

RÛY-İ IRAK PEŞREV

DEVİR-İ KEBİR

Neyzen Emin Dede

The first section of the piece, 'DEVİR-İ KEBİR', is written in 1/4 time and D major. It consists of seven staves of music. The melody is characterized by a series of eighth and sixteenth notes, with some rests and a final cadence. The key signature has one sharp (F#), and the time signature is 1/4.

İkinci Hane

The second section of the piece, 'İkinci Hane', is written in 1/4 time and D major. It consists of seven staves of music. The melody continues with a similar rhythmic pattern of eighth and sixteenth notes, ending with a final cadence. The key signature has one sharp (F#), and the time signature is 1/4.

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, rests, and accidentals (sharps and naturals).

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, rests, and accidentals (sharps and naturals).

RÛY-İ IRAK MEVLEVÎ ÂYÎN-İ ŞERÎF'İ

AĞIR DÜYEK

Ahmet Avni Konuk



HEY YAR HEY YAR EY DE RA BAN Gİ NA VER YÜ DE BAN Cİ HA Gİ NA Nİ YÜ
RA BAN Zİ Gİ PAY NAY HEY HEY YAR YAR
HEY DOST BE Lİ YA Rİ MEN
HEY YAR ÇİS Tİ NEY AN YA Rİ Şİ RİN
BU SE RA (Saz) HEY YAR
HEY DOST BE Lİ YA Rİ MEN
HEY YAR BU SE CA YÜ BU SE CA YÜ
BU SE CAY HEY YAR
HEY DOST BE Lİ YA Rİ MEN
SE MA I SO Fİ YAN Mİ DER NE Gİ Gİ
RED Kİ A TEŞ Hİ ZÜ Mİ RA TER

NE Gİ RED Zİ HER NEY NA
LE İ MÜŞ TAK NA NA YED
VE HER MÜR Gİ Zİ NEY ŞEK KER NE Gİ Gİ
RED ME Yİ CAN RA BE CÜZ CA Nİ
NE NÛ ŞED Kİ CİS MA Nİ
ME Yİ EN VER NE Gİ RED
YAR YÜ RE ĞİM YAR DEL Cİ ĞE RİM
VAY YAR YÜ RE ĞİM DEL Cİ ĞE RİM
GÖR Kİ NE LER VAR
YA RE HA BER VAR

İKİNCİ SELÂM

-3-

EVFER

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

12/4

ÜÇÜNCÜ SELÂM

-4-

FRENKÇİN

SU Yİ AN SUL TA NI HU BAN

ER RA HİL BE Lİ YA Rİ MEN

SU Yİ AN HUR ŞÎ Dİ TA BAN

ER RA HİL BE Lİ YA Rİ MEN

A Fİ TA BI RU Yİ ŞEH A

LEM Gİ RİFT BE Lİ YA Rİ MEN

SUB HI ŞÜD EY PAS BA NAN

ER RA HİL BE Lİ YA Rİ MEN

ER RA HİL BE Lİ YA Rİ MEN

ER RA HİL BE Lİ YA Rİ MEN

ER RA HİL BE Lİ YA Rİ MEN

ER RA HİL BE Lİ YA Rİ MEN

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

BU Nİ CE SUL TAN O LUR KU LI O LAN
İ NA NU BEN YÜZ SÜ RE YOK SUL İ SE

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

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

GER TÜ HE ME SER TE SER AŞ KU HE VA İ Bİ GÜ

VER TÜ HE ME EY SA NEM AH DÜ VE FA İ Bİ GÜ

MA HE ME ÇÜN ZER RE İM RAK SI KÜ NAN Pİ Şİ TÜ

RU Yİ TÜ HUR Şİ Dİ MA ÇÜN BER A Yİ Bİ GÜ

YAR YAR YAR YA Rİ YA Rİ MEN MA

MES TÜ HA RAB EZ ME Yİ MA ŞU KI E LES TİM ZAN

MES Tİ E LES TİM Kİ MA ŞUK PE RES TİM RU

Mİ BE SE Rİ RA HI ME LÂ MET ŞÜ DÜ BİN ŞEST EY

HAL KI Bİ DA NİD Kİ MA A ŞI KU MES TİM

SUL

TA NI RU SÛL ŞE Hİ A REF NÂK

YAR YAR YA Rİ YA Rİ MEN HA

Dİ İ SÛ BÛL DE Lİ Lİ SÛL LÂK

YAR YAR YA Rİ YA Rİ YAR DER

HAK KI TÛ GÛF Tİ HAK TE A LÂ

YAR YAR YA Rİ YA Rİ MEN LEV

LÂ KE LE MA HA LÂK TÛL EF LÂK

YAR YAR YA Rİ YA Rİ

DÖRDÜNCÜ SELÂM

EVFER



MEN AH SUL DER TA MEN NI Bİ ME Nİ DE Mİ



NI Mİ SUL MEN TA ZİN NI DE ME Nİ ŞE VEM



NI VEM EN YEK DER CAN Dİ Çİ LÜ CAN ŞE VED



CAN VED I SAD MA CA NI NI ME Nİ ME Nİ

SON PEŞREV

DÜYEK

The image displays a musical score for a piece titled "SON PEŞREV" in the "DÜYEK" mode. The score is written in a single system with 11 staves, all using a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and a final cadence symbol.

SON YÜRÜK

YÜRÜK SEMAİ

The image displays a musical score for the piece "SON YÜRÜK" in the "YÜRÜK SEMAİ" style. The score is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of the Yürük Semaî style. The notation includes various rhythmic values, rests, and repeat signs. The piece concludes with a final cadence on the seventh staff.