

# YEGÂH PEŞREV

DEVİR-İ KEBİR

Rauf Yekta Bey

The first section of the piece, 'Devir-i Kebir', is written in 14/4 time and G major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 14/4 time signature. The melody is composed of quarter and eighth notes, with a triplet of eighth notes in the second staff. The piece concludes with a double bar line.

İkinci Hane

The second section of the piece, 'İkinci Hane', is written in 14/4 time and G major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 14/4 time signature. The melody is composed of quarter and eighth notes, with a triplet of eighth notes in the second staff. The piece concludes with a double bar line.

Üçüncü Hane

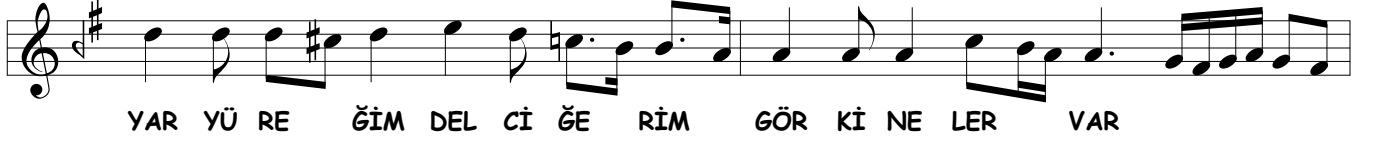
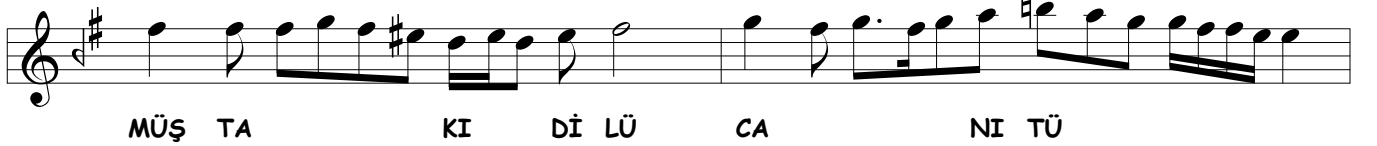
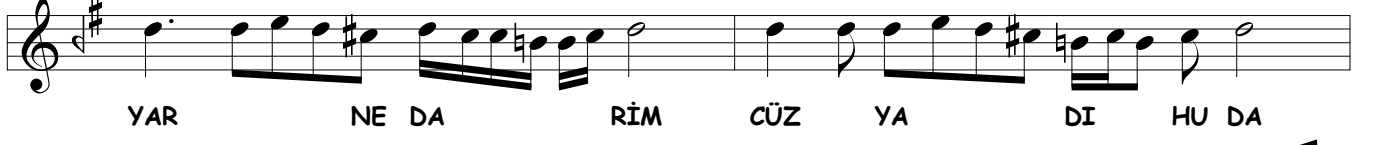
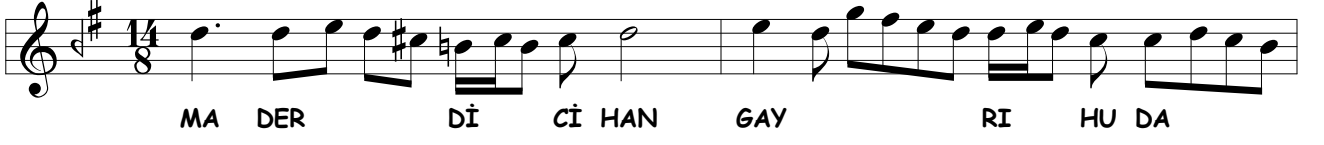
The image displays a musical score for a piece titled "Üçüncü Hane". The score is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a dotted quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues with a quarter rest, followed by a dotted quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff begins with a quarter rest, followed by a dotted quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff starts with a quarter rest, followed by a dotted quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff begins with a quarter rest, followed by a dotted quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The sixth and final staff starts with a quarter rest, followed by a dotted quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece concludes with a double bar line.

# YEGÂH

## MEVLEVÎ ÂYÎN-I ŞERÎF'İ

DEVİR-İ REVÂN

Derviş Abdülkerim Dede



YA RE HA BER VAR ( Saz ) A TEŞ NE ZE NED  
DER Dİ Lİ MA İL LÂ HU AH  
KÛ TEH NE KÛ NED MEN Zİ Lİ MA  
İL LÂ HU ( Saz ) GER A LE Mİ YAN  
CÛM LE TA Bİ BAN BA ŞED  
HAL Lİ NE KÛ NED MÜŞ Kİ Lİ MA  
İL LÂ HU ( Saz ) YAR YAR  
YA Rİ HEY SUL TA NI MEN AH MEN BEN DE İ KUR  
A NEM A GER CAN DA REM ( Saz )  
MEN HA Kİ RA Hİ MU HAM ME Dİ  
MUH TA REM ( Saz ) GER NA KİL KÛ NED  
CÛZ İ Nİ KES GÛF TA REM  
Bİ ZA REM EZ Ü VEZ İN SÛ HAN

