

1 = ♩ 162

H1

M

The *nazîre* of 295. For the mode signature see the notes to 295. In H2 *b* appears to the exclusion of *b*♯, but in 8 *B*♯ and *c*♯ are employed to the exclusion of *B* and *c*. In H3 1-4 *c*♯ is excluded, but *B*♯ is not, suggesting in this instance a choice between either the *cedid* form of *pençgâh*, combining *B*♯ and *c*♯, or a *hicaz* related modulation combining *B* and *c*♯.

H2

162



1) H2,H3: the extent of internal repetition makes repetition of the whole section less than certain.  
 H2 2: this cycle is written out a second time, but the repeat has been struck through.

3) Sanal 241-2. 1 =  $\text{♩}$ . Suggested tempo  $\text{♩} = 124$ . The time signature is 8 : 4.

F# is rendered by F#. The mode signature in H1, M, and H3 has only B# and c#. The mode signature in H2 has only B# and c#.

H2 4,6: 2 ab#.

H3 1-4: for Be 1 only B# is given.