

The musical score is written for a piano and voice. It consists of five staves. The first staff is for the piano (H1) and the voice (Ma). The piano part has a key signature of one sharp (F#) and a time signature of 10/8. The voice part is in the soprano range. The score is divided into two systems. The first system contains the first two staves, and the second system contains the remaining three staves. The piano part features a complex rhythmic pattern with many eighth and sixteenth notes. The voice part is a simple melody. The score ends with a double bar line and a repeat sign.

2) 'Alî Ufkî 135v/256. 1 = ♩ . After the name of the rhythmic cycle, *fahte*, the adjective *harbî* 'military' has been added in another hand. The piece is ascribed to Hammâlî.

H1 1,3: 8 G, 9-10 A.

Ma 1: 10 A, 2: 1-2 d cBd, 8 G, 10 Bd, 3: 4 d, 4: 1 F#, 10 *prima volta*: F#, *seconda volta*: G.

Mb 1: 5-6 F#G ABd, 2: 3-4 e dc, 5-6 Bdc de, 3: 5-6 A Bd, 4: 1-2 c Bd (♩), 3-4 Bd A, 10 *prima volta*: G, *seconda volta*: F#.

Mc 1: 2 c, 4 Bd, 6 A.

H2 a

H3 a

2) H 2 a is preceded by:

and all four cycles are to be repeated.

H2 b 1-4 are omitted, 6: 1 a, 8: 1 g. 5-8 are to be repeated. 9: 4, 5 e, 8 d, 10: 1-2 e dc, 11: 4, 5, A, 8 G, 9-10 A. 9-12 are to be repeated.

H3 b 2: 1 d, 4: 1 c, 5-6 B d A, 7-10 G. 1-4 are to be repeated (= Cantemir 1-8). 9: 5 A, 8 G, 9-10 A.

3) Sanal 205-7. 1 = ♩ . The rhythmic cycle (perhaps as an interpretation of the *kebîr* in the heading) is given as 20:8. Other differences trivial. Suggested tempo $\text{♩} = 204$.