274 is on an unnumbered page following p. 140. The title *sūr-i hümāyūn* means 'royal wedding' or 'circumcision celebration for a prince'.

The mode is not identified in the heading, but in the index the piece is entered under *segâh*. However, as it modulates more than usual the formal structure is, in the absence of any explicit verbal labels, not easy to determine, and the provisional indications provided have been arrived at as follows: A gap after the first 2 cycles suggests a section break. If what follows is considered H1 b then M must begin either in the high register (M b, not impossible) or with a modulation (M c, most unlikely). Assuming M to begin with 3, the main problem is then determining where it ends, the obvious candidates being M b and M d, both with the required cadence *Bd*. M b seems less likely both because of the unexpected immediately preceding modulation (? into *rahat ül-ervah*) and because H2 would also start, unusually, with a modulation. But the choice of M d is not wholly unproblematical: analogies may be found for the seemingly intrusive *eb* (the cadence in 216 M a, for example), but H2 (admitting that the ensuing modulation may be interpreted as a signal of the onset of H3) is exceptionally short. The placing of the internal divisions in M and H3 is based upon the positioning of the gaps between cycles.

M a 1: 4,5,11,12,13, M b: 13: in each case the original simply gives 3 notes to the time unit, so that the ♫ division is an editorial imposition to which might be preferred in any given instance ♫ or ♫ .
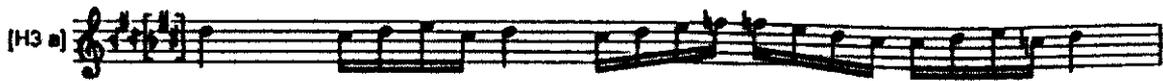
M c 1: 10: the original seems to be rather *AF#*, but the letter shapes are not so uniform that absolute certainty is possible here, and *F#* in this context would seem distinctly odd.

H3 a 1: 14: one might wish to consider *c#* a slip for *c#*, but cf. *c#* in H b 2: 14.

H3 b 1: the duration of the 2nd, 3rd and 5th notes is unequivocally 4 (♪). That of the 1st is smudged, while that of the 4th appears again to be 4, but written, exceptionally, ♩.