

Beyazıt

neva

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fahte

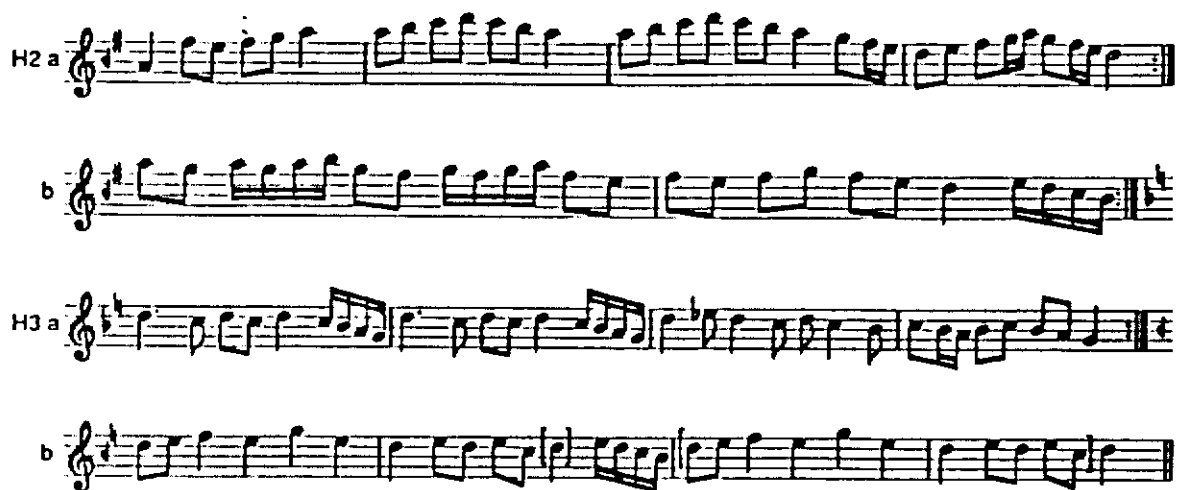
2) 'Alî Ufkî 57r/113. 1 = ♩ . The piece is described as *naẓîre-i Küçük Ahmed Bcg.*

H1 3: 9 *dc*, 4: 4 *d*.

M a 1: 2 *Bd*, 4 *c*, 9-10 *Bd*, 2: 7-8 *d c* (♩), 3: 7-8 *c f# ga*, 4: 4 *ga*, 5-6 *g f# f# c*, 9-10 *prima volta: ed c Bd, seconda volta: d*.

M b 2: 8 *ag*, 9-10 *a*, 3: 4 *g*, 9-10 *ag f# c*.

M c 1: 4 *c Bd*, 5-6 *c Bd ABd*, 2: 1-2 *d Bd* (♩), 3-4 *c d*, 5 *c*, 4: 2 *c Bd*, 3-4 *c d*, 7-10 *prima volta: A Bd c d, seconda volta: A*.




1) H2 a 4: 1 and 2 are smudged and cannot be read clearly. One might conjecture *f# g* corrected to *d e*.

H3 b: The notation ends with *d* (end of 4), followed by the last four notes of 2, i.e. Cantemir appears to have conflated the *prima/seconda volta* variants, but (to judge by the 'Ali Ufki' version) in reverse order, the probable reason being that the four time-unit duration of the final *seconda volta d* has been inadvertently applied to the *d* preceding the four final notes of 2.

2) H2 a 1: 10 *g*, 3: 4 *d' e'*, 5 *d' c'*, 10 *g f#*, 4: 1-2 *f# e d*, 3 *e f#*. -2.

H2 b 2: 2 *cd*, 3-4 *ef# ga*, 7-10 *prima volta: de f#g ab d c' d'*, *seconda volta: d*.

H3 a 1, 2: 3 *e*, 4 *d*, 3: 10 *B d*. 1 and 2 are written as one cycle to be repeated. There is no repeat sign after 4, so that the next block to be repeated is made up of H3 a 2 and 3 + H3 b 1 and 2.

H3 b 1: 7-8 *g e* () , 9-10 *f# e* () , 2: *prima volta* as 2, *seconda volta* as 4.

H3 is followed by a *serbend* (related to H1 3 and 4):

