

The image displays a musical score for the piece "Bayatî Saz Semat" by Haydar Tatliyay. The score is written on ten staves, organized into three distinct sections:

- Section I:** The first section, marked with a Roman numeral "I.", spans the first four staves. It begins with a treble clef, a 10/8 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values and melodic lines.
- Section II:** The second section, marked with a Roman numeral "II.", spans the next four staves. It continues the melodic development with similar rhythmic patterns.
- Section III:** The third section, marked with a Roman numeral "III.", spans the final two staves. It features a key signature change to one flat (Bb) and includes a double bar line with repeat signs.

Throughout the score, there are various musical symbols such as accidentals (sharps, flats, naturals), slurs, and dynamic markings. The notation is dense, reflecting the intricate nature of the Bayatî style.

Cüneyt KOSAL

Bayati Saz Semaisi (Düzenli)

No: 27

H. Taşkın

The image displays a musical score for the piece "Bayati Saz Semaisi (Düzenli)". The score is written on ten staves of music. The first staff begins with a tempo marking of "70". The second staff includes a measure rest marked "15. IV." and a key signature change to one sharp (F#). The music is characterized by intricate melodic lines with many sixteenth and thirty-second notes, typical of Semaiz music. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

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