

ÇARGÂH PEŞREV

Devr-i Kebîr

Nâyî Osman Dede

The first section of the Çargâh Peşrev, Devr-i Kebîr, is written in 2/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/8 time signature. The melody is composed of quarter and eighth notes with rests. The second and third staves continue the melody, with the third staff featuring a repeat sign and a second ending marked with a '2.'.

İkinci Hane

The second section of the Çargâh Peşrev, İkinci Hane, is written in 2/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/8 time signature. The melody is composed of quarter and eighth notes with rests. The second and third staves continue the melody, with the third staff featuring a repeat sign and a second ending marked with a '2.'.

Üçüncü Hane

The third section of the Çargâh Peşrev, Üçüncü Hane, is written in 2/8 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 2/8 time signature. The melody is composed of quarter and eighth notes with rests. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line.

Dördüncü Hane

The image displays a musical score for a piece titled "Dördüncü Hane". The score is written in a single system with six staves, all using a treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the sixth staff.

ÇARGÂH MEVLEVÎ ÂYÎN-I ŞERÎF'İ

BİRİNCİ SELÂM

Devr-i Revân

Nâyî Osman Dede

A KÛ TEŞ TEH NE ZE NED NE KÛ NED DER Dİ Lİ MA MEN Zİ Lİ MA

İL LA HU HU İL LA HU İL LA HU

GER A LE Mİ YAN CÛM LE TA Bİ

BAN BA ŞEND CA Nİ MEN VAY

HEY YAR HEY DOST

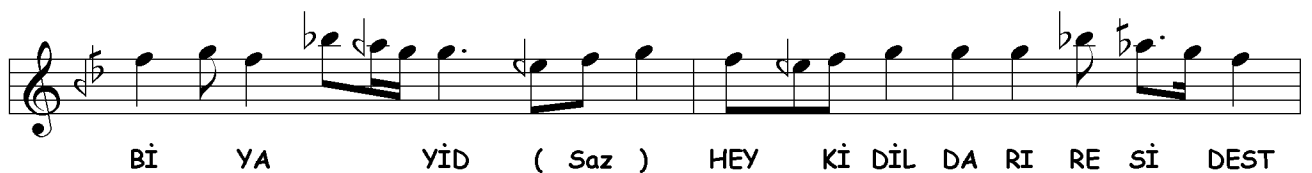
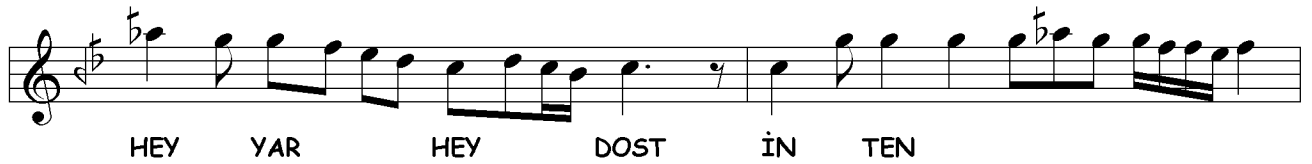
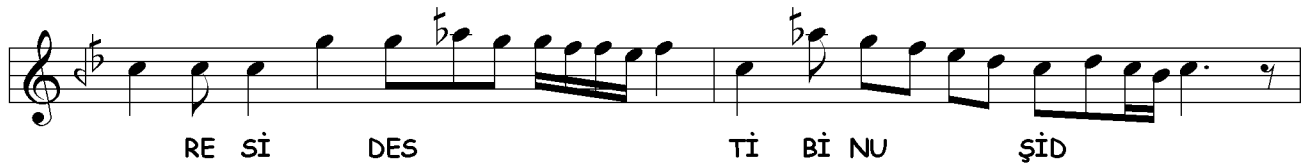
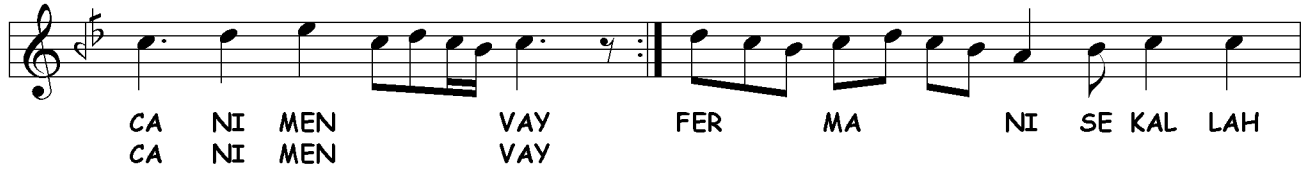
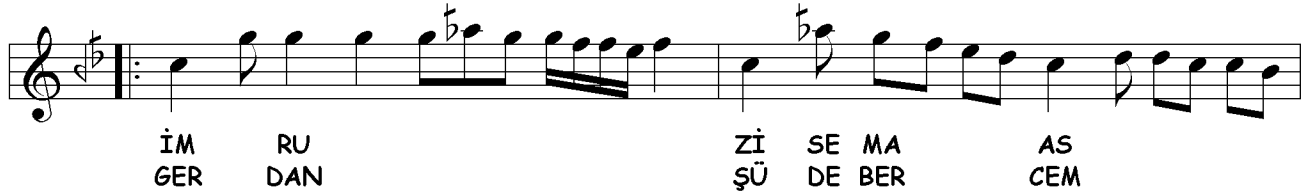
HEY YAR HAL Lİ NE KÛ NED

