COMPOSITION of the SEASON

Complete Edition

Pre-Transcribed Studies

Welcome to *COMPOSITION of the SEASON*. This is the title of my compositional work. After having studied art in the seventies I started to write guitar music in 1994. As a self-taught composer I feel inspired by classical and modern composing rules but I do not obey them strictly. My pieces are subsequently **pre**-transcribed for guitar. They should be musically polished to glitter like precious stones. Guitarists are invited to transcribe my studies into playable guitar scores.

Kind regards

Nr.	T i t e l	op.	Komponiert	Registriert	Reg.-Nr.
	Clubs		*1997*	*1997*	*832-762*
	Arithmix		*2010*	*2010*	*TXu 1-733-386*
1	**Rubin**	1,2,4,6,8,11	1994	1995	2-021-074
2	**Topas**	3,5,7,9,10	1995	1995	2-021-075
3	**Opal**	12,13,14,15,16,17	1995-96	1996	2-119-170
4	**Aquamarin**	18,19,20,21,22,23	1996	1996	2-119-169
5	**Smaragd**	24,25,26,27,28,29,30	1997	1997	2-246-987
6	**Beryll**	31	1997-98	1998	2-337-973
7	**Onyx**	32	1998	1998	2-337-970
8	**Saphir**	33	1998	1999	2-390-206
9	**Tigerauge**	34	1999	1999	2-393-140
10	**Bernstein**	35,36	1999	1999	2-446-560
11	**Türkis**	37,38	1999	1999	2-444-934
12	**Hyazinth**	39,40	2000	2000	2-507-426
13	**Jade**	41	2000	2001	2-565-950
14	**Diamant**	42	2001	2001	2-607-938
15	**Granat**	43	2002	2003	2-809-639
16	**Amazonit**	44	2002	2002	2-706-088
17	**Achat**	45	2002	2003	2-722-379
18	**Nephrit**	46	2002	2003	2-722-379
19	**Serpentin**	47	2003	2003	2-765-899
20	**Lapislazuli**	48	2003	2003	2-765-899
21	**Karneol**	49,50,51,52	2003	2003	2-787-247
22	**Mondstein**	53	2003	2003	2-809-639
23	**Bergkristall Nr. 1**	54,55,56	2003	2003	2-873-065
24	**Bergkristall Nr. 2**	57,58,59	2004	2004	2-908-351
25	**Bergkristall Nr. 3**	60	2004	2004	2-908-351
26	**Bergkristall Nr. 4**	61	2005	2005	3-002-415
27	**Bergkristall Nr. 5**	62,63	2006	2006	3-099-848
28	**Bergkristall Nr. 6**	64,65,66	2007-2008	2008	3-358-149
29	**Bergkristall Nr. 7**	67,68	2009	2009	3-432-147
30	**Bergkristall Nr. 8**	69,70,71	2009	2009	3-442-866
31	**Epilog**	72	2010	2010	3-463-787
32		73, 74	2010	2010	3-528-003
33		75	2018-2019		All Rights Reserved

Paintings and Drawings

(1970-1989)

(c) Uwe Warneke

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1. **My grandfather** (1970) — pencil drawing on paper, 23 cm x 18 cm

2. **Souls** (1971) — pen-and-ink drawing on paper, 21 cm x 30 cm

3. **H. Stoffels** (copy) (1973) — oils on cardboard, 70 cm x 50 cm

4. **Fur Coat** (copy) (1973) — oils on cardboard, 80 cm x 60 cm

5. **Islander** (1973) — red chalk on paper, 24 cm x 20 cm

6. **At the window** (1973) — oils on cardboard, 31 cm x 24 cm

7. **Sensitive** (1974) — pencil drawing on paper, 30 cm x 28 cm

8. **Puppet on a string** (1974) — oils on cardboard, 40 cm x 30 cm

9. **Disabled** (1975) — pencil drawing on paper, 32 cm x 18 cm

10. **The chief** (copy) (1977) — black charcoal + white chalk on paper, 41 cm x 31 cm

11. **The prophet** (1977) — pencil + white chalk on paper, 27 cm x 20 cm

12. **The holy virgin** (1977) — pencil + white chalk on paper, 26 cm x 20 cm

13. **Blue(s)** (1977) — red chalk on paper, 65 cm x 50 cm

14. **Arabian** (1977) — pencil drawing on paper, 33,5 cm x 26,5 cm

15. **The empty dish** (1978) — oils on canvas, 182 cm x 100 cm

16. **Unemployed teeth** (1978) — black charcoal + white chalk on paper, 38 cm x 28 cm

17. **Striking in** (1979) — black charcoal + white chalk on paper, 41 cm x 29,5 cm

18. **A new christ is born** (1979) — oils on cardboard, 31 cm x 25 cm

19. **Dark boy** (1979) — black charcoal on cardboard, 31,5 cm x 29,5 cm

20. **Anxious** (1979) — pencil + white chalk on cardboard, 14 cm x 10 cm

21. **Who are you?** (1980) — black charcoal + white chalk on paper, 61 cm x 43 cm

22. **The mask of sorrow** (1984) — black charcoal + white chalk on paper, 41 cm x 28 cm

23. **Sides of my soul** (1984) — oils on canvas, 80 cm x 60 cm

24. **Animal's Enemy** (1984) — oils on canvas, 118 cm x 62 cm

25. **Silk scarf I** (1984) — oils on canvas, 85 cm x 62 cm

26. **Silk scarf II** (1985) — oils on canvas, 51 cm x 41 cm

27. **The break** (1987) — oils on canvas, 41 cm x 51 cm

28. **On the beach** (1988) — oils on cardboard, 110 cm x 70 cm

29. **Who of them?** (1988) — gouache on hardboard, 133 cm x 88 cm

30. **Couple of lovers** (1988) — gouache on hardboard, about 200 cm x 80 cm,

owner: Ellen Kohlrausch, Bothel

31. **Magic window** (1988) — oils on cardboard, about 80 cm x 60 cm,

owner: Ellen Kohlrausch, Bothel

32. **Japanese** (1988) — oils on cardboard, about 80 cm x 60 cm,

owner: Ellen Kohlrausch, Bothel

33. **The fitting** (1988) — modelling clay+material, height: 59 cm

34. **The fall of man** (1989) — black charcoal, red + white chalk on paper, 59 cm x 42 cm

35. **Where's my heart?** (1989) — pencil + white chalk on paper, 27 cm x 22 cm

36. **Chung** (1989) — pencil drawing on paper, 42 cm x 30 cm

37. **Girl** (1989) — pencil drawing on paper, about 25 cm x 20 cm

38. **Beloved feet** (1989) — linoprint, about 30 cm x 21 cm,

owner: Ellen Kohlrausch, Bothel

39. **Telephone box** (1989) — linoprint, about 30 cm x 21 cm,

owner: Ellen Kohlrausch, Bothel

TV*Beat*

Ein Ballettmärchen in 3 Akten

Szenischer Entwurf

für
kleines Ballettensemble
2 Schauspieler
Konzertgitarrist
Schlagzeuger
und
Tontechnik

TVBeat is no HeartBeat. This fairy-tale likes to paint scenically different layers of modern media perception. TV Spots zap Classical tunes. A battle between seriously composed measures and banal Sound Clips dances around the Golden Calf of consumers attention. Nervous drums want to destroy the leisure to hear, word rags try to deride the occurrence to feel. The synthetic ballet turns round and round and trifts away into the empty space of dullness. "Houston, we have a problem".

(c) Uwe Warneke, 2003

Personen

Die MediaMuse

Der SeinsVerwalter

Fleur – aus der MediaWelt

Leon – aus der RealWelt

Zuhälter / Medienproduzent
(Wandler zwischen den Welten)

Wesen der MediaWelt

Bürger der RealWelt

Prolog

Die MediaMuse liebt den Tanz, der SeinsVerwalter hasst ihn. Deshalb tanzen alle Wesen in der MediaWelt der MediaMuse, und es hinken alle Bürger in der RealWelt des Seins-Verwalters. Die Muse und der Verwalter führen ein Streitgespräch darüber, ob zwei Wesen aus den durch einen TVBildschirm getrennten Welten gemeinsam in einer Welt als Liebespaar glücklich werden können. Die Muse bejaht, der Verwalter verneint. Sie wetten: Gewinnt die Muse, darf das Liebespaar tanzen, verliert sie, muss das Paar hinken. Die ScheinMuse spricht ihren Zauber, der dem Liebespaar den Wechsel zwischen den Welten ermöglicht. Das Spiel beginnt.

1. Akt

Leon sitzt in der RealWelt versunken vor einem flimmernden TVBildschirm (der SeinsVerwalter liest Leons 1. Brief). Leon schläft vor dem TVBildschirm ein und träumt einen Albtraum aus unverarbeiteten medialen Sinneseindrücken. Im unruhigen Halbschlaf zappt er sich auf wundersame Weise durch den TVBildschirm in die MediaWelt. Er erwacht auf einem Sandstrand - vor ruhiger Brandung - und beginnt von dort die neue MediaWelt hinkend zu erkunden. In einer gläsernen Diskothek erblickt er erstmals die tanzenden Wesen dieser Welt. Inspiriert von ihrem Tanz beginnt Leon ebenfalls zu tanzen.

2. Akt

Berauscht von seiner neuen Bewegungsgabe tanzt Leon durch glitzernde MediaStrassen. Man verspricht ihm, alles sei ohne Geld zu bekommen. Als er in einem Bordellhof Fleur begegnet, möchte er sie sogleich besitzen, weil sie seinem sehnsüchtigen Ideal gleicht (vgl. 1 Brief). Aber ohne MediaGeld keine Liebe. Leon wird von Fleurs Zuhälter verjagt. Er flüchtet zurück an seinen Sandstrand – diesmal vor lauterer Brandung - , auf welchem er voll Verlangen an Fleur denkt (die MediaMuse liest Leons 2. Brief). Während Leon in einen süssen Schlaf voll heissem Begehren fällt, eilt die MediaMuse zu Fleur und flüstert ihr Leons Zeilen ins Ohr. Fleur ist durch diesen Zauber sofort entflammt. Die MediaMuse lockt sie an den Strand – vor tosender Brandung - . Dort entfachen Leon und Fleur ein erotisches Liebesspiel, in welches der Zuhälter, der Fleur heim-lich gefolgt ist, ungestüm eindringt. Es kommt zum Kampf mit Leon. Leon sticht auf seinen Widersacher mit dessen Messer ein. In diesem Moment verhüllt ein rosa Nebel (vgl. 2. Brief) die Liebenden vollständig.

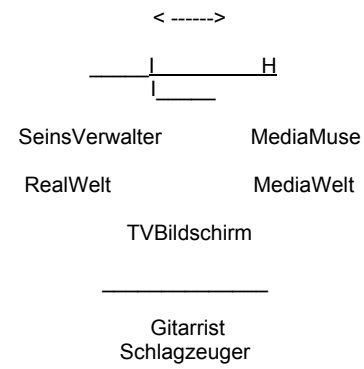
3. Akt

Sie erwachen in der RealWelt: in Leons Zimmer – vor dem TVBildschirm. Die Liebenden tanzen vor Glück, während die Bürger der RealWelt nur hinken können. Fleur und Leon werden beneidet und bewundert – man spricht über sie. Doch je bekannter sie werden, desto mehr entfernen sich ihre Herzen voneinander. Während Fleur immer hochmütiger wird, beginnt Leon an seinem Anderssein als Tänzer unter Hinkenden zu leiden. Auf einer Party verspricht ein MedienProduzent Fleur eine grossartige MedienKarriere. Er gleicht ihrem Zuhälter aus der MediaWelt bis aufs Haar. Fleur bricht mit Leon und gibt sich dem Produzenten im Glauben auf Ruhm und Geld hin. Als Fleur einen MedienVertrag unterschreibt, hüllt sie ein schwarzer Nebel ein und entführt sie zurück in die MediaWelt, in der sie wieder als Prostituierte arbeiten muss, weil ihr Produzent, der sich in ihren Zuhälter zurückverwandelt hat, sie dazu zwingt. Fleur erkennt ihren Irrtum – zu spät: Sie hinkt an den Sandstrand – vor ruhiger Brandung - und wartet vergebens.

Epilog

Leon sitzt wieder versunken vor dem flimmernden TVBildschirm (Der Seinsverwalter liest Leons 3. Brief). Die MediaMuse hebt ihren Zauberspruch auf, das Spiel ist entschieden: der SeinsVerwalter hat es gewonnen. Leon schaltet das TVGerät aus, erhebt sich und hinkt von der leeren Bühne.

Bühnenskizze



*TV*beat - a Ballet Script written by Uwe Warneke (© 2005)

Prolog

The Media Muse loves the dance, the Seinsverwalter hates it. Therefore all beings dance in the Media World of the Media Muse and all citizens limp in the Real World of the Seinsverwalter. The Muse and the Verwalter discuss whether two loving beings from the worlds separated by a TV-screen can become happy as a courting couple in one of the two worlds. The Muse accepts, the Verwalter denies. They bet: If the Muse wins, the pair will remain together and will be allowed to dance, if she loses, the pair will be separated and both ones will have to limp. The media muse speaks her charm which makes alternation between the worlds possible for the courting couple. The game starts.

First Act

Leon is sitting in the Real World in thoughts verse toad in front of a shimmering TV-screen and thinks of Fleur he has seen in a TV-film. He has fallen in love with her immediately. Leon falls asleep in front of the TV-screen and dreams a nightmare of raw and erotic media impressions. In restless doze he is zapping himself on miracle sperm kind through the TV-screen into the Media World. He awakes on a sandy beach - in front of calm surf - and begins from there to explore limpingly the new Media World. In a glassy dancing palace, he glimpses the dancing beings of this world for the first time. Inspired by their manner of dancing Leon succeeds in dancing himself.

Second Act

Leon is dancing through twinkling Media streets, intoxicated by his new ability to dance. He is promised that everything can be received for free. When meeting Fleur in a court of a brothel, he would like to conquer her and unite himself with her immediately. But without media money no love! Fleur's pimp chases Leon away. He flees to a sandy beach on which he thinks of Fleur, full of desire - this time in front of clear surf. While Leon is falling into a sweet slumber full of hot desire, the Media Muse rushes to Fleur and whispers Leon's thoughts into her ear. Fleur is immediately roused by these loving feelings for her. The Media Muse attracts her to the shore -in front of roaring surf. Leon and Fleur arouse an erotic love game into which the pimp penetrates impetously - he has followed Fleur secretly to there. A fight between Leon and the pimp starts. Leon pierces in self-defense to his adversary with the adversary's knife. In this moment, a pink fog veils the two lovers completely.

Third Act

The lovers awake in the Real World: in Leon's room - in front of the TV-screen. They dance full of happiness while the citizens of the Real World can only limp. Fleur and Leon are envied and admired - one speaks about them. But per more wellknown they become, the more their hearts remove themselves from each other. While Fleur becomes haughtier and haughtier, Leon begins to suffer from being a dancer in a world of limping. On a private Party, a Media Producer promises Fleur a splendid media career (He resembles her pimp from the media world). Fleur breakes with Leon and gives herself away to the producer in belief on fame and money. When signing a media contract, a black fog envelops her and kidnappes her back into the Media World in which she has to work again as prostitute - because her producer who has reconverted himself into her pimp forces her to do this (he is a wanderer between the worlds). Fleur recognizes her fault - but too late: she limps to the sandy beach - before calm surf - and waits in vain.

Epilog

Leon is sitting again verse toad in front of the shimmering TV-screen. The Media Muse cancels her spell, the game is decided: the *Seinsverwalter* has won it. Leon switches off the TV, arises and limps from the empty stage.

The Bet - between *Mediamuse* and *SeinsVeralter*

Mediamuse:

Seinsverwalter, why don't you speak with me? Do not think all time! Live to see the moments of your life!

SeinsVerwalter (existence administrator):

This approach to life seems to me a little bit banal. Have you ever thought outside the box? What about the following idea? - Most beings only know the fact that they were born because one tells them. They even can't remember their first one or two years. Without the credential of others they would think to live in shortened life. If one existed however, without being conscious about this later, then one would have lived with similar probability before one's birth. A consistent existence after death is also conceivable. Our consciousness seems to provide not a scrap of evidence for our existence.

Mediamuse:

I hear, what you conclude, and I miss, what you believe.

SeinsVerwalter:

Believe? I'm moving within the amazing borders of my apprehension.

Mediamuse:

Exactly! Your analytic intelligence controls you. Do you actually know that there are beings capable of emotional and social intelligence?

SeinsVerwalter:

I'm afraid of these creatures. I loathe their uncontrolled outbreaks!

Mediamuse:

You combat your fear with regulation and control. In your world grey robots live, incapable to love or help each other spontaneously, they limp past one another. In my world the beings believe in gods of brotherly love.

SeinsVerwalter:

My beings know these gods but they had lost their belief in them. They didn't succeed in accepting that it was never the function of these gods to avert evil and death. If these gods had totally controlled their existence my beings would have been helpless like puppets on a string. In reality my beings always had the power to destroy everything selfmade destroying them, but at the end they act like sheeps driven by a herder of consumption. Therefore I had to organize my world the way I did, because instead of respecting each other my beings had destroyed their human responsibility by vanity. Sometimes one being still tries to believe in love - a weak flame, going dry soon. We limp, because masses, which move too fast, are dangerous.

Mediamuse:

And we dance to discover our self !

SeinsVerwalter:

The only thing you will discover is the conceitedness in you. No heartbeat anymore! Your beings are driven by TVbeat. And this beat costs money, only your rich ones can try to 'discover' this so called 'self'. The others take pictures without respite. Instead of doing their sex job even your prostitutes often act in silly and vain private videos published in hundreds of program channels. Your Paradies is a large brothel. What anachronism! We however pay with mutal personal services. We live without money in audio world, all compository tone pitch battles have been fought, we like sound colors. Our news are spoken, TV consoles are antigues for gatherers, sometimes they watch your so called 'films' without real interest. What is of use for us, does not remain uncontrolled or destroyed by visual vanity. If a being of RealWorld enters MediaWorld, it will unmask your hypocrisy. It will win you to live like us and at the end your realm becomes mine!

Mediamuse:

Mistake! Only one of us can proselytize our world, but nobody of MediaWorld wants that! We are proud lions in the grey age of aquarius. Quite the contrary: your intruder will learn to love and dance and afterwards your world will change.

SeinsVerwalter:

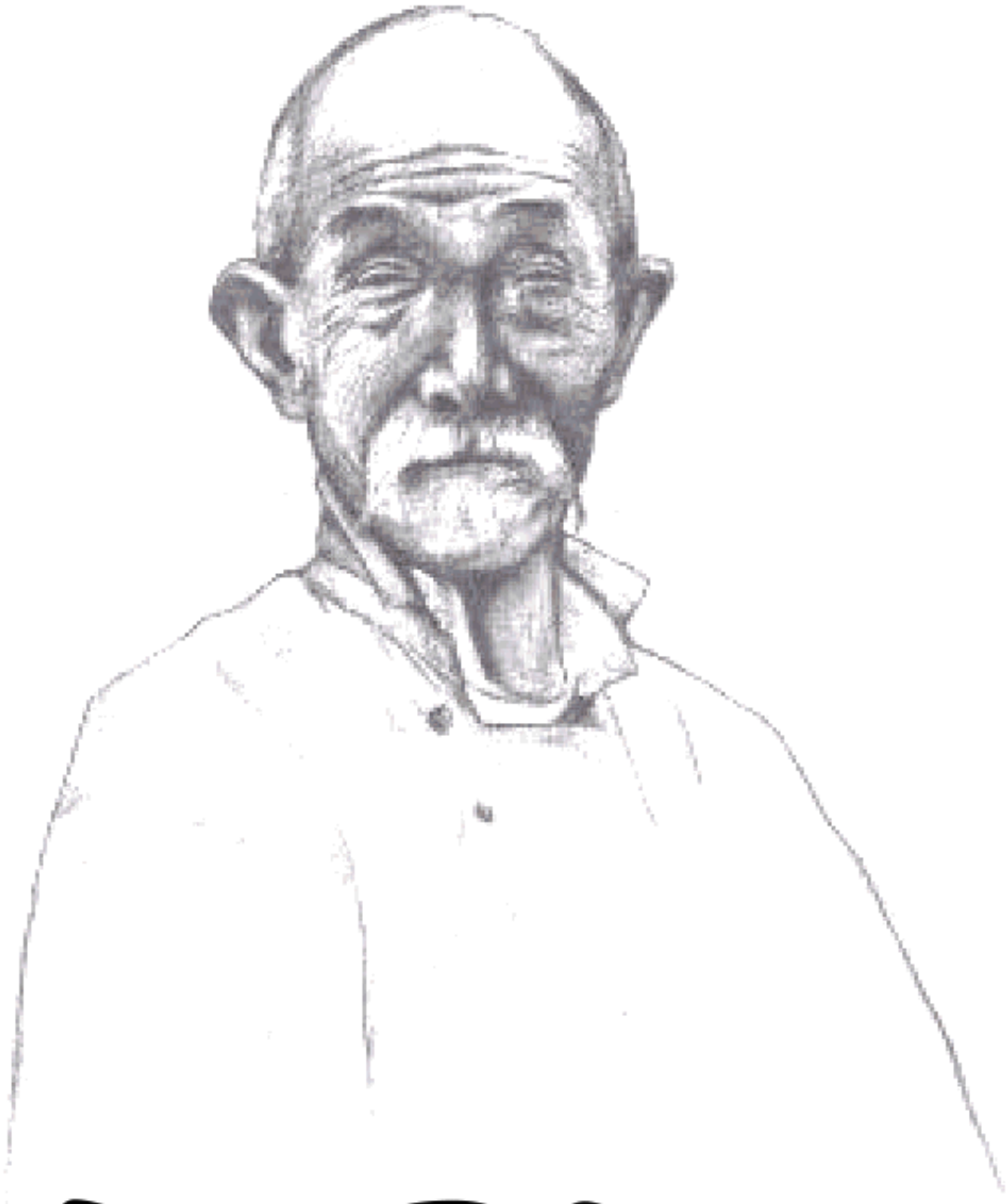
In order to convert RealWorld, my being would have to be vain. We cannot be vain. We always remain in our heart what we are: organized, average - passive however peaceful.

Mediamuse:

Let us now then once open the border between our worlds and bet. My orchestra and your sound machines should content who is best expressing our being's feelings. Yes they feel! - You will see! If I'm right two of our different beings can live and dance as loving couple in one of our different worlds, if you're right they will be torn apart again and both sentenced to limp, each one in its anterior world. By the way: if I lose and my being has to live alone again in MediaWorld it won't be able to convert it, because ... it limps! Nobody would believe in the truth an unselfish handicapped outsider preaches.

SeinsVerwalter:

You never give up, don't you? Anyway, the bet is on! Speak your charm to open the screen ...



CLUBS

Strategiespiel für 2 Personen

(c) Uwe Warneke 1998

Clubs

a strategic card game for 2 players

(c)Uwe Warneke'98
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Clubs *is a strategic card game. You play it with 32 cards of 'normal' french hand: two of yours in holidays, in a break ... nearly everywhere.*

Have fun! *Uwe Warneke*

PLAYERS: 2
CARDS: 32
(french hand: clubs, spades, hearts, diamonds)
CARD's VALUES IN ORDER OF TRICKS:
Ace, Ten, King, Queen, Jack, Nine, Eight, Seven

GAME's OPENING

1. Player #1 shuffles the hand and distributes 6 cards each by turns, the remaining 20 cards are left covered behind (talon);

2. During the game's opening CLUBs are always trumps. Player #2 plays his first card, Player #1 has to follow suit by making a trick or throwing off any other card. If he can't follow suit (any more) he can make a trick with a CLUBs card or throw off any other card. The winner of the trick plays the next card and so on;

GAME

3. When all 12 cards have been played, Player #1 uncovers the talon's top card. Its suit is trump for the rest of the game. This card is put back, the talon is reshuffled;

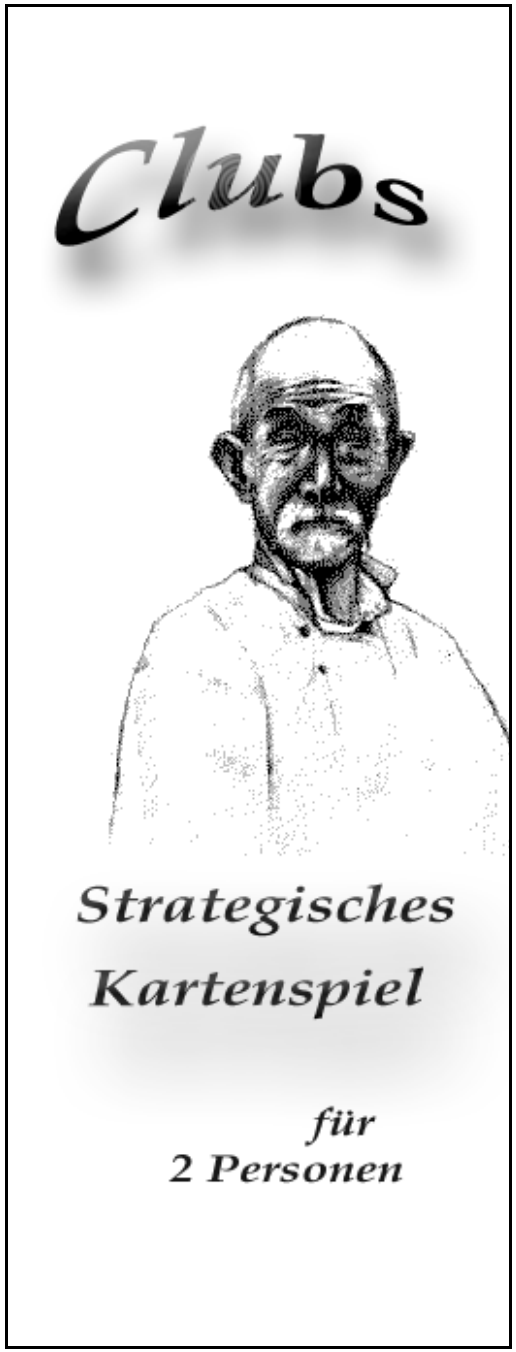
4. Player #1 distributes the 20 talon cards by turns. The winner of the last trick receives the first card. Each Player examines his hand: if he has got one or more Jacks he CAN play WINNINGS, but is not obliged to play this. Who has'nt got any Jack HAS TO PLAY LOSS;

5. The winner of the last trick continues the game as described (see 2.), - trumps may have changed (see 3.);

6. If a player has one or more Jacks in his hand and he wants to play WINNINGS he will be obliged to play a Jack as last card. Otherwise his WINNINGS game won't be valid. A game with no Jack played as last card is always a LOSS game.

SETTLEMENT

The players count the cards of their tricks. If each player counts 16 cards this play will be tied. Then both players get 0 points. A player will win if he owns at least 18 cards ... If he has played WINNINGS the number of his cards will have been his credit. If he has played LOSS he won't have won any point. The other way round: a player will lose if he owns 14 or fewer cards. If he has played LOSS he will have got 18 points. If he has played WINNINGS he will not have won any point. A game round consists of 10 games.



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Clubs

ein strategisches Kartenspiel für 2 Personen

(c)Uwe Warneke'98
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Clubs *ist ein strategisches Kartenspiel. Man spielt es mit 32 'normalen' Spielkarten: zu zweit im Urlaub, in der Mittagspause kurz: ... .fast überall.*

Viel Spaß *Uwe Warneke*

SPIELER: 2
SPIELKARTEN: 32
(franzoesisches Blatt: Kreuz, Pik, Herz, Karo)
KARTENWERTE IN STICHREIHENFOLGE
As, Zehn, Koenig, Dame, Bube, Neun, Acht, Sieben

SPIELEROEFFNUNG

1. Der Geber mischt das Blatt und verteilt abwechselnd je 6 Karten, die restlichen 20 Karten bleiben verdeckt liegen (Talon);

2. Während der Spieleröffnung ist immer KREUZ Trumpf (Kreuz = engl. *Clubs*). Der Nehmer spielt seine erste Karte aus, der Geber muss durch Unter- oder Überstich in der ausgespielten Farbe bedienen. Hat er diese Farbe nicht (mehr) auf der Hand, kann er mit KREUZ stechen oder eine andere Farbe abwerfen. Der Stichgewinner spielt die nächste Karte aus ... usw.;

SPIEL

3. Sind alle 12 Karten ausgespielt, deckt der Geber die oberste Karte des Talons auf. Ihre Farbe ist nun Trumpf. Diese Karte wird zurückgesteckt, der Talon neu gemischt;

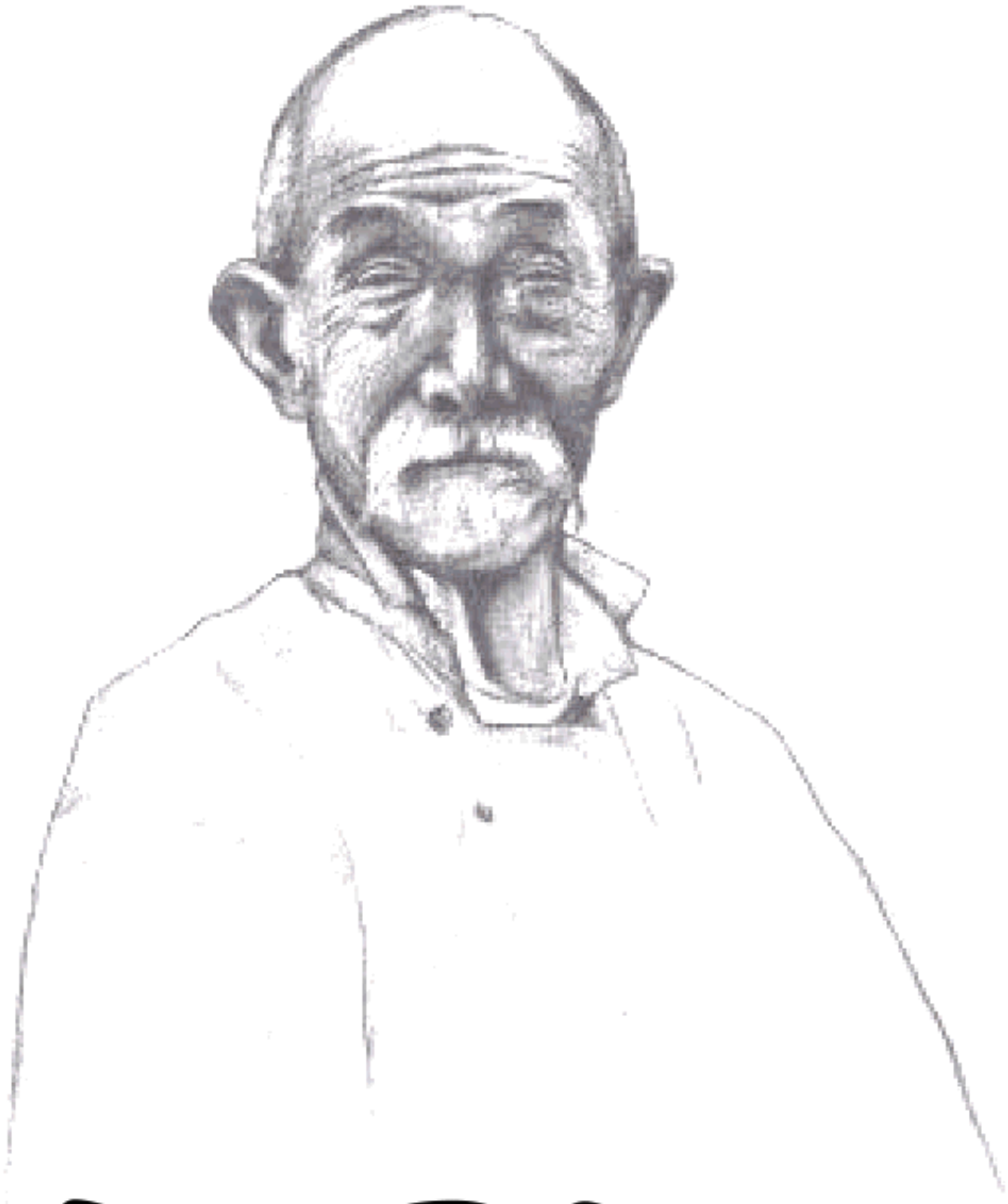
4. Der Geber verteilt die 20 Talonkarten abwechselnd. Der Gewinner des letzten Stiches erhält die erste Karte .Beide Spieler prüfen ihr Blatt: wer einen oder mehrere Buben in der Hand hält, KANN GEWINN spielen, muss es aber nicht. Wer keinen Buben besitzt, MUSS VERLUST spielen;

5. Der Gewinner des letzten Stiches setzt das Spiel wie unter 2. beschrieben fort , - u.U. hat die Trumpffarbe gewechselt (s.3.);

6. Wer einen oder mehrere Buben auf der Hand hat und GEWINN spielt, MUSS als letzte Karte einen Buben ausspielen, soll sein GEWINNSpiel gültig sein. Ein Spiel, bei dem als letzte Karte kein Bube gespielt wird, wird immer als VERLUSTSpiel gewertet.

ABRECHNUNG

Die Spieler zaehlen die Karten ihrer Stiche. Zaehlt jeder Spieler 16 Karten, ist das Spiel unentschieden. Beide Spieler erhalten 0 Punkte. Es gewinnt der Spieler, der mindestens 18 Karten besitzt: spielte er GEWINN, wird ihm die Anzahl seiner Karten gutgeschrieben, spielte er VERLUST, erhält er keinen Punkt. Umgekehrt: es verliert der Spieler, der 14 oder weniger Karten besitzt: spielte er VERLUST, gibt es stets 18 Punkte, spielte er GEWINN, keinen Punkt. Eine Spielrunde besteht aus 10 Spielen.



CLUBS

Junior

Glücksspiel für 2 Personen

(c) Uwe Warneke 2001

CLUBS *Junior*

Spielanleitung

Ein Spielentwurf

© Uwe Warneke, 2001

Spieler 2

Spielkarten 32 (französisches Blatt: Kreuz, Pik, Herz, Karo)

Quartettwerte

Quartett aus:		Punkte
Zehn	=	10
Neun	=	9
Acht	=	8
Sieben	=	7
König	=	4
Dame	=	3
Bube	=	2
As	=	0

Spieleröffnung

1. Der *Geber* mischt das Blatt und verteilt abwechselnd je 8 Karten, die restlichen 16 Karten bleiben als Talon verdeckt liegen;

2. Jeder Spieler prüft, ob er 4 Karten von gleichem Kartenwert in der Hand hält (4 Könige, 4 Zehner usf.). Diese Quartette muß er sofort verdeckt vor sich auf den Tisch legen;

Spiel

3. Im weiteren Spielverlauf versuchen die Spieler durch geschicktes Erfragen Quartette zu bilden. Der *Nehmer* beginnt. Er hat z.B. drei Damen (Kreuz-, Herz- und Karo-Dame) und fragt den *Geber* nach der fehlenden Pik-Dame. Hat der *Geber* diese Pik-Dame, wechselt sie den Besitzer, und der *Nehmer* legt sein nun vollständiges Quartett verdeckt aus. Quartette müssen sofort abgelegt werden. Er fragt den *Geber* nach der nächsten Karte. Hat der *Geber* die Pik-Dame nicht, muss er selbst (der *Geber*) die oberste Karte vom Talon aufnehmen und in sein Blatt einordnen;

Geber *Nehmer*

Der Nehmer benötigt vom Geber die Pik-Dame

4. Danach fragt er den *Nehmer* nach einer Karte. Hat der *Nehmer* diese, wechselt sie den Besitzer, der *Geber* fragt nach der nächsten Karte. Hat der *Nehmer* sie nicht, muss er (der *Nehmer*) die oberste Karte vom Talon ziehen. Er fragt nun den *Geber* wieder nach einer Karte. So werden abwechselnd Karten erfragt, bis einer der beiden Spieler alle seine Karten als Quartette geordnet abgelegen kann oder seine letzte Karte abgibt.

   Bluff:
   Es kann auch eine Karte angefordert werden, die im eigenen Besitz ist oder bereits abgelegt wurde. Durch diesen Bluff zwingt man den

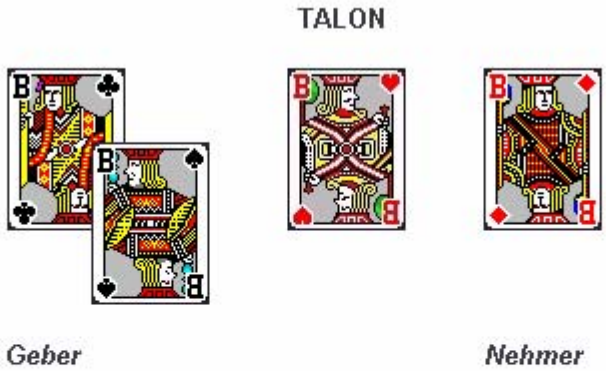
Gegner zu Kartenaufnahme und Gebot. Ein Bluff bei letzter Talonkarte ist nicht erlaubt und bedeutet Spielverlust.

Abrechnung

Gewinner ist, wer als erster keine Karten mehr auf der Hand hat – egal, wie viele Quartette beide bis dahin gebildet haben, oder wie viele Karten noch im Talon liegen. Der Gegner darf dabei nicht seine Karten ebenfalls im nächsten Zug vollständig ablegen können. Gelingt ihm dieses, ist die Spielsituation zunächst unentschieden (patt). Bei Patt gewinnt der Spieler mit der höheren Anzahl an Quartetten. Bei Patt und gleicher Anzahl von Quartetten, entscheidet die Summe der Quartettwerte (s. oben). Ein Spiel kann nicht unentschieden enden, weil bei gleicher Anzahl von Quartetten (je 4) die Summe der Quartettwerte nicht identisch ist (die Gesamtsumme der Quartettwerte (43) ist ungerade, s. oben)

Ein mögliches Endspiel:

Es sind nur noch 4 Karten im Spiel. Der *Geber* besitzt Kreuz- und Pik-Bube. Der *Nehmer* hält den Karo-Buben in der Hand. Der Herz-Bube liegt im Talon (Bluff-Verbot!). Wenn der *Geber* nach dem Karo-Buben fragt, hat er verloren, denn der *Nehmer* gibt seine letzte Karte ab, ohne daß der *Geber* im nächsten Zug ebenfalls rauslegen kann (der Herz-Bube liegt ja noch im Talon). Wenn der *Geber* nach dem Herz-Buben fragt, muss der *Nehmer* diesen vom Talon aufnehmen und nun seinerseits vom *Geber* den Kreuz- und den Pik-Buben erfragen. Damit hätte der *Geber* keine Karte mehr auf der Hand, aber nicht automatisch gewonnen, weil der *Nehmer* im nächsten Zug auch alle seine Karten als Quartett ablegen kann. Das Spiel ist also patt, nun zählen Anzahl der Quartette bzw. die Summe der Quartettwerte (s.oben).



Der Geber fordert den Karo-Buben und verliert

Verteilen Sie im Quadrat Zahlen von **0** bis **9** nach diesen 4 Vorgaben:

+$_{\text{Zahl}}$ **Summe**
der Zahlen in einer Reihe, Spalte oder Diagonalen

x$_{\text{Zahl}}$ **Produkt**
der Zahlen in einer Reihe, Spalte oder Diagonalen

=$_{2,3,4}$ **Gleiche Zahlen**
Anzahl in einer Reihe, Spalte oder Diagonalen

<$_{2,3,4}$**>** **Reihe**
Anzahl aufeinanderfolgender Zahlen (auf- oder absteigend) in einer Reihe, Spalte oder Diagonalen

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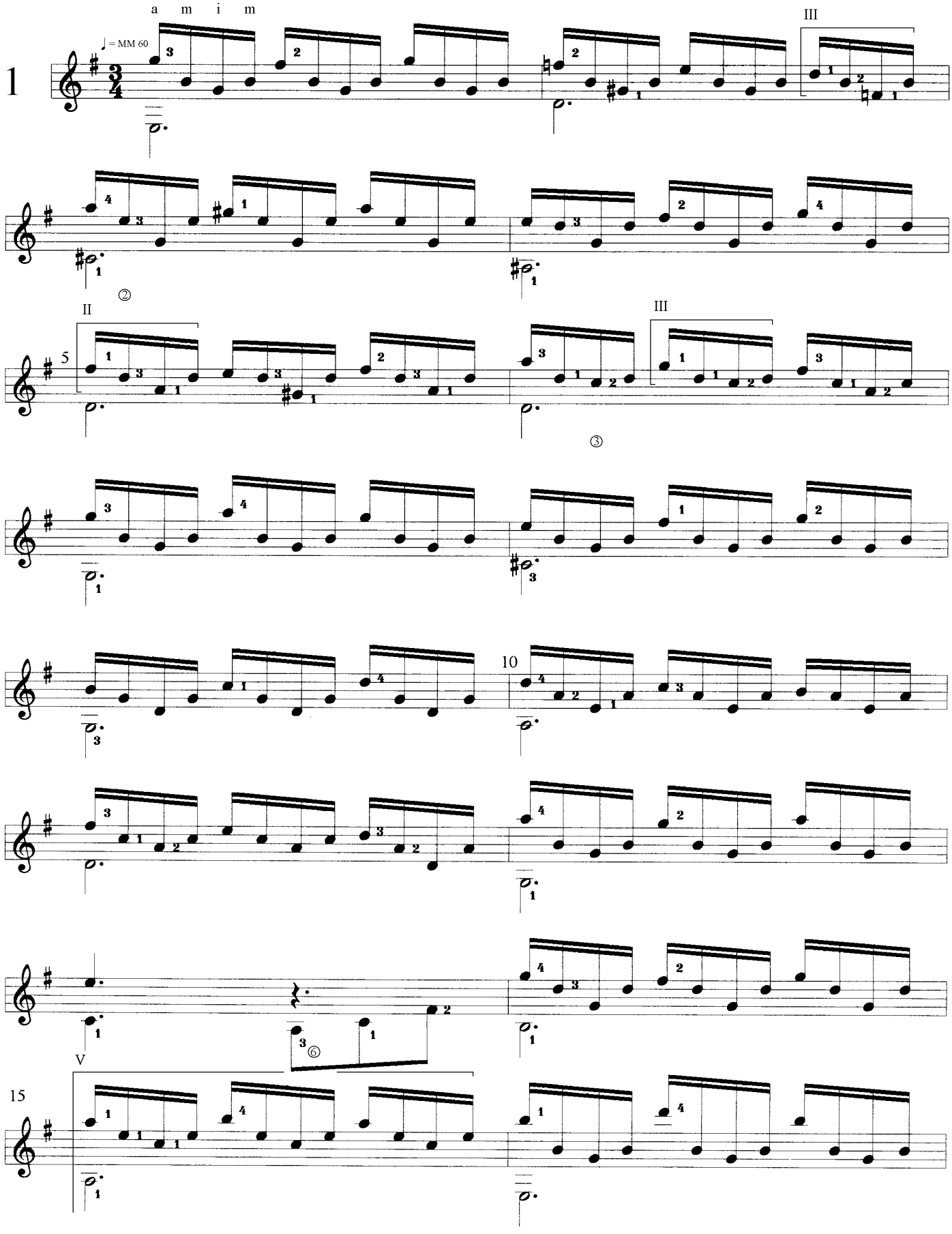
Uwe Warneke
Op.1

Andante con anima



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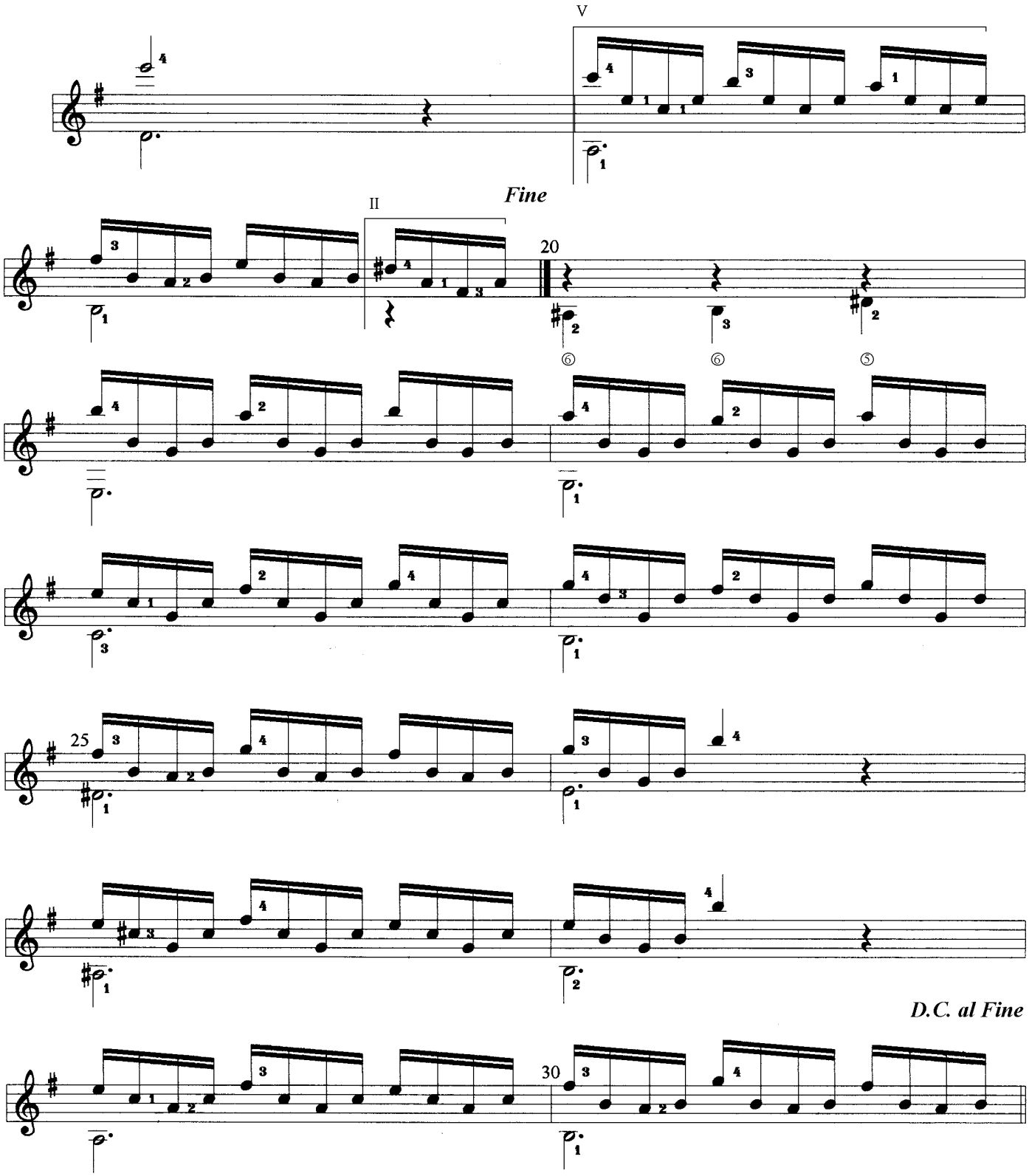

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Guitar Solo

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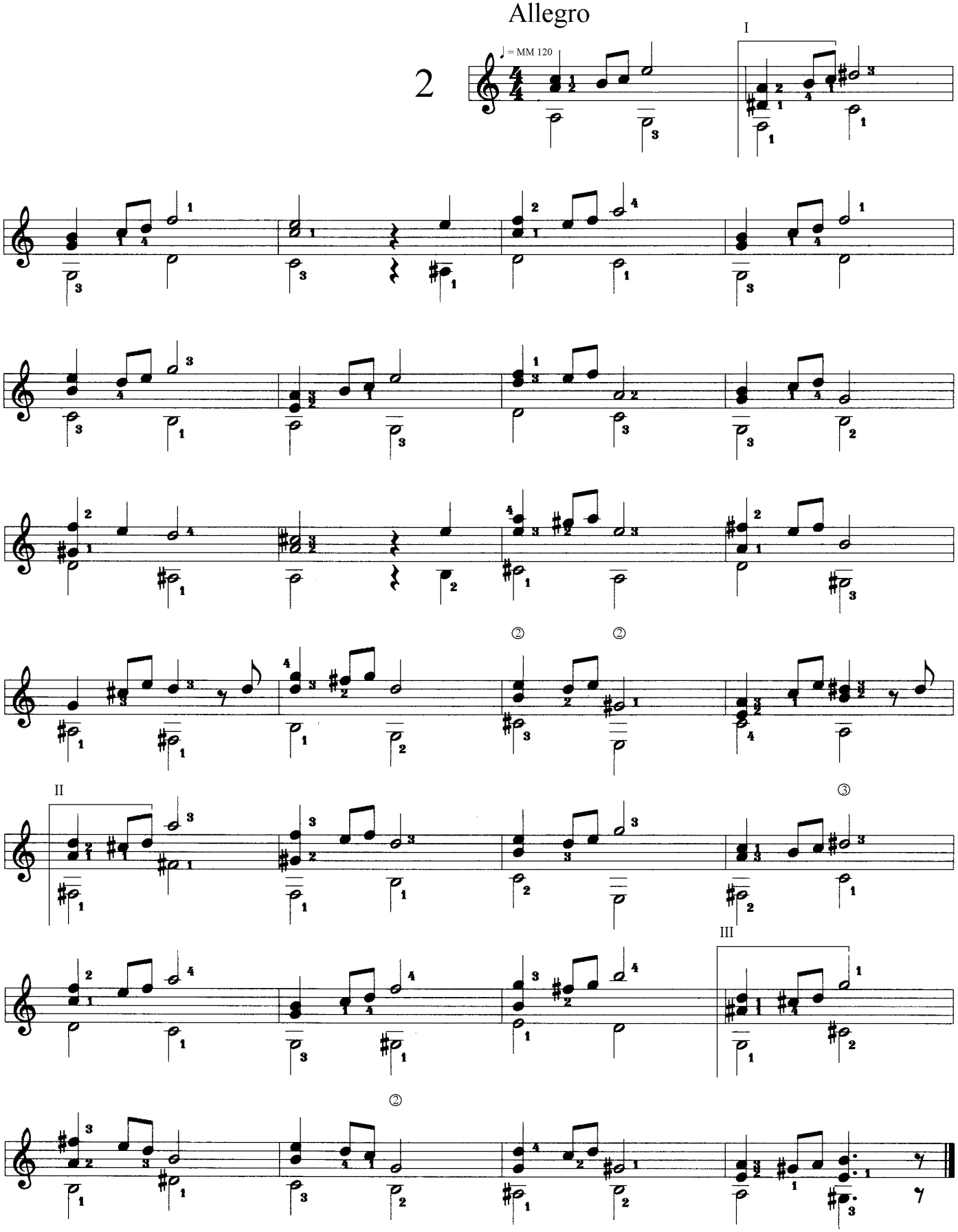
Op.2

Allegro



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Guitar Solo

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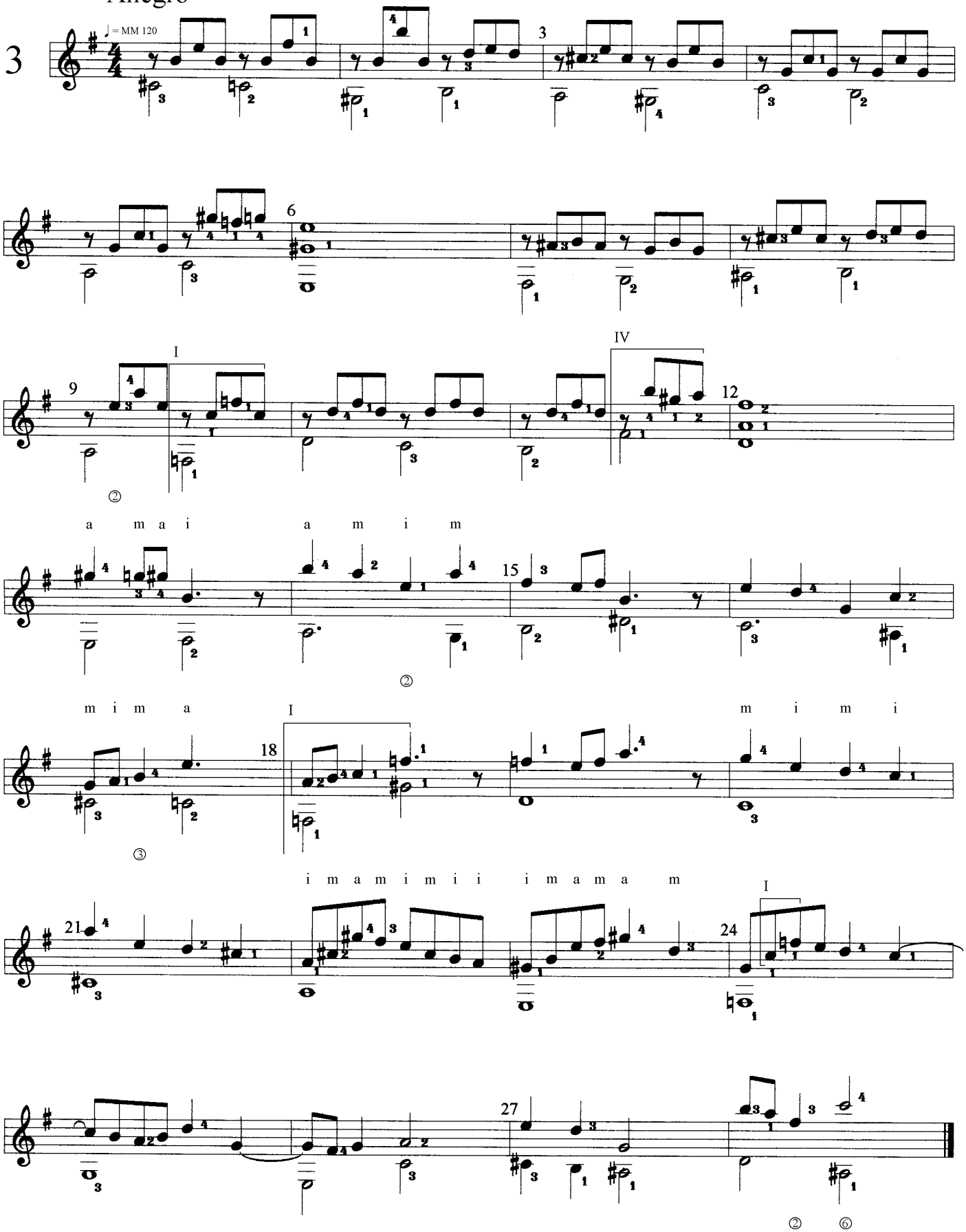
Op.4

Allegro



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Guitar Solo

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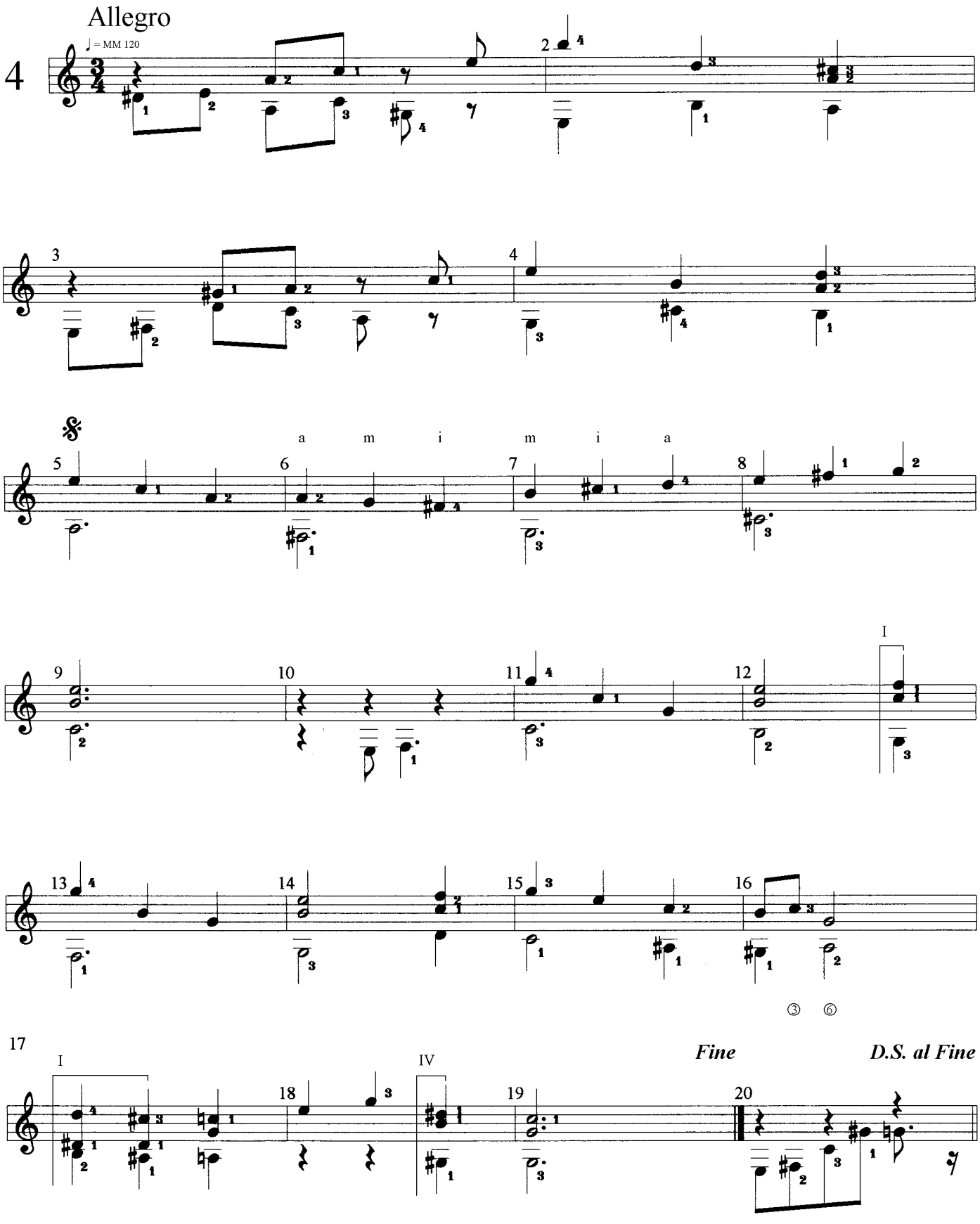
Op.6



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Guitar Solo

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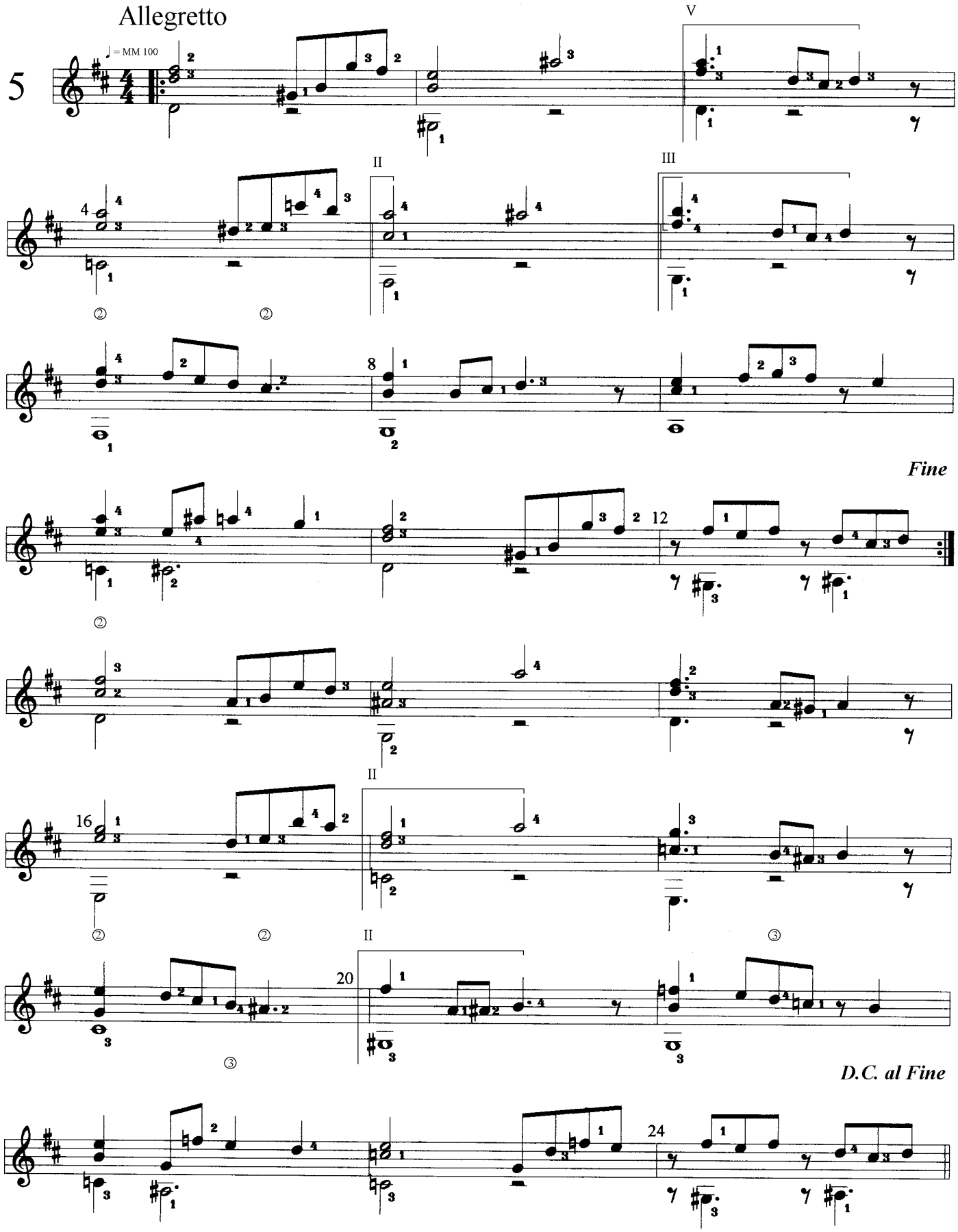
Op.8



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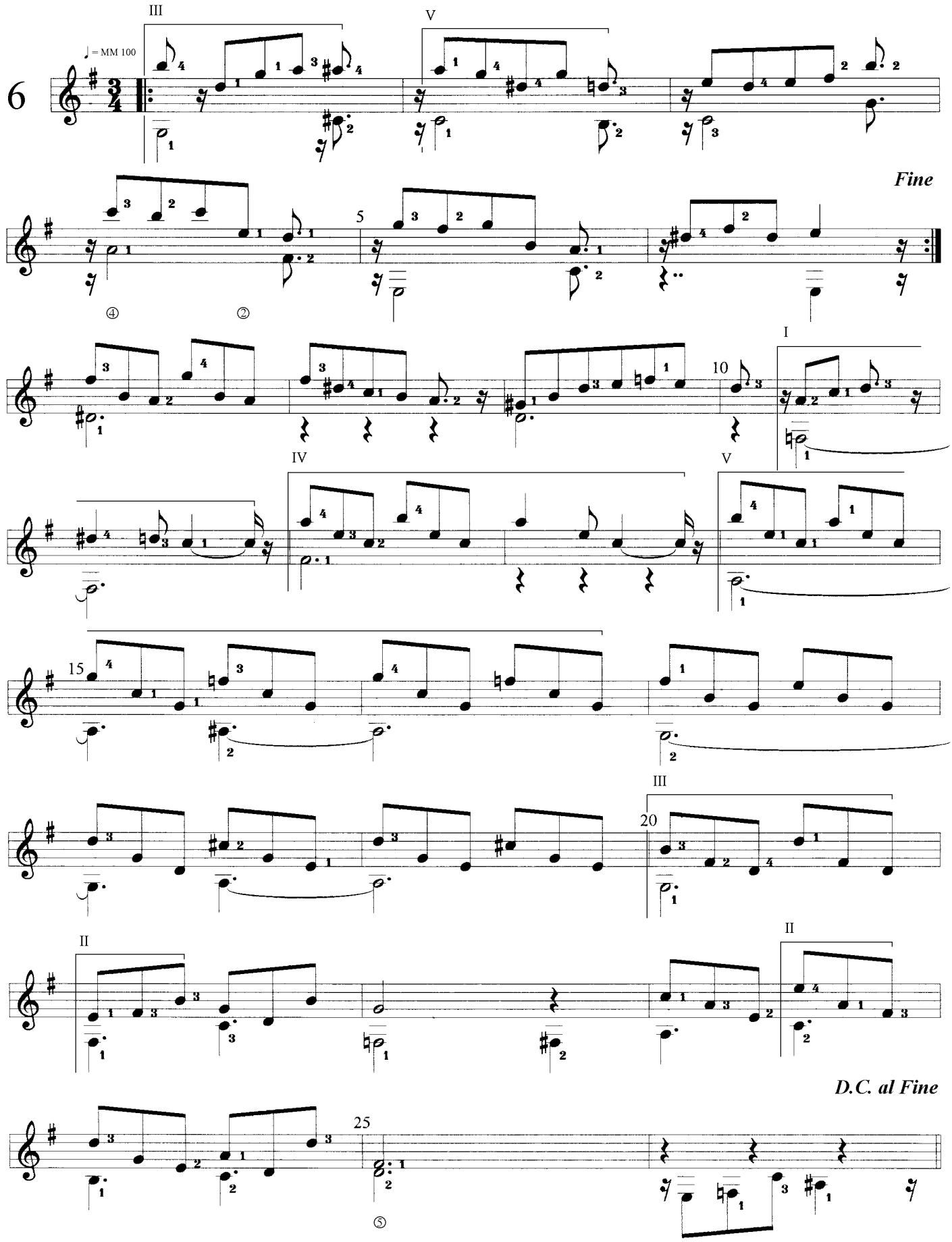
Op.11

Allegretto



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Guitar Solo

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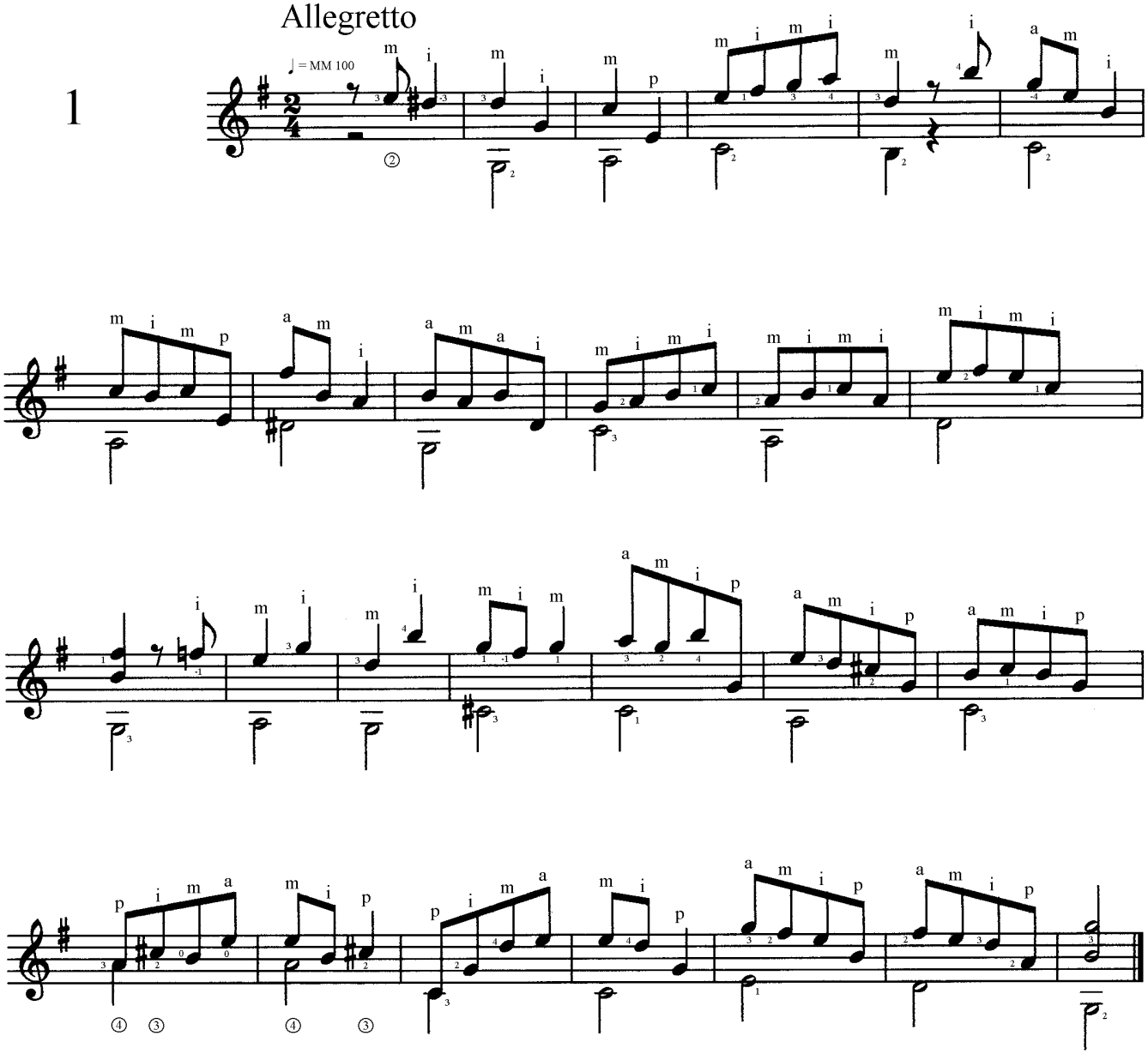
Op.7

1



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Guitar Solo

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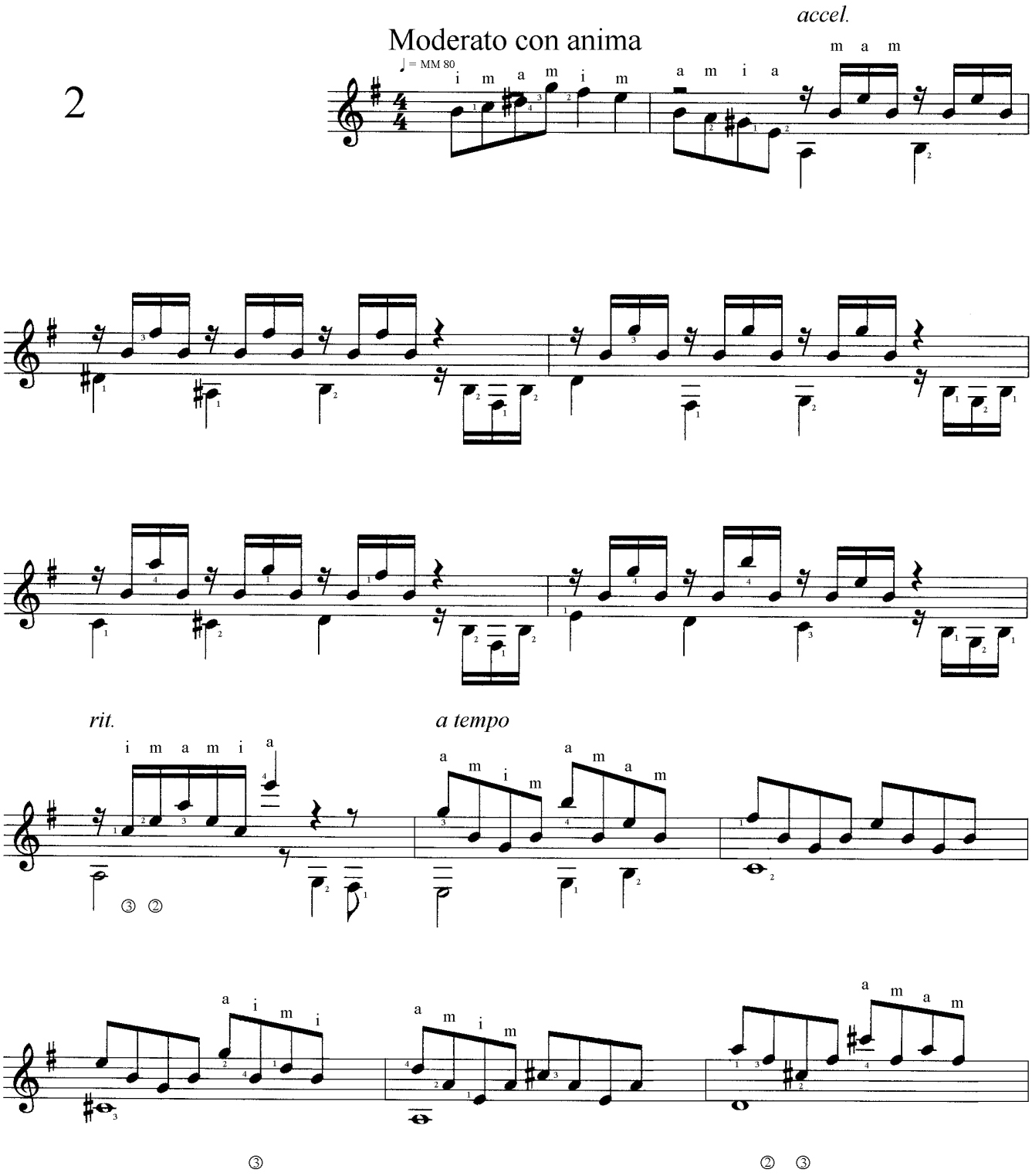
Op.3

2

Moderato con anima



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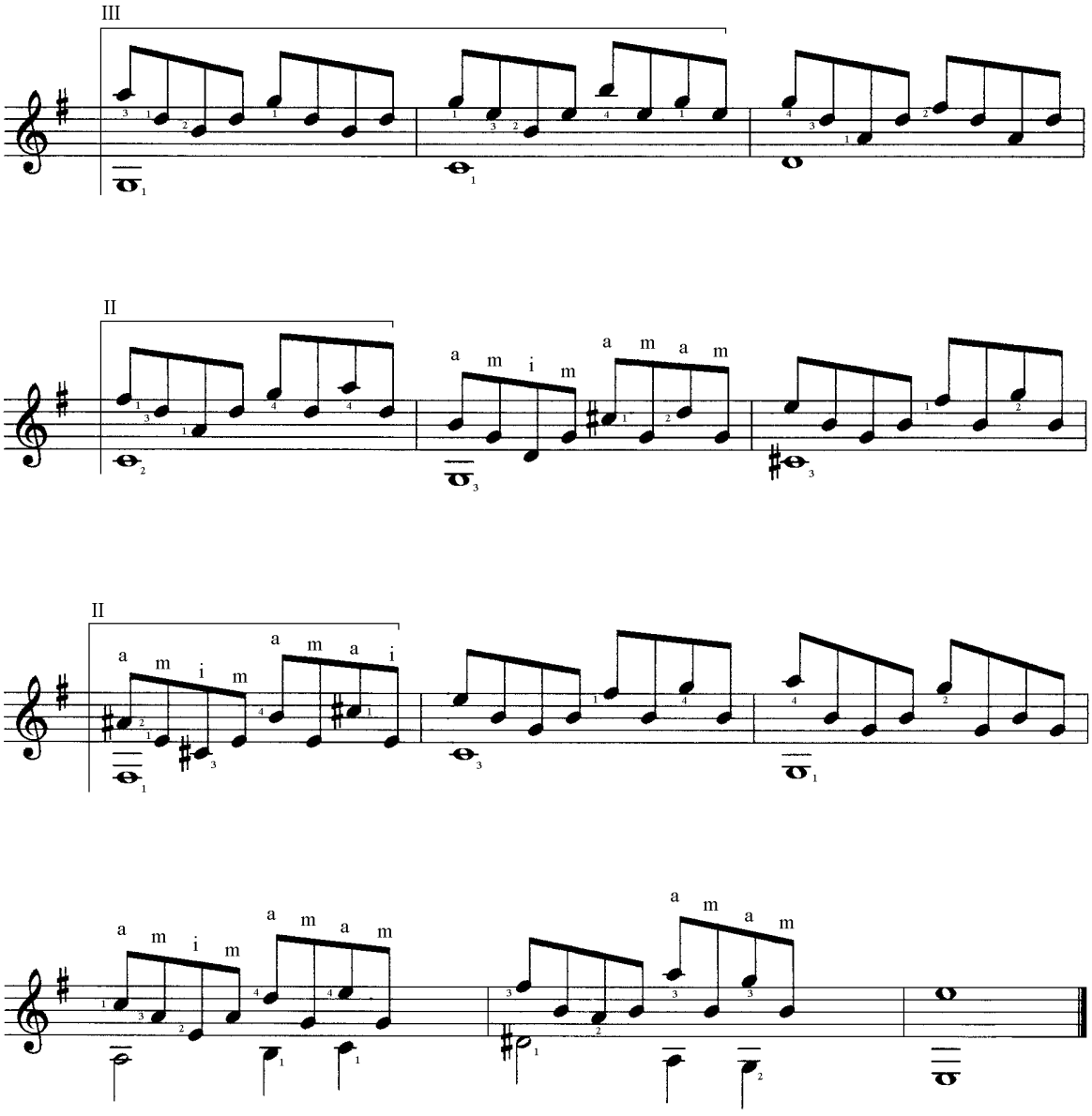

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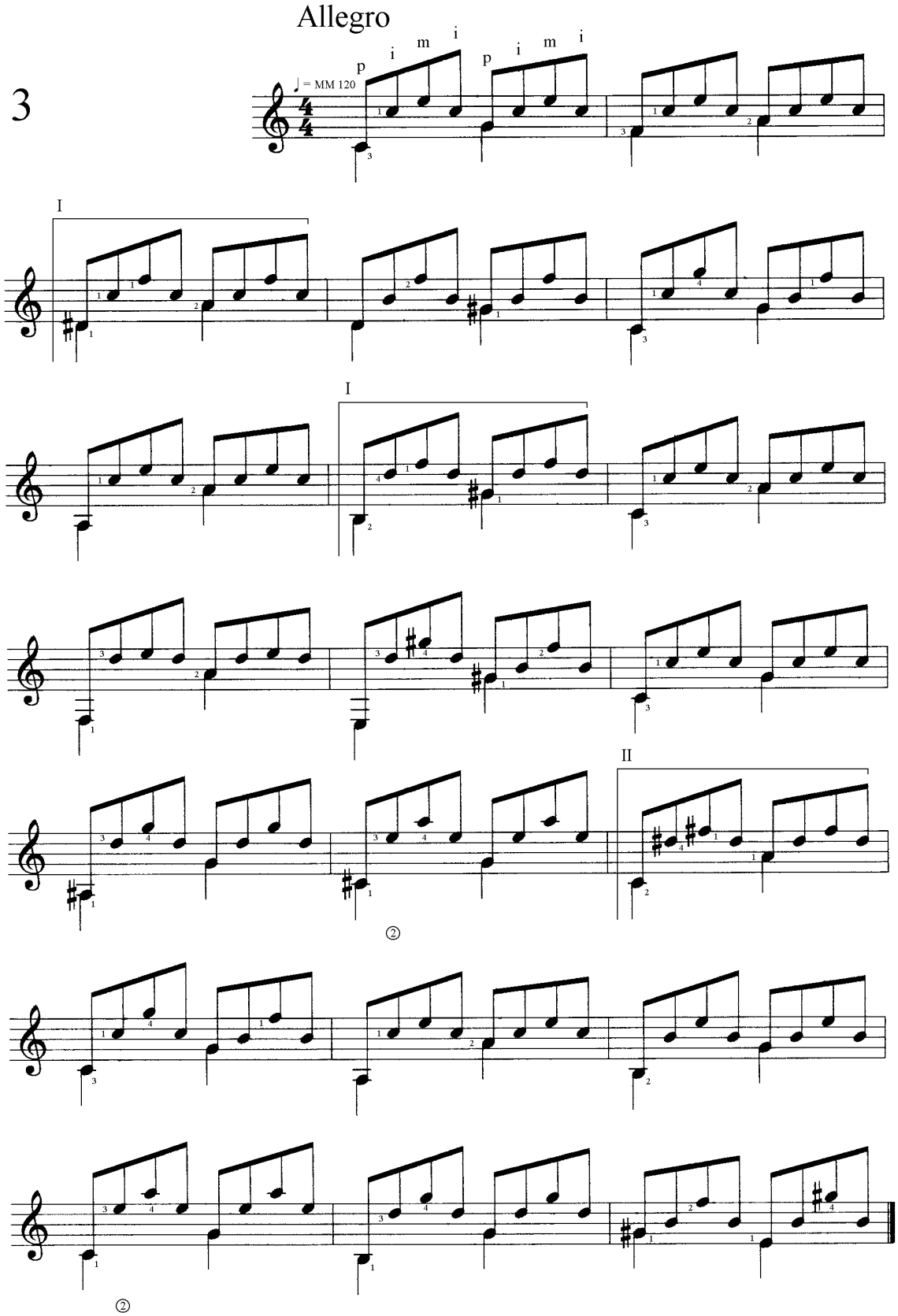
Op.5

3

Allegro



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Guitar Solo

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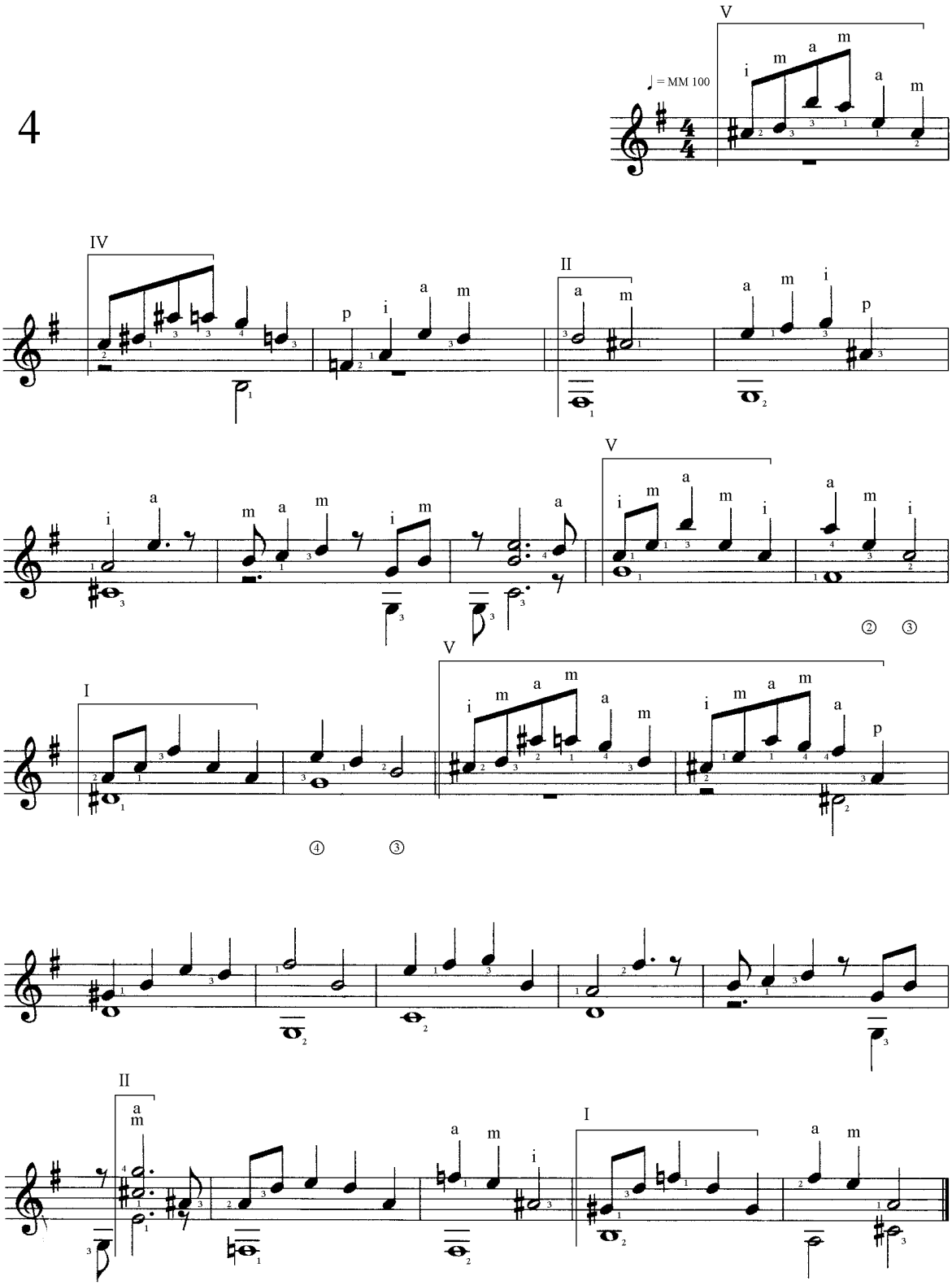
Op.9

Allegretto

4



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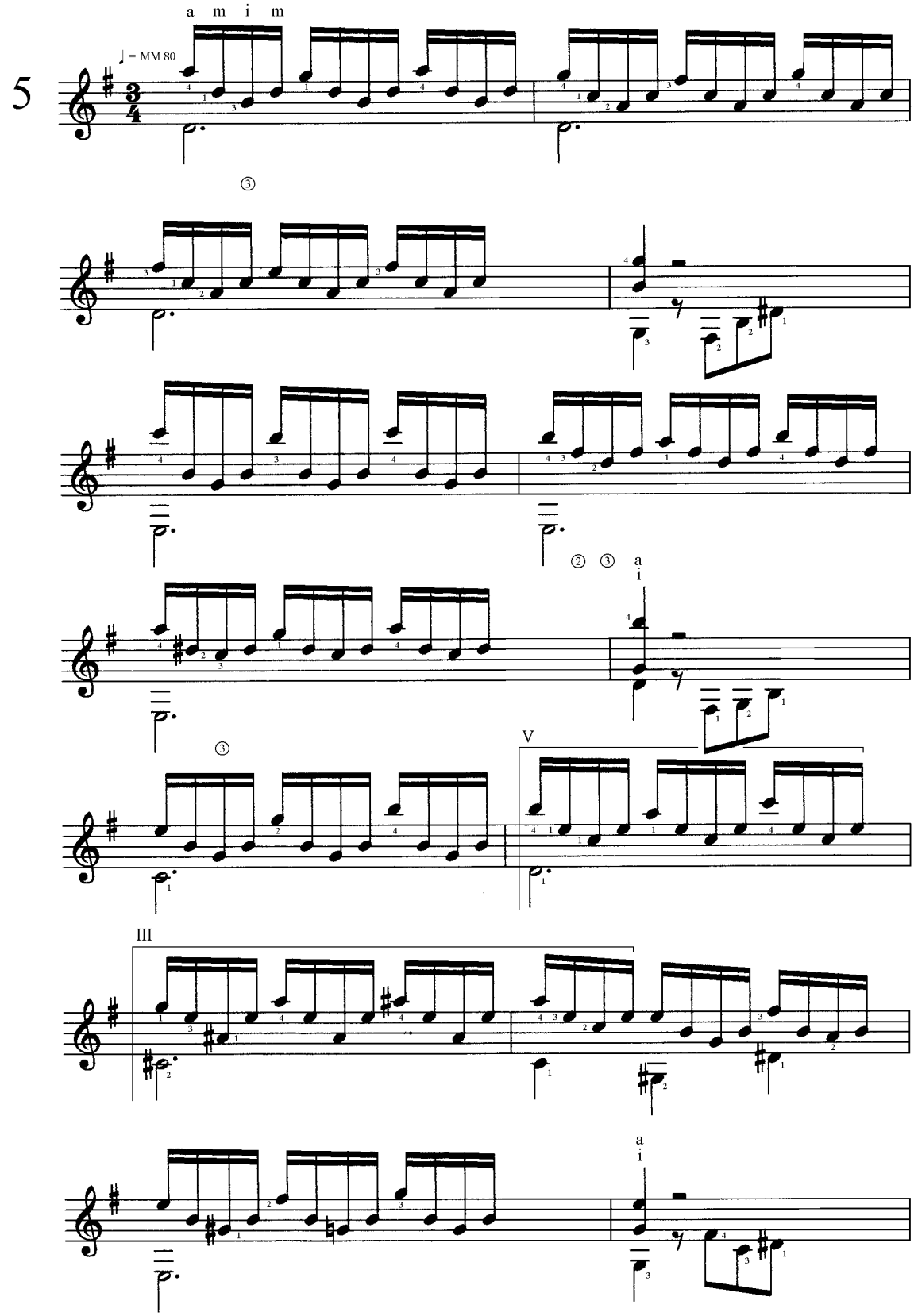

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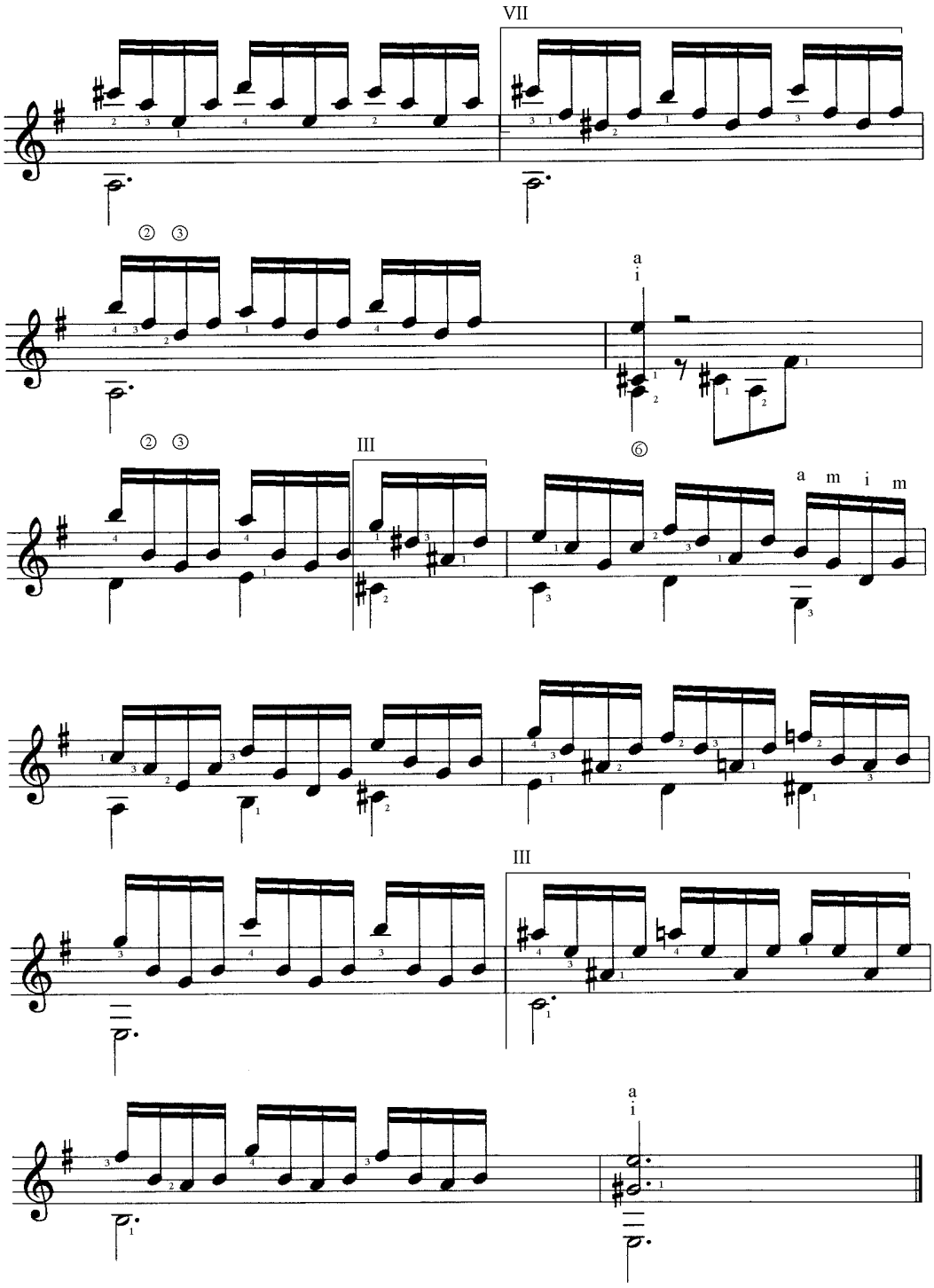

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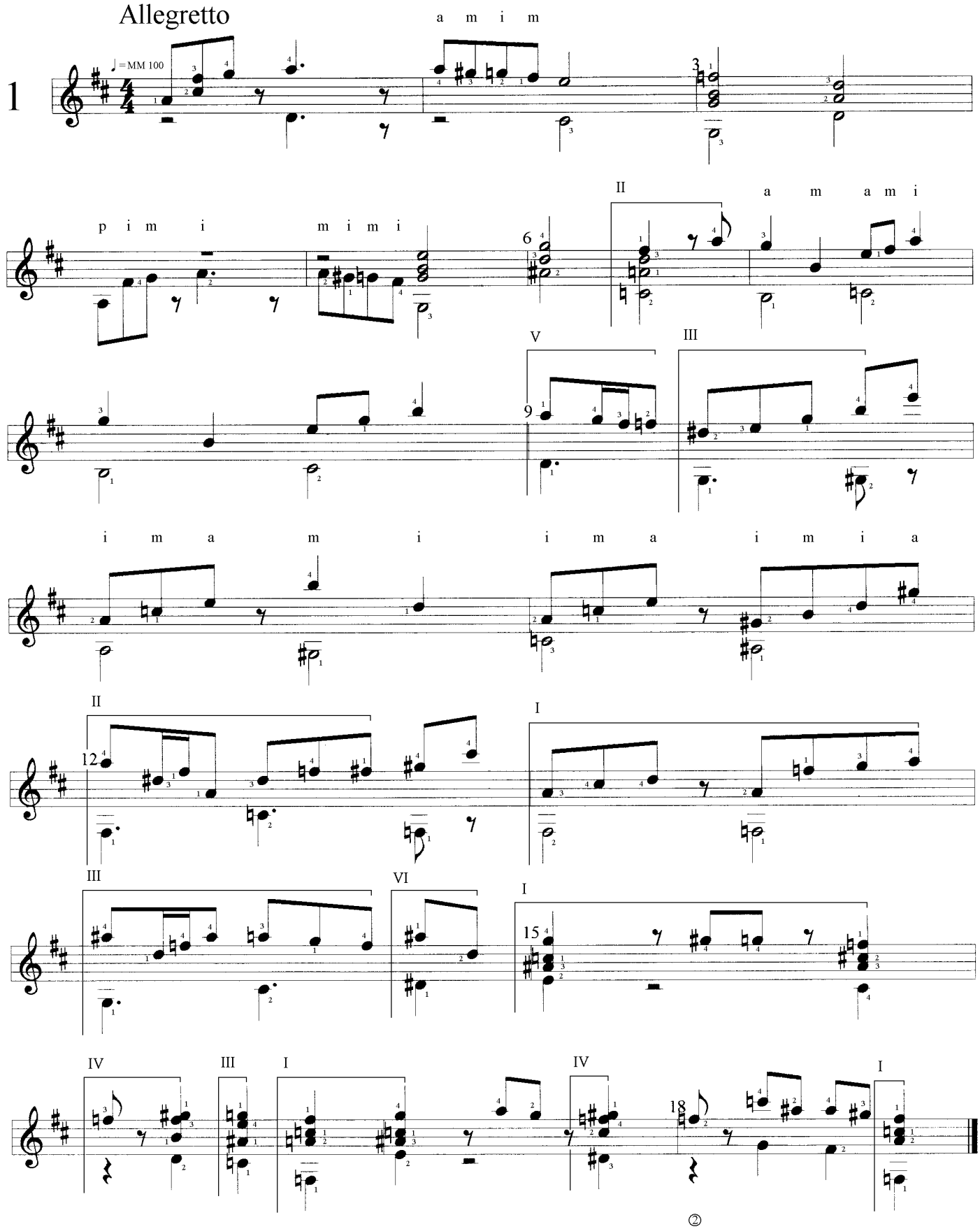

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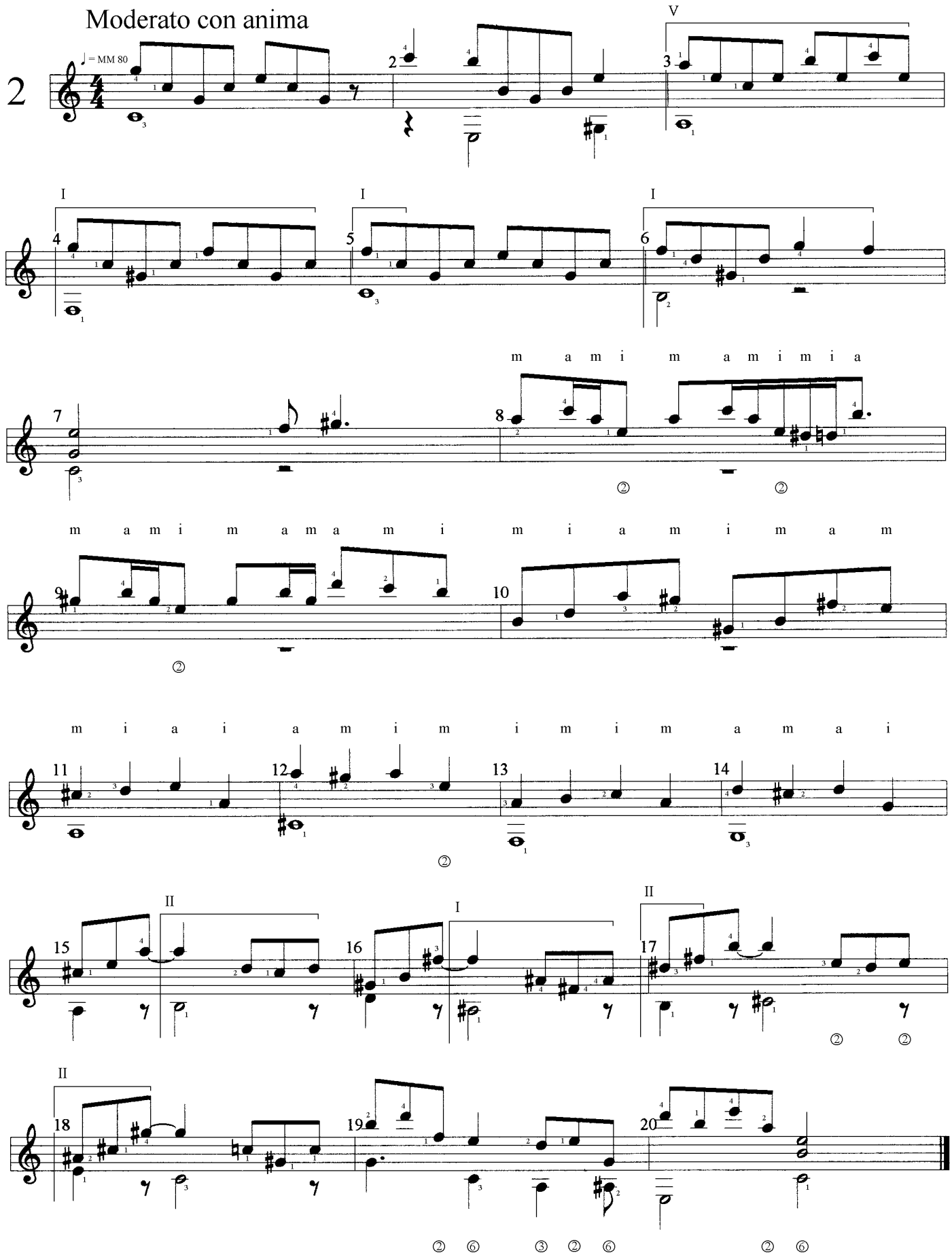

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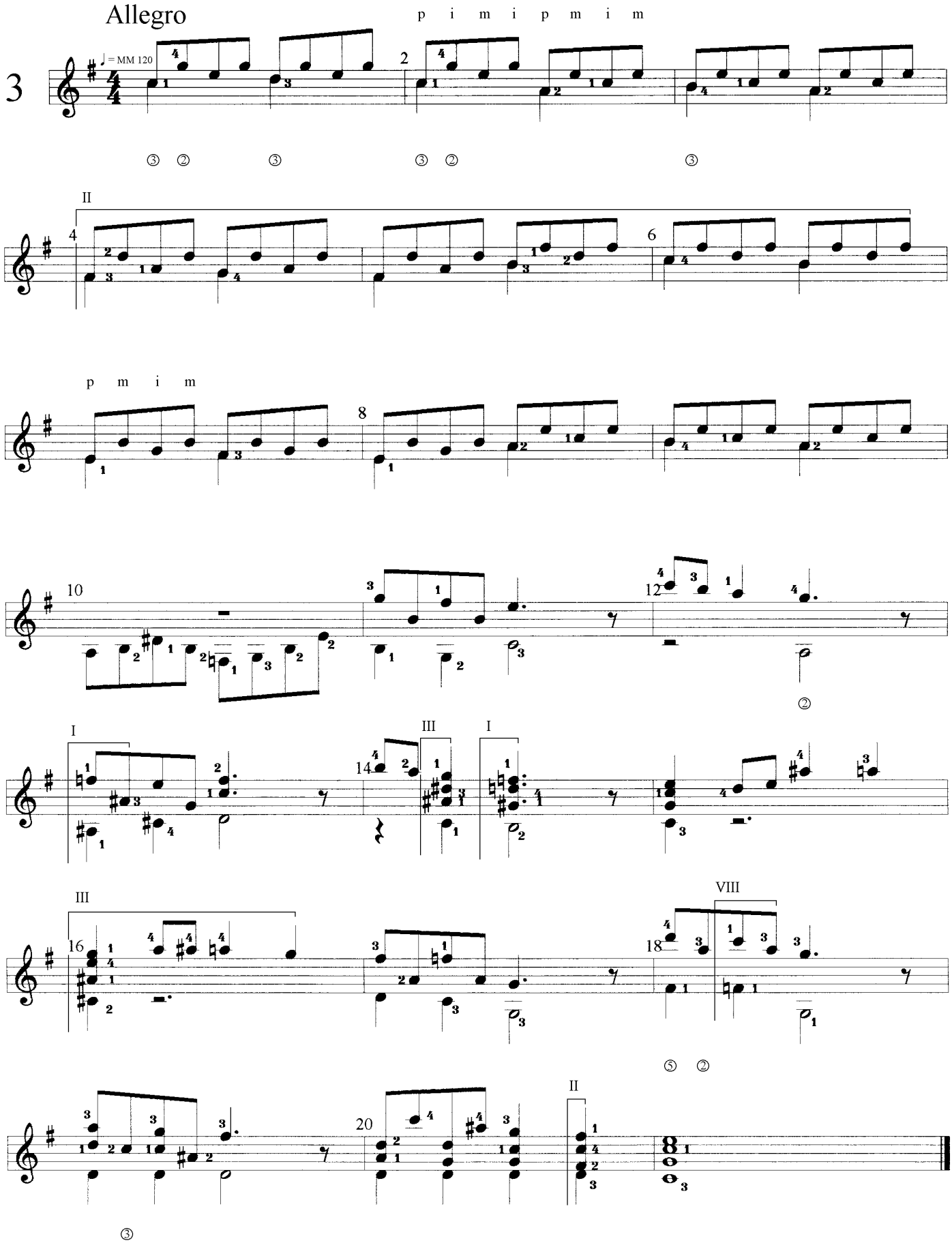

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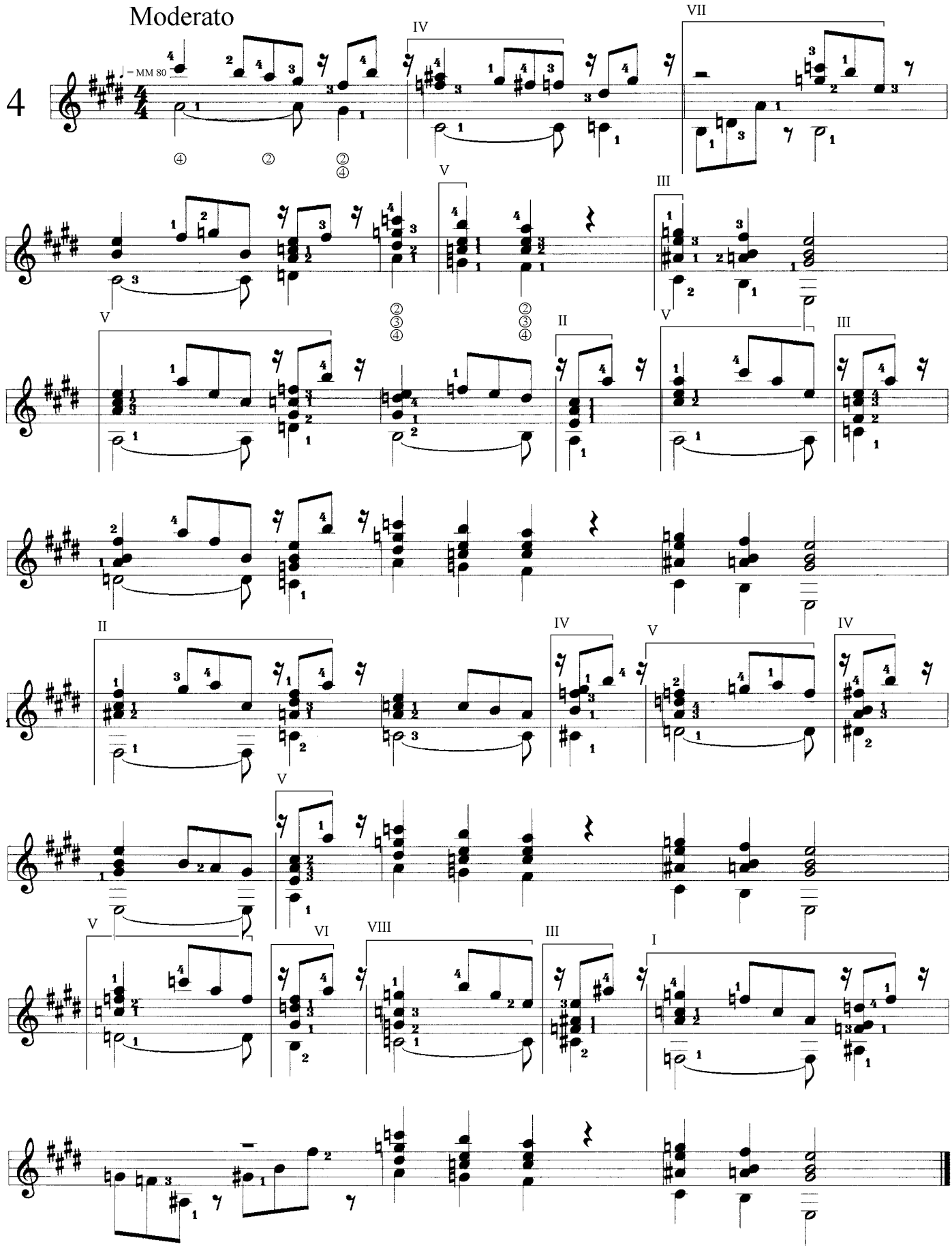
Moderato



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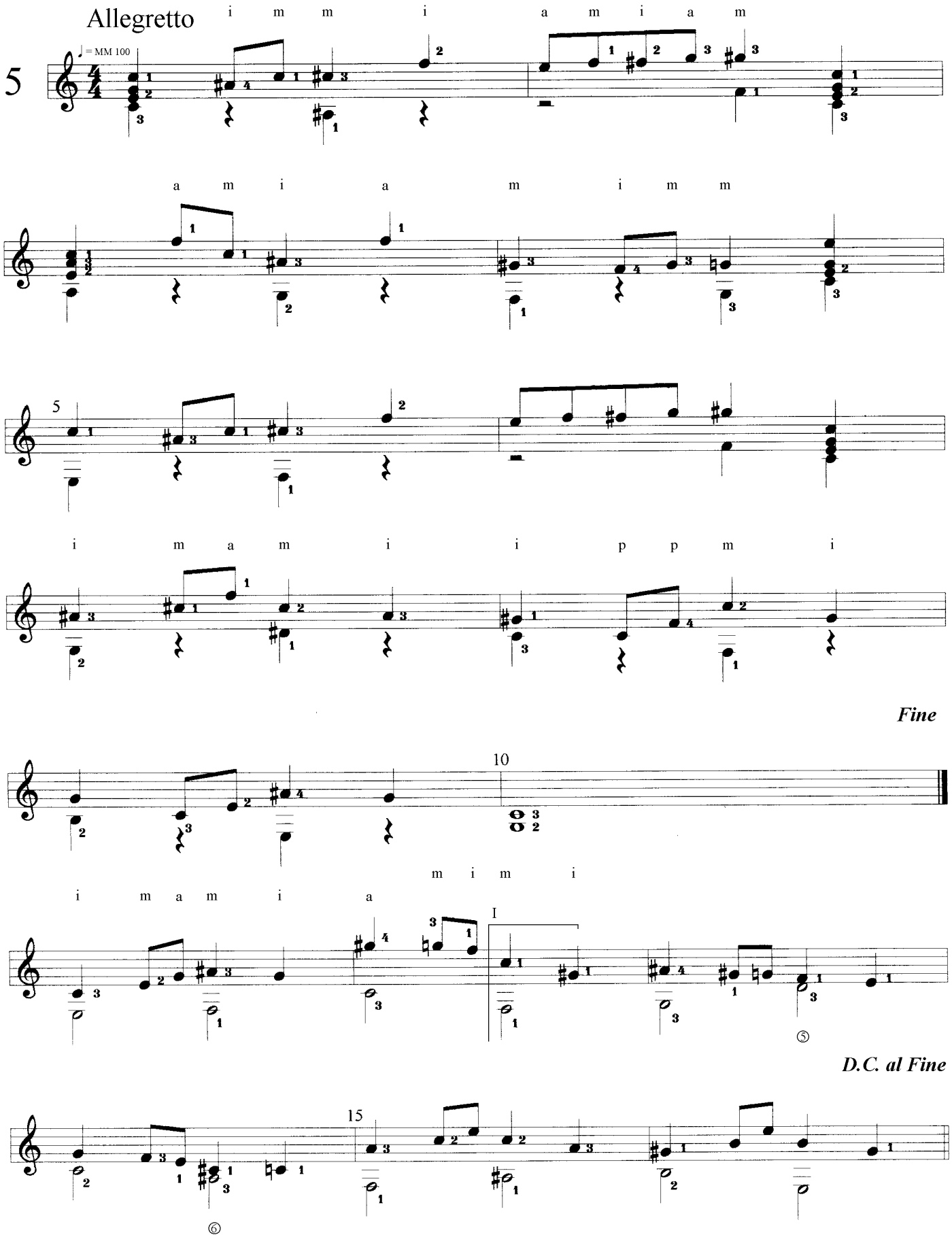

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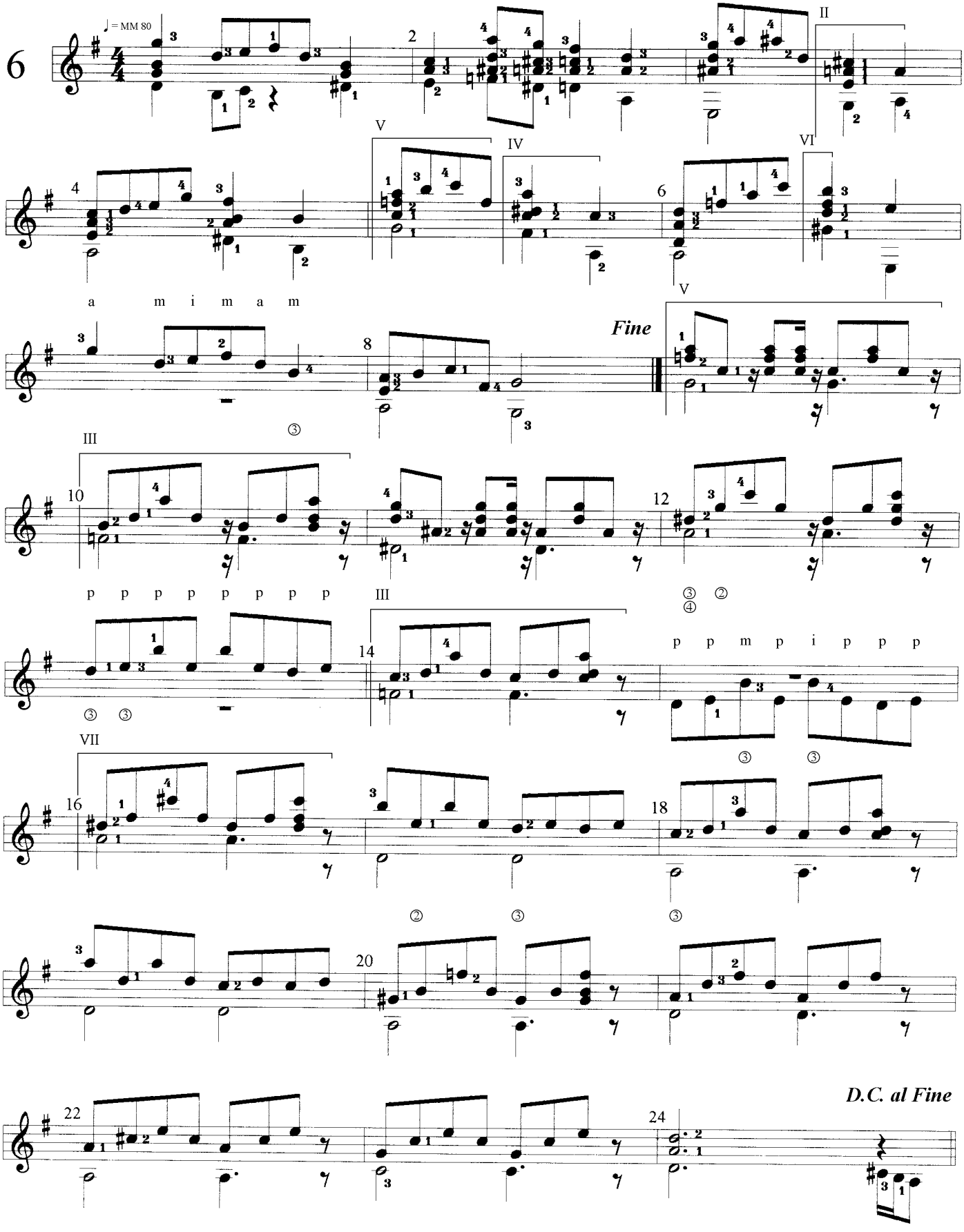
Guitar Solo

Moderato con brio



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Guitar Solo

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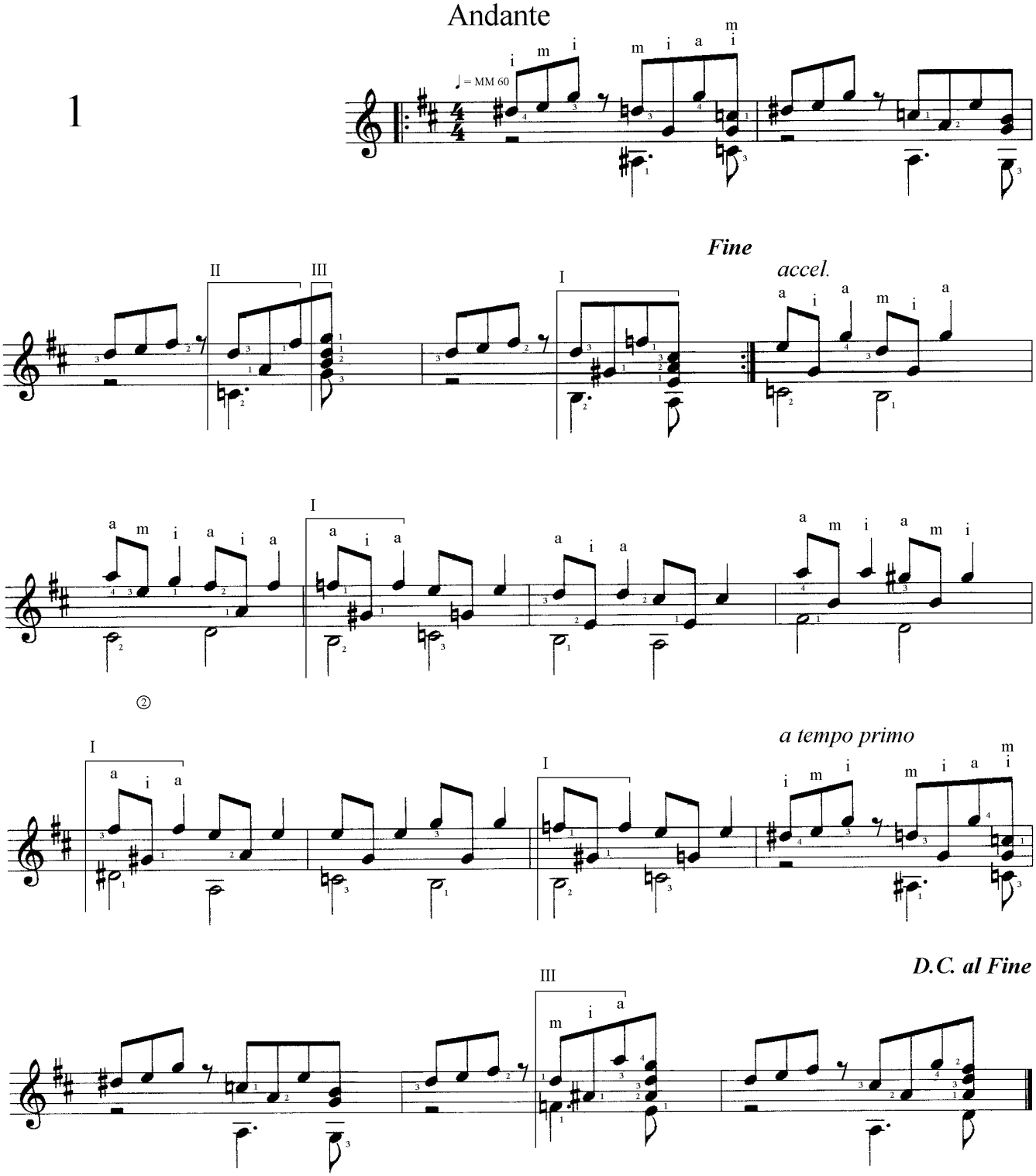
Op.18

1



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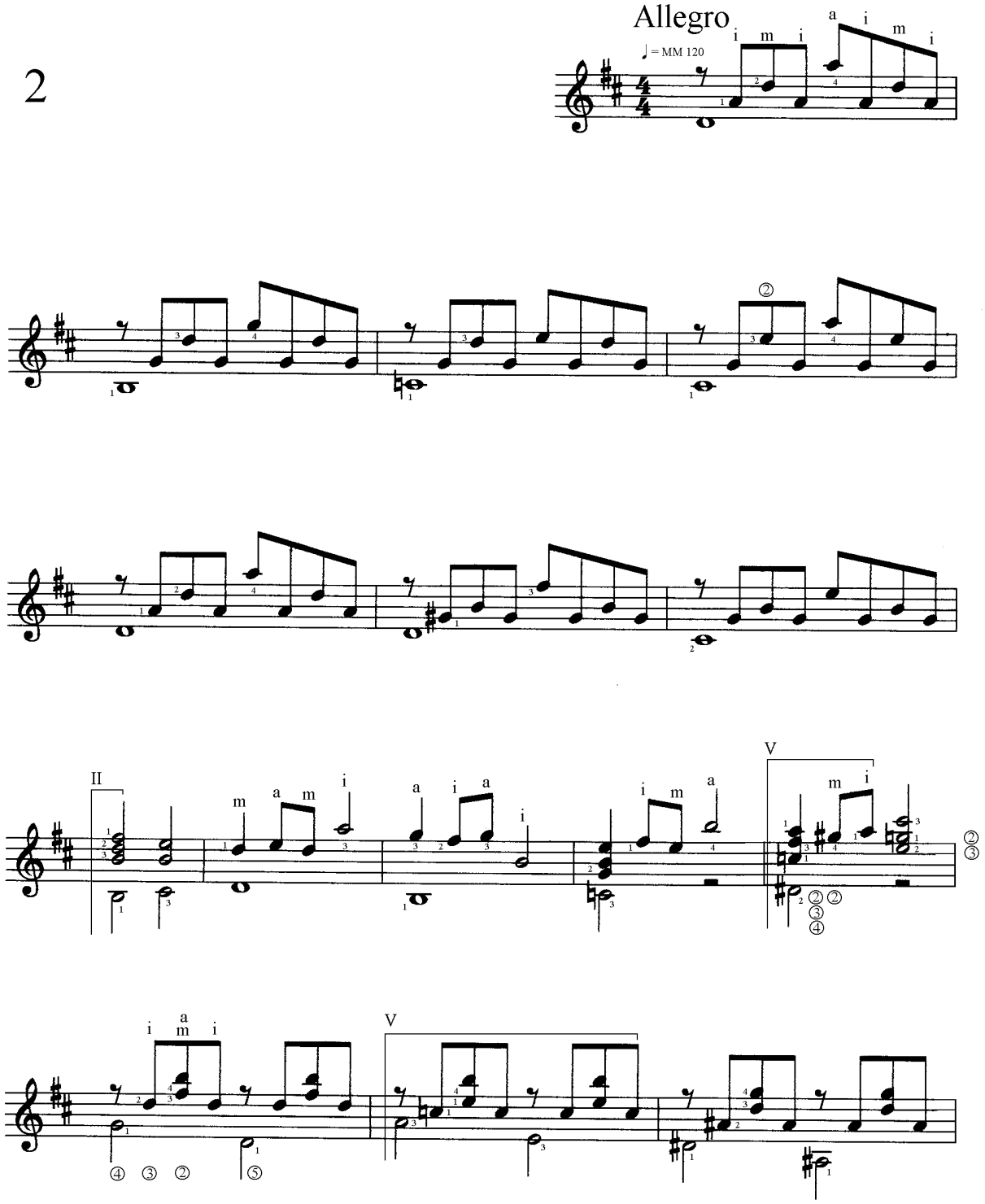
2



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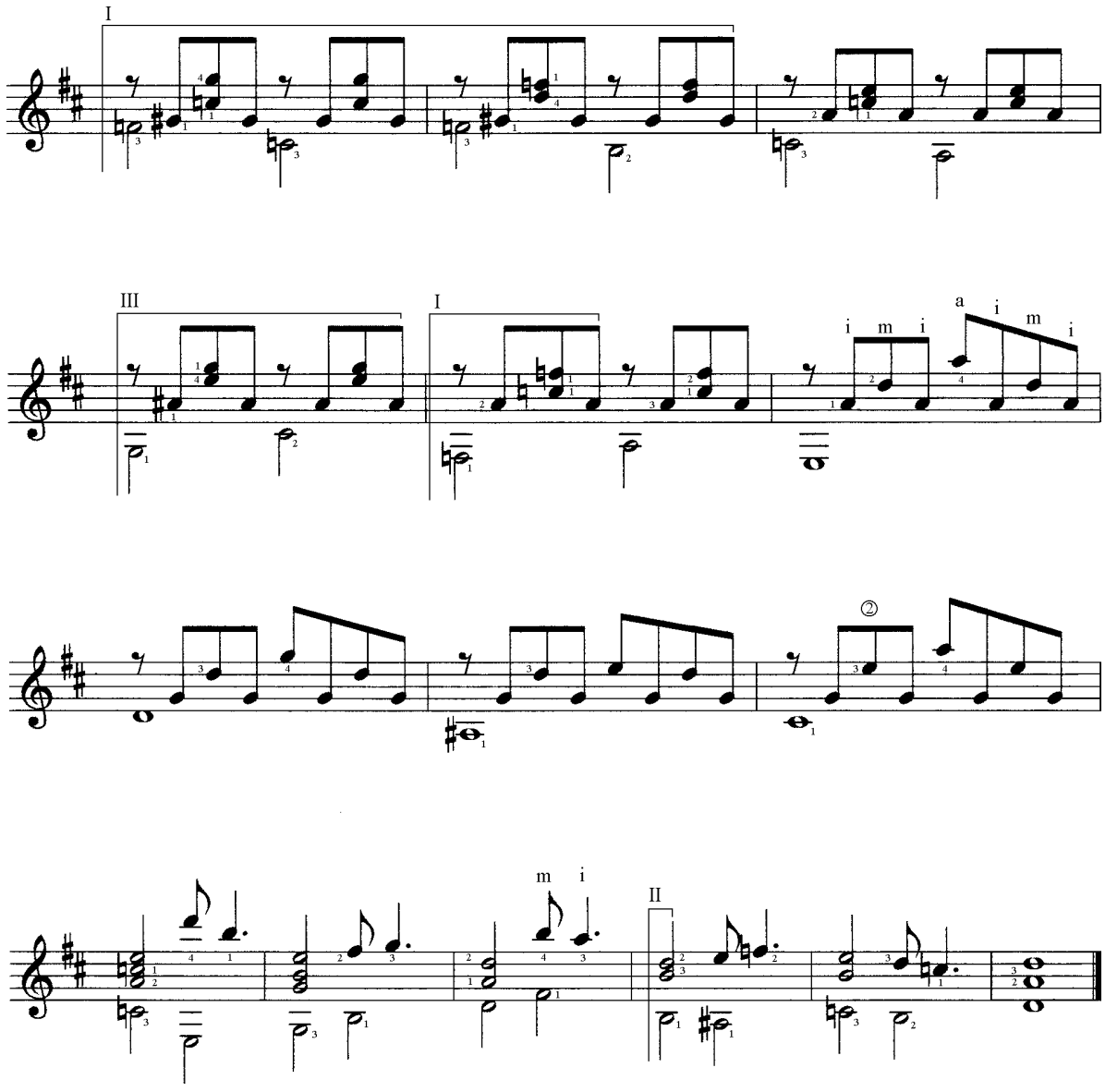

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Guitar Solo

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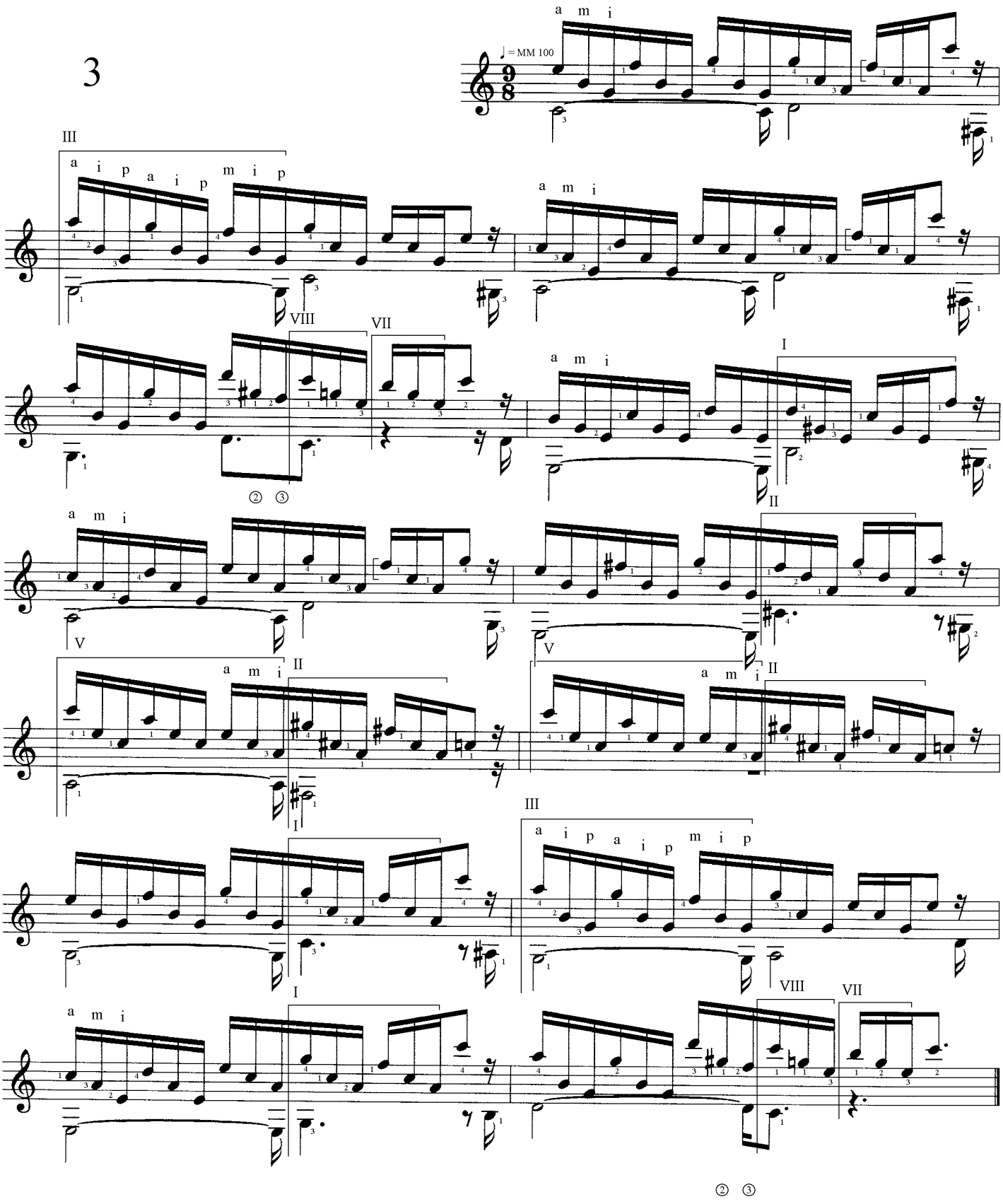
Op.20

Allegretto

3



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Guitar Solo

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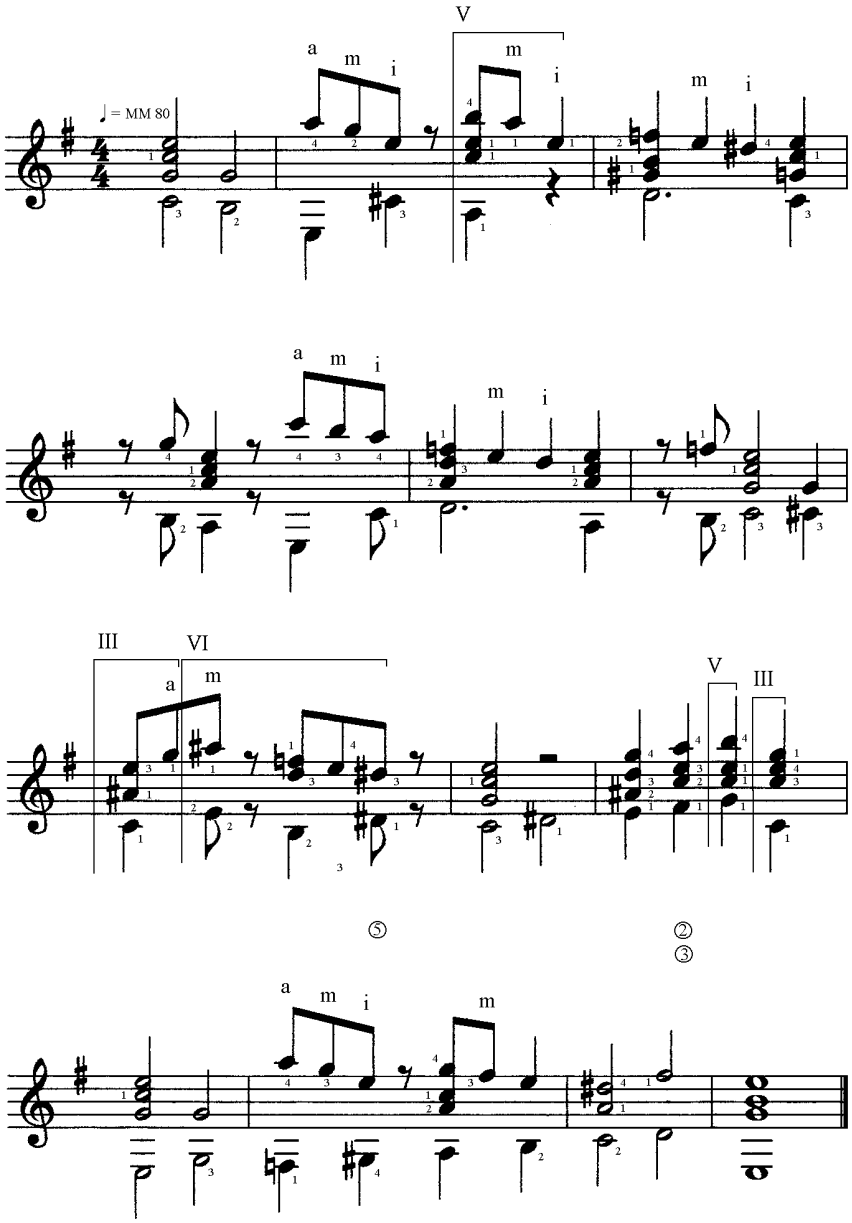
Op.19

4

Moderato con brio



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Guitar Solo

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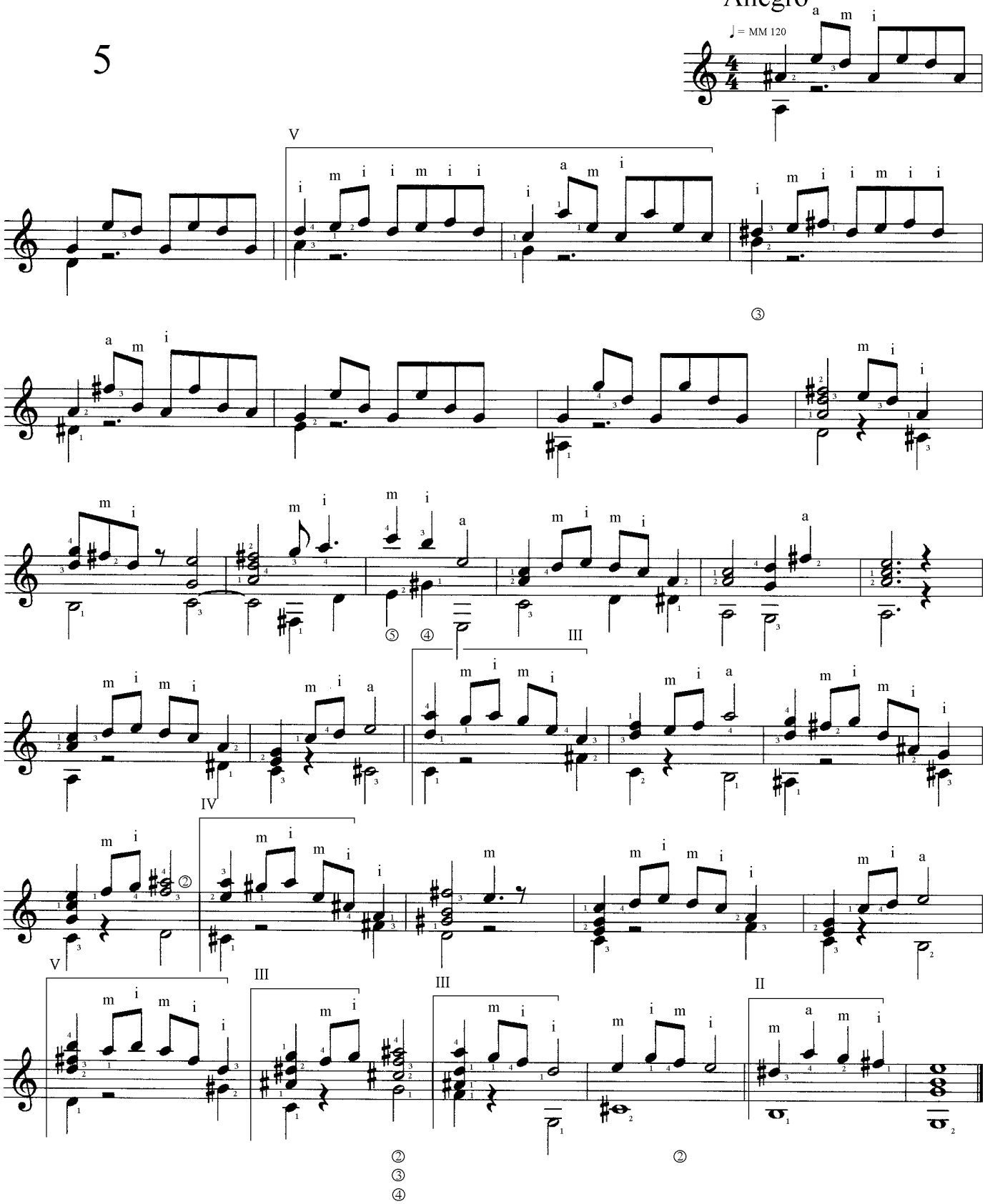
Allegro

5



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Guitar Solo

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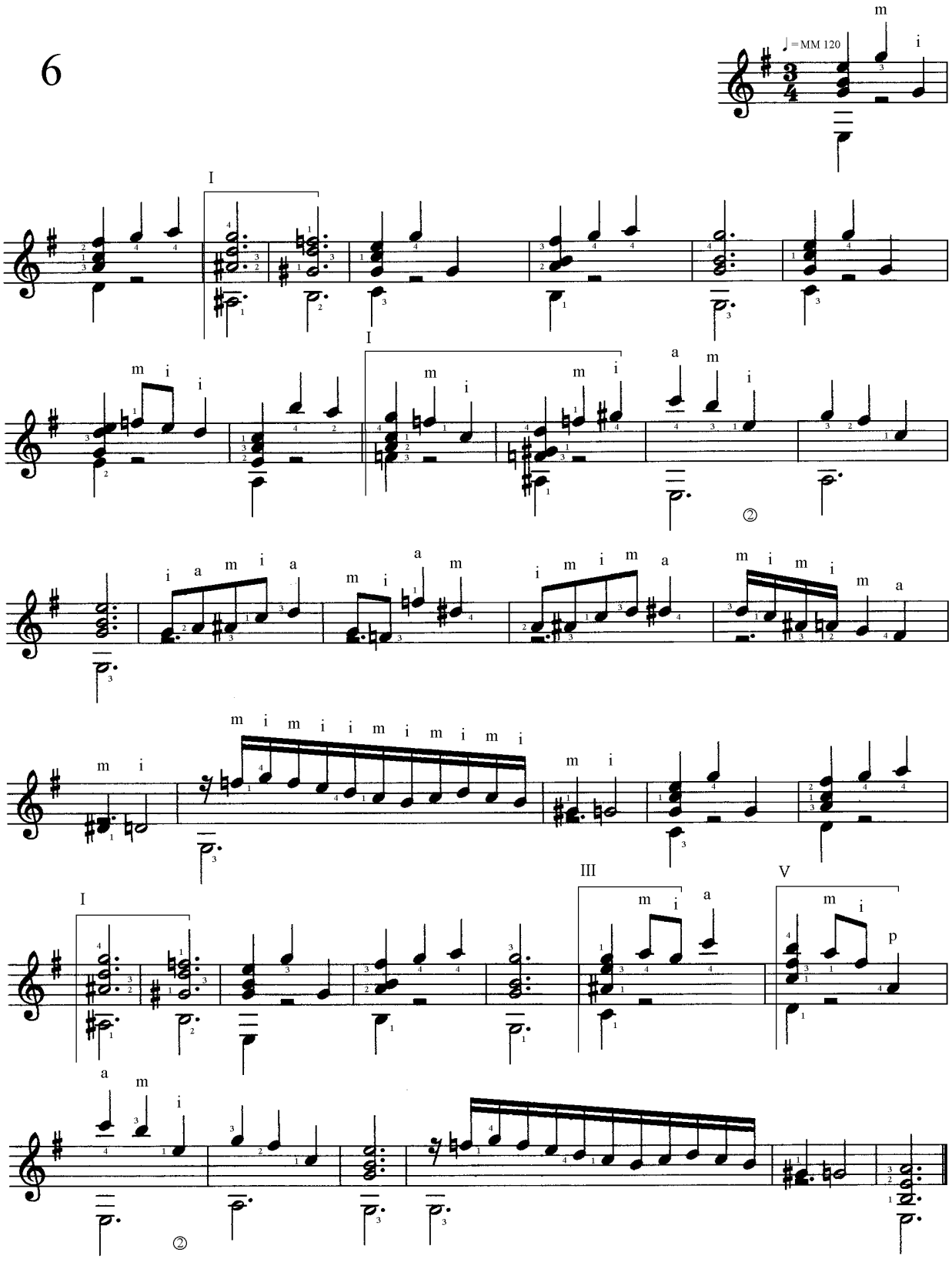
Allegro

6



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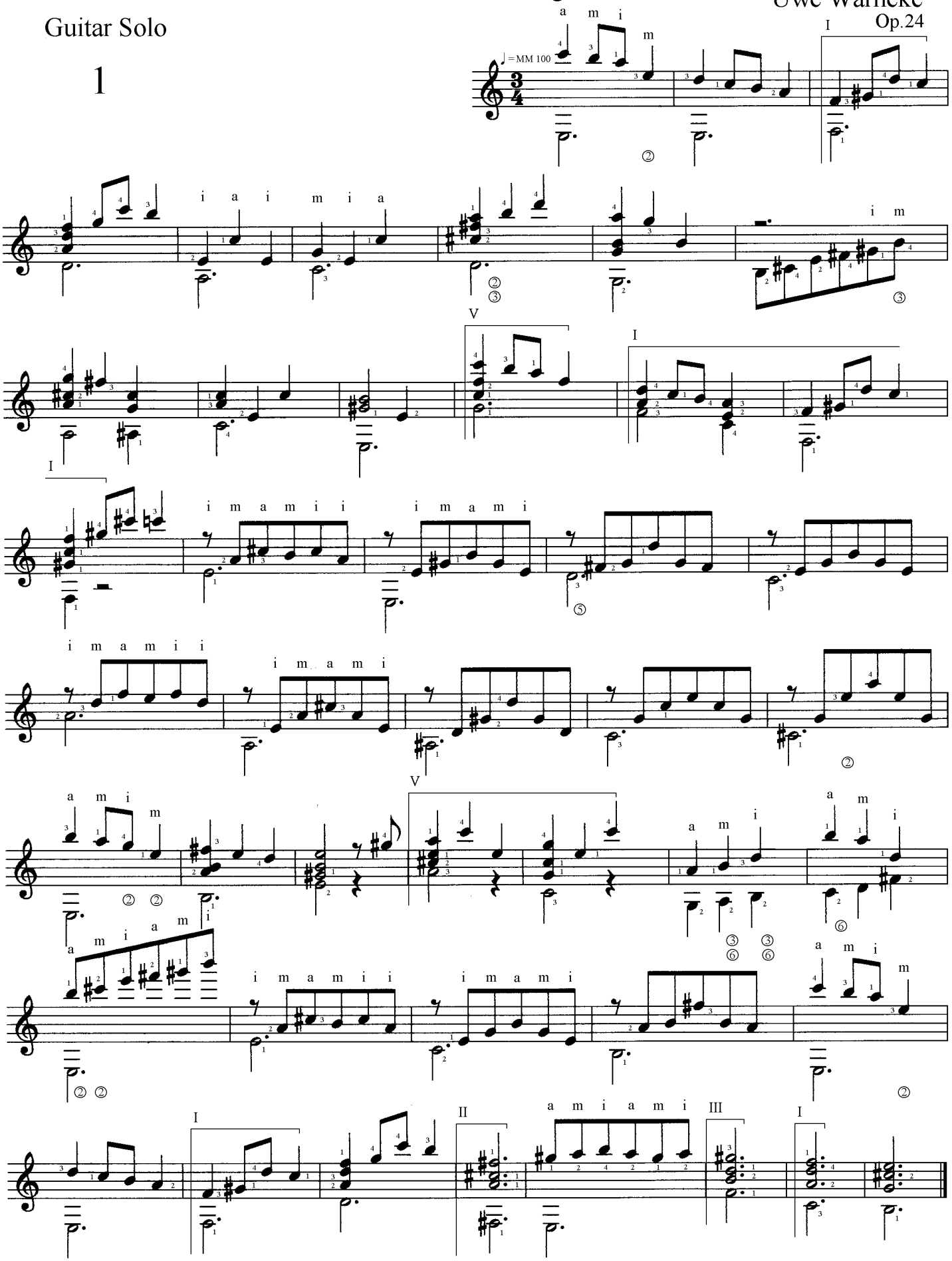
Guitar Solo

1

Allegretto

Uwe Warneke

Op.24



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Guitar Solo

Allegretto

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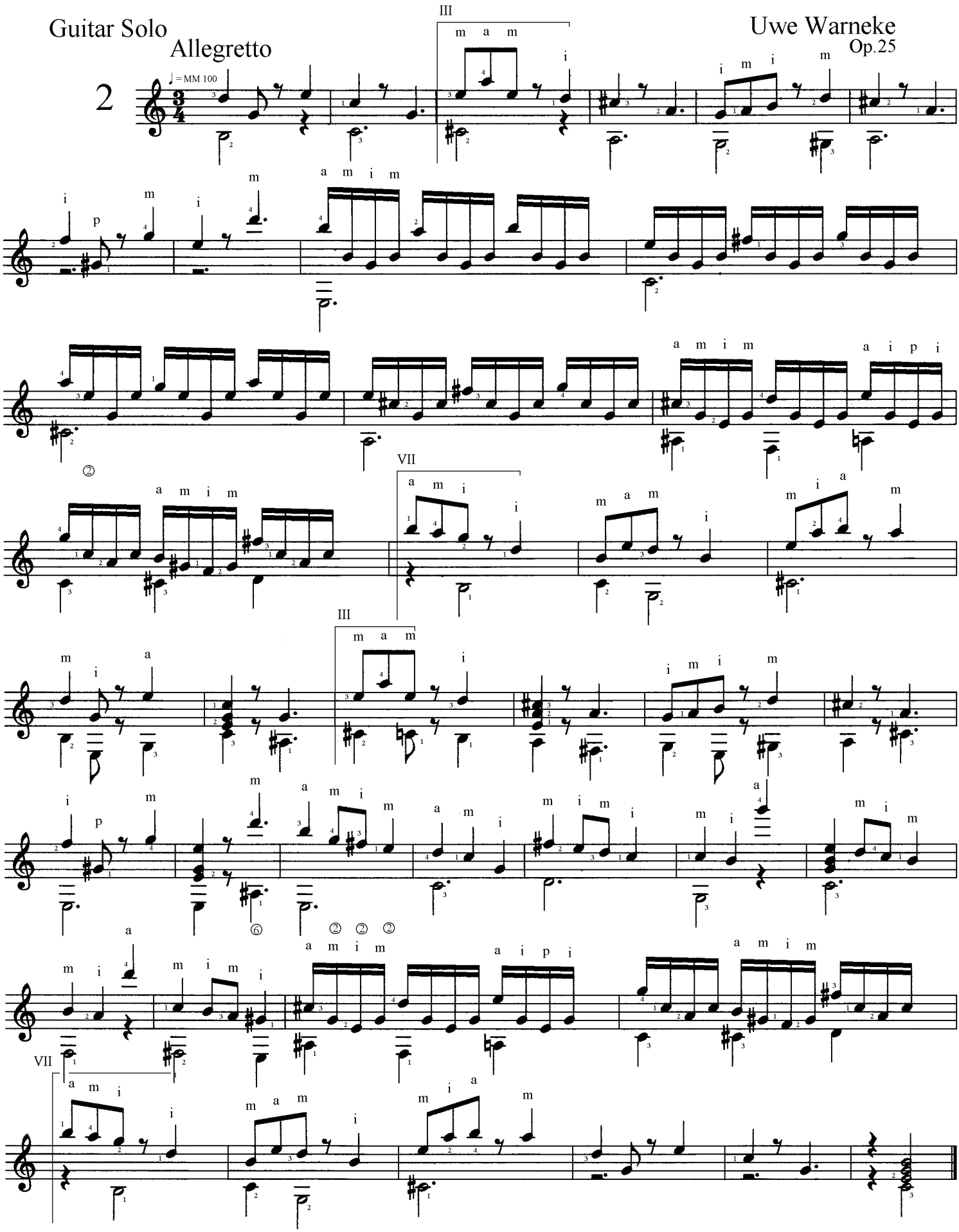
Op.25



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Guitar Solo

Andante

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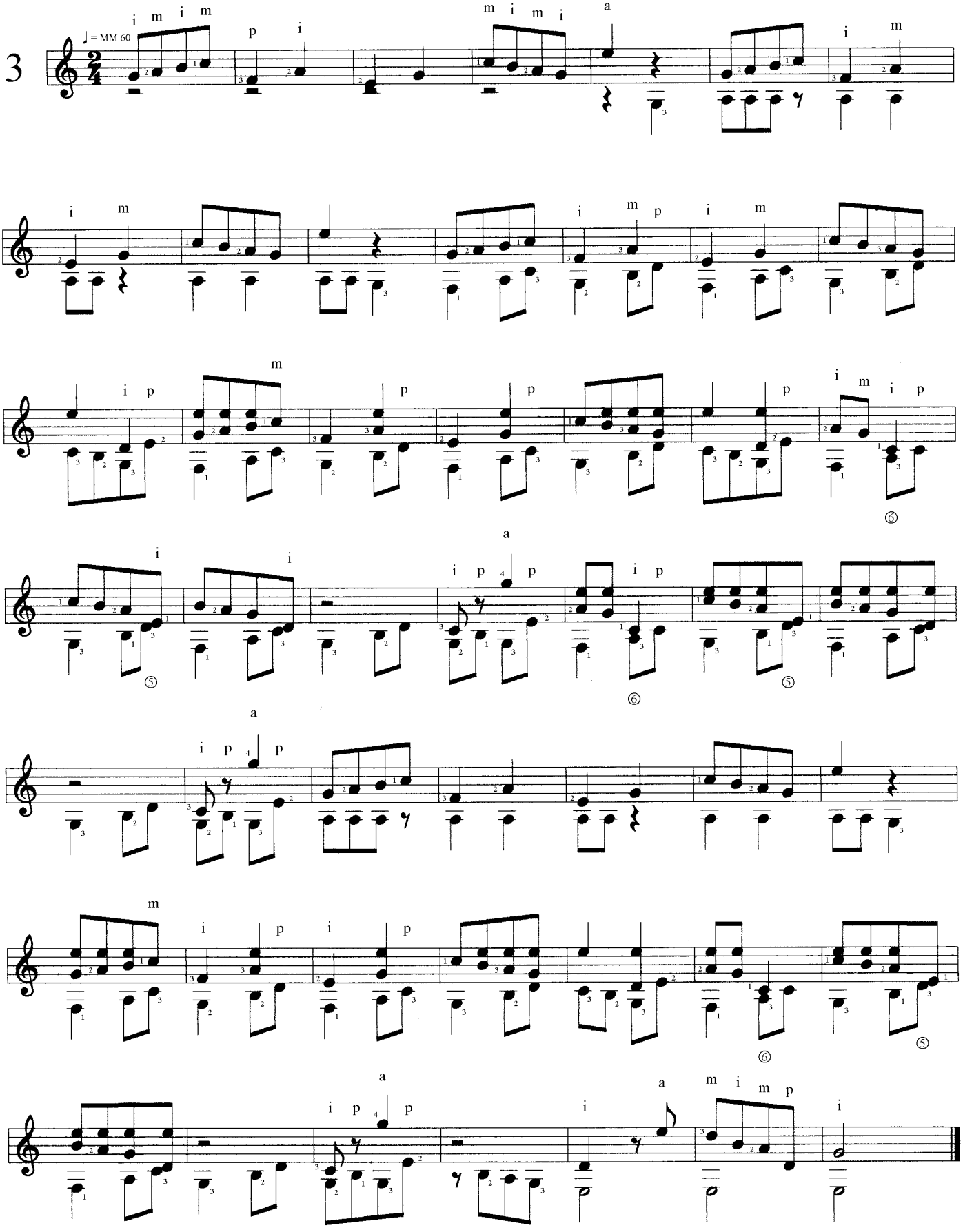
Op.27



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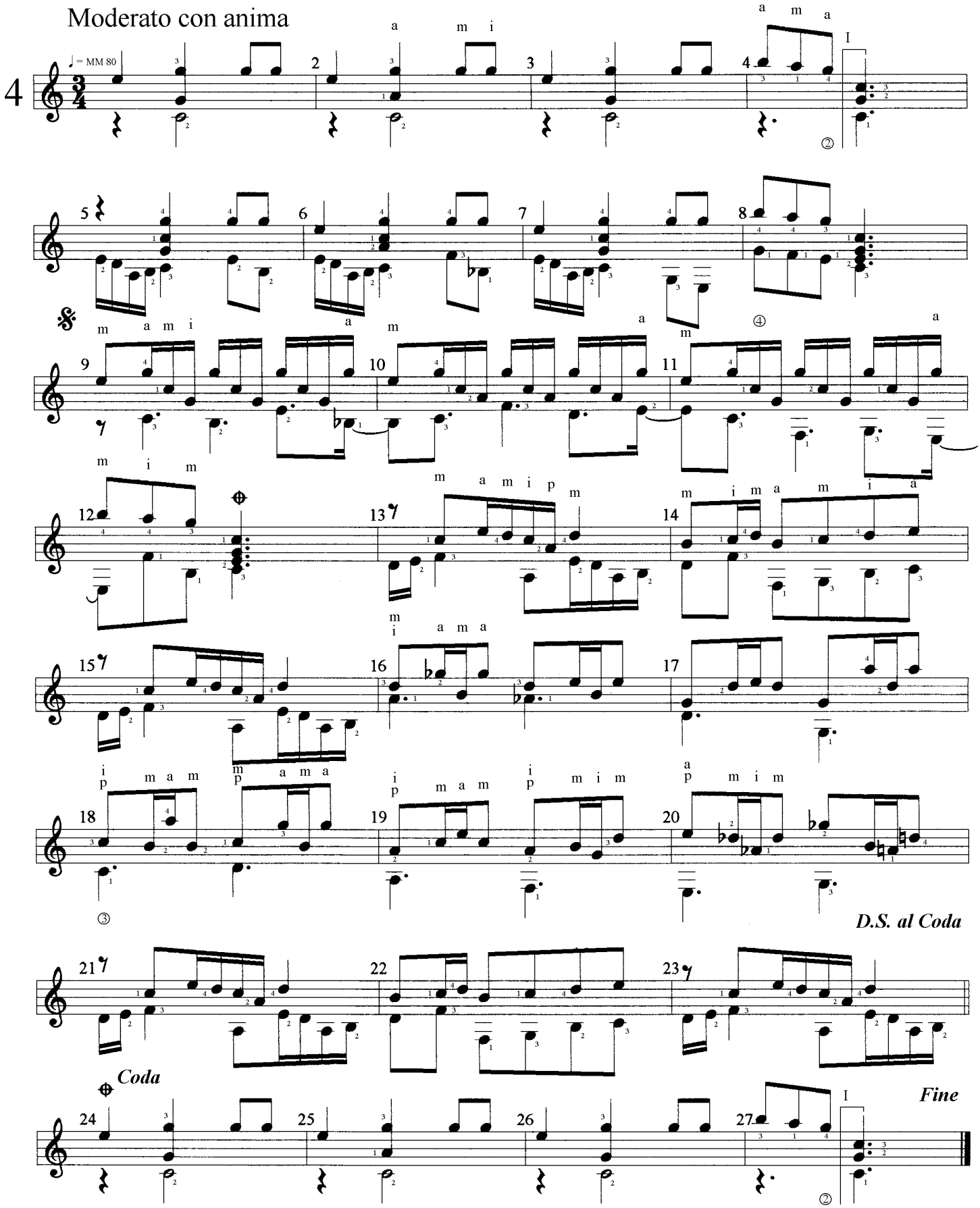
Guitar Solo

Moderato con anima



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Guitar Solo

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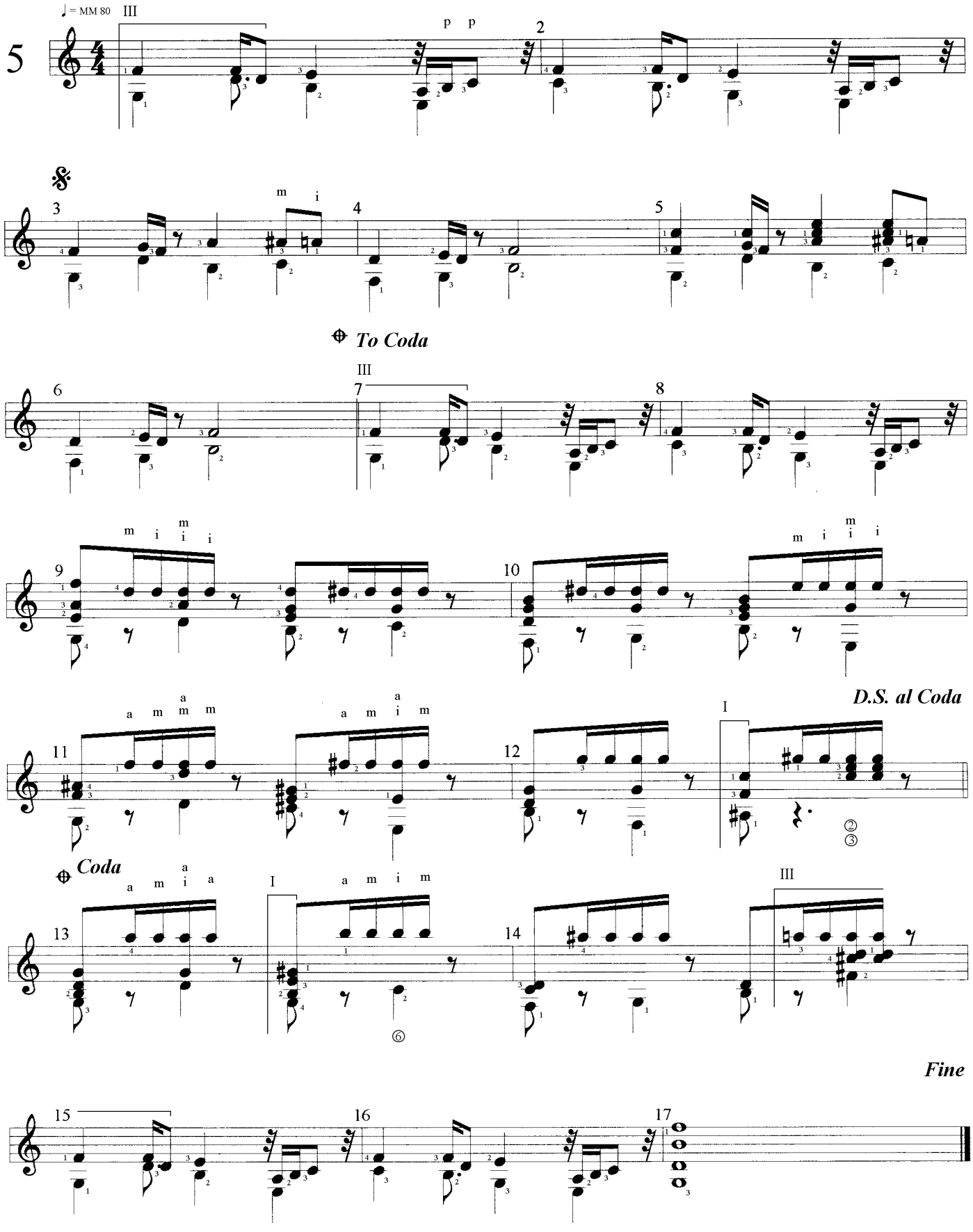
Op.28

Moderato con brio



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Guitar Solo

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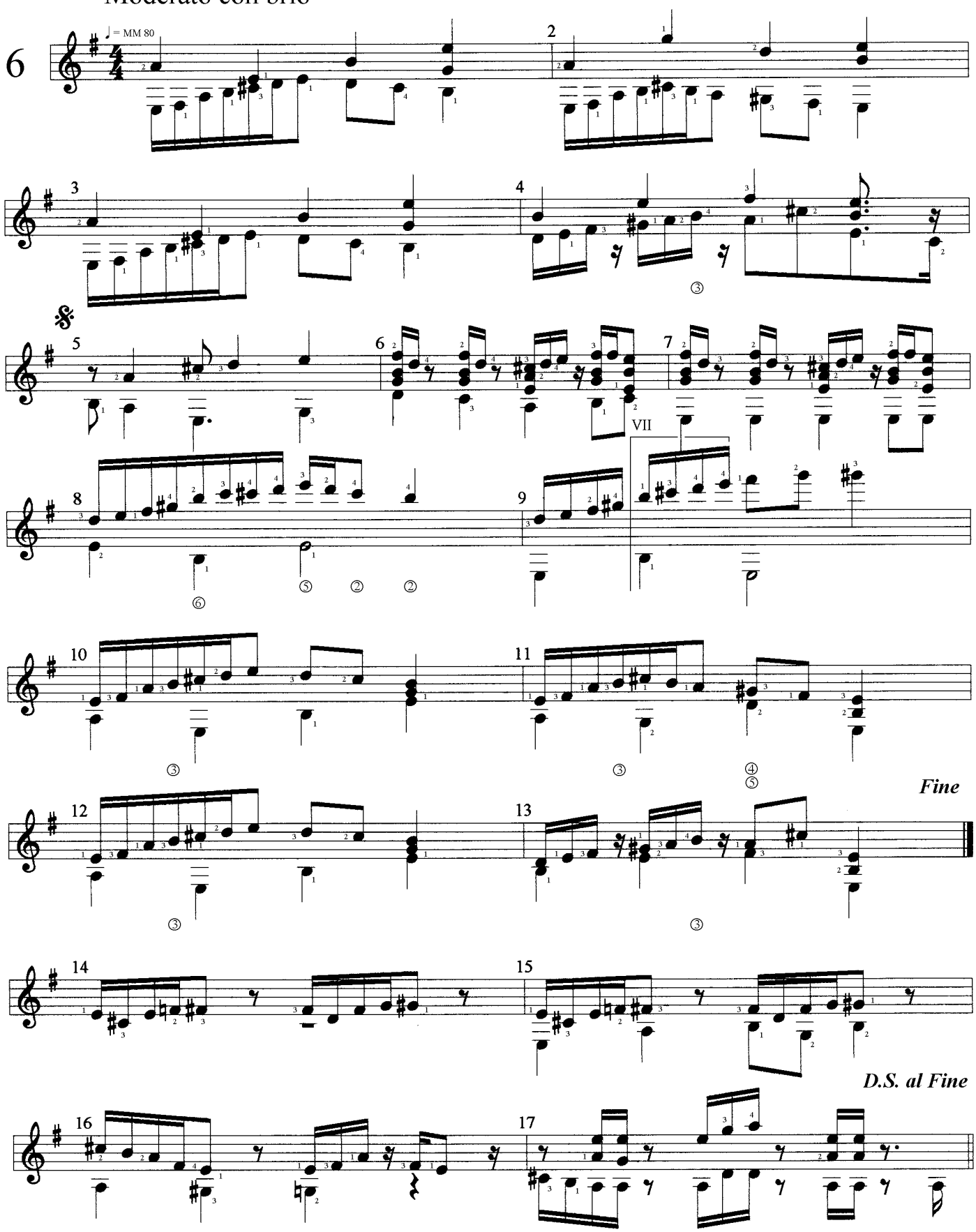
Op.29

Moderato con brio



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Guitar Solo

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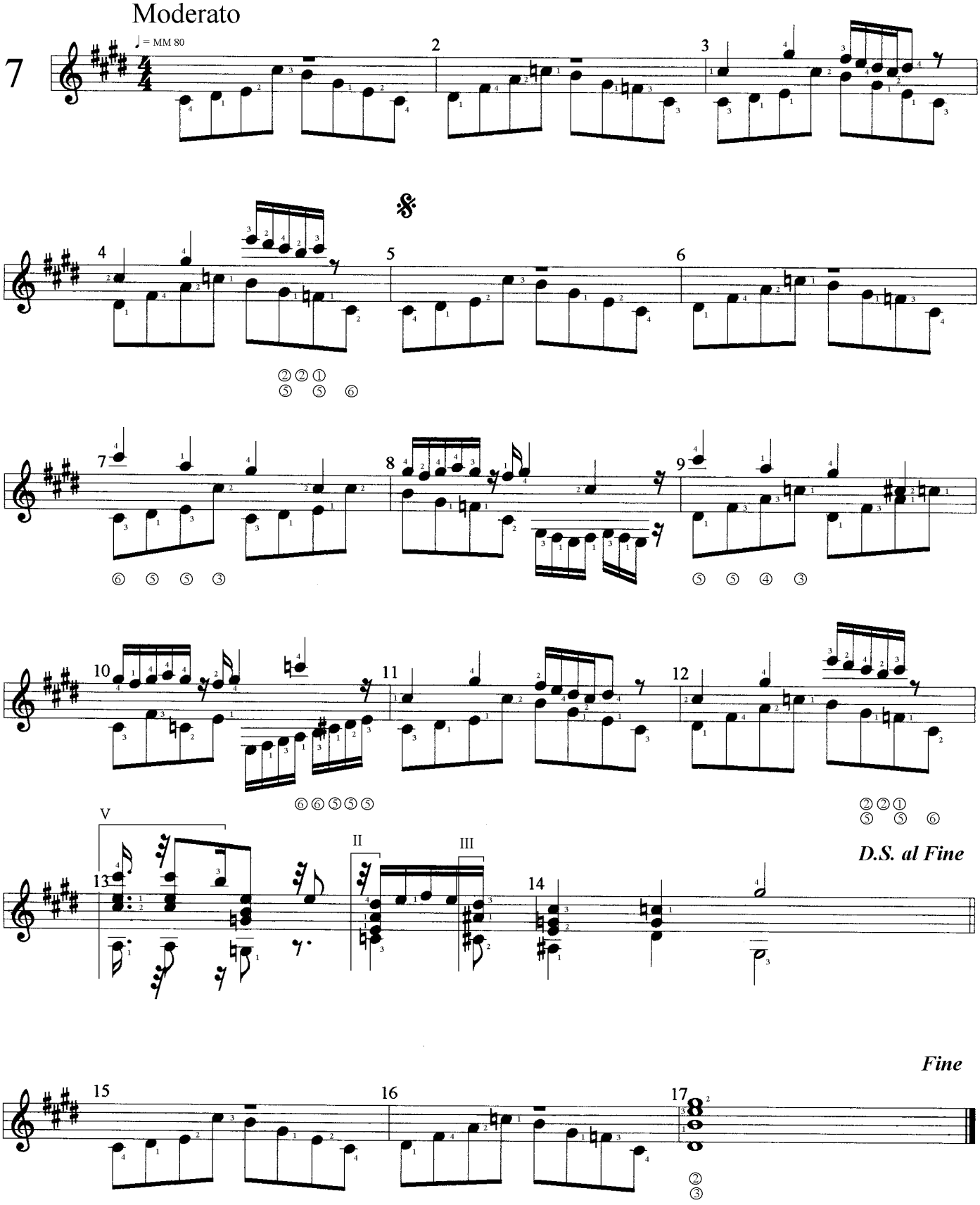
Op.30

7

Moderato

♩ = MM 80



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DIAMANT

study for Classical Guitar

by Uwe Warneke

based on Leon's letters

This study is dedicated to my beloved wife Krassimira

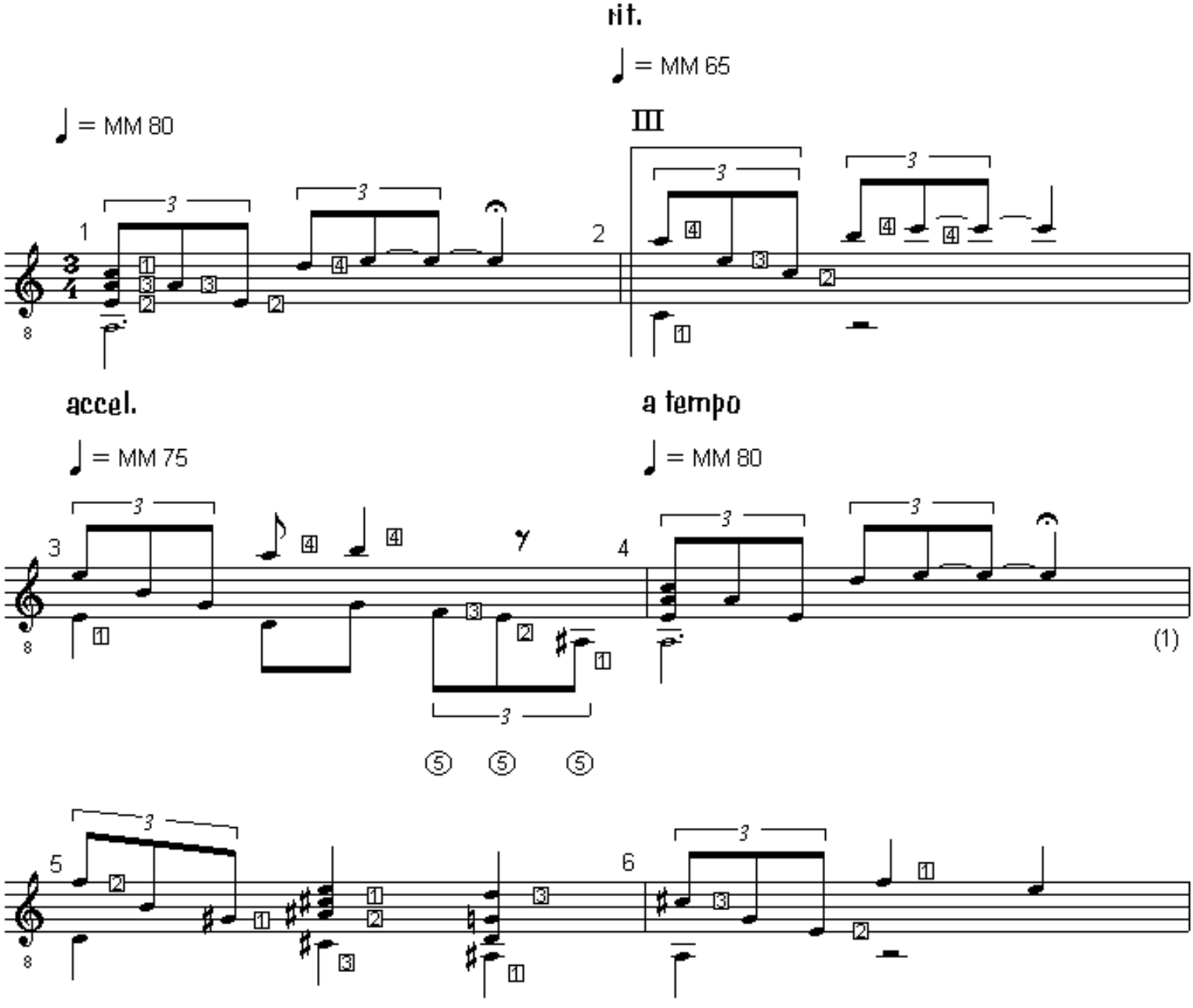
DIAMANT

Study for Classical Guitar

Uwe Warneke

op.42

Moderato



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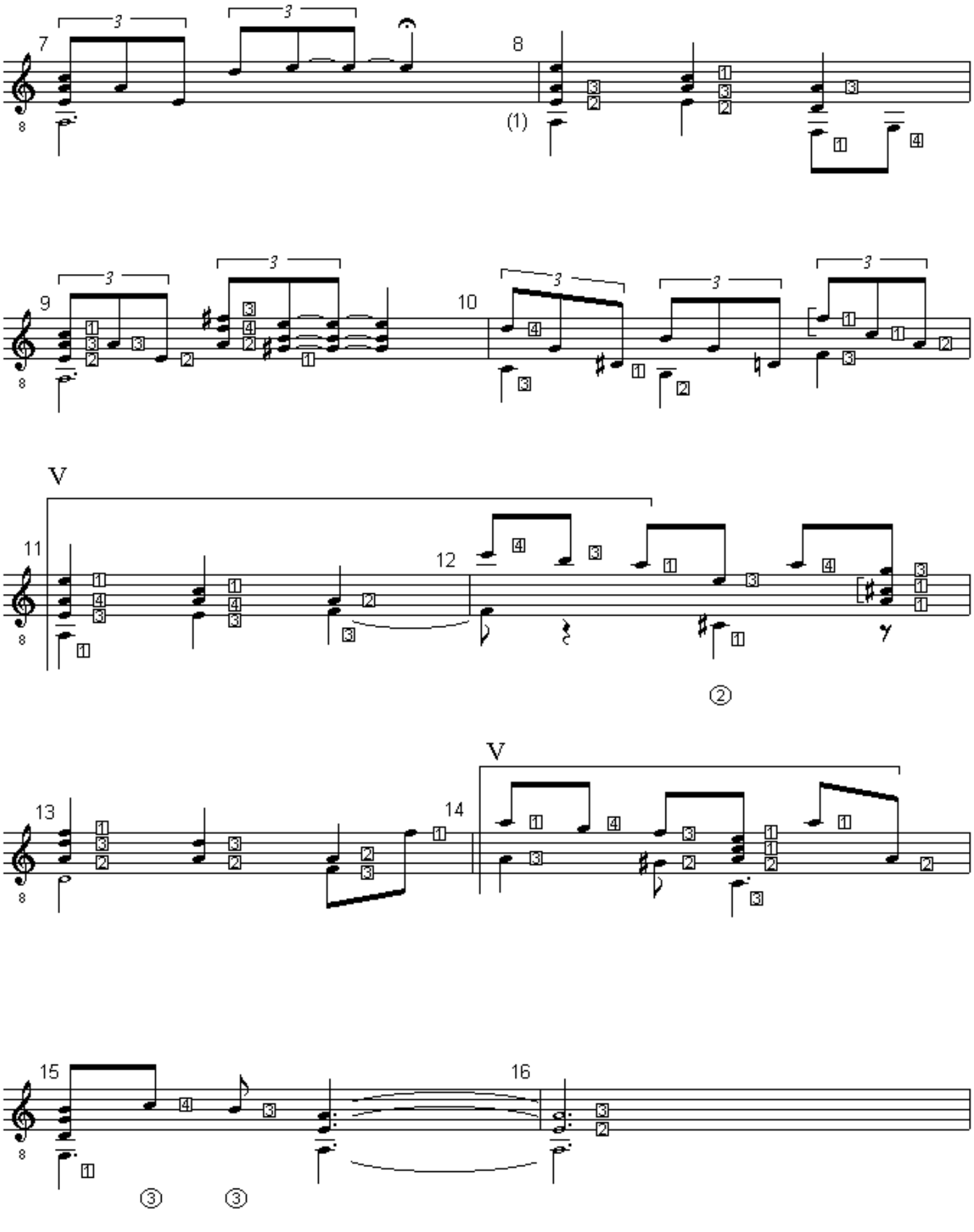

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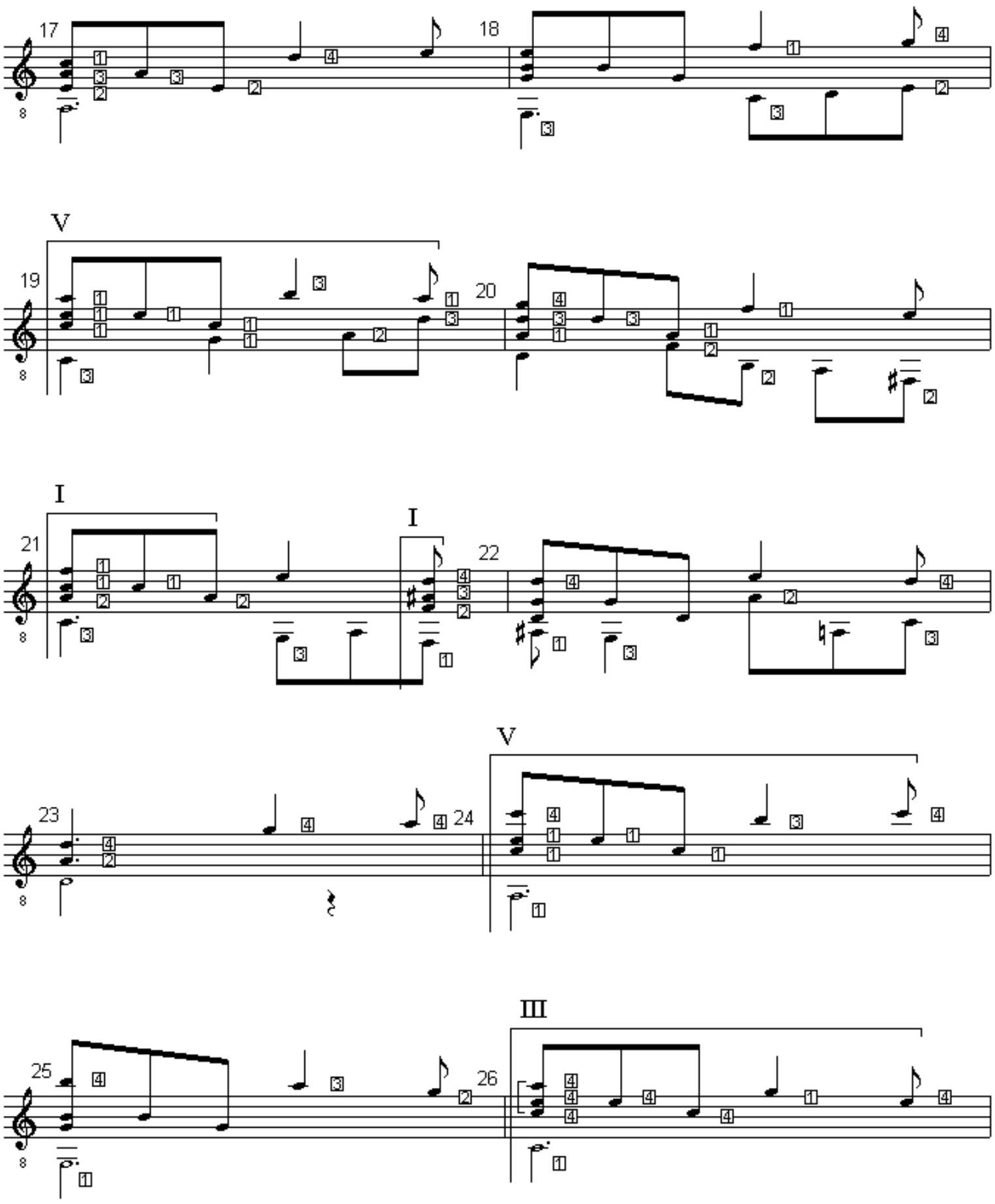

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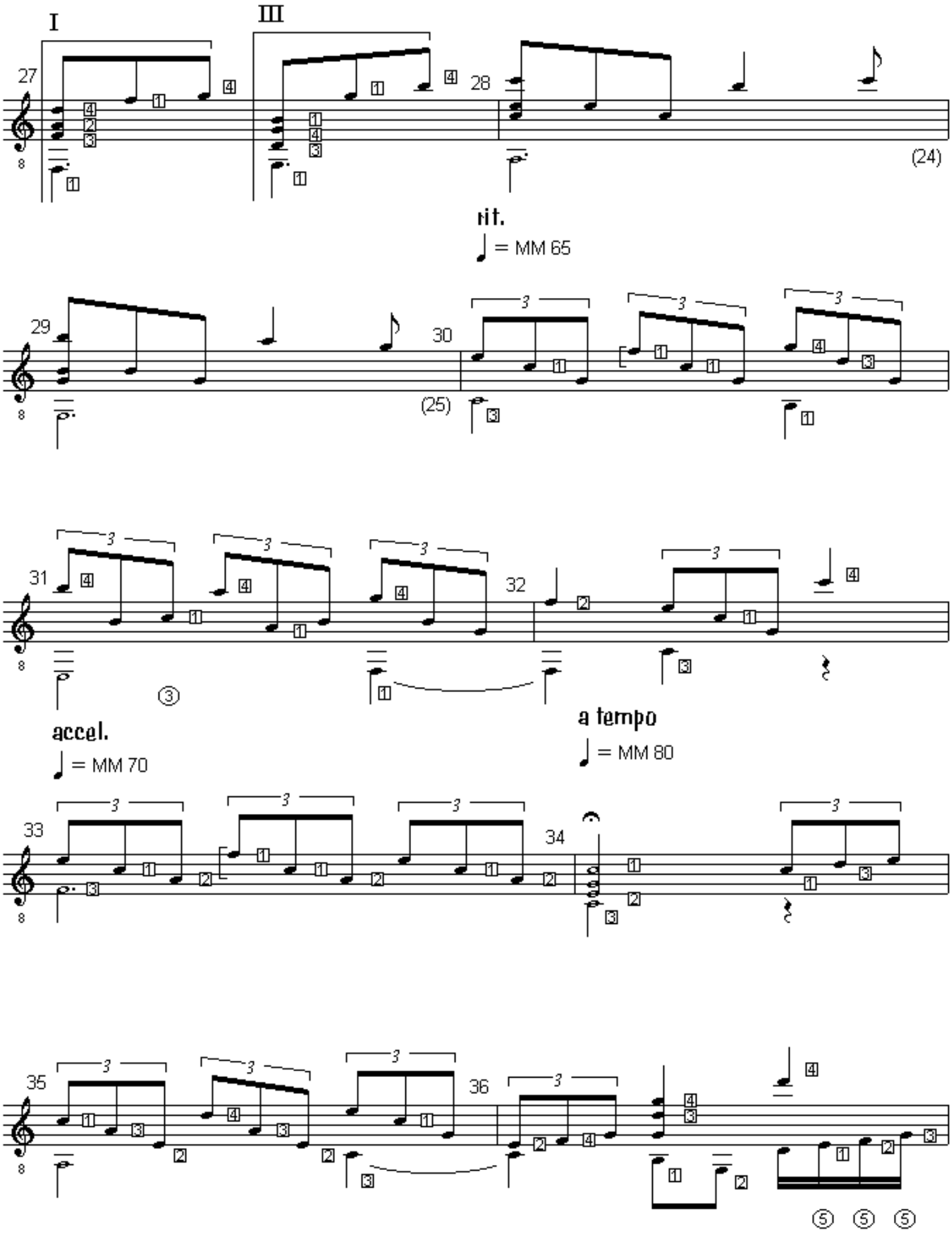

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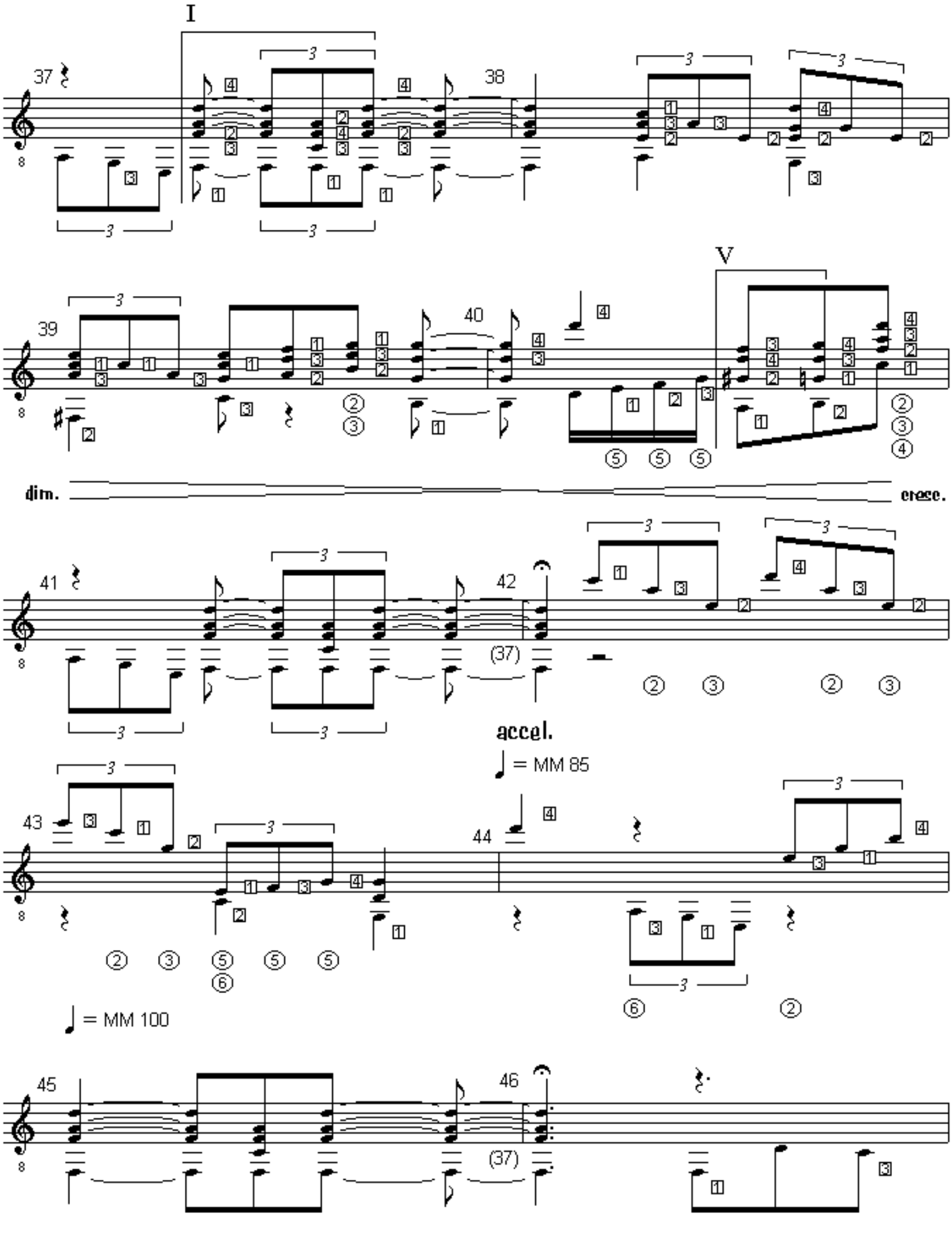

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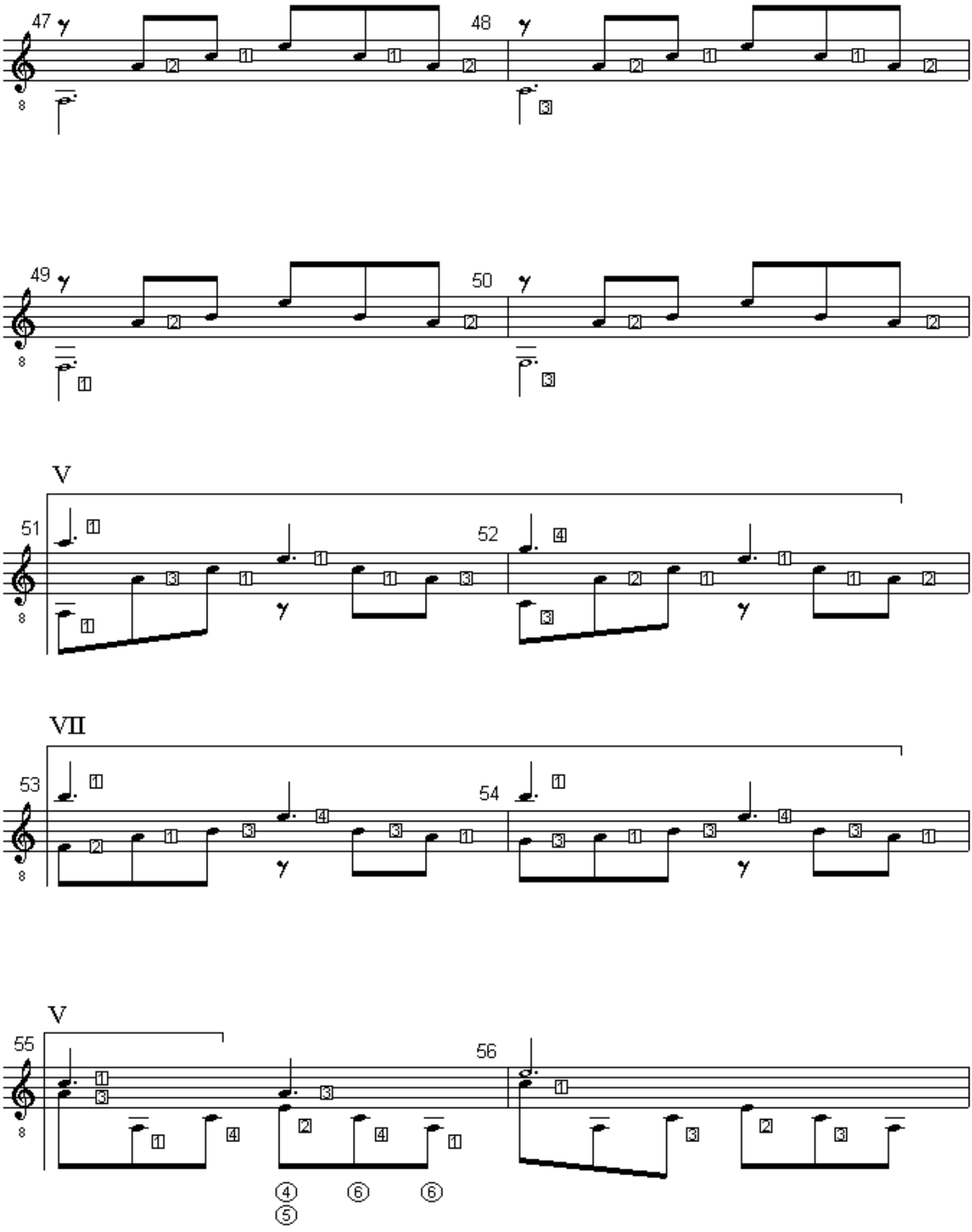

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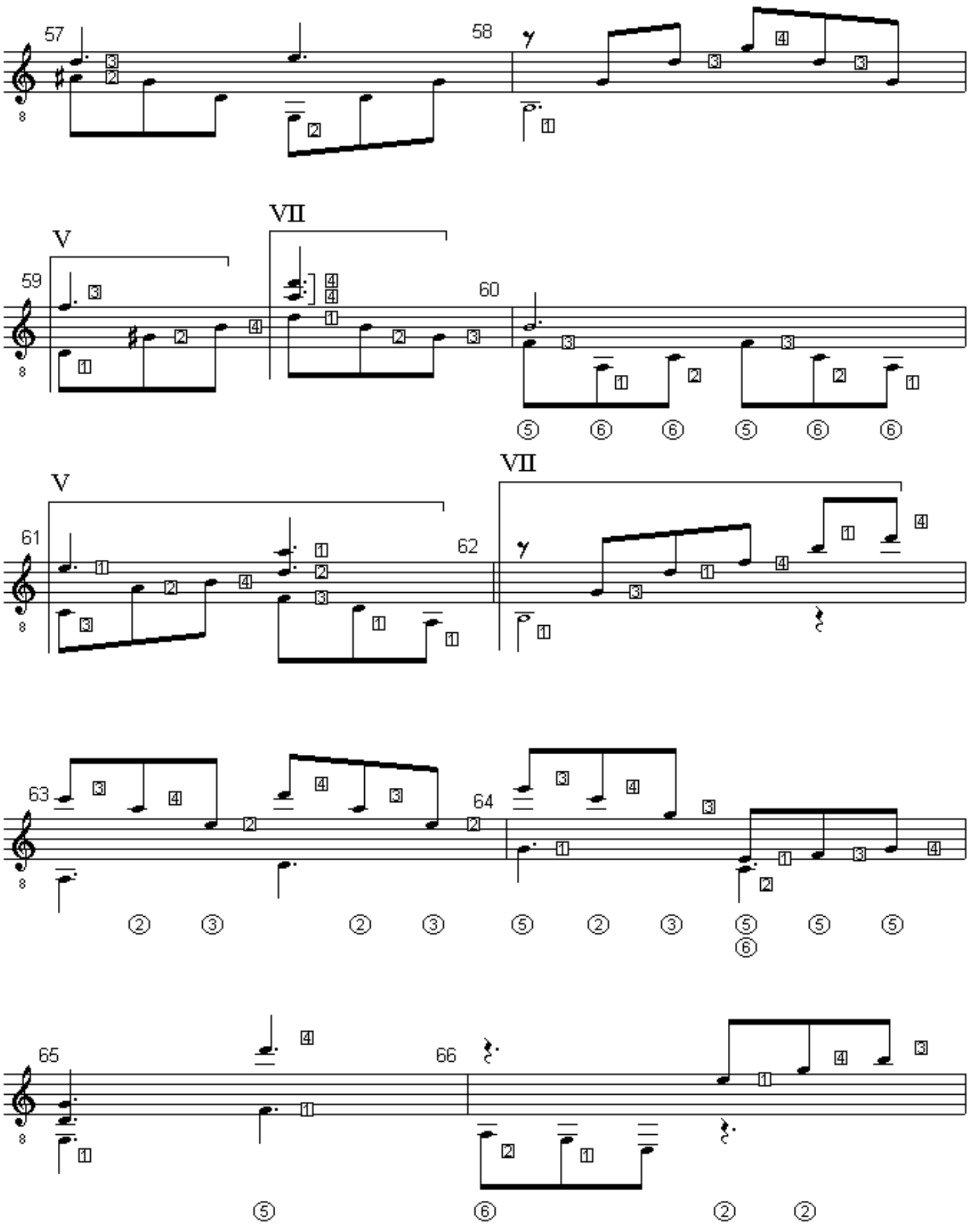

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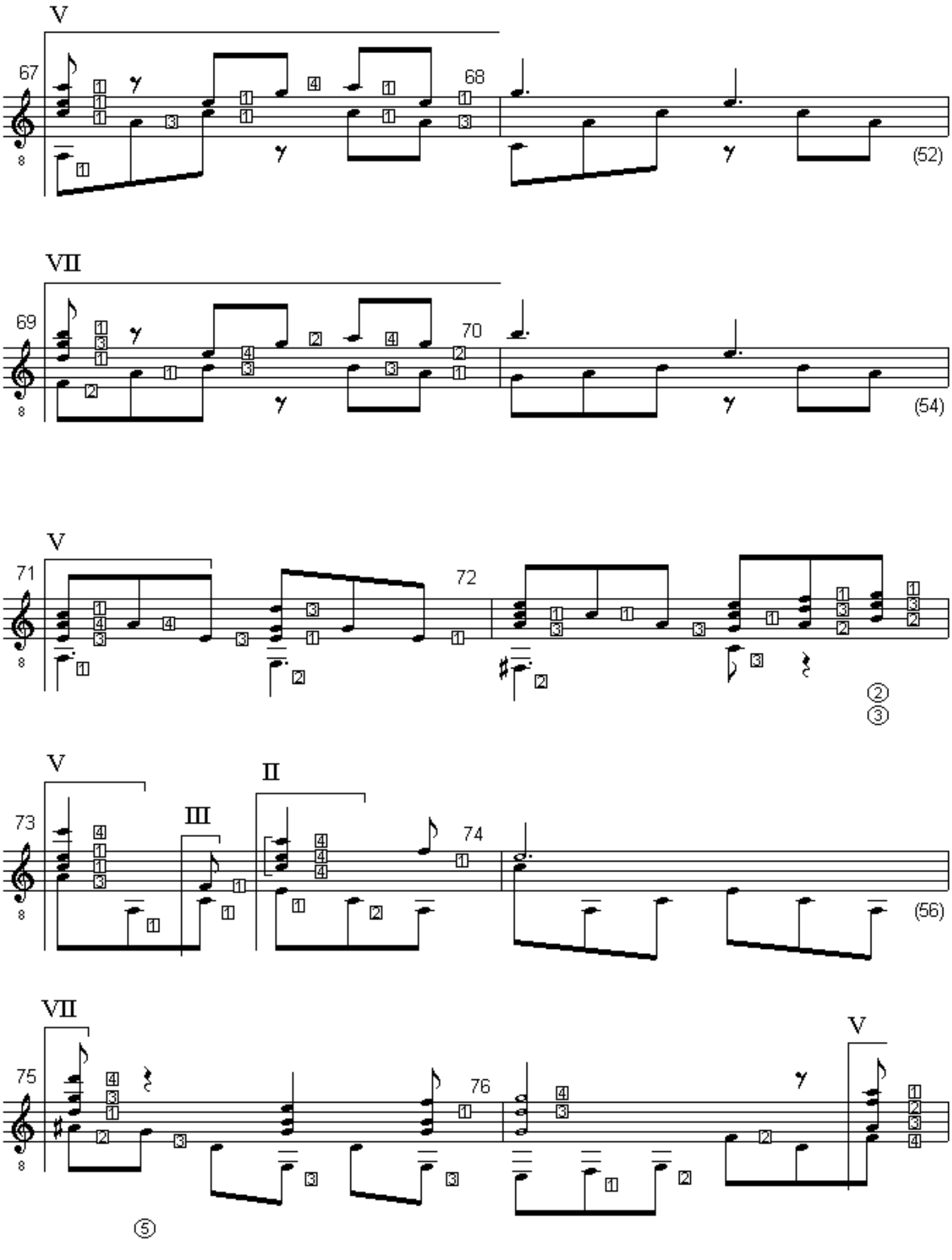

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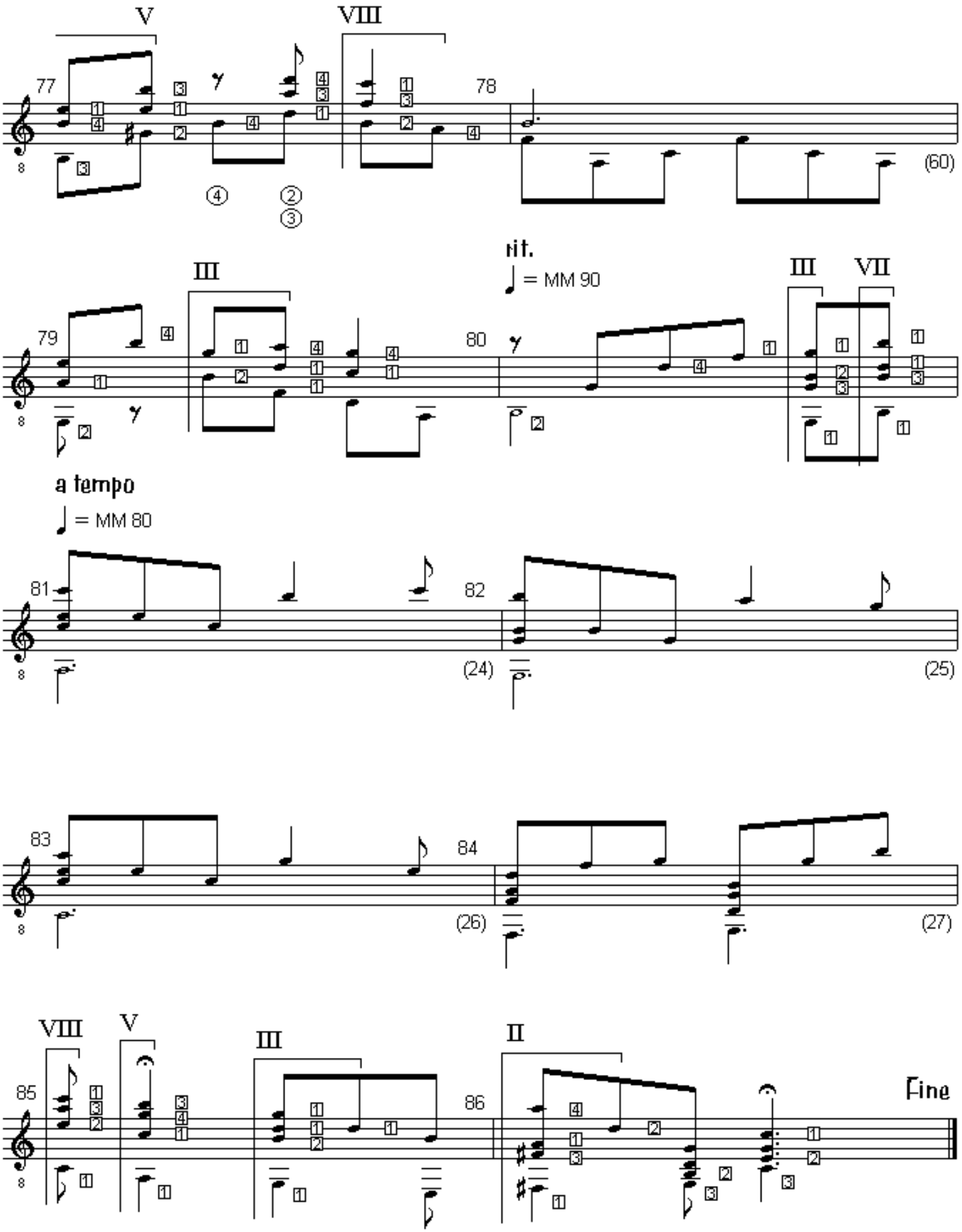

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KARNEOL

4 Studies for Solo Guitar

by Uwe Warneke

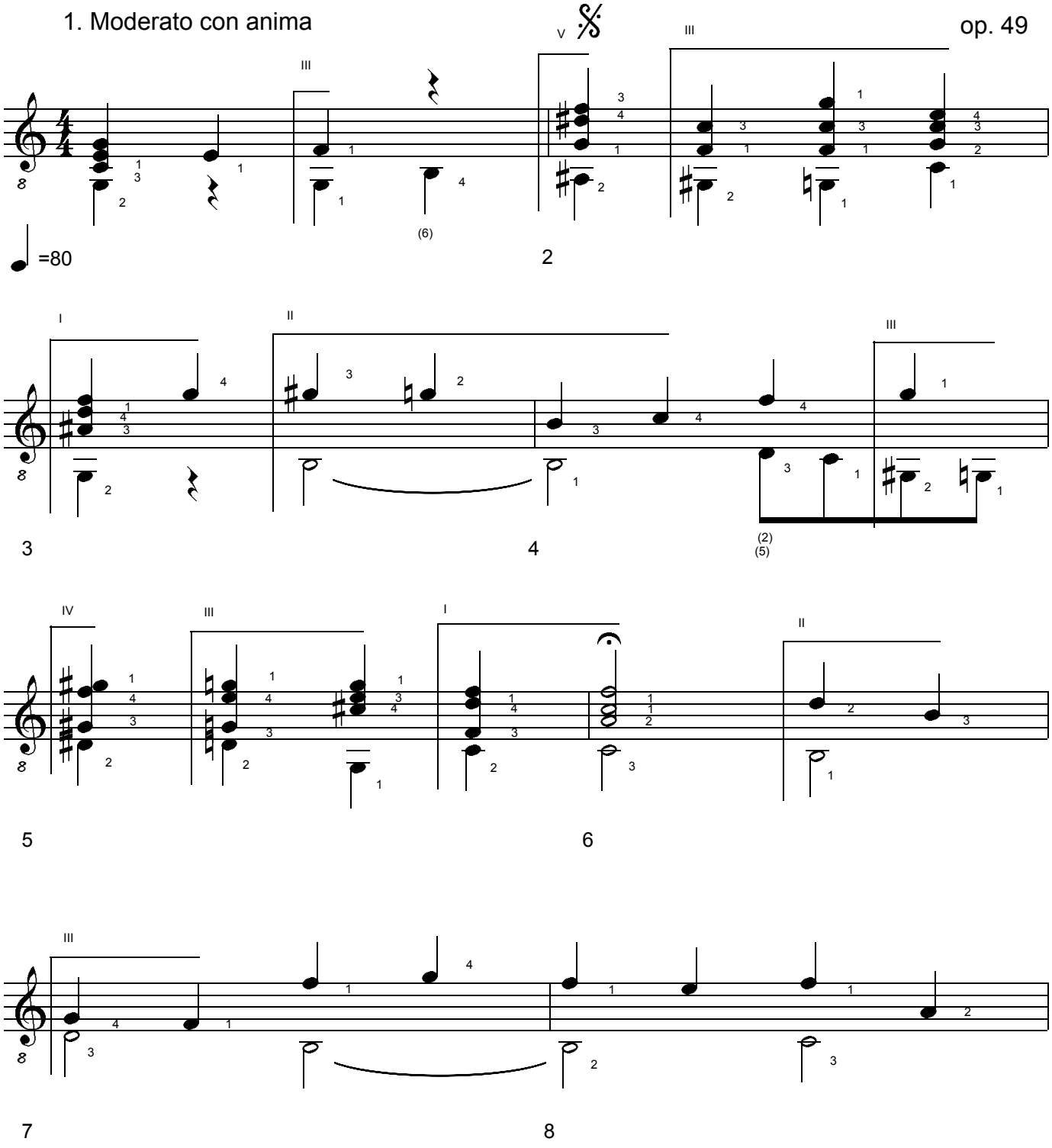
KARNEOL

4 Studies for Classical Guitar

Uwe Warneke

1. Moderato con anima

op. 49



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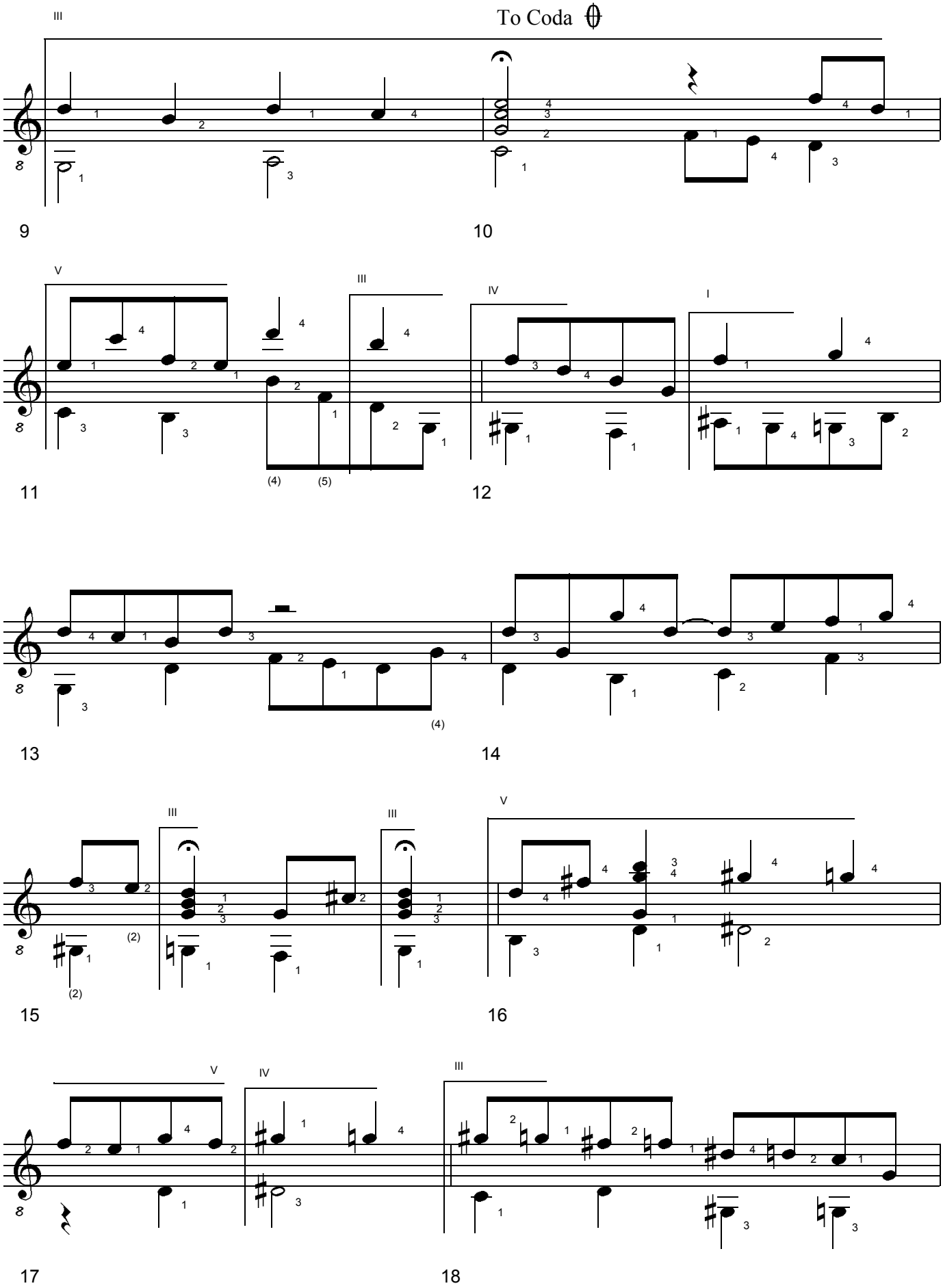

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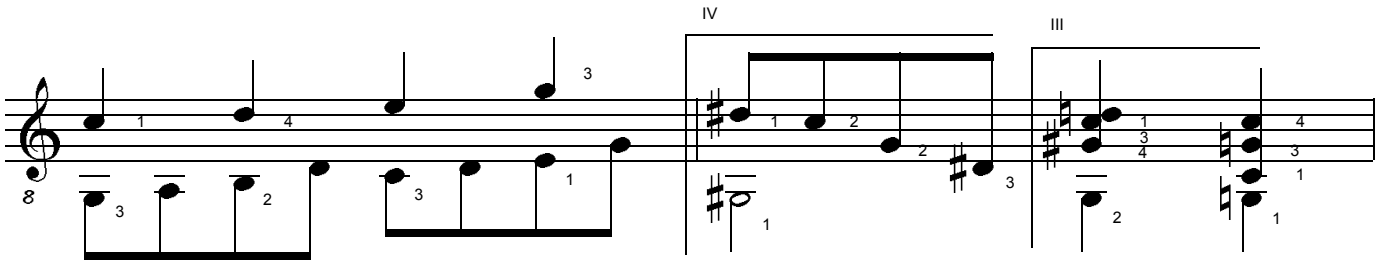

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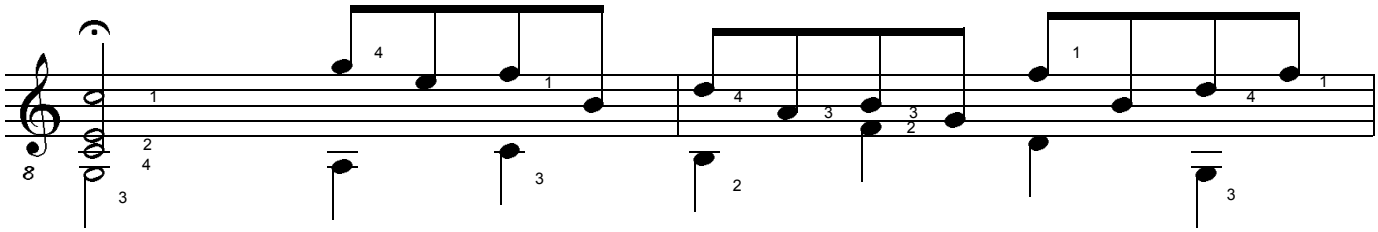

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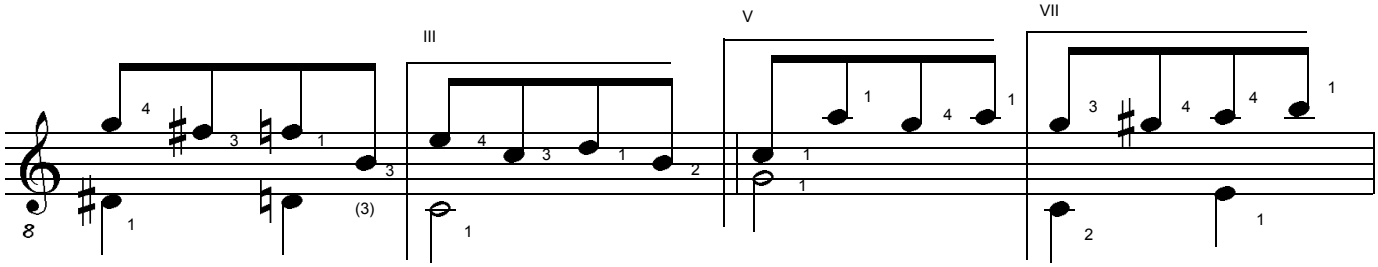

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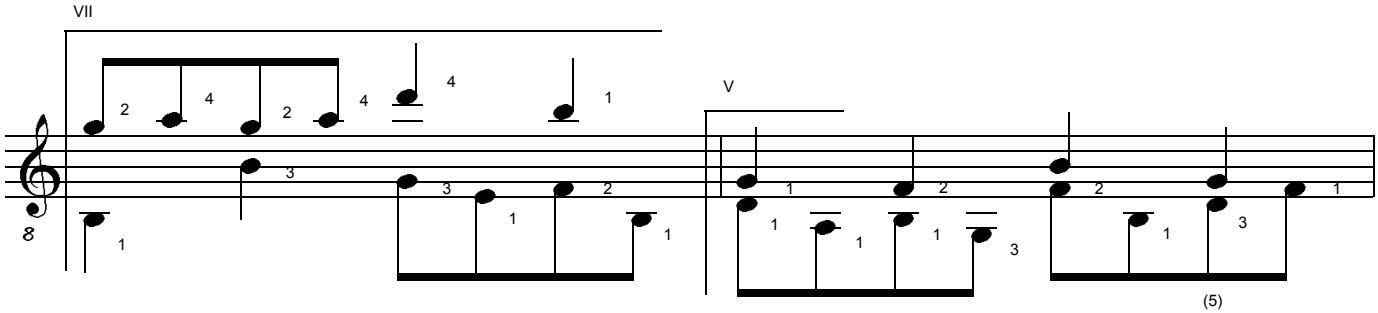

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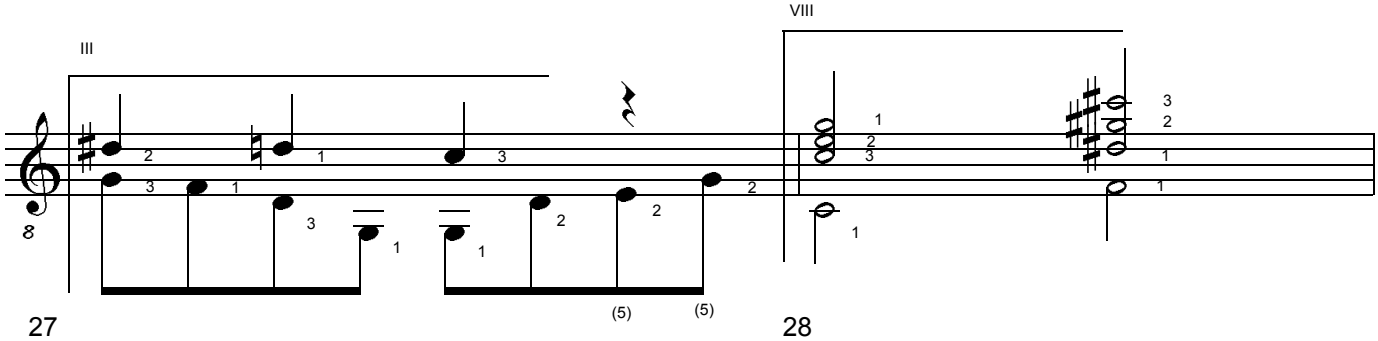

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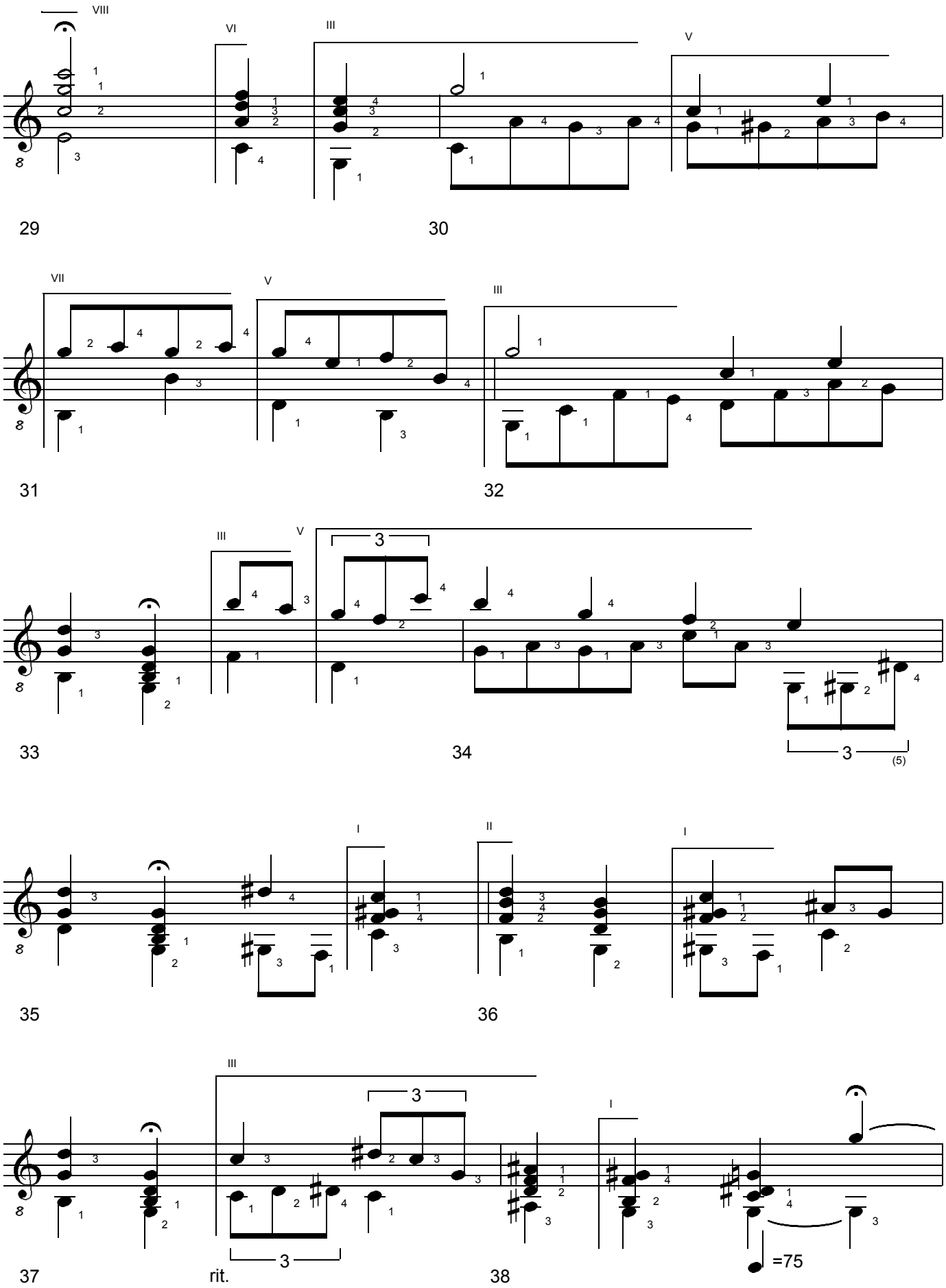

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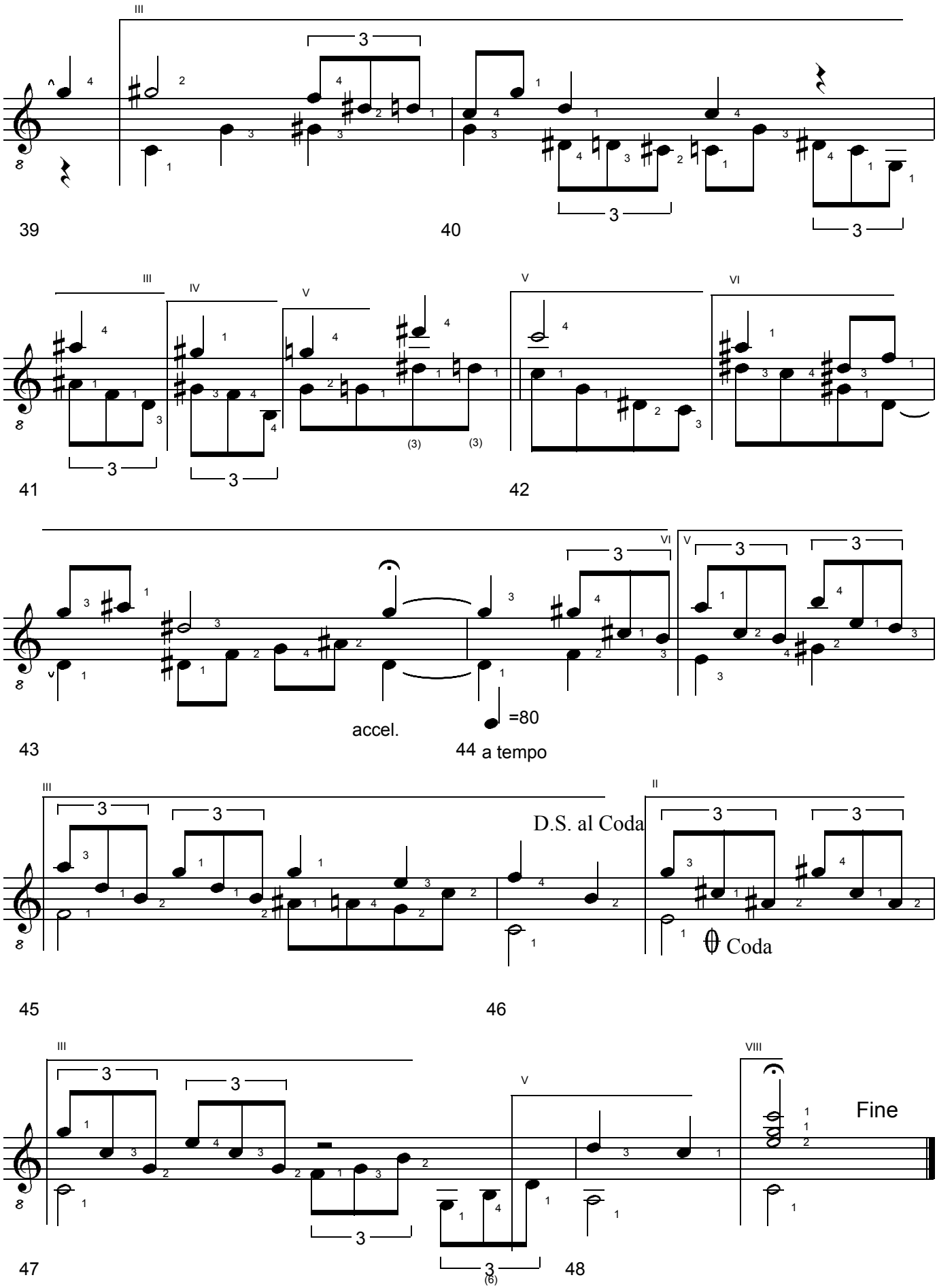

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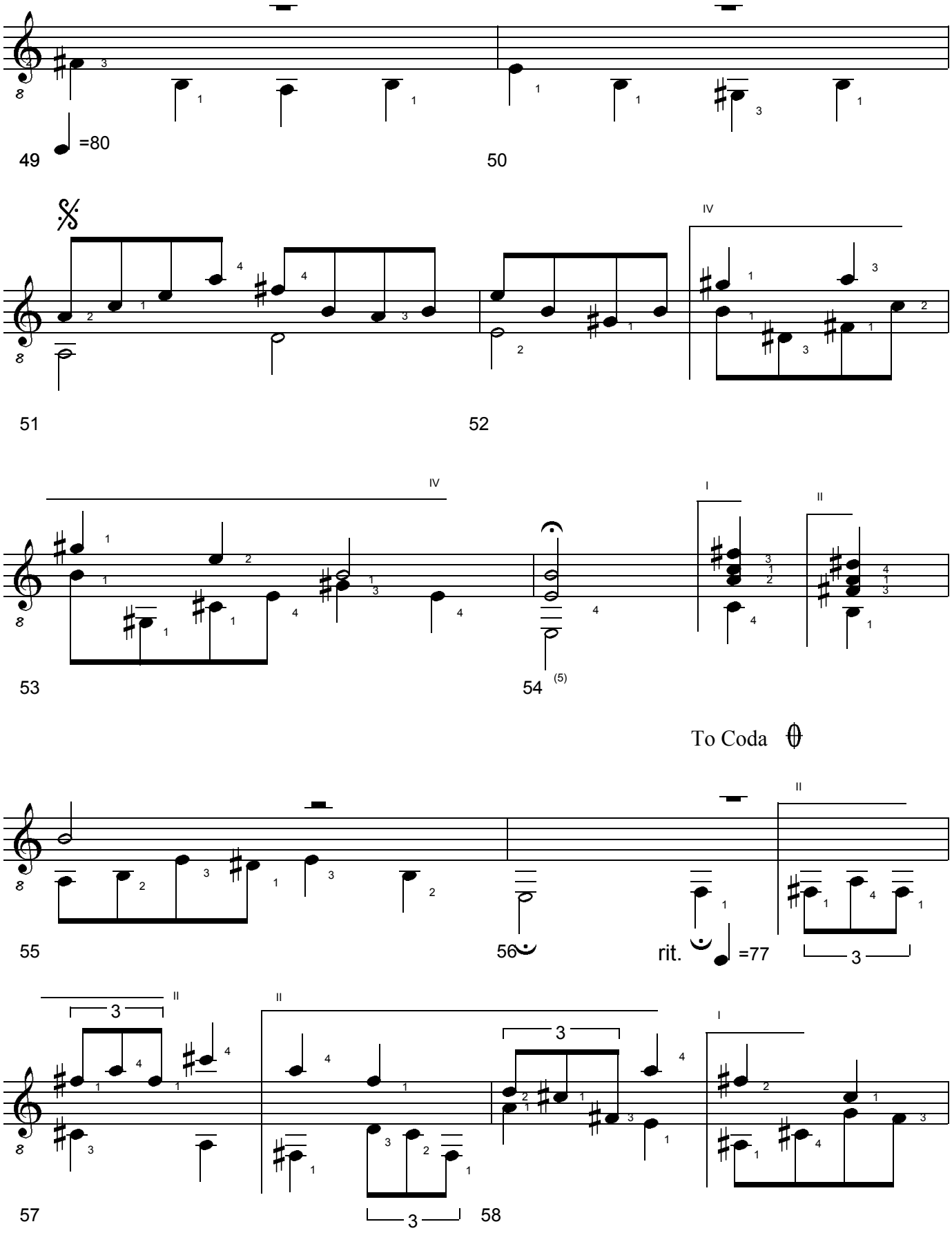
2. Moderato con brio

op. 50



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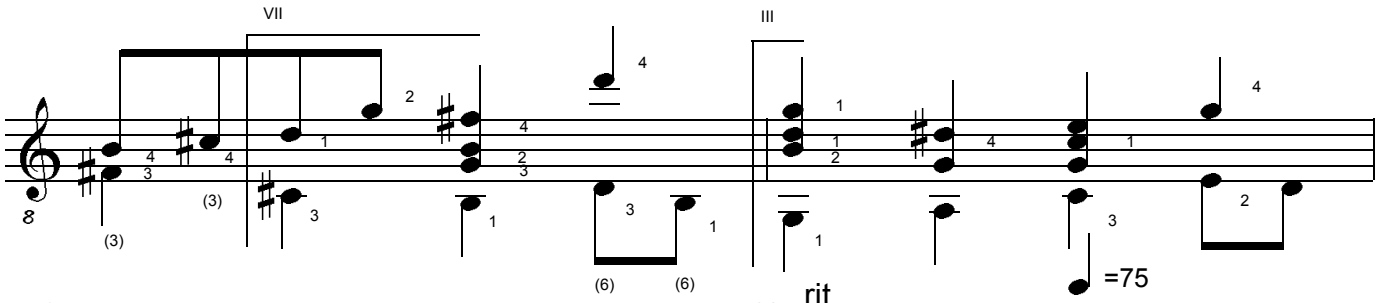

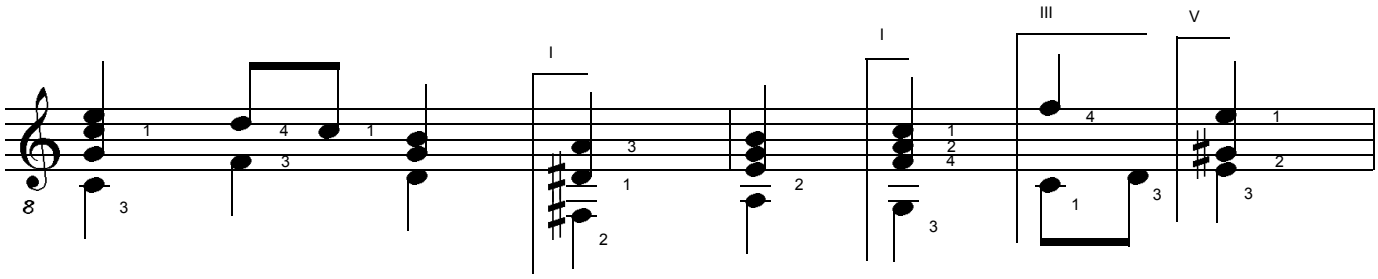

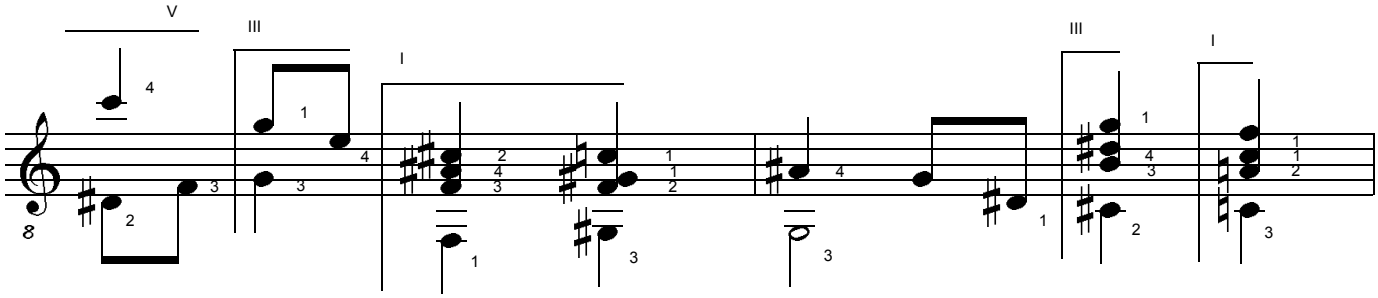

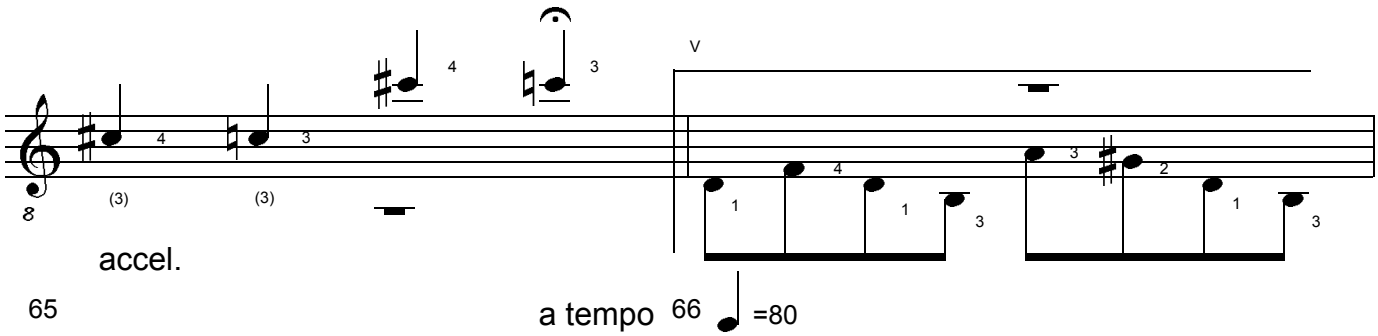

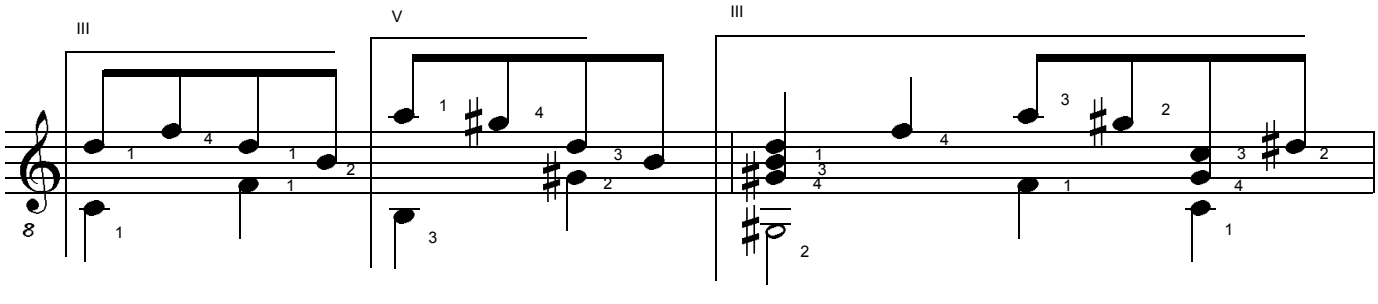

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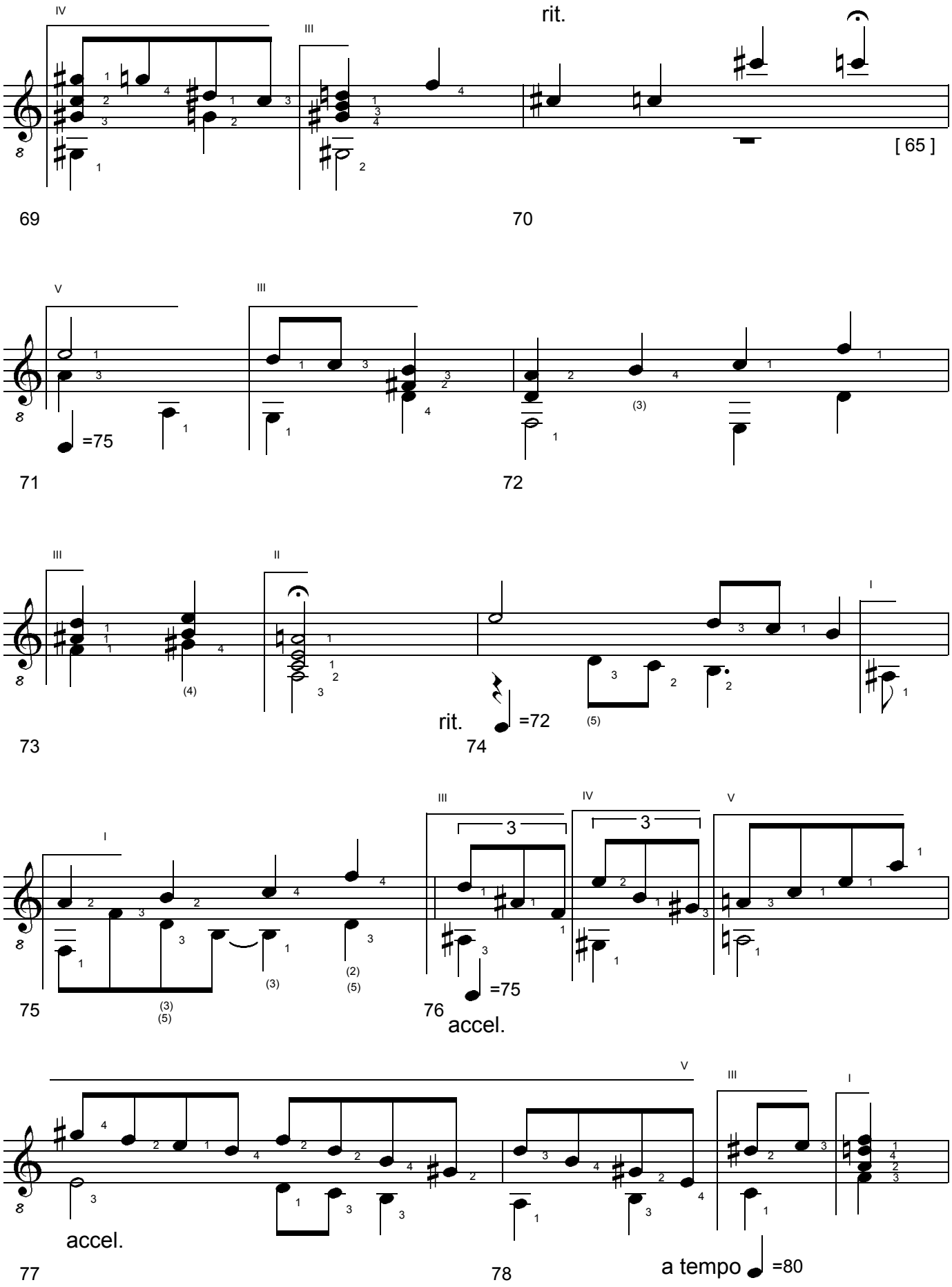

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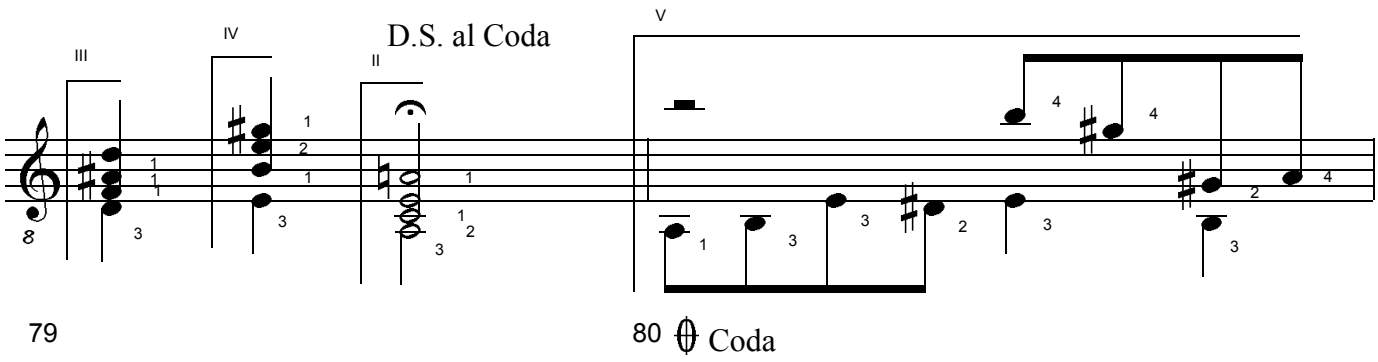

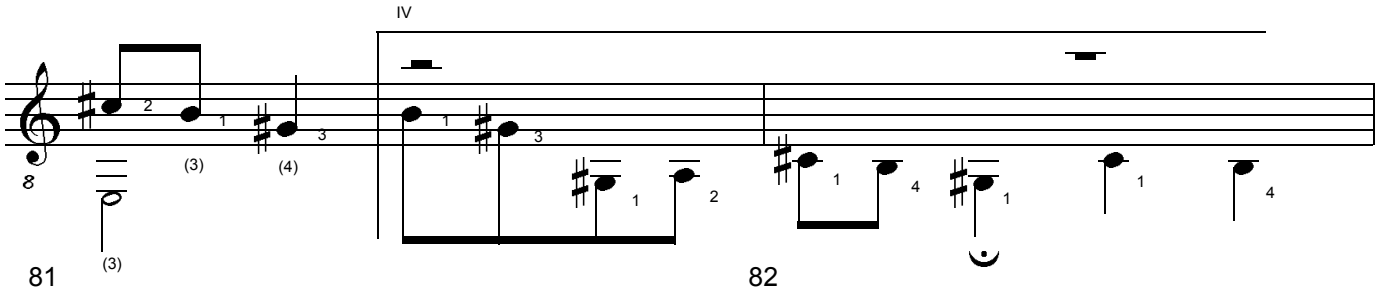

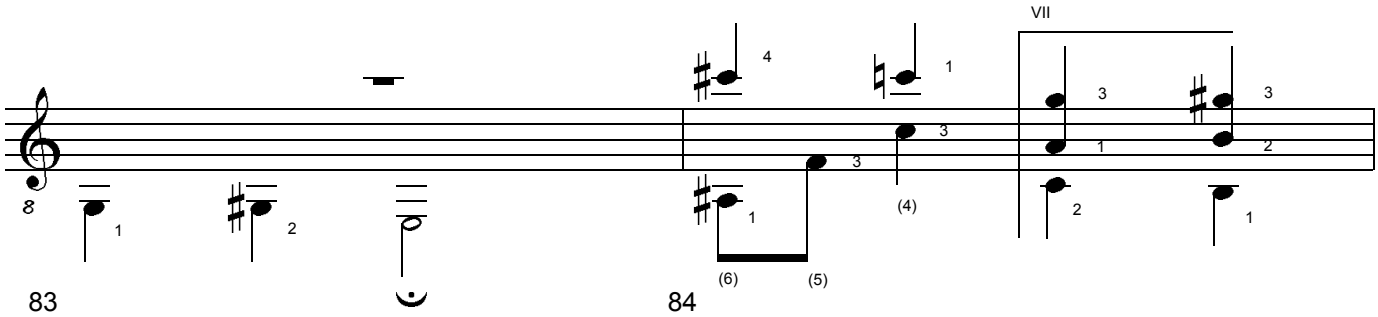

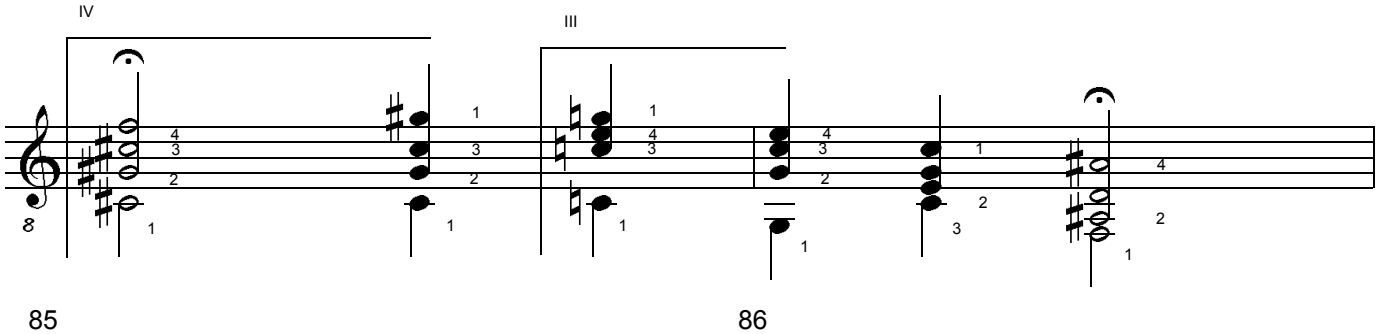

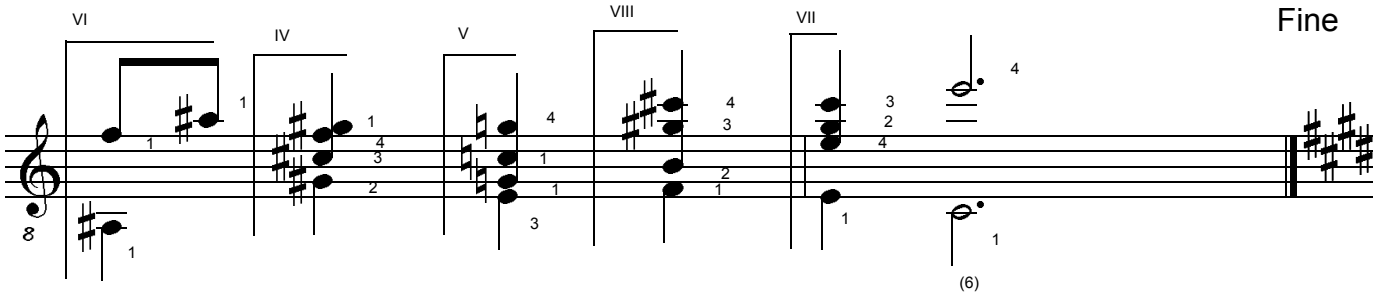

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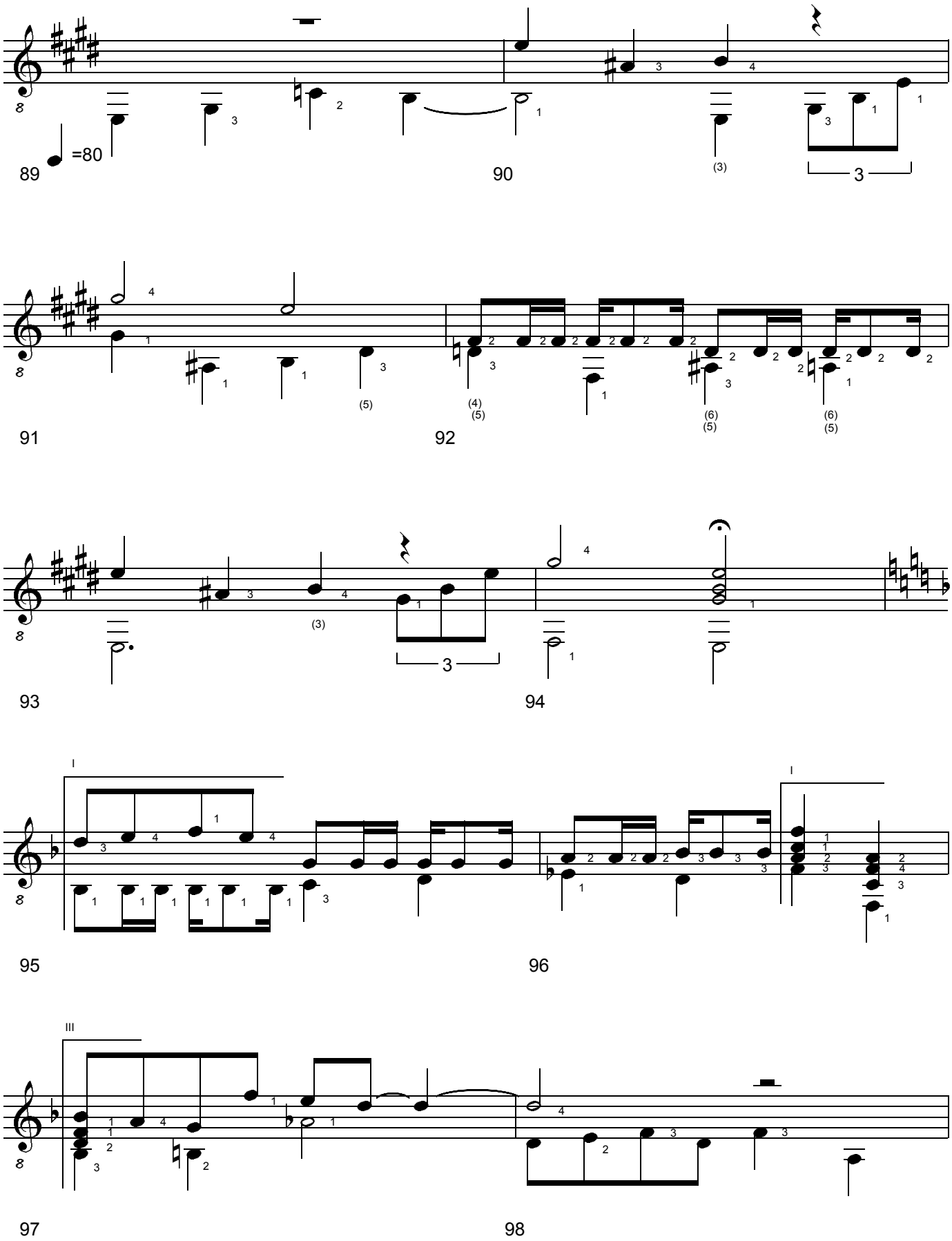
3. Moderato con moto

op. 51



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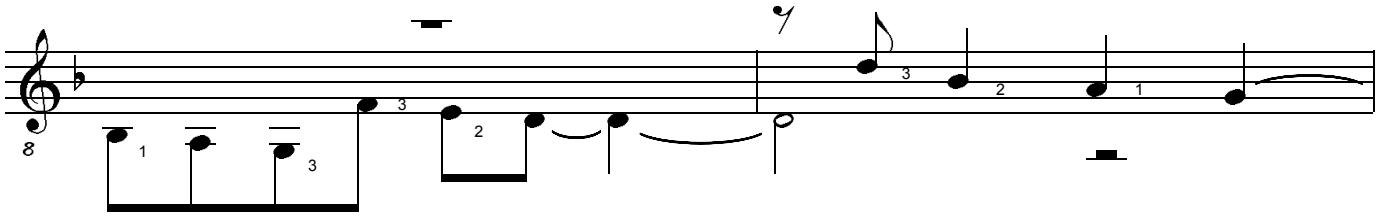

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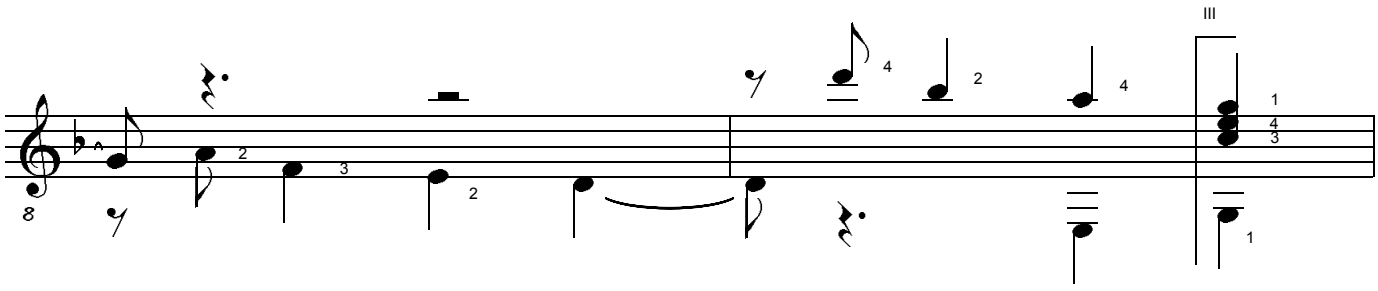

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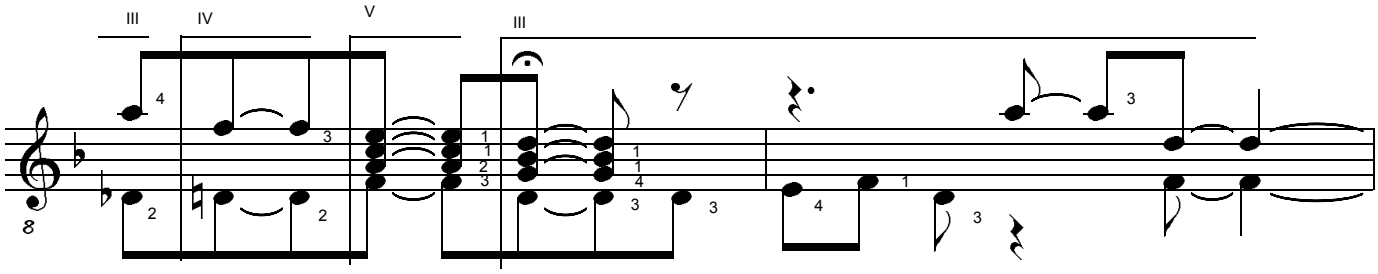

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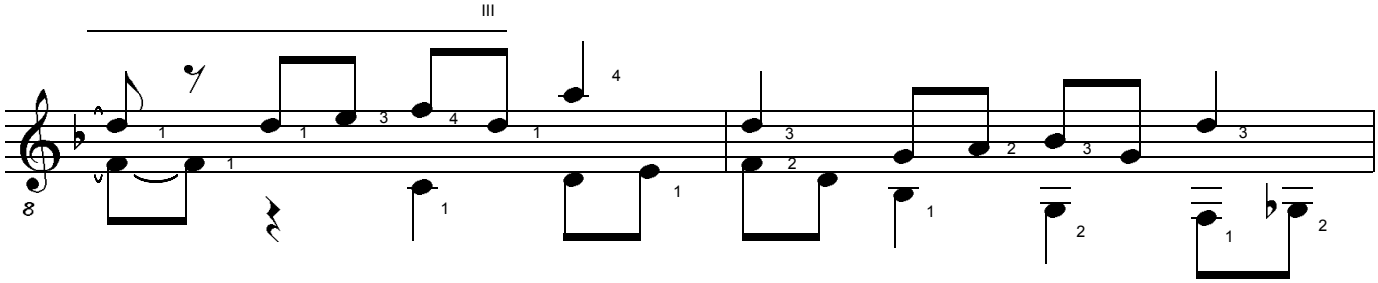

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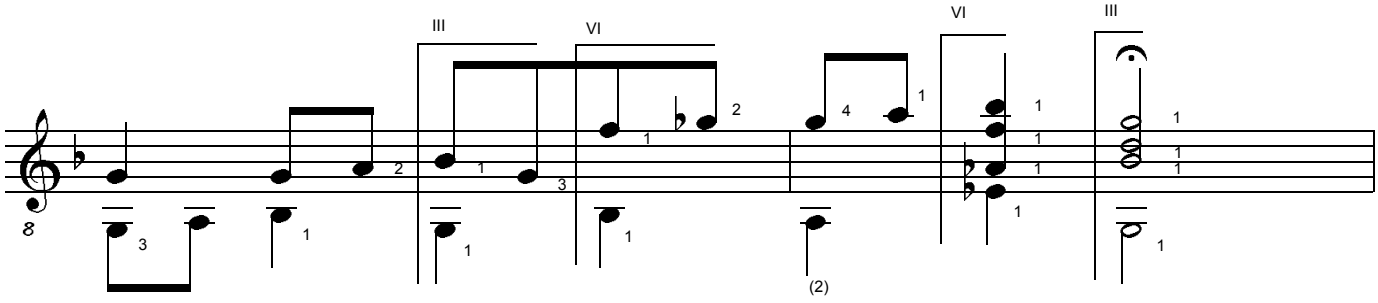

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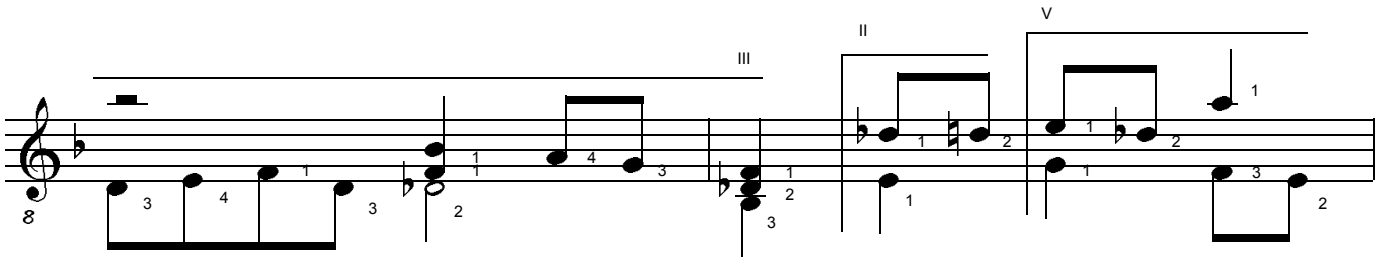

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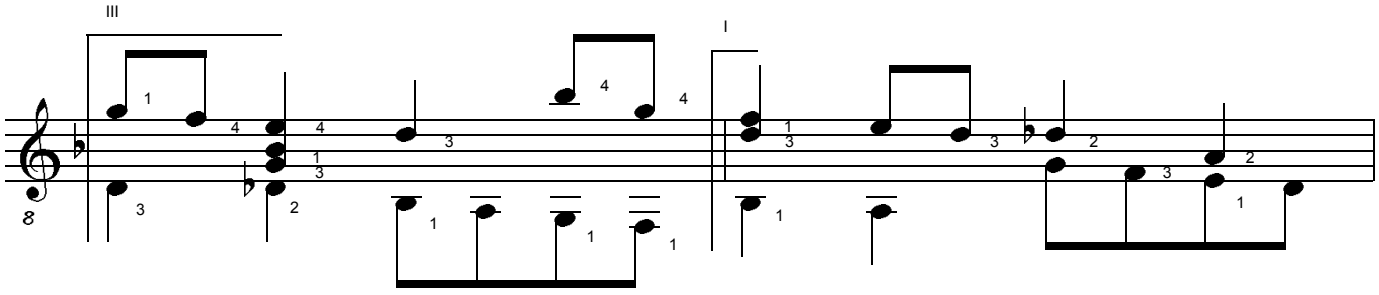

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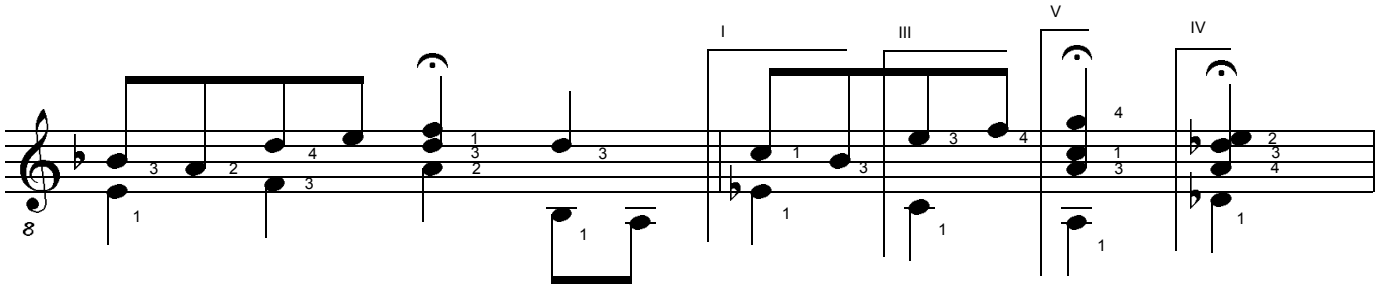

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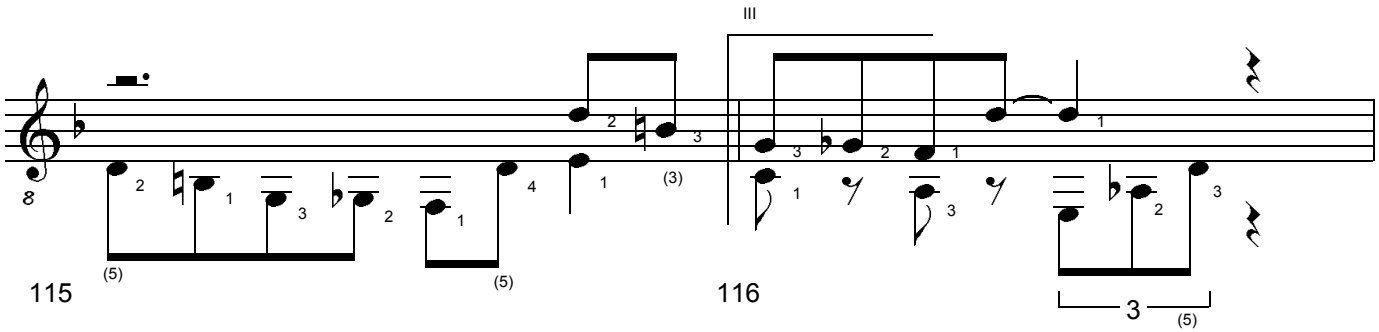

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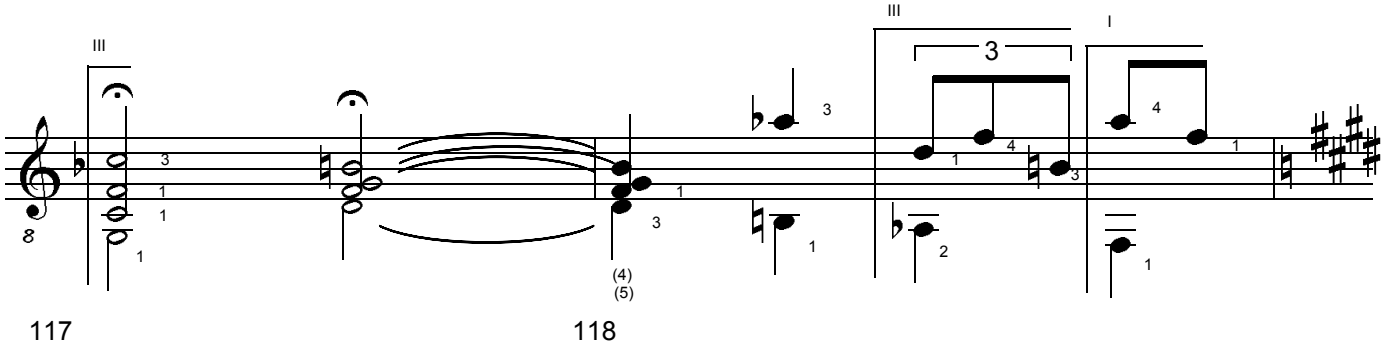

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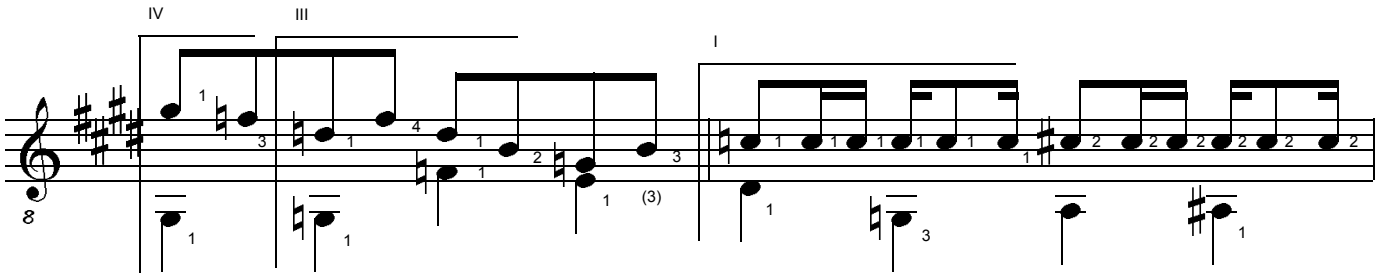

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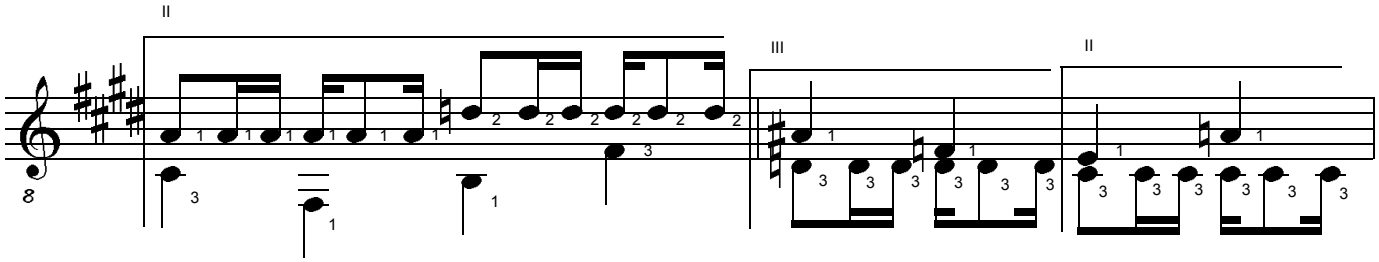

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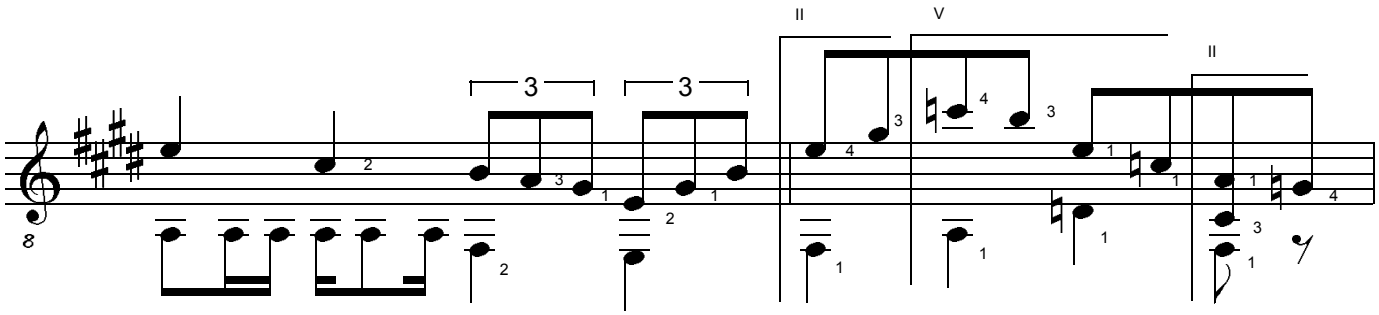

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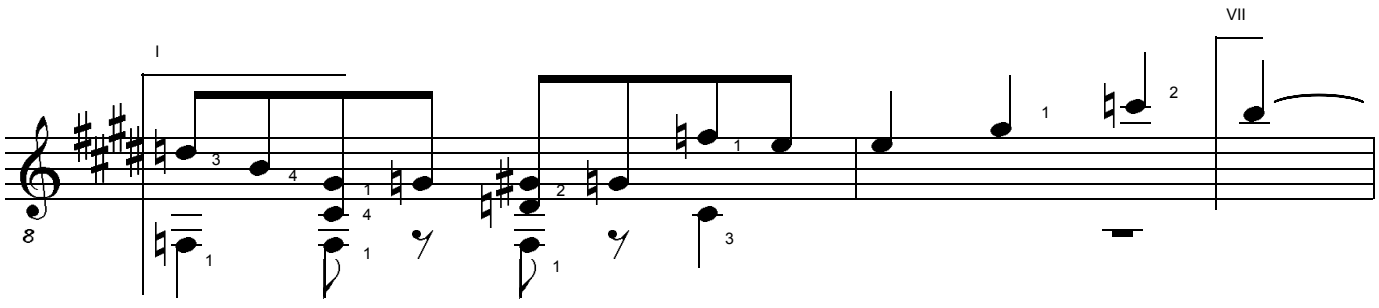

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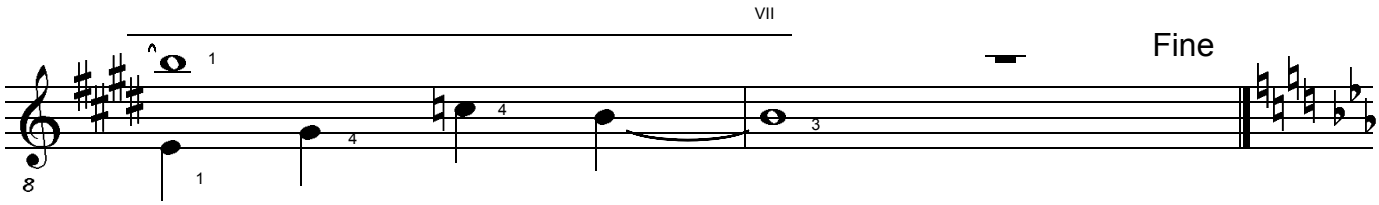

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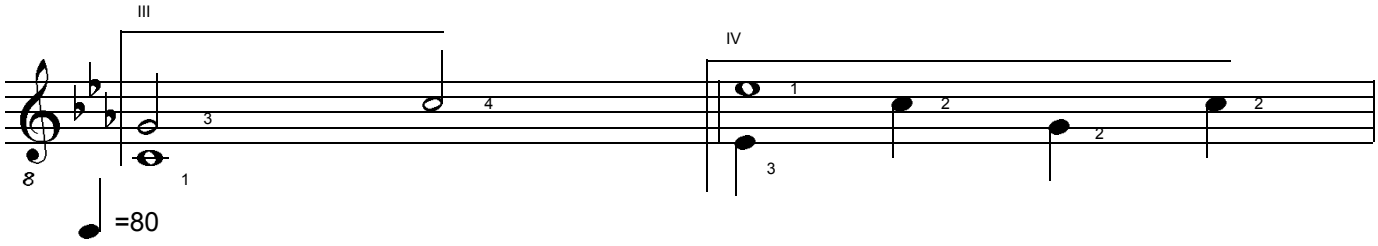
4. Moderato appassionato op. 52



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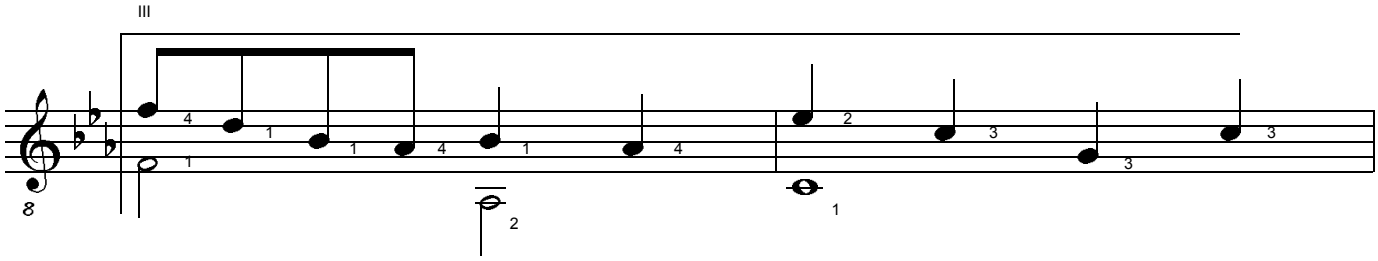

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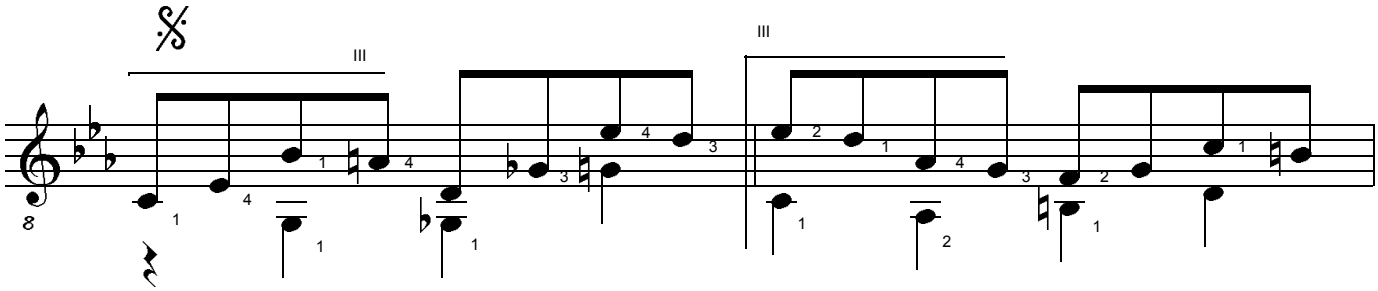

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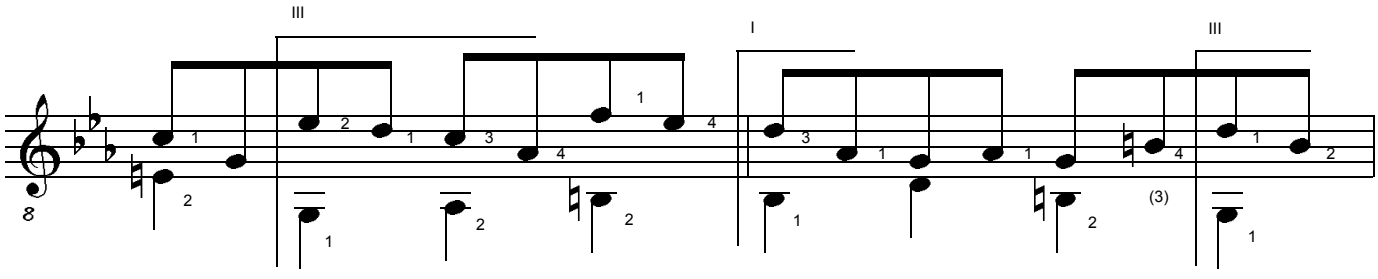

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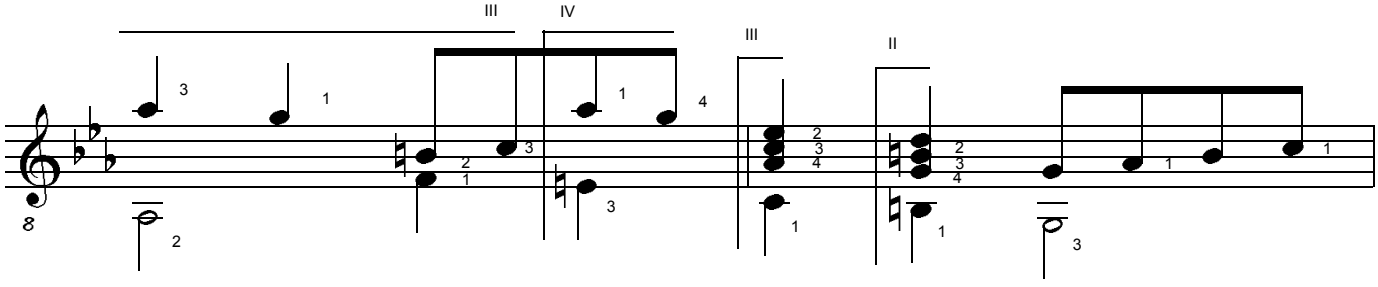

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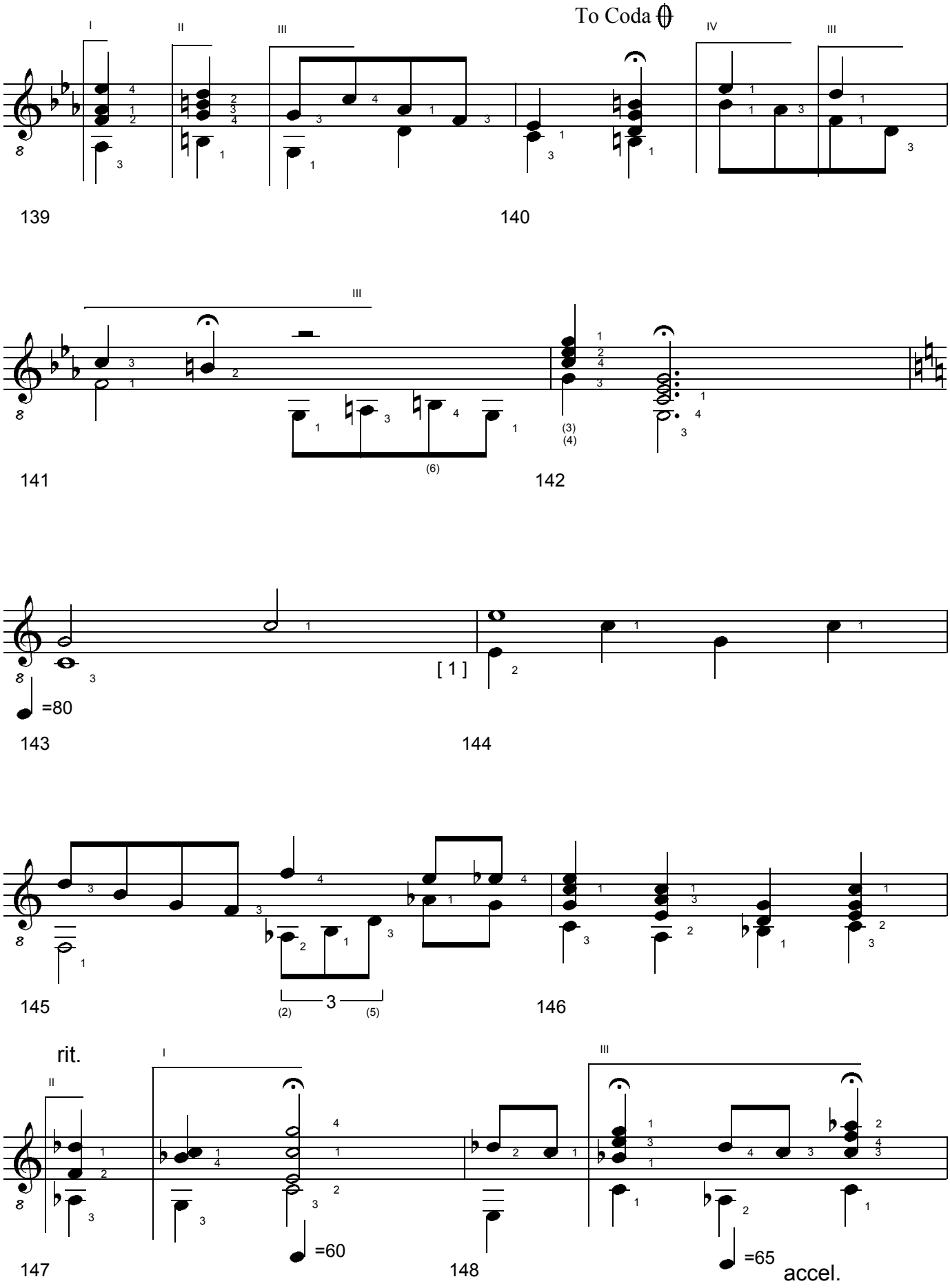

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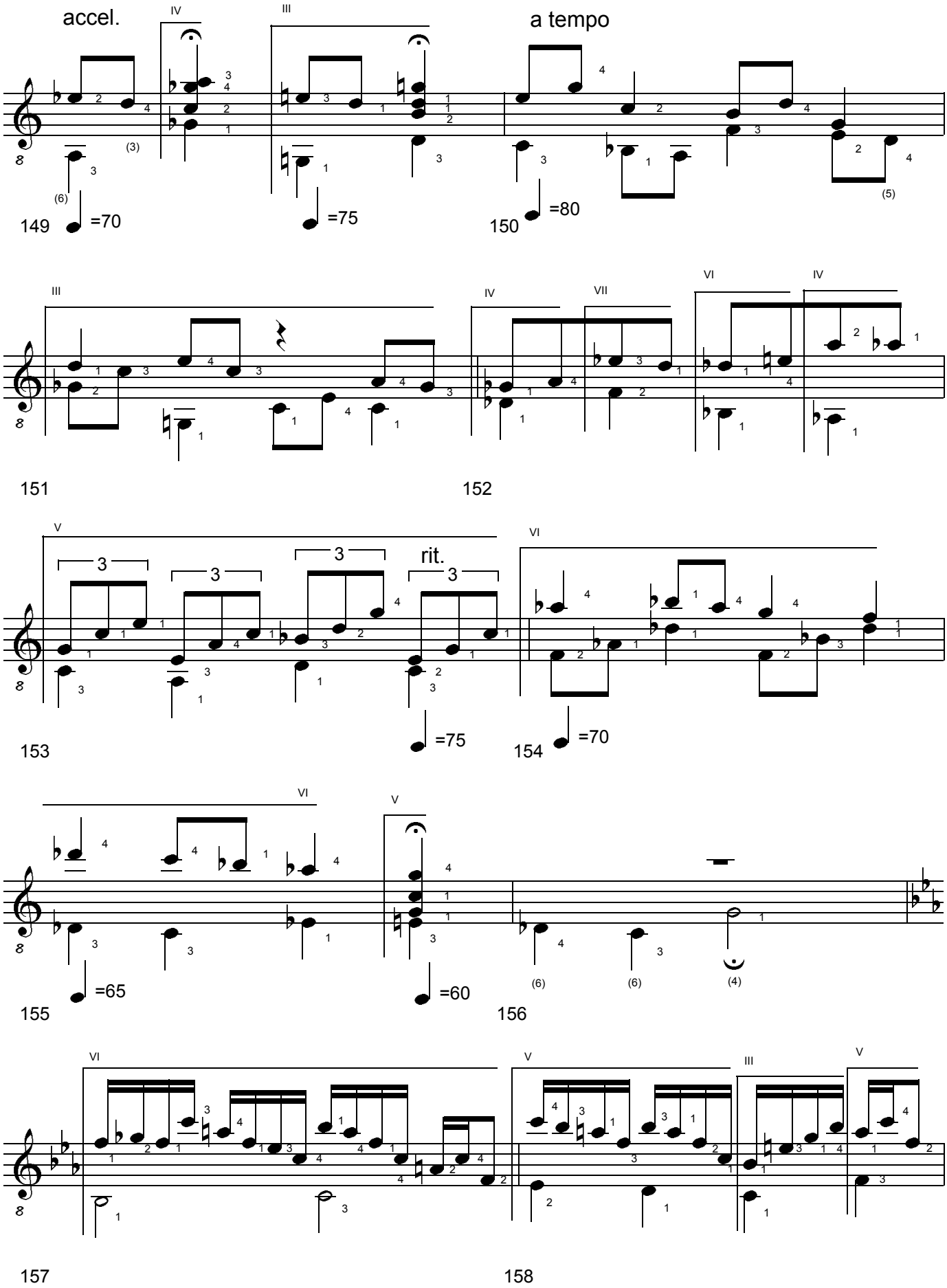

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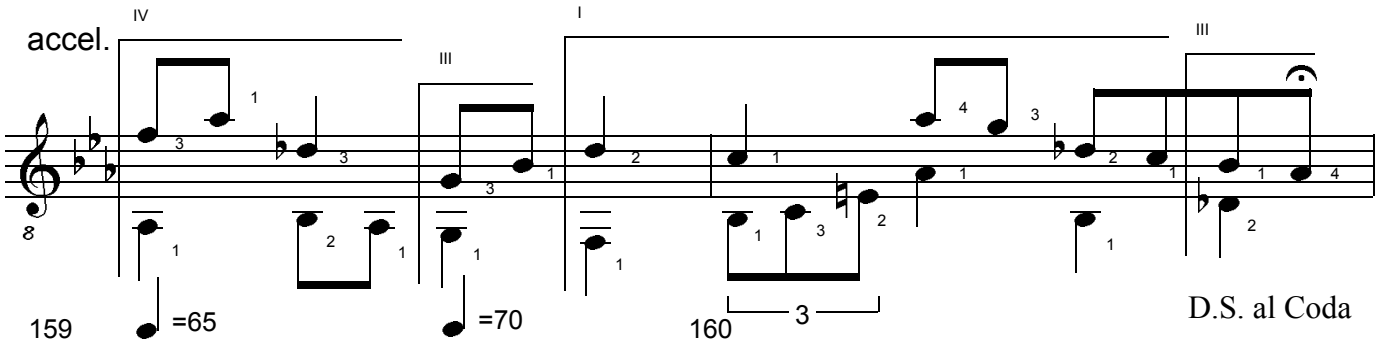

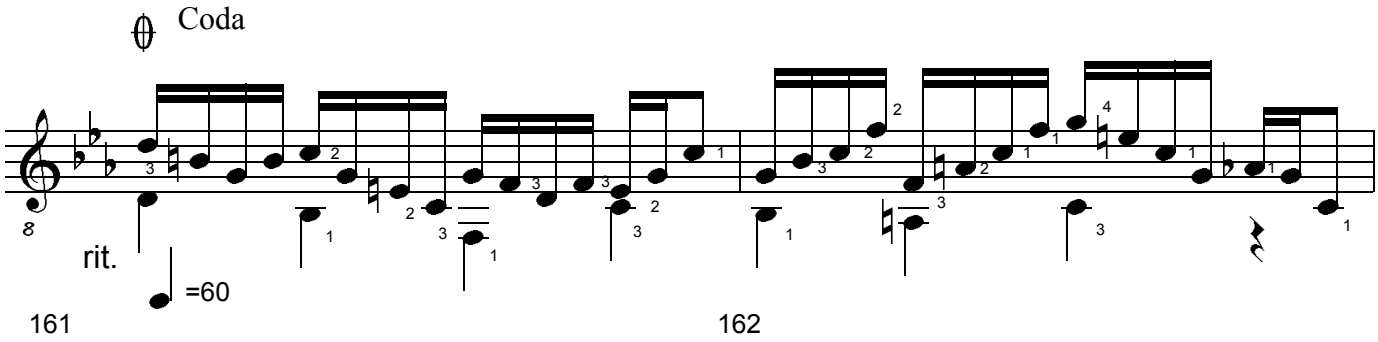

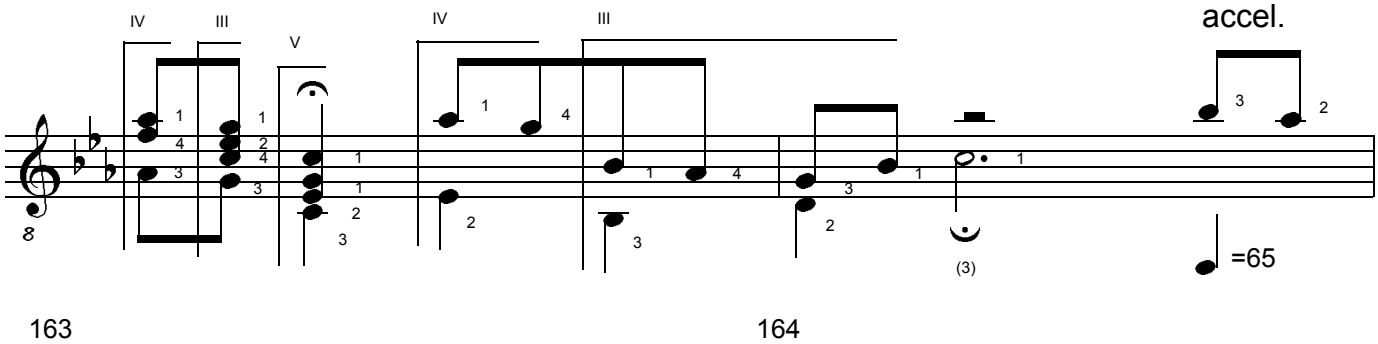

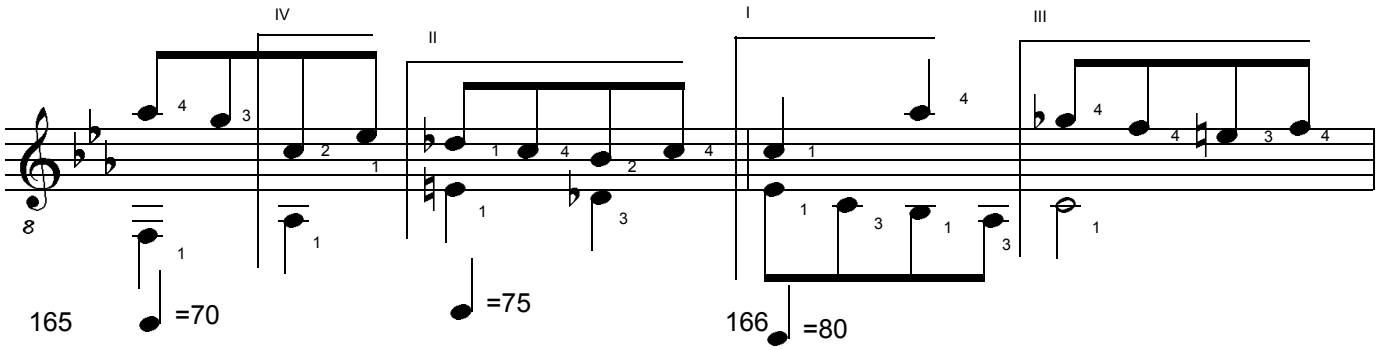

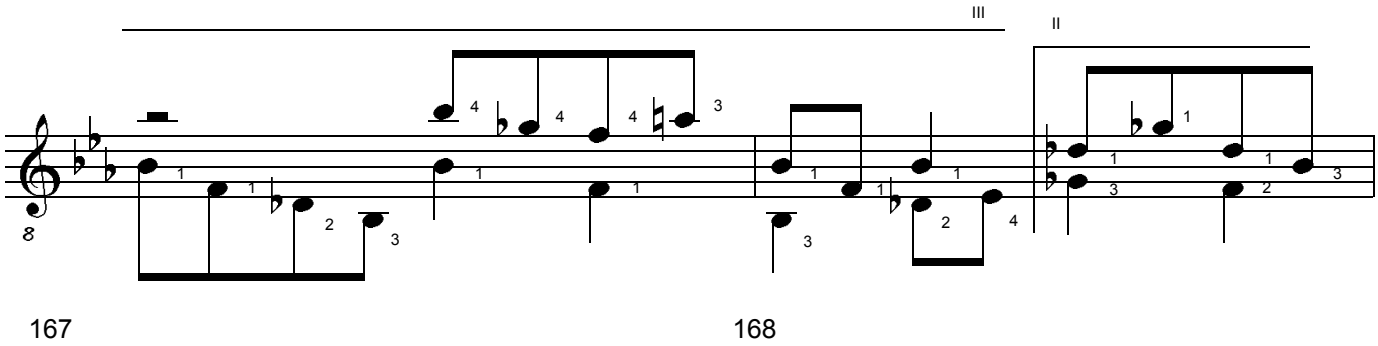

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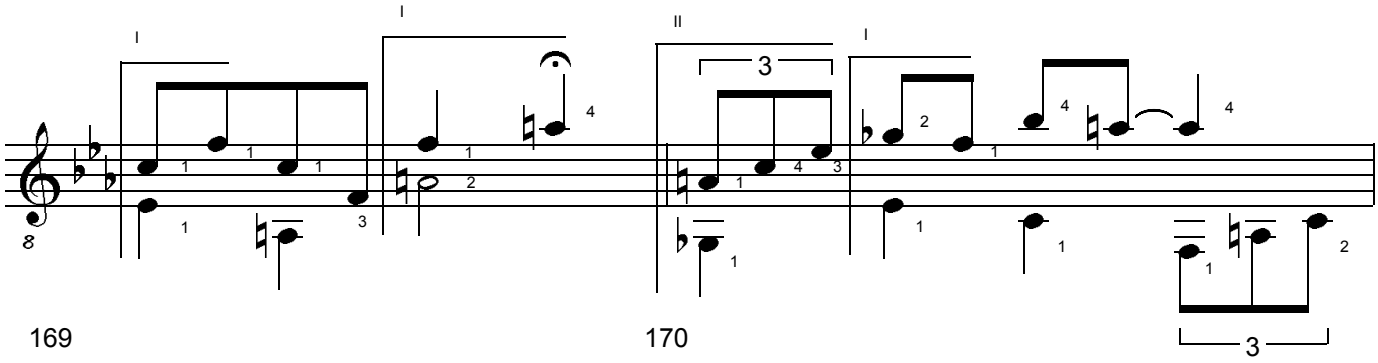

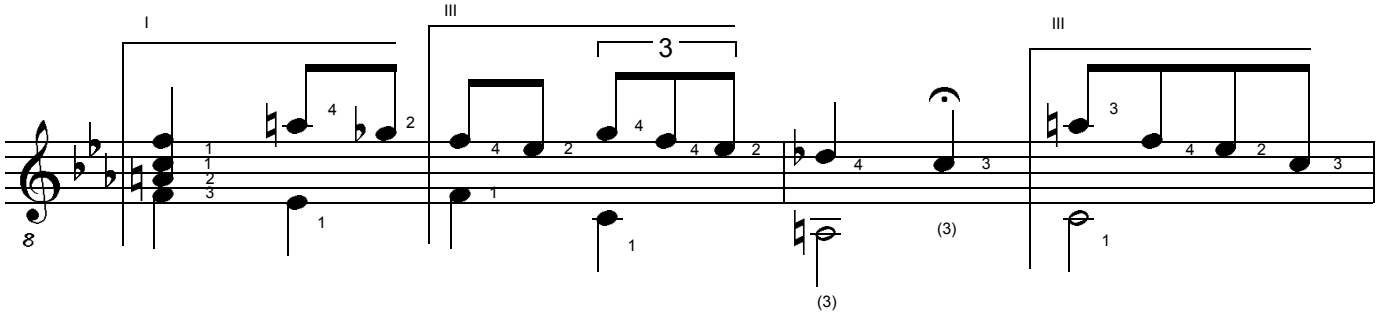

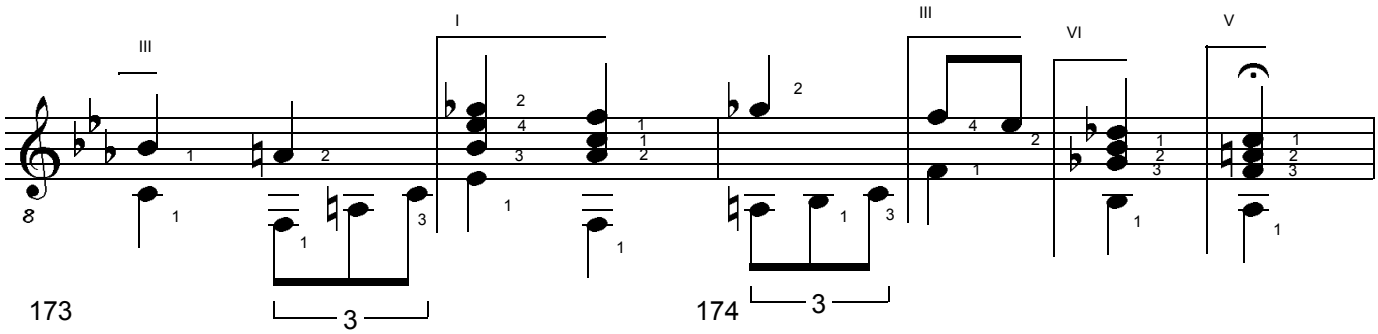

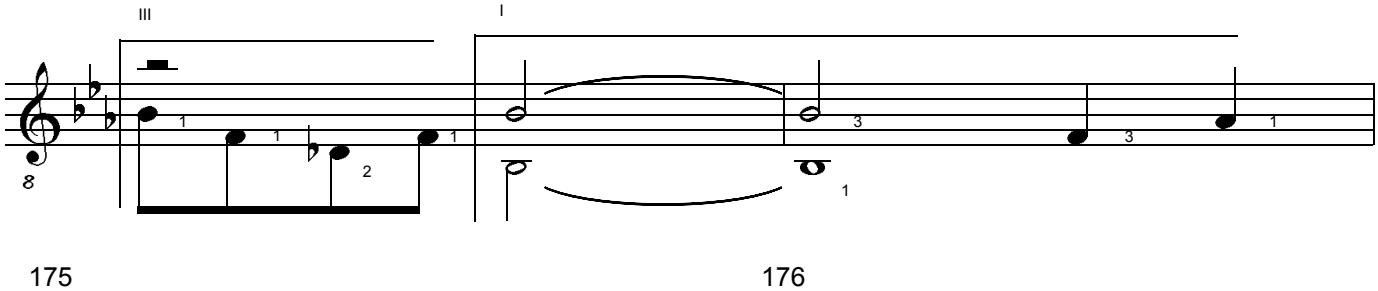

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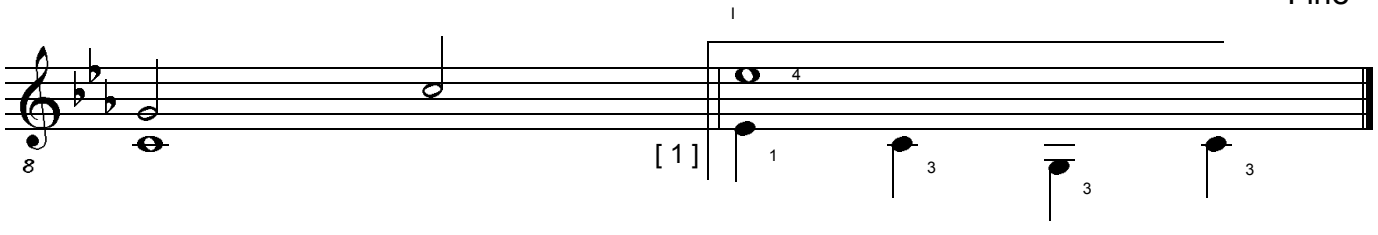

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BERGKRISTALL

Studies for Solo Guitar

by Uwe Warneke

BERGKRISTALL No. 1

Uwe Warneke

3 Studies for Classical Guitar

1. Andante con fuoco

op. 54

Thema

=60

Non Finito. Inspired by "The Slaves of Boboli Gardens" (1530-33, by Michelangelo Buonarotti)

Variation von Takt 7

Variation von Takt 19

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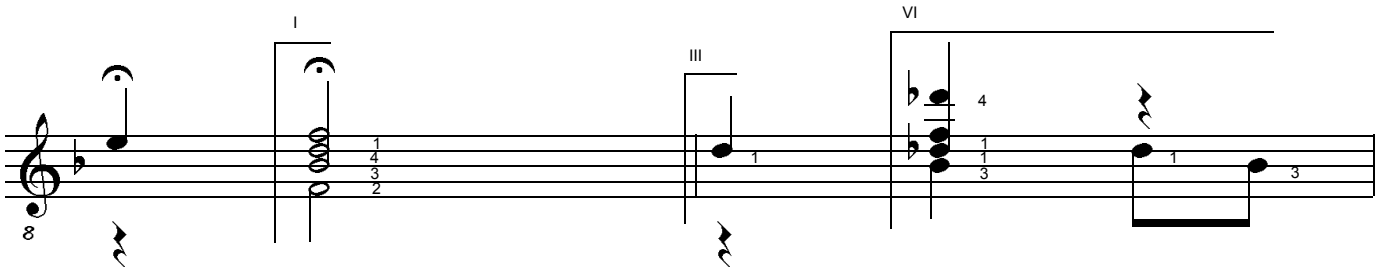

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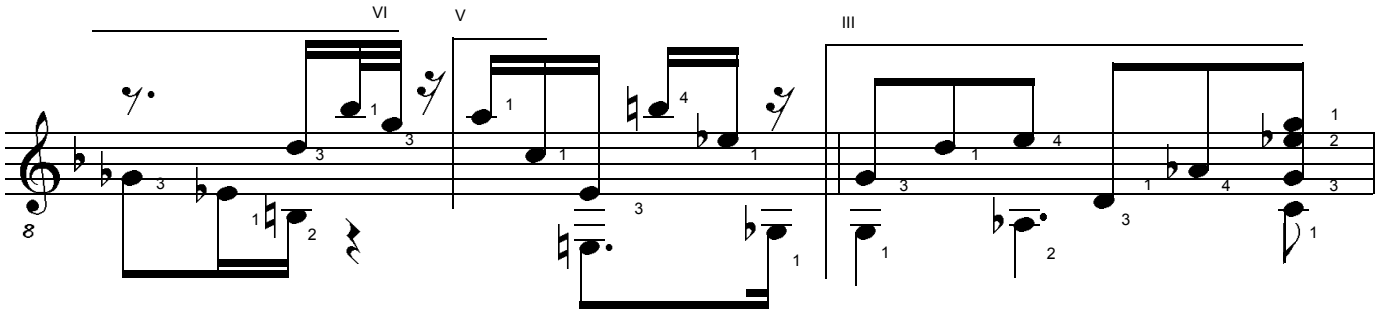

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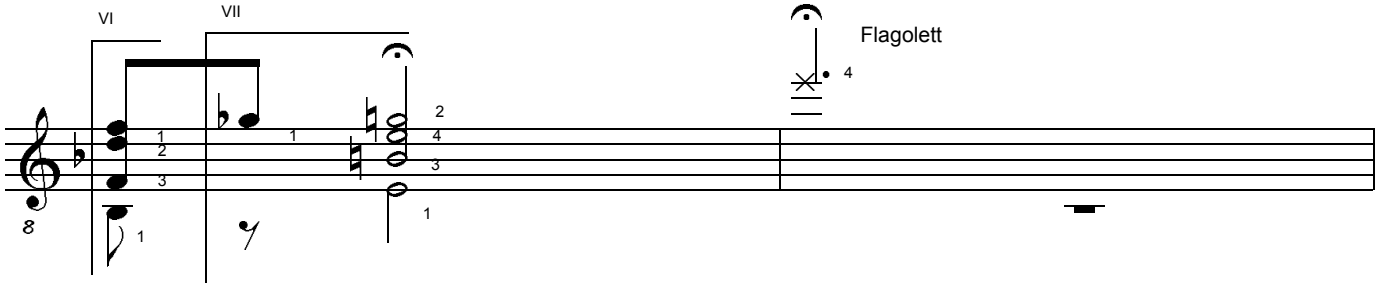

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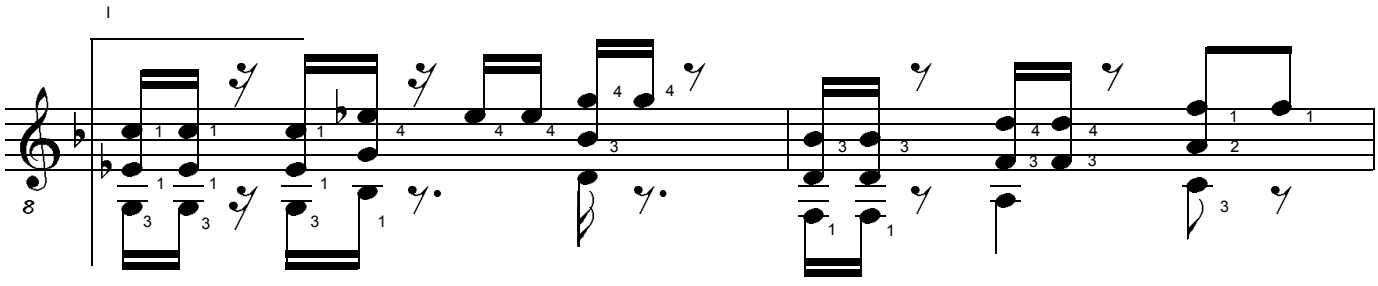

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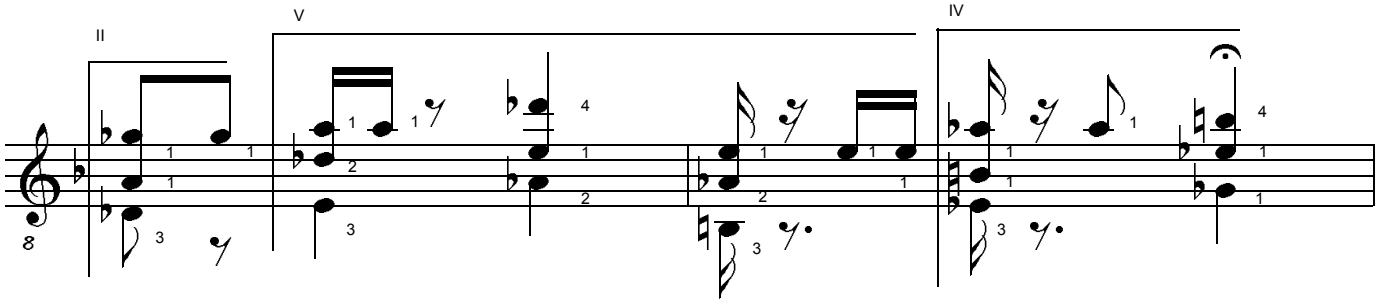
c Es g B d F



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ges A des E as H

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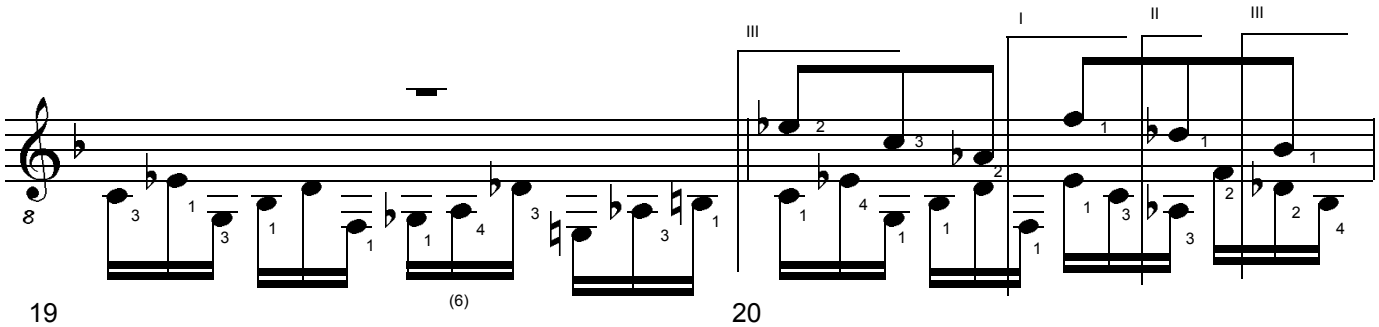
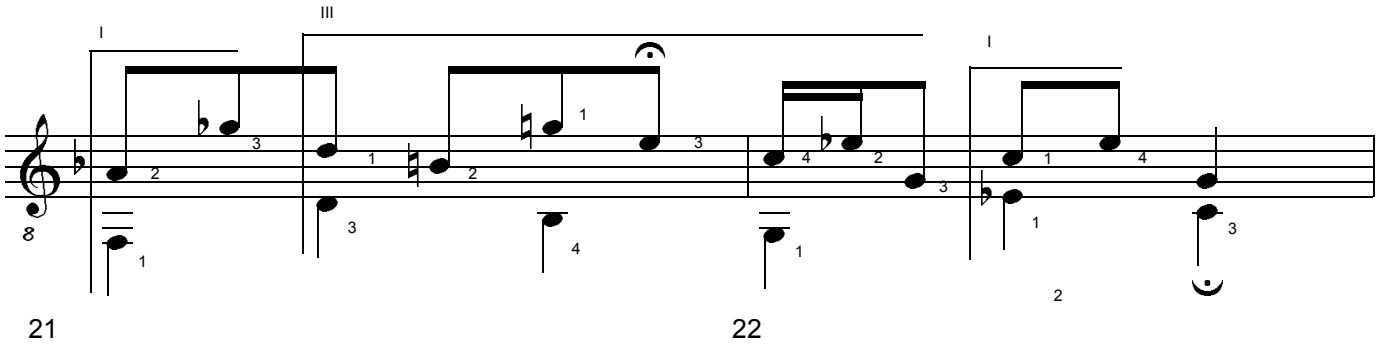
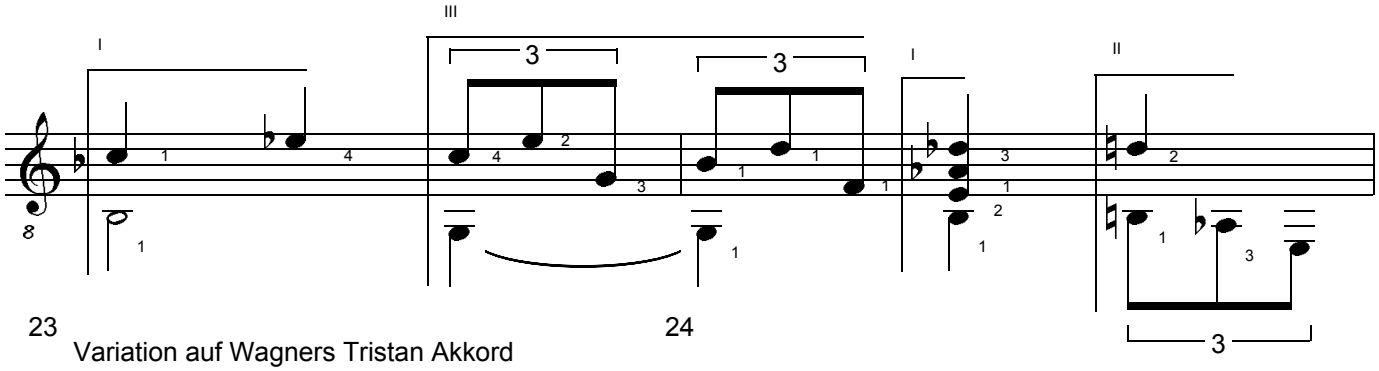
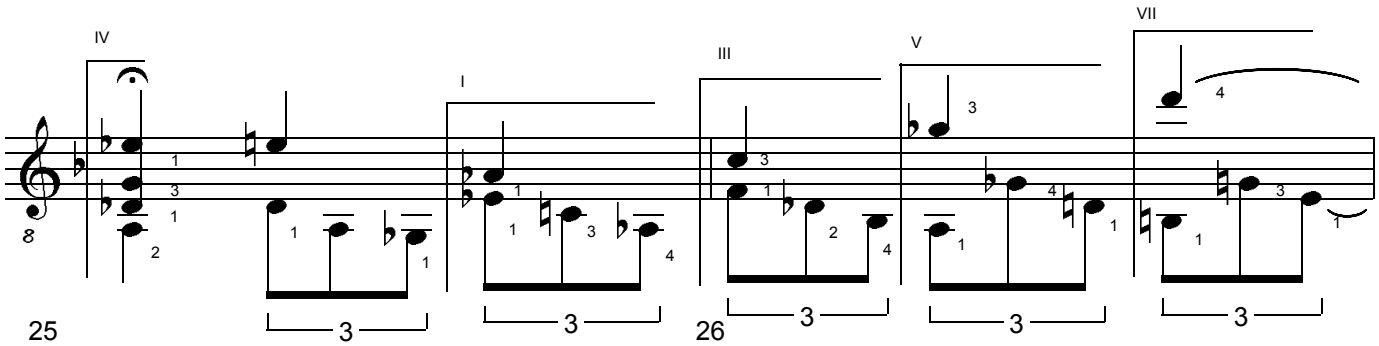


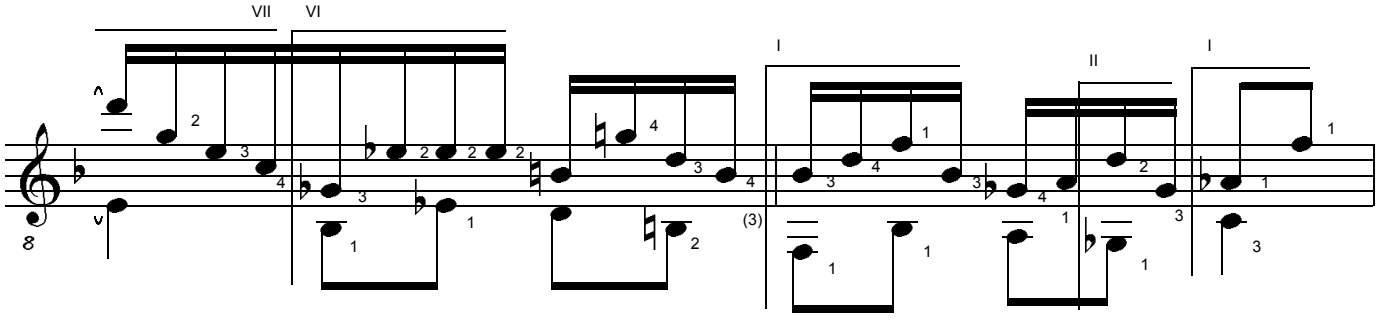
Spiegelung von Takt 7: Zwöftonreihe c-B-ges-E





Variation auf Wagners Tristan Akkord





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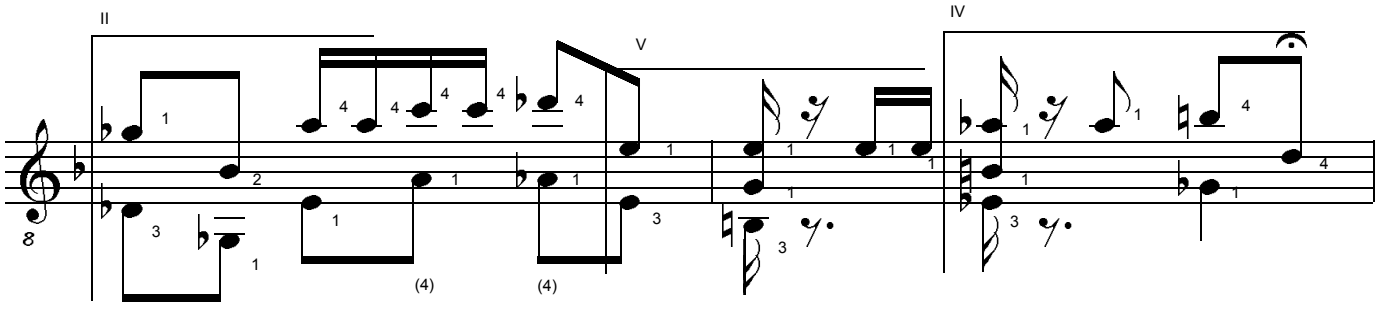
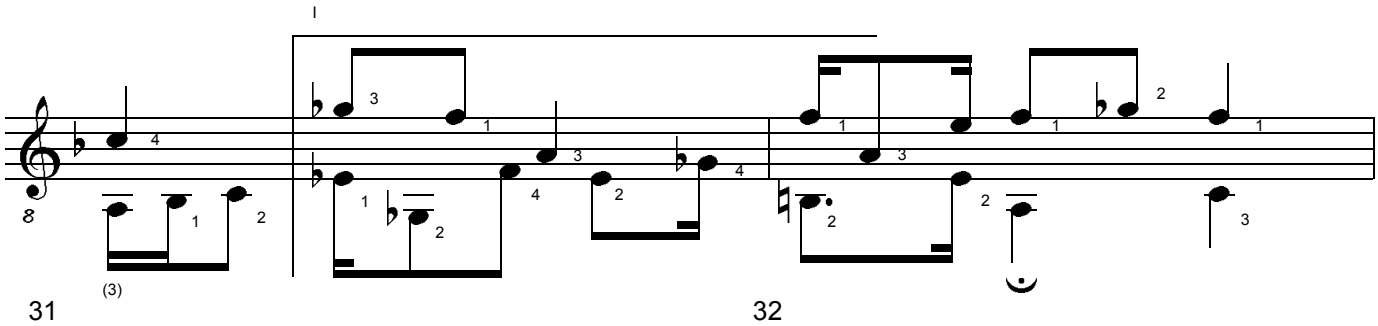
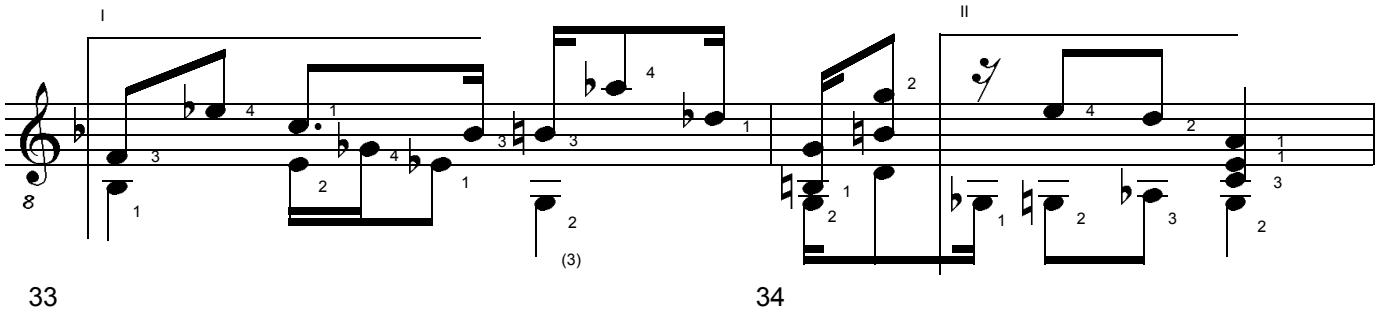




Takt 5,6 Oberstimme -12

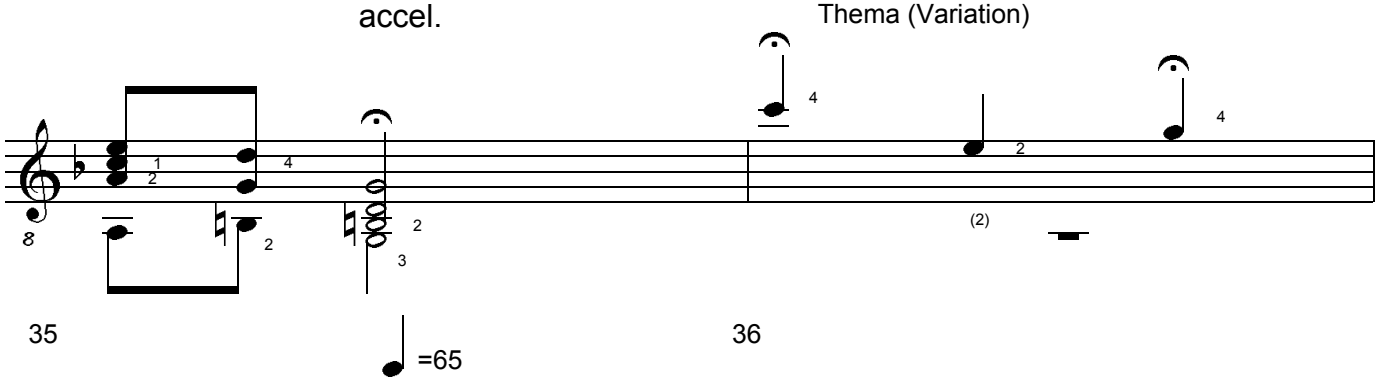
Takt 5,6 Variation Unterstimme +12

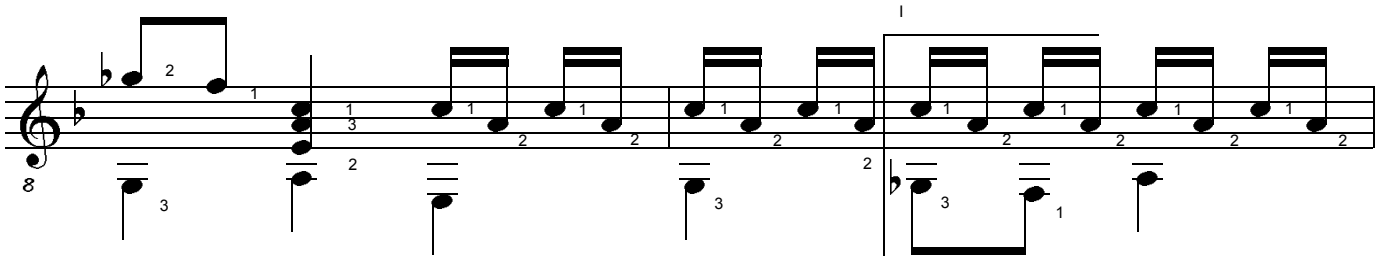


Variation Thema -14

accel.

Thema (Variation)





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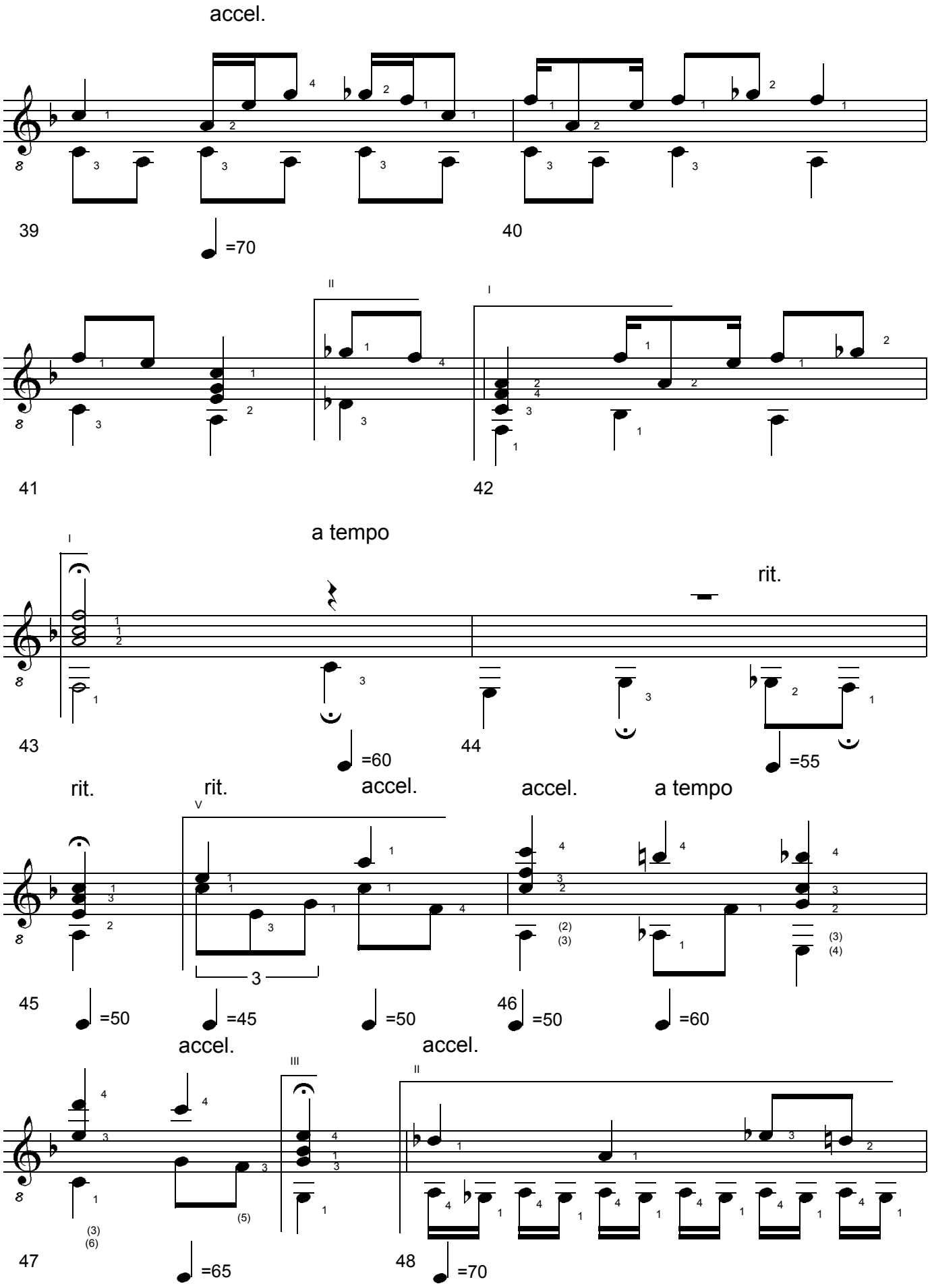

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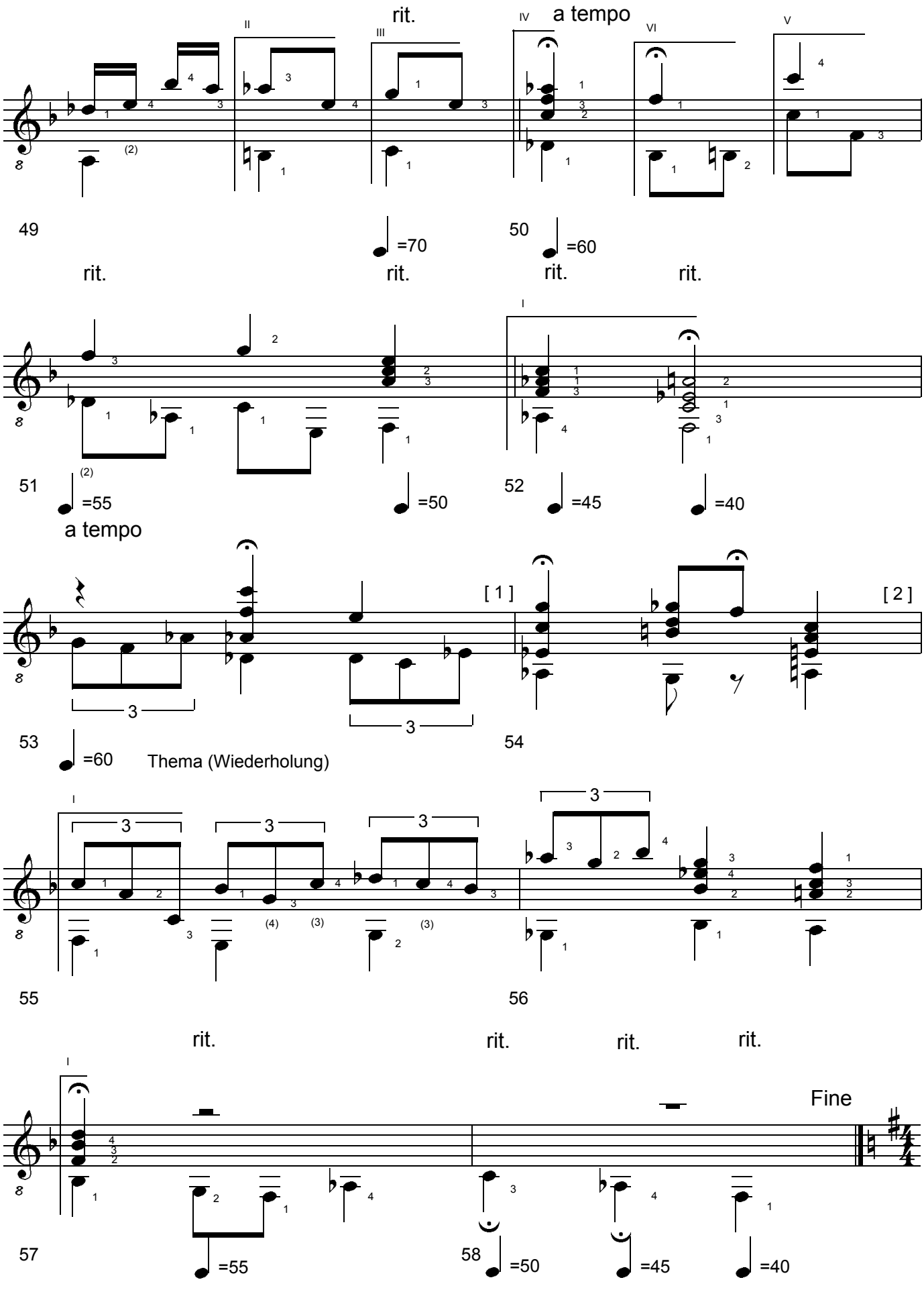

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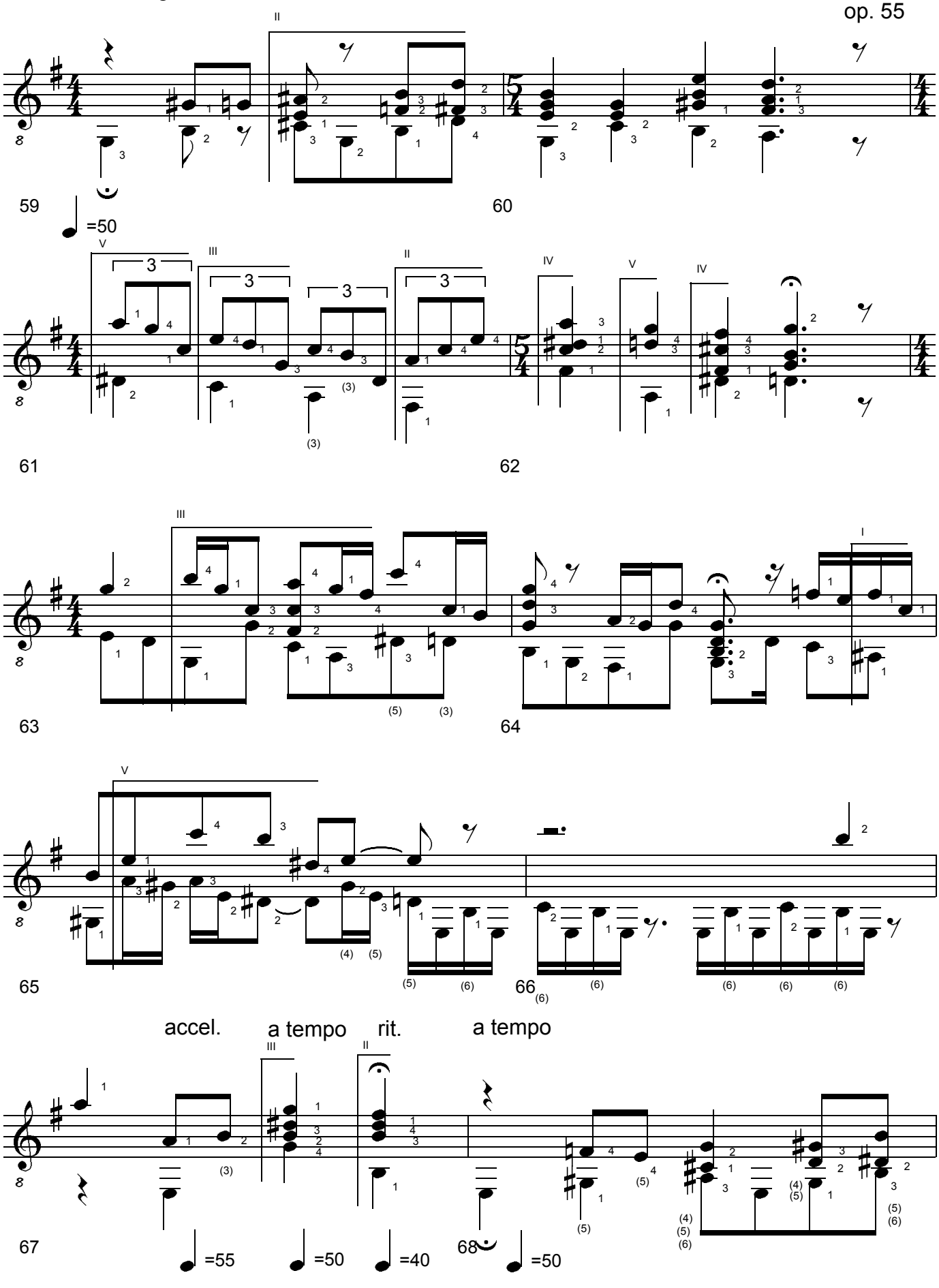
2. Larghetto

op. 55



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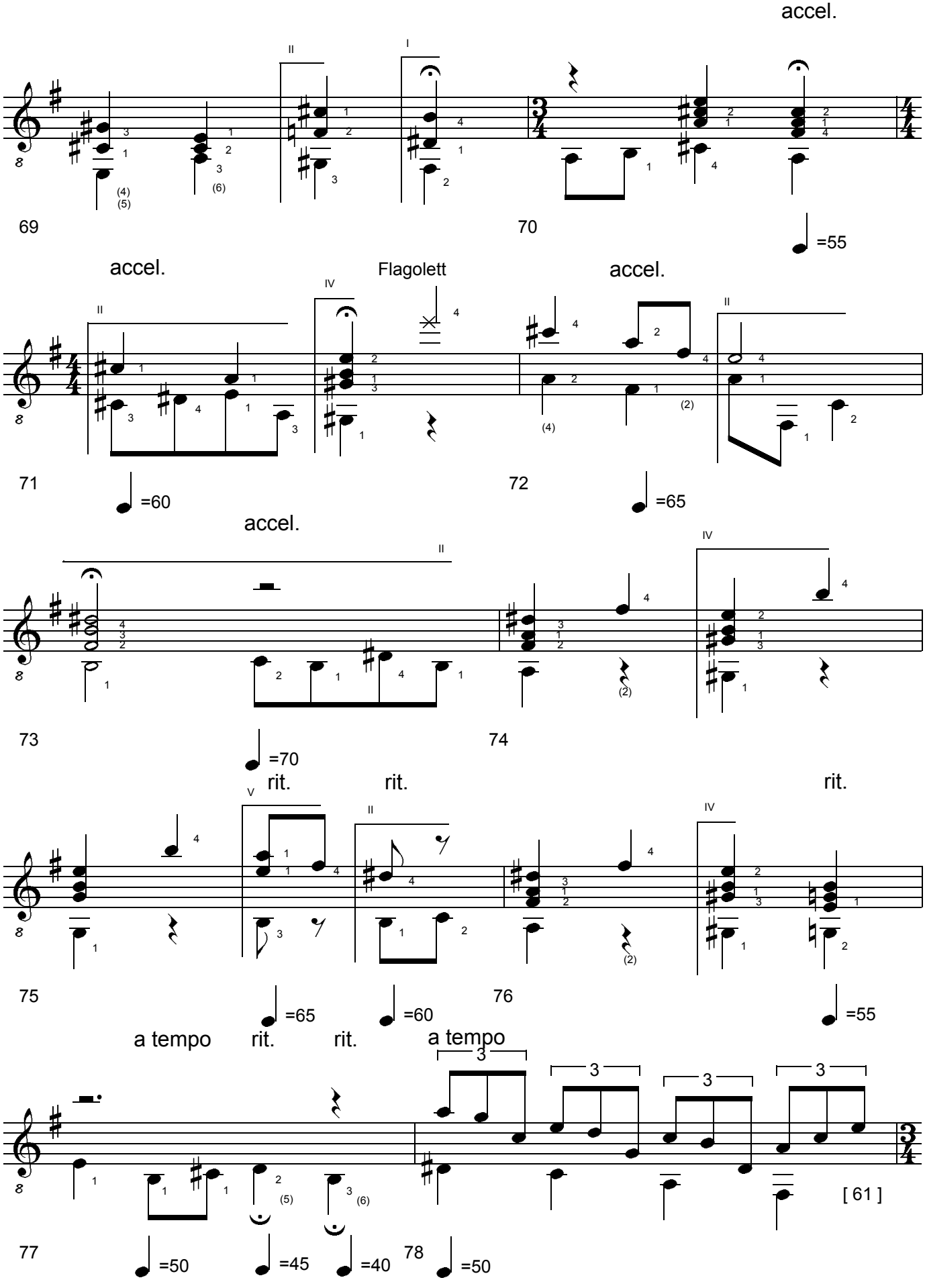

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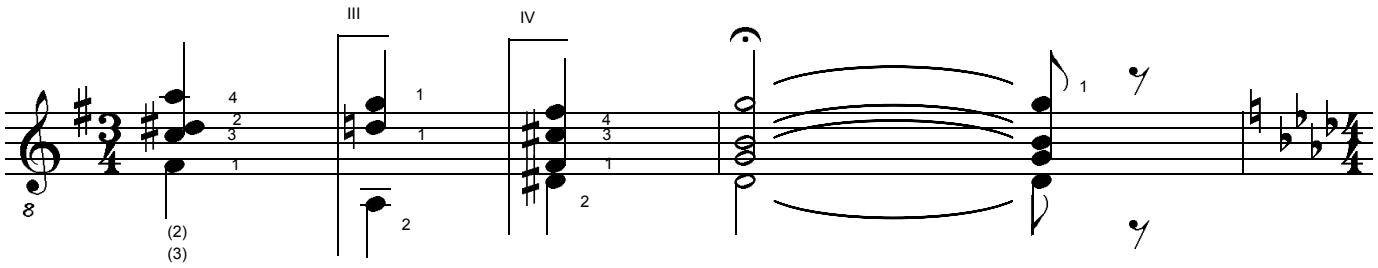

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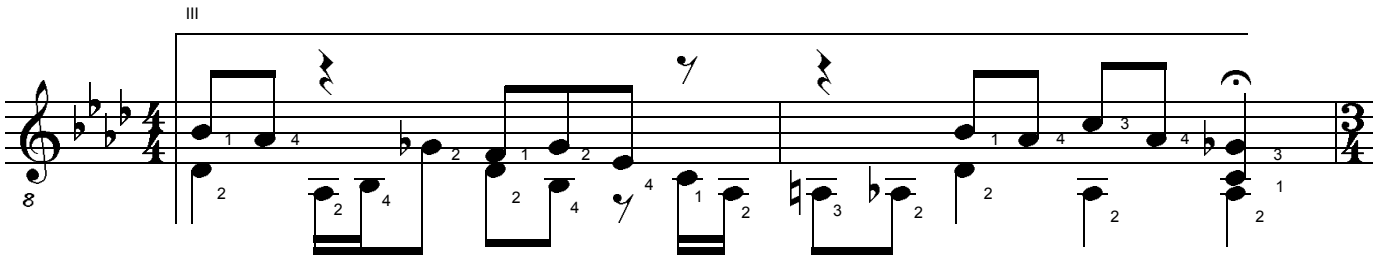

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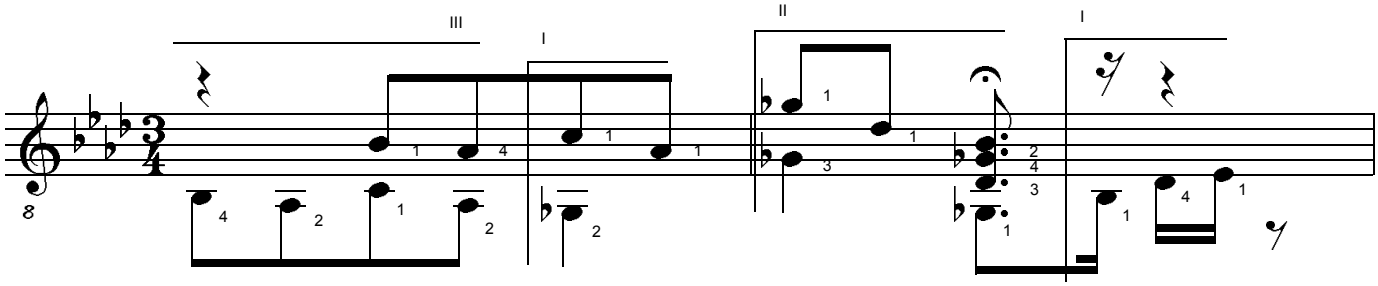

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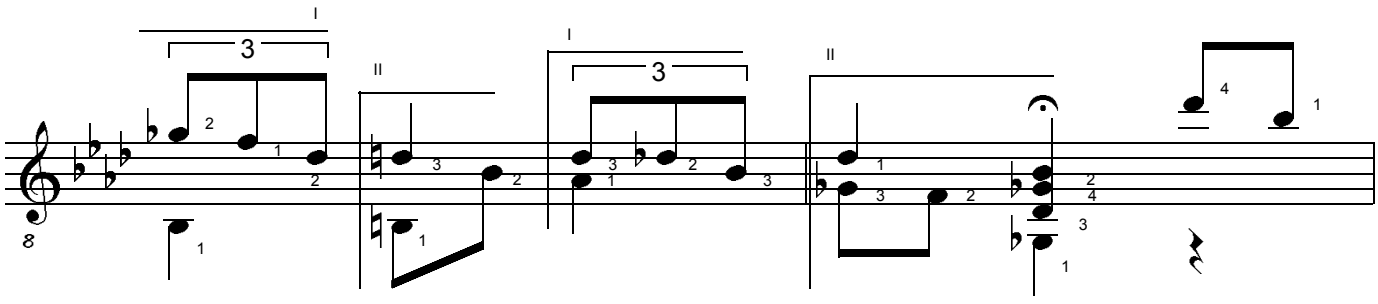

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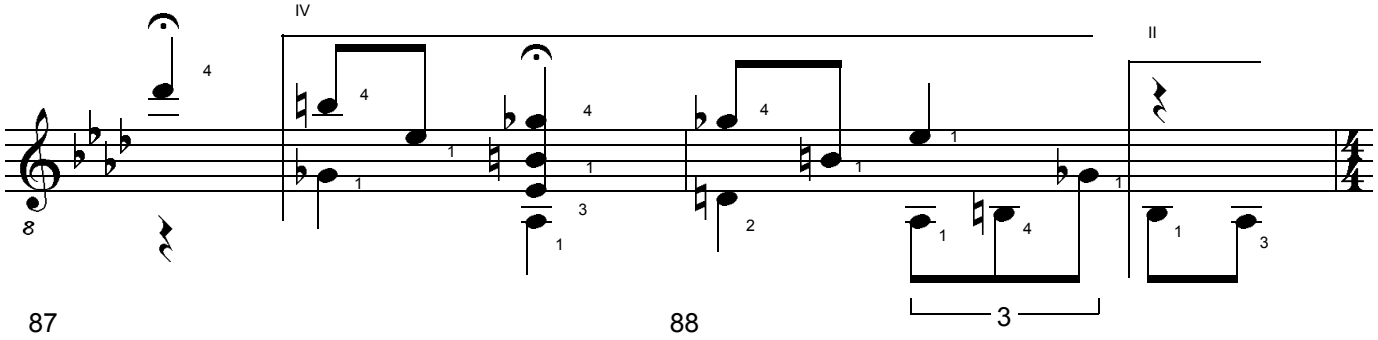

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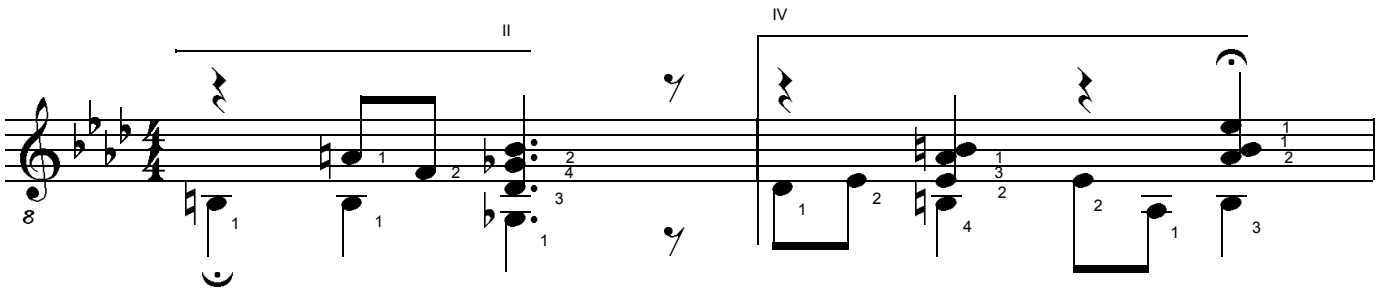

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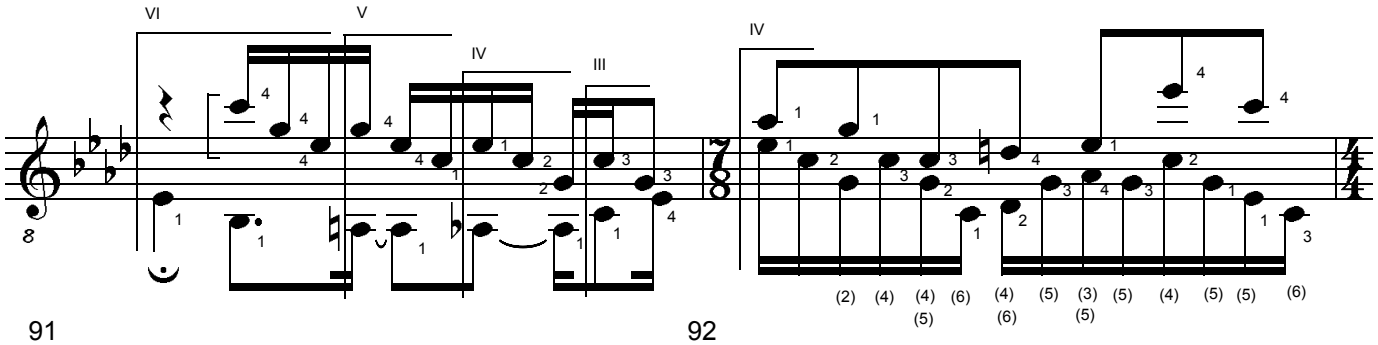

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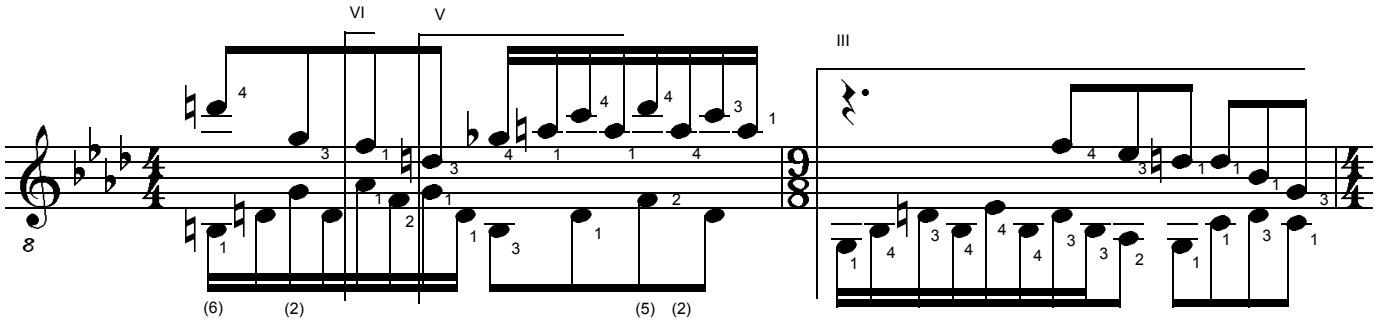

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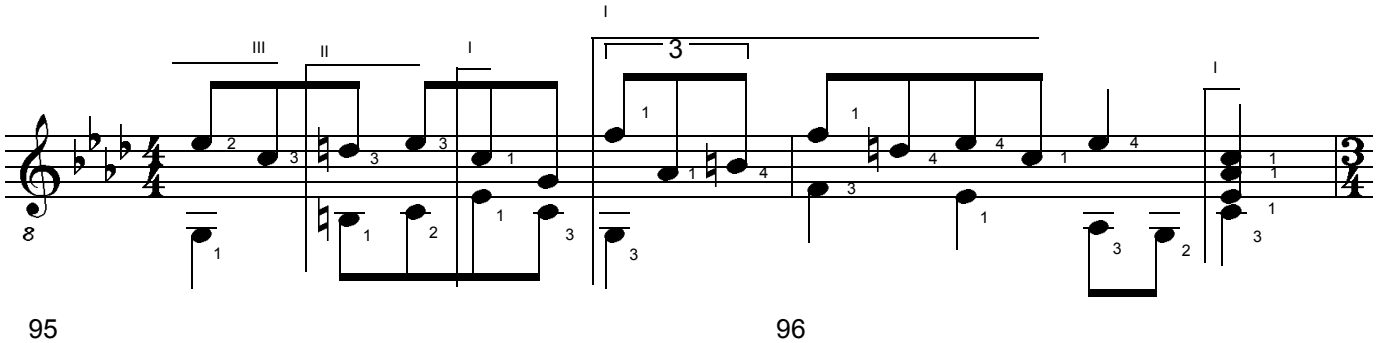

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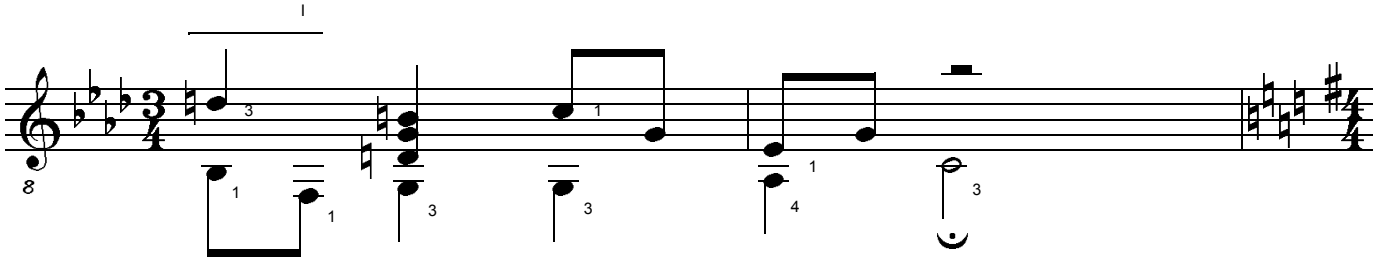

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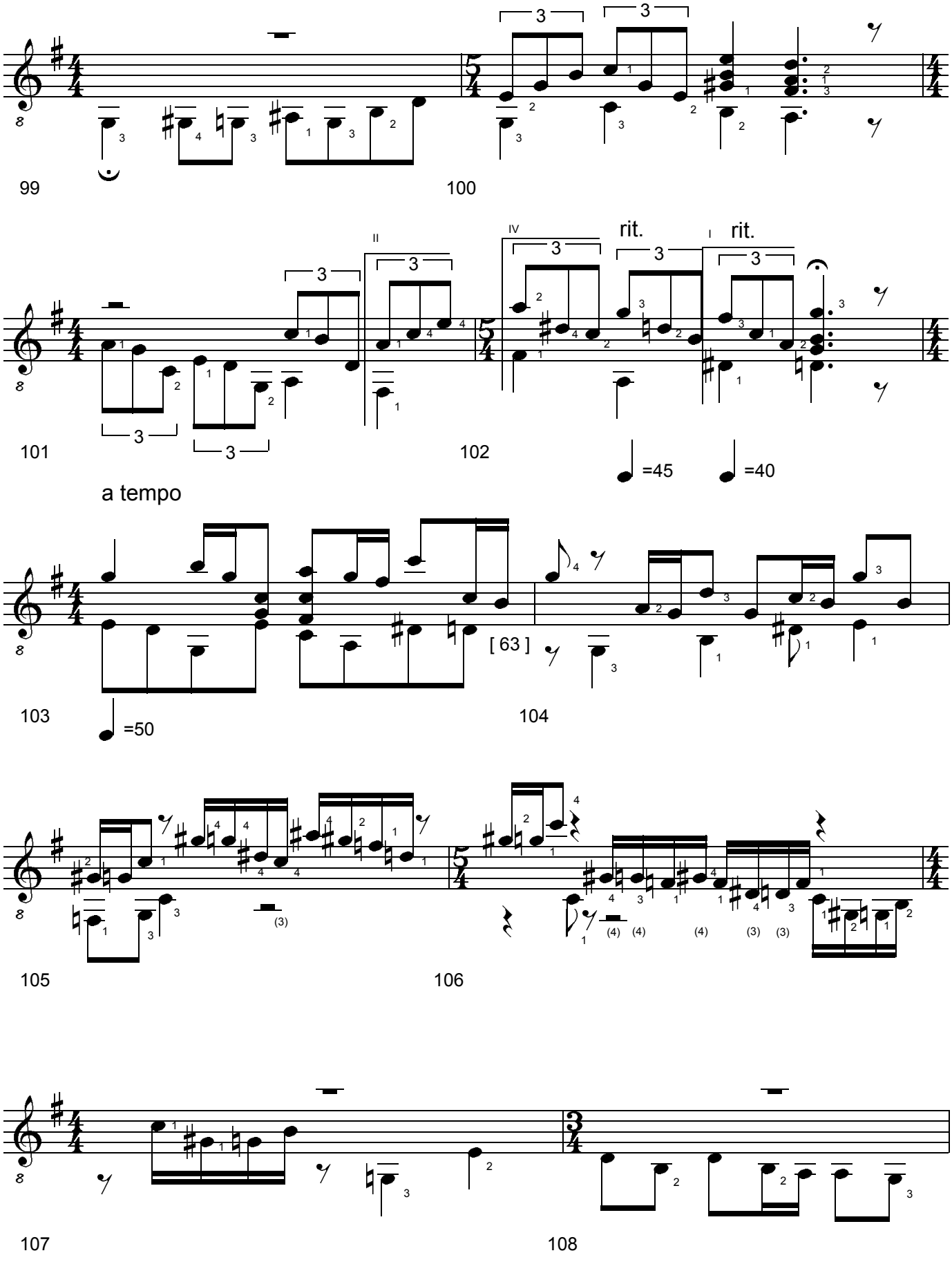

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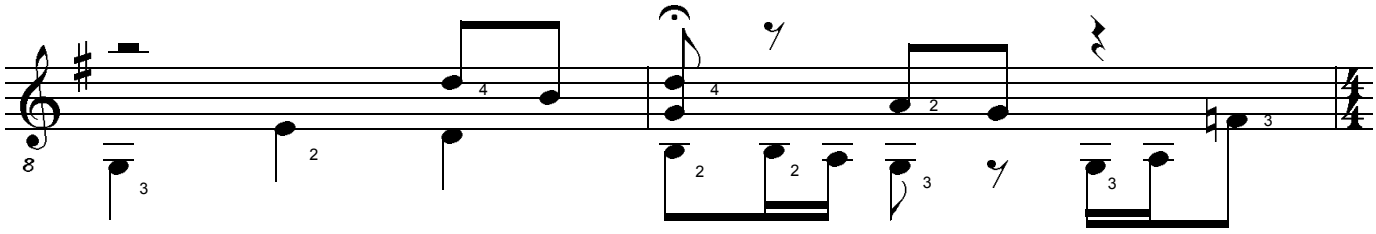

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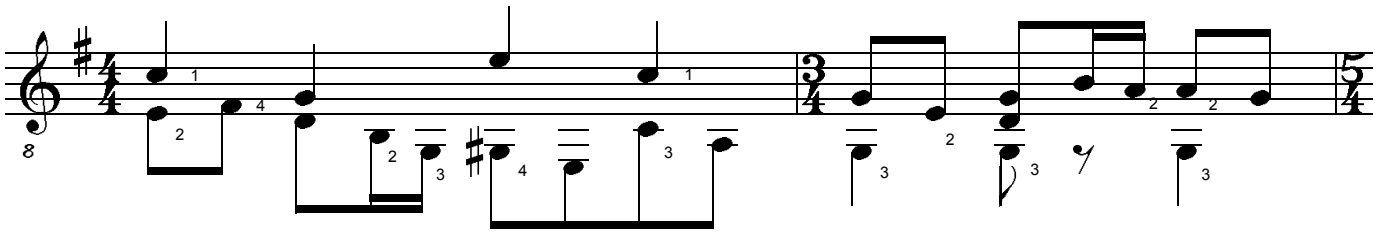

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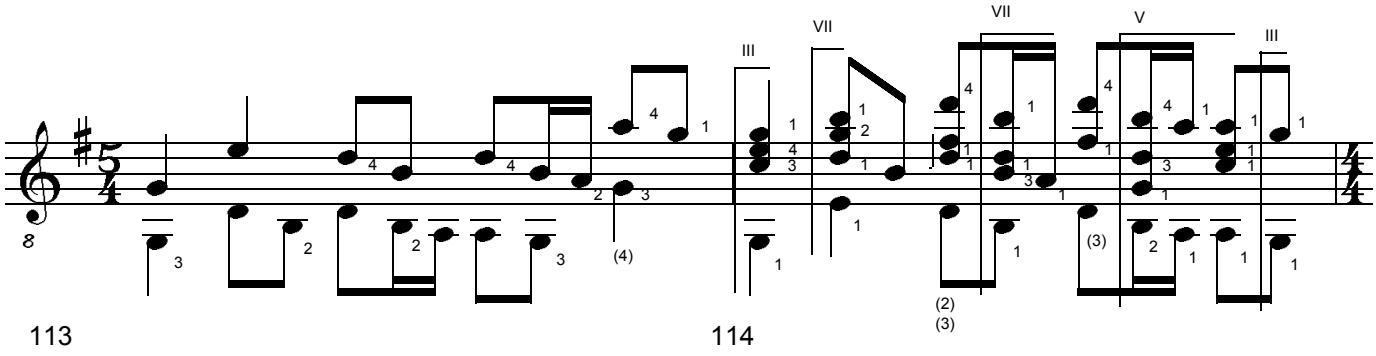

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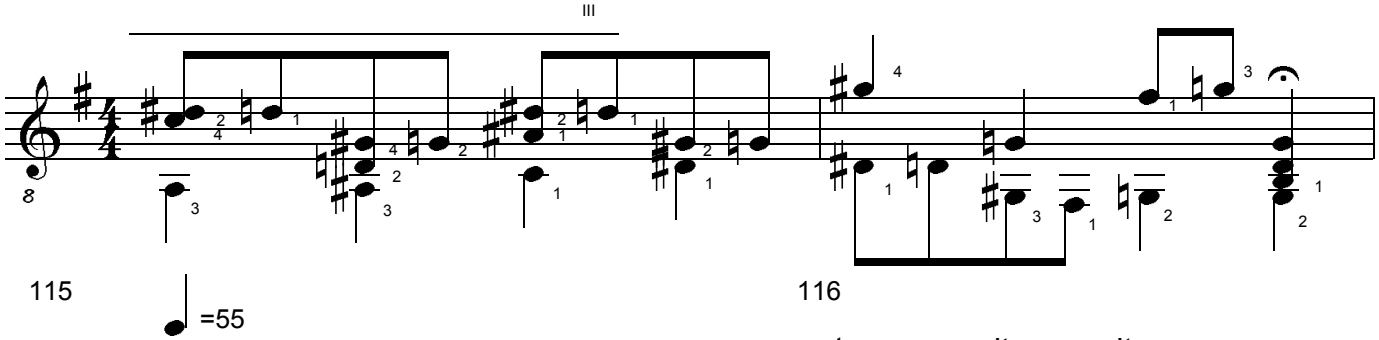
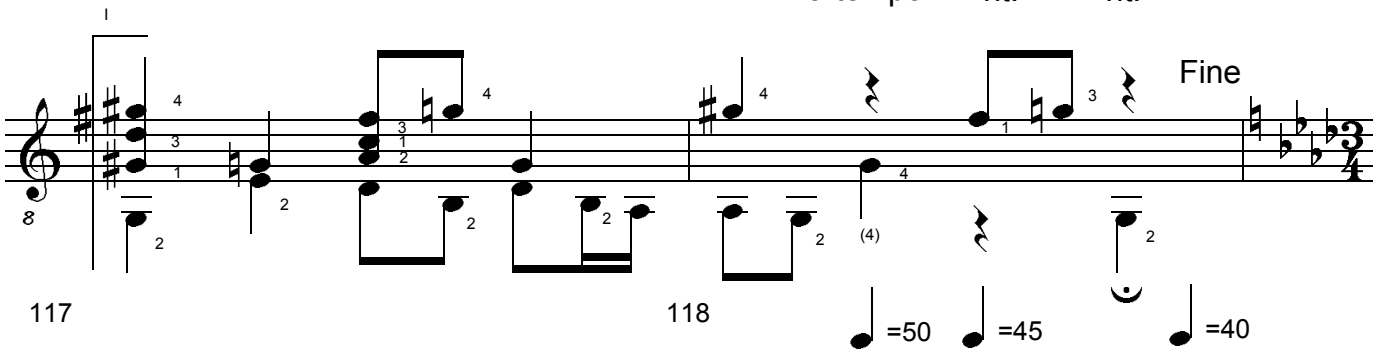


115 116

=55

a tempo rit. rit.



