

SABÂBÛSELİK PEŞREV

Hammâmîzâde
İsmâil Dede Efendi

DEVİR-İ KEBİR

The first section of the Sabâbüselik Peşrev, labeled 'DEVİR-İ KEBİR', consists of six staves of musical notation. The notation is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 14/4. The melody is characterized by a series of eighth and sixteenth notes, with some rests and a final cadence. The notation includes various accidentals such as sharps and flats, and a double bar line at the end of the section.

İkinci Hane

The second section of the Sabâbüselik Peşrev, labeled 'İkinci Hane', consists of six staves of musical notation. The notation is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 14/4. The melody continues from the first section, featuring a series of eighth and sixteenth notes, with some rests and a final cadence. The notation includes various accidentals such as sharps and flats, and a double bar line at the end of the section.

Üçüncü Hane



Musical notation for the Üçüncü Hane section, consisting of six staves of music in a single system. The notation is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody is characterized by its fluid, melodic lines and occasional chromaticism.

Dördüncü Hane



Musical notation for the Dördüncü Hane section, consisting of six staves of music in a single system. The notation is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music continues with similar rhythmic and melodic characteristics to the previous section, featuring eighth and sixteenth notes and rests. The melody is fluid and melodic, with some chromaticism.

SABÂÛSELİK MEVLEVÎ ÂYİN-İ ŞERİF'İ

AĞIR DÜYEK

Hammâmîzâde İsmâil Dede

A TEŞ NE ZE NED DER Dİ Lİ
MA (Saz İL LÂ HU
YA HU YA MEN HU (Saz KÛ TEH NE KÛ
NED MEN Zİ Lİ MA
İL LÂ HU YA HU YA MEN
HU (Saz GER A LE Mİ YAN
CÛM LE TA Bİ BAN BA
ŞEND YA HU YA MEN HU (Saz
HAL Lİ NE KÛ NED MÜŞ Kİ Lİ
MA İL LÂ HU
YA HU YA MEN HU AH HEY HEY NE A CA

İB BE ZE MİŞ (Saz) HÜS Nİ LE BA Rİ (Saz

BU SU RE Tİ YA Rİ (Saz BU NAK ŞÜ Nİ GÂ

RI HER EH Lİ NA ZAR KİM GÖ RE TAH (Saz)

SİN O LA KÂ RI (Saz BU ÇEŞ Mİ İ ZA

RI KAL MA YA KA RA RI (Saz)

UŞ ŞA KI KA TAR EY LE Dİ AŞK İÇ RE MU HAM

MED OL ŞA HI MÜ MEC CED

OL MAT LA BU MAK SAD OL MAT LA BU MAK

SAD EY ÜŞ TÜ RÜ DİL SEN O LA GÖR

Pİ Şİ KA TA Rİ (Saz ÇEK AŞ KI LE BA

RI Bİ VER Dİ LE HA RI (Saz)

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

SİN (Saz) YAR YAR MA BU DÜM AL
LAH (Saz) TEN LER DE VÜ CAN LAR DA Nİ HAN
HEP SEN İ MİŞ SİN (Saz) YAR YAR
MA BU DÜM AL LAH (Saz) SEN DEN BU Cİ HAN
İÇ RE Nİ ŞAN İS TER İ DİM BEN (Saz)
YAR YAR MA BU DÜM AL LAH (Saz)
A HİR BU NU BİL DİM Kİ Cİ HAN HEP SEN İ MİŞ
SİN (Saz) YAR YAR MA BU DÜM AL
LAH (Saz) DOST DOST MAK SU DÜM AL
LAH (Saz) AH Pİ RİM DEST Gİ RİM
MAH BU Bİ MEN (Saz) AH Pİ RİM
DES Tİ Gİ RİM MAH BU Bİ MEN (Saz)



RE Sİ DEM BER LE Bİ DER
TE AL LÜL Mİ KÜ NEM HER



YA DEM (Saz DEM YA HU
Bİ HE ME YA HU



VÜ YA MEN HU (Saz) HU



HU YA HU YA MEN HU (Saz) HU



HU HU YA HU YA MEN



HU HU Şİ Nİ Dİ



ŞEM Sİ TEB Rİ Zİ (Saz)



