

SABÂ PEŞREV

DEVİR-İ KEBİR

Tanbûrî Osman Bey

The first section of the Sabâ Peşrev is written in 2/8 time and consists of seven staves of music. The key signature is one flat (B-flat). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 2/8. The music is characterized by a steady, rhythmic flow with occasional melodic flourishes.

İkinci Hane

The second section of the Sabâ Peşrev, titled 'İkinci Hane', is also written in 2/8 time and consists of seven staves of music. The key signature remains one flat. The notation continues with similar rhythmic and melodic patterns as the first section, featuring a mix of eighth and sixteenth notes. The second staff begins with a treble clef, a key signature of one flat, and a time signature of 2/8. The music maintains a consistent tempo and rhythm throughout the section.

Üçüncü Hane



Musical notation for the Üçüncü Hane section, consisting of six staves. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music features a series of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

Dördüncü Hane



Musical notation for the Dördüncü Hane section, consisting of six staves. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music features a series of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

SABÂ MEVLEVÎ ÂYÎN-I ŞERÎF'İ

DEVİR-İ REVAN

Hamamîzâde
İsmâil Dede



BIŞ NE Vİ DEZ NA LE İ BAN Gİ RE BAB HEY



YA Rİ YAR NÜK TE HA Yİ AŞ KI DER HER GÛ NE BAB



HEY Yİ HEY HEY YAR Pİ Rİ MEN AH



BA FE GA NÜ NEV HA GÛ YAN DA İ MA HEY



YA Rİ YAR EY HU DA VÛ EY HU DA VÛ EY HU DA



HEY Yİ HEY HEY YAR Pİ Rİ MEN AH



TAH TI FEV KEZ AŞ KI A MED DER VÛ CÛD HEY



YA Rİ YAR HEM ZE Mİ Nİ Tİ RE HEM ÇER HI KE BÛD



HEY Yİ HEY HEY YAR Pİ Rİ MEN AH



EZ ME HAB BET ZA Tİ HES Tİ DER Cİ HAN HEY



YA Rİ YAR BEH Rİ HİK MET TA ŞE VED HA LİK A YAN



HEY Yİ HEY HEY YAR Pİ Rİ MEN AH

MAH BU Bİ MEN MER GU Bİ MEN
MAT LU Bİ MEN MAH BU Bİ MEN
MER GU Bİ MEN MAT LU Bİ MEN
HEY Yİ HEY HEY YAR Pİ Rİ MEN AH
DER TA Rİ KAT EV VEL AN BA ŞED Kİ DİL HEY
YA Rİ AH DER DE RU Nİ TEN ŞE VED SA Fİ Zİ GİL
HEY HEY HEY YAR Pİ Rİ MEN AH
AŞ Kİ MER DAN BER TE REZ AŞ
Kİ HU DAST Pİ Rİ MEN
ZAN Kİ DER MER DAN HU DA RA
SIR RI HAST Pİ Rİ MEN (Saz)
HES Tİ HAK MA' BU Dİ CÜM LE CÜM LE
DER Cİ HAN AH Pİ Rİ MEN

NİS Tİ KES EZ BEN DE Gİ İ
O Cİ HAN Pİ Rİ MEN (Saz)
HEY Yİ YAR YA Rİ YA Rİ MEN HEY Yİ HEY
YA Rİ YA Rİ MEN AH Pİ RİM
AH DES Tİ Gİ RİM YA Rİ YA Rİ MEN
YAR YAR YÜ RE ĞİM DEL DEL Cİ ĞE RİM
YAR YAR GÖR Kİ NE LER VAR (Saz)
AH MAH BU Bİ MEN VAY AH
AH HEY Yİ HEY MAK BU Lİ MEN VAY

İKİNCİ SELÂM

EVFER

SUL TA Nİ ME Nİ
Nİ SUL TA Nİ ME Nİ

(S a z) EN DER DÎ LÛ CA
 CAN Î MA NI ME NÎ
 AH DER MEN BÎ DE MÎ
 MÎ MEN ZÎN DE ŞE VEM
 (S a z) YEK CAN ÇÎ ŞE VE
 VED SAD CA NI ME NÎ
 AH Î MA NI ME NÎ

14/4

ÜÇÜNCÜ SELÂM

-5-

DEVİR-İ KEBİR

HEM ÇÜ A DEM HER VE Lİ NÜ
 Rİ HU DAST BE Lİ YA Rİ MEN
 TA NE PİN DA Rİ Kİ HAK EZ
 VEY CÜ DAST BE Lİ YA Rİ MEN
 ZAN ME LÂ İK SEC DE A REN
 DEŞ Zİ CAN BE Lİ YA Rİ MEN
 KAN DE RU Dİ DEN Dİ NU Rİ
 Bİ KE RAN BE Lİ YA Rİ MEN
 HAK HA Lİ FEŞ KER Dİ DER AR
 ZU SE MA BE Lİ YA Rİ MEN
 TA Kİ GER DED SÛ Yİ MEN ZİL
 REH NÜ MA HEY Yİ HEY YA RİM

