

H1: Treble and bass staves. Treble staff has a treble clef and a key signature of one sharp (F#). Bass staff has a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

M a: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

b: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

c: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

teslim: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

1) See note to 292.

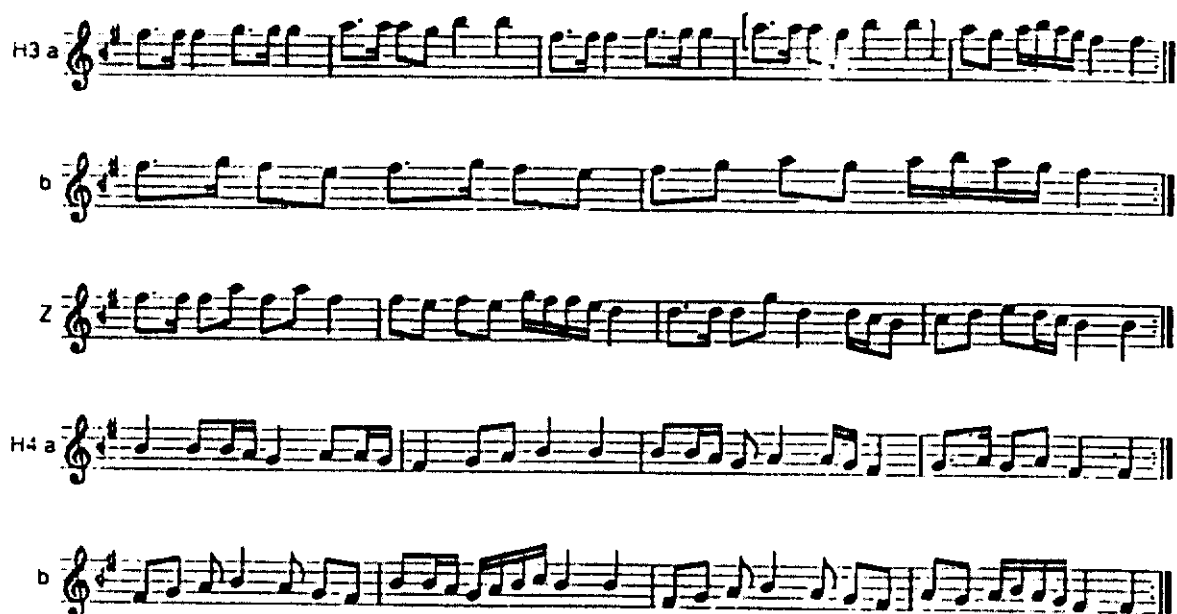
M b and c both consist of x and a half cycles, but there are no good grounds for assuming either that they form a composite unit erroneously split into two, or that the point of transition between them is wrongly placed.

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)).

H2 a: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

b: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

c: Treble staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.



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*.