

KLASİK GİTAR İÇİN 11 ESER

25. Kitap (E-Kitap)

NAZMİ BOSNA

KLASİK GİTAR İÇİN 11 ESER

25.Kitap (E–Kitap)

Copyright © 2026 , Nazmi Bosna

NOTA YAZIM

Nazmi Bosna

YAYINA HAZIRLAYAN

Nazmi Bosna

ISBN

978 - 625 - 94581 - 4 - 4

SUNUŞ

Bütün kitaplarımdaki eserlerin PDF ve MP3 kayıtları internet sitemde yer almakta olup, istenildiğinde ücretsiz olarak indirilebilir. Kitaplarımın kitap evlerinde satılması sözkonusu değildir.

Klasik gitar ile ilgili kitaplarım aşağıda belirtilmiştir:

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 , Anadolu Esintileri Klasik Gitar İçin 14 Eser, Gitar Uygulamalı 24 Tonda Alterasyon , Gitar Uygulamalı 24 Tonda Modülasyon , Klasik Gitar İçin 24 Eser , Anadolu Esintileri Klasik Gitar İçin 18 Eser , Gitar Uygulamalı Armoniye Yabancı Sesler , Gitar Uygulamalı Soprano ve Bas Partisinin Armonizasyonu , Gitar Uygulamalı Kadanslar , Anadolu Esintileri Klasik Gitar İçin 15 Eser, Müzik Formları, Kontrpuan, Çalgı Dans ve Ses Müziklerinden Örnekler.

Müzik severlere yararlı olması dileğiyle saygılar sunarım.

Nazmi Bosna

Ankara, Ocak 2026

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.

İÇİNDEKİLER

Piece No.142.....	1
Piece No.143.....	7
Piece No.144.....	12
Piece No.145.....	23
Piece No.146.....	27
Piece No.147.....	37
Piece No.148.....	42
Piece No.149.....	50
Piece No.150.....	55
Piece No.151.....	60
Piece No.152.....	65

Piece No.91.....	111
Piece No.92.....	113

CIII
 CI
 CVIII
 CX
 CVI
 CXI
 CXII
 CXIII
 CXIV
 CXV
 CXVI
 CXVII
 CXVIII
 CXIX
 CXX

CVI CV CVI CX

CVIII CIII CX CXI CXI CV

CVIII CVI CVI CIII CIII CV

CIV CIII CX CV

CIII

CIV

CV

CVIII CVII

CX

CVI

CI

CIII

CVI

CIII

CI

CI

CI

CIII

CIV

CIII **CVI** **CVI**
CVII **CVIII** **CX**
CX **CVIII** **CVI** **CI** **CIV**
CX **CVIII** **CVIII**
CI **CIV** **CIII**
CXI **CIII** **CI** **CIII** **CIV** **CV**

Prof. Sayın Kaan Korad'a ithaf olunur.

PIECE
No.143

Nazmi Bosna

⑥ = D
Andante

CII
CV
CIX CV VII CIV CVII
CII CIX

(con prdale)

ISBN 978-625-94581-4-4

CV

CV

CIX

CII

CV CII CIX CVII

CII CV

CVII CV CII CV CII

CV CIX CVII CV

CII

CVII CII CV

CVII CVII

CV

CII

CV

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

1 1 1 1 5 1

CX

2 4 4 2 3 1 2 4 3 4

5 2 3 5 1 4 2 1 4

CX **CVII** **CV**

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

2 4 1 1 2 4

CII

3 4 1 2 3 4 2 1 3 1

4 3 1

CV

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

1 3 1

CVII **CIX** **CX**

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

4 2 1 4 5

CIX CVII CV CII

CII CV

CIX CV CII

CVII CVII CV

PIECE
No.144

Doç. Dr. Sayın Cem Çeliksirt'a
ithaf olunur.