Fine

117 118

=50 =45 =40

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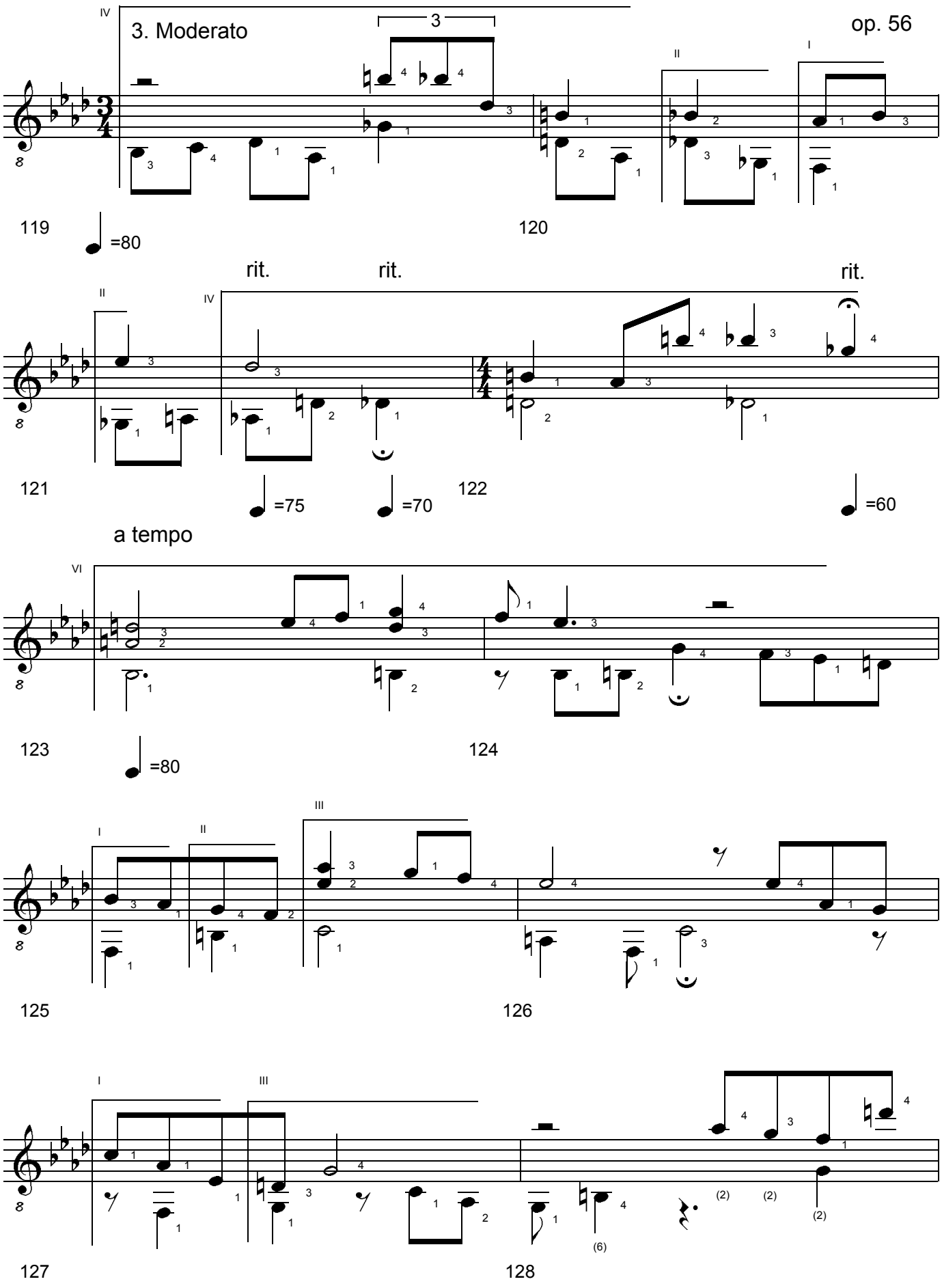

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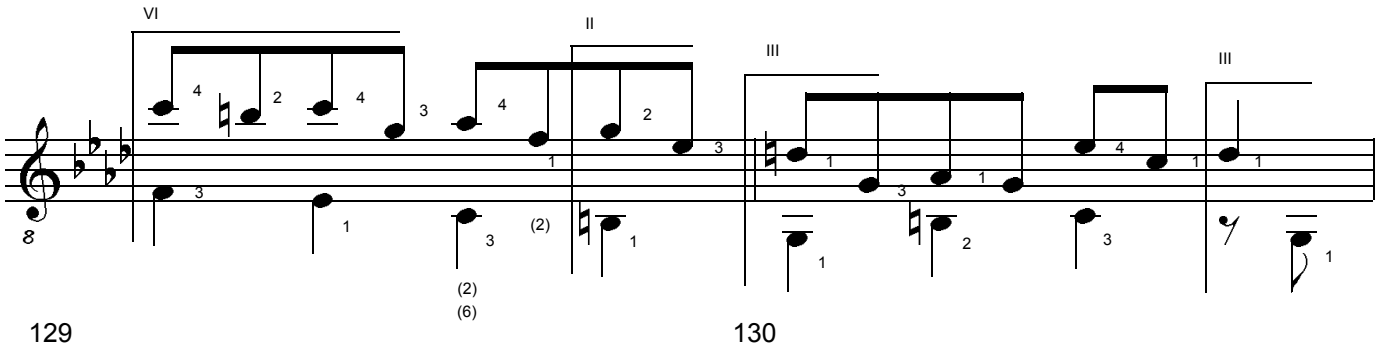

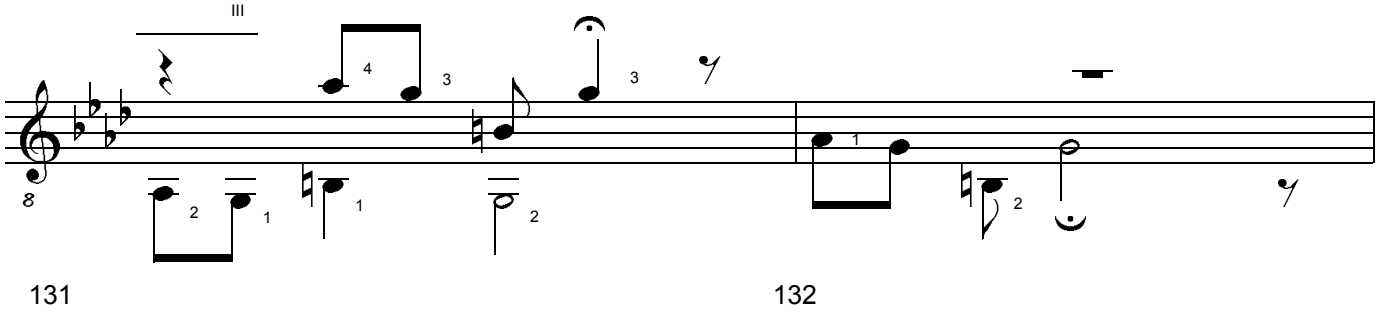

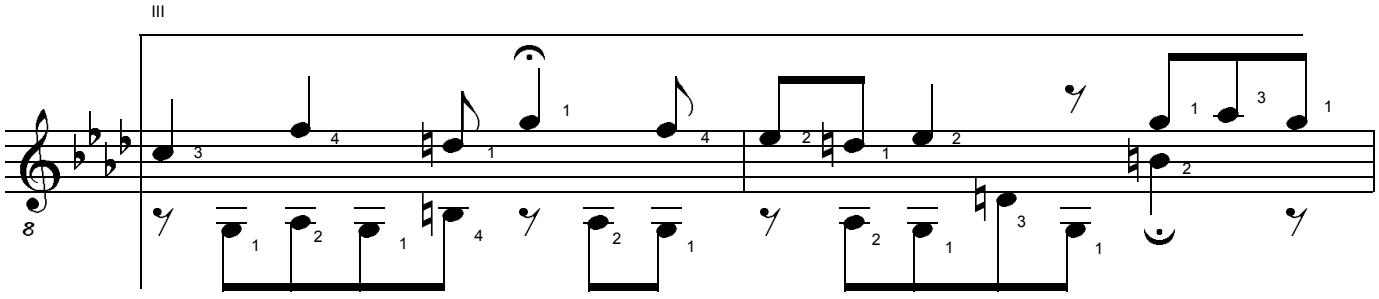

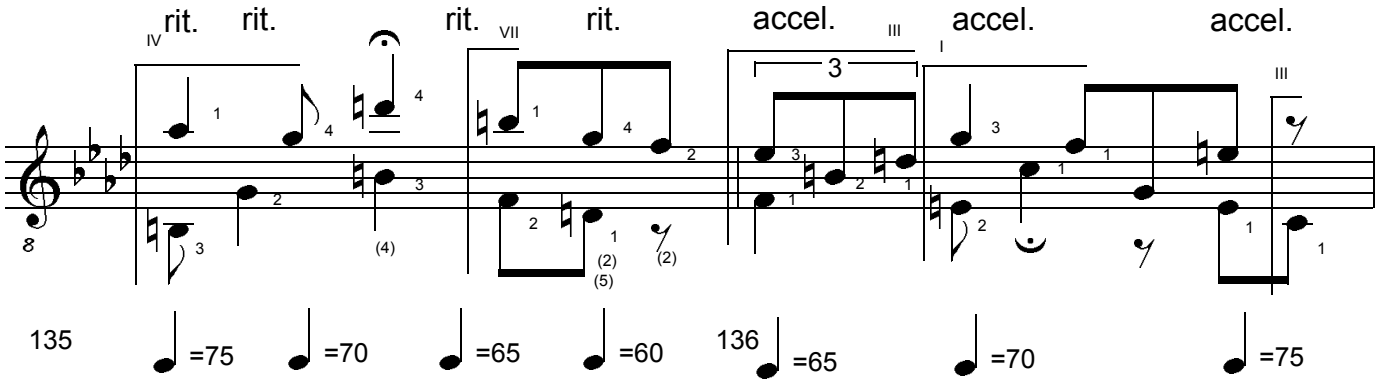

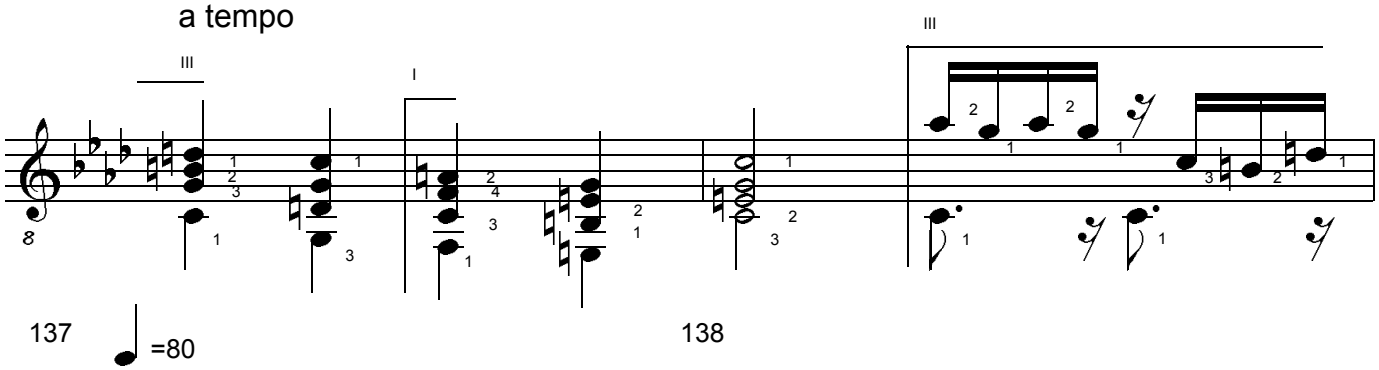

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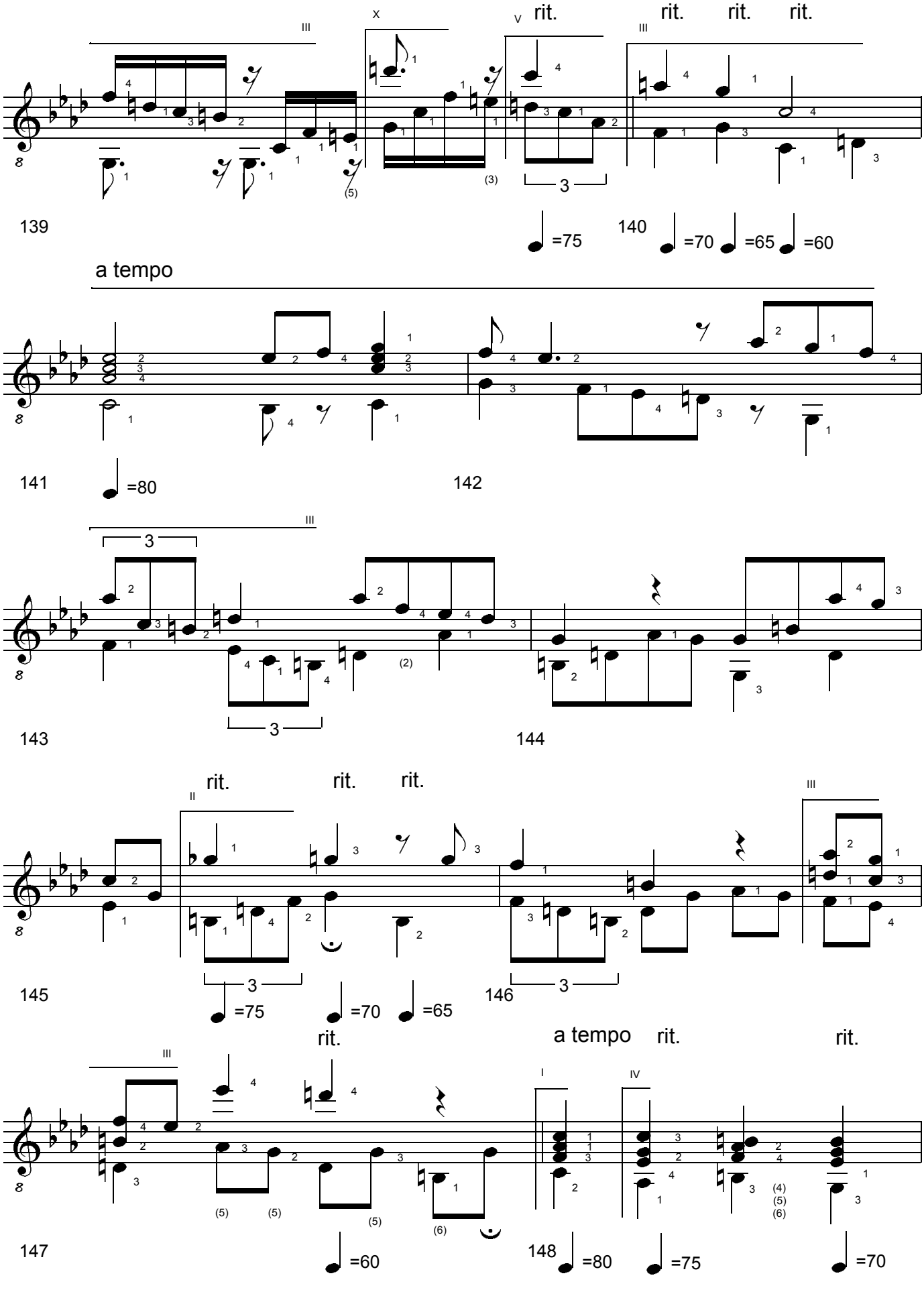

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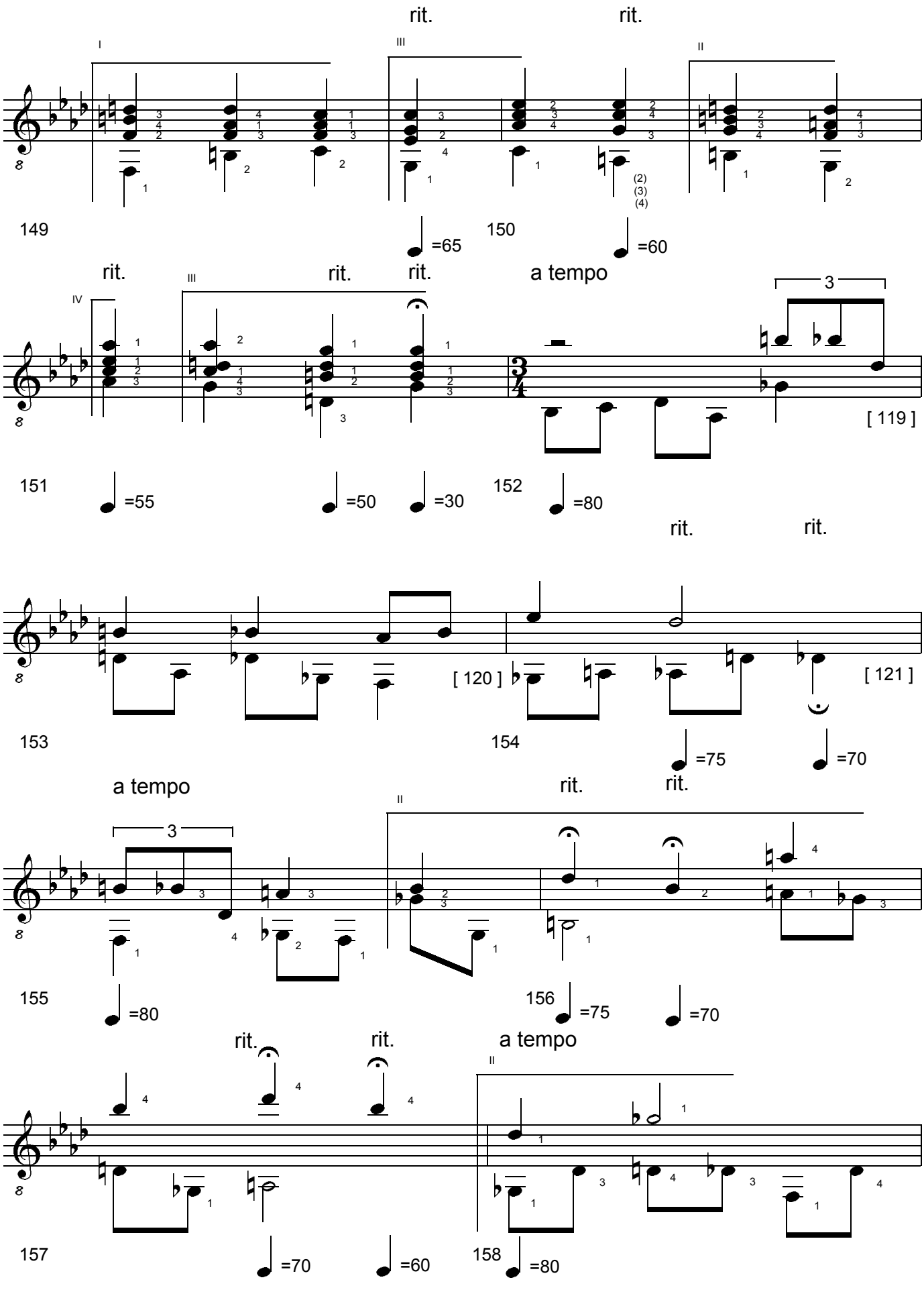

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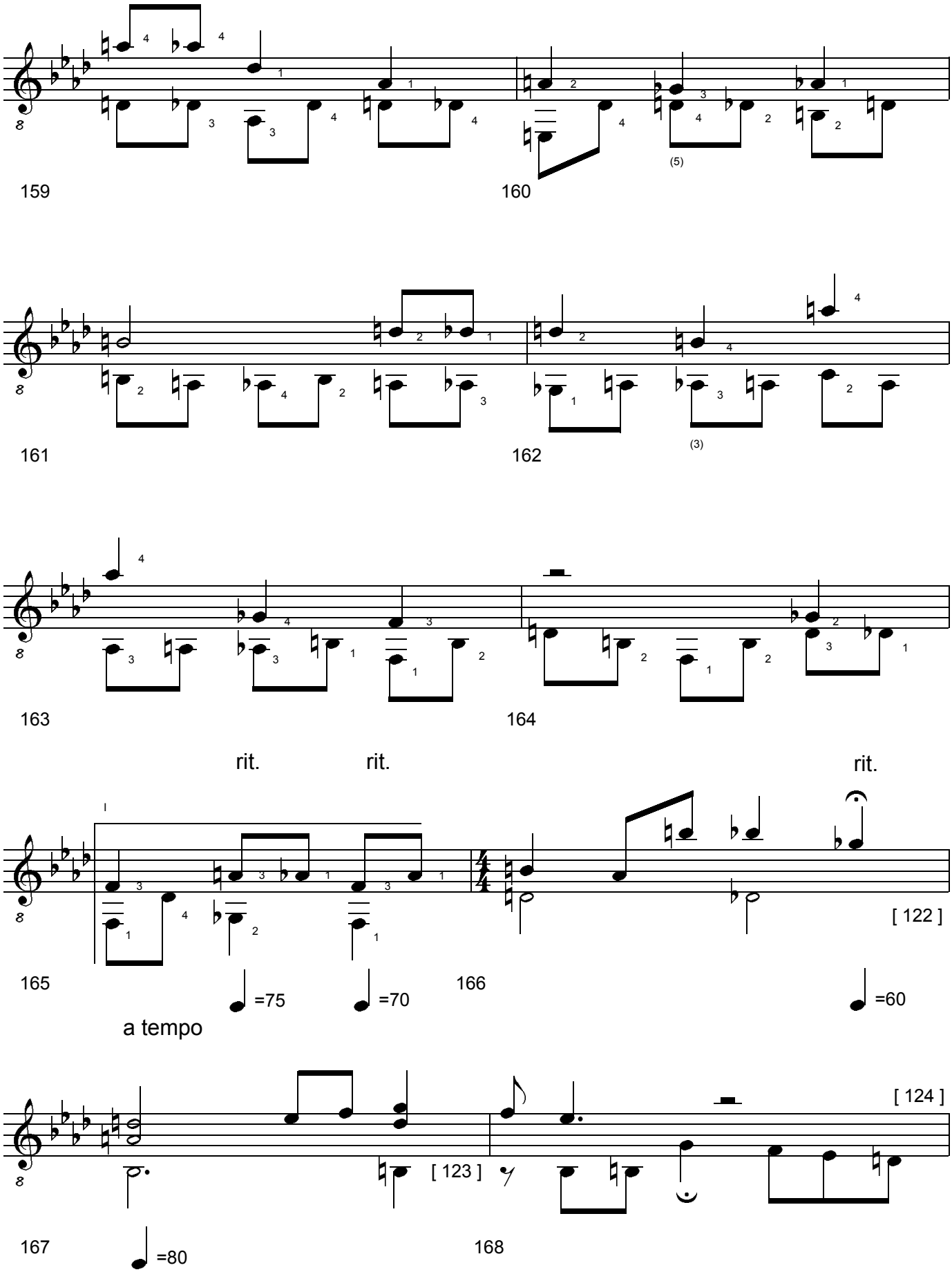

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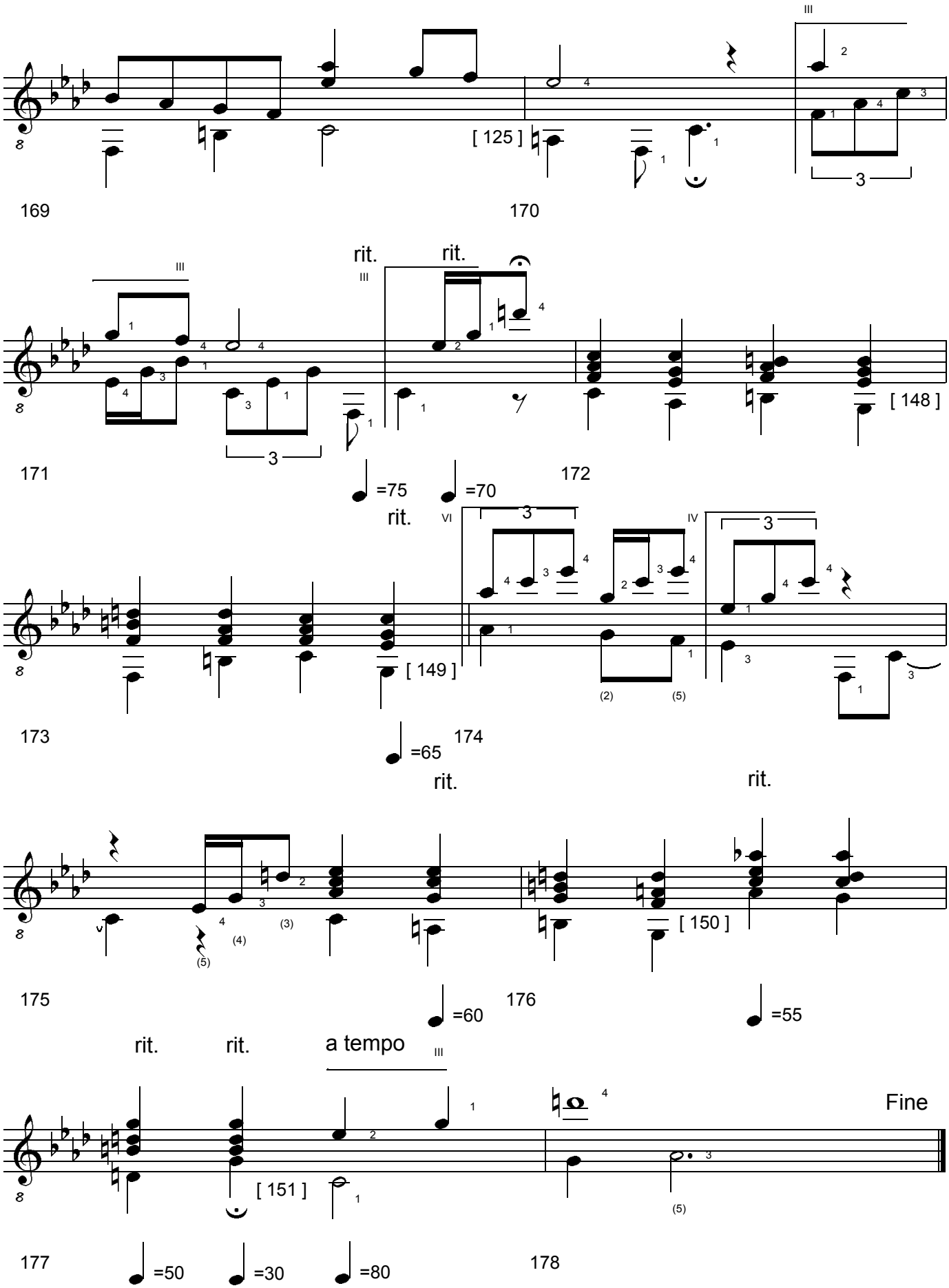

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BERGKRISTALL No. 2

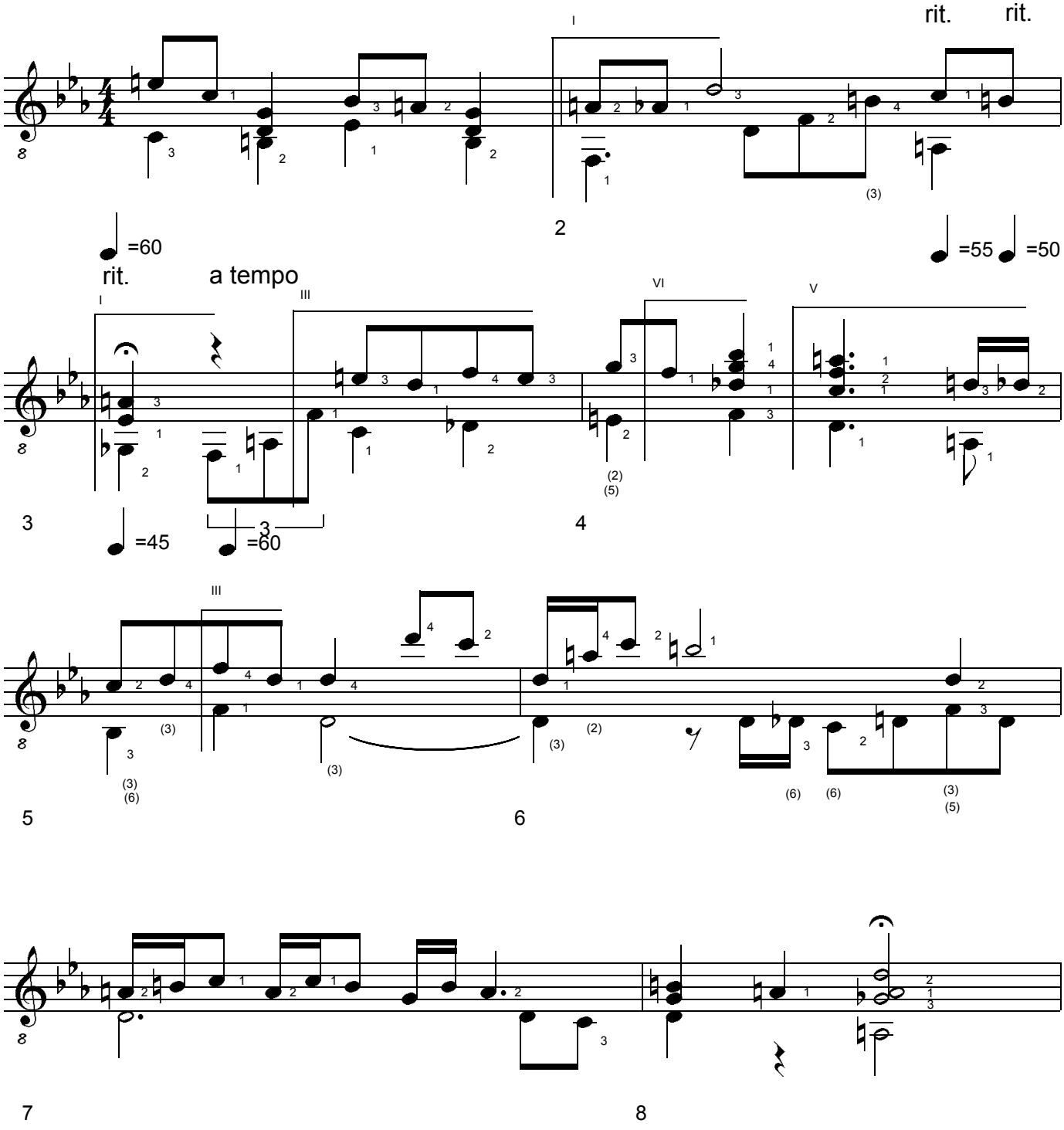
Uwe Warneke

3 Studies for Classical Guitar

These studies are dedicated to my musical friend MARGRIET VERBEEK

1. Andante

op. 57



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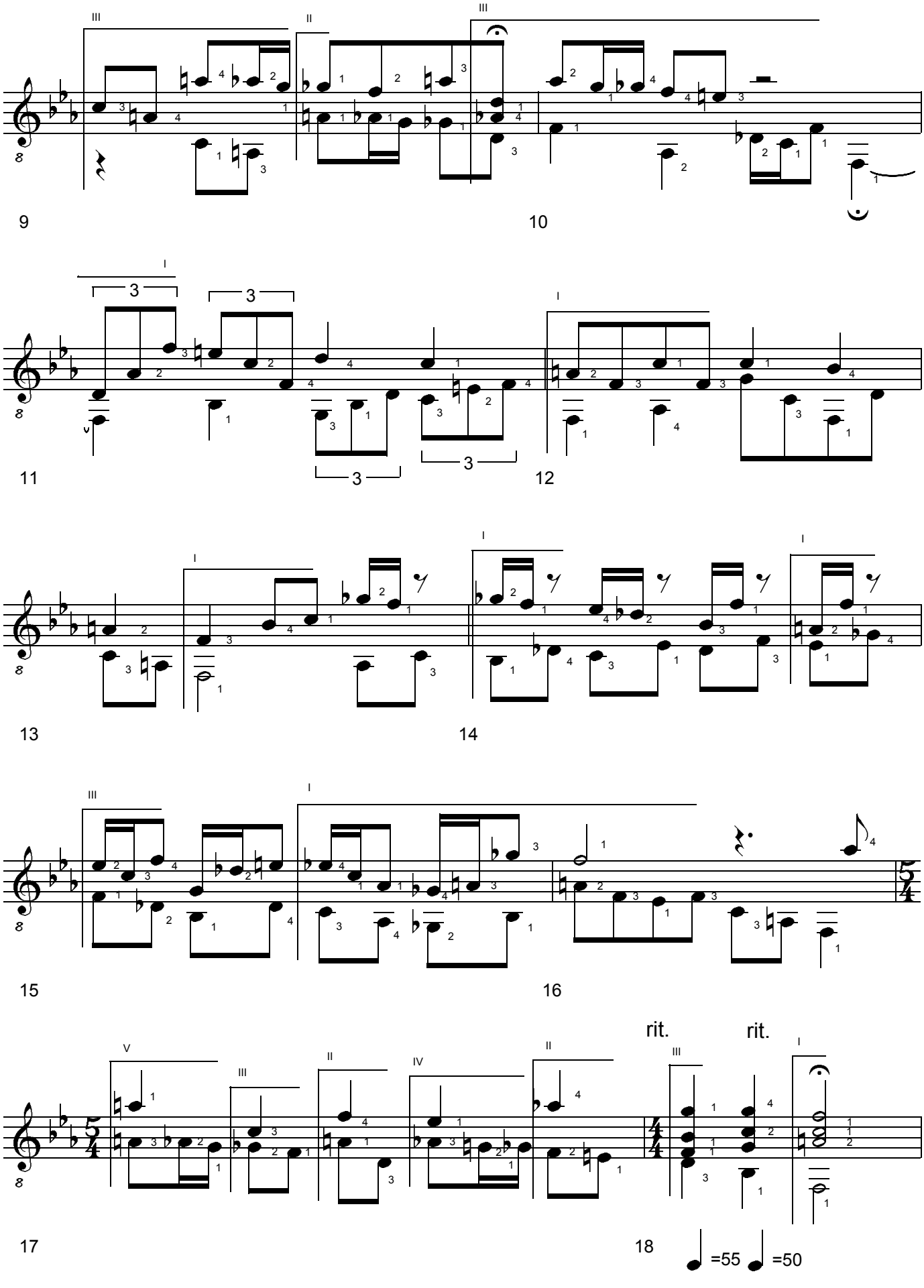

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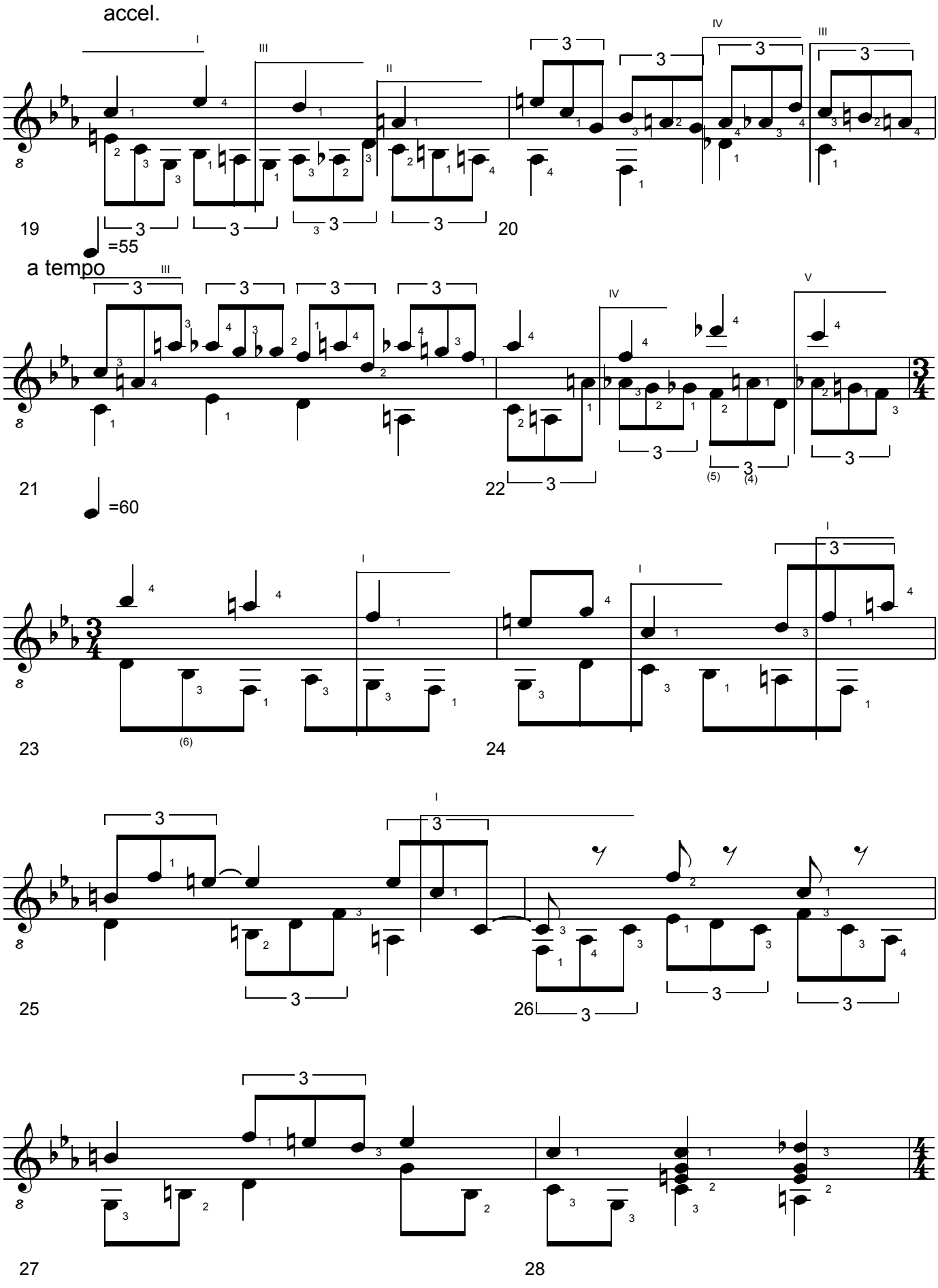

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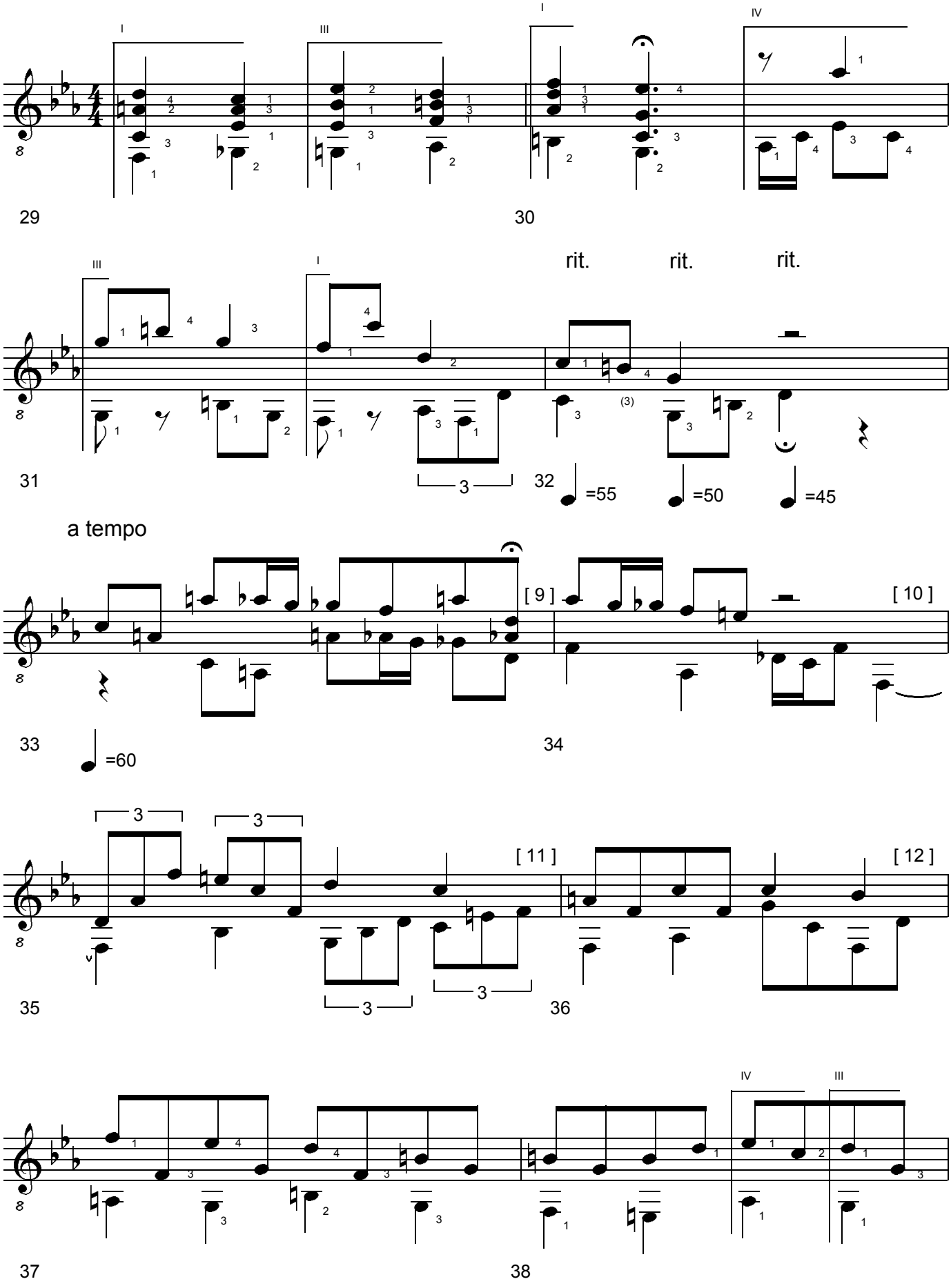

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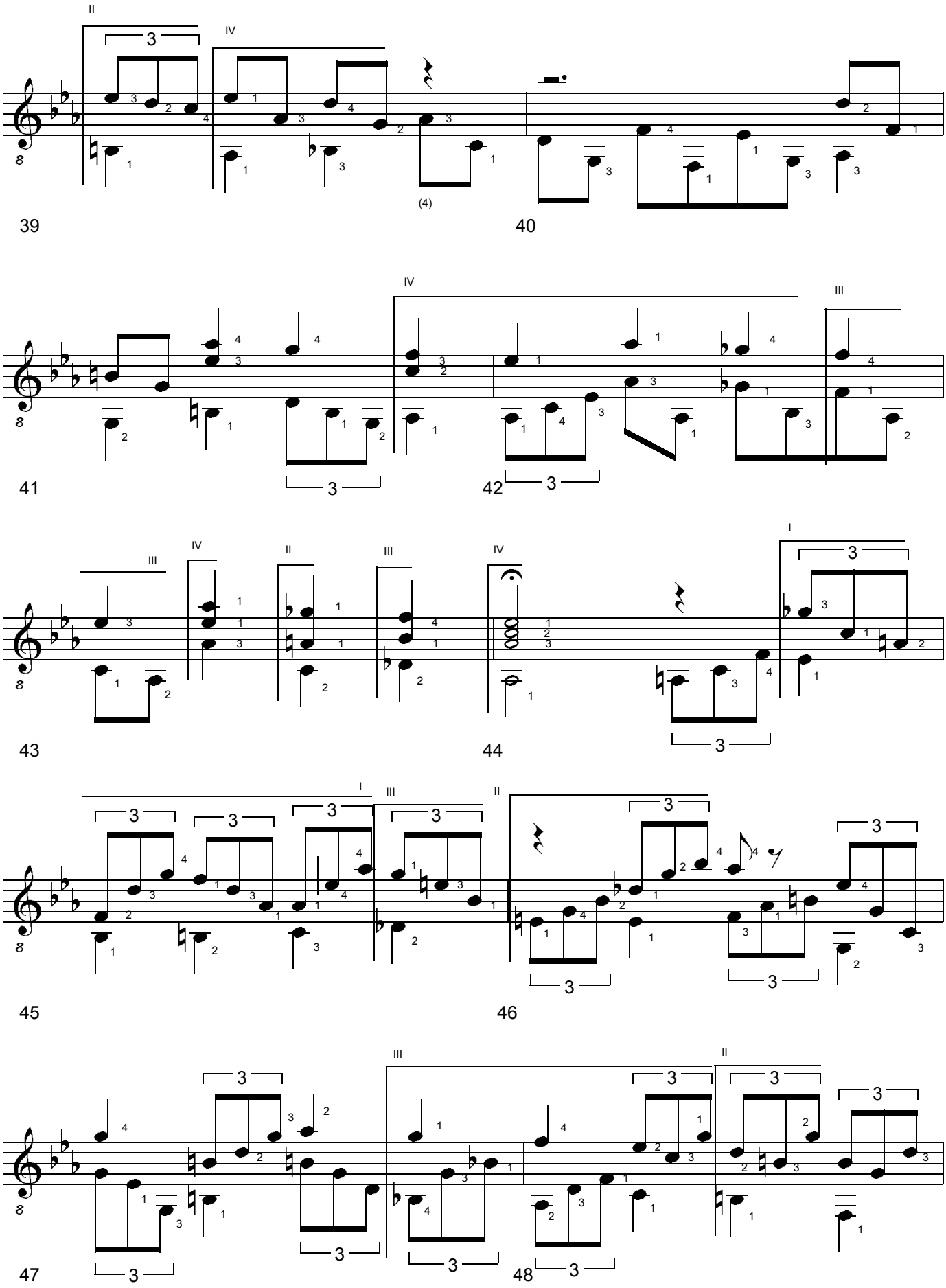

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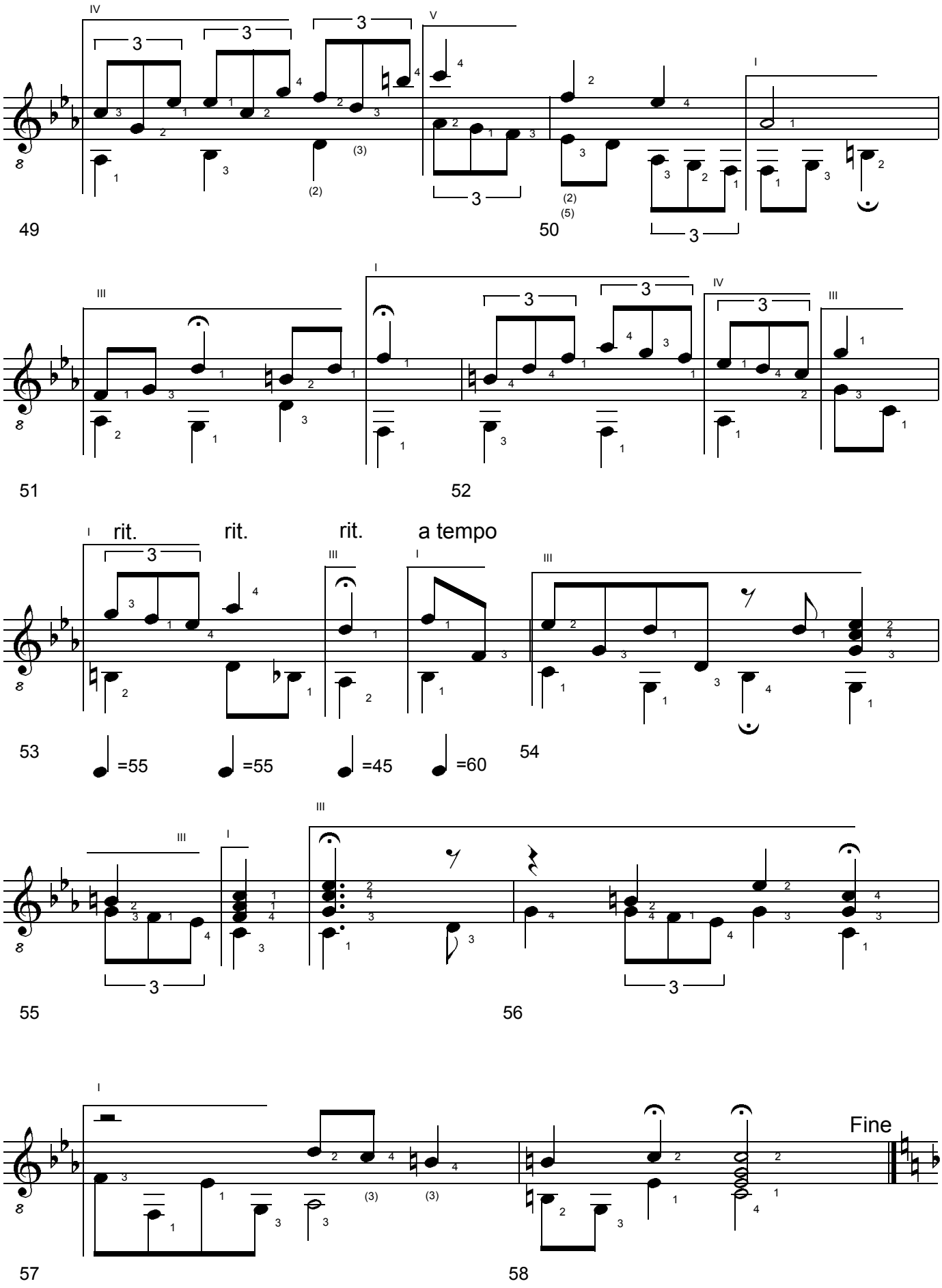

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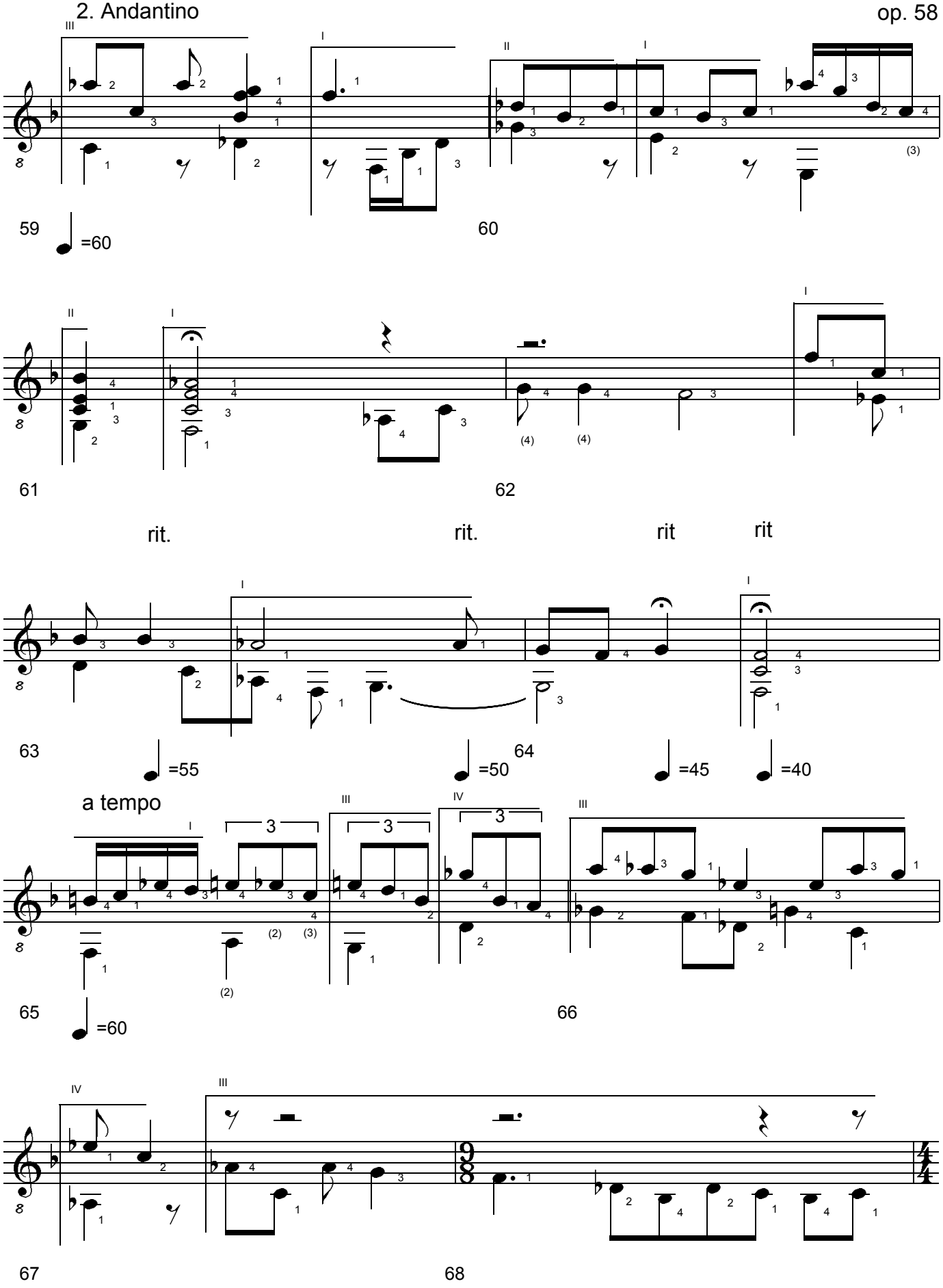
2. Andantino

op. 58



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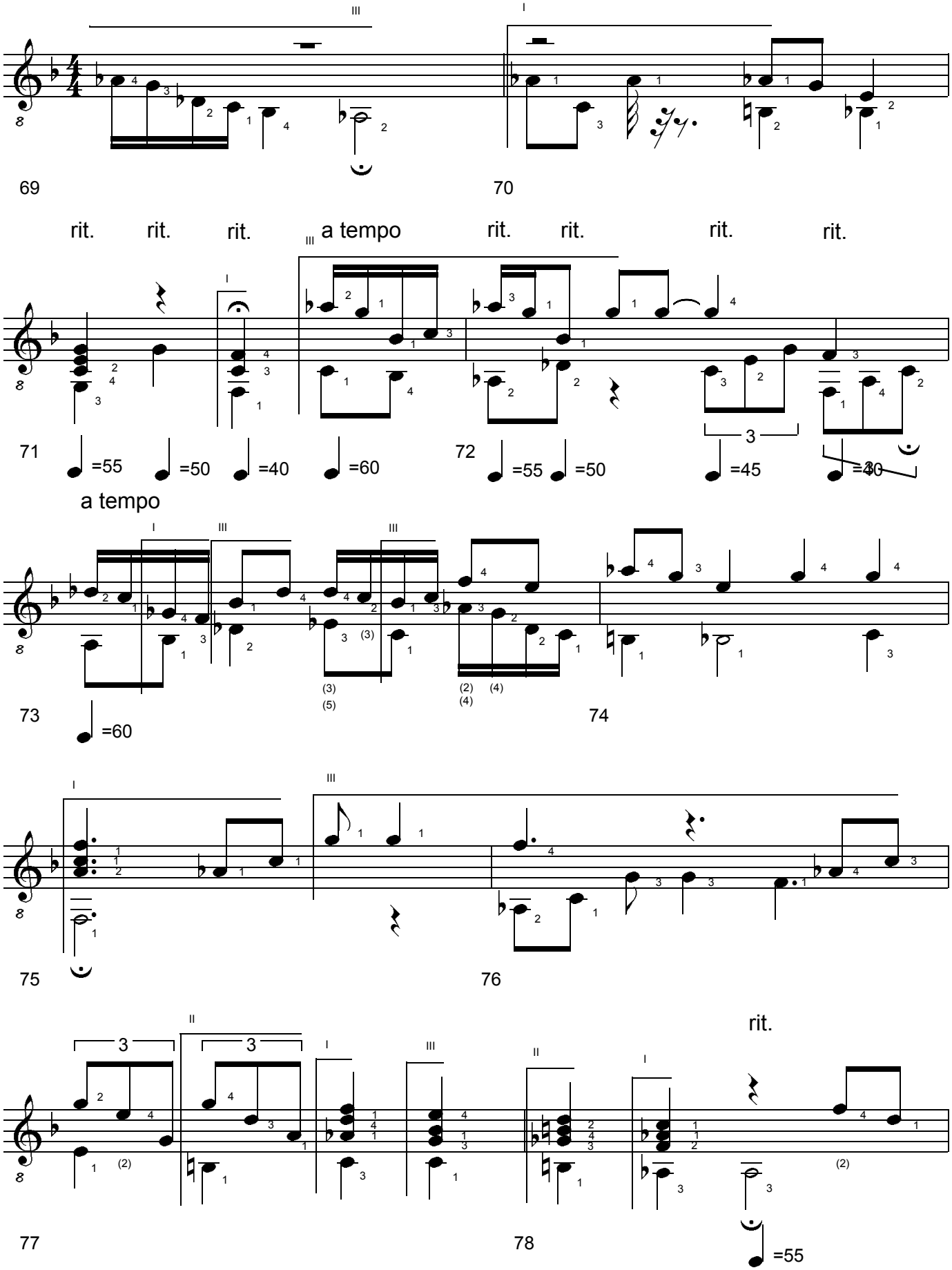

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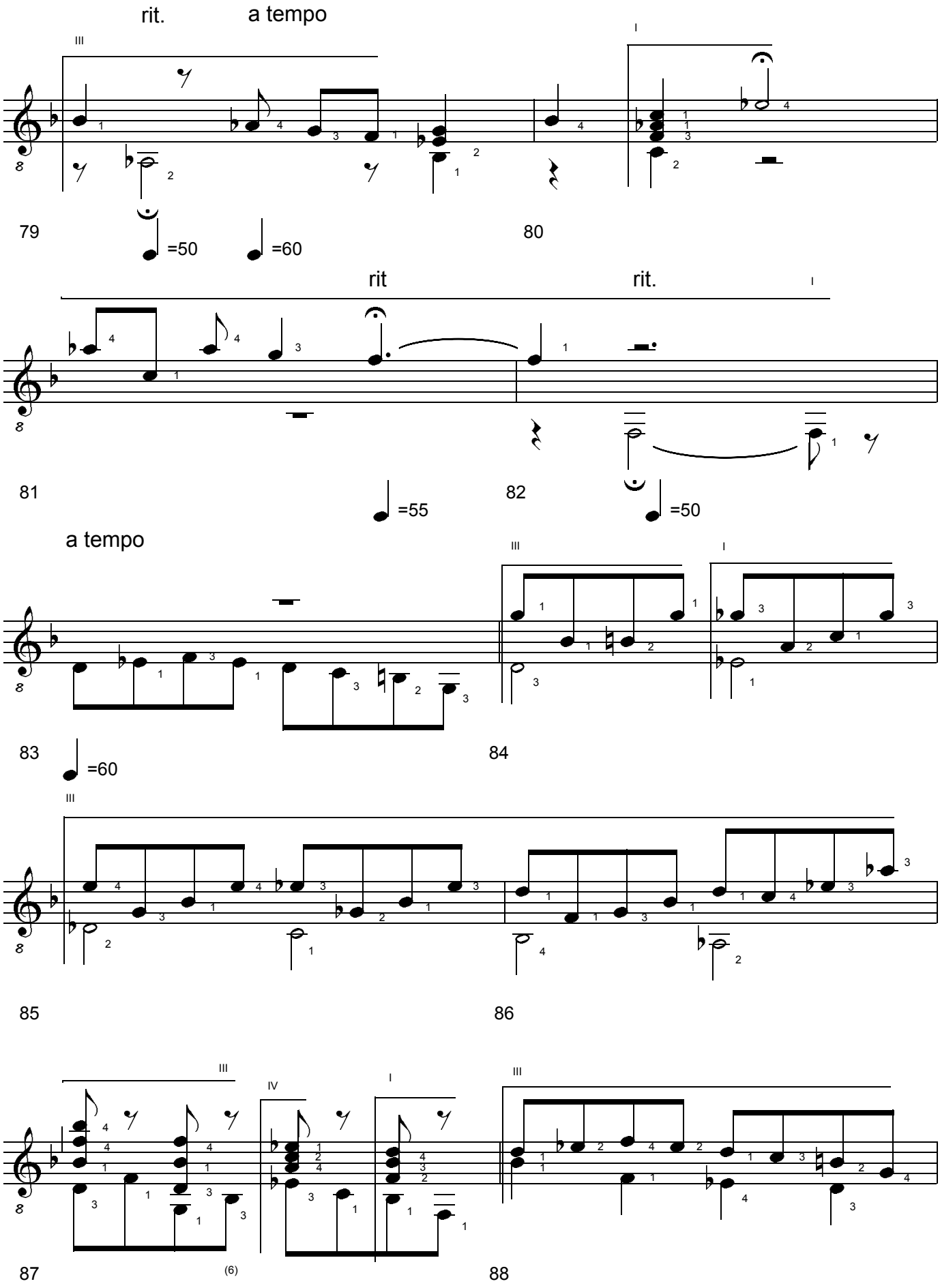

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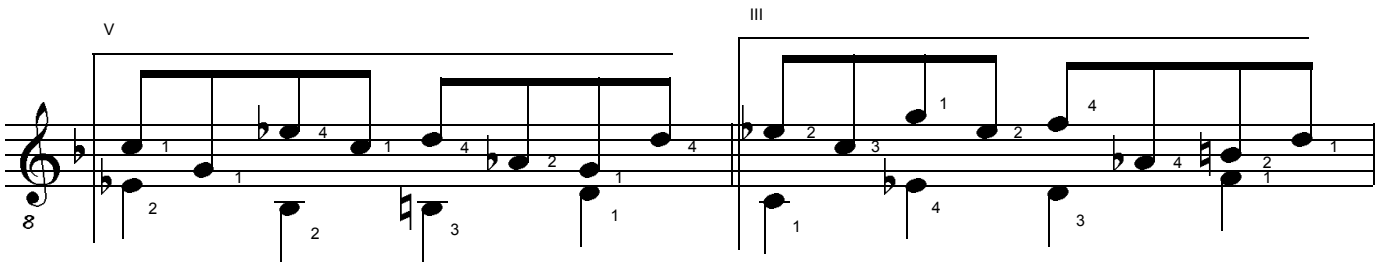

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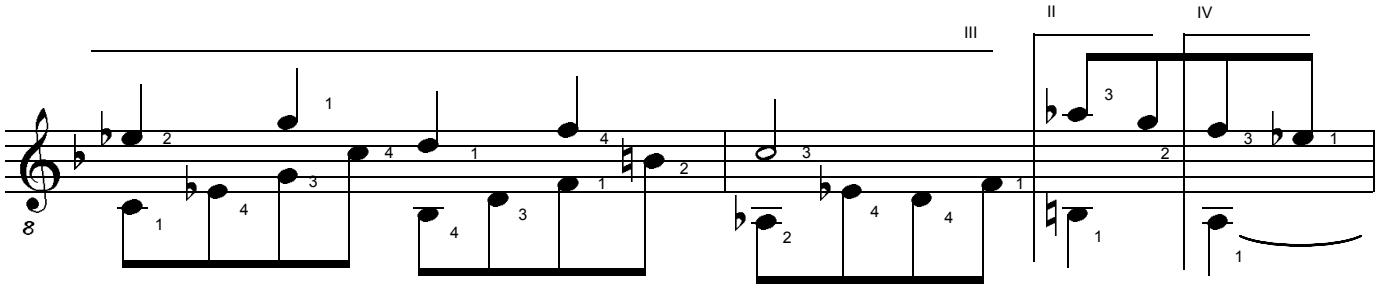

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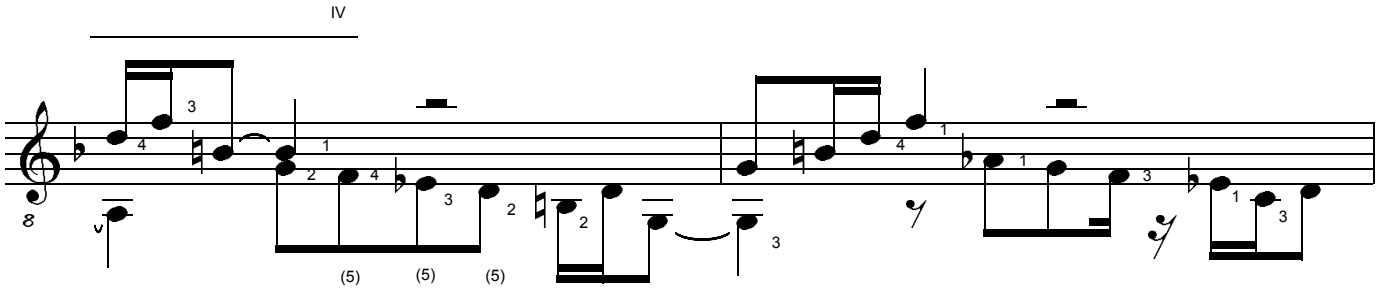

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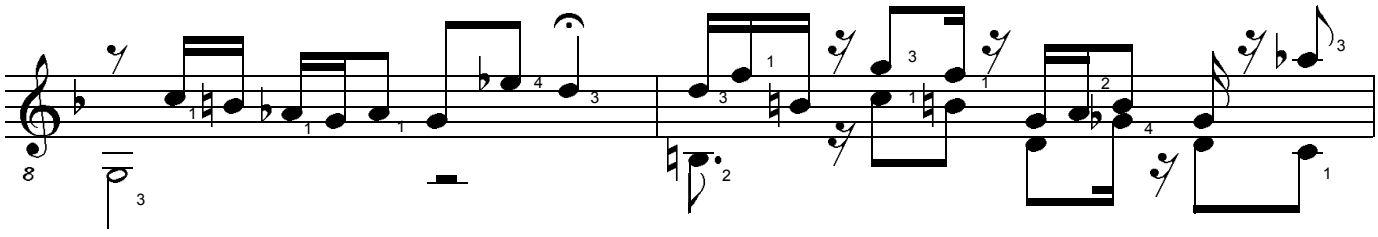

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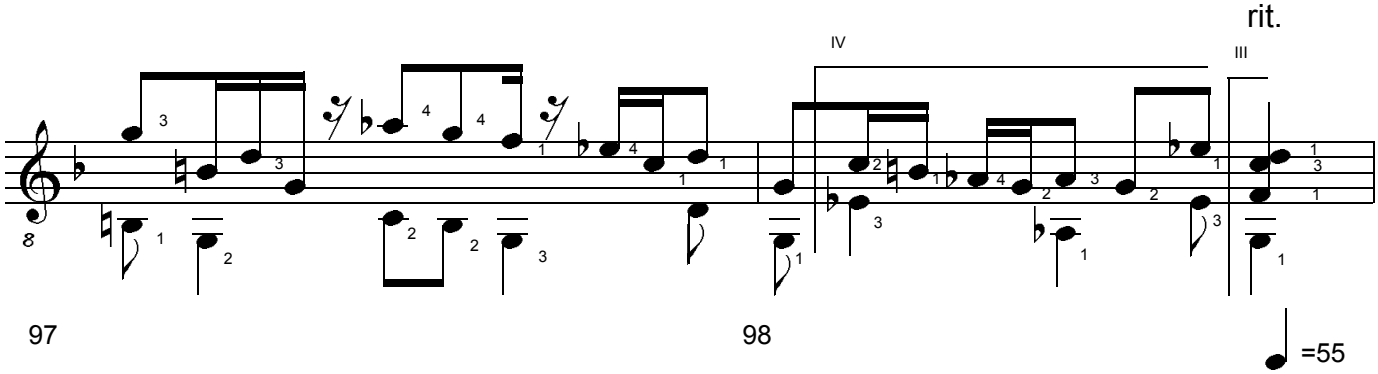

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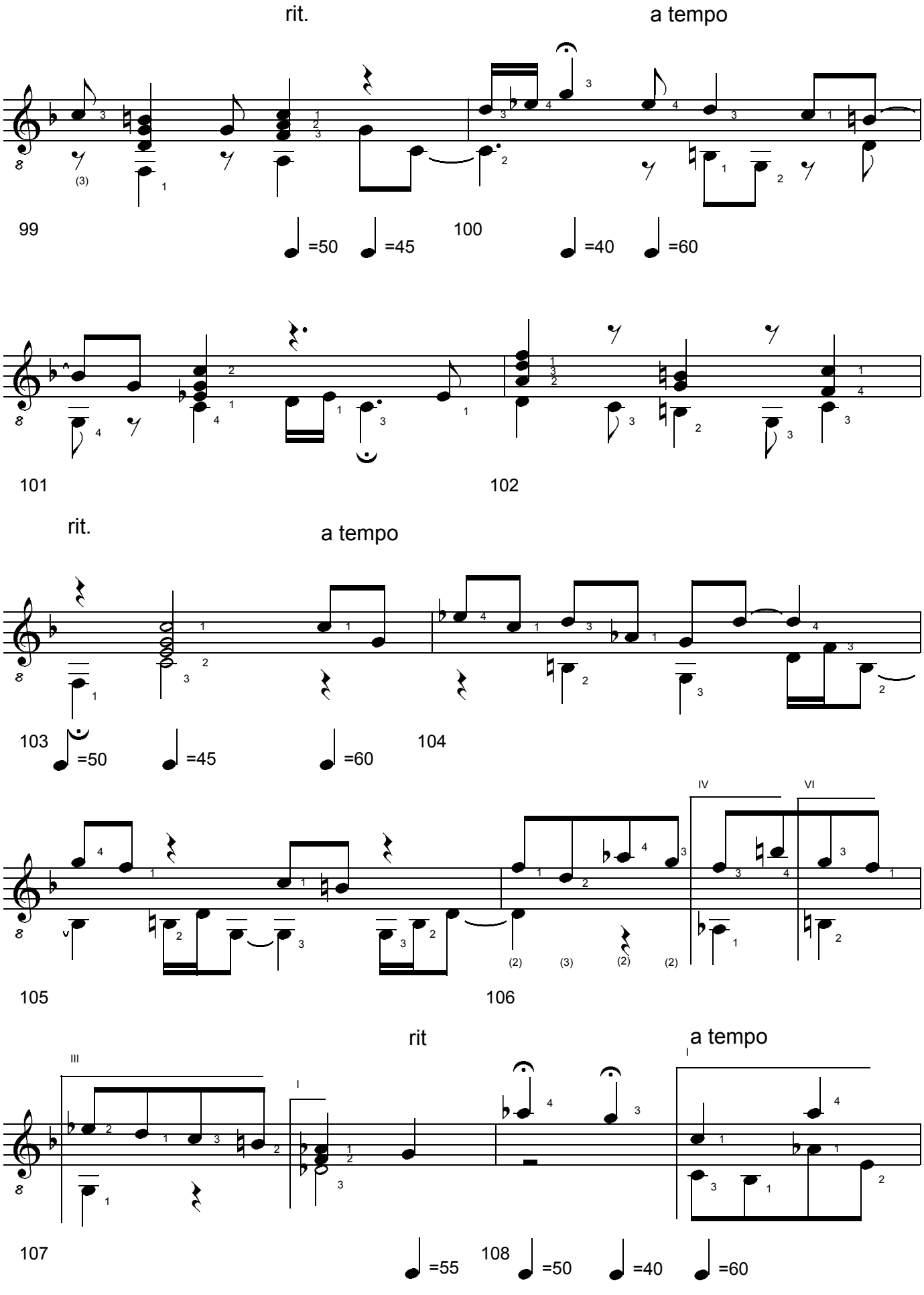

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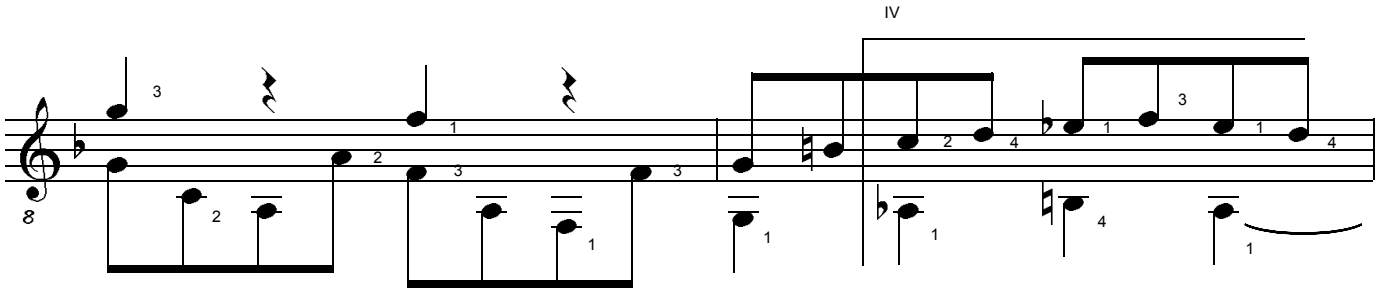

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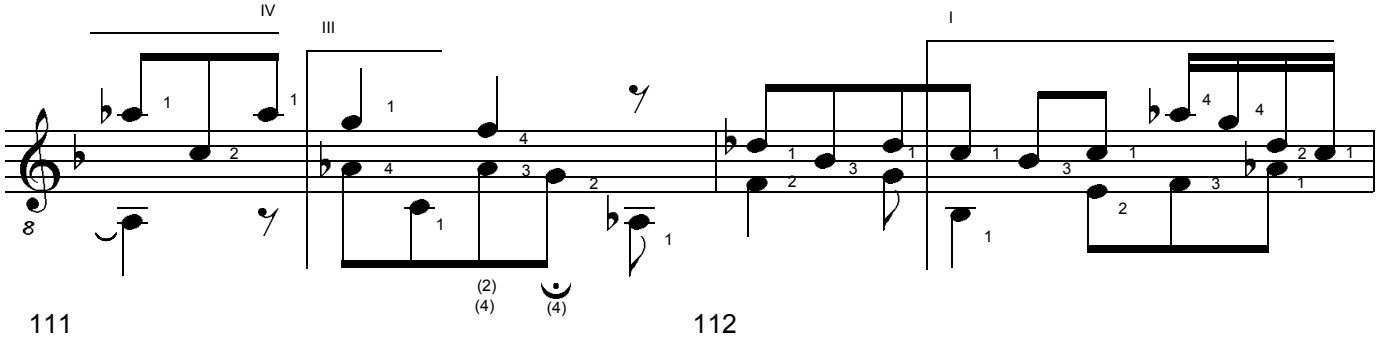

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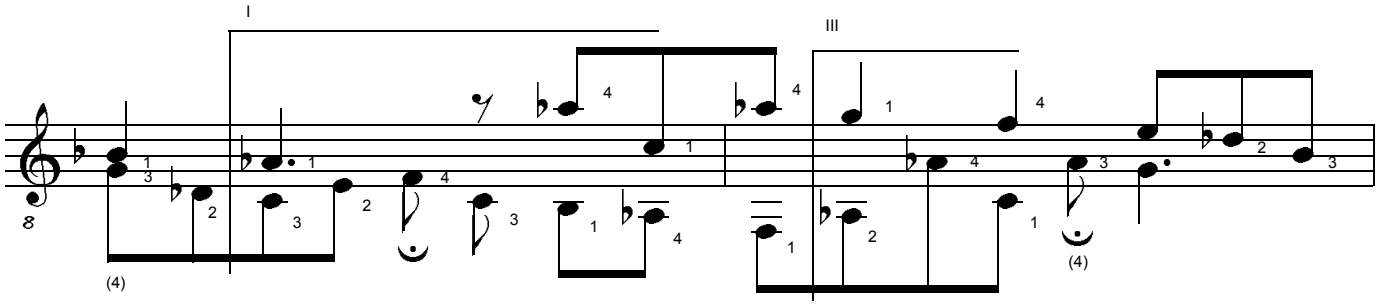

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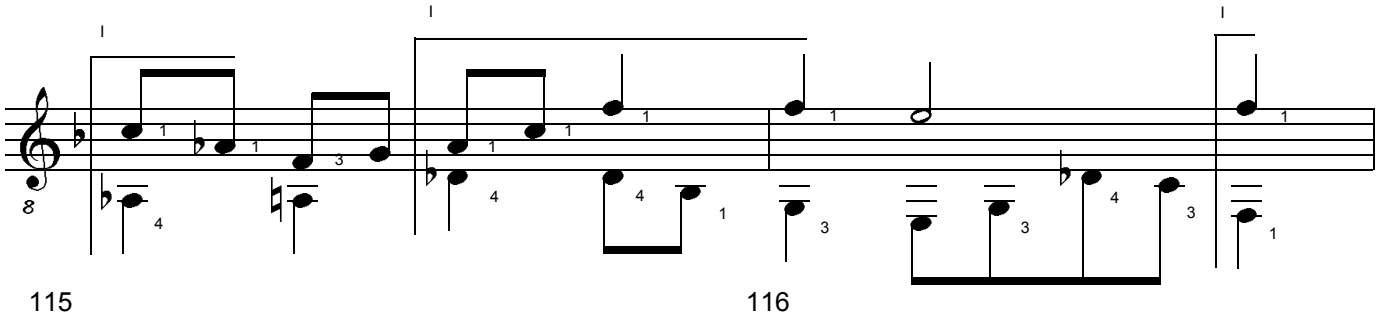

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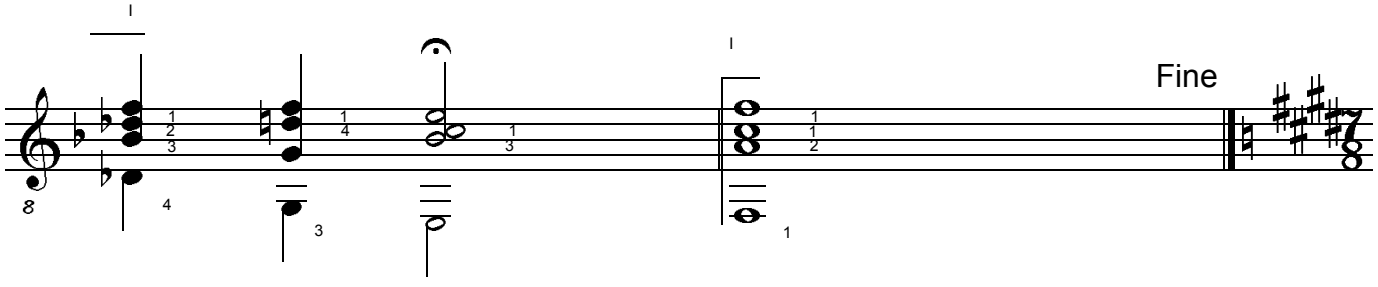

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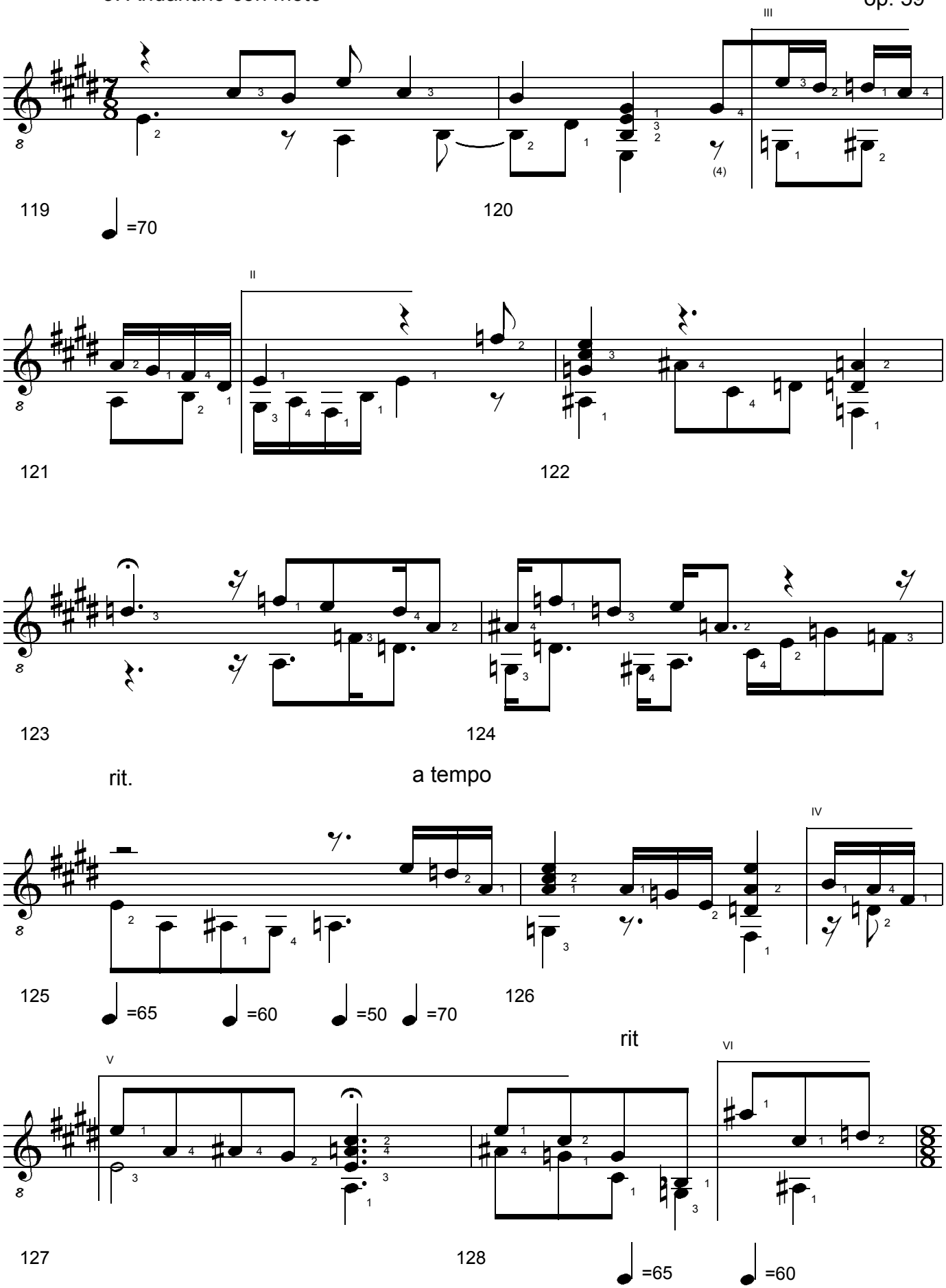
3. Andantino con moto

op. 59



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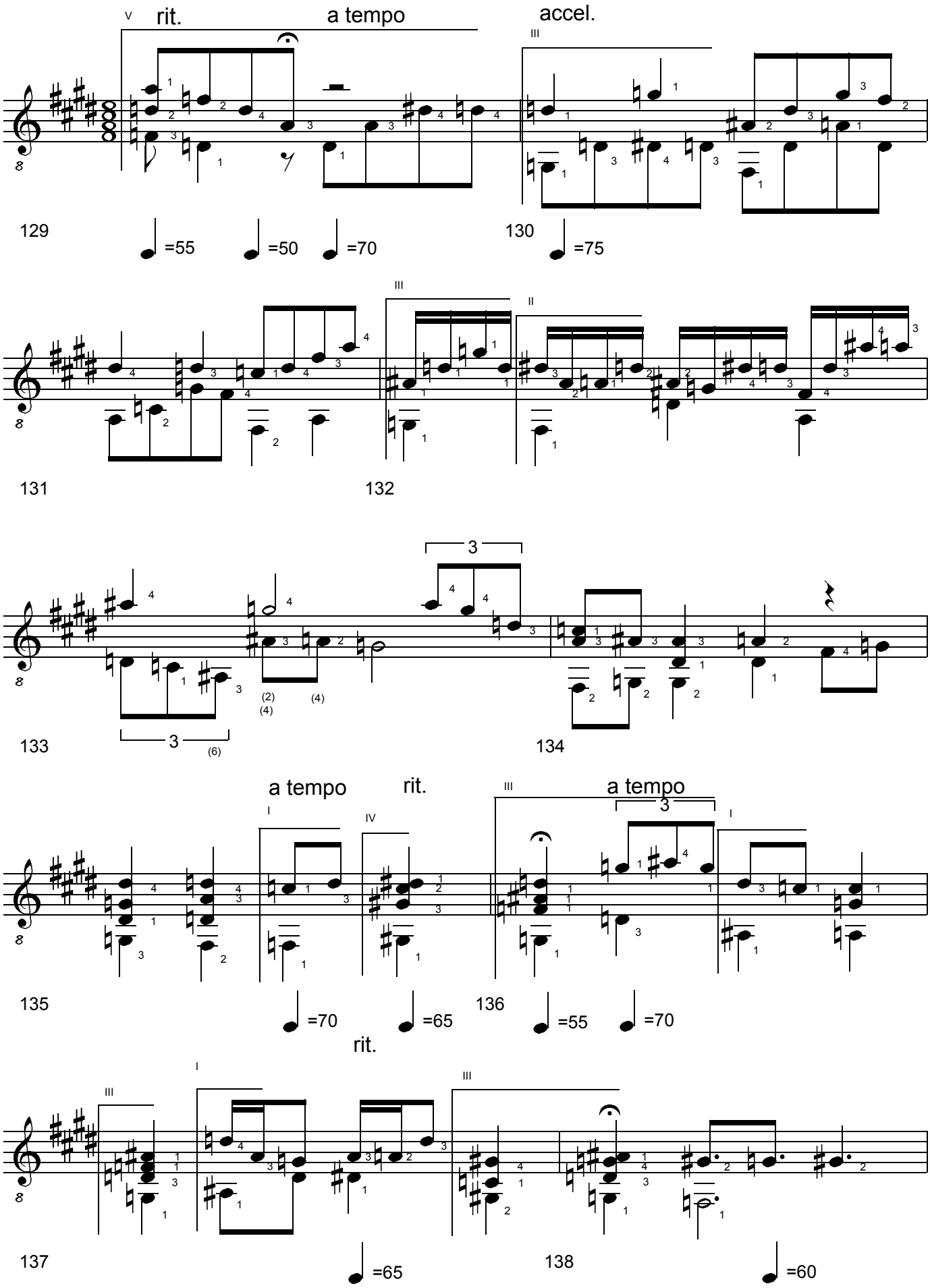

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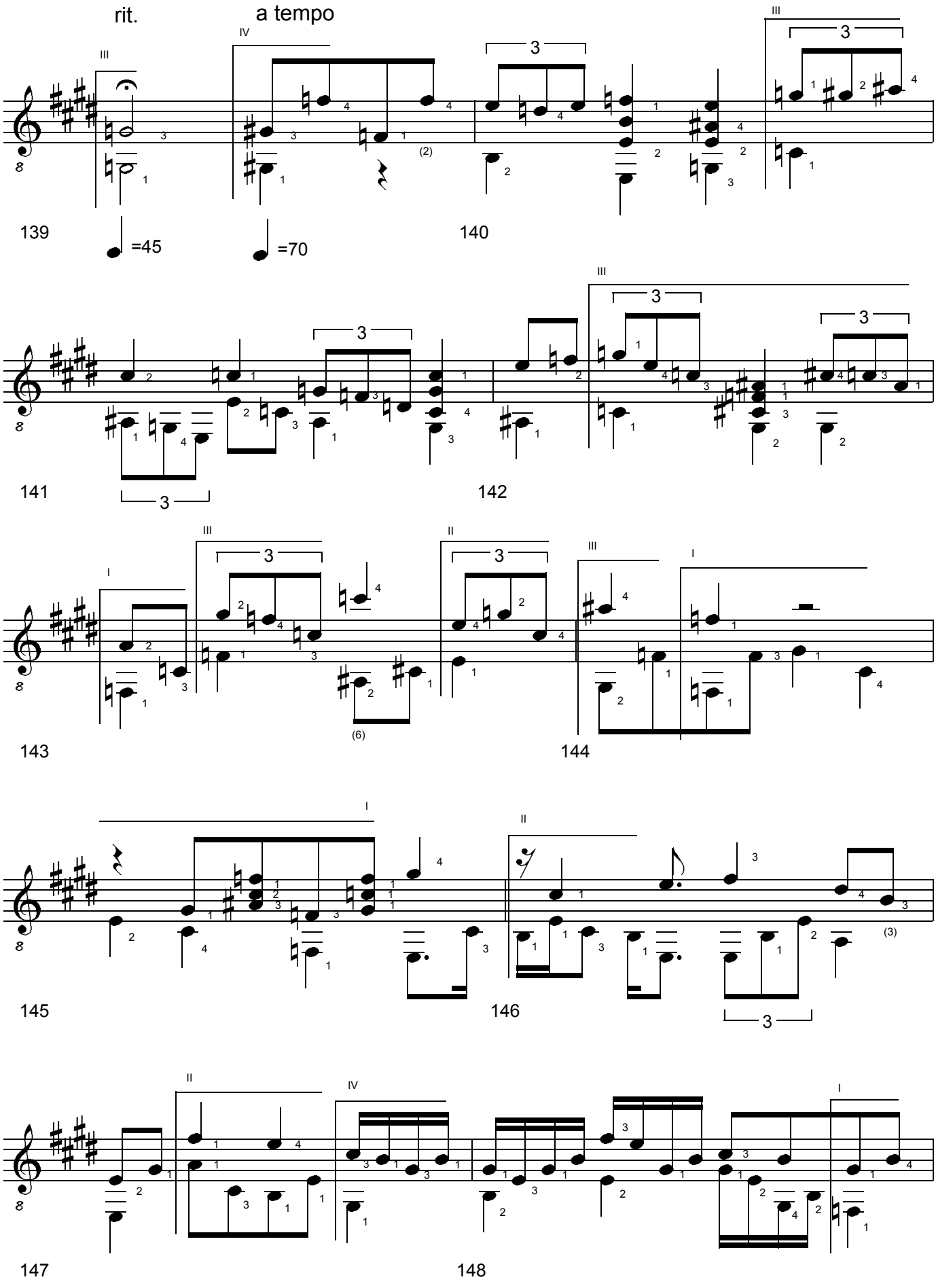

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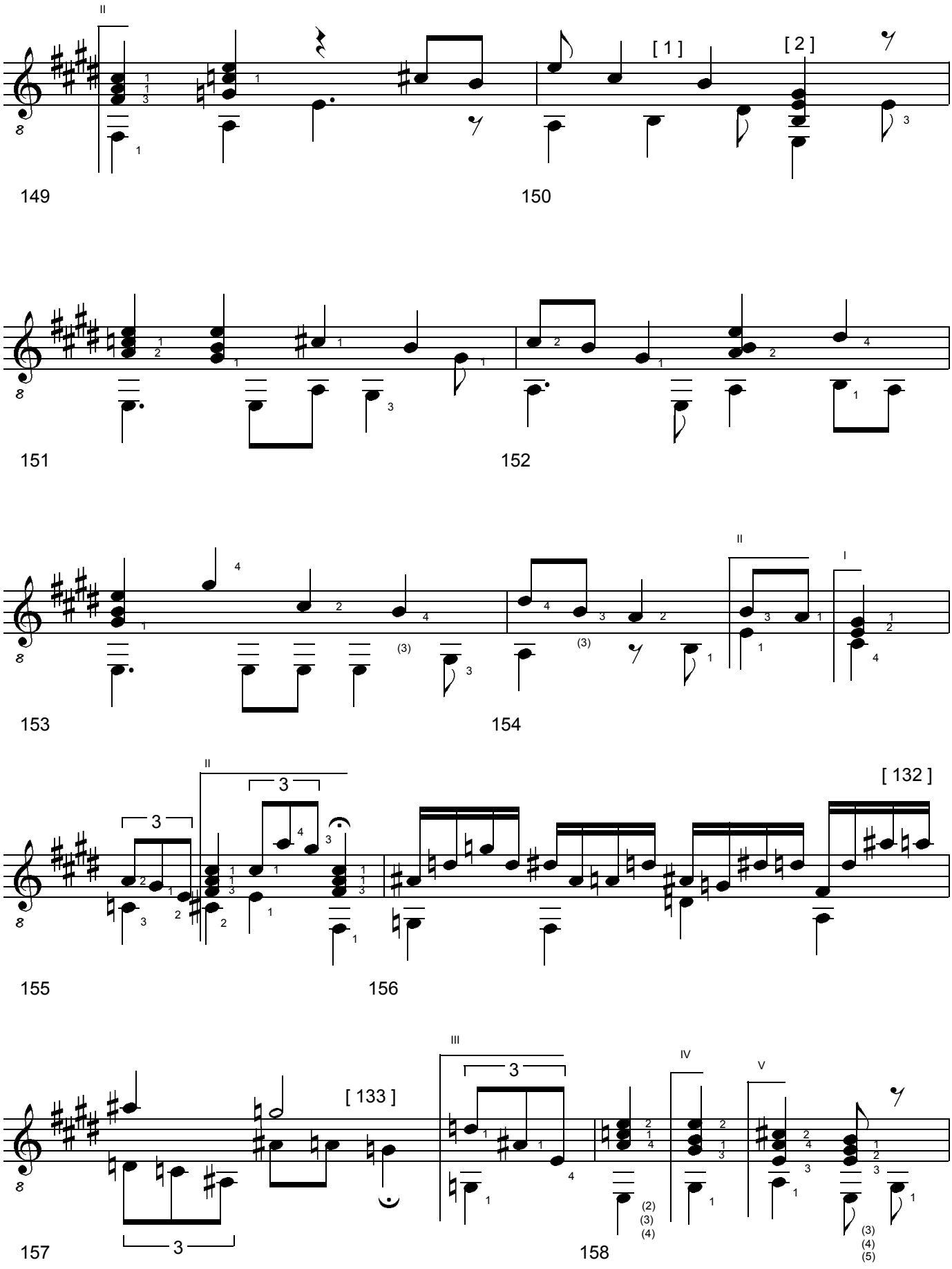

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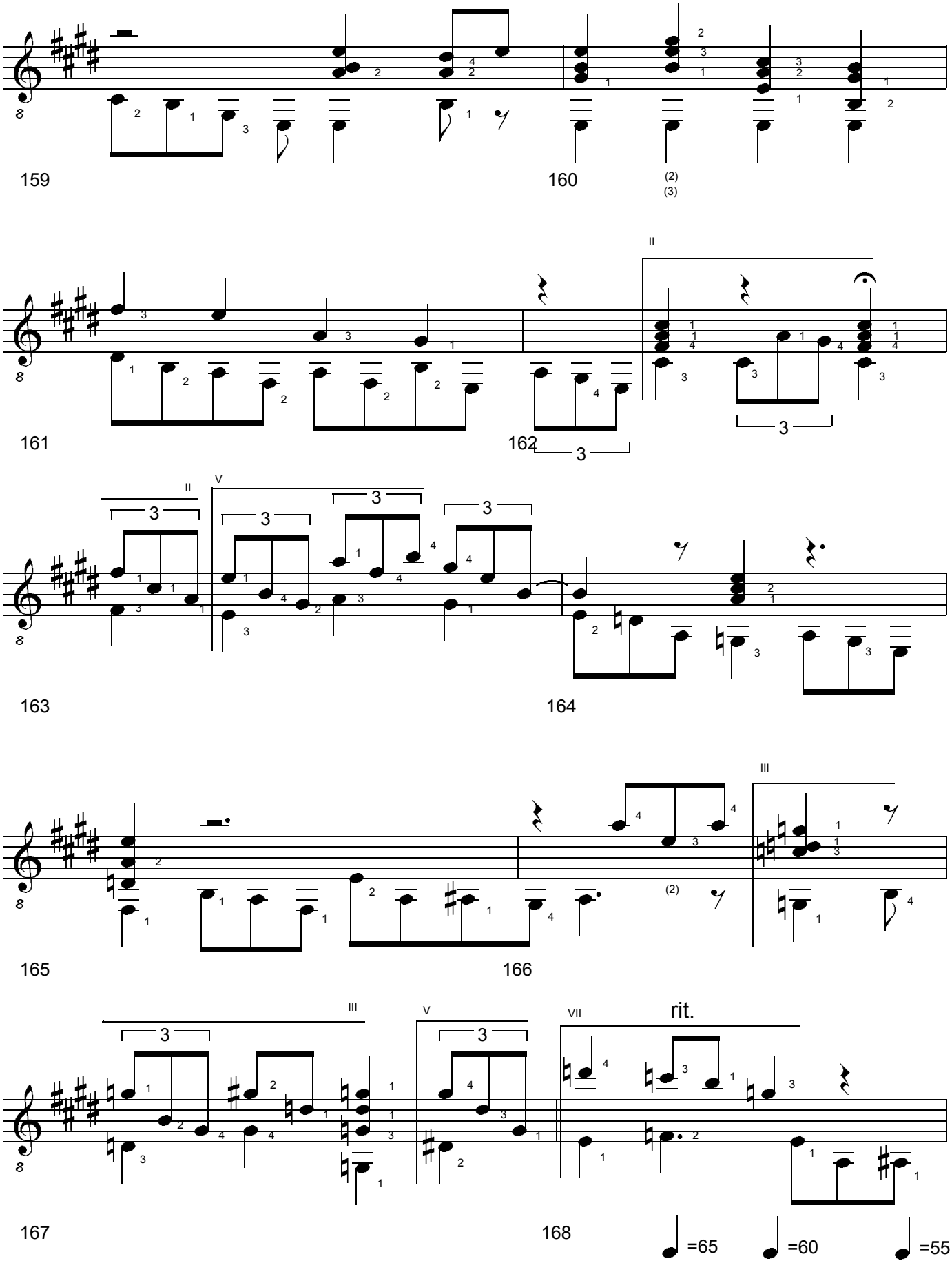

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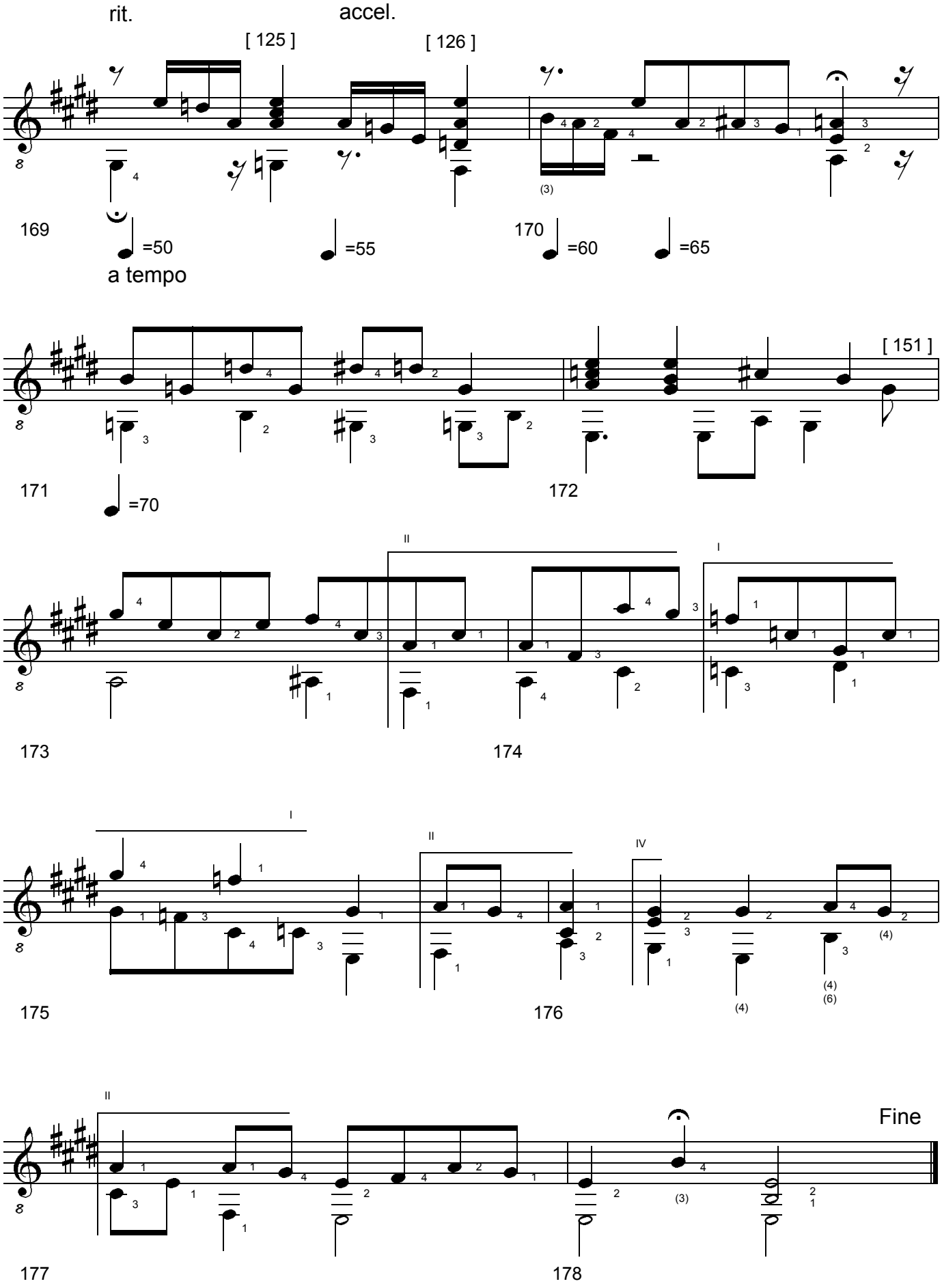

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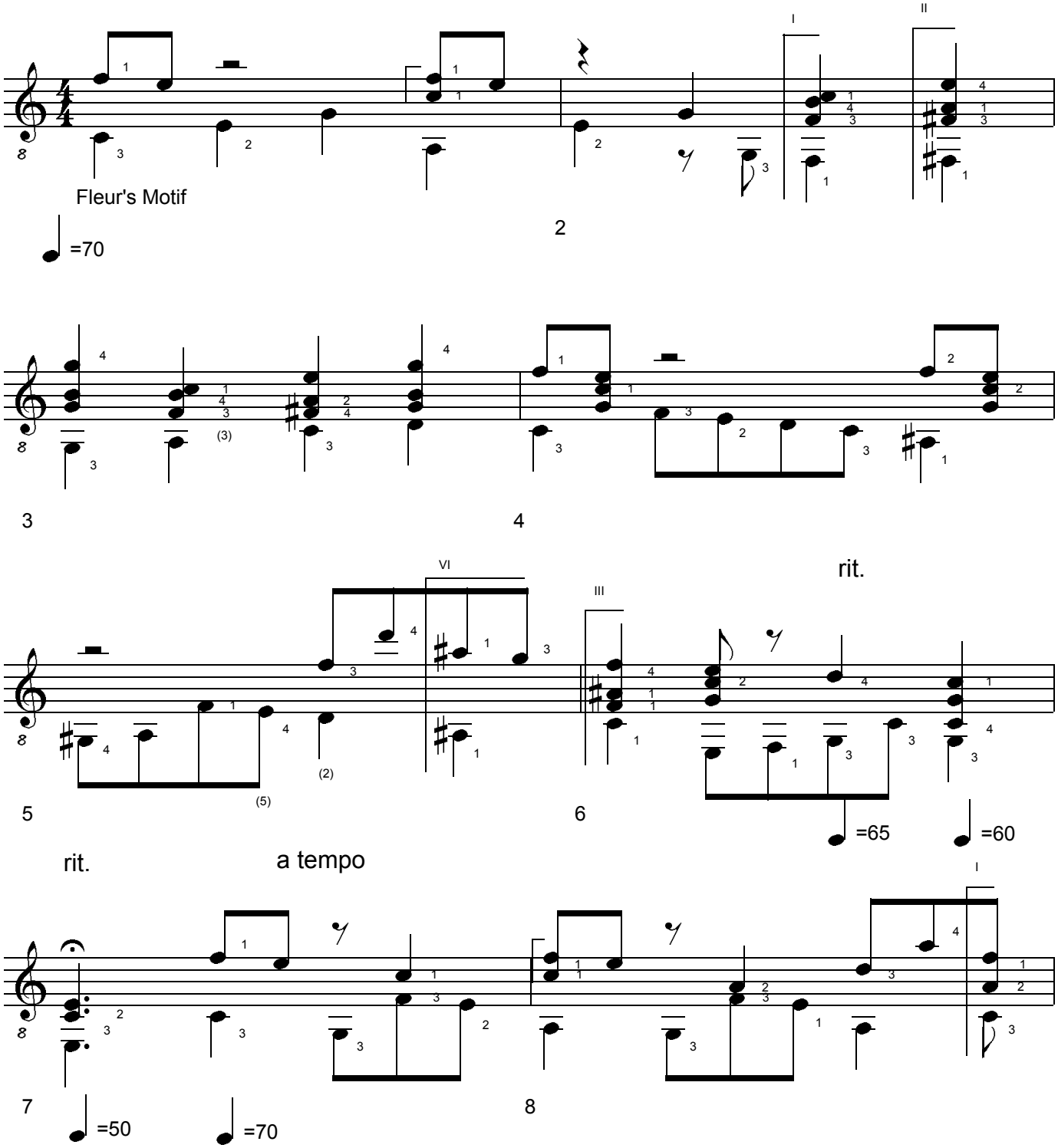
BERGKRISTALL No. 3

Concert Study for Classical Guitar (3 scenes from TVbeat)

Uwe Warneke
op. 60

Disharmonic modern cars need old-fashioned harmonic wheels to drive.

1. Movement (On the Seashore - Pas de Deux): Andantino con anima



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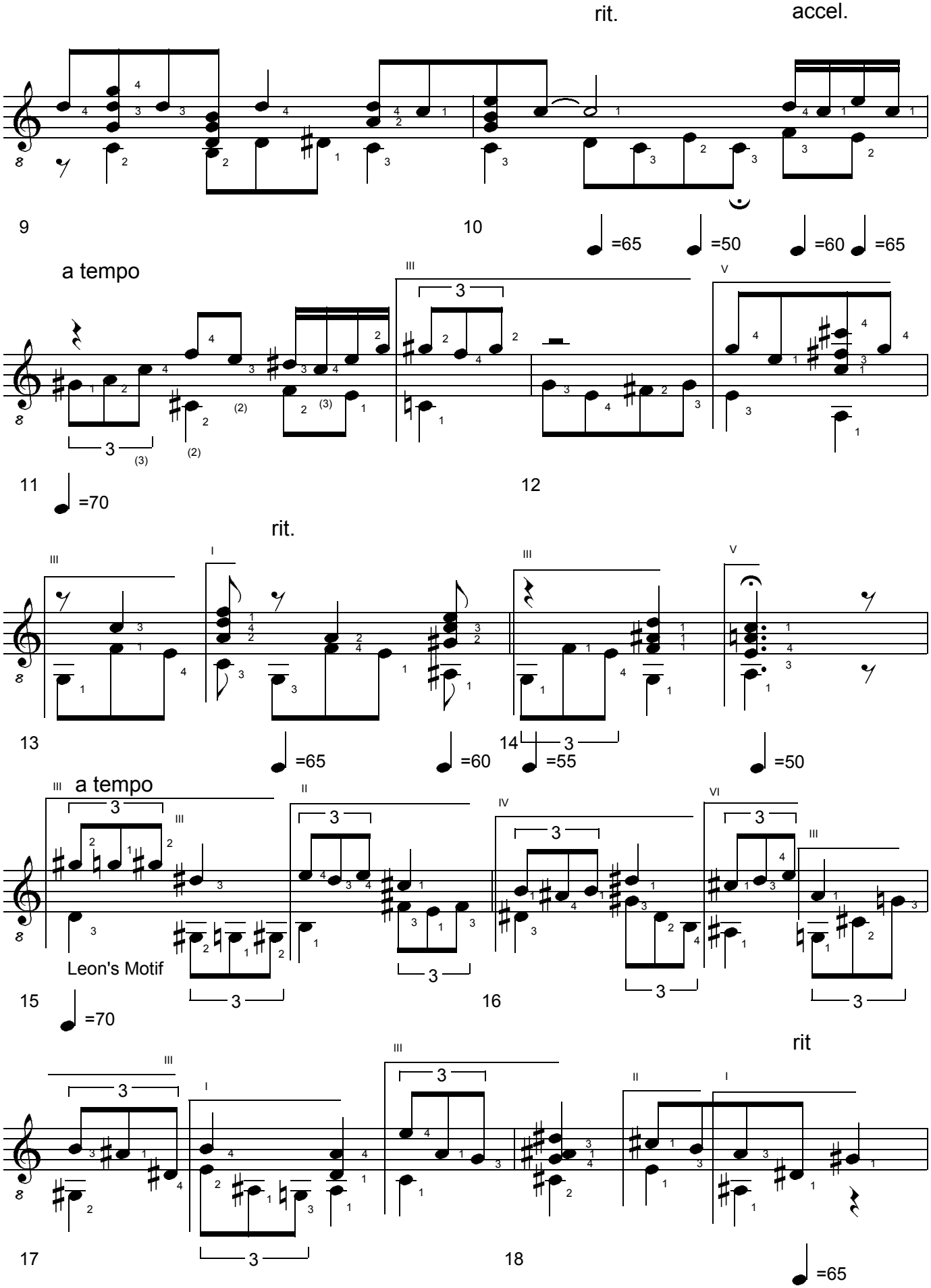

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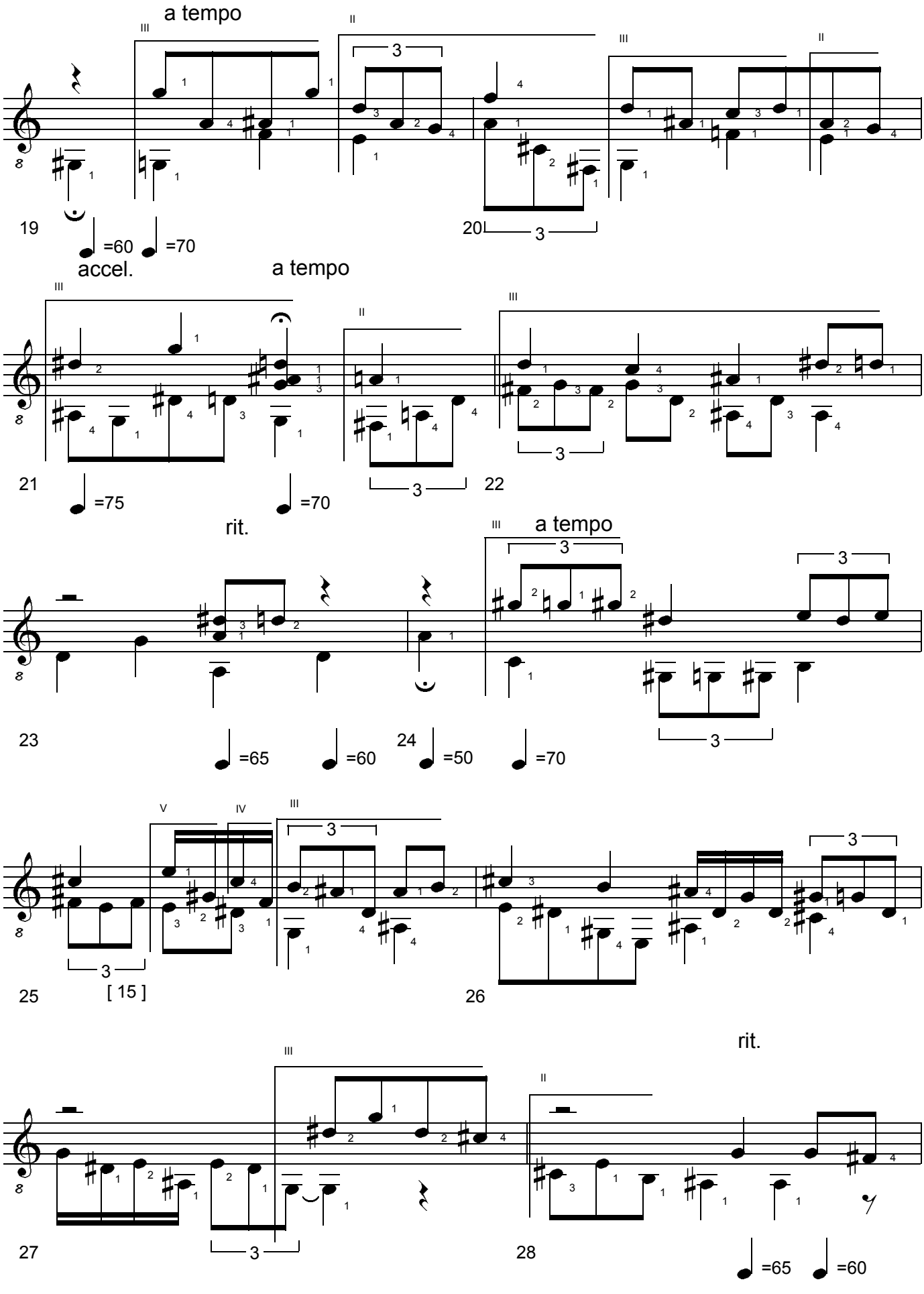

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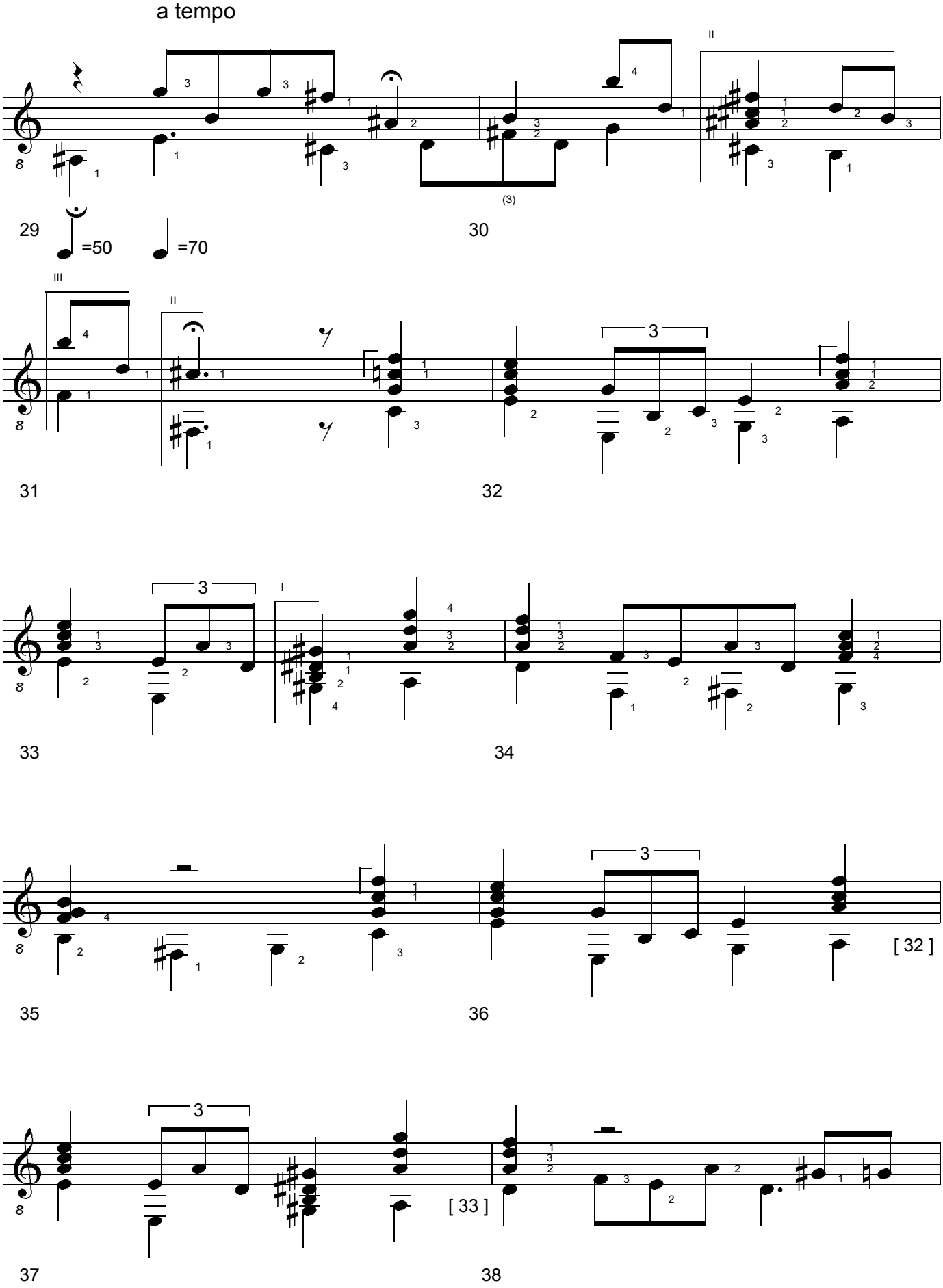

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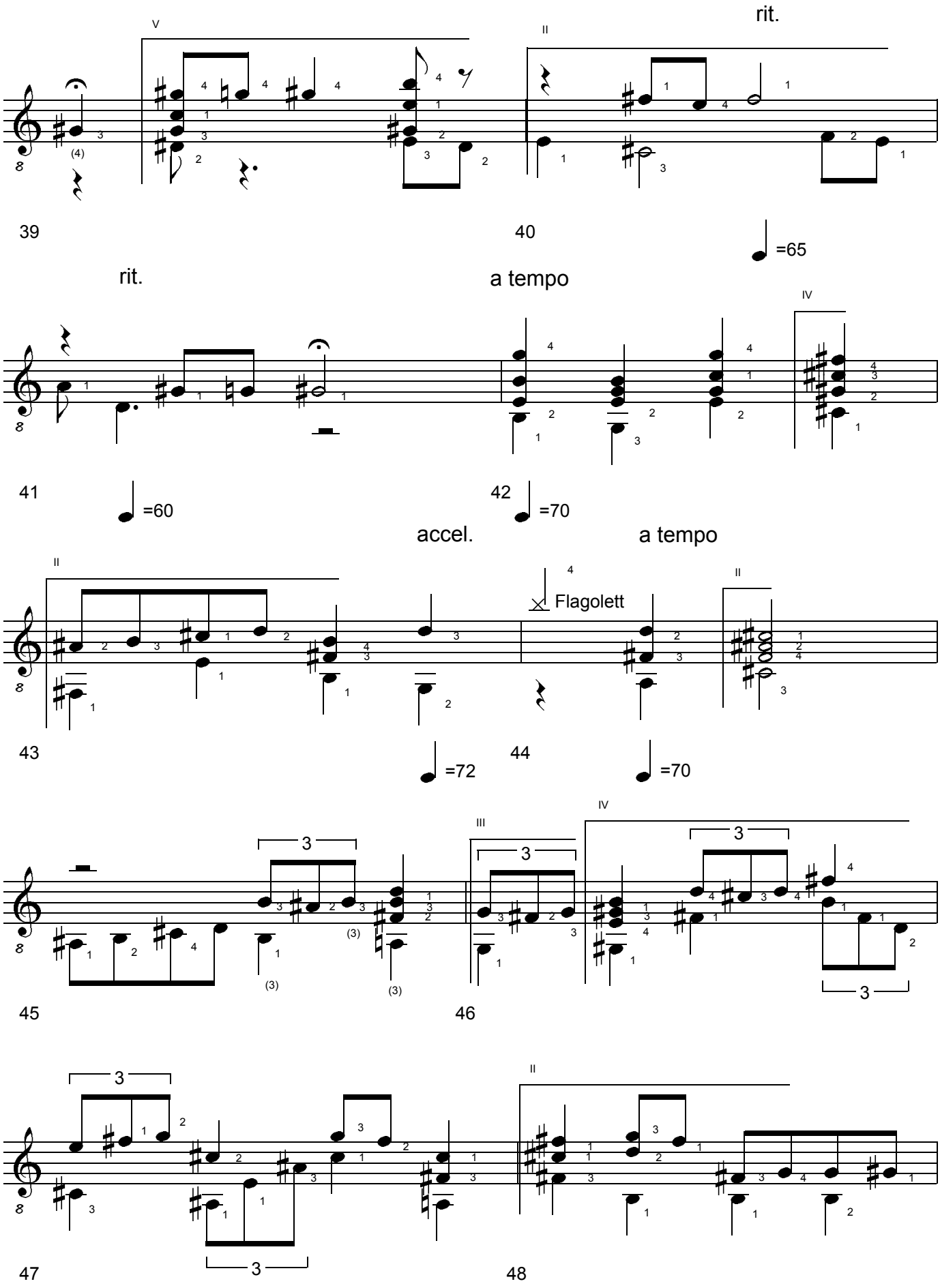

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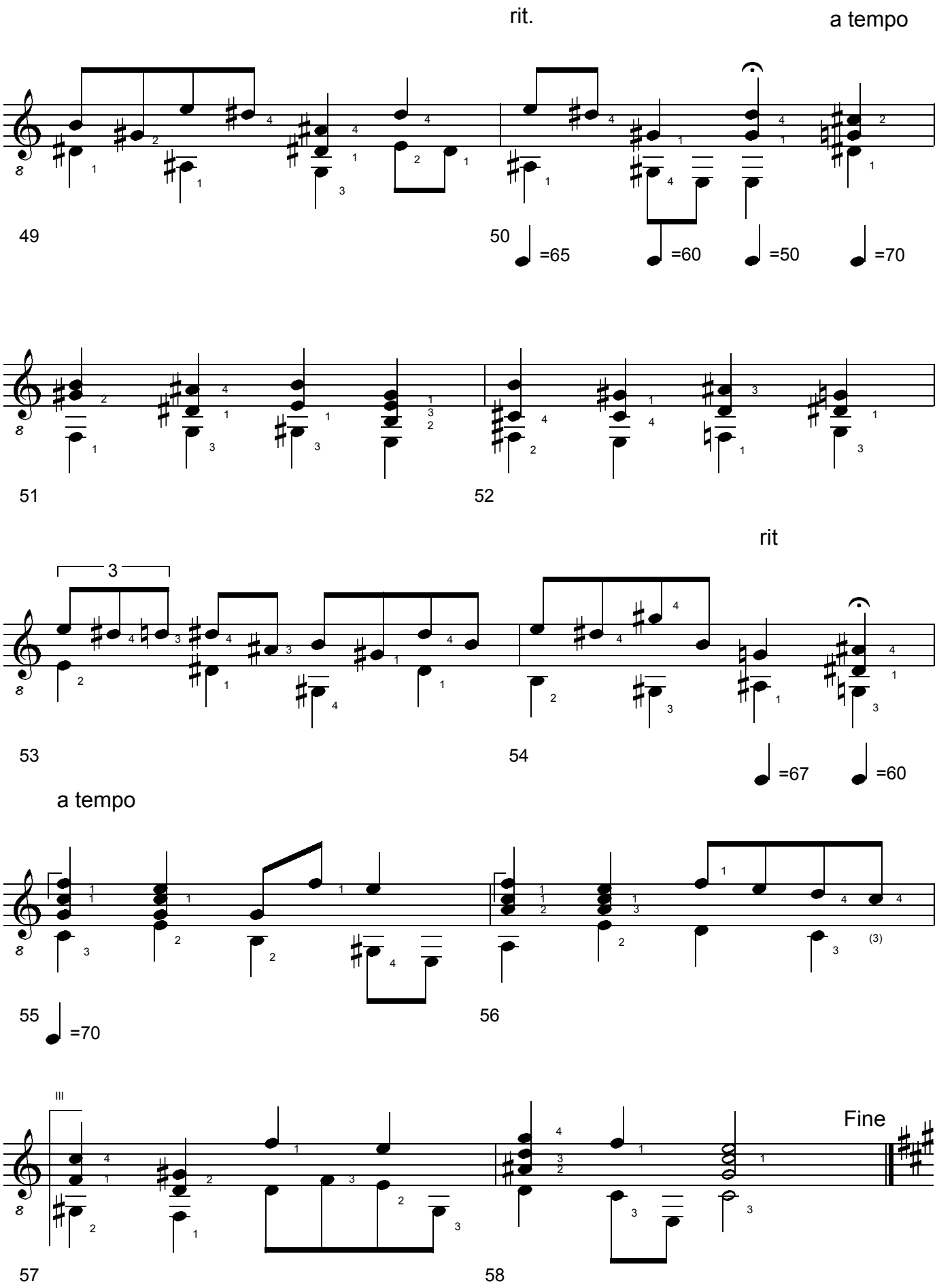

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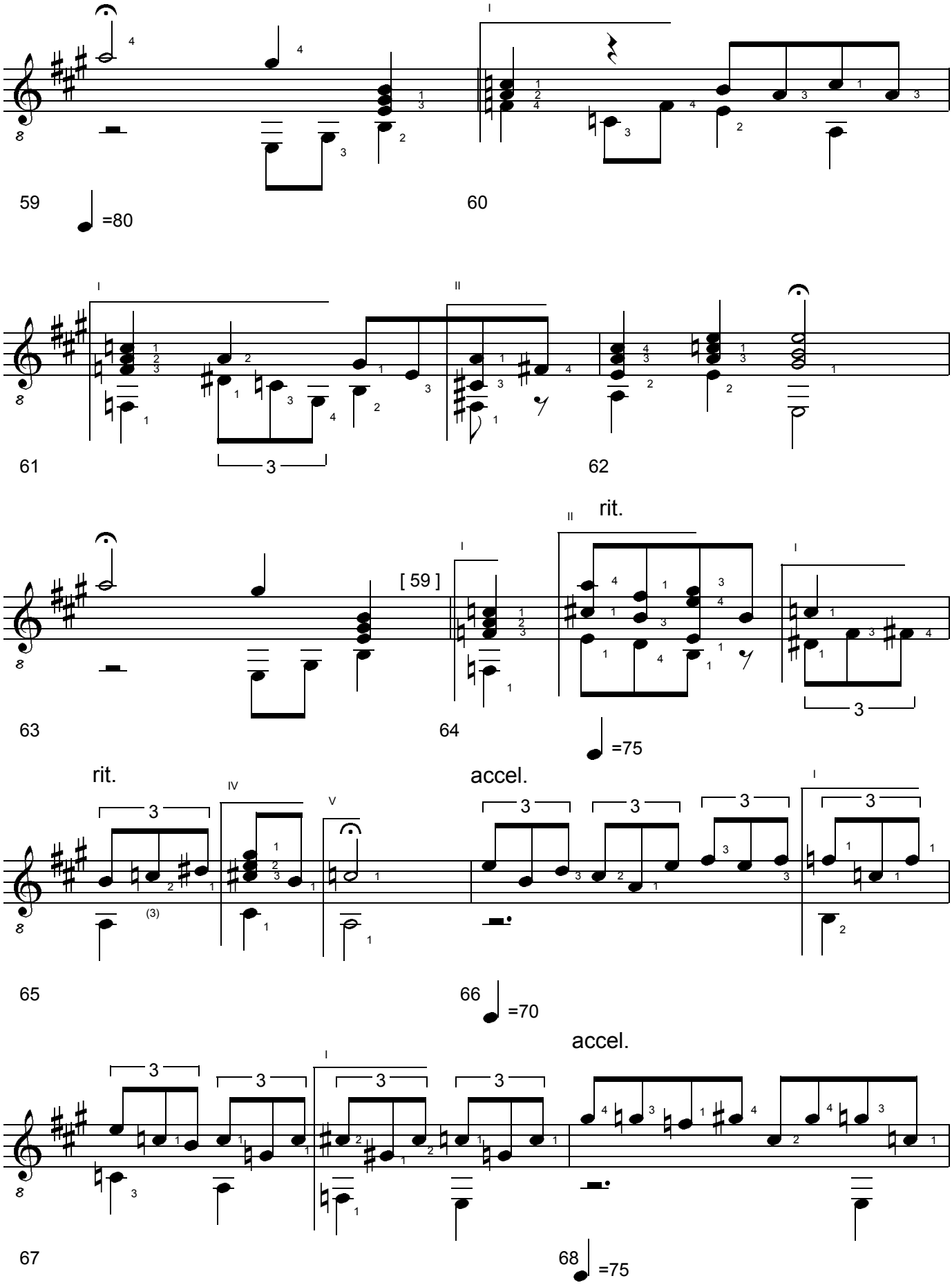
2. Movement (Enter the Amazing Media World - Leon's Solo Part): Moderato con brio



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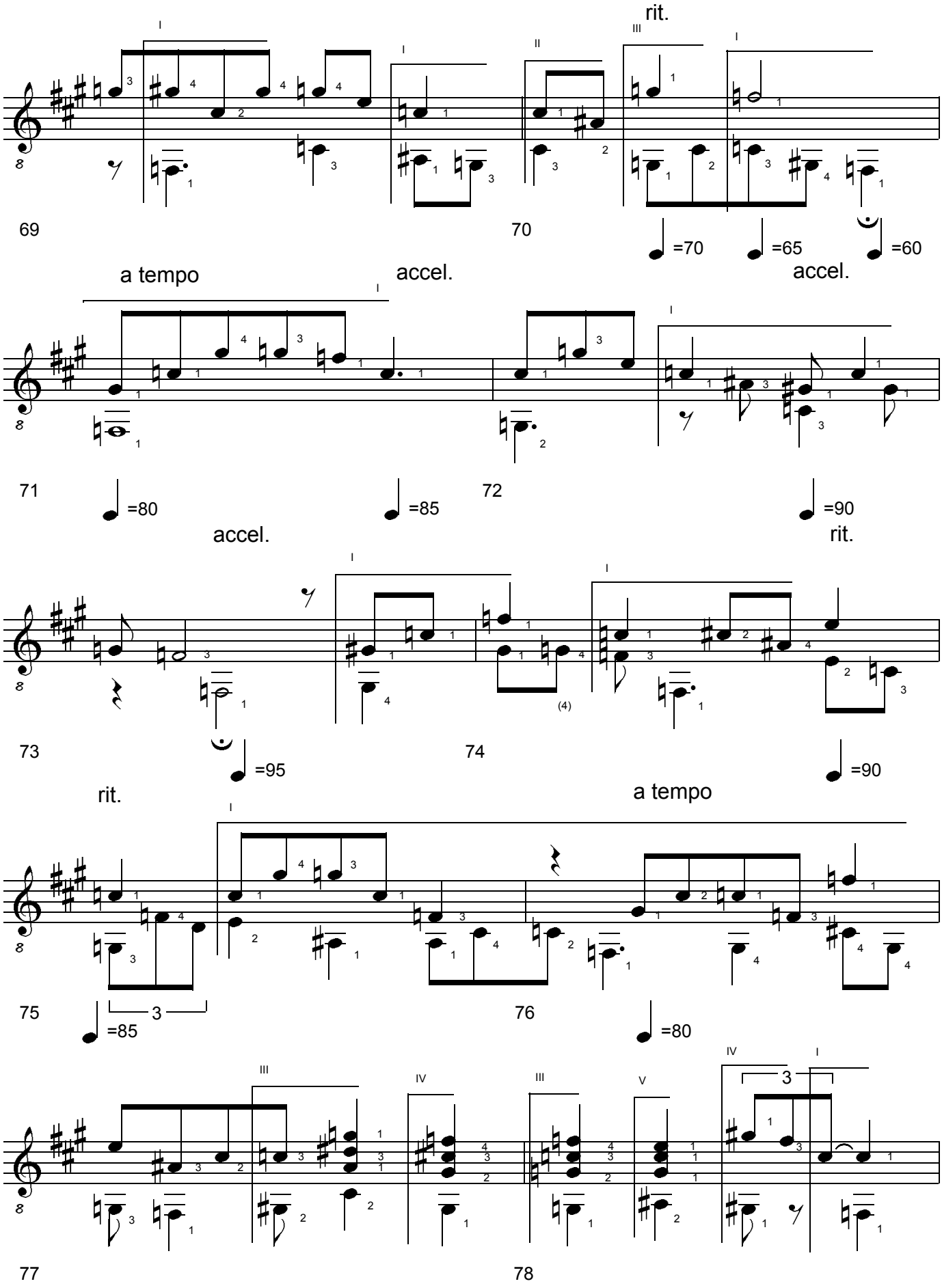

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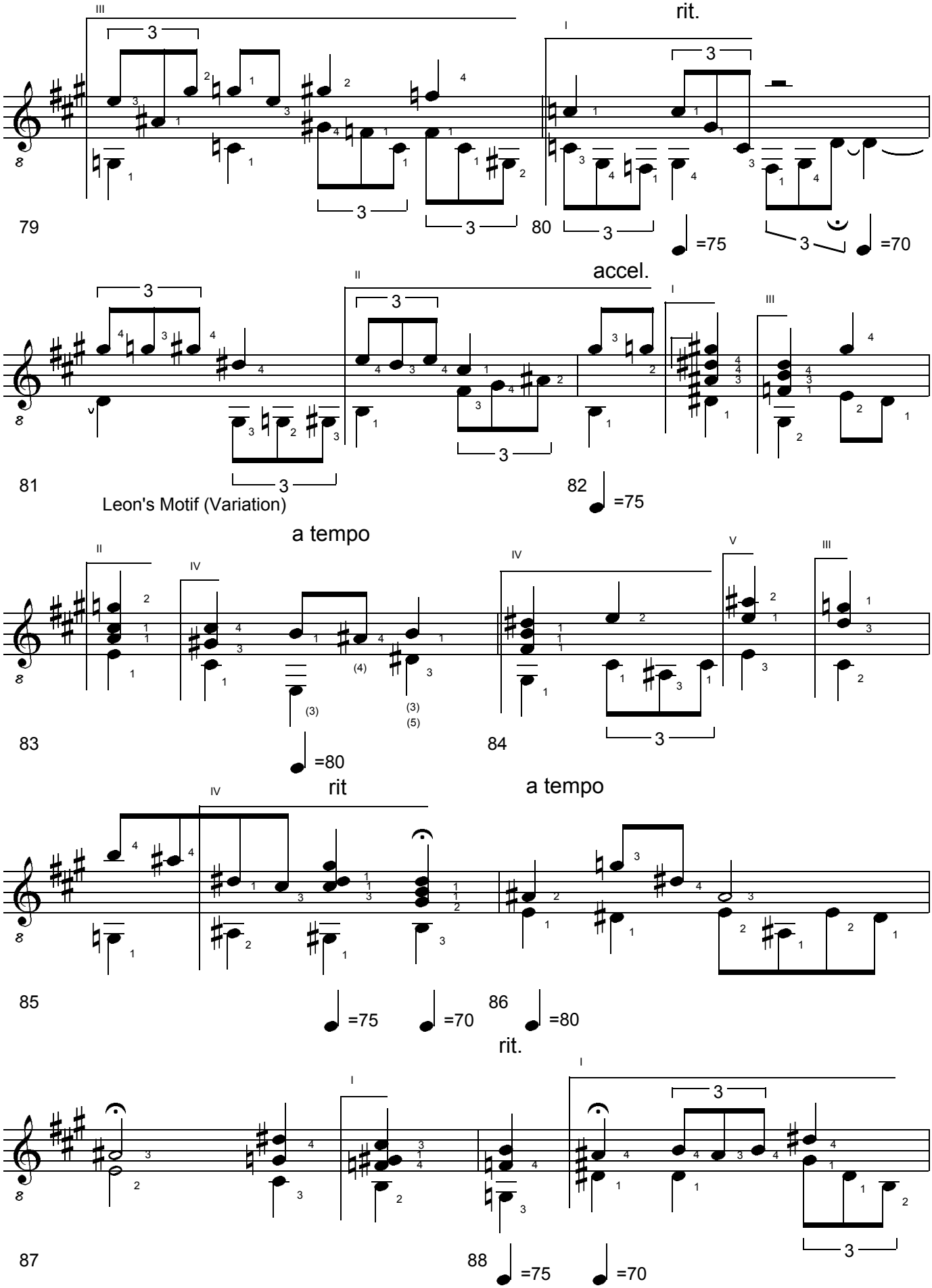

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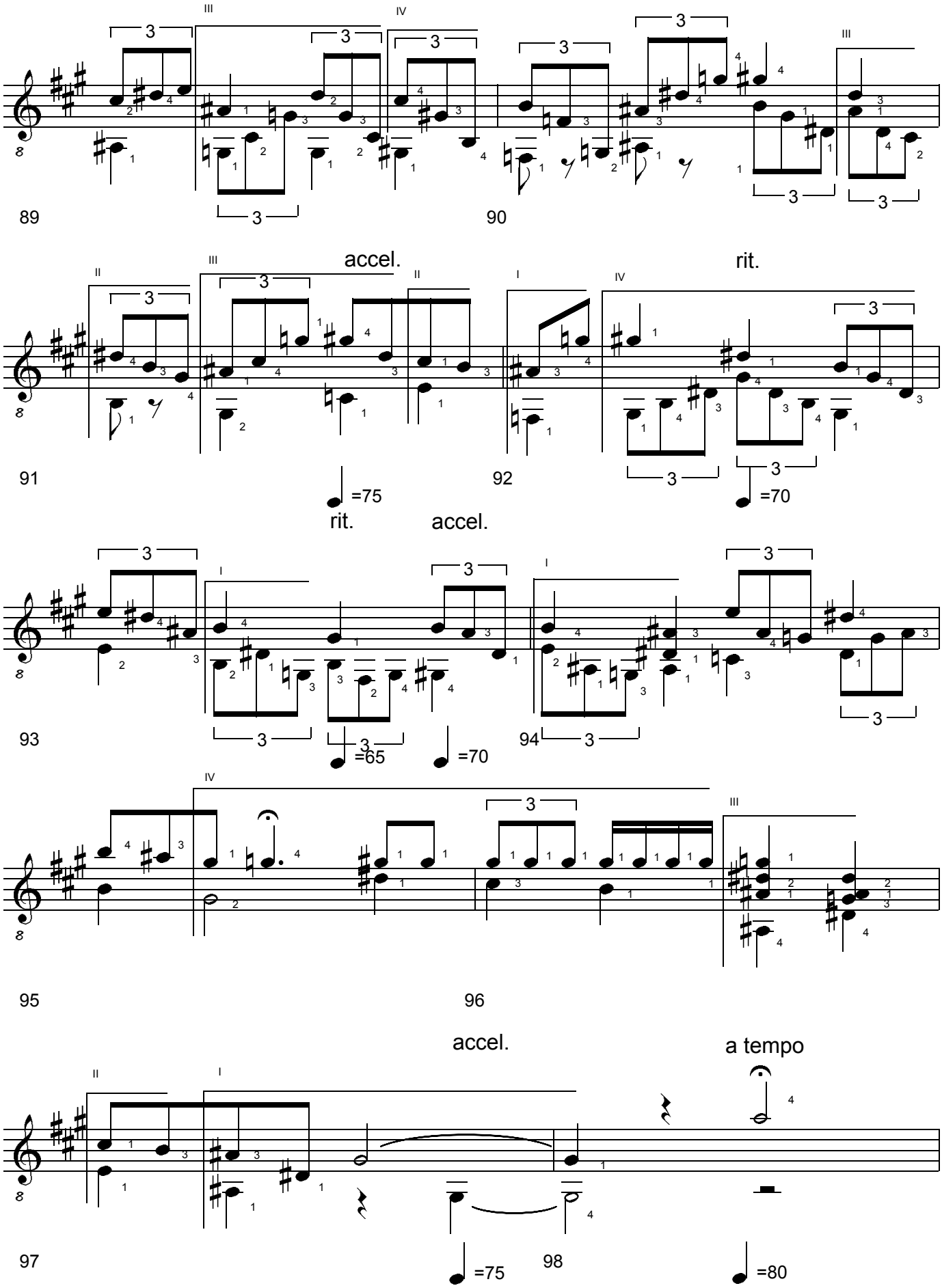

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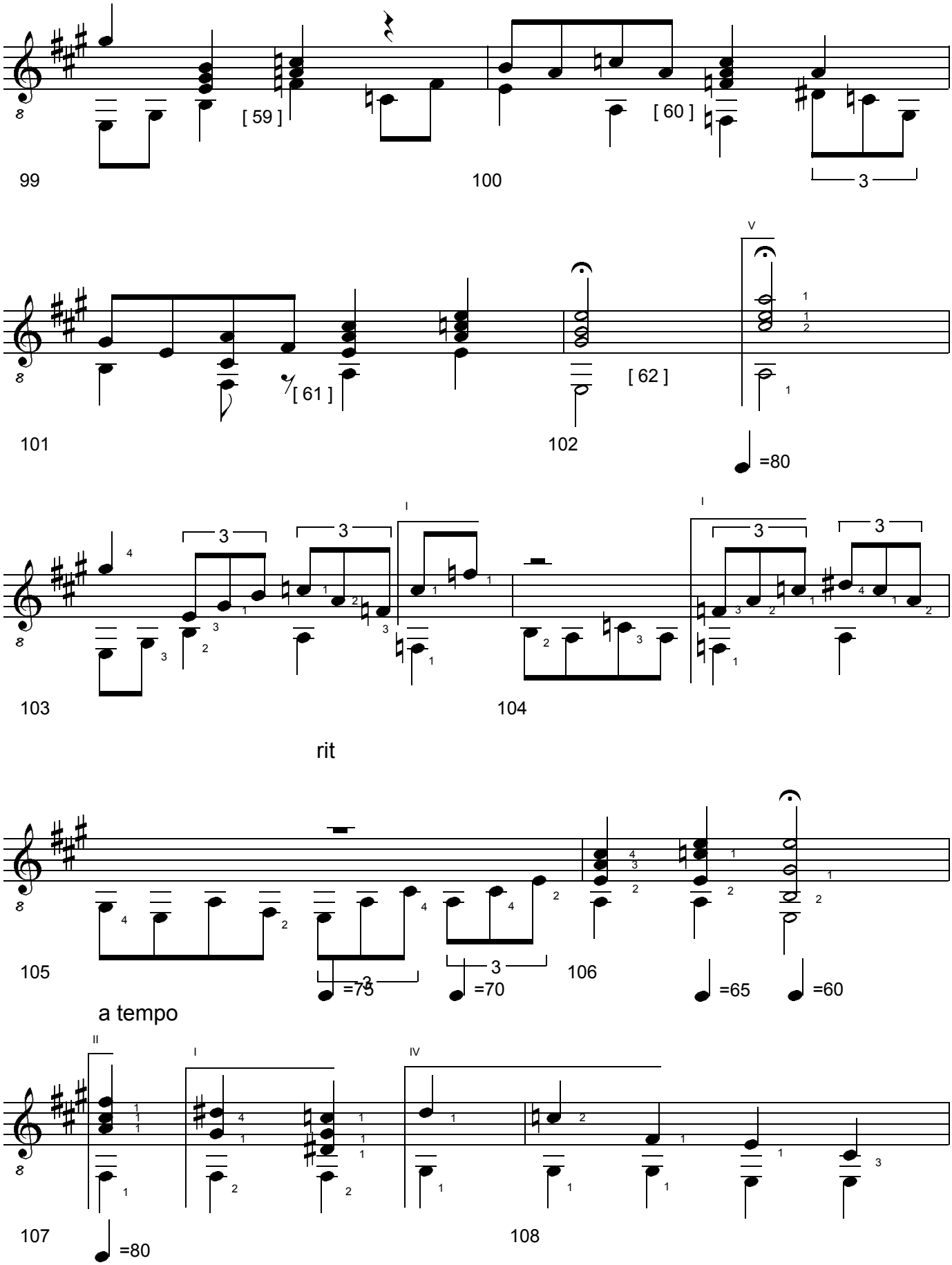

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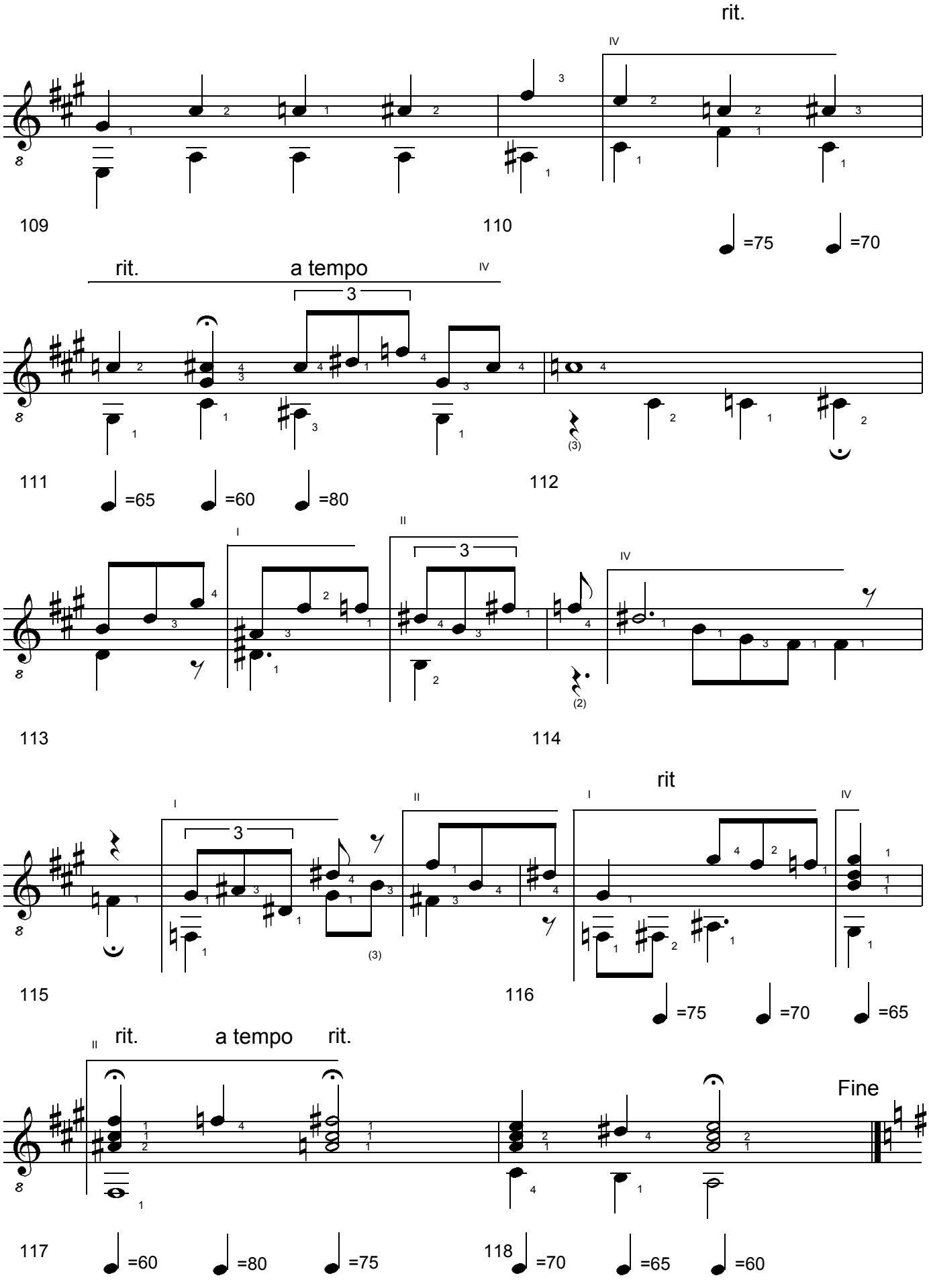

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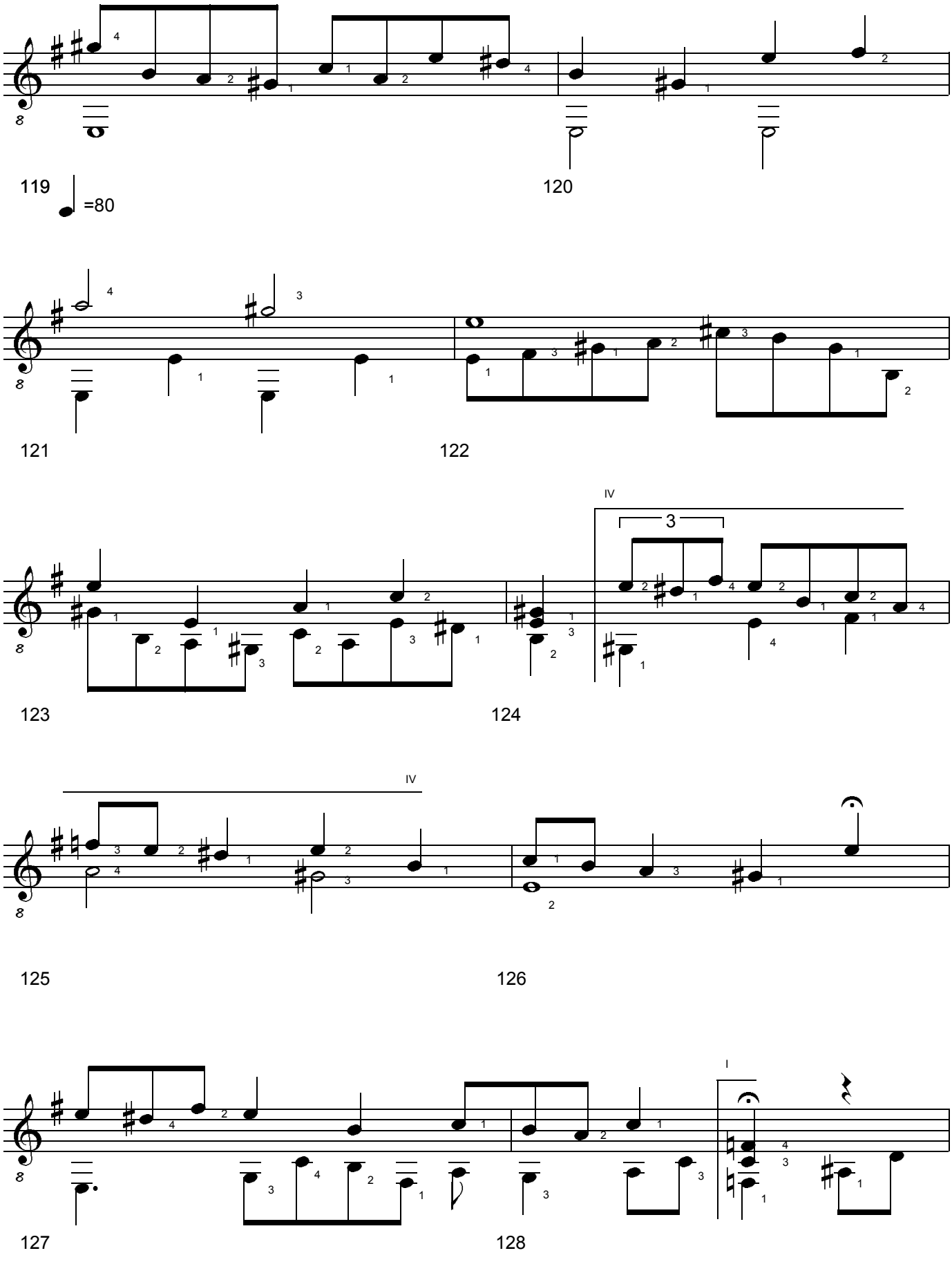
3. Movement (Reading Leon's Letter - Fleur's Solo): Moderato grazioso



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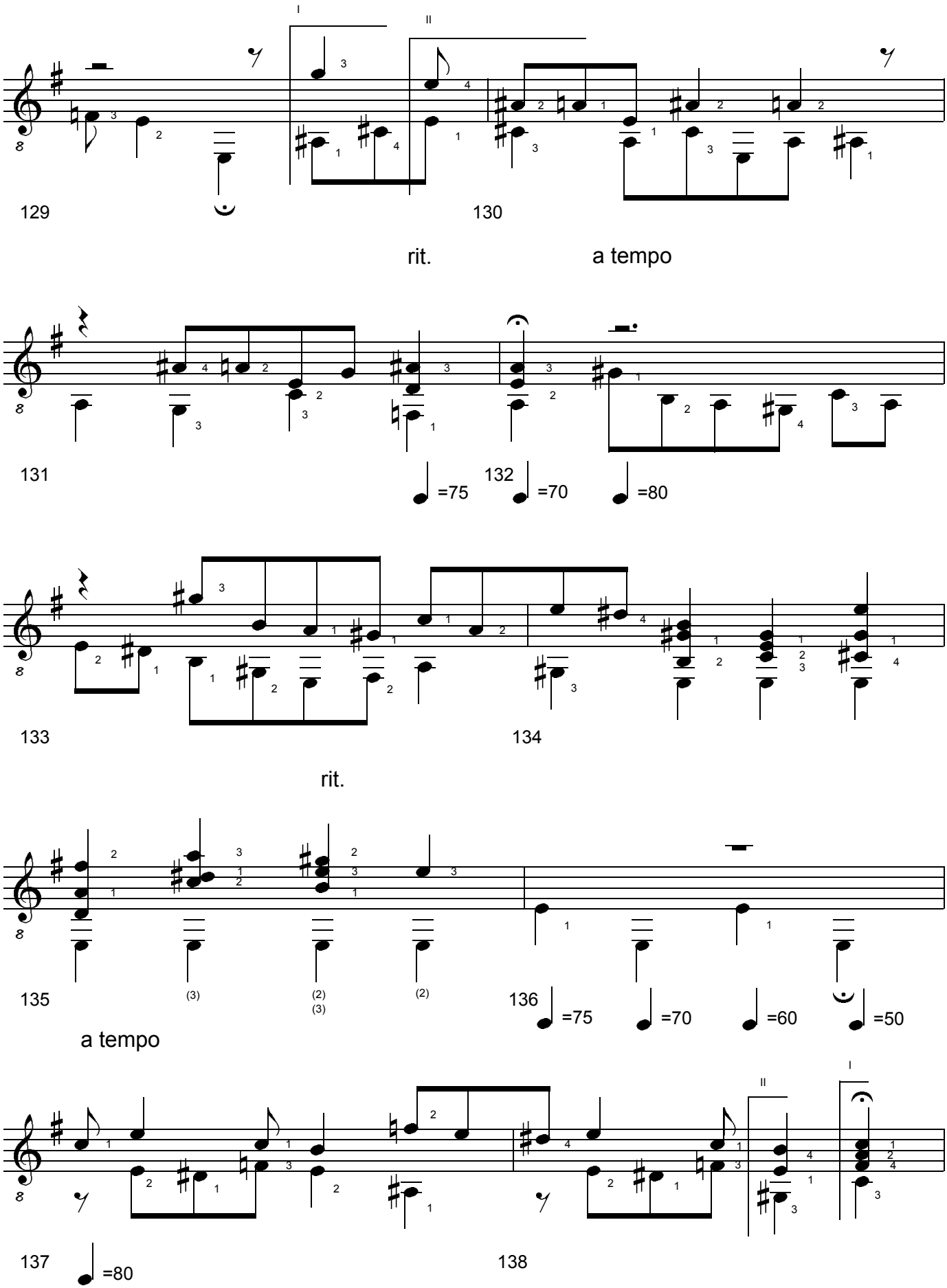

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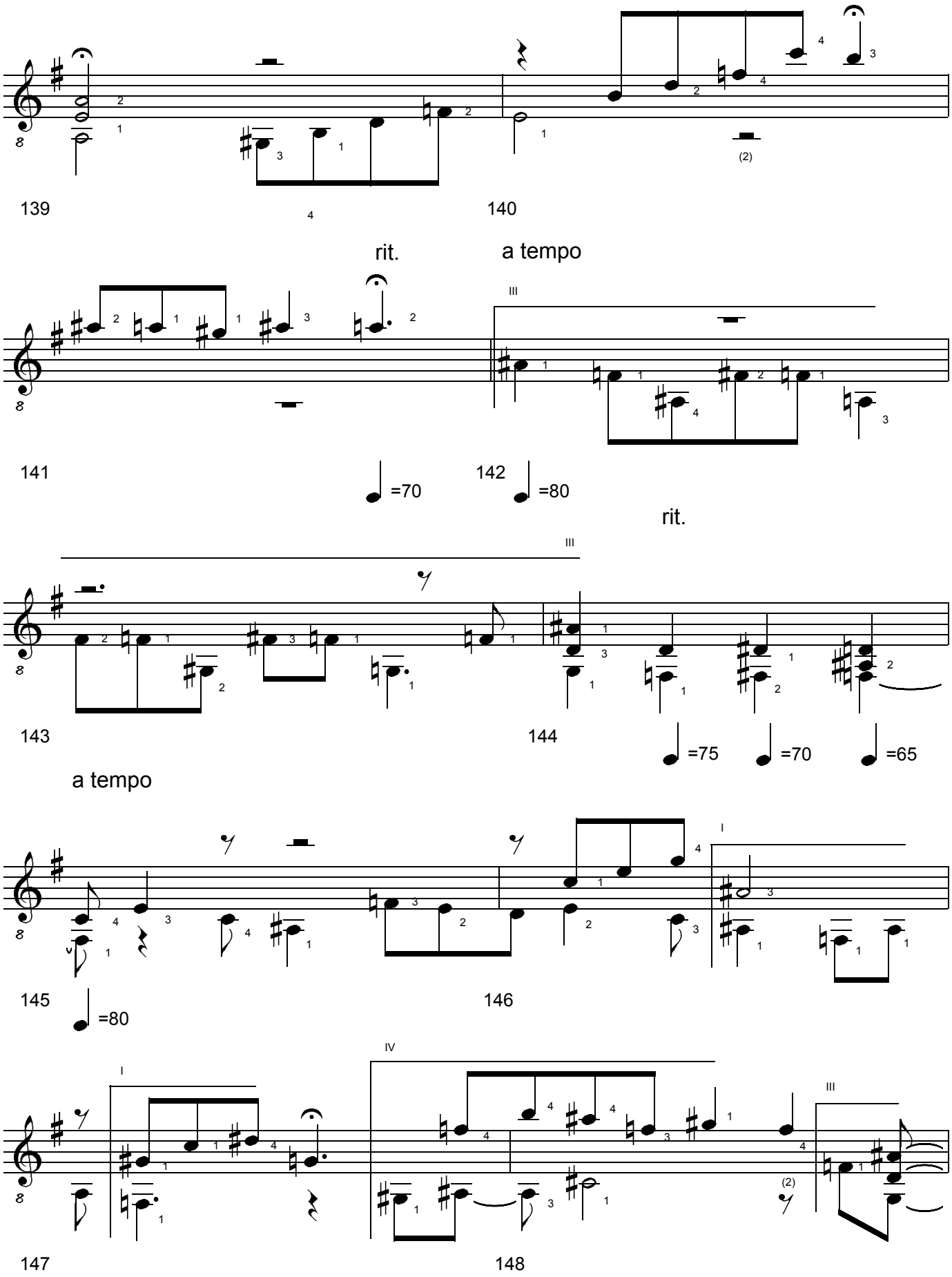

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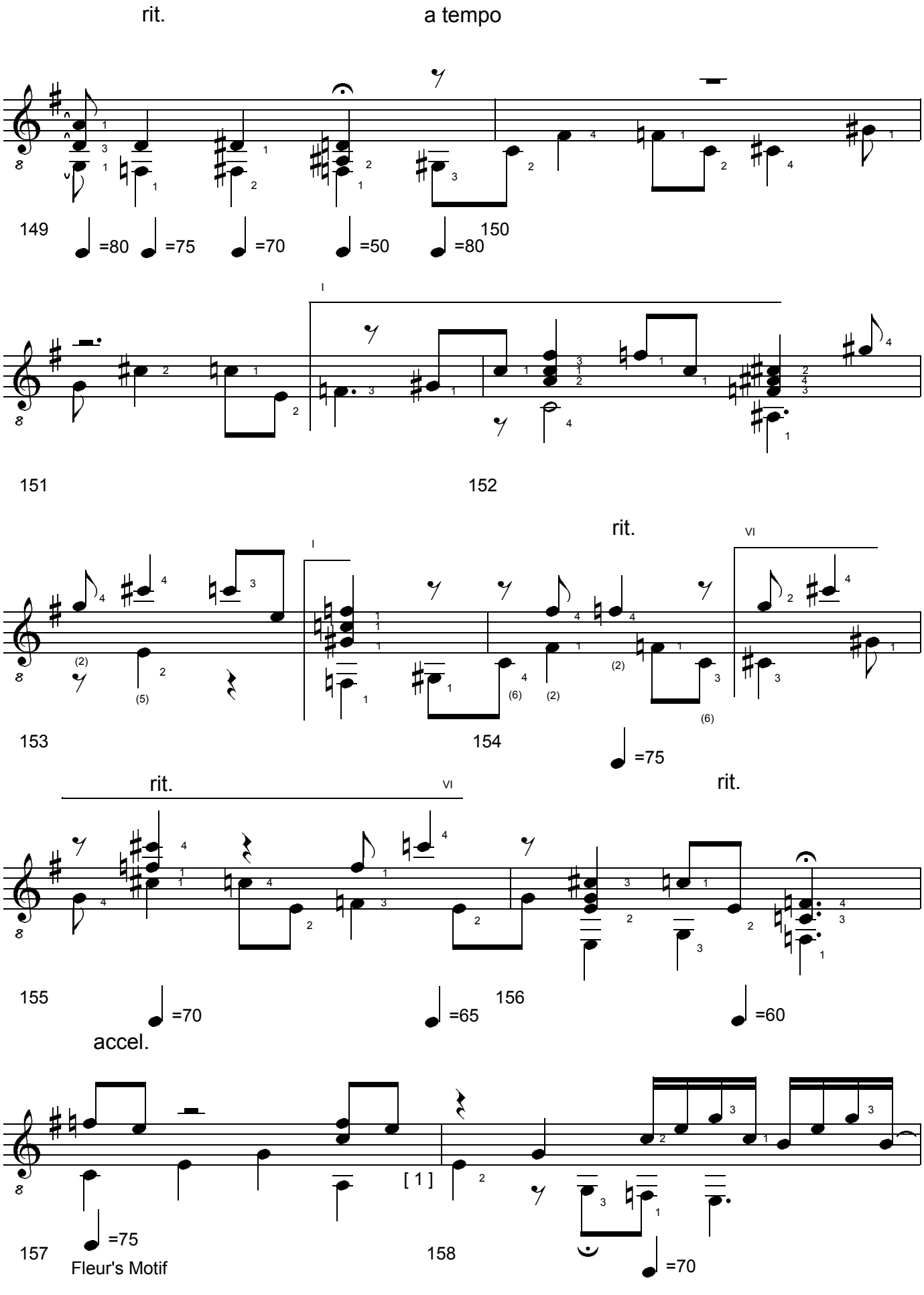

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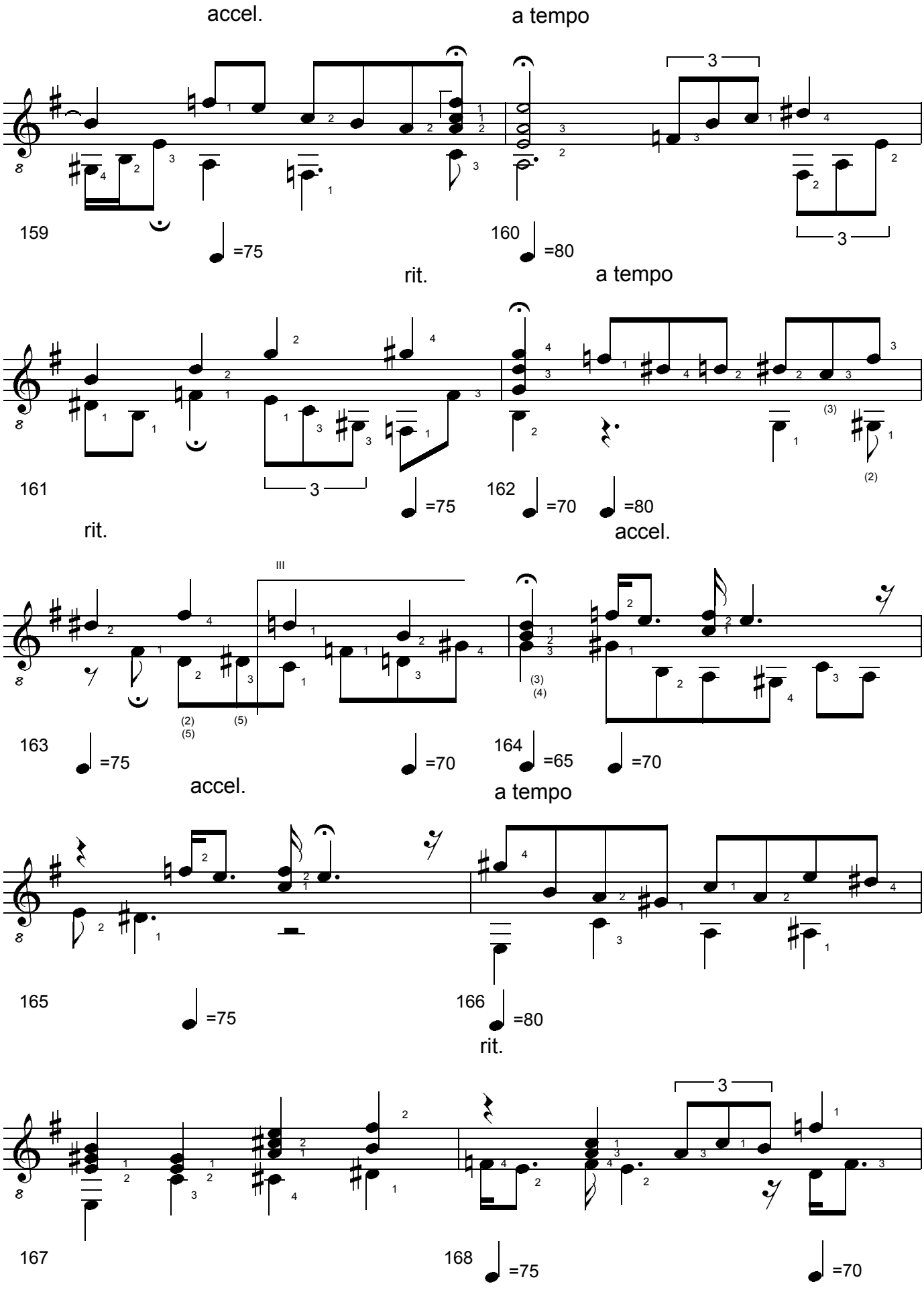

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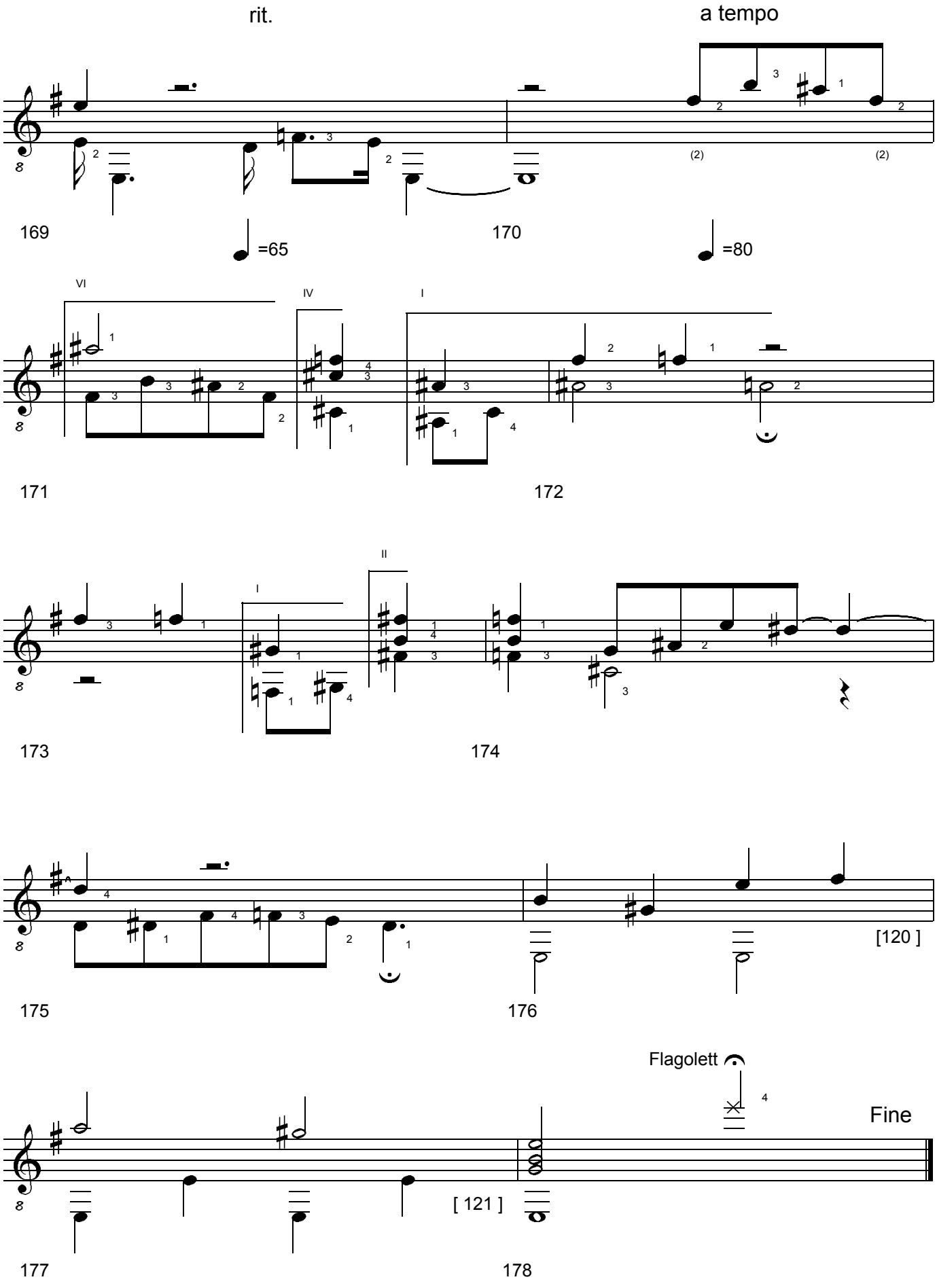

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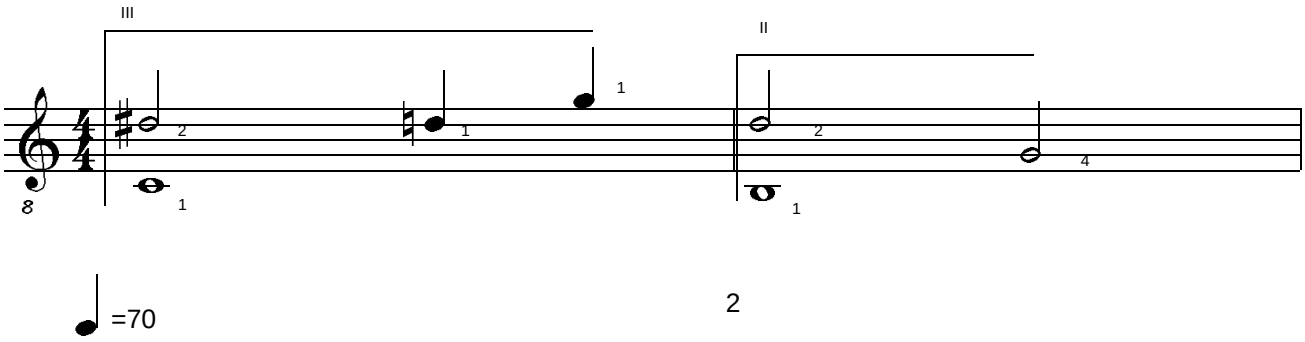
BERGKRISTALL No. 4

Uwe Warneke

op. 61

Concert Study for Solo Guitar (3 scenes from TVbeat)

1. Movement: Fleur's Temptation (Andantino con brio)



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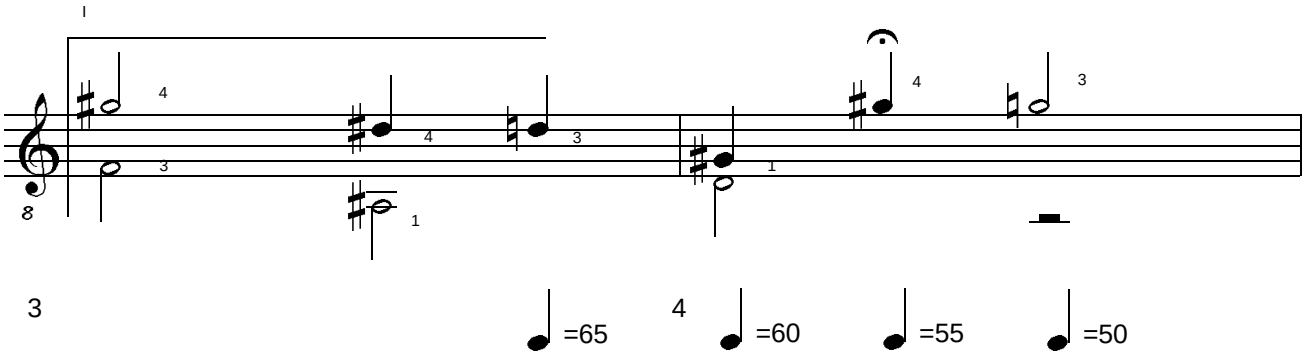
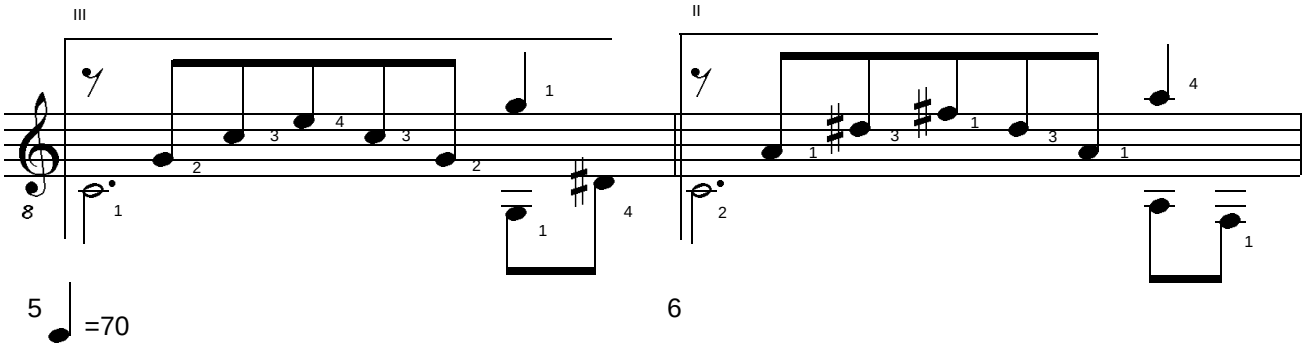


a tempo



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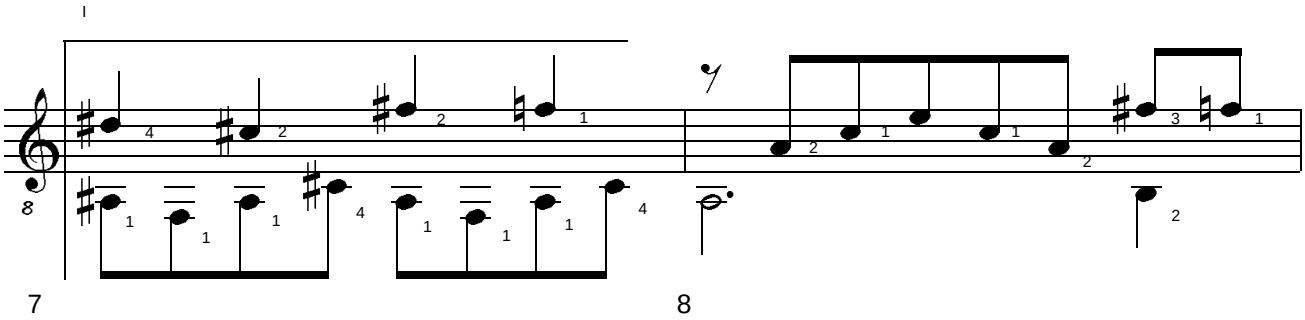

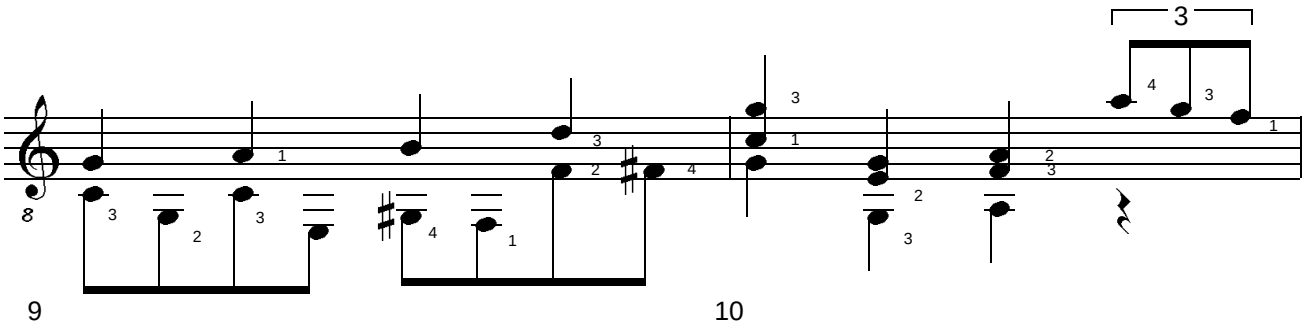

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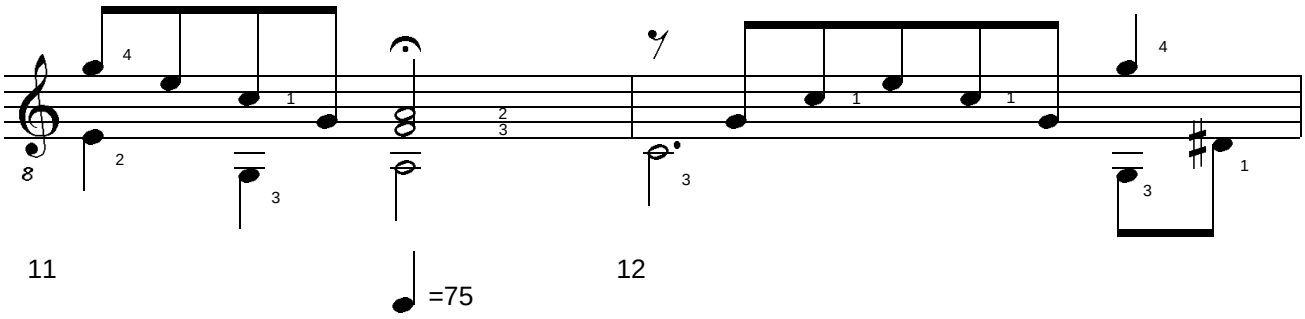
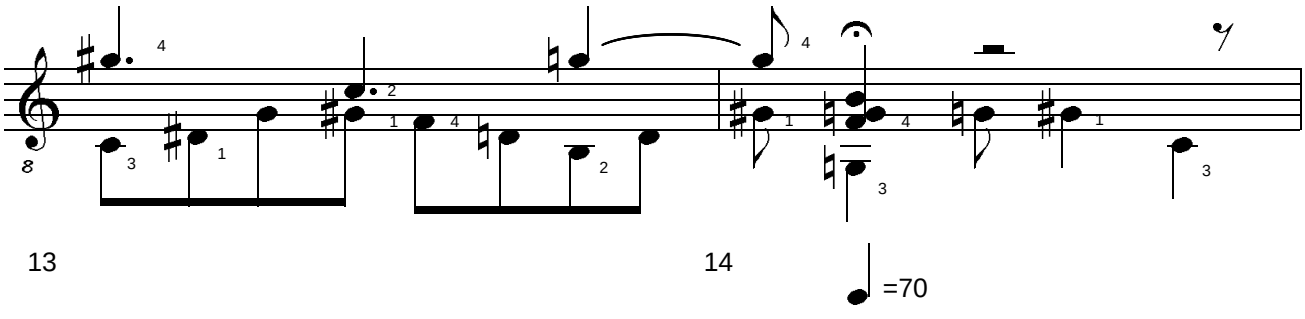


a tempo



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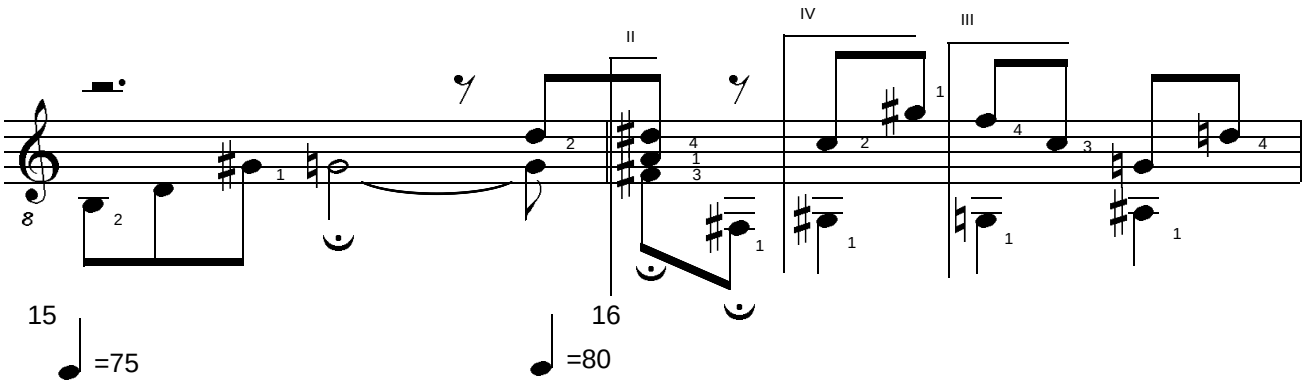
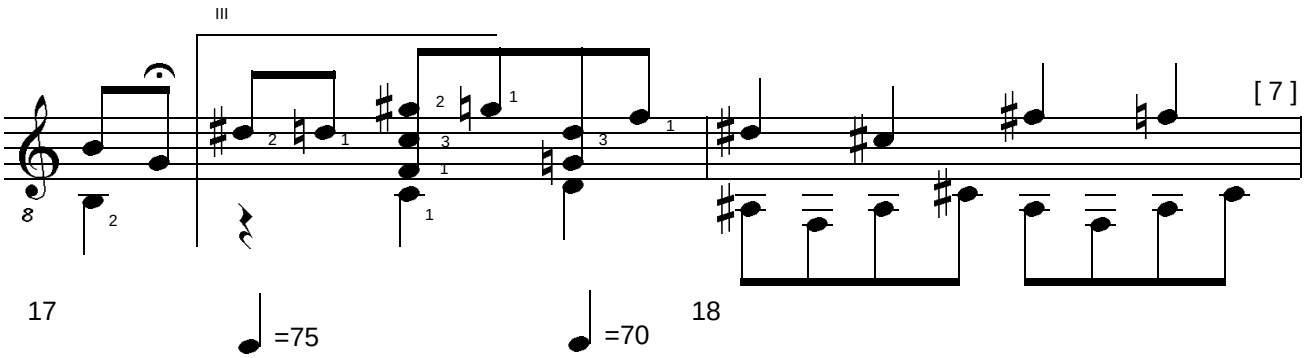
accel.



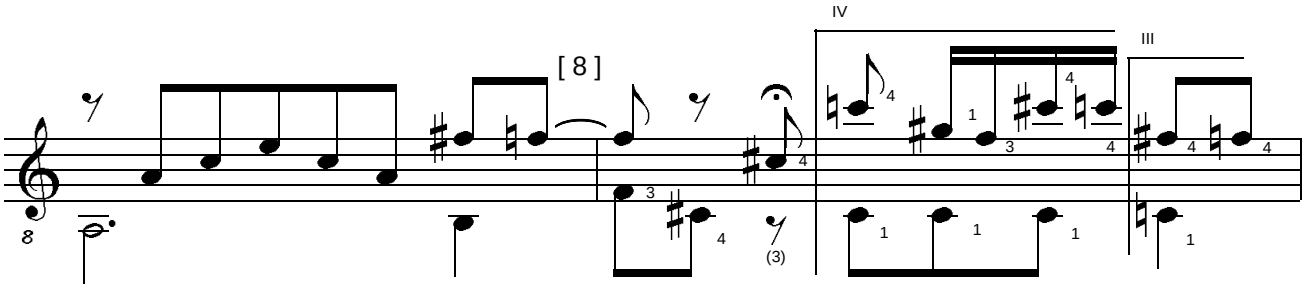
15 =75 16 =80

rit a tempo



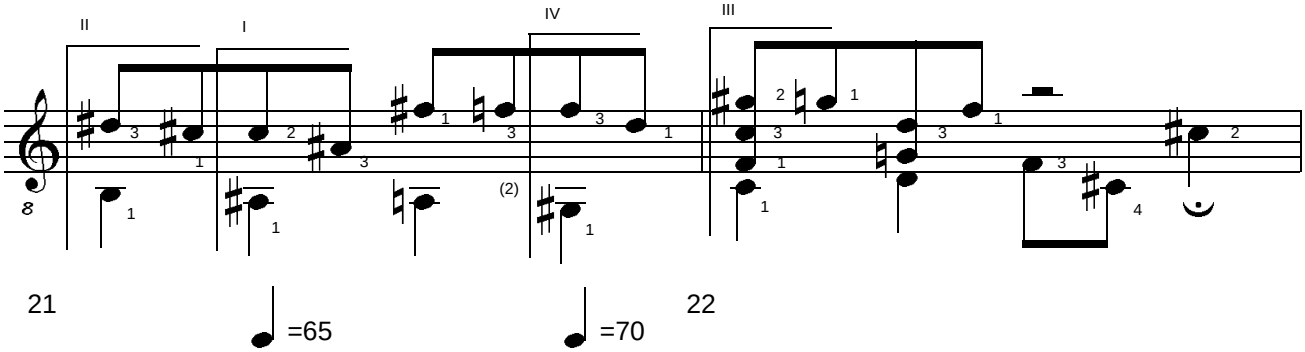
17 =75 =70 18

rit. accel.



19 20 =65 =60 =50 =60

a tempo



21 =65 =70 22

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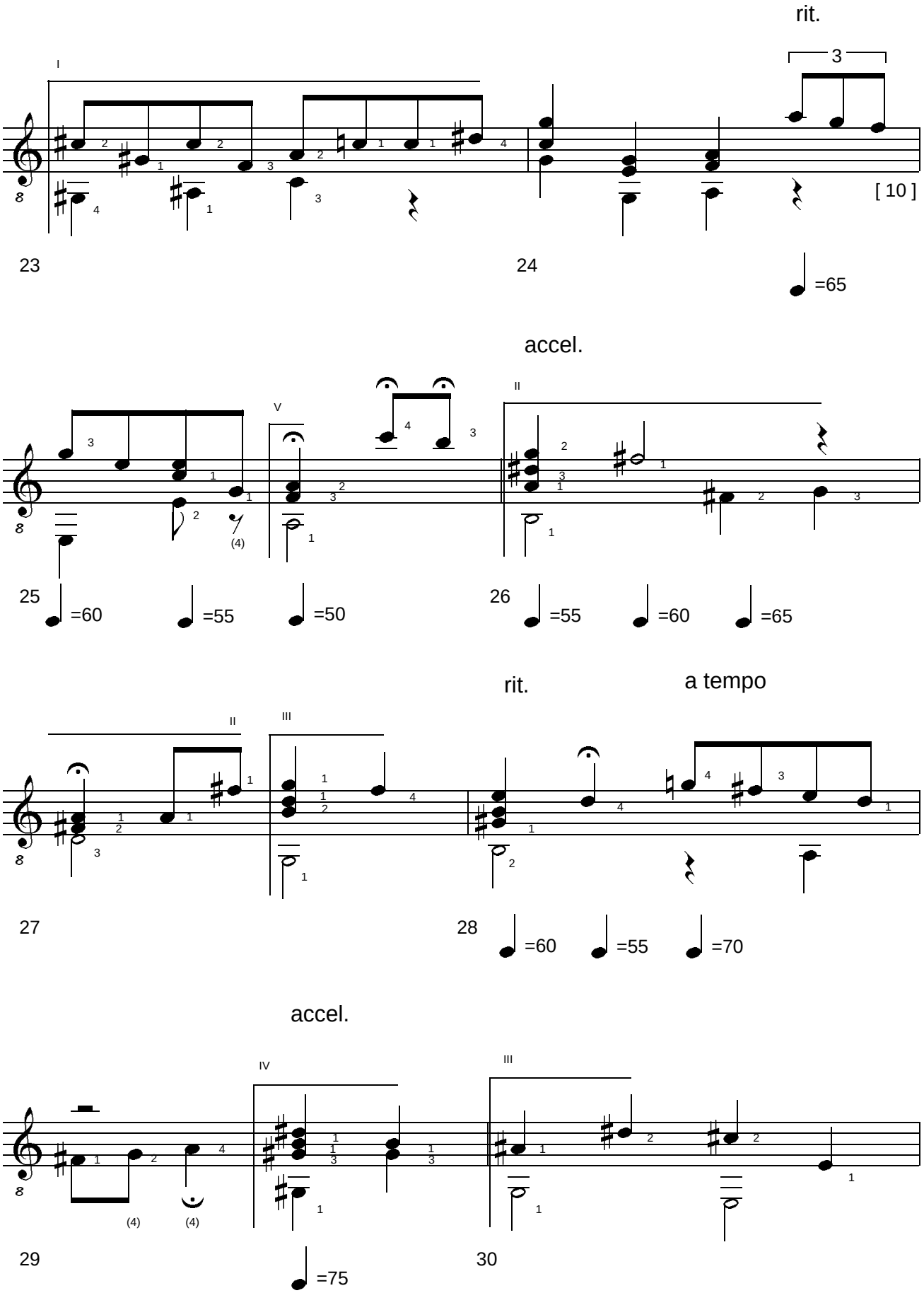

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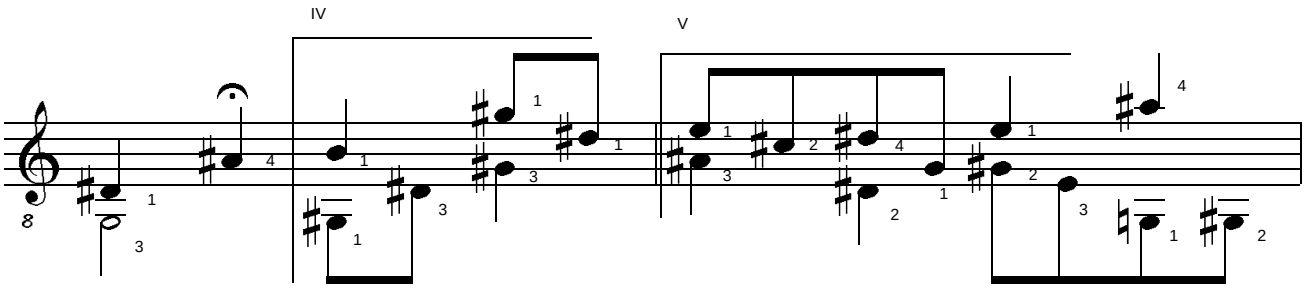

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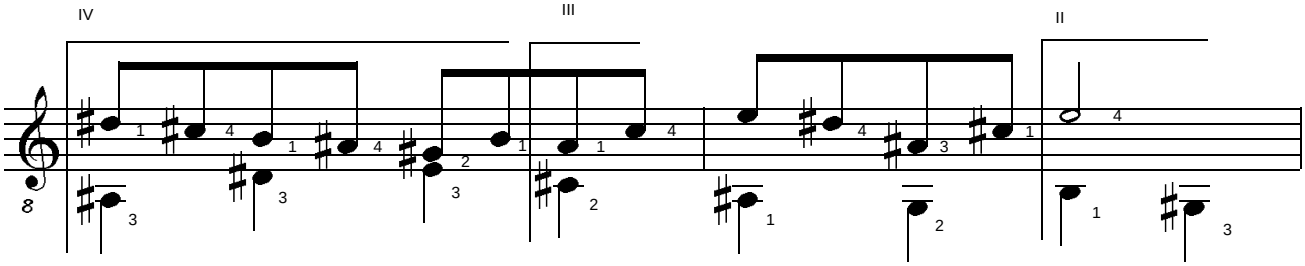

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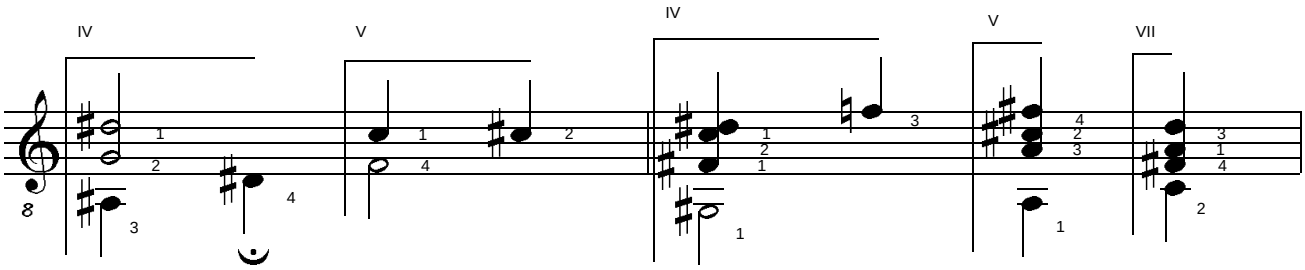
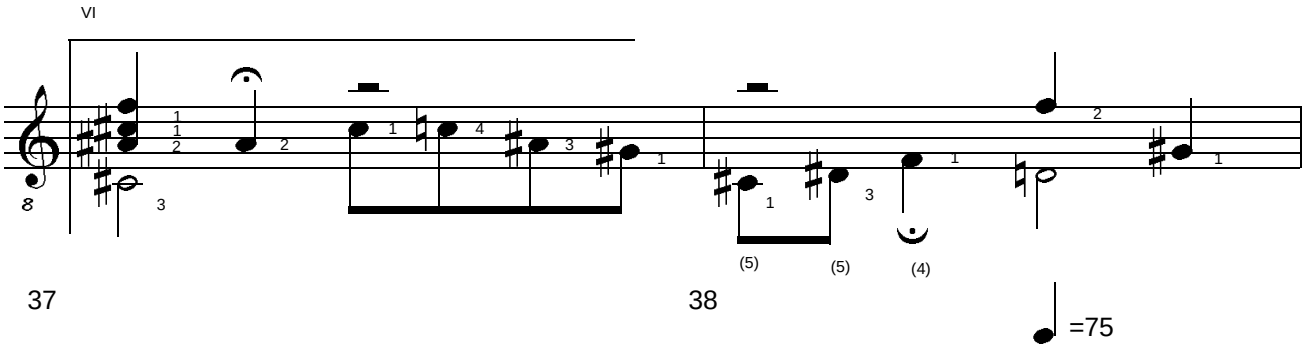


a tempo



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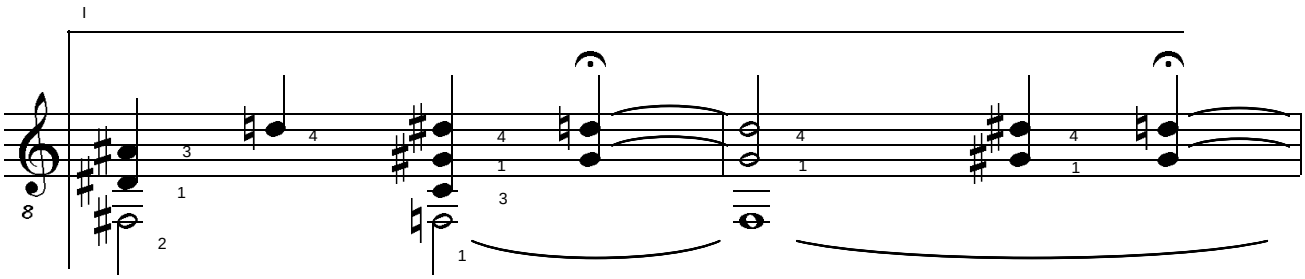

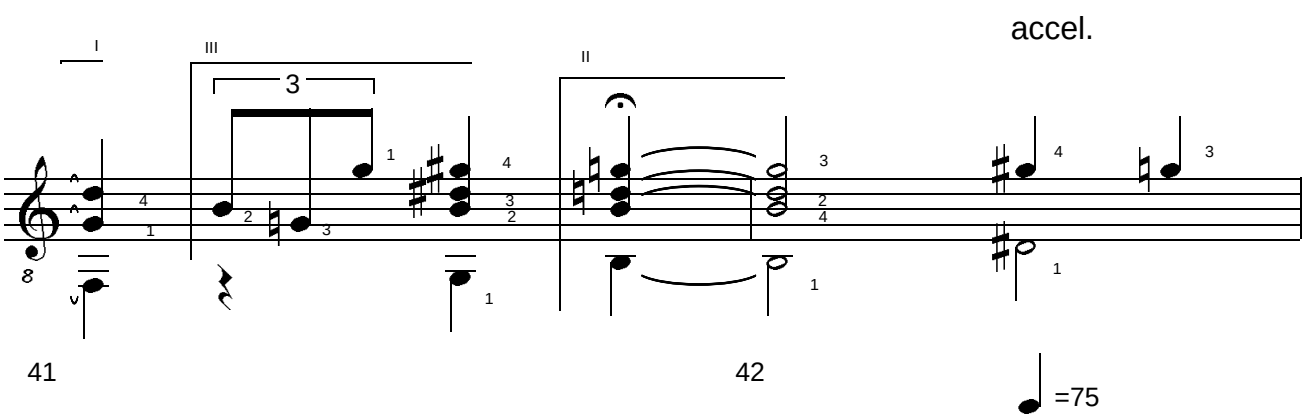

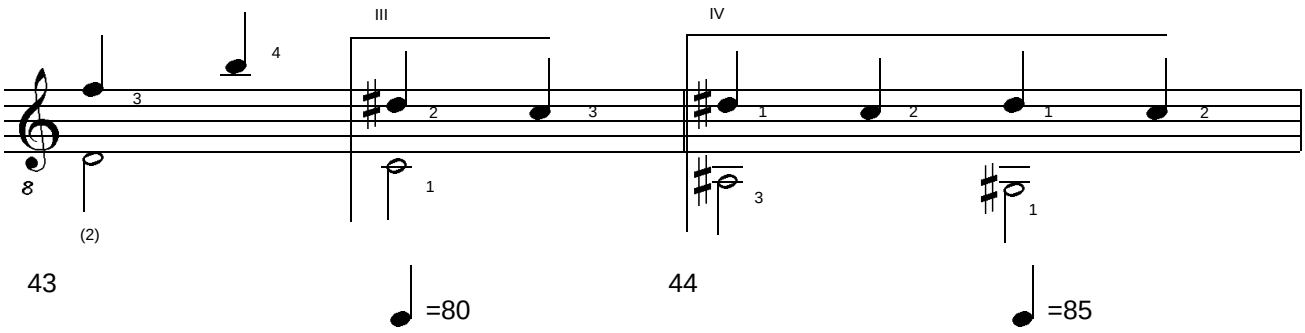

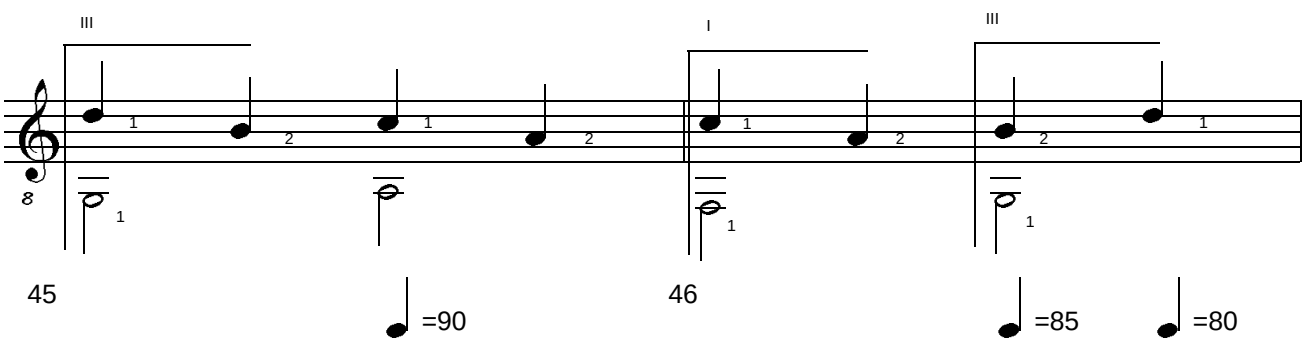

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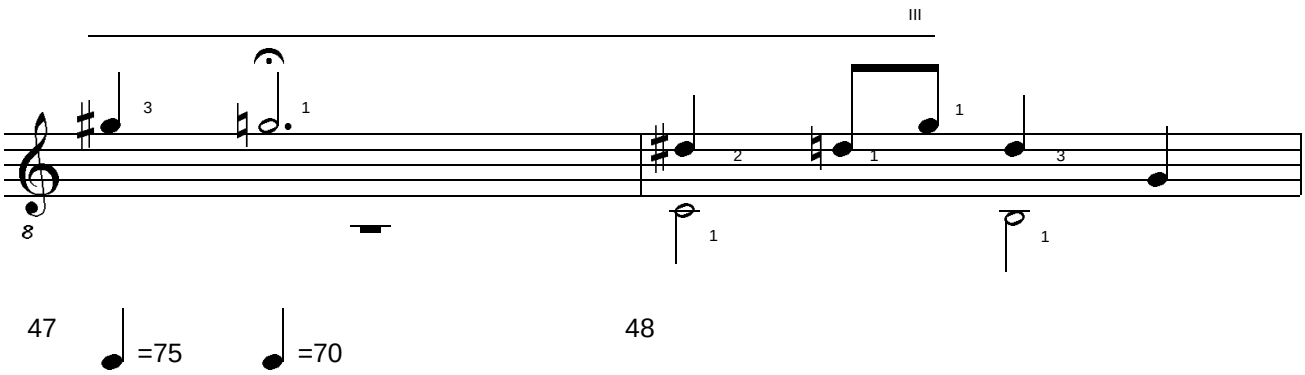
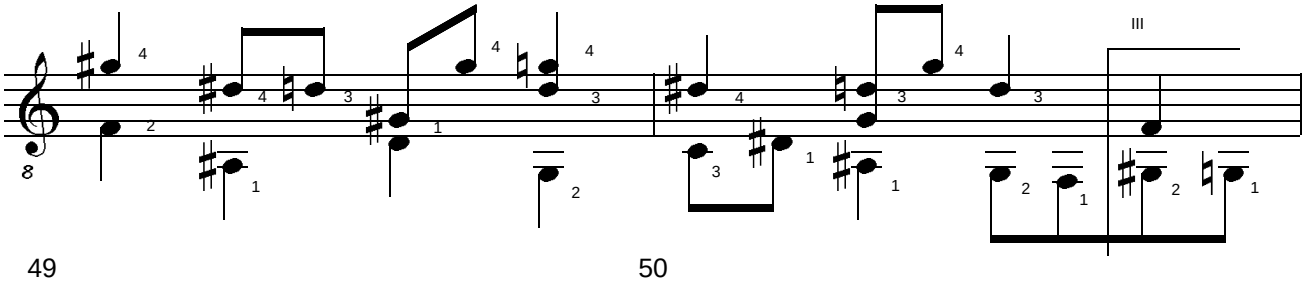
a tempo



47 =75 =70 48



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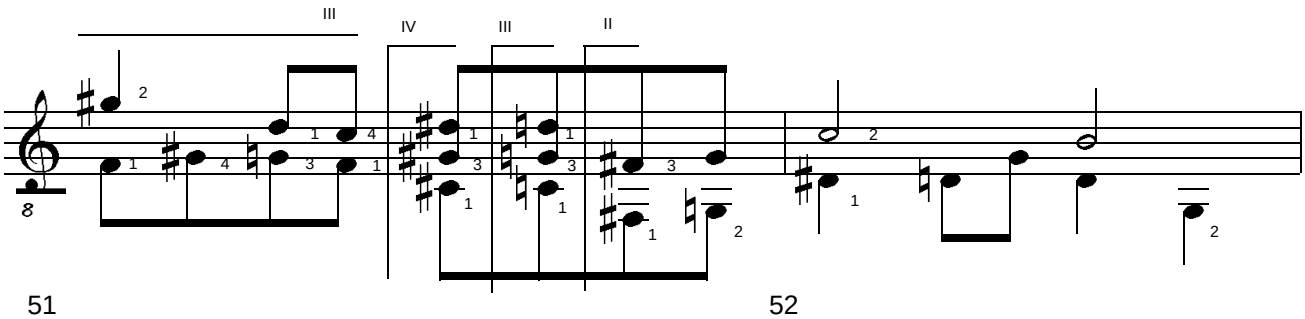

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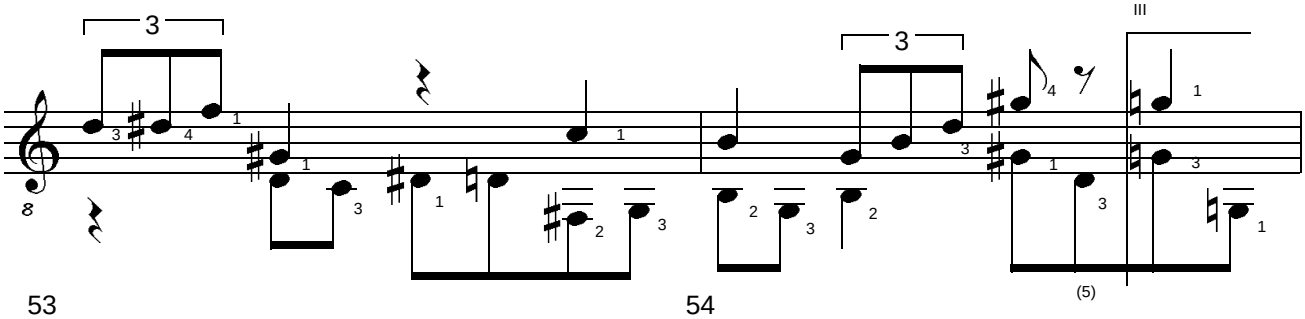

53 54

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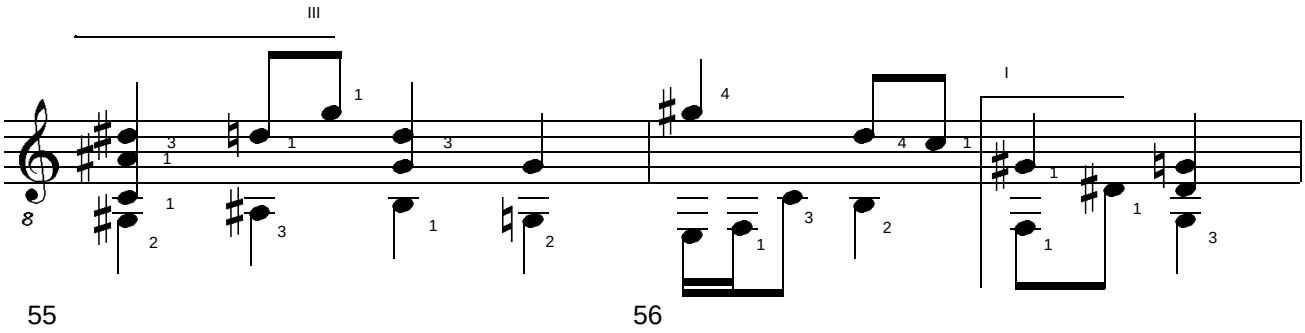
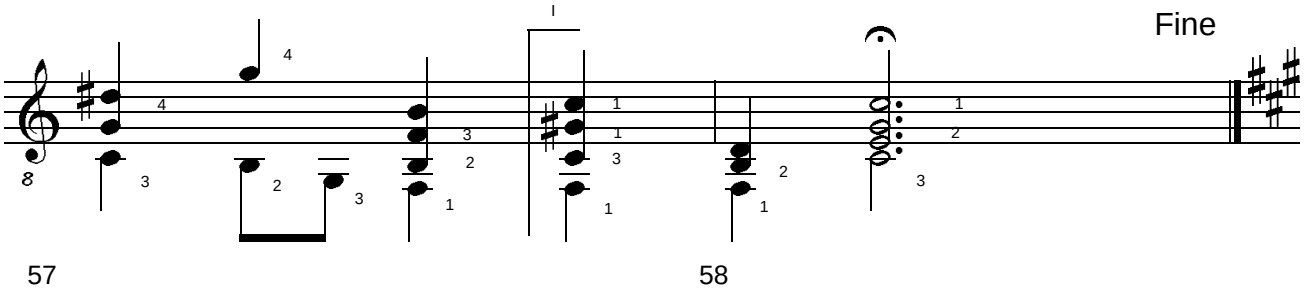
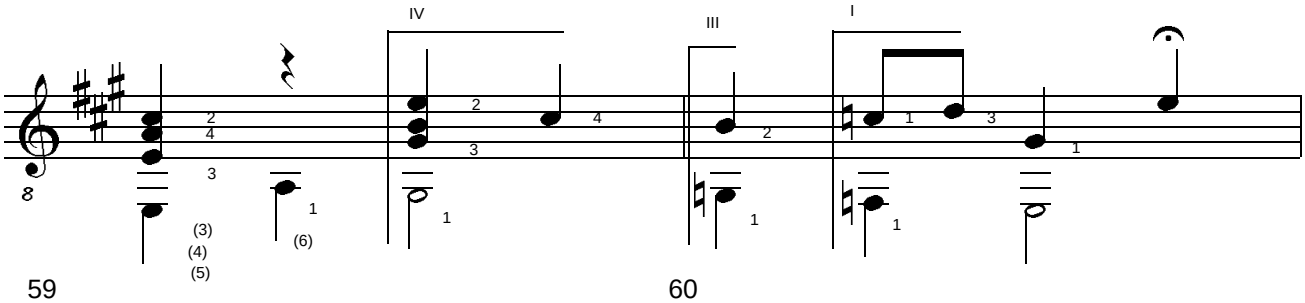
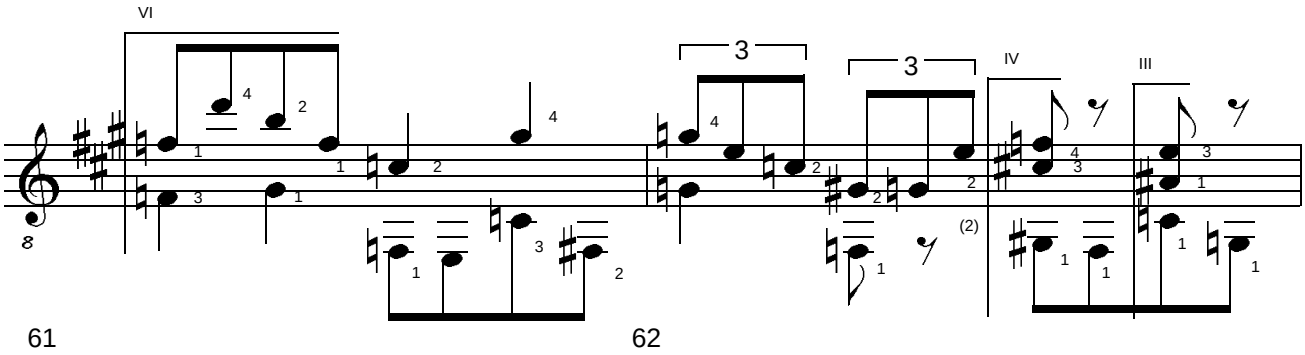




2. Movement: Leon in Dancing Palace (Andantino con anima)

Blinded by Amazing Lights





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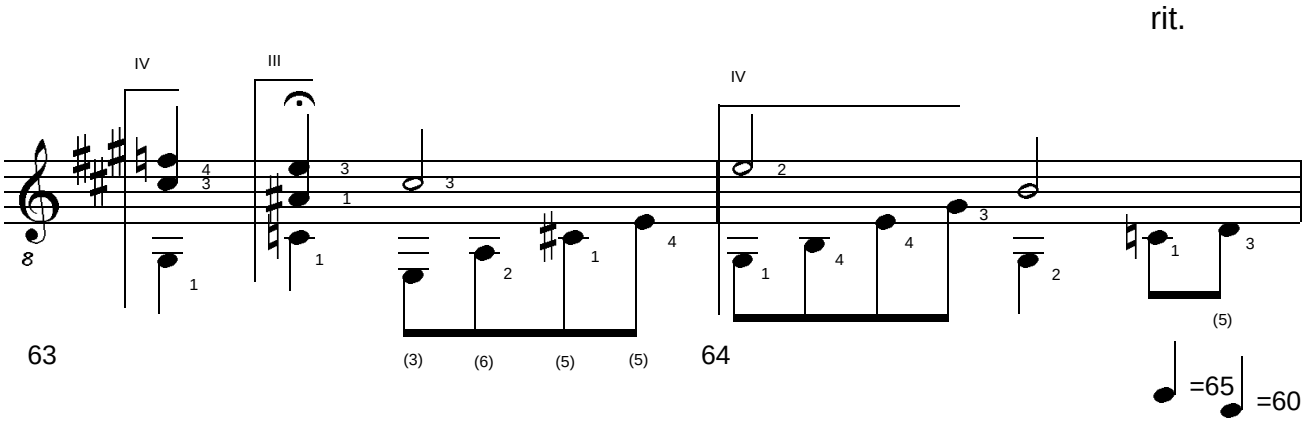

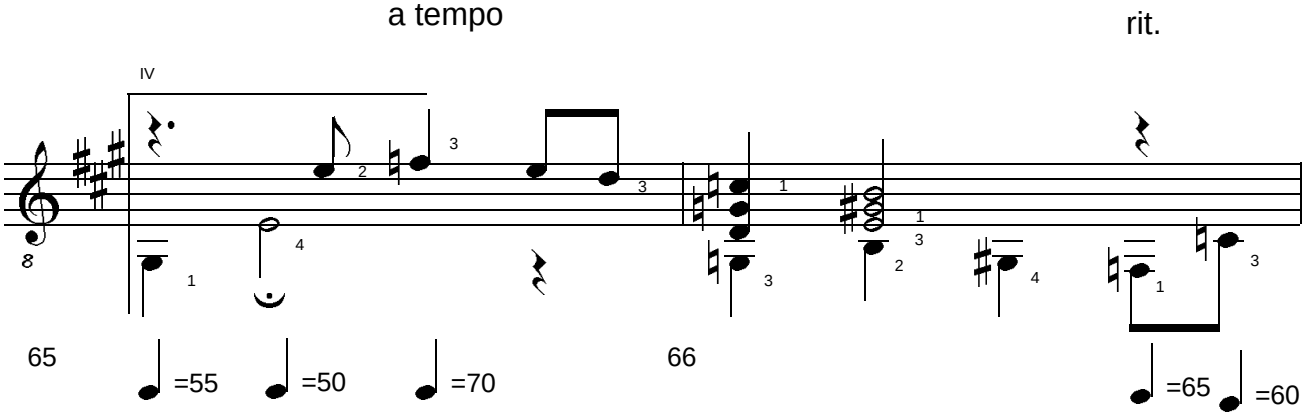

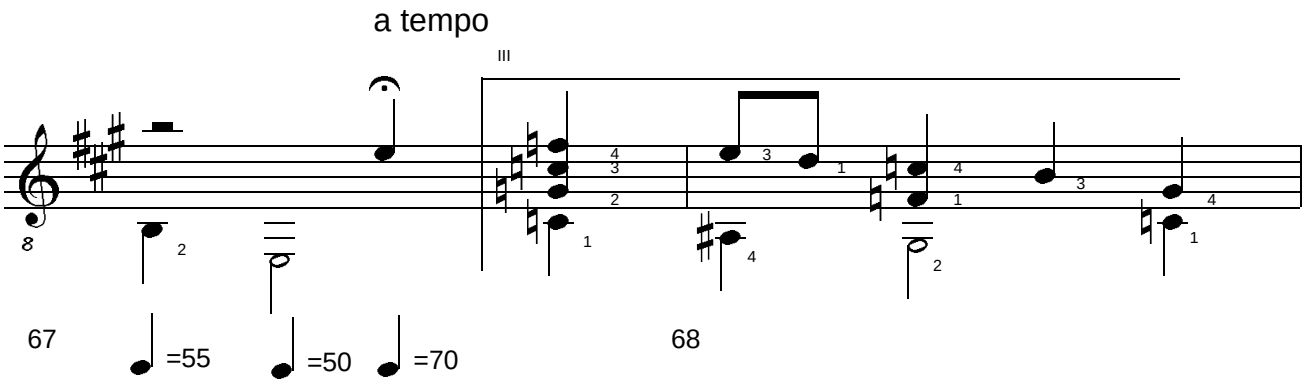

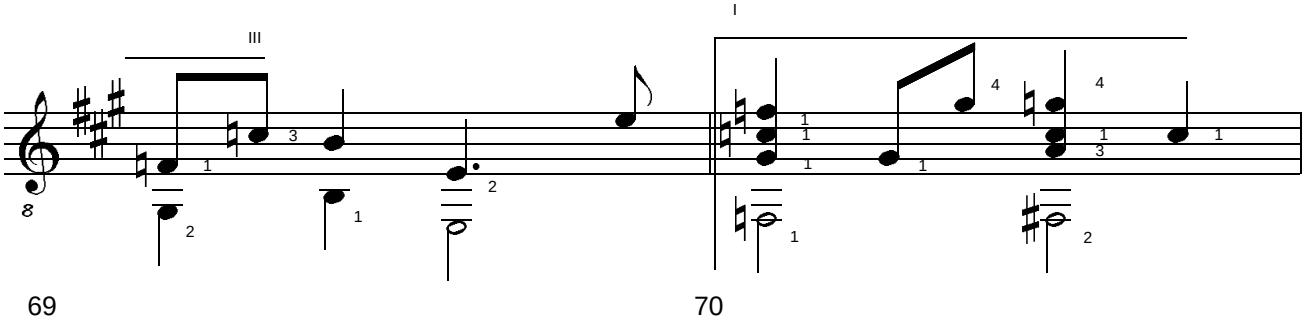

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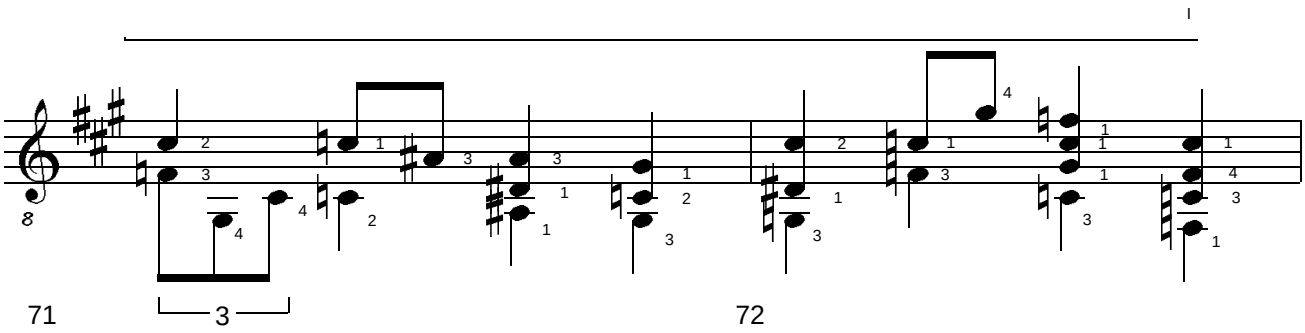
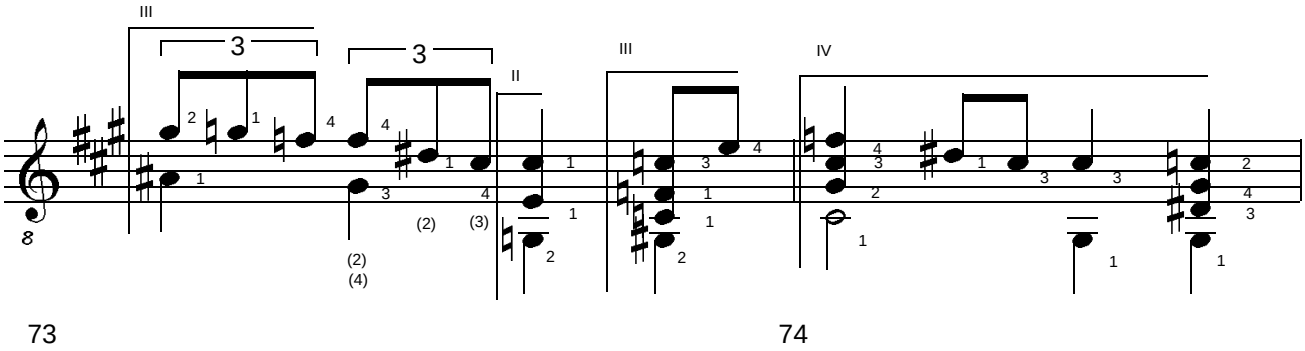
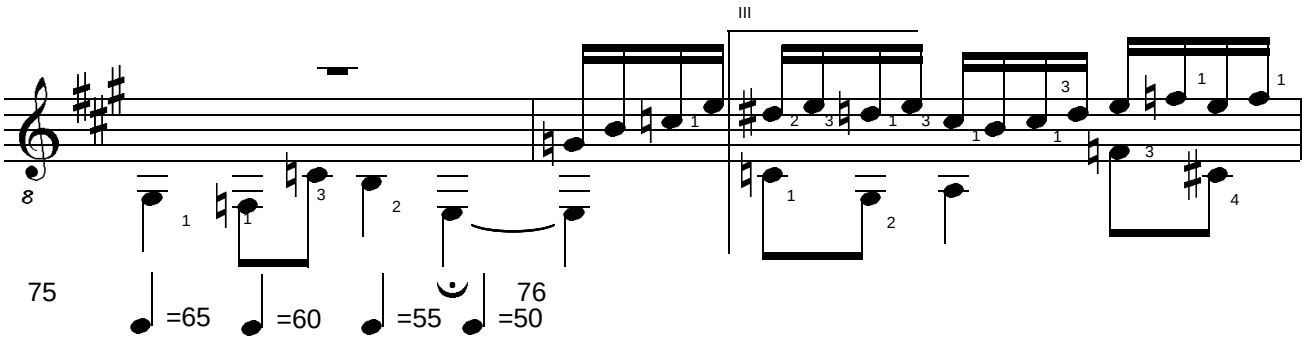
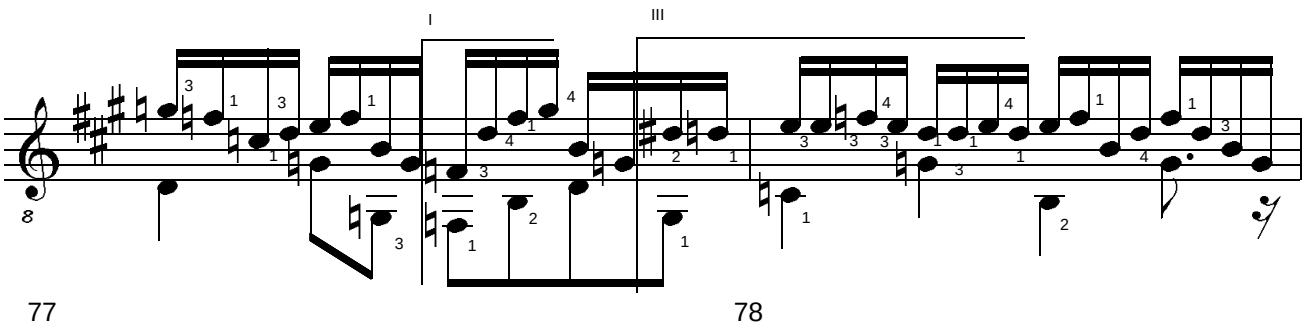




All people can dance!

rit.





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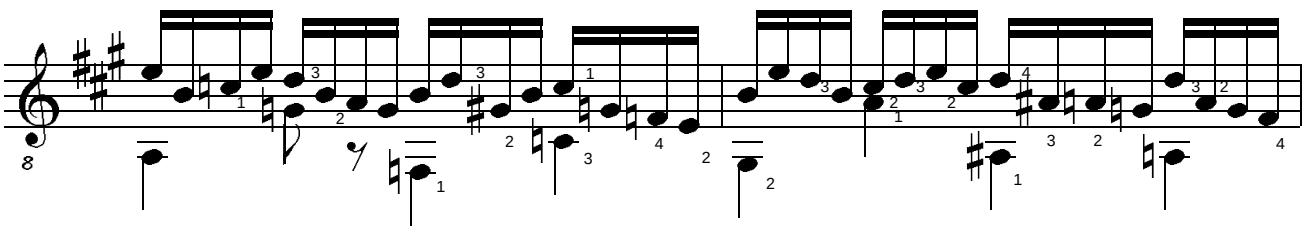
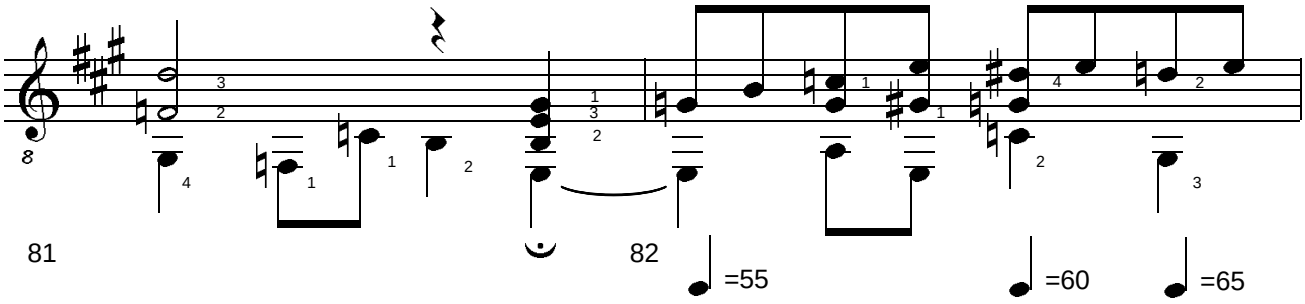


79 80

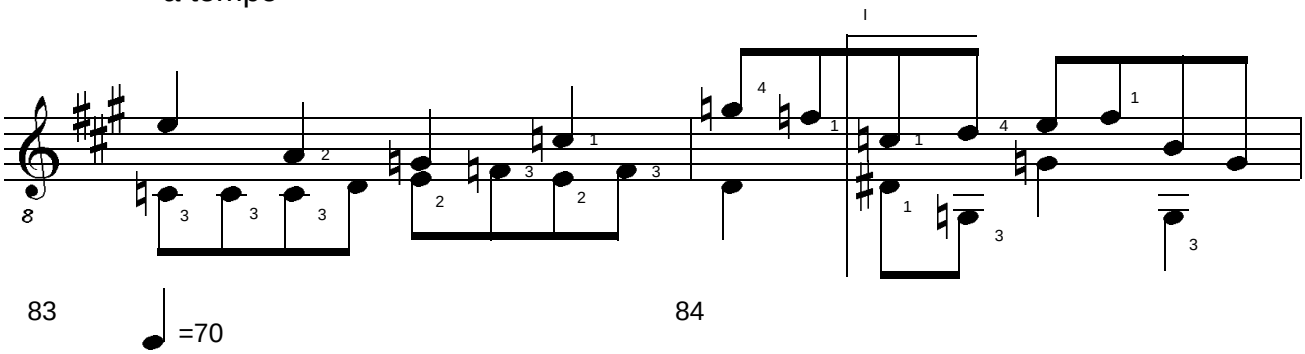
Wait! Show me how to dance!

accel.

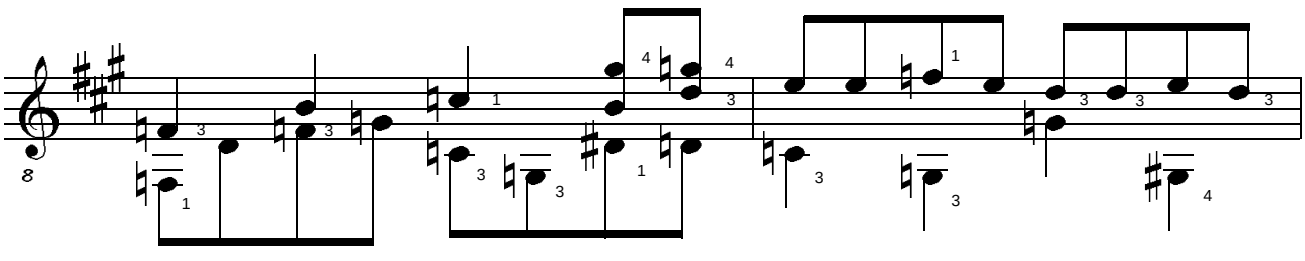


81 82 =55 =60 =65

a tempo



83 =70 84



85 86

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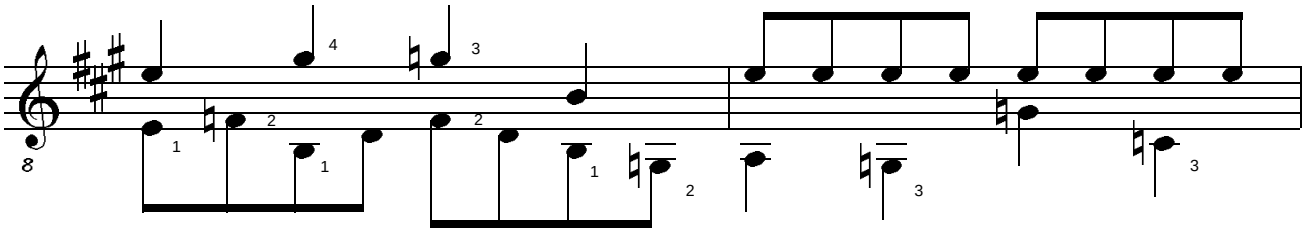

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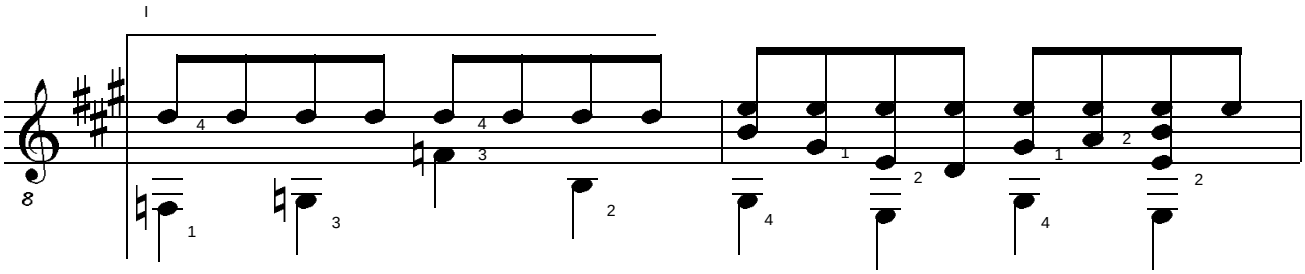

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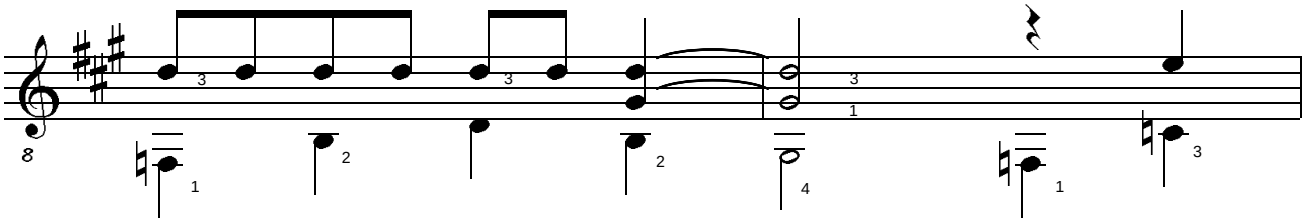

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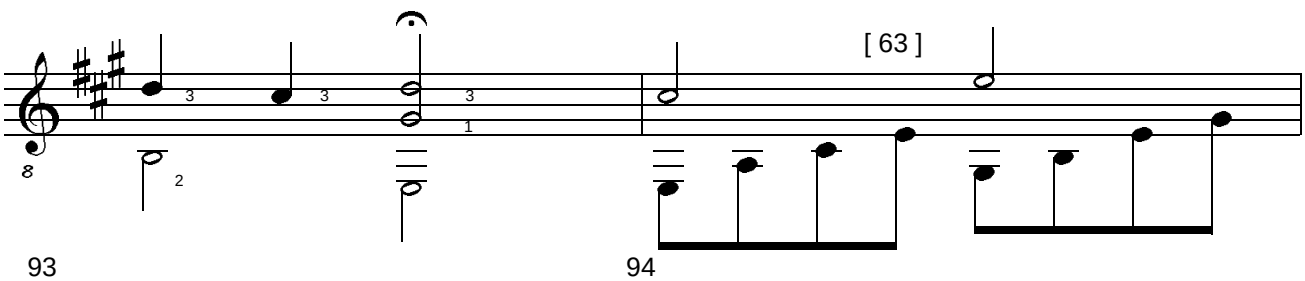
I can DANCE!



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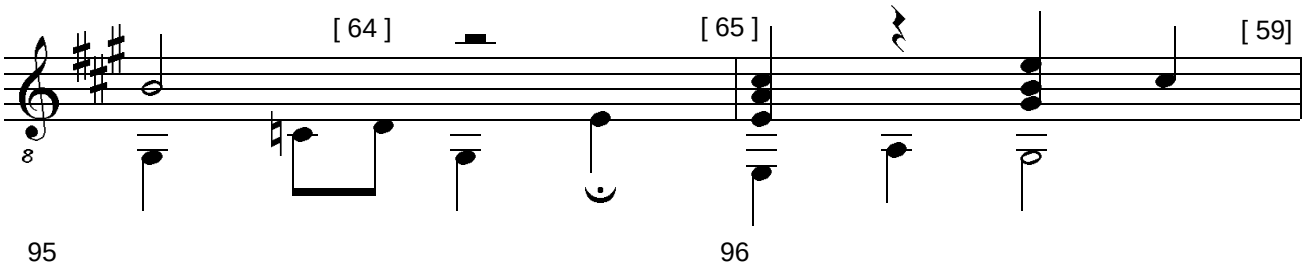

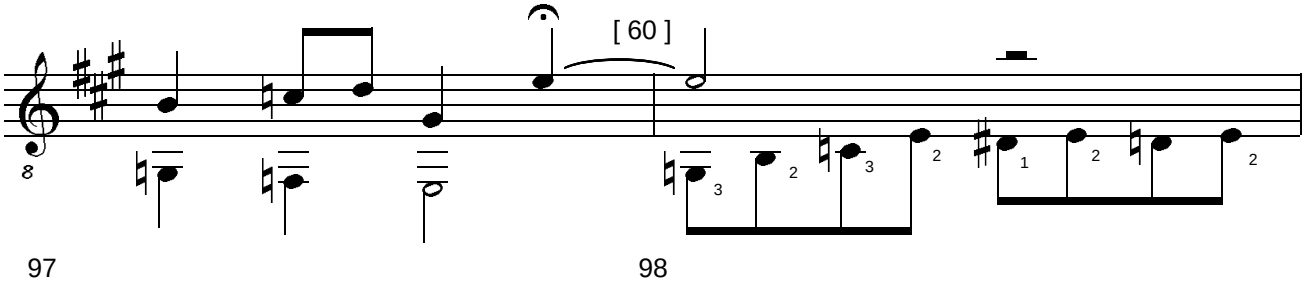

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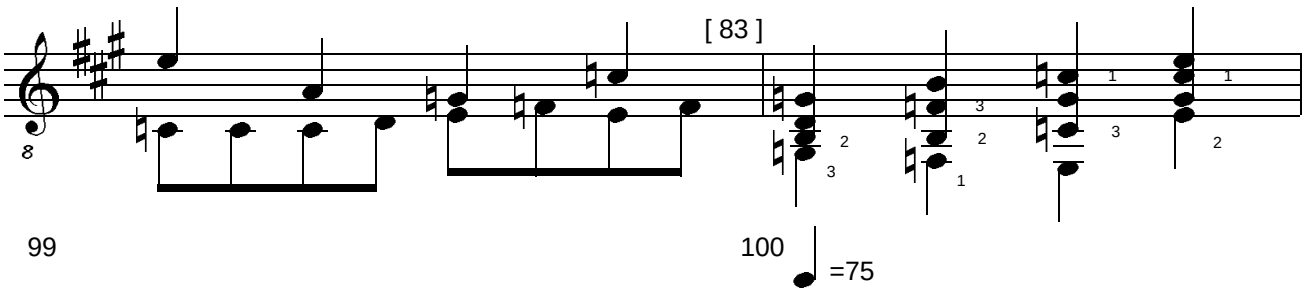

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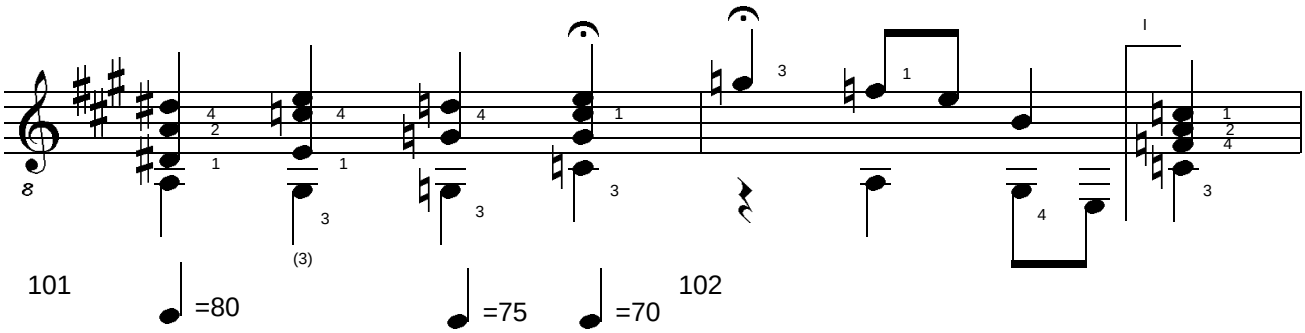
Am I a media world citizen now? - Yes, you are!



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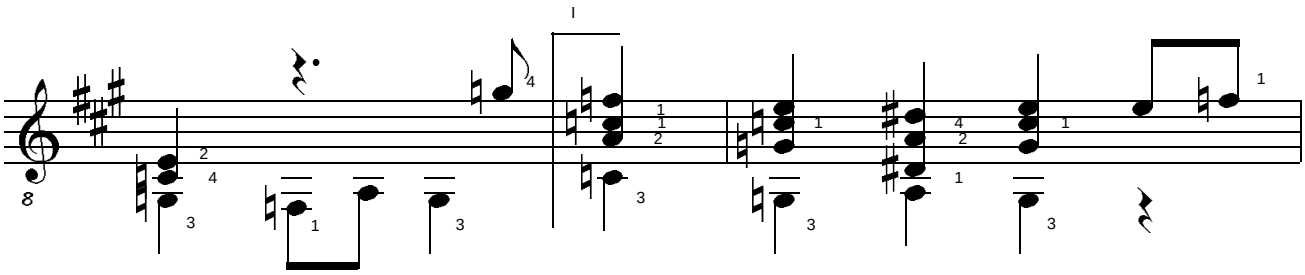

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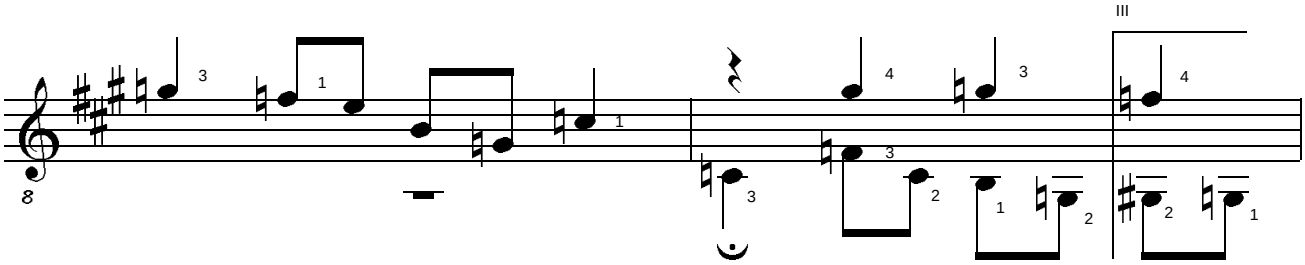

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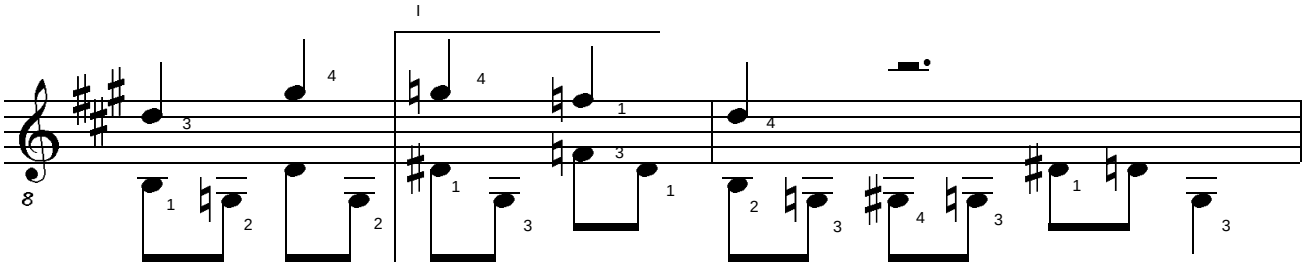

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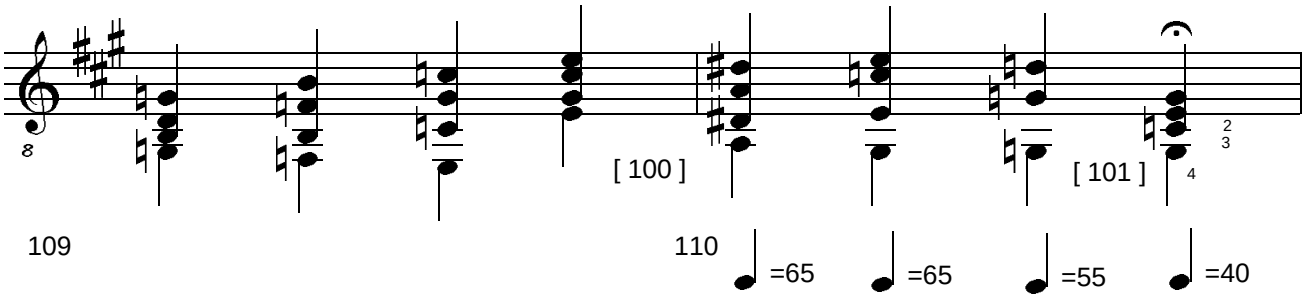

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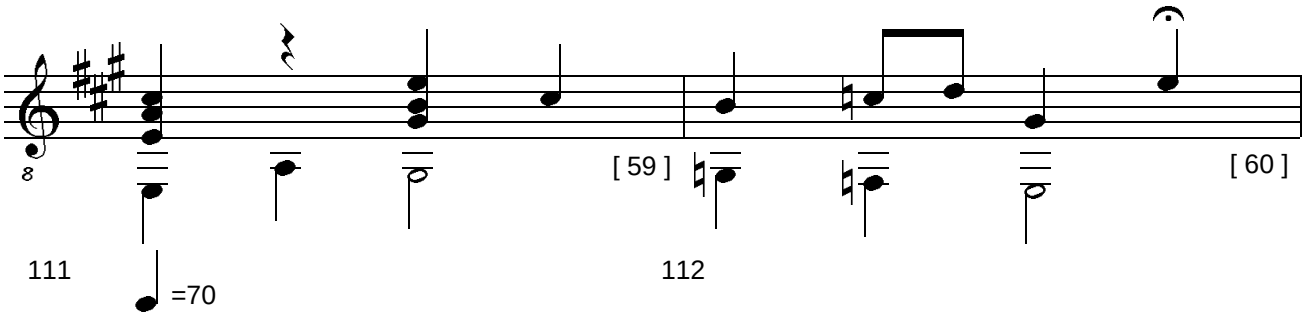
a tempo



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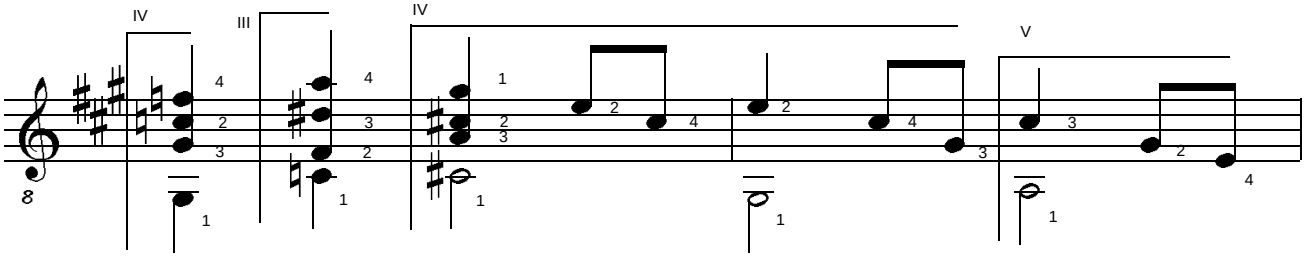
Let me discover my new world



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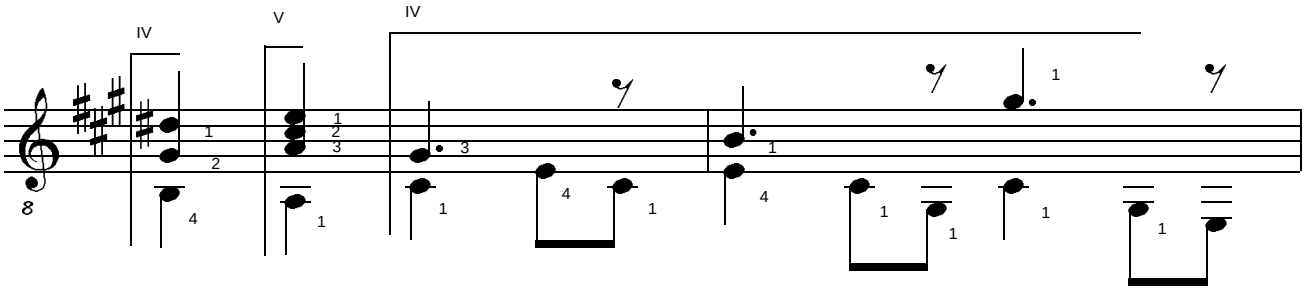

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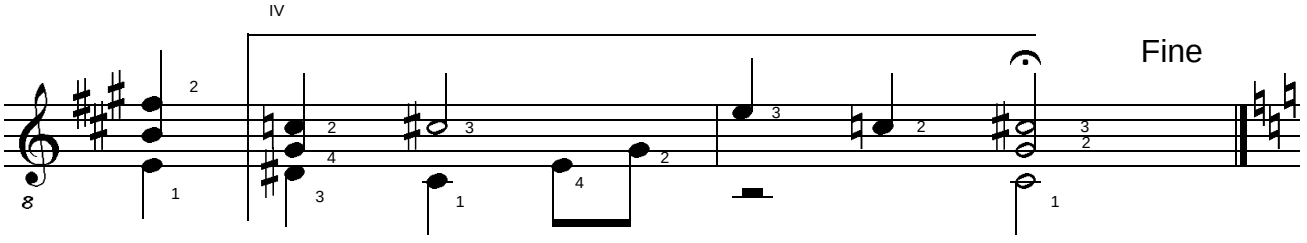

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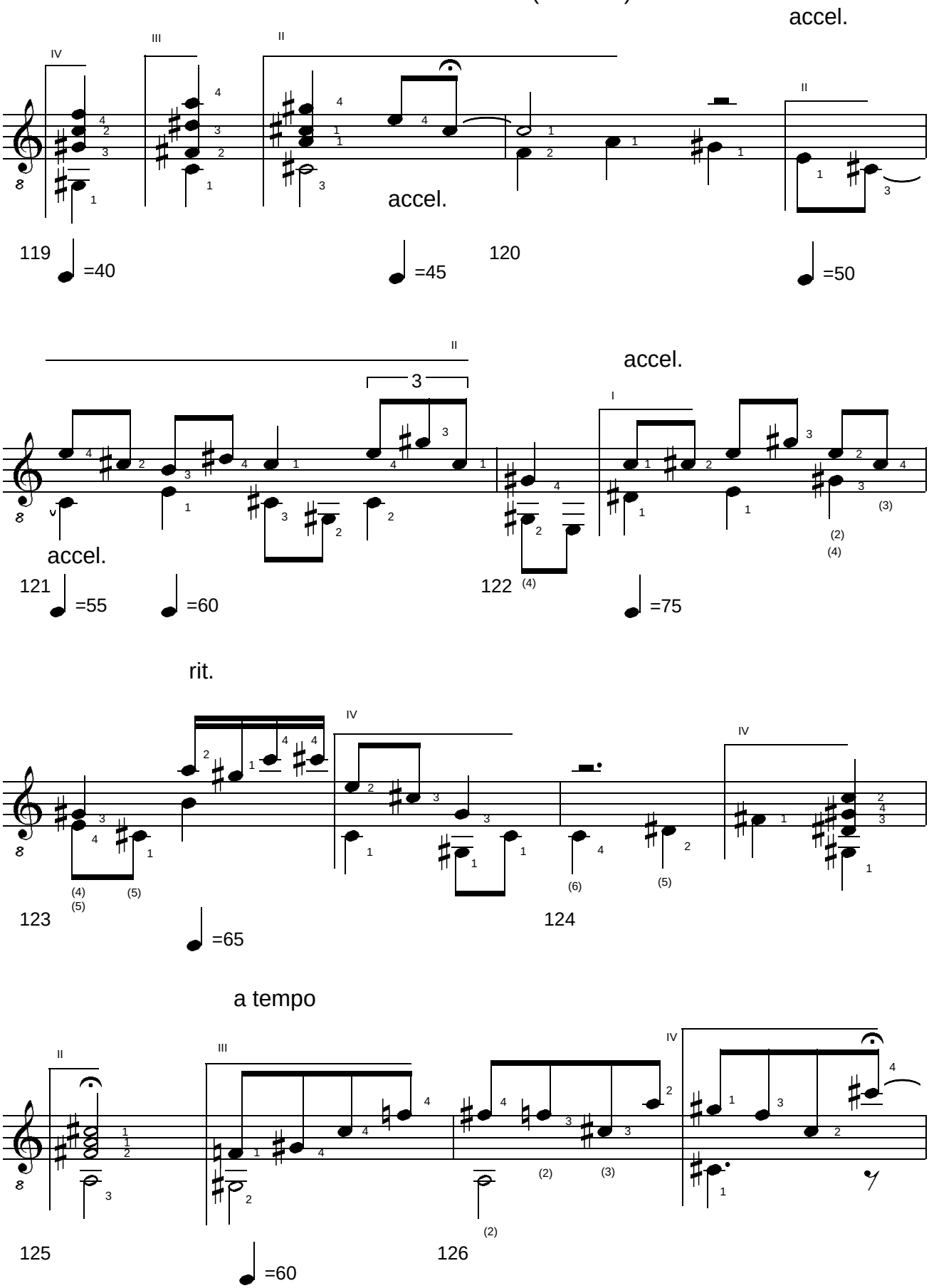
3. Movement: Leon meets Fleur for the first time (Andante)



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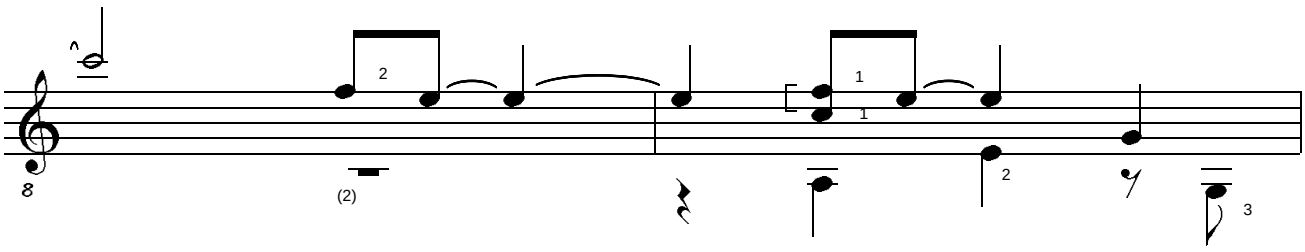

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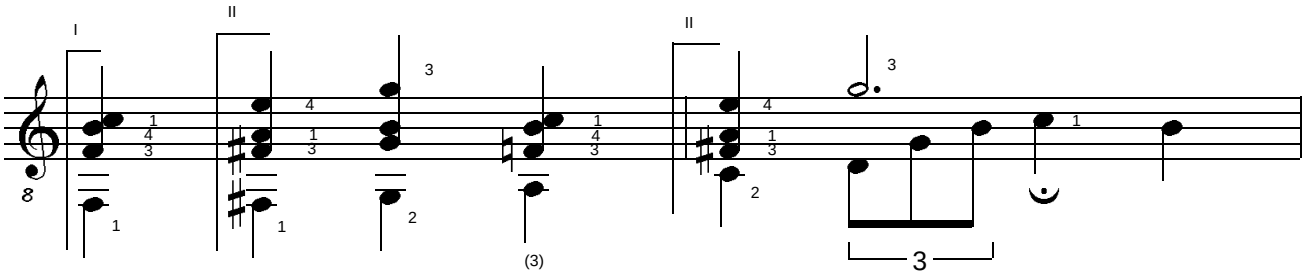

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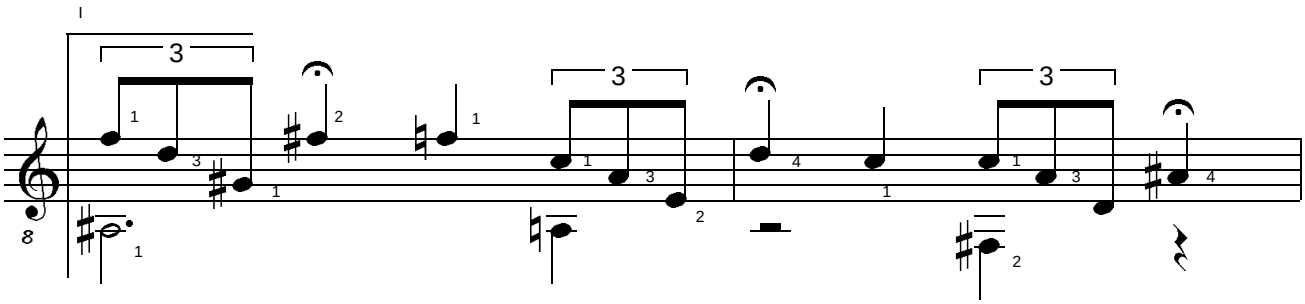

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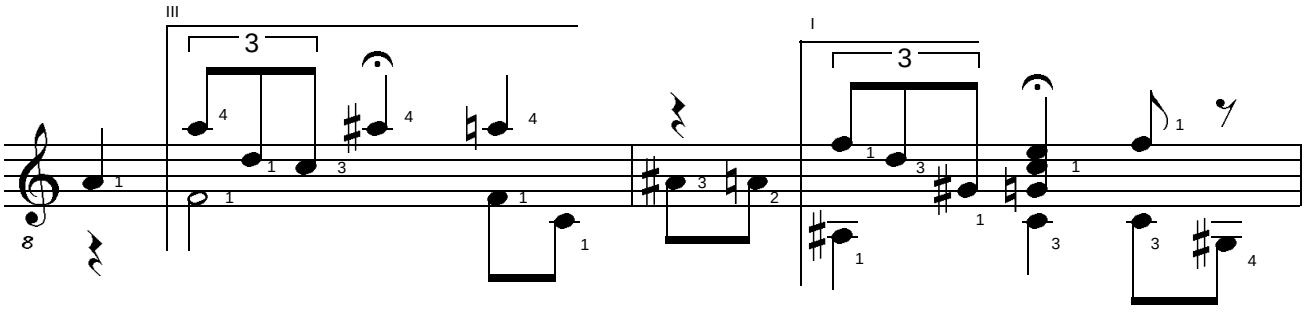

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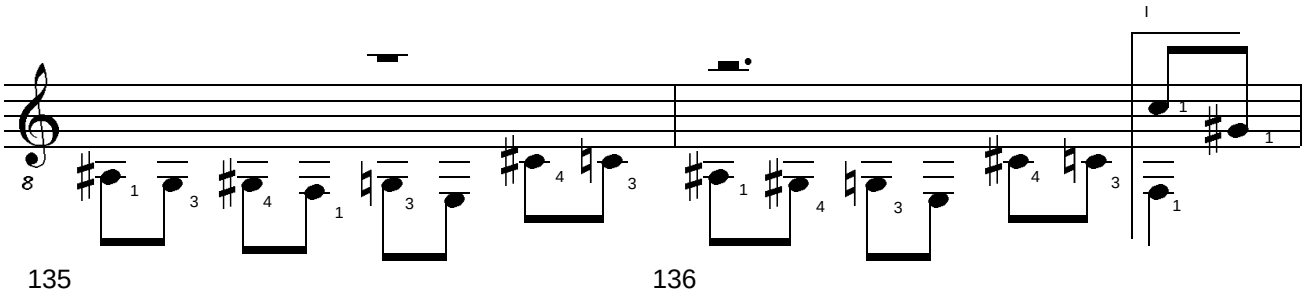

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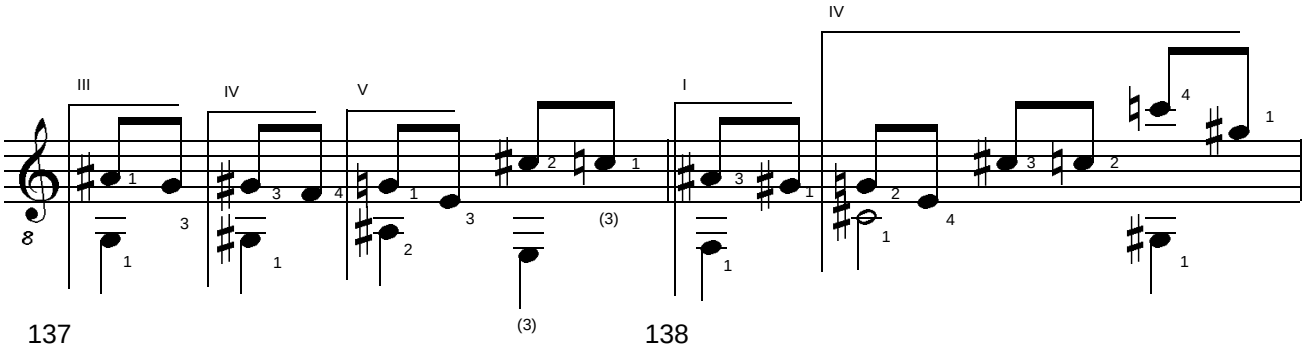

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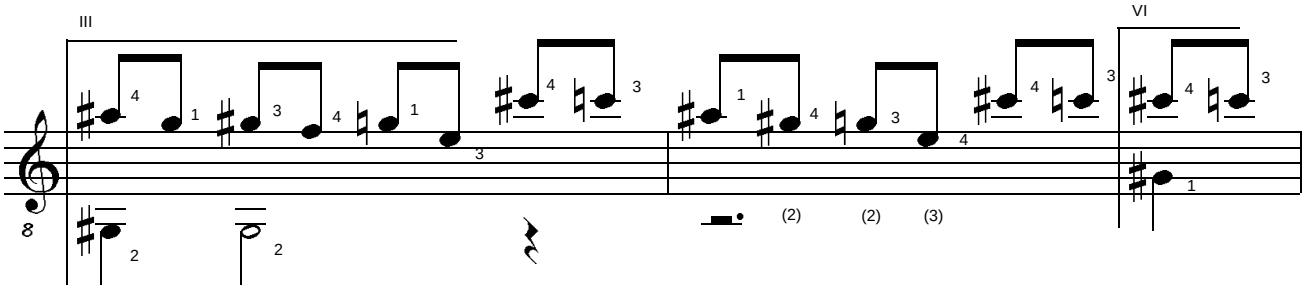

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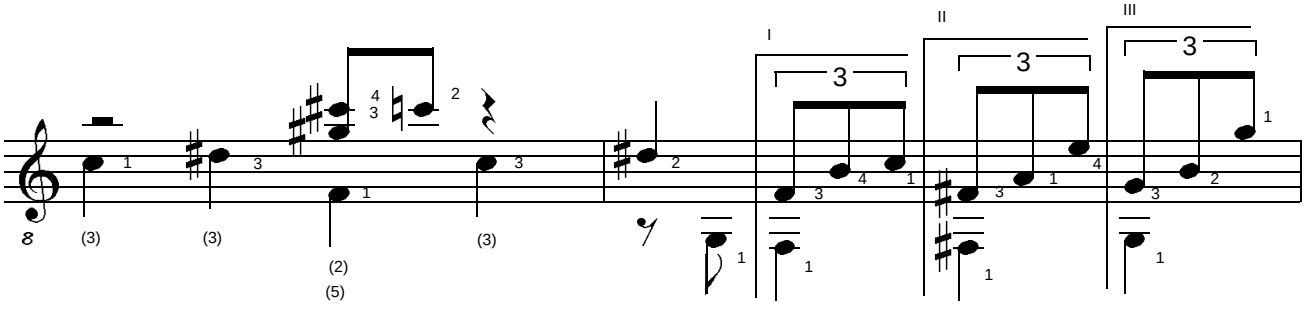

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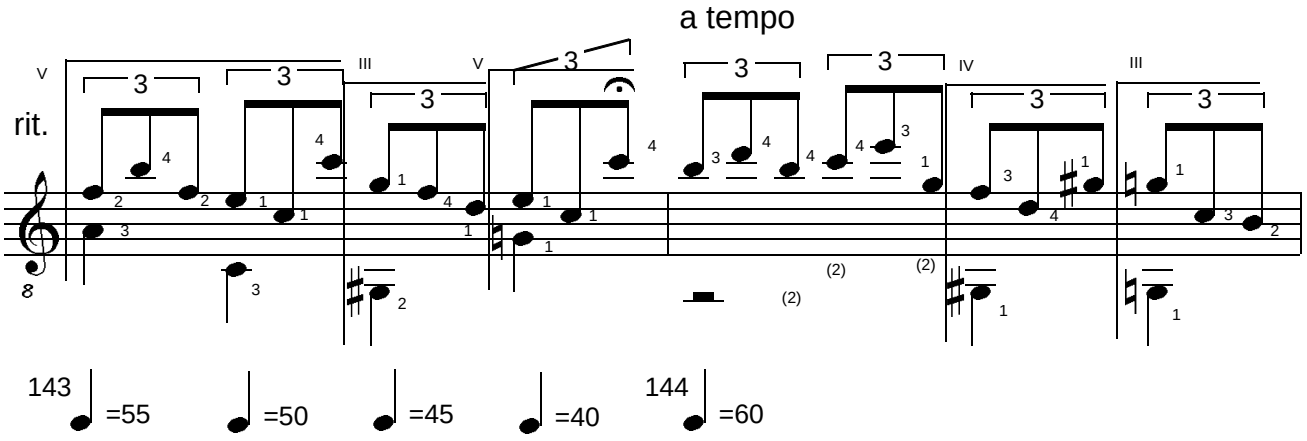

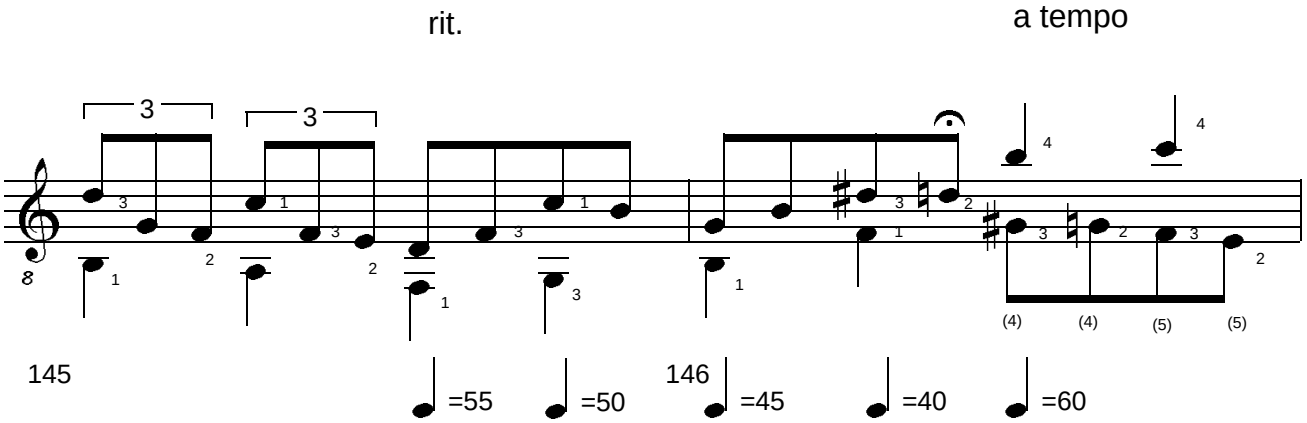

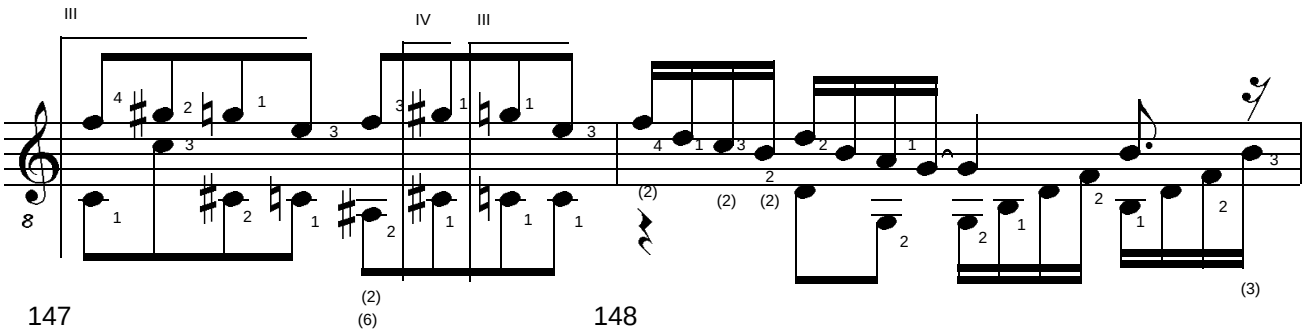

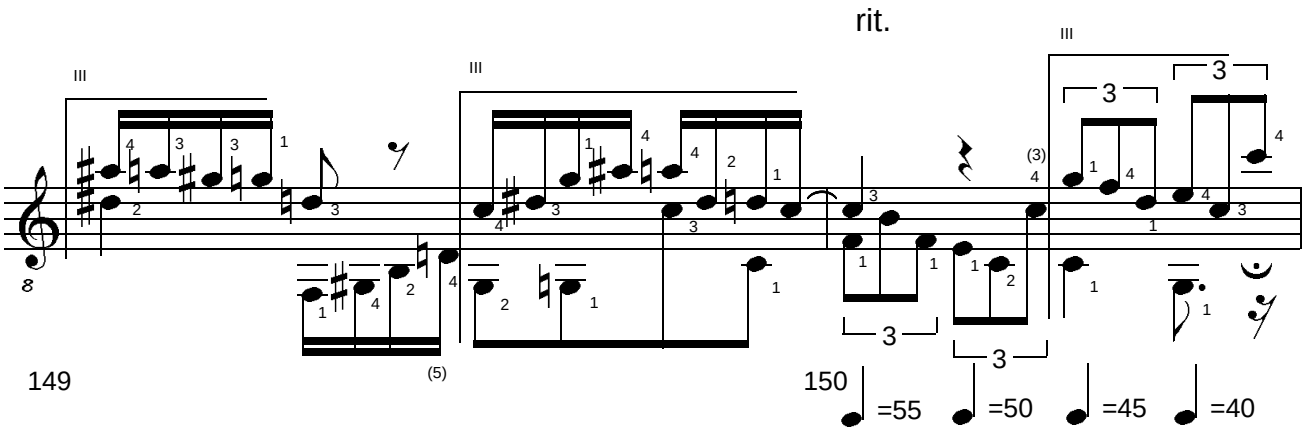

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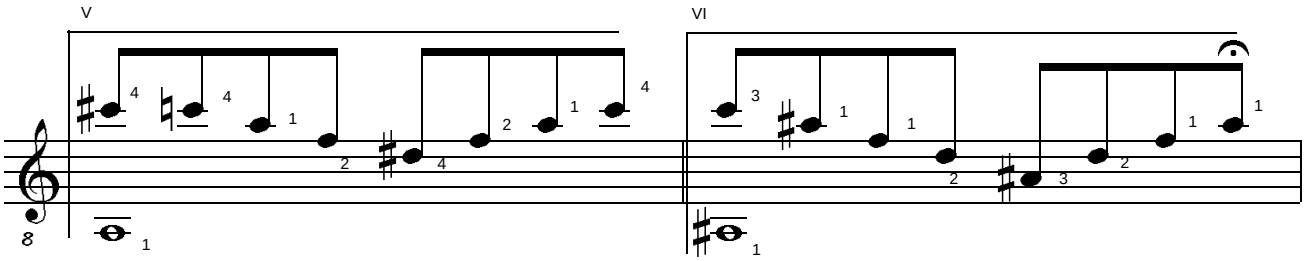

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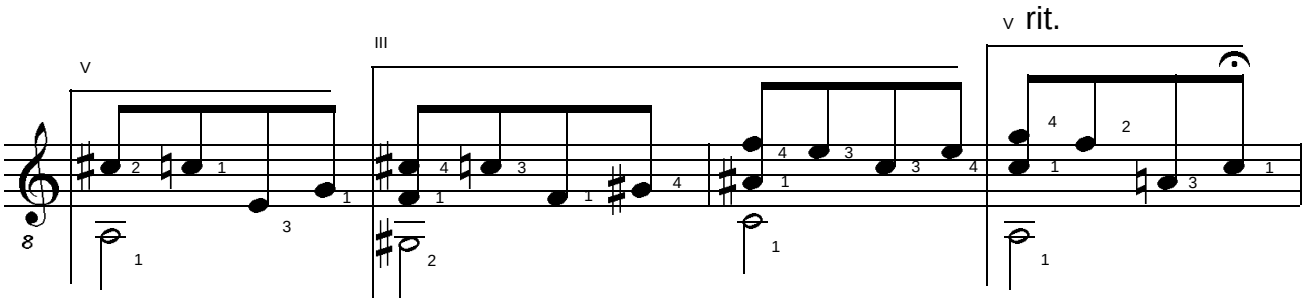

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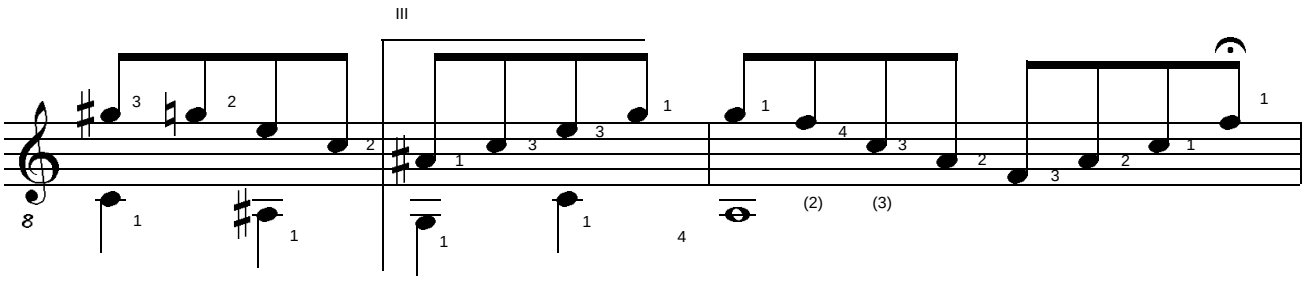

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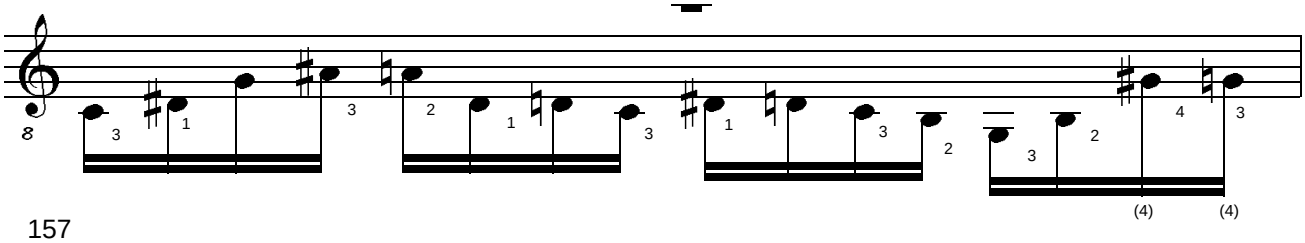

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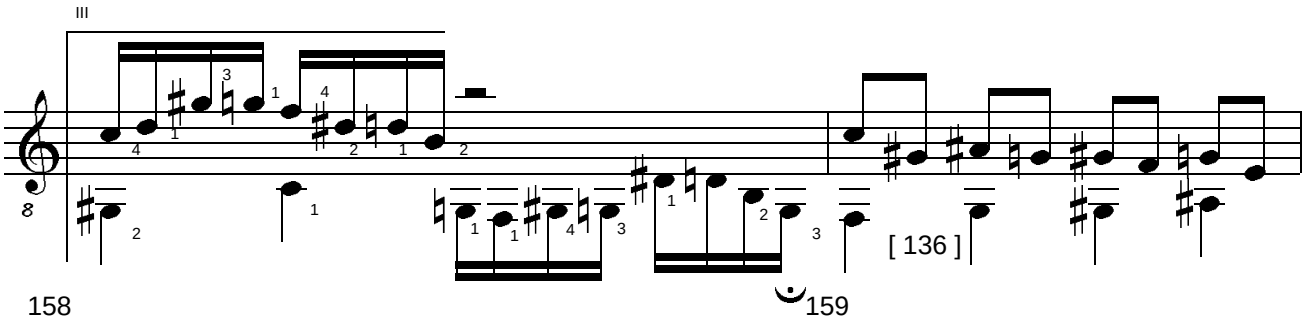

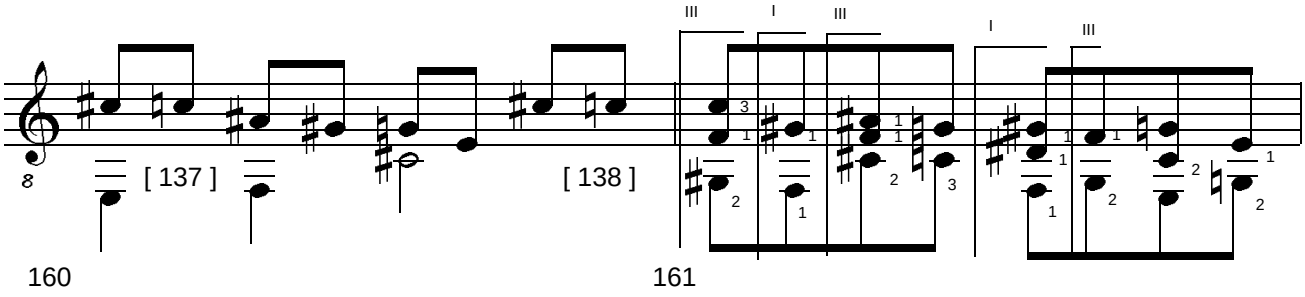

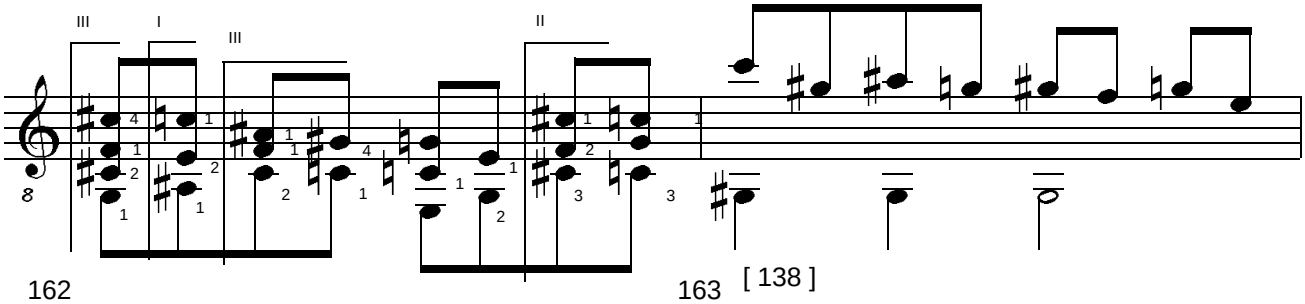

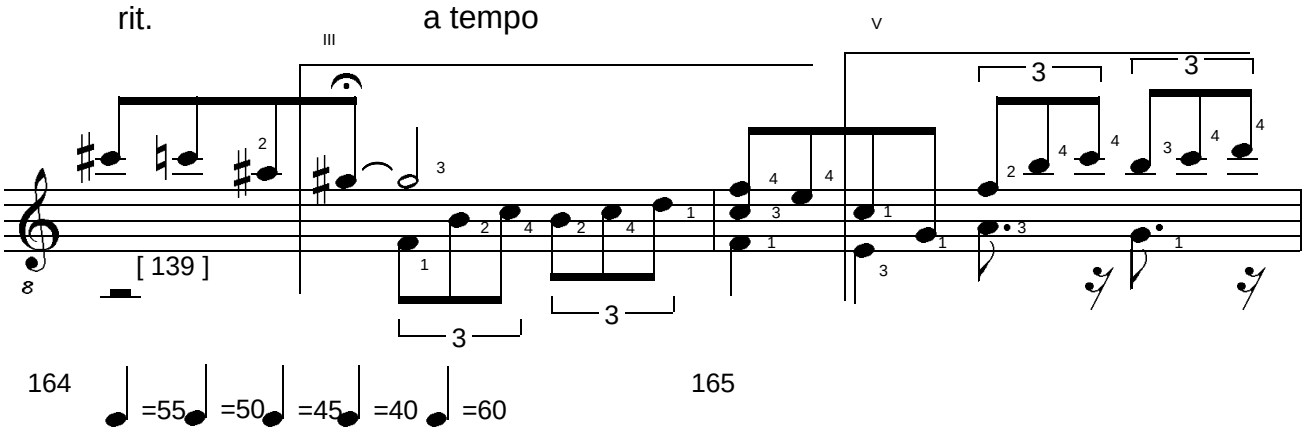

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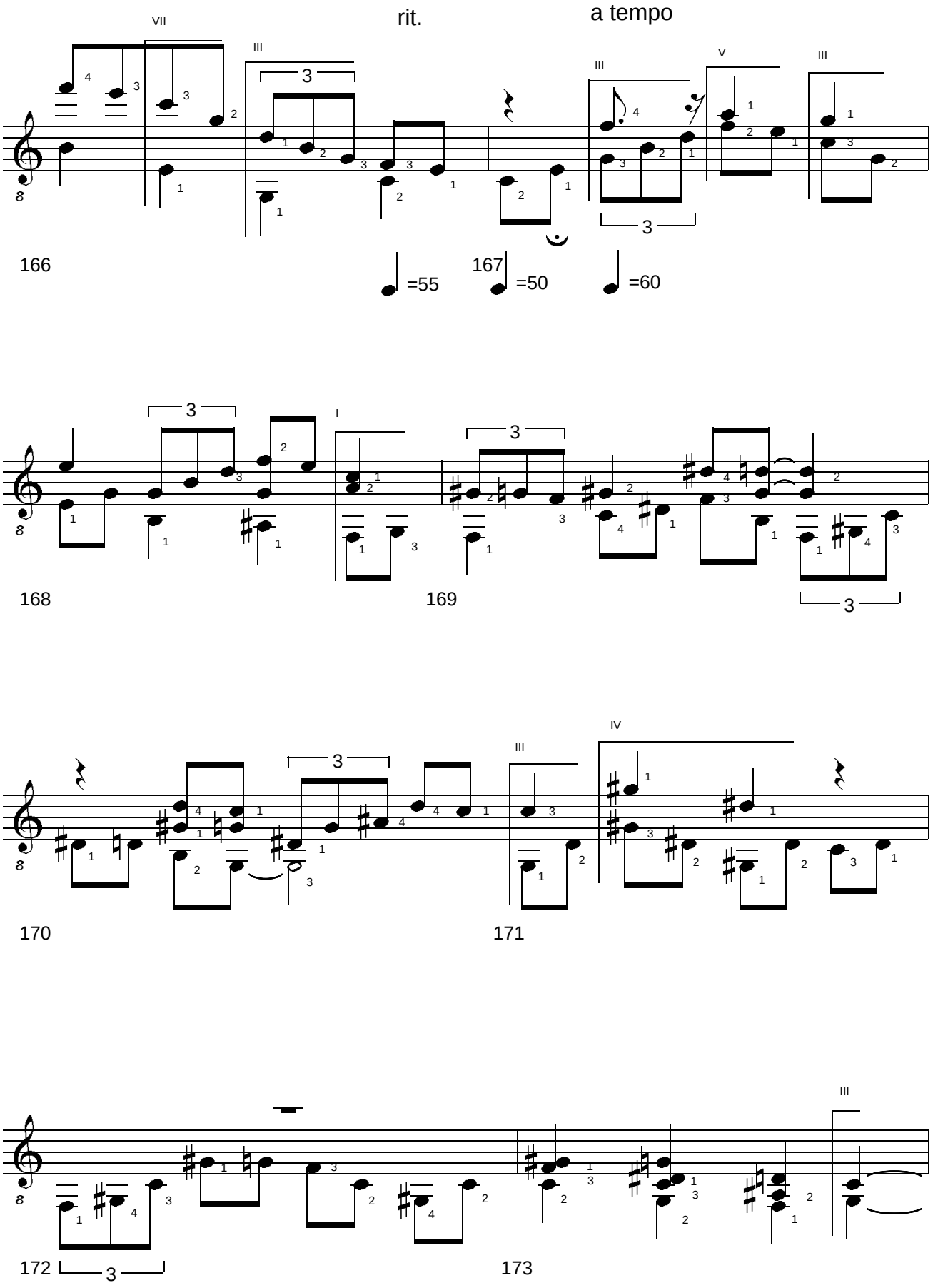

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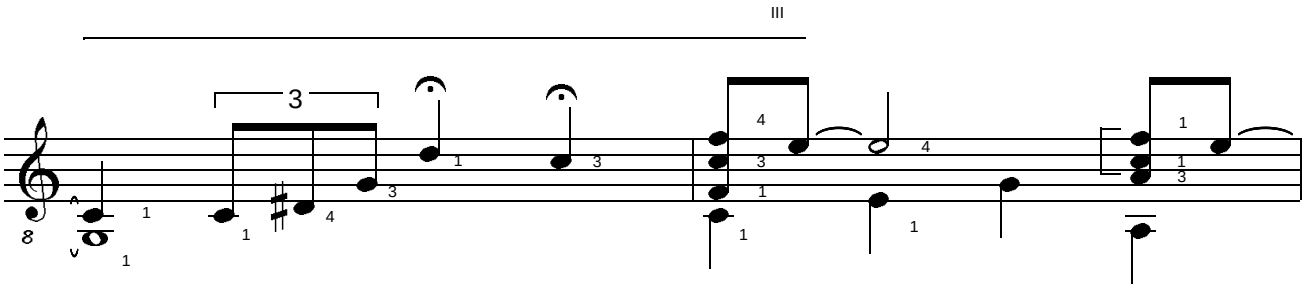

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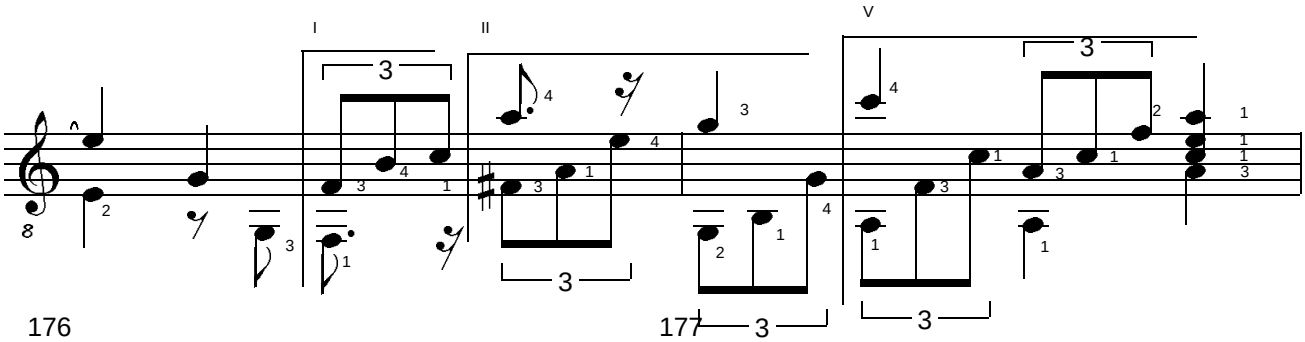

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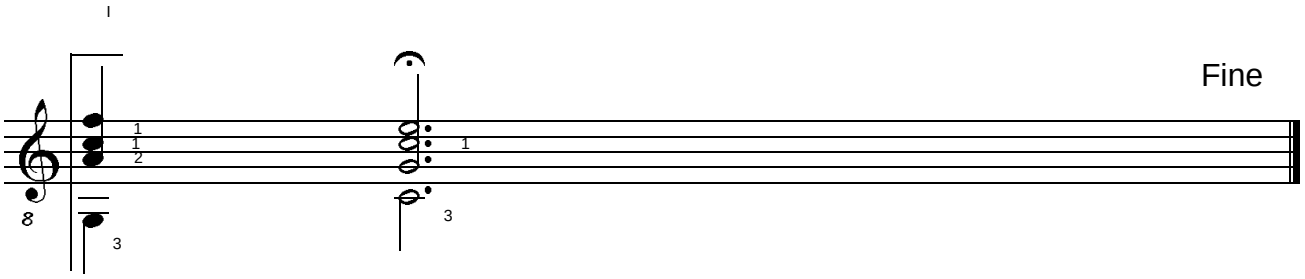

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No. 5

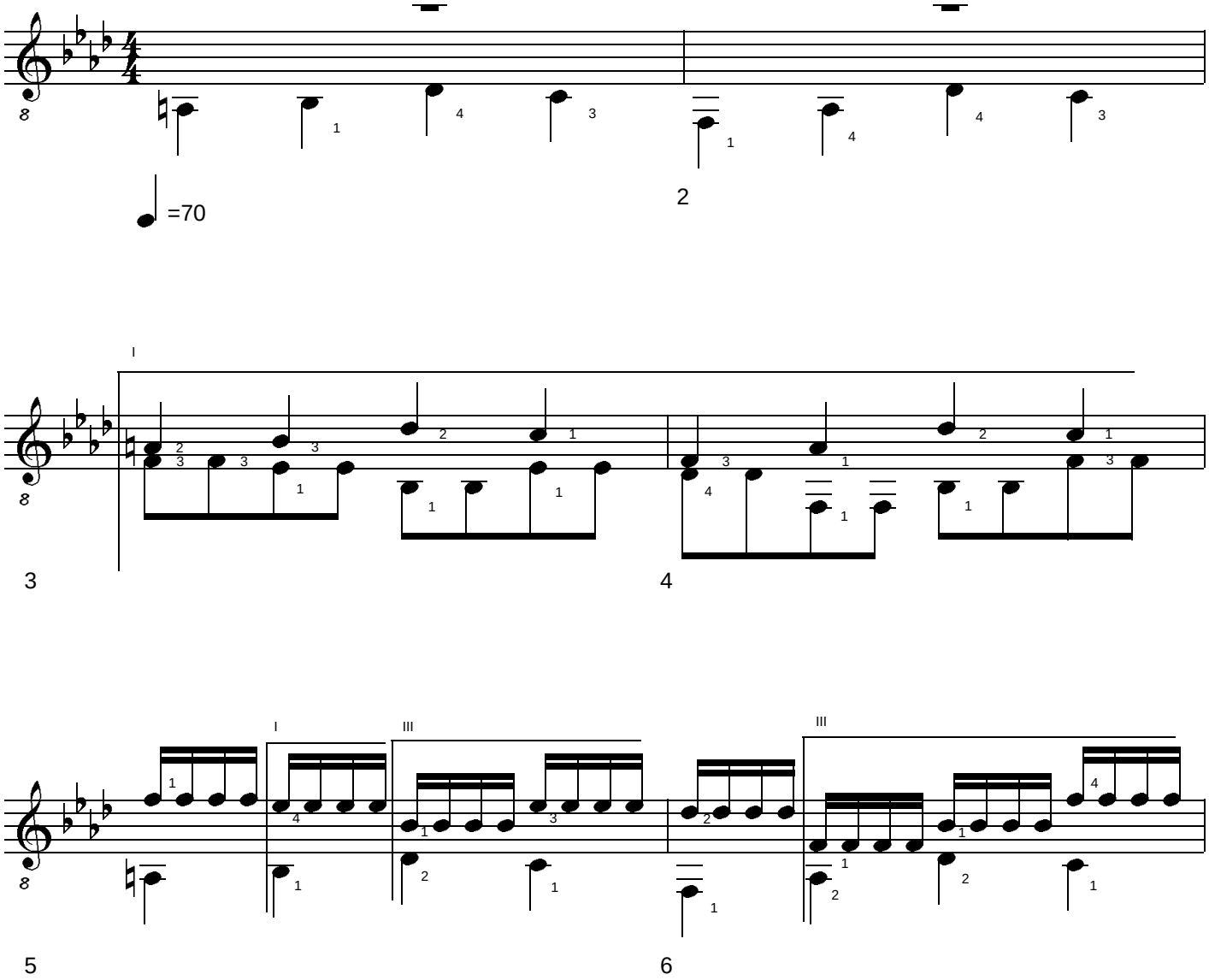
BERGKRISTALL

Uwe Warneke

Splinters. 2 Studies for Solo Guitar

Splinter #1 (2006) - 1. Movement: Andantino con brio

op. 62



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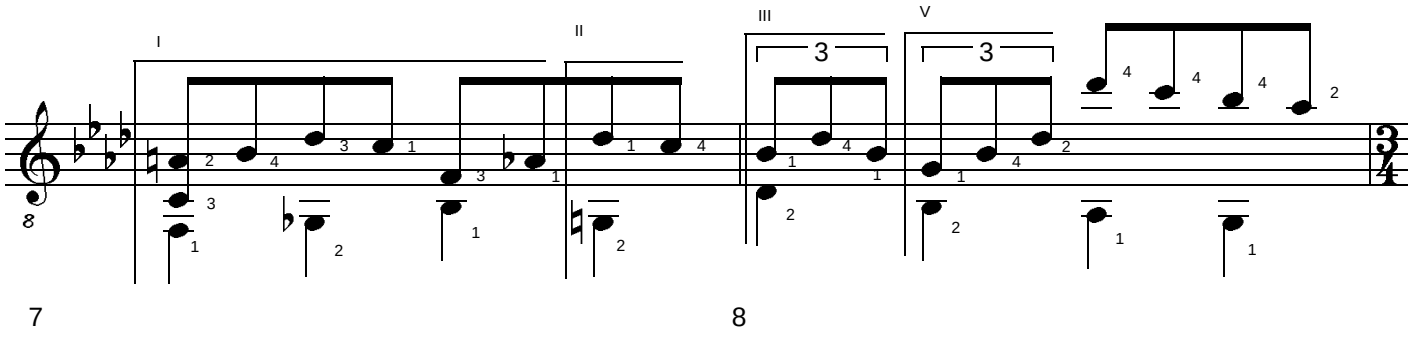

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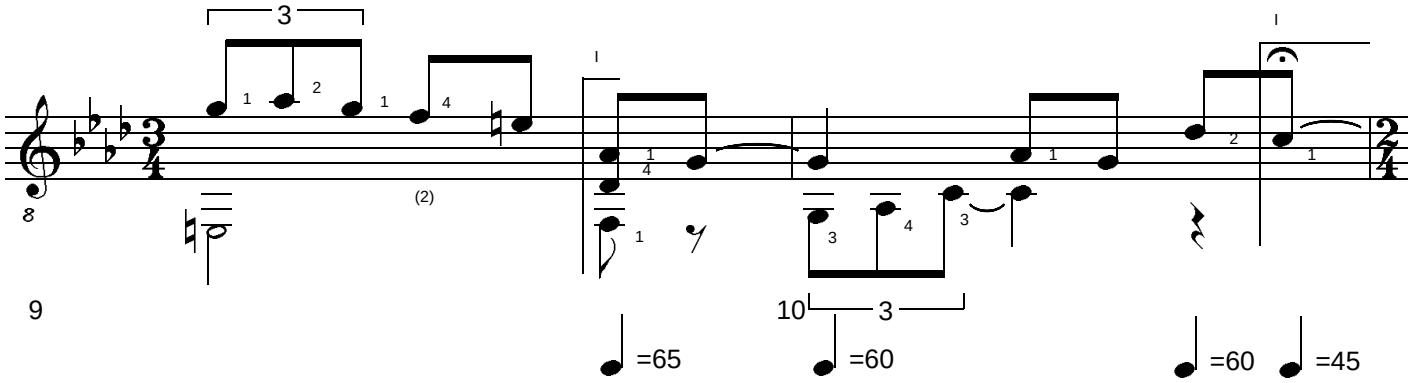

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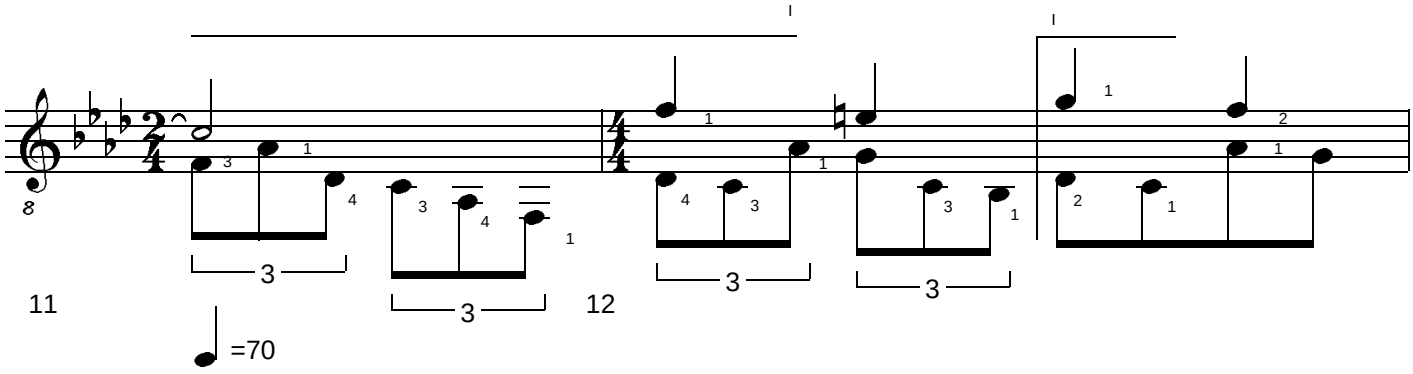

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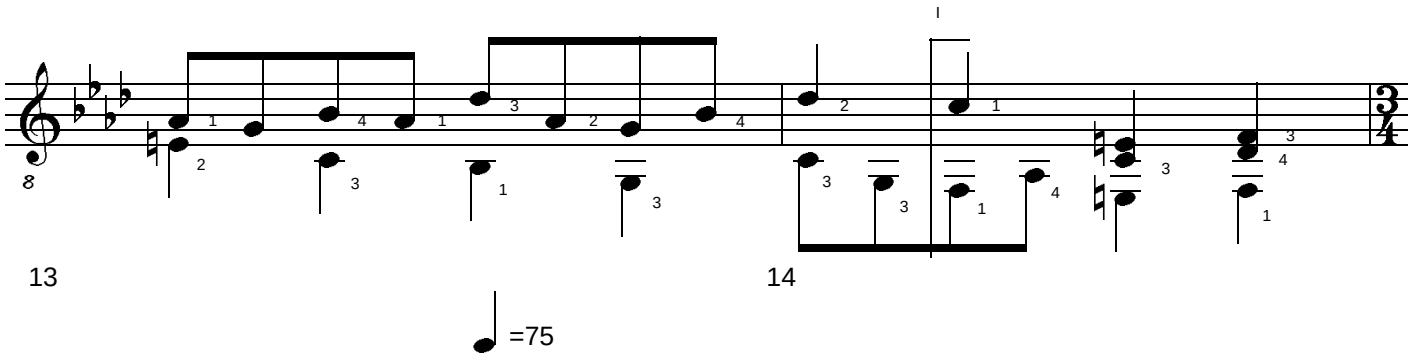

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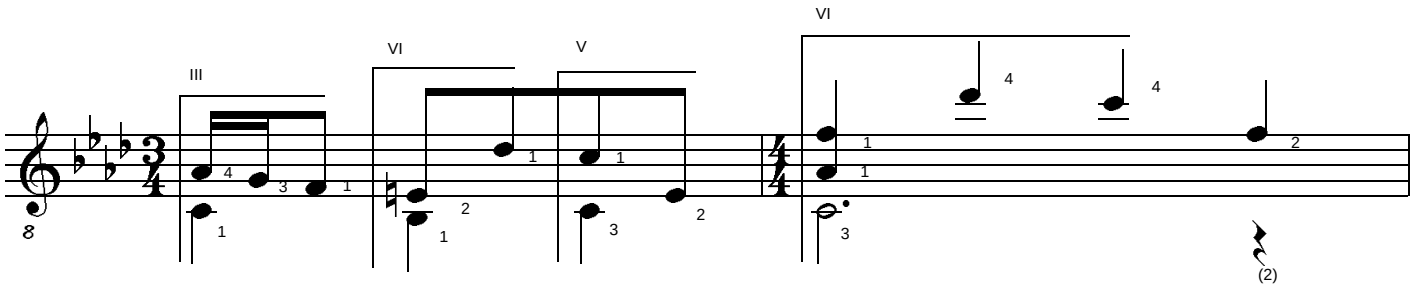

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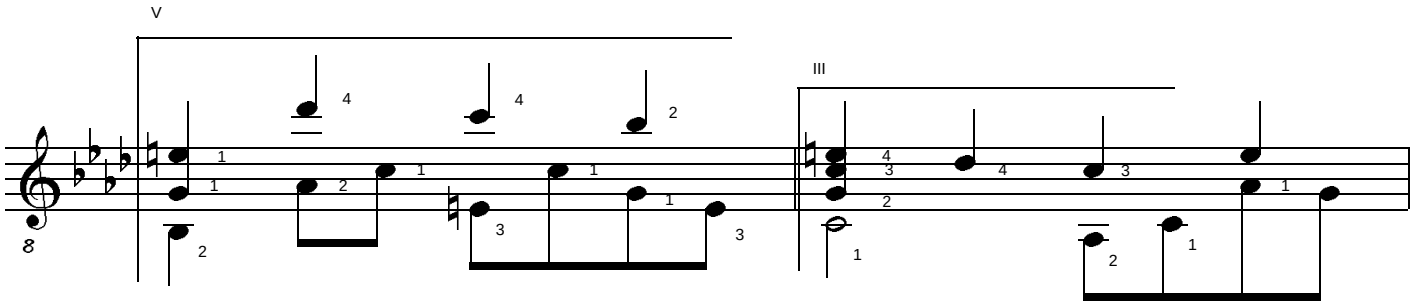

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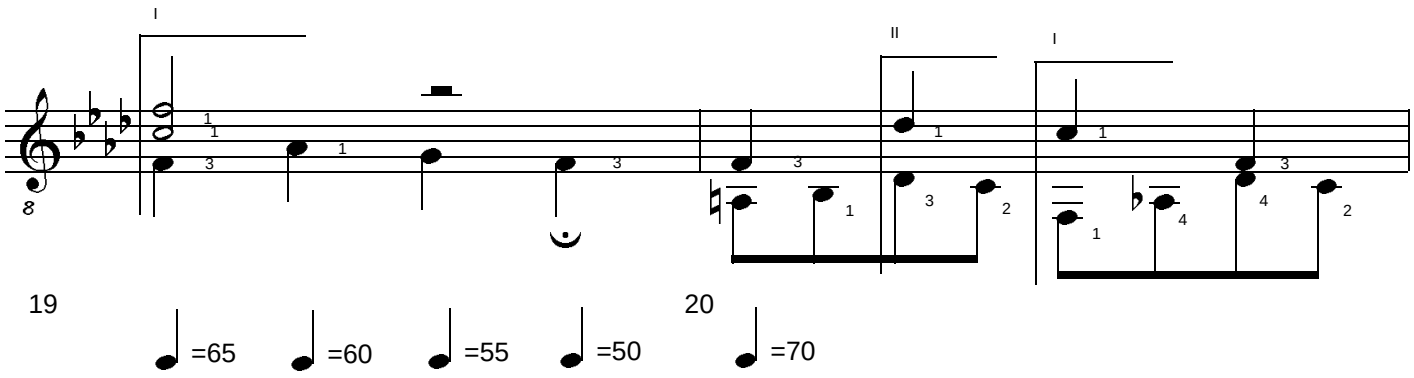

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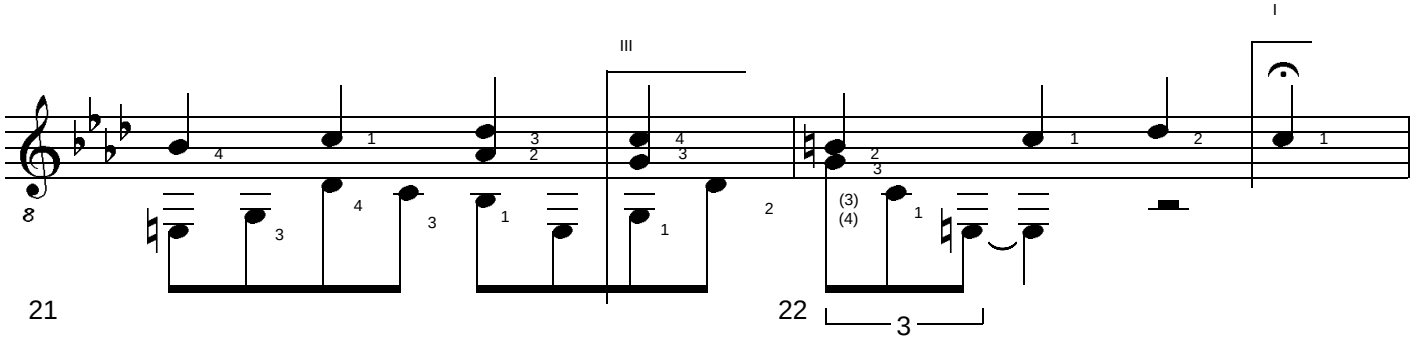

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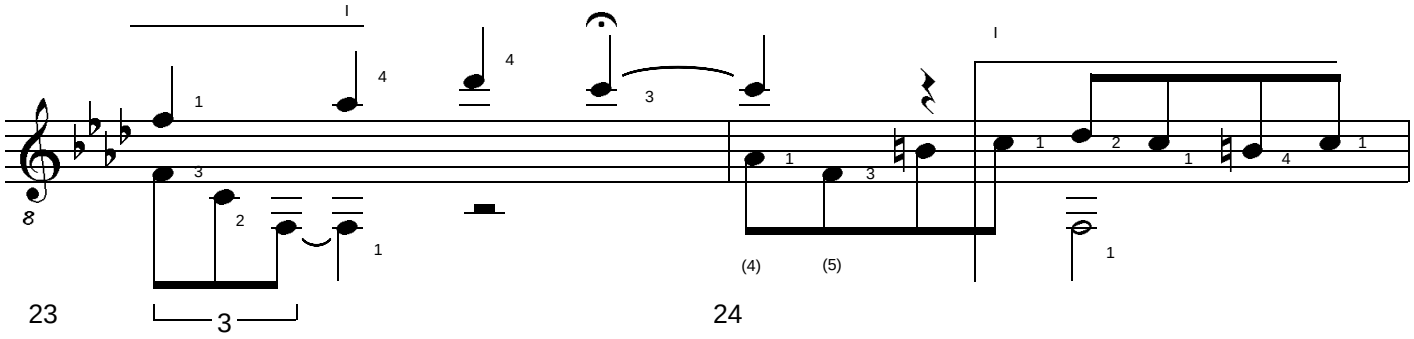

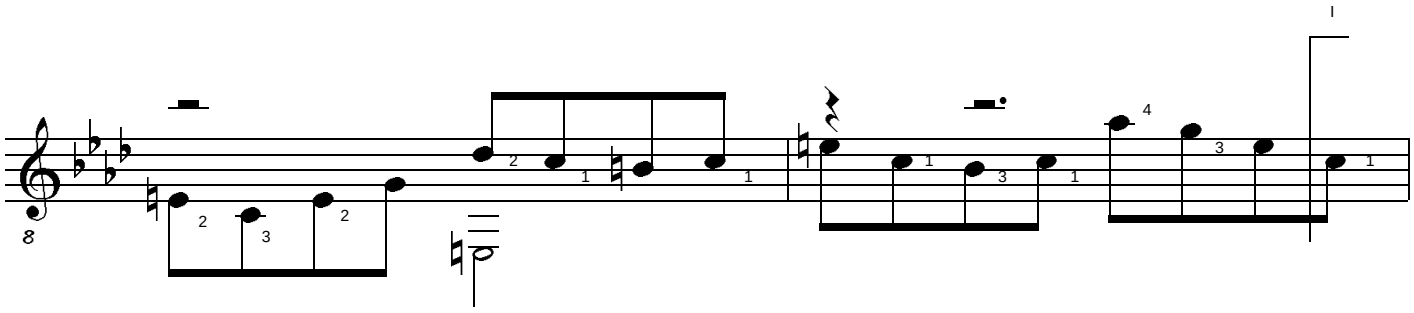

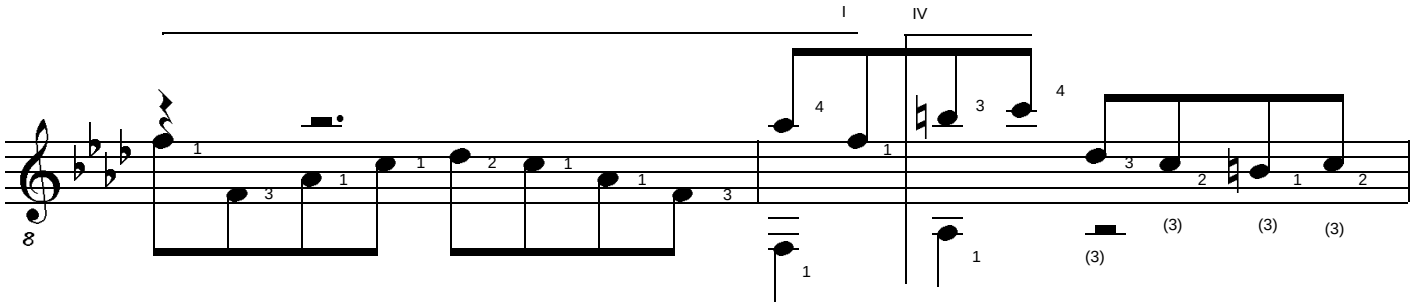

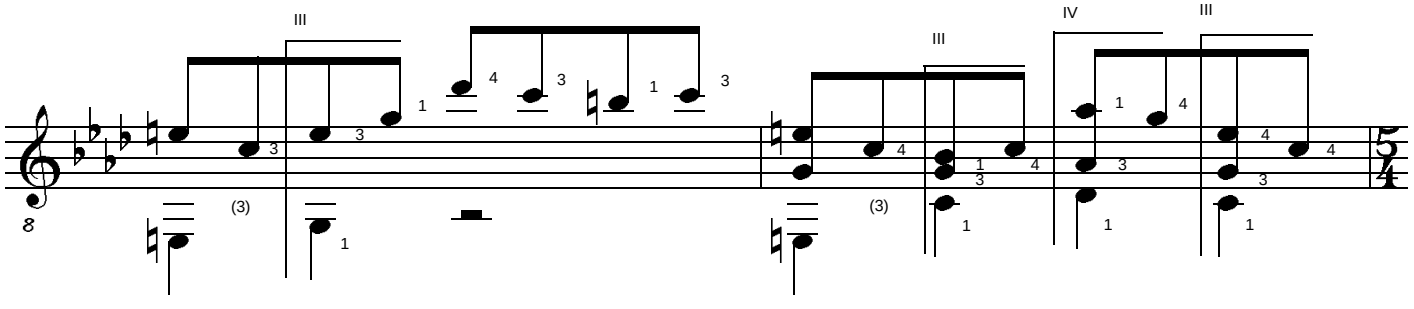

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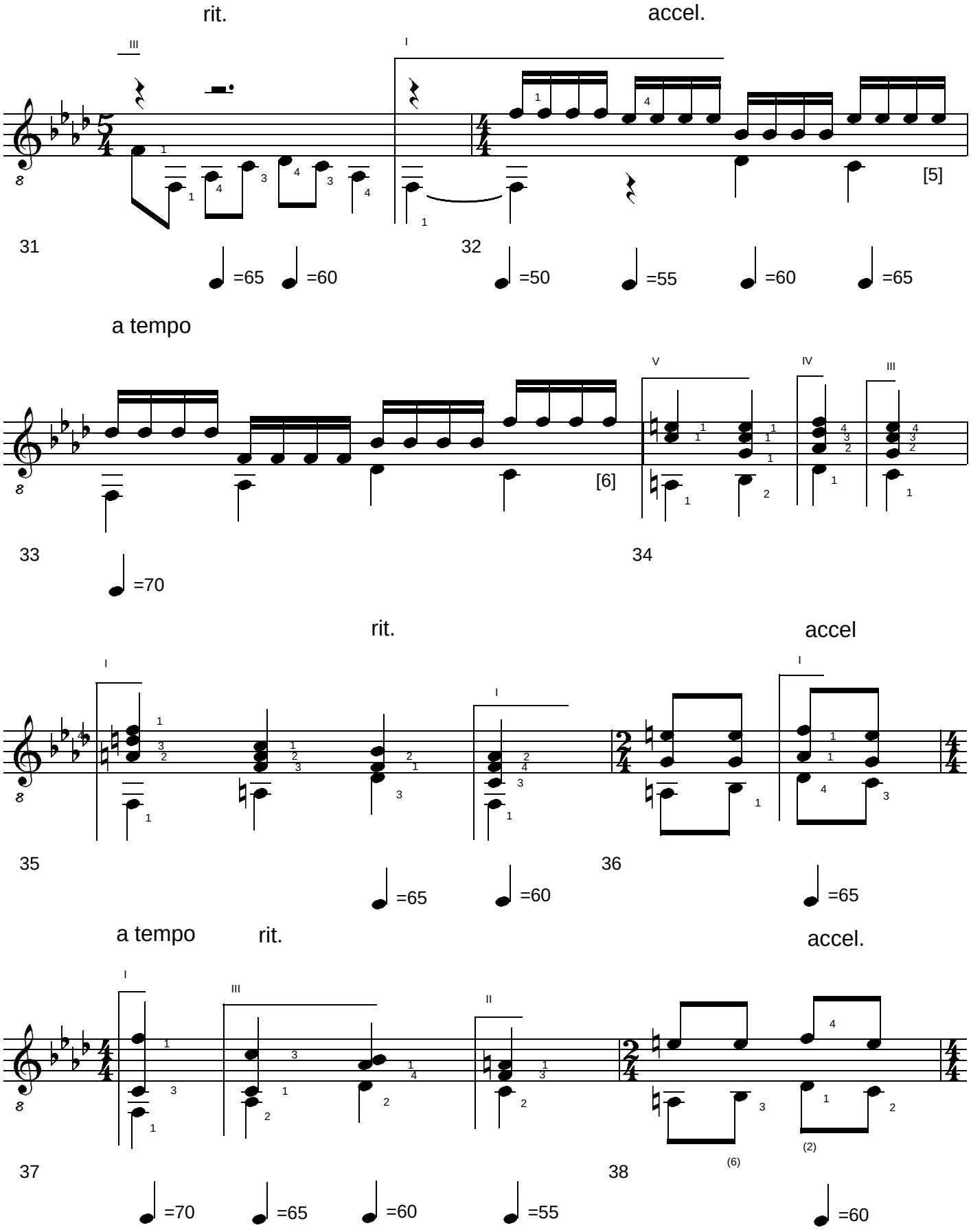

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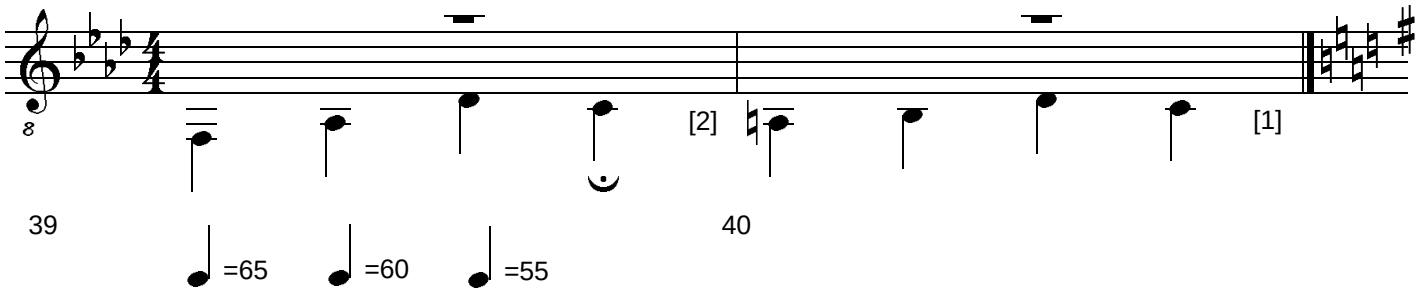

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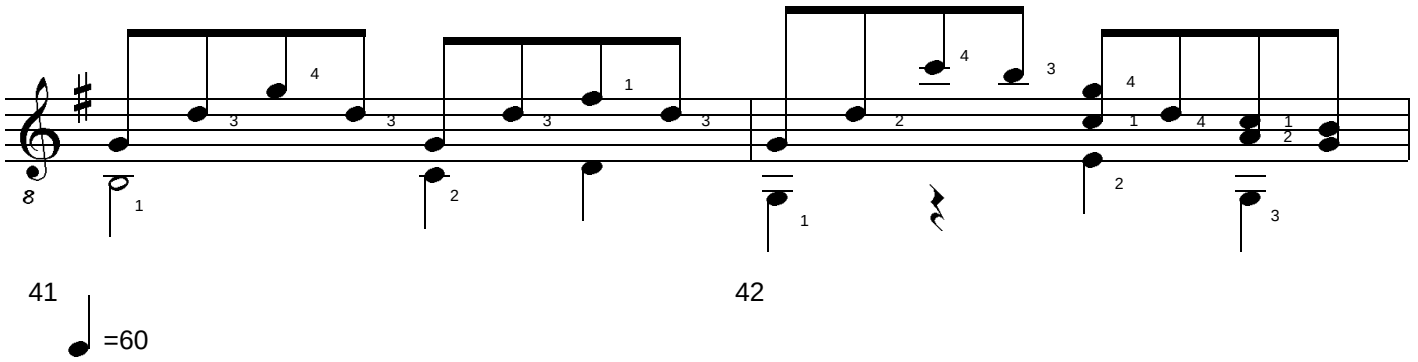

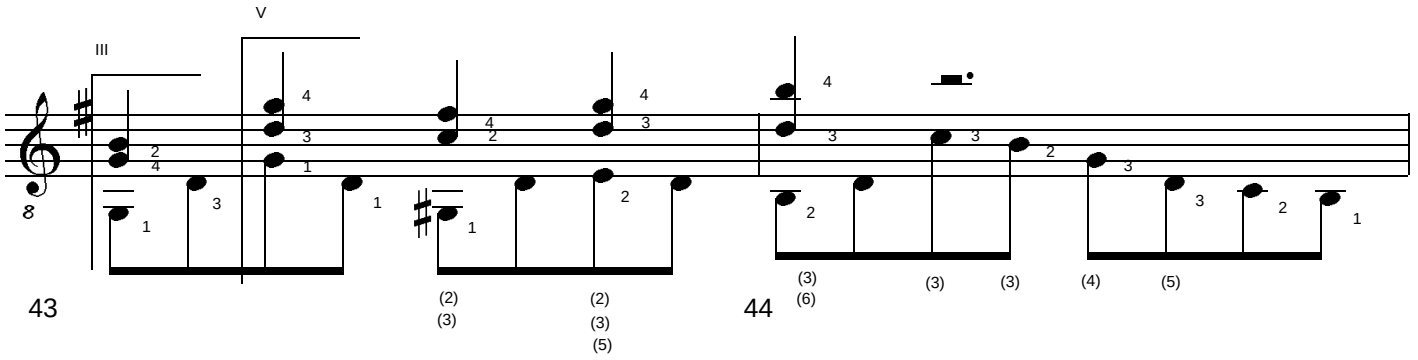

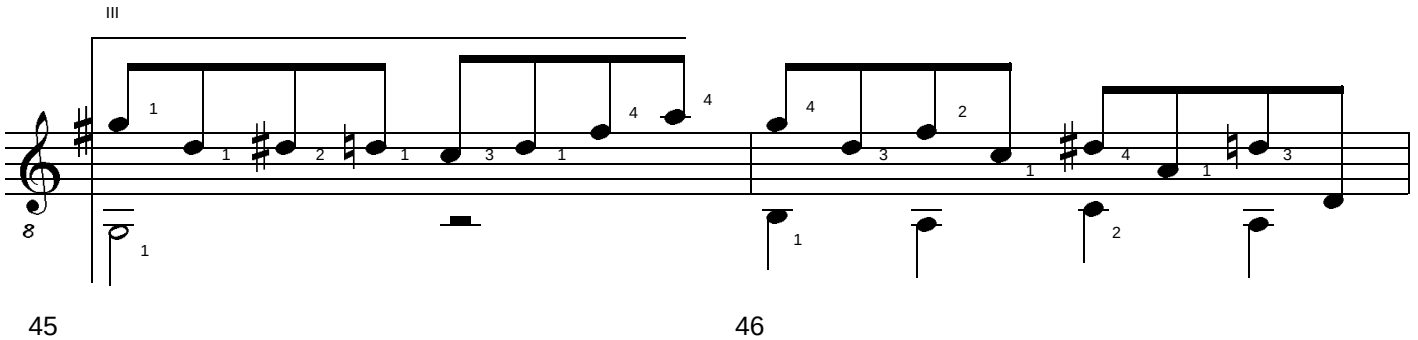

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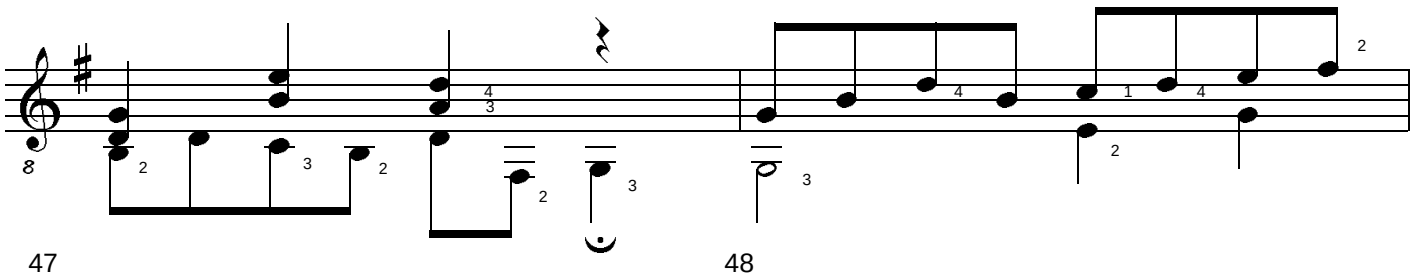

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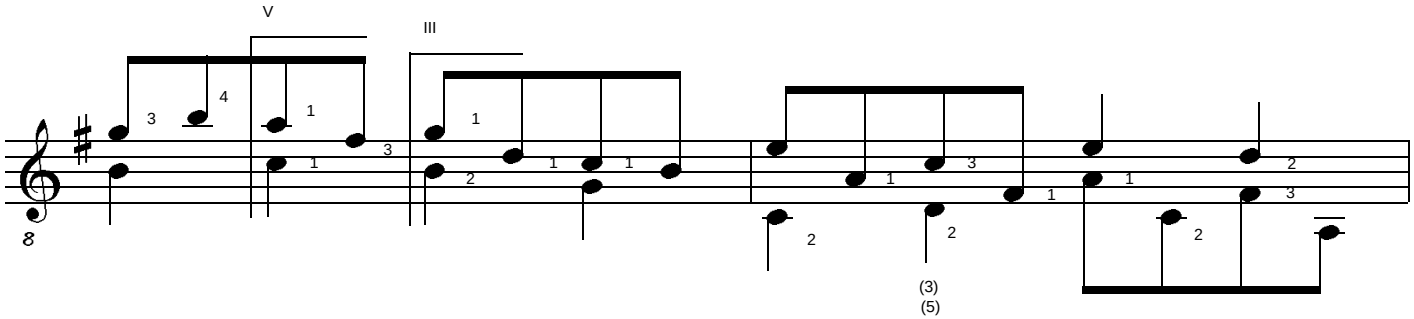

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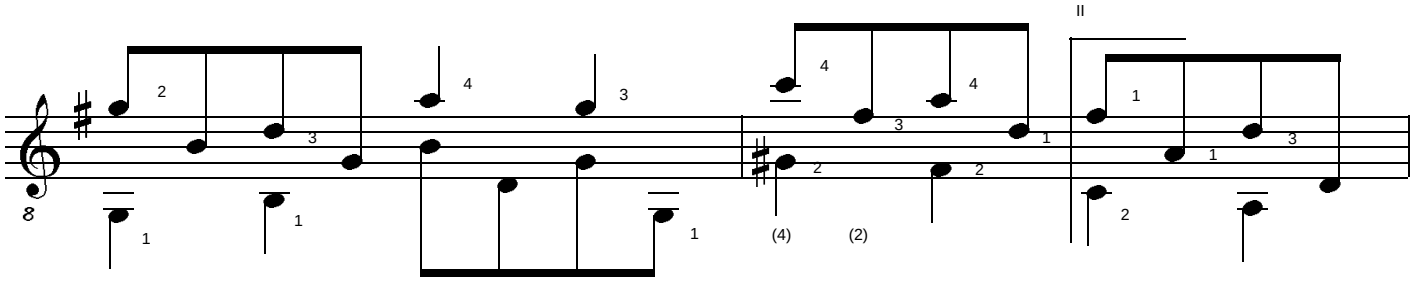

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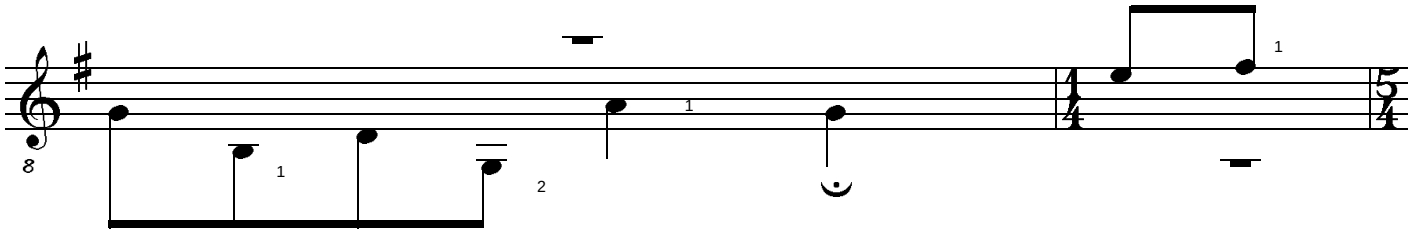

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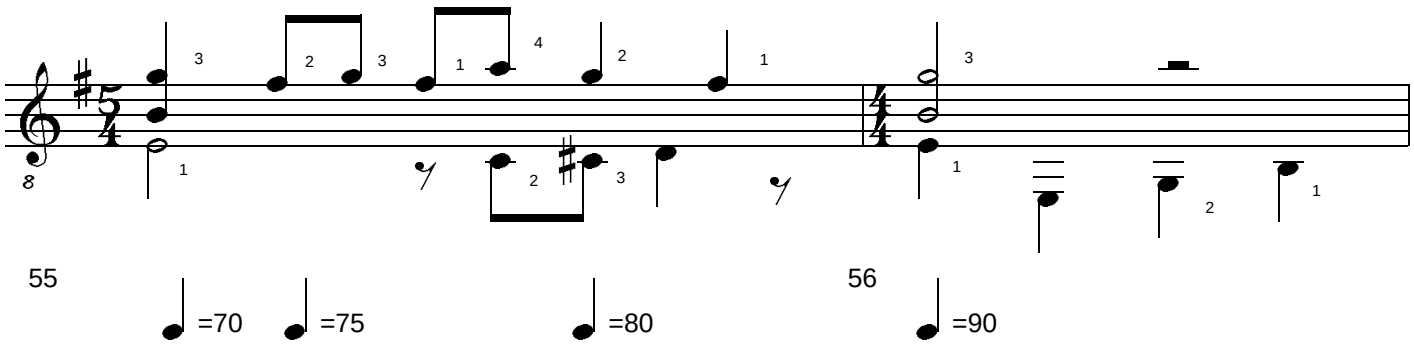

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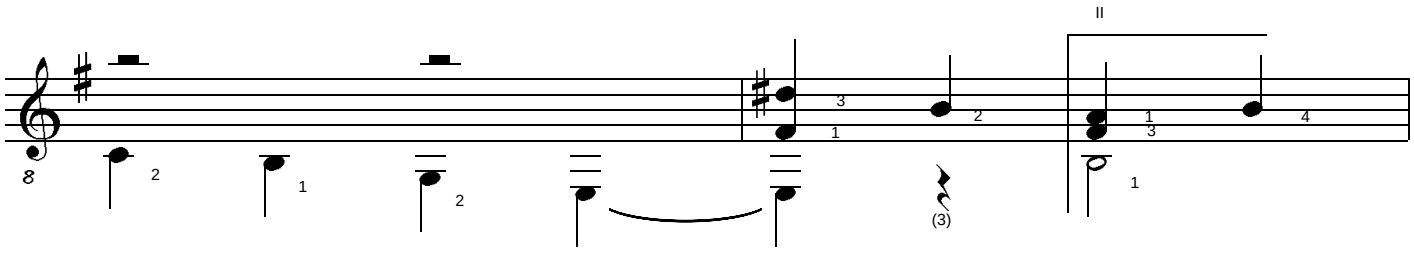

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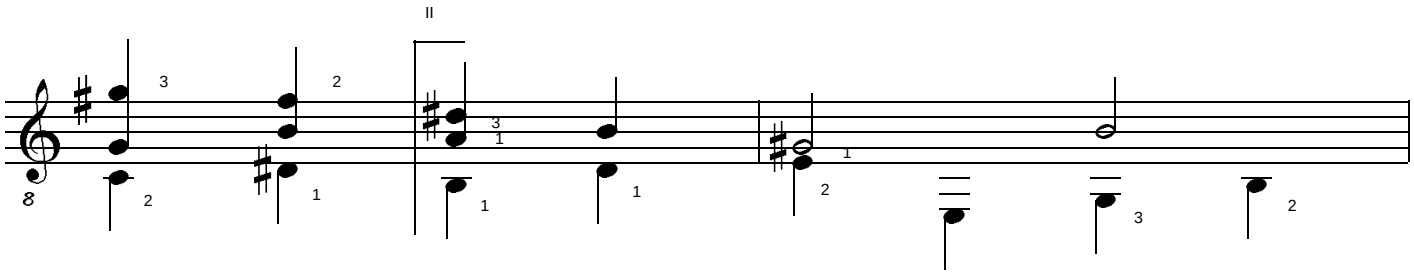

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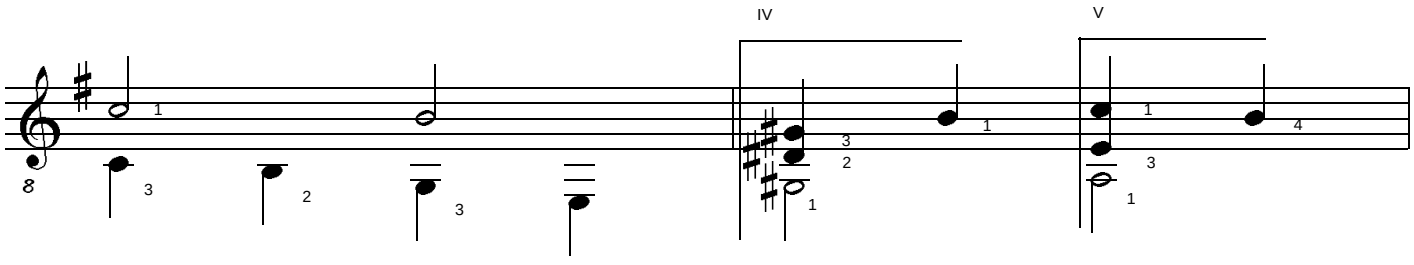

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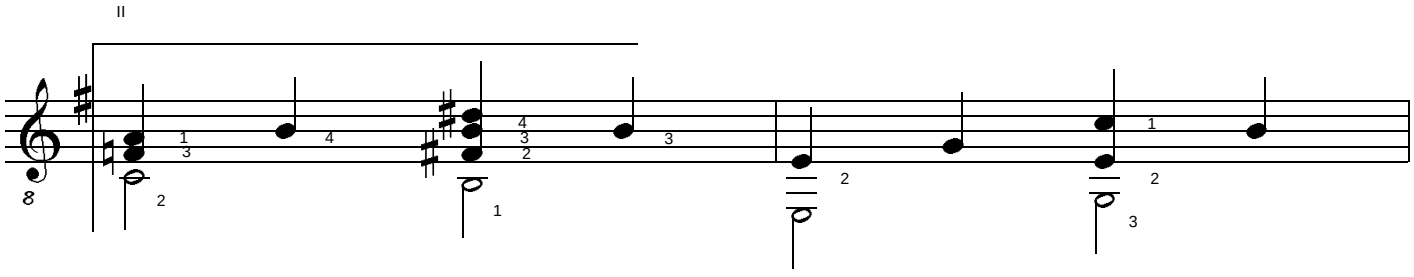

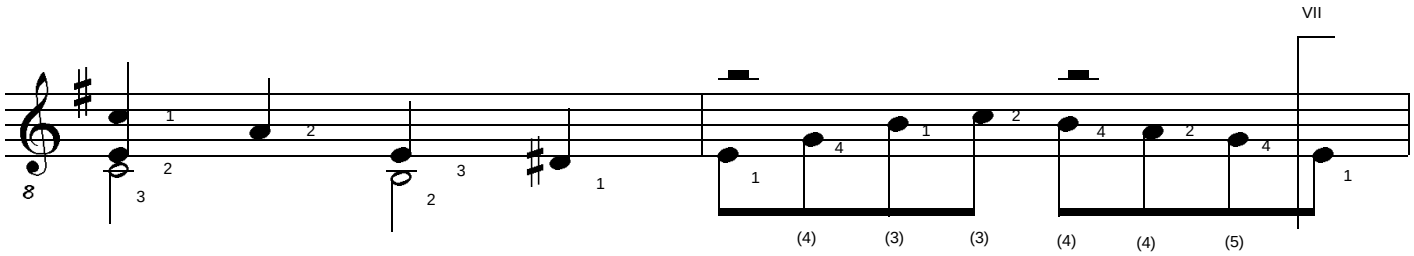

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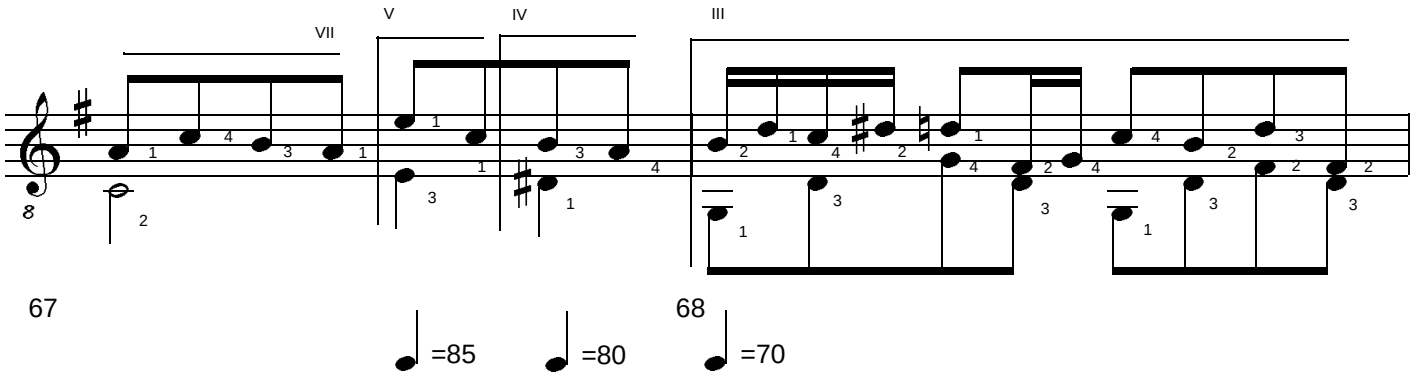

