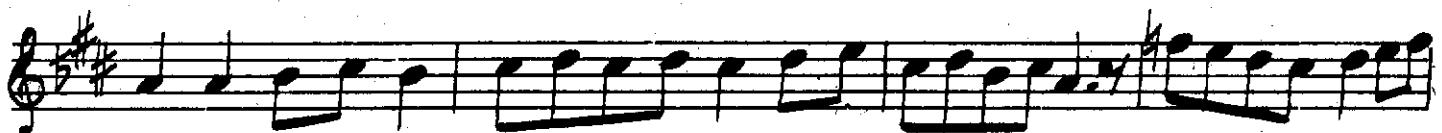


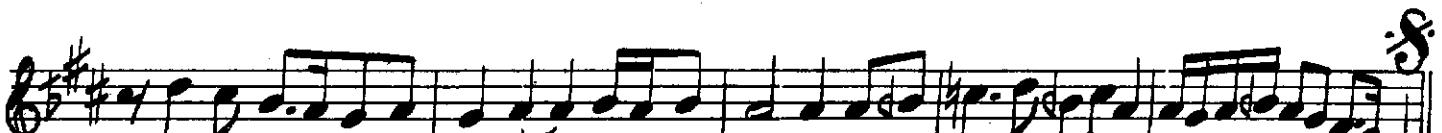
HİCAZ PEŞREVI

Devr-i kebir

The musical score consists of ten staves of handwritten notation on five-line staff paper. The key signature is G major (one sharp). The time signature is 28/4. The music is divided into sections by text labels: "Devr-i kebir" (the first section), "1. Teslim." (the second section), and "2. Hane." (the third section). The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm. The score is written in black ink on white paper.



3. Hane



4. Hane.



HİCAZ AYİN-I SERİFI

Düyek

Nâîî Osman Dede

Ya Kä men li uä i as bemen yekü
 ki ke is zä le ä li yä
 nu mi nel ä ki ha li yä
 " ri hey sul ta ni men
 uay ne ne de
 ne si mi as ki ke fi en
 fü sil ve rz ya ri hey sul
 ta ni men uay
 ah ya kü mü ce lä
 li ye cel le ce lä li ya
 ya ri hey sul ta ni men
 uay hün kä ri men
 dost ra ra yi men

A handwritten musical score for a single voice part, likely a soprano or alto, written on ten staves of five-line music staff paper. The music is in common time and consists of eighth and sixteenth note patterns. The lyrics are written below each staff, alternating between German and English words. The vocal line starts with "Sed' ni se . . . hib . . . ai lü kā . mit . ." and continues through various stanzas, including "Isi fa ti . bah re isam . . .", "yer . . . müre . . . di men hey", "Isen . . . ku ha ya li dos . . .", "tu te nim . . . cā ni can . i der", "hey hey hey . . . hey hey cā . . . ni men", "Isy Kā . . . dū hi . . . zi yf bes . nū zev . . .", "ku gä mi le se lä bi ni sän . . . i der", "hey . . . hey . . . hey . . . hey cā . . . ni men . . .", "Ask . . . si na . . . yese c . . .", "de ye ä yet be yan . . . i der", and ends with "Hey . . . hey . . . hey cā . . . ni men . . .".

A handwritten musical score on ten staves. The music is in common time with a key signature of two sharps. The lyrics are written below each staff, combining German words like 'bir', 'le i ruf', 'cib', 'hey', 'ber', 'sec', 'rū', 'hey', 'mu.', and 'ez' with Turkish words like 'bi var', 'sa', 'ri', 'di', 'ca', 'mi', 'fe', 'zep', 'ber', 'de', 'be', 'ri', 'yi', 'zā', 'nem', 'makbu', 'li men', 'ciz bi', 'nū ma', 'le bi lā', 'çū me', 'si', and 'ha'. There are several rests and grace notes throughout the score. A small 'X' is placed above the third staff, and a small '2' is placed above the eighth staff.

bir... fa... bi var... ki sū...
... le i ruf sa. nī yar... až
cib... ri... li až kriem...
... z si næ... di. de ban. i der
hey hey hey yi hey hey ca... ni men
ber bæ... den. dem... e fe zep... až
sec bür... ber mi... de be ri... až
rū... yi... zā... nem... až
hey... hey... hey makbu... li men... makbu... limenah
mu... ciz bi... nū ma...
ez... le bi lā...
let... çū me... si... ha...

A handwritten musical score for a single voice or instrument. The music is written on eight staves, each starting with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by a 'C') and 3/4 time (indicated by a '3'). The lyrics are written below each staff, often aligned with specific notes. The lyrics include:

- hey . . . hey hey mak bu . . li men . .
- Tz zin . de . . . kü ni . . . ah
- mür . . . de i sad . . .
- isaz . . . le i . gem . . . ra ah
- hey . . . hey hey mak bu . . li men hey
- isultaz . . ni men nün kā ti men . . .
- dost . . . ih isan me ded . . guf . .
- ren me ded . . . uay . . .
- hey hey hey . . . hey hey . . . isul
- ta . . ni men . . . uay

„Kinci Selâm..

Eyfer.

Ah . . . sul . ta . . . bi me ni
 der men . . . ni me . . . ni de mi
 ah . . . isul men tz in ni me . . . ni
 der men . . . ni de se . . . ni uem
 En yek der . . . di lu can . . .
 yek cen can ci se ued
 cen i ma ni meni ah . . .

Ey . a . . . a si kan ah . . . ey . a .
 si kan . . . an ke . . .

. . . kes ki bi . . . bi ned ru . . .
 ru yi o . . . su ri

de . . . ker . . . ker . . . ded a . . .

