

H1 a

M a

1) M b: the structure here is rather puzzling. In the light of the confirmation provided by 'Ali Ufki that 3 and 4 are essentially a repeat of 1 and 2, the four may be considered a unit separate from 5-9.

2) 'Ali Ufki 40v-41r/80-1. 1 =  $\text{♩}$ . The composer's name is given as Emîr-i Hâc.

H1 a 1: H1 a is written as 2 cycles to be repeated,

*prima volta* as 2 except: 2 ga, *seconda volta* as 4.

H1 b 1: 1-3 ag alâ ag, 8 b dıg fâ, 2: 8 d.




M a 1: 1-2 e d ed c (  $\text{♩} \text{♩} \text{♩} \text{♩}$  ), 4, 6 A, 2: 2 de, 7-8 de B d A.





M b 1: 1 e fâ (  $\text{♩} \text{♩}$  ), 2 e fâ, 8 g fâ d, 2: 1-2 de de, 3 de. 1-4 are written as 2 cycles to be repeated, *prima volta* as 2, *seconda volta* as 4 except: 8 edc B d, 5: 1-2 c B d c B d c (  $\text{♩} \text{♩} \text{♩} \text{♩}$  ).

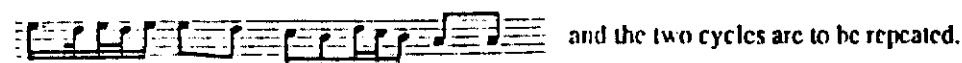


1) M b 5-9: What Cantemir writes here is 5: 1-7: 4, with the vertical arrow the *prima volta* marker, and then the term *teslim*, clearly to be construed as the *seconda volta* marker, followed by 9. 7: 1-4 is not in the 'Ali Ufki version, but rather than delete this passage it has been assumed that the repeat, which for the sake of clarity is here written out in full, commences half way through 7. The alternative strategy of omitting 7: 1-4 on the grounds that it is a mistaken pre-echo of M c 4: 5-8 runs into the difficulty of dealing with the consequently excessive length of the *teslim*. Sanal (see below) adopts neither of these approaches, and assumes rather faulty marking of duration.  
M c: *prima volta* is indicated by an arrow, *seconda volta* by J.






2) M b 6: 3-4 *cd cBd*. 5 and 6 are to be repeated, *seconda volta*: 6: 5-6 *ABd AG*, 7-8 *AG ABd*. M b ends at this point.




M c 1: 1-2 *c*, 3-4 *c BdA*, 2: 2 *c*, 3 *de* ( , 4 *dc*, 3: 7-8 *cd cBd*, 4: 7-8 *e e*. 1-3 are then written out again as before, except: 1: 1 *cBd*, 5 *dc*, 2: 3 *d*, 4 *e dc* ( , 5: 1 *AG* ( .

H2 1: 1-2 *f# e f#e f#* ( , 7-8 *f#e f#g*, 2: 1-2 *a g ag a* ( , 3: 1-2 as 1, -7-8. 1-4 are to be repeated. 5: 1 *aa* ( , 5 is to be repeated. 6: 1 *aa* ( , 6 is followed by:



1) H3 a, H3 b: *prima volta* is indicated by an arrow in combination with J. *Seconda volta* is indicated by J in H3 a and by the term *teslim* in H3 b.

2) H3 a 1: 1 *dd* ( , 3 *c#c* ( , 5 *BdBd* ( , 2: 2 *de*, 4 *c#d*, 5 *BdBd* ( , 4: 1-2 *e d cd e* ( , 8 *e*, 5: 6 *ef# ga*.

H3 b 1: 1-2 *f# e f#e f#* ( , 3, 4, 5 *f#e* ( , 7-8 *ag g#*, 2: 1-2 as 1: 1-2. Equivalent to 3 and 4 is: 

3) Sanal 147-8. 1 = . Suggested tempo  = 208.

M b: the structure problem is solved by halving the duration of the notes from 5: 5 to 6: 4.