

Usûlü : HAFİF

FERAHNÂK BESTE

ZEKÂİ DEDE

Söy let me be  
ni câ nim e fen  
dim ke de rim var  
Ya le le le le lel lel te re le le le lel tir ye le le  
le le le le lel lel ya lâ ya lâ  
yel lel lel lel li beli yâ ri men  
Bir bû se ye can  
ver meki le müş te ri  
ol dum

Söyletme beni cânım efendim kederim var,  
Bir gûna değil dildeki efkâr nelerim var,  
Bir bûseye can vermek ile müşteri oldum.  
Güldü leb-i gülfem dedi; yok yok, değerim var.

Ya le le le le lel lel, te re le le le lel lel.  
Tir ye le le le le le le lel lel,  
ya lâ ya lâ yel le lel lel lel li, beli yârîmen.

Ferahrak - Yürük Semai

YÜRÜK SEMAİ

SAKİR AĞA

Bir dil be re dil- düş tü ki mah- bu bu di ilm-  
 dir- Gel-  
 gel- gel-  
 gel- gü lüm ey dil sa na hay- ran-  
 ey me hi dev- ran- dil sa na hay-  
 ran. lut fey le a man ben de ne ey  
 naz ır- ce- nân- vay. (s a z.) Ti ri ni- ge- hi-  
 gam- ze si- ger ey- le- se- te-  
 sir- sir.

Bir dilbere dil düştü ki mahbûb-u dilimdir  
 Reftarı güzel kameti ar'ar bedelimidir

Tir-i nîgeh-i gamzesi ger eylese tesir  
 Canımda n'ola haylı zamandır emelimidir

## FERAHNÂK BESTE

*Meyl' eder bu hüsn ile kim görse ey gül fem seni*

USUL: AĞIR ÇEMBER

BESTE: ŞAKIR AĞA

Ah Ah mey le der bu hū za za ni re le dön kim dūr ah ah gör se ey gül per ni ni öm rüm ca nım a man a man gör se ey gül fe fe fem se ni vay SON Ah bi mi sil bir

hü hü hüs ne  
ma lik  
ah sin ki ey ka  
şı şı şı hi lâl  
öm rüm ca nım a  
man a man sin ki ey ka  
şı şı şı hi  
lâl vay

Meyl' eder bu hüsn ile kim görse ey gül fem seni  
Taze sümbül zâre döndürmüş siyah perçem seni  
Bî mlâl bir hüsne mâliksin ki ey kaşı hilâl  
Birbirine gösterir çün mâh-ı nev-âlem seni

MÜHAMMES

SÜRE :

♩. 96

## FERAHNÂK PEŞREVI

AHMET HATİPOĞLU

1. Hâne

1. Hâne

MÜLÂZİME

2. Hâne

3. Hâne

Son

FERAHNÂK PESREVÎ  
(2)

The image displays a musical score for the piece "FERAHNÂK PESREVÎ (2)". It consists of five staves of music written in a single system. The notation is in a staff with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff ends with a double bar line and a repeat sign. The third staff is labeled "4.Hane" and begins with a treble clef and a key signature of one sharp. The fourth staff ends with a double bar line and a repeat sign. The fifth staff ends with a double bar line and a repeat sign.

Besla tarihi : Kasım 1968, Ankara

## FERAHNÂK PEŞREVİ

BESTE: BÜLENT ULUSOY

♩ = 60

II. HÂNE

III. HÂNE

IV. RÂNE

The musical score consists of five staves of music in a single system. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a treble clef and a repeat sign. The second staff is labeled 'IV. RÂNE' and contains a fermata over the final measure. The third staff features two triplet markings. The fourth staff contains two triplet markings. The fifth staff concludes with a double bar line and a repeat sign.



## FERAHNÂK PEŞREVİ

MÜZİK: KEMÂNI ALİ AĞA

USÛL: ÇENBER

♩ = 80

1.

2.

2. HÂNE

The image displays a musical score for a piece, likely a traditional Turkish melody, arranged in two systems. Each system consists of two staves of music. The key signature is D major (two sharps: F# and C#). The first system is labeled "3. HANE" and features a first ending (marked "1.") and a second ending (marked "2."). The second system is labeled "4. HANE" and also features a first ending (marked "1.") and a second ending (marked "2."). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a final cadence on a whole note.

The image displays a musical score for six staves, all in G major (one sharp). The notation includes various melodic lines with slurs, ties, and rests. The bottom staff features a first ending (marked '1') and a second ending (marked '2') with repeat signs. The first ending leads back to an earlier part of the piece, while the second ending concludes the section with a final cadence.

