

HİCAZ PEŞREV

DEVİR-İ KEBİR

Nâyî Osman Dede



The first section of the Hicaz Peşrev is composed of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 14/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern typical of this genre. The first staff starts with a quarter note, followed by a series of eighth notes, and then a sixteenth note. The second staff continues with a similar pattern, featuring a quarter note followed by a series of eighth notes. The third staff introduces a more complex rhythmic structure with a quarter note, a series of eighth notes, and a sixteenth note. The fourth staff continues with a series of eighth notes and a quarter note. The fifth staff features a quarter note, a series of eighth notes, and a sixteenth note. The sixth staff concludes the section with a quarter note, a series of eighth notes, and a sixteenth note.

İkinci Hane



The second section of the Hicaz Peşrev, labeled 'İkinci Hane', consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 14/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern typical of this genre. The first staff starts with a quarter note, followed by a series of eighth notes, and then a sixteenth note. The second staff continues with a similar pattern, featuring a quarter note followed by a series of eighth notes. The third staff introduces a more complex rhythmic structure with a quarter note, a series of eighth notes, and a sixteenth note. The fourth staff continues with a series of eighth notes and a quarter note. The fifth staff features a quarter note, a series of eighth notes, and a sixteenth note. The sixth staff concludes the section with a quarter note, a series of eighth notes, and a sixteenth note.

Üçüncü Hane



Musical notation for Üçüncü Hane, consisting of six staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

Dördüncü Hane



Musical notation for Dördüncü Hane, consisting of six staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

HICAZ MEVLEVÎ ÂYIN-I ŞERÎF'İ

AĞIR DÜYEK

Nâyî Osman Dede

YA MEN Lİ VA Ü AŞ KI KE LÂ ZA
KAD HA BE MEN YE KÜ NÜ Mİ NEL AŞ

LE A Lİ YA (Saz) YA Rİ HEY SUL TA NI MEN
Kİ HA Lİ YA

VAY (Saz) VAY (Saz) NA DA

NE SÎ MÜ AŞ KI KE FÎ EN FÜ SİL VE RA

YA Rİ HEY SUL TA NI MEN VAY (Saz)

AH YA KÜ MU CE LÂ Lİ YE CEL LE

CE LÂ Lİ YA (Saz) YA Rİ HEY SUL TA NI MEN

VAY HÜN KÂ RI MEN DOST RA

NA YI MEN VAY HEY HEY HEY HEY

HEY SUL TA NI MEN VAY YA Rİ YAR

KUR RE TÛL AY NI ME Nİ EZ CAN BE Lİ
SAD HE ZA RAN A FE RİN BER RÛ Yİ TÛ

YA Rİ YAR MA HI BED Rİ GİR Dİ MA GER
YA Rİ YAR MÎ Fİ RİS TED HÛ Rİ VÛ RID

DAN BE Lİ (Saz) YA Rİ YAR SAM TÛ CÛ U
VAN BE Lİ YA Rİ YAR NA TE MA MA

SE HE RÛ UZ LE TÛ ZİK Rİ BE DE VAM
NI Cİ HAN RA Bİ KÛ NED KÂ Rİ TE MAM

YAR MU RA DIMEN (Saz) MU RA DI MEN (Saz)

AS LI İN CÛM LE KE MA LÂ TI BE CÛZ MÛR

Şİ Dİ NİST YAR MU RA DI MEN

SAD RI SA HİB Dİ LÛ KÂ MİL SI FA TÛ BAH

RA ŞAM YAR MU RA DI MEN HEY

ŞEV KI HA YA Lİ DOS TI TE NİM CA

NI CAN İ DER HEY HEY HEY HEY HEY CA NI MEN

SÛ DÛ Zİ YA NÛ ZEV KU GA MI BÎ
GÂ Hİ TE BES SÛM İ LE SE LÂ MI
AŞK Â Şİ NA YE SEC DE YE Â YET



Nİ ŞAN İ DER HEY HEY HEY CA NI MEN
TE MA MI NAZ HEY HEY HEY CA NI MEN
BE YAN İ DER HEY HEY HEY CA NI MEN



BİR TÂ BI VAR Kİ ŞU' LE İ RUH SA



RI YA RI DA CİB RÎ Lİ AŞ KI LEM'



