

BESTENİGÂR PEŞREV

Hammâmîzâde
İsmâil Dede Efendi

DEVİR-İ KEBİR

The first section, DEVİR-İ KEBİR, is written in 14/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 14/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second and third staves continue the melody, featuring various rhythmic patterns and rests.

TESLİM

The second section, TESLİM, is written in 14/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 14/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second and third staves continue the melody, featuring various rhythmic patterns and rests.

İkinci Hane

The third section, İkinci Hane, is written in 14/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 14/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second and third staves continue the melody, featuring various rhythmic patterns and rests. The section ends with a double bar line and a fermata.

BESTENİGÂR MEVLEVÎ ÂYİN-I ŞERÎF'I

BİRİNCİ SELÂM

Devr-i Revân

Hamamîzâde
İsmâil Dede Efendi

EY KIB LE İ İK BA Lİ Cİ HAN
SER MA YE İ İ MUK Bİ LAN KA BU

HA Lİ Kİ DE RET YAR YAR YAR
Lİ NA ZA RET YAR YAR

YA Rİ YA Rİ MEN YA Rİ YA Rİ MEN AH

İM RUZ TÜ Yİ SA KI İ BEZ

Mİ TEV HİD YAR YAR

YA Rİ YA Rİ MEN FER DA BE KE NA

Rİ HAV Zİ KEV SER BE DE RET

YAR YAR YA Rİ YA Rİ MEN AH

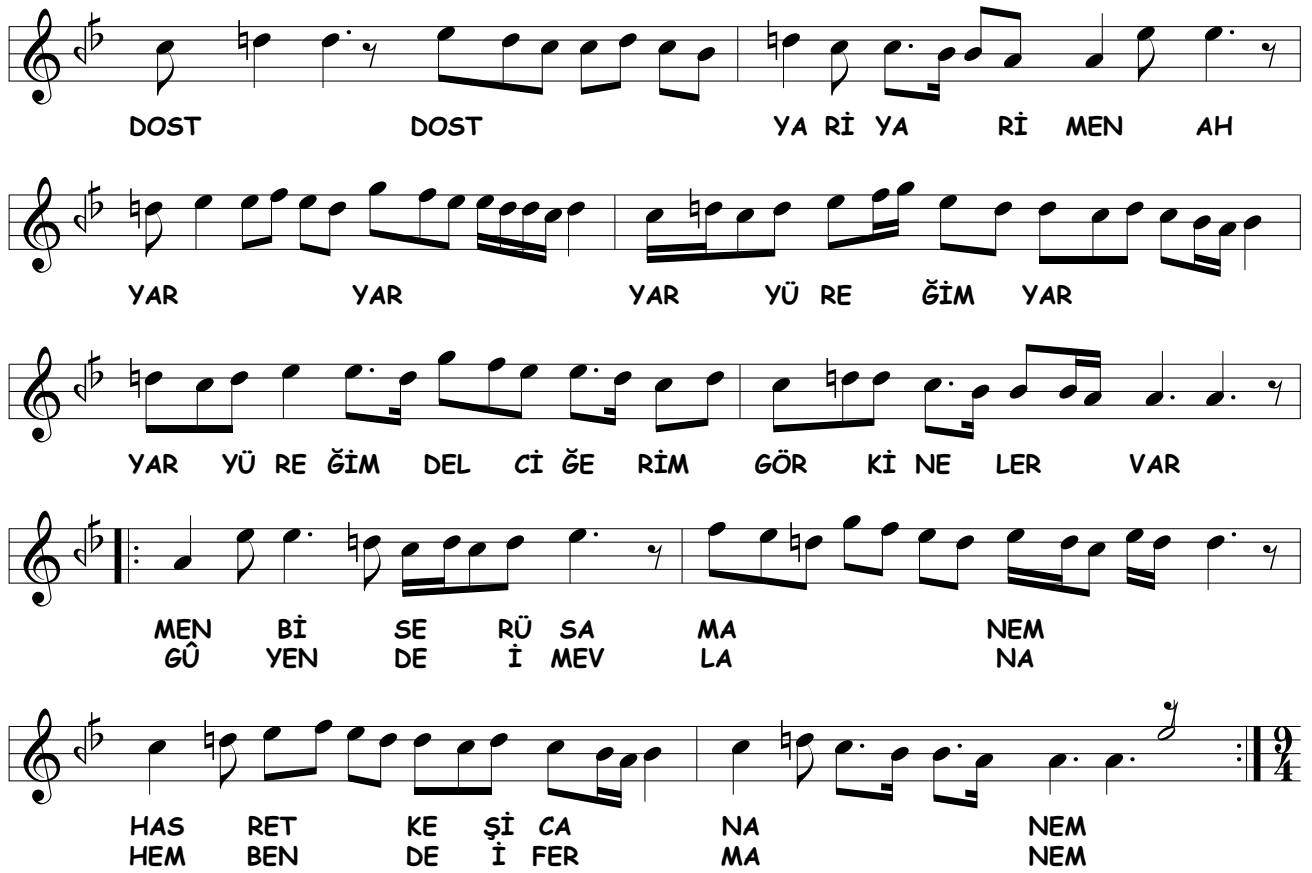
Pİ Rİ MEN İH SA NI MEN DER Dİ MEN DER MA NI MEN

CA NI MEN CA NA NI MEN MEV LA YI MEV LA NA YI MEN

BÜL BÜ Lİ BA Ğİ O ME NEM AH

A KIL KÜ CA VÜ MEN KÜ CA
ÇEŞ Mİ ÇE RA ĞI O ME NEM
A KIL KÜ CA VÜ MEN KÜ CA
HES Tİ İ HAK HA VA LE EM
BA HİR BÜ VED NE VA LE EM
KEŞ Tİ İ NUH AH Pİ YA LE EM
A KIL KÜ CA VÜ MEN KÜ CA
YAR YAR MAH BU Bİ MEN
HAY RA NI RUH SA RI TÜ EM MEN
MEN YA Rİ YA Rİ MEN MES TA
NI ÇEŞ MA NI TÜ EM MEN MEN
YA Rİ YA Rİ MEN AH Pİ Rİ MEN İH SA NI MEN

DER Dİ MEN DER MA NI MEN CA NI MEN CA NA NI MEN MEV
LA YI MEV LA NA YI MEN YAR YAR
MEC NU NU PE Rİ ŞA NI TÜ EM
DES TEM GİR YAR YAR
YA Rİ YA Rİ MEN SER KEŞ TE VÜ HAY
RA NI TÜ EM DES TEM GİR
YAR YAR YA Rİ YA Rİ MEN AH
HER Bİ SE RÜ PA Yİ DES Tİ Gİ
Rİ DA RED YAR YAR
YA Rİ YA Rİ MEN AH MEN Bİ SE RÜ SA
MA NI TÜ EM DES TEM GİR
YAR YAR YA Rİ YA Rİ MEN



DOST DOST YA Rİ YA Rİ MEN AH
YAR YAR YAR YÜ RE ĞİM YAR
YAR YÜ RE ĞİM DEL Cİ ĞE RİM GÖR Kİ NE LER VAR
MEN Bİ SE RÜ SA MA NEM
GÜ YEN DE İ MEV LA NA
HAS RET KE Şİ CA NA NEM
HEM BEN DE İ FER MA NEM

