

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

M b: the internal repeats are indicated by the term *mükerrer*.

2) 'Ab U. D. 1983/193. 1 = ♩.

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

M a 1: 3 d, 2: 2 *Bd*, 3: 2 d, 3-4 c, 8 c, 5: 1 c, 8 d, -6 9, 14: 3 *Bd*, 1-5, 10-14 are to be repeated.

M b 1: 4-6 d, 3: 8 d, 5: 4 d, 6: 7-8 d c, 7: 4 c, 8: 7-8 c *Bd*, 9: 4 *Bd*, 14: 3 *Bd*, 9-14 are to be repeated.

The image shows a musical score with six staves. The first three staves are labeled 'H2' and the last two are labeled 'H3 a' and 'H3 b'. The notation is in a single system with a common time signature. The notes are mostly quarter and eighth notes, with some longer notes. There are some markings above the notes, including '10' in two places.

- 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 *l* with *h* in the 'Alī Ufki version, makes it likely that the *vezn-i Lebīr* code is mistaken. Substitution of *vezn-i sagir*, which results in a normal relationship between the Canemir and 'Alī Ufki versions ($l = j$), yields the following alternative: