

PENCGÂH PEŞREV

DEVİR-İ KEBİR

Neyzen Salih Dede



The first section of the piece, titled "DEVİR-İ KEBİR", is composed of six staves of music. It is written in a 14/4 time signature and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern typical of Neyzen music. The piece concludes with a double bar line.

İkinci Hane



The second section of the piece, titled "İkinci Hane", is composed of six staves of music. It continues in the same 14/4 time signature and key signature of one sharp (F#). The melody follows a similar pattern of eighth and sixteenth notes, maintaining the rhythmic and melodic style of the first section. The piece concludes with a double bar line.

Üçüncü Hane



Musical notation for the Üçüncü Hane section, consisting of six staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Dördüncü Hane



Musical notation for the Dördüncü Hane section, consisting of six staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

PENCGÂH MEVLEVÎ ÂYİN-İ ŞERÎF'İ

DEVR-İ REVAN

ŞEH BA Zİ CE NA BI ZÜL CE LÂ
FER RA Şİ KU LÜ Bİ EH Lİ HA

LEST SE MA HEY HEY HEY
LEST SE MA

HEY HEY RA NA Yİ MEN CA NI MEN VAY

DER MEZ HE Bİ MÜN Kİ RAN HA RA
DER MEZ HE Bİ A Őİ KAN HE LÂ

MEST SE MA HEY HEY HEY
LEST SE MA

HEY HEY RA NA Yİ MEN CA NI MEN VAY CA NI MEN HEY

YAR RA NA Yİ MEN HEY HEY HEY

DOST Zİ BA Yİ MEN HEY HEY HEY

YAR CA NI MEN Mİ Rİ

MEN AH HEY SUL TA NI MEN

VAY HEY HEY HEY HEY HEY HÜN KÂ RI MEN

CA NI MEN VAY KÛ TEH NE KÛ NED
 CA NI MEN VAY HAL LÎ NE KÛ NED

MEN Zİ Lİ MA İL LÂ HU
 MÜŞ Kİ Lİ MA İL LÂ HU

CA NI MEN AH CA NI MEN

9/4

İKİNCİ SELÂM

EVFER

AH SÎ MİN ZE KA NA SEN
 İN İN KA Lİ Bİ FER SÛ

Gİ Dİ LÂ LÂ LE İ İ
 DE GER EZ KÛ Yİ TÛ DÛ

RA HOŞ KÛN BE Nİ GÂ Hİ
 REST EL KAL BÛ A LÂ BA

Dİ Lİ GAM PER VE Rİ MA
 Bİ KE LEY LEN VE NE HA

RA HEY SUL TA Nİ MEN
 RA HEY SUL TA Nİ MEN

9/4

AH HEY HÜN KÂ RI MEN
 HEY RA NA YI MEN
 HEY Zİ BA YI MEN

ÜÇÜNCÜ SELÂM

DEVİR-İ KEBİR

BİŞ NEV EZ NEY ÇÜN Hİ KÂ YET
 KEZ NE NE YİS TAN TA ME RA BÜB
 Mİ KÜ NED BE Lİ YA Rİ MEN VAY
 Rİ DE DE BE Lİ YA Rİ MEN VAY
 EZ CÜ DA YÎ HA Şİ KÂ YET
 EZ NE NE Fİ REM MER DÜ ZEN NA
 Mİ KÜ NED AH BE Lİ YA Rİ MEN AH
 Lİ DE END AH BE Lİ YA Rİ MEN AH
 SÎ NE HA HEM ŞER HA ŞER HA
 EZ Fİ RAK BE Lİ YA Rİ MEN VAY
 TA Bİ GÛ YEM ŞER Hİ DER Dİ



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



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



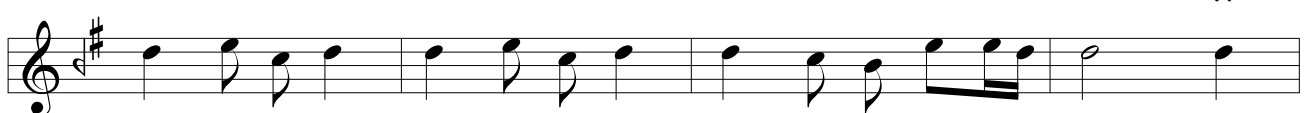
DİL DAR HE MİN CAST Bİ YA YÎD Bİ YA YÎD YA Rİ MEN YAR ME RA



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



A



ŞIK Kİ TE VA ZU NE NÜ MA YED Çİ KÜ NED YAR ŞEB



HA BE Rİ KÜ Yİ TÜ NE YA YED Çİ KÜ NED YAR GER



BU SE Dİ HED ZÜL Fİ TÜ 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 GÜ LÜM YAR Mİ RİM

HEY YAR ZA LIM YAR GÜ LÜM YAR Mİ RİM HEY

DOST DÎ VA NE KI ZEN CÎ Rİ NE HA YED Çİ KÜ NED YAR

AH GÜ ZE LİN AŞ KI NA HA LÂ TI NA A MAN
AND İ ÇE YİM GAY Rİ GÜ ZEL SEV ME YİM A MAN

YAN DI YÜ REK AŞK HA RA RA TI NA DOST
TAN RI YE VÜ TAN RI NİN A YA TI NA

AH DOST Mİ NEL AŞK VE HA LÂ TI Hİ
Mİ NEL AŞK VE HA LÂ TI Hİ

AH RA KA KAL BÎ Bİ HA RA RA TI Hİ GAY Rİ KÜM
MA NA ZA RAL AY NÜ İ LÂ

(Saz) UK Sİ MU BİL LÂ Hİ VE A YA TI Hİ

DER

KÛ Yİ HA RA BAT ME RA AŞK KE ŞAN KERD HEY VAN
 DİL BE Rİ AY YAR ME RA DÎ DÜ Nİ ŞAN KERD (Saz) DOST MEN
 DER PE Yİ AN DİL BE Rİ AY YAR Bİ REF TEM HEY O
 RÛ Yİ HOD AN LÂH ZA Zİ MEN BAZ Nİ HAN KERD (Saz) DOST SUL
 TA NI A REF NÂK BÜ DEŞ MAH RE Mİ ES RAR HEY AN
 SIR RI TE CEL LÎ İ E ZEL CÛM 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 ÇI 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 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 notation is dense, featuring many sixteenth-note runs and some triplet markings (indicated by a '3' in a bracket). The piece ends with a double bar line and a final chord.

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 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, showing the melodic line of the piece.

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 a sequence of notes and rests, with some notes beamed together. The piece concludes with a double bar line on the final staff.