

## CANFEZÂ PEŞREV

Usûl: Devr-i kebir

Eyyûbi Ali Rıza ŞENGEL

### 1. Hane

Musical notation for the first hane of Canfezâ Peşrev, consisting of four staves of music in 2/8 time, starting with a treble clef and a key signature of one flat. The first staff has a '28' above the time signature. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata.

### Teslim

Musical notation for the Teslim section of Canfezâ Peşrev, consisting of two staves of music in 2/8 time, starting with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata.

### 2. Hane

Musical notation for the second hane of Canfezâ Peşrev, consisting of four staves of music in 2/8 time, starting with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata. A triplet of eighth notes is marked with a '3' above it.

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## 3. Hane

The 3rd Hane is composed of four 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 is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody with a similar rhythmic pattern. The third staff shows a continuation of the melodic line. The fourth staff concludes the hane with a double bar line and a repeat sign (a stylized 'S' with a vertical line through it).

## 4. Hane

The 4th Hane is composed of four 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 is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody with a similar rhythmic pattern. The third staff shows a continuation of the melodic line. The fourth staff concludes the hane with a double bar line and a repeat sign (a stylized 'S' with a vertical line through it).

Dr. Semra Özgün  
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