Bİ ZA REM ( Saz ) YAR YAR

YA Rİ HEY SUL TA NI MEN HEY Yİ HEY SUL TA NI MEN

HEY Yİ HEY HÜN KÂ RI MEN HEY Yİ HEY RA NA YI MEN

YAR YAR 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 ( Saz )

İL Tİ CA YI MA BE ŞA Hİ EV Lİ YAS TI YAR

YAR YA Rİ HEY SUL TA NI MEN AH ZAN Kİ NU REŞ

MÜŞ TA KEZ NU Rİ HU DAST YAR YAR

YA Rİ HEY SUL TA NI MEN ( Saz ) EY Kİ DA Rİ Dİ DE İ RU

ŞEN Bİ BİN YAR YAR YAR HEY SUL

TA NI MEN CİS MÜ CA NEŞ CİS MÜ CA NI MUS TA FAS TI

YAR YAR YA Rİ HEY SUL TA NI MEN

# İKİNCİ SELÂM

EVFER

AH AH EY VEY HA RA HA RA LI KI Zİ KI  
 ( Saz ) HEF Tİ A A SÜ MAN  
 ( Saz ) Pİ RÜ A RÜ Cİ VAN  
 MAN VAN DE Rİ MAN MAN DE EM  
 DE Rİ MAN MAN DE EM  
 EM EM FER FER YA YA Dİ RES  
 FER FER YA YA Dİ RES  
 AH EY RAH RAH Mİ TÛ  
 TÛ BER Nİ KÛ BED  
 ( Saz ) İH SA SA Nİ TÛ  
 TÛ Bİ HAD DÛ AD  
 AH HER LÂH LÂH ZA GÛ  
 GÛ YEM EY EY E HAD  
 HAD DER MAN MAN DE EM



EM FER YA YA DI RES



AH MA HI BU BI MEN



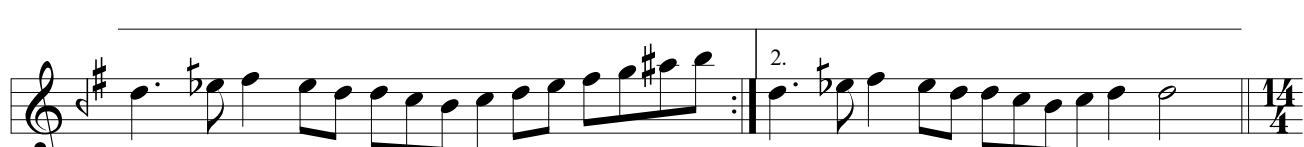
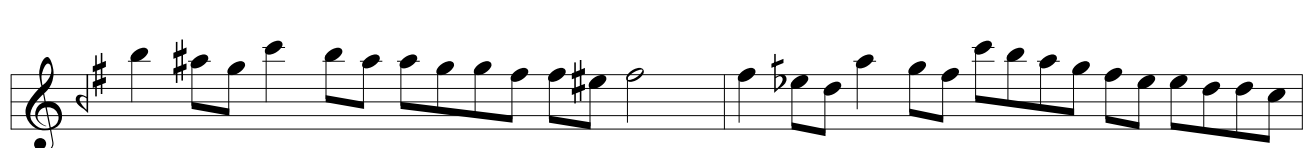
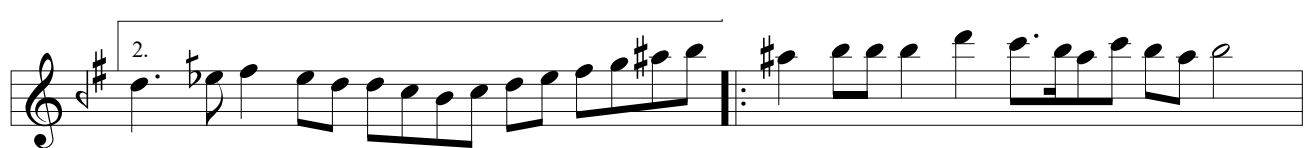
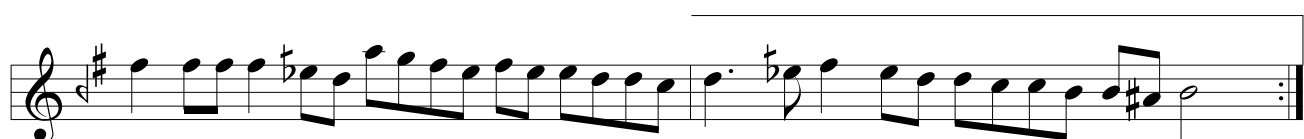
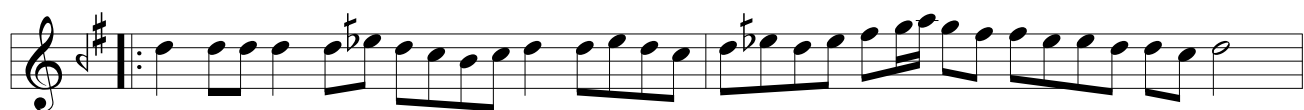
( Saz ) MER GU GU BI MEN



