

segâh

bestenigar

düyek

1) *Bestenigar* is another mode name, but we seem here to be dealing specifically with a title, and hence may read rather *beste-i nigâr* (with the literal meaning 'song of the beloved/beautiful woman').

2) 'Ali Ufkî 1031/198. 1 = ♩ . The piece again has the title *beste (-i) nigâr*. Section divisions are not indicated.

H1 1:

2: 5-6 *d cBd*. 1-4 are written as 2 cycles to be repeated. 5: 6 *de*, 8 *cd*, 6: 2 *Bdc*, 7 *de*, 7: 2 *BdBd*. 5-7 are to be repeated.

M a 2: 1-2 *A Bd* (♩), 3: 4 *BdA*, 5-6 *Bdc de*, 7-8 *d cBd*. 8+A *G*.

M b 1 is preceded by *Bd* ♩ . 1: 5-6 *A Bd* (♩), 2-3: 5: 4 *ed*, 5-6 *e dc*, 7: 7 *de*.

c

d

e

H2

10

2) M c 1: 3,4 AG, 2: 2 c, 3: -1-4, 7: -2-3, -7-8. There are no repeat signs after M a, b and c.

M d 1: 1-2 G B♭A, 7-8 d cB♭. -2. 3: 3 d, 7-8 d B♭, 4: 2 AB♭, 3 c.

M e 1: 4 ag, 2: 2 ed, 3: 3-4 d c, 7-8 d cB♭, 4: 2 AB♭, 3 c.

H2 1: 2 f#, 2: 6 f#, 7 g, 4: 2 f#, 4 e, 5: 2 d, 7: 8 e, 8: 4 d, 5,6 cd, 9: 1-2 G A, 12: 2 B♭.

H3

2) H3 1: 2 e, 2: 1 f#, 4 e, 6 g#, 7 e. 1 and 2 are to be repeated. -3-4. 8-12;