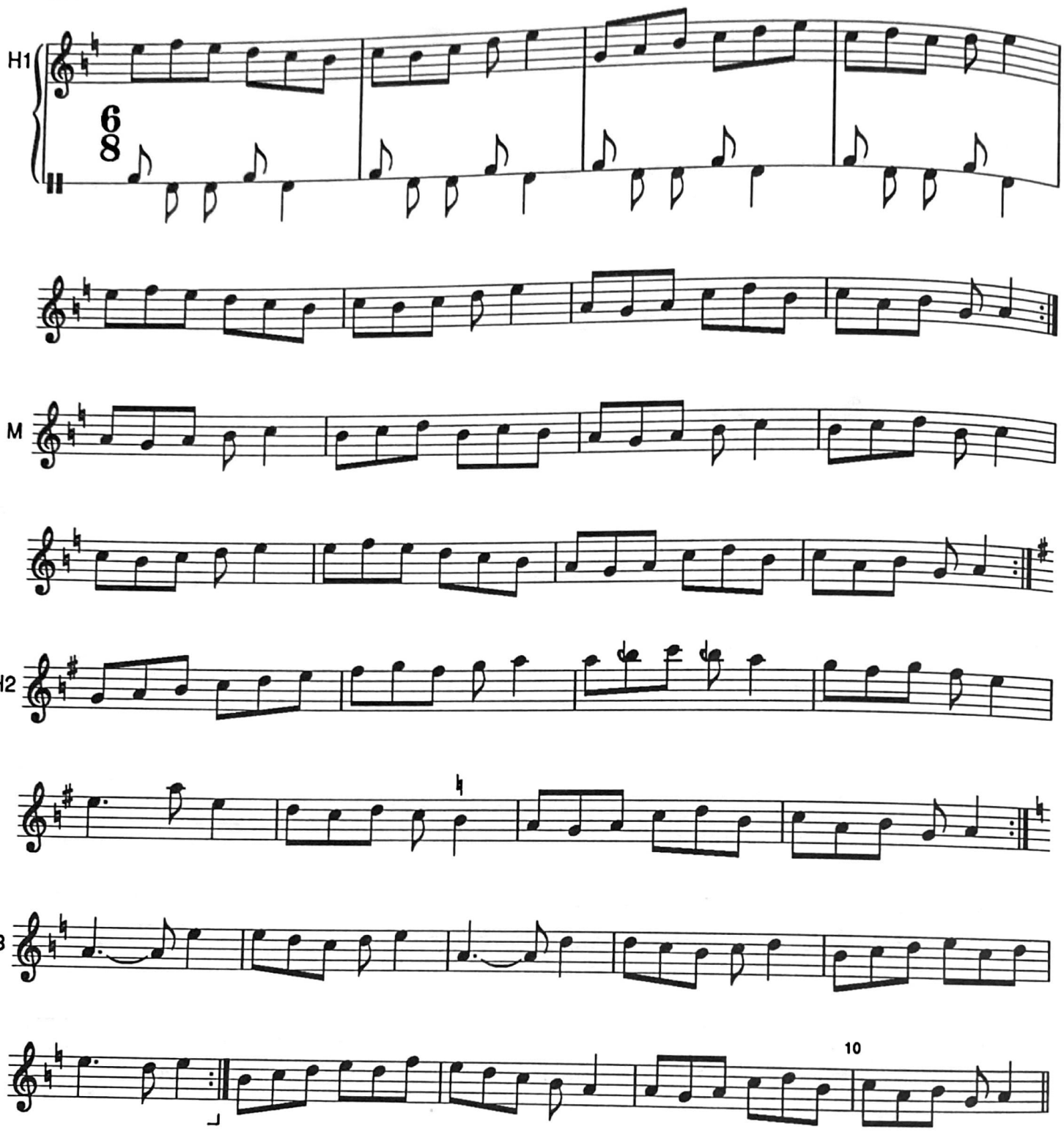
Anonymous: Semai

263 in makam Buselik

buselik — semai

Untitled

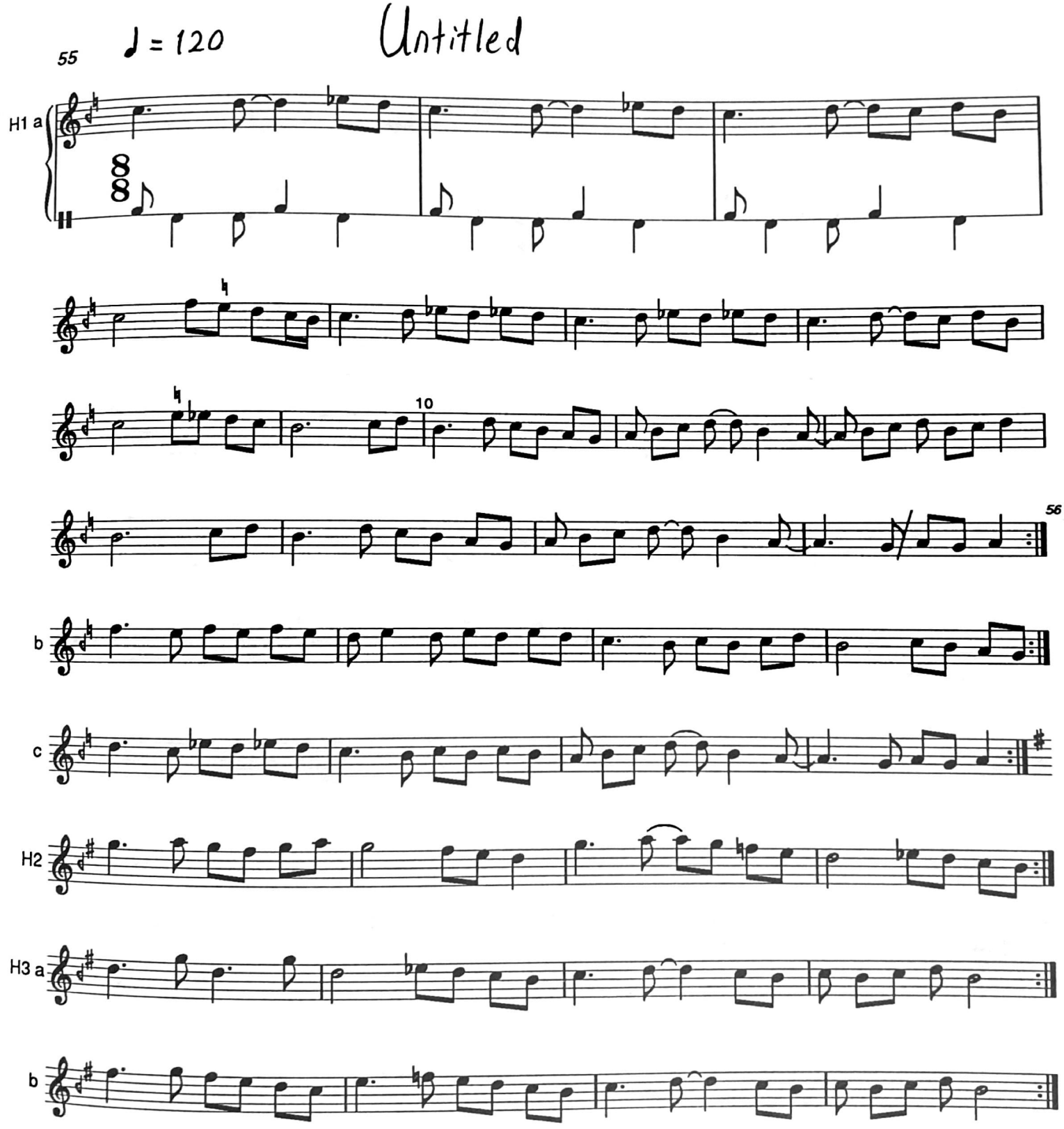


3) Sanal 176-7. 1 = ♪. Suggested tempo ♪= 360.

This is plausible, but uncomfortably fast.

