

BESTENİGÂR

(Ben seni sevdim seveli)

Usûlü: CURCUNA

HAMMAMİZADE İSMAIL
DEDE

(♩:208)

Ben se ni sev dim se ve li kay na yıp coş
dum kay na yıp coş dum -SAZ - dum -SAZ -
Ak lı mı yağ ma ya ve rip fik ri mi şaş dim
Ser gü le bü l bü l ne çe ker he rin e lin den
ak lı mı yağ ma ya ve rip fik ri mi şaş dim -SAZ -
bir da ha gül kok la ma yım ya rin e lin den
Mecnu na şım di eş o lup dağ la ra düş düm
dağ la ra düş . düm -SAZ - Mecnu na şım di eş o lup
dağ la ra düş düm dağ la ra düş düm -SAZ -
-ka râr -
den -SAZ - -ARANAĞME -

Ben seni sevdim seveli kaynayıp coştum
Aklımı yağmaya verip fikrimi şaştım
Mecnune şimdi eş olup dağlara düşdüm
Sor güle bülbül ne çeker harın elinden
Bir daha gül koklamayım yarın elinden

Bestenigâr - Curcuna

Ş A R K I

Şekerci Udî Cemil Bey

Is te diñ- de- gön- lü- mü-
 ver- yer-
 dîm- sa- na- (s a z) (s a z)
 Her- ne- mûm- kûn- se- sa- na-
 et- dîm-
 fe- dâ- (s a z) (s a z)
 Gör ne ler- et- dîn- ne- ler-
 son- ra-
 ba- na- (s a z)

BESTENİGÂR YÜRÜK SEMÂİ

Derviş recay-i pâdişah-ı ne küned

USUL: YÜRÜK SEMÂİ

BESTE: ABDÜLKADİR MERAGİ

Der viş re ca yi pa di şa

hi ne kü ned vay - der vay yar

ey ya ri men yar ya ri mi ri men

ey dost ya ri men ya mak bu li men

vay Ey kâ se i meh mi hir ke da

yi ne kü ned vay ey vay yar

ey ya ri men yar ya ri mi ri men

vay ey dost ya ri men mak bu li men

ta dir te ni ten ni ten ni ta

na te ne dir ney ta ney ta

dir ta ni ten ten nen dir ten nan dir
ten nen dir ten nen vay ka mil hi re deş
an ki ha mu şest fa sı hi ka
hi yar ey ya ri man yar
yar mi ri men ey dost ya ri men
yar mak bu li men vay her ka se ki pür
şe ved sa a yi ne kü ned vay her
vay yar ey ya ri men yar
ya ri mi ri men ey dost ya ri men
yar mak bu li men vay ta dir te ni ten
ni ten ni ta na te ne dir ney ta
ney ta dir te ni ten

ten nen dir nen dir ten nen dir ta ta nen vay ta

di ri te ni ten ten nen dir nen dir

ten nen dir ten nen vay

SON

Derviş recay-i padişah-ı ne küned
 Yar ey yarı men yar yar miri-i men ey
 dost yar-i men yar makbul-u men vay
 Ez kâse-i meh-i mihr-i geday-i ne küned
 Ta dir ten ni ten ni ten ni ta na te ne dir ney
 ta dir te ni ten ten nen dir ten nen dir
 ten nen dir te nen vay
 Kamil huruş an ki hamuşu Fasihi
 Her kâse ki pür şevved saayi ne küned

BESTENİGÂR BESTE

Gamzen ki ola saktı-i çeşm-i siyah mest

USUL: DARBI-FETİH

BESTE: İTRİ

Ga gam ze zen
 ki o la la sa
 ki çeş mi
 si ye hi mest
 yar ca nım
 si ye hi mest dir yel le
 le le le le le le li ah
 te re li yel le le le le li
 yar la ye le le li
 yar hey dost hey
 si ye hi mest

SON

za ze zer mi
mi ha zer et
ol sa çı ley
li ni ge hin
den yar ca
nım ni ge hin den tir yel
le lel le te lel le tel lel li
ah te re li yel lel lel lel lel
li ya la ye lel yel
li yar hey dost
hey si ye hi

