

1) H3 3: 2, 4-6: the original clearly has in both cases F^{\sharp} (هـ) rather than E (د), but this would appear to be a slip. Certainly a version with E must have been the ancestor of the modern form of the piece.

3) *Dar ül-elhan 104, MA no. 248. $1 = \text{♩}$. Time signature 14 : 2. Suggested tempo $\text{♩} = 50$. Heper 117-8. $1 = \text{♩}$. Time signature 28 : 4. The piece is now ascribed to Musâhib Sayyid Ahmed Aga.

(H1 1 + second half of 2 > H1, M a > *teslim*, M b > H2, M c > Ø, H2 a + H2 b 1 > H3, H3 1-3 (transposed up an octave) > H4.)