

NÜHÜFT PEŞREV

Devr-i Kebîr

Tanbûrî Osman Bey

The first section of the piece, 'Devr-i Kebîr', is written in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

İkinci Hane

The second section of the piece, 'İkinci Hane', is written in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a bracket and the number '3'. The piece concludes with a double bar line.

Üçüncü Hane



Musical notation for Üçüncü Hane, consisting of five staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic patterns, accidentals, and rests.

Dördüncü Hane



Musical notation for Dördüncü Hane, consisting of five staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic patterns, accidentals, and rests.

NÜHÜFT MEVLEVÎ ÂYIN-I ŞERÎF'İ

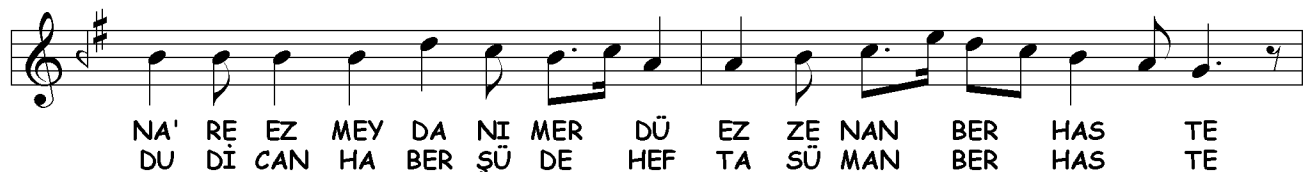
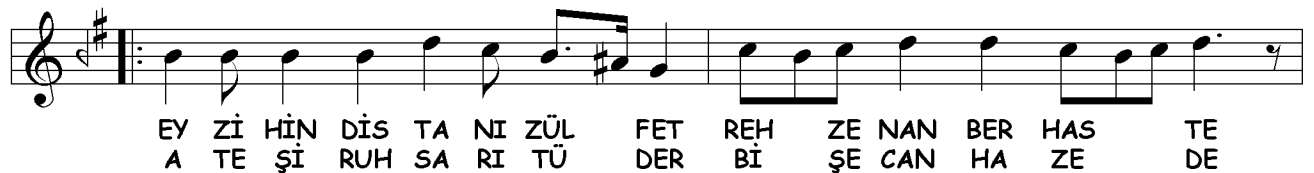
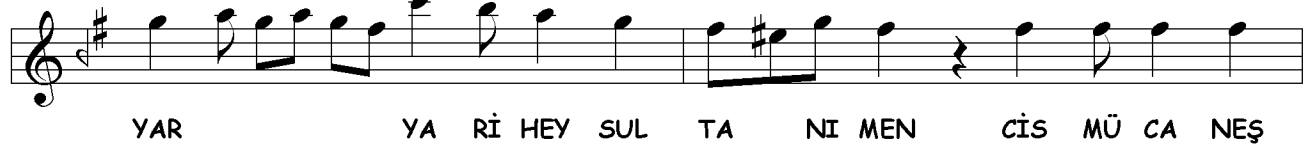
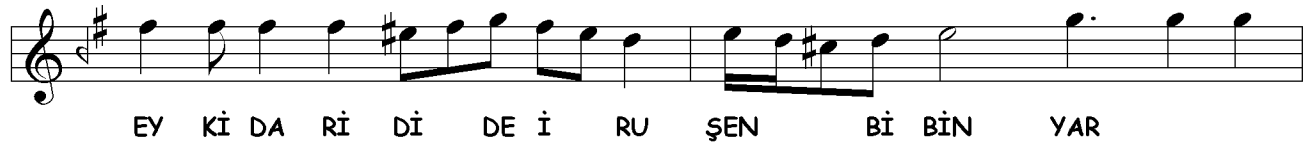
BİRİNCİ SELÂM

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Devr-i Revân

Eyyûbî Hüseyin Dede

MA RA RE Hİ Dİ GE REST Bİ RUN
Zİ Cİ HAT YAR YAR
YA Rİ HEY SUL TA Nİ MEN MEN ZİL NE KÜ NİM
Hİ Çİ DER ŞEH ŞEH Rİ Sİ FAT
YAR YAR YA Rİ HEY SUL TA Nİ MEN AH
MA ZA DE İ ZA Tİ MÜ BER
ZAT RE VİM YAR YAR
YA Rİ HEY SUL TA Nİ MEN BER REF TE Nİ YAR
ŞÜD Zİ YA RAN SA LE VAT
YAR YAR YAR YA Rİ HEY SUL
TA Nİ MEN AH YAR YÜ RE ĞİM DEL Cİ ĞE RİM



YAR YAR YA Rİ HEY SUL TA NI MEN
YAR YAR YA Rİ HEY SUL TA NI MEN

CU Yİ HA Yİ Şİ RÜ MEY PİN HAN RE VAN KER DE Zİ CAN
ŞEM Sİ TEB Rİ Zİ ÇÜ KÂ Nİ AŞ KI BA KÎ RA NÜ MÛD

YAR YAR YA Rİ HEY SUL TA NI MEN
YAR YAR YA Rİ HEY SUL TA NI MEN

VEZ ME A Nİ SA KI YA Nİ HEM ÇÜ CAN BER HAS TE
HU Nİ DİL YA KU Tİ VAR EZ AK Sİ AN BER HAS TE

YAR YAR YA Rİ HEY SUL TA NI MEN
YAR YAR YA Rİ HEY SUL TA NI MEN


İKİNCİ SELÂM

Evfer

AH SUL TA NI ME Nİ
DER MEN Bİ DE Mİ

SUL TA NI ME Nİ
MEN ZİN DE ŞE VEM

Nİ EN DER Dİ LÜ CAN
VEM YEK CAN Çİ ŞE VED




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ÜÇÜNCÜ SELÂM

Devr-i Kebîr

A ŞI KAN DER KÛ Yİ CA NAN
ES SA LÂ BE Lİ YA Rİ MEN
SÛ Yİ AN HUR Şİ Dİ TA BAN
ES SA LÂ BE Lİ YA Rİ MEN
ŞEM Sİ TEB Rİ Zİ Zİ BA LÂ
Yİ FE LEK BE Lİ YA Rİ MEN
HER ZE MA Nİ Mİ KE ŞED HAN
ES SA LÂ