İKİNCİ SELÂM

Evfer



SUL TA NI ME Nİ
Nİ SUL TA NI ME Nİ
(Saz) EN DER Dİ LÜ CAN
CAN İ MA NI ME Nİ
AH DER MEN Bİ DE Mİ
Mİ MEN ZİN DE ŞE VEM

(Saz) YEK CAN ÇI ŞE VED

VED SAD CA NI ME Nİ

AH İ MA NI ME Nİ

ÜÇÜNCÜ SELÂM

DARB

Bİ DA Rİ ŞEV Bİ DA Rİ ŞEV

VEZ İN Cİ HAN Bİ ZA Rİ ŞEV

DER KA Rİ HAK DER KA Rİ ŞEV

EY DİL DE Mİ Bİ DA Rİ ŞEV

EY DİL DE Mİ Bİ DA Rİ ŞEV

BA DİL Bİ GÜF TEM DER SE HER

EY EZ KI YA MET Bİ HA BER

BER Hİ Zİ DER A LEM Nİ GER

EY DİL DE Mİ Bİ DA Rİ ŞEV

EY HUF TE İ REF TE RE VAN

EYMÜR DE İ NA DA RE VAN

BER ÇİH Kİ REF TE KA Rİ VAN

EY DİL DE Mİ Bİ DA Rİ ŞEV

MU Yİ Sİ YEH KER Dİ SE FİD

CA SU Sİ MERG A MED BE DİD

KEŞ Tİ Zİ DÜN YA NA Ü MİD

EY DİL DE Mİ Bİ DA Rİ ŞEV

EY ŞA HI ŞEM SÜD DİN Lİ KA

EZ HAK RE Sİ DE İN A TA

BA ŞED Bİ YA MÜR ZED HU DA

EY DİL DE Mİ Bİ DA Rİ ŞEV



EY Kİ HE ZAR A FE RİN
HER Kİ BU GÜN VE LE DE

BUNİ CE SUL TAN O LUR
İ NA NUBEN YÜZ SÜ RE



AH KU LI O LAN Kİ Şİ LER AH AH
AH YOK SUL İ SE BAY O LUR AH AH



HUS RE VÜ HA KAN O LUR AH HUS RE VÜ HA KAN O LUR
BAY İ SE SUL TAN O LUR AH BAY İ SE SUL TAN O LUR



BEN



BİL MEZ İ DİM GİZ Lİ A YAN HEY HEP SEN İ MİŞ



SİN TEN LER DE VÜ CAN LAR DA Nİ HAN AH AH



HEP SEN İ MİŞ SİN YAR YAR HEP SEN İ MİŞ



SİN SEN DEN BU Cİ HAN İÇ RE Nİ ŞAN AH AH



İS TER İ DİM BEN SEN DEN BU Cİ HAN İÇ RE Nİ ŞAN HEY

HEY İS TER İ DİM BEN A HİR BU NU BİL DİM Kİ Cİ HAN
AH AH HEP SEN İ MİŞ SİN YAR
YAR HEP SEN İ MİŞ SİN OL DUK Yİ NE BİZ SEC DE BE Rİ
AH AH NARİ MU HAB BET OL MAZ Dİ Lİ MİZ BES TE İ
YAR YAR EF KÂ RI MU HAB BET CA NÜ Dİ Lİ Mİ EY LER İ DİM
YAR YAR GAM ZE NE TES LİM CA NÜ Dİ Lİ Mİ EY LER İ DİM
YAR YAR GAM ZE NE TES LİM MAH RU Mİ GAM OL SA Dİ Lİ
YAR YAR ZA RI MU HAB BET AH AH EY
MAK SA DI A Şİ KİN O LAN MEV LA NA
ÇA RE LE RİZ HA Lİ Mİ ZE RAH MEY LE
YAR YAR YAR YAR YA Rİ YA Rİ MEN VEY
YA Rİ YA Rİ MEN Bİ
NEŞ VE İ MÜ' Mİ NİN O LAN MEV LA NA
ÇA RE LE RE MU İN O LAN MEV LA NA
YAR YAR YAR YAR YA Rİ YA Rİ MEN Bİ

DÖRDÜNCÜ SELÂM

Evfer

SUL TA NI ME Nİ

Nİ SUL TA NI ME Nİ

(Saz) EN DER Dİ LÜ CAN

CAN İ MA NI ME Nİ

AH DER MEN Bİ DE Mİ

Mİ MEN ZİN DE ŞE VEM

(Saz) YEK CAN Çİ ŞE VED

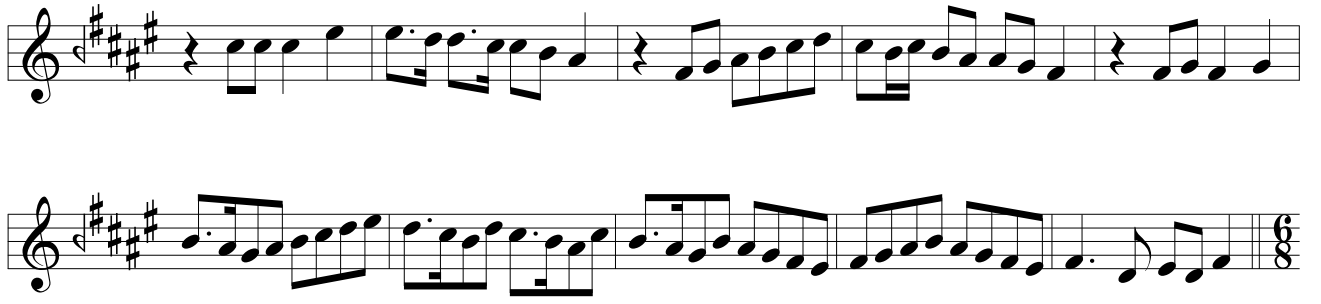
VED SAD CA NI ME Nİ

AH İ MA NI ME Nİ

SON PEŞREV

DÜYEK

The image displays a musical score for a piece titled "SON PEŞREV" in the "DÜYEK" style. The score is written in G major, indicated by four sharps (F#, C#, G#, D#) in the key signature. It consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece is characterized by its intricate melodic lines and complex rhythmic patterns, typical of the Düyek style. The first staff begins with a series of sixteenth notes, followed by a sequence of eighth notes and sixteenth notes. The subsequent staves continue this melodic development, featuring a variety of rhythmic figures and melodic intervals. The score concludes with a final cadence on the tenth staff.



SON YÜRÜK

YÜRÜK SEMAİ