Nazmi Bosna

Andante

(con pedale)

CV CIV CII CV CIII CV CVII CIV

ISBN 978-625-94581-4-4

CVII

CVII

CX

CII

CVII

CIX

CV

CVII

CV₃

CIII

CV

CVII

CIV

CV

CII

CV

CIII CV CVIII CVIII CVII CVIII CV
 CIII CV CII
 CII CIII
 CVII CIV CII CIII
 CIII CII CV CIII CV CVII
 CVII CIII CIII CIII

Musical notation for guitar, featuring various rhythmic patterns, triplets, and fingerings. The notation includes notes, rests, and dynamic markings like accents and slurs. The key signature is one sharp (F#).

CIII CII CIII
 CIII CV CVII CV CVII
 CIII CII CV CIII CVIII
 CIII CII CV
 CII

This page of musical notation is for guitar, written in G major (one sharp). It consists of eight staves of music. The notation includes various rhythmic patterns, triplets, and fingerings. Above the staves are labels: CIII, CII, CIII, CV, CVII, CV, CVII, CIII, CII, CV, CIII, CVIII, CIII, CII, CV, CII. The music is written in treble clef with a key signature of one sharp (F#).

CVII CII CIV CV CIV

CII CIV

CII

CVII CIX CIV CII

CVII CIV CV

CIV CII CIV CVII

CII

CV **CII**

CVII **CV**

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

CIV CII

④ 1 1 4 2 3 4 3 2

CVII CVII

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

CII CII

4 3 2 4 3 2

CIX CV

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

CII CII CIII

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

CXII CXII CVIII

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

CII CIII CVII

CXII CII CV

CVII

CIII

CII CIII CII CV

CV

This page of musical notation is for guitar, written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, each containing various rhythmic patterns and fingerings. The notation includes notes, rests, and bar lines, with some measures containing multiple bar lines to indicate complex rhythms.

The music is divided into sections labeled with Roman numerals and letters:

- Staff 1:** Labeled "CV". It features a sequence of notes with fingerings 1, 3, 2, 3, 5, 4, 2, 3, 4, 1, 1, 1, 4, 3, 1, 4, 3.
- Staff 2:** Labeled "CVII". It features a sequence of notes with fingerings 4, 2, 4, 4, 1, 4, 1, 4, 2, 1, 2, 3, 1, 3, 5, 2, 3, 2, 1, 4, 3, 1, 6.
- Staff 3:** Labeled "CV" and "CII". It features a sequence of notes with fingerings 3, 1, 1, 3, 4, 3, 4, 2, 1, 2, 1, 2, 3, 4, 2, 1.
- Staff 4:** Labeled "CV", "CVII", "CV", and "CII". It features a sequence of notes with fingerings 3, 4, 3, 2, 2, 2, 2, 1, 4, 3, 1, 4, 3.
- Staff 5:** Labeled "CV", "CVII", and "CV". It features a sequence of notes with fingerings 4, 4, 2, 3, 3, 2, 3, 3, 2, 3, 2, 3, 2, 3, 4, 1, 1, 3, 4.
- Staff 6:** Labeled "CIV" and "CVII". It features a sequence of notes with fingerings 2, 2, 4, 1, 3, 1, 3, 2, 4, 3, 2, 4, 3.
- Staff 7:** Labeled "CV". It features a sequence of notes with fingerings 4, 2, 4, 4, 3, 2, 1, 5, 4, 1, 4, 3, 2, 1, 3, 2, 1, 5.

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

PIECE
No.146

CVIII Nazmi Bosna

Andante

(con pedale)

CX CVIII CV CVI CVI CV

CI CI CIII CIII CIII CV

ISBN 978-625-94581-4-4

CVIII CV CVI CV CVI CX

CVIII CV CI CIII

CI CIII CI CVI

CI CX CVIII

CV CIII CVIII

CX CVIII CVI CVI

CVIII CVI CVIII CX

CI CIII CVIII

CIII

CV CIII CI CIII

CIII CI

CVIII CIII CV

CIII CI

CIII CI

CVIII _____ CVIII CVI

CV _____ CIII CVIII

CIII CVI CVIII

CVIII

CVI CIII CI CIII

CVIII CX CIII

CI CIII CV CIII CI CI

CIII _____ CX CVI CVIII
 CX
 CX
 CX
 CVI CVI
 CIII CI CV CVIII
 CVI CIII CI
 CI CIII CI

CIX — CII

CII CIX CX CVII CII

CII CIV CVII CIX

CVII CIX CVII —

CX

CVII CVI CIV CII CIII CII

CVII CIX

CVII

CII CIII

CII CIII CII

CX CIX CVII

CII

CII **CIII**

CVII

CX **CVII**

CV

CII

Doç. Sayın Kürşad Terci'ye ithaf olunur.

