

BESTENİĞÂR PEŞREV

Devr-i Kebîr

Hammâmîzâde
İsmail Dede Ef.



TESLİM



İkinci Hane



The first system consists of two 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 starts with a quarter note G4, followed by an eighth note A4, and then a series of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and a repeat sign.

Üçüncü Hane

The 'Üçüncü Hane' section consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody features a series of eighth and sixteenth notes, with some accidentals (sharps and flats) indicating chromatic movement. The second staff continues the melody with similar rhythmic patterns. The third staff shows a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff continues the melody with a mix of eighth and sixteenth notes. The fifth staff concludes the section with a double bar line and a repeat sign.

Dördüncü Hane

The 'Dördüncü Hane' section consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a quarter note G4, followed by an eighth note A4, and then a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff shows a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the section with a double bar line and a repeat sign.

BESTENİGÂR MEVLEVÎ ÂYİN-I ŞERÎF'I

BİRİNCİ SELÂM

Devr-i Revân

Hammamîzâde
İsmâil Dede Efendi

EY SER KIB MA LE YE İ İK BA MUK Bİ Lİ LAN Cİ HAN KA BU

HA Lİ Kİ NA DE ZA RET RET YAR YAR YAR YAR

YA Rİ YA Rİ MEN YA Rİ YA Rİ MEN AH

İM RUZ TŪ SA KI İ BEZ

Mİ TEV HİD YAR YAR

YA Rİ YA Rİ MEN FER DA BE KE NA

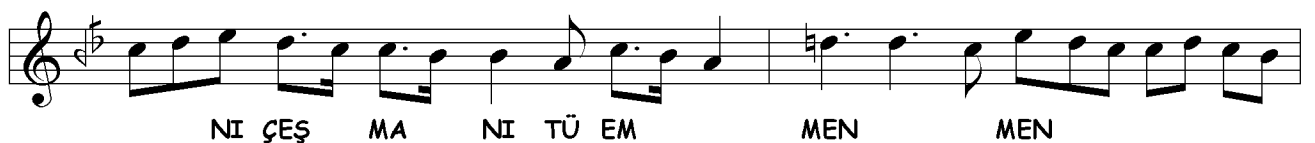
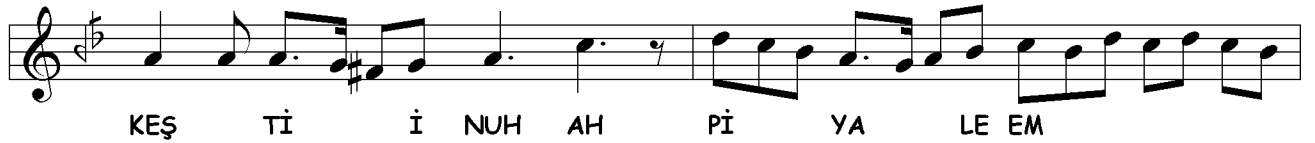
RI HAV Zİ KEV SER BE DE RET

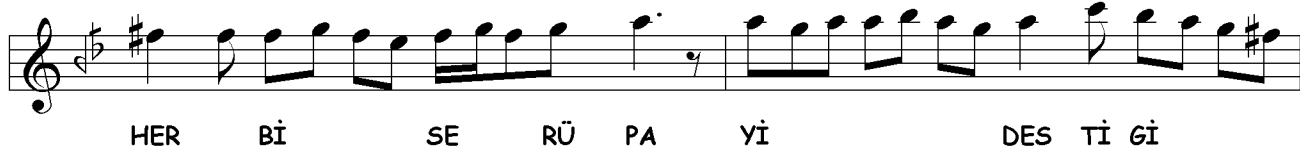
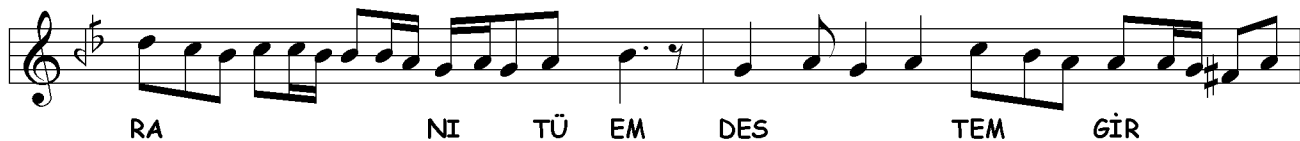
YAR YAR YA Rİ YA Rİ MEN AH

Pİ Rİ MEN İH SA Nİ MEN DER Dİ MEN DER MA Nİ MEN

CA Nİ MEN CA NA Nİ MEN MEV LA Yİ MEV LA NA Yİ MEN

BŪL BŪ Lİ BA Ğİ O ME NEM AH





DOST DOST YA Rİ YA Rİ MEN AH
 YAR YAR YAR YÜ RE ĞİM YAR
 YAR YÜ RE ĞİM DEL Cİ ĞE RİM GÖR Kİ NE LER VAR
 MEN Bİ SE RÜ SA MA NEM
 GÜ YEN DE İ MEV LA NA
 HAS RET KE Şİ CA NA NEM
 HEM BEN DE İ FER MA MA NEM

