

# SABÂZEMZEME PEŞREV

DEVİR-İ KEBİR

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The first section of the Sabâzemzeme Peşrev is composed of six staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 14/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern. The notation includes various accidentals such as flats and naturals, and some notes are marked with a 'y' symbol, likely indicating a specific performance technique. The section concludes with a double bar line.

İkinci Hane

The second section of the Sabâzemzeme Peşrev, titled 'İkinci Hane', also consists of six staves of music. It continues the melodic and rhythmic style of the first section, starting with a treble clef, a key signature of one flat, and a 14/4 time signature. The notation features similar patterns of eighth and sixteenth notes, with various accidentals and performance markings. The section ends with a double bar line.

### Üçüncü Hane



Musical notation for the Üçüncü Hane section, consisting of six staves of music in a single system. The notation is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The piece concludes with a double bar line.

### Dördüncü Hane



Musical notation for the Dördüncü Hane section, consisting of six staves of music in a single system. The notation is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music continues with a complex melodic line, similar to the previous section, featuring many sixteenth and thirty-second notes, triplets, and slurs. The piece concludes with a double bar line.

# SABÂZEMZEME MEVLEVÎ ÂYÎN-İ ŞERÎF'İ

DEVİR-İ REVAN

Zekâî Dede



HER Çİ Zİ Kİ AN HO ŞES Tİ NEH  
TA Mİ NE ŞE VED DE Lİ Lİ İN  
VER NE NE YÜ ÇEN GÜ SU RE Tİ  
BER HA SI HA LÂ Lİ GEŞ TÜ BER

YES Tİ MÜ DAM HEY Yİ YAR HEY  
MER DÜ Mİ AM  
HU BÜ SE MA  
A Mİ HA RAM

DOST RA NA YI MEN CA NI MEN VAY

4. CA NI MEN VAY HEY HEY Yİ HEY

HEY Yİ HEY Zİ BA YI MEN YAR YAR

YAR YÜ RE ĞİM YAR YAR YÜ RE ĞİM DEL Cİ ĞE RİM

GÖR Kİ NE LER VAR YA RE HA BER VAR ( Saz )

MUT RI BA İN PER DE ZEN KÂN YA Rİ MA MEST A ME DEST  
A BI MA RA GER Bİ Rİ ZED VER SE BU RA BİŞ KE NED

AN CE NA BI BA SA FA VÜ BA VE FA MEST A ME DEST  
EY Bİ RA DER DEM ME ZEN KİN DEM SE KA MEST A ME DEST

YAR YAR YA Rİ YA Rİ MEN ( Saz )

BE ŞA HI Nİ HA Nİ RE Sİ Dİ Kİ NU ŞET

ME Yİ A SÜ MA Nİ ÇE Şİ Dİ Kİ NU ŞET

YAR YAR YA Rİ YA Rİ MEN ( Saz )

Zİ MES TAN SE LÂ MET Zİ RİN DAN PE YA MET

Kİ KUF Lİ TA RAB RA Kİ Lİ Dİ Kİ NU ŞET

YAR YAR YA Rİ YA Rİ MEN ( Saz )

YAR YAR AH Mİ Rİ MEN

DOST DOST DOST Pİ Rİ MEN

DES Tİ Gİ Rİ MEN HEY HEY

MAH BU Bİ MEN HEY HEY

MAT LU Bİ MEN HEY HEY

MER GU Bİ MEN MAK BU Lİ MEN

## İKİNCİ SELÂM

EVFER

SUL TA NI ME Nİ  
( Saz ) 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  
AH İ MA NI ME Nİ



## ÜÇÜNCÜ SELÂM

FRENKÇİN

BİŞ NE VEZ NEY ÇÜN Hİ KÂ YET  
KEZ NE YİS TAN TA ME RA BÜB

Mİ Rİ KÜ DE NED END YAR YAR BE Lİ YA Rİ MEN  
BE Lİ YA Rİ MEN

EZ CÜ DA Yİ HA Şİ KÂ YET  
EZ NE Fİ REM MER DÜ ZEN NA

Mİ Lİ KÜ DE NED END YAR YAR BE Lİ YA Rİ MEN  
BE Lİ YA Rİ MEN

Sİ NE HA HEM ŞER HA ŞER HA

EZ Fİ RAK YAR BE Lİ YA Rİ MEN

TA Bİ GÜ YEM ŞER Hİ DER Dİ

İŞ Tİ YAK YAR BE Lİ YA Rİ MEN

EY Kİ HE ZAR A FE RİN ( Saz ) BU Nİ CE SUL  
HER Kİ BU GÜN VE LE DE İ NA NU BEN

TAN O LUR ( Saz ) KU LI O LAN Kİ Şİ LER  
YÜZ SÜ RE YOK SUL İ SE BAY O LUR

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

HUS RE VÜ HA KAN O LUR ( Saz )  
BAY İ SE SUL TAN O LUR

PEN BE Zİ GÜ Şİ DU Rİ KÜN BAN Gİ NE CA Tİ Mİ RE SED YAR

YAR ( Saz ) A BI Sİ YA Hİ DER ME REV KÂ BI HA YA Tİ Mİ RE SED

YAR YAR (Saz ) NEV BE Tİ AŞ KI MÜŞ TE Rİ

BER SE Rİ ÇER Hİ Mİ ZE NED YAR YAR (Saz )

BEH Rİ RE VA Nİ A ŞI KAN SAD SA LE VA Tİ Mİ RE SED

YAR YAR DOST DOST DOST YA Rİ MEN

YAR (Saz ) AH YA Rİ MEN YA Rİ ME RA DOST YA Rİ MEN VAY

2.

DEM BE DEM EZ RE Hİ DİL PEY Kİ HA YA LEŞ RE SE DEM YAR

TA Bİ Şİ NEV BE NE VEZ HÜS NÜ CE MA LEŞ RE SE DEM YAR (Saz )

YA RAB İN BU Yİ TA RAB EZ TA RA Fİ FİR DEV SEST YAR

YA NE Sİ MİST Kİ EZ RU Zİ Vİ SA LEŞ RE SE DEM YAR





AH BER ÇER HI SE HER GÂ Hİ YE Kİ MA Hİ A YAN ŞÜD EZ  
ÇER Hİ FÜ RUD A ME DÜ DER MA Nİ GE RAN ŞÜD ÇÜN  
BA Zİ Kİ BÜR BA YE Dİ MÜR Gİ BE GE Hİ SAYD BÜR  
BU Dİ ME RA AN ME HÜ BER ÇER HI DE VAN ŞÜD DER  
CAN ÇÜ SE FER KER DE MÜ CÜZ MA Hİ NE Dİ DEM TA  
SIR RI TE CEL Lİ İ E ZEL CÜM LE BE YAN ŞÜD

### DÖRDÜNCÜ SELÂM

EVFER



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

MÎ MEN ZIN DE ȘE VEM  
VEM YEK CAN ÇI ȘE VED  
VED SAD CA NI ME NÎ  
AH Î MA NI ME NÎ

## SON PEŞREV

DÜYEK

The musical score for 'SON PEŞREV' in 'DÜYEK' mode is written in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the second and third staves. The piece concludes with a double bar line and a final cadence in the tenth staff.

## SON YÜRÜK

YÜRÜK SEMAİ

The musical score for 'SON YÜRÜK' in 'YÜRÜK SEMAİ' mode is written in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the second and third staves. The piece concludes with a double bar line and a final cadence in the fourth staff.