PIECE
No.147

Nazmi Bosna

Andante

(con pedale) 2 3

CVII 3 2 4 1 CII

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

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

CII CIII 3 2 1 3 2 1 3 4 2 3 4 1

CIX CII CIII 4 2 4 1 2 3 1 4 2 1 3 4 2 4

CIV CII CX CVII 2 2 4 3 1 1 3 1 1 3 1 5

CX CIX CX CIX 3 4 2 1 4 2 1 3 2 1

ISBN 978-625-94581-4-4

CVII — CV

CII —

CIII

CVII — CV

CV

CIII CVII

CIX CX CVII CIX

CVII

Detailed description of the musical notation: The page contains ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff is labeled 'CVII' and 'CV'. It features a 3/4 time signature and includes a triplet of eighth notes (3 4) and a quarter note (4). The second staff is labeled 'CII' and features a 3/4 time signature and a quarter note (4). The third staff is labeled 'CIII' and features a 2/4 time signature and a quarter note (2). The fourth staff is labeled 'CVII' and 'CV' and features a 3/4 time signature and a quarter note (4). The fifth staff is labeled 'CV' and features a 3/4 time signature and a quarter note (4). The sixth staff is labeled 'CIII' and 'CVII' and features a 2/4 time signature and a quarter note (4). The seventh staff is labeled 'CIX' and 'CX' and features a 3/4 time signature and a quarter note (4). The eighth staff is labeled 'CVII' and features a 3/4 time signature and a quarter note (4). The ninth staff is labeled 'CVII' and features a 3/4 time signature and a quarter note (4). The tenth staff is labeled 'CVII' and features a 3/4 time signature and a quarter note (4). The notation includes various rhythmic patterns, fingerings (1-4), and articulation marks.

CII

CIII CVII

CIX CVII CIX CVII CVII

CIV CVII

CVII CIX

CVII CIX CX CVII

CII

CII ——— CIV

CX CVII CX CIX

CV CIV

CII CIV

CIX CIX

CIX CVI CVII CIV
 CVII CIV CII CIV
 CII CIV
 CII CIV
 CIX CII CIV
 CVII CIV CII CIV

CII

CVII CVIII

CV CIII

CII

CVIII CV CII

CII CII

Detailed description of the musical score: The score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff (CII) starts with a 3/4 time signature and contains a triplet of eighth notes (3, 4, 3) and a circled 3. The second staff (CVII, CVIII) has a 2/4 time signature and includes triplets of eighth notes and a circled 5. The third staff (CV, CIII) features a circled 5, a circled 4, and a circled 3. The fourth staff (CII) has a circled 1, a circled 4, and a circled 3. The fifth staff (CVIII, CV, CII) includes a circled 5, a circled 6, a circled 3, and a circled 4. The sixth staff (CII) has a circled 5, a circled 6, and a circled 3. The seventh staff (CII, CII) features a circled 6, a circled 3, and a circled 2. The eighth staff (CII) has a circled 3, a circled 4, and a circled 1. The ninth staff (CII) includes a circled 1, a circled 4, and a circled 3. The tenth staff (CII) has a circled 1, a circled 2, and a circled 3. The piece concludes with a double bar line and a repeat sign.

CV CVII CVIII

CVII CVII

CVII

CVII CVIII CVII

CII CVIII CVII

CVII CV CIII CV

CIII

CVII **CV** **CXI** **CVII**

CIII

CVII **CV**

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

CVII **CV**

CI

CVIII CV VII CV

CV

CV CVIII

CV VII CV VII CVIII

CVIII

CV CIII

CV CVII CV CIII

CIII

CV CVII CVII

CV CV CIII

CI

CV CV

CV VIII CV VII CV VIII CV VIII

CV VII CIII CV CIII

CI CV CV VIII

CV VII CV

CIV CIV CV

Detailed description of the musical score: The score consists of six systems of music. Each system has a treble clef staff and a bass clef staff. The first system (CV) starts in 3/4 time and changes to 2/4. The second system (CV VIII, CV VII, CV VIII, CV VIII) continues in 2/4. The third system (CV VII, CIII, CV, CIII) continues in 2/4. The fourth system (CI, CV, CV VIII) continues in 2/4. The fifth system (CV VII, CV) changes to 3/4 time. The sixth system (CIV, CIV, CV) changes to 2/4 time. Fingerings are indicated by numbers 1-4 in circles or above notes. Some notes have circled numbers (1, 2, 3, 4, 5) indicating specific fingerings or techniques. The score includes various musical notations such as slurs, ties, and dynamic markings.

Doç. Dr. Sayın Zülüf Öztutgan'a
ithaf olunur.

PIECE No.149

Nazmi Bosna

Andante

(con pedale)

CIII CII

CII

CVII

CVIII CV

CII

CVII

ISBN 978-625-94581-4-4

CVII

First system of musical notation for exercise CVII. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody features several eighth and sixteenth notes with fingerings 1, 4, 3, 3, 2. The bass line includes chords and single notes with fingerings 3, 1, 1, 2, 4, 3, 4. A circled number 5 is placed below the first bass note.

Second system of musical notation for exercise CVII. It features a treble clef staff with a key signature of one sharp (F#). The system is divided into four measures with time signatures 2/4, 3/4, 2/4, and 2/4. Fingerings 1, 2, 1, 4, 2, 3, 2, 1, 4, 3, 1 are indicated. A circled number 6 is below the first bass note, and circled numbers 2 and 3 are below the first two treble notes.

Third system of musical notation for exercise CVII. It features a treble clef staff with a key signature of one sharp (F#). The system is divided into four measures with time signatures 2/4, 3/4, 2/4, and 2/4. Fingerings 2, 1, 2, 2, 4, 4, 4, 2, 1 are indicated. A circled number 3 is below the first bass note, and circled numbers 1, 4, 3, 3, 2, 1, 3 are below the bass notes.

Fourth system of musical notation for exercise CVII. It features a treble clef staff with a key signature of one sharp (F#). The system is divided into four measures with time signatures 2/4, 3/4, 2/4, and 2/4. Fingerings 2, 4, 4, 2, 1, 1, 1, 2, 4, 1, 1 are indicated. A circled number 3 is below the first bass note, and circled numbers 3, 1, 2, 3, 2 are below the bass notes.

Fifth system of musical notation for exercise CVII. It features a treble clef staff with a key signature of one sharp (F#). The system is divided into four measures with time signatures 2/4, 3/4, 3/4, and 2/4. Fingerings 2, 4, 4, 3, 2, 4, 3, 1, 3, 2, 4, 2, 4, 1, 2, 4, 3 are indicated. A circled number 1 is below the first bass note, and circled numbers 3, 2, 2, 2, 1, 2, 3, 3, 5 are below the bass notes.

Sixth system of musical notation for exercise CVII. It features a treble clef staff with a key signature of one sharp (F#). The system is divided into four measures with time signatures 2/4, 2/4, 2/4, and 2/4. Fingerings 4, 3, 4, 3, 1, 4, 3, 1, 1, 4, 4, 3, 4 are indicated. A circled number 5 is below the first bass note, and circled numbers 2, 3, 2, 6 are below the bass notes.

CII CV CIII CII CVII

CV CII CII

CVII CV

CVII CVIII CVII

CVII CVII CII

CIII CII CII CIII

CII CIV CIII CVII

CIX CX CIX CVIII CVII

CVII CVIII CVII CIII CII

CII CIII CII

CV CVII CV CV CVIII

CVIII CVII CV

CVII

CV CVII

CVII CVII CIV CII

Prof. Sayın Seydi Sinan Erşahin'e
ithaf olunur.

