

KLASİK GİTAR İÇİN 15 ESER

“Anadolu Esintileri”

21. Kitap

15 Pieces For Classical Guitar

“Anatolian Breezes”

Vol.21

NAZMİ BOSNA

KLASİK GİTAR İÇİN 15 ESER

“ Anadolu Esintileri ”

21.Kitap

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SUNUŞ

Klasik gitar ile ilgili eserlerim ařađıda 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, Gitar Uygulamalı Akor Bađlantıları, Gitar Uygulamalı 24 Tonda Alterasyon, Gitar Uygulamalı 24 Tonda Modölasyon, Klasik Gitar İin 24 Eser, Anadolu Esintileri Klasik Gitar İin 18 Eser, Anadolu Esintileri Klasik Gitar İin 15 Eser, Gitar Uygulamalı Armoniye Yabancı Sesler, Gitar Uygulamalı Soprano ve Bas Partisinin Armonizasyonu ve Gitar Uygulamalı Kadanslar.

Eserlerimde müzikteki gürlük ve tempo ile ilgili terim ve belirteler kullanılmamıř , müziksel anlatım eserleri icra edene bırakılmıřtır.

Eserlerim web sitemde (www.nazmibosna.com) dinlenebilir.

Müzik severlere yararlı olması dileđimle saygılarımla sunarım.

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, Gitar Uygulamalı Akor Bađlantıları, Gitar Uygulamalı 24 Tonda Alterasyon, Gitar Uygulamalı 24 Tonda Modölasyon, Klasik Gitar İin 24 Eser, Anadolu Esintileri Klasik Gitar İin 18 Eser, Gitar Uygulamalı Armoniye Yabancı Sesler, Gitar Uygulamalı Soprano ve Bas Partisinin Armonizasyonu, Gitar Uygulamalı Kadanslar.

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) .

I wish it may be a help for musicfans.

Respectfully ,

Nazmi Bosna

March 2024 , Ankara

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.122

Nazmi Bosna

Moderato

*)

CV CVII CIV CII
CV3 CIII CVII CVII2 CV
CX CVII CIV CVII CV
CX CVII CIV CV
CIII CII

ISBN 978-625-94581-0-6

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

This page of musical notation is for guitar, written in G major (one sharp) and 10/8 time. It consists of eight staves of music. The notation includes various rhythmic patterns, accidentals, and fingering numbers. Roman numerals (CIV, CVII, CV, CIII, CX, CVIII, CVII₂) are placed above specific notes. Circled numbers (④, ⑤, ⑥) are placed below notes, likely indicating fret positions. The page ends with a double bar line and a repeat sign.

CVII

② ⑤

CIII CII

② ⑤

⑤ ⑥

CV CII

② ⑤

CIII CII

⑤

CIII CII

② ⑤

CVII CII CIII CVII

② ⑤

This page contains seven systems of musical notation for guitar. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signatures vary across systems: 8/8, 10/8, 7/8, and 2/4. The notation includes melodic lines with fingerings (numbers 1-4) and specific exercises labeled CV, CVII, CXII, CIII, CII, and CVII. Circled numbers 1 through 6 are used as markers throughout the piece.

CII

CIII

CII

CIII

CIII

CII

CIII

CV

CII

CX

CVIII CV

CVII

CX

CII

CIX **CX**

⑤ ----- 1 | 1 3 2 1 2 3 | 1 2 3 1 ④

CIII **CVII** **CII**

3 3 2 | 1 2 ⑤ | 1 2 3 | 3 1 2

CIII **CII**

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

CII **CIX**

⑤ 3 2 1 ⑤ | ⑥ 1

CVII **CIII** **CII**

⑥ ----- | 3 2 1 1 1 | 3 1

ANADOLU ESİNTİLERİ

No.124

Nazmi Bosna

*)

Andante CVII CIV CVII CVIII 4 1

CV CV CIII CII

CIII CII CIII

CIX

CV

CXII CVII CV VII CV

CVII _____ CX CVII CV

CIV CII CIII CII

CIII CV _____

CIII CV CII

CIII

The image displays a guitar score in G major, organized into six systems. Each system contains two staves: a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The notation includes various chords and melodic lines, with specific technical markings above and below the notes. Fingerings are indicated by numbers 1-4 and circled numbers 1-5. Slurs and accents are used to group notes and emphasize specific sounds. The systems are labeled with Roman numerals: CVII, CX, CVII, CV, CIV, CII, CIII, CII, CIII, CV, CIII, CV, CII, and CIII. The score concludes with a double bar line and a final chord in the bass clef.

