

Devr-i kebir

NÖHÜFT PEŞREVI

Tanbûrî Büyük Osman Bey

The musical score consists of ten staves of music for a tanbur, arranged in two sections: 'Devri kebir' and '2. Hane.'. The music is written in common time (indicated by '28') and uses a treble clef. The key signature changes between staves, with some staves in G major (no sharps or flats) and others in A major (one sharp). The notation includes various note heads (solid black, open, etc.) and rests, with some notes having vertical stems and others horizontal. Measure numbers are present at the beginning of several staves. The first section, 'Devri kebir', begins with a staff containing measure numbers 1 through 10. The second section, '2. Hane.', begins with a staff containing measure numbers 11 through 20. The score concludes with a final staff ending with a measure number 21.

3. Haze.

Handwritten musical score for '3. Haze.' featuring five staves of music. The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns, with some notes grouped by vertical lines. The score ends with a fermata over the last note of the fifth staff.

4. Haze.

Handwritten musical score for '4. Haze.' featuring five staves of music. The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns, with some notes grouped by vertical lines. The score ends with a fermata over the last note of the fifth staff.

14
8

ma za . . . re hi di ge . rest bi . run .

run . . . zi ci hat . yär . . . yär . . .

yär i hey sul ta ni men menzil ne kū nen

hic der . . . seh . . . seh . . . ri si fet

yär . . . yär . . . yär i hey sul ta ni men

ma za di i za ti müller . . .

yaf . . . re vim yär . . . yär . . .

yär i hey sul ta ni men ber refte ni yär

süid . . . zi ya ren . . . sale vat . . .

yär . . . yär . . . yär i hey sul ta ni men

yär yül re güm del ci ge rim gör ki ne ler var . . . ah

yär yül . . . yär . . . yär re ha ber var . . . ah

il tí cä yi ma be isä hi Ev lí yäst yer . . .
 yär yä ri hey sul ta ni men zanki nü res
 müstakez nü ri tu dast yär yär . . .
 yä ri hey sul ta ni men Ey ki da ri di de i rü
 sen bú bin yär yär yä ri hey sul
 ta ni men cis mü cä neş cis mü cä neş mus te fest
 yär yär yä ri hey sul ta ni men
 Ey zi Hin dis ta ni zül fet reh ze nænberhes te
 à te si ruh se ri tú der pi şe i can ha ze de
 yär yär yä ri hey sul ta ni men
 Næ re ez mer da ni mer di ez ze næn ber has te
 du si can ha ber sù de heft à sù man ber has te
 yär yär yä ri hey sul ta ni men
 cù yi ha yi si rü mey pün han re uen ker de
 sem si feb ri zi cù kâ hi as ki ba ki ra zi can
 nü müd

yér . . . yér . . . yér ri hey sul tə ni men
 Ez me ye ni sz ki yz ni hem cü can berhes te
 Hu ni til yz ku tu sz res ak si an berhes te
 yér . . . yér . . . yér ri hey sul tə ni men

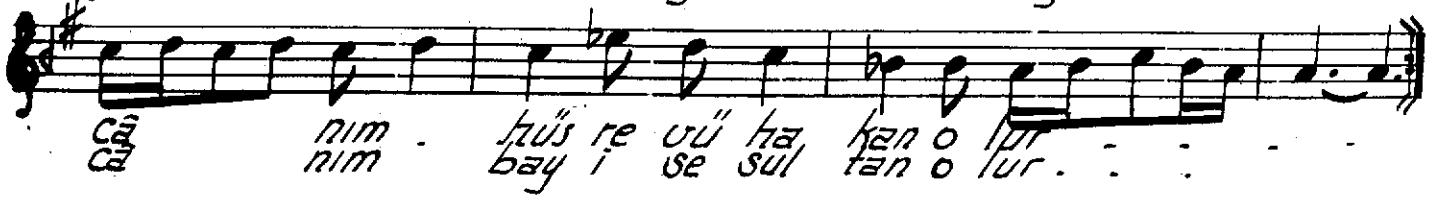
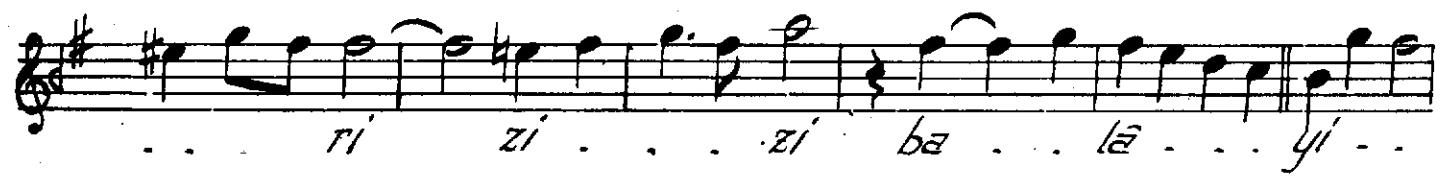
Ekinçî Selâm

Fyfer
 Ah . . . syl - tə . . . ni . . . me ni . . .
 Ah . . . der men . . . bi . . . de mi . . .
Sazz
 sul men zin . . . ni de se ni . . .
 men zin . . . ni de se ni . . .
 ni uem . . . en yek der di lü can . . .
 uem . . . en yek can ci se ved . . .
 can ved . . . sad me cə ni me ni . . .
 ued . . . sad cə ni me ni . . .
 ah . . . i . . . mə . . . ni . . . me ni . . .
 ah . . . ez 1sem . . . sem . . . si teb . . .
 feb . . . ri . . . zi . . . zi . . . e ger
Sazz
 bə de . . . re . . . sed . . . mes

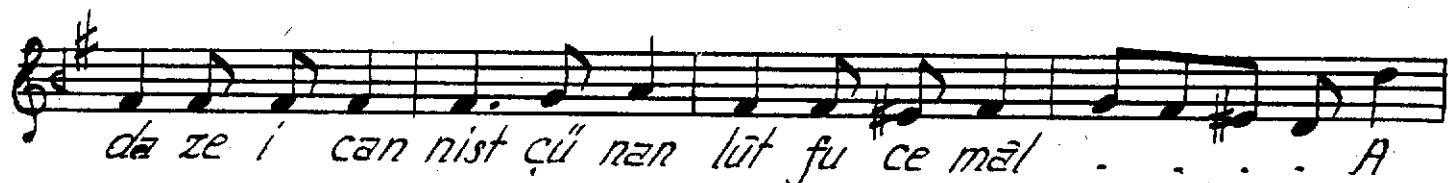
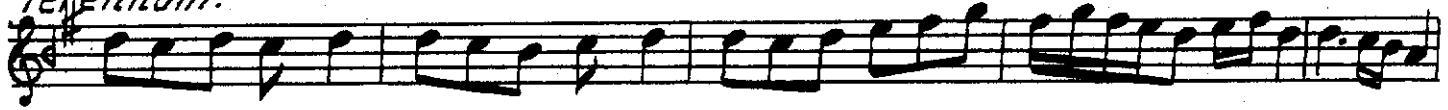
tem . . . kū ned dōst men lā
 lā . u . bā . lī dē . . ri hod . .
 ts . . . tu nu key . van .
 bis . . . ke nem # ah . . zā lim
 yār ah mi rim
Üçüncü Setim

Devrikebir.

28
 A si kan . . . der . . . kū . . yi .
 cā . . . nən . . . es . . . se lā . . .
 .
 be li yā . ri men
 isu yi an . . . hur . . . si di
 ta . . . ben . . . es sa lā . . .
 .
 be li yā ri men Sem si teb .



Tegennüm.

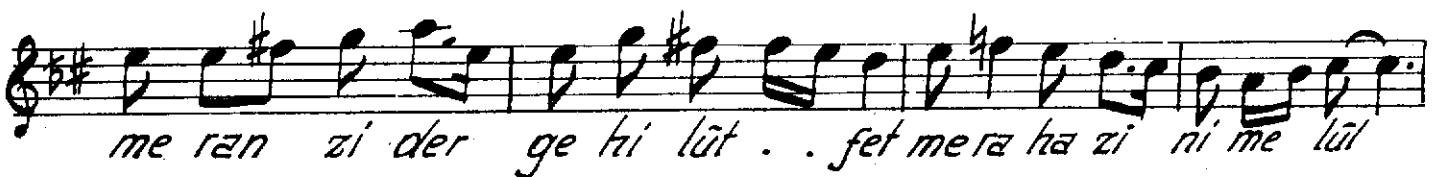


Terennüm.



A handwritten musical score for a single melodic line, likely for a voice or instrument. The music is written on five systems of five-line staves each. The key signature varies between F major (one sharp) and G major (one sharp). The time signature is mostly common time (indicated by 'C'). The vocal line consists of eighth and sixteenth note patterns. The lyrics are written below the staff in a cursive hand, corresponding to the musical phrases. The lyrics include:

ze hi li uz vü ä lem. lä i lä he il läl lah.
Ki zed ber ev ci ka dem. lä i lä he il läl lah.
ki zed ber ev ci ka dem. lä i lä he il läl lah.
... Bi his ti lüt fu bü len. di hi di vü sem
sed din . bi his ti lüt fu bü len di hi dro vü sem
sed din ze hi si fä yi se kam. lä i lä he il
läl lah . . . ze hi si fä yi se kam. lä i lä he il
terennüm.
läl lah . . .
Be za ti pa ki tū ya . rabbecāni pa ki fe sul

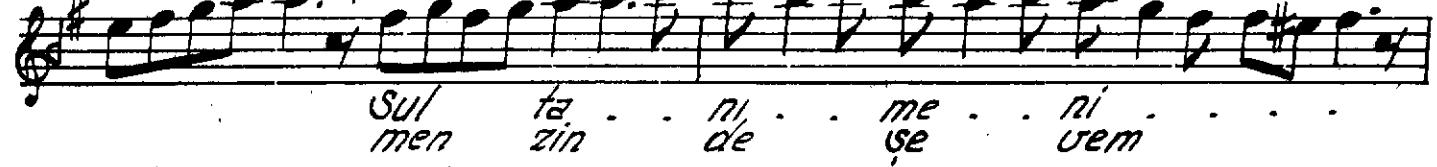
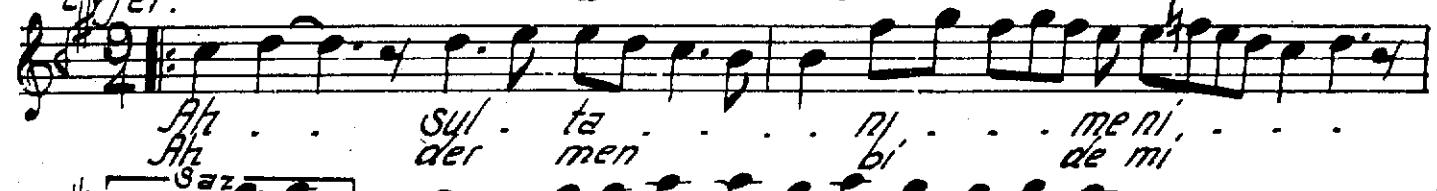


Terennüm..



Eyfer.

"Dördüncü Selâm."



Sul men ta ni de me ni ürem



A handwritten musical score consisting of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics in a language that appears to be a mix of Turkish and Persian, with words like "ni uem", "en yek", "der can", "di ci", "lü can", "se ved", "can ved", "szd", "ma ca", "ni ni", "me ni", "ah i ma ni meni", and "Son Resrev". The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The sixth staff starts with a treble clef and a key signature of one sharp. The seventh staff starts with a treble clef and a key signature of one sharp. The eighth staff starts with a treble clef and a key signature of one sharp. The ninth staff starts with a treble clef and a key signature of one sharp. The tenth staff starts with a treble clef and a key signature of one sharp. The score concludes with the title "Son Yürüük" written below the eighth staff.

ni uem . . . en yek der can . di ci lü can . . .
can ved . . . szd ma ca ni ni me ni ni
ah i . . . ma . . . ni meni . . .
Son Resrev

"Son Yürüük"