COMPOSITION of the SEASON

Complete Edition

free-scores.com

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

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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	2018-2022	2022	All Rights Reserved
34	**Patterns**	76	2022-2024	2024	All Rights Reserved
35	**Zirkon**	77	2023	2023	All Rights Reserved
36	**Prisma**	78	2023	2023	All Rights Reserved
37	**Letzte Lieder**	79	2024-		All Rights Reserved

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Menschenbilder

(human images)

1973-1988

free-scores.com

Sensitive (1974)

pencil drawing on paper

30 cm x 28 cm

by Uwe Warneke @1974

free-scores.com

Disabled (1975)

pencil drawing on paper

32 cm x 18 cm

by Uwe Warneke @1975

free-scores.com

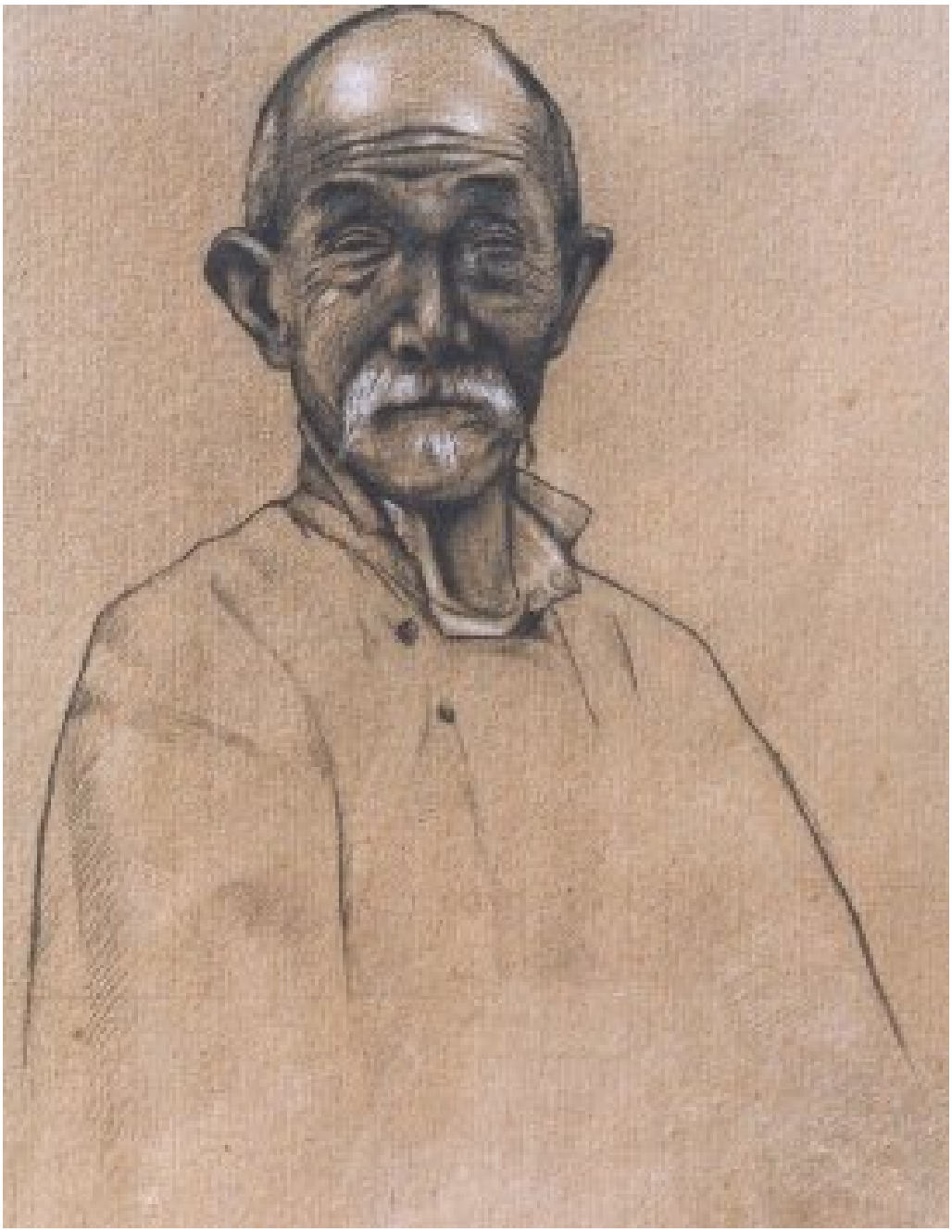
The Chief (free copy 1977)

black charcoal + white chalk on paper

41 cm x 31 cm

by Uwe Warneke @1977

free-scores.com



The Prophet (1977)

pencil + white chalk on paper

27 cm x 20 cm

by Uwe Warneke @1977

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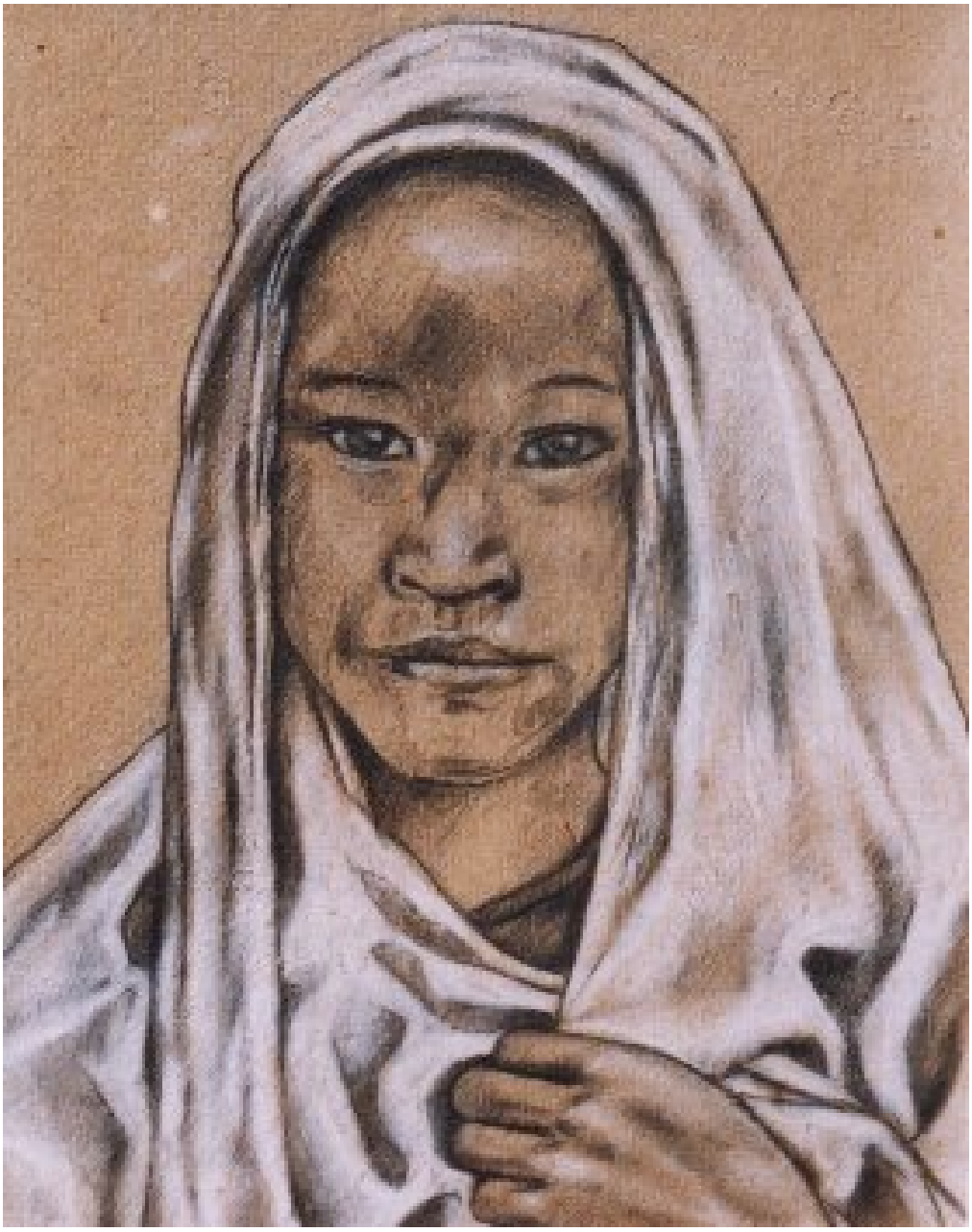

The Holy Virgin (1977)

pencil + white chalk on paper

26 cm x 20 cm

by Uwe Warneke @1977

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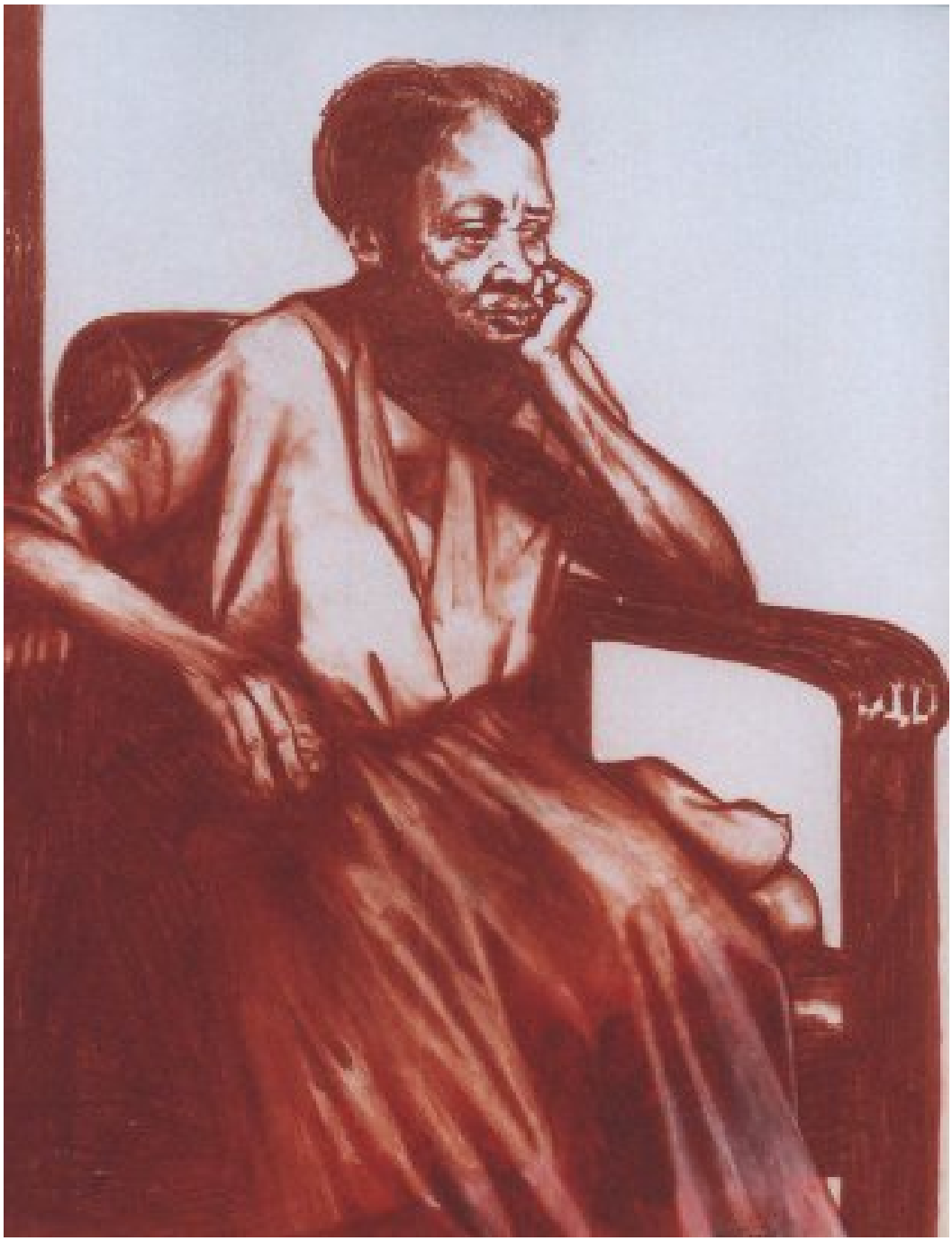