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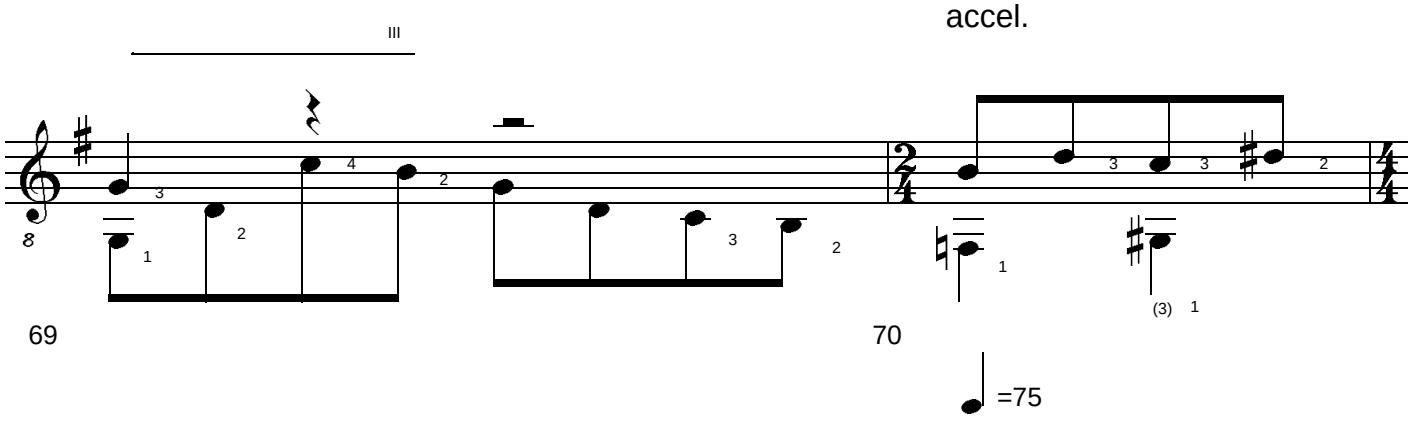

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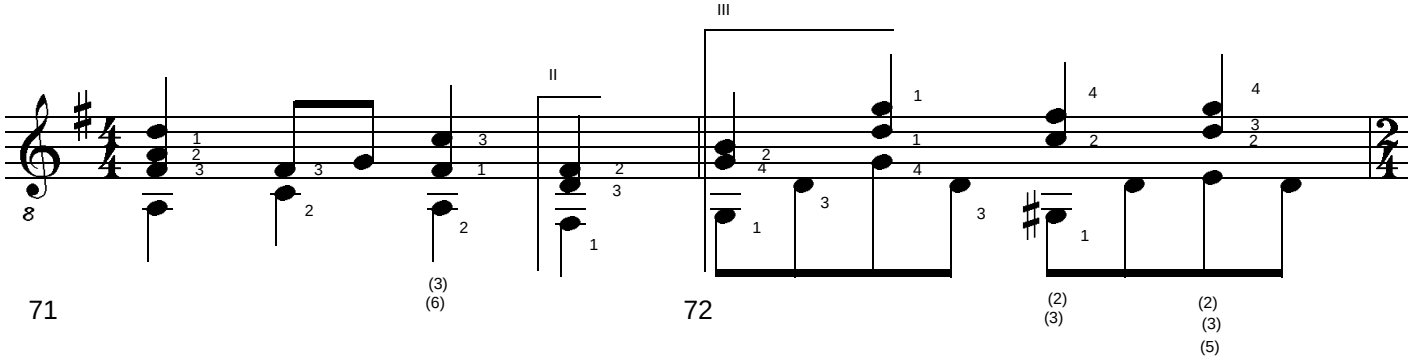

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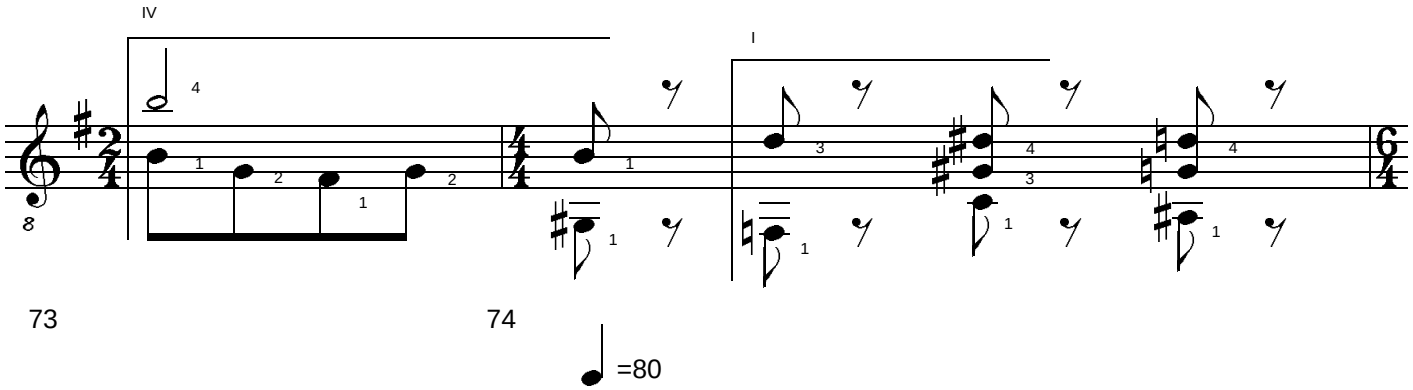

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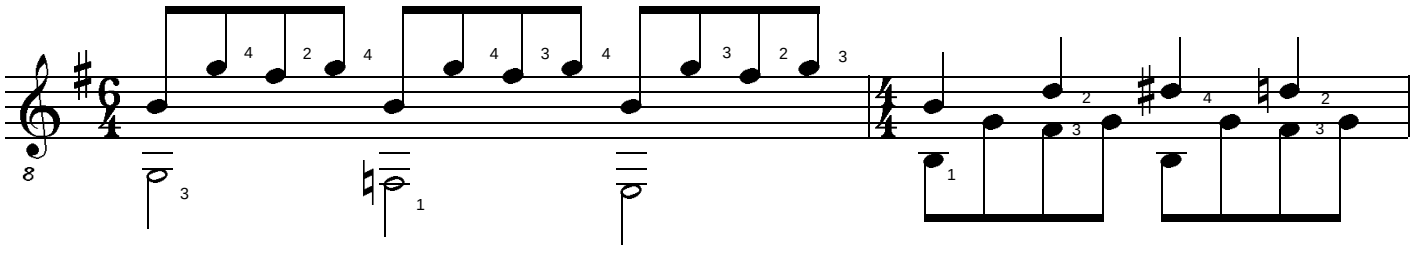

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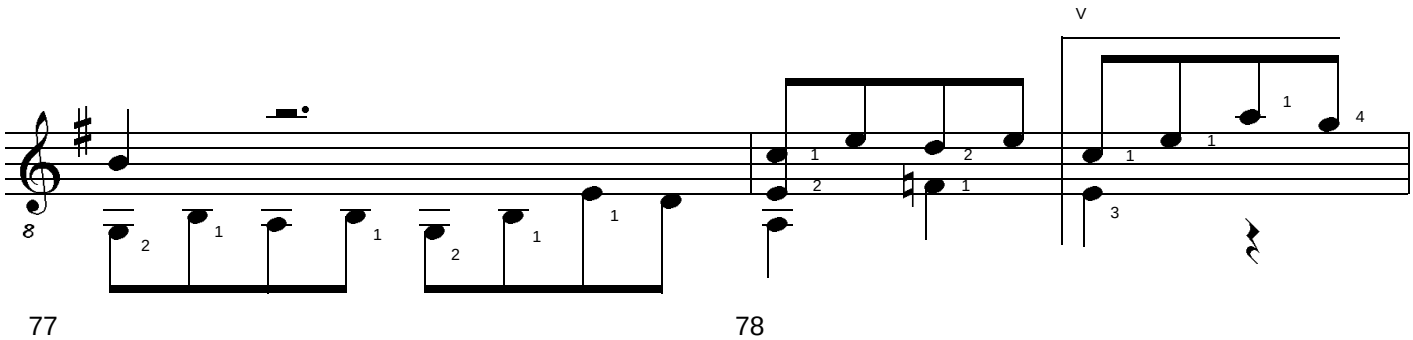

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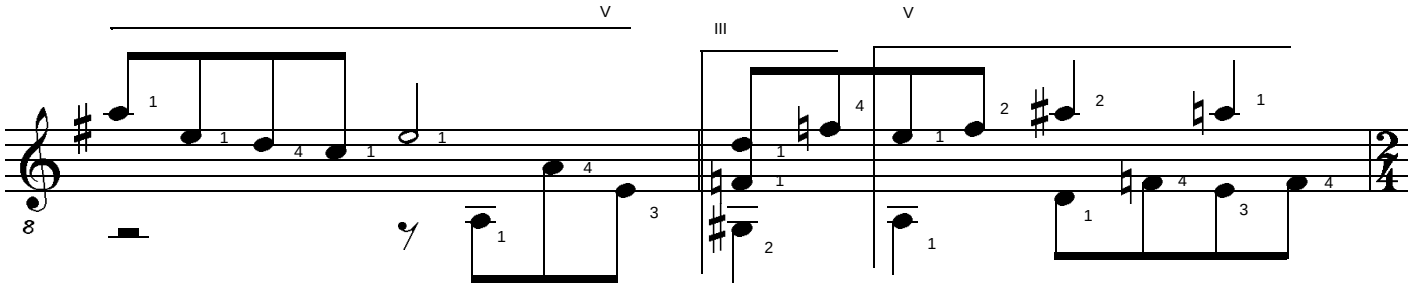

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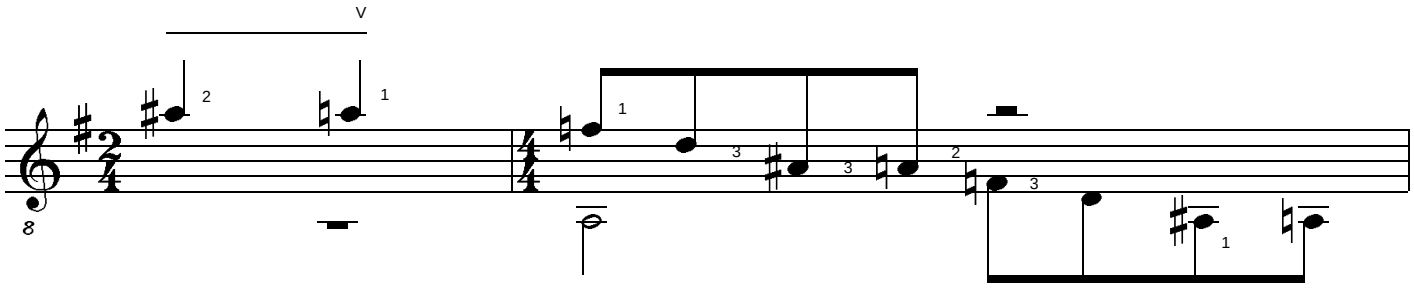

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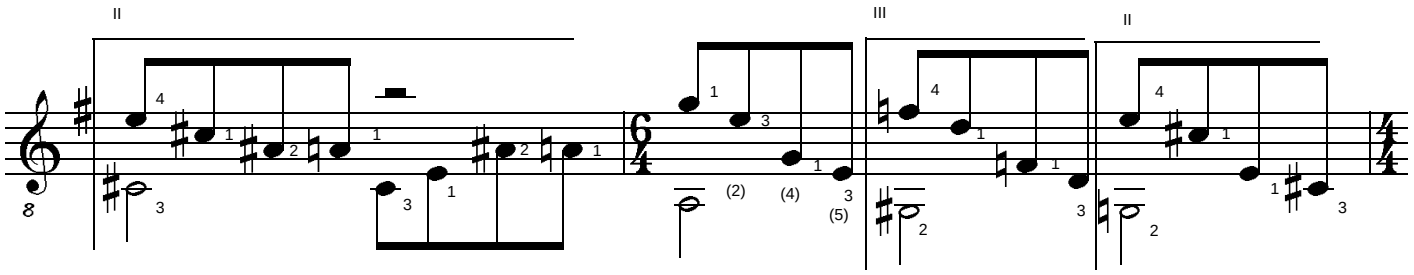

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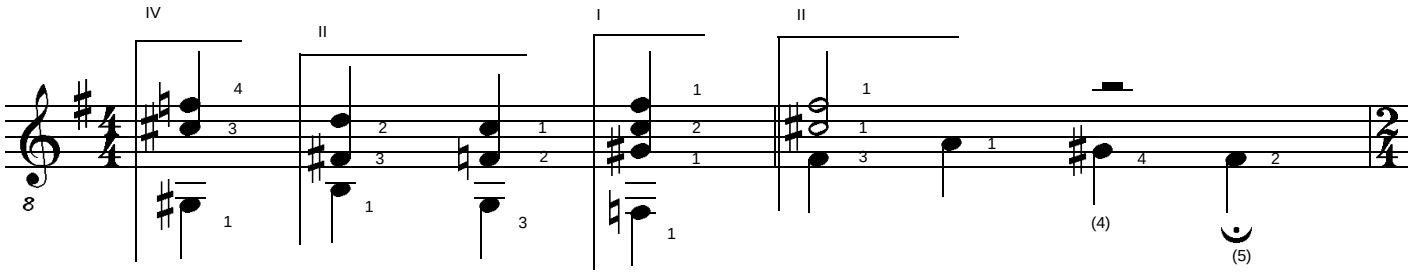

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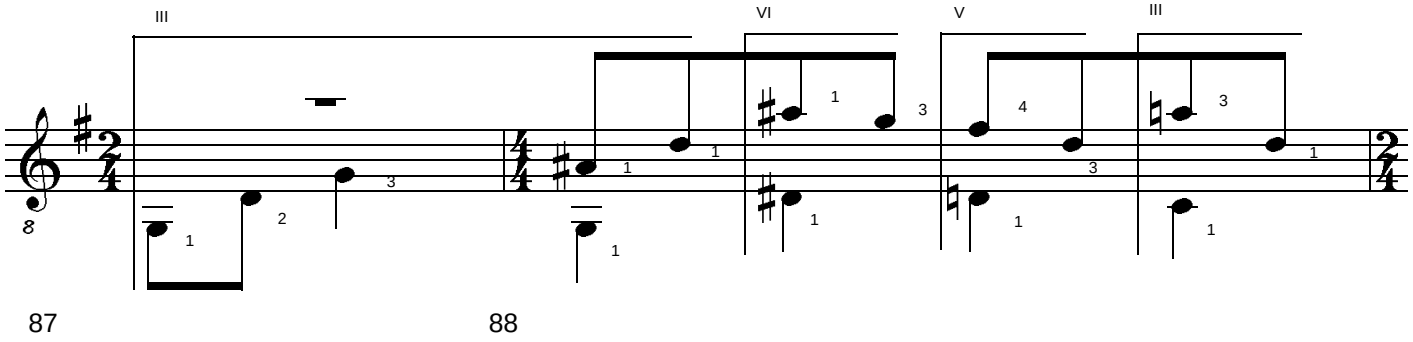

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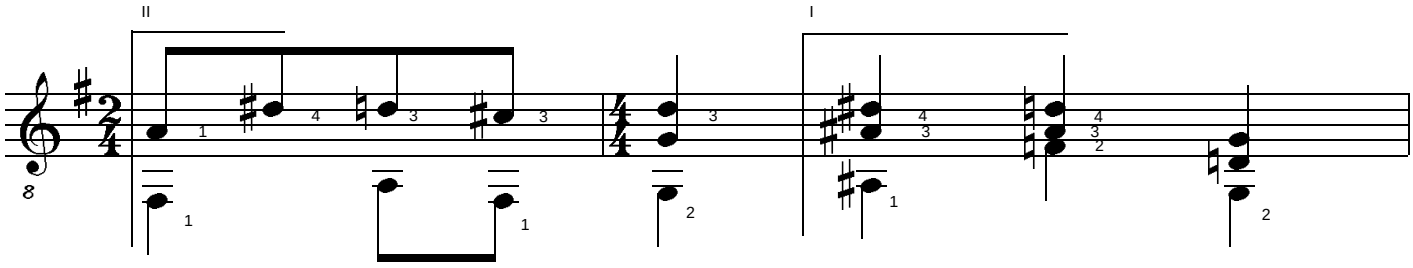

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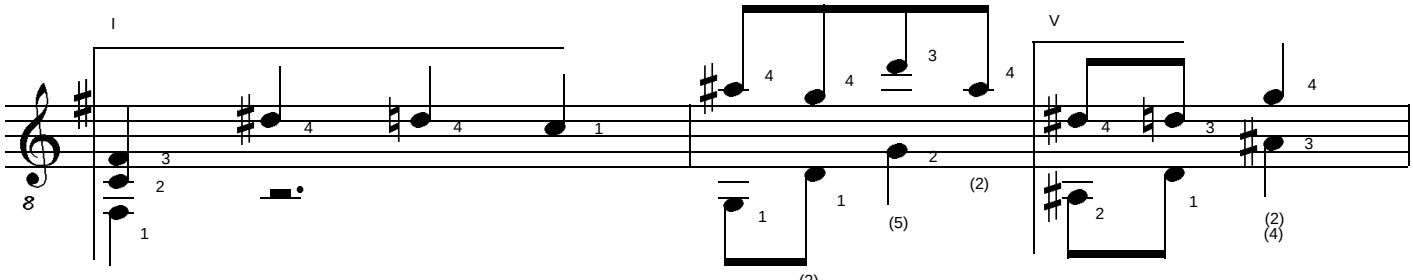

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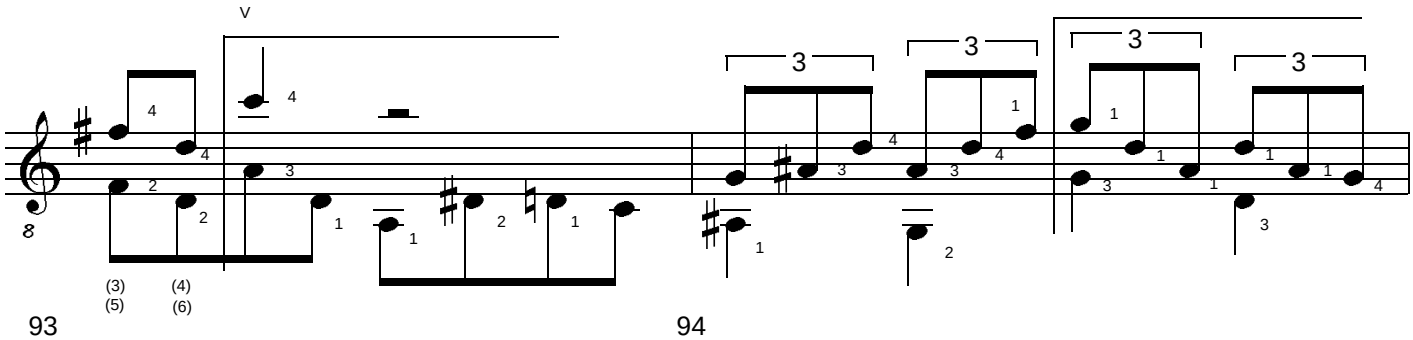

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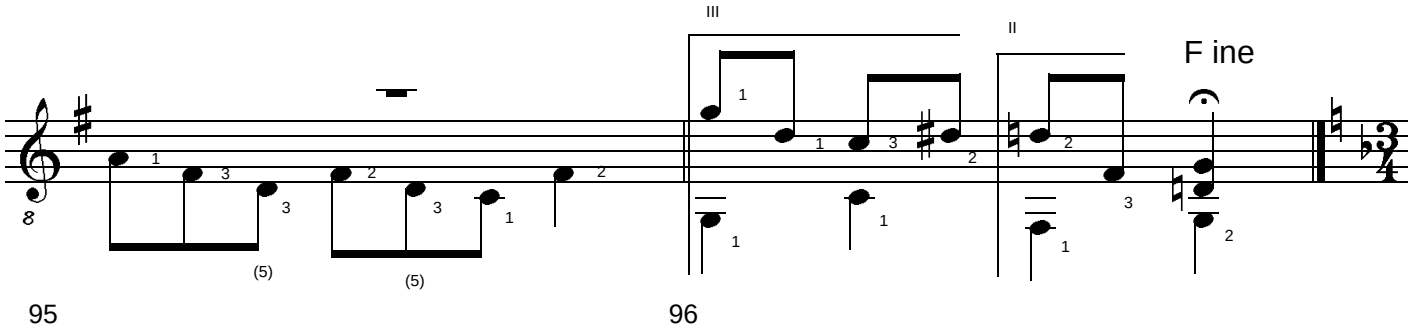
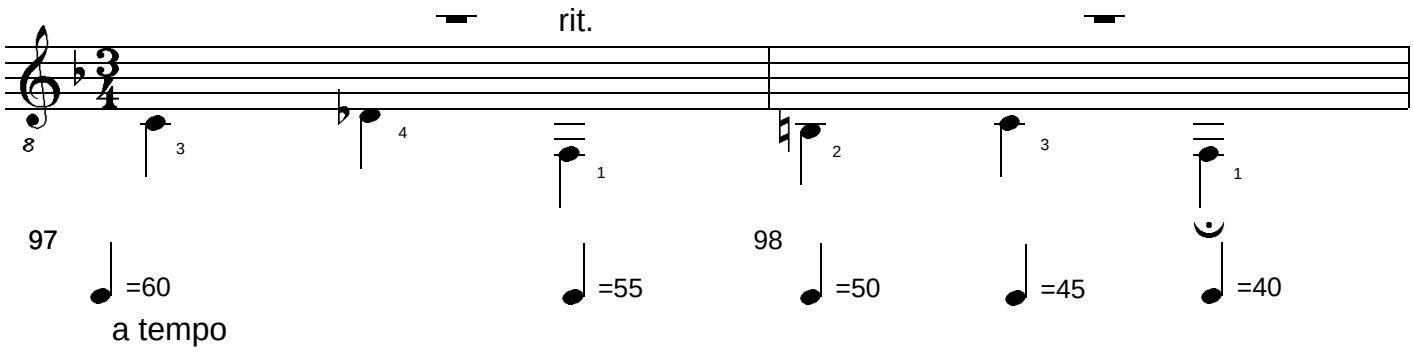
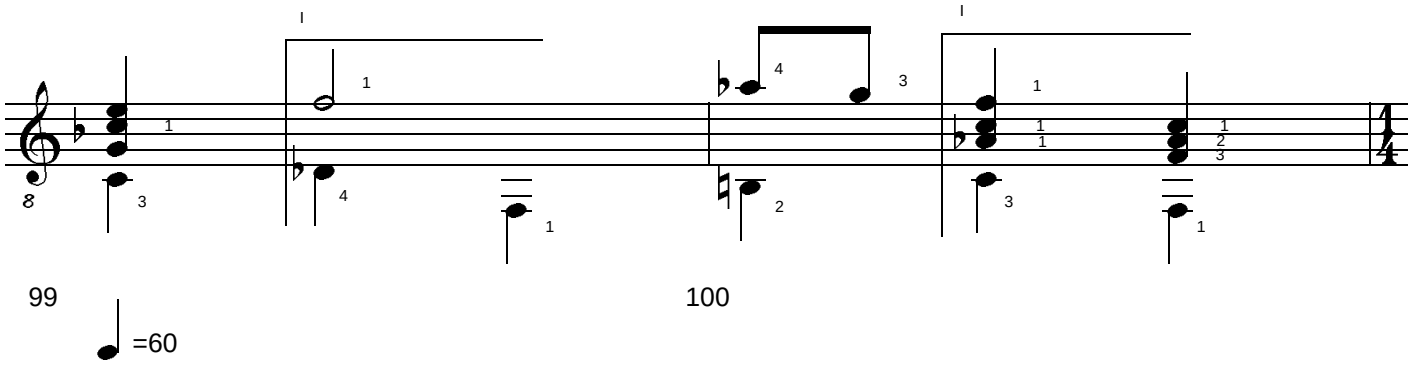
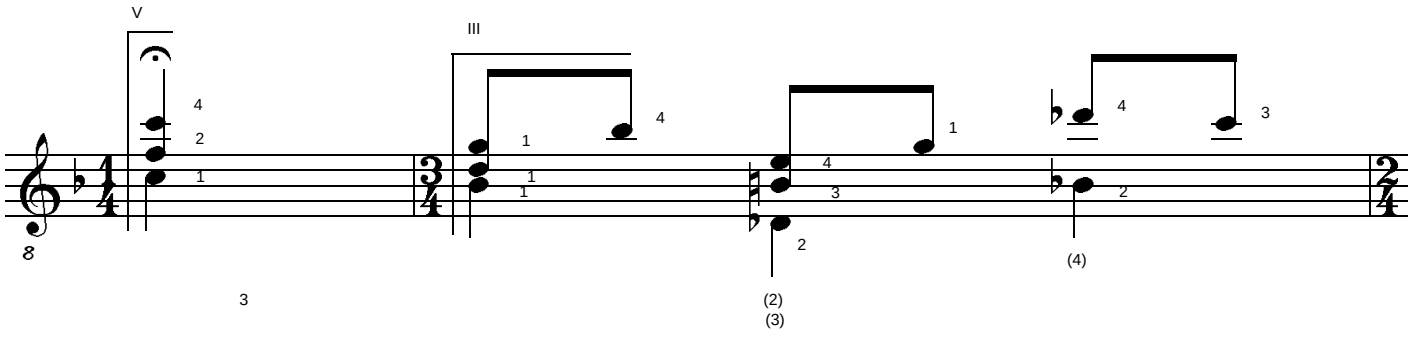


Splinter #2 (2006) - Andante

op. 63







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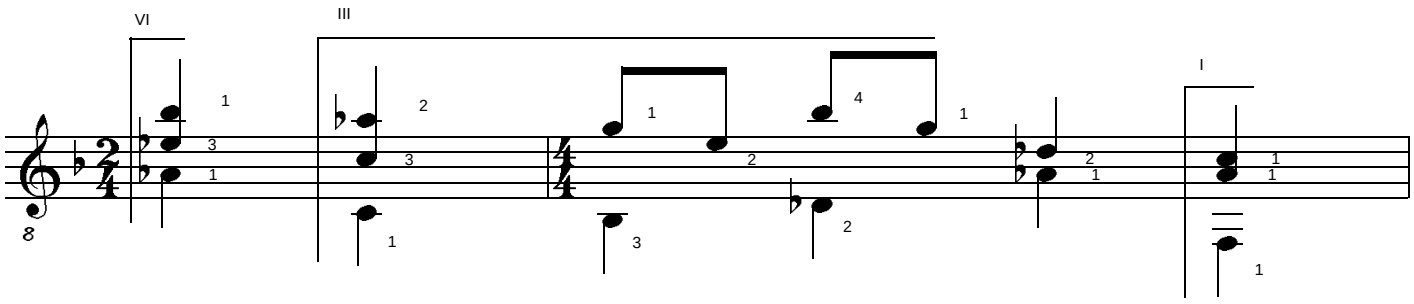

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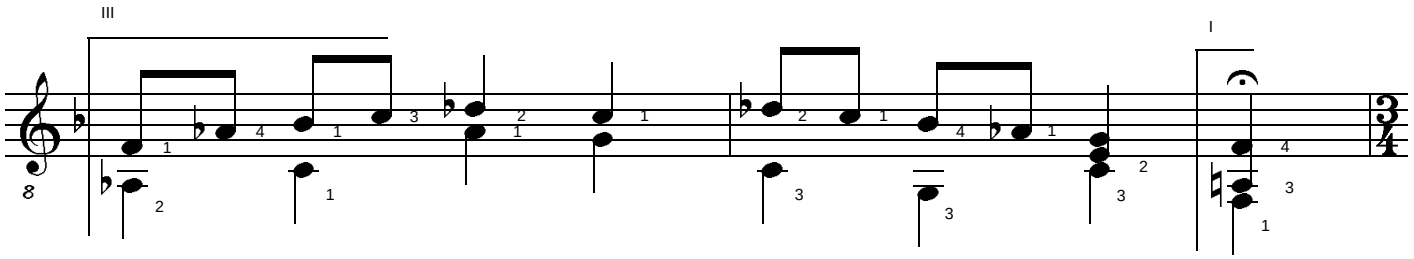

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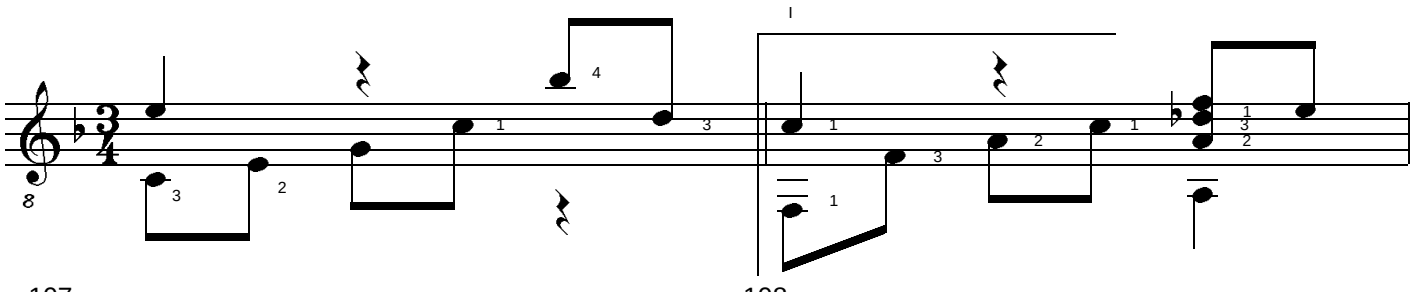

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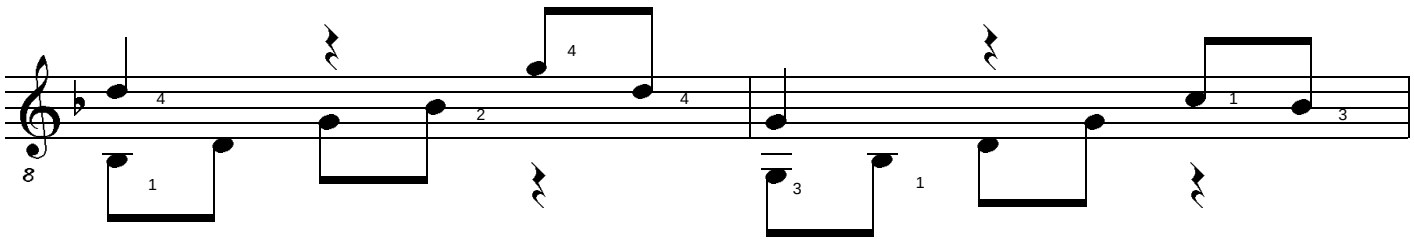

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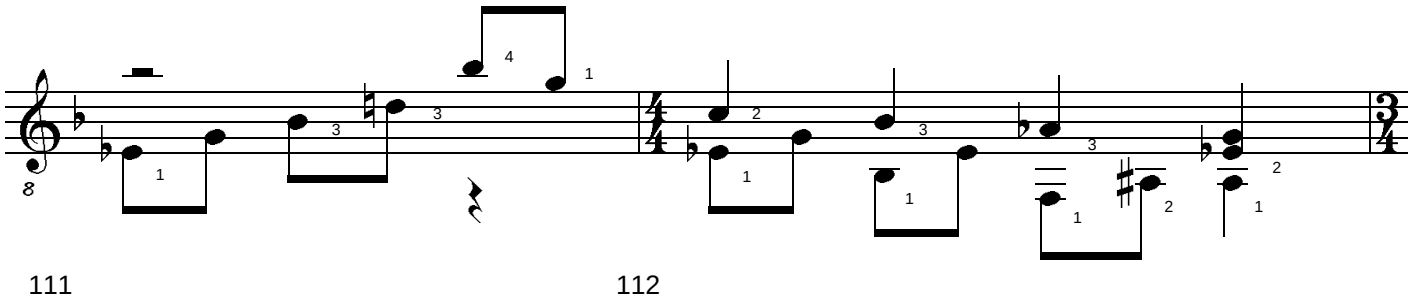

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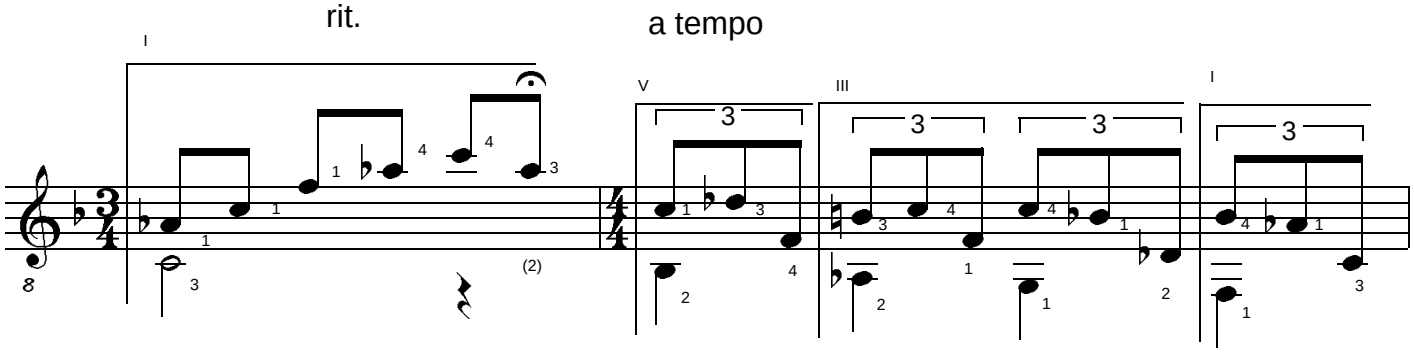

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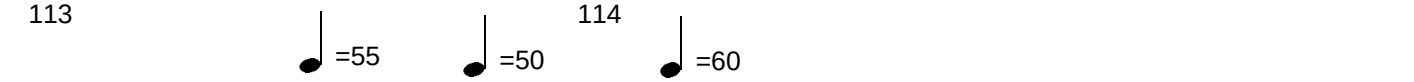

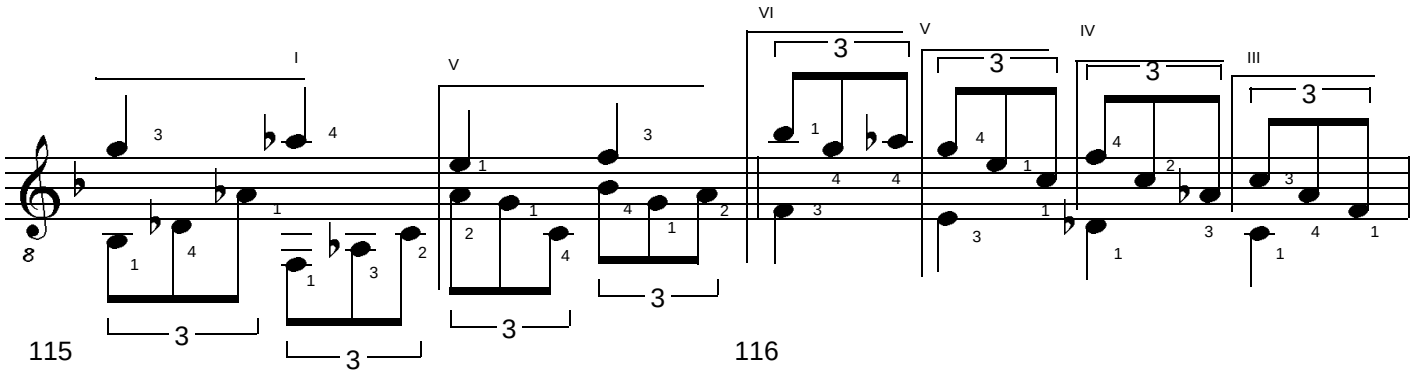

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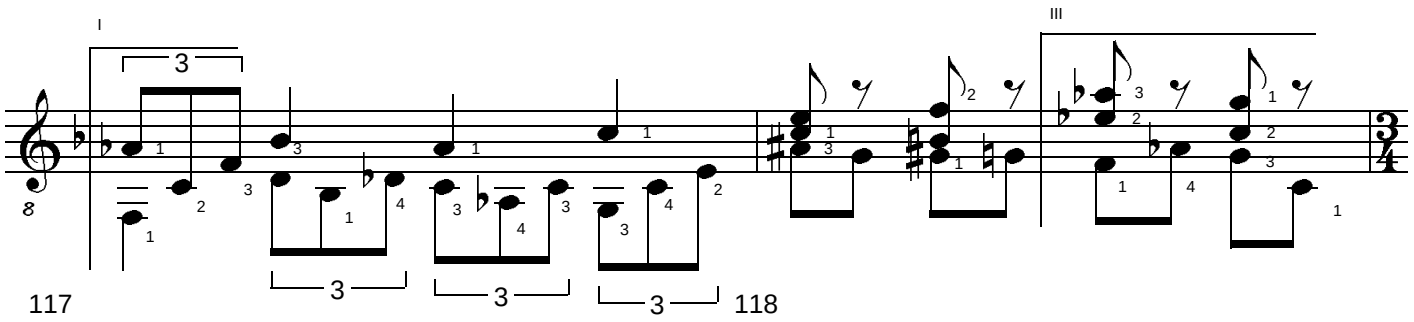

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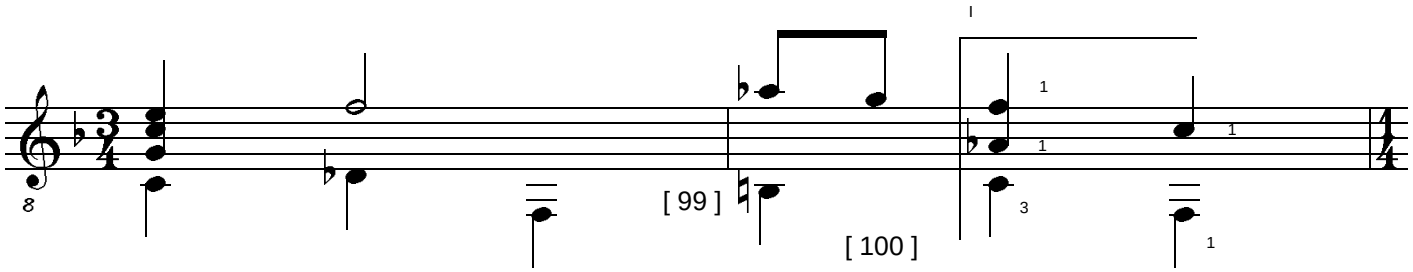

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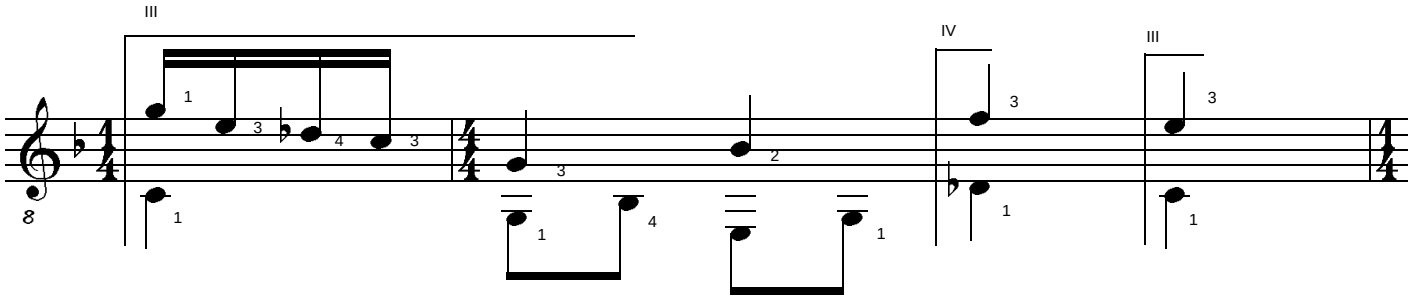

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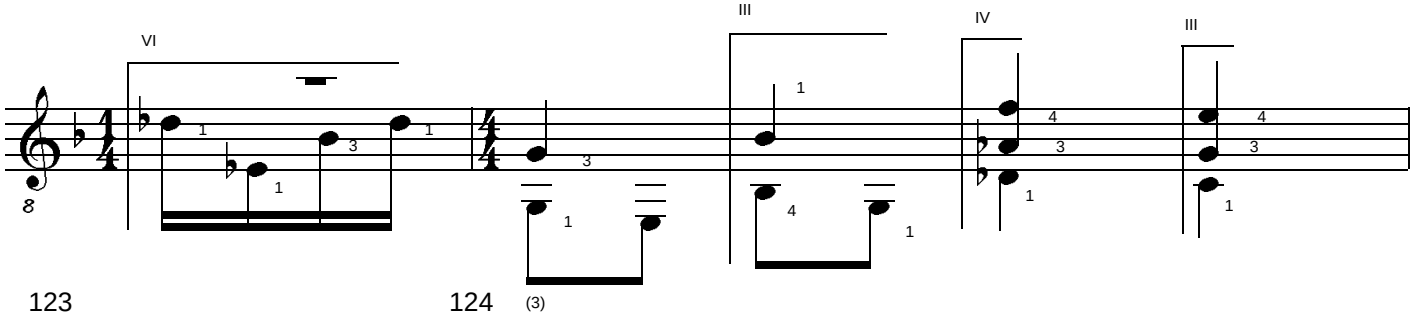

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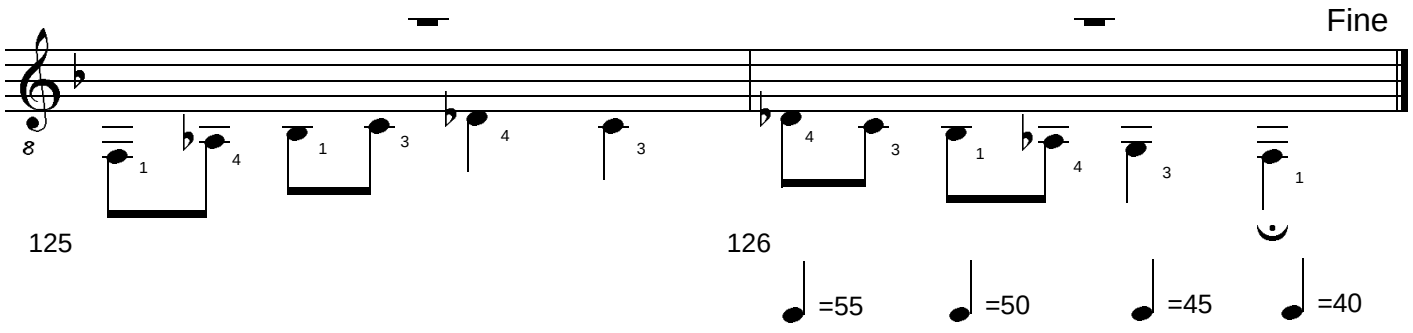

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BERGKRISTALL

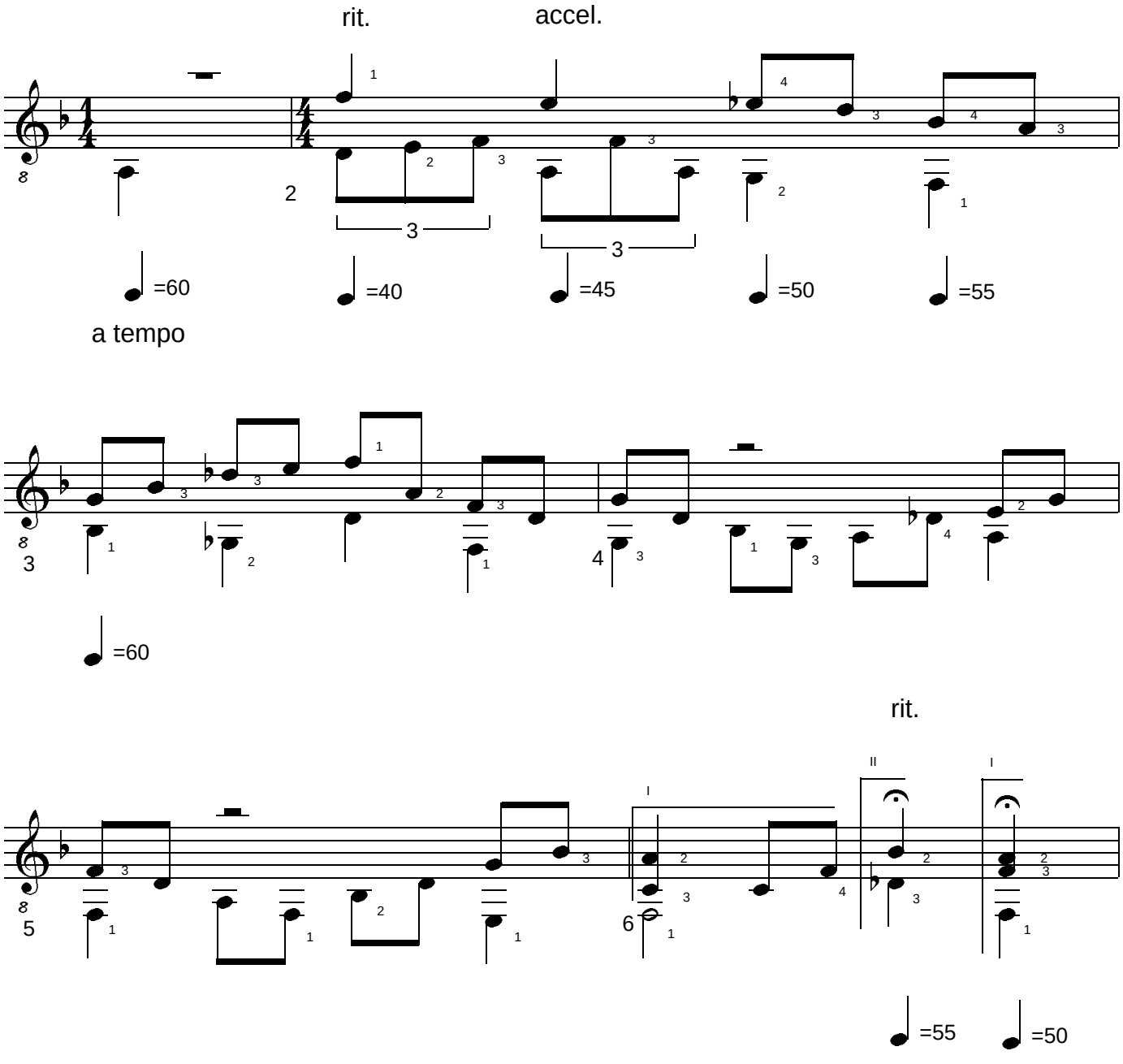
No. 6

Uwe Warneke

Splinters. 3 Studies for Solo Guitar

op. 64

Splinter #3 (2007) - 1. Movement: Andante



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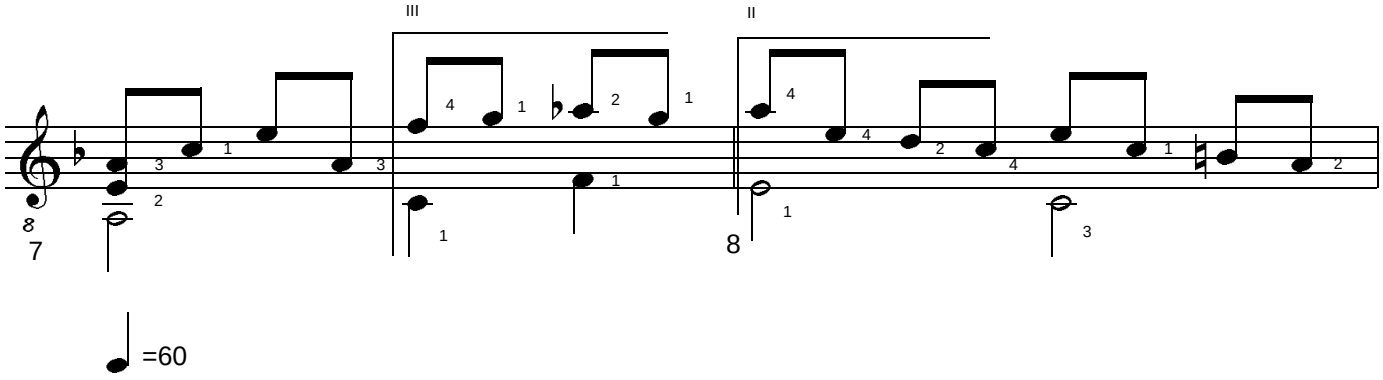
a tempo



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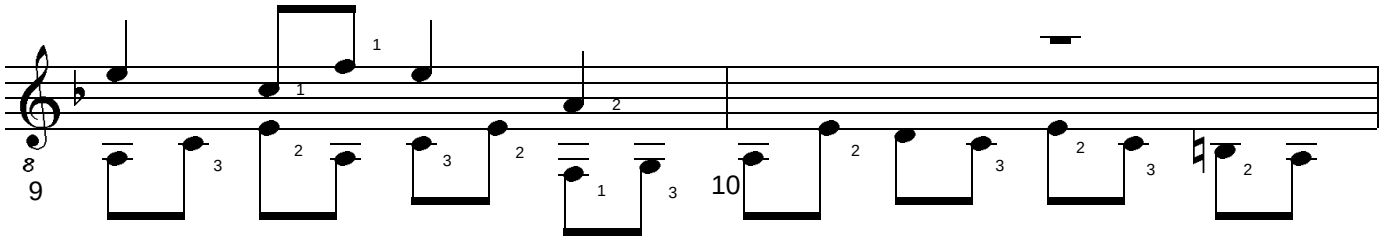

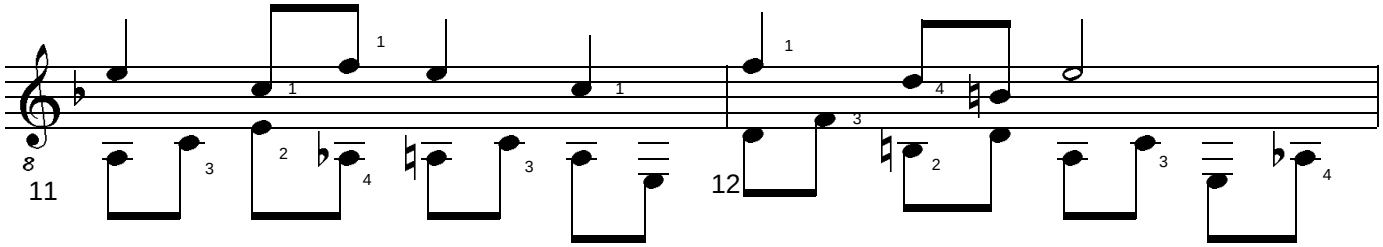

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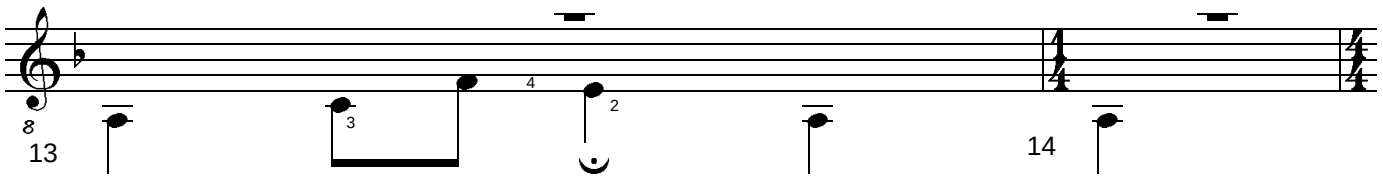

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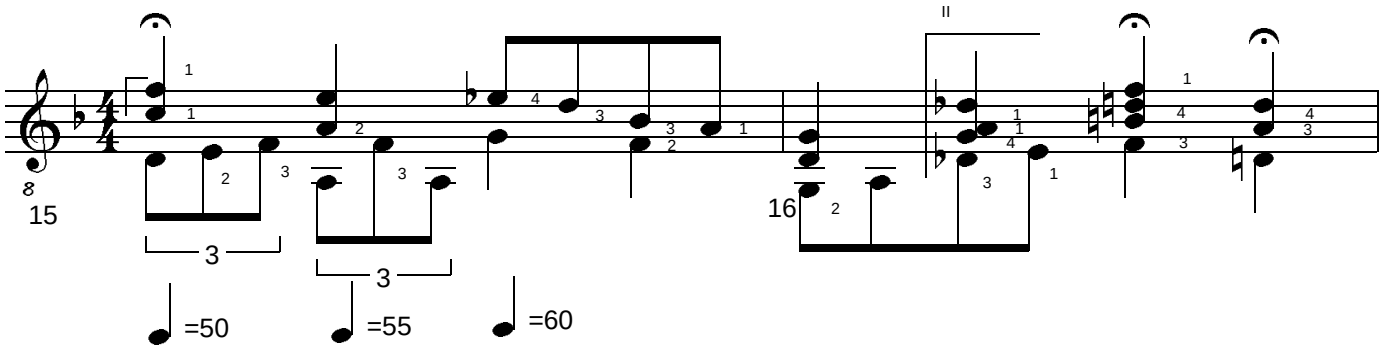
accel.

a tempo



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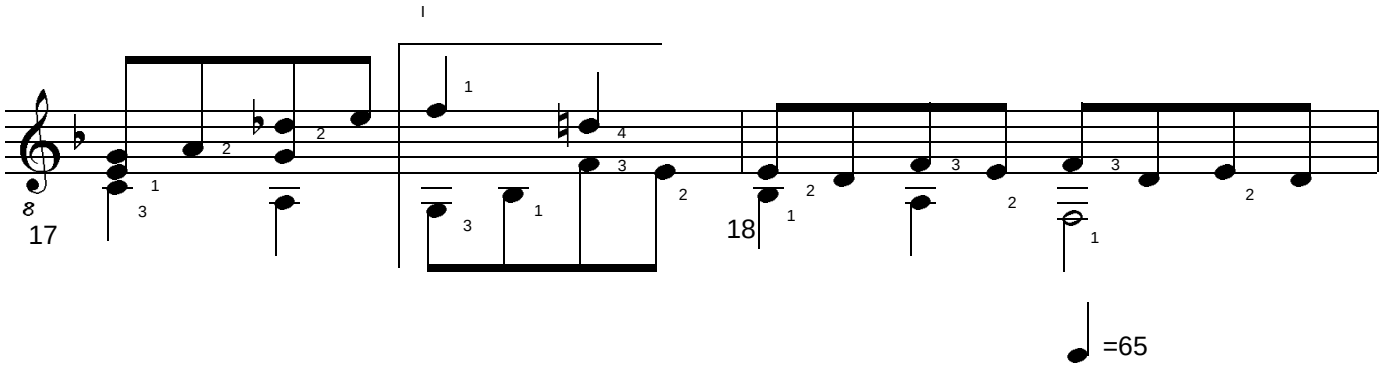

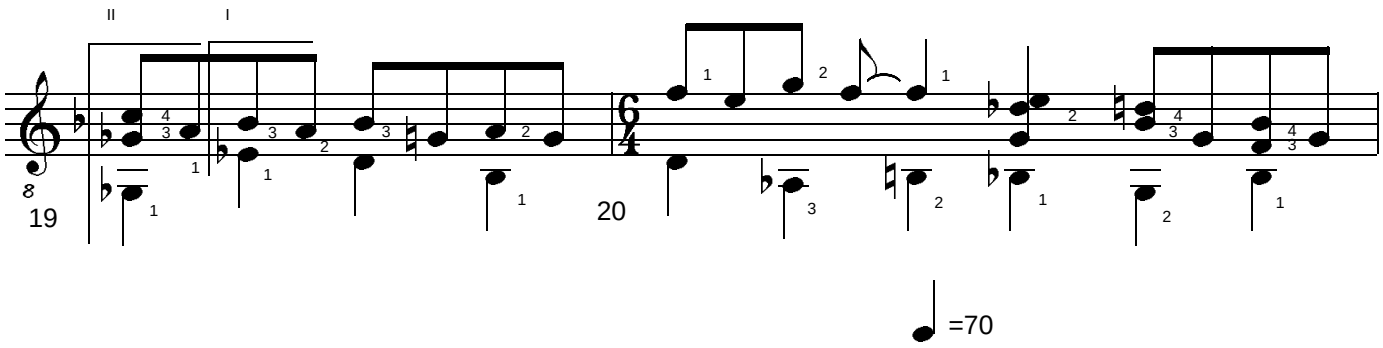

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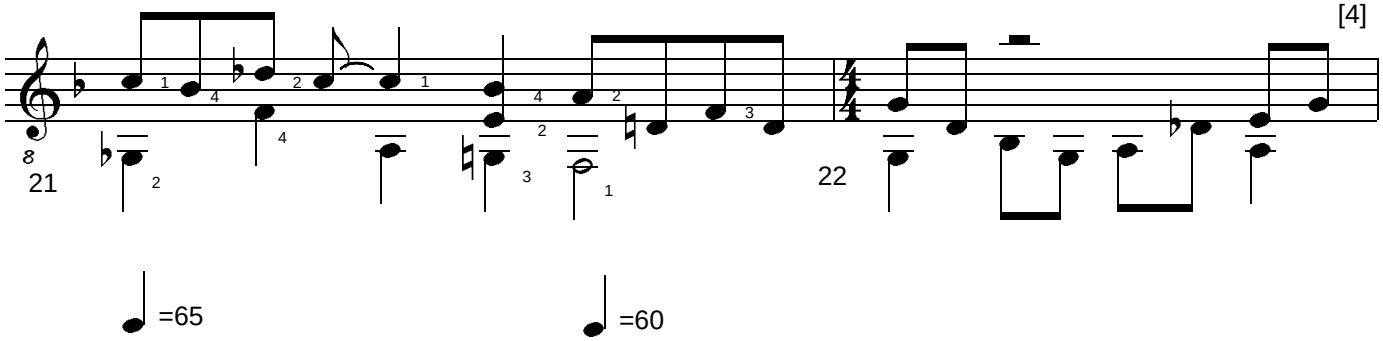

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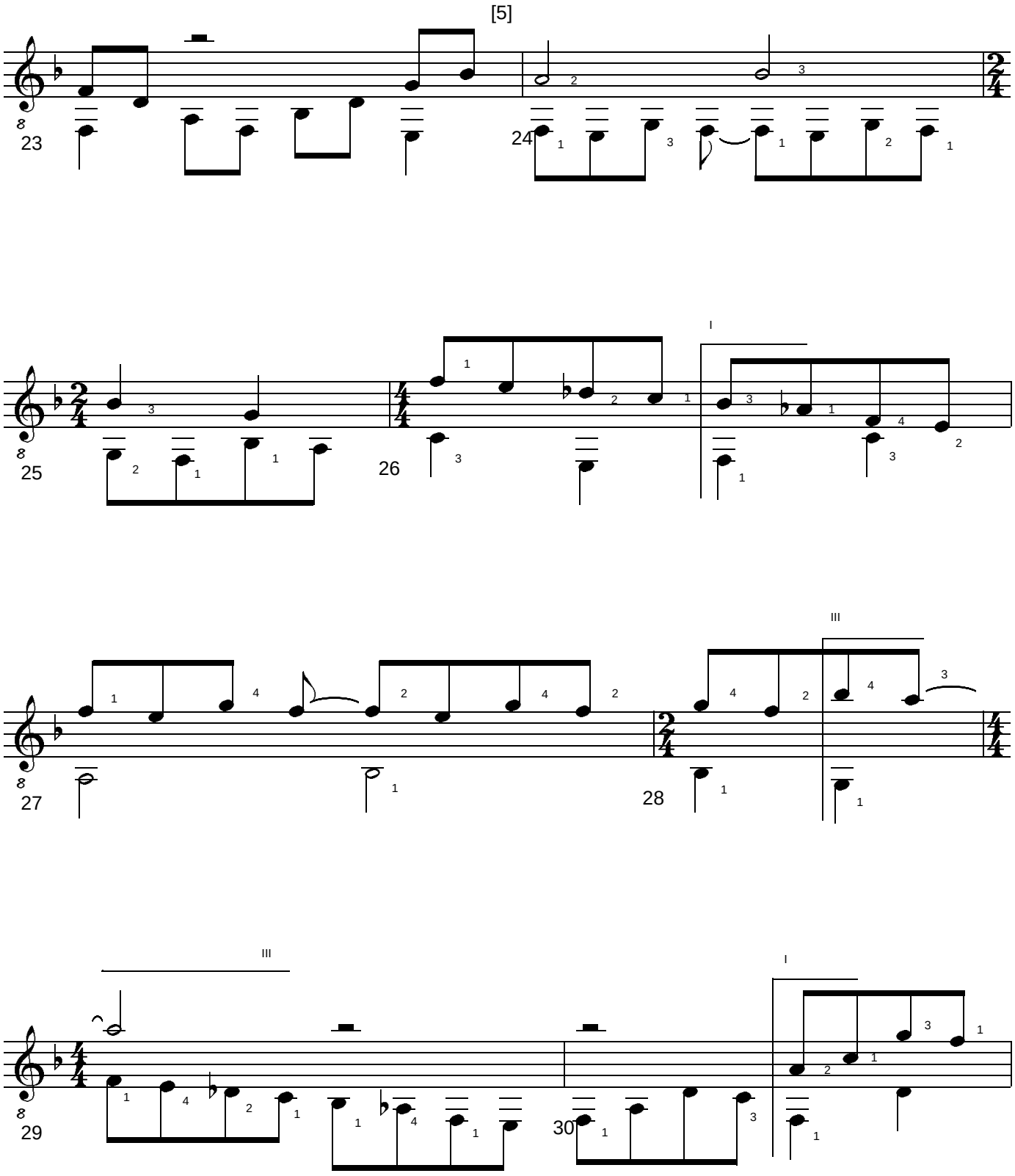

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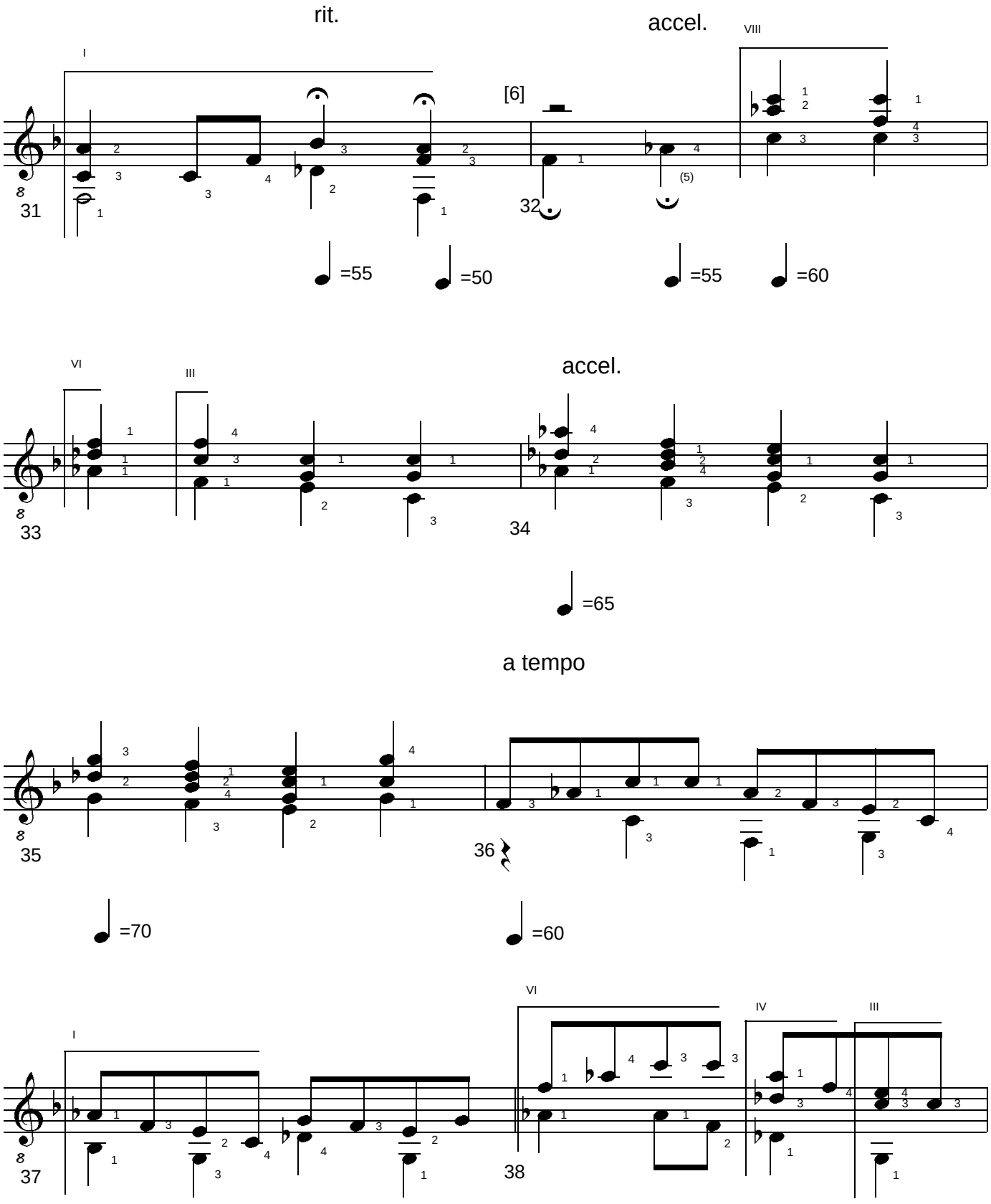

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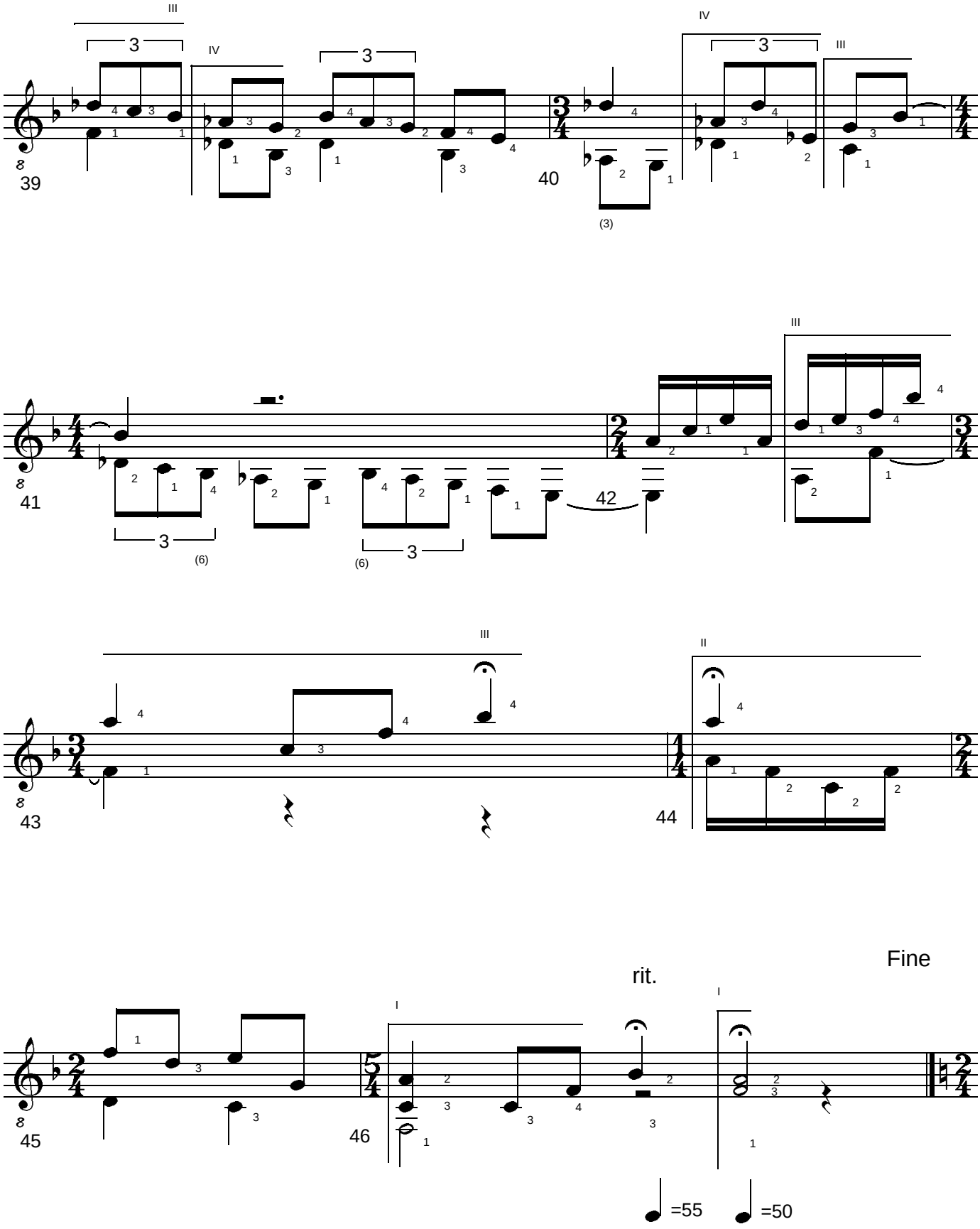

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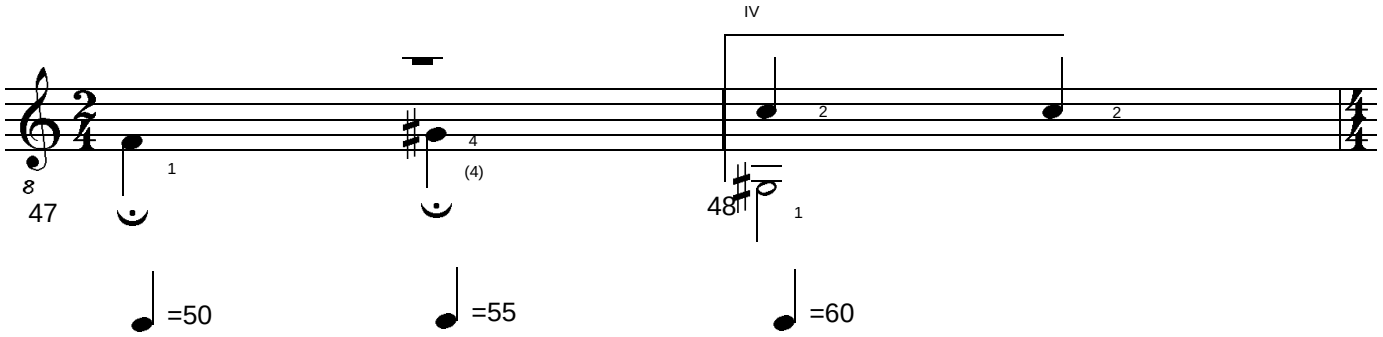
2. Movement: Allegretto

accel.



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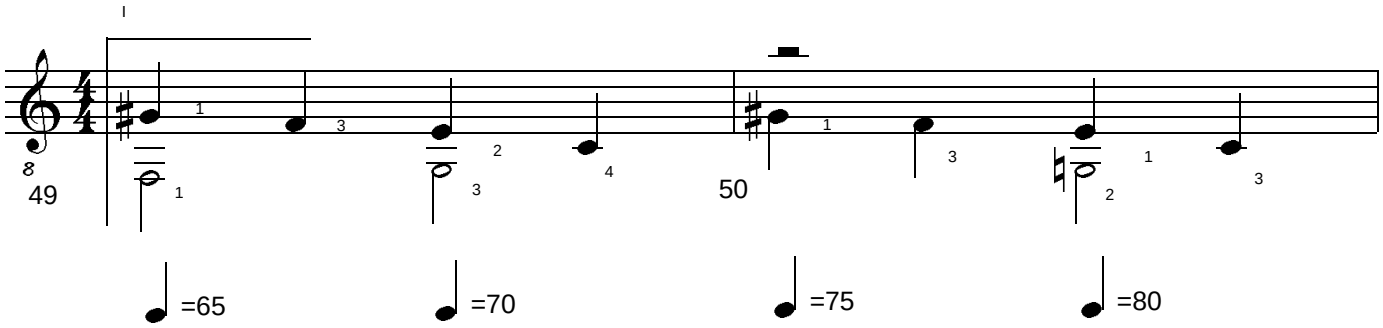

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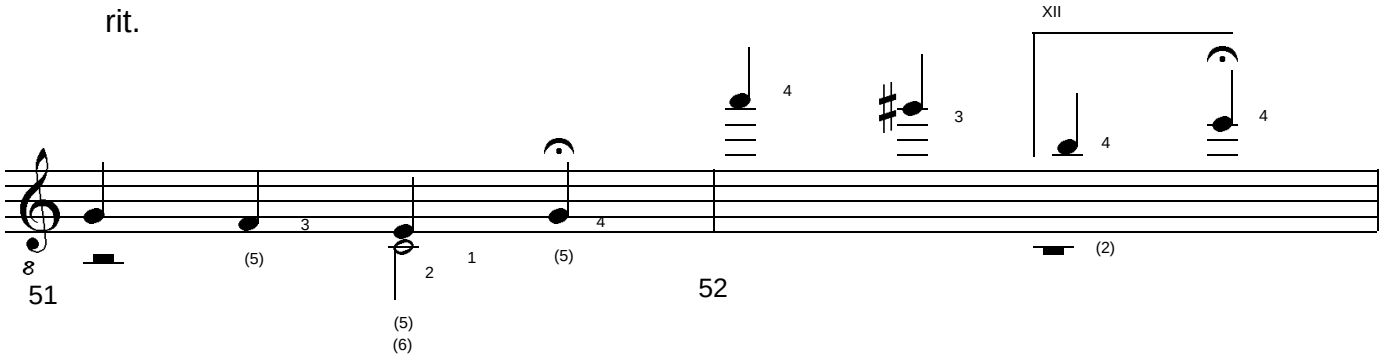

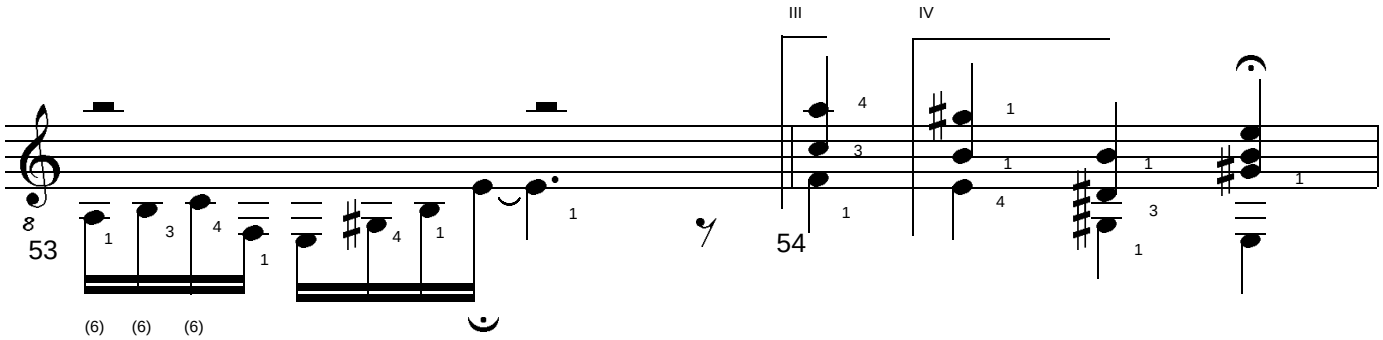

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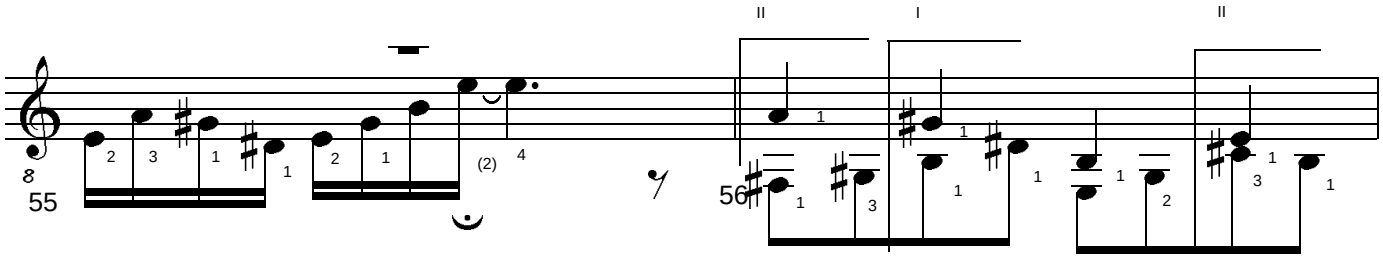

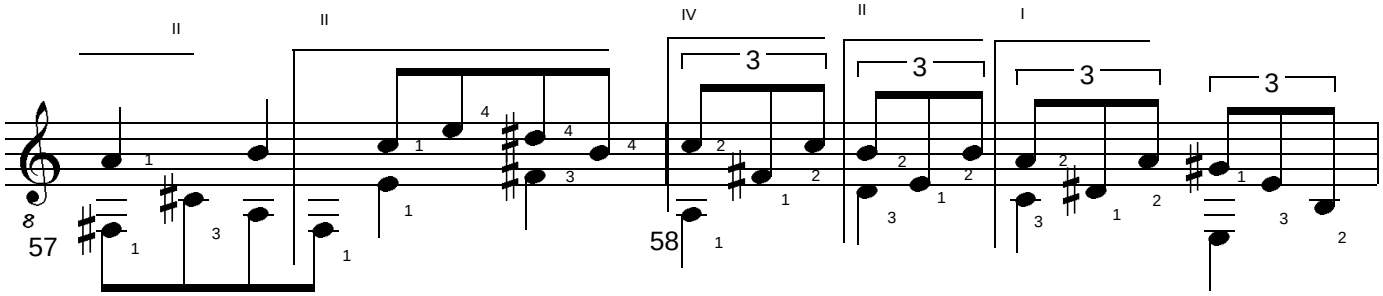

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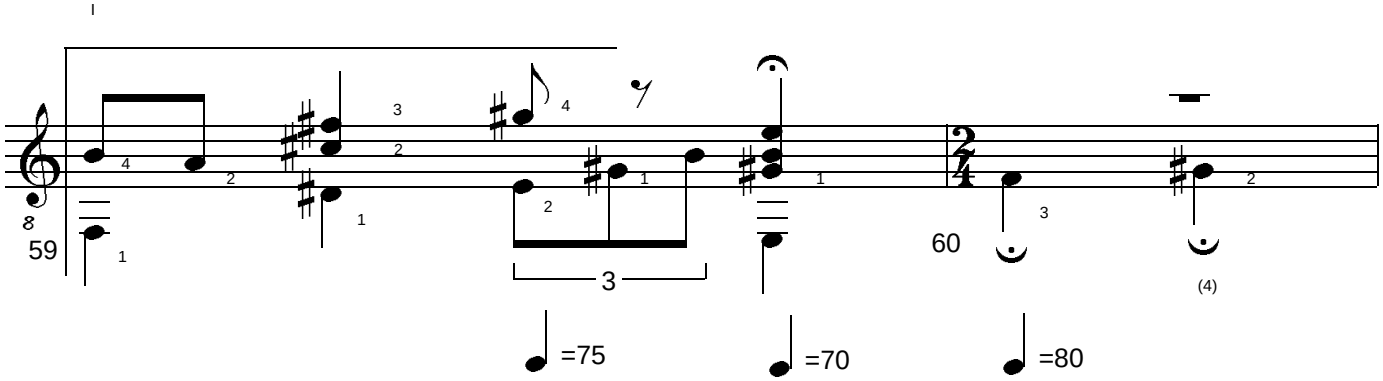

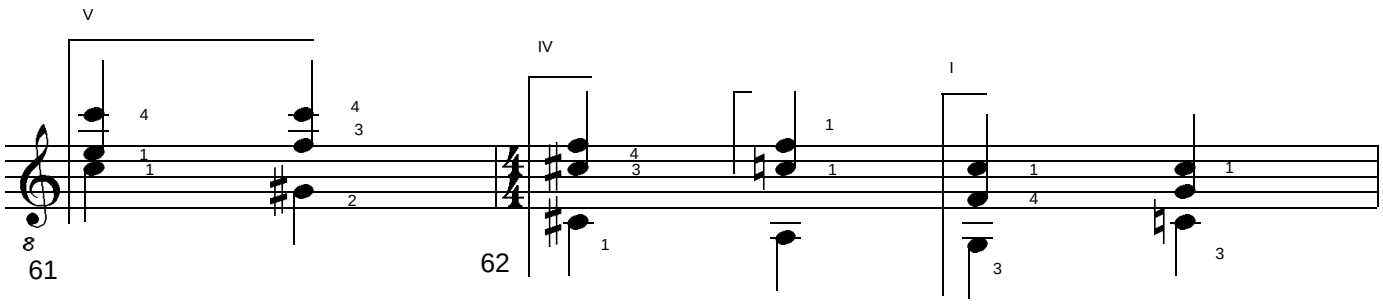

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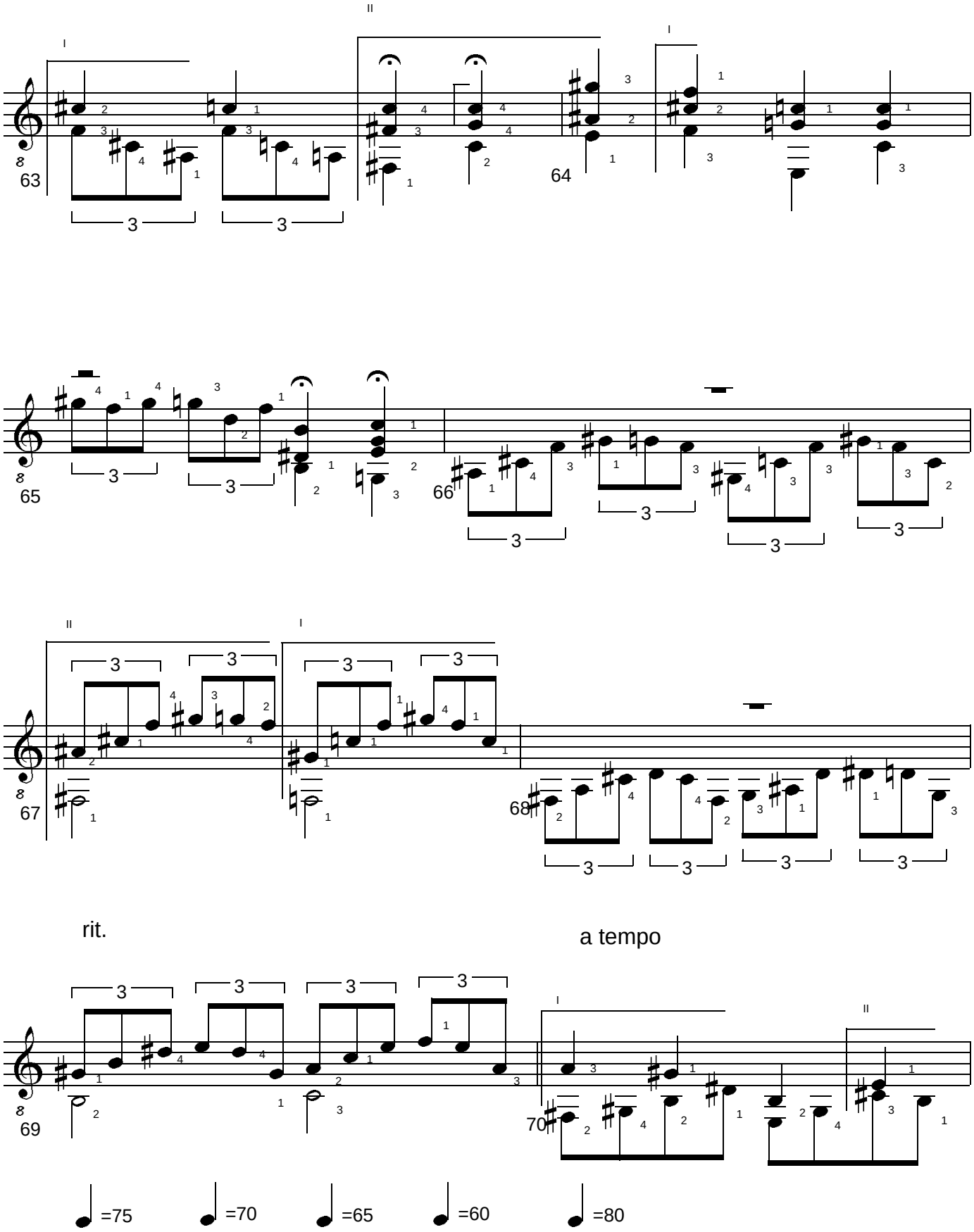

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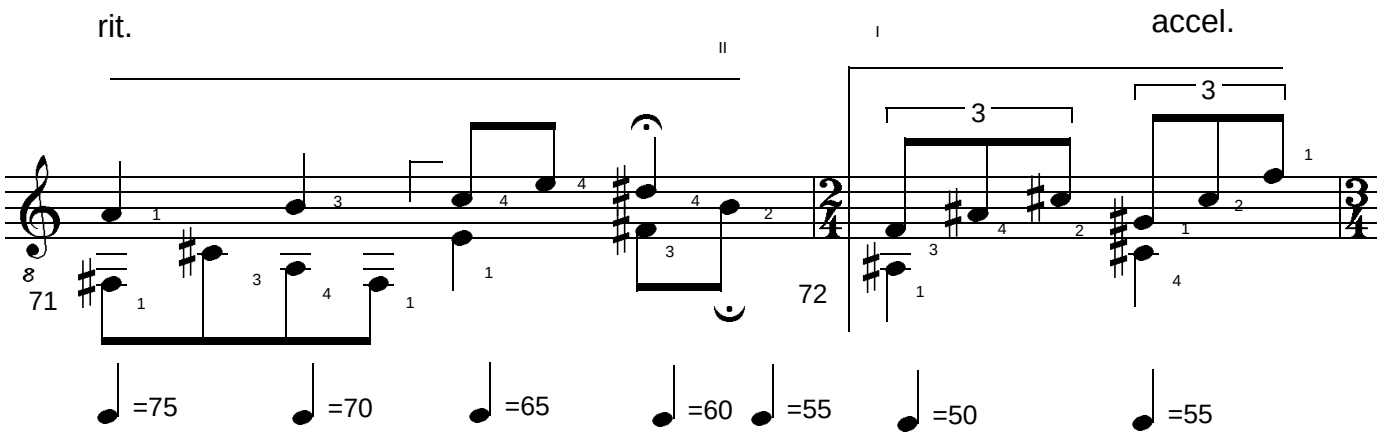

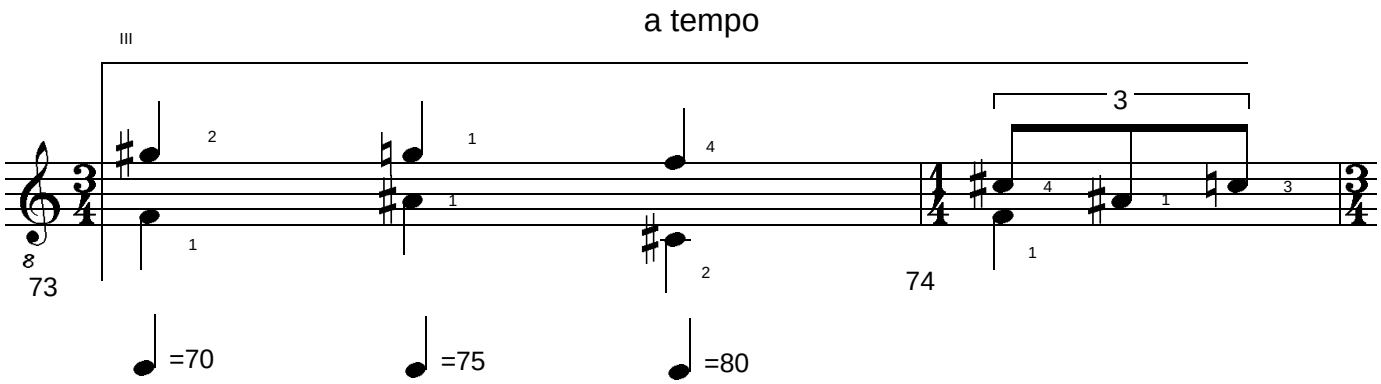

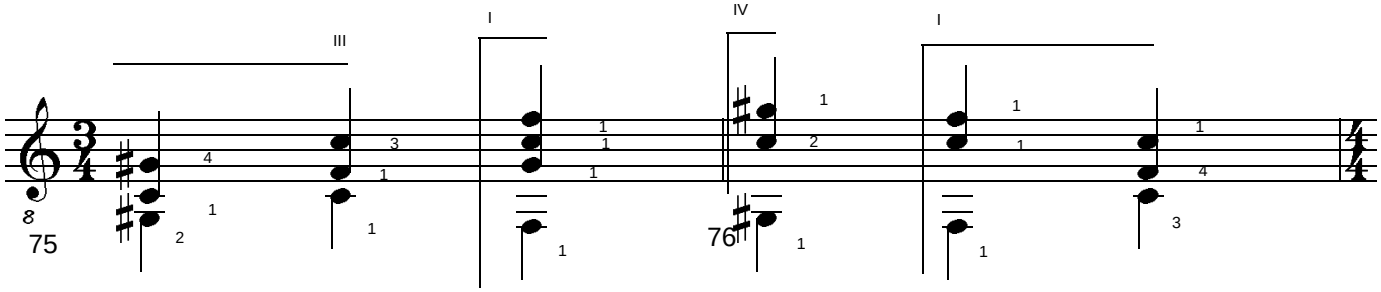

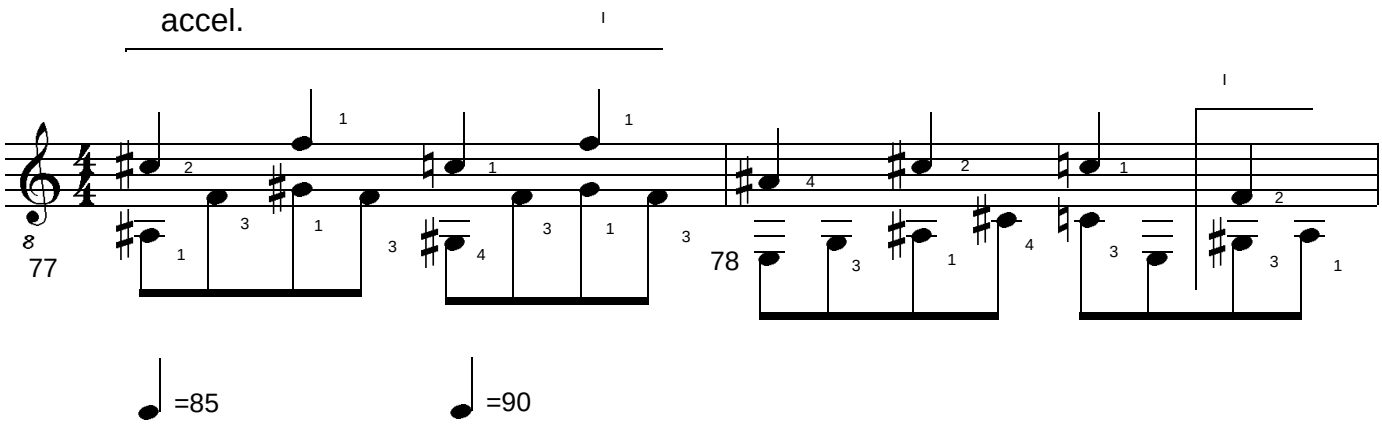

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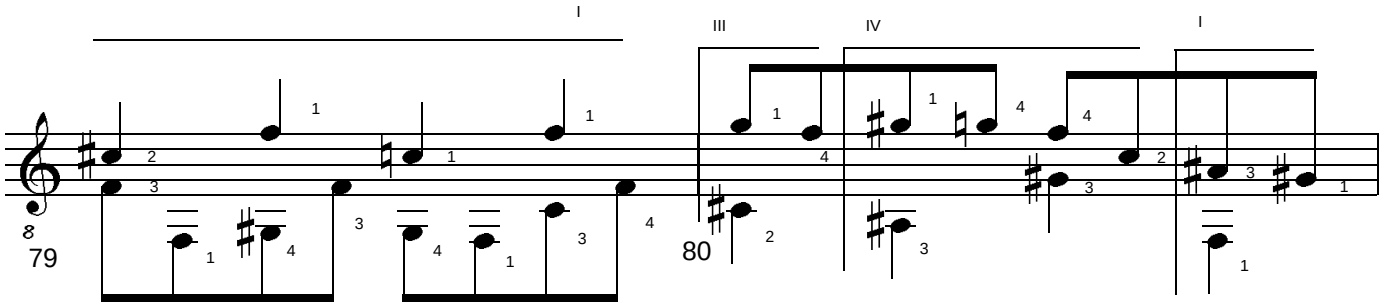

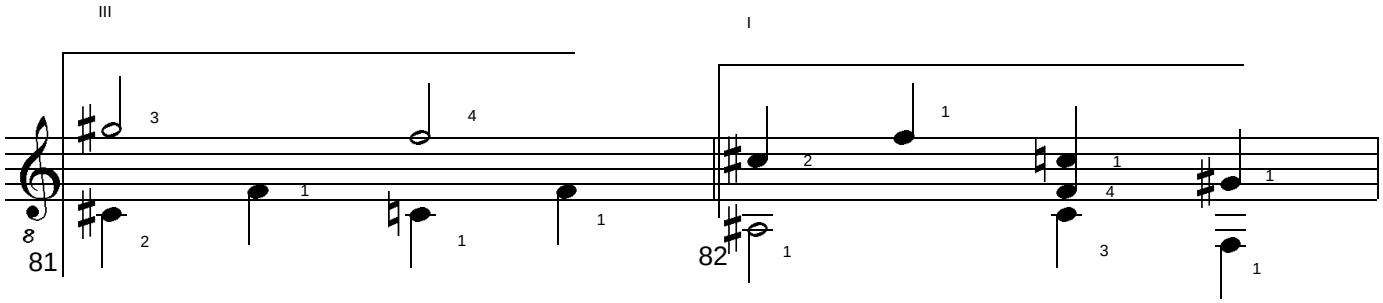

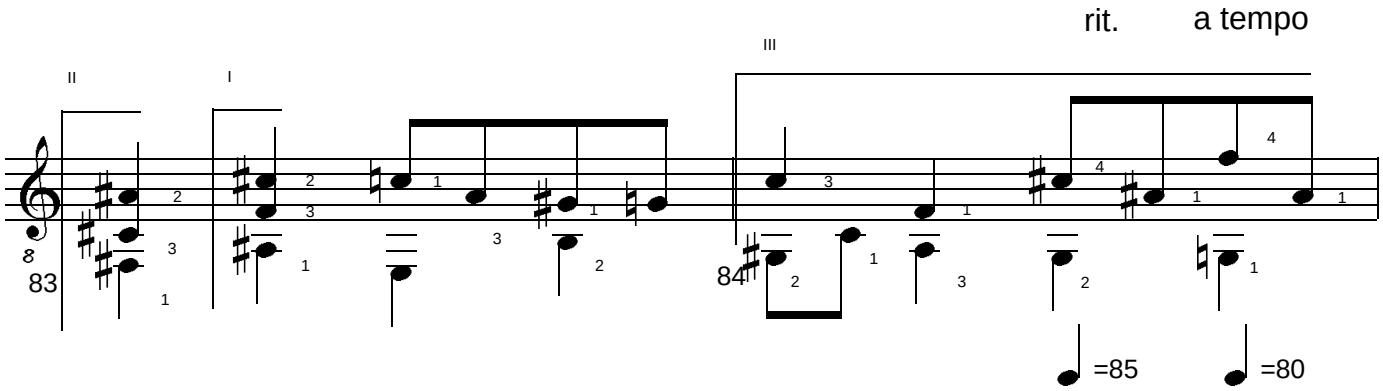

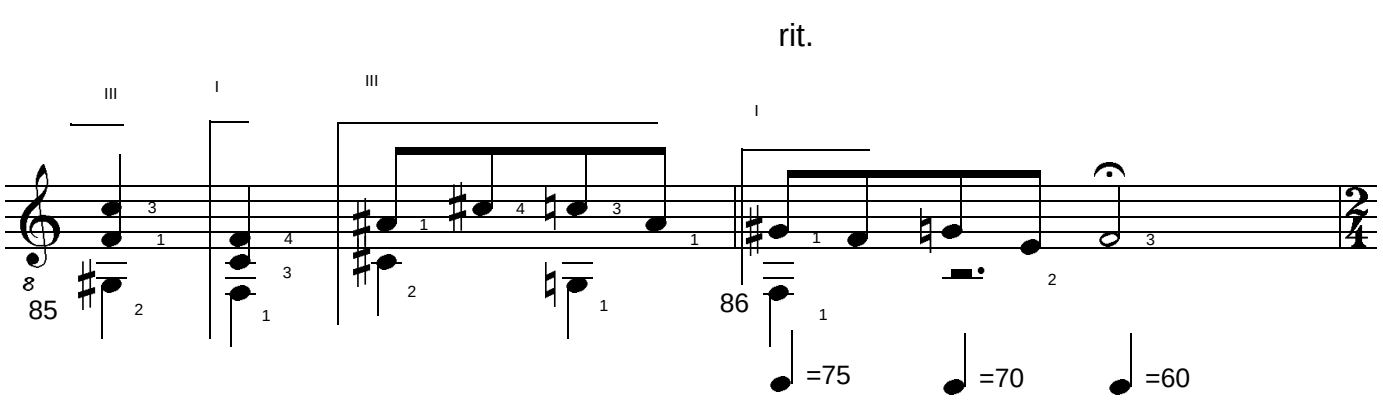

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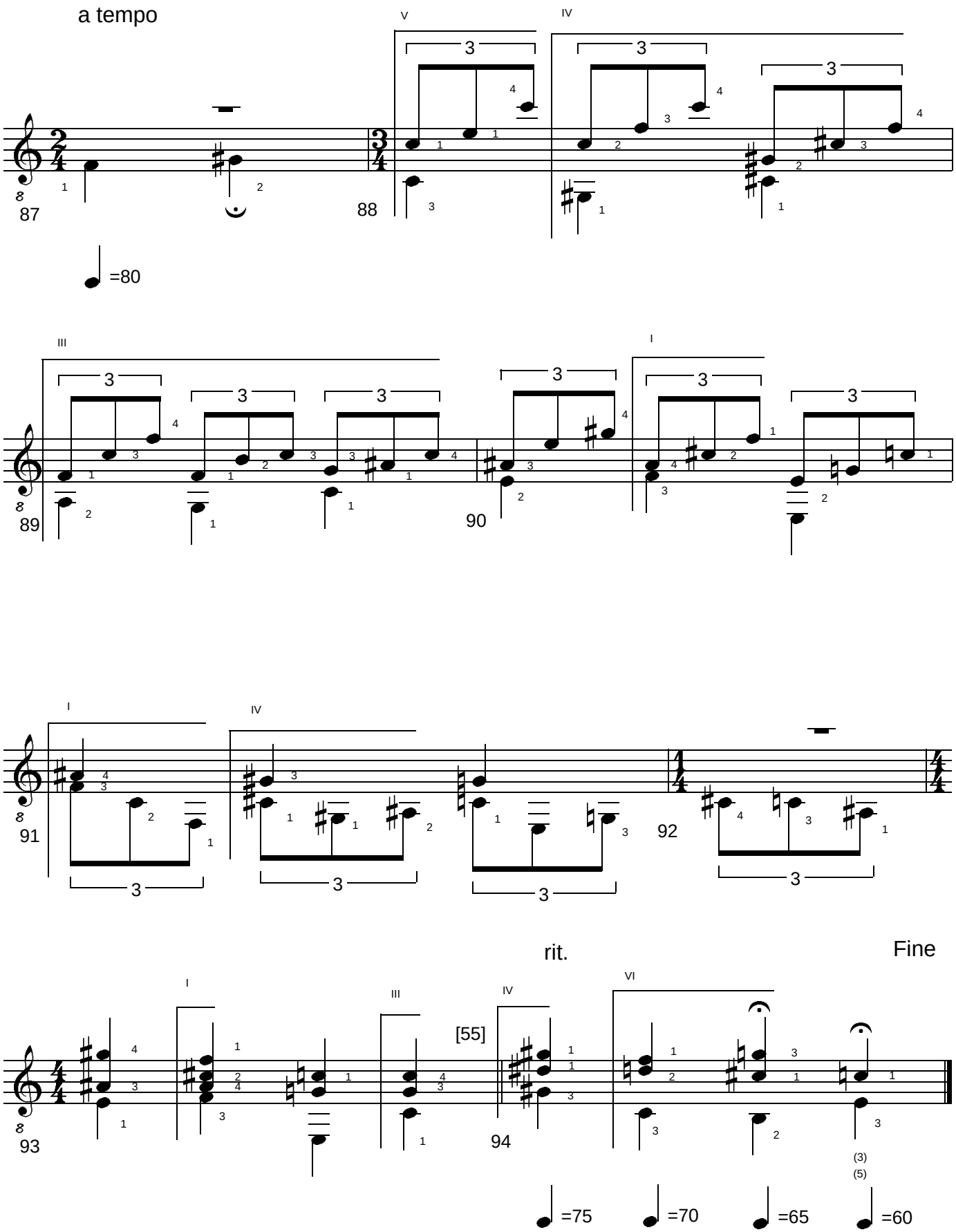

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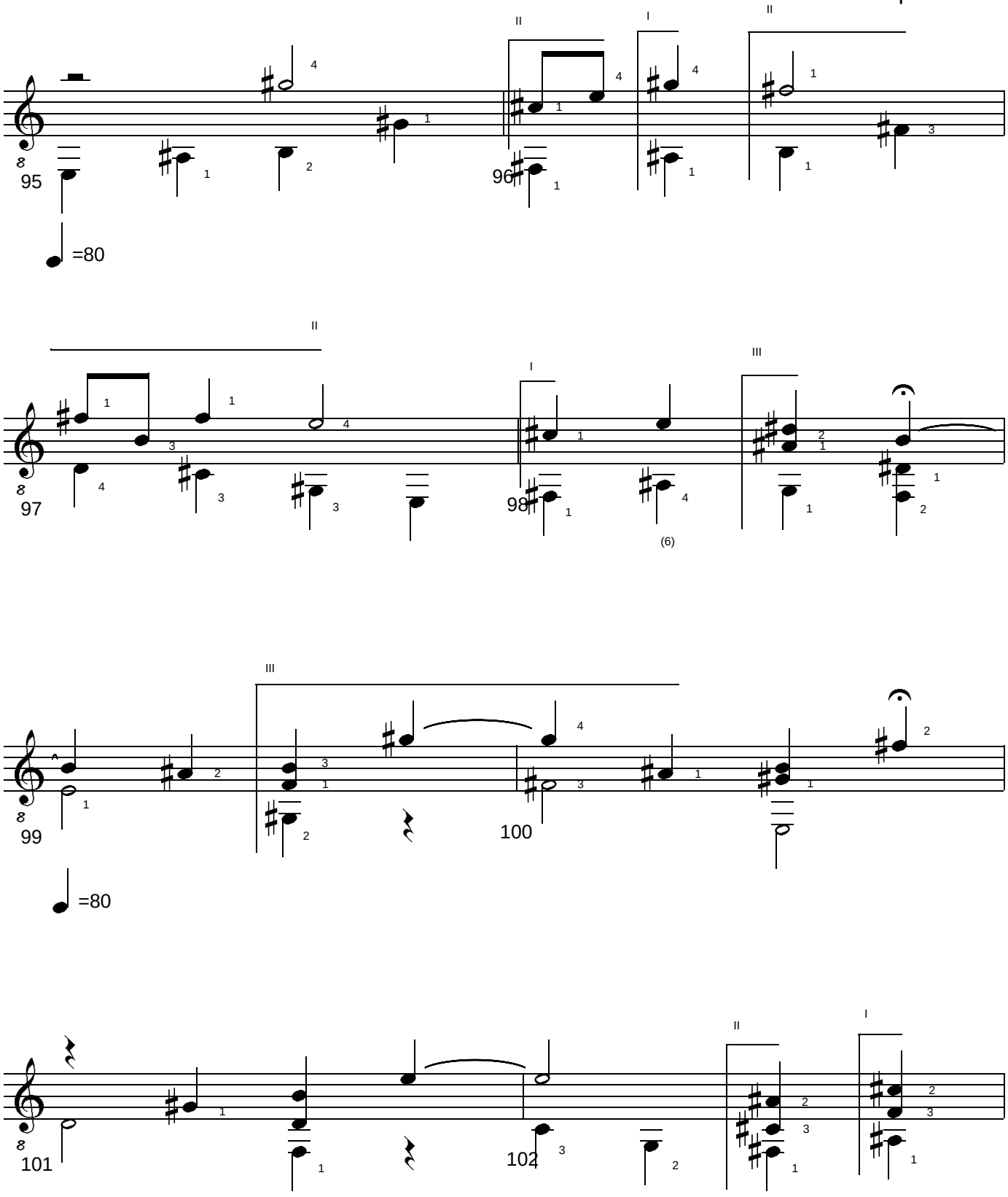
Splinter #4 (2007) - 1. Movement: Allegretto

op. 65



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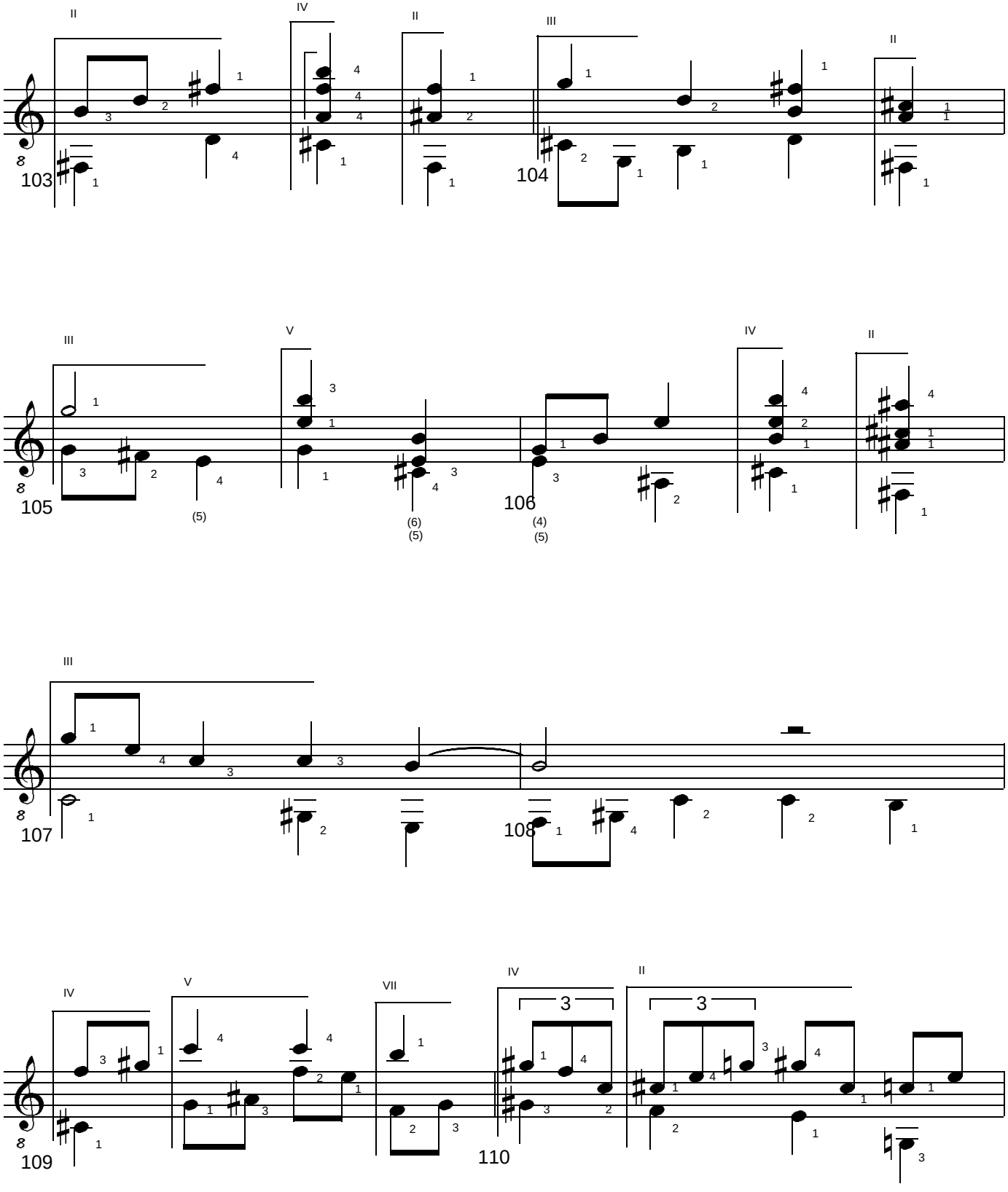

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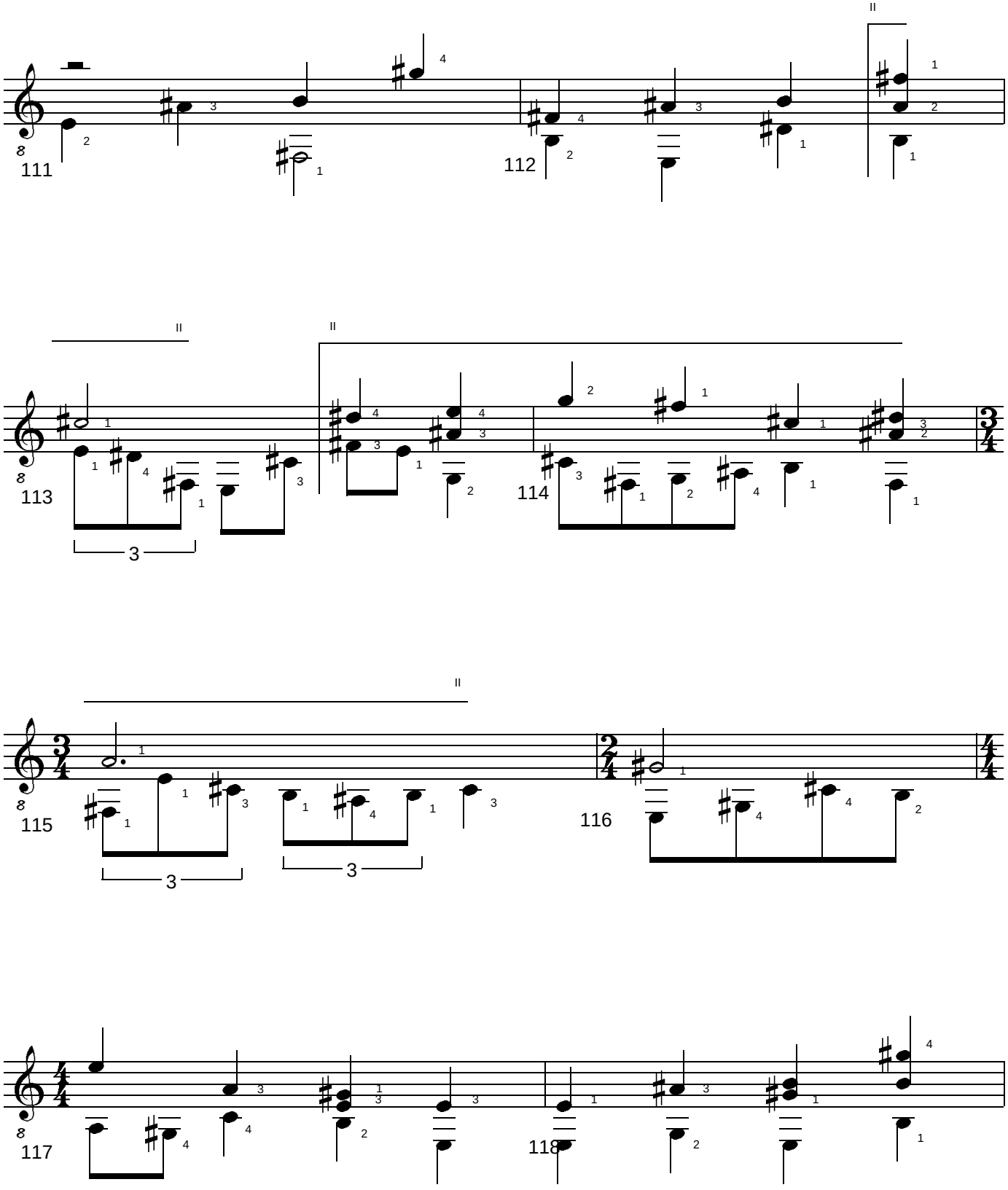

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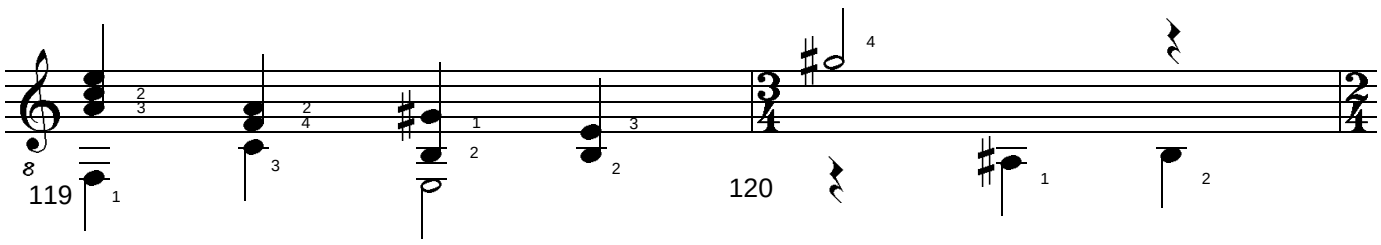

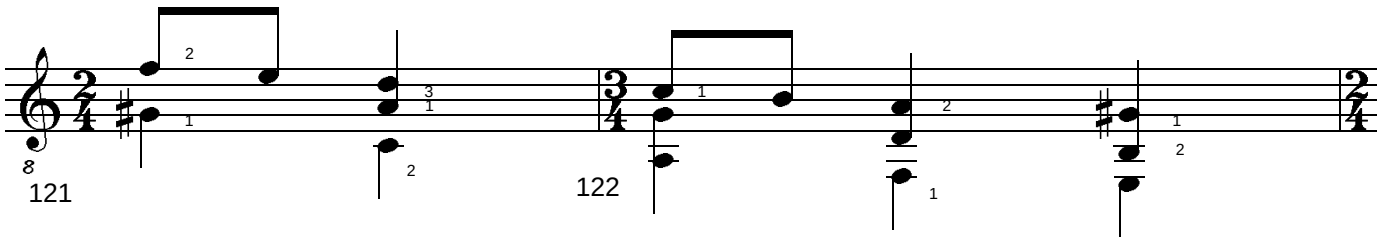

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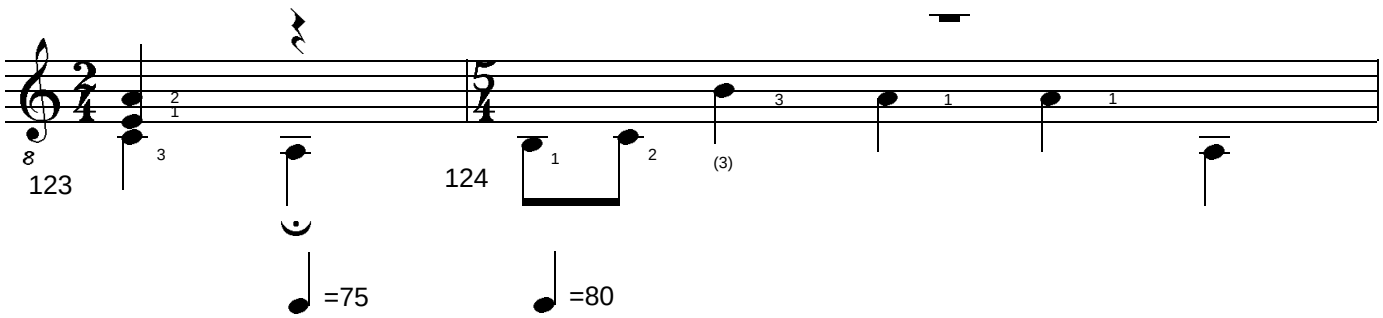

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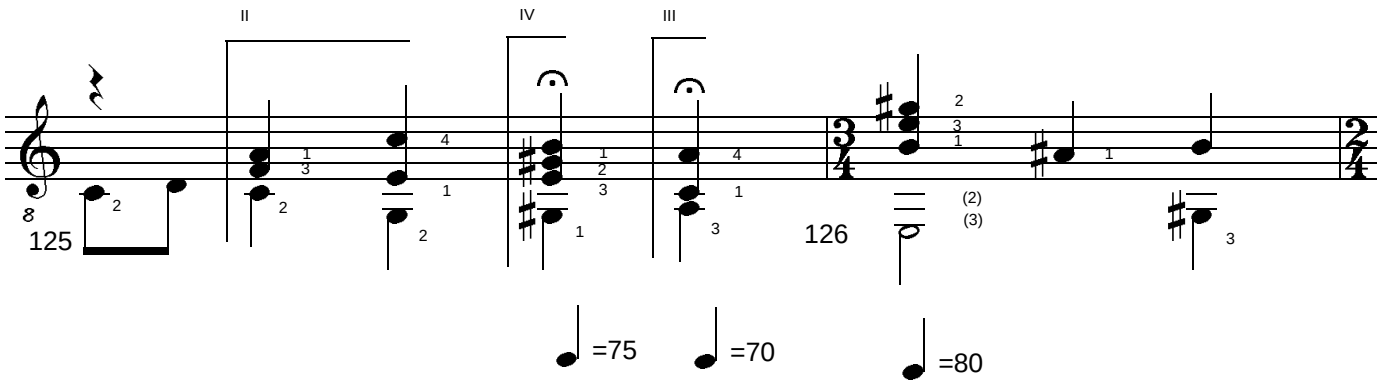

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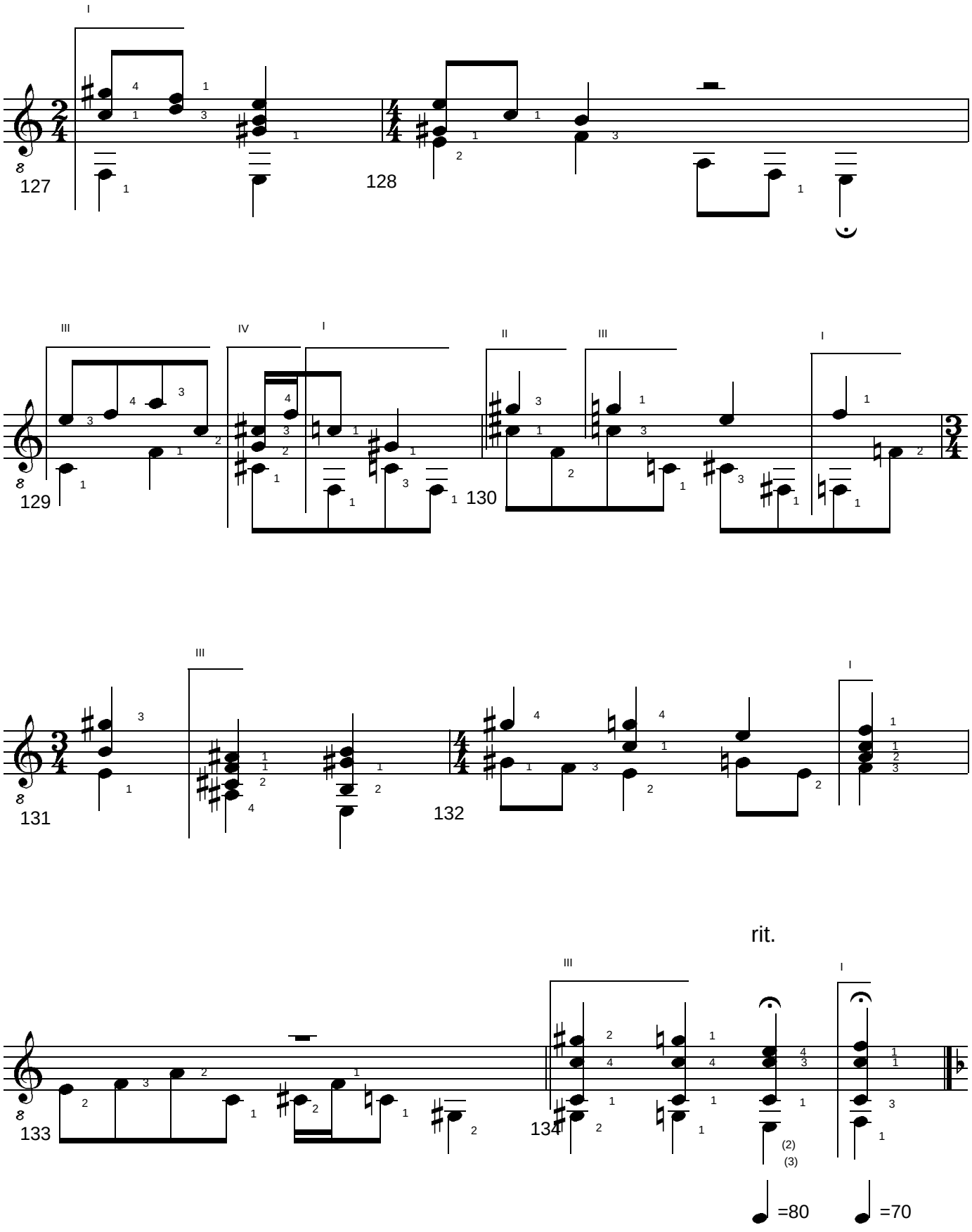

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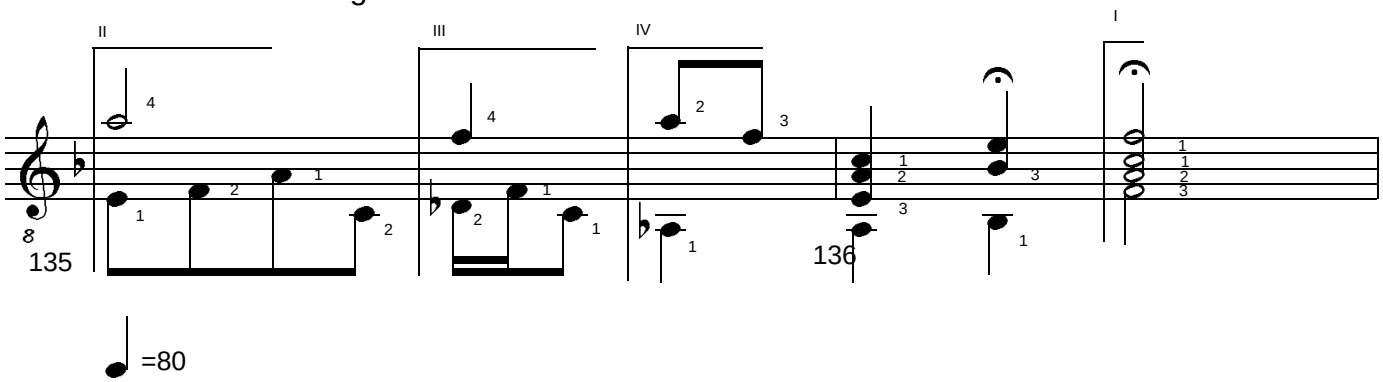
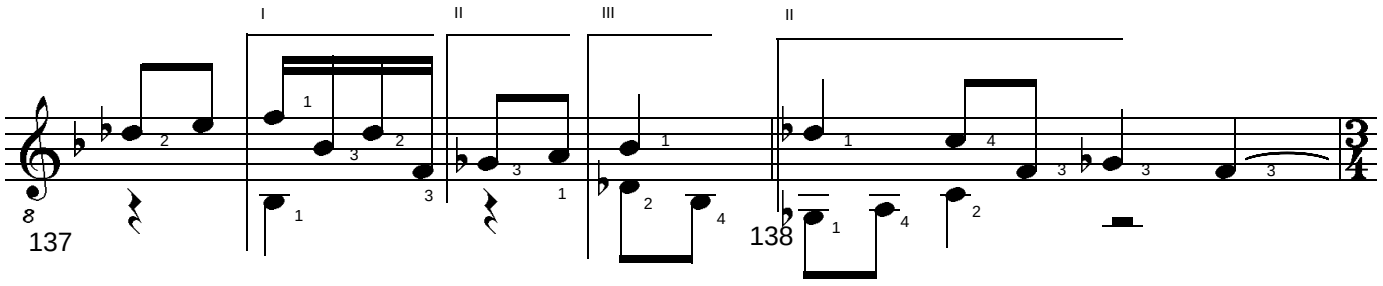
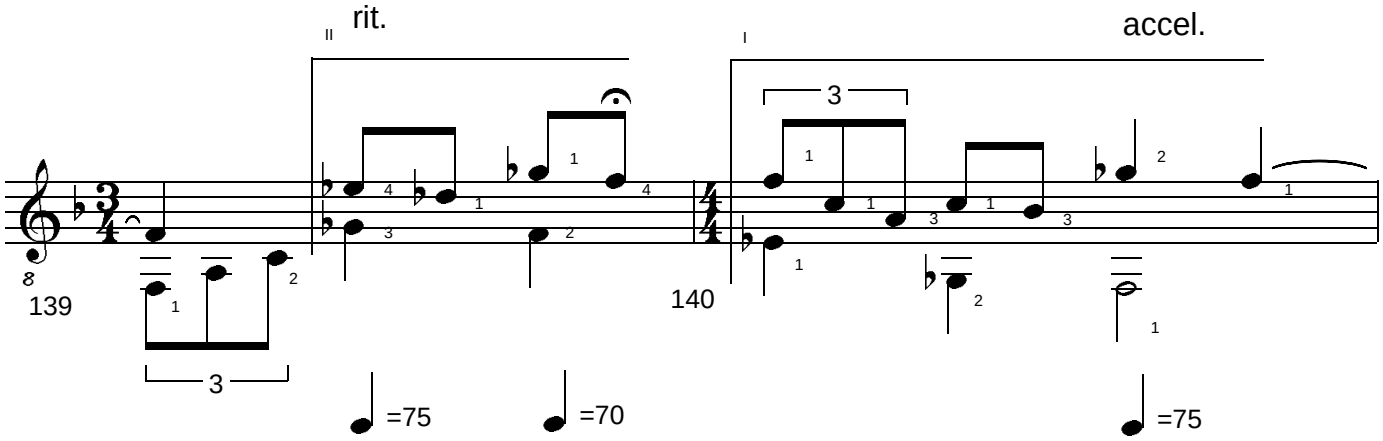
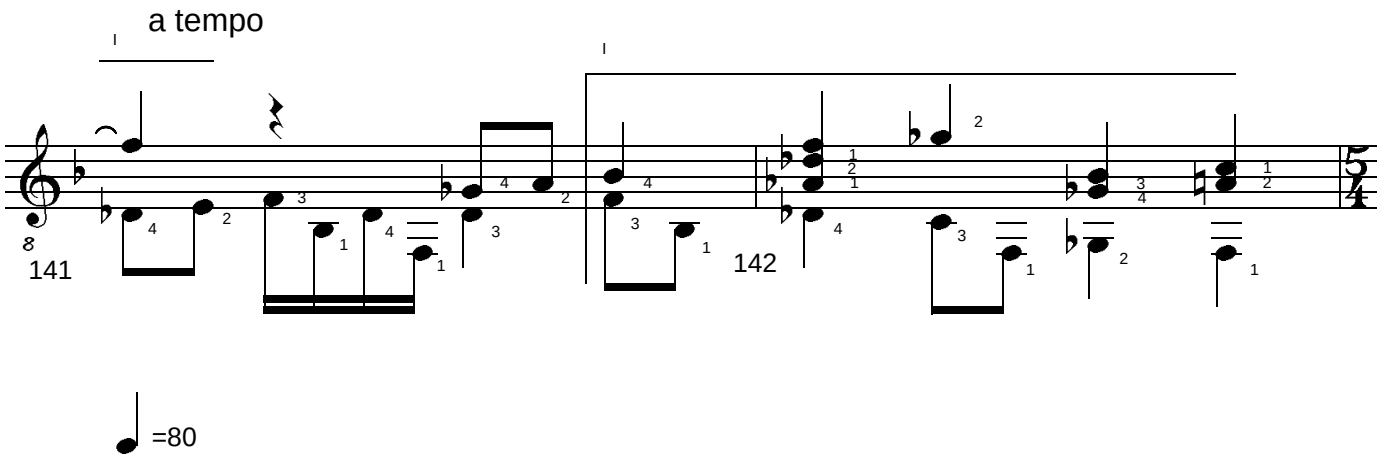
2. Movement: Allegretto









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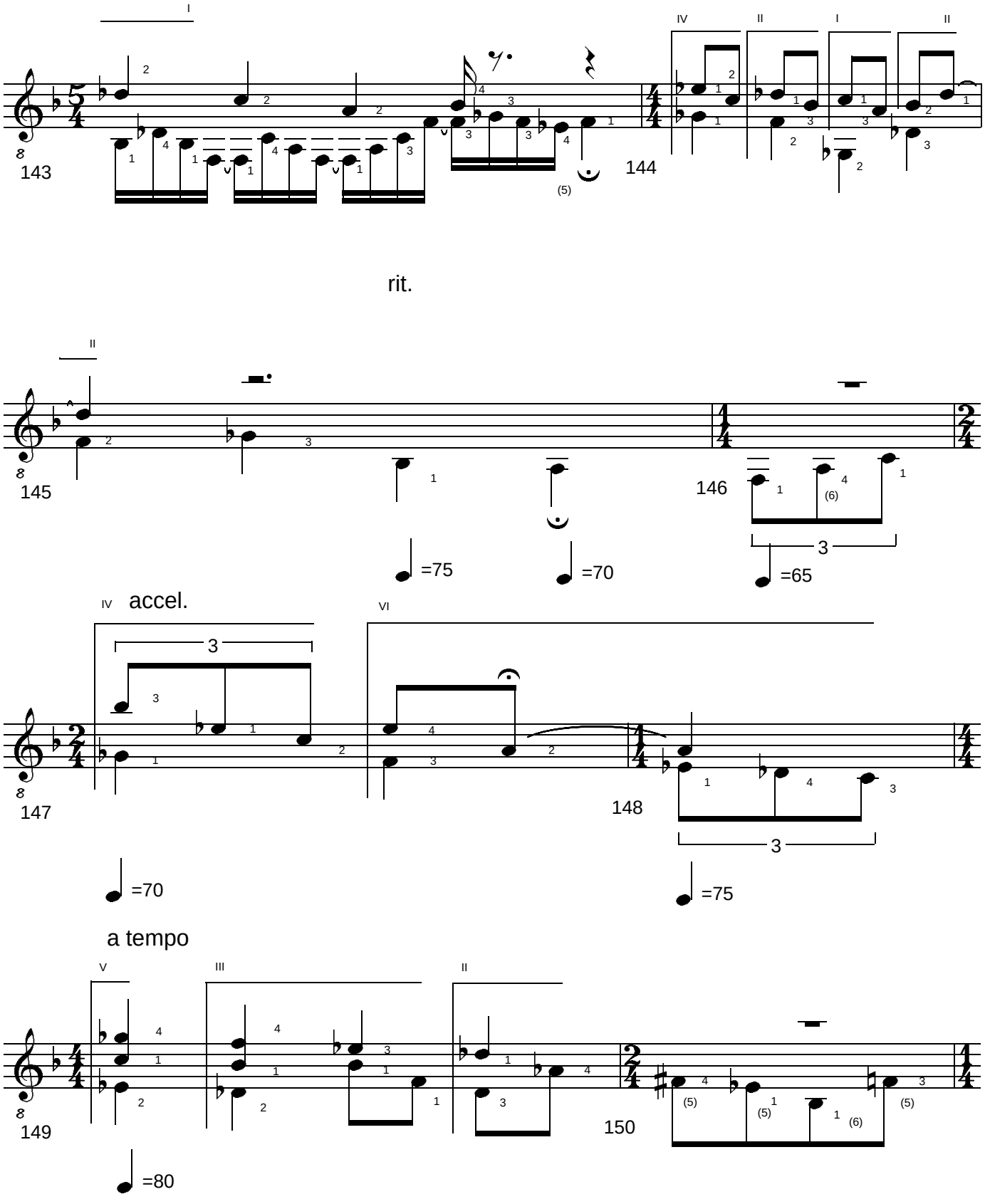

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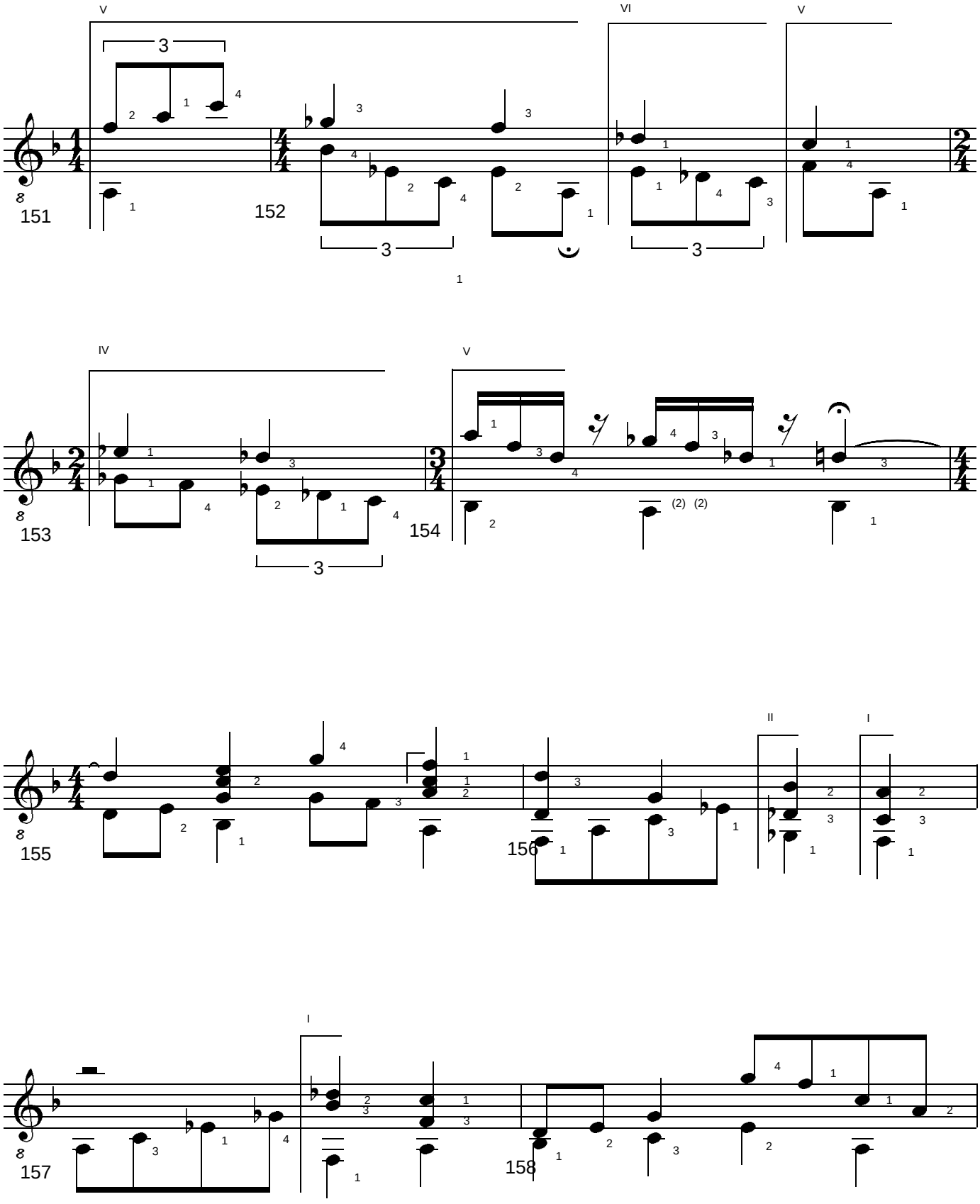

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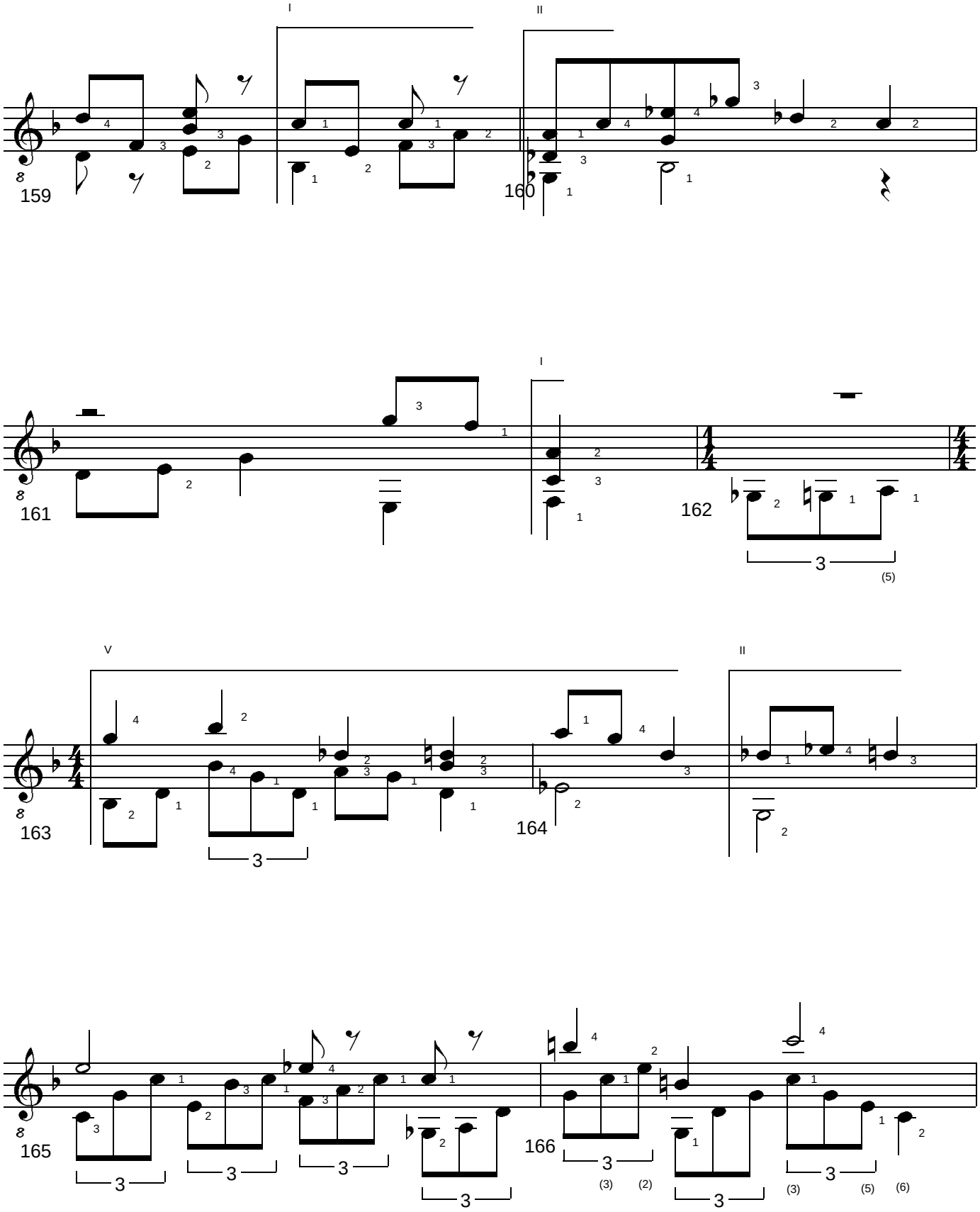

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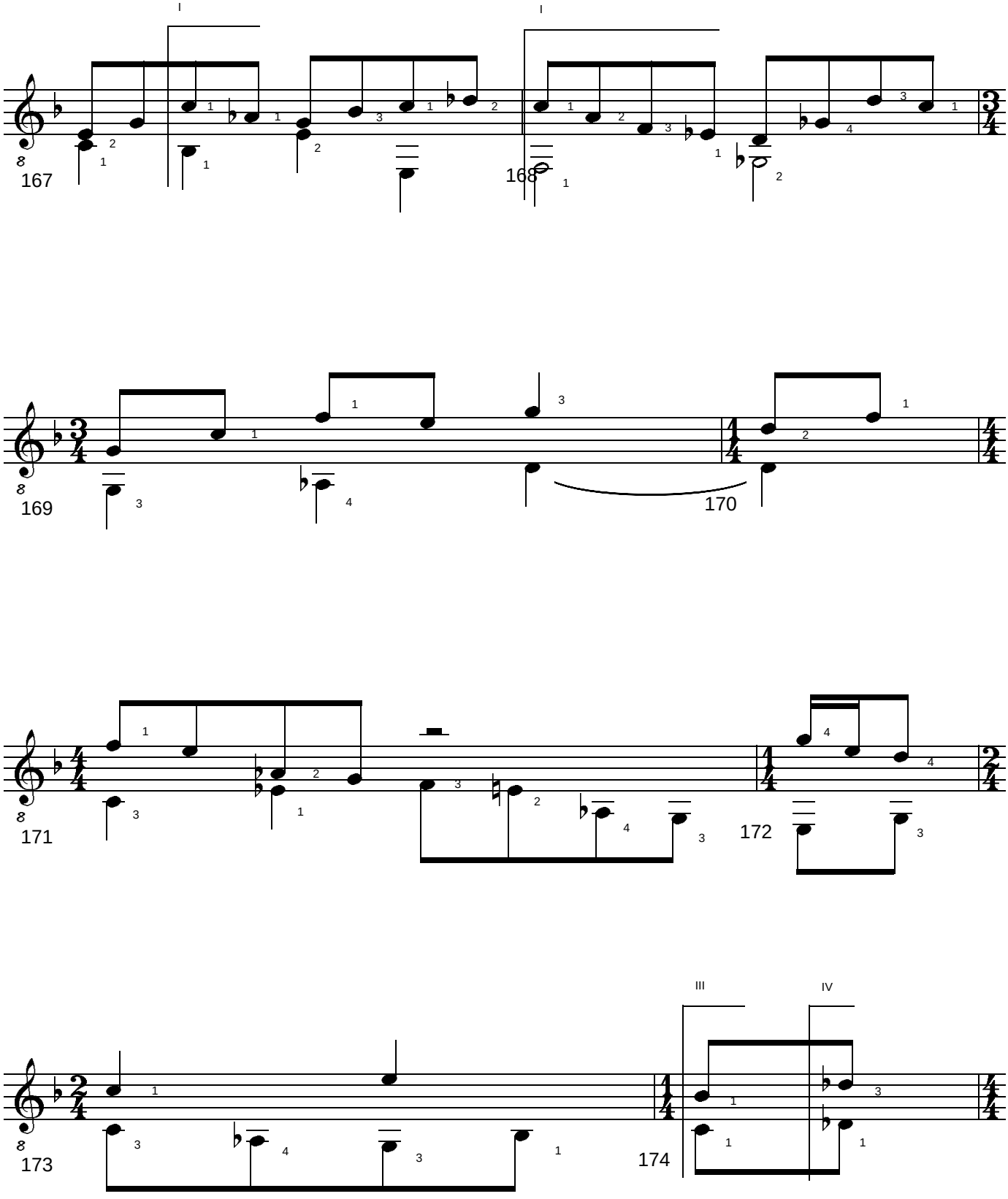

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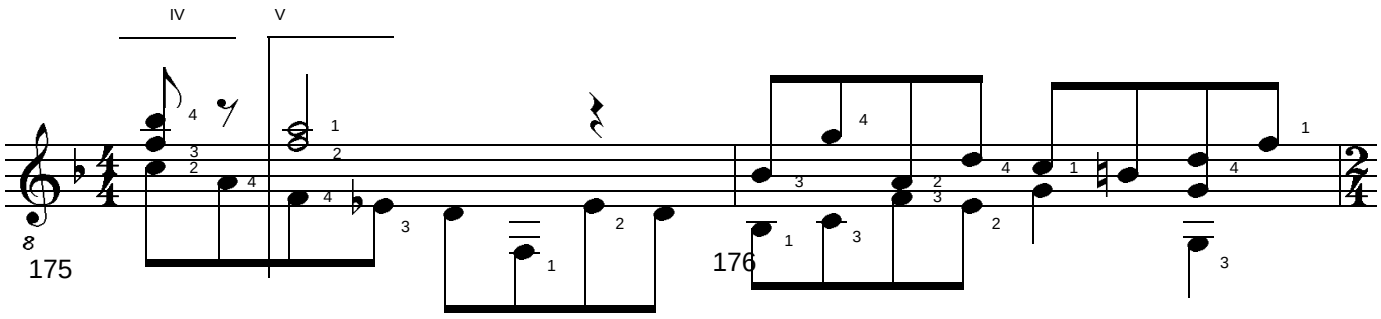

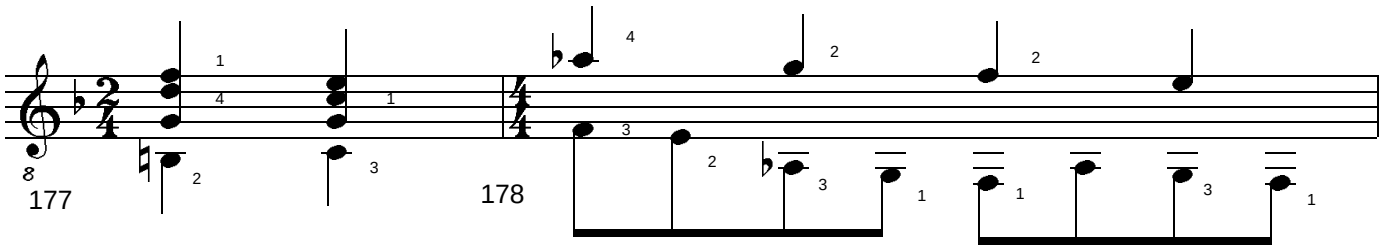

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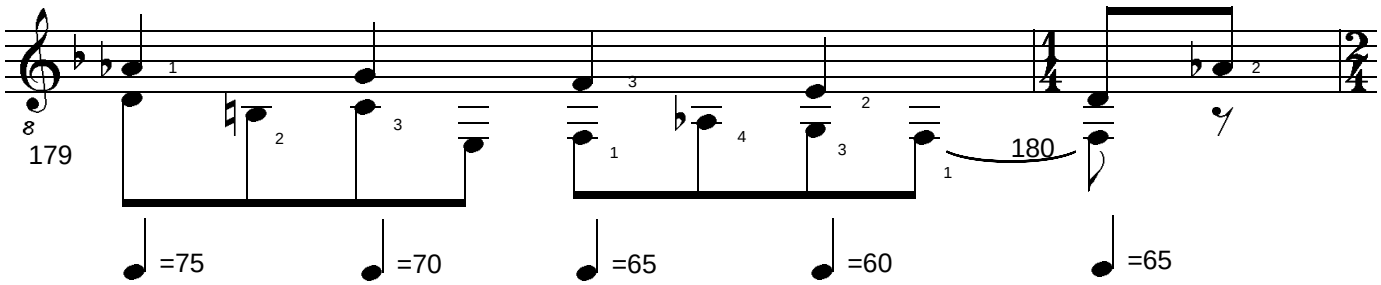

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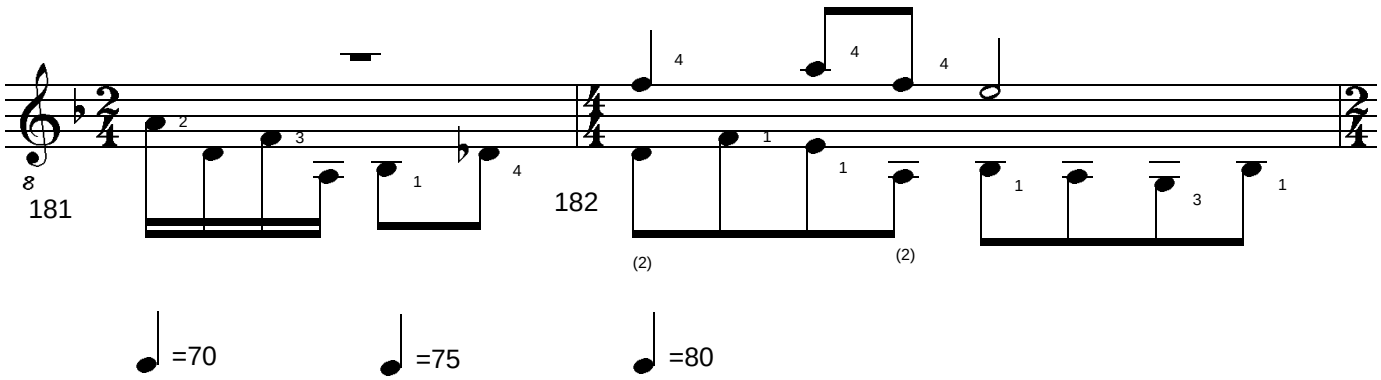

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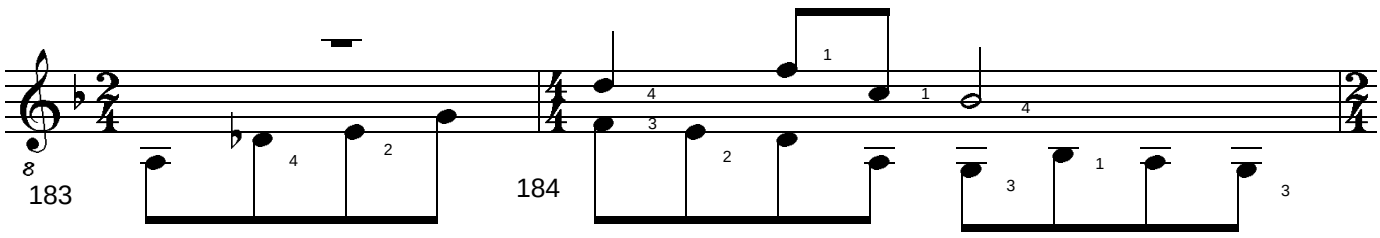
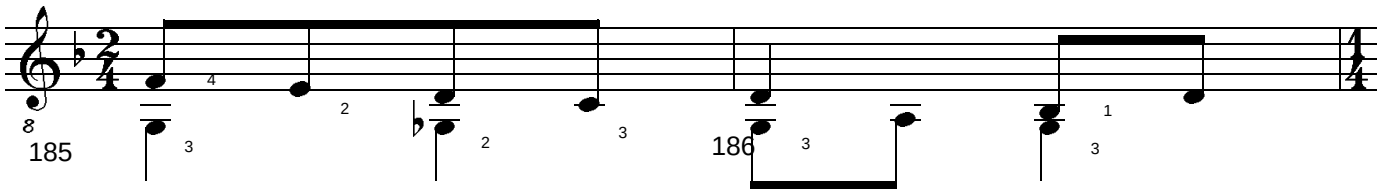
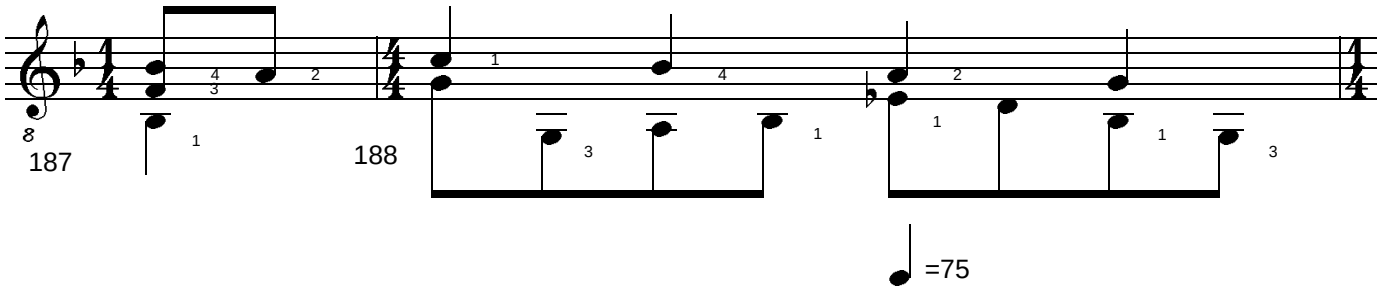




rit.



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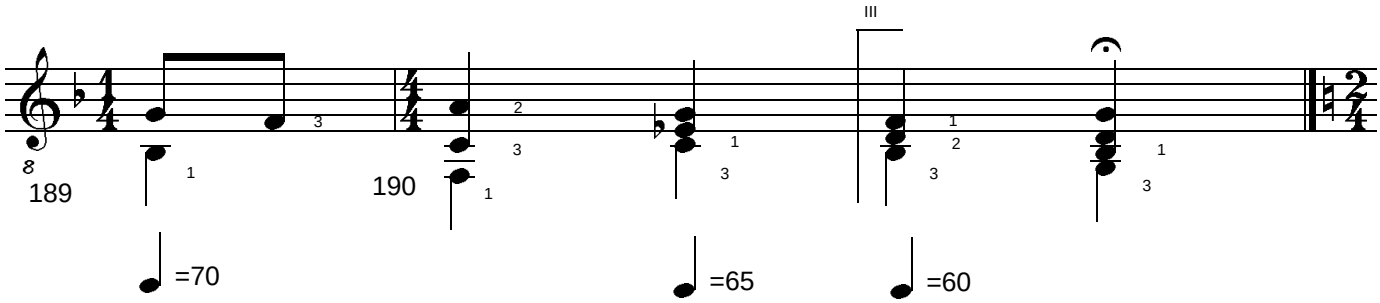

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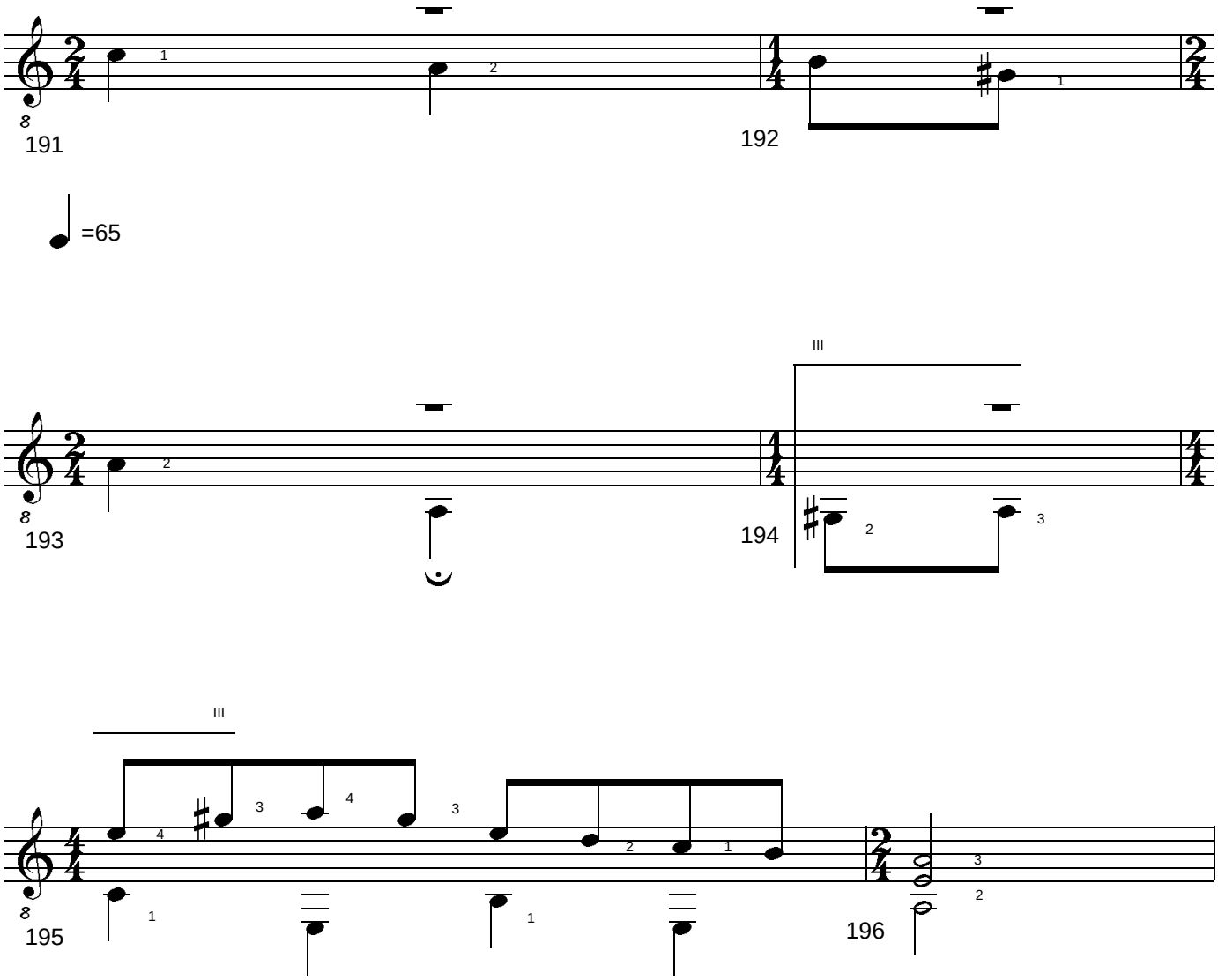
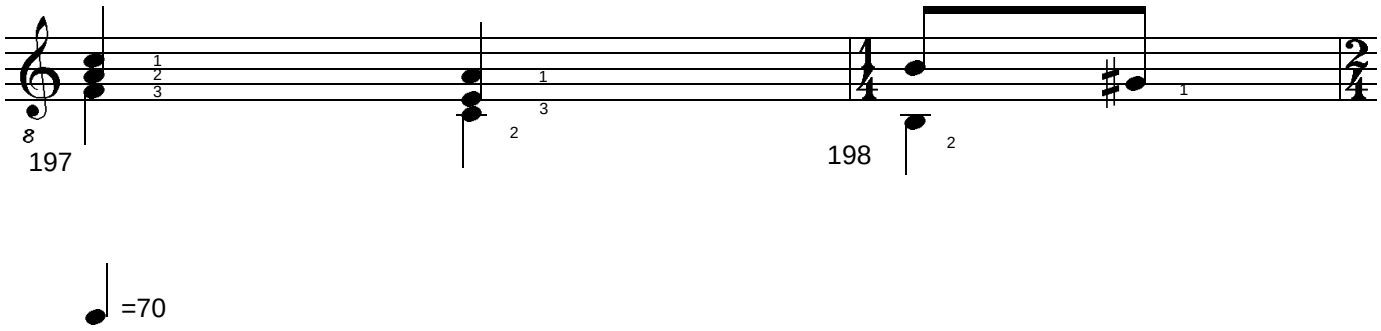
Splinter #5 (2008) - 1. Movement: Moderato

rit.

op.66



a tempo



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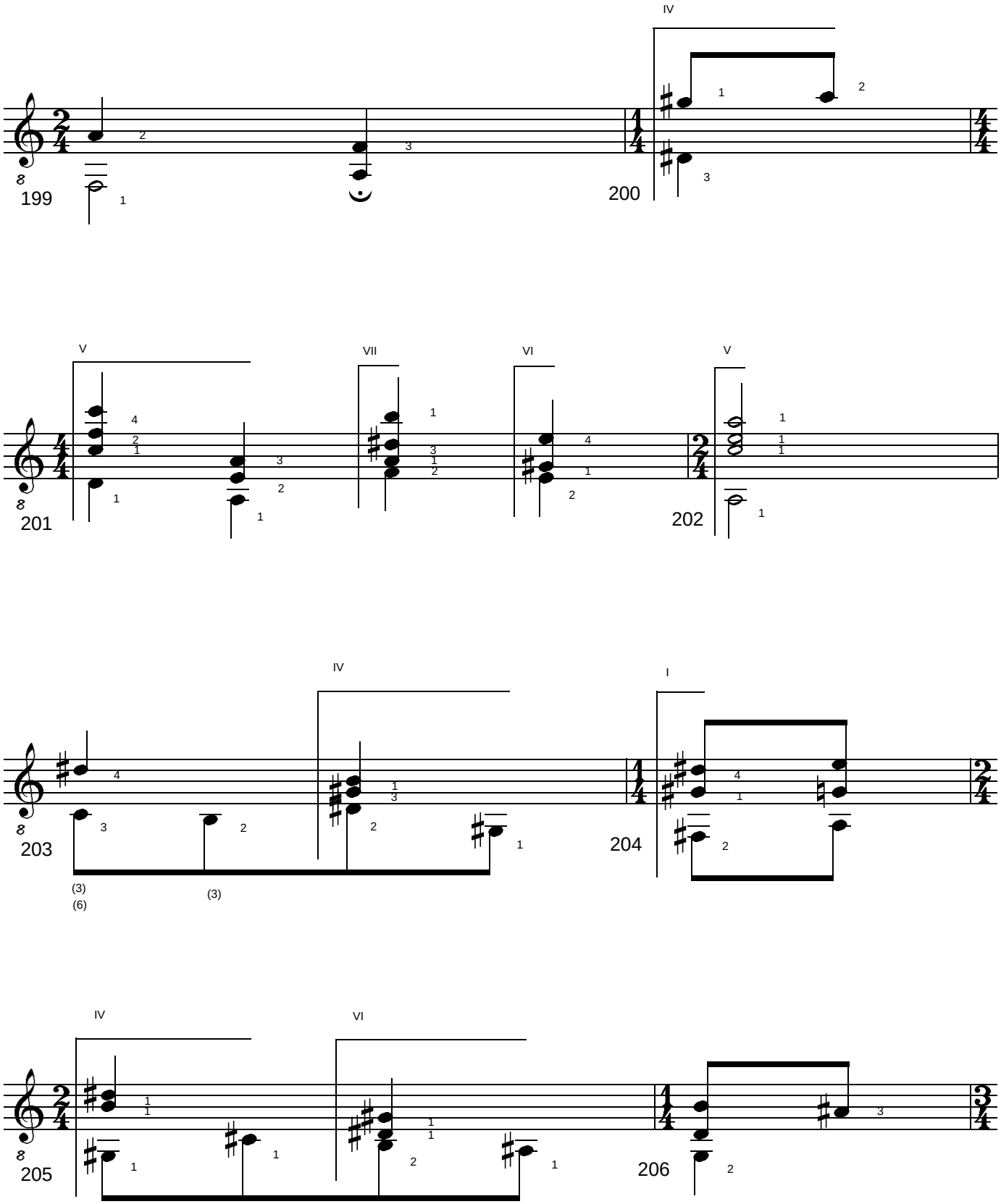

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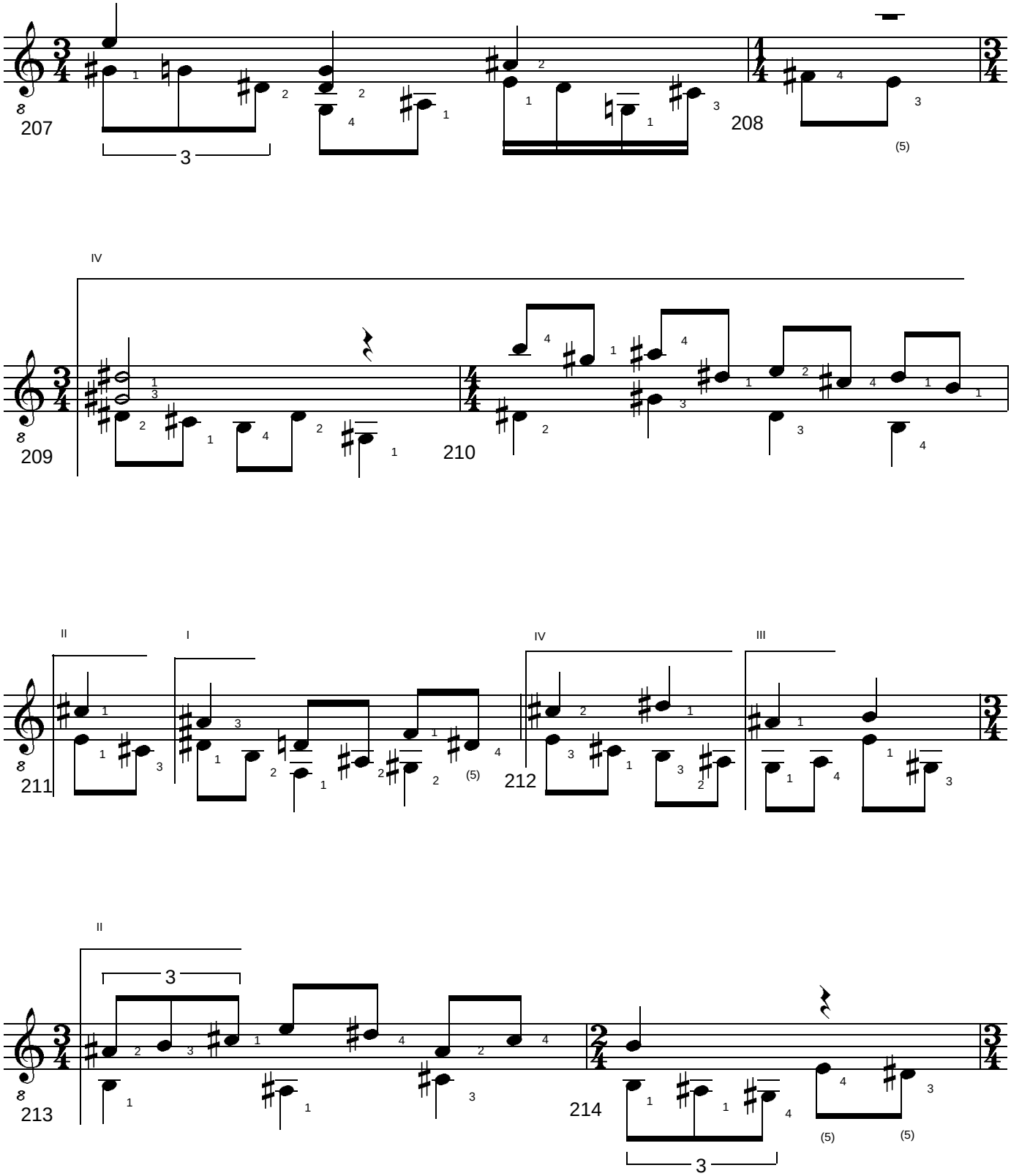

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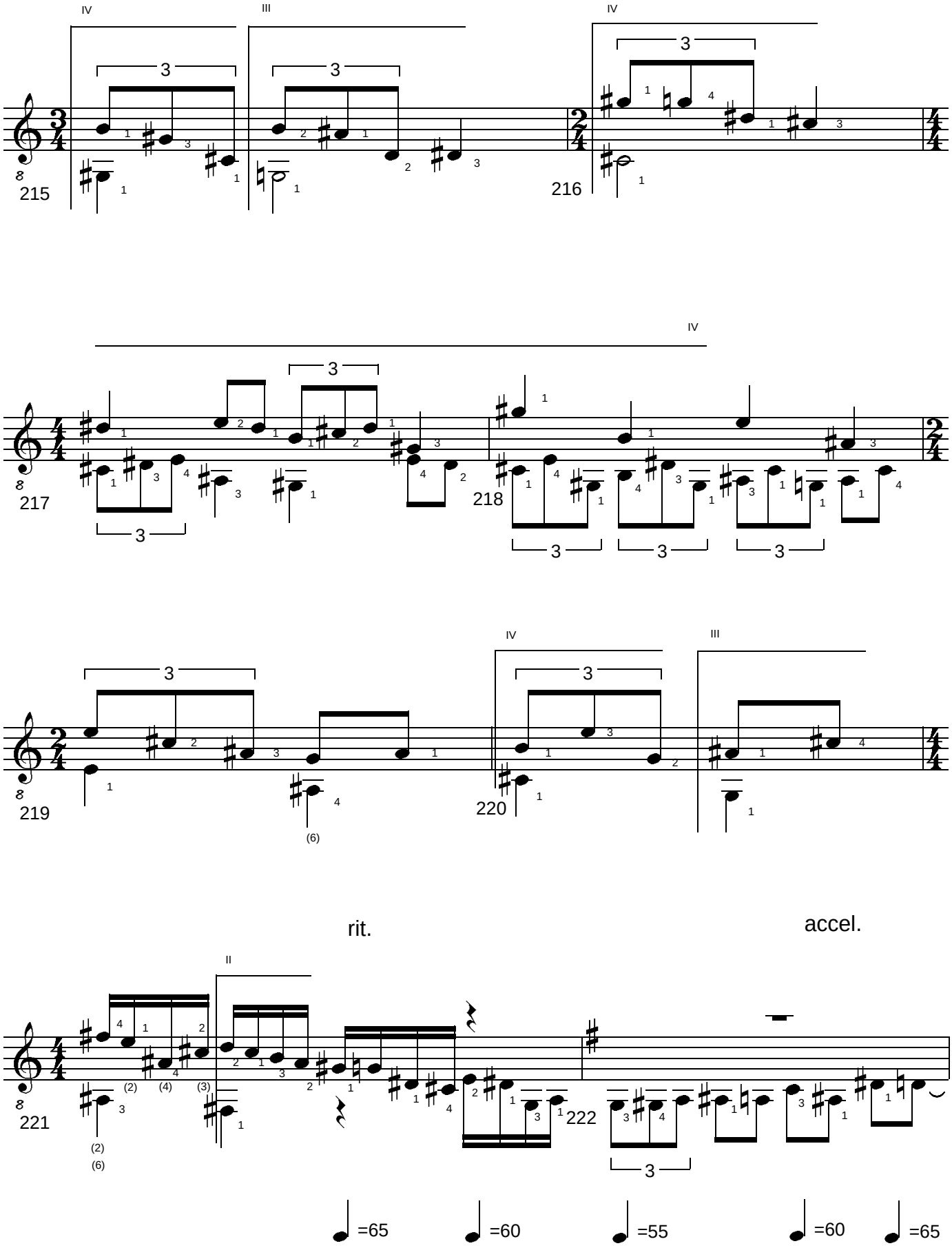

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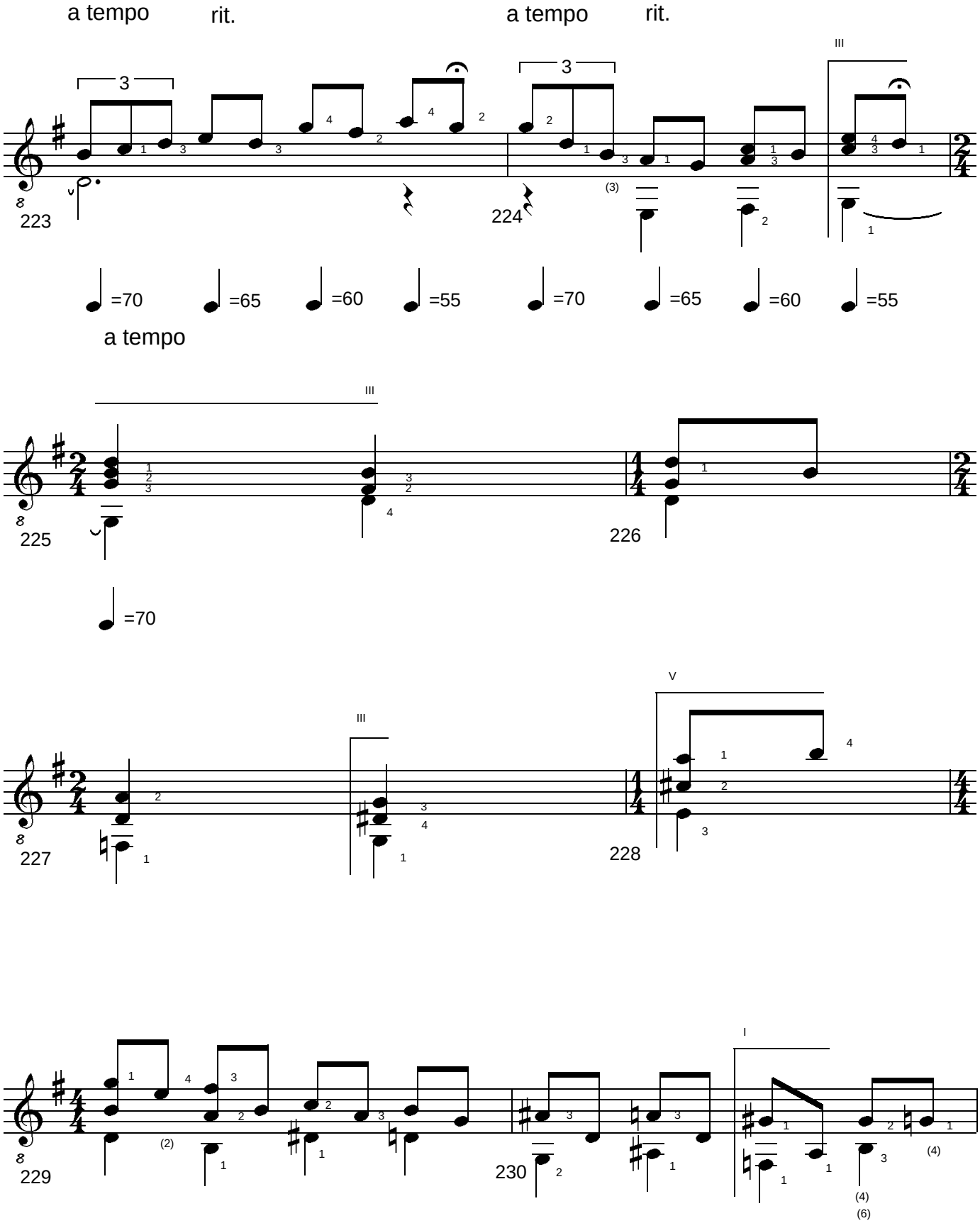

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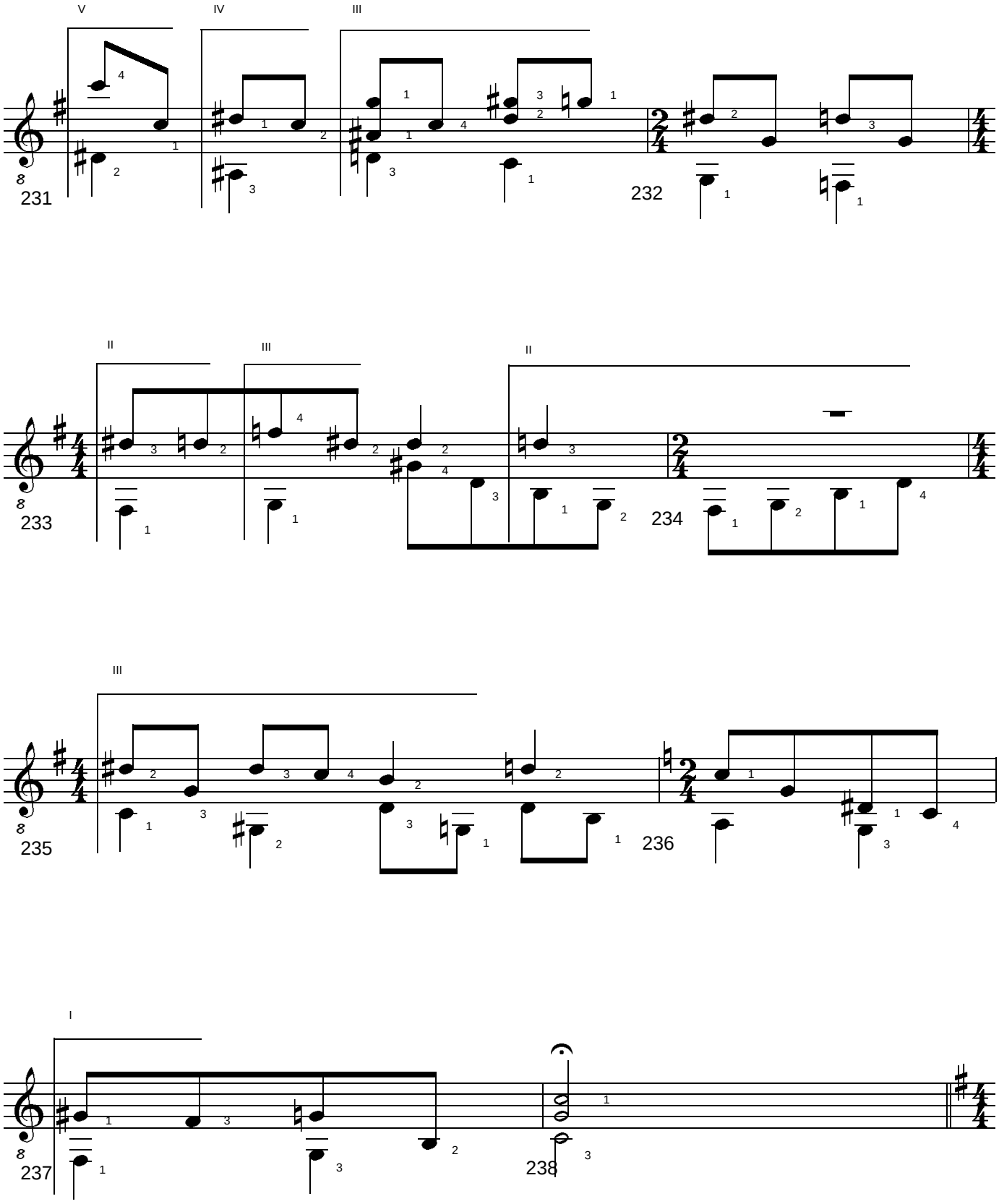

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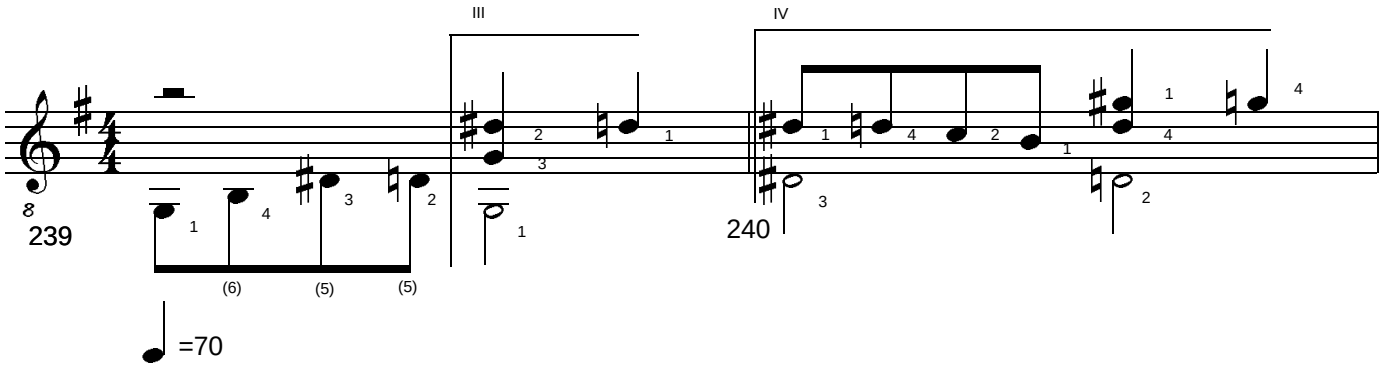
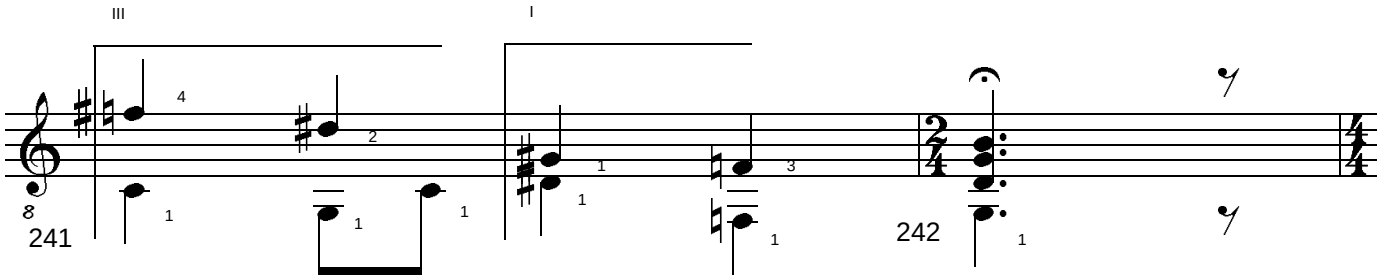
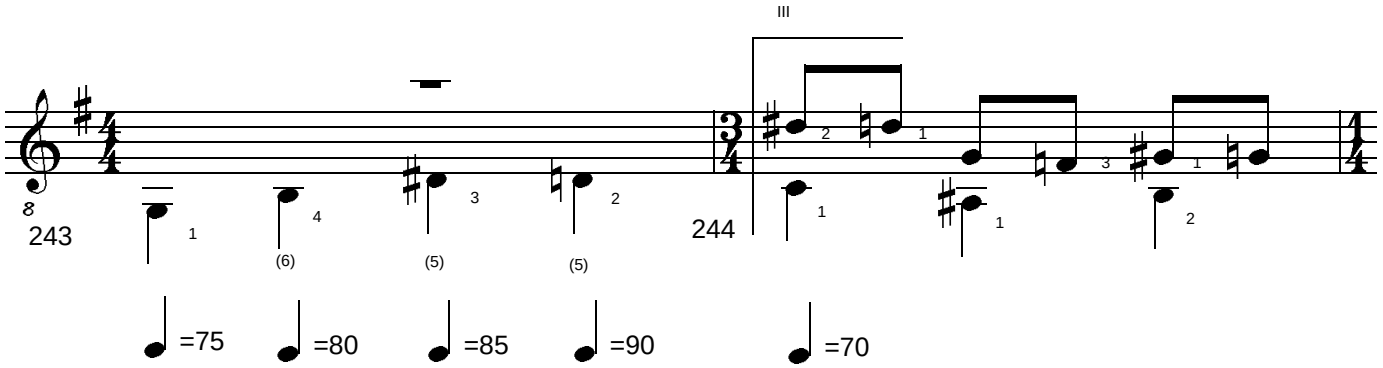
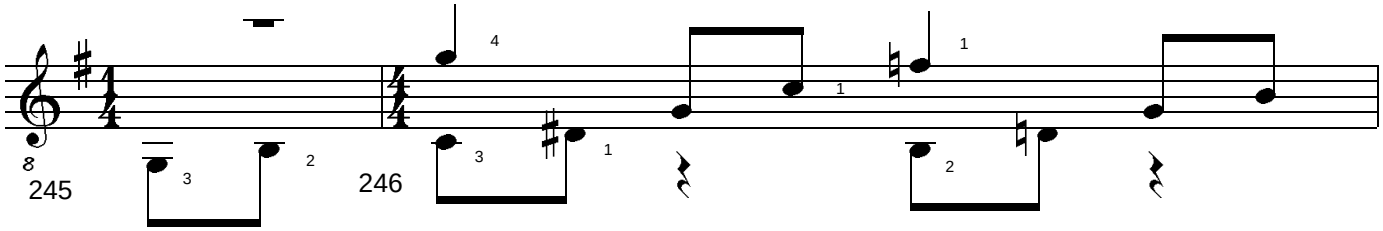
2. Movement: Moderato





accel. a tempo





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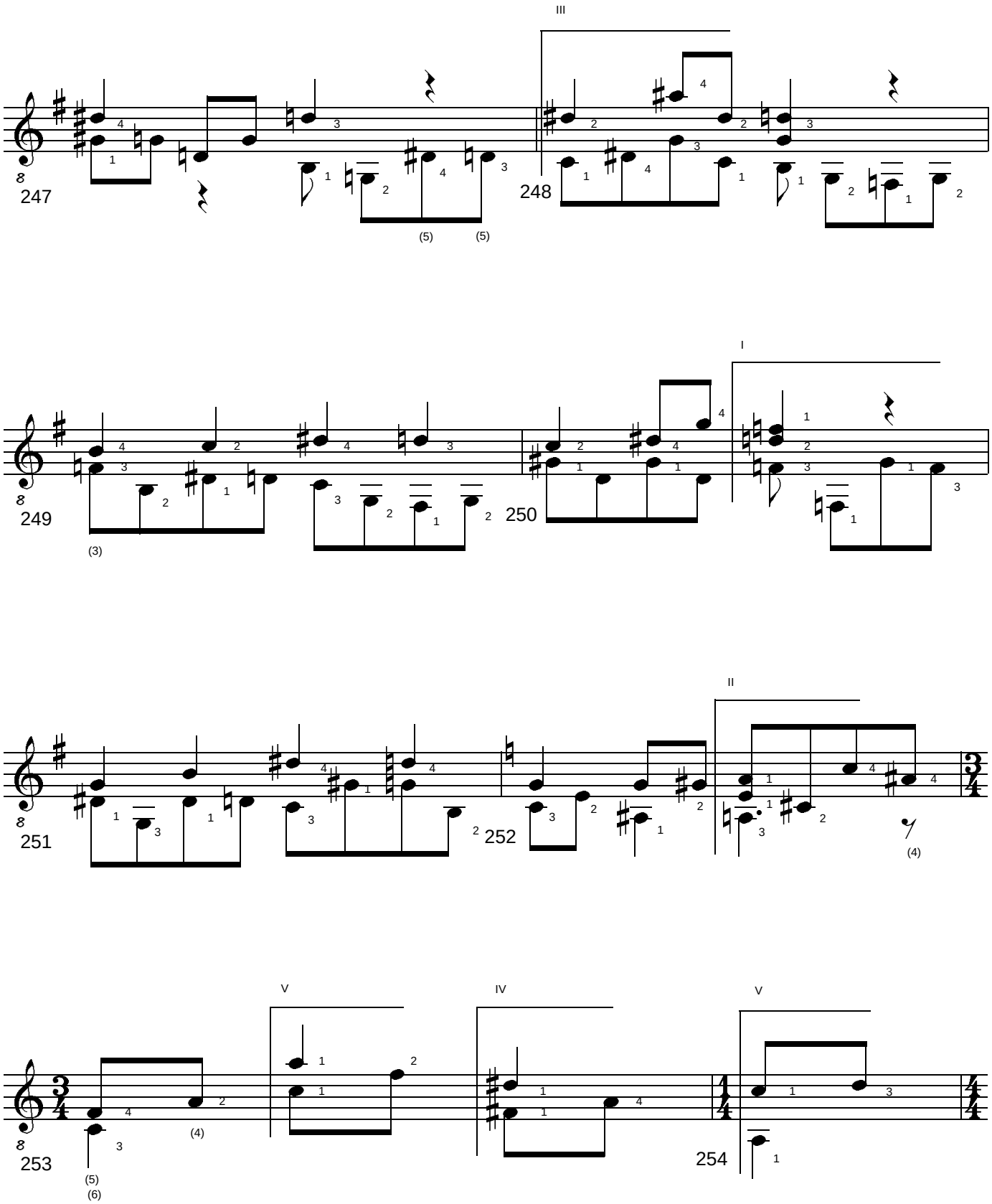

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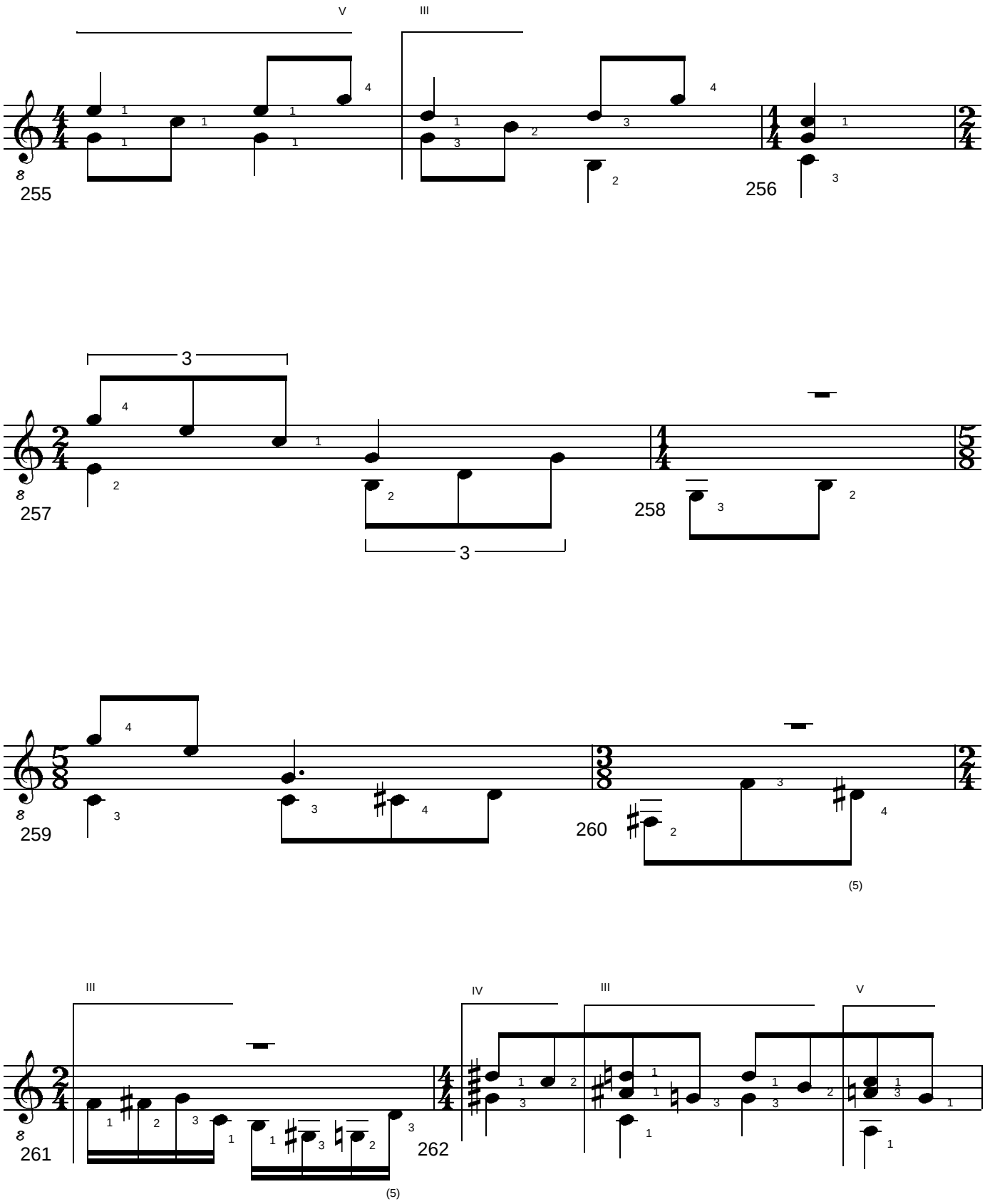

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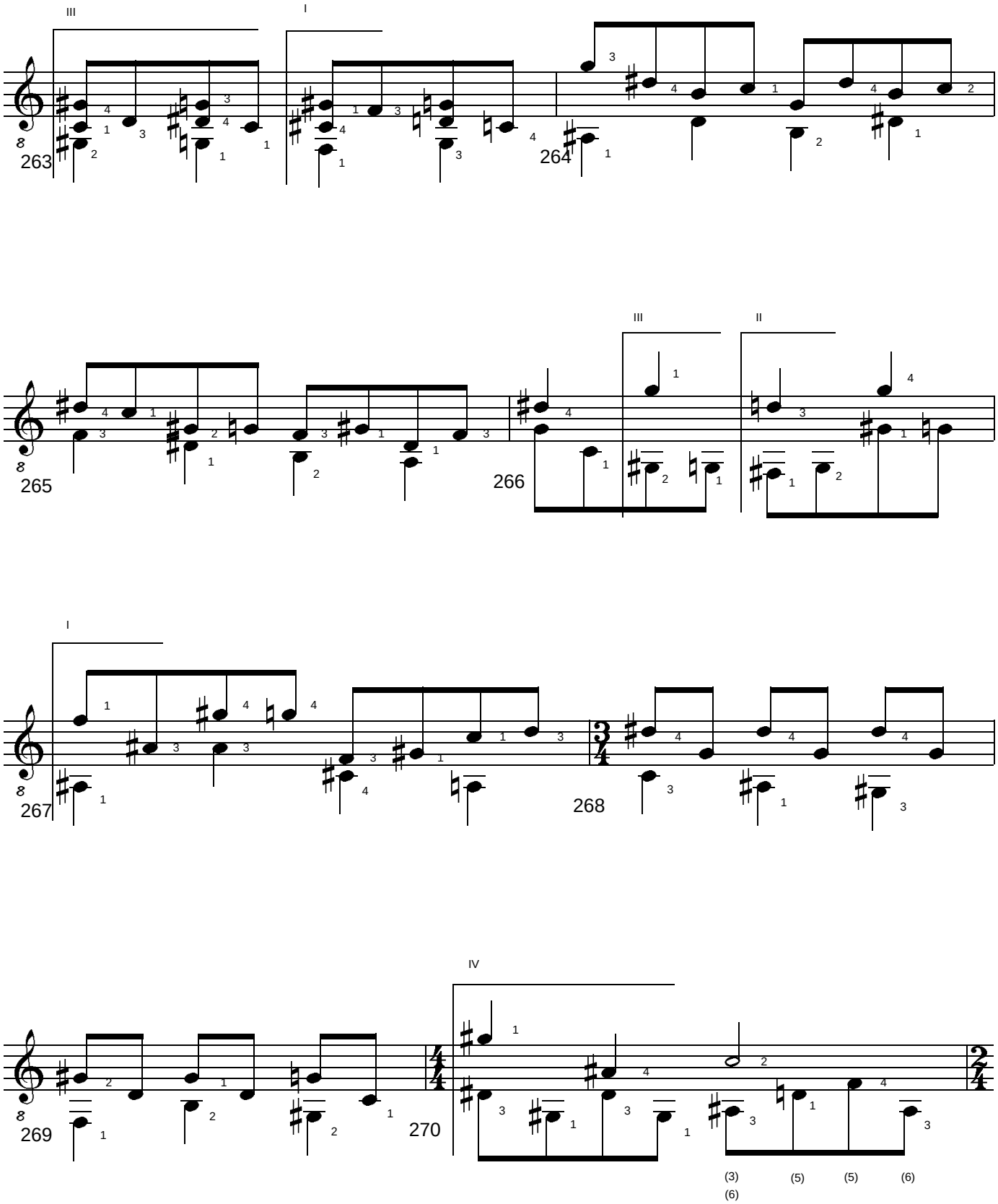

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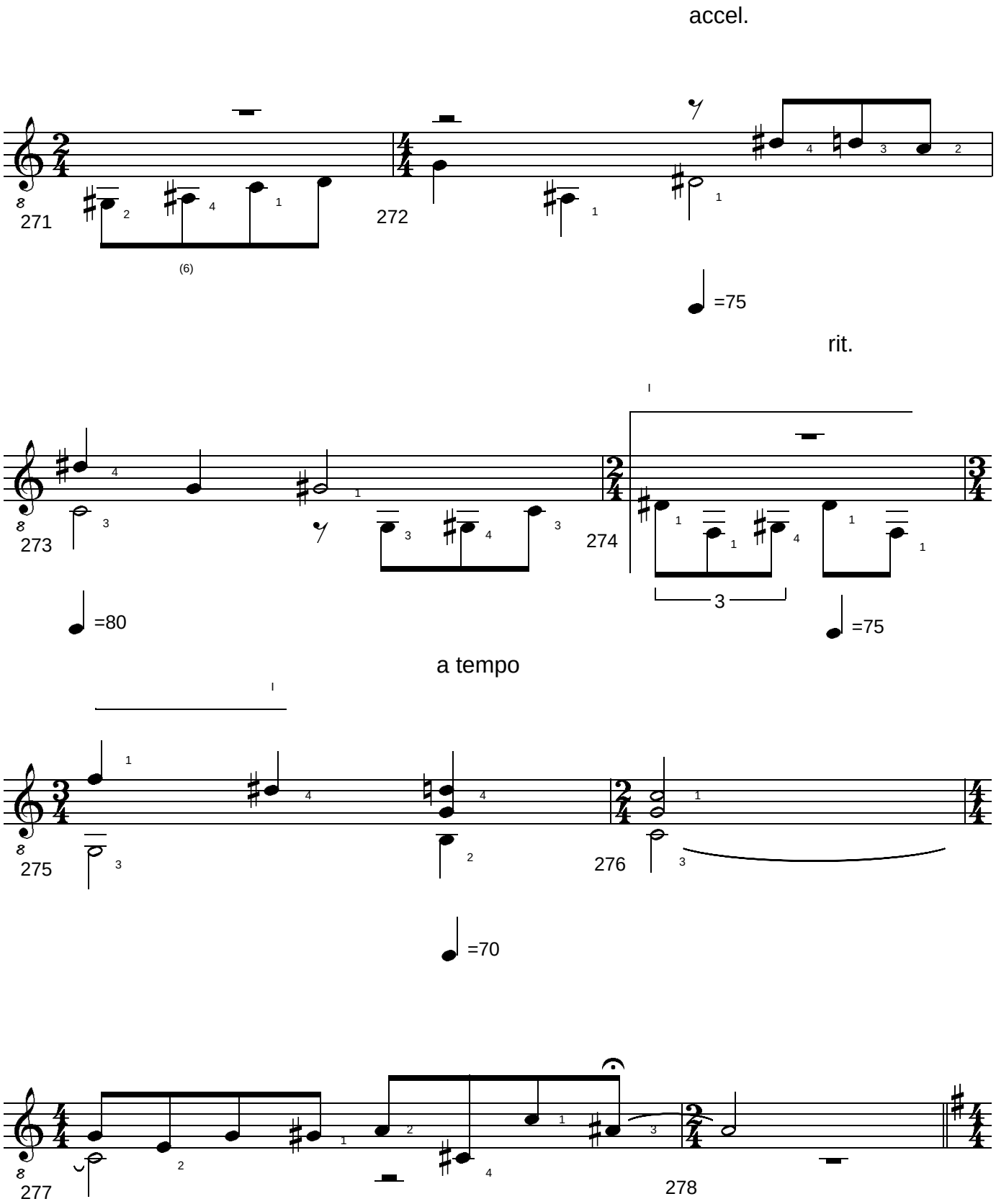

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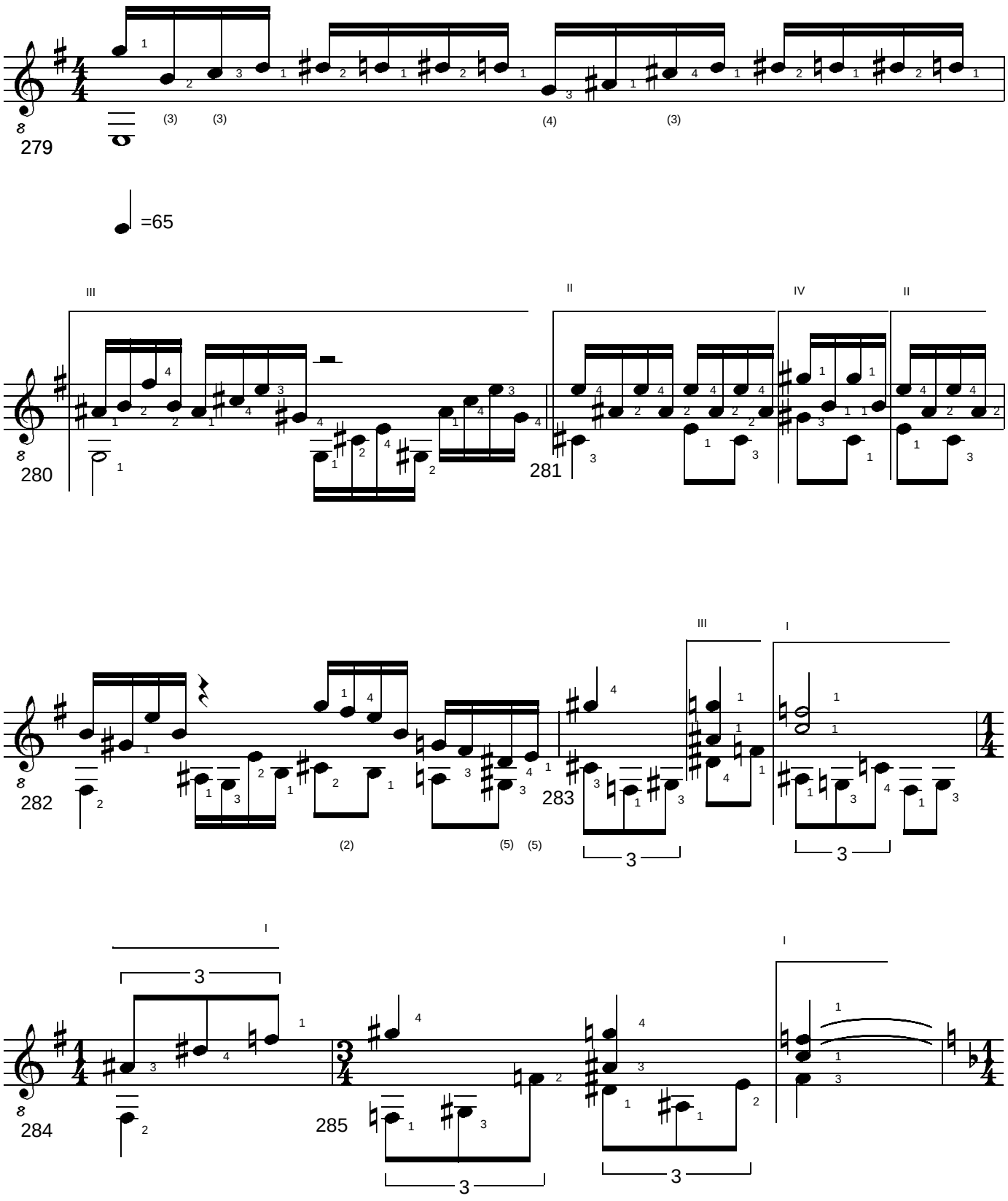
3. Movement: Andantino



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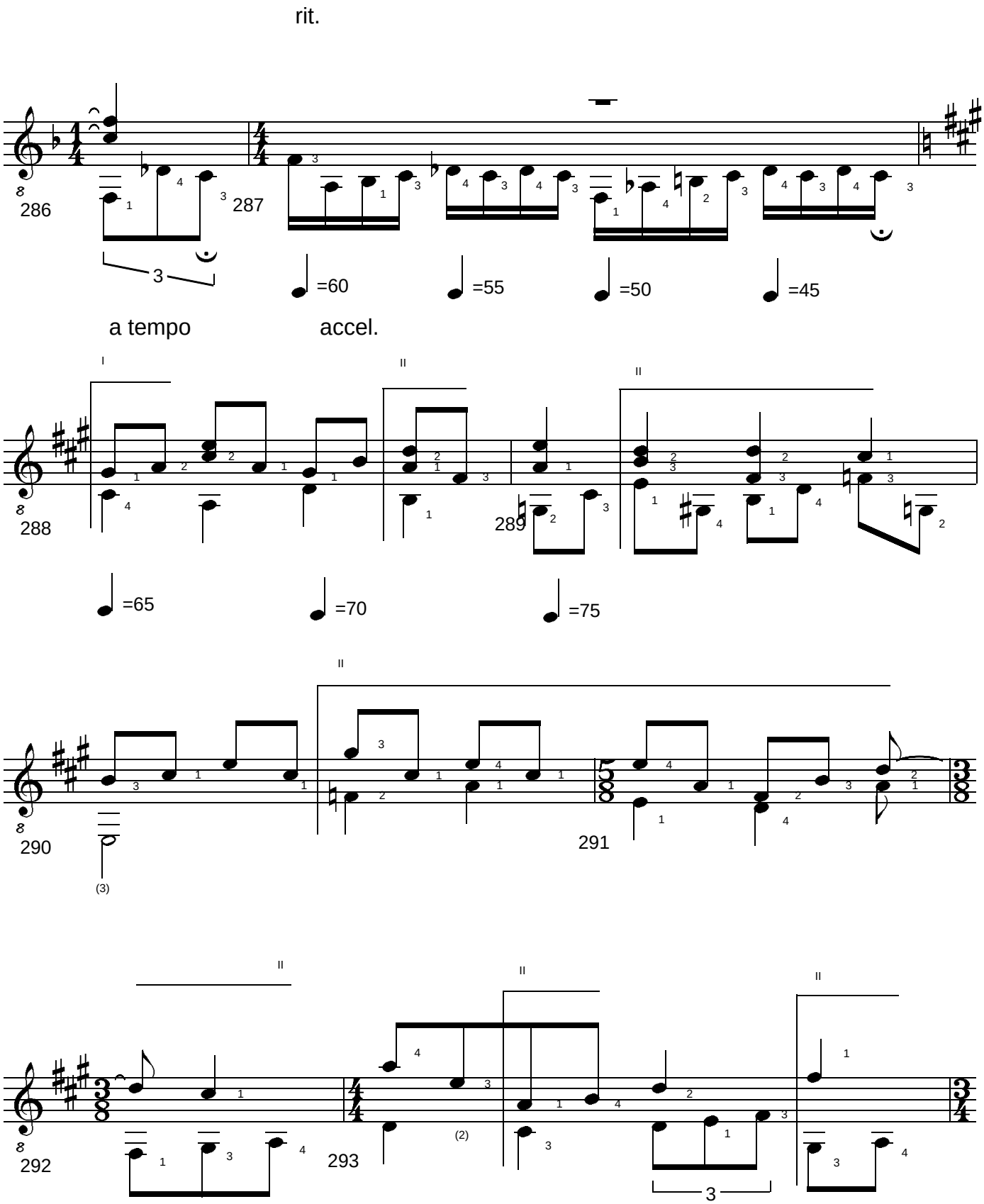

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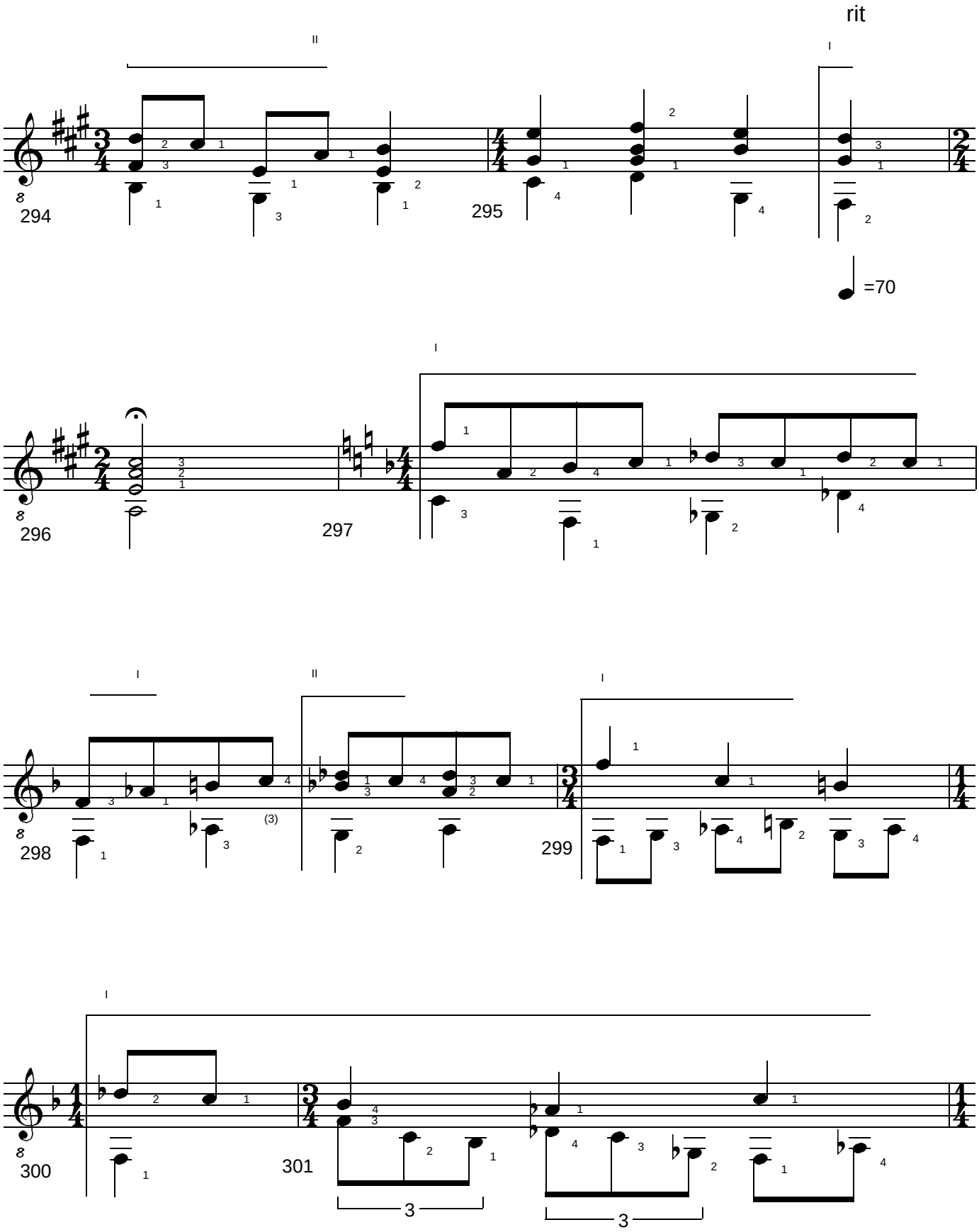

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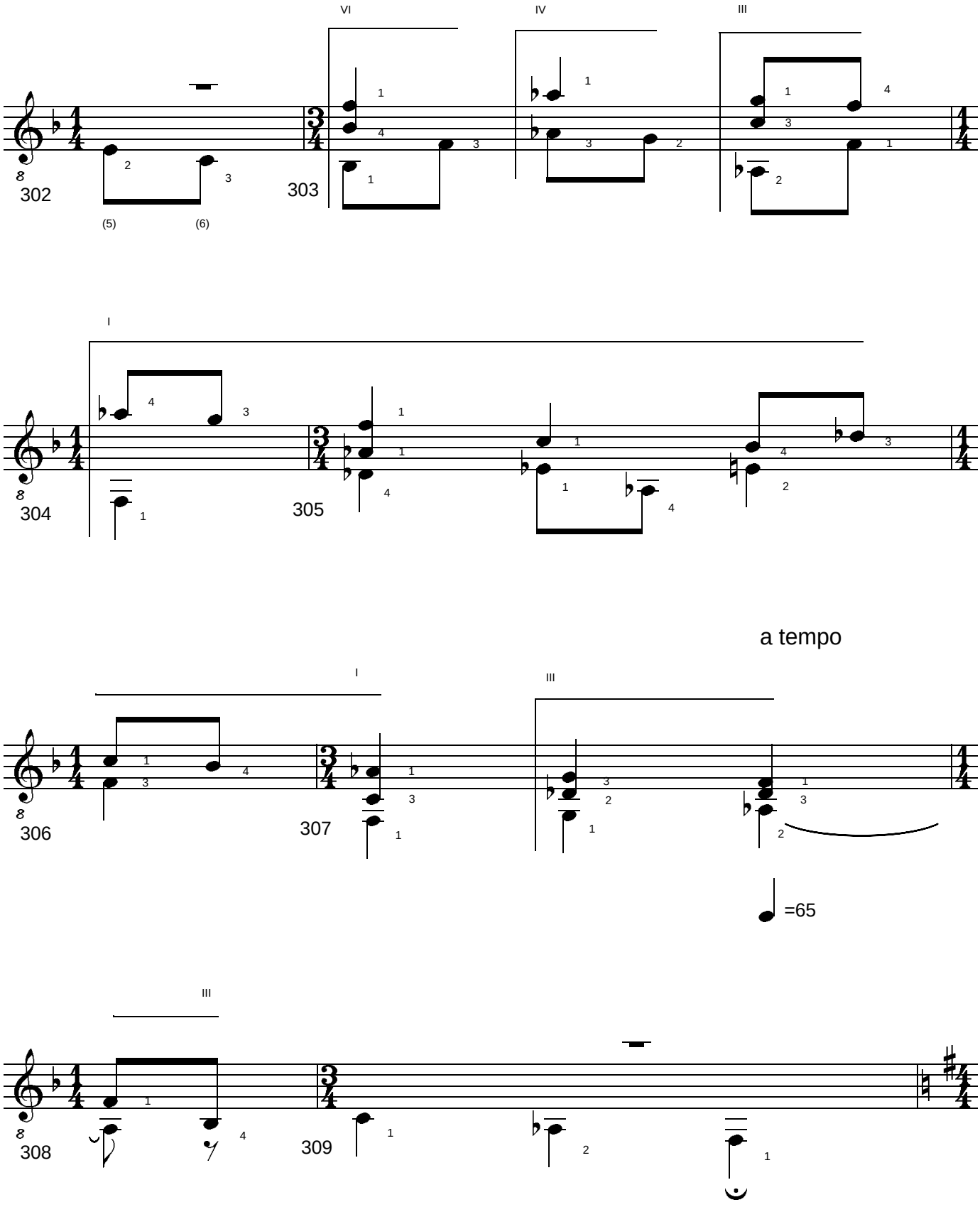

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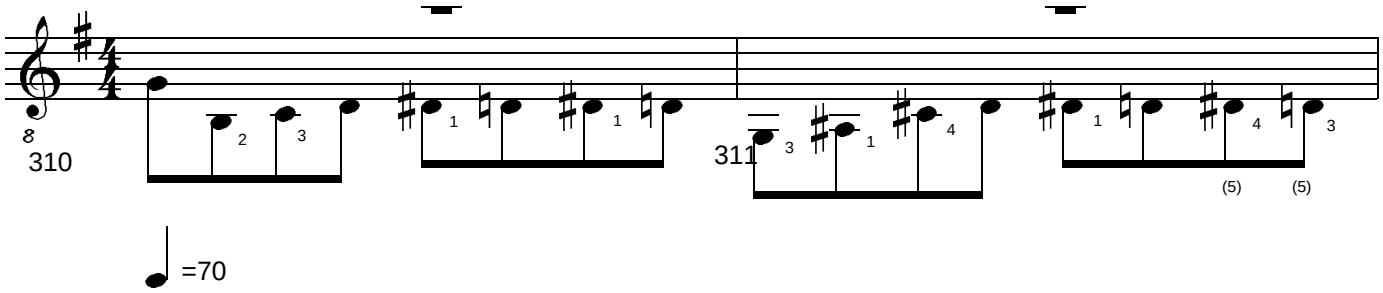
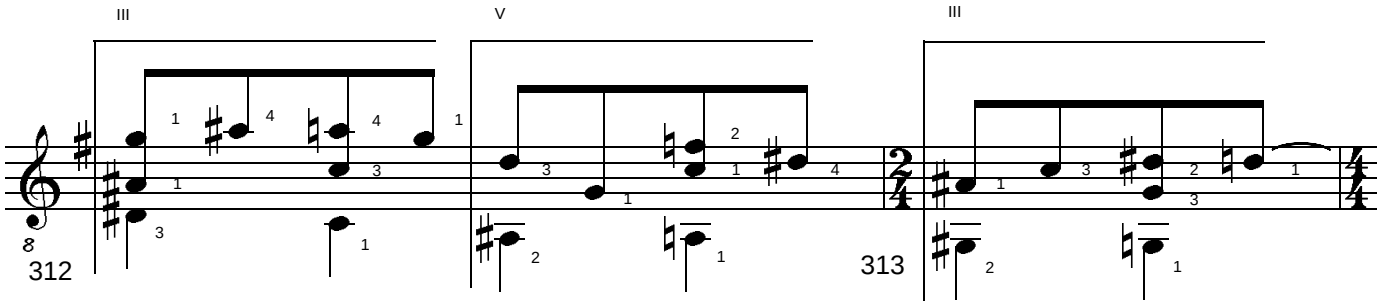
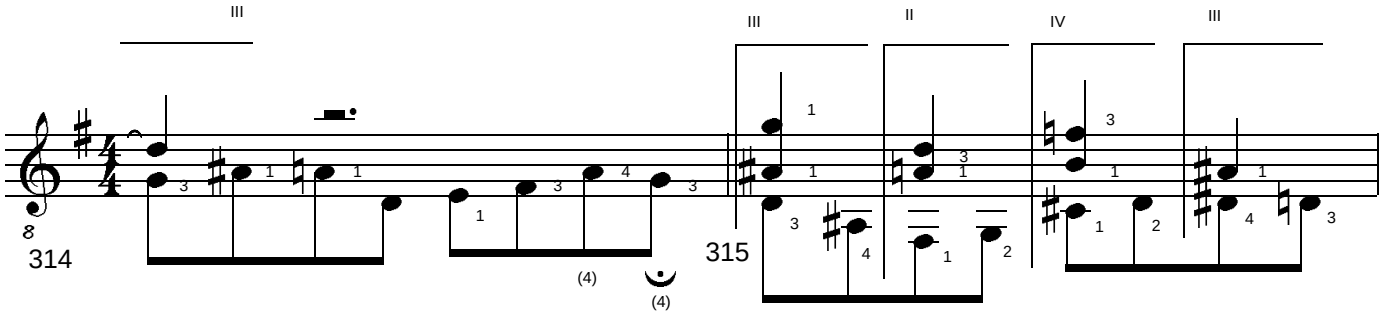
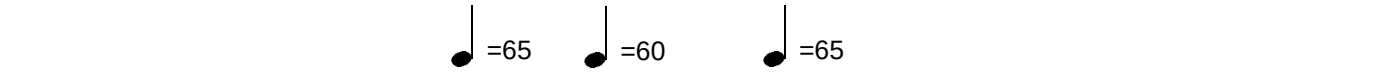
accel.





a tempo rit. a tempo





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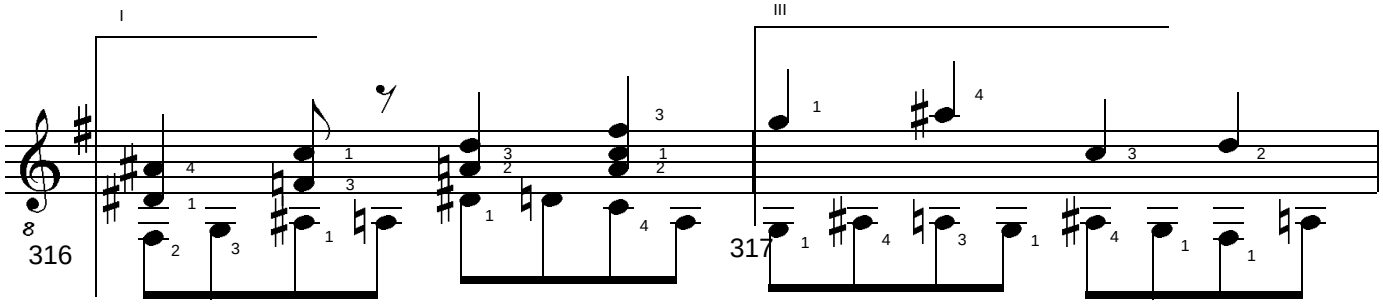

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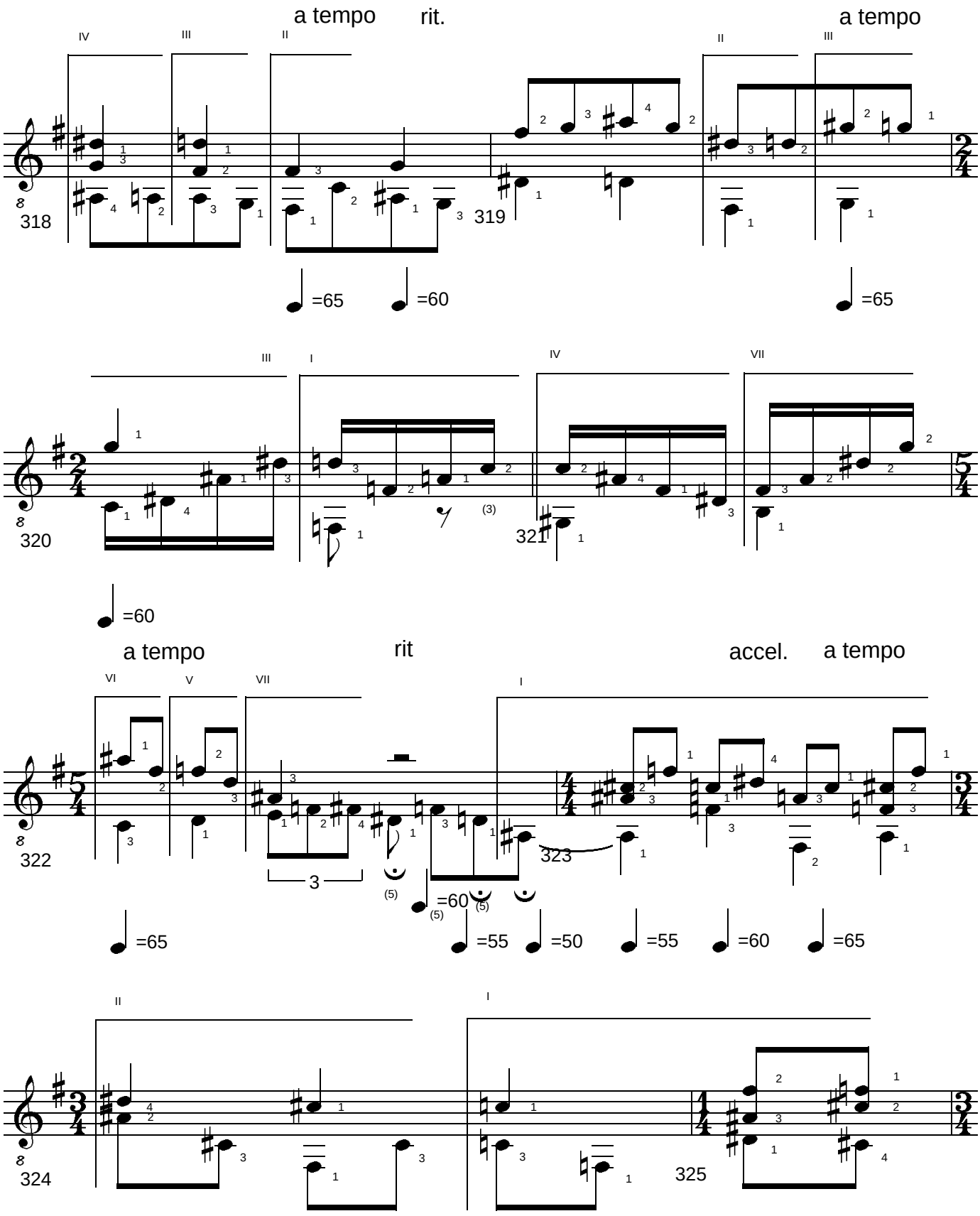

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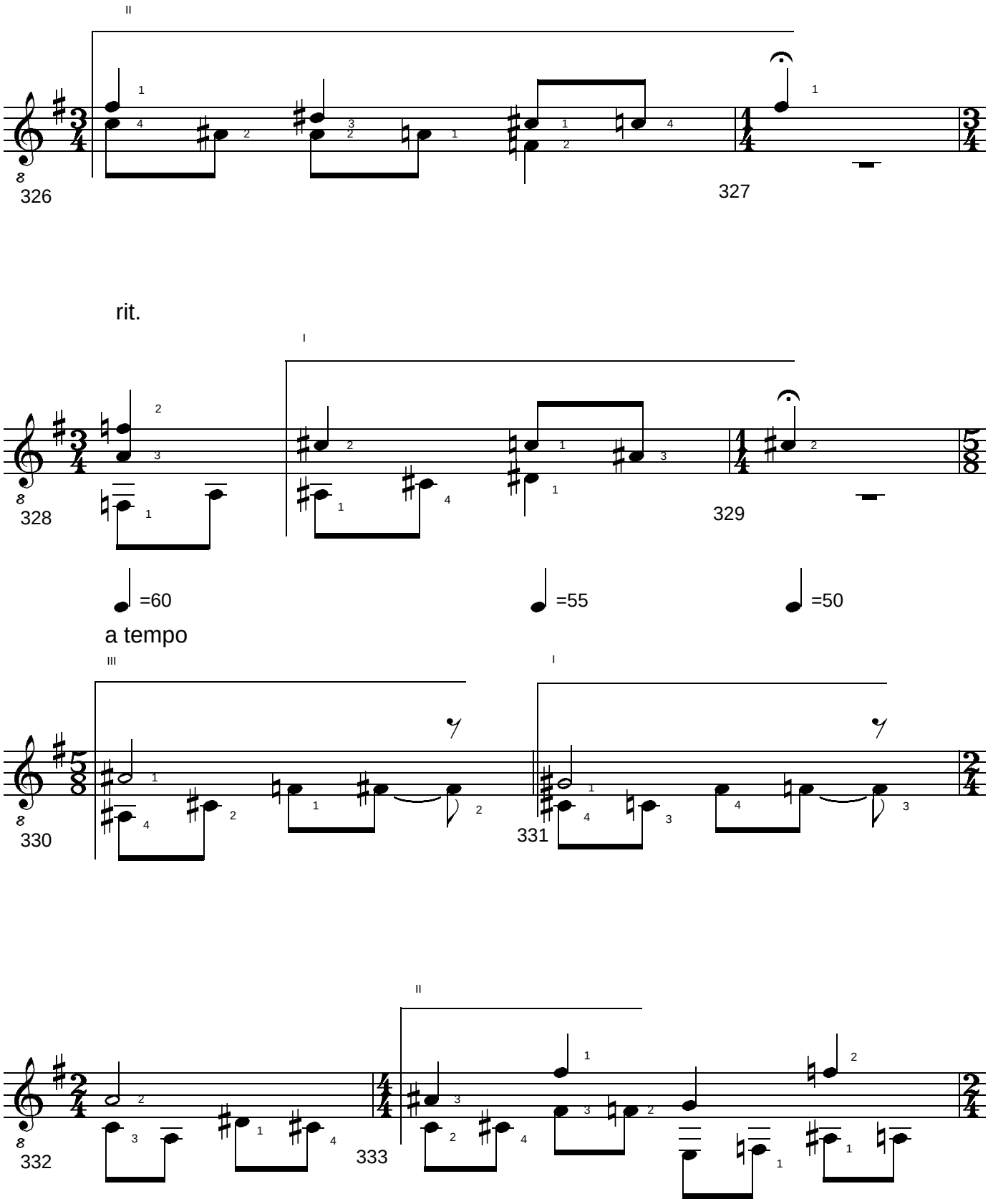

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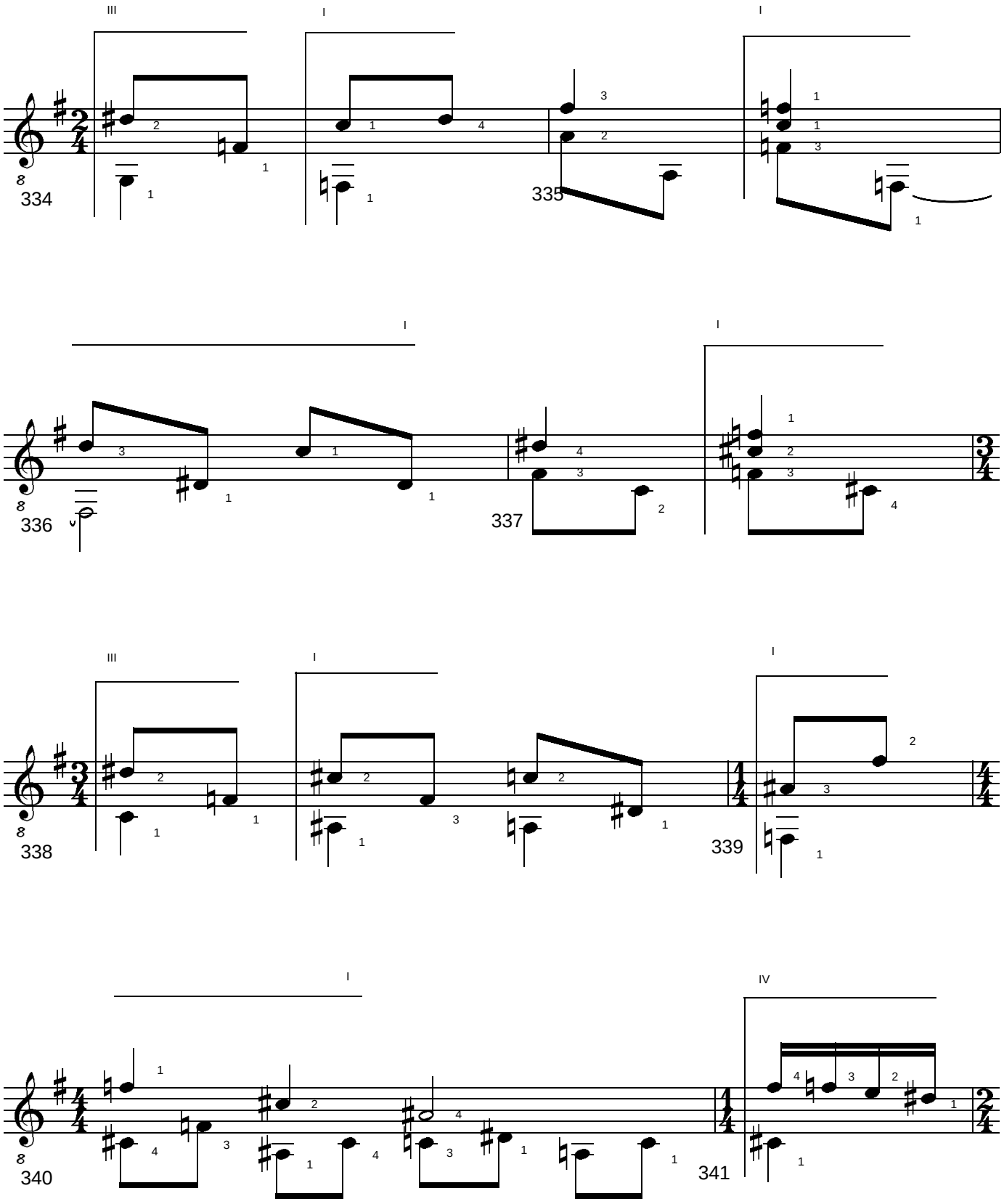

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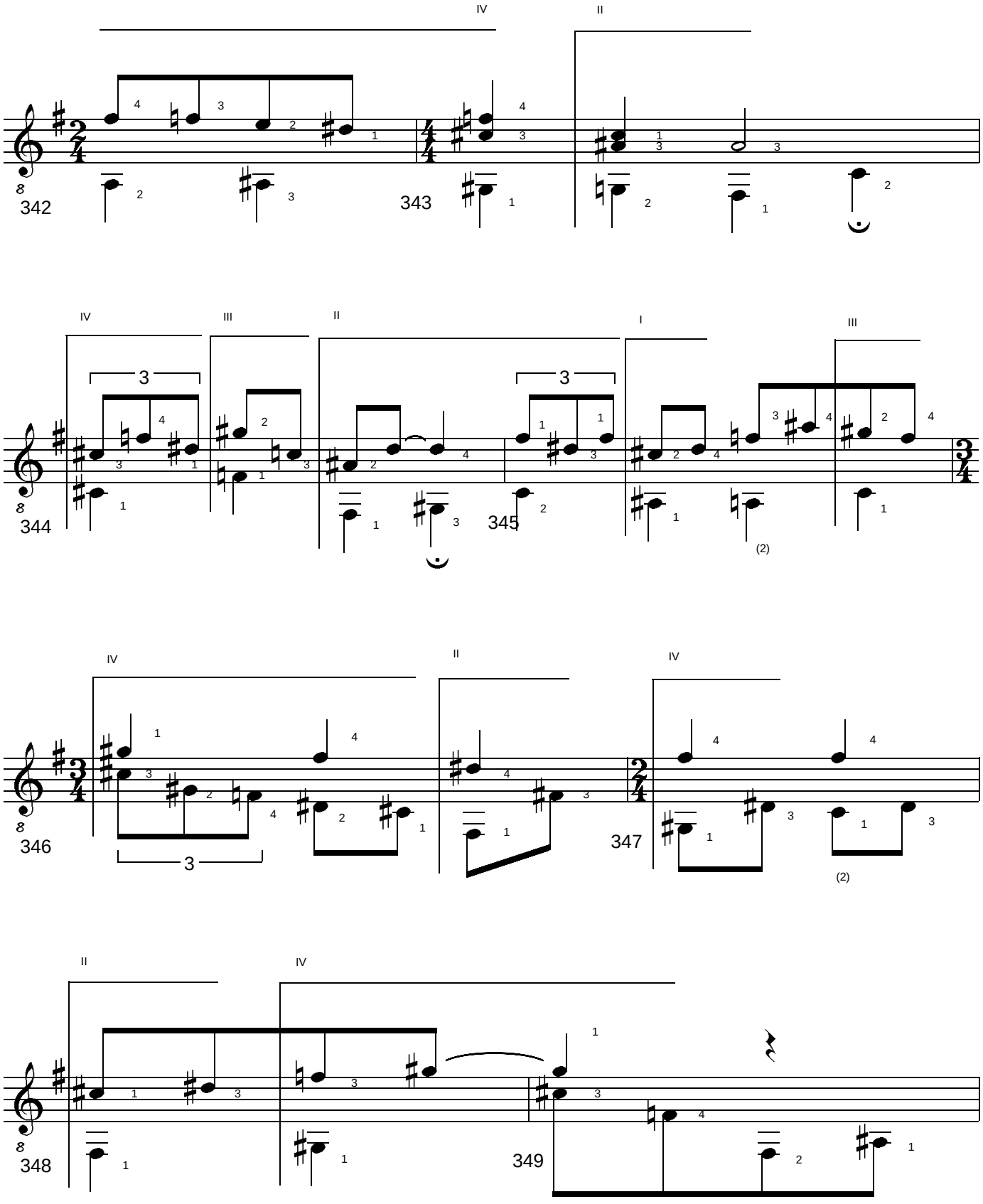

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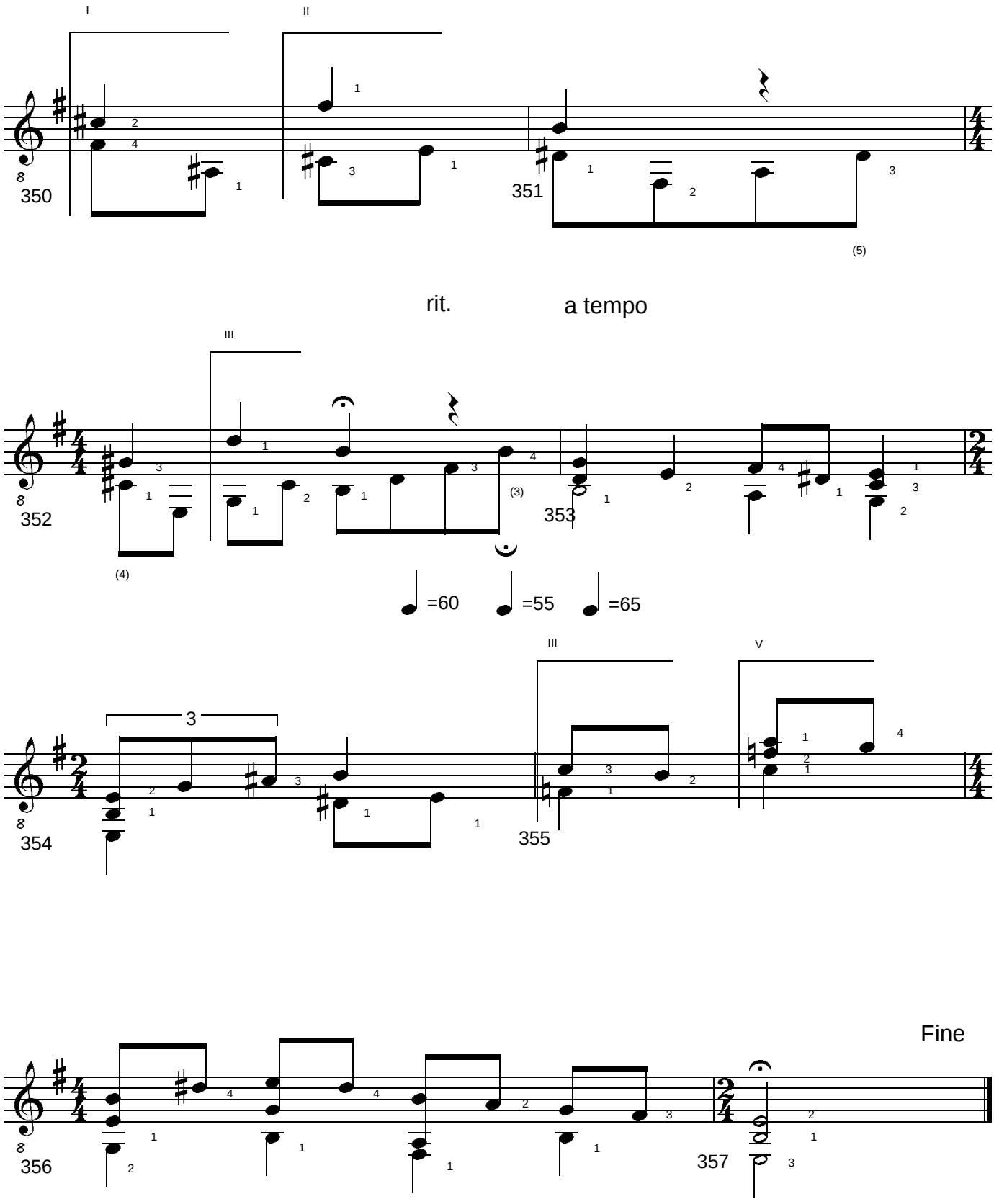

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No. 7

BERGKRISTALL

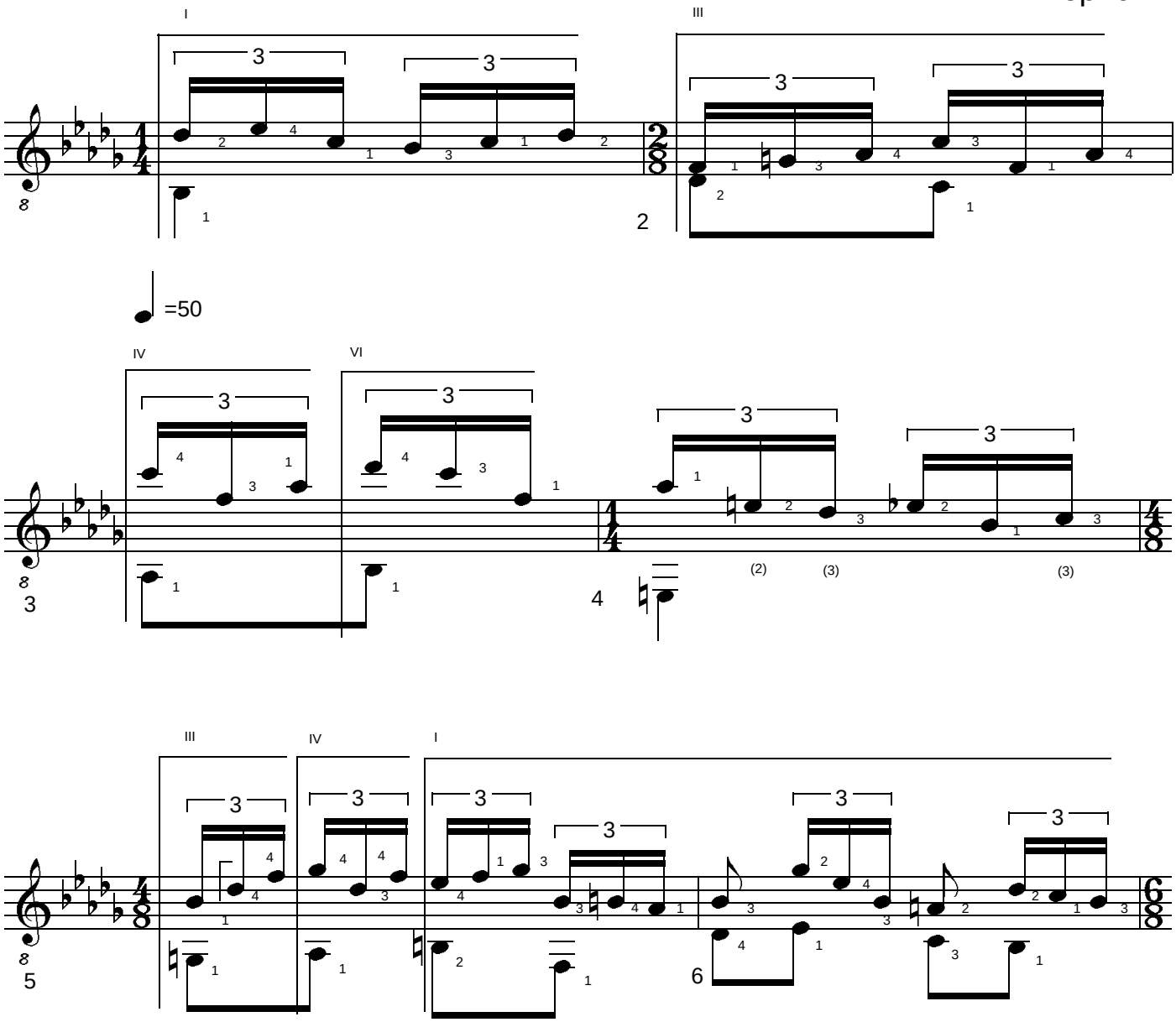
Uwe Warneke

2 Studies for Solo Guitar

We are floating like oildrops in the ocean of cognition. Each of us encapsulated in his own world of truth.
To see the last ground means to burst - and: to peter out.

Splinter #6 (2009) - 1. Movement: Larghetto

op. 67



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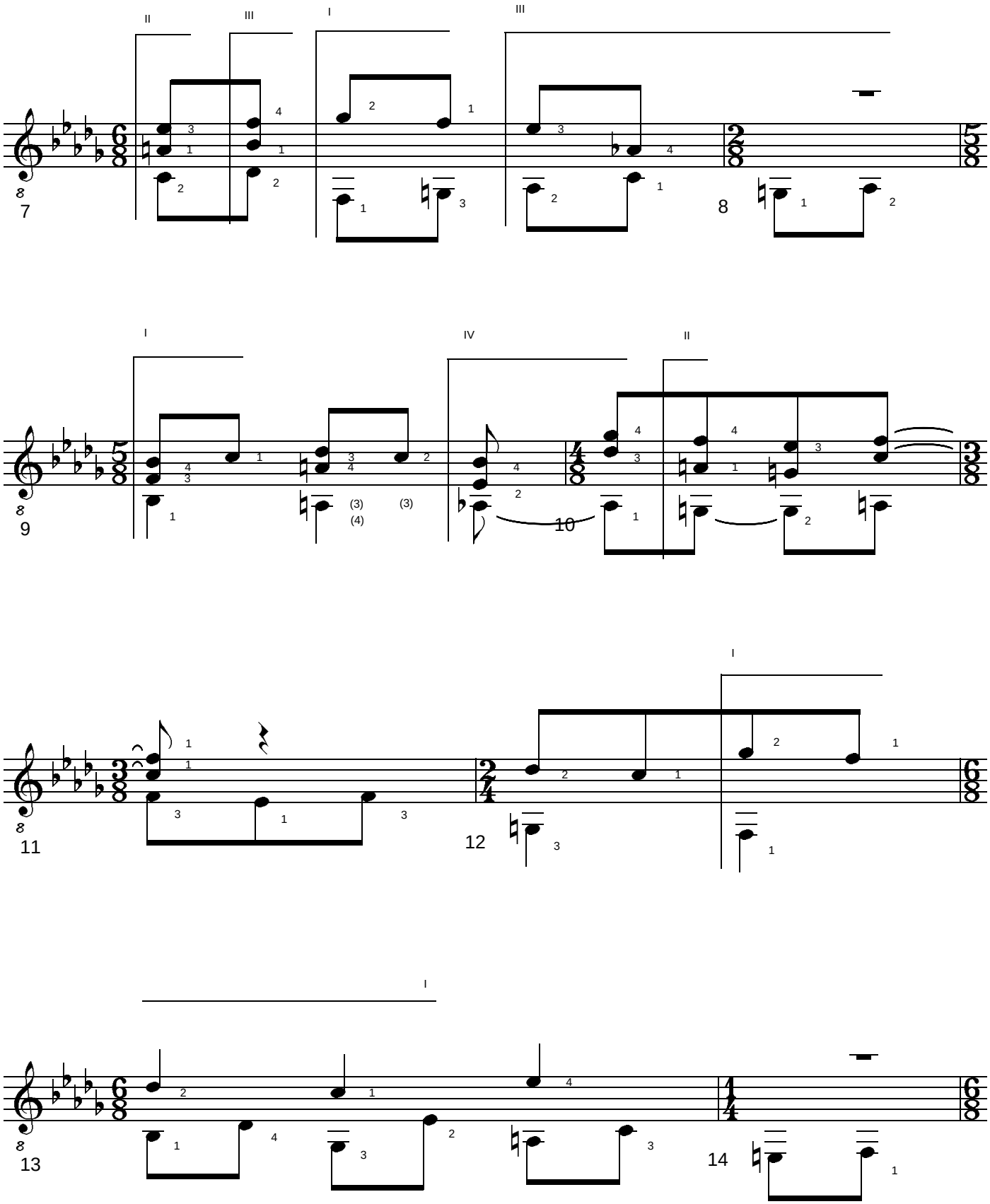

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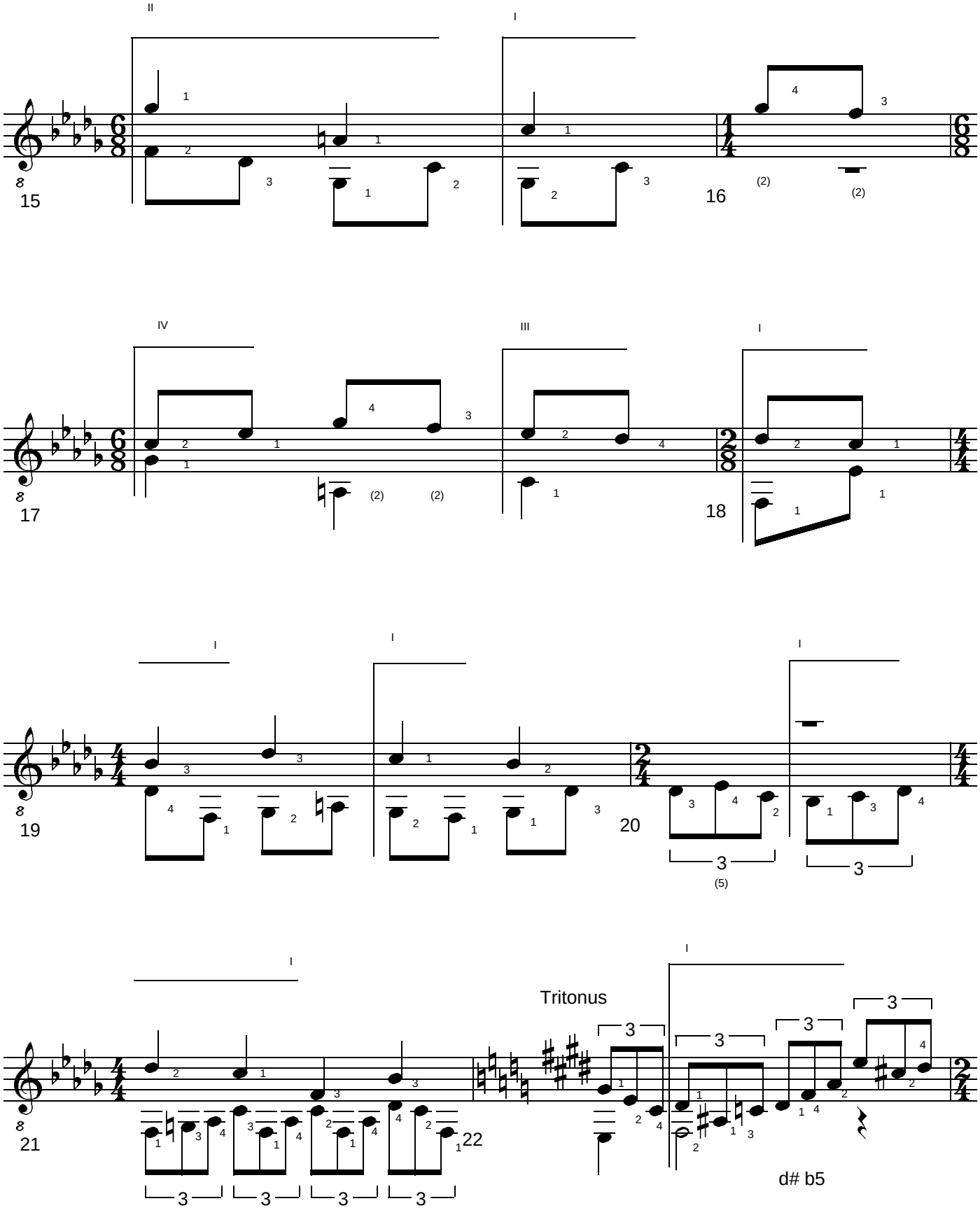

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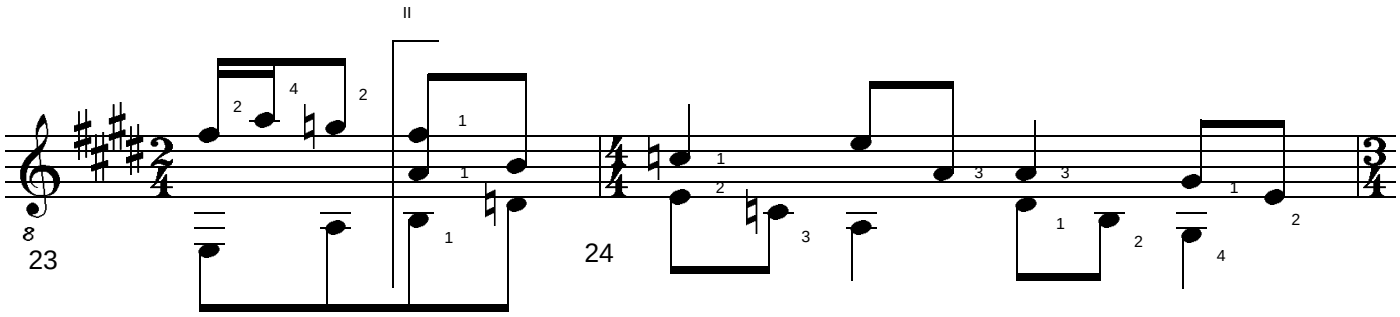
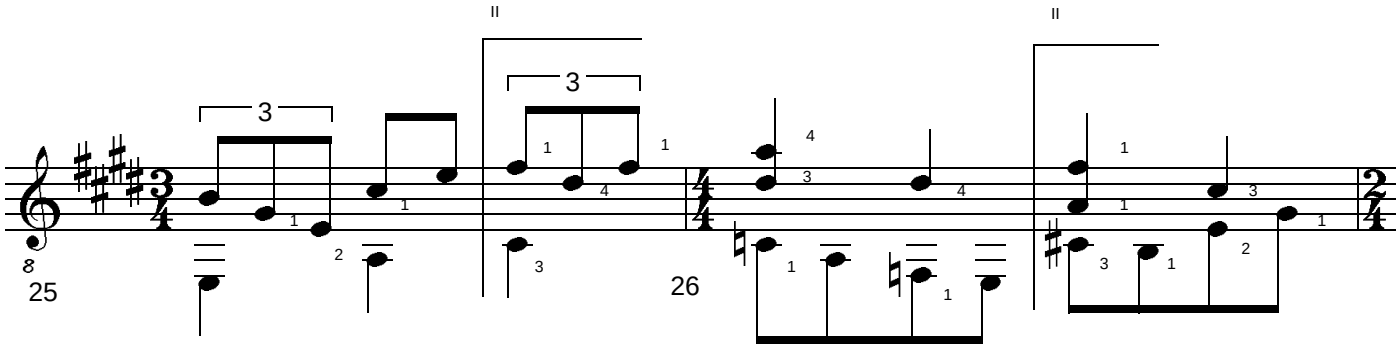
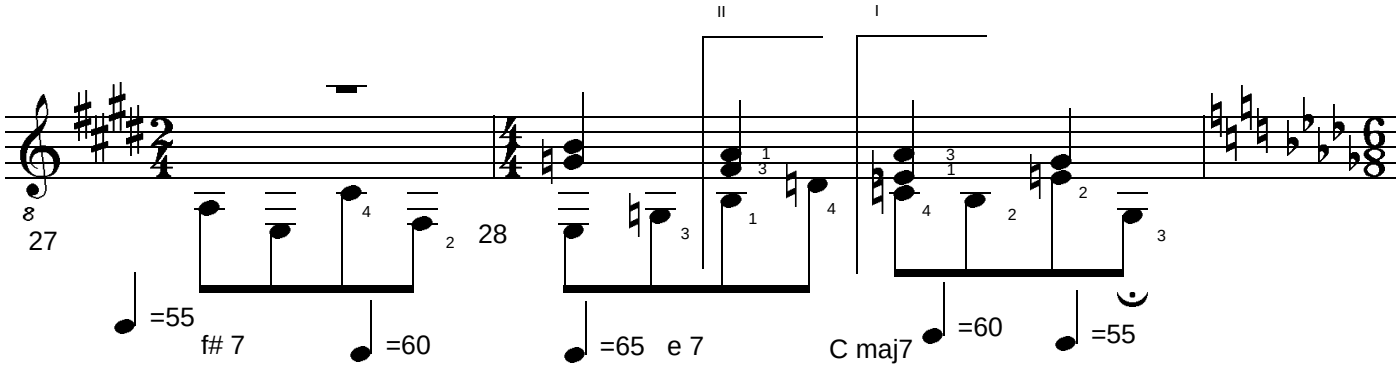


E-Basspalette E 7/#3 a E maj7

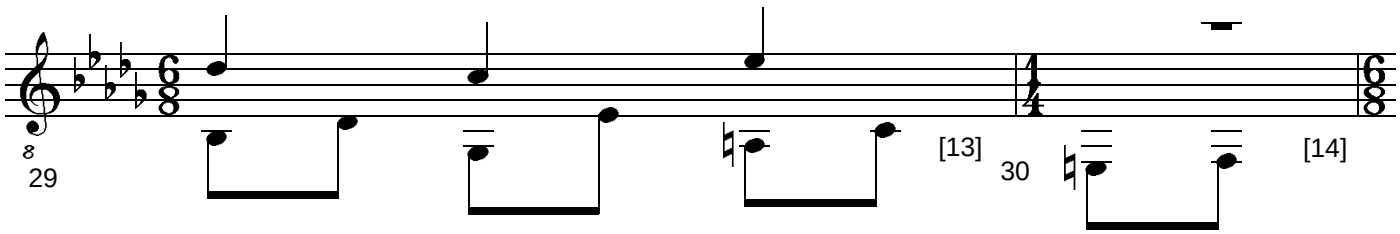


A F maj7 c# 7

accel. rit.



a tempo



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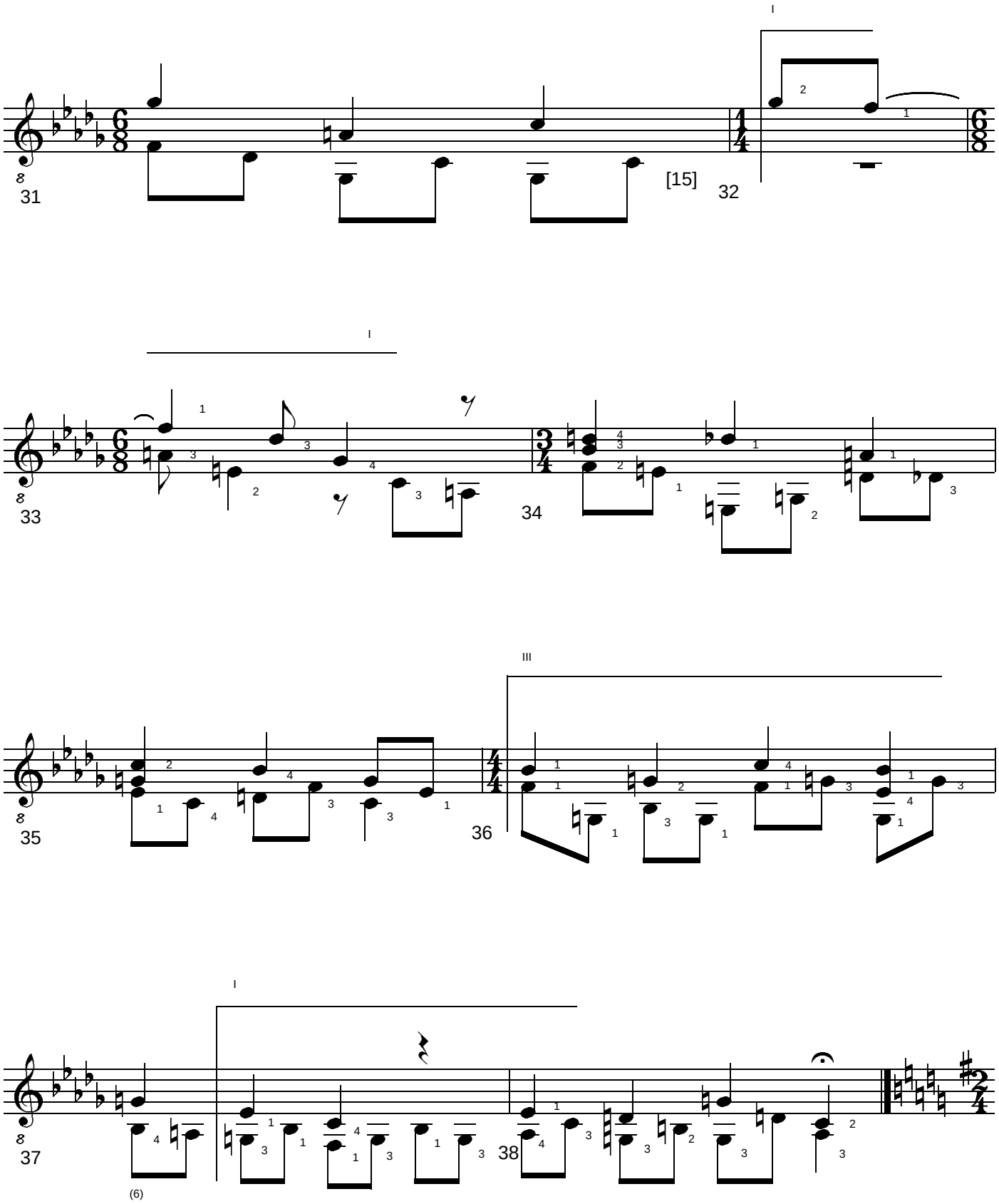

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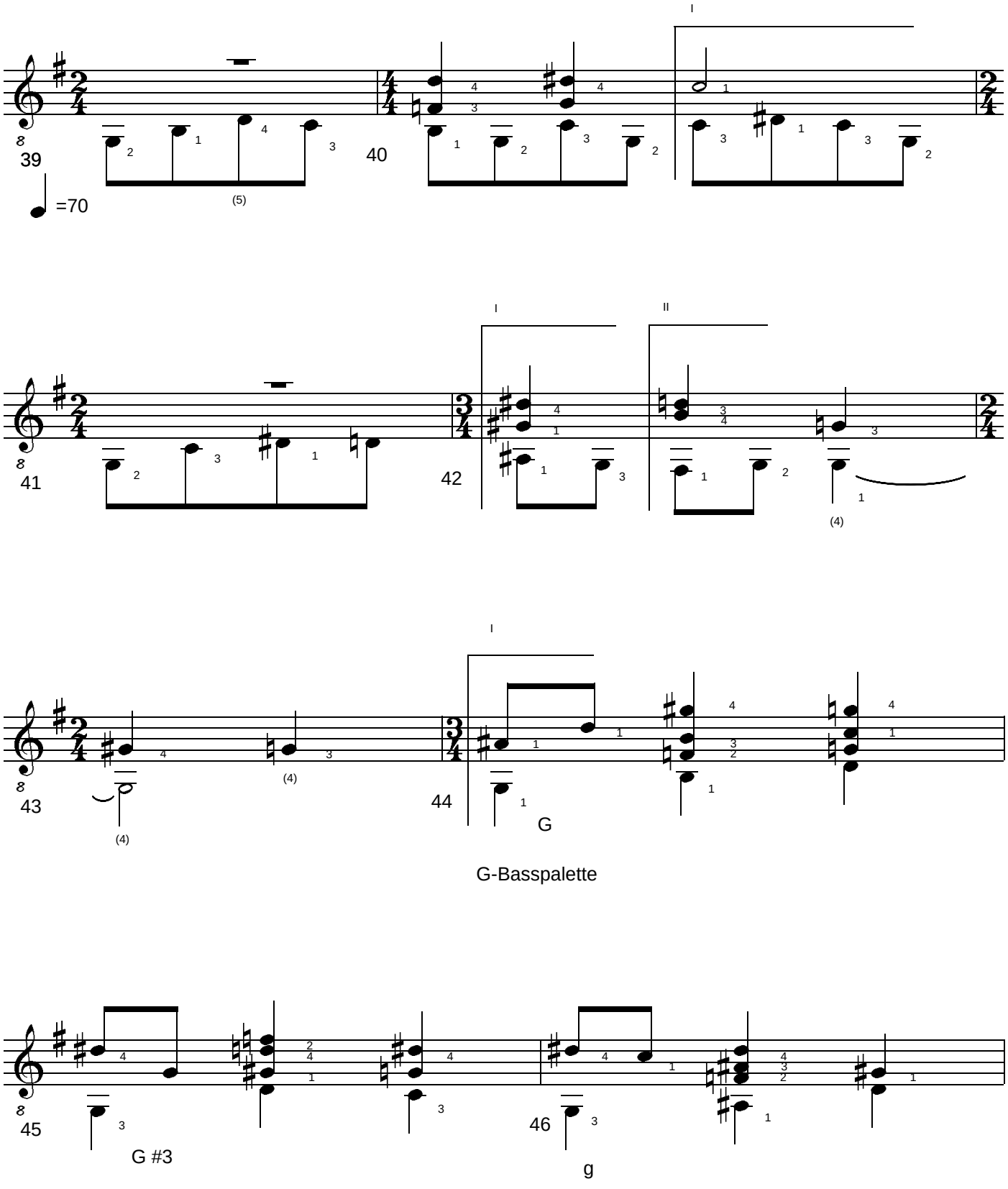
2. Movement: Allegretto



G-Basspalette

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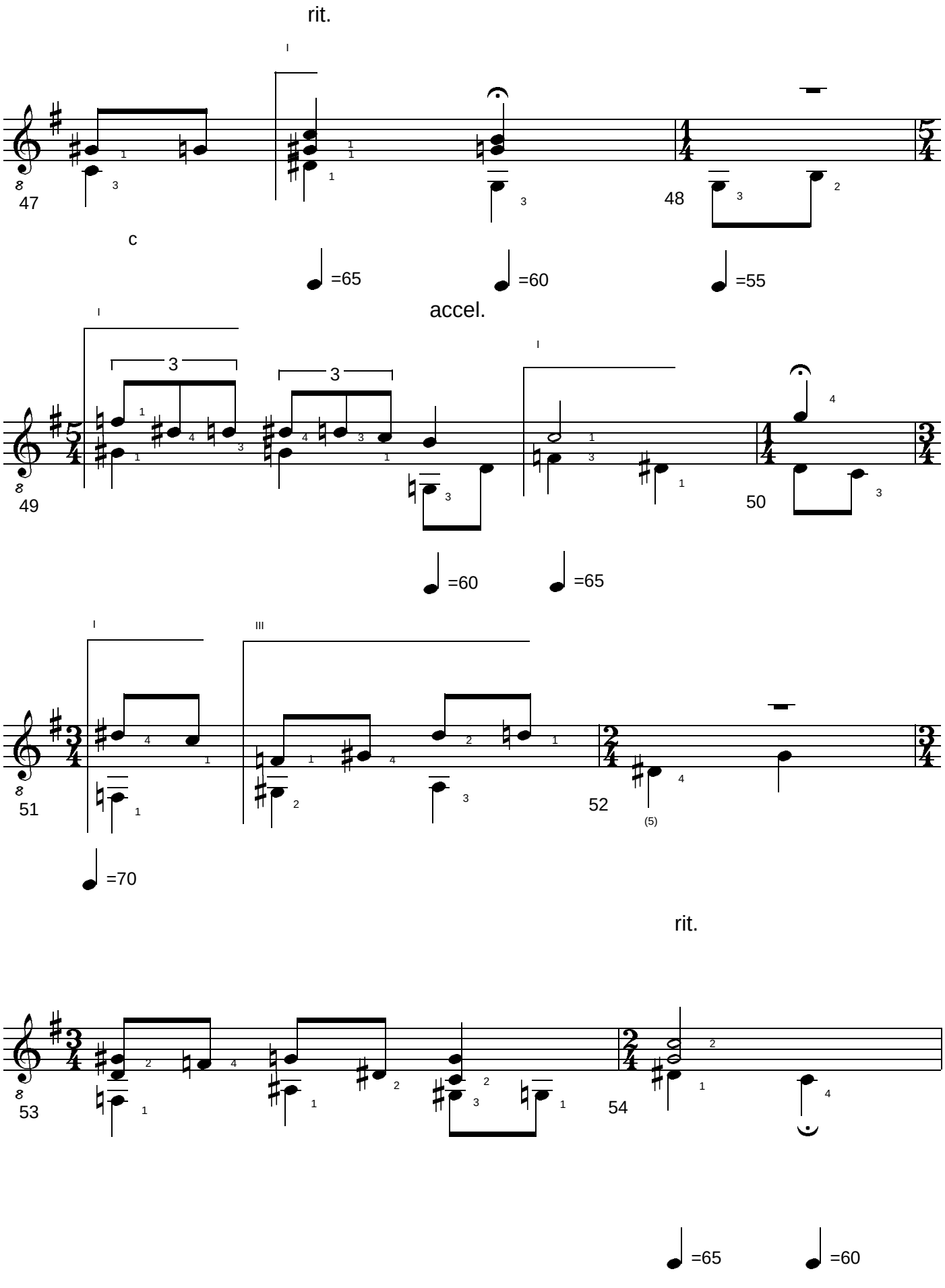

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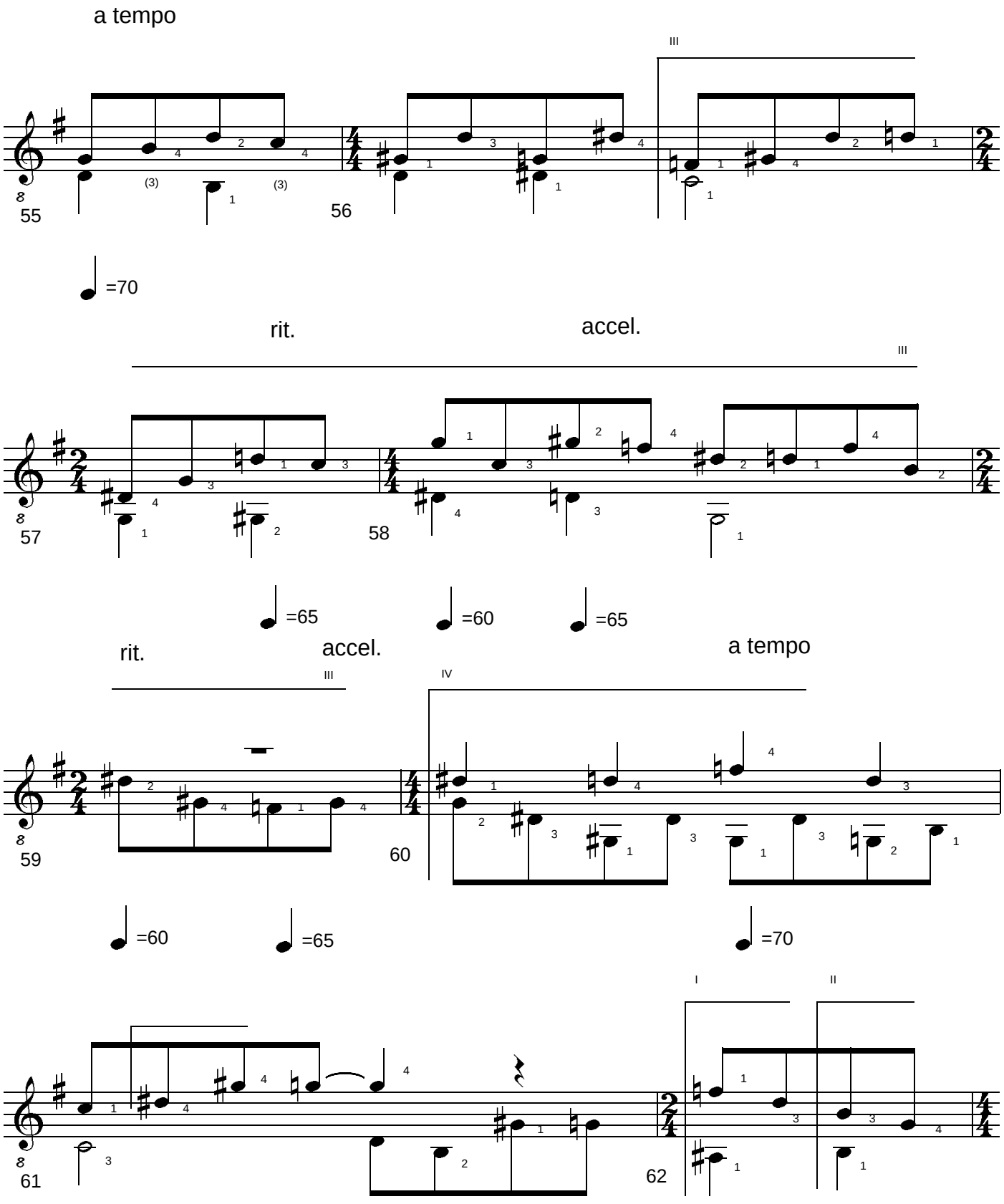

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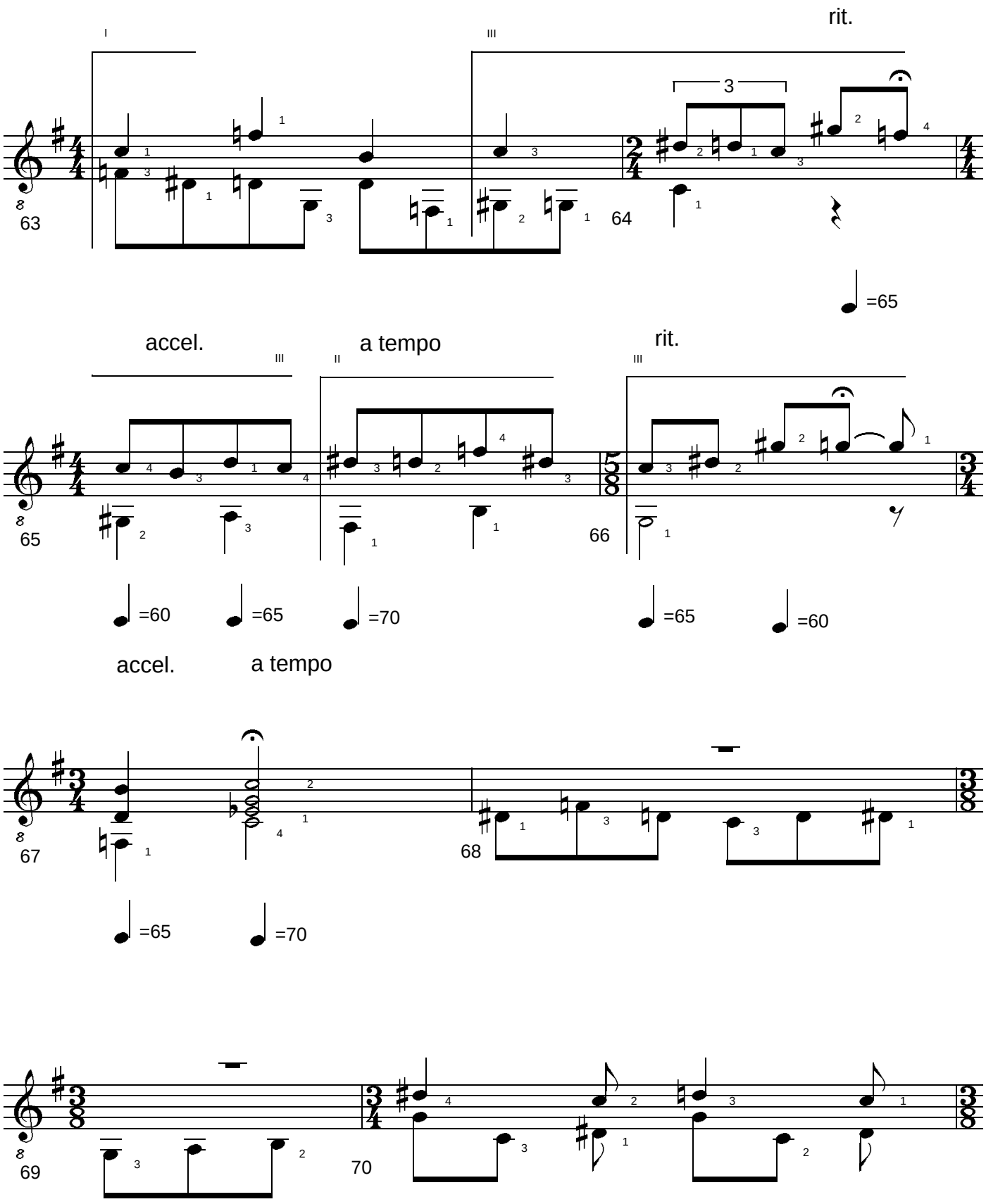

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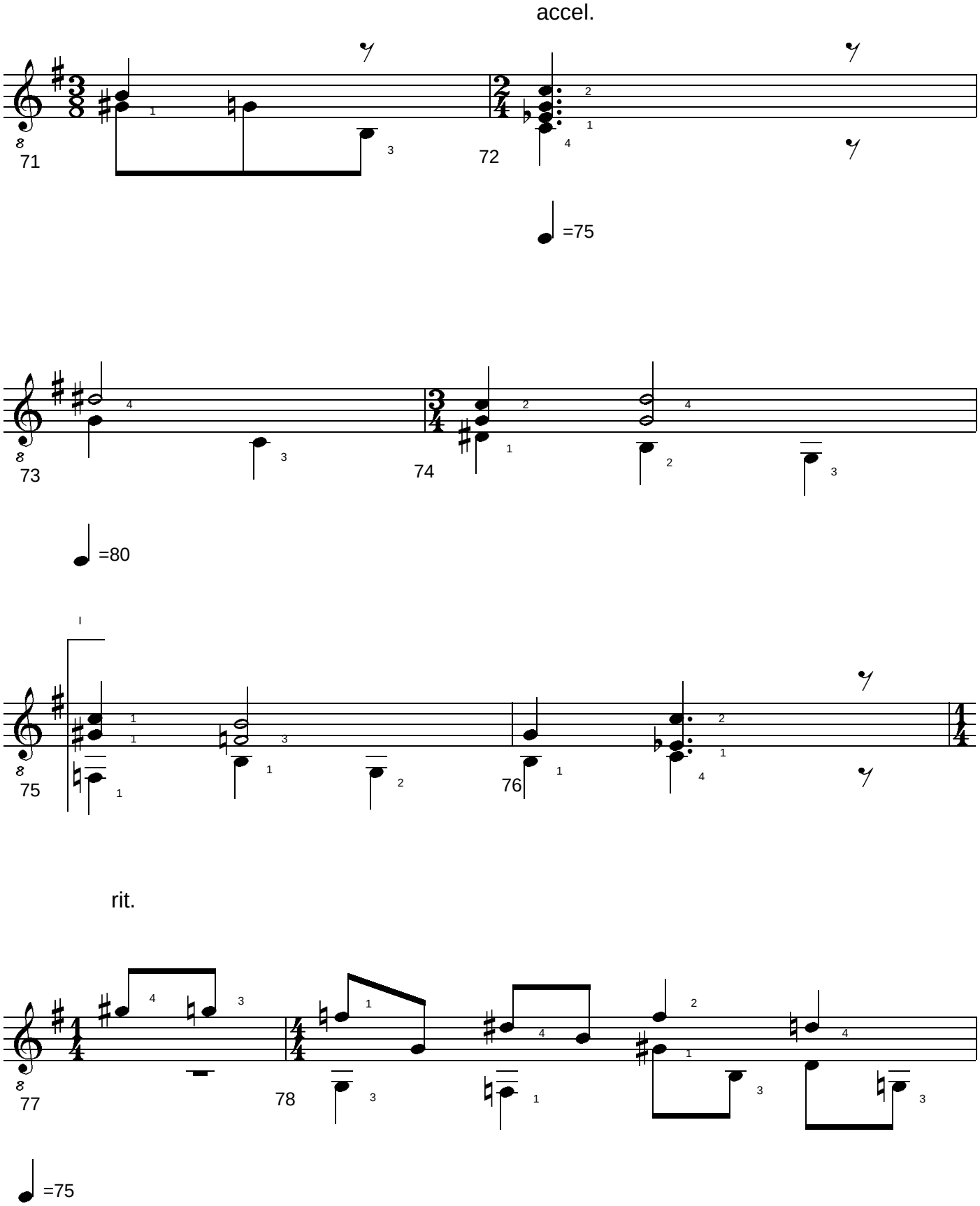

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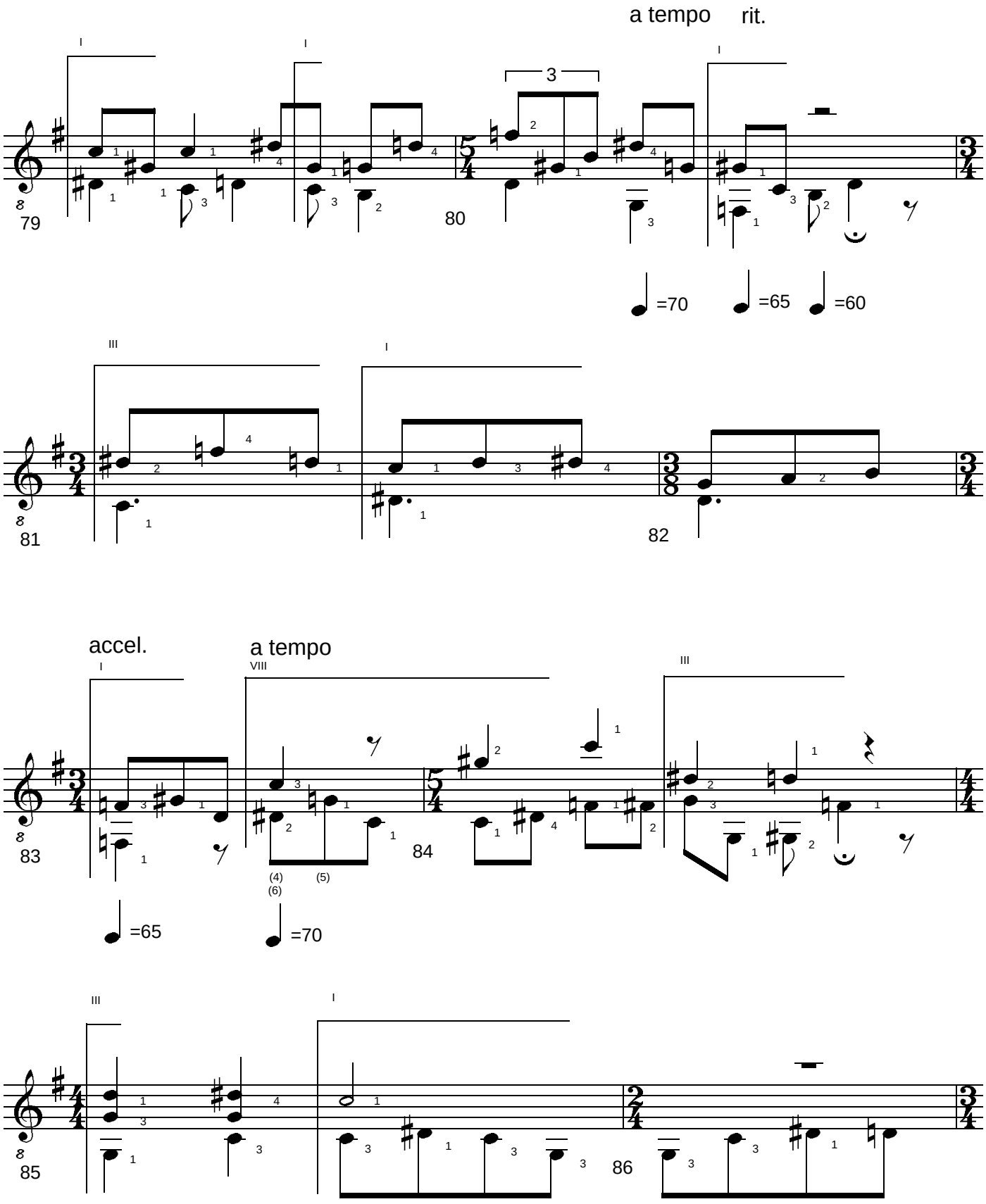

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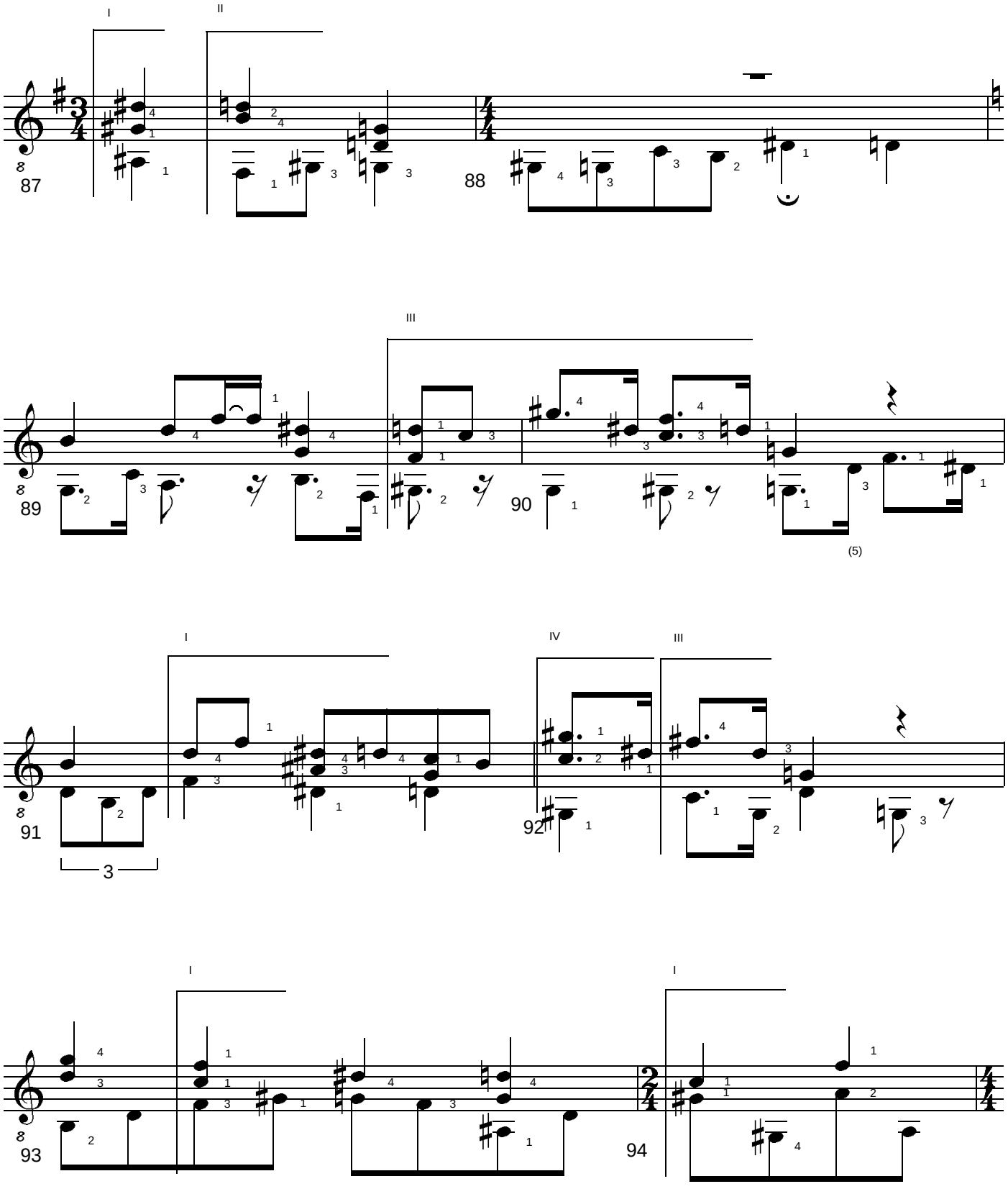

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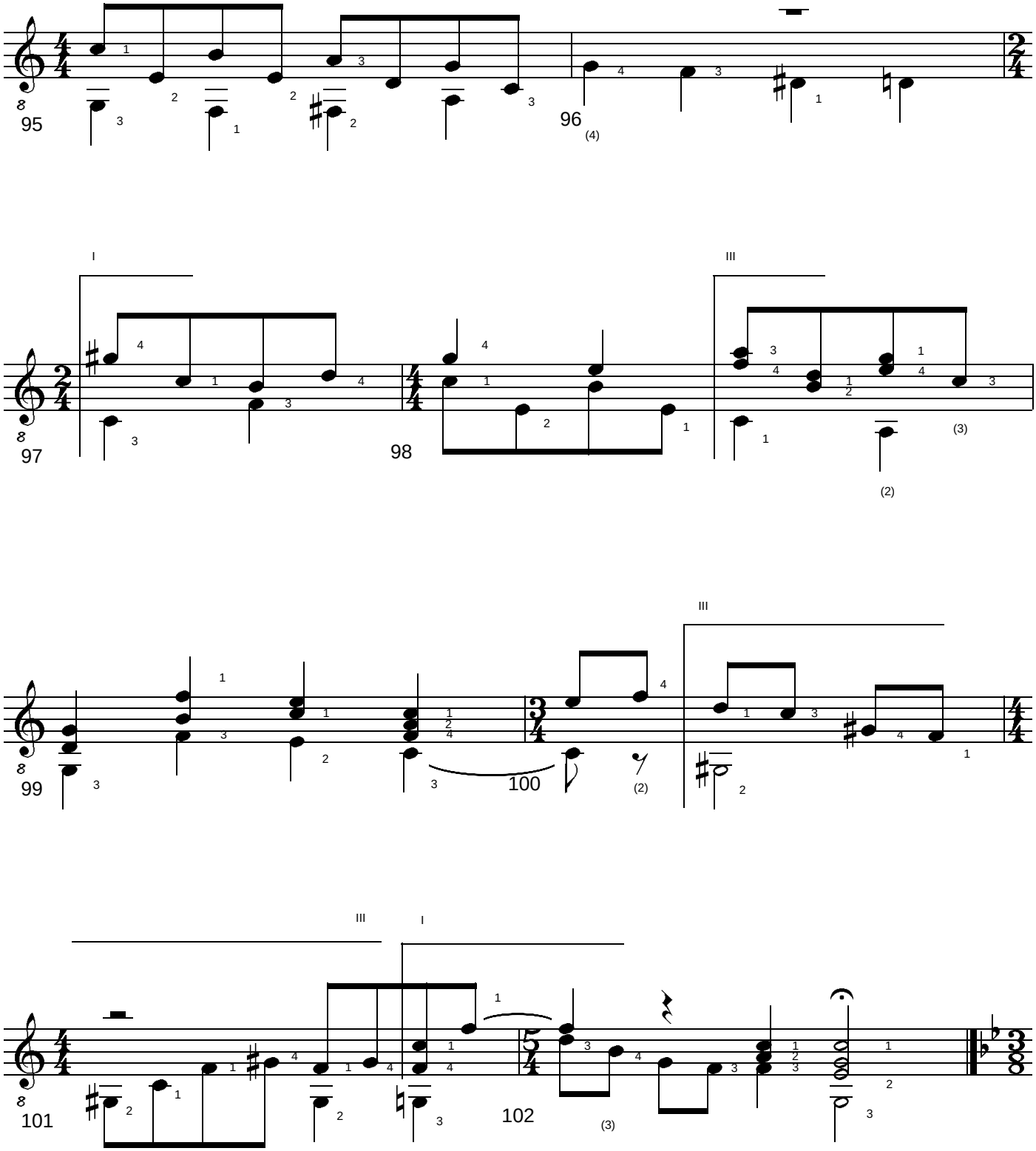

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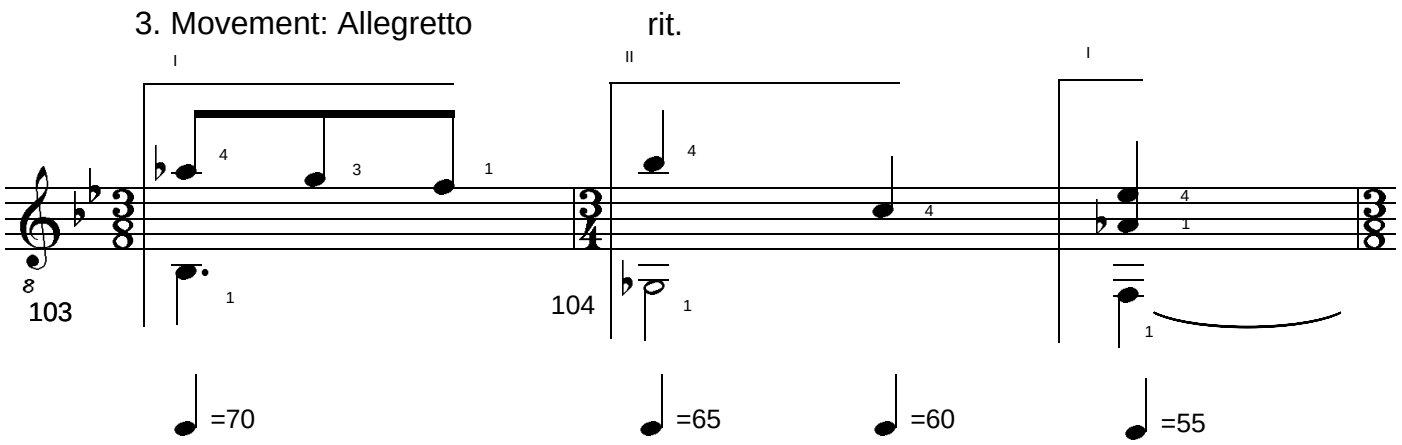
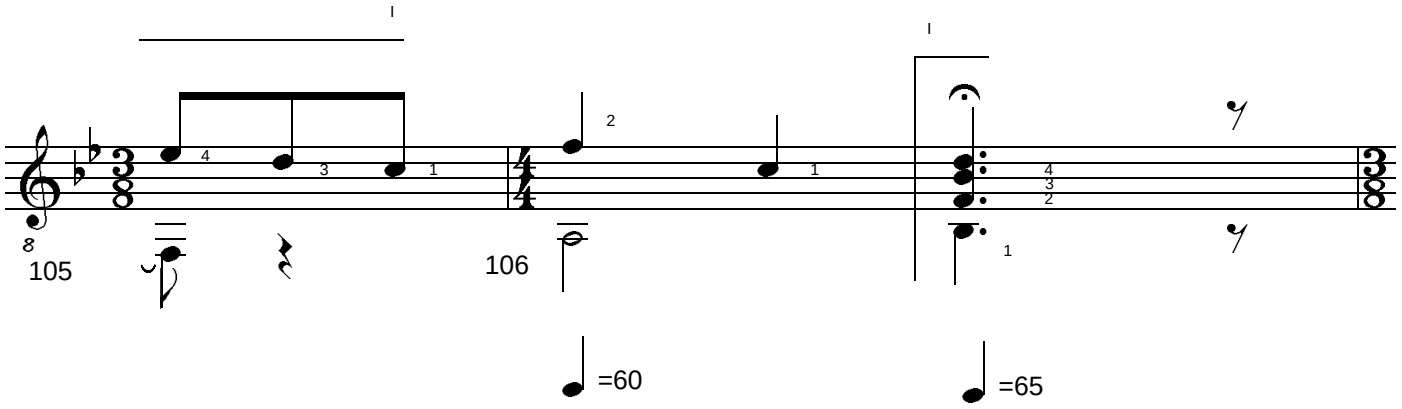
3. Movement: Allegretto





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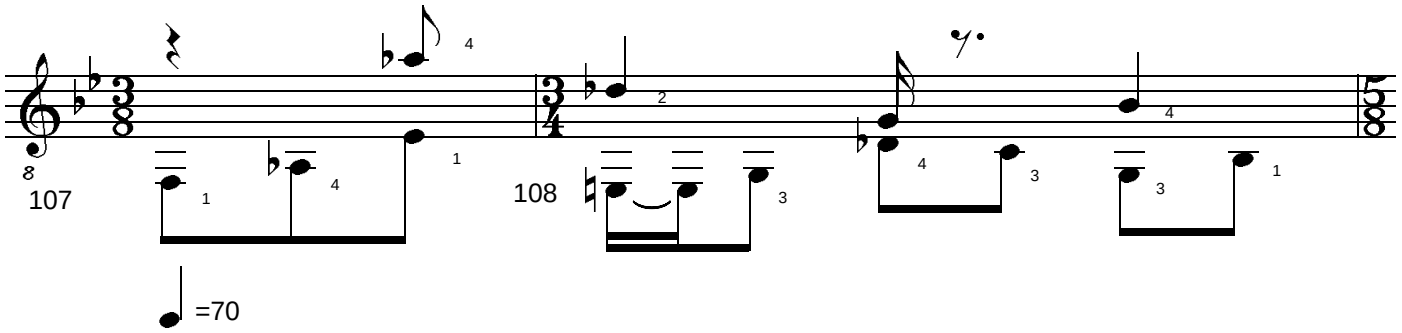

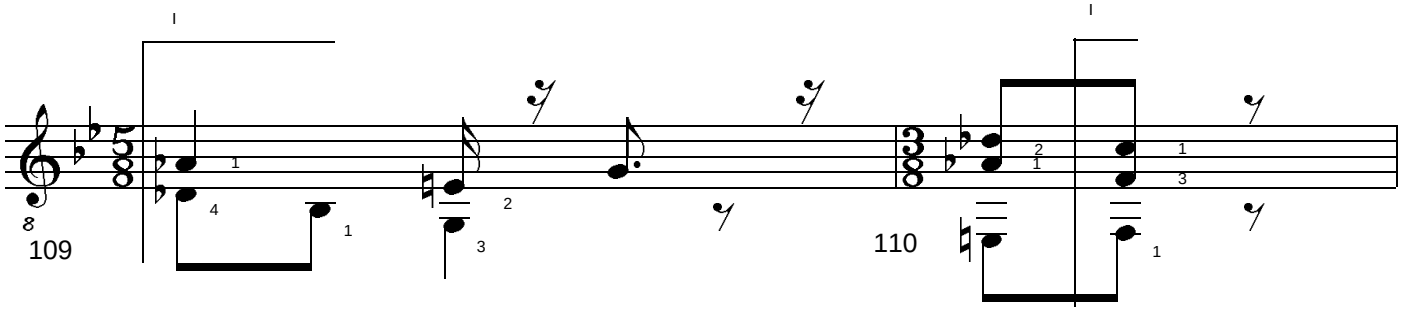

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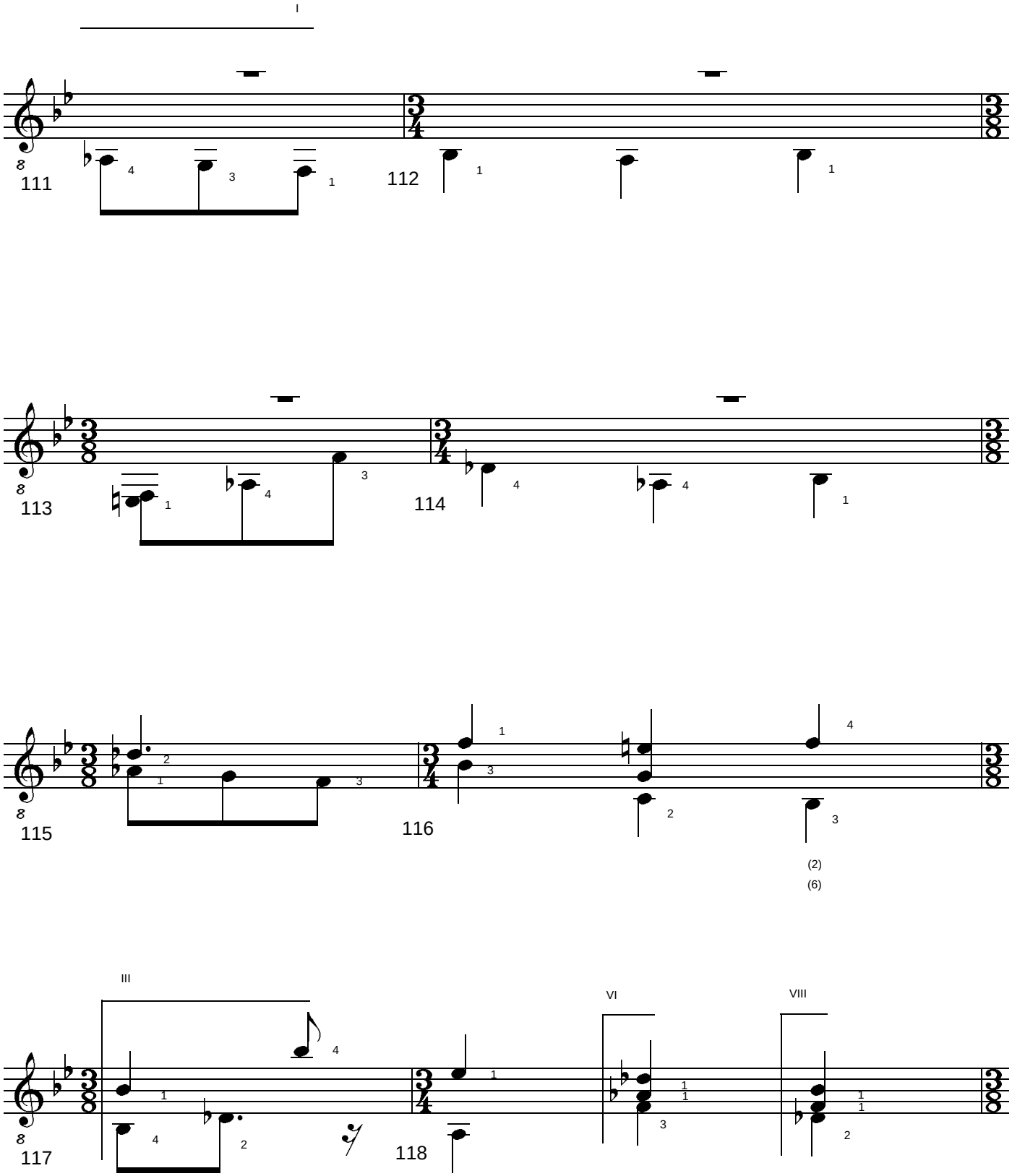

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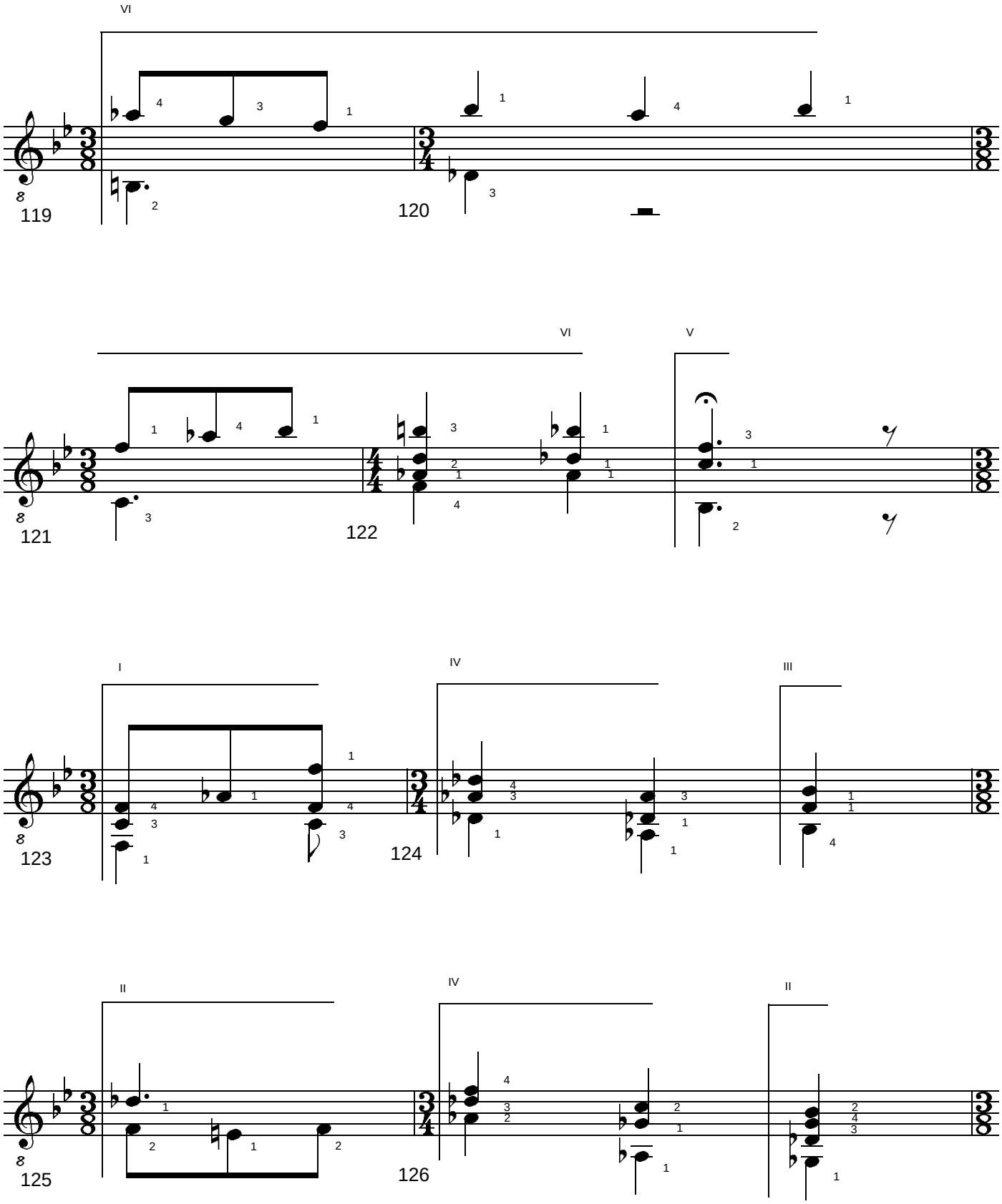

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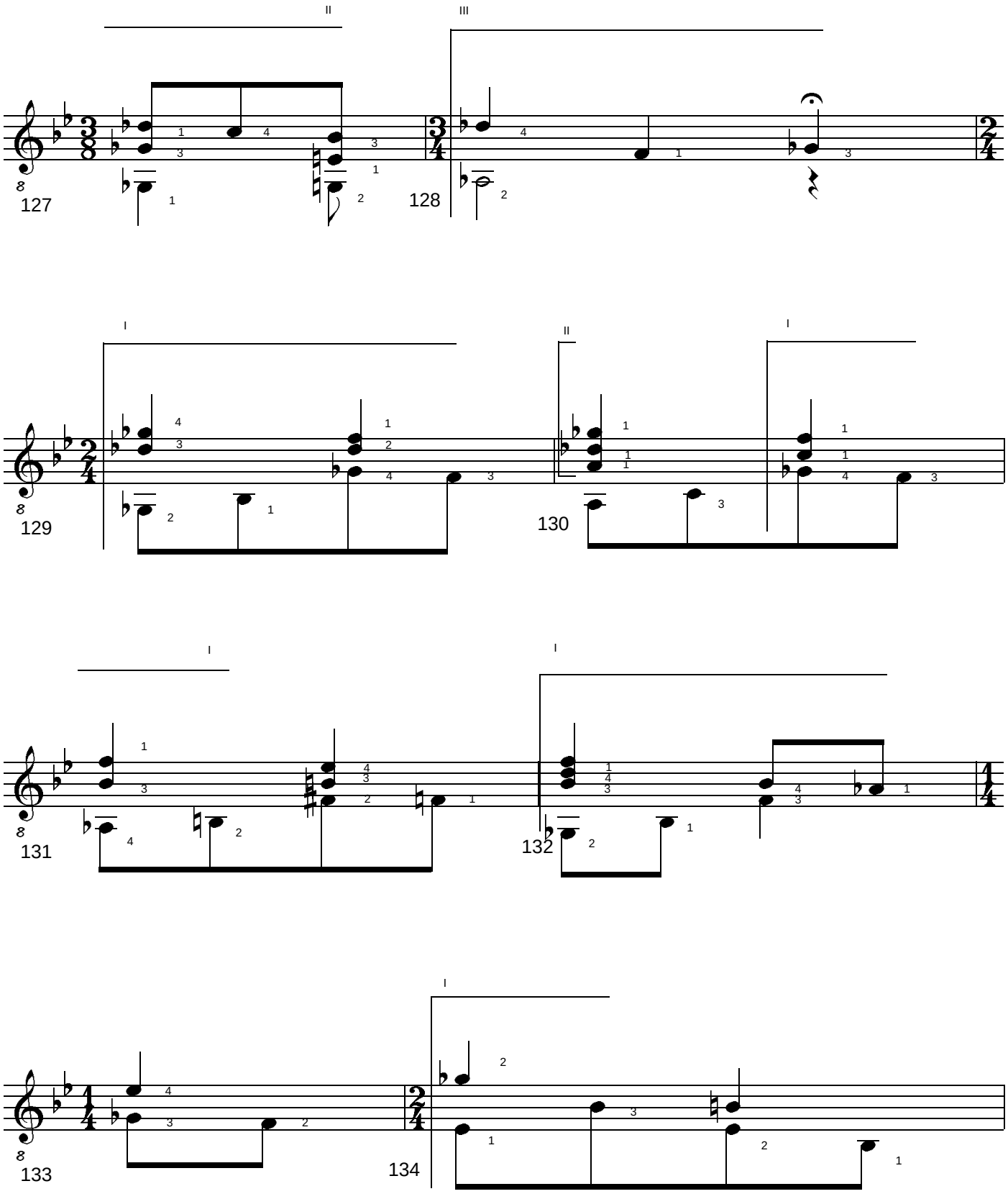

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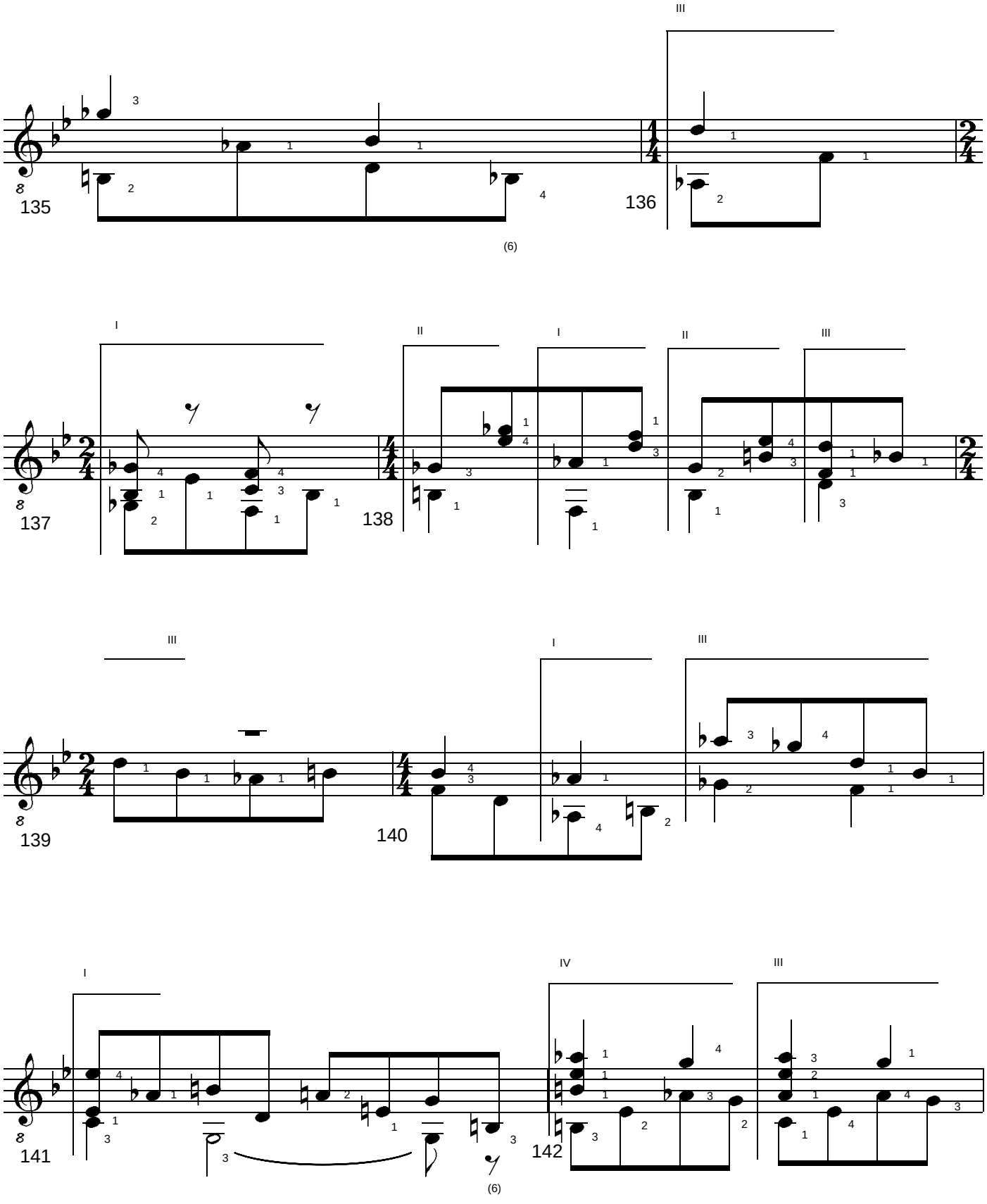

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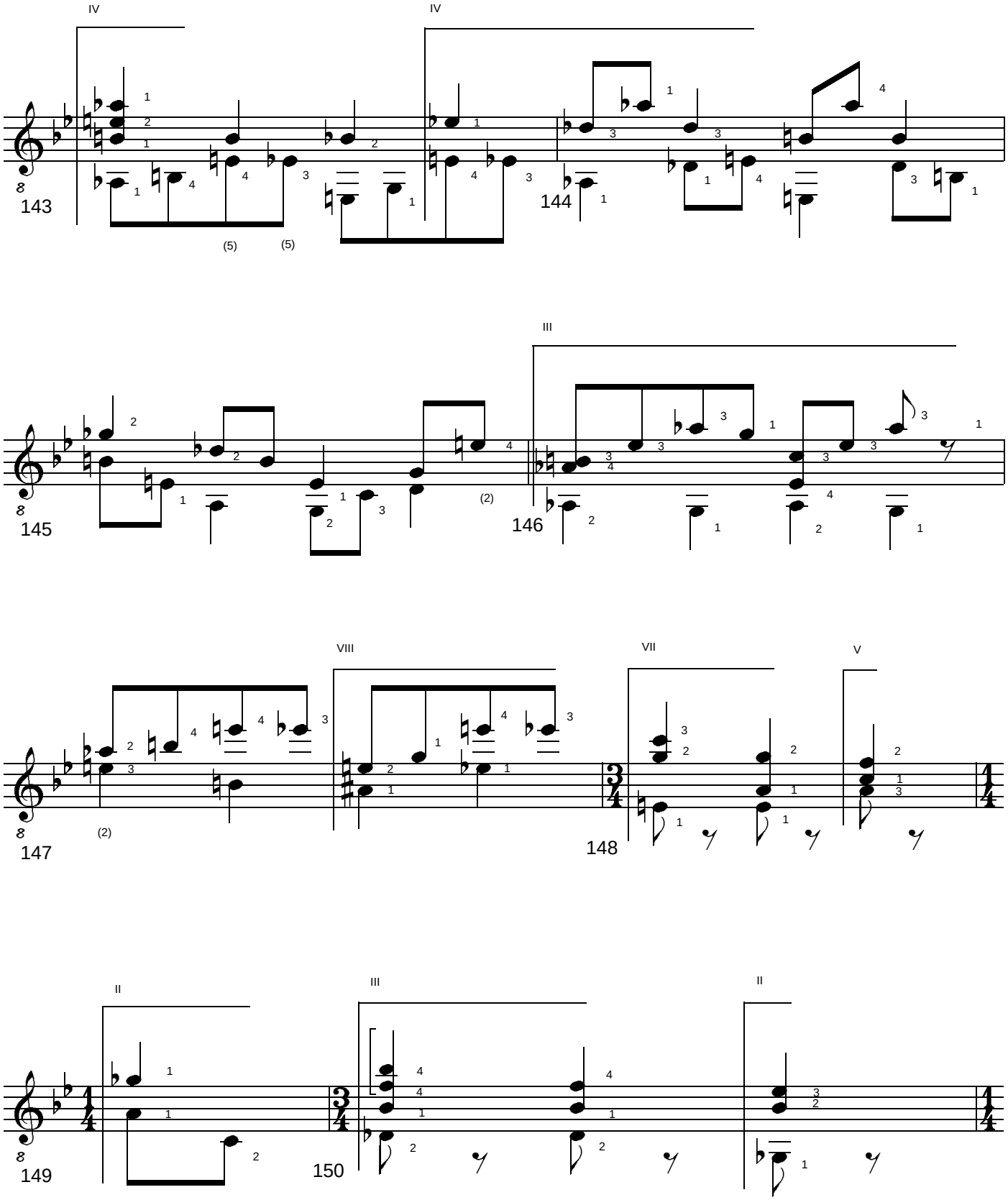

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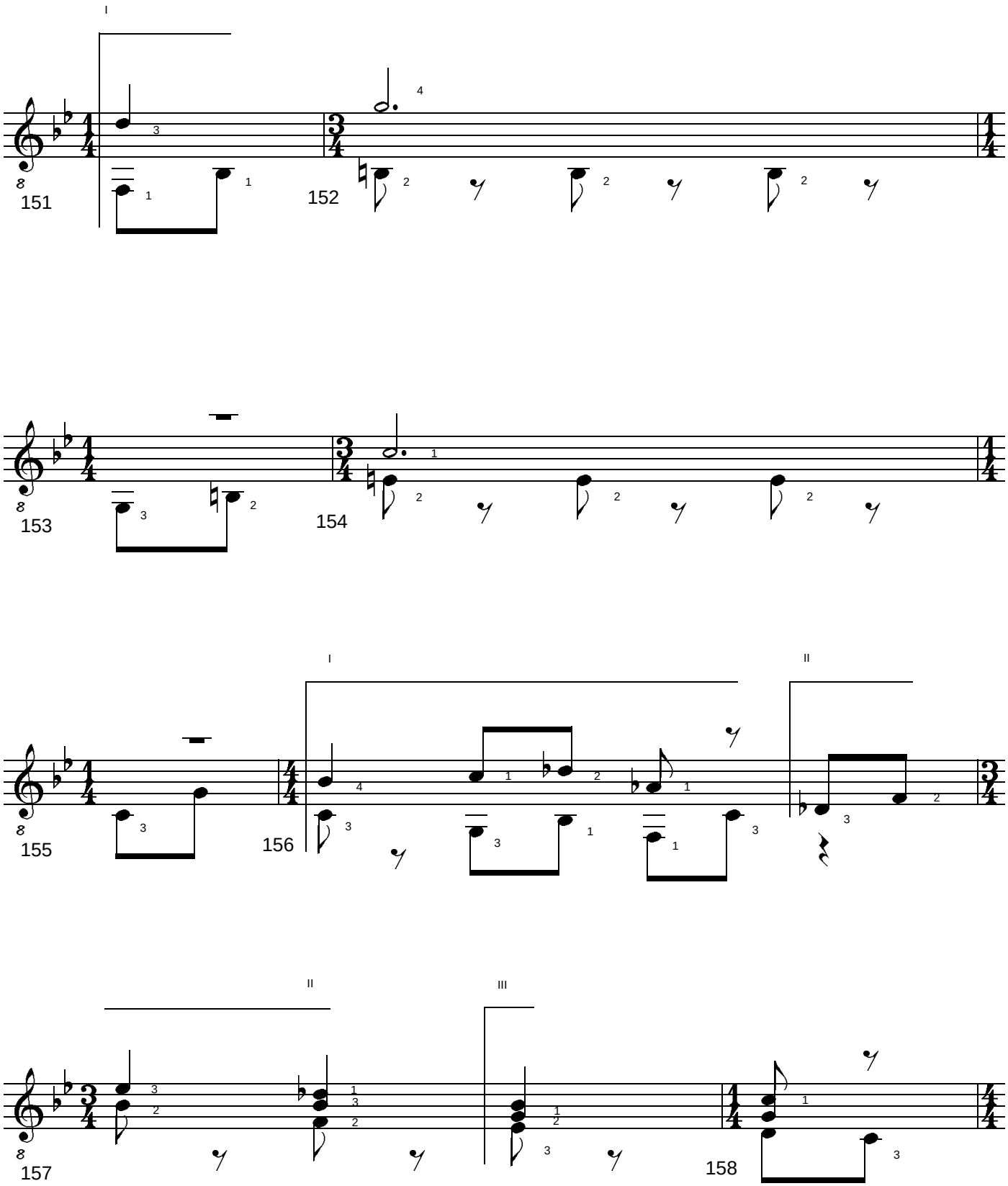

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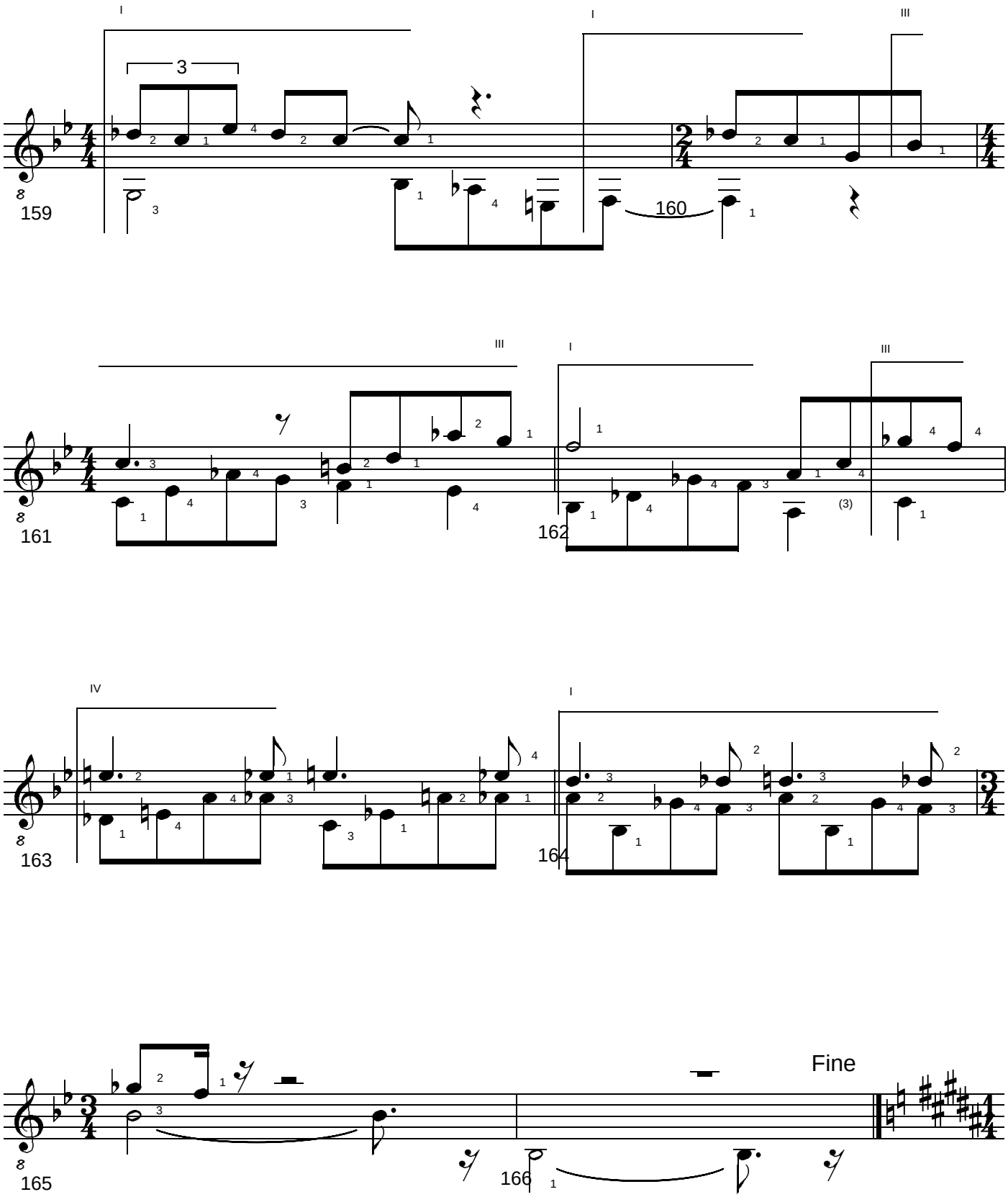

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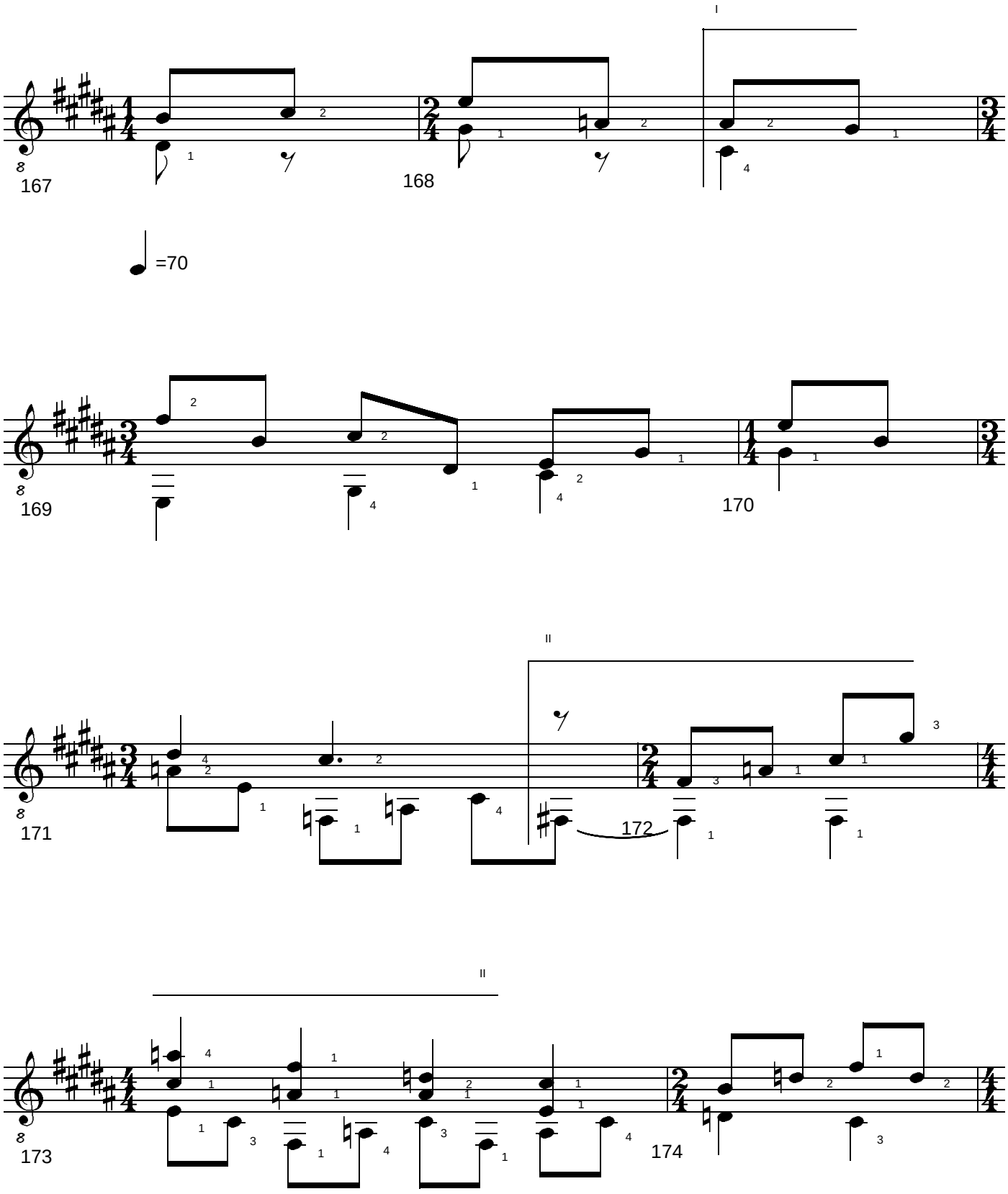
Splinter #7 (2009): Allegretto op. 68



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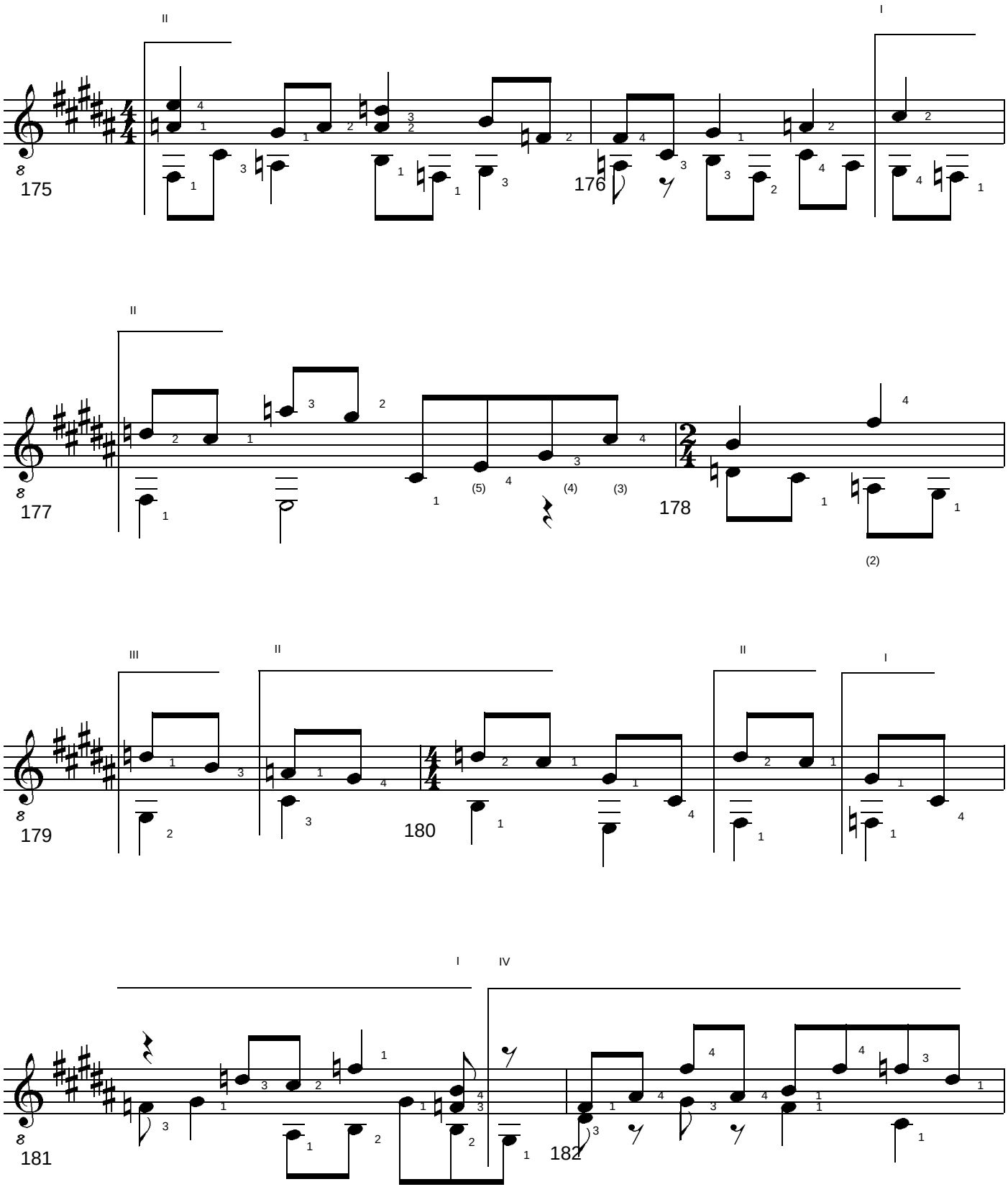

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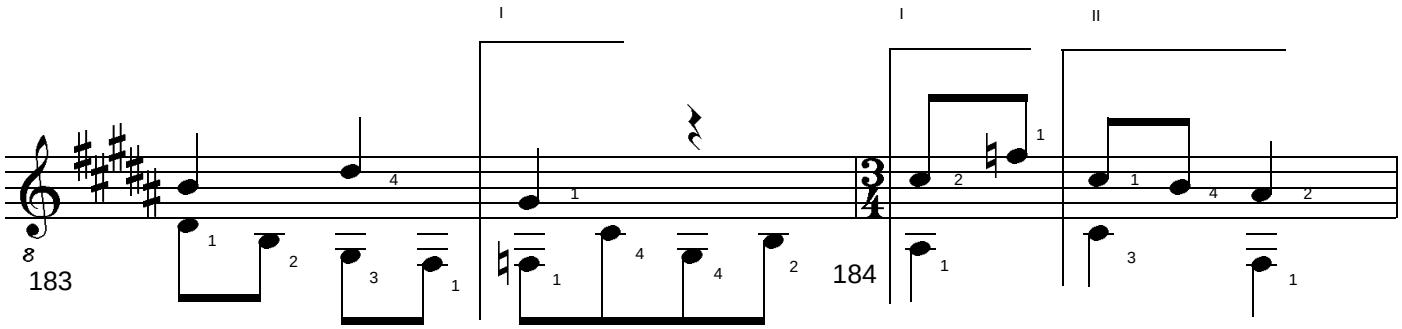

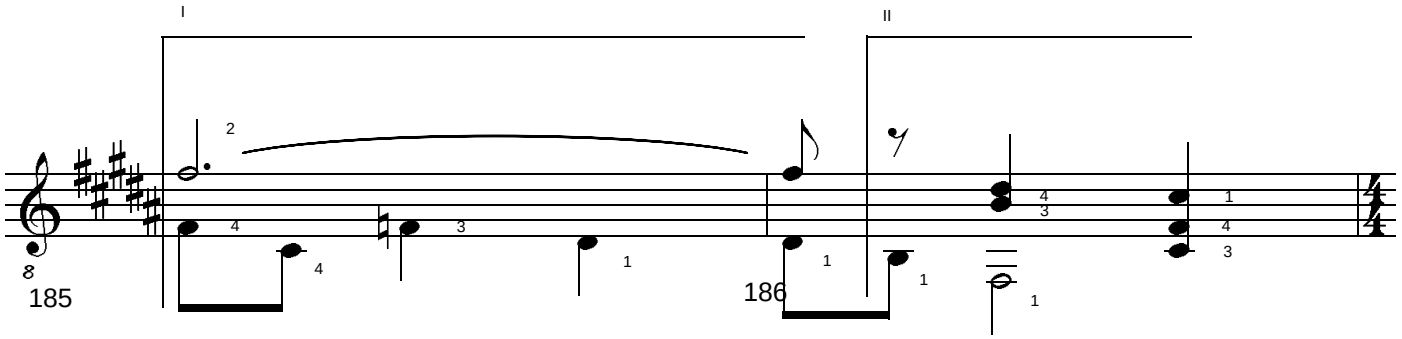

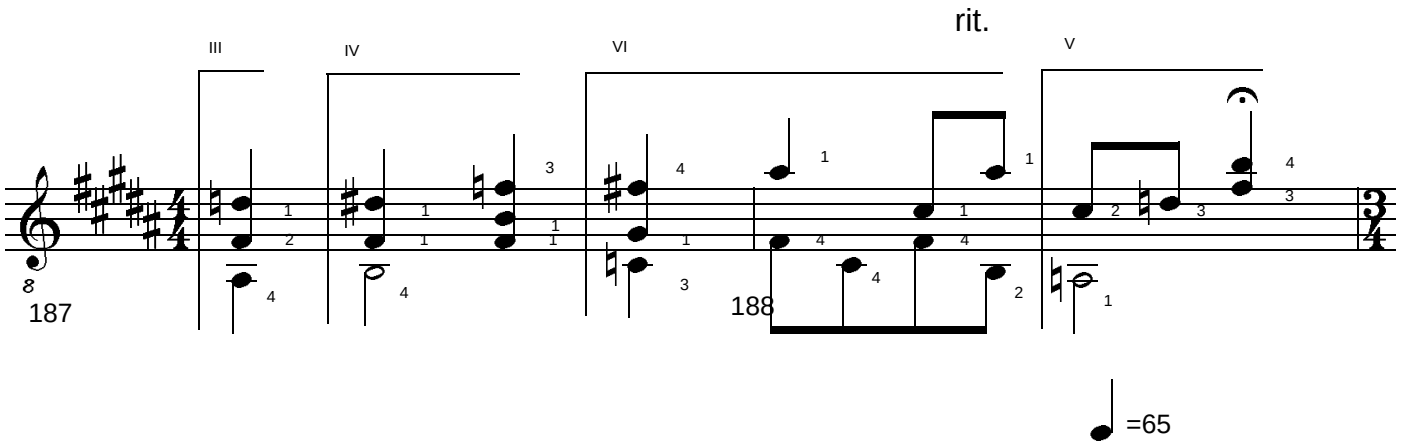

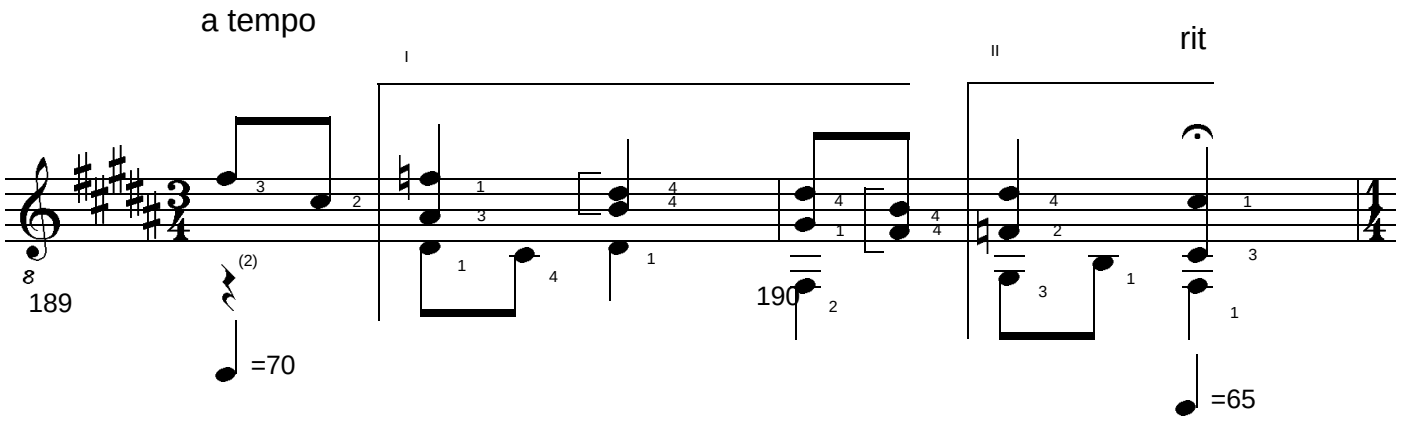

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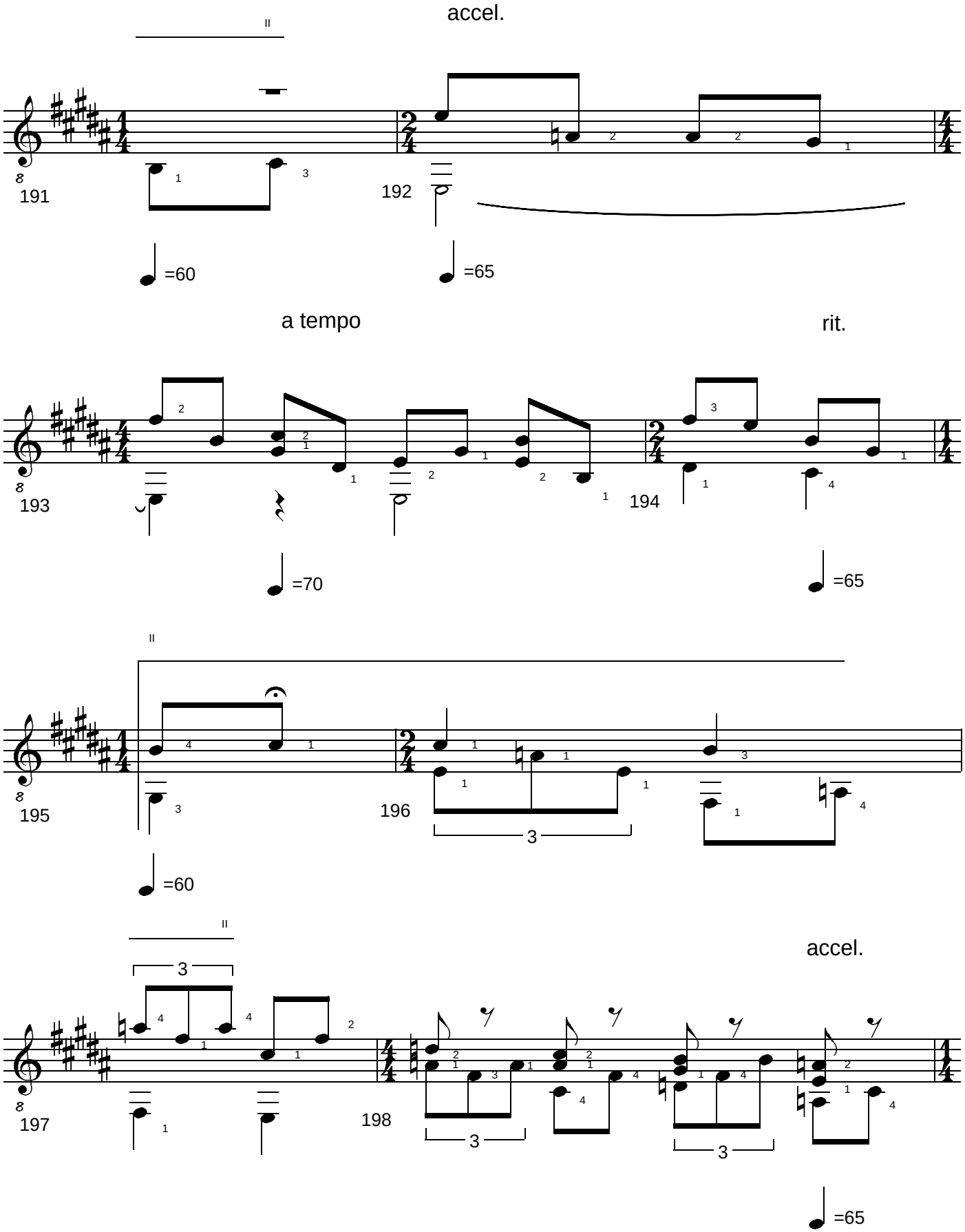

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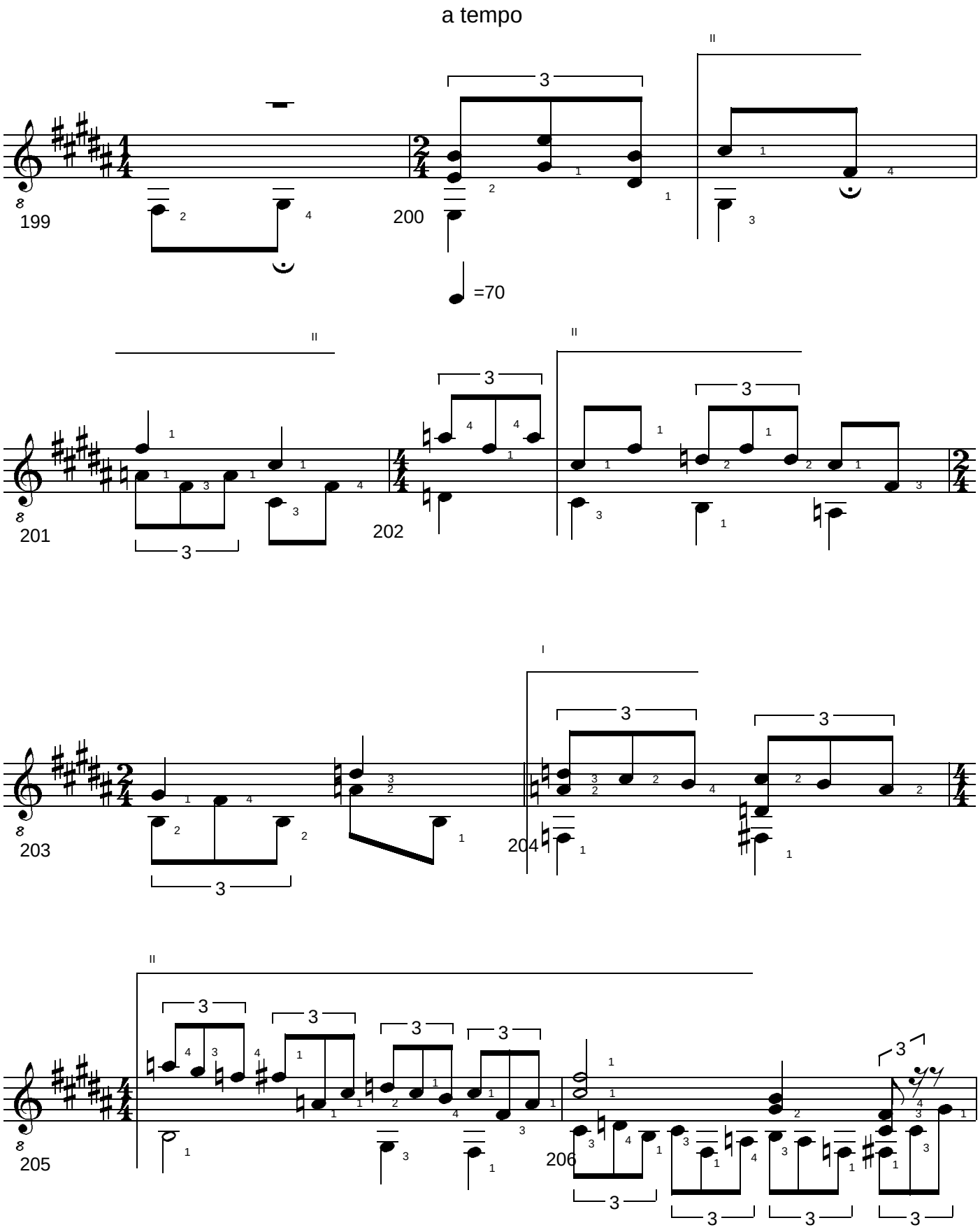

