

1 = ♩ 173

1) The title *zülf-i nigâr* means 'the beautiful girl's love-lock'.

Mb: the internal repeats are indicated by the term *mükerrer*.

2) 'Ab Uki 198v/193. 1 = ♩.

H1 2: 3 c, 5-6 B $\flat$  A, 7 G, 3: 3-4 B $\flat$  B $\flat$ , 6 d, 4: 3 A, 5-8 *prima volta*: d.

Ma 1: 3 d, 2: 2 B $\flat$ , 3: 2 d, 3-4 c, 8 c, 5: 1 c, 8 d, -6 9, 14: 3 B $\flat$ . 1-5, 10-14 are to be repeated.

Mb 1: 4-6 d, 3: 8 d, 5: 4 d, 6: 7-8 d c, 7: 4 c, 8: 7-8 c B $\flat$ , 9: 4 B $\flat$ , 14: 3 B $\flat$ . 9-14 are to be repeated.

The image shows a musical score with two main parts, H2 and H3. H2 is represented by three staves of music. H3 is represented by two staves, labeled 'a' and 'b'. The notation includes various note values and rests, with some notes marked with '10' above them.

- 2) H2 4: 6,8 *d*. 1-8 are written as 4 cycles to be repeated. 14: 3 *Bd*. 9-14 are to be repeated.  
 H3 a 2: 7-8 *f*, 3: 2 *e*. H3 a and H3 b 1-4 form a unit to be repeated.  
 H3 b 8: 2 *d*, 3-4 *c*, 10: 3 *Bd*. 5-10 are to be repeated.

The high incidence of notes of long duration in 318a, especially when coupled with the unusual equivalence of Canemir's 1 with *j* in the 'Ali Ufki version, makes it likely that the *veza-i kebir* code is mistaken. Substitution of *veza-i sagir*, which results in a normal relationship between the Canemir and 'Ali Ufki versions (1 = *j*), yields the following alternative: