

DÜĞÂH PEŞREV

DEVR-İ KEBİR

Hüseyin Fahreddin Dede

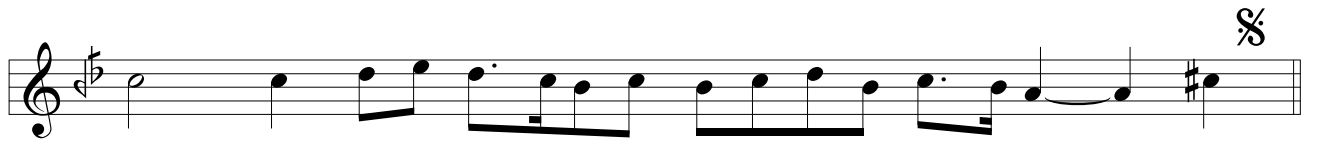
The first part of the piece consists of seven staves of music. The time signature is 14/2. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

TESLİM

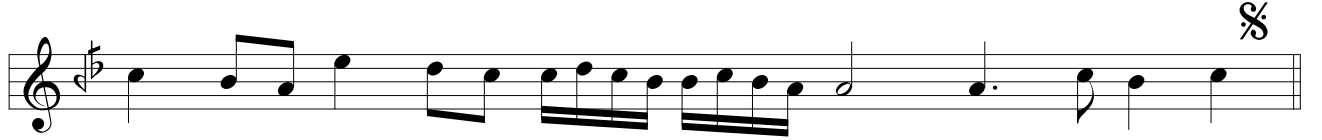
The second part of the piece consists of four staves of music. The time signature is 14/2. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The section is divided into four measures labeled "3. Haneye", "4. Haneye", and "KARAR". The word "SON" is written at the end of the fourth measure.

İkinci Hane

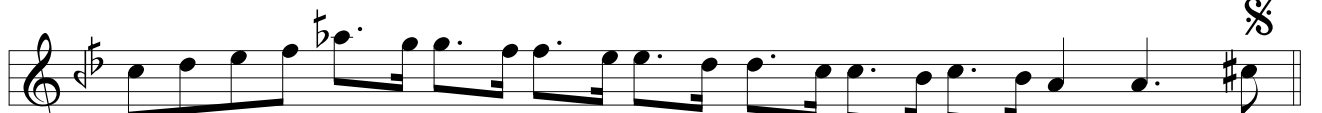
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Üçüncü Hane



Dördüncü Hane



DÜĞÂH MEVLEVÎ ÂYÎN-I ŞERÎF'I

AĞIR DÜYEK

Mehmet Celâleddin Dede

YA MEN Lİ VA Ü AŞ KI KE LA ZA
LE A Lİ YA (Saz) YA Rİ HEY SUL TA NI MEN
VAY (Saz) KAD HA BE MEN YE KÜ
NÜ Mİ NEL AŞ KI HA Lİ YA (Saz) YA Rİ HEY SUL
TA NI MEN VAY (Saz) NA DÂ
NE Sİ MÜ AŞ KI KE Fİ EN FÜ SİL VE RA (Saz
) YA Rİ HEY SUL TA NI MEN VAY (Saz)
AH YA KÜ MÜ CE LA Lİ YE CEL LE
CE LA Lİ YA (Saz) YA Rİ HEY SUL TA NI MEN
VAY HÜN KÂ RI MEN DOST RA
NA YI MEN VAY HEY HEY HEY HEY

HEY SUL TA NI MEN VAY (Saz)

) KUR RE TÛL AY NI ME Nİ EZ CAN BE Lİ (Saz)

YA Rİ YAR MA HI BED Rİ GİR Dİ MA GER

DAN BE Lİ (Saz) SAD HE ZARAN A FE RİN BER

RU Yİ TÛ (Saz) YA Rİ YAR Mİ Fİ RİS TED

HU Rİ VÛ RID VAN BE Lİ (Saz) YA Rİ YAR

SAM TÛ CU U SE HE RÛ UZ LE TÛ ZİK Rİ

BE DE VAM YAR MU RA DI MEN (Saz)

NA TE MA MA NI Cİ HAN RA Bİ KÛ NED KÂ

Rİ TE MAM YAR MU RA DI MEN (Saz)

AS LI İN CÛM LE KE MA LÂ TI BE CÛZ MÛR

Şİ Dİ NİST (Saz) YA Rİ YAR MU RA DI MEN (Saz)

SAD RI SA HİB Dİ LÜ KA MİL SI FA TŪ BAH
RA ŞAM YAR MU RA DI MEN HEY Yİ
ŞEV KI HA YA Lİ DOST TU TE NİM CA
NI CAN İ DER HEY HEY HEY HEY HEY CA NI MEN
SU DŪ Zİ YA NŪ ZEV KU GA MI Bİ
Nİ ŞAN İ DER HEY HEY HEY HEY HEY CA NI MEN
GÂ Hİ TE BES SŪM İ LE SE LÂ MI
TE MA Mİ NAZ (Saz) HEY HEY HEY CA NI MEN
AŞK A Şİ NA YA SEC DE YE A YET
BE YAN İ DER (Saz) HEY HEY HEY CA NI MEN
BİR TA BI VAR Kİ ŞU LE İ RUH SA
RI YAR DA CİB Rİ Lİ AŞ KI LEM

A SI NA Dİ DE BAN İ DER HEY HEY HEY HEY

HEY CA NI MEN DA DEN DEM ME ZEL AH

SEC DE BE Rİ Rİ RU Yİ SA NEM

RA AH HEY Yİ HEY HEY MAK BU Lİ MEN

BER BA Mİ FE LEK AH BÜR DEM E

ZAN RU Yİ A LEM RA AH

HEY Yİ HEY HEY MAK BU Lİ MEN AH MU CİZ Bİ NÜ

MA EZ LE Bİ LÂ LÂ

LET ÇÜ ME Sİ HA AH HEY Yİ HEY HEY

MAK BU Lİ MEN TA ZİN DE KÜ Nİ AH

MÜR DE İ SAD SA LE İ GAM

RA AH HEY Yİ HEY HEY MAK BU Lİ MEN HEY

SUL TA NI MEN HÜN KÂ RI MEN YAR İH
SAN ME DED GUF RAN ME DED YAR
HEY HEY HEY HEY HEY SUL TA NI MEN

İKİNCİ SELÂM

Evfer

VAY SUL TA NI ME Nİ
AH SUL TA NI ME Nİ
(Saz) EN DER Dİ LÜ CAN
CAN İ MA NI ME Nİ
AH DER MEN BÎ DE Mİ
AH MEN ZİN DE ŞE VEM
(Saz) YEK CAN Çİ ŞE VED
VED SAD CA NI ME Nİ

AH İ MA NI ME Nİ

AH EY A A ŞI KAN

(Saz) EY A ŞI KAN

(Saz) AN KE KES Kİ Bİ

Bİ NED RU RU Yİ O

(Saz) ŞU Rİ DE GER

GER DED A AK LI O

(Saz) A ŞÜF TE GER

GER DED HU HU Yİ O

AH İN A AŞ KI ŞÜD

(Saz) MİH MA NI MEN

(Saz) ZAH MÎ MÎ Bİ ZED

ZED BER CA CA NI MEN
(Saz) SAD RAH ME TÛ
TÛ SAD A A FE RİN
(Saz) BER DES TÛ BER
BER BA ZU ZU Yİ O
AH ZA LIM YAR
AH Mİ RİM

ÜÇÜNCÜ SELÂM

Düyek

HÛ SÛN YE Kİ HA SEN YE Kİ
YAR YE Kİ SÛ HAN YE Kİ (Saz)
RUH YE Kİ BE DEN YE Kİ
YAR YE Kİ SÛ HAN YE Kİ (Saz)

YA Rİ Dİ Lİ HA ZİN YE Kİ
TA DE Mİ A TE ŞİN YE Kİ (Saz)
MİL KE Tİ AŞ KU DİN YE Kİ
YAR YE Kİ SÜ HAN YE Kİ (Saz)
AY NI HE ME A YAN YE Kİ (Saz)
MA Nİ İ HER BE YAN YE Kİ (Saz)
ZİK Rİ Dİ LÜ ZE BAN YE Kİ
YAR YE Kİ SÜ HAN YE Kİ (Saz)
AŞ KU ME LÂ LE TEM YE Kİ
SAK MÜ SE LÂ ME TEM YE Kİ (Saz)
ME NÜ ME LÂ ME TEM YE Kİ
YAR YE Kİ SÜ HAN YE Kİ

The first three staves of the musical score are instrumental. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second and third staves continue the melodic line with various rhythmic patterns and accidentals.

The fourth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a repeat sign and contains a melodic line with various rhythmic patterns and accidentals.

The fifth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with lyrics written below it.

EY Kİ HE ZAR A FE RİN BU Nİ CE SUL
HER Kİ BU GÜN VE LE DE İ NA NU BEN
TAN O LUR KU LI O LAN Kİ Şİ LER
YÜZ SÜ RE YOK SUL İ SE BAY O LUR

The sixth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with lyrics written below it.

CA NİM HÜS RE VÜ HA KAN O LUR
CA NİM BAY İ SE SUL TAN O LUR

The seventh staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various rhythmic patterns and accidentals.

The eighth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various rhythmic patterns and accidentals.

The ninth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with lyrics written below it.

Şİ Kİ BE HAK BA Zİ BÜ VED DER HE ME CAY O

The tenth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with lyrics written below it.

HİÇ SÜ HAN NEŞ NE VE DİL LÂ BE HU DA VAY VAN

The eleventh staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with lyrics written below it.

Dİ DE KEZ O NU Rİ PE Zİ RED O RA HER

The twelfth staff of the musical score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with lyrics written below it.

ZER RE BÜ VED A Yİ NE İ DOS TU NÜ MA VAY YA Rİ MEN

YAR AH YA Rİ MEN YAR AH YA Rİ MEN

YA Rİ YAR YA Rİ MEN YA Rİ ME RA DOST YA Rİ MEN

YA Rİ ME RA DOST YA Rİ MEN (Saz)

EY

SUB Hİ SE A DET Zİ CE Bİ Nİ TÜ HÜ VEY DA AN

HÜS Nİ Çİ HÜS NES TÜ TE KAD DES VE TE A LÂ AN

CA Yİ Kİ CİS MEST BE KÜL Lİ HE ME İS MEST AN

CA Yİ Kİ CA NES TÜ NE İS MÜ NE MÜ SEM MA MEN

BA TÜ ÇÜ NA NEM EY Nİ GÂ Rİ HU TE Nİ VAY KEN

DER GA LA TAM Kİ MEN TÜ EM YA TÜ ME Nİ VAY Nİ

MEN ME NE MÜ Nİ TÜ TÜ Yİ Nİ TÜ ME Nİ VAY Nİ

MEN ME NE MÜ Nİ TÛ TÛ Yİ Nİ TÛ ME Nİ VAY HEM

MEN ME NE MÜ HEM TÛ TÛ Yİ HEM TÛ ME Nİ VAY (Saz)

AH Bİ REF Tİ YA Rİ ME NÜ YA Dİ GÂ Rİ MAN

Dİ ME RA RU Hİ MU AS FE RÛ ÇEŞ Mİ PÛ RA BÛ VA

E SE FA AH Çİ RAS TI VA E SE FA GÛ

Yİ ZAN Kİ YA KU BEST Zİ YU SÛ Fİ KE Şİ MEH RU

Yİ Hİ Şİ GEŞ TE CÛ DA AH E LES Tİ AŞ

Kİ RE Sİ DÛ HER AN Kİ GÛF Tİ BE LÂ GÛ VA Hİ GÛF

Tİ BE LÂ HES Tİ SAD HE ZA Rİ BE LÂ AH YA

RAB HA RE Mİ HAZ RE Tİ NE RA Hİ BA ĞİŞ LA YA DER Dİ LE BİR



A HI SE HER GÂ HI BA ĞIŞ LA AL DIN Dİ Lİ GÜM RA HI MI KOY
DUN BE Nİ Bİ DİL BA Rİ YE Rİ NE BİR Dİ Lİ A GÂ HI BA ĞIŞ

DÖRDÜNCÜ SELÂM

Evfer



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

Musical score for SON PEŞREV, Düyek. The score consists of seven staves of music in 2/4 time, featuring a key signature of one flat (B-flat). The melody is written in a single voice line. The first staff begins with a treble clef and a key signature of one flat. The music is composed of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line and a final cadence.

SON YÜRÜK

Yürük Semâî

Musical score for SON YÜRÜK, Yürük Semâî. The score consists of three staves of music in 2/4 time, featuring a key signature of one flat (B-flat). The melody is written in a single voice line. The first staff begins with a treble clef and a key signature of one flat. The music is composed of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line and a final cadence.