

# **KLASİK GİTAR İÇİN 24 ESER**

**16. Kitap**

***24 Pieces For Classical Guitar***

***Vol.16***

**NAZMİ BOSNA**

# **KLASİK GİTAR İÇİN 24 ESER**

## **16.Kitap**

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### **NOTA YAZIM**

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## **SUNUŞ**

Klasik gitar ile ilgili eserlerim aşağıda belirtilen kitaplarımда yer almaktadır:

Klasik Gitar İçin 42 Eser , Klasik Gitar İçin 20 Eser , Anadolu Esintileri Klasik Gitar İçin 30 Eser, Klasik Gitar İçin 25 Eser, Klasik Gitar İçin 27 Eser , Anadolu Esintileri Klasik Gitar İçin 23 Eser, Klasik Gitar İçin 34 Eser , Anadolu Esintileri Klasik Gitar İçin 19 Eser, Klasik Gitar İçin 21 Eser , Anadolu Esintileri Klasik Gitar İçin 17 Eser , Gitar Uygulamalı Armoni Öğretimi, Gitar Uygulamalı Akor Bağlantıları, Gitar Uygulamalı 24 Tonda Alterasyon, Gitar Uygulamalı 24 Tonda Modülasyon, Klasik Gitar İçin 24 Eser ve Anadolu Esintileri Klasik Gitar İçin 18 Eser.

Eserlerimde müzikteki gürlük ve tempo ile ilgili terim ve belirteçler kullanılmamış , müziksel anlatım eserleri icra edene bırakılmıştır.

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

Müzik severlere yararlı olması dileğimle saygılarımı sunarım.

## **INTRODUCTION**

My following books contain my Works on classical guitar:

Klasik Gitar İçin 42 Eser , Klasik Gitar İçin 20 Eser ,Anadolu Esintileri Klasik Gitar İçin 30 Eser , Klasik Gitar İçin 25 Eser , Klasik Gitar İçin 27 Eser , Anadolu Esintileri Klasik Gitar İçin 23 Eser , Klasik Gitar İçin 34 Eser , Anadolu Esintileri Klasik Gitar İçin 19 Eser , Klasik Gitar İçin 21 Eser , Anadolu Esintileri Klasik Gitar İçin 17 Eser , Gitar Uygulamalı Armoni Öğretimi, Gitar Uygulamalı Akor Bağlantıları, Gitar Uygulamalı 24 Tonda Alterasyon, Gitar Uygulamalı 24 Tonda Modülasyon, Klasik Gitar İçin 24 Eser ve Anadolu Esintileri Klasik Gitar İçin 18 Eser.

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

February 2023 , Ankara

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

e-mail: info@nazmibosna.com

## **ÖZGEÇMİŞ**

1946 yılında Kırıkkale’de doğdu. Ziya Aydintan’dan 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 Musikscole der Region Burgdorf , Musikscole Muri-Gümligen ve Musikscole Moosseedorf müzik okullarında klasik gitar dersleri verdi. 1974 yılında Türkiye’ye döndü ve Turizm Bakanlığı’nda çalışmaya başladı. Memuriyeti sırasında Frankfurt , Berlin , Zürich , 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 Aydintan. 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 Musikscole der Region Burgdorf, Musikscole Muri-Gümligen and Musikscole Moosseedorf 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.

## **LEBENSLAUF**

Er ist 1946 in Kırıkkale (Türkei) geboren. Er nahm klassischen Gitarrenunterricht bei Ziya Aydintan. 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 Musikscole der Region Burgdorf in Bern, Musikscole Muri-Gümligen und Musikscole Moosseedorf. 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.

## **İÇİNDEKİLER**

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## ETÜDE

No.30

Doç Dr. Sayın Hande Cangökçe'ye  
ithaf olunur.

Nazmi Bosna

## Andante

Sheet music for right hand, treble clef, key of A major (two sharps), common time (indicated by '4'). The melody consists of eighth and sixteenth note patterns. Fingerings are indicated above the notes: 2-4-1, 4-2-1, and 2-3-4. Measure endings are shown at the end of each measure.

C IV

The image shows a musical score for piano. The key signature is two sharps. The first measure starts with a six-note slurred group (labeled '6') followed by a single note. The second measure begins with a three-note slurred group (labeled '3 1 4'). The third measure starts with a three-note slurred group (labeled '3') followed by a single note. The fourth measure begins with a two-note slurred group (labeled '2'). The fifth measure starts with a three-note slurred group (labeled '3 2 4'). The sixth measure begins with a three-note slurred group (labeled '3 2 4'). The time signature changes between 2/4 and 3/4 throughout the piece.

CIX

Musical score for CIX, measures 1-4 and 3. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. Measure 1 starts with a sixteenth-note rest followed by eighth notes 1, 4, and 3. Measures 2 and 3 show eighth-note patterns starting with 4. Measure 4 shows eighth-note patterns starting with 6. The bottom staff uses a bass clef and a key signature of two sharps. Measures 1 and 2 start with eighth notes 1 and 2 respectively, followed by sixteenth-note patterns. Measures 3 and 4 start with eighth notes 3 and 6 respectively, followed by sixteenth-note patterns.

The image shows a musical score for a guitar. The key signature is A major (one sharp). The time signature is common time (indicated by '4'). The first measure consists of a bass note followed by a sixteenth-note pattern: (B, A, G, F#), (E, D, C, B), (A, G, F#, E), (D, C, B, A). The second measure starts with a bass note followed by a sixteenth-note pattern: (E, D, C, B), (A, G, F#, E), (D, C, B, A), (G, F#, E, D). The third measure starts with a bass note followed by a sixteenth-note pattern: (A, G, F#, E), (D, C, B, A), (G, F#, E, D), (C, B, A, G). The fourth measure starts with a bass note followed by a sixteenth-note pattern: (D, C, B, A), (G, F#, E, D), (C, B, A, G), (F#, E, D, C). The fifth measure starts with a bass note followed by a sixteenth-note pattern: (G, F#, E, D), (C, B, A, G), (B, A, G, F#), (E, D, C, B). The sixth measure starts with a bass note followed by a sixteenth-note pattern: (C, B, A, G), (F#, E, D, C), (A, G, F#, E), (D, C, B, A). The seventh measure starts with a bass note followed by a sixteenth-note pattern: (F#, E, D, C), (A, G, F#, E), (D, C, B, A), (G, F#, E, D). The eighth measure starts with a bass note followed by a sixteenth-note pattern: (A, G, F#, E), (D, C, B, A), (G, F#, E, D), (C, B, A, G). The ninth measure starts with a bass note followed by a sixteenth-note pattern: (D, C, B, A), (G, F#, E, D), (C, B, A, G), (F#, E, D, C). The tenth measure starts with a bass note followed by a sixteenth-note pattern: (G, F#, E, D), (C, B, A, G), (B, A, G, F#), (E, D, C, B). The eleventh measure starts with a bass note followed by a sixteenth-note pattern: (C, B, A, G), (F#, E, D, C), (A, G, F#, E), (D, C, B, A). The twelfth measure starts with a bass note followed by a sixteenth-note pattern: (F#, E, D, C), (A, G, F#, E), (D, C, B, A), (G, F#, E, D). The thirteenth measure starts with a bass note followed by a sixteenth-note pattern: (A, G, F#, E), (D, C, B, A), (G, F#, E, D), (C, B, A, G). The fourteenth measure starts with a bass note followed by a sixteenth-note pattern: (D, C, B, A), (G, F#, E, D), (C, B, A, G), (F#, E, D, C). The fifteenth measure starts with a bass note followed by a sixteenth-note pattern: (G, F#, E, D), (C, B, A, G), (B, A, G, F#), (E, D, C, B). The sixteenth measure starts with a bass note followed by a sixteenth-note pattern: (C, B, A, G), (F#, E, D, C), (A, G, F#, E), (D, C, B, A). The sixteenth measure ends with a bass note followed by a sixteenth-note pattern: (F#, E, D, C), (A, G, F#, E), (D, C, B, A), (G, F#, E, D).

A musical staff in treble clef, 3/4 time, and A major (indicated by a sharp sign). The first measure starts with a sixteenth note at the top of the staff, followed by a eighth note on the fourth line, another sixteenth note, and then eighth notes on the second and third lines. The second measure starts with a sixteenth note at the top, followed by eighth notes on the third, second, and first lines. The third measure starts with a sixteenth note at the top, followed by eighth notes on the second, first, and third lines.

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CII

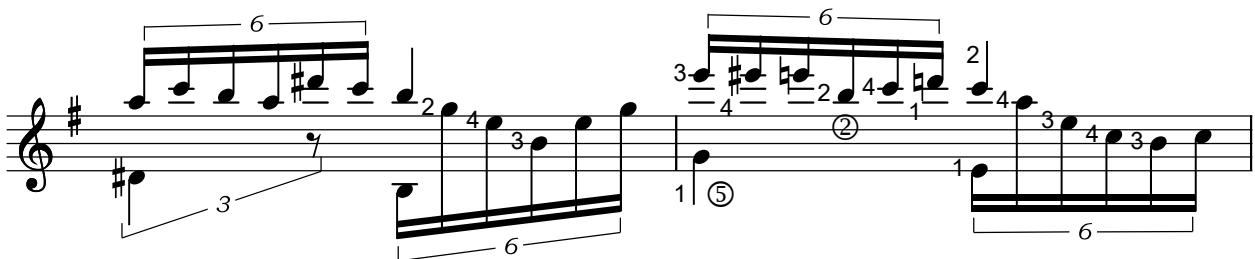
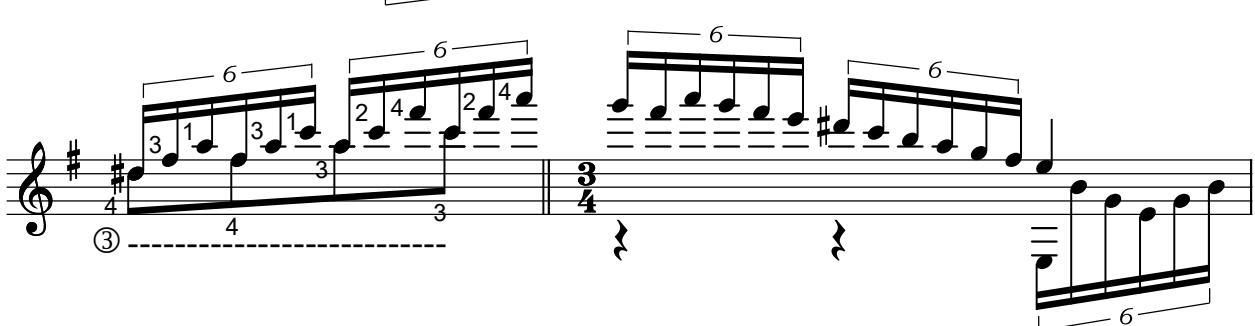
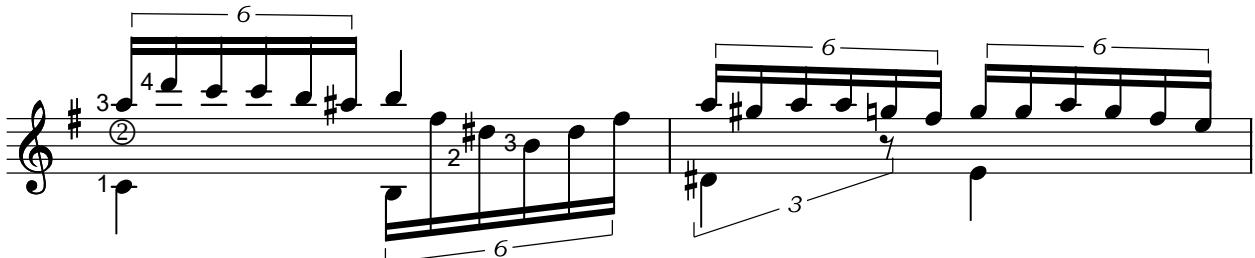
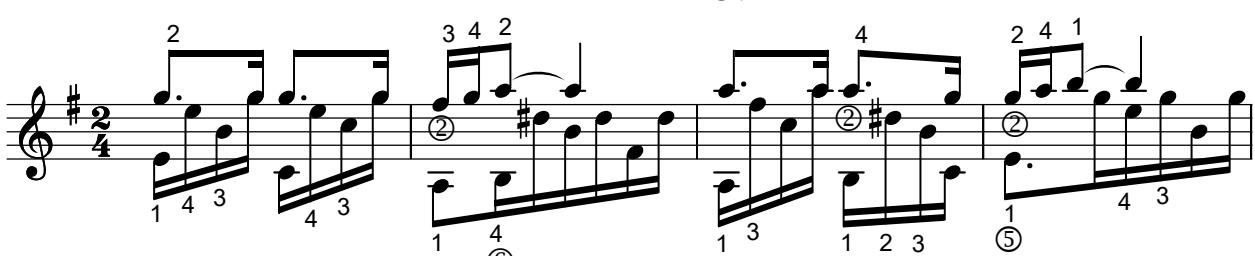
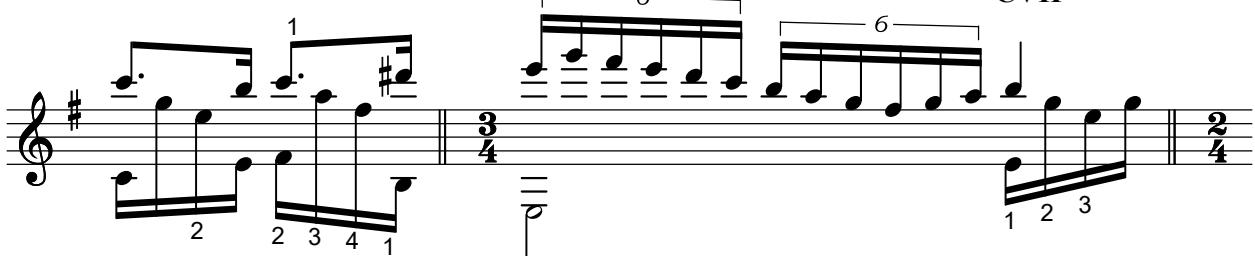
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CVII

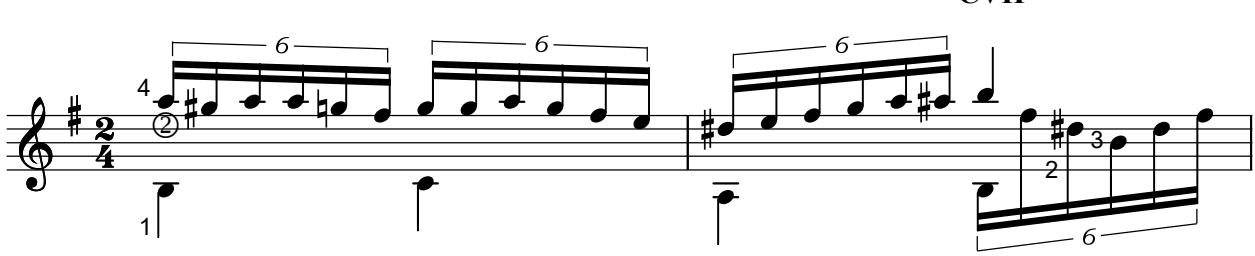
CIV

CII

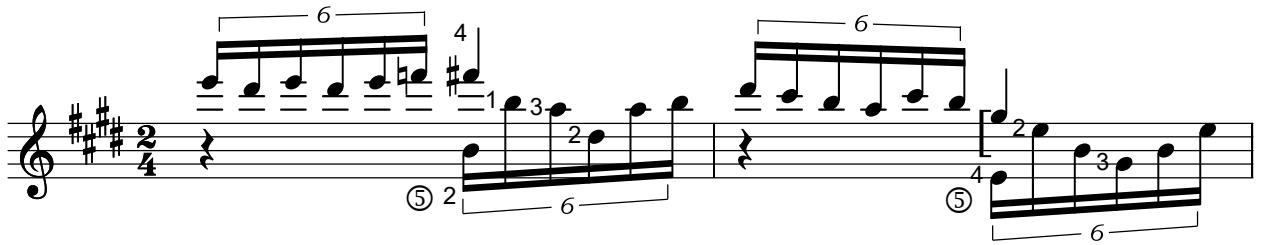
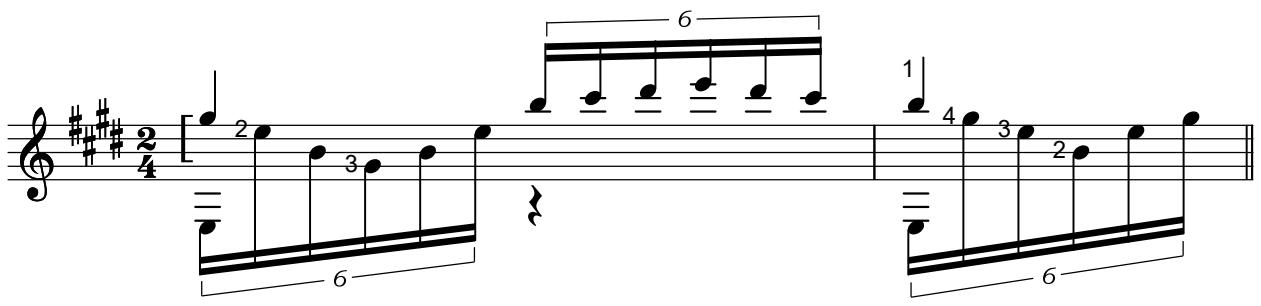
CII

**CVII****CVIII****CVII****CIII****CV****CVIII****CVIII****CVII****CVII**

(5)

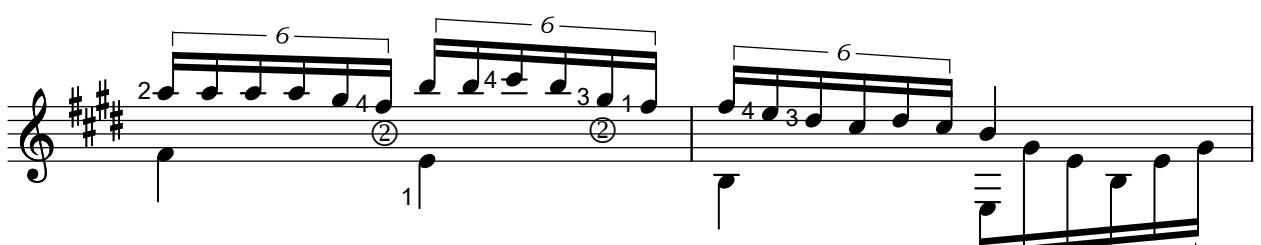
**CVII**

The sheet music consists of six staves of musical notation for a six-string guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). Fingerings are indicated by numbers above or below the notes, and time signatures change frequently throughout the piece. The first staff includes fingerings 1, 4, 3; 1, 2, 3; 1, 3, 2; 1, 2, 3; and 1, 2, 3. The second staff features a six-note scale run. The third staff includes fingerings 1, 4, 3; 1, 2, 3; 1, 3; 3/4; 1, 4, 3; 1, 4, 3; 0; and 2. The fourth staff includes fingerings 2, 3; 1, 3, 2; 1, 2, 3; 1, 4, 3, 4; 1, 3; 2, 3, 1; and 2. The fifth staff includes fingerings 3; 1, 2, 3; 1, 2, 3; 1, 4, 3, 4; 1, 3; 2, 4, 3; and 1, 4, 3. The sixth staff concludes with a time signature of 2/4.