Blue(s) (1977)

red chalk on paper

65 cm x 50 cm

by Uwe Warneke @1977

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Arabian (1977)

pencil drawing on paper

33,5 cm x 26,5 cm

by Uwe Warneke @1977

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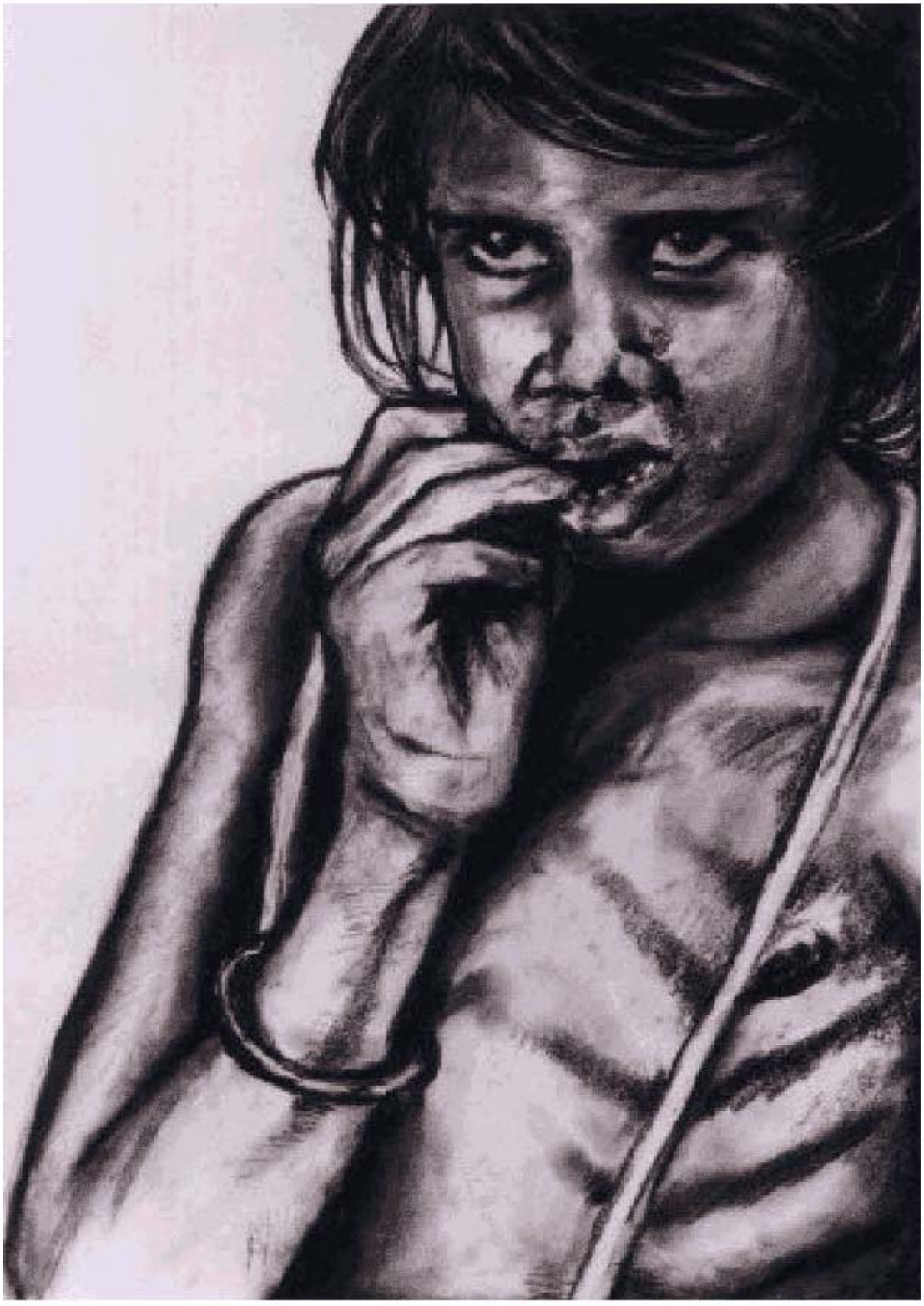

Unemployed teeth (1978)

black charcoal + white chalk on paper

38 cm x 28 cm

by Uwe Warneke @1978

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Study to The empty Dish (1978)

black charcoal + white coating paint on paper

40 cm x 20 cm

by Uwe Warneke @1978

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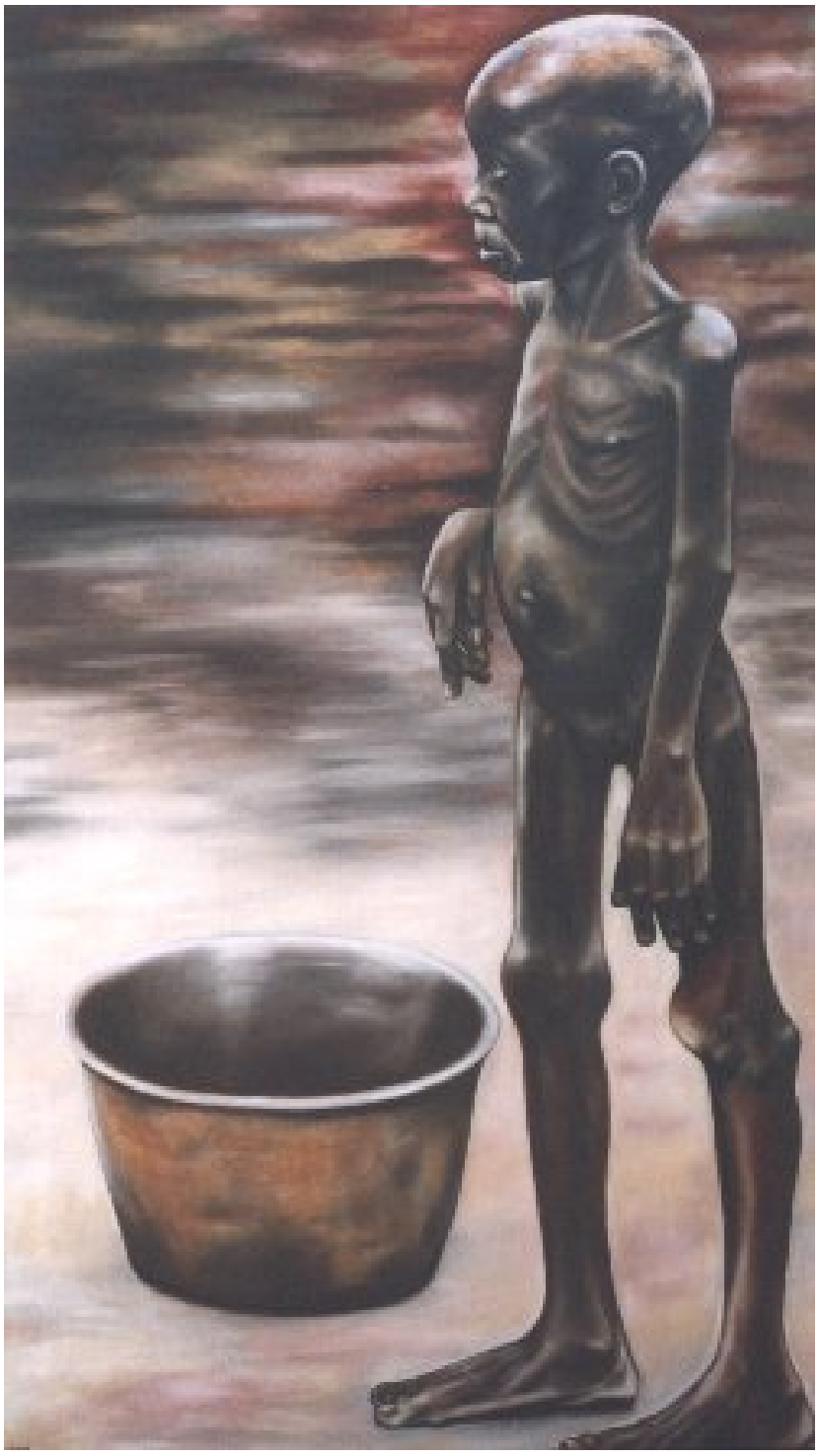

The empty Dish (1978)

oils on canvas

182 cm x 100 cm

by Uwe Warneke @1978

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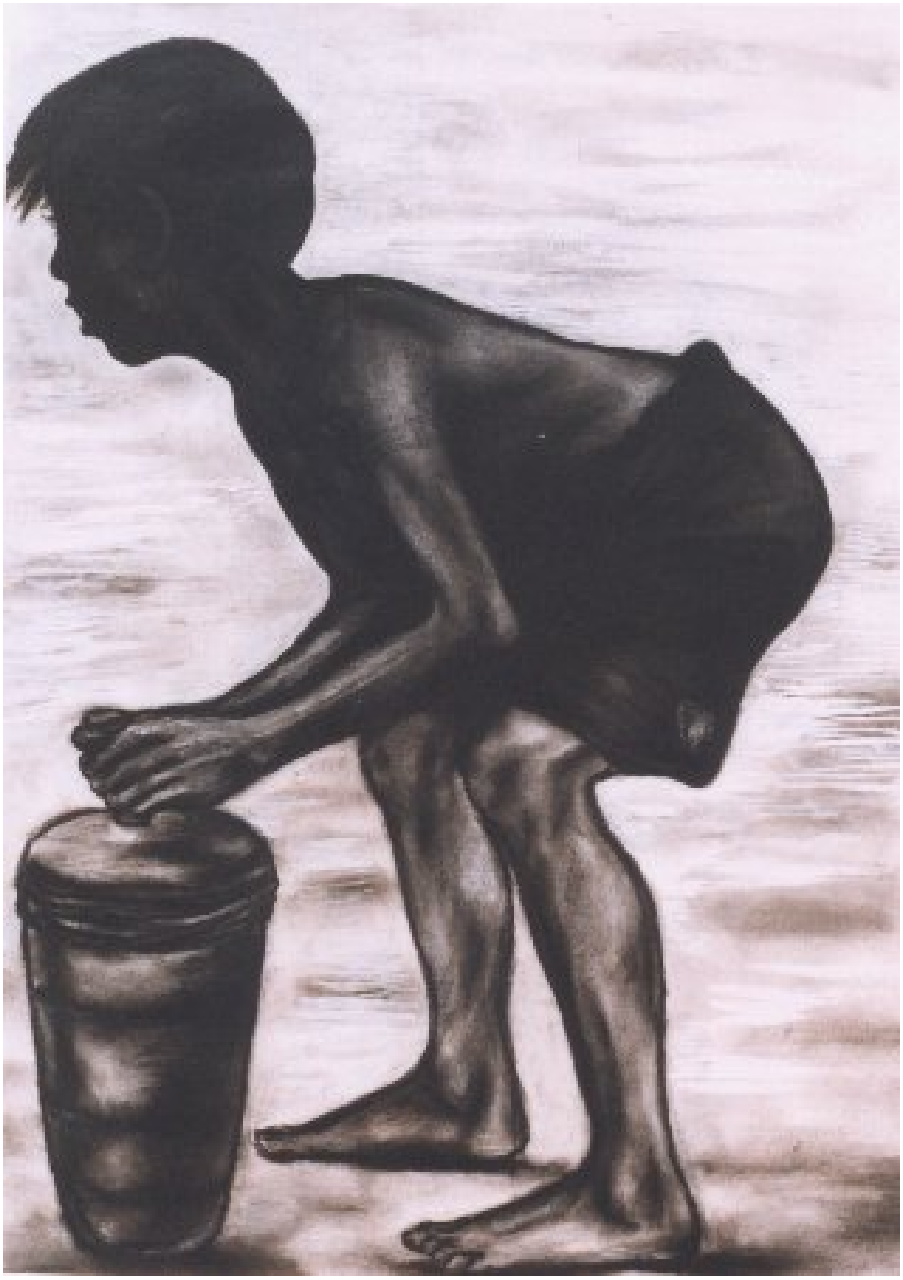

Striking in (1979)

black charcoal + white chalk on paper

41 cm x 29,5 cm

by Uwe Warneke @1979

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A new Christ is born (1979)

grey oils on cardboard

31 cm x 25 cm

by Uwe Warneke @1979

free-scores.com

Dark Boy (1979)

black charcoal on cardboard

31,5 cm x 29,5 cm

by Uwe Warneke @1979

free-scores.com

Anxious (1979)

pencil + white chalk on cardboard

14 cm x 10 cm

by Uwe Warneke @1979

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Silk Scarf I (1984)

oils on canvas

85 cm x 62 cm

by Uwe Warneke @1984

free-scores.com

Silk Scarf II (1985)

grey oils on canvas

51 cm x 41 cm

by Uwe Warneke @1985

free-scores.com

On the beach (1988)

oils on canvas

110 cm x 70 cm

by Uwe Warneke @1988

free-scores.com

Chung (1989)

pencil drawing on paper

42 cm x 30 cm

by Uwe Warneke @1989

free-scores.com

Girl (1989)

pencil drawing on paper

25 cm x 20 cm

by Uwe Warneke @1989

free-scores.com

Allegorien

(allegories)