Anonymous (Persian): Prelude **100** in makam Beyâti, usûl Düyek (Peşrev)

'acemler **beyati** —— **düyek**

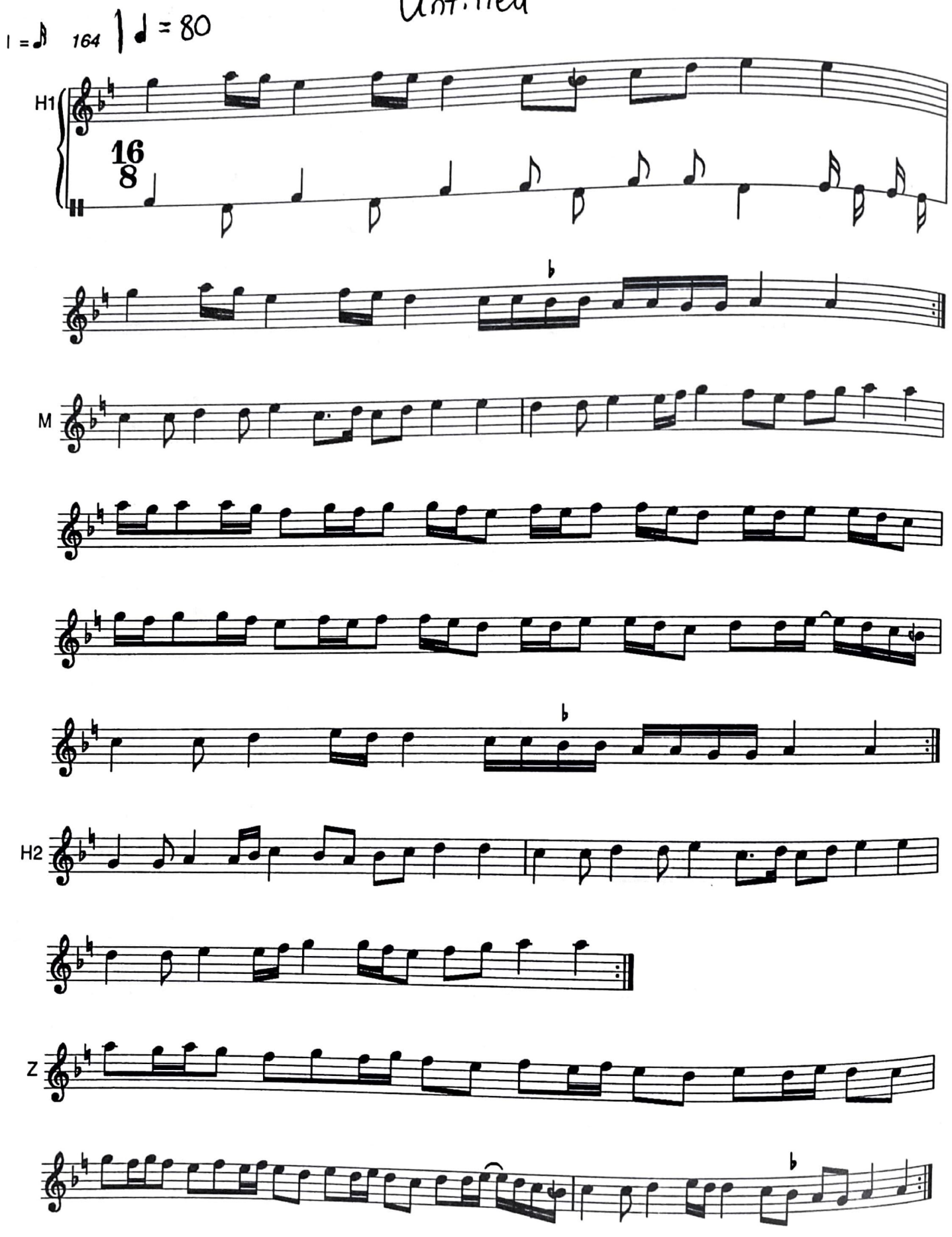


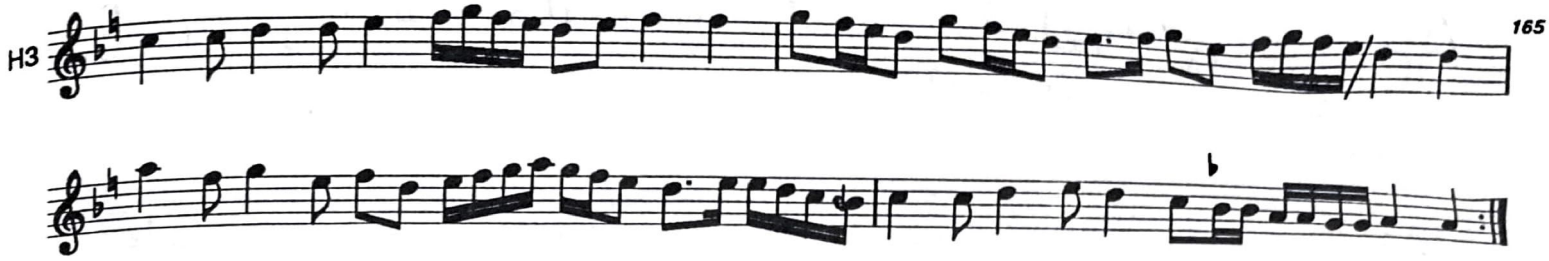
In the absence of a *mülâzime* section it may be assumed that H1 would function as a ritornello, reappearing therefore after both H2 and H3.

Tanburî Angeli : Prelude (peşrev) **304** in makam Kürdi, usûl Berefşan

Angeli tanbūrī **kürdi** — **berefşan**

Untitled





H3 is followed by the instruction *bāzgū zeyil* ('repeat Z').

