

I =  172


H1

Ma

20

48

41

21

41

21

41

1) H1: in the original the *seconda volta* begins with the preceding A, so that the positioning of the arrow marks the exact spot where the writing out commences.

2) 'Alî Ufkî 107v/208. I = . In addition to Câmûs, the composer is named Dervîş Piyâle.

H1: 9-10, 11-12 G A, 29-30 F# G, 31-2 A, 42 c, 43 Bb, *seconda volta* as *prima volta*.

Ma: 24 Bb, 42-8 as H1.

Mb: 3-4 d c, 7-8 c Bb, 11-12 Bb A, 19-20 c Bb, 23-4 Bb A, 26 G, 29-30 G, 31-2 d, 42 c, 43 Bb.



H2

Mb

21

41

21

41

1) H2 a: the *seconda volta* is not written out here, but is indicated by a marginal note related to the arrow (*teke teke-i terkib-i şârûde intikâl eder* ('the last two time units in the second subsection give the *seconda volta* form')).

H2 b: there is no *seconda volta* verbal label here, only the arrow. Comparison with other subsections (and with the 'Ali Ufki version) would suggest that the notes following the arrow should be included within the *prima volta* form, but in that case there would be two time units too many in the cycle, and the arrow would have no discernible function. The 'Ali Ufki version does not have the first two notes of the cycle, and these could represent an innovation, making the register shift less abrupt, but at the same time of course having the effect of pushing the remaining material two time units forward.

2) H2 a: 30 d, *seconda volta* as *prima volta*.

H2 b: -1-2, 5-6 g f#, 9-10 f# e, 13-14 e d, 19 f#, 21-2 f# e, 25-6 e d, 29-30 d e, 31-2 c, 44 c, 45, 48 Bb, 48+Bb J (i.e. *seconda volta* included within cycle).



2) H3 a: 1-32:

42 c, 43 Bb.

H3 b: 1-8 one tone lower, 42-8 as H1.