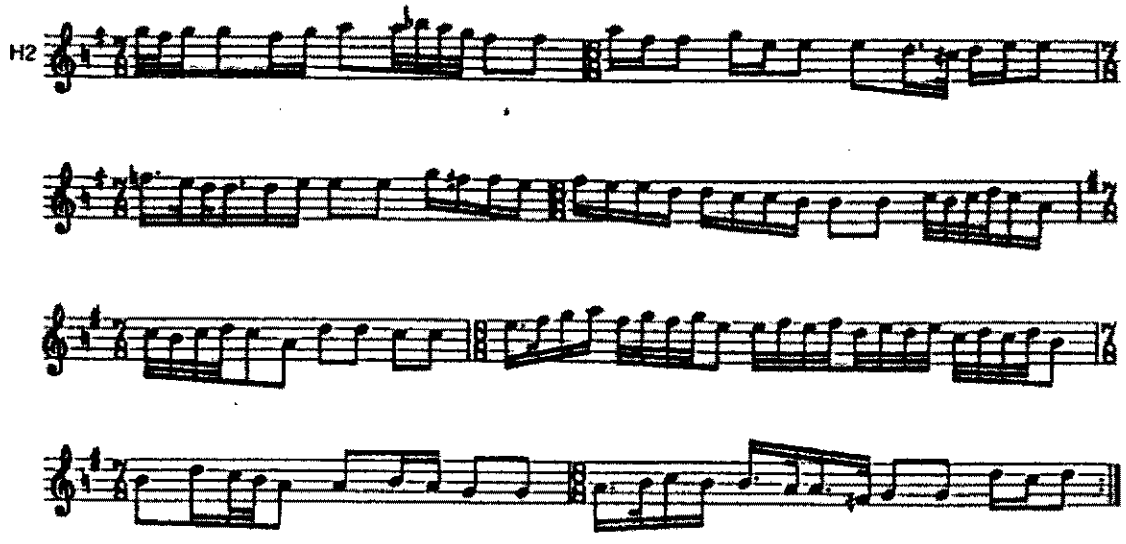
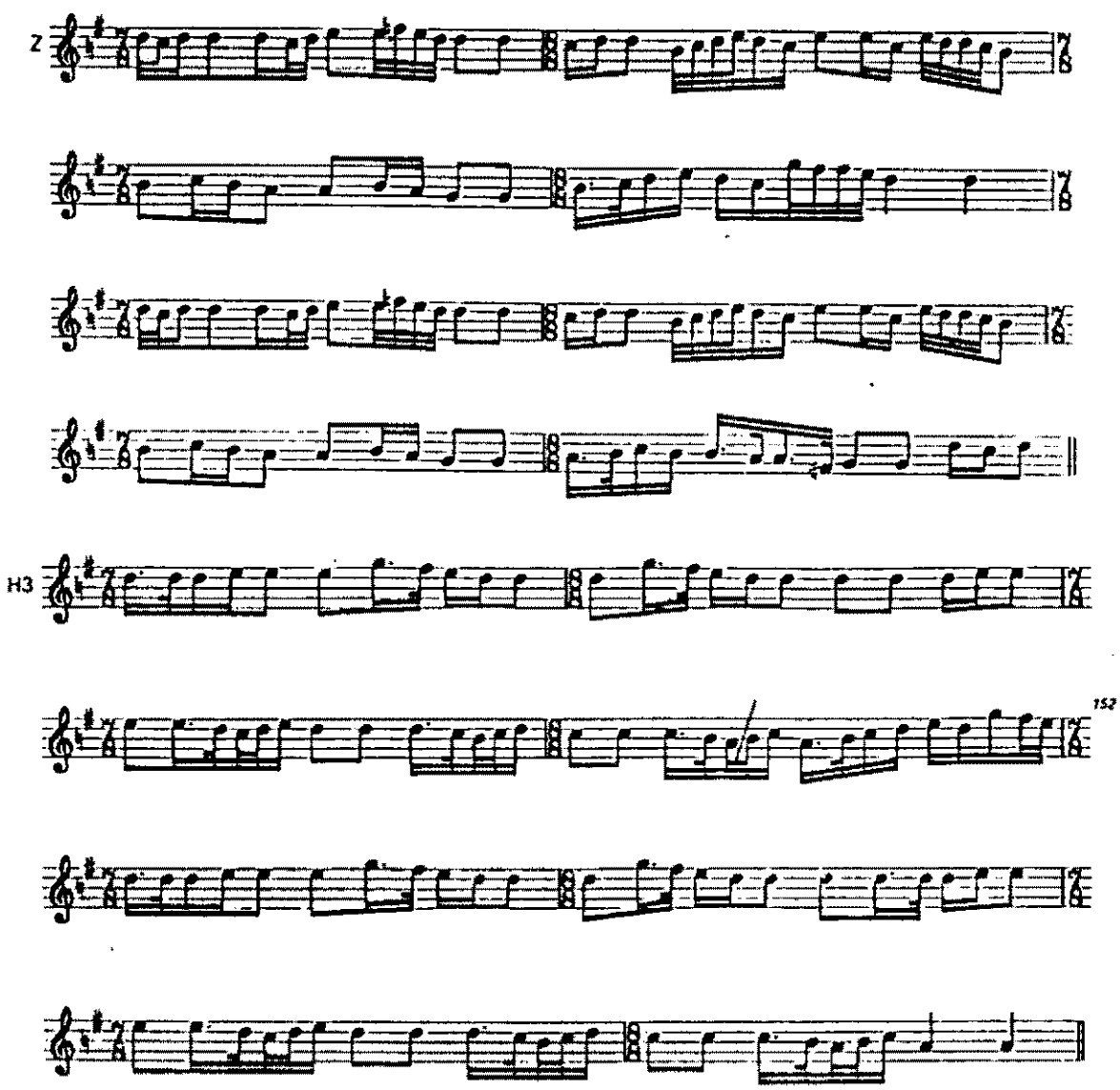



Exactly equivalent in the original notation to the bar-line divisions of the transcription is a red dot. The use of this particular device may relate to the need to make clear the innovatory rhythmic structure, for whereas *darbeyn* normally consists of the full *devr-i kebir* (14 : 8) and *berefşın* cycles (16 : 8), here only a half of each cycle is used, the first half (presumably) of *devr-i kebir*, and the second of *berefşın* (the first may be excluded on the ground of the lack of any melodic-rhythmic congruence). It may be noted that the resulting 15 time unit rhythmic pattern has a punning (and disconcerting) resemblance to *devr-i kebir*, from which it differs only by the dislocating addition of a single *dum* stroke (occupying the first time unit of the second of the two paired half cycles).

M 8: 7-8: presumably these last three notes would be replaced at the end of the piece by prolongation of the previous *G*, the normal finalis in *mahur*.






3) Popescu-Judetz 10 (324-6). 1 = ♪. Time signature 60 : 8.

H1 1: 1 *GA G*, 2: 1 *AG* (♩ ).
M 3: 7 *c*.
H2 1: 3 *f♯* ♪ *g* ♪, 2: 1 *ab♮*, 2 *b♮*, 6 *dc♮* (♩ ).
Z 6: 6 *c ed* (♩ ), 7 *d c* (♩ ).