

BAYÂTÎ PEŞREVİ

Usûl : Düyek
♩=120

Artaki CANDAN

1. Hâne

The first Hâne is composed of four staves of music. The first staff begins with a treble clef and a 8/8 time signature. The melody is written in a key with one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, and various accidentals such as sharps and naturals. The piece concludes with a double bar line.

§ Teslim

The Teslim section consists of two staves of music. It begins with a treble clef and a 8/8 time signature. The melody is written in a key with one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, and various accidentals such as sharps and naturals. The piece concludes with a double bar line.

2. Hâne

The second Hâne is composed of four staves of music. The first staff begins with a treble clef and a 8/8 time signature. The melody is written in a key with one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, and various accidentals such as sharps and naturals. The piece concludes with a double bar line.

BAYÂTÎ PEŞREVÎ

Artaki CANDAN

3. Hâne

Musical notation for the 3rd Hâne of Bayâtî Peşrevî. The notation is written on a single staff with a treble clef and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a trill (3) above a note in the first staff. The piece concludes with a double bar line and a fermata symbol.

4. Hâne

Musical notation for the 4th Hâne of Bayâtî Peşrevî. The notation is written on a single staff with a treble clef and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a trill (3) above a note in the first staff. The piece concludes with a double bar line and a fermata symbol.

Dr.Semra Özgin
Şubat-2012