


1) Like *zencir*, *darbeyn* is a compound cycle, consisting in fact of the last two of the cycles making up *zencir*, *devr-i kehir* and *berefsan*. Both are named within the notation block, the former (again as in *zencir*) shortened to *devir*.

In the 'Ali Ufkî version *Ma* forms part of *H1*, and this division of material is clearly preferable, both because of the virtual identity of *Ma* and *Mc* and because of the lack of a cadence on *A* in *H1*. It should be assumed, therefore, that the *mülâzime* consists only of *Ma* and *Mc*.

2) 'Ali Ufkî 80v/160. 1 =  $\text{♩}$ . The composer is not named.

*H1* 1: 10 g, 11-12  $\text{♩}$  c, 13-14  $\text{♩}$ .

*Ma* 1: 8-14:  2: 6  $\text{♩}$  c. *Ma* is assigned to *H1*.

*Ma* 1: 8-10  $\text{♩}$  c, 12 c, 13-14 d.

*Mc* 1: 7-14 as *Ma* 1, 2: -5, 6  $\text{♩}$  c, 8 d, 9 c.




2) H2 b 1:  2 is followed by a repeat sign and then,

seemingly, a single cycle of *berefsan* to be repeated. To be assumed is a further repeat before this of H2 b 1 or, perhaps more likely, inadvertent omission of H2 c 1 (the melodic contour of which is virtually identical), the single *berefsan* cycle corresponding therefore to H2 c 2.

H2 c 2: as M c 2.

H3 a 1: 1 *cc*, 2: 4-5 *c c* () , 11-12 *ed ec*.

H3 b 1: 3 *ße*, 4-5 *e ß*, 8-14:  2: 10 *ße*, 11-12 *dc ßg*.

H3 c is omitted.