

3) *Hamparsum 52-53.

*Dar ül-elhan no. 100. $1 = \text{♩}$. Time signature 14 : 2. Tempo $\text{♩} = 40$.

*MA no. 222 (also no. 291, part only). $1 = \text{♩}$. Time signature 14 : 2. Tempo $\text{♩} = 112$.

*Heper 41-42. $1 = \text{♩}$. Time signature 28 : 4.

(H1 + first half of M a 1>H1, second half of M a 1 + M a 2>teslim, M b>H2, second half of teslim 1 + teslim 2>teslim, H2 a>H3, H2 b (Heper omits first half of H2 b 2)>H4, H3>Ø; in Dar ül-elhan H3 and 4 are somewhat different: H2 a + b>H3, and H4 is unrelated. The term teslim is used only by Heper; the others incorporate the material into the hane.)

*Karadeniz no. 126 (H1 + M a only). $1 = \text{♩}$. Time signature (7x) 4 : 4. Tempo indication: *yürük* ('fast').

*Ezgi 3,30-33. $1 = \text{♩}$. Time signature 28 : 8. Tempo $\text{♩} = 80$.

(H1>H1, M a>M, M b>H2, teslim>M, H2 a 1 + H2 b>H3, ?variant of M b>H4, ?variant of H3 a 1 + second half of M a 2>son mülâzime.)

No attribution in Hamparsum (where the piece is headed *kālim* ('ancient')). Attributed in all other sources to Nâyi 'Osmân Dede. In Dar ül-elhan it is given the title *kabak devri*, Cantemir's title for 174, together with a footnote purporting to explain its origin.