

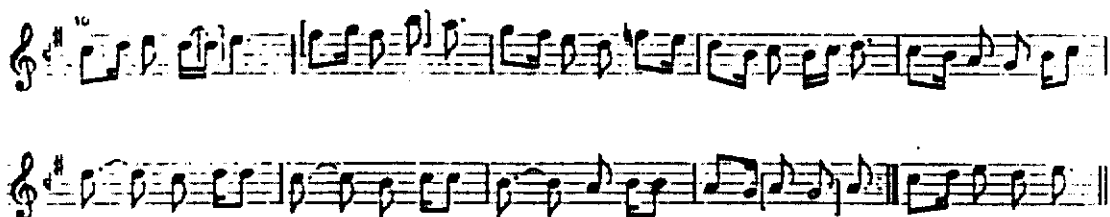
= J<sub>1</sub> 137

H1 a

Although largely straightforward, the notation here presents a number of difficulties at the ends of sections.

H1 a: Here the arrow seems to indicate the onset of repetition, but not a point of transition between *prima* and *seconda volta* variants. That such is the case is rendered the more likely by the fact that the corresponding indication in H1 b is not an arrow but the explicit *mükerrer* ('repeated').

M a



M a: Here, however, the logic of the register contrast suggests that the arrow does not mark the onset of repetition, and that the following cycle should introduce the repeat of M a while being omitted when proceeding to M b.

M b: The evident disturbances shown by the rhythmic inaccuracies in this section make it the most difficult to complete convincingly, and the version proposed for 9-11 is highly speculative. For 9: 4-5 the original is A ♯, and a simpler alternative reading would involve assuming omission of preceding material, and emending as in 18, although it is difficult to accept that the identical mistake should have been made twice. If the arrow now at the end of 9 is thought to indicate repetition, this could take place in the version proposed either from the end of 8 or the end of 10. The final cycle after the repetition sign in 18 (indicated by *mükerrer*) may be viewed as a bridge passage (like the modern *dolap*) to *hanes* 2 and 3, being omitted therefore from the final occurrence of the *müldzime*.

H2 a  
(lyuruk) (emai)

H3 a

teslim

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H2,H3: the change of code from 1 = ♯ to 1 = ♮ is not indicated.

H2 a,b,H3 a: the repetition of 1 and 2, and 3 respectively is indicated by the term *mükerrer*.

H2 b 6: 5-6+a ♯, possibly indicating, if the last section is to be repeated, a *seconda volta* ending leading to the beginning of M a.

teslim: the first two notes are not missing from the original, but have been simply repeated for visual convenience. The arrow in H3 a 5 indicates the precise point of transition.

