

BAYÂTÎ MEVLEVÎ ÂYÎNÎ

Devr-i Revân

BİRİNCİ SELÂM

Küçük Dervîş Mustafa

Şa ha zi ke rem ber me me ni der

vi viş ni ger hey hey sul ta ni men

vay hey hey hün kâ ri men vay ah

Ber ha li me ni has te te i dil

ri riş ni ger hey hey sul ta ni men

vay hey hey hün kâ ri men vay Ah

Her çend ne yem lâ

şa yi şı tü hey hey sul ta ni men

vay vay hey hey hün kâ ri men

Bayâti Mevlîvî Âyîni (2.Sayfa)

vay hey yar Ber men be ni ger

ber ke ke re mi hi his ni ger

hey hey sul ta ni men vay hey hey hün

kâ ri men vay ah hey hey ih san me det

vay vay hey hey guf ran me det

vay hey yar yü re ğim

yar ah gör ki ne ler

var hey yar Ya Rab zi dü kev

ni bi bi ni ya zem ger dan

Bayâtî Melevî Âyîni (3.Sayfa)

A musical score consisting of ten staves of music in G clef, common time, and a key signature of one flat. The lyrics are written below each staff in a combination of Turkish and Persian words. The lyrics are:

hey yar hey dost Ez ef se ri fak
 rü se ser ef ra zem ger dan
 hey yar hey dost En der ha re met
 mah rem re mi ra zem ger dan
 hey yar hey dost An reh ki ne su
 yi tü tüs tü ba zem ger dan
 hey yar hey dost Bi ya bi ya
 ki tü yi ca ni ca ni se ma
 Bi ya ki ser vi re va ni be

Bayâtî Melevî Âyîni (4.Sayfa)

bos ta nı se ma Bi ya ki çes
 me i hur şı di zi ri sa ye i tüst
 He za rı züh re tü da ri ber
 a sü ma nı se ma

(SAZ_

Bayâtî Mevlevî Âyîni (5.Sayfa)

İKİNCİ SELÂM

Evfer

The musical score consists of eight staves of music in common time (indicated by '4') and treble clef. The lyrics are written below each staff, alternating between Turkish ('Yar', 'Çü', 'in', 'sul', 'ta', 'ní', 'ma', 'ra', 'ben', 'de', 'ba', 'şı', 'Yar', 'he', 'me', 'gir', 'yen', 'de', 'tü', 'der', 'han', 'de', 'ba', 'şı', 'ah') and German ('Yar', 'Cü', 'in', 'sul', 'ta', 'ní', 'ma', 'ra', 'ben', 'de', 'ba', 'si', 'Yar', 'he', 'me', 'gir', 'yen', 'de', 'tü', 'der', 'han', 'de', 'ba', 'si', 'ah'). The music features various note values including eighth and sixteenth notes, and rests. Measure 1 ends with a repeat sign and a first ending (1). Measure 2 begins with a second ending (2) and continues with a different melodic line.

Yar Çü in sul
ta ní ma ra
ben de ba
şı
Yar he me gir
yen de tü der
han de ba
şı ah

Bayâti Mevlevî Âyîni (6.Sayfa)

Yar' E ger pür
 gam şe ved et
 ra fi a
 lem
 lem
 Yar Tü şa dü
 hur re mü fer
 hun de ba
 şı ah

Bayâti Mevlevî Âyîni (7.Sayfa)

Yar be aş ki
 Şem si Teb ri
 zi bi dih
 1 cam 2 cam
 Yar ki der mil
 ki hü da pa
 yen de ba
 şı hey hey
 hey hey ih

Bayâtî Melevî Âyîni (8.Sayfa)

san me det

hey hey guf

ran me det

hey hey ih

san me det

vay

hey hey guf

ran me det

vay

Bayâtî Mevlâvî Âyîni (9.Sayfa)

(SAZ_

A musical score for the instrument Saz, consisting of nine staves of music. The music is written in common time with a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score includes several key changes, notably a shift from C major to G major. The notation uses standard musical symbols like dots for grace notes and vertical stems for note direction.

Bayâtî Mevlevî Âyîni (10.Sayfa)

ÜÇÜNCÜ SELÂM

Devr-i Kebîr

28

Na gi han an

ber fe şan a

med sa ba

be li ya ri men a man

Bu yi müş ki

ah zag fe ran a

med sa ba

be li ya ri men dost

Gül şü kûf te

Bayâti Mevlevî Âyîni (11.Sayfa)

The musical score consists of ten staves of music in G clef, common time, and 2/4 time. The lyrics are written in a mix of Turkish and Persian words, with some words in capital letters. The lyrics are as follows:

en de rin sah
 ni çe men
 be li ya ri men a man
 Sad ne va yi
 ah bül bü lan a
 med sa ba
 be li ya ri men dost
 Şem si Teb ri
 zi sa ba hal aş kî güft

Bayâti Mevlîvî Âyîni (12.Sayfa)

be li ya ri men a man

A şı kan ra

ah ca ni can a

Aksak Semâî

med sa ba (SAZ_

Bayâti Mevlevî Âyîni (13.Sayfa)

Yürük Semâî



 Ey ki he zar a fe rin



 bu ni ce sul tan o lur



 Ku lu o lan ki şı ler ah



 hüs re vü ha kan o lur (SAZ_____)