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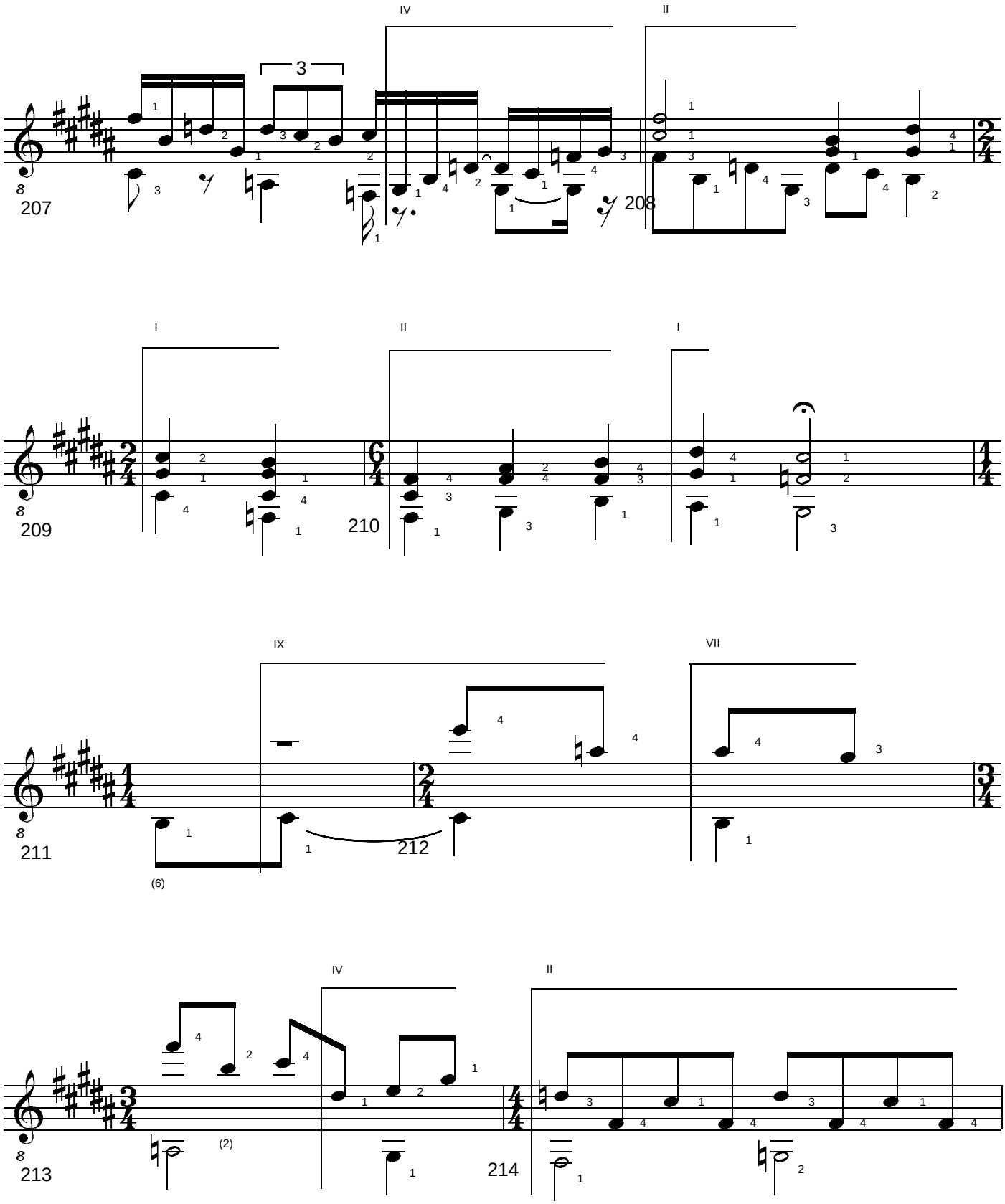

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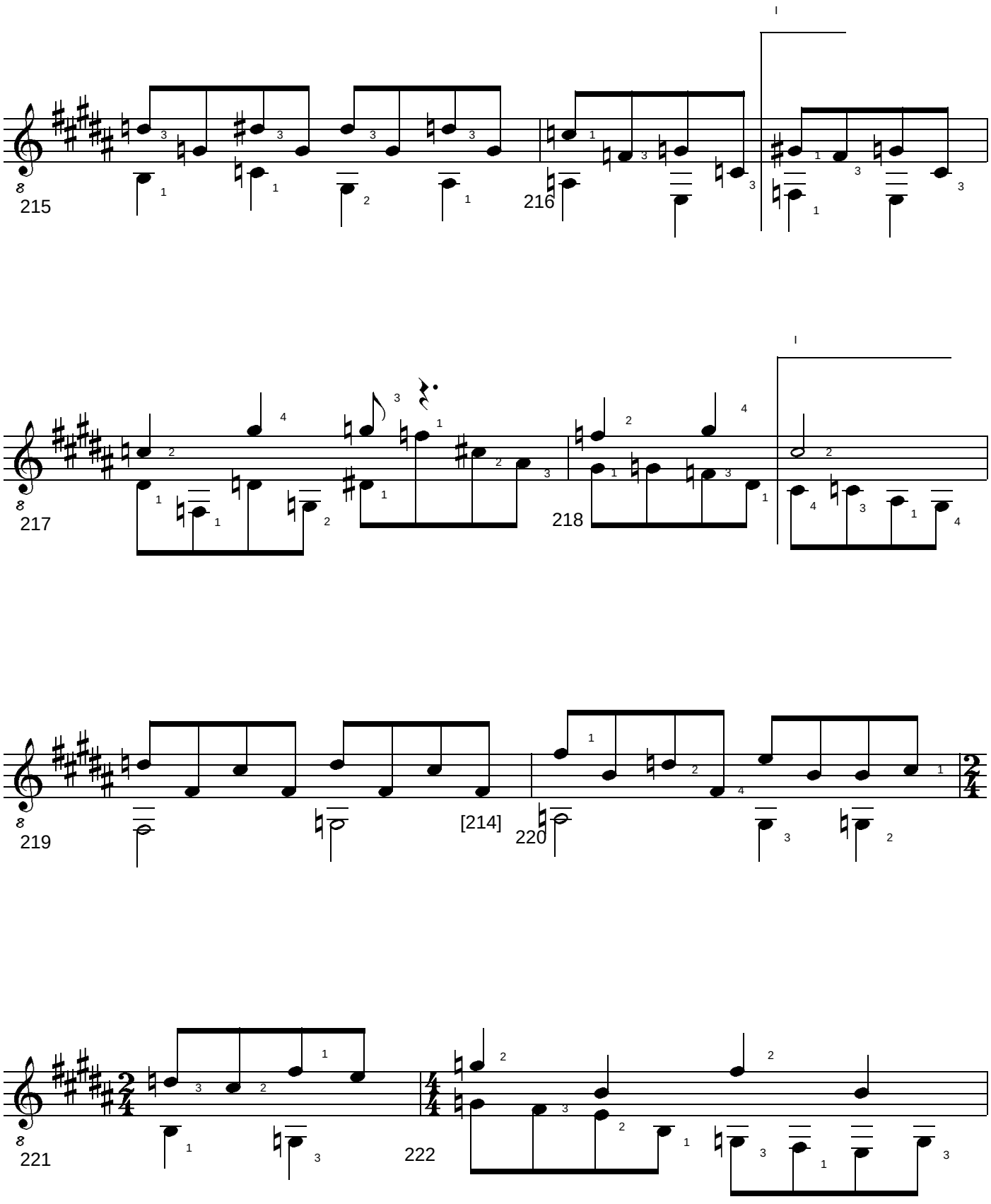

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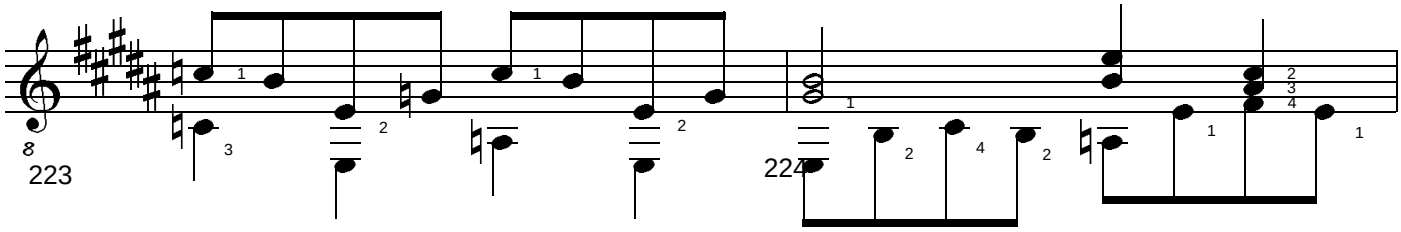

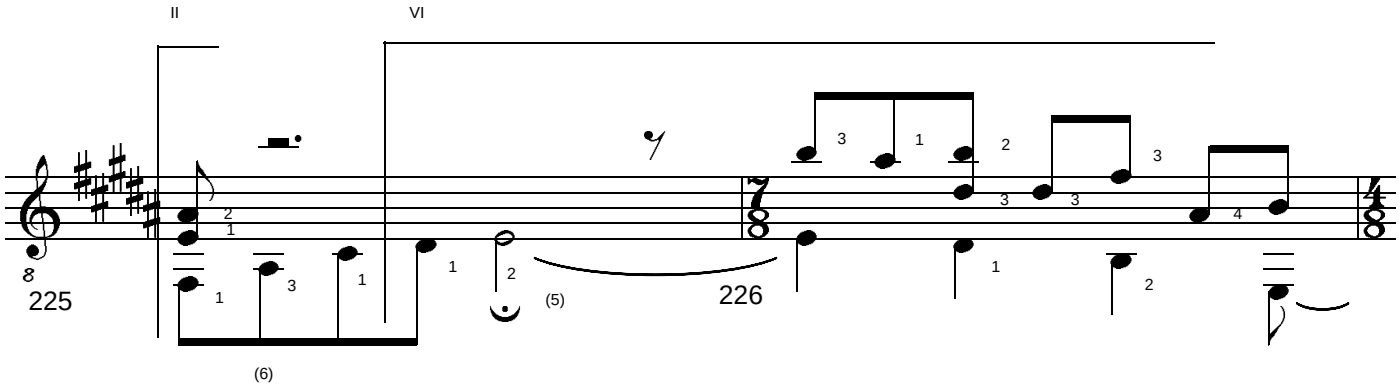

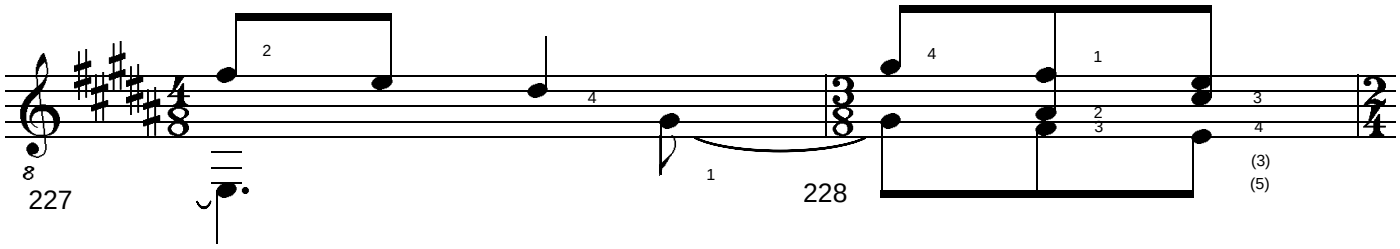

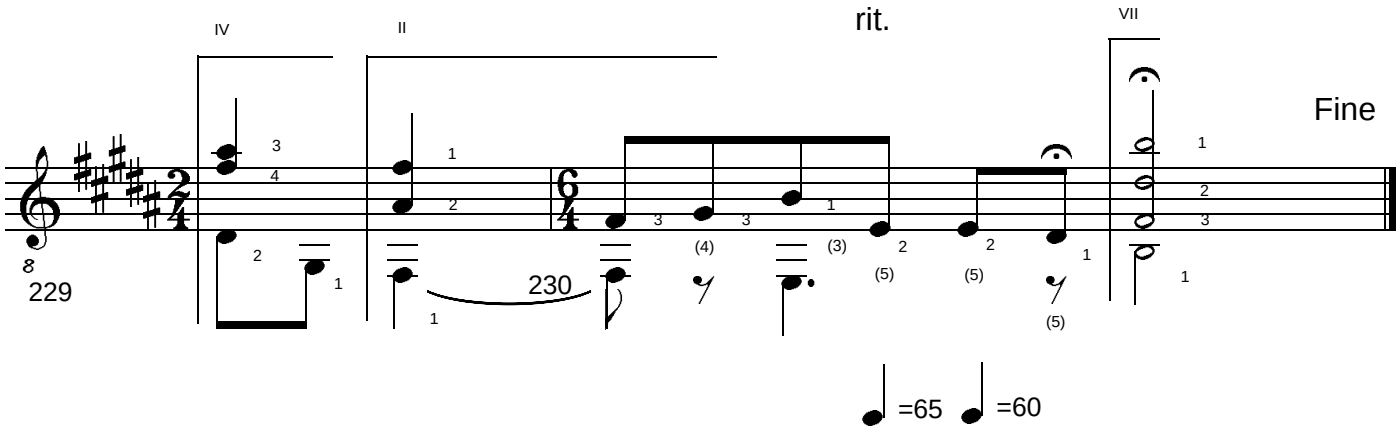

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BERGKRISTALL

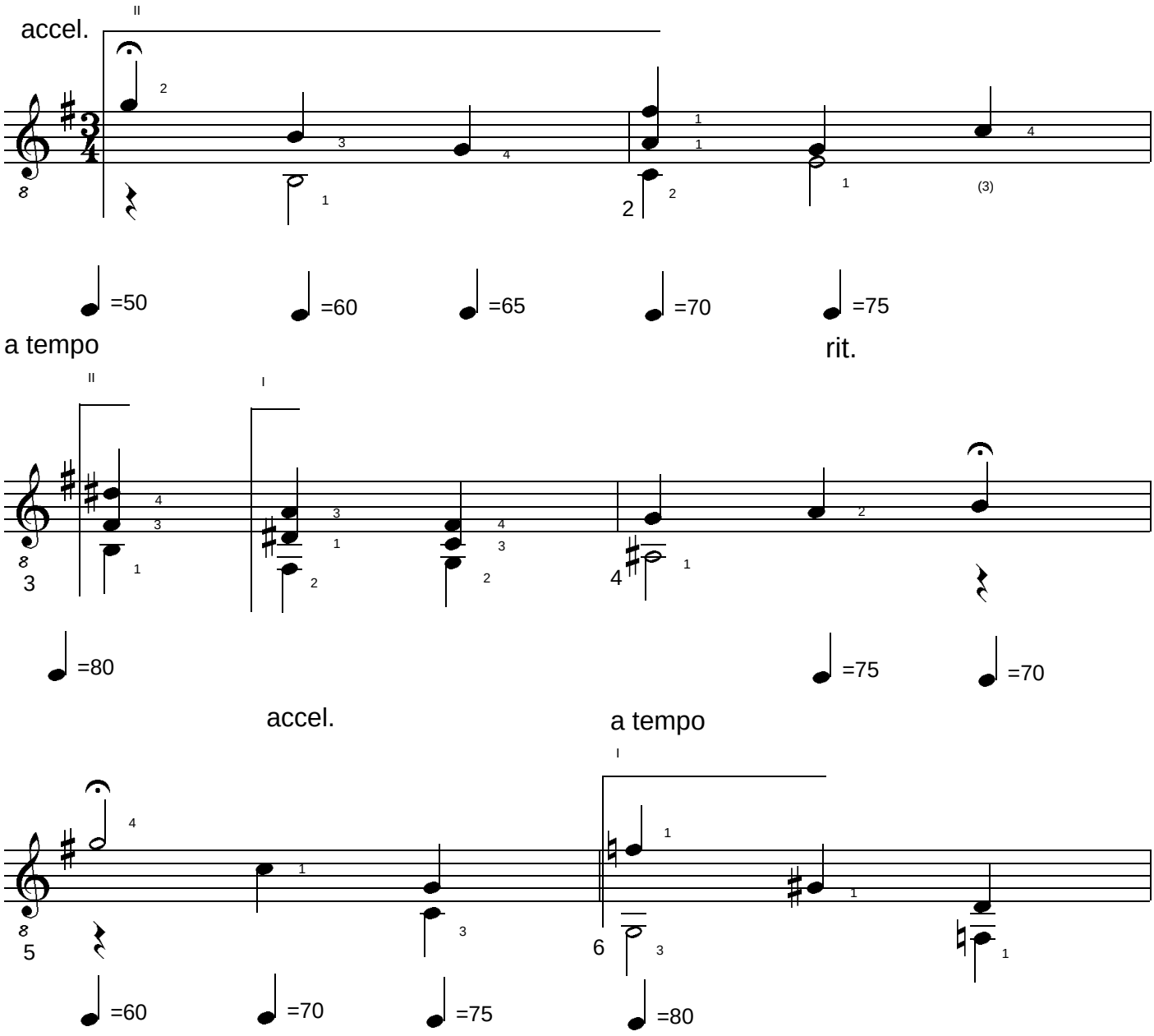
No. 8

Uwe Warneke

Splinters. 3 Studies for Solo Guitar

op. 69

Splinter #8 (2009) - Andantino



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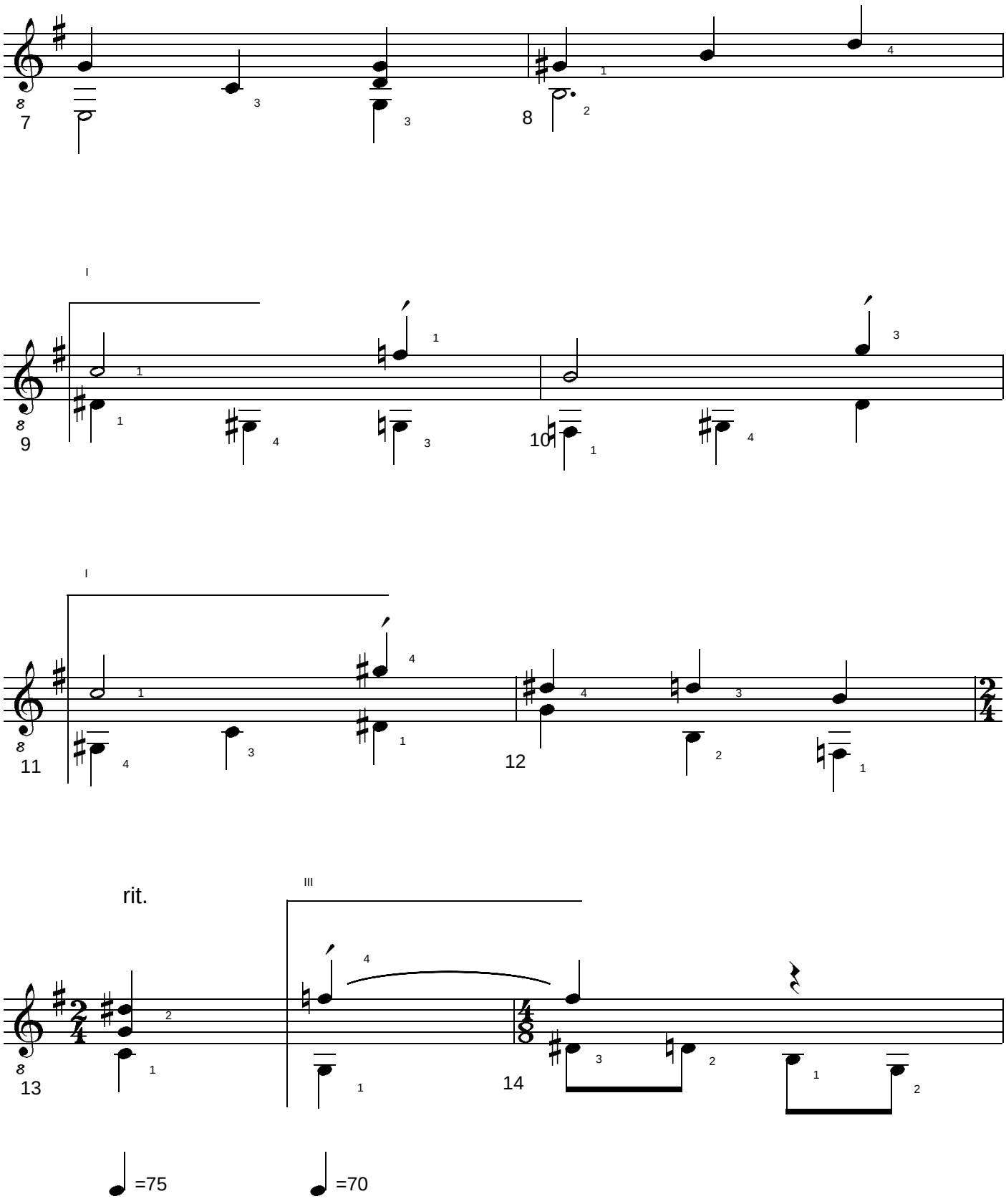

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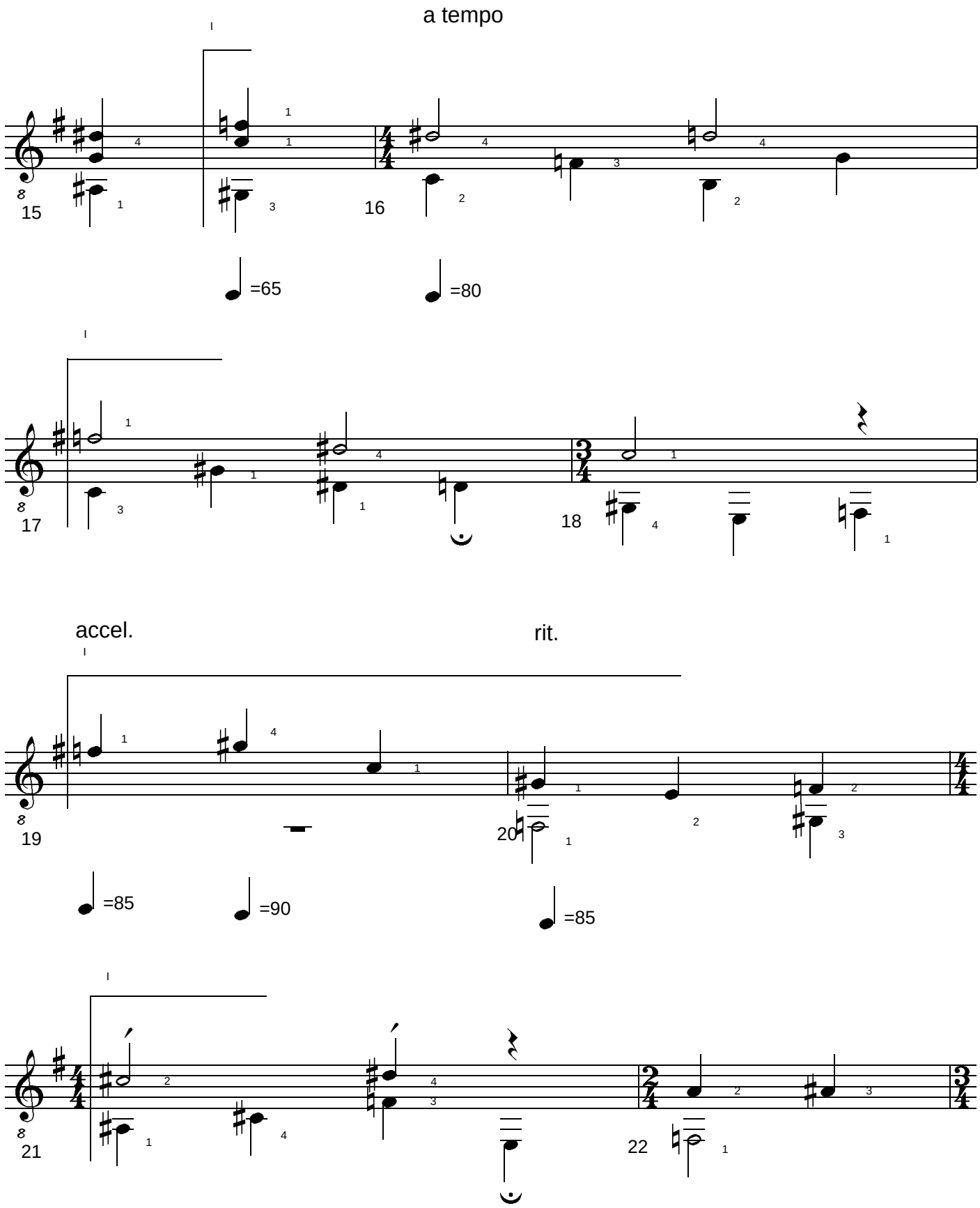

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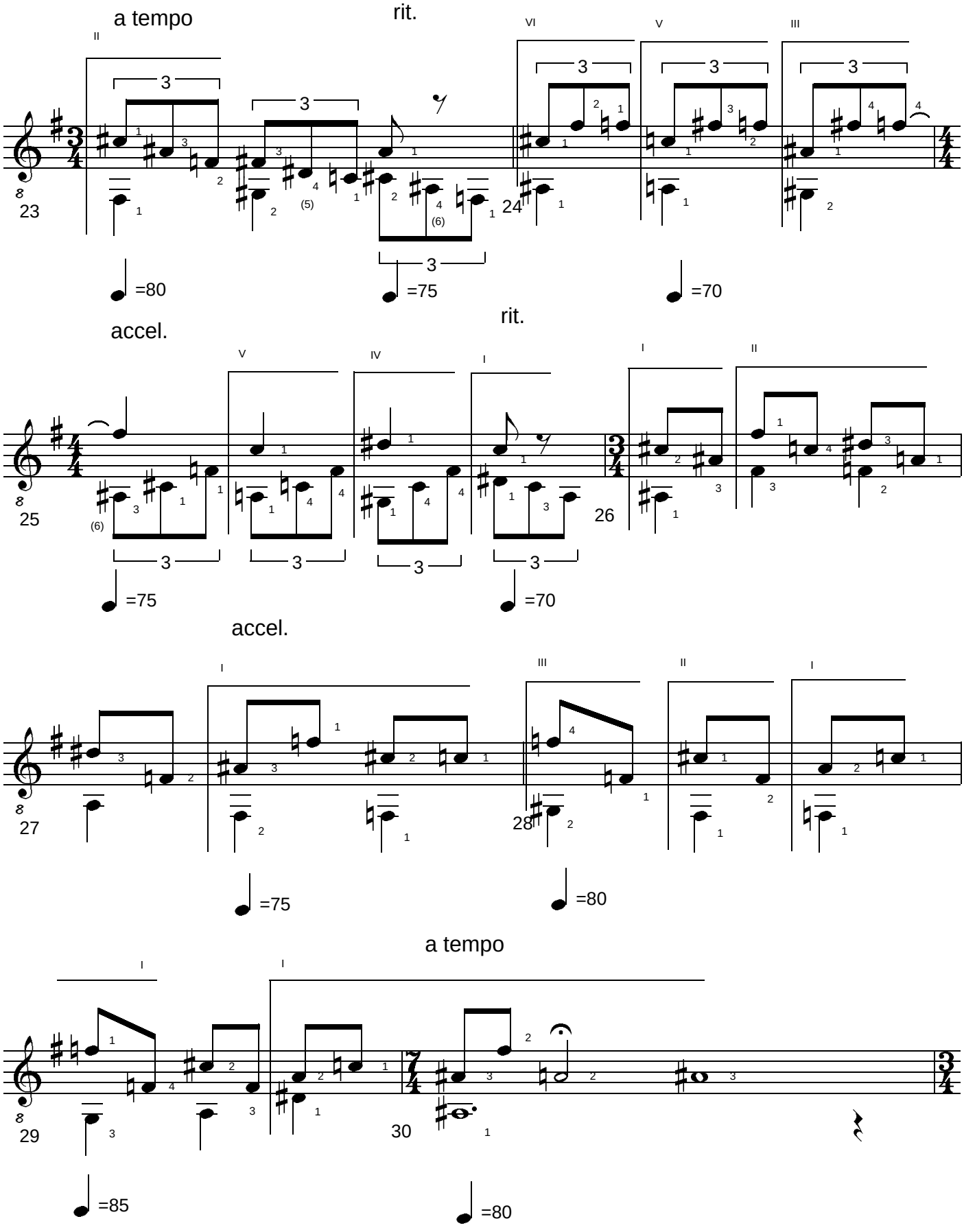

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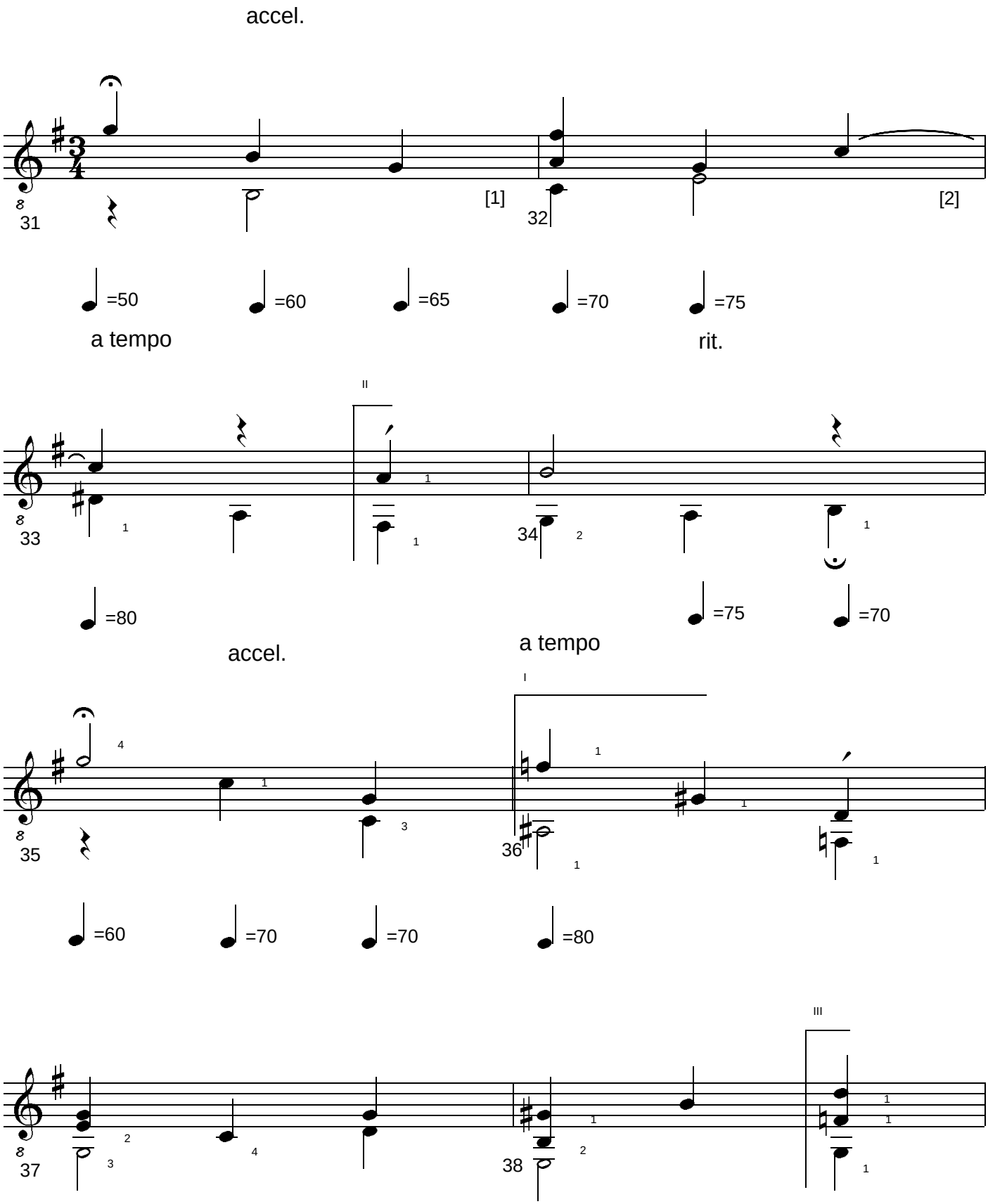

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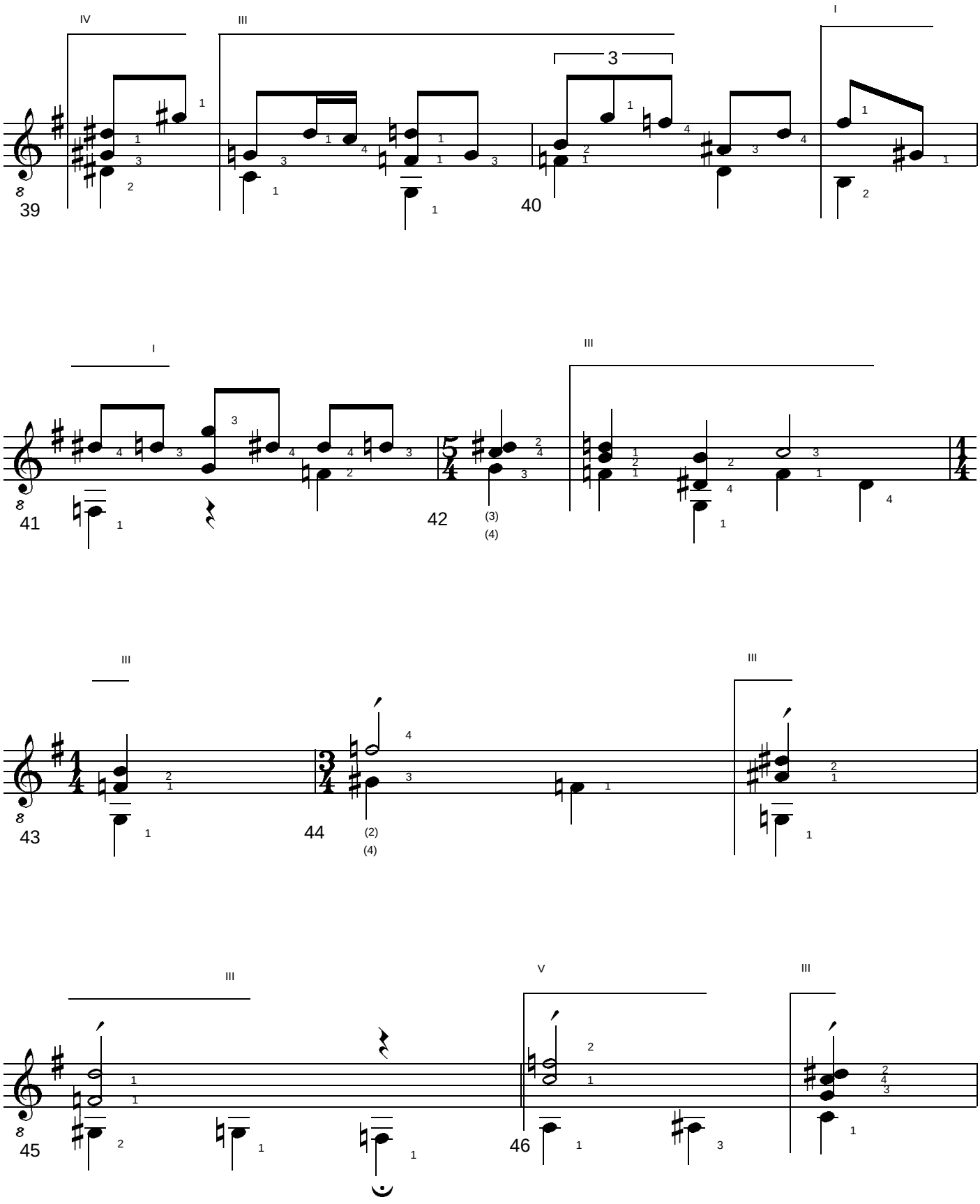

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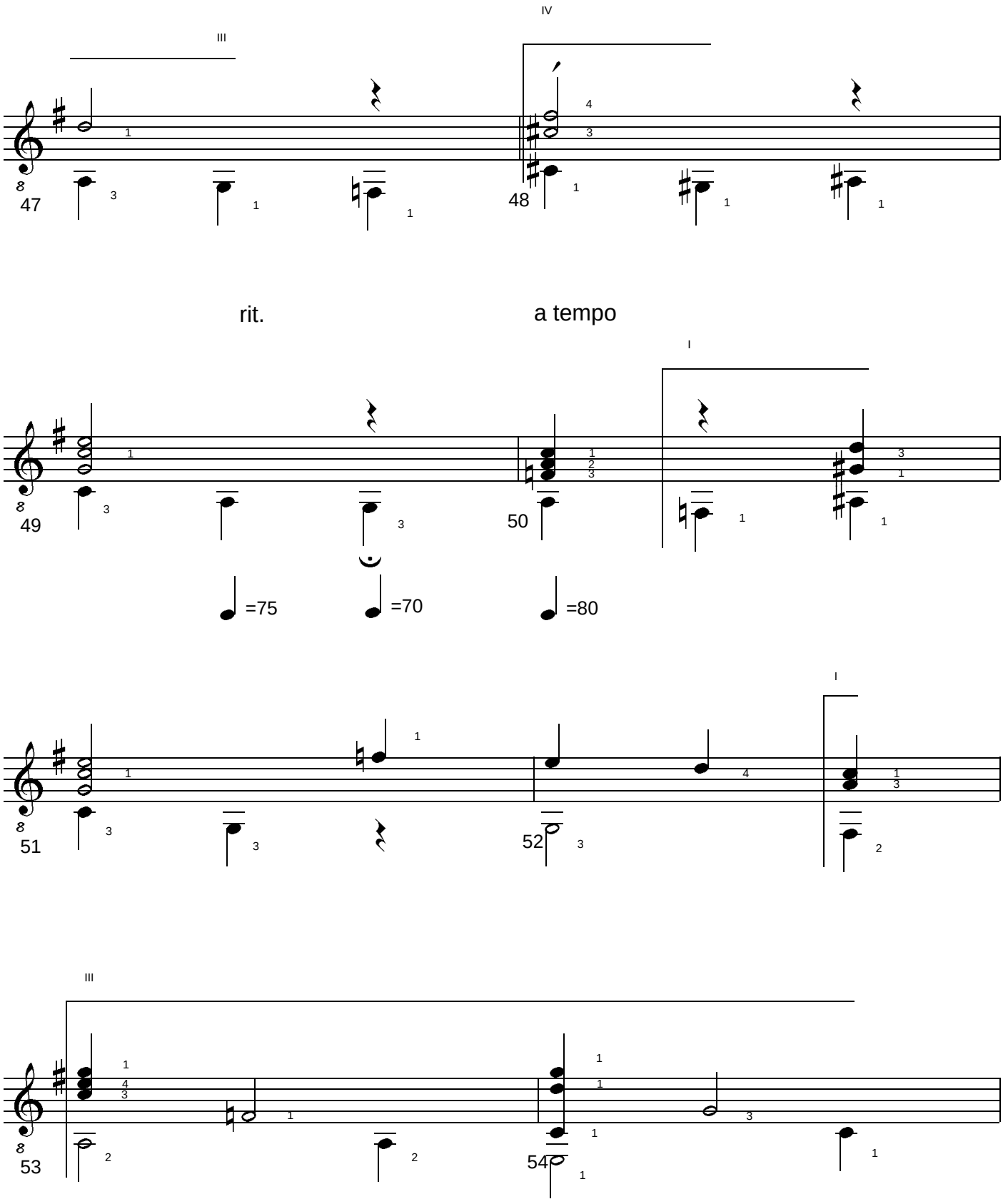

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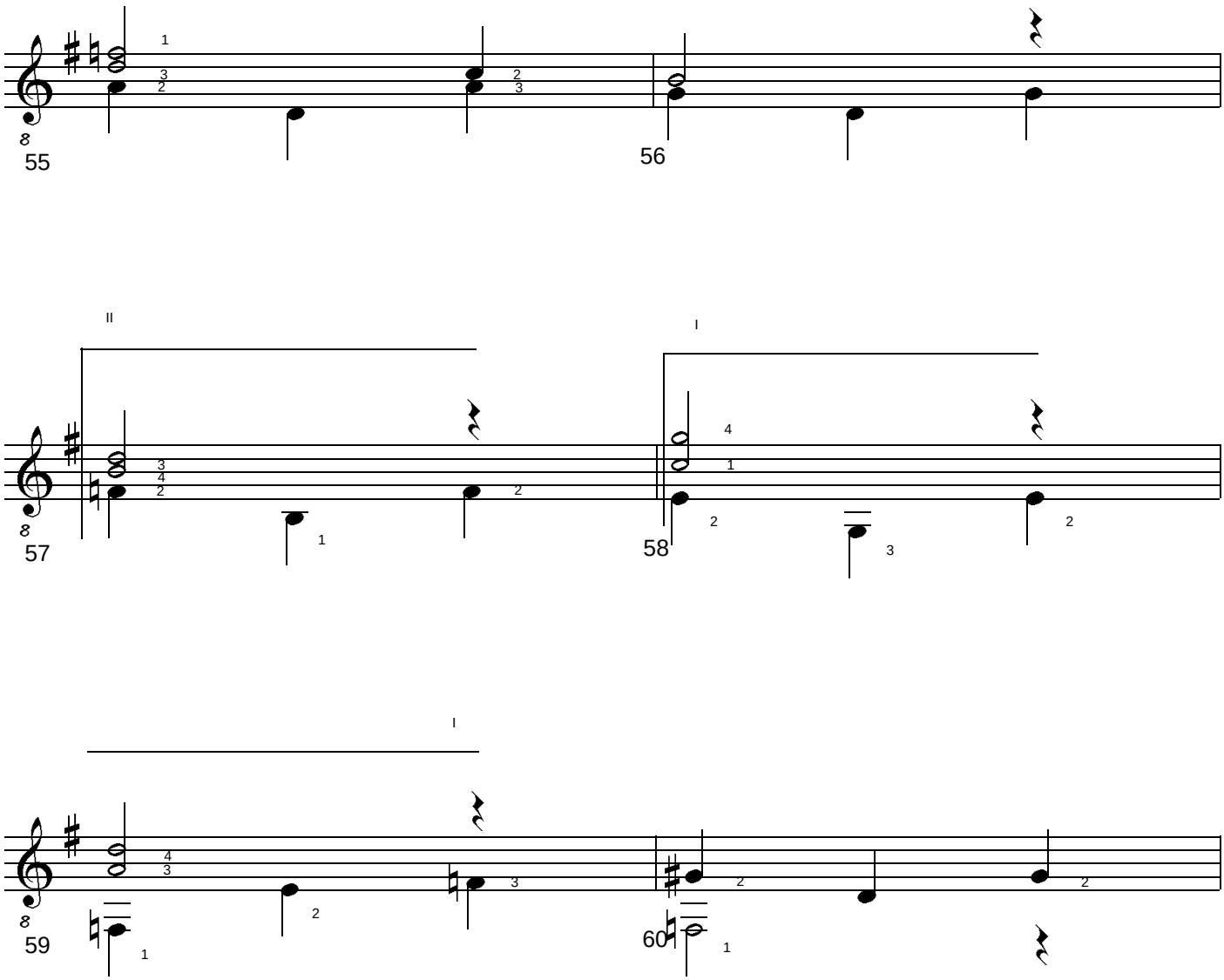

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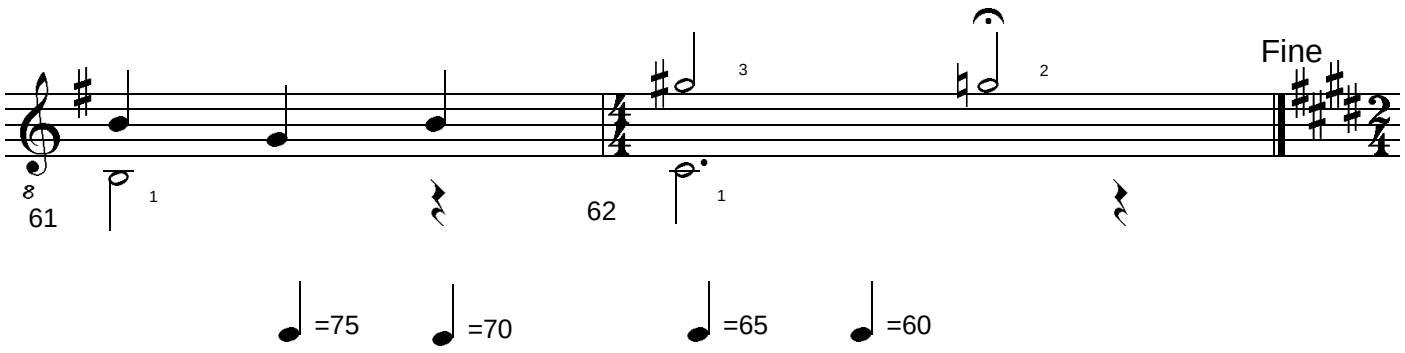

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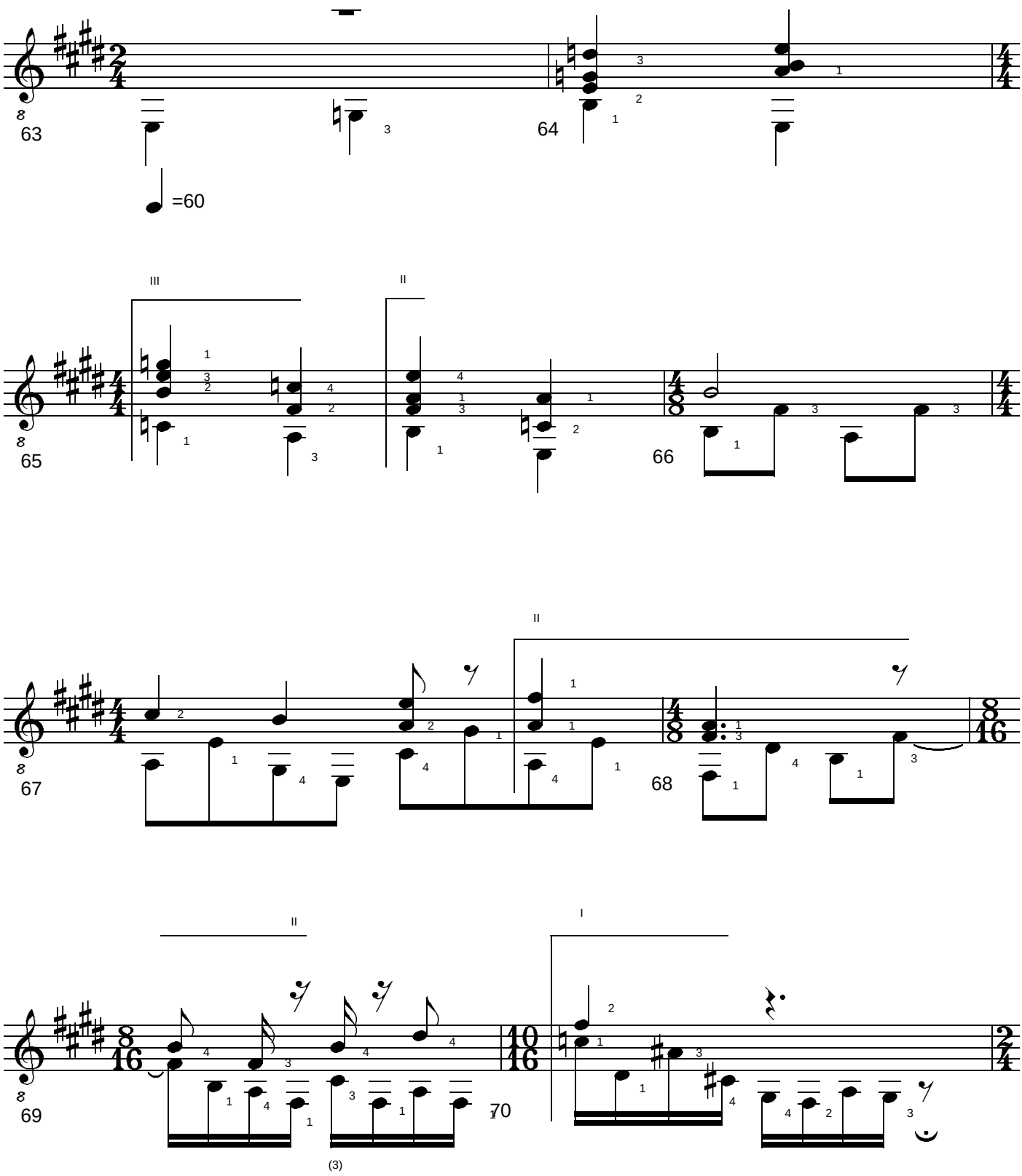
Splinter #9 (2009) - Larghetto con moto op. 70



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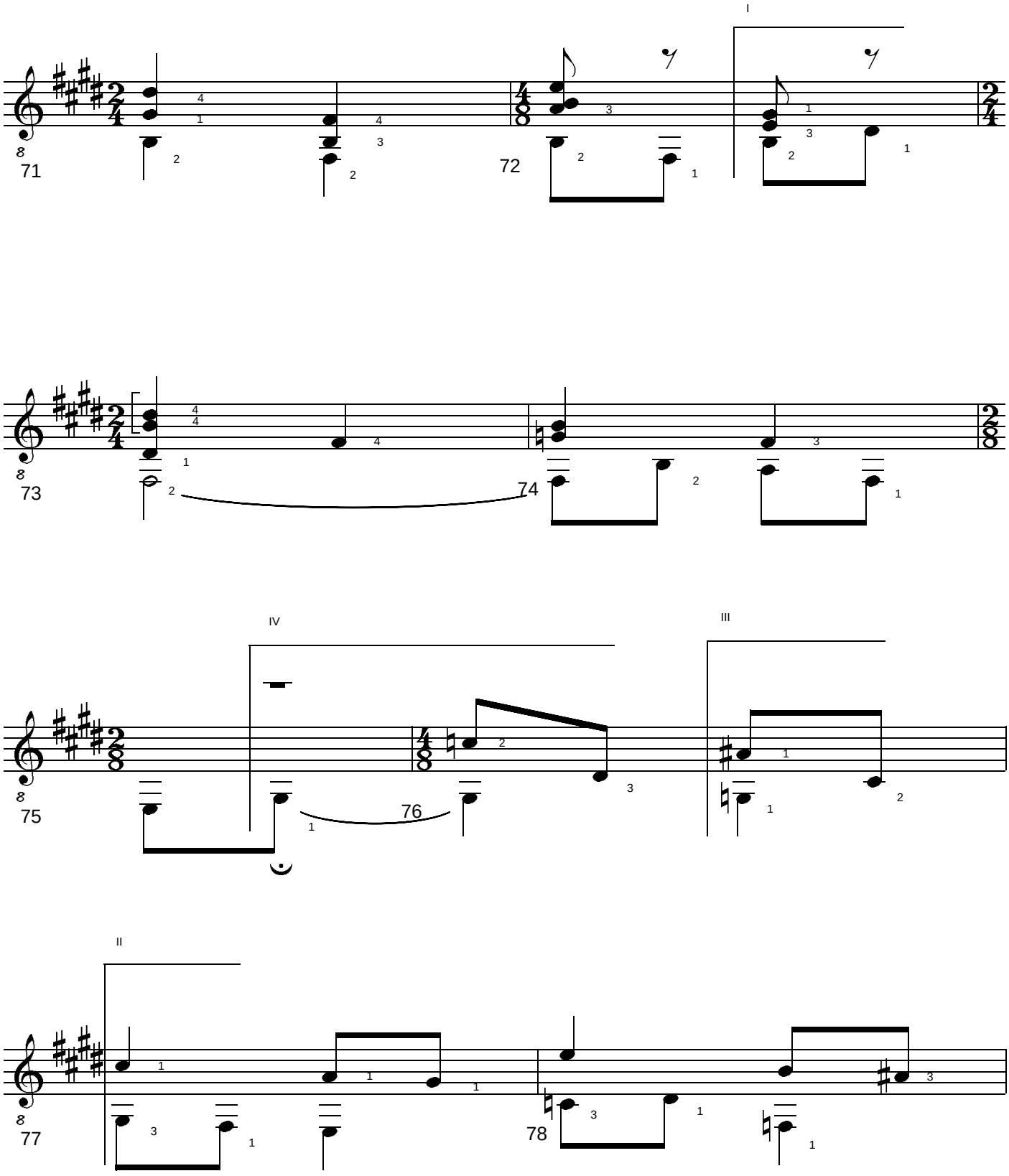

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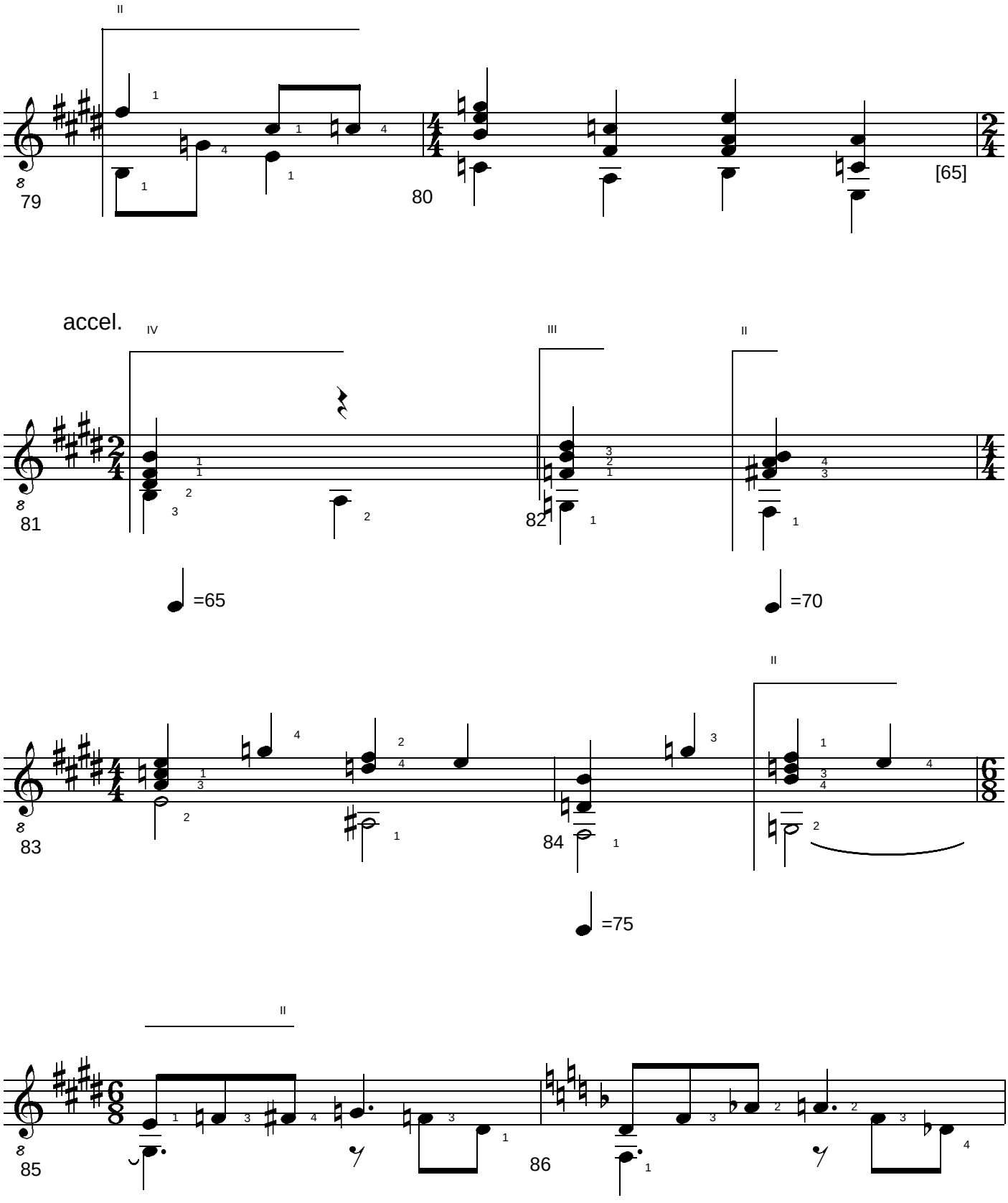

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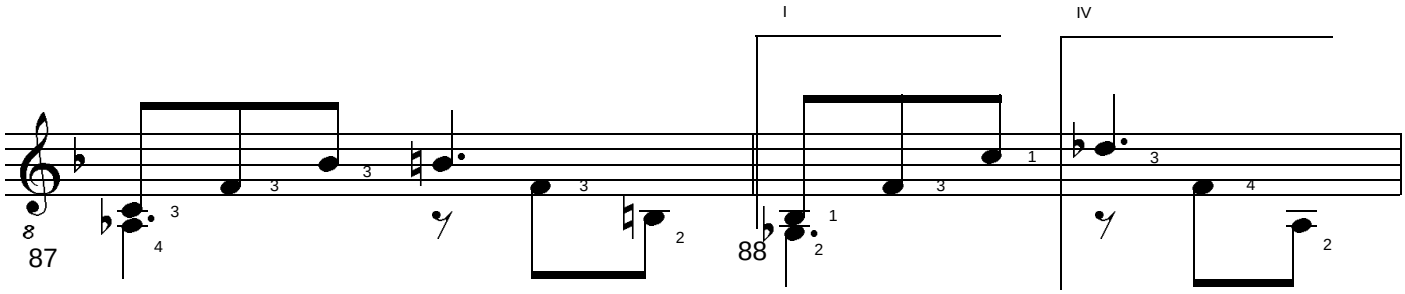
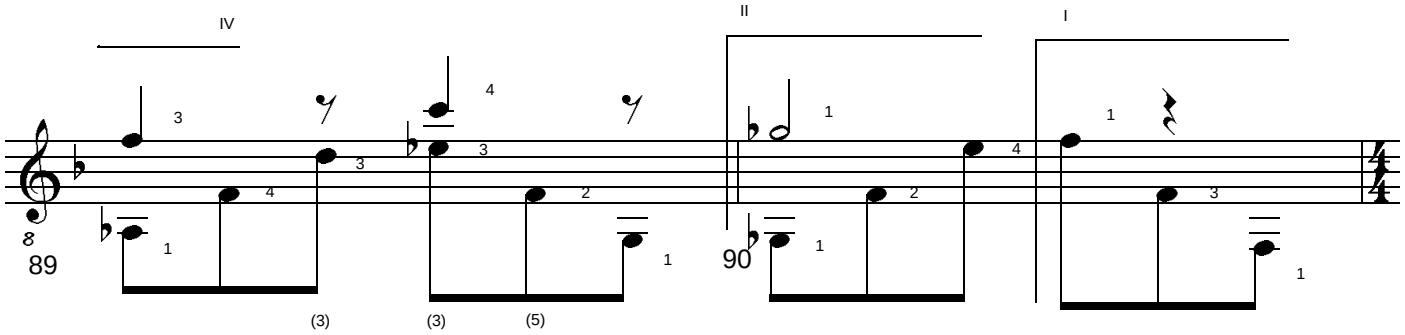
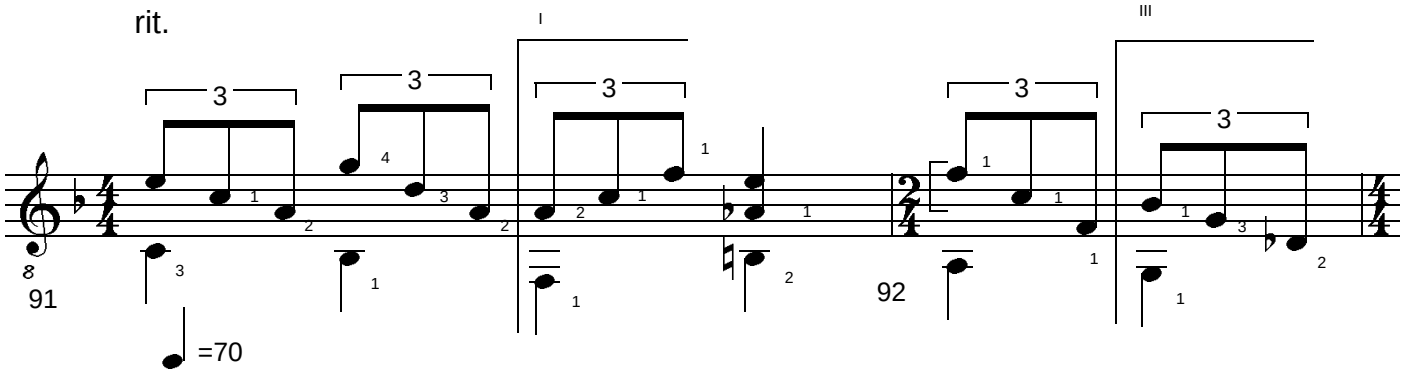
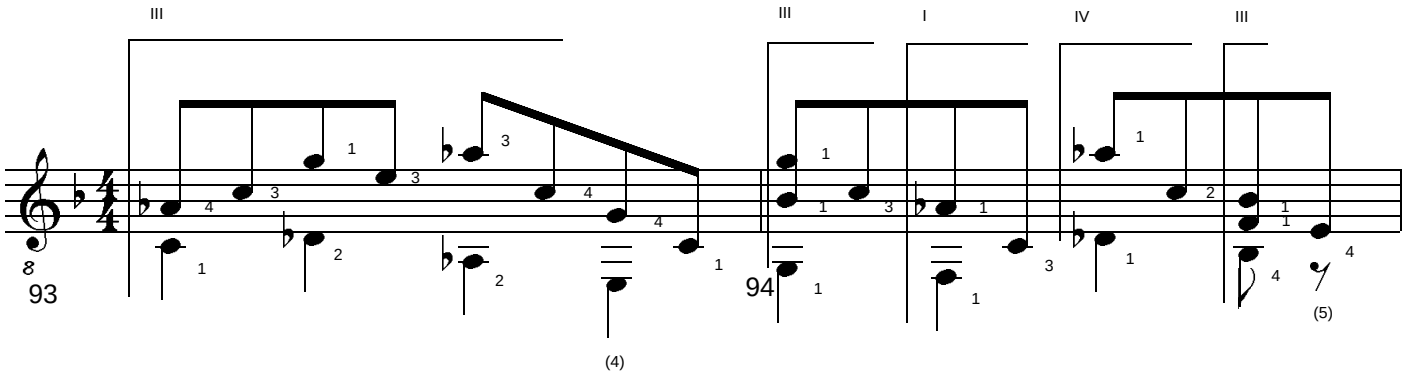


Tritonus



Consonance





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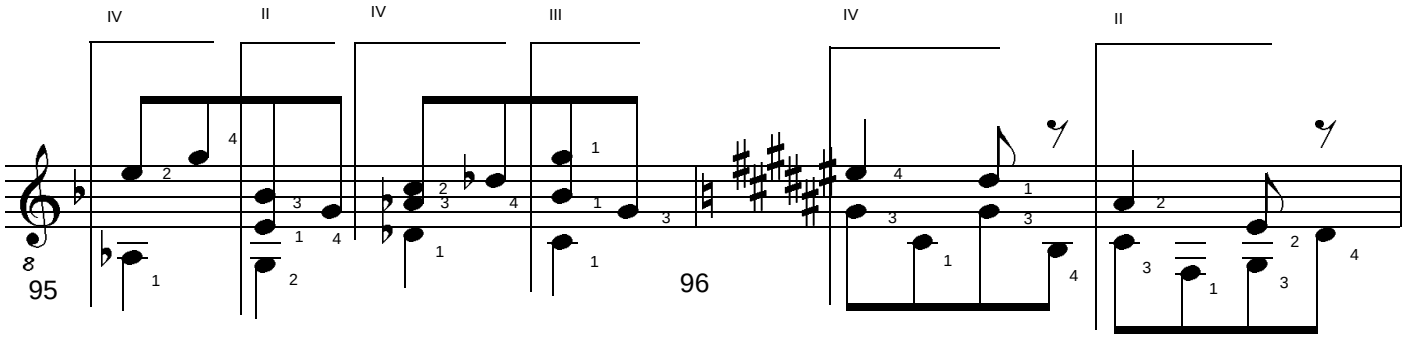

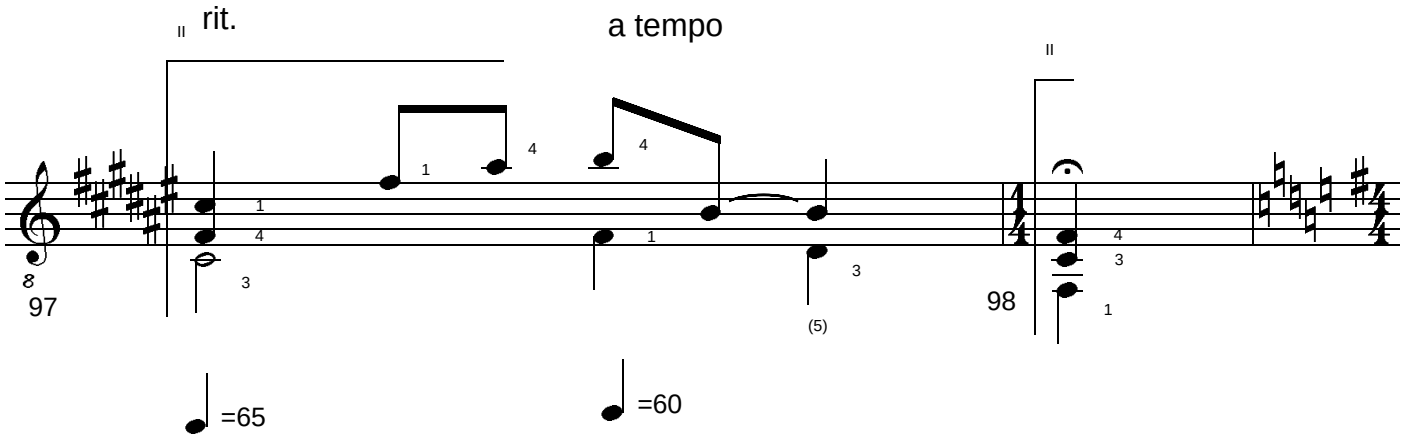

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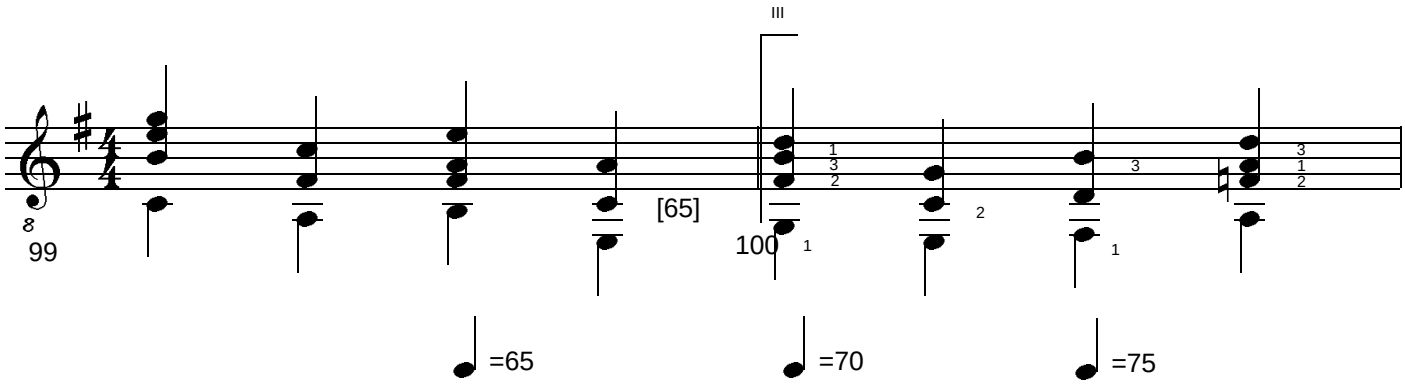

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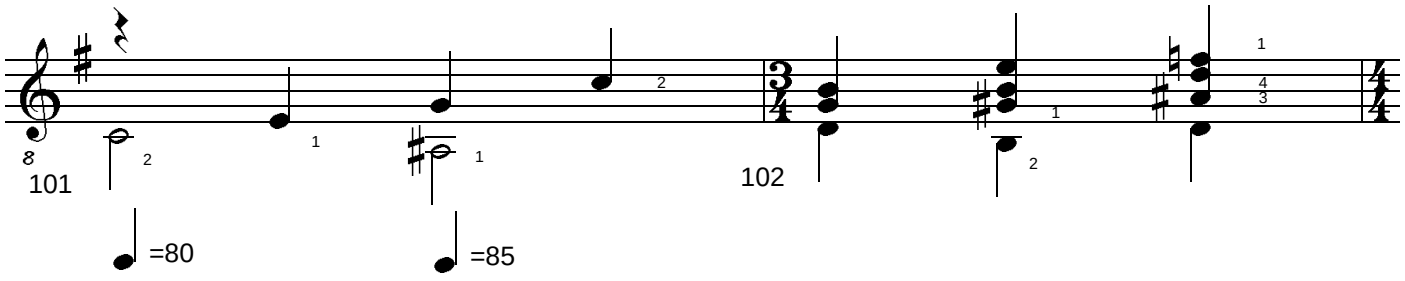

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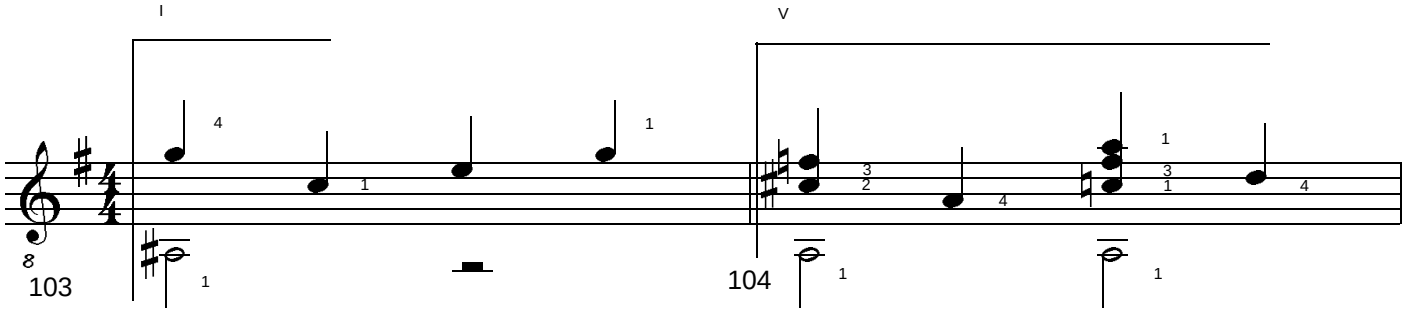

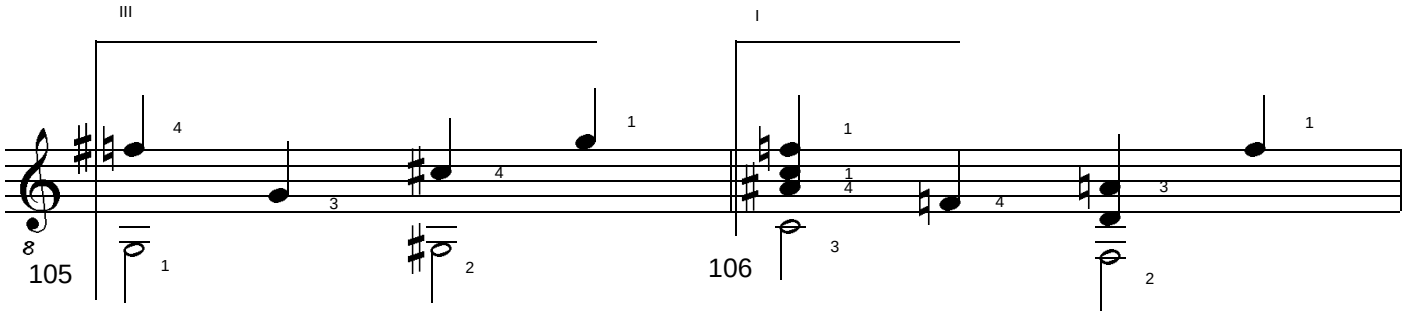

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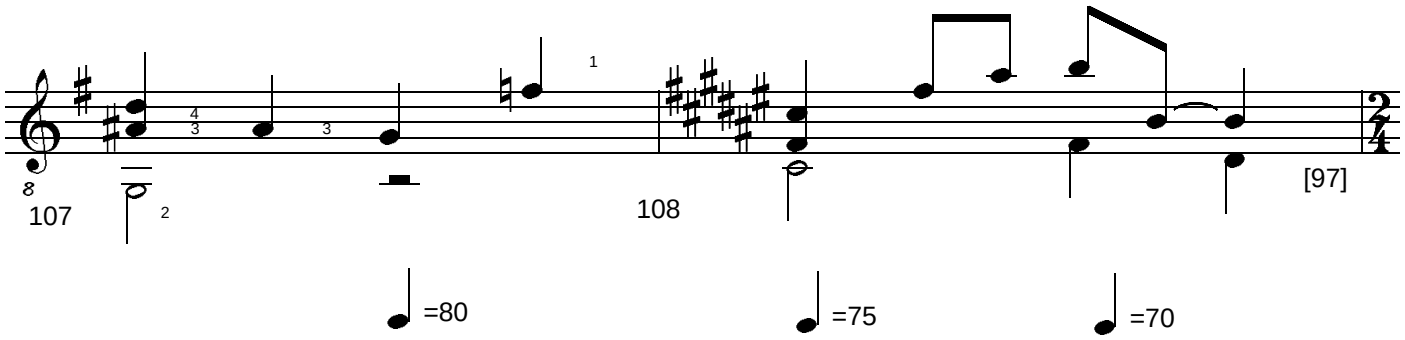

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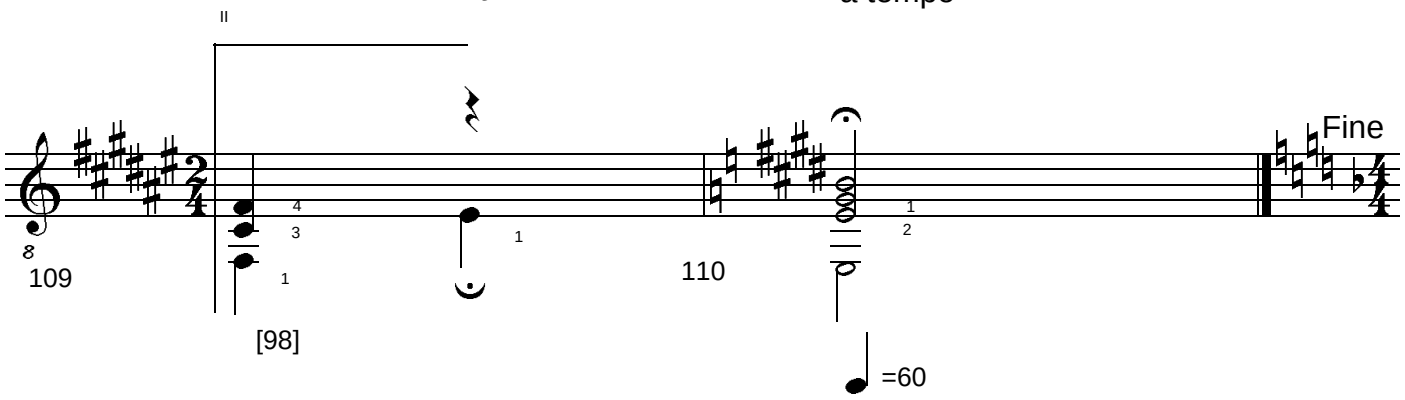

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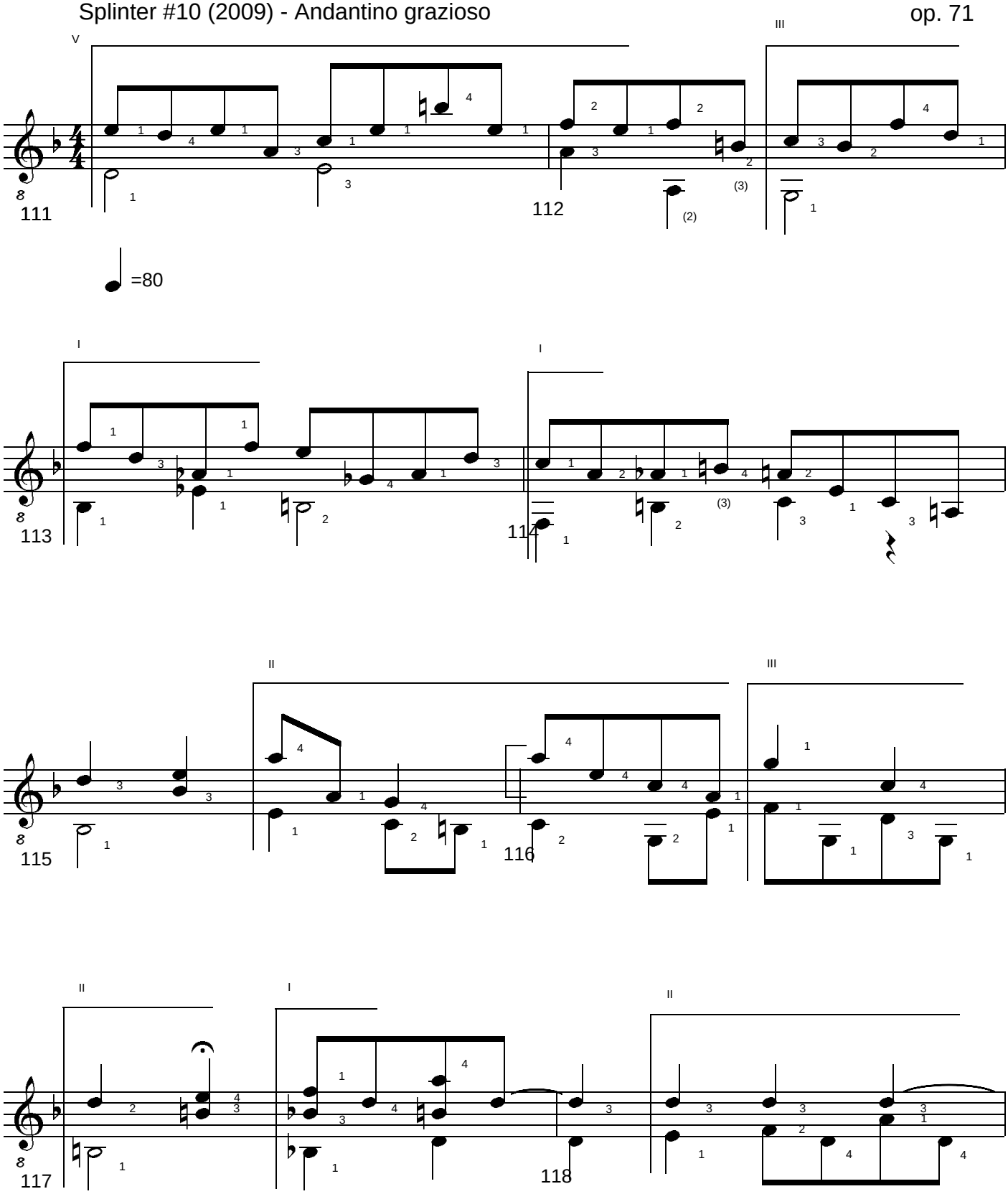
Splinter #10 (2009) - Andantino grazioso op. 71



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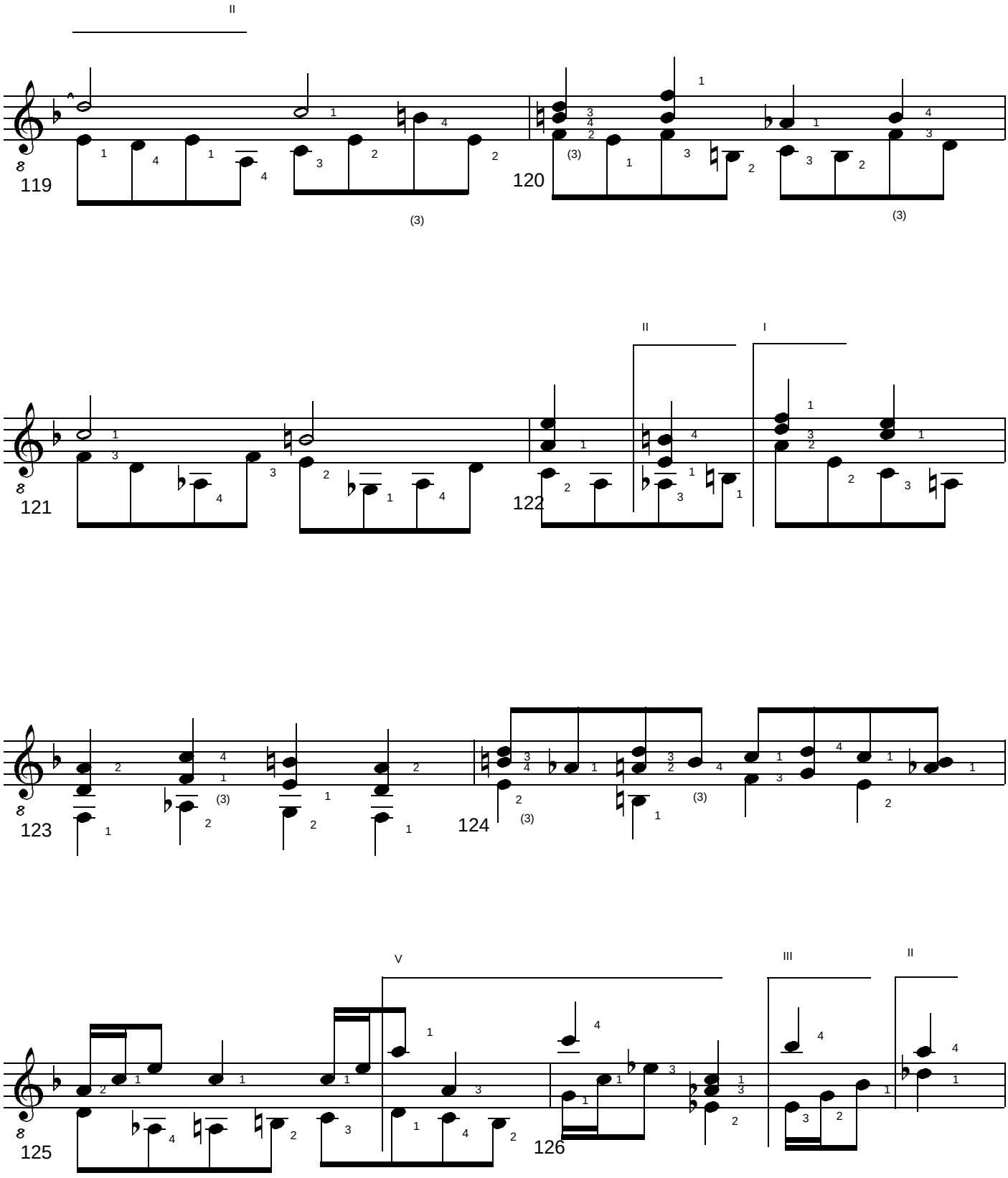

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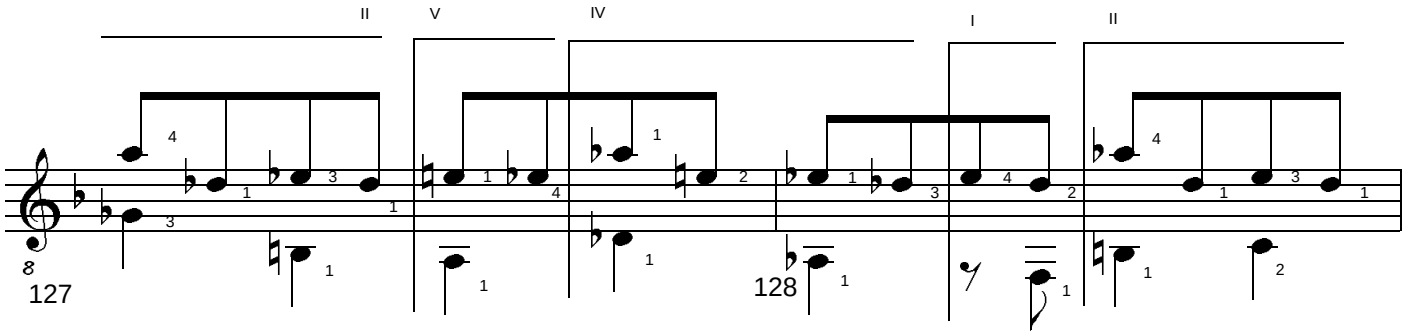

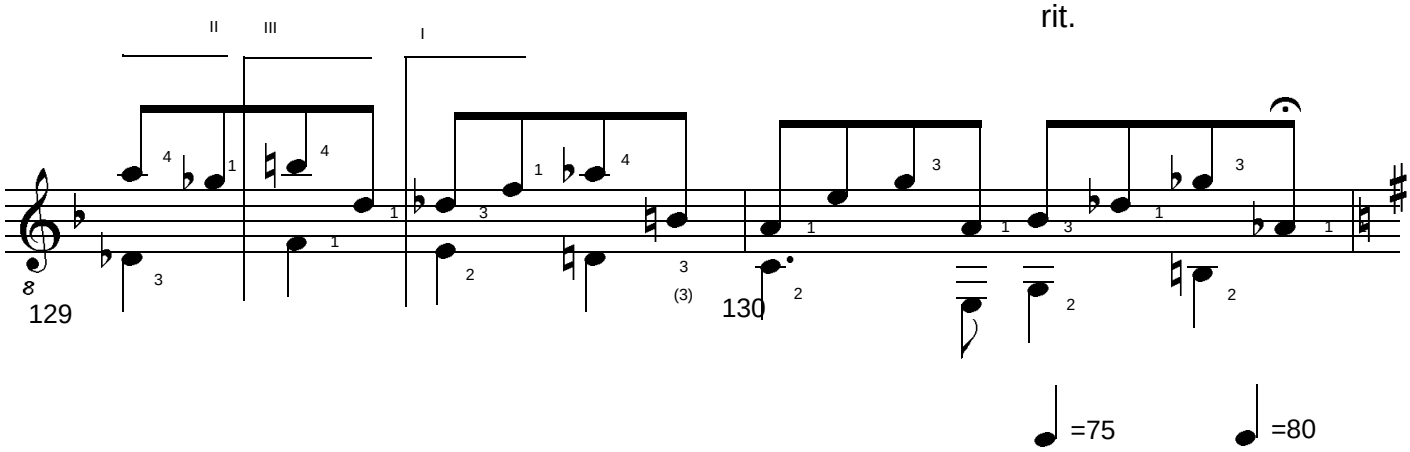

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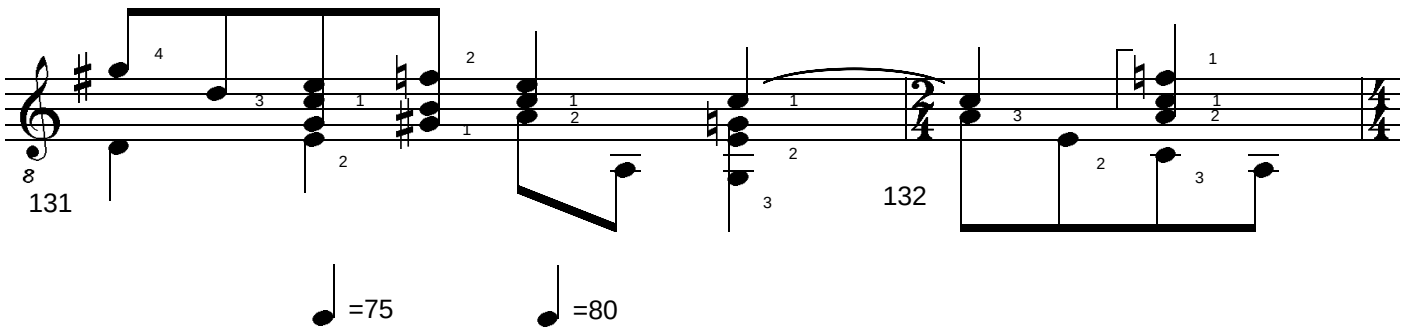

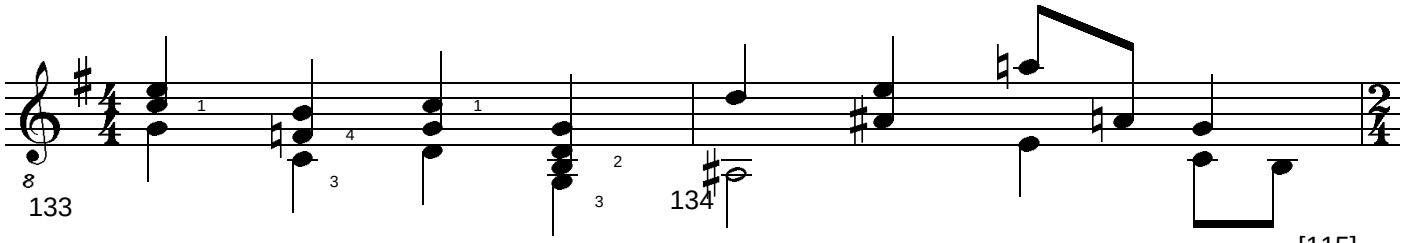

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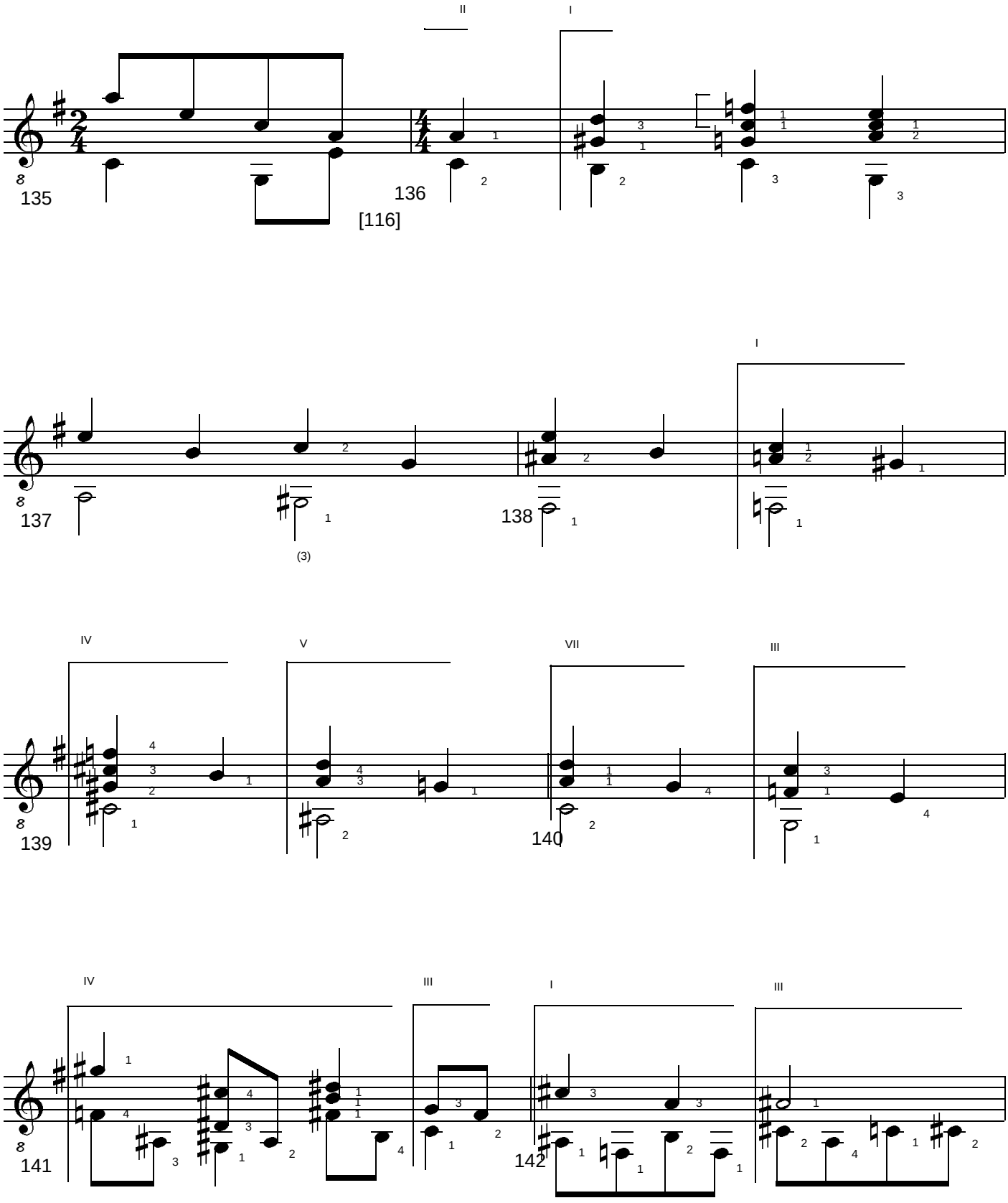

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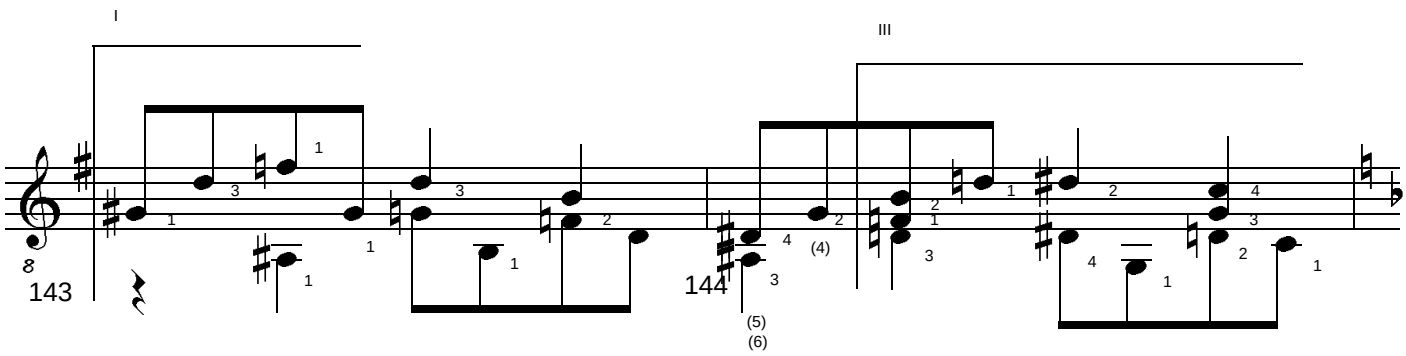

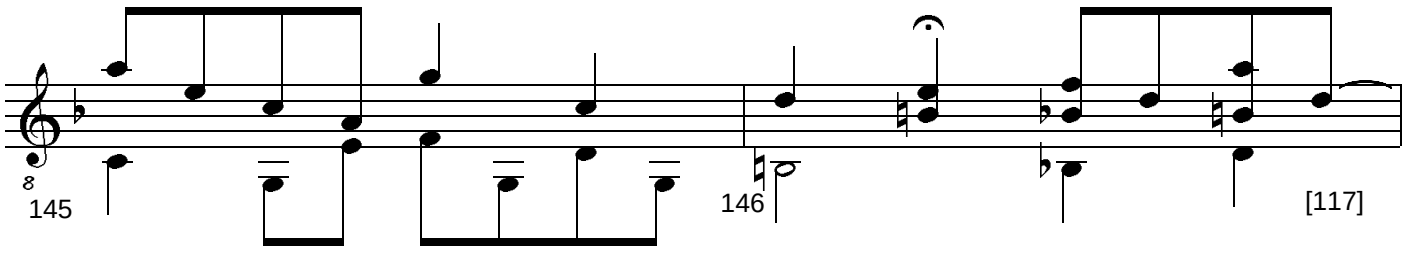

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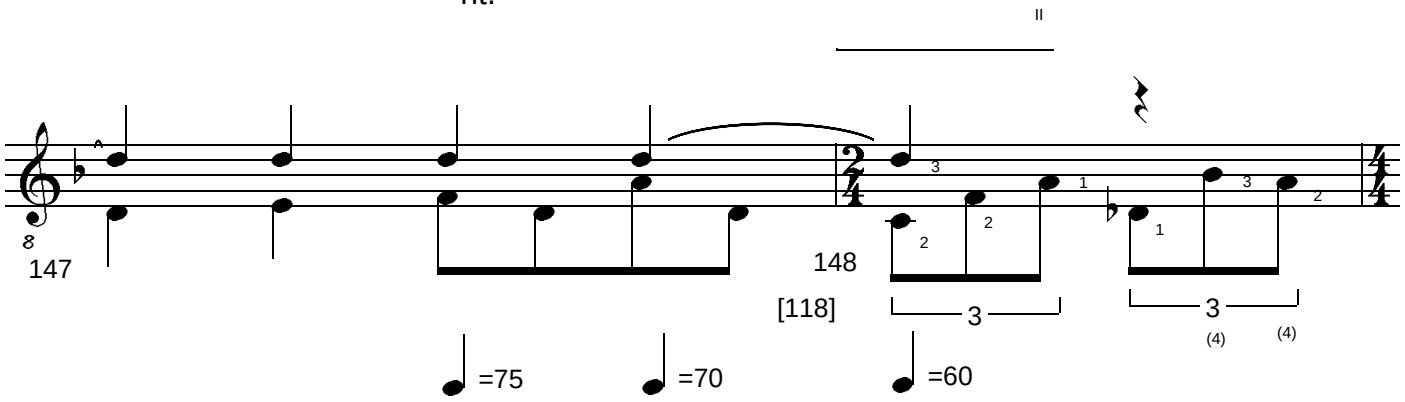

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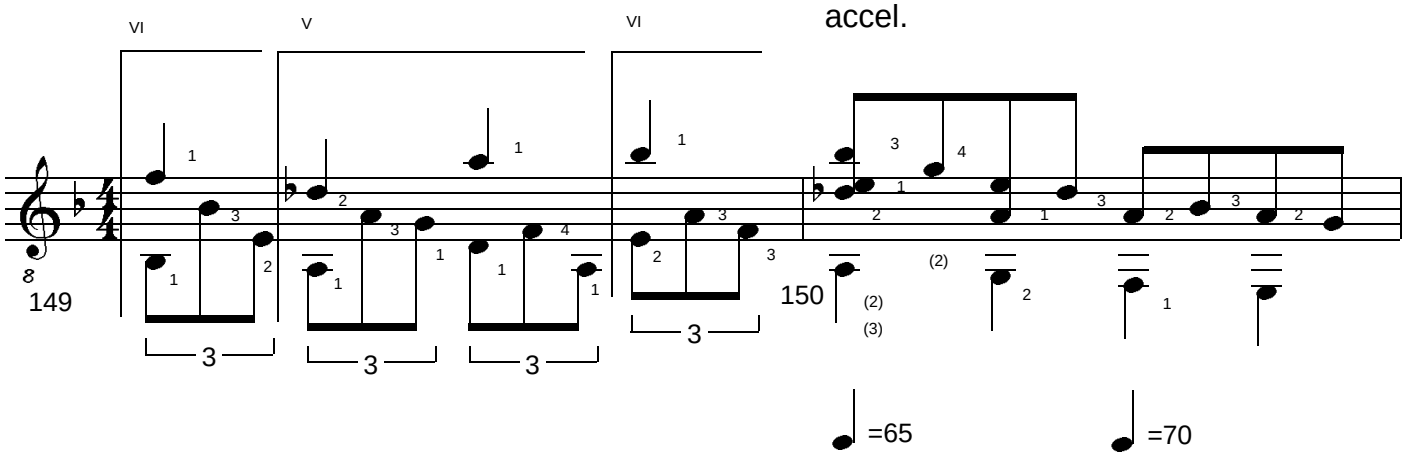

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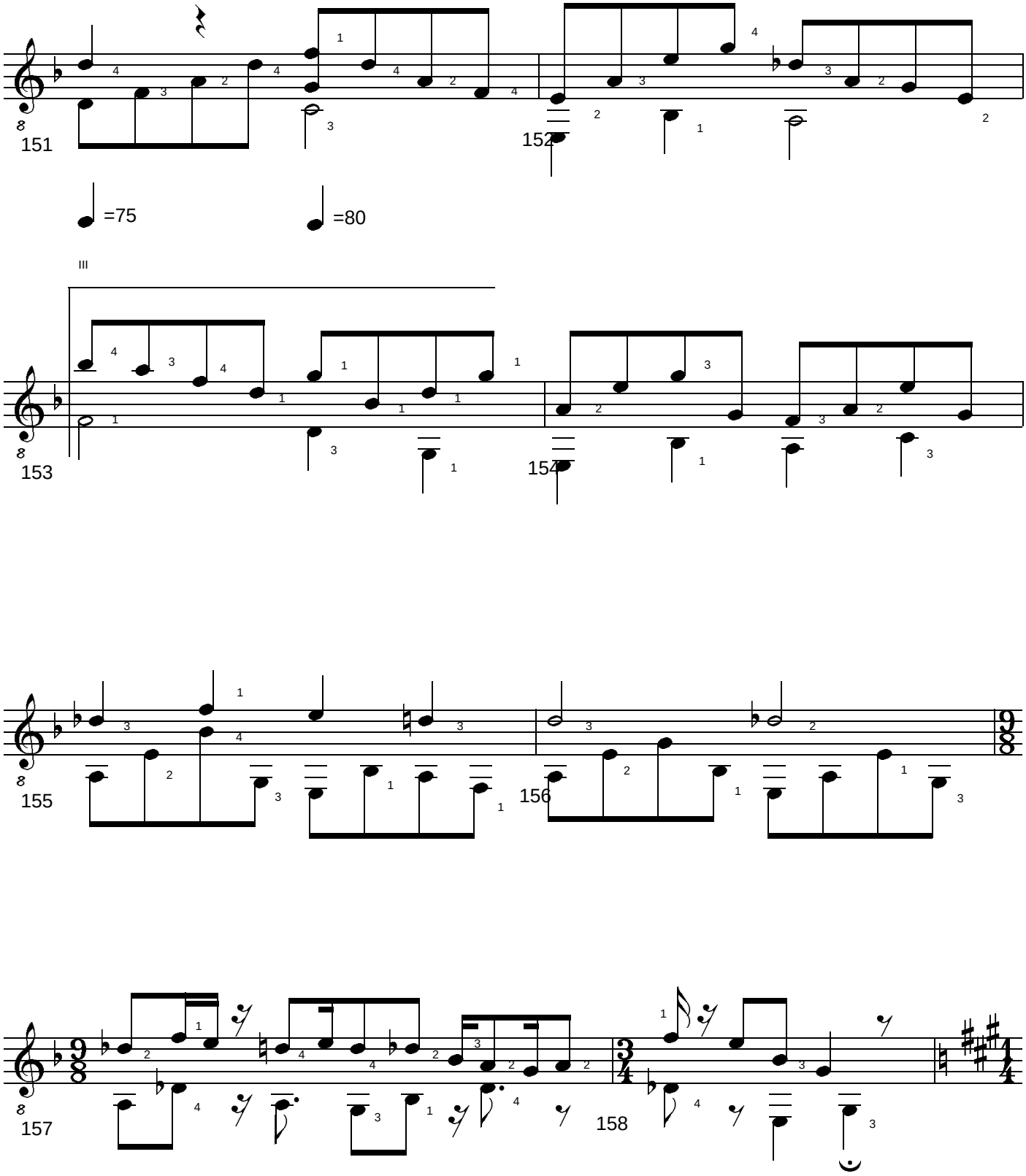
a tempo



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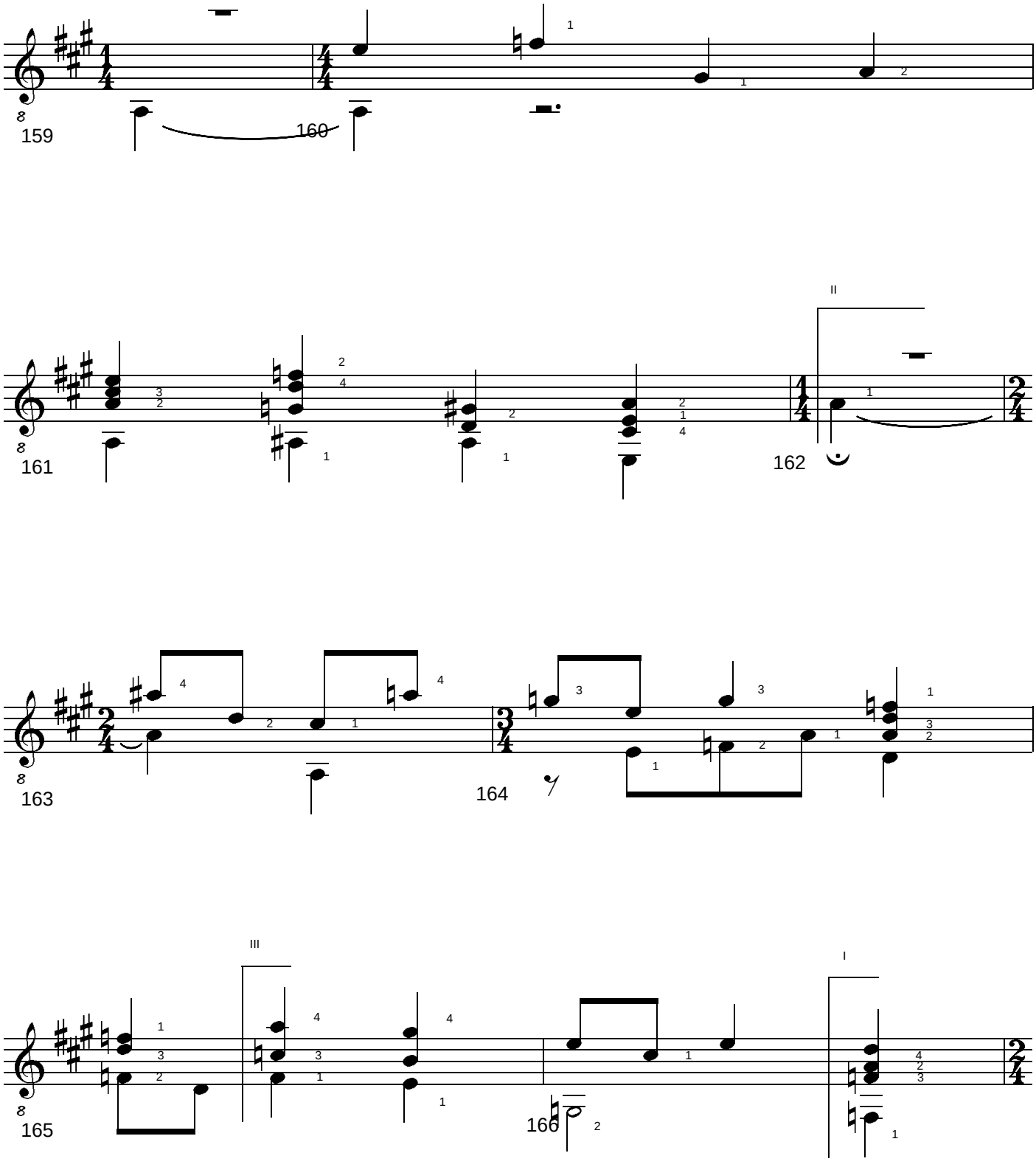

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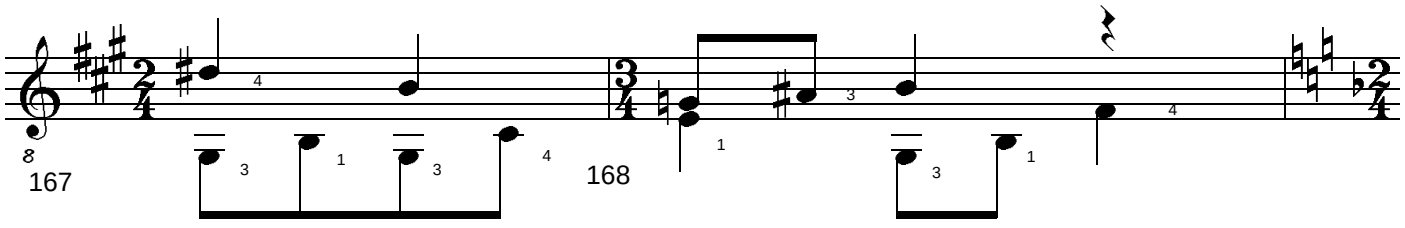

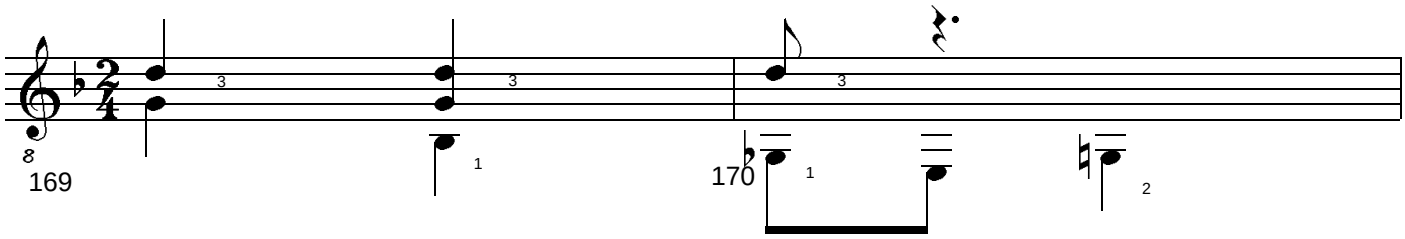

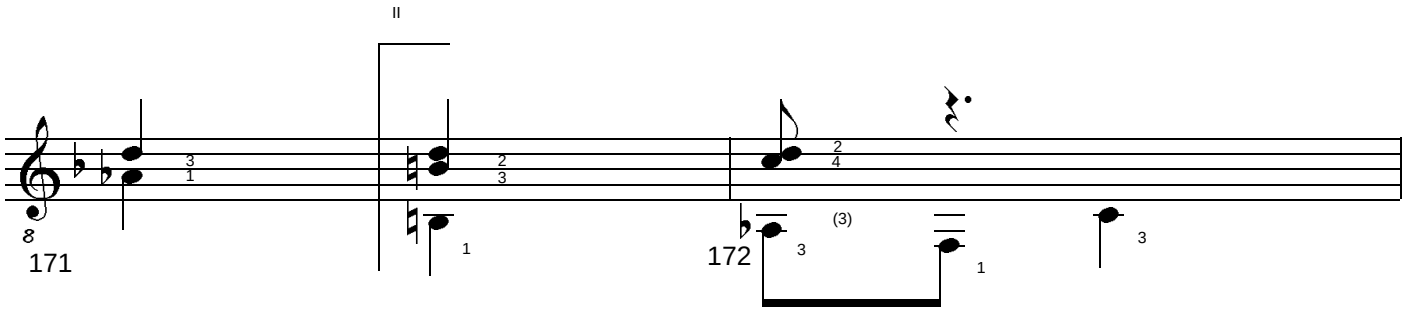

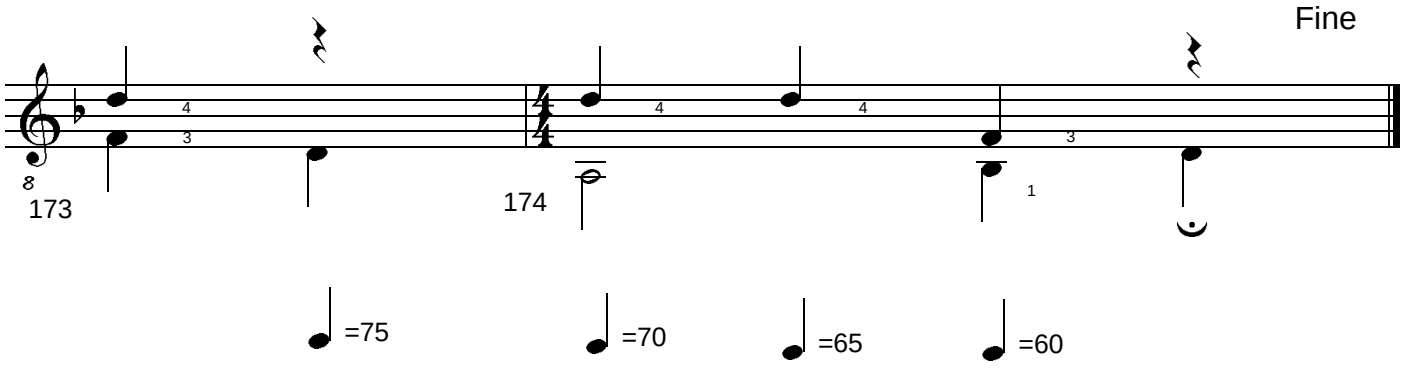

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HYAZINTH

Concert Study in five movements for Solo Guitar

by Uwe Warneke

This composition is dedicated to my musical friend Marc Demers, guitar teacher in La Tuque QC, Canada.

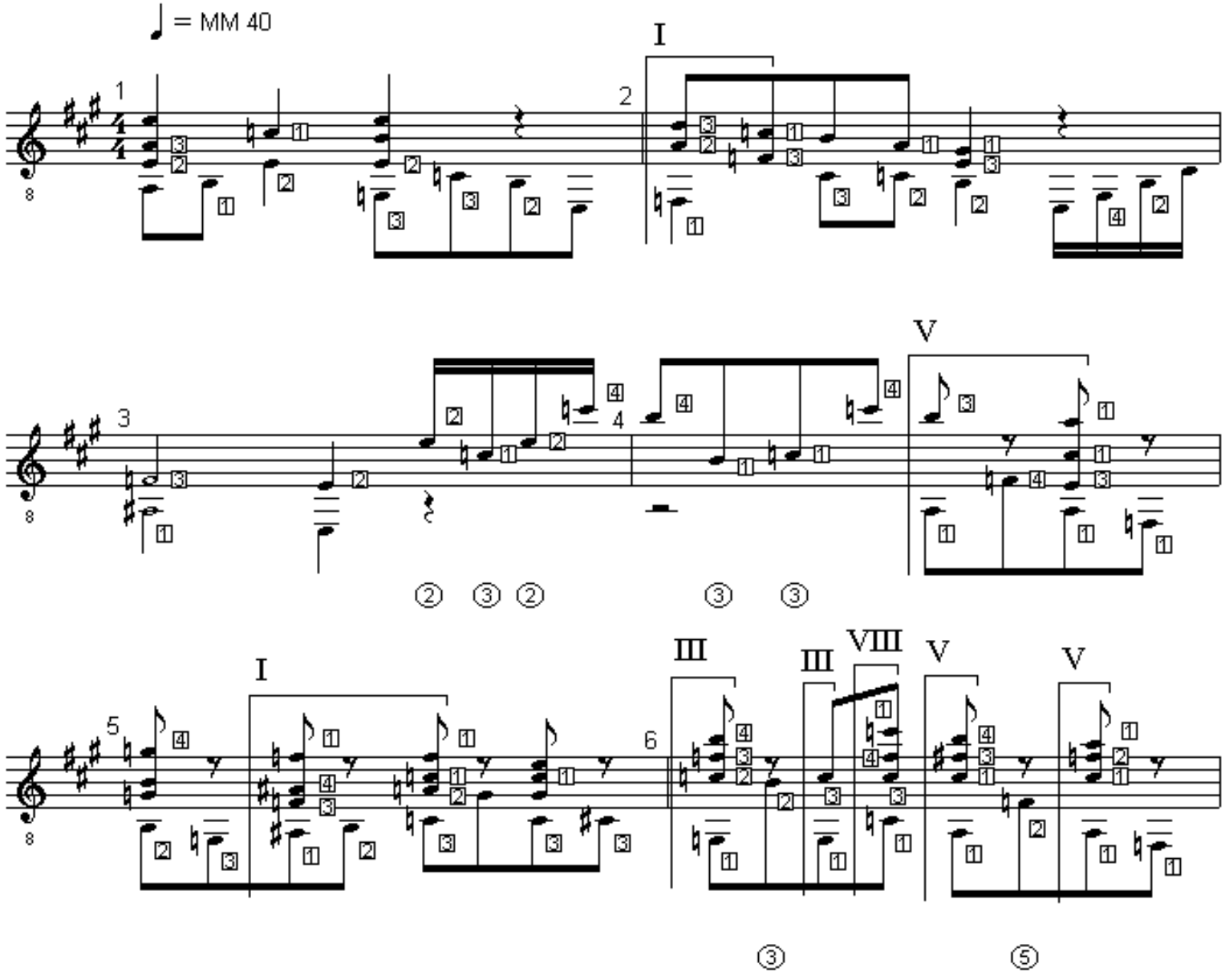
HYAZINTH

Concert Study for Solo Guitar

Uwe Warneke

op.39

1. Movement: ***Lento con moto***



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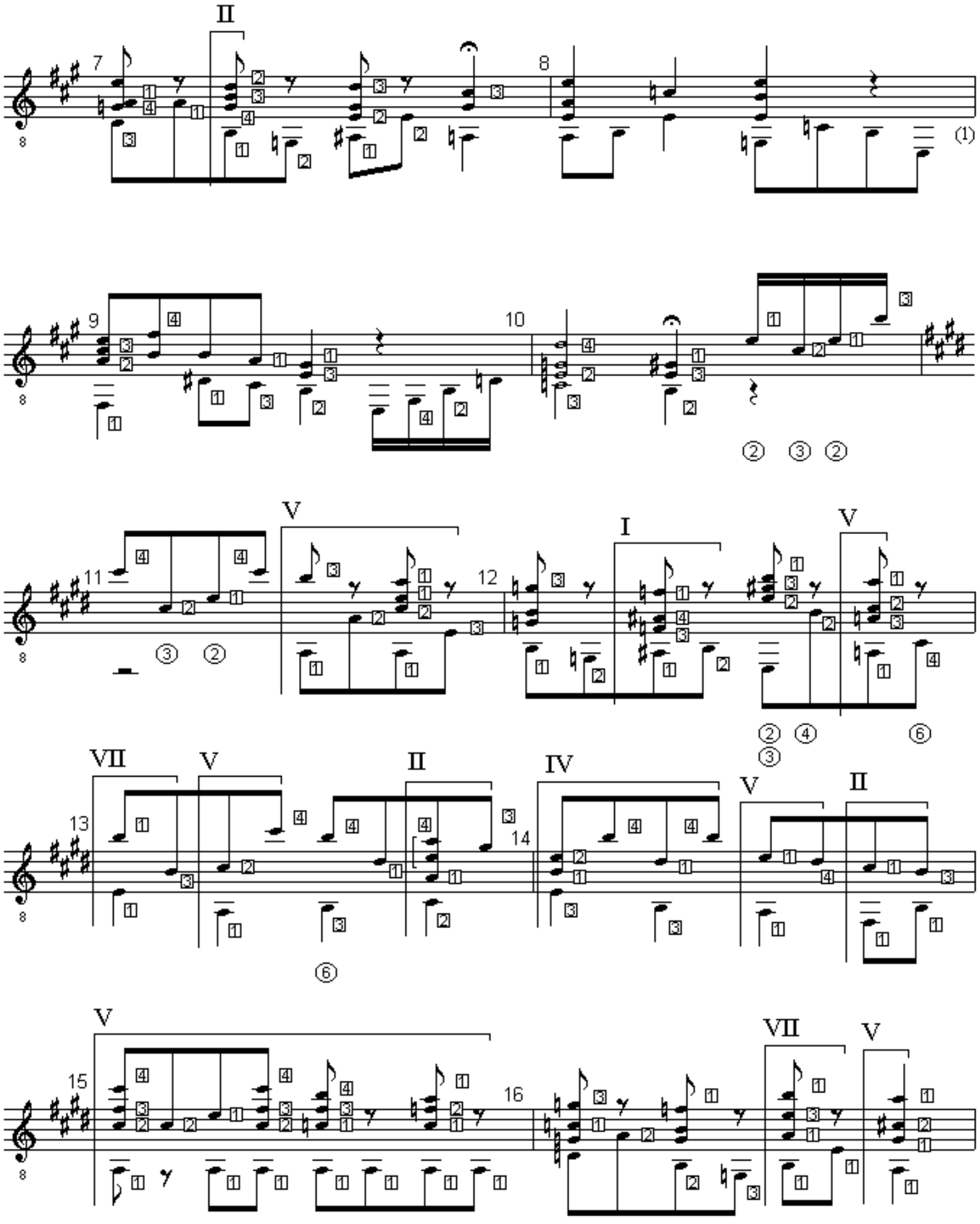

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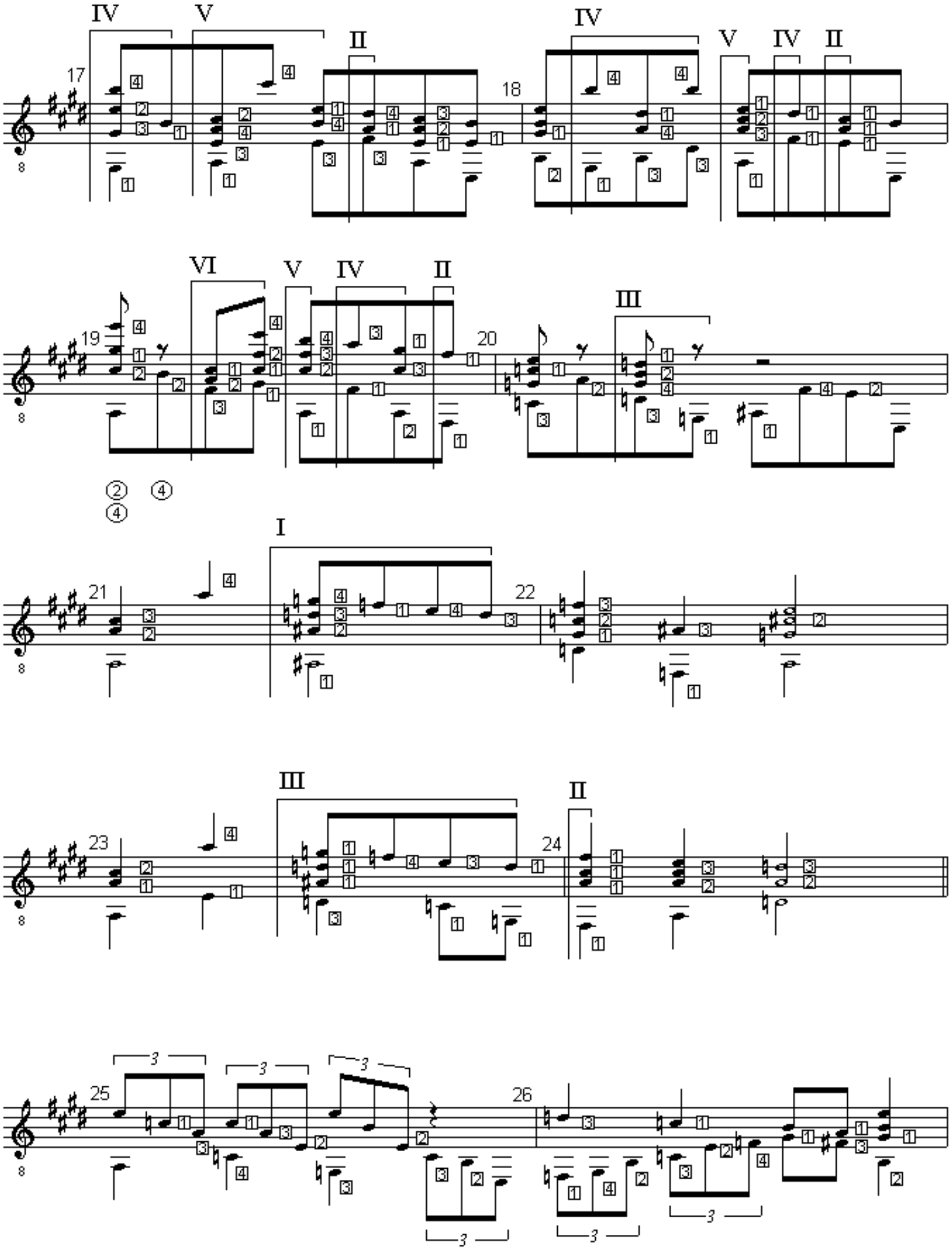

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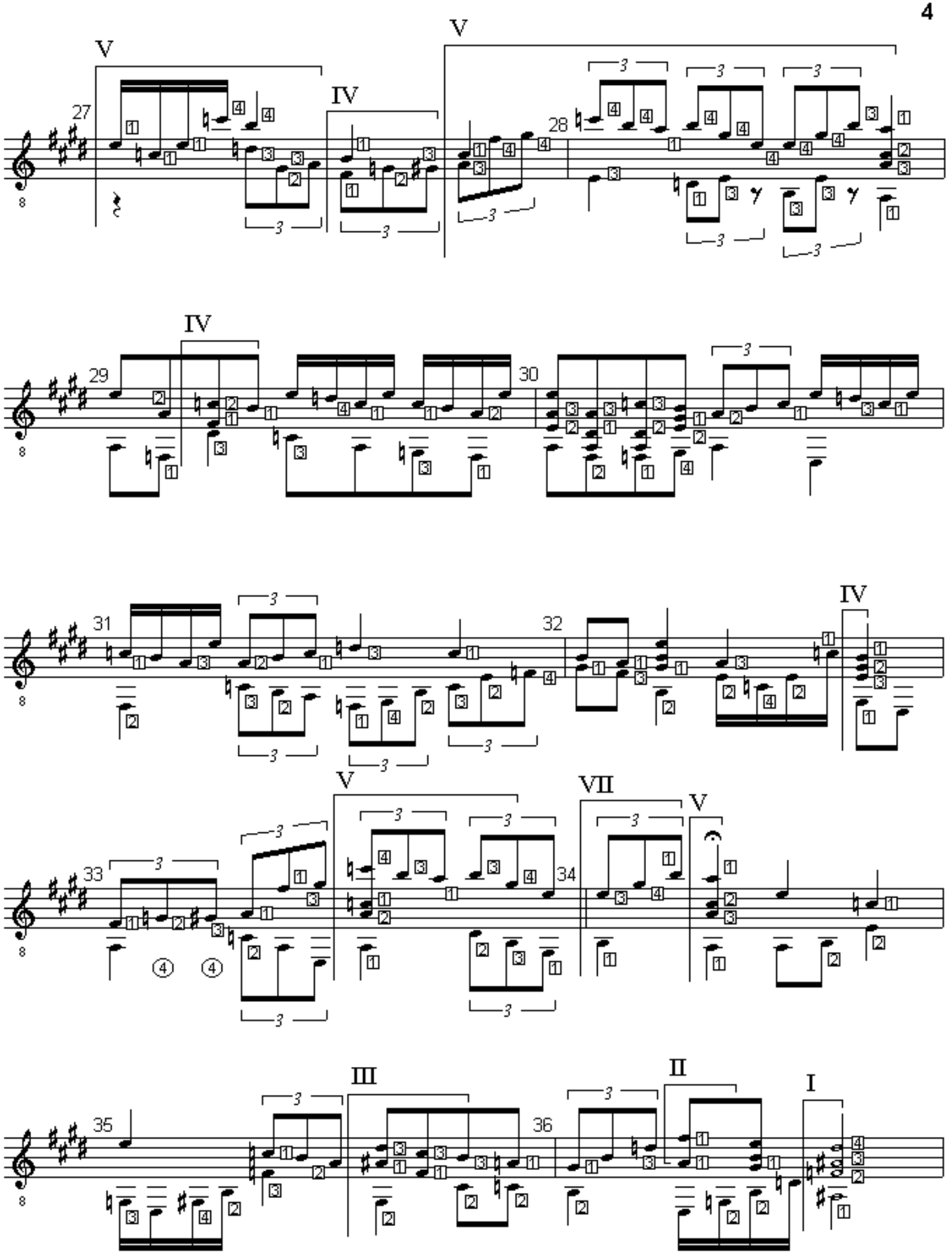

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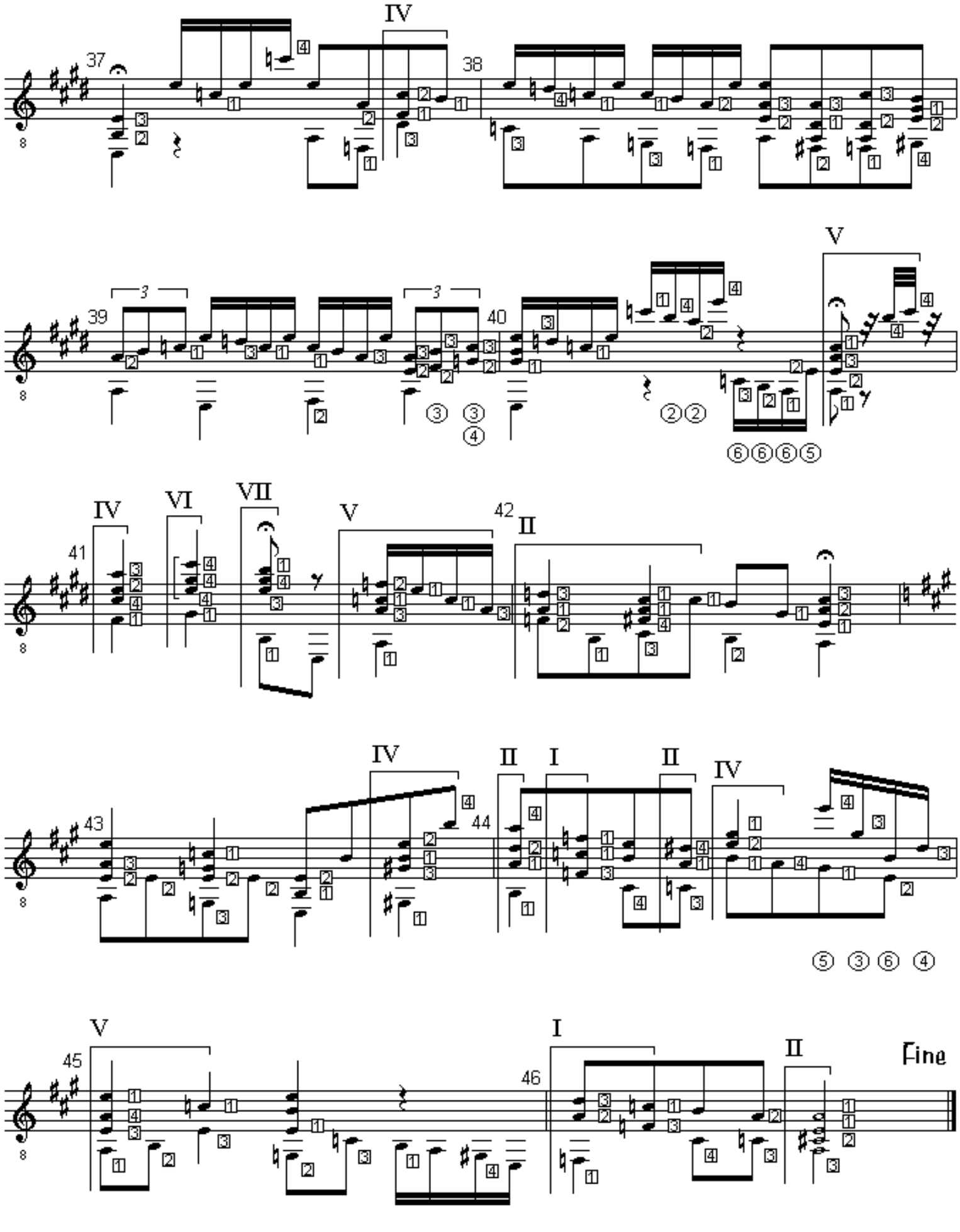

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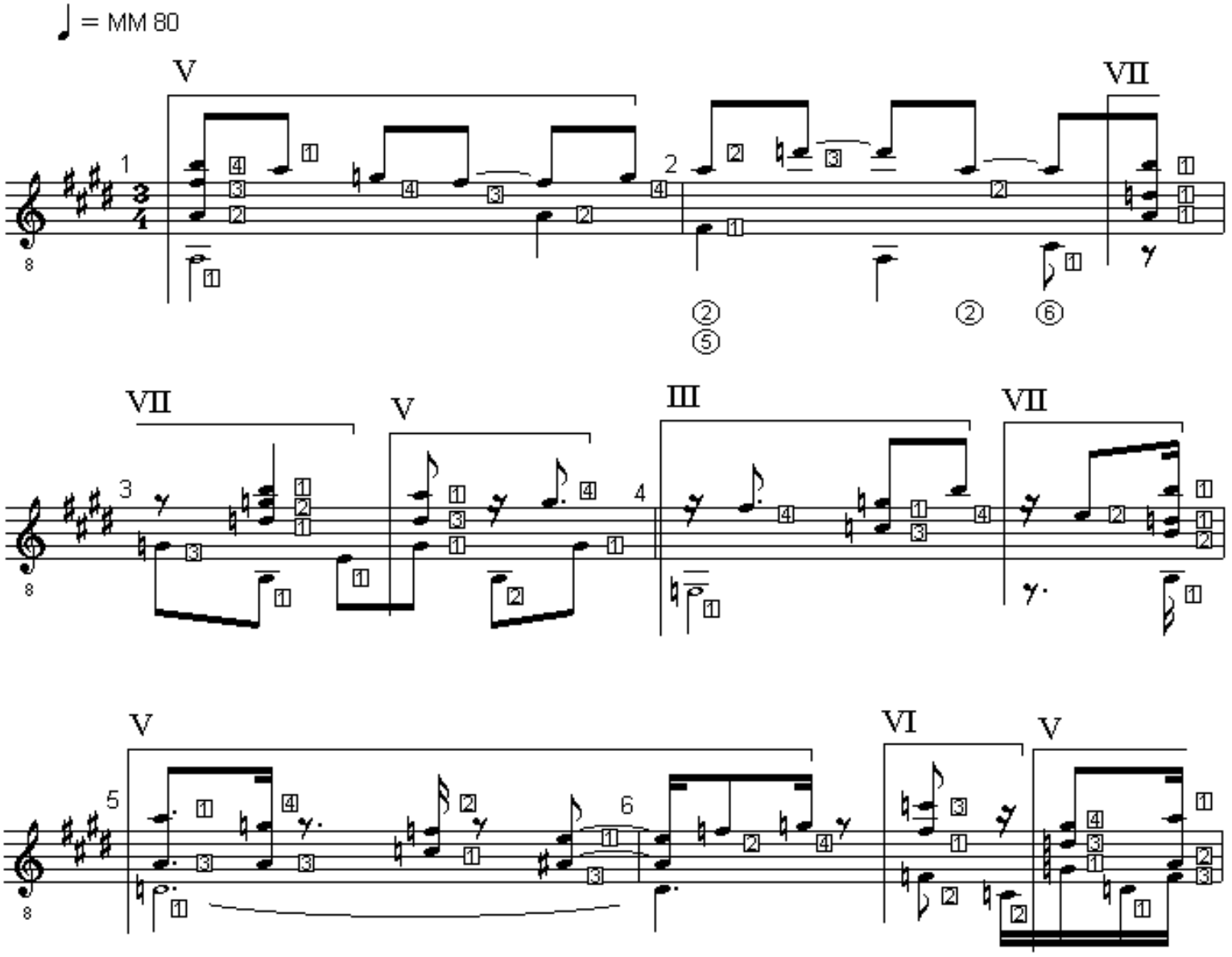
2. Movement: **Moderato con brio**



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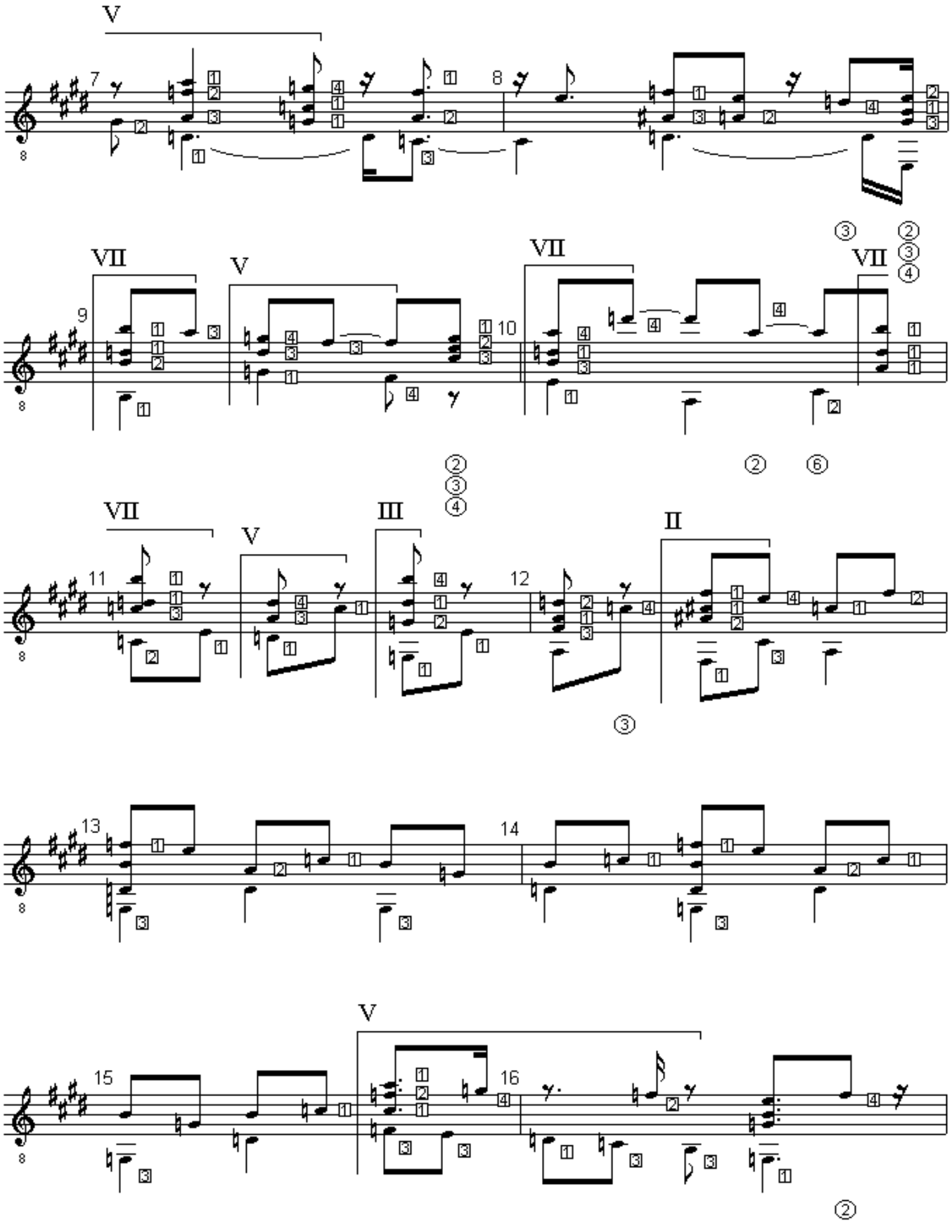

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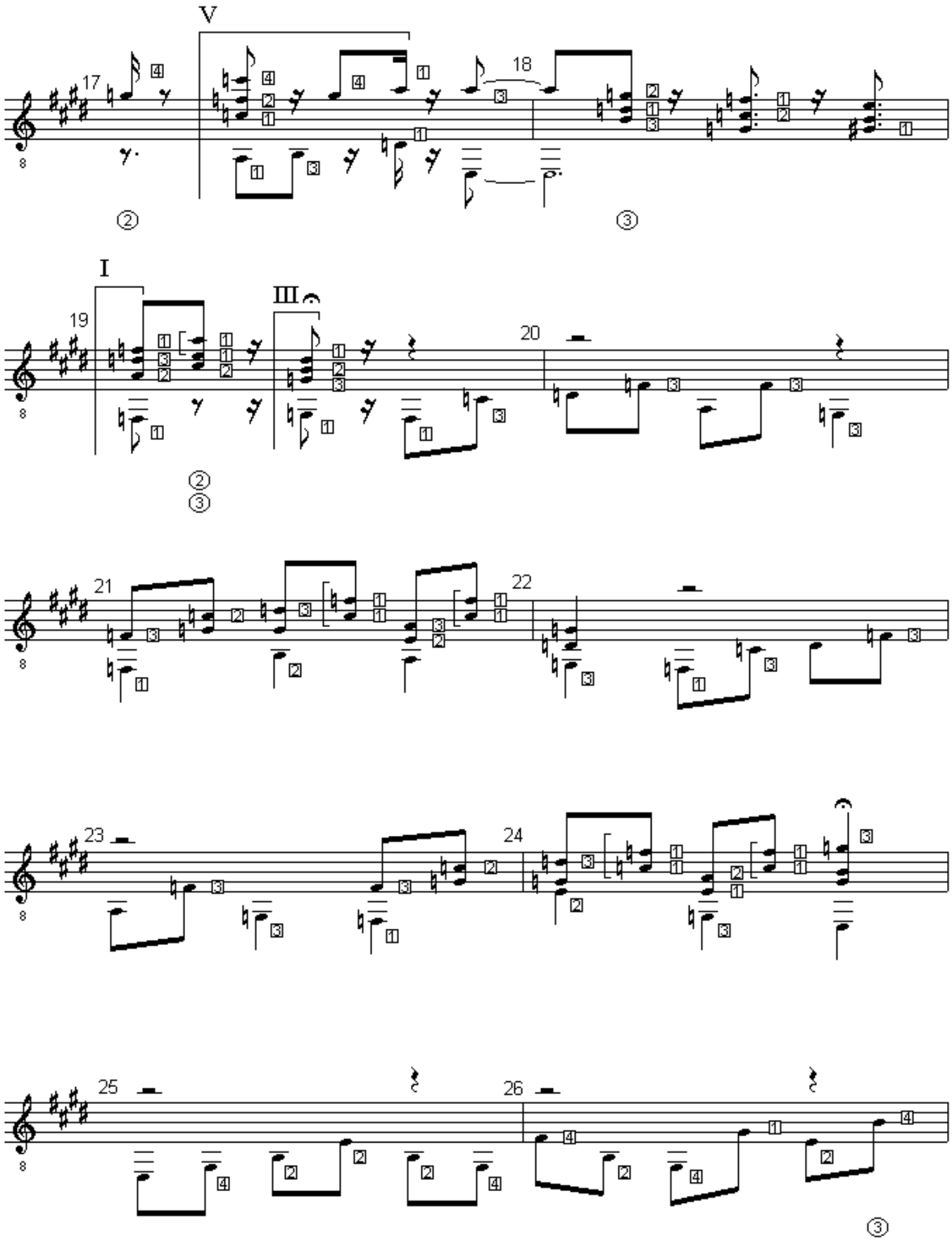

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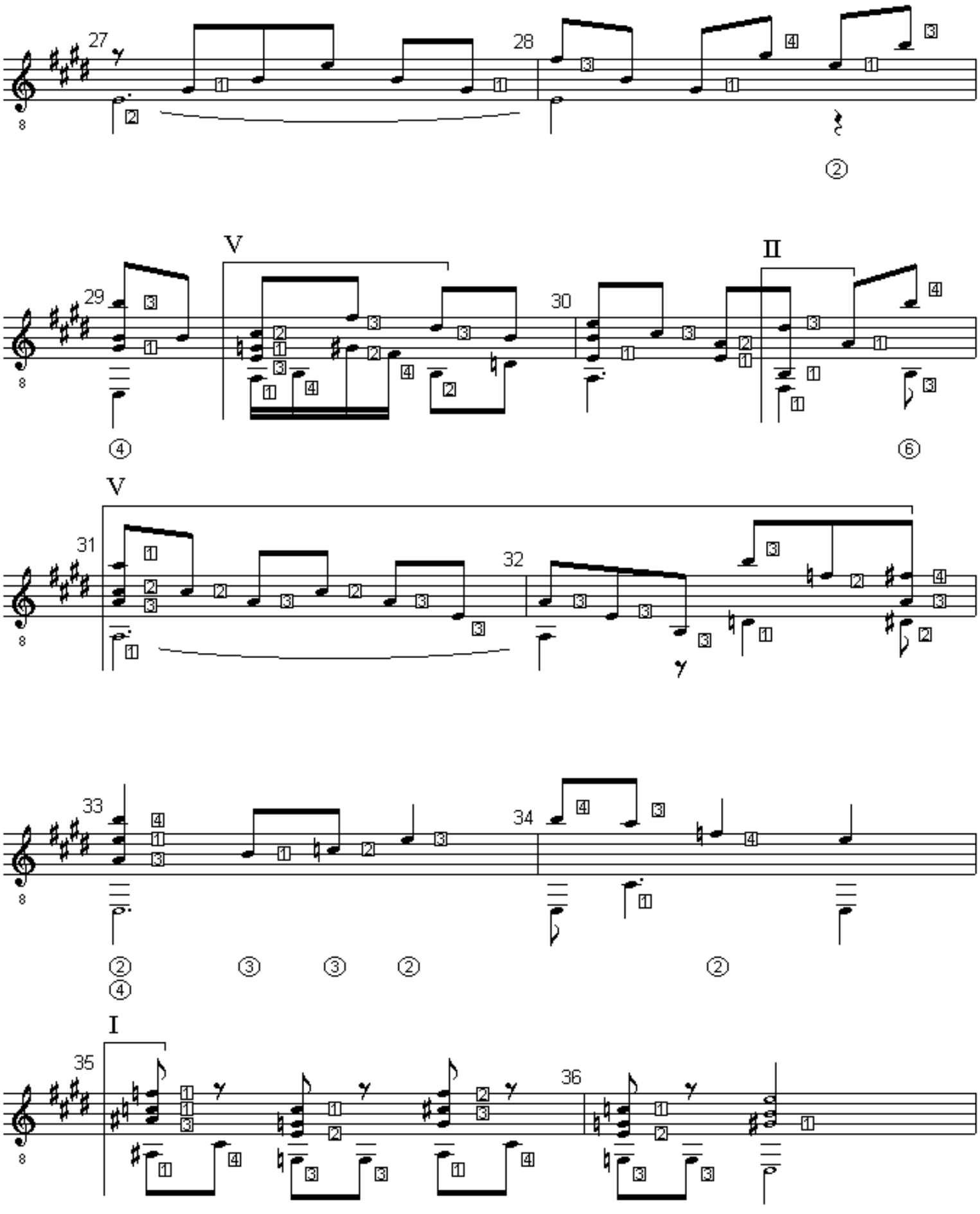

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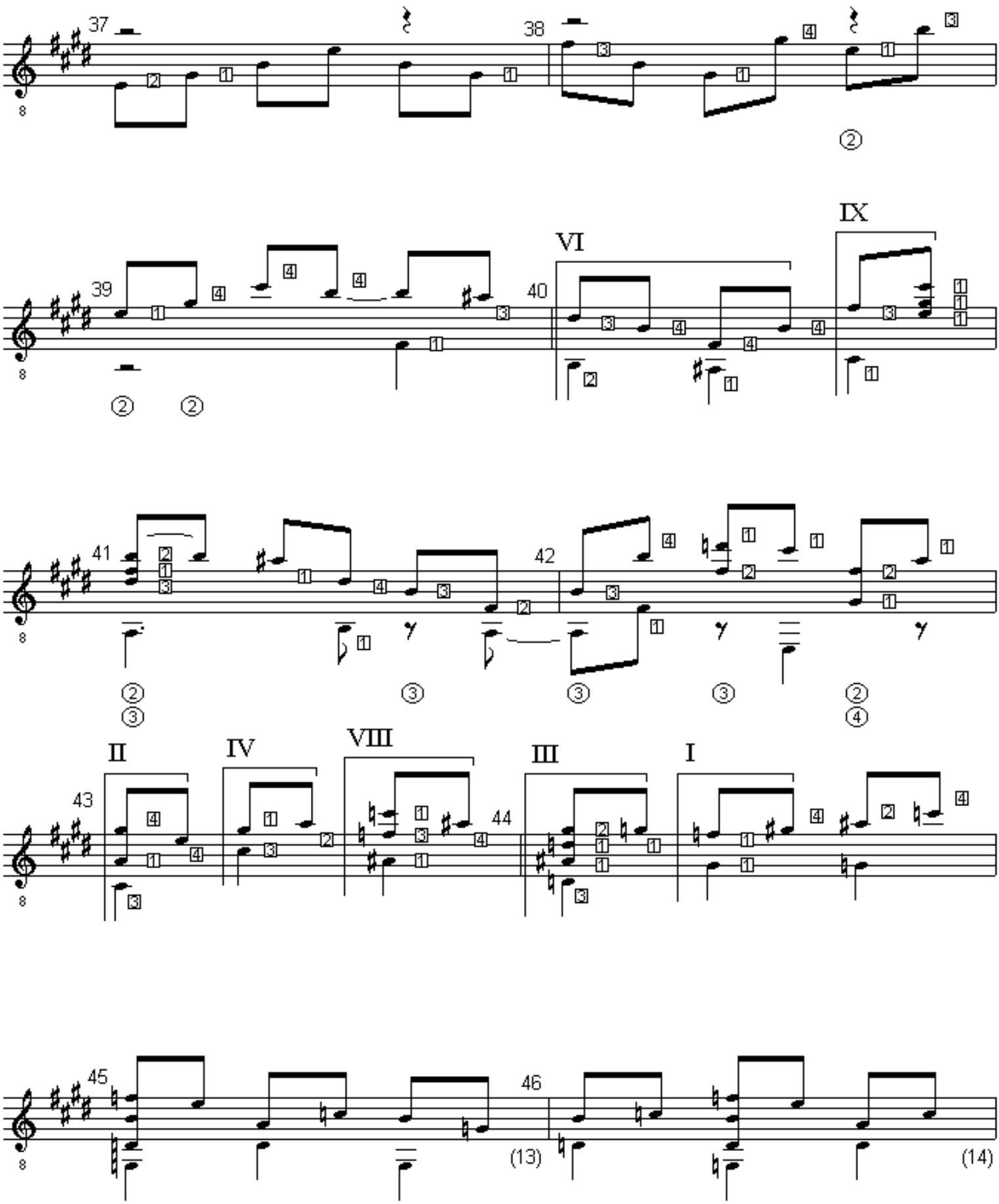

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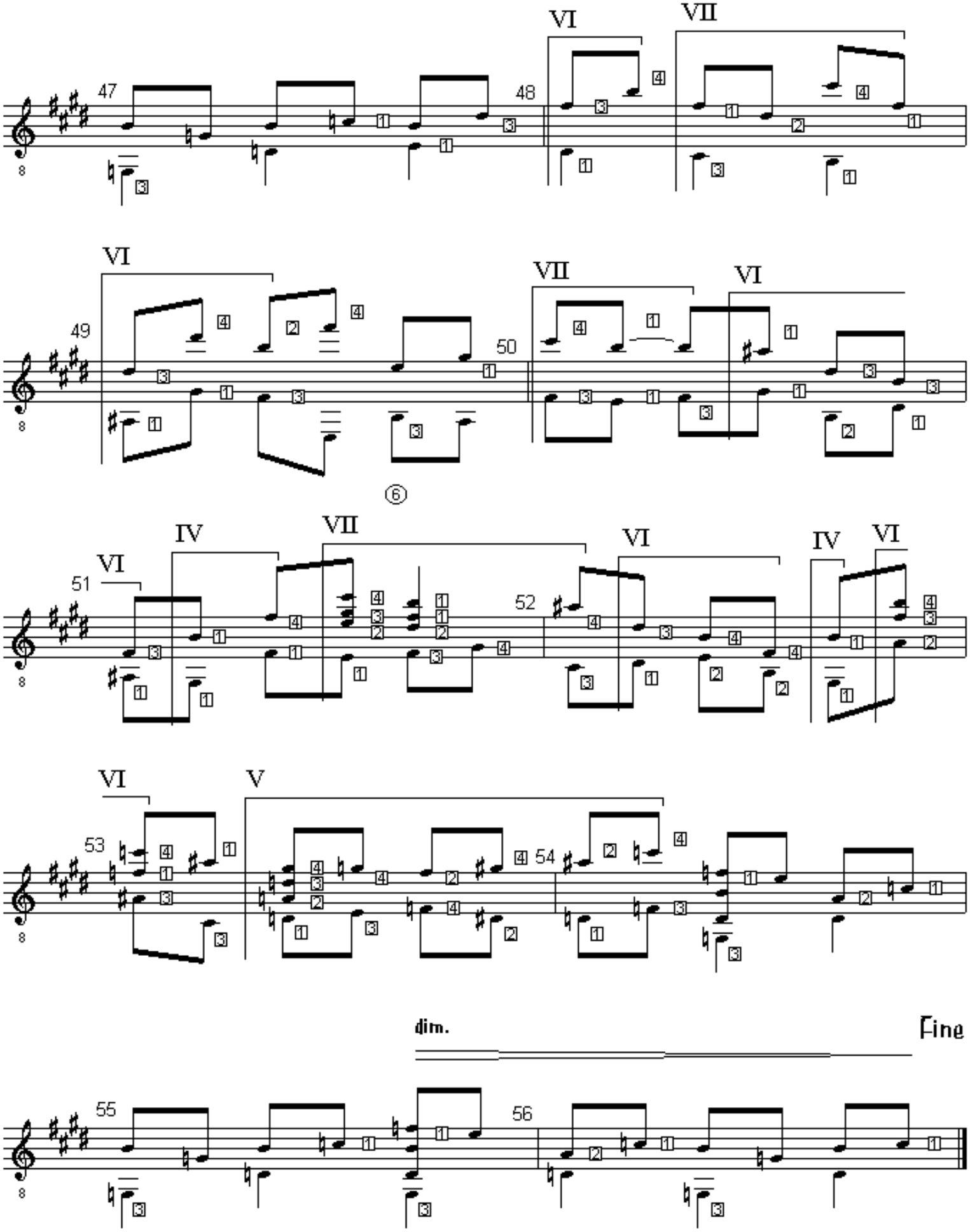

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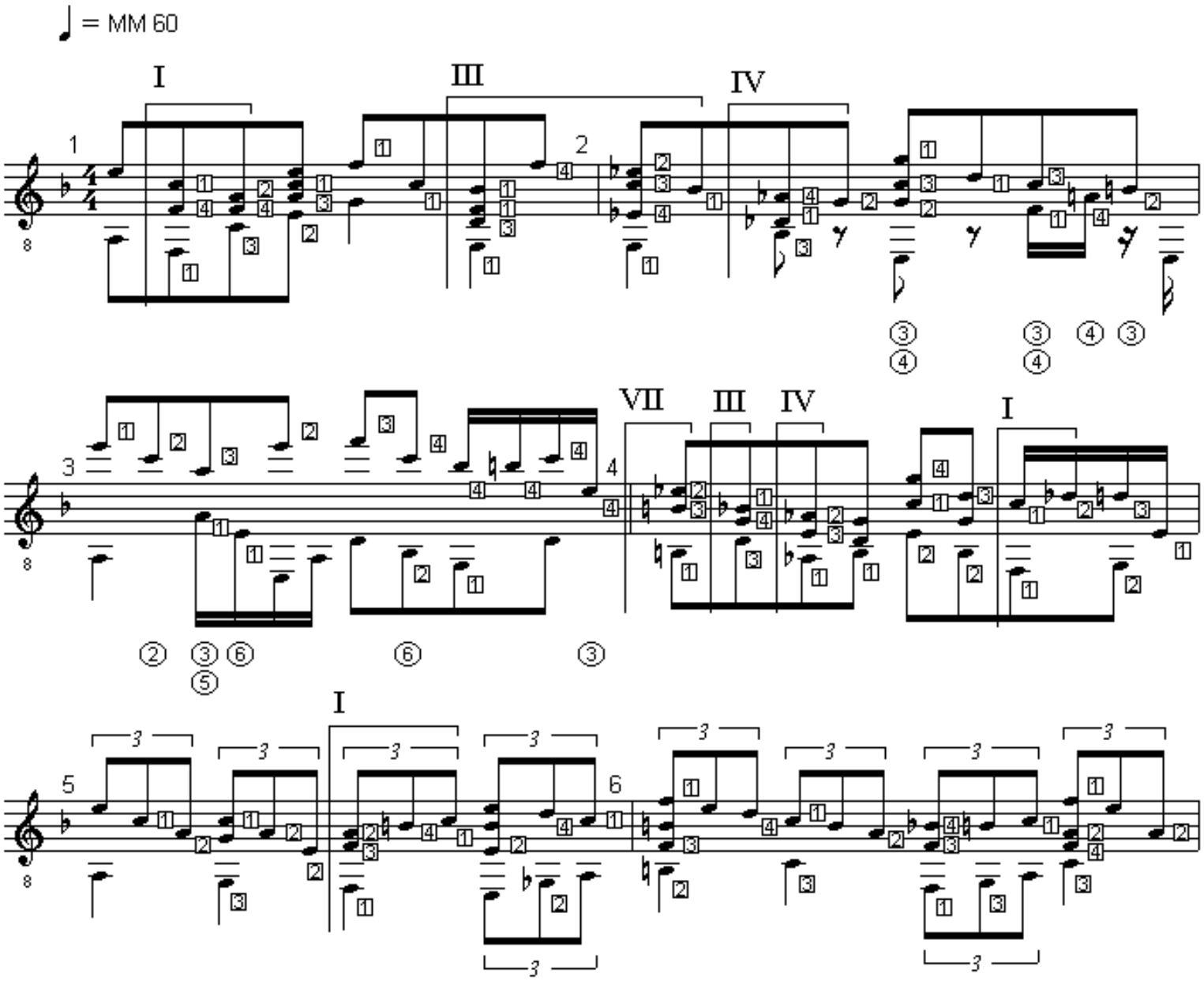
3. Movement: *Andante con anima*



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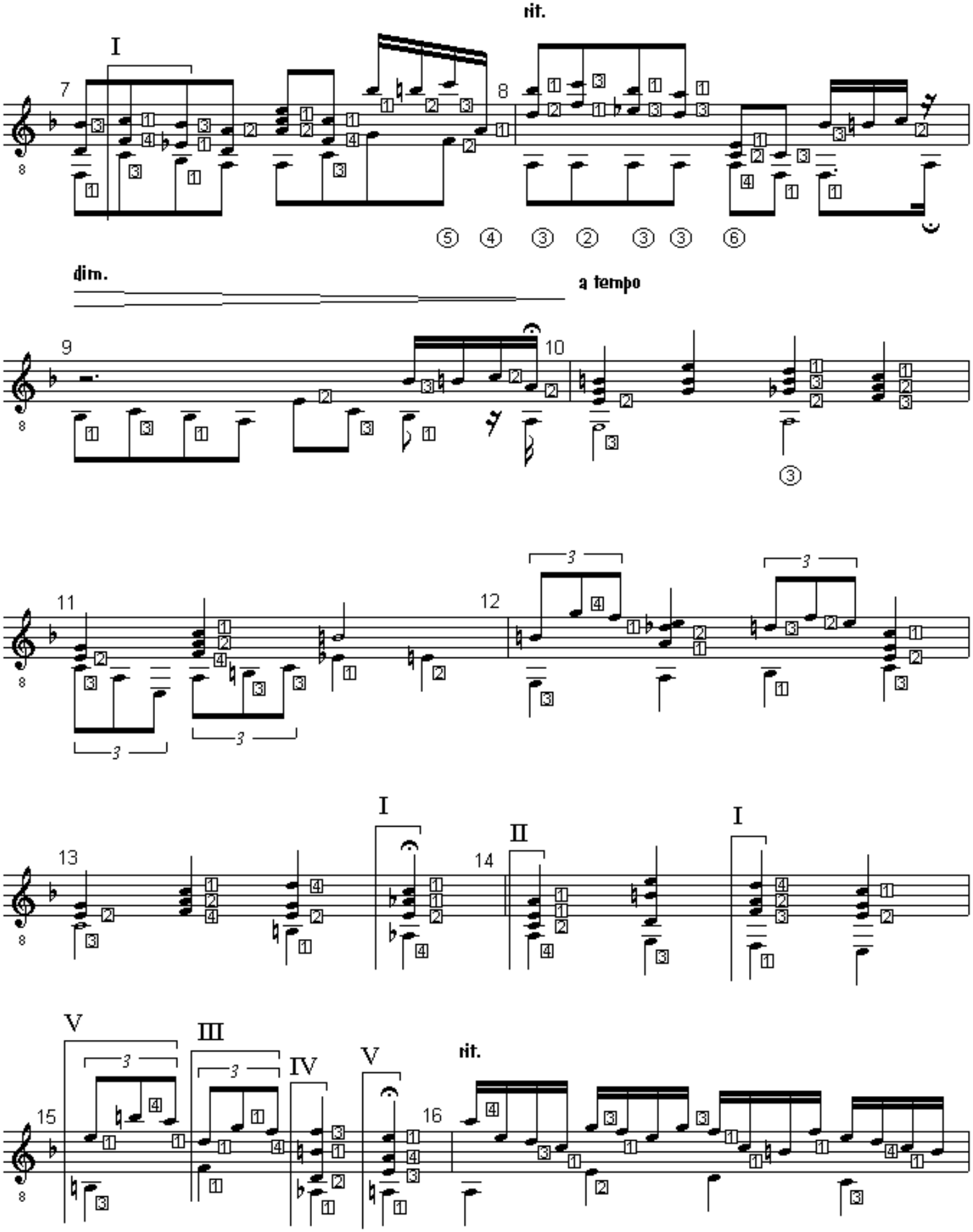

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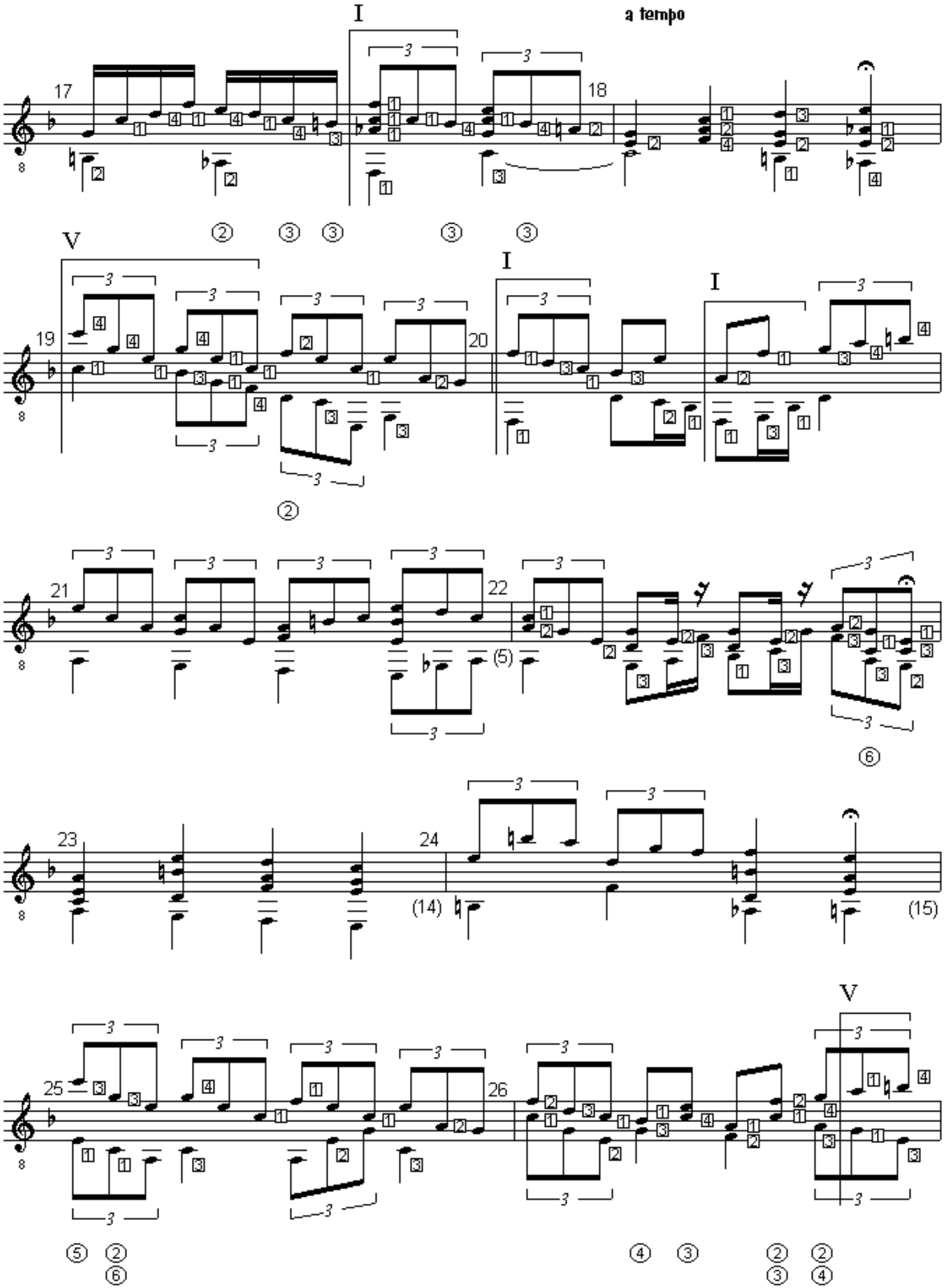

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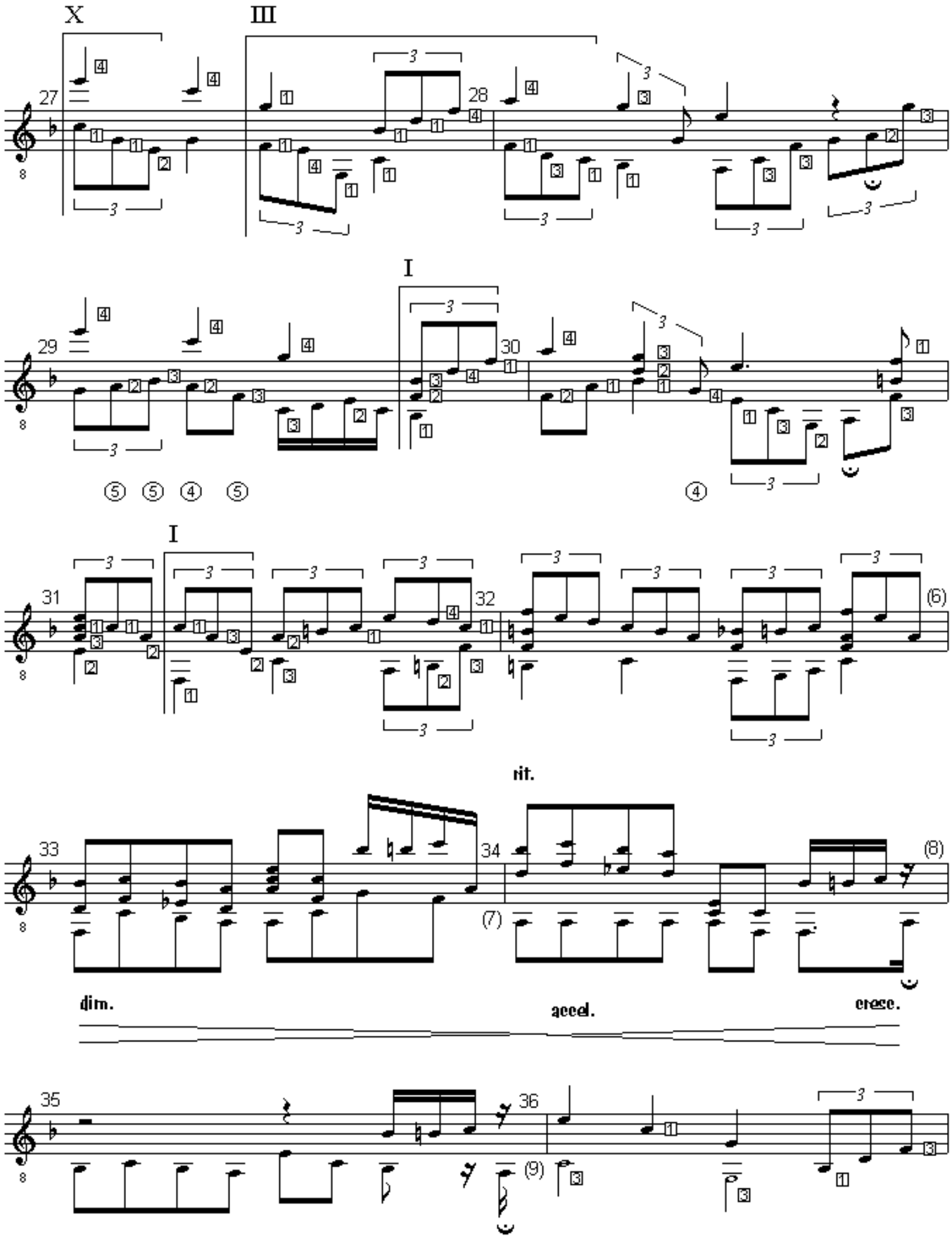

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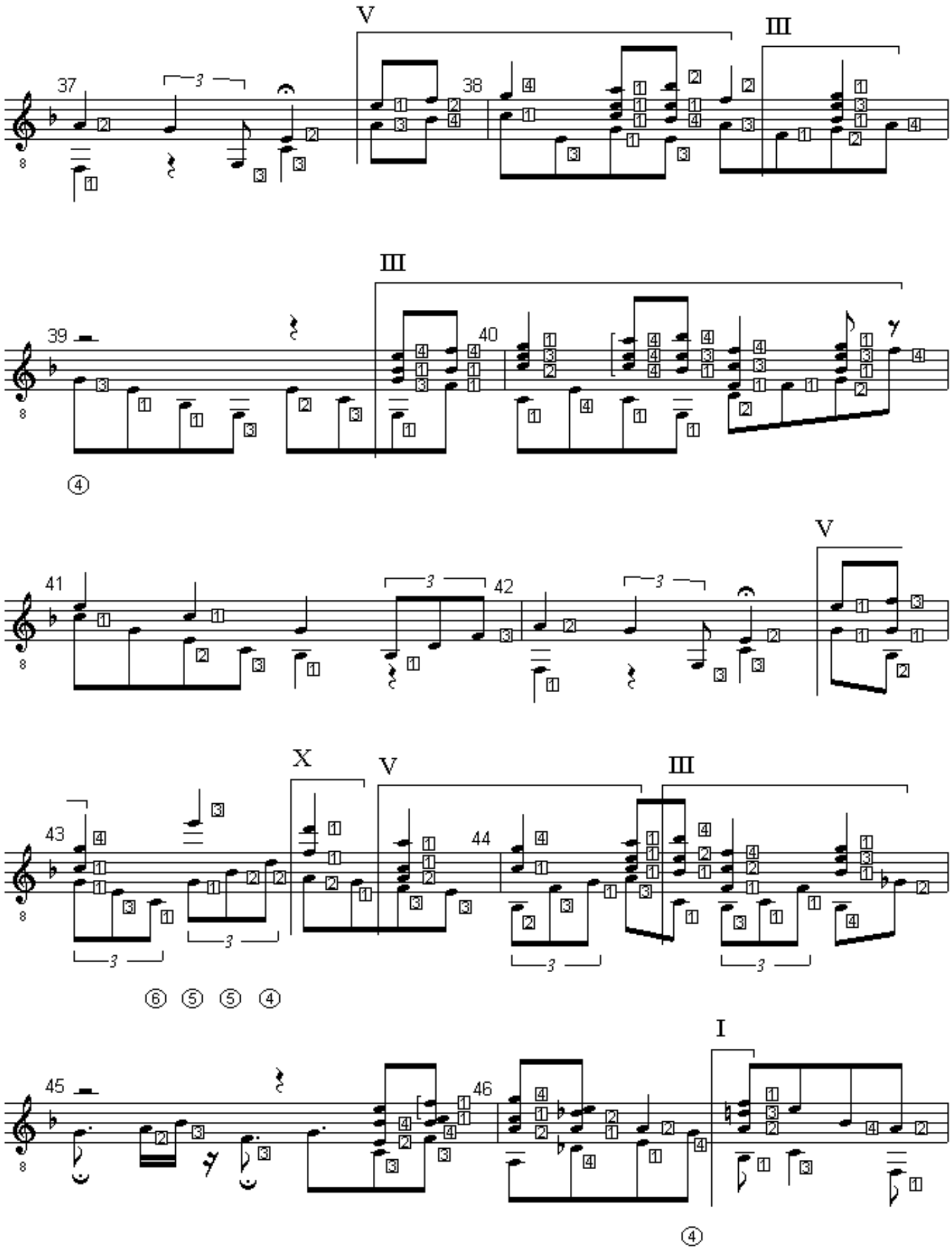

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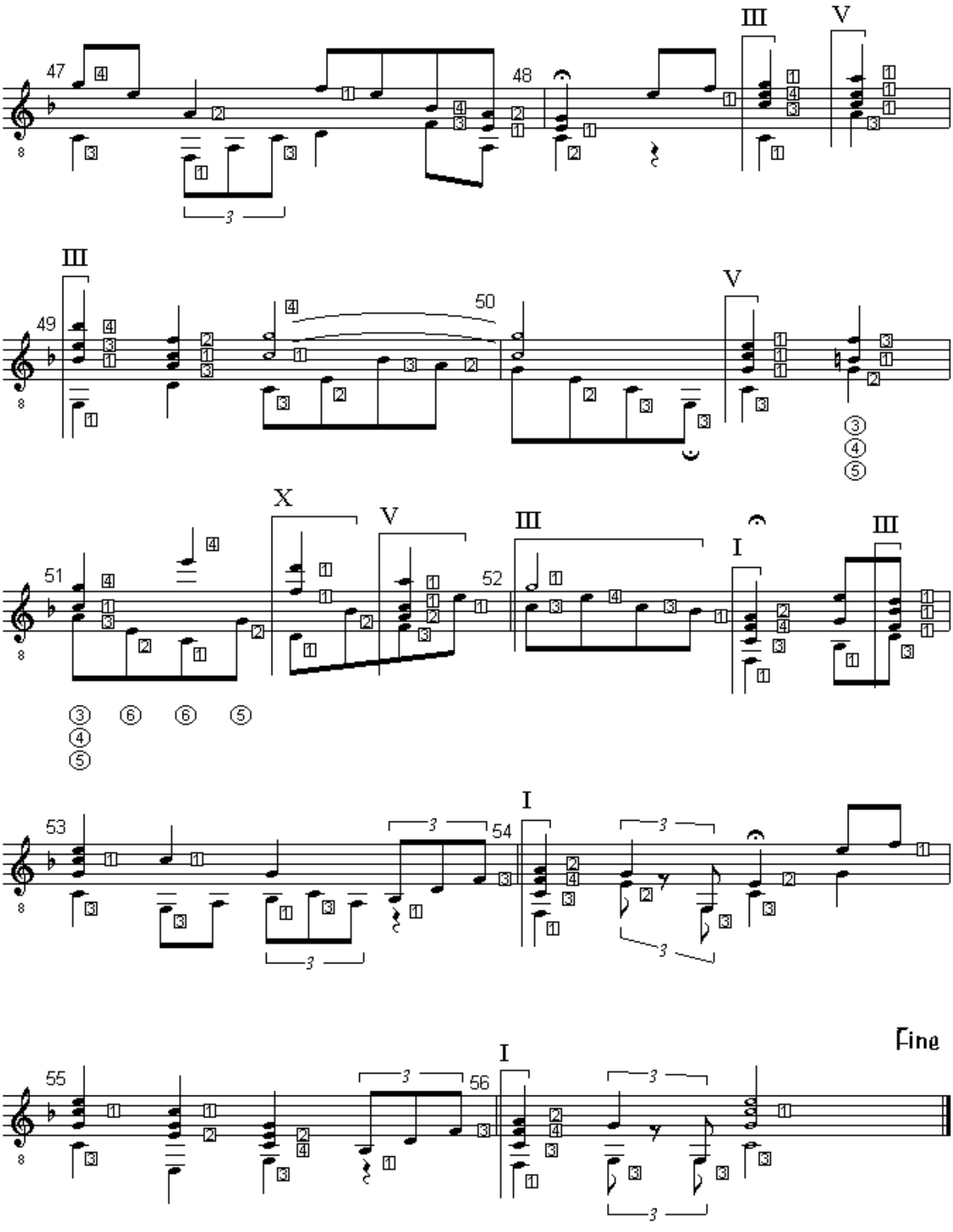

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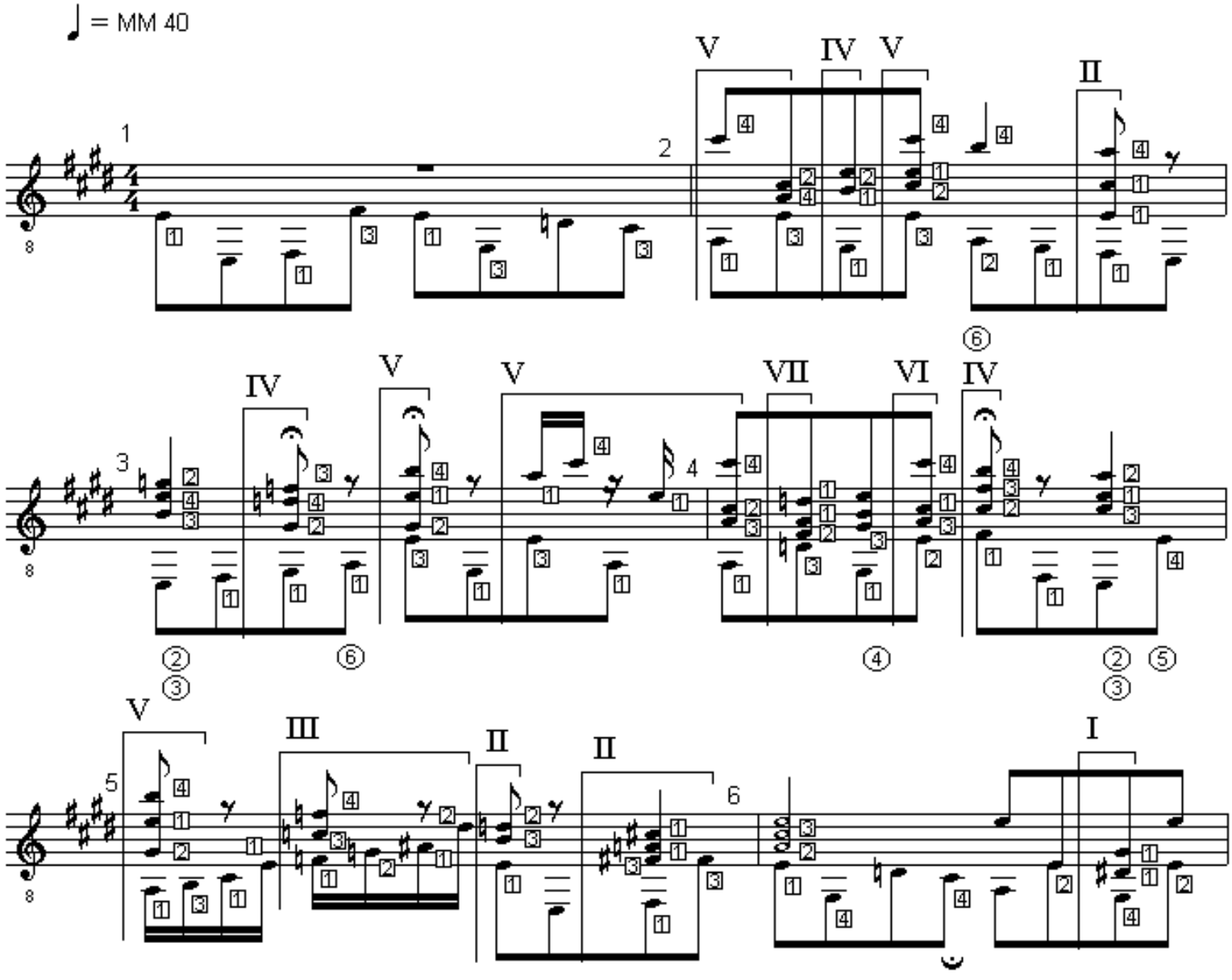
4. Movement: *Lento con forza*



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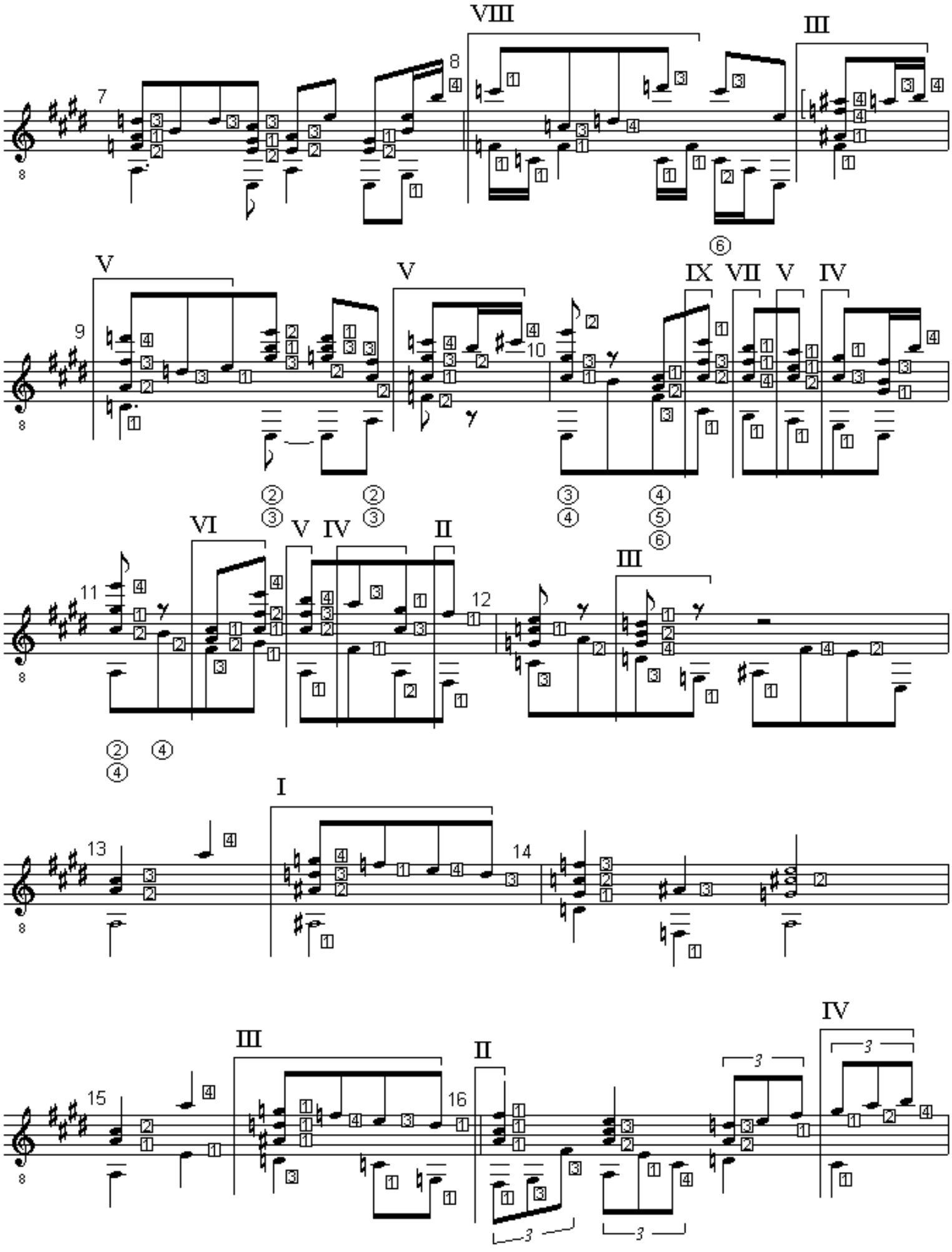

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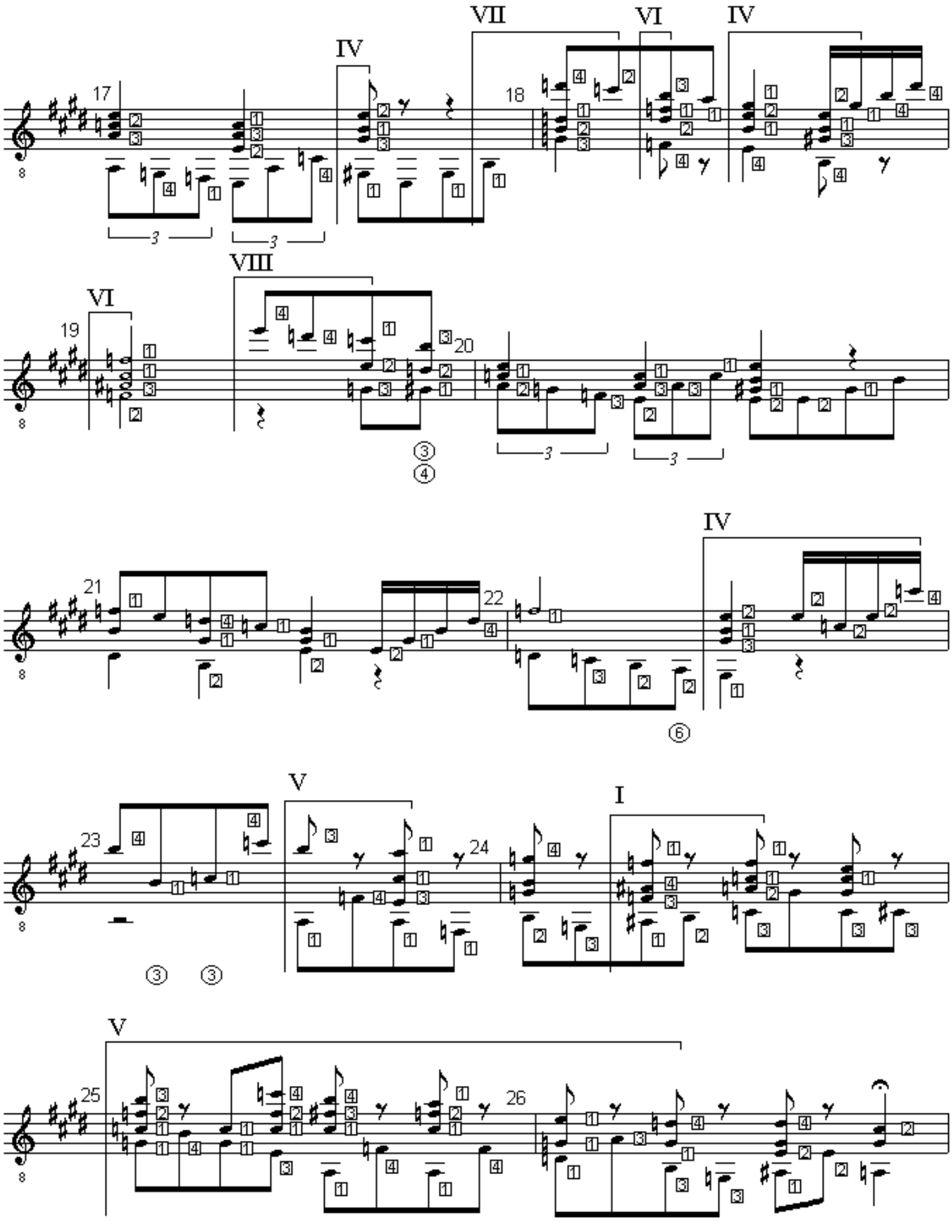

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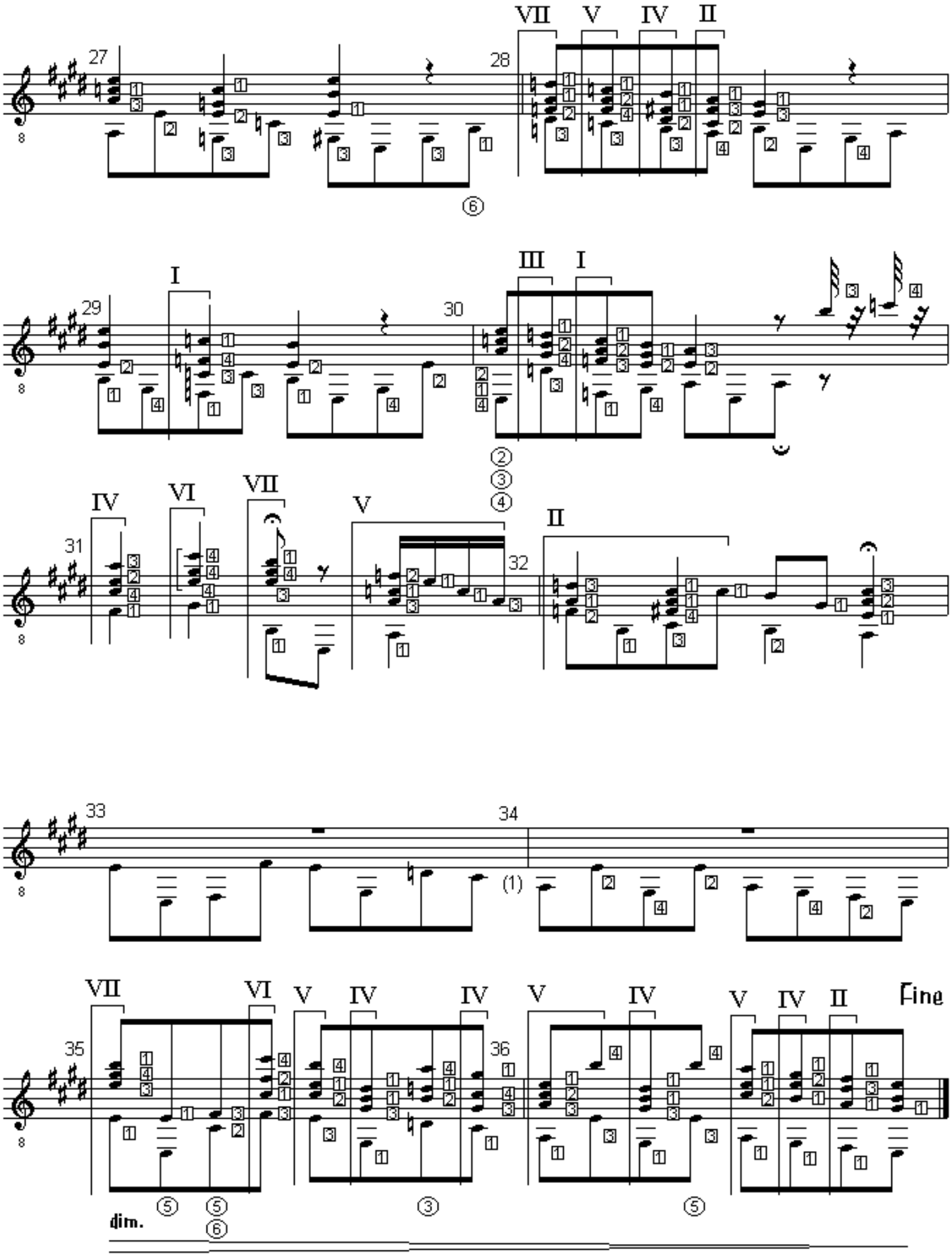

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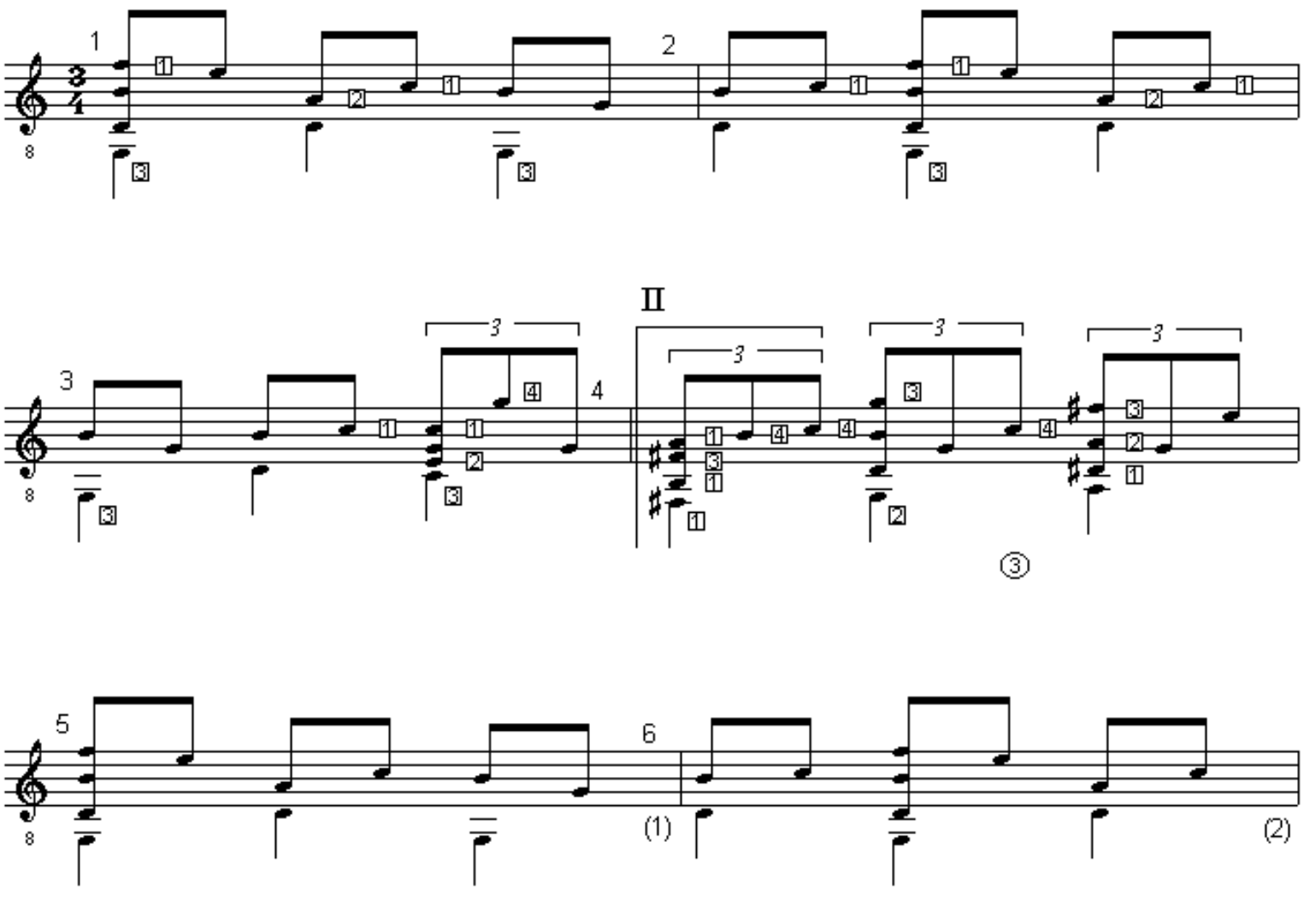
5. Movement: **Moderato con fuoco**

♩ = MM 80



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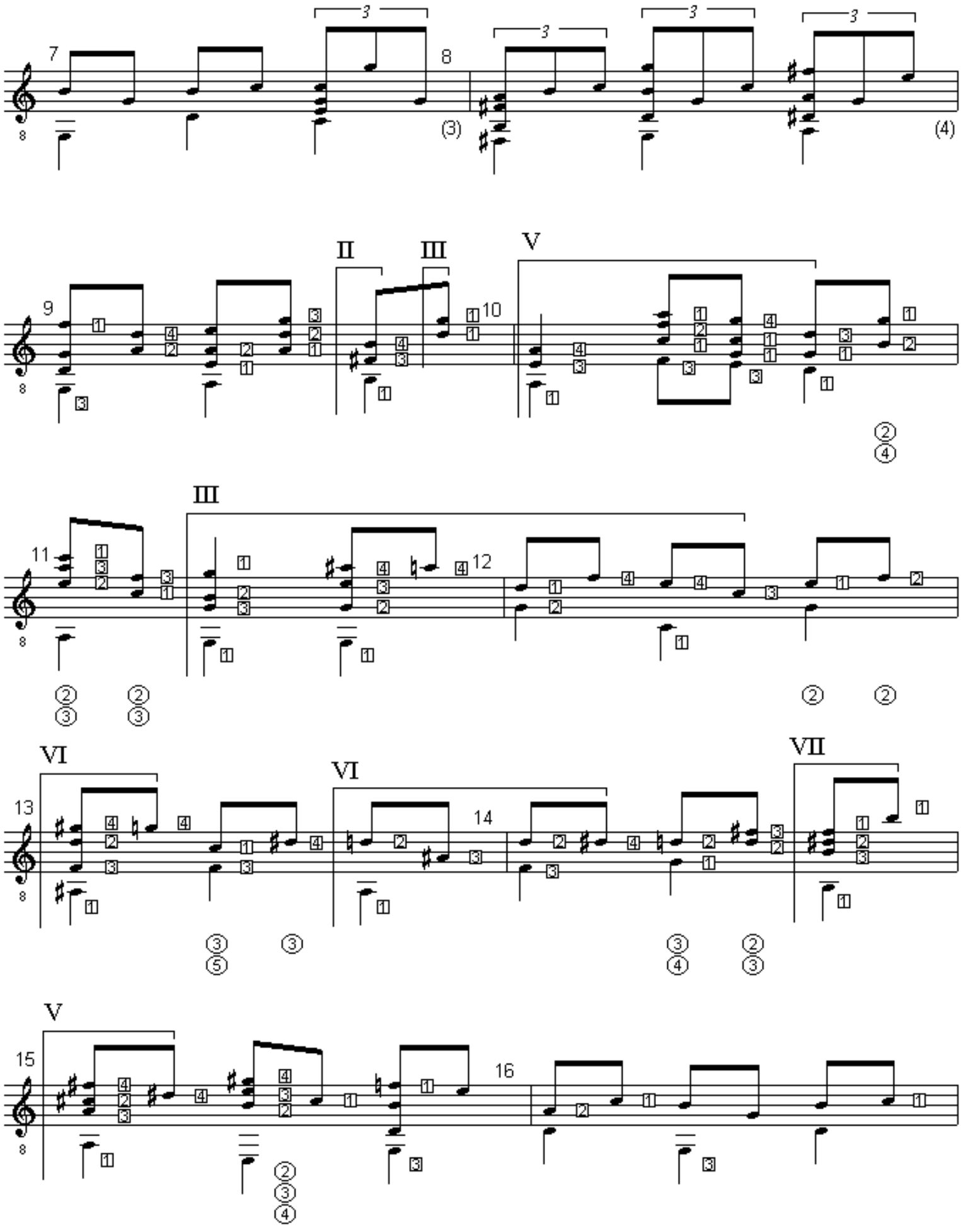

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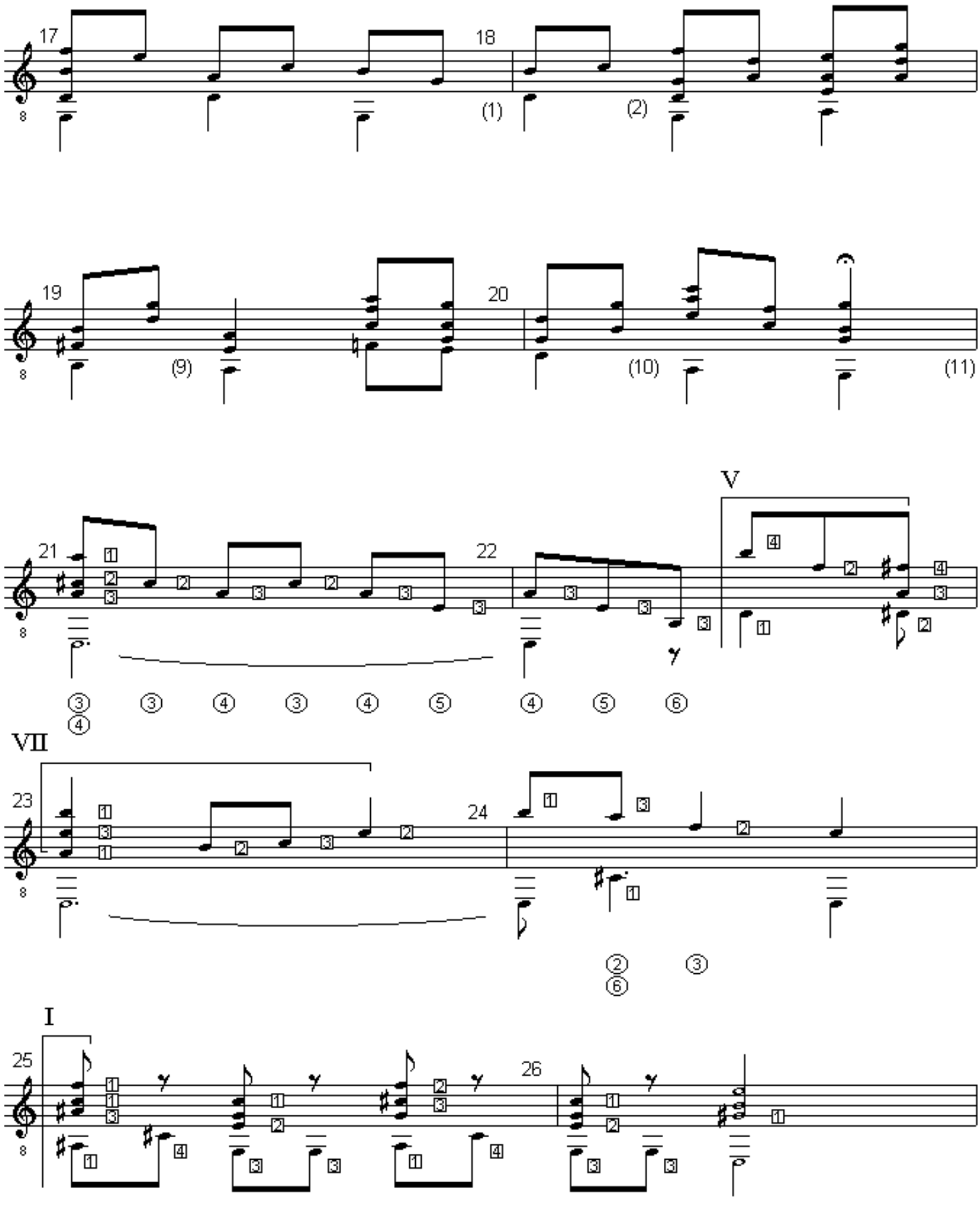

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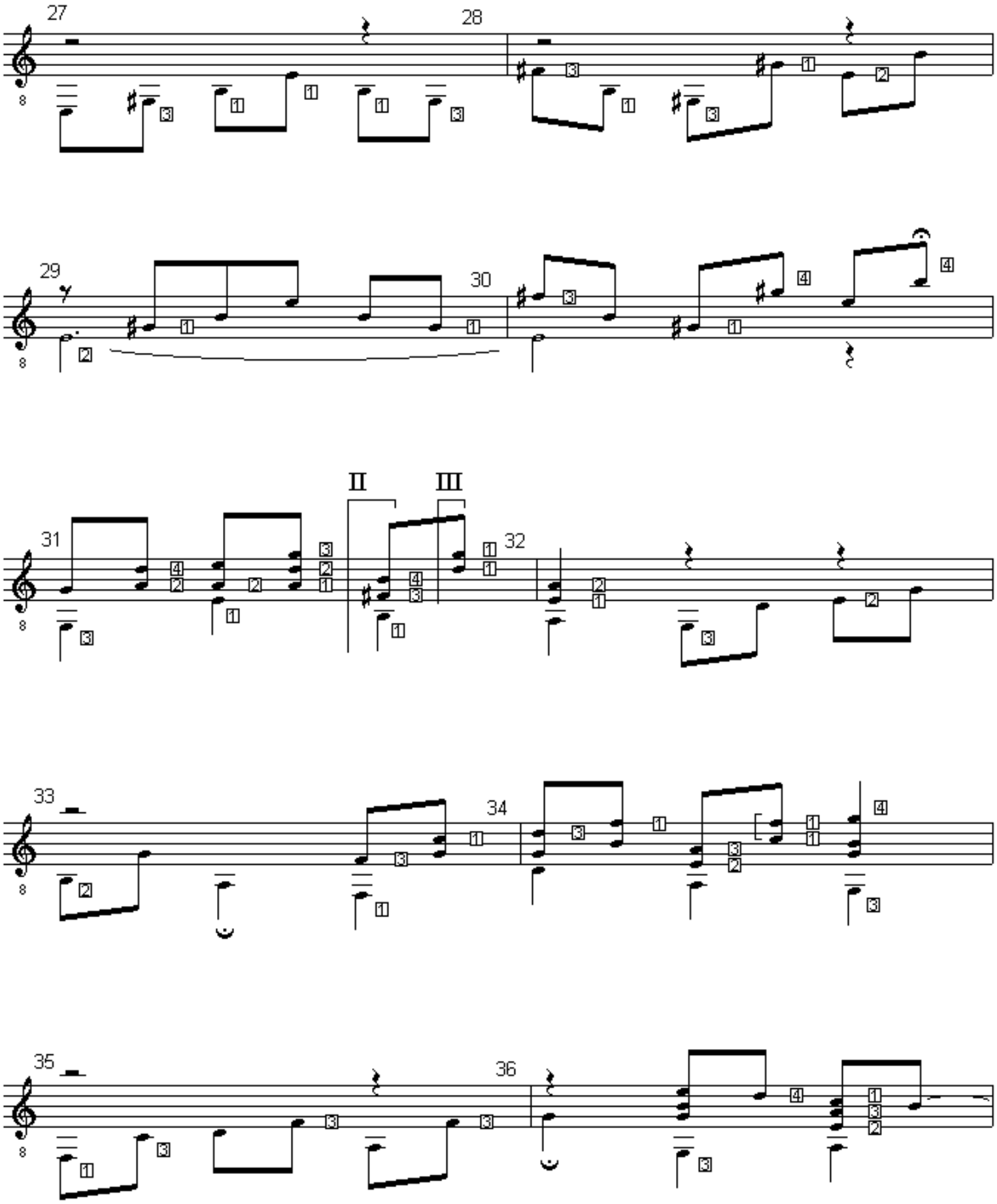

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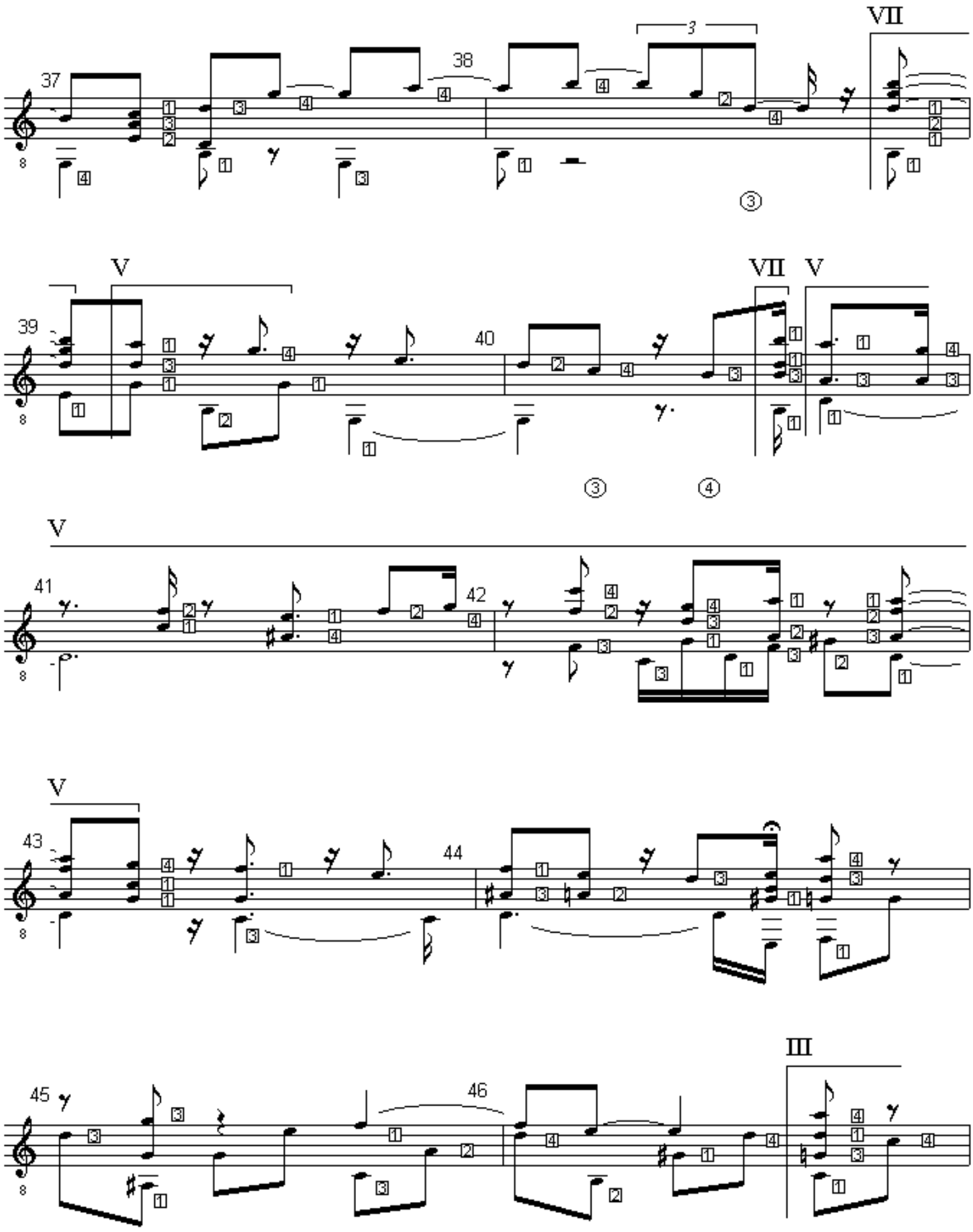

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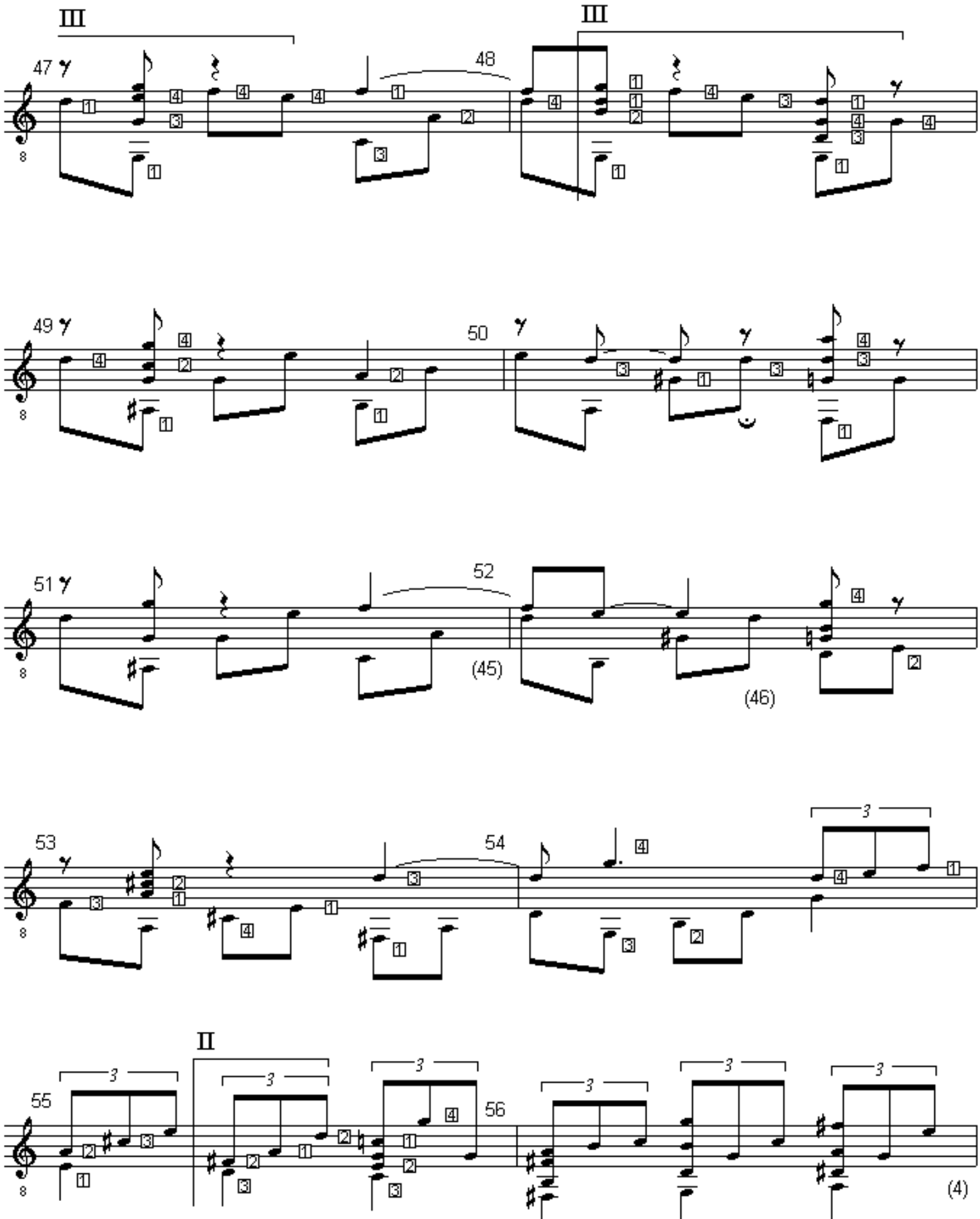

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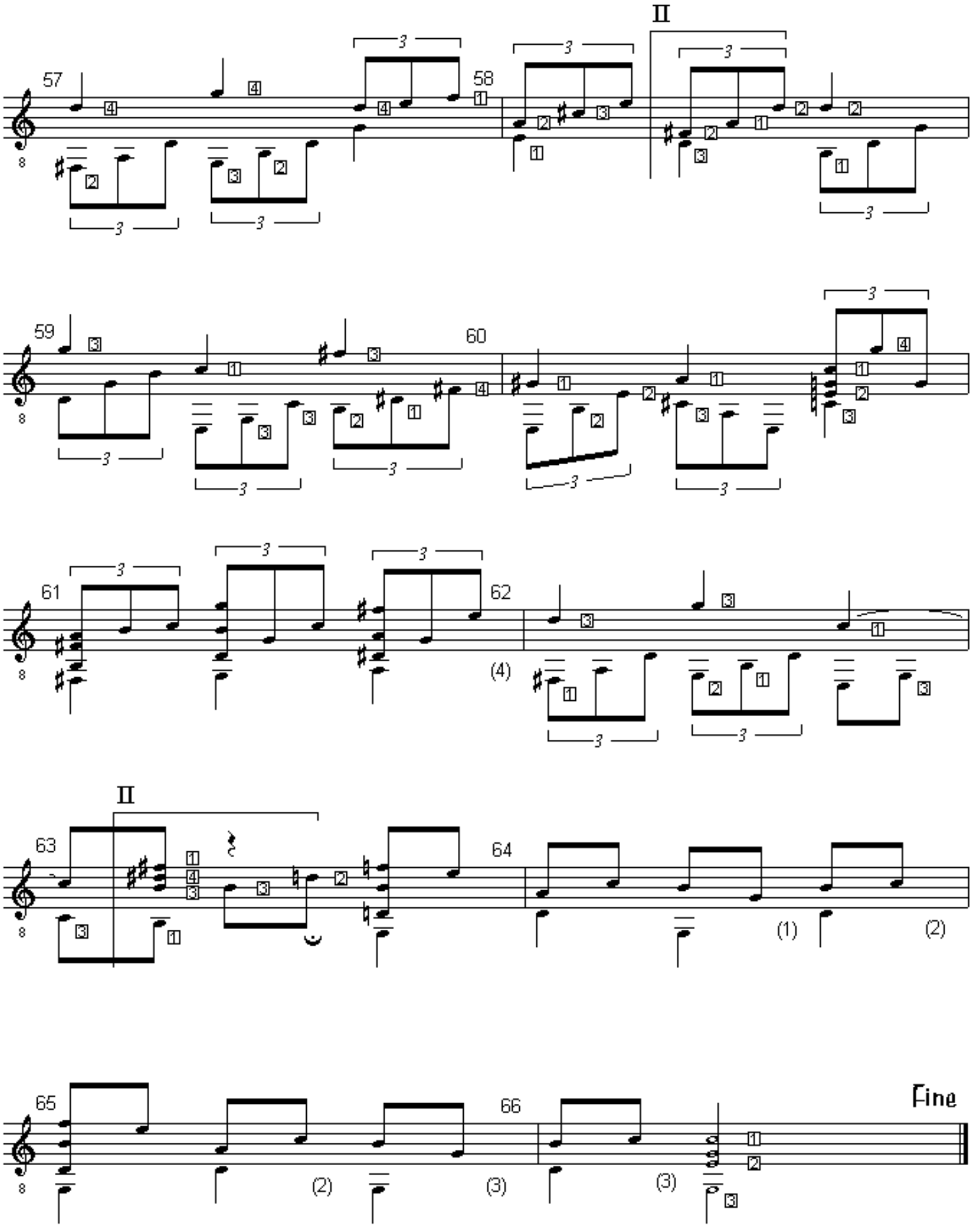

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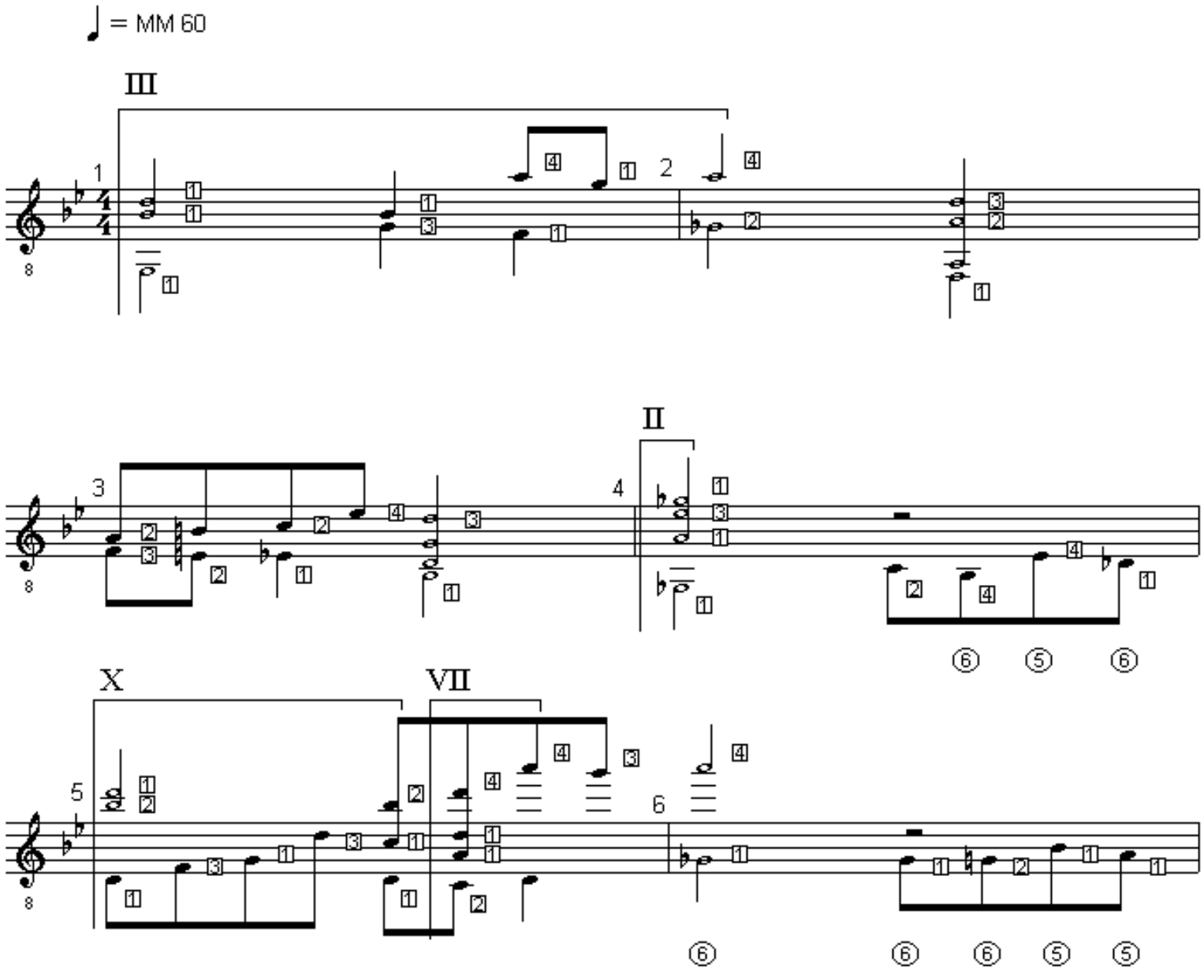
Variations on ONYX

Study for Solo Guitar

Uwe Warneke

op.40

Andante



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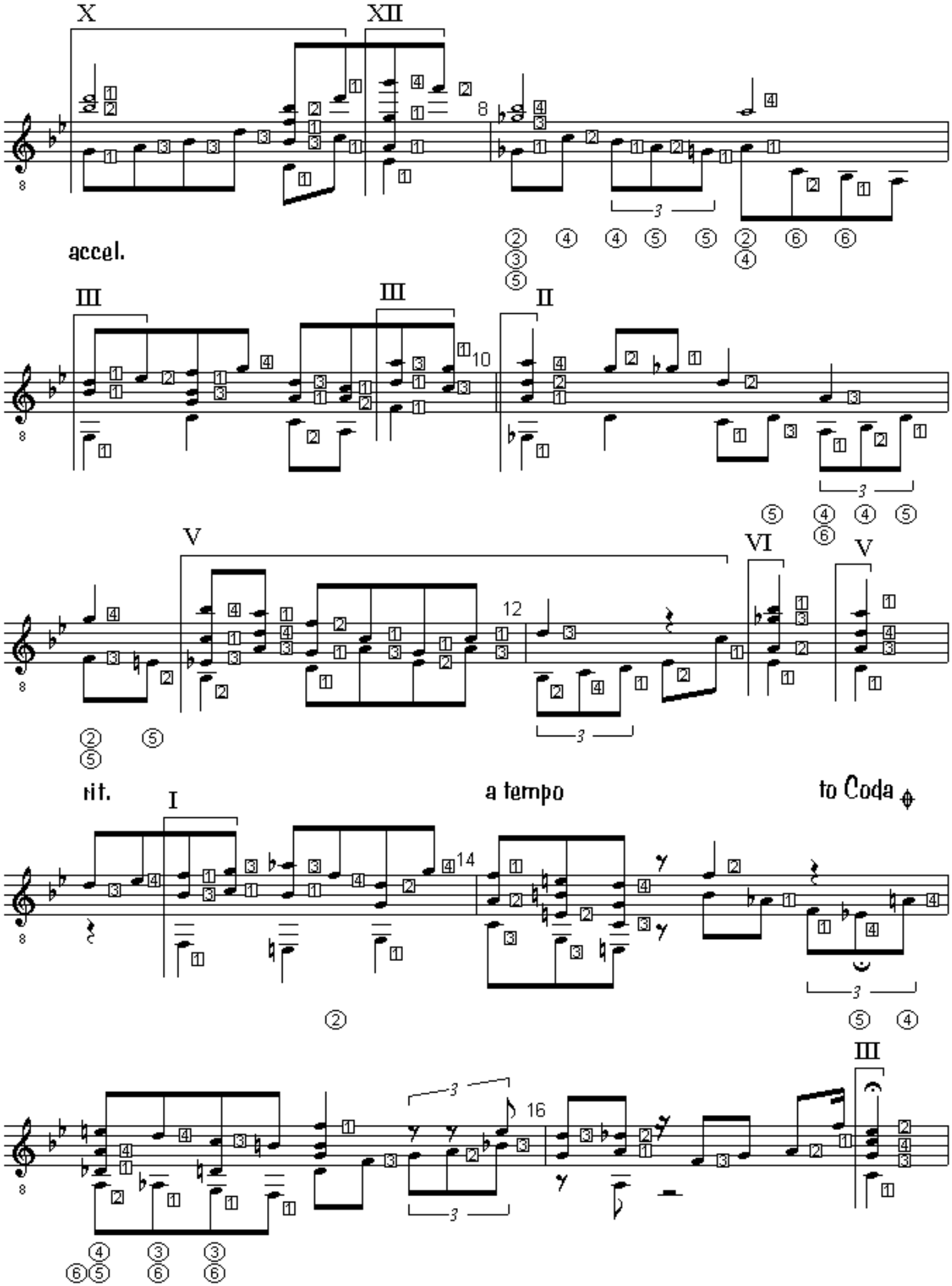

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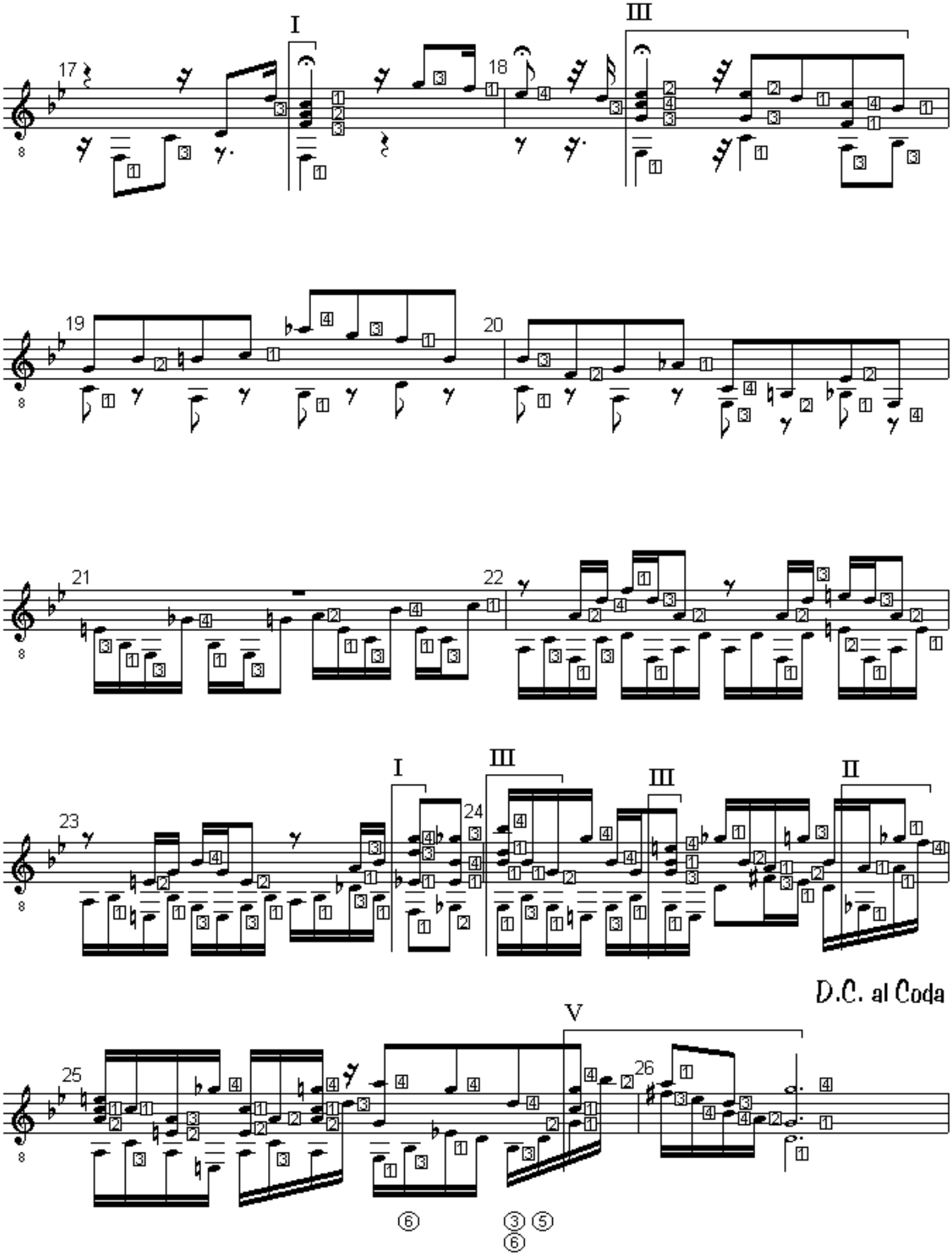

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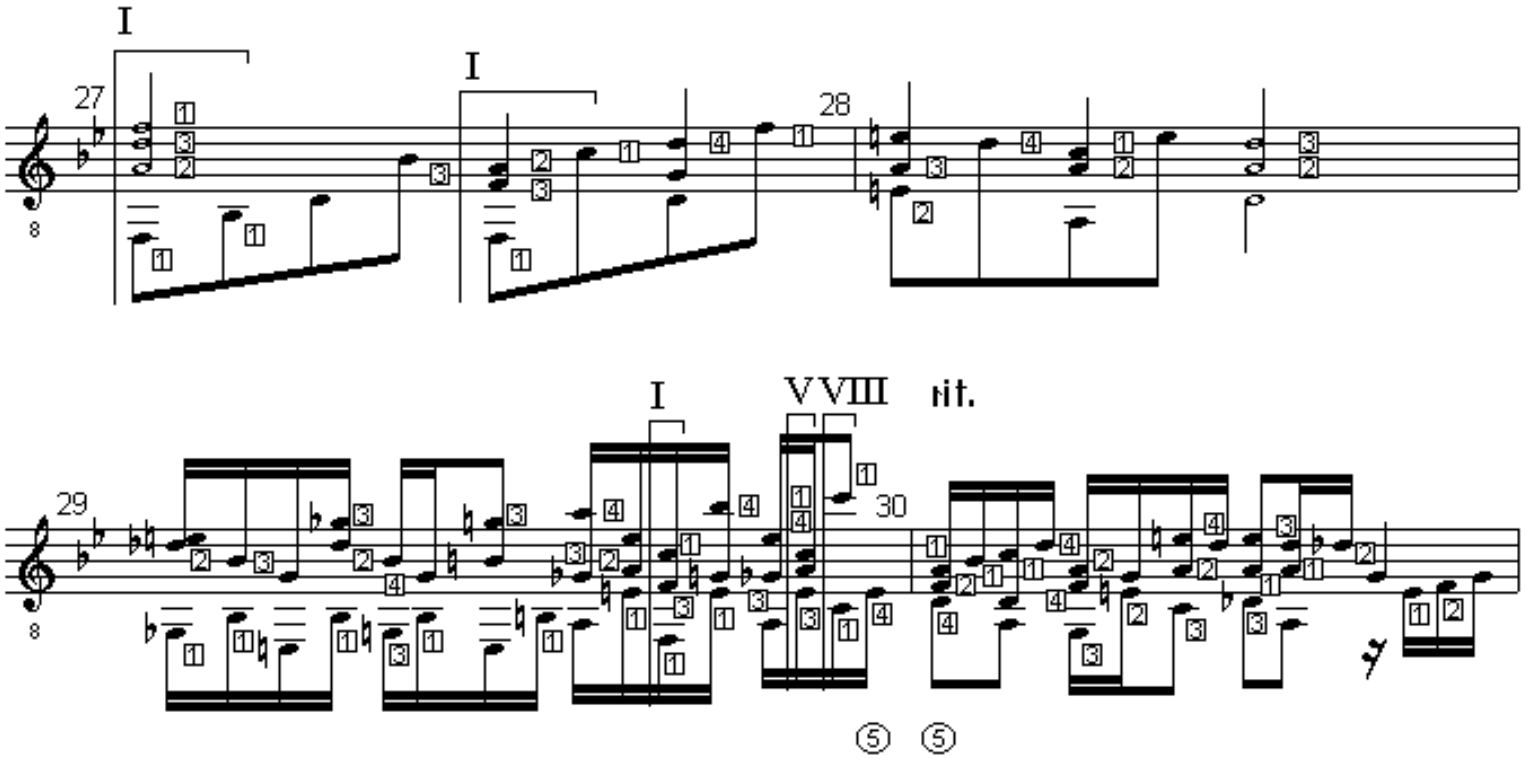
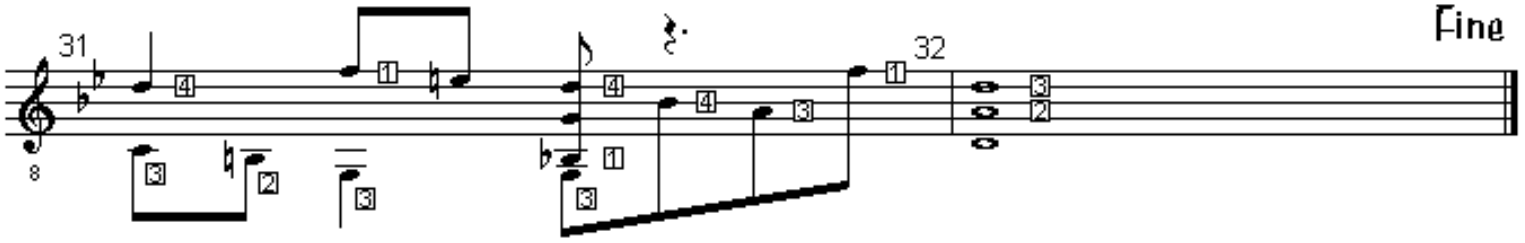
Coda



a tempo



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JADE

Concert Study in three movements for Solo Guitar

by Uwe Warneke

This study is dedicated to David W.Solomons. His mystical compositions inspire my work.

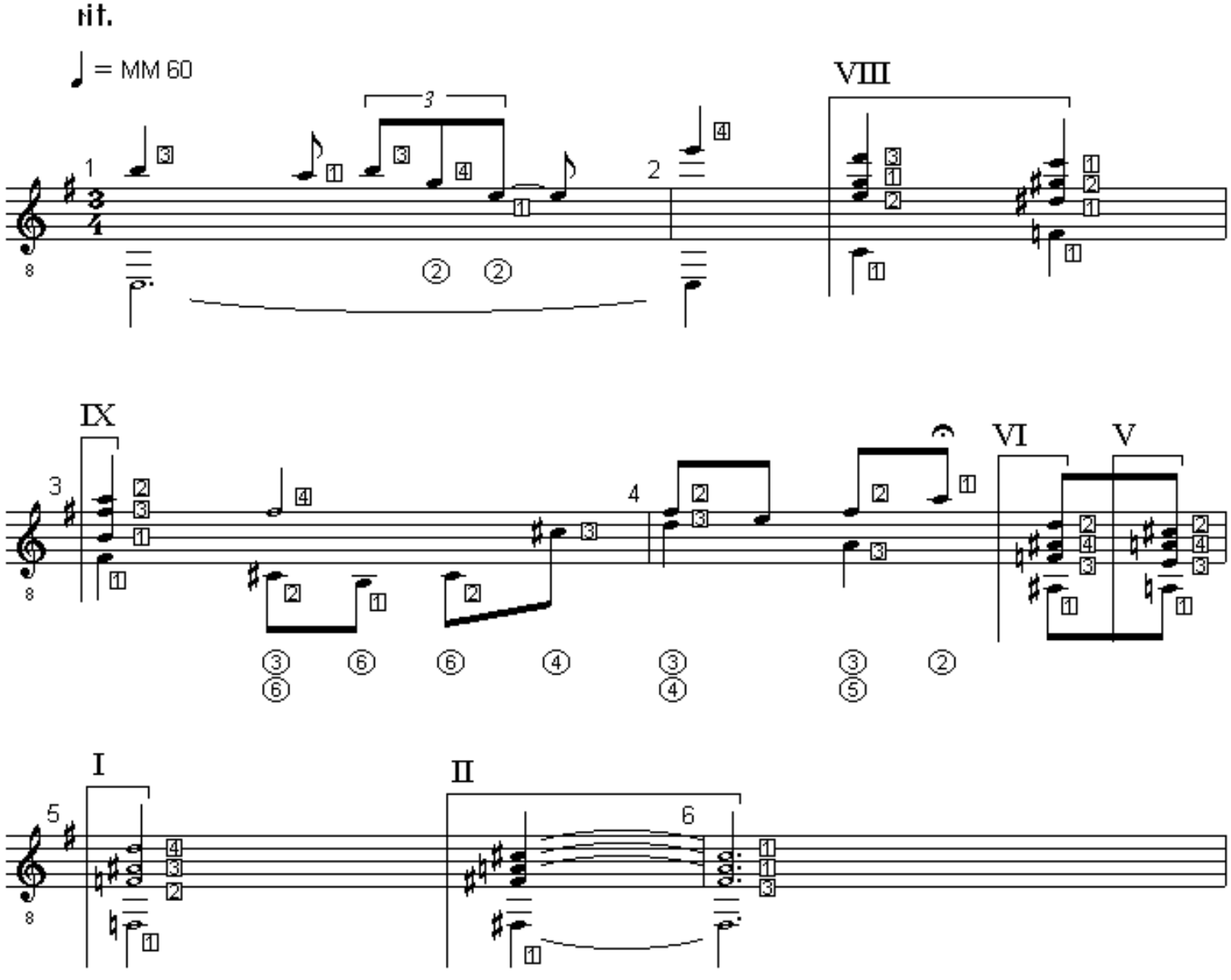
JADE

Concert Study for Solo Guitar

Uwe Warneke

op.41

1. Movement: ***Moderato***



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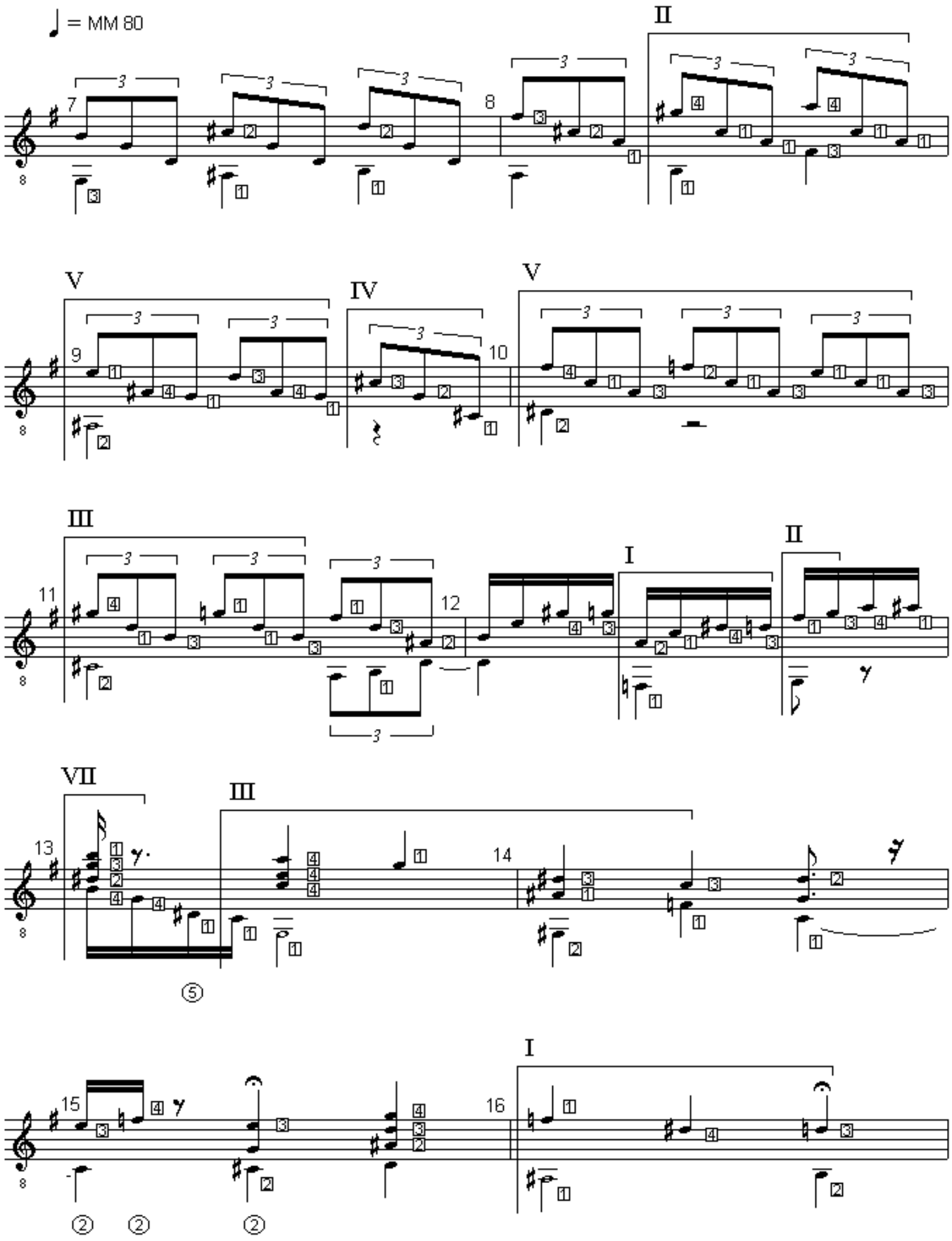
a tempo

♩ = MM 80



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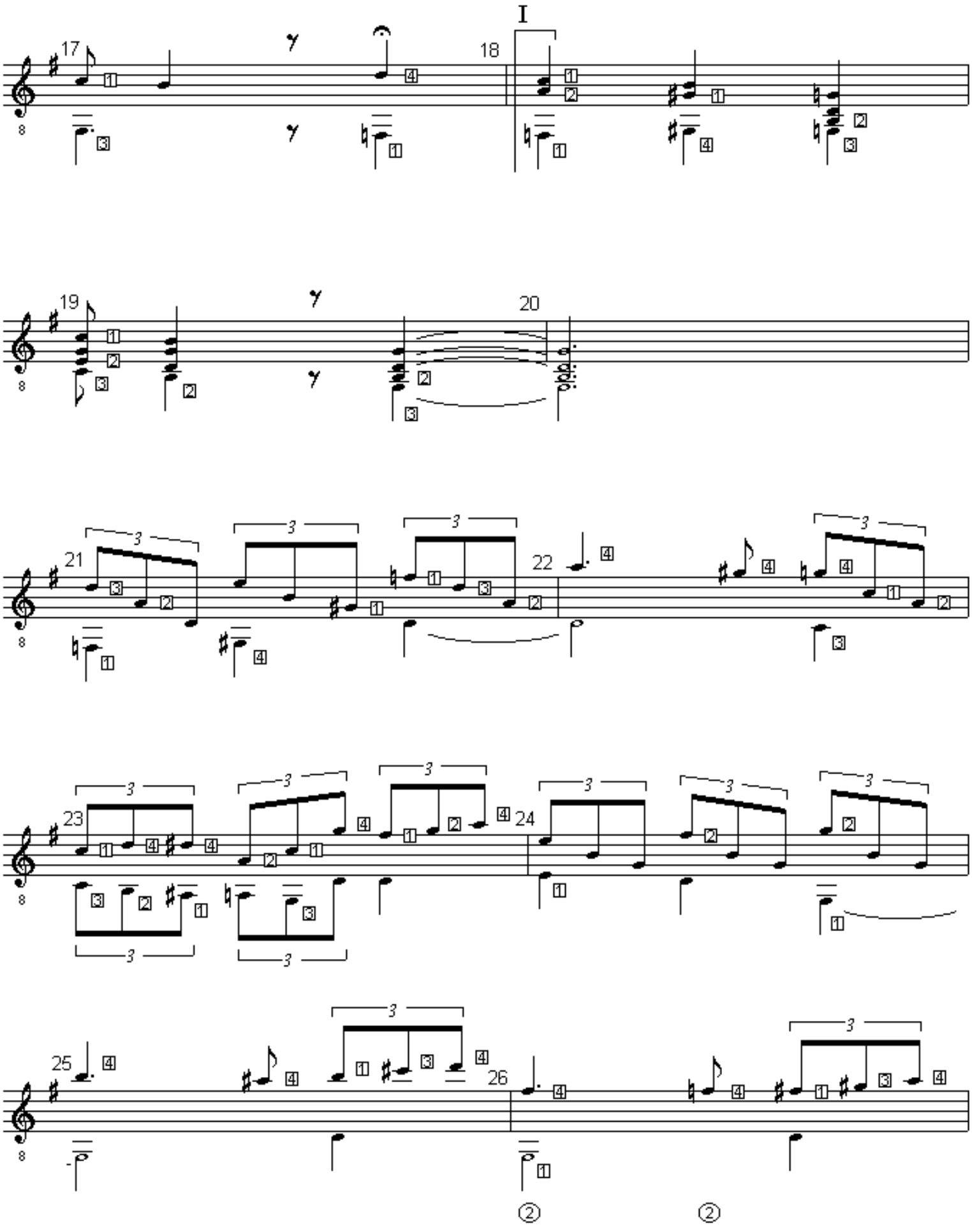

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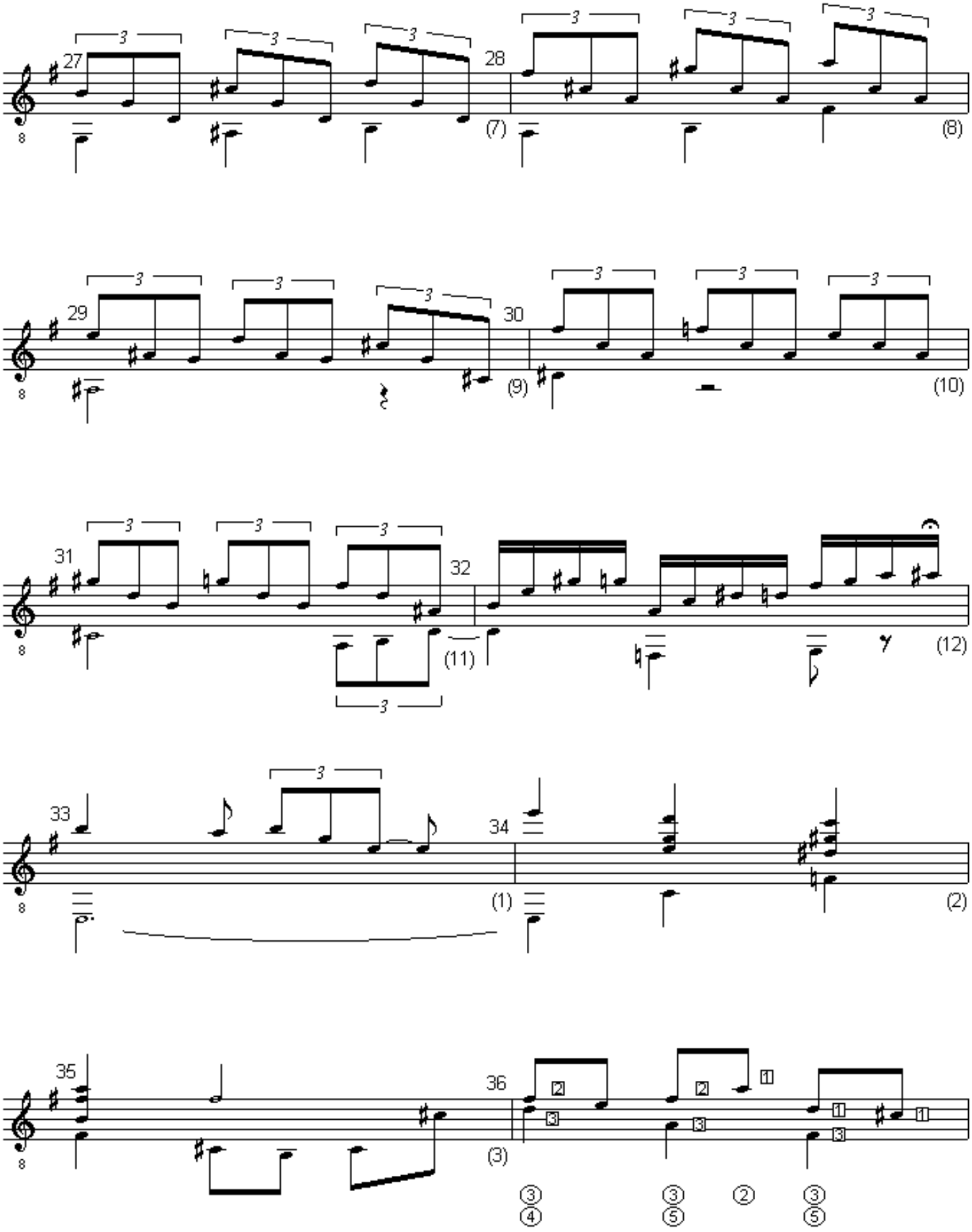

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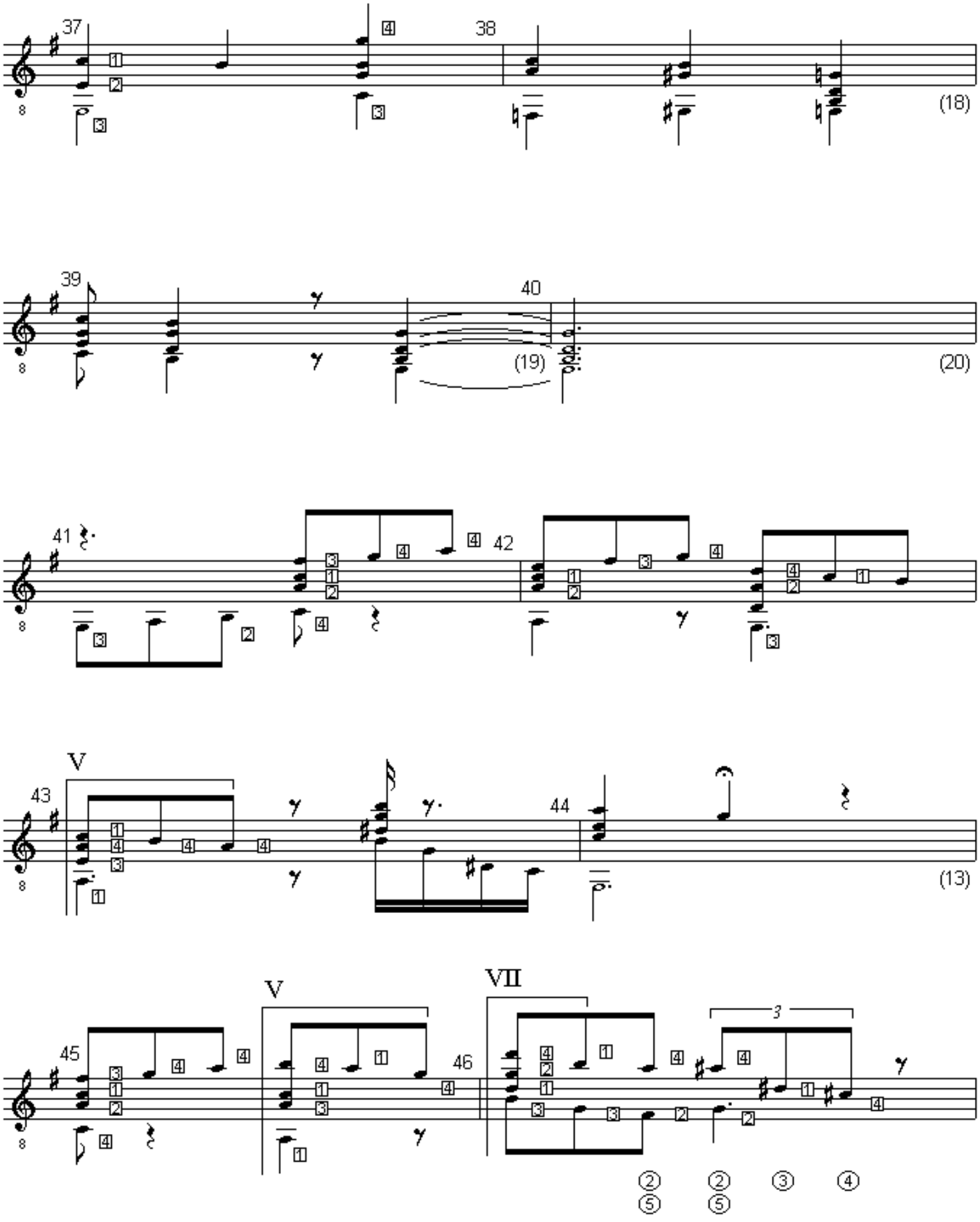

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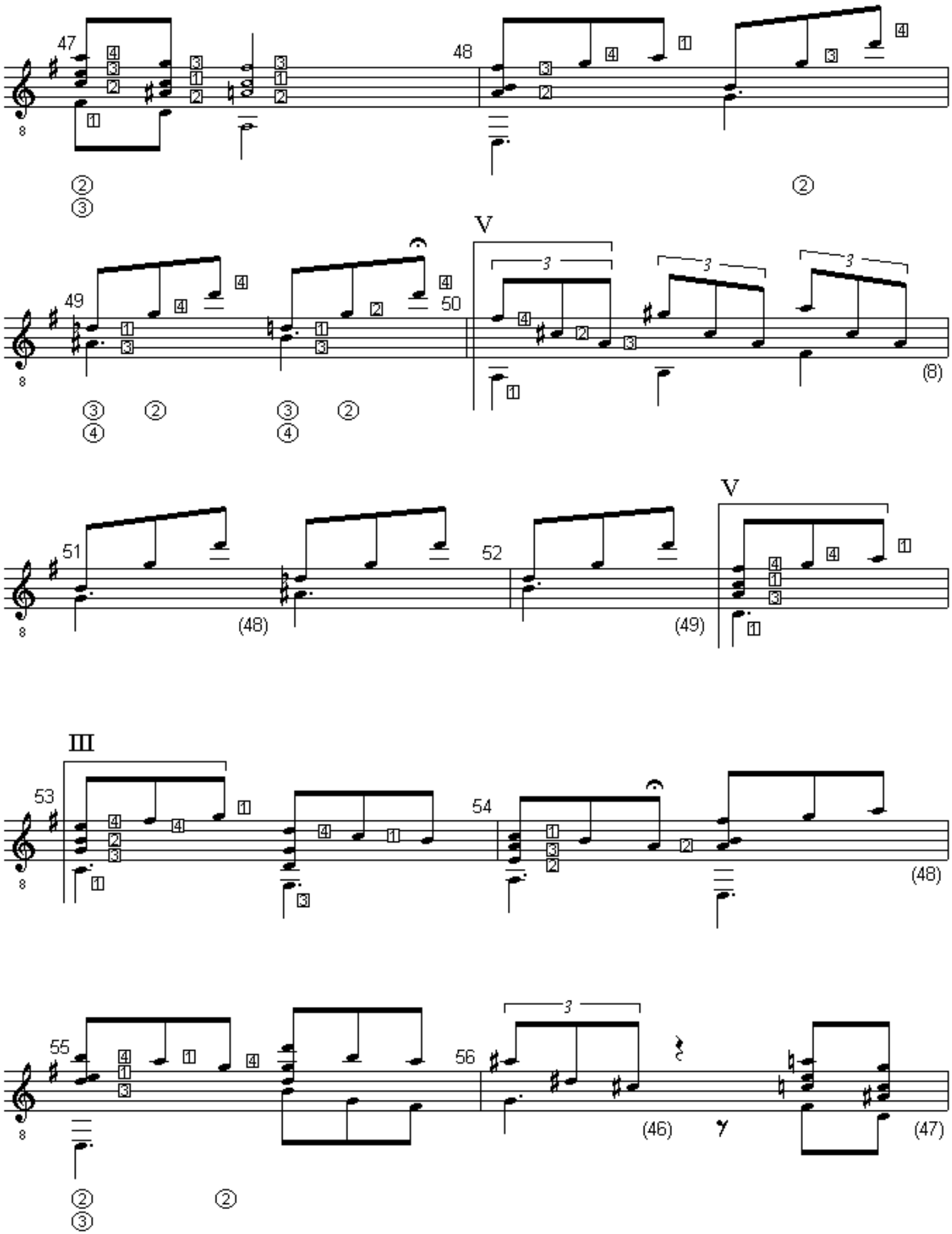

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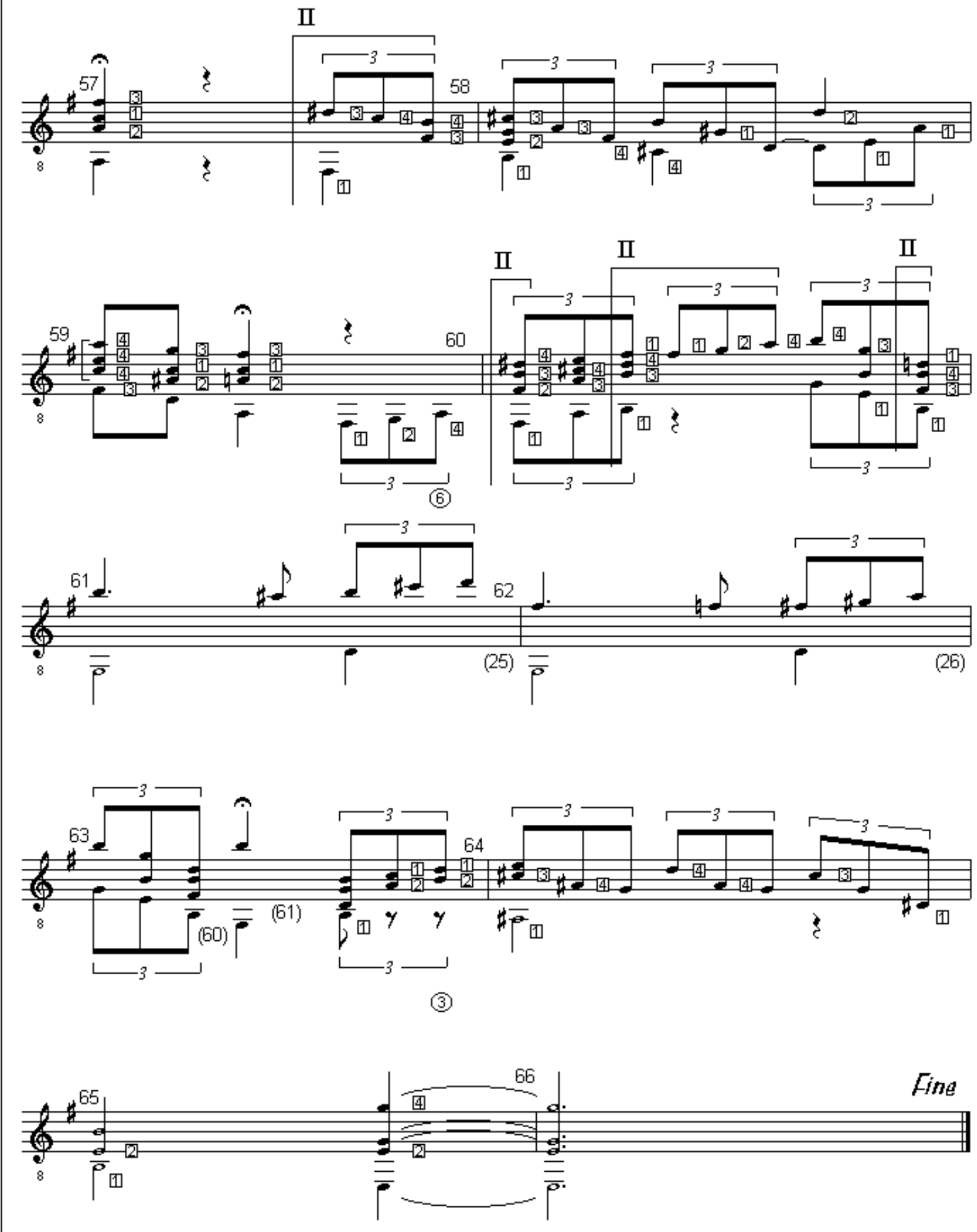

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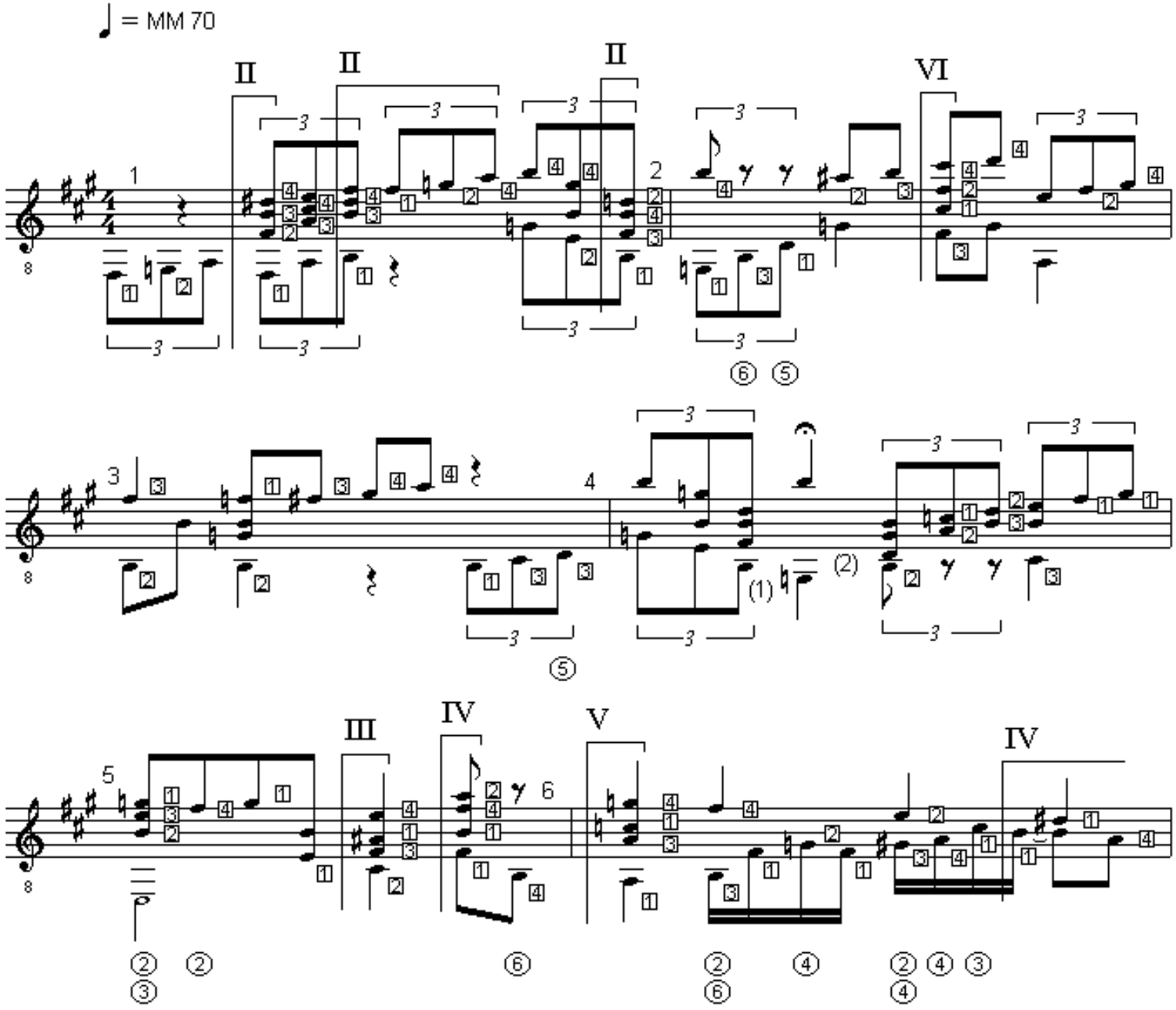
2. Movement: *Andantino*



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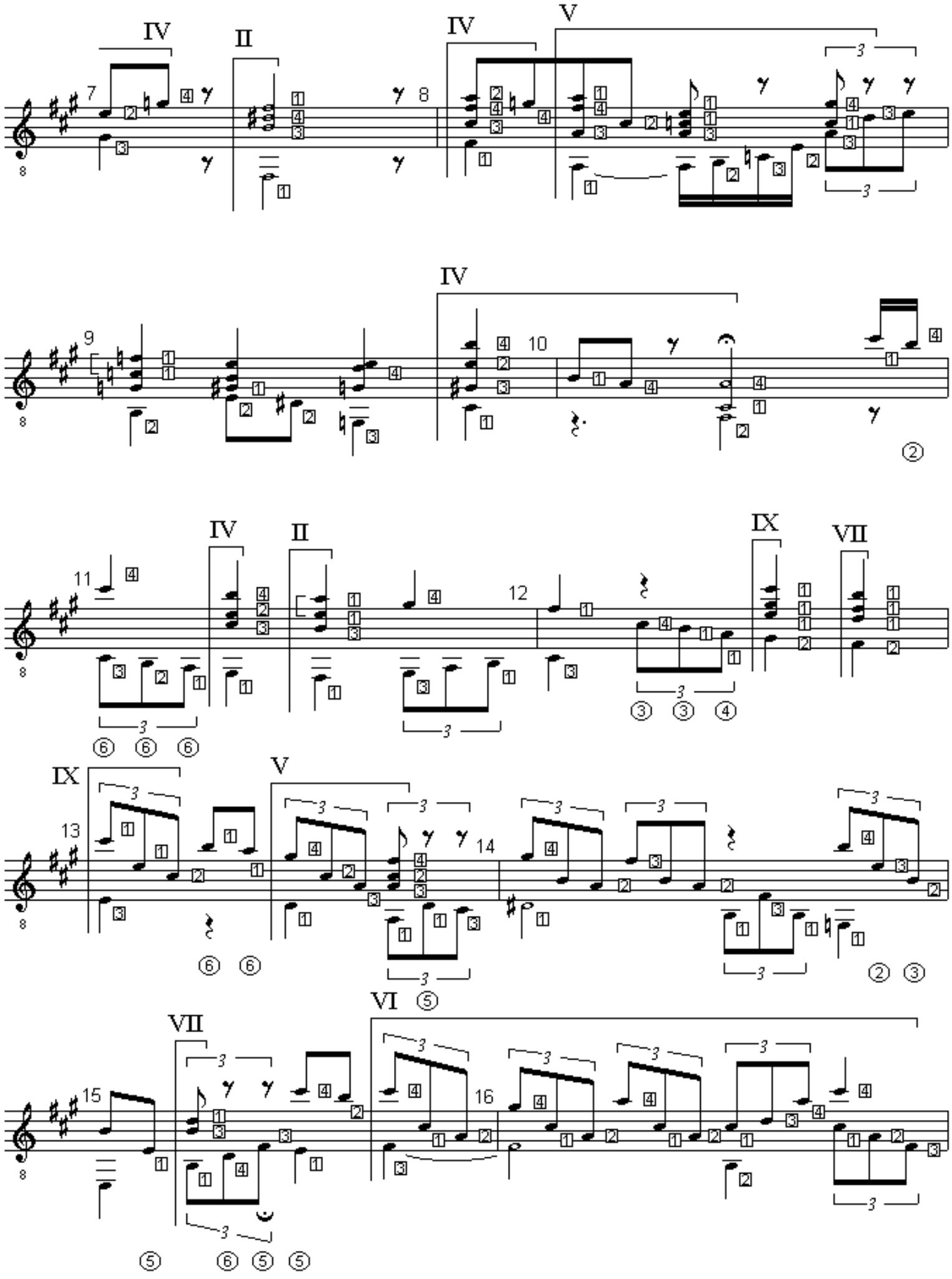

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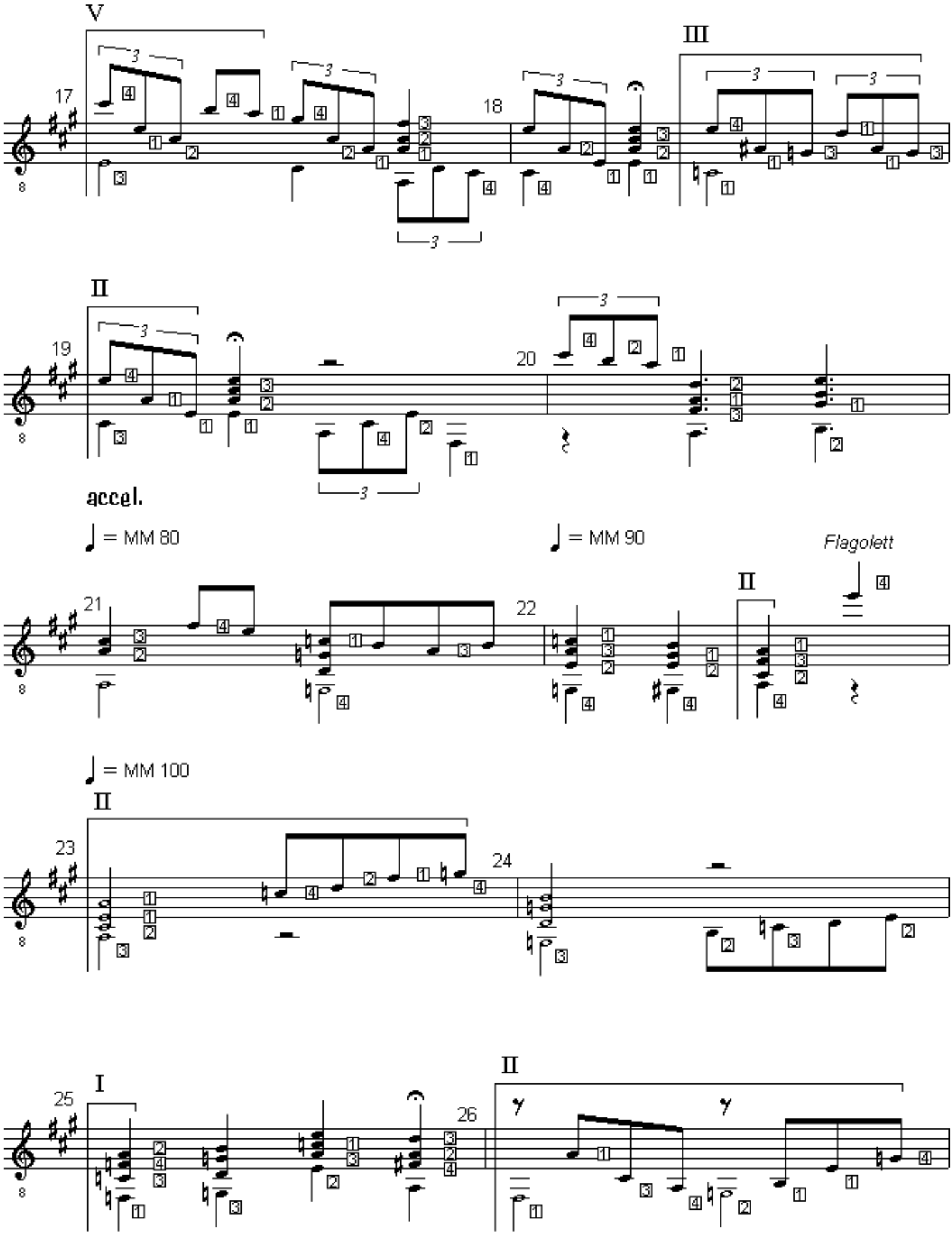

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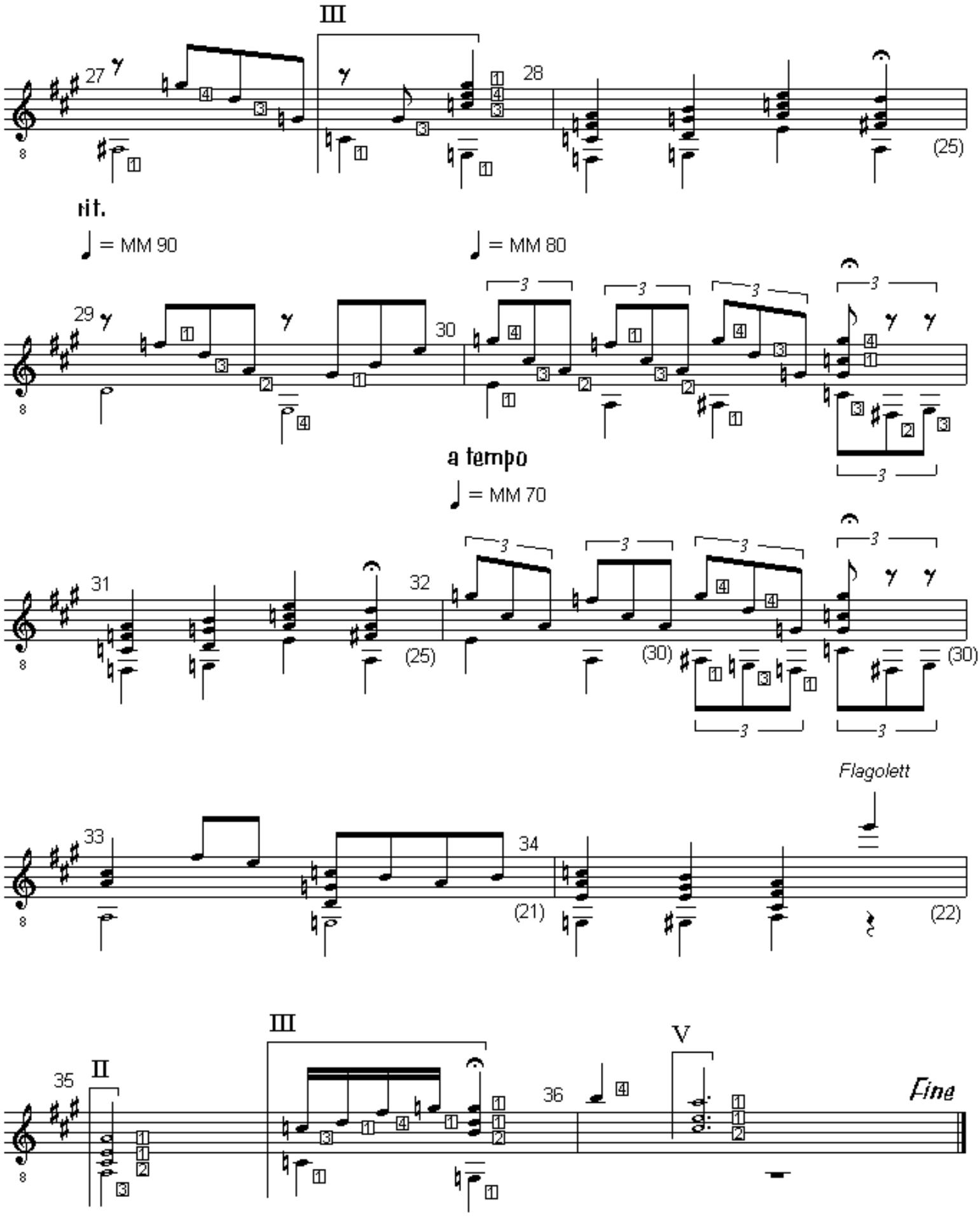

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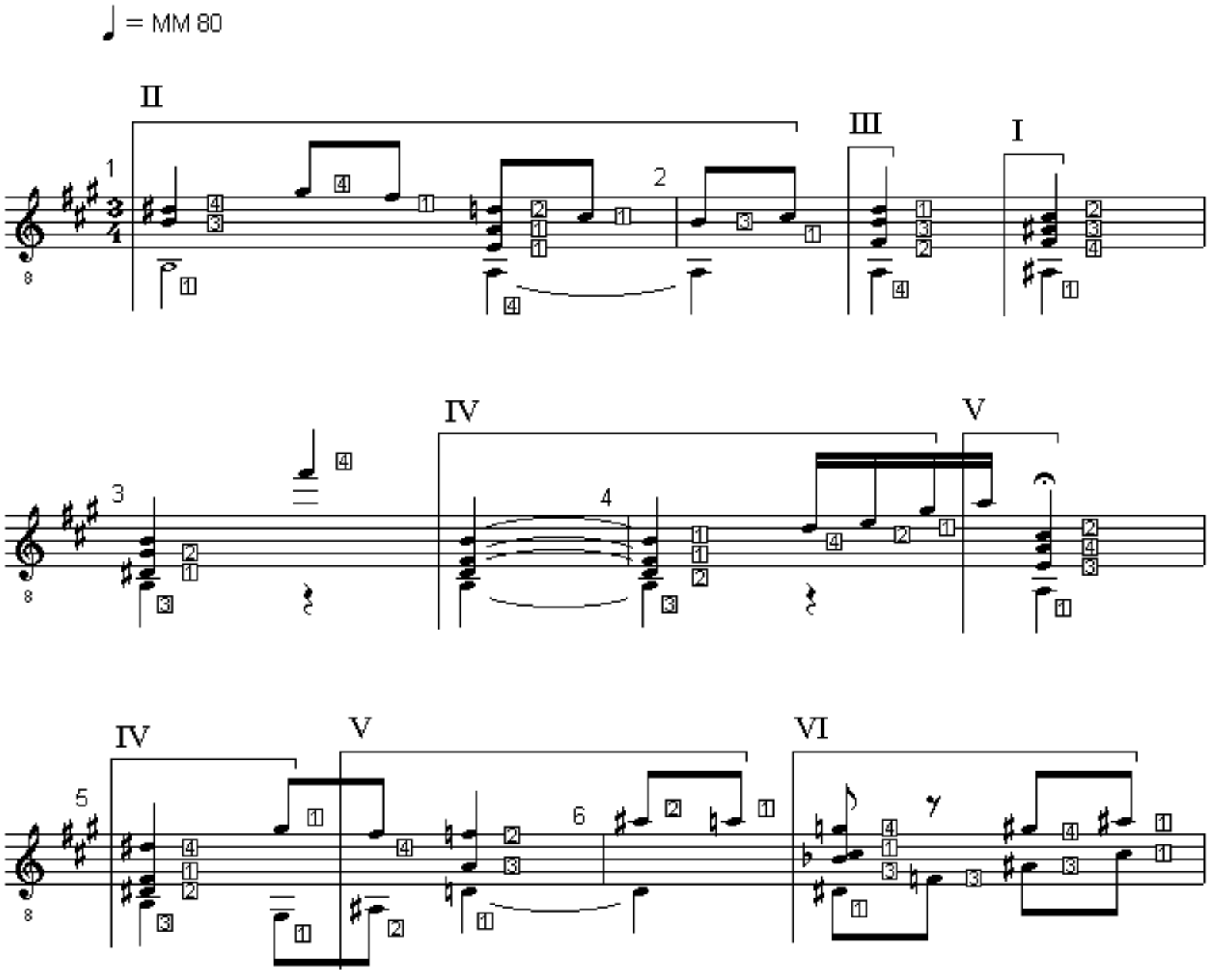
3. Movement: *Moderato*



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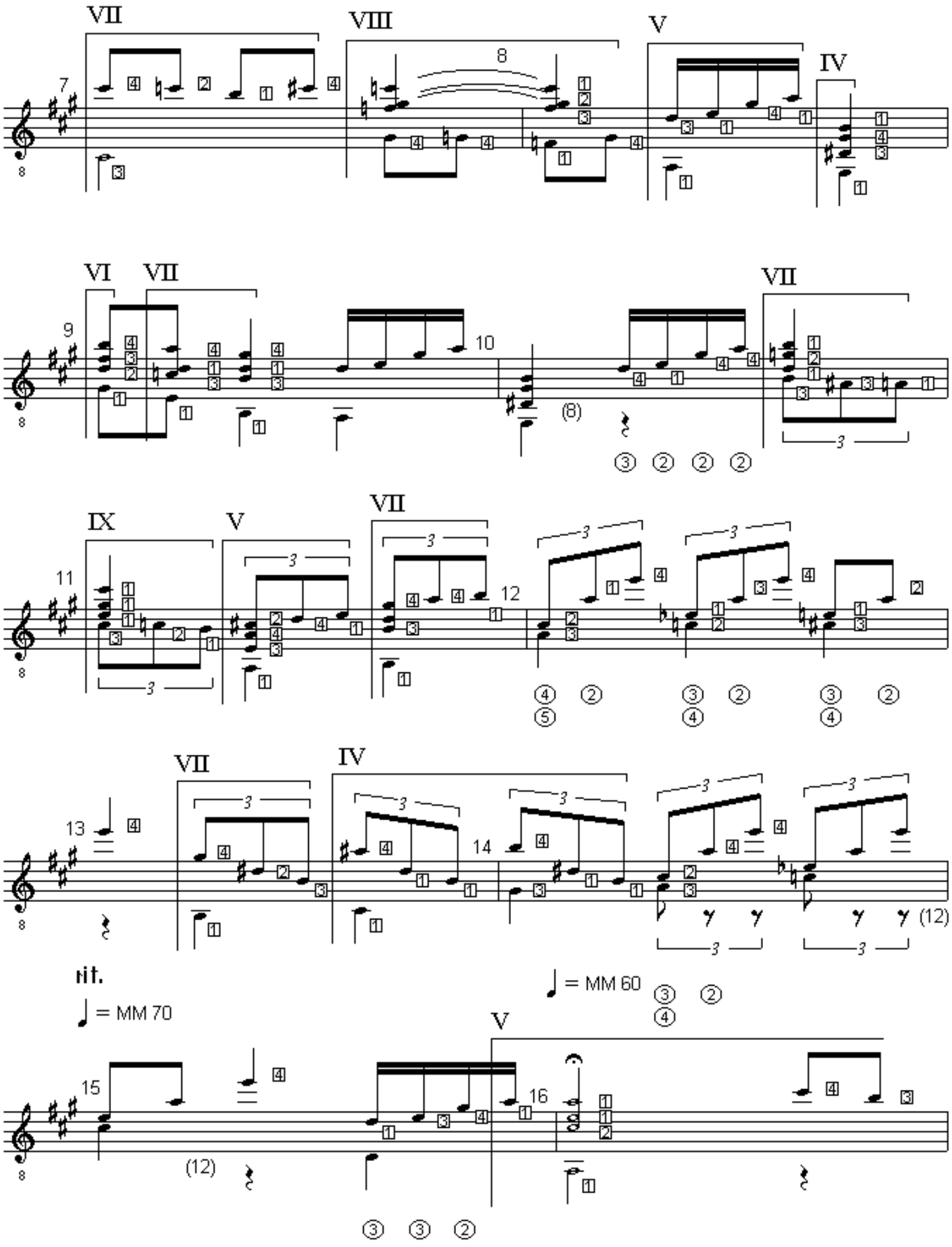

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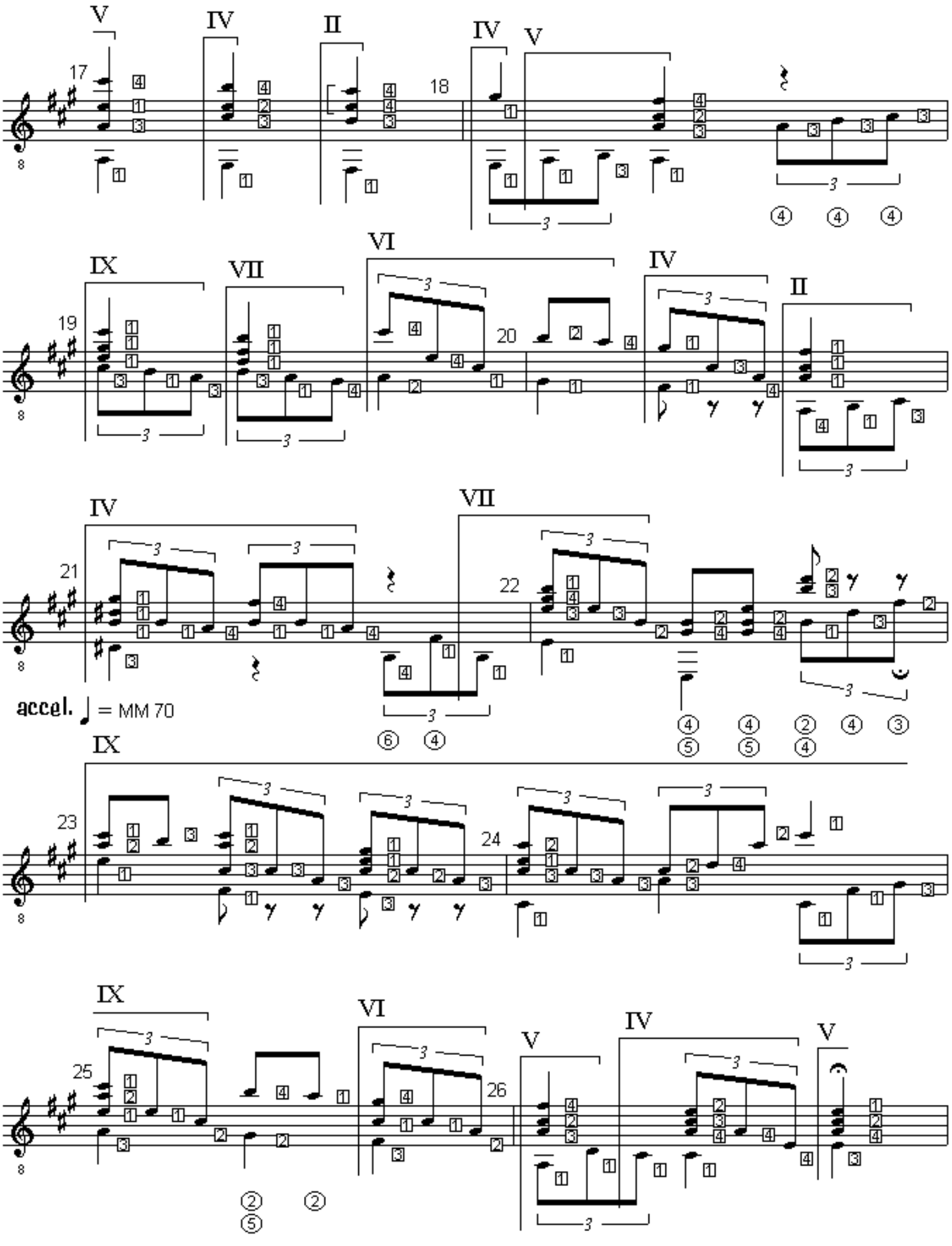

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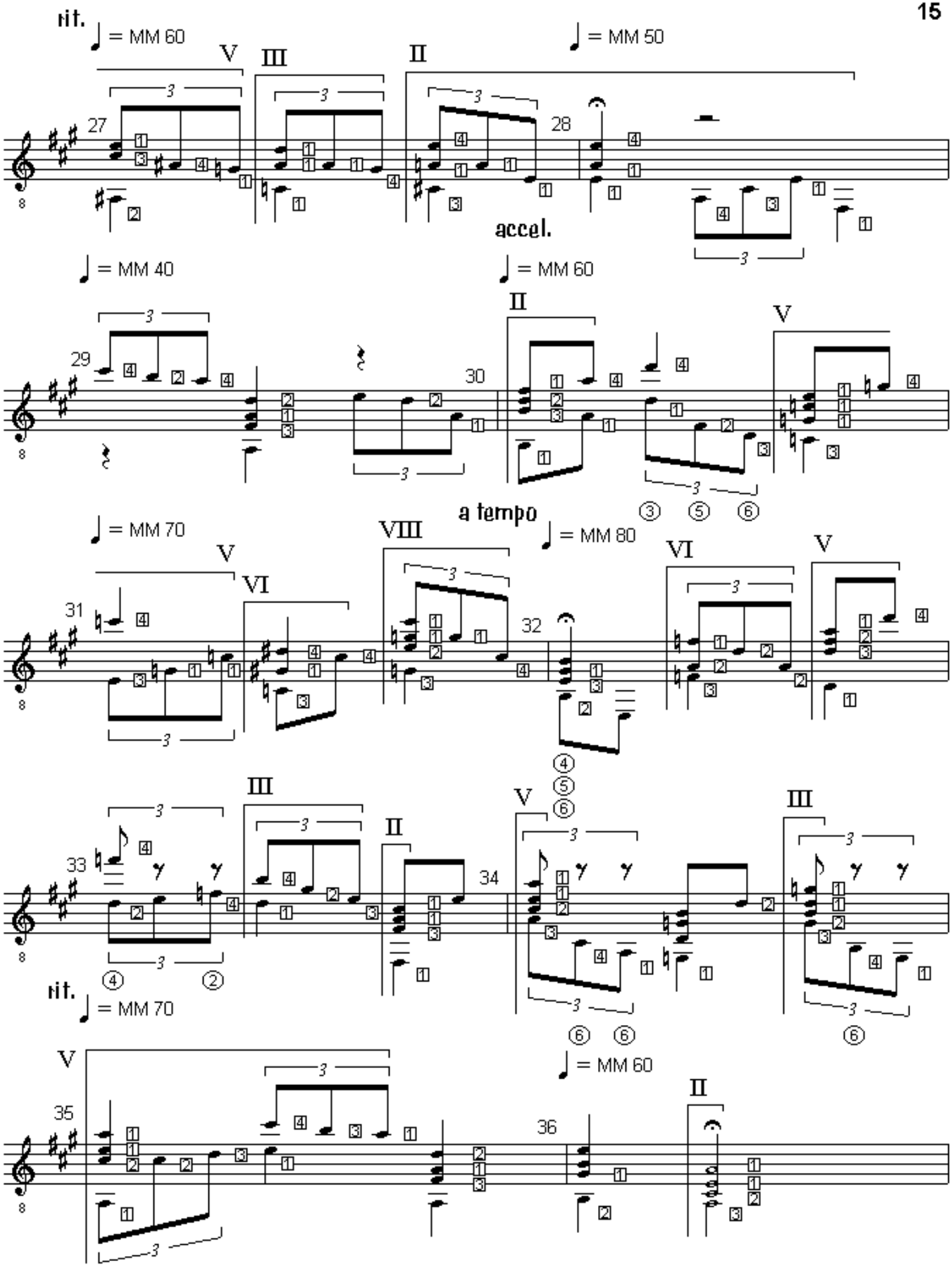

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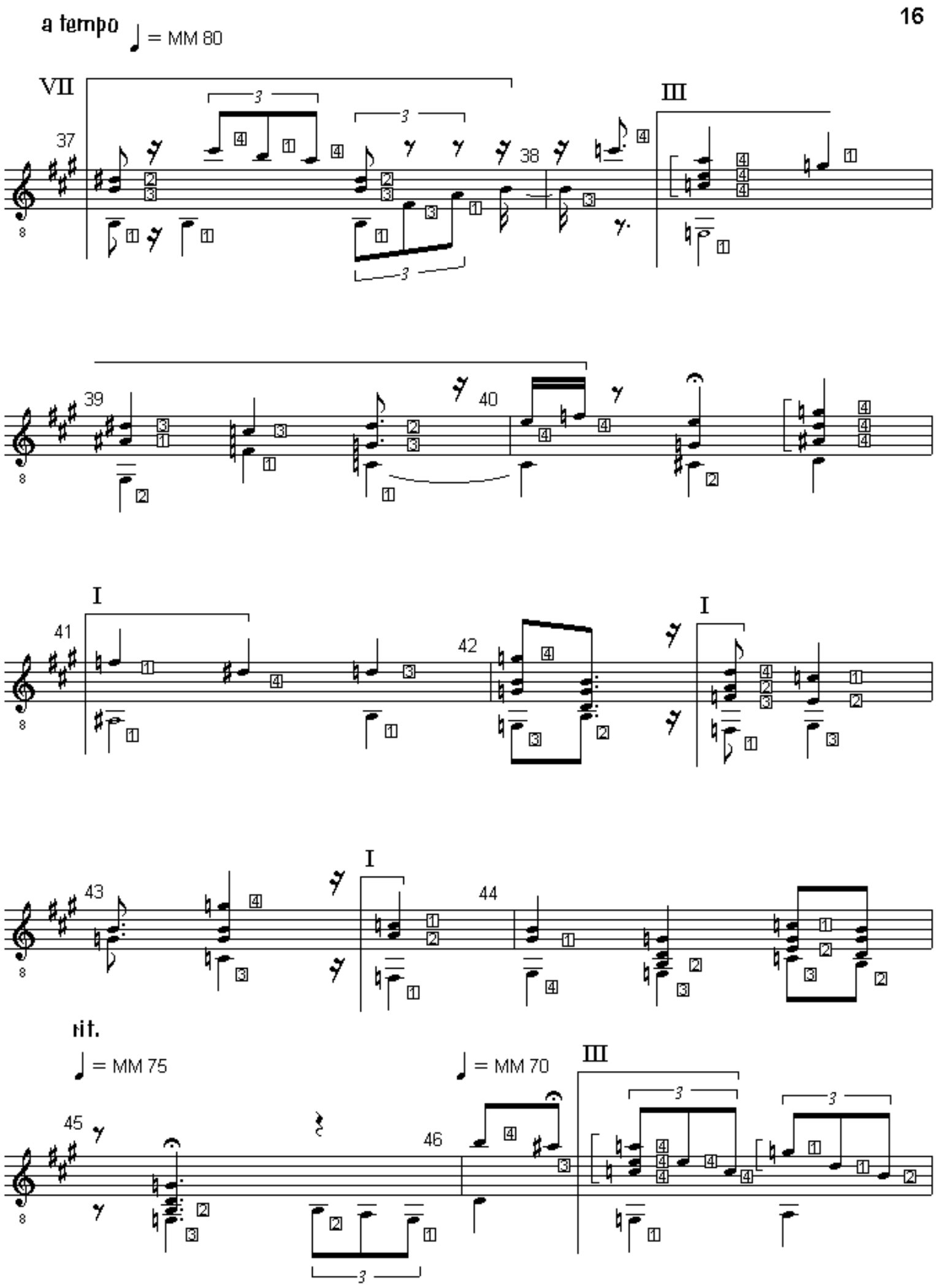

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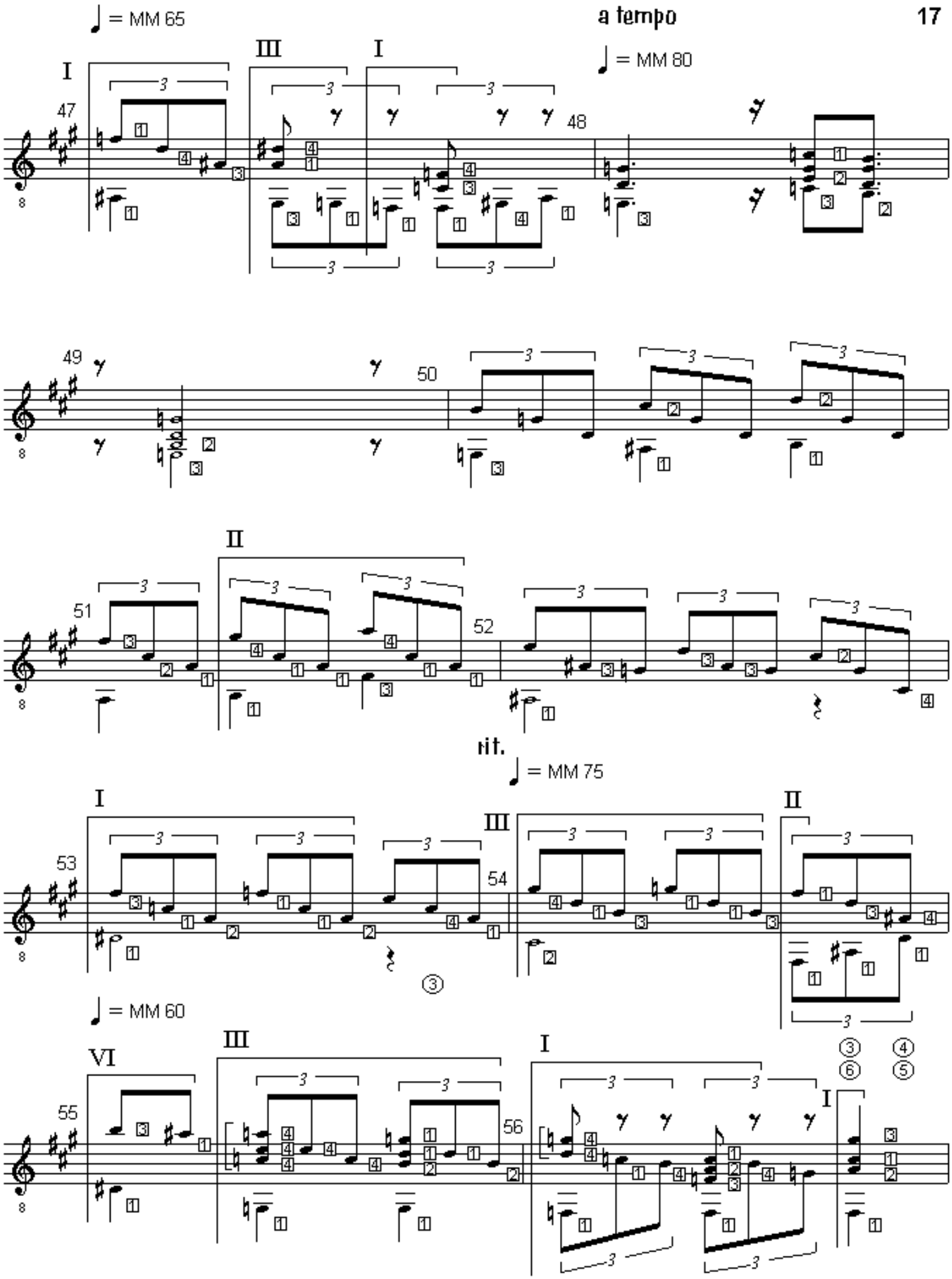

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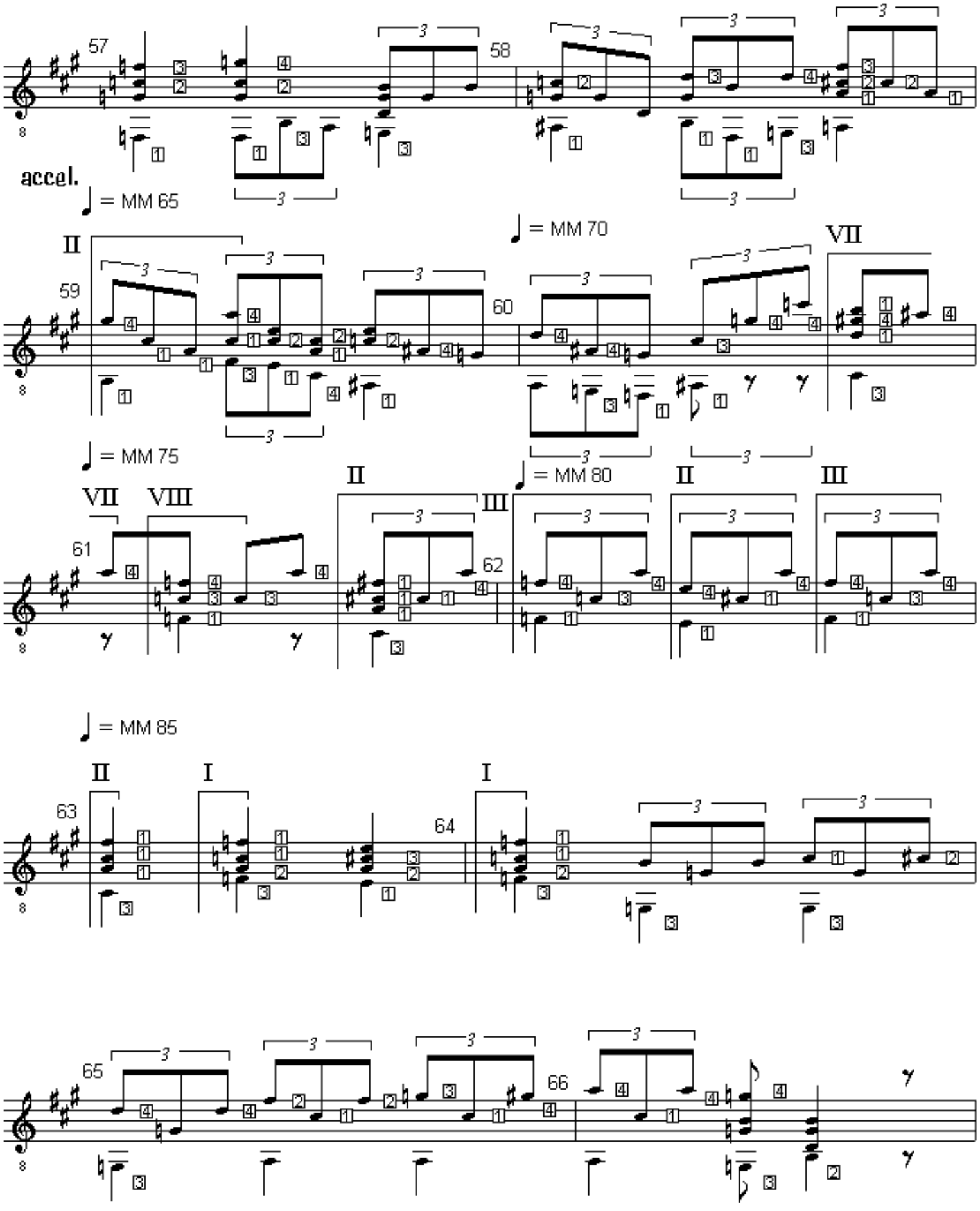

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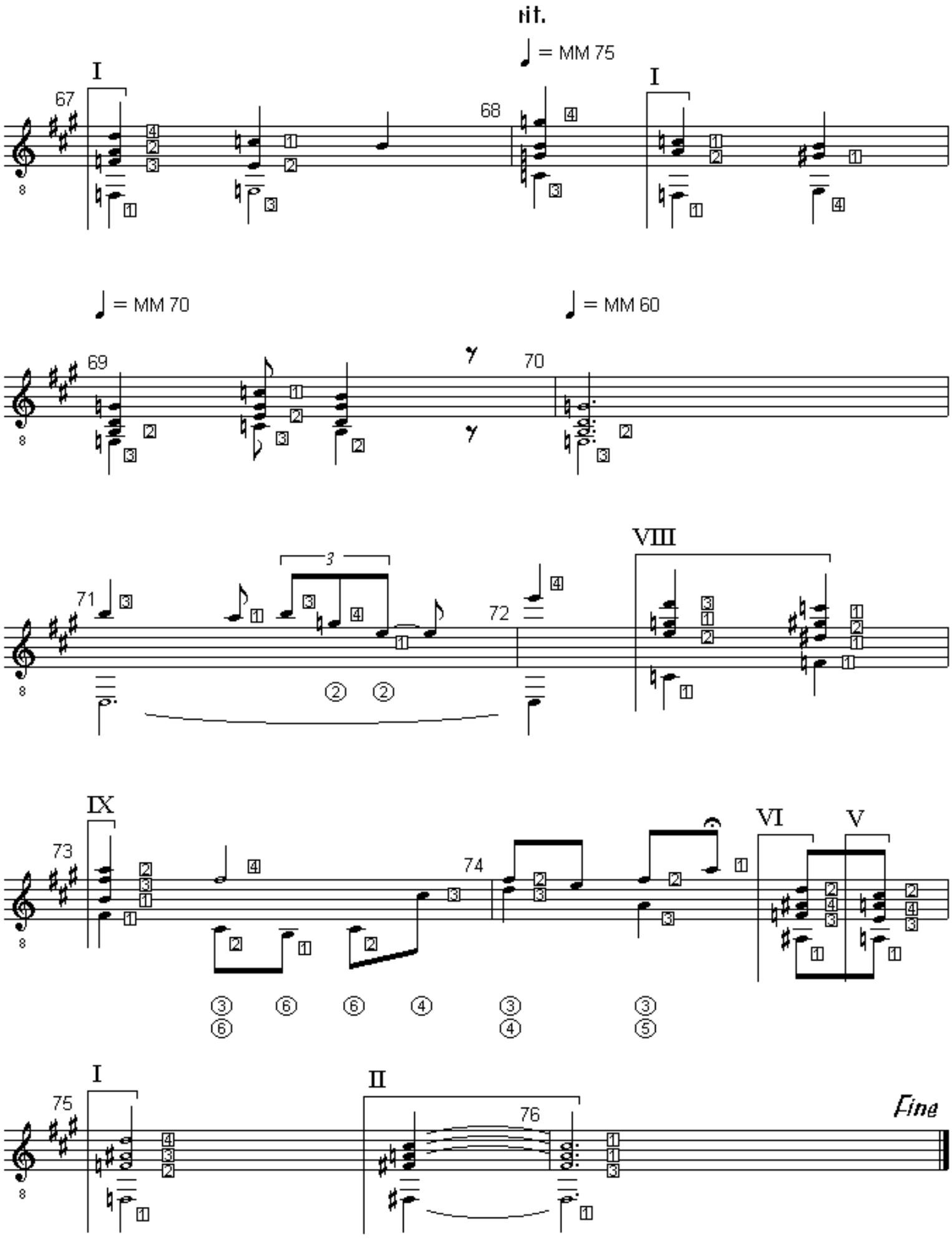

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GRANAT

Concert Study in seven movements for Solo Guitar

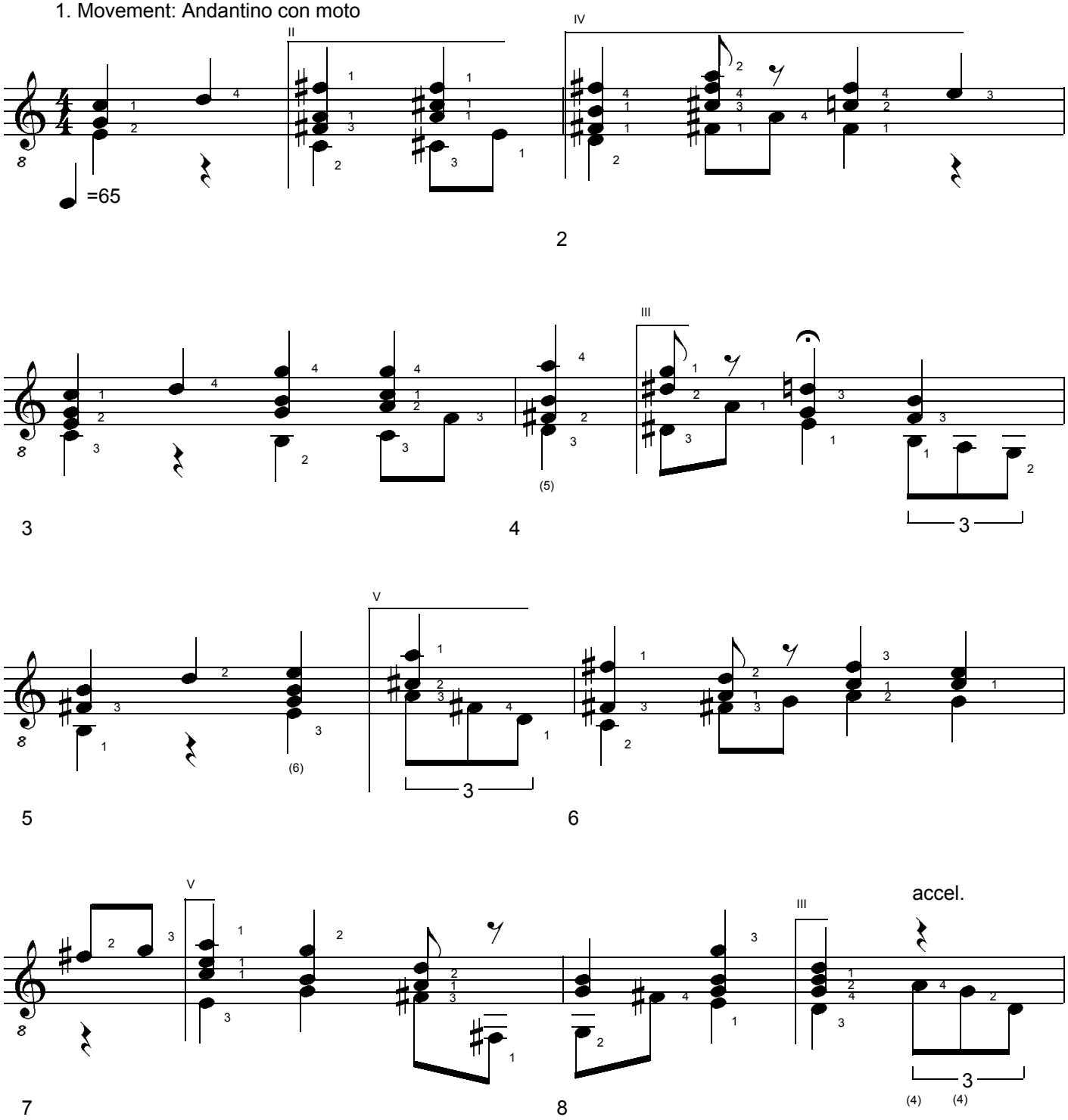
by Uwe Warneke

GRANAT

Concert Study for Solo Guitar

Uwe Warneke
op.43

1. Movement: Andantino con moto



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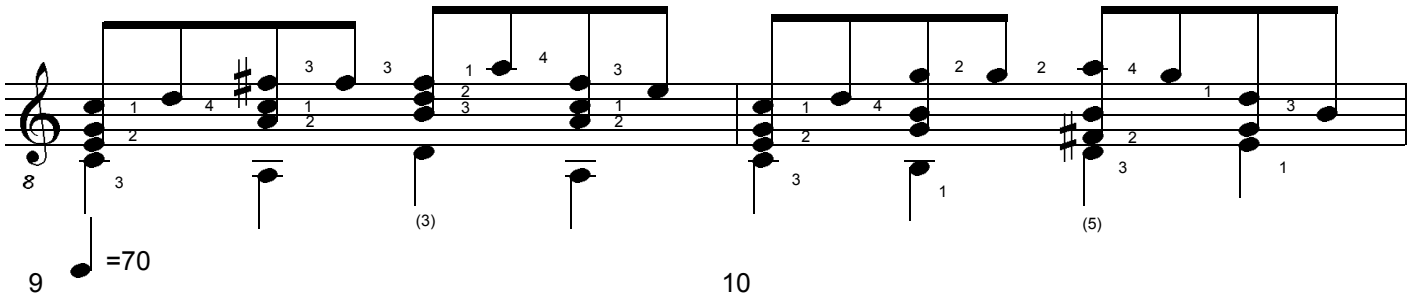

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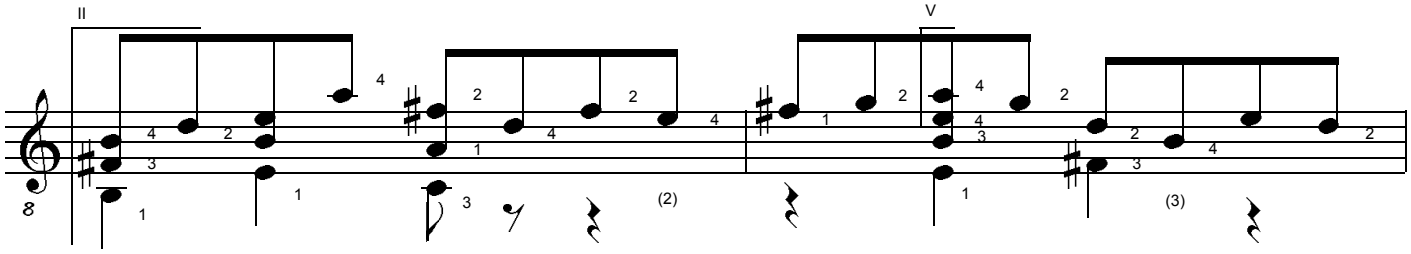

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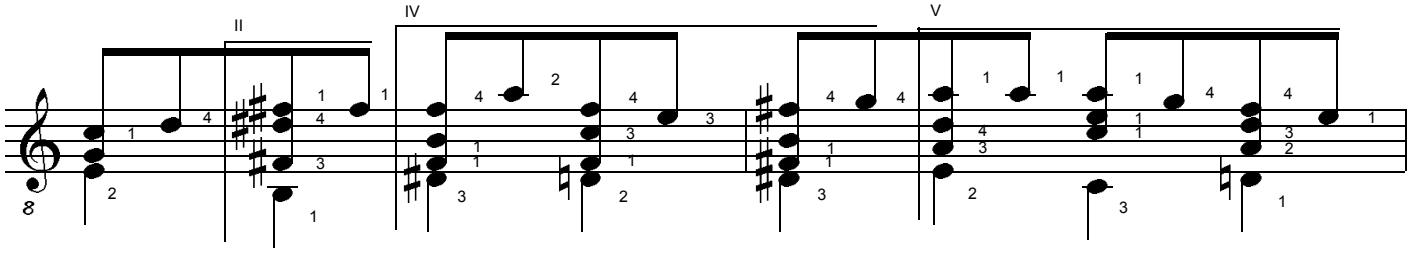

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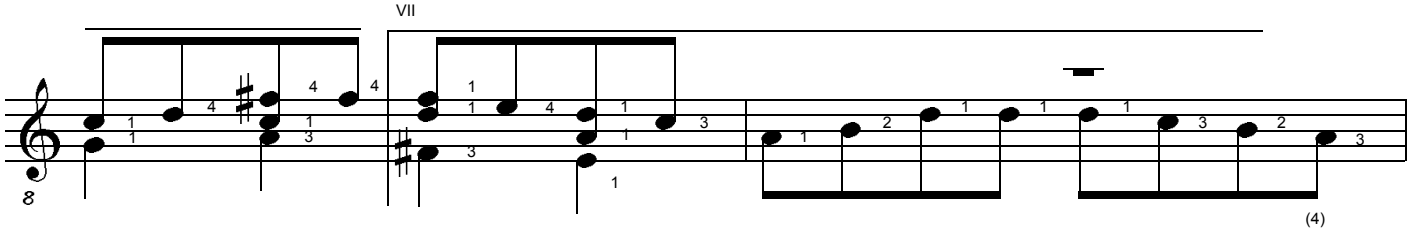

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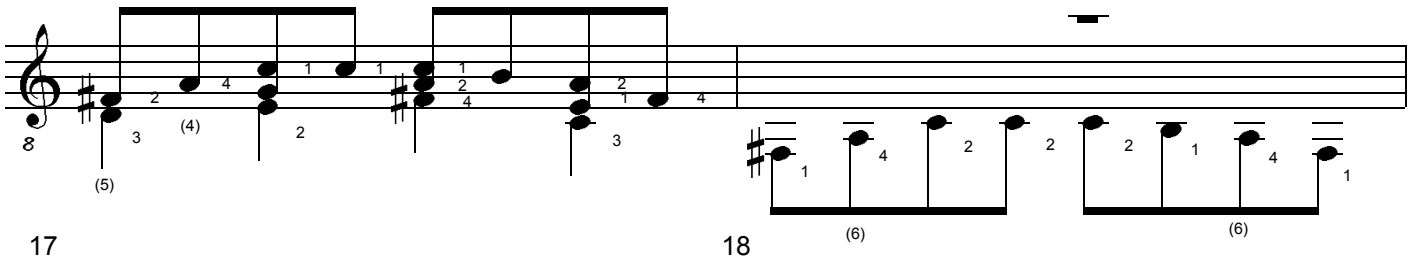

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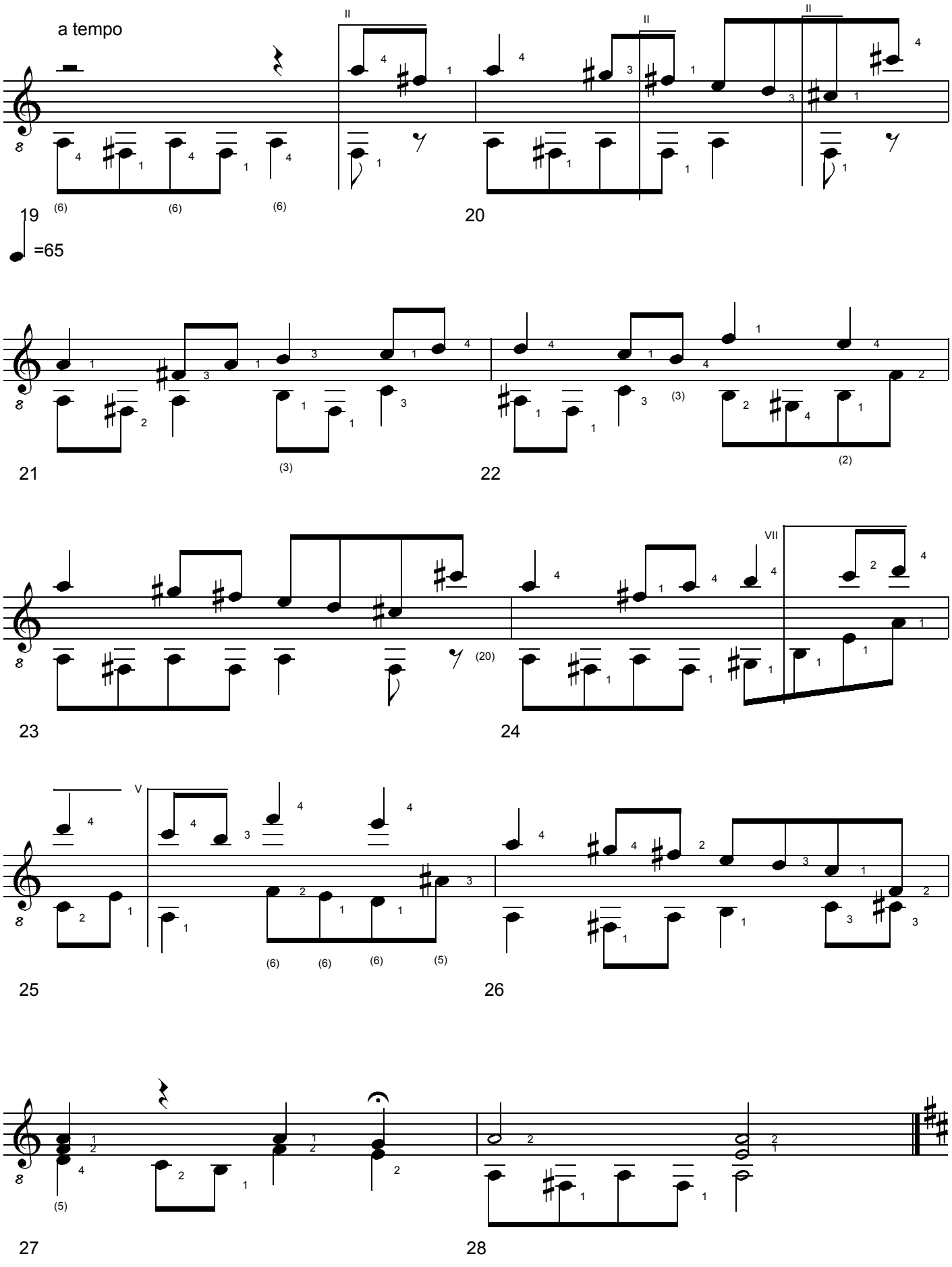

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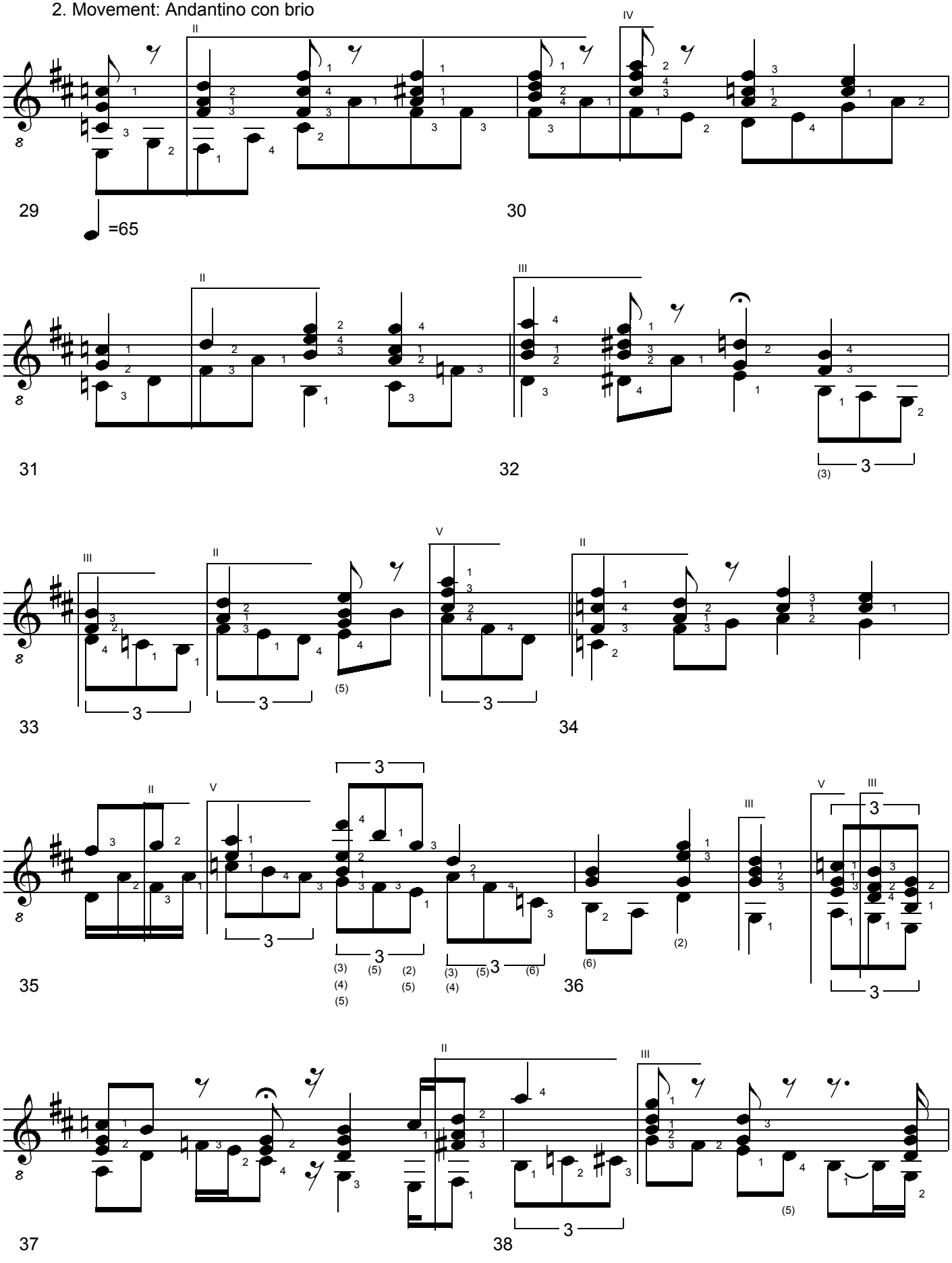
2. Movement: Andantino con brio



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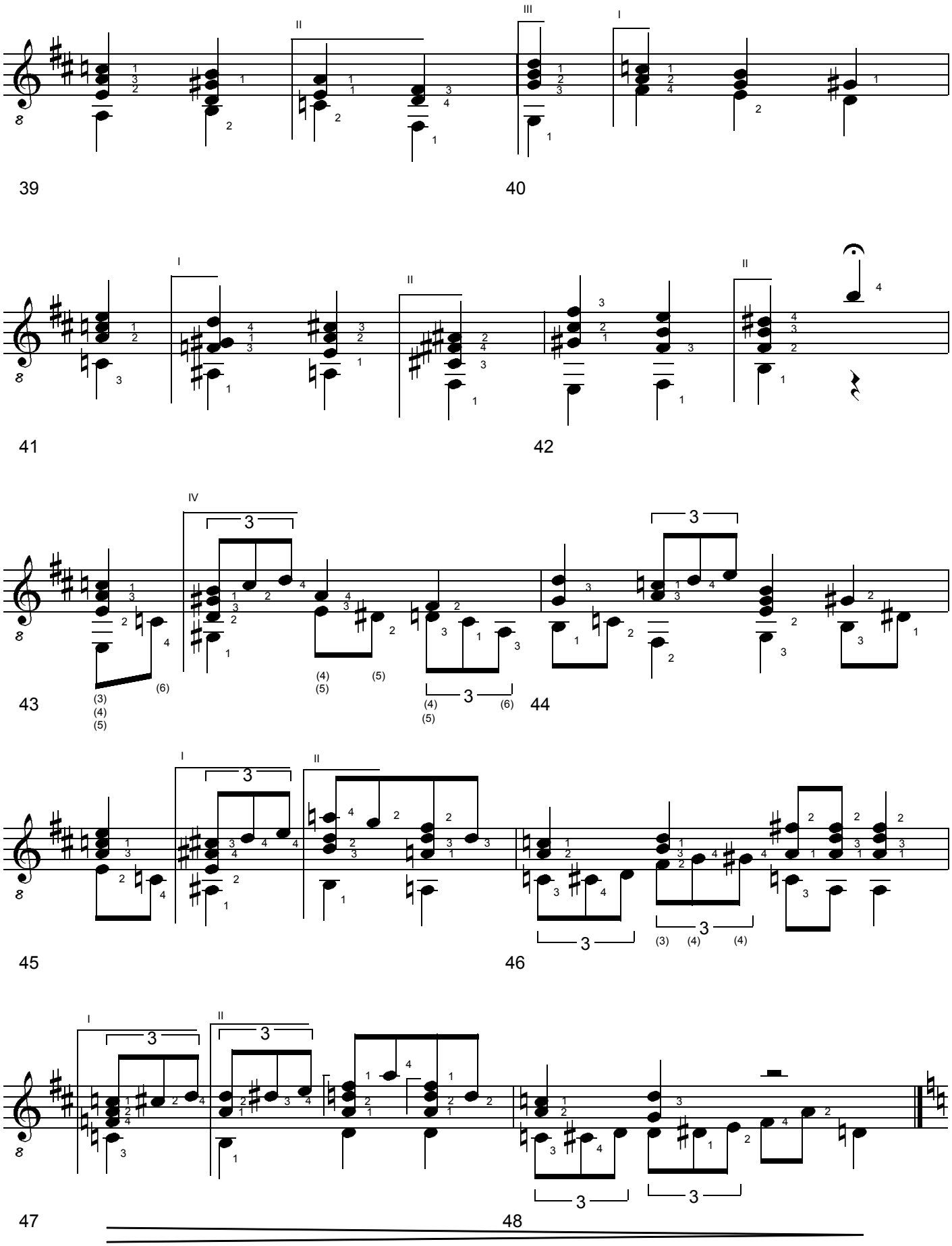

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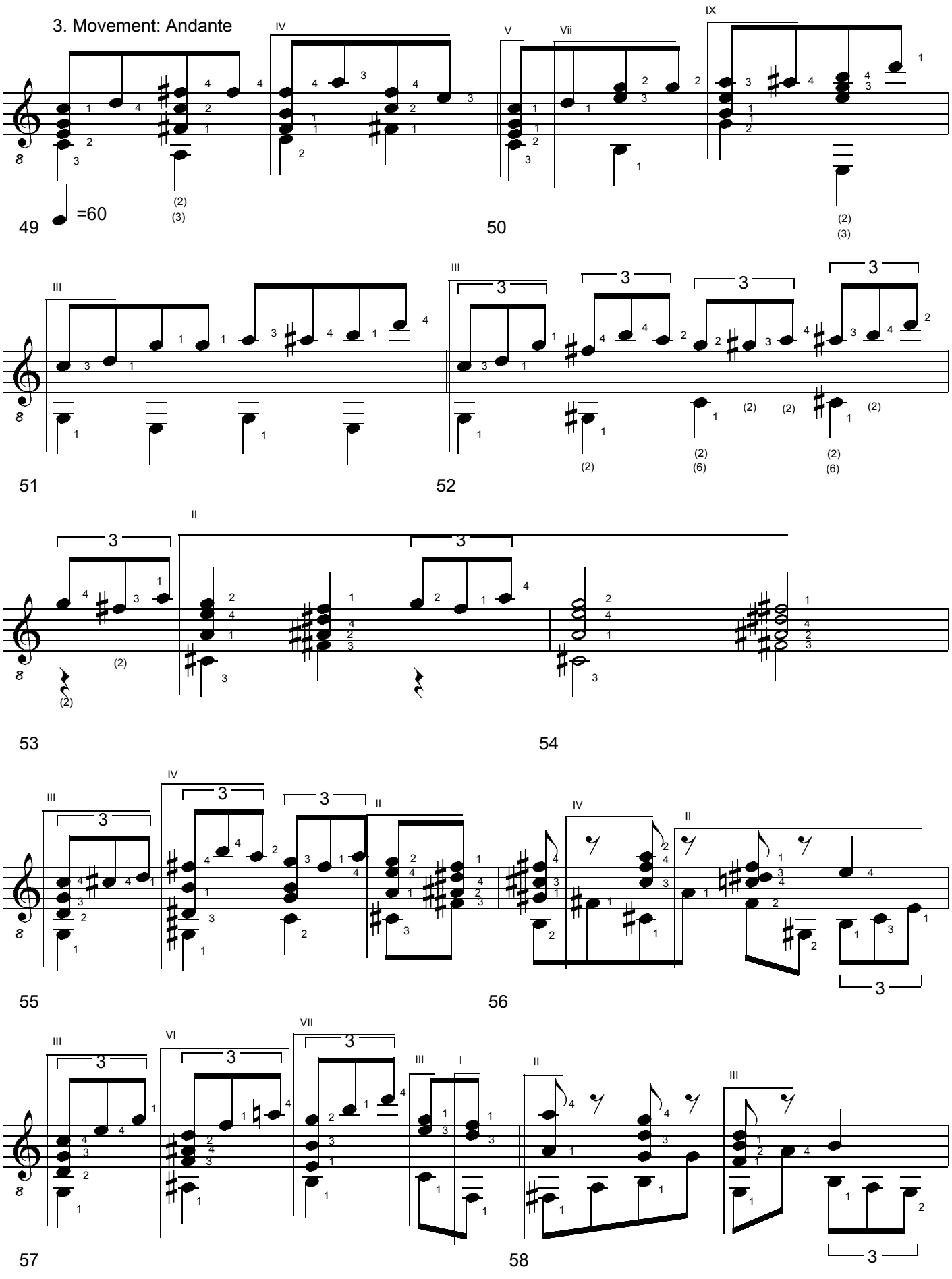

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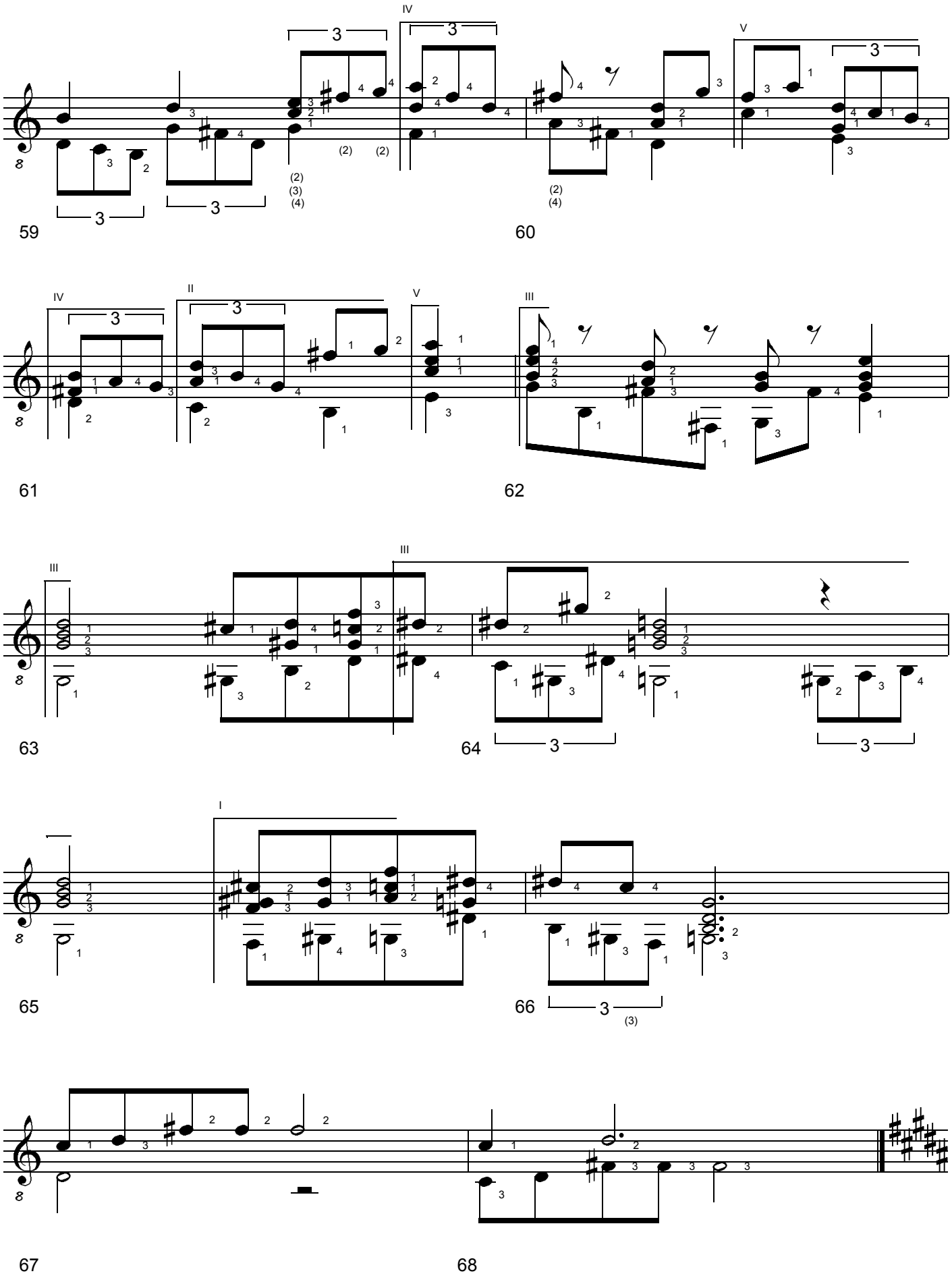

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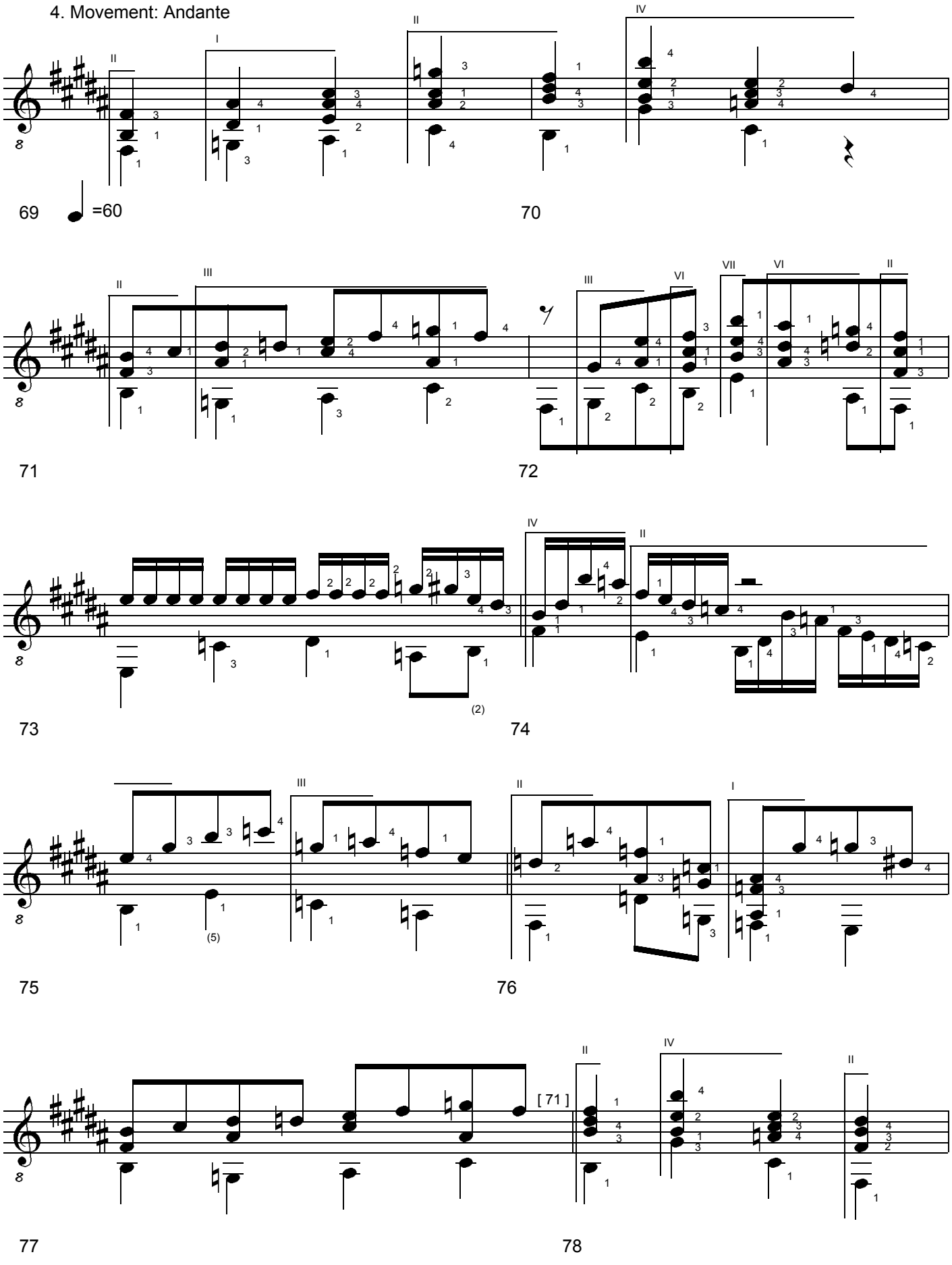
4. Movement: Andante



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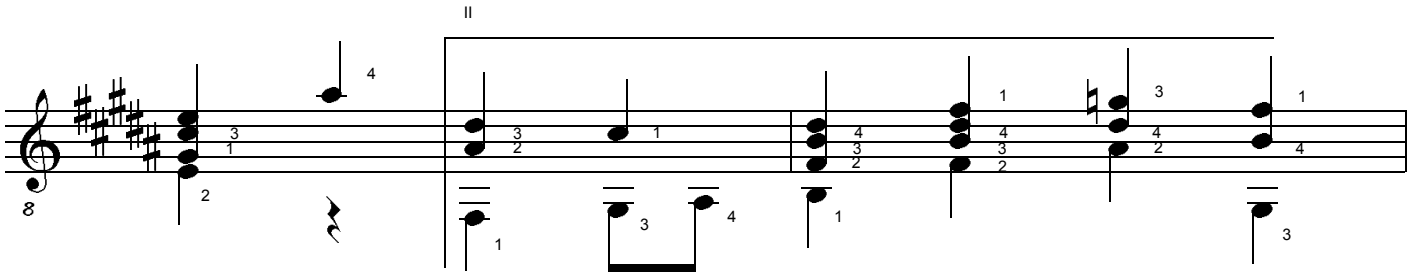

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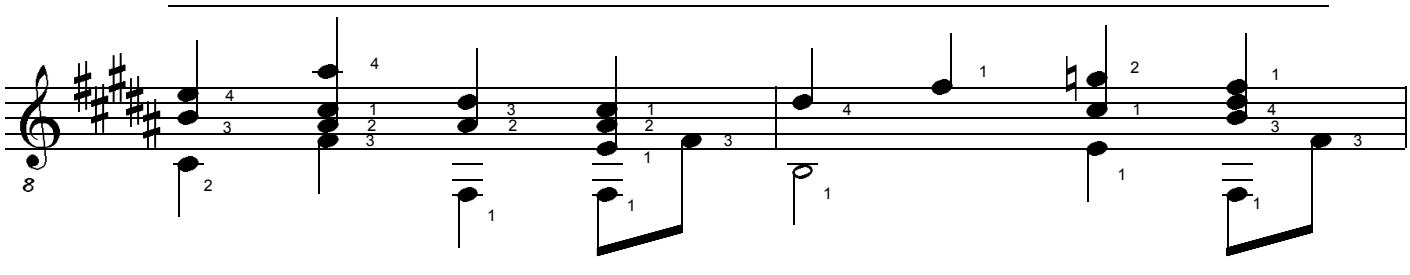

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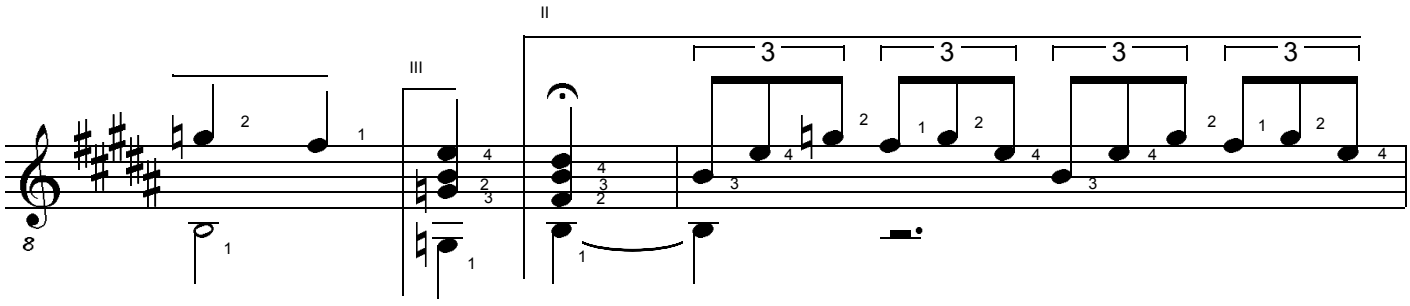

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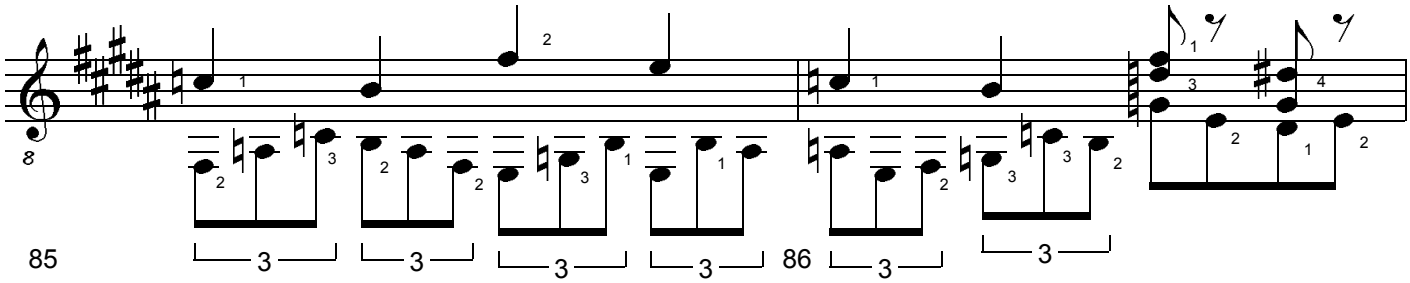

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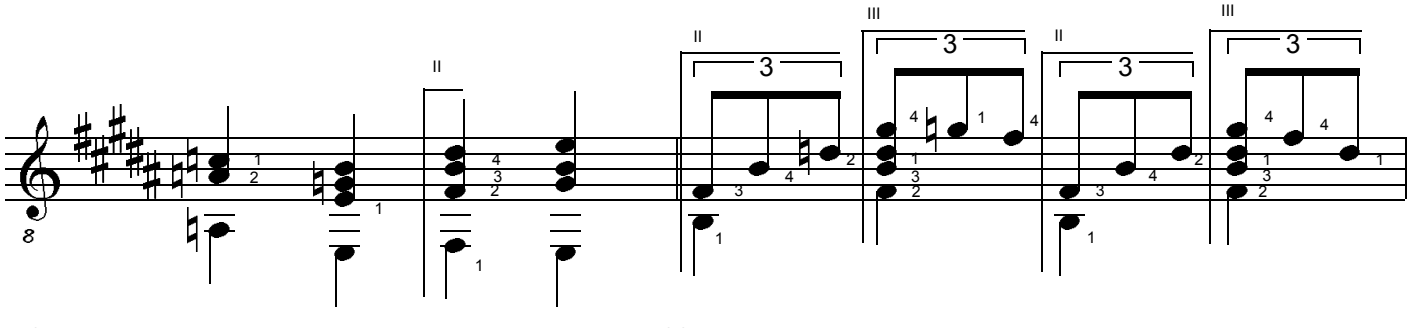