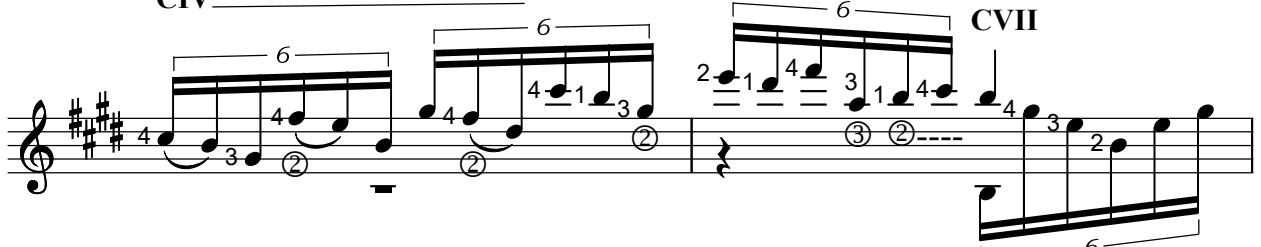
CVII

CII



CIV

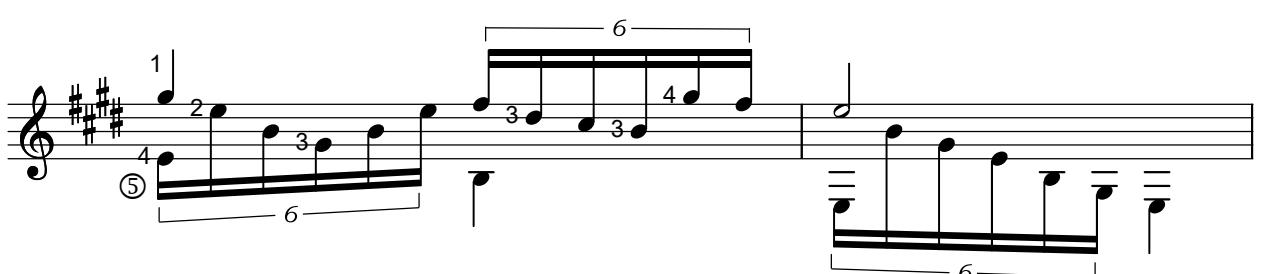
CVII



CVII



CII



3 | 1 4 1  
 2 | 4 3  
 2 | 1 4 3  
 4 | 3 4 1  
 ⑥ | 1 2 3  
**CVII**  
**CIX**

4 |  
 4 | 2  
 2 | 1 2 3  
**CVII**

4 |  
 4 | 1 3 2  
 3 | 1 3 2  
 3 | 6 1 4 2  
⑤  
**CIX**

4 |  
 4 | 6  
 4 | 3 2  
⑤  
⑥ 1 4 2  
**CIX**

4 |  
 4 | 3 1 4 1  
 4 | 2  
 2 | ② --- ②  
 2 | 5 2 1 3  
 2 | ⑤ 1  
 4 | 4  
⑤  
**CIV**  
**CIX**

4 | 6  
 4 | 3 4 2  
 4 | 2 4 1 4 2  
 4 | 2 3 1  
②  
⑥ 1  
1  
6  
**CVII**  
**CIX**

4 | 6  
 4 | 1 4 3 3 2 1  
 4 | 2 3 2  
 2 | ③ 2  
 2 | 1  
6  
②  
③  
②  
1  
6  
⑤  
3  
3  
2  
4  
1  
6  
⑥  
**CVII**

# ETÜDE

No.31

Bu eser merhum Savaş Çekirge'nin  
anısına adanmıştır.

Nazmi Bosna

**Andante**

CVII

CVII CVIII CVII

CVII

CVII CVII

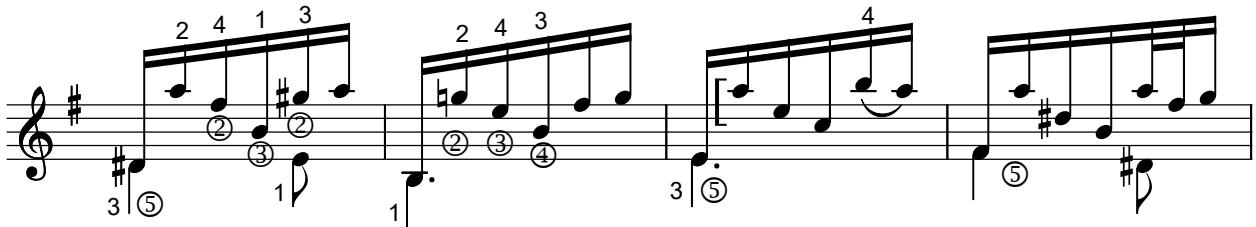
CVII

CVII

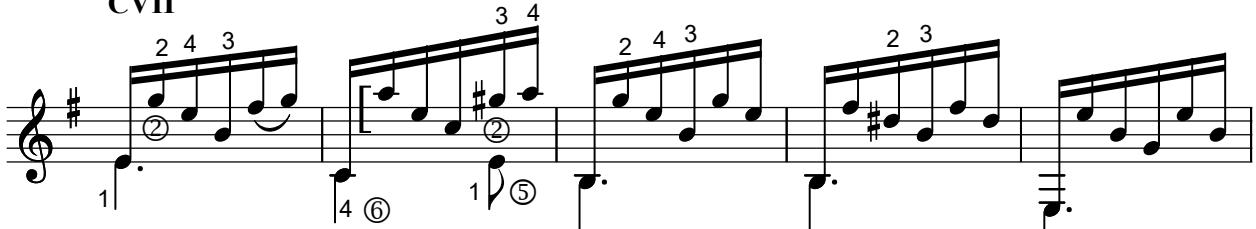
CVII

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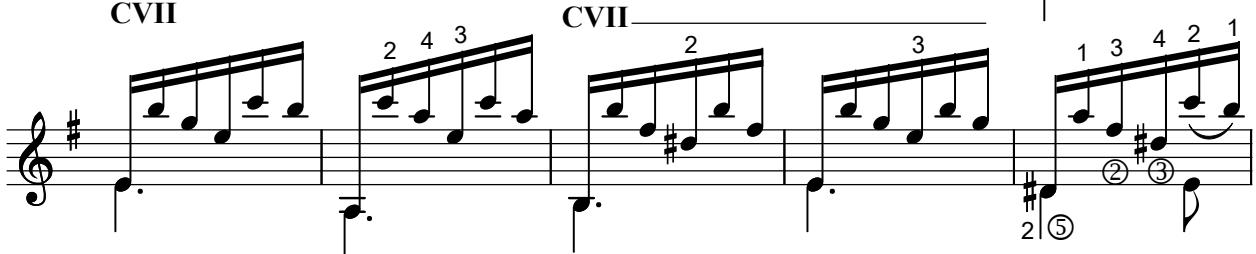
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**CVII**



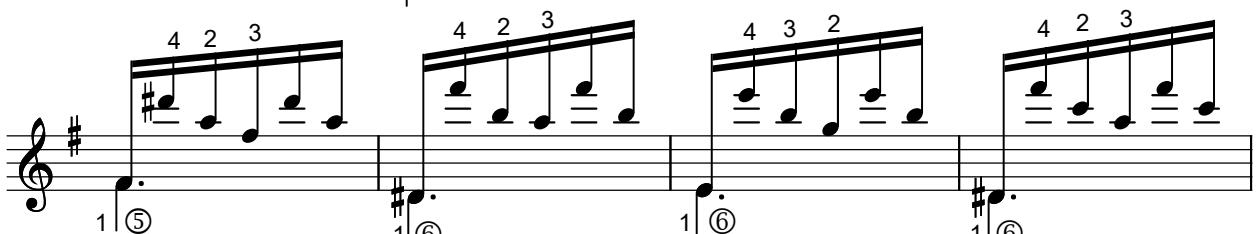
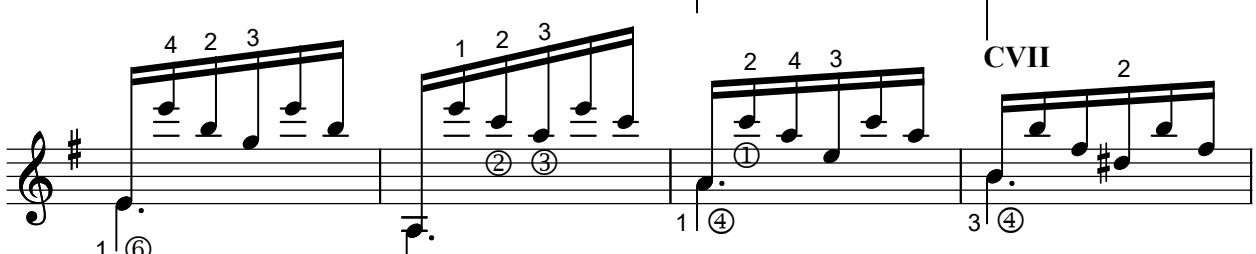
**CVII**



**CII**

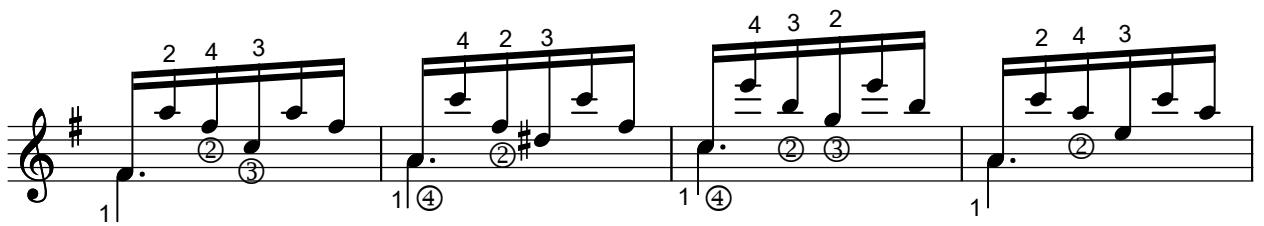


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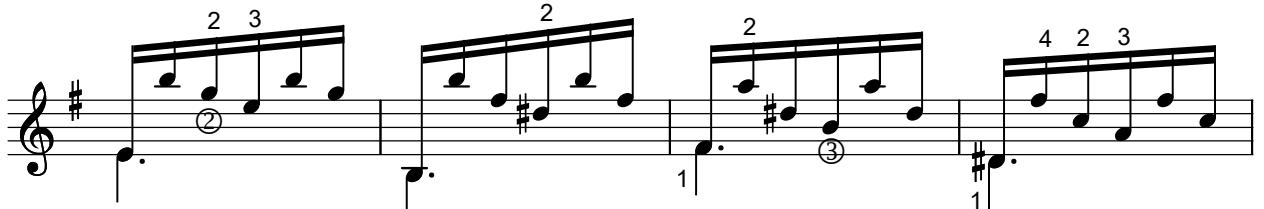


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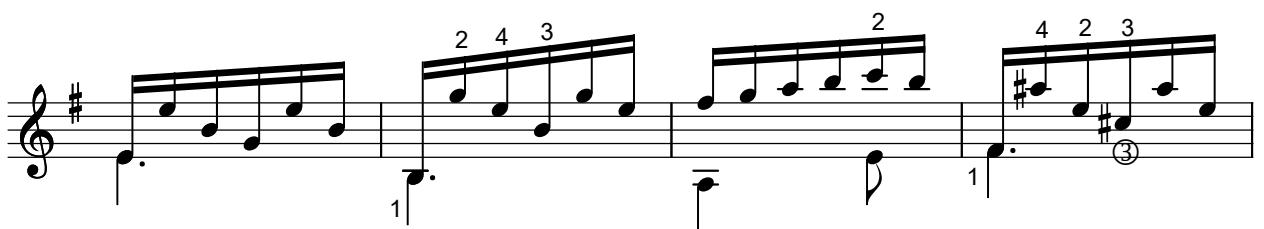




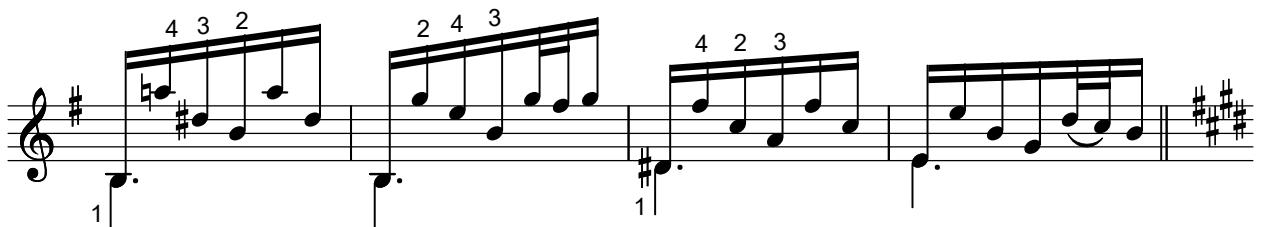
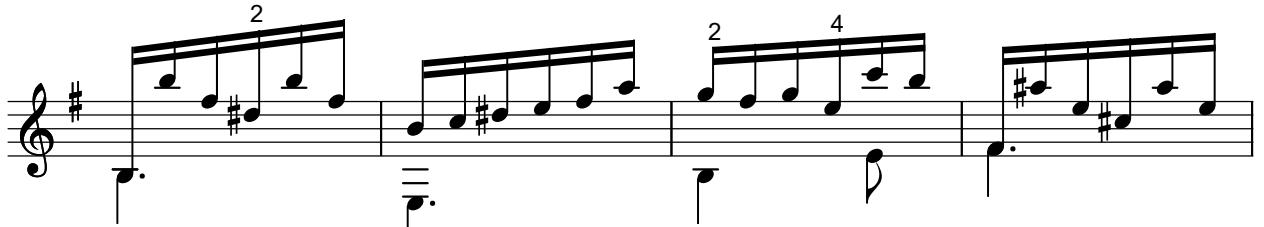
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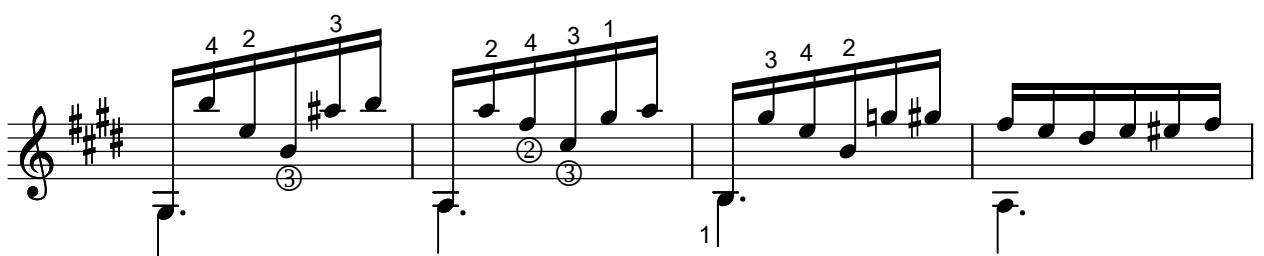
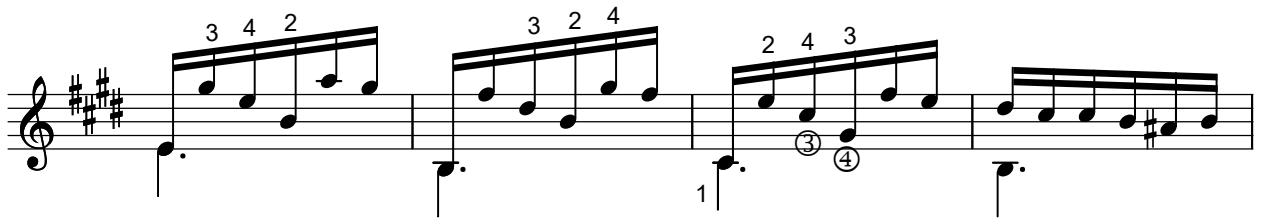
CVII



CVII



CII



CII                            CVII

CIX                            CVII

CIV                            CIV

CII                            CIV

CVII                            CXI

CVII                            CIV

CVII                            CIV

CVII                            CIV

CVII                            CIV

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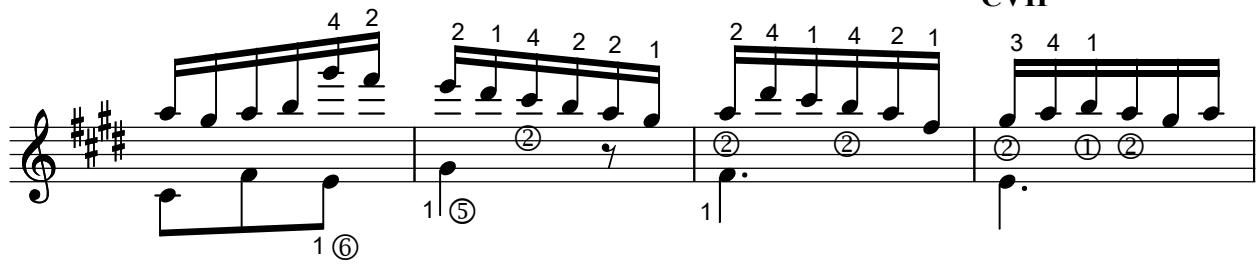
CVII                            CIV

CVII                            CIV

CVII                            CIV

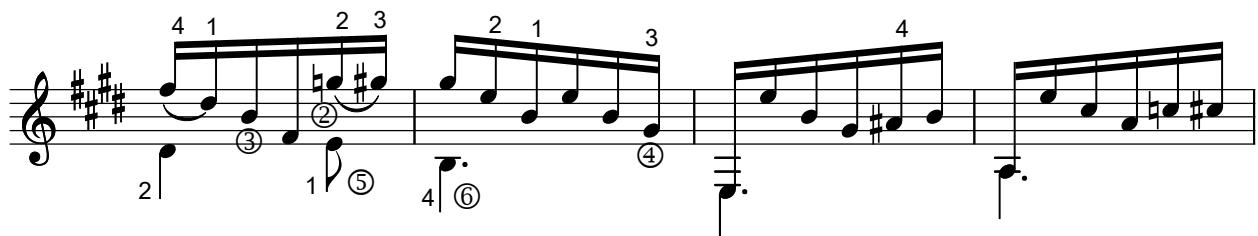
<img alt="Musical score for CVII and CIV positions. The score consists of two staves of sixteenth-note patterns. The first staff starts with a dotted

**CVII**



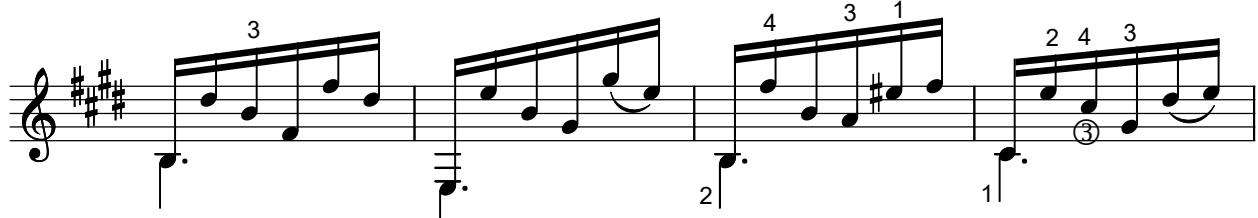
**CIV**

**CIV**



**CII**

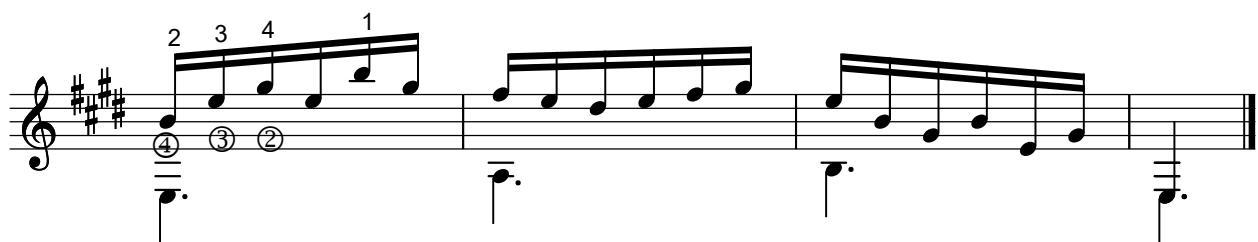
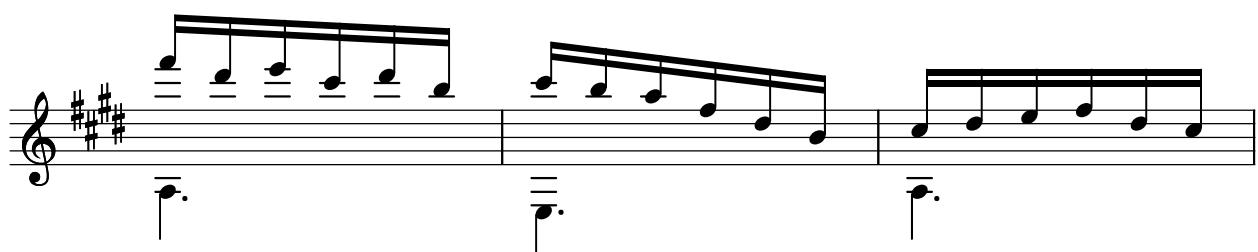
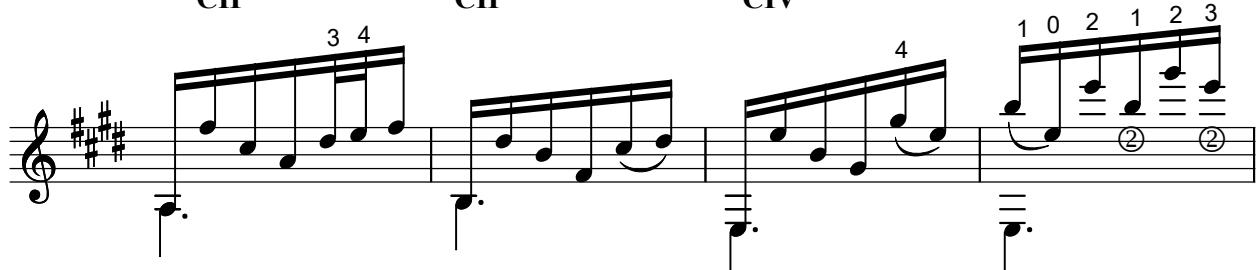
**CIV**



**CII**

**CII**

**CIV**



# ETÜDE

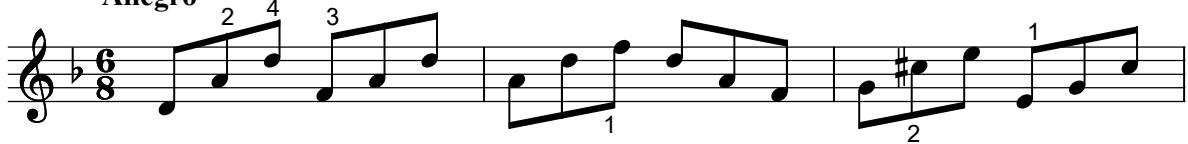
Öğr. Elemanı Sayın Alpkağan Taçoy'a  
İthaf olunur.

No.32

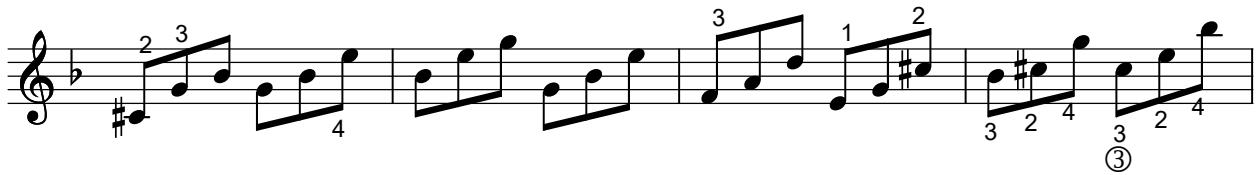
⑥ = D

Nazmi Bosna

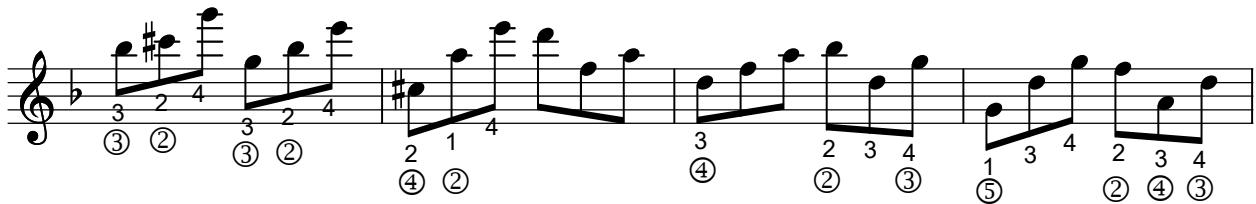
**Allegro**



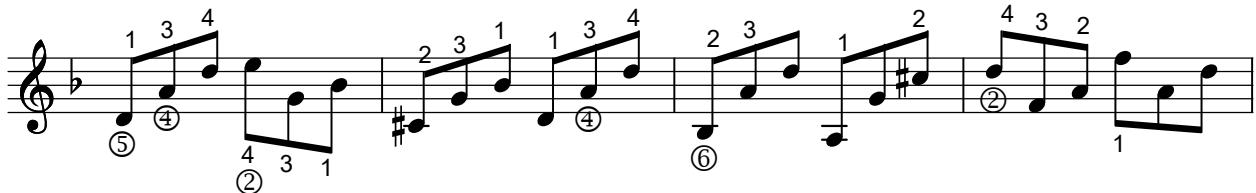
**CIII**



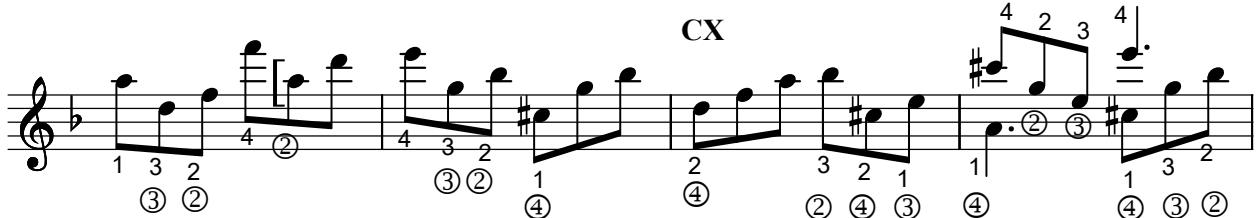
**CX**



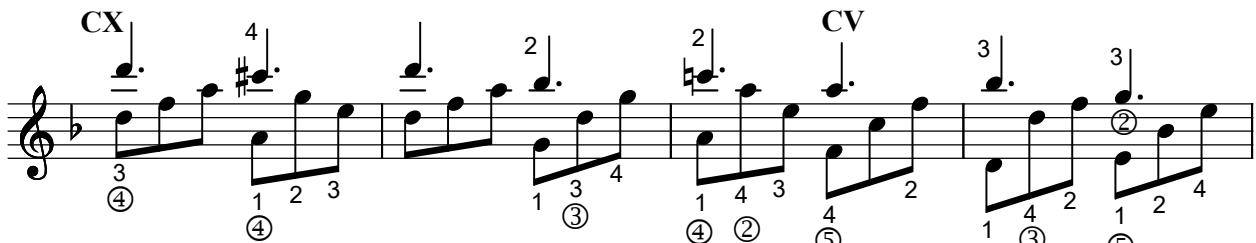
**CV**



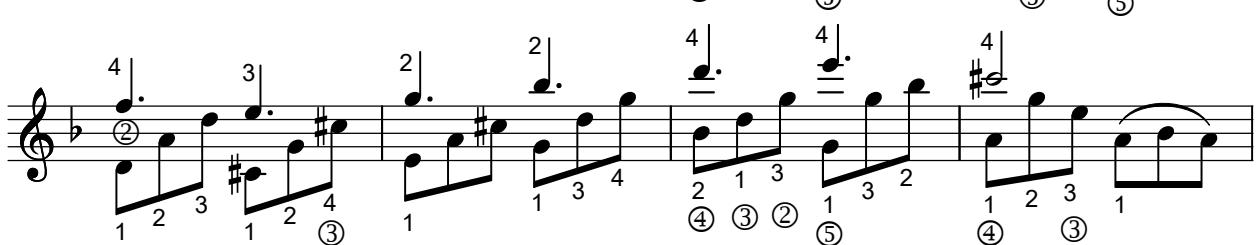
**CX**

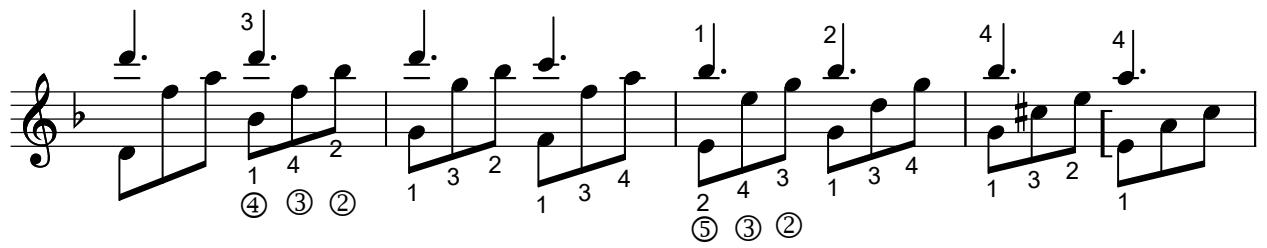
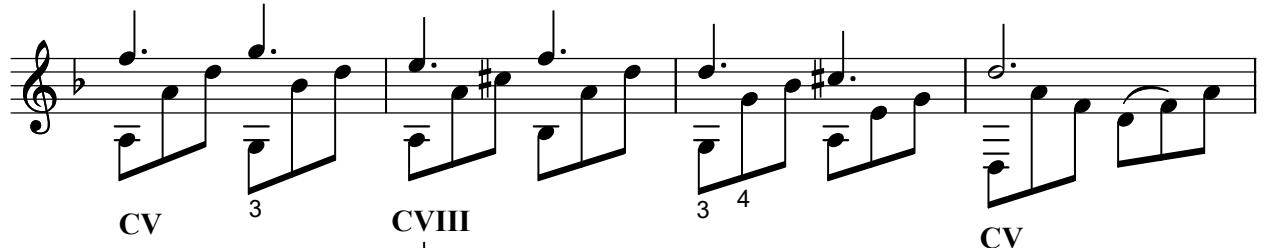
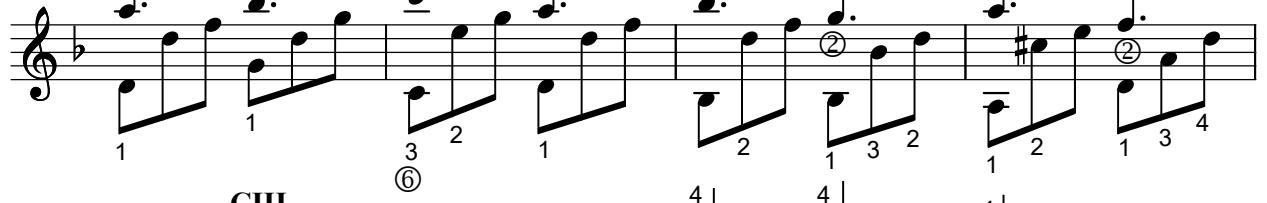
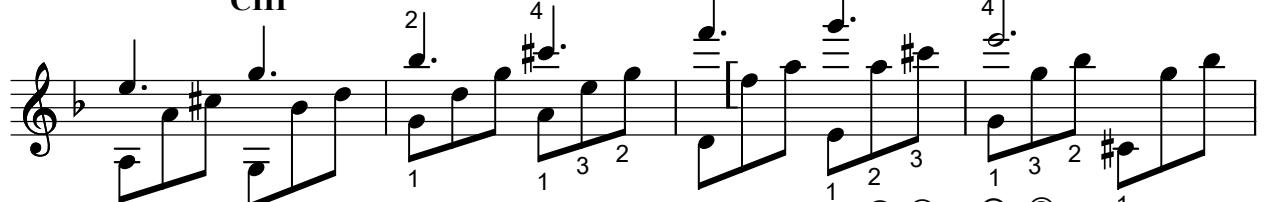


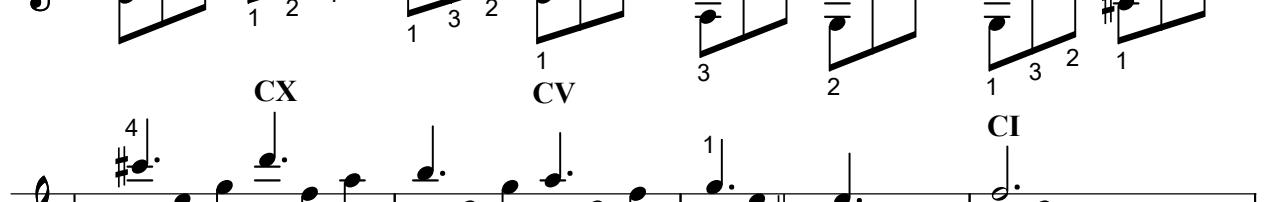
**CX**

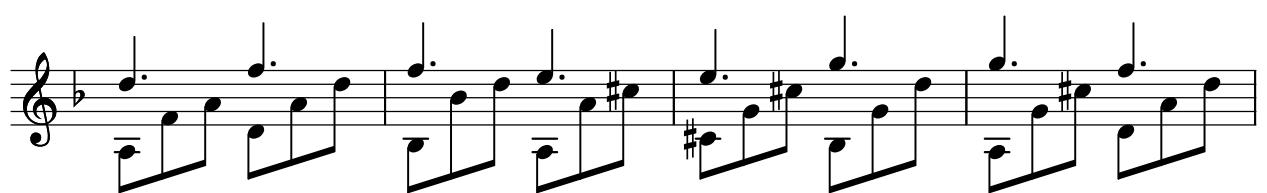


**CV**



**CX**                    **CX**  

  
**CIII**                **CI**  

  
**CV**                    **CVIII**  

  
**CV**  

  
**CIII**  

  
**CX**                    **CX**                    **CV**  

  
**CX**                    **CV**                    **CI**  

**Cl**

**CV**

**CX**

**CVI**

**CV**

**CIII**

**CV**

**CVI**

**CVIII**

**CX**

**CX**

CIII

The sheet music consists of ten staves of musical notation for a six-string guitar. Each staff includes a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures by vertical bar lines. Below each note or group of notes is a set of four numbers (1, 2, 3, 4) indicating the fingers used for strumming. The first staff concludes with a measure labeled "CIII". The second staff begins with a measure labeled "CIII". The third staff begins with a measure labeled "CV". The fourth staff begins with a measure labeled "CIII". The fifth staff begins with a measure labeled "CVII". The sixth staff begins with a measure labeled "CV". The seventh staff begins with a measure labeled "CX". The eighth staff begins with a measure labeled "CIII". The ninth staff begins with a measure labeled "CVI". The tenth staff begins with a measure labeled "CV". The eleventh staff begins with a measure labeled "CX". The twelfth staff begins with a measure labeled "CIII". The thirteenth staff begins with a measure labeled "CV". The fourteenth staff begins with a measure labeled "CX". The fifteenth staff concludes with a measure labeled "CIII". The sixteenth staff concludes with a measure labeled "CV". The sixteenth staff ends with a double bar line and a repeat sign.

