

Beyazıt

neva

fahte

2) 'Alī Uṣṭā 1571/113. 1 = $\frac{1}{2}$. The piece is described as *naẓire-i Küçük Ahmed Beg*.

III 3: 9 *de*, 4: 4 *d*.

M a 1: 2 *Bd*, 4 *c*, 9-10 *Bd*, 2: 7-8 *d c* ($\frac{1}{2}$), 3: 7-8 *ef# ga*, 4: 4 *ga*, 5-6 *gf# f#e*, 9-10 *prima volia: ed c#d*, *seconda volia: d*.

M b 2: 8 *ag*, 9-10 *a*, 3: 4 *g*, 9-10 *ag f#e*.

M c 1: 4 *cBd*, 5-6 *cBd ABd*, 2: 1-2 *d Bd* ($\frac{1}{2}$), 3-4 *c d*, 5 *c*, 4: 2 *cBd*, 3-4 *c d*, 7-10 *prima volia: ABd c d*, *seconda volia: A*.



1) H2 a 4: 1 and 2 are smudged and cannot be read clearly. One might conjecture *ff* *g* corrected to *d* *e*.

H3 b: The notation ends with *d* *j* (end of 4), followed by the last four notes of 2, i.e. Cantemir appears to have conflated the *prima/seconda volta* variants, but (to judge by the 'Ali Ufkî version) in reverse order, the probable reason being that the four time-unit duration of the final *seconda volta d* has been inadvertently applied to the *d* preceding the four final notes of 2.

2) H2 a 1: 10 *g*, 3: 4 *d' c'*, 5 *d' c'*, 10 *gff*, 4: 1-2 *ff ed*, 3 *eff*. -2.

H2 b 2: 2 *ed*, 3-4 *eff ga*, 7-10 *prima volta: de ff ab d' c' d'*, *seconda volta: d*.

H3 a 1, 2: 3 *e*, 4 *d*, 3: 10 *Bd*. 1 and 2 are written as one cycle to be repeated. There is no repeat sign after 4, so that the next block to be repeated is made up of H3 a 2 and 3 + H3 b 1 and 2.

H3 b 1: 7-8 *g e* (*ff*), 9-10 *ff e* (*ff*). 2: *prima volta* as 2, *seconda volta* as 4.

H3 is followed by a *serbend* (related to H1 3 and 4):

