

# UŞŞAK PEŞREV

DEVİR-İ KEBİR

Neyzen Salih Dede

The first section of the Uşşak Peşrev, titled "DEVİR-İ KEBİR" by Neyzen Salih Dede, is written in 14/4 time. It consists of six staves of music. The notation is in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The melody is characterized by its intricate and flowing nature, typical of the Uşşak makam.

İkinci Hane

The second section of the Uşşak Peşrev, titled "İkinci Hane", is written in 14/4 time. It consists of six staves of music. The notation is in treble clef and continues the melodic and rhythmic development of the piece. It features a mix of eighth and sixteenth notes, with some staves containing rests and fermatas. The overall structure is consistent with the first section, maintaining the characteristic Uşşak makam style.

Üçüncü Hane

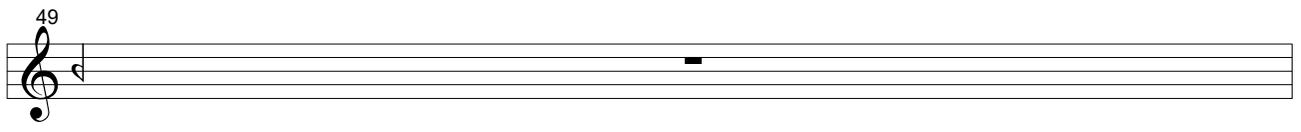


Musical notation for Üçüncü Hane, consisting of six staves. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff features a quarter rest followed by eighth notes. The third staff contains two triplet markings over eighth notes. The fourth staff has eighth notes with a sharp sign. The fifth staff includes a triplet marking over eighth notes. The sixth staff concludes with a double bar line.

Dördüncü Hane



Musical notation for Dördüncü Hane, consisting of six staves. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff begins with a quarter note G4, followed by eighth notes. The third staff contains eighth notes with a sharp sign. The fourth staff has eighth notes with a sharp sign. The fifth staff features eighth notes with a sharp sign. The sixth staff concludes with a double bar line.



# DÜĞÂH MEVLEVÎ ÂYIN-I ŞERÎF'İ

DEVİR-İ REVAN

AŞ KAST TA RÎ KU RA HI PEY  
GAM BE Rİ MA MA ZA DE İ AŞ  
KÎ MÜ AŞK MA DE Rİ MA  
EY MA DE Rİ MA NÜ HÜF TE DER  
ÇA DE Rİ MA PİN HAN ŞÜ DE DER  
TA BÎ A TI KÂ FE Rİ MA  
MEN BEN DE İ KUR A NEM E GER  
CAN DA REM MEN HÂ Kİ RE Hİ  
MU HAM ME Dİ MUH TA REM  
GER NAK Lİ KÜ NED CÜZ İN KES EZ  
GÜF TA REM BÎ ZA REM E ZO  
VE ZİN SÜ HAN BÎ ZA REM

BA AN Kİ MÎ DA NÎ ME RA  
HER GİZ NE MÎ HA NÎ ME RA

HES TEM SE GÎ ZİN A Sİ TAN  
HEY A ŞIK OL DUM BİL ME DİM

EZ DER Çİ MÎ RA NÎ ME RA  
YAR ÖZ GE LER LE YAR İ MİŞ

HEY AL LAH AL LAH A Şİ KA

BUN CA CE FA LAR VAR İ MİŞ

BUN CA E ZA LAR VAR İ MİŞ

EY BÎ VE FA YAR İN ÇÜ NİN  
BÎ RAH MÜ SEN GİN DİL ME BAŞ

EY DER Dİ MEN DA NI TÜ İM

EZ HA Lİ MA GA FİL ME BAŞ

DER ÇE ME Nİ ÜF TAD

EY NA LE İ BÜL BÜL BÜL CA NİM

DER ÇE ME Nİ ÜF TAD

EY NA LE İ BÜL BÜL BÜL BÜL CA NIM  
 TA TÜ DE RA Yİ YA Rİ MEN  
 DER HAY ME İ GÜL EY GÜL TA TÜ DE RA  
 Yİ YA Rİ MEN DER HAY ME İ  
 GÜL HEY SUL TA NI MEN HEY HÜN KÂ RI MEN  
 HEY RA NA YI MEN HEY MAK BU Lİ MEN

### İKİNCİ SELÂM

EVFER

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

AH EY A A ŞI KAN EY  
 A ŞI KAN MEN HÂK  
 HÂK RA GEV HER KÜ NEM  
 AH EY MUT MUT RI BAN EY  
 MUT RI BAN BAN DEF Fİ  
 Fİ ŞÜ MA PÜR ZER KÜ NEM  
 AH EY MUT MUT RI BAN EY  
 MUT RI BAN DEF Fİ  
 Fİ ŞÜ MA PÜR ZER KÜ NEM  
 DOST ZA LIM YAR