## FERAHNÂK PEŞREVİ

USÛL: ZENCİR

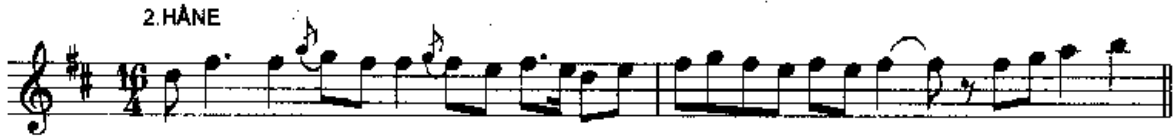
MÜZİK: ZEKİ MEHMET AĞA

♩ = 80



♩ = 80  
TESLİM





3. HANE

4. HANE

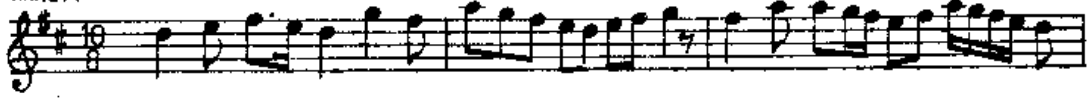
MÜZİK : AHMET HATİPOĞLU

USÜLÜ : AKSAK SEMÂİ

## FERAHNÂK SAZ SEMÂİSİ

♩ = 120

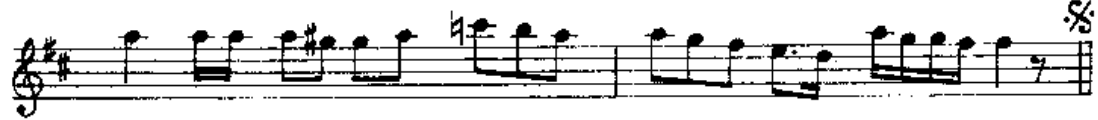
HANE . 1



MİLÂZİME %



HANE . 2



HANE . 3



CURCUNA  
♩ = 200

PERAHNÂK SAZ SEMÂSİ  
(Sahife -2 )

Ahmet Helipoğlu

HANE .4

11. 12.

UYSAL



Akort Sema:

FERAHHAK SAZ SEMAISI

AYDIN OKAN

1.

8.

2.

3.

4. Sema:

3.

-1-

-2-

-3-

-2-

## FERAHNAK SAZ SEMÂİSİ

USÛLÜ: AKSAK SEMÂİ

MÜZİK: CAYIT T. CENKOĞLU

♩=132

1. HANE

TESLİM

2. HANE

3. HANE

♩=192

4. HANE

1. 2.

y. or. vga

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four hane sections and a teslim section. The first hane is marked with a tempo of ♩=132. The second hane is marked with a tempo of ♩=192. The score includes various musical notations such as slurs, ties, and dynamic markings. The final section includes first and second endings, with the first ending leading back to the beginning of the piece.

AKSAK SEMAİ  $\text{♩} = 96$  FERAHNÂK SAZSEMAİSİ CİNÜÇEN TAHRAKORUR (1952)

1. *mf*

MIZRAPLAR (veya KAVRULI GÖLÖ) ; YAYLAR  
*p cresc.* *pp dolce*

BERABER *pp*

2. *p* *mf*

*p cresc.*

3. *mf cresc.*

SEMAİ (AĞIRCA)  $\text{♩} = 144$

*pp*

YÜRÜK SEMAİ  $\text{♩} = 192$  (neşeli)

YAYLAR MIZRAPLAR YAYLAR MIZRAPLAR  
*p* *mf* *p* *mf*

BESTE : 1 *4. defa diminuendo*

USÛLÜ : Aksak semai' FERAHNÂK SAZ SEMAİSİ BESTE: FAHRİ KOPUZ

1. HÂNE

TESLİM

2. HÂNE

3. HÂNE

4. HÂNE

## FERAHNÂK SAZ SEMÂSİ

MÜZİK:FERİT SİDAL

USÛLÜ:AKSAK SEMÂİ

♩ = 160

TESLİM

2.

3.

4.  
♩ = 192

The image displays three staves of musical notation in G major (one sharp). The first staff begins with a double bar line and a repeat sign, followed by a sequence of eighth and quarter notes. The second staff continues the melodic line with similar rhythmic values. The third staff concludes the piece with a final note and a double bar line, accompanied by a decorative flourish.

