

H1

14/8

16/8

M a

b


c

1) Like *zencir*, *darbeyn* is a compound cycle, consisting in fact of the last two of the cycles making up *zencir*, *devr-i kehir* and *bereşan*. Both are named within the notation block, the former (again as in *zencir*) shortened to *devir*.

In the 'Ali Ufki version M a forms part of H1, and this division of material is clearly preferable, both because of the virtual identity of M a and M c and because of the lack of a cadence on A in H1. It should be assumed, therefore, that the *mülâzime* consists only of M b and M c.

2) 'Ali Ufki 80v/160. 1 = \downarrow . The composer is not named.

H1 1: 10 g, 11-12 β c, 13-14 β .

M a 1: 8-14:  2: 6 β e. M a is assigned to H1.

M b 1: 8-10 B β B β c, 12 c, 13-14 d.

M c 1: 7-14 as M a 1, 2: -5, 6 β e, 8 dc, 9 c.

M a

b

c

2) H2 b 1:  2 is followed by a repeat sign and then,

seemingly, a single cycle of *beresjan* to be repeated. To be assumed is a further repeat before this of H2 b 1 or, perhaps more likely, inadvertent omission of H2 c 1 (the melodic contour of which is virtually identical), the single *beresjan* cycle corresponding therefore to H2 c 2.

H2 c 2: as M c 2.

H3 a 1: 1 *ec*, 2: 4-5 *c c* () , 11-12 *ed ec*.

H3 b 1: 3 *fe*, 4-5 *e fe*, 8-14:  2: 10 *fe*, 11-14 *de fe*.

H3 c is omitted.