

# NIKRIZ PEŞREV

DEVİR-İ KEBİR

Kemal Batanay

The first section of the piece, 'DEVİR-İ KEBİR', is written in 2/8 time and the key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line, featuring similar rhythmic patterns and some chromaticism.

§ TESLİM

The second section, 'TESLİM', is also in 2/8 time and D major. It begins with a section symbol (§) and a treble clef. The melody continues with eighth and sixteenth notes. The third staff of this section is divided into three measures: the first measure is labeled '3. Hane'ye', the second '4. Hane'ye', and the third 'KARAR'. The 'KARAR' measure ends with a double bar line and a final note.

İkinci Hane

The third section, 'İkinci Hane', is in 2/8 time and D major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes. The second and third staves continue the melodic line, featuring similar rhythmic patterns and some chromaticism. The piece ends with a section symbol (§) at the end of the third staff.

Üçüncü Hane



Musical notation for Üçüncü Hane, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes, featuring a series of ascending and descending runs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the section with a double bar line and a repeat sign (§).

Dördüncü Hane



Musical notation for Dördüncü Hane, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes, featuring a series of ascending and descending runs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the section with a double bar line and a repeat sign (§).

# NIK RİZ MEVLEVÎ ÂYİN-I ŞERİF'İ

DEVR-İ REVAN

Kemal Batanay

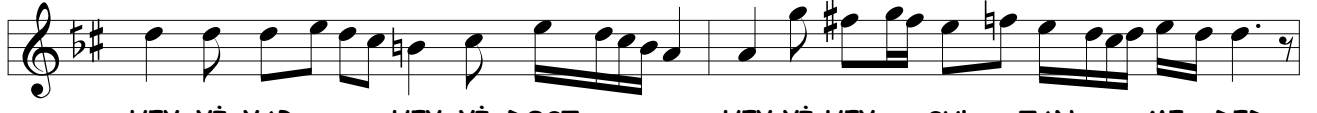




HEY Yİ HEY İH SAN ME DED VAY VAY



HEY Yİ HEY GUF RAN ME DED VAY VAY



HEY Yİ YAR HEY Yİ DOST HEY Yİ HEY SUL TAN ME DED



YAR YÜ RE ĞİM YAR GÖR Kİ NE LER VAR



YA Rİ YAR YA Rİ MEN VAY YAR YÜ RE ĞİM DEL Cİ ĞE RİM



GÖR Kİ NE LER VAR YA RE HA BER VAR



YA RAB Zİ DÜ KEV KEV Nİ Bİ Bİ Nİ YA



ZEM GER DAN HEY Yİ HEY HEY Yİ DOST



BE Lİ YA Rİ MEN VEZ EF SE Rİ FAK



FAK Rİ SER SER Fİ RA ZEM GER DAN



HEY Yİ YAR HEY Yİ DOST BE Lİ YA Rİ MEN

EN DER HA RE MET MAH RE Mİ RA  
ZEM GER DAN HEY Yİ YAR HEY Yİ DOST  
BE Lİ YA Rİ MEN AN REH Kİ NE SU  
Yİ TÜ TŪS TŪ BA ZEM GER DAN  
HEY Yİ YAR HEY Yİ DOST BE Lİ YA Rİ MEN  
MEN BEN DE İ SUL TA NEM SUL TA  
NI Cİ HAN BA NEM ZAN DEM Kİ RU HAŞ  
Dİ DEM ŞU Rİ DE VŪ HAY RA NEM  
MEN O ŞŪ DEM O MEN ŞŪD EZ CA  
NŪ Dİ LEM TEN ŞŪD PEY VES TE Çİ RA  
BA ŞED İN NA LE VŪ EF GA NEM



Bİ YA YİD Bİ YA YİD



HEY Kİ DİL DAR RE Sİ DEST HEY Yİ HEY YA Rİ MEN



Bİ YA YİD Bİ YA YİD



HEY Kİ GÜL ZAR Bİ DE Mİ DEST HEY Yİ HEY YA Rİ MEN



## İKİNCİ SELÂM

Evfer

AH EY A Şİ KAN

KAN EY A Şİ KAN

( Saz ) EZ A LE Mİ

Mİ CAN A ME DEM

( Saz ) SER DER Fİ KEN

KEN CAN DER DER TA LEB

LEB CÛ YA Yİ CA

CA NAN A A ME DEM

( Saz ) EY MUT RI BAN

BAN EY MUT RI BAN

( Saz ) SAVT EZ NE VA  
VA A VER VER DE EM  
( Saz ) ÇÜN AN DE LİB  
LİB EZ ŞEV ŞEV Kİ GÜL  
GÜL HER DEM GA ZEL  
ZEL HAN A ME DEM

28



# ÜÇÜNCÜ SELÂM

Devr-i Kebîr

HU ZE NEM BER KUD Sİ YAN HER  
ŞEB Zİ DİL HU HU ZE NEM ( Saz )  
BER CE MA Lİ HAK HE ME YA  
HU VÜ YA MEN HU HU ZE NEM  
DİL ÇÜ CA Yİ HAK BÜ VED HAK  
BA ME NES TÜ MEN BE HAK ( Saz )  
HAK BE HAK VA SIL ŞÜ DE BER  
Hİ Şİ TEN HU HU ZE NEM





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



YA Rİ MEN YA Rİ ME RA DOST YA Rİ MEN VAY



EY



MÜR Şİ Dİ MİZ REH BE Rİ MİZ MEV LÂ NA SUL



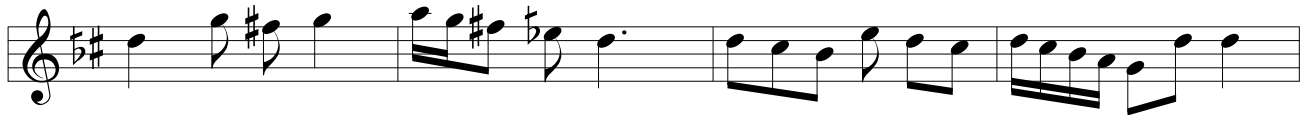
TA NI SÜ KÜN A VE Rİ MİZ MEV LÂ NA BİN



BİR SU ÇU MUZ VAR Bİ Lİ RİZ BİZ AM MA DÖN



MEZ Yİ NE BU EL LE Rİ MİZ MEV LÂ NA



MEV



LÂ YE E NET TA İ BÜ MİM MA SE LE FA HEL  
YUK BE LÜ ÖZ RÜ A Şİ KİN KAD TE LE FA İN  
KÂ NE NE DA ME Tİ SU DÜ RAN VE CE FA MEV  
LÂ YE A FAL LA HÜ A FAL LA HÜ A FA

### DÖRDÜNCÜ SELÂM

Evfer



AH SUL TA NI ME Nİ  
AH DER MEN Bİ DE Mİ  
Nİ SUL TA NI ME Nİ  
Mİ MEN ZİN DE ŞE VEM  
AH EN DER AH Dİ LÜ CAN  
AH YEK CAN AH Çİ ŞE VED  
CAN İ MA NI ME Nİ  
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 on 11 staves of music, all in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and a final cadence symbol.

# SON YÜRÜK

YÜRÜK SEMÂÎ

