

= ♩ 141

Musical score for H1, Ma, and b parts. H1 consists of two staves (treble and bass clef). Ma is a single treble clef staff. b is a single bass clef staff. The music is in 2/4 time with a key signature of one flat.

1) *Reftâr* means 'graceful gait'.

2) 'Ali Ulîki 87v/175. 1 = ♩. There is no reference in the heading to *reftâr*, but rather, added in another hand, a different title: *dilnûvâz* ('heart's ease').

H1 1: 2,6 c, 2: 2 c, 7,8 B♭, 3: 6 c, 7-8 B♭ A. H1 is written as 1 and 2 to be repeated + *prima volta* 3.

Ma 2: 3 c, 3: 6 c. Ma is written as 1-3 to be repeated followed by 6 to be repeated. 6: 1-2 c c.

M b 2: 8 B♭, 3: 2 A, 3-4 B♭ B♭, 8 B♭. 1-4 are to be repeated. 5,7:

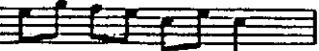
8: 1 c. 5-8 are to be repeated.

Musical score for H2 a and b parts. H2 a consists of two staves (treble and bass clef). b is a single bass clef staff. The music is in 2/4 time with a key signature of one flat.

H3 a

1) H3 a,b: the *ve leh* marking the division between these two seems mistakenly placed before the final note of H3 a: but this note might represent a *seconda volta* variant, implying *prima volta A*, or vice versa.

2) H2 a: 1 and 2 are to be repeated. 2 *prima volta*: 8 *fl*. 3 and 4 are to be repeated. 4 *prima volta*: 6 a, 7-8 g *fl*, *seconda volta* as 8. -5-8.

H2 b 1: 8 *fl*(*fl*). 2:  3: 5-6 *d*(*b*) *d*(*b*), 7-8 *c*, 4: 2 *c*, 6 *A*.

H3 a: the modulation is not indicated. 2:  4 *seconda volta*: 7-8 *A A*.

H3 B 2: 7-8 *c*(*fl*), 3: 1 *B**cl*(*fl*). 4 *prima volta*: 6-8 *B**cl* *c*(*fl*) *d*.
There follows a *serbend*:

(If Cantemir's modulation is accepted for H3, the *serbend* should probably be regarded as reverting to *saba*: but as with H3, there are no accidentals to guide interpretation.)

3) *Ezgi 4, 14-15. 1 = *J*. Time signature 8 : 4.
(H1>1, M>*müldzime*, H2 a + b 2-4>2, H3>3.)