Bİ YA YİD BER SE Rİ BA



ZAR Bİ Dİ Dİ MA



HI MEH RU YEŞ (Saz) HE ME YA



HU VÜ YA MEN HU (Saz) HU



HU HU YA HU YA MEN

İKİNCİ SELÂM

EVFER

HU EY ŞA ŞA HI ŞEH
 ŞEH Rİ AK AK LÜ CAN
 CAN BER TAH TAH TI DİL
 DİL HA KAN TÜ Yİ
 (Saz) EN DER DER ZE Mİ
 Mİ NÜ A A SÜ MAN
 MAN SUL TA TA NI SUL
 SUL TA NAN NAN TÜ Yİ
 AH DER CA CA NI MA
 MA CA NAN NAN TÜ Yİ
 AH DER KÂ KÂ NI MA
 MA Nİ KAN TÜ Yİ

AH CEN NET TÛ Yİ
Yİ ŞER BET TÛ Yİ
AH SA KÎ TÛ Yİ
Yİ RID VAN TÛ Yİ
AH BA A A ŞIK EZ
EZ DÛN YA YA ME GÛ
GÛ VEZ MİL MİL KE Tİ
AH UK BA BA ME GÛ
AH CÛZ HAZ HAZ RE Tİ
Tİ MEV LA LA ME GÛ
AH Mİ GÛ GÛ Kİ İ
İ NÛ AN TÛ Yİ

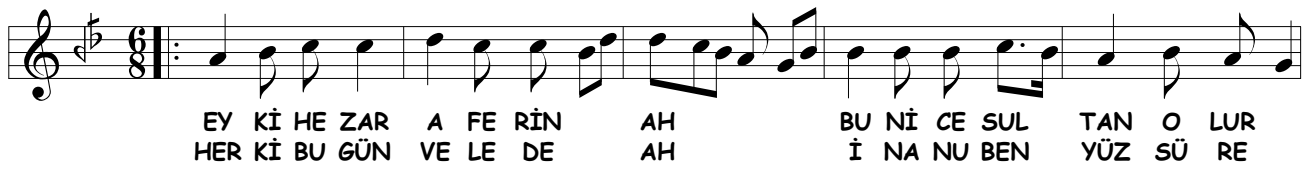
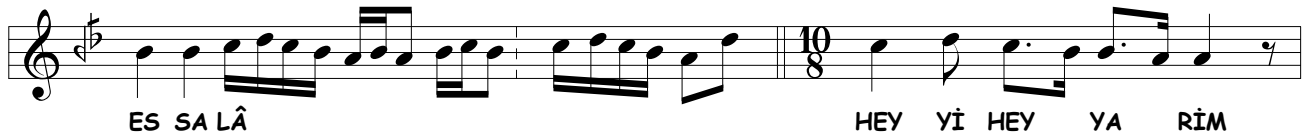
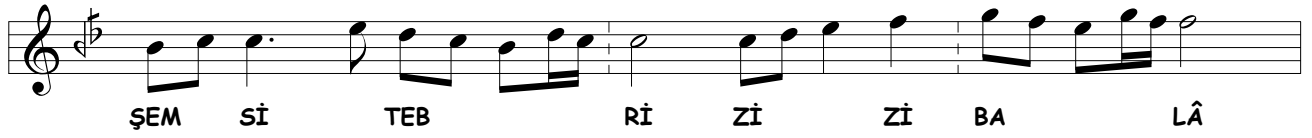
Musical score for the first part of the piece, consisting of seven staves of music in G major and 2/4 time. The melody is written in treble clef and features a series of eighth and sixteenth notes, with some rests and a final double bar line.

ÜÇÜNCÜ SELÂM

DEVİR-İ KEBİR

Musical score for the third Selâm, consisting of four staves of music in G major and 14/4 time. The melody is written in treble clef and features a series of eighth and sixteenth notes, with some rests and a final double bar line. The lyrics are written below the notes.

