

1 =  145

H1 a



In the absence of a *mülâzime*, it may be assumed that H1 would act as a ritornello.

H1 c: the function of the arrows and brackets here is not clear. Possibly they were meant to be potential repeat markers to avoid the subsequent writing out in full of identical material, but in the event were not used. The brackets enclose the material in 2 and 3 that recurs in 4 and 5; and the first arrow marks approximately the point at which c 1 diverges from d 1, while the second similarly marks the divergence between c 3 and d 2.



H2 a

Four staves of musical notation in G major, 3/4 time. The first staff is labeled 'H3 a' and contains a melody with a repeat sign. The second staff is labeled 'b' and contains a rhythmic accompaniment. The third staff is labeled 'c' and contains a rhythmic accompaniment. The fourth staff is unlabeled and contains a rhythmic accompaniment.

3) Popescu-Judetz 3 (308-10). $1 = \text{♩}$. The rhythmic cycle has the time signature 32 : 8.

H1 c 2: 3 ag, 6: 11-12 d c A# (♩♩♩).

H3 c 1,3: 9-10 B d c (♩♩♩).

*Fonon 4 ('Air de Cantemir') (and thence Burada 99/177-103/181, and thence Popescu-Judetz 43 (405-8)).

(There are no section markings: between H2 and H3 only H1 d appears.)