

**KLASİK GİTAR İÇİN 17 ESER**

**“Anadolu Esintileri”**

**11. Kitap**

***17 Pieces For Classical Guitar***

***“Anatolian Breezes”***

***Vol.11***

**NAZMİ BOSNA**

# **KLASİK GİTAR İÇİN 17 ESER**

**“ Anadolu Esintileri ”**

## **11.Kitap**

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Nazmi Bosna

**YAYINA HAZIRLAYAN**

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## SUNUŞ

Klasik gitar ile ilgili eserlerim aŗađıda belirtilen kitaplarımda yer almaktadır:

Klasik Gitar İin 42 Eser , Klasik Gitar İin 20 Eser , Anadolu Esintileri Klasik Gitar İin 30 Eser, Klasik Gitar İin 25 Eser, Klasik Gitar İin 27 Eser , Anadolu Esintileri Klasik Gitar İin 23 Eser, Klasik Gitar İin 34 Eser , Anadolu Esintileri Klasik Gitar İin 19 Eser, Klasik Gitar İin 21 Eser , Anadolu Esintileri Klasik Gitar İin 17 Eser , Gitar Uygulamalı Armoni Öđretimi.

Eserlerimde mzikteki grlk ve tempo ile ilgili terim ve belirteler kullanılmamıŗ , mziksel anlatım eserleri icra edene bırakılmıŗtır.

Eserlerim web sitemde ( [www.nazmibosna.com](http://www.nazmibosna.com) ) dinlenebilir.

Mzik severlere yararlı olması dileđimle saygılarımla sunarım.

## DARLEGUNG

Meine Werke in Bezug auf die klassische Gitarre befinden sich in meinen nachstehend erwahnten Bchern:

Klasik Gitar İin 42 Eser , Klasik Gitar İin 20 Eser , Anadolu Esintileri Klasik Gitar İin 30 Eser , Klasik Gitar İin 25 Eser , Klasik Gitar İin 27 Eser , Anadolu Esintileri Klasik Gitar İin 23 Eser, Klasik Gitar İin 34 Eser , Anadolu Esintileri Klasik Gitar İin 19 Eser, Klasik Gitar İin 21 Eser , Anadolu Esintileri Klasik Gitar İin 17 Eser , Gitar Uygulamalı Armoni Öđretimi.

In meinen Werken wurden Begriffe und Bezeichnungen in Bezug auf Dynamik und Tempo nicht eingesesetzt ; der musikalische Ausdruck wurde dem Knstler berlassen. Meine Werke knnen unter meiner Web-Seite ([www.nazmibosna.com](http://www.nazmibosna.com)) zugehrt werden.

Mit dem Wunsch , den Musikliebhabern dienlich zu sein , verbleibe ich mit freundlichen Grssen.

## INTRODUCTION

My following boks contain my Works on classical guitar:

Klasik Gitar İin 42 Eser , Klasik Gitar İin 20 Eser ,Anadolu Esintileri Klasik Gitar İin 30 Eser , Klasik Gitar İin 25 Eser , Klasik Gitar İin 27 Eser , Anadolu Esintileri Klasik Gitar İin 23 Eser , Klasik Gitar İin 34 Eser , Anadolu Esintileri Klasik Gitar İin 19 Eser , Klasik Gitar İin 21 Eser , Anadolu Esintileri Klasik Gitar İin 17 Eser , Gitar Uygulamalı Armoni Öđretimi .

In my Works ,I do not use the terms and marks related with dynamic and tempo change in music and I refer the musical expression to the executant. My Works can also be listened to at my website([www.nazmibosna.com](http://www.nazmibosna.com)) .

I wish it may be a help for musicfans.

Respectfully ,

Nazmi Bosna

September 2021 , Bodrum

[www.nazmibosna.com](http://www.nazmibosna.com)

e-mail: info@nazmibosna.com

## **ÖZGEÇMİŞ**

1946 yılında Kırıkkale’de doğdu. Ziya Aydın’tan klasik gitar dersleri aldı. Ankara İktisadi ve Ticari İlimler Akademisi’nden mezun oldu. Öğrenimine Bern Konservatuvarı Klasik Gitar Bölümü’nde Miguel Rubio’nun öğrencisi olarak devam etti. Bern’deki Musikschule der Region Burgdorf , Musikschule Muri-Gümligen ve Musikschule Moosedorf müzik okullarında klasik gitar dersleri verdi. 1974 yılında Türkiye’ye döndü ve Turizm Bakanlığı’nda çalışmaya başladı. Memuriyeti sırasında Frankfurt , Berlin , Zürih , Kopenhag ve Pekin’de Kültür ve Tanıtma Ataşesi olarak görev yaptı. 2008 yılında emekli oldu.

## **AUTOBIOGRAPHY**

He was born in 1946 in Kırıkkale (Turkey). He received classic guitar courses from Ziya Aydın. He graduated from Ankara Academy of Economic and Administrative Sciences. He continued on his education as the student of Miguel Rubio at the Department of Classic Guitar in Bern Conservatory. He gave classic guitar courses in the music schools of Musikschule der Region Burgdorf, Musikschule Muri-Gümligen and Musikschule Moosedorf in Bern. He returned to Turkey in 1974 and started to work in the Ministry of Tourism. He worked as Culturel Attache during his office in Frankfurt, Berlin, Zurich, Copenhagen and Beijing. He retired in 2008.

## **LEBENS LAUF**

Er ist 1946 in Kırıkkale (Türkei) geboren. Er nahm klassischen Gitarrenunterricht bei Ziya Aydın. Er absolvierte die Akademie für Wirtschaft und Handel in Ankara. Sein Studium setzte er im Konservatorium Bern im Kunstfach klassische Gitarre als Student von Miguel Rubio fort. Er unterrichtete klassische Gitarre an der Musikschule der Region Burgdorf in Bern, Musikschule Muri-Gümligen und Musikschule Moosedorf. Im Jahr 1974 kehrte er in die Türkei zurück und begann im Tourismusministerium zu arbeiten. Während seiner Amtszeit wirkte er als Kulturattaché in Frankfurt, Berlin, Zürich, Kopenhagen und Peking. 2008 wurde er pensioniert.

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# ANADOLU ESİNTİLERİ

## No.73

Öğr.Gör. Sayın Ercüment Burak  
Erdoğan'a ithaf olunur.

Nazmi Bosna

Andante

\*)

CI

CII

CV CV CV

CIII CVI CV

CV

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CX

CV CVII

CVIII CX

CX CIII

CX CIII

CVII CVIII CV

CI

CIII CI CIII

4 1  
2 4 1  
5

CI CI

4 2-2  
1 2 4  
3 1 4 3 4 1 2 4 3 2 2

CIII CIV



CVIII

First system of musical notation for CVIII. It features a treble clef, a key signature of two flats, and a 3/8 time signature. The melody consists of eighth and quarter notes. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes. A circled 5 is also present.

Second system of musical notation for CVIII. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes.

CX

First system of musical notation for CX. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody consists of eighth and quarter notes. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes. A circled 4 and a circled 5 are also present.

Second system of musical notation for CX. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes. A circled 2 and a circled 5 are also present.

Third system of musical notation for CX. It features a treble clef, a key signature of two flats, and a 7/8 time signature. The melody consists of eighth and quarter notes. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes. A circled 3 is also present.

CIII

First system of musical notation for CIII. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody consists of eighth and quarter notes. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes. A circled 2 is also present.

# ANADOLU ESİNTİLERİ

## No.74

Prof.Dr. Sayın Safa Yeprem'e  
ithaf olunur.

Nazmi Bosna

Andante

\*)

CIII

CII

CIII

CII

CI

ISBN 978-606-71136-0-3

\*) Basit ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CIII

CIII

CIII

CVI

CX

4  
 1 2 3 1 2 3 3 1 2 3 3  
 2  
 3  
 1 2 3 4  
 1 2 3 4  
 3 4 2 1  
 3 4 2 1  
 3 4 1  
 3 4 1  
 3 4 1  
 1 4 2  
 CV CX  
 1 2 3  
 3 1 4 2 4 1 2 3 3 4 4  
 ④ 1 1 2 3 ⑤ 1

CV

CV

CIV CV

CIV CV

CVII CV

CVII CV

# ANADOLU ESİNTİLERİ

## No.75

Bu eser merhum Savaş Çekirge'nin  
anısına adanmıştır.

Nazmi Bosna

Andante

\*)

CV CVII

CIV

CVII CXI CIX

CVII

ISBN 978-605-71136-0-3

CV

CV

CII

CIII

CVII

CIII

CVII

CIX



ANADOLU ESİNTİLERİ  
No.76

Nazmi Bosna

Andante

\*)

CII CII

CIV

CVII CVII

CIV

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CII

CV

First system of musical notation for CII and CV. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. Fingering numbers 3, 2, 4, 1, 4, 1, 2, 3, and 4 are placed below the notes. A circled number 5 is also present.

Second system of musical notation for CII and CV. It continues the melody with various time signatures including 9/8, 5/8, 6/8, and 8/8. Fingering numbers 4, 3, 3, 2, 2, 2, 1, 4, 1, 0, 3, and 4 are shown. Circled numbers 6 and 5 are also present.

Third system of musical notation for CII and CV. It features a treble clef, a key signature of one sharp, and time signatures of 6/8, 2/4, 5/8, and 2/4. Fingering numbers 3, 2, 1, 4, and 3 are shown.

Fourth system of musical notation for CII and CV. It features a treble clef, a key signature of one sharp, and time signatures of 2/4, 5/8, and 2/4. Fingering numbers 1, 4, 2, 1, 1, 2, 3, and 1 are shown. Circled numbers 5, 4, and 6 are also present. The label "CXII" is written above the final measure.

Fifth system of musical notation for CII and CV. It features a treble clef, a key signature of one sharp, and time signatures of 5/8, 2/4, and 7/8. Fingering numbers 4, 3, 1, 2, 3, and 3 are shown. Circled numbers 4 and 5 are also present. The label "CIII" is written above the final measure.

Sixth system of musical notation for CII and CV. It features a treble clef, a key signature of one sharp, and time signatures of 8/8, 3/4, 5/8, and 8/8. Fingering numbers 4, 3, 4, 2, 3, 4, and 3 are shown. Circled numbers 3 and 3 are also present. The label "CIII" is written above the final measure.

Seventh system of musical notation for CII and CV. It features a treble clef, a key signature of one sharp, and time signatures of 7/8, 2/4, and 8/8. Fingering numbers 3, 2, 1, 3, 2, 3, 4, and 3 are shown. A circled number 2 is also present.

CIII  
 CVII  
 CV  
 CIII  
 CVII  
 CIII  
 CII  
 CIII

# ANADOLU ESİNTİLERİ

## No.77

Arş. Gör. Dr. Sayın Eren Süalp'e  
ithaf olunur.

Nazmi Bosna

Andante

\*)

CV

CII

CIV

© 4 2

ISBN 978-605-71136-0-3

\*) Basit ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

First musical staff, treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains a melodic line with a triplet of eighth notes and a bass line with a dotted half note.

Second musical staff, treble clef, key signature of two sharps, 3/4 time signature. It features a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. The staff ends with a double bar line and a 2/4 time signature.

Third musical staff, treble clef, key signature of two sharps, 2/4 time signature. It contains a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. The staff ends with a double bar line and a 5/8 time signature. The label "CIV" is positioned above the staff.

Fourth musical staff, treble clef, key signature of two sharps, 2/4 time signature. It contains a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. The staff ends with a double bar line and a 5/8 time signature. The labels "CX" and "CVII" are positioned above the staff.

Fifth musical staff, treble clef, key signature of two sharps, 5/8 time signature. It contains a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. The staff ends with a double bar line and a 3/4 time signature.

Sixth musical staff, treble clef, key signature of two sharps, 2/4 time signature. It contains a melodic line with a triplet of eighth notes and a bass line with a triplet of eighth notes. The staff ends with a double bar line and a 2/4 time signature.