äk li o äh a . . . süf te . . . ker . . .

ker . . . ded hu hu yi o . . . za

lim yer . . . eh mi . . . rim

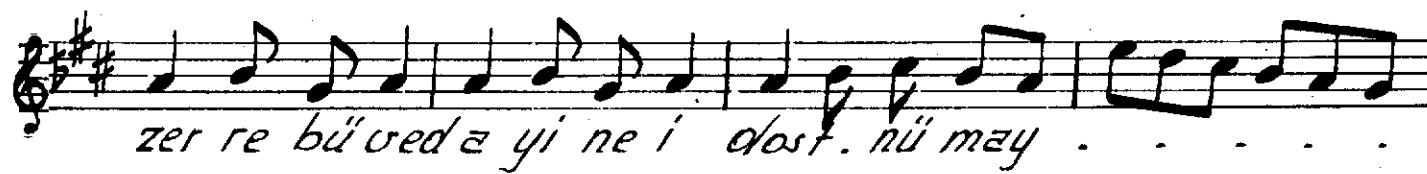
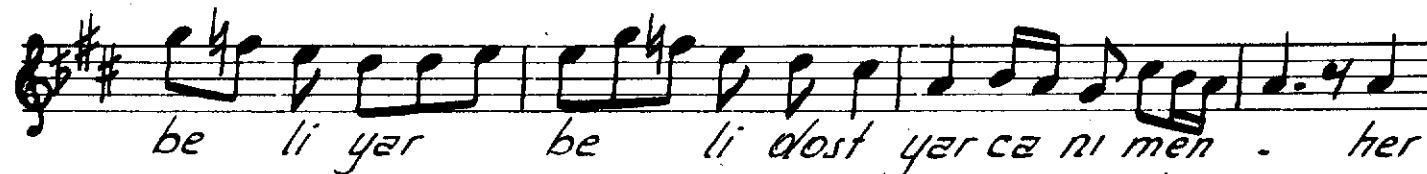
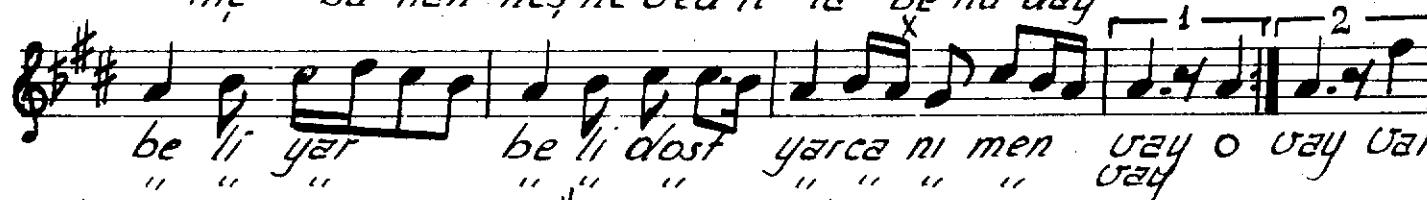
Düyek.

.Üçüncü Selâm.

Hüsün . yeki həsen yeki . . . yər yeki . . . sūhan yeki
ruh . ye ki bədən yeki . . . yər yeki . . . sūhan . . . ye ki yər dili . . . həzin . ye ki
tə demiz . . . te sln . ye ki mil . ke ti əş
ku dīn yeki . . . yər yeki . . . sūhan ye ki
Ay. ni he me ə yanyeki : . . ma'nı i her : . . beyan ye ki
zik ri di lü zebən yeki : . . yer ye ki : . . sūhan ye ki
Rı ki melə . . . me tem. ye ki isakmüsələ . . . metem. yeki
men i melə metemyeki . . . yər yeki . . . sūhan ye ki.
Terennüm.

Bu Âyin-i Şerif (Eyki hezeraferin) güftesile başlayarak
dördüncü selâm sonunuz kadar; 1. Mısahib Ahmed ağının
2. Abdürrrahim Külli deodenin hicaz Âyin-i Şeriflerinden
biriyile tamamlanır.

Terennum.



The musical score is handwritten on eight staves of five-line notation. The key signature is G major (one sharp). The time signature is 2/4. The lyrics are written below each staff in a cursive script, likely Hangeul. The vocal range appears to be soprano or alto. The music features various note values including eighth and sixteenth notes, with some grace notes and rests. The lyrics describe a journey or a narrative, mentioning "zembzi", "ker", "dan", "derha re met. mahre mi ra", "yi tüst.", "ba zem.", "ker", "dan", "yer.", "yer. dast.", "dost.", "yer yü re güm", "yer görki ne ler", "var uay uay", "gü", "isj ki be hak baz.", "bü ued der he me cay", "be li yer", "be li dost", "yerce ni men", "uay o uay van", "di de kez o nür.", "pezi red o", "ra", "be li yer", "be li dost", "yerce ni men.", "her", and "zer re bü ued e yi ne i dast. nü may". The handwriting is fluid, with some variations in note heads and stems.

85
 be li yer be li dost yer ca ni men uay ye
 -zbi dü kev ni bi ni ya zem ker dan vez
 ef se ri fak ri ser fi rez zem. ker dan En
 der ha re met. mahre mi rez zem ker dan an rehkine sü
 yi tüst. ba zem. ker dan yer. yer. dost. dost.
 yar yü re güm yer gör ki ne ler var uay uay.
Saz
 yek der. di. iü can. . can. . . . sad
 ma. ni meni. . . ah. . ah. i ma. ni meni. .

Son Rüstre

