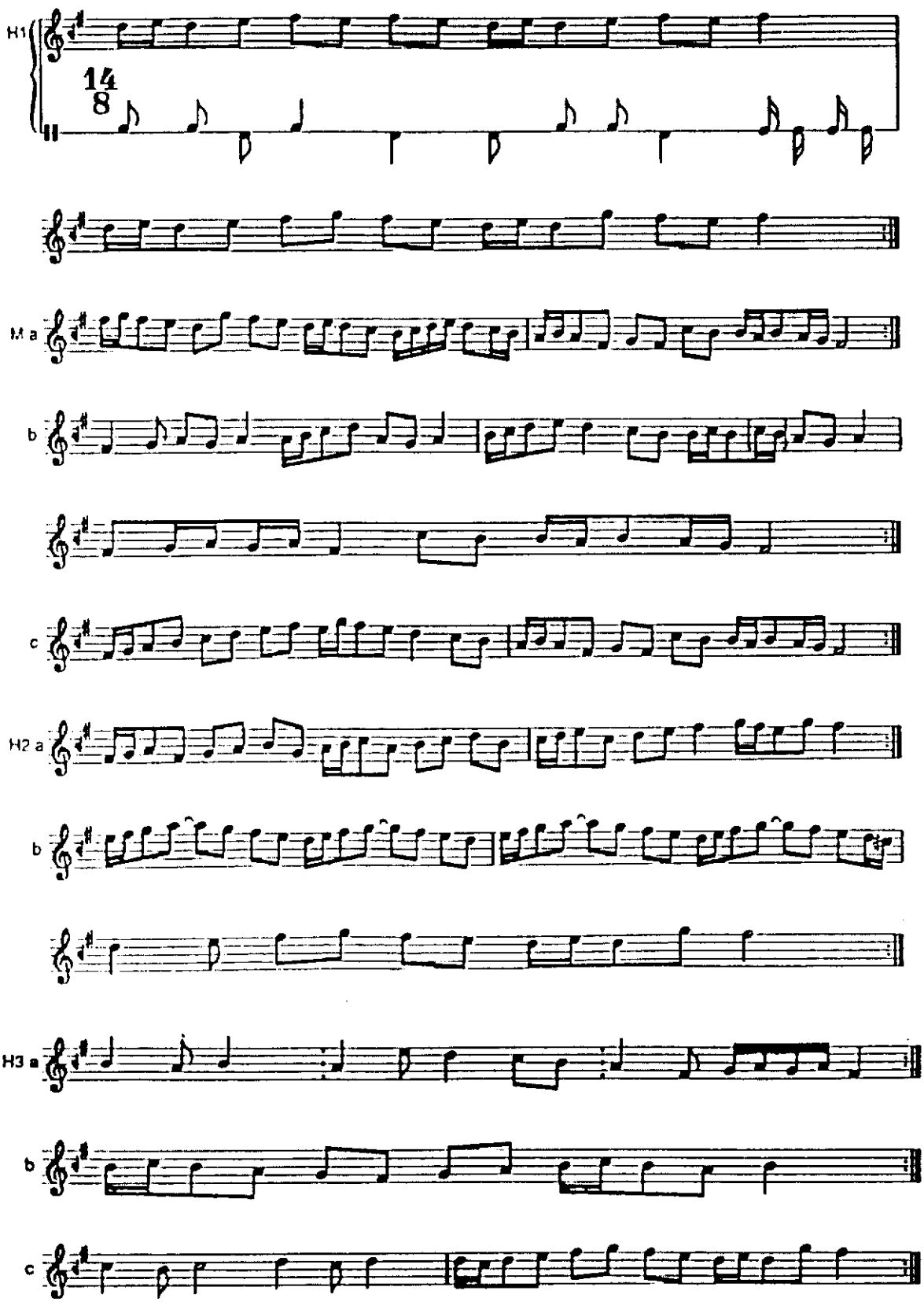

H3 a presents another case in which it seems more reasonable to assume a repeat starting in mid-cycle (producing therefore a total of 3 cycles) than to concoct a hypothetical half-cycle to round up the unrepeated form to two cycles. The melodic line is certainly internally consistent, with no obvious lacuna, and the end of the third half-cycle is a standard cadence. If there has been omission of a final half-cycle, this may be presumed to have ended on *B♮* rather than *F♯*, since in the context of a modulation, in the first cycle/two half-cycles of H3 a and in H3 b, to *segâh*, a further half-cycle cadencing on *F♯* would seem to place too much emphasis on *eviçirak*.