

HICAZ HÜMÂYUN PEŞREV

DEVİR-İ KEBİR

Tanbûrî Osman Bey

The first section of the piece, 'DEVİR-İ KEBİR', is written in 1/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The notation is primarily eighth and sixteenth notes, with some quarter notes and rests. The piece begins with a sharp sign indicating the start of the first measure.

İkinci Hane

The second section of the piece, 'İkinci Hane', is written in 1/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The notation is primarily eighth and sixteenth notes, with some quarter notes and rests. The piece begins with a sharp sign indicating the start of the first measure. There are several triplets marked with a '3' above the notes in the fourth and fifth staves.

Üçüncü Hane



Musical notation for the Üçüncü Hane section, consisting of six staves. The key signature is one sharp (F#) and the time signature is 7/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

Dördüncü Hane



Musical notation for the Dördüncü Hane section, consisting of six staves. The key signature is one sharp (F#) and the time signature is 7/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

HİCAZ

MEVLEVÎ ÂYİN-İ ŞERİF'İ

DEVİR-İ REVAN

Ufuk YÜRÜÇ



BİŞ NEV İN NEV ÇÜN Şİ KÂ YET Mİ KÜ NED
YAR YAR YA Rİ YA Rİ MEN
EZ CÜ DA Yİ HA Hİ KÂ YET Mİ KÜ NED
YAR YAR YA Rİ YA Rİ MEN (Saz)
KEZ NE YİS TAN TA ME RA BÜB Rİ DE END
YAR YAR YA Rİ YA Rİ MEN
DER NE Fİ REM MER DÜ ZEN NA Lİ DE END
YAR YAR YA Rİ YA Rİ MEN (Saz)
Sİ NE HA HEM ŞER HA ŞER HA EZ Fİ RAK
YAR YAR YA Rİ YA Rİ MEN
TA Bİ GŪ YEM ŞER Hİ DER Dİ İŞ Tİ YAK
YAR YAR YA Rİ YA Rİ MEN (Saz)
Rİ (Saz)

NEY HA DÎ SÎ RA HI PÜR HUN MÎ KÜ NED

YAR YAR YA RÎ YA RÎ MEN

KIS SA HA YÎ AŞ KI MEC NUN MÎ KÜ NED

YAR YAR YA RÎ YA RÎ MEN

HEY YÎ HEY SUL TA NI MEN HEY YÎ HEY HÜN KÂ RI MEN

CA NI MEN CA NA NI MEN MEV LÂ YI MEV LÂ NA YI MEN

NEY HA RÎ FÎ HER KÎ EZ YA RÎ BÜ RİD

PER DE HA YEŞ PER DE HA YÎ MA DÎ RİD (Saz)

HEM ÇÜ NEY ZEH RÎ VÜ TİR YA KÎ KÎ DİD

HEM ÇÜ NEY DEM SA ZÜ MÜŞ TA KÎ KÎ DİD (Saz)

A TE ŞEST İN BAN Gİ NA YÜ NİS Tİ BAD

HER KÎ İN A TEŞ NE DA RED NİS Tİ BAD

A TE Şİ AŞ KES Tİ K'EN DER NEY FÜ TAD

CU Őİ Őİ AŐ KES Tİ K'EN DER MEY FÜ TAD
YAR YÜ RE ĞİM YAR GÖR Kİ NE LER VAR
YAR YÜ RE ĞİM DEL Cİ ĞE RİM GÖR Kİ NE LER VAR
AH AH YA RE HA BER VAR
EY DER A VER DÜ Cİ HAN RA Zİ Rİ PA
BAN Ğİ NA YÜ BAN Ğİ NA YÜ BAN Ğİ NA
ÇİS Tİ NEY AN YA Rİ Őİ RİN BU SE RA
BU SE CA YÜ BU SE CA YÜ BU SE CA

İKİNCİ SELÂM

EVFER

AH AH SUL DER TA MEN NI Bİ ME Nİ DE Mİ
SUL MEN TA ZİN NI DE ME Nİ ŐE VEM
AH AH EN YEK DER CAN Dİ Çİ LÜ CAN ŐE VED

CAN İ MA NI ME Nİ
VED SAD CA NI ME Nİ
AH İ MA NI ME Nİ

ÜÇÜNCÜ SELÂM

DEVİR-İ KEBİR

EY HU DA EZ A ŞI KAN HOŞ
NU DI BAD BE Lİ YA Rİ MEN A MAN
A ŞI KAN RA A KI BET MAH
MU DI BAD BE Lİ YA Rİ MEN

Dİ GE RAN EZ MER Gİ MÜH LET
 HA Sİ TEND BE Lİ YA Rİ MEN A MAN
 A ŞI KAN GÜ YEN Dİ Nİ Nİ
 ZU DI BAD HEY Yİ YA Rİ MEN
 EY Kİ HE ZAR A FE RİN BU Nİ CE SUL TAN O LUR
 HER Kİ BU GÜN VE LE DE İ NA NU BEN YÜZ SÜ RE
 KU LI O LAN Kİ Şİ LER CA NİM HUS RE VÜ HA
 YOK SUL İ SE BAY O LUR CA NİM BAY İ SE SUL
 KAN O LUR YAR HUS RE VÜ HA KAN O LUR
 TAN O LUR YAR BAY İ SE SUL TAN O LUR



