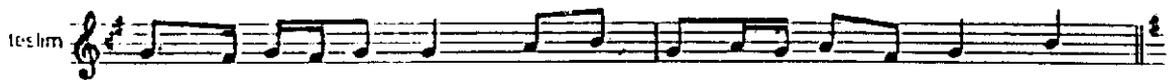
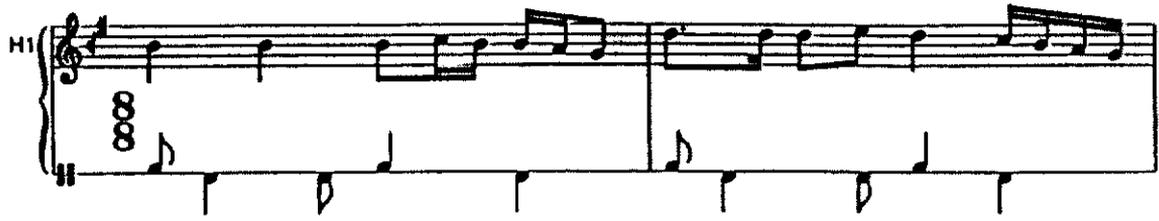


segâh

sancak

düyek

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1) See note to 292.

M b and c both consist of  $x$  and a half cycles, but there are no good grounds for assuming either that they form a composite unit erroneously split into two, or that the point of transition between them is wrongly placed.

*teslim*: there is a preceding comment: *terkib-i merkûm mükerrer olduktan sonra* ('[the *teslim* comes] after repetition of the above subsection' (i.e. M c)).



The image shows five staves of musical notation. The first two staves are labeled 'H3 a' and 'H3 b'. The last two staves are labeled 'H4 a' and 'H4 b'. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

1) H2 is added in the margin, and the several bracketed additions come at points where the page edge has been reduced.

H3 a 4 is, strangely, represented by four horizontally spaced dots.

3) *Sanal* 252-4. 1 = ♩. Suggested tempo ♩ = 240.

*F#* is rendered by *F#*.

H2 a 4: 1+c, -3.

H2 b 1: 5-6 *d d c* (♩♩♩).

H2 b 2: 7 *e*, 3: 6 *d*.