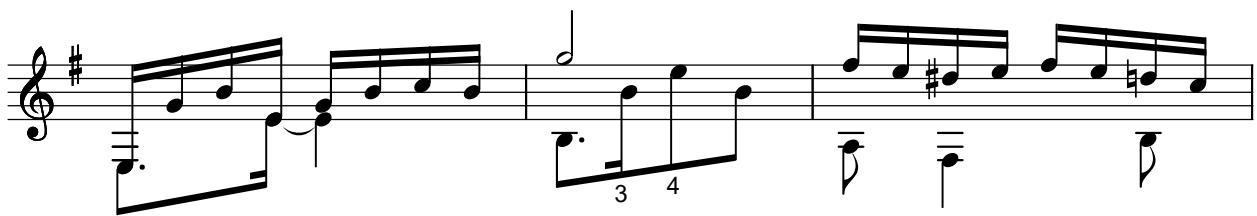
# MİLONGA

## No.7

Yrd. Doç. Dr. Sayın Zülüm Öztutgan'a  
ithaf olunur..

Nazmi Bosna

The sheet music for Milonga No.7 features five staves of musical notation. The first staff is labeled "CV". The music is in 2/4 time with a key signature of one sharp. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 4. Dynamic markings include > (slurs), = (equality), and = (equality). The notation includes various note heads and stems, with some notes having horizontal dashes or dots. The music is divided into measures by vertical bar lines.



CIII

Musical staff CIII in G major (one sharp). The first measure shows a sixteenth-note run with a grace note and a bass note. The second measure shows a sixteenth-note run with a grace note and a bass note. The third measure shows a sixteenth-note run with a grace note and a bass note. The fourth measure shows a sixteenth-note run with a grace note and a bass note.

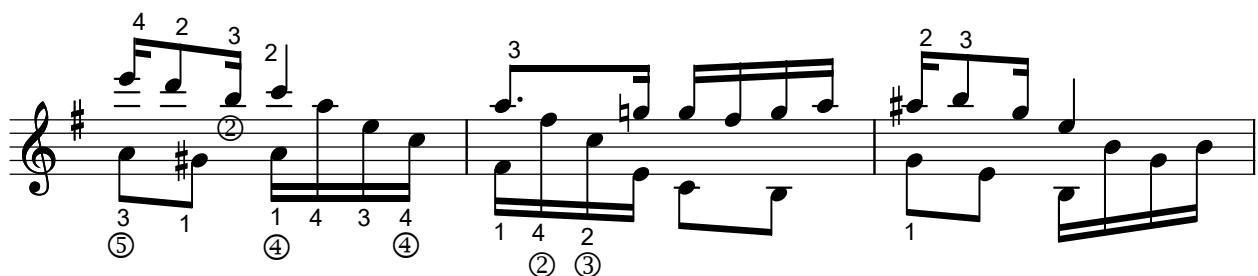
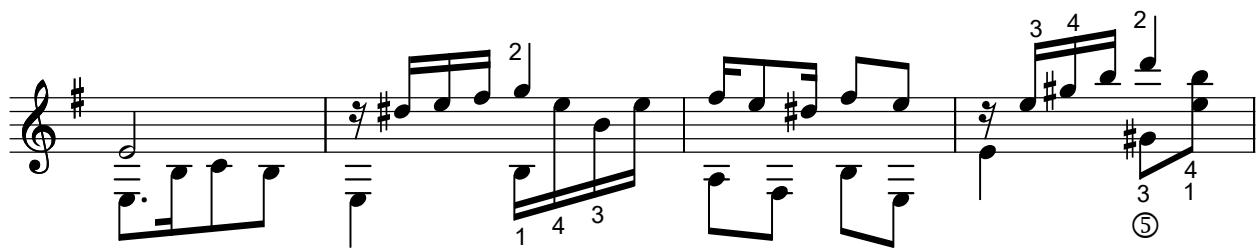
CVIII

Musical staff CVIII in G major (one sharp). The first measure shows a sixteenth-note run with a grace note and a bass note. The second measure shows a sixteenth-note run with a grace note and a bass note. The third measure shows a sixteenth-note run with a grace note and a bass note.

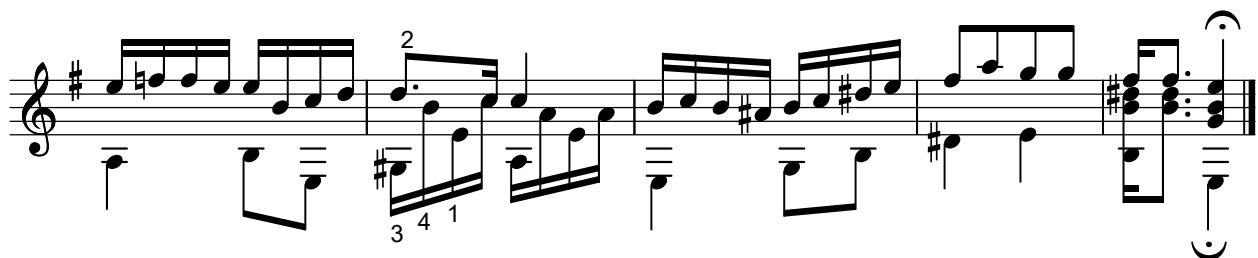
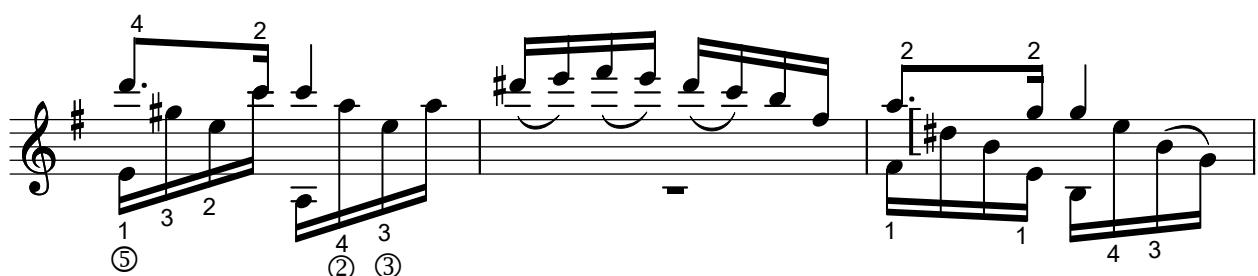
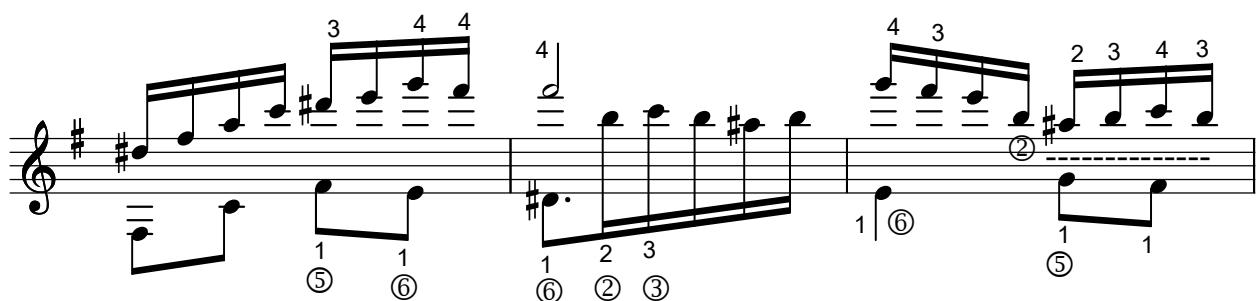
A musical staff in G major (one sharp) featuring sixteenth-note patterns. The first measure shows a sixteenth-note run with a grace note and a bass note. The second measure shows a sixteenth-note run with a grace note and a bass note. The third measure shows a sixteenth-note run with a grace note and a bass note. The fourth measure shows a sixteenth-note run with a grace note and a bass note.

A musical staff in G major (one sharp) featuring sixteenth-note patterns. The first measure shows a sixteenth-note run with a grace note and a bass note. The second measure shows a sixteenth-note run with a grace note and a bass note. The third measure shows a sixteenth-note run with a grace note and a bass note.

**CVII**



**CXII**



# MİLONGA

## No.8

Dr. Öğr. Üyesi Sayın Ayşegül Koca'ya  
ithaf olunur.

Nazmi Bosna

**CV**                    **CIII**                    **CV**  
  
**CVII**                    **CVII**                    **CVIII**  
  
**CVIII**                    **CVII**                    **CV**  
  
**CVII**                    **CVII**                    **CVIII**  
  
**CV**  
  
**CV**                    **CV**

CVII ————— CV

CV

CVII

CVIII CVII

CVII

CIV

CI

CIV CV

⑥

The sheet music consists of six staves of musical notation for a solo instrument. The staves are arranged vertically, with each staff containing a treble clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. Fingerings are indicated by numbers (1, 2, 3, 4) placed under or over specific notes. Some measures include performance markings such as slurs, grace notes, and dynamic changes. The labels 'CVII', 'CV', 'CIV', 'CV', 'CX', 'CVII', 'CV', 'CVII', 'CV', 'CV', 'CVII', 'CVII', and 'CVIII' are placed above certain measures, likely indicating different sections or specific techniques.

CVIII CVII

CV

CX CVII CV

CX

CVII CX CV

CVII

CX      CVIII

CV

CV

CVII CV CV

CI

CV

CVII

Below the musical score, there are several sets of numbers indicating fingerings or stroke patterns:

- CX:** 4 3 (under 2), 5 2 3 (under 4)
- CV:** 3 2 (under 5), 4 1 (under 3), 1 5 (under 6), 1 2 3 1 (under 6)
- CV:** 4 3 (under 4), 2 3 (under 1), 1 3 (under 4), 1 1 (under 1), 1 1 (under 5)
- CVII CV CV:** 3 2 (under 5), 4 3 (under 6)
- CI:** 3 4 1 (under 3)
- CV:** 4 3 (under 3), 4 2 3 1 (under 3), 1 3 2 4 1 (under 6)
- CVII:** 1 3 2 3 4 (under 2), 3 2 4 (under 3)

CVII                    CV

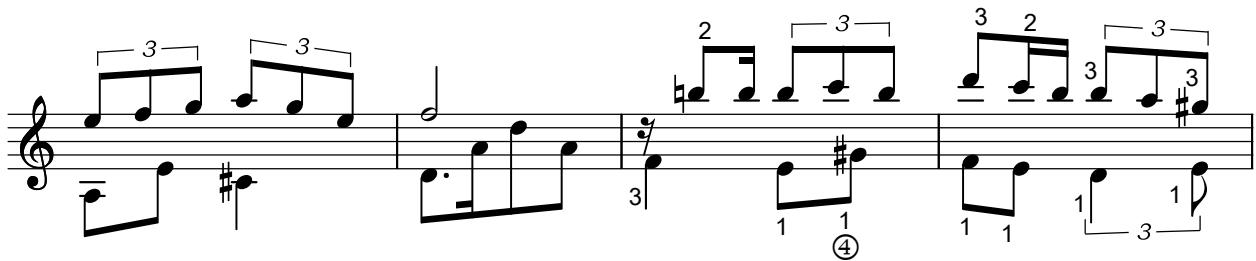
CV

CV

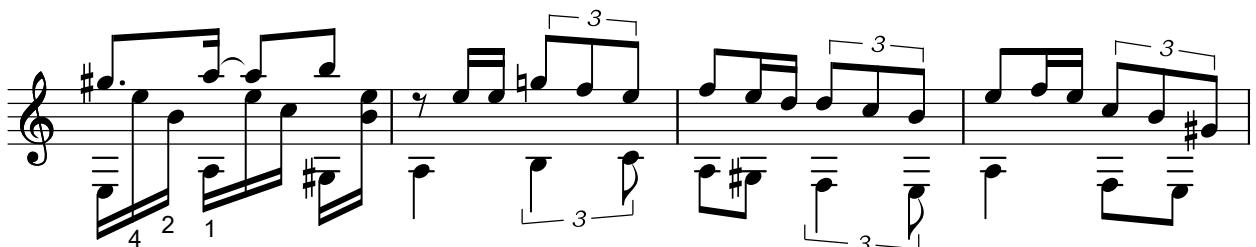
CVII

CI

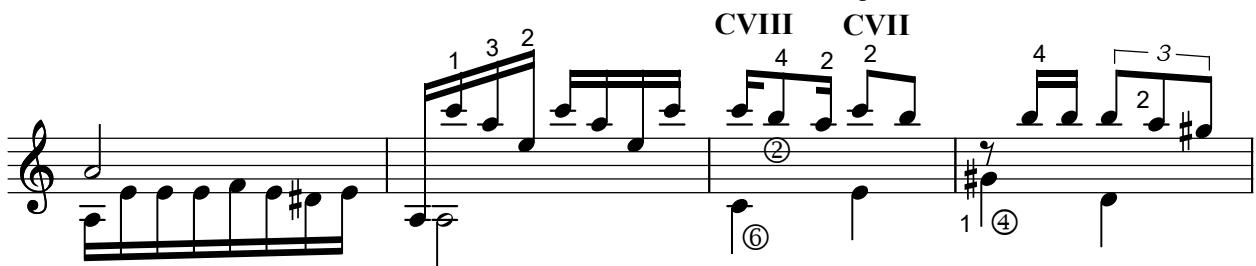
**CVII CV**



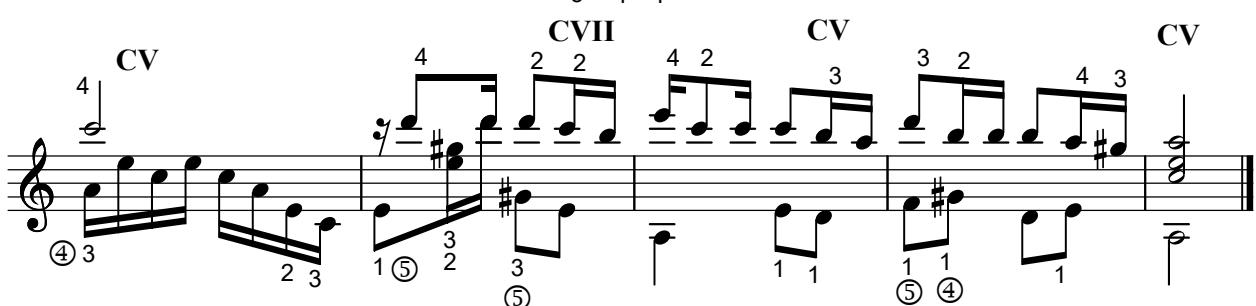
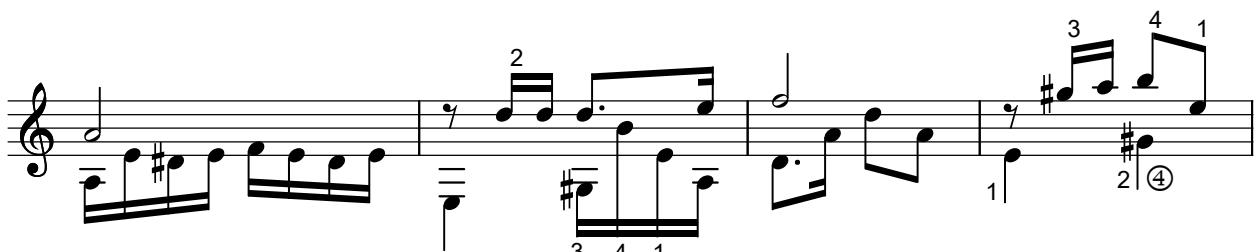
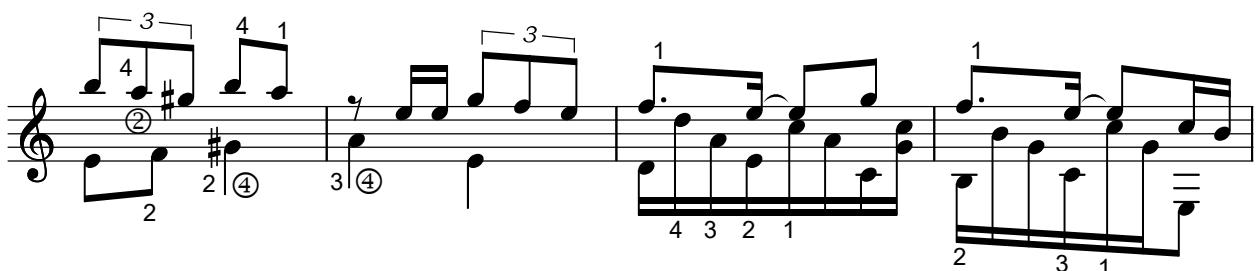
**CV**



**CVIII CVII**



**CVII**



**PIECE  
No.93**

**Andante**

Nazmi Bosna

The sheet music is a single page of musical notation for a solo instrument. It features 12 staves of music, each starting with a treble clef and a key signature of two sharps (G major). The time signature is 2/4 throughout. The tempo is marked as 'Andante'. The music is divided into measures by vertical bar lines. Within these measures, there are various performance markings: grace notes (small eighth and sixteenth note heads), slurs (curved lines under groups of notes), and dynamic markings like dots and dashes. Fingerings are indicated by numbers 1 through 6 placed above or below the main note heads. Several measures contain Roman numerals: 'CV' appears twice, 'CX' once, 'CIX' once, 'CVII' once, 'CIV' once, 'CV' once, and 'CIII' once. These numerals likely refer to specific performance techniques or sections of the piece.