EY Kİ HE ZAR A FE RİN AH BU Nİ CE SUL
HER Kİ BU GÜN VE LE DE AH İ NA NU BEN

TAN O LUR KU LI O LAN Kİ Şİ LER
YÜZ SÜ RE YOK SUL İ SE BAY O LUR

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

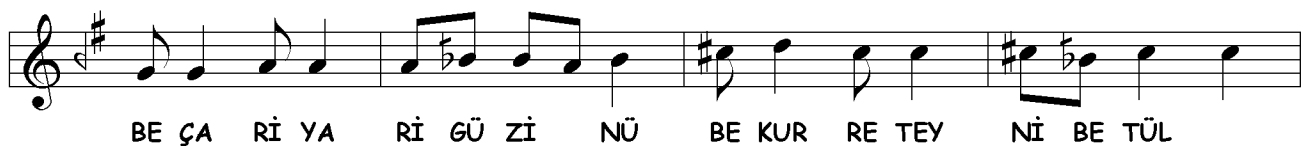
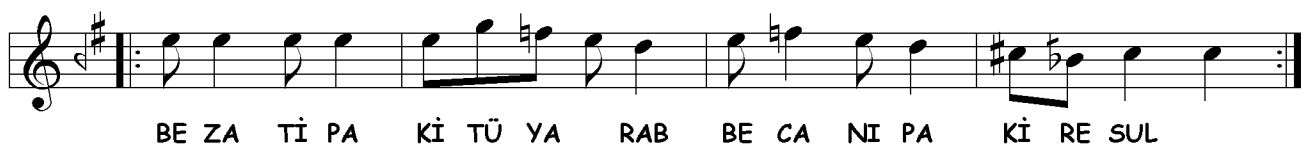
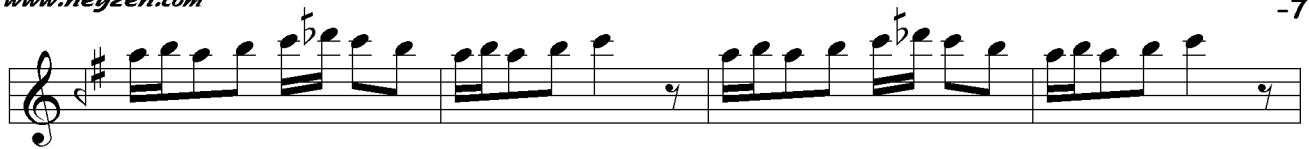
HER

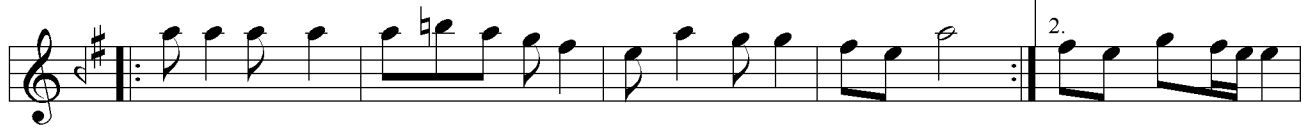
CAN Kİ E ZAN DİL BE Rİ MA ŞA DA NEST PEY
VES TE SE REŞ SEB ZÜ LE BEŞ HAN DA NEST EN

DA ZE İ CAN NİST ÇÜ NAN LÛT FU CE MAL EN
A

HES TE Bİ GÛ YİM ME GER CA NA NEST AH YA Rİ MEN YAR

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





BE A LÜ SAH BI Kİ RA MÜ BE TA Bİ İ Nİ İ ZAM Nİ İ ZAM



ME RAN Zİ DER GE Hİ LÛT FET ME RA HA Zİ NÛ ME LÛL



ME RAN Zİ DER GE Hİ LÛT FET ME RA HA Zİ NÛ ME LÛL



ZAN



ŞA Hİ Kİ O RA HE VE Sİ TAB LU A LEM NİST SEV NİST
DA YI GU LÂ MA NÛ GA MI HAY LÛ HA ŞEM NİST NİST A



ŞÛF TE VÛ ŞÛ RÎ DE VÛ DÎ VA NE ŞÛ DES TEM A TEM Zİ



RA Kİ BE Dİ VA NE VÛ SER MES TÛ KA LEM NİST Zİ NİST

DÖRDÜNCÜ SELÂM

Evfer



AH SUL TA NI ME Nİ
DER MEN Bİ DE Mİ



SUL TA NI ME Nİ
MEN ZİN DE ŞE VEM



Nİ EN DER Dİ LÜ CAN
VEM YEK CAN Çİ ŞE VED



CAN İ MA NI ME Nİ
VED SAD CA Nİ ME Nİ



AH İ MA NI ME Nİ

SON PEŞREV

(Bülbül Uşşâkı)

Düyek

The 'Düyek' section is composed of ten staves of music. It begins with a treble clef and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several sharp accidentals (F# and C#) throughout the piece. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line.

Yürük Semâî

The 'Yürük Semâî' section is composed of ten staves of music. It begins with a treble clef and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several sharp accidentals (F# and C#) throughout the piece. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line and a final note with a fermata.