1974-1989

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Puppet on a string (1974)

grey oils on cardboard

40 cm x 30 cm

by Uwe Warneke @1974

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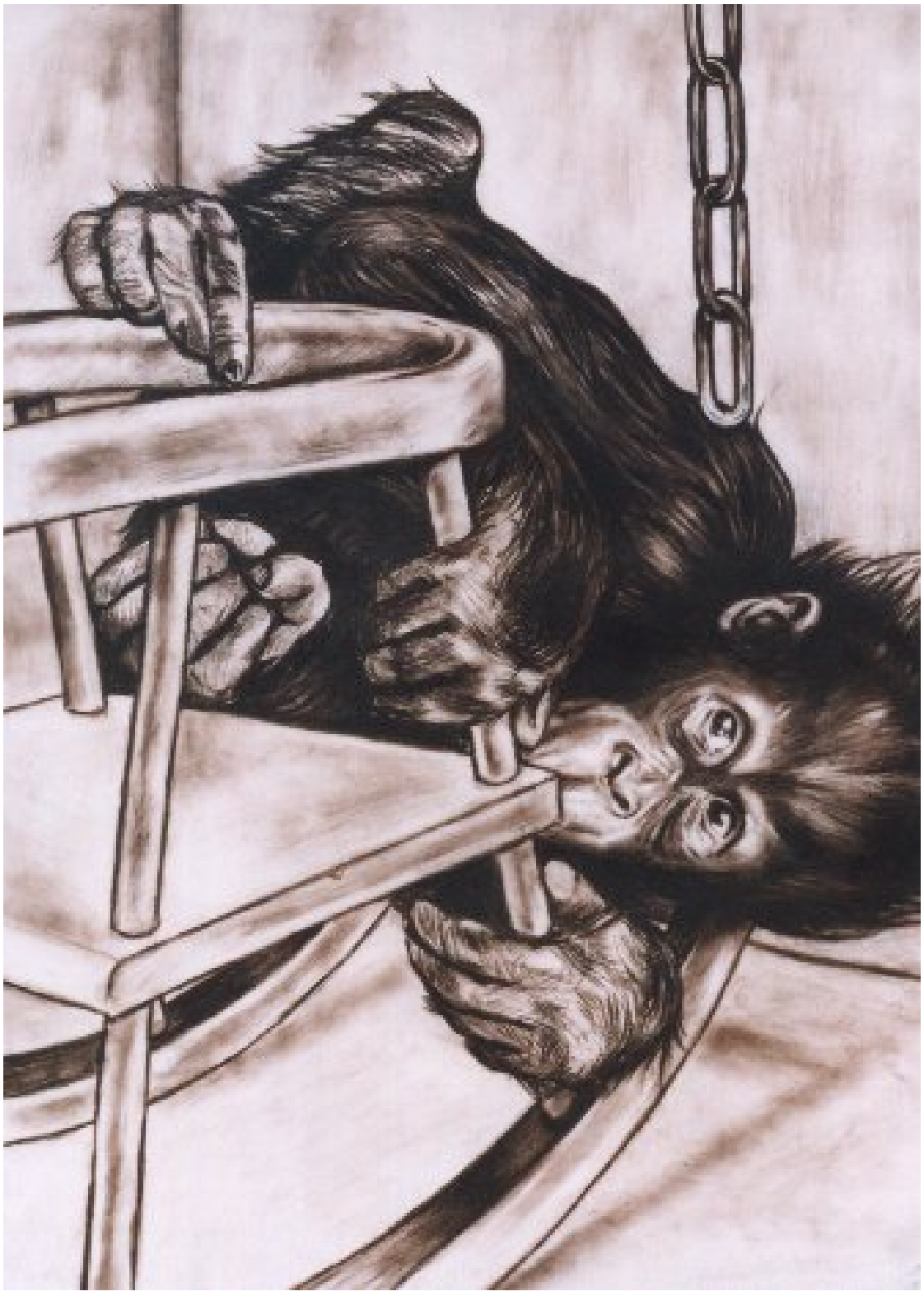

Who are You? (1980)

black charcoal + white chalk on paper

61 cm x 43 cm

by Uwe Warneke @1980

free-scores.com

Sides of my Soul (1984)

grey oils on canvas

80 cm x 60 cm

by Uwe Warneke @1984

free-scores.com

The Mask of Sorrow (1984)

black charcoal + white chalk on paper

41 cm x 28 cm

by Uwe Warneke @1984

free-scores.com

Animal's Enemy (1984)

grey oils on canvas

118 cm x 62 cm

by Uwe Warneke @1984

free-scores.com

The Break (1987)

oils on canvas

41 cm x 51 cm

by Uwe Warneke @1987

free-scores.com

Who of Them? (1988)

gouache on hardboard

133 cm x 88 cm

by Uwe Warneke @1988

free-scores.com

The Fall of Man (1989)

black charcoal, red + white chalk on paper

59 cm x 42 cm

by Uwe Warneke @1989

free-scores.com

Where’s my heart (1989)

pencil + white chalk on paper

40 cm x 27 cm

by Uwe Warneke @1989

free-scores.com

Jugendwerke

(early works)

1970-1973

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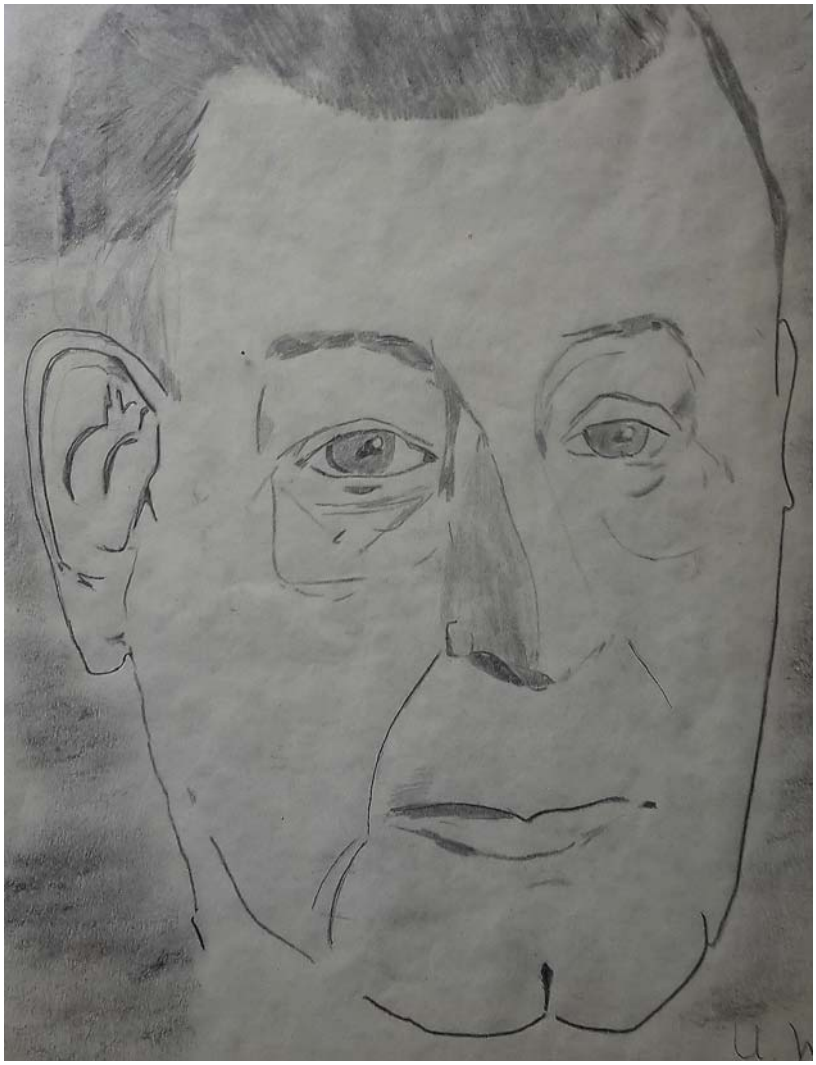

My Grandfather (1970)

pencil drawing on paper

23 cm x 18 cm

by Uwe Warneke @1970

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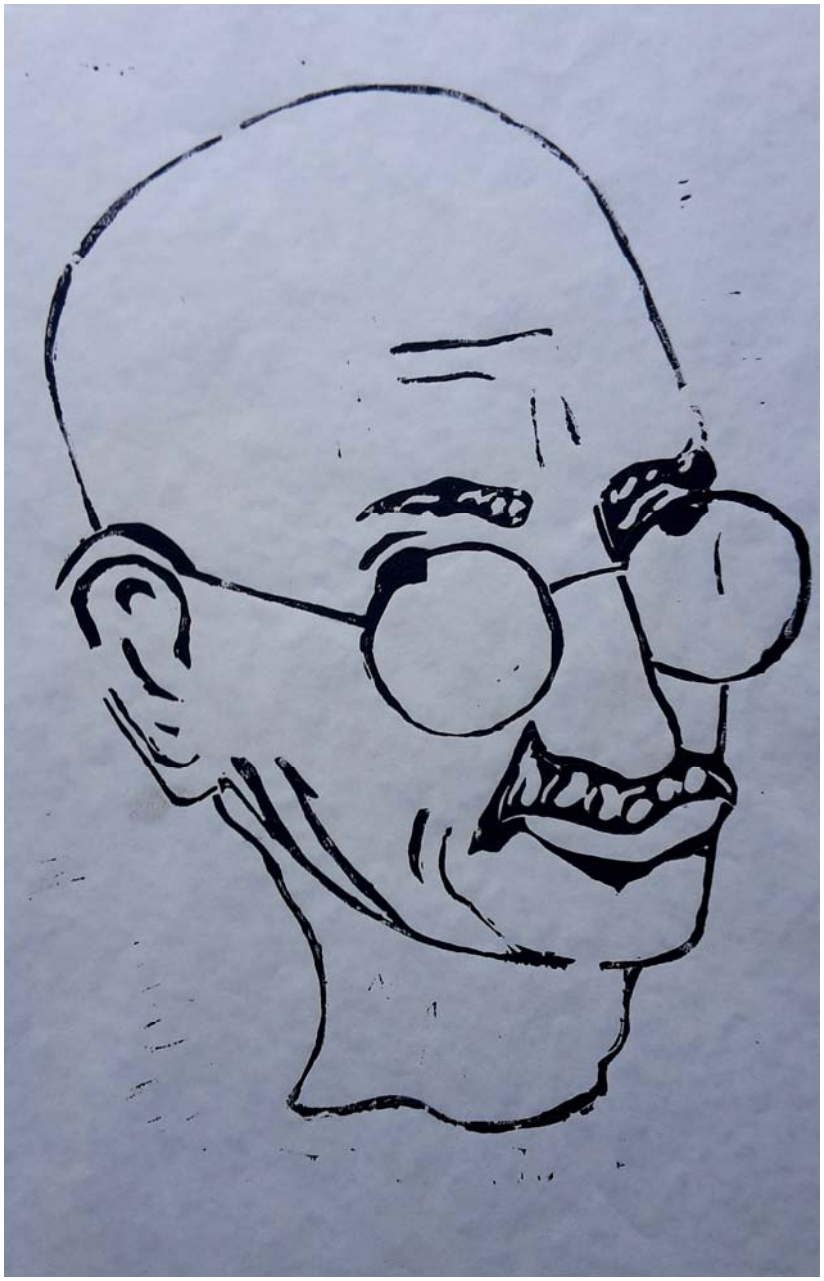