ISBN 978-605-71136-3-4

The image shows a page of sheet music for guitar, featuring six staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of two sharps. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of two sharps. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. Various fingerings are indicated above the notes, such as '1', '2', '3', '4', '5', '6', and '7'. Some fingering numbers are enclosed in circles or have arrows pointing to specific fingers. Measures are numbered with Roman numerals: CV, CVII, CIII, CVII, CII, CXII, CVII, CVII, CV, CII, CIII, CII, and CII. The music includes various note values like eighth and sixteenth notes, and rests. The tablature below the staves shows the fret positions and strumming patterns.

**PIECE  
No.94**

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

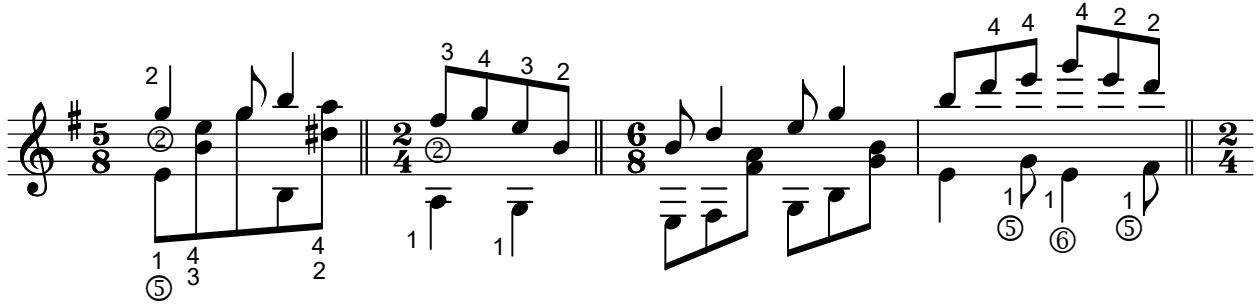
Nazmi Bosna

**Andante 4**

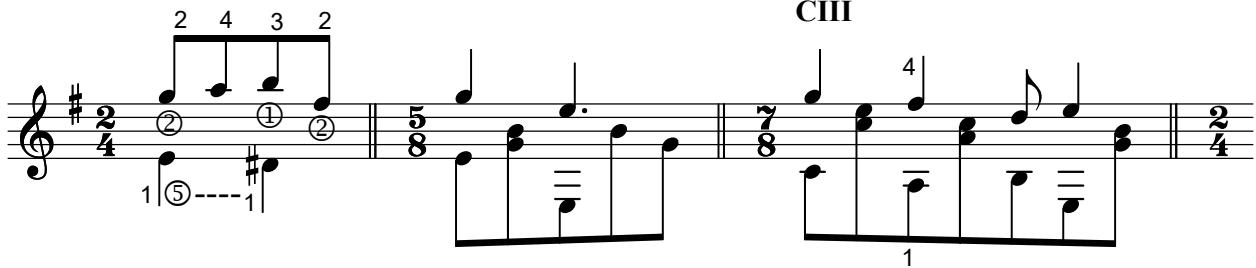
\*) Basit, Bileşik ve Aksak ölçüler arasındaki geçişlerde Stesso tempo uygulanacaktır.

ISBN 978-605-71136-3-4

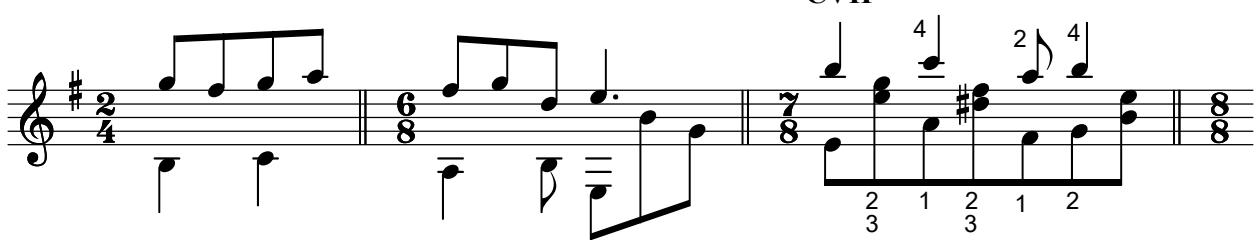
**CVII**



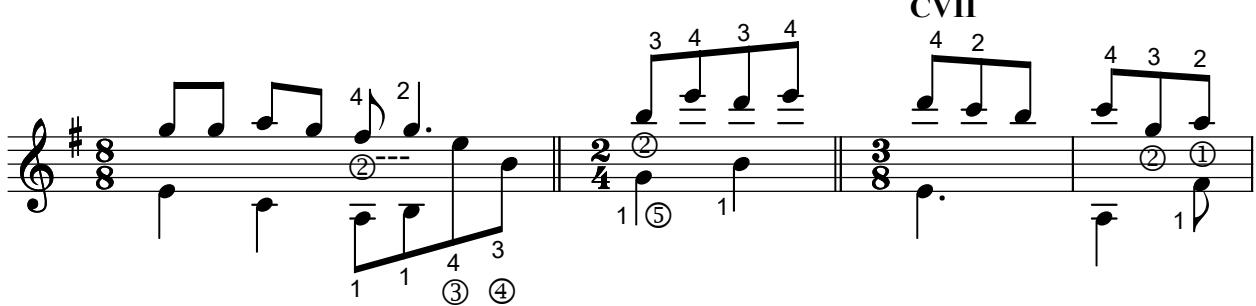
**CVII**



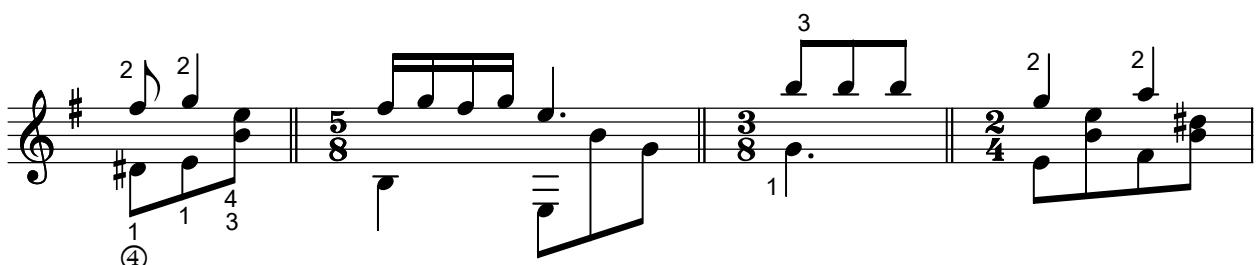
**CIII**



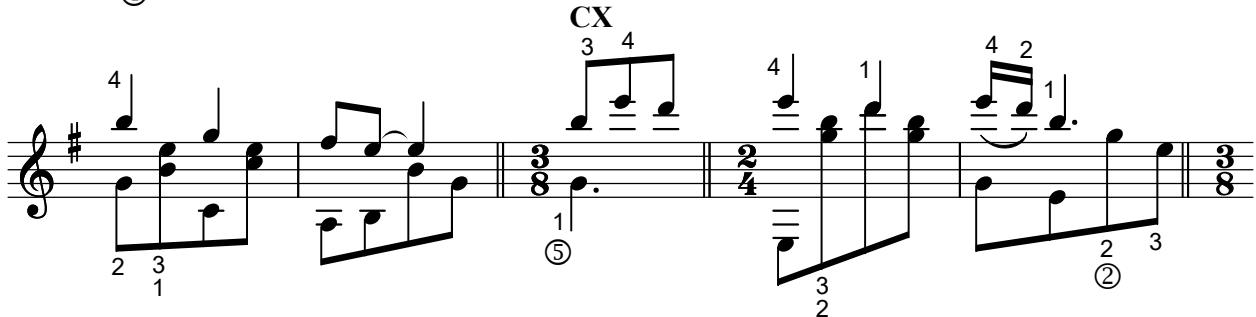
**CVII**



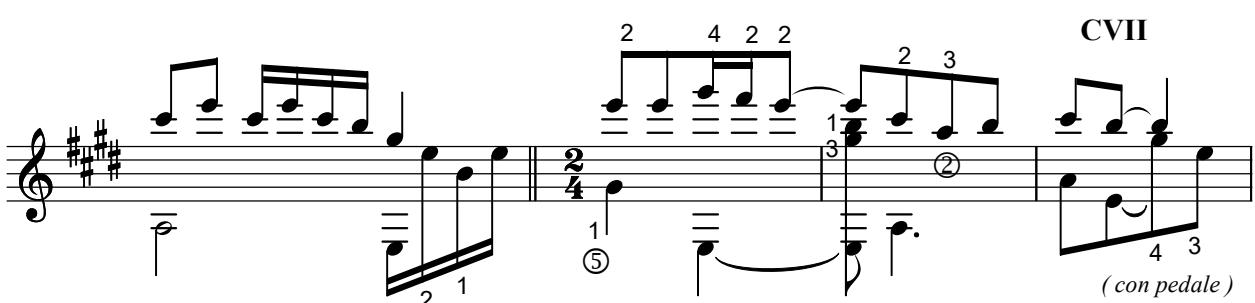
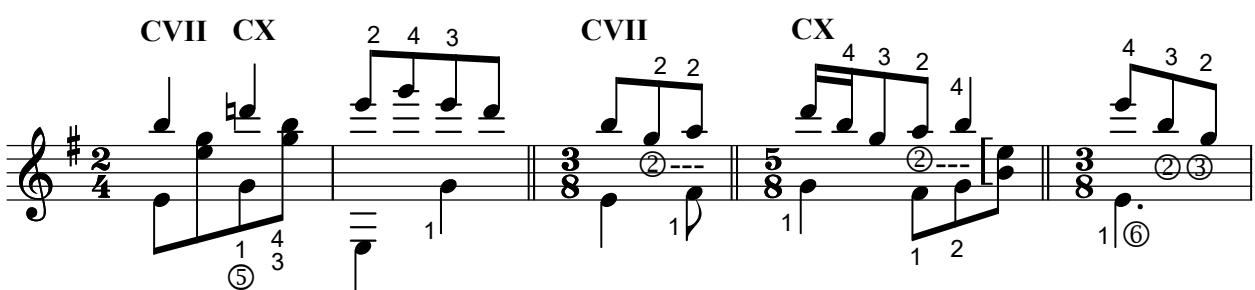
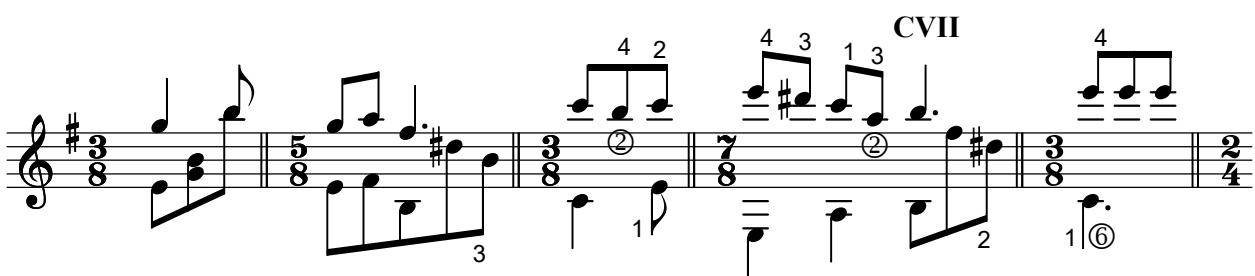
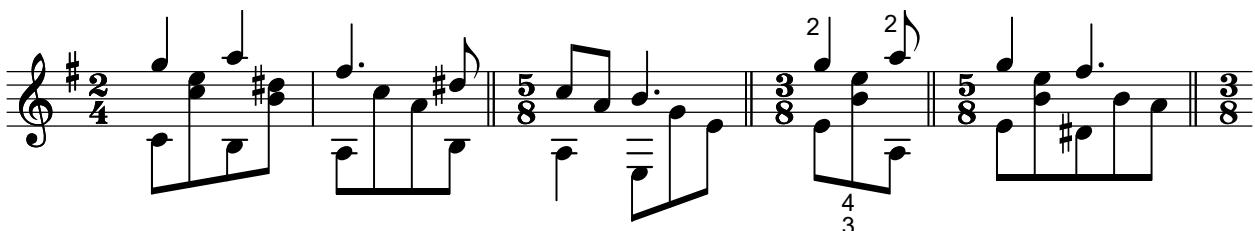
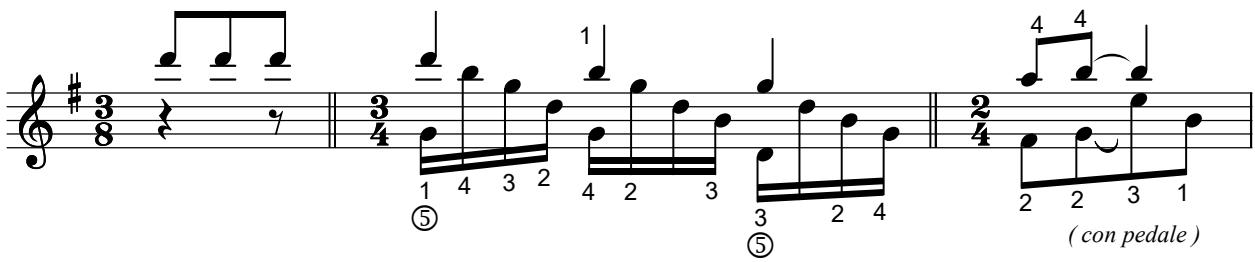
**CVII**



**CX**



CX ————— CVII CIII



**CV**

**CII**

**CV**      **CVII**

**CVII**

**CIV**

**CIV**

**CVII**

**CV**      **CII**      **CVII**

# PIECE No.95

Prof. Sayın Kaan Korad'a ithaf olunur.

Nazmi Bosna

## Andante

A musical score for a right-hand technique exercise, likely for piano or guitar. The music is in common time (indicated by '2/4') and consists of six staves of music. The first two staves begin with a treble clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The music features various right-hand techniques, including slurs, grace notes, and sixteenth-note patterns. Fingerings are indicated above the notes, such as '1 4 3' and '6 1 4 3 5'. Measure numbers 'CVII', 'CVIII', 'CV', and 'CVII' are placed above specific measures. The score concludes with a final measure ending in a double bar line.

ISBN 978-605-71136-3-4

CVII

CVIII CV

CV

CIII CIII

CV CIII

CV

CIII

The musical score continues with six more staves of music. The first two staves are in common time (indicated by a 'C') and have a key signature of one sharp. The third staff is in common time with a key signature of one flat. The fourth staff is in common time with a key signature of one sharp. The fifth staff is in common time with a key signature of one flat. The sixth staff is in common time with a key signature of one sharp.

**CV    CVI    CIII**

The sheet music consists of six staves of music for a string instrument, likely cello or bass. The music is written in common time (indicated by '4') and includes measures in 2/4, 3/4, and 4/4 time signatures. The key signature varies between G major (no sharps or flats) and E major (one sharp). Fingerings are indicated by numbers 1 through 6 above or below the notes. Measure numbers are present at the beginning of some staves. The music includes various rhythmic patterns such as eighth and sixteenth note groups, grace notes, and slurs. The first staff starts with 'CV' and ends with 'CIII'. The second staff starts with 'CIII' and includes 'CVIII' and 'CX'. The third staff starts with 'CV' and ends with 'CX'. The fourth staff starts with 'CV' and ends with 'CX'. The fifth staff starts with 'CIII' and ends with 'CV'. The sixth staff starts with 'CIII' and ends with 'CIII'.

**PIECE  
No.96**

Prof. Dr. Sayın Tolgahan Coğulu'ya  
İthaf olunur.