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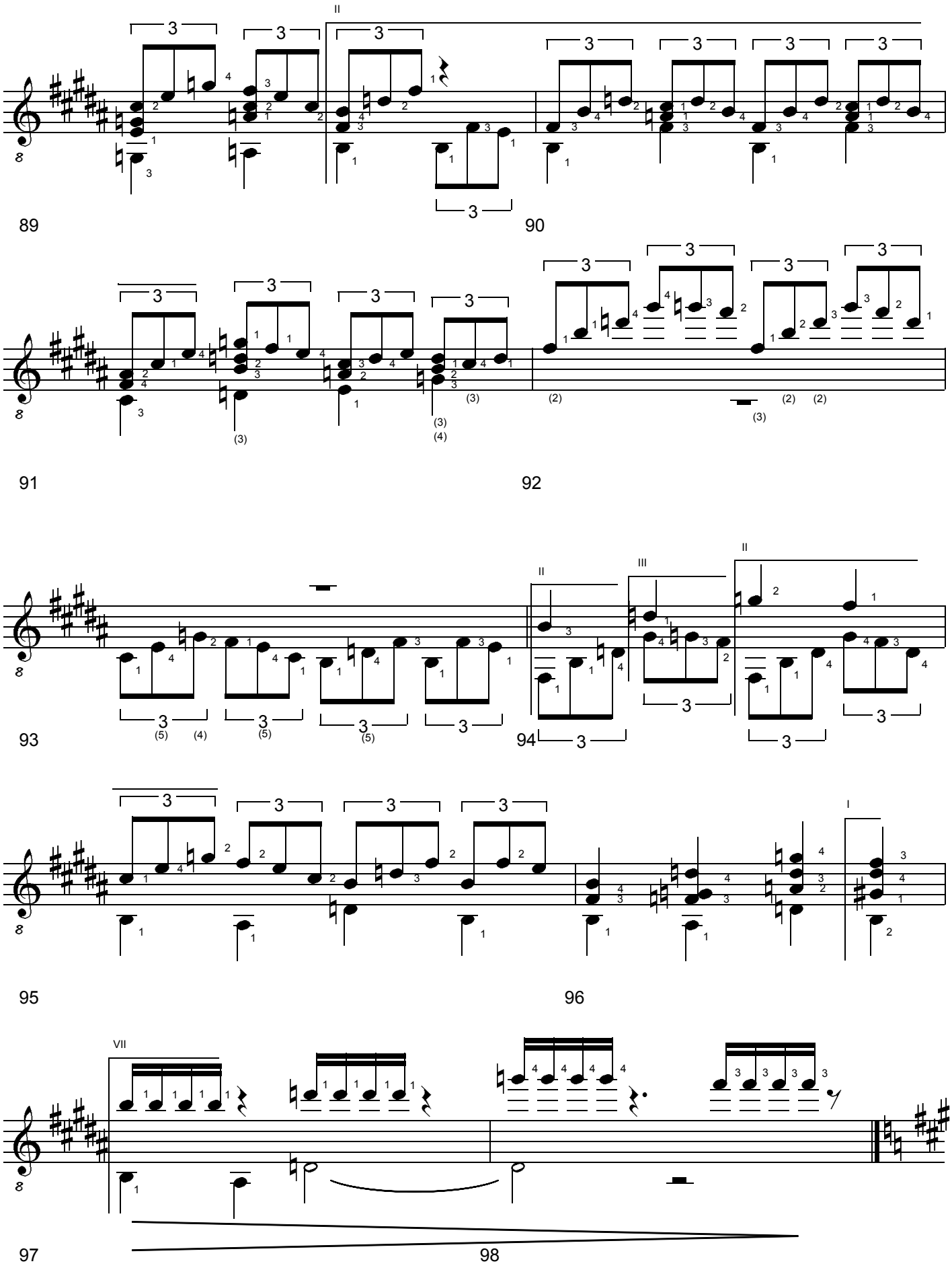

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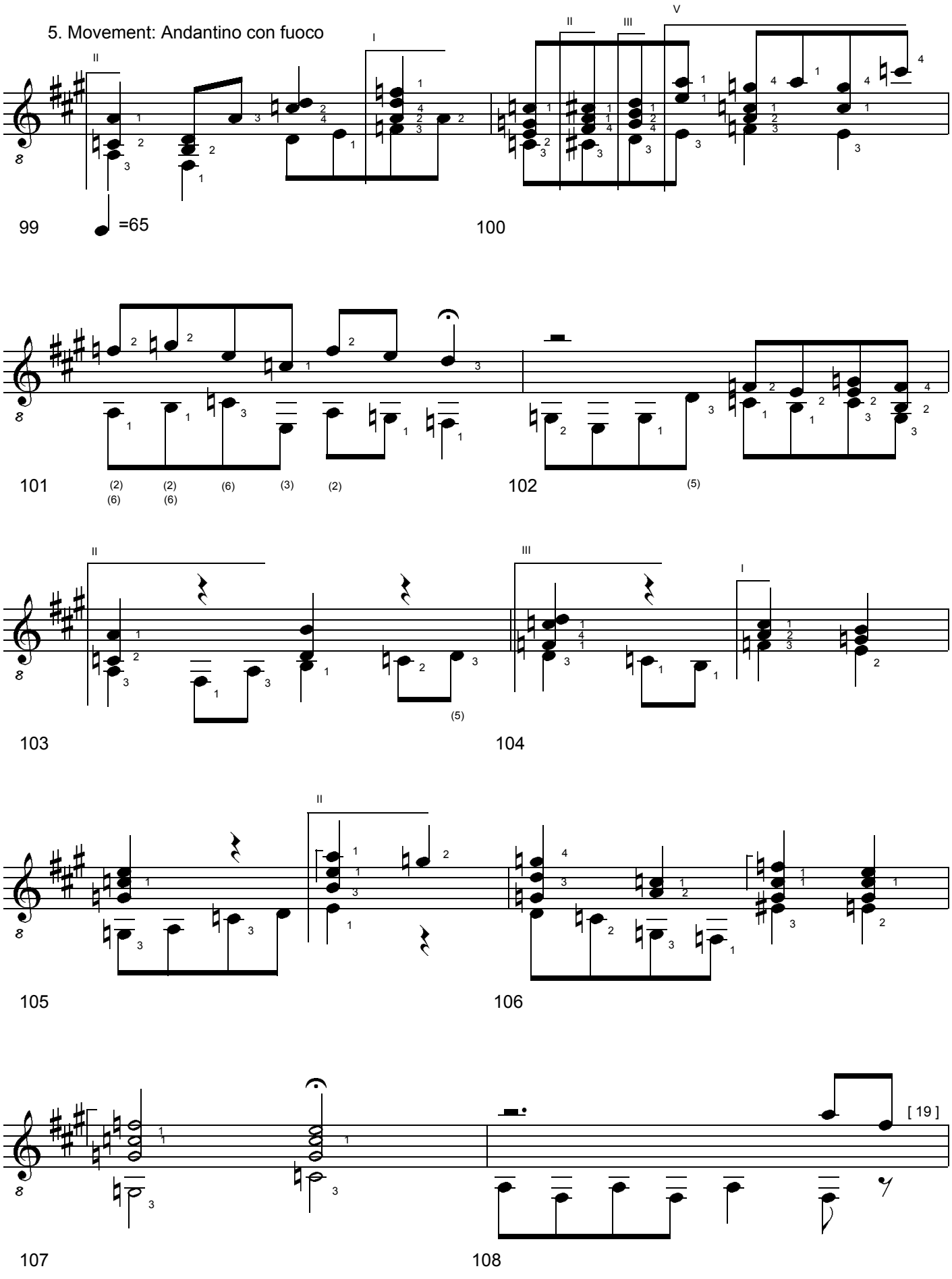
5. Movement: Andantino con fuoco



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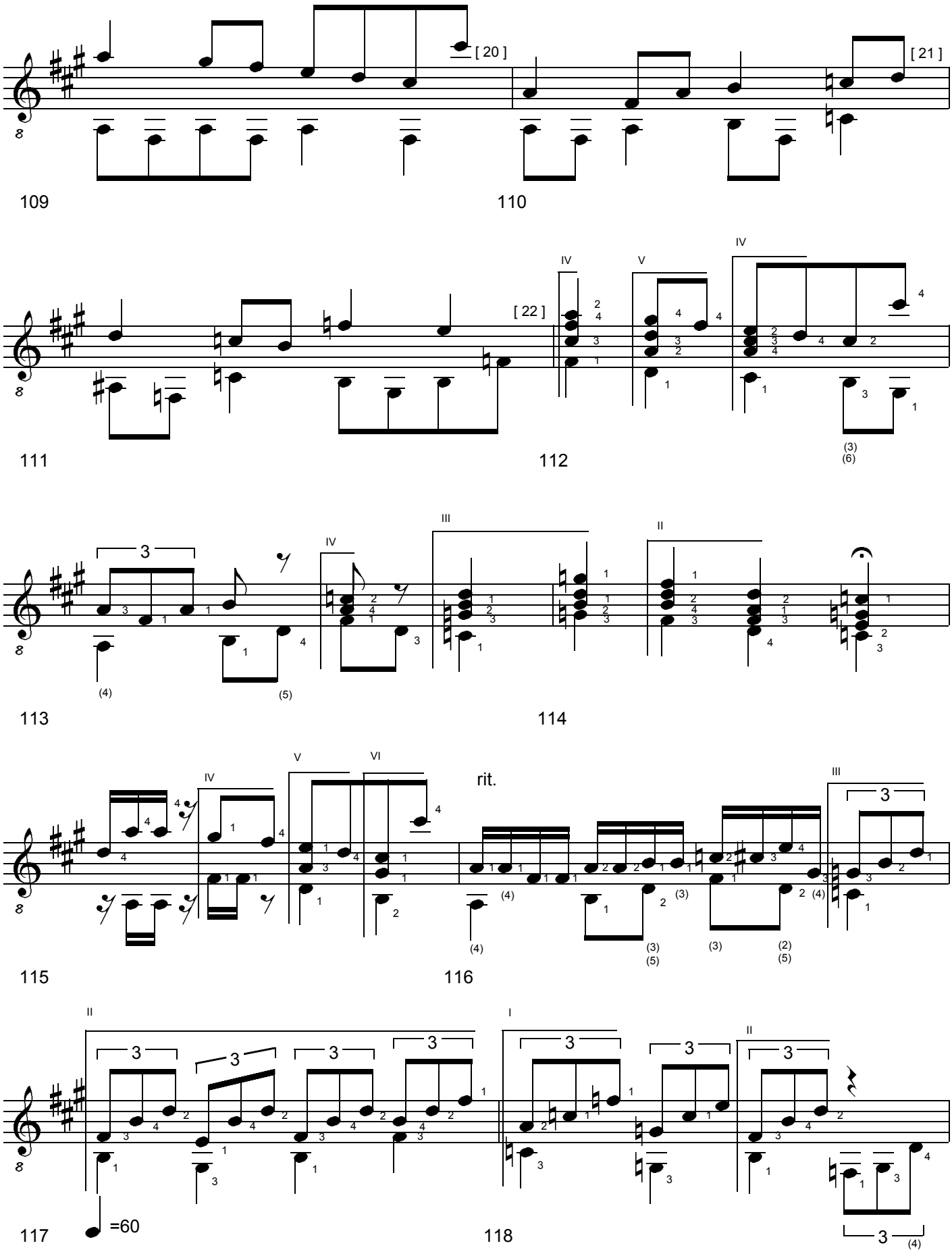

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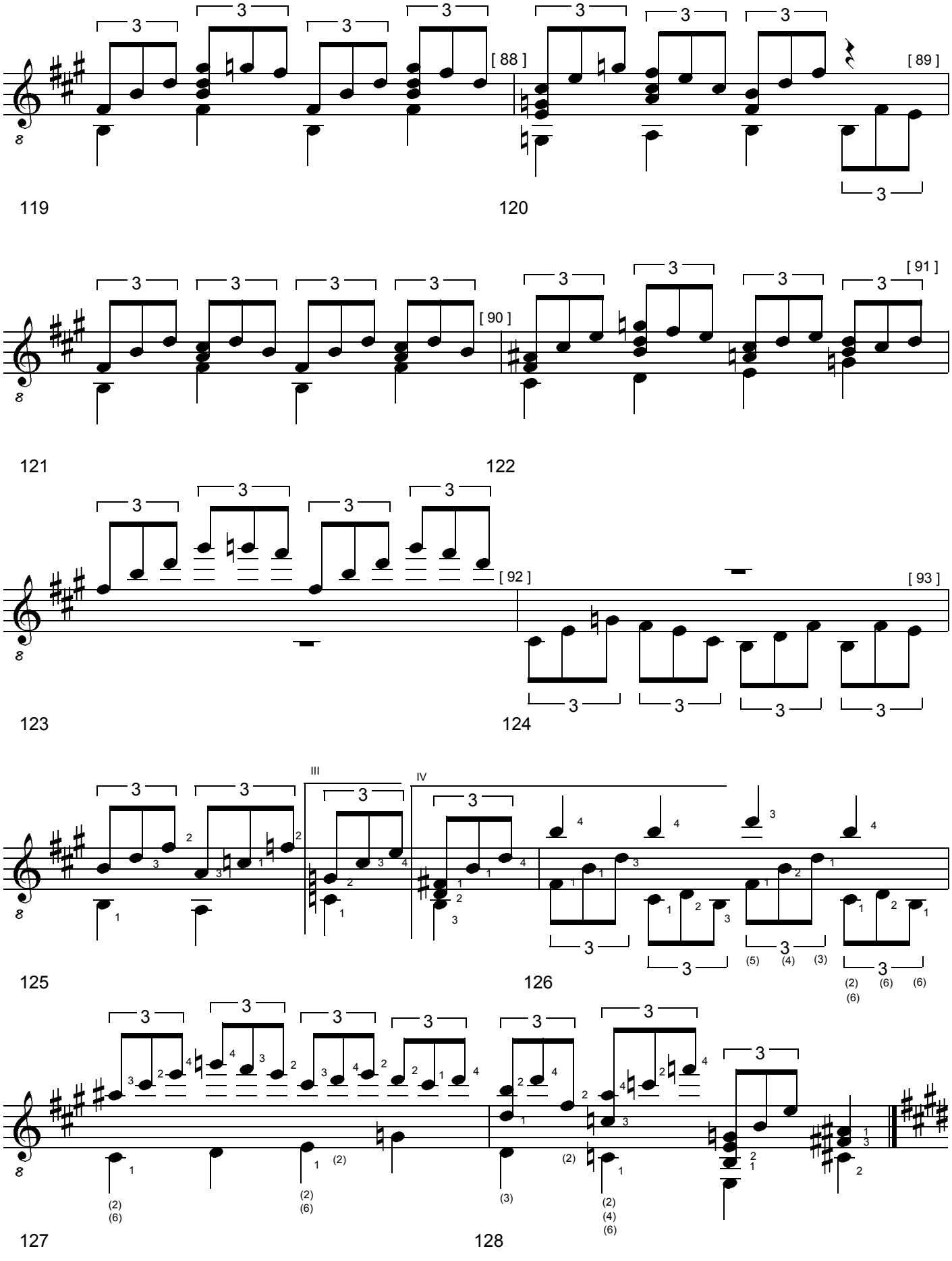

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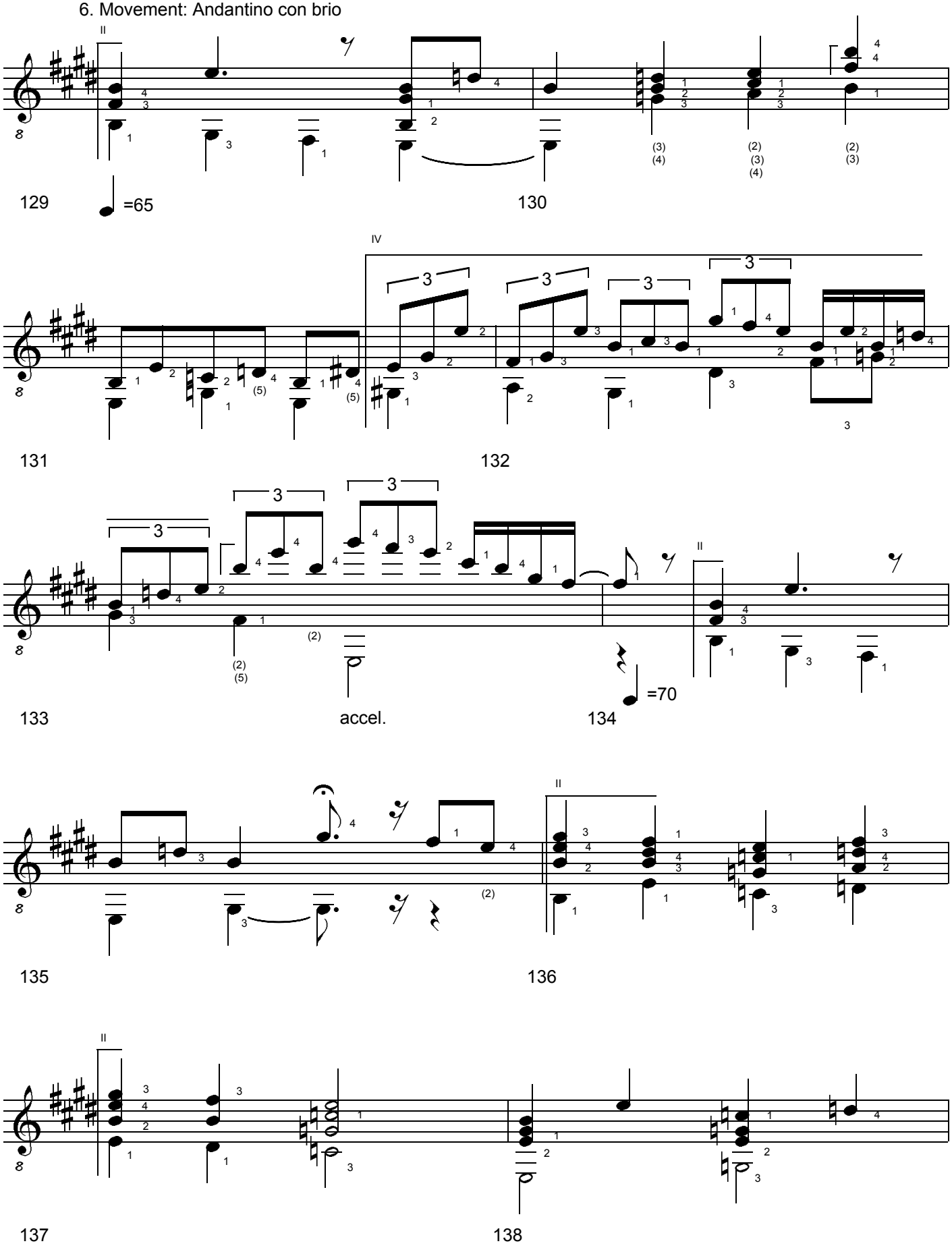
6. Movement: Andantino con brio



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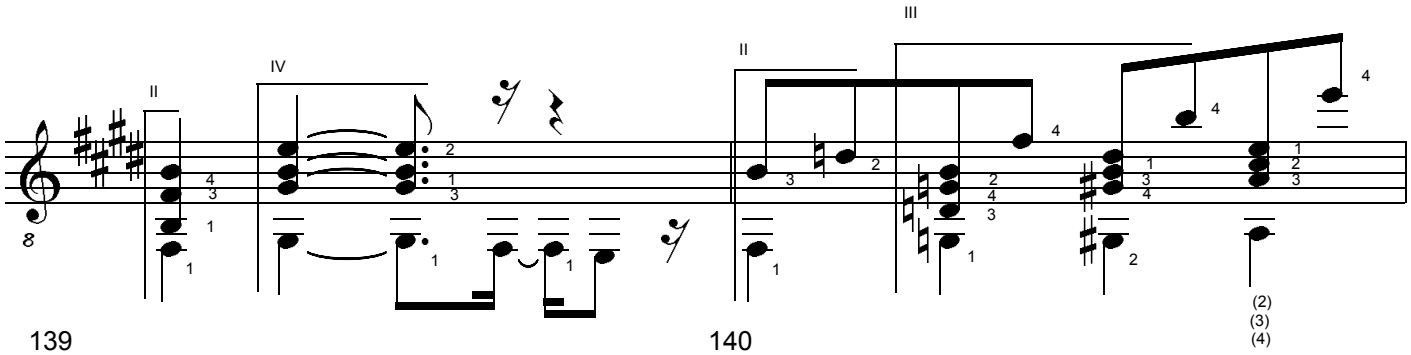

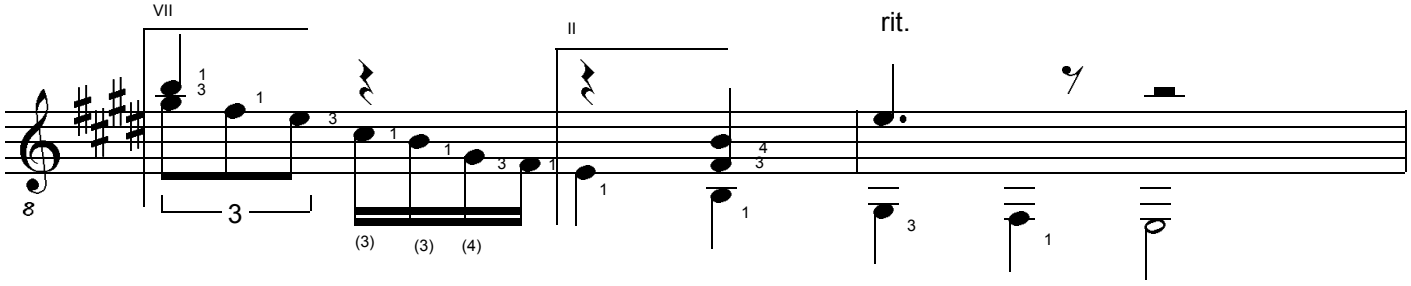

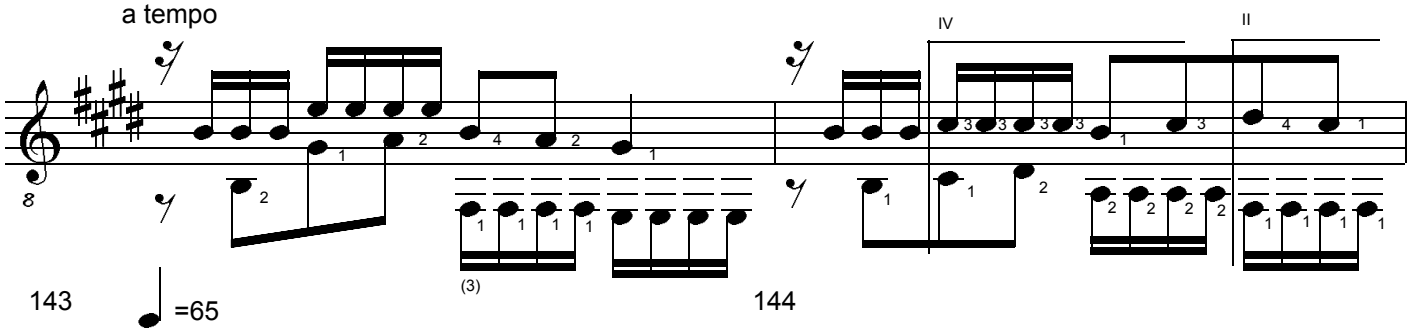

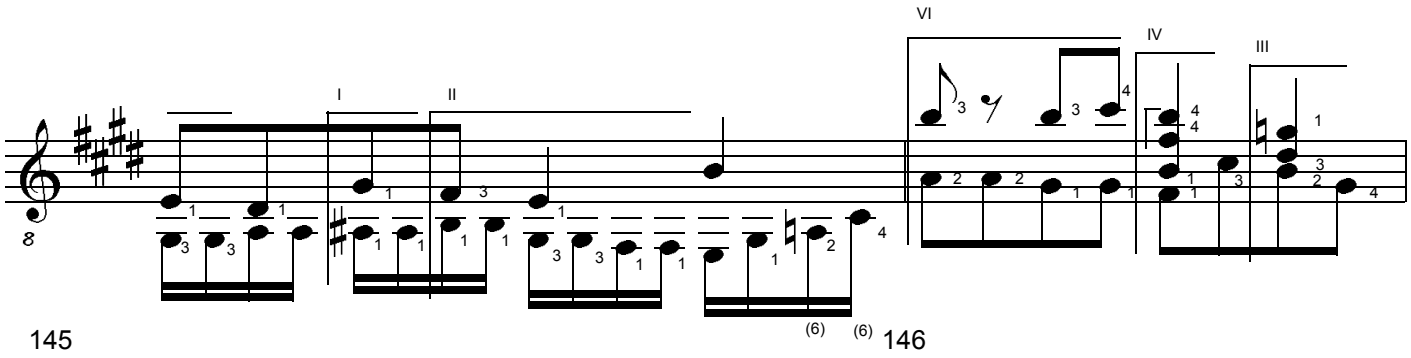

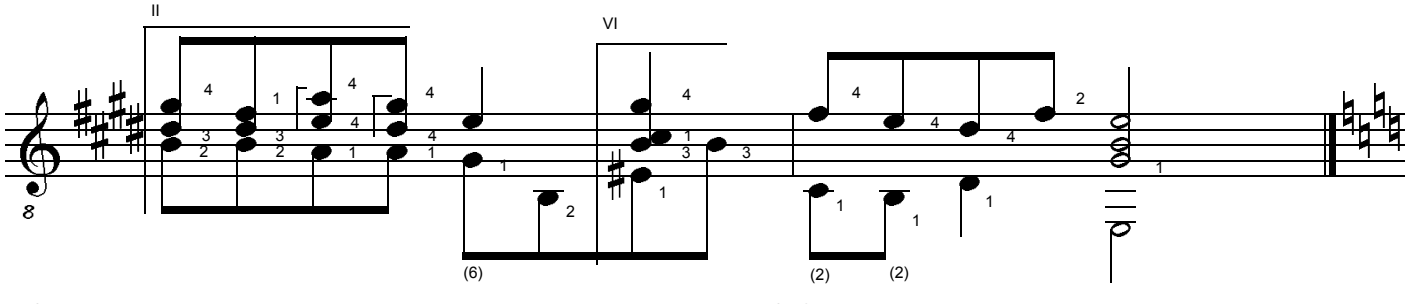

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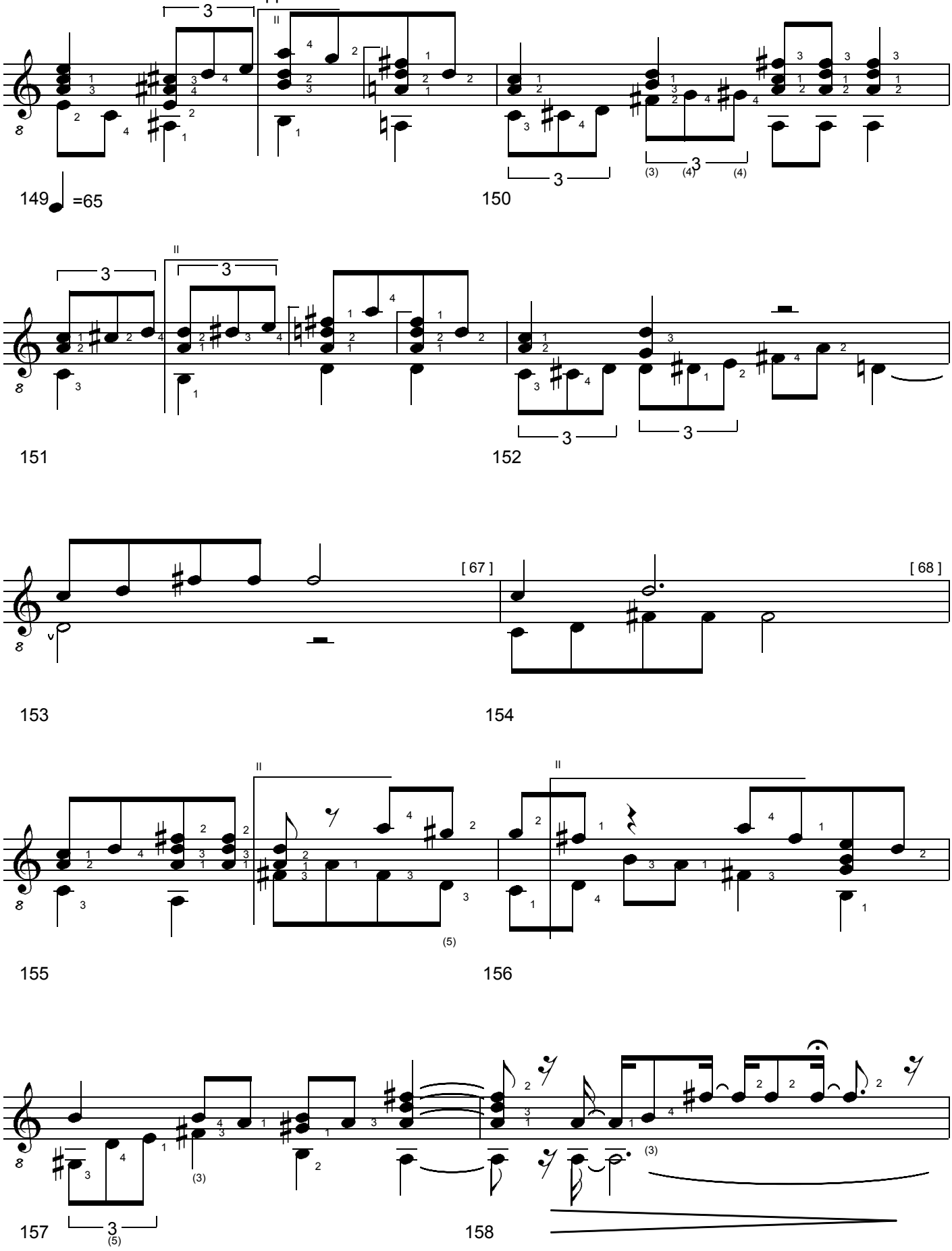
7. Movement: Andantino appassionato



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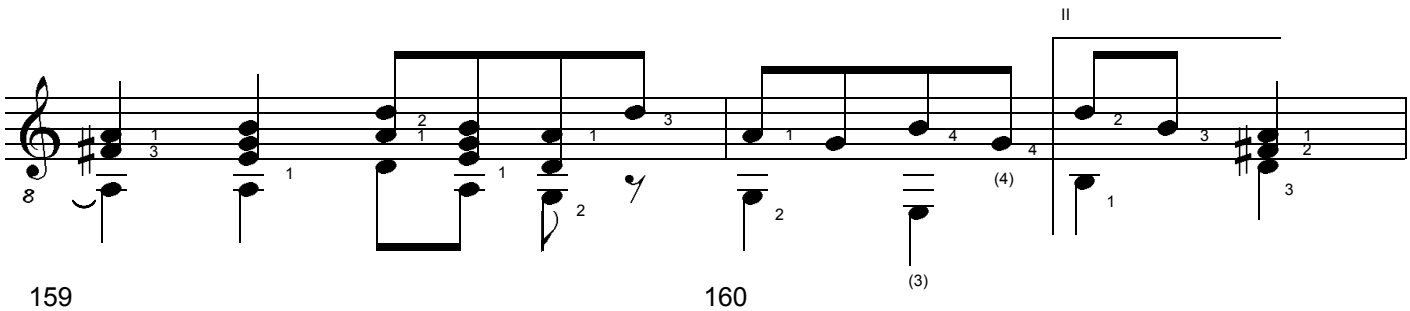

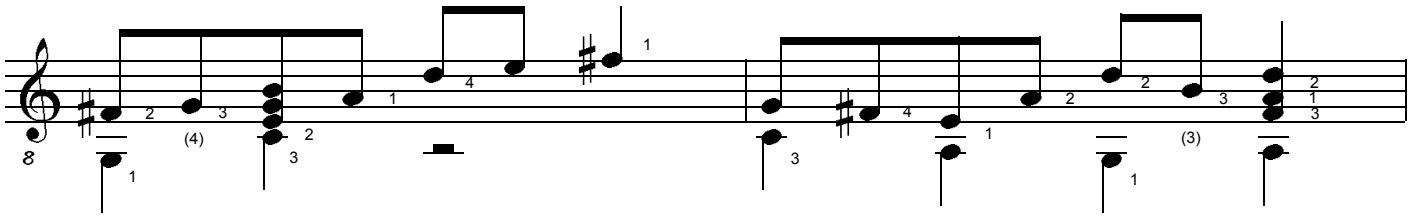

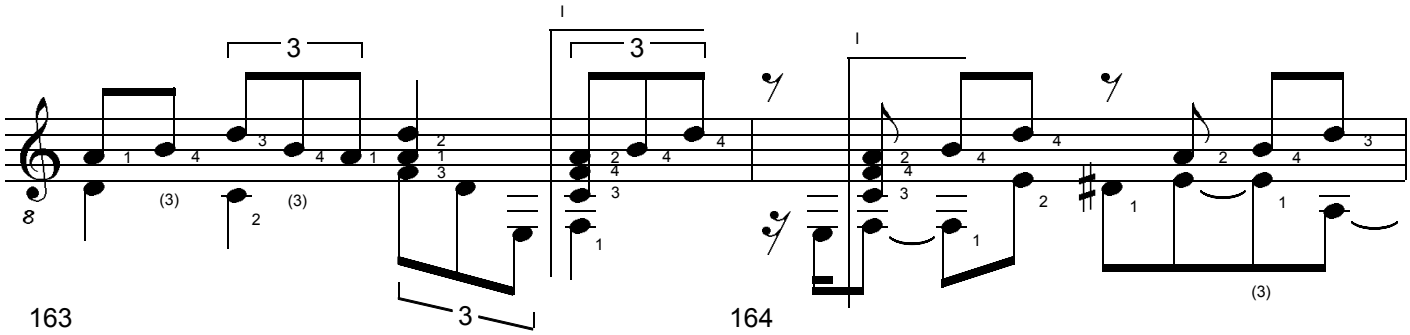

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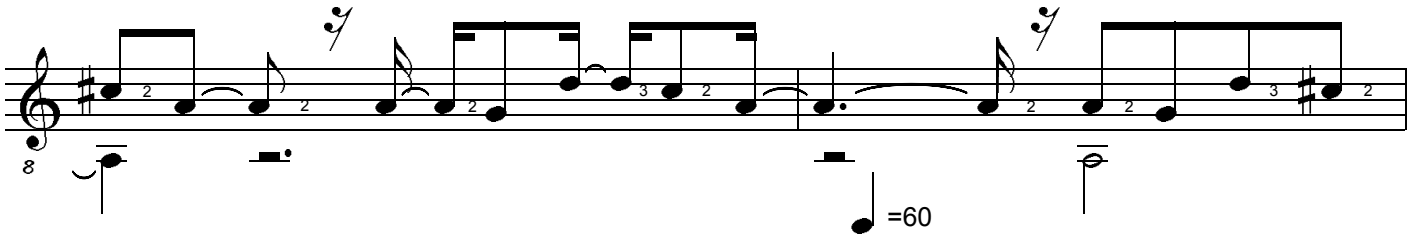

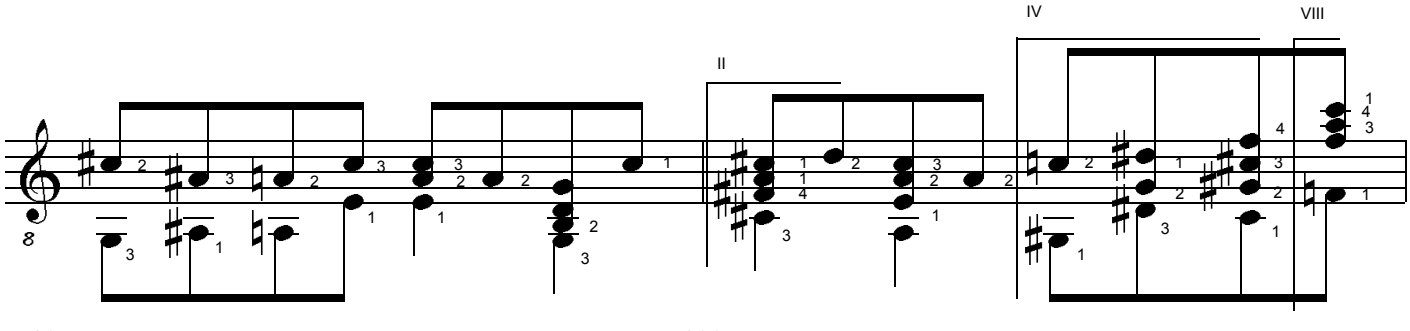

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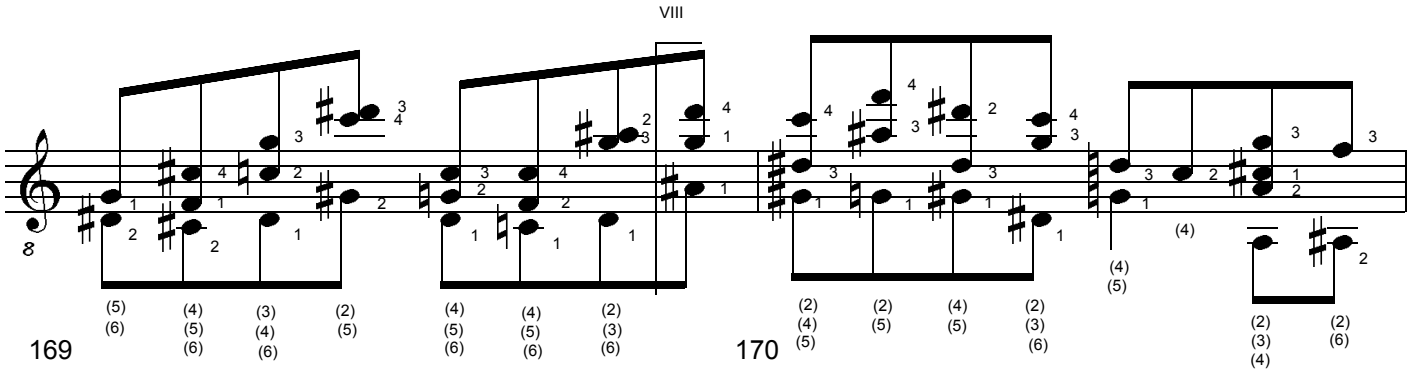

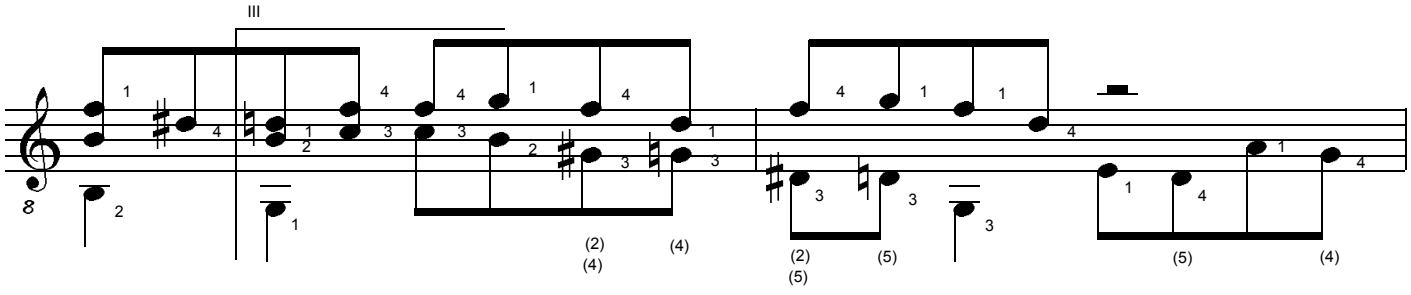

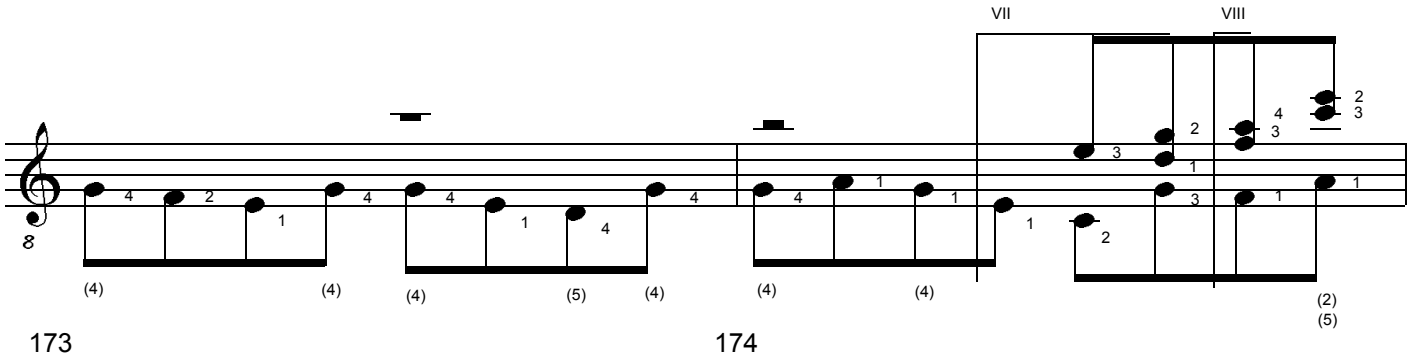

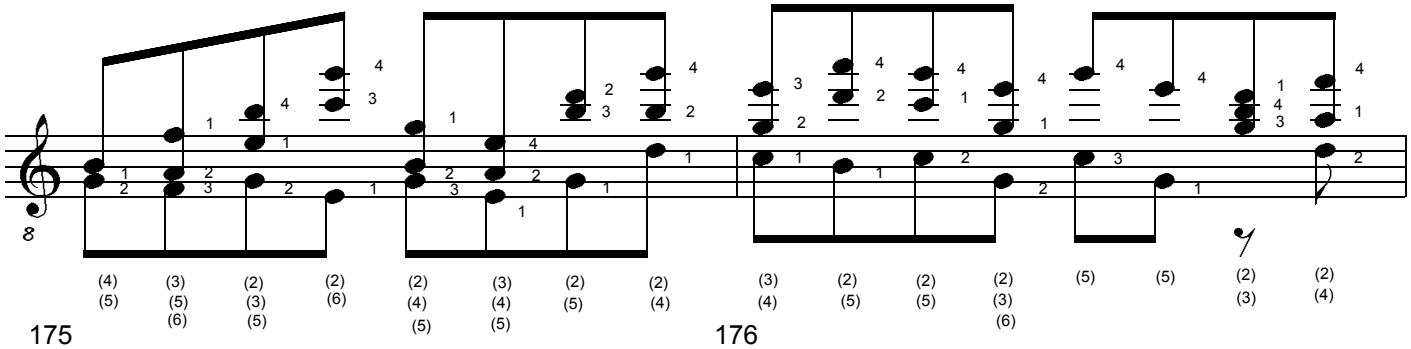

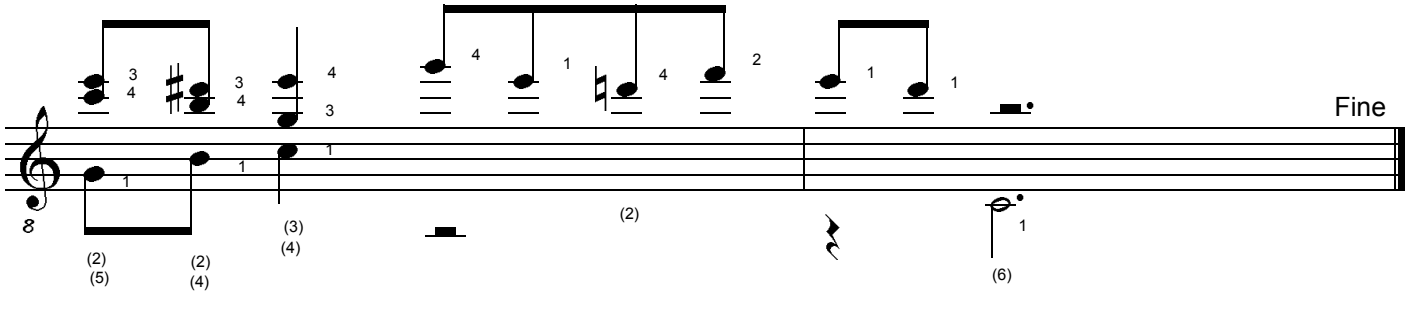

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SERPENTIN

Concert Study in five movements for Solo Guitar

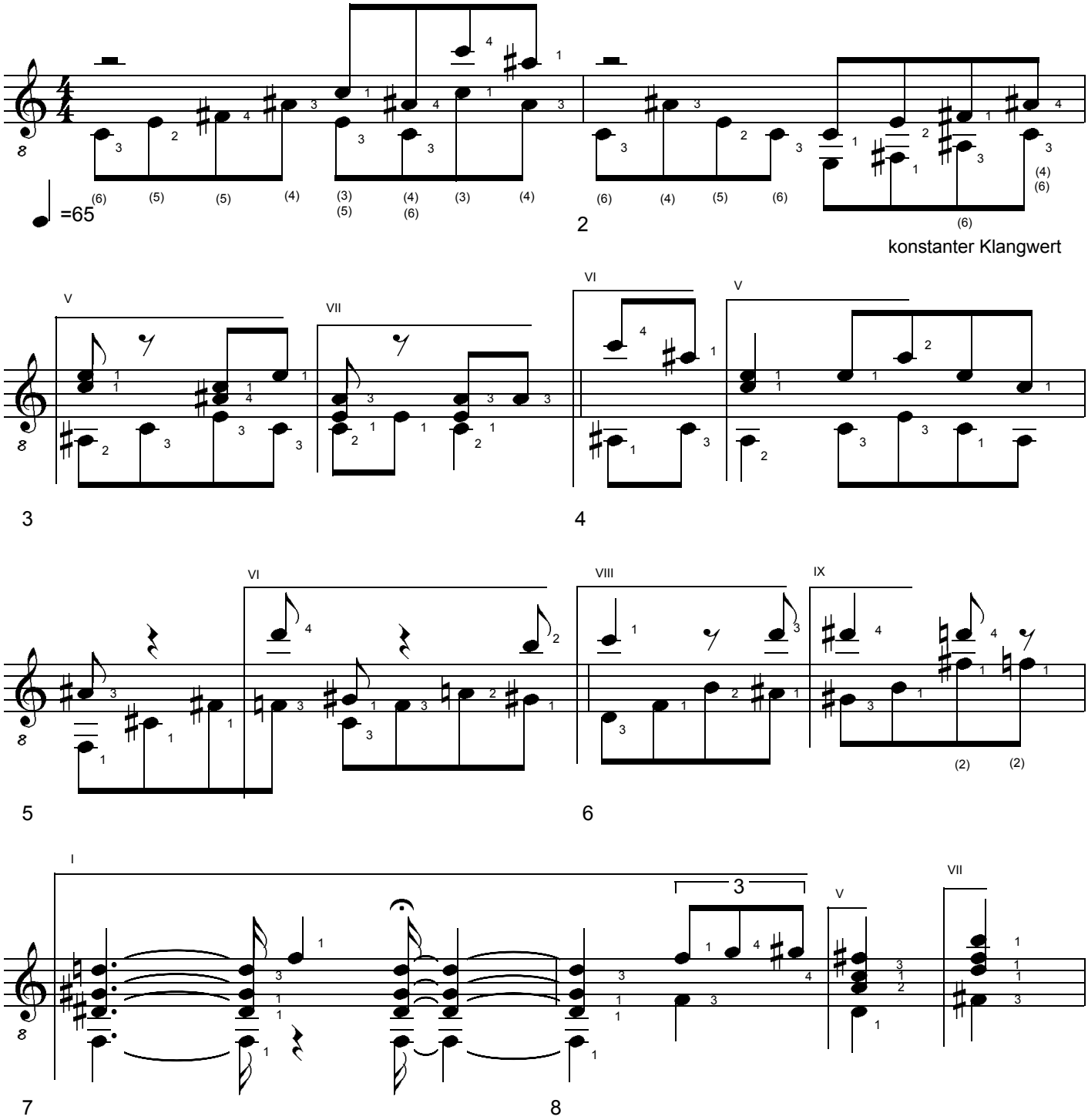
by Uwe Warneke

SERPENTIN

Study for Classical Guitar

Uwe Warneke
op.47

1. Movement: Andantino con moto



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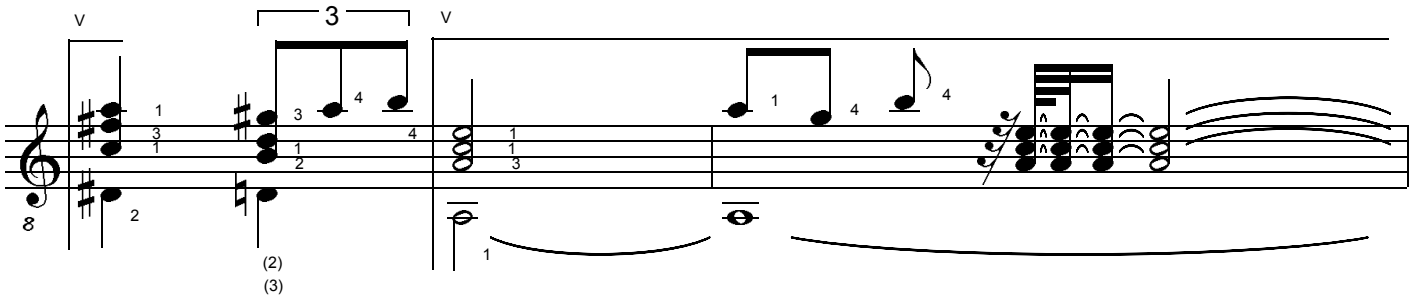

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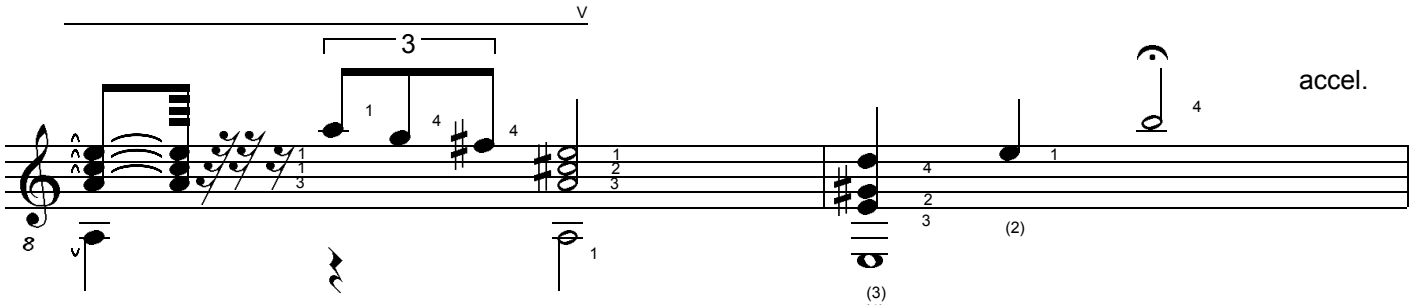

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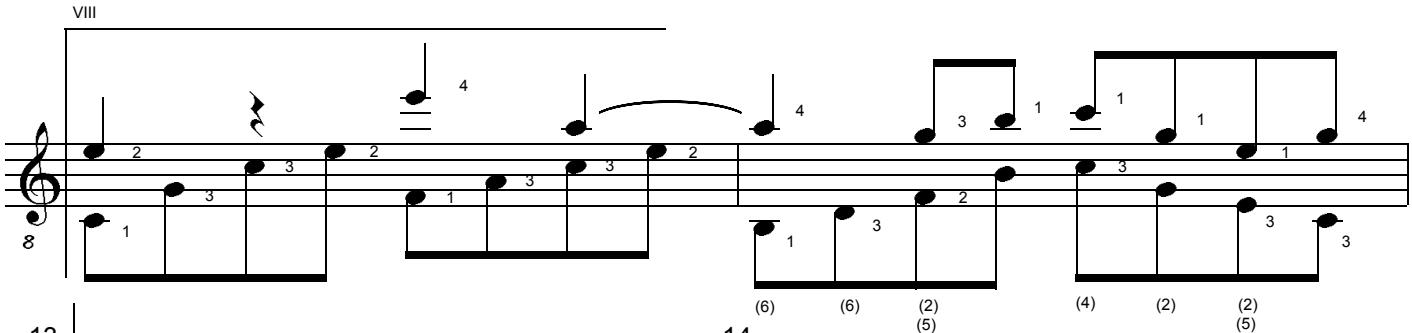

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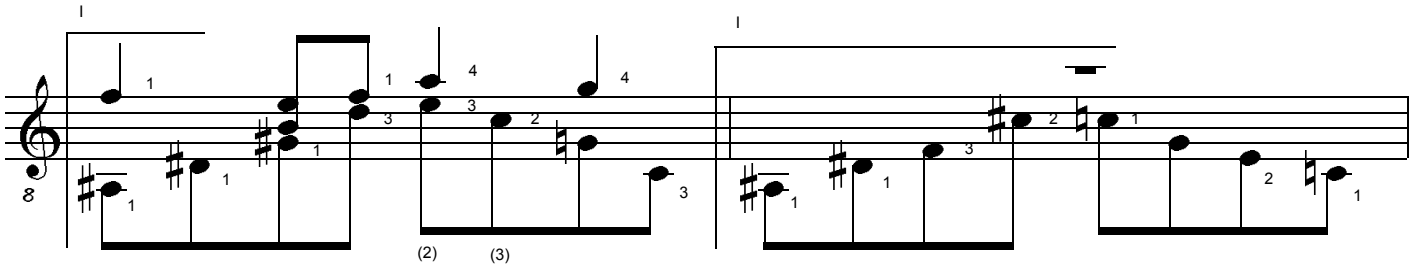

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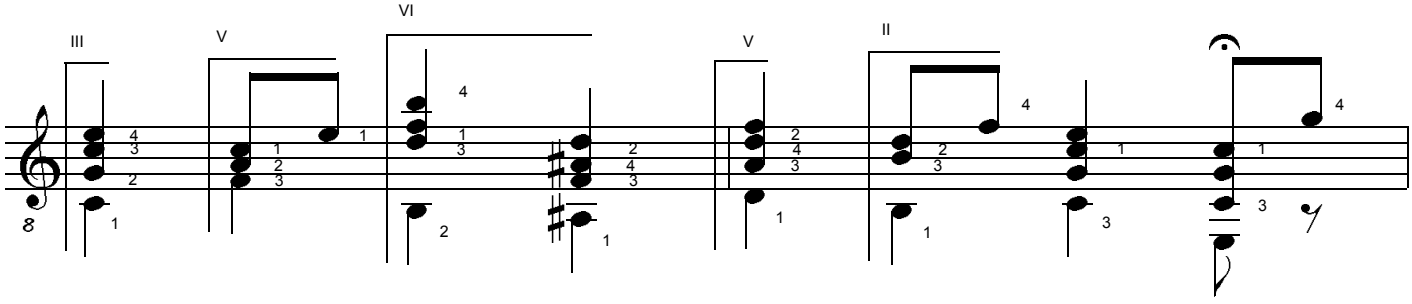

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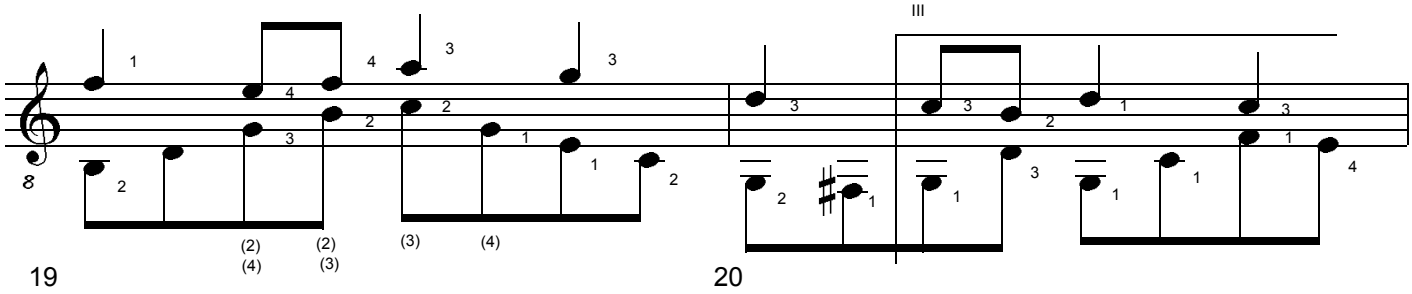

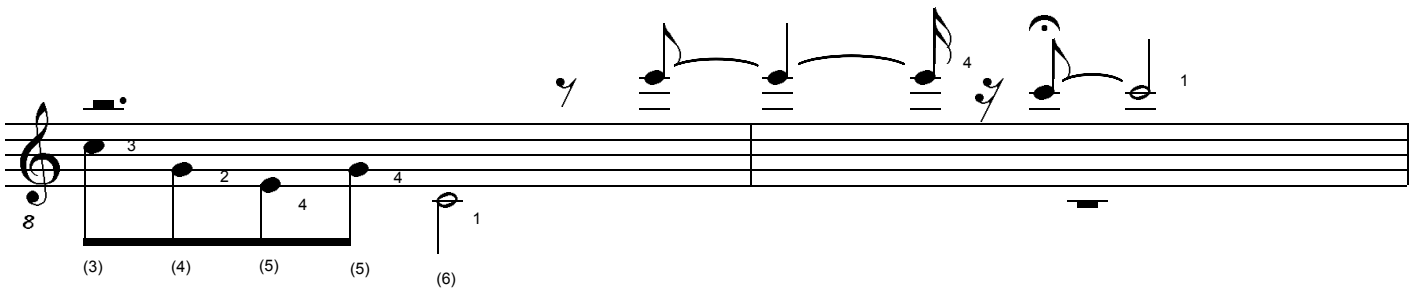

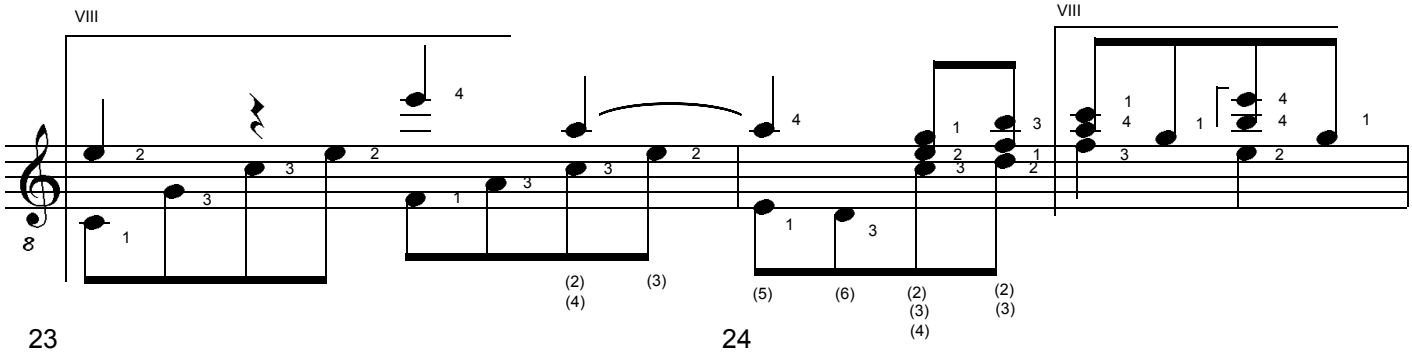

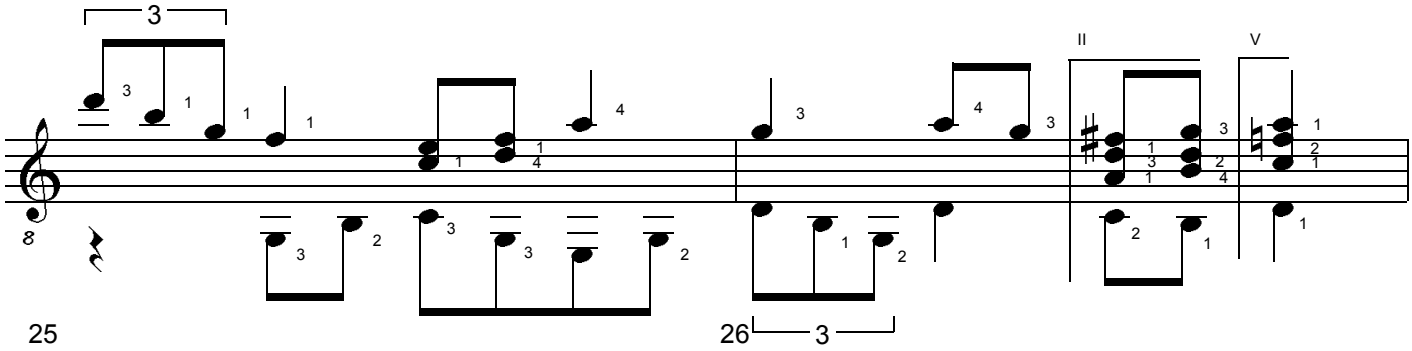

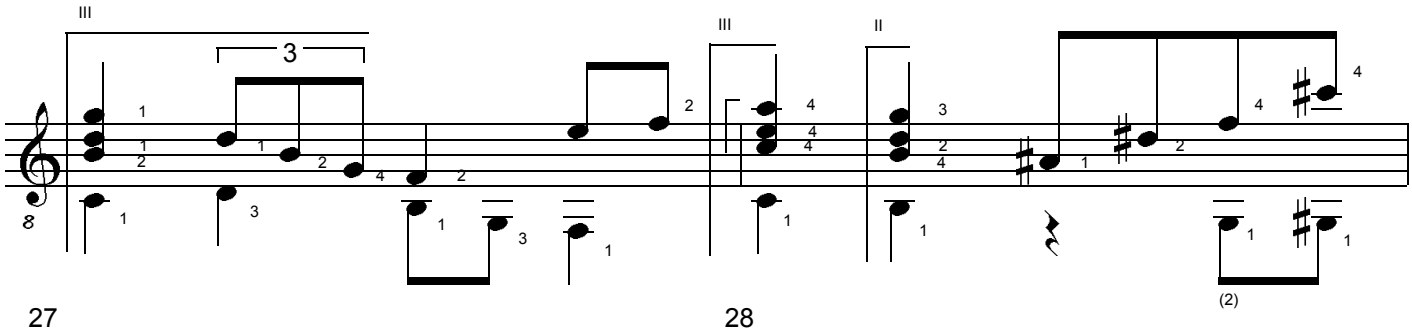

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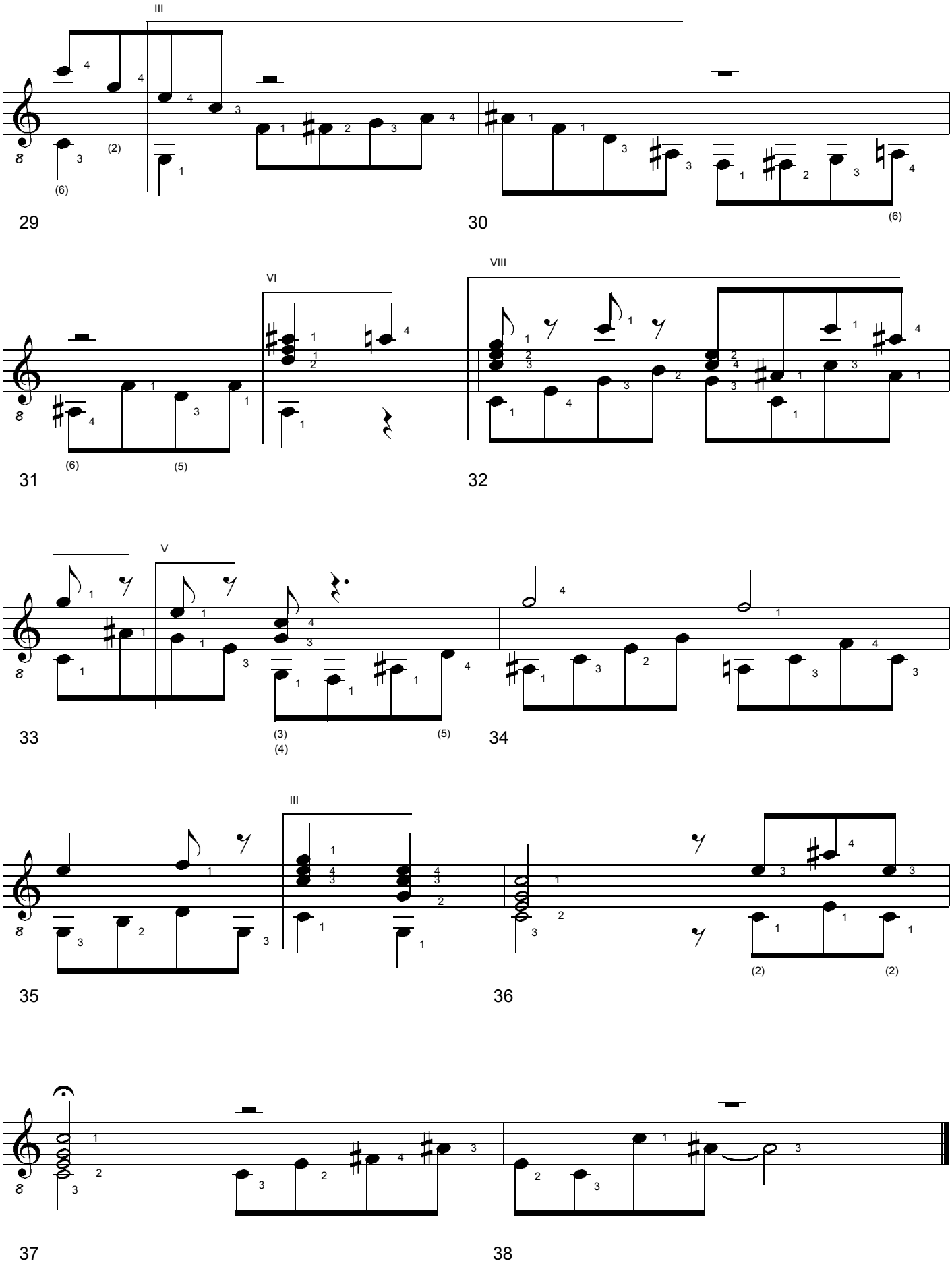

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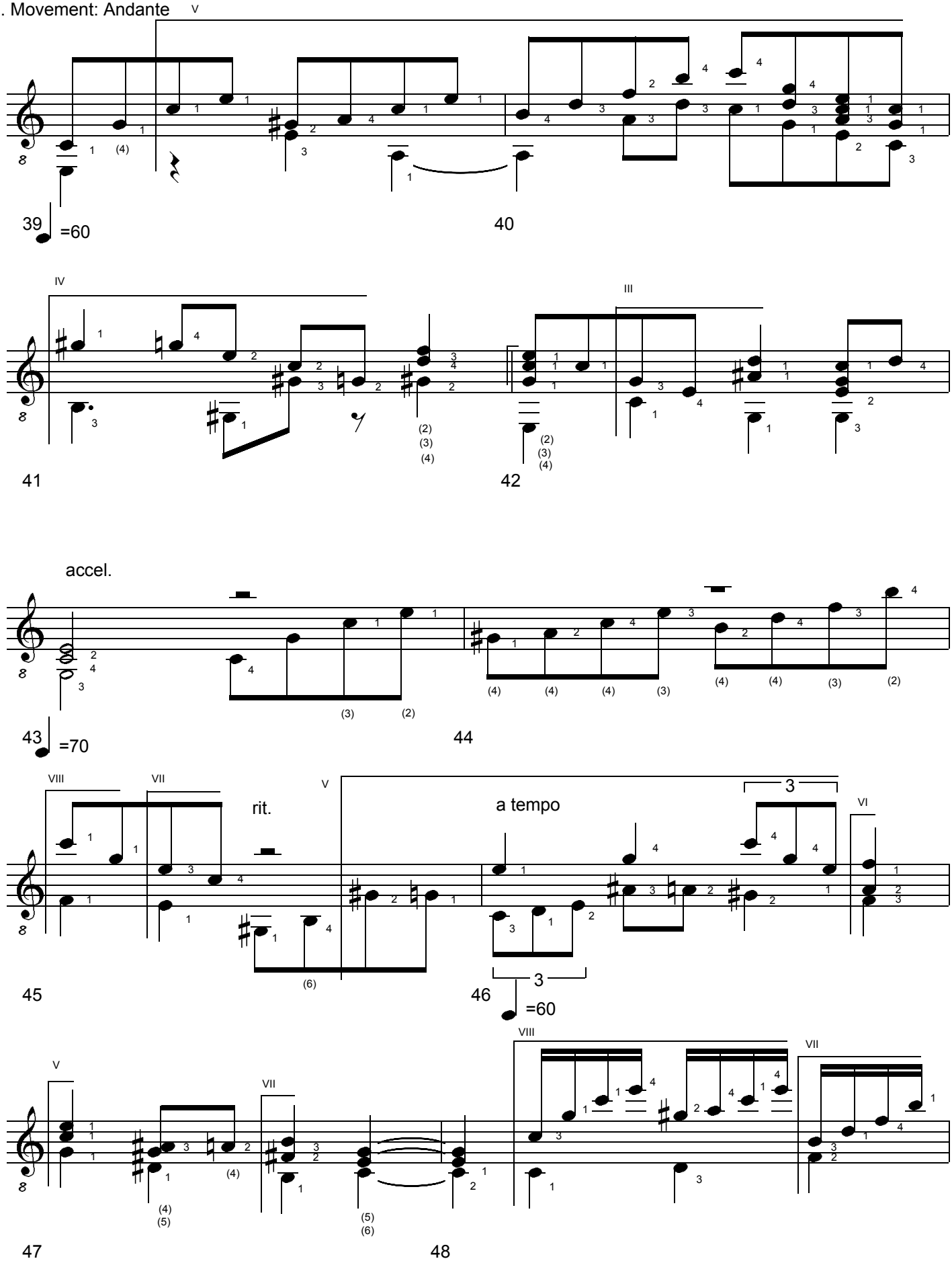
2. Movement: Andante



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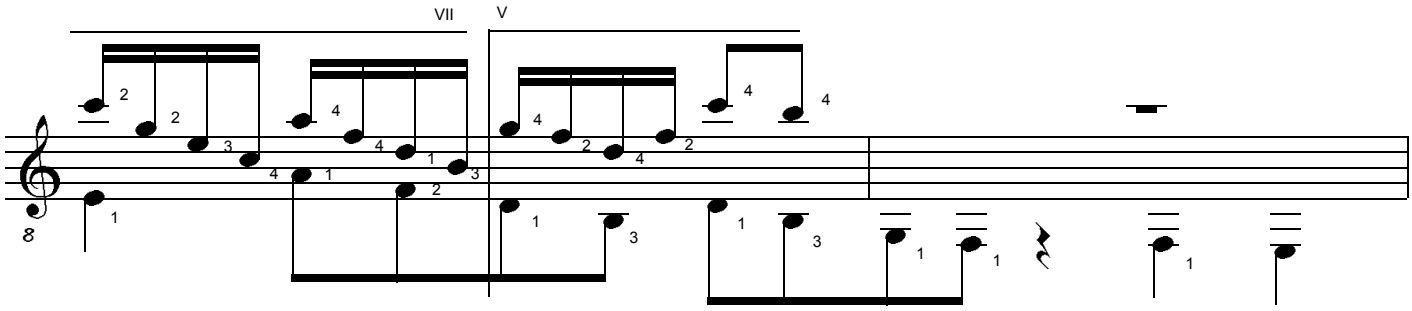

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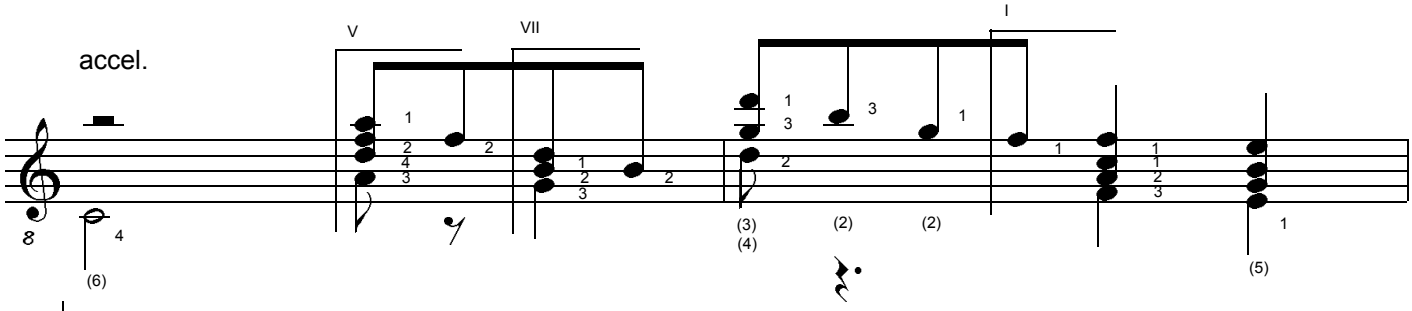

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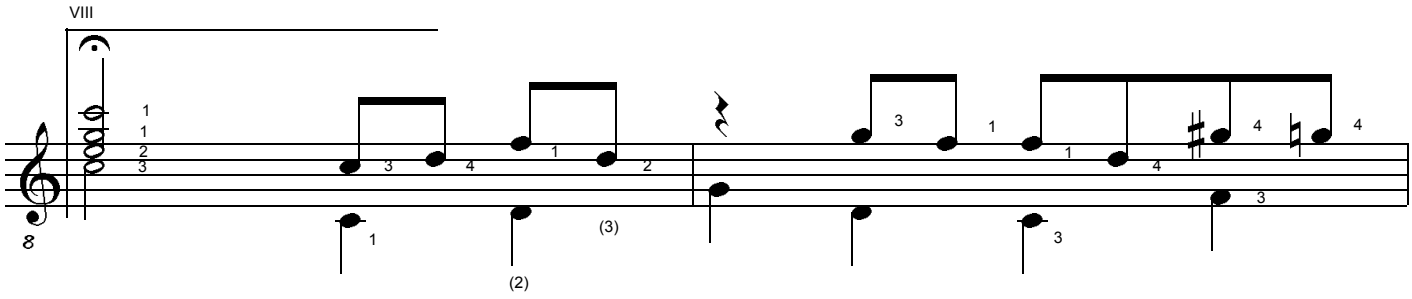

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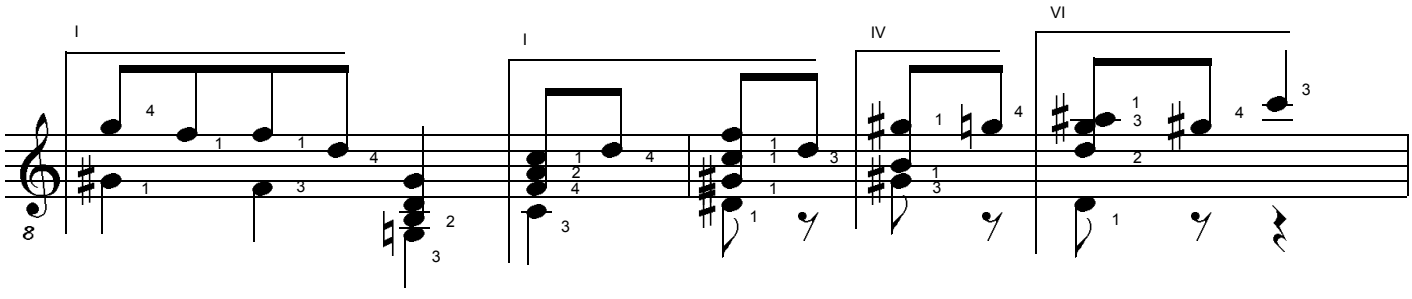

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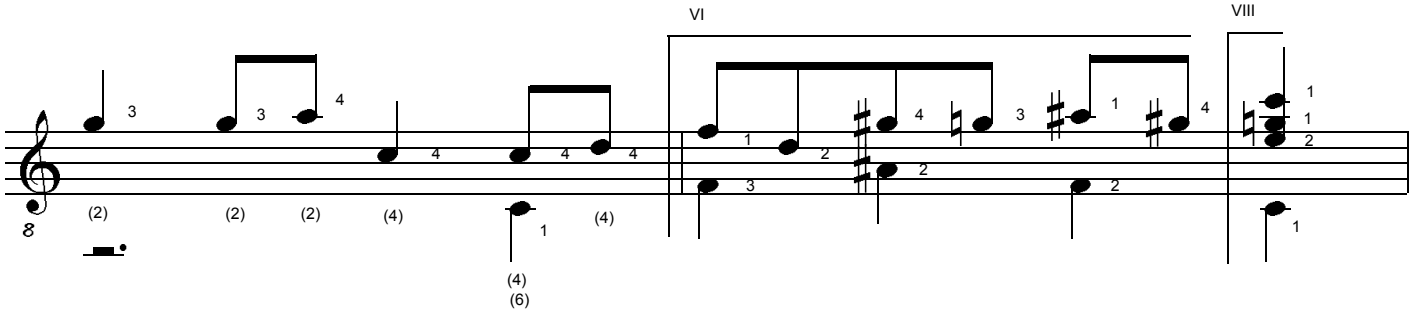

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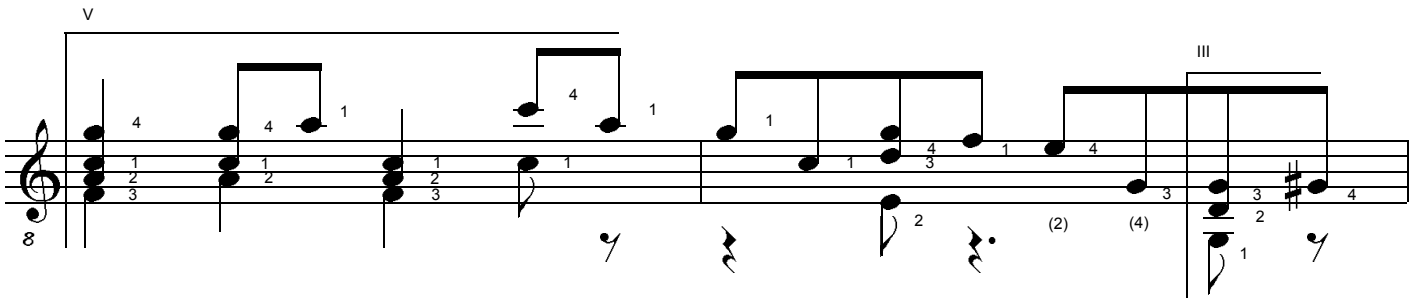

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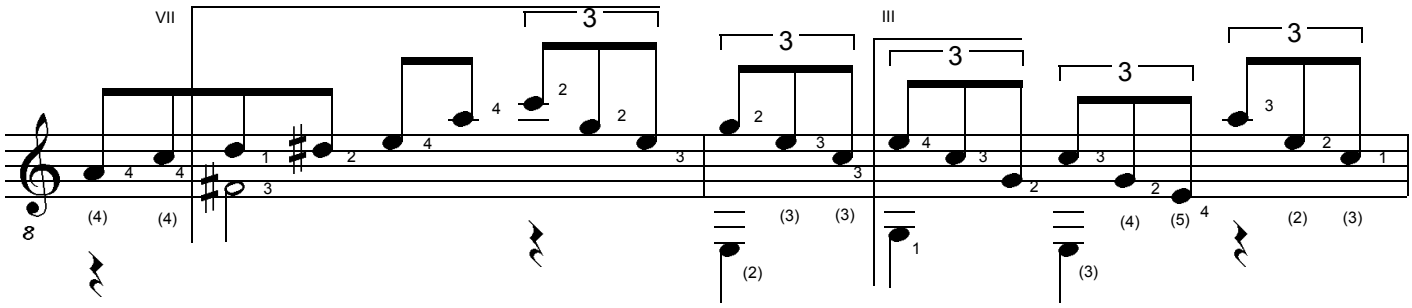

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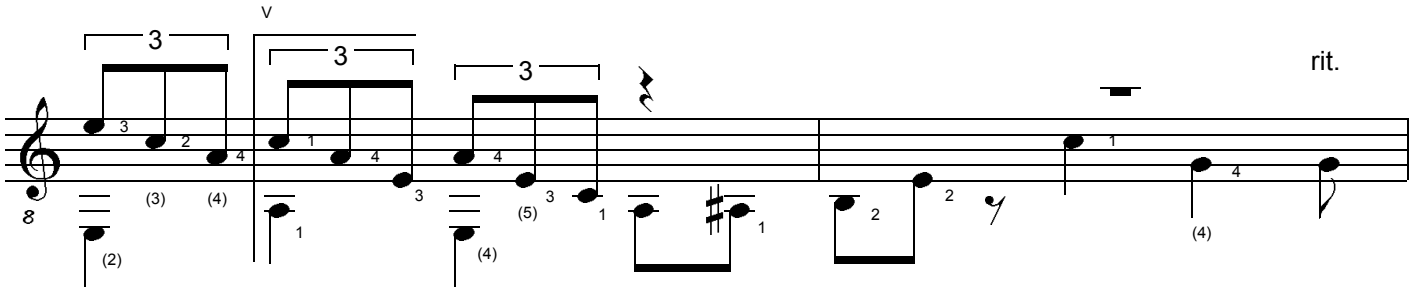

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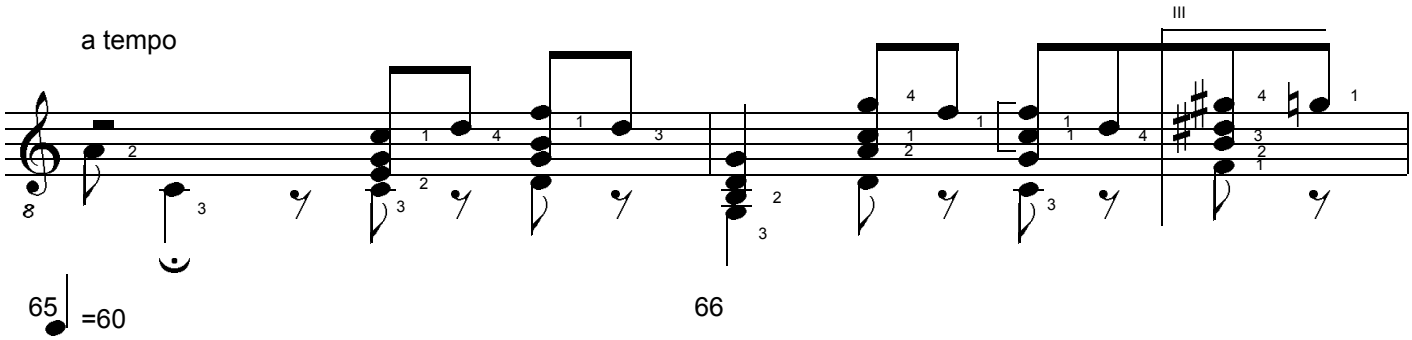

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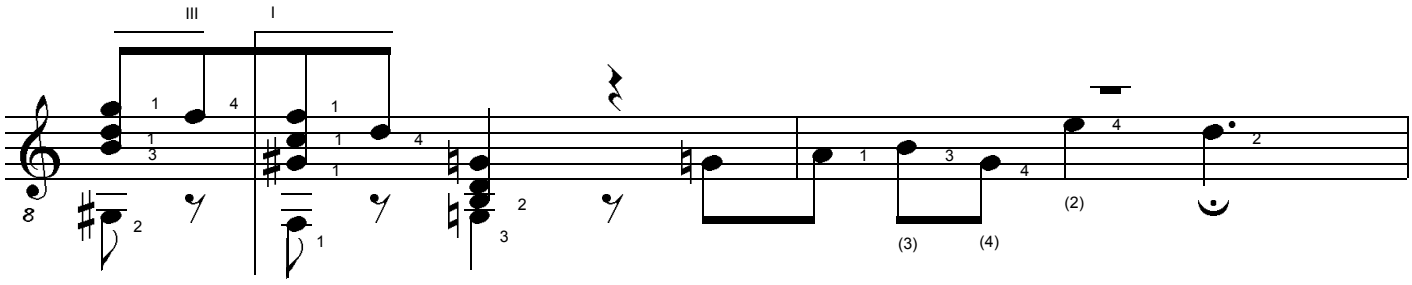

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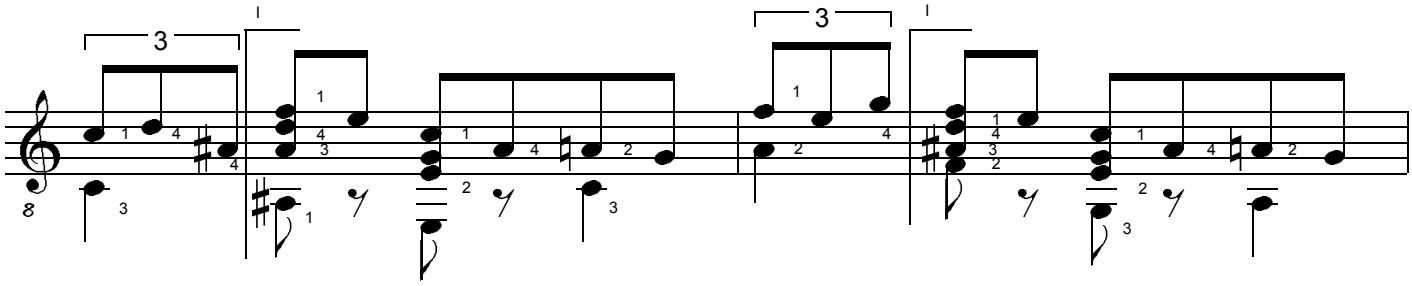

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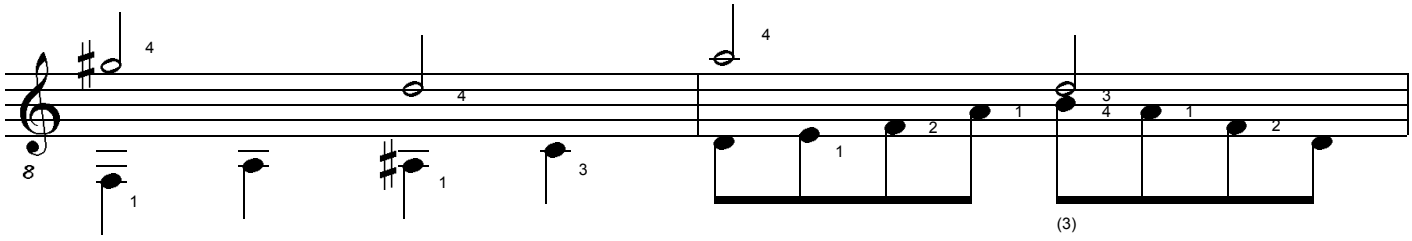

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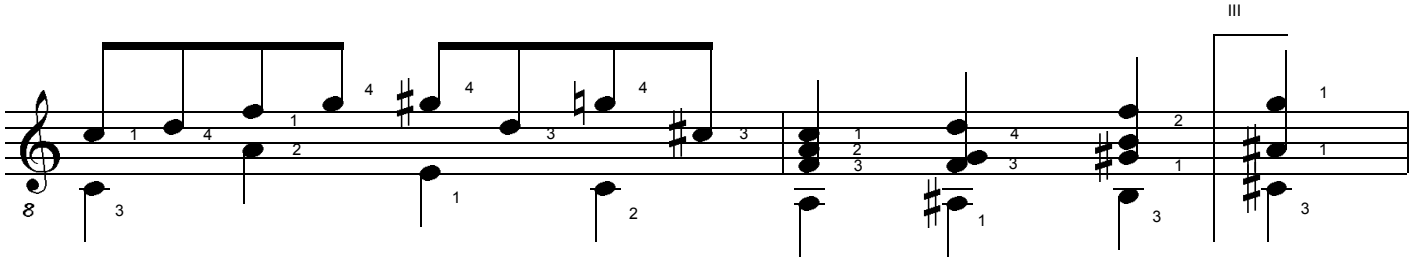

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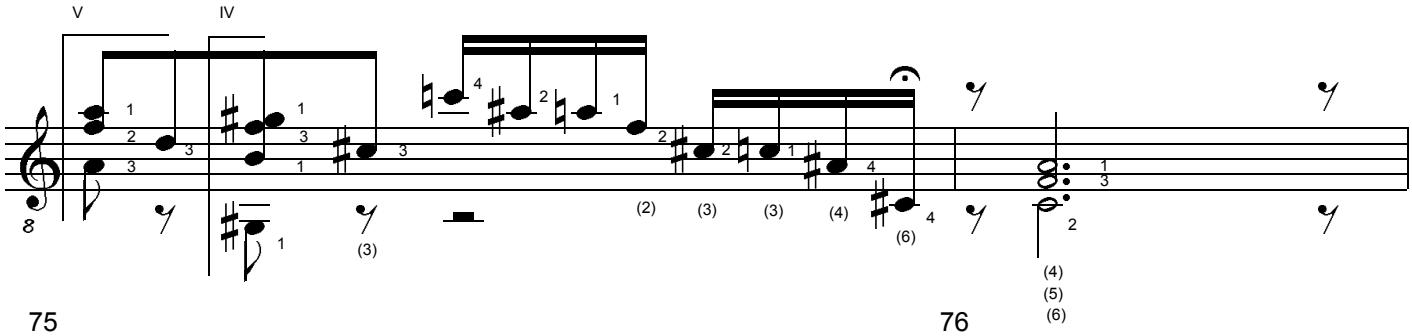

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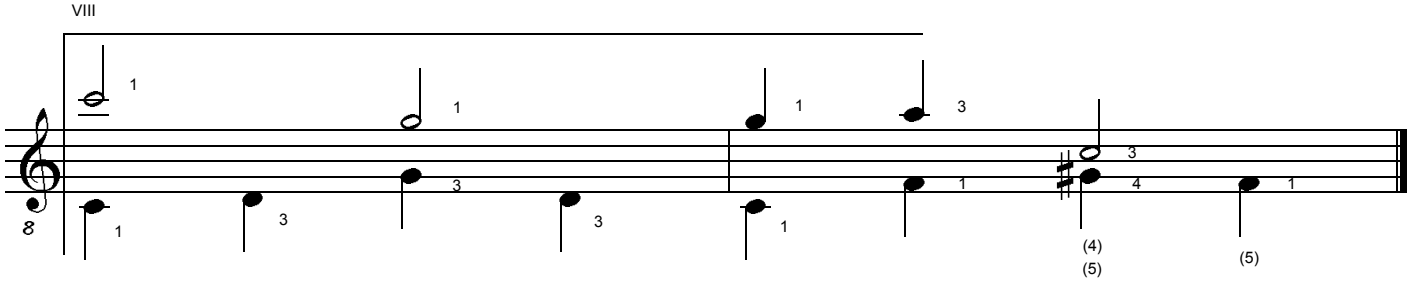

77 78

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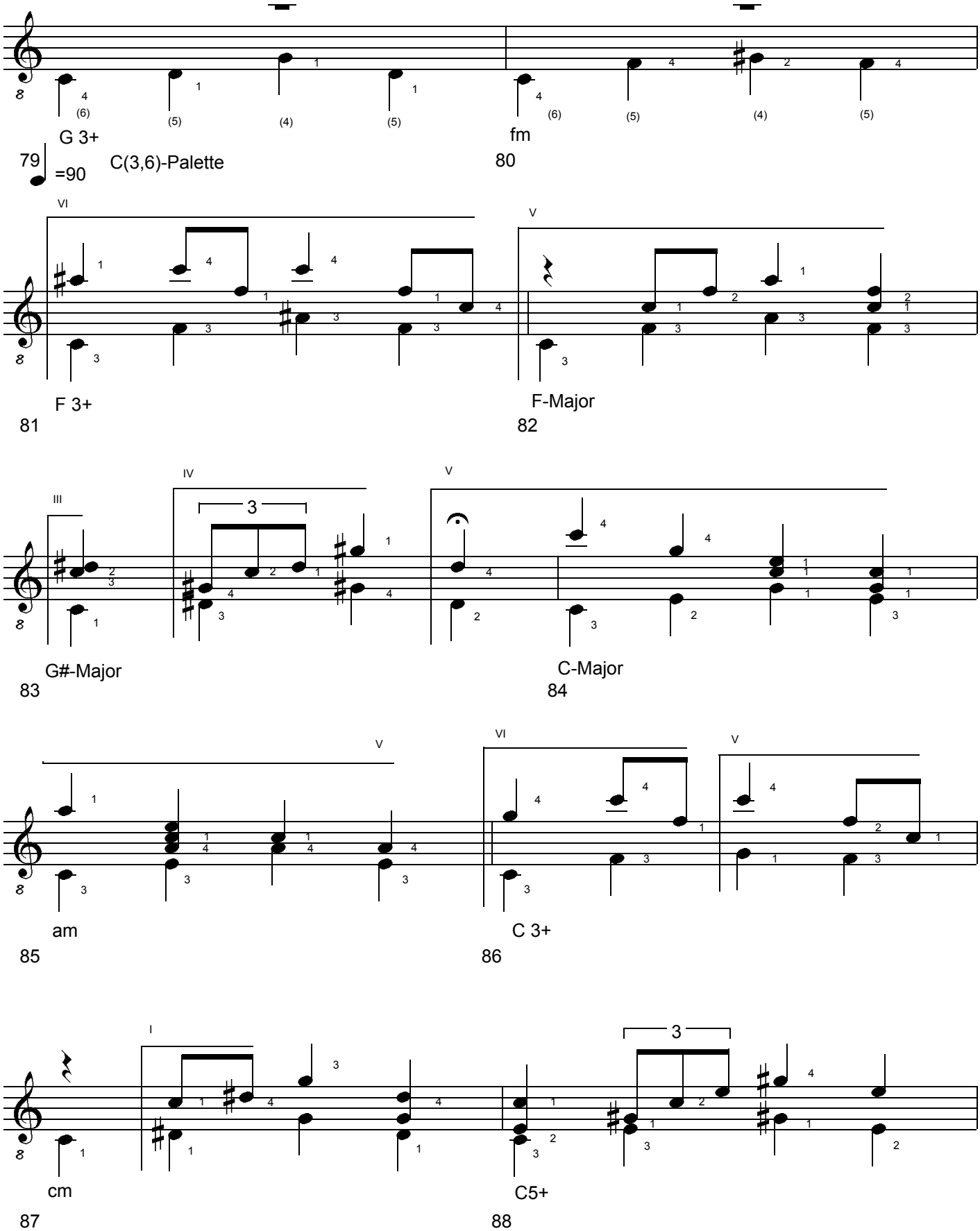
3. Movement: Allegro Moderato



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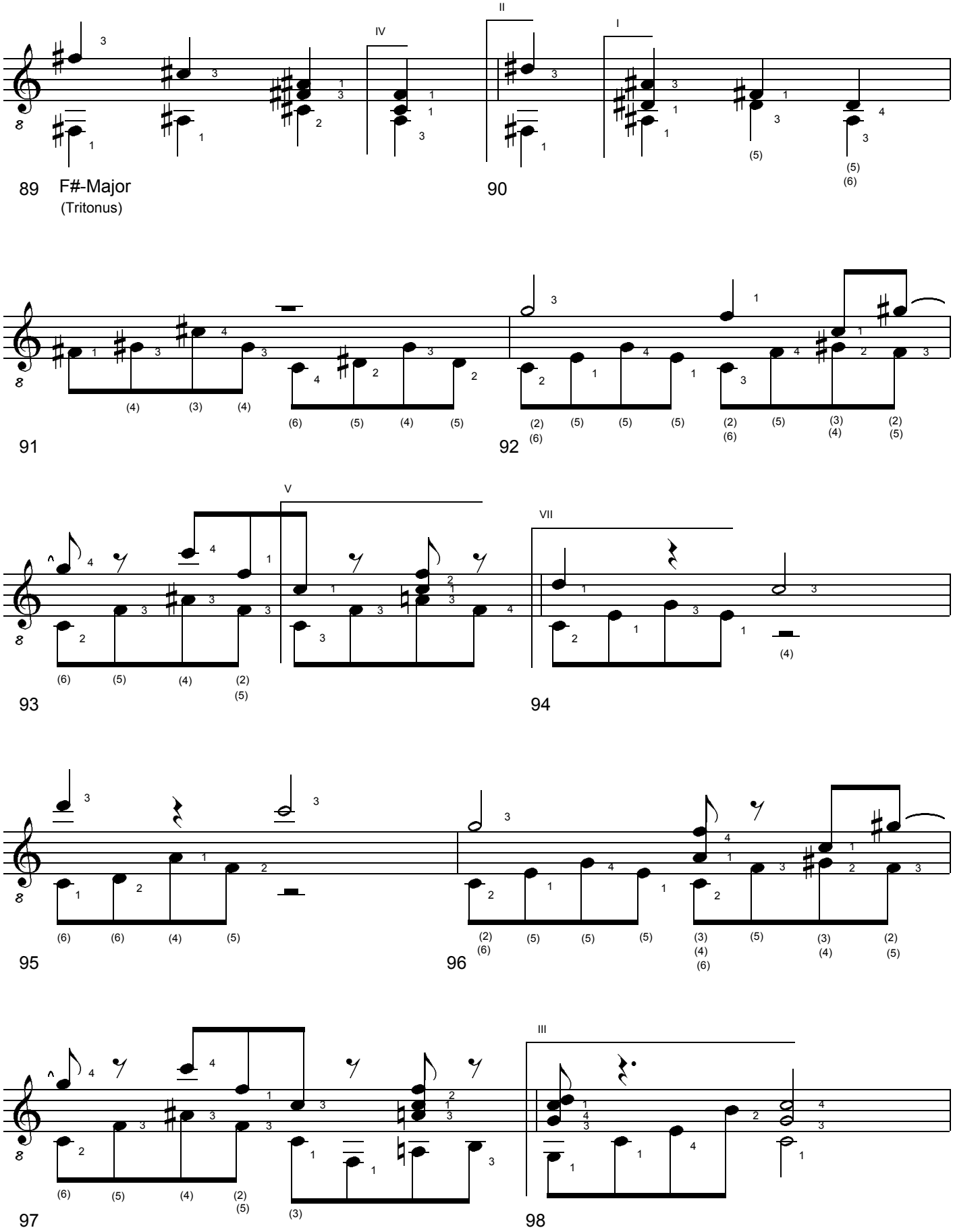

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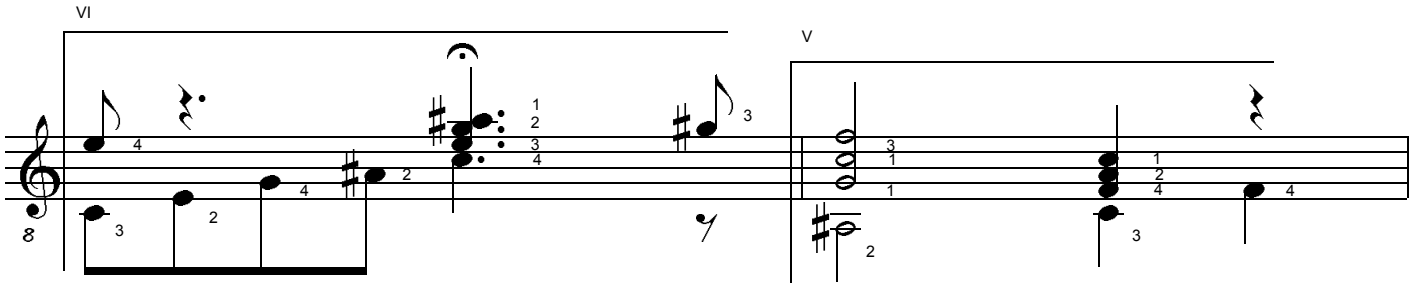

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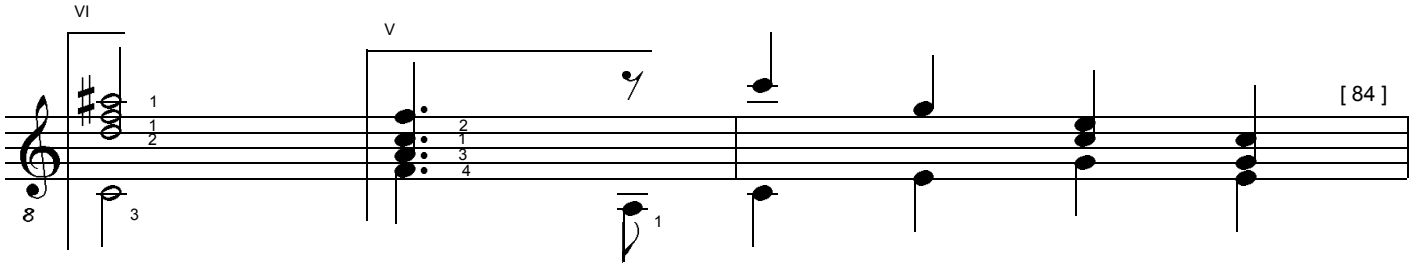

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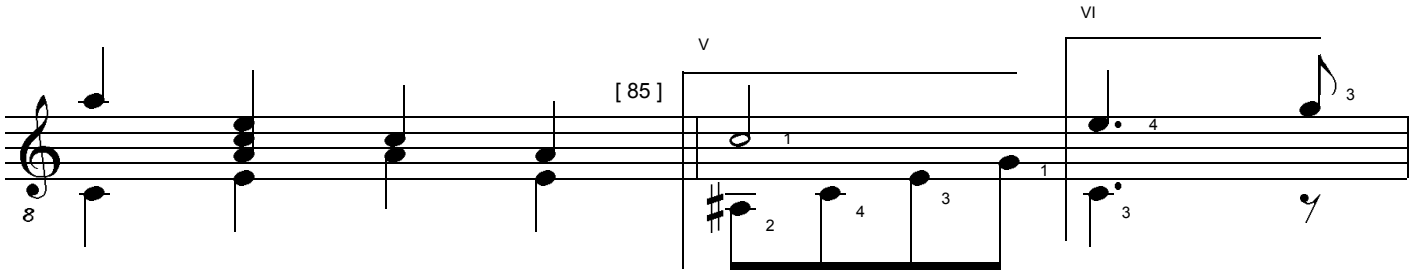

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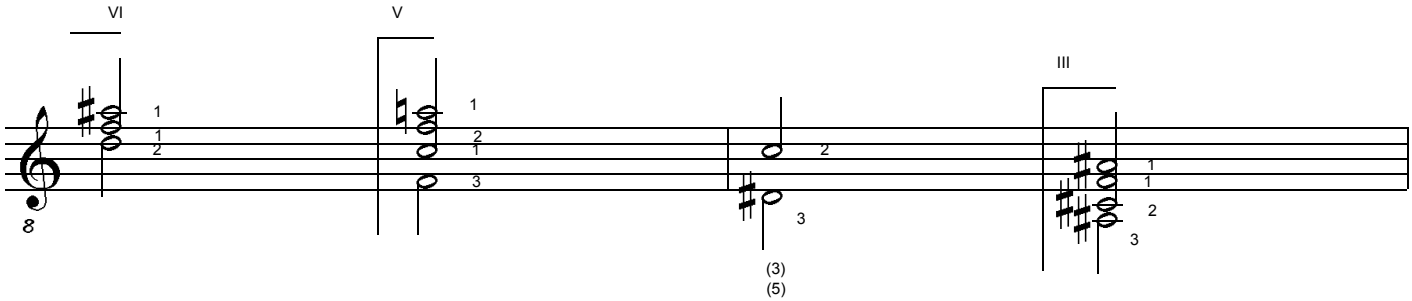

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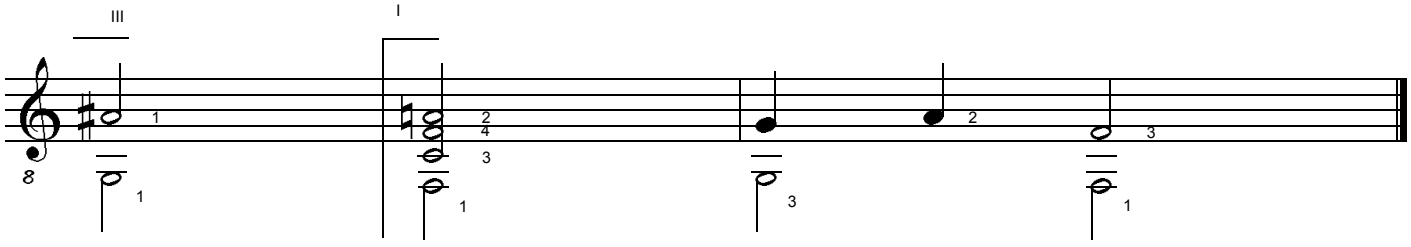

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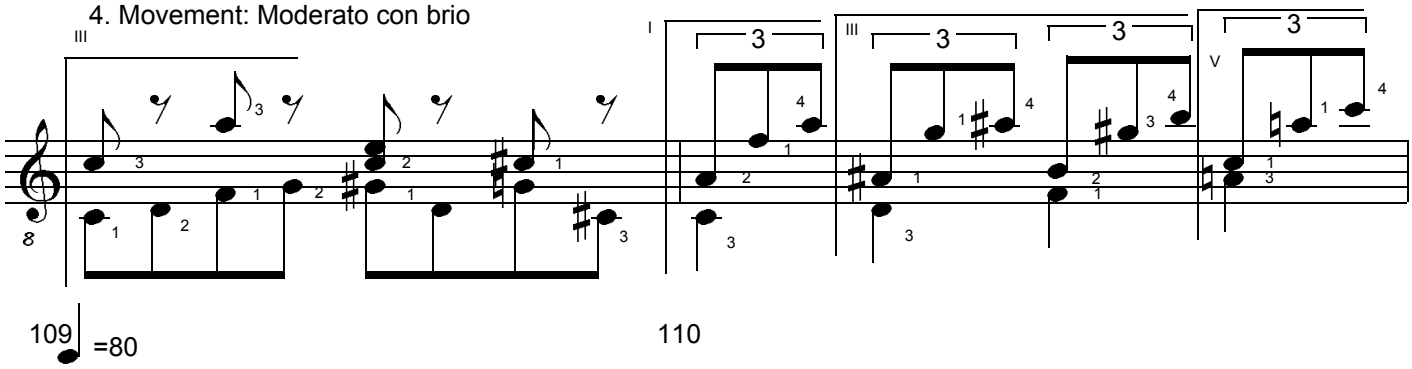
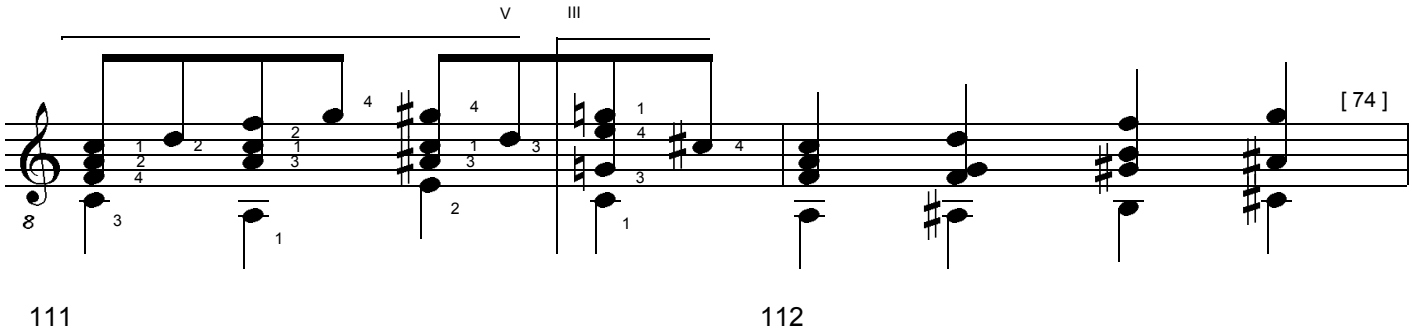
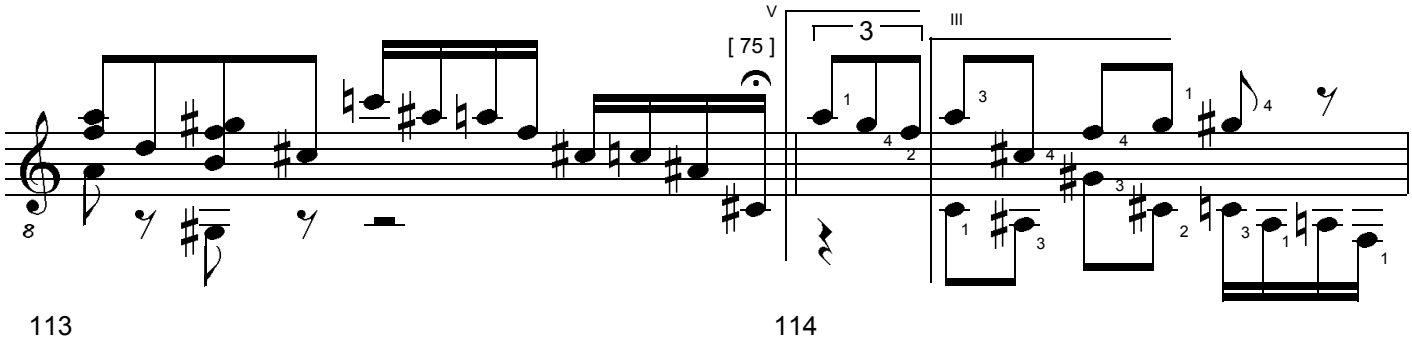
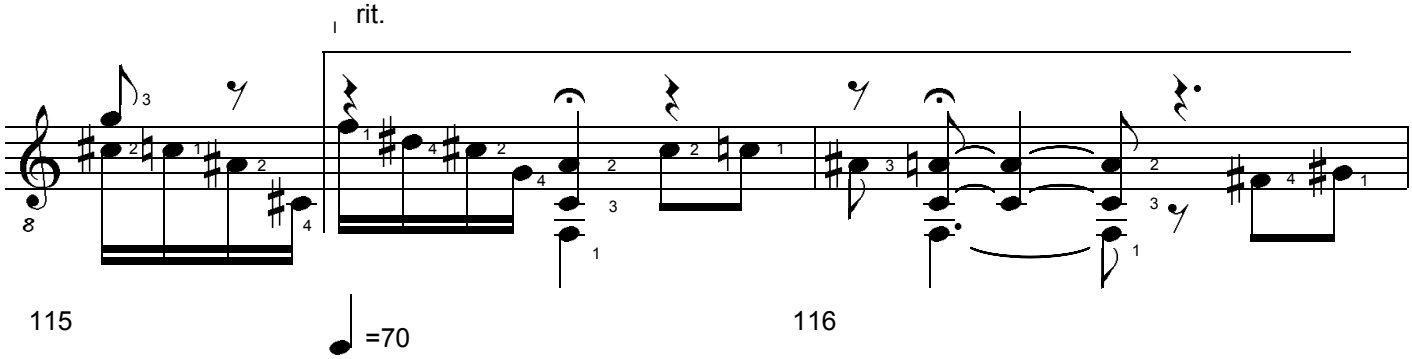
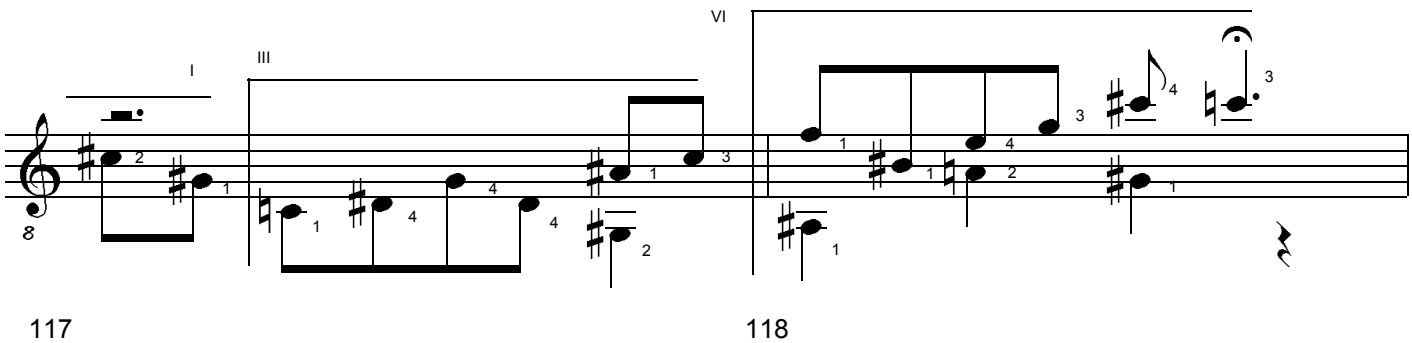
4. Movement: Moderato con brio











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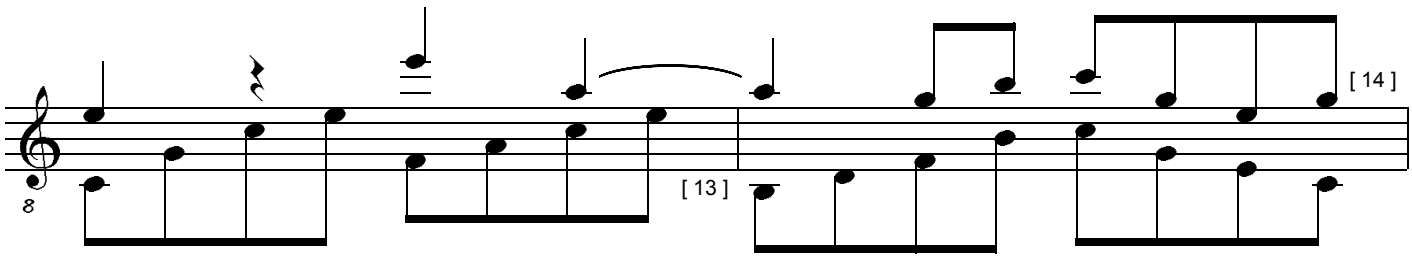

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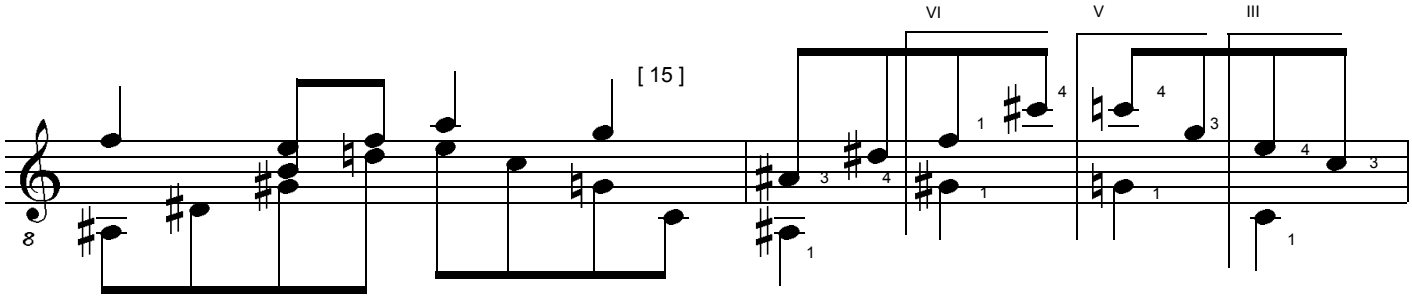

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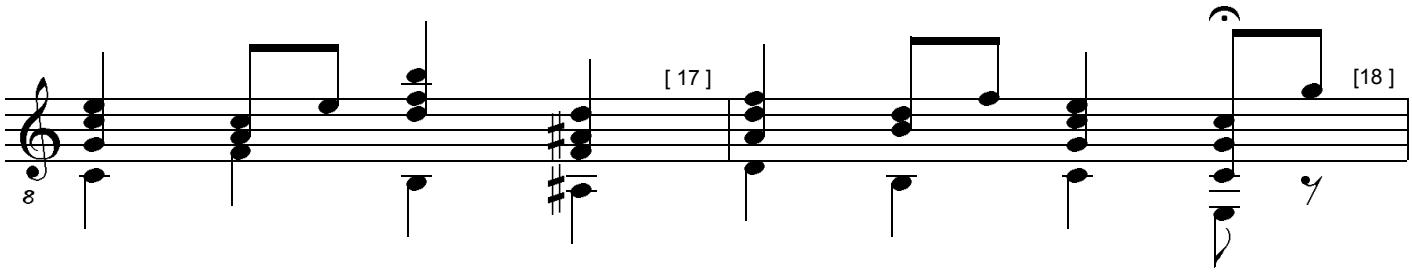

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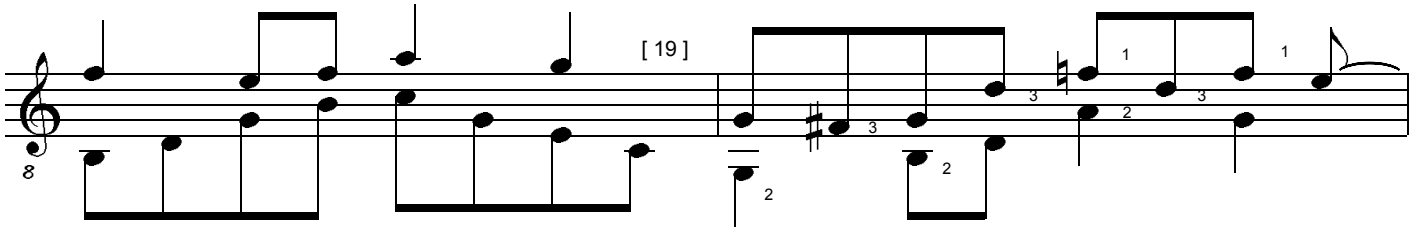

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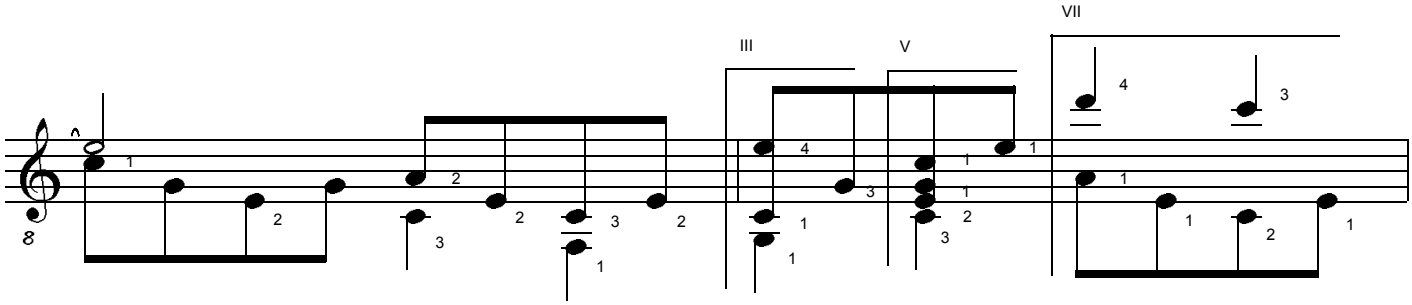

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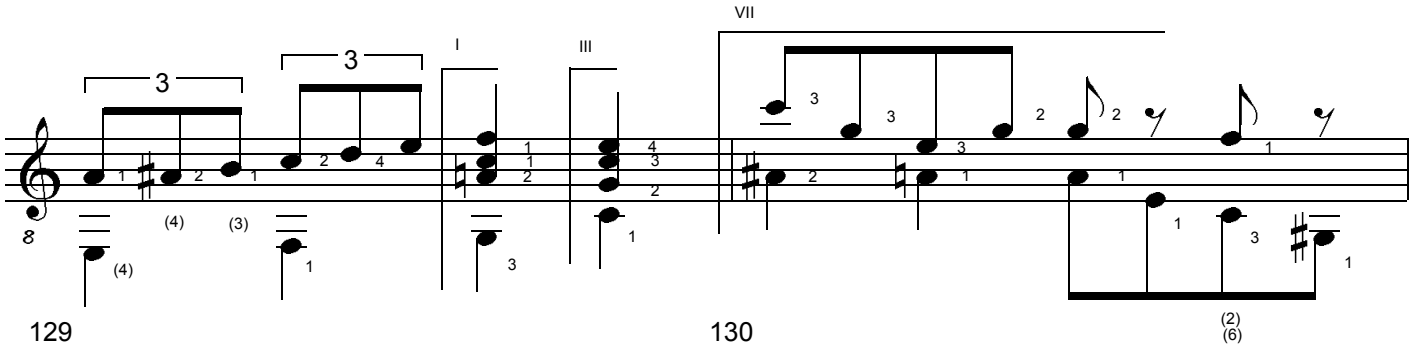

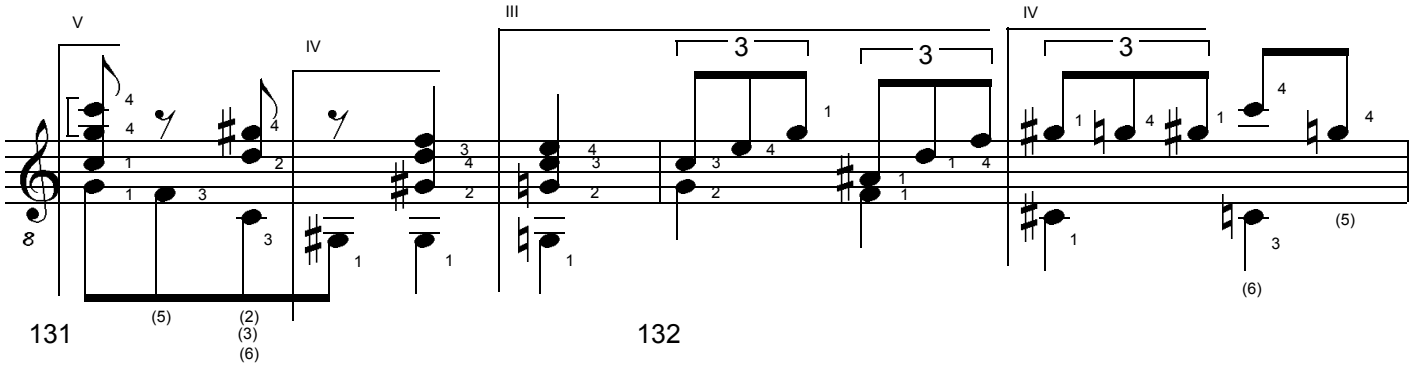

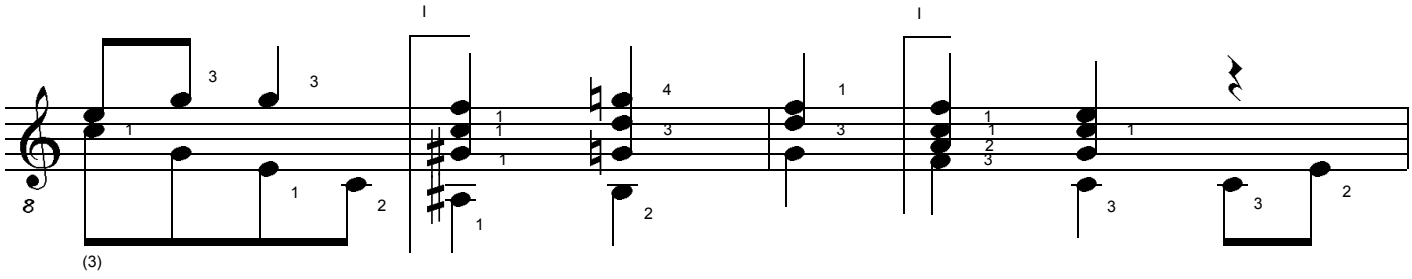

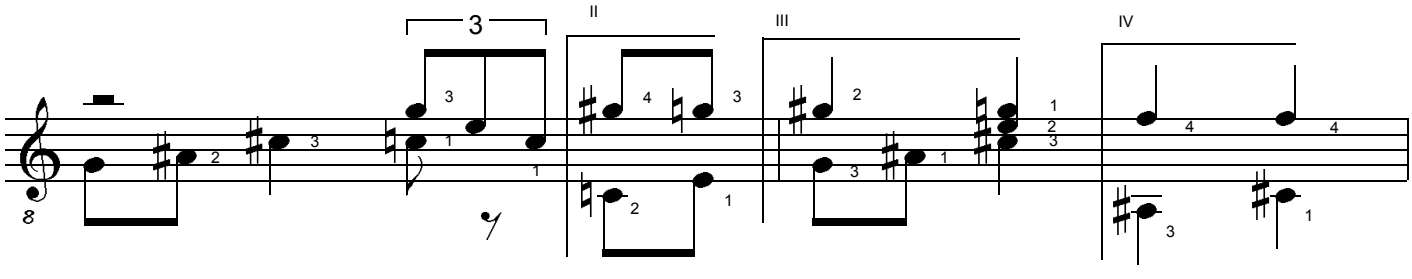

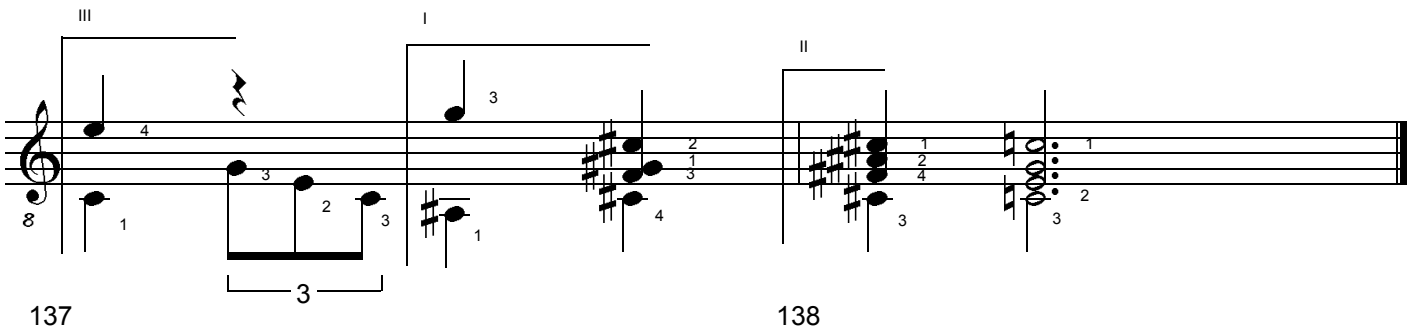

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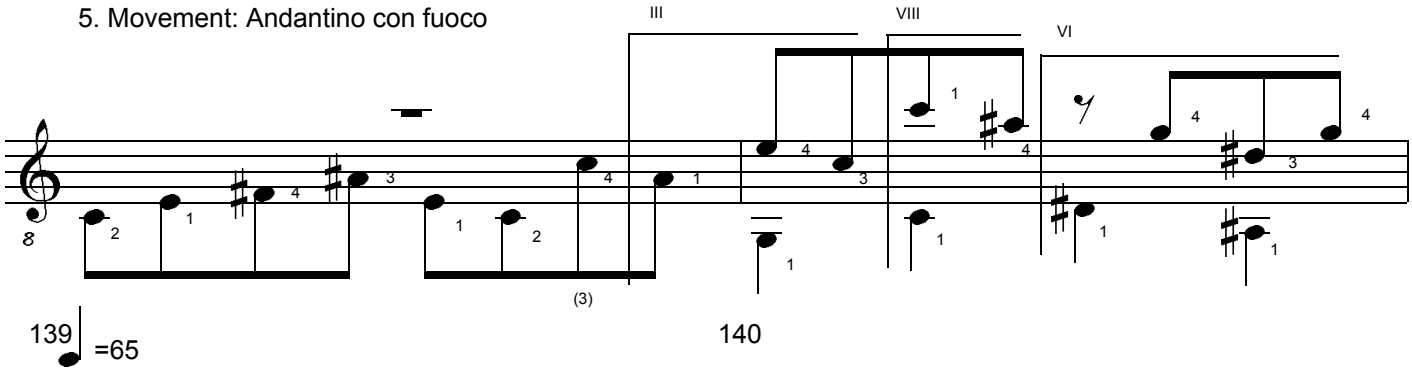
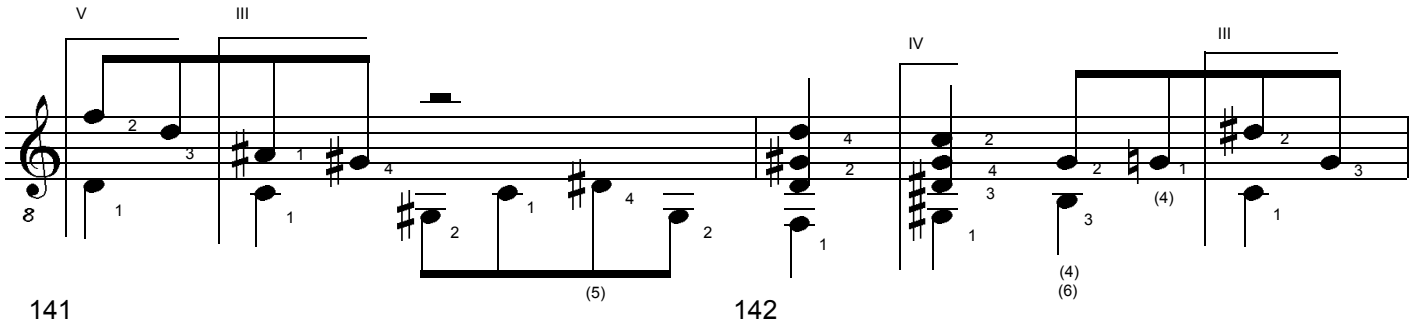
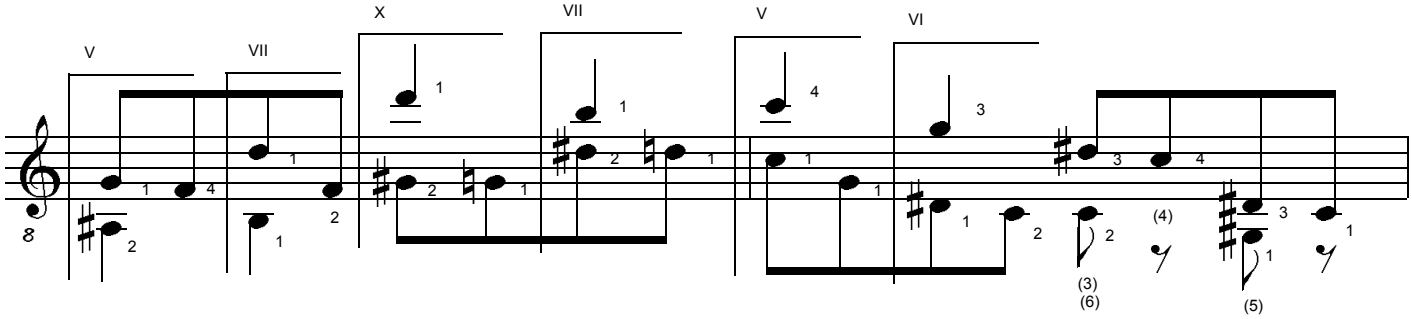
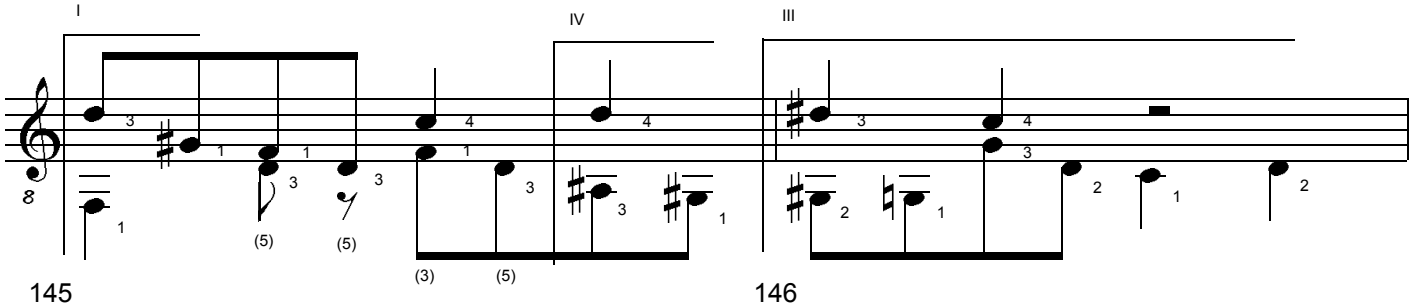
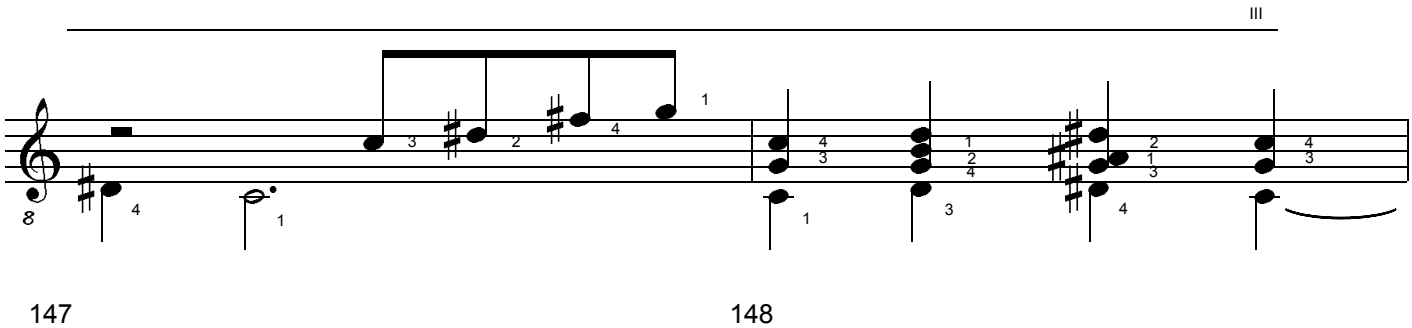
5. Movement: Andantino con fuoco











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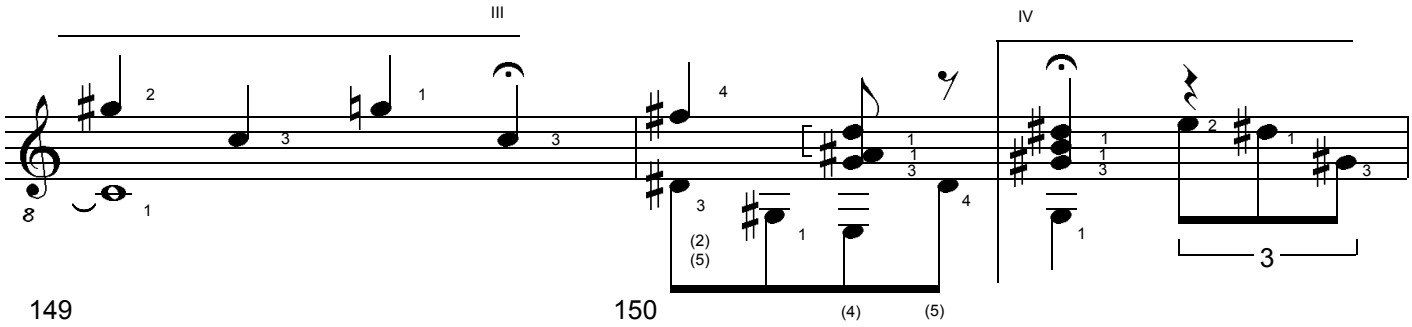

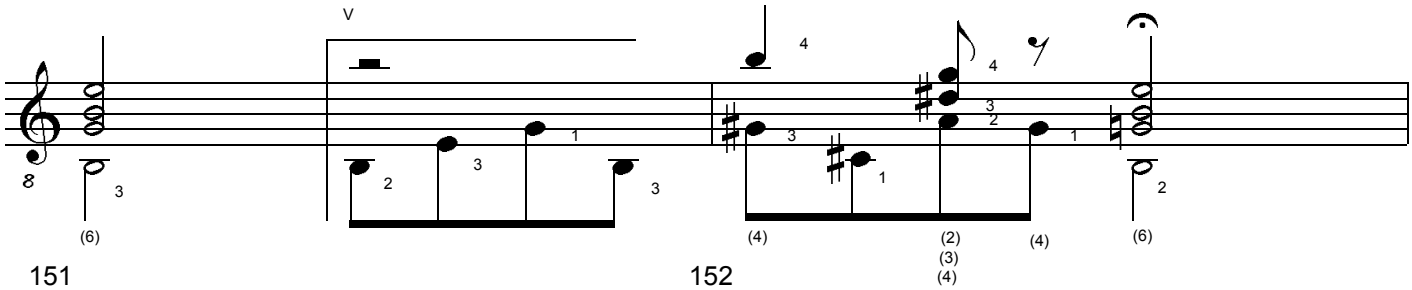

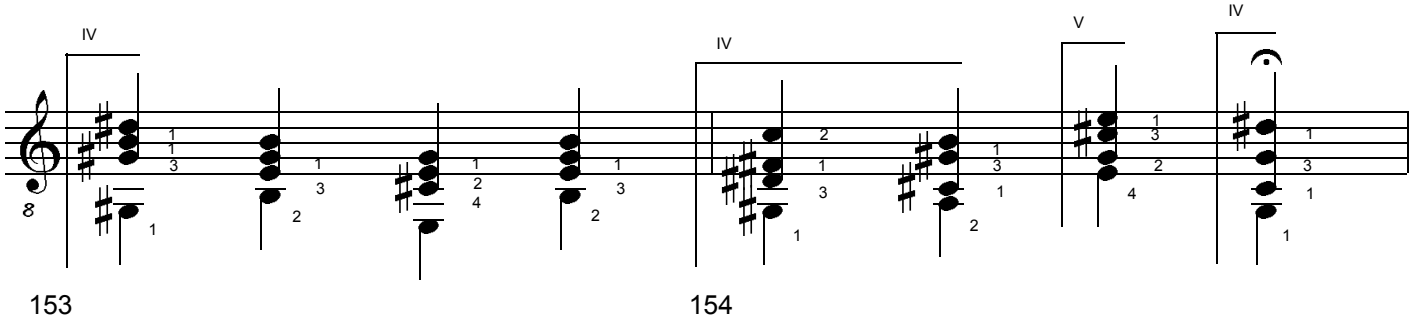

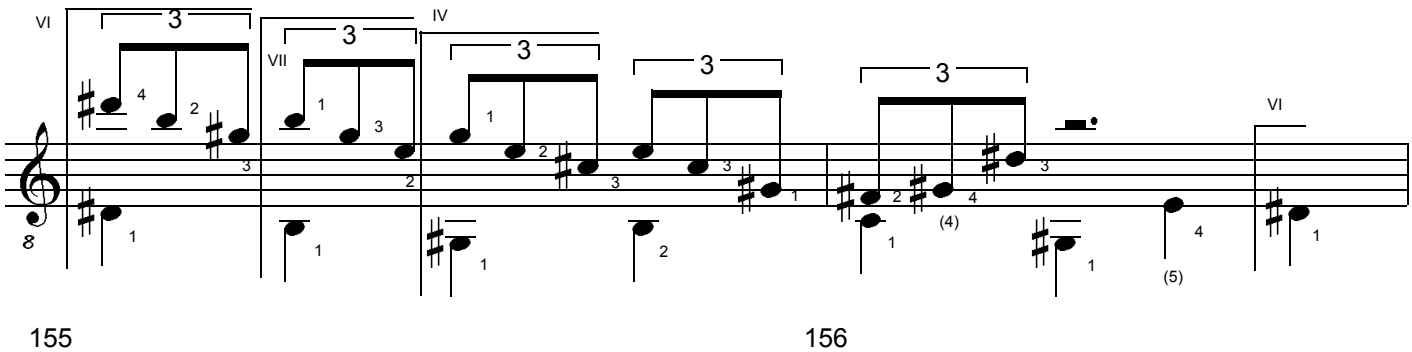

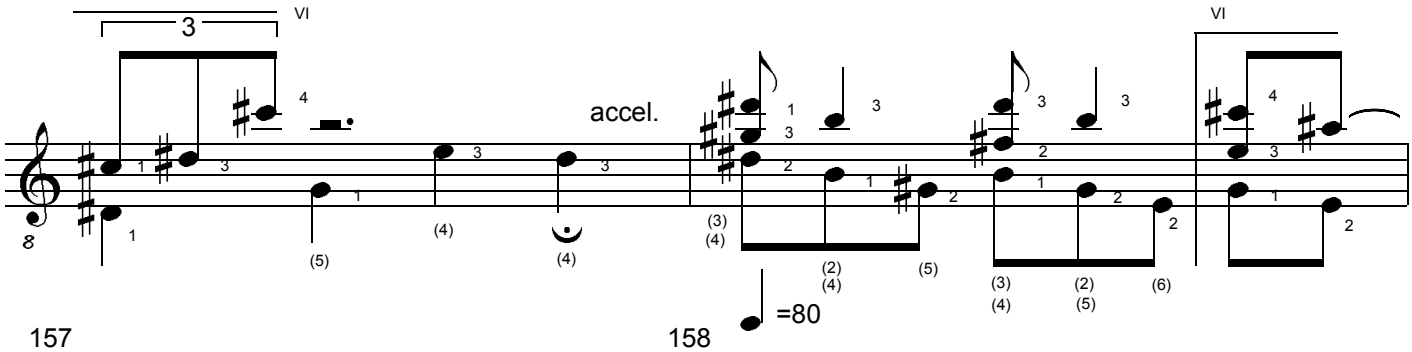

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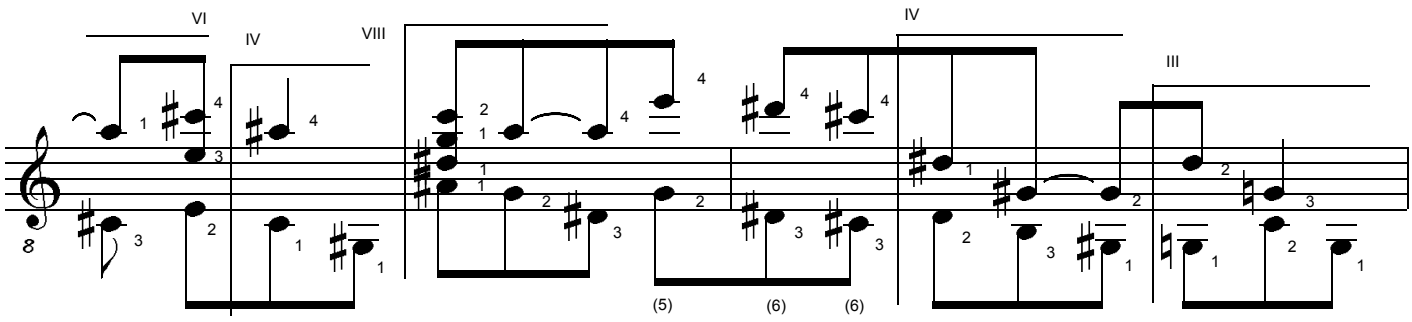

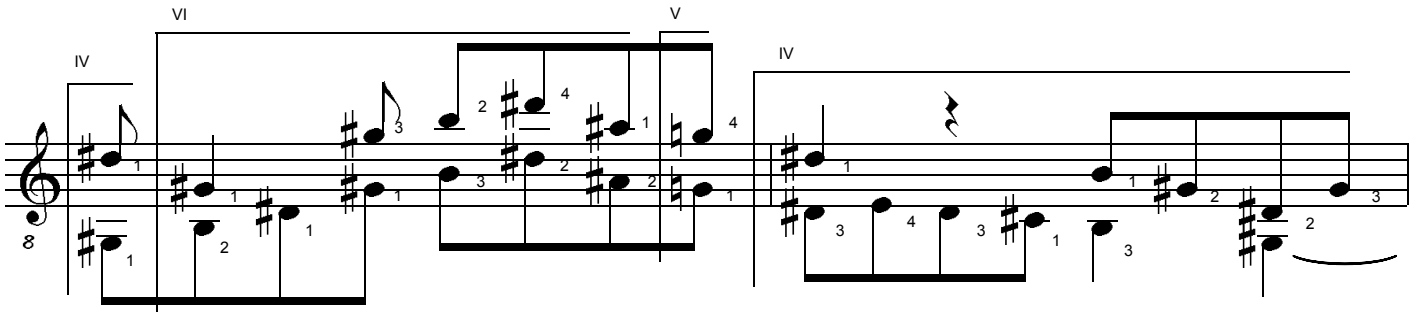

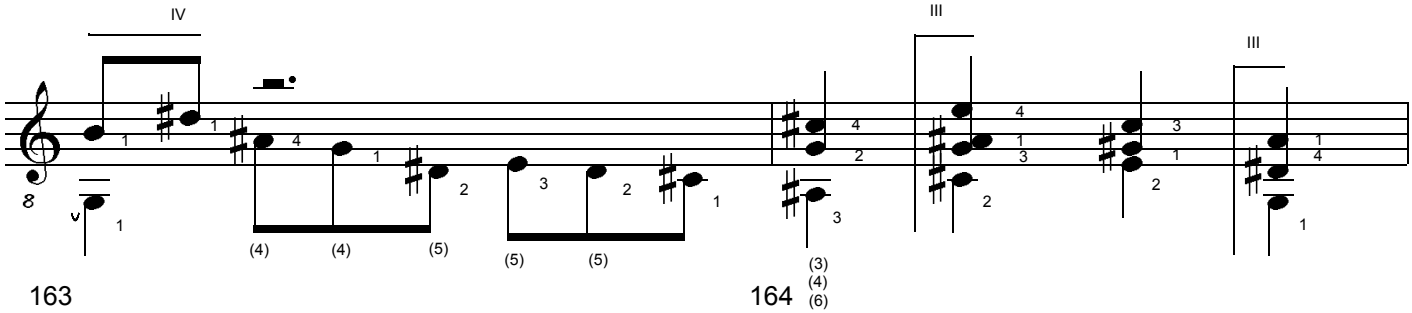

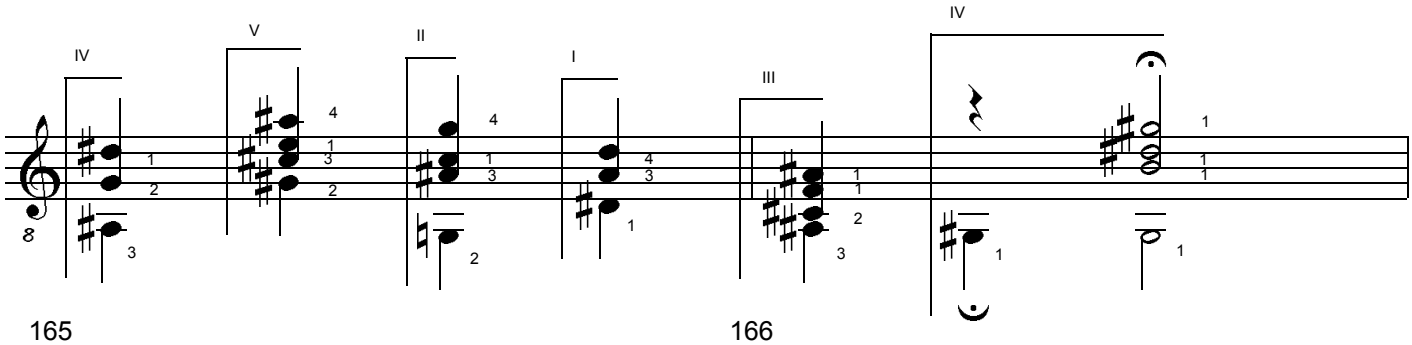

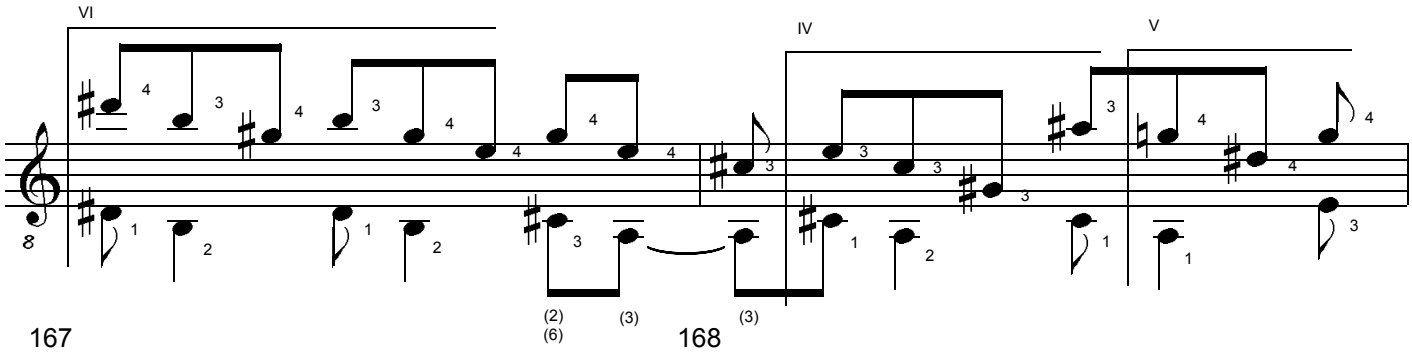

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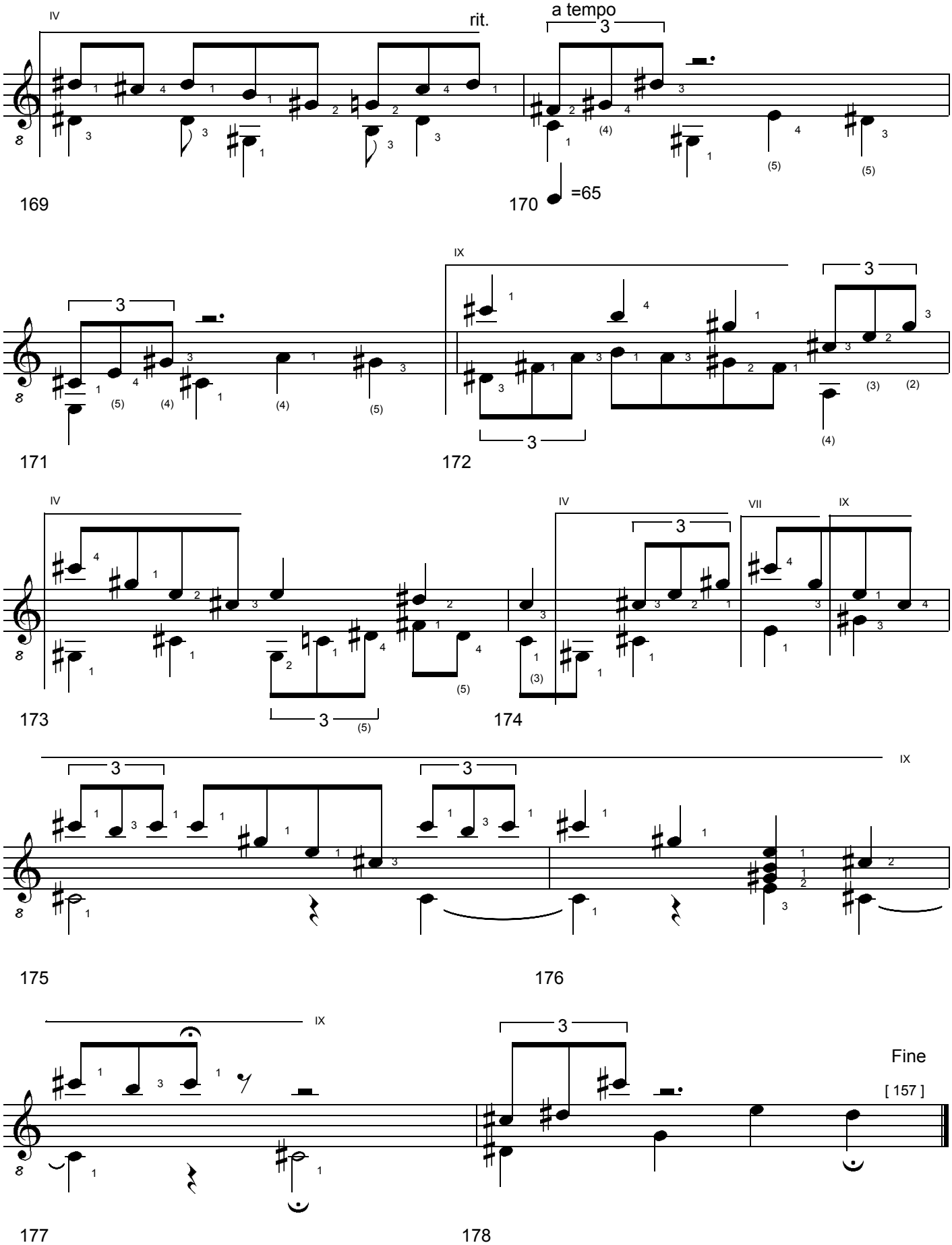

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$C_{(3,x)}$-Klangpaletten

(c) Uwe Warneke, 17.03.2003

Klangwertberechnung:

ceg=c-e(2)+c-g(1)+e-g(3)=6

c cis d	*14*	c e f	*8*
c cis dis	*12*	c e fis	*10*
c cis e	*10*	**C-Dur**	***6***
c cis f	*8*	**C 5+**	***6***
c cis fis	*10*	**am**	***6***
c cis g	*10*	c e ais	*10*
c cis gis	*8*	c e h	*8*
c cis a	*10*	c f fis	*10*
c cis ais	*12*	**C 3+**	***6***
c cis h	*14*	**fm**	***6***
c d dis	*12*	**F-Dur**	***6***
c d e	*10*	**F 3+**	***6***
c d f	*8*	c f h	*10*
c d fis	*10*	c fis g	*10*
G 3+	***6***	c fis gis	*10*
c d gis	*10*	c fis a	*10*
c d a	*8*	c fis ais	*10*
c d ais	*10*	c fis h	*10*
c d h	*12*	c g gis	*8*
c dis e	*10*	c g a	*8*
c dis f	*8*	c g ais	*8*
c dis fis	*10*	c g h	*8*
cm	***6***	c gis a	*10*
Gis-Dur	***6***	c gis ais	*10*
c dis a	*10*	c gis h	*10*
c dis ais	*8*	c a ais	*12*
c dis h	*10*	c a h	*12*
		c ais h	*14*

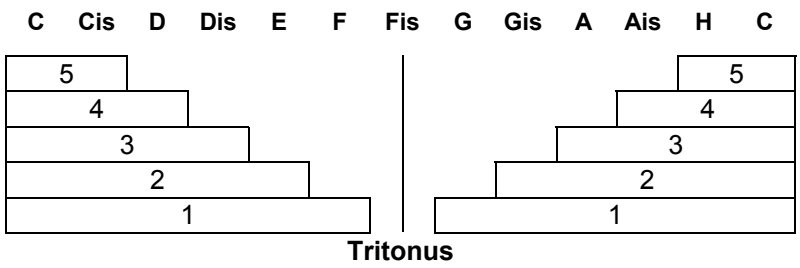
Die 10 Dreiklänge der
C(3,6)-Palette

C	+	**D**	+	**G**
C	+	**Dis**	+	**G / Gis**
C	+	**E**	+	**G / Gis / A**
C	+	**F**	+	**G / Gis / A / Ais**

G 3+			
cm	**Gis**		
C	**C 5+**	**am**	
C 3+	**fm**	**F**	**F 3+**

Die C(3,6)-Palette und ihr Tritonus Fis

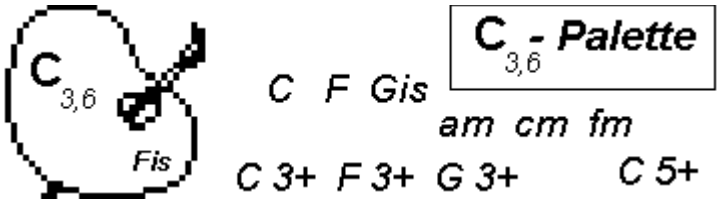
In keinem der zehn C(3,6)-Palette-**Drei**klängen mit dem Klangwert **6** (oder aber in den zugehörigen Tonleitern) gibt es die Note Fis. Fis ist Tritonus der C(3,6)-Palette.

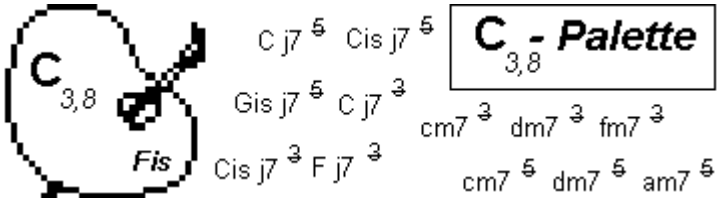


Tritonus

Intervall	Dissonanzfaktor
C - Cis	5
C - H	5
C - D	4
C - Ais	4
C - Dis	3
C - A	3
C - E	2
C - Gis	2
C – F	1
C - G	1
C - Fis	4 **(Tritonus)**

5 = scharfe Dissonanz
4 = milde Dissonanz
3 = leichte Dissonanz
2 = unvollkommene Konsonanz
1 = vollkommene Konsonanz





Konstanter Klangwert

Mit dem Tonmaterial **C E Fis Ais** kann in jeder Dreiklang-Kombination der vier Töne der **einheitliche Klangwert 10** erzeugt werden.

LAPISLAZULI

Concert Study in five movements for Solo Guitar

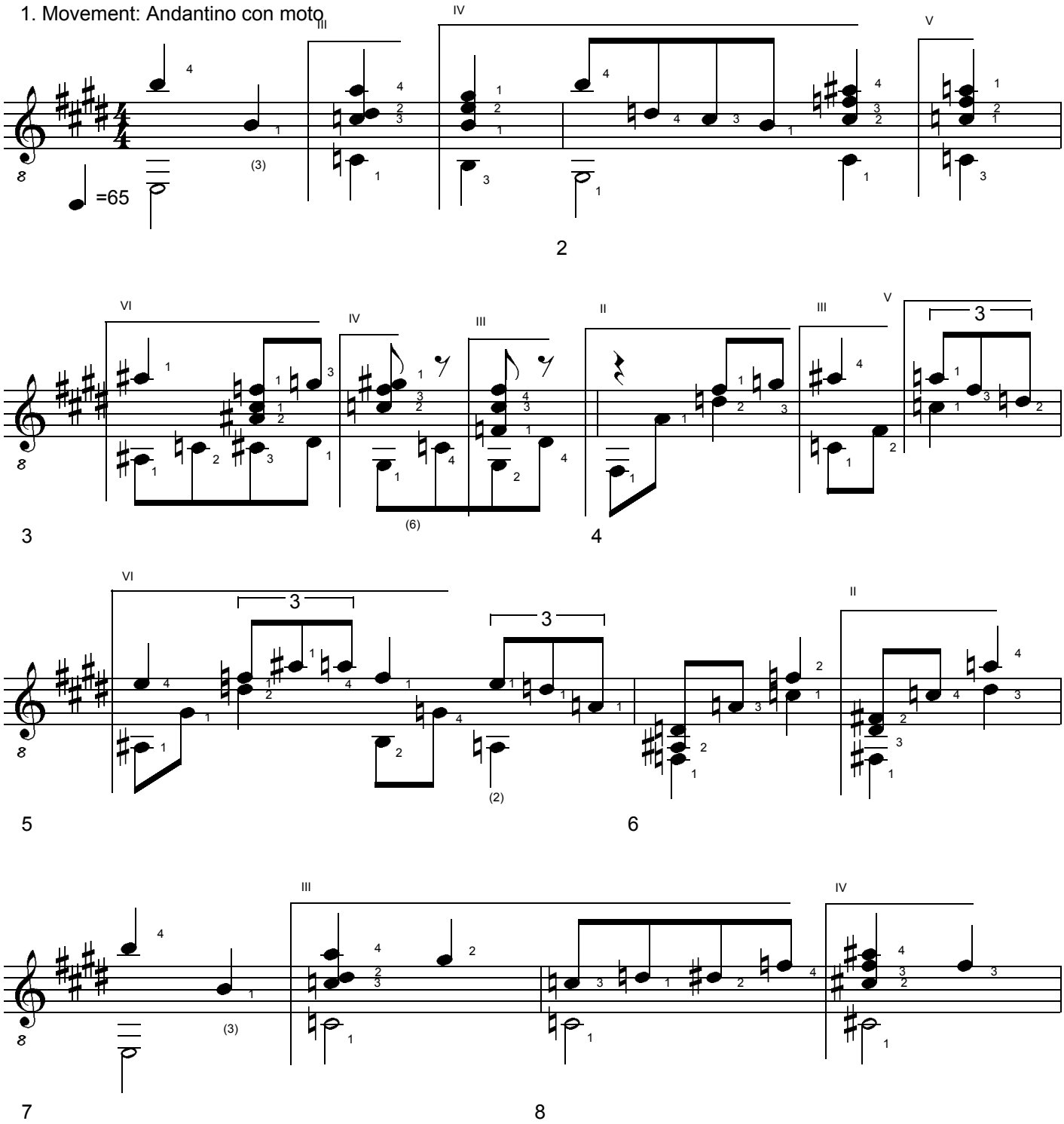
by Uwe Warneke

LAPISLAZULI

Study for Classical Guitar

Uwe Warneke
op.48

1. Movement: Andantino con moto



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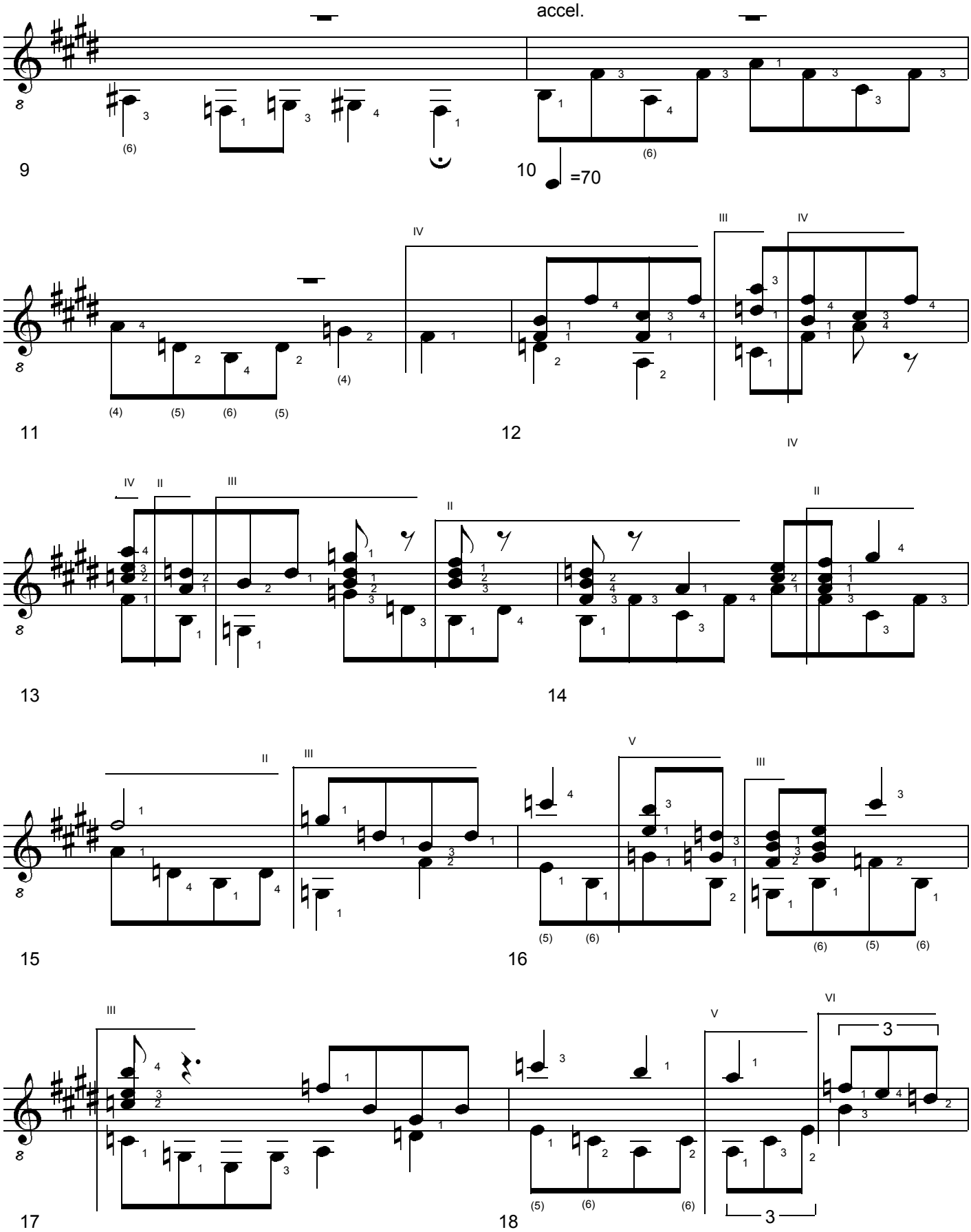

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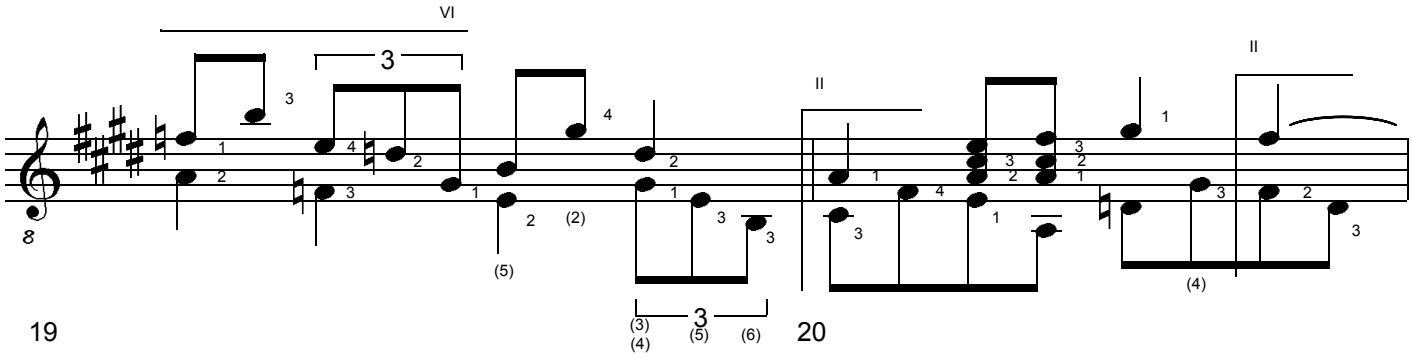

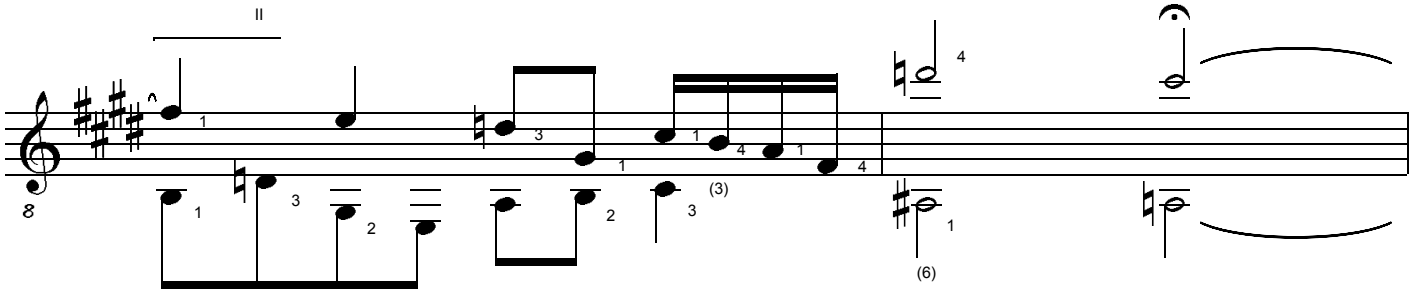

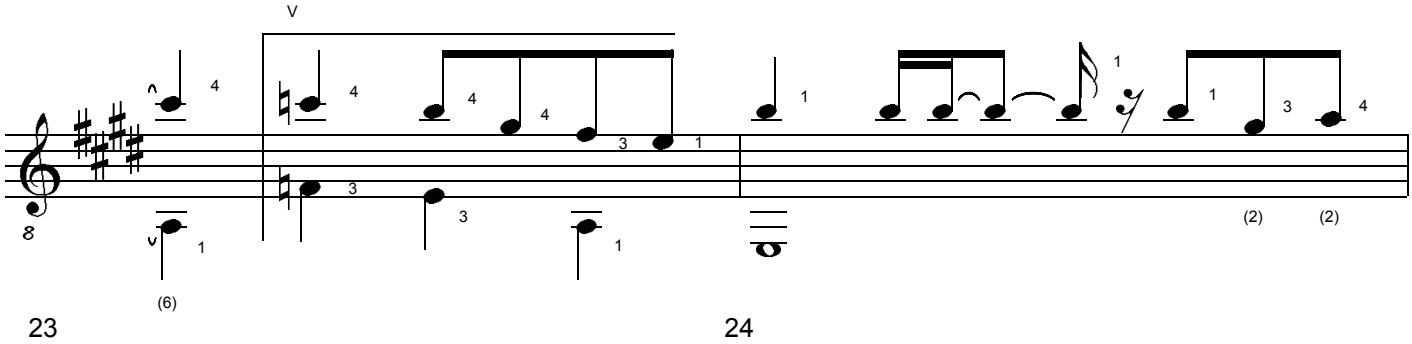

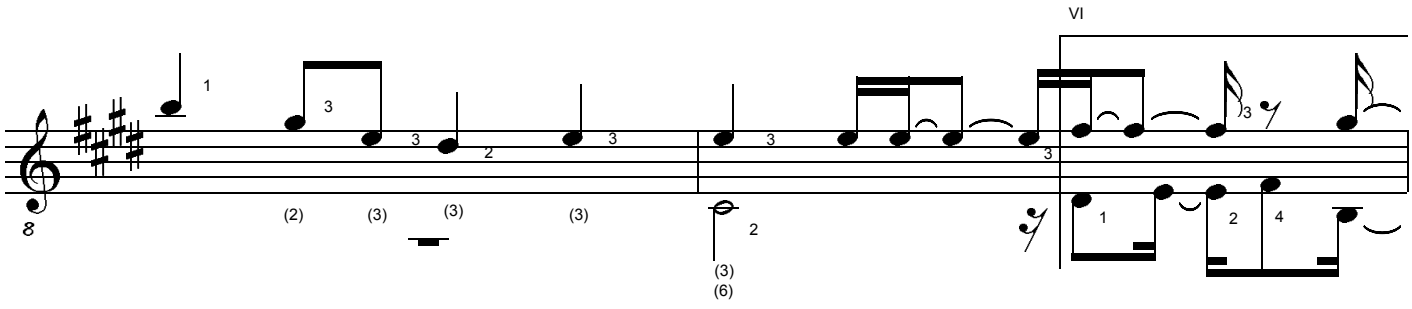

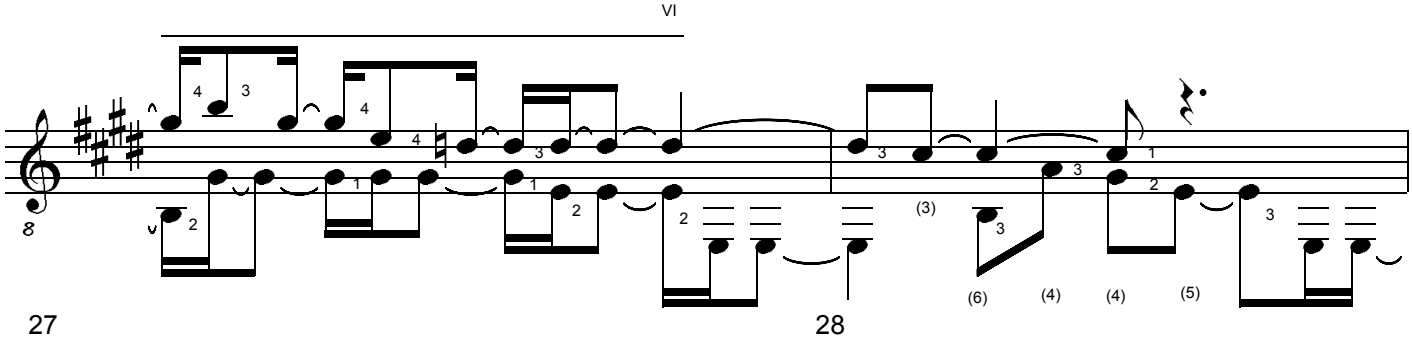

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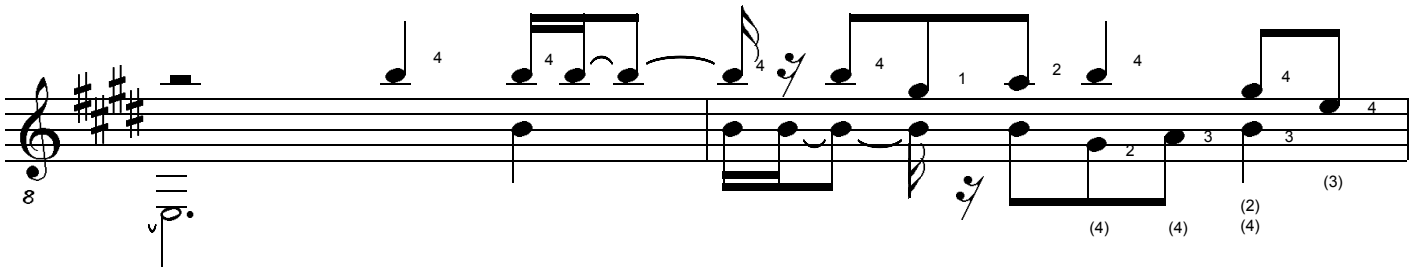

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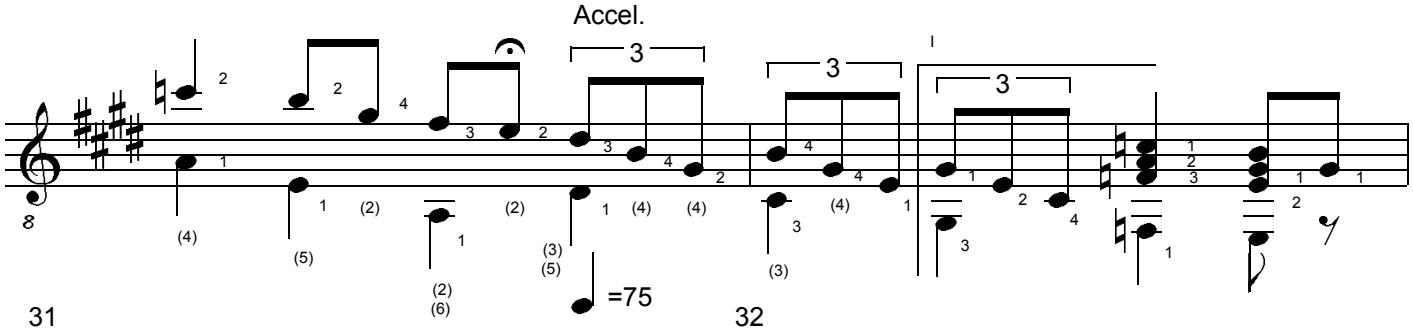

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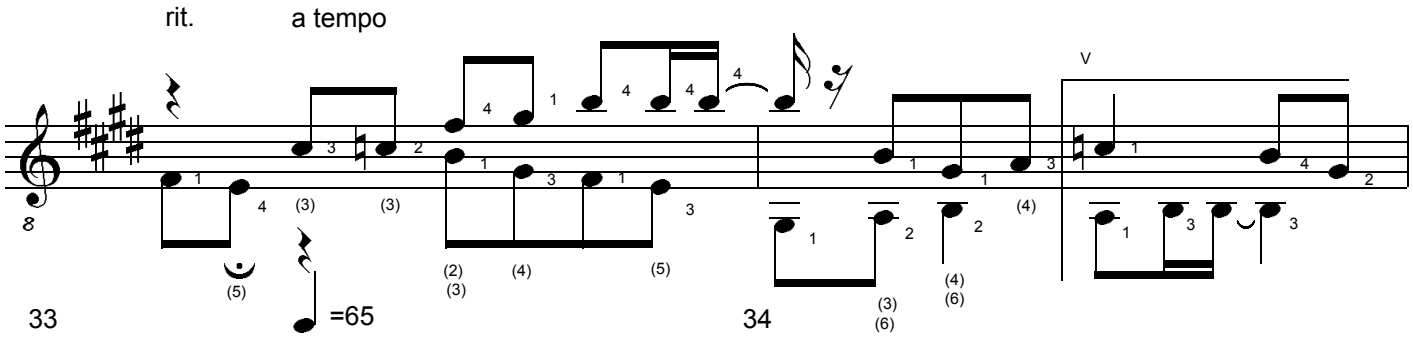

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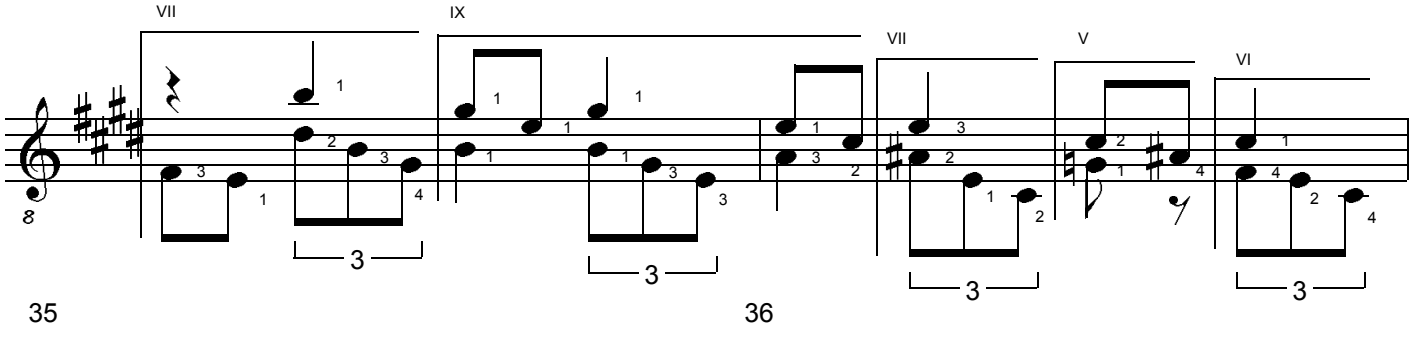

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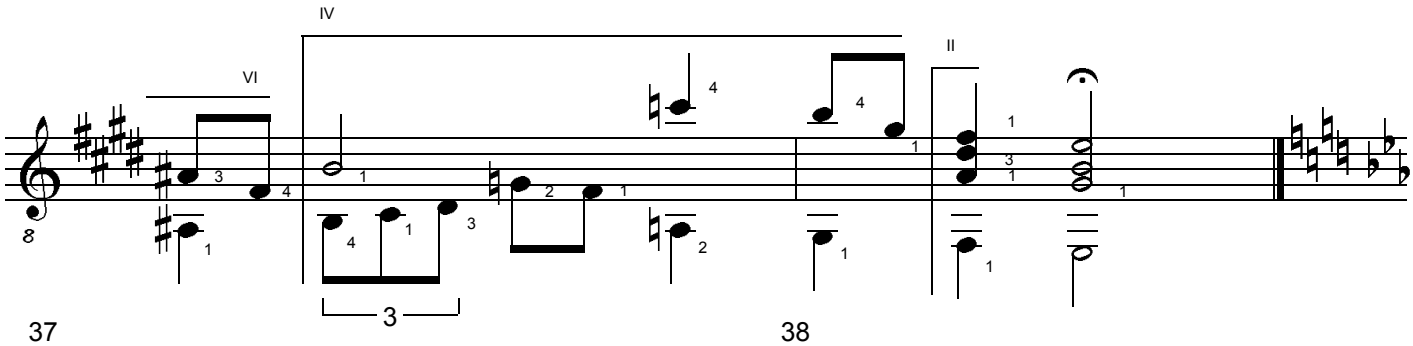

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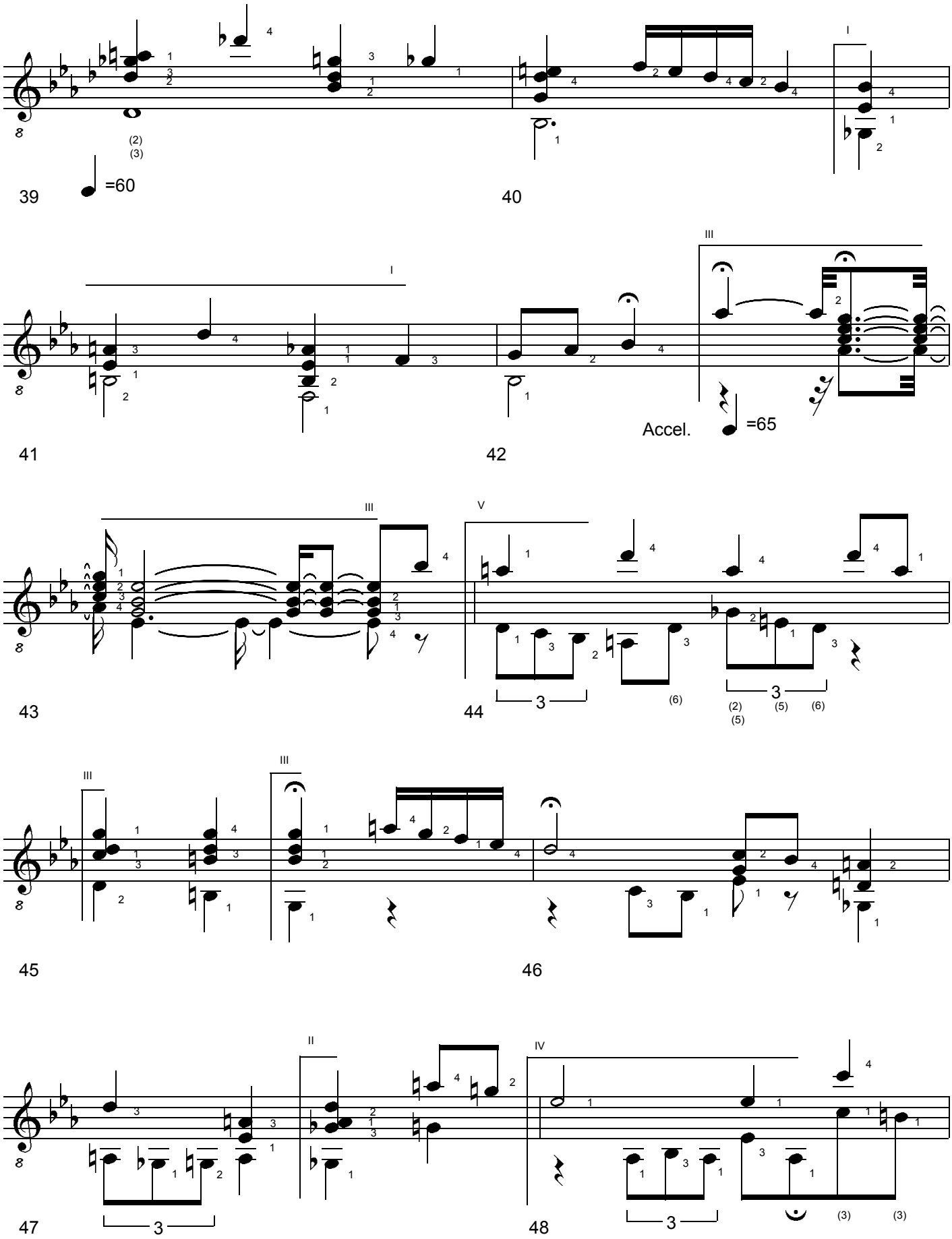
2. Movement: Andante



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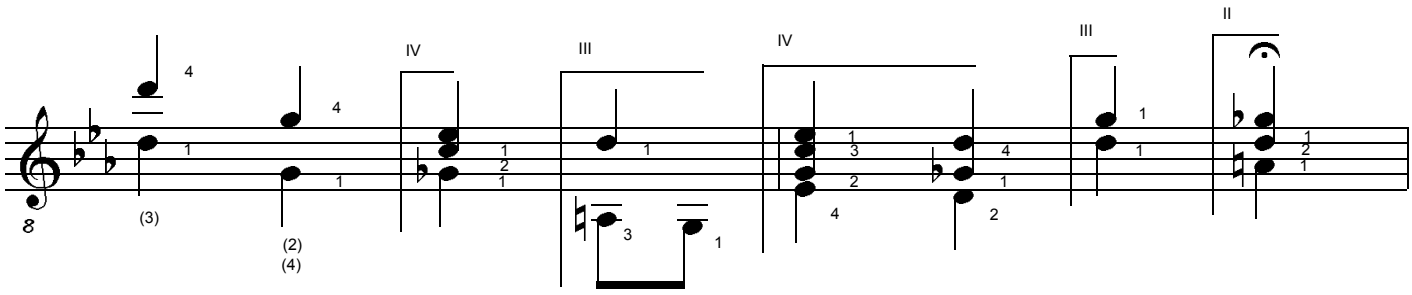

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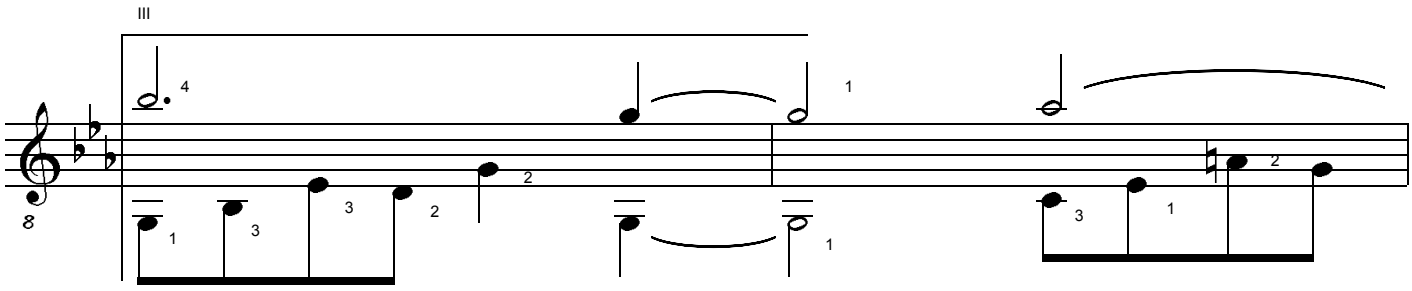

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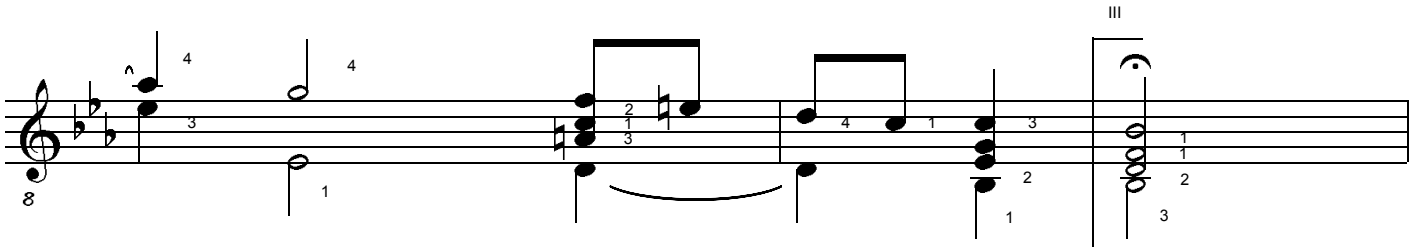

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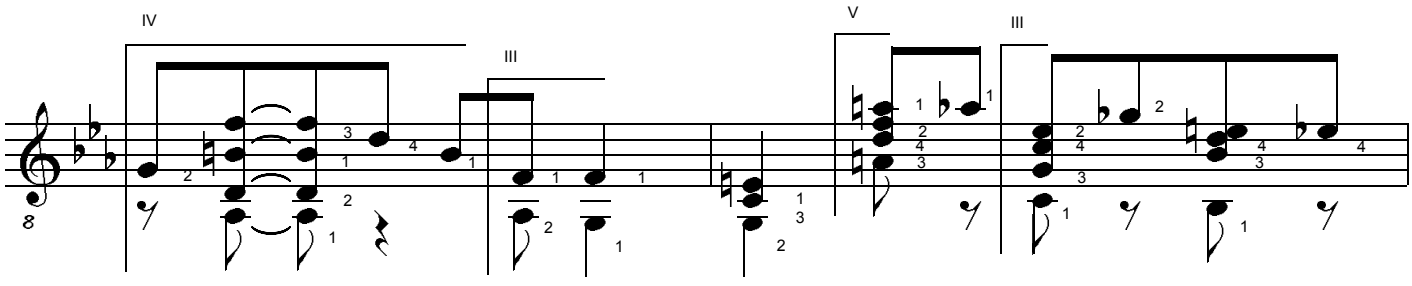

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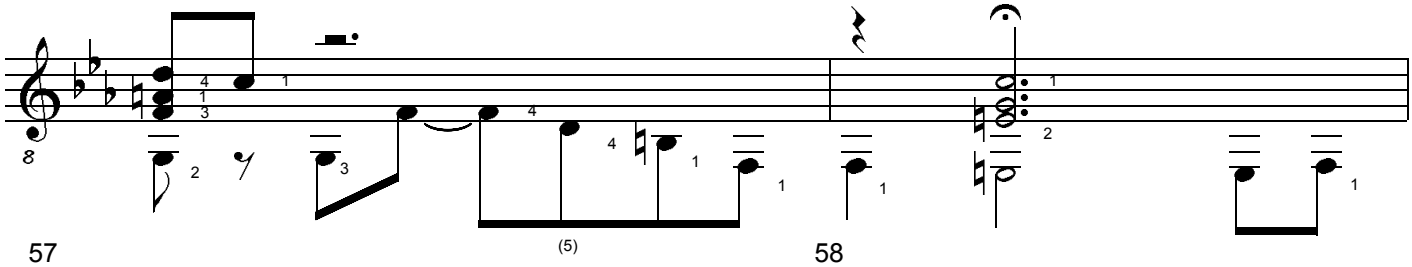

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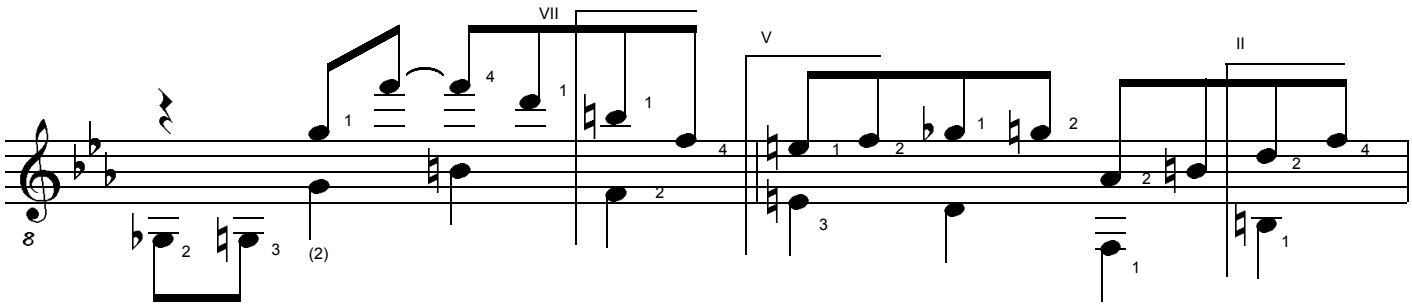

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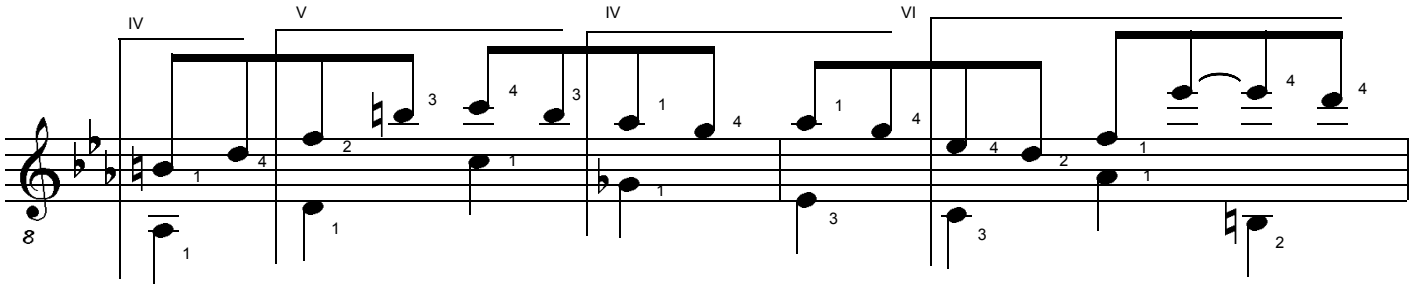

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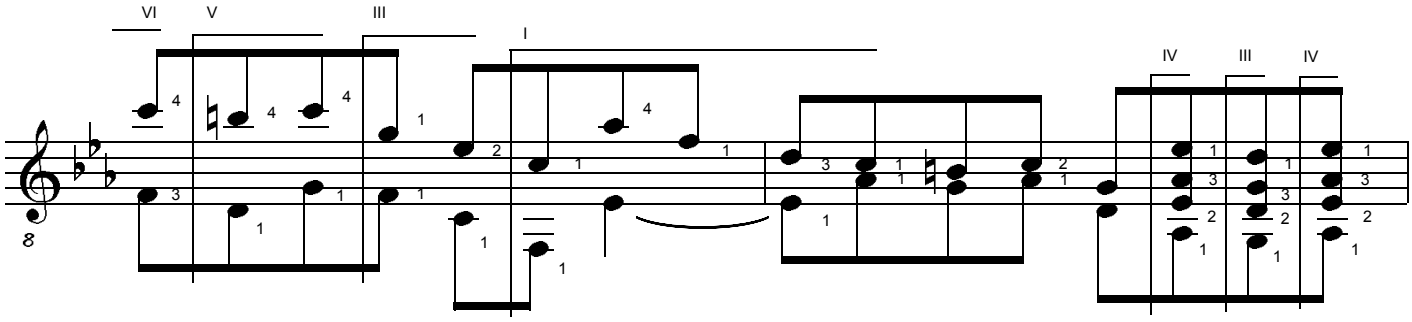

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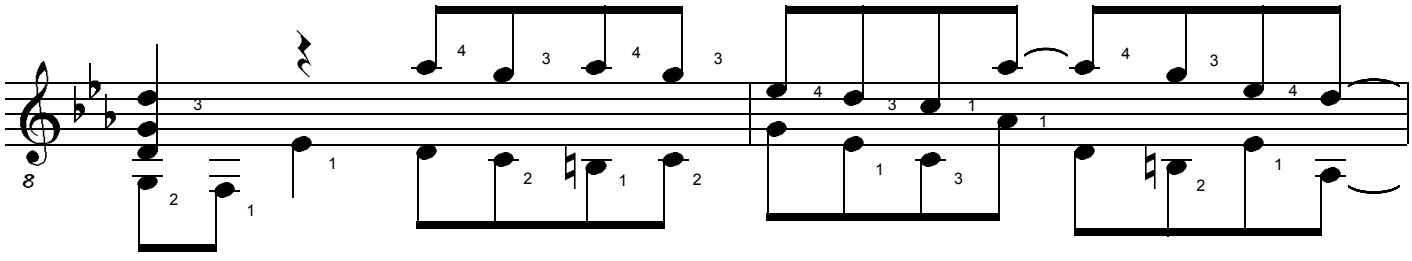

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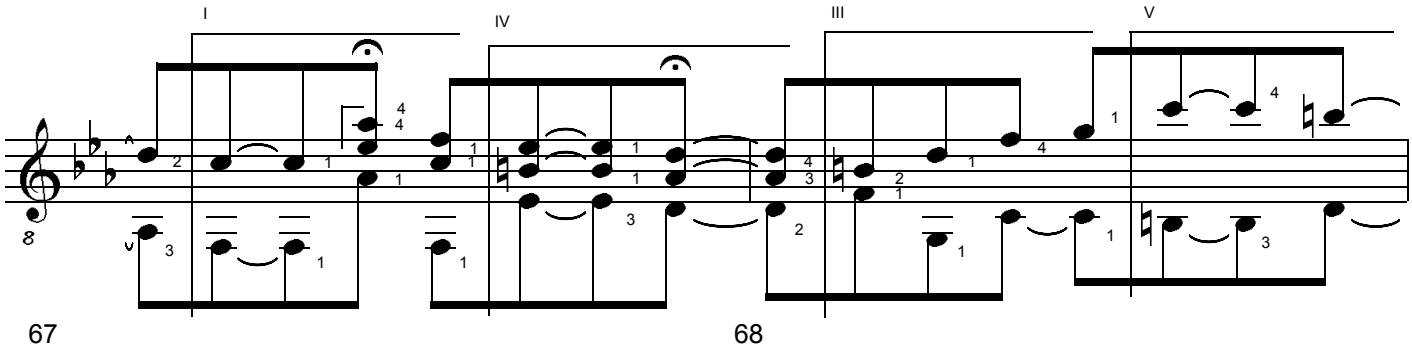

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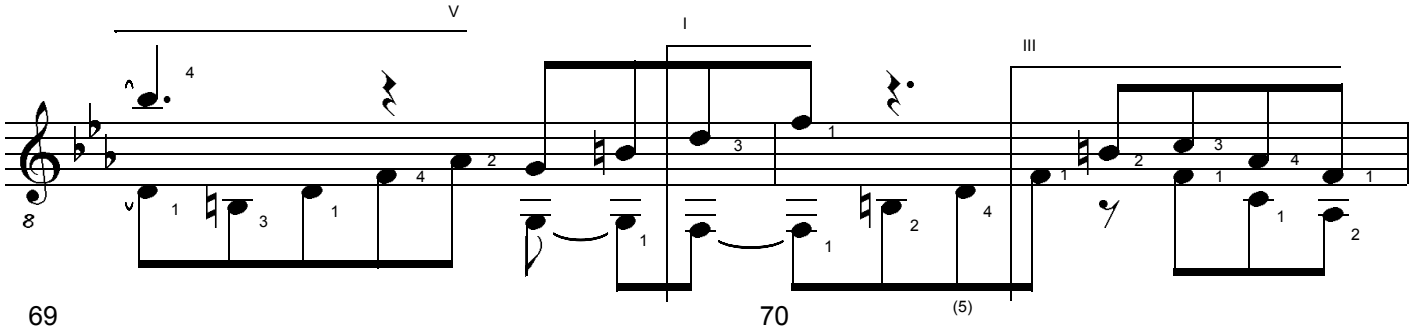

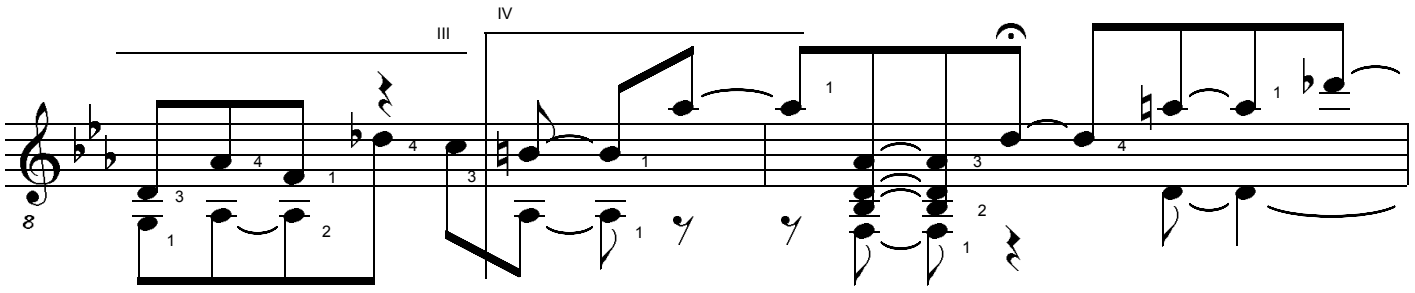

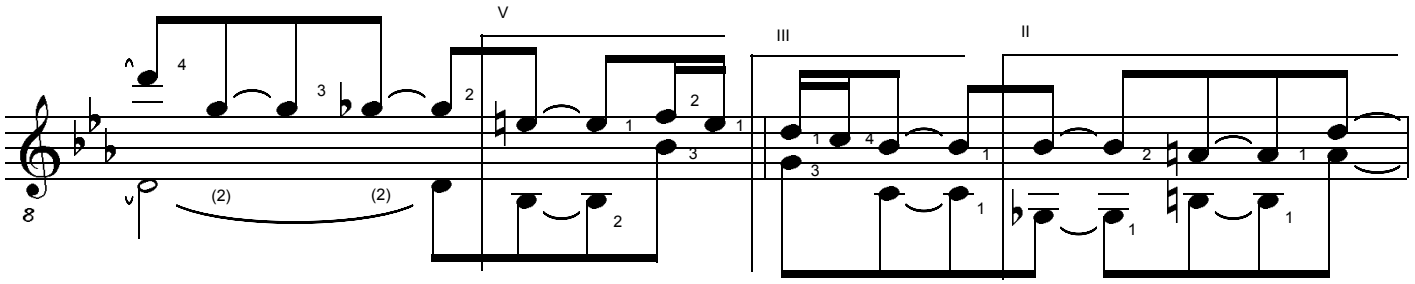

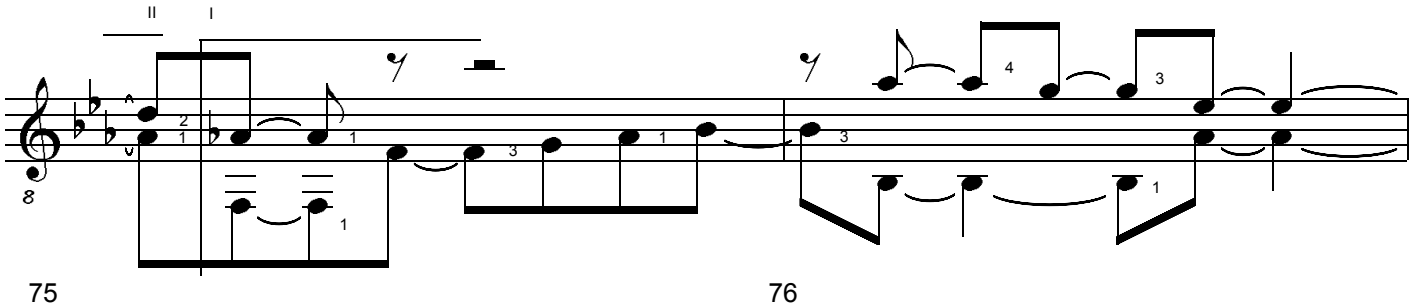

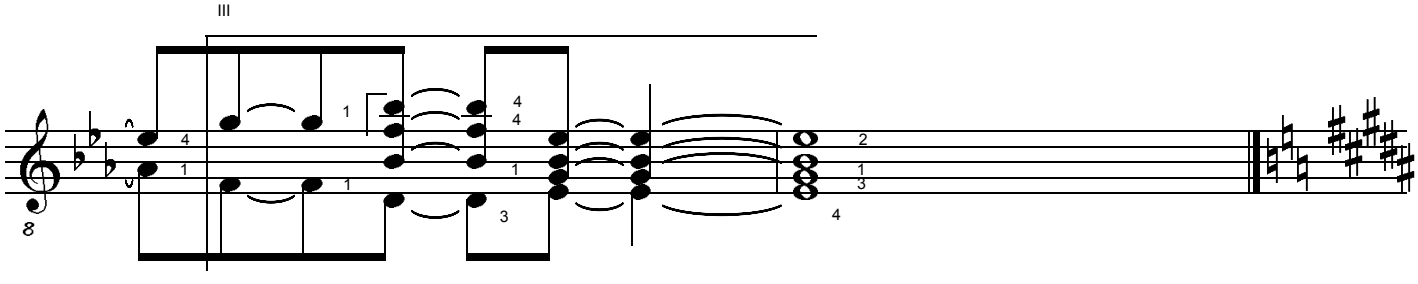

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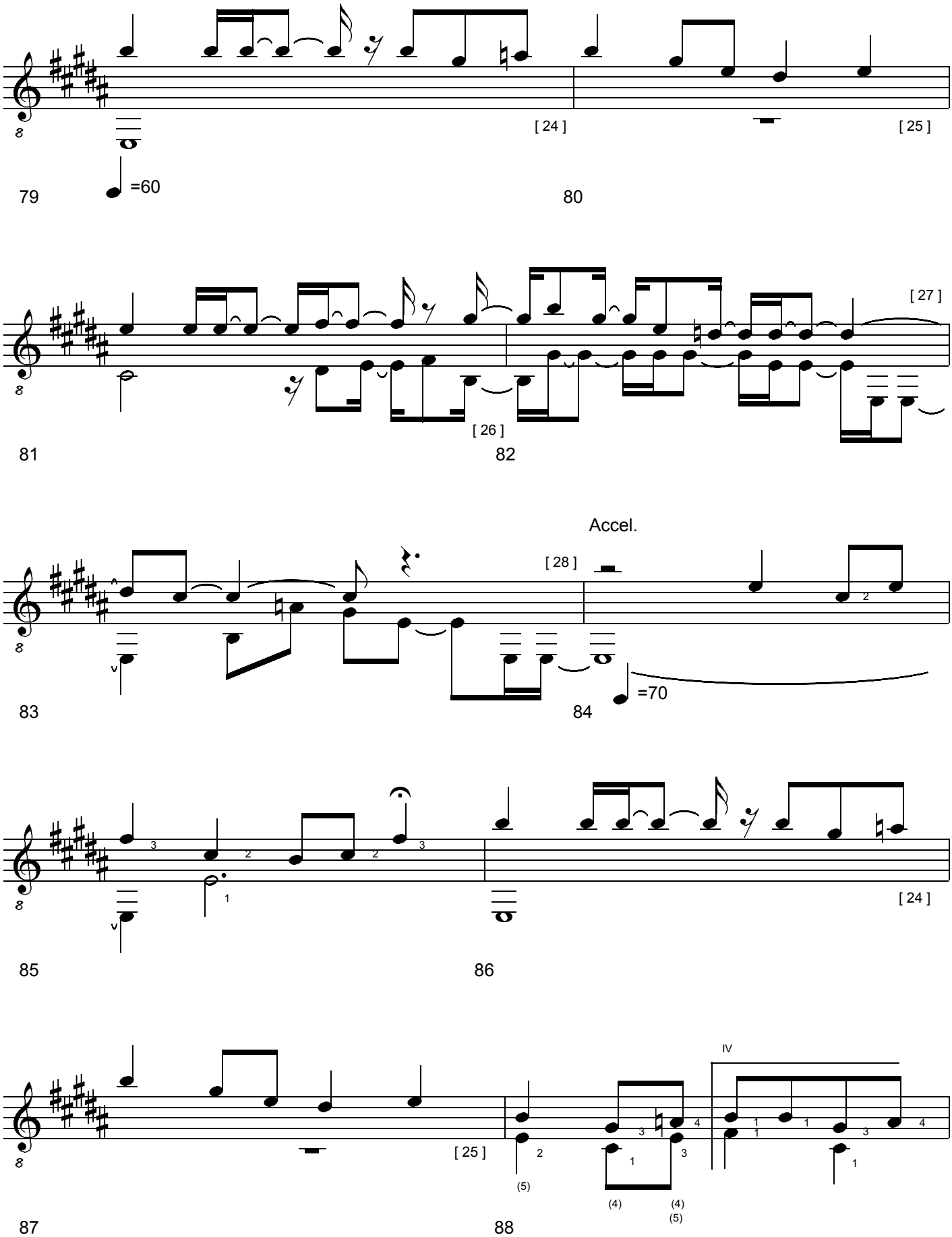
3. Movement: Andantino con fuoco



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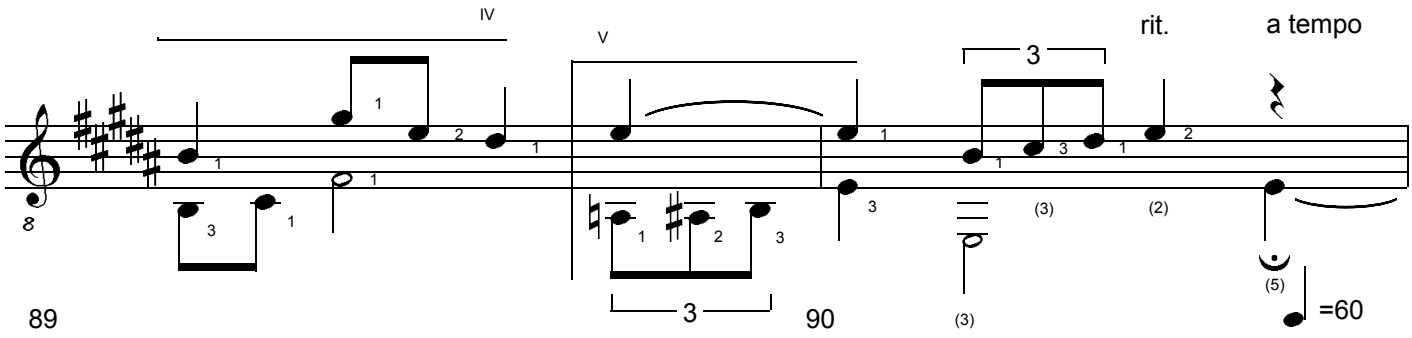

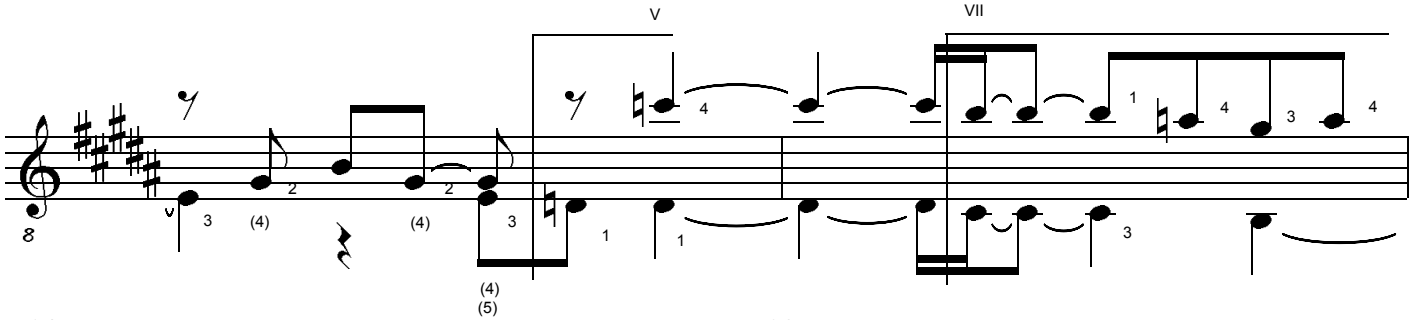

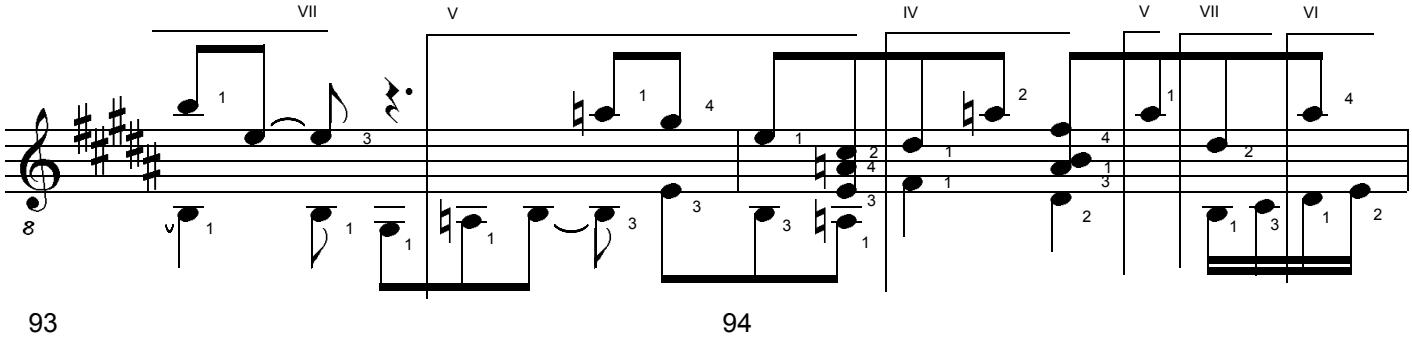

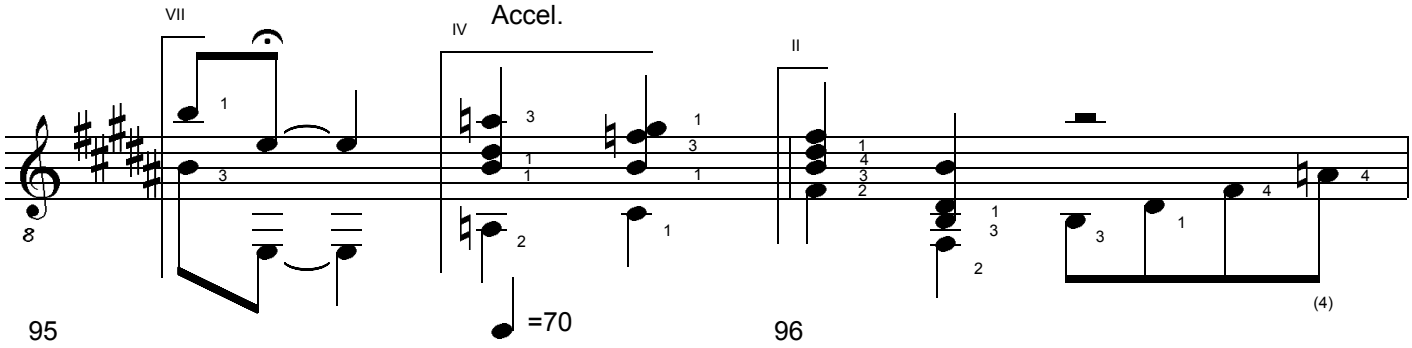

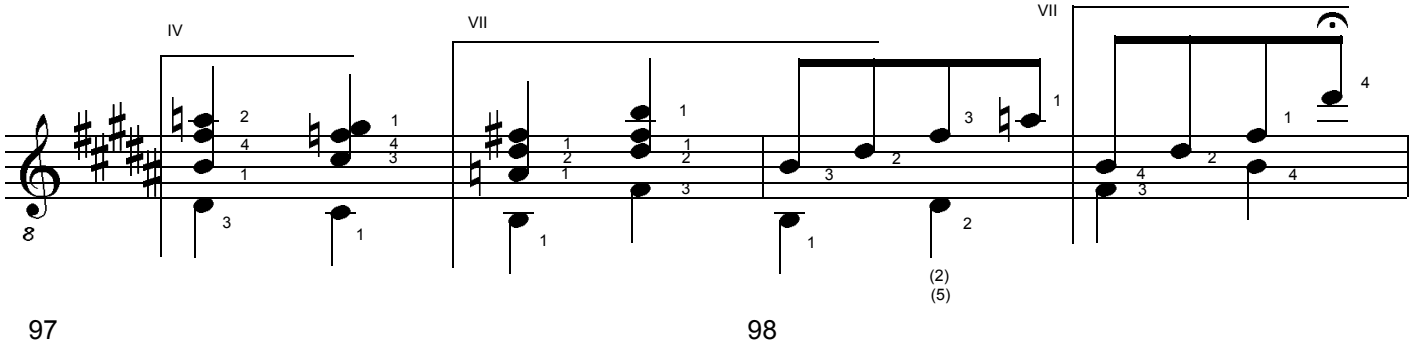

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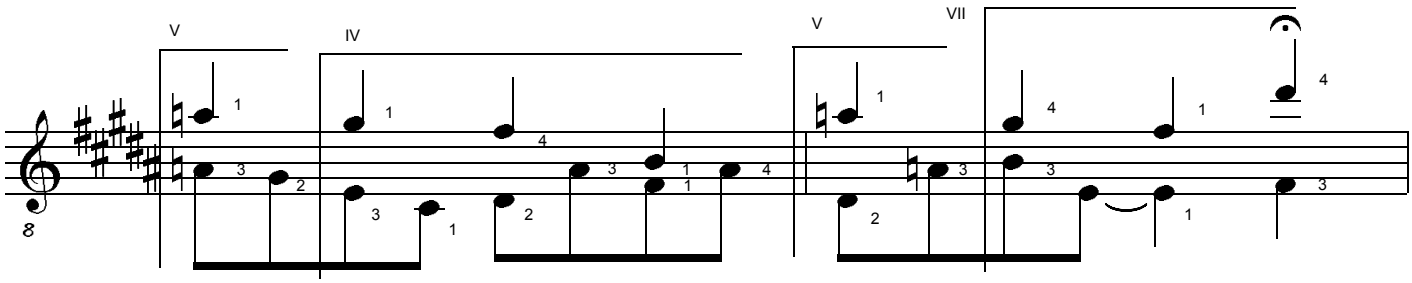

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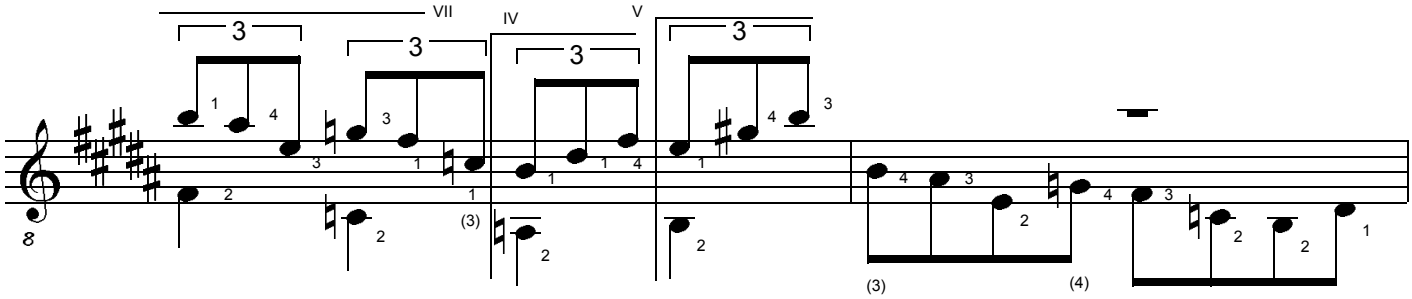

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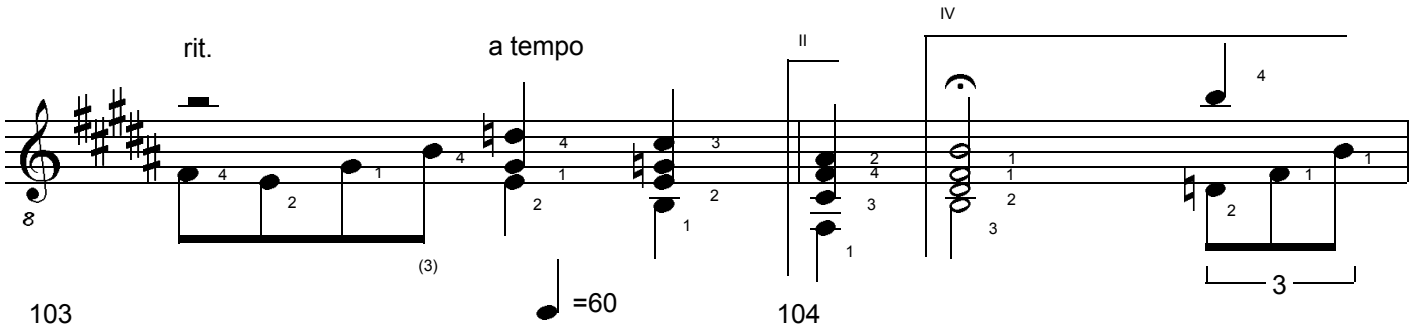

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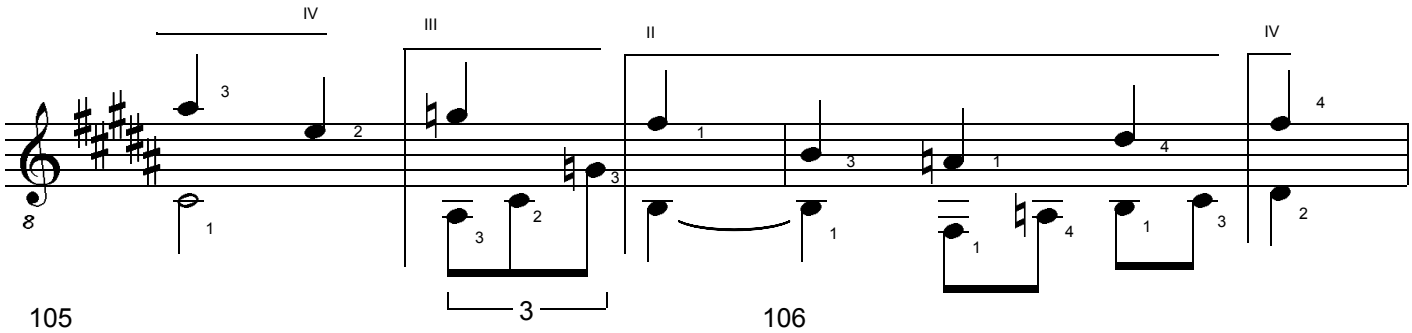

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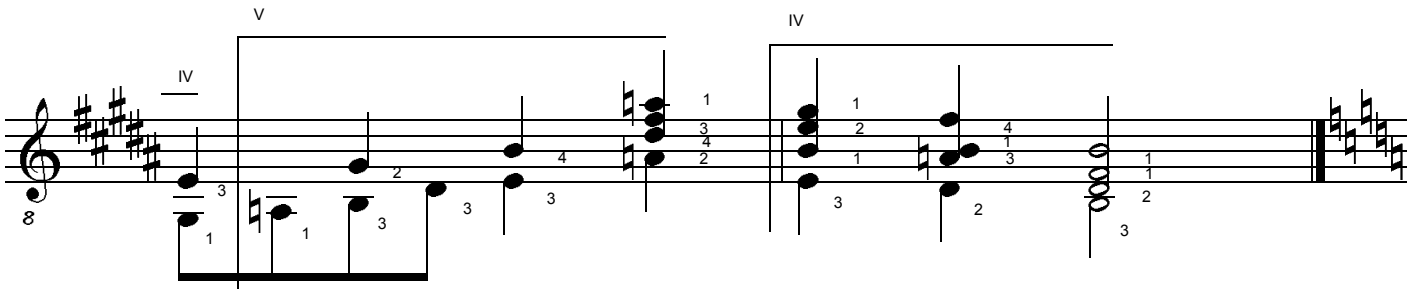

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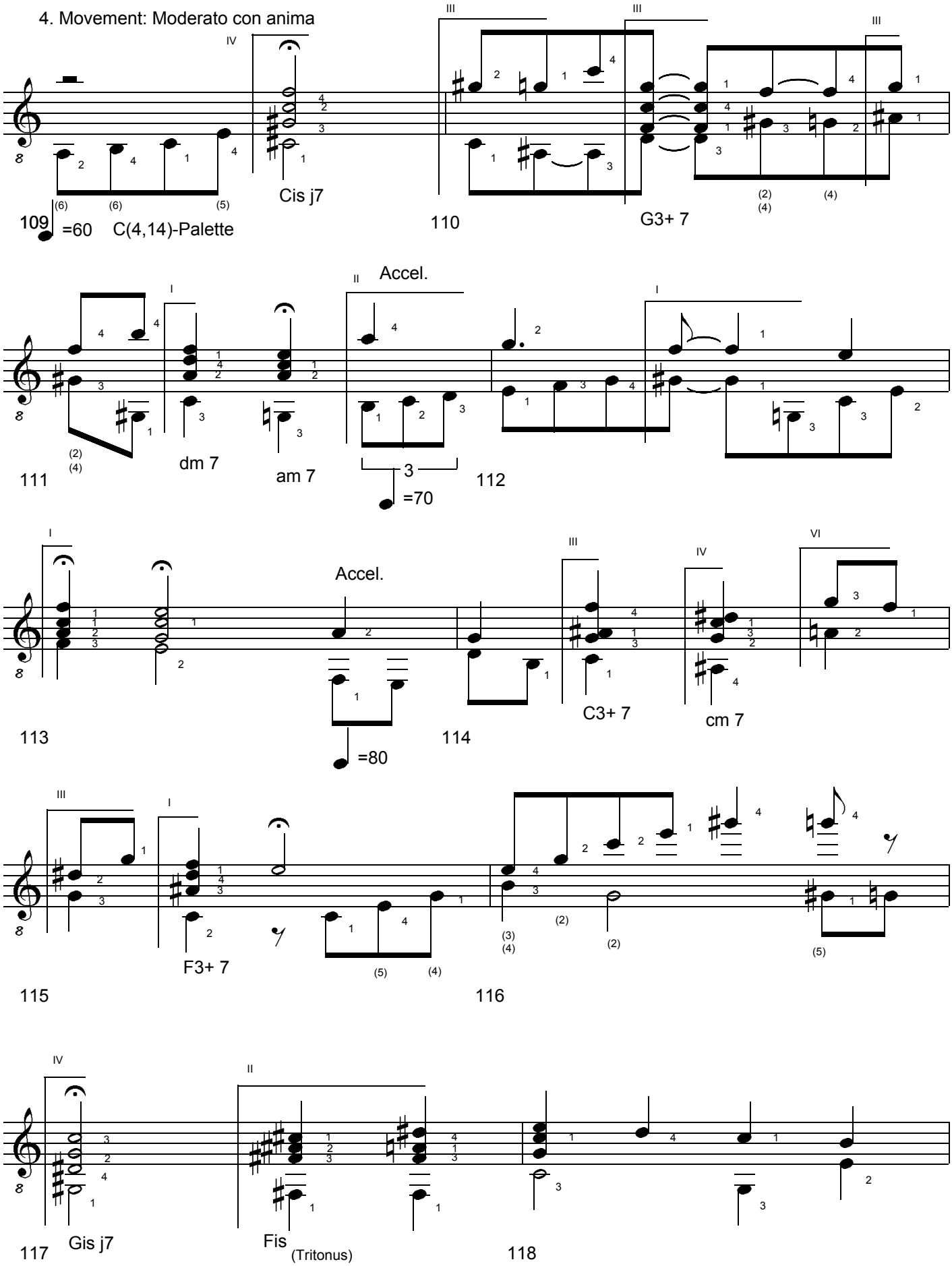

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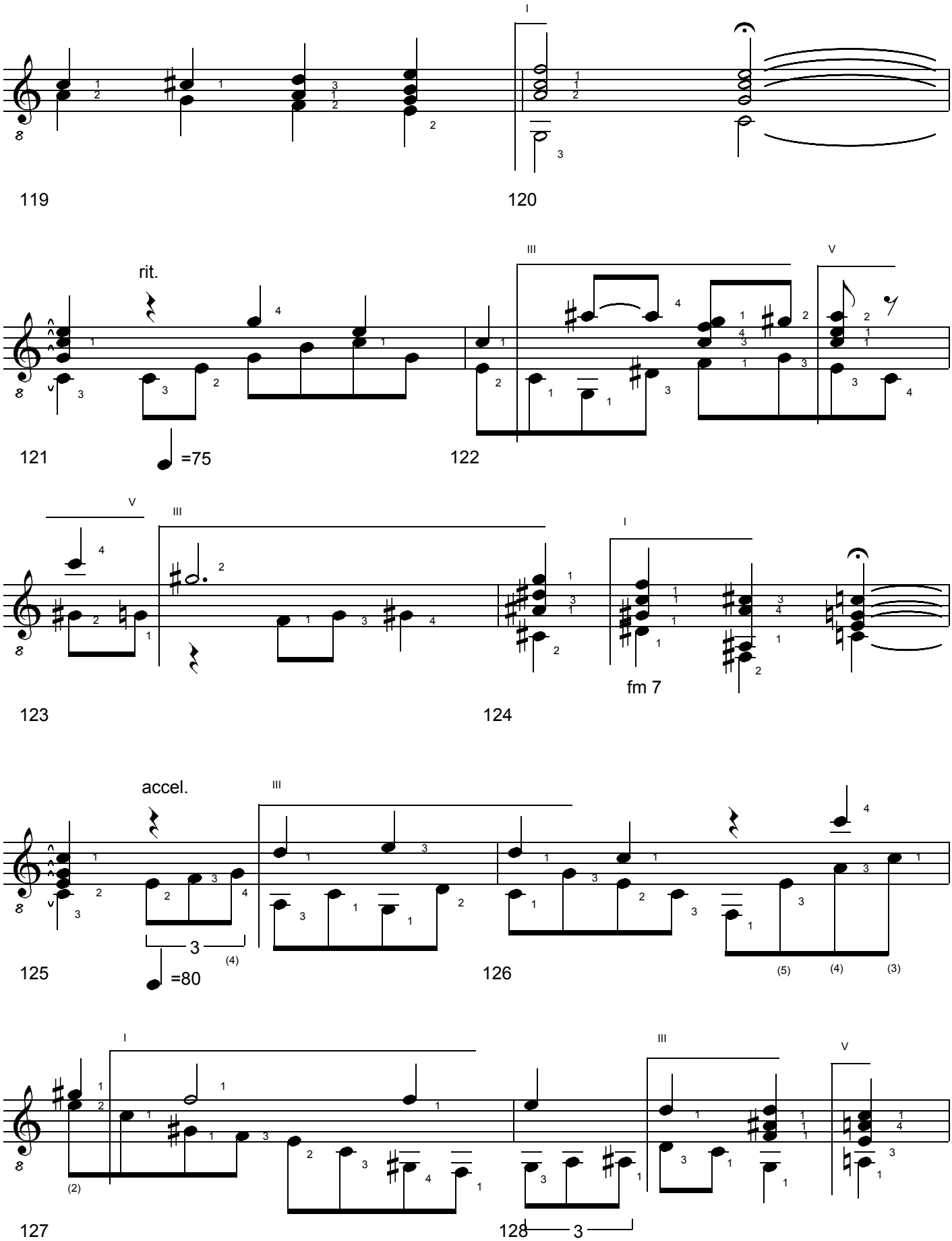

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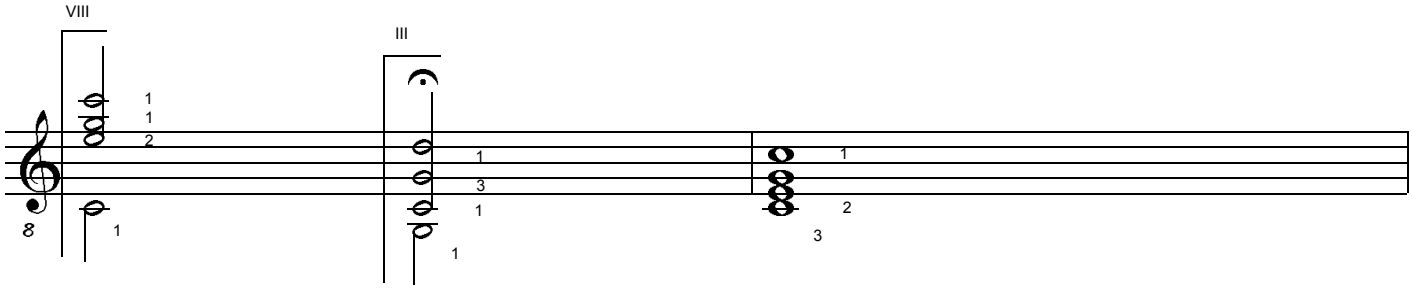

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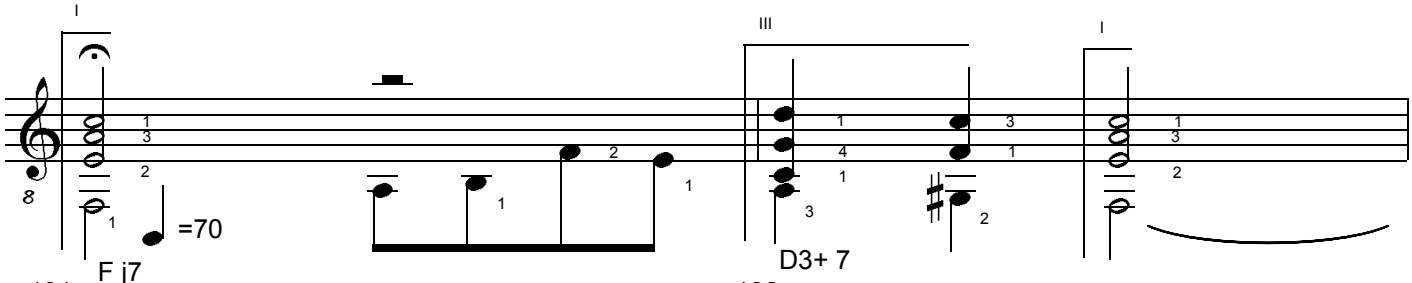

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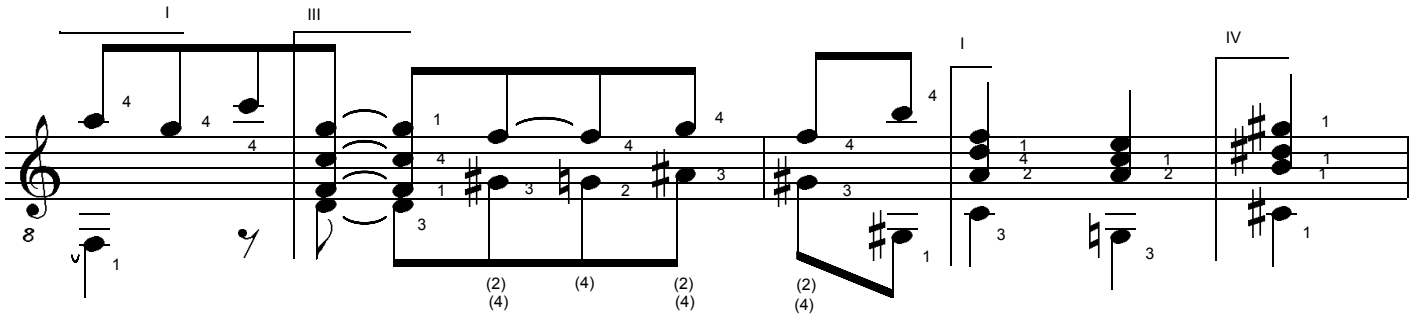

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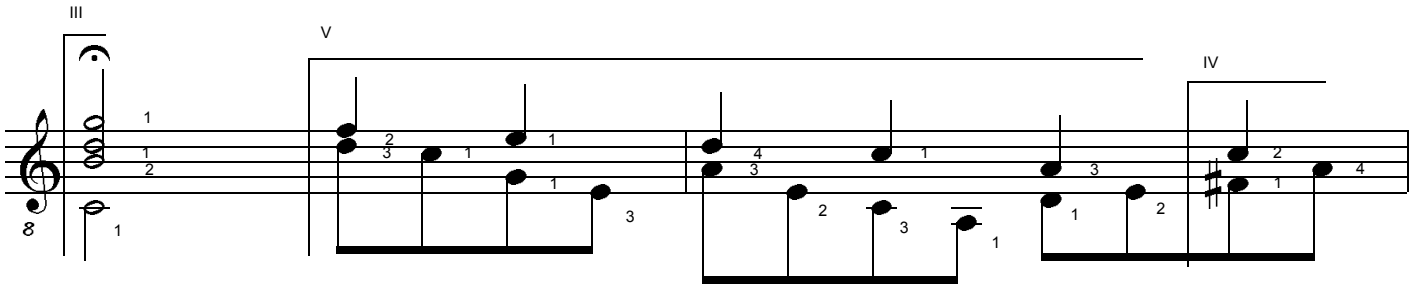

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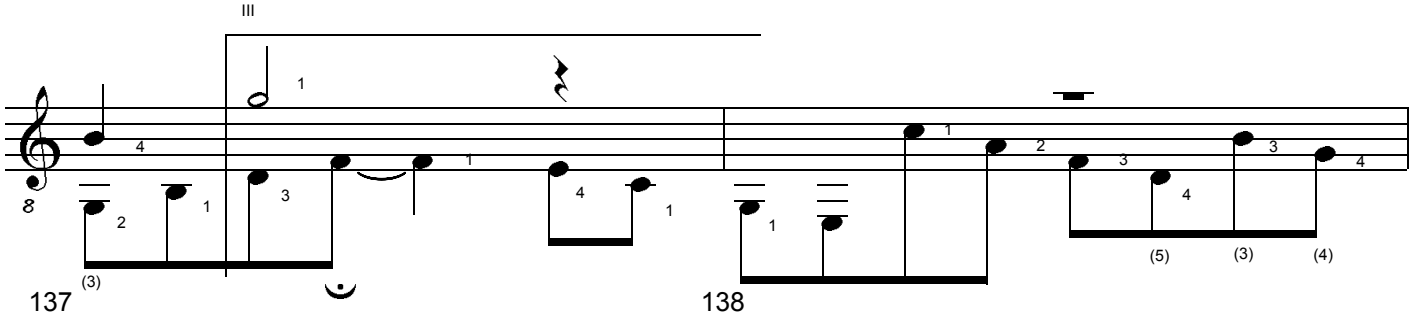

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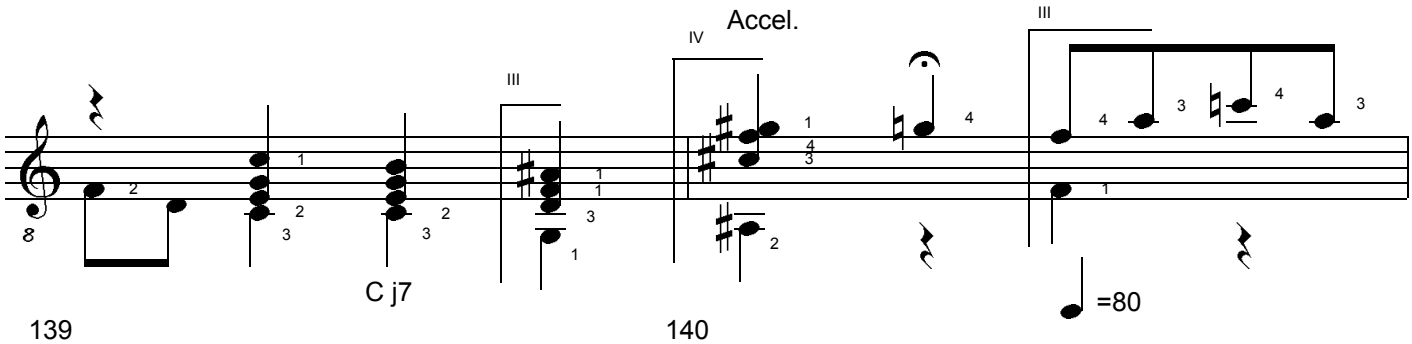

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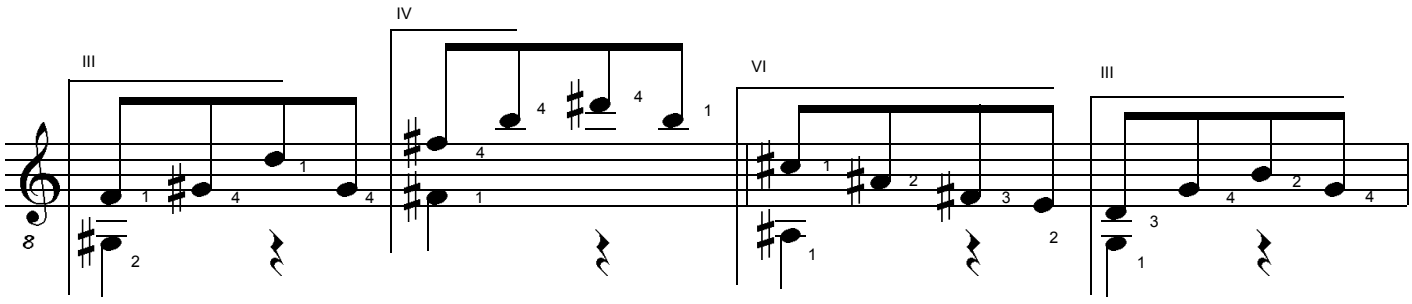

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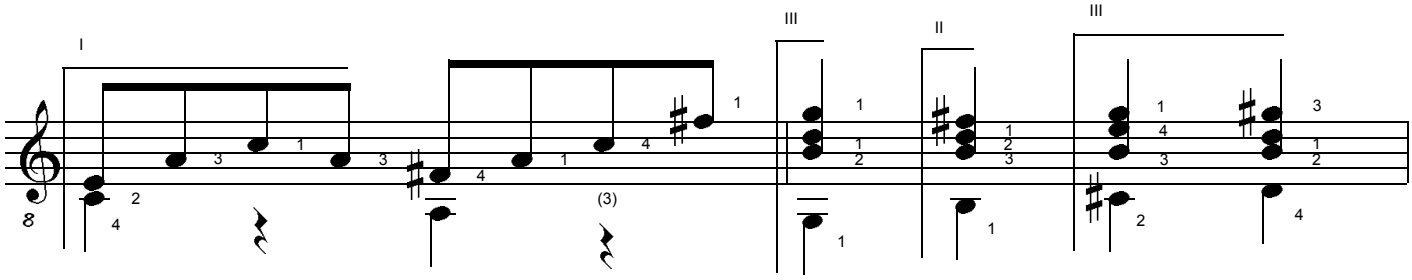

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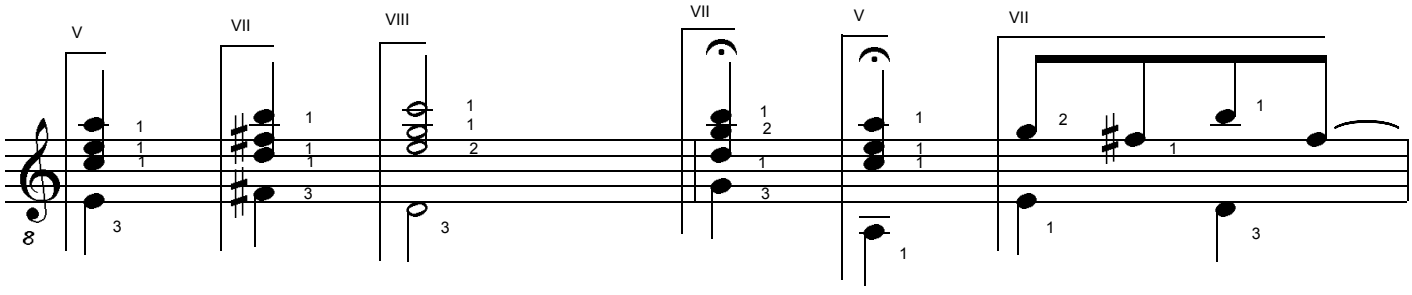

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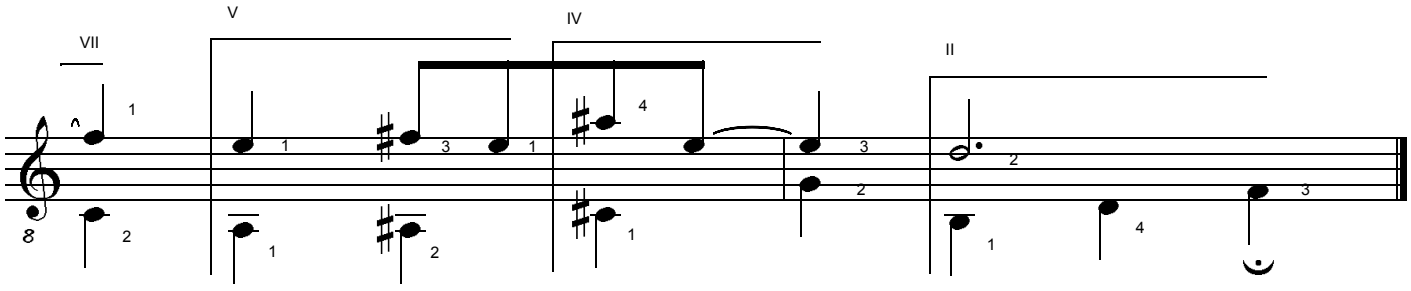

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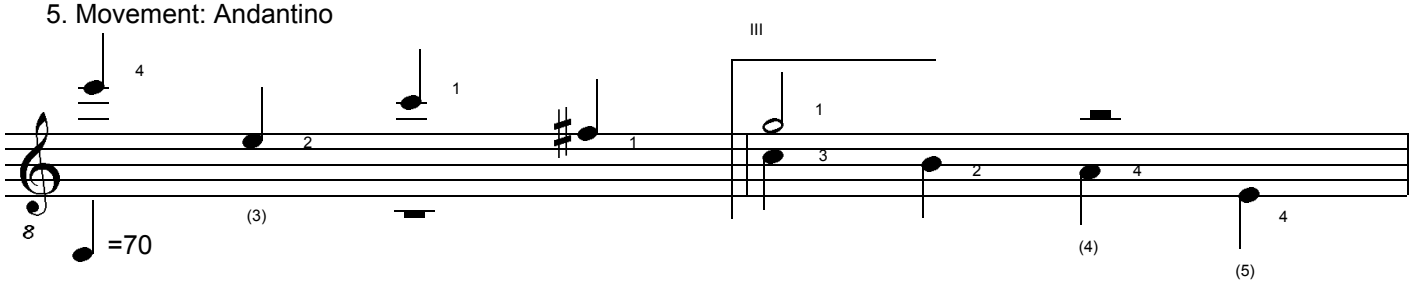
5. Movement: Andantino



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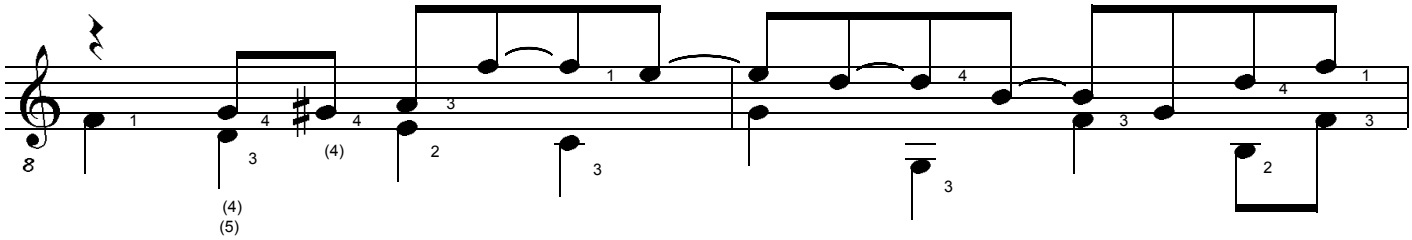

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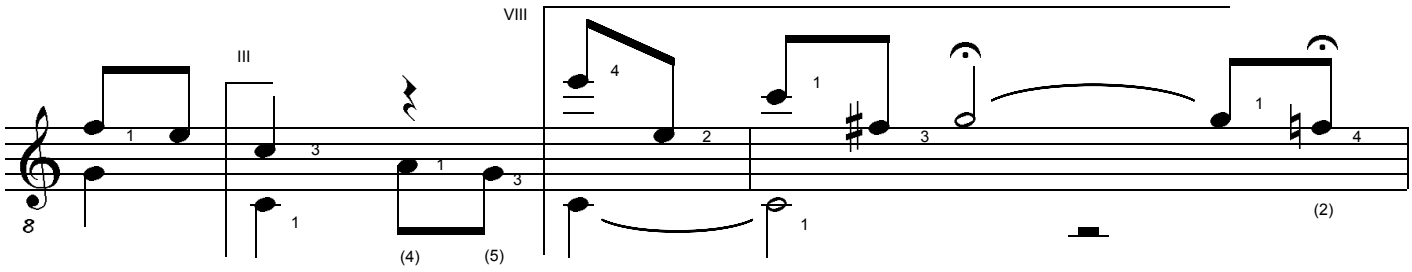

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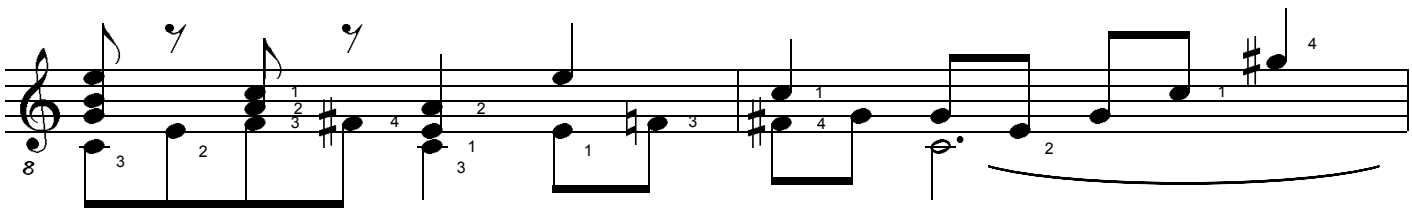

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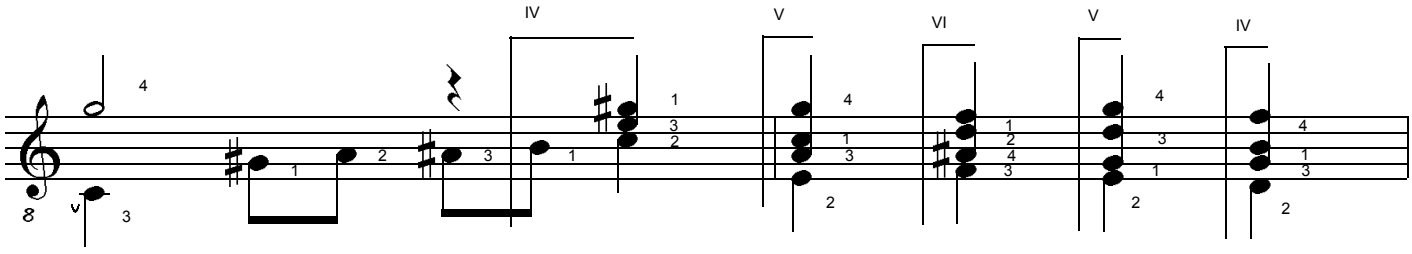

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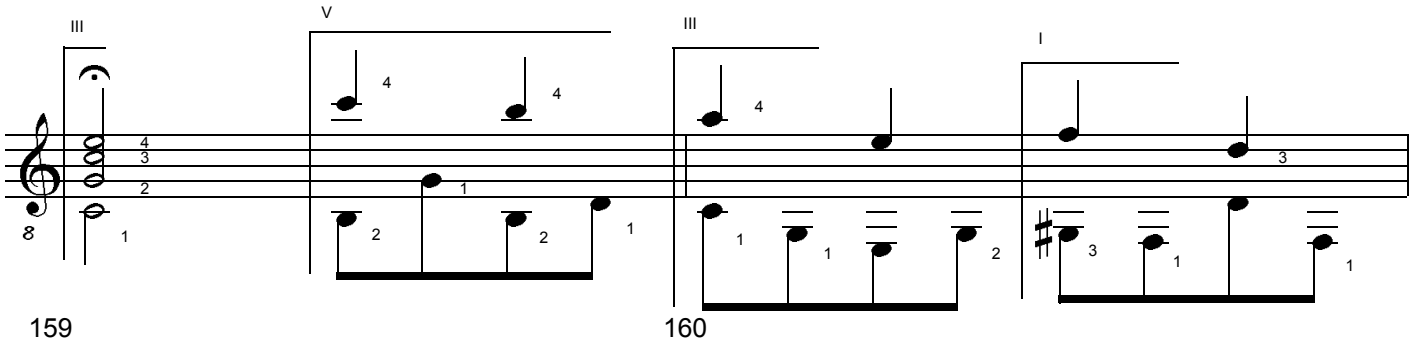

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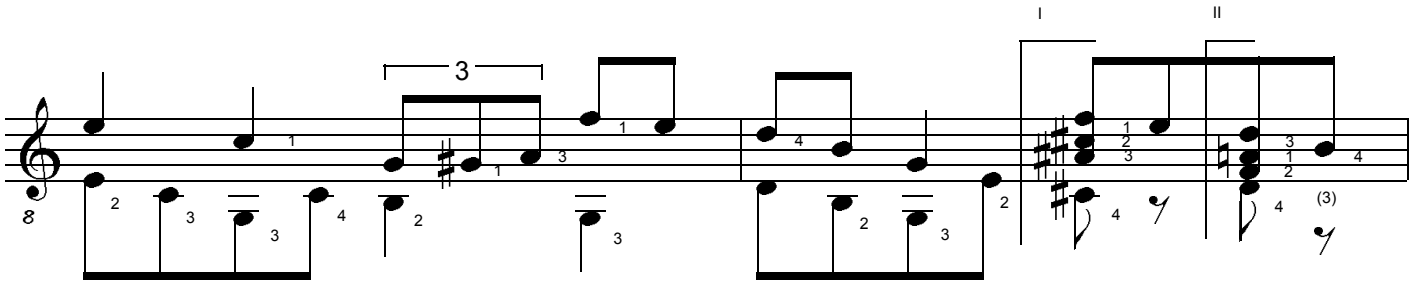

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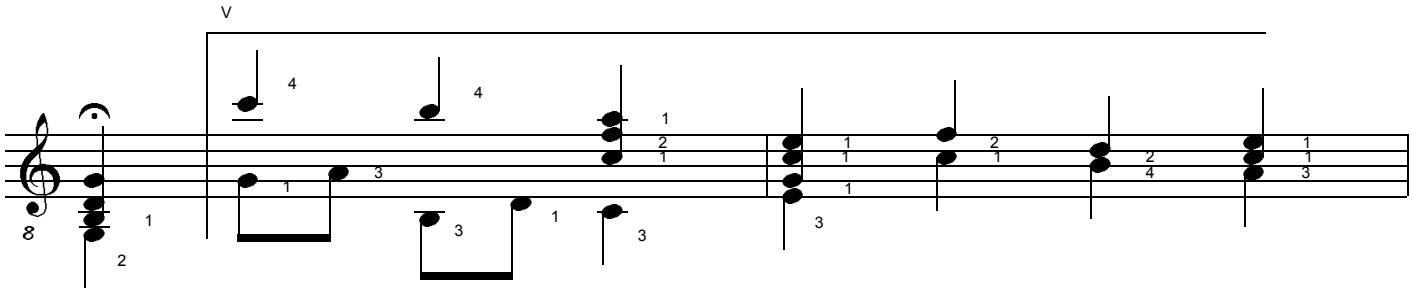

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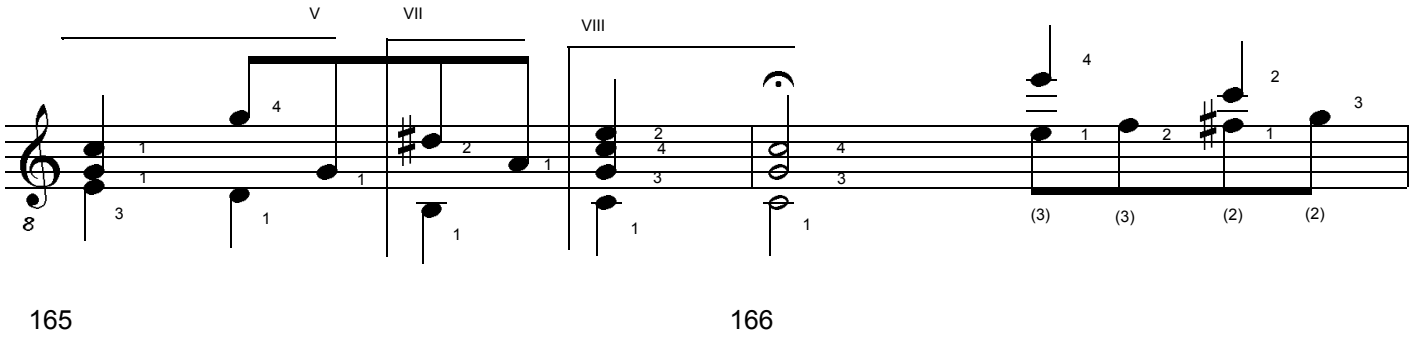

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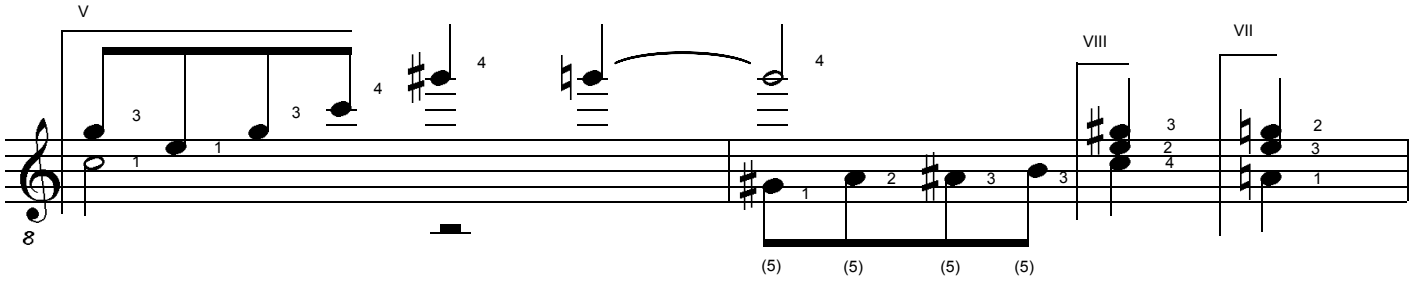

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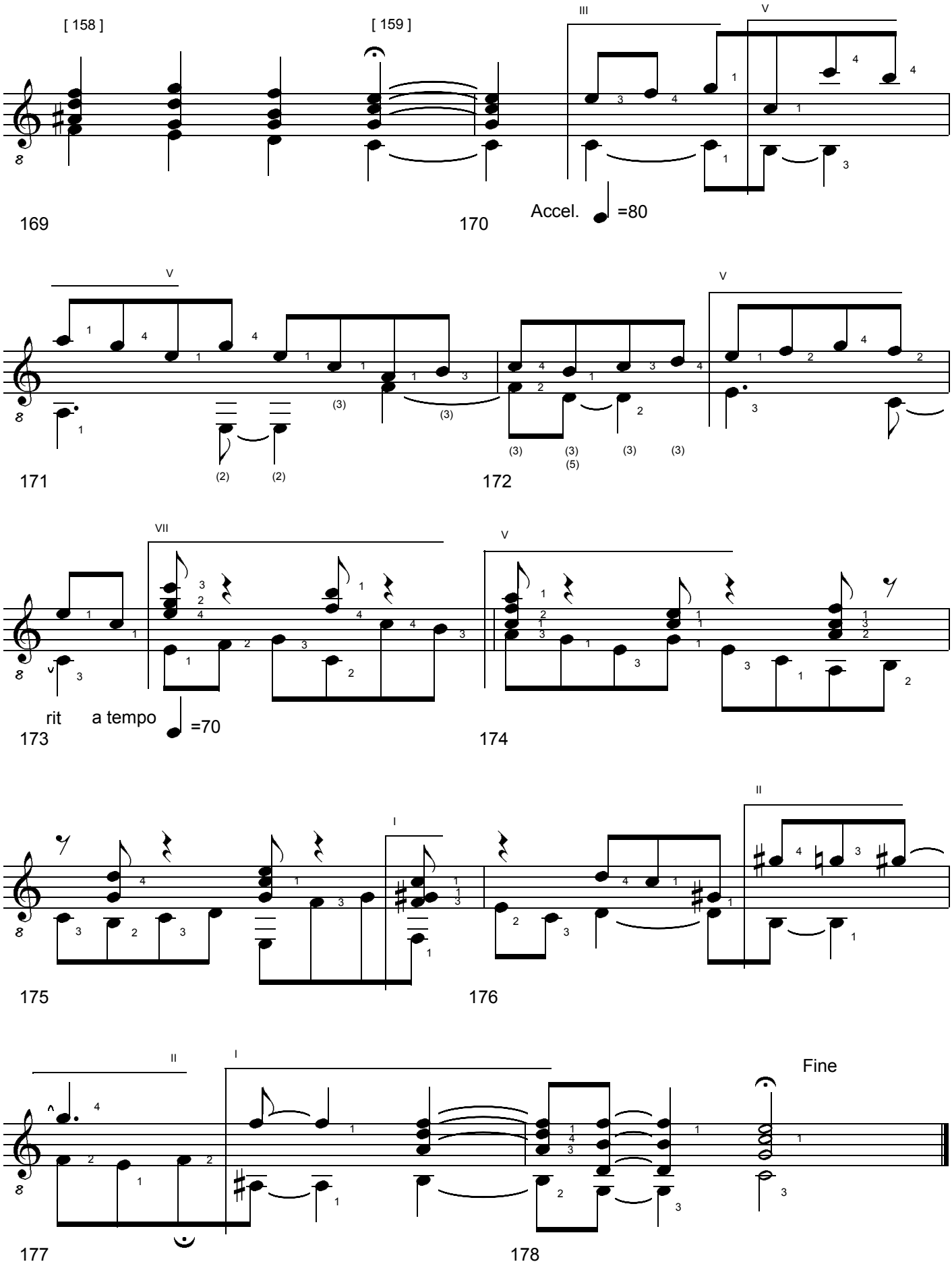

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$C_{(4,x)}$-Klangpaletten

(c) Uwe Warneke, 17.03.2003

Durch Klangpaletten erhält eine Komposition eine klangliche Grundierung, d.h eine relativ homogene Klangfarbe. Tritoni setzen (soweit vorhanden) komplementäre Klanglichter.

c cis d dis	26	c d e f	19	c dis gis a	18	c f g gis	16	c fis a ais	21
c cis d e	23	c d e fis	20	c dis gis ais	15	c f g a	15	c fis a h	20
c cis d f	20	c d e g	15	c dis gis h	16	**c f g ais**	**14**		
c cis d fis	21	c d e gis	18			c f g h	17	c fis ais h	21
c cis d gis	20			c dis a ais	20				
c cis d gis	21	c d e a	15	c dis a h	21	c f gis a	16	c g gis a	20
c cis d a	20	c d e ais	20			c f gis ais	15	c g gis ais	19
c cis d ais	23	c d e h	19	c dis ais h	20	c f gis h	18	c g gis h	18
c cis d h	26								
		c d f fis	19	c e f fis	21	c f a ais	16	c g a ais	20
c cis dis e	22	**c d f g**	**14**	c e f g	16	c f a h	19	c g a h	19
c cis dis f	19	c d f gis	17	c e f gis	15	c f ais h	20		
c cis dis fis	20	**c d f a**	**14**	**c e f a**	**14**			c g ais h	19
c cis dis g	19	c d f ais	15	c e f ais	17	c fis g gis	21		
c cis dis gis	16	c d f h	20	c e f h	18	c fis g a	20	c gis a ais	23
c cis dis a	21					c fis g ais	19	c gis a h	22
c cis dis ais	20	c d fis g	17	c e fis g	19	c fis g h	18		
c cis dis h	23	c d fis gis	20	c e fis gis	18			c gis ais h	23
		c d fis a	17	c e fis a	17	c fis gis a	21		
c cis e f	18	c d fis ais	18	c e fis ais	20	c fis gis ais	20	c a ais h	26
c cis e fis	19	c d fis h	19	c e fis h	17	c fis gis h	19		
c cis e g	18								
c cis e gis	15	c d g gis	17	c e g gis	15				
c cis e a	16	**c d g a**	**14**	**c e g a**	**14**				
c cis e ais	21	c d g ais	15	c e g ais	17				
c cis e h	20	c d g h	16	**c e g h**	**14**				
c cis f fis	18	c d gis a	19	c e gis a	15				
c cis f g	17	c d gis ais	20	c e gis ais	18				
c cis f gis	**14**	c d gis h	21	c e gis h	15				
c cis f a	15								
c cis f ais	16	c d a ais	19	c e a ais	19				
c cis f h	21	c d a h	20	c e a h	16				
c cis fis g	20	c d ais h	23	c e ais h	21				
c cis fis gis	17								
c cis fis a	18	c dis e f	20	c f fis g	20				
c cis fis ais	19	c dis e fis	21	c f fis gis	19				
c cis fis h	20	c dis e g	16	c f fis a	18				
		c dis e gis	15	c f fis ais	17				
c cis g gis	18	c dis e a	18	c f fis h	20				
c cis g a	19	c dis e ais	19						
c cis g ais	20	c dis e h	18						
c cis g h	21								
		c dis f fis	20						
c cis gis a	18	c dis f g	15						
c cis gis ais	19	**c dis f gis**	**14**						
c cis gis h	20	c dis f a	17						
		c dis f ais	**14**						
c cis a ais	22	c dis f h	19						
c cis a h	23								
		c dis fis g	18						
c cis ais h	26	c dis fis gis	17						
		c dis fis a	20						
c d dis e	23	c dis fis ais	17						
c d dis f	20	c dis fis h	18						
c d dis fis	21								
c d dis g	16	**c dis g gis**	**14**						
c d dis gis	19	c dis g a	17						
c d dis a	20	**c dis g ais**	**14**						
c d dis ais	19	c dis g h	15						
c d dis h	22								

h	5	4	3	2	1	4	1	2	3	4	5	
#	4	3	2	1	4	1	2	3	4	5		5
a	3	2	1	4	1	2	3	4	5		5	4
#	2	1	4	1	2	3	4	5		5	4	3
g	1	4	1	2	3	4	5		5	4	3	2
#	4	1	2	3	4	5		5	4	3	2	1
f	1	2	3	4	5		5	4	3	2	1	4
e	2	3	4	5		5	4	3	2	1	4	1
#	3	4	5		5	4	3	2	1	4	1	2
d	4	5		5	4	3	2	1	4	1	2	3
#	5		5	4	3	2	1	4	1	2	3	4
c		5	4	3	2	1	4	1	2	3	4	5
	c	#	d	#	e	f	#	g	#	a	#	h

C j7 Cis j7

C 4,14 - Palette

F j7 Gis j7

cm7 dm7 fm7 am7

$C^{3+}7$ $D^{3+}7$ $F^{3+}7$ $G^{3+}7$

C 7 D 7 F 7 Gis 7

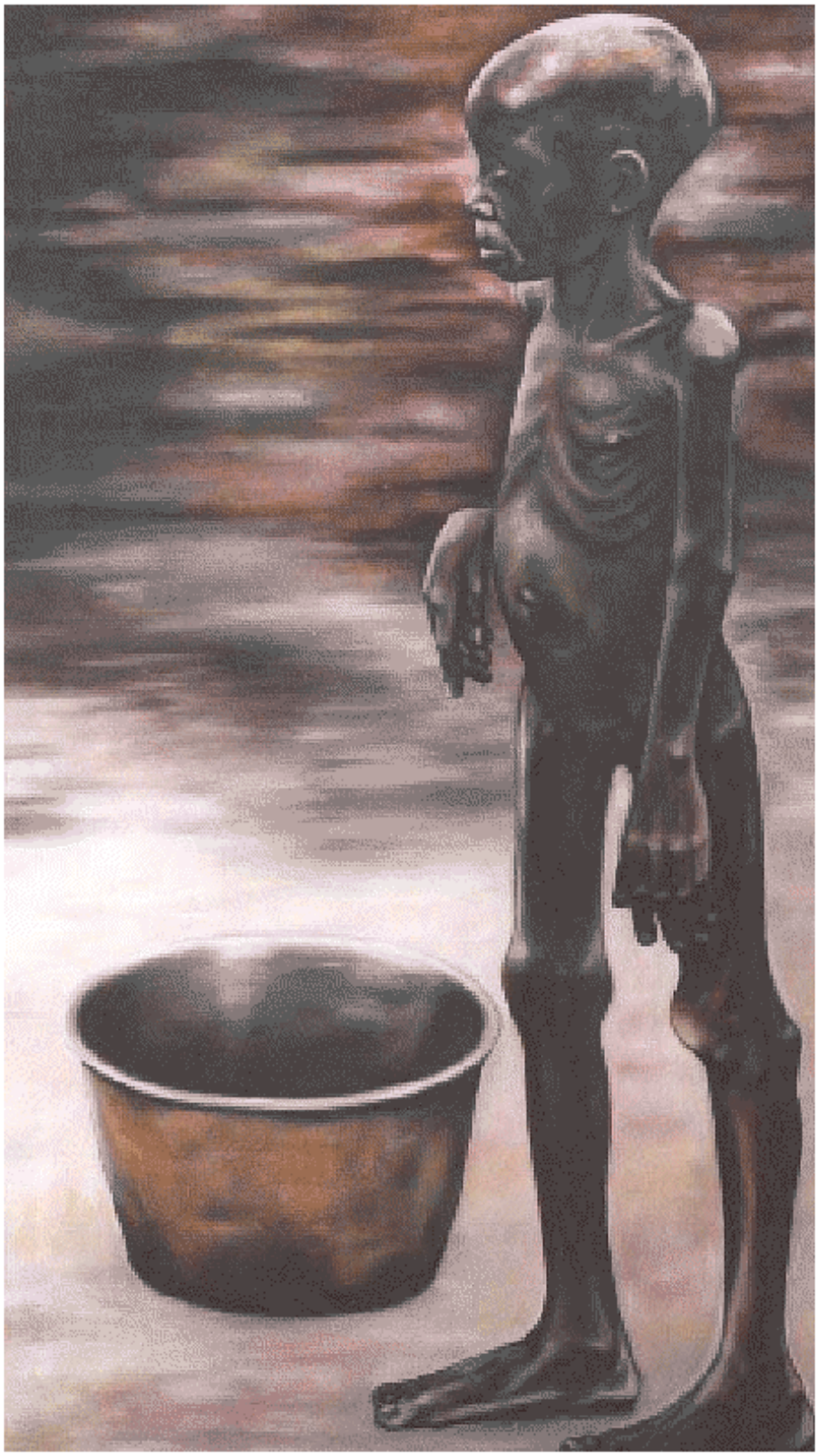
cm 6 dism 6

fm 6 am 6

C 4,17 - Palette

C^{5-} j7 Cis^{5-} j7 Fis^{5-} j7 Gis^{5-} j7

C^{3+}j7 Cis^{3+}j7 F^{3+}j7 G^{3+}j7



MONDSTEIN

Concert Study in five movements for Solo Guitar

by Uwe Warneke

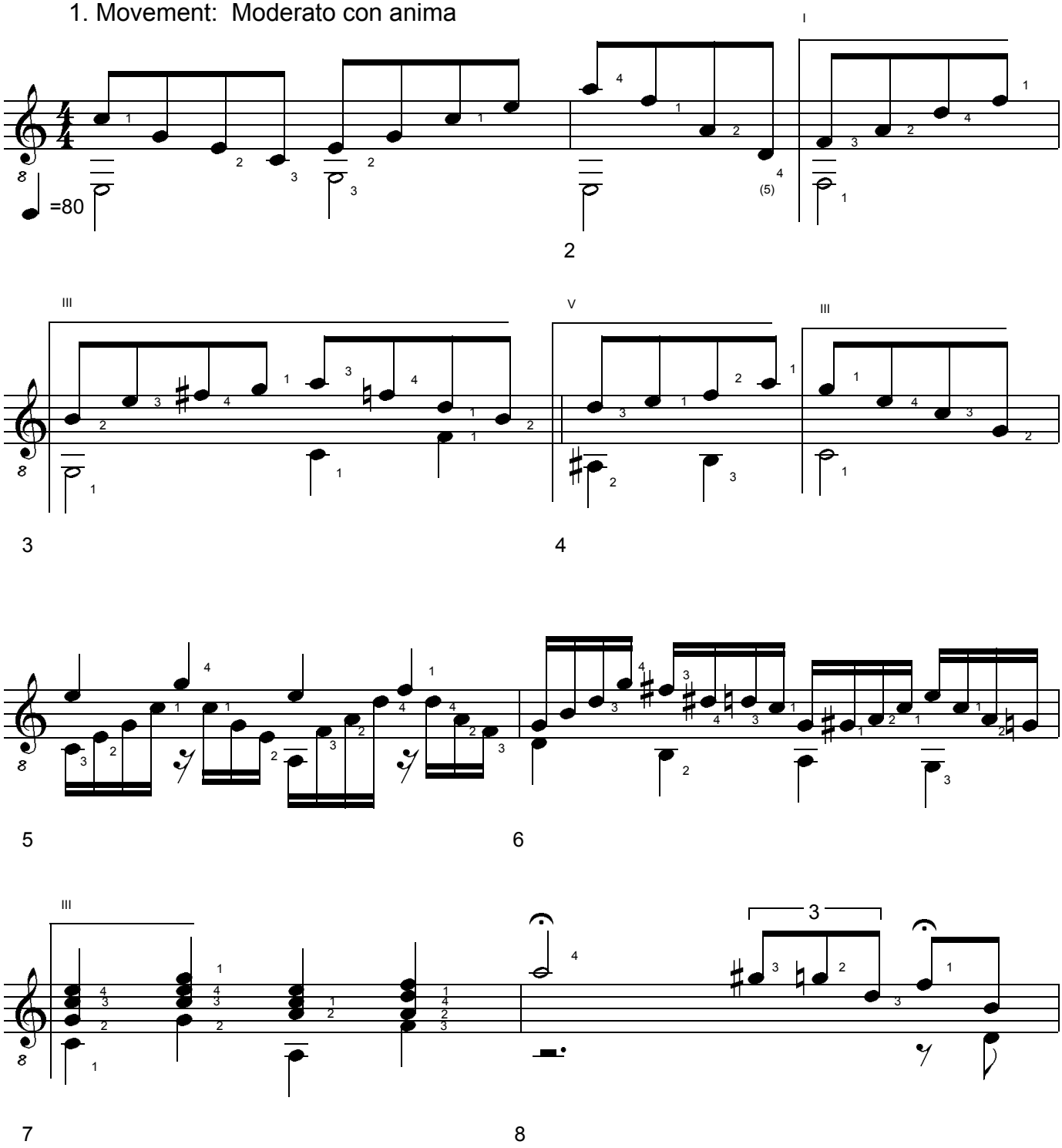
MONDSTEIN

Study for Classical Guitar

Uwe Warneke

op. 53

1. Movement: Moderato con anima



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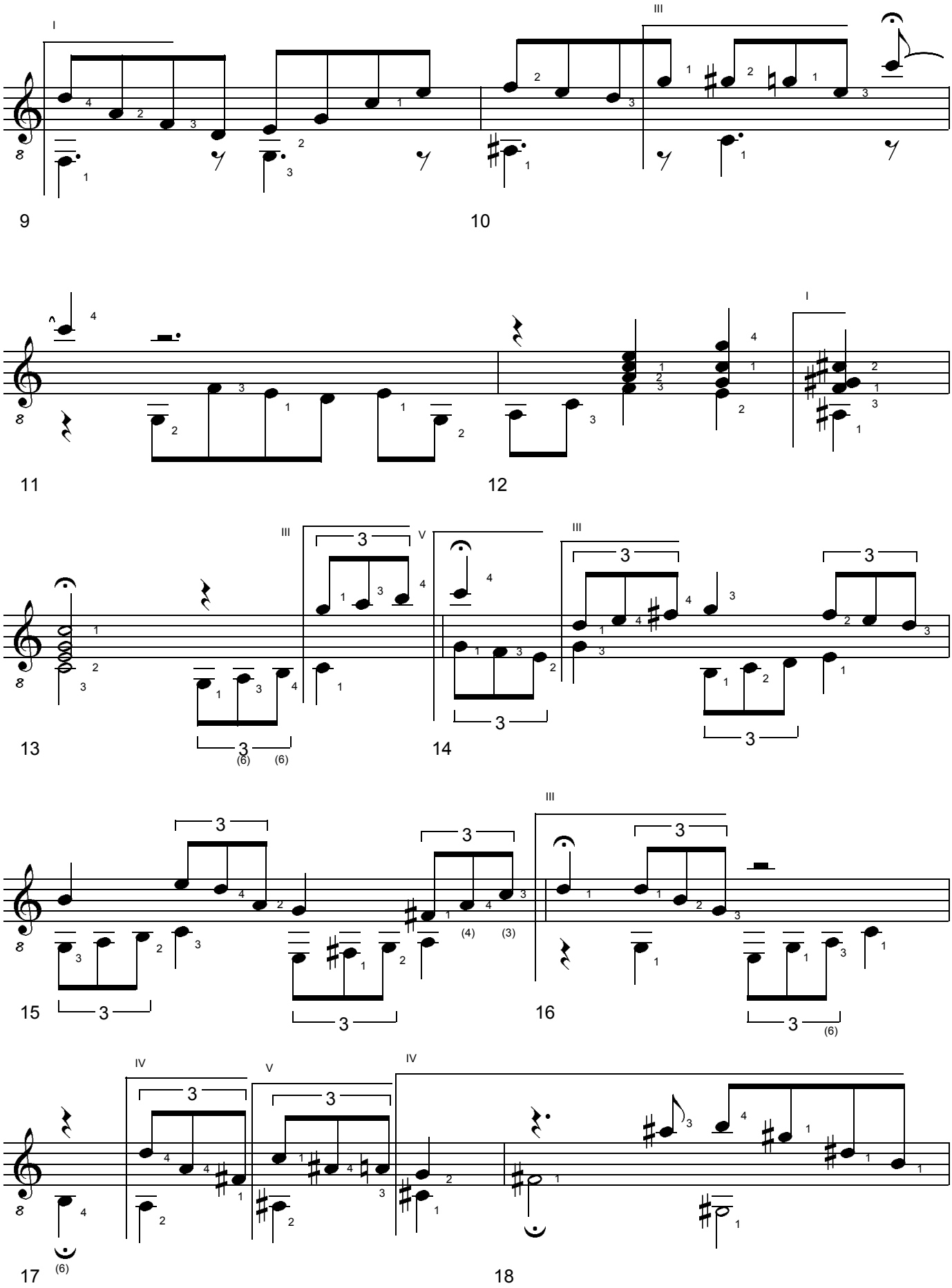

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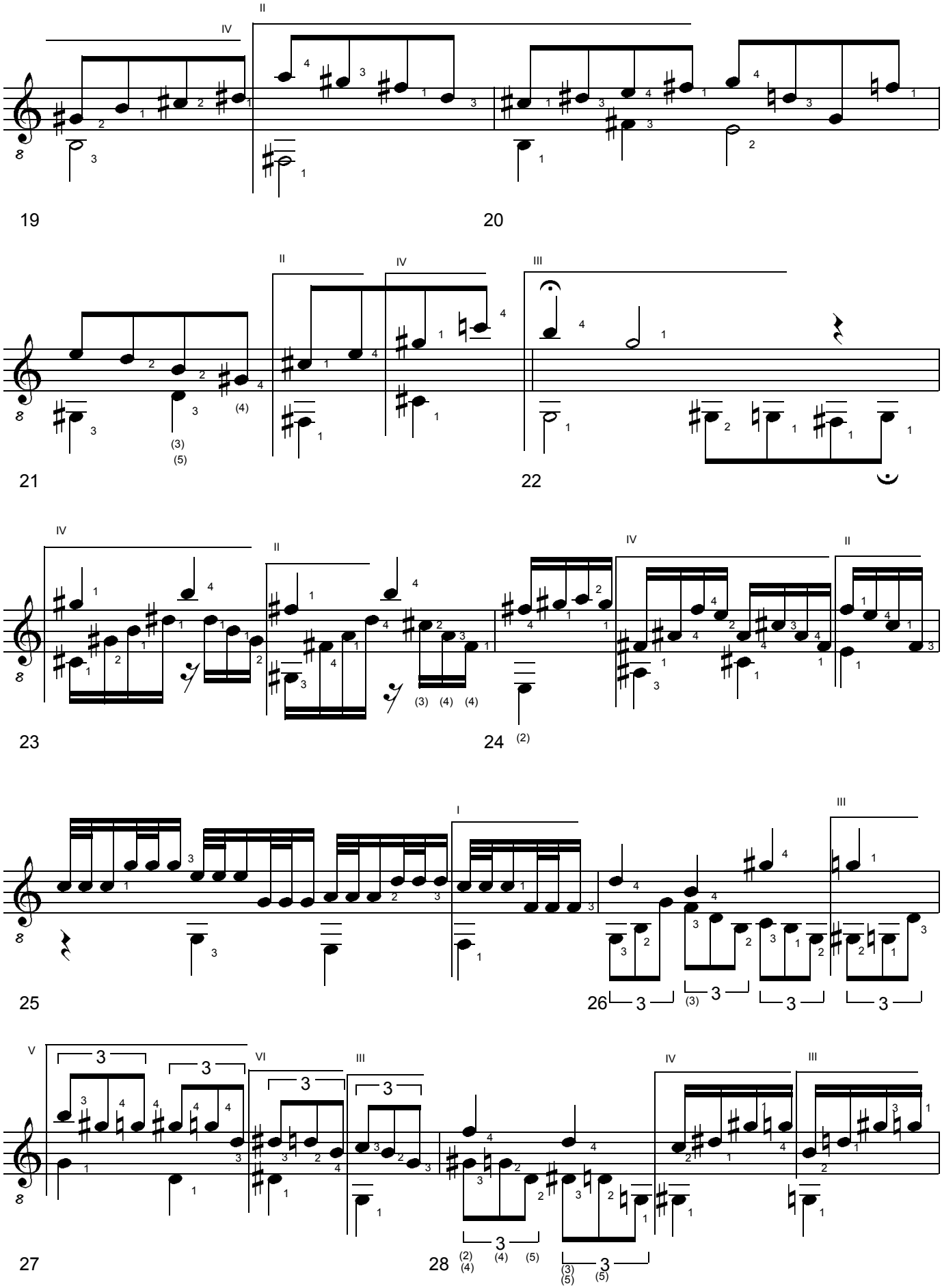

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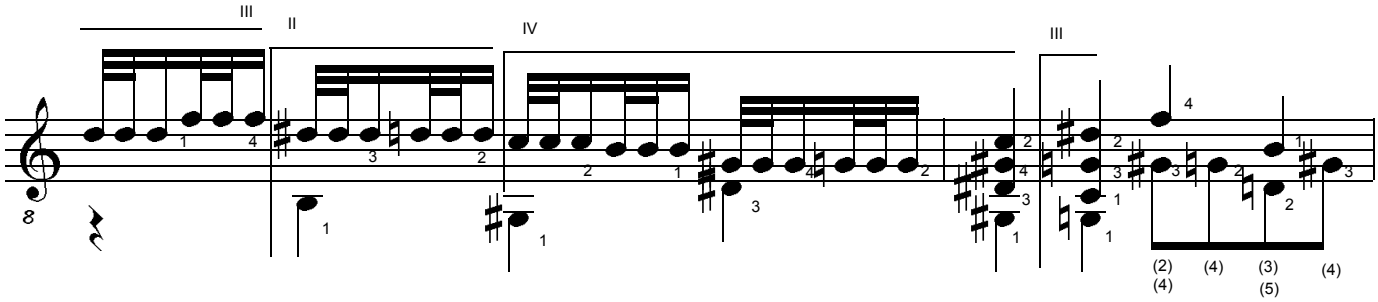

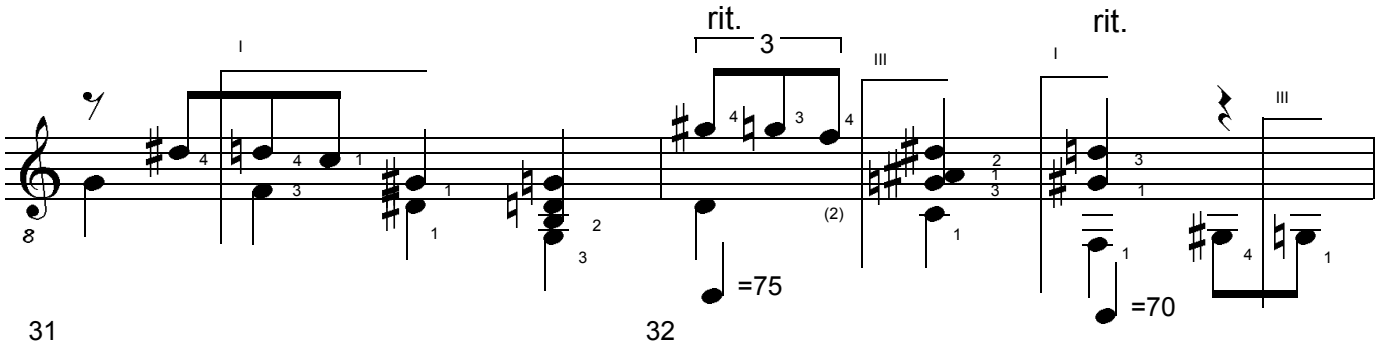

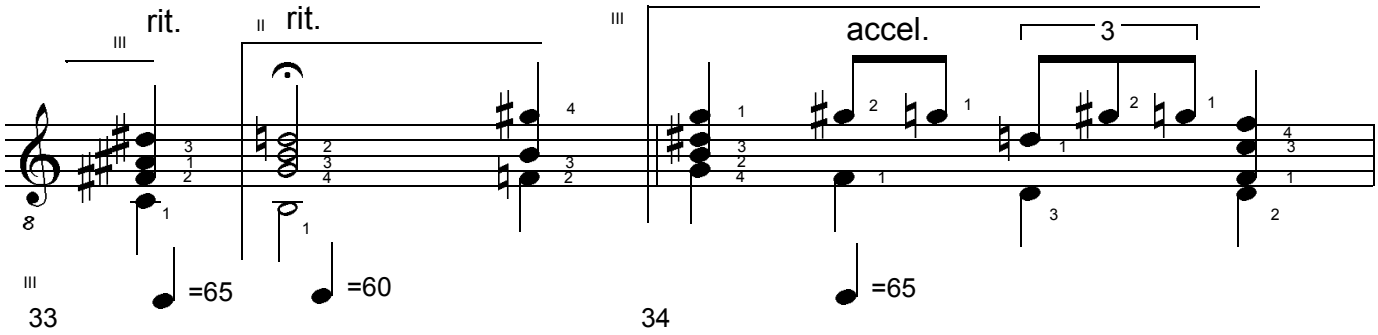

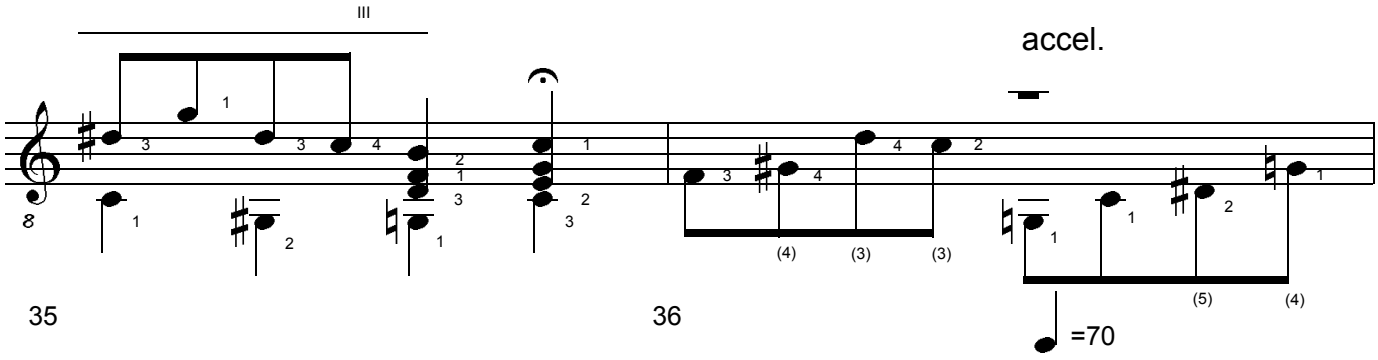

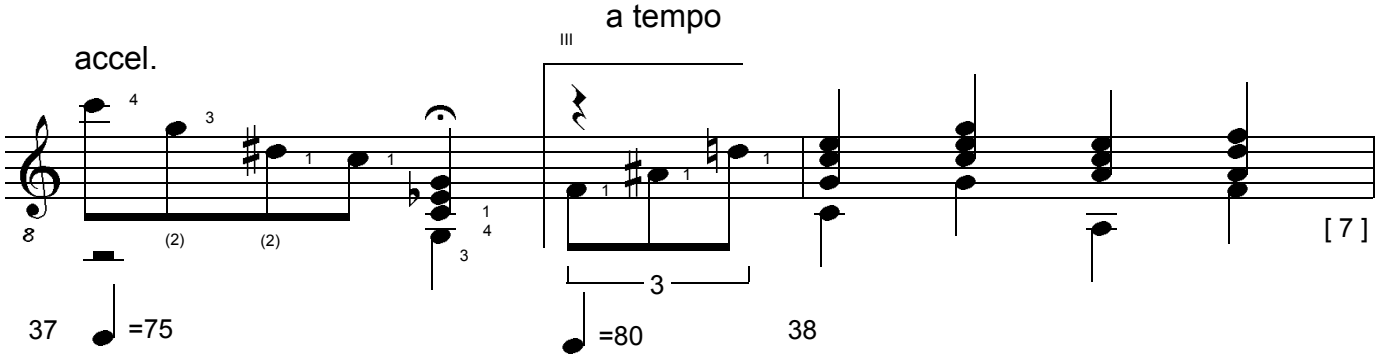

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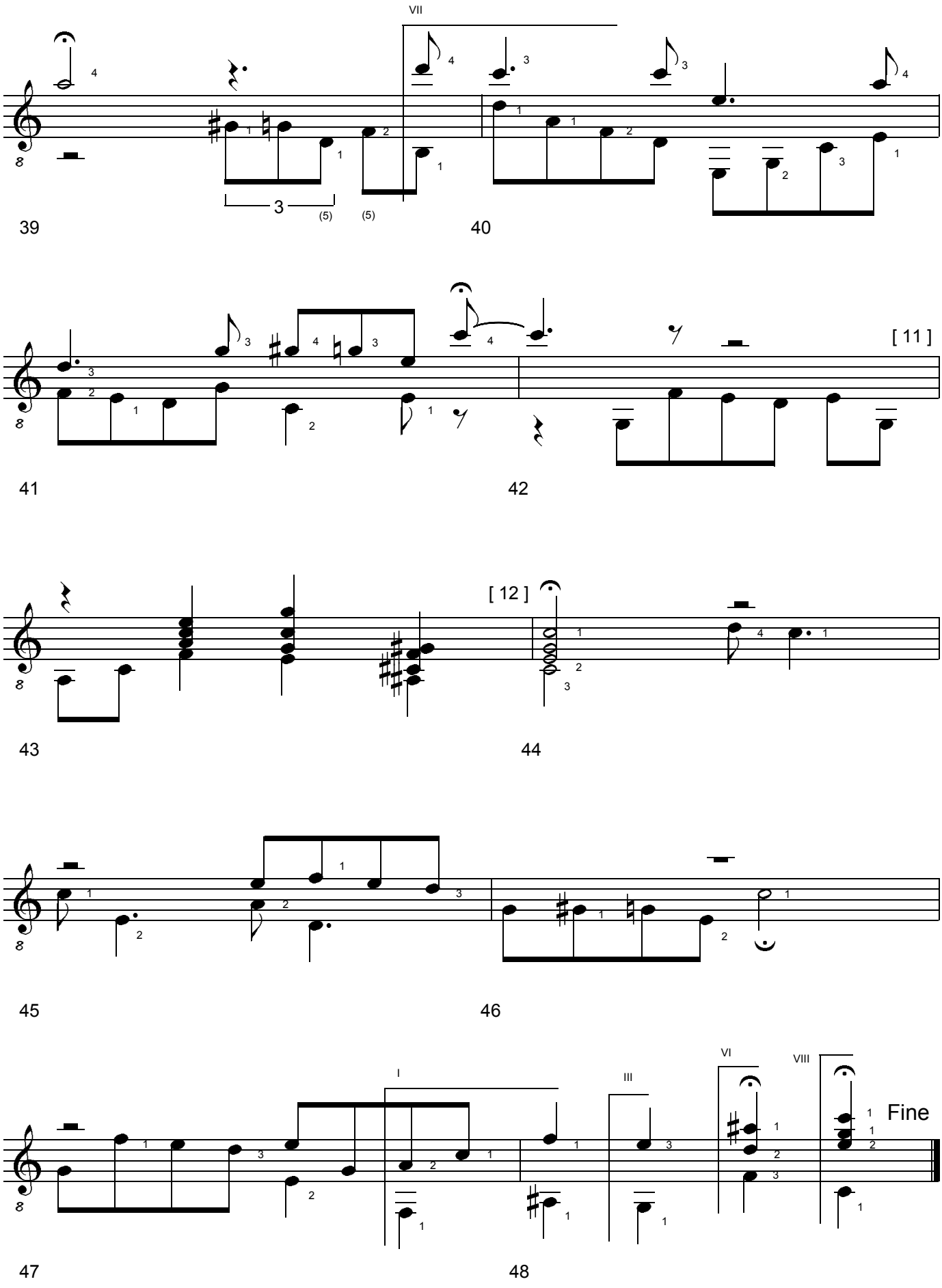

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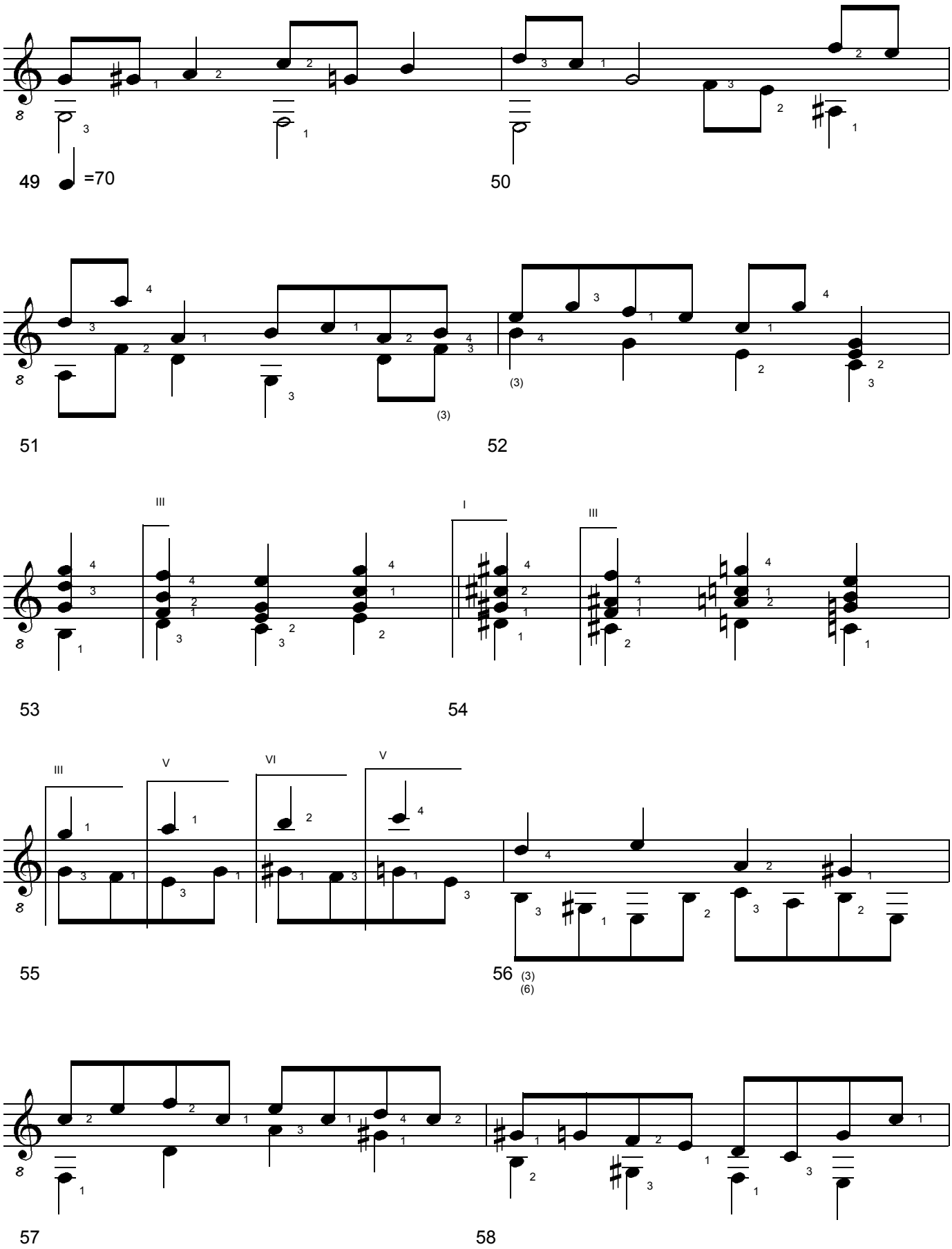
2. Movement: Andantino grazioso



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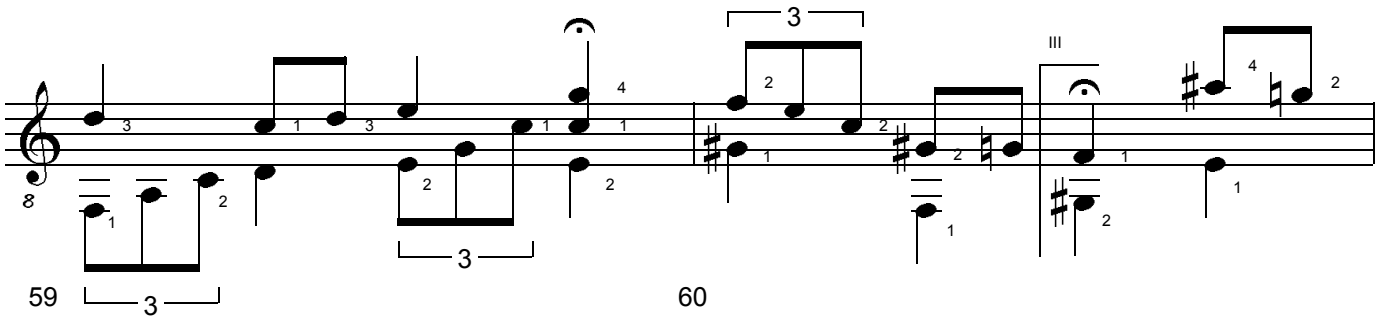

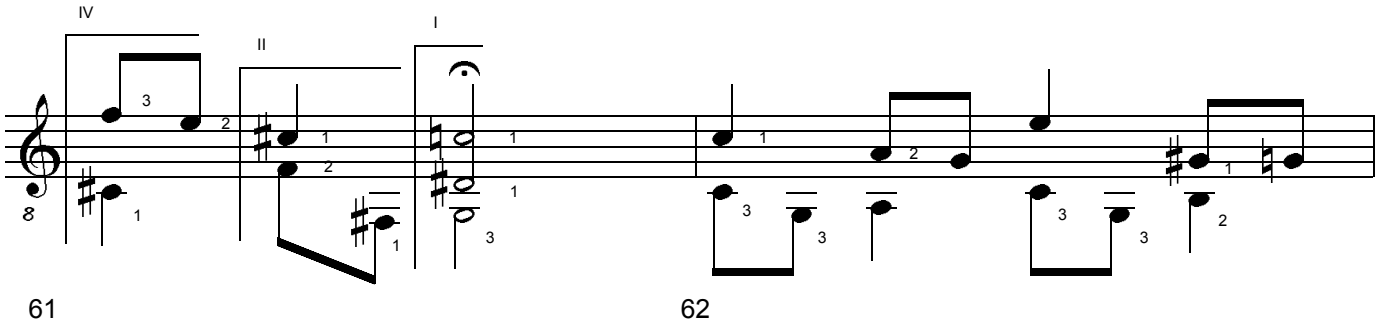

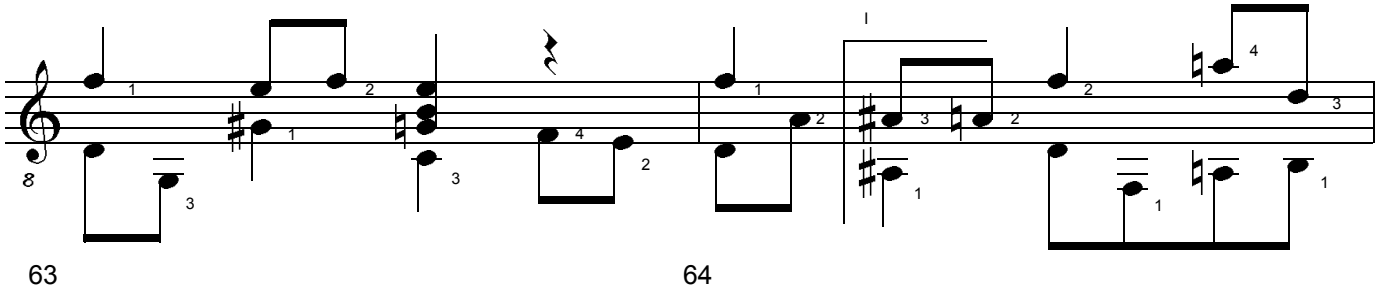

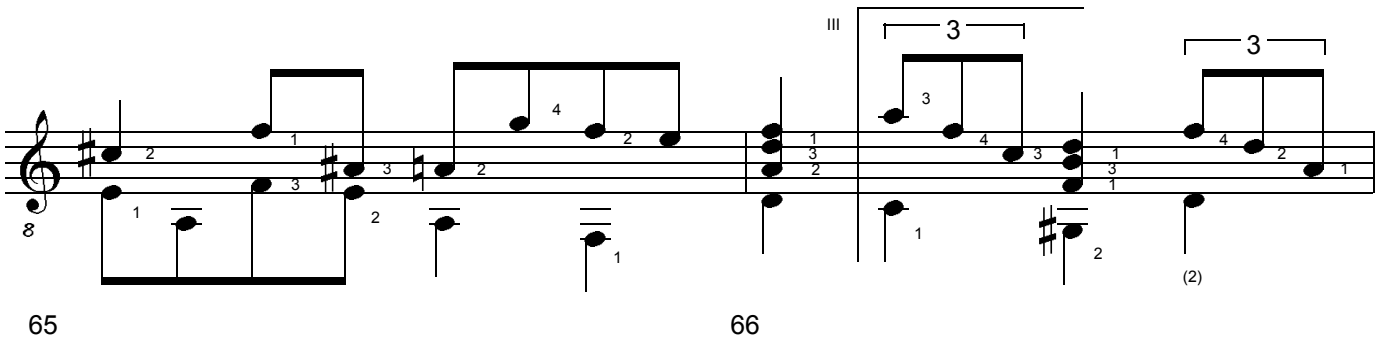

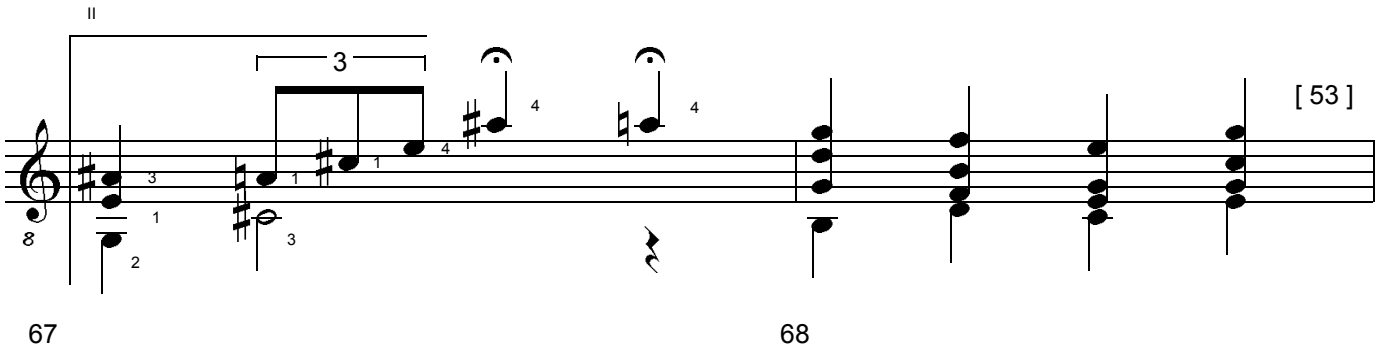

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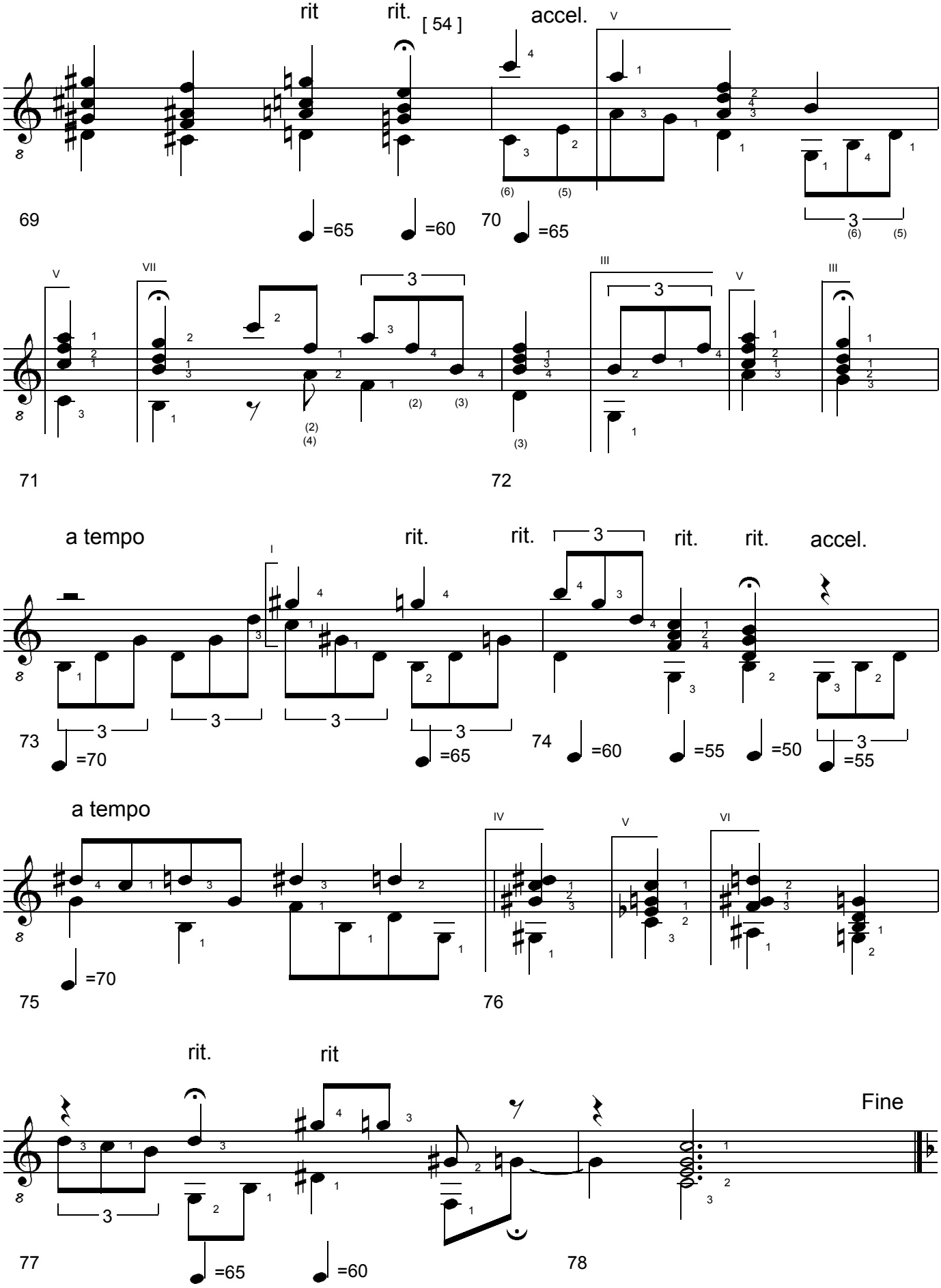

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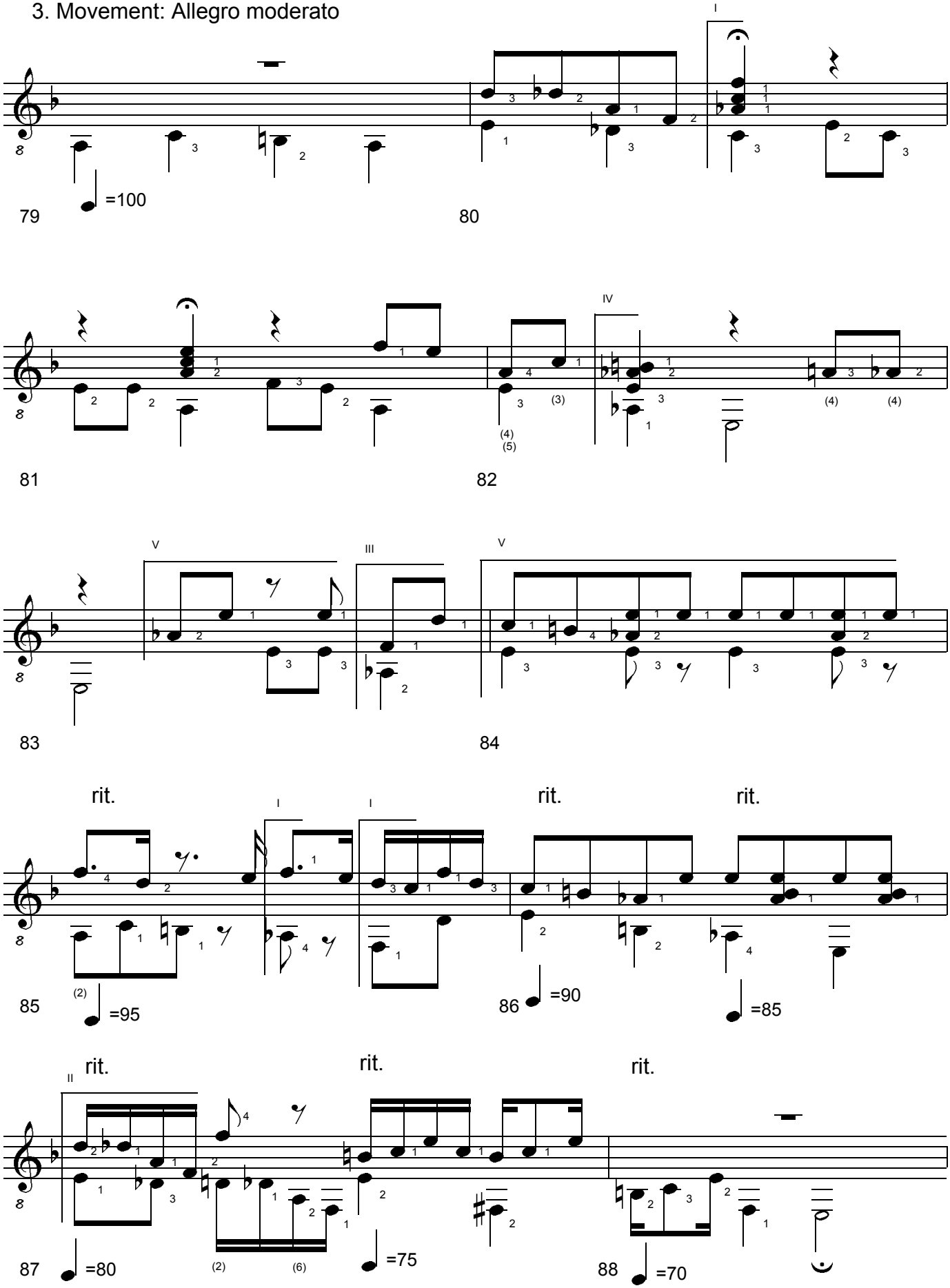
3. Movement: Allegro moderato



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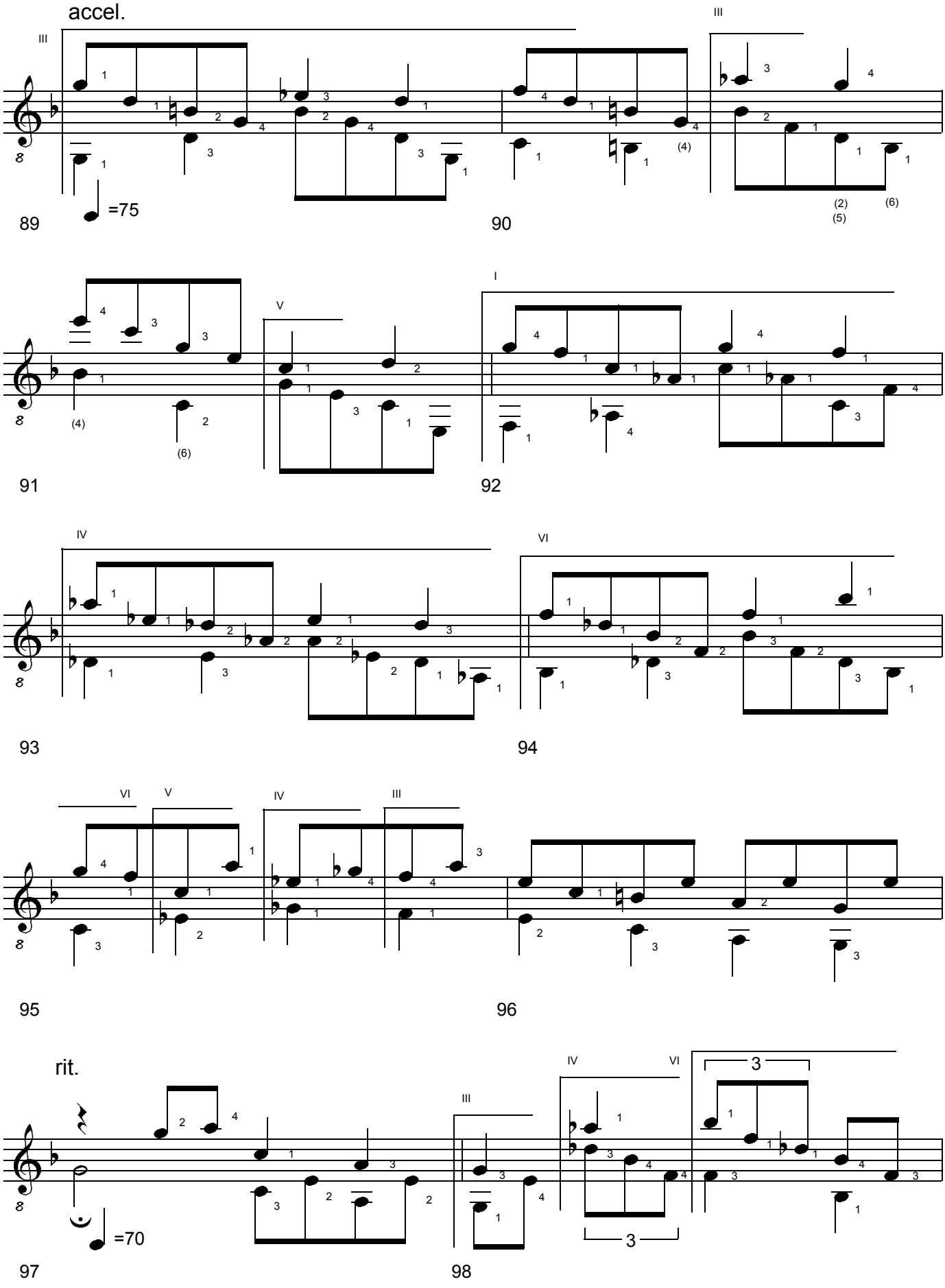

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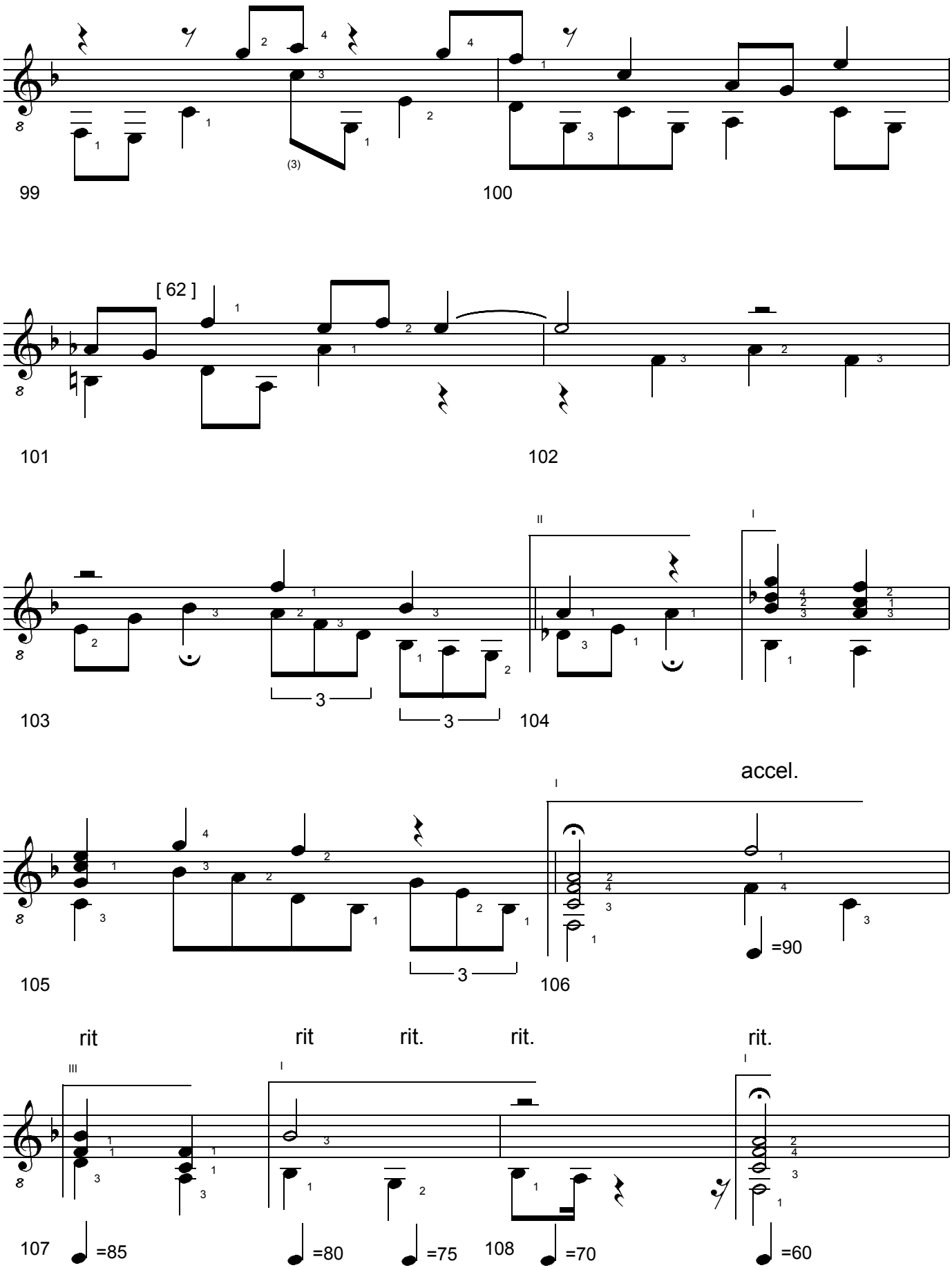

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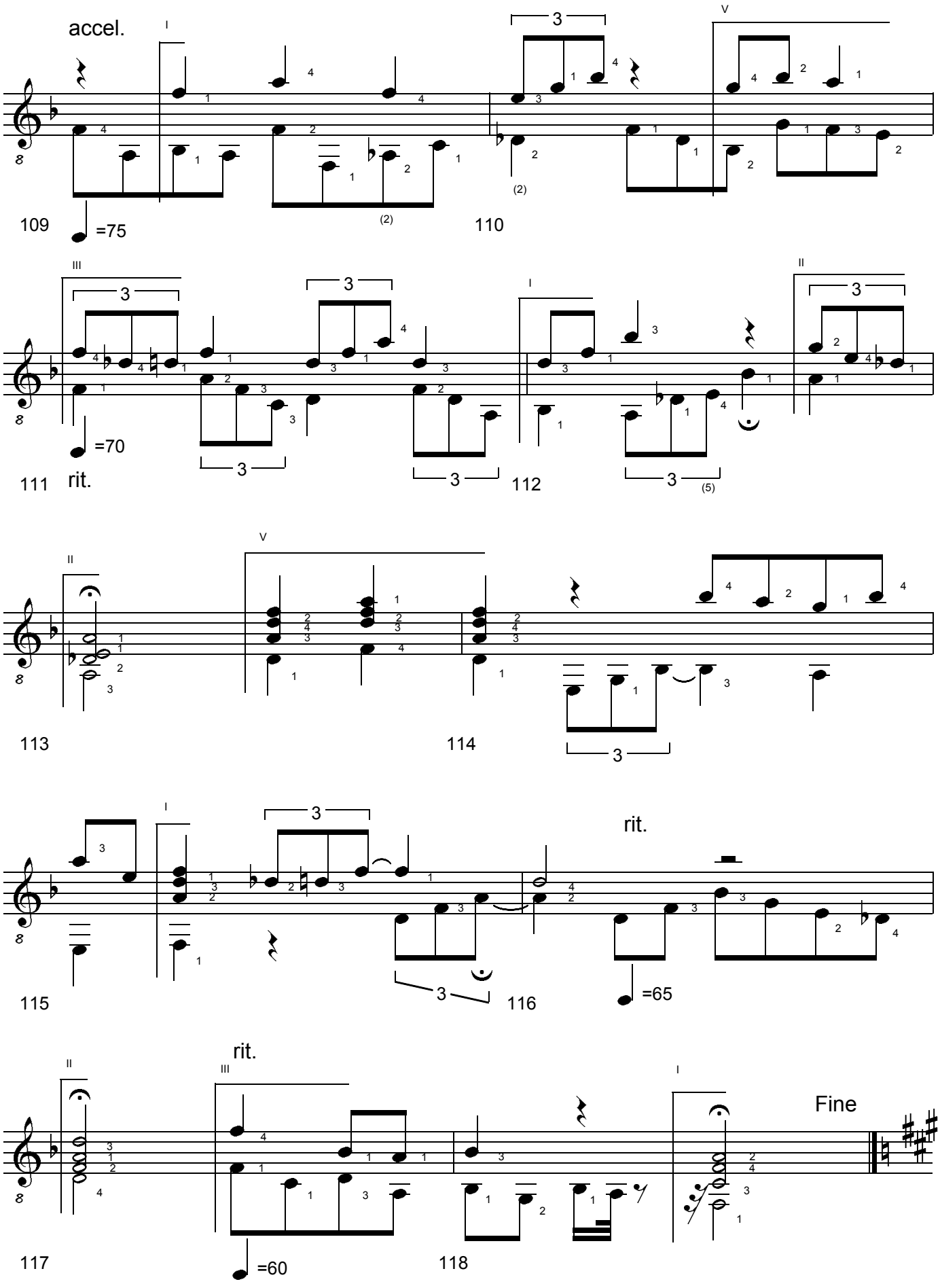

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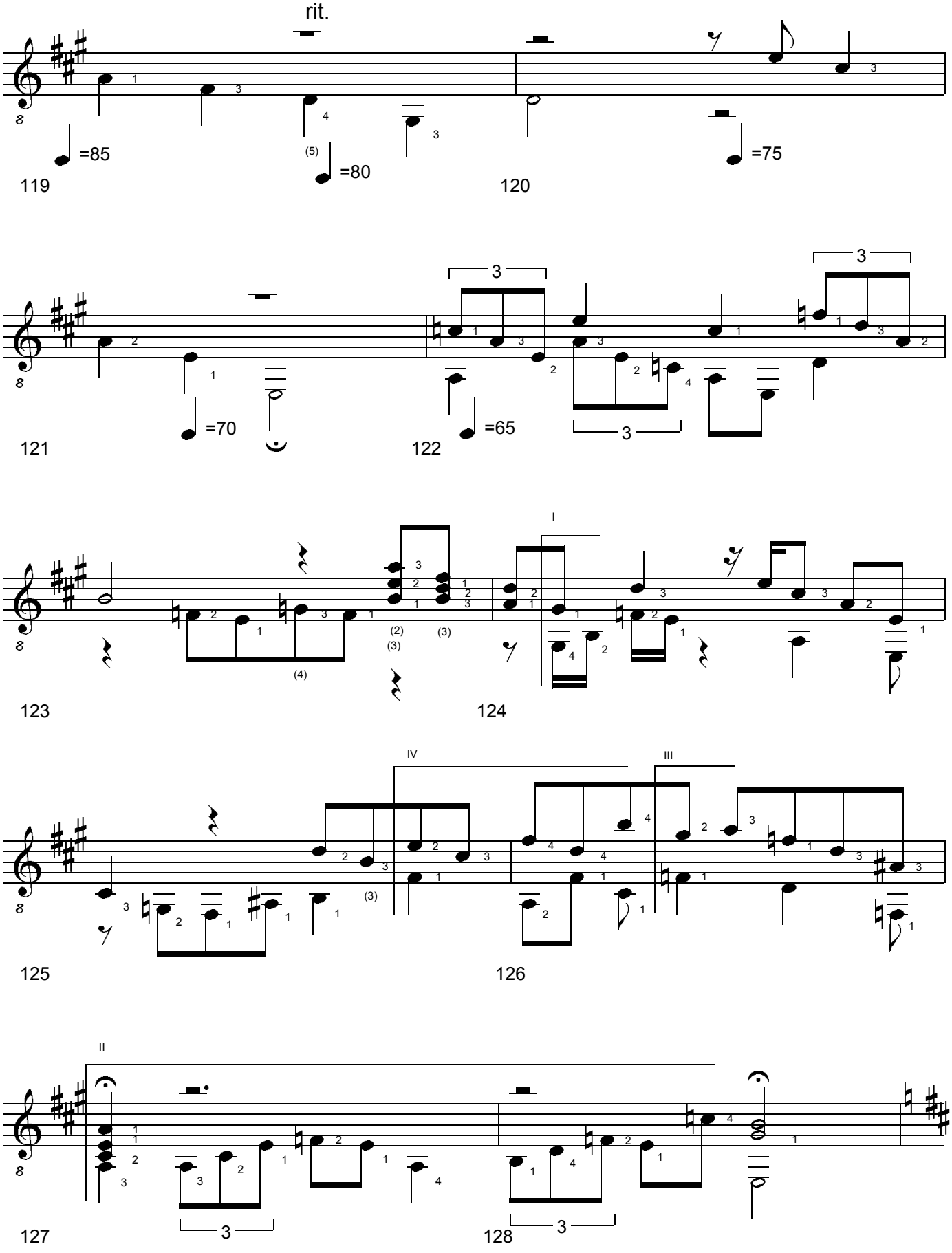
4. Movement: Moderato con fuoco



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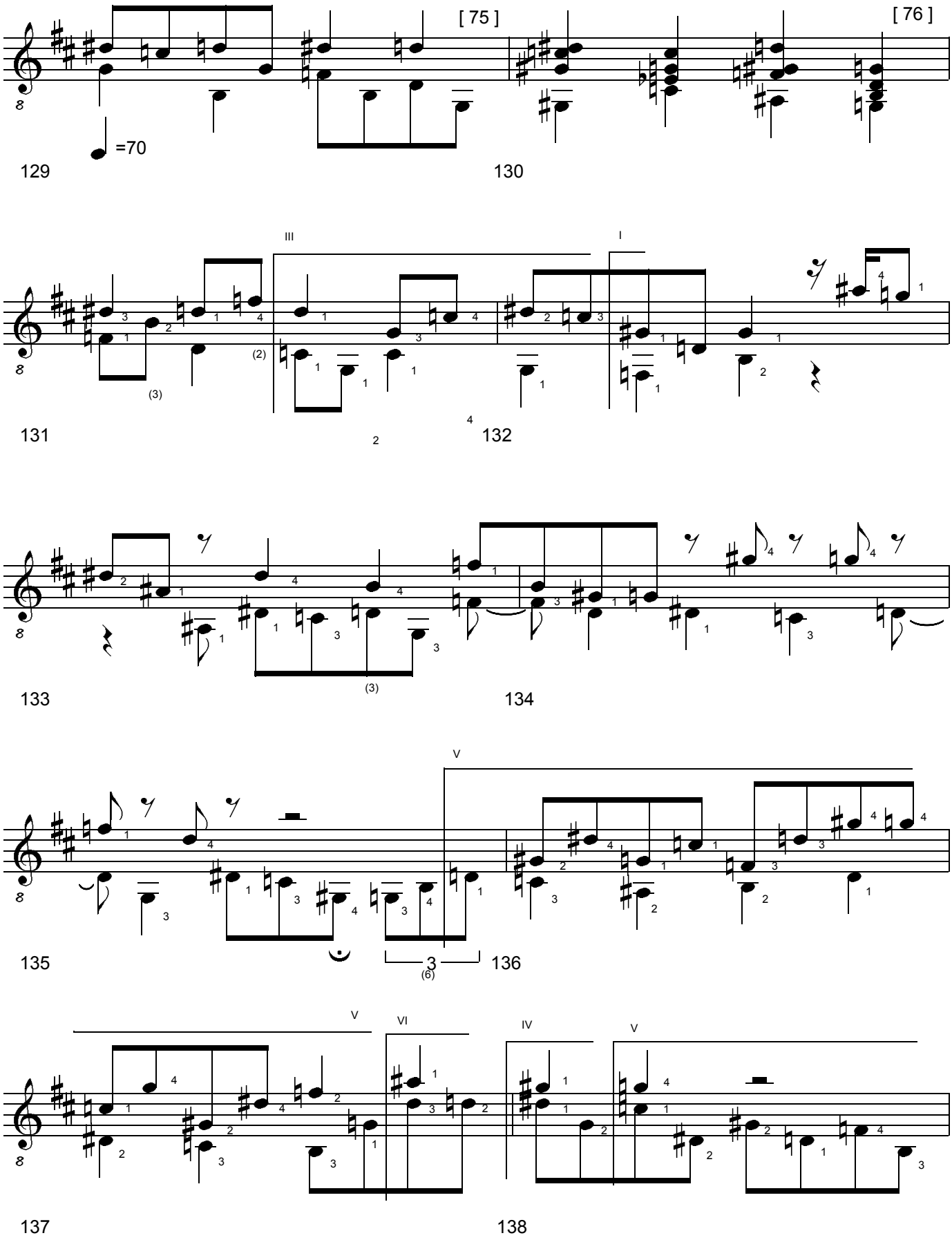
accel.