**CVII**

**VII**

**CVII CX CVII**

**CIX**

**CIV**

# ANADOLU ESİNTİLERİ

No. 78

Öğr. Üyesi Dr. Sayın Kaan Öztutgan'a  
ithaf olunur.

Nazmi Bosna

Andante

\*)

CII

CIV CVII

CVII CV CVII

CVII CXII

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CIV

4 3 4 1      3 4 3      4 3      4

1 ⑥      2      ⑤      1 1 4 1 ⑤      1 ④      2 0 3

CIV      CII

2      2      3 4 1      1      2      3 4 ③      2

CII

4      2 1      4 1      ②

CV      CV

4 3      2 4 3 2      1 ⑥ 4



CV CVII

CVII CVII

# ANADOLU ESİNTİLERİ

## No.79

Öğr. Üyesi Yrd. Doç. Dr.  
Sayın Zülûf Öztutgan'a ithaf olunur.

Andante

Nazmi Bosna

\*)

1)

1 3 1 4 3

1 4 2 4 3

1 4 3

1 3 4

1 1

2

1 4 3

3 2

3

1 2 4

III

CI

CI

2 3

2

4 3

ISBN 978-605-71136-0-3

\*) Basit ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CI CI

CVIII

CVIII CX CVIII

CX

CI CIII

CI CVIII

CVIII CVII

Musical notation for CVIII and CVII. CVIII features two measures with triplets and a circled 2. CVII features two measures with various fingerings and a circled 6.

CI

Musical notation for CI, consisting of two measures with a 3/4 time signature change.

Musical notation for the first system of the second section, consisting of two measures.

Musical notation for the second system of the second section, featuring triplets and fingerings.

CVIII

Musical notation for CVIII, consisting of two measures with fingerings and a circled 6.

CI CIII

Musical notation for CI and CIII. CI has a 3/4 time signature and fingerings. CIII consists of two measures with a final double bar line.

# ANADOLU ESİNTİLERİ

## No.80

Bu eser merhum Soner Egesel'in  
anısına adanmıştır.

Nazmi Bosna

Andante

\*)

CV

CVII

CIII CV CIII

CI CIII

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CVIII CV

CVI CV

CVII

CXIII CVII CX

CV CIII

2 1 4 3 3 4

3 4 2 1

4 3 1 4

CIII CV

CVII CI

CIII CV CIII CV CIII CV

CV CIII CV CIII

# ANADOLU ESİNTİLERİ

## No.81

Prof. Dr. Sayın Ahmet Kanneçi'ye  
ithaf olunur.

Nazmi Bosna

**Moderato**

\*)

CV

CIII

CII

ISBN 978-605-71136-0-3

\*) Basit ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.



Musical staff 1: Treble clef, key signature of one flat (Bb), 8/8 time signature. The staff contains a sequence of notes and rests, including a dotted quarter note, eighth notes, and quarter notes.

Musical staff 2: Treble clef, key signature of one flat, 8/8 time signature. Includes fingerings (1, 2, 3, 4) and a circled 5. A **CV** label is positioned above the staff.

Musical staff 3: Treble clef, key signature of one flat, 8/8 time signature. Includes fingerings (1, 2, 3, 4) and a circled 5. A **CV** label is positioned above the staff.

Musical staff 4: Treble clef, key signature of one flat, 8/8 time signature. Includes fingerings (1, 2, 3, 4). A **CV** label is positioned above the staff.

Musical staff 5: Treble clef, key signature of one flat, 8/8 time signature. Includes fingerings (1, 2, 3, 4) and a circled 6. A **CIII** label is positioned above the staff.

Musical staff 6: Treble clef, key signature of one flat, 8/8 time signature. Includes fingerings (1, 2, 3, 4). Labels **CVI**, **CIII**, and **CV** are positioned above the staff.

Musical staff 7: Treble clef, key signature of one flat, 8/8 time signature. Includes fingerings (1, 2, 3, 4). Labels **CX** and **CX** are positioned above the staff.

CV

CIII

CIII

CV

CIII

CIV

CVII

2 4  
1 3 2  
3 4 1 3 4 1  
4  
1 3 2  
3 1  
4 3  
4  
3 1 4 3  
2  
3 4 1  
4  
2  
4  
3 2 1  
⑤ 1  
1 2 3 2 3  
1 2 3 1 2 3  
⑥ 2  
1 3 2 1 2 3  
1 2  
⑥ 2  
1 3 2 1 2 3  
1 2 3 1 2 3

CIV

CVII

CII

CIII CVII

CVII CIV

CII

# ANADOLU ESİNTİLERİ

No.82

Öğr. Gör. Dr. Sayın Soner Uluocak'a  
ithaf olunur.

Nazmi Bosna

Moderato

\*)

CII

CIII

CII

CII

CVII

CII

CVII

CV

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\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CII

CIII

CIII

CVII

CVII

CII

CIII

# ANADOLU ESİNTİLERİ

## No.83

Doç. Dr. Sayın Hande Cangökçe'ye  
ithaf olunur.

Nazmi Bosna

Andante

\*)

CIV CVII CVII CIV

CII CII

CII CV CIV CVII

CV

CII

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CII                                  CIV                                  CVII                                  CIV                                  CV

CII                                  CII

CII

CII                                  CIV                                  CVII

CIV

First musical staff with treble clef and key signature of one sharp (F#). It contains five measures of music with various time signatures: 3/8, 2/4, 7/8, 3/8, and 5/8. Fingerings are indicated with numbers 1-4. A circled '3' is present in the second measure.

CII

CII

Second musical staff with treble clef and key signature of one sharp. It contains five measures of music with time signatures: 3/8, 2/4, 2/4, 3/4, and 6/8. Fingerings are indicated with numbers 1-4. A circled '3' is present in the fourth measure.

Third musical staff with treble clef and key signature of one sharp. It contains five measures of music with time signatures: 6/8, 5/8, 2/4, 3/4, and 7/8. Fingerings are indicated with numbers 1-4.

CIV

CII

Fourth musical staff with treble clef and key signature of one sharp. It contains five measures of music with time signatures: 7/8, 5/8, 2/4, 2/4, and 7/8. Fingerings are indicated with numbers 0-4. A circled '3' is present in the second measure.

CIV

CIV

CII

Fifth musical staff with treble clef and key signature of one sharp. It contains five measures of music with time signatures: 7/8, 3/8, 5/8, 3/4, and 2/4. Fingerings are indicated with numbers 1-4.

CIV

Sixth musical staff with treble clef and key signature of one sharp. It contains five measures of music with time signatures: 3/8, 3/4, 3/8, 7/8, and 2/4. Fingerings are indicated with numbers 1-4.



CII CII CIV CV

CVII

CII CV

CIV

CIV

CII

CII      CIV

CII      CV      CII

CII

CIV      CVII      CII

CIV      CV

CIV CIII CII

1 2 3 4 3

CV

4 1 2 3 4 4 4 4 2 1 1 2 3 1 3

CVII CV CVII

2 3 1 3 2 4 3 4 4 3 2 2 3 1 0

2 1 4 4 1 3 2 1 4 3 1 4 3

2 3 4 4 1 2 1 3

CII CII CIV

# ANADOLU ESİNTİLERİ

## No.84

Prof. Sayın Kaan Korad'a  
ithaf olunur.

Nazmi Bosna

**Moderato**

\*)

CVIII CIII

CIII

CIII

CX CV CIII

CV CIII

CII CIII

ISBN 978-605-71136-0-3

\*) Basit ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

CVIII

CV

CIII

CVI

CVIII

CV

CIII

CV

CIII CVI

4 1 2 1 4 3 1 4 3 1 4 3 1

CIII CVIII

2 1 4 4 2 3 2 3 1 2 3 3 4 3 1 2 3

1 2 3 4 3 1 3 2 1 3 2

CVII CIII CVI

1 4 1 1 1 1

CIII

1 1 2 3

1 2 4 3 2 3

3 4 3

CVI

First musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of notes with various accidentals and rests. A first fingering (1) is indicated below the first measure.

