

1) Non-repetition of H1 and M is confirmed by the 'Ali Ufki version.

M 2: 5: The original has  $c \downarrow$ , 4: 14 and 5: 1: The original has  $A \downarrow$ .

2) 'Ali Ufki 70v/141.  $1 = \downarrow$ . The piece is assigned to the mode *beyati*, but is also qualified as *arazbari*. The composer is not named.

H1 1,2: 1-2  $dl \ d$ , 3  $chd$ , 8-9  $dl \ d$ , 10  $cBd$ . 1 and 2 are written as one cycle to be repeated, as are 3 and 4. 3,4: 4,5  $cBd$ , 9,10  $dl$ . There is no repeat sign after 5.

M 1,2: 3  $c$ , 4,5  $dc$ , 8  $dc$ , 12  $dBd$ , 14  $Bd$ . 1 and 2 are written as one cycle to be repeated, as are 3 and 4. 3,4: 3  $d$ , 4,5  $chd$ , 10  $dl$ , 11  $d \ cBd$ .



2) H2 a: 4-5 *ed* *ef#*, 11-12 *f#g* *f#e*.

H2 b: 9-10 *f#g* *f#e*.

H3 a: 1,2,3 *dc*, 5 *ed*, 8 *dc*, 9,10 *cBd*.

H3 b 1: 1 *dc*, 4 *f(♯)*, 5 *ed*, 7 *d*, 8 *f(♯)e*. -2 . 3: 9-10 *cBd* *AG*. There is a double bar but no repeat sign after 3. The *hane* continues with:



3) Sanal 140-1. 1 = ♩. Suggested tempo ♩ = 180.

M3: 2 *d* ♩, 4 *c* ♩, 5 *Bd* ♩, 5: 1 *A* ♩, 4-5 *A* ♩.

H2 b: 8 *ef#*, 9-10 *e* *f#*.