Ghandi (1970)

linoleum print on paper

30 cm x 21 cm

by Uwe Warneke @1970

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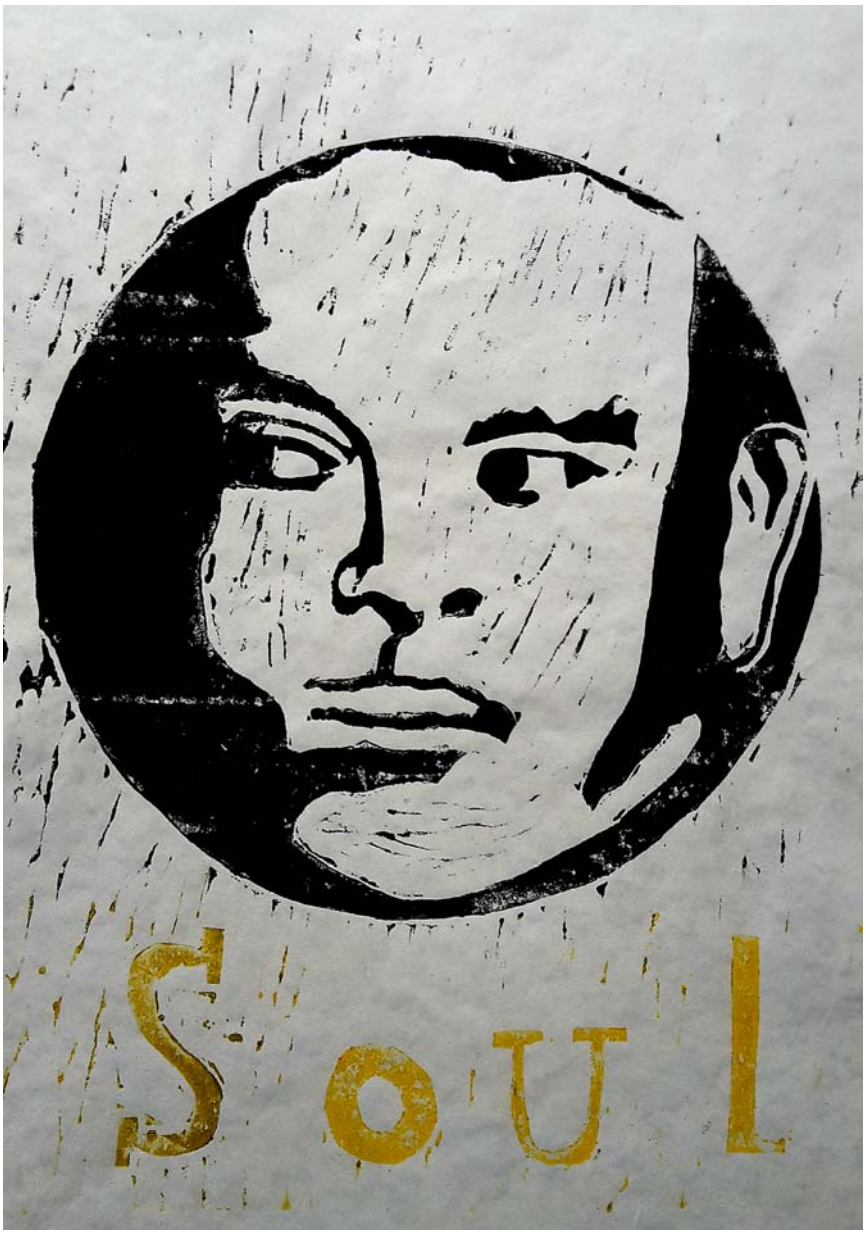


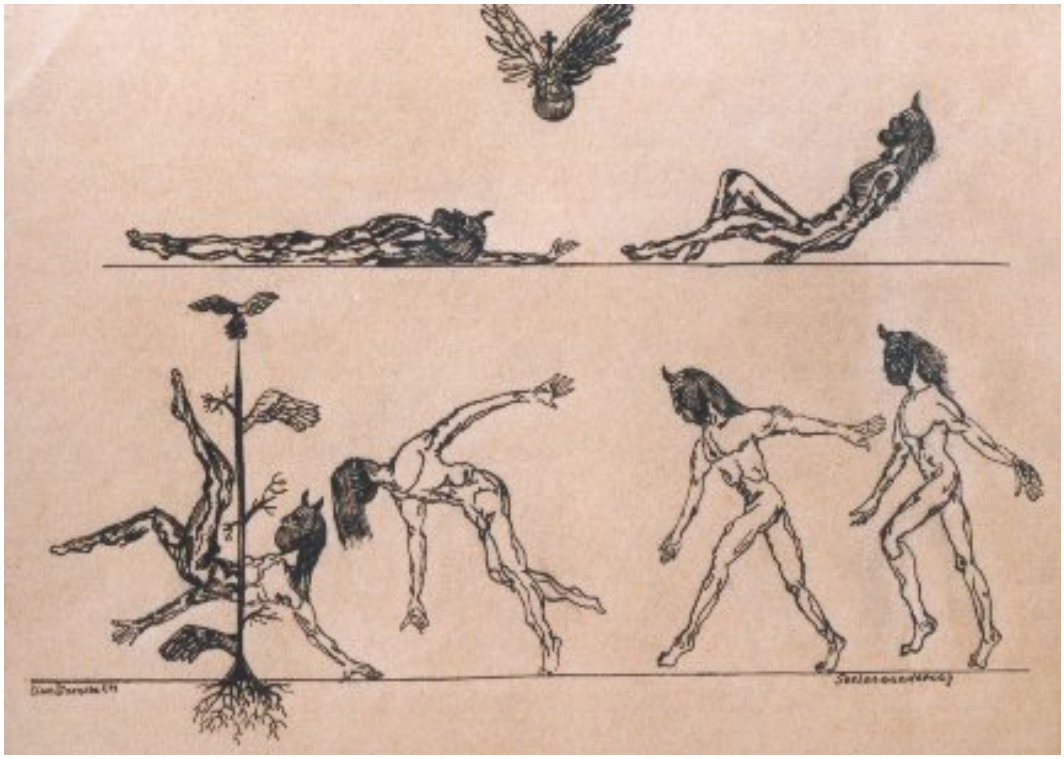
Soul (1970)

linoleum print on paper

30 cm x 21 cm

by Uwe Warneke @1970

free-scores.com



Souls (1971)

pen-and-ink drawing on paper

21 cm x 30 cm

by Uwe Warneke @1971

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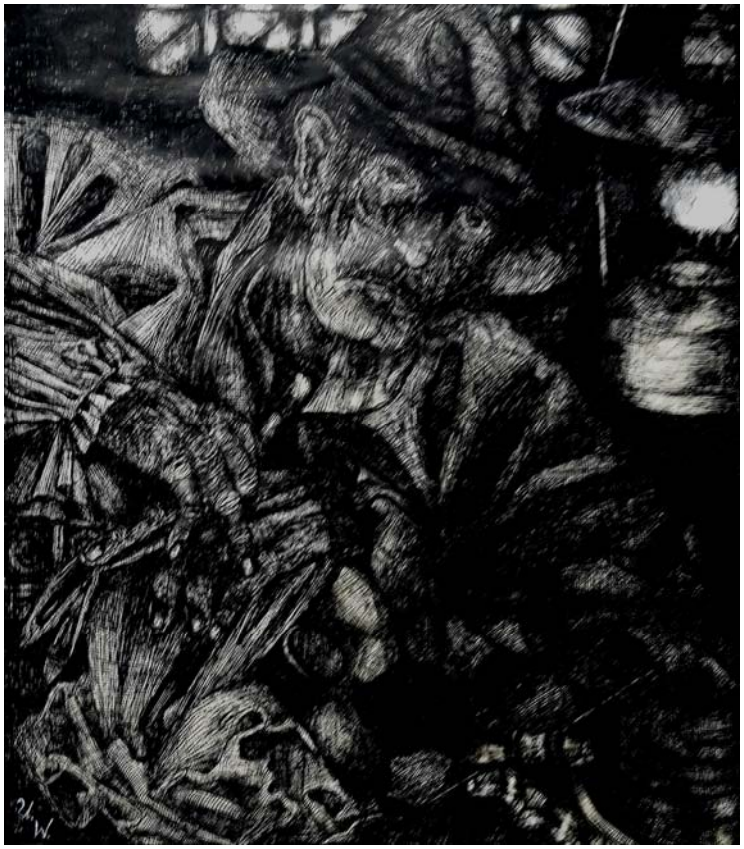

Painter in front of a mirror (1971)

ink drawing on paper

38,5 cm x 34 cm

by Uwe Warneke @1971

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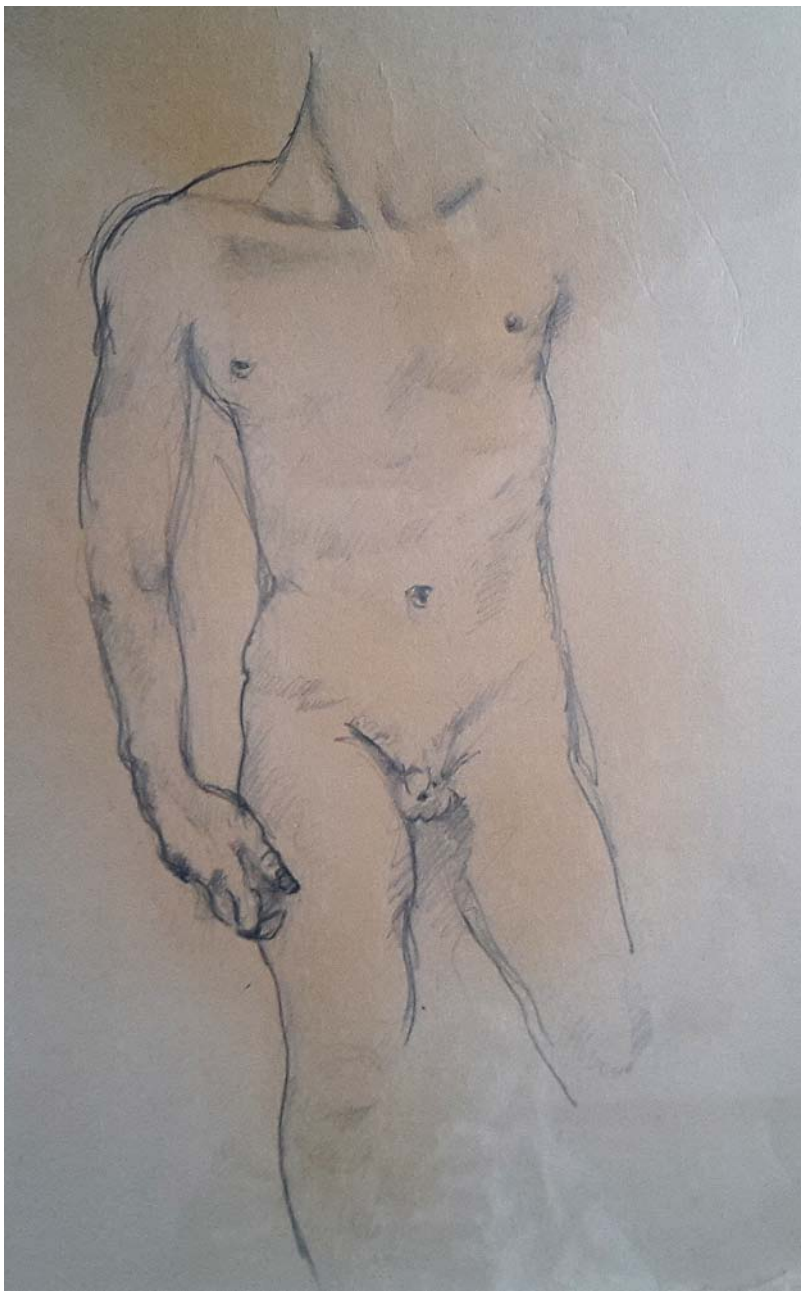


