




CİNUÇEN TANRIKORUR

NIŞÂBUREK
ÂYİN-İ ŞERÎFİ

(Sonsuz şükran ve muhabbetle, Bârihüdâ'ma)

VIRGINIA (ABD), Aralık 1998
(Beste No: 480)



NIŞÁBUREK PEŞREV

Devrikebîr

1. 

2. 

3.

Handwritten musical score for exercise 3, consisting of four staves in G major. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The third staff continues with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The fourth staff continues with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. There are some handwritten annotations and a circled '3' in the fourth staff.

4.

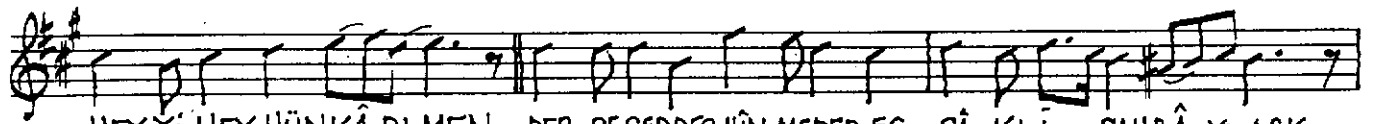
Handwritten musical score for exercise 4, consisting of four staves in G major. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The third staff continues with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The fourth staff continues with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. There are some handwritten annotations and a circled '3' in the first staff.

