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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).

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

H2:

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

H3

1) H3: 63-4, 67: the original here has $\dot{\Delta}$ (i.e. $\Delta (=A)$ 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#* (Δ); or that the note was originally intended as *G#*, but that scribal inertia caused retention of the previously occurring shape, $\dot{\Delta}$. That the last supposition is the most convincing may be demonstrated by reference to 34 H1, where the same $\dot{\Delta}$ shape occurs after Δ , while in parallel passages in later *hanes* the proper shape becomes increasingly clear. The 'Ali Ufkî 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 Δ rather than $\dot{\Delta}$ (or Δ)).