Dimitrie Cantemir: Prelude 285 in makam Muhayyer, usûl Muhammes

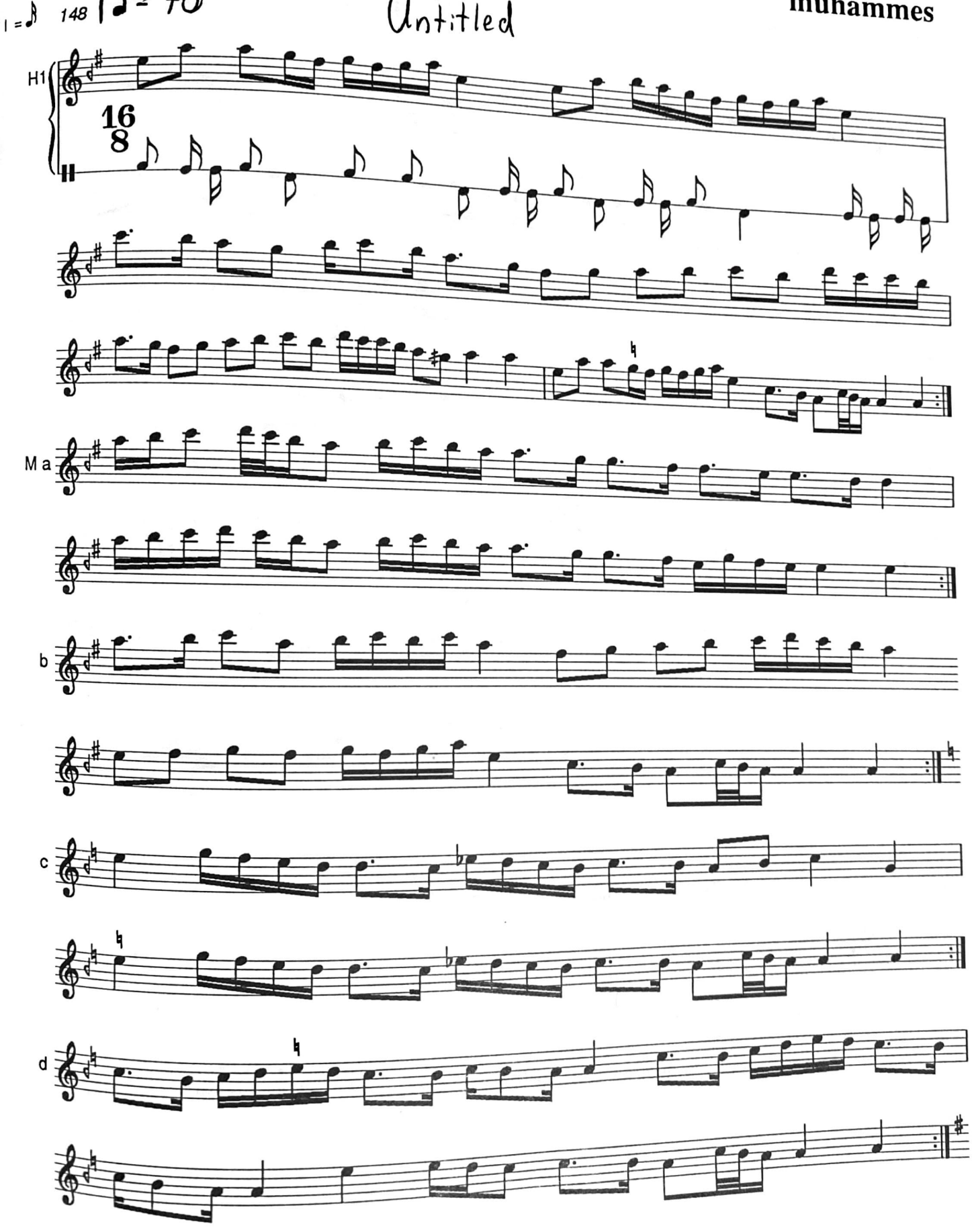
Kantemiroğlu

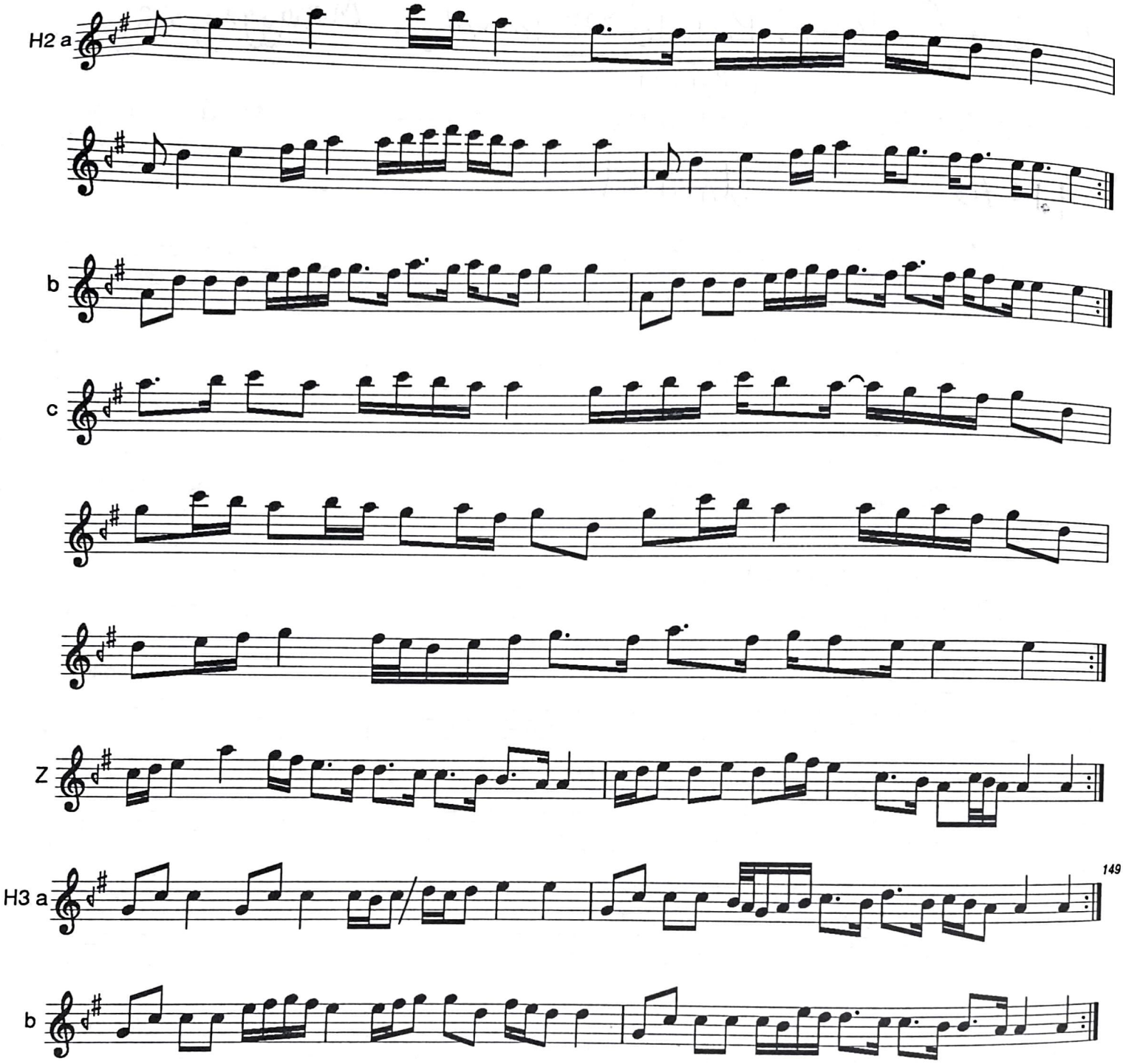
(peşrev)

