

'acemler

saba

nâz u niyâz

devr-i kebir

H1

14/8

M a

b

H2

1) The title *nâz u niyâz* means '(a coquettish, come-hither) reluctance'.

H2 is prefaced inadvertently by the first six notes of M a 1.

2) 'Ali Ufî 188r/176. 1 = ♩ . The 'acemler reference is absent.

H1 1: 1 cc, 9-10 *ed(b)* *cBb*, 13 *cBb*, 14 A, 2: 1 cc, 10 A, 13-14 *seconda volta*: d.

M a 1: 4-5 AG *ABd*, 9-10 *ed(b)* *cBd*, 12-14 *d(b)c* *cBd* A. M a is written as two cycles to be repeated, *prima volta* as 2, *seconda volta* as 4 except: 10 A.

M b 1: 10 e, 11-12 *ef(?)* *cd*, 2: 1 cc, 10 *d(b)e*, 13-14 *prima volta*: *ABd cd*, *seconda volta*: A.

H2 is referred to not as *hâne-i şübû* but as *miyân hâne*. 1: 1-7

1-4 A, 2: 1 *de*, 10 *ef(?)*, 13-14 *prima volta*: *Bdc de*.

2) Z is identified by the (roman) letter *a*, which then reappears at the end of H3 to indicate repetition of Z. 1: 4,10 *e*, 11-12 *ef ed(?)b*, 2: as M b 2.

H3 a: the modulation is not indicated. 2: 3 *f#*, 11-14 *prima volta: ABd c(†)d Bc(†) d*.

H3 b: 1 is to be repeated, 13-14 *prima volta: a*, *seconda volta: d c(†)*. 2 and 3 are to be repeated.

H3 is followed (after Z) by a *serbend*:

3) *Hamparsum 50-1.

*MA 260. 1 = ∞ . Time signature 28 : 4. Tempo $\text{♩} = 76$.

(H1>H1, M a>*teslim*, M b>H2, H2>H3, Z>H4, H3>Ø.)