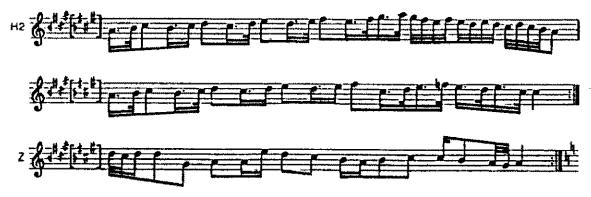
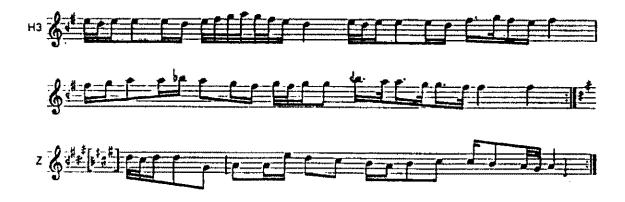


M a: the arrow seems to indicate onset of repetition, so that the testim is to be interpreted not as a seconda volta variant but rather as a continuation or coda. Confirmation is provided by M b, where the (slightly varied) repeat is written out, and by the Kevşeri version, where M a 2: 1-5 has been copied, but then struck through (as an unnecessary writing out of what would be repeated anyway). M b 1: 11-12: although the durations are clearly marked here there might be a case for substituting those of 2: 11-12, as happens in the Kevşeri version (with one minor alteration). The change would also reinforce the parallelism with 1,2: 4-5.





- 1) 112 1: 2: the original has ct, but that this is a slip is suggested strongly by the parallel passage (with ct) in 2.
- 113.2: 3-4: over these 3 notes is a horizontal bracket, which seems to provide a correction model for the previous 3 notes. These look as if they were originally written as  $\pi I$ , the 1 being subsequently altered to 2. Possibly related to this is the later marginal comment have saliste bir darp nokyandir (\*113 is one beat short\*), although it could equally well relate to the fact that the 2 final notes of the section originally had the duration  $\Lambda$ . It correct I I duration is added below (in a different (blue) ink and hand).
- 3) Keyşeri (reproduced in Sürelsan, 92).
- 113 2: 1 /s a ( 5 ), 3 A ...

Successin 93-4 (transcription of Keyseri version). 1 = J. Time signature 28:8. Tempo J = 66. Ezgi 4, 217-8 (and thence Popescu-Judetz 19 (343-5)). I = J. Time signature 28:8. Bd is rendered by Bb.

M at -2.

M b 1: 2 cft, 3 ed, 11 Bb c# (1 3), 112 1: 1 ABt (1 3), 2 ct, 3 Bt c# (1 3),

H3 2: 7+a, 10+ffett (\$\frac{1}{2}\$), -11-12.

Z is emitted after H3.