muhayyer

Untitled

muhammes

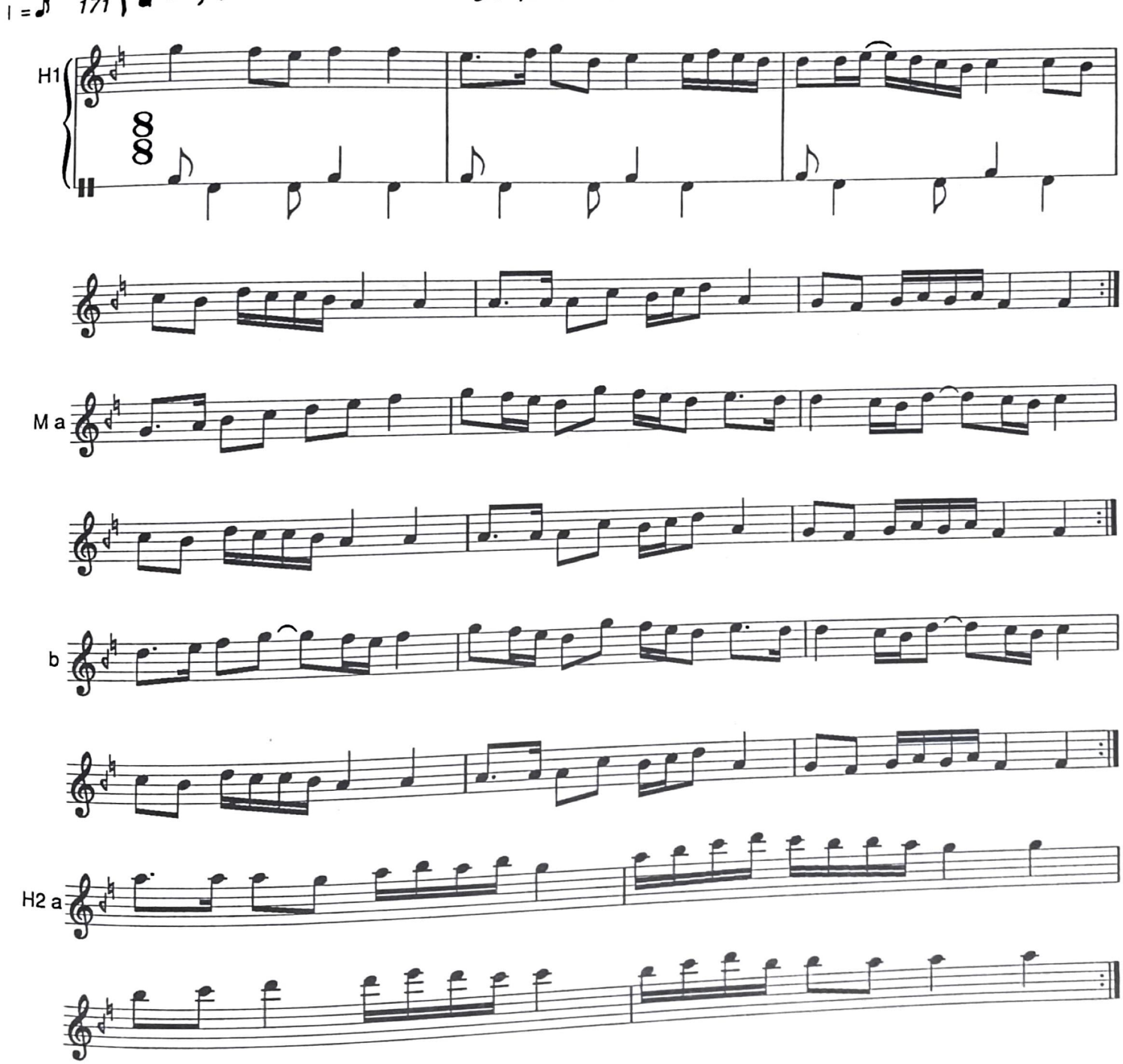


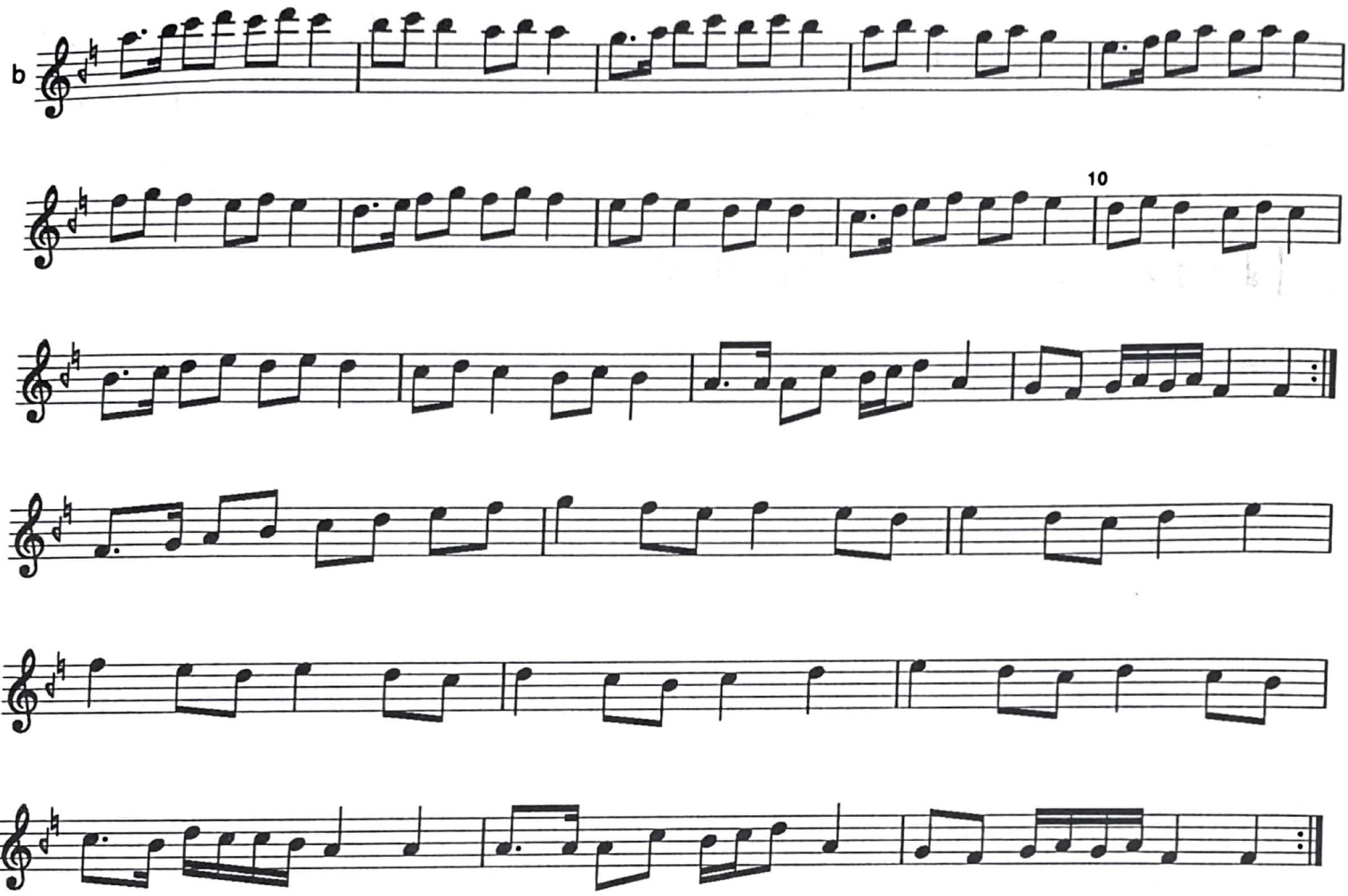

H2 a
b
c
Z
H3 a
b

Tanburî Angeli : Prelude (peşrev) **315** in maḥam Acem Aşiran, usûl Düyek

Angeli tanbūrī **acem aşirani** —— **düyek**

Untitled

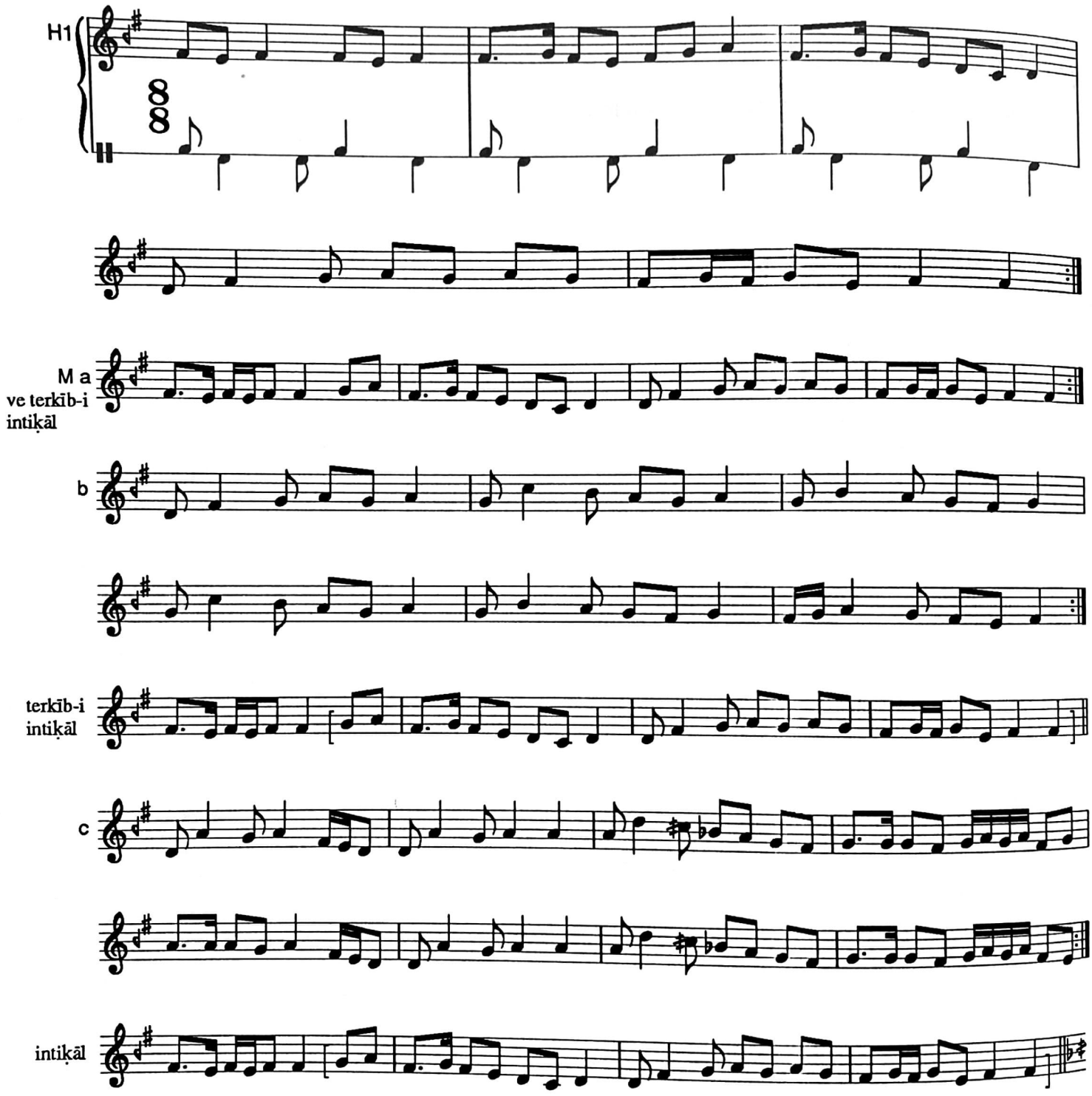



b
10
H3

Anonymous: Prelude (peşrev) **305** in maham Irak, usûl Düyek

ırak **elçi peşrevi** **düyek**

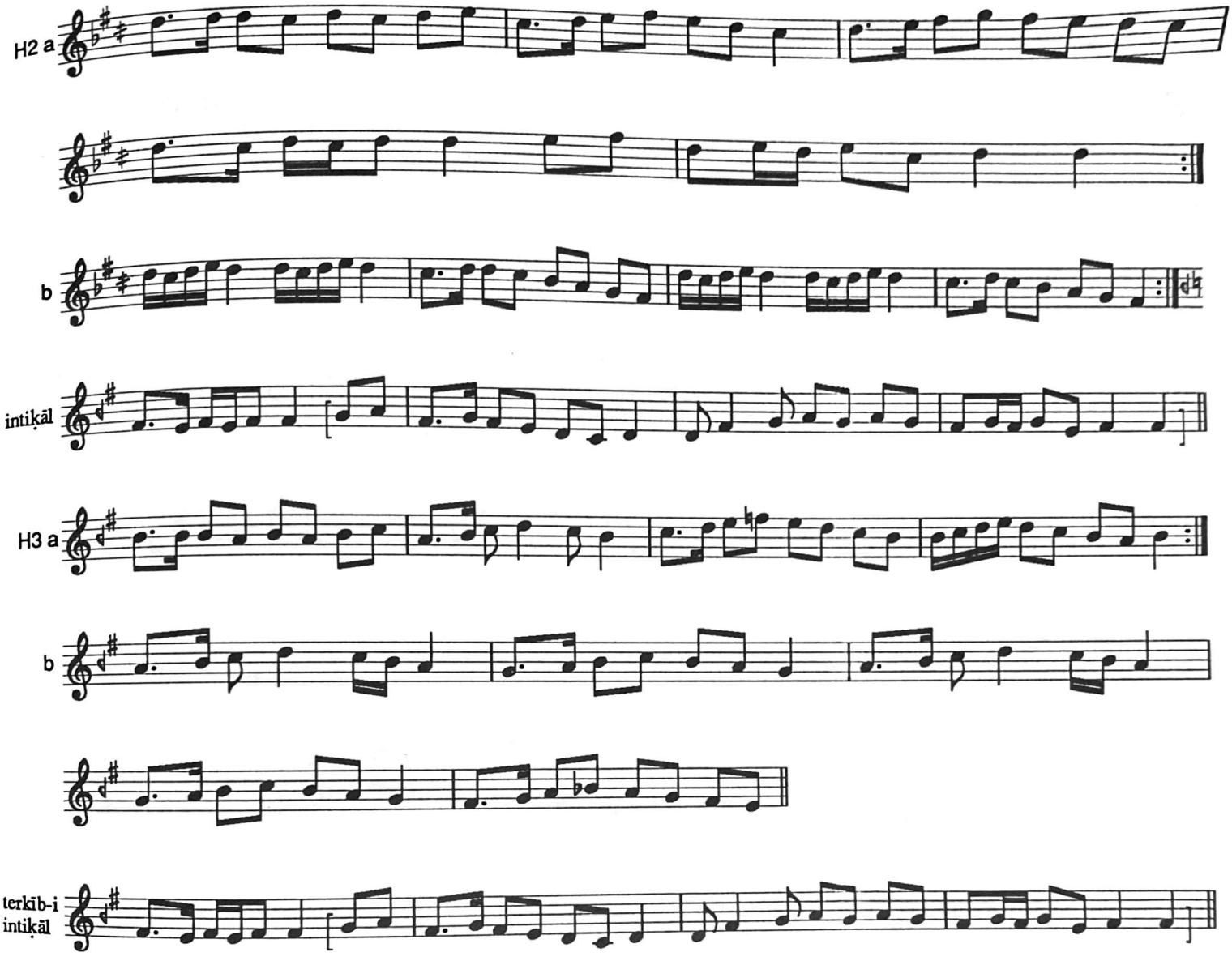
1 = 𝅗𝅥 165 𝅗𝅥 = 120 Title: "Elçi Peşrevi" (The Ambassador's Prelude)



The title *elçi peşrevi* means 'the ambassador's *peşrev*'.