I. SELÂM

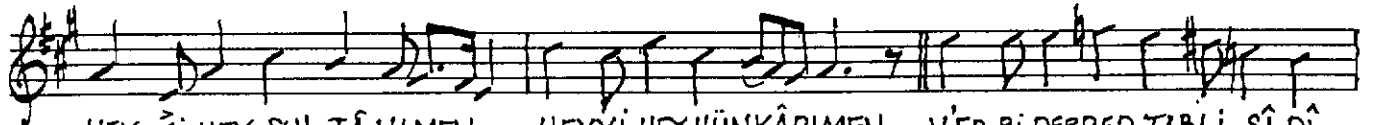
Devrîrevân



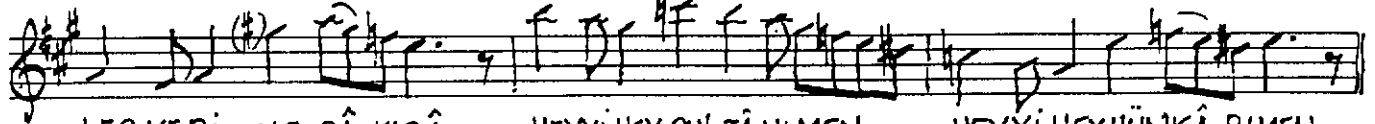
GER HÛMÂRÂ- REDSUDÂ-YI BER GERI SEVDÂ-YI AŞK HEYYİ HEYİ SULTÂNİMEN




HEY Yİ HEY HÛNKÂRİ MEN DER RESEDDER HÎN MEDED ES- SÂ-KI-Î SAHBÂ-YI AŞK



HEY Yİ HEY SUL-TÂNİMEN HEYYİ HEY HÛNKÂRİMEN V'ER Bİ DERRED TABLİ ŞÂ-DÎ



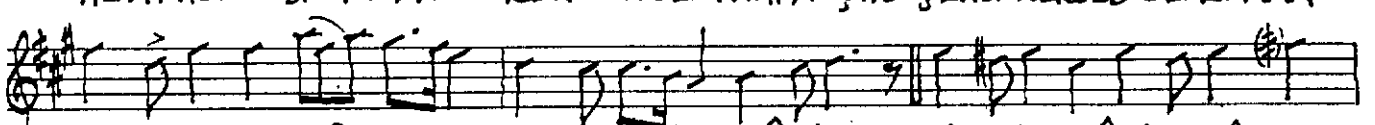
LEŞ KERİ UŞ-ŞÂ-KIRÂ HEYYİ HEY SULTÂNİMEN HEYYİ HEY HÛNKÂ-RİMEN



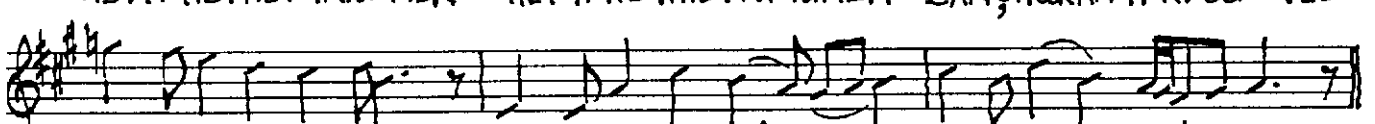
MÛJDEİ İN-NÂ FETAHNÂ DER DEMED JURNÂ-YI AŞK HEYYİ HEY RÂ-NÂ-YİMEN



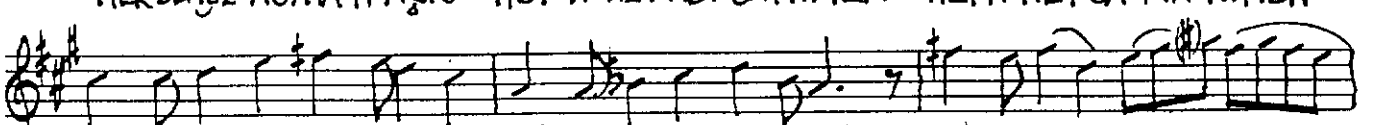
HEYYİ HEY ZÎ-BÂ-YİMEN ZEHRİ EN DER KAMI Â-ŞİK ŞEHDİ KERDED DERZEMAN



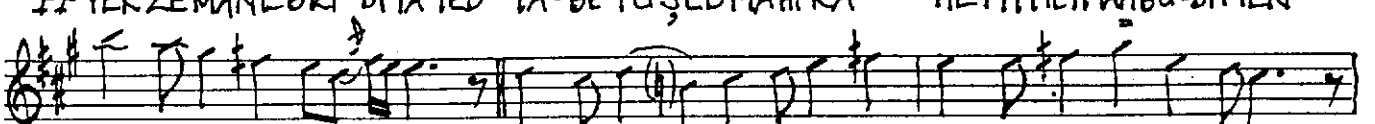
HEYYİ HEY HEY YÂRİ-MEN HEY Yİ HEY HEY MÛ-RİMEN Z'ANŞİ KERHÂ-Yİ Kİ CÛ-YED



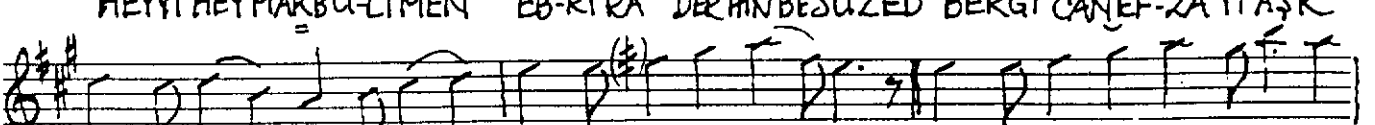
HER DEMEZ-NEYHÂ-YI AŞK HEYYİ HEY HEY CÂNİMEN HEYYİ HEY CÂ-NÂ-NİMEN



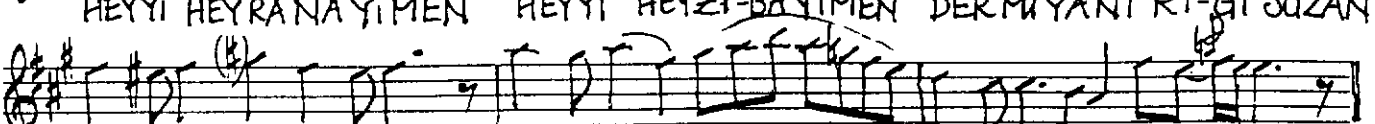
P'PEYK ZEMÂNEBRI BİYÂ YED TÂ-BE PÛŞED MÂHİRÂ HEYYİ HEY MAHBÛ-BİMEN



HEYYİ HEY MAKBÛ-LİMEN EB-Rİ RÂ DER HÎN BESÛZED BERGİ CÂNEF-ZÂ-YI AŞK



HEYYİ HEY RÂ NÂ-YİMEN HEYYİ HEY ZÎ-BÂ-YİMEN DER MÛYÂNİ RÎ-Gİ SÛZAN



DER TARÎ-Kİ BÂ-DİYE HEYYİ HEY MAHBÛ-BİMEN HEYYİ HEY MAKBÛ-LİMEN

BAN GIHÂYI RE'D BÎ NÎ MÎ ZENED SAGKÂYI AŞK HEYYI HEYAR CÂ-NIMEN

HEYYI HEYDOST MÎ RIMEN ŞEMSI TEBRÎZ ER BÎ TÂBED EZ KUBÂ BI REŞKI HAK

HEYYI HEY SULTANIMEN HEYYI HEY HÜNKÂRIMEN KUBBEHÂYI MEVCÎ HÎ-ZED

AN DEMEZ DERYÂYI AŞK HEYYI HEY RÂ-NÂYIMEN HEYYI HEY ZÎ-BÂYIMEN

Terennüm

II. SELÂM

Evfer

Â- HI SUL- TÂ- NI MENÎ
A- HI DER- MEN Bi- DEMÎ

NÎ SUL- TÂ- NI MENÎ
MÎ MEN ZÎ- DE MENÎ SEVEM

(Saz) EN- DER Dİ- LU CÂN
YEK-Kİ CÂN Şİ- SE VED

CÂN VED İ- SÂD MÂ- NI MENÎ
VED CÂ- Nİ MENÎ

Â- Terennüm HI Î- MÂ- NI MENÎ

Â- HI EY KÂ- ŞI- FI E- SIRÂ-

RÂ- RI HÜDÂ- MEV- LÂ- NÂ

(saz) SÜL- TÂ- NI FENÂ
 MEV- LÂ- YI GÜRÜ-

SÂ- HI BEKÂ MEV- LÂ- NÂ
 EV LIYÂ MEV- LÂ- NÂ → (Terennüm)

(saz) AŞK İT- ME- DEDİR
 HA- ZİRE-Tİ- NE BÖY- LE Hİ-TÂB

Terennüm

