

UŞŞAK PEŞREV

DEVİR-İ KEBİR

Nâyî Osman Dede

The first section of the Uşşak Peşrev is written in 14/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 14/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with a similar rhythmic pattern. The third staff features a more complex rhythmic structure with some sixteenth-note runs. The fourth staff continues the melody with a similar rhythmic pattern. The fifth staff features a more complex rhythmic structure with some sixteenth-note runs. The sixth staff continues the melody with a similar rhythmic pattern. The seventh staff concludes the section with a final cadence.

İkinci Hane

The second section of the Uşşak Peşrev, titled 'İkinci Hane', consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 14/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with a similar rhythmic pattern. The third staff features a more complex rhythmic structure with some sixteenth-note runs. The fourth staff continues the melody with a similar rhythmic pattern. The fifth staff features a more complex rhythmic structure with some sixteenth-note runs. The sixth staff continues the melody with a similar rhythmic pattern. The seventh staff concludes the section with a final cadence.

Üçüncü Hane



Musical notation for Üçüncü Hane, consisting of six staves of music in a single system. The notation is written in a 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 a mix of ascending and descending lines, with some measures containing complex rhythmic figures.

Dördüncü Hane



Musical notation for Dördüncü Hane, consisting of six staves of music in a single system. The notation is written in a 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 a mix of ascending and descending lines, with some measures containing complex rhythmic figures.

UŞŞAK MEVLEVÎ ÂYÎN-İ ŞERÎF'İ

DEVİR-İ REVAN

Nâyî Osman Dede

AH AH A KÛ TEŞ TEH NE NE ZE NED KÛ NED DER Dİ MEN Zİ

Lİ MA Lİ MA İL İL LA LA HU HU

HEY YAR HEY RA NA YI MEN VAY (Saz)

AH GER A LE Mİ YAN CÛM LE

TA Bİ BAN BA ŞEND YAR (Saz)

HEY YAR HEY RA NA YI MEN VAY

YA Rİ YAR HAL Lİ NE KÛ NED MÜŞ Kİ

Lİ MA İL LA HU (Saz)

HEY YA Rİ HEY RA NA Yİ MEN VAY (Saz)

HEY DOST EY Zİ BA Yİ MEN VAY

DA DEY VAY İM RU Zİ Çİ RU ZES Tİ

Kİ HUR Şİ Dİ DÜ TAST YAR

YA Rİ YAR İM RU Zİ Zİ RU Zİ HA
Bİ RU NES TÜ CÜ DAST YAR
AH EZ ÇER Hİ BE HA Kİ YAN
Nİ SA RES TÜ SA DAST YAR
YA Rİ YAR KEY DİL ŞÜ DE GÂN MÜJ DE
Kİ İN RU Zİ ŞÜ MAST YAR
YA Rİ YAR KEY DİL ŞÜ DE GÂN MÜJ DE
Kİ İN RU Zİ ŞÜ MAST YAR
AH AH Bİ AŞ KI NE ŞA TÜ TA RAB EF
Bİ Bİ AŞ KI VÜ CÜ Dİ HU BÜ MEV
ZUN NE ŞE VED YAR HEY
YAR HEY RA NA YI MEN VAY
HEY DOST EY Zİ BA YI MEN VAY (Saz)
AH SAD KAT RA Zİ EB RE GER BE DER

YA BA RED HEY
YAR HEY RA NA YI MEN
HEY DOST EY Zİ BA YI MEN (Saz)
AH Bİ CÜN BÜ Şİ AŞ KI DÜR Rİ MEK
NUN NE ŞE VED YAR HEY
YAR HEY RA NA YI MEN VAY
HEY DOST EY Zİ BA YI MEN VAY (Saz)
HEY Yİ YAR EZ KE NA RI HÎ Şİ YA BEM HER DE Mİ MEN
BU Yİ YAR YAR YAR CA NI CA NI
MEN ÇÜN Nİ GÂ RI HÎ Şİ RA MEN Mİ KE ŞEM EN
DER KE NAR YAR YA Rİ CA NI CA NI
MEN AH RUH ÇÜ A TEŞ MEY ÇÜ A TEŞ AŞK A TEŞ
HER SE HOŞ YAR YA Rİ CA NI CA NI

MEN AH CAN Zİ A TEŞ HA Yİ DER HEM BER Fİ GAN EY
NEL Fİ RAR YAR YA Rİ CA NI CA NI
MEN VAY HEY HEY SUL TA NI MEN VAY (Saz)
HEY Yİ HEY HEY HEY Yİ HEY HÜN KÂ RI MEN VAY
DA DEY VAY HEY HEY RA NA YI MEN VAY (Saz)
HEY Yİ HEY HEY HEY Yİ HEY Zİ BA YI MEN VAY

İKİNCİ SELÂM

EVFER

SUL TA NI ME Nİ
AH SUL TA NI ME Nİ
(Saz) EN DER Dİ LÜ CAN
İ MA NI ME Nİ
(Saz) DER MEN Bİ DE Mİ

MEN ZİN DE ŞE VEM
VEM YEK CAN Çİ ŞE VED
VED SAD CA NI ME Nİ
AH EY A ŞI KAN EY
A ŞI KAN (Saz) MEN HA
Kİ RA GEV HER KÜ NEM DOST
AH EY MUT RI BAN EY
MUT RI BAN DEF Fİ
ŞÜ MA PÜR ZER KÜ NEM
NEM EY MUT MUT RI BAN
DEF Fİ ŞÜ MA PÜR
ZER KÜ NEM AH ZA LIM
YAR AH Mİ RİM

ÜÇÜNCÜ SELÂM

-6-

DEVİR-İ KEBİR

HEY Yİ EY ŞEH Dİ NU
 NU Şİ Nİ AH LE BET
 HEY Yİ PA KEZ HE ME
 EY A LÛ DE GÎ
 HEY BİN ŞİN Kİ TA
 BA ZİS TED
 ÇEŞ MEM Zİ HUN
 EY PA LÛ LÛ DE GÎ
 EY Kİ HE ZAR A FE RİN AH BU Nİ CE SUL TAN O LUR
 HER Kİ BU GÜN VE LE DE AH İ NA NU BEN YÜZ SÜ RE
 YA Rİ YAR KU LI O LAN Kİ Şİ LER CA NIM HUS RE VÜ HA
 YA Rİ YAR YOK SUL İ SE BAY O LUR CA NIM BAY İ SE SUL



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



EY KAV Mİ BE HAC REF TE KÜ CA YİD KÜ CA YİD



DİL DA RI HE MİN CAS TI Bİ YA YİD Bİ YA YİD EY KAV Mİ BE HAC



REF TE KÜ CA YİD KÜ CA YİD DİL DA RI HE MİN CAS TI Bİ YA



YİD Bİ YA YİD YA Rİ MEN YAR AH YA Rİ MEN YAR



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



A ŞI KAN HU İM RU Zİ ÇÜ HER RU Zİ HA RA Bİ MÜ HA RAB



MEG ŞA DE Rİ EN Dİ ŞE VÜ BER Gİ Rİ RE BAB SAD



GÜ NE NE MA ZES TÜ RÜ KÜ AS TÜ SÜ CÜD YA Rİ YA Rİ



YAR SAD GÛ NE NE MA ZES TÛ RÛ KÛ AS TÛ SÛ CÛD



YAR YAR AN RA KÎ CE MA LÎ DOS TI BA ŞED MÎH RAB



YAR YA RÎ YAR AN RA KÎ CE MA LÎ DOS TI BA



ŞED MÎH RAB YAR YA RÎ YAR HOD RA ÇÛ DE MÎ



ZI YA RI HUR REM YA BÎ YA RÎ YA RÎ YAR DER ÖM RÎ NA SÎ



BÎ HÎ ŞI AN DEM YA BÎ YAR ZIN HA RÎ TÛ ZA YI NE KÛ NÎ



AN DEM RA YA RÎ YA RÎ YAR ZI RA KÎ ÇÛ NAN DE MÎ DÎ GER



KEM YA BÎ YAR YA RÎ YAR ZI RA KÎ ÇÛ NAN



DE MÎ DÎ GER KE MÎ YA BÎ YAR YA RÎ YAR



DER

HA HE ME BES TE EN Dİ İL LA DE Rİ TÜ TA
REH NE BE RED GA Rİ Bİ İL LÂ BE Rİ TÜ YA Rİ YA Rİ
YAR Rİ YAR DER HA HE ME BES TE EN Dİ İL
LÂ DE Rİ TÜ TA REH NE BE RED GA Rİ Bİ İL
LÂ BE Rİ TÜ AH EY DER KE RE MÜ İZ ZE TÜ NÜ
REF ŞA Nİ AH HUR Şİ DÜ ME HÜ Sİ TA RE GÂN
ÇA KE Rİ TÜ YAR YAR YAR YÜ RE ĞİM YAR (Saz)
GEL GEL GÖR Kİ NE LER VAR
DER KÛ Yİ HA RA BA TI ME RA AŞ KI KE ŞAN KERD
MEN DER PE Yİ AN DİL BE Rİ AY YA Rİ Bİ REF TEM
SUL TA NI A REF NÂ Kİ BÜ DEŞ MAH RE Mİ ES RAR
HEY VAN DİL BE Rİ AY YA Rİ ME RA Dİ DÜ Nİ ŞAN KERD HEY
HEY O RÛ Yİ HOD AN LÂH ZA Zİ MEN BA Zİ Nİ HAN KERD HEY
HEY AN SIR RI TE CEL Lİ İ E ZEL CÛM LE BE YAN KERD

EVFER

SUL TAN NI ME Nİ

AH SUL TA NI ME Nİ

(Saz) EN DER Dİ LÜ CAN

İ MA NI ME Nİ

(Saz) DER MEN Bİ DE Mİ

Mİ MEN ZİN DE ŞE VEM

VEM YEK CAN Çİ ŞE VED

VED SAD CA NI ME Nİ

SON PEŞREV

(Nayi Osman Dede'nin Arazbar Peşrevi)

DÜYEK

The musical score is written in a single system with 11 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff starts with a double bar line and a common time signature. The music is composed of eighth and sixteenth notes, with various rests and accidentals (sharps, flats, and naturals) throughout. The piece concludes with a double bar line on the final staff.

SON YÜRÜK
(Tekke Semâisi)

YÜRÜK SEMAİ

The musical score is written in a single system with eight staves. It is in the key of G major (one sharp) and 6/8 time. The notation consists of eighth and sixteenth notes, with some rests and a fermata at the end of the piece. The melody is a traditional Semaî, characterized by its rhythmic pattern and melodic structure.