EY Kİ HE ZAR A FE RİN
HER Kİ BU GÜN VELE DE

BUNİ CE SUL TAN O LUR
İ NA NU BEN YÜZ SÜ RE

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

HUS RE VÜ HA KAN O LUR AH HUS RE VÜ HA KAN O LUR
BAY İ SE SUL TAN O LUR AH BAY İ SE SUL TAN O LUR

BEN

BİL MEZ İ DİM GİZ Lİ A YAN HEY HEY HEP SEN İ MİŞ

SİN TEN LER DE VÜ CAN LAR DA Nİ HAN AH AH

HEP SEN İ MİŞ SİN YAR YAR HEP SEN İ MİŞ

SİN SEN DEN BU Cİ HAN İÇ RE Nİ ŞAN AH AH



İS TER İ DİM BEN SEN DEN BU Cİ HAN İÇ RE Nİ ŞAN HEY



HEY İS TER İ DİM BEN A HİR BU NU BİL DİM Kİ Cİ HAN



AH AH HEP SEN İ MİŞ SİN YAR



YAR HEP SEN İ MİŞ SİN OL DUK Yİ NE BİZ SEC DE BE Rİ



AH AH NARİ MU HAB BET OL MAZ Dİ Lİ MİZ



BES TE İ YAR YAR EF KA Rİ MU HAB BET CA



NÜ Dİ Lİ Mİ EY LER İ DİM YAR YAR GAM ZE NE TES



LİM CA NÜ Dİ Lİ Mİ EY LER İ DİM YAR YAR



GAM ZE NE TES LİM MAH RU Mİ GAM OL SA Dİ Lİ YAR



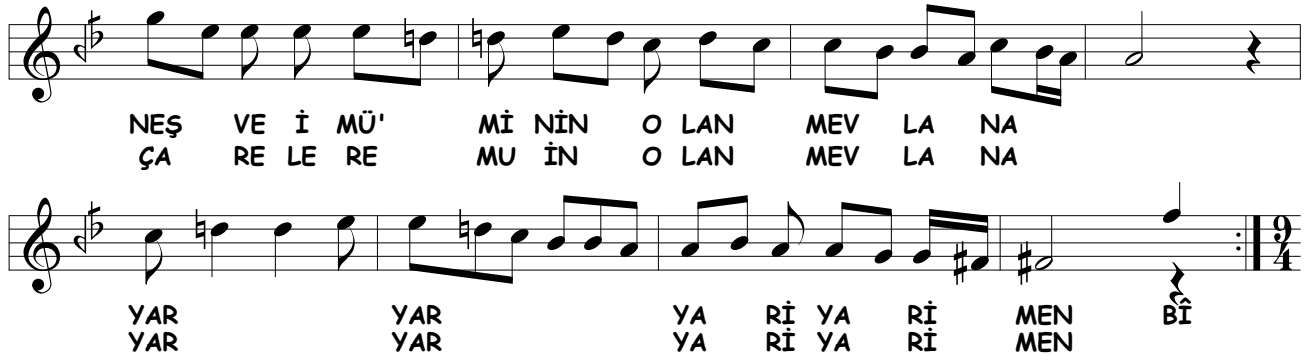
YAR ZA Rİ MU HAB BET AH AH EY



MAK SA DI A Şİ KİN O LAN MEV LA NA
ÇA RE LE RİZ HA Lİ Mİ ZE RAH MEY LE



YAR YAR YAR YA Rİ YA Rİ MEN VEY
YAR YAR YAR YA Rİ YA Rİ MEN Bİ



NEŞ VE İ MÜ' Mİ NİN O LAN MEV LA NA
ÇA RE LE RE MU İN O LAN MEV LA NA

YAR YAR YAR YAR YA Rİ YA Rİ MEN Bİ
YAR YAR YA Rİ YA Rİ MEN MEN

DÖRDÜNCÜ SELÂM

EVFER

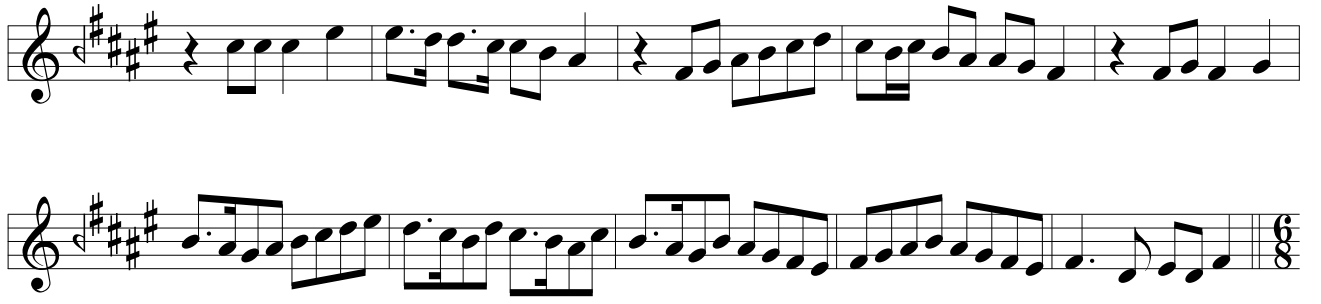


SUL TA NI ME Nİ
Nİ SUL TA NI ME Nİ
(S a z) EN DER Dİ LÜ CAN
CAN İ MA NI ME Nİ
AH DER MEN Bİ DE Mİ
Mİ MEN ZİN DE ŞE VEM
(S a z) YEK CAN Çİ ŞE VED
VED SAD CA NI ME Nİ
AH İ MA NI ME Nİ

SON PEŞREV

DÜYEK

The image displays a musical score for the piece 'SON PEŞREV' in the 'DÜYEK' mode. The score is written on ten staves of music. The key signature is D major (one sharp), and the time signature is 2/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The melody is characterized by its intricate rhythmic patterns and the use of the DUYEK mode, which is a common mode in Turkish music. The score begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a whole note chord of D major (D, F#, A) followed by a series of eighth and sixteenth notes. The subsequent staves continue the melodic line with various rhythmic figures, including eighth-note runs and sixteenth-note patterns. The piece concludes with a final cadence on the tenth staff.



SON YÜRÜK

YÜRÜK SEMAİ

