

(♩ = 116)

B E S T E K İ G A R
Akşak Semai

Hacı Feik Bey

Q. Ferenc dan

Ah ga rip doğ lar da kal
dım ben a men lut fey
le a sul te min bu fa ik ga
re sis kel di mo det kil ben

I SAZ

de no eo rıe SAZ

de no eo rıe SAZ

Ah se min aŋ kun la hor

da im o men lut fey

Bestençär S. H. Faik G.

le gul ta nim bu fe

ik go ze sis kal dz

no det kil bon do se

ea nim

M.S

carip dağlarda kaldım ben
 Eigin rahneylemedim sen
 Senin aşkınlı her deşim
 Kızışap ender karabüm ben
 Aman lutfeyle sultaniñ
 Bu faik garbisin kaldı
 Medet kil bondene canım

BESTENIGÂR AĞIR SEMÂİ

Xlusak semâi

Muallim İsmail Hakkı S.

Ah Gö nül gir mek le yâr â gu

su na kan maz vu sâl is ter

Ca nim yâ lä ye lel lä

öm rüm yâ lä ye lel lel lä

A dil nü väz a çâ re saz

sen et me naz gel e fan dim

Ah Gi kar mi gir se bir kez si

ne i sa fun dan ol ya rin

S.

Gönül girmekle yâr ağusuna kanmaz vuşûl ister
 Çikarı mı girse bir kez işne-i sâfendan ok yârin

Df-132/89

Muallim İsmail Hakkı Bayın TRT. daki
 topluluklarından yaradı. Güftesinin tamamı
 bulunamadı.

Cinar

BESTENİGÂR İLÂHÎ
HABÎB-Î ÂŞIKÂNIN...

Usûlü: Yürük Semâî

 Beste: Ahmet Hatipoğlu
 Güfte: Şeyh Selâmî

♩ = 144

The musical score consists of six staves of music in G major, 2/4 time. The first five staves are for voice (G clef) and the last one is for Saz (F clef). The lyrics are written below each staff. Measure numbers 1 and 2 are indicated above certain measures, along with '(saz)' for the Saz staff.

Staff 1 (Voice):

- Ha bî bi â şı kâ nîn zik rü fik ri cü mûş tâ kin
- Se her de â şı kî sâ dîk la rîn ef gâ mî Hû yâ Hû Hû
- Ya kîp per vâ ne ves cis min bu nû ru şem'i tev hî de
- Ya kîp per vâ ne ves cis min bu nû ru şem'i tev hî de
- Ni sâ rî cân e den â şik la rîn câ nâ nî Hû yâ Hû Hû
- Saz . . .

Staff 2 (Saz):

- Fi râ ki hic ri le mec rû hi dil uş şâ ki gir yâ num
- De rû nû sî ne de her der di nin der mâ ni Hû yâ llû Hû

HABİB-İ ÂŞIKÂNIN... - s.2

O lur mak sù du na reh ber ko maz vâ di i hay ret te

O lur mak sù du na reh ber ko maz vâ di i hay ret te

SE LÂ MÎ vâ si lî Al lâh e der in sâ ni Hû yâ
(rit...)

1 2

(SON)

6 Ocak 1987

1
Habîb-i âşıkânın zikr ü fikri cümle müştâkin
Seherde âşık-ı sâdiklerin efgâni Hû! yâ Hû!
Yaküp pervâne-veş cismin bu nûr-ı şem'i tevhîde
Nisâr-ı cân eden âşıklerin cânâni Hû! yâ Hû!

2
Firâk-ı hicr ile mecrûh-(ı) dil uşşâk-ı giryânum
Derûn u sînede her derdinin dermâni Hû! yâ Hû!
Olur maksûduna rehber komaz vâdî-i hayrette
SELÂMÎ vâsil-ı Allâh eder insâni Hû! yâ Hû!

Aruz Vezni: *Mefâilün / Mefâilün / Mefâilün / Mefâilün*

Güfte: Vasfi Mâhir Kocatürk; Tekke Şiir Antolojisi, Ankara 1968, s.448

İşbu: Ağınak Sallı

Bestenigar Sarık

(19. yük.) Melomed Beyin
(A. Fırsatdan)

Hayde demdir bağla -

-nub kal dek si ta da

za za ni be

a ma ma ma

Mer si - mi güllü di -

-fen di gey sa - en rey -

ta miz a - na

ca - num - le a ca - mu

m Böy - le ah - di ben - de -

miz - le gör - gör - me jim - oğ - ja

ya - ri - le a man - man

P. Fırsat

Zayıf demdir bağlamış kaldıktan sonra zâr ile
Mevsim-i geldiğim eftendim gez salın neftar ile
Böyle akıl et bendenizle görmeyim ayyar ile
Mevsim-i geldiğim eftendim gez salın neftar ile

2.A.