Nazmi Bosna

## Andante

CVI

CIII

CIV

CIII

3 CIX

CX

CIX

CVII

CIX

5

1  
5

CIII

CIV

ISBN 978-605-71136-3-4

CII ————— CIII —————

CVII CIX CIX ————— CIX ————— CX CIX ————— CVII

CIV

CII CV CIX CIX

CVII

**CII**

**CIII**

**CVII CIX**

**CX CIX CX**

**CVII**

**CVII**

**CVII**

**CVII**

**CVII**

**CVI**

**CH**

**CIV**

**CIV**

**CVI**    **CIV**    **CII**    **CIV**    **CII** \_\_\_\_\_

**CVII**    **CIV**    **CVII** \_\_\_\_\_

**CII**    **CIV**    **CII** \_\_\_\_\_

**CII**    **CIV**    **CII** \_\_\_\_\_

**CIX**    **CII**    **CII** \_\_\_\_\_ **CIV**

**CIX**    **CVII**    **CXI**    **CIX**

**CIX**    **CIX** \_\_\_\_\_ **CXI**



CVI      CVII      CVII

CH      CIV

CII

CIX

CIX

CVII

CIX      CVII

CVI      CIX      CVII

**PIECE  
No.97**

Doç. Sayın Tuncer Önder'e ithaf olunur.

Nazmi Bosna

**Allegro**

The sheet music consists of ten staves of musical notation for a single instrument. The tempo is Allegro. The key signature changes throughout the piece, indicated by various sharps and flats. Fingerings are marked above the notes, such as 'CV', 'CIII', 'CV', 'CV', 'CV', 'CV', 'CV', 'CV', 'CV', and 'CVII'. Dynamic markings include 'con pedale'. The piece concludes with a final cadence.

ISBN 978-605-71136-3-4

**CV**  
  
**CII**  
  
**CIV**  
  
**CVII**  
  
  
  
  
**CI**

CII

CV CVII

CII

$\frac{3}{4}$

CII

CIII CVII

CVII

CII

**CV**  
 4 3 4 2  
 2 4  
 3 4 3  
 4 3

**CX**  
**CVII**  
 4 2 2  
 1 3 4 4

**CII**  
**CVII**  
 4 2 4

**CVII CIV**  
 2 2  
**CII**

Öğr. Gör. Dr. Sayın Kaan Öztutgan'a  
İthaf olunur.

**PIECE**  
**No.98**

⑥ = D

Nazmi Bosna

**Andante**

PIECE  
No.98

⑥ = D

Nazmi Bosna

**Andante**

**CVII**

**CV**

**CIII**

CIII                    CI

CX                    CVIII

CV

CIII                    CV

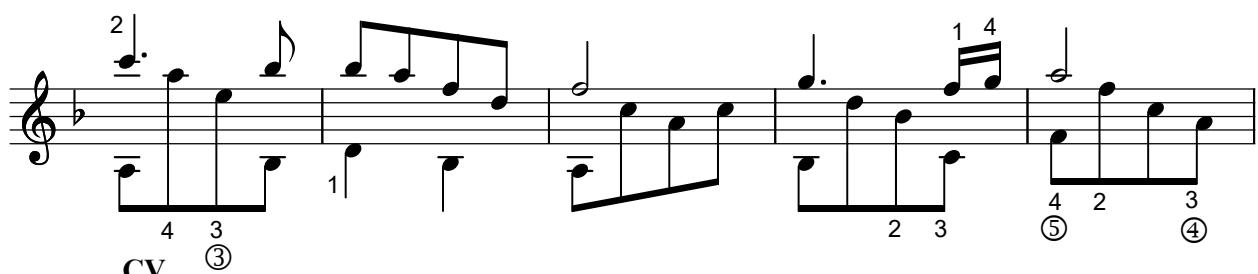
CX                    CVIII                    CVI

CV

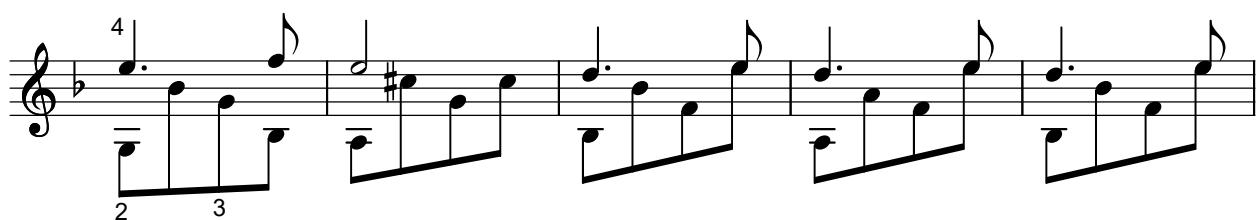
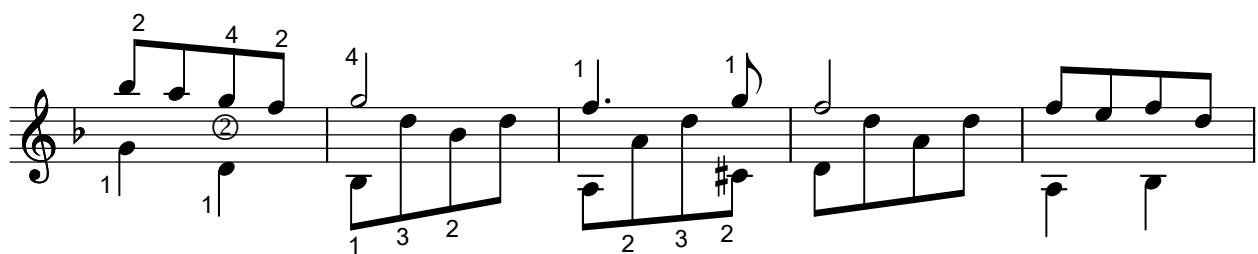
CIII                    CV

3/4

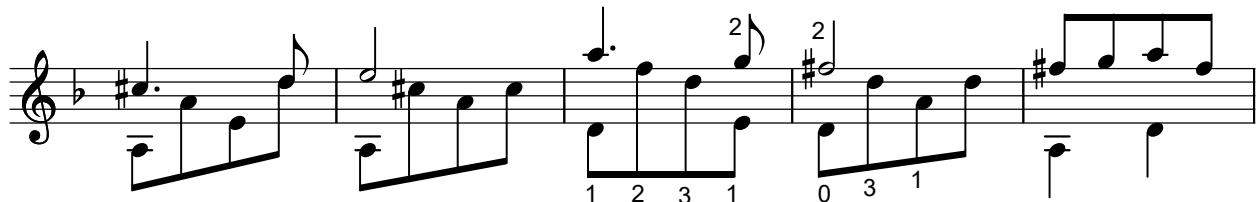
**CVI CV**



**CV**

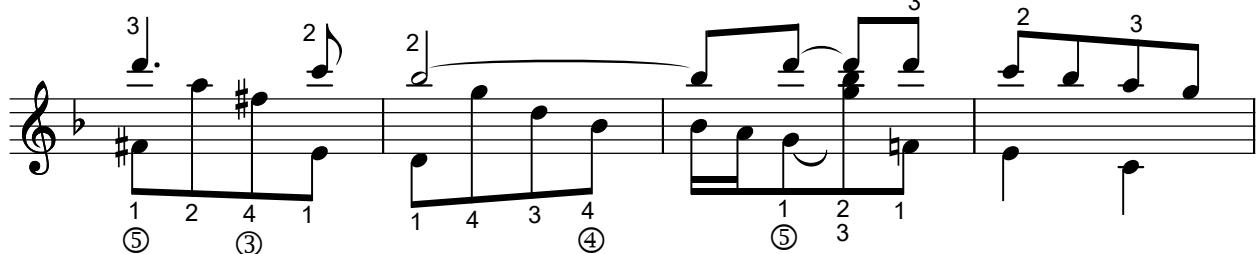


**CV**

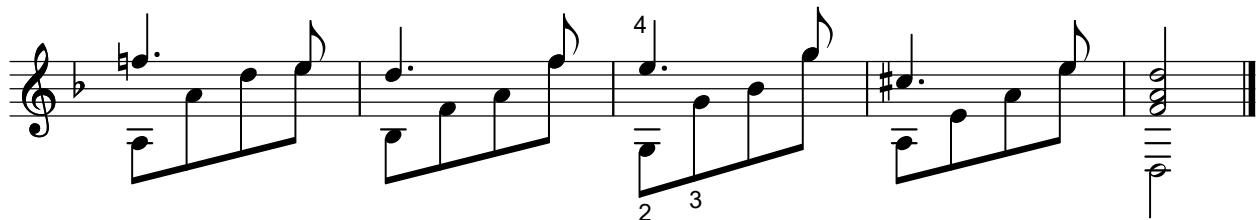


**CX**

**CVII CIII**



**CI**



**PIECE  
No.99**

Öğr. Gör. Sayın Ceyhun Şaklar'a  
ithaf olunur.

Nazmi Bosna

## Andante

**CV**

**CIII**

**CXI**

**CX CXVIII**

**CI**

**CX**

**CX CXVIII**

**CVIII**

**CIV**

**CV**

**CIV**

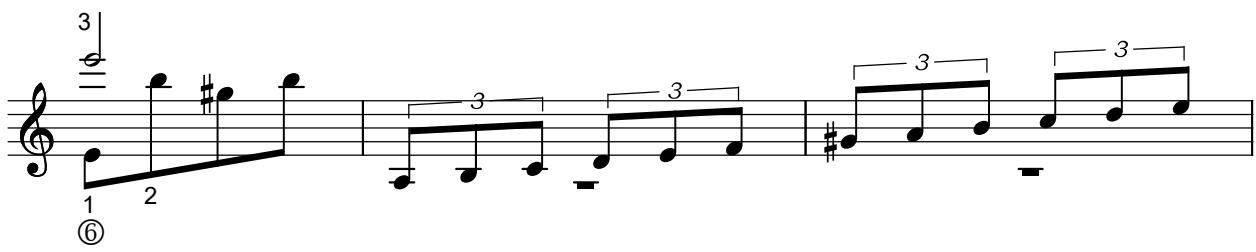
ISBN 978-605-71136-3-4

A six-staff musical score for a six-string guitar. The staff markings include:
 

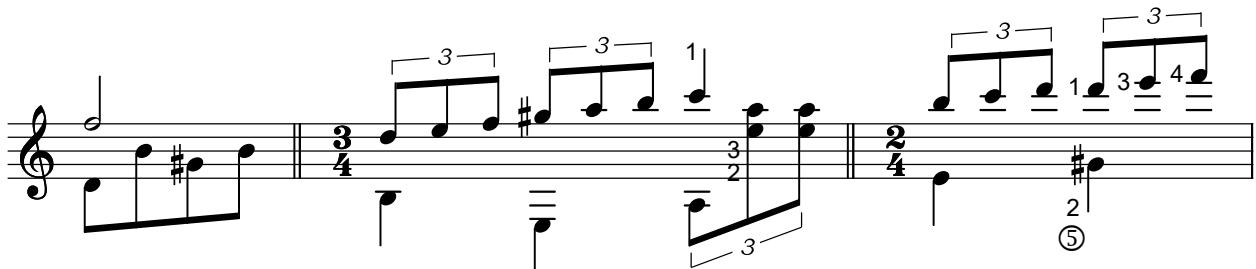
- Staff 1:** Fingerings (2,3), (1,3), (1,3,4), (1,3,4,2). Measures end with a double bar line.
- Staff 2:** Fingerings (1,3,4), (1,3,4,2).
- Staff 3:** Fingerings (1,3,4), (1,3,4,2).
- Staff 4:** Fingerings (1,3,4), (1,3,4,2).
- Staff 5:** Fingerings (1,3,4), (1,3,4,2).
- Staff 6:** Fingerings (1,3,4), (1,3,4,2).

 The score includes several labels identifying specific measures or sections:
 

- CVIII:**出现在第3、4、5、6小节。
- CV:**出现在第4、5、6小节。
- CIV:**出现在第5小节。
- CV:**出现在第5小节。
- CVII:**出现在第6小节。
- CVII:**出现在第7小节。
- CV:**出现在第7小节。
- CVII:**出现在第8小节。
- CX:**出现在第9小节。



**CVII**



**CVII**

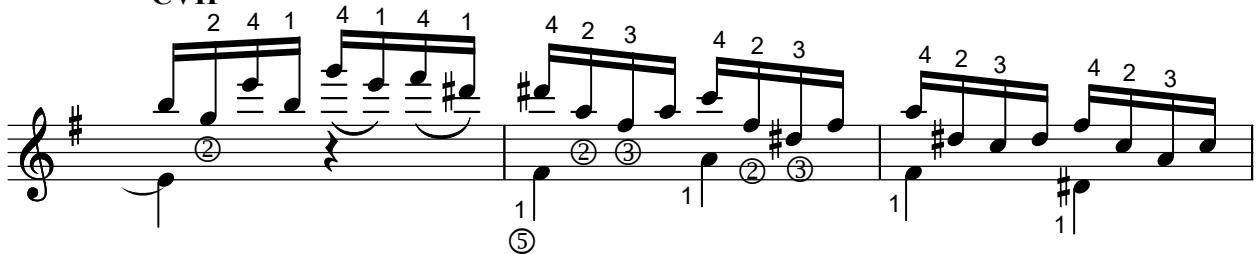
**CV**



**CII**



**CVII**



CIV

CXII

CVII      CIV

CII

CIII

CVIII

CVII      CVIII      CVII      CIII

CHI

(con pedale)

**PIECE  
No.100**

Öğr. Gör. Sayın Nurten Kırmızıbayrak'a  
ithaf olunur.