David (free copy 1971)

pencil drawing on paper

30 cm x 21 cm

by Uwe Warneke @1971

free-scores.com

Adam (free copy 1971)

red chalk on paper

19,5 cm x 24 cm

by Uwe Warneke @1971

free-scores.com

H. Stoffels (free copy 1973)

oils on cardboard

70 cm x 50 cm

by Uwe Warneke @1973

free-scores.com

Fur coat (free copy 1973)

oils on cardboard

80 cm x 60 cm

by Uwe Warneke @1973

free-scores.com

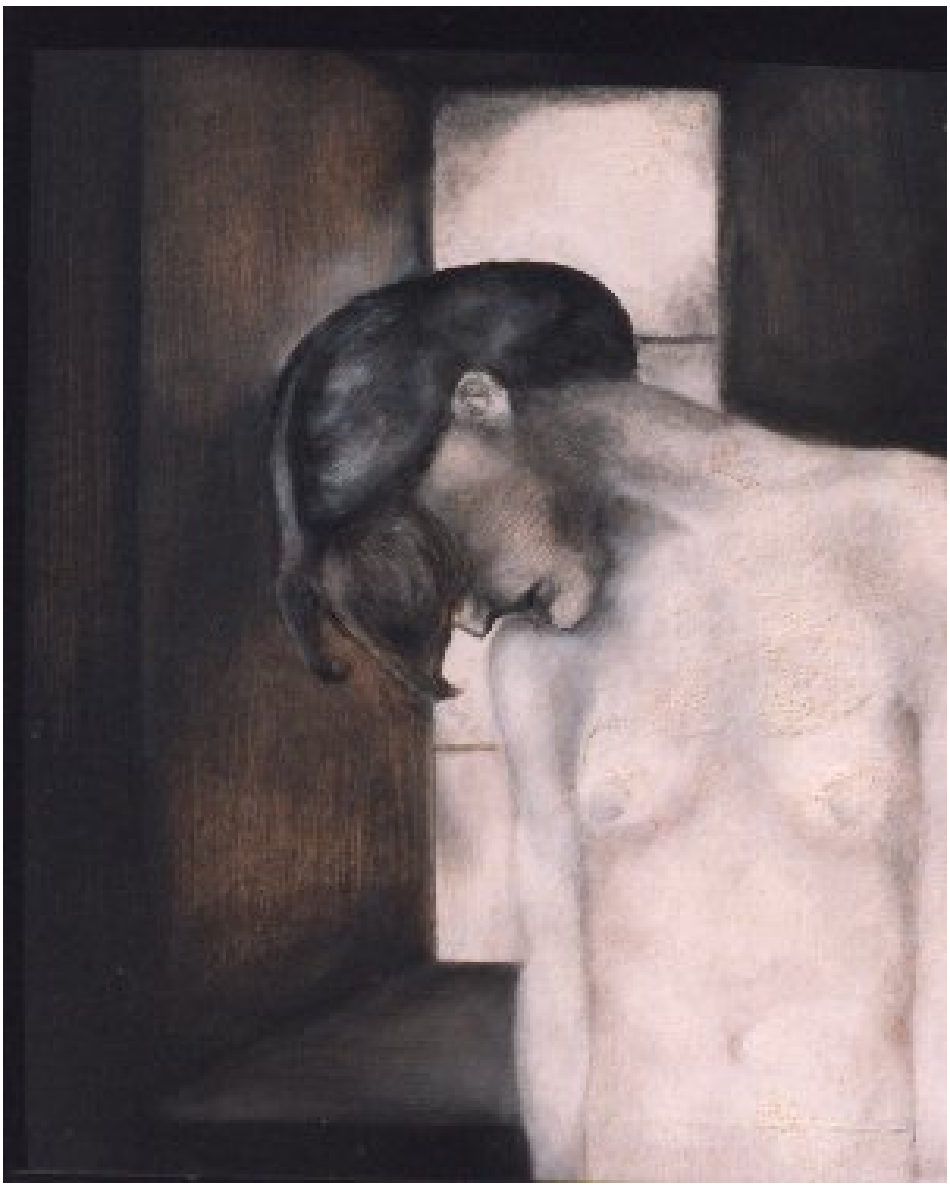
Islander (1973)

red chalk on paper

24 cm x 20 cm

by Uwe Warneke @1973

free-scores.com



At the window (1973)

grey oils on cardboard

31 cm x 24 cm

by Uwe Warneke @1973

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Kinderzeichnungen

(child's drawings)

1962-1969

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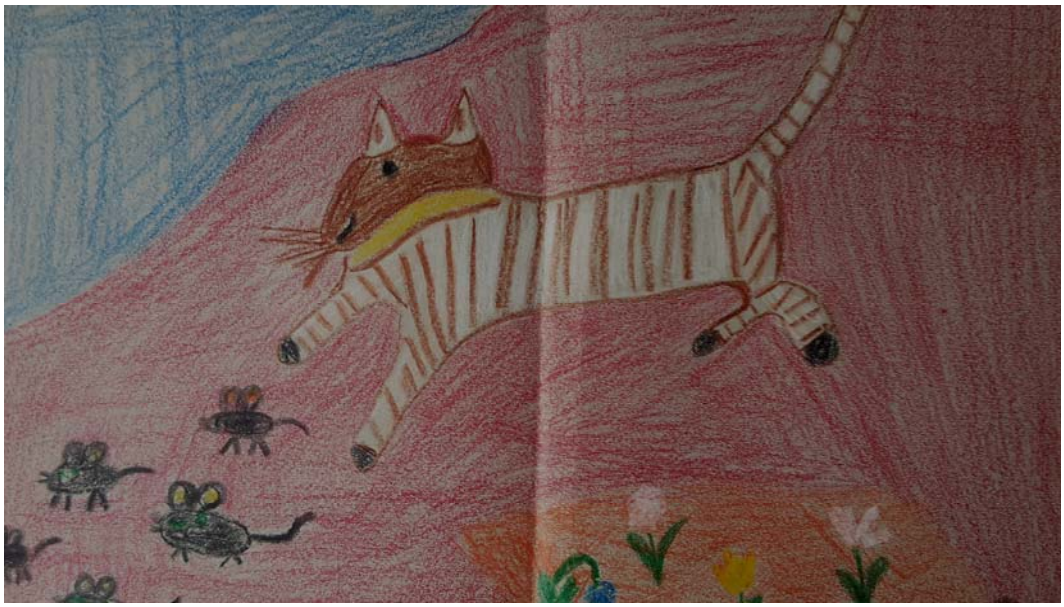

Cat (1962)

wax crayons on paper

30 cm x 40 cm

by Uwe Warneke @1962

free-scores.com

Shepherd (1962)

wax crayons on paper

30 cm x 40 cm

by Uwe Warneke @1962

free-scores.com

Townscape (1962)

wax crayons on paper

30 cm x 40 cm

by Uwe Warneke @1962

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Little Monkey (1963)

pencil drawing on paper

17 cm x 7,5 cm

by Uwe Warneke @1963

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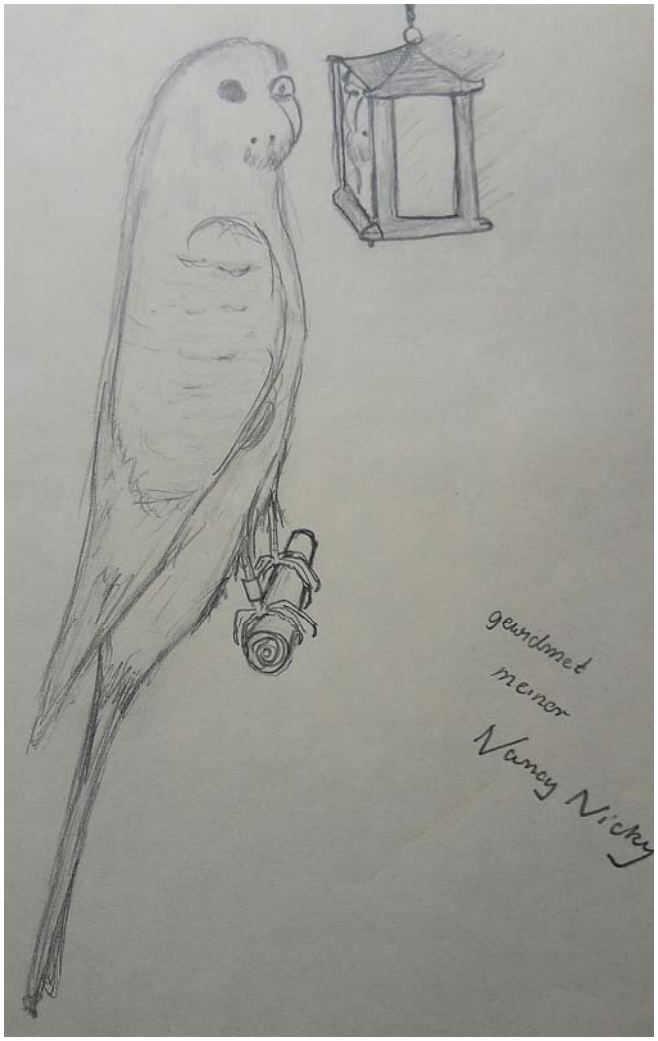

Parakeet (1967)

pencil drawing on paper

30 cm x 21 cm

by Uwe Warneke @1967

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Horse’s Head (1968)

pencil drawing on paper

30 cm x 21 cm

by Uwe Warneke @1968

free-scores.com

Skulptur

(sculpture)

1988

free-scores.com

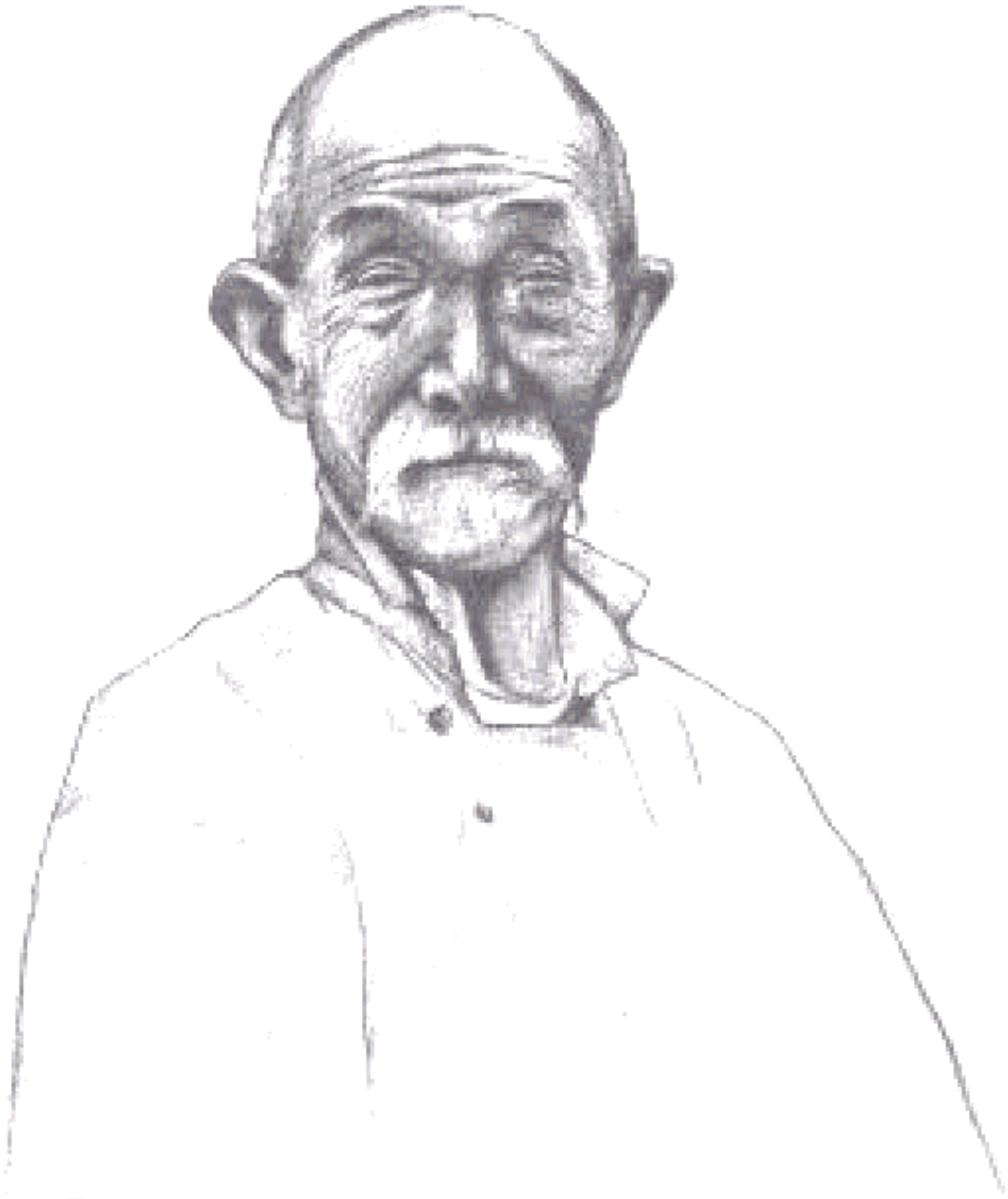
The Fitting (1988)

modelling clay+material

height: 59 cm

by Uwe Warneke @1988

free-scores.com



CLUBS

Strategiespiel für 2 Personen

(c) Uwe Warneke 1998

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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;

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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;