M a: the secondary label *terkīb-i intiḳāl* serves merely to identify M a as the material which will later have this function.

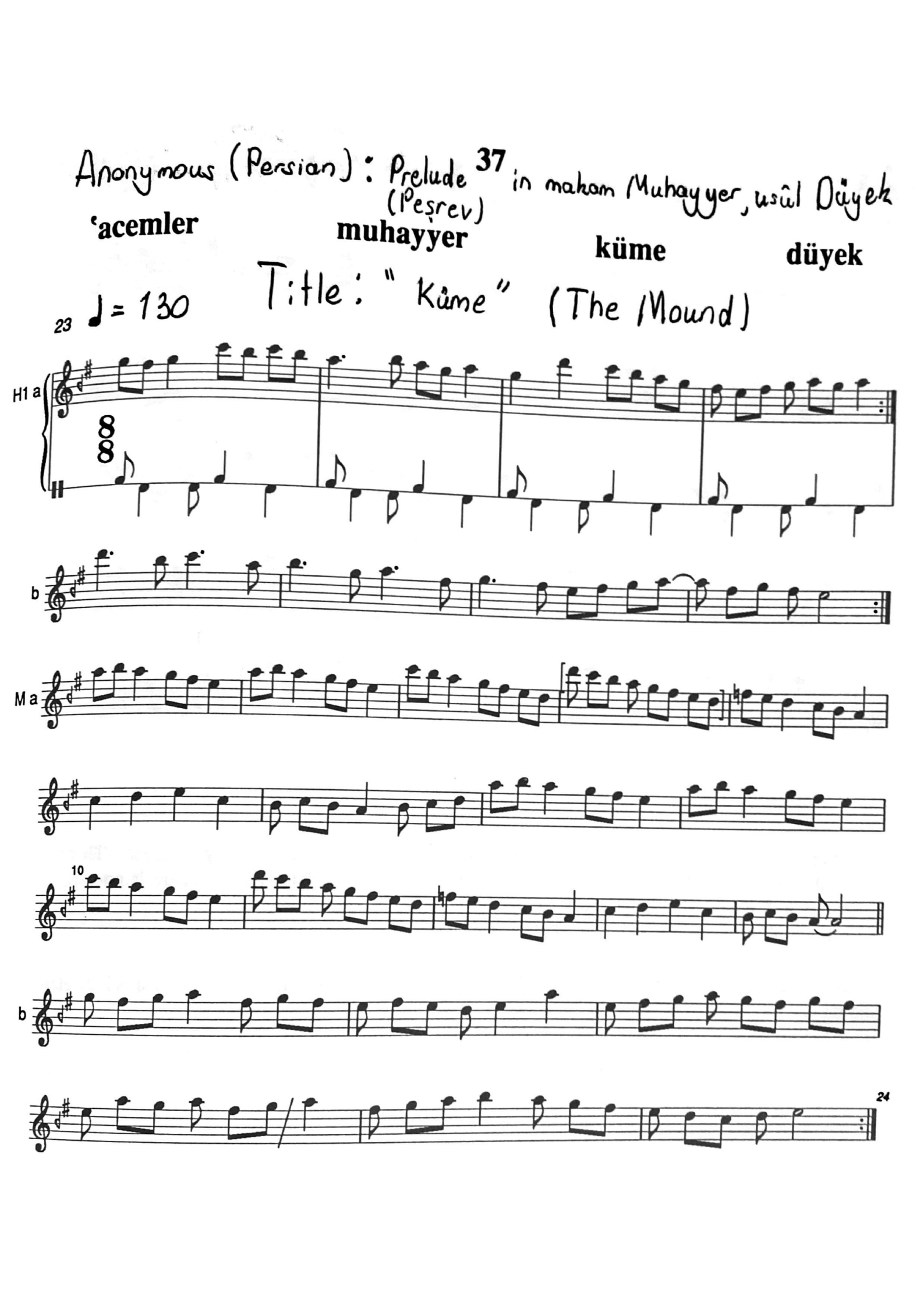
M c 5: 7: the original has *F♯♪E♪*.