Nazmi Bosna

**Andante**

**CVII**

**CIII**

**CV**

**CV**

**CVI**

**CIII**

**CVII**

**CV**

**CI**

**CI**

**CI**

**CV**

**CVII**

**CI**

**CHI**

**CV**

**CX**

**CVII**

**CIII**

**CV**

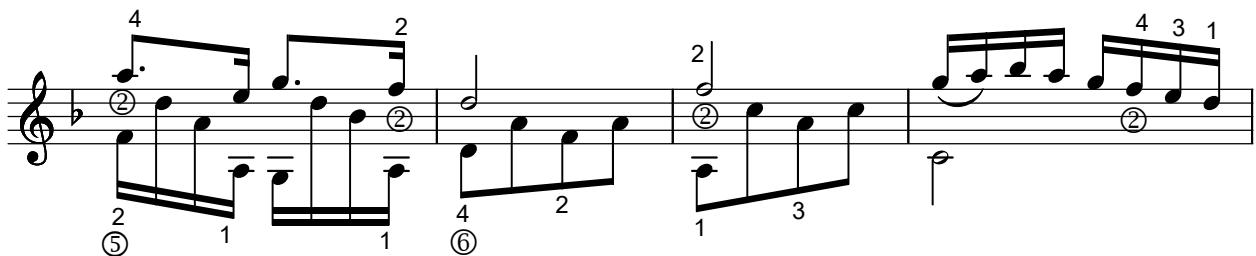
**CX**

**CVII CV CIII**

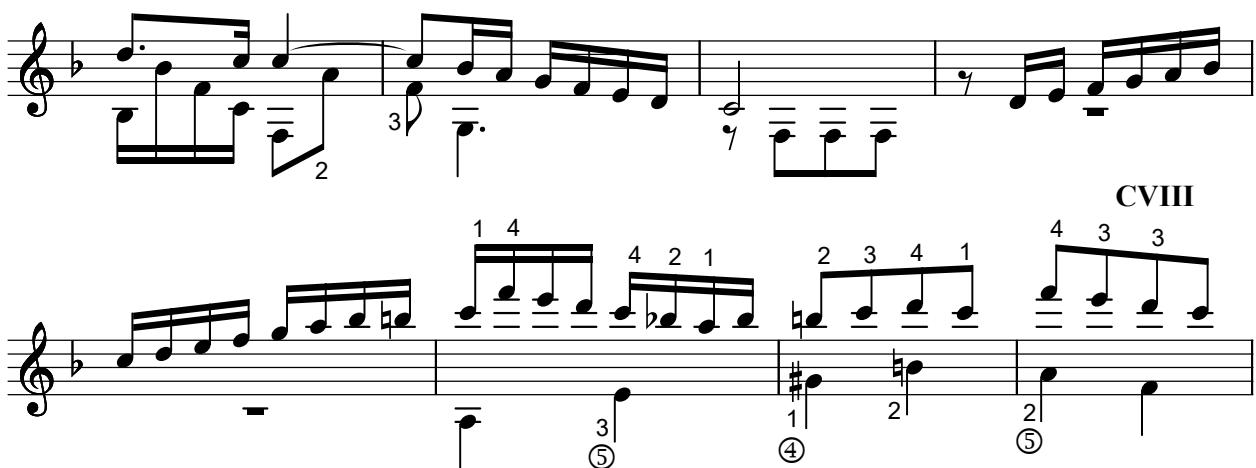
**CVII**

**CV**

**CIII**



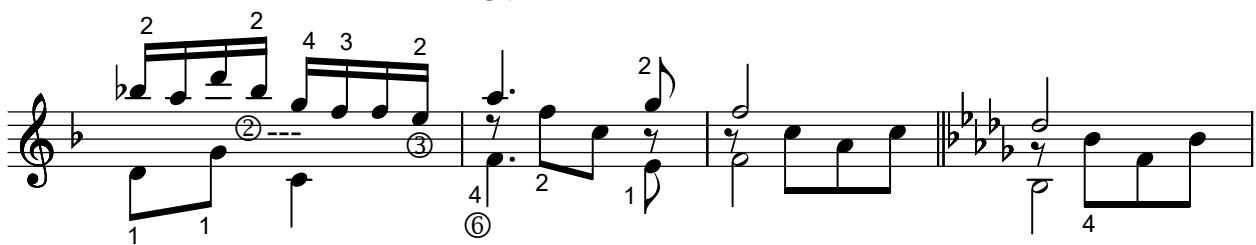
**CI**



**CV CX**

**CV**

**CI** \_\_\_\_\_

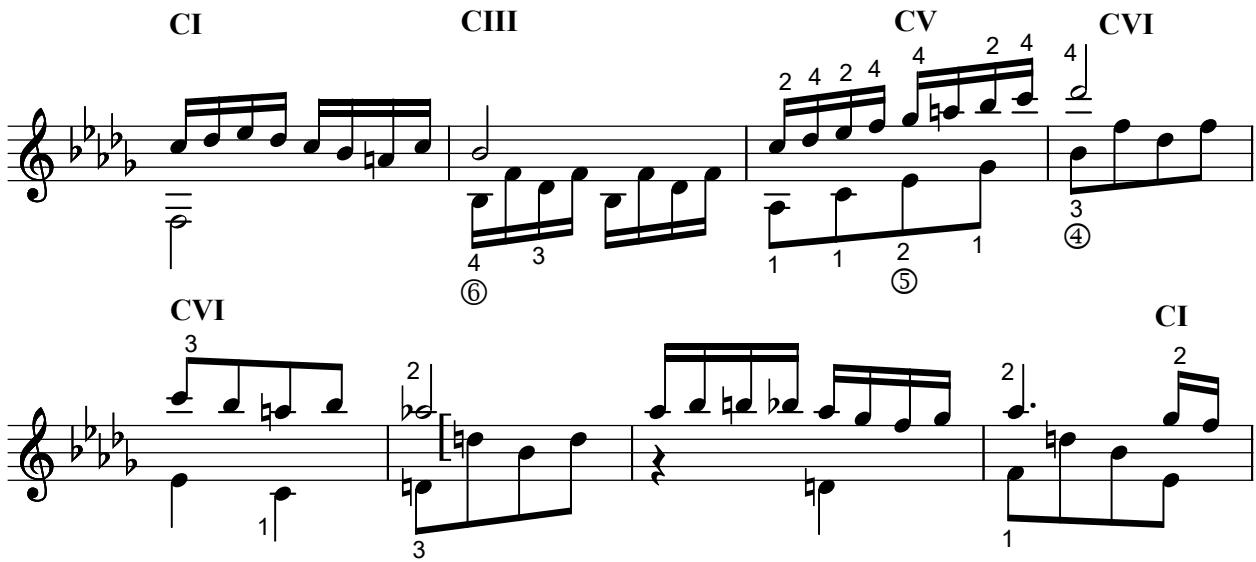


**CI**

**CIII**

**CV** **CVI**

**CVI**



CI

CVI

CI

CVIII CVI

CIII CI

CVI

CVI

*(con pedale)*

4 3 2 4  
 CI  
 4 2  
 CI  
 2 4 3 4  
 CI  
 2 4  
 CI  
 CI CII CIII CI CII CIV  
 4  
 3  
 2 4  
 6 4 2  
 6 CVI CIV CIII CIV  
 2 4 3 1  
 3 1 4 3  
 2 4  
 5 3  
 CVI CXI  
 4 3  
 1 2 3  
 5  
 CI  
 3  
 2 1 4  
 3  
 CI  
 2  
 CI  
 4 3  
 1 3 2 4  
 2 3 4  
 CVIII CVI  
 2 3 2 1  
 2  
 1 3 2 4  
 2 3 4  
 1 6 1  
 5

**PIECE  
No.101**

**Andante**

**CIII**

**CV**

Nazmi Bosna

The sheet music for Piece No.101 by Nazmi Bosna is composed of eight staves of music. The music is in 2/4 time with a key signature of one sharp. The dynamics are indicated above the staves: Andante, CIII, CV, Nazmi Bosna, CVII, CVI, CVII, CII, CIV, and CXII. Each staff contains various musical notes and rests, with some having numerical markings below them indicating specific fingerings or performance techniques.

Moderato

CVII

CVII

CVII

CII

CIV

CH

CV

CXII

CX

CIV

CII

CIII

CV

CIV

CII

CIII

CV

CVII

CVII

CVII

**PIECE  
No.102**

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

Nazmi Bosna

**Andante**

CVII CV CII CIII

CII

(con pedale)

CXII CV CII CII

ISBN 978-605-71136-3-4

**CVII**  
**CV**  
**CII**  
**CV**  
**CIV**  
**CV**  
**CVII**  
**CV**  
**CXII**  
**4CVIII**  
**CVII**  
**CIV**  
**CV**  
**CV**

**CII**

**CV**

**CVII**

**CV**

**CVII**

**CIV**

**CI**

**CIV**

**CI**

**CIV**

**CX**

**CIX**

**CVII**

**CV**                    **CII** —————  
  
**CII**                    **CIV**                    **CII**  
  
**CV**                    **CII**                    **CV**  
  
**CII**                    **CVII**                    **CV**  
  
**CV**                    **CVII**  
  
*(con pedale)*

PIECE  
No.103

Nazmi Bosna

**Andante**

**CIV**

**CVII**      **CII**

**CVII**      **CIX**      **CX**      **CVII** —

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

**CVII**

**VIII**      **CV**

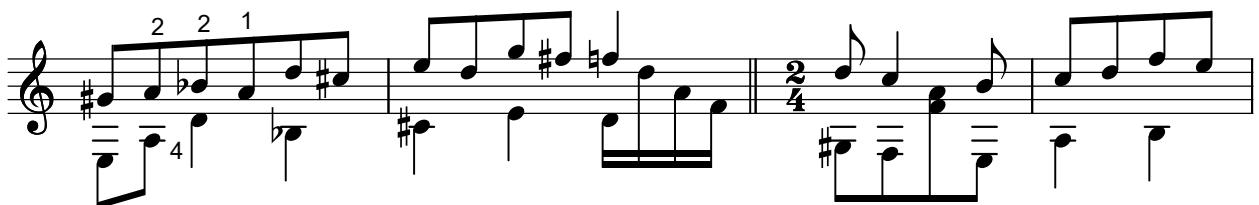
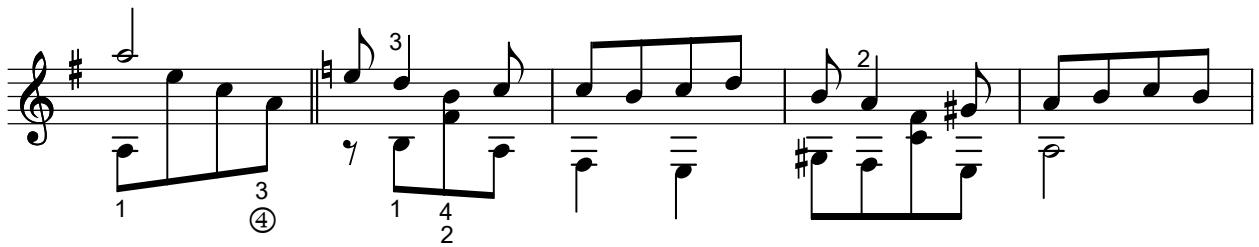
**CV**

**CVII** —

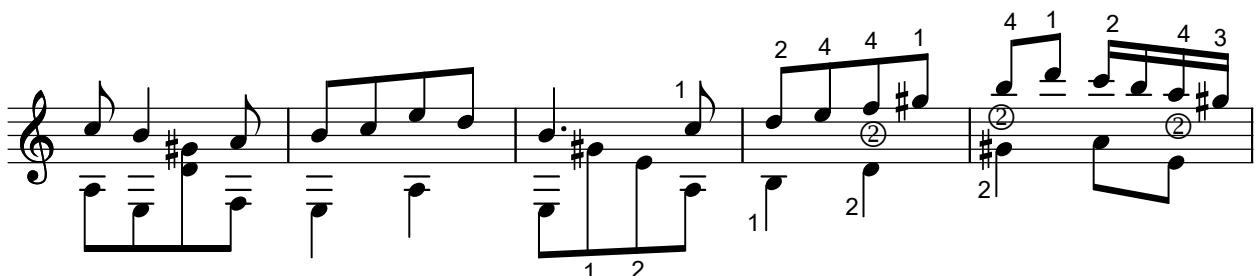
(con pedale)

ISBN 978-605-71136-3-4

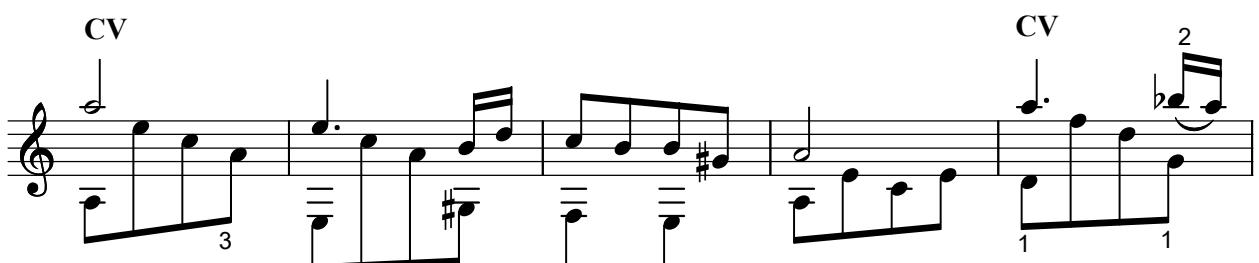
CV



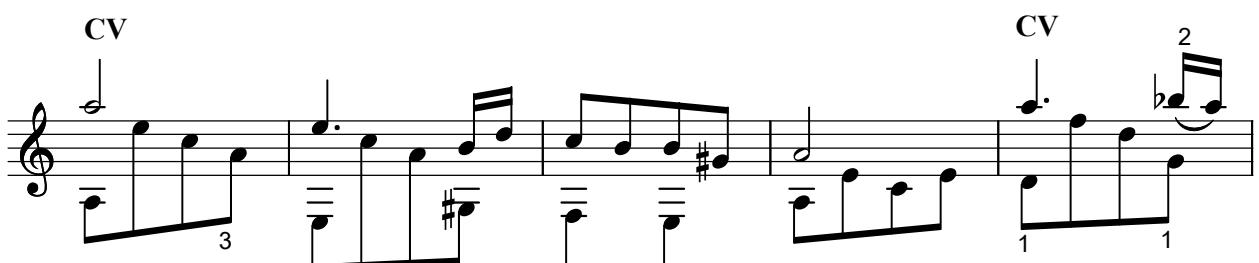
CVII



CV



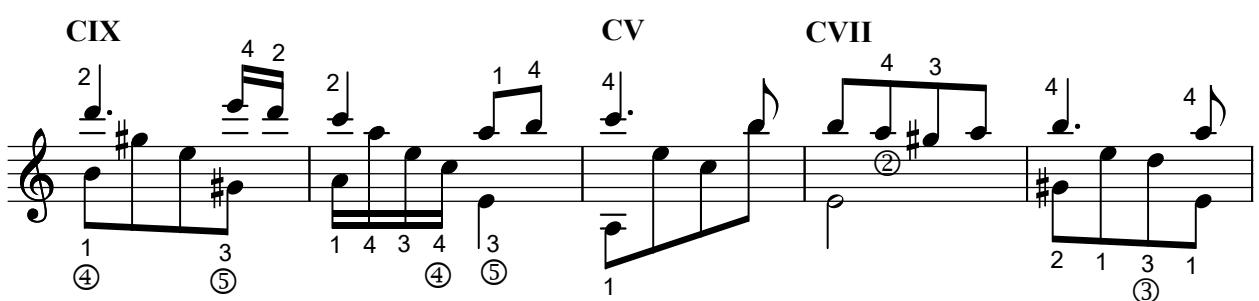
CV



CVII



CVII



CII

CI

Musical score for CII and CI sections. The score consists of two staves. The top staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $4 \quad 3$ . It then continues with eighth notes and sixteenth-note patterns. The bottom staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $2 \quad 1$ . It then continues with eighth notes and sixteenth-note patterns. The score includes various dynamics and articulations.

CV CVII CVII CV

Musical score for a section starting with a dynamic  $\text{F}$ . The score consists of two staves. The top staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $2$ . It then continues with eighth notes and sixteenth-note patterns. The bottom staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $3$ . It then continues with eighth notes and sixteenth-note patterns.

Musical score for a section starting with a dynamic  $\text{F}$ . The score consists of two staves. The top staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $1$ . It then continues with eighth notes and sixteenth-note patterns. The bottom staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $1$ . It then continues with eighth notes and sixteenth-note patterns.

Musical score for CII, CVII, and CV sections. The score consists of two staves. The top staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $2$ . It then continues with eighth notes and sixteenth-note patterns. The bottom staff starts with a dynamic  $\text{F}$ , followed by a sixteenth-note pattern:  $4$ . It then continues with eighth notes and sixteenth-note patterns. The score includes various dynamics and articulations.

CII CVII CV

**PIECE  
No.104**

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

Nazmi Bosna

**Andante**

**CV**

**CIV**

**CVII**

**CVII CV CIII**

**CIII CII**

**CII**

**CV**

**CIII CV**

ISBN 978-605-71136-3-4

A musical score for guitar, featuring six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a common time signature. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a common time signature. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, ending with a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, ending with a common time signature.

**CVII**  
**CVII** (con pedale)  
**CV**  
**CII**  
**CV**  
**CVII**  
**CVII**  
**CVII**  
**CV**  
**CV**  
**CV**  
**CV**  
**CV**

Fingerings and stroke patterns are indicated below each staff. For example, in the first staff, measure 1 shows a six-note stroke pattern with fingers 1, 2, 3, 4, 5, and 6. Measures 2-3 show a three-note stroke pattern with fingers 1, 2, and 3. Measures 4-5 show a four-note stroke pattern with fingers 1, 2, 3, and 4. In the second staff, measures 1-2 show a three-note stroke pattern with fingers 1, 2, and 3. Measures 3-4 show a four-note stroke pattern with fingers 1, 2, 3, and 4. In the third staff, measures 1-2 show a three-note stroke pattern with fingers 1, 2, and 3. Measures 3-4 show a four-note stroke pattern with fingers 1, 2, 3, and 4. In the fourth staff, measures 1-2 show a three-note stroke pattern with fingers 1, 2, and 3. Measures 3-4 show a four-note stroke pattern with fingers 1, 2, 3, and 4. In the fifth staff, measures 1-2 show a three-note stroke pattern with fingers 1, 2, and 3. Measures 3-4 show a four-note stroke pattern with fingers 1, 2, 3, and 4. In the sixth staff, measures 1-2 show a three-note stroke pattern with fingers 1, 2, and 3. Measures 3-4 show a four-note stroke pattern with fingers 1, 2, 3, and 4.

CX

CIV      CIV      CII

CVII      CIX

CVII      CIV

CIX

CVII

CVII      CIX

CVII

CVII      CIX      CVII

**CIV**      **CVII**      **CIX**      **CVII**  
  
**CVII**      **CIV**      **CIV**  
  
**CIV**      **CVII**      **CII**  
  
**CVII**      **CIV**  
  
  
**CII**      **CIV**

PIECE  
No.105

Nazmi Bosna

$\textcircled{6} = \text{D}$

**Moderato**

**CV**  $2$

**CVII**

**CV**  $1$   $4$   $3$   $2$   $1$   $4$

**CV**

**CV**  $3$   $2$   $1$   $4$

**CV**  $3$   $2$   $1$   $4$

**CV**

**CV**

**CV**

**CV**

**CV**

ISBN 978-605-71136-3-4

CX    CVII    CV    CVII

CIII

CVIII    CV    CIII

CVII    CIII

CIII    CV

CVIII CV

CIII

CVIII

CV

CIII

CV

CV

**PIECE  
No.106**

Nazmi Bosna

⑥ = D

**Andante**

**CV**

**CX**

**CVII**

**CIII**

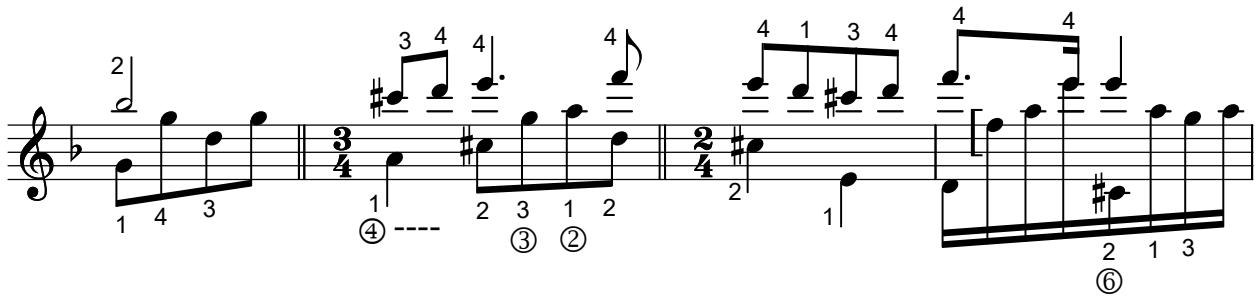
**CVIII**   **CVII**

**CX**

**CV**   **CVIII**

**CV**

**CVIII**



CVI      CV      CIII      CV

CVII      CX      CIII      CV      CIII

CIII      CVI      CX

**CX**

**CX**

**CX**

**CV**

**CVI**

**CX**

**CIII**

**CV**

**CIII**

**CV**

**CIII**

**CV**

**CIII**

**PIECE  
No.107**

Prof. Dr. Sayın Süleyman Tarman'a  
ithaf olunur.

Nazmi Bosna

**Andante**

CV      CVII

CIII

CIII    CV

CVII    CV

CV

CII      CV

CVI      CV    CIII

CVII

CV      CIX

CV

ISBN 978-605-71136-3-4

CV

CV

CX

CVIII

CX

CVII

CIII CV

CII

CVII

CX CVII

The music consists of six staves of musical notation for a single melodic line. The notation includes various note heads, stems, and bar lines. The first staff starts with a 3-note grace note followed by a quarter note. The second staff begins with a 3-note grace note followed by a 4-note grace note. The third staff starts with a 2-note grace note followed by a 3-note grace note. The fourth staff begins with a 4-note grace note followed by a 2-note grace note. The fifth staff starts with a 3-note grace note followed by a 4-note grace note. The sixth staff begins with a 2-note grace note followed by a 3-note grace note. The notation uses a treble clef and a common time signature.