2 1 4 CX 3 4 3 1
 CV CVII CVII
 CV CIII
 CII CIII
 CIV CII

ANADOLU ESİNTİLERİ
No.125

Nazmi Bosna

*) Andante

CIII CV

CIII CV

CX CVI CIII

CVI CIII CVIII

CVIII CVI

CVIII

ISBN 978-625-94581-0-6

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

Musical score for guitar, featuring ten staves of music. The score includes various time signatures (7/8, 2/4, 3/4, 7/8) and includes fingerings and articulation marks. The pieces are labeled with letters and Roman numerals: CX, CVIII, CV, CIII, CVII, CVIII, CV, CX, CVIII, CVII, CX, CVIII, CV, CIII, CV, CIII, CVIII, CVII, CX.

The score is organized into ten staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signatures vary across the staves: 7/8, 2/4, 3/4, and 7/8. Fingerings are indicated by numbers 1-4 and circled numbers 1-6. Circled numbers 1-6 also indicate specific fret positions. The piece labels are: CX, CVIII, CV, CIII, CVII, CVIII, CV, CX, CVIII, CVII, CX, CVIII, CV, CIII, CV, CIII, CVIII, CVII, CX.

CVI CIII CV

CX

CX CV

CV CIII CIII CV CVIII

CIII CV

CVII CV CII CIII

CIII CV CIII CV CIII

CVIII CX CV

CIII CVII CX

CVII CV

CVIII CX

CVIII CV CVI CV CV

CV CV VIII CV CV VII

ANADOLU ESİNTİLERİ
No.126

Nazmi Bosna

*) Andante

CV CII CII CII

CII

CII CII CII CII

CIV CVII CV

ISBN 978-625-94581-0-6

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

CV CII

CII CIV CII

CII CI CIV CV

CV CV

CII CV CII

CVIII CVII CV

CII CV CI

ANADOLU ESİNTİLERİ
No.127

Nazmi Bosna

*) Andante

CV CIII

CV CIII

CV CIII CI

CV CVII

CV CVIII

CV CIII CV

ISBN 978-625-94581-0-6

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

CV CVIII CIII

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

④-----3 ⑤-----

CI CV

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

⑤

CIII

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

CI

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

CIII

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

② ③

CV CX

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

② ③ ④ ⑤ ⑥ ⑤

CIII

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

CX **CVIII**

CV **CI**

CIII **CVII**

CI

ANADOLU ESİNTİLERİ
No.128

Nazmi Bosna

Andante

CIV CII CV CIII CII CVII CVII CV CIV CIII CII

ISBN 978-625-94581-0-6

CIII CII CV

CII

CVII CV CIV CII

CV CVII CVII

CIV CV CV

CIV

ANADOLU ESİNTİLERİ
No.129

Nazmi Bosna

*) Andante

CVII CIX CVII

CII CVII

CX CVII CVII

ISBN 978-625-94581-0-6

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

CII CII
 CX CVII CVII
 CX CVII CIX
 CVII CII
 CX CVII CIX CVII
 CX CVII
 CX CVII

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic patterns, fingerings, and dynamic markings. Labels such as CII, CX, CVII, and CIX are placed above specific measures to indicate chord changes or techniques. The music is written in treble clef with a key signature of one sharp (F#).

Staff 1: Starts with a treble clef and a key signature of one sharp. The first measure has a 4-measure rest. The music features eighth and quarter notes with various fingerings (1, 2, 3, 4) and accents. A CII label is above the final measure.

Staff 2: Continues the piece with similar rhythmic patterns. A CII label is above the second measure. The staff ends with a 5-measure rest.

Staff 3: Features a 5-measure rest at the beginning. The music includes eighth and quarter notes. Labels CII and CIX are present above the fourth and sixth measures respectively.

Staff 4: Starts with a 3-measure rest. The music includes eighth and quarter notes. Labels CX, CIX, CIX, and CVII are placed above the first, second, third, and fourth measures respectively.

Staff 5: Continues with eighth and quarter notes. Labels CX, CVII, CX, and CIX are placed above the first, second, third, and fourth measures respectively.

Staff 6: Features eighth and quarter notes. Labels CVII, CIX, CVII, and CVII are placed above the first, second, third, and fourth measures respectively.

Staff 7: Starts with a 2-measure rest. The music includes eighth and quarter notes. Labels CVII, CVII, and CII are placed above the second, third, and fourth measures respectively.