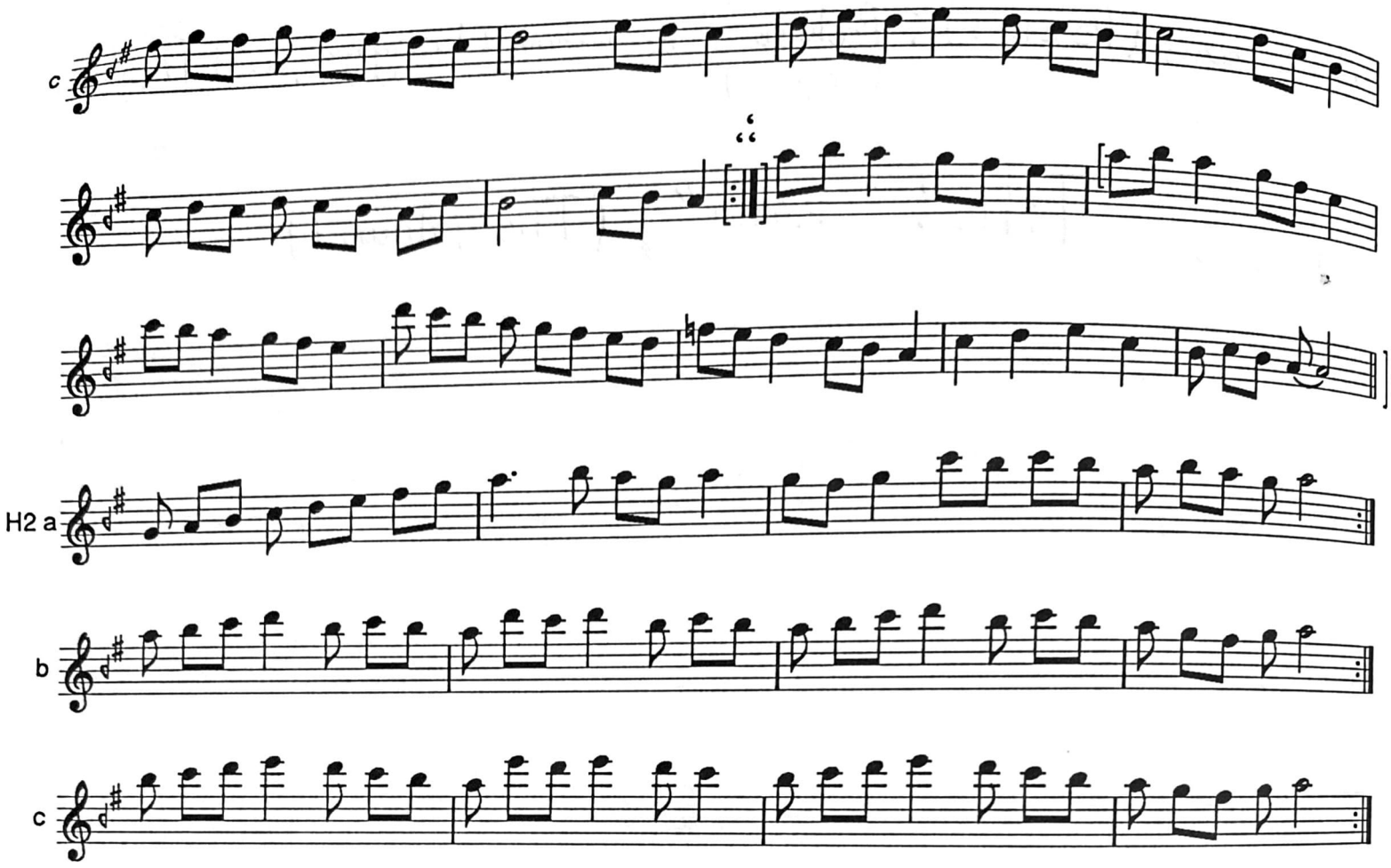

H2 a
b
intiķāl
H3 a
b
terkīb-i
intiķāl

Anonymous (Persian): Prelude (Peşrev) 37 in makam Muhayyer, usûl Düyek

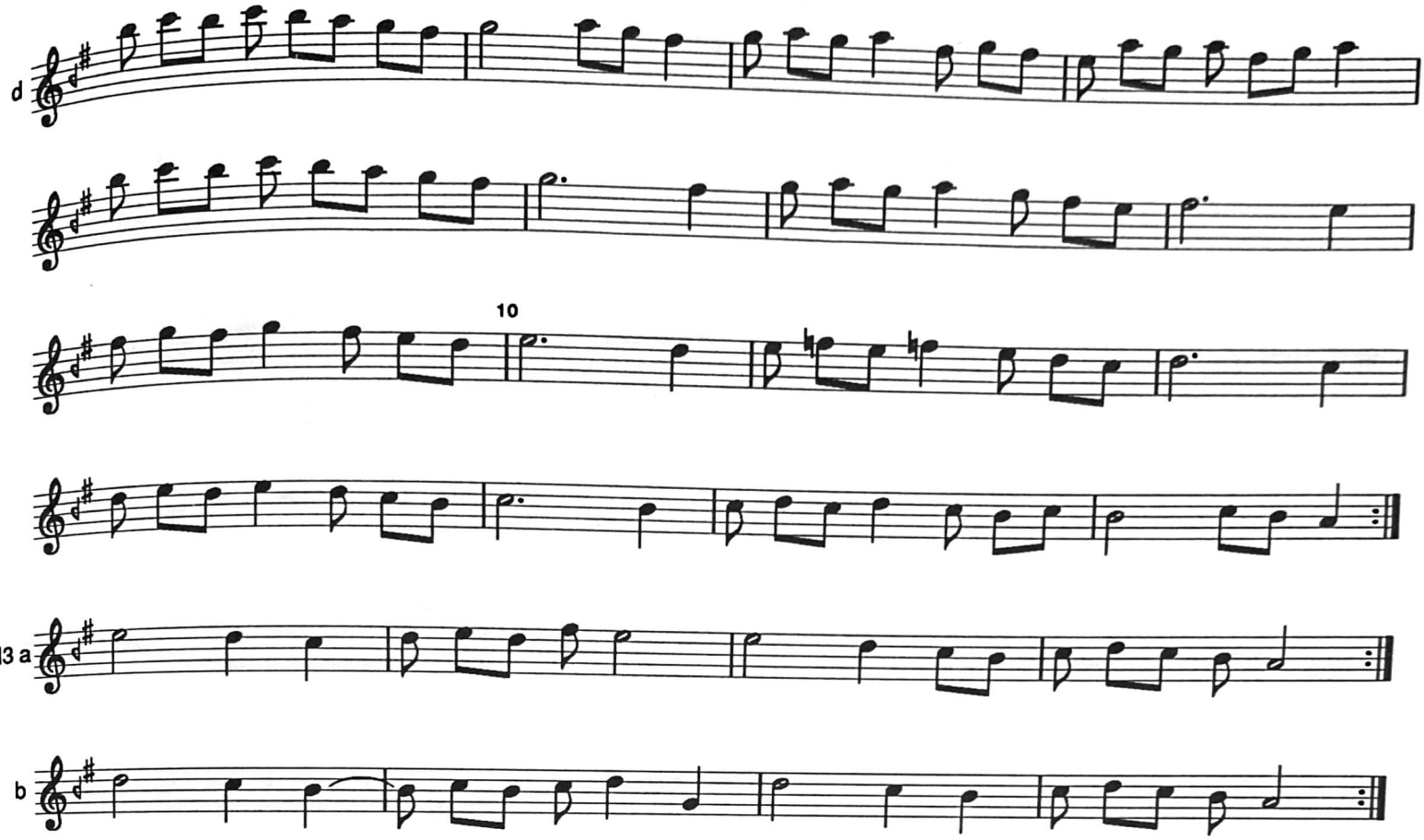
'acemler **muhayyer** **küme** **düyek**

Title: "Küme" (The Mound)



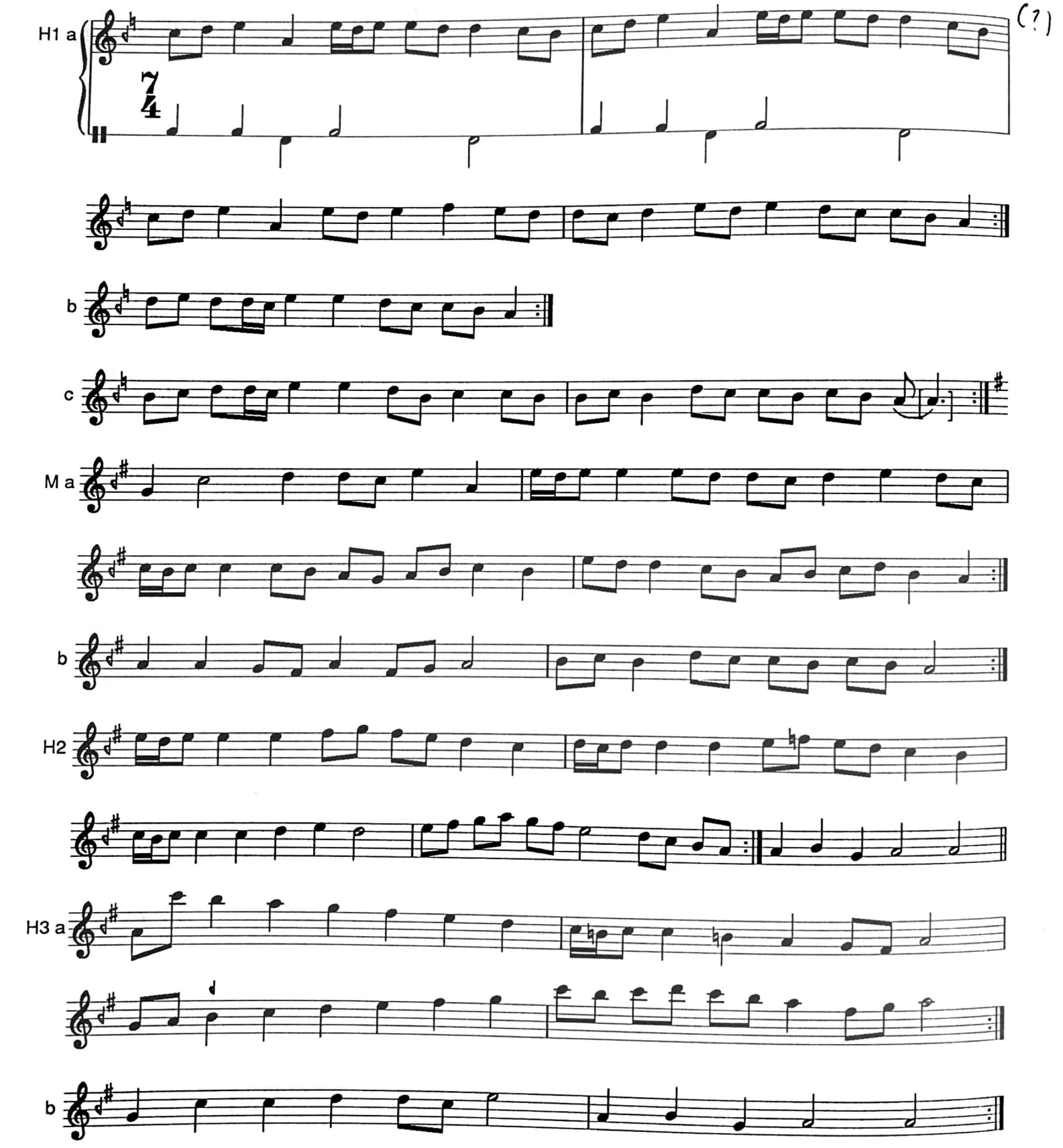


1) M c: .: is followed by just the first cycle of M a, but a full repeat is clearly intended. That the material preceding .: should be repeated is suggested by the ʿAlī Ufḳī version. There is no explicit indication in Cantemir, however.
H2 b 1: 4: The original has *c* instead of *c'*.


d
10
H3 a
b

Sultan Korkut: Prelude (peşrev) **348c** in makam kürdi (Hüseyni), usûl Devr-i kebir (?)

