

Şerif

pençgâh

—

fetih darb

2

1) H1: 27-8: *d* may be preferable to *c*, as it occurs both in the parallel passage later in H1 and also in the 'Ali Ufkî version.

2) 'Ali Ufkî 119v/229. $1 = \text{♩}$. The piece is assigned to the mode *rast*.

H1: 2 *d*, 6 *G*, 27-8 *d*, 35-52:

69-70 *A*, 73 *f#* (or *f*), 74 *e* (these last two also occurring at the end of the other sections).

2) M: 22 c, 29-42:  53-8:  82 cd.

H2: 

Z: 2 d, 4 c, 16 A, 18 d, 20 c.

H3: 

1) H3: 63-4, 67: the original here has $\dot{\cup}$ (i.e. $\cup (=A)$ with a superscript dot). We may assume either that the notes in question are indeed A, in which case the function of the dot remains obscure; or that the dots are a subsequently added indication/correction pointing towards a reading of the notes as G# (\cup^\sharp); or that the note was originally intended as G#, but that scribal inertia caused retention of the previously occurring shape, \cup . That the last supposition is the most convincing may be demonstrated by reference to 34 H1, where the same $\dot{\cup}$ shape occurs after \cup , while in parallel passages in later *hanes* the proper shape becomes increasingly clear. The 'Ali Uski version gives A in the first case and G (# or ♯) in the second, the latter certainly seeming more convincing melodically. (Despite the earlier prominence of G, which would assign this modulation section to *nikriz*, the finalis before the return to the main mode is clearly the following A, suggesting, albeit briefly, a transition to *hicaz*, where the leading note effect of G# would by no means be out of place (it will, indeed, later serve as the principal distinguishing feature of the variant *zirgüleli hicaz*) - cf. the identical final phrase, with G#, in 94 H3.)

2) H3: 20 G, 37-48:  63-4 A, 67 G (# ? or ♯).

3) Original notation reproduced in *Şehbâl*, 69, 417 (with \cup rather than $\dot{\cup}$ (or \cup^\sharp)).