This page of musical notation is for guitar, set in the key of G major (one sharp). It consists of ten staves of music, each containing various rhythmic and melodic patterns. The notation includes:

- Staff 1:** Starts in 2/4 time, changes to 3/4, then 5/8, and ends in 2/4. Features a triplet in the first measure and various fingerings (1, 2, 3, 4).
- Staff 2:** Starts in 2/4, changes to 5/8, and ends in 2/4. Includes a circled 6 and fingerings 1, 2, 3, 4.
- Staff 3:** Starts in 2/4, changes to 3/4, then 2/4, and ends in 5/8. Includes a circled 1 and fingerings 1, 2, 3, 4.
- Staff 4:** Starts in 5/8, changes to 2/4, then 3/4, and ends in 3/4. Includes a circled 2 and fingerings 1, 2, 3, 4.
- Staff 5:** Starts in 3/4, changes to 5/8, and ends in 3/4. Includes a circled 3 and fingerings 1, 2, 3, 4.
- Staff 6:** Starts in 2/4, changes to 2/4, then 3/4, and ends in 2/4. Includes a circled 5 and fingerings 1, 2, 3, 4.
- Staff 7:** Starts in 2/4, changes to 3/4, then 2/4, and ends in 2/4. Includes a circled 6 and fingerings 1, 2, 3, 4.
- Staff 8:** Starts in 2/4, changes to 3/4, then 5/8, and ends in 7/8. Includes a circled 2 and fingerings 1, 2, 3, 4.

Section labels are placed above the staves:

- CIV:** Located above the first and third staves.
- CVII:** Located above the second and sixth staves.
- CV:** Located above the fourth and fifth staves.
- CII:** Located above the seventh and eighth staves.

Circled numbers (1-6) indicate specific fingerings for notes throughout the piece. The notation also includes slurs, accents, and various rhythmic values such as eighth, sixteenth, and triplet notes.

CIV CIV

CVII CIII CV

CVII CV CII CIV

CII CIII

CII CIV

ANADOLU ESİNTİLERİ
No. 131

Nazmi Bosna

Andante

*)

CIII CV

CII

CV

CII—CIV

CIV

CIII CII

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CIII

CIV

CV

CVII

CV

CII

CV

CVII

CII **CVII**

CVII **CV**

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

CIV

ANADOLU ESİNTİLERİ

No.132

Nazmi Bosna

*) Andante

CV CVIII

CIII CV CIII

CIII CV

CV CV

CX

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CV

CVII

CIII CVI

CV CIII

CIII CV CIII CV

CV CVI CV

CIII CVII

CVIII CV

CIV CVIII CX CVII CX CXI

CX CV

CIII CV CV

CIII CV

CIII CV

CIII CV CIII CVII

ANADOLU ESİNTİLERİ

No.133

Nazmi Bosna

*) **Andante**

CV

CIV

CVII

CIV

CIV

CVII CV

CX CVII CVIII

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

CI CIII

CVI CV

CVIII CV CIII

CIII CV

CV CIII CV VIII CV CI

CIII

CVII CX

CX

CVIII CX

CIII

CV CIII

CIII

CV CVI CV CIII

CVIII

CX **CVIII**

CX **CIII** **CI** **CIII**

CIII **CI**

CVIII

CVIII **CIII** **CIII**

CV CX CVIII CV

3 4 4 3 2 1 4 2 1

1 ⑤ 2 1 4 ⑤ 3

CV CV CIII

2 2 4 2 4 2 1 3 1 3

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

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

2 3 1 2 3 3 2 3 2

CV

2 1 3 2 2 4 2 3 2

1 4 3 2 1 4 2 1 1 3 2

CI CX CXI

3 2 4 2 3 3 4 2 4 2 4 2

4 1 1 1 ⑤ ② ③ ⑤ ② ③ ⑥

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

⑤ ② ③ ⑤ ⑥ ⑤ ③ ④ 0 ② ③

4 2 4 3 CX CIII

1 ⑥----- 1 ⑤----- 1 3 2 1 2 3 ③ ④

CIII CVIII CX

3 4 2 2 3 4 1 2 3 1 2 3 ⑤----- 1 2 1 1

CX CVIII CIII CIII

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

CIV CIII CIII

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

CIII CIII CIV CVII CV

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

CIII

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

ANADOLU ESİNTİLERİ

No. 136

Bu eser merhum Savaş Çekirge'nin
anısına adanmıştır.

Nazmi Bosna

***) Andante**

CVIII CVII CV
CI CVIII CVII
CX CIII

ISBN 978-625-94581-0-6

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

CII CIII CV CVI
 CV CV CVI
 CII
 CV CVI
 CXII
 CV
 CII CIII

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