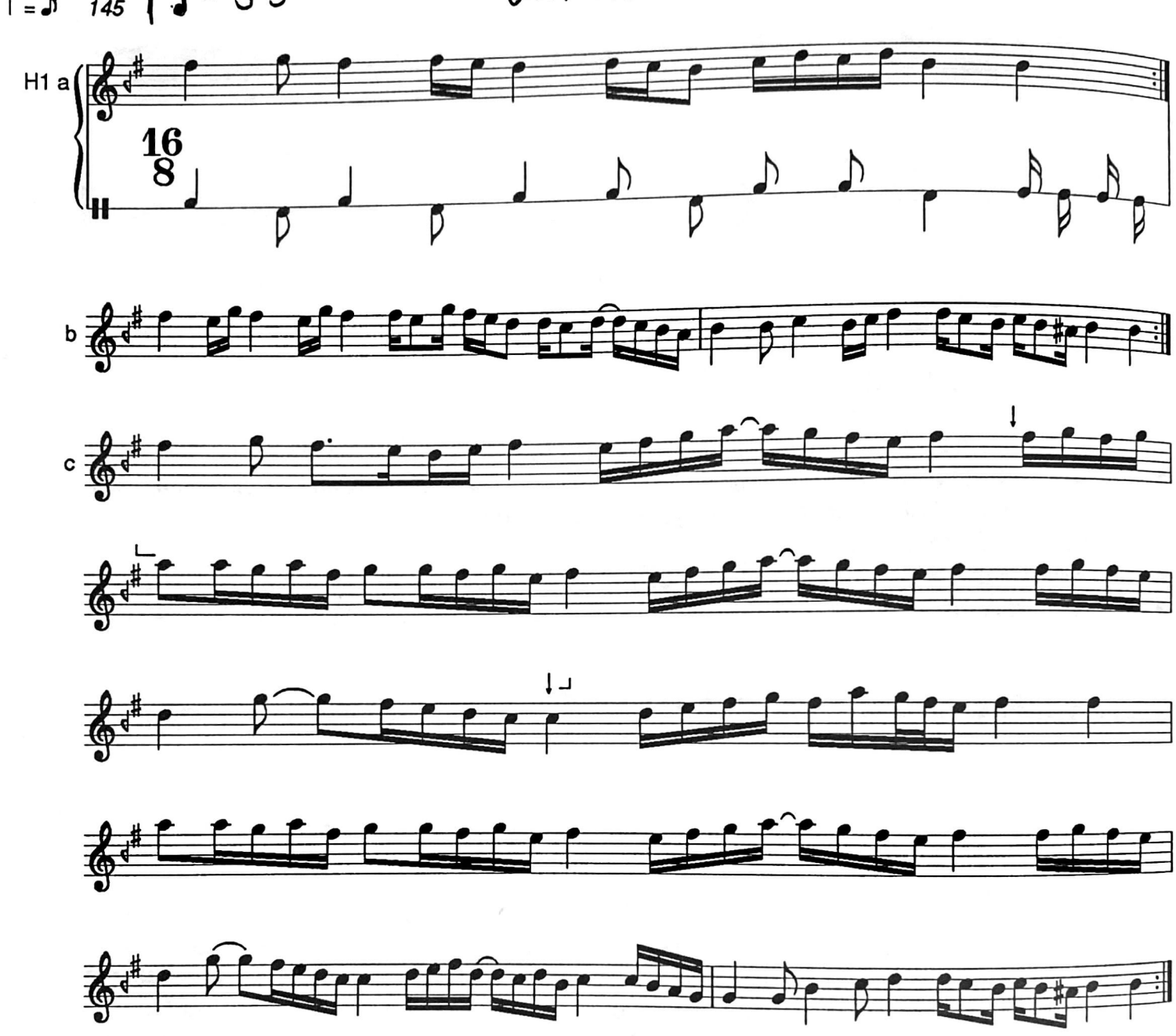
[1 = ♪] ♩ = 100 Untitled



Dimitrie Cantemir: Prelude 281 in makam Bestenigâr usûl Berefşan

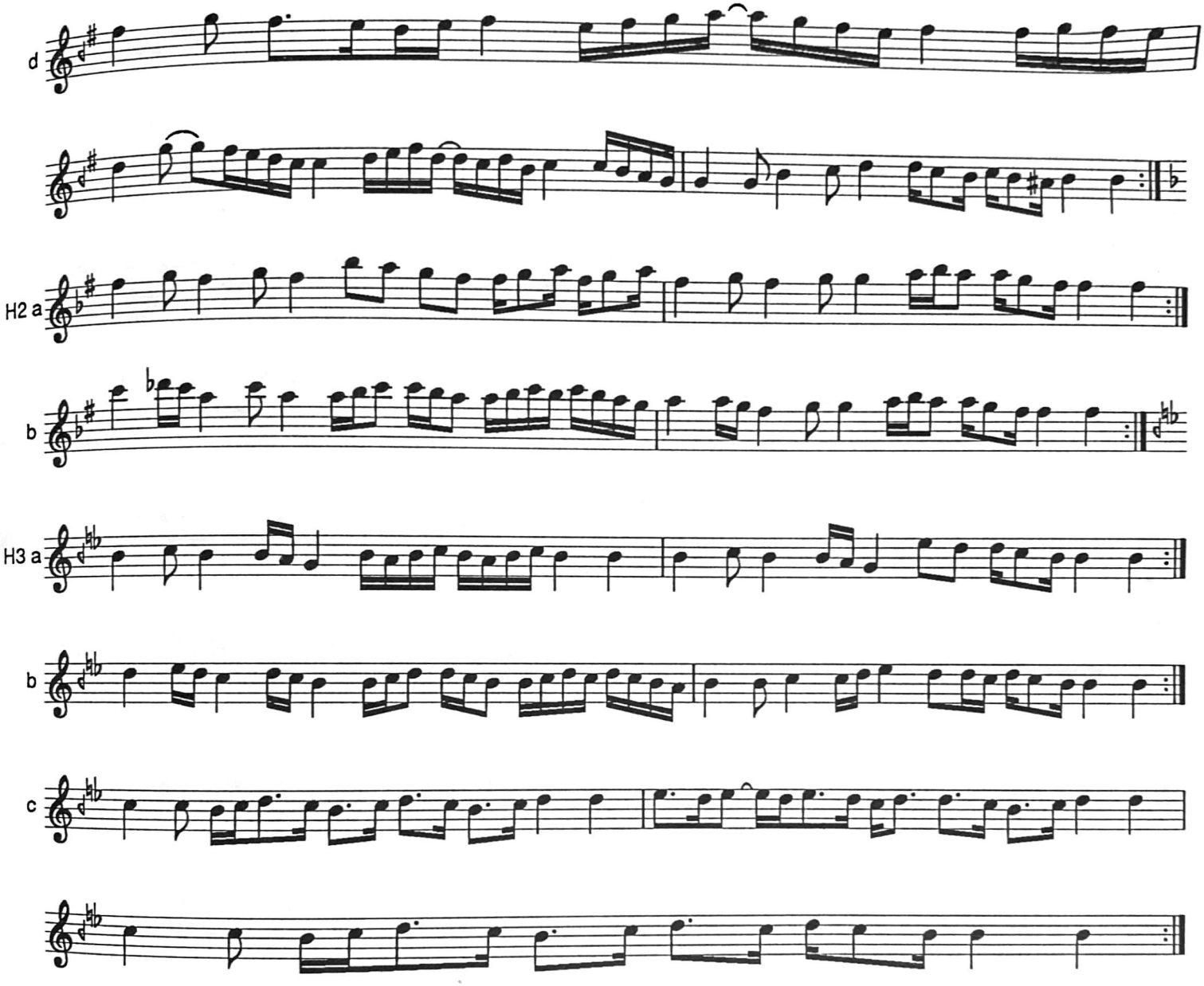
Kantemiroğlu (peşrev) **bestenigar** — **berefşan**

Untitled



In the absence of a *mülâzime*, it may be assumed that H1 would act as a ritornello.

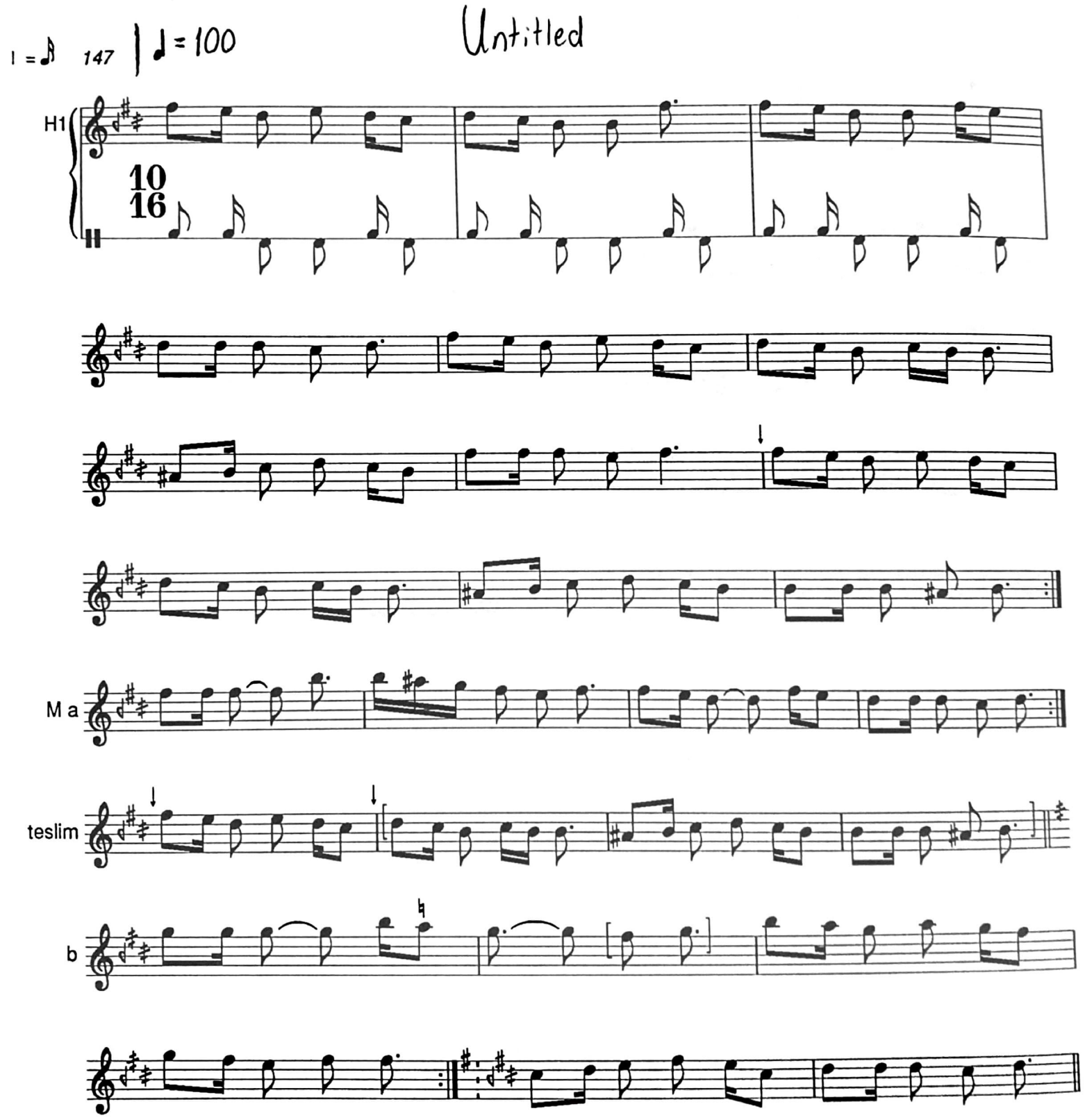
H1 c: the function of the arrows and brackets here is not clear. Possibly they were meant to be potential repeat markers to avoid the subsequent writing out in full of identical material, but in the event were not used. The brackets enclose the material in **2** and **3** that recurs in **4** and **5**; and the first arrow marks approximately the point at which c **1** diverges from d **1**, while the second similarly marks the divergence between c **3** and d **2**.