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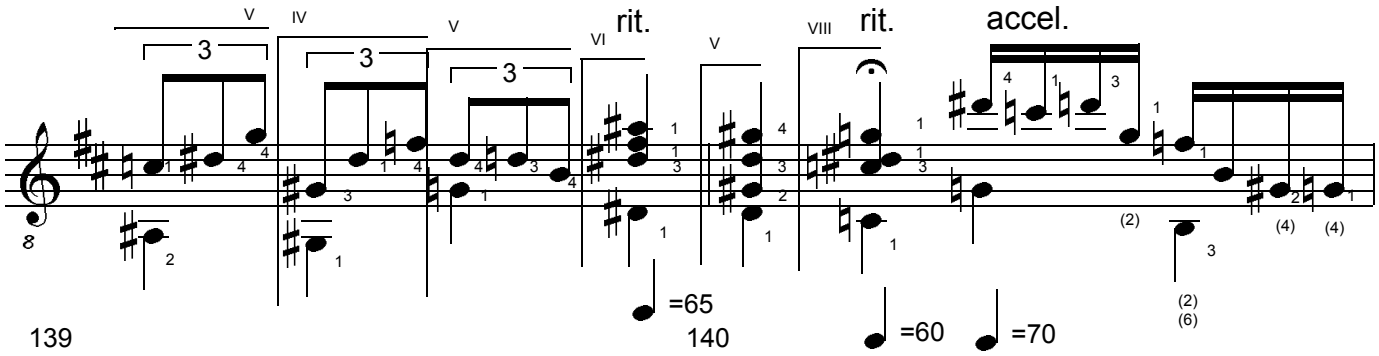

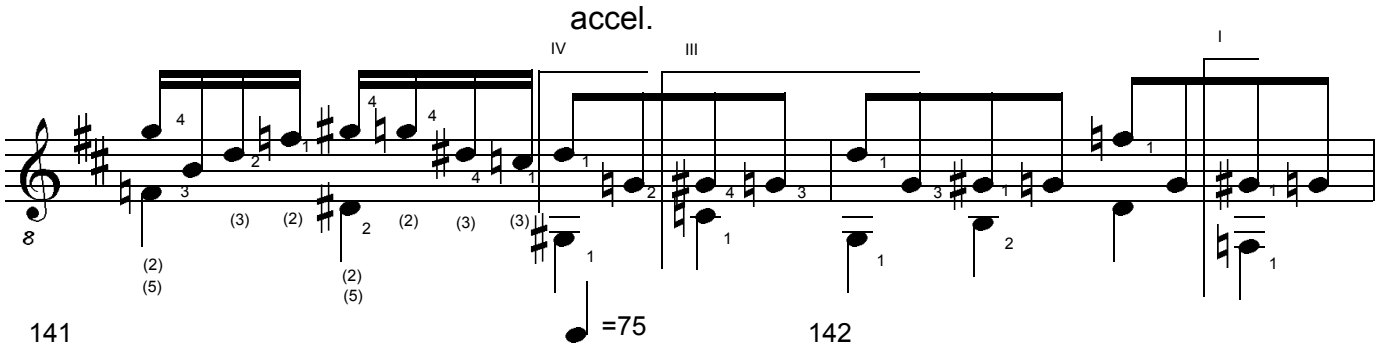

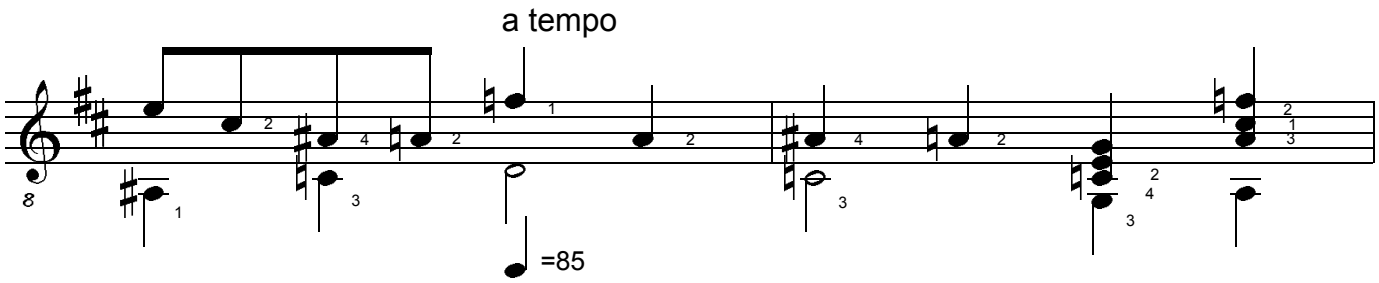

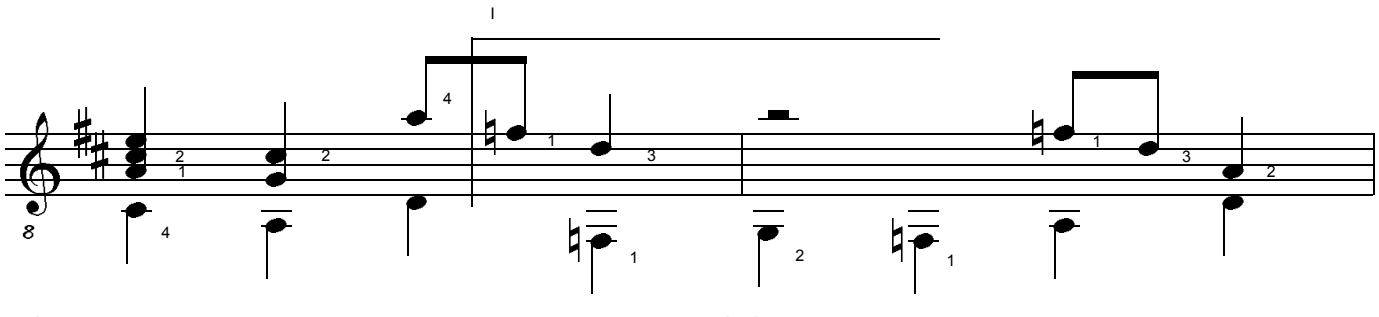

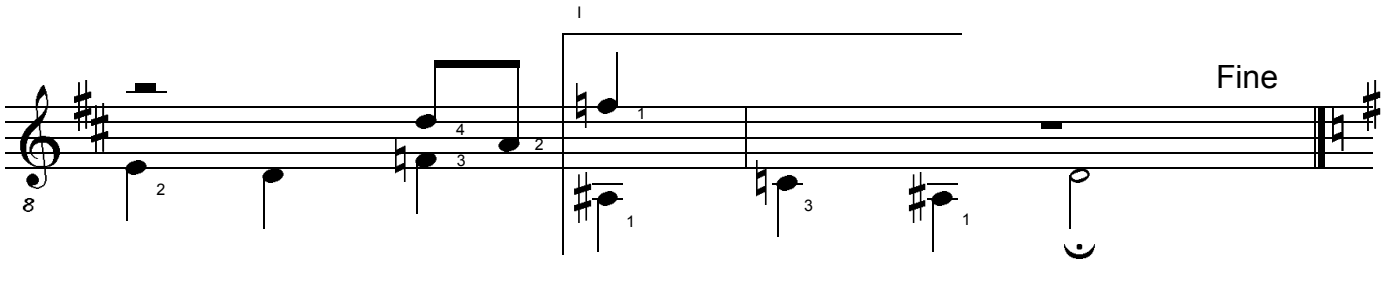

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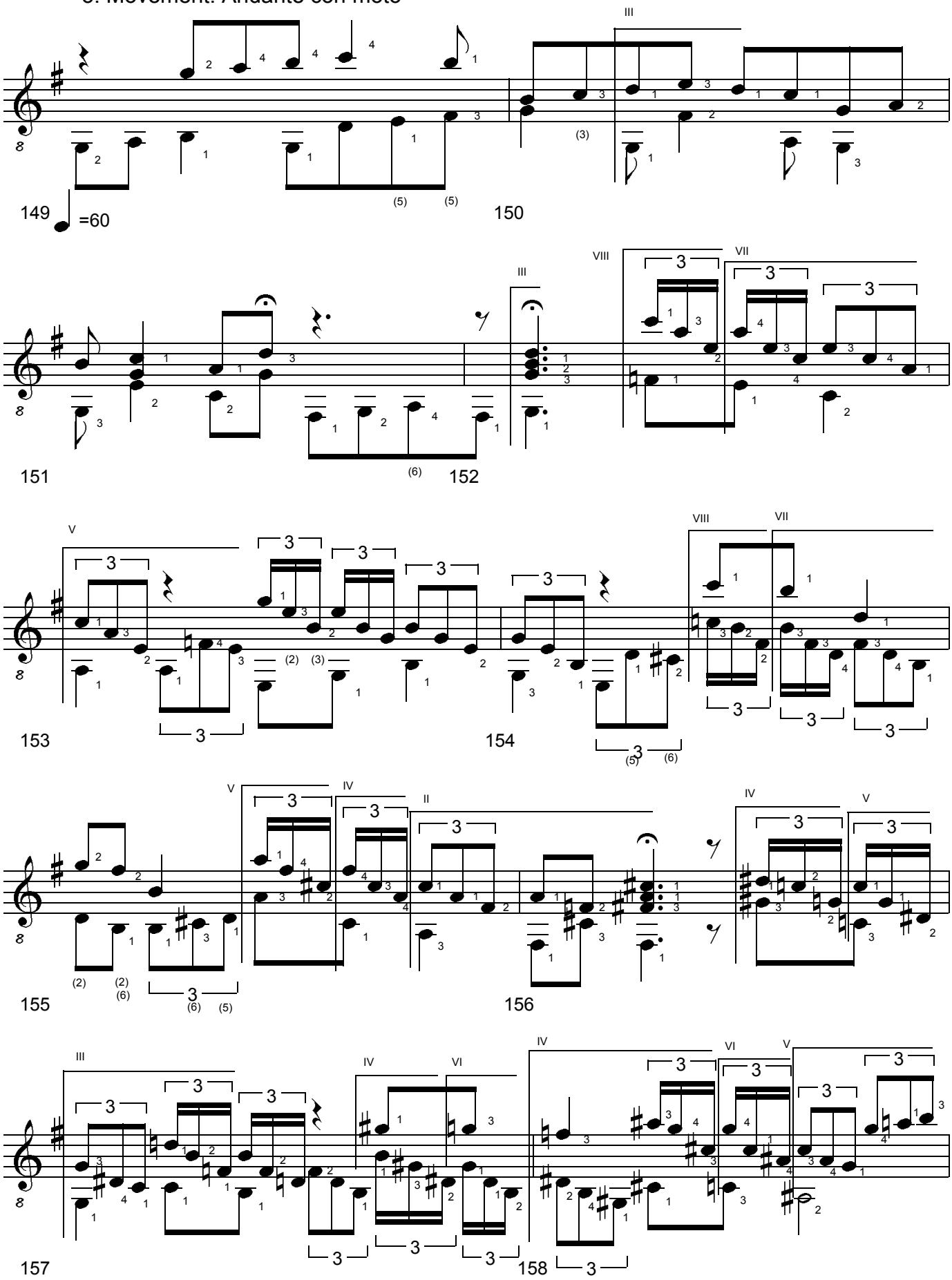
5. Movement: Andante con moto



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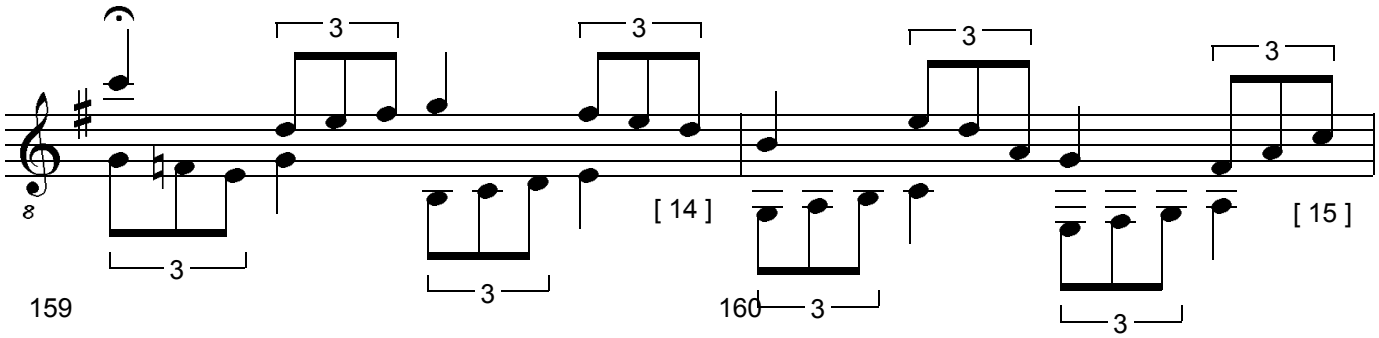

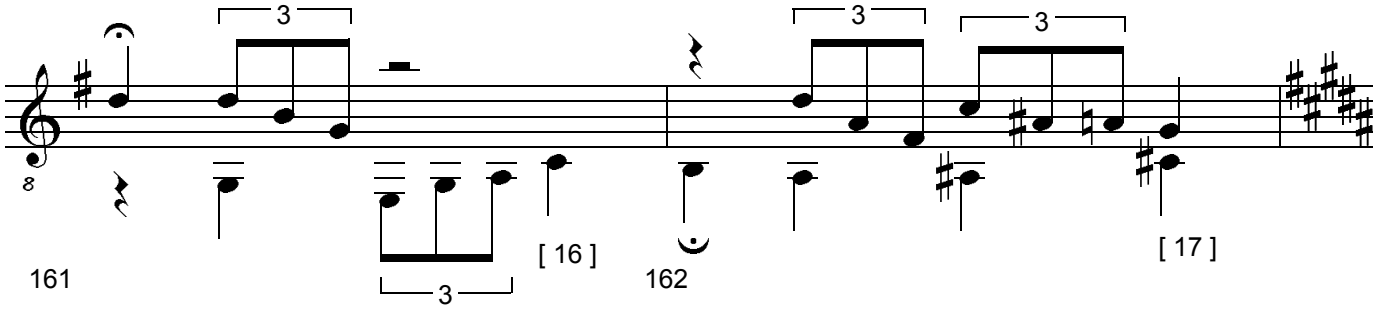

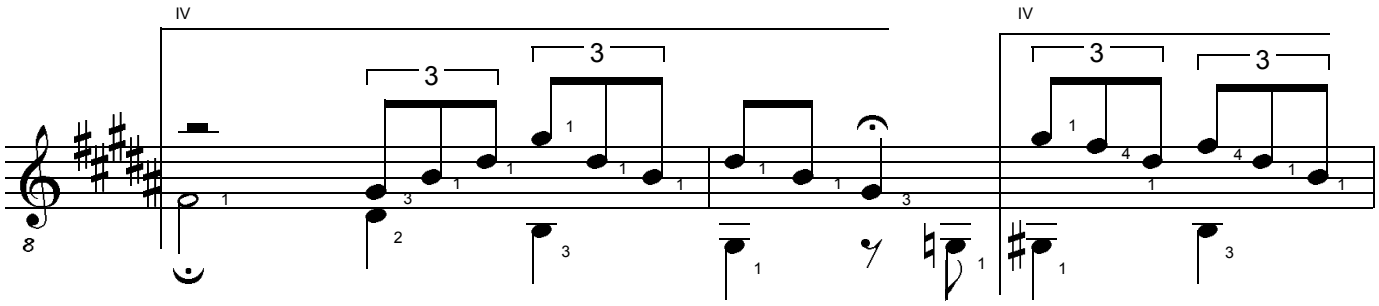

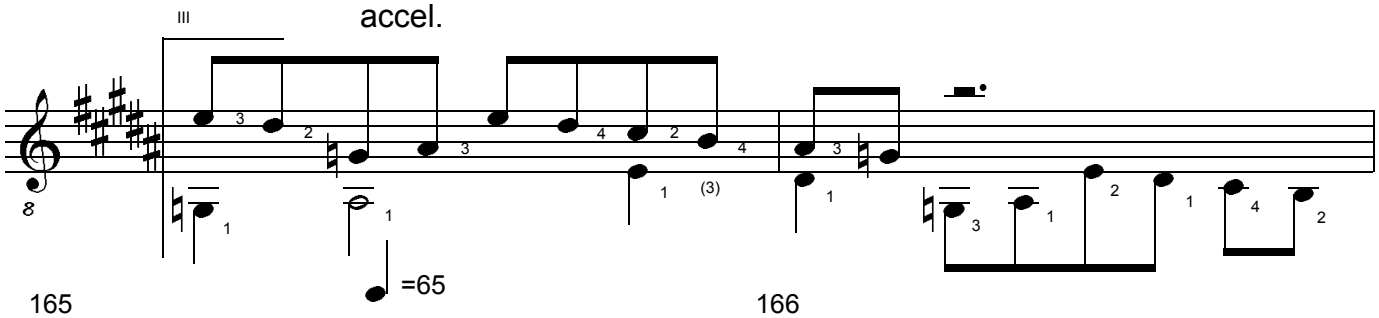

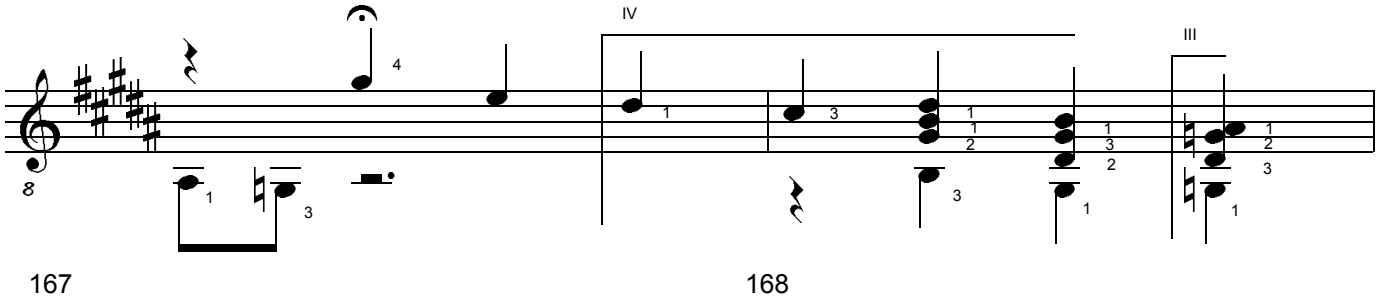

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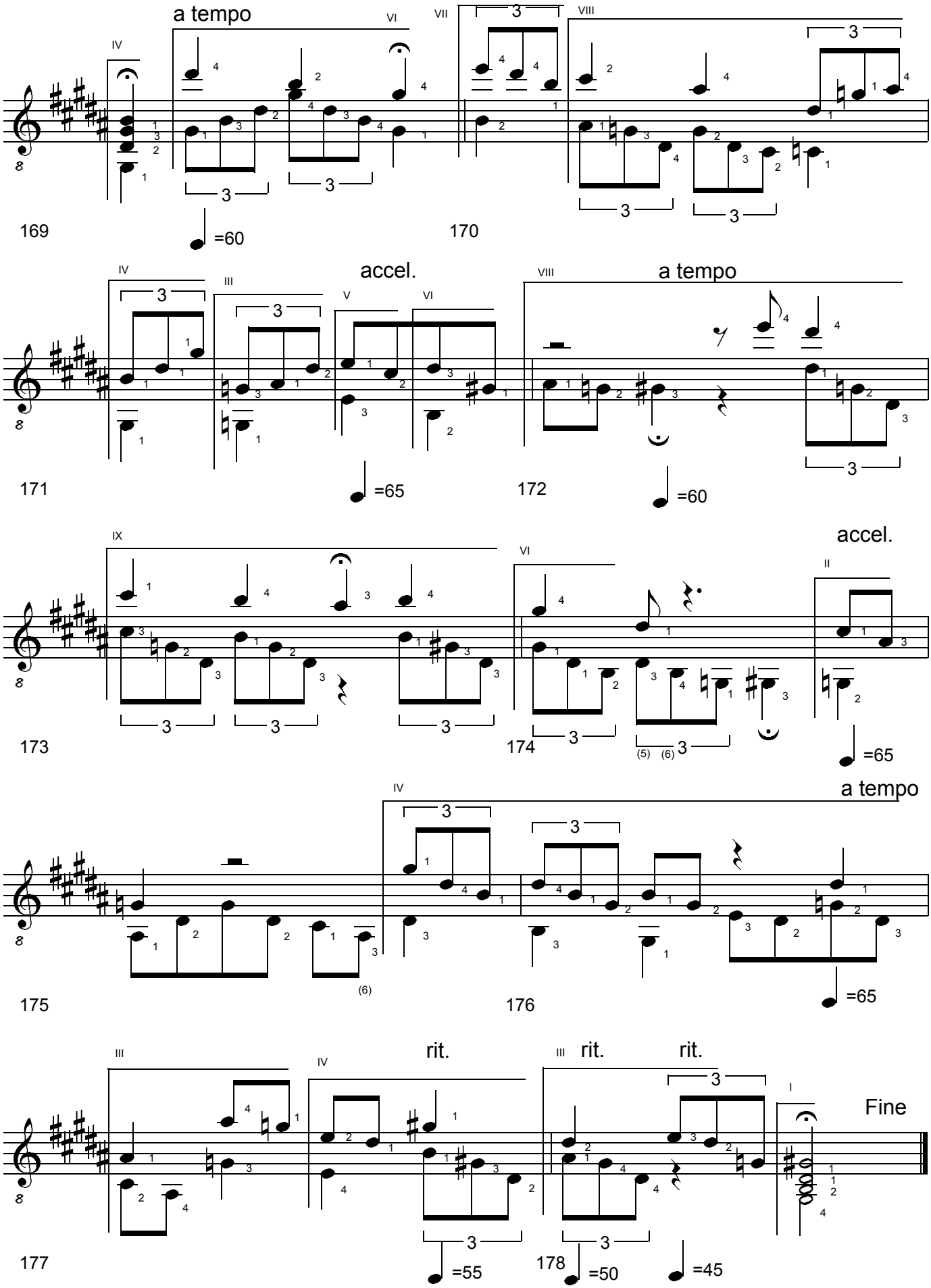

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EPILOG

3 Studies for Solo Guitar

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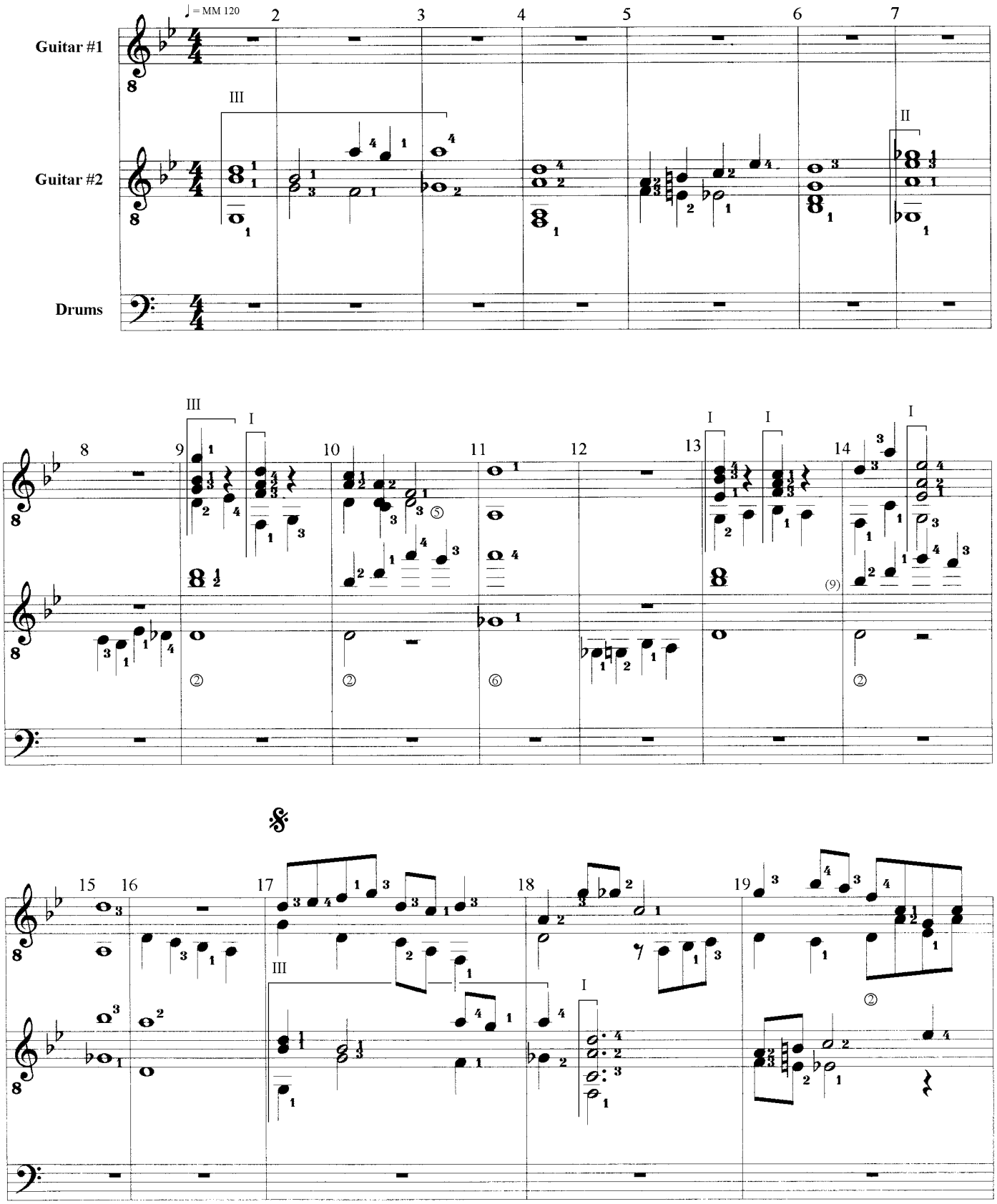
by Uwe Warneke

Uwe Warneke
Op.32

Allegro



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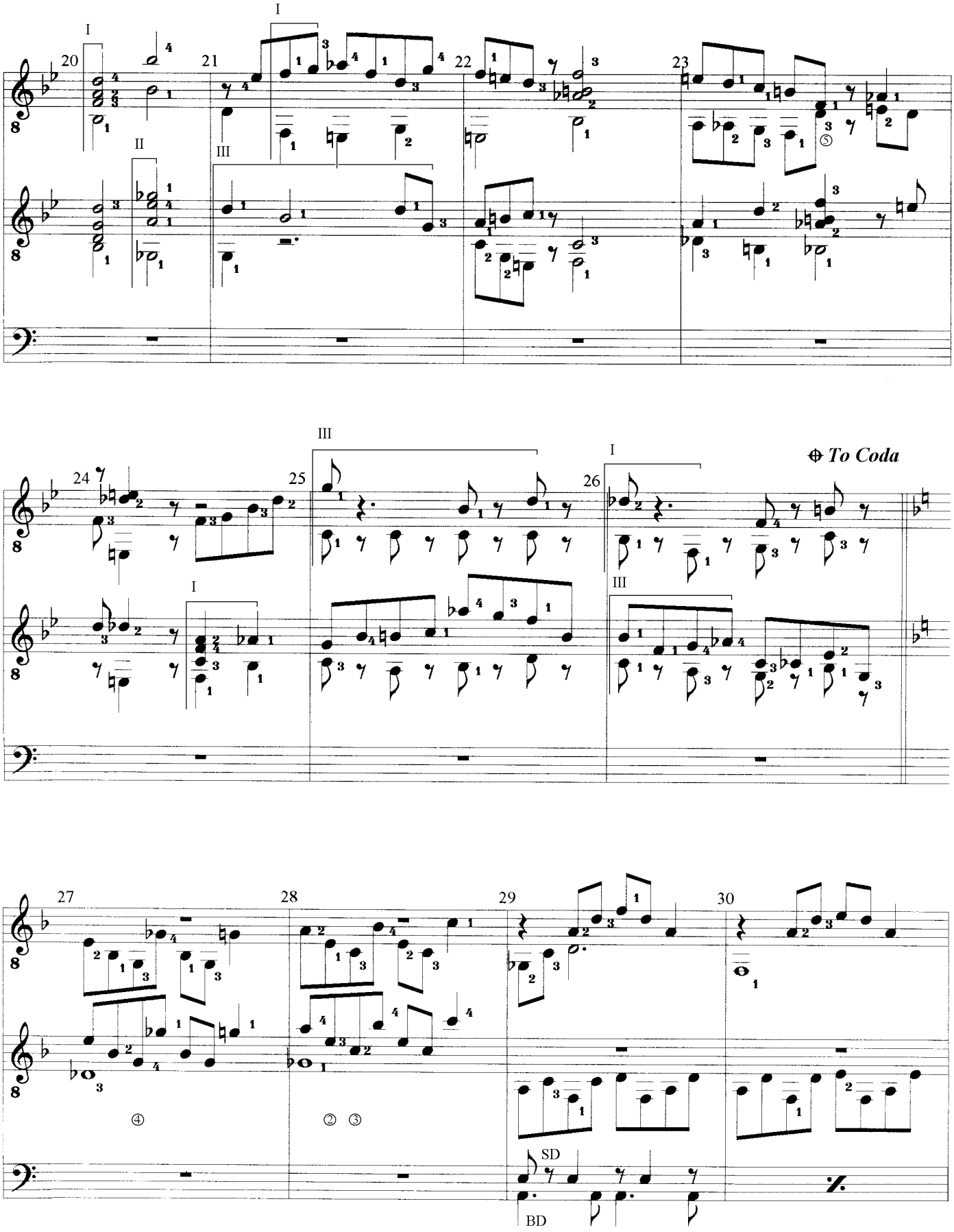

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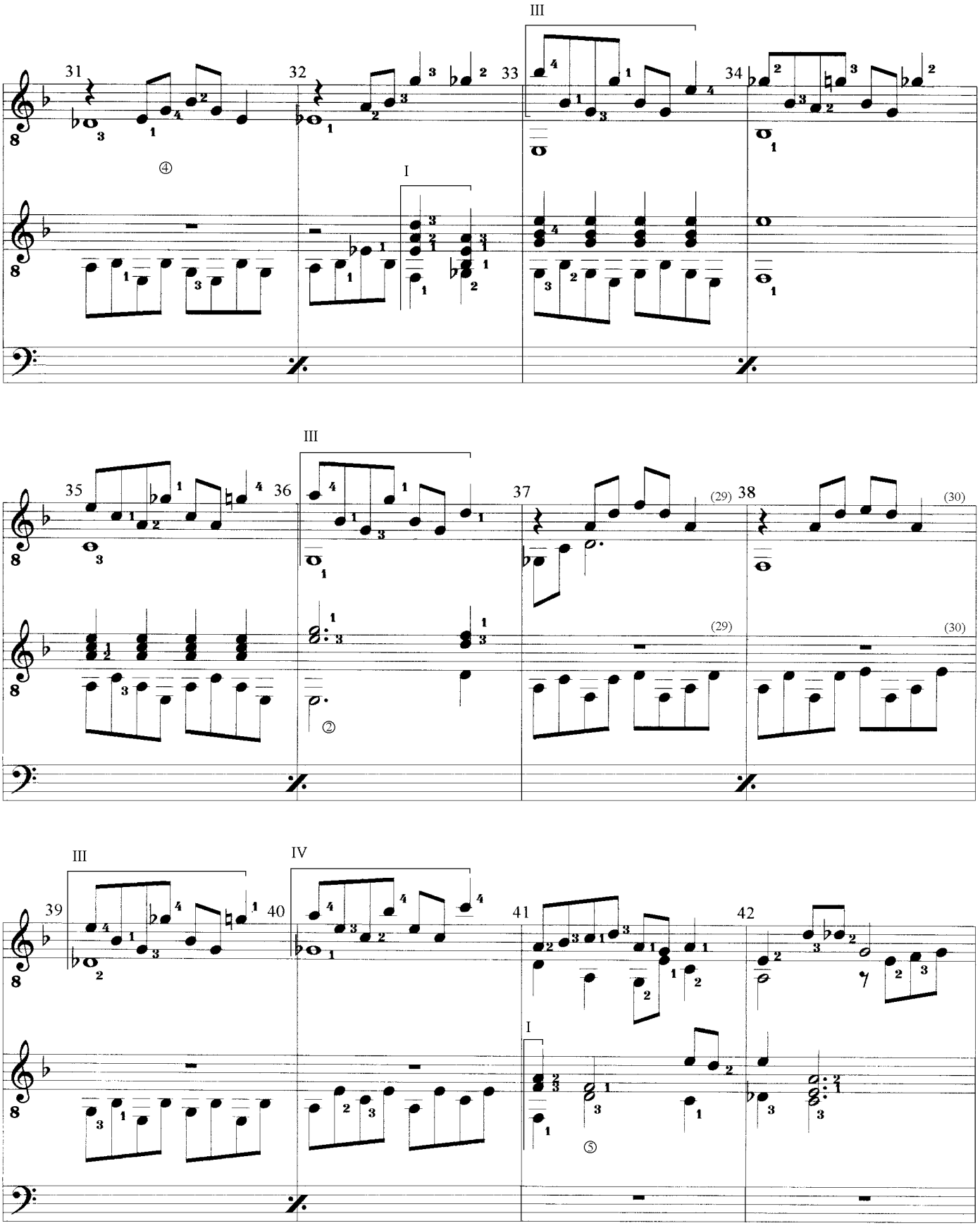

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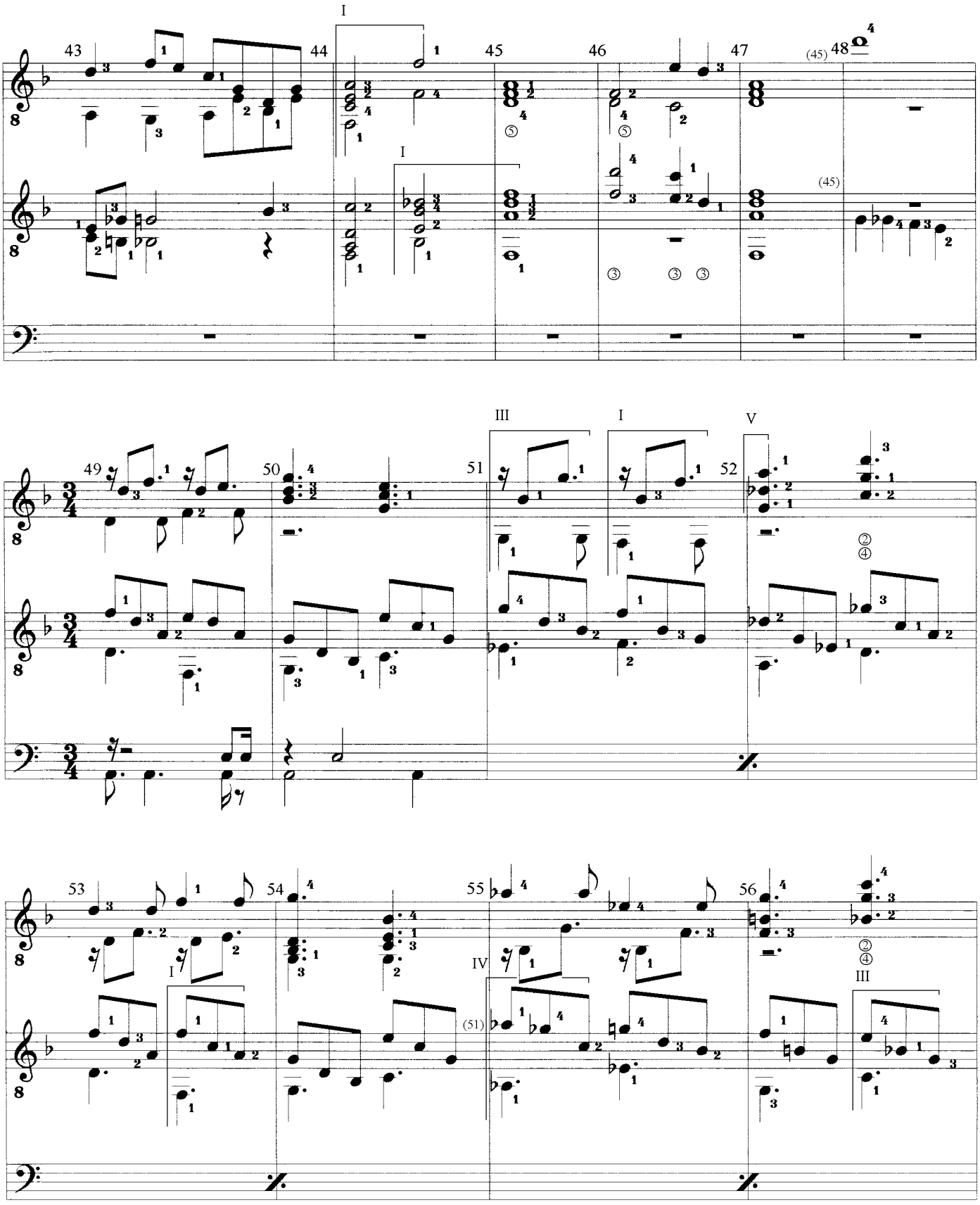

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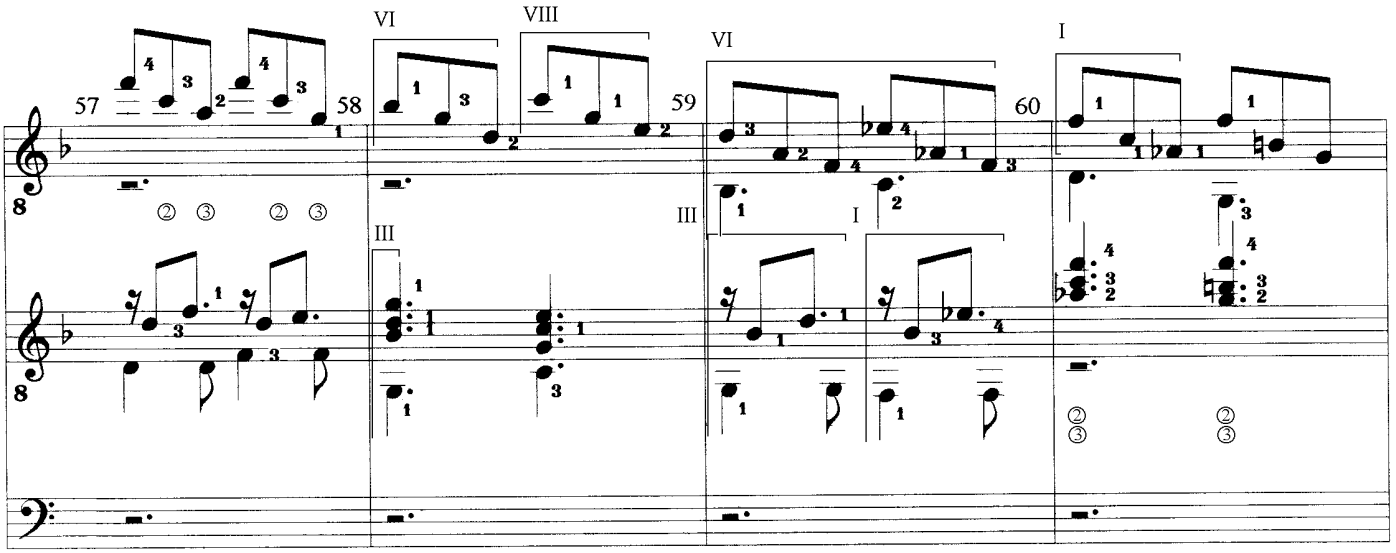

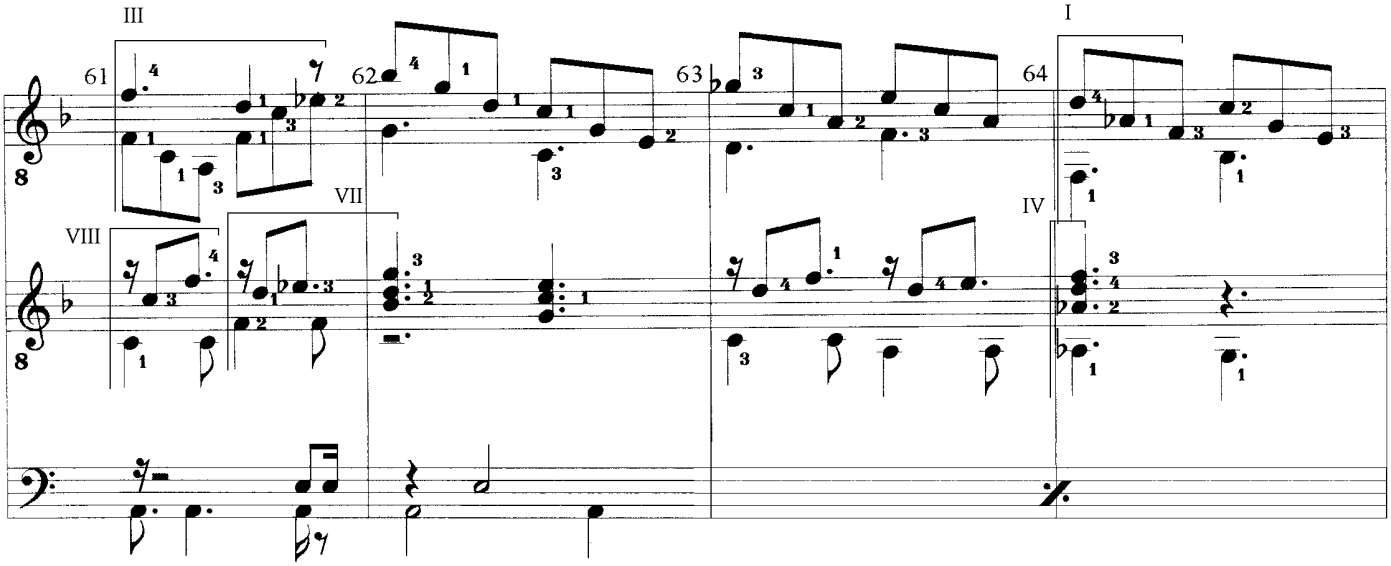

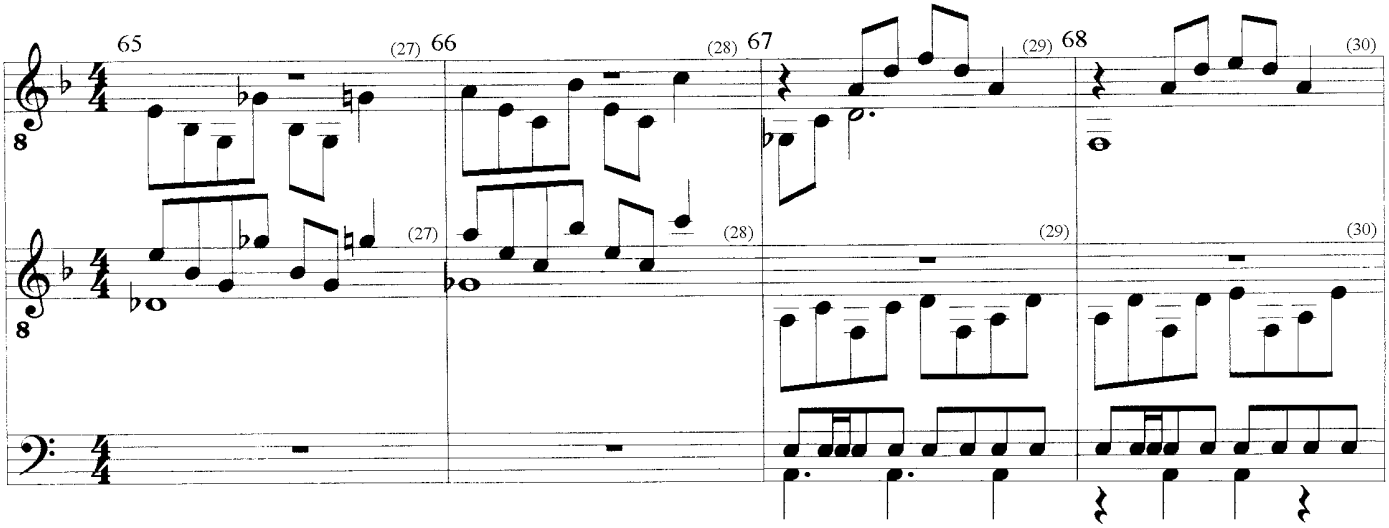

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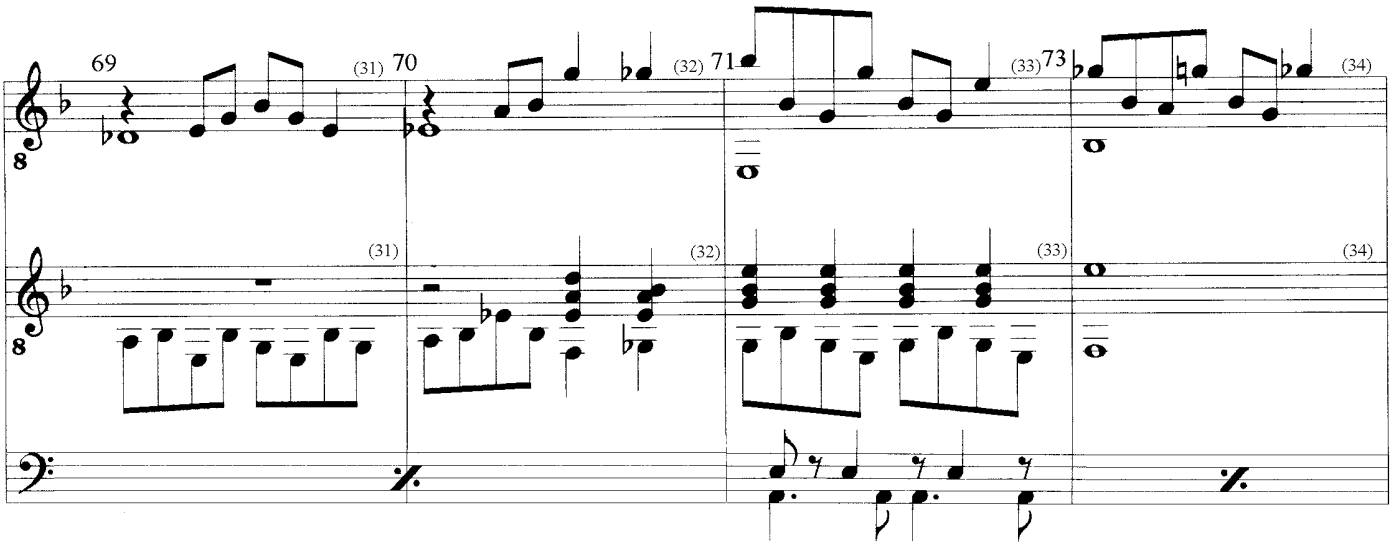
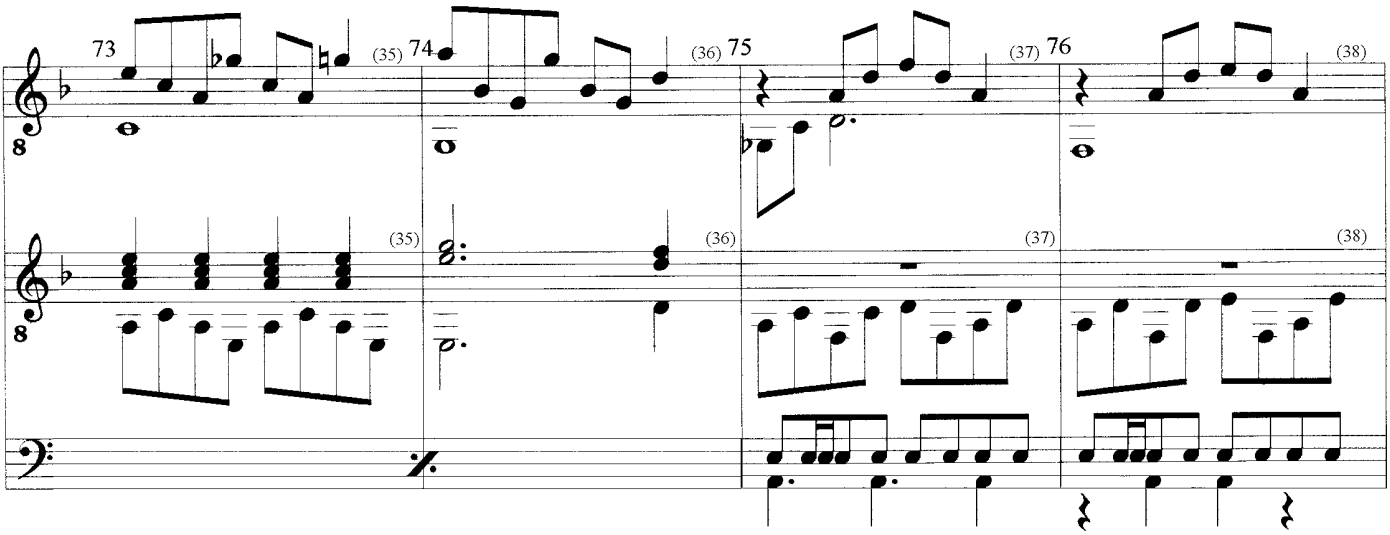
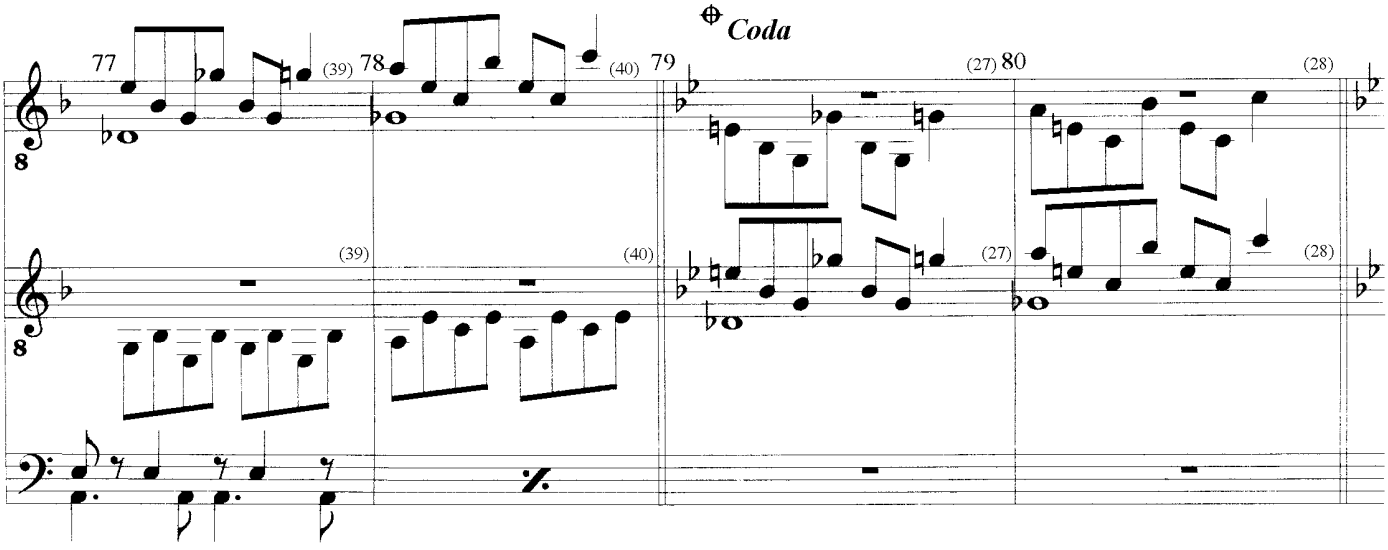




D.S. al Coda

Coda



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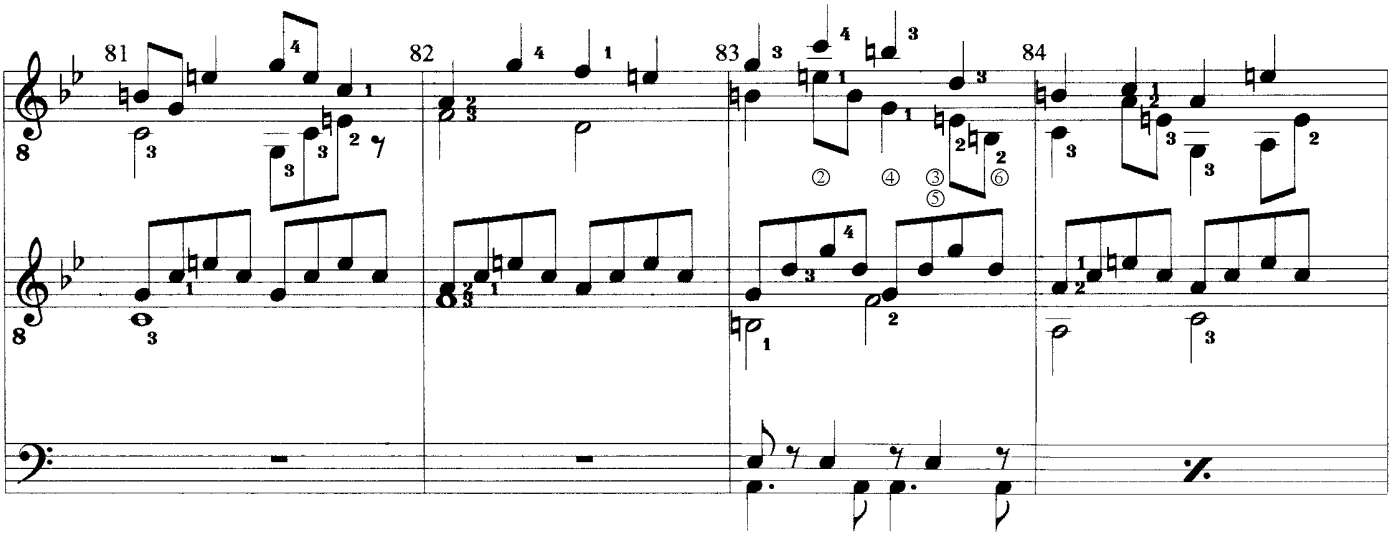

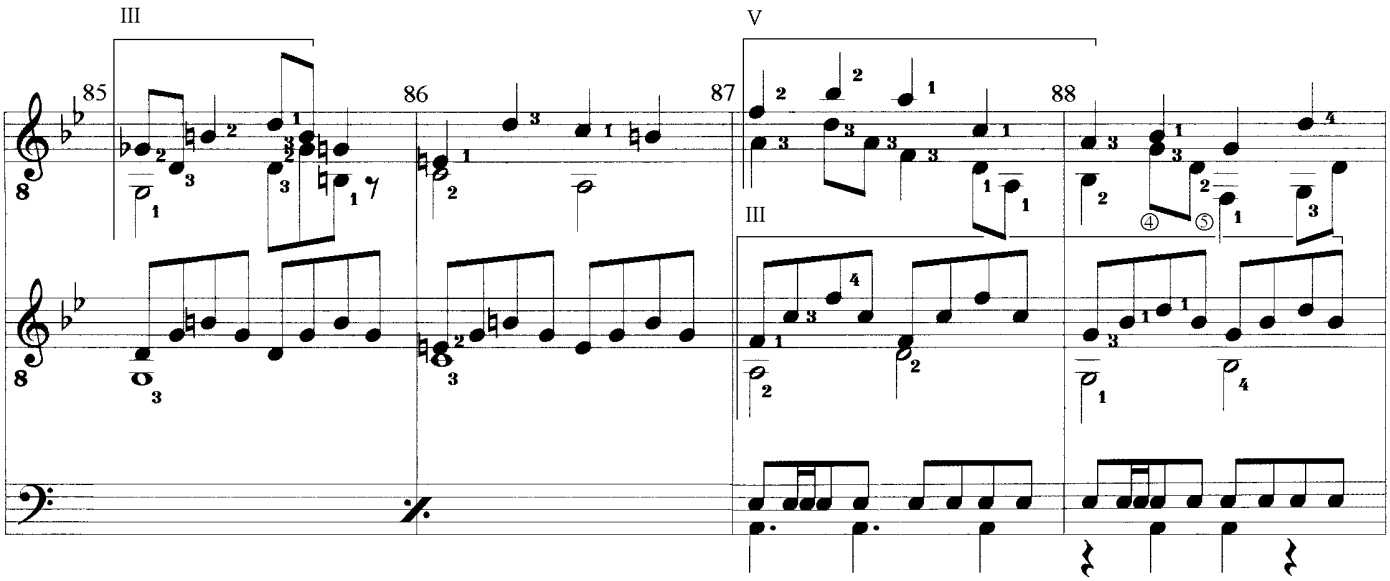

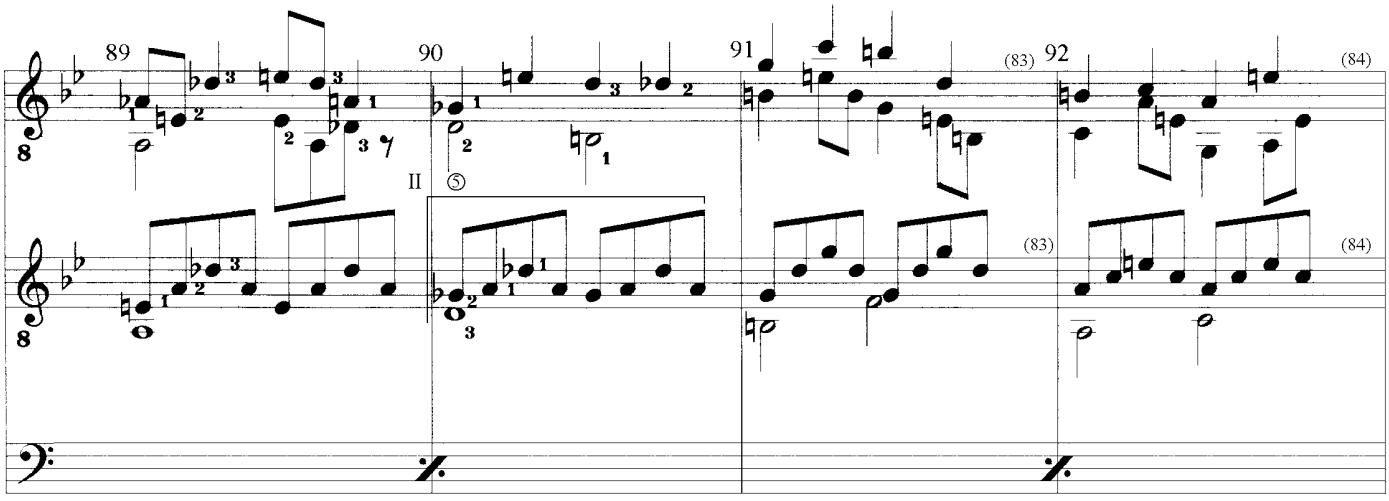

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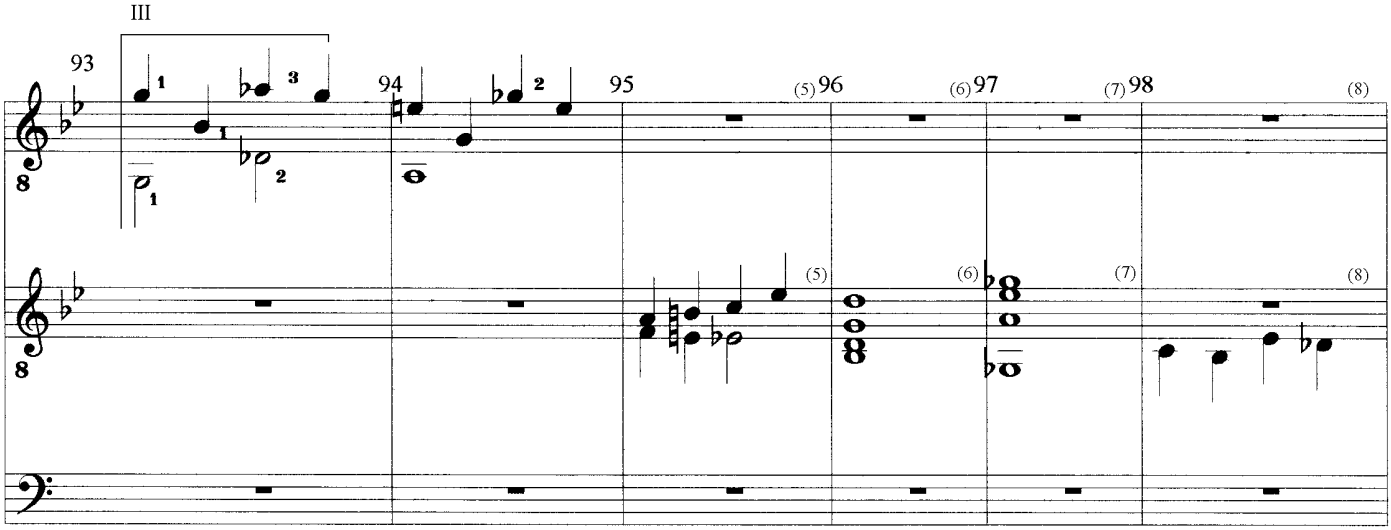

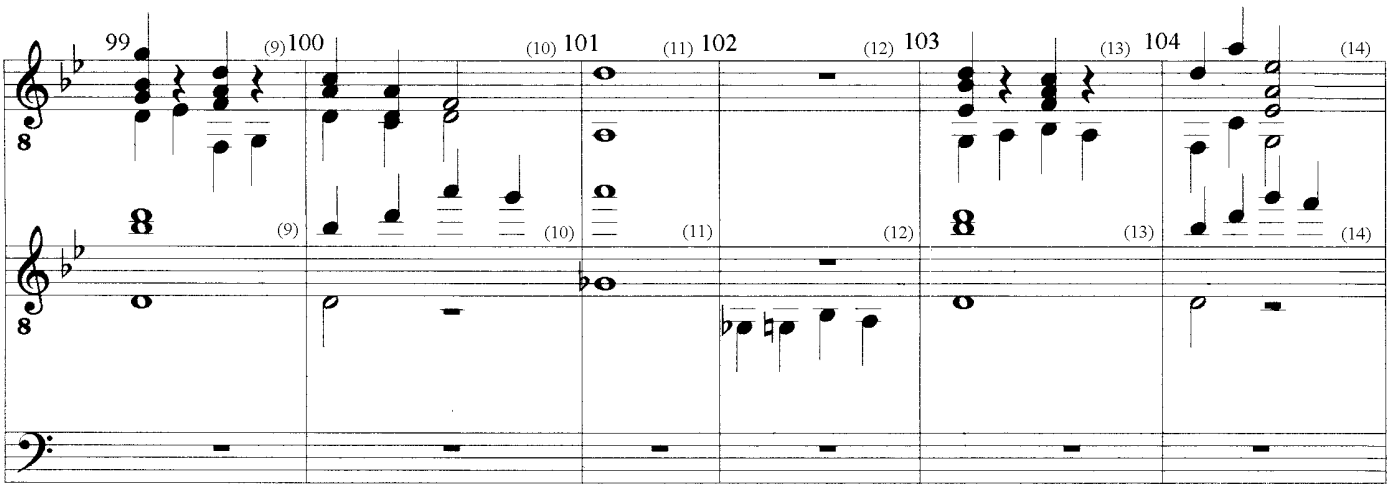

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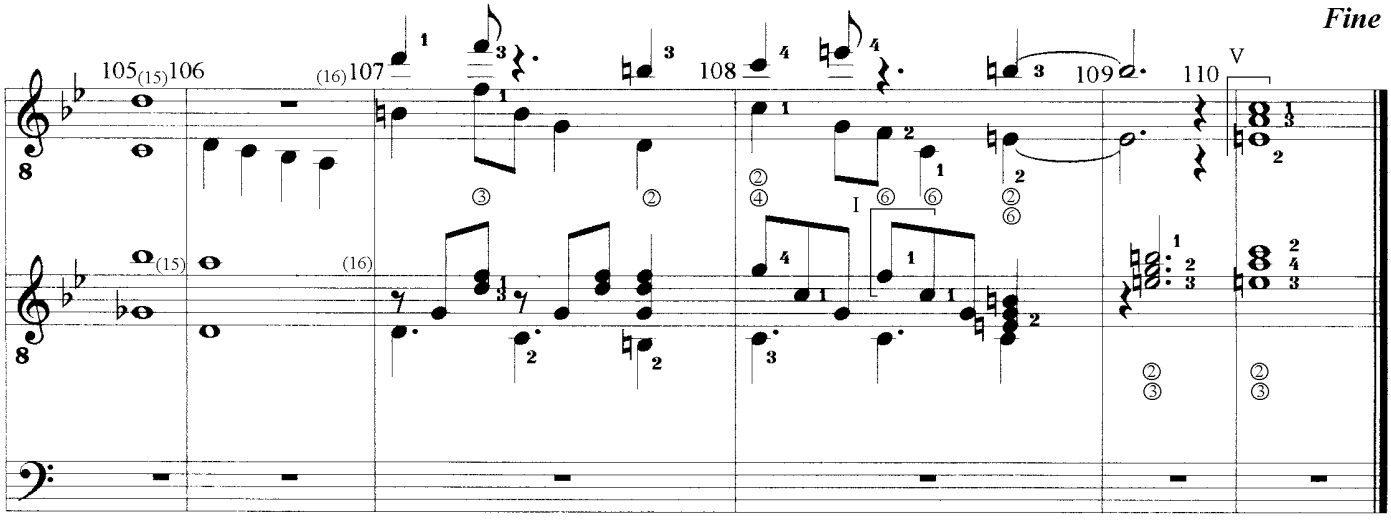

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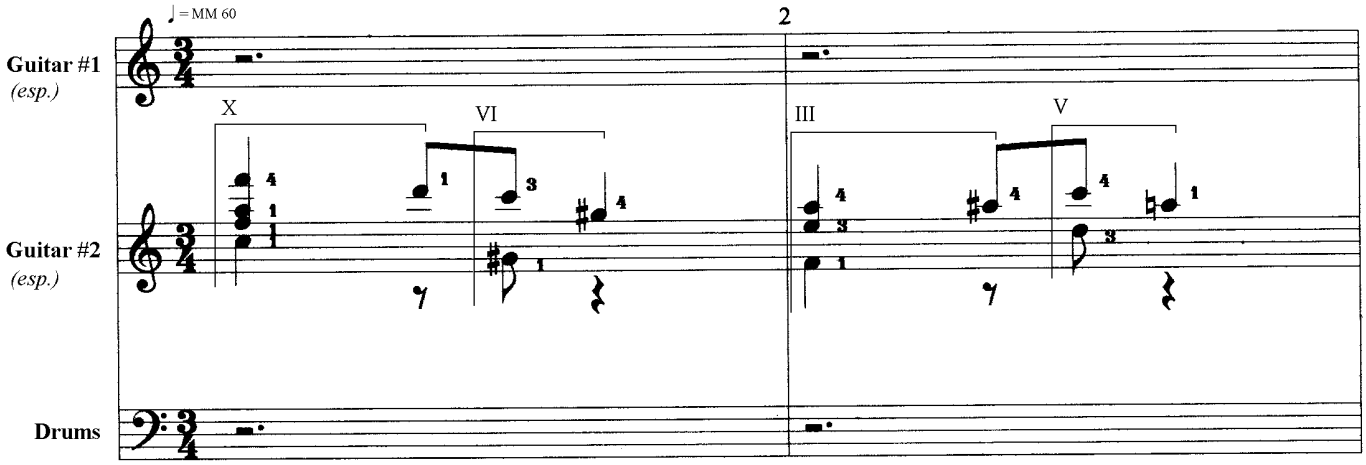
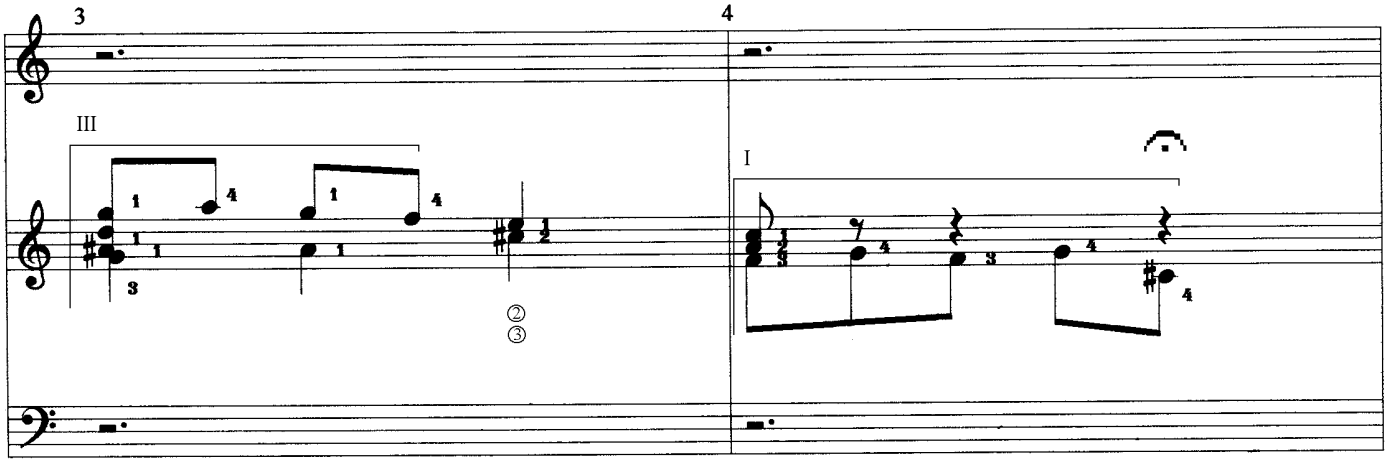
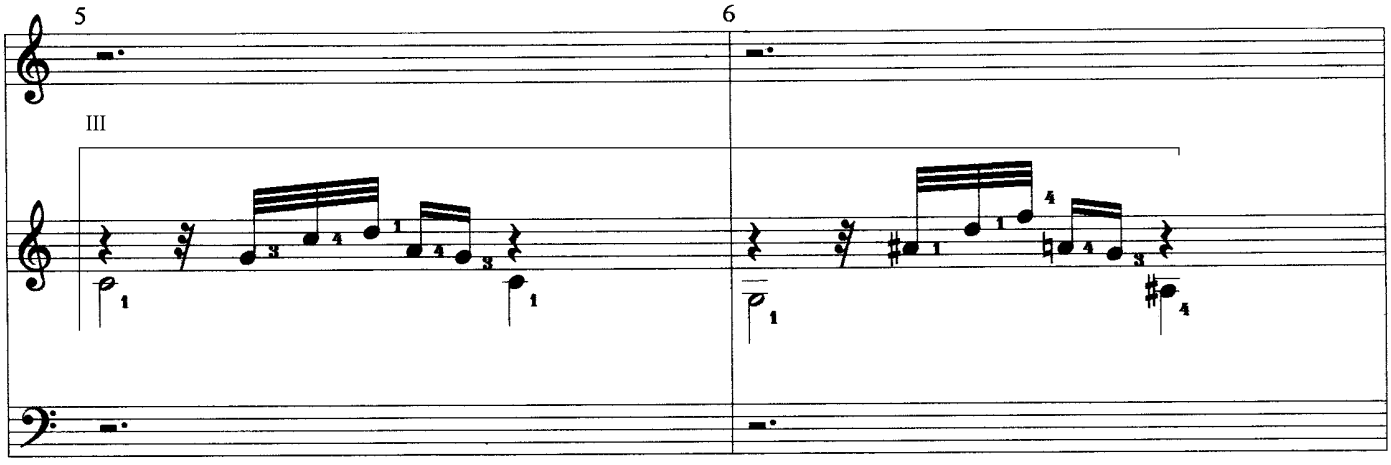
Andante







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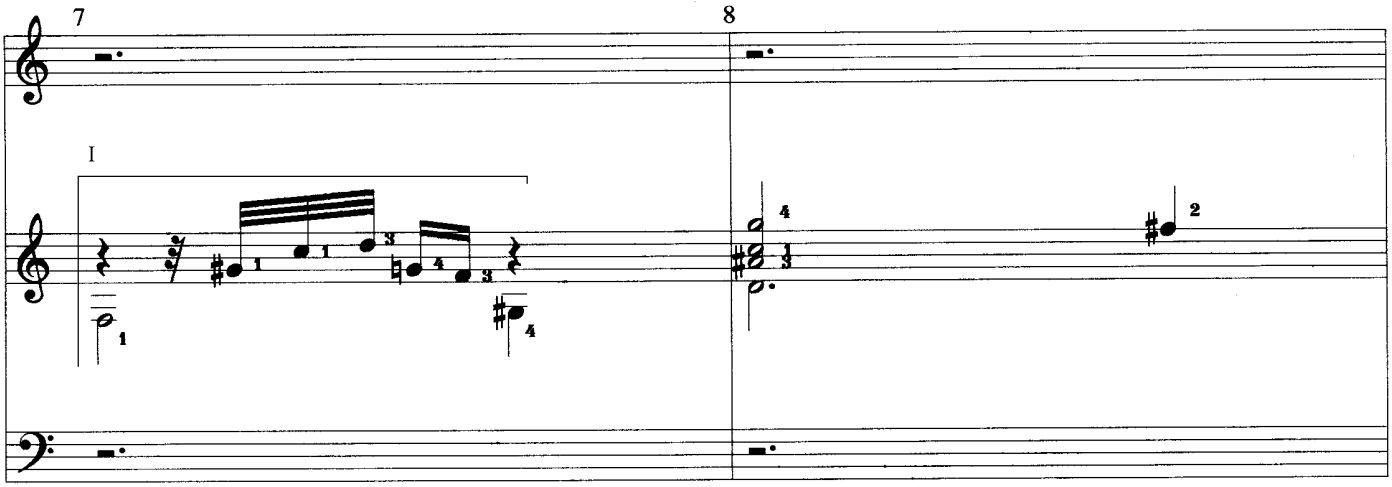

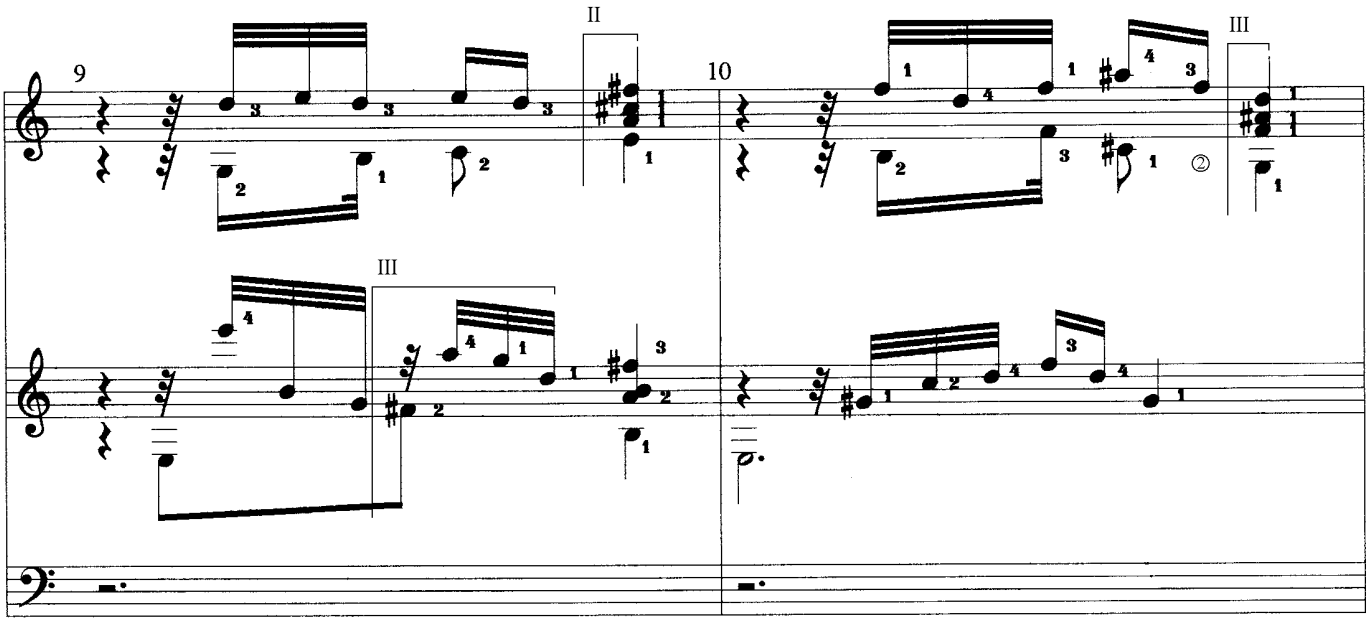

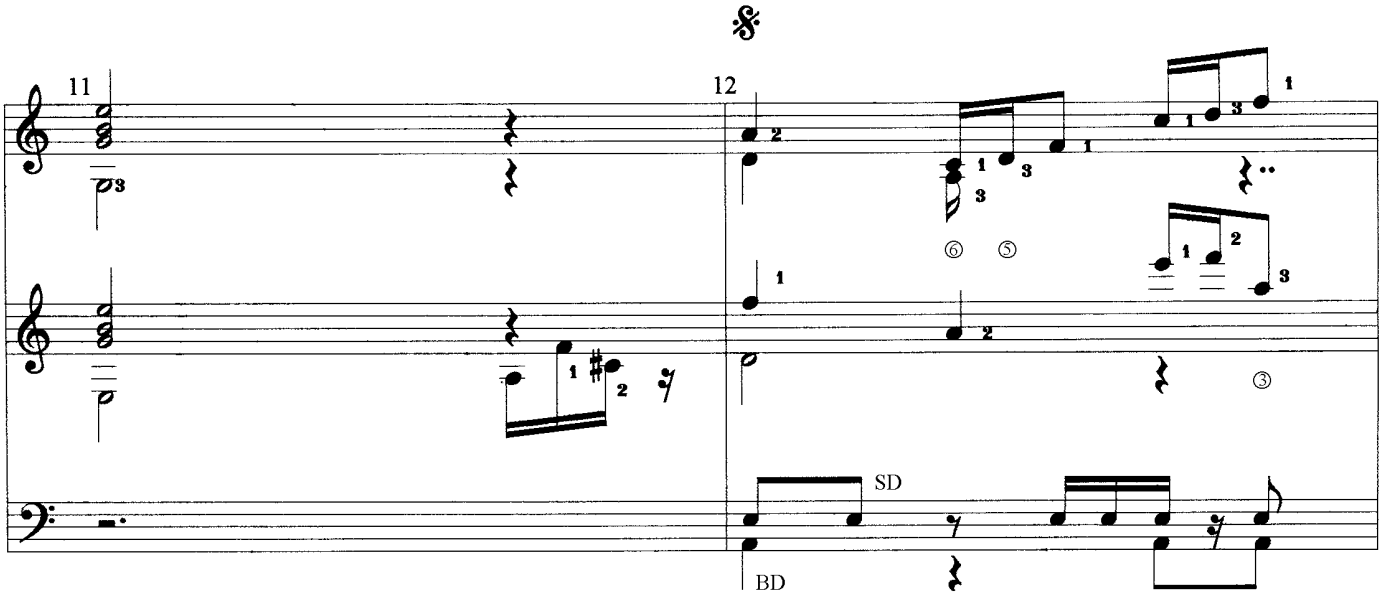

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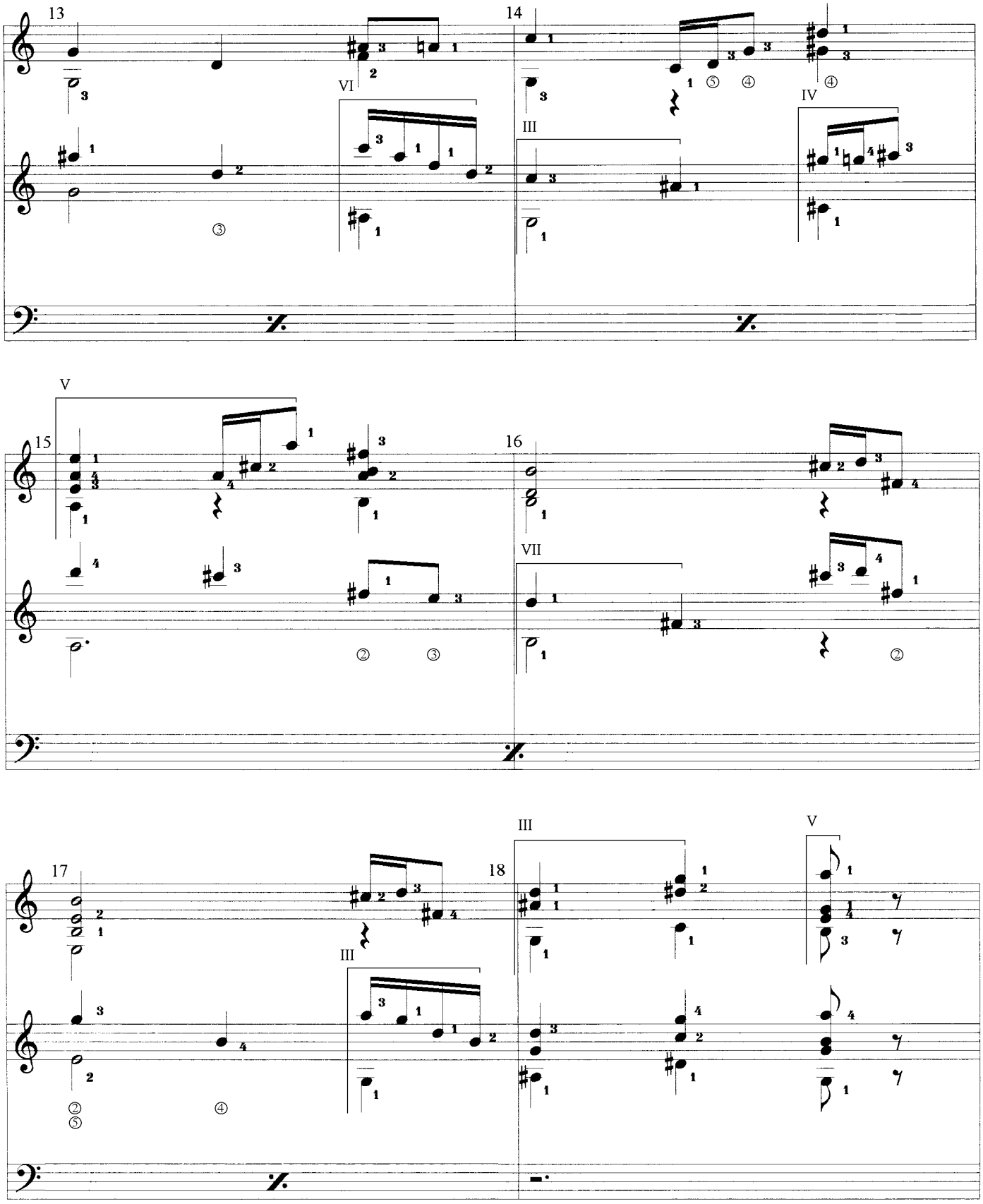

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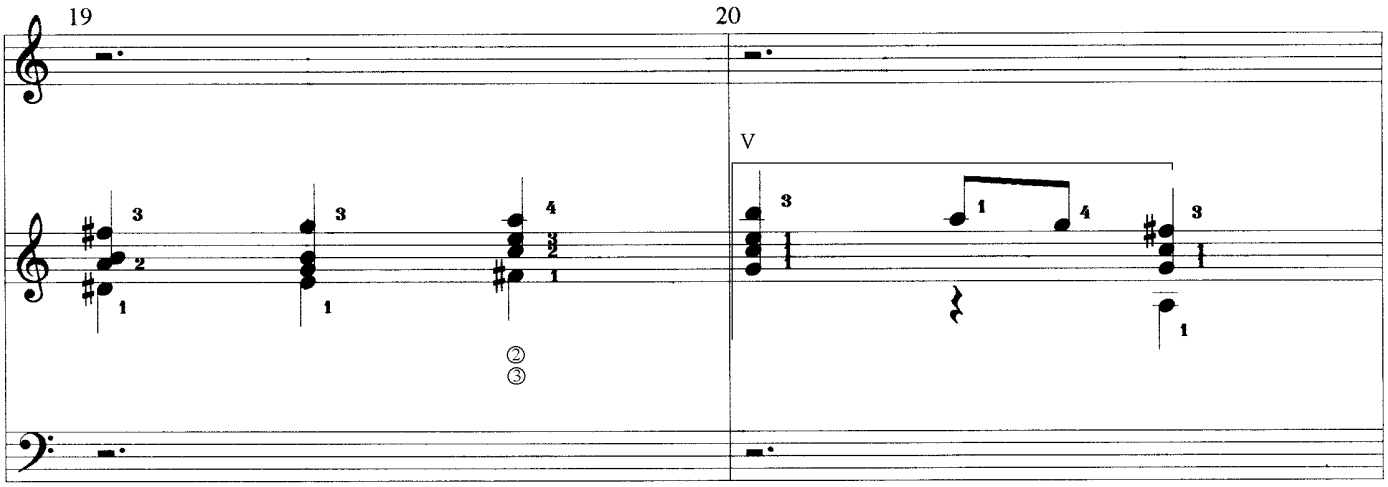

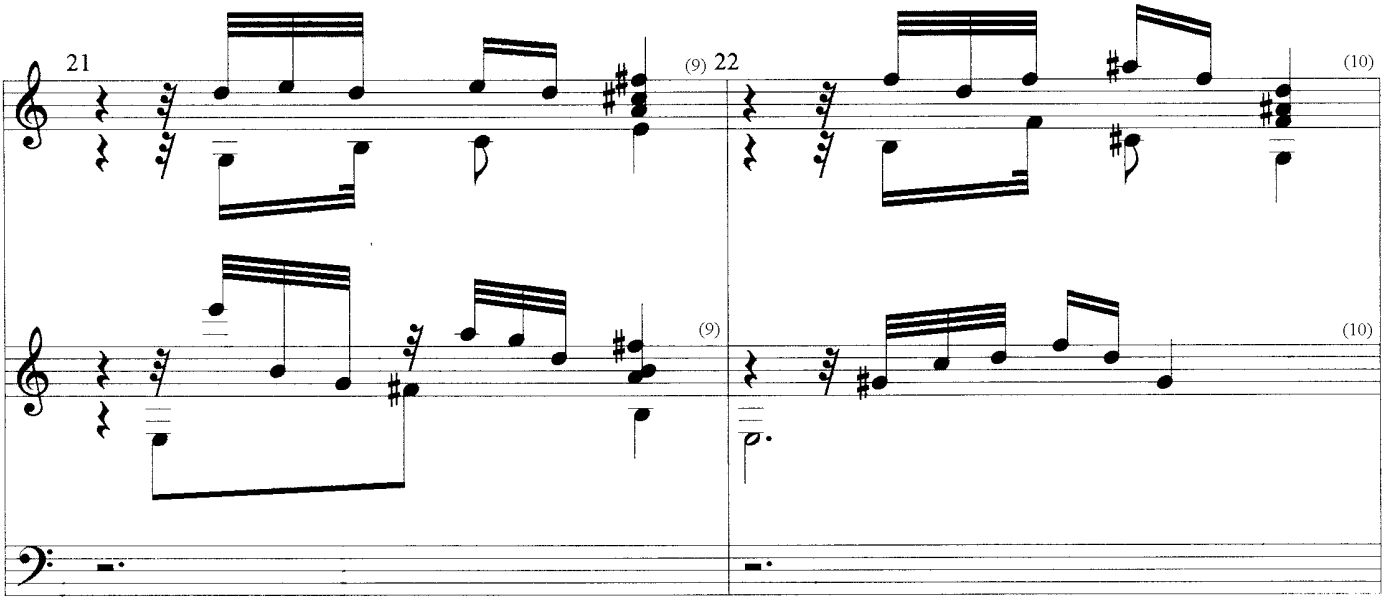

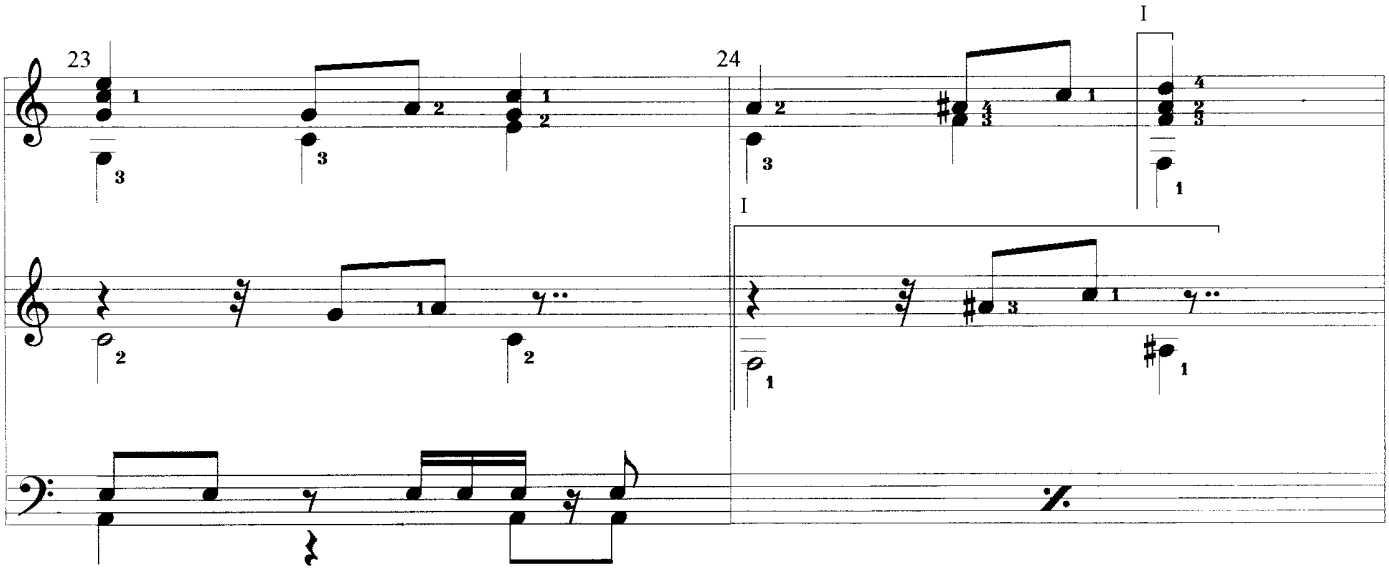

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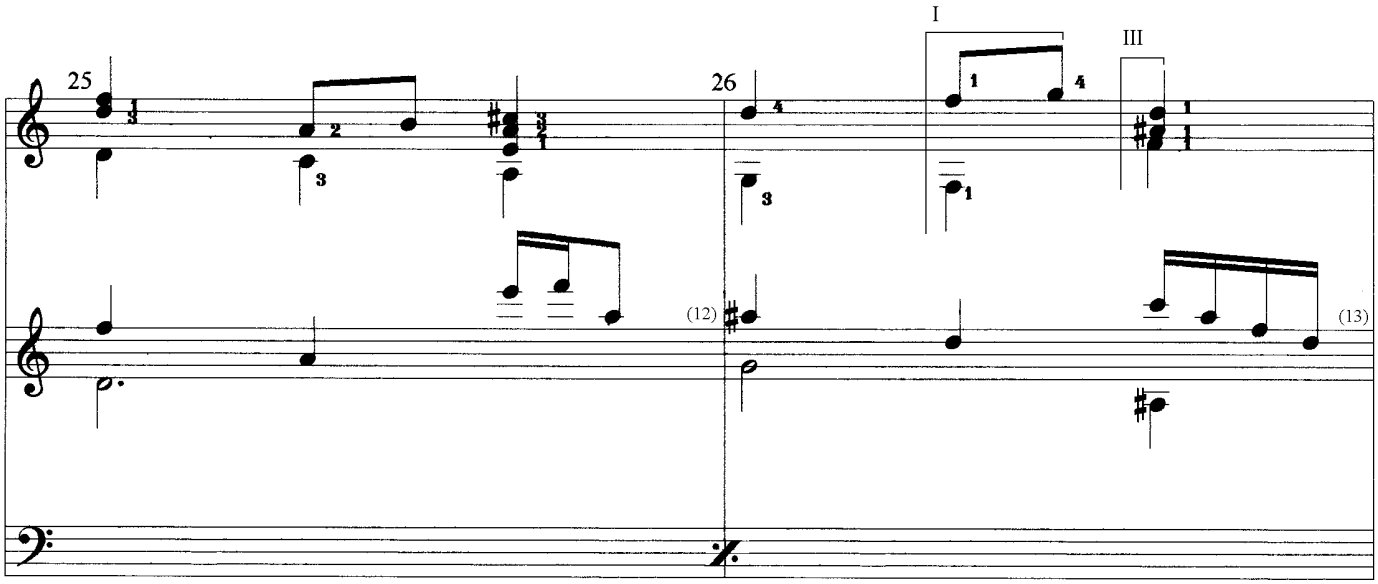

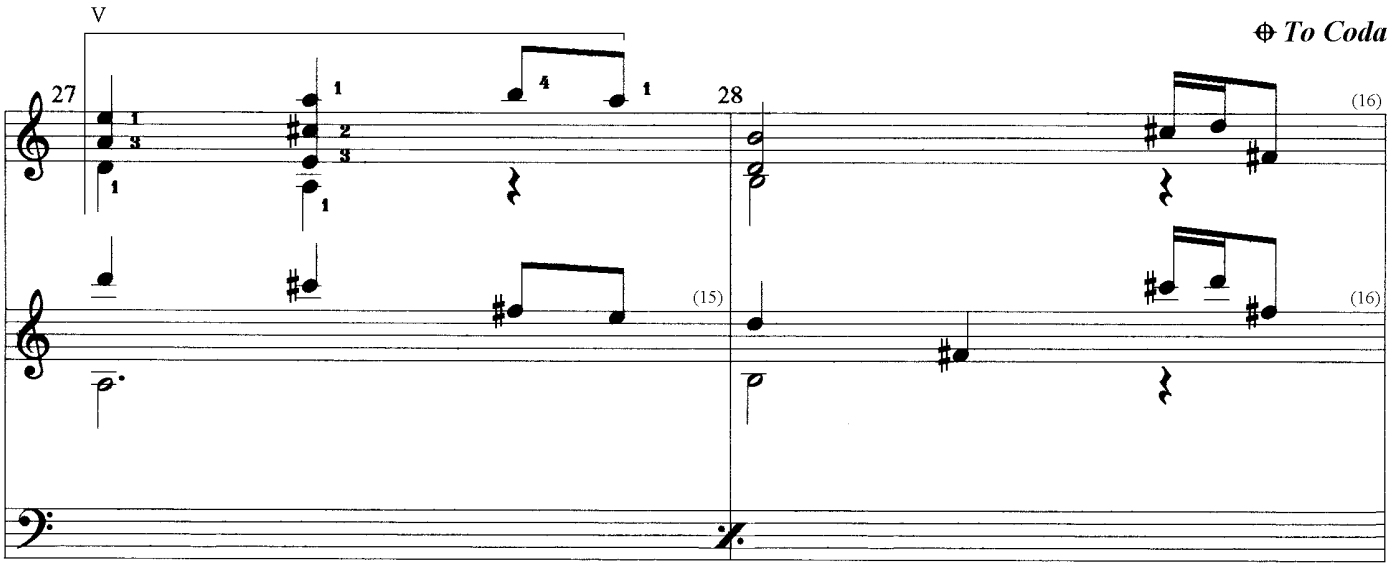

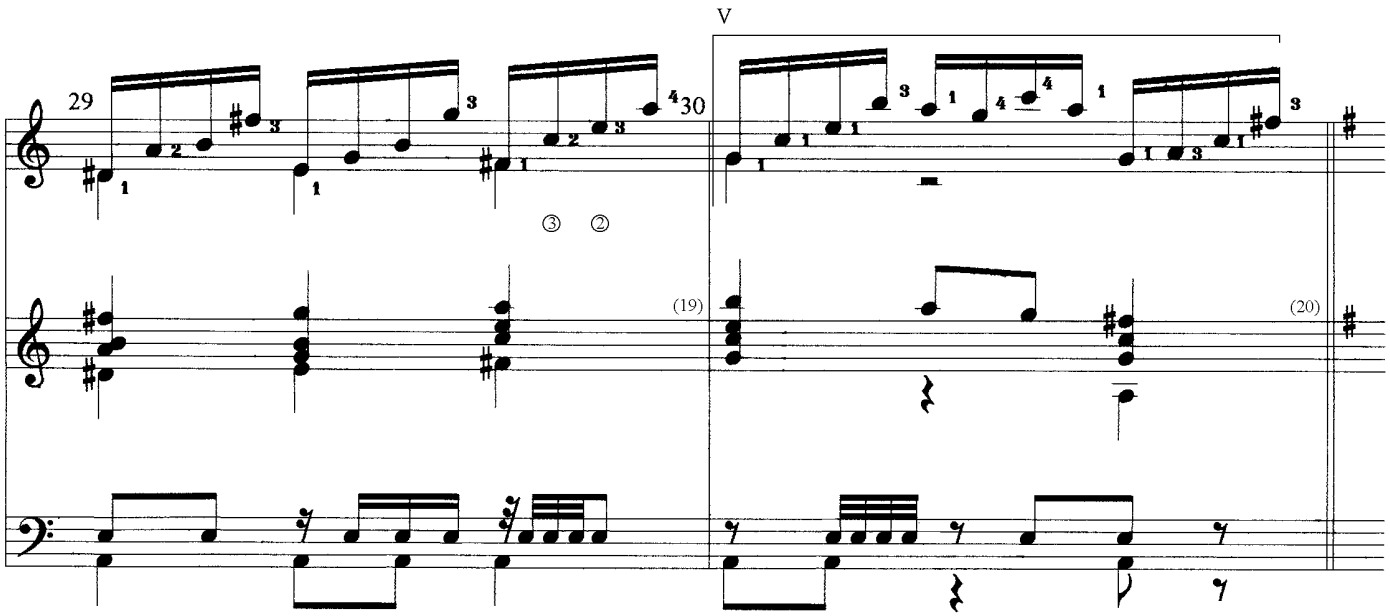

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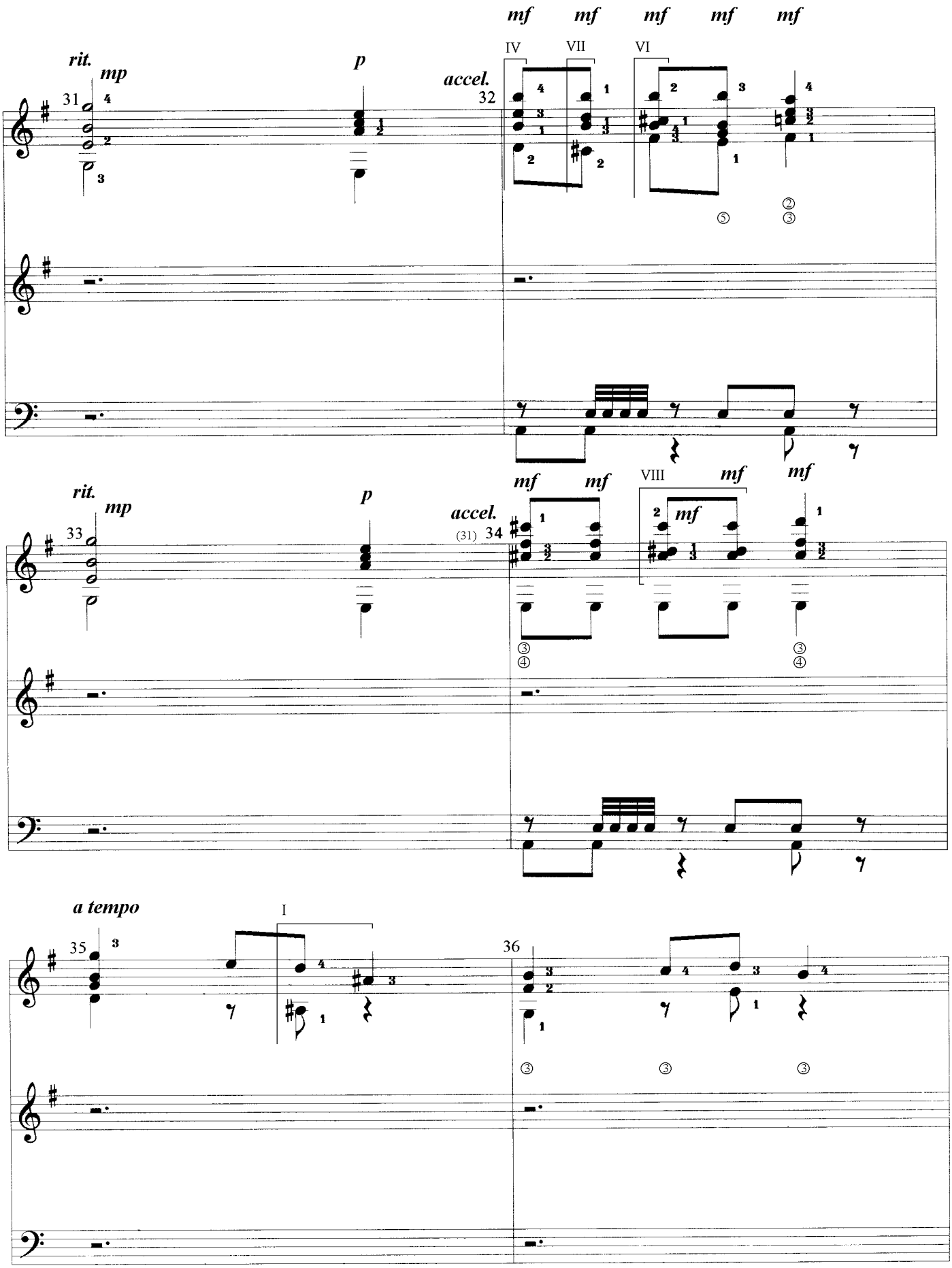

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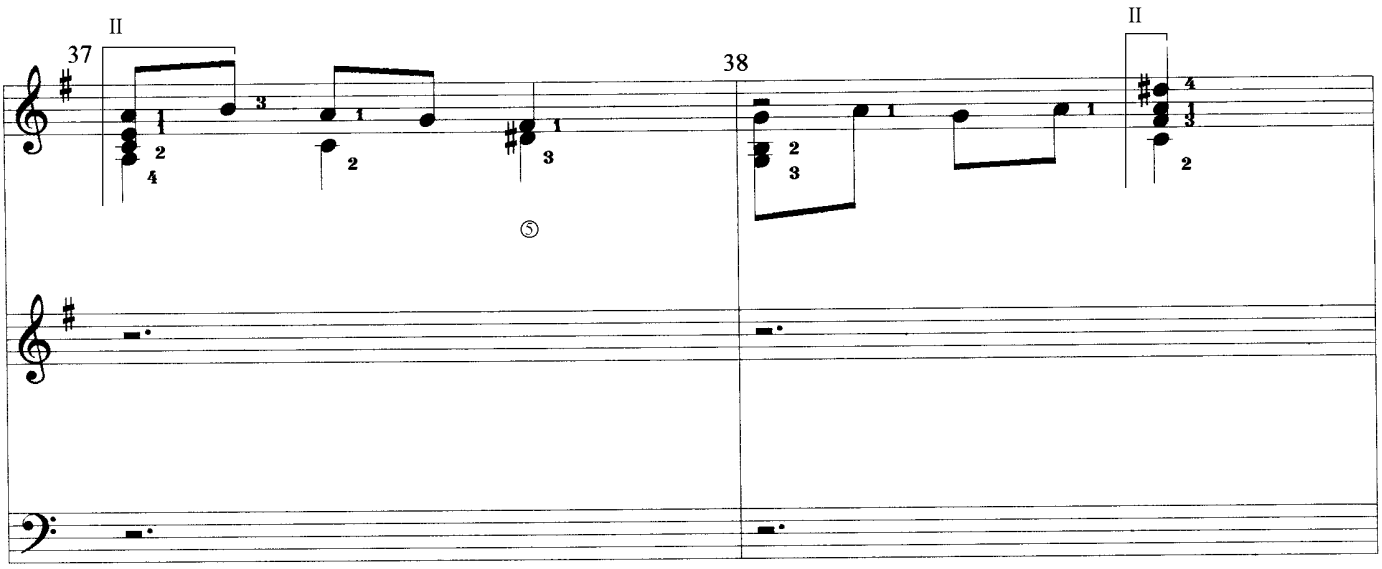

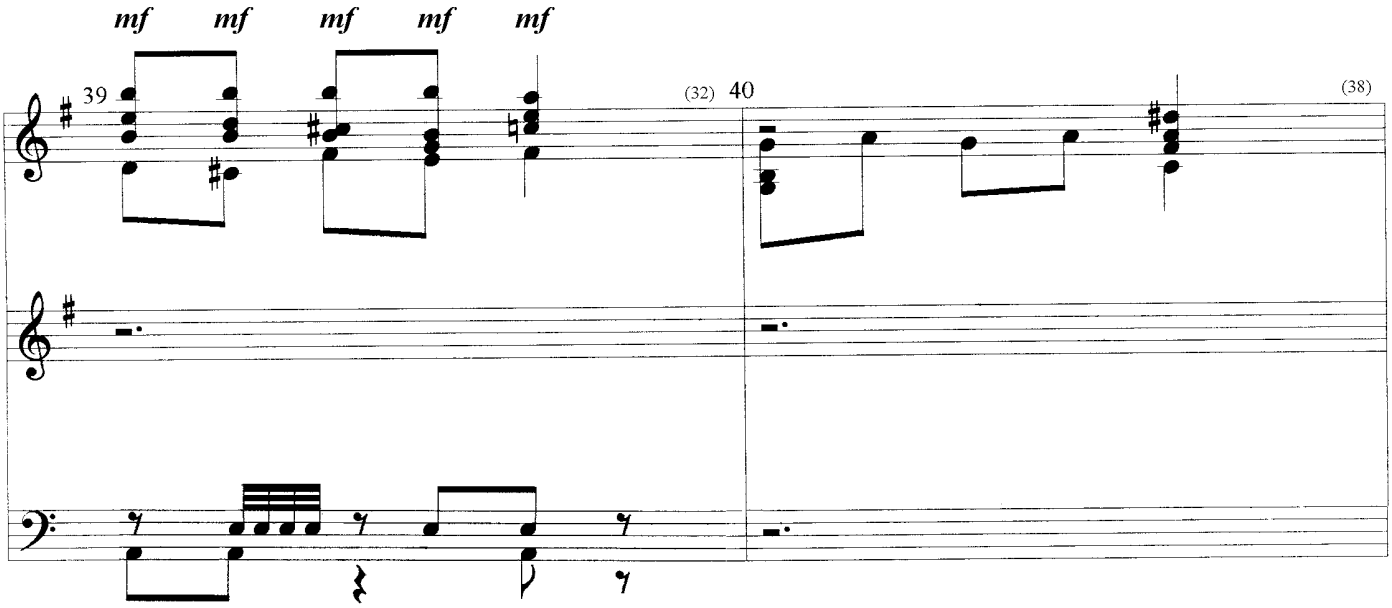

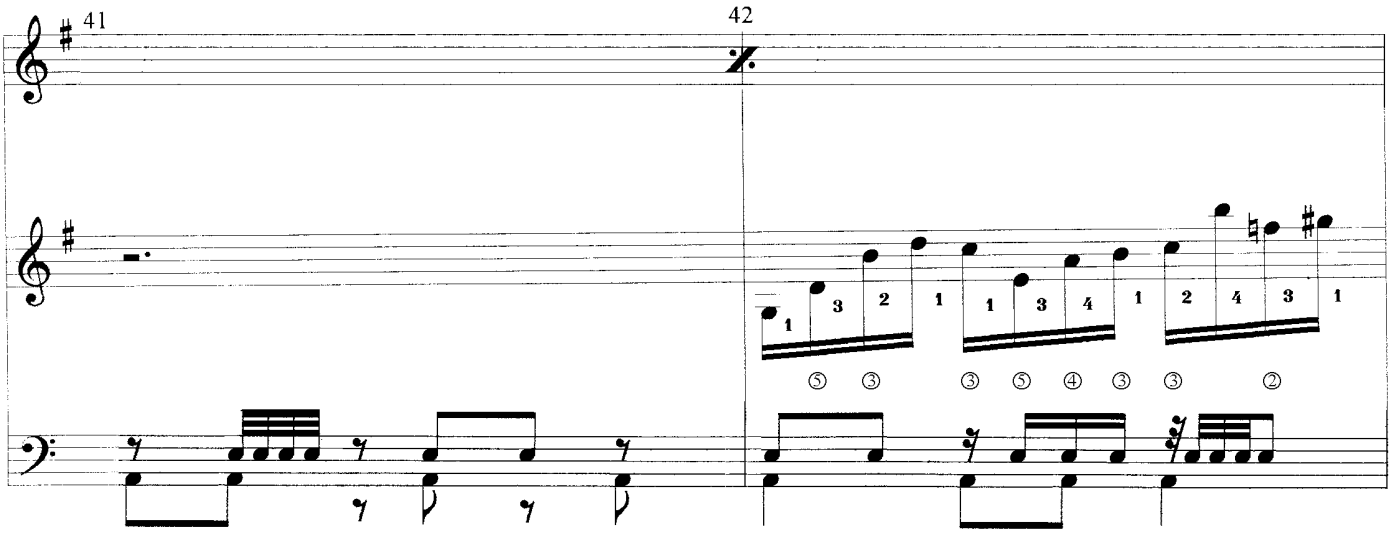

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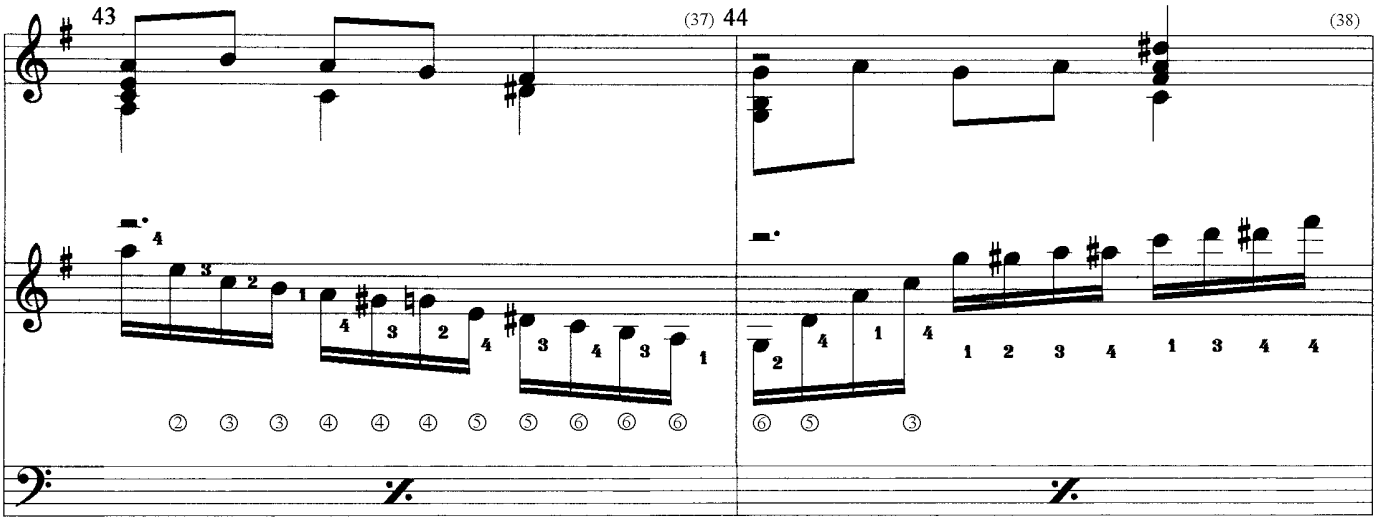

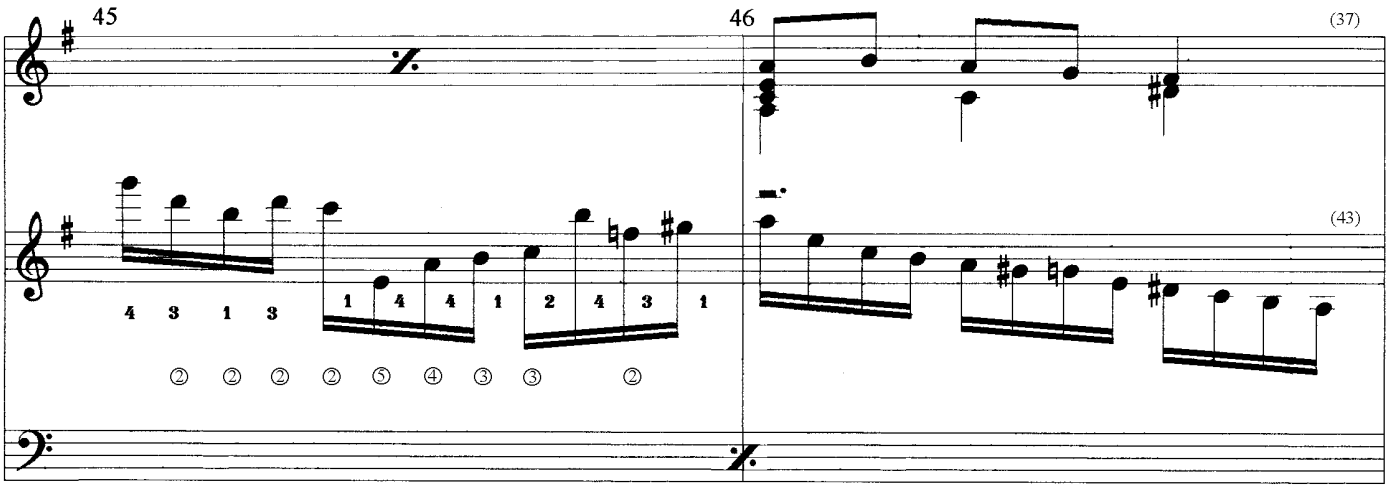

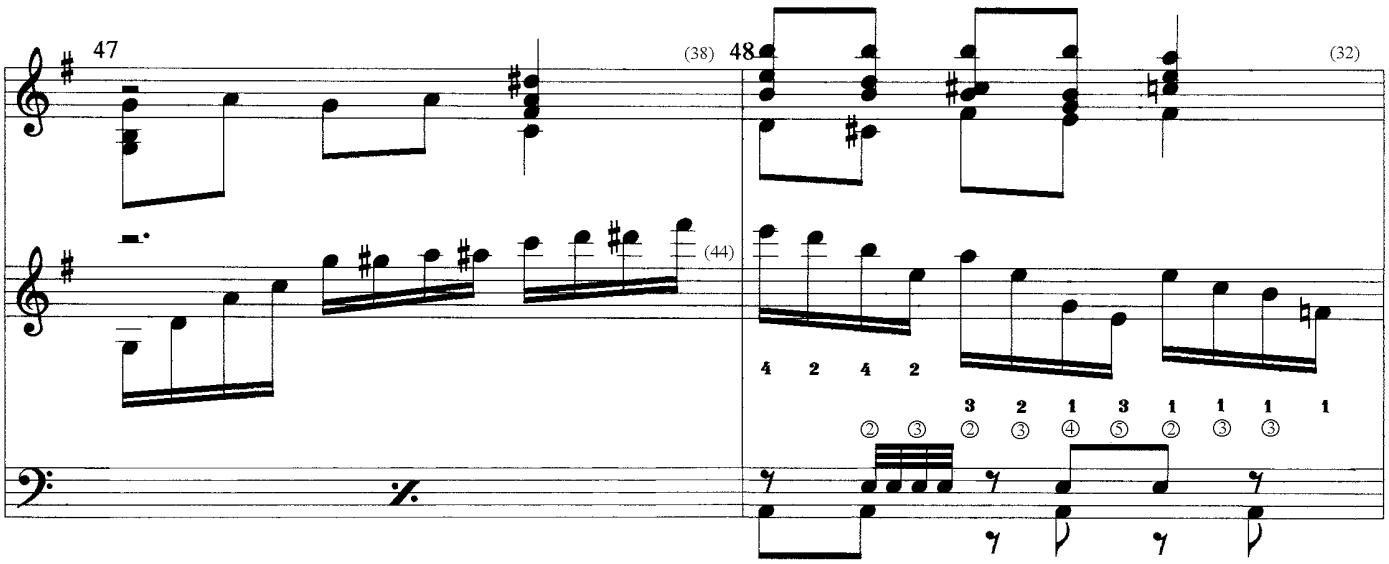

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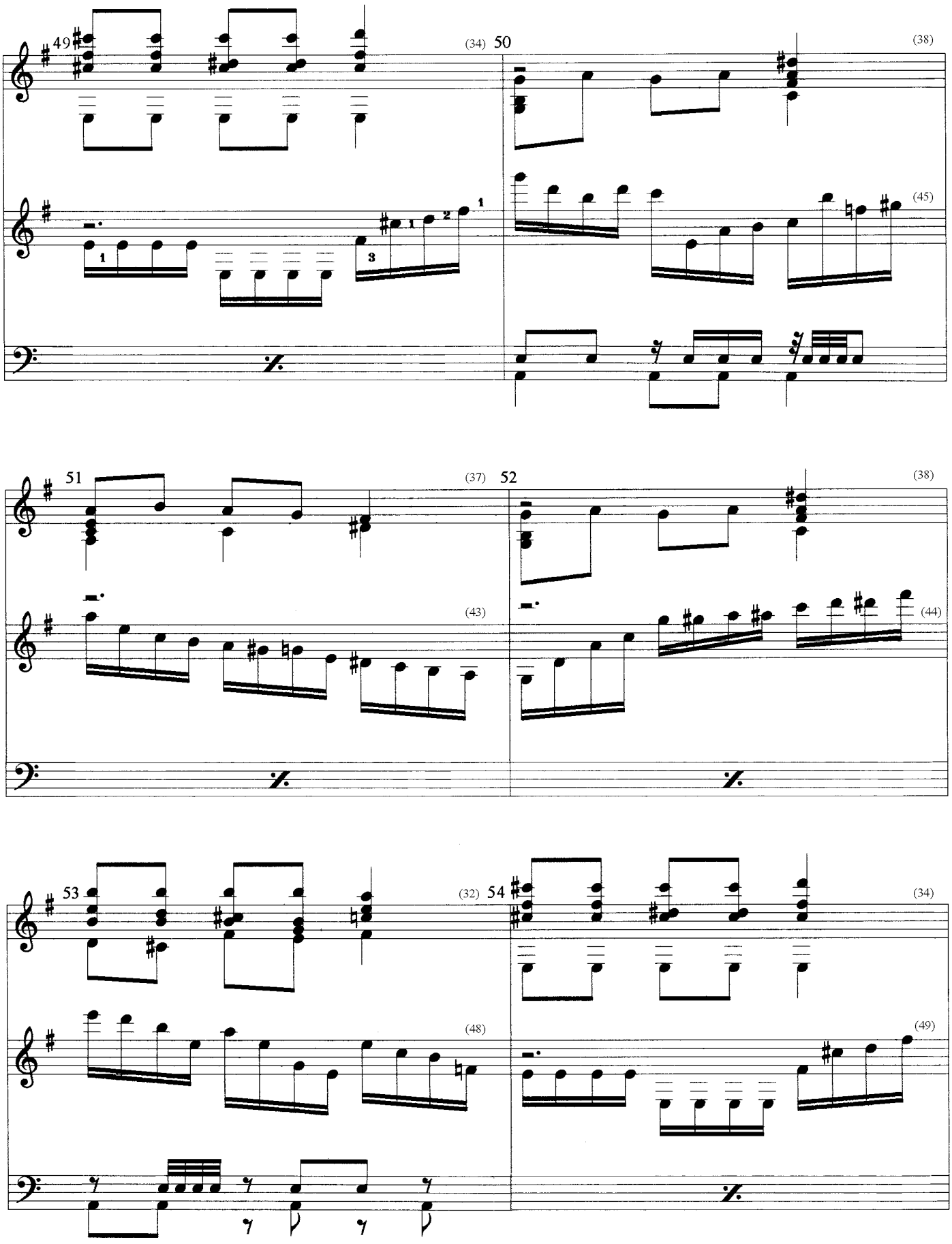

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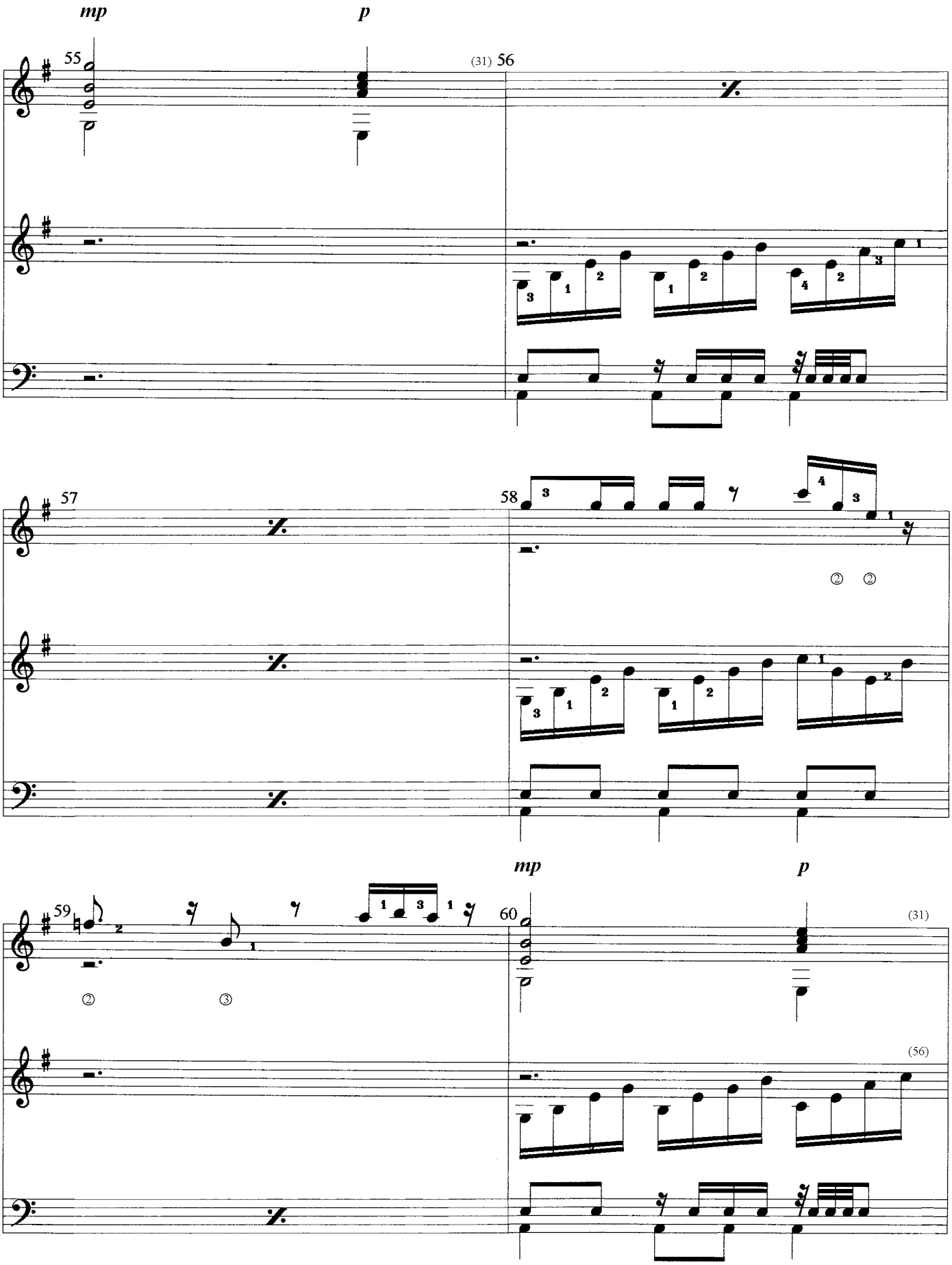

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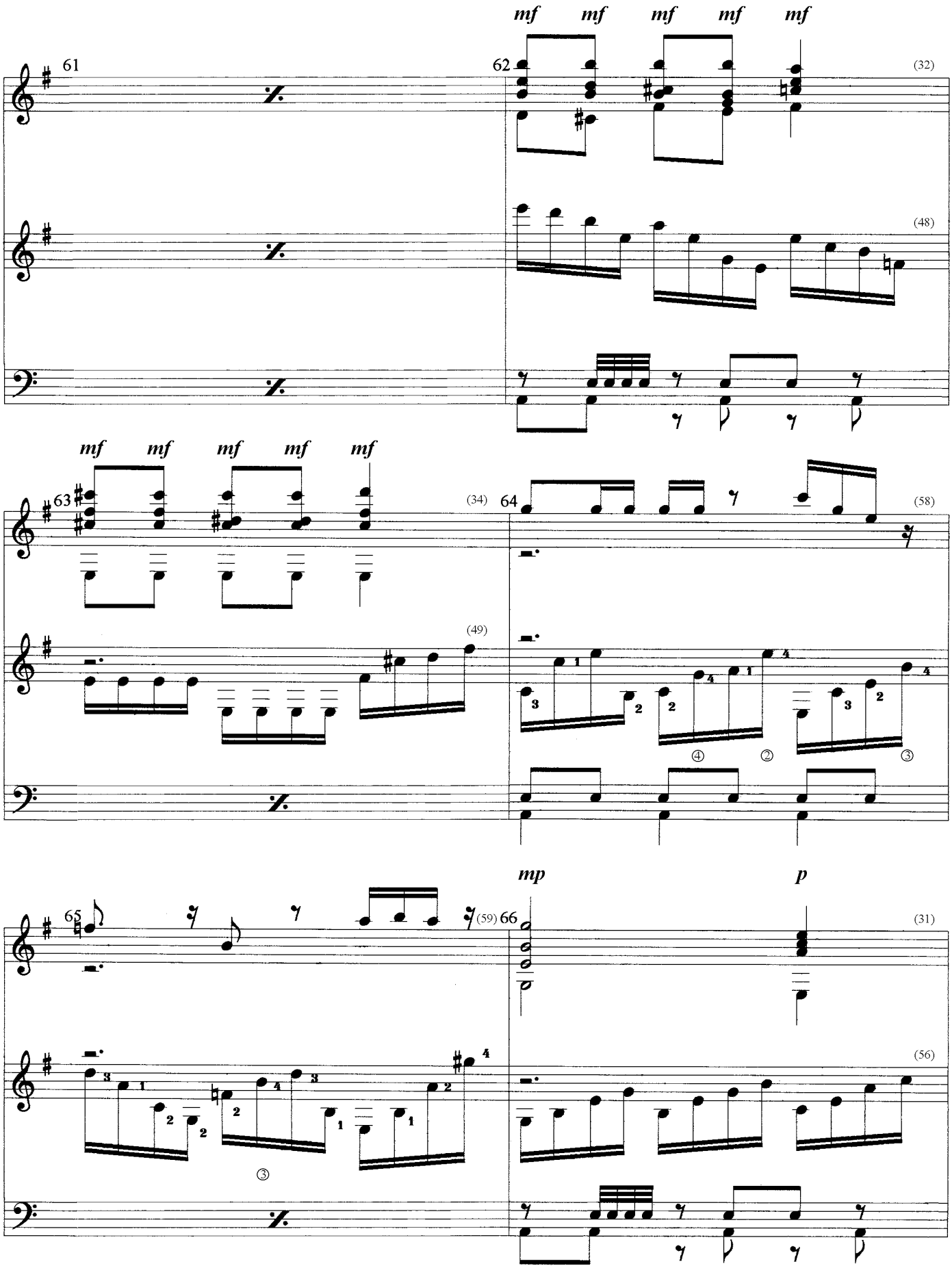

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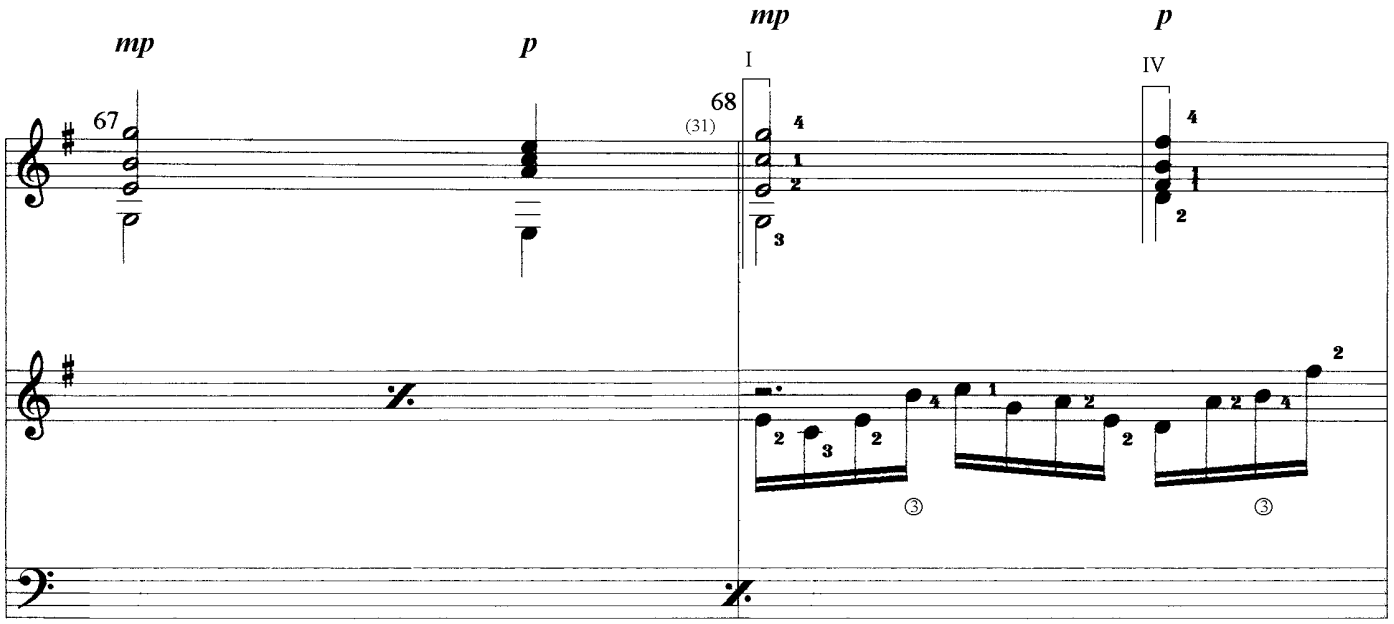

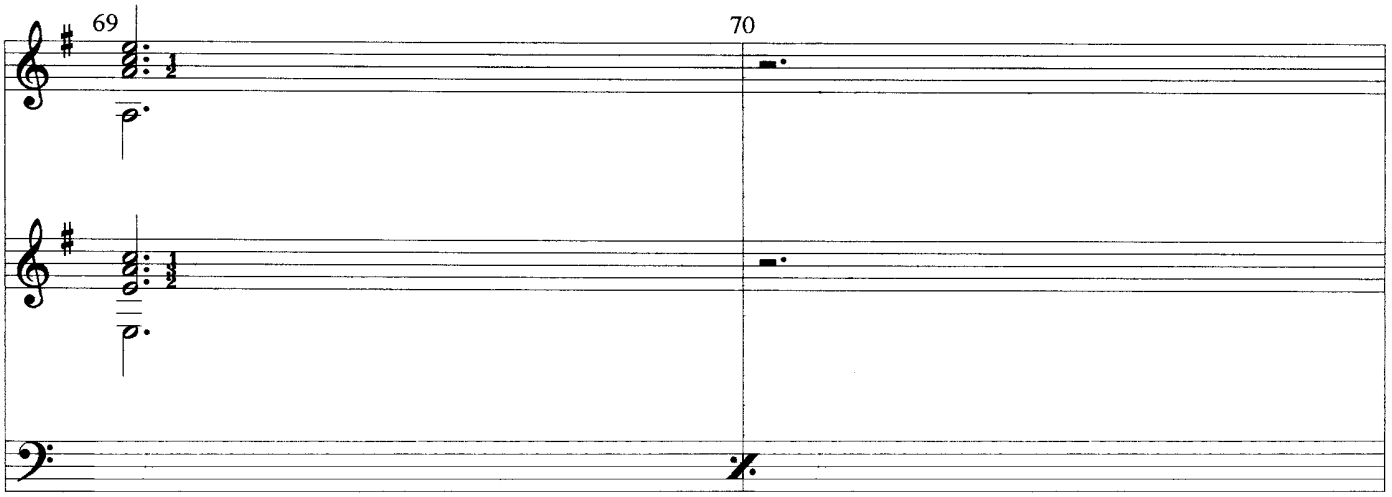

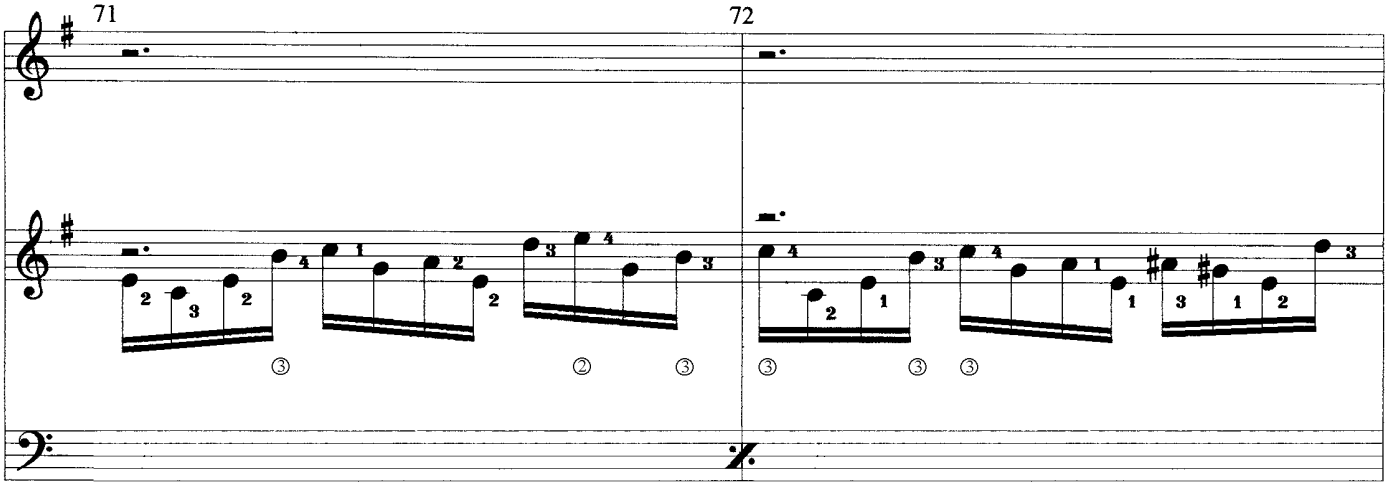

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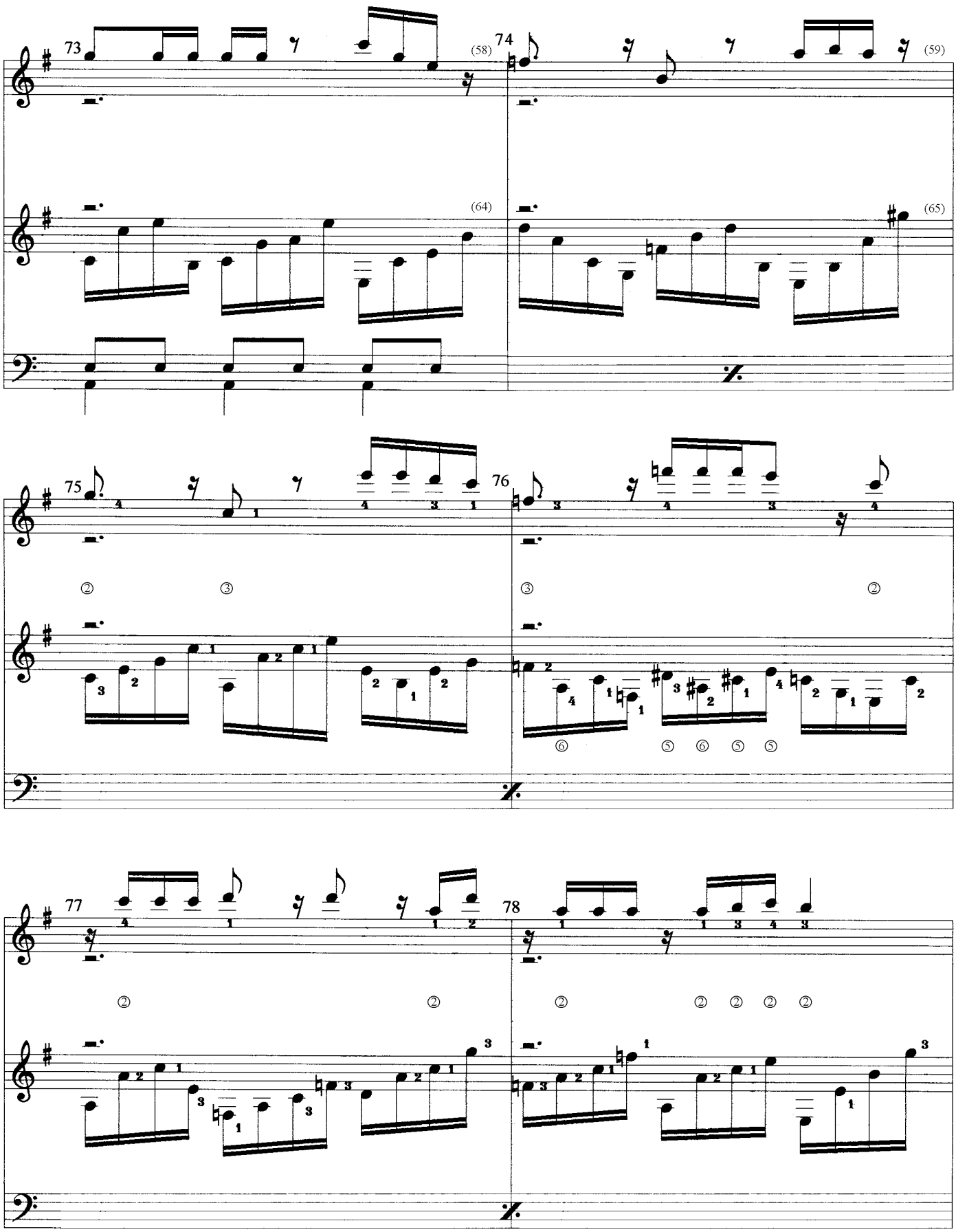

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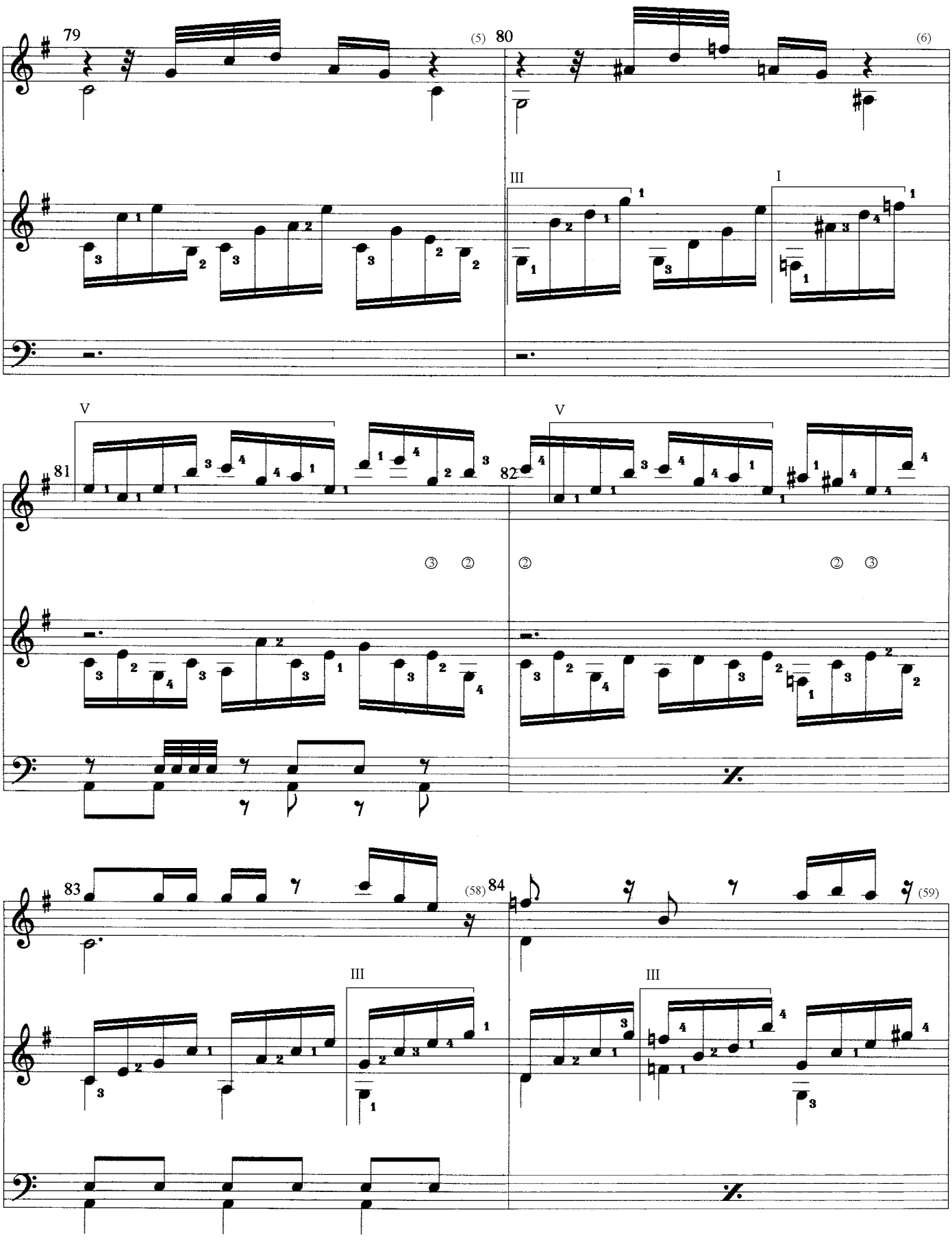

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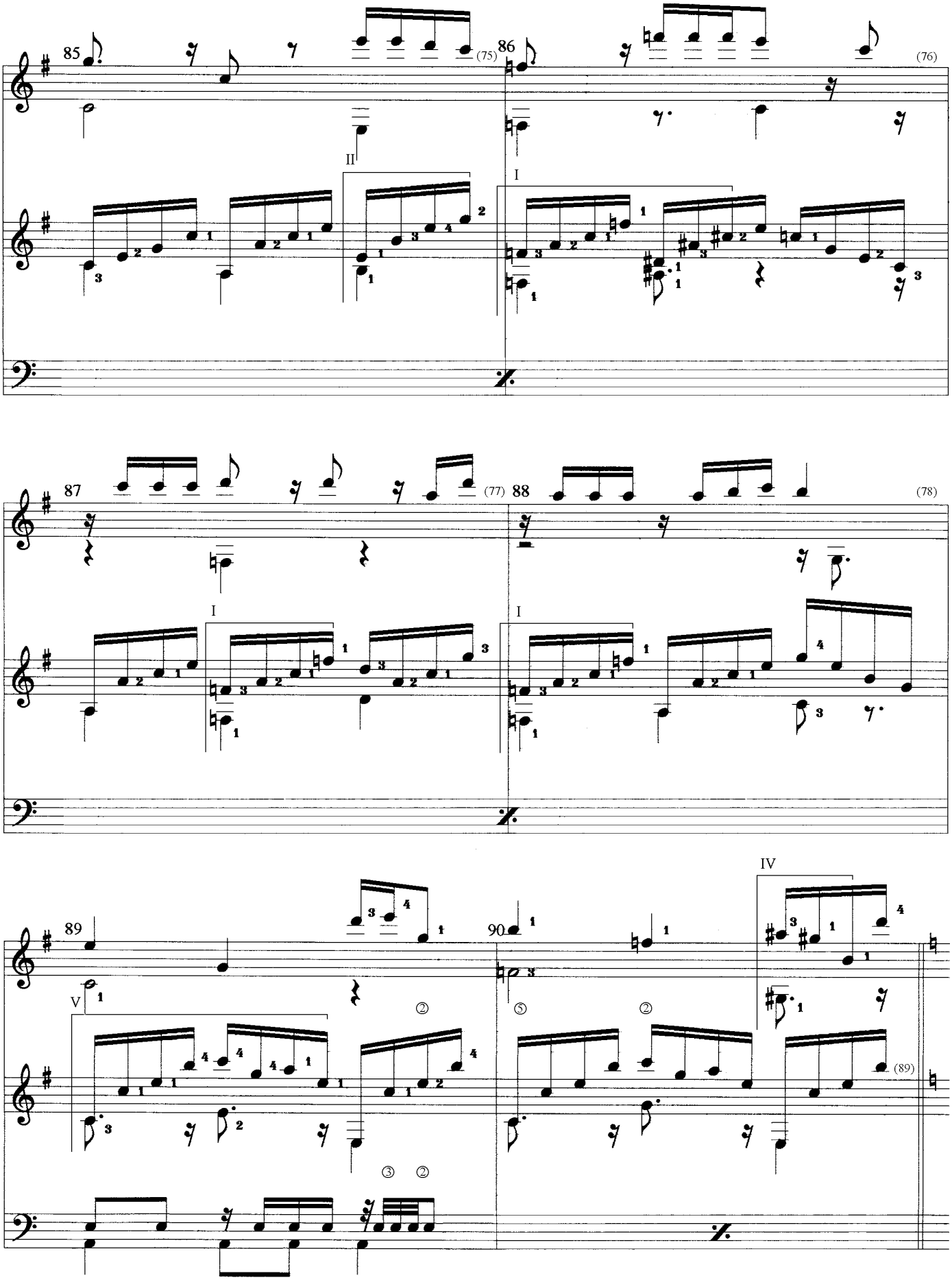

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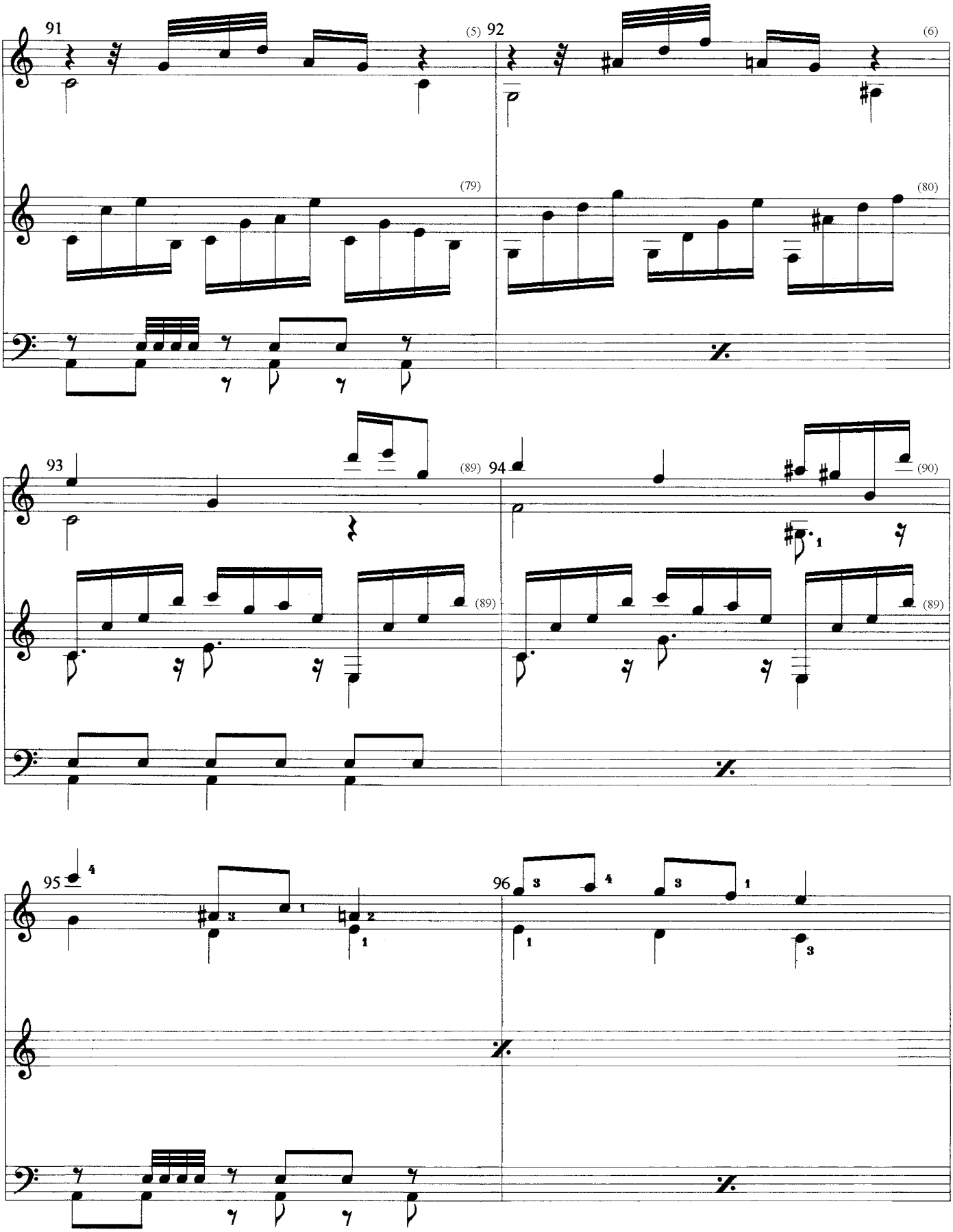

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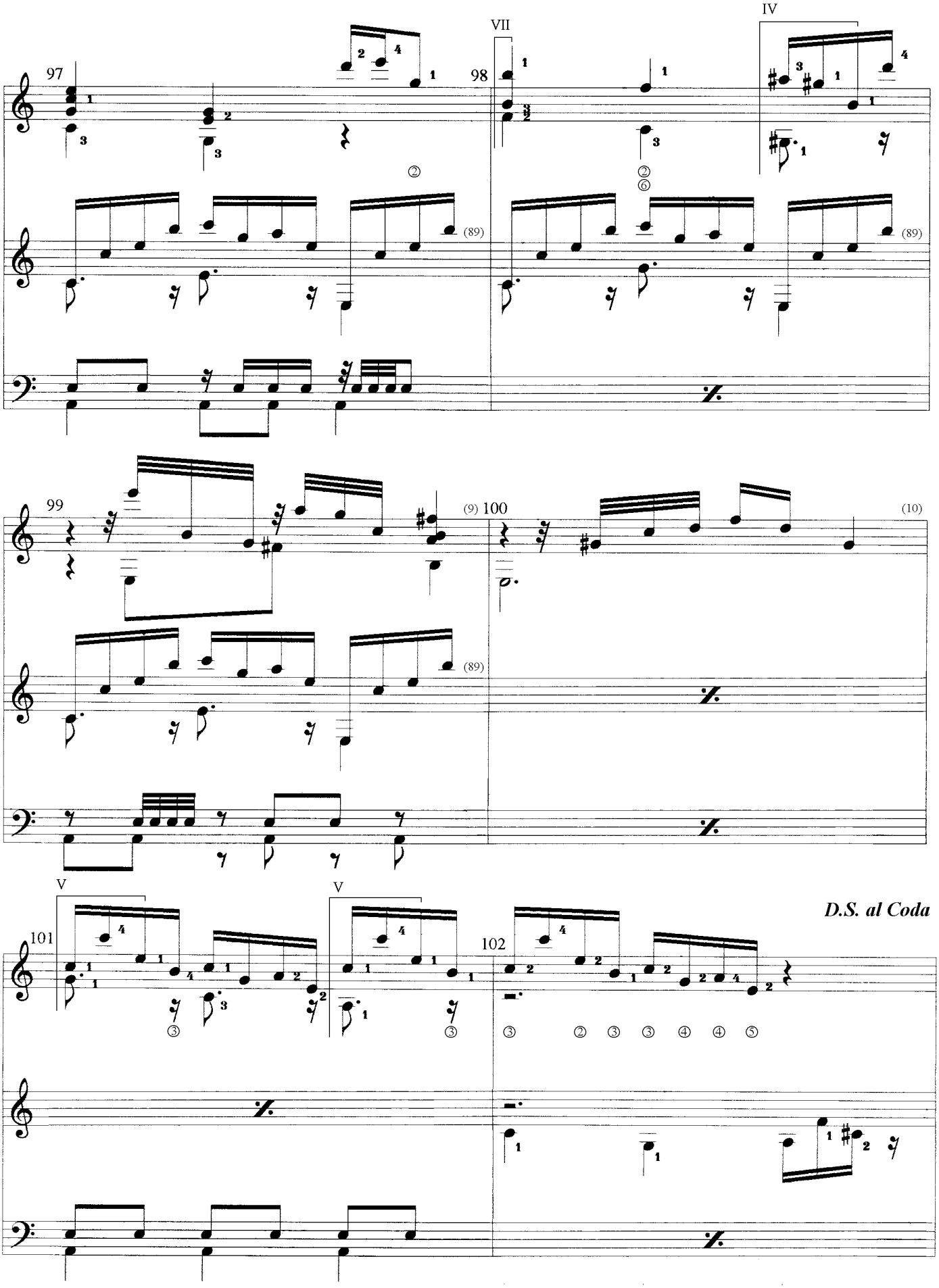

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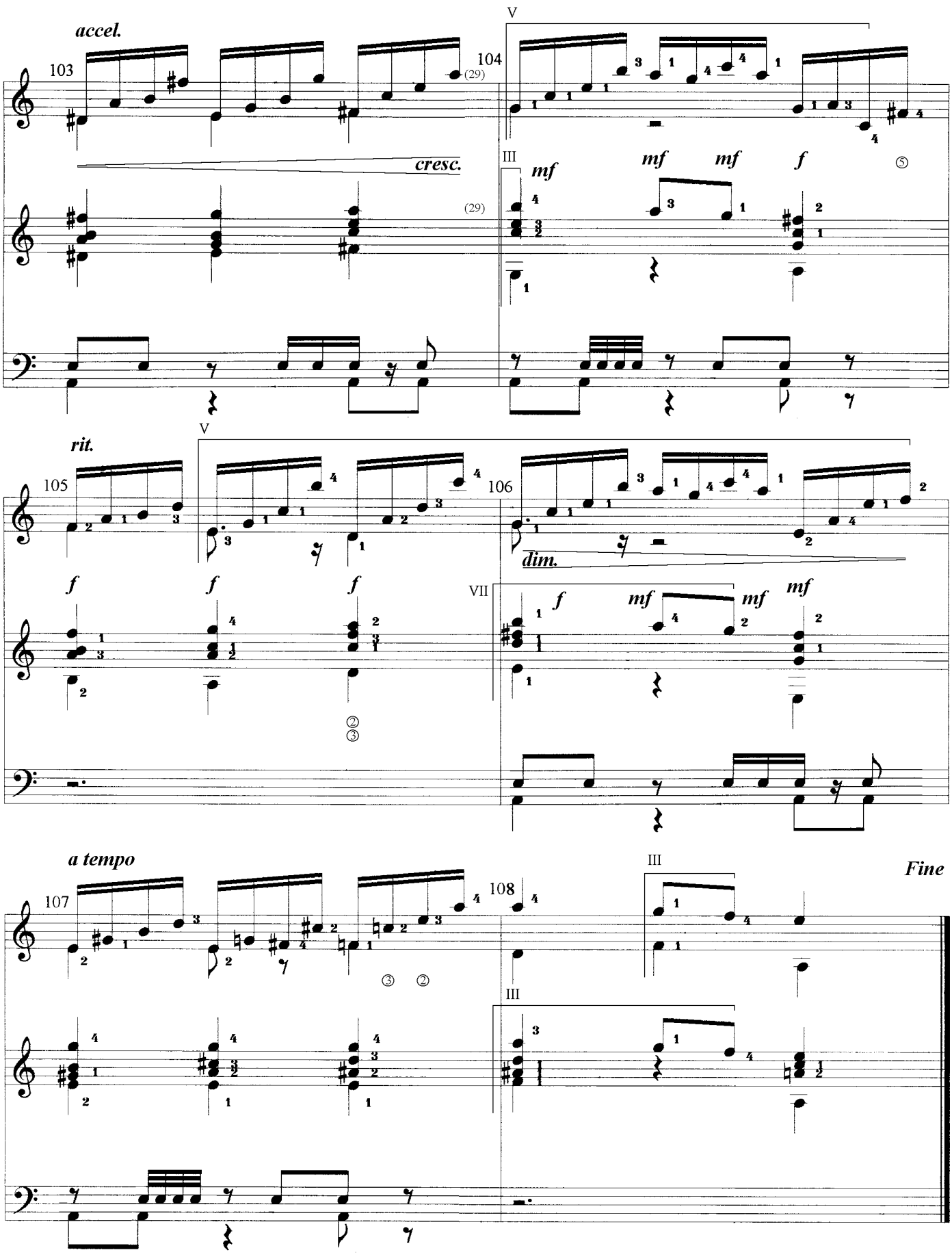

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KEHRIBAR

BERNSTEIN

Study for 2 Solo Guitars & Drums

by Uwe Warneke

Andante

Uwe Warneke
Op. 35

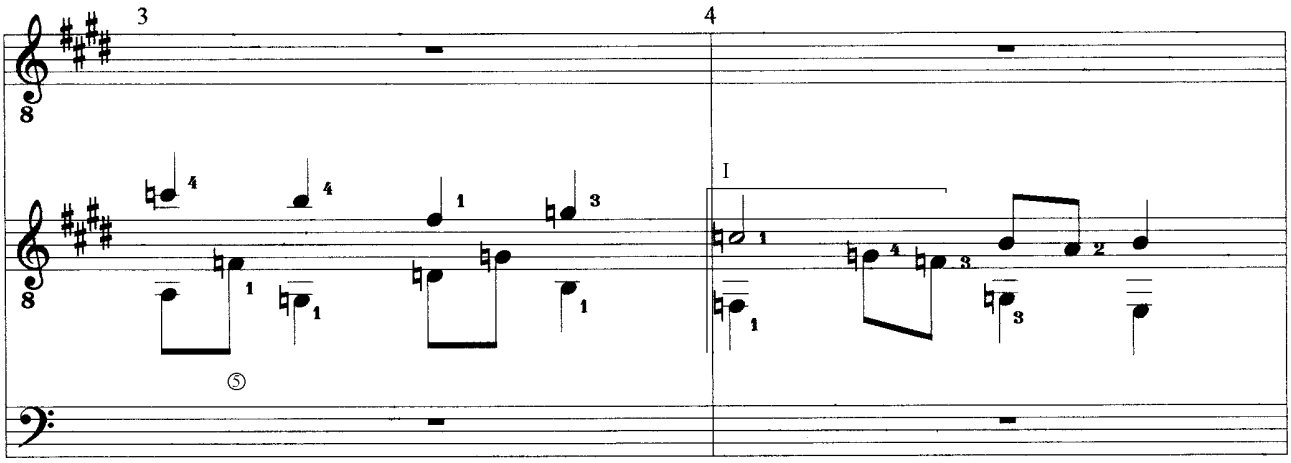
♩ = MM 60

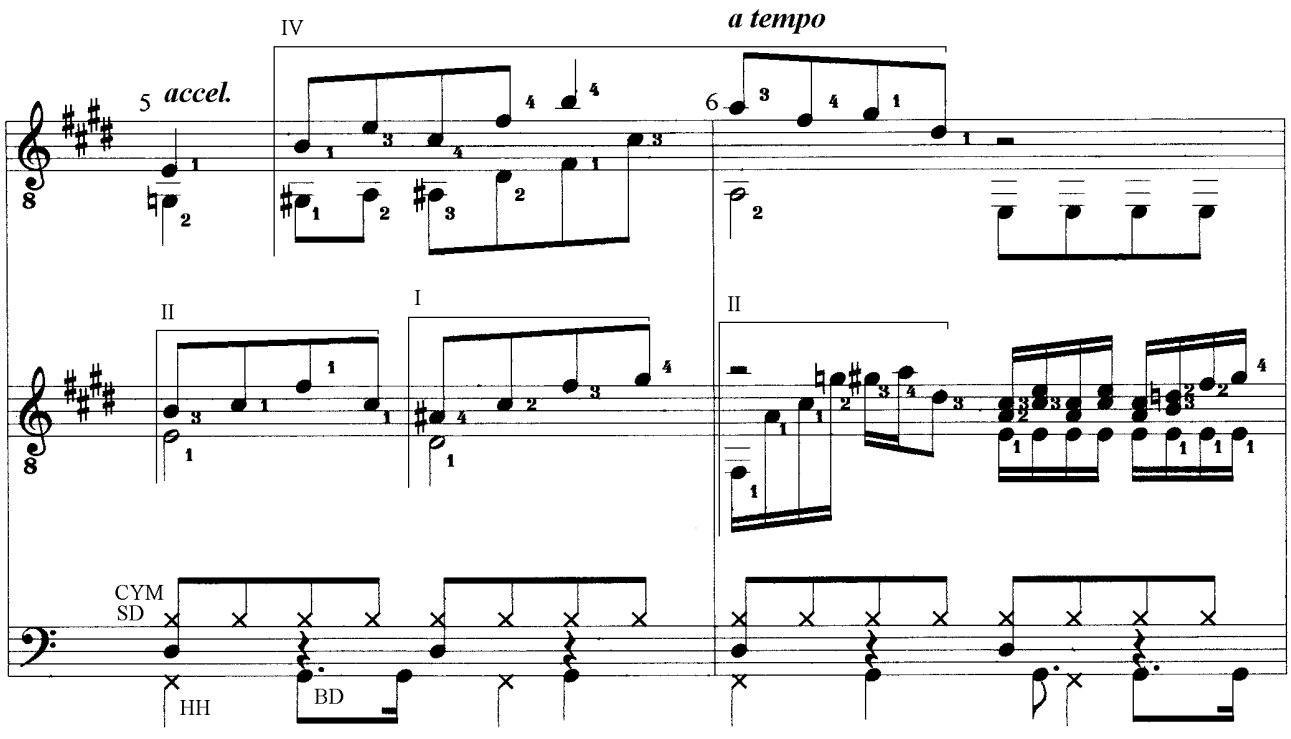
riten.

Guitar#1
(espr.)

Guitar#2
(espr.)

Drums





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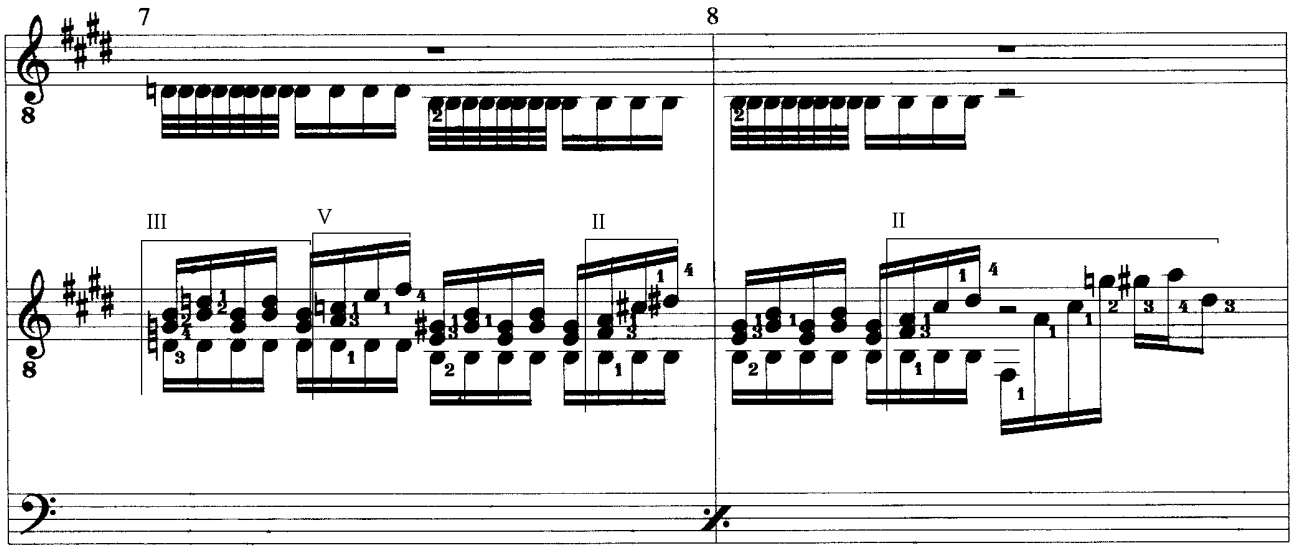

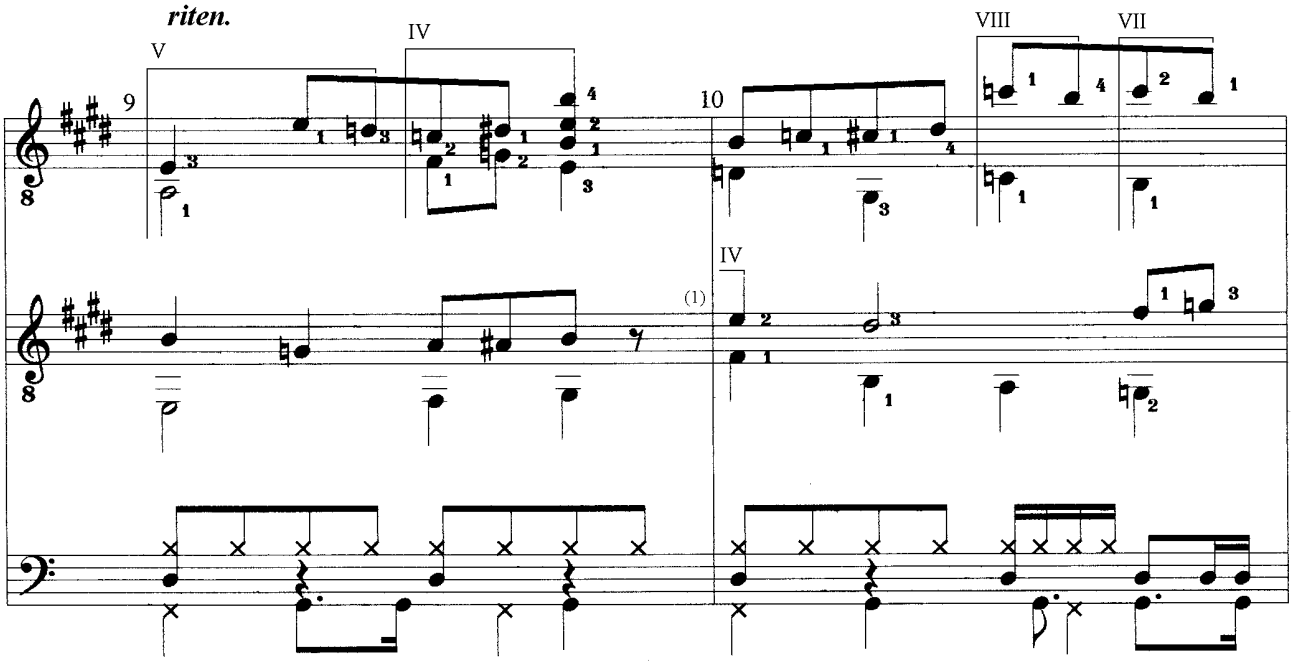

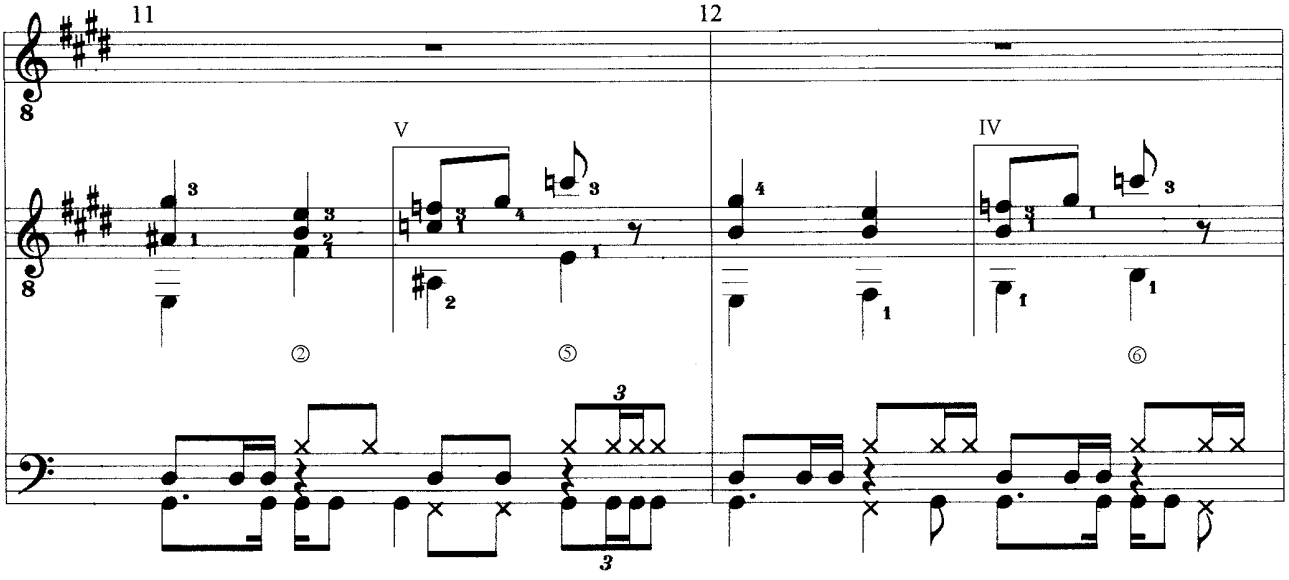

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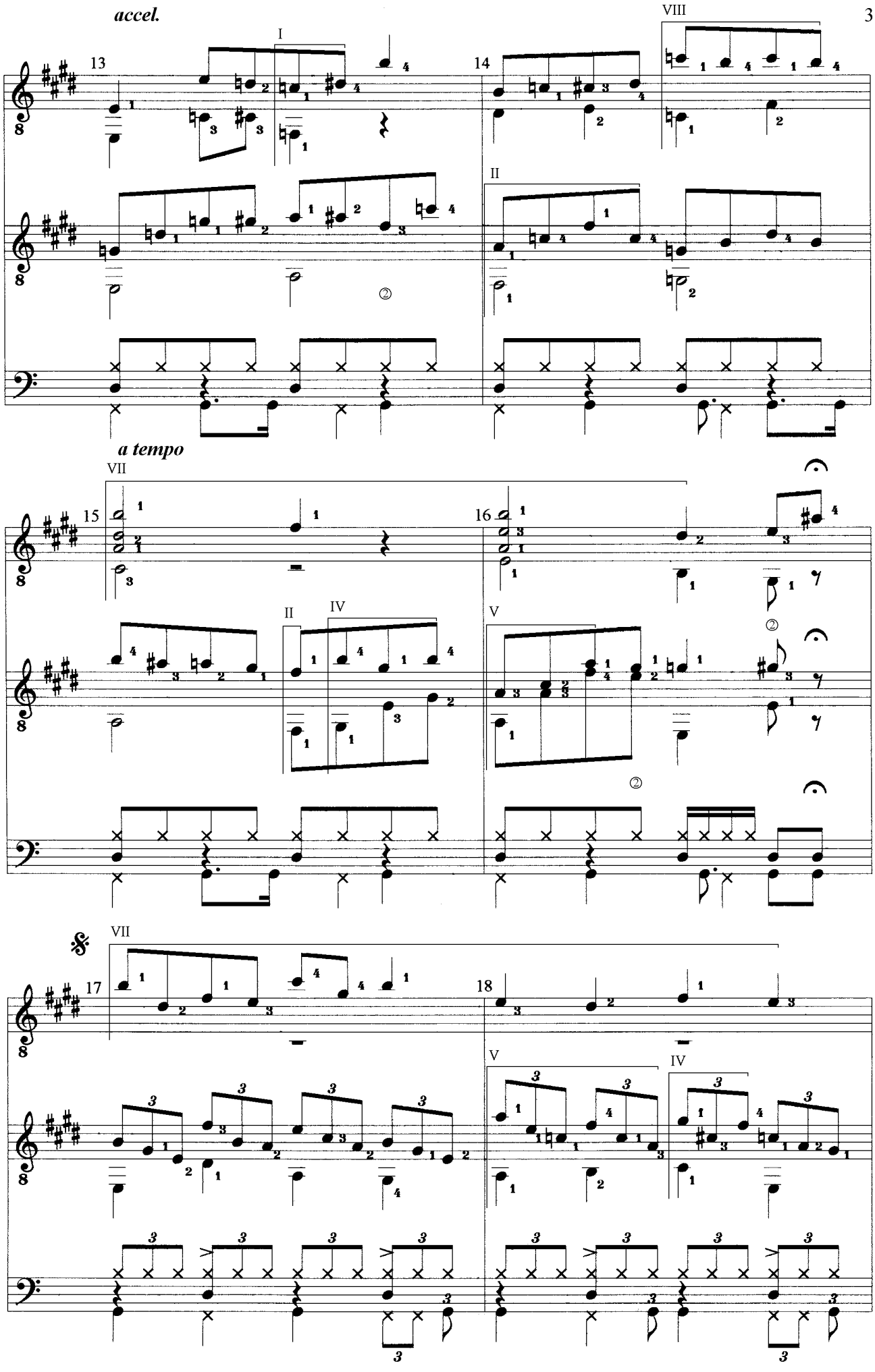

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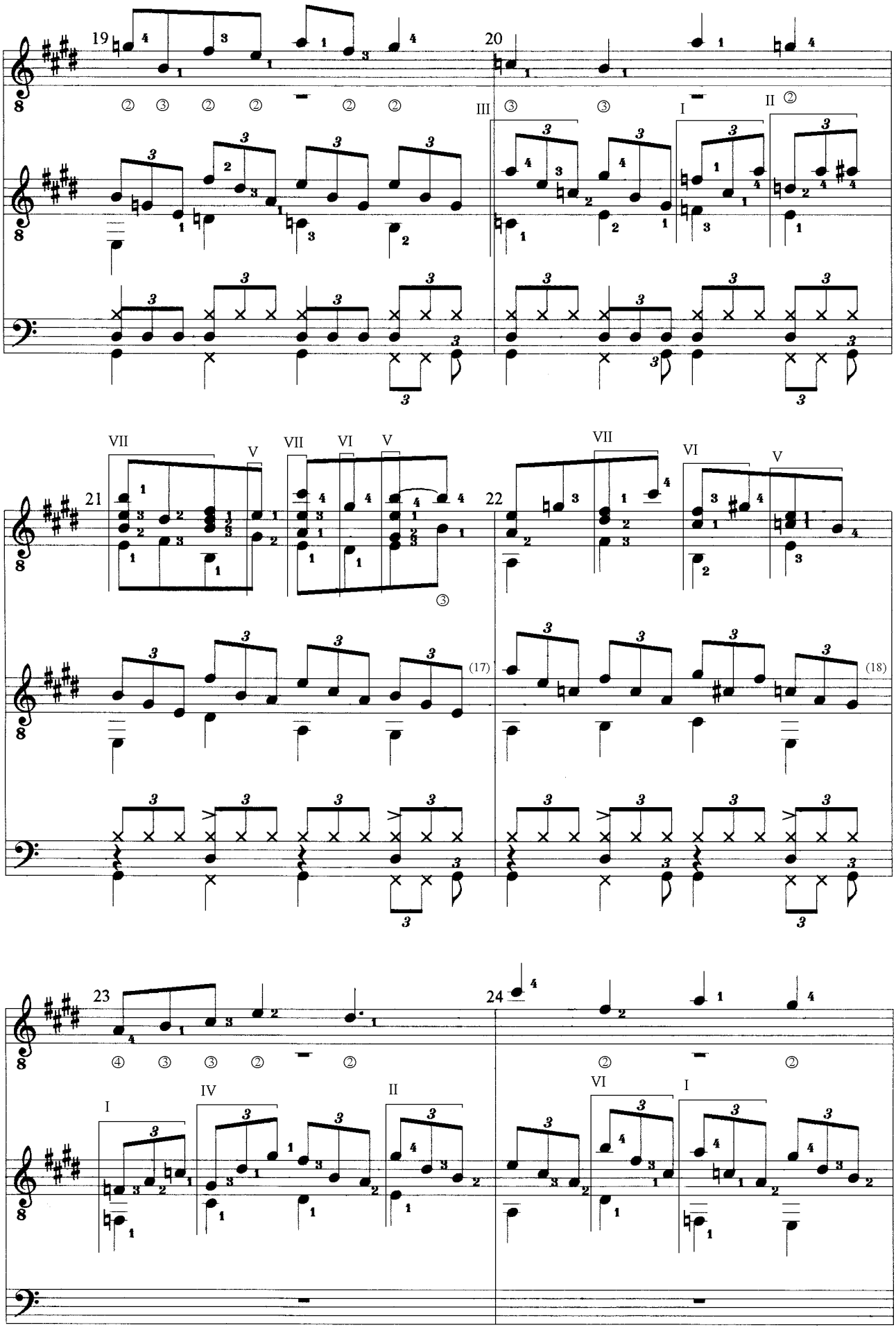

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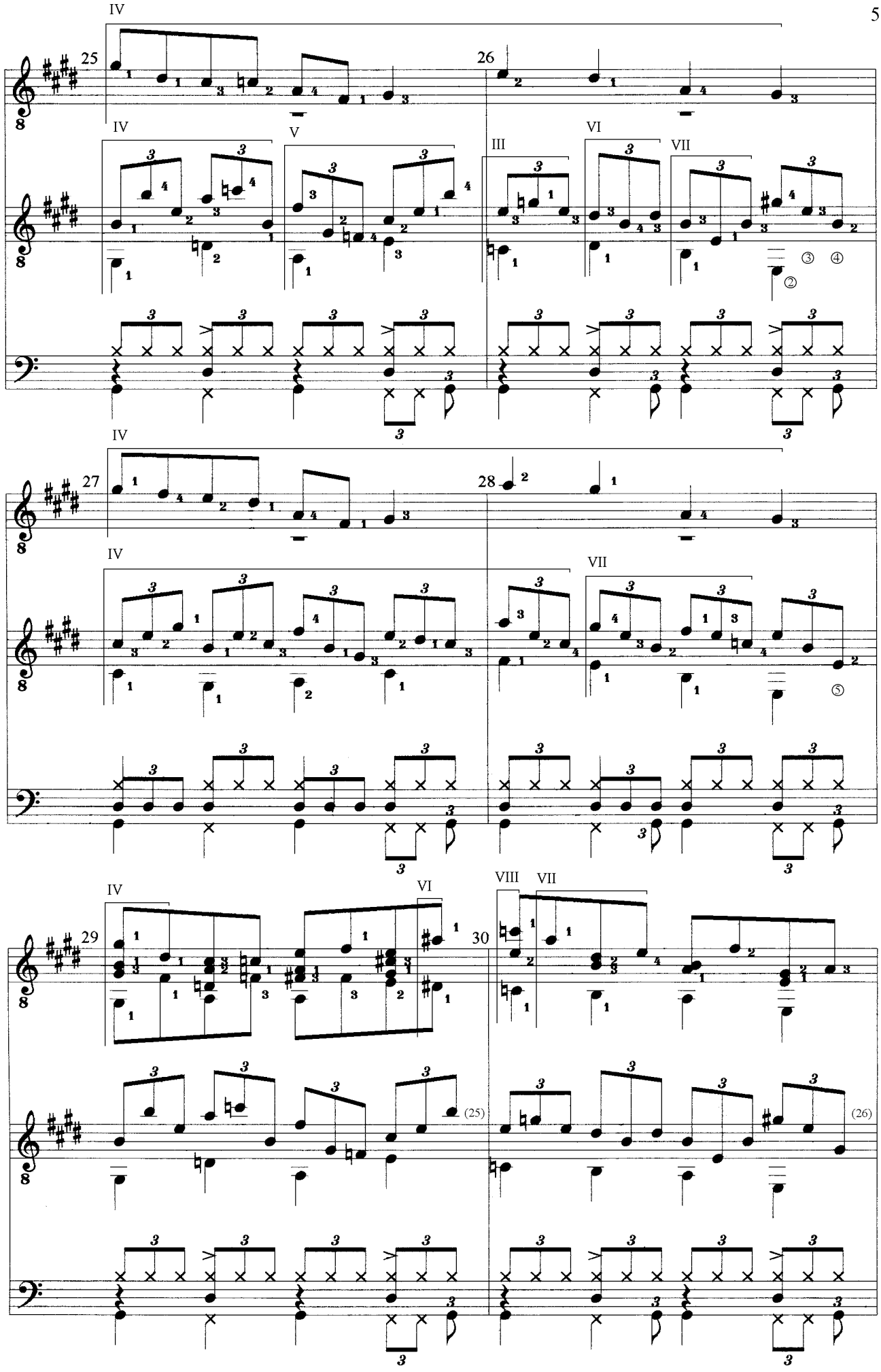

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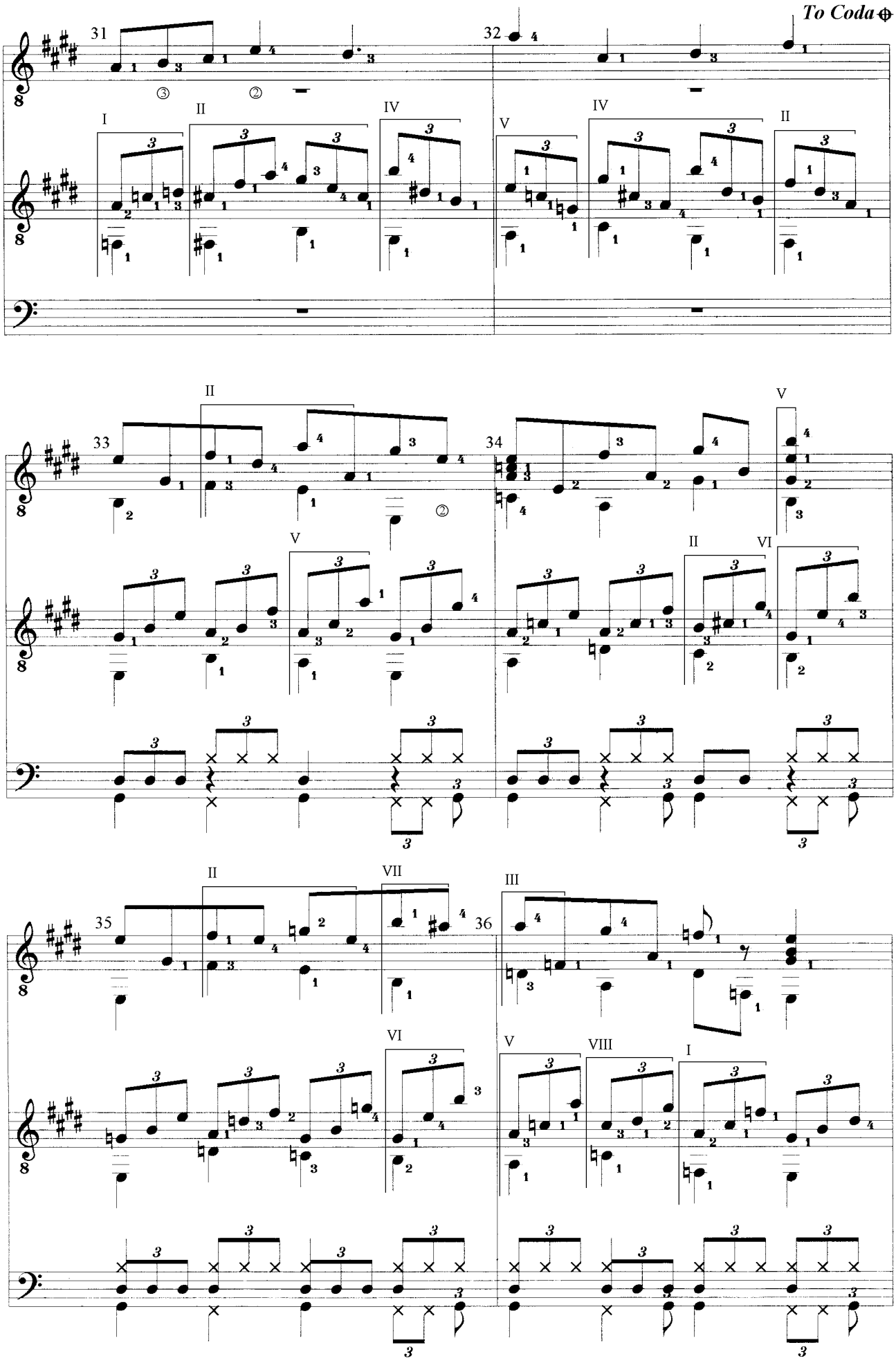

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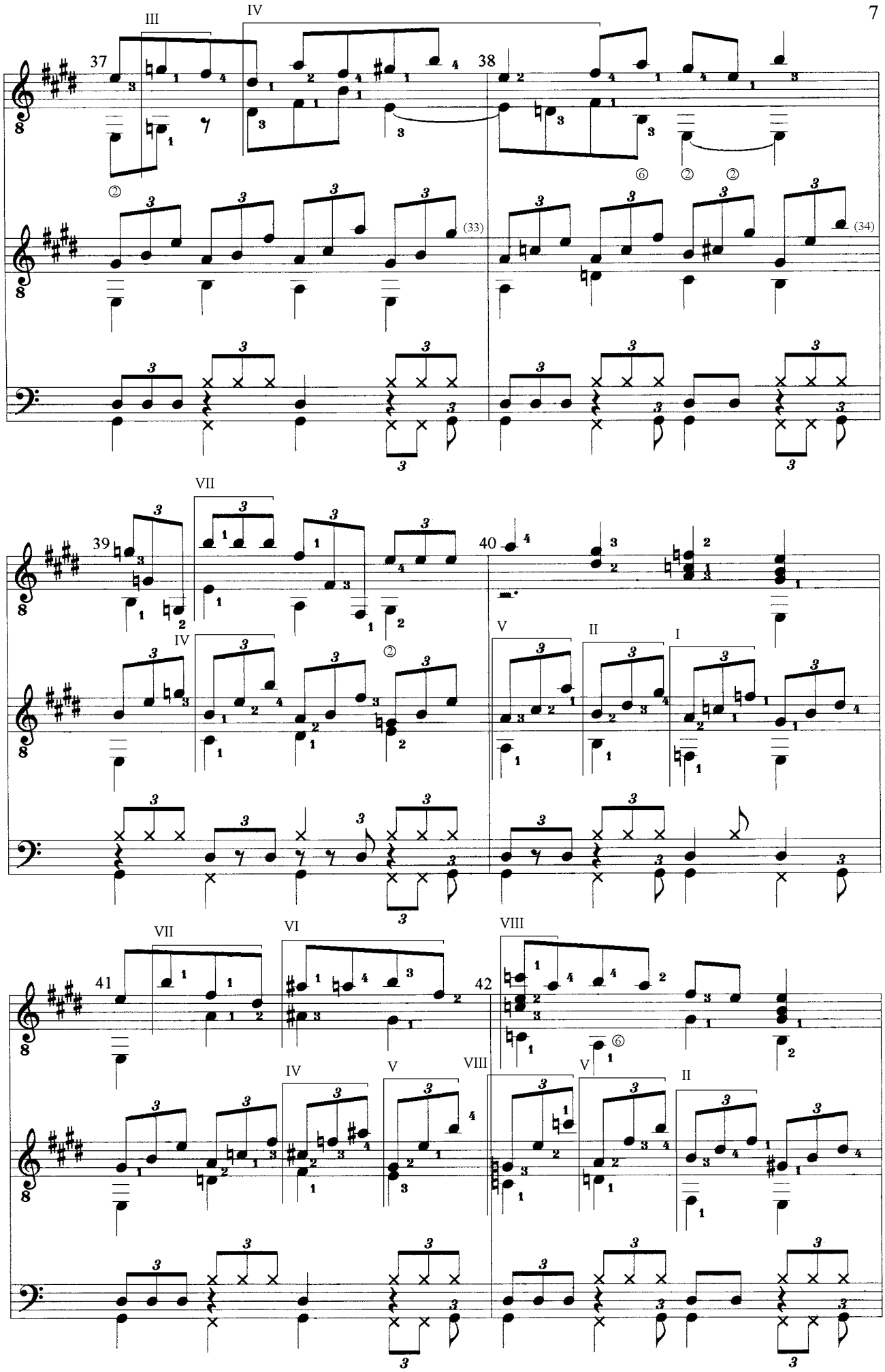

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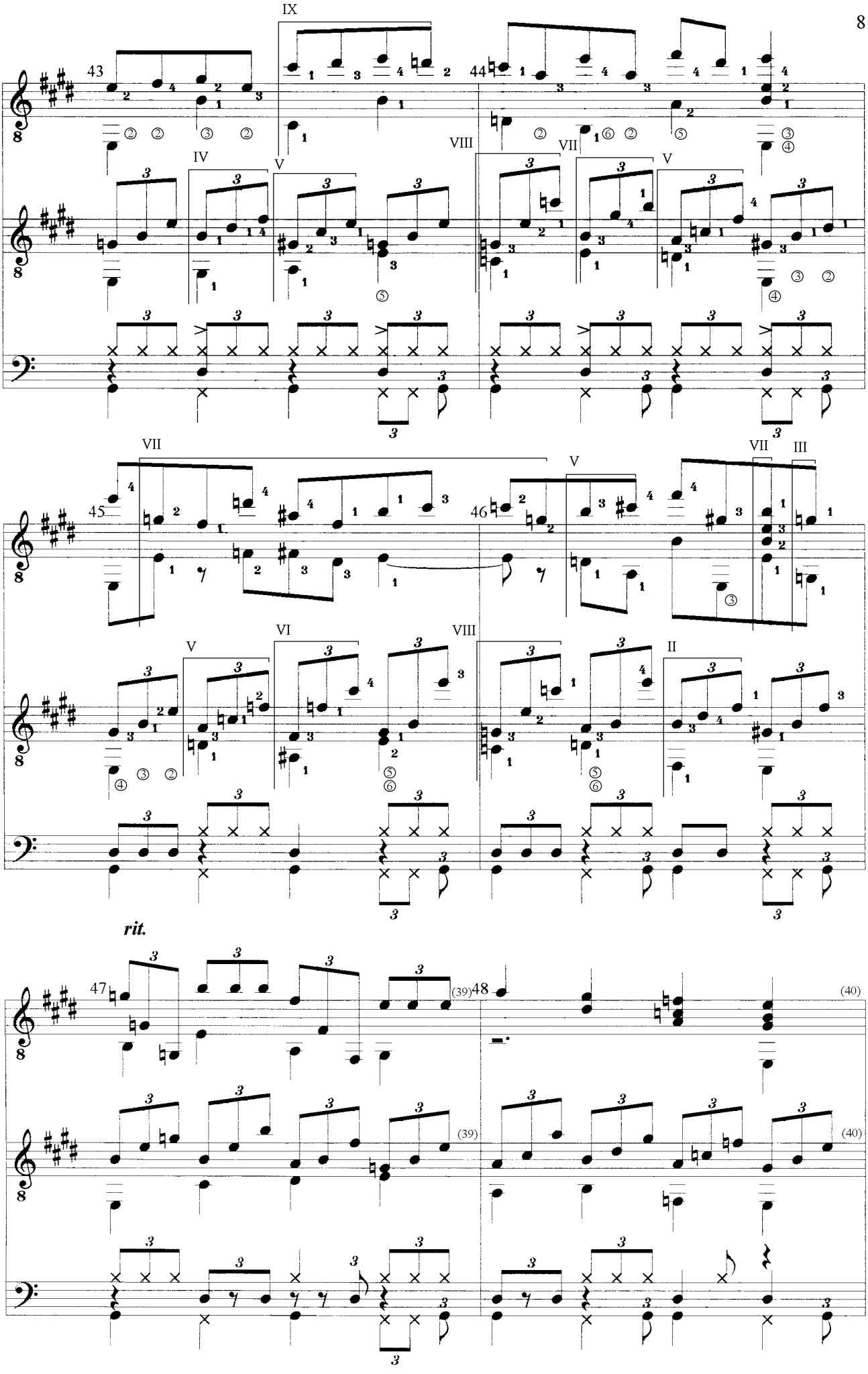

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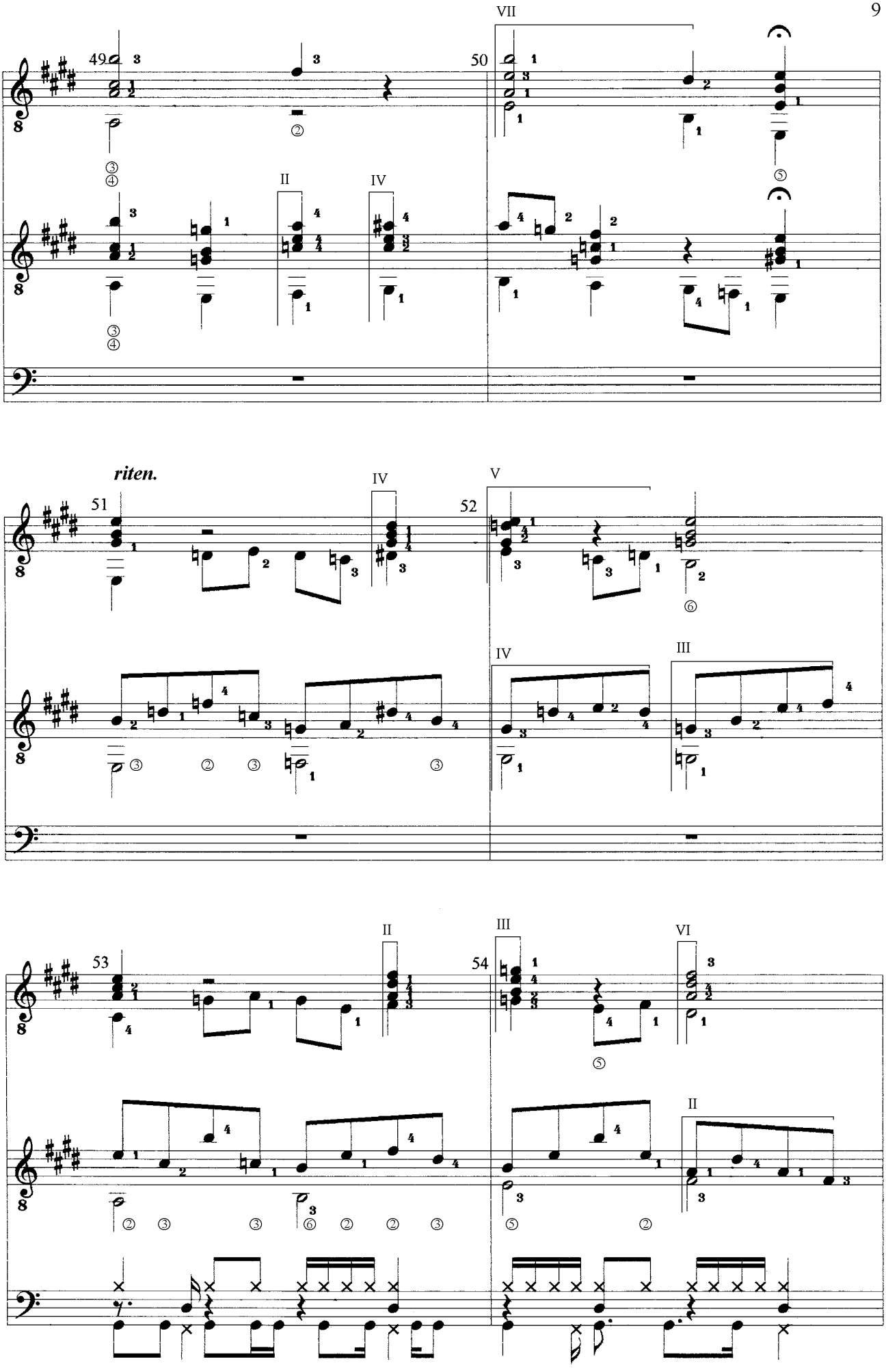

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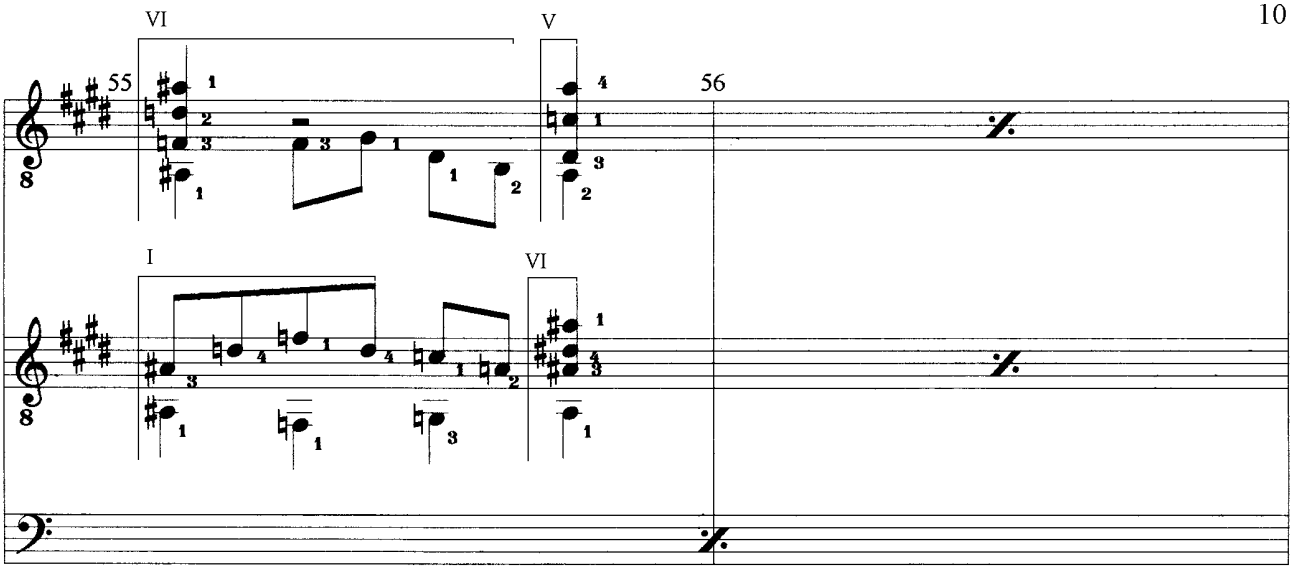

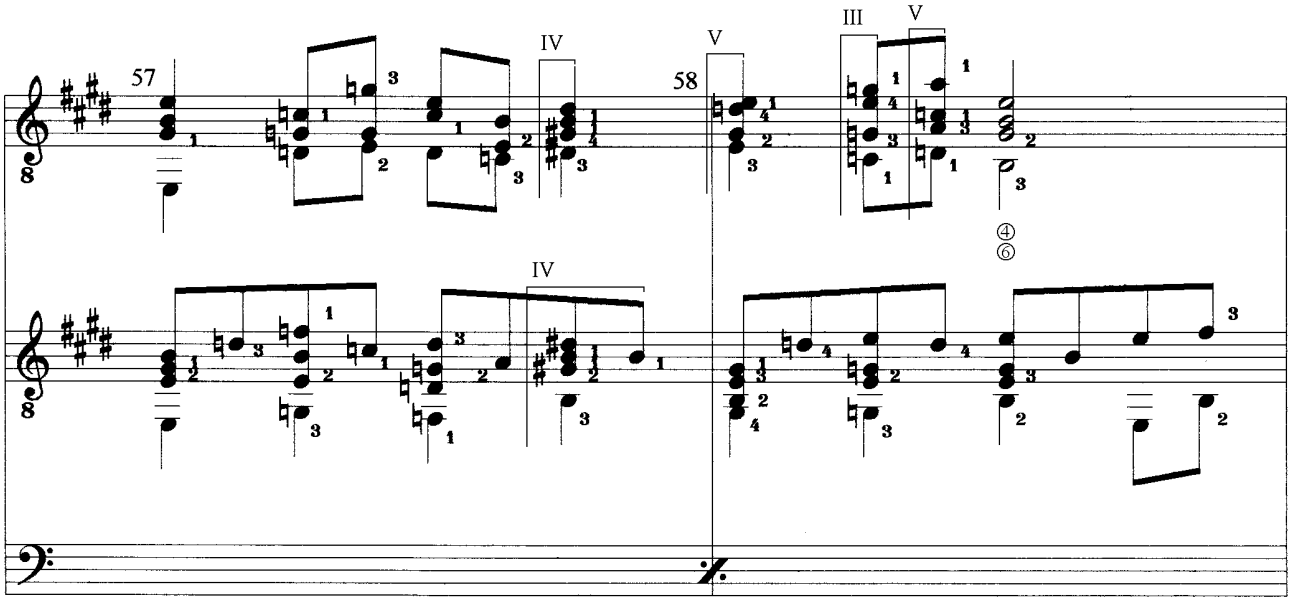

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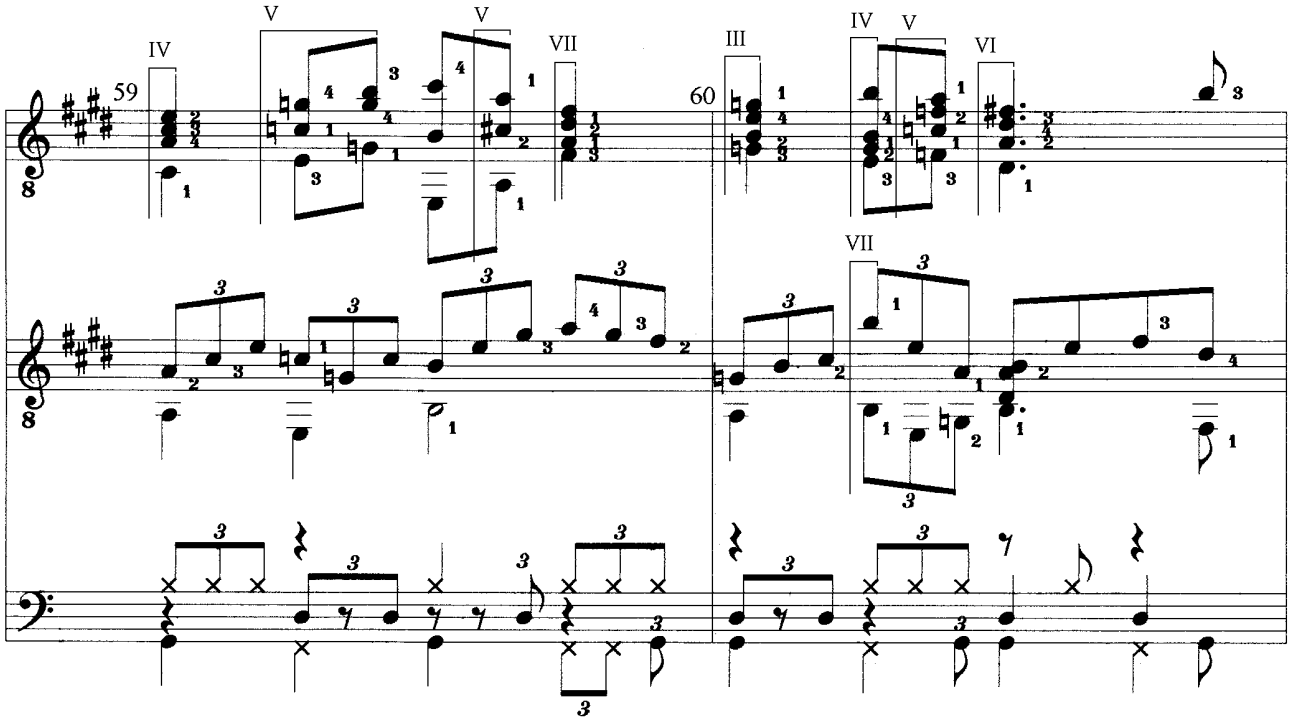

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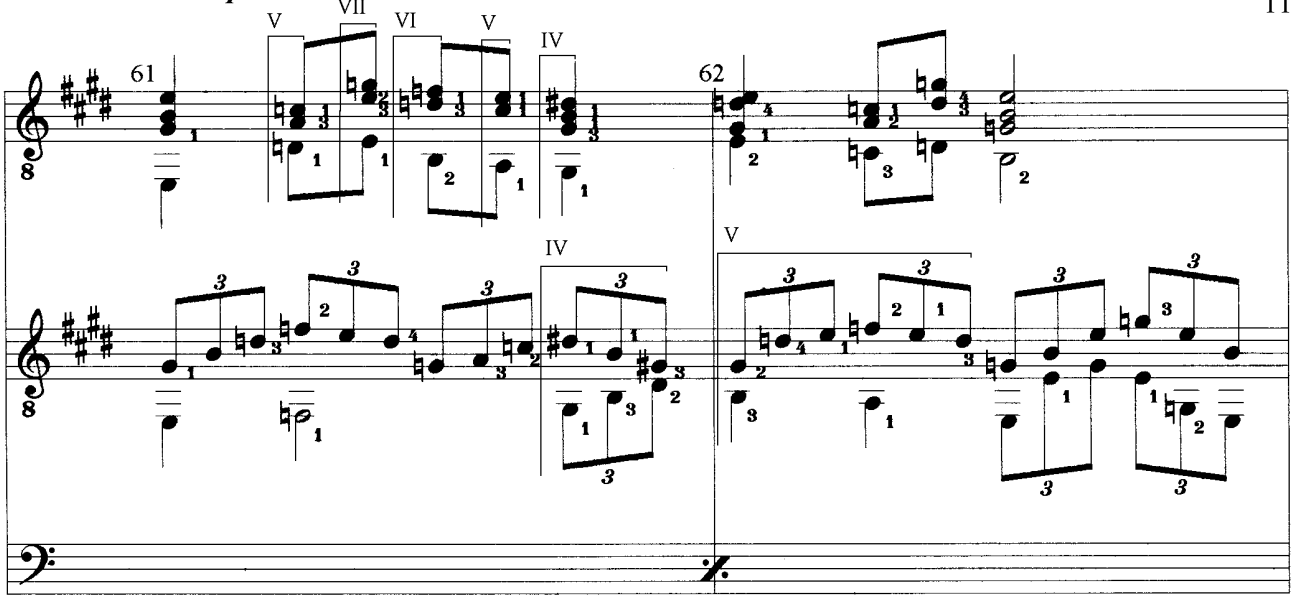
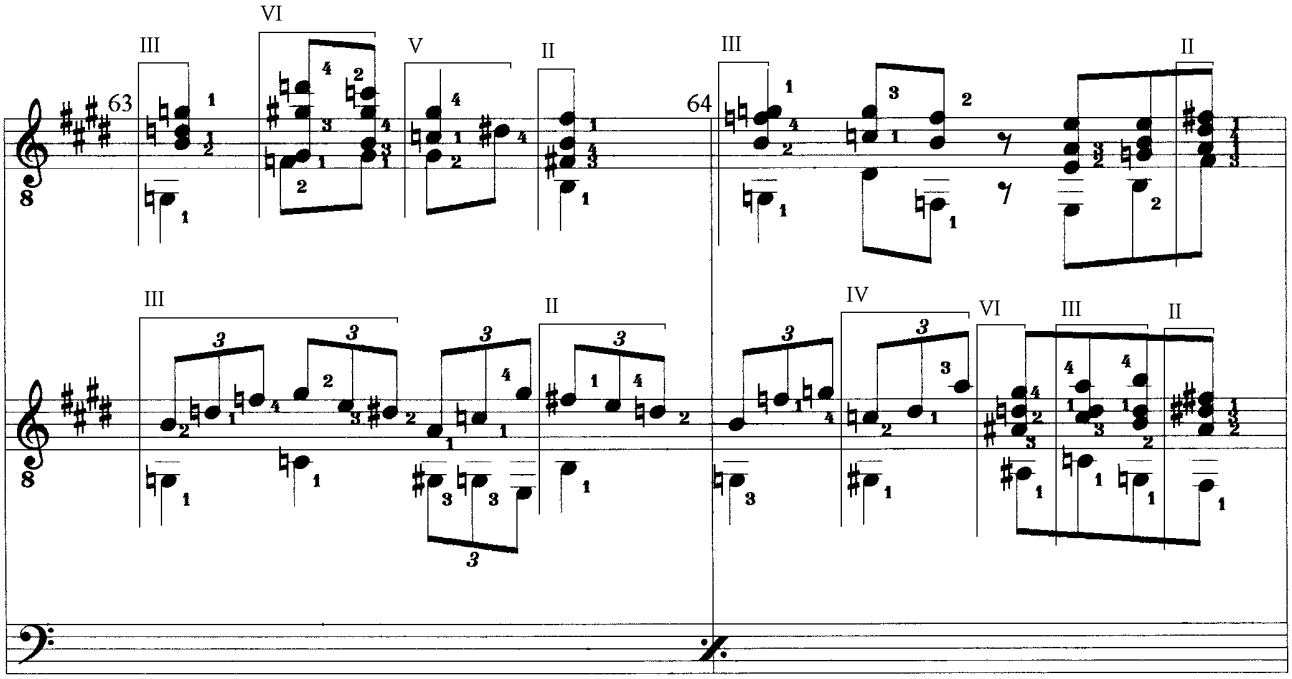
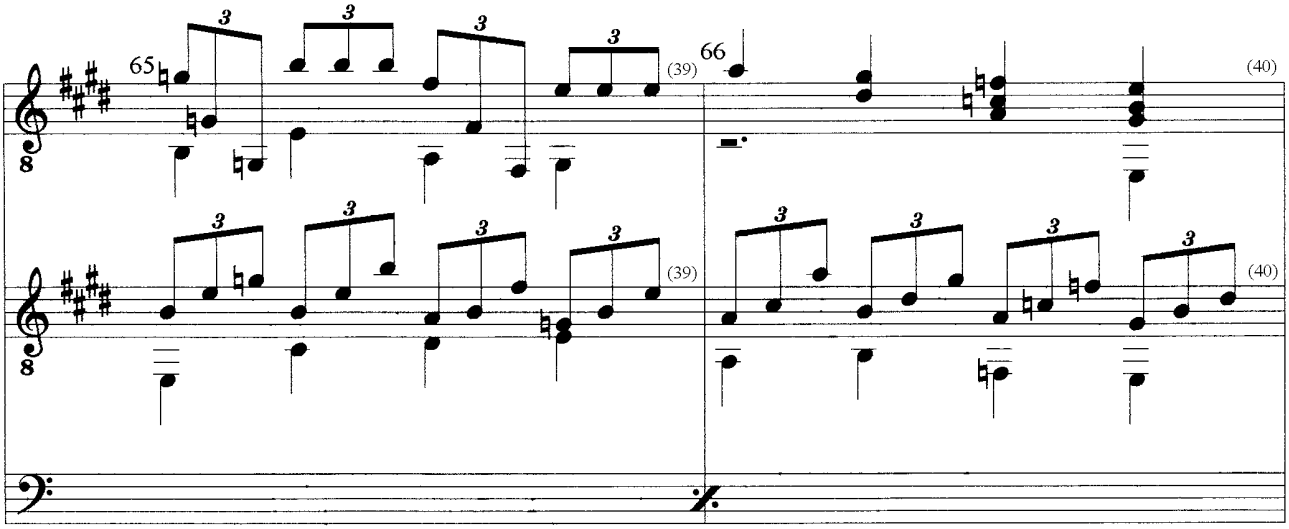
a tempo







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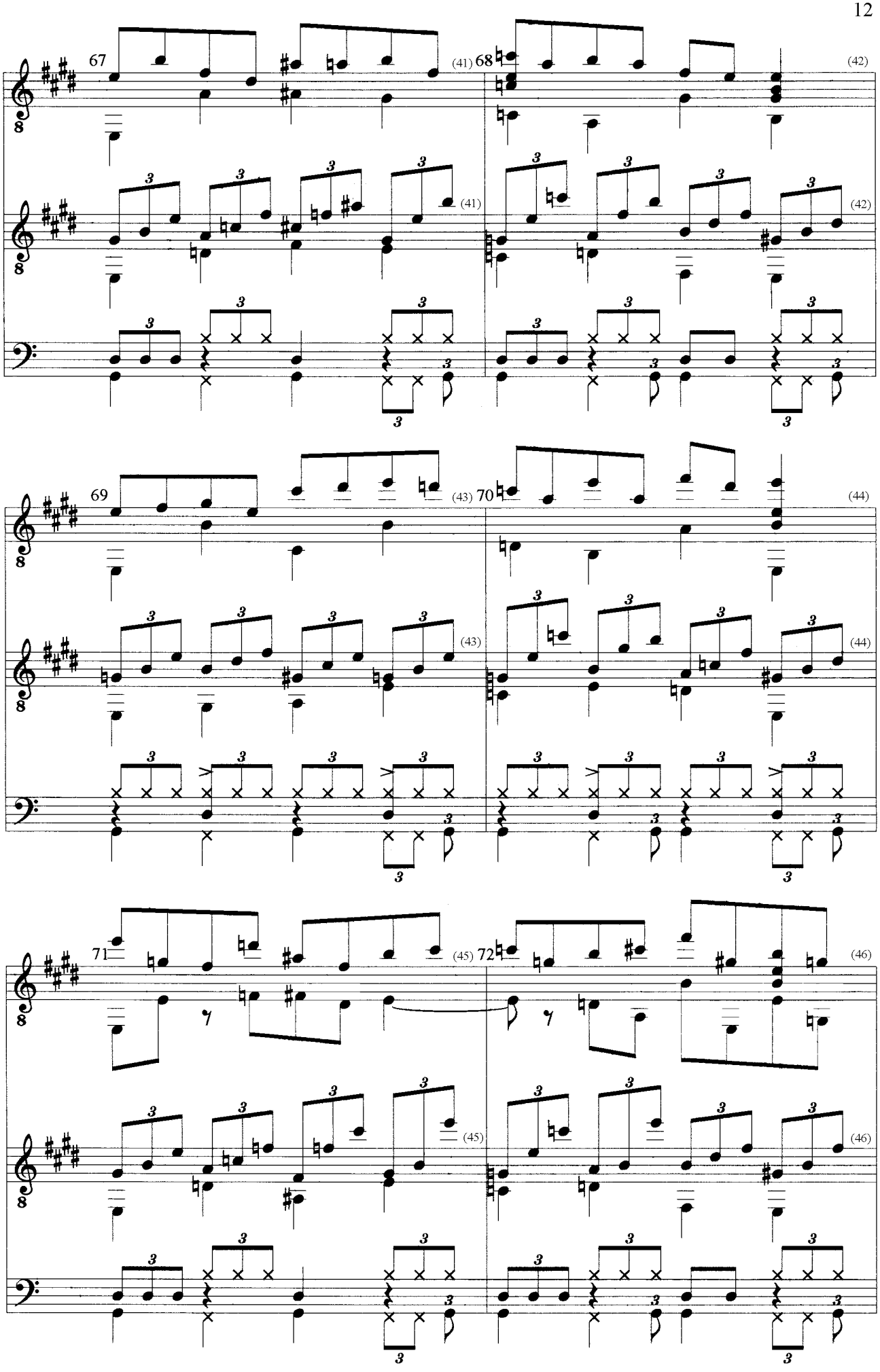

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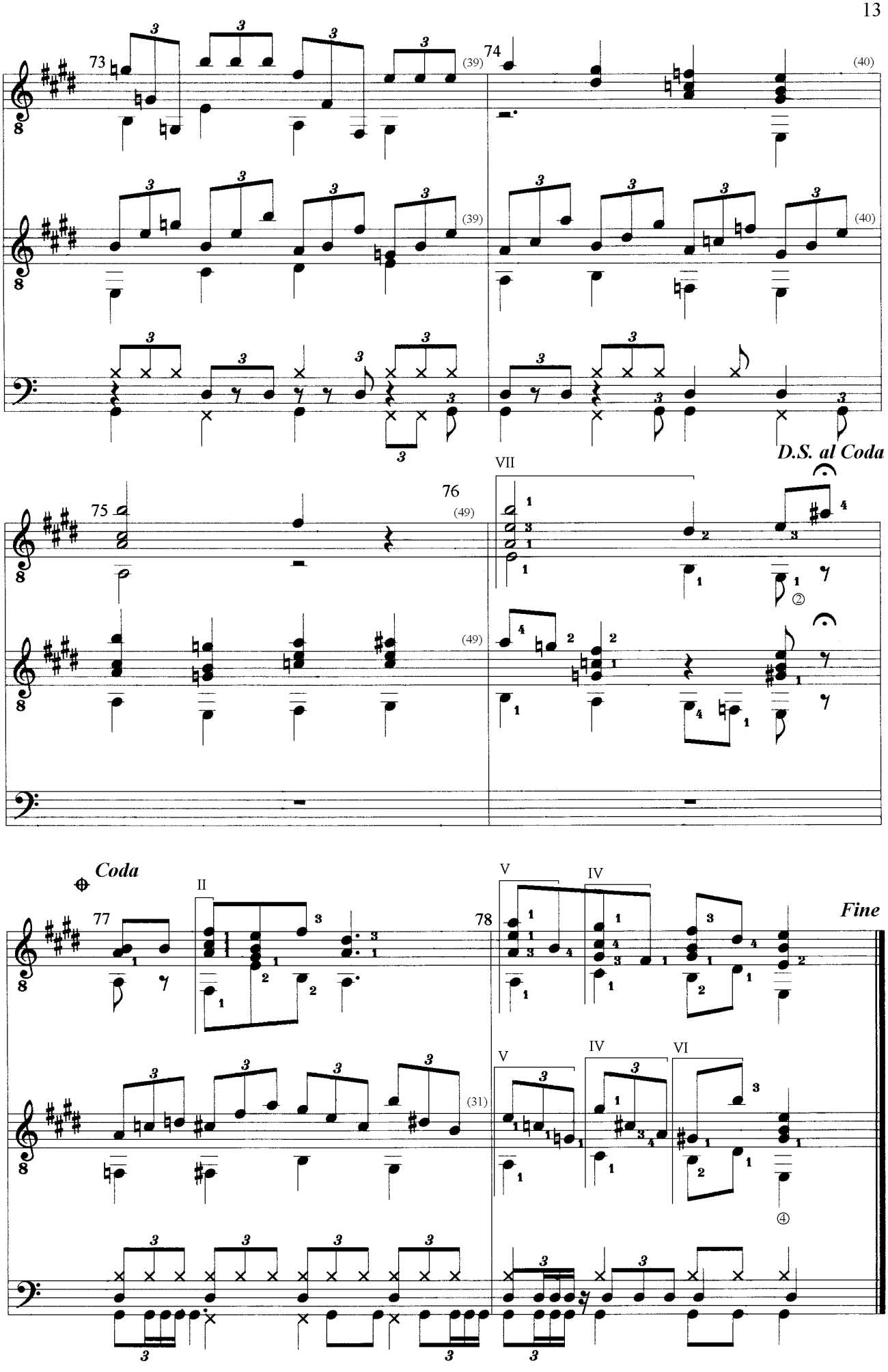

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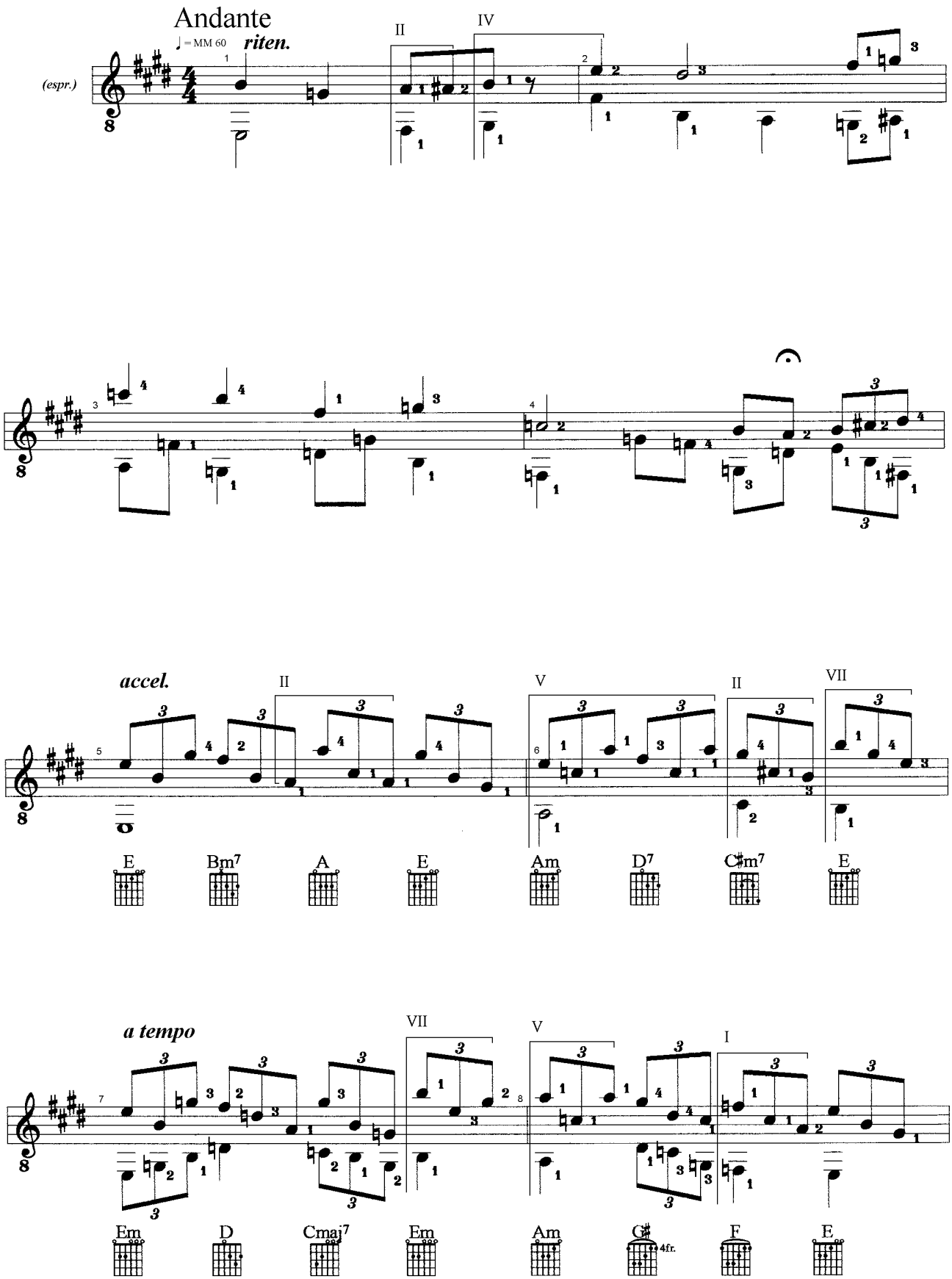
Variations on BERNSTEIN

Solo Guitar

Uwe Warneke
Op.36



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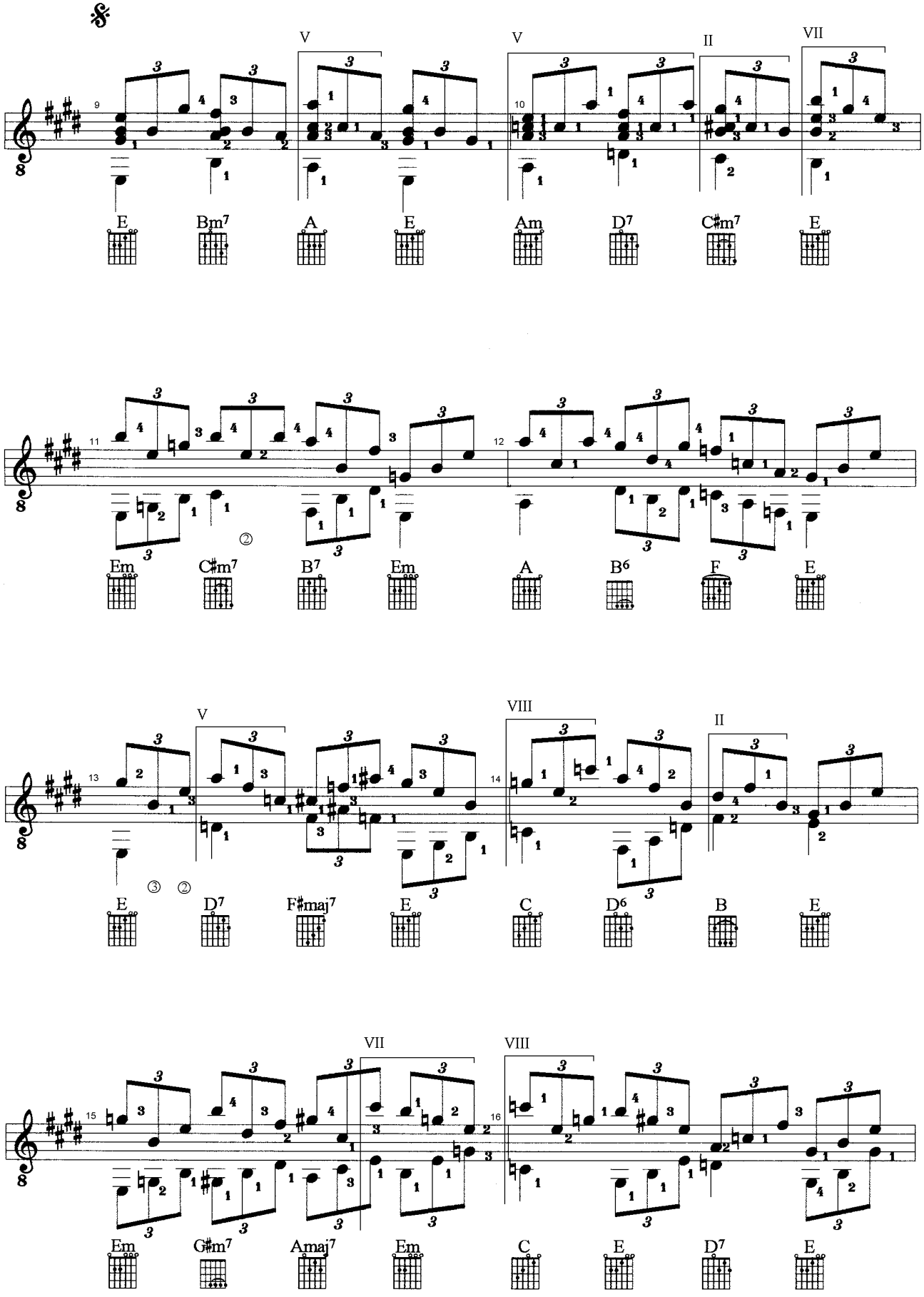

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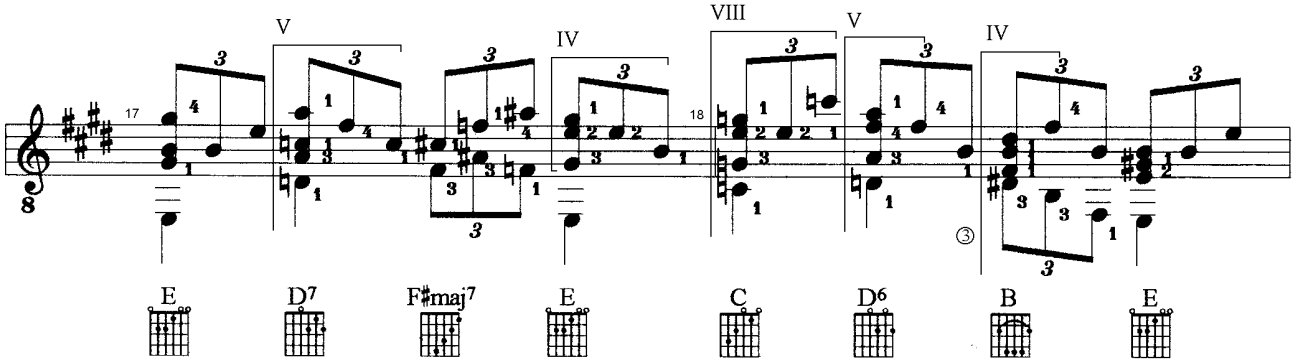
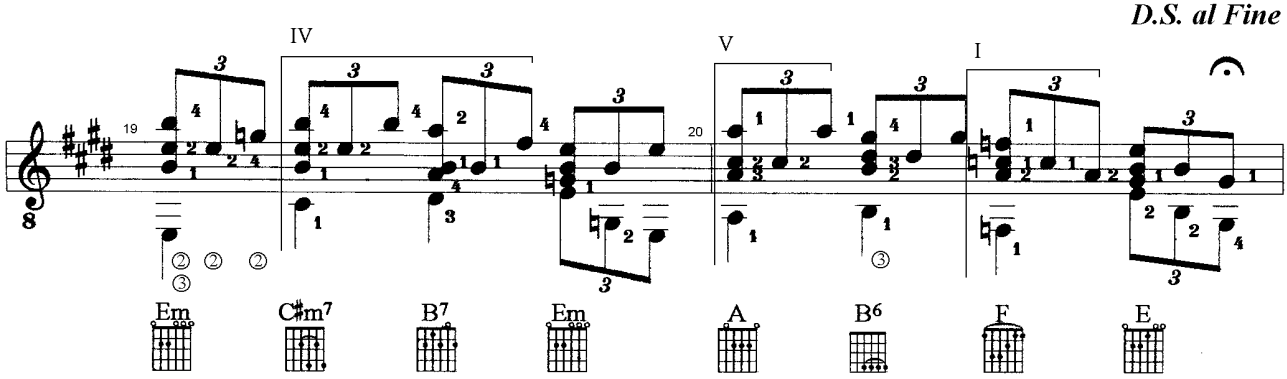


D.S. al Fine



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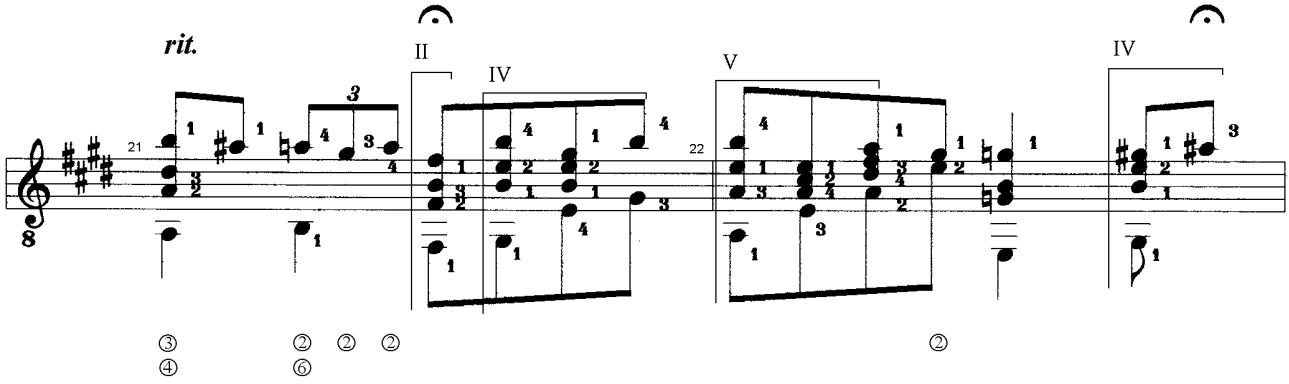

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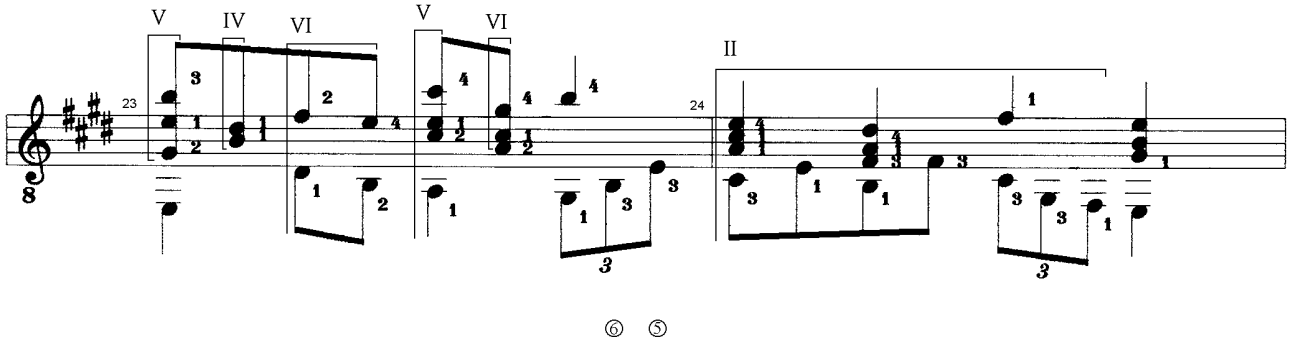

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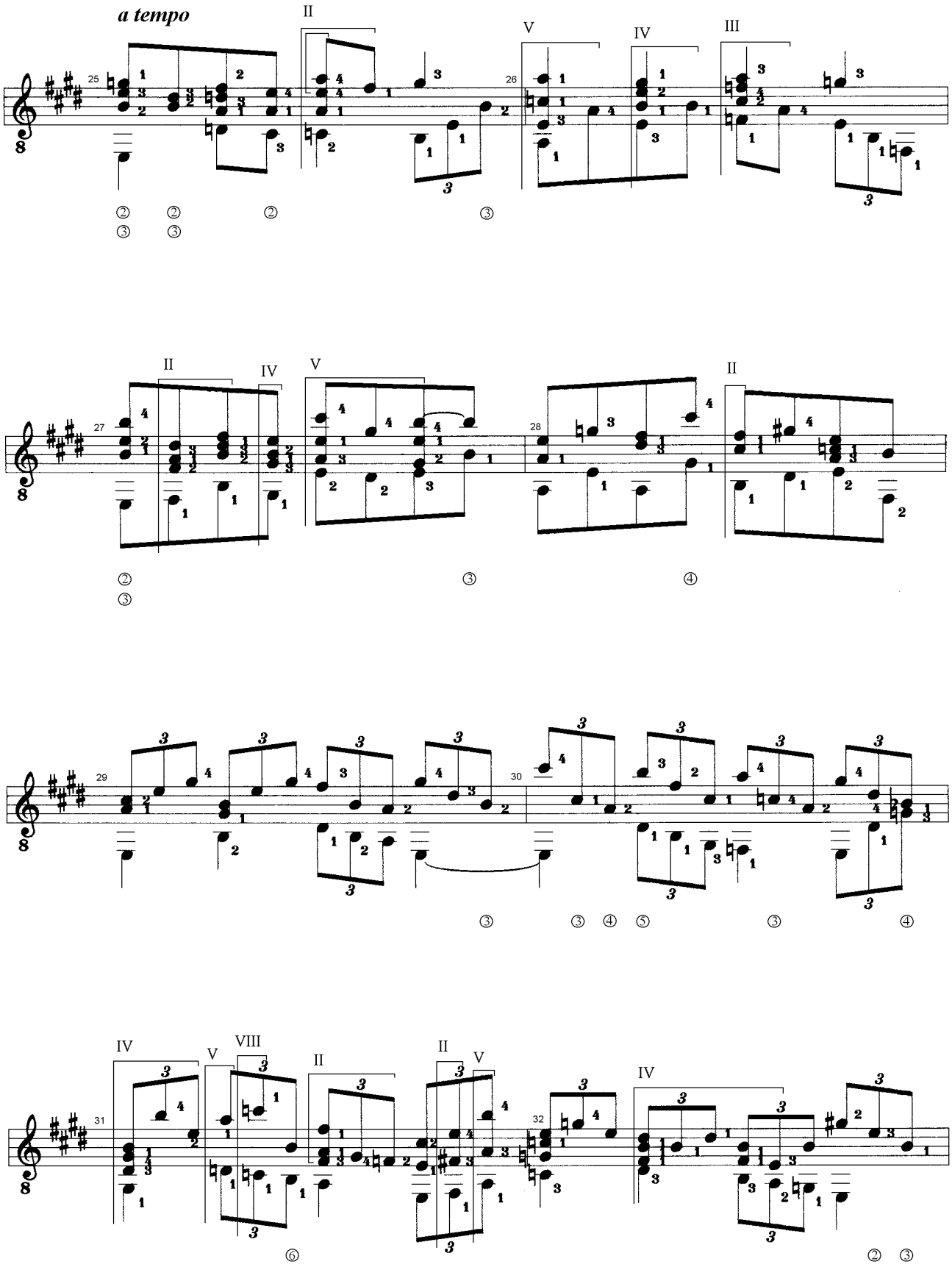

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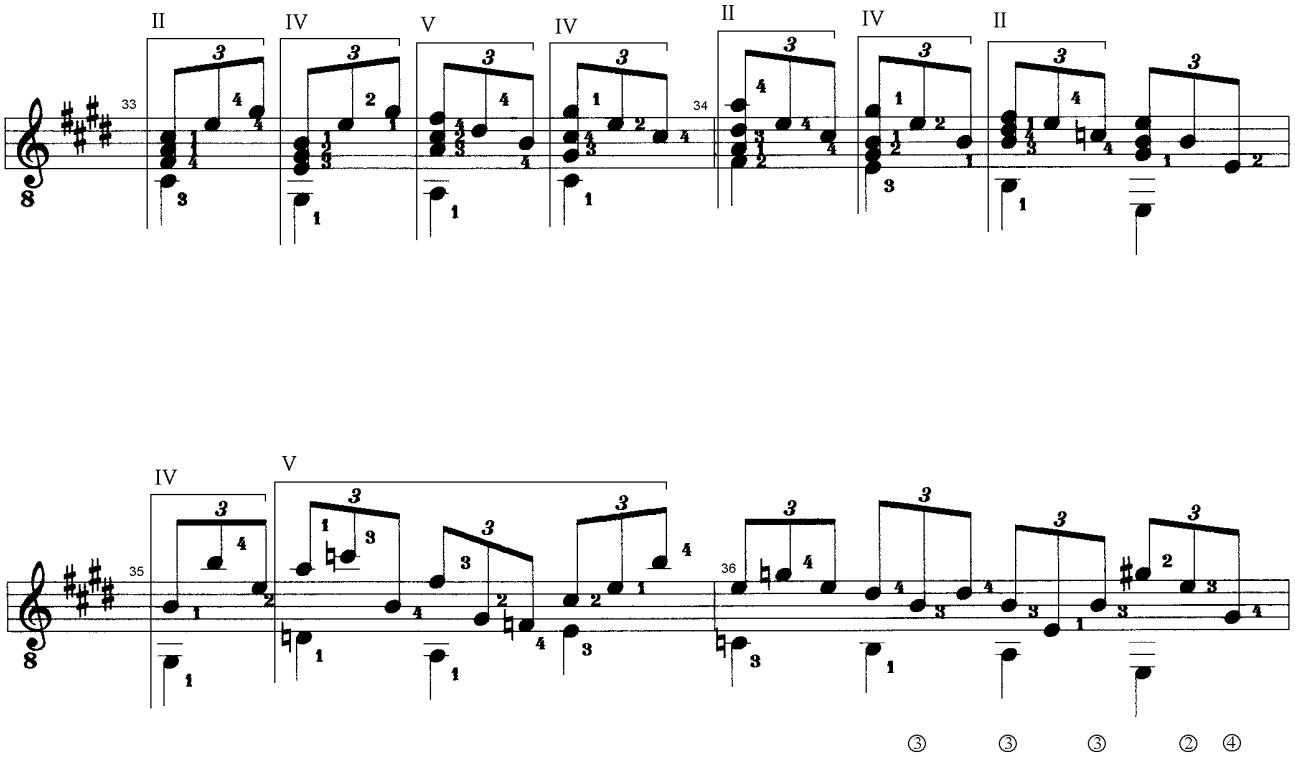

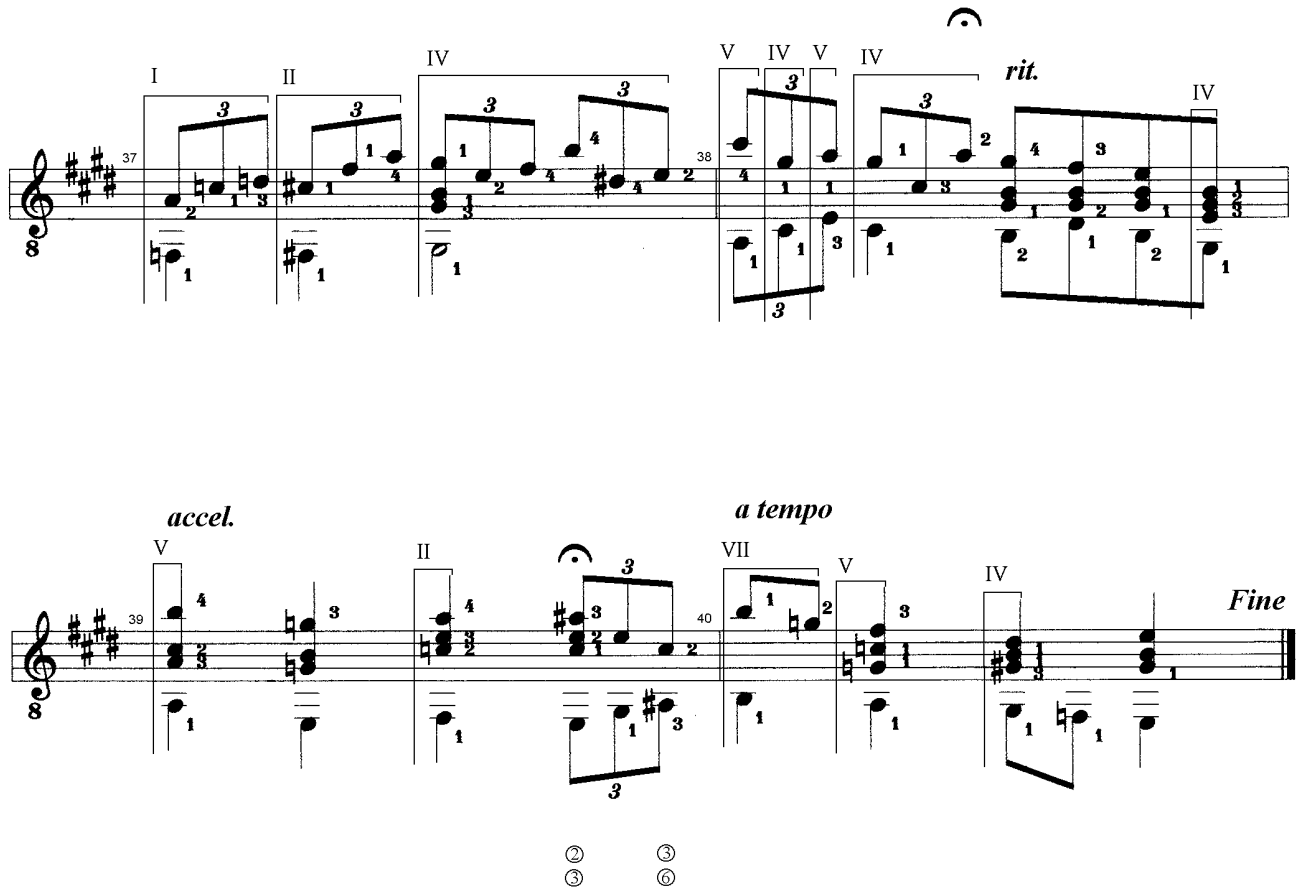

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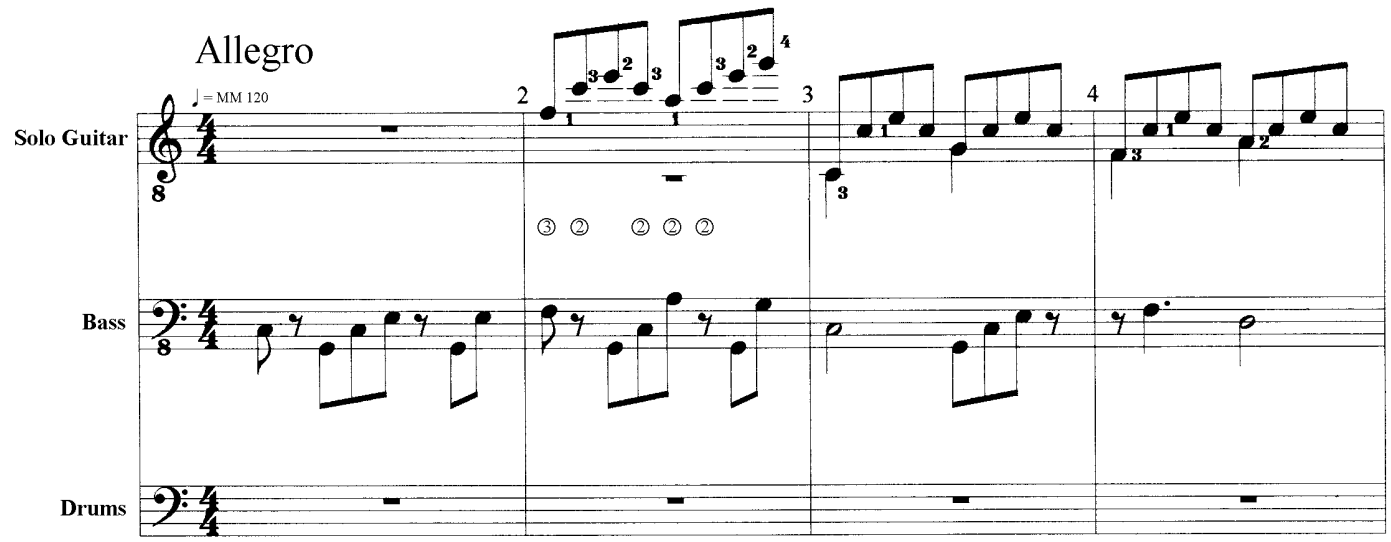
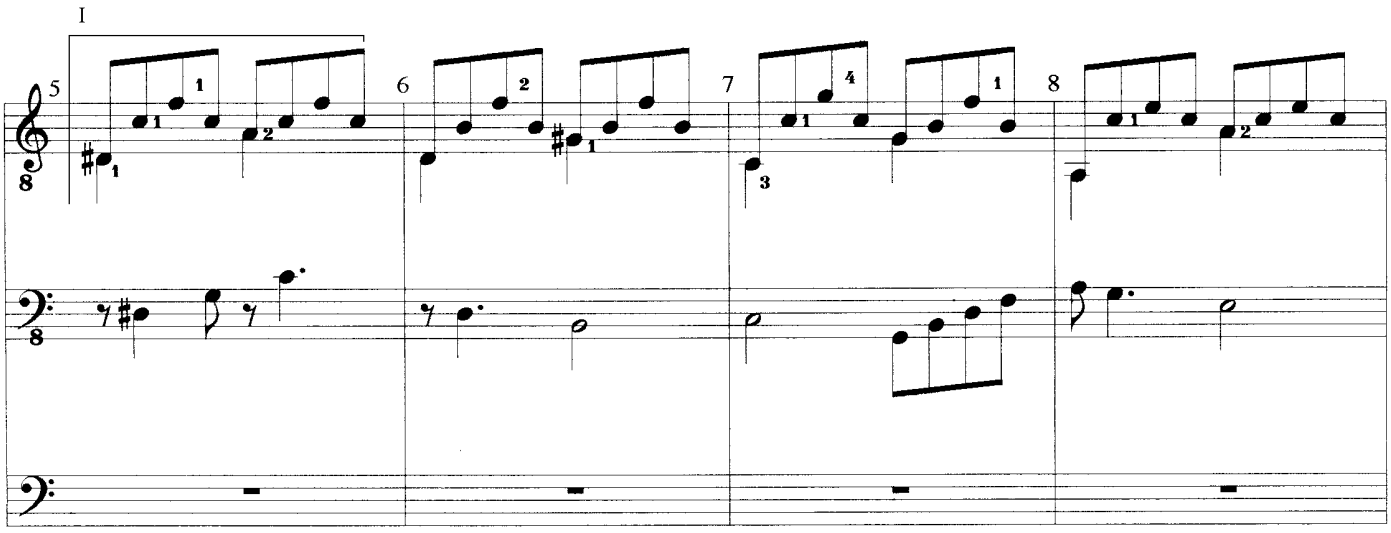
BERYLL

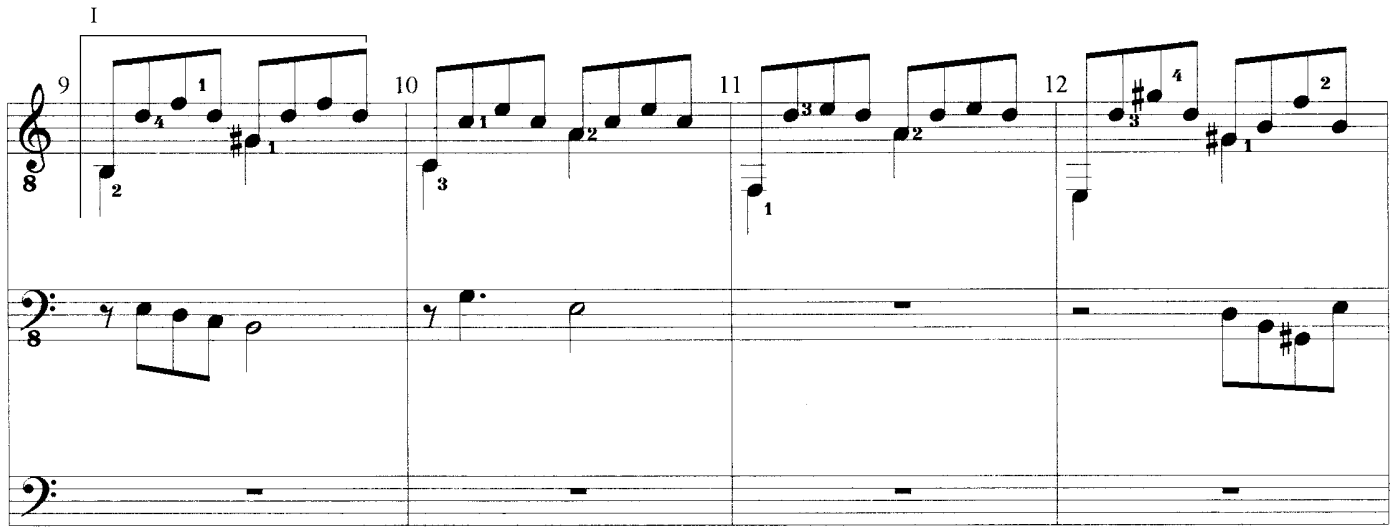
Study for Solo Guitar, Bass & Drums

by Uwe Warneke

Uwe Warneke
Op.31







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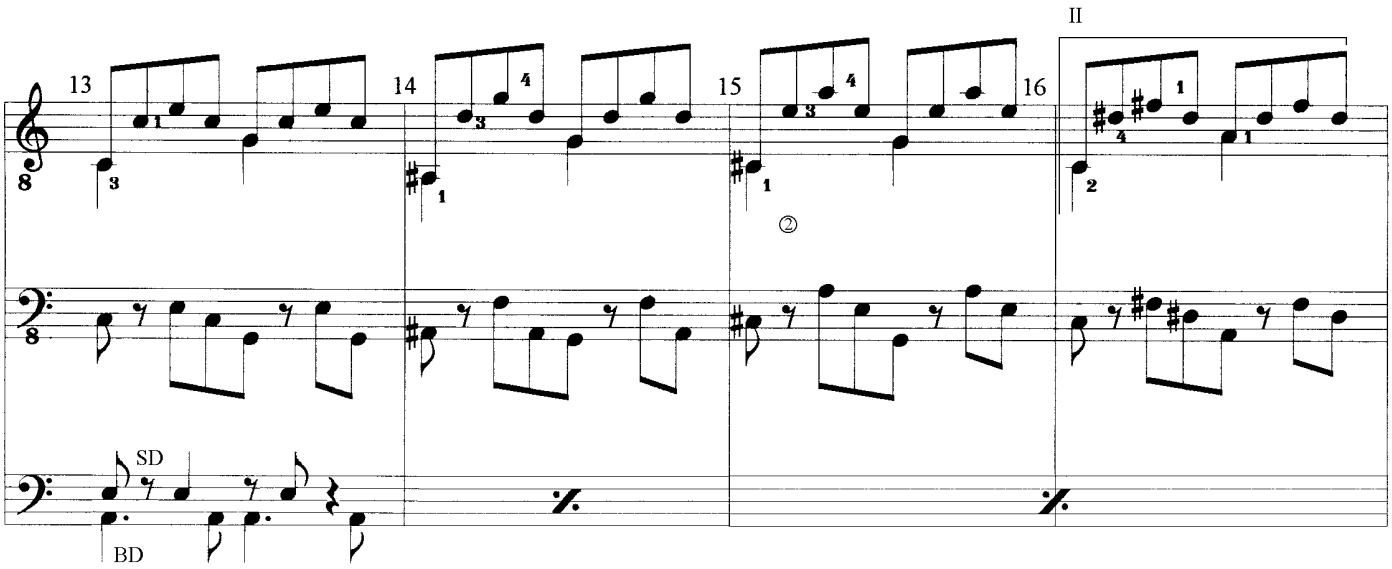

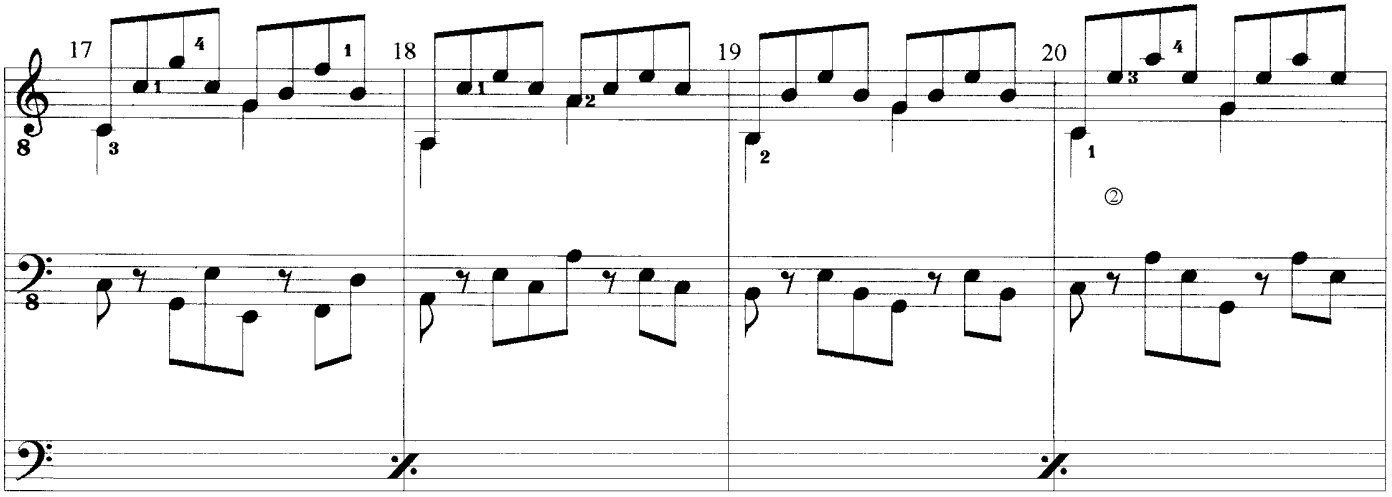

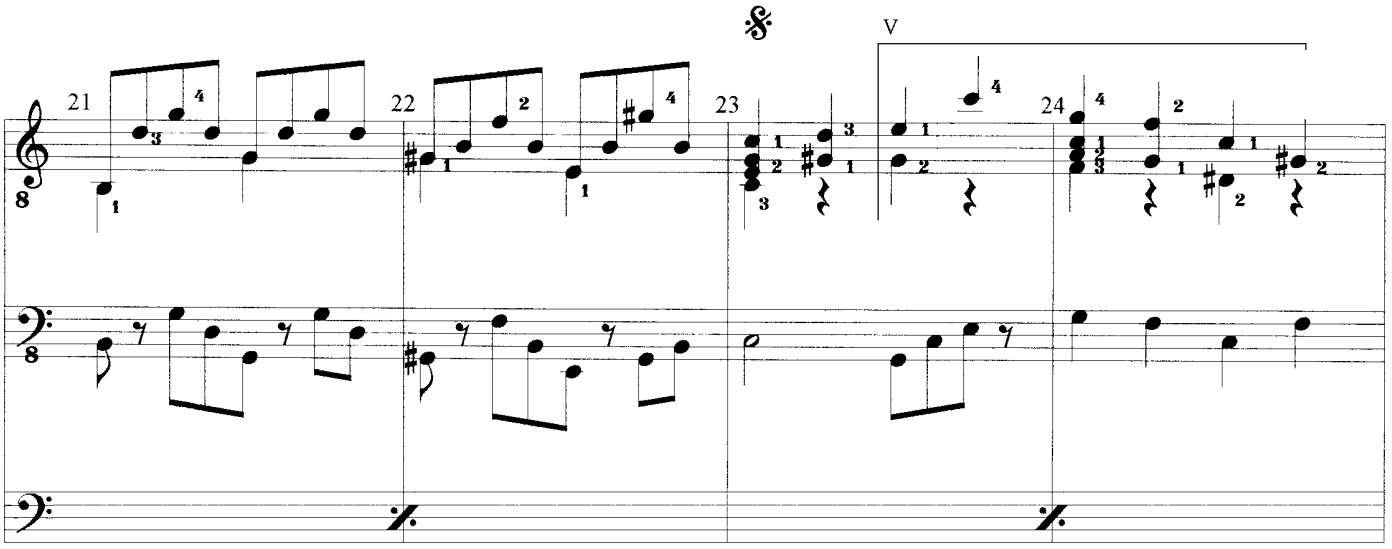

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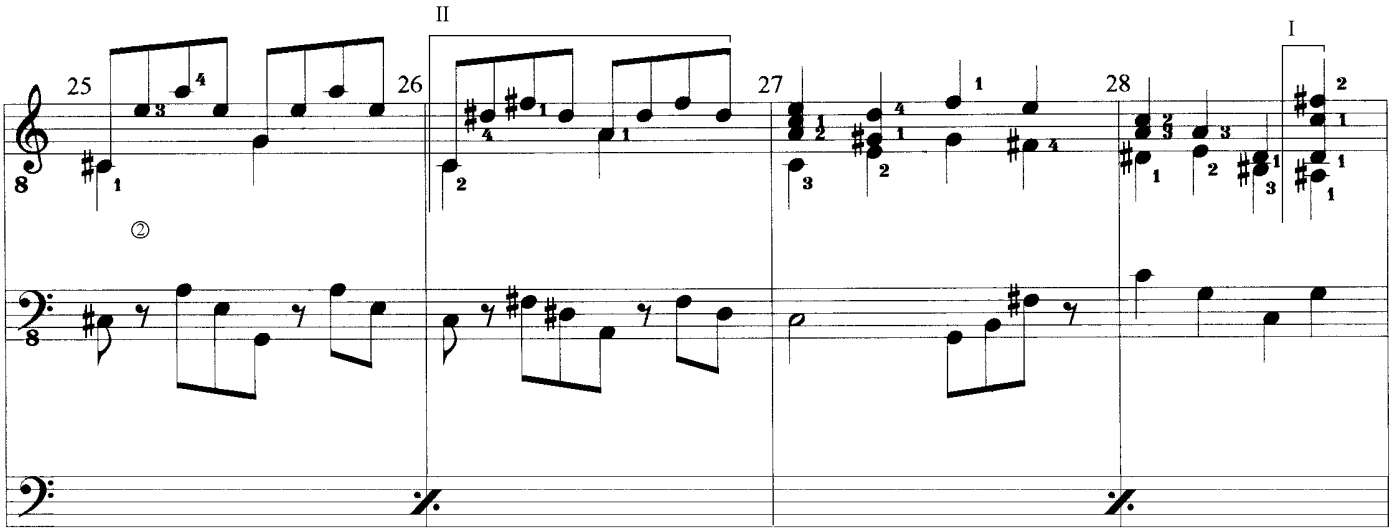
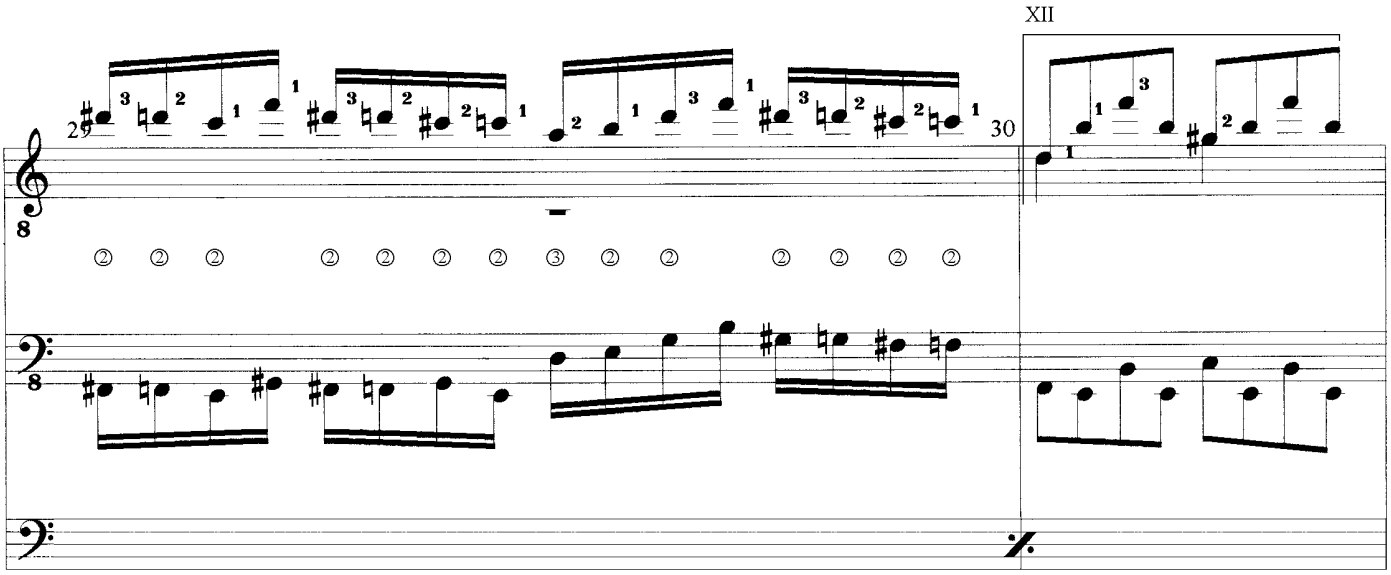
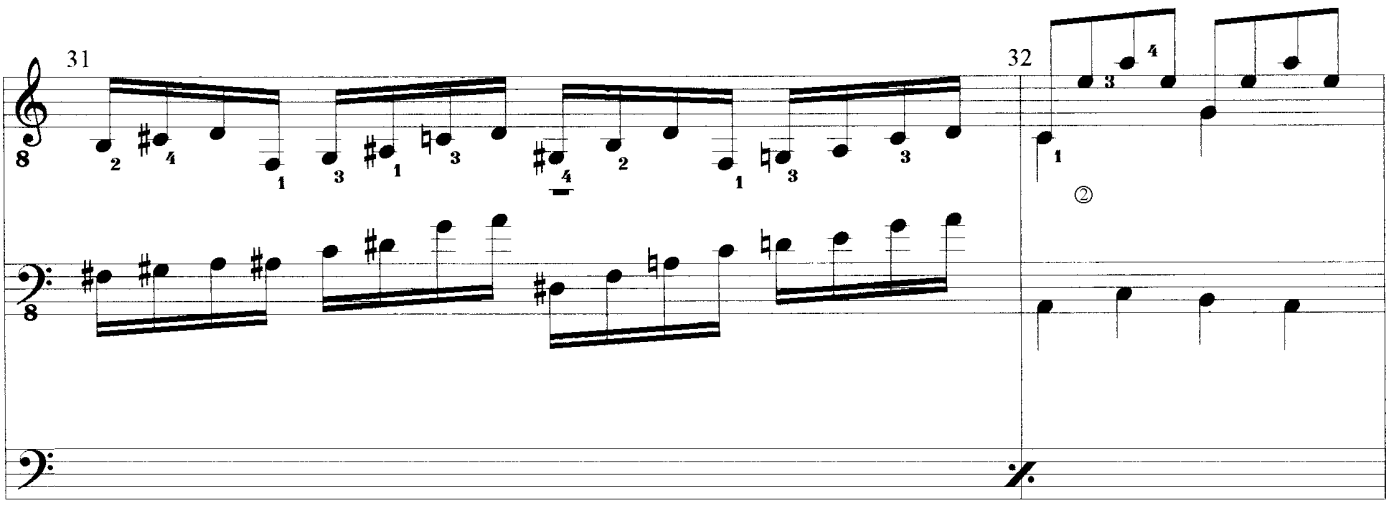




⊕ *To Coda*



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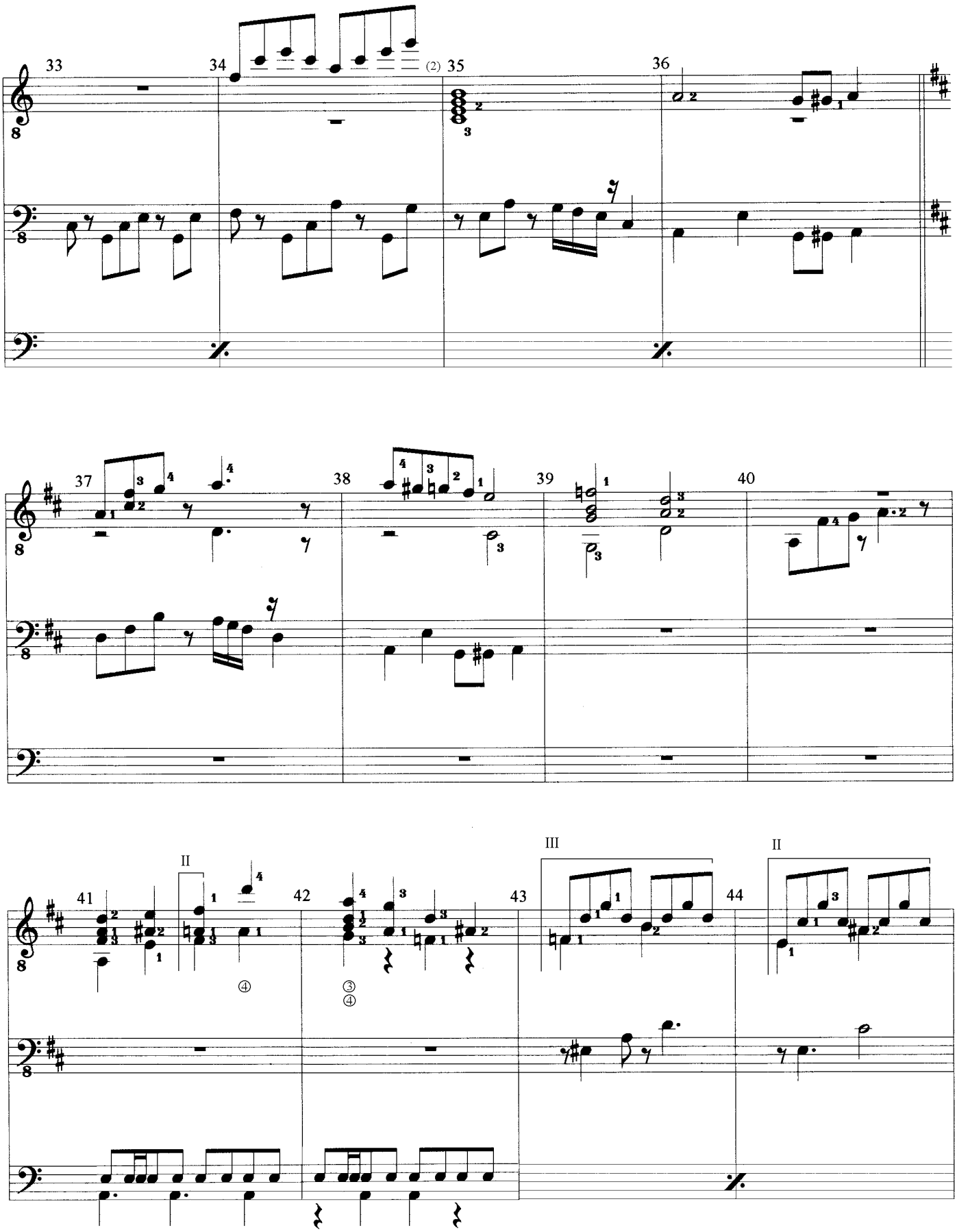

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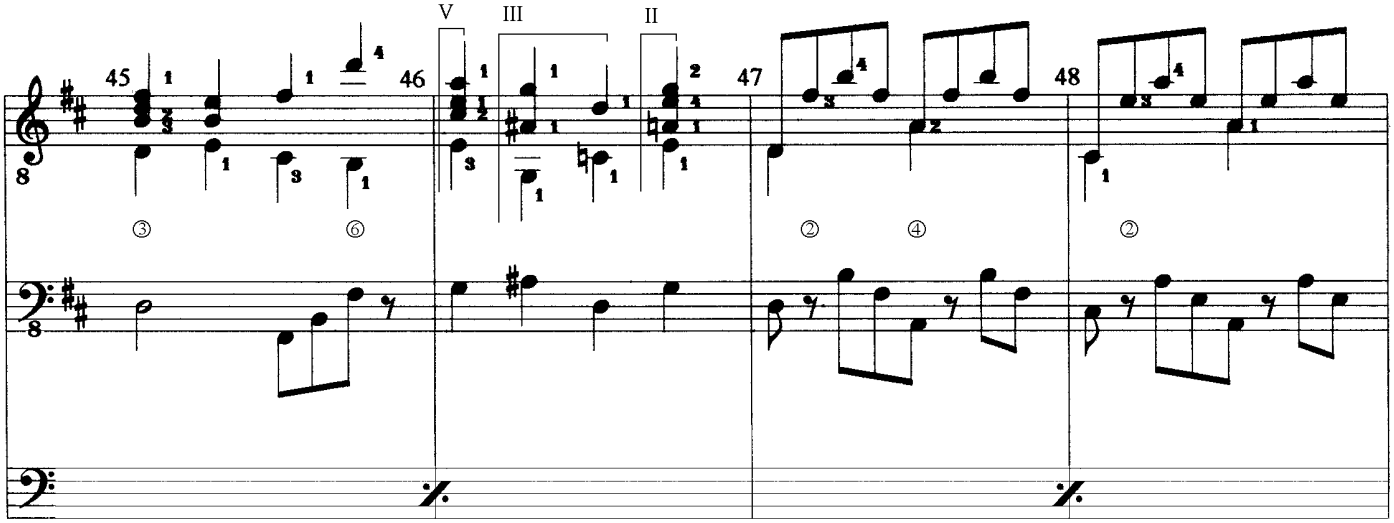

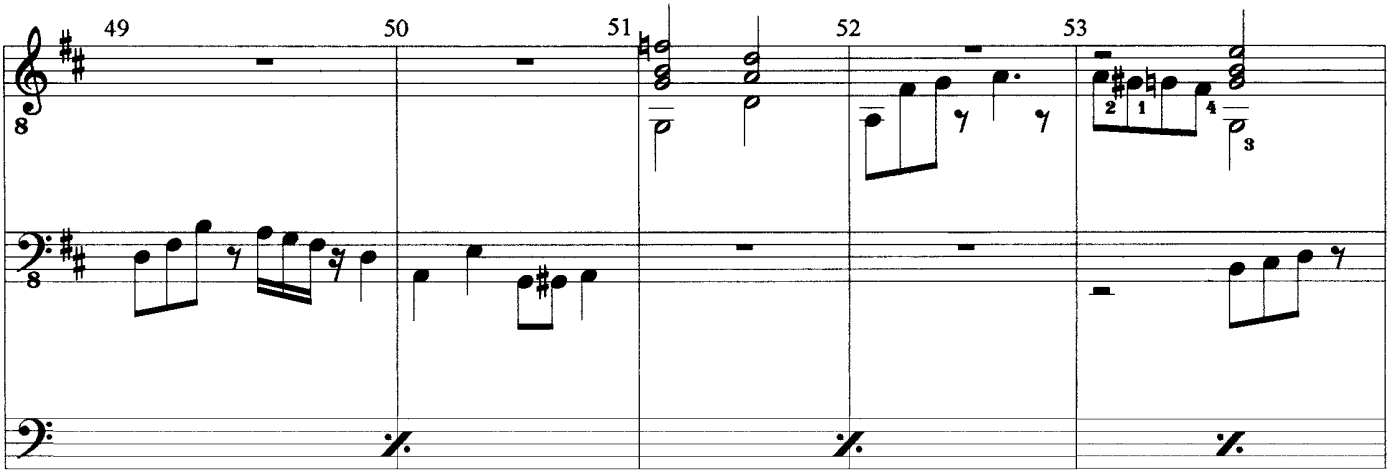

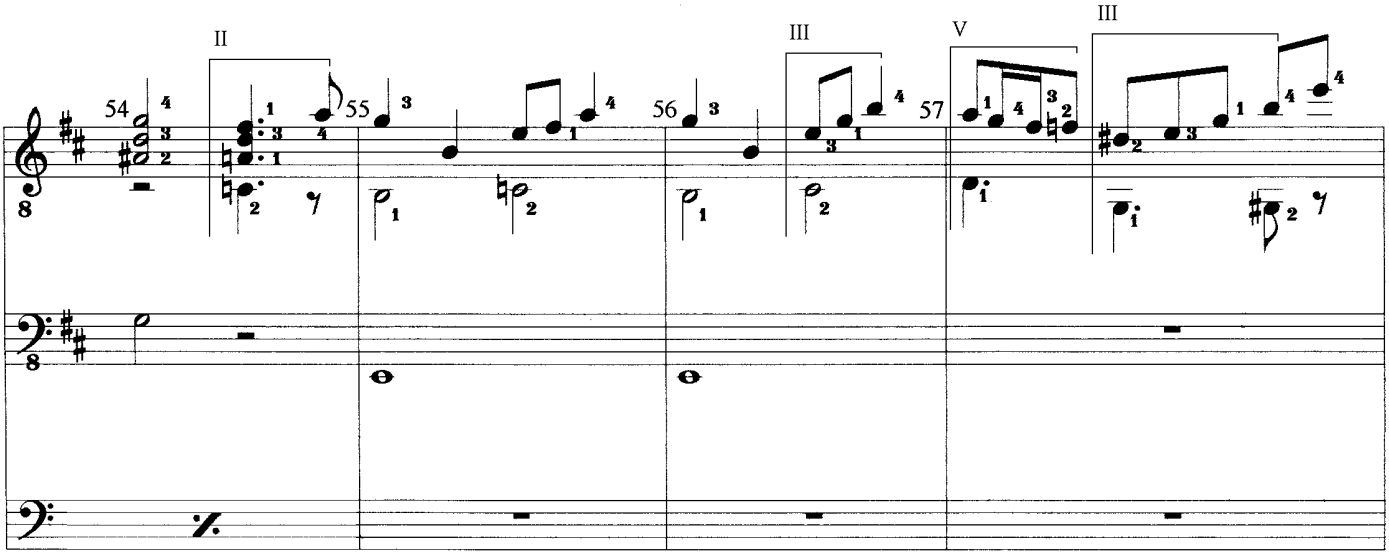

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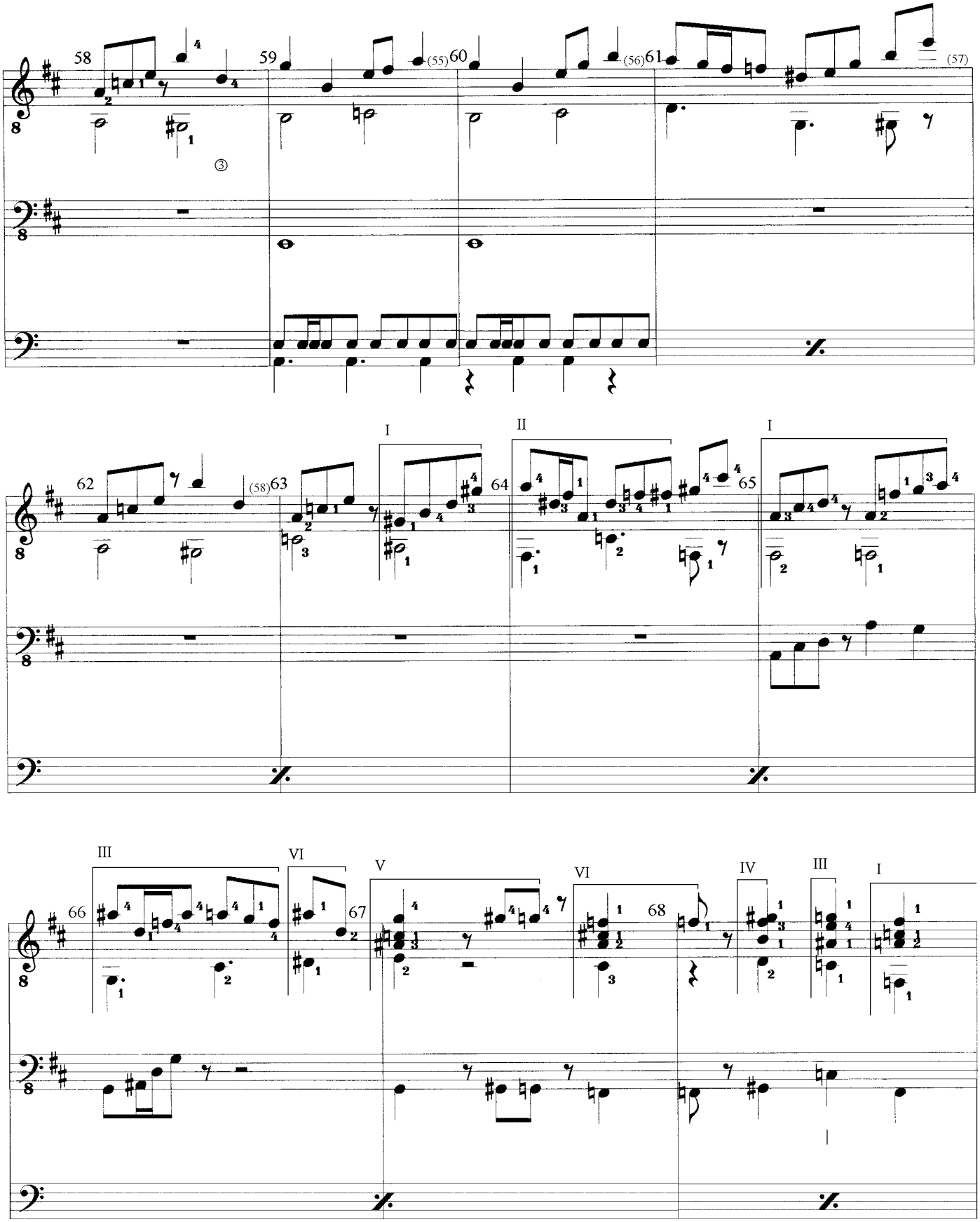

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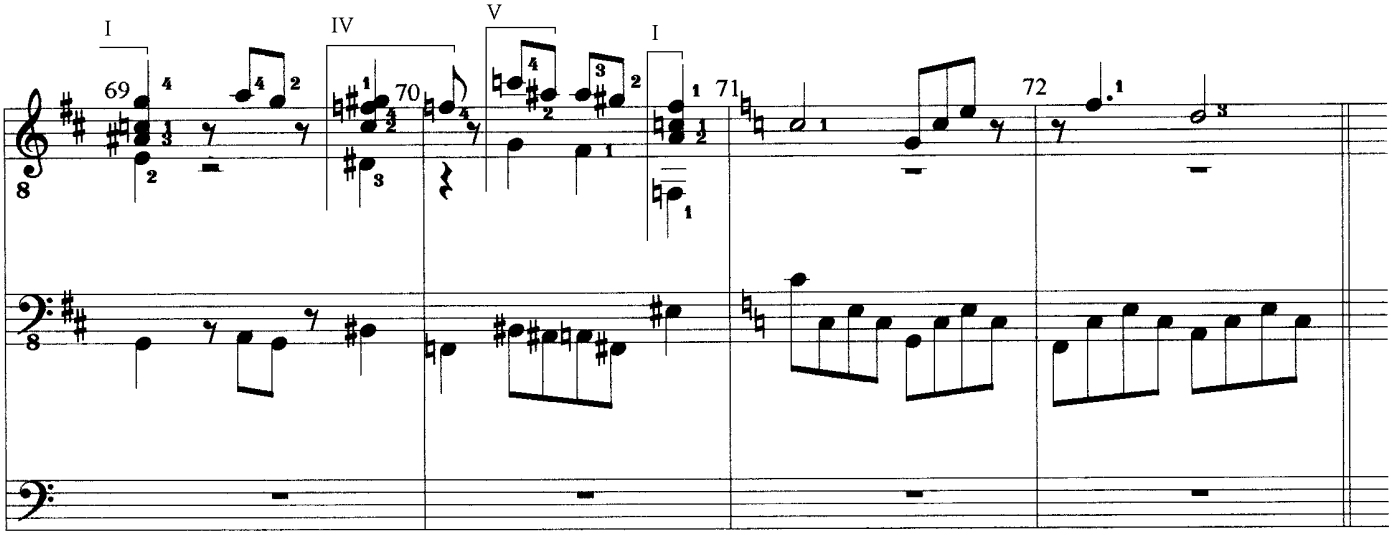

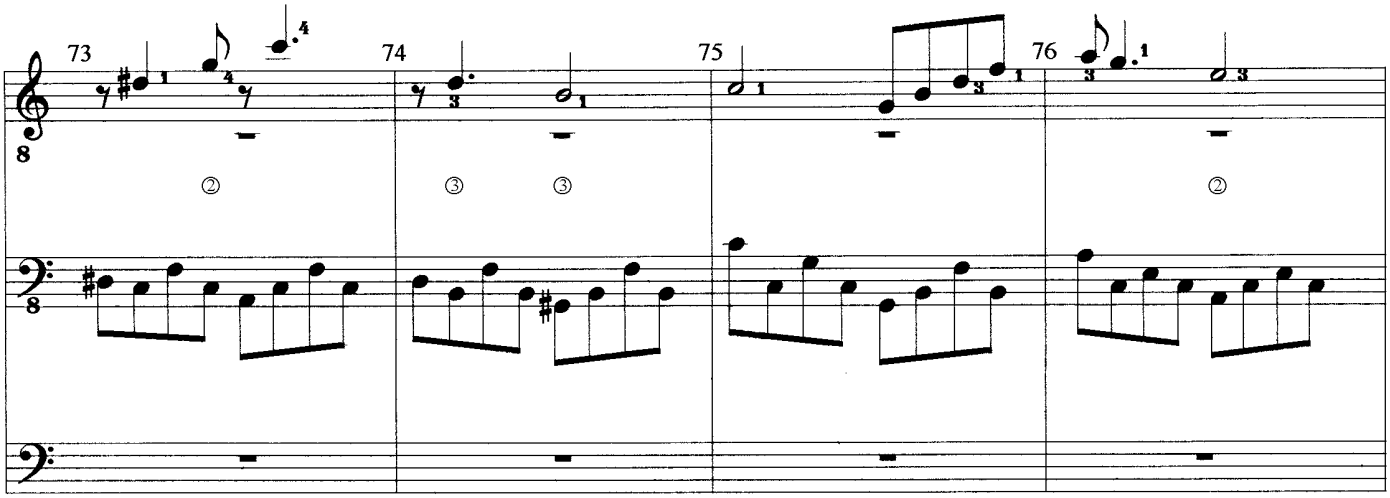

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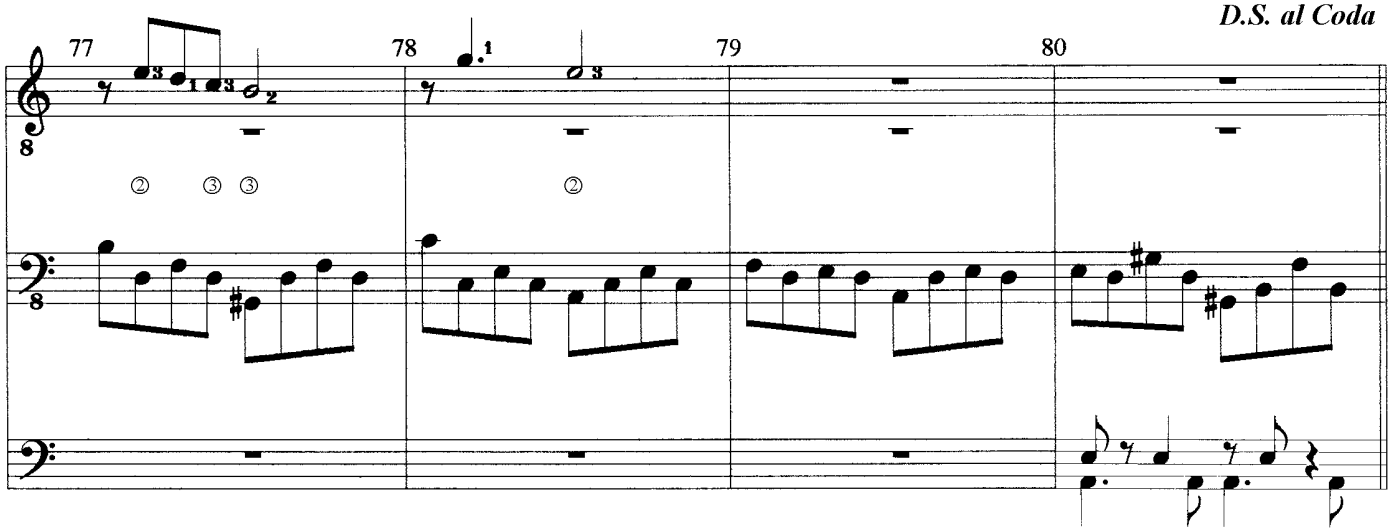

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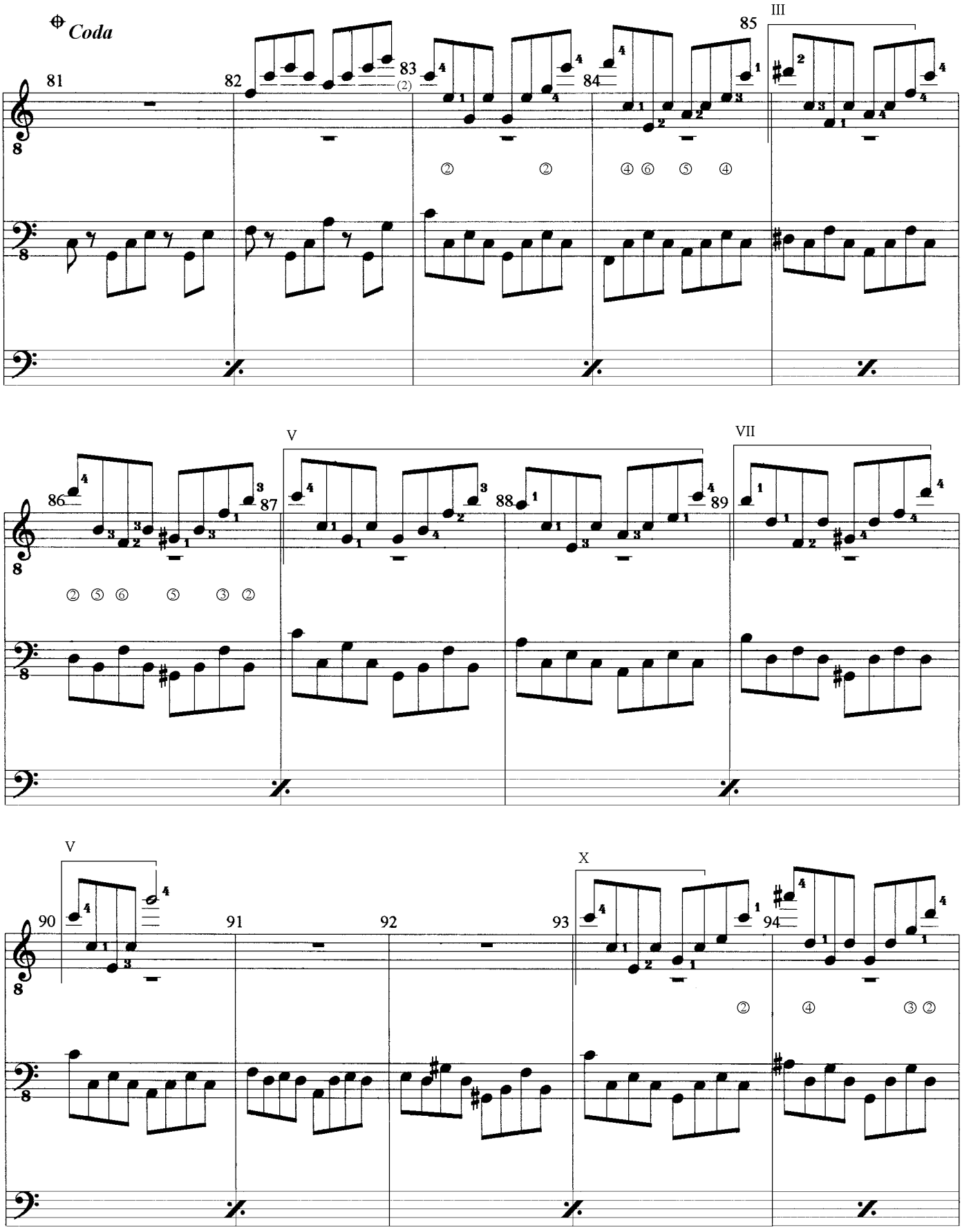

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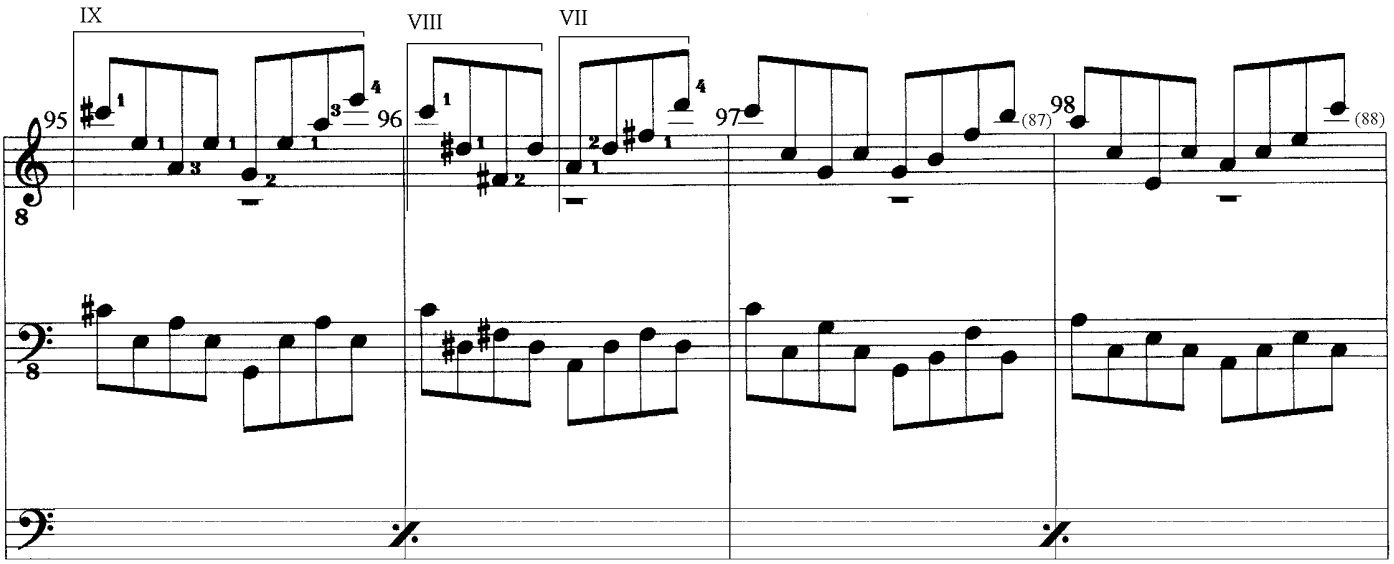

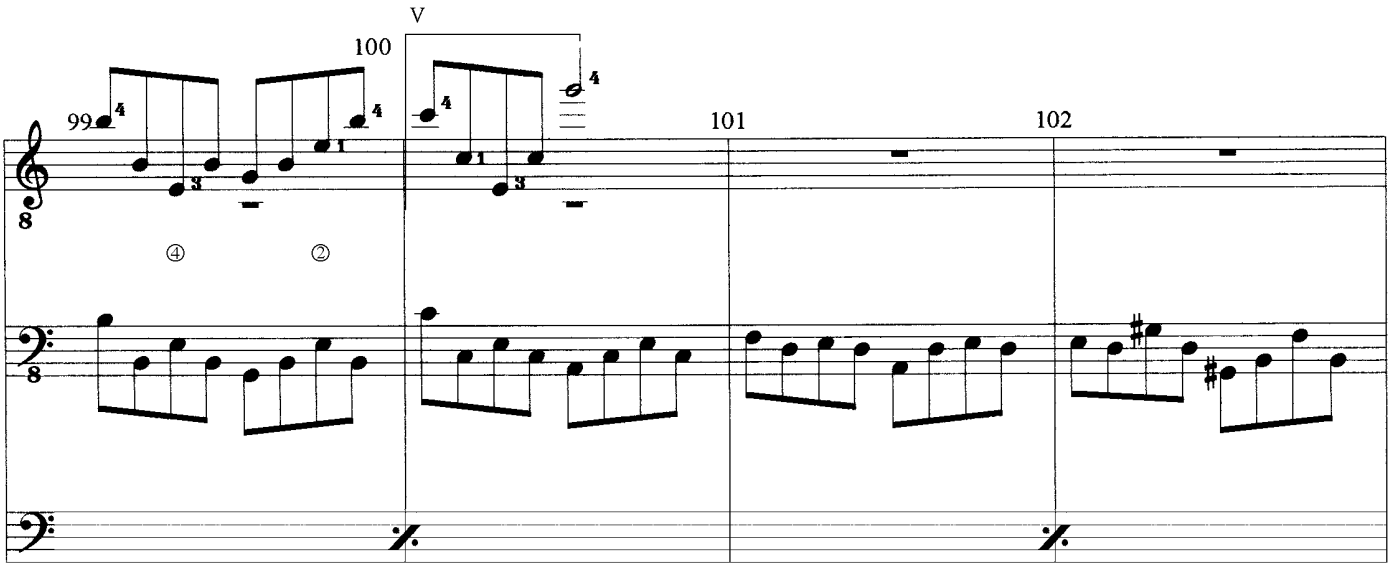

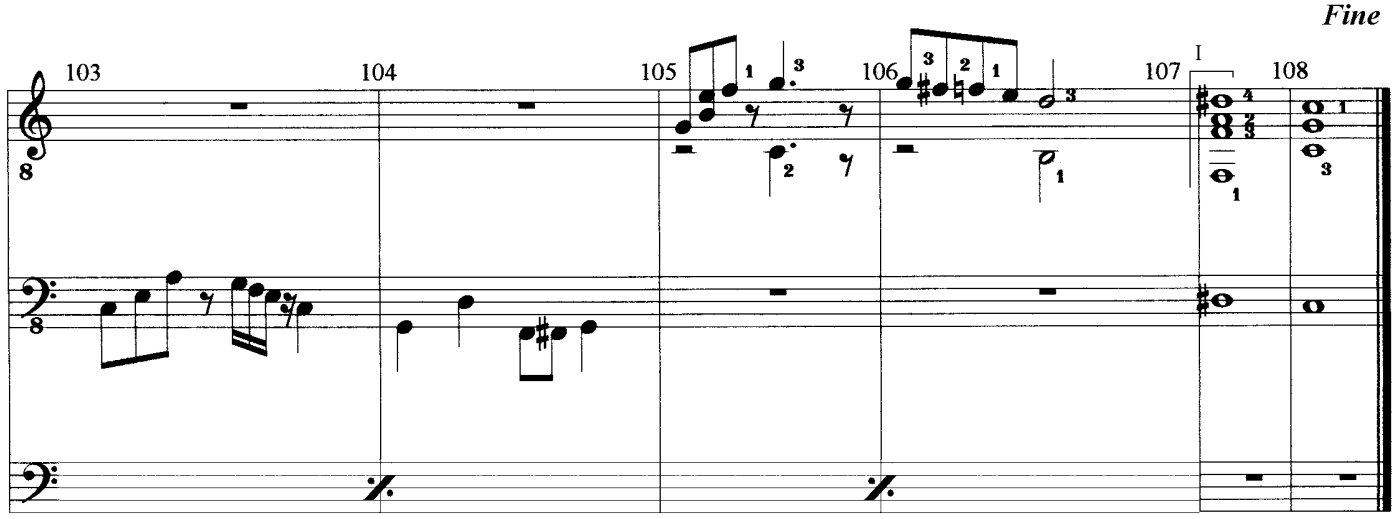

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Cuban Impressions

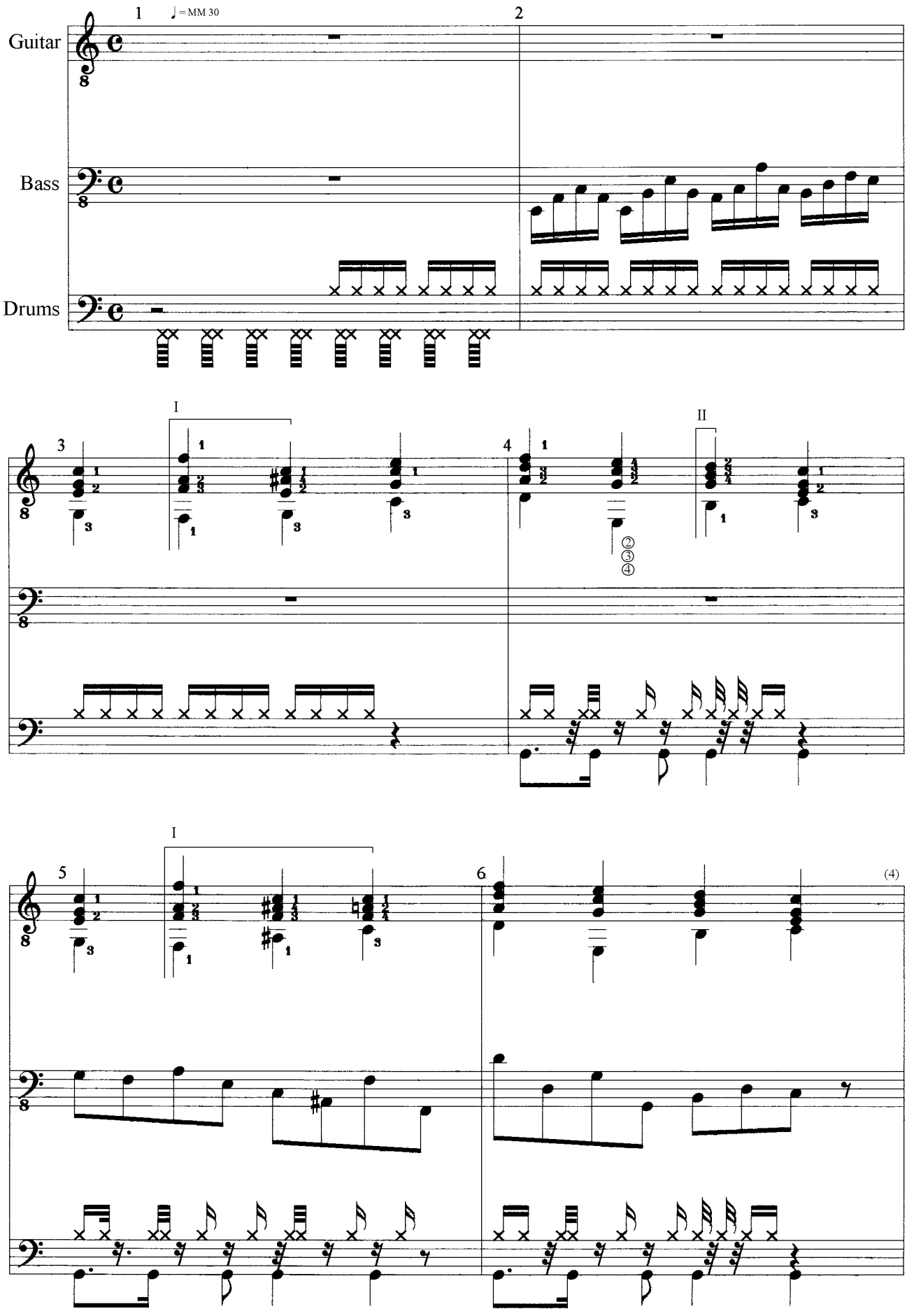
TÜRKIS

Study for Solo Guitar, Bass & Drums

by Uwe Warneke

Uwe Warneke
Op. 37

Lento



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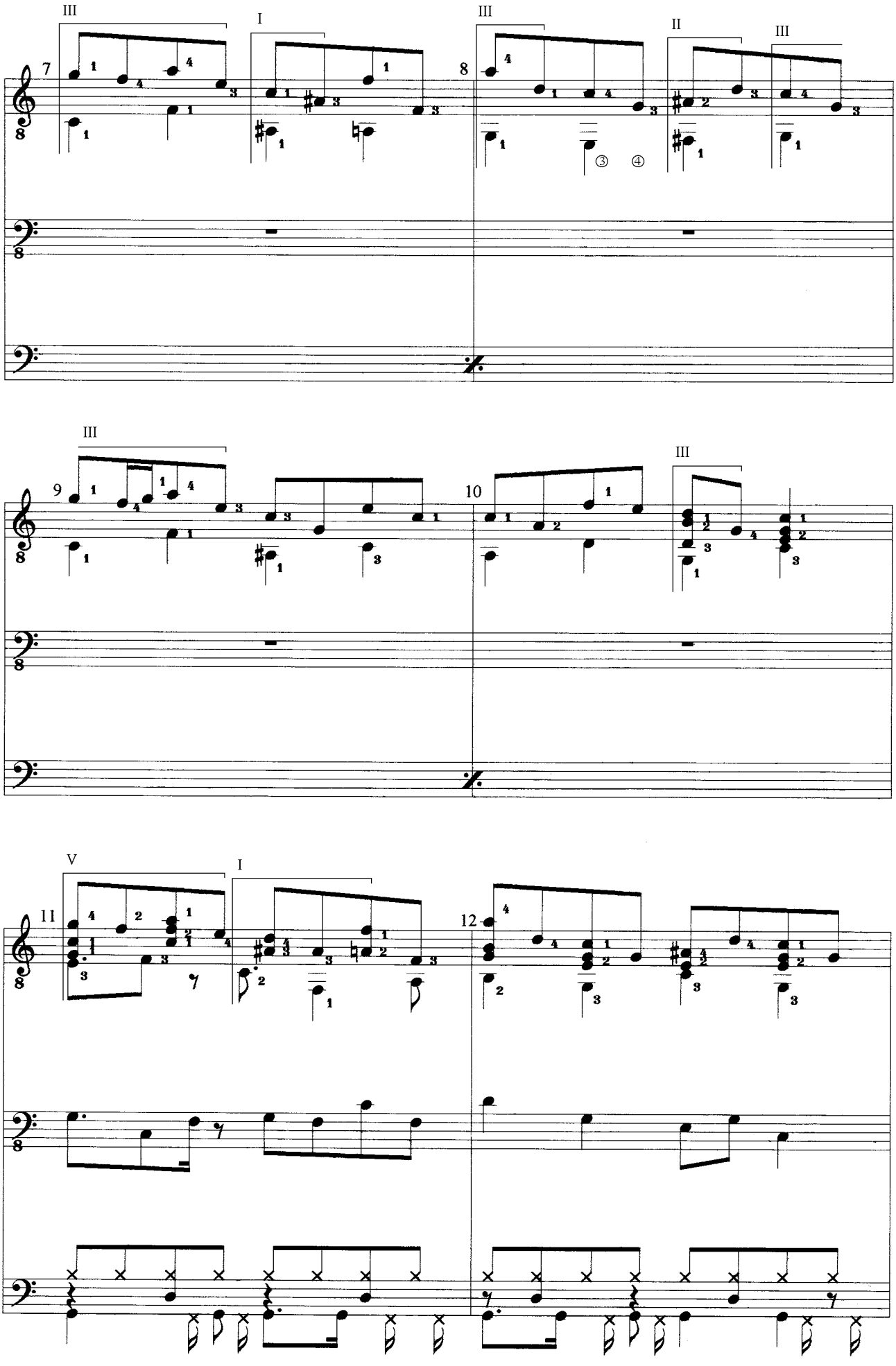

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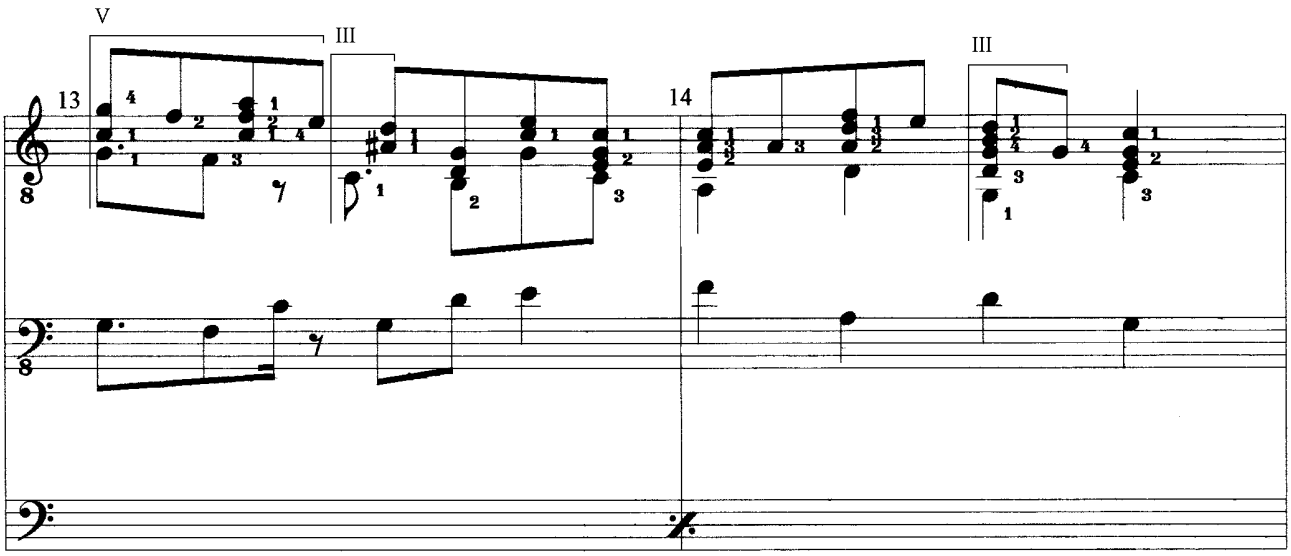

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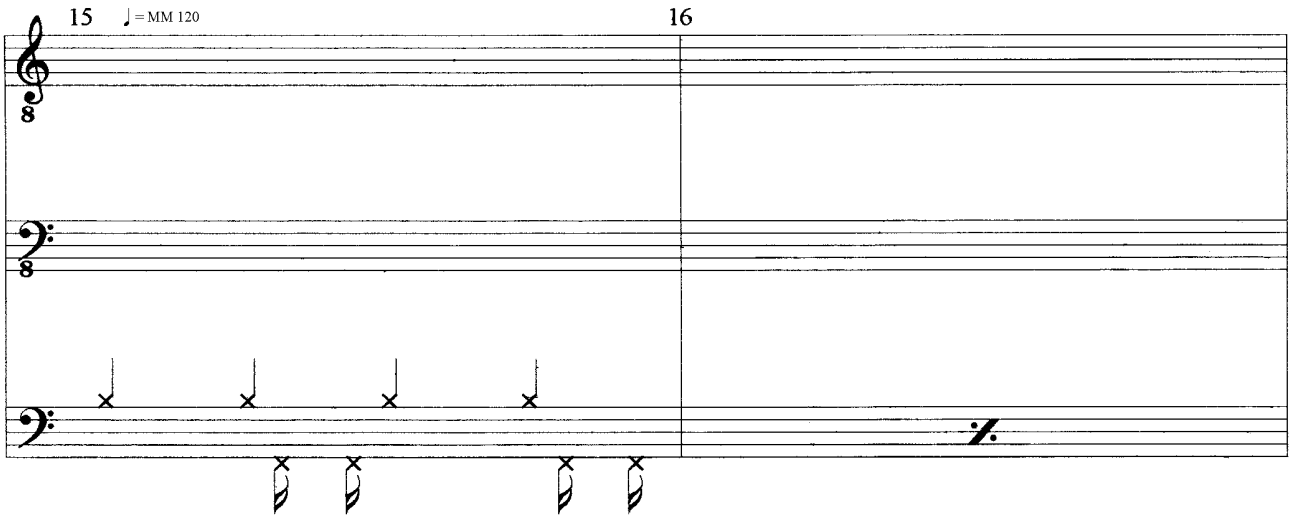

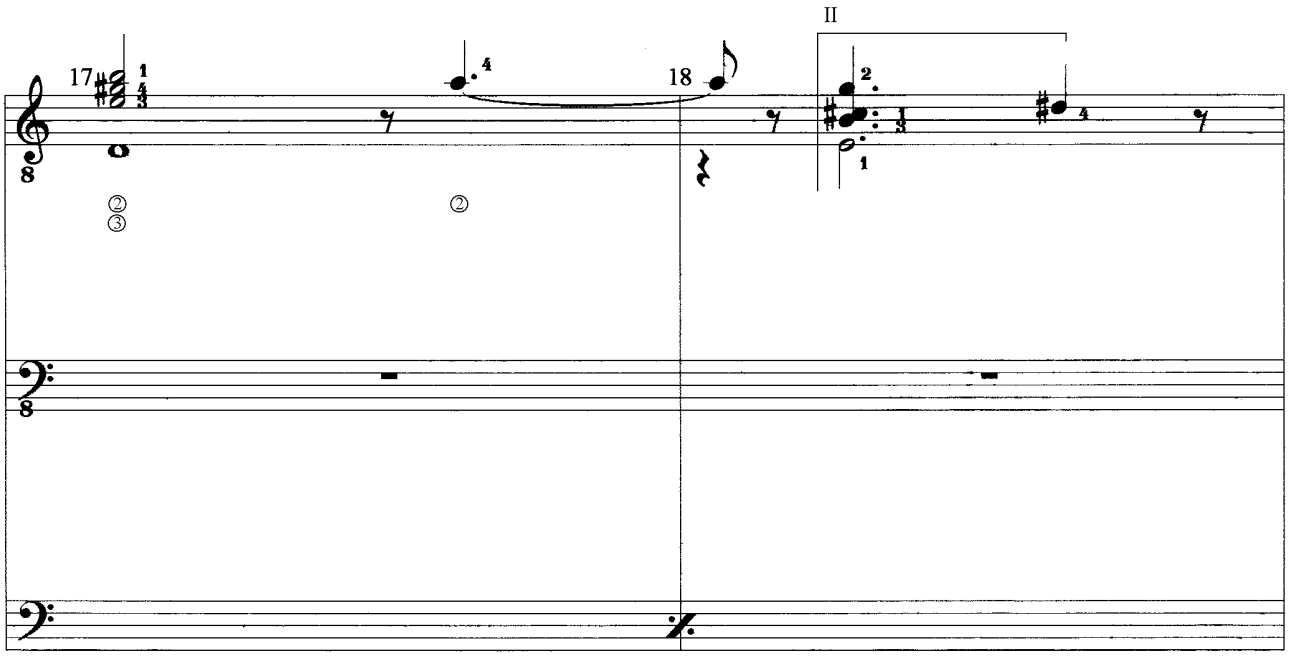

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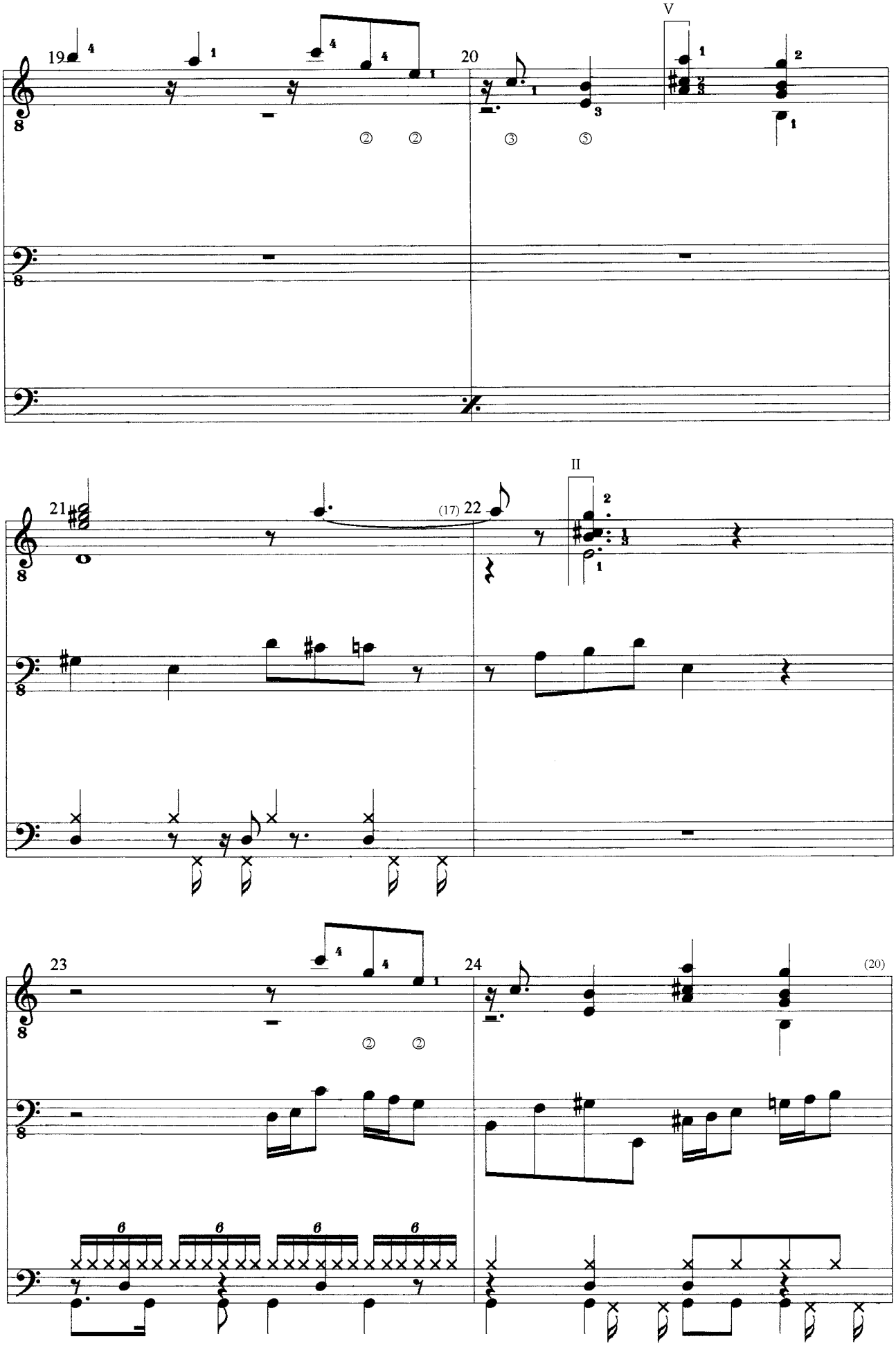

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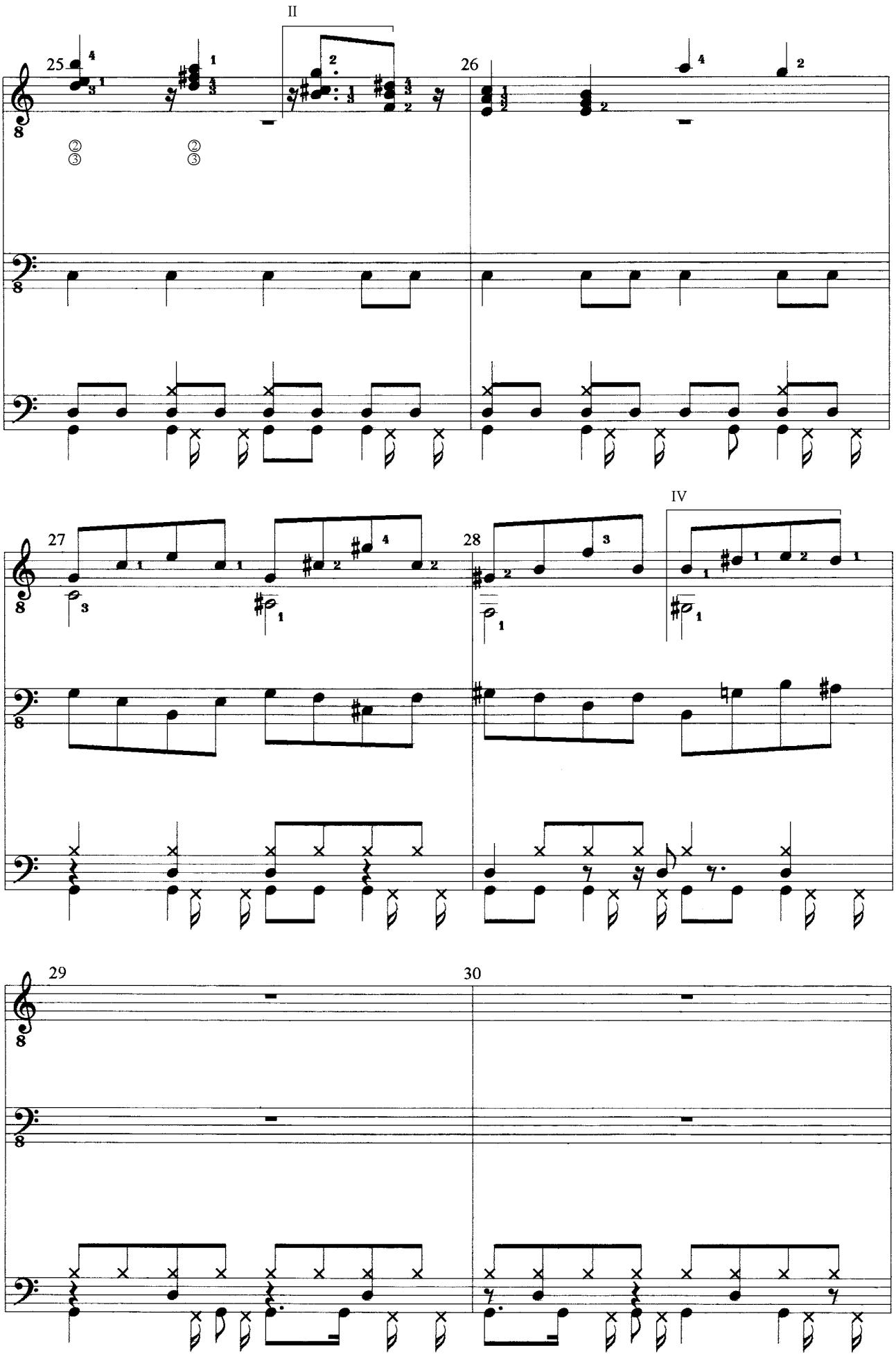

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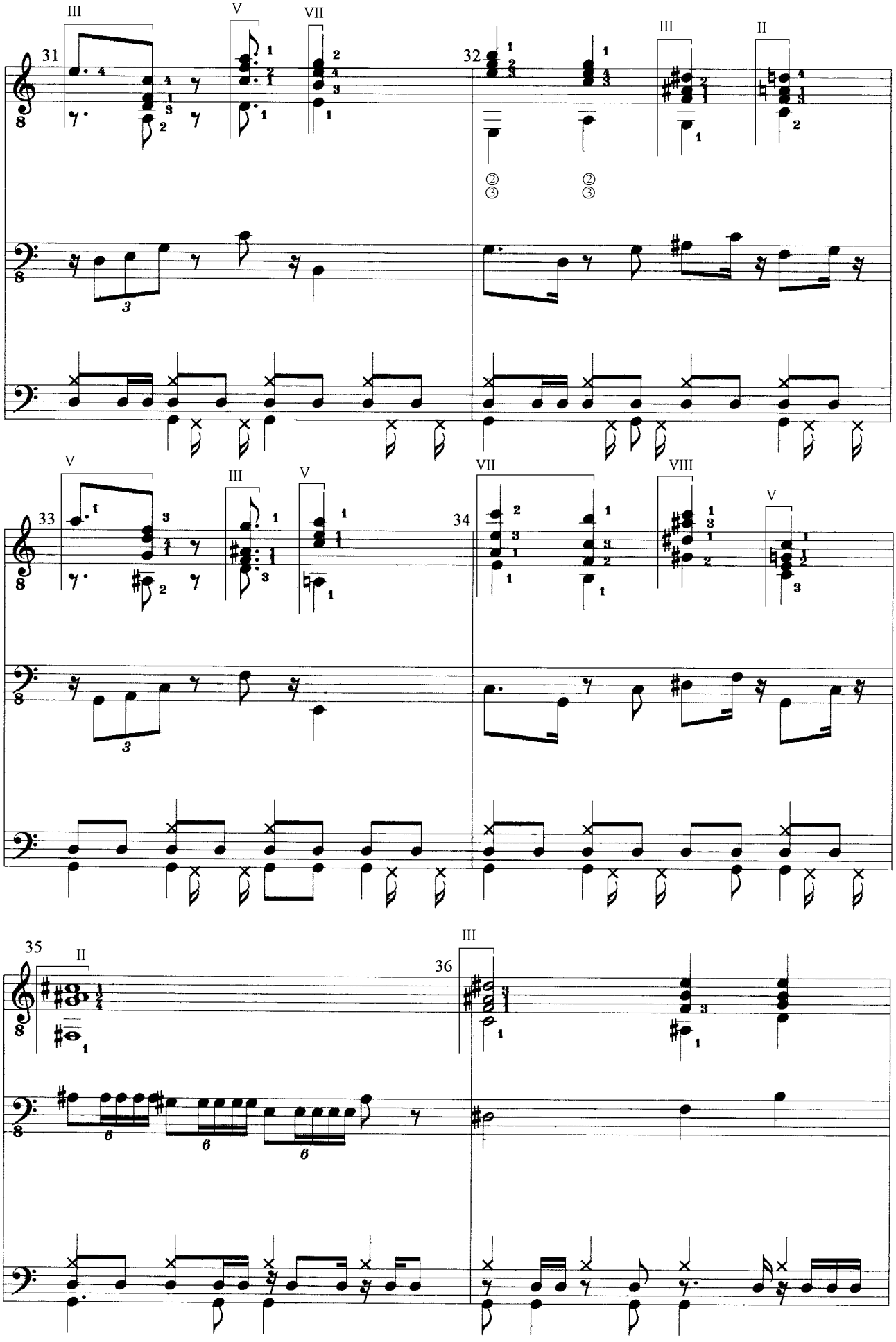

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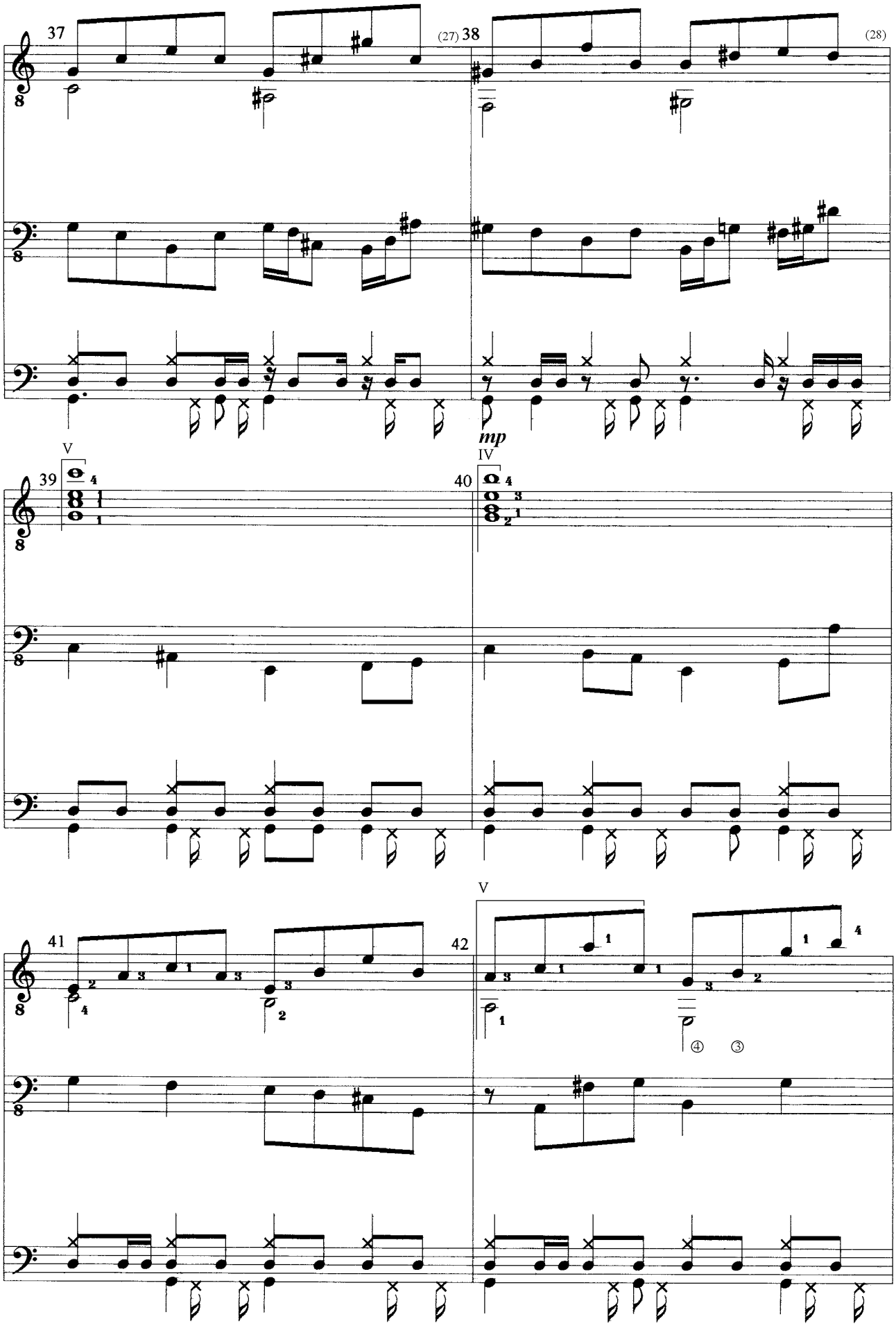

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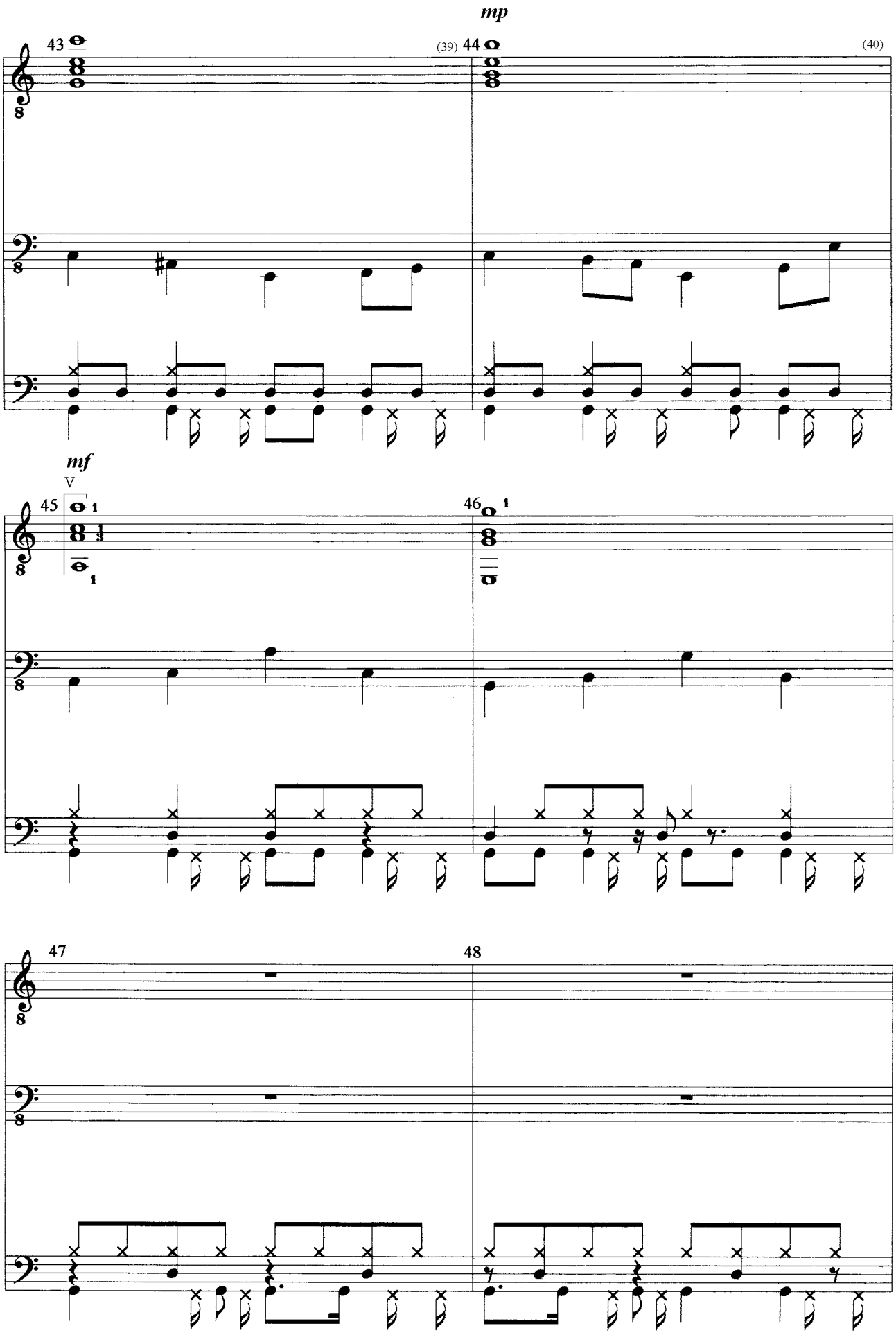

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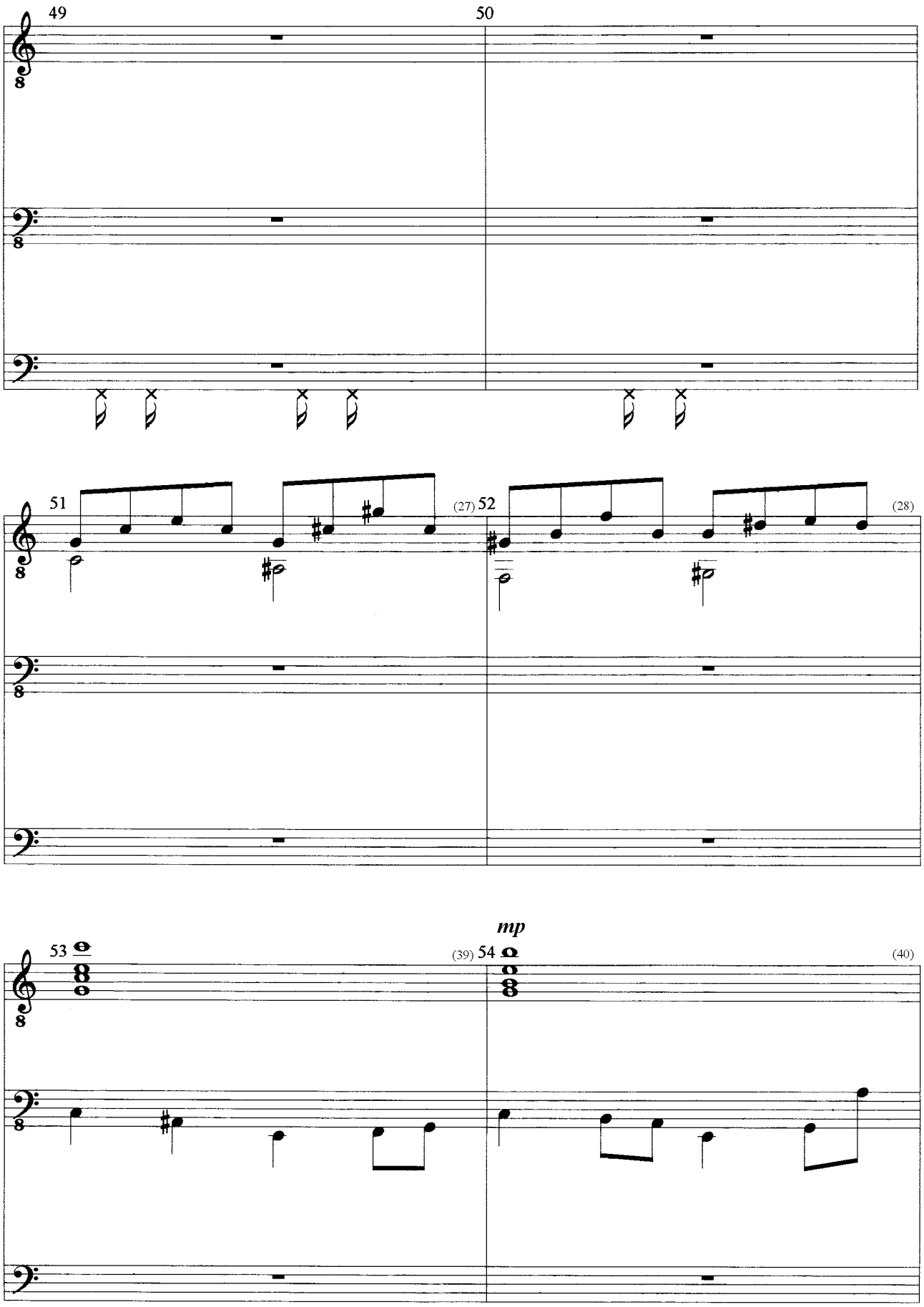

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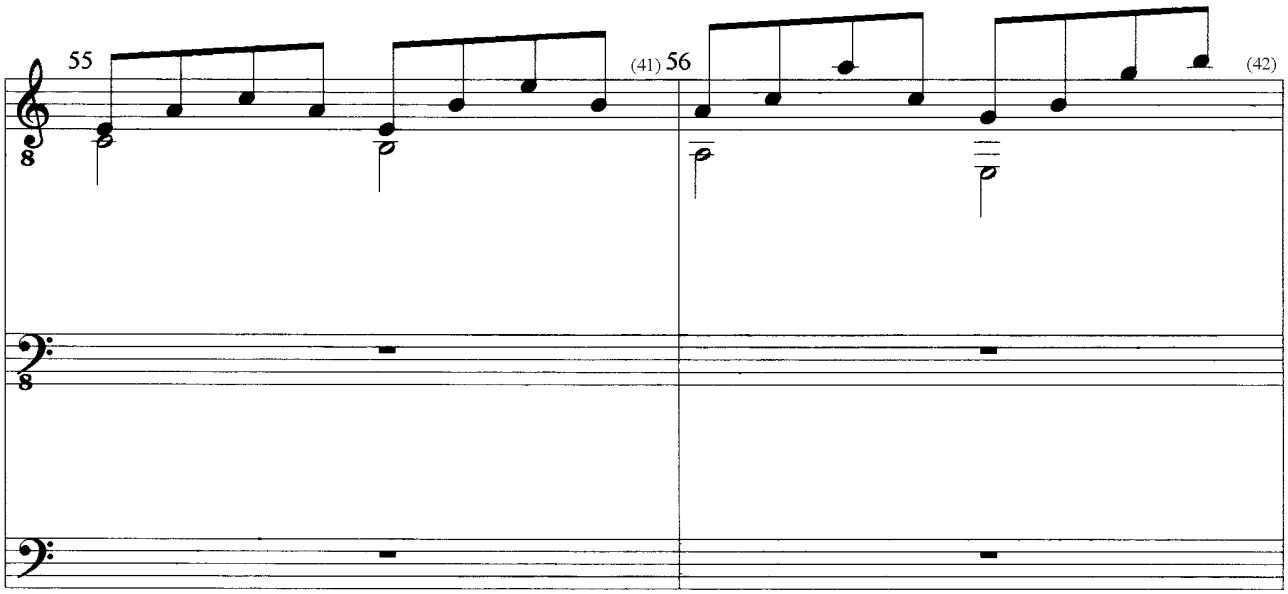

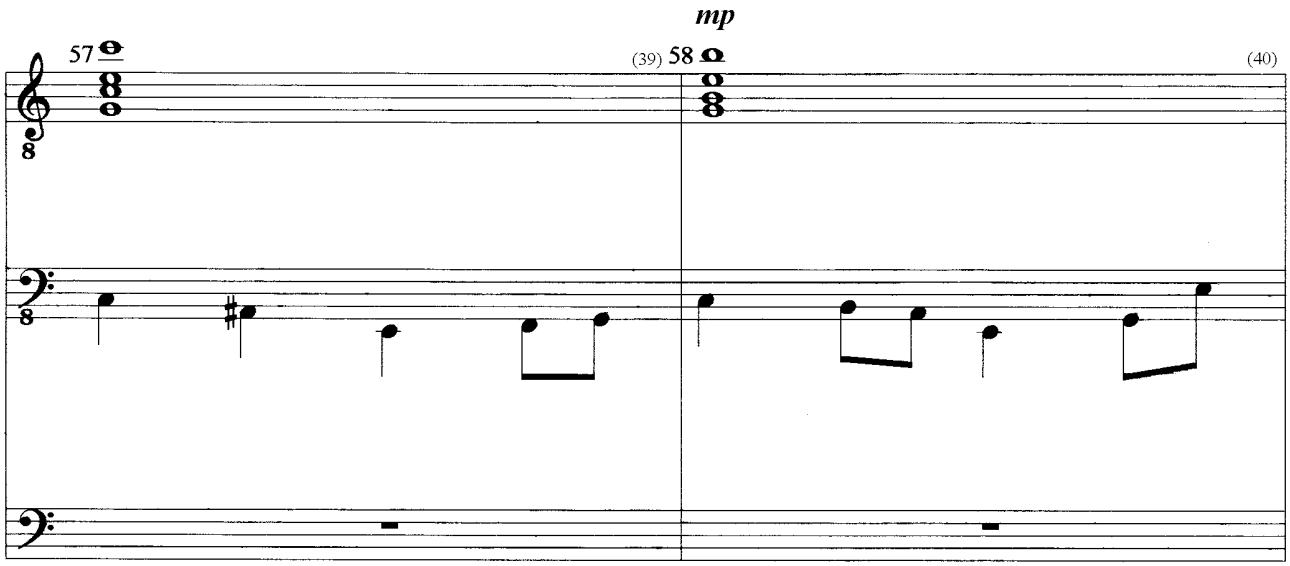

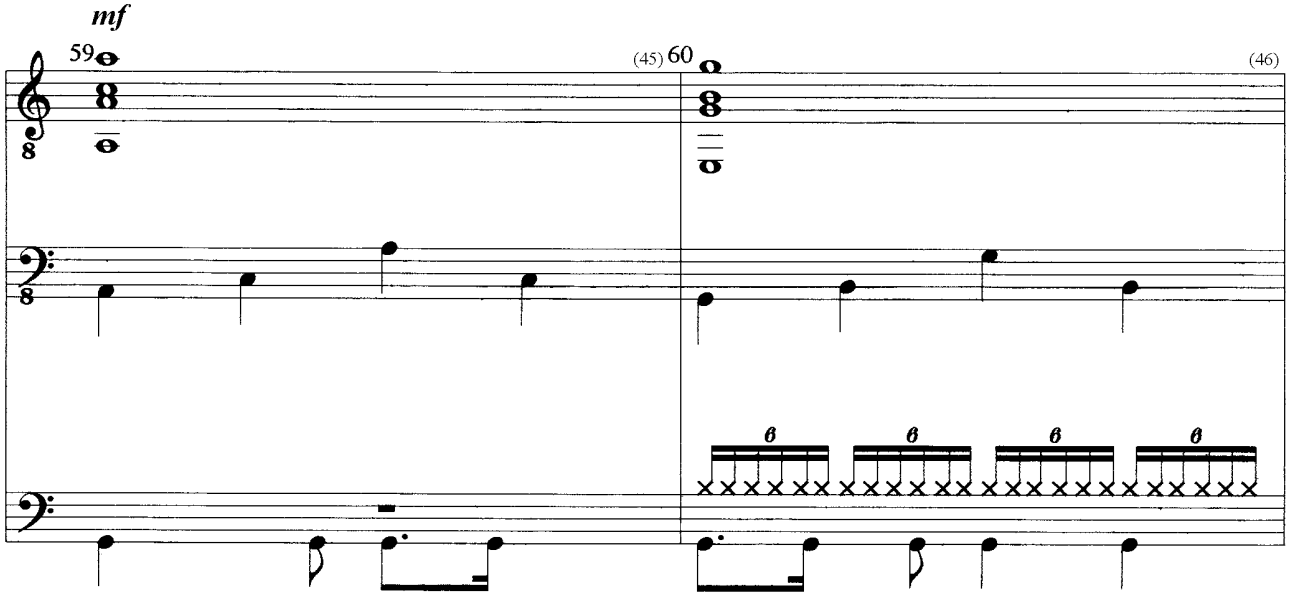

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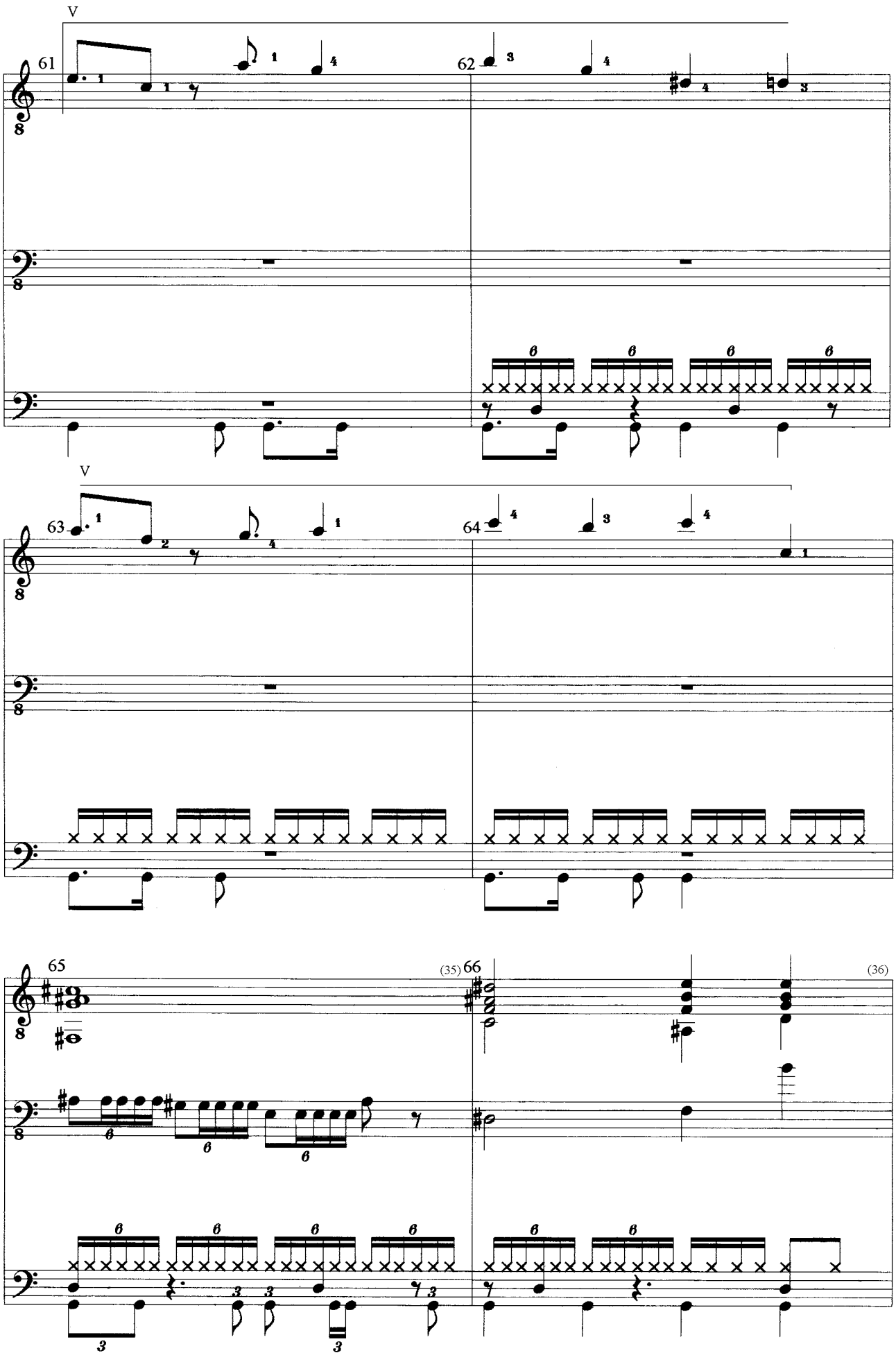

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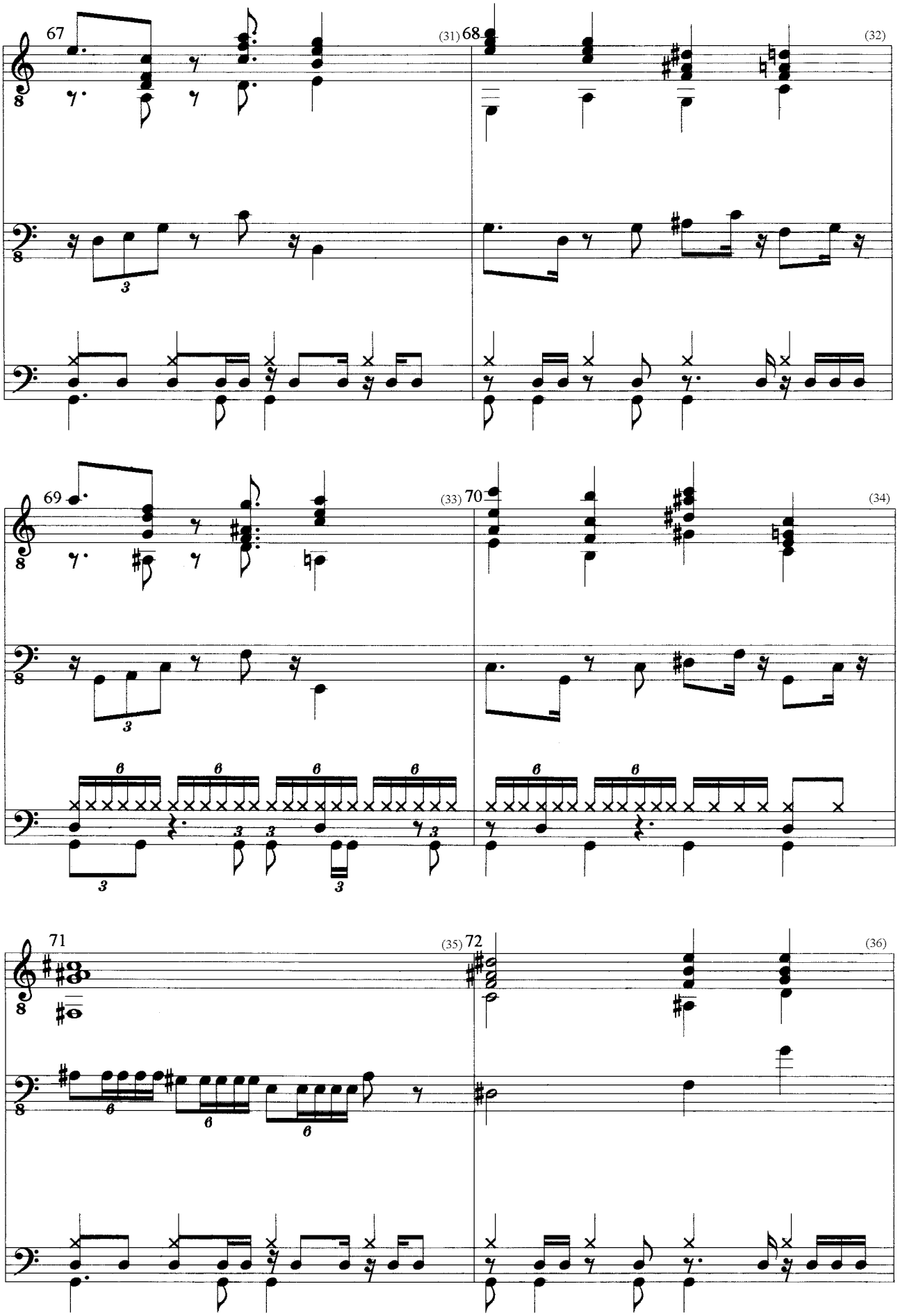

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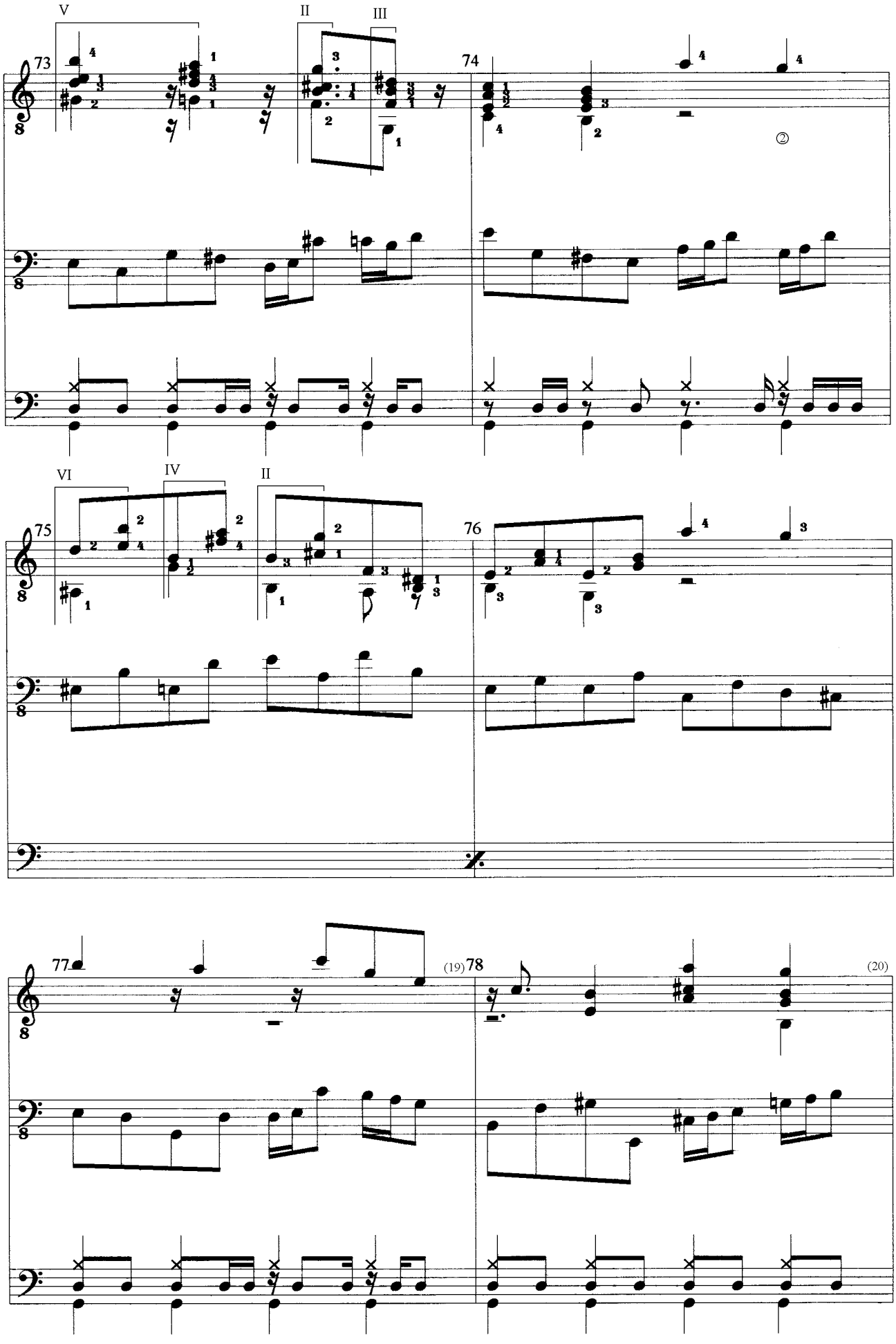

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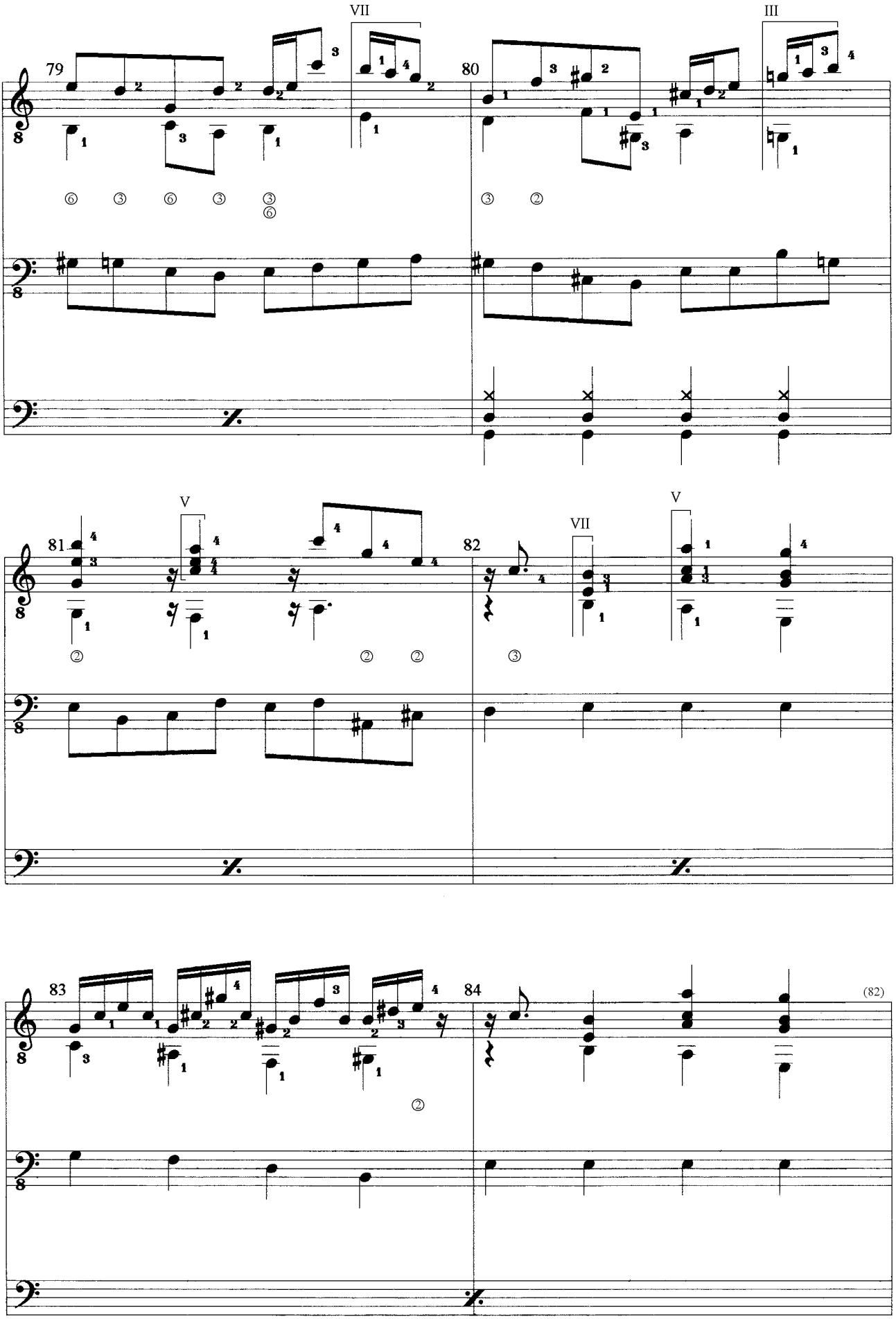

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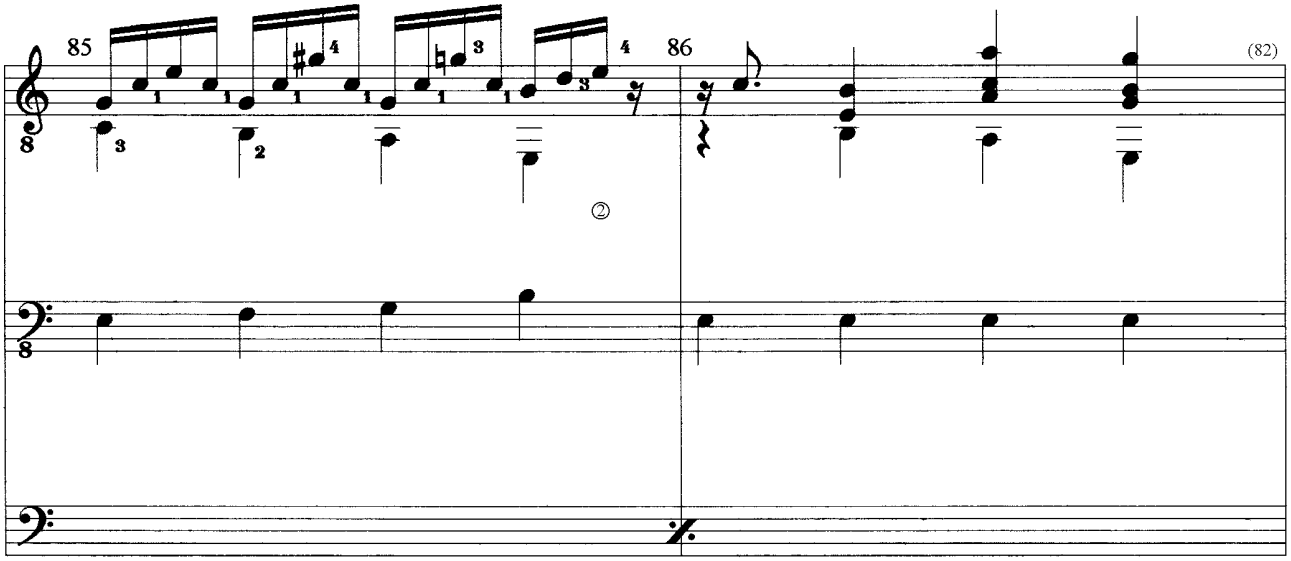

