

# KARCIĞAR PEŞREV

Devr-i Kebîr

Bolahenk Nuri Bey

Musical notation for the first section, Devr-i Kebîr. It consists of four staves of music in 2/4 time, key of D major (one sharp). The first staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is written in a single melodic line. The second and third staves continue the melody with various rhythmic patterns. The fourth staff concludes the section with a double bar line.

TESLÝM

Musical notation for the second section, TESLÝM. It consists of four staves of music in 2/4 time, key of D major (one sharp). The first staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is written in a single melodic line. The second and third staves continue the melody with various rhythmic patterns. The fourth staff concludes the section with a double bar line.

İkinci Hane

Musical notation for the third section, İkinci Hane. It consists of two staves of music in 2/4 time, key of D major (one sharp). The first staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is written in a single melodic line. The second staff continues the melody with various rhythmic patterns and concludes with a double bar line.



# KARCIĞAR MEVLEVÎ ÂYÎN-İ ŞERÎF'İ

## BİRİNCİ SELÂM

Devr-i Revân

Bolahenk Nuri Bey

AN KES Kİ TÛ RA DA RED EZ İ  
VAN KES Kİ TÛ RA Bİ NED EY MA

Şİ Şİ KEM DA RED HEY Yİ YAR HEY Yİ DOST  
Hİ Çİ GAM DA RED

PİRİ MEN SUL TA Nİ MEN BES A Şİ KI A ŞÛF

TE A SU DE VÛ HOŞ HUF TE

HEY Yİ YAR HEY Yİ DOST PİRİ MEN SUL TA Nİ MEN

DER SA YE İ AN ZÛL Fİ KÛ HAL

KA VÛ HAM DA RED HEY Yİ YAR HEY Yİ DOST

PİRİ MEN SUL TA Nİ MEN YAR YAR

YAR HEY İH SAN ME DED HEY HEY GUF RAN ME DED

YAR YAR YAR YAR



YAR YÜ RE ĞİM YAR YAR YÜ RE ĞİM DEL Cİ ĞE RİM



GÖR Kİ NE LER VAR MER HA BA EY CA Nİ BA KÎ



PA Dİ ŞA HI KÂ Mİ KÂ R RU Hİ BAH Şİ HER KI RA NÜ



A Fİ TA BI HER Dİ YAR İN Cİ HA NÜ AN Cİ HAN HER



DÜ GU LÂ Mİ EM Rİ TÜST GER NE HA Hİ BER HE MEŞ ZEN



VER HE Mİ HA Hİ Bİ DAR YAR YAR



YA Rİ HEY SUL TA Nİ MEN HEY Yİ HEY RA NA YI MEN



HEY Yİ HEY Zİ BA YI MEN HEY Yİ HEY MAK BU Lİ MEN



MUT Rİ BA ES RA Rİ MA RA BA Zİ GÛ YAR



YAR YA Rİ HEY SUL TA Nİ MEN KİS SA HA YI



CAN FE ZA RA BA Zİ GÛ YAR YAR



YA Rİ HEY SUL TA Nİ MEN MAH ZE Nİ İN NA FE TAH NA



BER GÜ ŞA YAR YAR YA Rİ HEY SUL



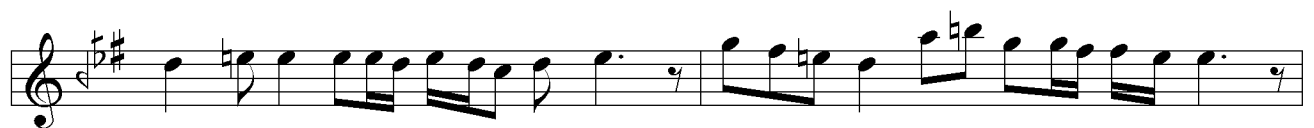
TA Nİ MEN SIR RI CA Nİ MUS TA FA RA BA Zİ GŪ