d
H2 a
b
H3 a
b
c

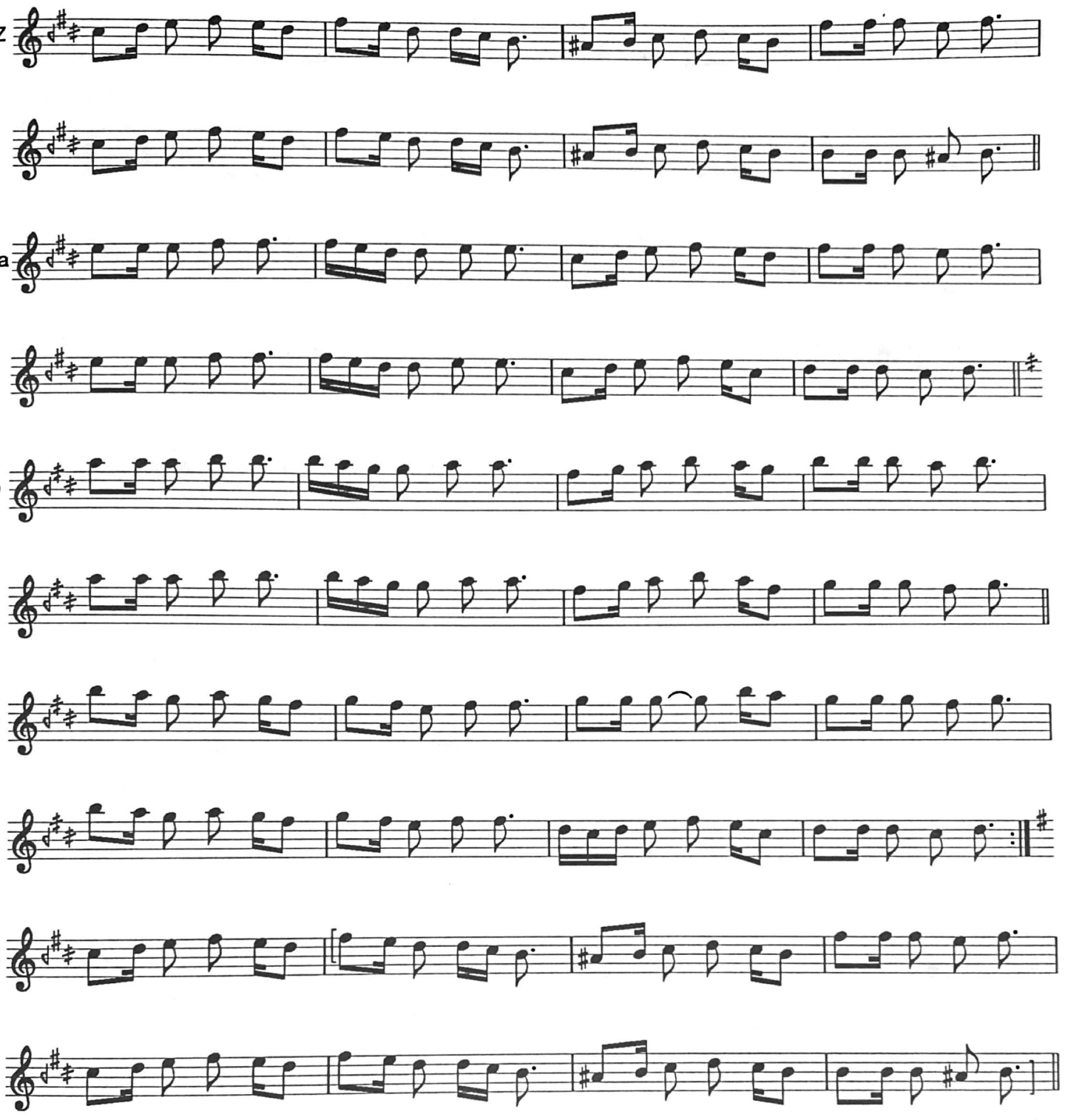
Dimitrie Cantemir (?): Semai **284** in Makam Geveşt

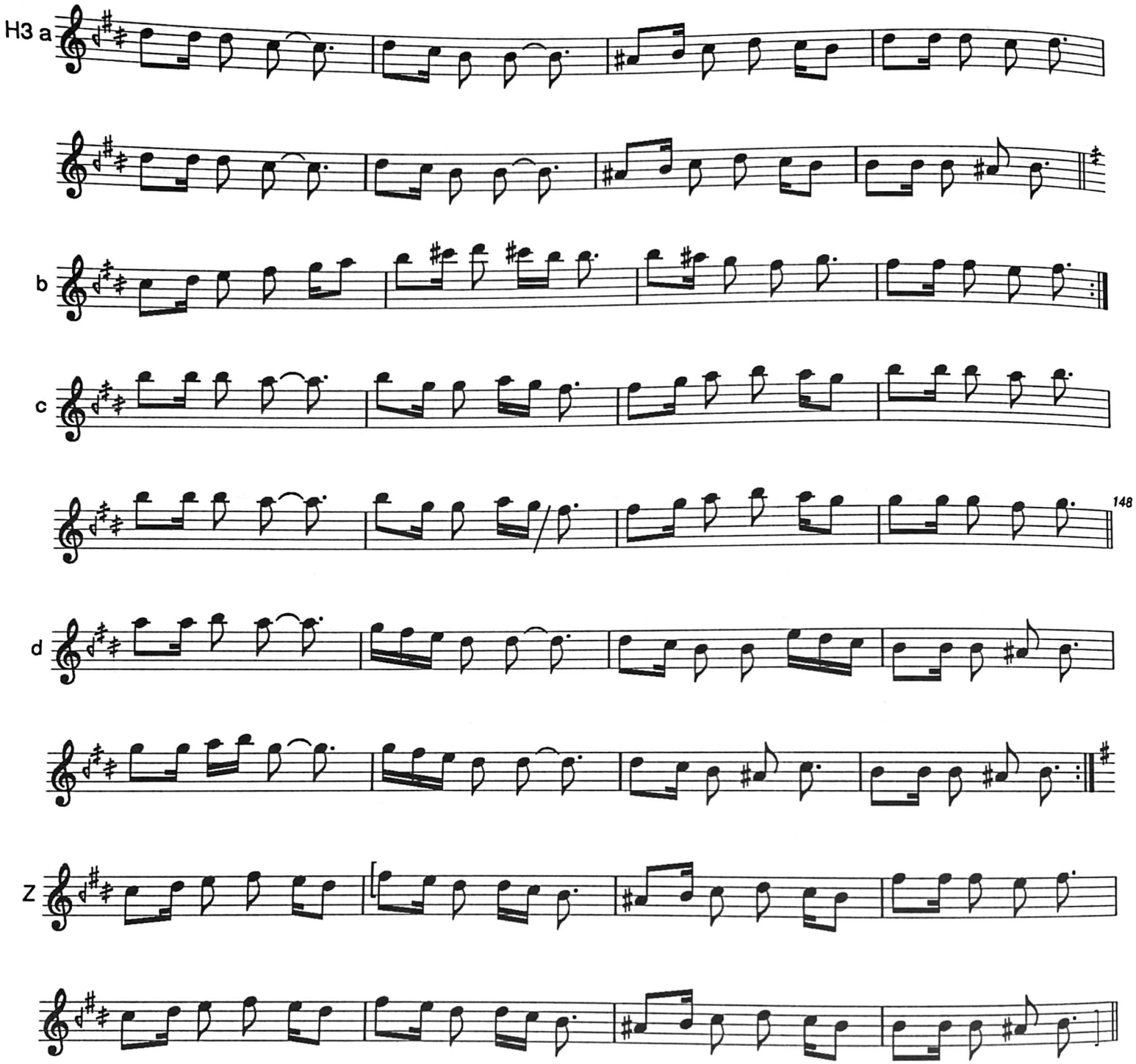
— **geveşt** — **semai[-i lenk]**

Untitled



1) H1 **8**: the arrow marks the point at which the *teslim* material, similarly identified, commences.
teslim: the heading in full is *bāzgū teslīm* ('repeat the *teslim* [material]').
M b: the internal repetition is indicated by the term *mükerrer*.


Z
H2 a
b
c
Z


H3 a
b
c
148
d
Z