2) 'Ali UÑ157r/113. ↓ = ♩ . The piece is described as *nazîre-i Küçük Ahmed Beg*.

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

M a 1: 2 *Bd*, 4 *c*, 9-10 *Bd*, 2: 7-8 *d c* (♩ ♩), 3: 7-8 *cft* *ga*, 4: 4 *ga*, 5-6 *gft fk*, 9-10 *prima volta: ed cñd, seconda volta: d.*

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

M c 1: 4 *cBd*, 5-6 *cñd ABd*, 2: 1-2 *d Bd* (♩ ♩), 3-4 *c d*, 5 *c*, 4: 2 *cBd*, 3-4 *c d*, 7-10 *prima volta: A Bd c d, seconda volta: A.*
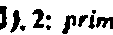
1) II2 a 4: 1 and 2 are smudged and cannot be read clearly. One might conjecture *f# g* corrected to *d c*.

H3 b: The notation ends with *d ♩* (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) II2 a 1: 10 *g*, 3: 4 *d c'*, 5 *d c'*, 10 *g f#*, 4: 1-2 *f# ed*, 3 *e f#*. -2.

II2 b 2: 2 *ed*, 3-4 *e f# g a*, 7-10 *prima volta: de f#g ab d c'd'*, *seconda volta: d*.

II3 a 1,2: 3 *e*, 4 *d*, 3: 10 *B c#*. 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 + II3 b 1 and 2.

II3 b 1: 7-8 *g e* (♫), 9-10 *f# e* (♫), 2: *prima volta* as 2, *seconda volta* as 4.

II3 is followed by a *serbend* (related to II 3 and 4):