Second musical staff, continuing the piece. It includes a second fingering (2) and a fourth fingering (4) above notes. Below the staff, there are complex fingering patterns: 4 3, 3 3, and 2.

CVII

Third musical staff, featuring a second fingering (2) and a fourth fingering (4) above notes. Below the staff, there are complex fingering patterns: 3 1 and 1 3 4 3.

CIII

CVI CIII

Fourth musical staff, containing a first fingering (1) and a second fingering (2) above notes. Below the staff, there are complex fingering patterns: 4 1 1 3, 1 3 1, and 5 4.

CIII

Fifth musical staff, starting with a 5/8 time signature. It includes a second fingering (2) above notes. Below the staff, there are complex fingering patterns: 2 3, 1 1, and 2 3.

Sixth musical staff, featuring a second fingering (2) and a third fingering (3) above notes. Below the staff, there are complex fingering patterns: 3, 4 2, and 3.

CIII

Seventh musical staff, containing a first fingering (1) and a fourth fingering (4) above notes. Below the staff, there are complex fingering patterns: 3 4, 1 1, 1 1, 4 3, 2, and 3 1.

CV CVI CV CIII CVI CV

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and fingerings. The first staff is labeled with 'CV', 'CVI', 'CV', 'CIII', 'CVI', and 'CV' above it. The second staff is labeled 'CV' above it. The seventh staff is labeled 'CVI' and 'CV' above it. The music includes numerous triplets, slurs, and specific fingering numbers (1-4) for the left hand. Some measures contain circled numbers (1, 2, 3, 4) indicating specific techniques or fingerings. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.



CV CV

CV CVVII CV

CV

# ANADOLU ESİNTİLERİ

## No.85

Prof. Sayın Mutlu Torun'a  
ithaf olunur.

Nazmi Bosna

Adagio

CII

\*)

2 3 1 1 3 3 2 2

3 1 2 4 1 1 ⑥ 4 3 3 1 3 2

1 4 3 1 4 3 1 4 3 2 1 4 3 4 1

1 4 ⑥ 2 1 4 3 4 1 2

2 1 4 3 4 1 2

3 3 4 1 3

3 4 1 3

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CIV

CVII

The musical score is presented in a single system with multiple staves. It begins with piece CIV, followed by piece CVII, and concludes with piece CIII. The notation includes various time signatures and complex rhythmic figures. Fingerings are clearly marked throughout the piece. Circled numbers and notes are used to highlight specific musical elements or techniques. The key signature remains consistent throughout the score.

# ANADOLU ESİNTİLERİ

## No.86

Öğr. Gör. Sayın İsmail Sezen'e  
ithaf olunur.

Andante

Nazmi Bosna

\*) CVII

CV

CIV

CII

CVII

CIV

CVII

CIV

CII

CIV

CIV

CV

CIV

ISBN 978-605-71136-0-3

CIV

CIV

CVII

CIII

3 1 4 2 4 2

CII

CII

4 2

CIV

CV

CVIII

3 1 2 2

CV

CII

3 2 1 4 3

CIV

CVII

1 2 3 2 3 1 3 4 3

CIV

CII

3 2 1 3

1 3 2 2

# ANADOLU ESİNTİLERİ

## No.87

Yrd. Doç. Sayın Kürşad Terci'ye  
ithaf olunur.