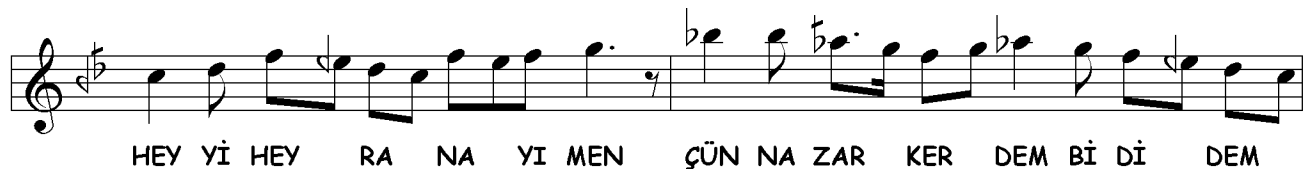
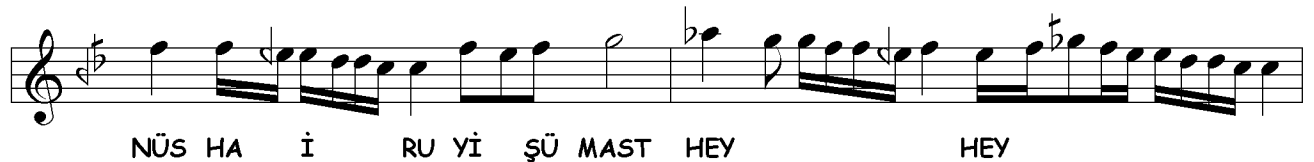
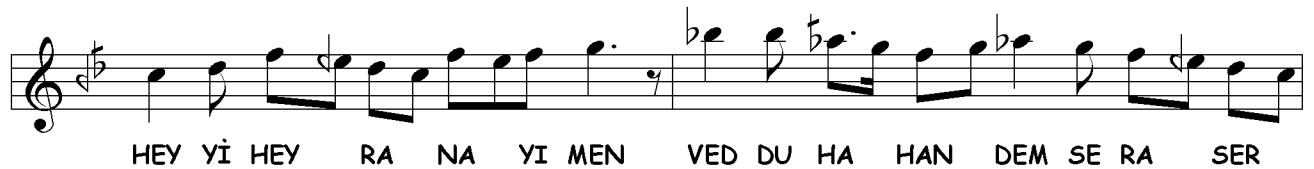
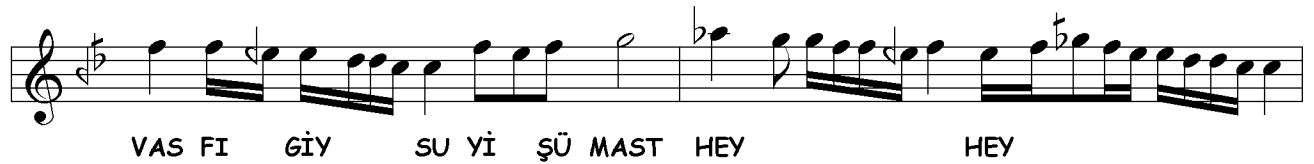
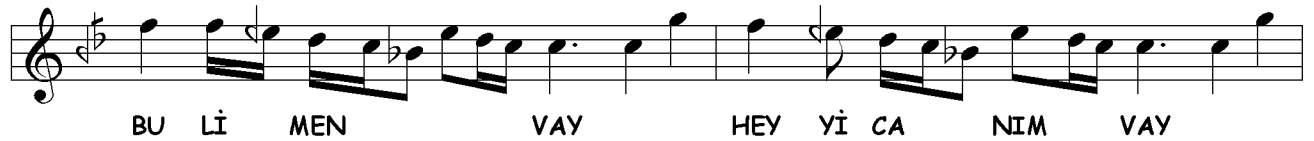
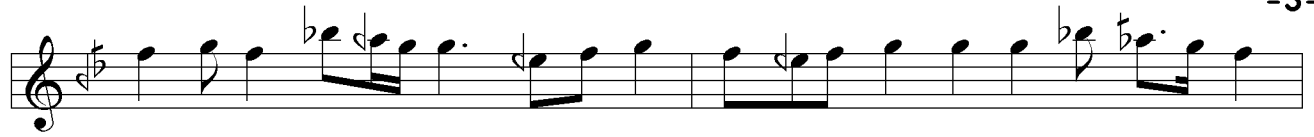
MÜŞ Kİ Lİ MA İL LA HU

