

YEGÂH PEŞREV

DEVİR-İ KEBİR

Rauf Yekta Bey

The first section of the piece, 'DEVİR-İ KEBİR', 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 starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The second staff features a triplet of eighth notes (E5, F#5, G5) over a half note G4. The third staff contains a quarter rest, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest. The fourth staff begins with a quarter note D5, followed by quarter notes E5, F#5, and G5, then a half note A5, and a quarter rest. The fifth staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest. The sixth staff begins with a quarter rest, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest.

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 starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest. The second staff begins with a quarter note D5, followed by quarter notes E5, F#5, and G5, then a half note A5, and a quarter rest. The third staff starts with a quarter rest, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest. The fourth staff begins with a quarter note D5, followed by quarter notes E5, F#5, and G5, then a half note A5, and a quarter rest. The fifth staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest. The sixth staff begins with a quarter rest, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter rest.

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 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 score concludes with a double bar line.

YEGÂH MEVLEVÎ ÂYÎN-İ ŞERÎF'İ

AĞIR DÜYEK

Rauf Yektâ Bey

EY NA Yİ HOŞ NE VA
A TEŞ FÛ TAD DER

Yİ Kİ DİL DA RU DİL HO Şİ (Saz)
NE YÛ A LEM Gİ RİF Tİ DUD (Saz)

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

HEY Yİ HEY HÛN KA RI MEN (Saz)
HEY Yİ HEY HÛN KA RI MEN (Saz)

DEM Mİ Dİ Hİ TÛ GER
Zİ RA Nİ DA Yİ AŞ

MÜ DE Mİ SER Dİ Mİ KE Şİ (Saz)
KI Zİ NEY HES Tİ A TE Şİ (Saz)

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

HEY Yİ HEY HÛN KÂ RI MEN (Saz) KÂ RI MEN (Saz)

BU YİS Tİ DER DE Mİ

TÛ Zİ TEB Rİ Zİ LÂ CE REM (Saz)

YA Rİ HEY SUL TA NI MEN

HEY Yİ HEY HÜN KÂ RI MEN (Saz)

BES DİL Kİ Mİ NÜ VA

Zİ İ EZ HÜS NÜ EZ KE Şİ (Saz)

YA Rİ HEY Yİ SUL TA NI MEN

HEY Yİ HEY HÜN KÂ RI MEN (Saz)

EN DER Dİ Lİ HER KES Kİ E ZİN

AŞ KI E SER NİST (Saz)

TÜ EB Rİ BE RU KEŞ Kİ BE CÜZ

HAS MI KA MER NİST (Saz)

DER SU RE Tİ HER KES Kİ E ZAN

REN Gİ NE Dİ Dİ (Saz)

Mİ DAN TÜ BE TAH KİK Kİ EZ



CİN Sİ BE ŞER NİST (Saz
EZ AN RU Zİ Kİ YA Rİ MEN
HA YA LEŞ KER Dİ MİH MA NEM
BE SA ŞA Dİ VÜ İŞ RET HA
ME YA Nİ DİL Kİ Mİ RA NEM
BE ZEV Kİ AŞ KI RUH SA REŞ
Zİ LEB HA Yİ ŞE KER BA REŞ
ÇÜ NAN A ŞÜF TE VÜ MES TEM
Kİ SER EZ PA NE Mİ DA NEM
AH 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
 MER DA NI RA HI AŞ
 KI KA DEM Bİ Rİ YA ZE NEND (Saz
 HEY HEY HEY CA NI MEN
 VER DEM ZE NEN Dİ EZ
 RE Hİ SID KU SA FA ZE NEND (Saz
 HEY HEY HEY CA NI MEN (Saz
 DER Bİ NE VA YI EH
 Lİ ME A Nİ ÇÜ BÜL BÜ LAN (Saz
 HEY HEY HEY CA NI MEN
 DER HER NE FES BE SA
 ZI HÜ NER SAD NE VA ZE NEND (Saz
 HEY HEY HEY CA NI MEN