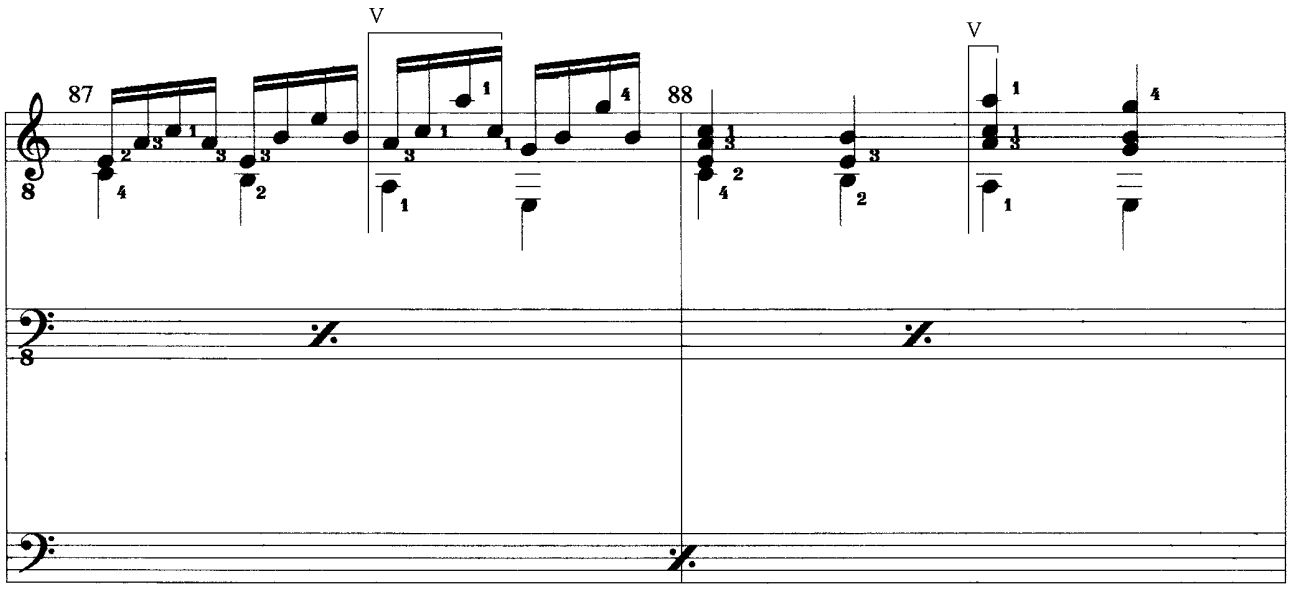

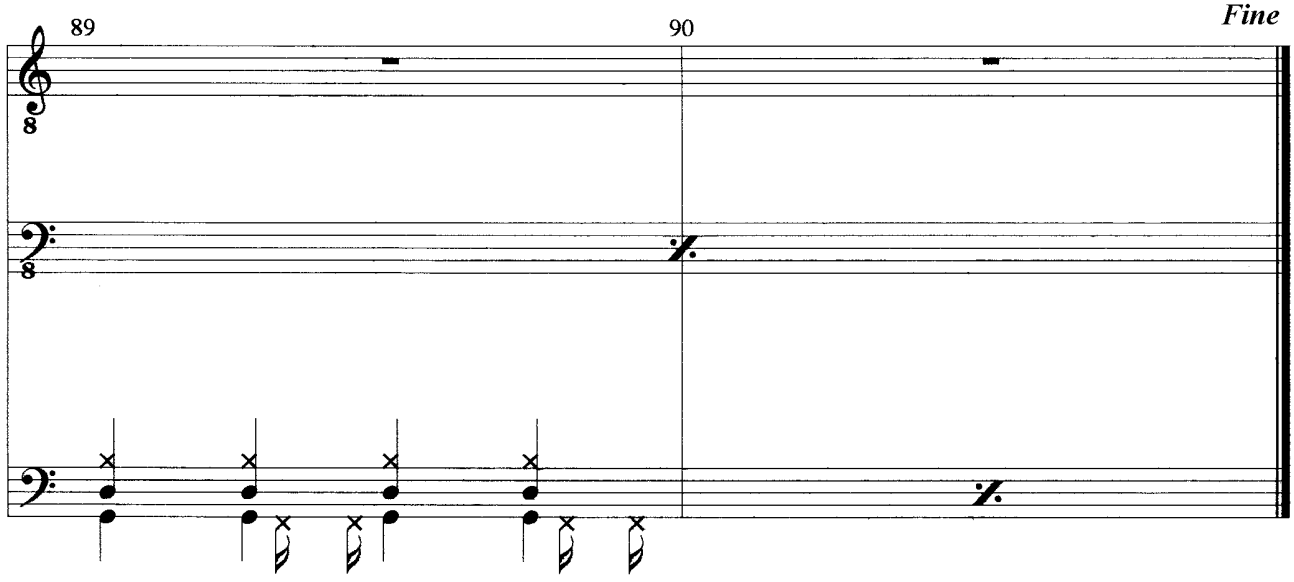

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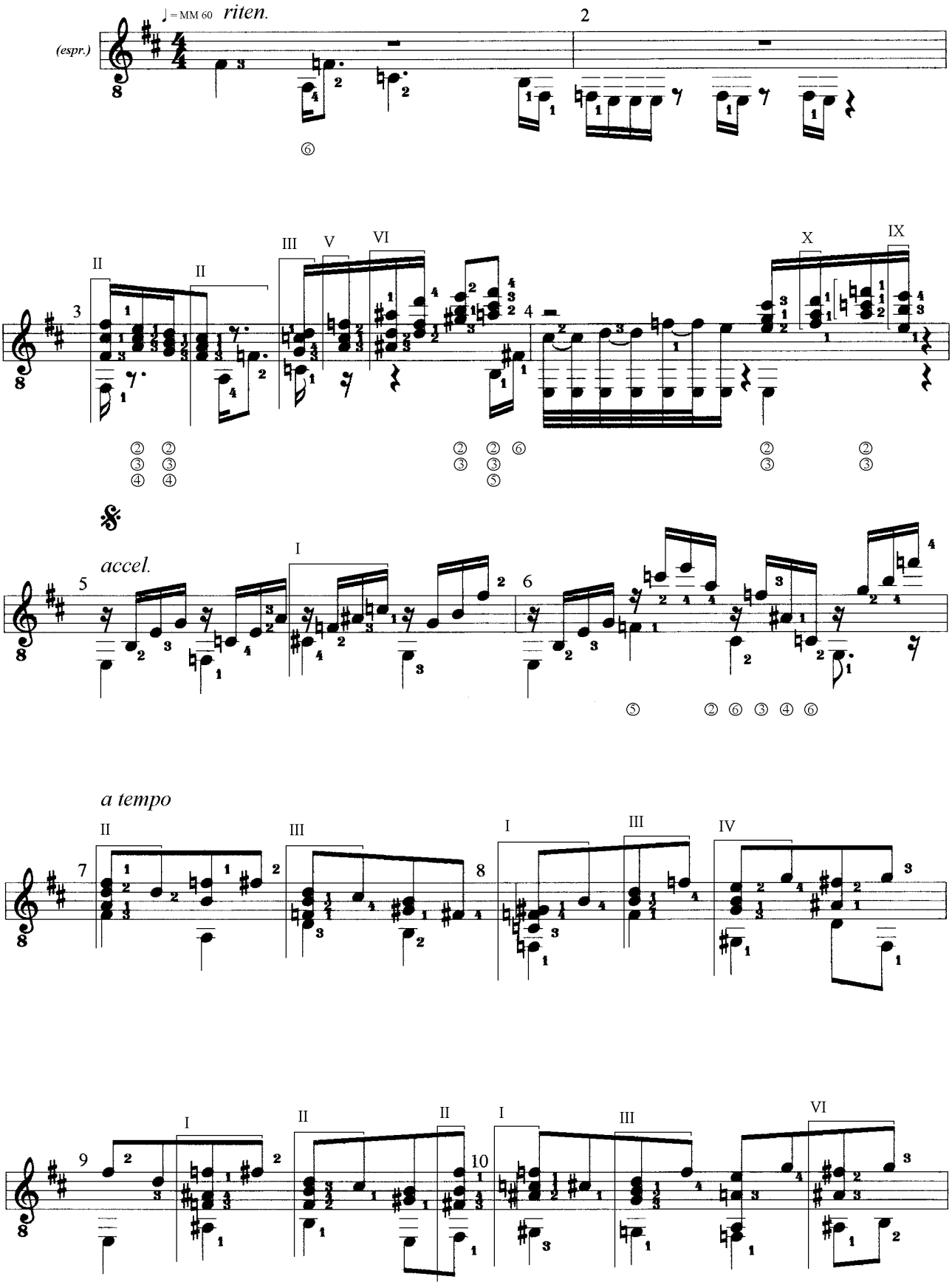
Solo Guitar

Variations on TIGERAUGE

Uwe Warneke
Op. 38

Andante



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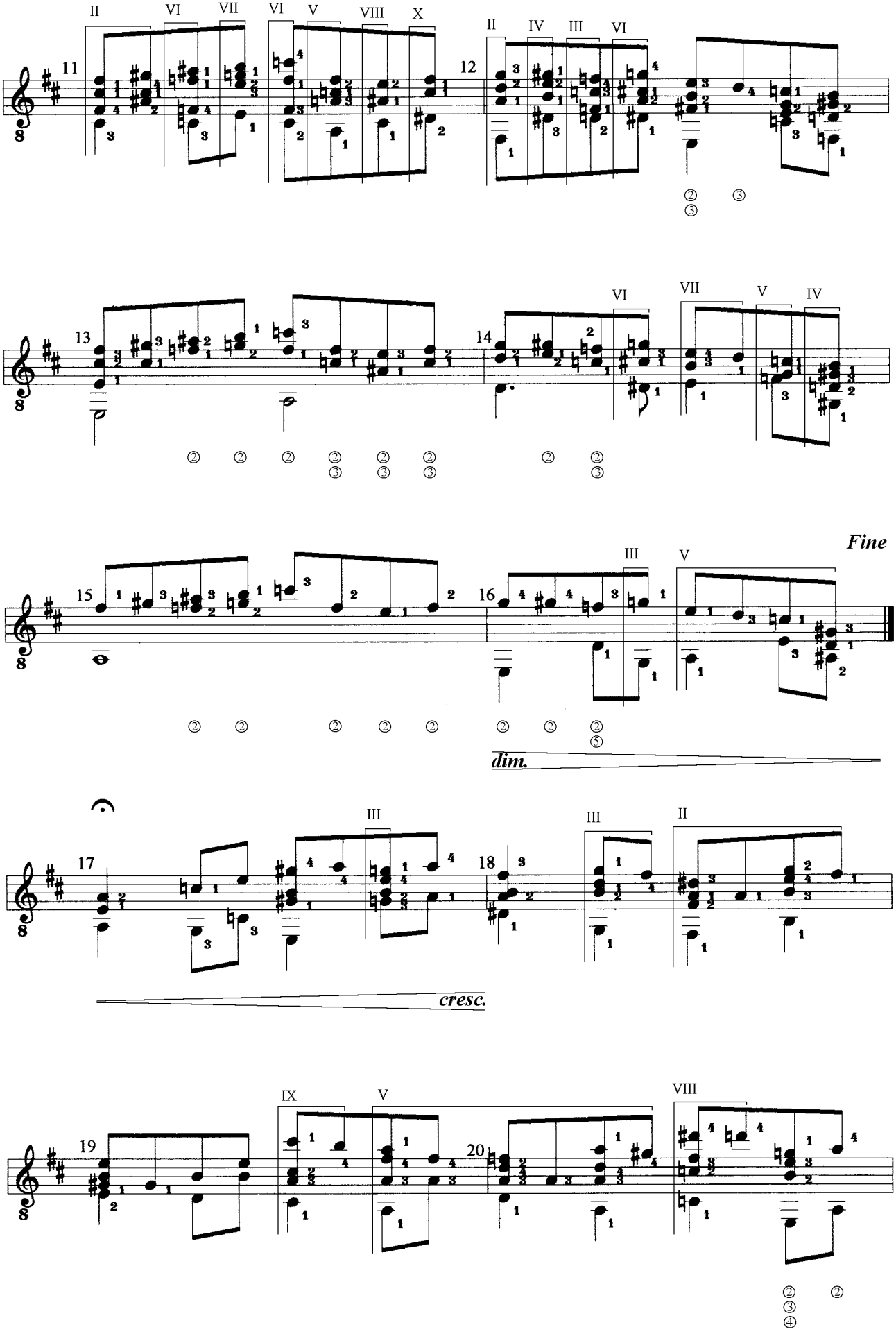

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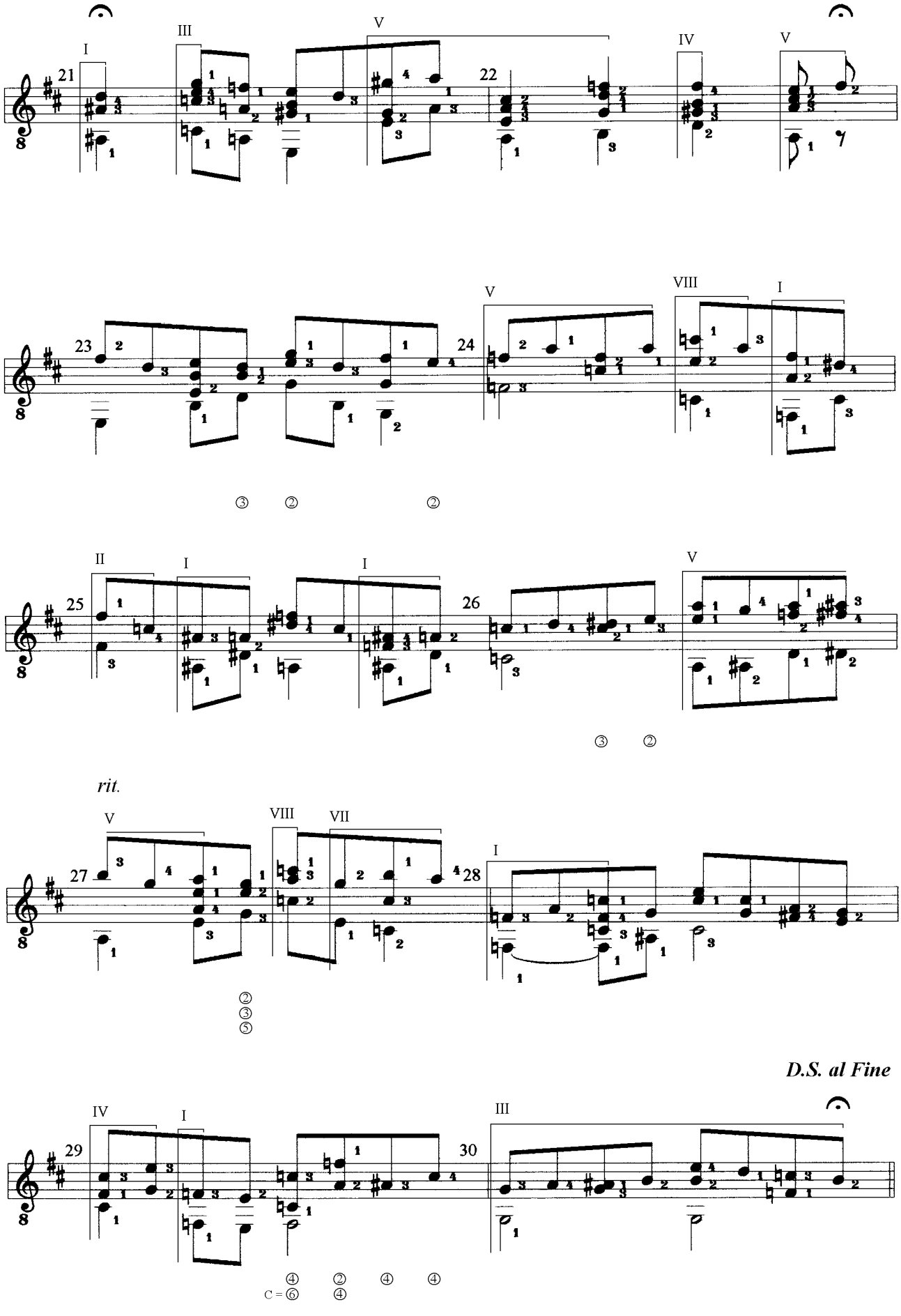

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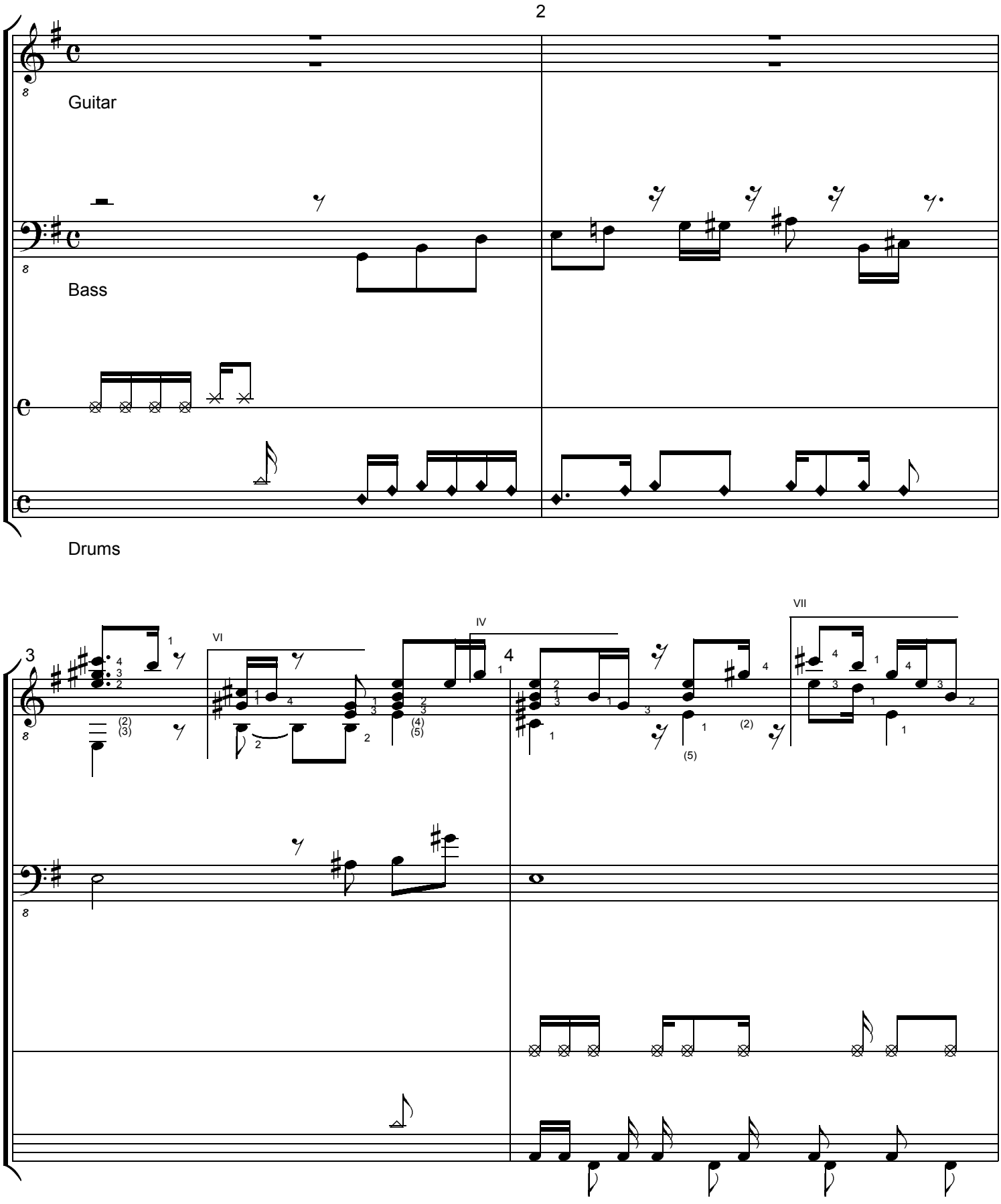
AMAZONIT

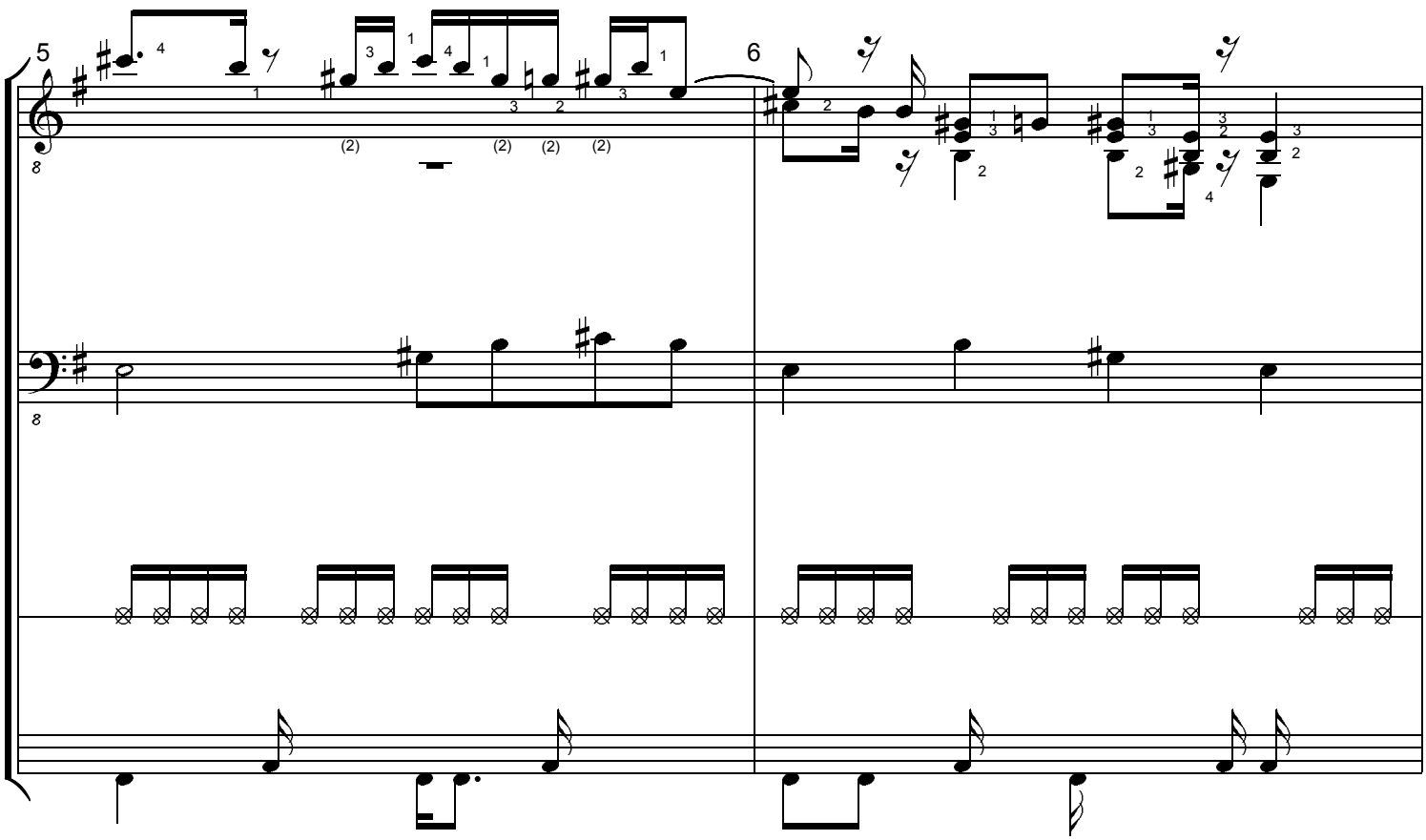
by Uwe Warneke

improvisation in jazz mode
for Solo Guitar, Bass and Drums

AMAZONIT

improvisation in jazz mode op.44. (c) Uwe Warneke '02. All Rights Reserved. US Copyright Office. PAU 2-706-088

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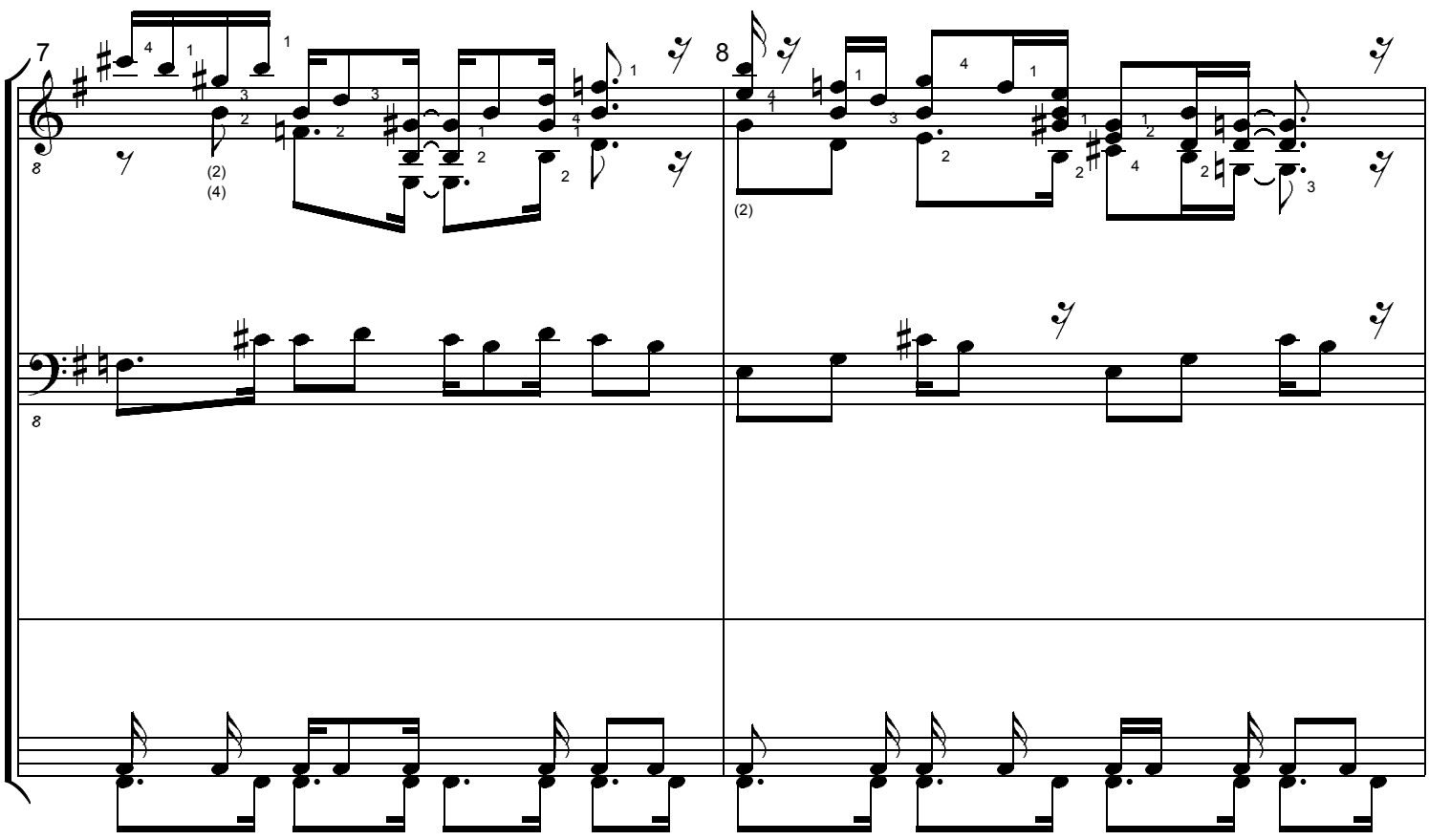
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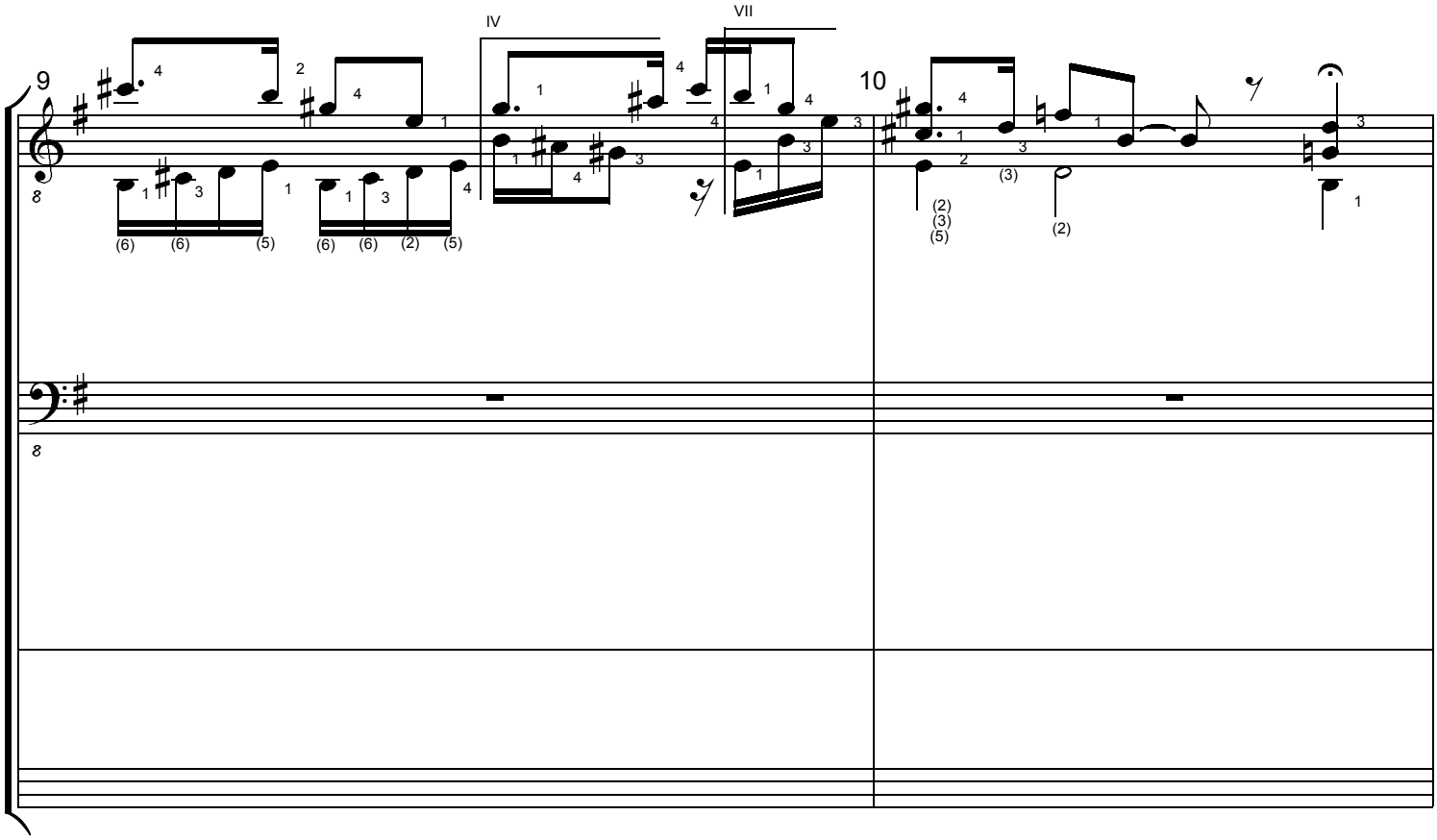
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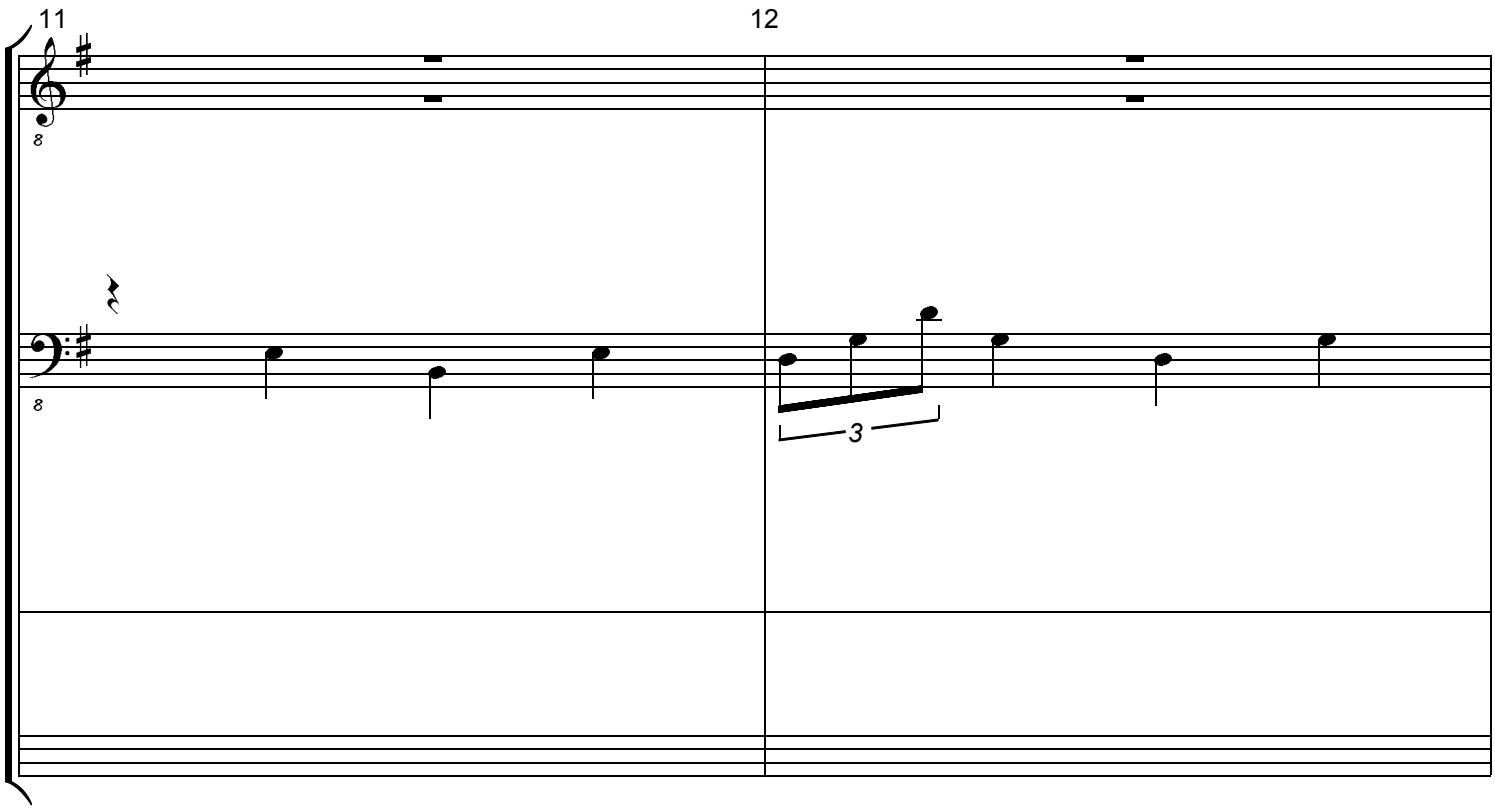
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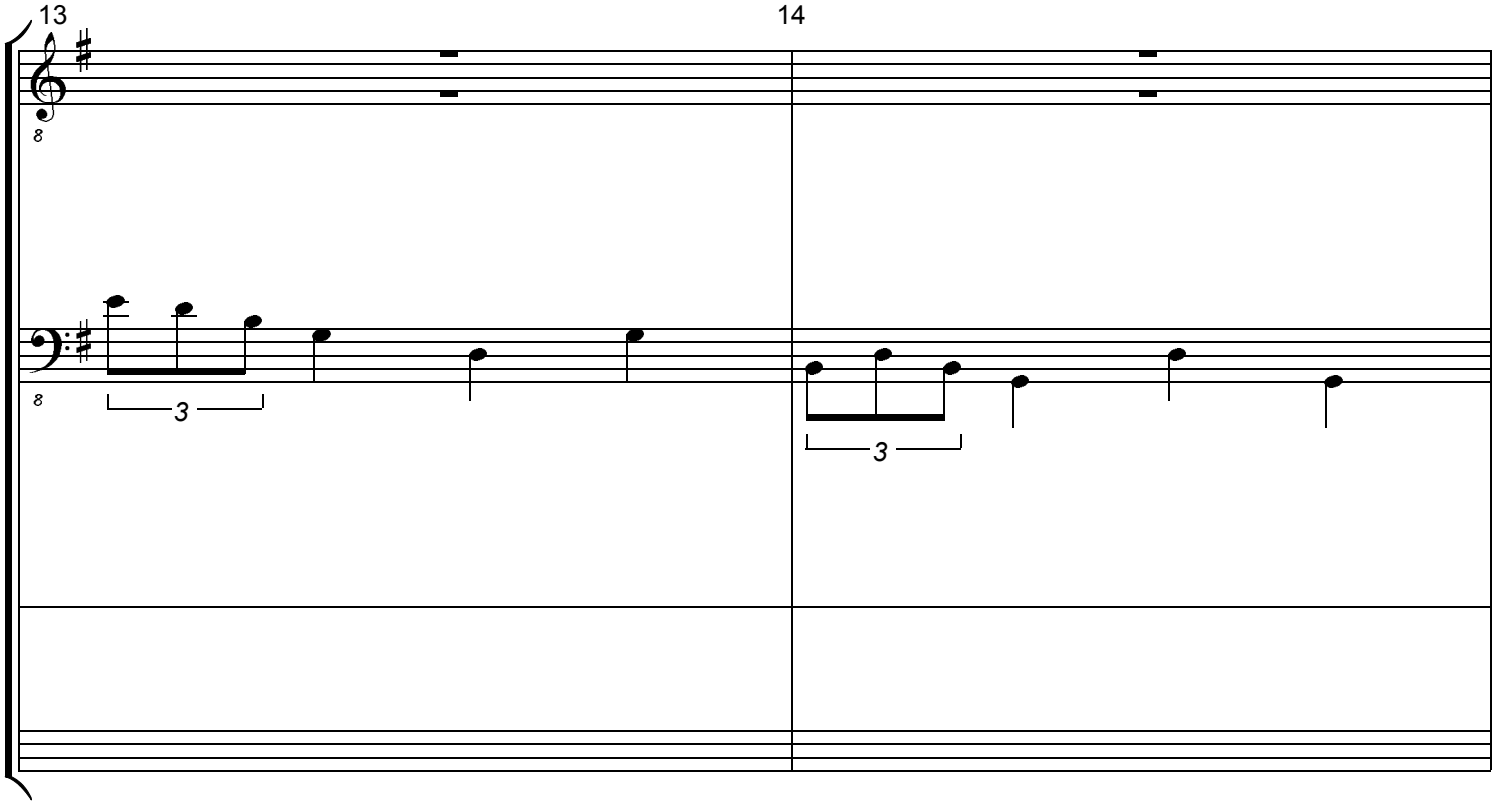
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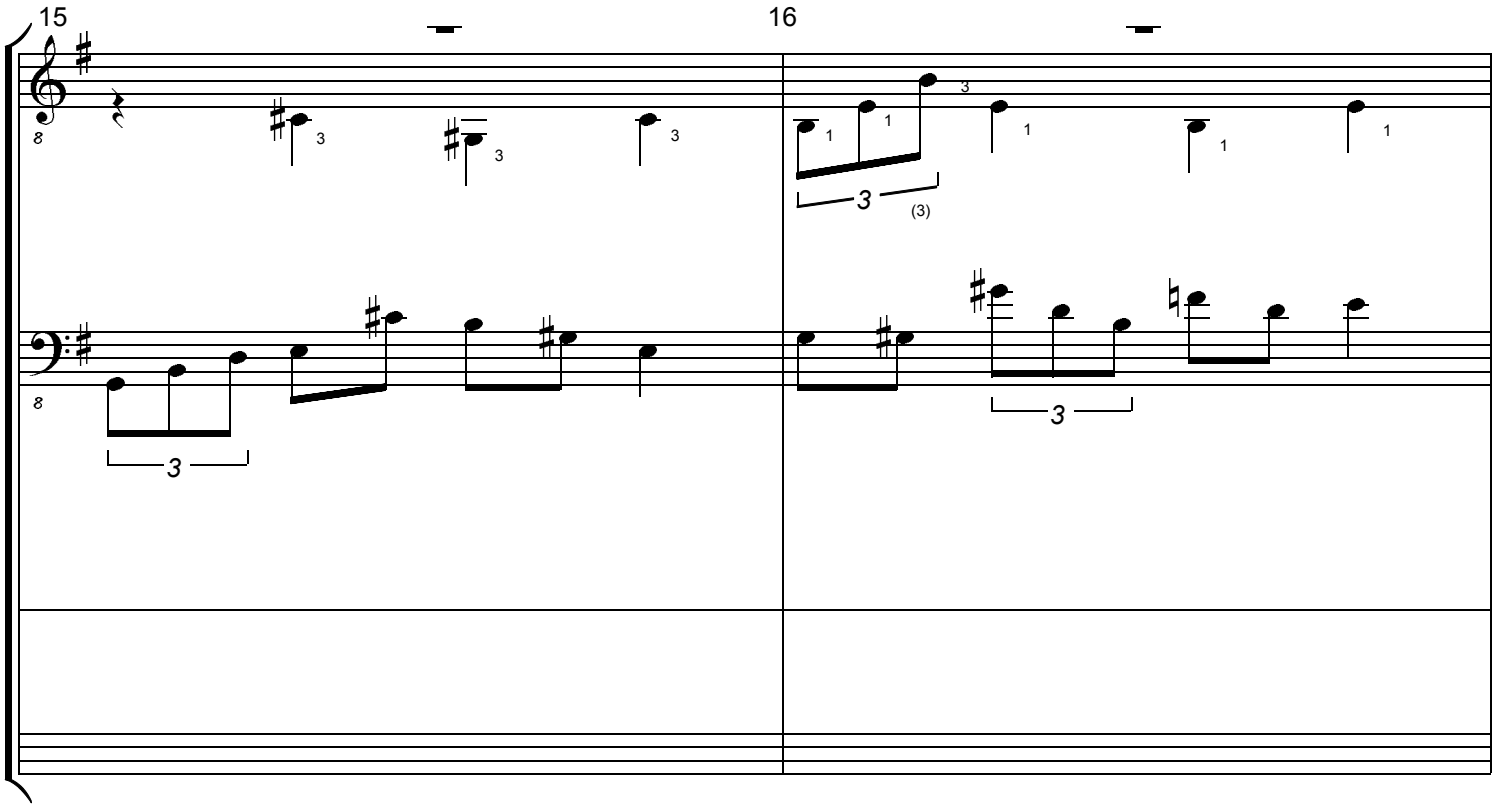
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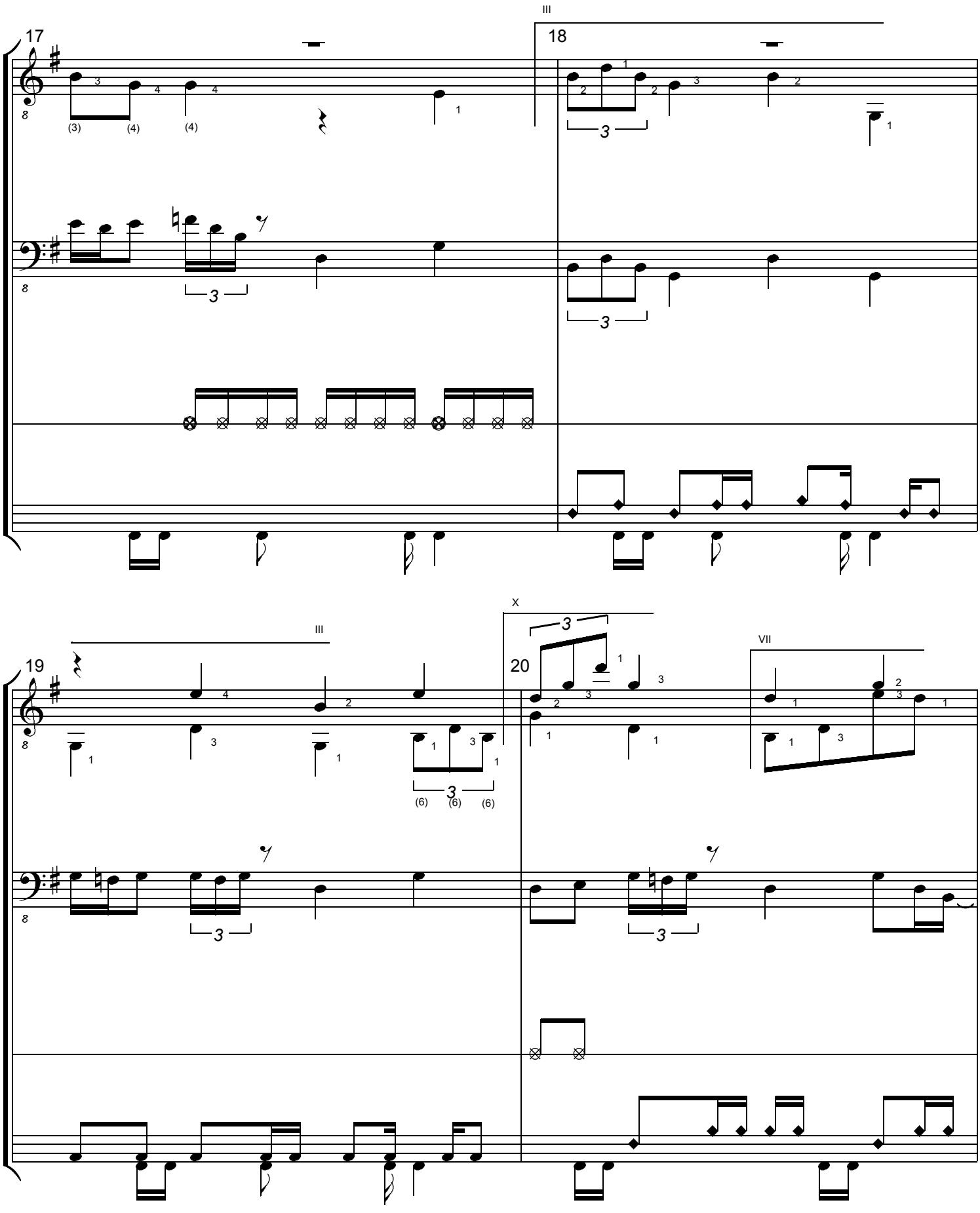
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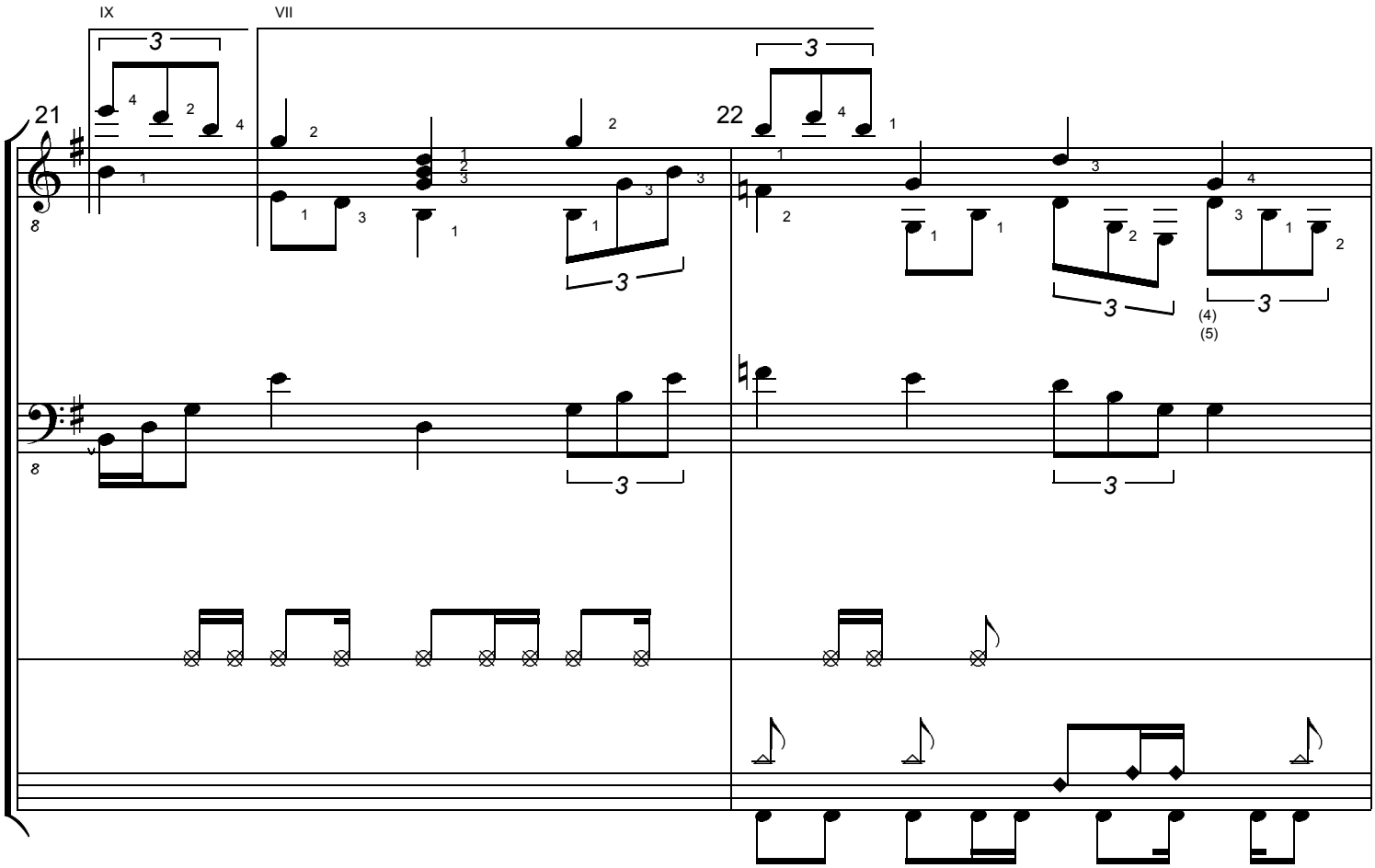
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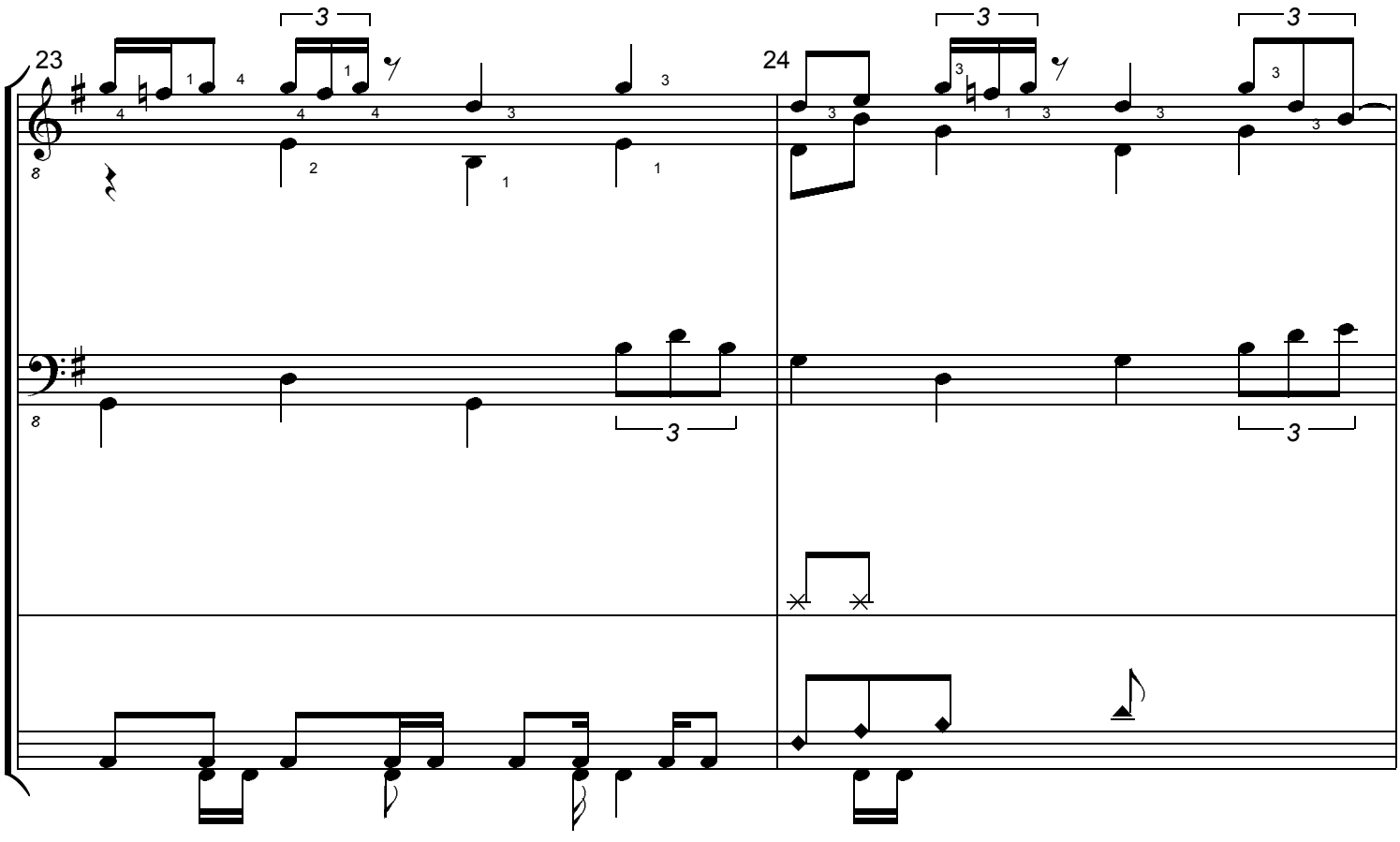
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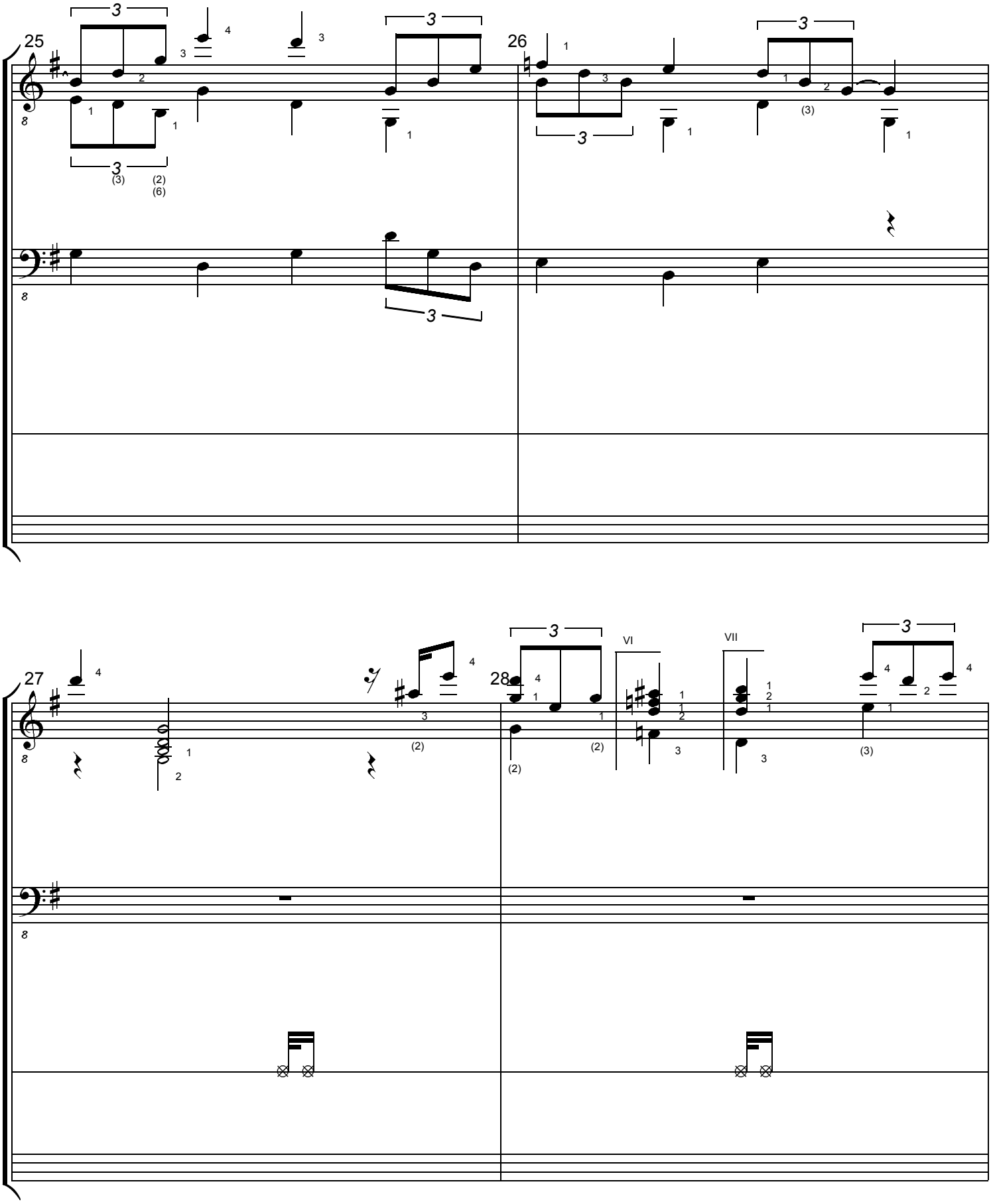
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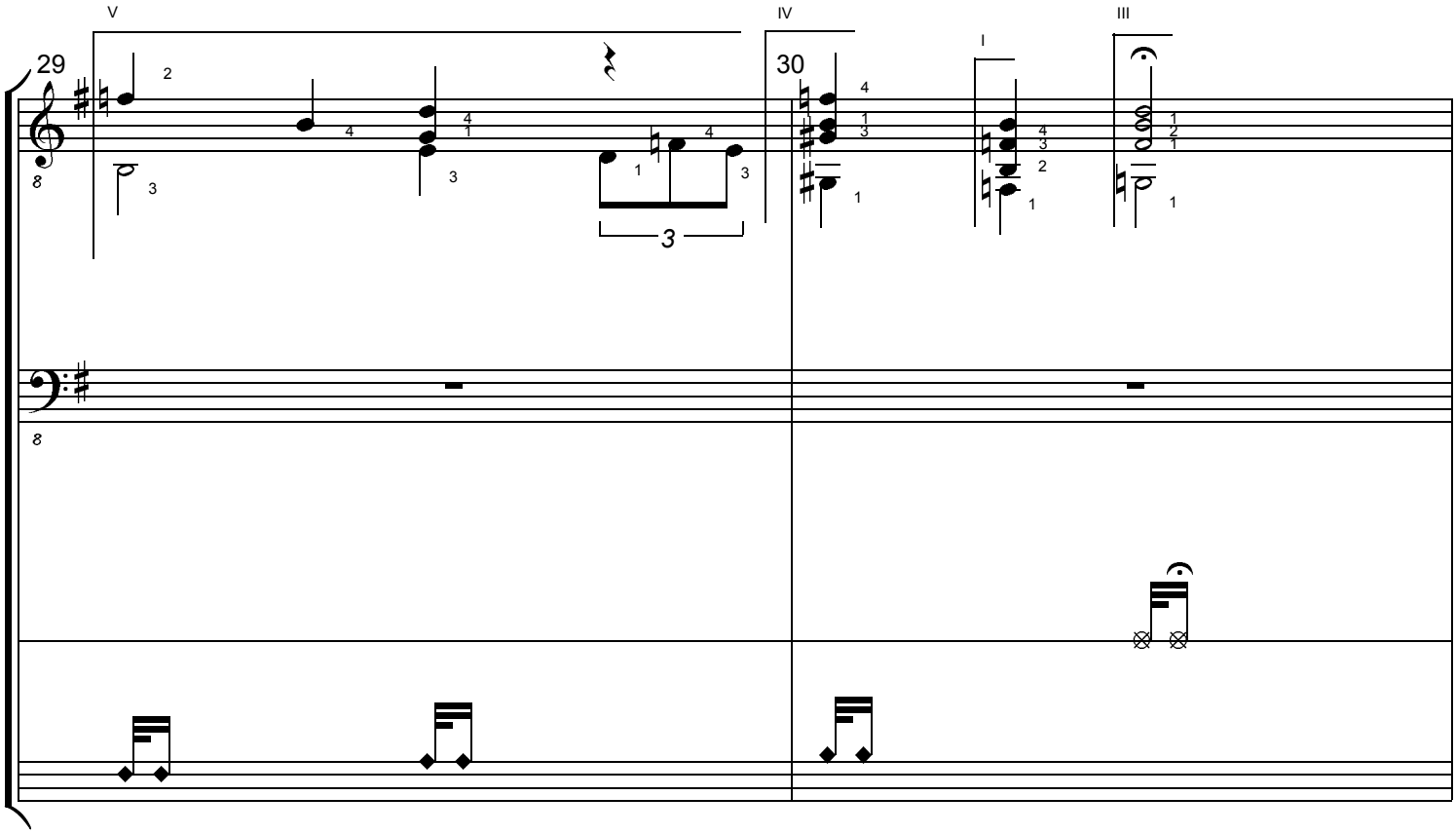
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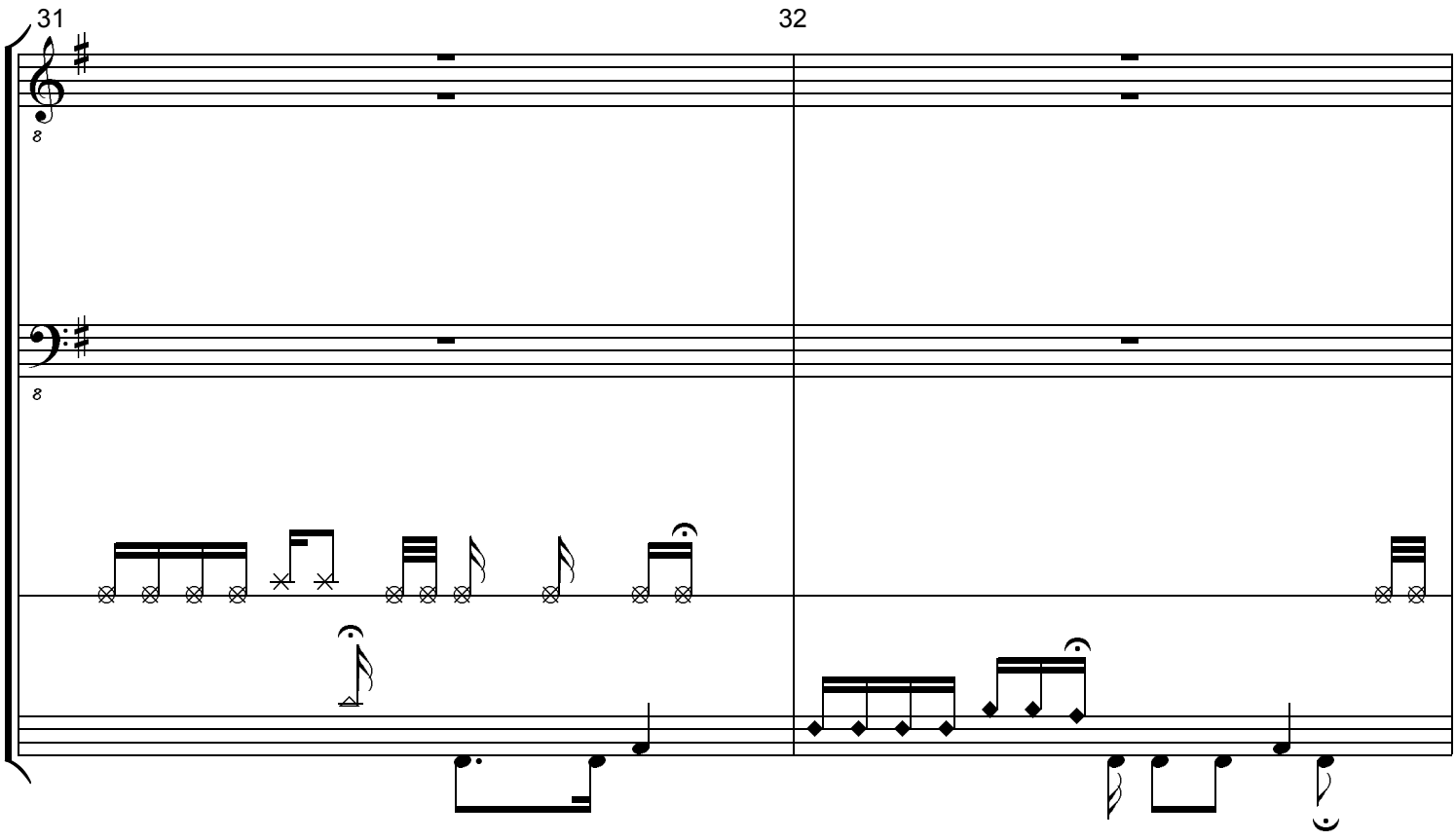
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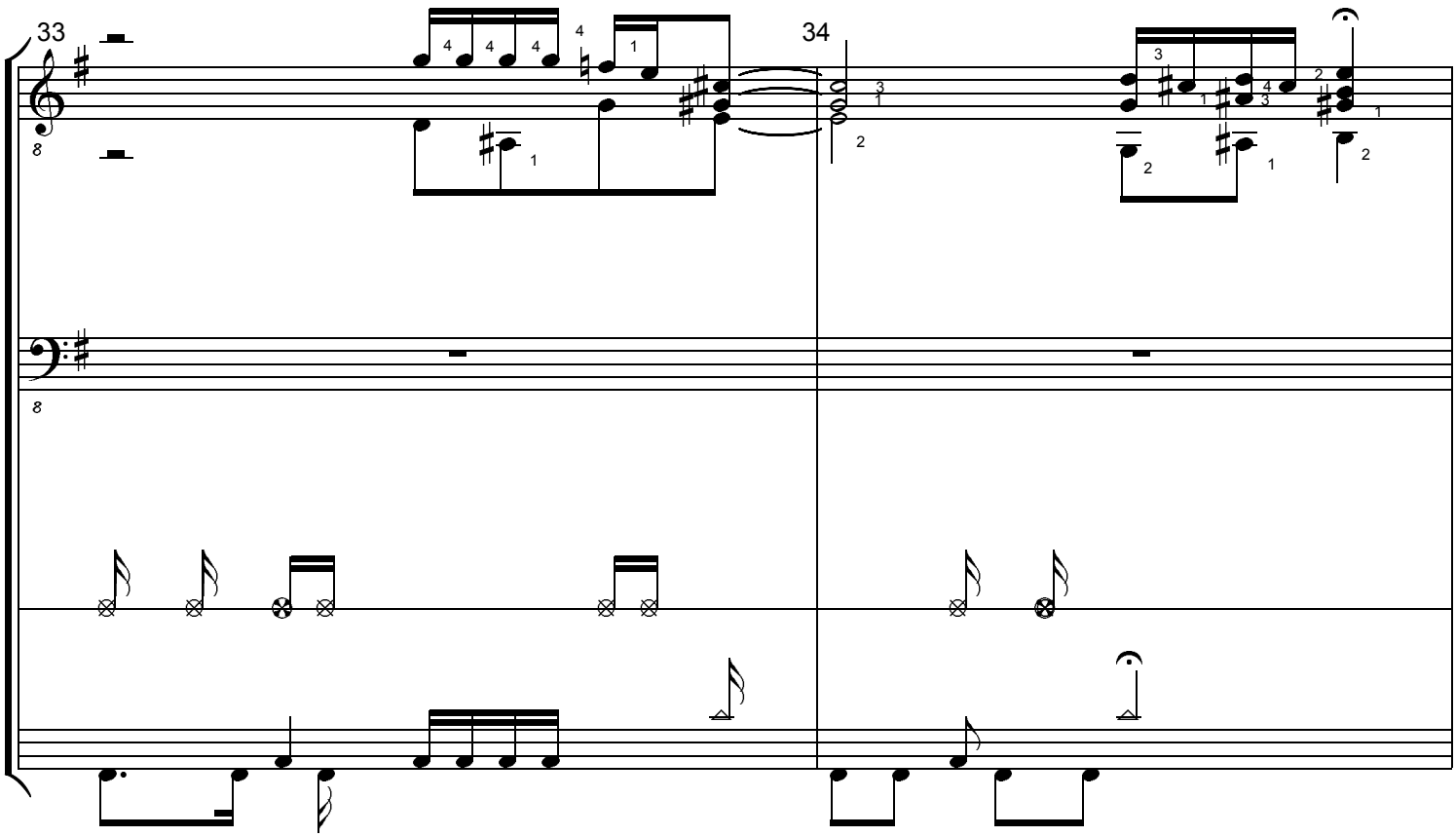
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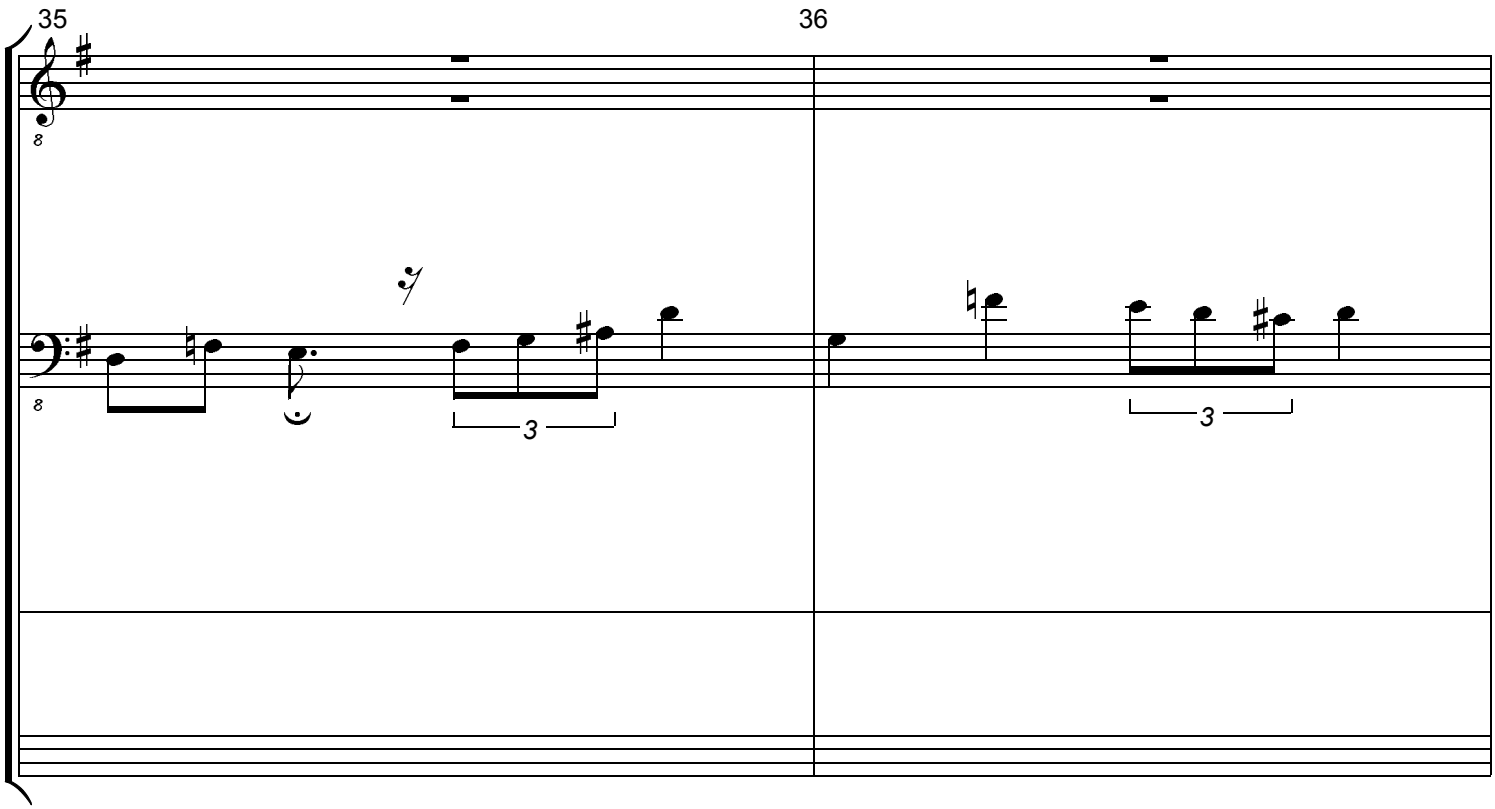
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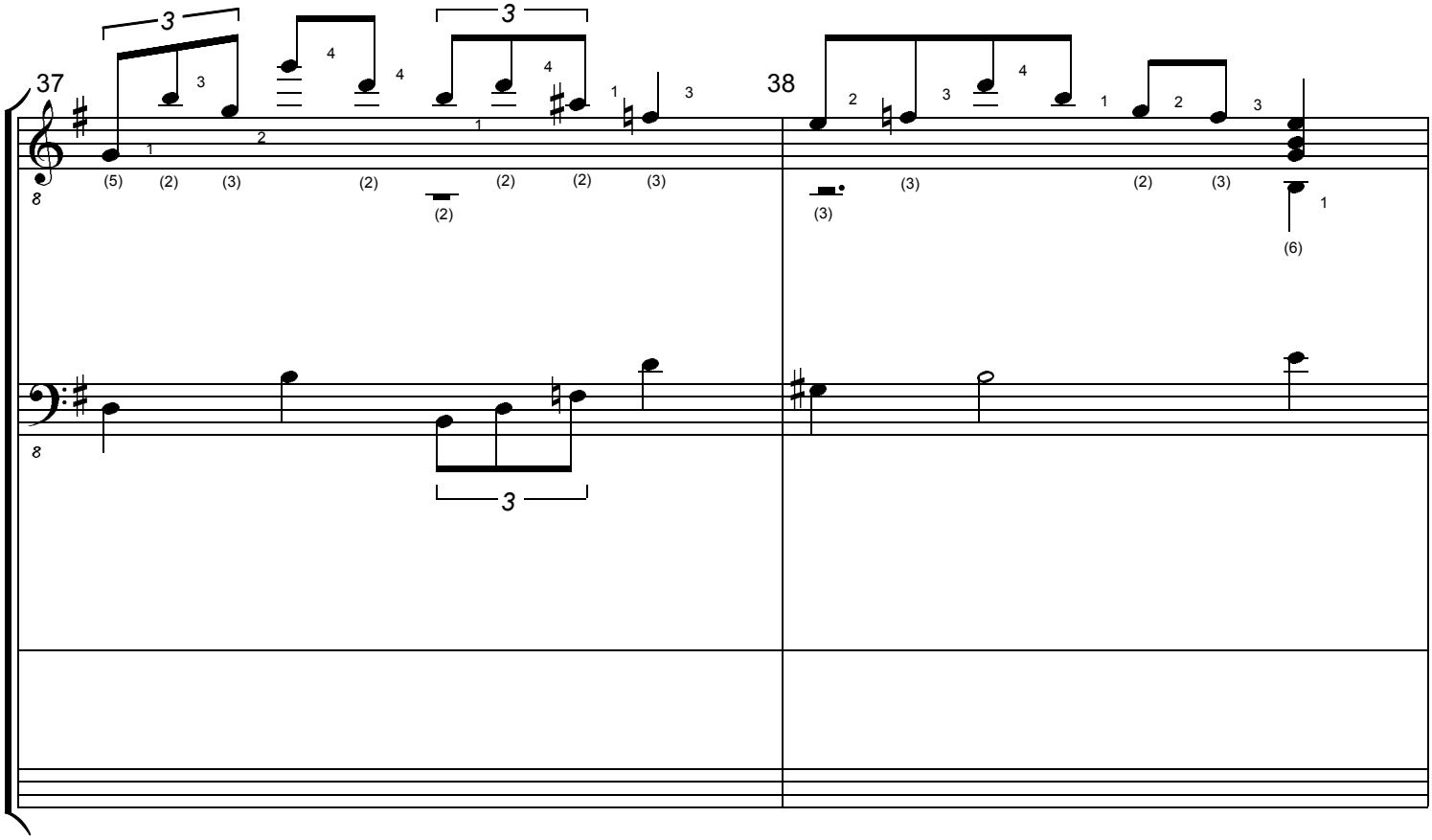
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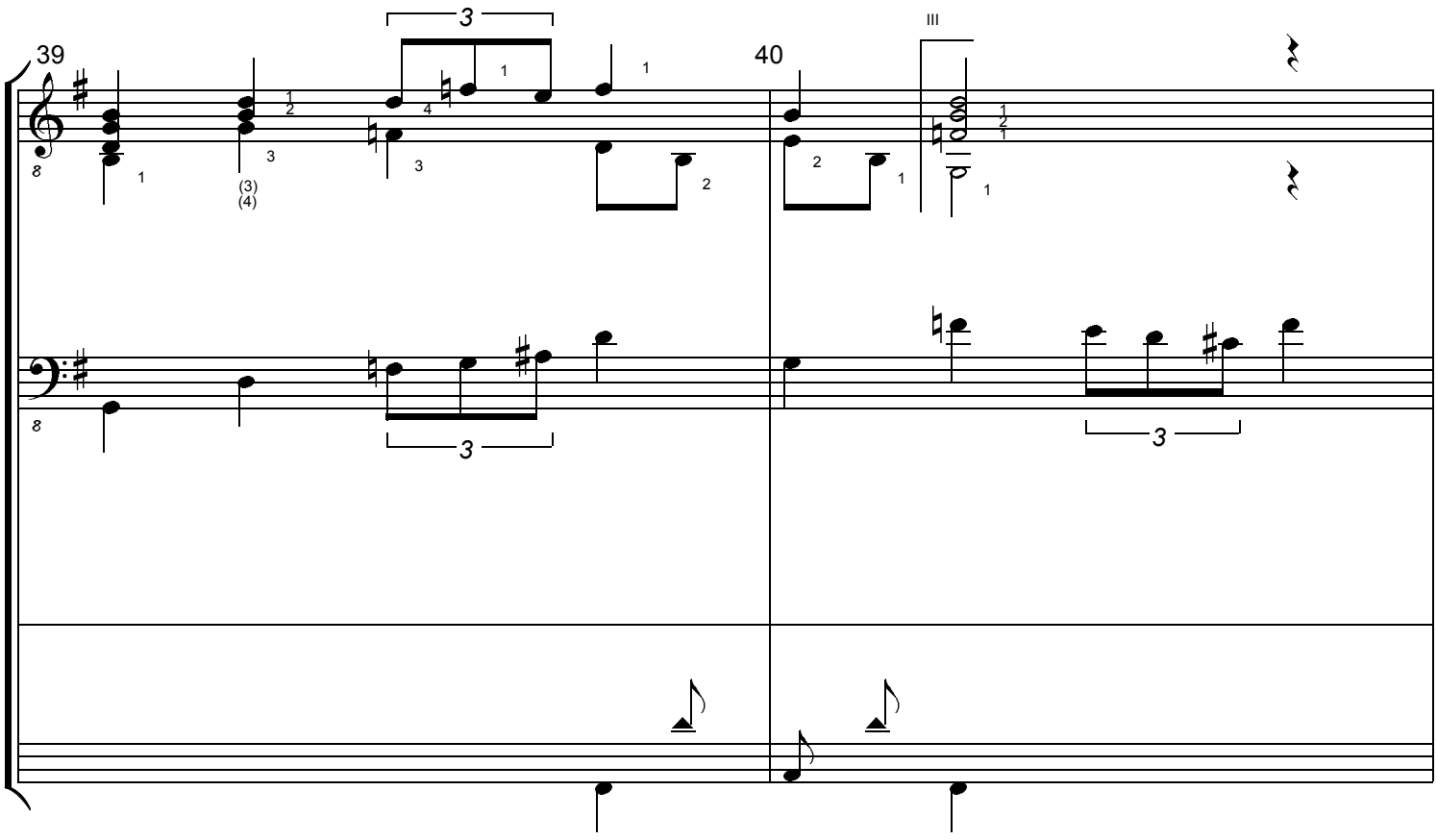
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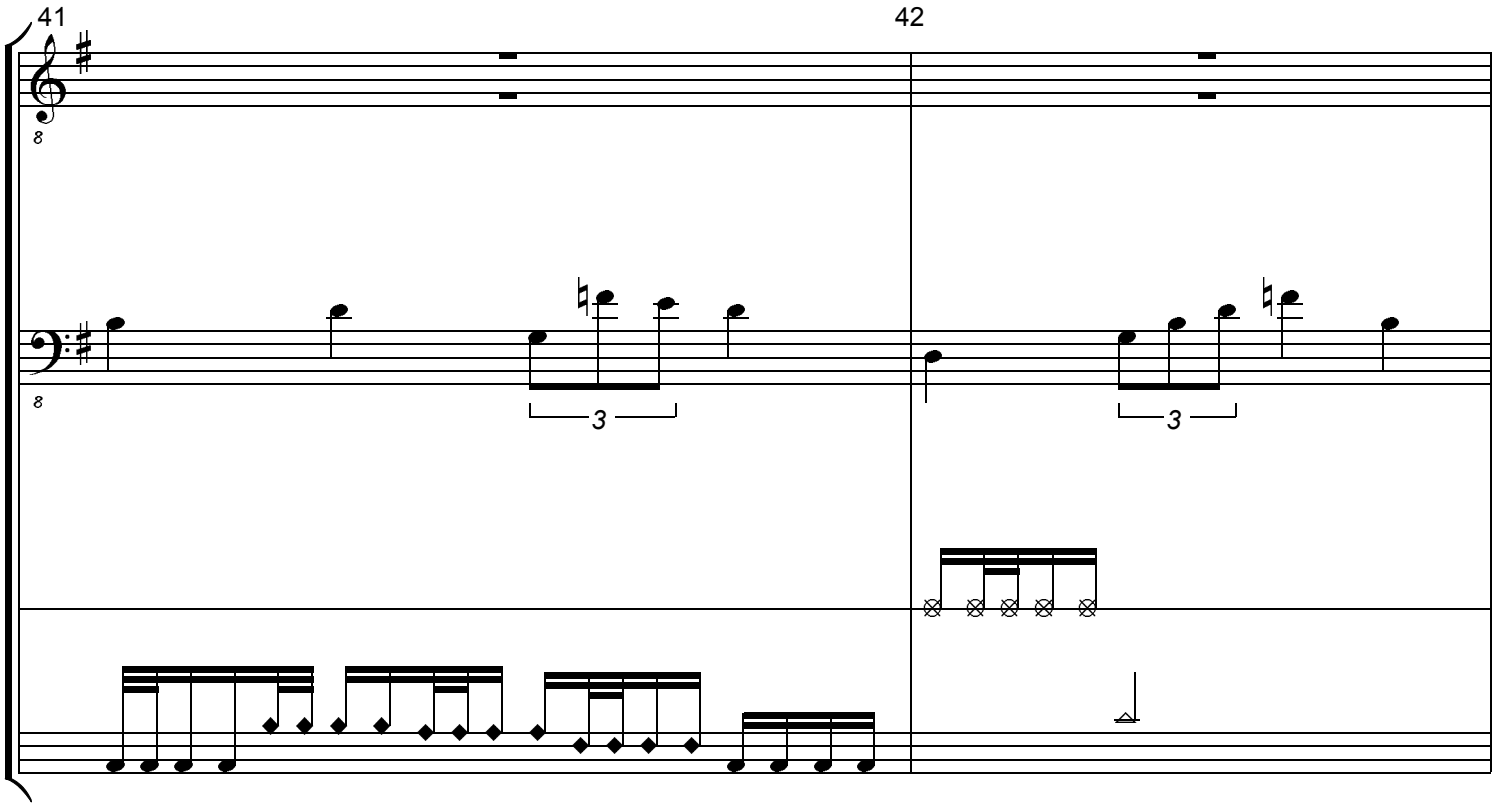
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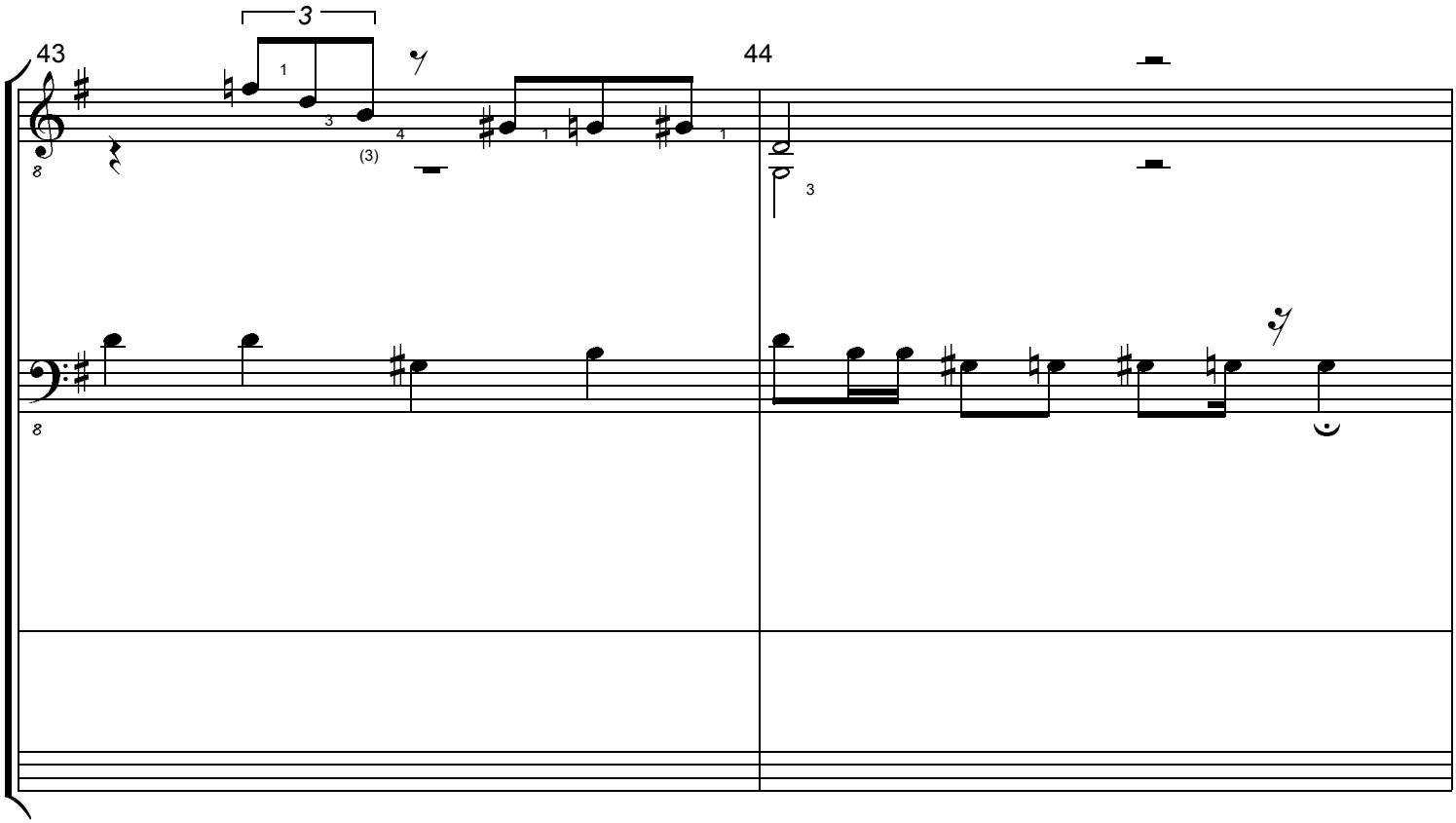
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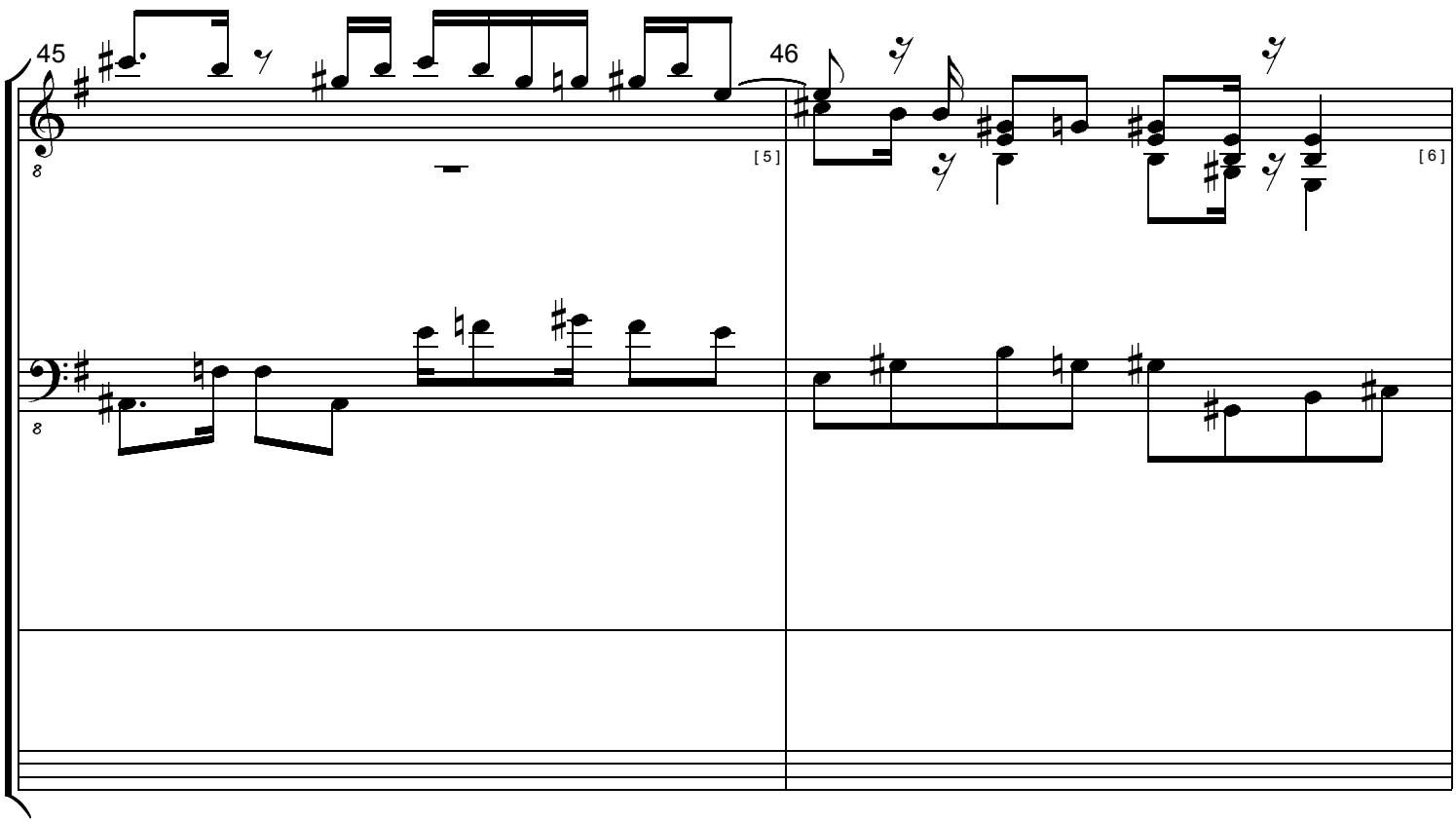
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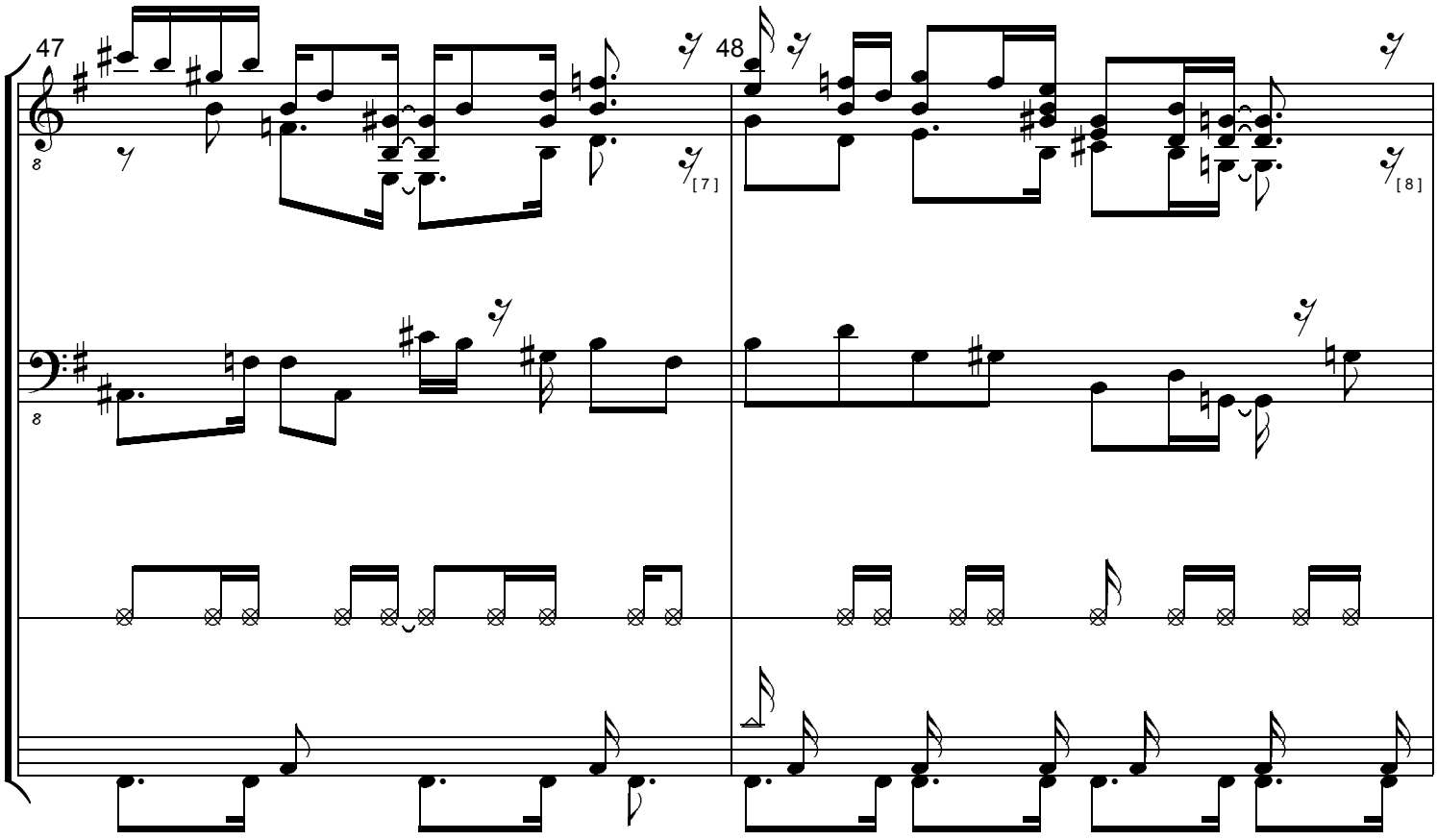
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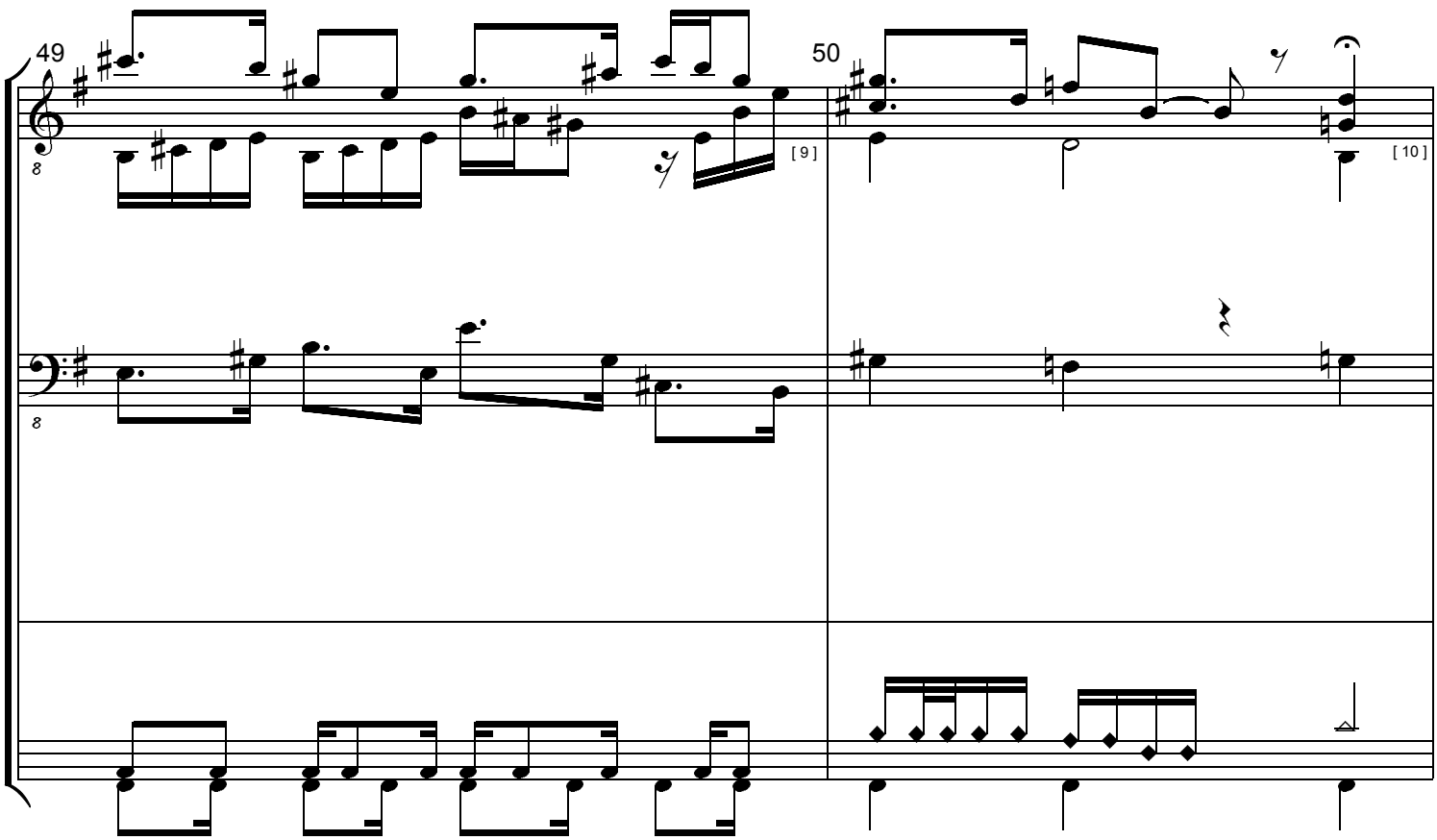
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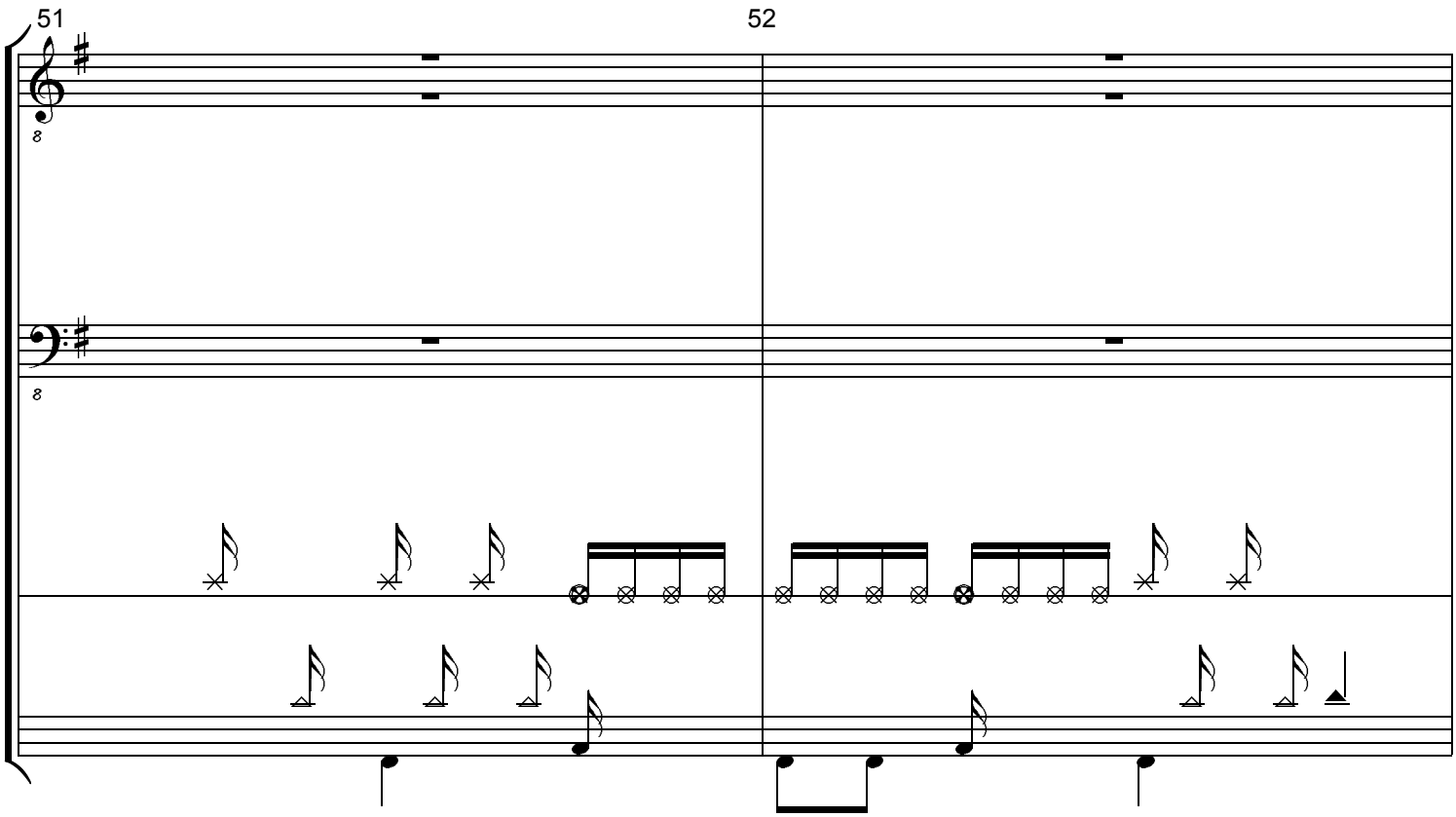
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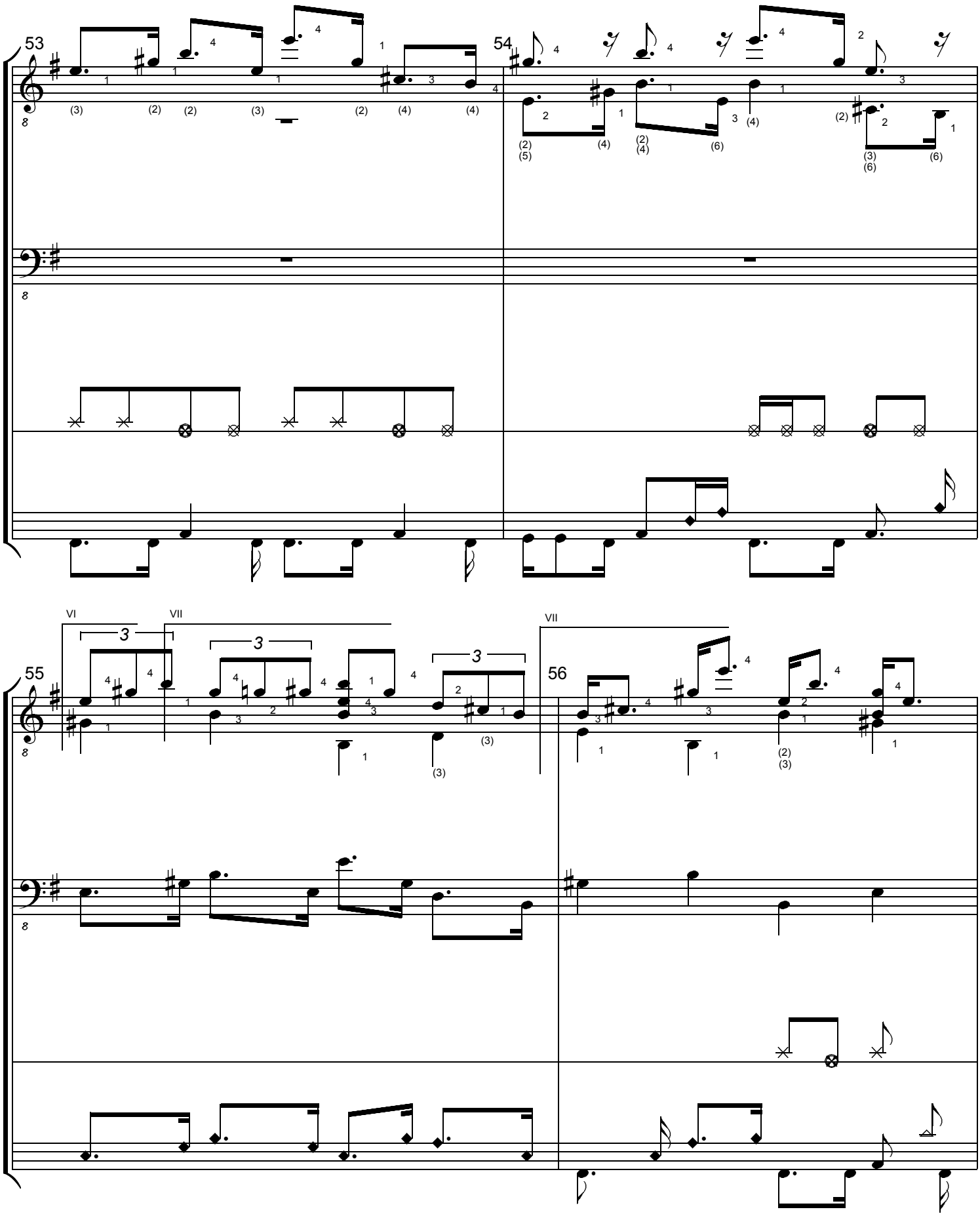
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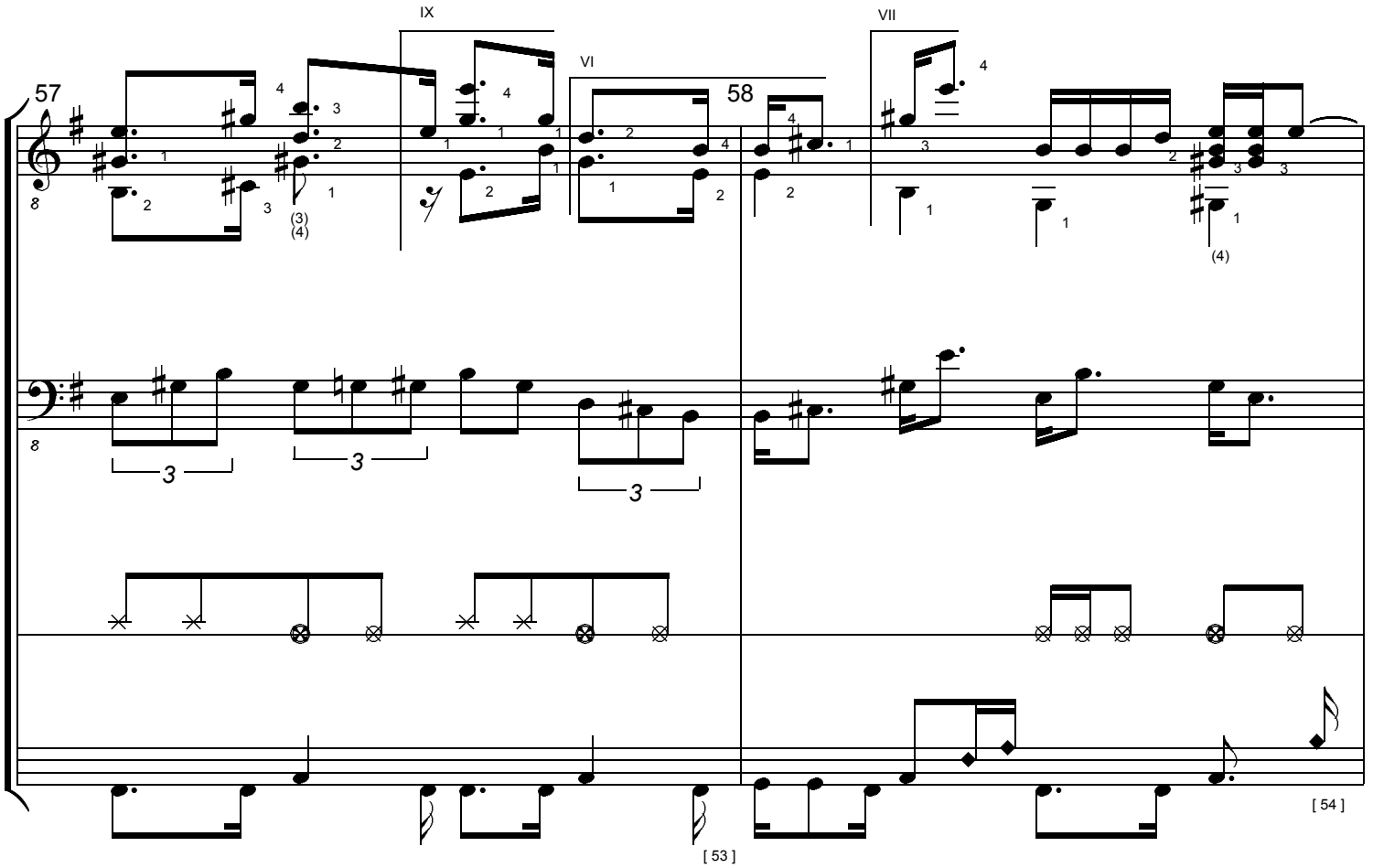
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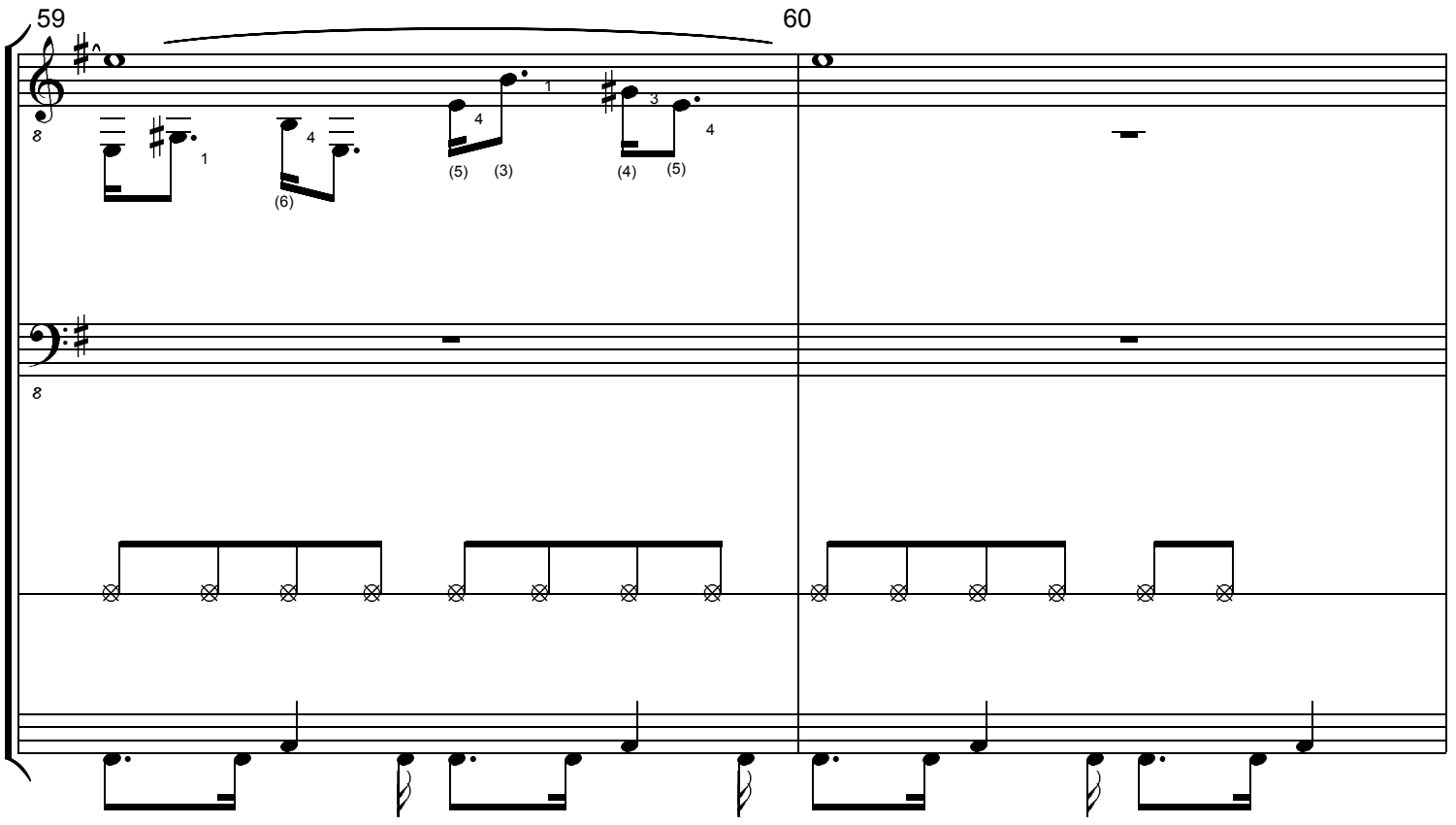
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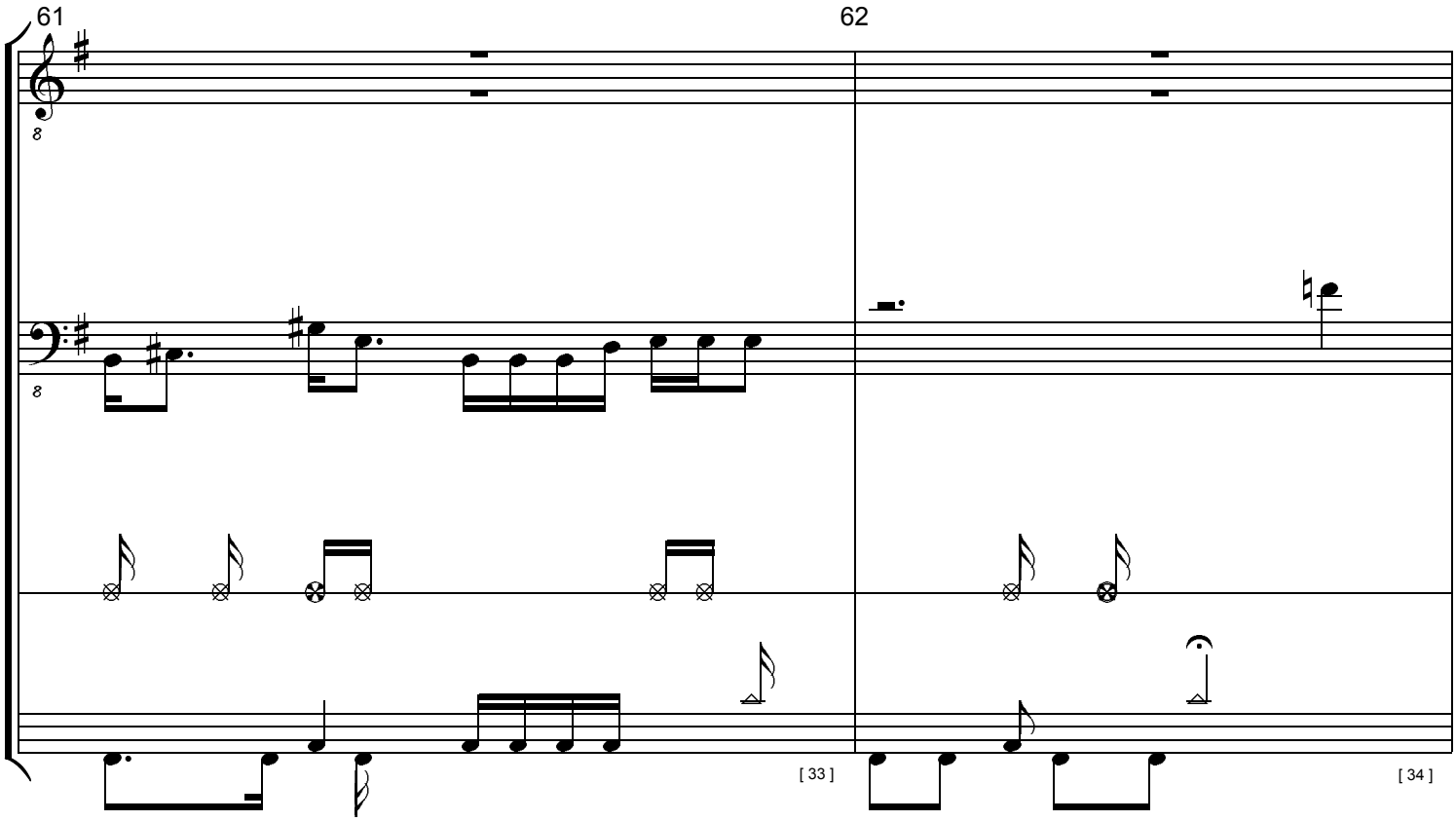
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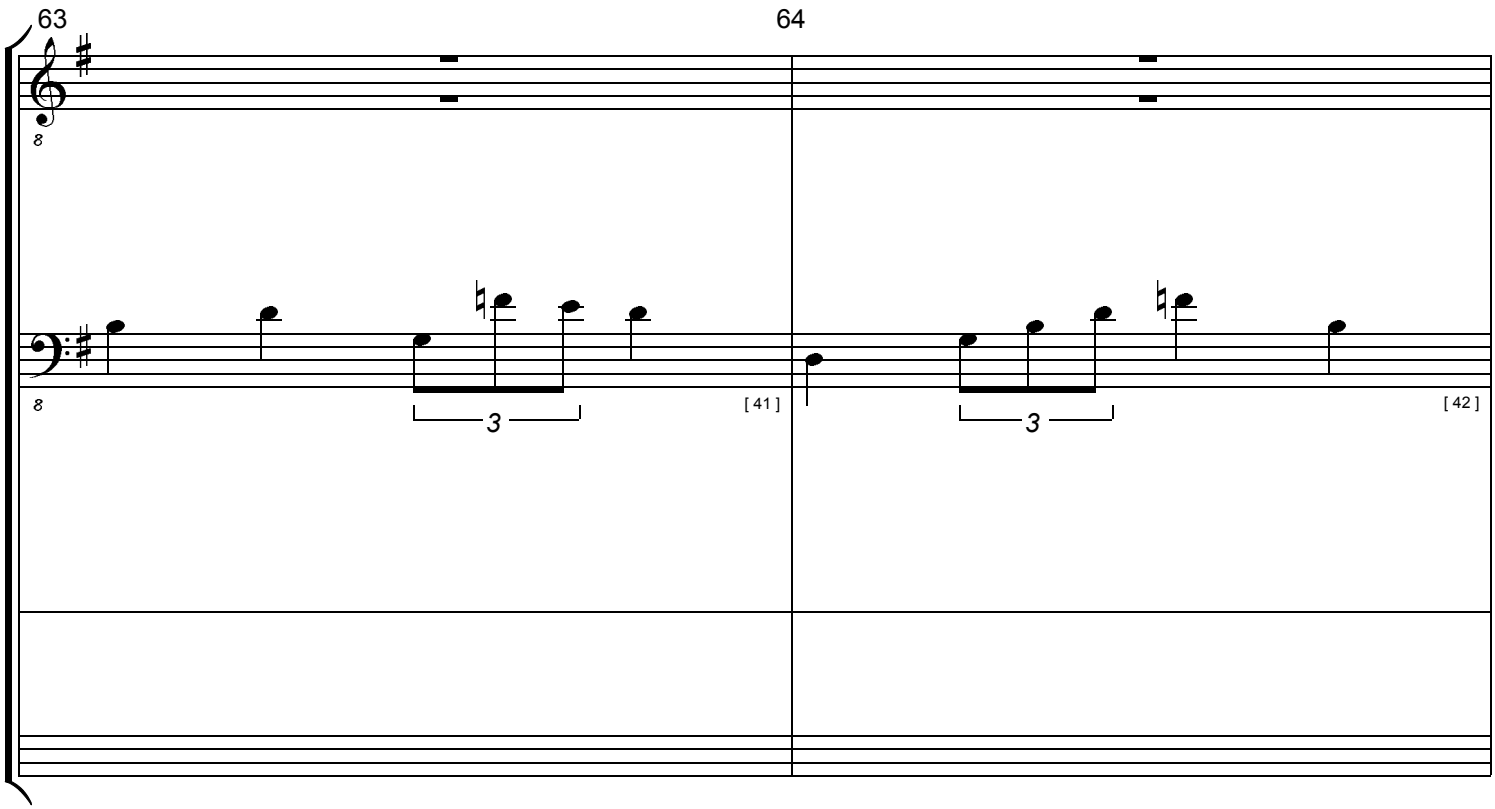
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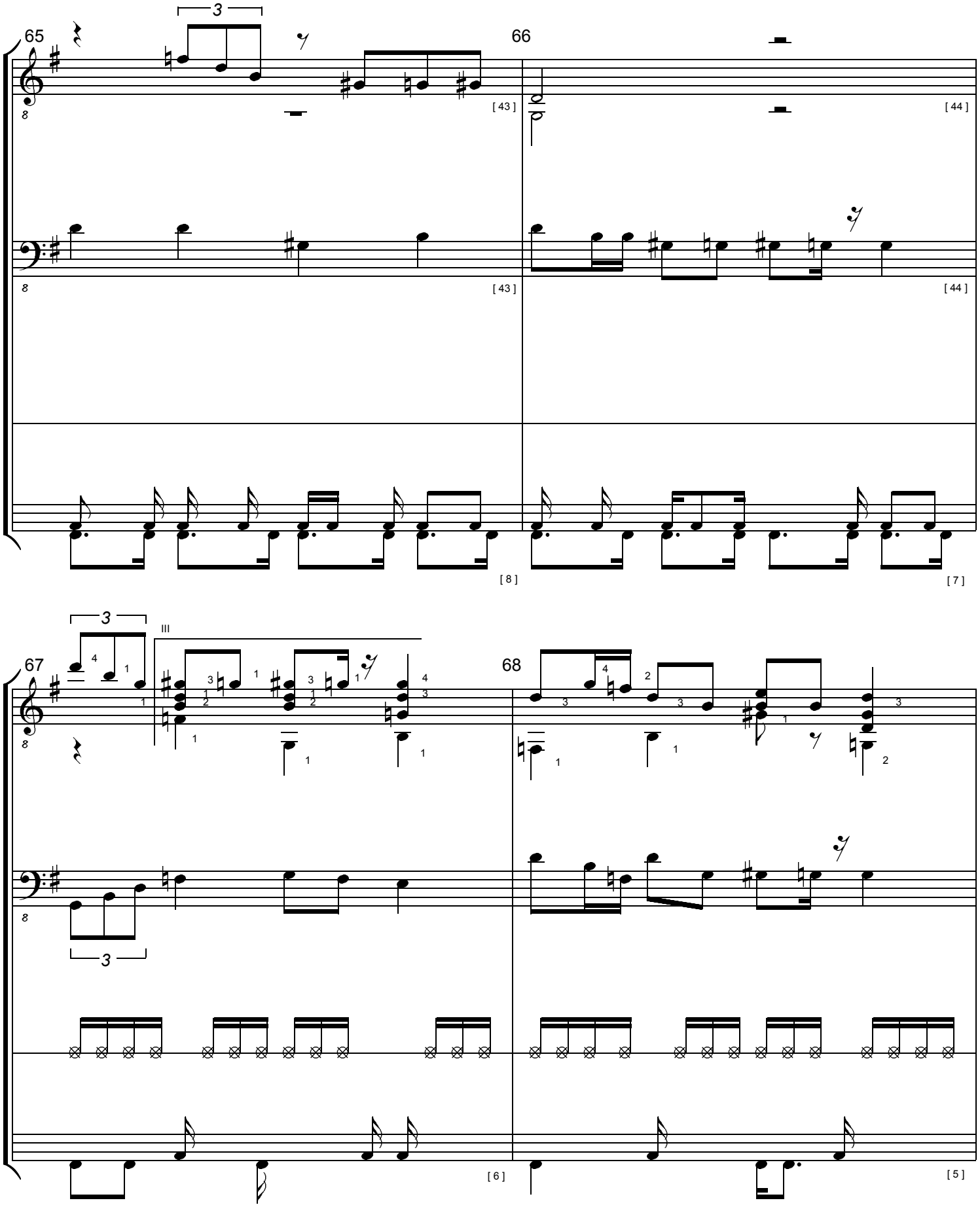
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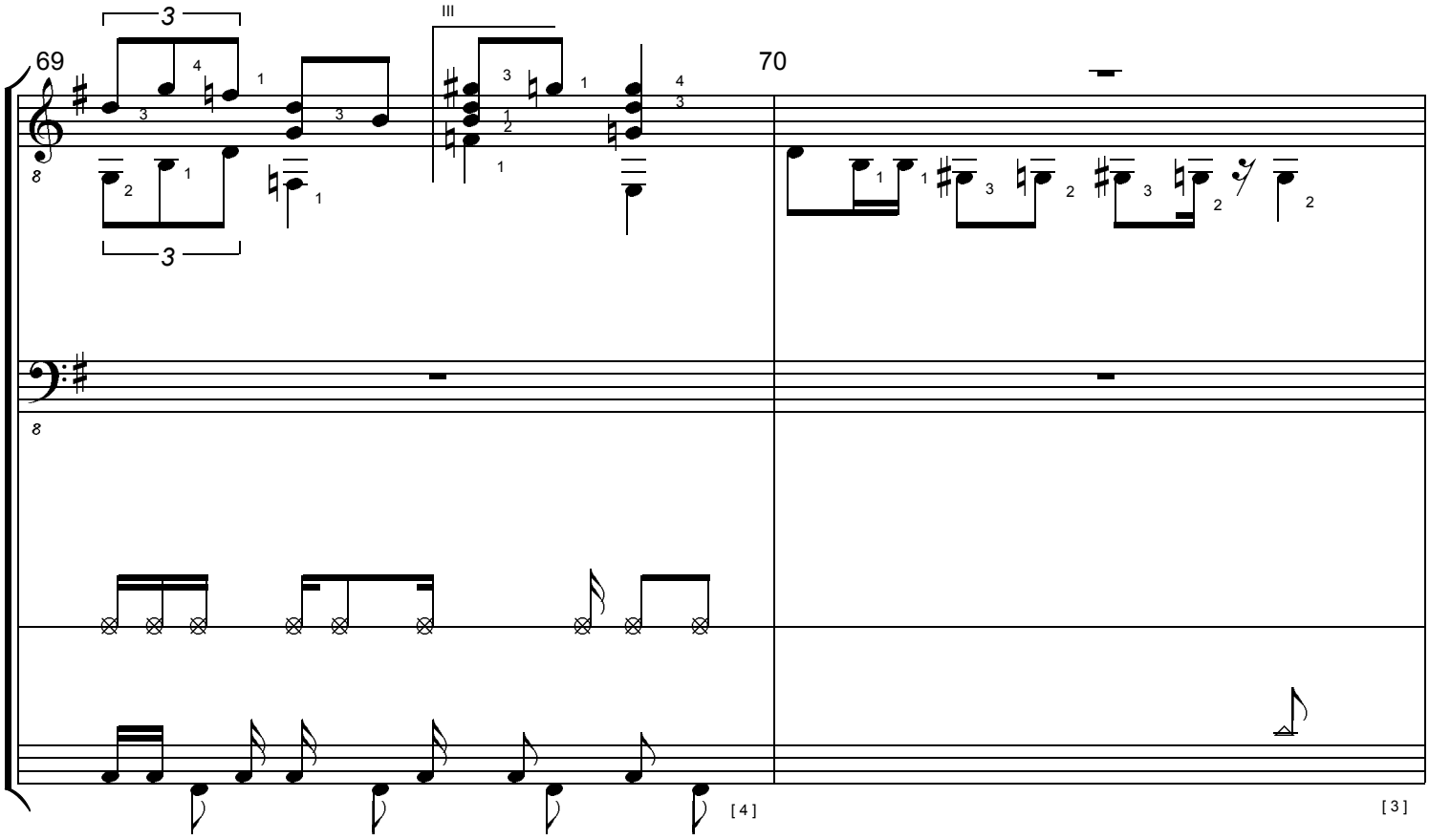
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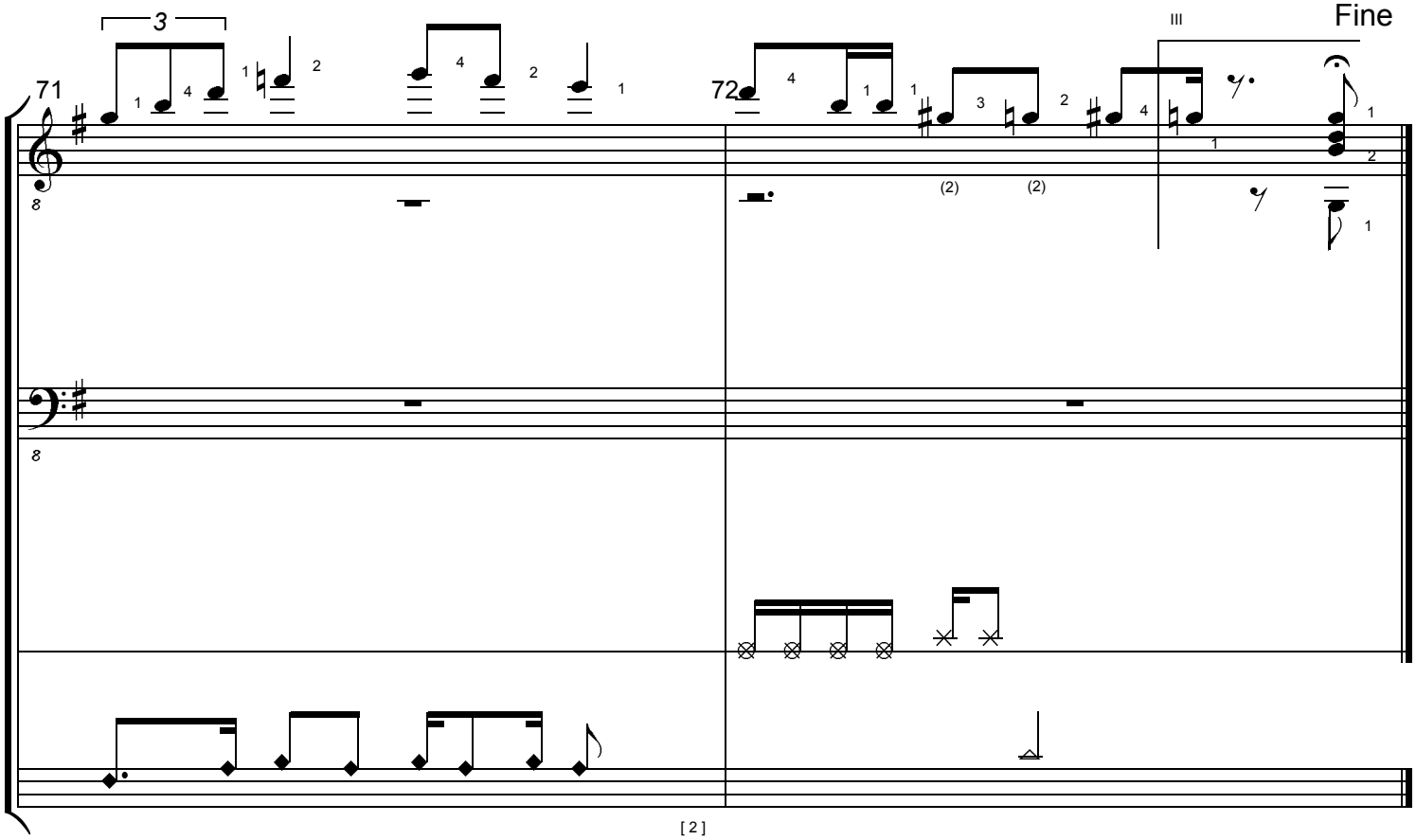
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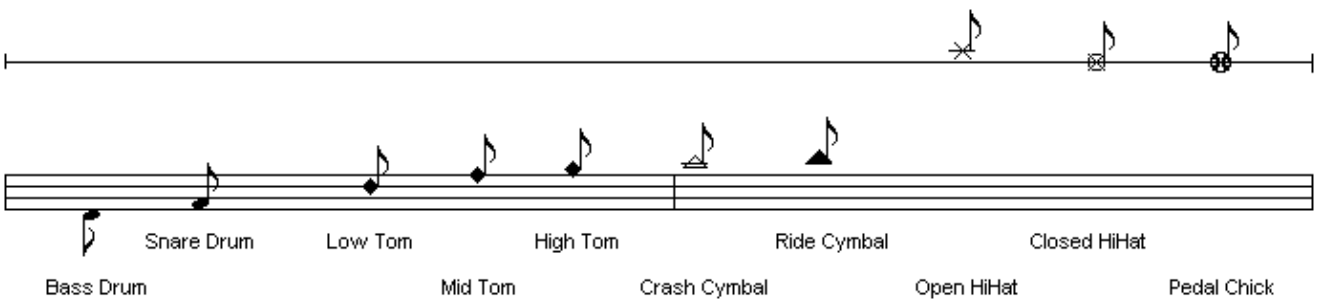
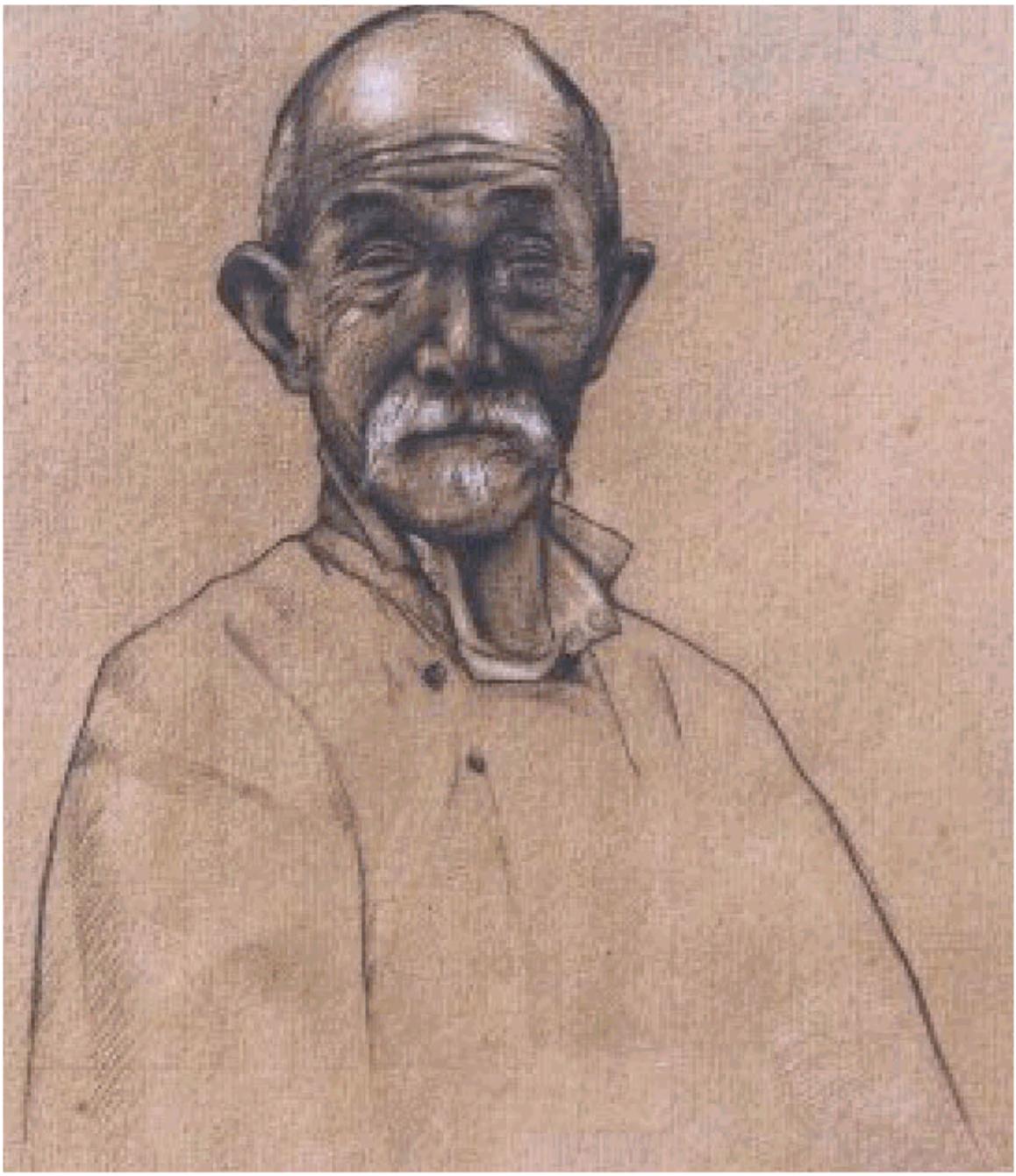




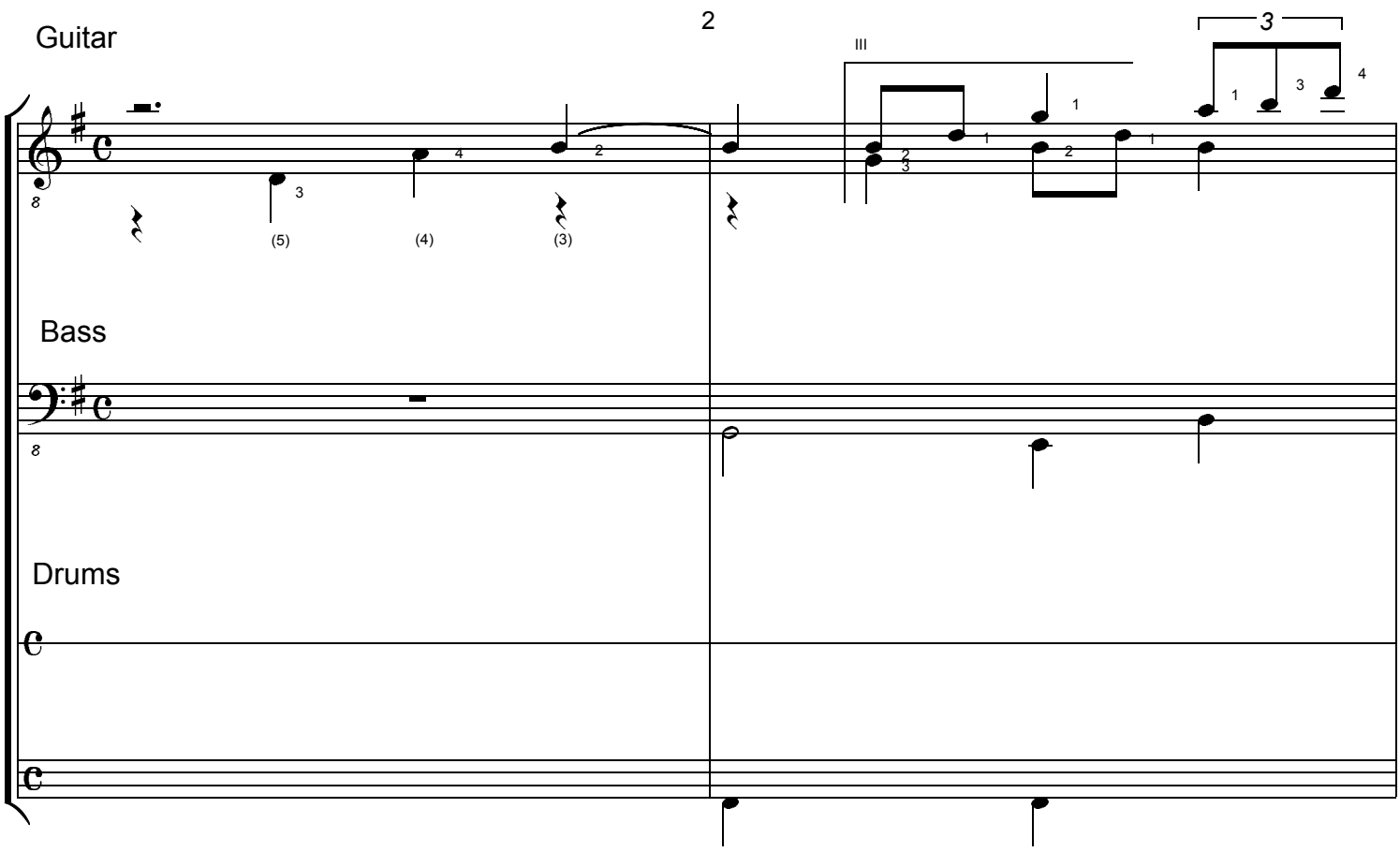
ACHAT

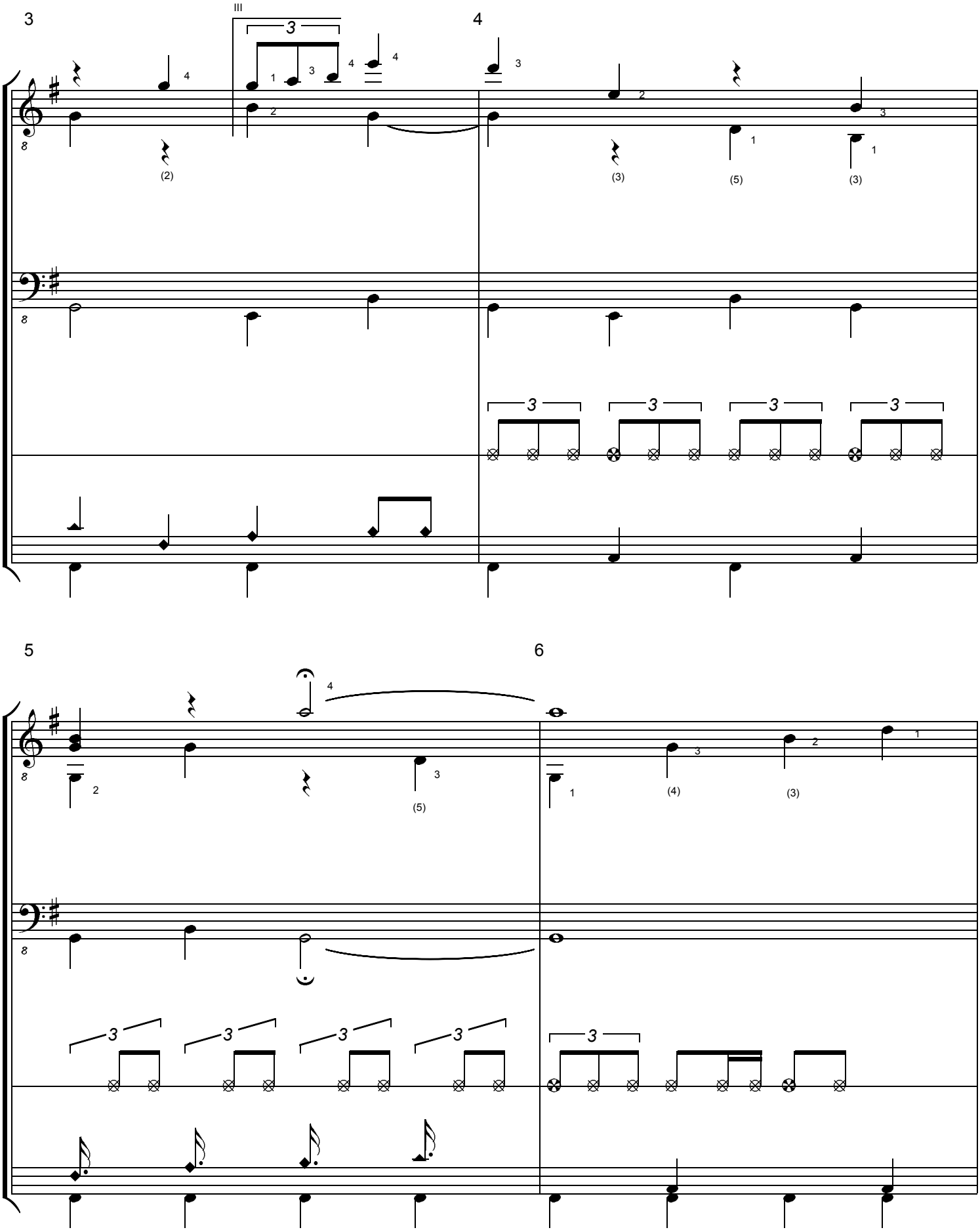
by Uwe Warneke

improvisation in pentatonic mode
for Solo Guitar, Bass and Drums

ACHAT

improvisation in pentatonic mode op.45. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office. PAU 2-722-379

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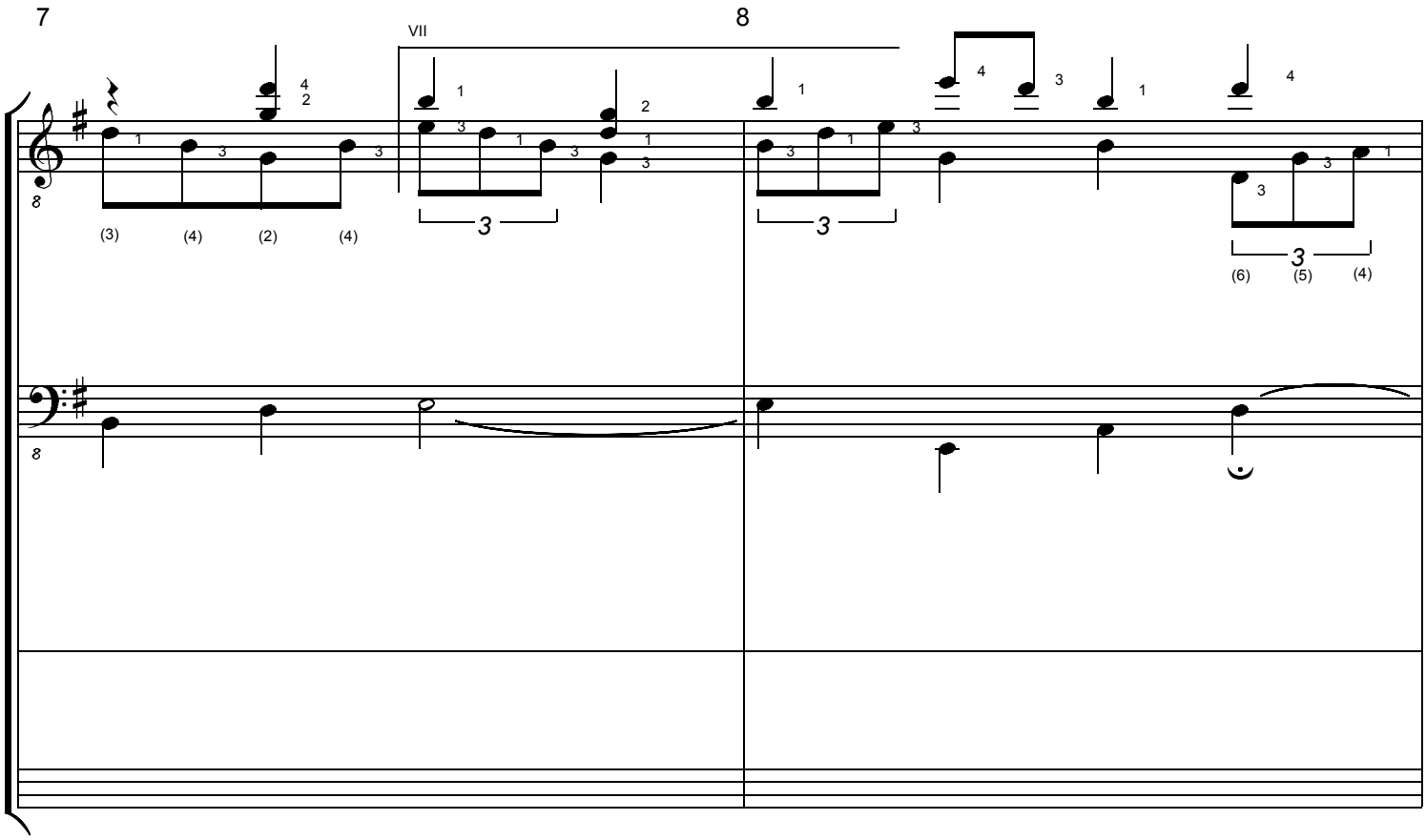
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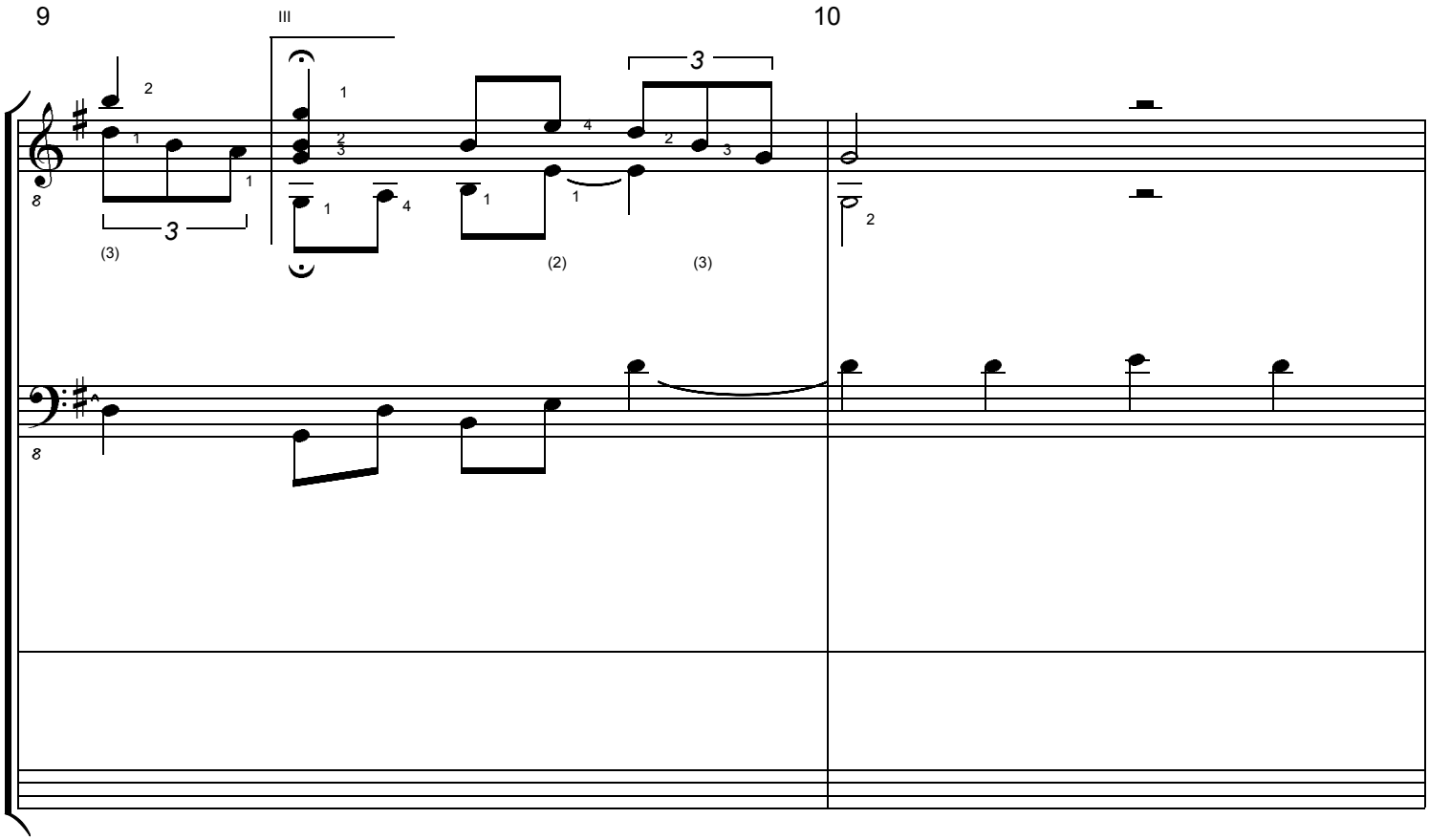
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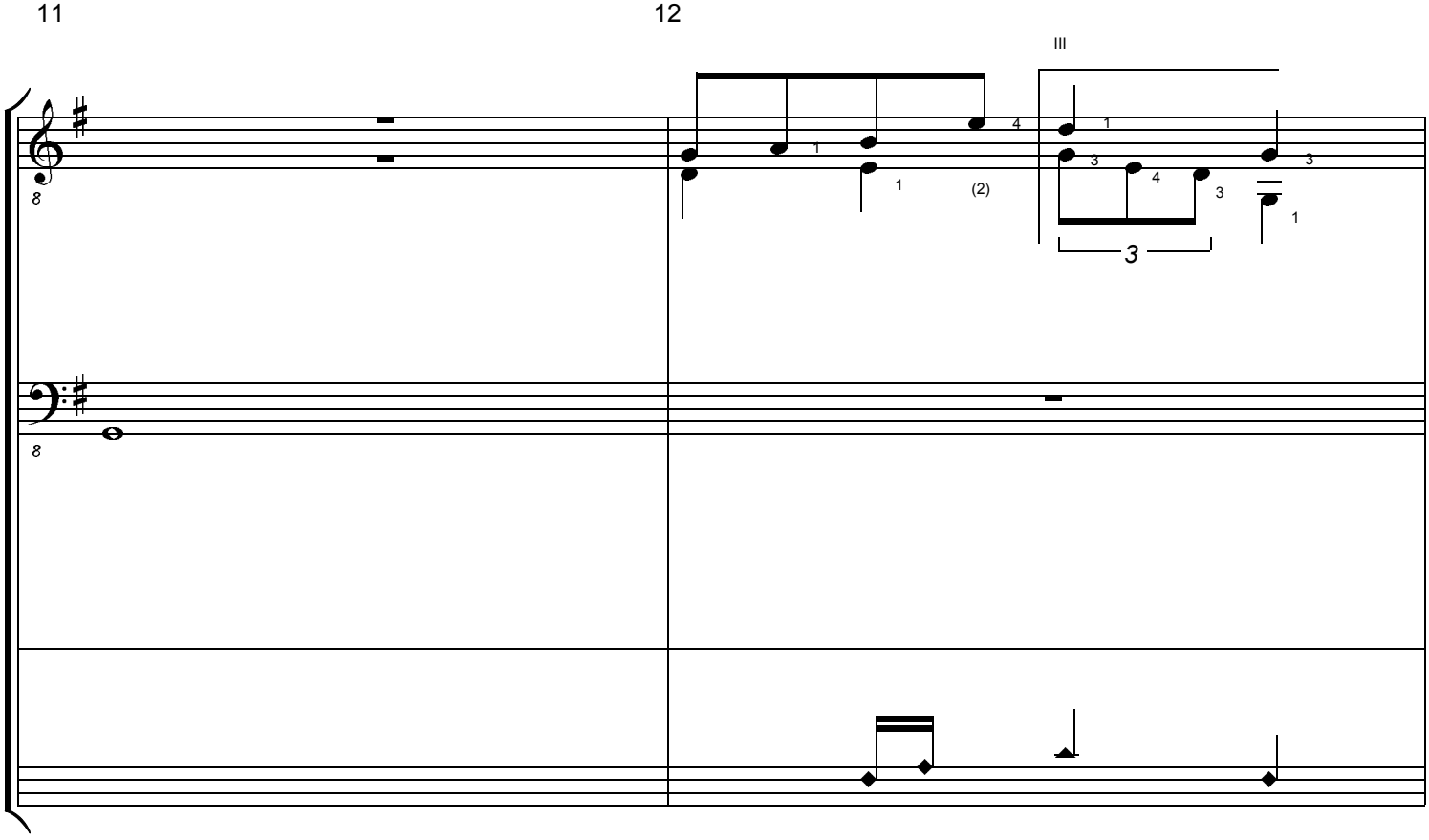
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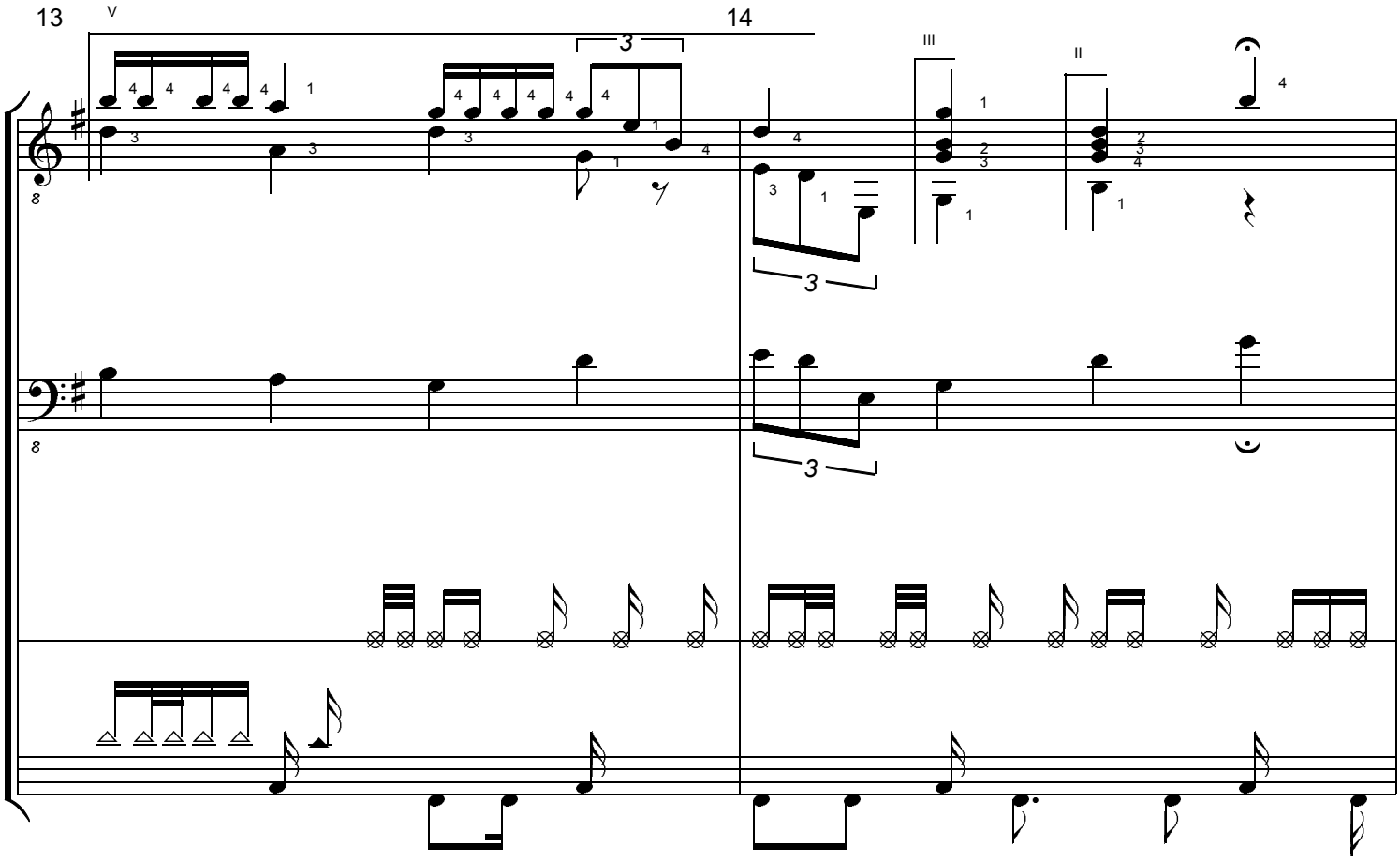
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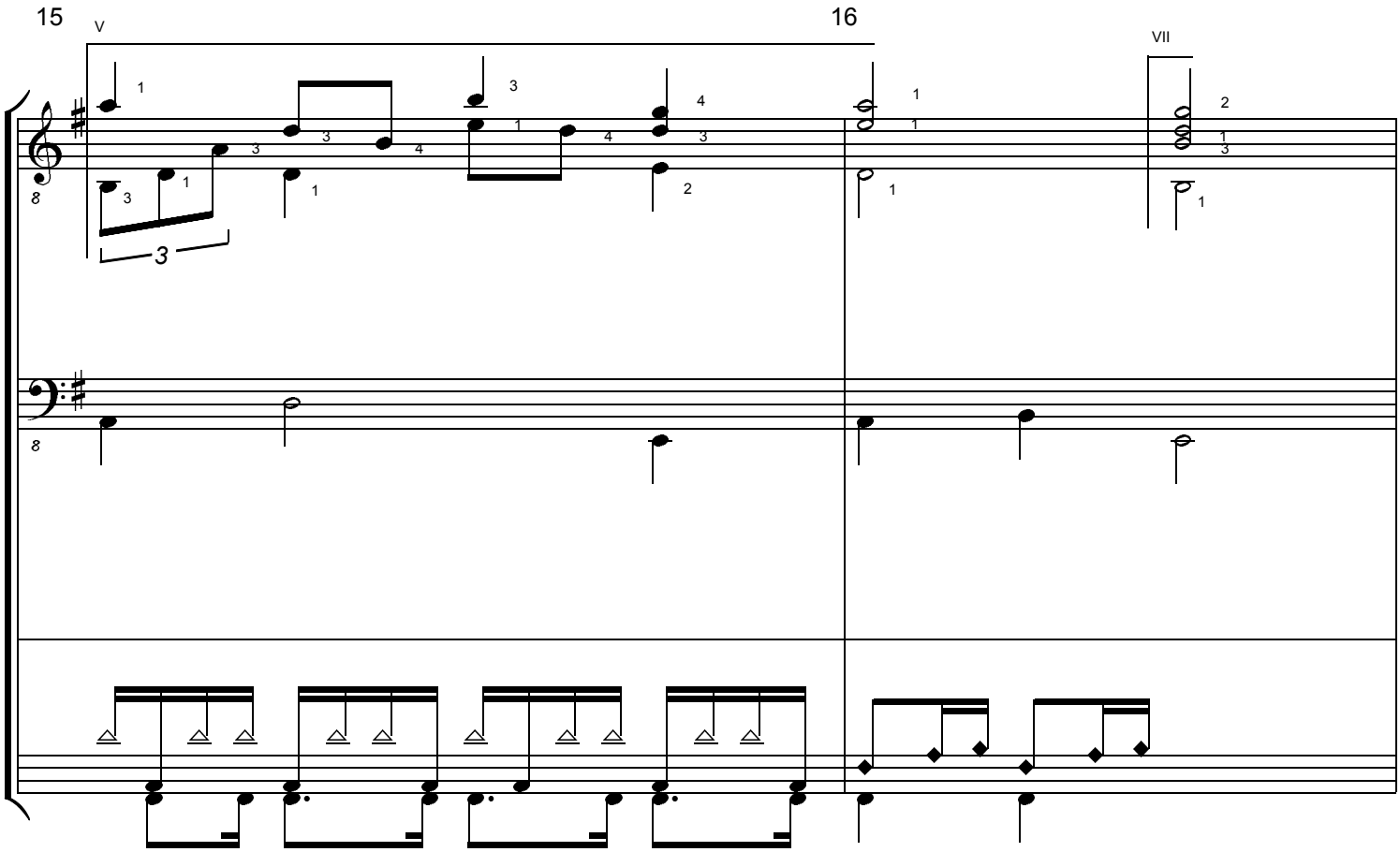
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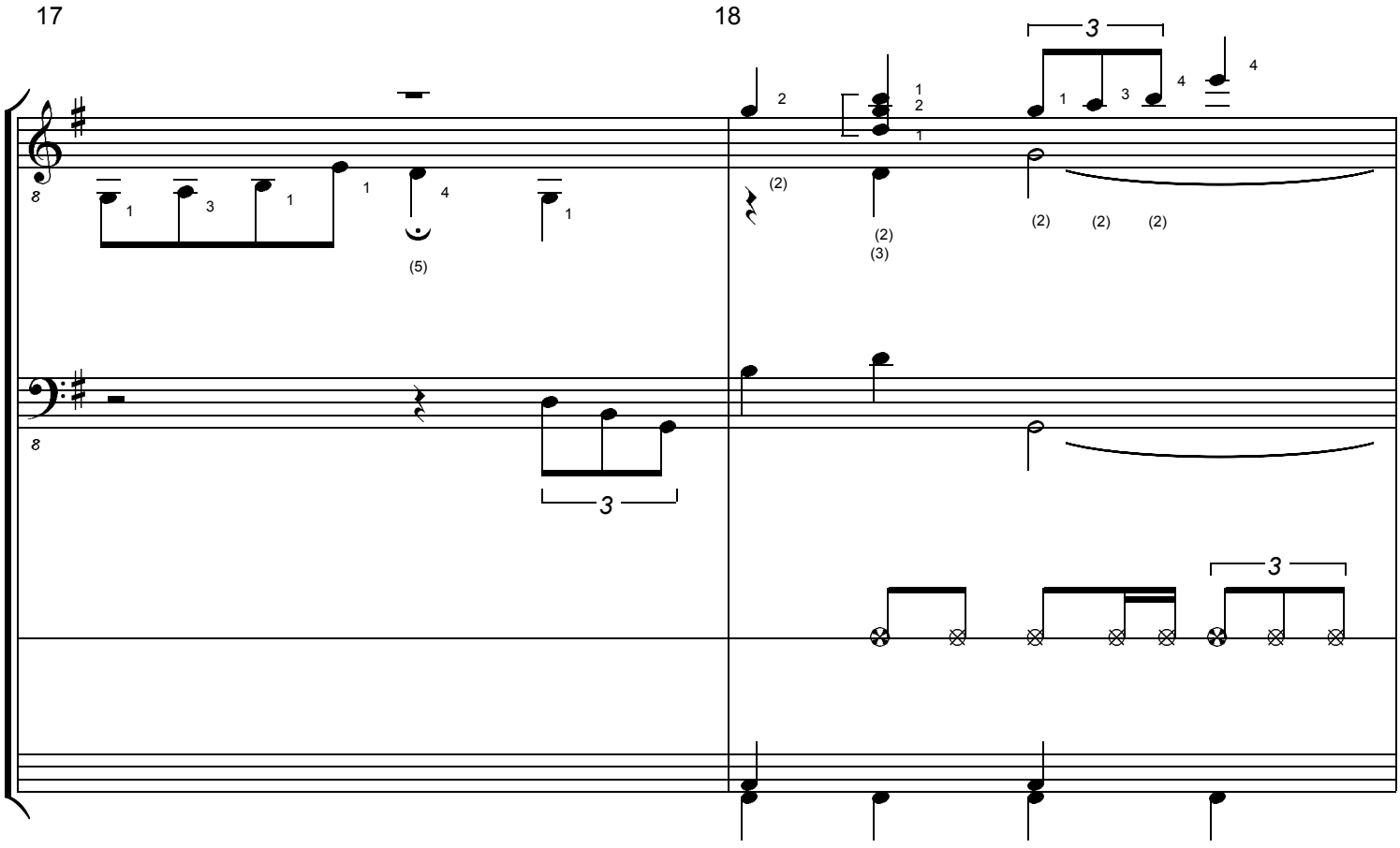
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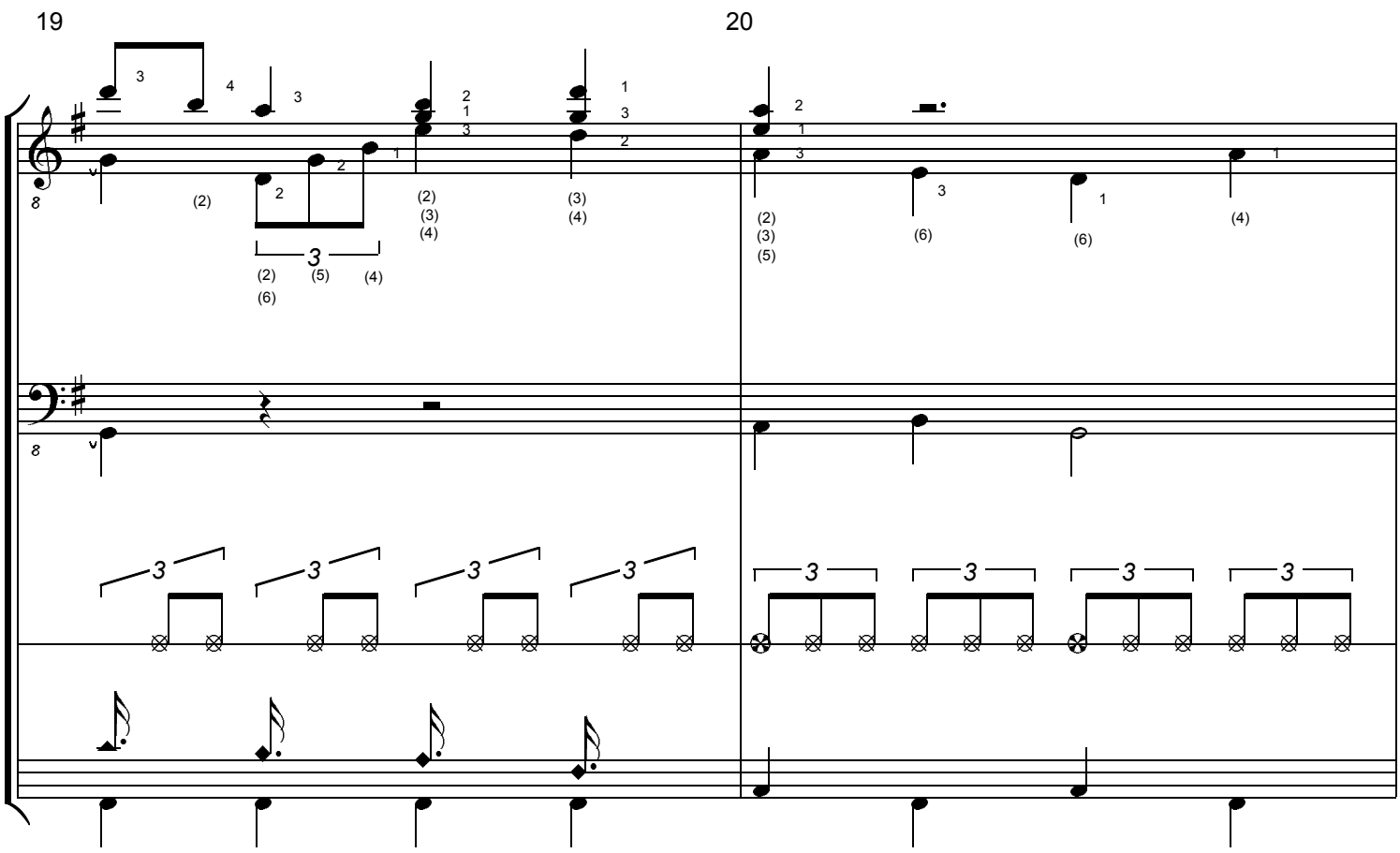
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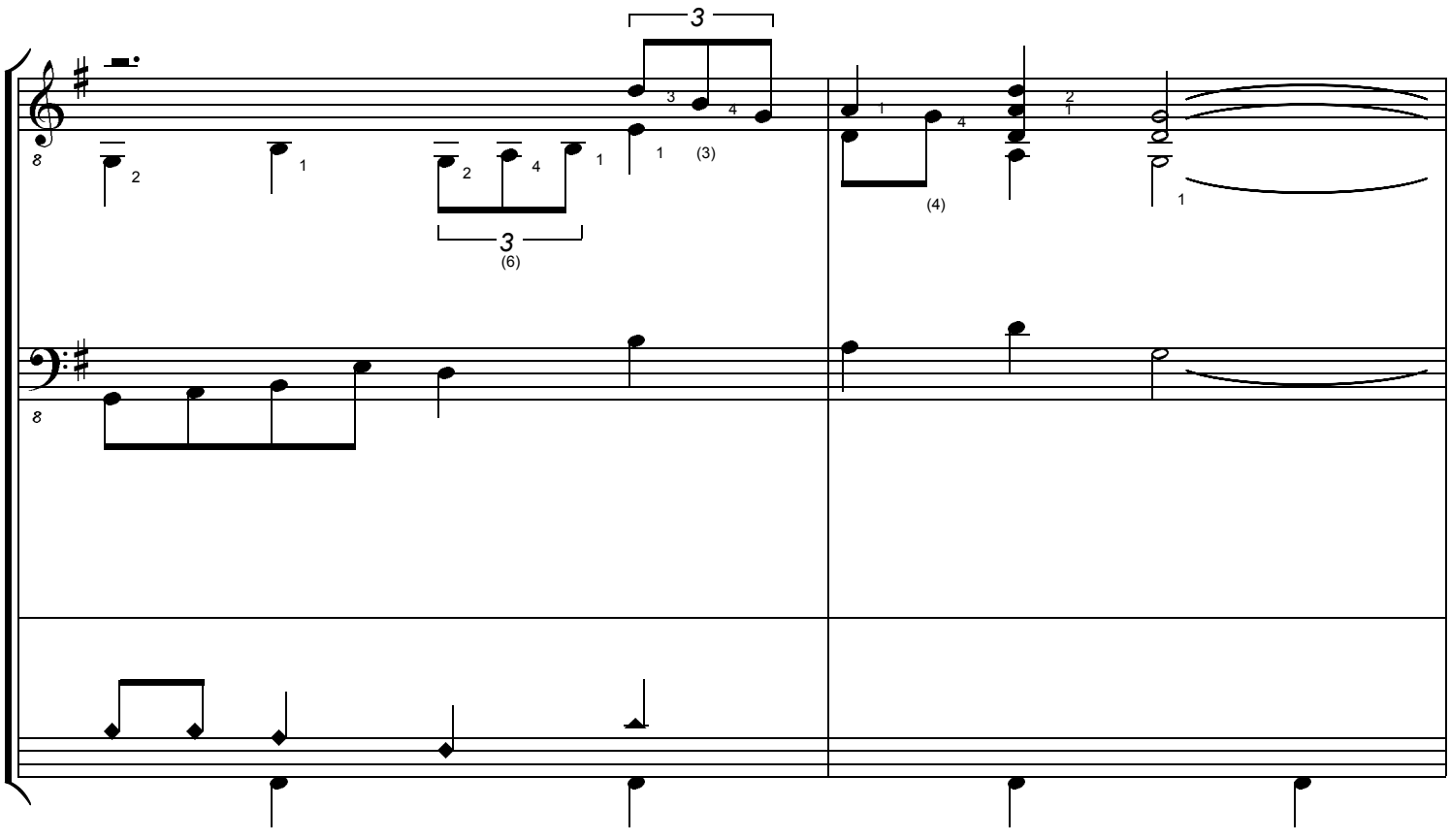
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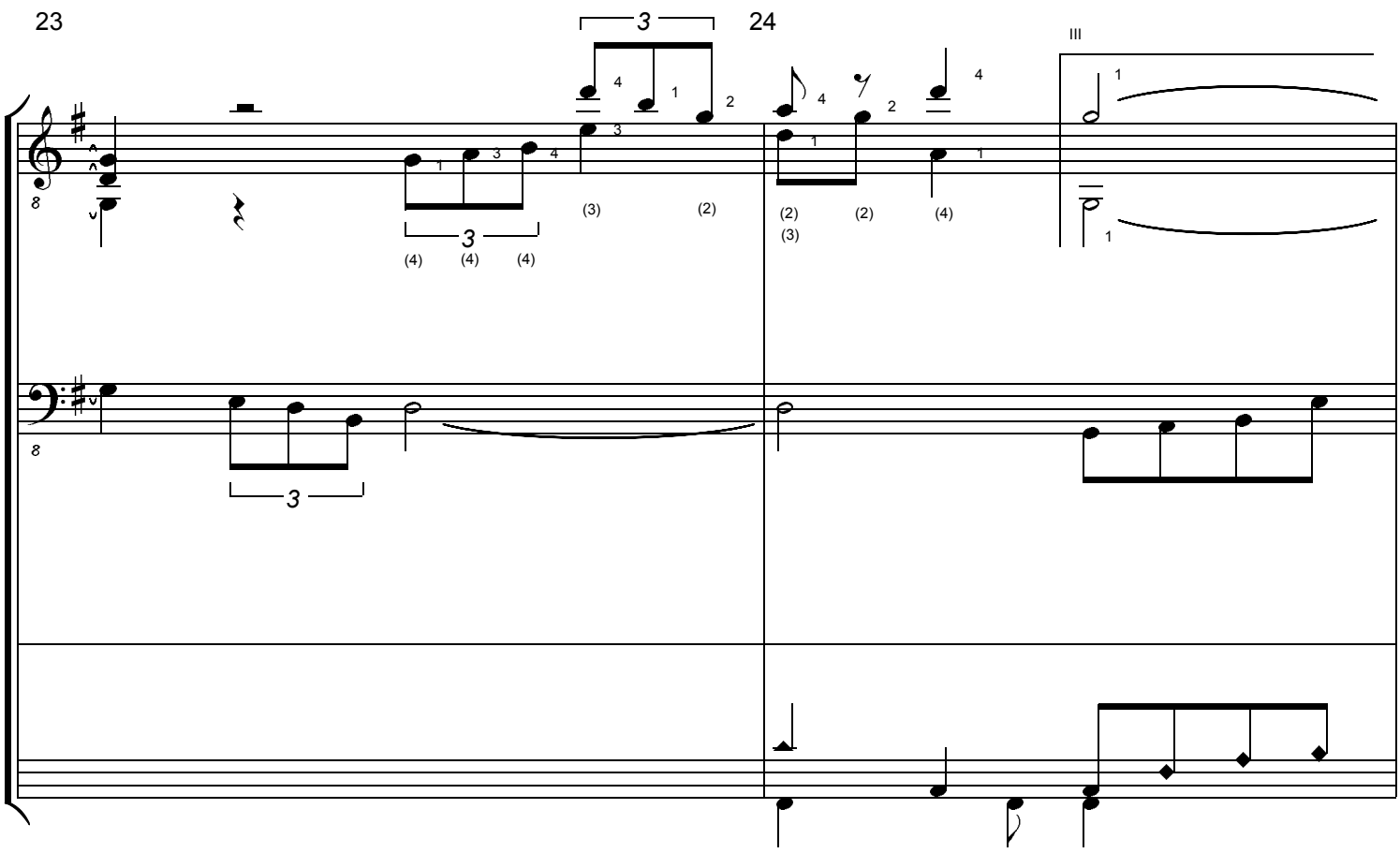
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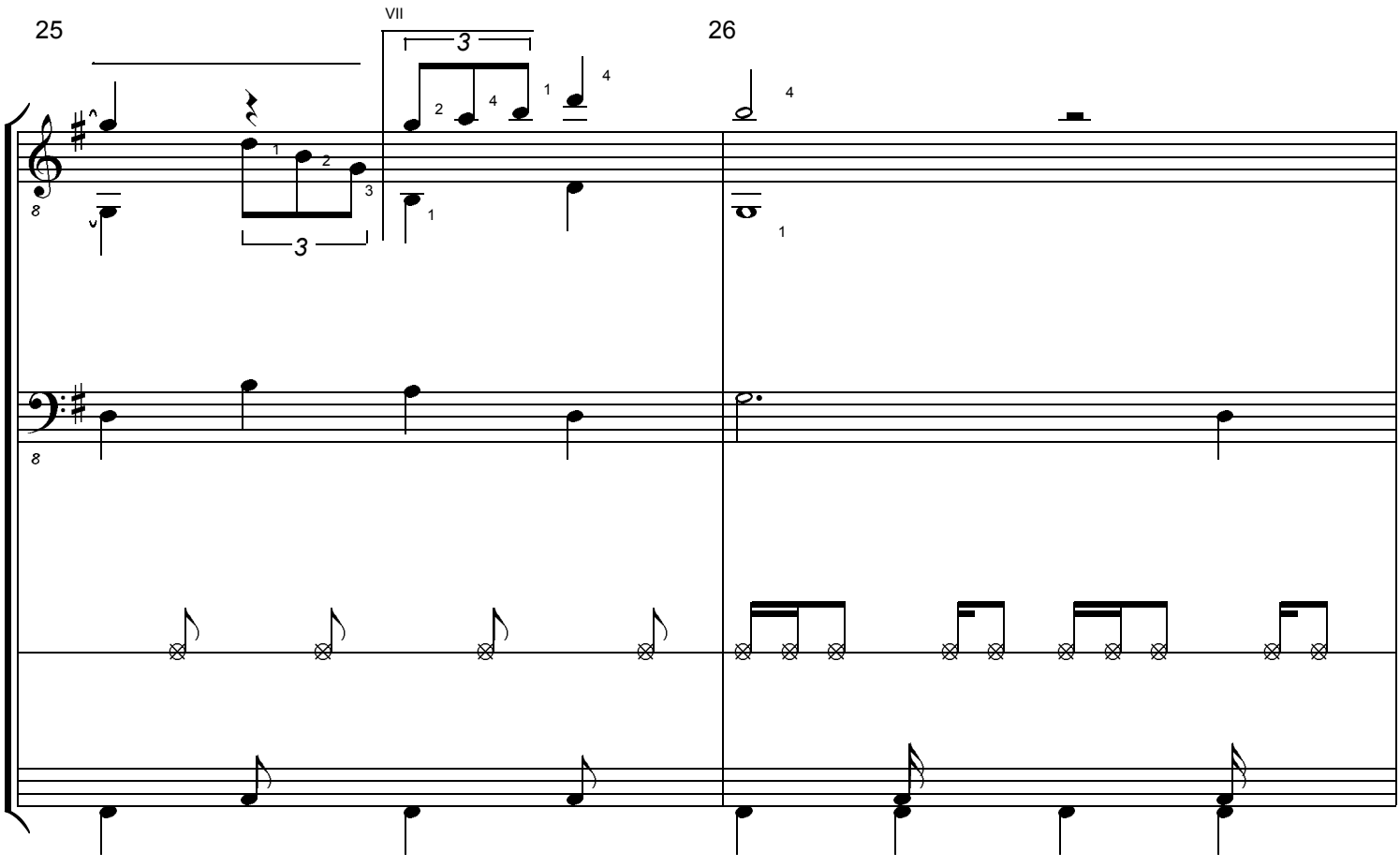
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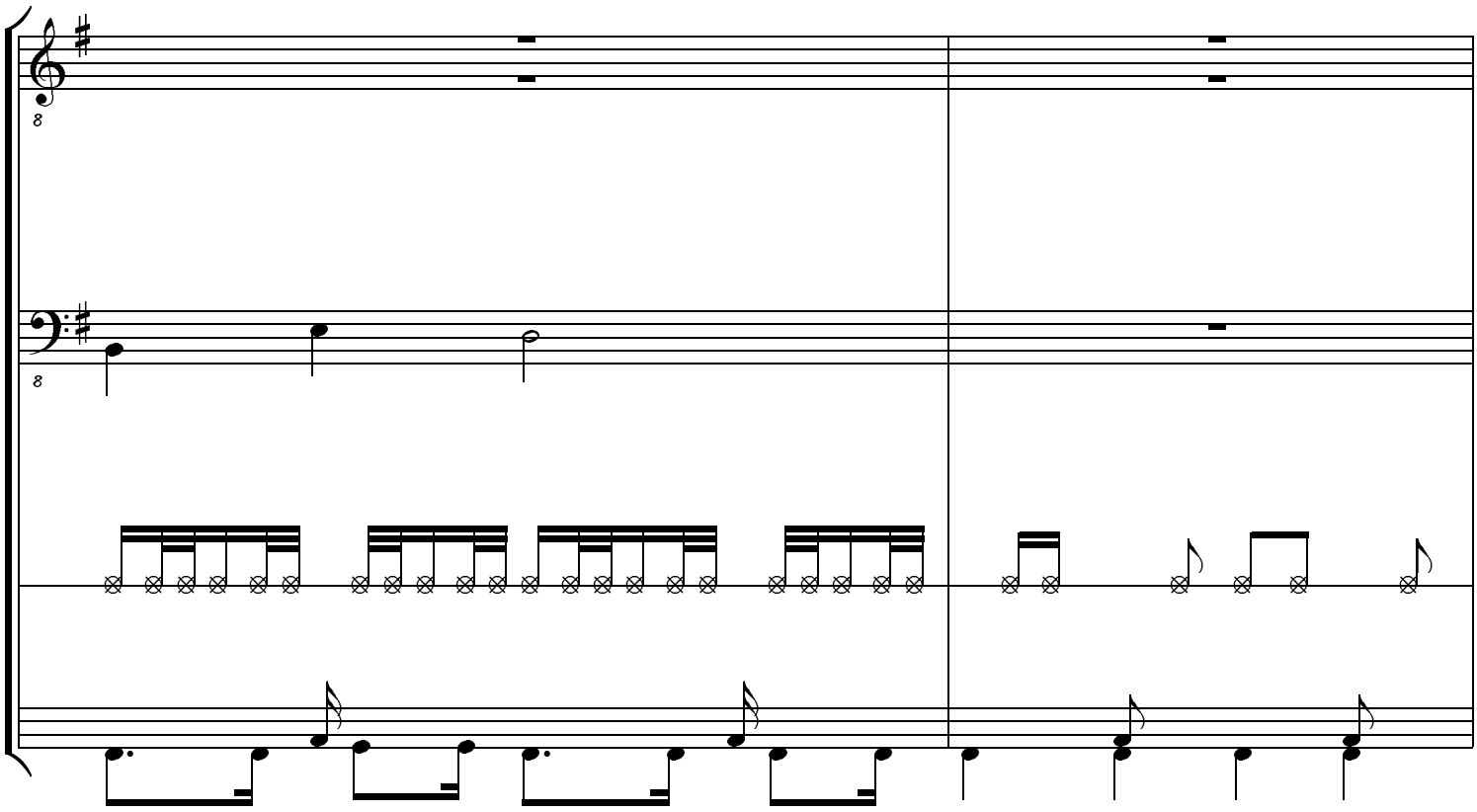

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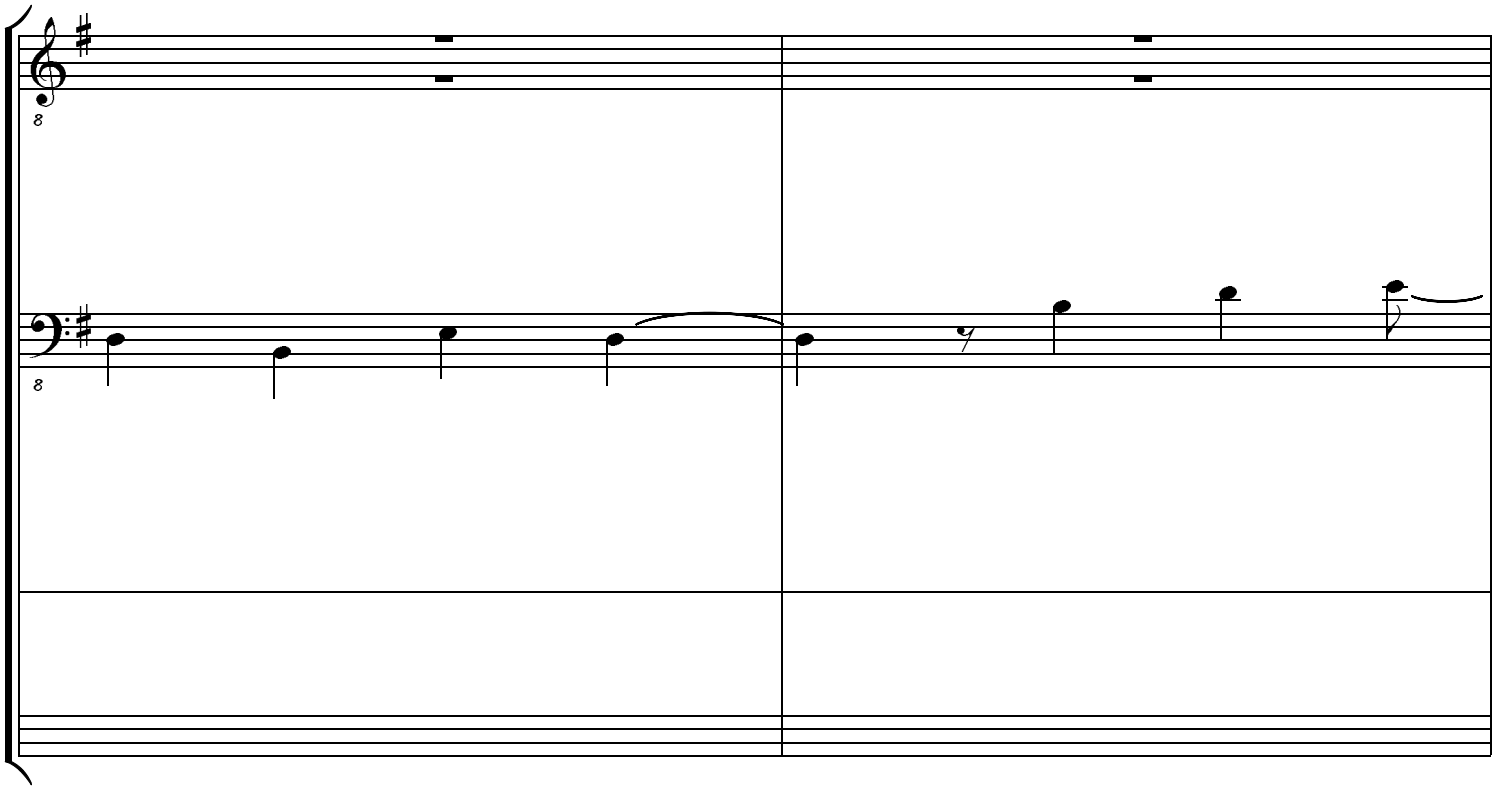

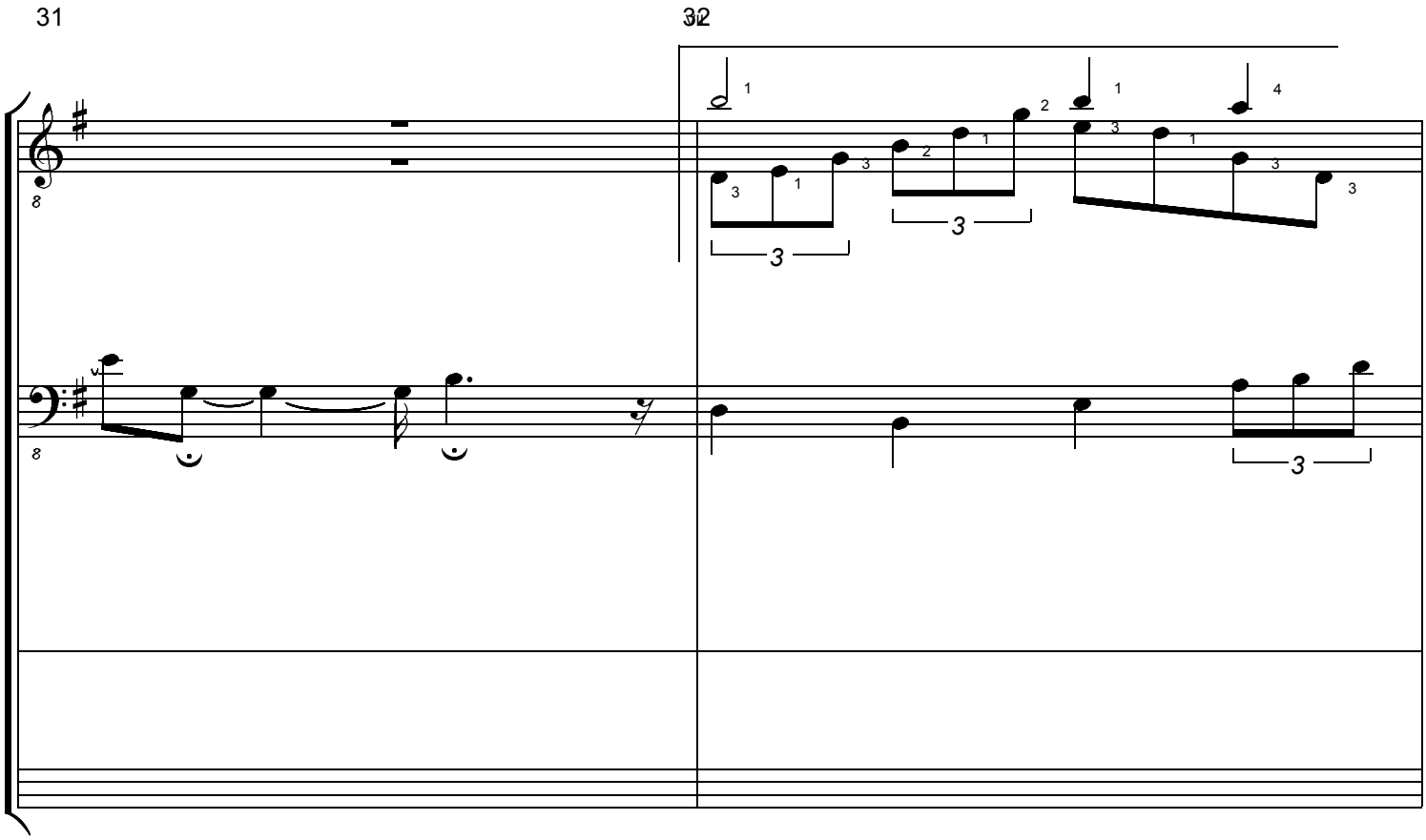
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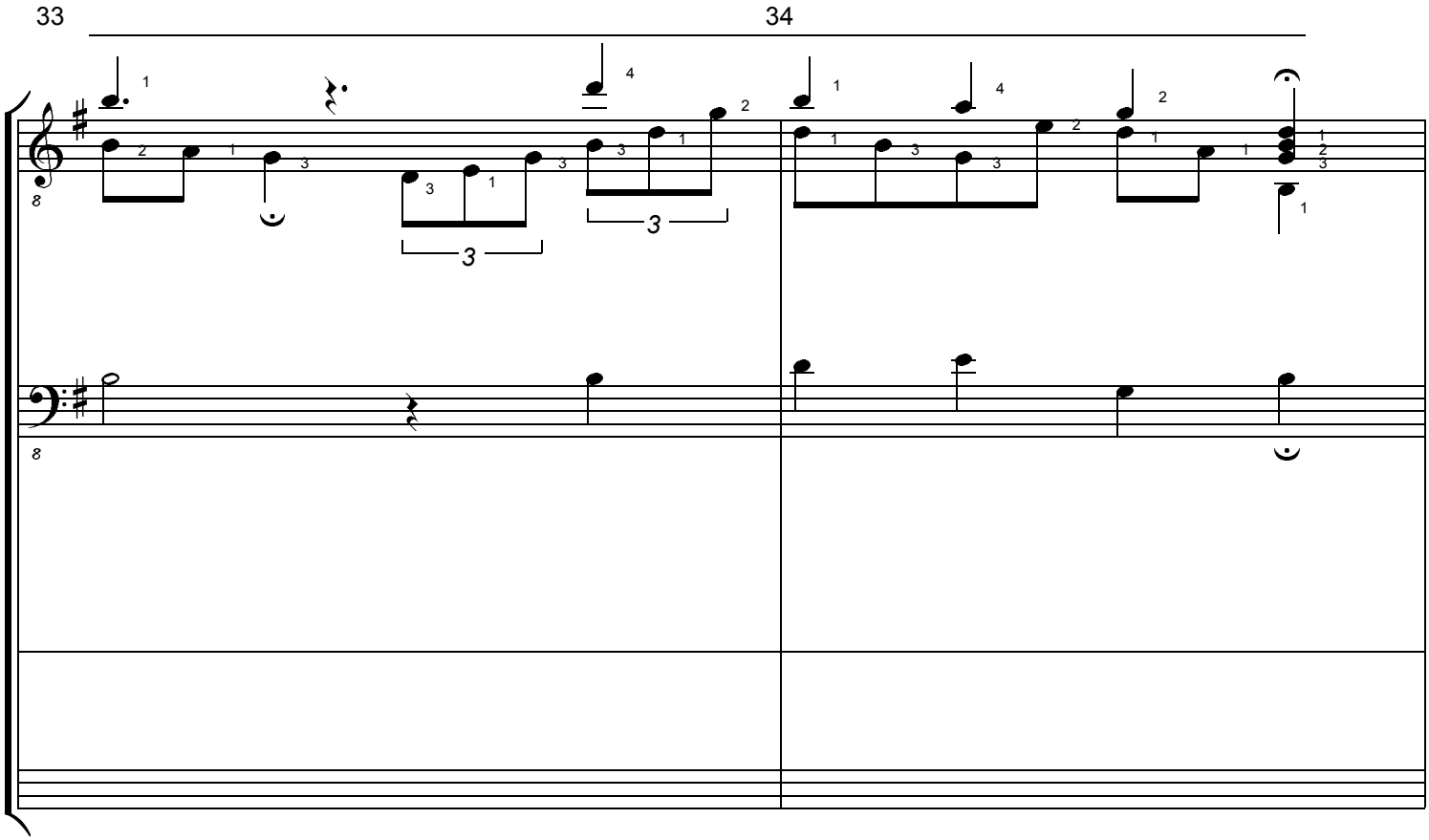
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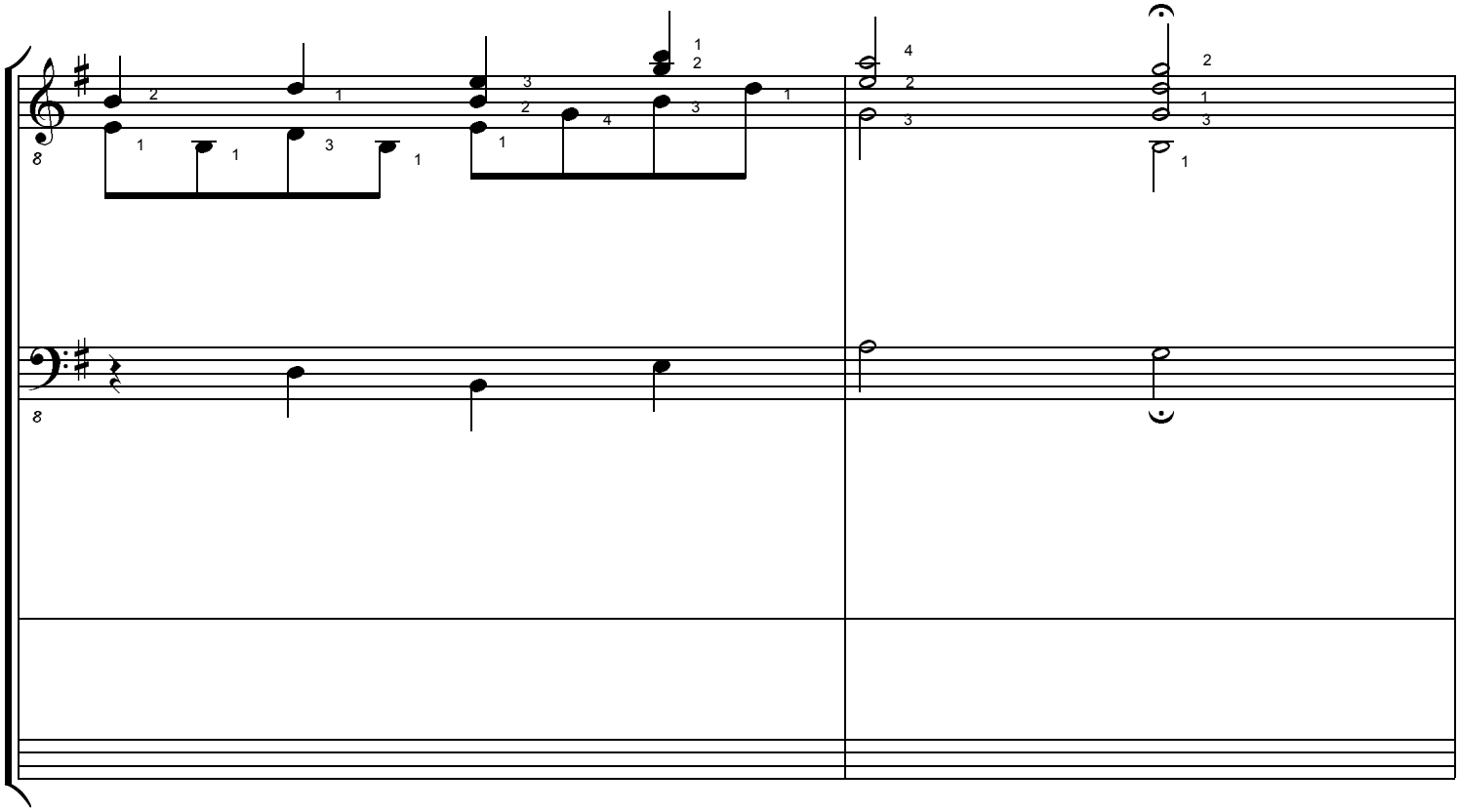

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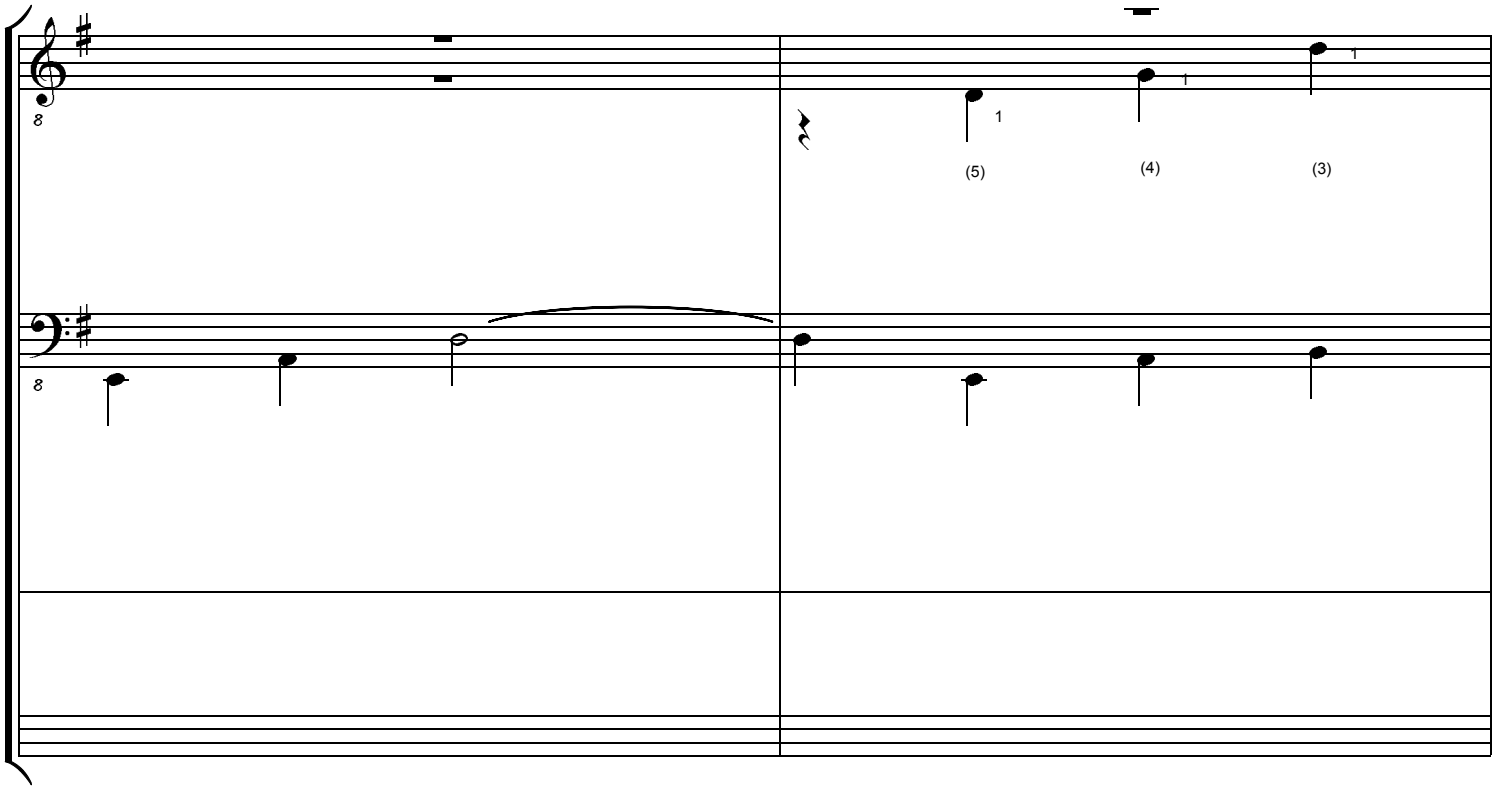

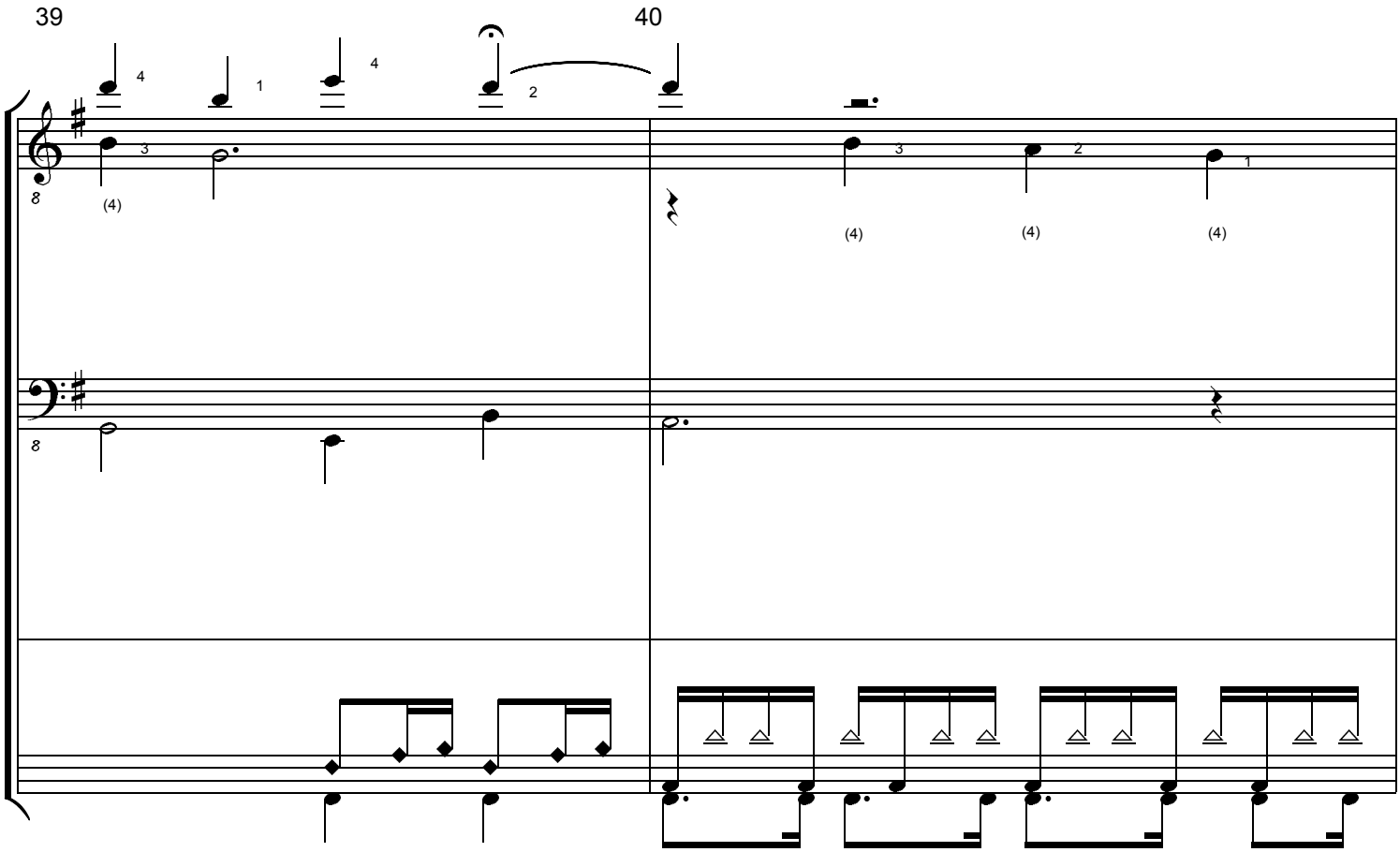
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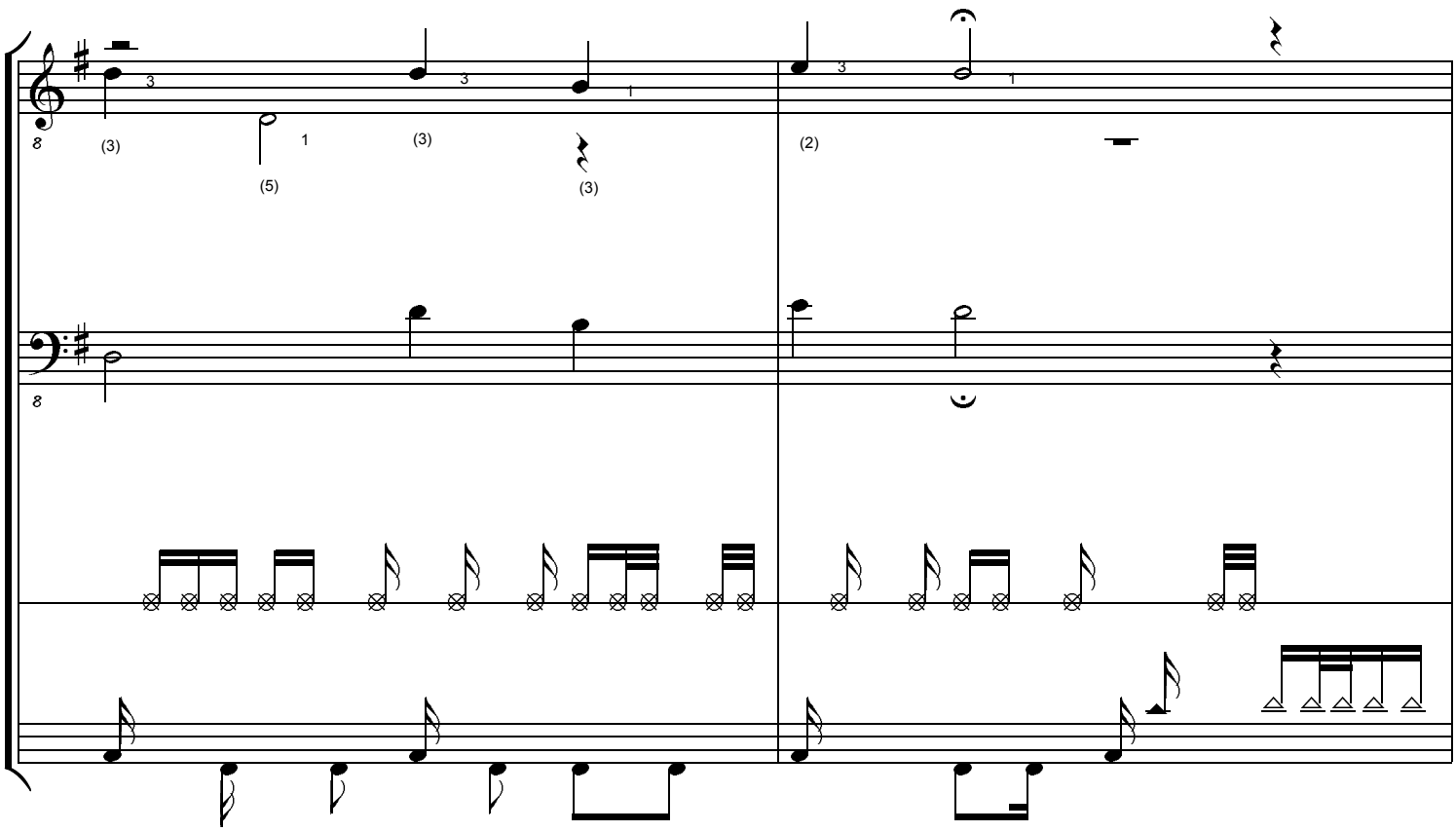
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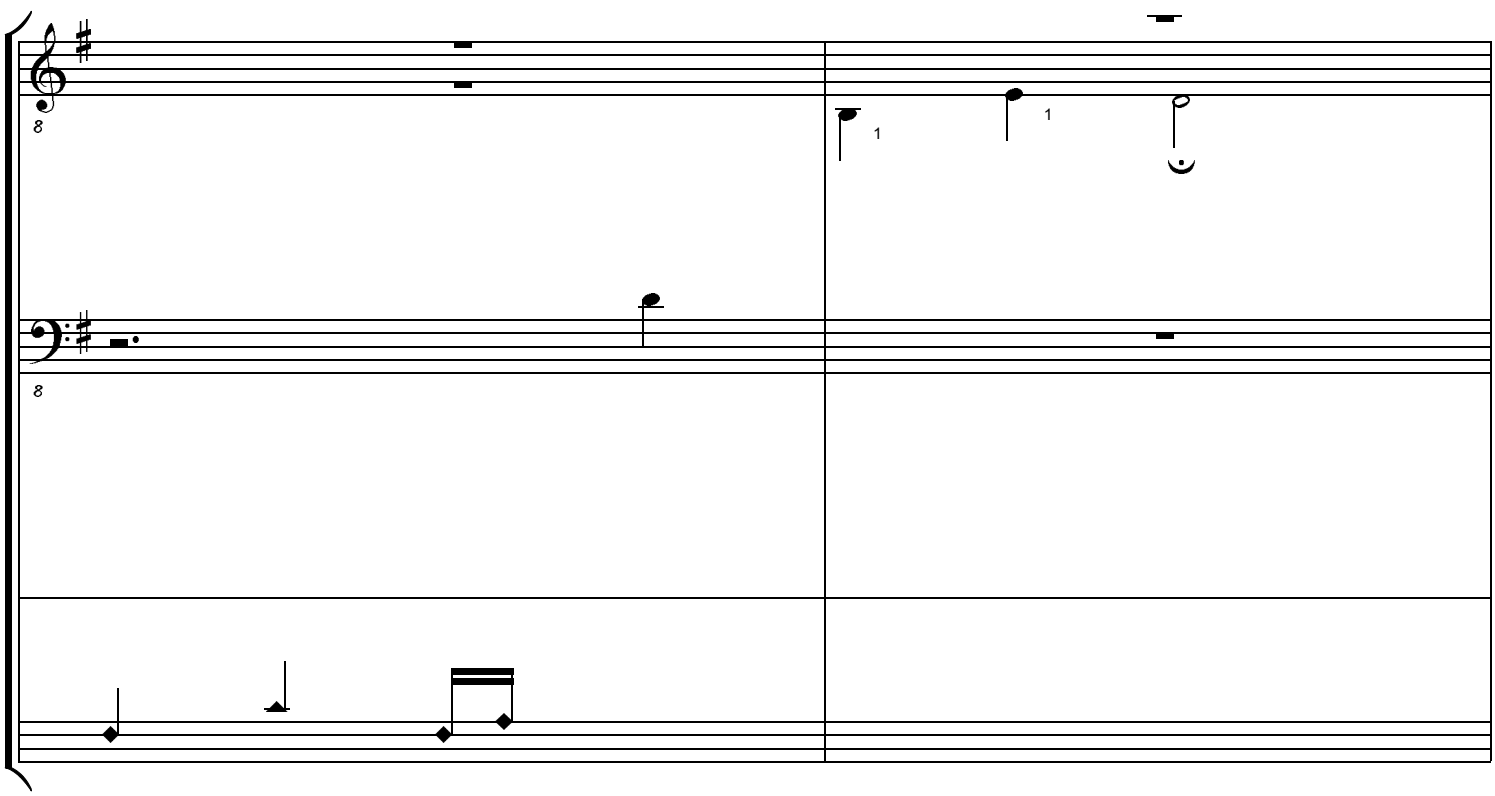

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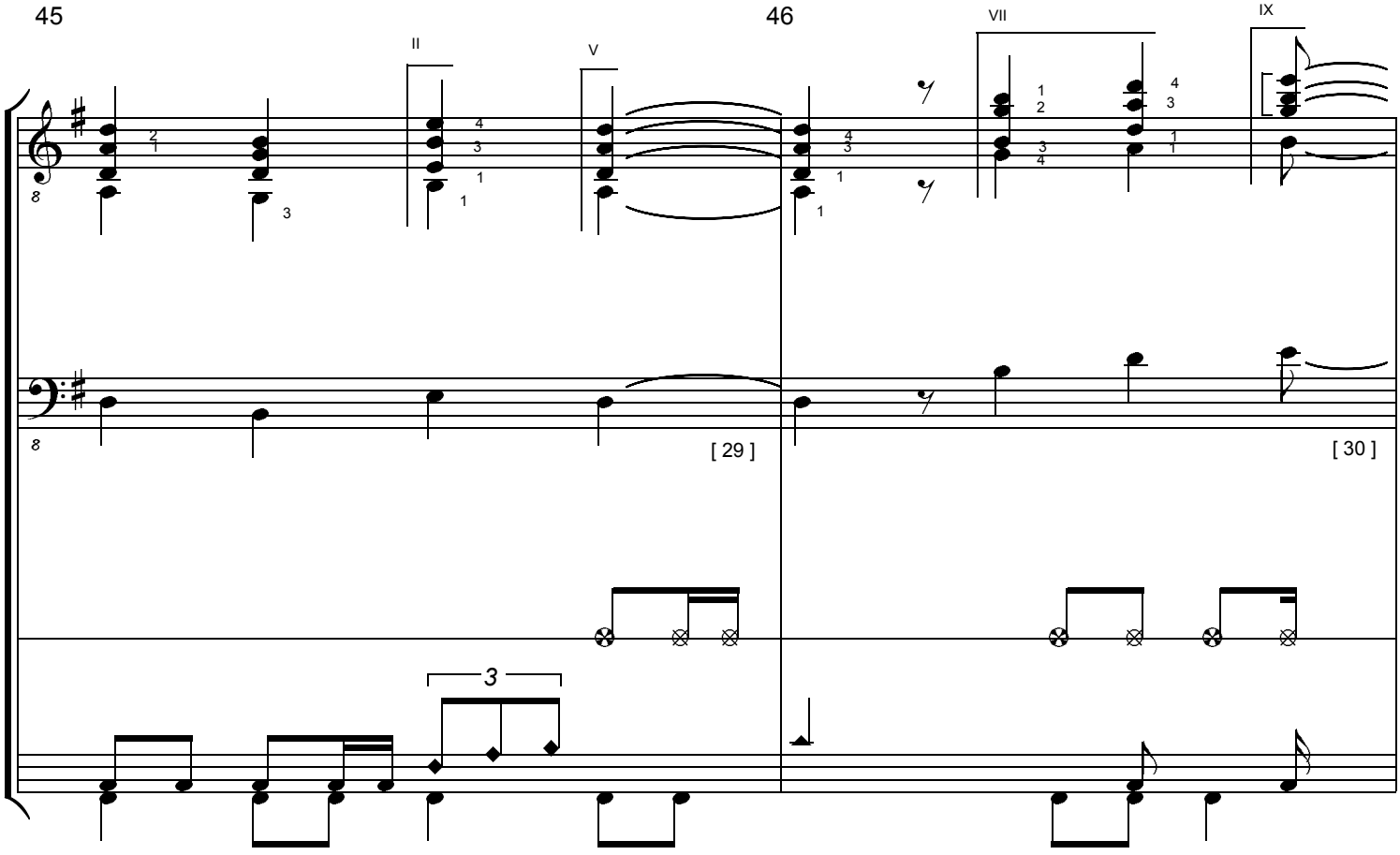

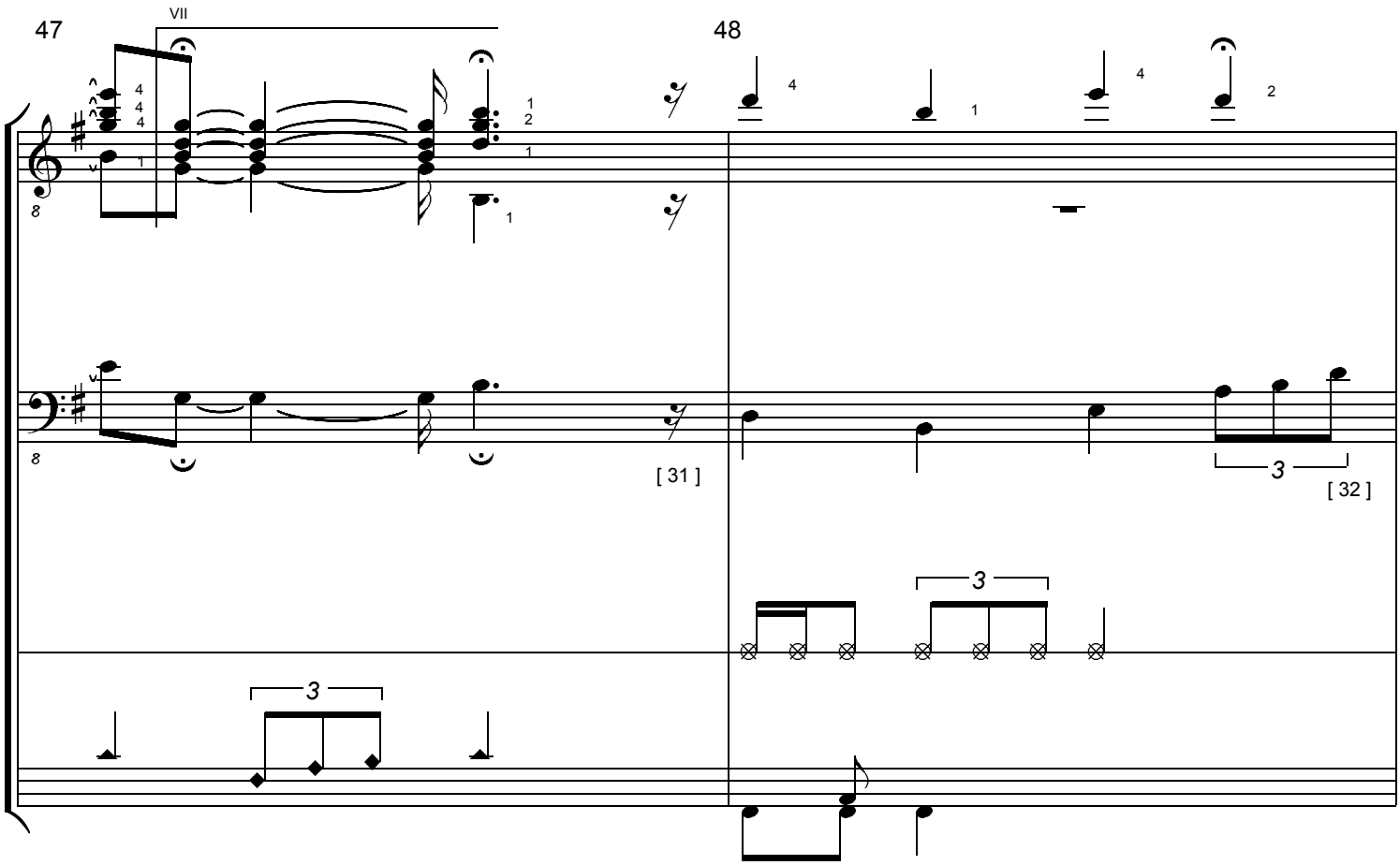
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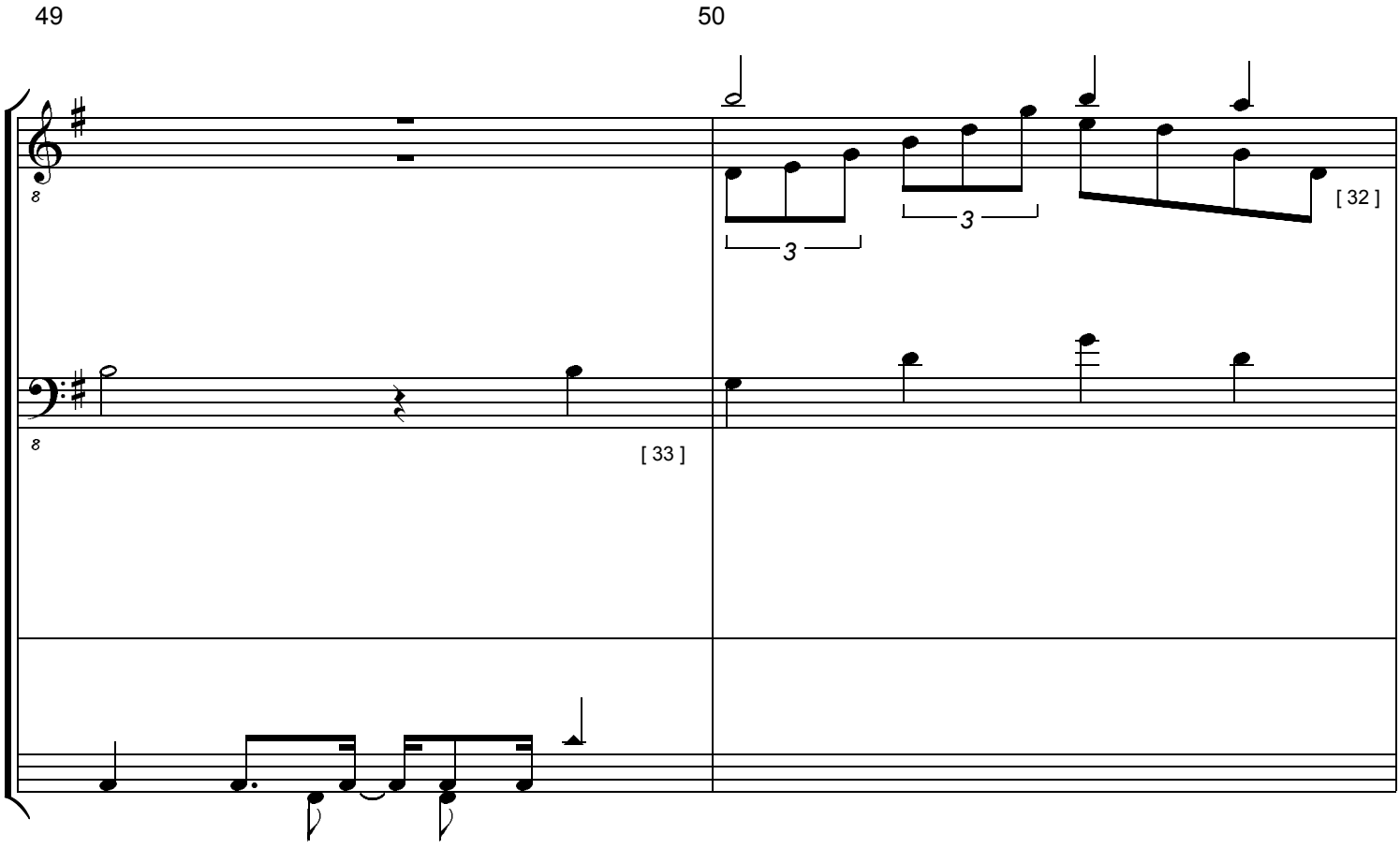
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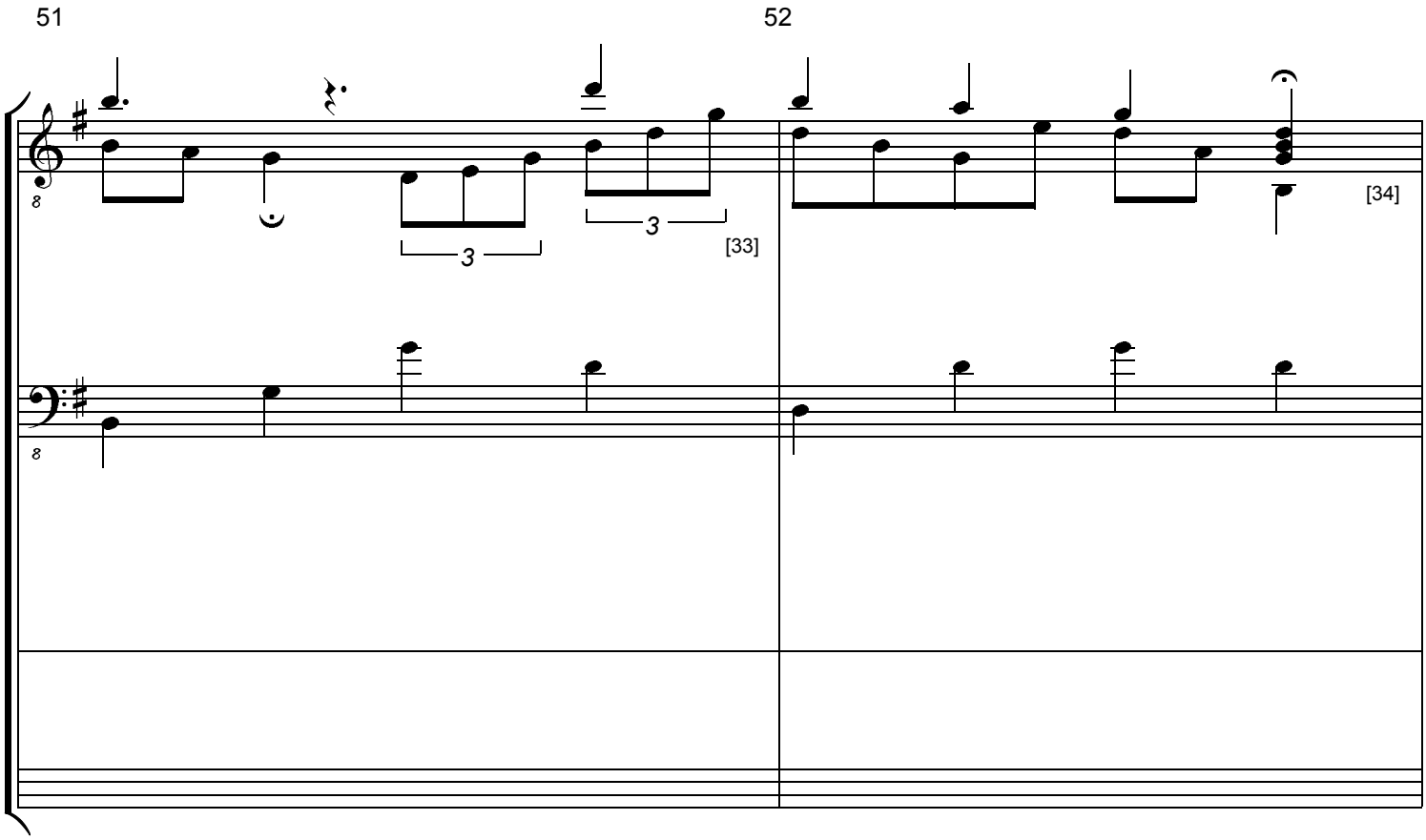
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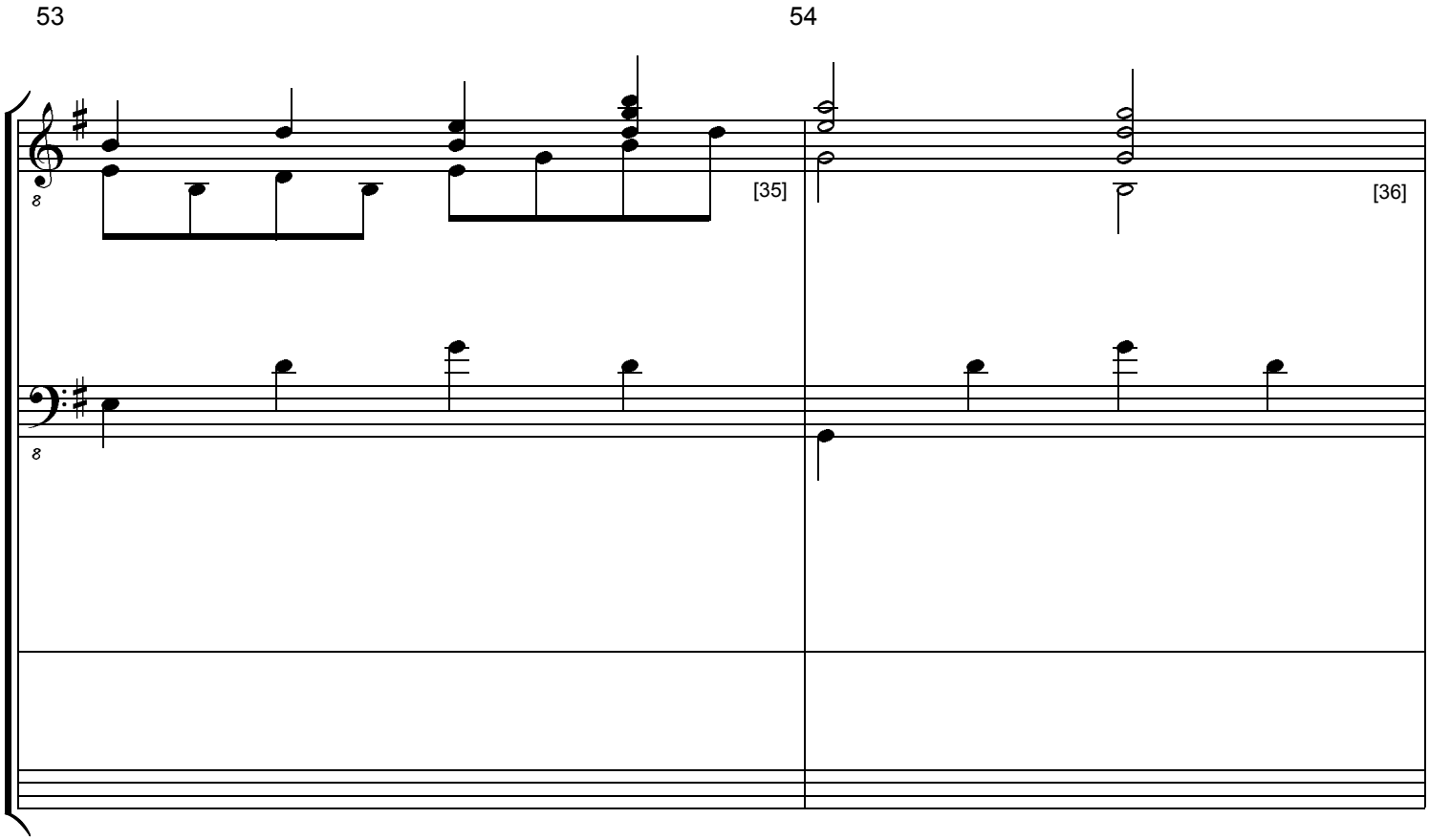
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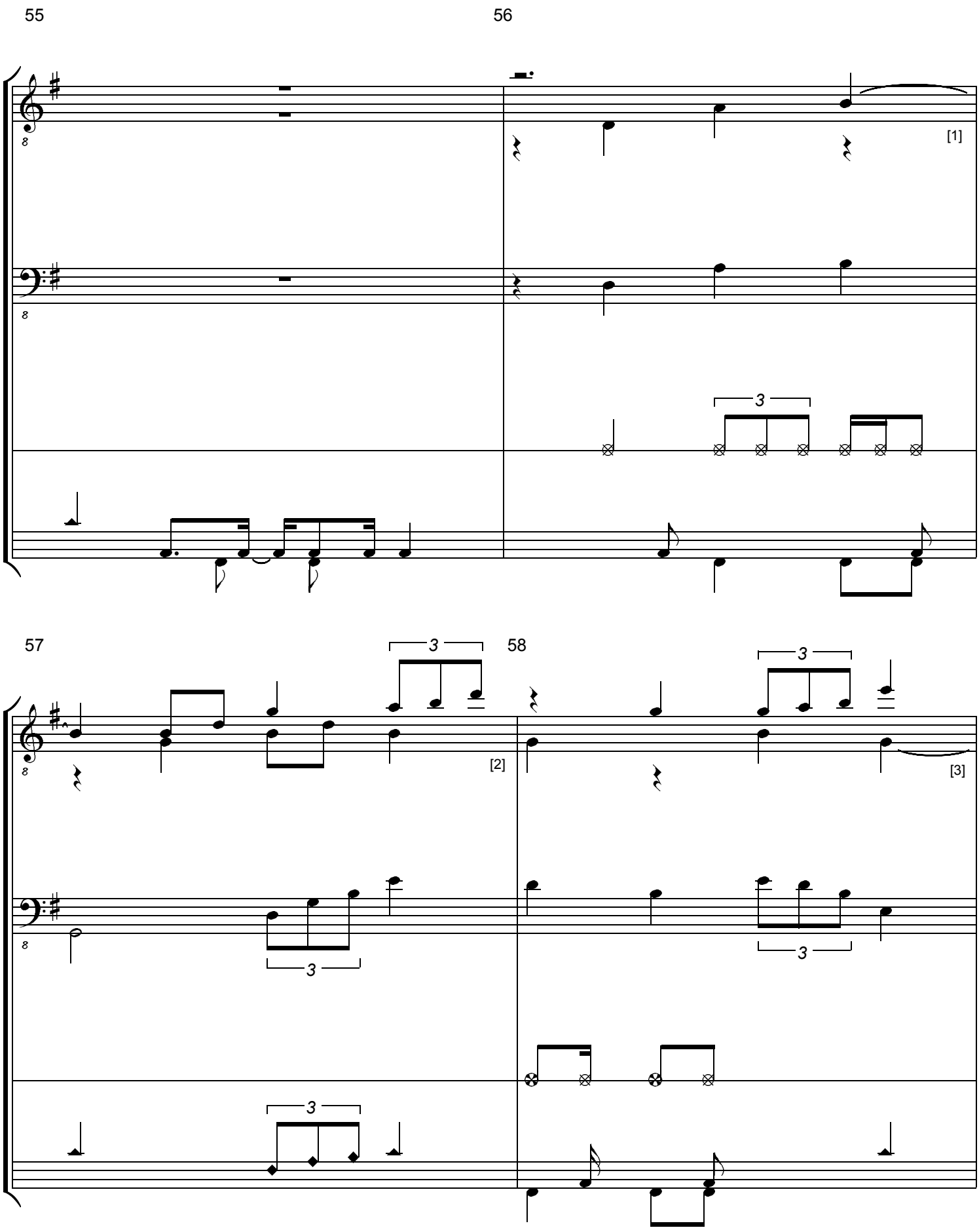
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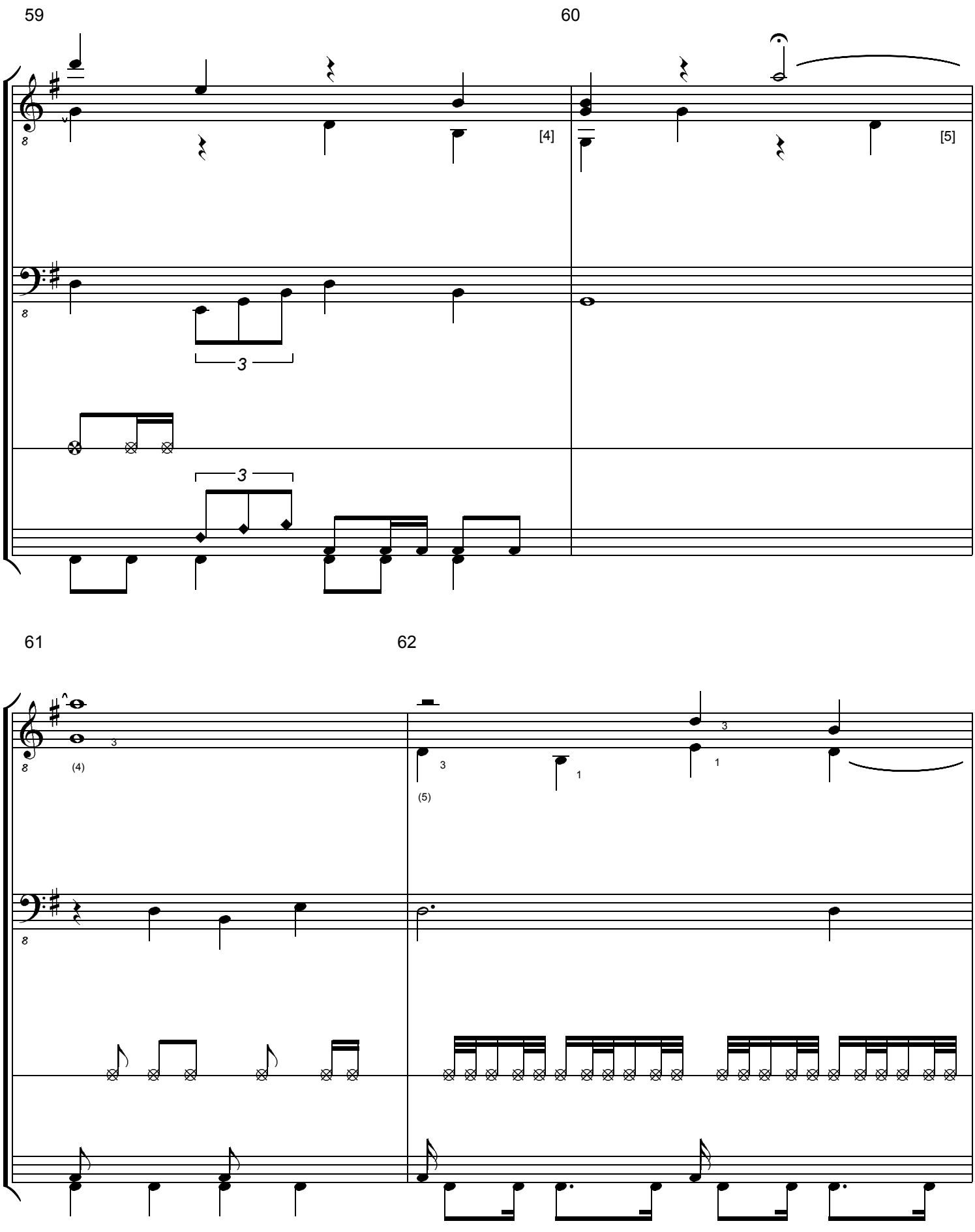
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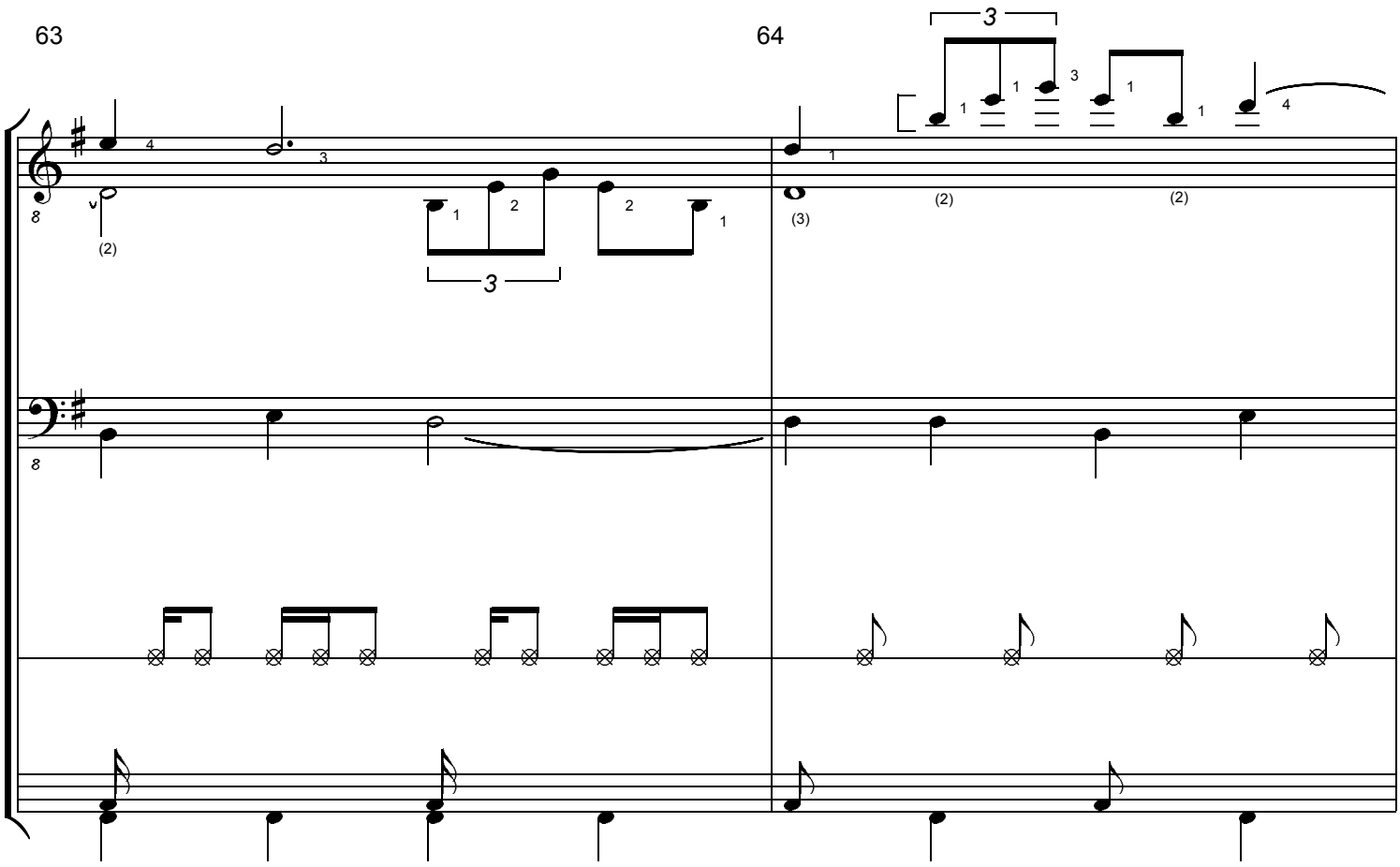
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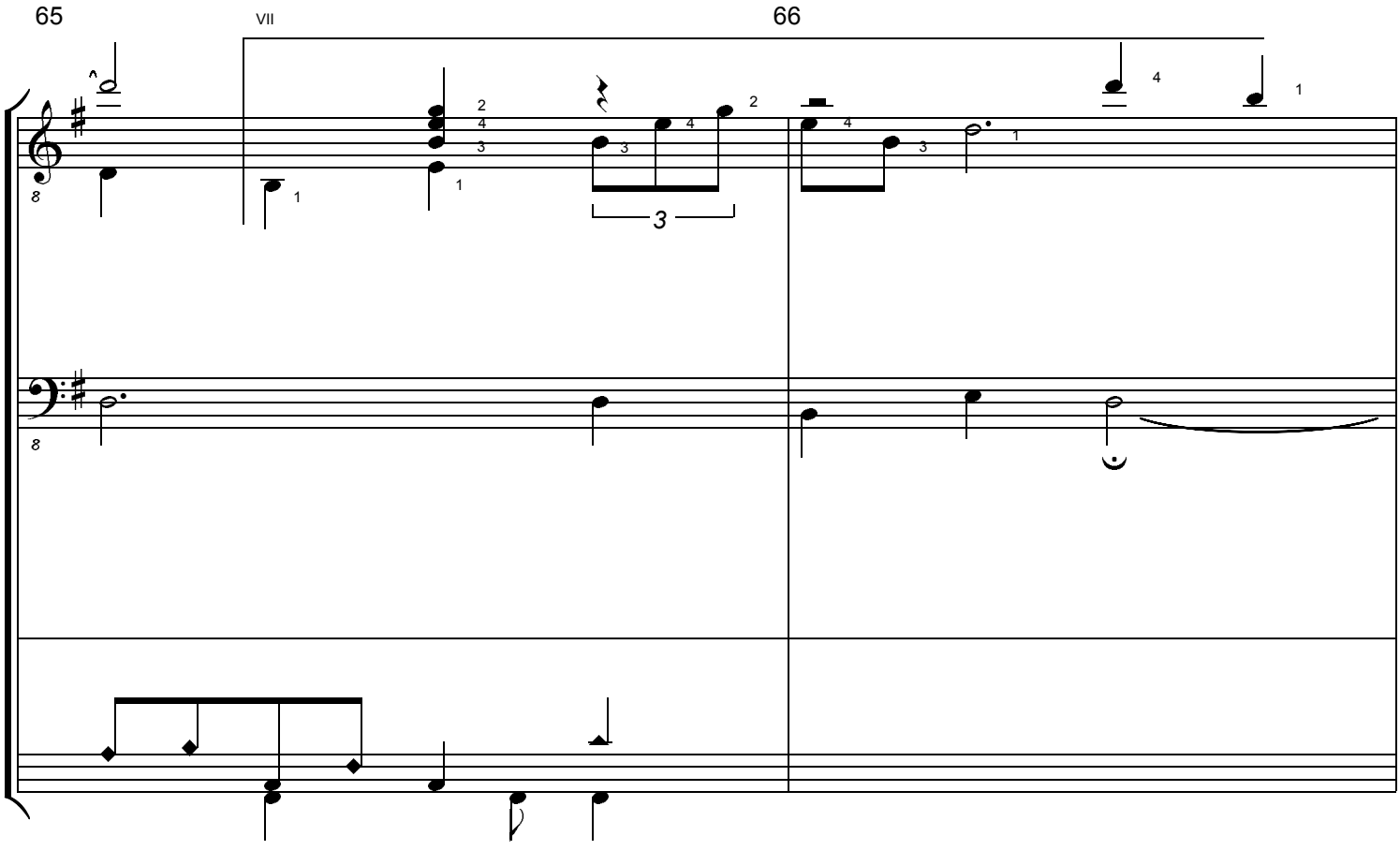
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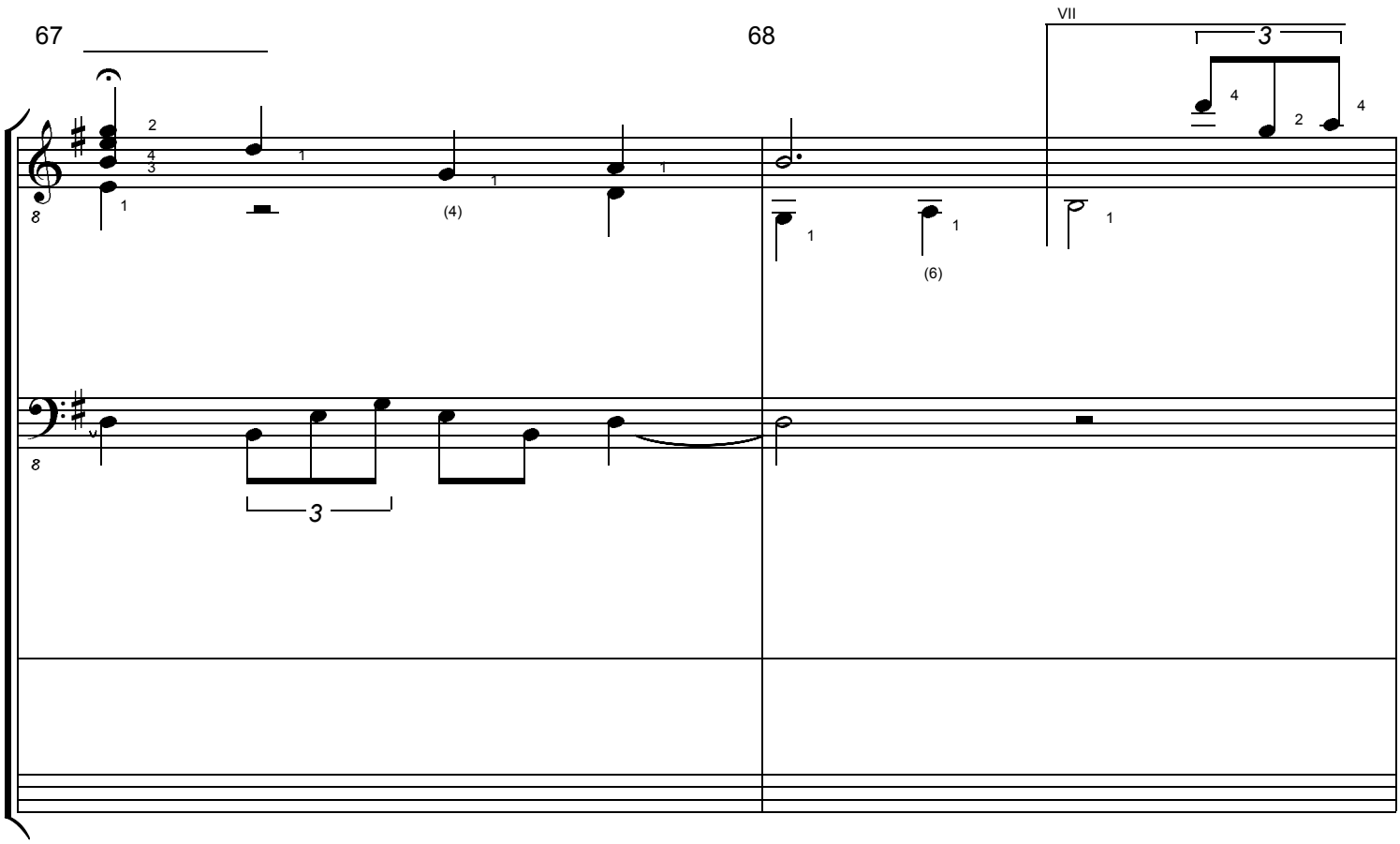
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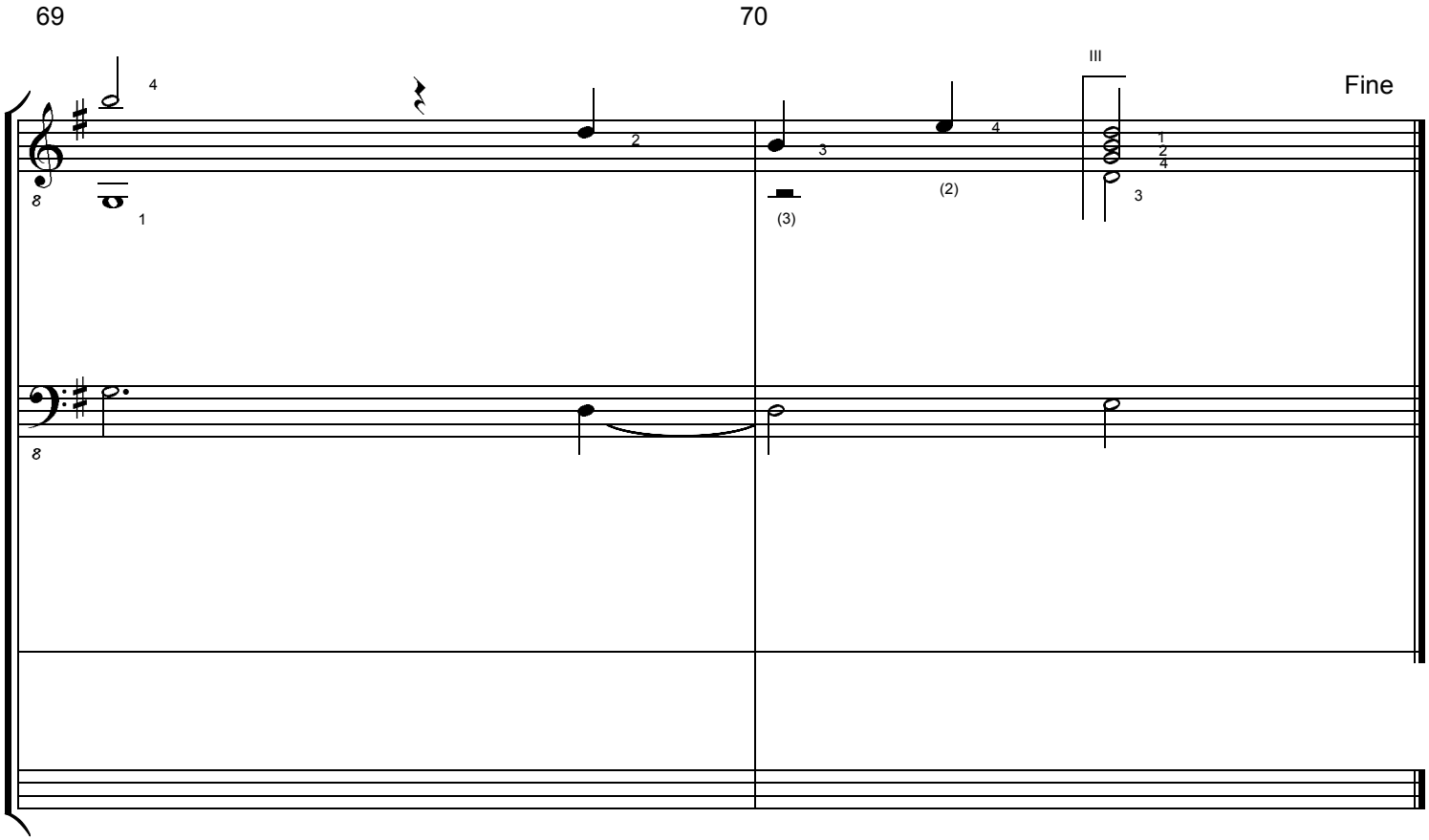
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Key:
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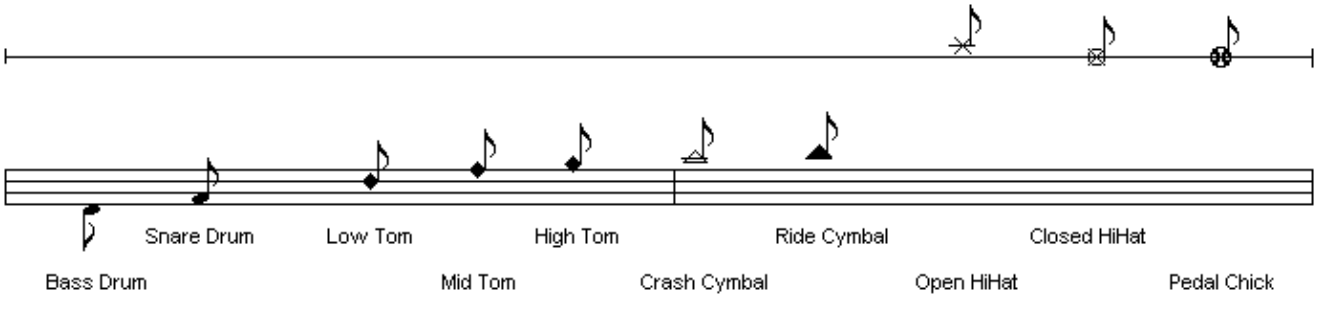
Guitar

Bass

Drums



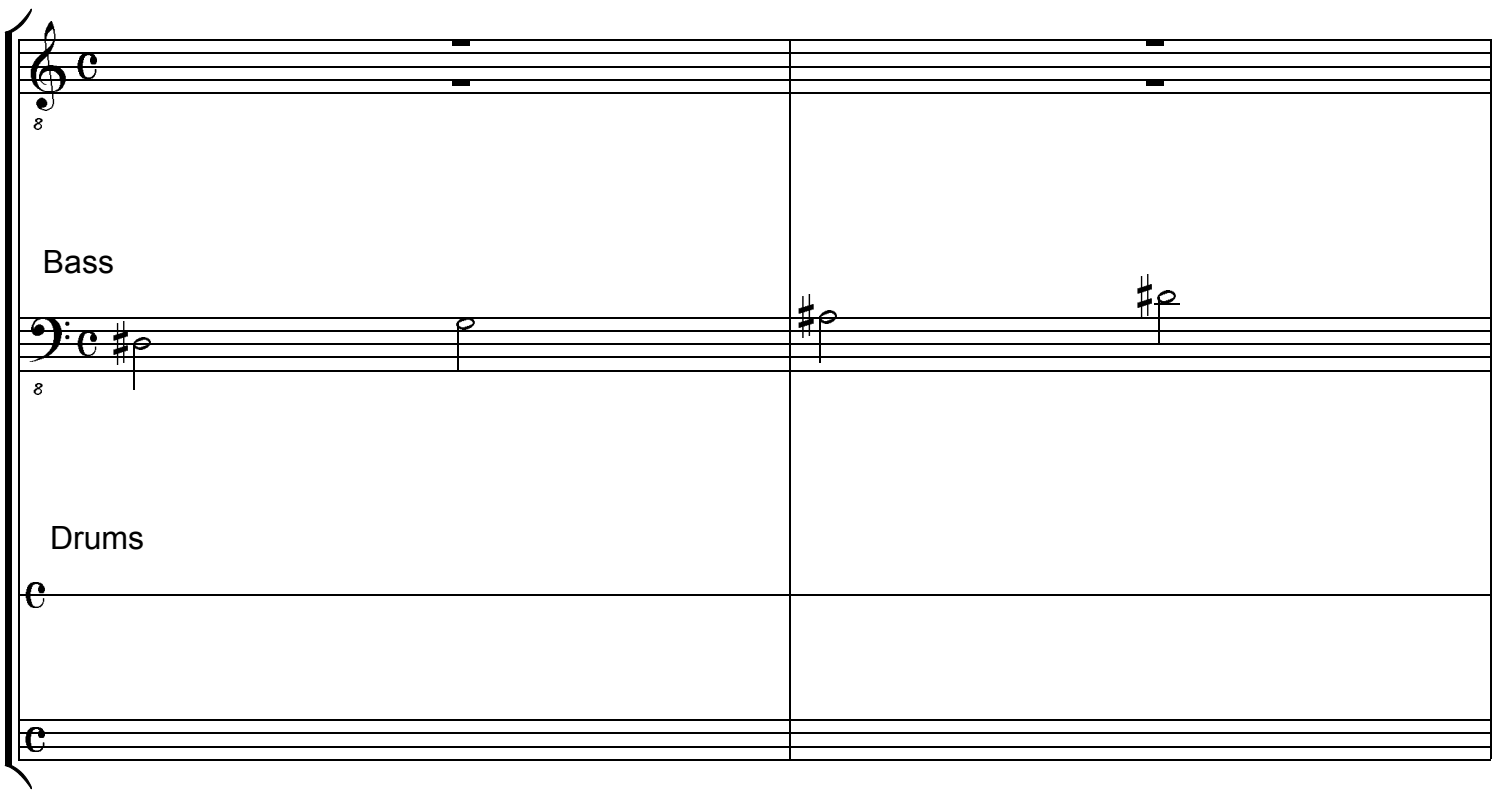
NEPHRIT

by Uwe Warneke

improvisation in gipsy mode
for Solo Guitar, Bass and Drums

NEPHRIT

improvisation in gipsy mode op. 46. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office. PAU 2-722-379



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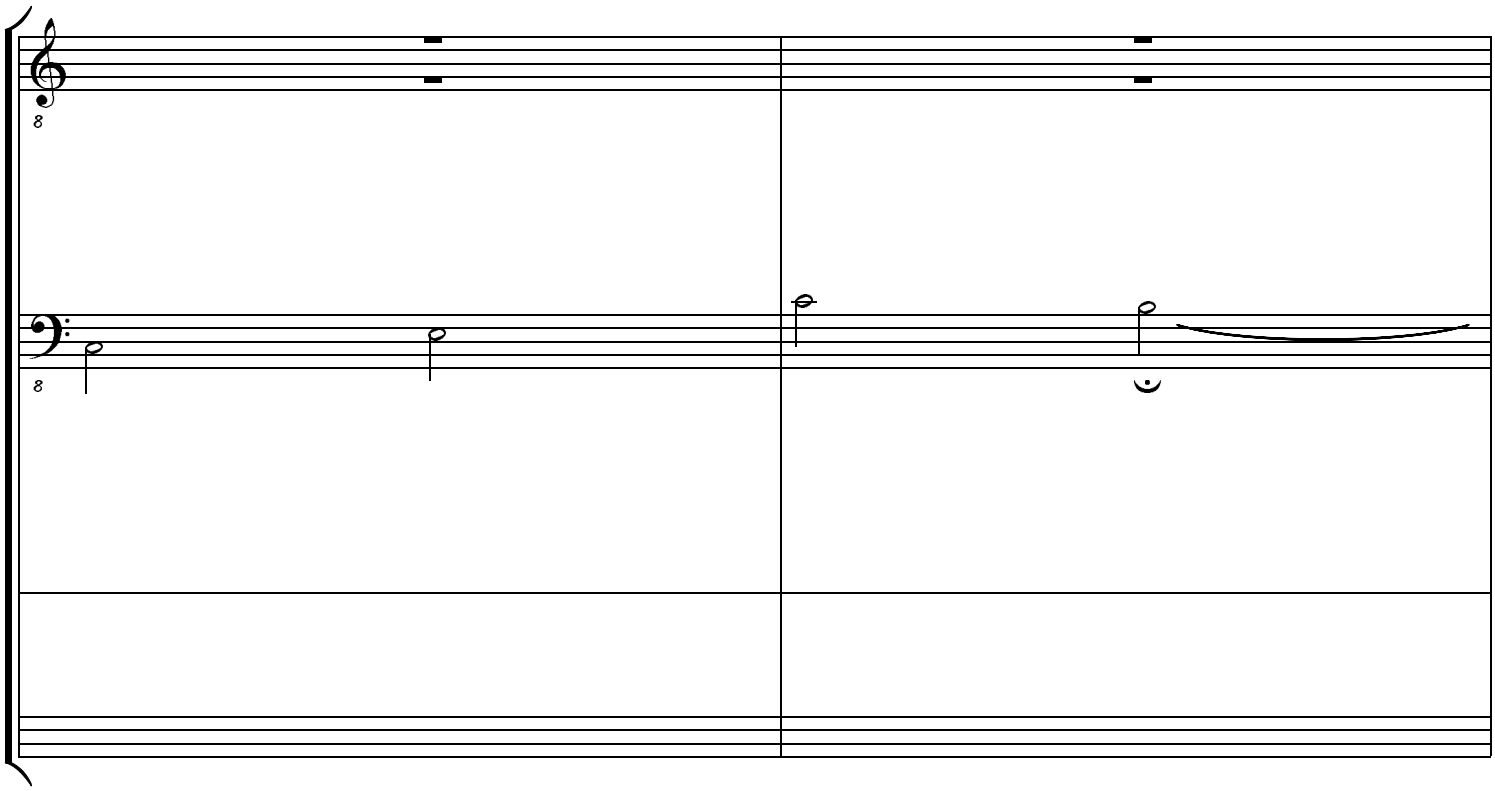

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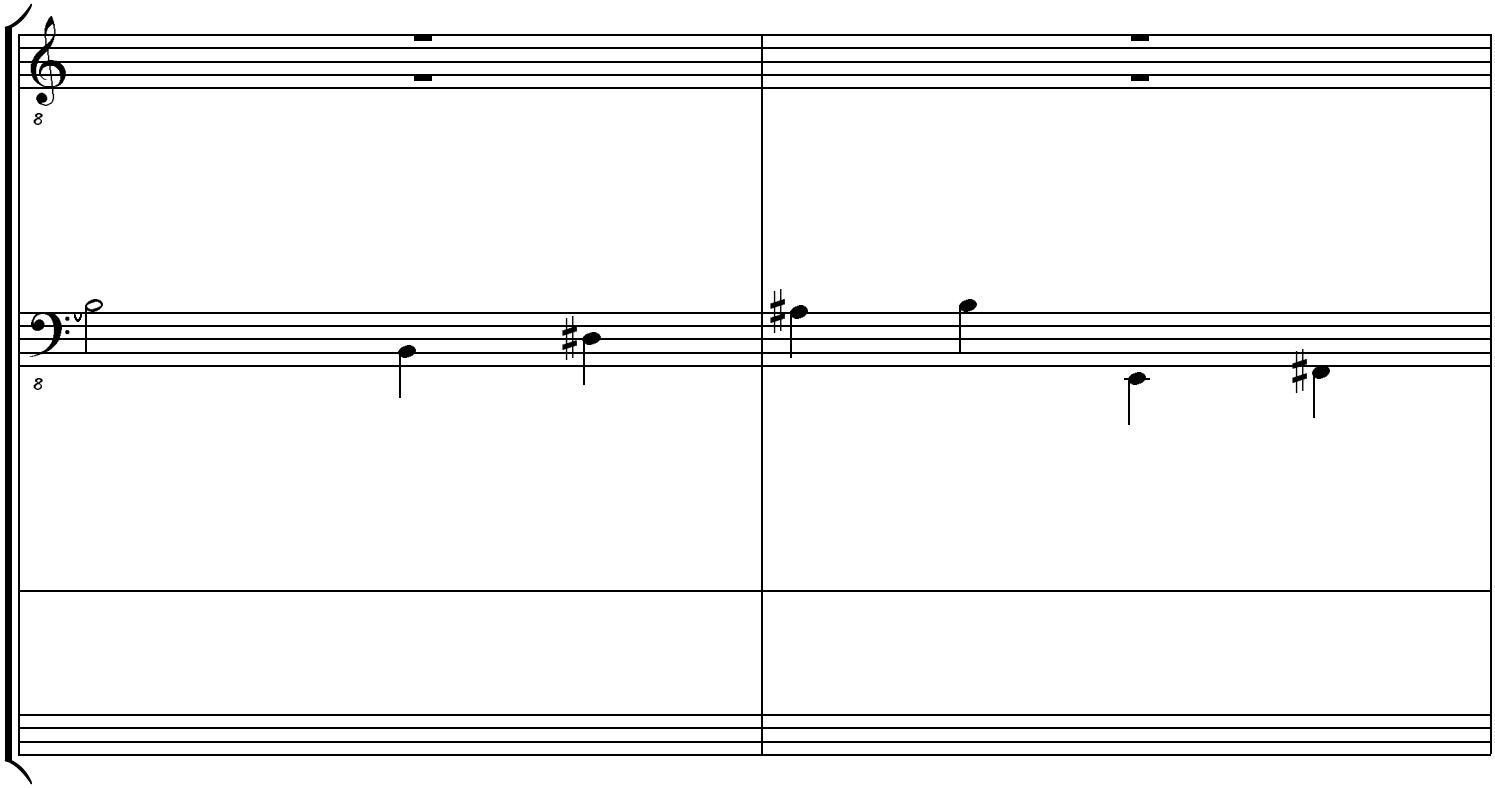

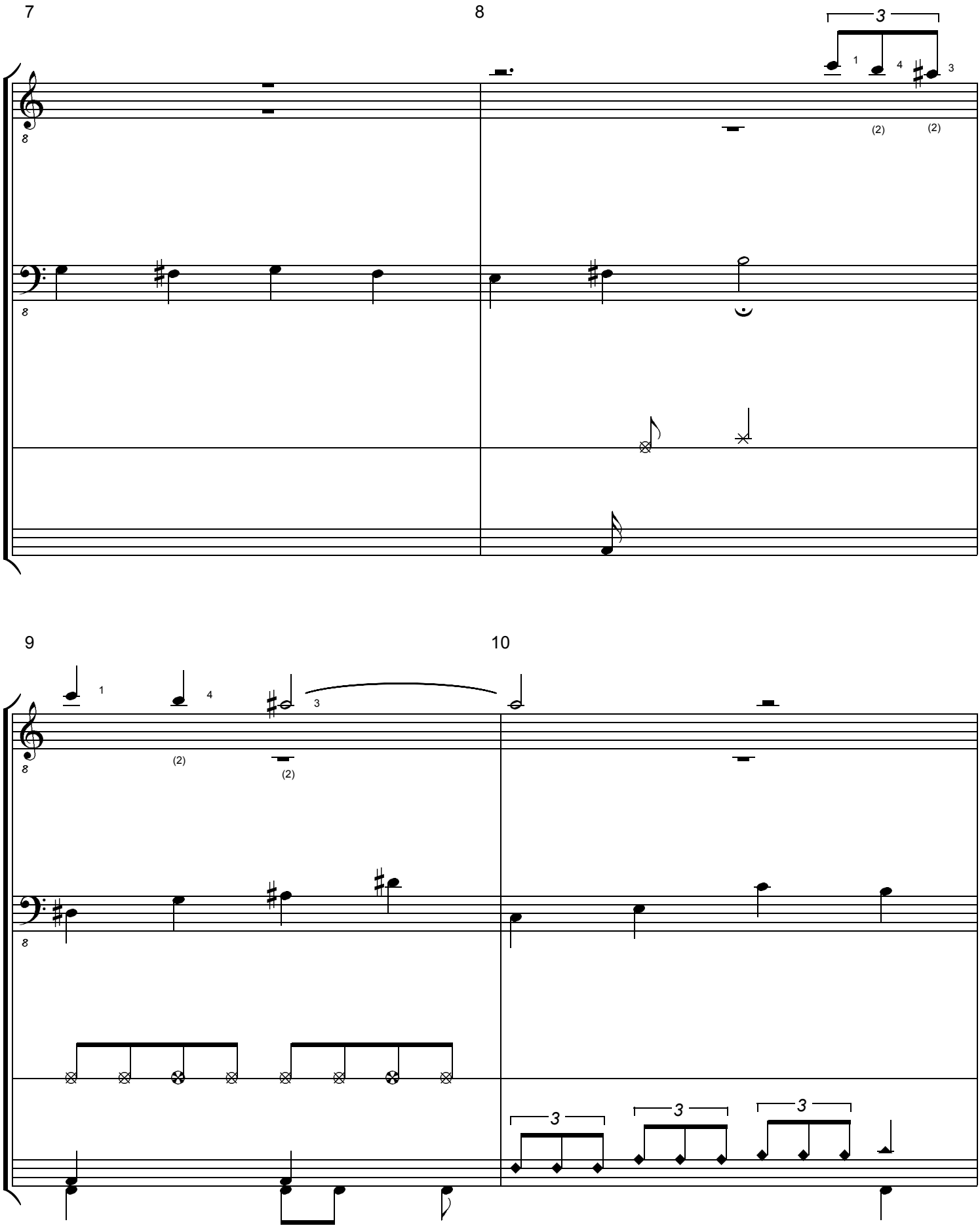
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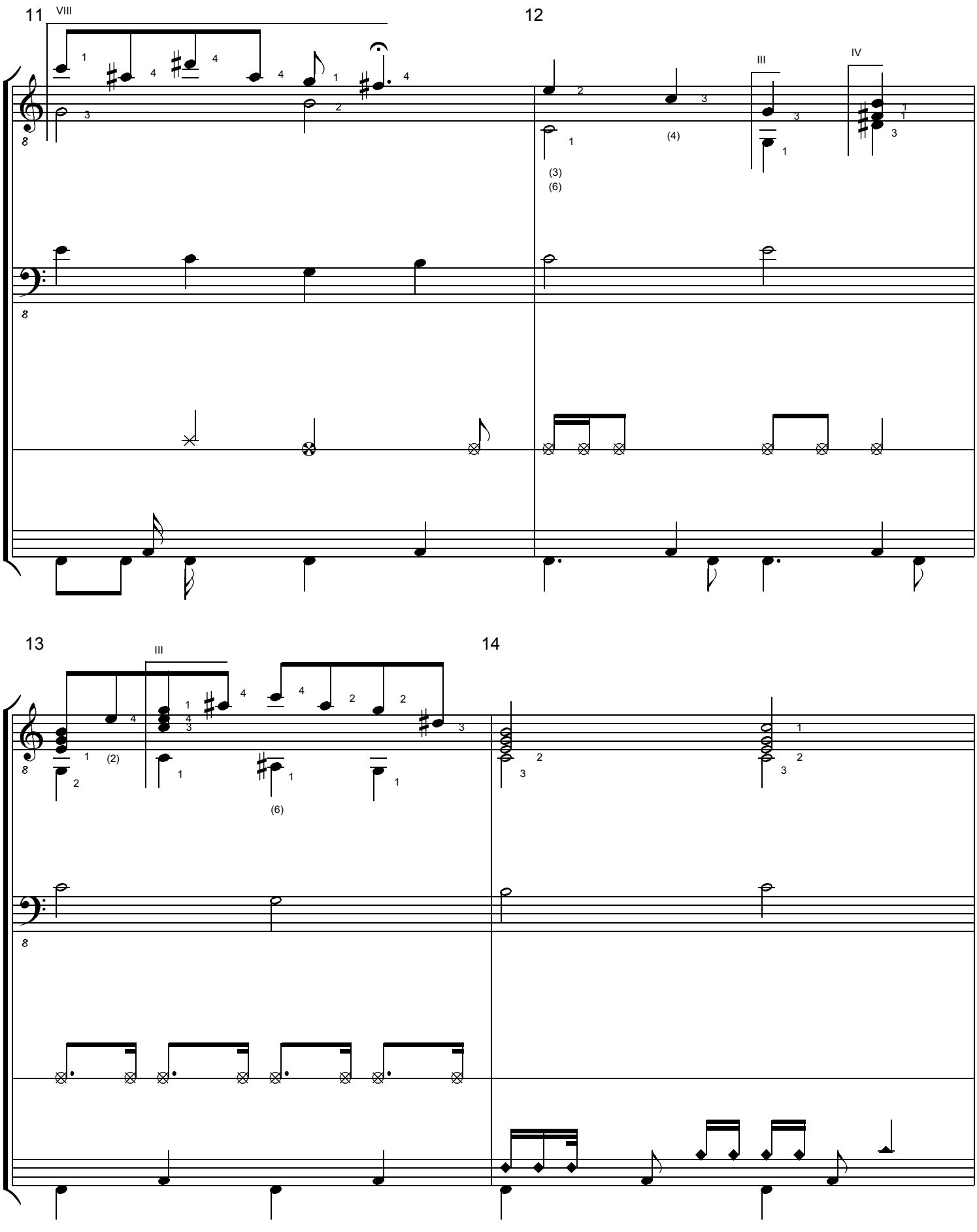
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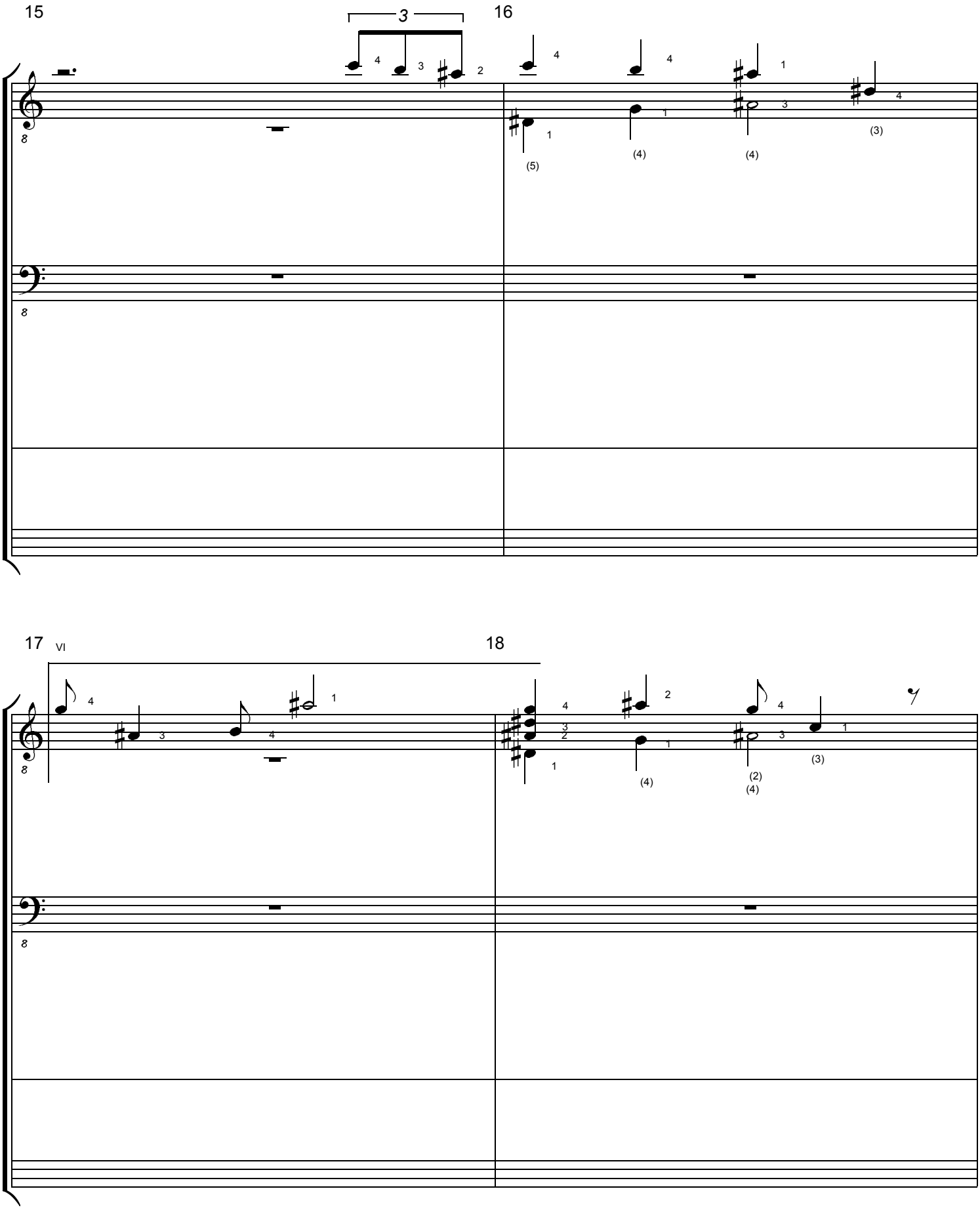
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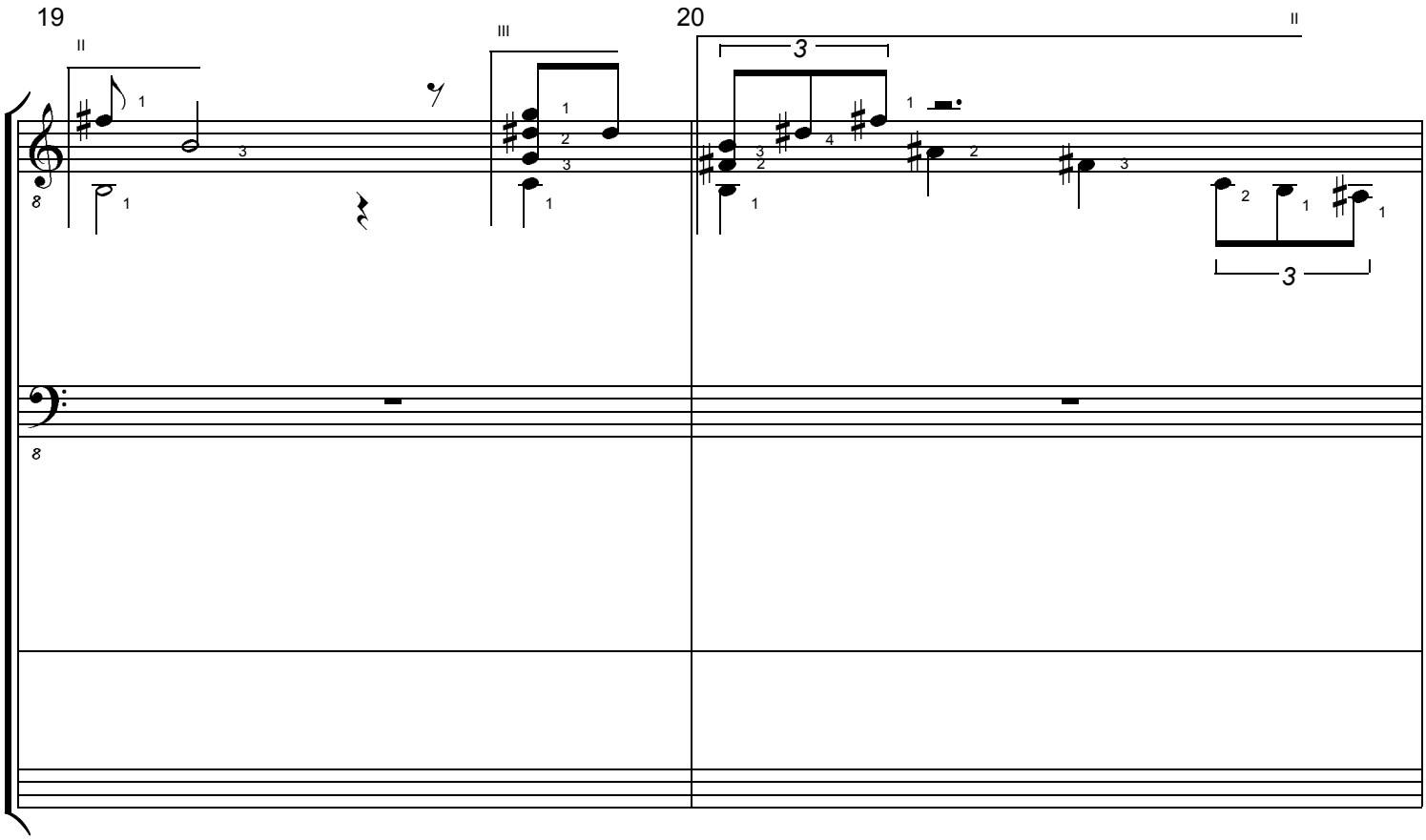
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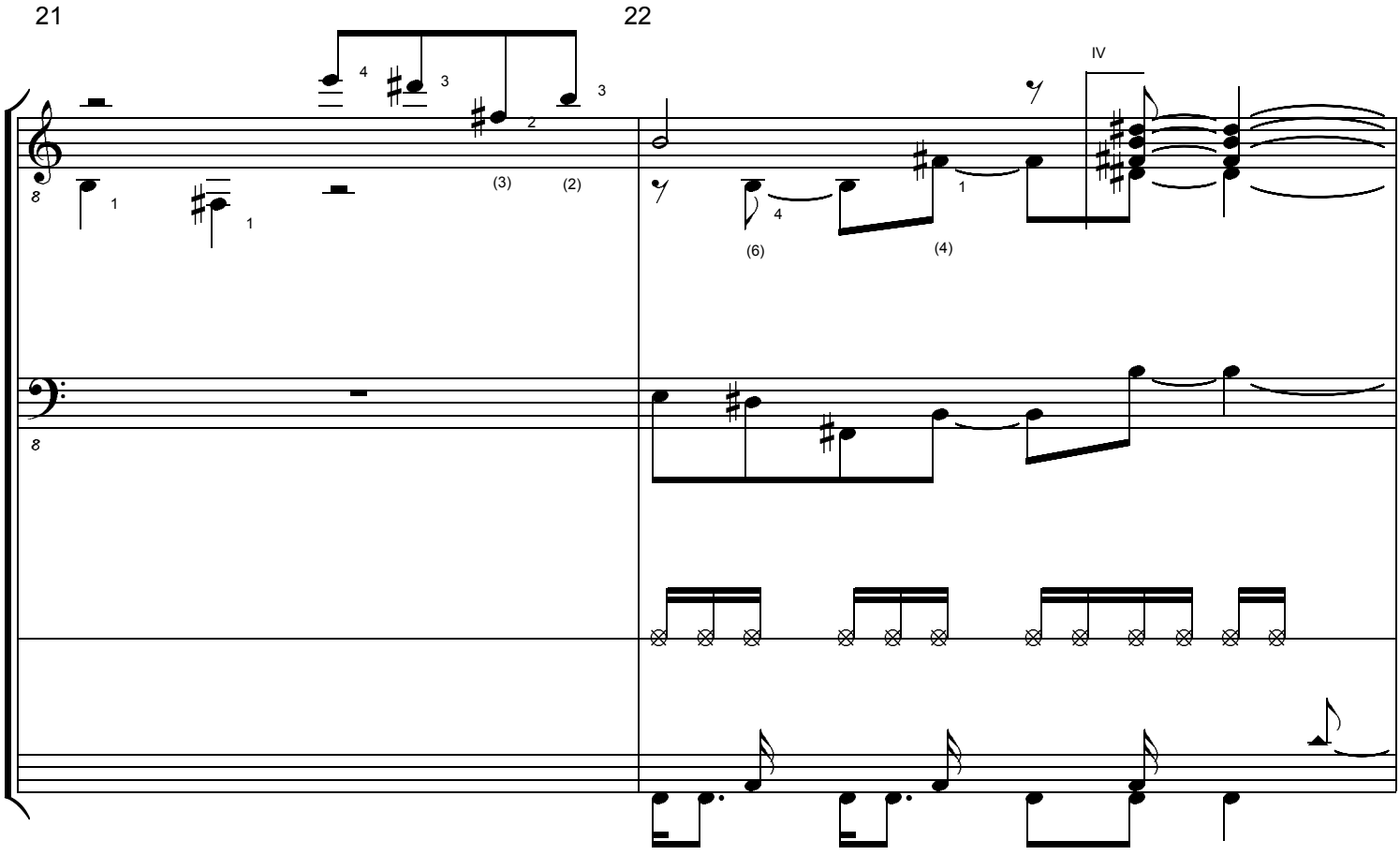
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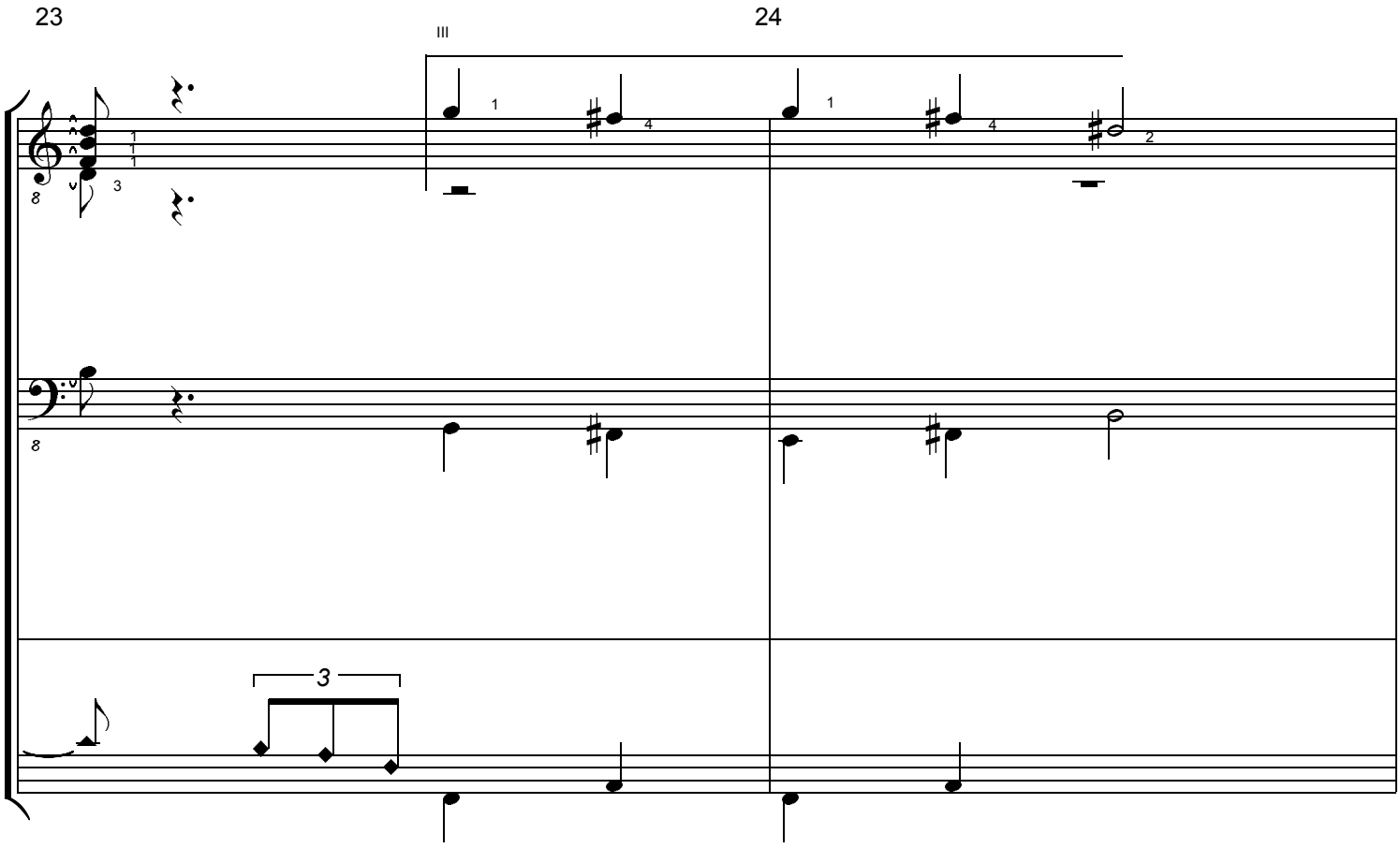
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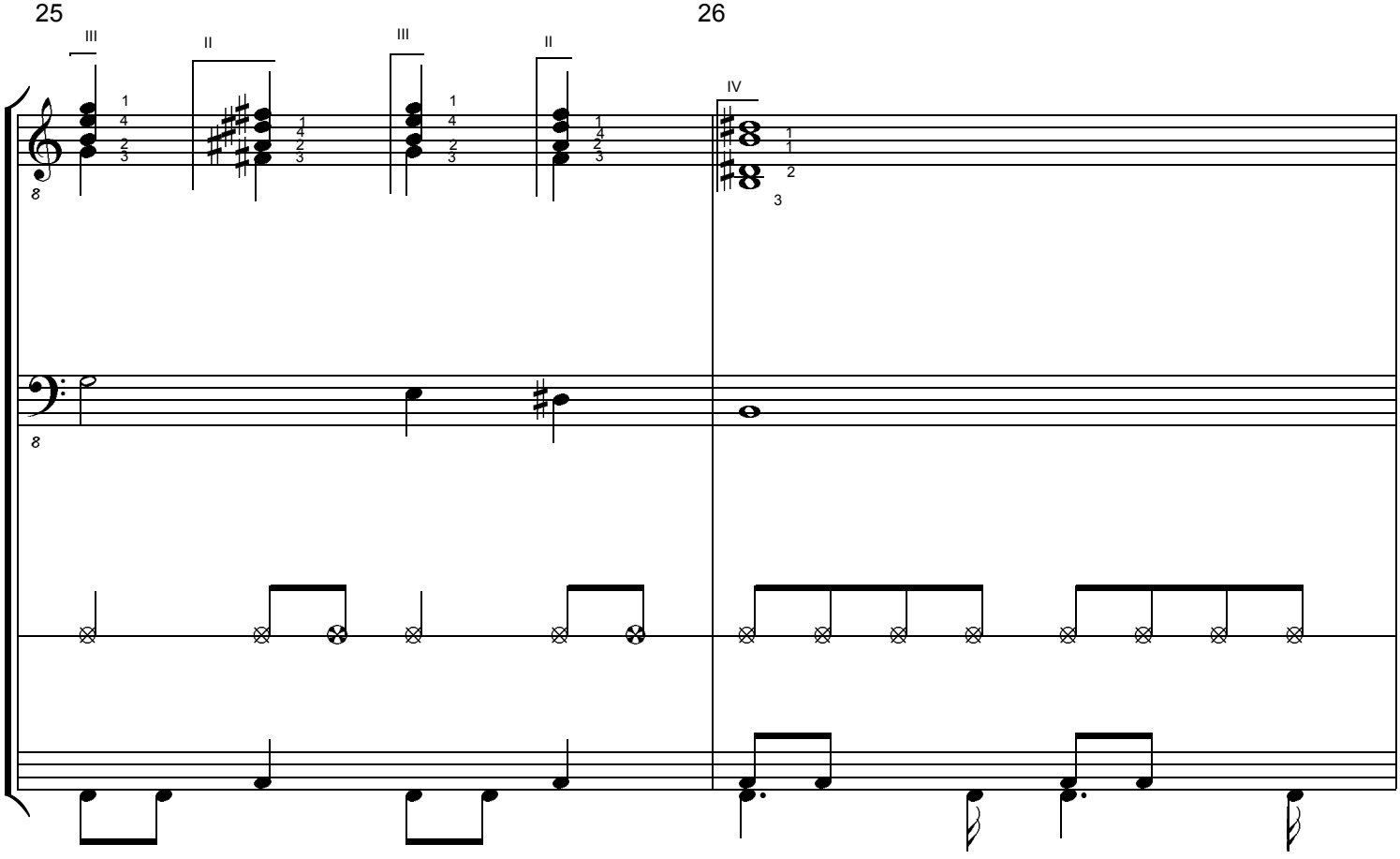
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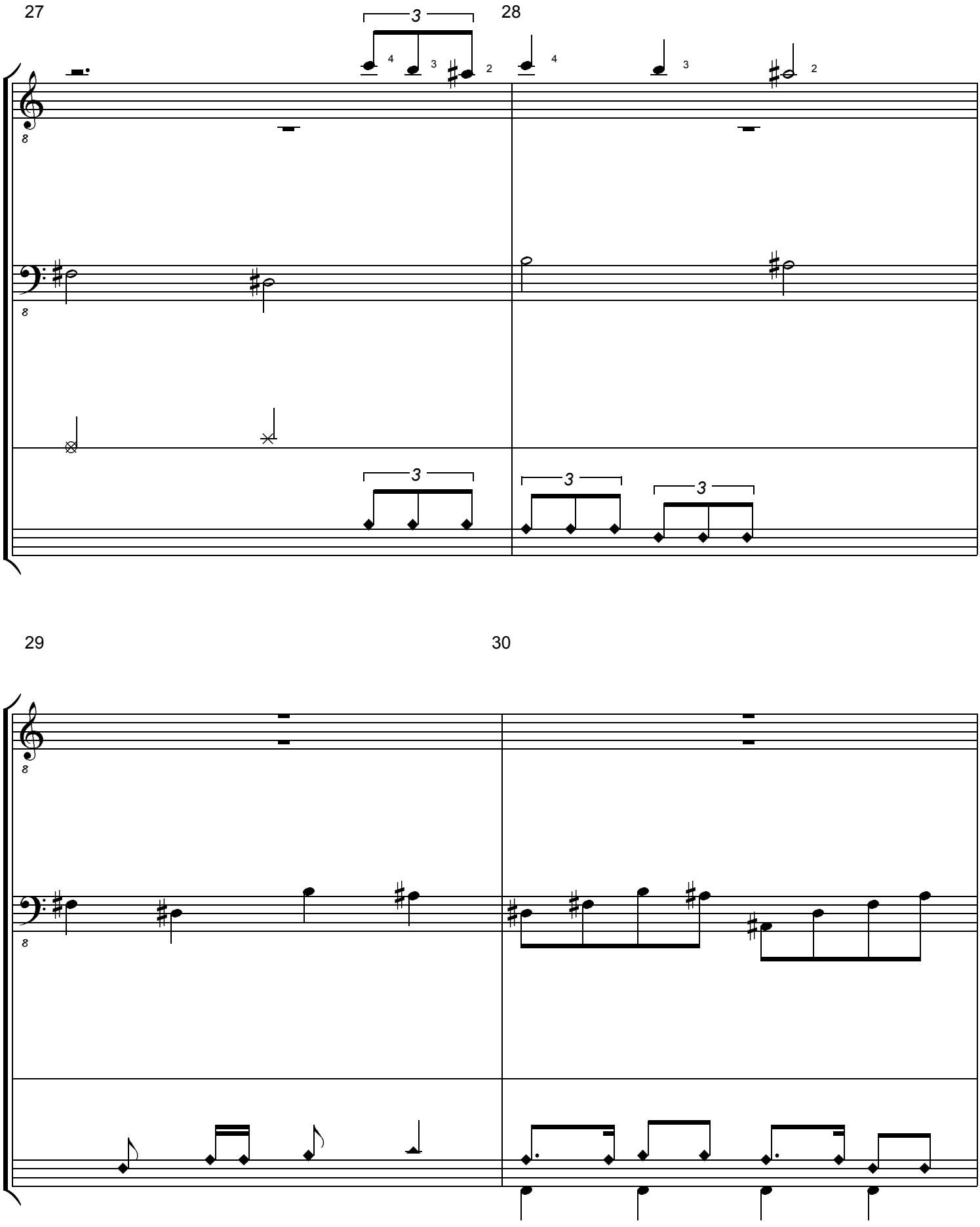
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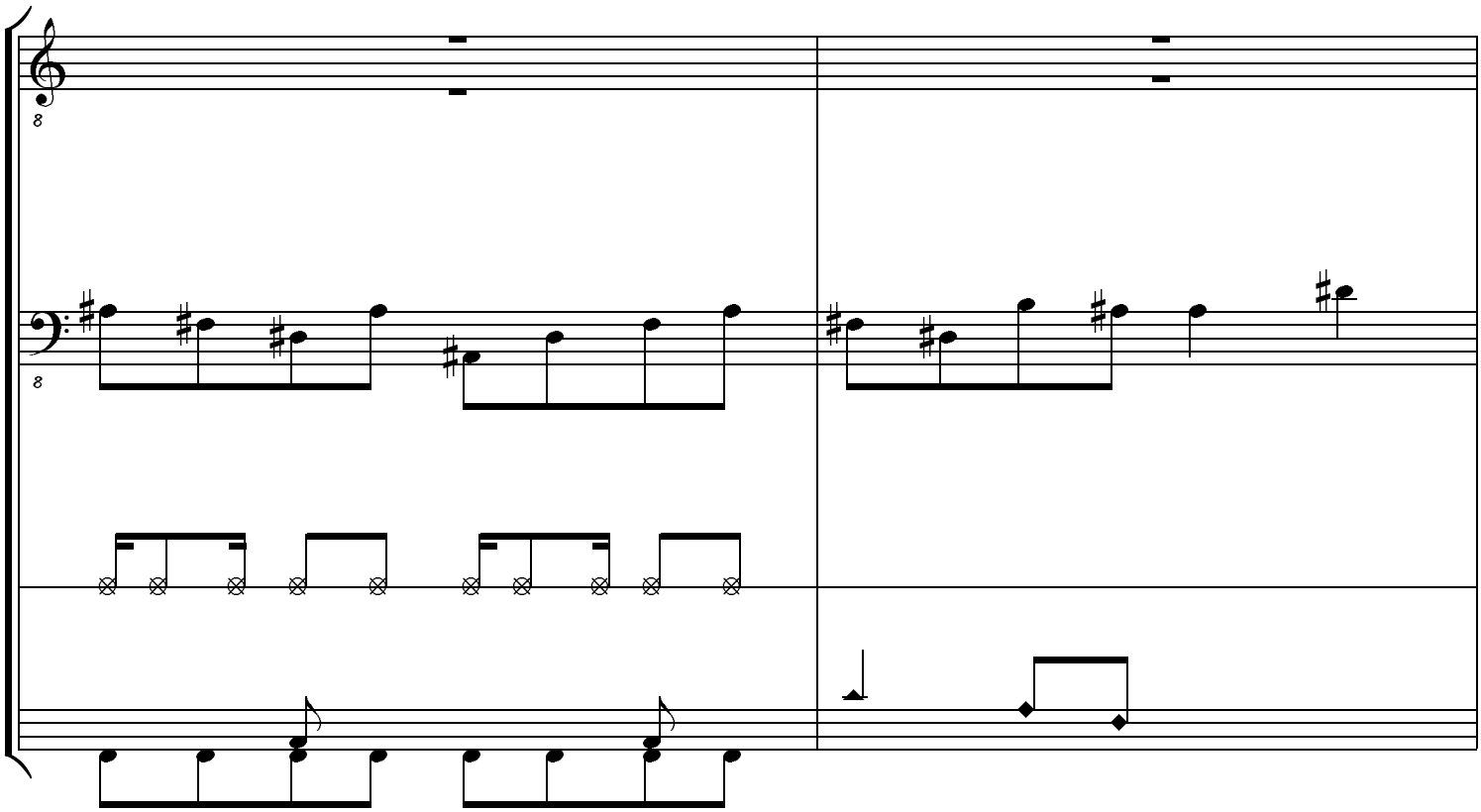

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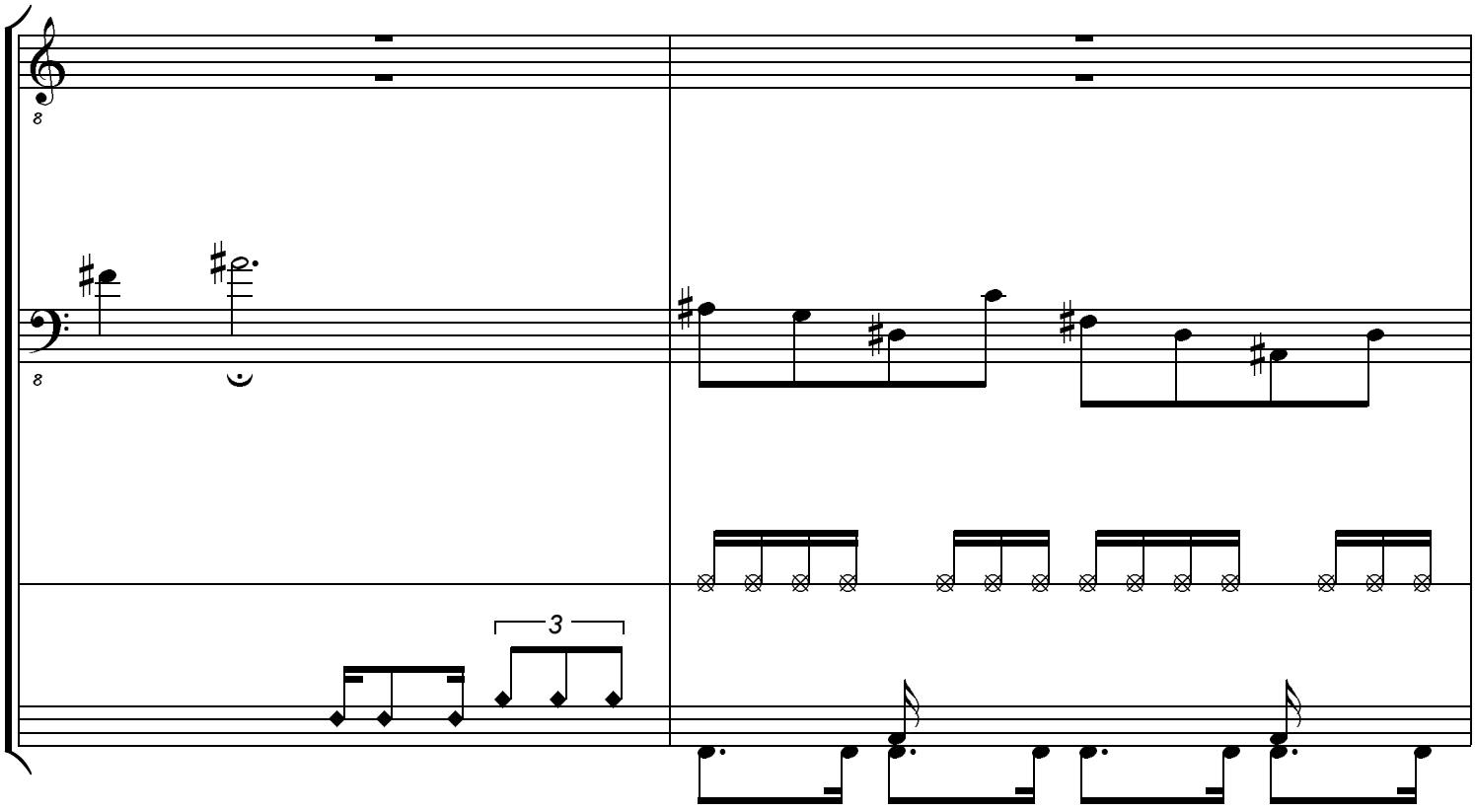

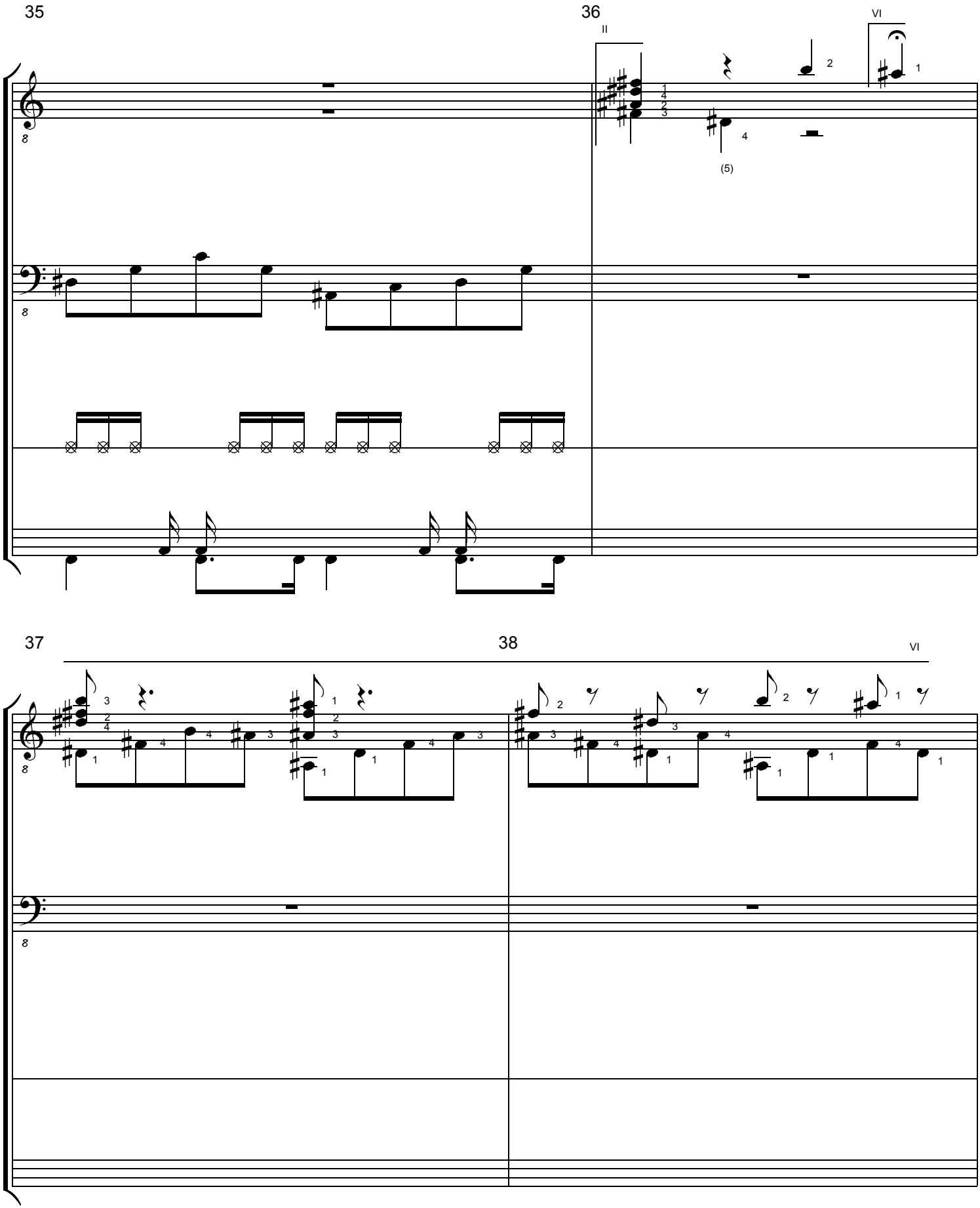
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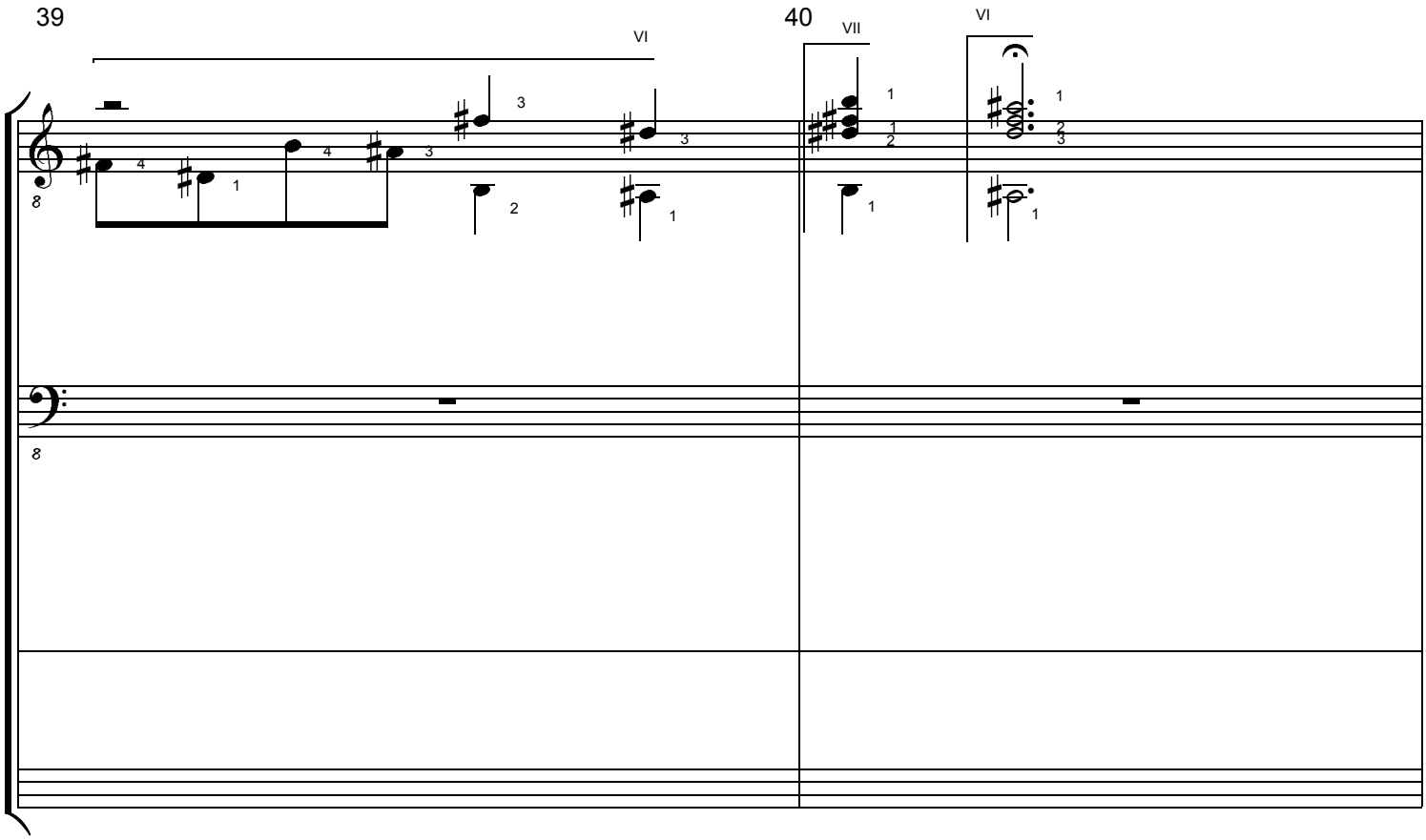
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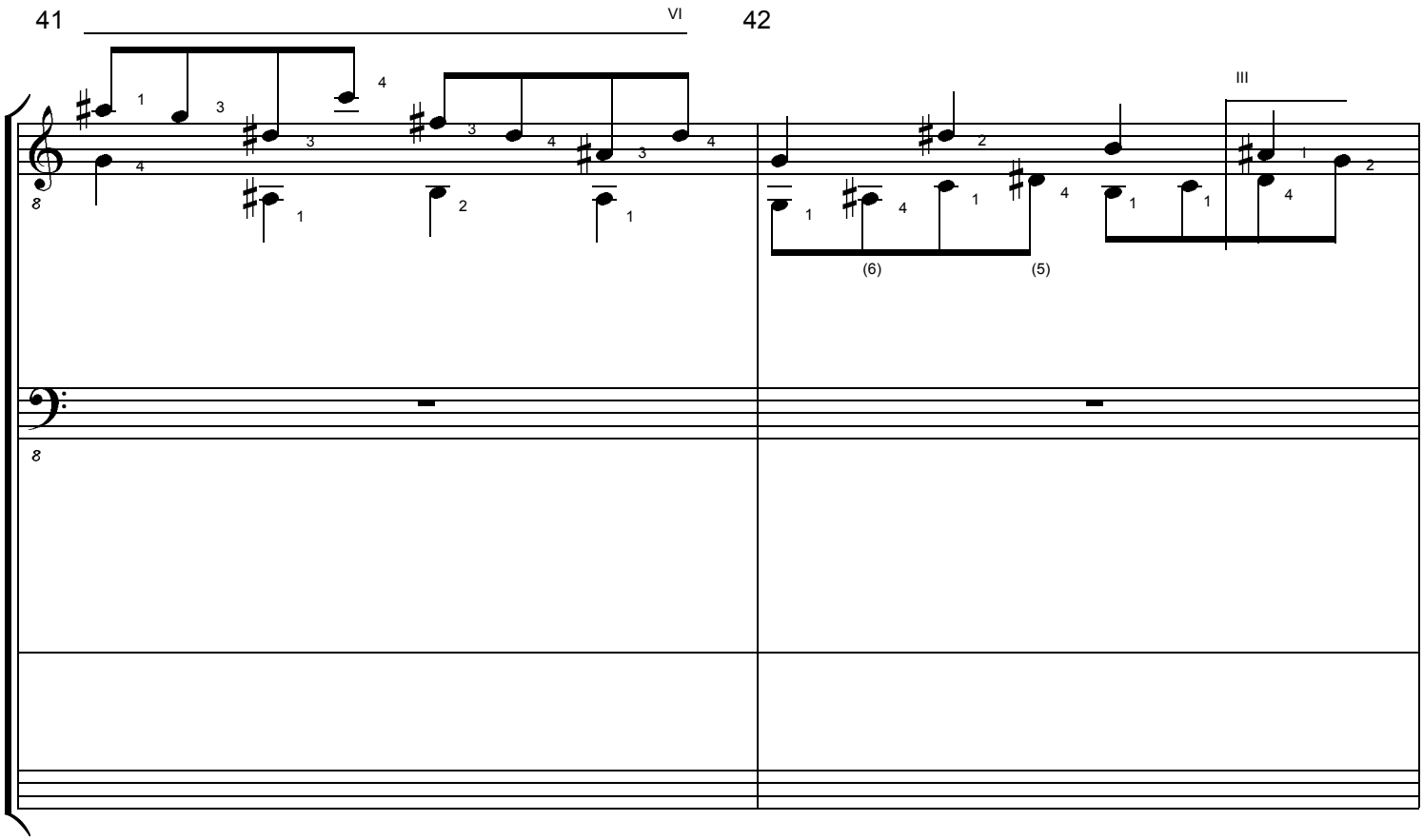
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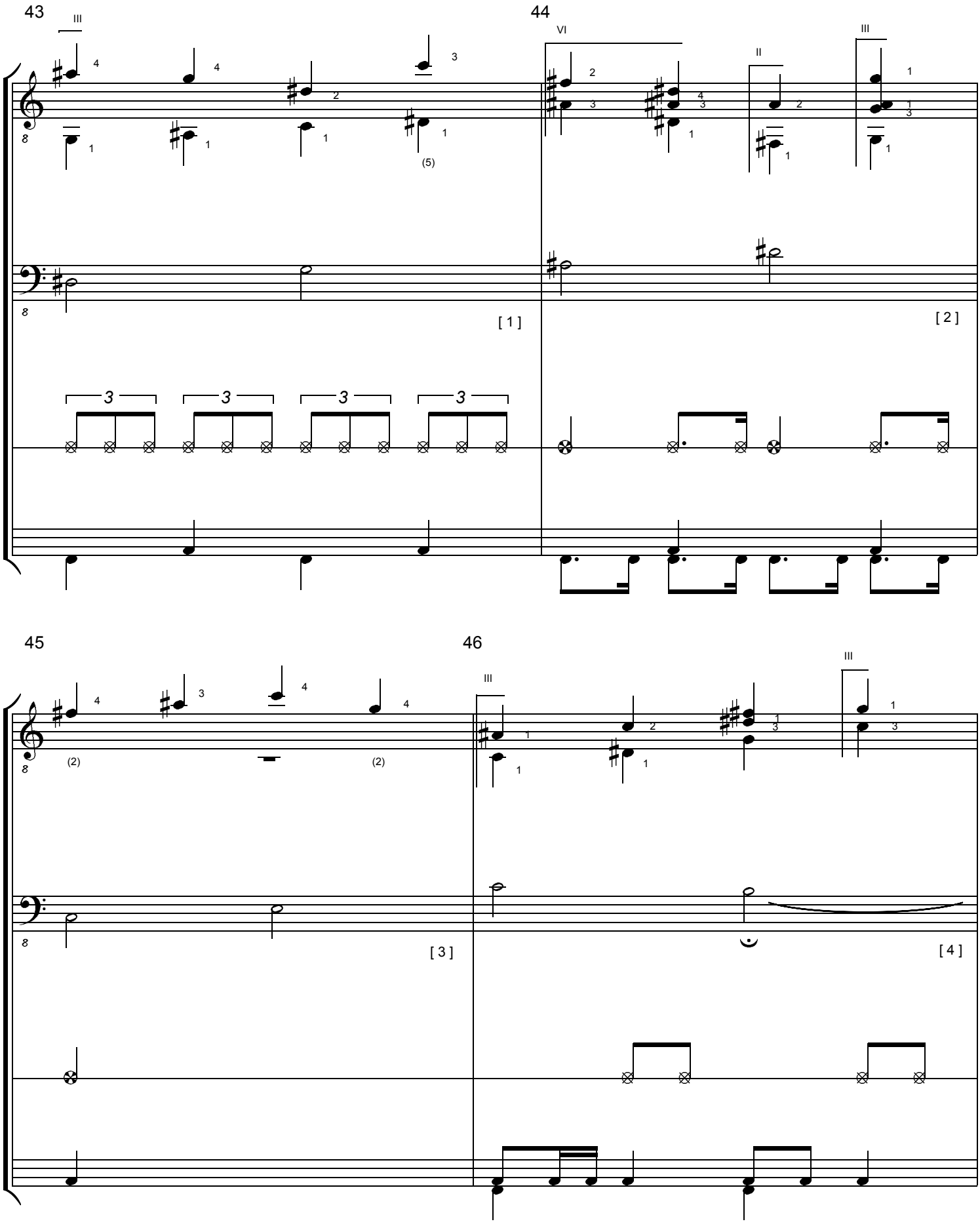
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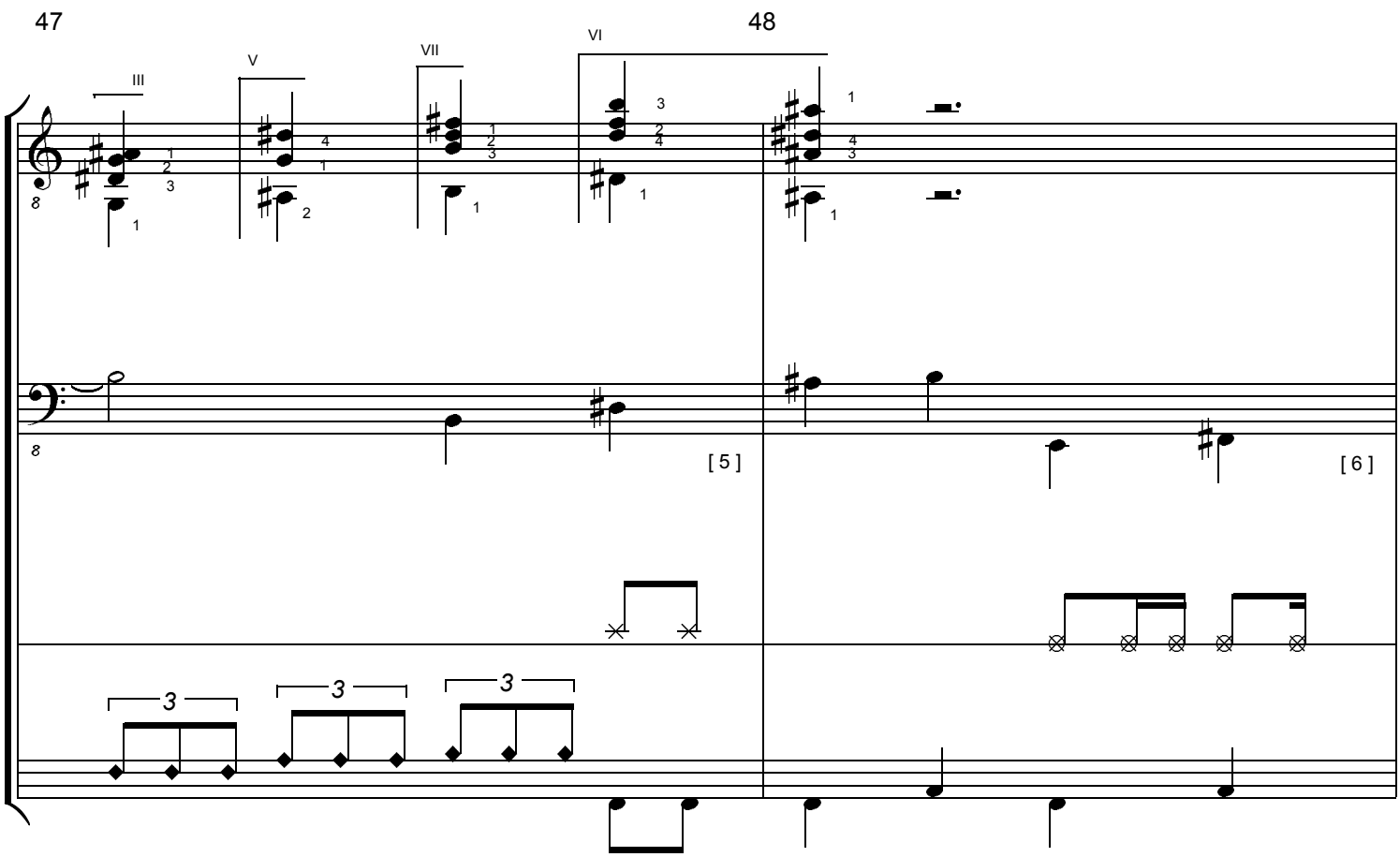
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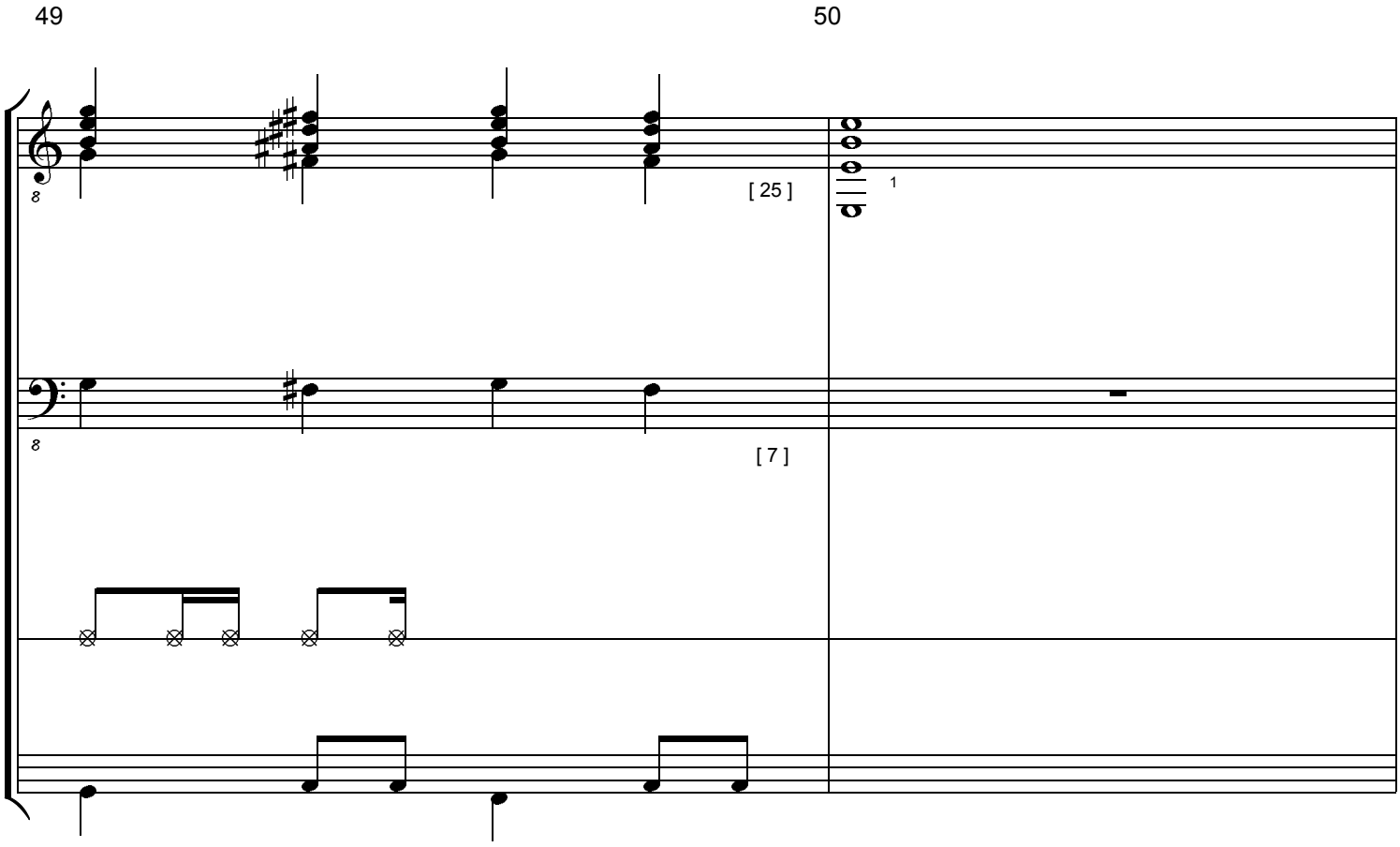
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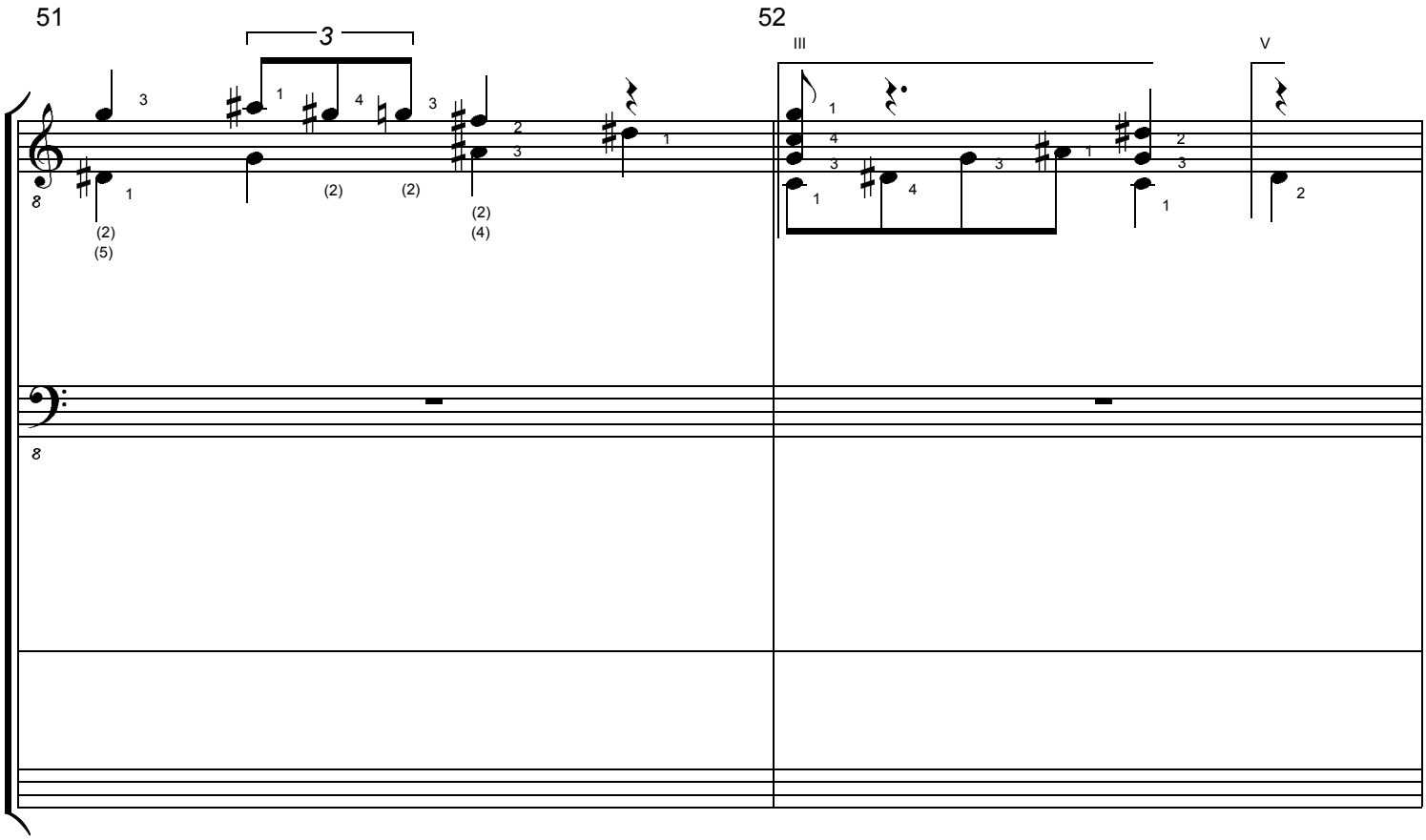
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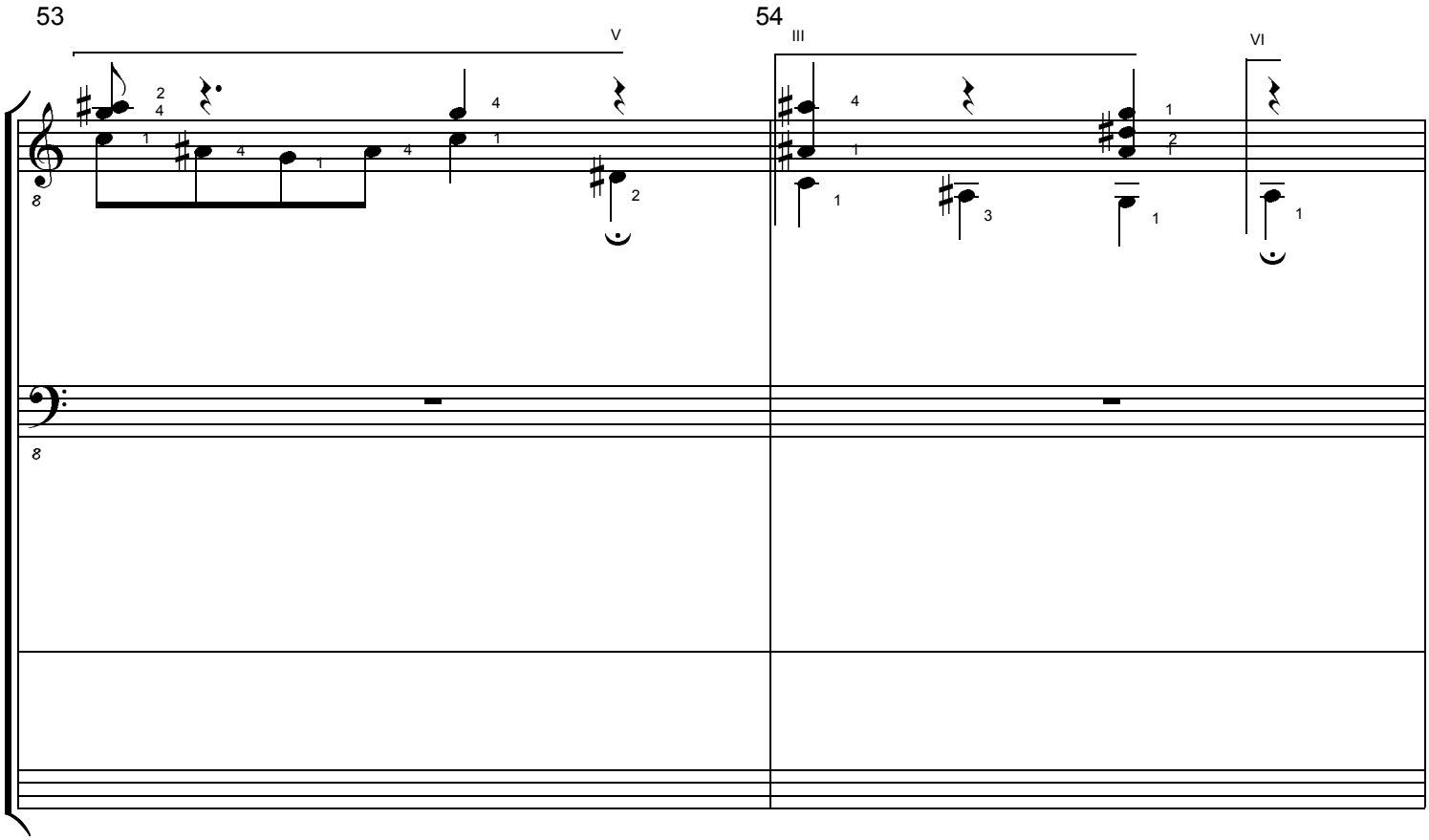
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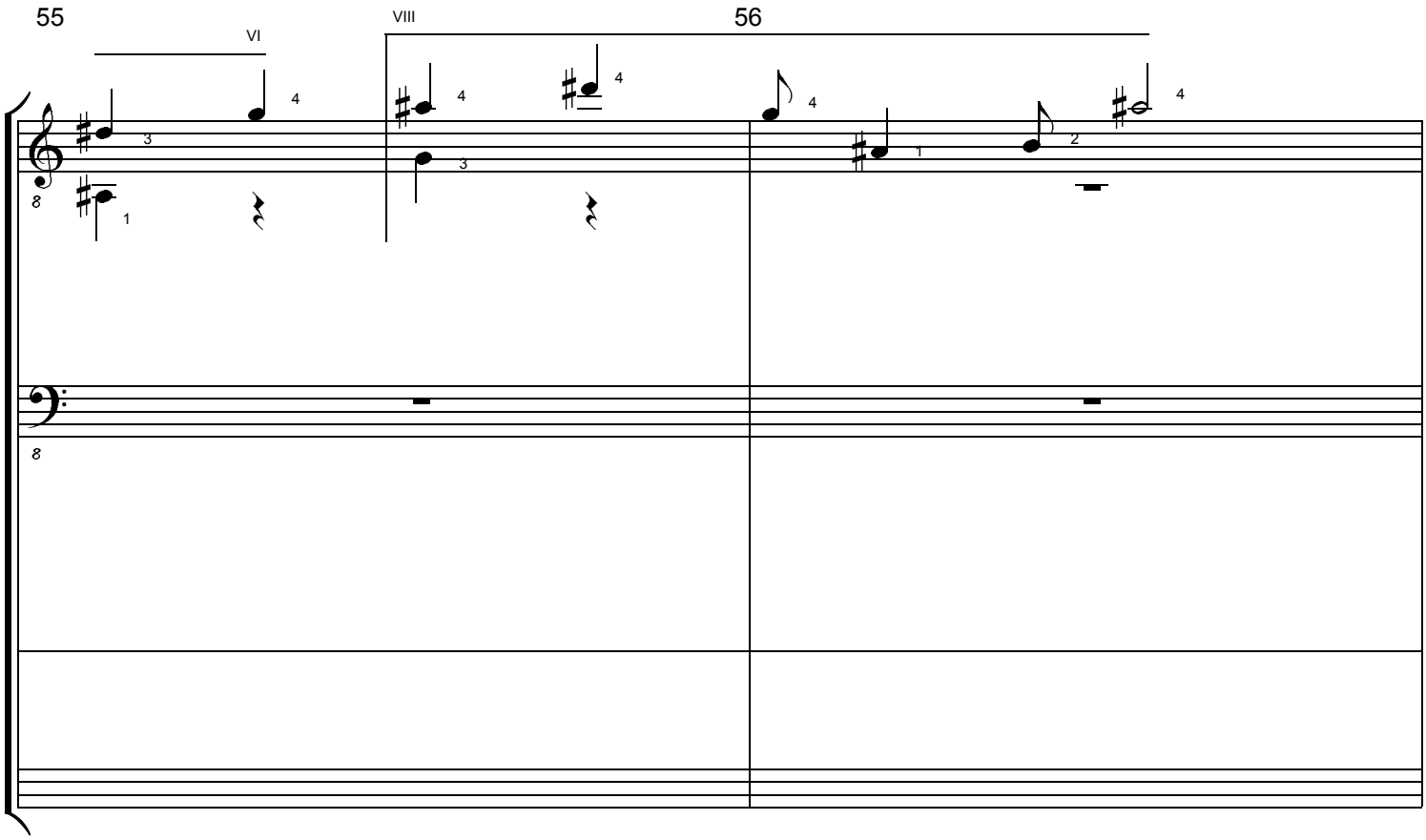
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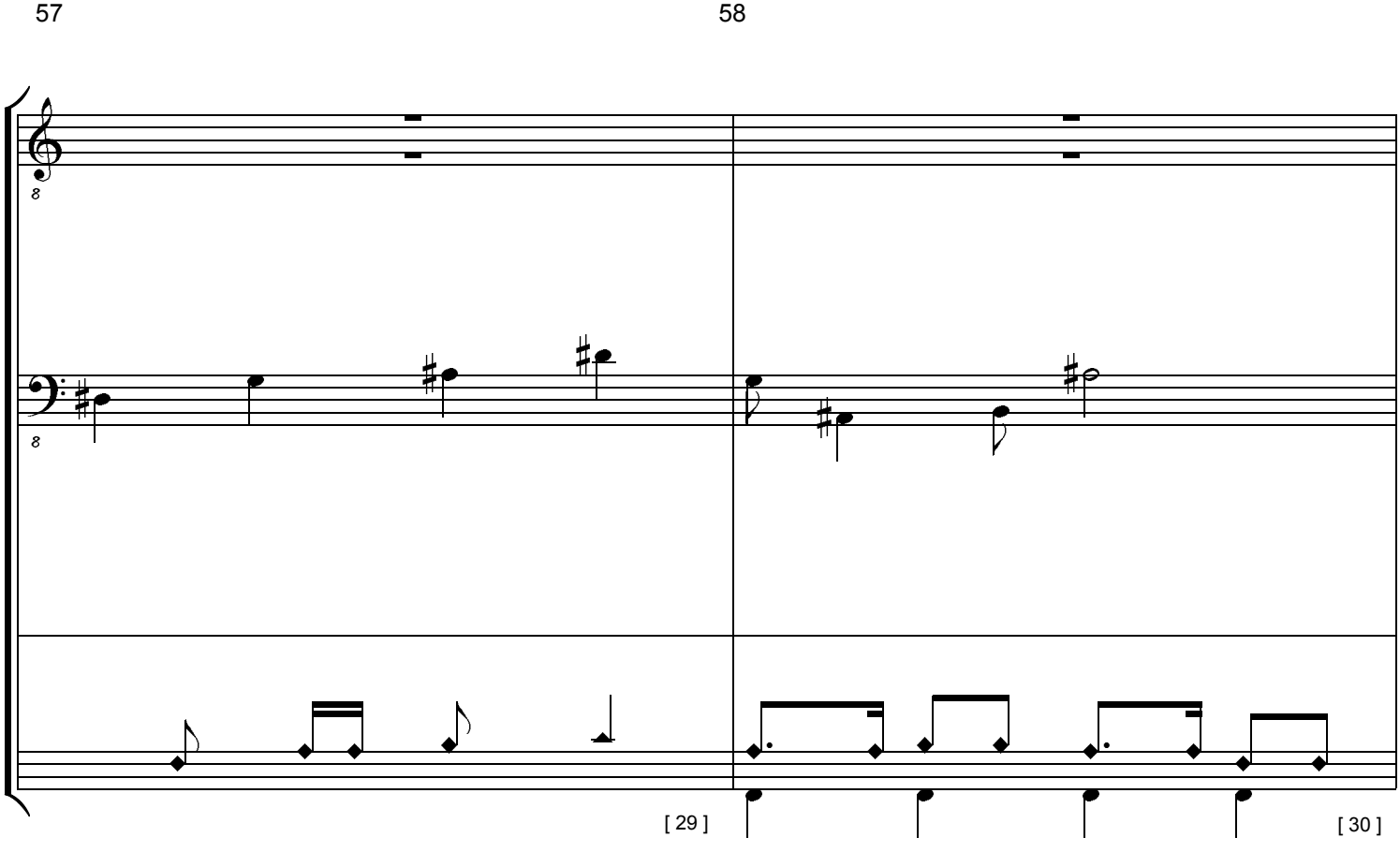
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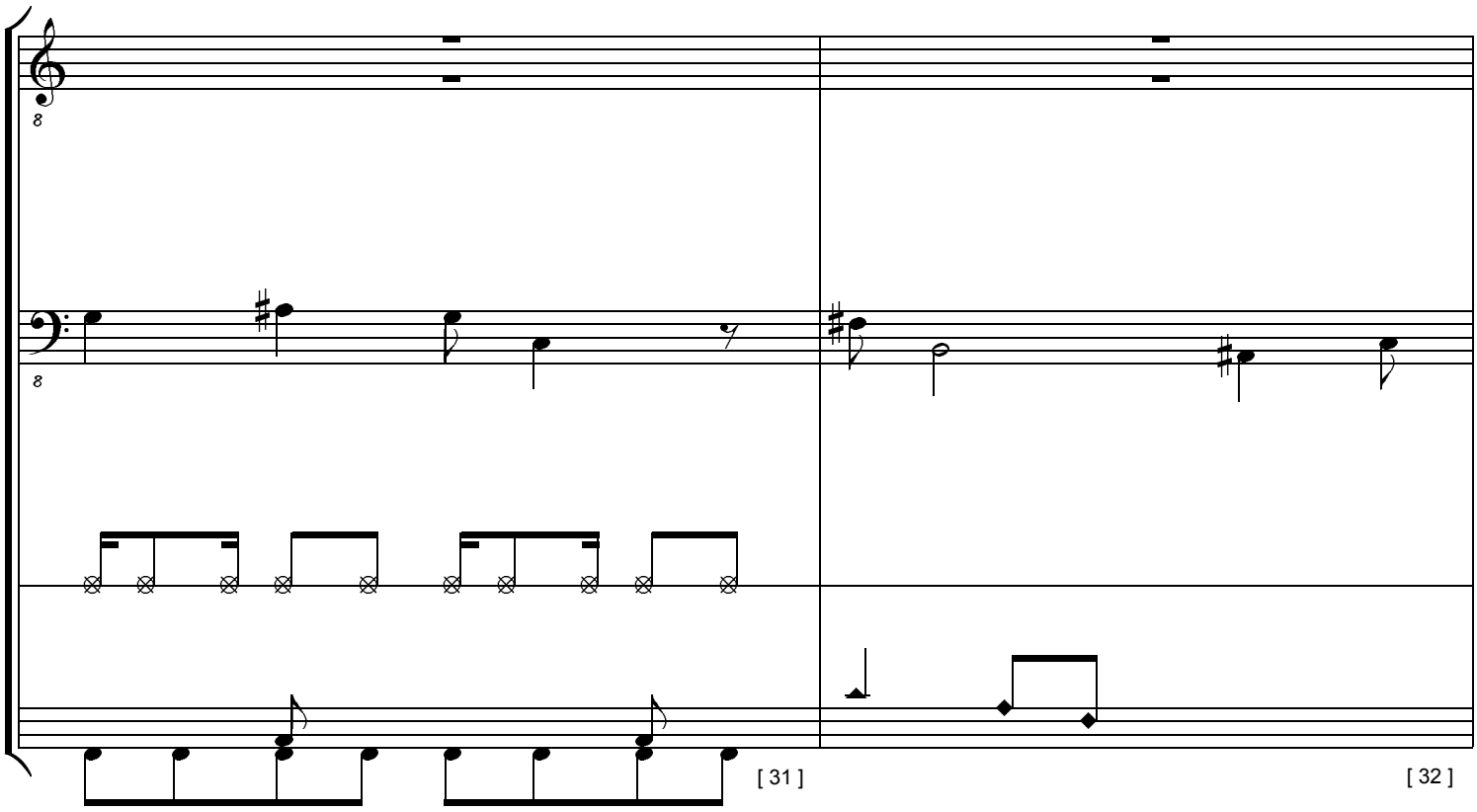

