

'acemler

eviç

—

fetih darb

6

H1

M

1) 'acemler is not the name of a specific composer but rather a generic term suggesting an eastern (Azerbaijani or even Persian) regional association.

2) 'Ali Ufki 130v/247. 1 = ♩. The composer is not named.

H1: 27 *c#*, 28 *ga*, 38 *g#*, 41 *c#*, 57 *c#*, 64 *d*, 69-72 *A*, 78 *F#*, 83 *Bd*, 84 *AG* (and similarly, from 69 on, at the end of the other sections).

M: 3 *d*, 8 *c*, 10 *Bd*, 19 *c*, 41-4 *Bd A Bd AG*, 51 *d*, 56 *c*, 58 *Bd*, 65 *Bdc*.



2) H2: 16, 17 *f#*, 38 *g*, 42: the note-head is considerably higher than the top line of the staff (=a), so that possibly *d'* rather than *bd* might have been intended: as 'Alī Ufkī does not employ ledger-lines consistently, the absence of one here is not decisive. 57 *e#*, 64 *d*, 65 *Bd*.

H3: 17-22 *Bd A G A Bd c*, 37-40 *G A Bd c*, 57-60 *G A Bd c*.

Both H2 and H3 are followed by the words *zeyil* and *mūldzime*. As there is no separate *zeyil* section, the presumption must be either that the first occurrence of the term is a label appended to H2, so that the section order becomes:

H1 M H2 M H3 H2 M

or, more likely given the parallelism, that a further section, which can only have been H1, was repeated after both, thus yielding:

H1 M H2 H1 M H3 H1 M.

3) Original notation reproduced in *Şehbâl*, 76, 77.

H1: 84 *g* ↓.

M: 1-2 *A*.