Gamzen ki ola sakıy-i çeşm-i siyah-i mest
Mest etmeye uşşakı yeter bir nıgeh-i mest
Zermi hazer et ol saçı leyli nıgehinden
Şeyda eder insanı o çeşm-i siyah-i mest

00109 [بسته نثار] مقامه و [دور کبر] ایضاً مقامه [میشو] دره اقدینک
 [د-۷۶] ریختار Bestenigün Fesnevi Note Et

[1] آرهست کجهزنگ (حالی)، اداوار برجه (فرقی) فرجه . کانه کجهزنگ ره (سوق) اداوار برجه (ضعیف) فرجه کجهزنگ .

00109

00109

A page of musical notation consisting of 16 staves. The notation includes various musical symbols such as notes, rests, and clefs. The music is arranged in a traditional staff format, with each staff containing a line of notes and rests. The notation is dense and appears to be a complex piece of music. There are some handwritten markings and symbols interspersed throughout the staves, particularly in the lower half of the page.

00109

BESTENİGÂR PEŞREVİ

MUZİK: NÖMAN AĞA

USÛLÜ: DEVR-I KEBİR

♩ = 80

The musical score is written in a single system with ten staves. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked as ♩ = 80. The score begins with a treble clef and a key signature of one flat. The first four staves contain the main melody. The fifth staff is marked with a double bar line and the word "TESLİM". The sixth staff is divided into two sections: "2.HÂNEYE" and "3.HÂNEYE". The seventh staff is divided into two sections: "4.HÂNEYE" and "KARAR". The eighth staff is marked "2.HÂNE". The ninth and tenth staves continue the melody. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings like "p" and "f".

The image displays a musical score for two pieces, '3. HANE' and '4. HANE', arranged in two systems of five staves each. The music is written in a single system of five staves per piece, all using a treble clef and a key signature of one flat (B-flat). The first system, labeled '3. HANE', begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second system, labeled '4. HANE', also begins with a treble clef and a key signature of one flat, but does not have a time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score concludes with a double bar line and a decorative flourish on the final staff of each system.

BESTENİGÂR PEŞREVİ

MÜZİK:TATYOS EFENDİ

USÛLÜ:FAHTE

♩ = 64

TESLİM

2.HÂNEYE 3.HÂNEYE 4.HÂNEYE KARAR

SON

2.HÂNE

3.HÂNE

4. HANE

The image displays a musical score for a piece titled "4. HANE". It consists of seven staves of music, all written in treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of ornaments (trills) indicated by a stylized symbol above the notes. The score concludes with a double bar line and a repeat sign.

00113 [بسته کار] [مفاسه] [سازسا عسی] (عرب ناره) نه

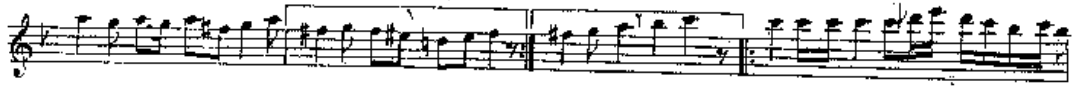
[بسته کار] [مفاسه]

Bestenigar Sa&Bematst

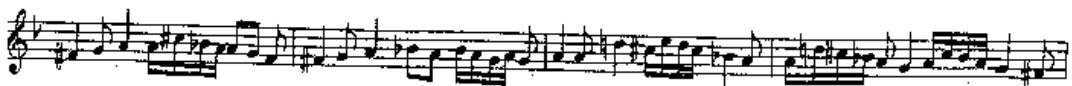
(ن) اوله ده ک بزمک دماغ ، اوله ده بزمک خرقی ، اوله ده بزمک ده (مصل) اوله ده بزمک (مصل) اوله ده بزمک