A ŐI KAN HU İM RU Zİ Çİ HER RU Zİ HA RA Bİ MÜ HA RAB



MEG ŐA DE Rİ EN Dİ ŐE VÜ BER Gİ Rİ RE BAB SAD



GÜ NE NE MA ZES TÜ RÜ KÜ ES TÜ SÜ CUD AN RA Kİ CE MA



Lİ DOS TU BA ŐED MİH RAB (Saz) YAR YAR



YAR YÜ RE ĞİM YAR DOST DOST GÖR Kİ NE LER



VAR (Saz) YAR YÜ RE ĞİM DEL Cİ ĞE RİM GÖR Kİ NE LER VAR



YAR YAR YA RE HA BER VAR



ŐÜD Zİ GA MET HA NE İ SEV DA Dİ LEM DER TA LE BET



REF Tİ BE HER CA Dİ LEM A HI Kİ İM RU Zİ Dİ LEM RA Çİ ŐÜD



DÜ Őİ Çİ GÜF TES Tİ KE Sİ BA Dİ LEM EZ TA LE Bİ GEV HE Rİ GÜ



YA YI AŞK MEV CİZENED MEV CİÇÜDER YA Dİ LEM GER NE KÜ Nİ



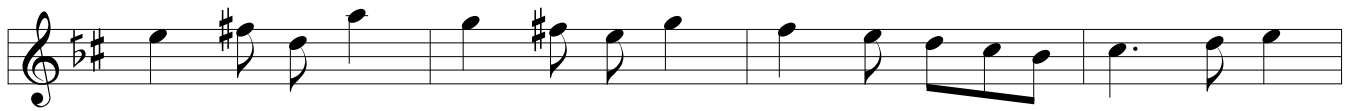
BER Dİ Lİ MEN RAH ME Tİ VA Yİ Dİ LEM VA Yİ Dİ LEM VA Dİ LEM



(Saz) AH GÜ ZE LİN AŞ KI NA HA LÂ TI NA A MAN



YAN DI YÜ REK AŞK HA RA RA TI NA



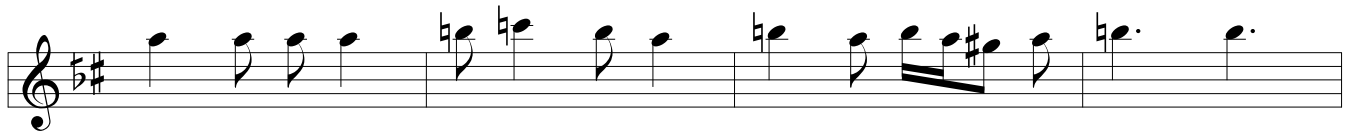
AND İ ÇE YİM GAY RI GÜ ZEL SEV ME YİM AH A MAN



TAN RI YE VÜ TAN RI NİN A YA TI NA



EY



MAK SA DI A ŞI KİN O LAN MEV LÂ NA



YAR YAR YA Rİ YA Rİ MEN VEY



NEŞ VE İ MÜ' Mİ NİN O LAN MEV LÂ NA



YAR YAR YA Rİ YA Rİ MEN Bİ

ÇA RE LE RİZ HA Lİ Mİ ZE RAH MEY LE
YAR YAR YA Rİ YA Rİ MEN Bİ
ÇA RE LE RE MU İN O LAN MEV LÂ NA
YAR YAR YA Rİ YA Rİ MEN

DÖRDÜNCÜ SELÂM

EVFER

AH AH SUL DER TA MEN NI Bİ ME Nİ DE Mİ
SUL MEN TA ZİN NI DE ME Nİ ŞE VEM
AH AH EN YEK DER CAN Dİ Çİ LÜ CAN ŞE VED
CAN VED İ SAD MA CA NI NI ME Nİ ME Nİ
AH İ MA NI ME Nİ

SON PEŞREV
(Zer Mahbûb)

DÜYEK

The musical score is written in a single system with 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The notation is a single melodic line. The first staff starts with a double bar line and a common time signature (C), which then changes to 5/8. The piece concludes with a double bar line and a common time signature (C).

SON YÜRÜK

YÜRÜK SEMÂÎ

The musical score is written in G major (one sharp) and 8/8 time. It consists of eight staves of music. The melody is characterized by a semâî scale, which is a traditional Turkish scale consisting of the notes G, A, B, C, D, E, F# (repeated), G. The score begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the next four. The fifth staff continues the melody with a different rhythmic pattern. The sixth staff features a more complex rhythmic pattern with many sixteenth notes. The seventh staff continues the melody with a different rhythmic pattern. The eighth staff concludes the piece with a final measure and a double bar line.