PIECE
No.150

Nazmi Bosna

⑥ = D

Andante

CV 3

(con pedale)

CII

CI

CV² CII

CI

CII CX

CIII CII

CIII

ISBN 978-625-94581-4-4

CVIII CV CI CIII CI
 CII CIII CI CV CX
 CV CVIII CII CI
 CIII CV

This page contains ten staves of musical notation for guitar. The notation includes various rhythmic values, accidentals, and fingering numbers (1-5). Above the staves, there are labels for different exercises: CVIII, CV, CI, CIII, CII, CX, and CVIII. The music is written in a key signature of one flat (B-flat) and includes time signatures of 3/4 and 2/4. The exercises are numbered 1 through 4, and some have sub-numbered sections (e.g., 1, 2, 3, 4).

CI
 3
 2 3 1 2 4 1 4 3
 3/4 2/4 3/4 2/4
 2 1 2
 1 2
 2
 CV
 1 4 1 2 2 3 2 4
 3/4 2/4 3/4 2/4
 2 1 2
 2 3
 CVIII
 1 4 3 3 1 4 2 1 3
 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
 1 4 3 3 1 4
 2 1 3
 CII
 2 3 2 1 3 3 1
 3/4 2/4 3/4 2/4 3/4 2/4
 2 1 3
 CV
 1 4 3 1 3 4
 2/4 3/4 2/4 3/4 2/4 3/4
 1 4 3 1 3 4
 CVII
 4 1 4 4 2 3 4 2
 4/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
 1 2 3 3 1 4 3 1 1 2 3
 CV
 2 1 1 2 3
 CVI
 2 1 4 2 1 3 1 1 2 2
 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
 2 1 3 3 1 4 3 1 1 2 2
 CI
 4 1 4 1
 3/4 2/4 3/4 2/4
 4 1
 CIII
 1 4 1 4 1 4 1 4
 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
 1 4 1 4 1 4 1 4
 CX
 2 1
 2 3 1 1 6

CVII CV CX CI

CIII CII CIII

CVIII

CV

CI CIII

CVII

58

CV

CI

CV

CI

CI CV

CV CII

CIX CV

CVI

PIECE
No.151

Öğr. Gör. Dr. Kaan Öztutgan'a
ithaf olunur.

Nazmi Bosna

⑥ = D

Andante

1 4 3 1 1

(con pedale)

CI CV

CVIII

CI

CIII

CII

CV

CVII

ISBN 978-625-94581-4-4

CV CV CIII

CIII

CVIII

CX CVII CV CVIII

CV CV CV CVIII

CI CVIII

CV CVII CI

CX

CV CII CV

CIII CVIII CV

CVIII CV CV

CVIII CV CV

CV CII CI CX

CVIII CVIII CVIII

CX CVI CV CV

CI

CV CIII CV

CV

Prof. Dr. Sayın Mehmet Emin
Göktepe'ye ithaf olunur.

PIECE No.152

⑥ = D

Nazmi Bosna

Andante

CIII

CII

CV **CII**

CX

CVIII

(con pedale)

ISBN 978-625-94581-4-4

CI CIII

CIII CII

CV CV VII CIII CV

CV CI CV VIII CV

CV VIII

CI
 CII
 CVIII
 CV
 CVIII
 CIII
 CV
 CIII
 CV
 CV
 CI
 CX

CV

CV

CI

CII

CIII

CV

CIII

CI

CVIII CI

The musical score consists of six systems of notation, each with a treble clef and a key signature of one flat (B-flat). The systems are labeled with Roman numerals: CVIII, CI, CI, CVIII, CV, and CV. The notation includes various rhythmic values, accidentals, and fingerings. Some measures contain triplets or slurs. The bottom system includes circled numbers 1, 2, 3, 4, 5, and 6, likely indicating fret positions or specific fingering techniques. The score is arranged in a vertical sequence of six systems, with some systems containing multiple measures of music.