Musical notation for Terennüm, measures 1-28. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12, with the annotation "(Hüzzam!)" above the first measure and "Pesi" above the eighth measure. The fourth staff contains measures 13-28, ending with a double bar line and the number "28" in the key signature.

III. SELÂM

Musical notation for Selâm, measures 29-34. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of seven staves of music. The lyrics are written below the notes. The lyrics are: PES ZE NÔ- MÎ DÎ BÜ VED K'AN KUR KU- RI BER- DER HÂ HÂ REVED P BE-LİYÂ- RI-MEN DÂ- RU- YÎ DÎ- DE NE CÜ- YE- di cü- CÜM- LE ZIK- Ri

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of eighth and quarter notes. Dynamics include *pp* and *p*. Lyrics: NAN KÜ-NED *pp* BE-LİMÎ- RI-MEN

Musical staff 2: Treble clef, key signature of two sharps. The melody continues with quarter and eighth notes. Dynamics include *p*. Lyrics: HER Ki CÜN MÂ-

Musical staff 3: Treble clef, key signature of two sharps. The melody features quarter and eighth notes. Dynamics include *p*. Lyrics: HÎ NEBÂ- ŞE- Di CÜ-

Musical staff 4: Treble clef, key signature of two sharps. The melody includes quarter and eighth notes. Dynamics include *p*. Lyrics: CÜ- YE- DU PÂ-

Musical staff 5: Treble clef, key signature of two sharps. The melody consists of quarter and eighth notes. Dynamics include *pp*. Lyrics: YÂ- NI ÂB *pp* BE-LİCÂ- NIM

Musical staff 6: Treble clef, key signature of two sharps. The melody features quarter and eighth notes. Dynamics include *p*. Lyrics: HER Ki Ü MÂ-

Musical staff 7: Treble clef, key signature of two sharps. The melody includes quarter and eighth notes. Dynamics include *p*. Lyrics: HÎ BÜ VED K'EY Fi-

Musical staff 8: Treble clef, key signature of two sharps. The melody consists of quarter and eighth notes. Dynamics include *p*. Lyrics: FİK- RE- TI PÂ-

Musical staff 9: Treble clef, key signature of two sharps. The melody features quarter and eighth notes. Dynamics include *pp*. Lyrics: YÂN KÜNED *pp* BE-Lİ ÖM- RÜM

