

21

41

61

1) H1: 27-8: *d* may be preferable to *c*, as it occurs both in the parallel passage later in H1 and also in the 'Ali Ufkî version.

2) 'Ali Ufkî 119v/229. 1 = ♩ . The piece is assigned to the mode *rast*.

H1: 2 *d*, 6 *G*, 27-8 *d*, 35-52: 

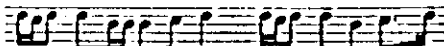

69-70 *A*, 73 *f* (♯ or ♮), 74 *e* (these last two also occurring at the end of the other sections).

81

101

121



2) M: 22 c, 29-42:  53-8:  82 cd.



Z: 2 d, 4 c, 16 A, 18 d, 20 c.



1) H3: 63-4, 67: the original here has $\dot{\cup}$ (i.e. $\cup (=A)$ with a superscript dot). We may assume either that the notes in question are indeed *A*, in which case the function of the dot remains obscure; or that the dots are a subsequently added indication/correction pointing towards a reading of the notes as *G#* (\cup^\sharp); or that the note was originally intended as *G#*, but that scribal inertia caused retention of the previously occurring shape, \cup . That the last supposition is the most convincing may be demonstrated by reference to 34 H1, where the same \cup shape occurs after \cup , while in parallel passages in later *hanes* the proper shape becomes increasingly clear. The 'Alī Uṣṭī version gives *A* in the first case and *G* (\sharp or \flat) in the second, the latter certainly seeming more convincing melodically. (Despite the earlier prominence of *G*, which would assign this modulation section to *nikriz*, the finalis before the return to the main mode is clearly the following *A*, suggesting, albeit briefly, a transition to *hicaz*, where the leading note effect of *G#* would by no means be out of place (it will, indeed, later serve as the principal distinguishing feature of the variant *zirgüleli hicaz*) - cf. the identical final phrase, with *G#*, in 94 H3.)

2) H3: 20 *G*, 37-48:  63-4 *A*, 67 *G* (\sharp ? or \flat).

3) Original notation reproduced in *Şehbâl*, 69, 417 (with \cup rather than $\dot{\cup}$ (or \cup^\sharp)).