İKİNCİ SELÂM

Evfer

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

(Saz) YEK CAN çİ ŞE VED

VED SAD CA NI ME Nİ

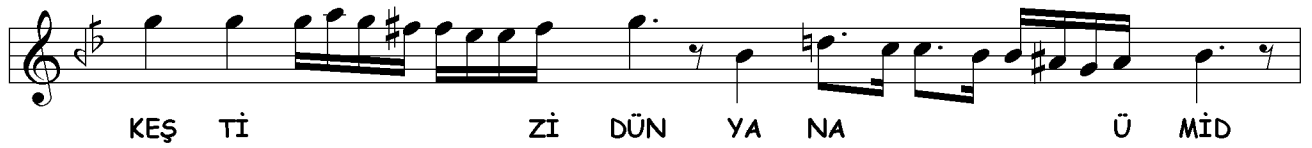
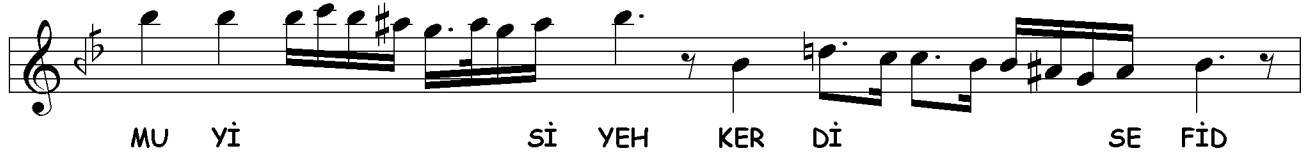
AH İ MA NI ME Nİ

12/4

ÜÇÜNCÜ SELÂM

Frenkçin

Bİ DA Rİ ŞEV Bİ DA Rİ ŞEV
 VEZ İN Cİ HAN Bİ ZA Rİ ŞEV
 DER KÂ Rİ HAK DER KÂ Rİ ŞEV
 EY DİL DE Mİ Bİ DA Rİ ŞEV
 EY DİL DE Mİ Bİ DA Rİ ŞEV
 BA DİL Bİ GÜF TEM DER SE HER
 EY EZ KI YA MET Bİ HA BER
 BER Hİ Zİ DER A LEM Nİ GER
 EY DİL DE Mİ Bİ DA Rİ ŞEV
 EY HUF TE İ REF TE RE VAN
 VEY MÜR DE İ NA DA RE VAN
 BER ÇİH Kİ REF TE KA Rİ VAN





EY Kİ HEZAR A FERİN
HER Kİ BU GÜN VE LE DE

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



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



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

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



BEN



BİL MEZ İ DİM GİZ Lİ A YAN HEY

HEP SEN İ MİŞ



SİN TEN LER DE VÜ CAN LAR DA Nİ HAN AH

AH



HEP SEN İ MİŞ SİN

YAR

YAR

HEP SEN İ MİŞ



SİN SEN DEN BU Cİ HAN

İÇ

RE OL DUK

AH

AH

AH



İS TER İ DİM

BEN

SEN

DEN

BU

Cİ

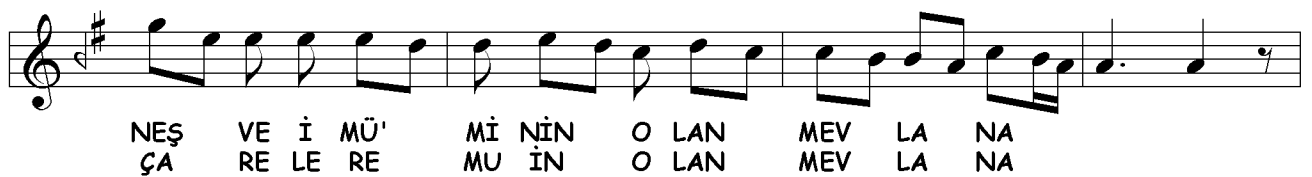
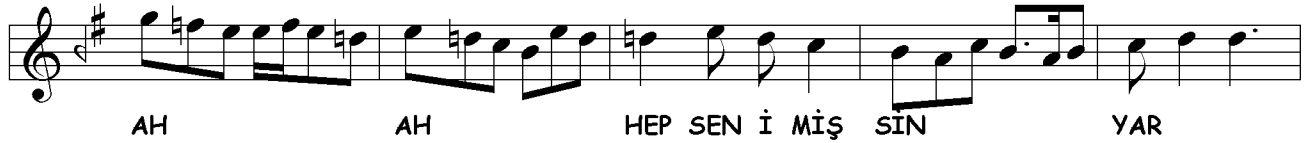
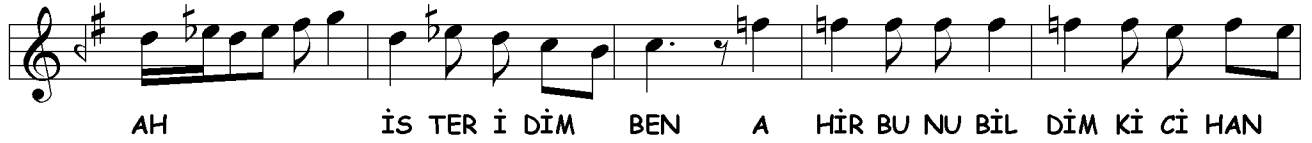
HAN

İÇ

RE

Nİ ŞAN

AH AH



DÖRDÜNCÜ SELÂM

Evfer

SUL TA NI ME Nİ

Nİ SUL TA NI ME Nİ

(Saz) EN DER Dİ LÜ CAN

CAN İ MA NI ME Nİ

AH DER MEN Bİ DE Mİ

Mİ MEN ZİN DE ŞE VEM

(Saz) YEK CAN Çİ ŞE VED

VED SAD CA NI ME Nİ

AH İ MA NI ME Nİ

SON PEŞREV

Düyek

The image displays a musical score for the piece "SON PEŞREV" in the "Düyek" style. The score is written on ten staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a final sharp sign on the tenth staff.



SON YÜRÜK

Yürük Semâî