HU İL LA HU AH BA AN Kİ EZ

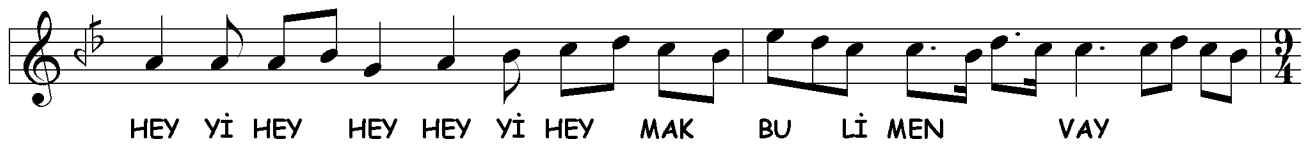
PEY VES TE Gİ MEN AŞ Kİ GEŞ

TEM AŞ Kİ MEN Bİ GÂ NE Mİ



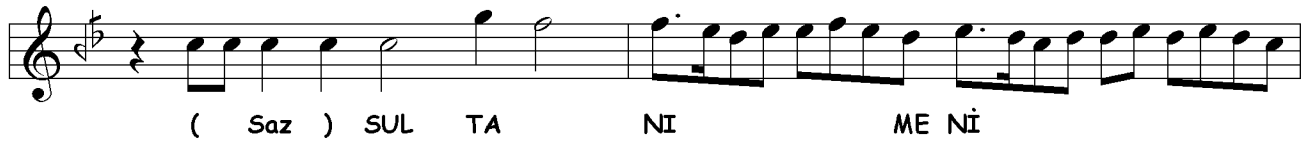






İKİNCİ SELÂM

Evfer





ÜÇÜNCÜ SELÂM

Devr-i Kebîr

HE Y İ E Y ŞEH D İ N Ū
HE Y İ PA KE Z HE ME

N Ū Ş İ N İ AH LE BET
E Y A L Ū DE G İ

HE Y İ B İ N Ş İ N Ş İ N K İ TA

BA BA z İ TED

ÇEŞ MEM z İ HUN

E Y PA L Ū L Ū DE G İ

2.



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

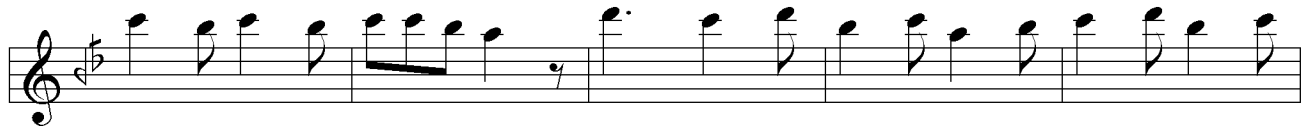
BU Nİ CE SUL TAN O LUR
İ NA NU BEN YÜZ SÜ RE



