

# 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 (G4, A4, B4) over a half note C5. The third staff has a quarter rest, followed by quarter notes D5, E5, and F#5, and a half note G5. The fourth staff begins with a quarter note G5, followed by quarter notes F#5, E5, and D5, and a half note C5. The fifth staff starts with a quarter note B4, followed by quarter notes A4, G4, and F#4, and a half note E4. The sixth staff begins with a quarter rest, followed by quarter notes D4, C4, and B3, and a half note A3.

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, and a half note D5. The second staff features a quarter note E5, followed by quarter notes D5, C5, and B4, and a half note A4. The third staff has a quarter rest, followed by quarter notes G4, F#4, and E4, and a half note D4. The fourth staff begins with a quarter note C4, followed by quarter notes B3, A3, and G3, and a half note F#3. The fifth staff starts with a quarter note E3, followed by quarter notes D3, C3, and B2, and a half note A2. The sixth staff begins with a quarter rest, followed by quarter notes G2, F#2, and E2, and a half note D2.

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 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 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 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 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 FÜ TAD DER

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

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

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

DEM Mİ Dİ Hİ TÜ 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 HÜN KÂ RI MEN ( Saz ) KÂ RI MEN ( Saz )

BU YİS Tİ DER DE Mİ

TÜ Zİ TEB Rİ Zİ LÂ CE REM ( Saz )

YA Rİ HEY SUL TA NI MEN

HEY Yİ HEY HÛN KÂ RI MEN ( Saz )

BES DİL Kİ Mİ NÛ VA

Zİ İ EZ HÛS NÛ EZ KE Şİ ( Saz )

YA Rİ HEY Yİ SUL TA NI MEN

HEY Yİ HEY HÛN KÂ RI MEN ( Saz )

EN DER Dİ Lİ HER KES Kİ E ZİN

AŞ KI E SER NİST ( Saz )

TÛ EB Rİ BE RU KEŞ Kİ BE CÛZ

HAS MI KA MER NİST ( Saz )

DER SU RE Tİ HER KES Kİ E ZAN

REN Gİ NE Dİ Dİ ( Saz )

Mİ DAN TÛ 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 Şİ 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 Şİ 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. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is written in a single line on a five-line staff. The first staff starts with a treble clef, a 2/4 time signature, and a key signature of one sharp. The melody is written in a single line on a five-line staff. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody.

Yürük Semâî

The Yürük Semâî section consists of three staves of music. It begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The melody is written in a single line on a five-line staff. The first staff starts with a treble clef, a 6/8 time signature, and a key signature of one sharp. The melody is written in a single line on a five-line staff. The second staff continues the melody. The third staff continues the melody.