A ŞI KAN DER KÛ Yİ CA NAN
ES SA LÂ BE Lİ YA Rİ MEN
SU Yİ AN HUR Şİ Dİ TA BAN
ES SA LÂ BE Lİ YA Rİ MEN DOST



2.

DER

BA ĞI CE MA Lİ SA NE MA ÇÜN GÜ Lİ RA NA DER

ÇEŞ Mİ ÇÜ NU Rİ VÜ ÇÜ CAN DER HE ME A ZA MEN

BÜL BÜ Lİ GÜL ZA RE MÜ DER DA Mİ TÜ ZA REM MEN

BÜL BÜ Lİ GÜL ZA RE MÜ DER DA Mİ TÜ ZA REM EZ

ÇİST A CEB BA TÜ ME RA İN HE ME SEV DA

YAR YAR İN HE ME SEV DA

DOST DOST İN HE ME SEV DA EY

RU Yİ TÜ KIB LE İ Cİ HA NÜ Dİ Lİ MEN VAN

DER DÜ Cİ HAN EM NÜ E MA NI Dİ Lİ MEN VAN

DER DÜ Cİ HAN EM NÜ E MA NI Dİ Lİ MEN HEM

CA NÜ TE Nİ VÜ HEM TÜ CA NI Dİ Lİ MEN EY
GEV HE Rİ DER YA YI Nİ HA NI Dİ Lİ MEN EY
GEV HE Rİ DER YA YI Nİ HA NI Dİ Lİ MEN
AH TÜ MA Hİ A Cİ Bİ Kİ MİS Lİ NE DA Rİ
BE HER CİL VE CA NA DER A TEŞ Sİ PA Rİ
YAR YAR YAR AH
BE ZÜL FEY Nİ EB RU BE ÇEŞ MA NI A HU
PE Yİ DİL RÜ BA Yİ ÇÜ Şİ Rİ Şİ KÂ Rİ
YAR YAR YAR AH
ME HÜ HUR GU LÂ MET Zİ CAN KEŞ Tİ RA MET
DÜ A LEM BE DA MET Çİ Zİ BA NI GÂ Rİ
YAR YAR YAR AH
NA Zİ RET NE Dİ DEM NE EZ KES Şİ Nİ DEM
Dİ LÜ DİN Bİ BÜR Dİ Çİ AY YA Rİ YA Rİ

YAR YAR YAR AH VE LED RA
ÇI BA ŞED ŞE HA GER Zİ RAH MET Zİ SİL Kİ GU LÂ MA
NI Hİ ŞET ŞÜ MA Rİ YAR YAR

DÖRDÜNCÜ SELÂM

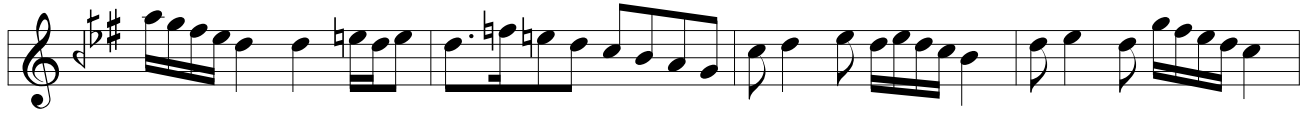
EVFER

YAR SUL TA NI ME Nİ
NI SUL TA NI ME Nİ
AH EN DER Dİ LÜ CAN
CAN İ MA NI ME Nİ
AH DER MEN Bİ DE Mİ
Mİ MEN ZİN DE ŞE VEM
AH 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 a piece titled "SON PEŞREV" in the "DÜYEK" style. The score is written on ten staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The notation is a single melodic line, characteristic of the düyek instrument. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains G major throughout, with some notes marked with flats (Bb) in the later staves, likely indicating a specific melodic ornament or a temporary modulation. The score concludes with a double bar line.



SON YÜRÜK

Yürük Semâî