Musical staff 10: Treble clef, key signature of two sharps. The melody includes quarter and eighth notes. Dynamics include *p*. Lyrics: GER Bi- FAK- RU

Musical staff 11: Treble clef, key signature of two sharps. The melody consists of quarter and eighth notes. Dynamics include *p*. Lyrics: SID- Ki PÎ- ŞÂ- / î

Musical staff 12: Treble clef, key signature of two sharps. The melody features quarter and eighth notes. Dynamics include *p*. Lyrics: BE- RÂ- HI → do

Â- Şİ KÂN BE-LİYÂ- RI-MEN

ŞEM- Sİ TEB- RÎ-

ZÎ TÜ-RÂ HEM- SO- HUBE-

TI MER- DAN KÜ-NED

Teremüm Â- HI CÂ- NİMEN CÂ- NA- NİMEN

Yürüksemâi

EY Kİ HEZÂR Â- FERİN ÂH BU NİCESUL-

TÂN OLUR YÂ- RIYAR KÜ-Lİ ÖLAN Kİ-Şİ LER

CÂ- NİM HÜSREVÜHÂ- KAN OLUR ÂH

HER KIBUGÜN VE-LEDE ÂH i-NANUBEN

YÜZ SÜRE CÂ-NİM YOH-JULİSE BÂ-YO-LUR

YÂ-RİYAR BÂ-YİSE SUL-TÂN-O-LUR

Terennüm

EY NÂ-TI-Kİ İLÂ-HÎ V'EY DÎ-DE-

İ HAKÂ-YEK Z'İN KUL-ZU-Mİ PÜR Â-

TEŞ EY ÇÂ-RE-Yİ HA-LÂ-YIK

EY Â-Fİ TÂ-Bİ CAN-HÂ EY ŞEM-Sİ

HAK KİTEB-RİZ HER ZER-RE EZ-ŞU Â-

ET CÂ- NI LÂ-TÎ Fİ NÂ- TIK

Â- SUMAN-DİR KUB- BE-Sİ HEP AH-TE-

RÂN Â- VÎ-ZE-Sİ EN ZİYÂ- BAH-

ŞÂ KANÂ-Dİ-Lİ GÜNEŞLE MÂH- TİR

SEDDOLUN- MAKLATEKÂ- YÂ KAL-DIRIL- MAZ

ZİK- Rİ HAK CÜMLE MEV- CÜ- DÂT ZÂ-

KİR KÂ- İ NAT DER- GÂH- TİR

IV. SELÂM

Evfer

Handwritten musical score for 'Evfer' in 9/4 time. The score consists of five staves of music with lyrics in Armenian. The lyrics are:
A- A- HI SUL- TÂ- NI MENI
A- HI DER- MEN BI- DEMI
NI MI. SUL- TÂ- NI MENI SEVEM
MEN TÂ- ZIN- DE
(Saz) EN- DER DI LU CÂN
YEK (ki) CAN ÇI ŞEVED
CAN VED SÂDI MÂ- NI MENI
MÂ- NI MENI
A- HI Î- MÂ- NI MENI

SON PESREV

Handwritten musical score for 'SON PESREV' in 9/4 time. The score consists of five staves of music. The first two staves are in treble clef, and the last three are in bass clef. The music features various rhythmic patterns, including triplets and sixteenth notes.

Yürüksemâi

SON YÜRÜKSEMÂI

The musical score is written in 8/8 time and consists of five staves. The key signature is one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is heavily ornamented with slurs and grace notes. Dynamics such as *p* (piano) and *f* (forte) are indicated. The piece concludes with a double bar line and the word "(son)" written above the final measure.