MEN MAT LU LU BI MEN



MEN MAK BU BU LI MEN



# ÜÇÜNCÜ SELÂM

## DEVİR-İ KEBİR

A A ŞI KAN LÂF EZ TE BA REK

RAB BÜ NEL A LÂ ZE NEND

SA SA DI KAN LEB BEY Kİ VAH YUL

LA HI MA EV HA ZE NEND

LÂ LÂ CE REM EZ A ŞI KA NÜ

SA DI KAN EZ SU Zİ DİL

DA DAR BI HA BER TAB LI SÜB HA

NEL LE Zİ ES RA ZE NEND





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

BU Nİ CE SUL TAN O LUR  
İ NA NU BEN YÜZ SÜ RE



KU LI O LAN Kİ Şİ LER  
YOK SUL İ SE BAY O LUR

CA NIM CA NIM

HUS RE VÜ HA  
BAY İ SE SUL



KAN O LUR AH  
TAN O LUR AH

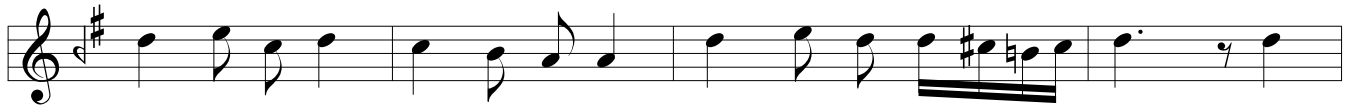
HUS RE VÜ HA  
BAY İ SE SUL

KAN O LUR  
TAN O LUR

VAY VAY  
VAY VAY



DER



BA Ğİ CE MA Lİ

SA NE MA ÇÜN

GÜ Lİ RA NA

DER



ÇEŞ Mİ ÇÜ NU

Rİ VÜ ÇÜ CAN

DER HE ME

A ZA

MEN



BÜL BÜ Lİ GÜL

ZA RE MÜ DA

DA Mİ TÜ ZA

REM

EZ



ÇİS Tİ A BED

BA TÜ ME RA

İN HE ME

SEV DA

MEN



BA TÜ ÇÜ NA

NE EV Nİ GÂ

Rİ HU TE Nİ

VAY

KEN



DER GA LA TAM

Kİ MEN TÜ EM

YA TÜ ME Nİ

VAY

Nİ



MEN ME NE MÜ

Nİ TÜ TÜ Yİ

Nİ TÜ ME Nİ

VAY

Nİ

ME ME NE MÜ Nİ TÜ TÜ Yİ Nİ TÜ ME Nİ VAY HEM

MEN ME NE MÜ HEM TÜ TÜ Yİ HEM TÜ ME Nİ VAY HEM

MEN ME NE MÜ HEM TÜ TÜ Yİ HEM TÜ ME Nİ VAY

KA Fİ LE İ KA LE İ TA A A AT KÜ CA

YİD EN DER HA RE Mİ KIB LE İ HA CAT Bİ YA YİD

AH Bİ YA YİD HEM HA NE VÜ HEM SA YE VÜ Dİ VA

VA VAR BE Dİ VAR SER GEŞ TE BE YA BA NI ŞÜ MA

Yİ Dİ ŞÜ MA YİD AH ŞÜ MA YİD YA Rİ MEN YAR

AH YA Rİ MEN YAR AH YA Rİ MEN YA Rİ ME RA



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



ZE Hİ Lİ VA VÜ A LEM LÂ İ LÂ HE İL LAL LAH



Kİ ZED BER EV Cİ KA DEM LÂ İ LÂ HE İL LAL LAH AH



BE HİŞ Tİ LÛT FU BÛ LEND HI Dİ Vİ ŞEM SED DİN



BE HİŞ Tİ LÛT FU BÛ LEND HI Dİ Vİ ŞEM SED DİN



ZE Hİ Şİ FA YI SE KAM LÂ İ LÂ HE İL LAL LAH AH



ZE Hİ Şİ FA YI SE KAM LÂ İ LÂ HE İL LAL LAH

# DÖRDÜNCÜ SELÂM

-10-

EVFER

SUL TA NI ME Nİ  
( Saz ) SUL TA NI ME Nİ  
Nİ E Nİ DER Dİ LÜ CAN  
CAN İ MA NI ME Nİ  
AH GE Rİ MEN Bİ DE Mİ  
A HI MEN ZİN DE ŞE VEM  
VE Mİ YE Kİ CAN Çİ ŞE VED  
VE Dİ DA DI CA NI ME Nİ

# SON PEŞREV

(Bülbül Uşşâkı)

DÜYEK

The DÜYEK section consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is written in 8/8 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to two sharps (F# and C#) in the third staff. The section concludes with a double bar line.

Yürük Semâî

The Yürük Semâî section consists of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is written in 6/8 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to two sharps (F# and C#) in the second staff. The section concludes with a double bar line.