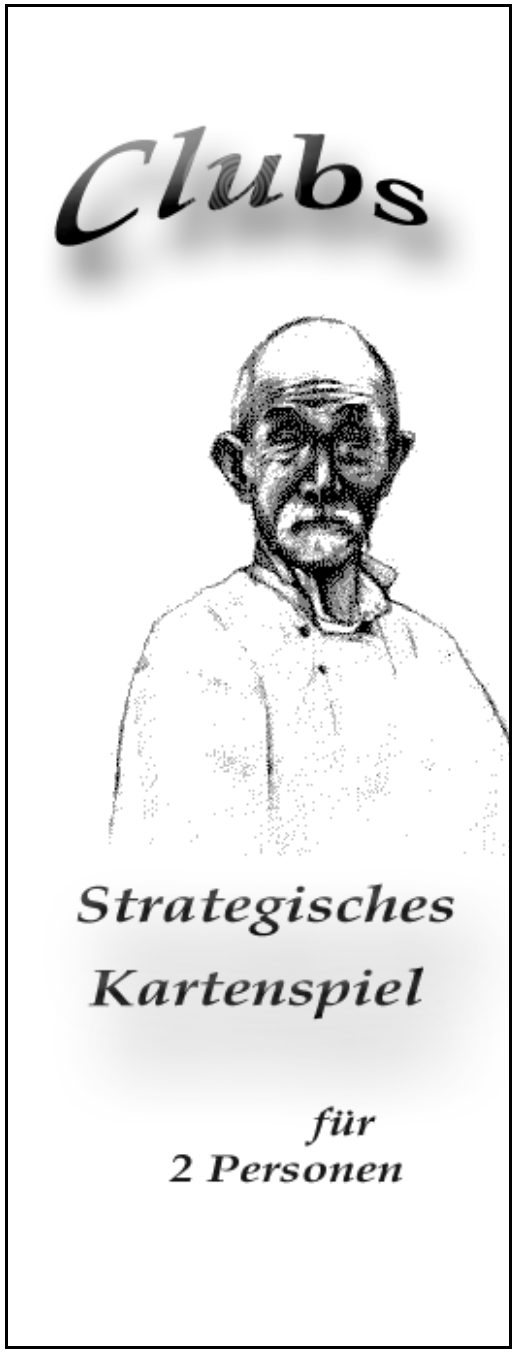
4. Player #1 distributes the 20 talon cards by turns. The winner of the last trick receives the first card. Each Player examines his hand: if he has got one or more Jacks he CAN play WINNINGS, but is not obliged to play this. Who has'nt got any Jack HAS TO PLAY LOSS;

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.



© Uwe Warneke'98

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.;

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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;

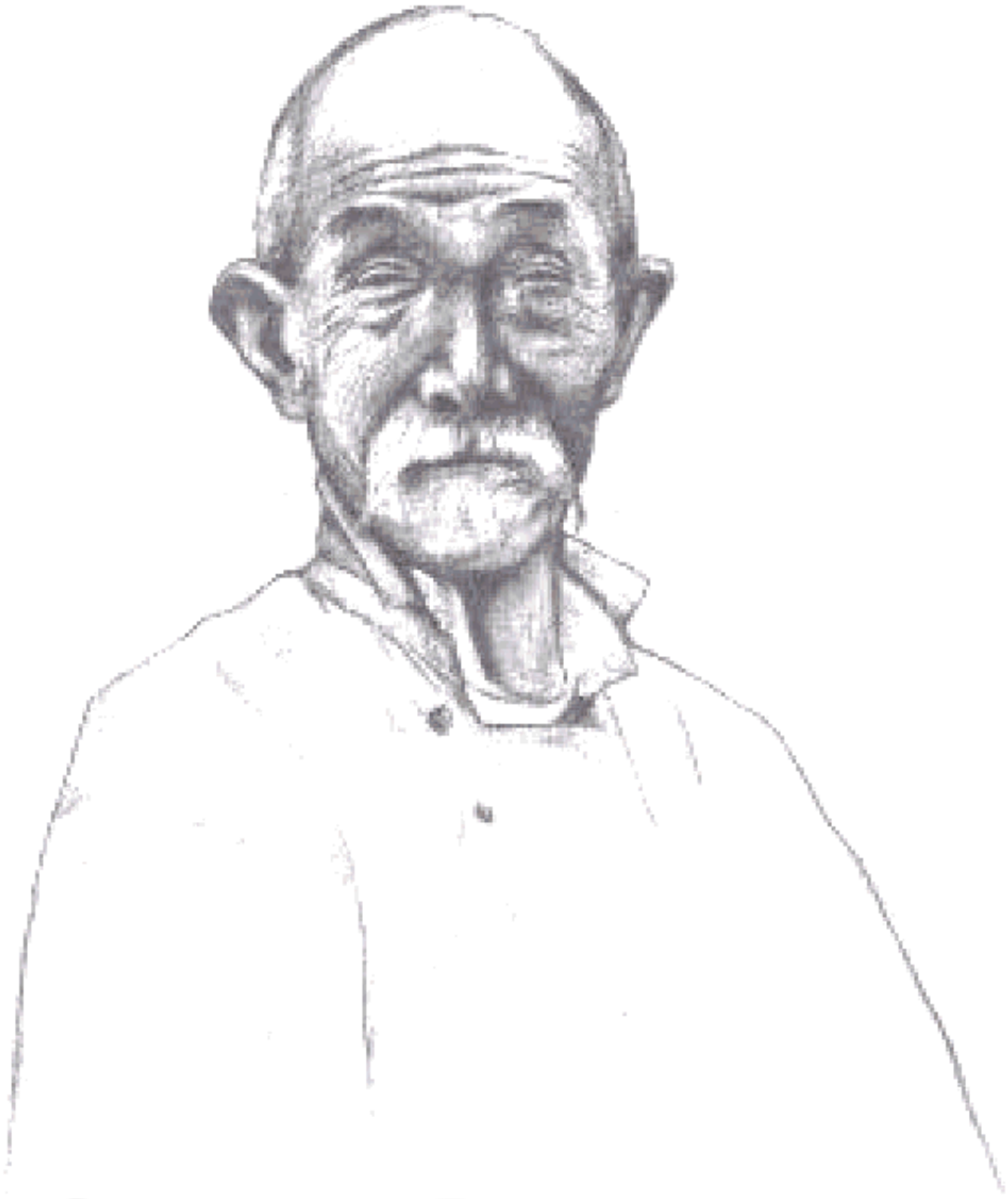
4. Der Geber verteilt die 20 Talonkarten abwechselnd. Der Gewinner des letzten Stiches erhält die erste Karte .Beide Spieler prüfen ihr Blatt: wer einen oder mehrere Buben in der Hand hält, KANN GEWINN spielen, muss es aber nicht. Wer keinen Buben besitzt, MUSS VERLUST spielen;

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

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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;

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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

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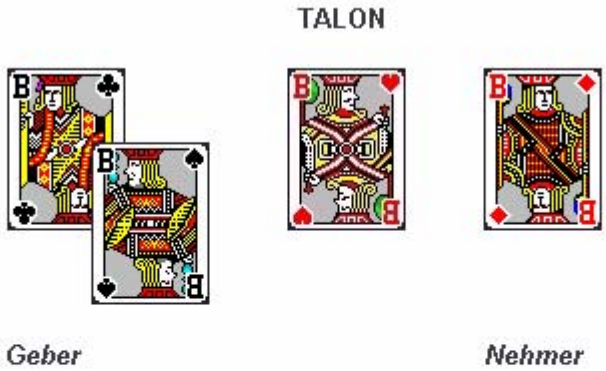
Gegner zu Kartenaufnahme und Gebot. Ein Bluff bei letzter Talonkarte ist nicht erlaubt und bedeutet Spielverlust.

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

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Arithmix

Kombinatorische Zahlenrätsel

„Gehirnjogging? Halten Sie Ihre kleinen grauen Zellen mit Arithmix fit. Lösen Sie einen Mix aus Arithmetik und Zahlenlogik. Die Regeln sind einfach, aber: Was im 3x3-Quadrat mit schlichten Kalkulationen beginnt, wächst im 5x5-Rätsel zur kombinatorischen Herausforderung. Konzentration pur: Sie benötigen kein Mathematik-studium - nur Ausdauer und Freude am Rechnen.“ [1.)]

[1.)] Klappentext aus *Arithmix -100 kombinatorische Zahlenrätsel.* ISBN 978-3-8301-9860-4.

Regeln:

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

+ Zahl — **Summe**
der Zahlen in einer Reihe, Spalte oder Diagonalen

x 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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Level 3

× 48	→ 3	= 3		+ 24		
→ 4						+ 40
		1			4	
+ 13						× 80
× 27					1	+ 15
			9			→ 3
→ 2			× 0	= 2	+ 12	+ 13

6	9	8	7	6
1	2	0	4	1
2	2	2	5	2
3	9	1	1	1
8	9	8	7	2

Level 2

+ 20		× 36	+ 18		× 60
			9		
				1	+ 20
= 2					× 72
× 48					+ 12
+ 14		+ 12	= 2		= 3

6	3	9	6
8	6	5	1
6	1	2	6
2	2	2	6

Level 1

		= 2		
× 54				+ 14
				+ 12
+ 15			5	
× 63	= 2	+ 16		

9	2	3
3	7	2
3	7	5

free-scores.com

× 48	→ 3	= 3		+ 24		
→ 4						+ 40
	1			4		
+ 13						× 80
× 27				1		+ 15
		9				→ 3
→ 2			× 0	= 2	+ 12	+ 13