NIŞÂBUREK ÂYİN-İ ŞERÎFİNİN NUTK-U ŞERÎFİ

BİRİNCİ SELÂM

Ger humâr âred sudâ-î ber-ser-î sevdâ-yı aşk
Der resed der hîn meded es-sâkı-î sahbâ-yı aşk

V'er biderred tabl-i şâdî leşker-î uşşâk râ
Müjde-î İnnâ fetahnâ der demed sumây-ı aşk

Zehr ender kâm-ı âşık şêhd kerded der zemân
Z'an şikerhâyî ki rûyed her dem ez neyhâ-yi aşk

Yek zemân ebrî biyâyed tâ hepûşer mâh râ
Êbr râ der hîn besûzed berg-i cân efzâ-yi aşk

Der miyân-î rîg-i sûzân der tarîk-î bâdiye
Bang(i) hâ-yî re'd bînî mîzened sagkâ-yı aşk

Şems-i Tabrîz er bitâbed ez kubâb-ı reşk-i Hak
Kubbehâ-yî mâvc hîzed an dem ez deryâ-yı aşk
(D.K., 1308)

*Verse sevdâ âşıkı mahmûr edip baş ağrısı
Cam sunar imdâd eder tekrar hemen aşk sâkisi*

*Parçalansa neş'esiyle köslerin aşk ordusu
Üflenir İnnâ fetahnâ müjdesiyle zurnası*

*Akmasından sükkerin her an kamıştan aşk ile
Âşıkın ağzında zehrin bal olur bak kekresi*

*Gökte farzet bir bulut gölgelendirmiş ay'ı
Farçalar şimşek olup her gölgeyi Aşkın yayı*

*Çölde kızgın kum-çakıldan yol ararken vâhaya
Gökleri gümbürdetip rahmet verir Aşk yolcuya*

*Hükm-i Hakkın kubbesinden vursa Şemsi Tabriz'in
Aşkın umma'nında parlar dalgalardan kubbesi*

İKİNCİ SELÂM

Sultânimenî, sultânimenî
Ender dil-u-cân îmânimenî
Dermen bidemî men zinde şevem
Yek can çi şevêd, sad cânimenî

*Sultansın bana, sultansın bana
Canda-gönülde îmansın bana
Nefhedersen sen diriltirsin beni
Bir can ne demek, bin cansın bana!*

Ey kâşif-i esrâr-ı Hüdâ Mevlânâ
Sultân-ı fenâ, şâh-ı bekâ Mevlânâ
Aşk itmededir hazretine böyle hitâb
Mevlâ-yı gürûh-î evliyâ Mevlânâ
(Şeyh Galib, Dîvan, 96)

ÜÇÜNCÜ SELÂM

Pes zenomîdî büved k'an kûr(1) ber derhâ reved
Dâru-yî dîdê mecûyed, cümle zikri nan küned

Her ki çün mâhî nebâşed cûyed ü pâyân-i âb
Her ki ü mâhi büved k'ey fikret-î pâyân küned

Ger bi fakr ü sıdk(1) pîşâî be râh-î âşıkân
Şems-i Tebrîzî türâ hem-sohbet-î merdan küned
(Dîvân-ı Kebîr, 729)

*Nevmidîdendir körün hiç durmadan ev gezdiği
Gözlerin açmak değil, karnın doyumak isteği*

*Sahile vurmak için terler balıktan başkası
Oysa yoktur bir balıkçın böyle sahil kaygısı*

*Fakr içinde hep yürürsen aşk yolundan sıdk ile
Ehl-i îman sohbetinde dost kılar Şems'in seni*

Ey ki hezâr âferin, bû nice sultân olur
Kûlı olan kişiler hüsrev ü hâkân olur
Her ki bugün Vêled'ê înanuben yüz süre
Yohsul isê bây olur, bây ise sultân olur

Ey nâtık-î ilâhî, v'ey dîde-î hakâyık
Z'in kulzum-î pûr-âteş, ey çâre-yî halâyık
Ey âfitâb-ı canhâ, ey Şems-i Hakk-ı Tebrîz
Her zerre ez şuâet cân-î lâtif-i nâtık

(Dîvân-ı Kebîr, 1310)

*Ey Rabbimin sadâsı, sen gerçeği görensın
Âteş denizlerinden kurtarmayı bilensın
Canlardaki güneşsin, Tabrizli Şems-i Hak'sın
Şavkındaki yuâdan uşşâka can verensın*

Âsümandır kubbesi, hep ahterân âvîzesi
En zıyâ-bahşâ kanâdîli güneşle mâhtur
Saddolunmakla tekâyâ kaldırılmaz zikr-i Hak
Cümle mevcûdât zâkir, kâinat dergâhtır
(Ahmed Celâleddin Dede)

Nazmen tercümeler besteciye aittir.