00113

00113



رنگارنگ



00113

00117

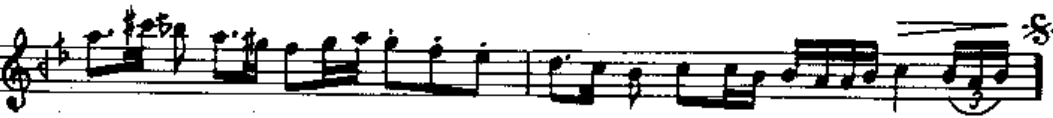
TRT MÜZİK DAİRESİ YAYINLARI
TÜRK SAN'AT MÜZİĞİ

USÛLÜ AKSAK SEMÂİ

BESTENİĞAR SAZ SEMÂİSİ

♩:100

HAKAN ALVAN



00117

BESTENİGÂR SAZ SEMÂİSİ

USÛLÜ : Aksak Semâi

MÜZİK : Hasan ESEN

♩ = 100

The musical score is written in 9/8 time and consists of the following sections:

- TESLİM**: The first section, marked with a tempo of ♩ = 100. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a mix of eighth and sixteenth notes.
- 2. HÂNE**: The second section, marked with a double bar line and a repeat sign. It continues the melodic development with various rhythmic patterns.
- 3. HÂNE**: The third section, also marked with a double bar line and a repeat sign. It features a more complex rhythmic structure with many sixteenth notes.
- 4. HÂNE Yürük Semâi**: The fourth section, marked with a tempo of ♩ = 108. It is characterized by a slower, more spacious feel with a mix of eighth and quarter notes. The key signature changes to two flats (B-flat and E-flat).

The score concludes with a double bar line and a repeat sign. The final measure of the fourth Hâne section includes a first ending bracket and a repeat sign.

BESTENİGÂR SAZ SEMÂİSİ

- 2 -



BESTENİGÂR SAZ SEMÂİSİ

MÜZİK:MUHİTTİN EREV

USÛLÜ:AKSAK SEMÂİ

(♩ = 80)



TESLİM



2.HÂNE



3.HÂNE



4.HÂNE

♩ = 72



SEMÂ
♩ = 120

AĞIRLAŞARAK

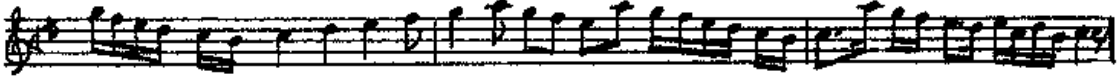
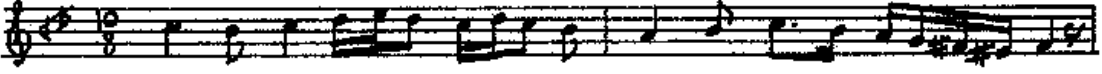
00120

BESTENİLER HAZ SEMAİSİ

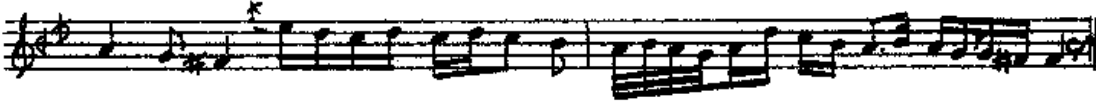
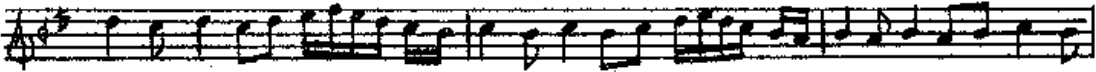
Yavuz Aksak Sema

Kübir Nuhar Tansoy

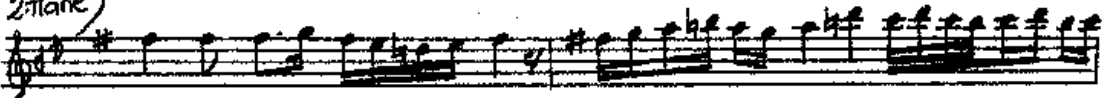
1.Hane.



