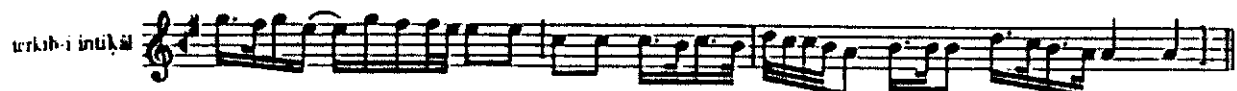
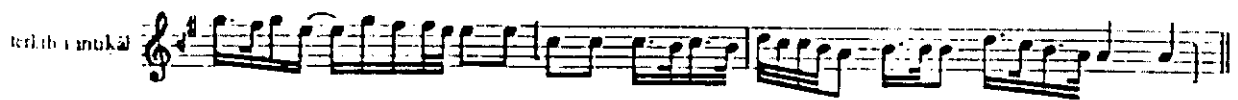
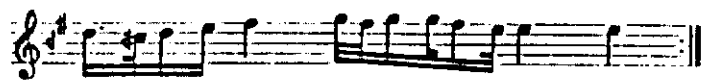
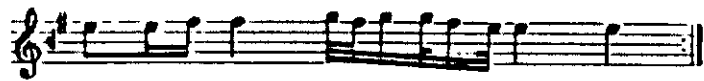


The form of the heading (*tûî fâhuesî*) suggests that *tûî* should be the nickname of the composer rather than the title of the piece (meaning 'pretty young woman' or 'parrot'; or, if read *tûû*, 'place' or 'prize').

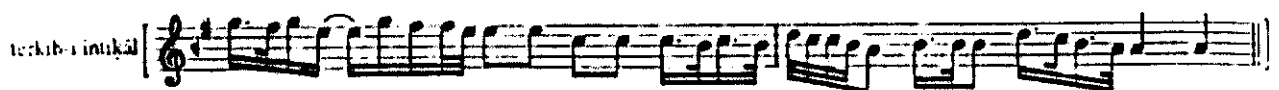
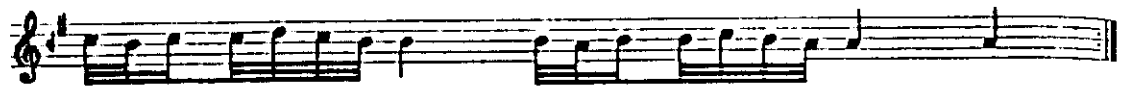
H1 first version 2: 6: the *B♭* has duration ♩ in the original.

H1 second version is added in the margin, in the same hand, and is presumably meant to be the more authentic, restoring material omitted from the first.





terkib-i intikâl: in the identificatory fragment used on its second and third appearances the durations are distorted for the notes of time unit 4, becoming ♯ ♮ ♯ ♮.



H3 b: the internal repetition is indicated by the term *mükerrer*.