

Şerif

segâh.

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fetih dârb

1) H1: 21-2 *E* and H3: 25-6 *E* are somewhat unexpected. This note is not encountered elsewhere in *segâh*, which in all other pieces (with the exception of 182, which is in any case anomalous) extends down only as far as *F#*. The case for emending to *F#* is further strengthened by the fact that 'Ali Ufki here has *F#*. Cantemir's notation is, however, unambiguous and given the identical context in both *hanes* must also be considered deliberate.

2) 'Ali Ufki 99r/192. 1 = ♩ . The composer is not named.

H1: 2 *B♭B♭*, 21-2 *F#*, 29,30 *cd*, 69-70 *c B♭*, 71-2 *A*, 81-4 *c d e dc*.

M

H2

2) M: 4 *d*, 10 *d*, 21-2 *e*, 29-88:

H2: 9 *d*, 11 *e*, 13 *ff*, 17 *a*, 33 *g*, 51-88:

The image shows two parts of a musical score, labeled 'Z' and 'H3'. Each part consists of three staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The Z part starts with a treble clef and a '2' above the first staff. The H3 part starts with a treble clef and an 'H3' above the first staff. Both parts have measures 21, 41, and 81 marked with a '21', '41', and '81' respectively. The notation includes various rhythmic values and accidentals.

2) Z: 33-4, 49-50 *Bd A* ($\text{J} \text{ } \text{J}$), 58 *BdA*, 59 *Bd*, 73-4 *f#*, 81-2 *d*.

H3: 1,5 *GA*, 14 *F(#)*, 19-22 *d c Bd A*, 23-4 *G*, 25-6 *F(#)*, 54 *c*, 55-6 *d(?b)*, 67 *A*, 74 *f#*, 75 *g*, 76 *f#e*, 78 *cd*, 81-4 *c d e dc*.

3) Original notation reproduced in *Şehbâl*, 72, 477.