DÜ Dİ DE BAZ KÜN
ÇÜ NEY EN DER HE VA YI DOST
TA RU ŞE NET ŞE VED
Kİ DE Mİ DİL KÜ CA ZE NEND (Saz
HEY HEY HEY CA NI MEN

İKİNCİ SELÂM

EVFER

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

VED SAD CA NI ME Nİ
AH İ MA NI ME Nİ

ÜÇÜNCÜ SELÂM

DEVR-İ KEBİR

EY HU DA EZ A ŞI KAN HOŞ
HER Kİ GÛ YED Kİ HA LÂ SEM
NU Dİ BAD BE Lİ YA Rİ MEN
DİH Zİ AŞK BE Lİ YA Rİ MEN
A ŞI KAN RA A KI BET MAH
İN DÜ A BER A SÜ MAN MER
MUD BAD BE Lİ YA Rİ MEN
DUD BAD BE Lİ YA Rİ MEN

ŞEM Sİ TEB Rİ Zİ NE VA Yİ
AŞ KI ZED BE Lİ YA Rİ MEN
A FE RİN BER ÇEN GÜ NA YÜ
UD BAD HEY Yİ HEY YA RİM
EY Kİ HE ZAR A FE RİN BU Nİ CE SUL TAN O LUR
HER Kİ BU GÜN VE LE DE İ NA NU BEN YÜZ SÜ RE
KU LU O LAN Kİ Şİ LER CA NİM HÜS RE VÜ HA
YOK SUL İ SE BAY O LUR CA NİM BAY İ SE SUL
KAN O LUR HÜS RE VÜ HA KAN O LUR
TAN O LUR BAY İ SE SUL TAN O LUR



A ME DE EM Kİ SER Nİ HEM AŞ KI TÜ RA BE SER BE REM
YAR YAR GER TÜ Bİ GŪ Yİ YEM Kİ Nİ
NEY Şİ KE NEM ŞE KER BE REM YAR YAR
GER TÜ Bİ GŪ Yİ YEM Kİ NEY Nİ Şİ KE NEM ŞE KER BE REM
YAR YAR BA DI SA BA SE LA MI MA
CA Nİ Bİ ŞEM Sİ DİN RE SAN YA Rİ YAR
KEZ NA ZA RI KA BU Lİ O RA Hİ BE KA BE SER BE REM
YAR YAR KEZ NA ZA RI KA BU Lİ O
RA Hİ BE KA BE SER BE REM YAR YAR
TŪ NU Rİ Dİ
DE İ CAN YA DŪ Dİ DE İ MA İ Kİ ŞU LE ŞU
LE BE NU Rİ BA SAR DER EF ZA İ Kİ ŞU LE ŞU

LE BE NU Rİ BA SAR DER EF ZA İ E ZAN ZE MAN
Kİ ÇÜ NEY BES TE EM KE MER Pİ ŞET HA RA RE TİS Tİ DE RU Nİ
DİL EZ ŞE KER HA İ HA RA RE TİS Tİ DE RU Nİ DİL EZ ŞE KER
HA İ YA Rİ YA Rİ YAR AH YA Rİ MEN
YAR DOST DOST AH YA Rİ MEN
YAR AH YA Rİ MEN YA Rİ ME RA DOST YA Rİ MEN
YA Rİ ME RA AH YA Rİ MEN VAY
EY
NAĞ ME İ NA Yİ KİB Rİ YA MEV LA NA
YAR YAR YA Rİ YA Rİ MEN SU
Zİ Dİ Lİ İH VA Nİ SA FA MEV LA NA
YAR YAR YA Rİ YA Rİ MEN MAK

SU DU Bİ ZE NA YU NE VA DAN SEN SİN
YAR YAR YA Rİ YA Rİ MEN A
VA ZE İ HAK BAN Gİ HU DA MEV LA NA
YAR YAR YA Rİ YA Rİ MEN
DOST DOST YA Rİ YA Rİ

DÖRDÜNCÜ SELÂM

EVFER

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