

The musical score is written for a 10/8 time signature. It consists of several staves:

- H1:** The first staff, which includes a large '10' over an '8' indicating the time signature. It features a melodic line in the upper voice and a rhythmic line in the lower voice.
- M:** A middle section consisting of two staves of melodic notation.
- H2 a:** A section labeled 'H2 a' consisting of two staves of melodic notation.
- H2 b:** A section labeled 'H2 b' consisting of two staves of melodic notation.
- H3 a:** A section labeled 'H3 a' consisting of two staves of melodic notation.
- H3 b:** A section labeled 'H3 b' consisting of two staves of melodic notation.

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex rhythmic structure.

1) Debatable here is the extent of repetition in H2. H2 a already contains a repeat with *prima/seconda volta* variants written out in full, so that a further repeat of the whole seems questionable. But without it, for the H2 a/b division to have any justification, H2 b needs to be repeated as a separate block. In M, however, the same material only recurs integrated into the larger repeat of the whole section. (It is tempting, indeed, to regard H2 as structured in exactly the same way as M, that is, to ignore the internal *ve leh* division, so that any repeat would be of the whole.)

3) Original notation reproduced in *Şehbâl*, 79, 137.