*Flood semai*      *Ferahnak Sag Semalsl*      *Hasan Esen*

*I. Hane (110)*

*II. Hane*

*III. Hane*

*IV. Hane (152)*

Aksak Semai

FERAHNÂK SAZ SEMAİSİHasan Soyşal  
Süre : 4' 5"

1. TESLİM

2. HANE

3. HANE

4. HANE (Aksak Semai)

OCAK - 1978 / ESKİŞEHİR



## FERAHNÂK SAZ SEMÂSİ

USÛLÜ: AKSAK SEMÂİ

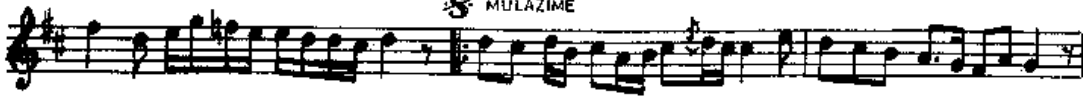
♩ = 120

1. HÂNE

MÛZİK: İSMÂİL DEMİRKİRAN



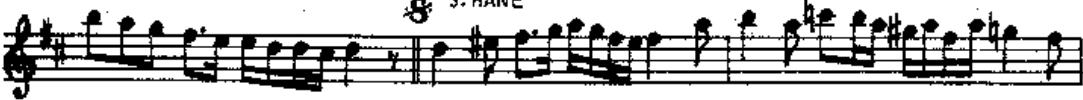
MÛLÂZİME



2. HÂNE



3. HÂNE



♩ = 120 YÛRÛK SEMÂİ

4. HÂNE



(BEŞTE TARİHİ: 24 ŞUBAT 1990 ADANA)

## FERAHNÂK SAZ SEMÂÎSÎ

USÛLÛ : Aksak Semâî

MÛZİK : KEMÂNÎ ALI AĞA

$\text{♩} = 132$

TESLİM

2. HÂNE  
SON

3. HÂNE

## FERAHNÂK SAZ SEMÂÎSÎ

-2-

4. HÂNE  
YÜRÜK SEMÂÎ ♩ = 104

## FERAHNÂK SAZ SEMÂSİ

MÜZİK:LEON HANCIYAN

USÛLÜ:AKSAK SEMÂİ  
♩ = 132

TESLİM

2.HÂNE

3.HÂNE

4.HÂNE

The image displays a musical score for a single melodic line, consisting of eight staves of music. The key signature is G major (one sharp, F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes a variety of rhythmic figures: quarter notes, eighth notes, and sixteenth notes, often grouped together. There are also rests and dynamic markings such as accents. The piece concludes with a double bar line and a repeat sign.

USÛLÜ : AKSAK SEMÂİ  
 ♪,108

## FERAHNÂK SAZ SEMÂİSİ

MÜZİK : MAHMUT KOÇBAY

1. HÂNE

TESLİM

SON

2. HÂNE

3. HÂNE

SEMÂİ

4. HÂNE

The image displays a musical score for six staves, all in G major (one sharp). The notation includes various rhythmic values and articulations:

- Staff 1:** Starts with a quarter note G, followed by eighth notes A-B-A-B-C-B-A, and ends with a quarter note G. A repeat sign is present.
- Staff 2:** Features quarter notes G, A, and B, followed by a triplet of eighth notes (A-B-C), and quarter notes D, E, and F. A fermata is placed over the final F.
- Staff 3:** Contains quarter notes G, A, B, and C, followed by a triplet of eighth notes (D-E-F), and quarter notes G, A, and B.
- Staff 4:** Shows eighth notes G-A-B-A-G, followed by quarter notes A, B, and C, and a triplet of eighth notes (D-E-F). A fermata is placed over the final F.
- Staff 5:** Features eighth notes G-A-B-A-G, quarter notes A, B, and C, and a triplet of eighth notes (D-E-F). A fermata is placed over the final F.
- Staff 6:** Contains quarter notes G, A, B, and C, followed by eighth notes D-E-F-G, and quarter notes A, B, and C. A fermata is placed over the final C, which is marked with a double bar line and a repeat sign.

MÜZİK: MUTLU TORUN

AKSAK SEMÂÎ

SÜRE : 5',38"

## FERAHNÂK SAZ SEMÂÎSİ

♩ = 112

1. HANE





2

## YÜRÜK SEMÂİ

♩ = 152 4. HANE

YÜRÜK SEMÂİ

♩ = 152 4. HANE

*mf* *p* *mf* *p*

*tr*

*mf* *p*

*sf*

can habuz

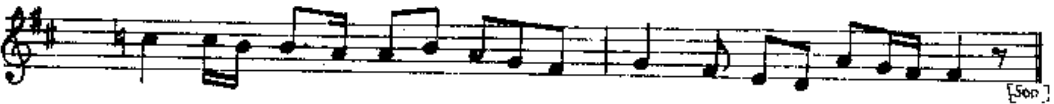
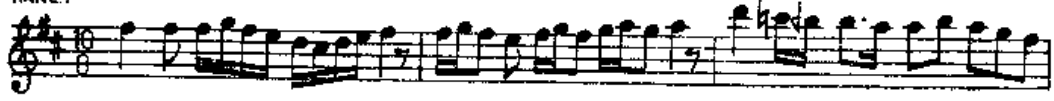
MÜZİK : NURİ HALİL POYRAZ