**PIECE  
No.108**

Prof. Dr. Sayın Tolgahan Çoğulu'ya  
ithaf olunur.

Nazmi Bosna

**Andante**

The sheet music for Piece No. 108, Andante, is composed of ten staves of musical notation. The key signature is one sharp (F#). The time signature changes frequently, including measures in 3/4, 4/4, 2/4, and 3/2. The music features various rhythmic patterns, including sixteenth-note figures and grace notes. Fingerings and bowing markings are indicated above the notes. The piece includes several sections labeled with Roman numerals: CXII, CXI, CII, CIV, CV, CVII, and CVIII. The music concludes with a final section labeled CV.

CII

CV

CV

CV

CVII

**CX**

CV

(*con pedale*)

**CVIII CVIII**

CV

**CVIII**

**CV VII**

CV

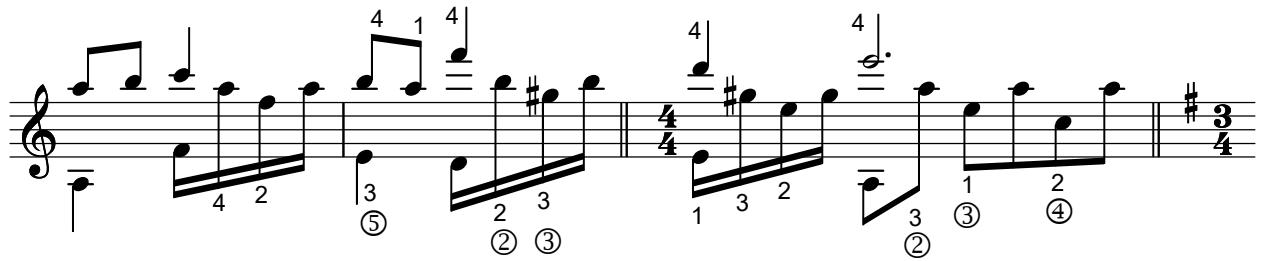
CV

**CI**

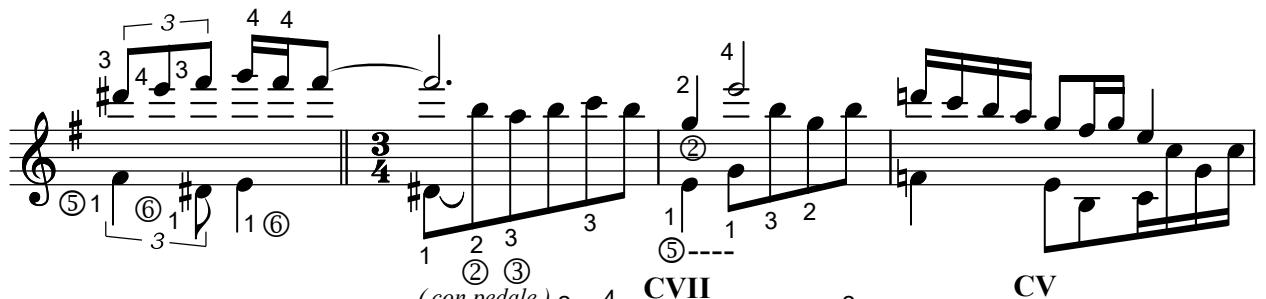
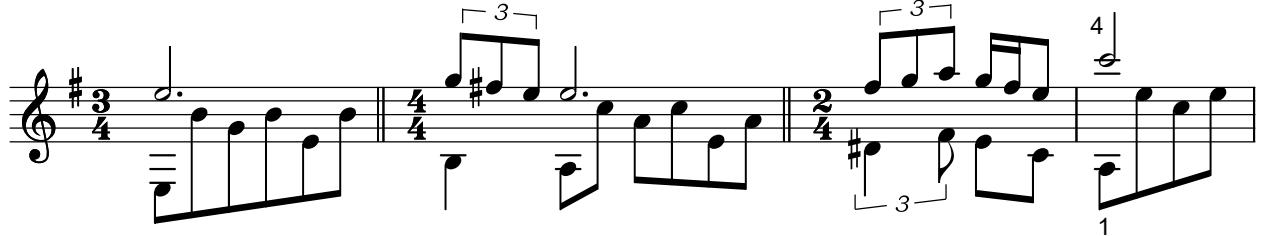
CV

CV

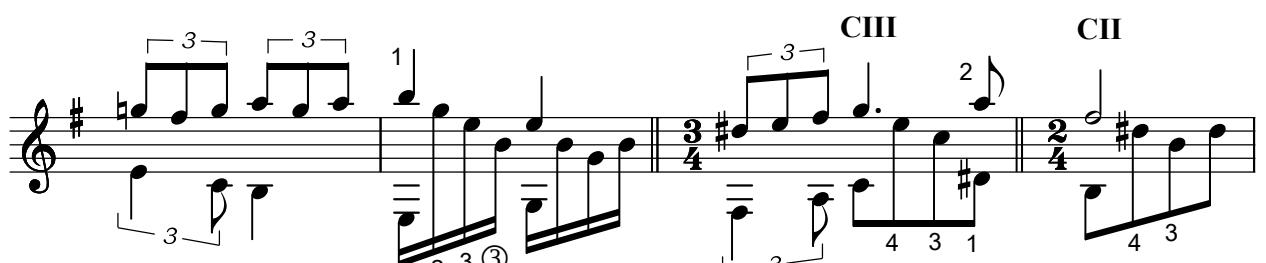
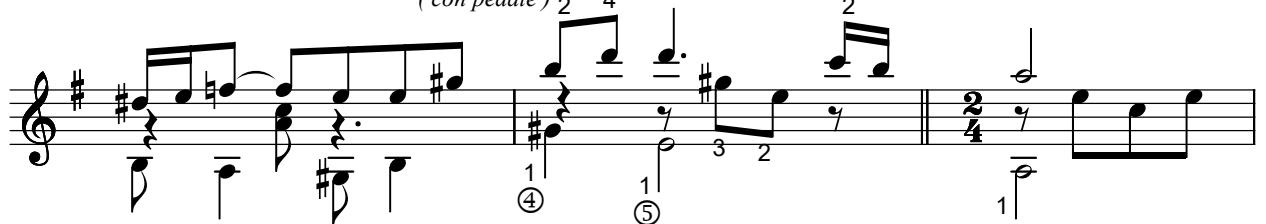
## CVIII



## CV



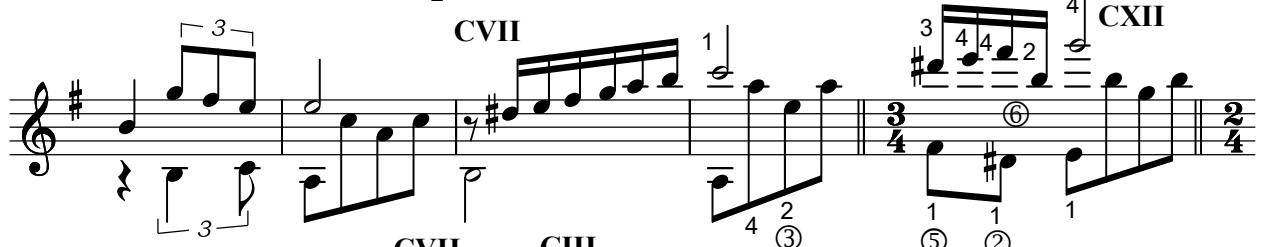
(con pedale) 2 4 CVII CV



## CVII

## CIII

## CII



CVII CIII CII

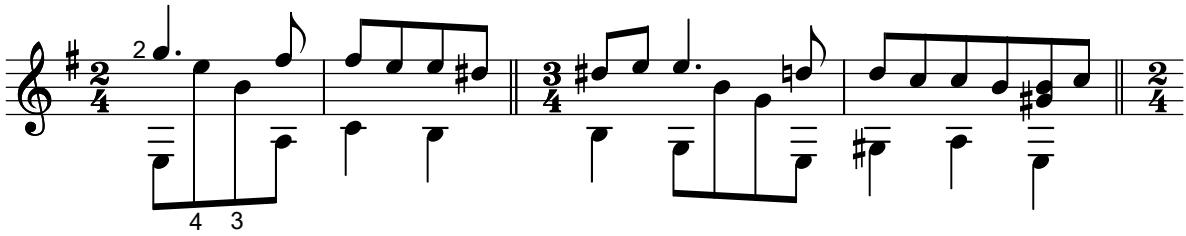


**PIECE  
No.109**

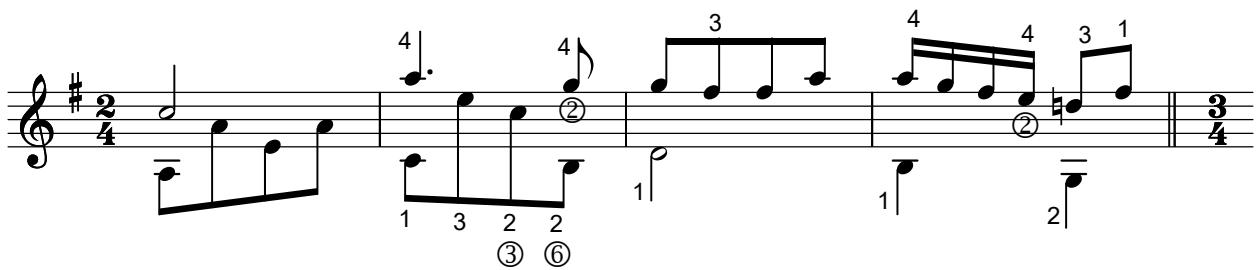
Öğr. Gör. Sayın Murat Cemil'e  
ithaf olunur.

Nazmi Bosna

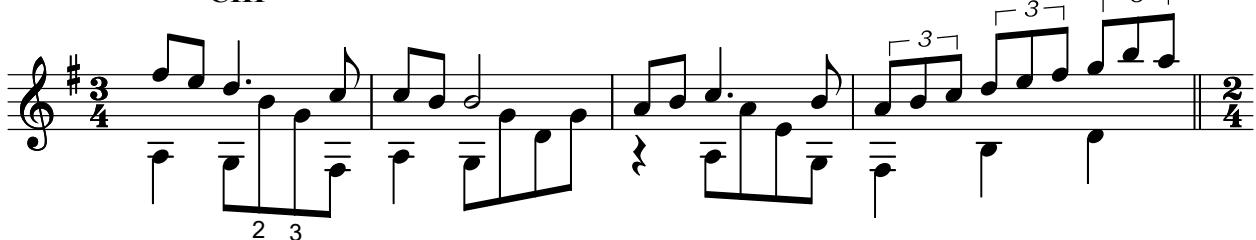
**Andante**



**CV**

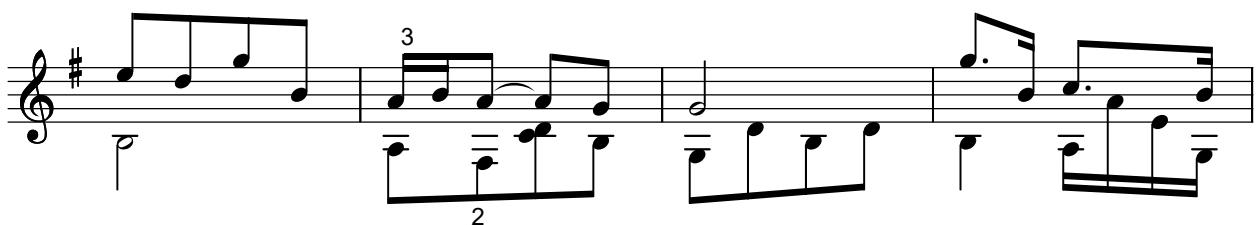
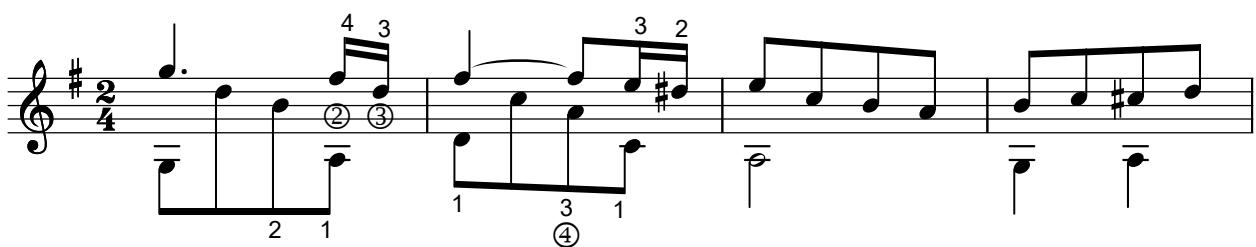


**CIII**

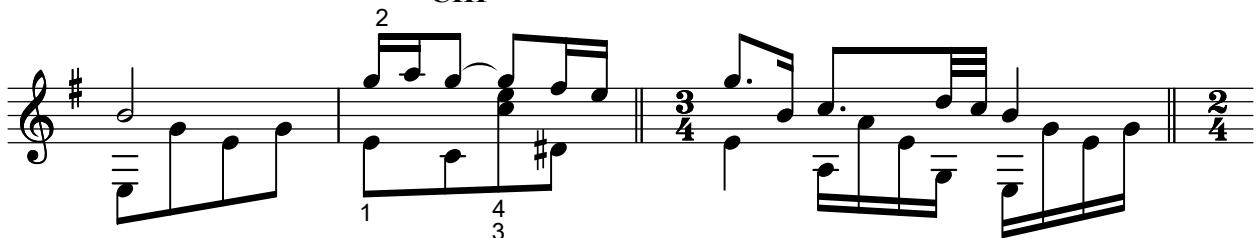


**CIII**

**CV** \_\_\_\_\_



**CIII**



ISBN 978-605-71136-3-4

**CII**                    **CII**                    **CIII**  
  
**CIV**                    **CVII**                    **CVII**  
  
**CII**                    **CVII**  
  
**CVII**    **CV**    **CIII**  
  
**CVII**                    **CII**  
  
**CV**

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

**PIECE  
No.110**

Prof. Dr. Sayın Sadık Yöndem'e  
ithaf olunur.

Nazmi Bosna

**Andante**

CVII      CII      CIV

CII      CIV      3/4

CVII      CIV      CII

CIII

CVII ————— C VIII

ISBN 978-605-71136-3-4

CVII

CVII

CX

CVII

CVII

CV

CVII

CXII                    CXI

CVII

CII

CV

CIV

CIV

CVII

*(con pedale)*

CVII            CIX            CVII            CII

CIV            CV            CII

CIV            CII

CIV            CII

**WALZER**  
No.11

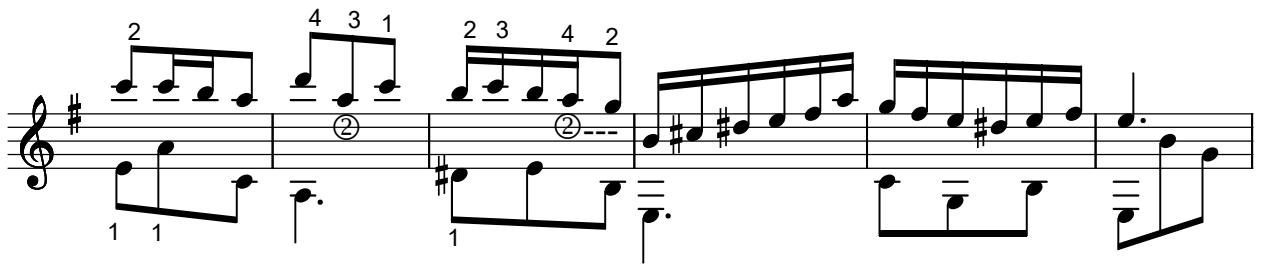
Nazmi Bosna

The sheet music for Walzer No. 11 features eight staves of musical notation. The key signature is three sharps, and the time signature is 3/8. The music is divided into measures by vertical bar lines. Some notes have numerical values above them (e.g., 1, 2, 3, 4) and some have Roman numerals (e.g., CII, CIV, CVII). The notation includes various note heads, stems, and bar lines.

ISBN 978-605-71136-3-4

CVII

CVII



CII

Musical score for CII, CVII, and CIV measures. The score consists of three staves. The first staff starts with a eighth note followed by a sixteenth-note pair (4), then a eighth note followed by a sixteenth-note pair (4 1). The second staff starts with a eighth note followed by a sixteenth-note pair (2 3 4 2 3 4). The third staff starts with a eighth note followed by a sixteenth-note pair (4 1).

CVII

CVII

CIV

Musical score for CII, CVII, and CIV measures. The score consists of three staves. The first staff starts with a eighth note followed by a sixteenth-note pair (2 3 4 3), then a eighth note followed by a sixteenth-note pair (3 1). The second staff starts with a eighth note followed by a sixteenth-note pair (2 3 4 4). The third staff starts with a eighth note followed by a sixteenth-note pair (1 2 3).

CII

Musical score for CII measures. The score consists of two staves. The first staff starts with a eighth note followed by a sixteenth-note pair (1 2 3), then a eighth note followed by a sixteenth-note pair (2 3 4). The second staff starts with a eighth note followed by a sixteenth-note pair (1 2 3).

CIV

Musical score for CII and CIV measures. The score consists of two staves. The first staff starts with a eighth note followed by a sixteenth-note pair (4 3 2 1), then a eighth note followed by a sixteenth-note pair (1 2 3 1). The second staff starts with a eighth note followed by a sixteenth-note pair (4 3 2 1), then a eighth note followed by a sixteenth-note pair (1 2 3 2).

CV CII  
  
 CII  
  
 CIX CVII  
  
 CVII  
  
 CIV CII CVII  
  
 CVII  
  
 CII CV CII