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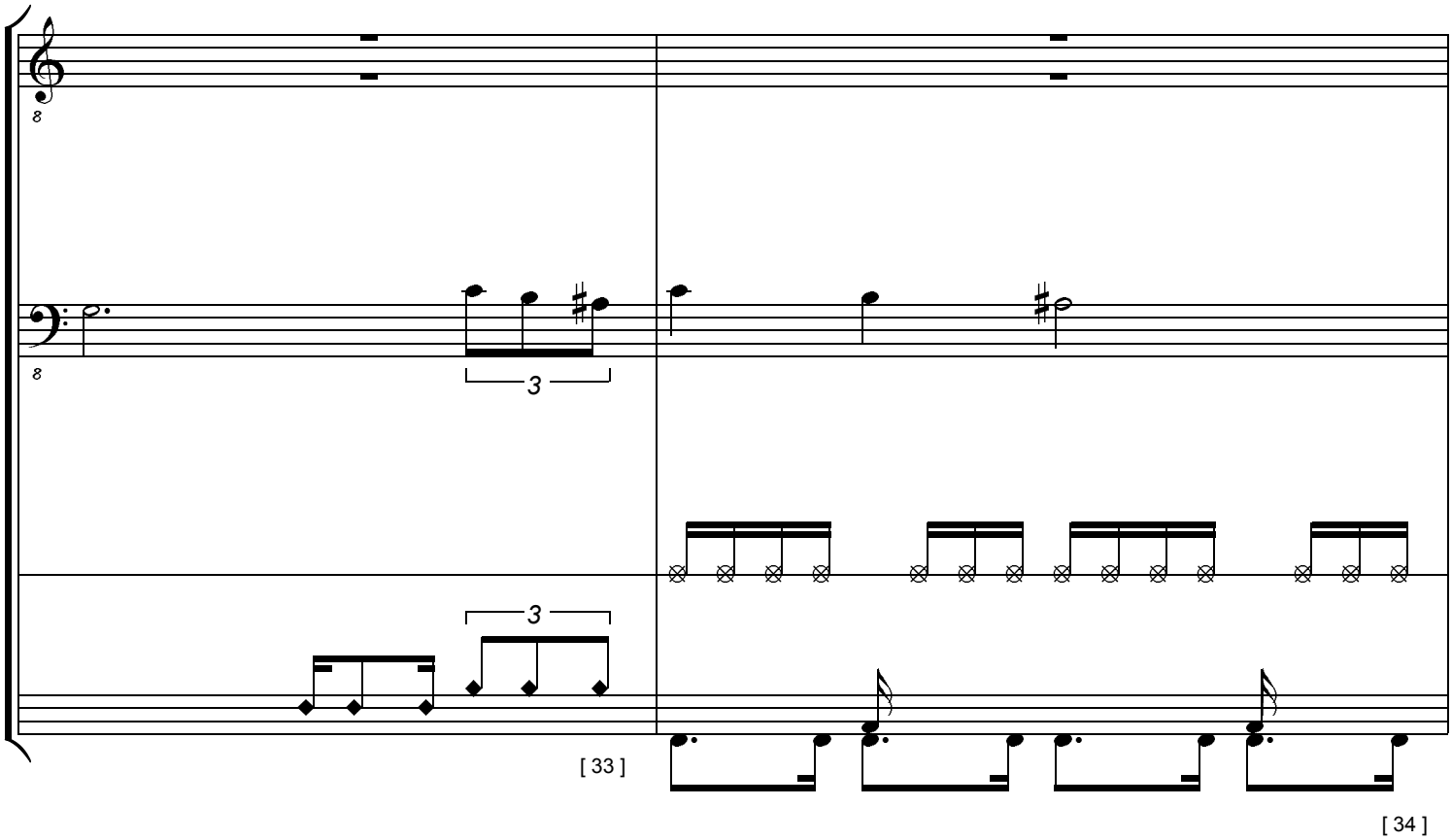

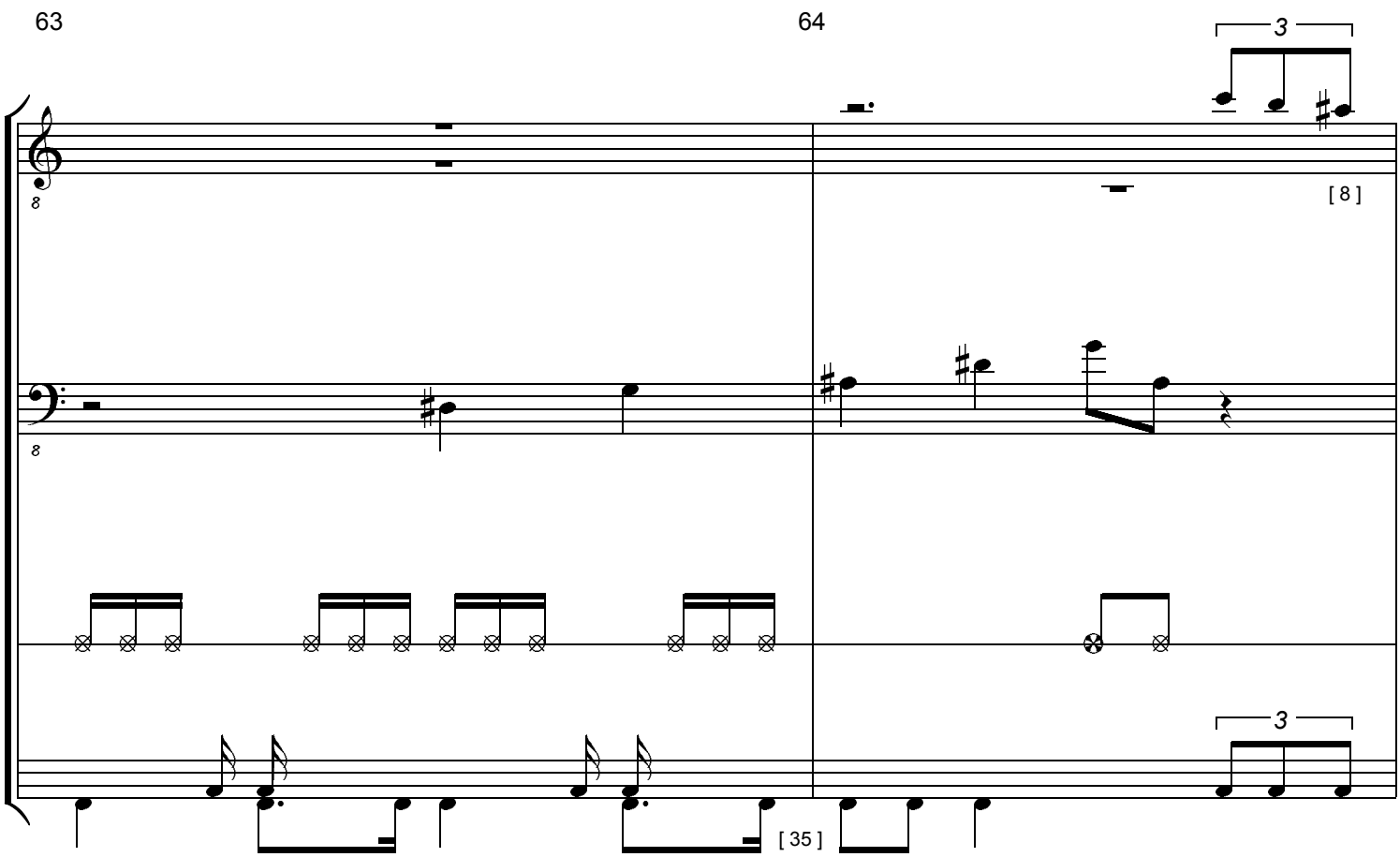
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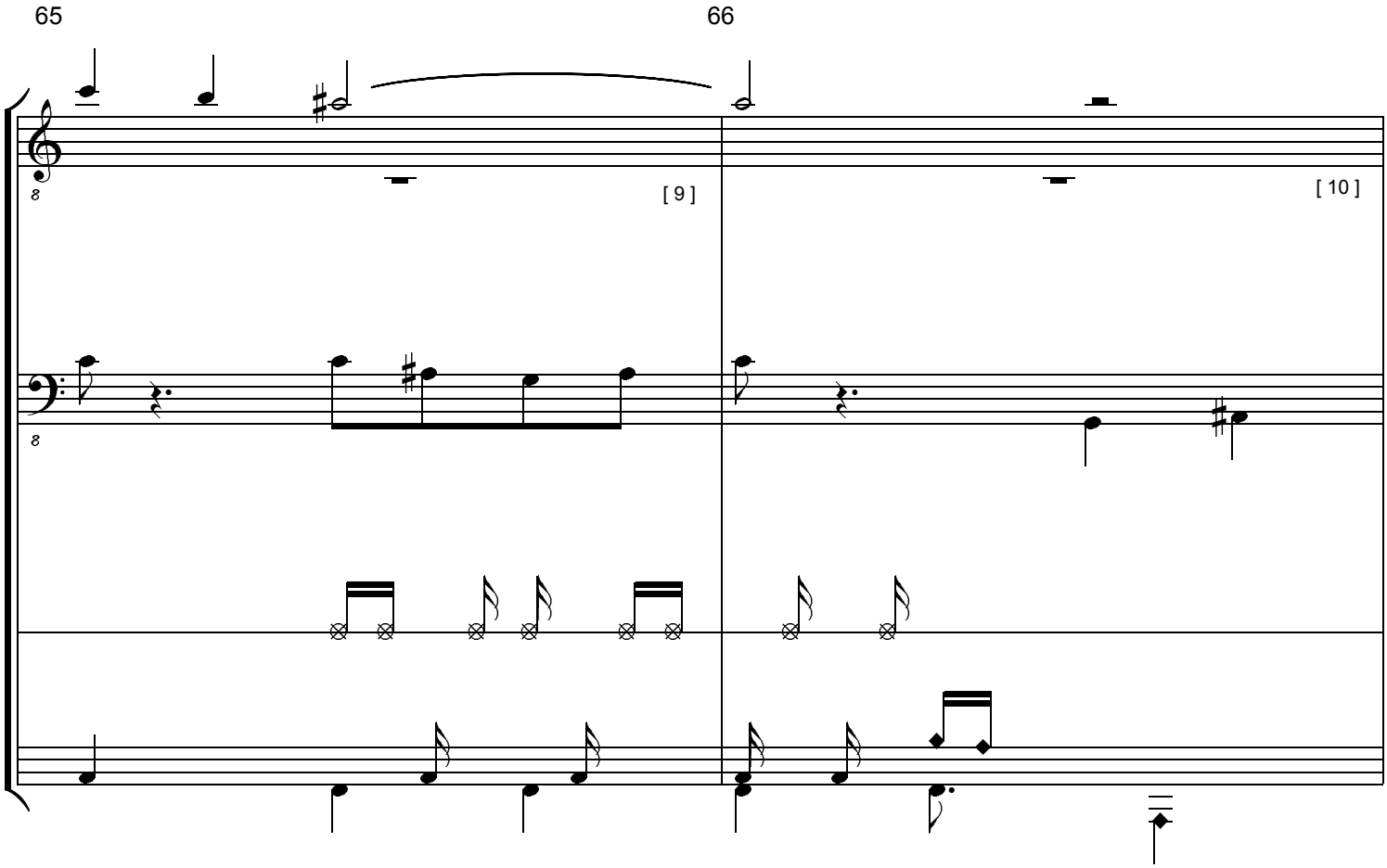
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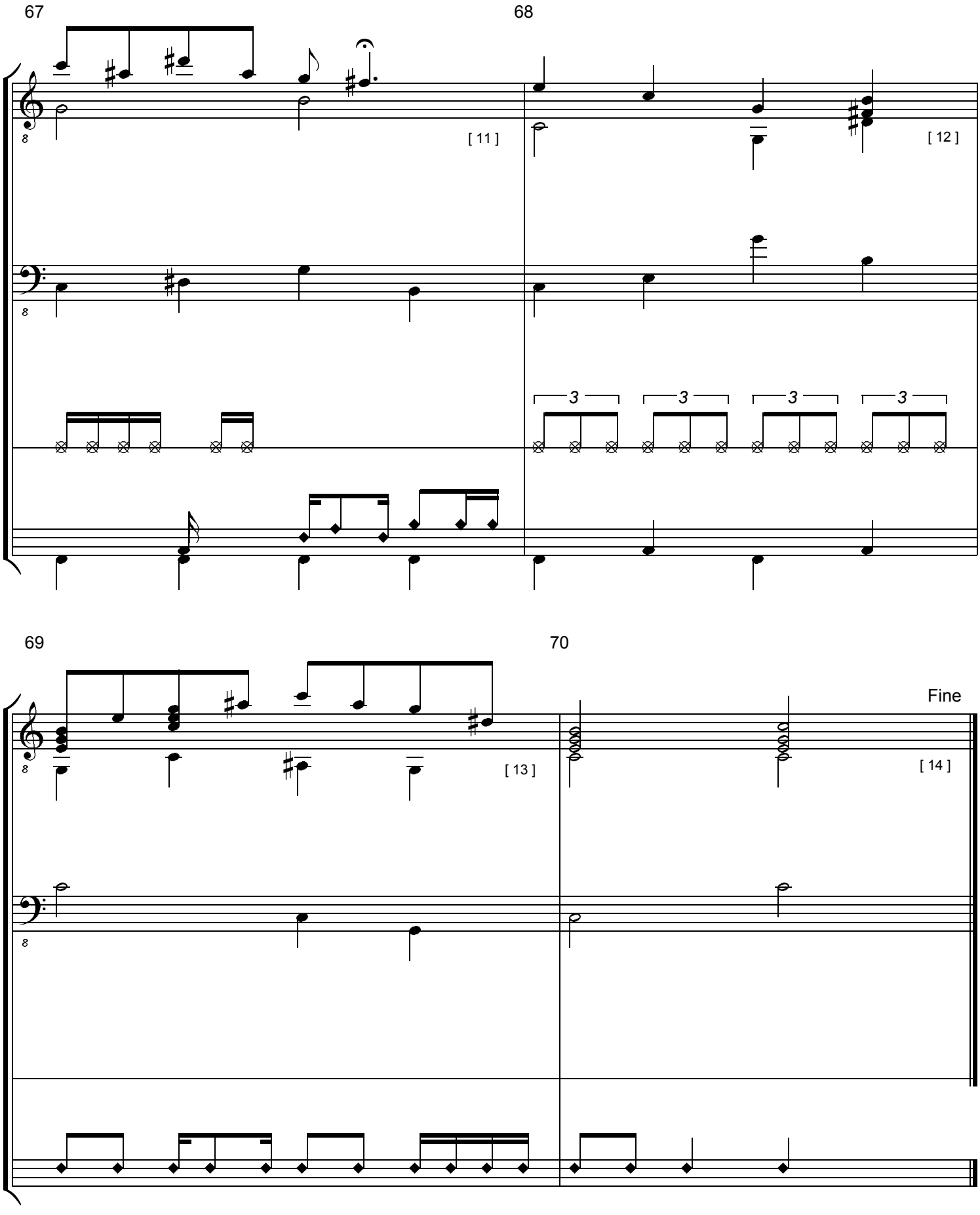
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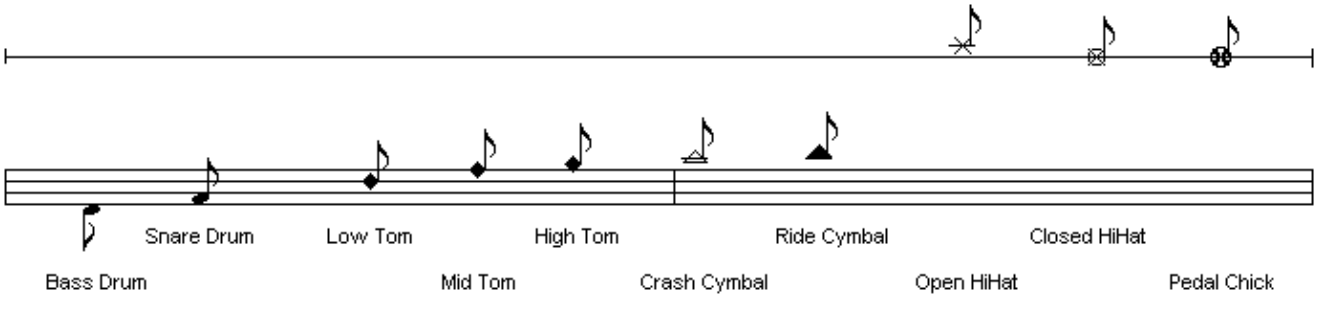
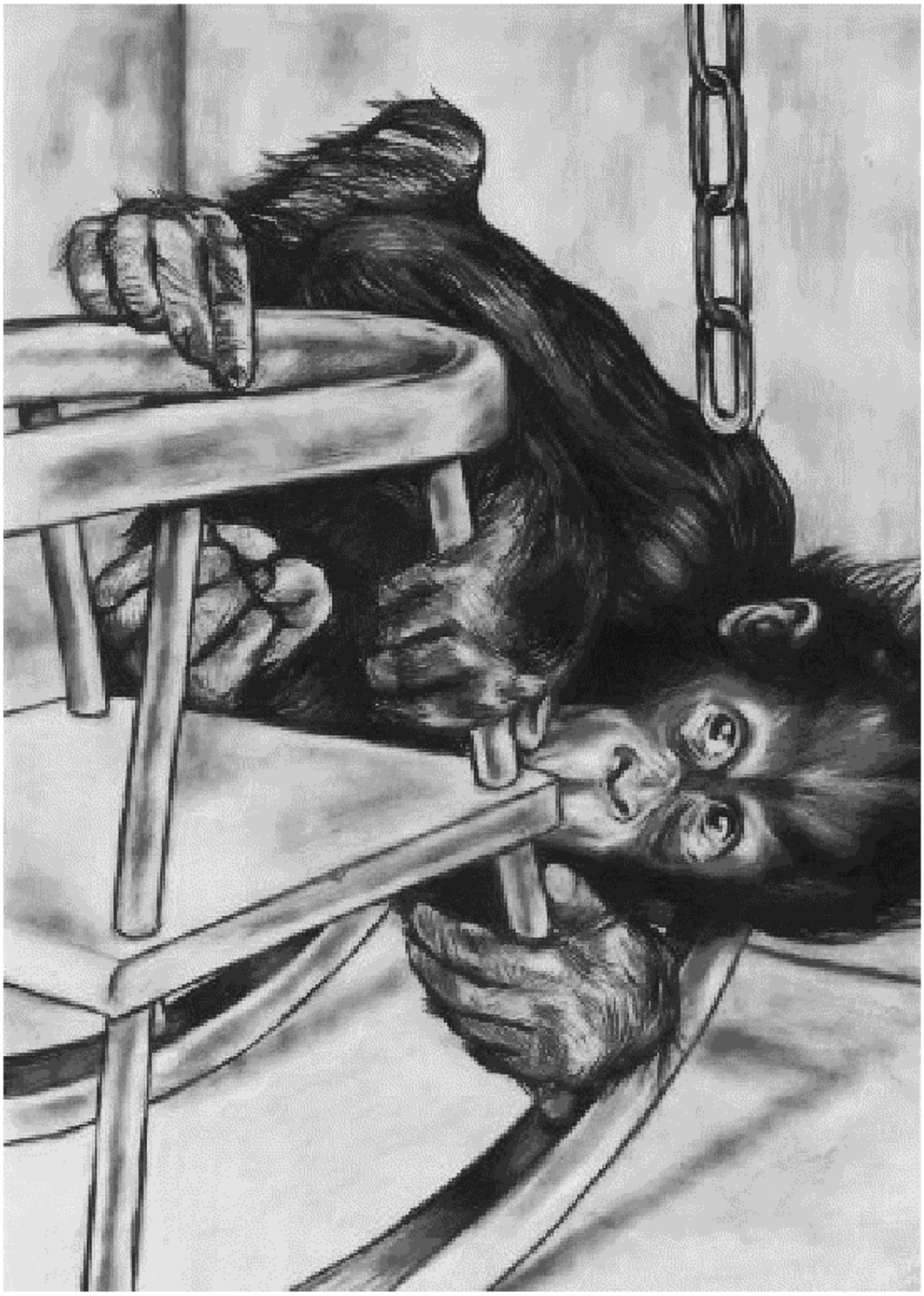
Guitar

Bass

Drums





TIGERAUGE

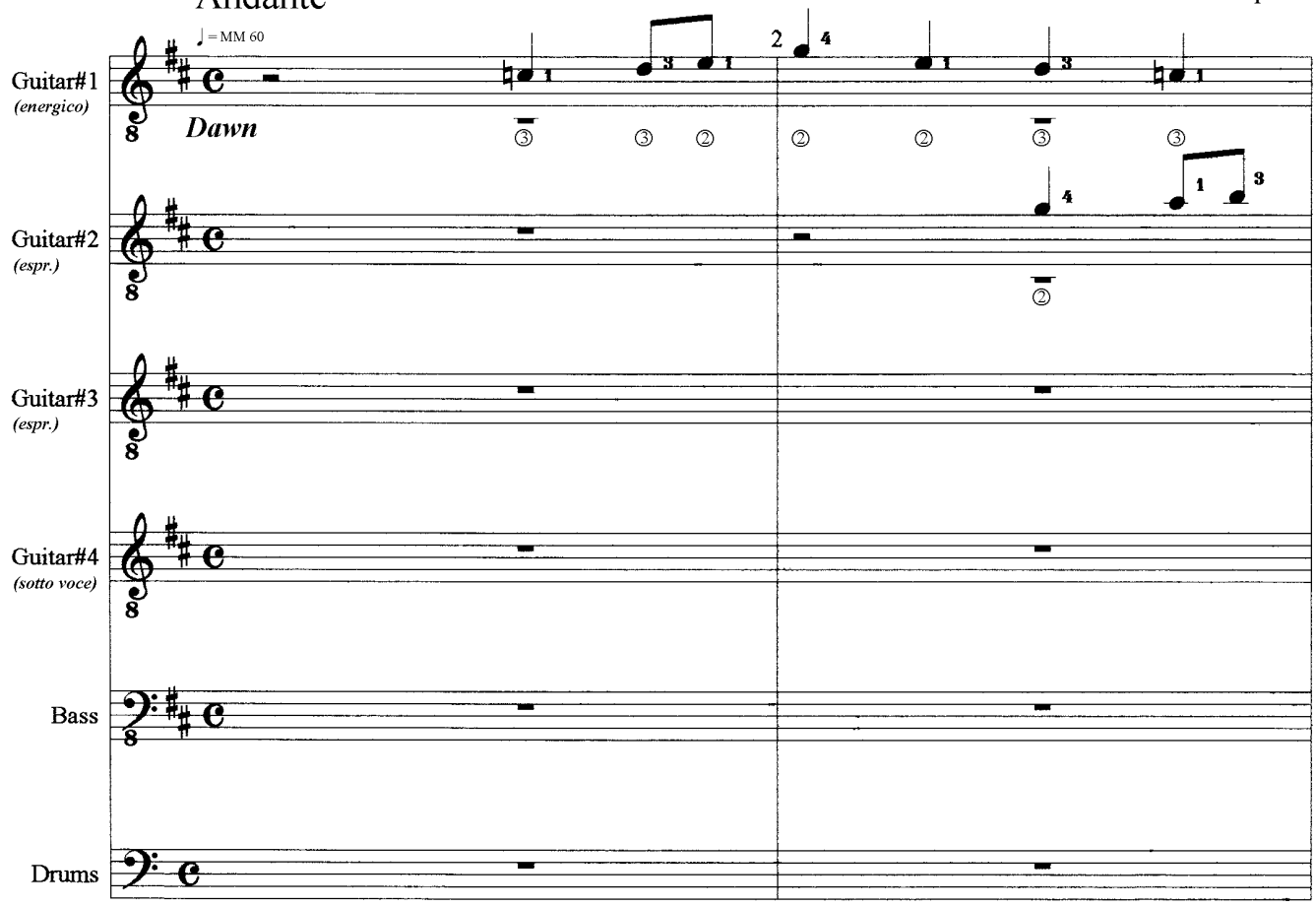
dedicated to souls in zoo

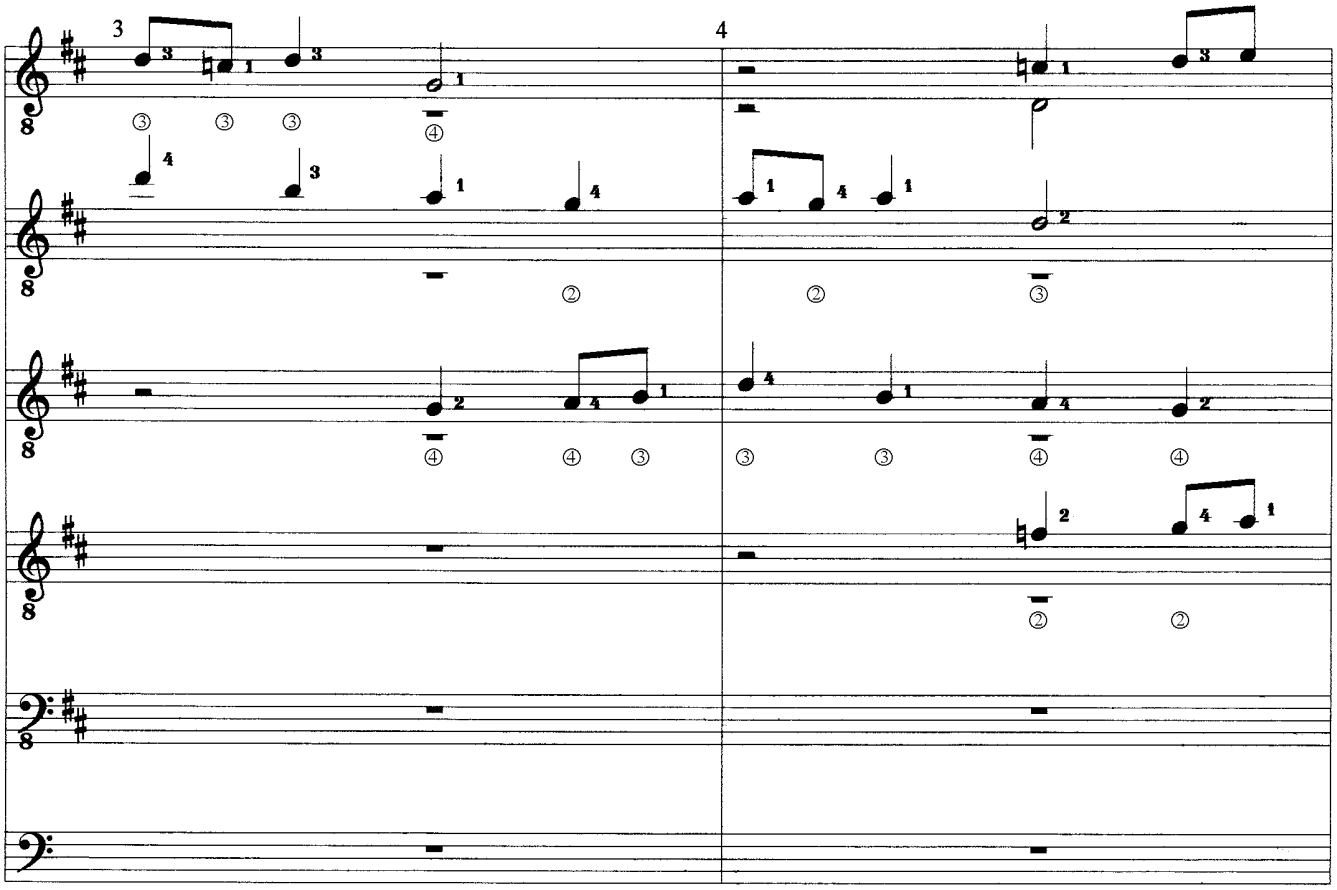
Study for 4 Solo Guitars, Bass & Drums

by Uwe Warneke

Uwe Warneke
Op. 34

Andante





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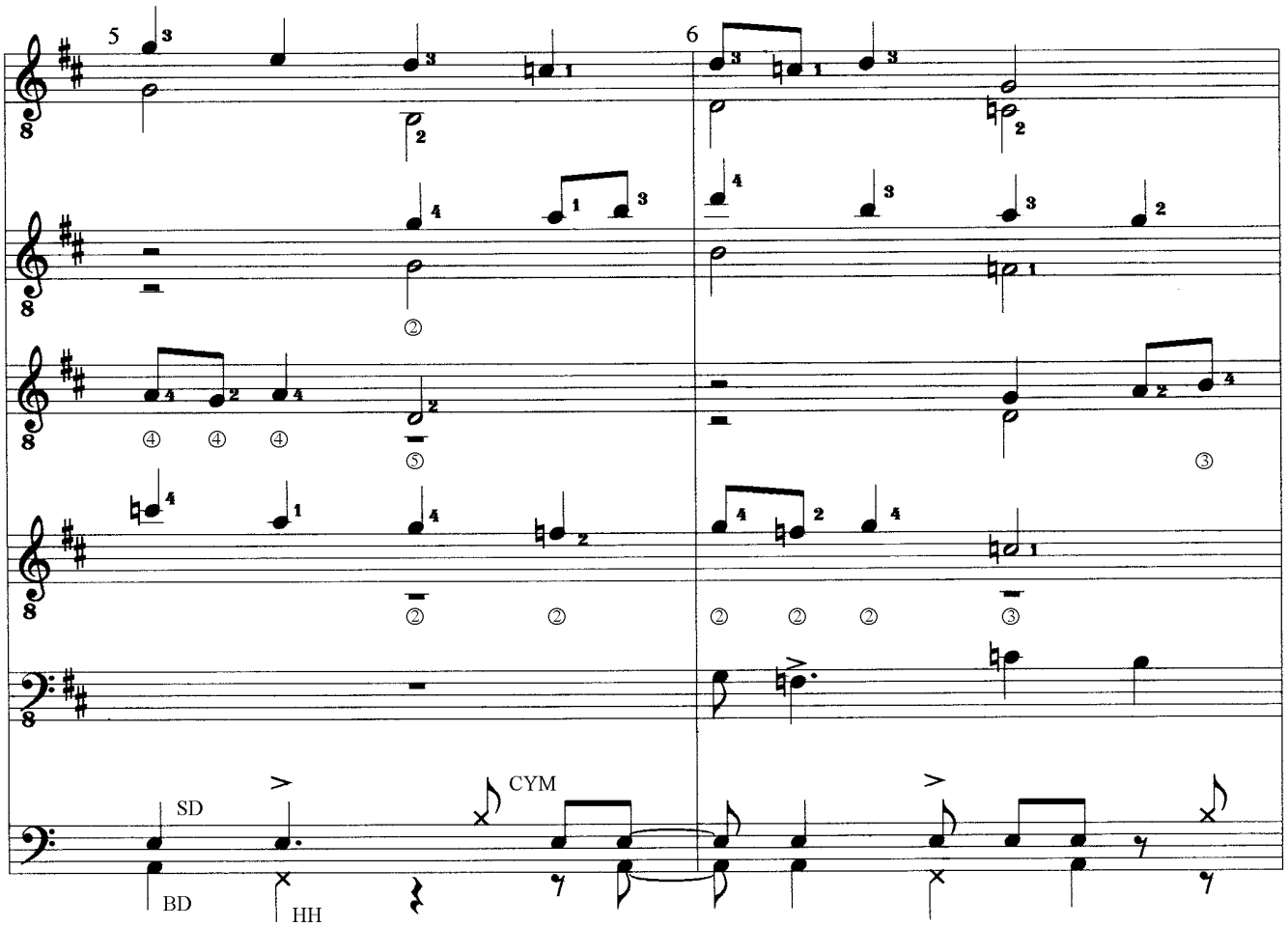

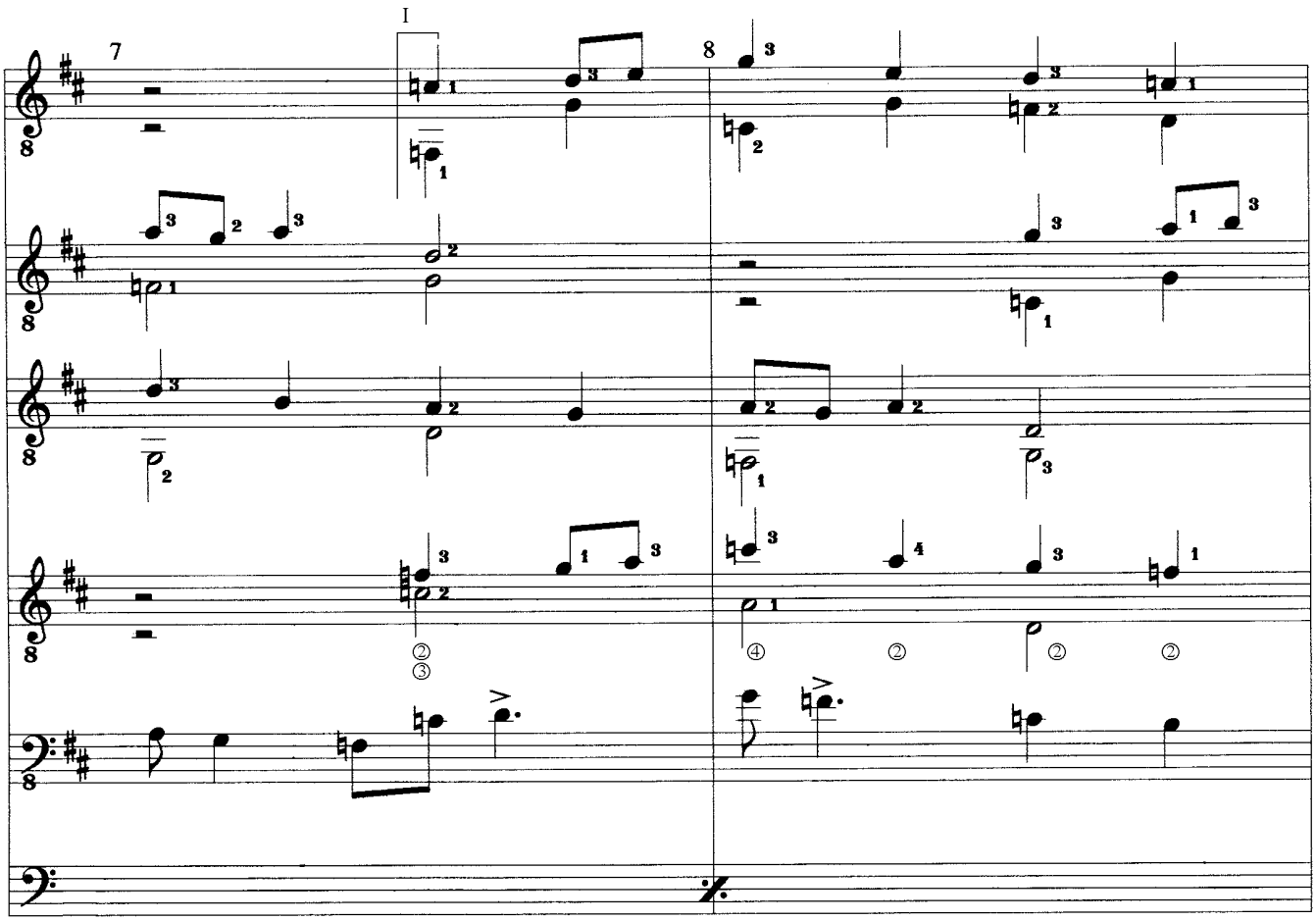

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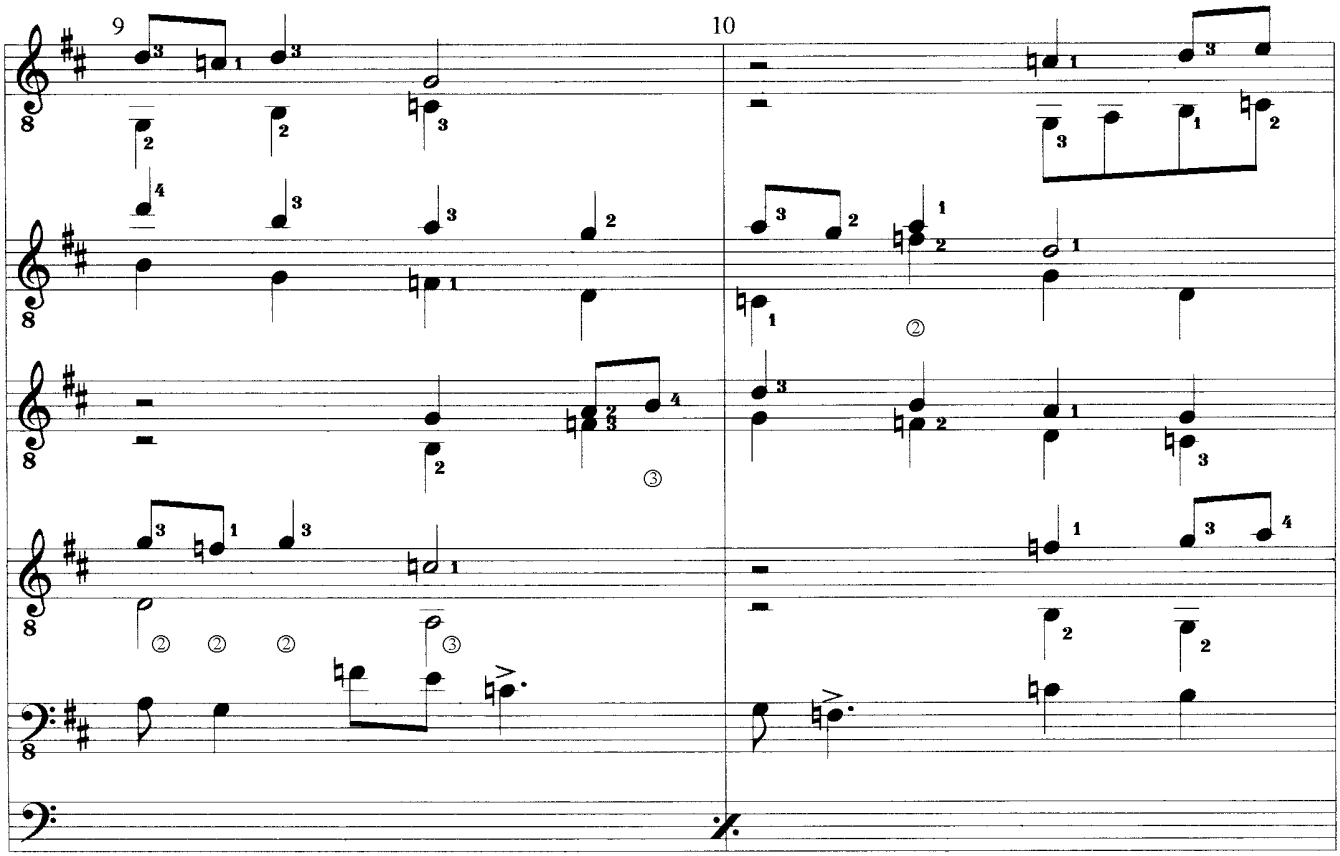

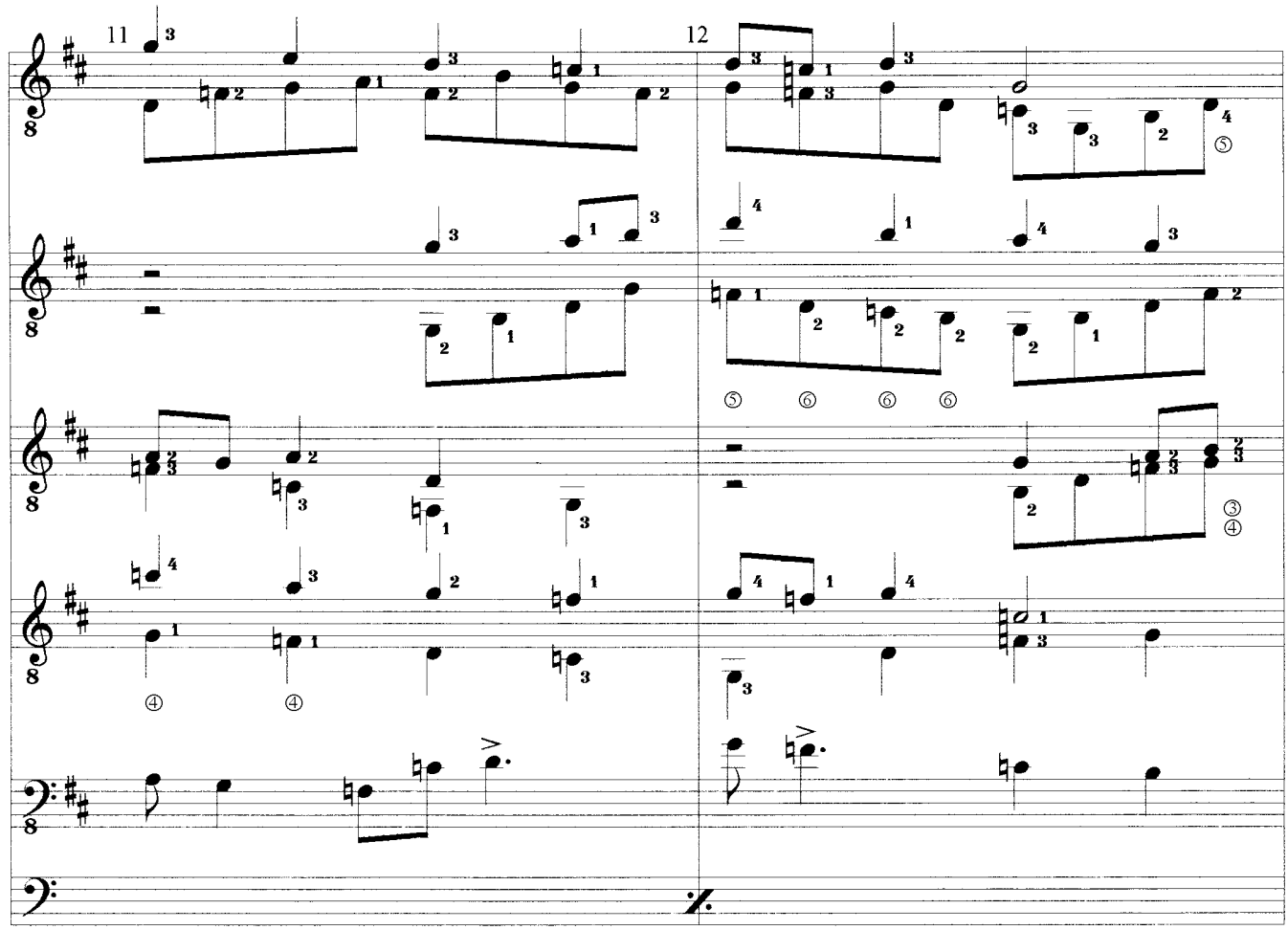

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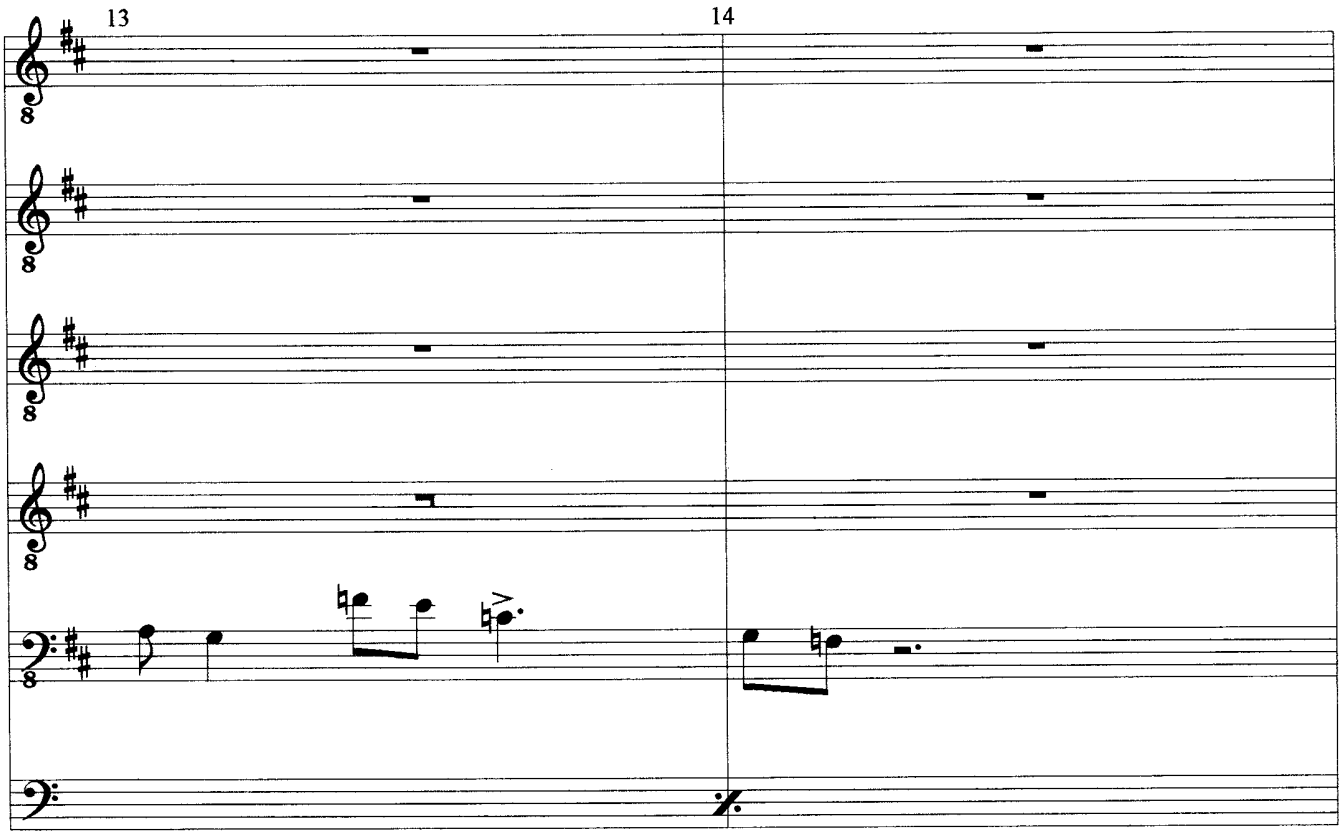

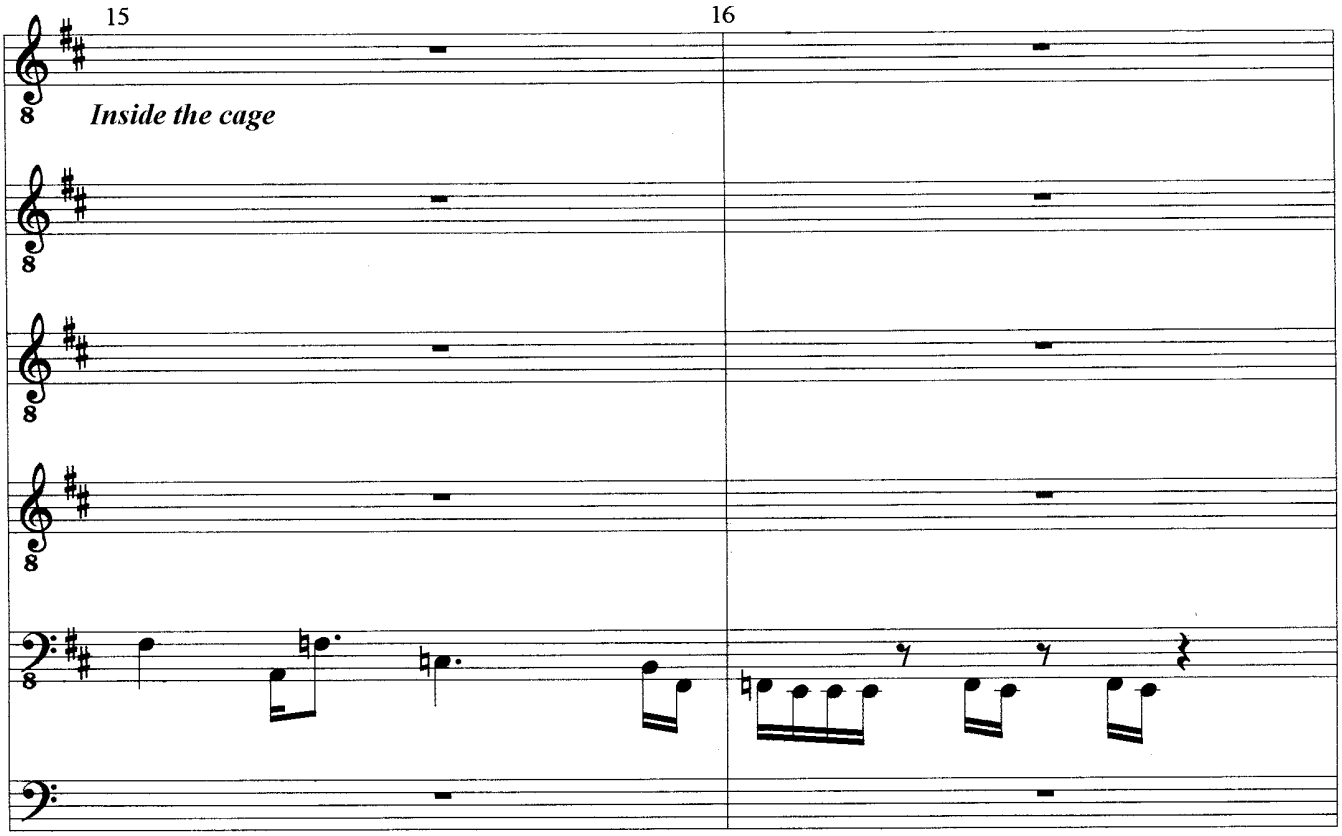

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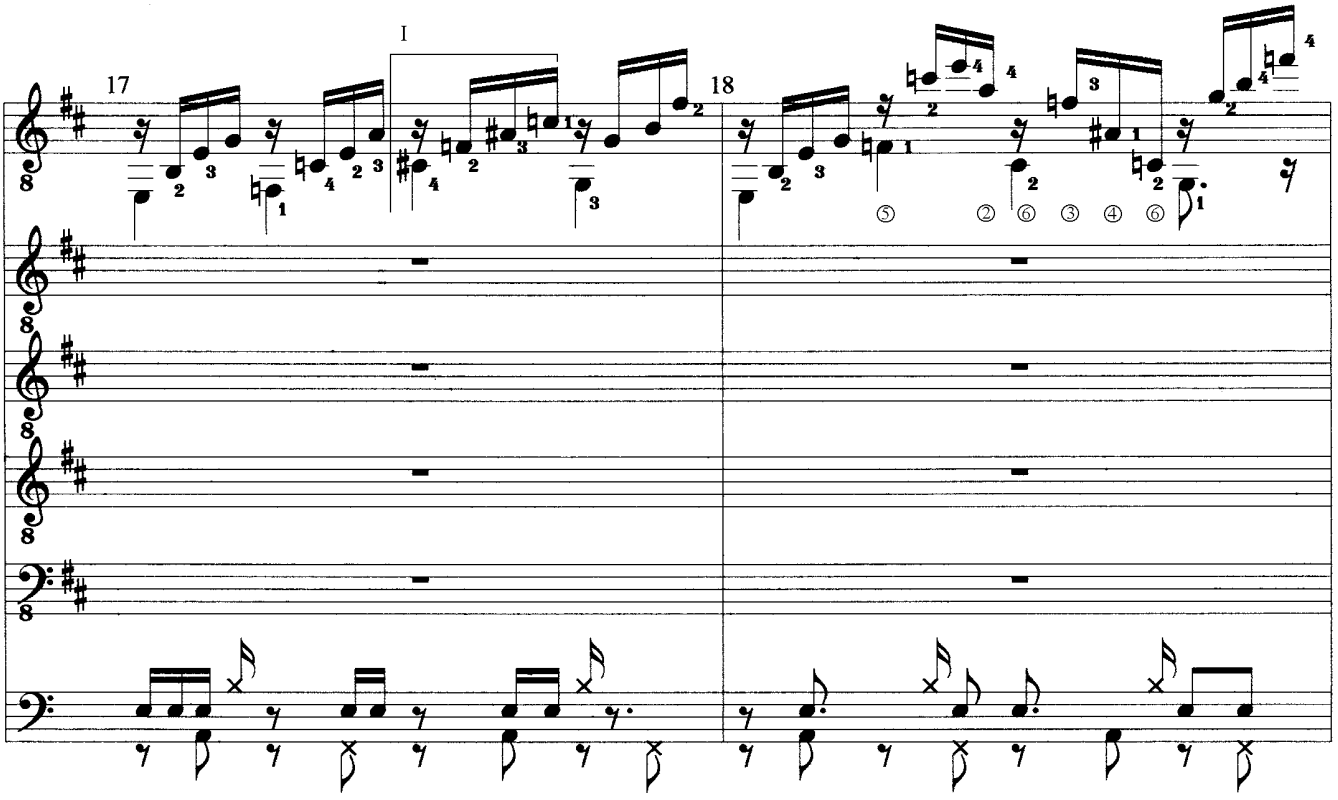

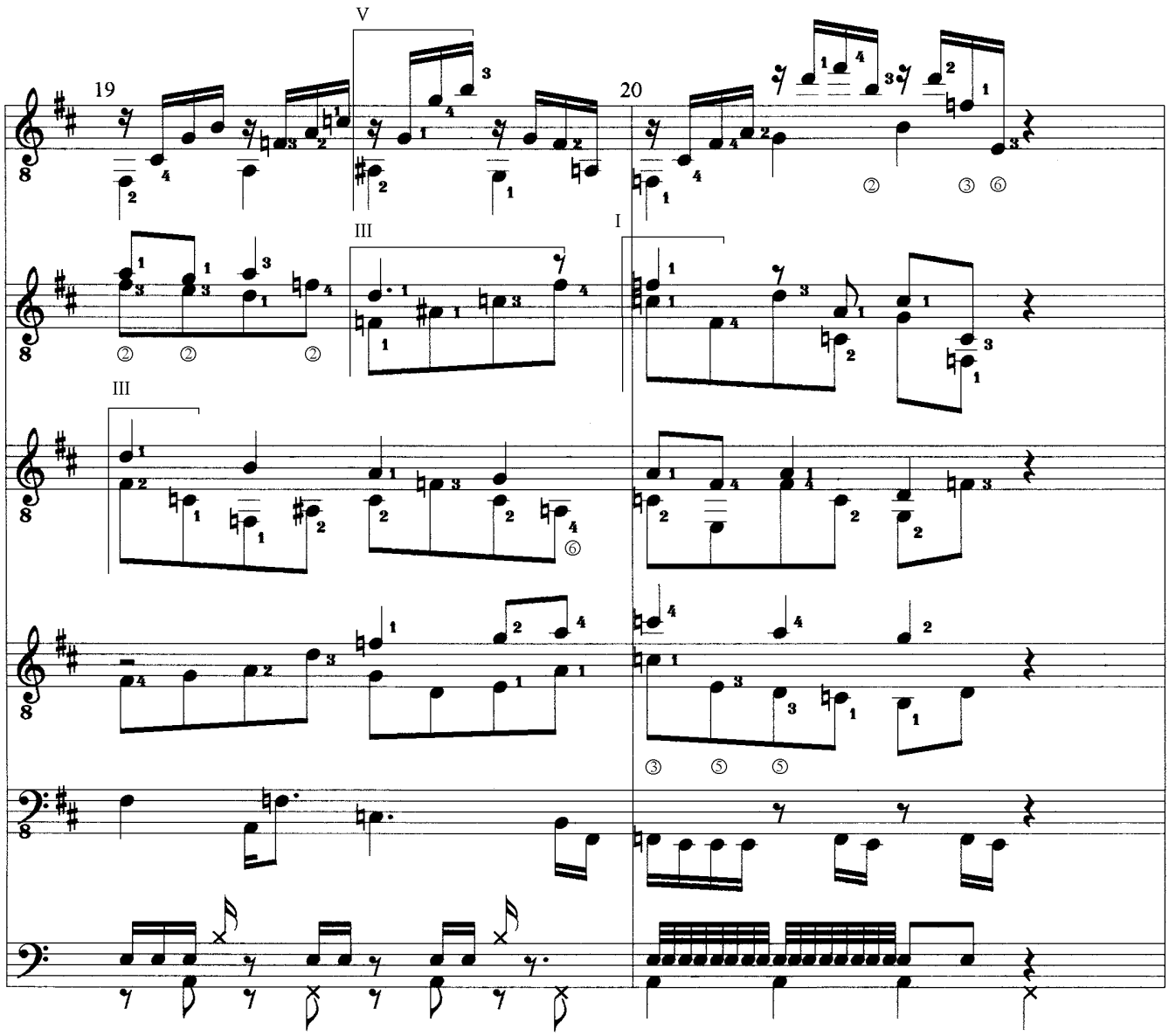

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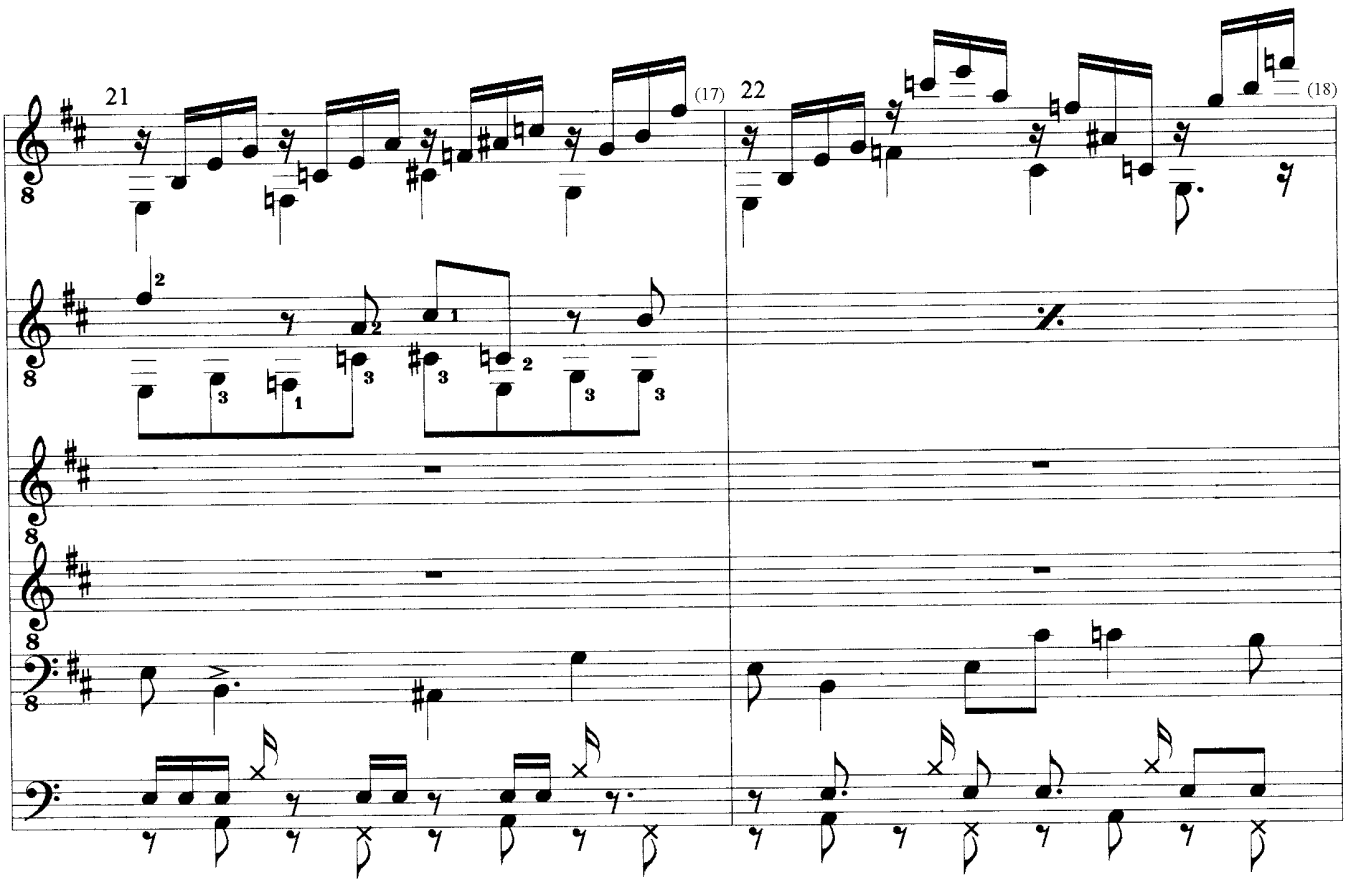

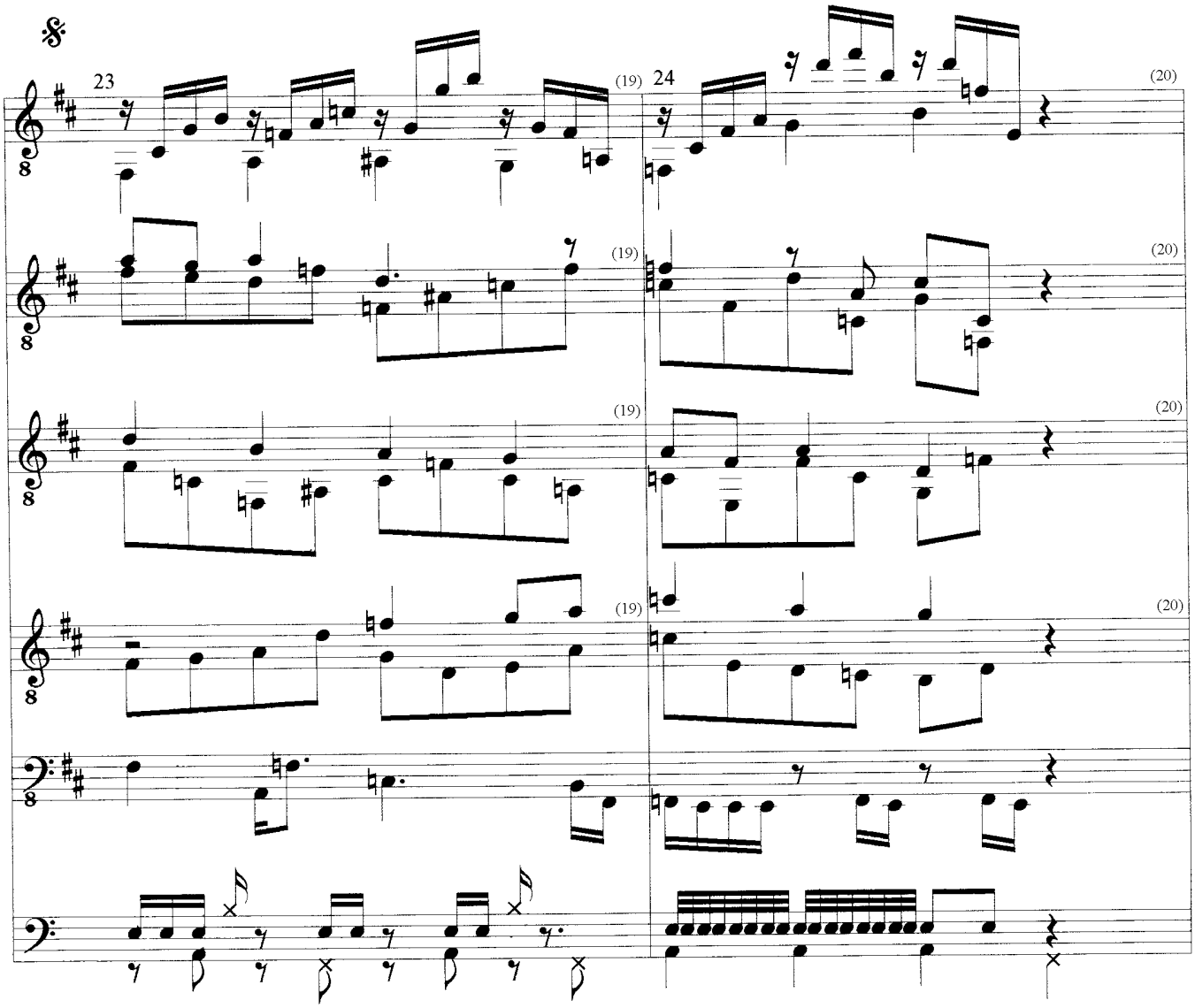

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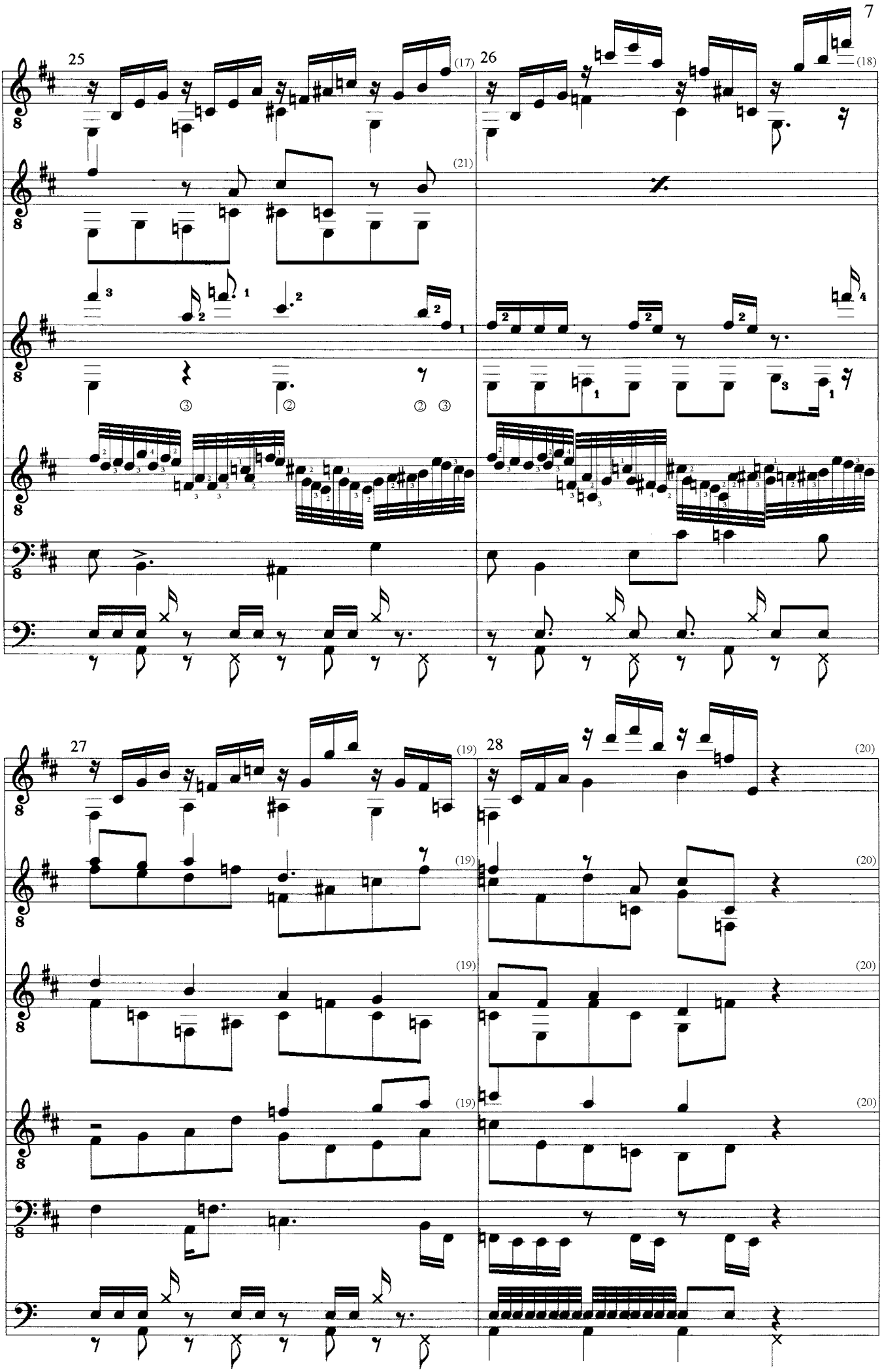

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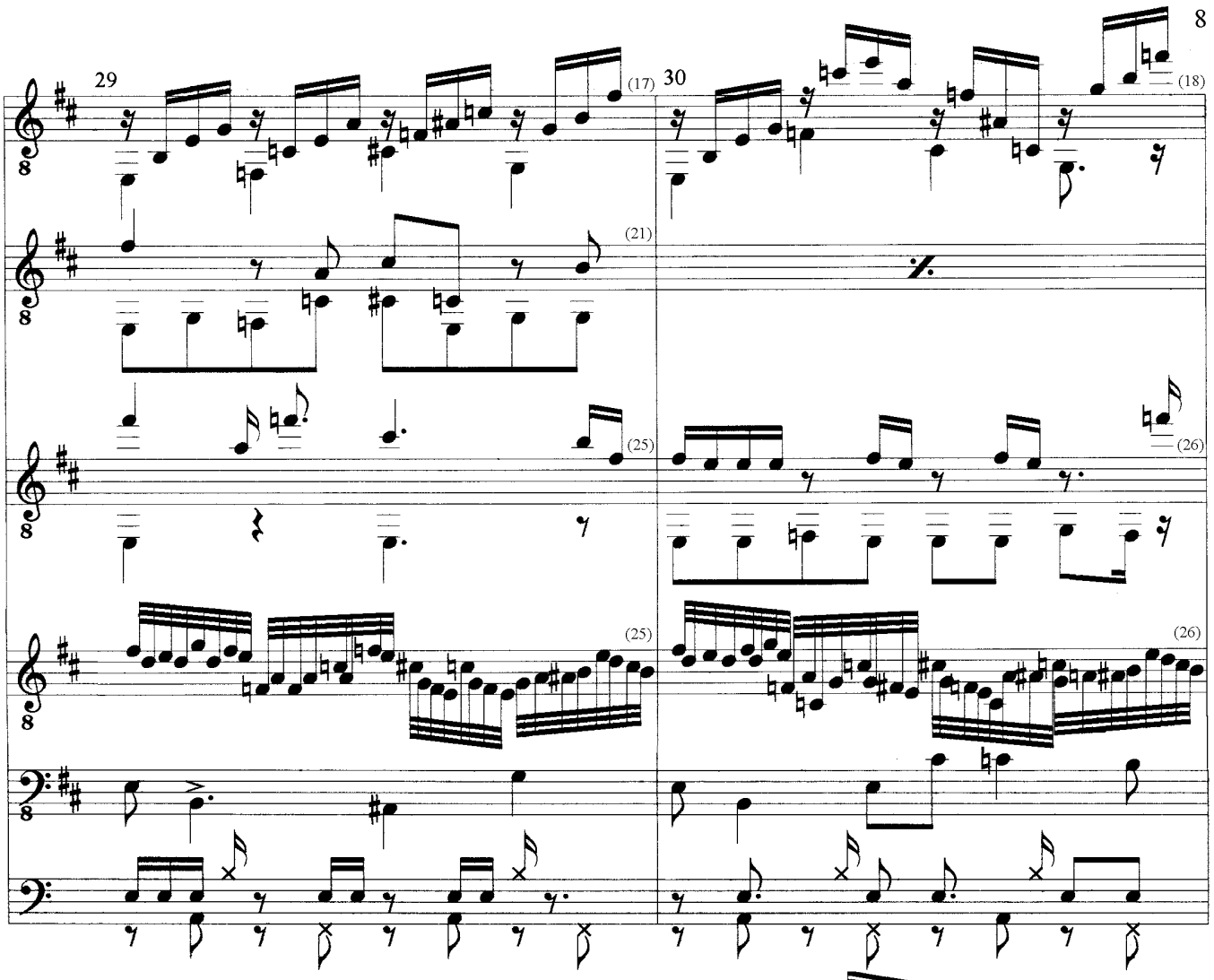

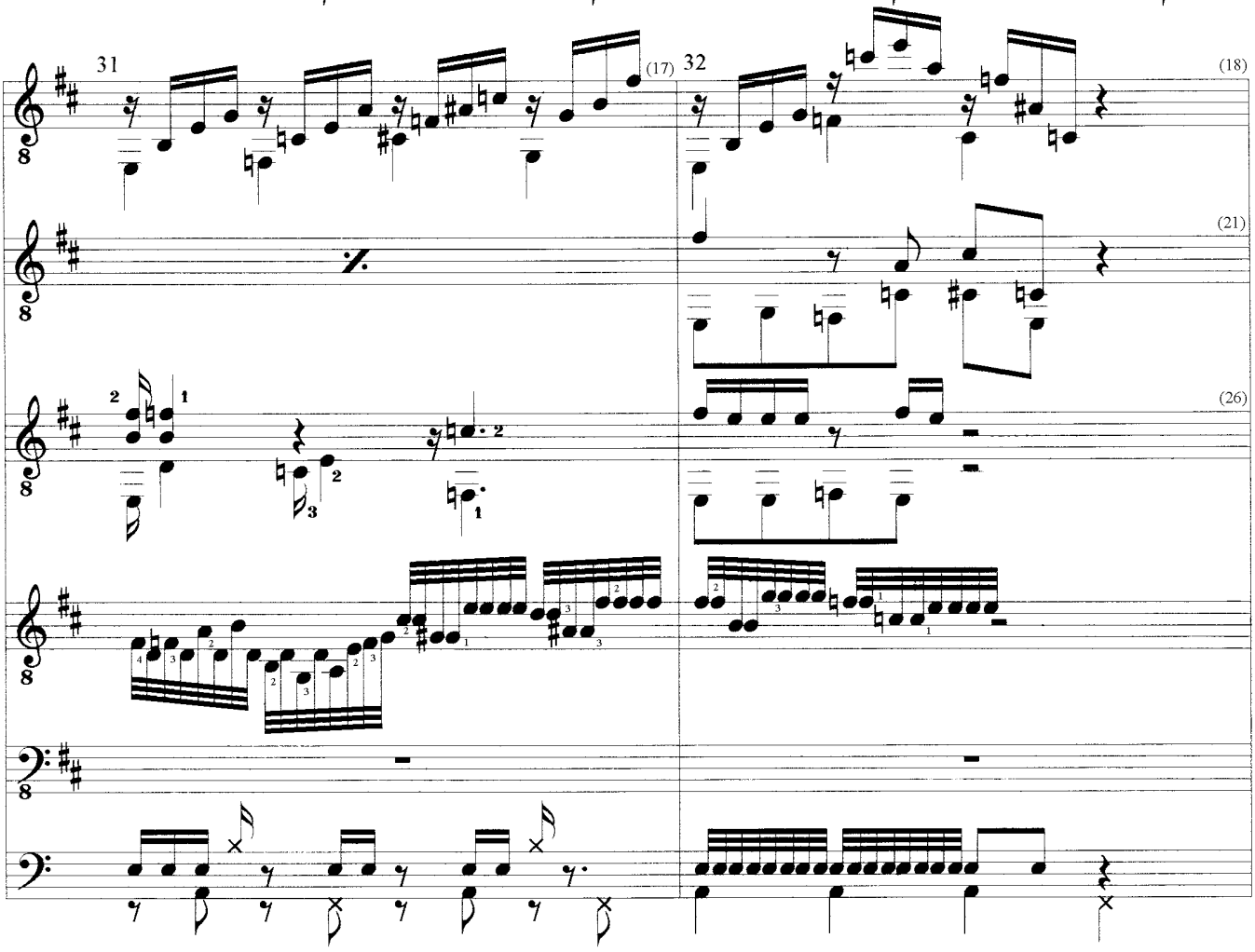

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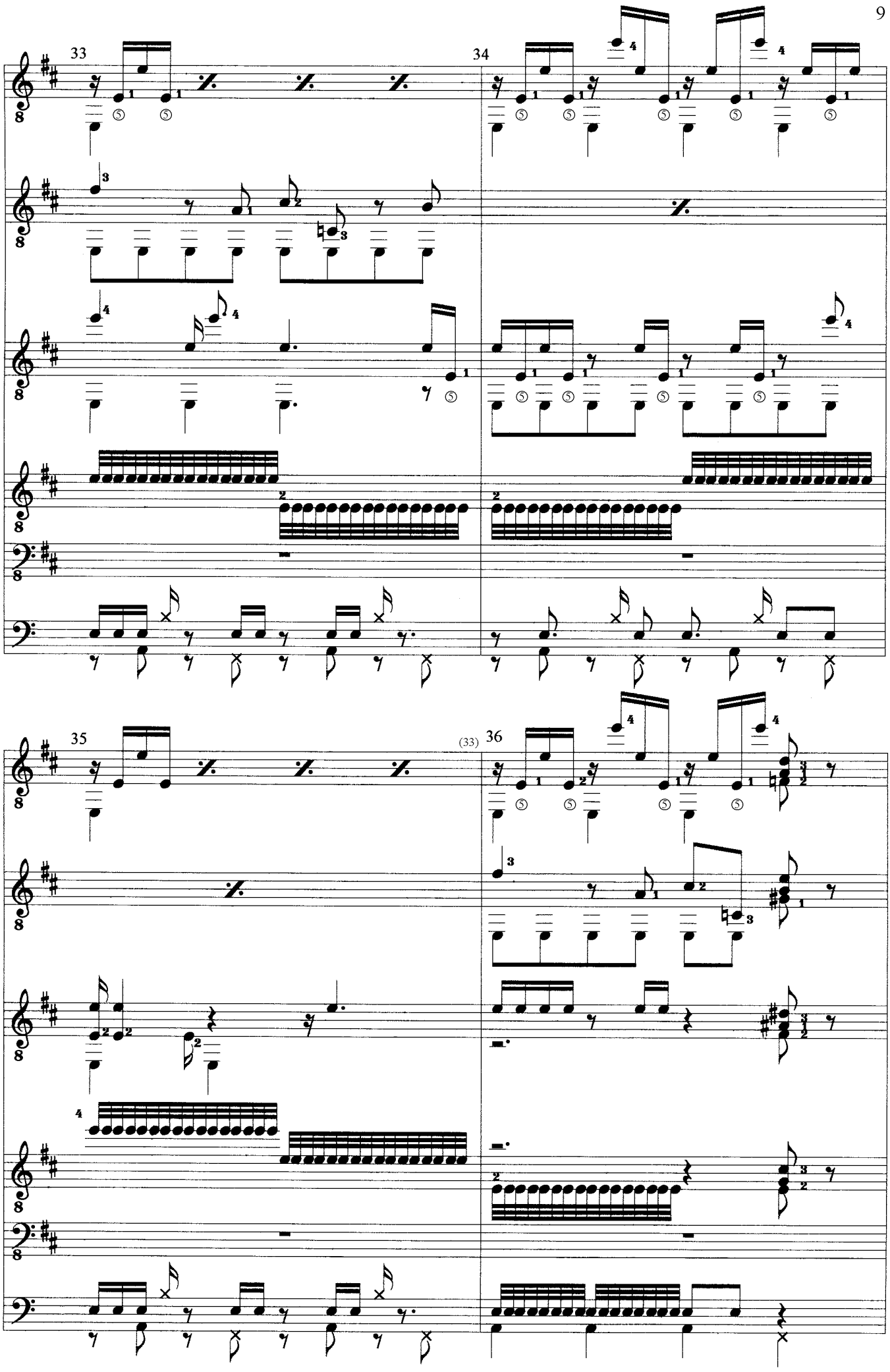

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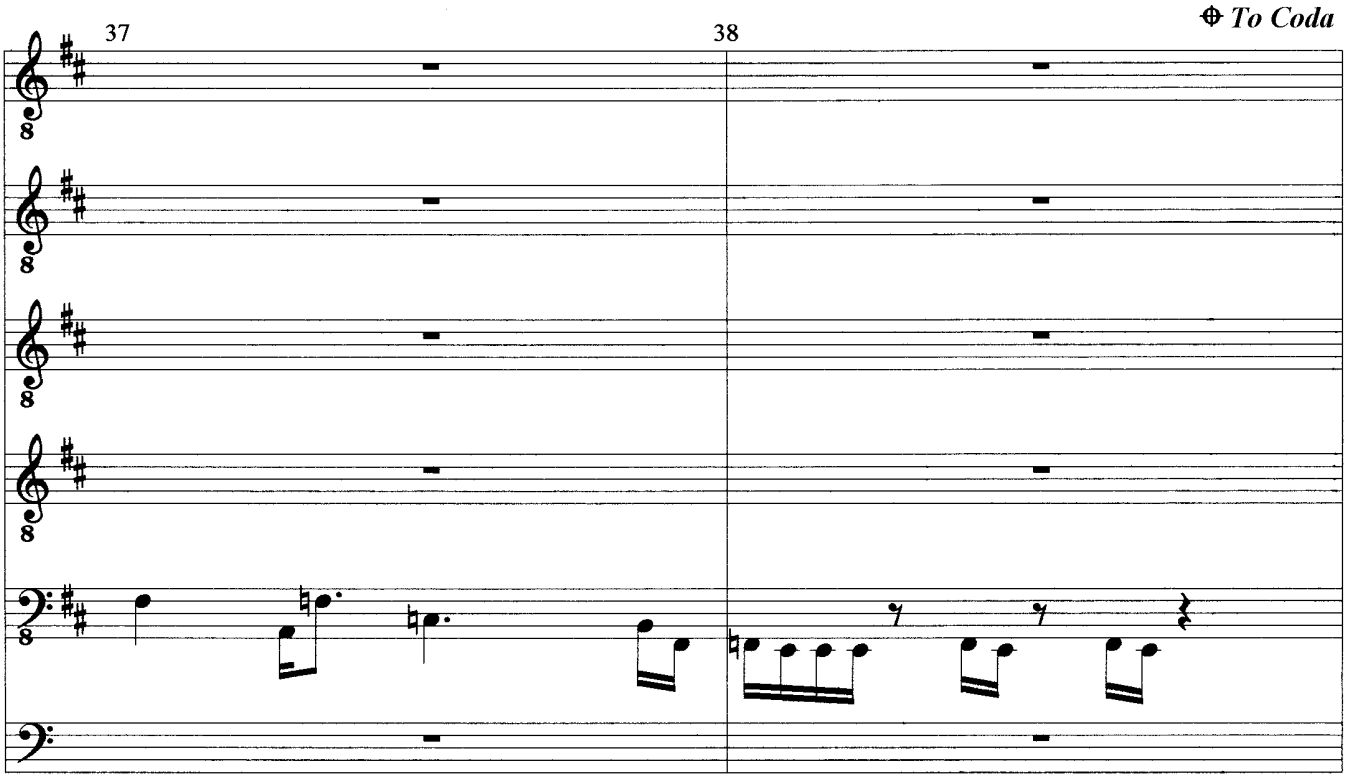

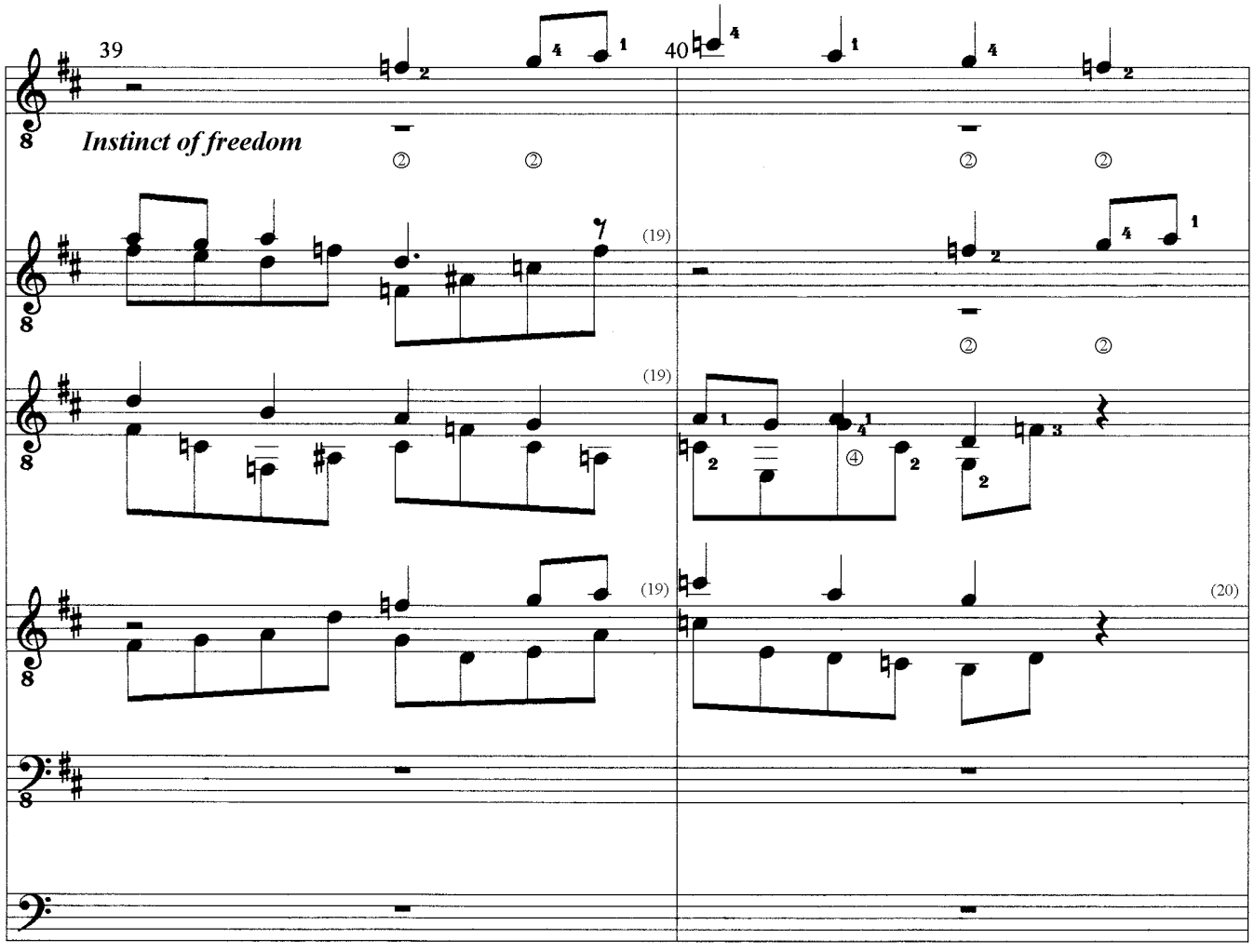

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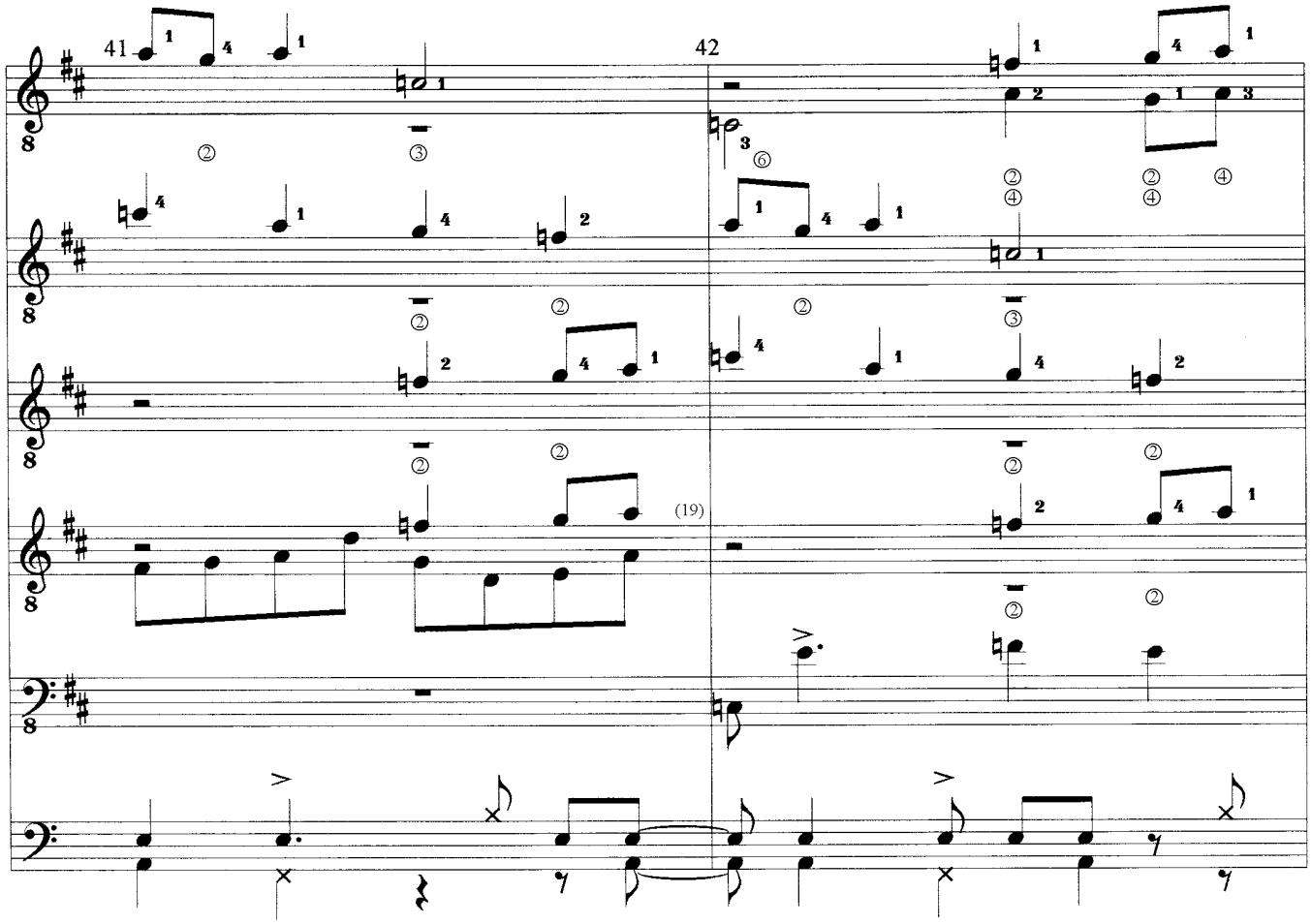

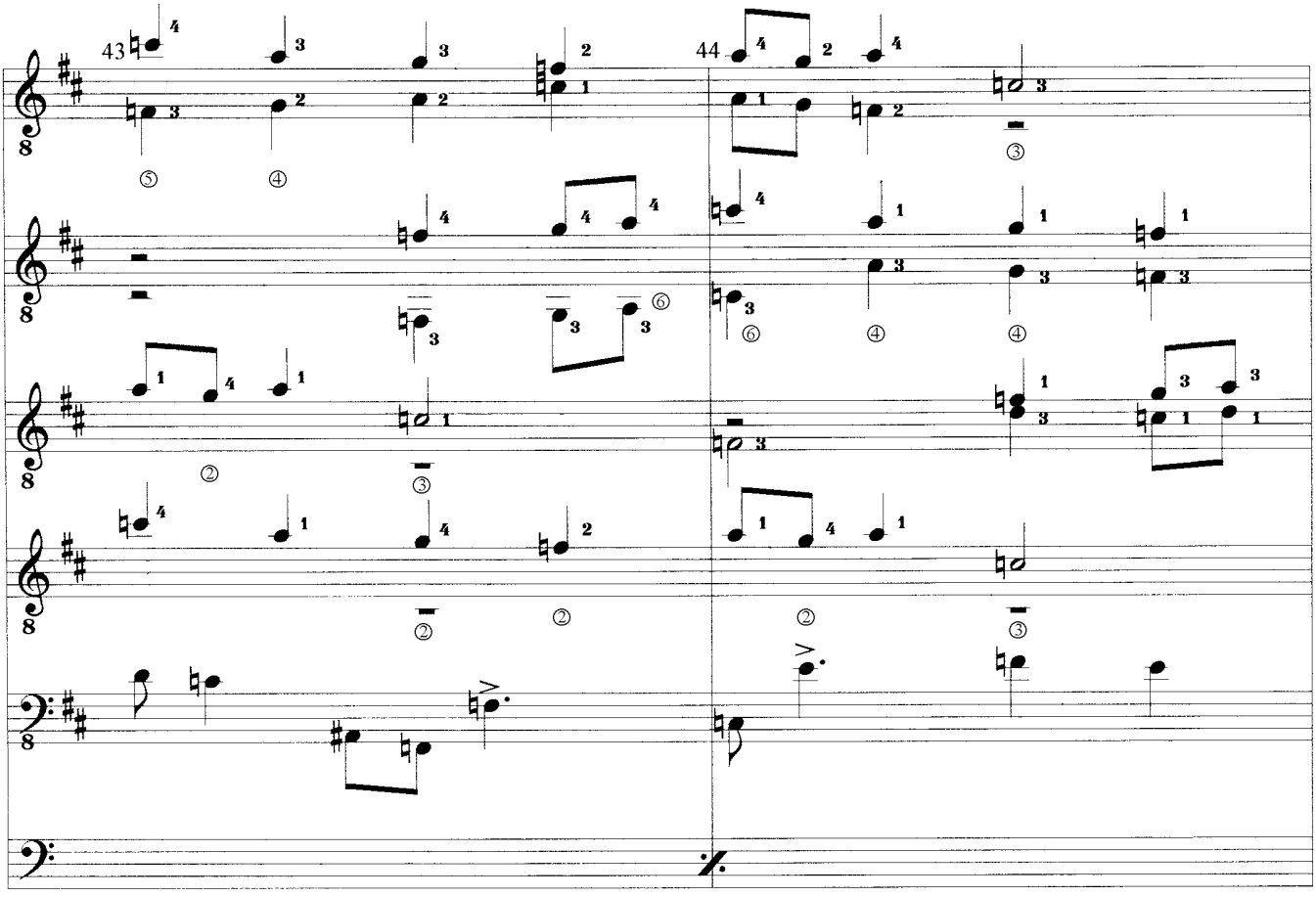

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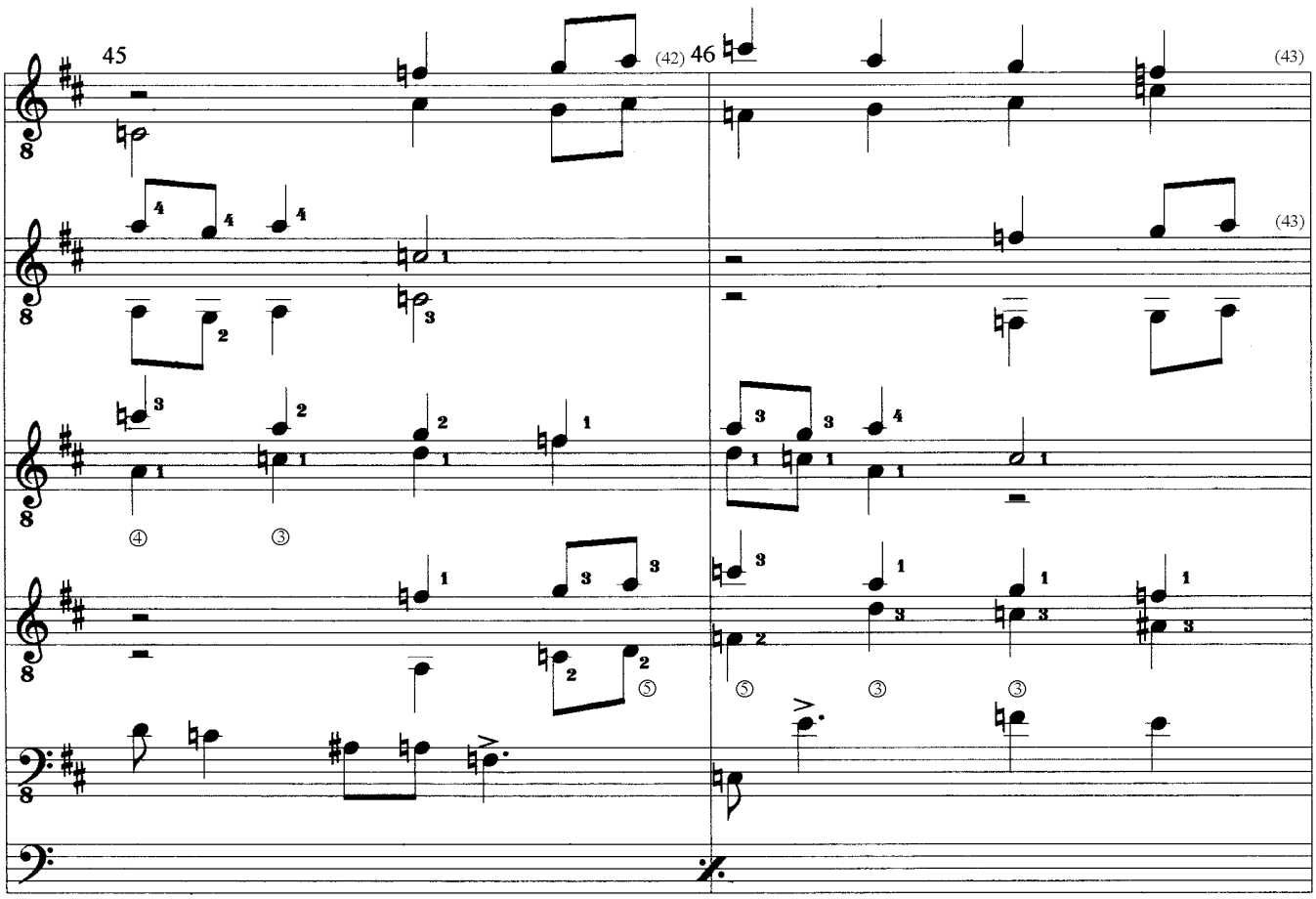

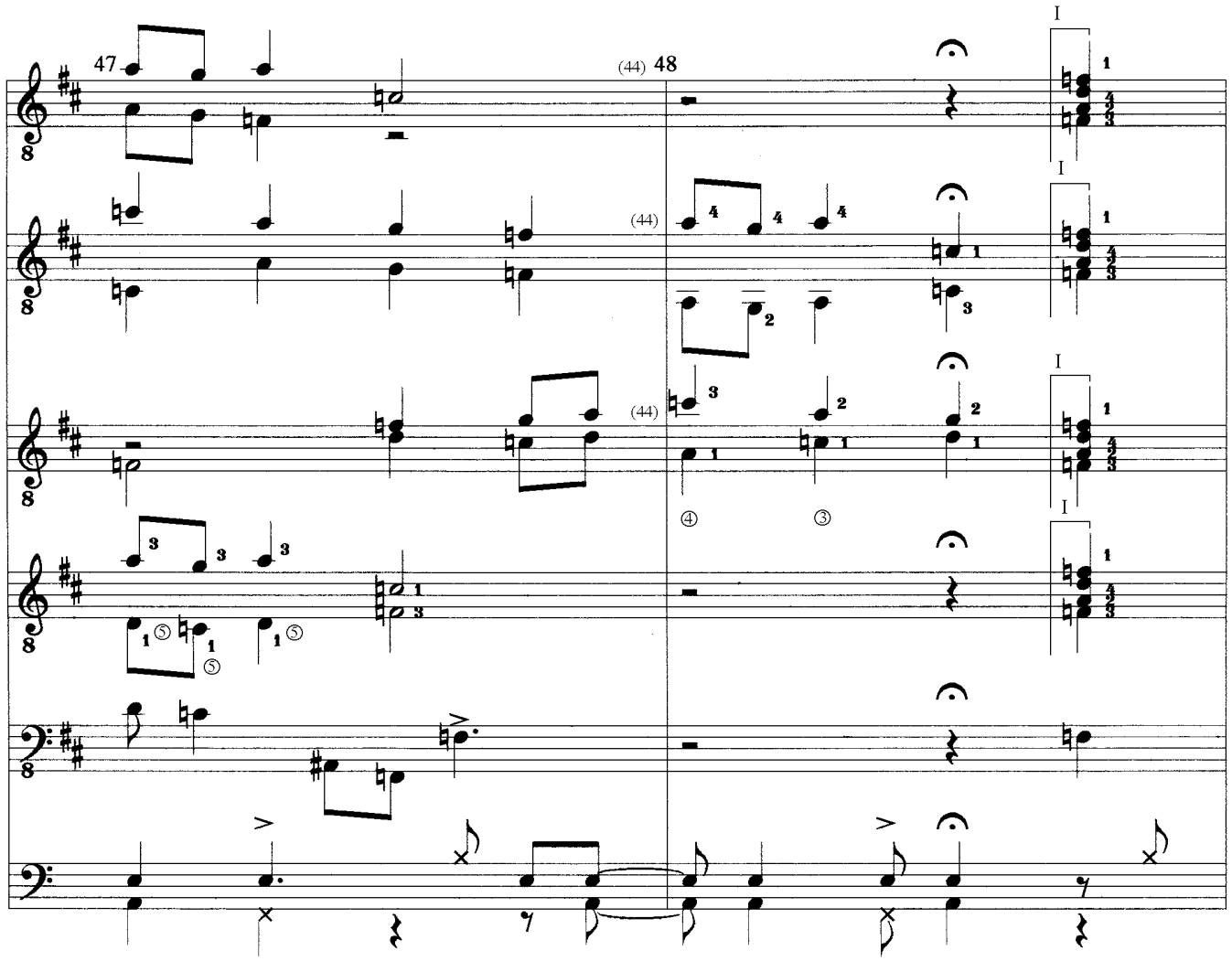

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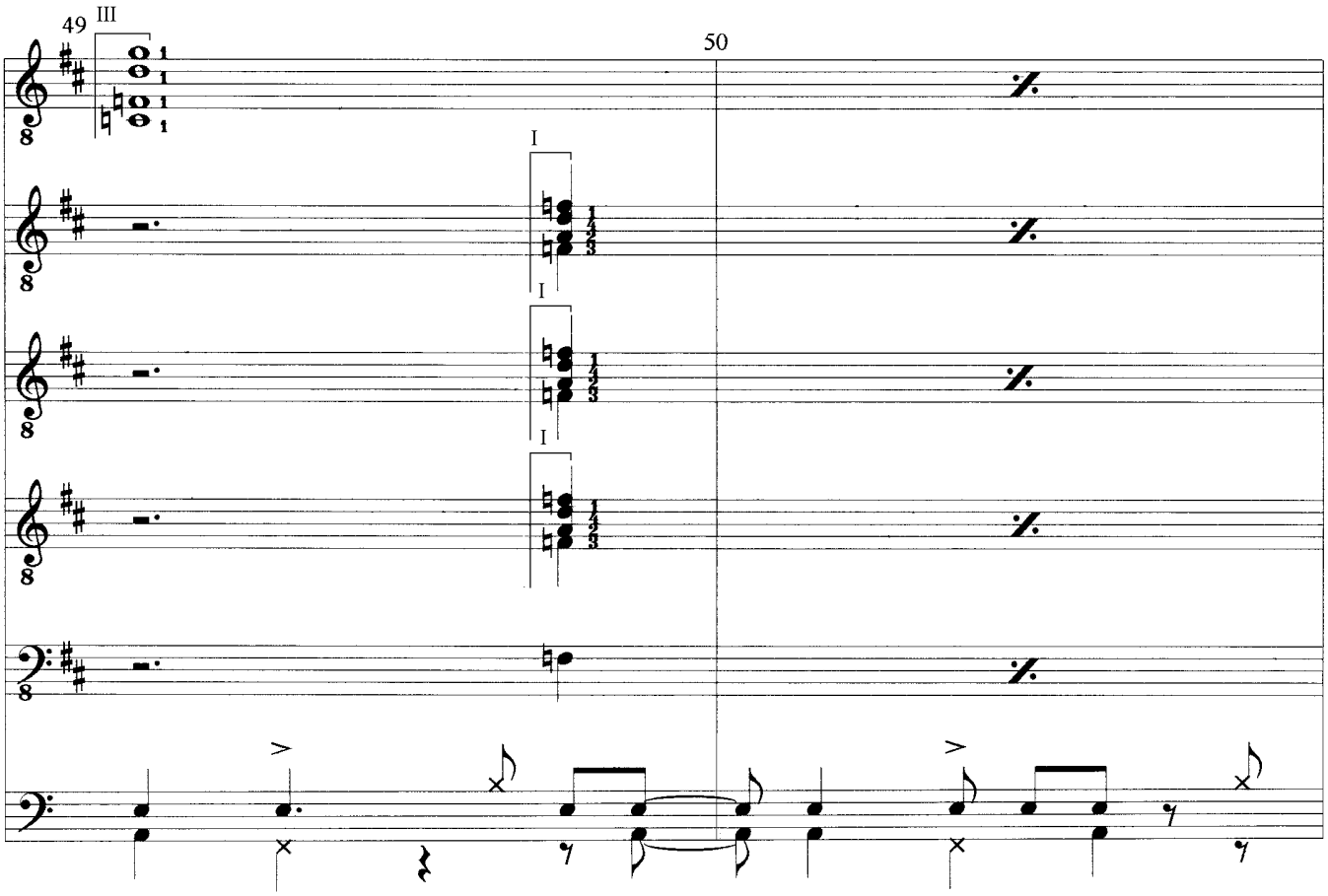

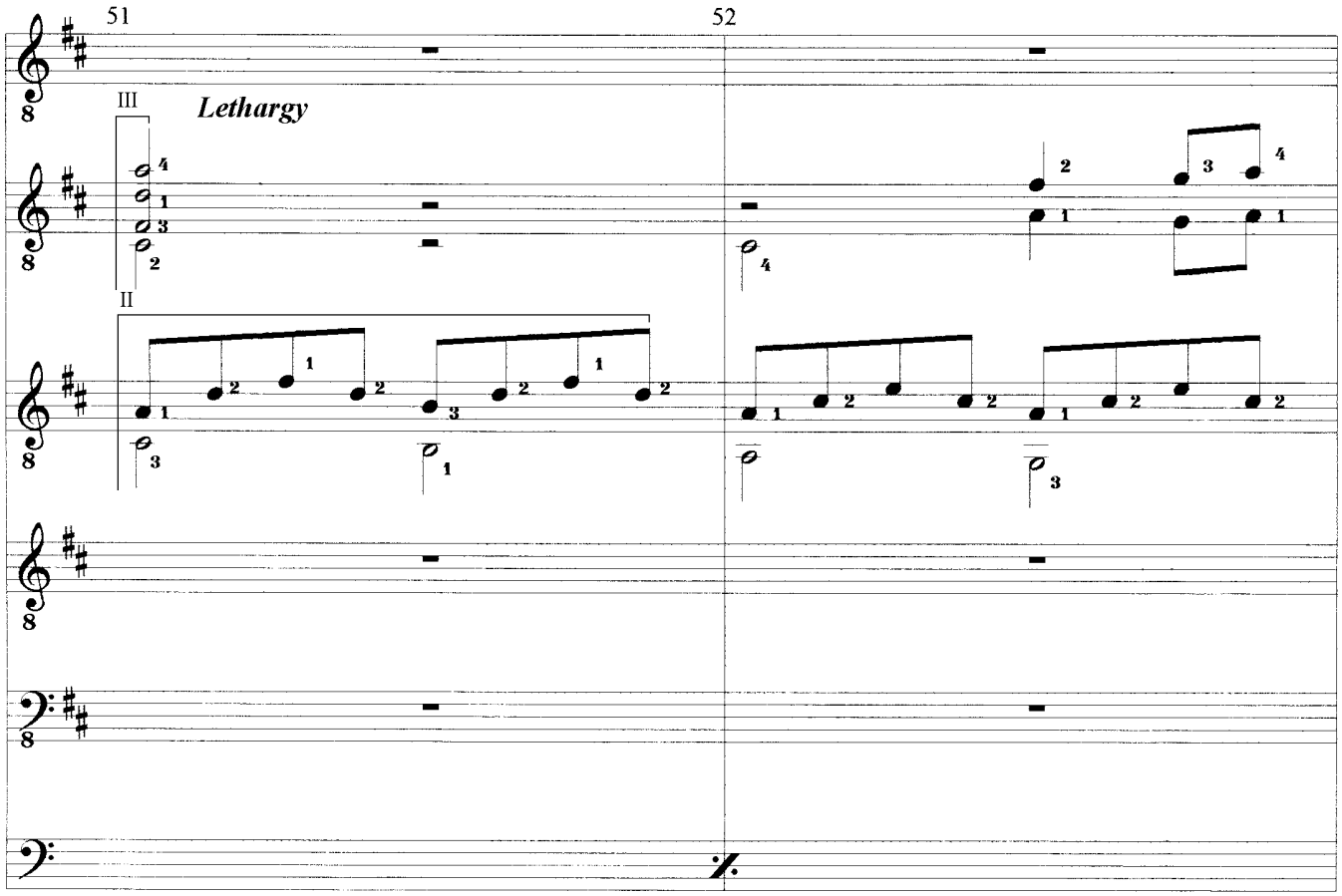

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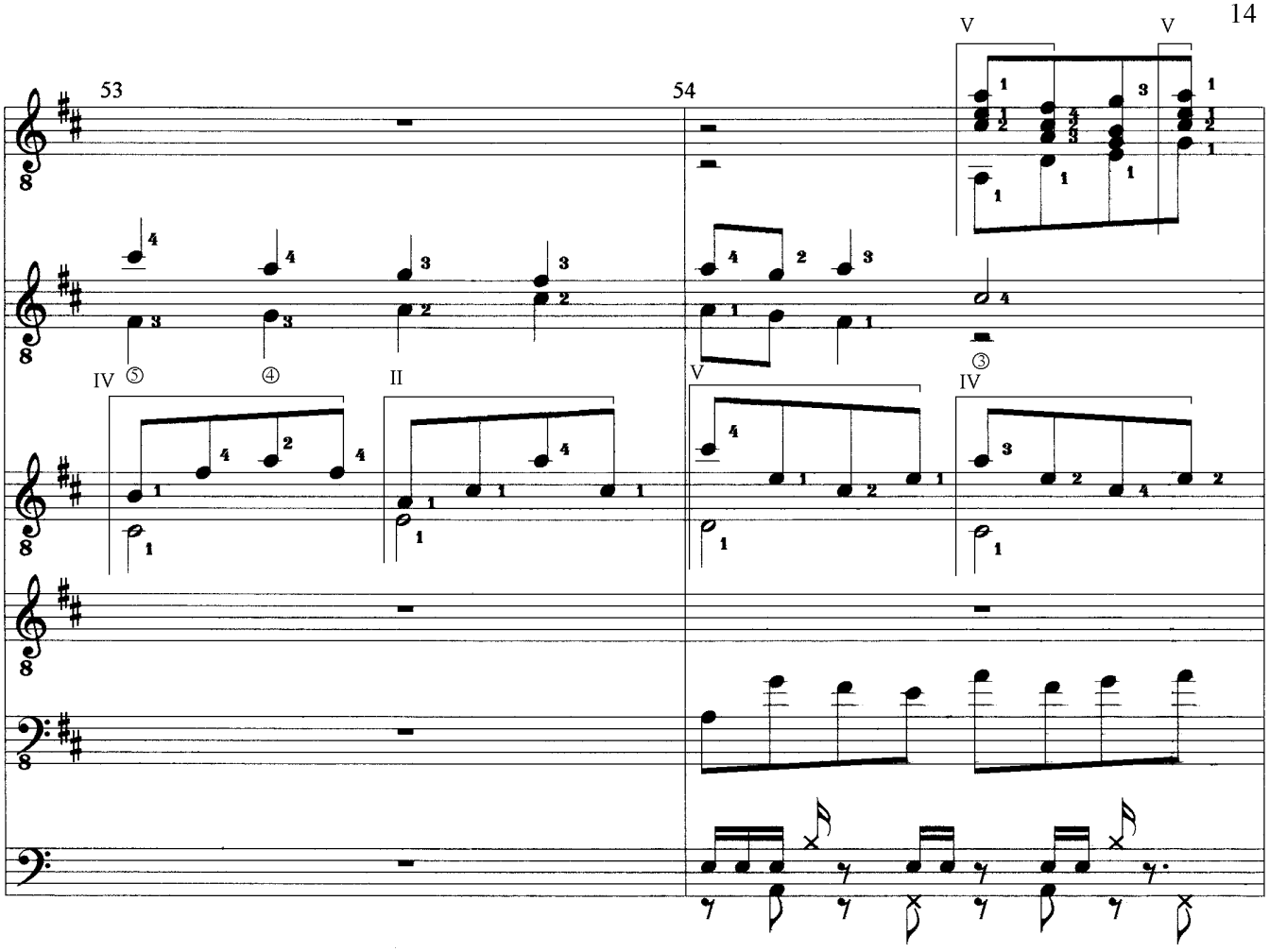

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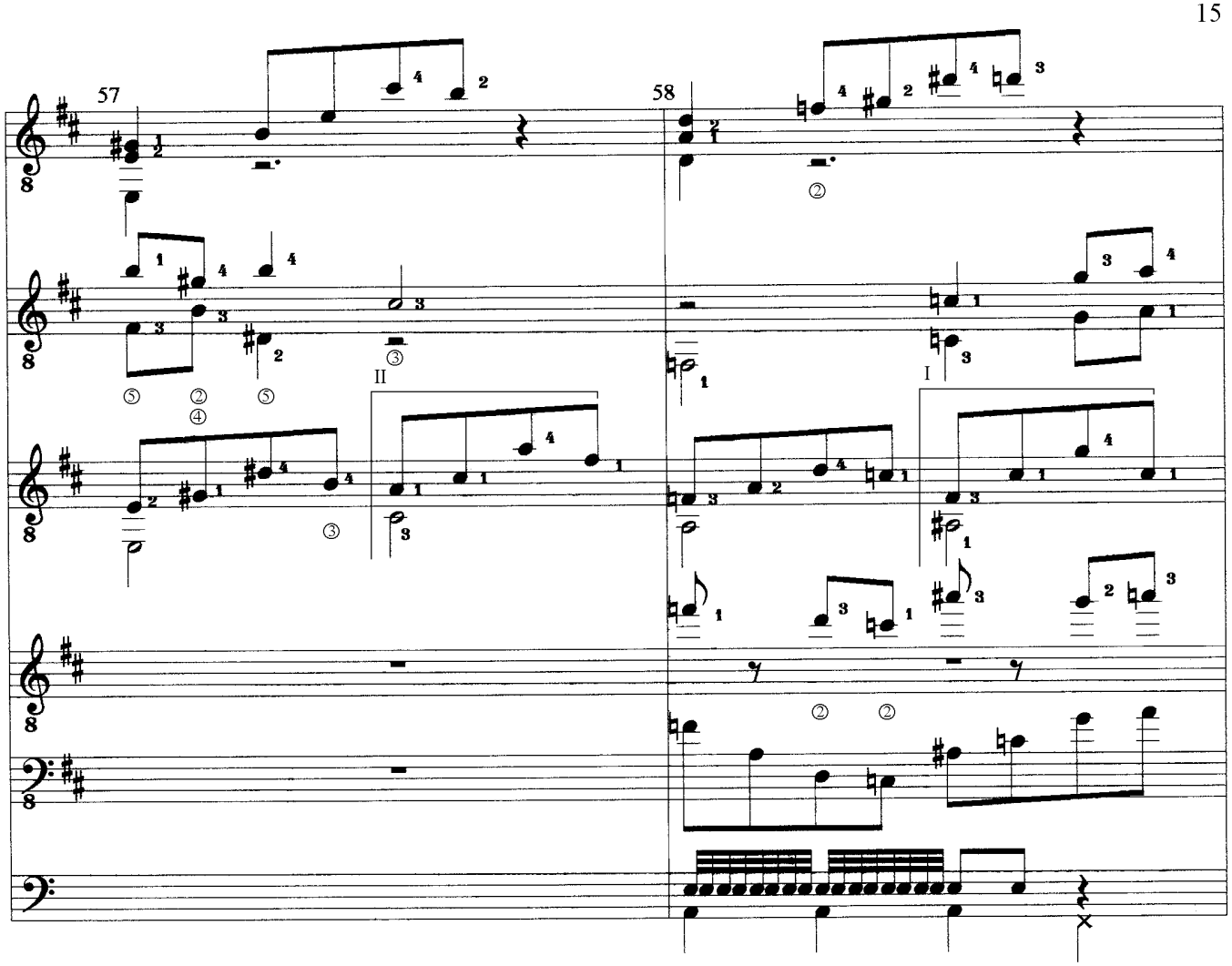

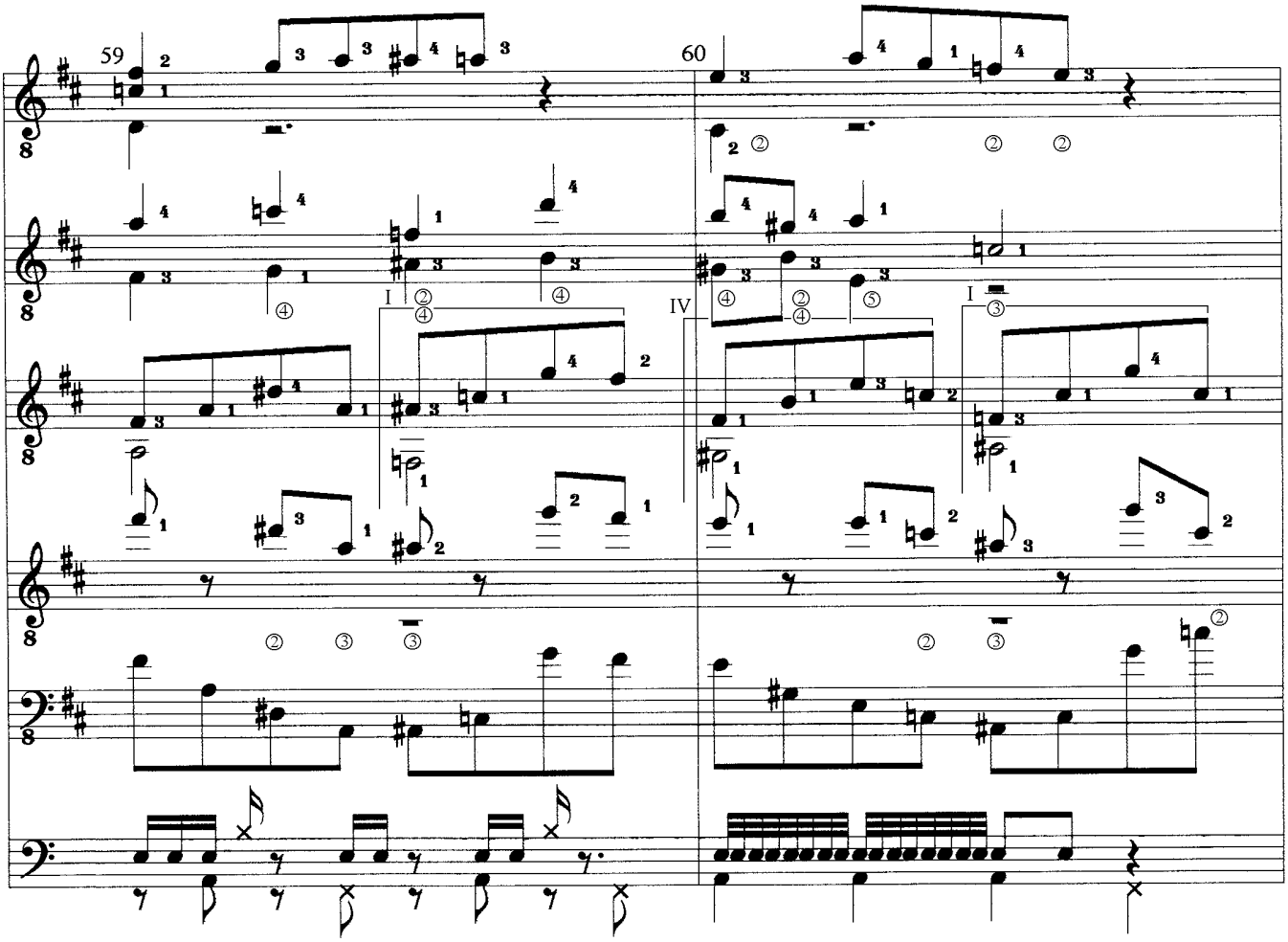

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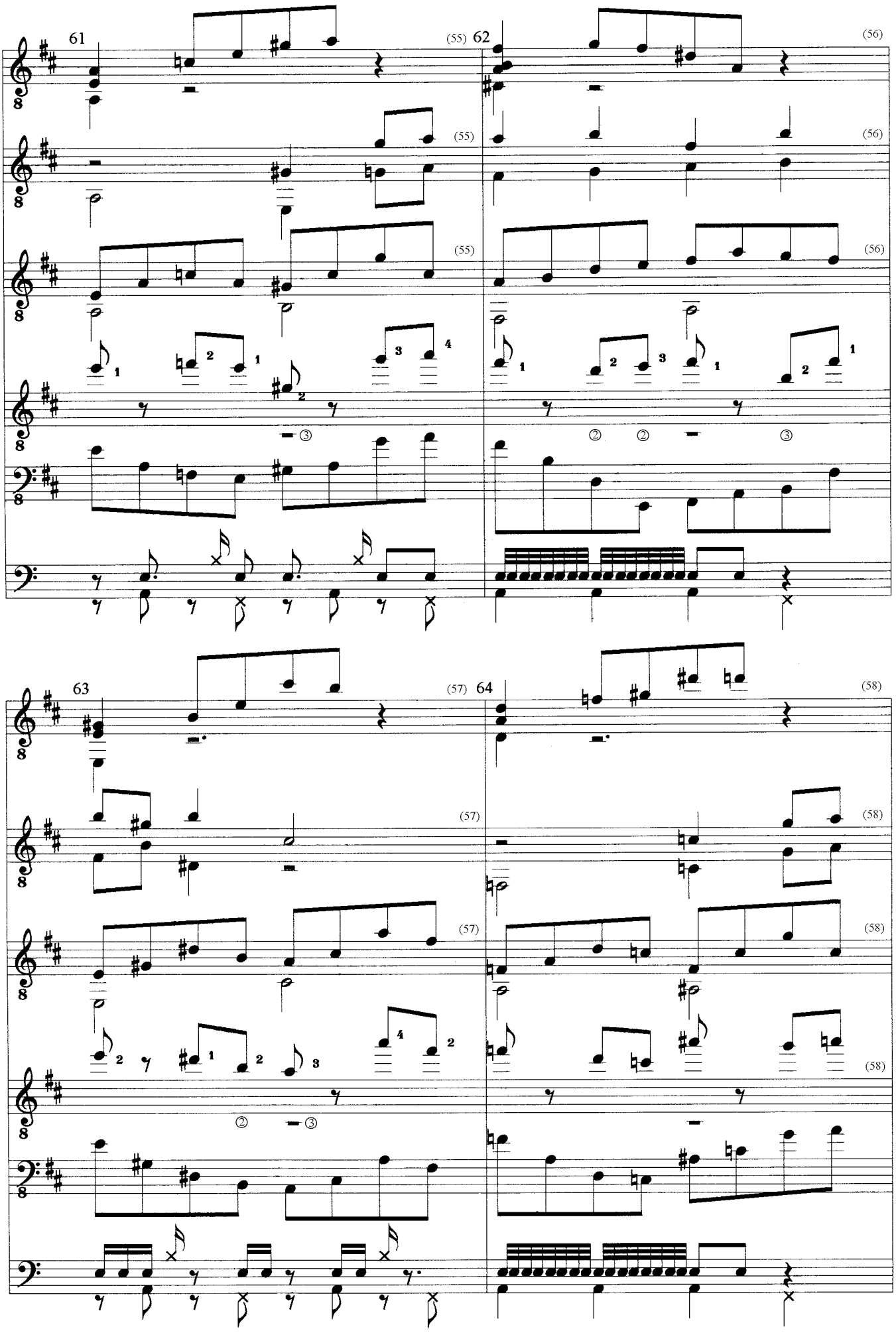

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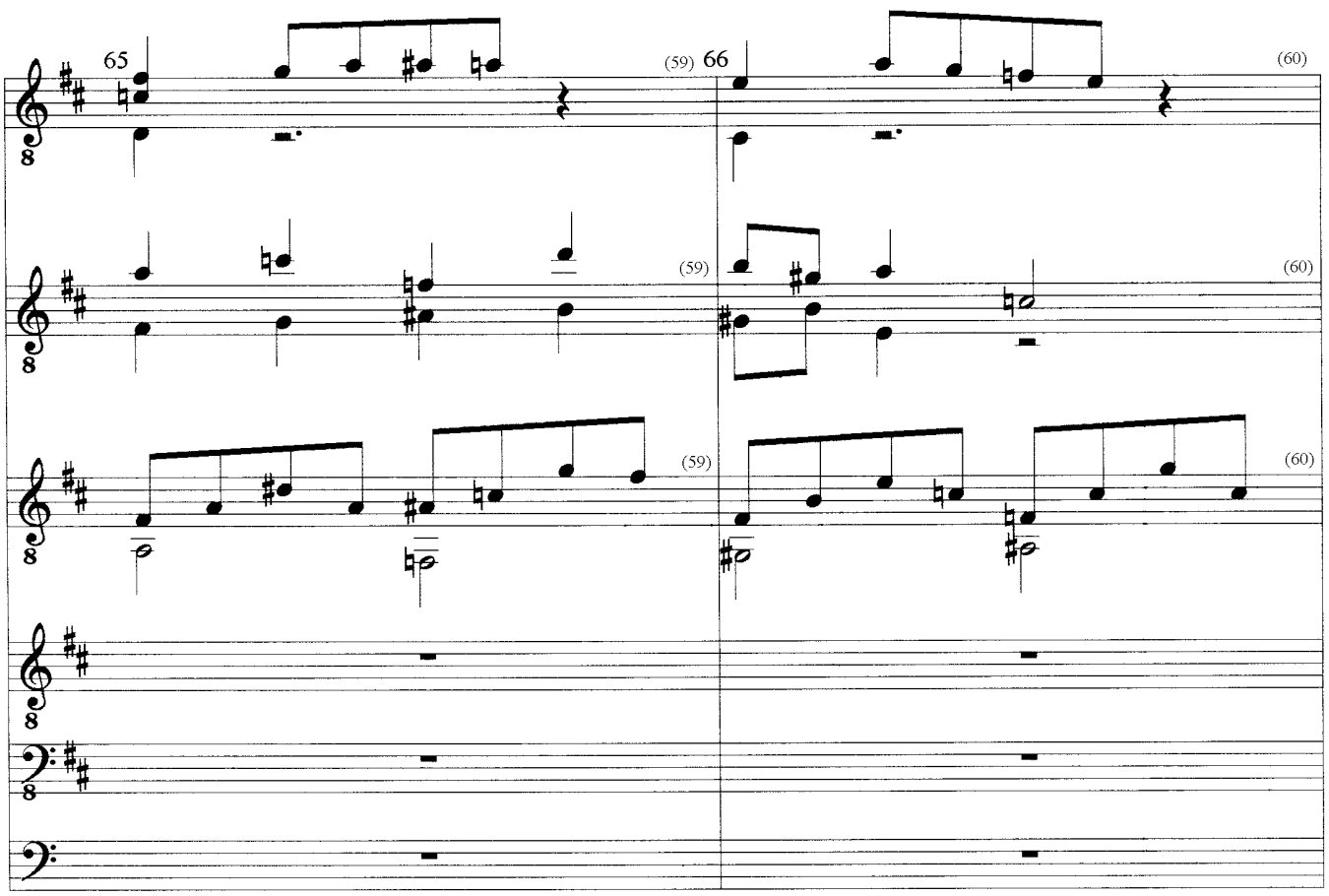

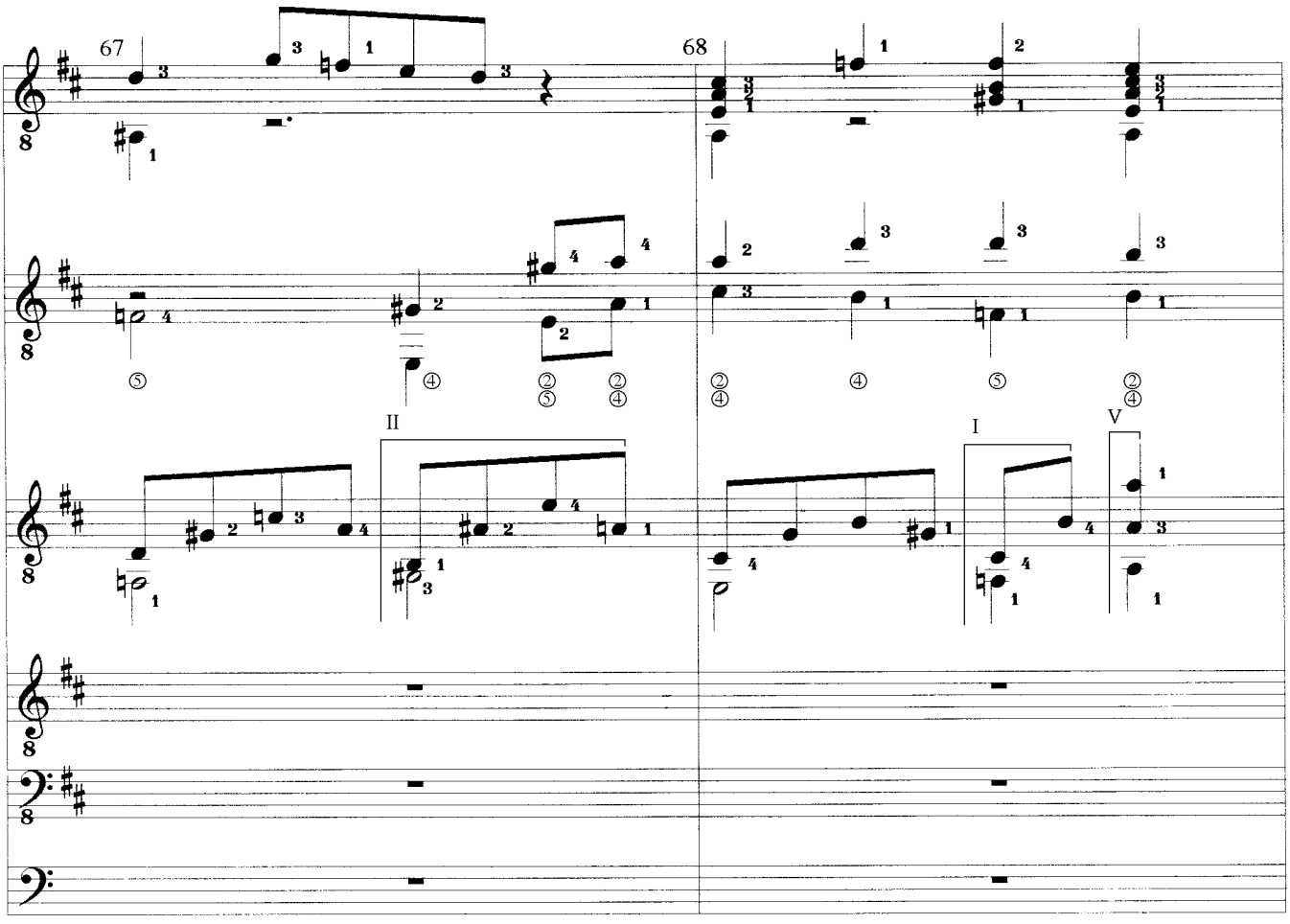

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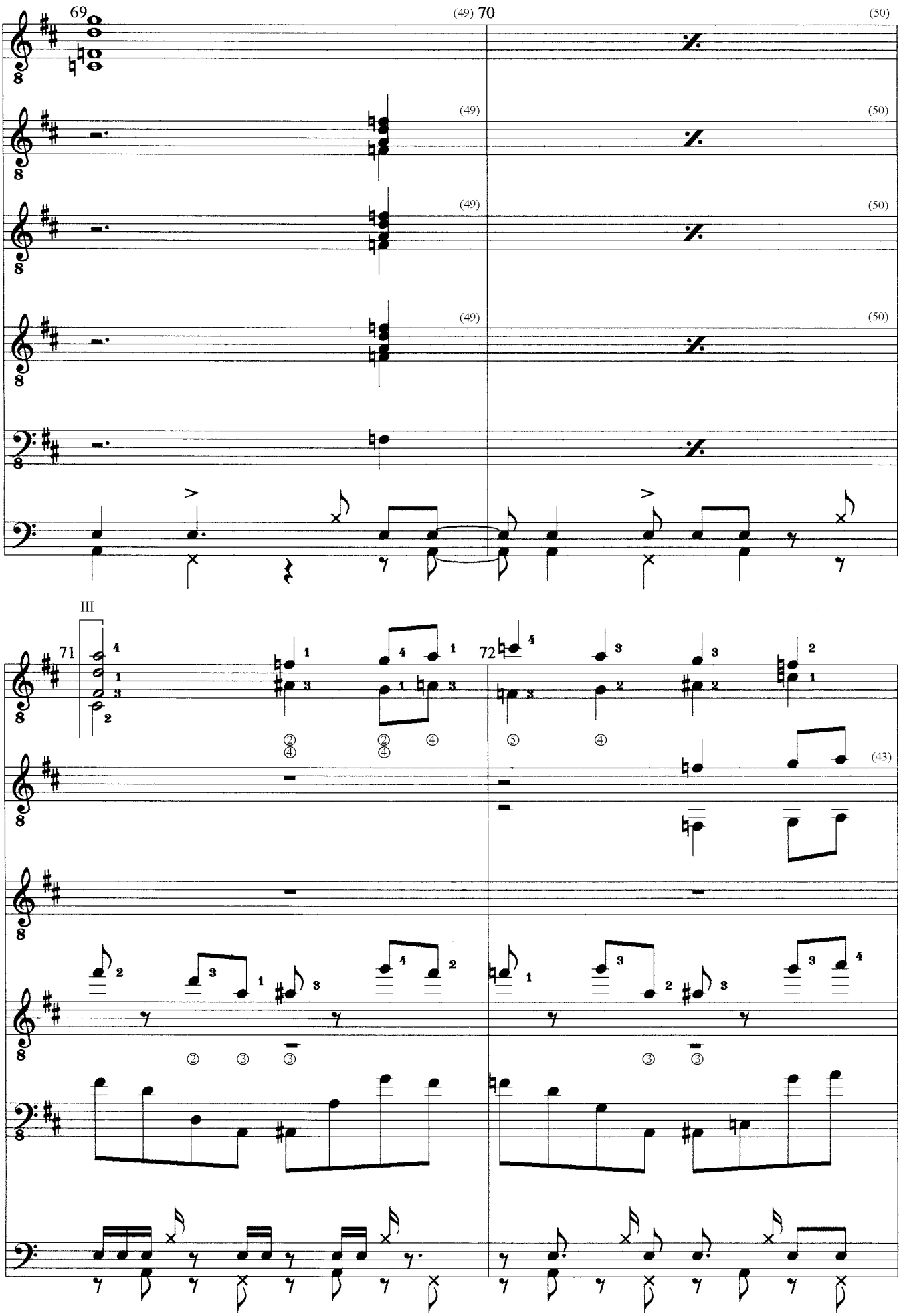

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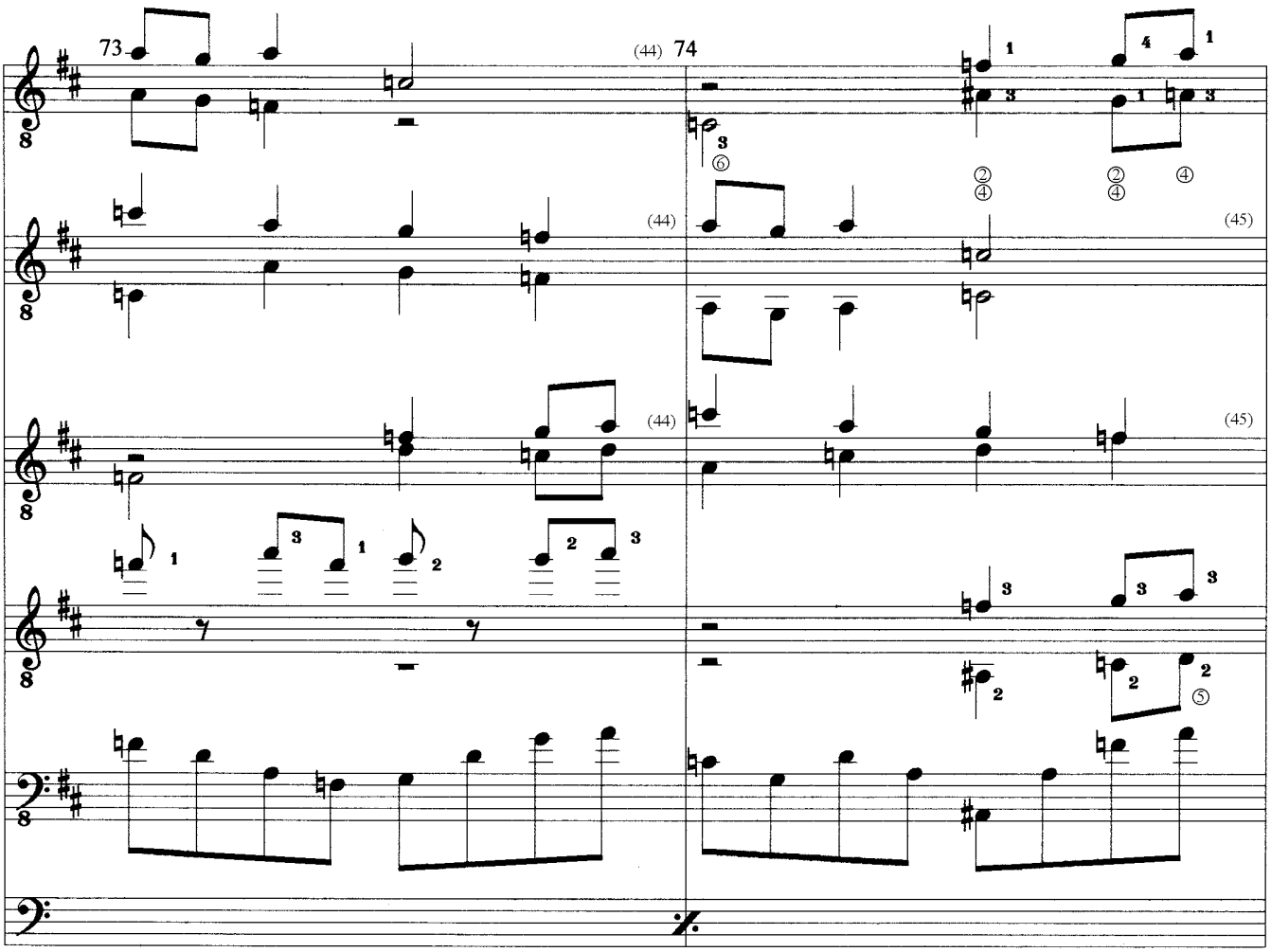

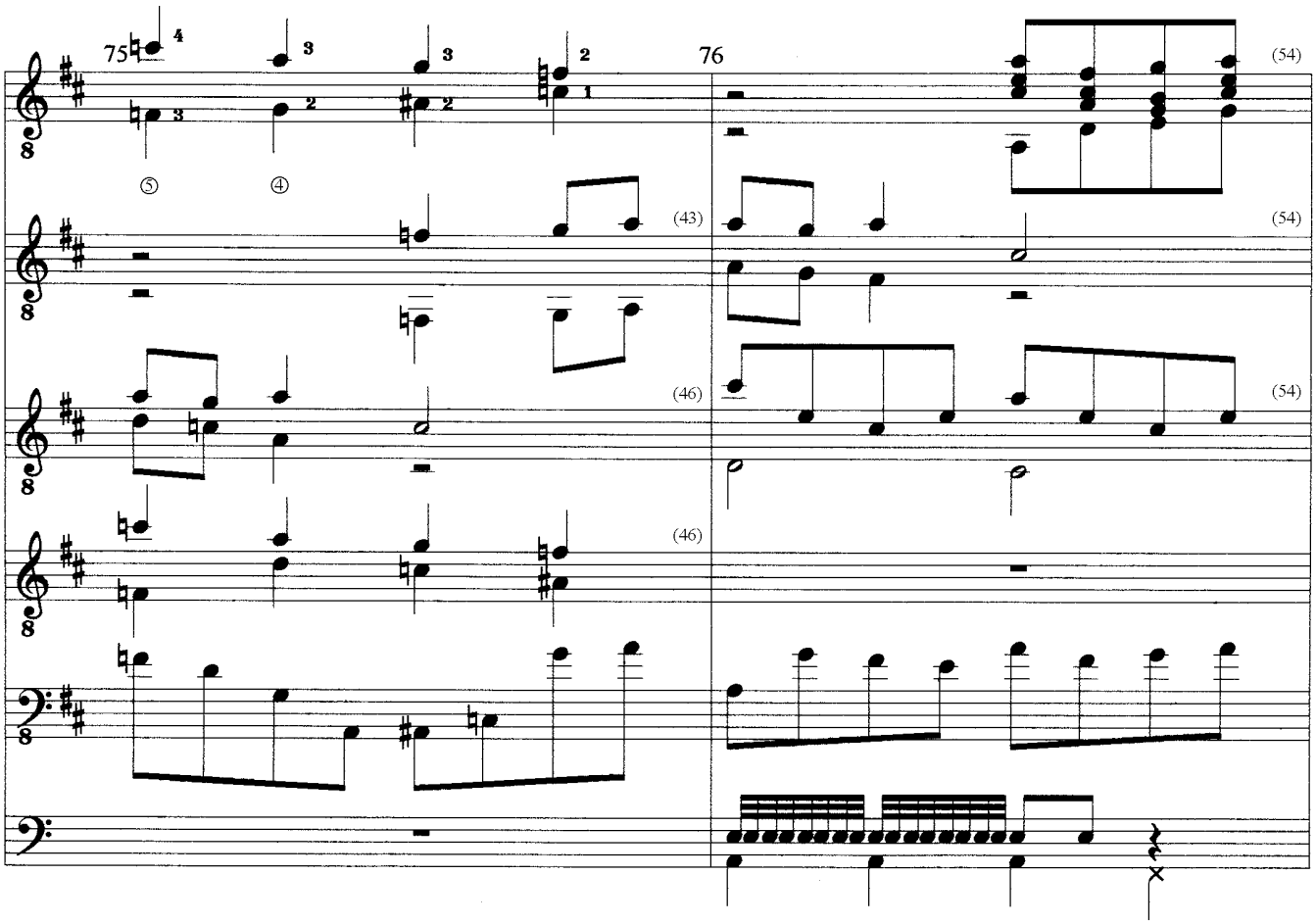

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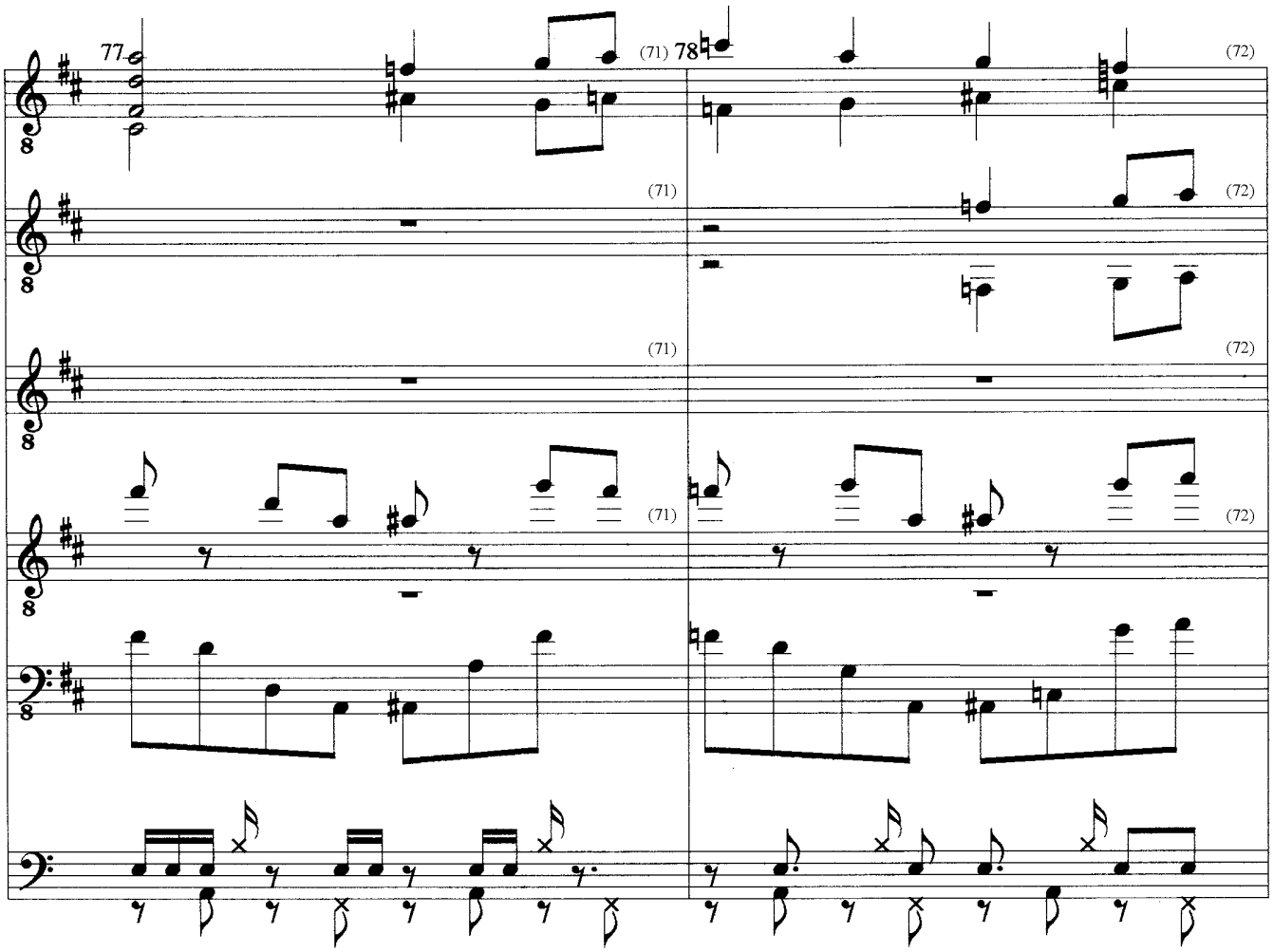

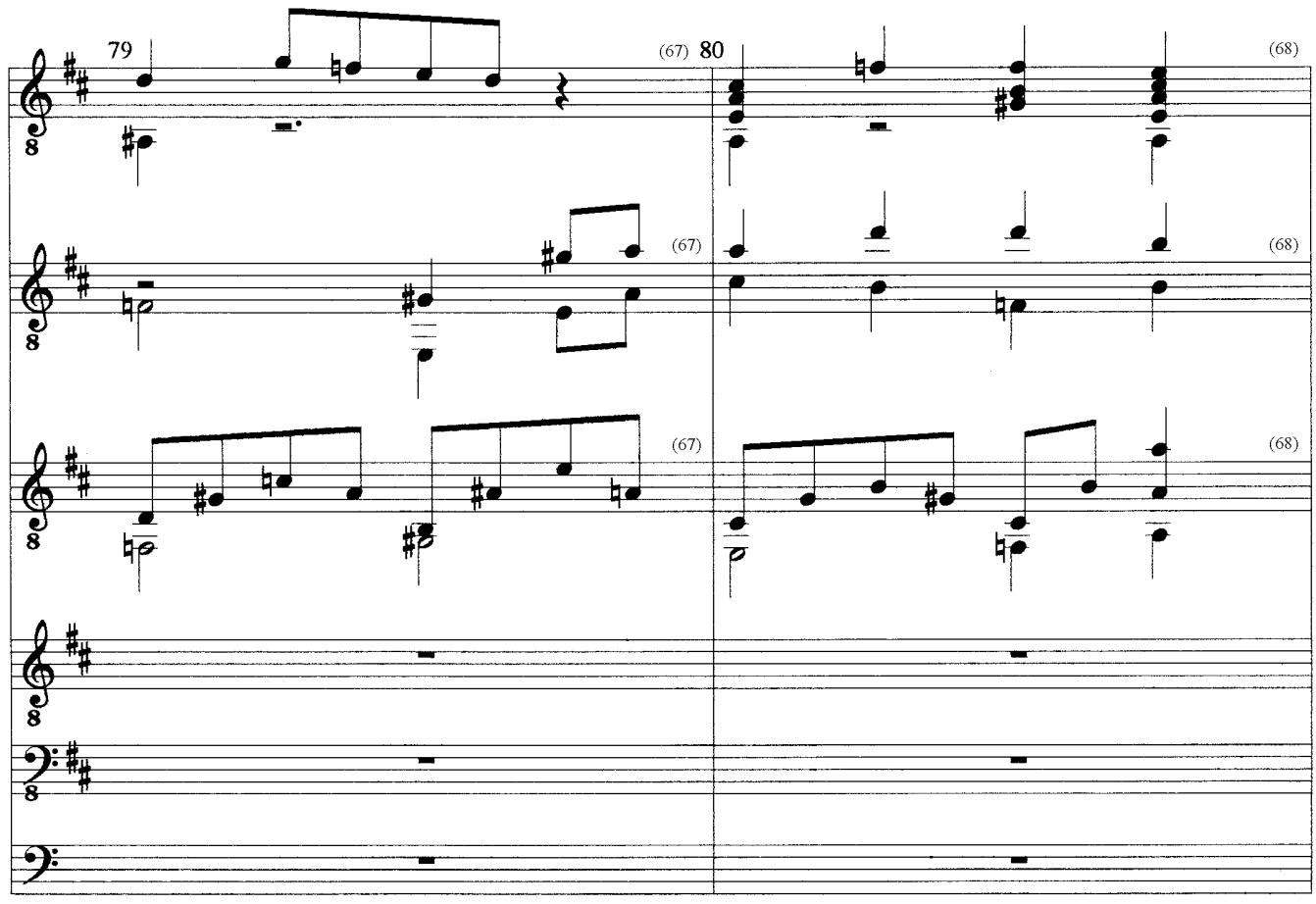

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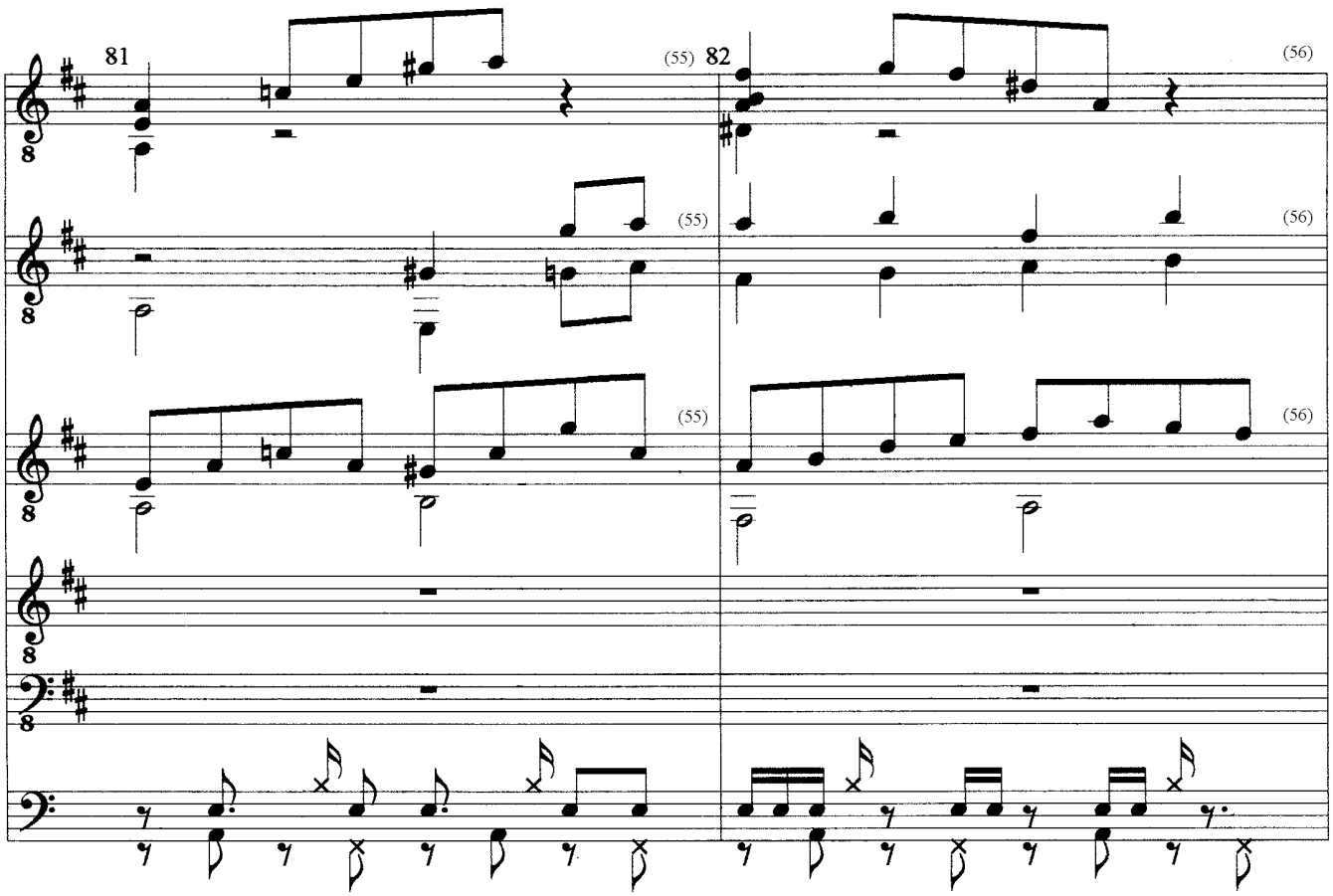

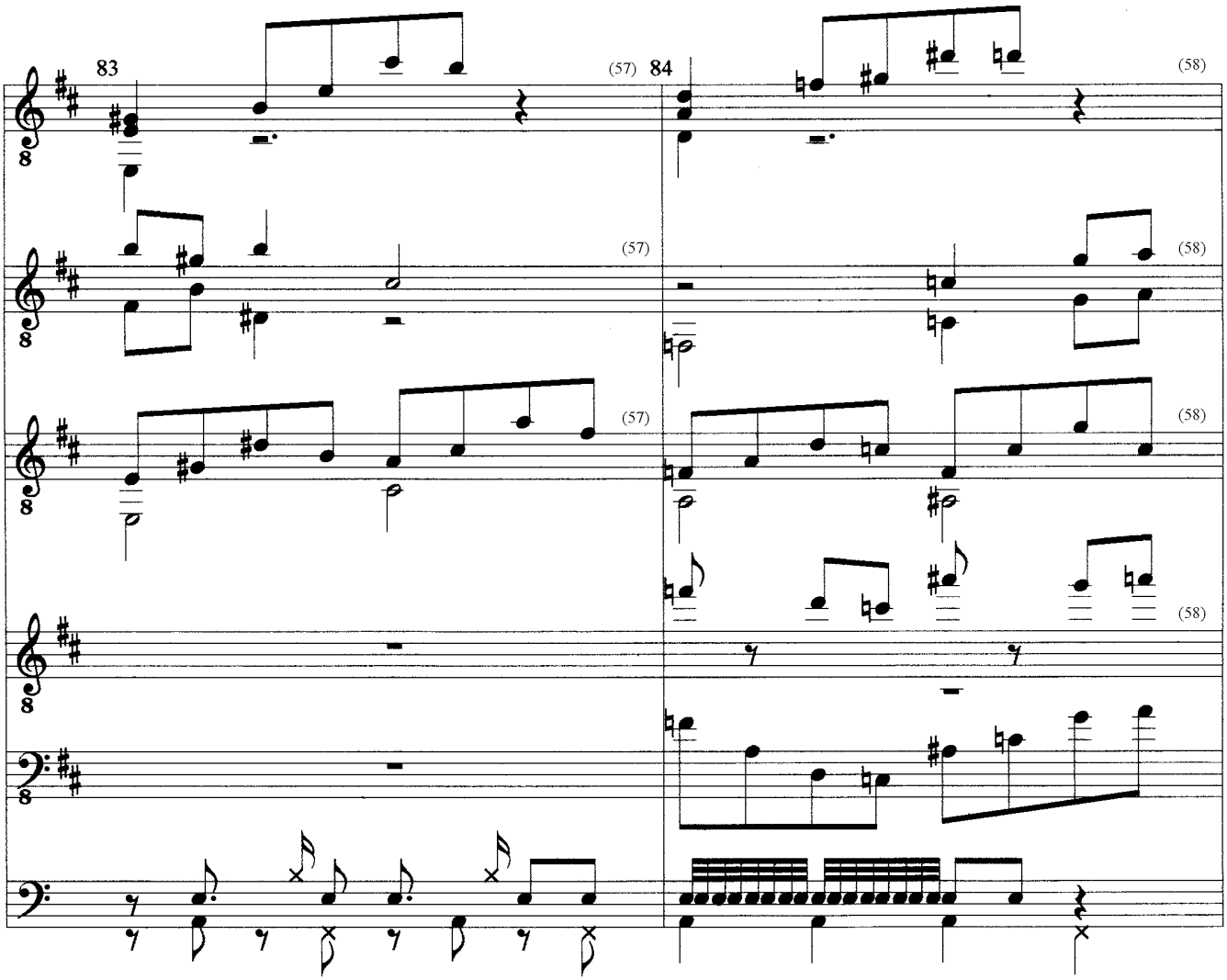

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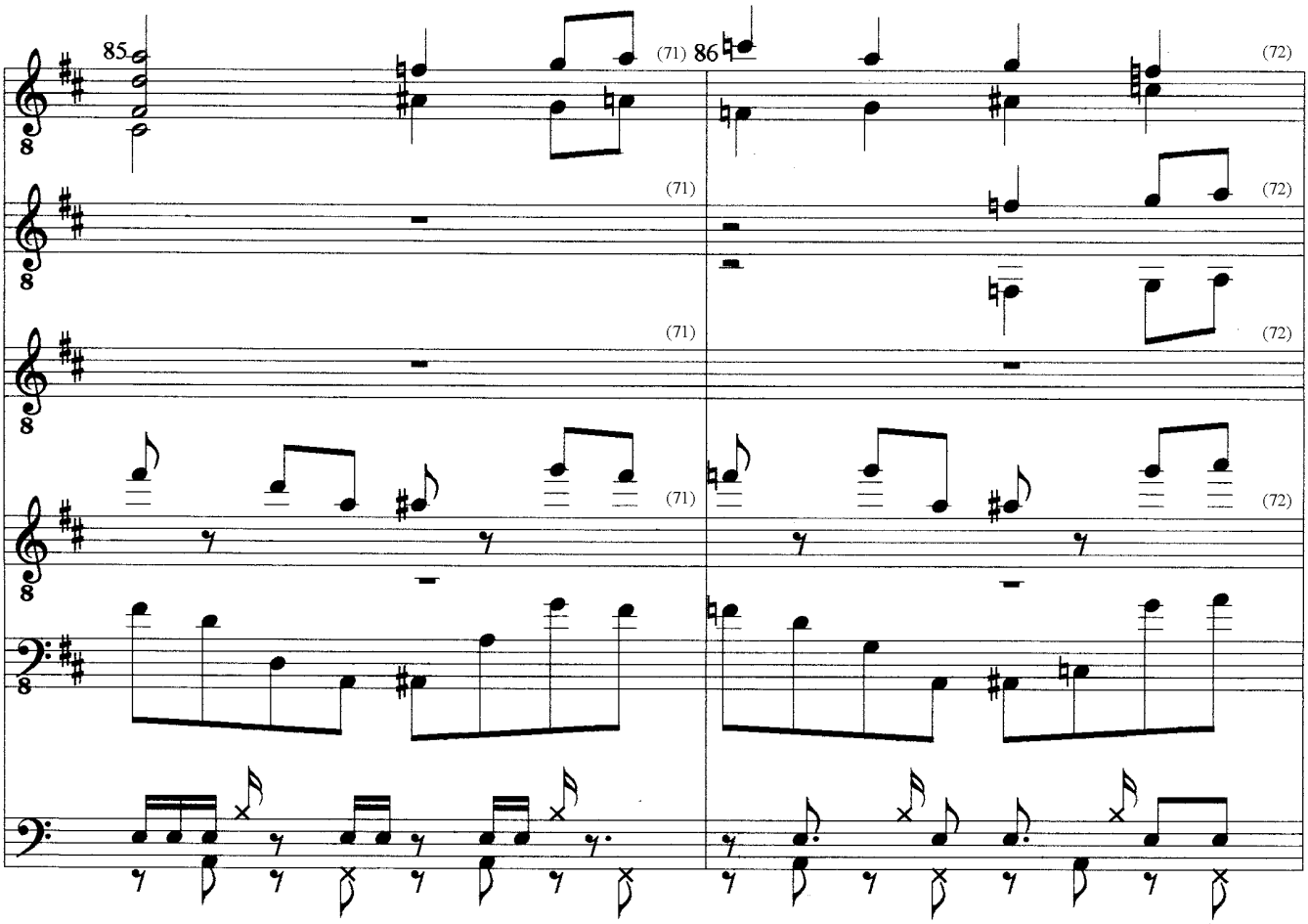

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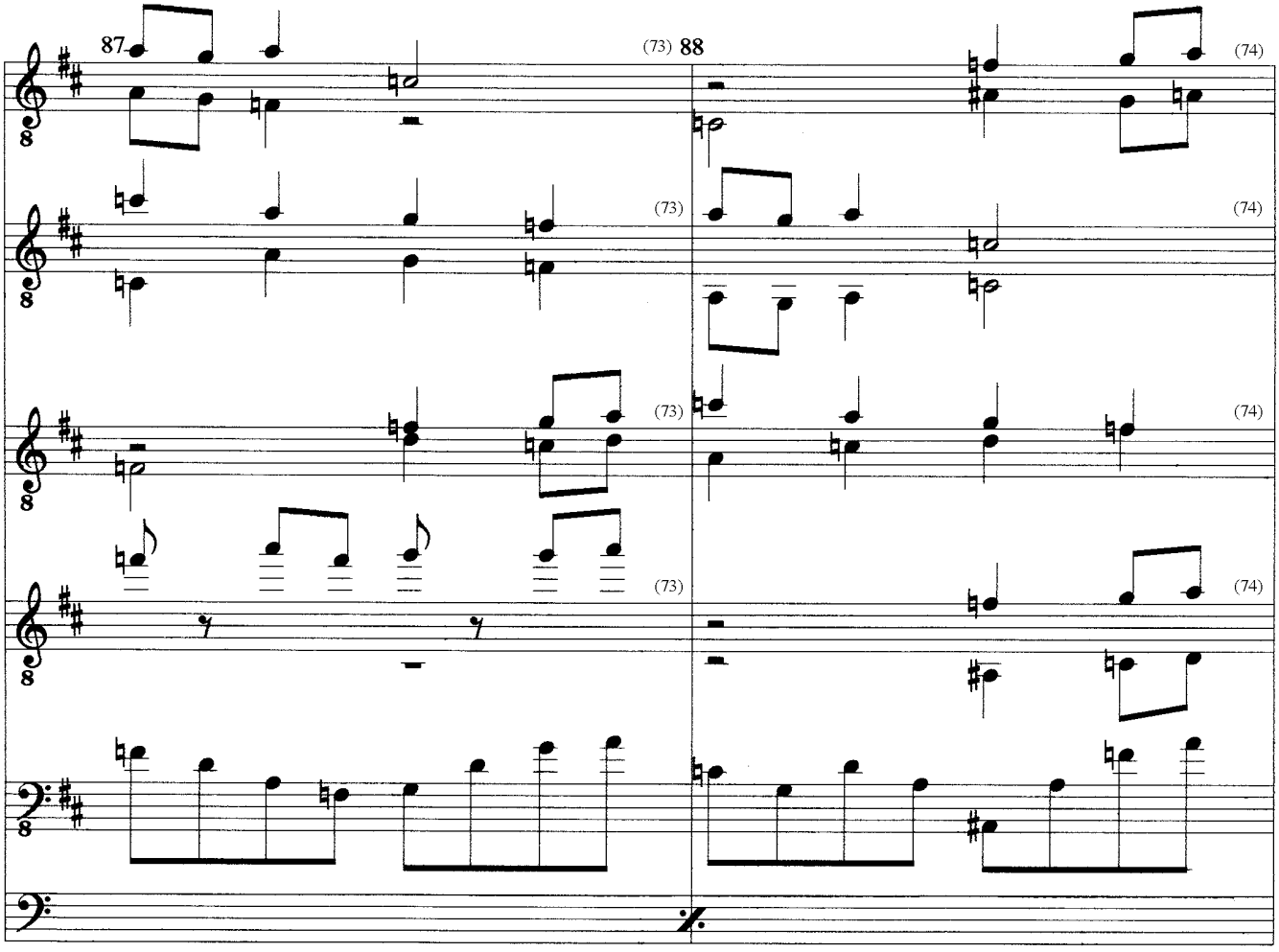

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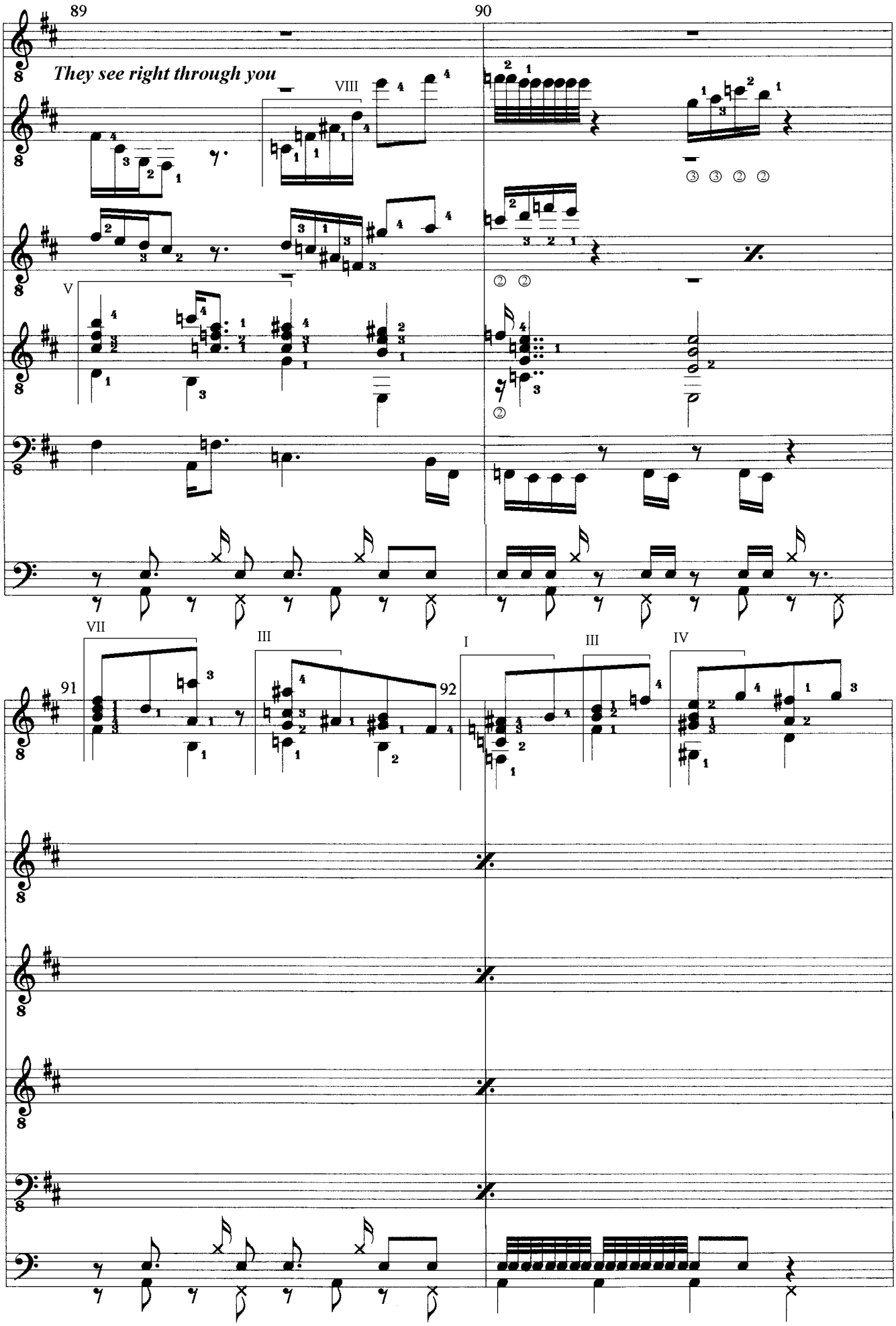

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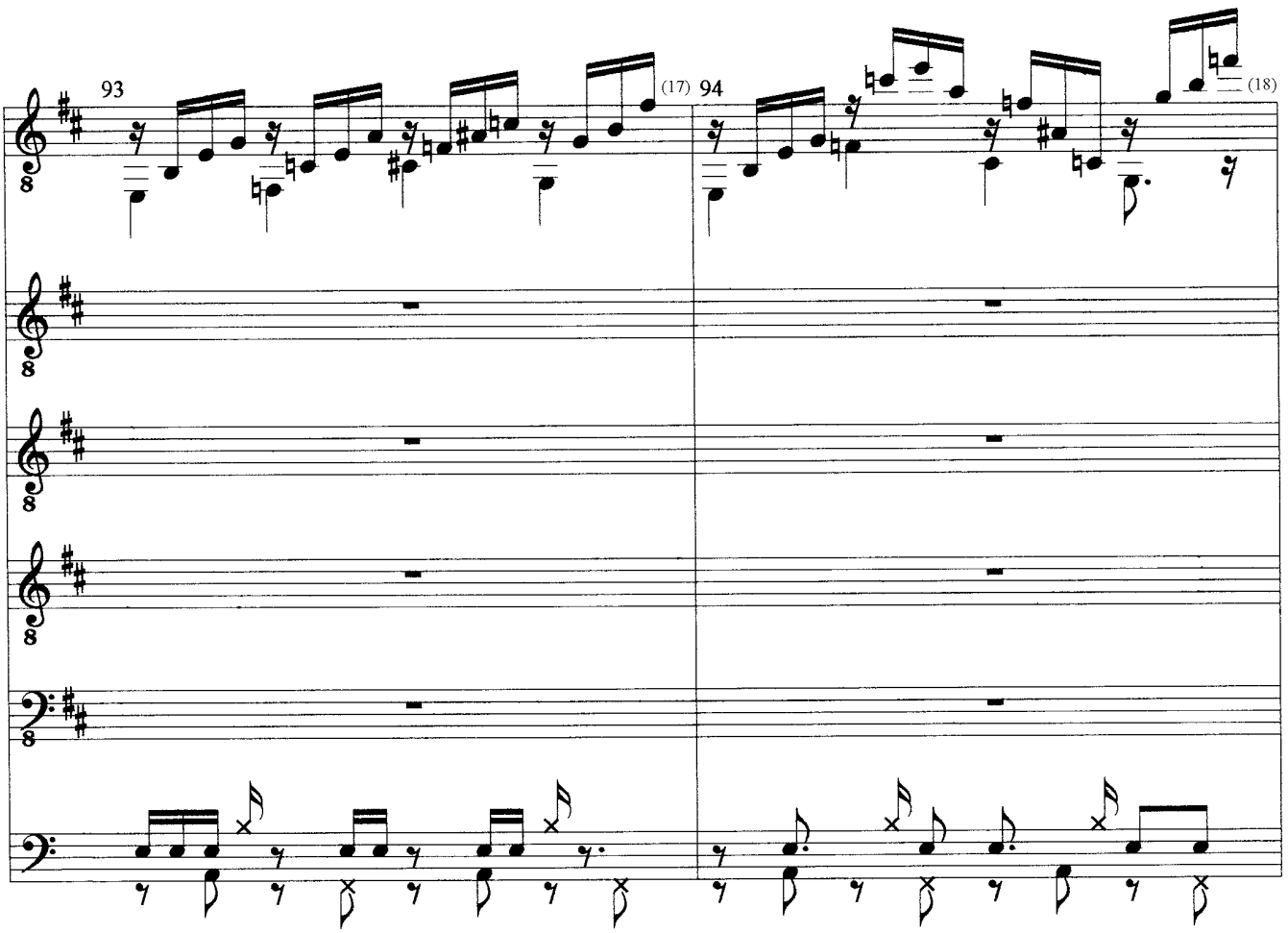

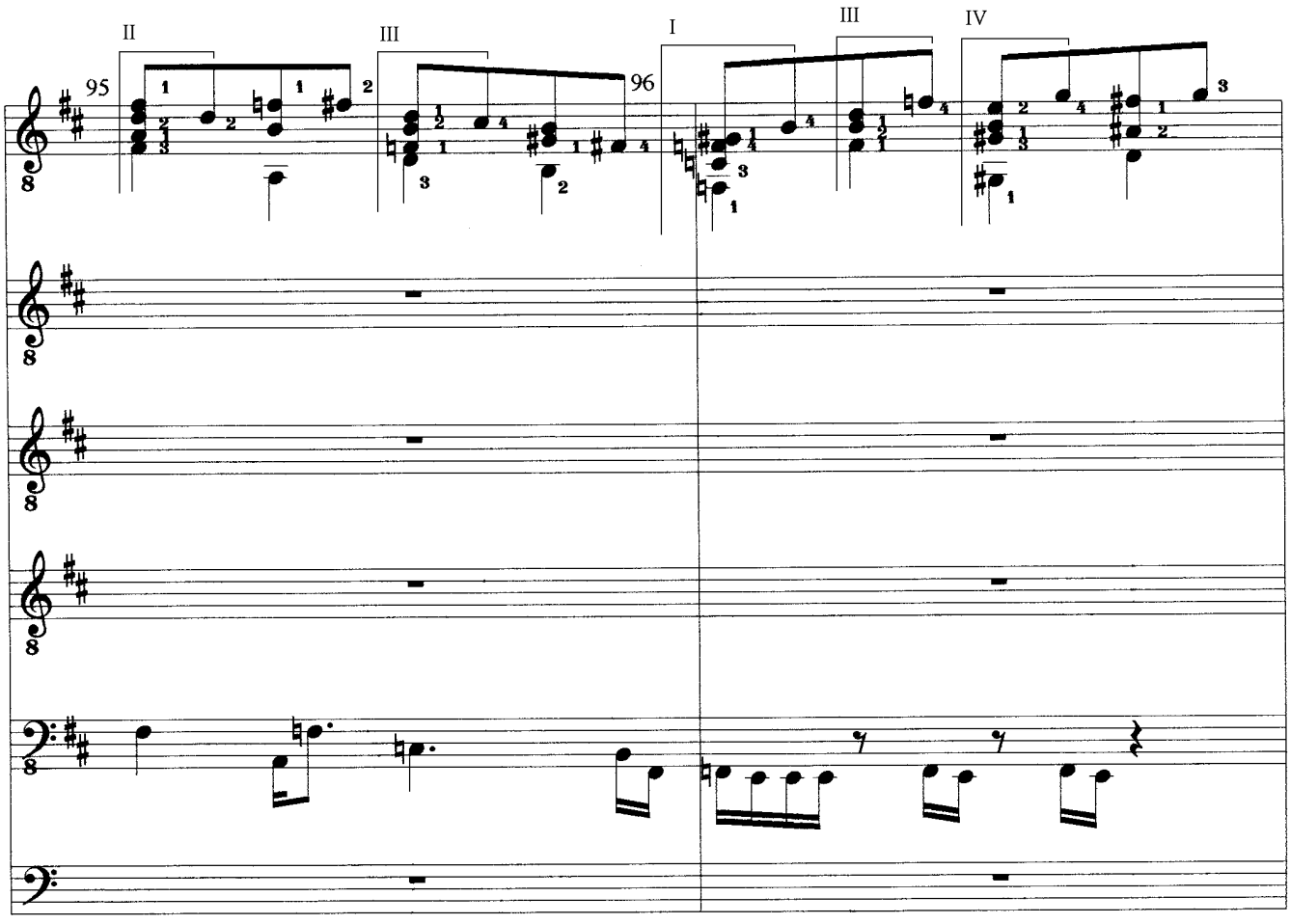

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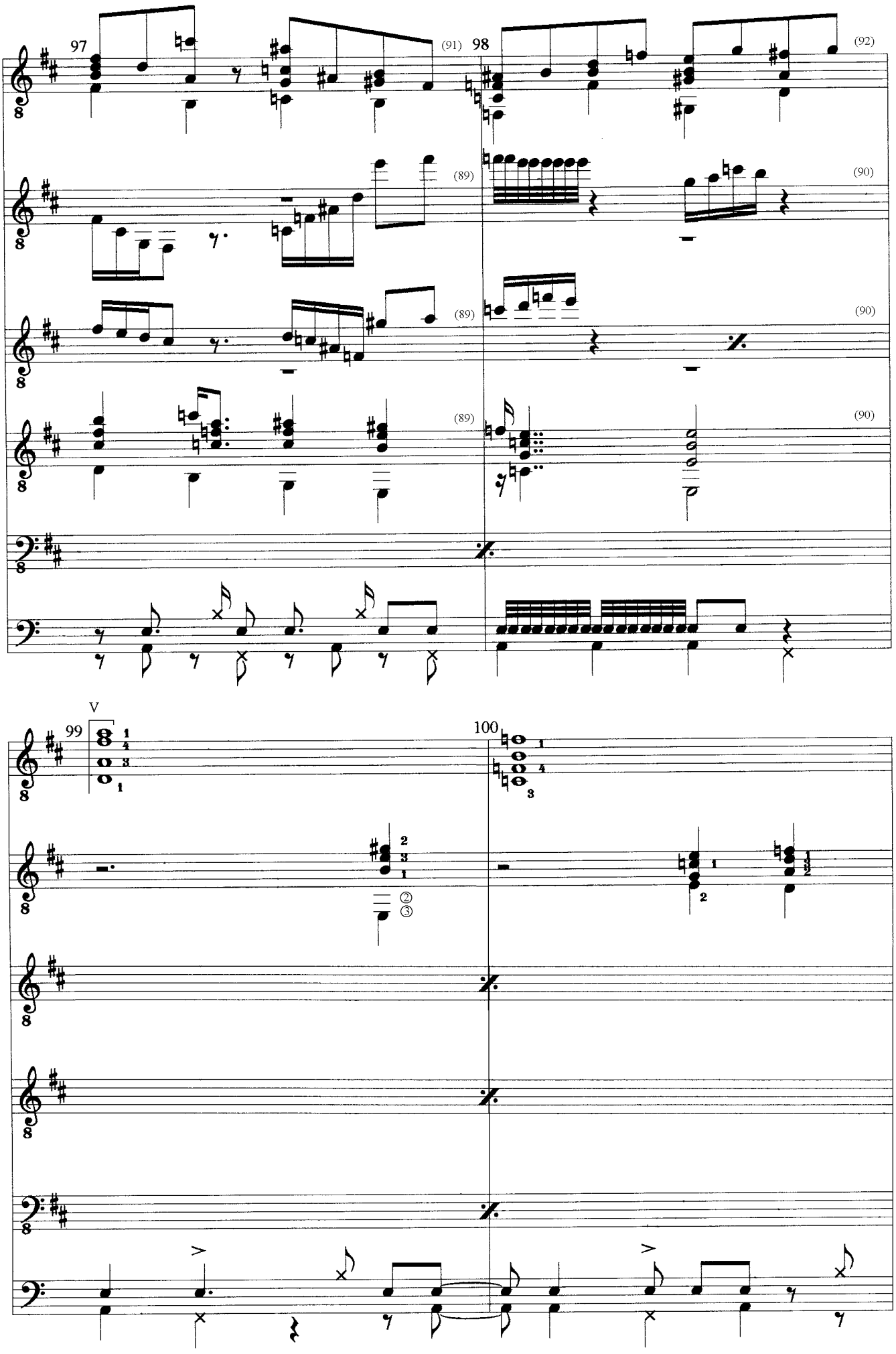

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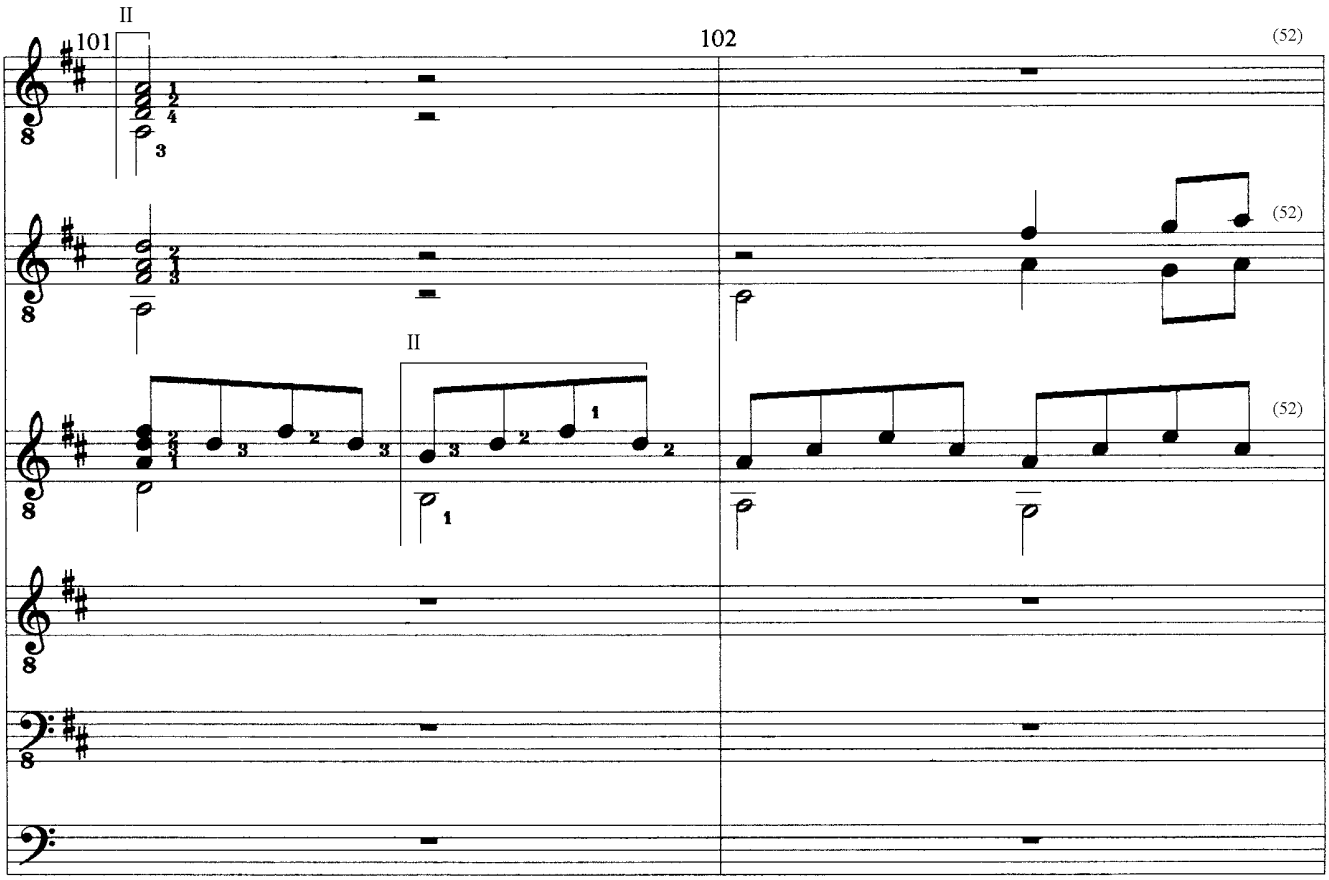

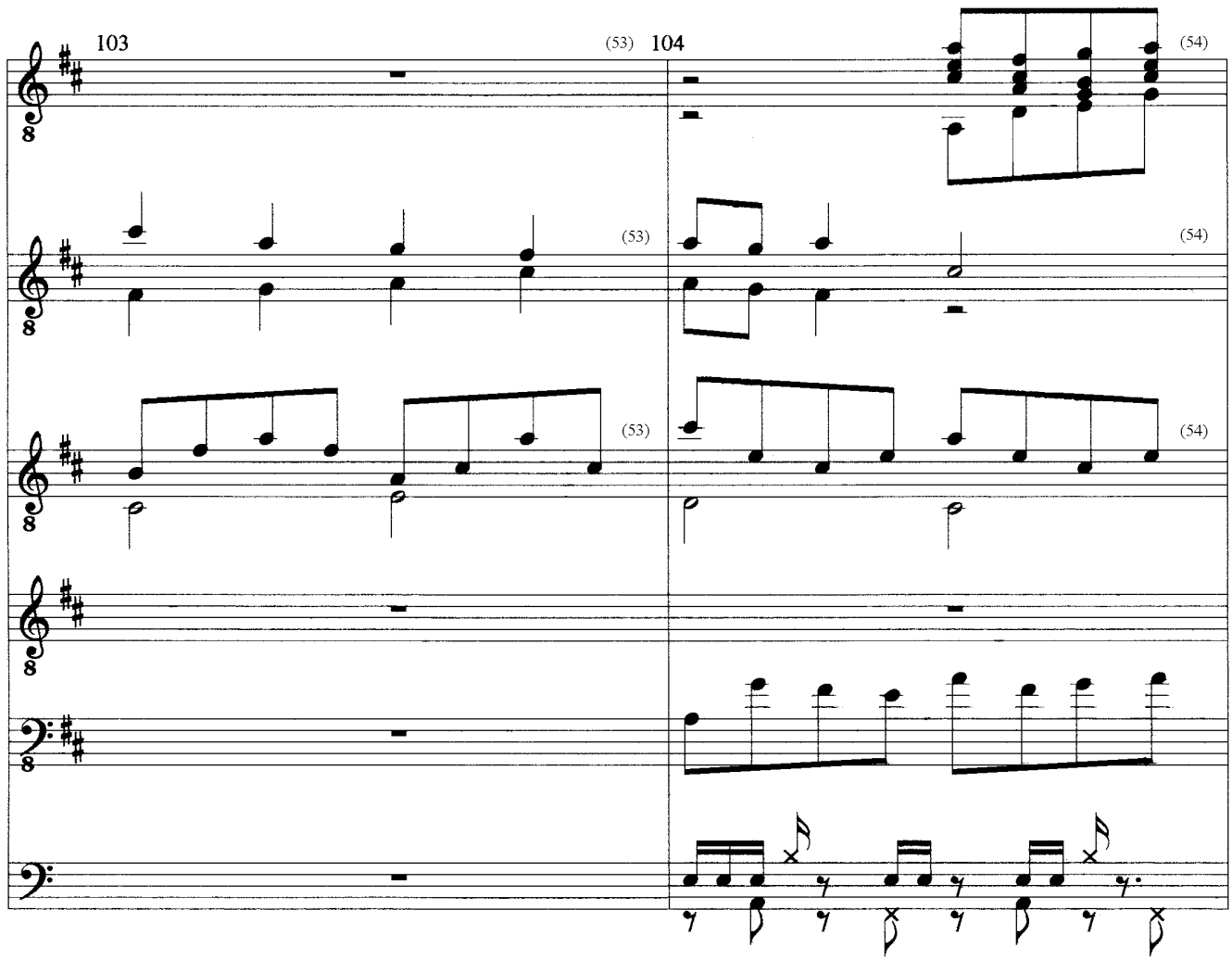

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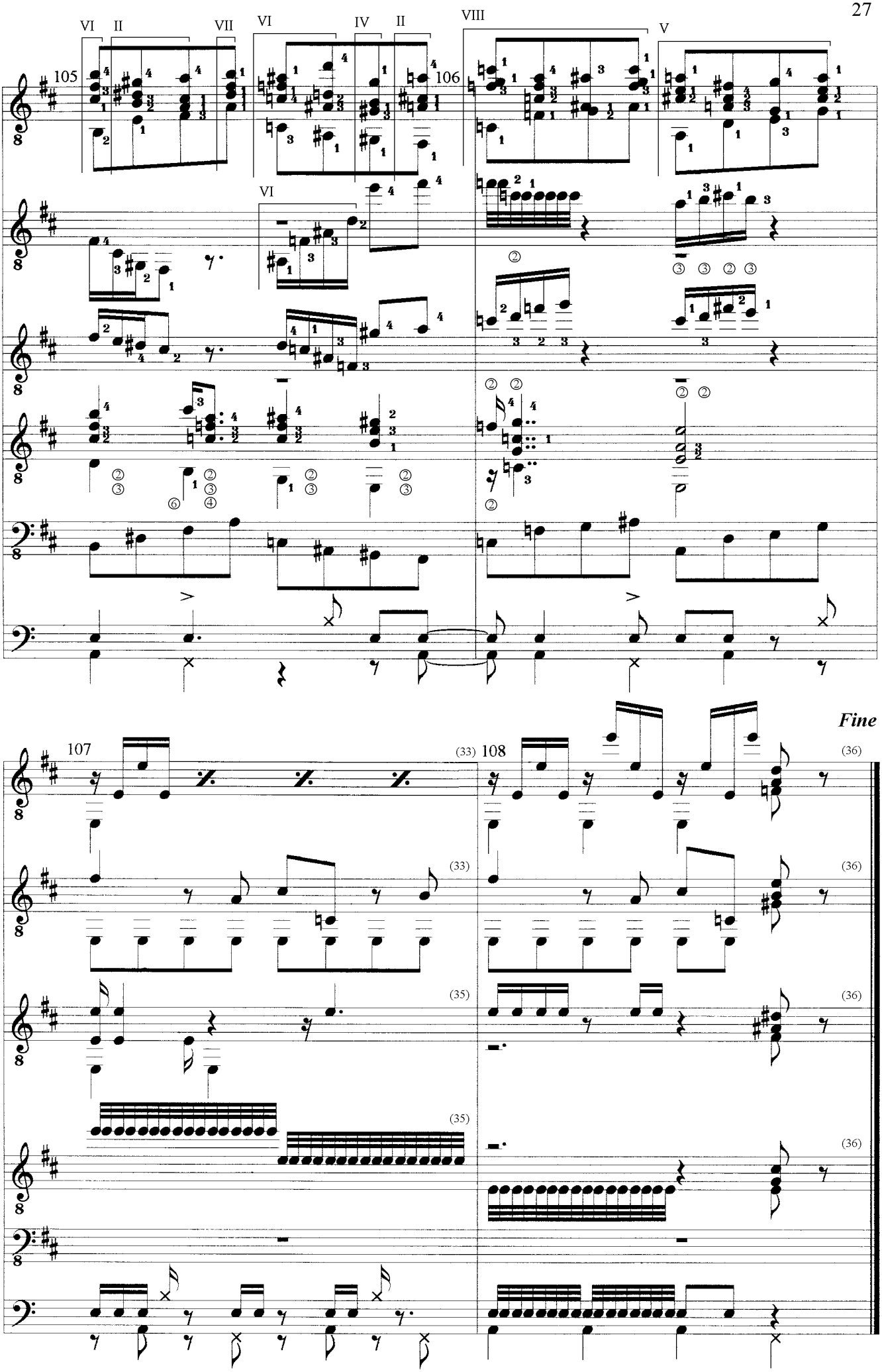

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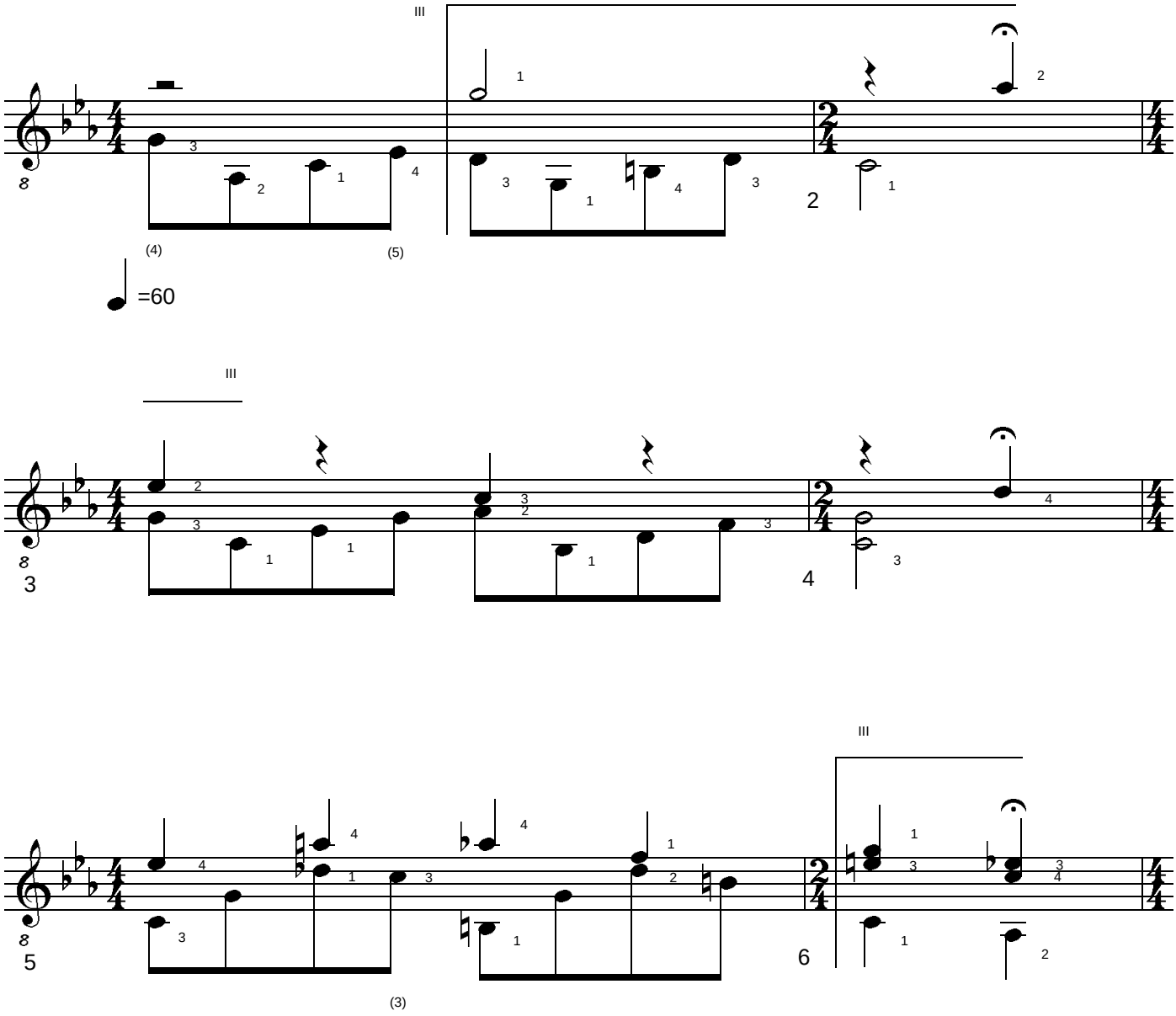
EPILOG

~~3~~ Studies for Solo Guitar

Uwe Warneke

op. 72

1. Movement: Andante espressivo



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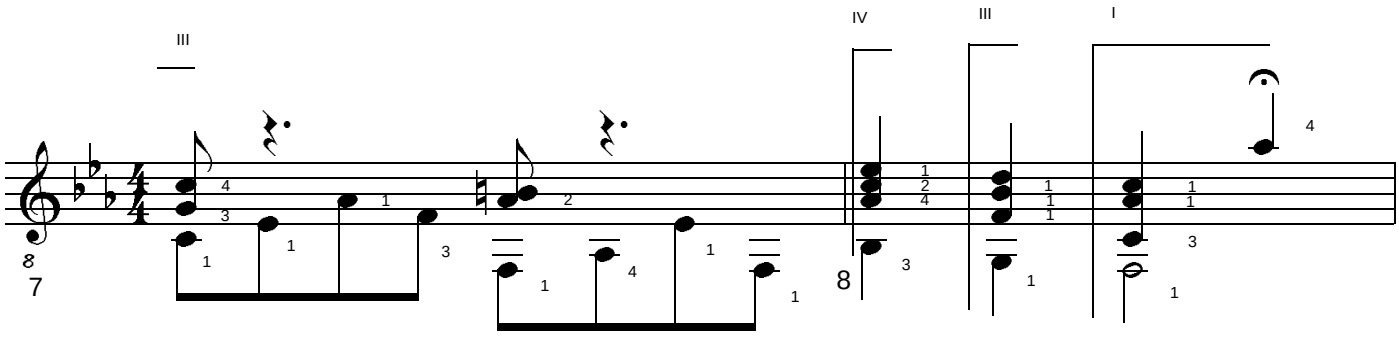

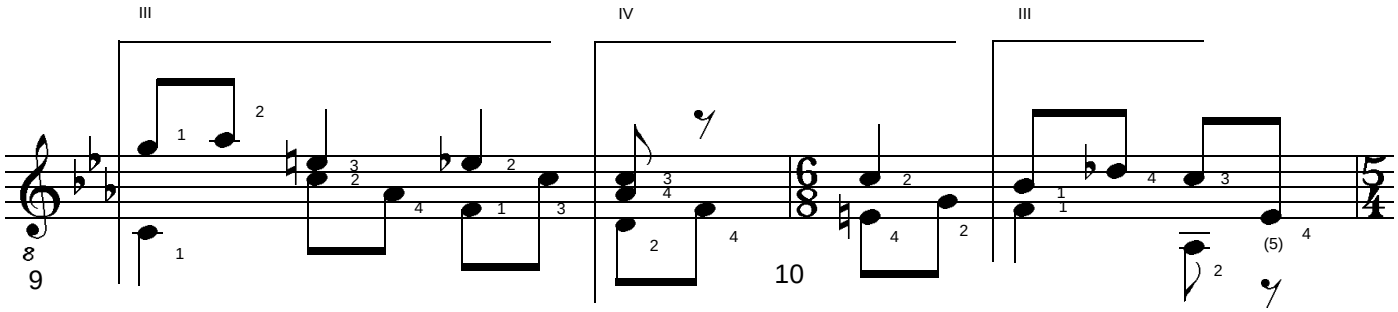

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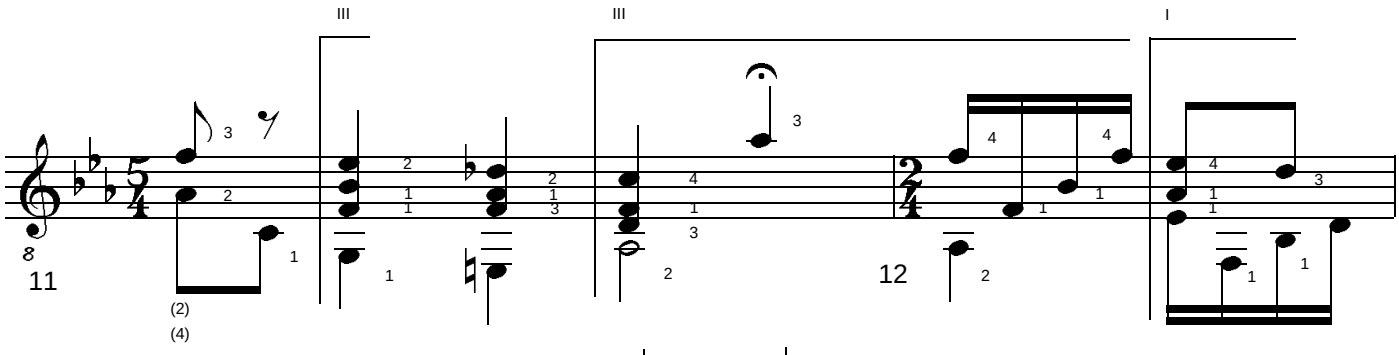

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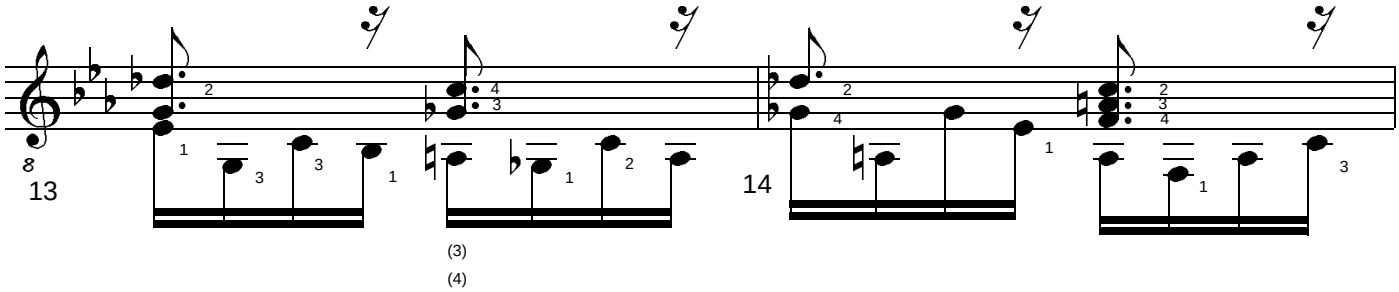

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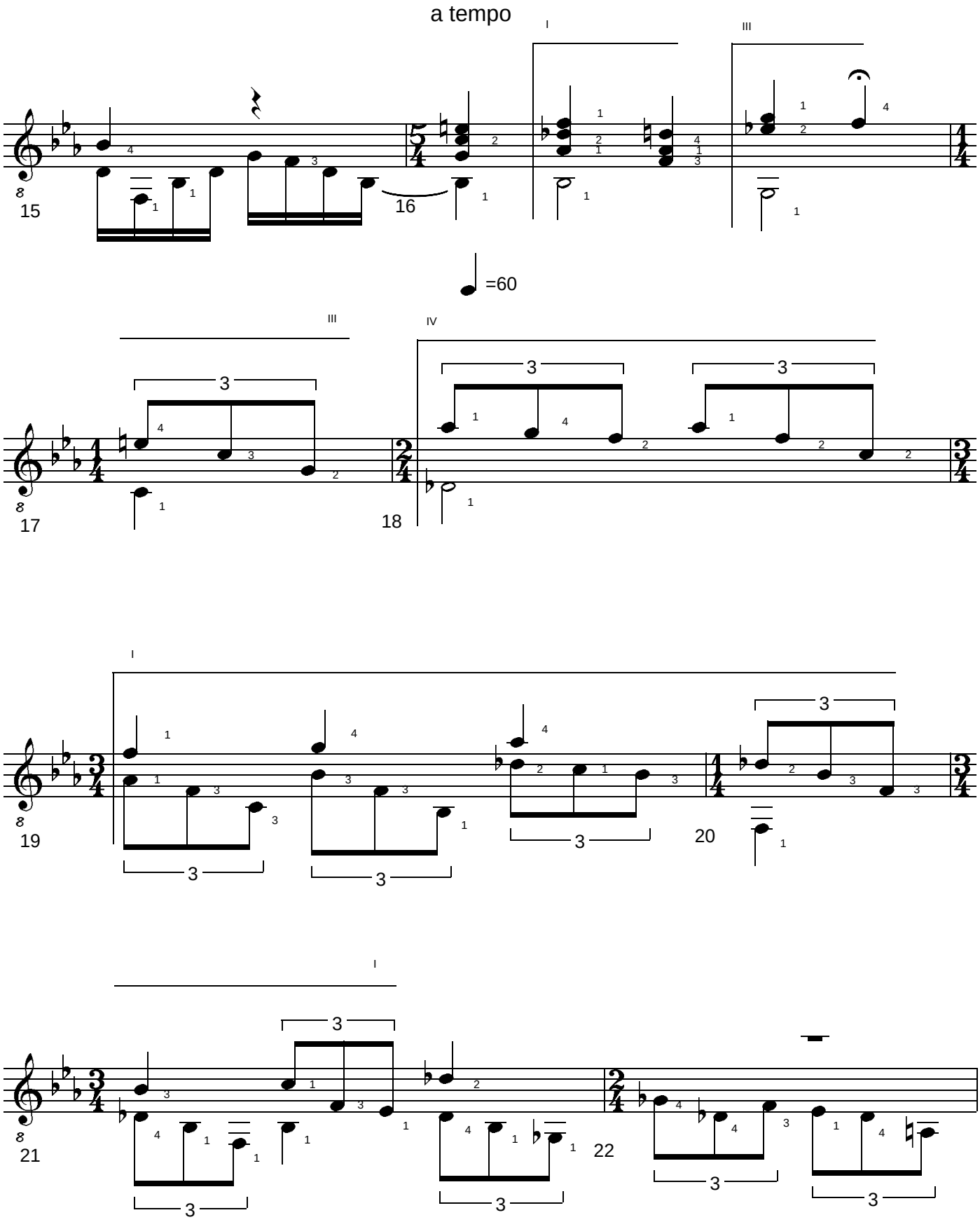

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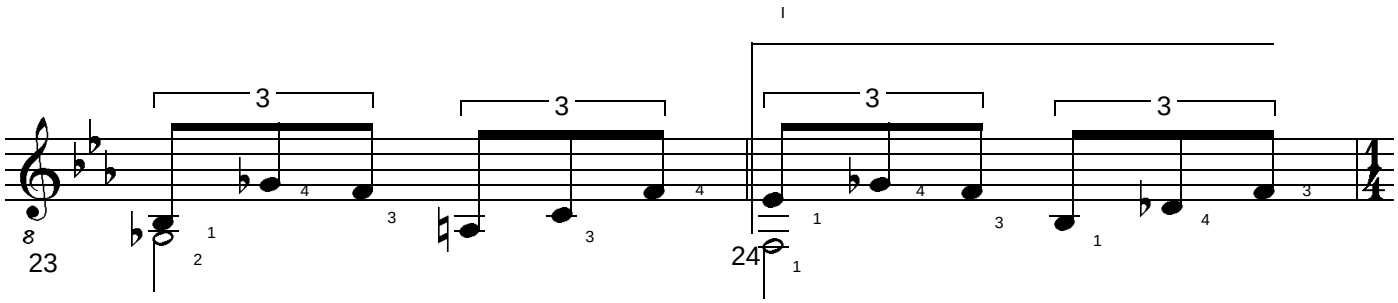

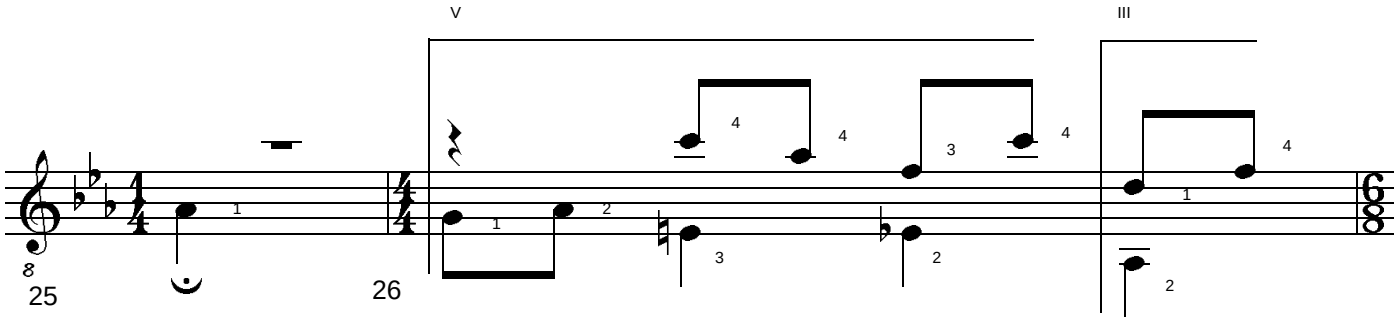

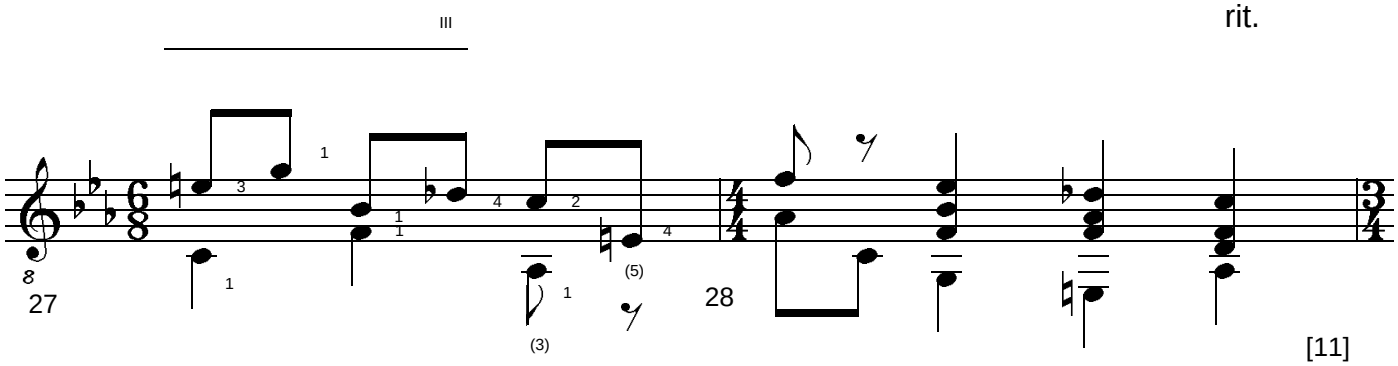

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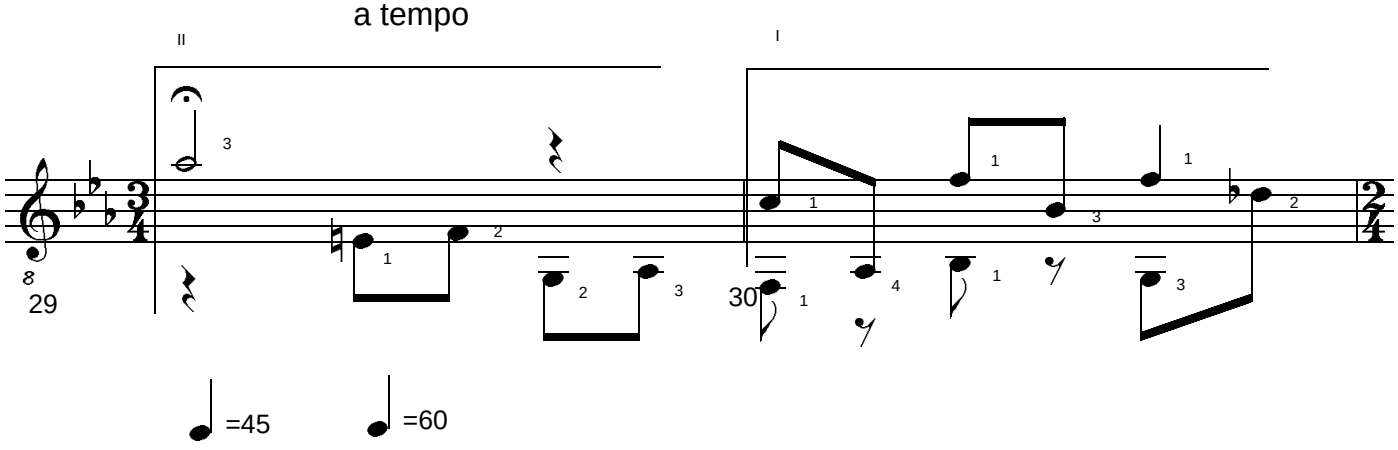

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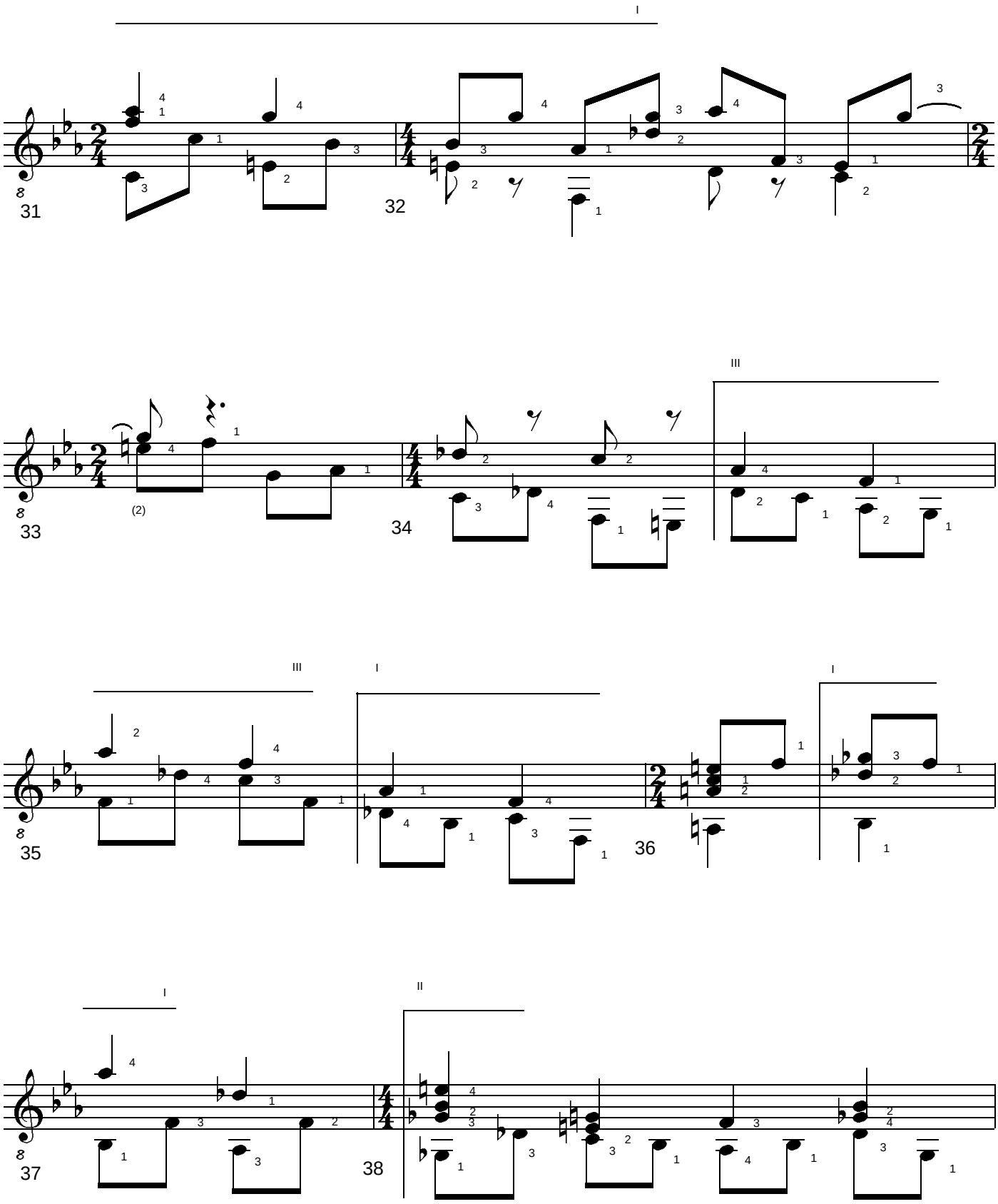

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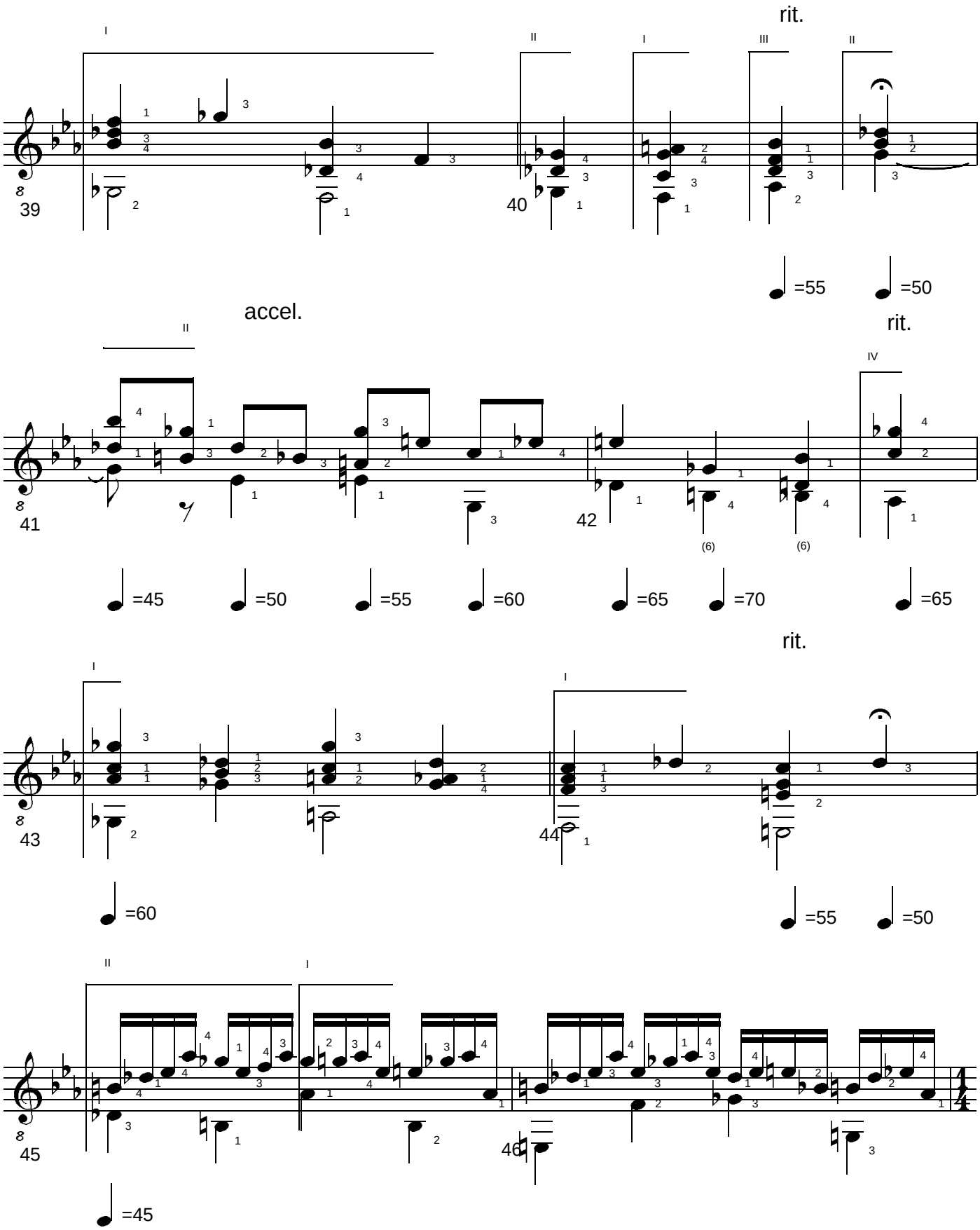

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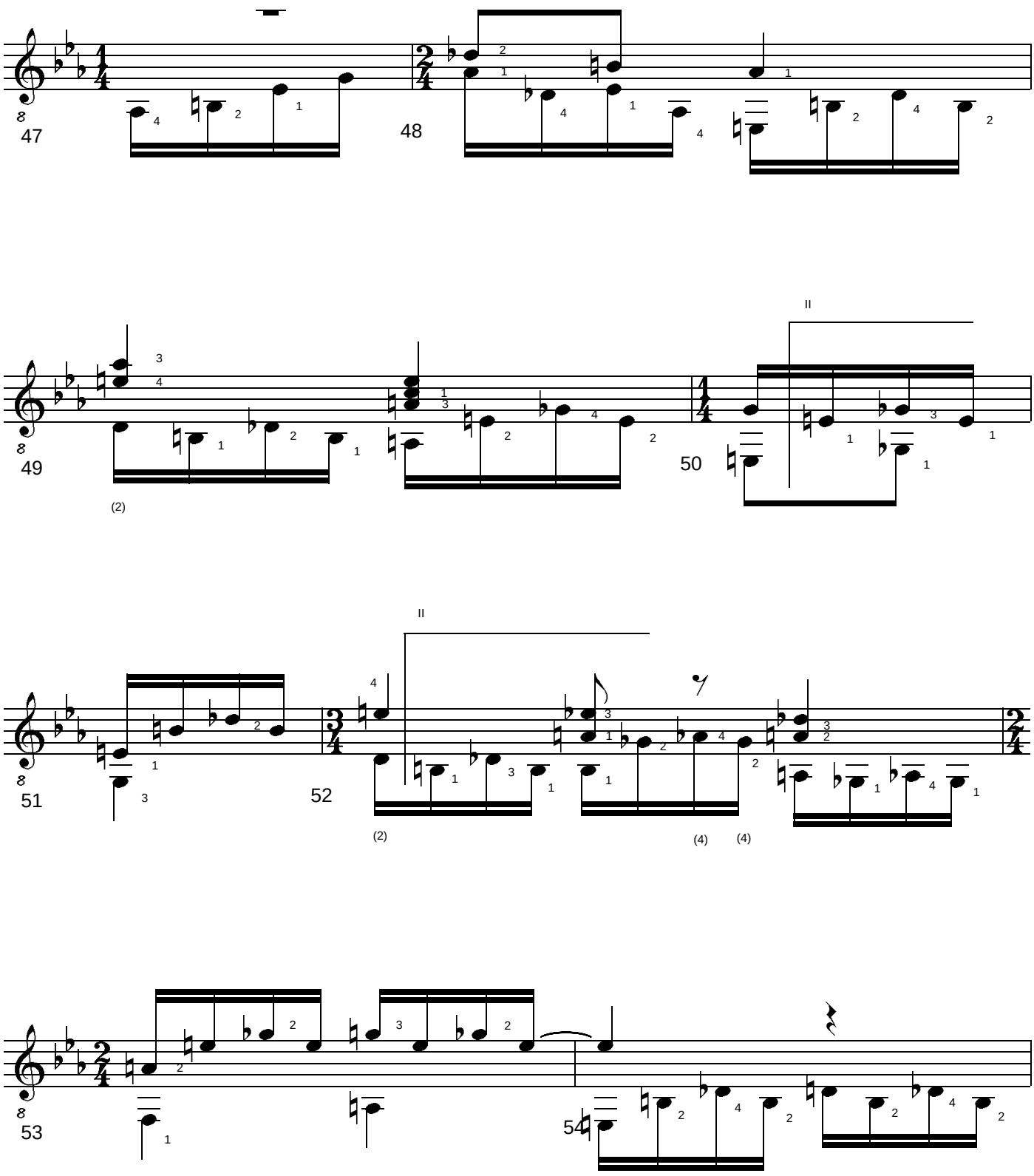

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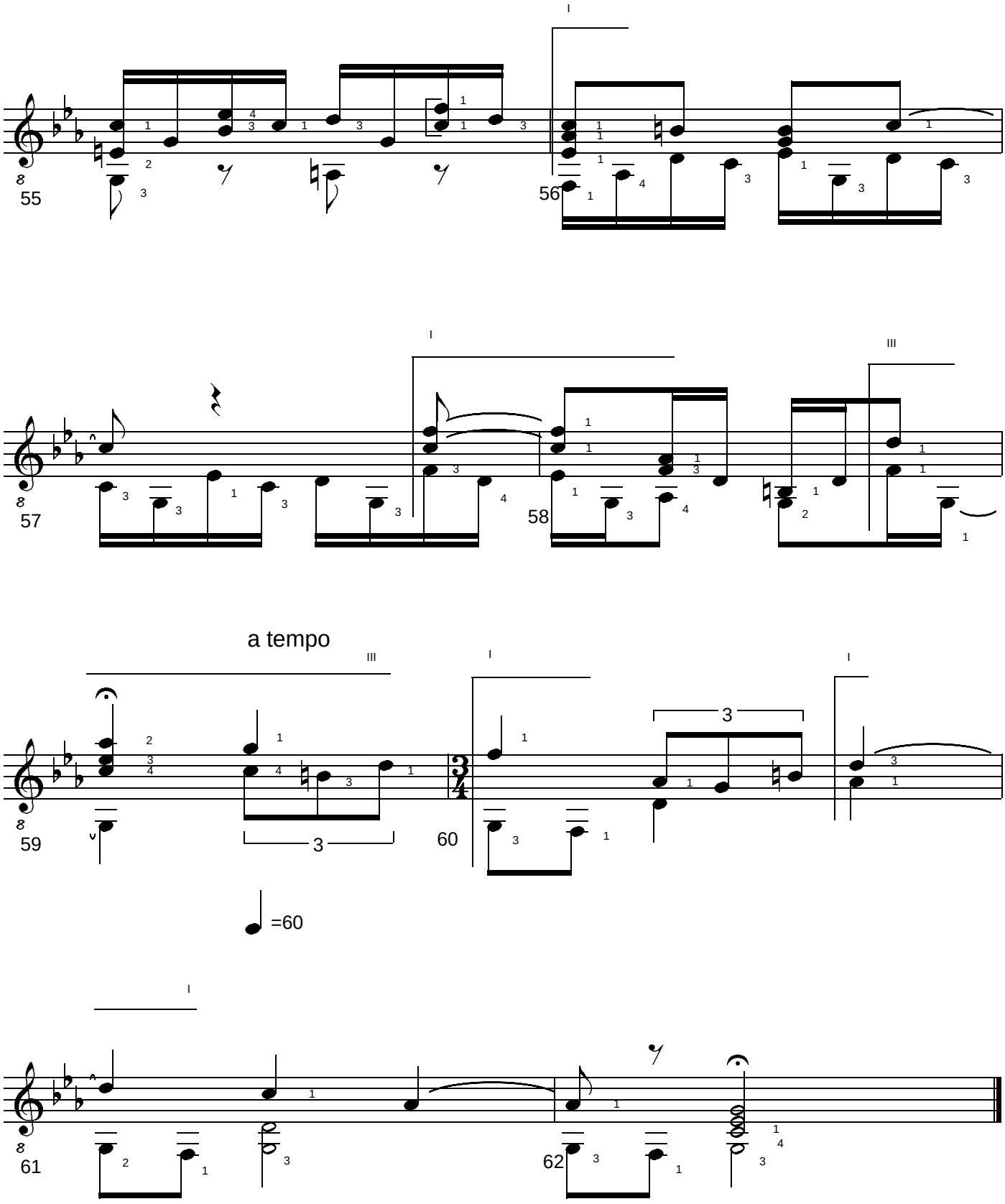

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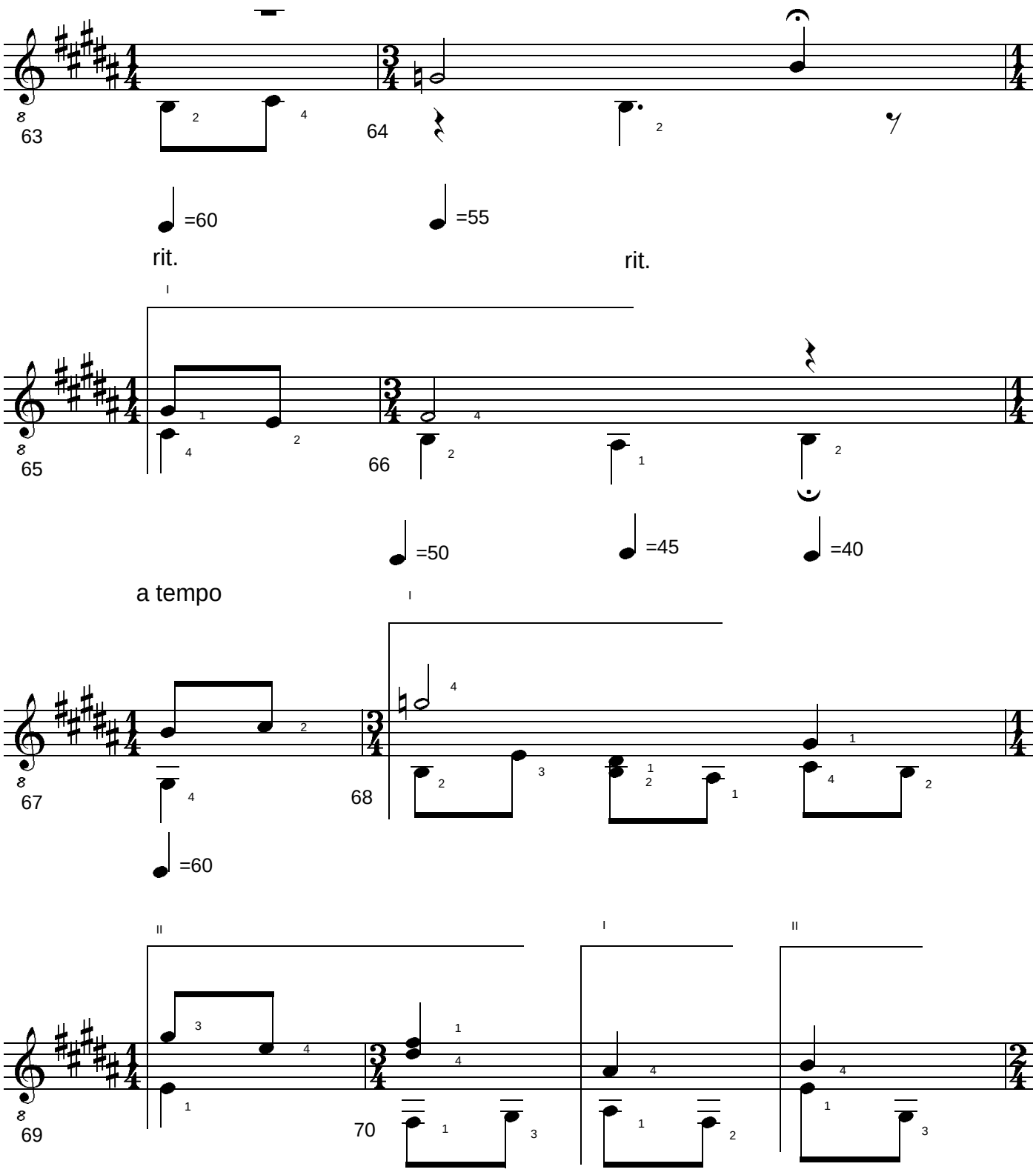
2. Movement: Andante amoroso



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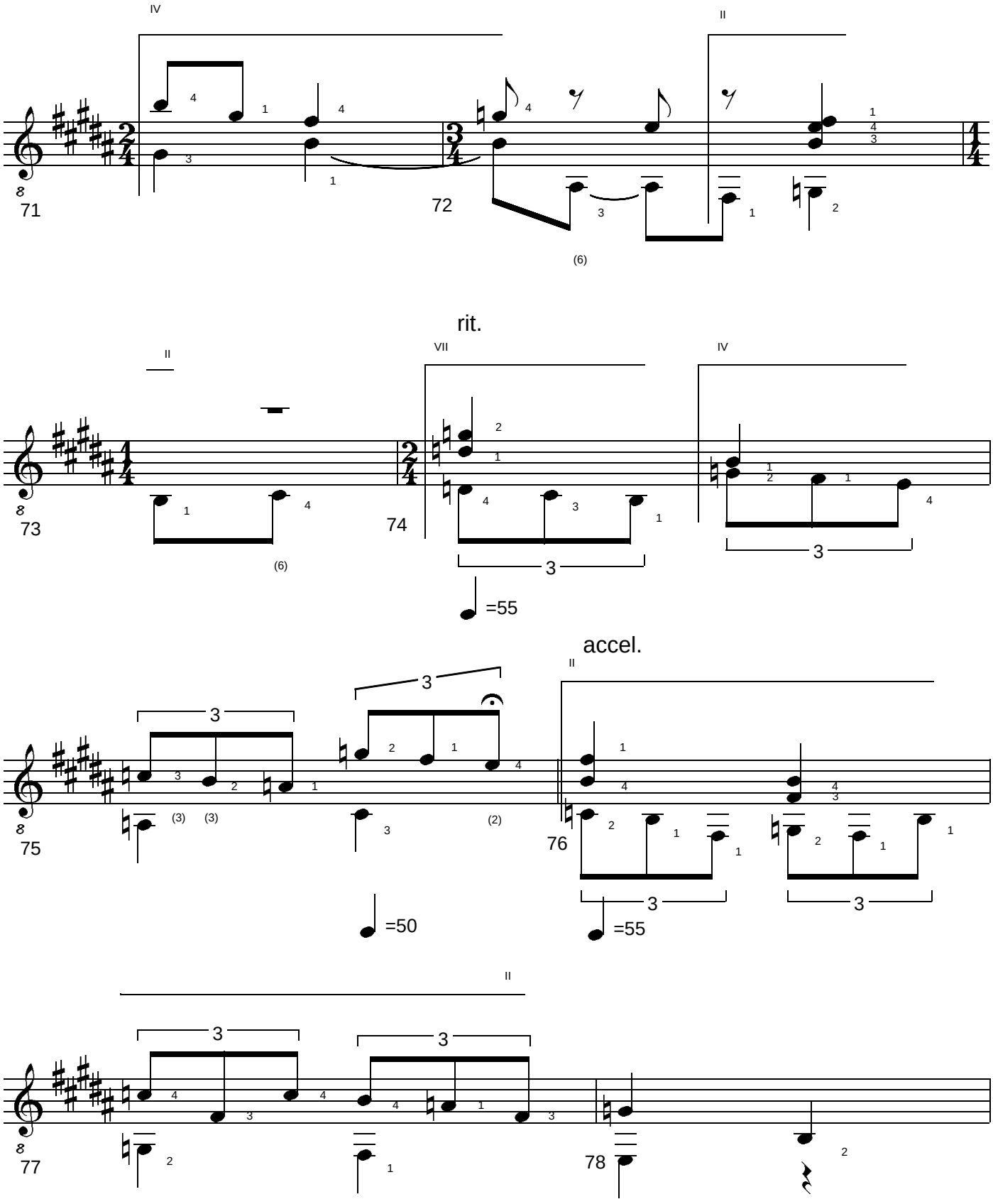

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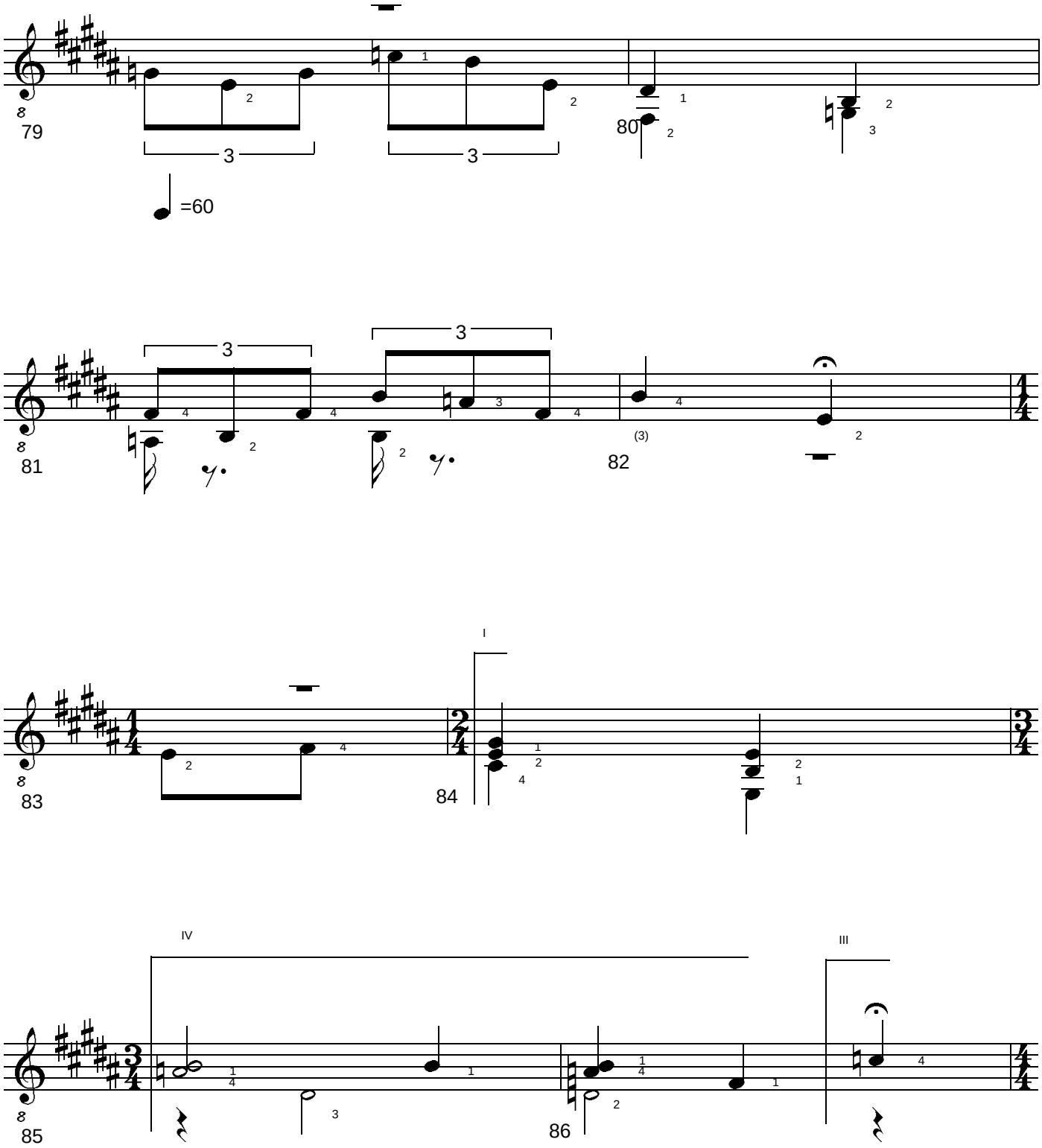
a tempo



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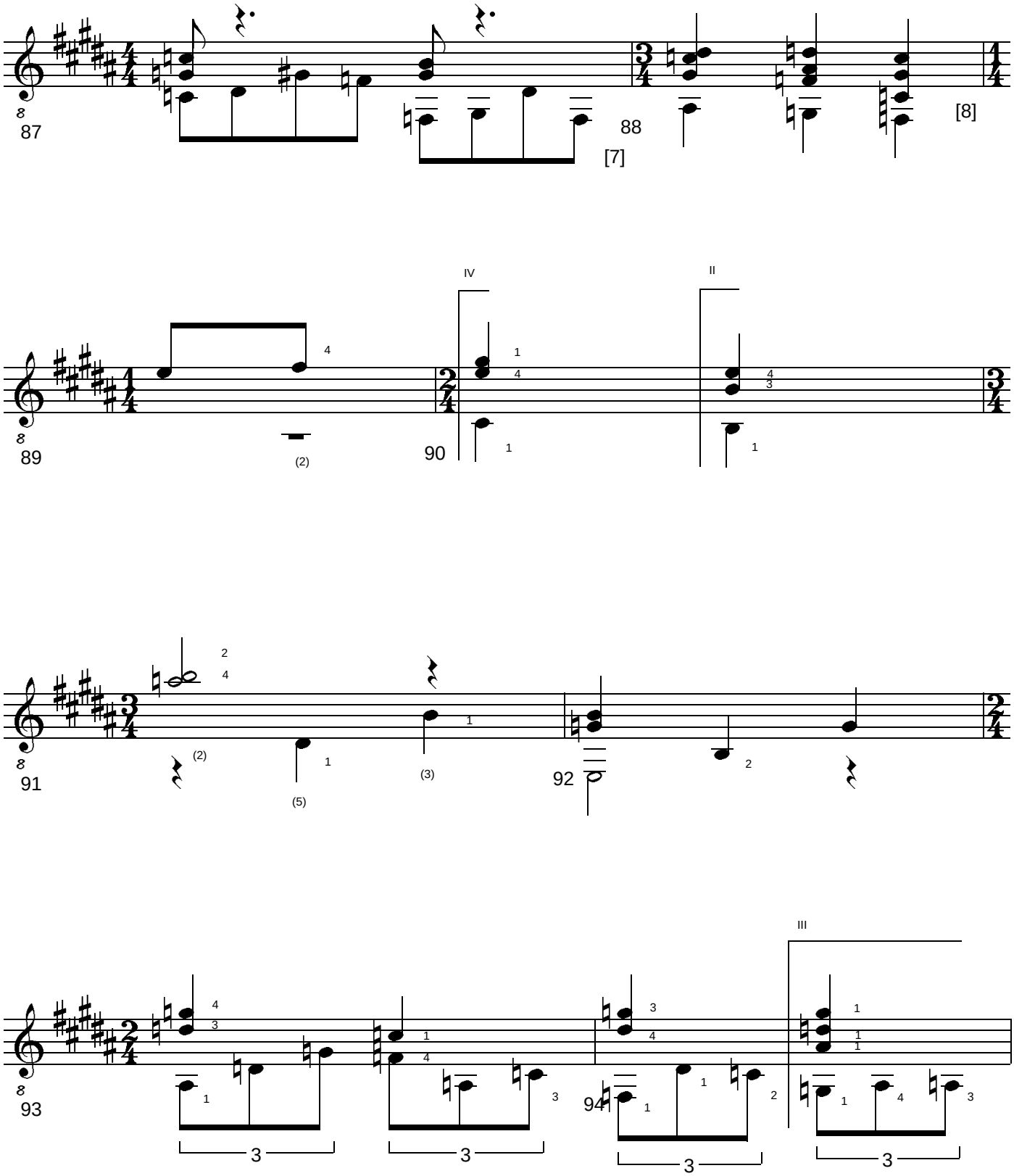

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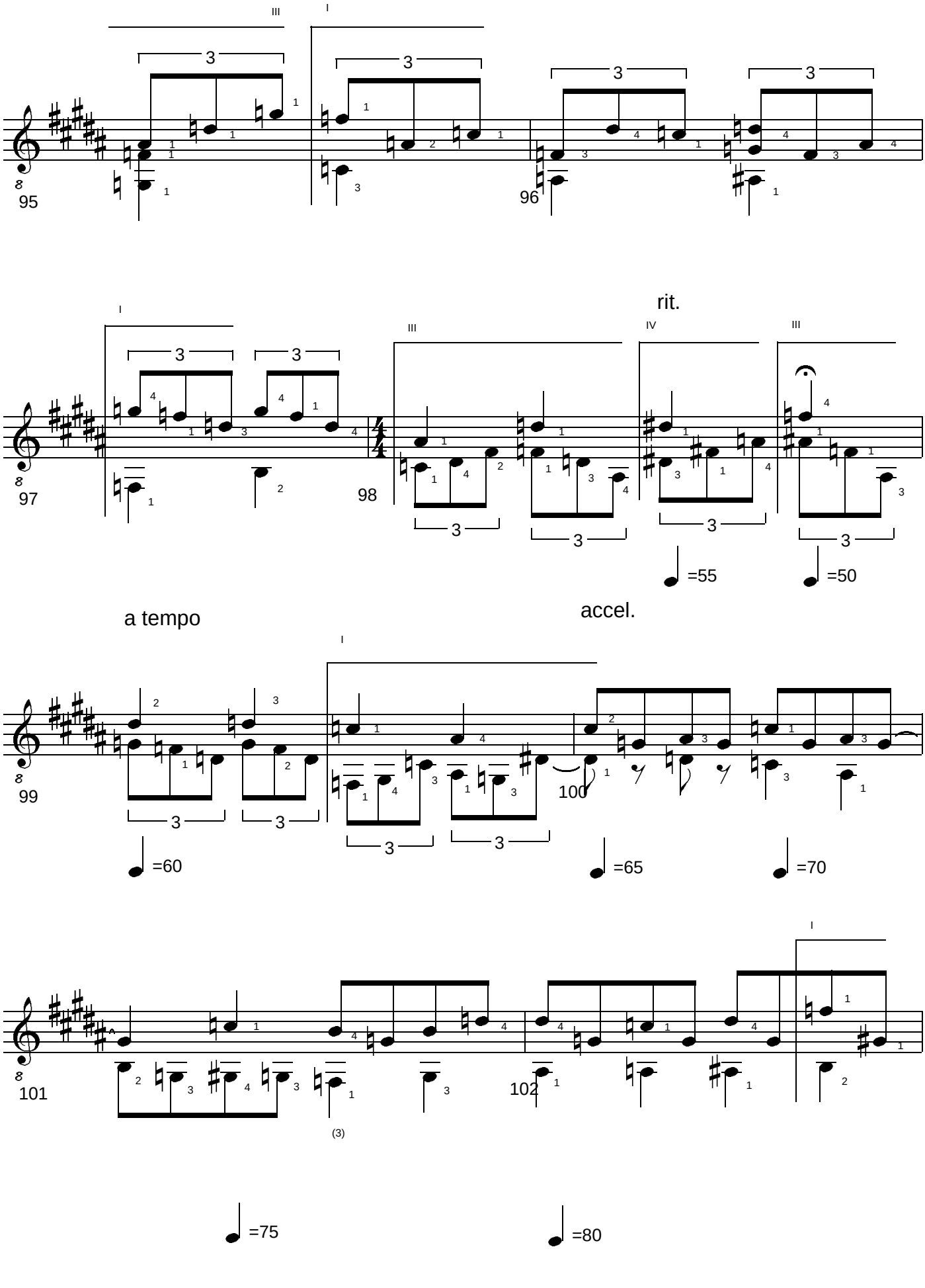

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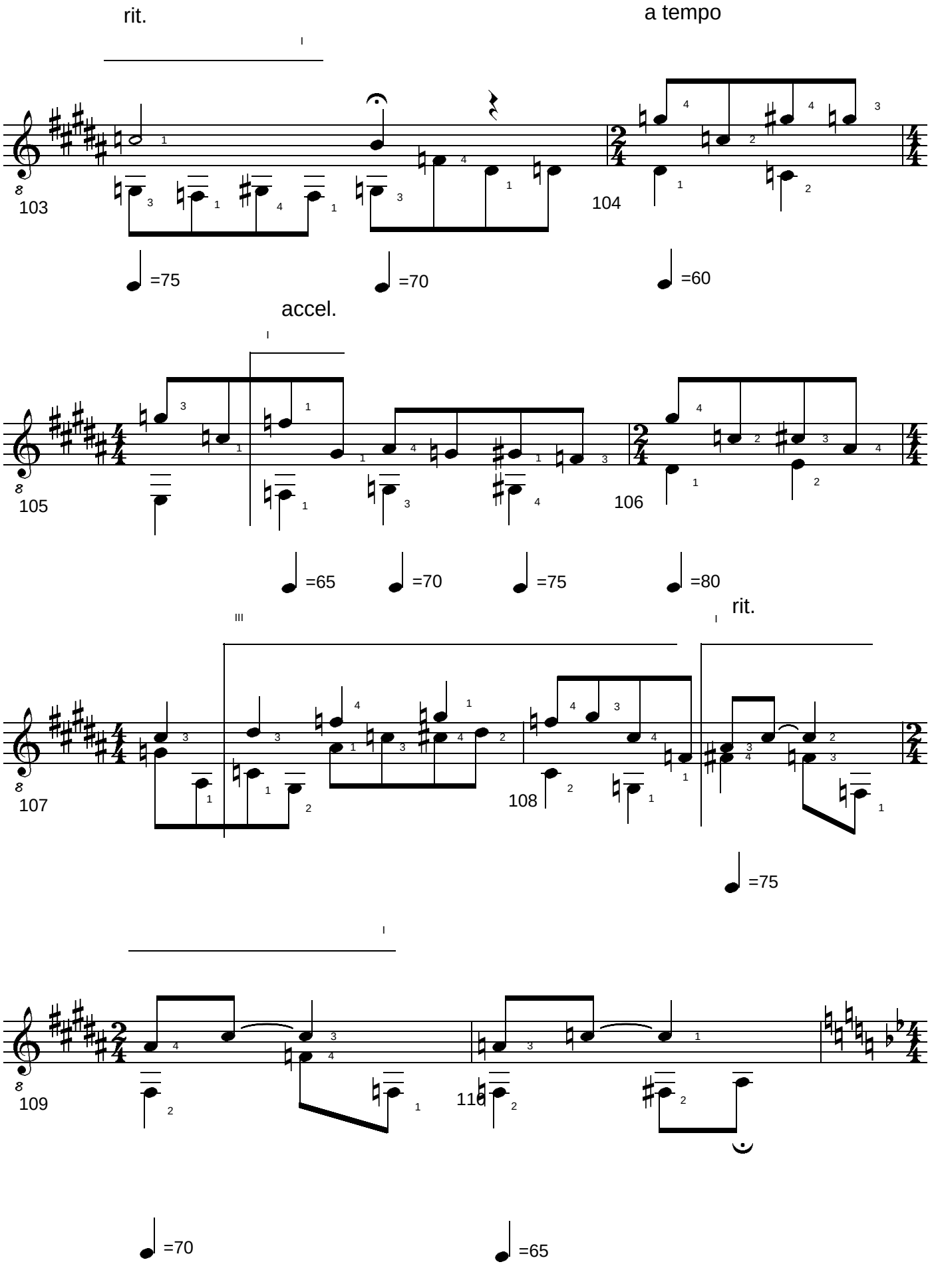

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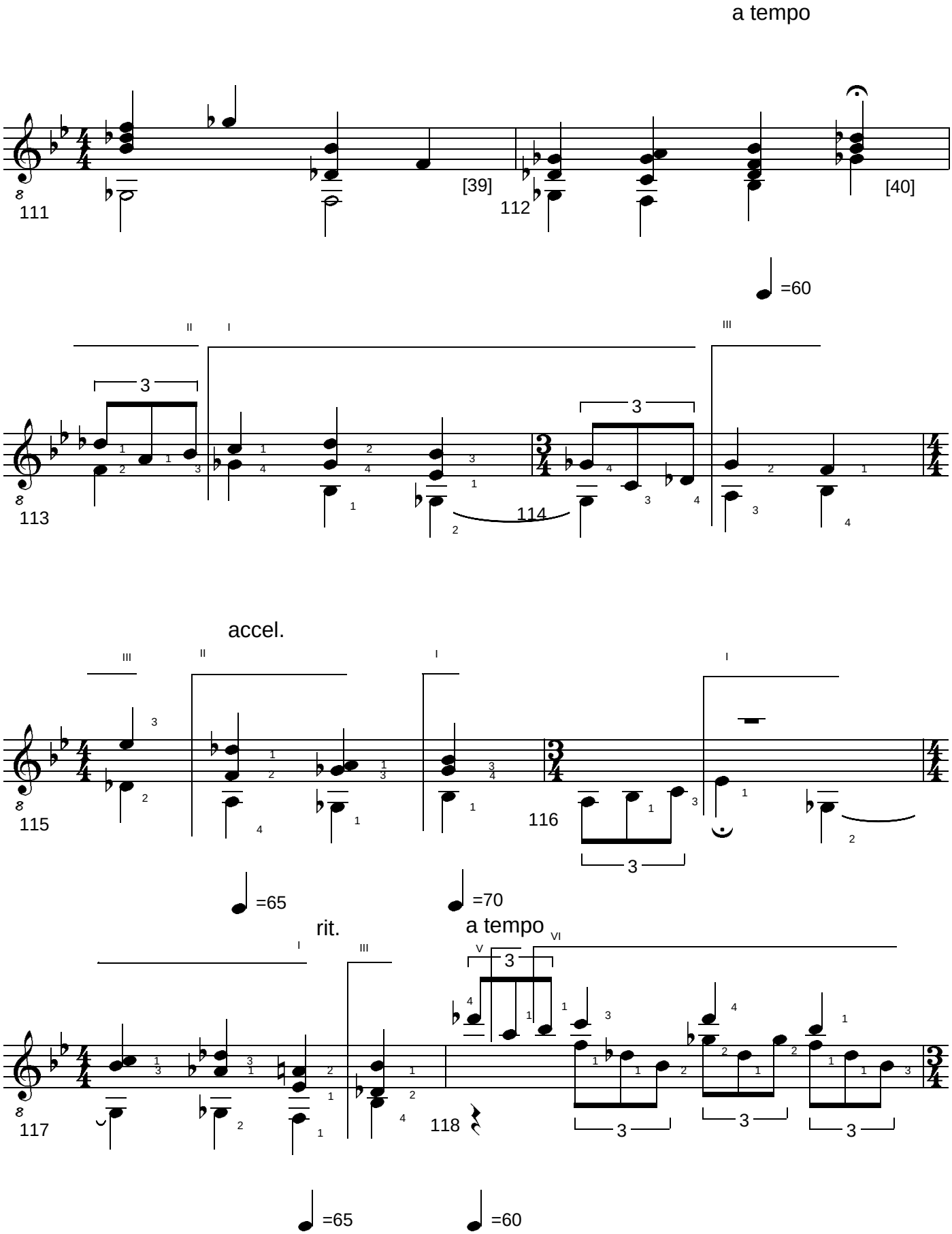

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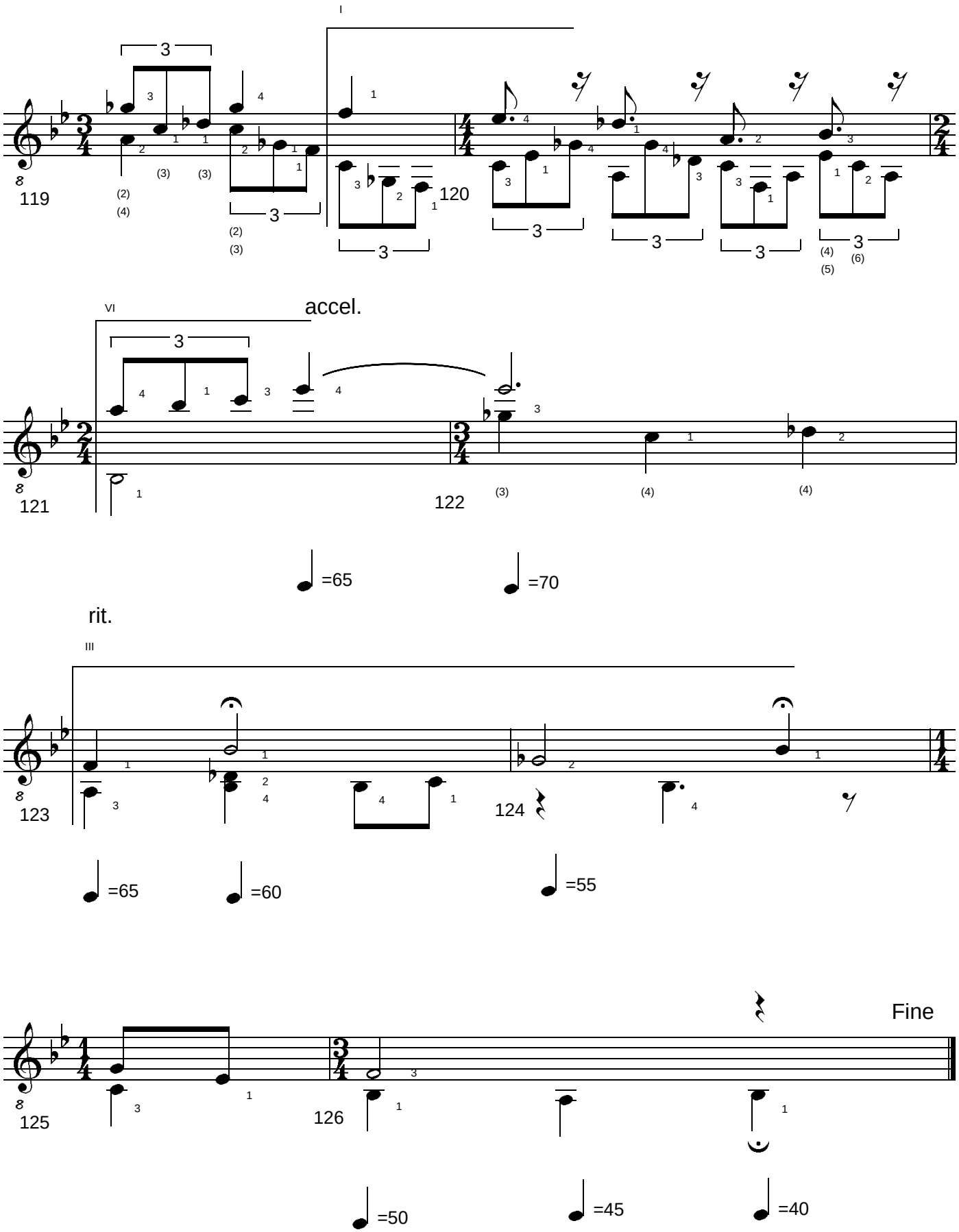

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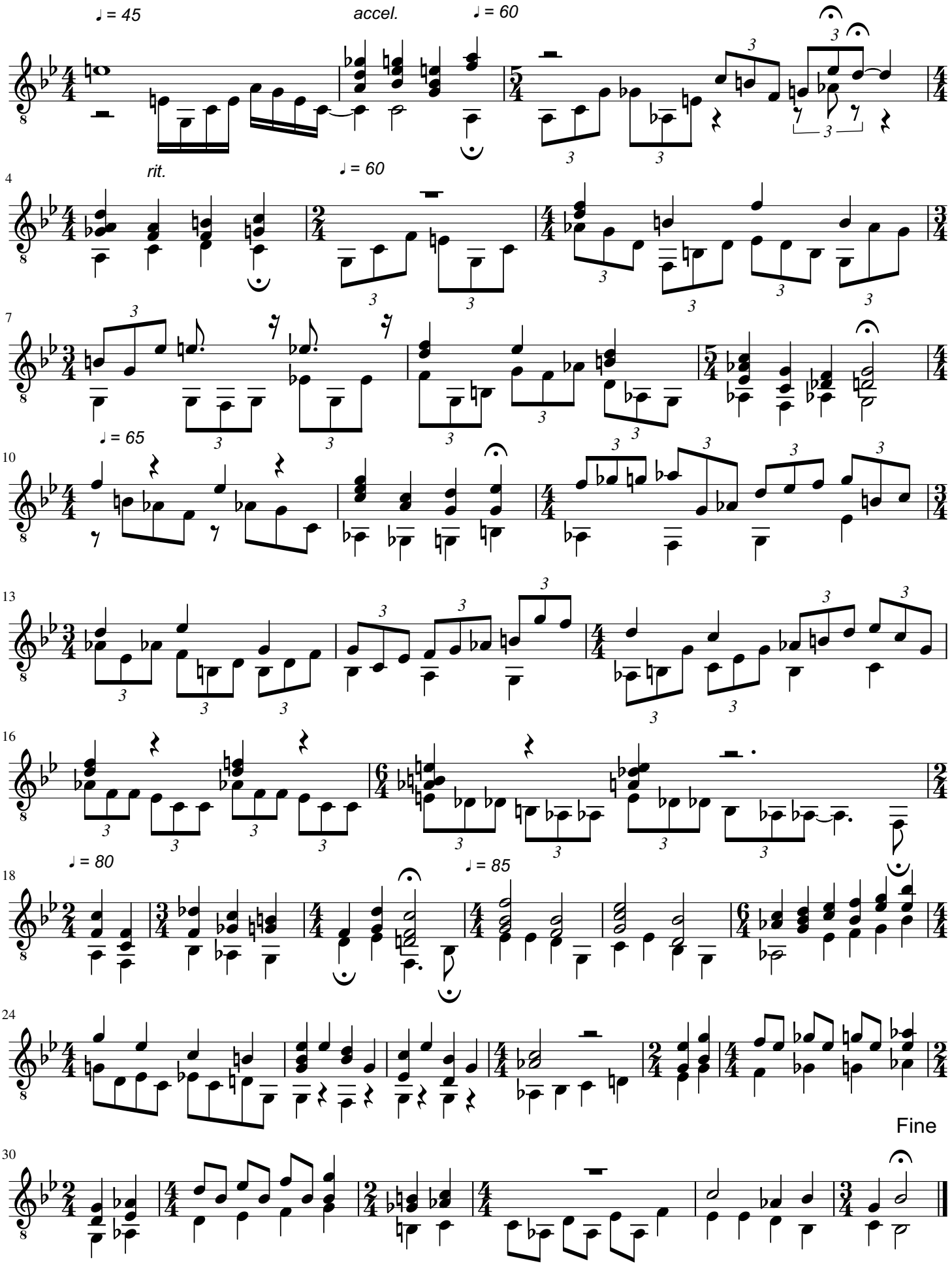
Andante

Epilog op. 73



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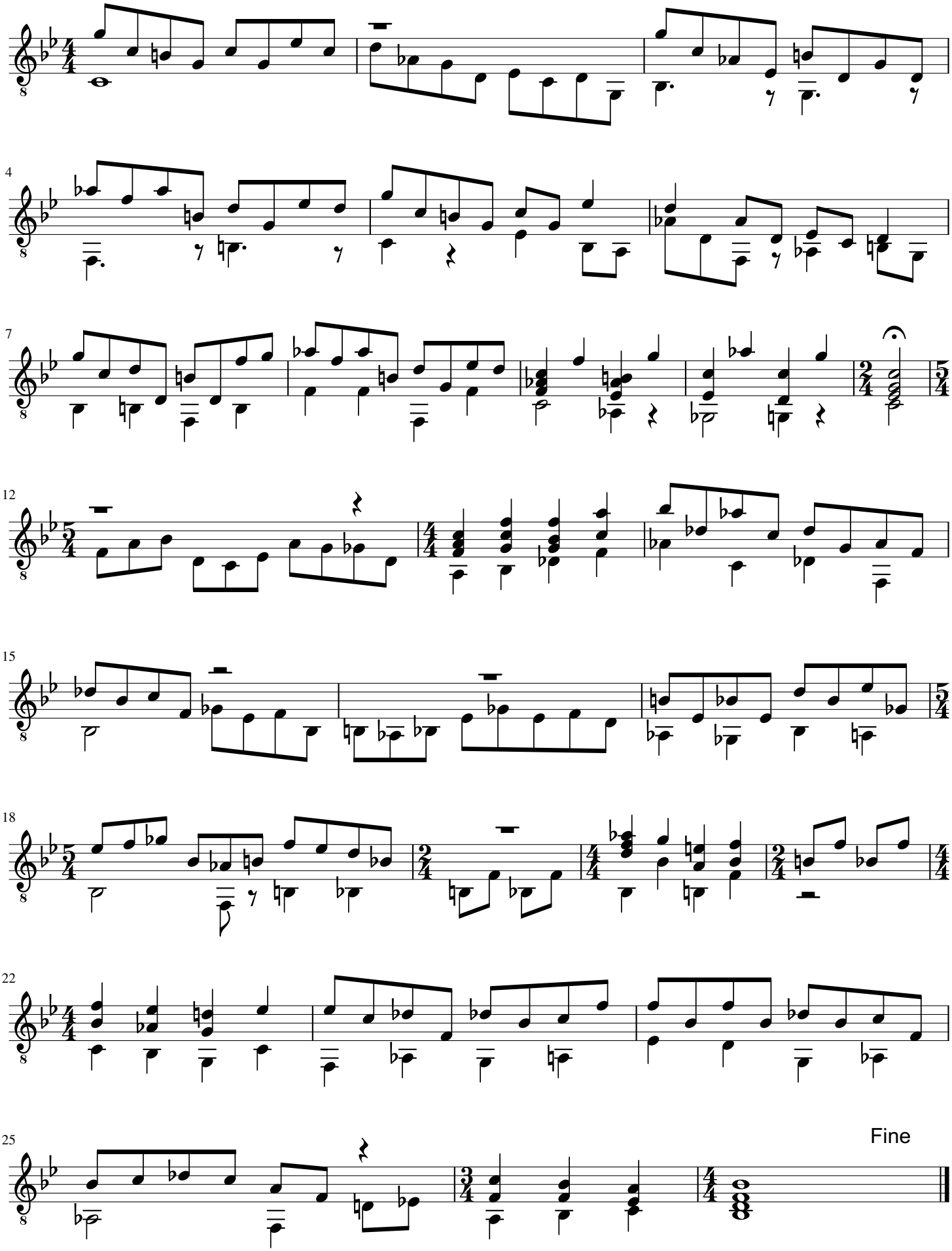
Andante

Epilog op. 74

♩ = 80



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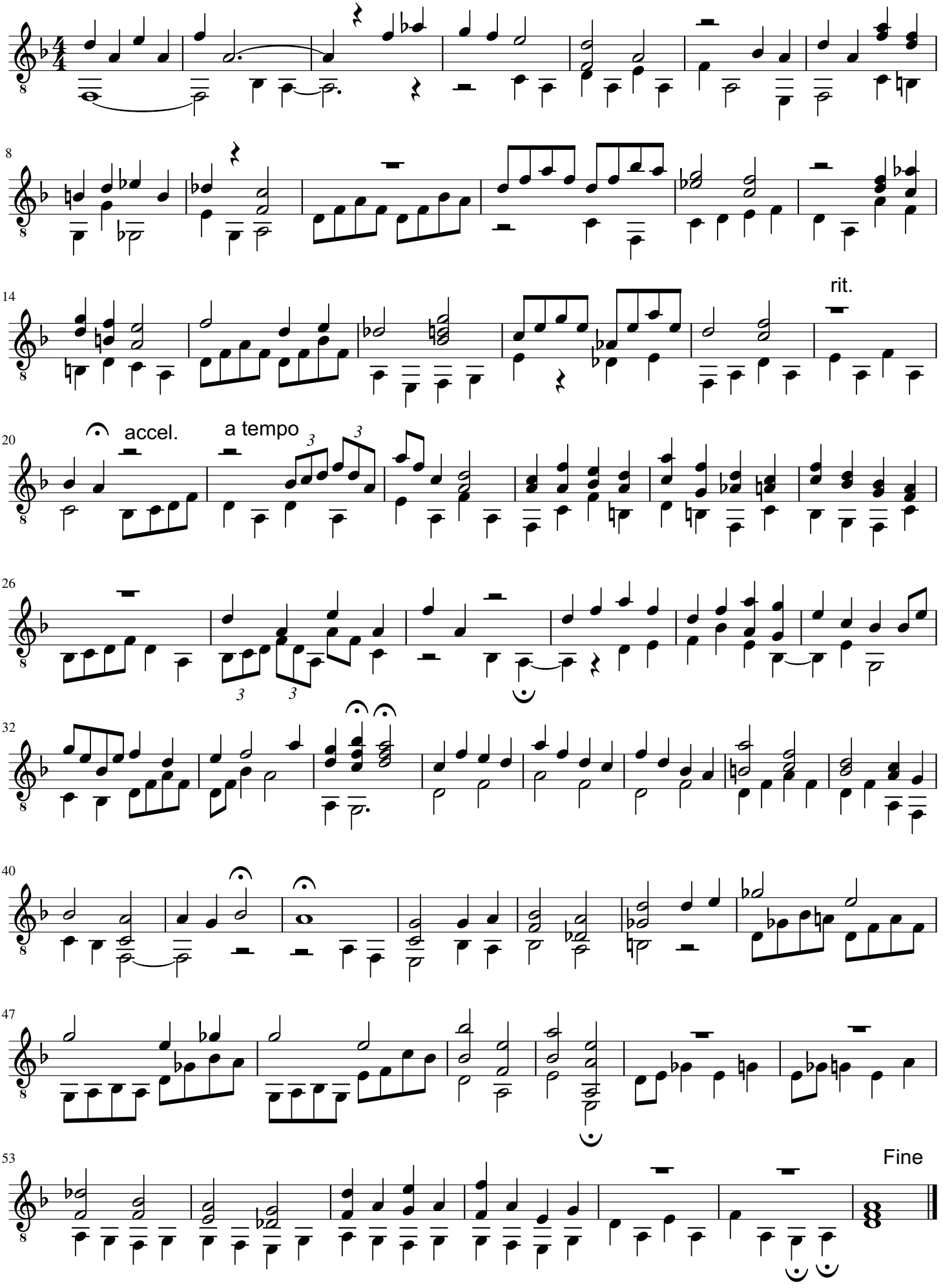
Epilog op.75

20 pieces of non-transcribed
sheet music for Solo Guitar

No. 1 - Allegro moderato op.75



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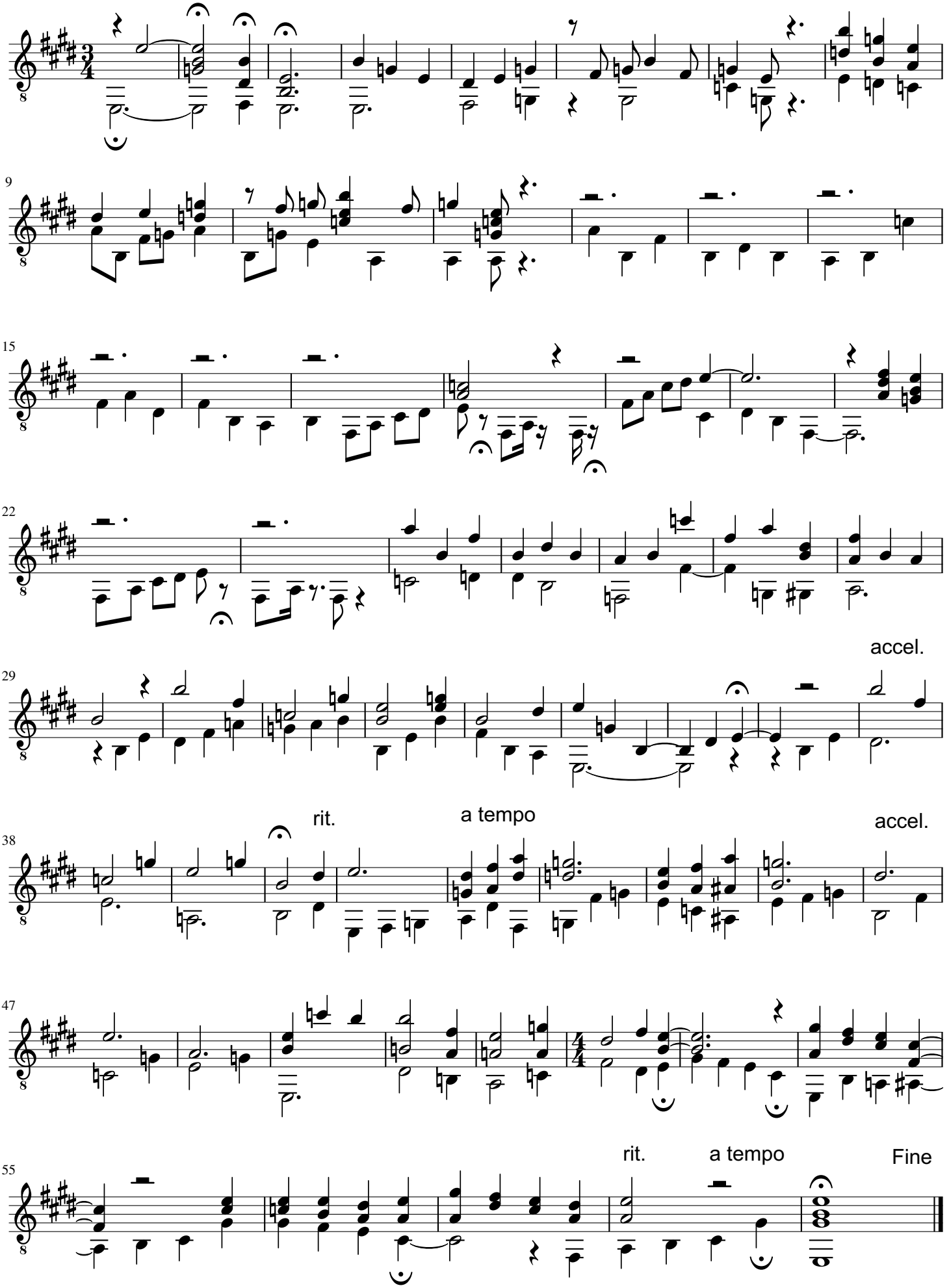
No. 2 - Allegro

op.75



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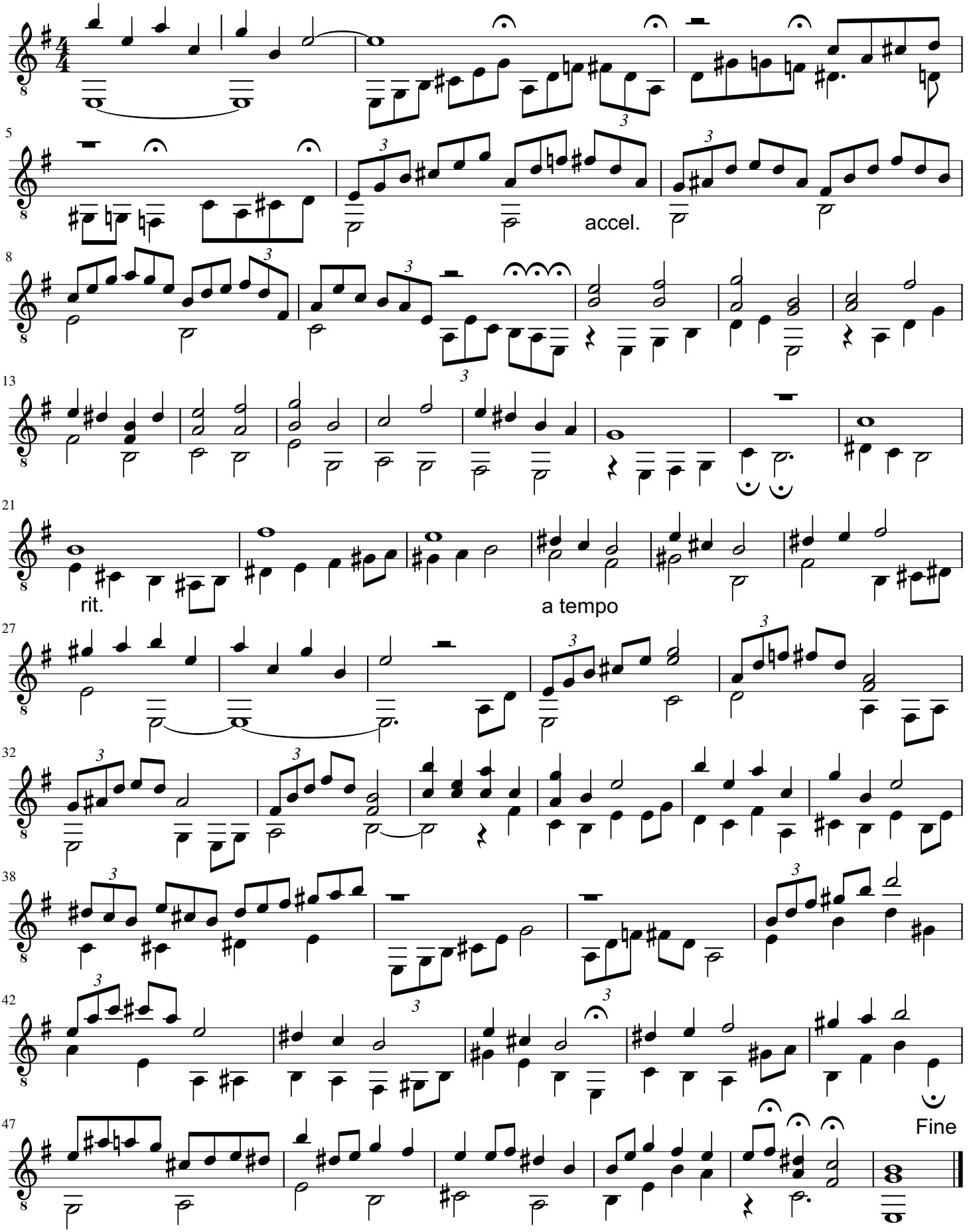

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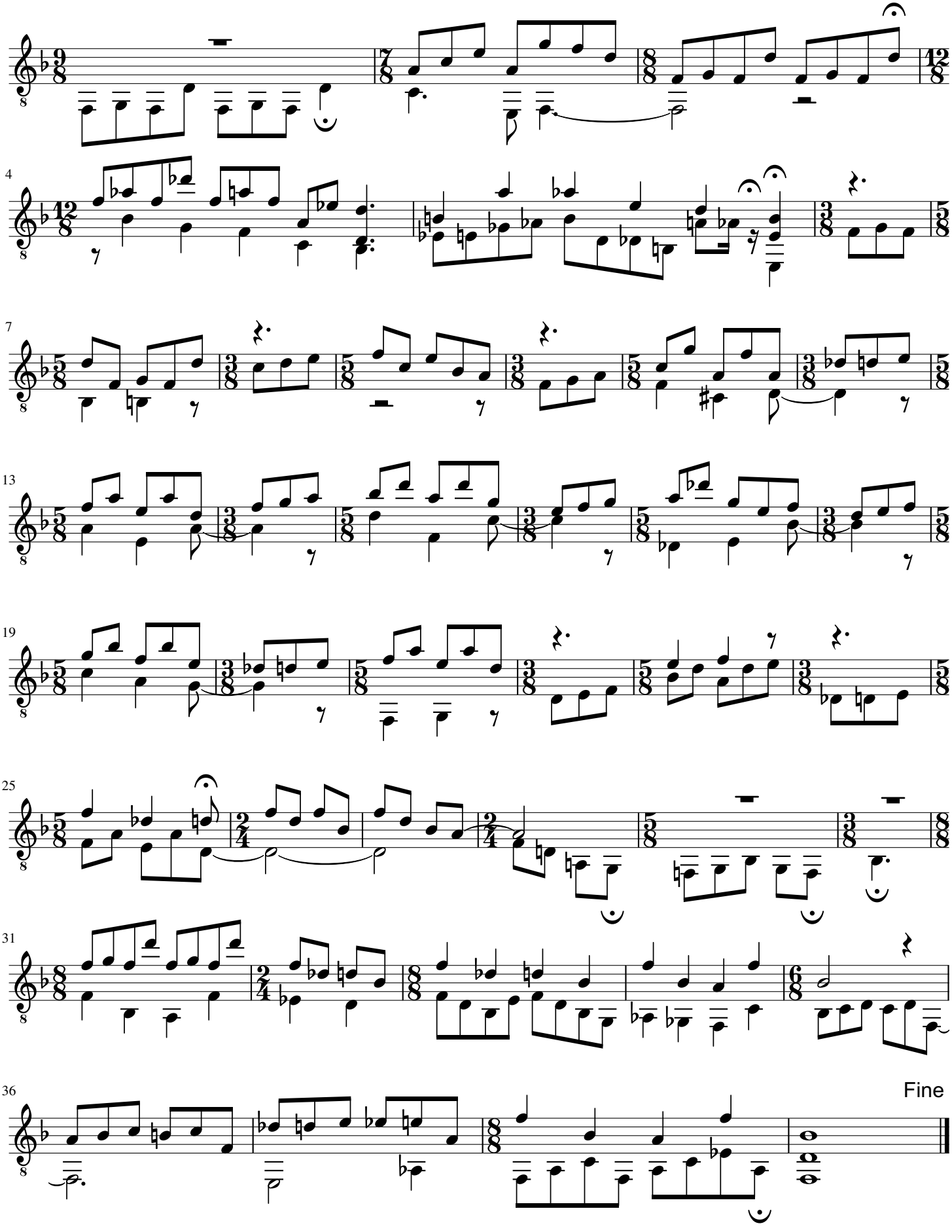
No. 4 - Andante

op.75



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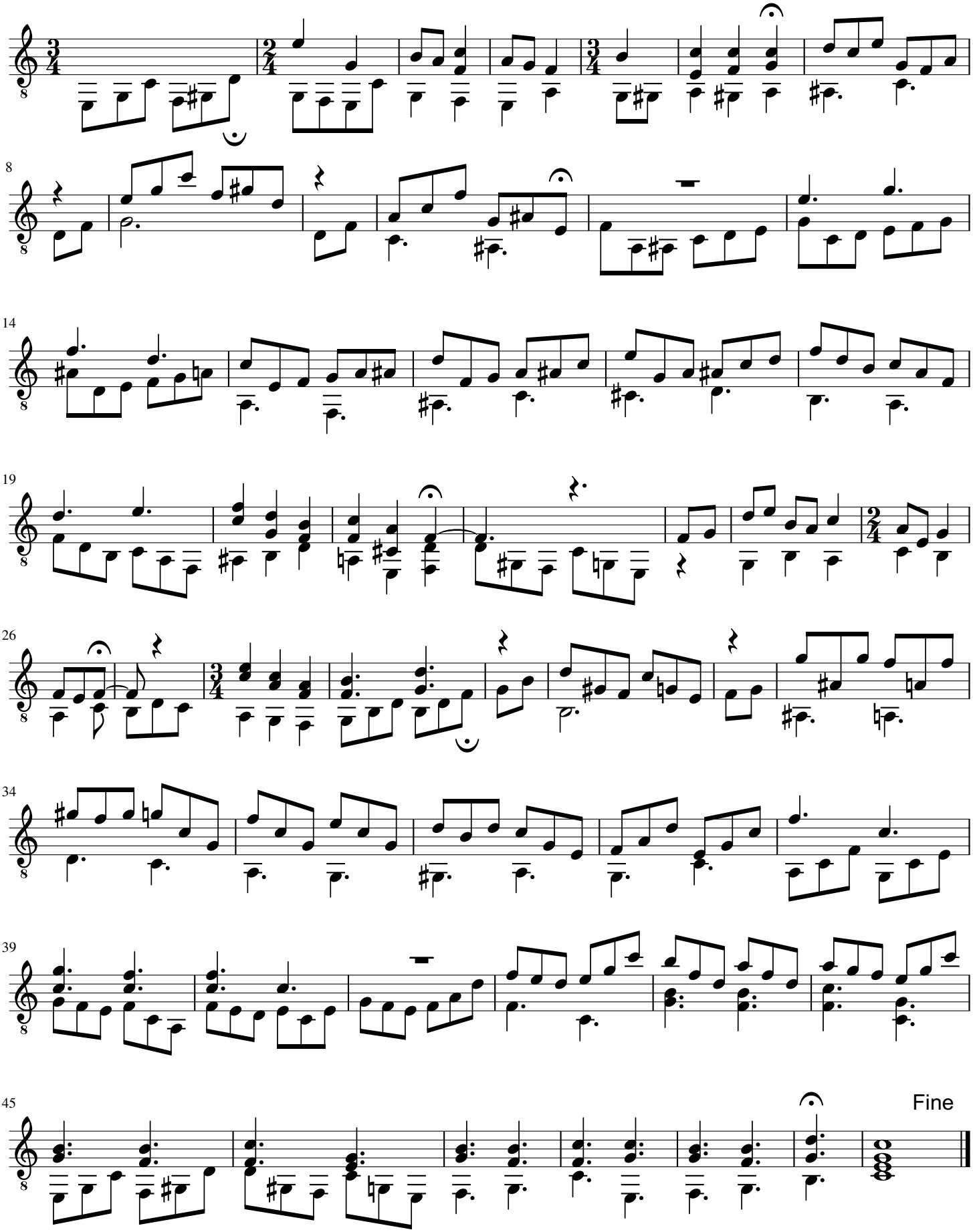
No. 5 - Andante op.75



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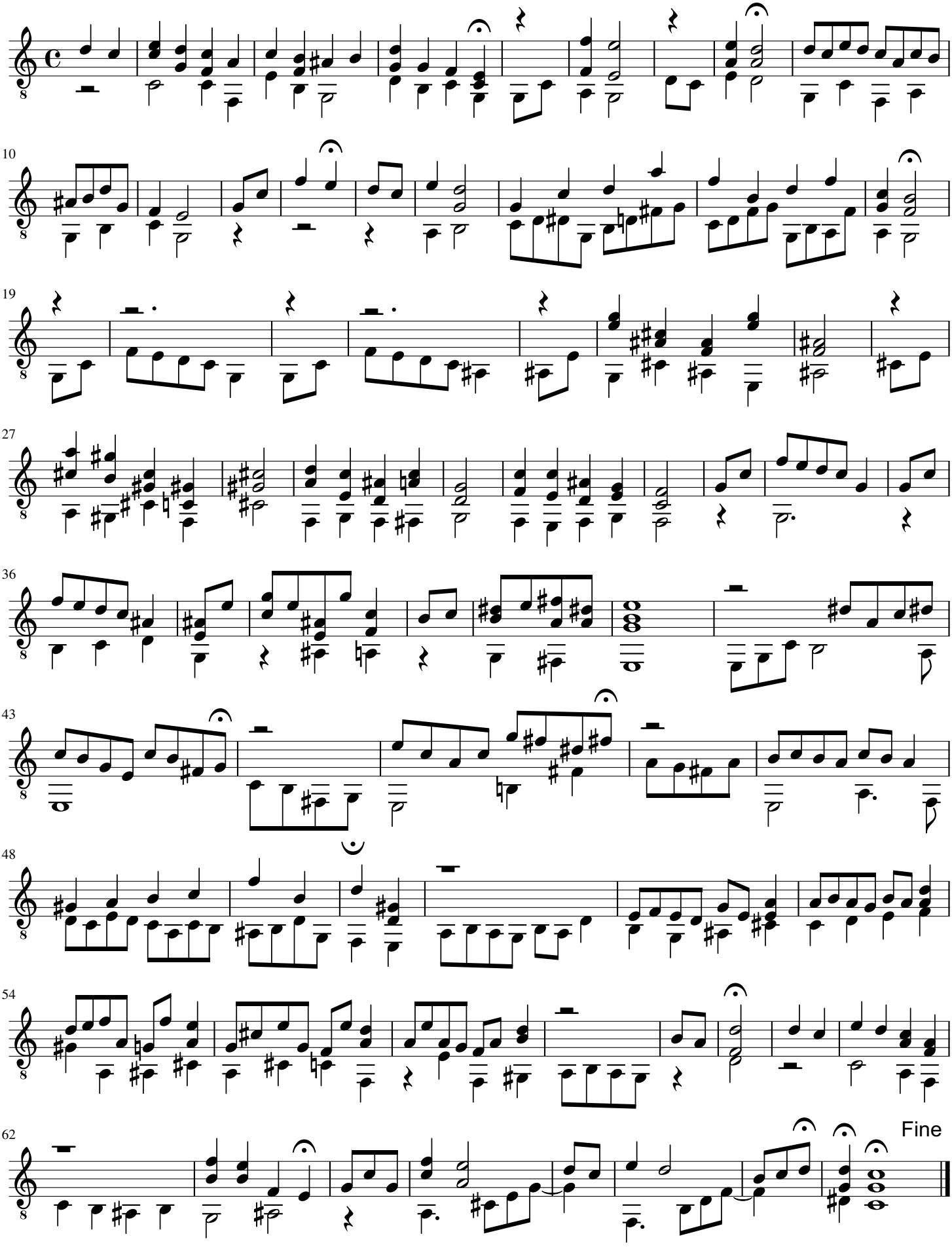
No. 6 - Andante op.75



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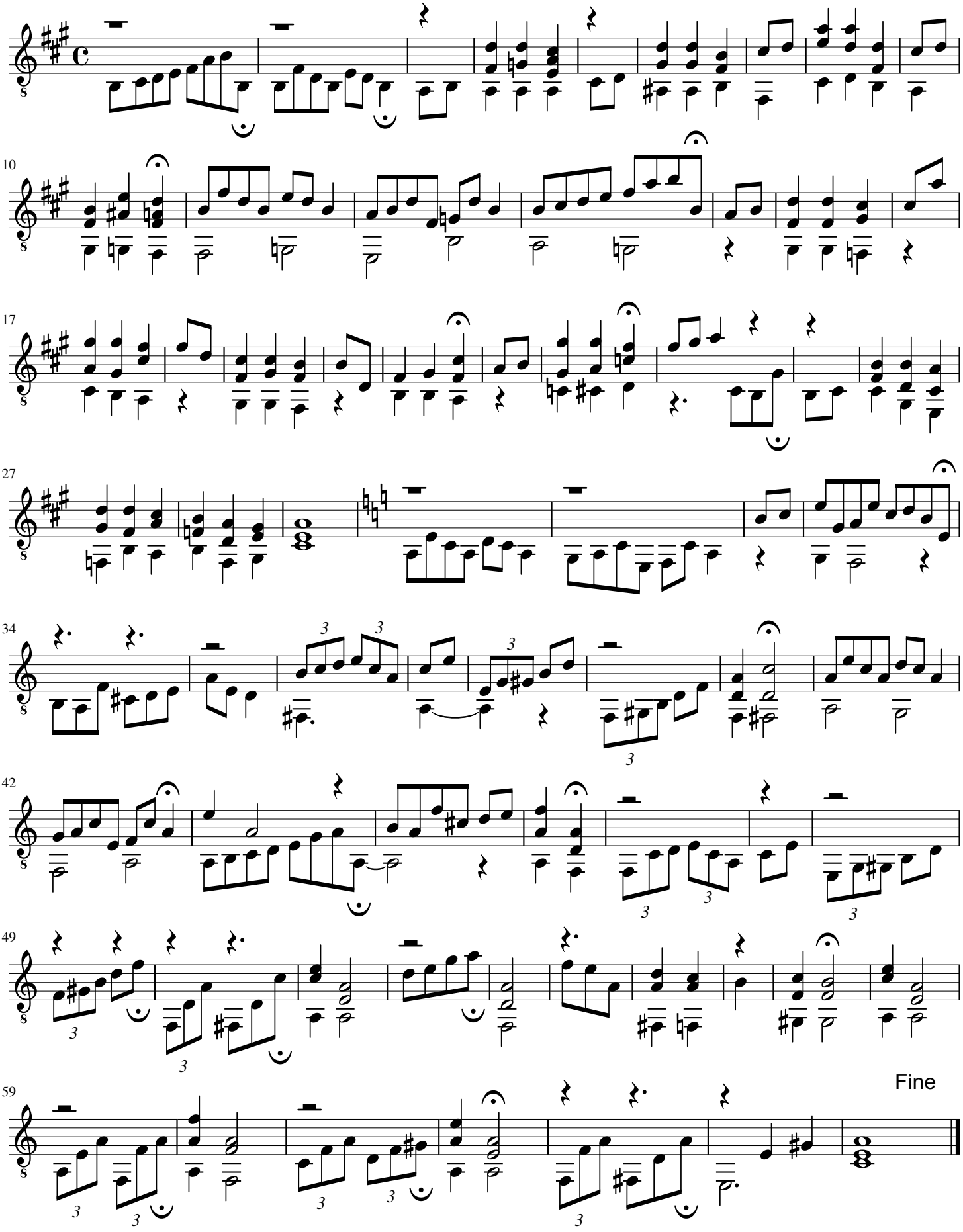
No. 7 - Andante con moto op.75



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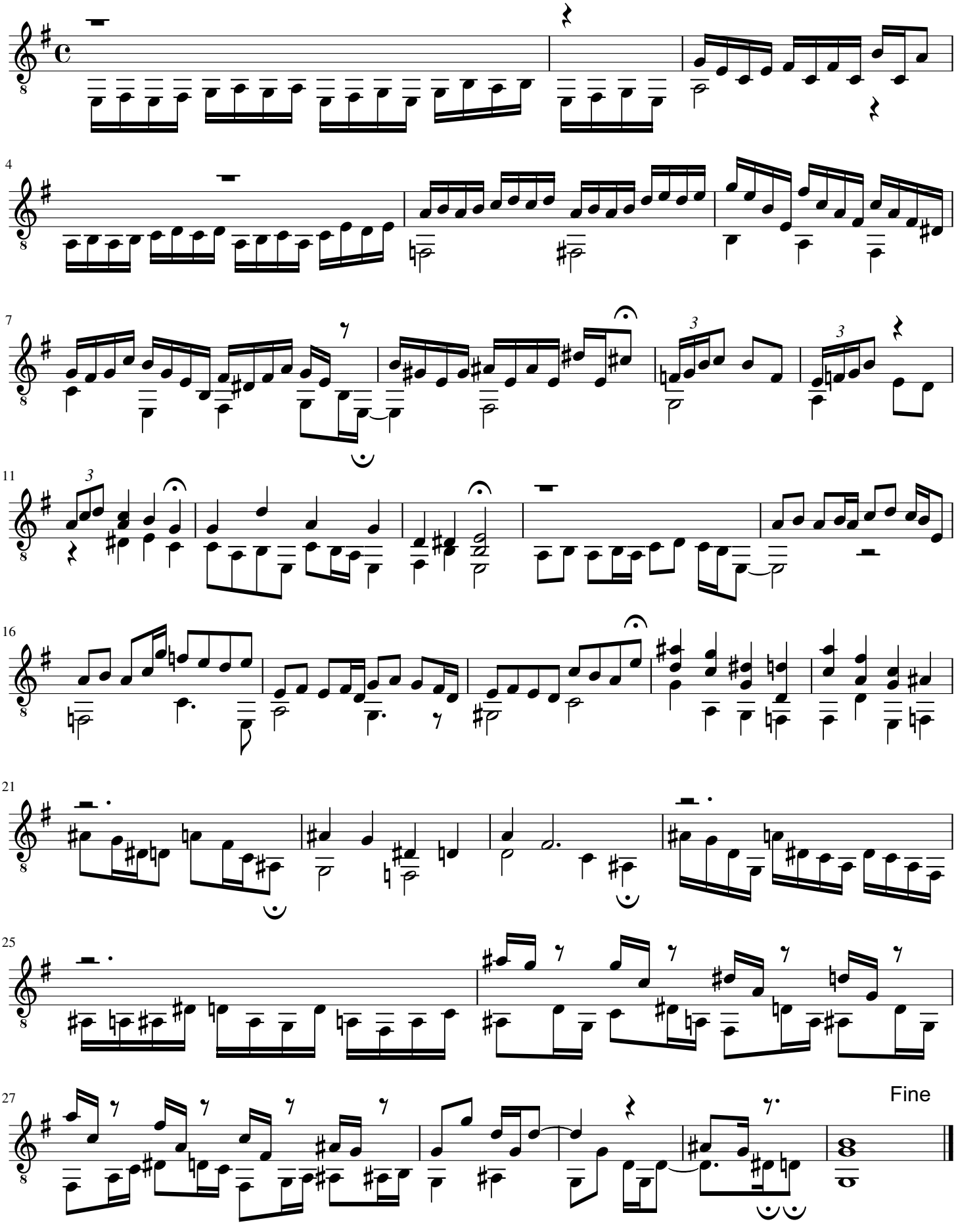
No. 8 - Adagietto op.75



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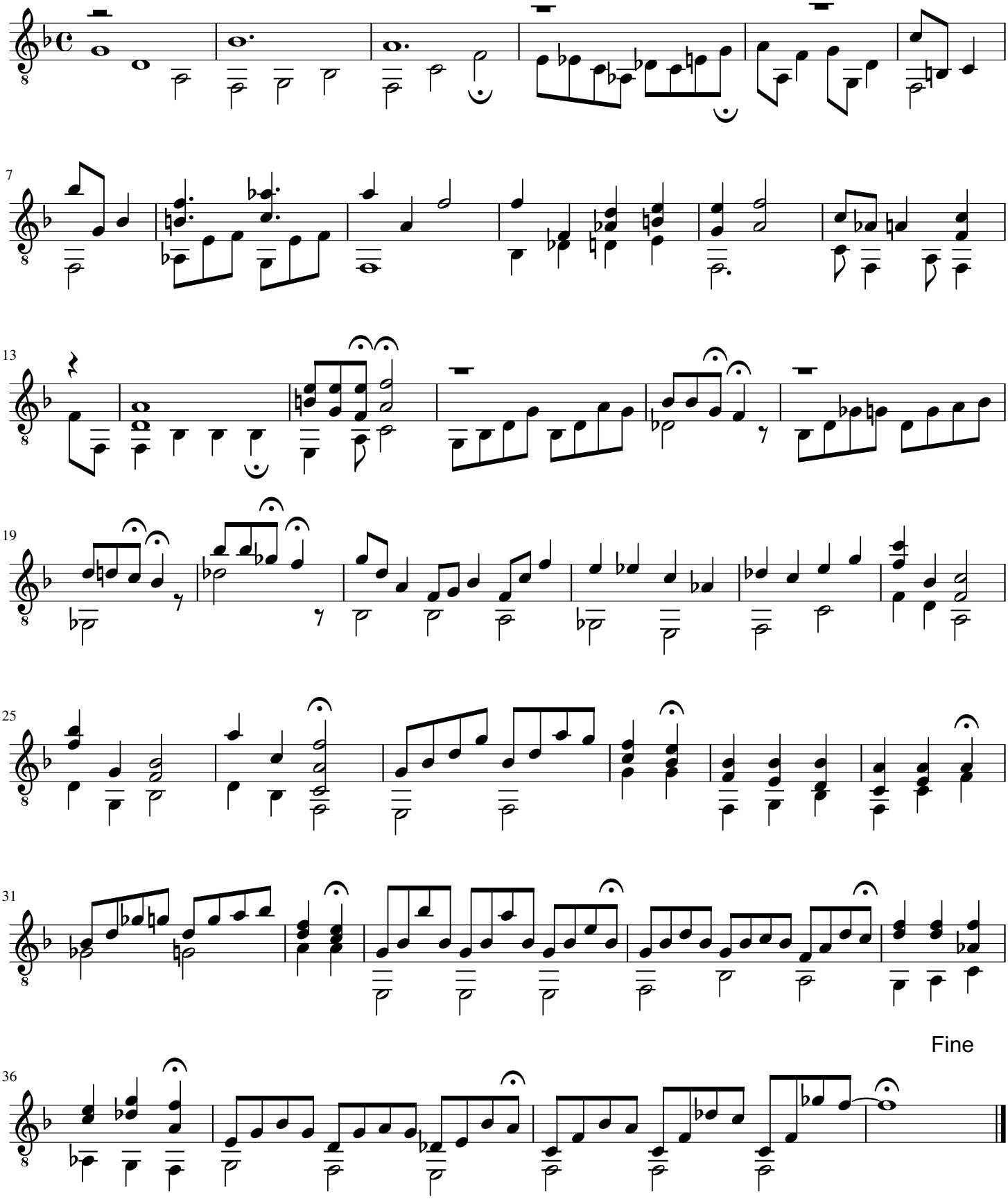
No. 9 - Andante

op.75



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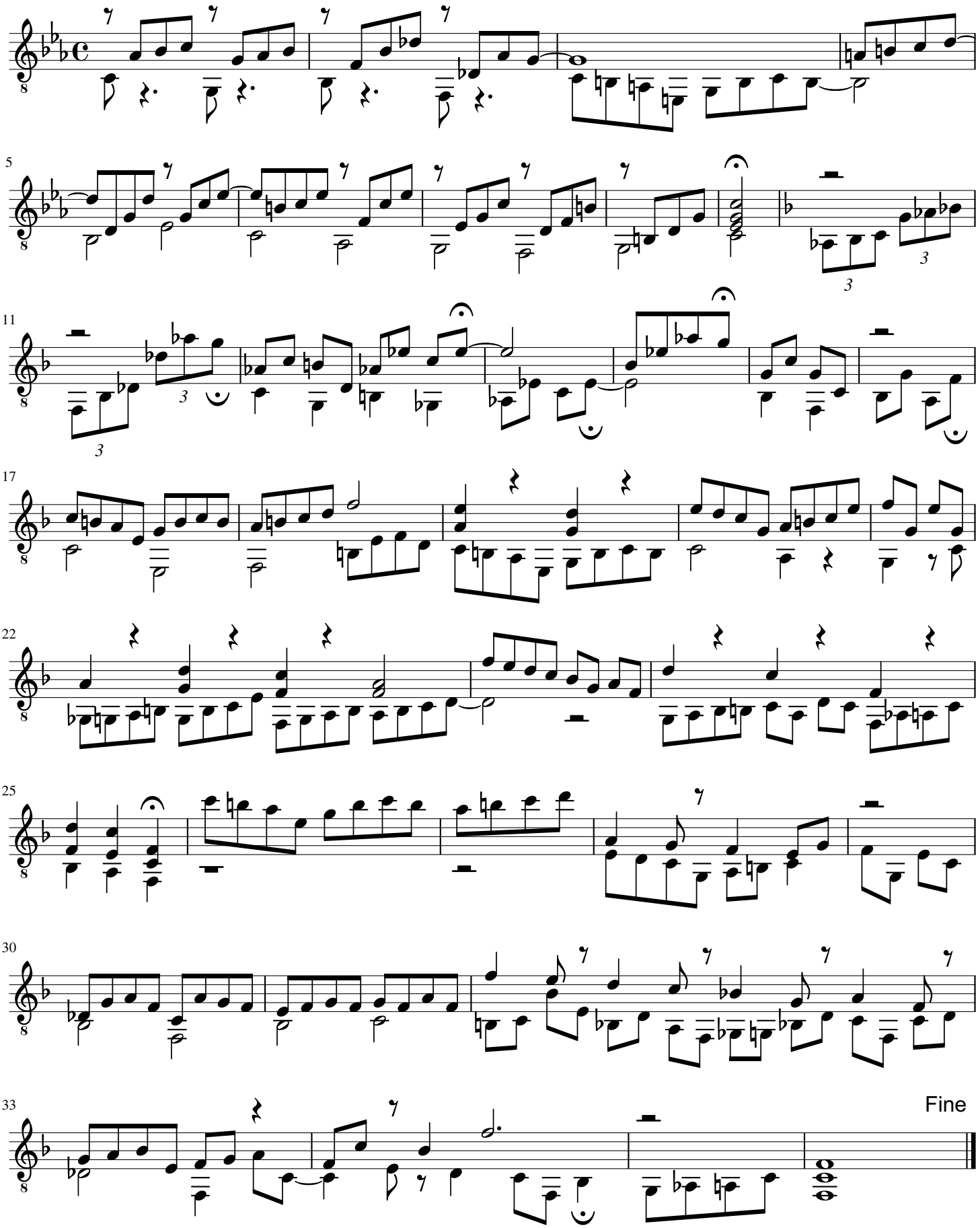
No. 10 - Adagio

op.75



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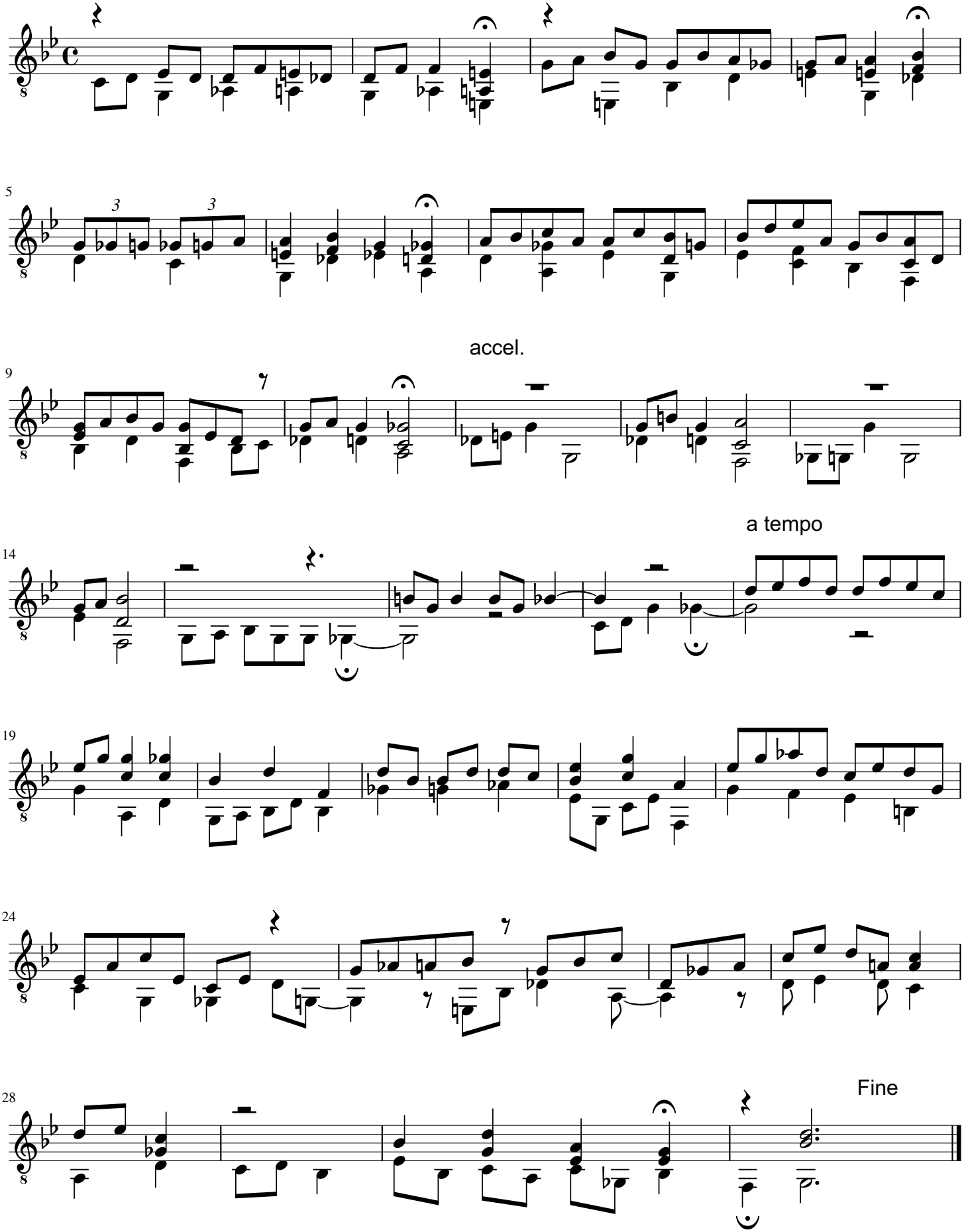
No. 11 - Andante op.75



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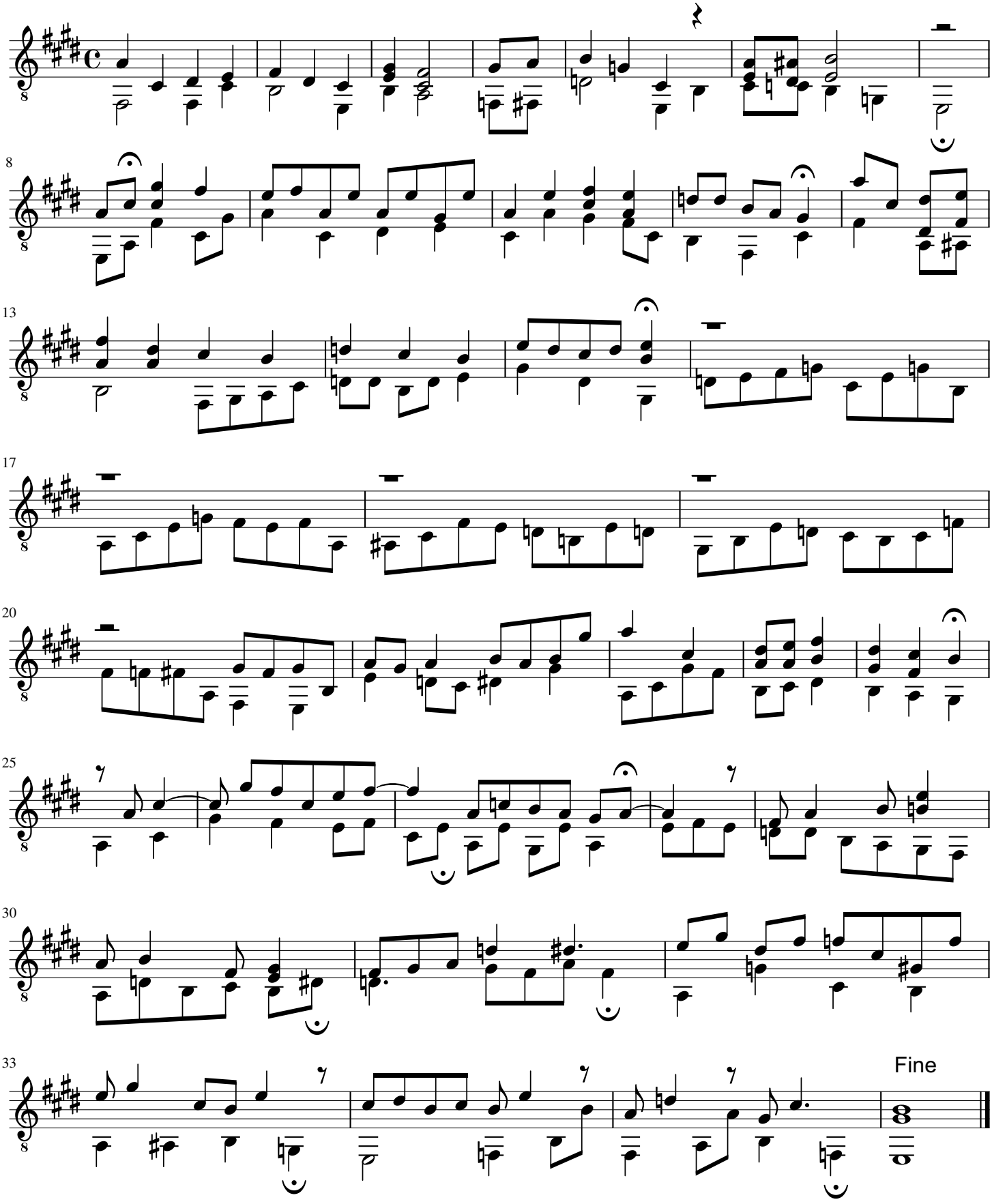
No. 12 - Andante moderato op.75



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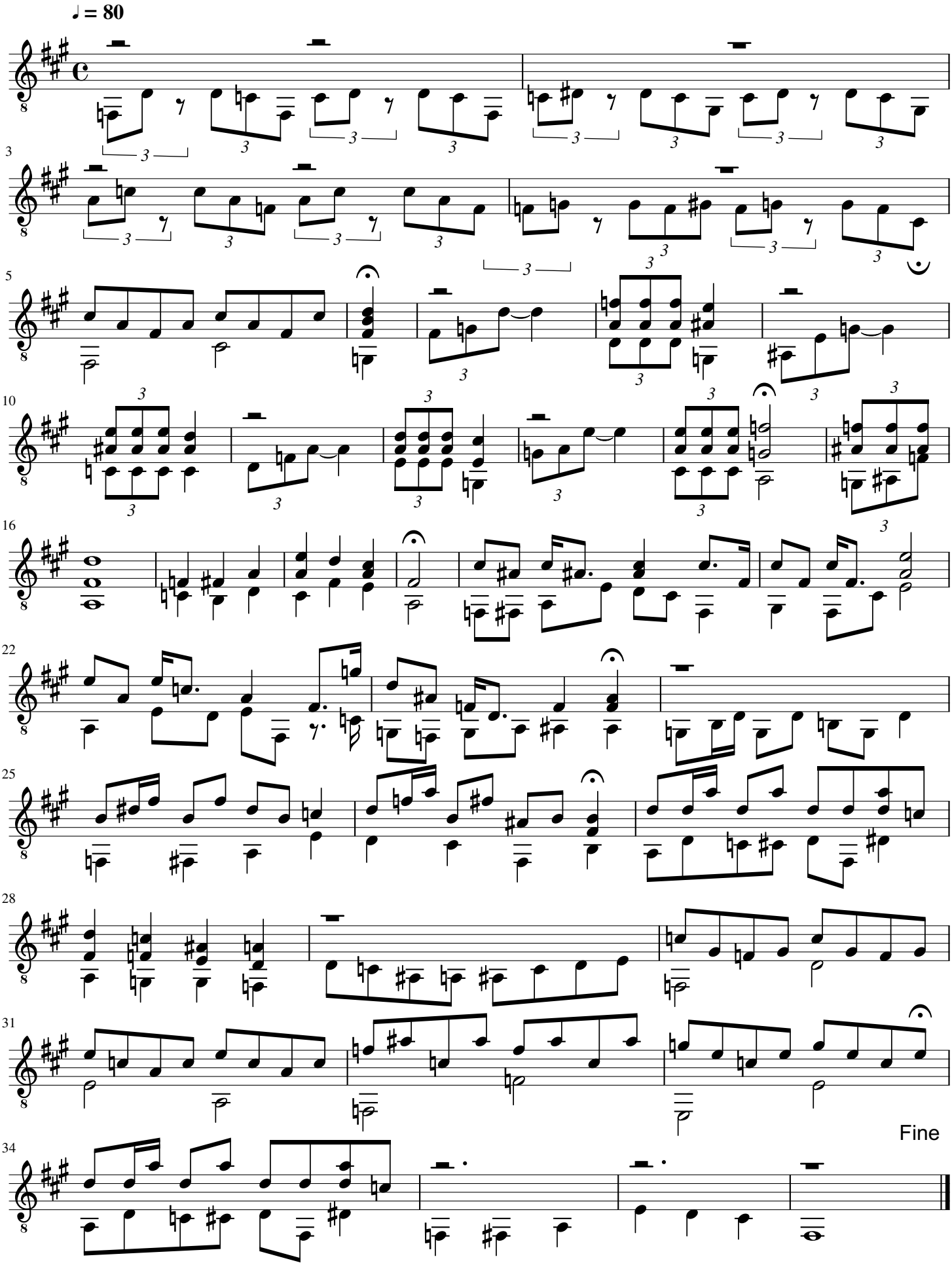
No. 13 - Andantino op.75



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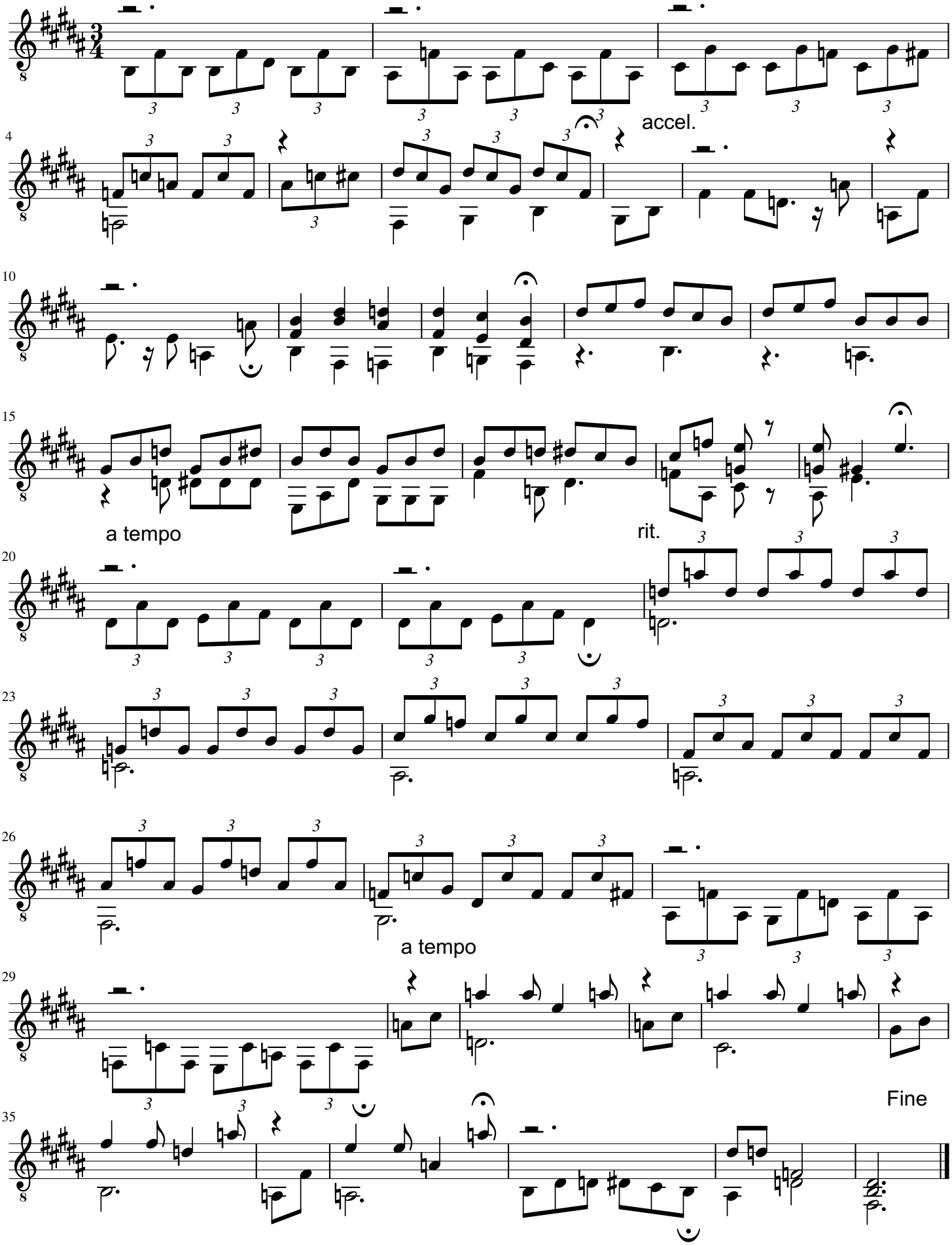
No. 14 - Andante accentato op.75



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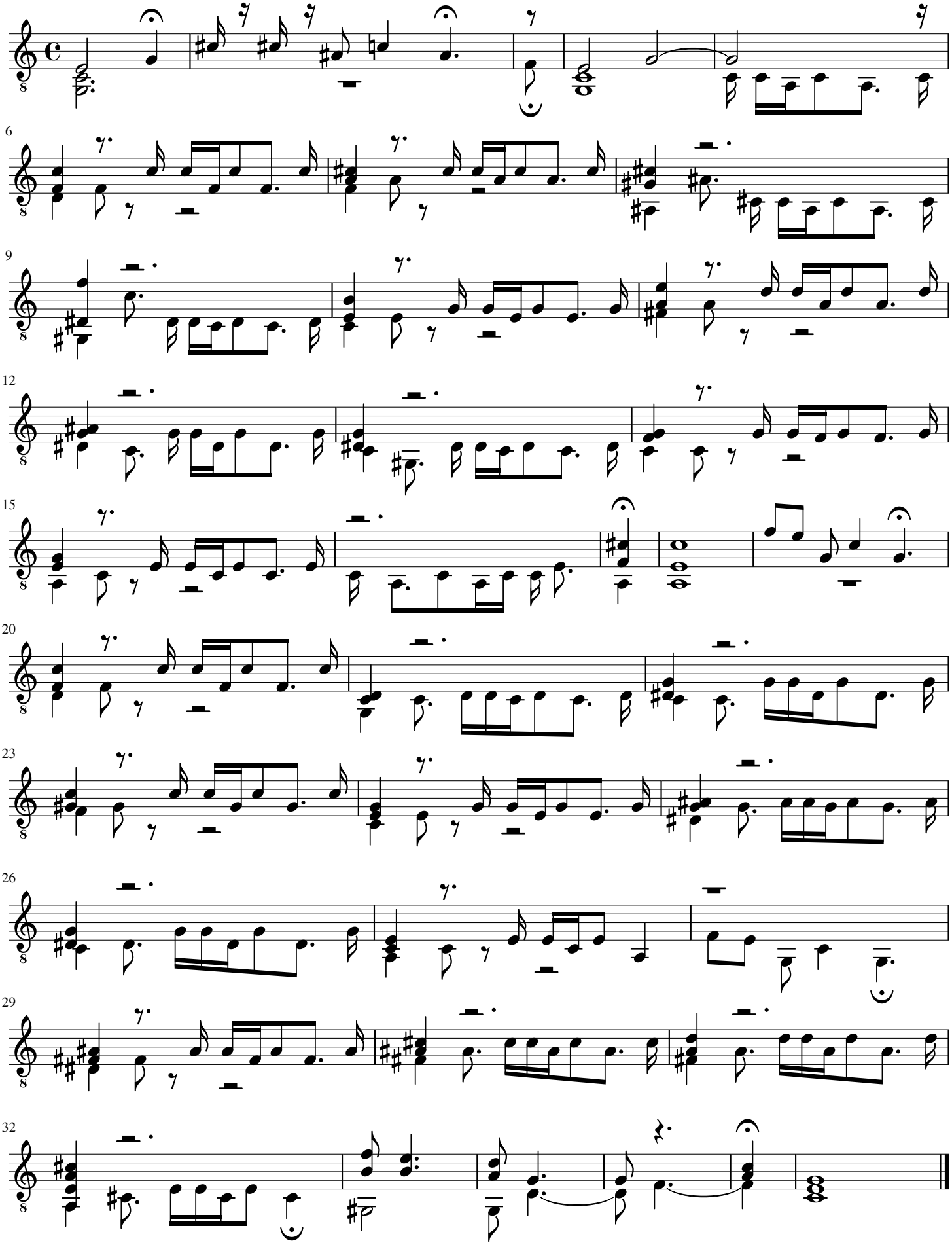

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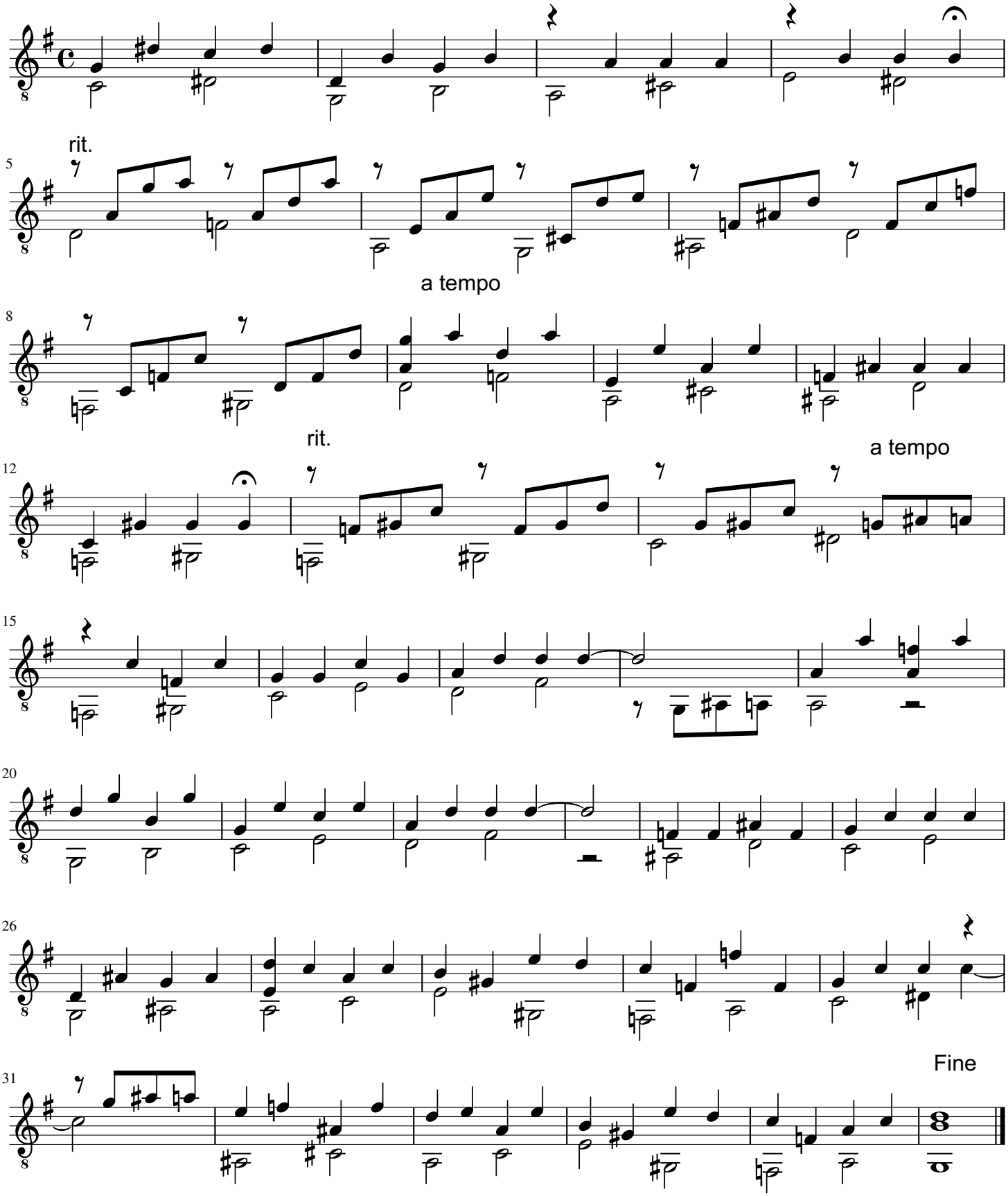
No. 16 - Allegro op.75



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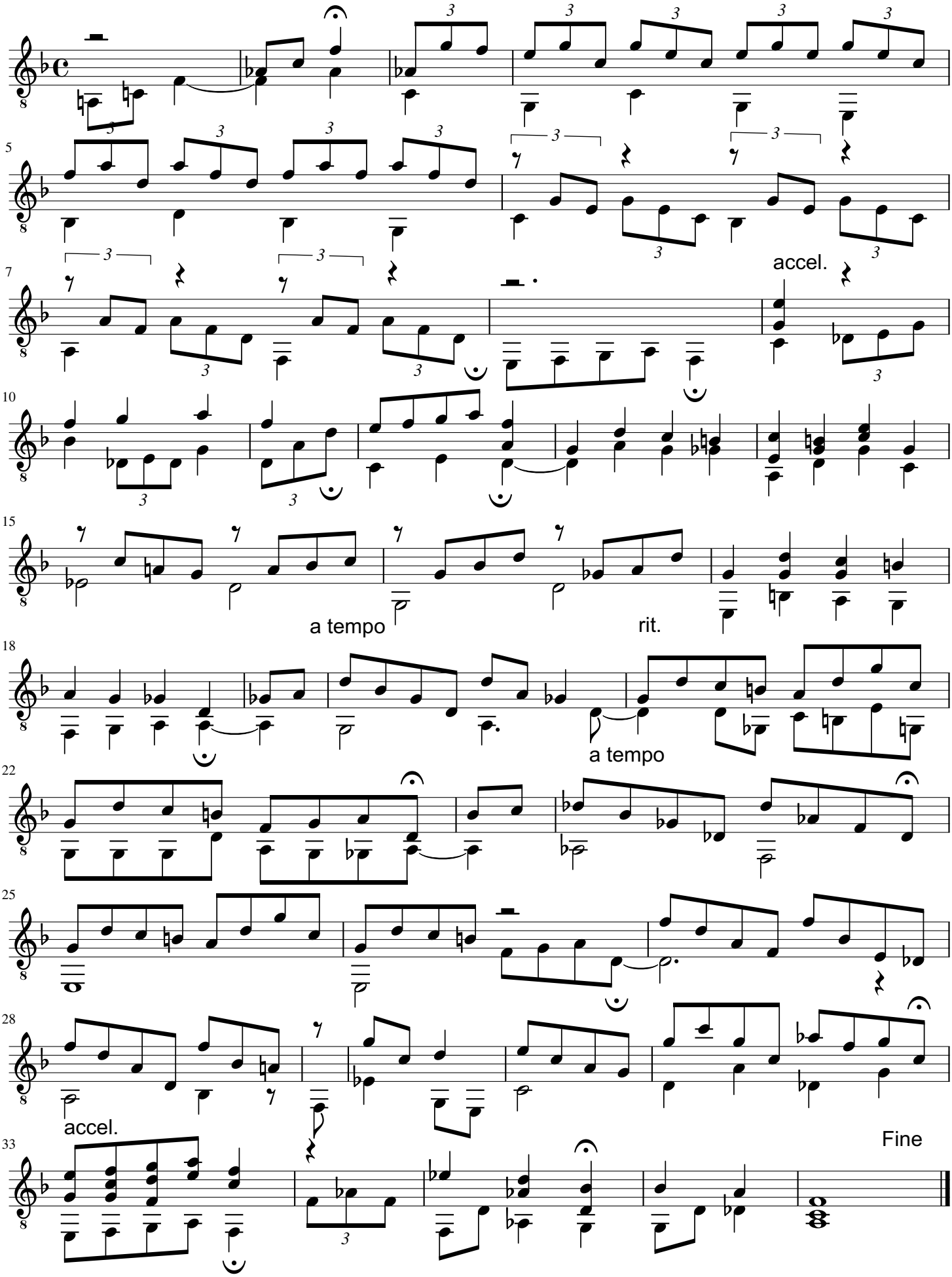

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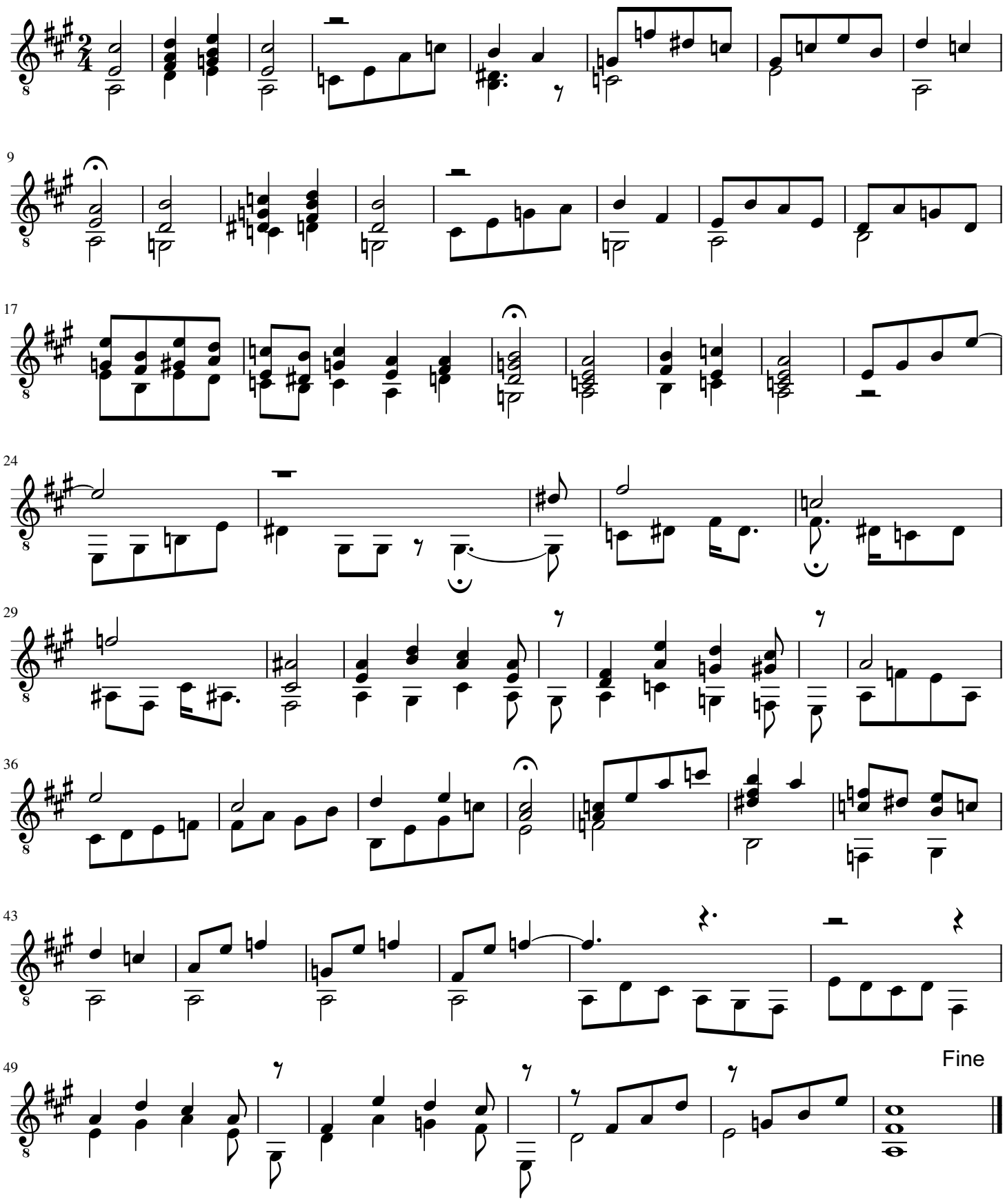
No. 18 - Andante op.75



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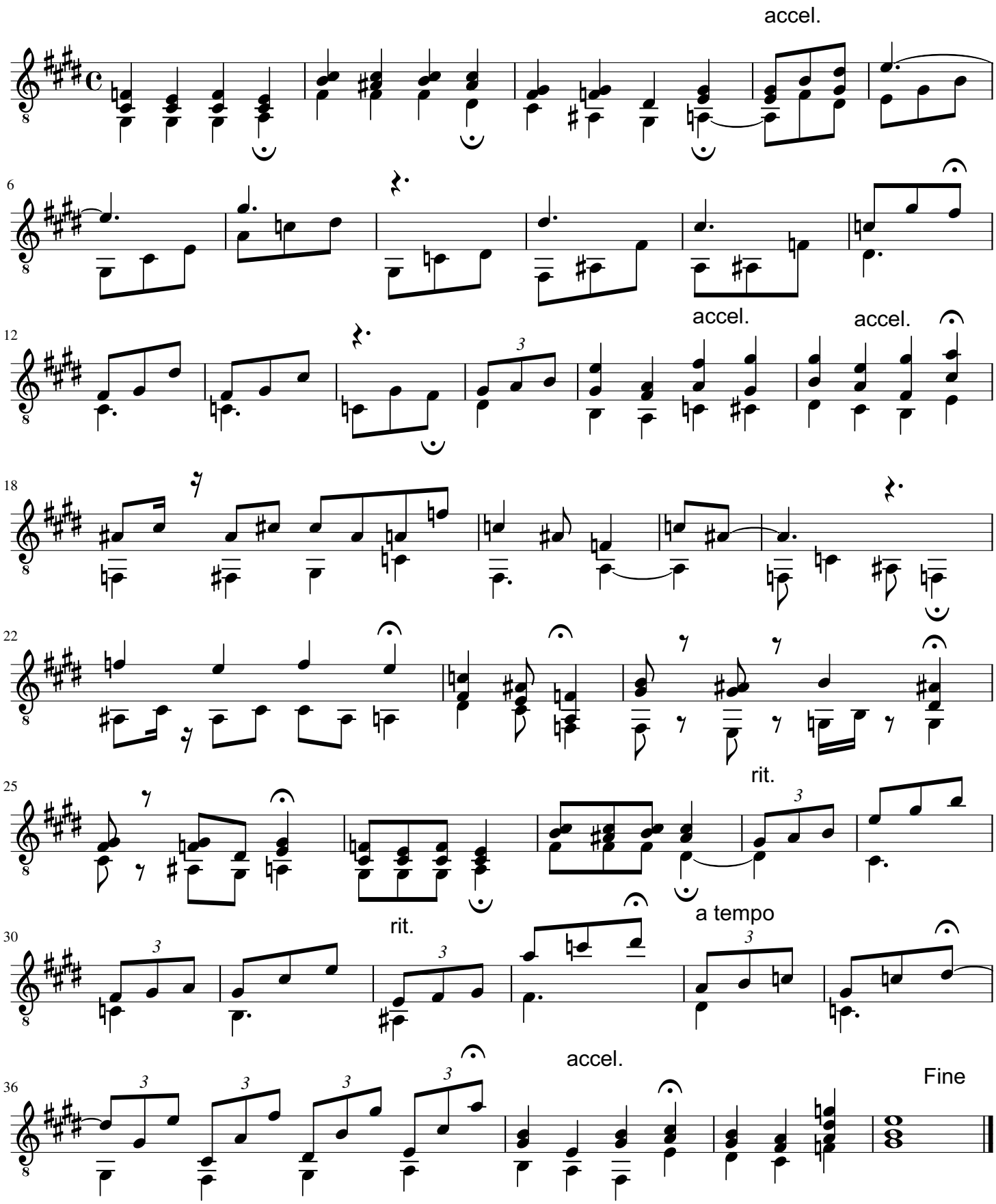

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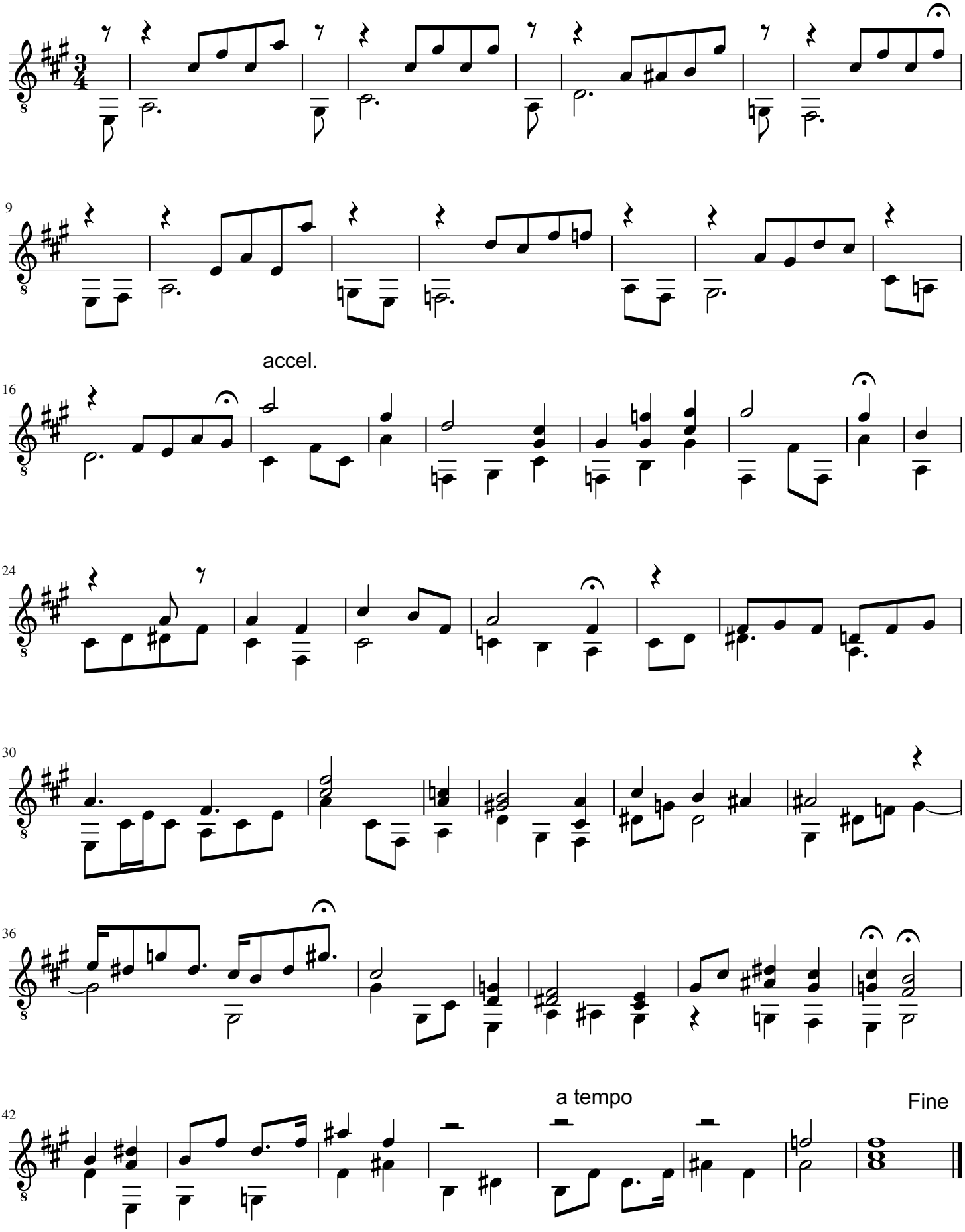

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