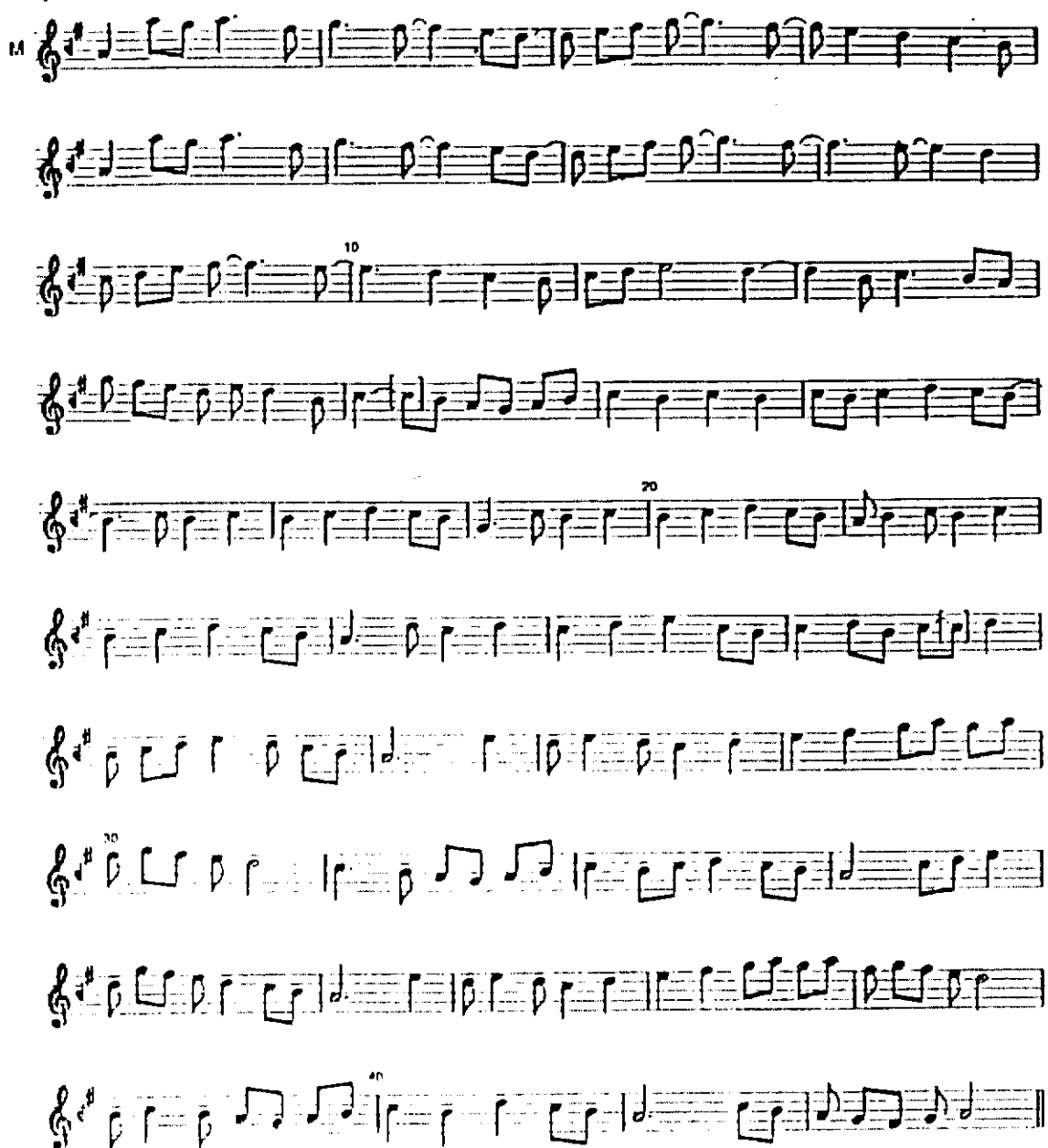


2) 'Ali Ufki 26v-27r/52-3. 1 = J.

III 1: 4 A, 3: 3-4 A, 4: 7-8 A, 5: 8 a. 1-16 are written as 8 cycles to be repeated, *prima volta* as 8 except: 1 *ef*, *seconda volta* as 16. 17: 2 a, 19: 8 g, 21: 1-4 *e d e f*, 22: 7-8 *e d*. 17-31 are written as 7 cycles to be repeated, *prima volta* as 23, *seconda volta* as 31. 32: 7-8 *e*.



