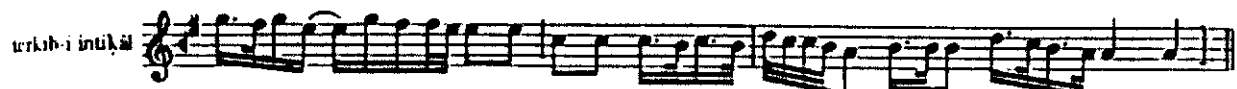
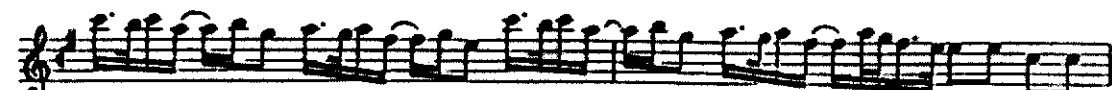


The form of the heading (*tûî fâhîsî*) suggests that *tûî* should be the nickname of the composer rather than the title of the piece (meaning 'pretty young woman' or 'parrot'; or, if read *tûû*, 'pleasure' or 'prize').

H1 first version 2: 6: the *B♭* has duration $\frac{1}{4}$ in the original.

H1 second version is added in the margin, in the same hand, and is presumably meant to be the more authentic, restoring material omitted from the first.



H2 a

166

terkib-i intikāl

terkib-i intikāl: in the identificatory fragment used on its second and third appearances the durations are distorted for the notes of time unit 4, becoming ♯ ♮ ♯ ♮ ♮ ♯.

H3 a

terkib-i intikāl

H3 b: the internal repetition is indicated by the term *mükerrer*.