

Şerif

segâh.

—

fetih dârb

4

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 'Alî Ufî here has *F#*). Cantemir's notation is, however, unambiguous and given the identical context in both *hanes* must also be considered deliberate.

2) 'Alî Ufî 199r/192. 1 =  $\text{J}$ . The composer is not named.

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

M

H2

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

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

2

21

41

81

81

H3

21

41

81

81

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 *Şchbâl*, 72, 477.