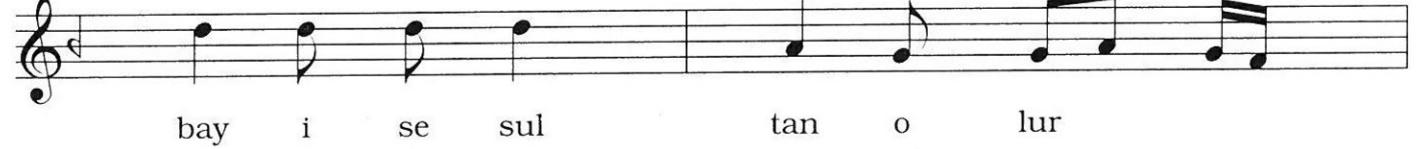
 Her ki bu gün Ve le de



 i na nu ben yüz sü re



 yok sul i se bay o lur ah



 bay i se sul tan o lur

Bayâtî Mevlâvî Âyîni (14.Sayfa)

(SAZ _____)

An-sur-hi-ka-ba yi ki-çü-meh par be-ra
med ah be-ra med
im-sâl-de-rin hir ka-i-jen gâr be-ra
med ah be-ra med

Bayâti Mevlîvî Âyîni (15.Sayfa)

Sheet music for Bayâti Mevlîvî Âyîni, page 15. The music is in G clef, common time, and consists of eight staves of musical notation with corresponding lyrics.

Staff 1:

Şem sel hak kî Teb ri zi re si dest bi gû
yid ah bi gû yid

Staff 2:

Kez çer hi sa fa an me hi en var be ra
med ah be ra med

Staff 3:

(Continuation of Staff 2)

Staff 4:

med ah be ra med

Staff 5:

(Continuation of Staff 4)

Staff 6:

1. 2. (Continuation of Staff 5)

Staff 7:

(Continuation of Staff 6)

Staff 8:

(Continuation of Staff 7)

Bayâti Mevlîvî Âyîni (16.Sayfa)

Her ki zi uş şak gi ri zan şe ved

Bar di ger ha ce pe şı

man şe ved Her ki se bu

yi tü ke şed a kî bet

Der ha re mi iş re ti sul tan şe ved

(SAZ _____)

Bayâti Mevlâvî Âyîni (17.Sayfa)

Kad



es re ka tid dün ya min nu ru hü mey

ya nâ Vel bed rü a lâ sa kî i vel

ke sü sü rey ya nâ Es sab ve tü i

ma ni i vel hal ve tü bos ta nî i Vel

meş ci rü ned ma ni i vel ver dü mu hay

1 ya nâ Vel 2 ya nâ

(SAZ_)

Bayâtî Mevlevî Âyîni (18.Sayfa)

Ca me si yeh kerd kü für nu ri Mu ham
 med re sid
 Tab li be ka güf tend mil ki mu hâl
 led re sid
 Dil çü su tur lab şüd a ye ti heft
 a sü man
 Şer hi di li Ah me di heft mü cel
 led re sid

Bayâtî Mevlâvî Âyîni (19.Sayfa)

Tab li kı ya met ze dend su ri ha şir

mi de mend

Vak ti şü dey mür de gân haş ri mü ced

ded re sid

Ez pe yi na mah re man ku ful ze dem

ber de han

Hiz bi gü mut ri ban iş re ti ser

med re sid

Bayâtî Mevlâvî Âyîni (20.Sayfa)

DÖRDÜNCÜ SELÂM

Sul ta ni me ni

ah sul ta ni me ni

(SAZ _____) En der di lü can

can i ma ni me ni

ah Der men bi de mi

ah men zin de şe vem

(SAZ _____) Yek can ci şe ved

ved sad ca ni me ni

ah i ma ni me ni

SON PEŞREV

The musical score consists of nine staves of music. The key signature is two sharps (G major). The time signature is common time (indicated by '8'). The music is divided into measures by vertical bar lines. The notes are represented by black stems pointing either up or down. Measure 1: Sixteenth-note pattern starting with a quarter note. Measure 2: Eighth-note pattern with a sixteenth-note grace note. Measure 3: Sixteenth-note pattern with a eighth-note grace note. Measure 4: Sixteenth-note pattern with a eighth-note grace note. Measure 5: Sixteenth-note pattern with a eighth-note grace note. Measure 6: Sixteenth-note pattern with a eighth-note grace note. Measure 7: Sixteenth-note pattern with a eighth-note grace note. Measure 8: Sixteenth-note pattern with a eighth-note grace note. Measure 9: Sixteenth-note pattern with a eighth-note grace note.



SON YÜRÜK SEMÂÎ

Yürük Semâî

The musical score consists of ten staves of music. The key signature is G major (no sharps or flats). The time signature is 6/8. The music is divided into measures by vertical bar lines. The first staff begins with a eighth note followed by a sixteenth note. The second staff begins with a sixteenth note followed by an eighth note. The third staff begins with a eighth note followed by a sixteenth note. The fourth staff begins with a sixteenth note followed by an eighth note. The fifth staff begins with a eighth note followed by a sixteenth note. The sixth staff begins with a sixteenth note followed by an eighth note. The seventh staff begins with a eighth note followed by a sixteenth note. The eighth staff begins with a sixteenth note followed by an eighth note. The ninth staff begins with a eighth note followed by a sixteenth note. The tenth staff begins with a eighth note followed by a sixteenth note.