Nazmi Bosna

Andante

\*)

CV CIII

CIII CX

CIII

CVII

CIII

CX

CX CIII

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

3 2 3 4 2 2 1 4 3

CX CV  
1 2 1 1 4 1 3 1 1 2

CIII  
1 4 3 ⑥ 4

CVII CV CVIII  
1 2 3 1 2 2 4 1 4 3 1 3 4 2 2 1 ⑥ 1

CVIII CIII CV  
2 3 1 2 2 3 4 4 1

CIII CV  
1 4 2 1 3 ⑤ 1 1 4

1 2 3 1 4 3 1 1 2 2



CIII CV CV

CIII

CX

CVII CVIII

CV

CIII CV

CV

3 2 4 2 2 3 4 2 1 1 4 2 1 1

CV CIII CV CVII CVIII

4 2 3 1 2 3 1 1 1 ③ ④ 4 3 3

CVIII

2 1 1 1 1 1 3 ⑤

CIII CV

1 1 3 4 3 1 1 1 3 2 4

CV

4 2 1 4 3 4 ② ③ 1 3

4 1 3 2 4

CVII CV

③ 3 1 ⑤ 4 2 1 1 2 3 1 1 4 3

CX

CIII

CV

CIII

CX

CII CV

CV CV

This page of musical notation consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The time signatures vary across the staves: 7/8, 6/8, 2/4, 3/4, 5/8, 3/8, 2/4, 3/4, 2/4, and 7/8. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). Circled numbers 1 through 6 indicate specific fret positions. Roman numerals CV, CVII, and CIII are used as section markers. The music is in a minor key with one sharp (F#).

CV CII

CII

CIV CV CIV

CIV CII

CII CII

CIV CV VII CV

CVII CV CII

CII CII

CIV

CIV CII CII

CII

CII CII CII

CII CIV CV 4

CVII CII

2 1 4 2 3 1 3 4 4

1 1 1 1 3 1 3 2

CII

CIV CVII CVII CIV

4 2 3 1 1 2 3 1 3 2 1 1

CV CVII CII

1 4 2 3 1 1 4 3 3

CIV

4 1 4 3 4 3 4 3 2 4 1 CVII

⑤ 2 3 1 1 1 3 2 2

CII CIV

4 1 4 3 1 1 3 2 3 1

3 1  
3 3 3  
1 3 2 1 3

CV  
2 4 2 2  
② ⑤-----  
2 1 3 4

CIV CII  
4 2  
1 1 3 2

CII CIV  
4 4  
2 3 3 1 4 4 3

CIV  
4 3 2 1 1 4 3 2 1 1 3 2

CVII CIV  
4 1  
2 1 2 3 3 3

CIV  
1 3 2



# ANADOLU ESİNTİLERİ

## No.88

Öğr. Gör. Dr. Sayın Melih Güzel'e  
ithaf olunur.

Nazmi Bosna

**Andante**

**CI**

**CIII**

**CIII**

**CVI**

**CI**

**CIV**

**CI**

**CI**

**CIV**

**CI**

**CI**

**CV**

ISBN 978-605-71136-0-3

\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

**CIII** **CI**

**CIII** **CIII**

**CI**

**CVI** **CIII**

**CI**

**CVIII**

**CIII** **CI** **CI**

**CVIII** **CIII** **CI**

**CVI** **CV** **CVI**

**CIII** **CVIII** **CI**

This musical score is for guitar, written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingering is indicated by numbers 1-4 on the left hand and 1-5 on the right hand. Some notes are circled, and some are marked with a '2' in a circle, possibly indicating a second ending or a specific fingering. The score is divided into sections labeled with Roman numerals: CIII, CI, CVIII, CVI, and CV. The piece concludes with a double bar line and a 5/8 time signature.

CI

1 2 3 1 4 4 2 3 1 4 3 1

CI CI

1 3 2 3 4 4 1 2 3

CIV CIII CI

3 2 1 4 3 1 2 3 2 1 3 2

CV CVIII

3 2 2 1 2 4 2 2 2 1 4 3

4 3 3 3

CVIII CVIII

2 3 1 1 4 1 4 3 4 4 2 1 3 2 1 3 2

CVI CVIII CIII

2 2 4 1 4 3 4 4 2 1 1

CI

CI

CII

CIII

CVIII

CIII

CIX

CVIII

CI



CV

CI CII

CIII CV

CIII

**CX**

**CIII**

**CX** **CVI CIII**

**CII** **CV** **CVII** **CV**



**CII**      **CV**      **CX**

**CX**      **CV**      **CII**

**CV**

**CV**

**CIII**

**CII**