

## Nefîrî Behrâm

## arazbar

## fahte

2) 'Ali Ufkî 35v/69. 1 =  $\text{♩}$ . The piece is assigned to the mode *hüseynî*.

H1 a: For 'Ali Ufkî H1 consists only of 1, H1 a 2 therefore beginning the *mülâzime*.

H1 a 2: 1-2 *ga bde'*, 5-6 *g# c#*. There is a bar after 3, but no repeat sign.

H1 b 1 and 2 are written as one cycle to be repeated: 1,2: 9-10 *cBd A*. 3: 4 *cd*. 3 is to be repeated.

M a 1: 9-10 *cd cBd*. 1 is to be repeated. 2: 1-2 *f#g alw*, 5 *g#*. There is a double bar line after 3, but no repeat sign.


M b 1,2: 9-10 *Bd*, 3: 4 *cd*. Same repeat pattern as H1 b.

H2 a 1: 5 *a*, 2: 5,6 *c'd'*, 9-10 *c'bd a*, 3: 9-10 *c'd' c'bd*, 4: 4 *c'd'*.

H2 b consists of 1 only (not repeated).

H2 c is omitted.

2) H3 a 1: 5-6 *e*, 2: 5 *cd*, 9-10 *cBd A*.

H3 b 2: 4 *cd*. A further cycle (not repeated) is added:  (i.e. H2 b 1, for 'Ali Ufkî the final cycle in H2 also).

Putting Cantemir's section markings in brackets, the structure of the piece according to 'Ali Ufkî is therefore:

H1 (H1 a 1) + M (H1 a 2,3 + H1 b + M ab) + H2 (H2 a + b 1) + H3 (H3 ab + H2 b 1).

3) Sanal 138-9. 1 =  $\text{♩}$ . Suggested tempo  $\text{♩}$  = 160.