A SI NA DÎ DE BAN İ DER HEY HEY HEY HEY



HEY CA NI MEN DA DEN DEM E ZEL AH
BER BA MI FE LEK AH



SEC DE BE Rİ RÛ RÛ Yİ SA
BÜR DEM E ZAN RÛ RÛ Yİ A



NEM RA AH HEY HEY HEY MAK BU Lİ MEN
LEM RA AH HEY HEY HEY



MAK BU Lİ MEN AH MU' CİZ Bİ NÜ MA



EZ LE Bİ LÂ LET ÇÜ ME



SÎ HA HEY HEY HEY MAK BU Lİ MEN



TA ZİN DE KÜ NÎ AH MÜR DE İ



SAD SA SA LE İ GAM RA AH

HEY HEY HEY MAK BU Lİ MEN HEY SUL TA NI MEN HÜN
KÂ RI MEN YAR İH SAN ME DED GUF
RAN ME DED VAY HEY HEY HEY HEY
HEY SUL TA NI MEN VAY

İKİNCİ SELÂM

EVFER

SUL TA NI ME NÎ
AH SUL TA NI ME NÎ
(Saz) EN DER Dİ LÜ CAN
CAN İ MA NI ME NÎ
AH DER MEN Bİ DE MÎ
AH MEN ZİN DE ŞE VEM
(Saz) YEK CAN Çİ ŞE VED

VED SAD CA NI ME NÎ

AH EY A A ŞI KAN

AH EY A A ŞI KAN

(Saz) AN KES KES Kİ BÎ

BÎ NED RÛ RÛ Yİ O

ŞÛ RÎ RÎ DE GER

GER DED AK AK LI O

AH A ŞÛF ŞÛF TE GER

GER DED HÛ HÛ Yİ O

ZA LIM YAR

AH MÎ RİM

ÜÇÜNCÜ SELÂM

DÜYEK

HÜ SÜN YE KÎ HA SEN YE KÎ YAR YE KÎ SÜ HAN YE KÎ (Saz)

RU HI YE KÎ BE DEN YE KÎ YAR YE KÎ SÜ HAN YE KÎ (Saz)

YA Rİ Dİ Lİ HA ZİN YE KÎ TA DE Mİ A TE ŞİN YE KÎ (Saz)

MİL KE Tİ AŞ KU DİN YE KÎ YAR YE KÎ SÜ HAN YE KÎ (Saz)

AY NI HE ME A YAN YE KÎ MA Nİ İ HER BE YAN YE KÎ (Saz)

ZİK Rİ Dİ LÜ ZE BEN YE KÎ YAR YE KÎ SÜ HAN YE KÎ (Saz)

AŞ KU ME LÂ LE TEM YE KÎ SAK MÜ SE LÂ ME TEM YE KÎ

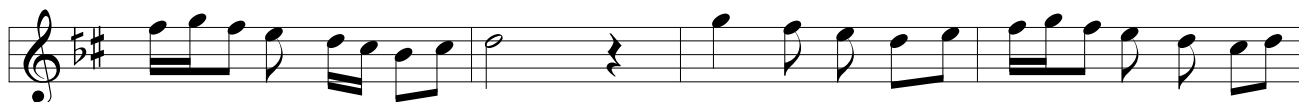
MEN Ü ME LÂ ME TEM YE KÎ YAR YE KÎ SÜ HAN YE KÎ

10/8



EY Kİ HE ZAR A FE RİN
HER Kİ BU GÜN VE LE DE

BU Nİ CE SUL
İ NA NU BEN



TAN O LUR
YÜZ SÜ RE

KU LI O LAN Kİ Şİ LER
YOK SUL İ SE BAY O LUR



CA NİM HUS RE VÜ HA
CA NİM BAY İ SE SUL

KAN O LUR YAR
TAN O LUR YAR



HUS RE VÜ HA KAN O LUR (Saz)
BAY İ SE SUL TAN O LUR



EY



SUB Hİ SE A DET Zİ CE Bİ Nİ TÜ HÜ VEY DA AN



HÜS Nİ Çİ HÜS NES Tİ TE KAD DES VE TE A LÂ AN



CÂ Yİ Kİ İS MEST BE KÜL Lİ HE ME İS MEST AN



CA Yİ Kİ CA NES Tİ NE İS MÜ NEMÜ SEM MAYARI MEN YAR (Saz)