6	9	8	7	6
1	2	0	4	1
2	2	2	5	2
3	9	1	1	1
8	9	8	7	2

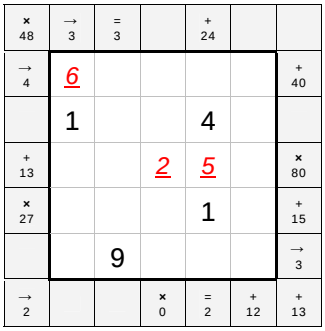
×48 +13 — 11344 *oder* 12226

×80 +13 — 22225 ⇒ *2*

+24 =2 [1] [4] — keine 0, 1, 2, 3, 4 ⇒ *5*

×48 +13 — Rest: 226

+40 — keine 0, 1, 2, 3 ⇒ *6*

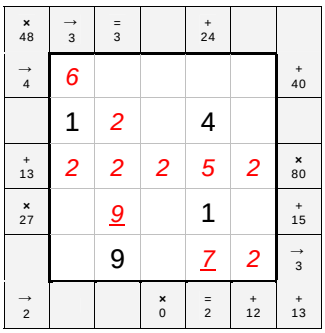


+24 =2 [1] [4] — Rest: 59 oder 77

→3 — keine 5, 9 ⇒ *7*

×27 +15 — 11139

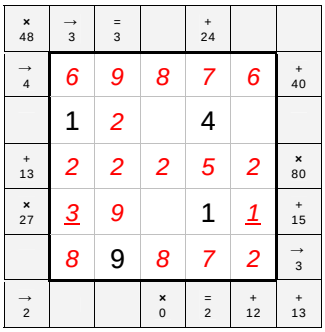
=3 ⇒ *9*



×27 +15 — Rest: 1113

+12 — keine 3 ⇒ *1*

→3 ⇒ *3*



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Rubin op. 1, 2, 4, 6, 8, 11

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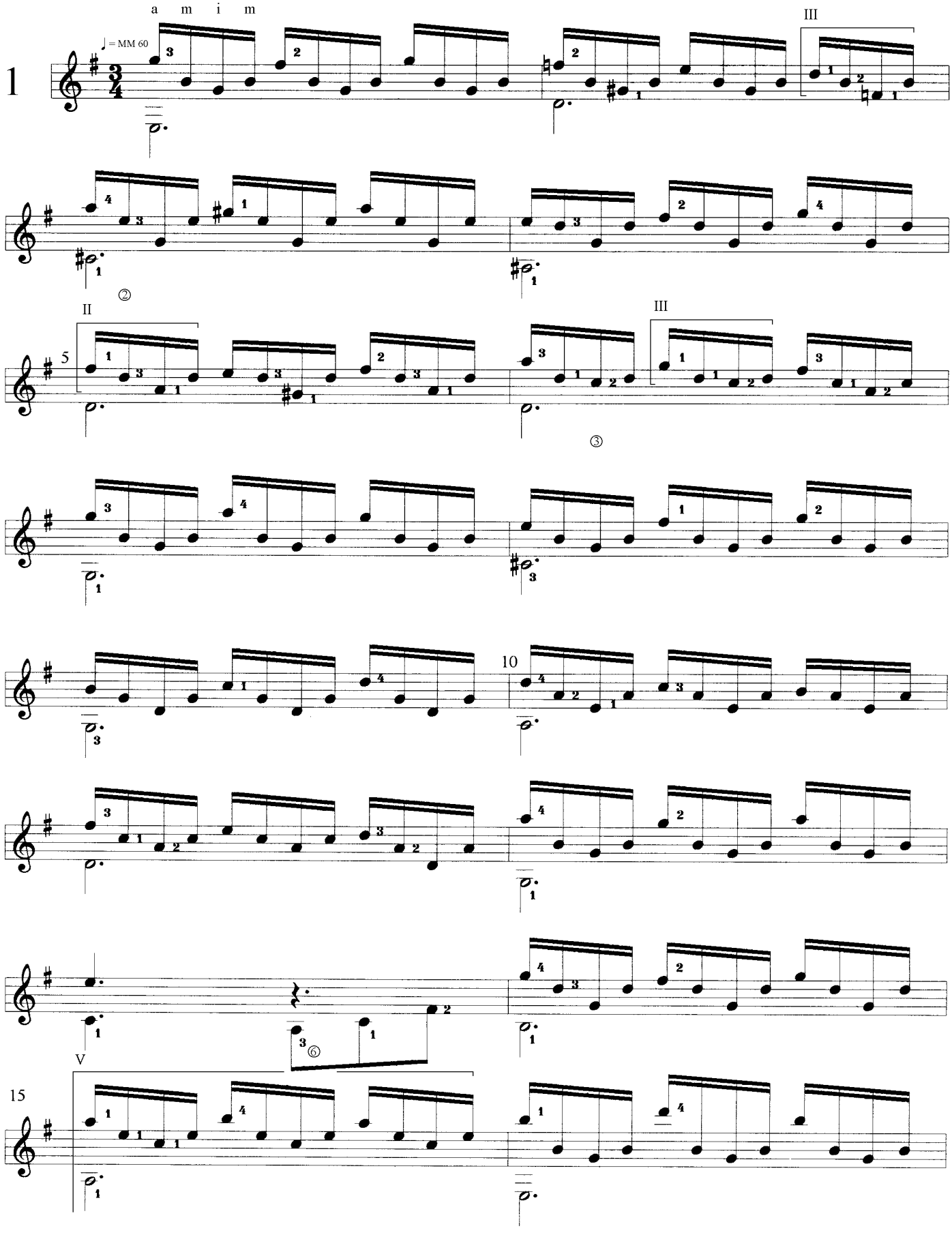
Op.1

Andante con anima



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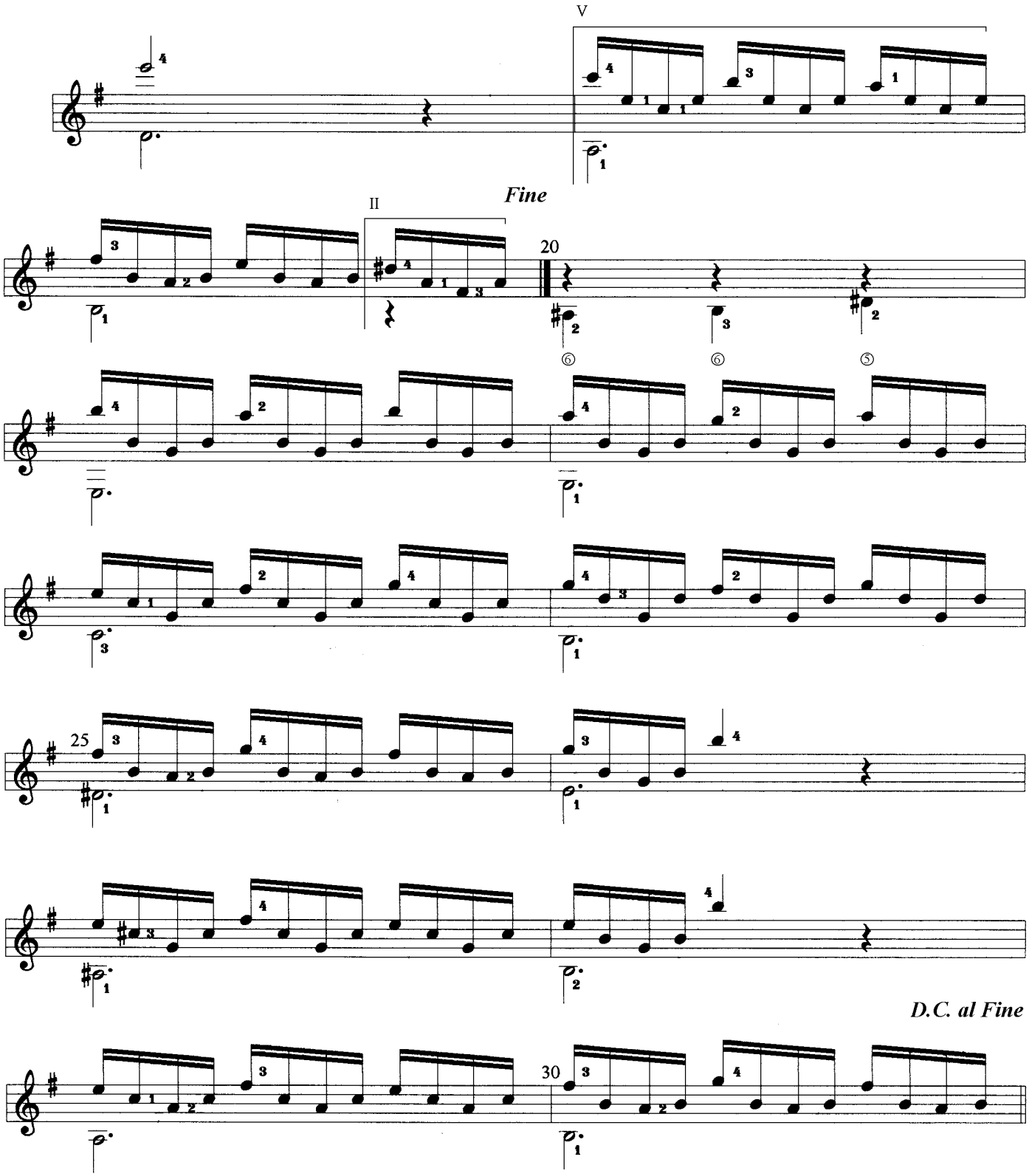

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Guitar Solo

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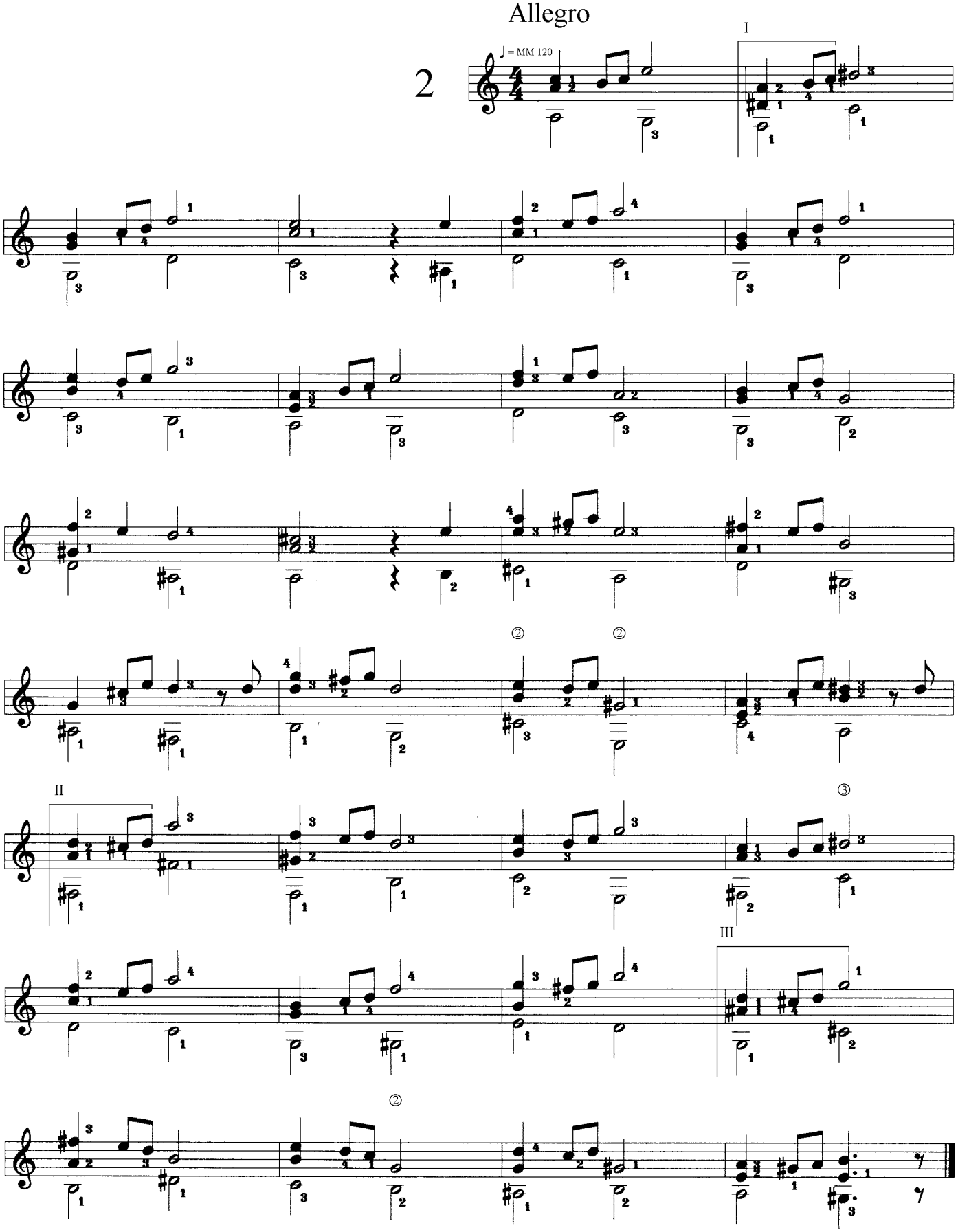
Op.2

Allegro

2



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Guitar Solo

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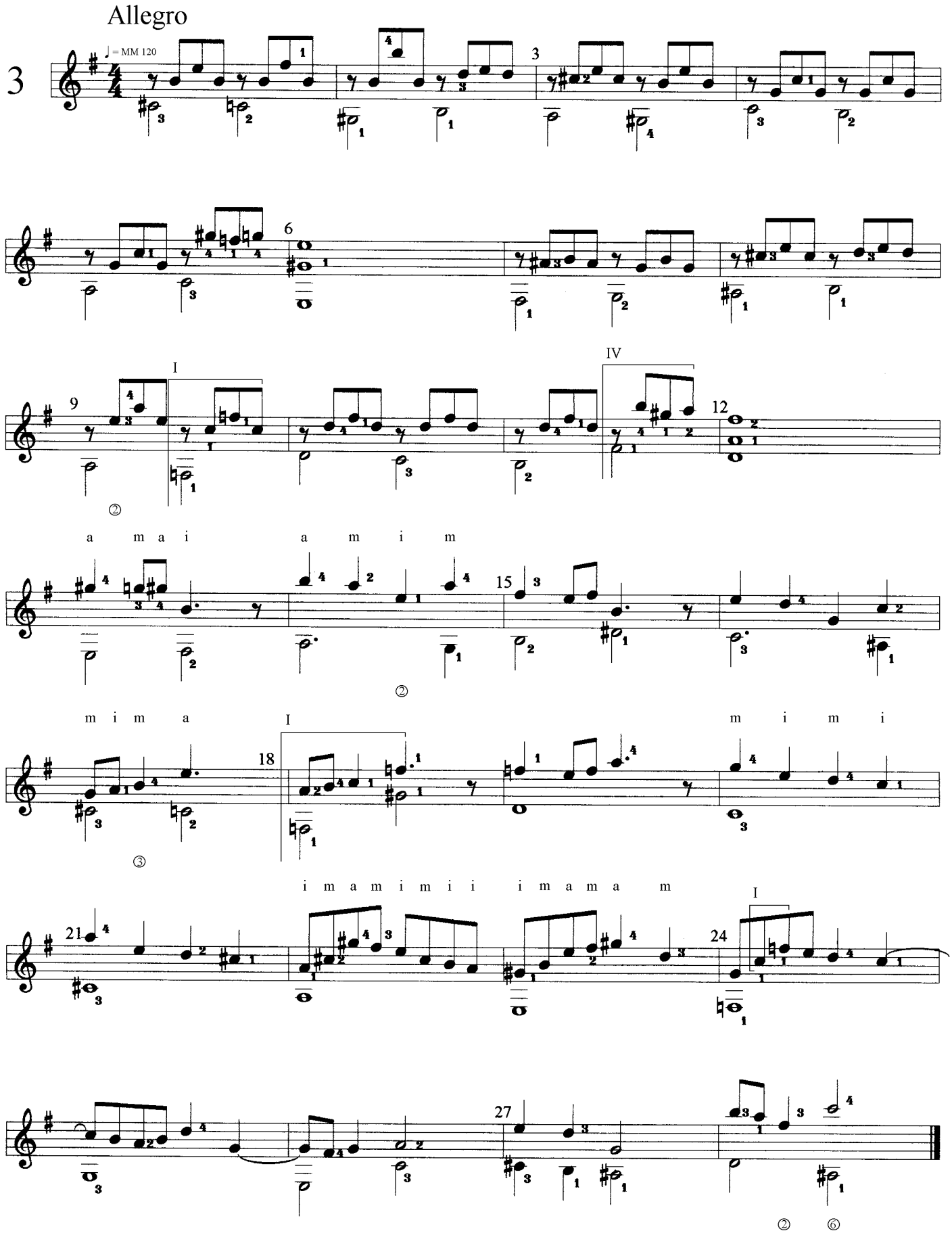
Op.4