KU Lİ O LAN Kİ Şİ LER CA NİM HUS RE VÜ HA
YOK SUL İ SE BAY O LUR CA NİM BAY İ SE SUL



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



İN



HA NE Kİ PEY VES TE DE RO ÇEN GÜ ÇE GA NEST EZ
HA CE Bİ PUR Sİ Dİ Kİ İN HA NE Çİ HA NEST ÇÜN



RU Zİ Kİ YA MET Kİ KE Sİ RA SE Rİ KES NİST YA Rİ YAR



(Saz) EZ ZEV Kİ NE DA NİST Kİ FÜ LA NES TÜ FÜ LA NEST YA Rİ MEN



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



NEV TŪ Zİ NEY Çİ HA Çİ HA Mİ GŪ YED (Saz) ES
RA Rİ NŪ HŪF TE KİB Rİ YA Mİ GŪ YED (Saz) RUH



ZER DŪ DE RUN TE HÎ VŪ SER DA DE BE BAD (Saz) Bİ



NUT KU ZE BAN HU DA HU DA Mİ GŪ YED (Saz) MEV



LÂ YE E NET TA İ BŪ MİM MA SE LE FA (Saz) HEL



YUK BE LŪ ŐZ RŪ A Őİ KIN KAD TE LE FA (Saz) İN



KÂ NE NE DA ME Tİ SU DŪ DEN VE CE FA (Saz) MEV



LÂ YE A FAL LA HŪ A FAL LA HŪ A FA (Saz)



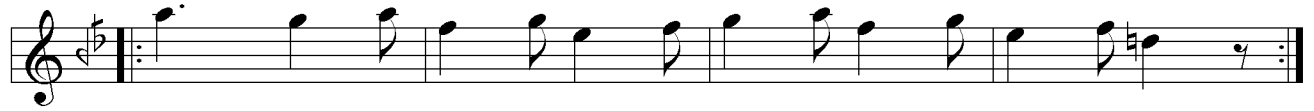
BA Zİ RE Sİ Dİ Mİ Zİ MEY HA NE MEST YAR (Saz)



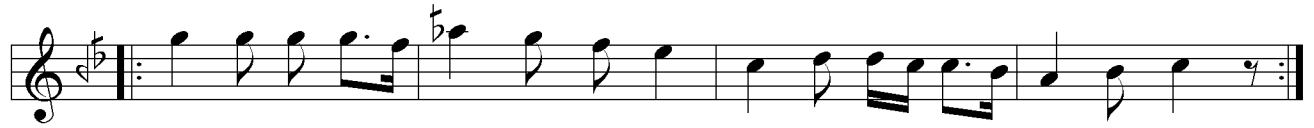
BA ZI RE Hİ DİM Zİ BA LÂ VÜ PEST YA Rİ YAR AH YA Rİ MEN



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



BA ZI E ZAN KÛ Hİ KAF A ME Dİ AN KA Yİ AŞK
BA ZI BE RA MED Zİ CAN NA RE İ HEY HA Yİ AŞK



AŞ KI Nİ DA Yİ BÜ LEND KER Dİ BE A VA Zİ PEST
KEY Dİ Lİ BA LÂ Nİ GER DER KA Dİ BA LÂ Yİ AŞK



YAR YAR YÜ RE ĞİM YAR (Saz) GÖR Kİ NE LER



VAR (Saz) KÛ CAS TI MUT RI BI DİL TA Zİ NA RE HA Yİ SA LÂ



DE REF KE NED DE Mİ O DER HE ZA Rİ SER SEV DA



DE REF KE NED DE Mİ O DER HE ZA Rİ SER SEV DA (Saz)



ÇÜ A Fİ TA Bİ CE MA LET BE RA ME DEZ MEŞ RİK



Zİ ZER RE ZER RE Şİ Nİ DEM Kİ Nİ' ME MEV LÂ NÂ



Zİ ZER RE ZER RE Şİ Nİ DEM Kİ Nİ' ME MEV LÂ NÂ

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



(Saz) DER MEN Bİ DE Mİ



(Saz) MEN ZİN DE ŞE VEM



VEM YEK CAN Çİ ŞE VED



VED SAD CA NI ME Nİ

SON PEŞREV

Düyek

The musical score for 'SON PEŞREV' in 'Düyek' style consists of seven staves of notation. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final chord symbol.

SON YÜRÜK

Yürük Semâî

The musical score for 'SON YÜRÜK' in 'Yürük Semâî' style consists of four staves of notation. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final chord symbol.