İsmi Kosal

Bostanigar ağrakus Sarıkol Selanikli Ahmed Bey

8.

Ley le i sus la tı min ze
ne fa yan mi o lı
as ke nın te je ti m doj
ma ya iam mi
karar
la di lutf ey le jo mel te
la e mel te ja sa sun

Leyle - i sultaniñ gerçine şayannı olur
aşkınıñ lezzetini doymaya imkânı olur
varidî lutfi ile gönül hif ha emelle yapar
aşk - a lezz - i mazurvet gibi ihsanni olur

Z.A.

 inayKose

Devri kebir

BESTENİĞAR PEŞREVİ

Dede Efendi

The musical score consists of ten staves of handwritten notation on five-line staff paper. The key signature is one sharp, indicating G major. The time signature is 2/4 throughout. The music is divided into sections by measure numbers and performance instructions:

- Measure 1-10: The first section of the piece.
- Measure 11: A measure with a single note followed by a rest.
- Measure 12: The beginning of the second section, labeled "Təslim." above the staff.
- Measure 13-18: The continuation of the second section.
- Measure 19-24: The third section of the piece.
- Measure 25-30: The fourth section of the piece.
- Measure 31-36: The fifth section of the piece.
- Measure 37-42: The sixth section of the piece.
- Measure 43-48: The seventh section of the piece.
- Measure 49-54: The eighth section of the piece.
- Measure 55-60: The ninth section of the piece.
- Measure 61-66: The tenth section of the piece.
- Measure 67-72: The eleventh section of the piece.
- Measure 73-78: The twelfth section of the piece.
- Measure 79-84: The thirteenth section of the piece.
- Measure 85-90: The fourteenth section of the piece.
- Measure 91-96: The fifteenth section of the piece.
- Measure 97-102: The sixteenth section of the piece.
- Measure 103-108: The seventeenth section of the piece.
- Measure 109-114: The eighteenth section of the piece.
- Measure 115-120: The nineteenth section of the piece.
- Measure 121-126: The twentieth section of the piece.
- Measure 127-132: The twenty-first section of the piece.
- Measure 133-138: The twenty-second section of the piece.
- Measure 139-144: The twenty-third section of the piece.
- Measure 145-150: The twenty-fourth section of the piece.
- Measure 151-156: The twenty-fifth section of the piece.
- Measure 157-162: The twenty-sixth section of the piece.
- Measure 163-168: The twenty-seventh section of the piece.
- Measure 169-174: The twenty-eighth section of the piece.
- Measure 175-180: The twenty-ninth section of the piece.
- Measure 181-186: The thirtieth section of the piece.
- Measure 187-192: The thirty-first section of the piece.
- Measure 193-198: The thirty-second section of the piece.
- Measure 199-204: The thirty-third section of the piece.
- Measure 205-210: The thirty-fourth section of the piece.
- Measure 211-216: The thirty-fifth section of the piece.
- Measure 217-222: The thirty-sixth section of the piece.
- Measure 223-228: The thirty-seventh section of the piece.
- Measure 229-234: The thirty-eighth section of the piece.
- Measure 235-240: The thirty-ninth section of the piece.
- Measure 241-246: The forty-first section of the piece.
- Measure 247-252: The forty-second section of the piece.
- Measure 253-258: The forty-third section of the piece.
- Measure 259-264: The forty-fourth section of the piece.
- Measure 265-270: The forty-fifth section of the piece.
- Measure 271-276: The forty-sixth section of the piece.
- Measure 277-282: The forty-seventh section of the piece.
- Measure 283-288: The forty-eighth section of the piece.
- Measure 289-294: The forty-ninth section of the piece.
- Measure 295-296: The final section of the piece.

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The key signature changes throughout the piece, starting at G major (no sharps or flats), moving through F major (one sharp), E major (two sharps), D major (three sharps), C major (no sharps or flats), B major (one sharp), A major (two sharps), G major (no sharps or flats), F major (one sharp), and finally E major (two sharps) again. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The score is divided into sections by vertical bar lines and includes a section heading '3. Hane.' followed by a measure number '8.'