

H1 a

1) H1: the evidence of the 'Alī Uḡī version confirms that the various subsections should not be repeated.

2) 'Alī Uḡī 139v/-. 1 = ♩ . The piece is given the title *kāsebāz-i miṣrī* ('Egyptian juggler'). The composer is not named. Section boundaries are not identified.

H1 a is written as 1 cycle to be repeated, *prima volta* as 1, *seconda volta* as 2.

H1 b 1: 1 A, 7-8 e d (♩ ♩). H1 b is written as 1 cycle to be repeated, *prima volta* as 1 except: 46 d, 47-8 c B♭.



2) H1 b is written as 1 cycle to be repeated, *seconda volta* as 2 except: 41-2 B& de, 43-4 d cBd.
 H1 c is written as 1 cycle to be repeated, *prima volta* as 1 except: 41 A, *seconda volta* as 2 except: 41 A.





2) M 1: 16 A, 32 c, 2: 3 G, 16 B \flat , 34 A. M is written as 2 cycles to be repeated, *prima volta* as 2 except: 41 A, 46 cB \flat , *seconda volta* as 4 except: 41 G.
H2 1: 37-8 f# e, 39-40 d. 1 is to be repeated.

A series of musical staves. The first four staves are for H3, with measure numbers 21, 41, 21, and 41. The fifth staff is labeled 'nakil' and is followed by four more staves, with measure numbers 21, 41, 21, and 41. All staves are in G major and contain eighth-note patterns.

1) H3: the term *nakil* ('transfer') (cf. the use of the etymologically and semantically related term *intikal* in 126) indicates the repetition of H1 c.

2) H2 2: 8 a, 9-10 g f#, 11 c, 41-2 A B \flat A, 43-4 B \flat AG. 2 is to be repeated. -3.

H3: 28 d, 32 c.

There is no *nakil* section.