## ÜÇÜNCÜ SELÂM

DEVR-İ KEBİR



Kİ Şİ LER CA NİM HUS RE VÜ HA KAN O LUR  
BAY O LUR CA NİM BAY İ SE SUL TAN O LUR

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

EY KAVM BE HAC REF TE KÜ CA YİD KÜ CA YİD

EY KAVM BE HAC REF TE KÜ CA YİD KÜ CA YİD

DİL DAR HE MİN CAST Bİ YA YİD Bİ YA YİD YA Rİ MEN YAR ME RA

AH YA Rİ MEN YAR ME RA DOST YA Rİ MEN YAR ME RA VAY

ŞIK Kİ TE VA ZU NE NÜ MA YED Çİ KÜ NED YAR ŞEB  
HA BE Rİ KÛ Yİ TÛ NE YA YED Çİ KÜ NED YAR GER  
BÛ SE Dİ HED ZÛL Fİ TÛ RA TÎ RE ME ŞEV YAR DÎ  
VA NE Kİ ZEN CÎ Rİ NE HA YED Çİ KÜ NED YAR YAR ZA LIM  
HEY YAR ZA LIM YAR GÛ LÛM YAR Mİ RİM HEY  
YAR ZA LIM YAR GÛ LÛM YAR Mİ RİM HEY DOST DÎ  
VA NE Kİ ZEN CÎ Rİ NE HA YED Çİ KÜ NED YAR  
AH GÛ ZE LİN AŞ KI NA HA LÂ TI NA A MAN  
AND İ ÇE YİM GAY RI GÛ ZEL SEV ME YİM A MAN  
YAN DI YÛ REK AŞK HA RA RA TI NA DOST  
TAN RI YE VÛ TAN RI NİN A YA TI NA  
AH Mİ NEL AŞK VE HA LÂ Tİ Hİ DOST Mİ NEL

AŞK VE HA LÂ Tİ Hİ AH RA KA KAL BÎ Bİ HA RA

RA Tİ Hİ MA NA ZA RAL AY NÜ İ LÂ GAY Rİ KÜM

( Saz ) ÜK Sİ MU BİL LÂ Hİ VE A YA Tİ Hİ

(Saz) ÜK Sİ MU BİL LÂ Hİ VE A YA Tİ Hİ

DER

KÛ Yİ HA RA BA Tİ ME RA AŞ KI KE ŞAN KERD HEY VAN

DİL BE Rİ AY YA Rİ ME RA DÎ DÜ Nİ ŞAN KERD (Saz) DOST MEN

DER PE Yİ AN DİL BE Rİ AY YA Rİ Bİ REF TEM HEY O

RÛ Yİ HOD AN LÂH ZA Zİ MEN BA Zİ Nİ HAN KERD (Saz) DOST SUL

TA NI A REF NÂ Kİ BÜ DEŞ MAH RE Mİ ES RAR HEY AN

SIR RI TE CEL LÎ İ E ZEL CÜM LE BE YAN

# DÖRDÜNCÜ SELÂM

EVFER

KERD SUL TA NI ME Nİ  
Nİ SUL TA NI ME Nİ  
Nİ EN DER Dİ LÜ CAN  
CAN İ MA NI ME Nİ  
HAK DOST DER MEN Bİ DE Mİ  
MEN ZİN DE ŞE VEM  
YEK CAN Çİ ŞE VED  
VED SAD CA NI ME Nİ  
AH İ MA NI ME Nİ

# SON PEŞREV

(Segâh Karabatak)

DÜYEK

Hızır Ağa

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is characterized by a series of eighth and sixteenth notes, often grouped in pairs or fours, creating a rhythmic pattern. There are several trills and grace notes throughout the piece. The score ends with a double bar line and a final chord. The word 'DÜYEK' is written above the first staff, and the name 'Hızır Ağa' is written above the second staff.

# SON YÜRÜK

## YÜRÜK SEMÂÎ

The image displays a musical score for the piece 'SON YÜRÜK', specifically the 'YÜRÜK SEMÂÎ' section. The score is written in a single system with ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The music is composed of a series of eighth and sixteenth notes, with some rests and a final double bar line at the end of the tenth staff. The notation is clear and legible, with a consistent melodic line across all staves.

# SON PEŞREV

DÜYEK

Yusuf Paşa

The musical score is presented in a single system with 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with occasional rests and a final double bar line. The piece concludes with a final chord.

# SON YÜRÜK

YÜRÜK SEMÂÎ

The image displays a musical score for the piece 'SON YÜRÜK' in the 'YÜRÜK SEMÂÎ' style. The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of eighth and sixteenth notes, often beamed together, with occasional rests and a final fermata on the last staff. The melody is characterized by a steady, rhythmic progression typical of the Yürük style.