

Seyf el-Mıṣrî

ırak

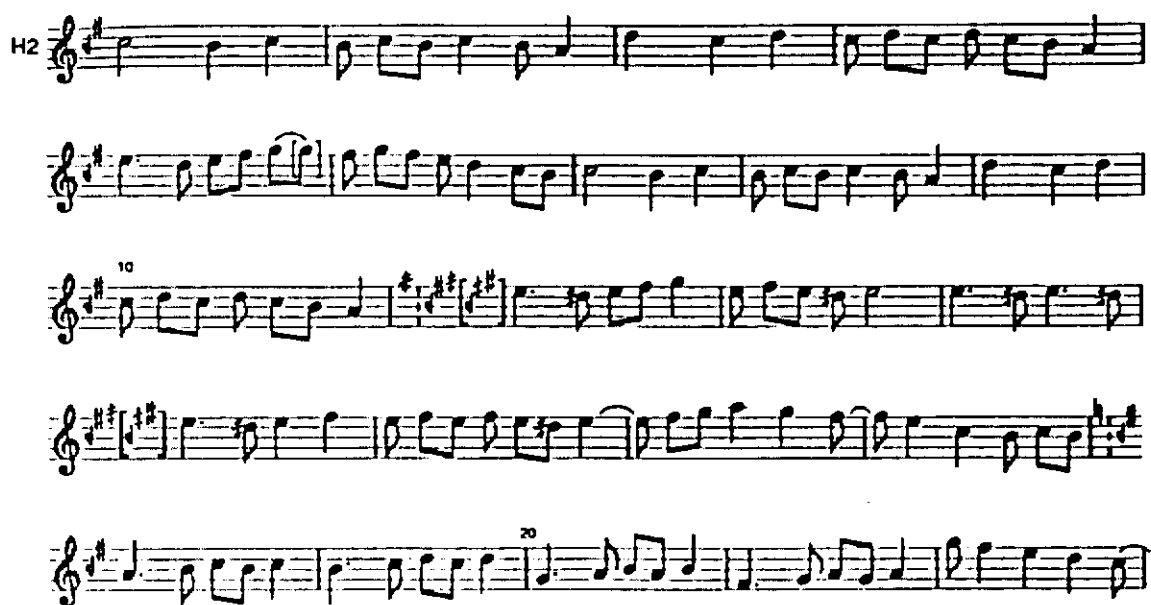
düyek

H1

2) 'Alî Ufkî 140v-141r/263-4. 1 = ♩ . The mode is called *ırak-ı muhalef*.

11: 1,2: 4 c, 5: 4 G F#; 6 G, 8 A, 9: 1-4 c d ($\text{♩} \text{♩}$) c d (and similarly 5-8, and 10: 1-4), 12: 1-2 A B# ($\text{♩} \text{♩}$). 1 and 2 are written as one cycle to be repeated, so that there is no evidence for the inclusion of 15 and 16 (the repeat of 1 and 2). The *seconda volta* ending of the 3-14 repeat covers 27: 7-8 and 28, so that we have 27: 4 A, 8 F#, 28: 1-4 A G# F# G (and similarly in M).

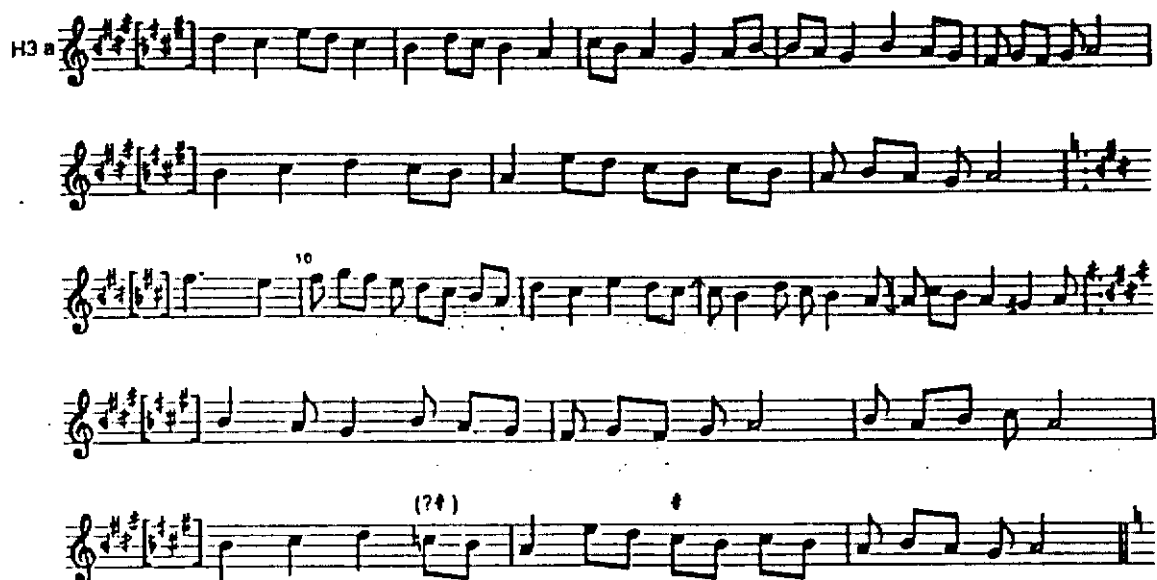
M



2) M 1: 2 *cBd*, 6-7 *e f#*, 3: 6 *d*, 5: 2 *Bd*, 7: 6 *d*, 8: 7-8 *dc cBd*, 13: 5 *GF#*, 14: 1-2 *G F#* ($\text{♩} \text{♩}$), 7-8 *d cBd* (and similarly in 17 and 18), 20: 5-6 *A Gf* ($\text{♩} \text{♩}$).

H2 1,7:  (and similarly 3 and 9), 6: 1 *e f#*. 13-15 are to be repeated.

16 has the same melodic contour, but set one tone lower. 17: 1 *e*, 2-3 *d*.




1) H2 27: 2,8 *f#* corresponds to modern *f#* (as in 16).

H3 a 17: 7 *c#* is quite explicit, but appears modally inappropriate, and could be a slip for *c#* (as in the parallel 6: 7).

2) Corresponding to H2 25/36 and 26/37 is:



The repeat begins from 22, so that there is nothing corresponding to the repeat of the earlier material in Cantemir's 27-32.

H3 a 1: 5-6 *d e* (), 7 *d*, 2: 3-4 *c d* (), 5 *c*, 3: 1-2 *B# c* (), 3 *B#*,

4-5:  9: 4 *e*. 1-10 are to be repeated, *prima volta*

as 9 and 10, *seconda volta* as H3 b 1 and 2. There is thus nothing corresponding to H3 a 16.

1) H3 d: Emendation based on the 'Ali Ufki version. To be assumed is omission by haplography.

2) H3 b 3: 1-2 *A*, 5-6 *d*, 7-8 *c*. The repeat is presumably of 3-8 only.

H3 c 4: 8 *F#*, 5: 7-8 *G#*, 6: 1,4 *G#*. A repeat of 5 and 6 is indicated, and then a repeat of 1-6 (presumably involving a further internal repeat of 5 and 6, as in Cantemir's 11-14).

H3 d 2: 2 *c*, 4: 1 *d(b)*, 2 *c*.

H3 e 2: -1-2, 3: 7-8 *prima volta*: *AB# cd*, *seconda volta*: *A*.