AH YA Rİ MEN YAR AH YA Rİ MEN YAR (Saz) AH YA Rİ MEN



YAR AH YA Rİ MEN YA Rİ ME RA DOST YA Rİ MEN VAY



ÇÜN



BEN DE NE İ Nİ DA Yİ ŞA Hİ Mİ ZEN YAR Tİ Rİ NA ZA RAN



ÇÜ NAN Kİ HA Hİ Mİ ZEN YAR ÇÜN Hİ Mİ ZEN YAR ÇÜN



EZ HO DU GAY Rİ HOD MÜ SEL LEM GEŞ TÎ YAR BÎ



HOD BÎ Nİ ŞİN KÛ Sİ İ LÂ Hİ Mİ ZEN YAR (Saz) MEN



BA TÛ ÇÜ NA NE MEY Nİ GÂ Rİ HO TE Nİ (Saz) KEN



DER GA LA TAM Kİ MEN TÛ EM YA TÛ ME Nİ (Saz) NÎ



MEN ME NE MÛ NÎ TÛ TÛ Yİ NÎ TÛ ME Nİ YA Rİ YA Rİ



YAR NÎ MEN ME NE MÛ NÎ TÛ TÛ Yİ NÎ TÛ ME Nİ



YAR (Saz) HEM MEN ME NE MÛ HEM TÛ TÛ Yİ HEM TÛ ME Nİ



MEV



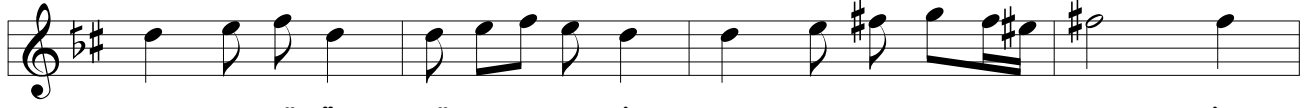
LÂ YE E NET TA İ BÜ MİM MA SE LE FA YAR HEL



YUK BE LÜ ÖZ RÜ A ŞI KİN KAD TE LE FA YA Rİ YA Rİ YAR MEV



LÂ YE E NET TA İ BÜ MİM MA SE LE FA YAR HEL



YUK BE LÜ ÖZ RÜ A ŞI KİN KAD TE LE FA YAR İN



KÂ NE NE DA ME TÎ SU DU DEN VE CE FA YA Rİ YAR MEV



LÂ YE A FAL LA HÜ A FAL LA HÜ A FA YAR MEV



LÂ YE A FAL LA HÜ A FAL LA HÜ A FA



YAR



KÜ CAS TI MUT RI Bİ DİL TA Zİ NA RE HA YI SA LÂ
ÇÜ A Fİ TA BI CE MA LET BE RA MED EZ MEŞ RİK



DE REF KE NED DE Mİ O DER HE ZA Rİ SER SEV DA
Zİ ZER RE ZER RE Şİ NÎ DEM Kİ Nİ' ME MEV LÂ NA



DE REF KE NED DE Mİ O DER HE ZA Rİ SER SEV DA (Saz) SEV DA
Zİ ZER RE ZER RE Şİ NÎ DEM Kİ Nİ' ME MEV LÂ NA LÂ NA

DÖRDÜNCÜ SELÂM

EVFER

SUL TA NI ME Nİ

SUL TA NI ME Nİ A

MAN EN DER Dİ LÜ CAN

CAN İ MA NI ME Nİ

AH DER MEN Bİ DE Mİ

MEN ZİN DE ŞE VEM A

MAN YEK CAN Çİ ŞE VED

VED SAD CA NI 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. The key signature is one sharp (F#), and the time signature is 5/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line and a final cadence symbol.

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# (referred to as 'semâî' in the title). The piece begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The first staff starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, and a quarter note G. The second staff continues with eighth notes G, A, B, C, D, E, F#, and a quarter note G. The third staff features a series of eighth notes G, A, B, C, D, E, F#, and a quarter note G. The fourth staff continues with eighth notes G, A, B, C, D, E, F#, and a quarter note G. The fifth staff features a series of eighth notes G, A, B, C, D, E, F#, and a quarter note G. The sixth staff continues with eighth notes G, A, B, C, D, E, F#, and a quarter note G. The seventh staff features a series of eighth notes G, A, B, C, D, E, F#, and a quarter note G. The eighth staff continues with eighth notes G, A, B, C, D, E, F#, and a quarter note G, ending with a double bar line.