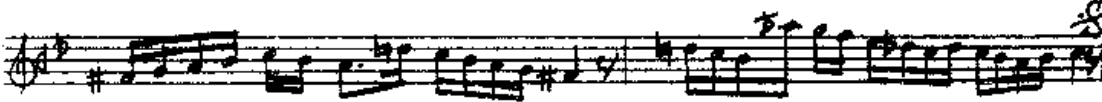
8. Mübaze



2.Hane



3.Hane



00120

Attane

A handwritten musical score for a piece titled "Attane". The score is written on eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a single melodic line. The second staff contains the handwritten Turkish lyrics "Tak bir san da yapabilir" written above the notes. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. There are several annotations: a circled "2" above the first staff, a circled "3" above the second staff, a circled "2" above the third staff, a circled "2" above the fourth staff, a circled "2" above the fifth staff, and a circled "2" above the sixth staff. The piece concludes with a double bar line and a repeat sign (two dots) at the end of the eighth staff.

BESTENİGÂR SAZ SEMÂİSİ

USUL: AKSAK SEMÂİ

BESTE: TANBURI NUMAN AĞA

Birinci Hane



Mülüzeme §



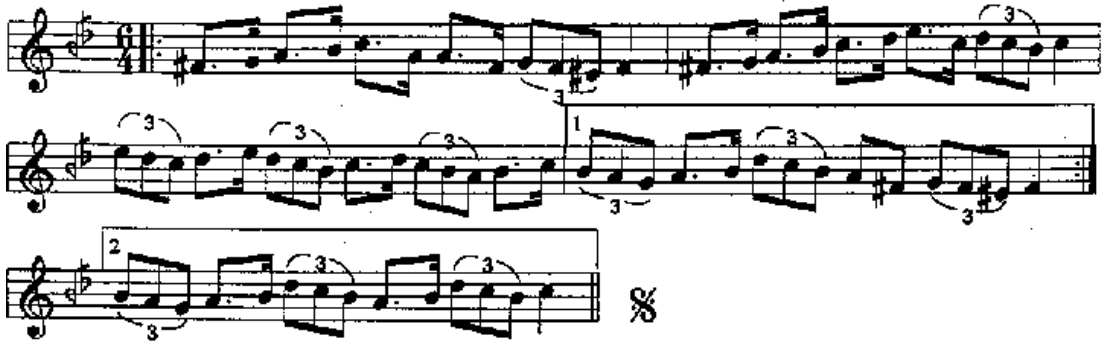
İkinci Hane



Üçüncü Hane



Dördüncü Hane



BESTENİGÂR SAZ SEMÂİSİ

MÜZİK:TANBÜRİ CEMİL BEY

USÛLÜ:AKSAK SEMÂİ
♩ = 200

TESLİM

SON

2.HÂNE

3.HÂNE

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 10/8. The tempo is marked as ♩ = 200. The score is divided into four main sections: 'USÛLÜ:AKSAK SEMÂİ' (10/8 time), 'TESLİM' (10/8 time), '2.HÂNE' (10/8 time), and '3.HÂNE' (10/8 time). Each section consists of two staves of music. The 'TESLİM' section ends with a double bar line and the word 'SON'. The '2.HÂNE' and '3.HÂNE' sections also end with a double bar line and a fermata symbol. The '3.HÂNE' section includes some notes with circled numbers (1) and (2) above them, possibly indicating fingerings or specific rhythmic values.

4.HANE
YÖRÜK SEMAI

♩ = 144

The musical score is written on five staves in a single system. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked as ♩ = 144. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The first ending is marked with a '1.' and a repeat sign. The second ending is marked with a '2.' and a repeat sign. The piece concludes with a double bar line and a repeat sign.

00116

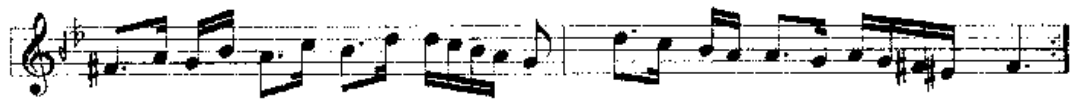
Besteniğâr Saz Semâisi

USULÜ : AKSAK SEMAİ

♩ = 125

BESTE : ÜNAL NARÇIN

1. HANE



2. HANE



3. HANE



SEMAY J. 180

4. HANE

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of a sequence of notes and rests, with some accidentals (sharps and flats) indicating specific pitches. The notation includes eighth and sixteenth notes, as well as rests. The piece ends with a double bar line and a repeat sign (two dots) at the end of the fifth staff.

10-KASIM-1995 ANKARA