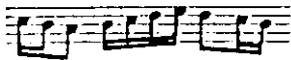


— [saba] mülâzime-i hisar fetih darb

8

1) The mode of this piece is not identified in the heading, but it is included by Cantemir in his *peşrev* catalogue among the *saba* group, and the 'Ali Ufkî version is also assigned to *saba*. The title *mülâzime-i hisar* is a technical reference to the unusual modulation occupying much of M (up to the dotted half-bar). H2 is followed by a space for the insertion of further material, but evidently Cantemir was unable to locate more, despite the fact that a fuller version had been current not long before, as shown by the 'Ali Ufkî notation. It is from this that H3 as given here is taken, but with slight amendments at the beginning to conform to Cantemir's version of the material common to H3 and H1, and elsewhere to accord with the patterns of rhythmic organization normal with Cantemir. The first *f* is so marked by 'Ali Ufkî, but otherwise the decisions regarding *f* vs. *f*[#], and similarly *db* vs. *d*[#], are editorial.

2) 'Ali Ufkî 89v/179. 1 = \downarrow .

H1: 1 AG, 8 G, 9 A, 17 A, 26 B^d, 35 f([#] or ⁺), 39-44: 

69,70 AB^d, 87-8 *prima volta*: A, *seconda volta*: e.

M

H2

[H3

2) M: 4 *d(♯)*, 34,36 *g♯*.

H2: 5-8 *g♯ e d*, 30 *g*.

3) Original notation reproduced in *Şebât*, 79, 137.
The (incorrect) heading is *der makâm-i hisâr* 'in *hisar*'.

M: -64.