

## ÜÇÜNCÜ SELÂM

(J=56)

Deri me —ya — ni per-de — i — hun

26

Son - mo - ga — in per - de — hun

Ersatz

a si ki ra \_\_\_\_\_ gul \_\_\_\_\_ za \_\_\_\_\_ ri \_\_\_\_\_ ha \_\_\_\_\_

A musical score page featuring a single staff of music. The staff begins with a treble clef, followed by a key signature of one sharp (F#). The time signature is common time (indicated by a 'C'). The music consists of a series of eighth and sixteenth note patterns, primarily in the upper half of the staff, with some lower notes and rests interspersed. The notes are black ink on white paper.

A musical score for 'Asia' featuring a treble clef staff with eight measures. The lyrics are: a si ka na ba ce ma li. The notes correspond to the syllables: 'a' has a dotted half note; 'si' has a quarter note followed by an eighth note; 'ka' has a quarter note followed by a dotted half note; 'na' has a quarter note followed by a dotted half note; 'ba' has a quarter note followed by a dotted half note; 'ce' has a quarter note followed by a dotted half note; 'ma' has a quarter note followed by a dotted half note; and 'li' has a quarter note followed by an eighth note.

A musical score for 'Kıbir' featuring a single melodic line on a treble clef staff. The lyrics 'aş ki bi çon kâ ri hâ' are written below the notes. The music consists of eighth and sixteenth note patterns.

A handwritten musical score for a single melodic line. The lyrics are written above the notes in a cursive script. The lyrics are: şemmiş feb — bi ri zi tü yi — hur. The music consists of a series of eighth and sixteenth note patterns, primarily in common time (indicated by a 'C'). The vocal line starts with a quarter note rest followed by a series of eighth and sixteenth notes.

A handwritten musical score on a single staff. The vocal line begins with the lyrics "si di en der eb ri ha rt". The music consists of eighth-note patterns. The vocal line ends with a fermata over the last note.

A handwritten musical score for soprano voice and piano. The vocal line starts with "kü nübe" on a G-clef staff, followed by "ra" with a piano dynamic instruction. The piano accompaniment consists of eighth-note chords. The vocal line continues with "yed", "a", "fi", "ta", and "bet". The piano part ends with a forte dynamic.

ma — h vi sü — d güf — ta ri ha

(*Terennium*)

A musical score page showing a single staff of music with a treble clef, a key signature of one sharp, and a common time signature. The music consists of a series of eighth and sixteenth note patterns.

A handwritten musical score page featuring a single staff of music. The staff begins with a treble clef, followed by a key signature of one sharp (F#). The time signature is common time (indicated by a 'C'). The music consists of a series of eighth-note patterns. The first measure contains six eighth notes. The second measure contains two eighth notes followed by a sixteenth note. The third measure contains two eighth notes followed by a sixteenth note. The fourth measure contains two eighth notes followed by a sixteenth note. The fifth measure contains two eighth notes followed by a sixteenth note. The sixth measure contains two eighth notes followed by a sixteenth note. The seventh measure contains two eighth notes followed by a sixteenth note. The eighth measure contains two eighth notes followed by a sixteenth note. The ninth measure contains two eighth notes followed by a sixteenth note. The tenth measure contains two eighth notes followed by a sixteenth note.

Yürüksemâi

(♩ = 120) Ey ki he zar a te rin ya ri ya r bu ni ce sul  
tan o lur a h ku li o la n ki ş i ler  
ca ni m hus re vü ha kan o — lur dos t  
hus re vü ha kan o lu r her ki bu gün  
ve le de ya ri ya r i na nu ben yüz sü re  
a h yuk sul i se bay o — lur ca ni m  
bay i se sul tan o lur dos t bay i se sul  
tan o lu r (Terennüm)

The musical score consists of ten staves of music for a single voice. The tempo is indicated as ♩ = 120. The lyrics are written below the staves, corresponding to the musical phrases. The score includes various musical markings such as dynamic signs, rests, and a key signature change from A major to E major.

ez ev ve lü im ru zi ha ri  
fa ni ha raj bat mihmani tü end ey şe hi sul  
ta ni ha ra bat imruzçi ru zes ti bi gü  
ru zi se a det vinkible i dil çist bi gü  
ca ni ha ra bat ya ri men \_\_\_\_\_ yar  
ah ya ri men \_\_\_\_\_ yar ya \_\_\_\_\_ r ya \_\_\_\_\_ r  
ya \_\_\_\_\_ r ya ri men \_\_\_\_\_ vay \_\_\_\_\_ yar ya ri men  
ya ri me ra ah ya ri men ya \_\_\_\_\_ ri me ra dostyari men  
ya ri me ra ah ya ri me n vay (Terennüm)

A handwritten musical score consisting of ten staves of music. The music is in common time, with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. The lyrics are written below the music, corresponding to each staff. The first staff has lyrics in a language that includes "banki be ra". The second staff continues with lyrics like "med zi di lü ca ni men". The third staff begins with "hâni men". The fourth staff starts with "a ni me ni". The fifth staff has lyrics in parentheses: "(Terezzüm)". The sixth staff begins with "Dad di hi sagaru peyma ne ra". The seventh staff continues with "ma ye di hi mec li sü mey ha ne ra". The eighth staff starts with "mesti kü ni". The ninth staff begins with "ner ki si mah mur ra". The tenth staff ends with "pi si ke si an bü ti där". The handwriting is cursive and appears to be in ink.

banki be ra

med zi di lü ca ni men hâ hi zi ma gșu ka i pîn

hâni men güf temükur ba ni ki yem yar guft

a ni me ni a ni me ni a ni men (Terezzüm)

Dad di hi sagaru peyma ne ra

ma ye di hi mec li sü mey ha ne ra mesti kü ni

ner ki si mah mur ra pi si ke si an bü ti där

da ne ra ya ri a me \_\_\_\_\_ d be sul h ey

a — h bab ma — le küm ka i di nein del

ba \_\_\_\_\_ b ma — le küm ka i di nein del

ba — b nev be ti hic rü in ti zar

gü — zest fed — hu lud da re ya — ü li l el

ba — b fed hulud da reya ü li l el ba — b

### DÖRDÜNCÜ SELÂM

(♩=90) va — y sul — ta — ni — meni —

Erfer ni — sul — ta — ni — mo — ni —

a h — en — der di — lü cap — n

ca — ni — ma — ni — meni —

# Müstear makamında Mevlevî âyininin metni

Zekaî Dede Zade Hafız Ahmed

— 1 —

Ateş nezened der dili ma illâhû yar hey Hünkârimen  
 Kûteh neküned menzilima illâhû " " "  
 Ger alemyan cümle tabîban başed " " "  
 Halli neküned müşkilima illâhû " " "  
 Hey hey yarimen hey hey mirimen yar yar yar yüreğim yar yar yüreğim  
 del ciğerim görki neler var

— 2 —

Imruz handanim - ü - hoş kân bahti handan miresed  
 Sultani Sultananimâ ez suyi meydan mi resed  
 Ikbali abadan şude destanidil viran şude  
 Pürsan - ü - cüyan mi revem an suki Sultan miresed  
 Pür nur şev çün asüman ser sebzi şev çün bôstan  
 Şev aşina çün mahiyan kân bahri umman mi resed

— 3 —

Mutriba esrari mârâ bâz gû hey yar hey dost  
 Kissahayı canfezara bâz gû " " " "  
 Mahzeni Inna fetahna ber küşa " " " "  
 Sirri câni Mustafara bazgû " " " "  
 Hey mahbubi men hey mergubi men hey matlubimen hey hey yar yar ey  
 makbulimen

## İKİNCİ SELÂM

— 4 —

Ah sultani meni sultani meni ah ender dil - ü - can imani meni  
 Ah der men bidemi men zinde şevem  
 Ah yek can ci şeved sad cani meni ah imani meni (terennüm)

## ÜÇÜNCÜ SELÂM

— 5 —

Der meyanı perdeyi hun aşkına gülzariha  
Aşikanra ba cemali aşkı bi çon kâri ha  
Şeimsî Tebrîzî tüyi hurşidi ender ebri harf  
Çün berayed afitabet mahvi şüd güftarı ha (terennüm)

— 6 —

Ey ki hezar aferin yarı yar bu nice Sultan olur  
Ah kûlu olan kîsiler canım Hüsrev - ü - Hakan olur ilh... (terennüm)

— 7 —

Ez evveli imruzi harifani harabat  
Mihmani tü end ey Şehi Sultani harâbat  
Imruz çi ruzest bigû ruzi saadet  
Vin kiblei dil çist bigû cani harabat  
Yarimen yar ah yarimen yar yar yar yarimen vay  
Yar yarimen yarimera ah yarimen yarimera dost yarimen  
Yarimera ah yarimen vay (terennüm)

— 8 —

Banki ber amed zi dil - ü - canimen  
Kâhi zi ma'sukai pinhani men  
Güftem - ü - kurbani kiyem yar güft  
Ani meni ani meni ani men (terennüm)

— 9 —

Dad dihî sagar - ü - peymane ra  
Maye dihî meclis - ü - meyhane ra  
Mest künî nerkisi mahmur ra  
Pişi keşi an bütü dürdane ra

— 10 —

Yar amed be sulhi ey ahabab  
Meleküm kâidine indelbab  
Nevbeti hicrû intizar güzeşt  
Fedhulüddare ya ülilelbab

## DÖRDÜNCÜ SELÂM

— 11 —

Sultani meni Sultanı meni ilh...

Bu âyini şerifi Zekâî Dede Zade Hafız Ahmed Efendi Hicrî 1344  
senesinde bestelemiştir ve Muharremülharamın ilk haftasında ilk hususî  
okunuşu Yenikapı Mevlevihanesinde vaki olmuştur.

**İSTANBUL  
KONSERVATUVARI  
NEŞRİYATI**

**TÜRK MUSİKİSİ KLASİKLERİNDEN**

On sekizinci cilt

***Mevlevî Âyinleri***

**XXXVIII**

Zekâizade Ahmet Dr. Suphi ve Mes'ut Cemilden  
mûteşekkil Konservatuvar «Tasnif ve Tesbit Heyeti»  
tarafından notaya alınmış tarihî kıymeti haiz dört  
**MELEVÎ ÂYİNİ** ile Heyetten Zekâizade Ahmedin  
yaptığı tetkikat üzerine Bestekârlarının tercümei  
hallerini havidir.

*Her hakkı mahfuzdur.*

# *Mevlevî Âyinleri*

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