YAR YAR YA Rİ HEY SUL TA Nİ MEN



TEL Hİ NE KŪ NED Şİ RİN ZE KA NEM



TEL Hİ NE KŪ NED Şİ RİN ZE KA NEM



HA Lİ NE KŪ NED EZ MEY DE HE NEM



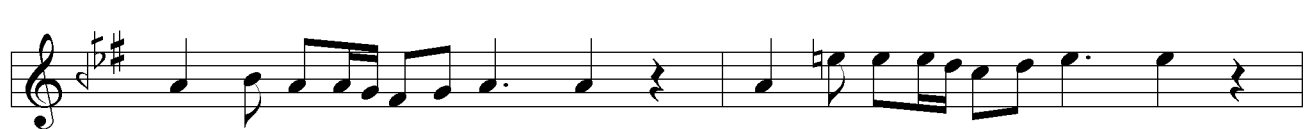
EZ Şİ RE İ O MEN Şİ Rİ Dİ LEM



EZ Şİ RE İ O MEN Şİ Rİ Dİ LEM



DER AR BE DE EŞ Şİ RİN SŪ HA NEM



MAH BU Bİ MEN MER GU Bİ MEN



MAT LU Bİ MEN MAK BU Lİ MEN

## İKİNCİ SELÂM

Evfer

AH AH SUL DER TA MEN Nİ Bİ ME Nİ DE Mİ

Nİ MI SUL MEN TA ZİN Nİ DE ME Nİ ŞE VEM

AH AH EN YEK DER CAN Dİ Çİ LÜ CAN ŞE VED

CAN VED İ SAD MA CA Nİ Nİ ME Nİ ME Nİ

AH İ MA Nİ ME Nİ

28

# ÜÇÜNCÜ SELÂM

Devr-i Kebîr

A ŞI KAN DER KÛ Yİ CA NAN

ES SA LÂ BE Lİ YA Rİ MEN

SU Yİ AN HUR Şİ Dİ TA BAN

ES SA LÂ BE Lİ YA Rİ MEN

ŞEM Sİ TEB Rİ Zİ Zİ BA LÂ

Yİ FE LEK BE Lİ YA Rİ MEN

HER ZE MA Nİ Mİ KE ŞED HAN

ES SA LÂ HEY Yİ HEY YA RİM







DAN ŞÜ DE BER CEM İ KA DEH HA Yİ A TA Yİ GER



DAN ŞÜ DE BER CEM İ KA DEH HA Yİ A TA Yİ FER



MA Nİ SE KAL LA HÜ RE Sİ DES Tİ Bİ NU ŞİD EY



TEN HE ME CAN ŞEV Kİ Zİ İH VA Nİ SA FA Yİ EY



TEN HE ME CAN ŞEV Kİ Zİ İH VA Nİ SA FA Yİ EY



SA Kİ İ AŞ Kİ Hİ ZÜ PİŞ A RI ŞE RAB VEY



MUT RI BI CAN Zİ LÛT Fİ BİN VA Zİ RE BAB VEY



MUT RI BI CAN Zİ LÛT Fİ BİN VA Zİ RE BAB BÜN



YA DI NE ŞA TI RA HE Mİ KÜN MA MUR TA



GER DED E SA Sİ ÖM Rİ E ZİN SEY Lİ HA RAB TA



KER DED E SA Sİ ÖM Rİ E ZİN SEY Lİ HA RAB



BA DE Bİ DİH SA KI YA KÂN ME Hİ TA BAN RE SİD



BA DE Bİ DİH SA KI YA KÂN ME Hİ TA BAN RE SİD



NI GA MÜ NI GİR YEMAN Dİ ÇÜN GÜ Lİ HAN DAN RE SİD



ŞEH RÜ HA ŞEM ZİN DE ŞÜD CÜM LE Cİ HAN BEN DE ŞÜD



ŞEH RÜ HA ŞEM ZİN DE ŞÜD CÜM LE Cİ HAN BEN DE ŞÜD



ÇÜN Zİ DE Rİ ŞEH Rİ MA MEV Kİ Bİ SUL TAN RE SİD



YAR YAR AH YA Rİ MEN VAY



AH YA RI MEN YA RI ME RA DOST YA RI MEN VAY



KÜ CAS TI MUT RI BI DİL TA Zİ NA RE HA YI 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



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



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



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



# DÖRDÜNCÜ SELÂM

Evfer

A musical score for the ney instrument, titled 'Dördüncü Selâm'. The score is written in a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of a series of eighth and sixteenth notes, with some rests. Below the staff, the lyrics are written in a simple, sans-serif font, with some words split across two lines. The lyrics are: AH AH SUL DER TA MEN NI Bİ ME Nİ DE Mİ Nİ Mİ 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 ME Nİ AH İ MA NI ME Nİ

AH AH SUL DER TA MEN NI Bİ ME Nİ DE Mİ  
Nİ Mİ 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 ME Nİ  
AH İ MA NI ME Nİ

## SON PEŞREV

### Düyek



Musical notation for SON PEŞREV in Düyek style. The piece is written in 2/4 time and features a key signature of one sharp (F#). The notation consists of seven staves of music, each containing a sequence of notes and rests. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. The music is characterized by a mix of eighth and sixteenth notes, often grouped in beams, and includes some rests. The piece concludes with a double bar line and a final chord.

## SON YÜRÜK

### Yürük Semâî



Musical notation for SON YÜRÜK in Yürük Semâî style. The piece is written in 2/4 time and features a key signature of one sharp (F#). The notation consists of three staves of music, each containing a sequence of notes and rests. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. The music is characterized by a mix of eighth and sixteenth notes, often grouped in beams, and includes some rests. The piece concludes with a double bar line and a final chord.