

1) H3 3: 2, 4-6: the original clearly has in both cases  $F^{\sharp}$  (  $\text{٤٤}$  ) rather than  $E$  (  $\text{٤٤}$  ), 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.  $1 = \sigma$ . Time signature 14 : 2. Suggested tempo  $\text{♩} = 50$ . Heper 117-8.  $1 = \sigma$ . Time signature 28 : 4. The piece is now ascribed to Muştahib 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.)