USÖLÜ : AKSAK SEMÂİ

## FERAHNÂK SAZ SEMÂİSİ

♩ = 120

HANE 1



HANE 2



HANE 3



FERAHNÂK SAZ SEMÂİSİ  
(Şahîfe: 2)

N. Halil Poyraz

Y. Semâî

HANE: 4

The musical score is written in G major (one sharp) and 6/8 time. It consists of 11 staves of music. The first section, 'Y. Semâî', spans the first 8 staves. The second section, 'YÜRÜK SEMÂİ', spans the last 3 staves. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a 'UYGAL' marking.

Sayfa 1

Aksak Semâ  
Semâ

♩ = 60

FERAHNAK SAZ SEMÂSİ

M. Reşat AYSU  
18 Mayıs 1966 İzmir  
No 235

1. Hane

2. Hane

3. Hane

Teshim

Yaylı Sazlar

Mızraplı Sazlar

Sayfa 2

Aksak Semai  
Semai

FERAHNAK SAZ SEMAİSİ

M. Reşat Aysu  
No : 235

4. Hane VARIATION 1

*Yaylı Sazlar*

*Mızraplı Sazlar*

VARIATION 2

VARIATION 3

Sayfa 3

Semai

FERAHNAK SAZ SEMAİSİ

M. Reşat Aysu  
No : 235

VARIATION 4

VARIATION 5

Sayfa 4

Semai

FERAHNAK SAZ SEMAİSİ

M. Reşat Aysu  
No : 235

VARIATION 6

Kaynak: M. Reşat Aysu'nun el yazması Notadan kopya edilmiştir.

Not: Eser'in aslı M. Reşat AYSU'nun el yazmasında tek seslidir.  
1971 yılında ODTÜ'nün bir konserinde çalınması için Sayın Erol SAYAN tarafından yukarıdaki şekilde çok sesli hale getirilmiştir.  
Reşat Ünal 30 Temmuz 2001

## FERAHNÂK SAZ SEMÂSİ

USÛLÜ:AKSAK SEMÂİ

ZEKİ MEHMET AĞA

♩=120

1 HÂNE

MÛLÂZİME

2 HÂNE

3 HÂNE

4 HÂNE

Y. ÇAVUŞ



## FERAHNAK-AŞIRAN PEŞREVİ

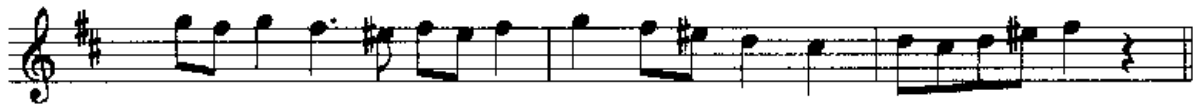
MÜZİK:CÜNEYD KOSAL

USÖLÜ:DEVR-I KEBİR

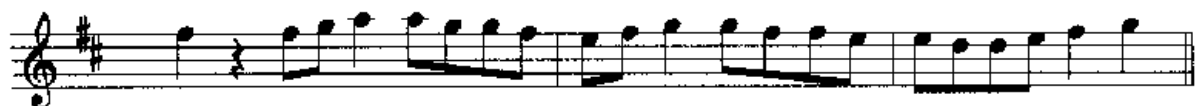
♩ = 96



2.HÂNE



3.HÂNE



4. HANE

The image displays a musical score for a piece titled "4. HANE". The score is written in G major, indicated by two sharps (F# and C#) in the key signature. It consists of six staves of music, all in treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of the sixth staff.

Muhammes FERAHNAKASIRAN PEŞREVİ Fethi Karamahmudoğlu

1:80 (J) H

Mülâtime...

(2) H

(3) H

(4) H

**Ökraksemâi** **FERAHNÂKAŞÎRAN SAZSEMÂİSİ** Fethi Karamahmudoglu

*1. Hâne*

*2. Hâne*

*3. Hâne*

*4. Hâne*

## FERAHNÂK-AŞIRAN SAZ SEMÂİSİ

MÜZİK: HASAN ESEN

USÛLÜ: AKSAK SEMÂİ

♩ = 112



2.HÂNE

SON



3.HÂNE



4.HÂNE- YÜRÜK SEMÂİ



ÖYÜN HAVASI  
**FERAHNÂK**

# SADETTİN AREL

*PEKYÜRÜK*

*p* *mf* *p* *cresc* *f* *p* *mf* *p* *f* *mf* *ff* *f* *p* *mf* *ff* *f*

*BURADAN SON SATIRA*

*Dolce cantando*

*Dolce Cantando*