2) M1: 8 g, 2: 7-8  $\sharp c$ , 4: 2  $\sharp$ , 3-4  $\sharp c$ , 6 d. 1-8 are written as 4 cycles to be repeated. 9: 1-2 A, 3-4  $\sharp c$ , 11: 1-2 A, 4 d, 12: 3 d, 7-8 c, 13: 3-4  $\sharp c$ , 5, 8 d, 16: 4 B $\flat$ , 17: 1-2 A, 4 B $\flat$ , 19: 4 G, 5-6 G, 21: 4 B $\flat$ , 23: 4 A, 5-6 A, 24: 7-8 d c, 25: 2-3 B $\flat$  A, 28: 1 c, 33: 4 G, 34: 1 c $\sharp$ , 5-8, 26: 5 to 42 is written as (the equivalent of) 8 cycles (less half a cycle in the *prima volta* form) to be repeated, *seconda volta* as 41-2.





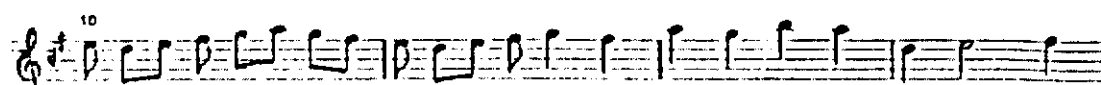
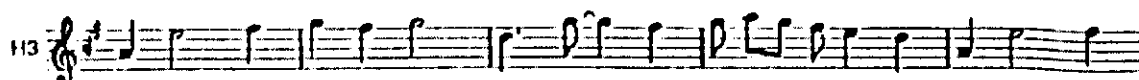
1) H2 b 6: 5-8: the durational value given is not ♩ for each note, but ♩, retention of which would, however, result in the section becoming half a cycle too long: reference to the melodic contour of the 'Ali Ufki version confirms that ♩ should be preferred.

H2 c: Exactly the same change has been made here, and for the same reasons.

2) H2 a 3: 8 d', 4: 2 d', 6, 8 c', 5: 4 b', 6: 2 g, 8: 2 d', 6 c', 10 *prima volta*: 4-8 e d c B♭ A.

H2 b 4: 4 g, 6: 3-4 g, 5-6 c c, 7-8 c B♭.

H2 c 1: 5-8, 6: 3-4 g, 5-6 c c, 7-8 c B♭. 1-16 are written as 8 cycles to be repeated, *prima volta* as 5: 5 to 8.



1) If the first 8 cycles of H2 c now match those of H2 b, the rhythmic structure of the remainder is problematic, and the emendation provided for 13 carries no great conviction, even though the internal repeat after 8 cycles clearly justifies the reappearance of 4 - 5: 4 at 12 - 13: 4. Reference to 'Ali Ufki is unfortunately of no help in solving the dilemma, for 1: 4-8 is omitted, and the *prima volta* version is four time units shorter than the *seconda volta* one: if the omission is accepted the latter is the right length, but if (as seems preferable) the omission is rejected, it is not, and cannot therefore supply a more authoritative solution to the problem of 13.

H3: The rhythmic articulation of the common initial rising phrase (which also appears later) would suggest that 87 might be another case in which Cantemir has used 1 as the equivalent of half a time unit: but the remainder of the piece appears much more convincing as it stands (and also corresponds to 'Ali Ufki's notation in the normal way), so that it is preferable to regard H3 as providing an interesting example of a standard melodic motif in augmentation.

2) H2 c 1-16 are written as 8 cycles to be repeated, *seconda volta* as 14 - 17 except: 15: 7-8 c d, 16: 3 d, 17: 7-8 c (thus the *prima volta* version is four time units short).

H3 5: 1-2 d, 7: 1-2 c, 9: 6 g, 10: 6 g, 12: 8 g♯, 13: 1-2 c, 14: 2-3 g♯ c, 6, 8 g.



2) H3 1-32 are written as 11 cycles to be repeated (14 and 15 being omitted), *prima volta* as 16, *seconda volta* as 13 (except: 7-8 *d*) followed by 32. 35: 2 *g*, 4 *a*, 37: 2 *f*<sup>#</sup>, 4 *g*, 39: 2 *g*, 4 *a*, 40: 7-8 *a g*, 41: 2 *f*<sup>#</sup>, 4 *g*, 42: 7-8 *g f*<sup>#</sup>, 43: 2 *c*, 4 *f*<sup>#</sup>, 45: 2 *d*, 4 *e*, 47: 2 *c*, 4, 8 *d*, 50: 5-8 *a g g f*<sup>#</sup>. 35-52 are to be repeated, *prima volta*: 51: 7-8 *d*, 52 as 32, *seconda volta*: 52: 7-8 *e*. H3 is followed by a *serbend*:



The tie normally indicates the extent of *prima/seconda volta* variation, but the structure here is difficult to discern.