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Guitar Solo

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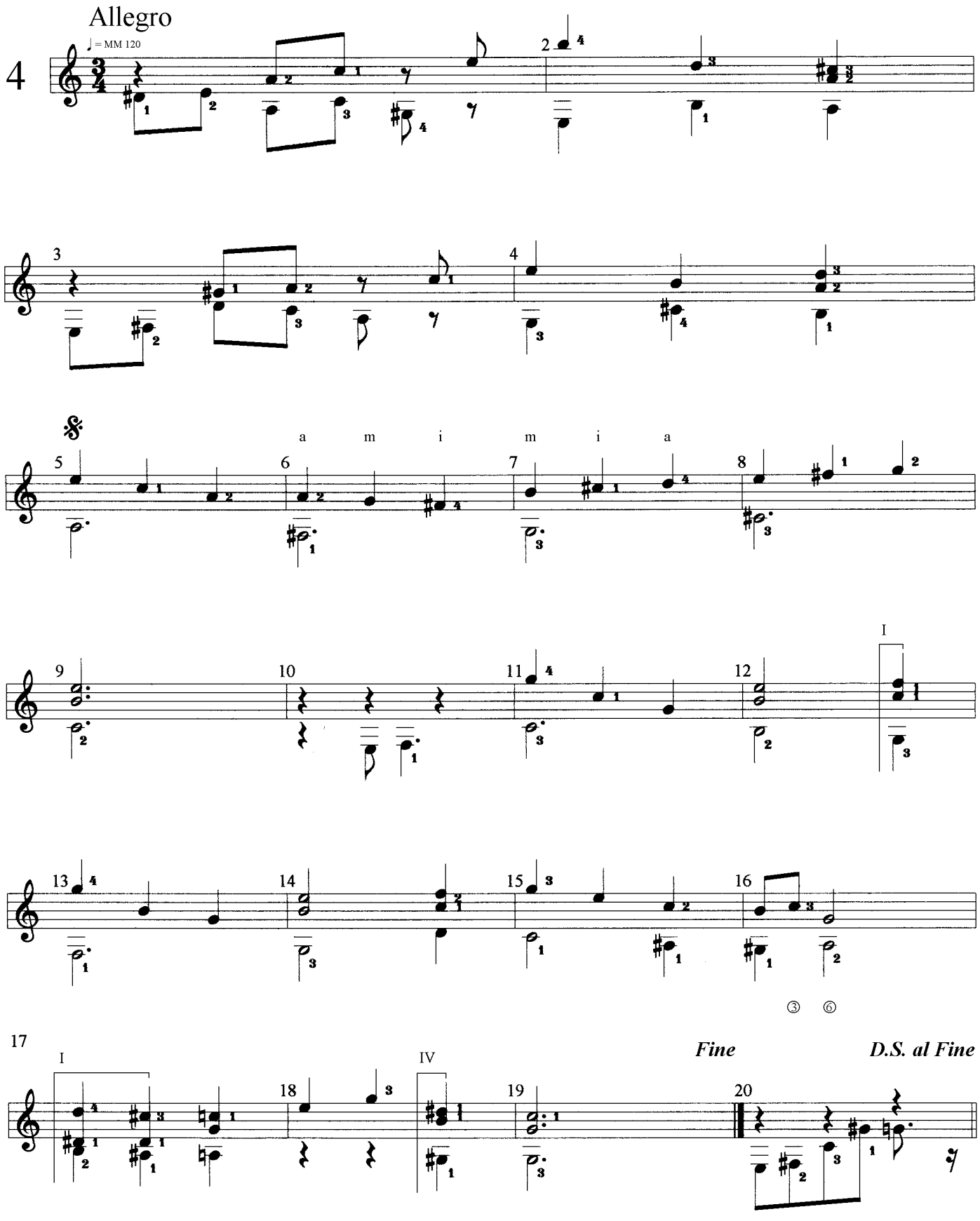
Op.6



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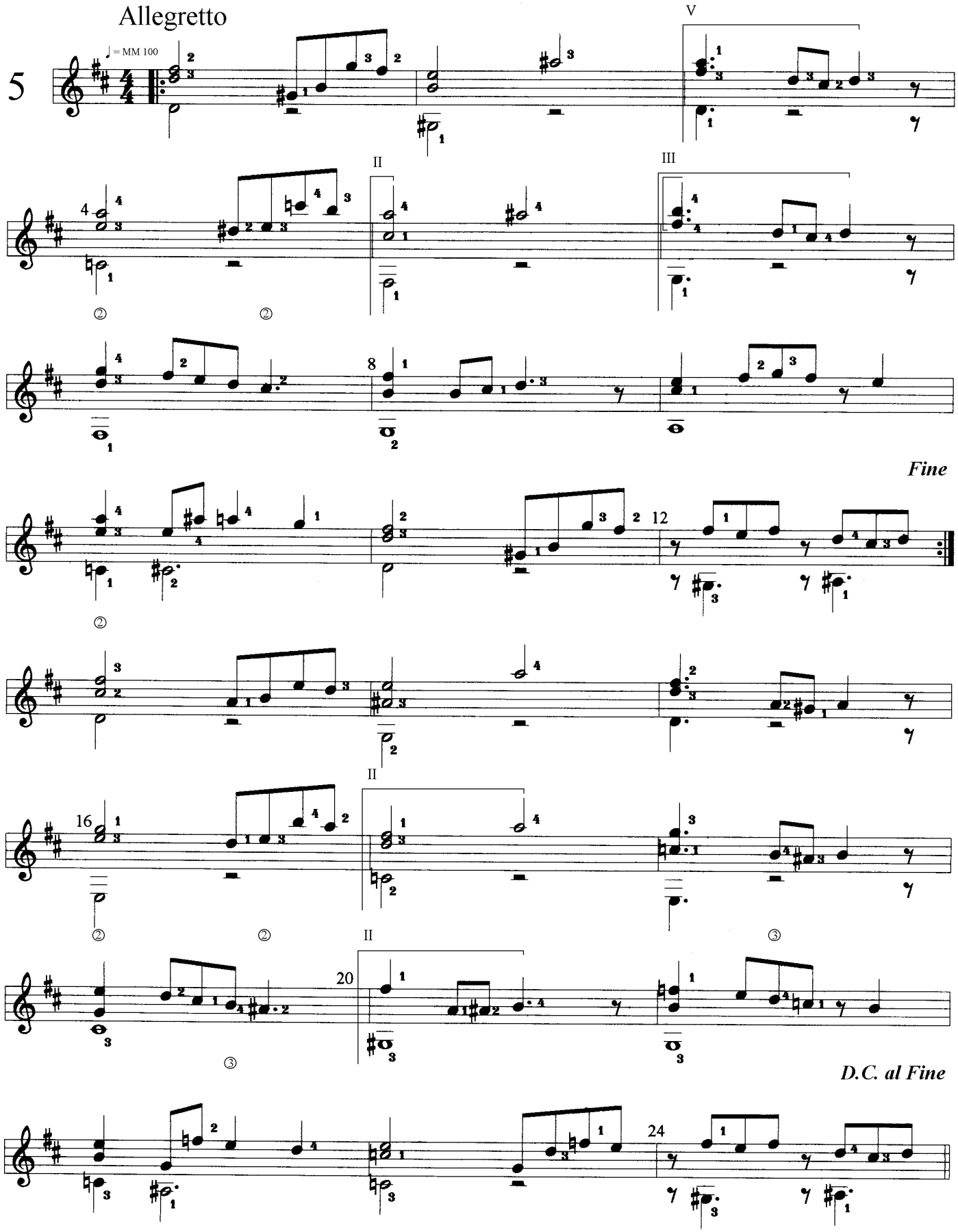
Op.8

Guitar Solo



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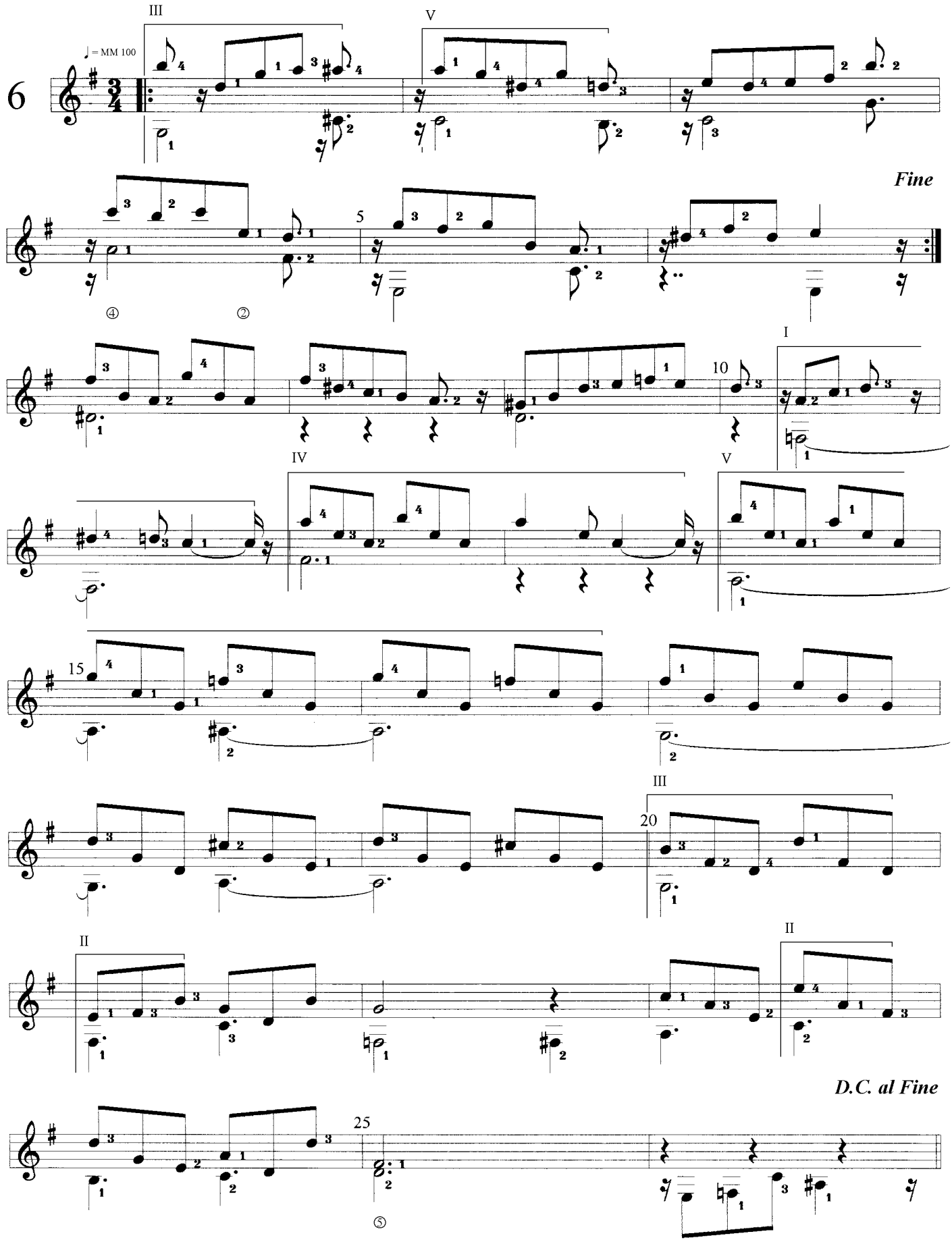
Op.11

Allegretto



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Topas op. 3, 5, 7, 9, 10

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Guitar Solo

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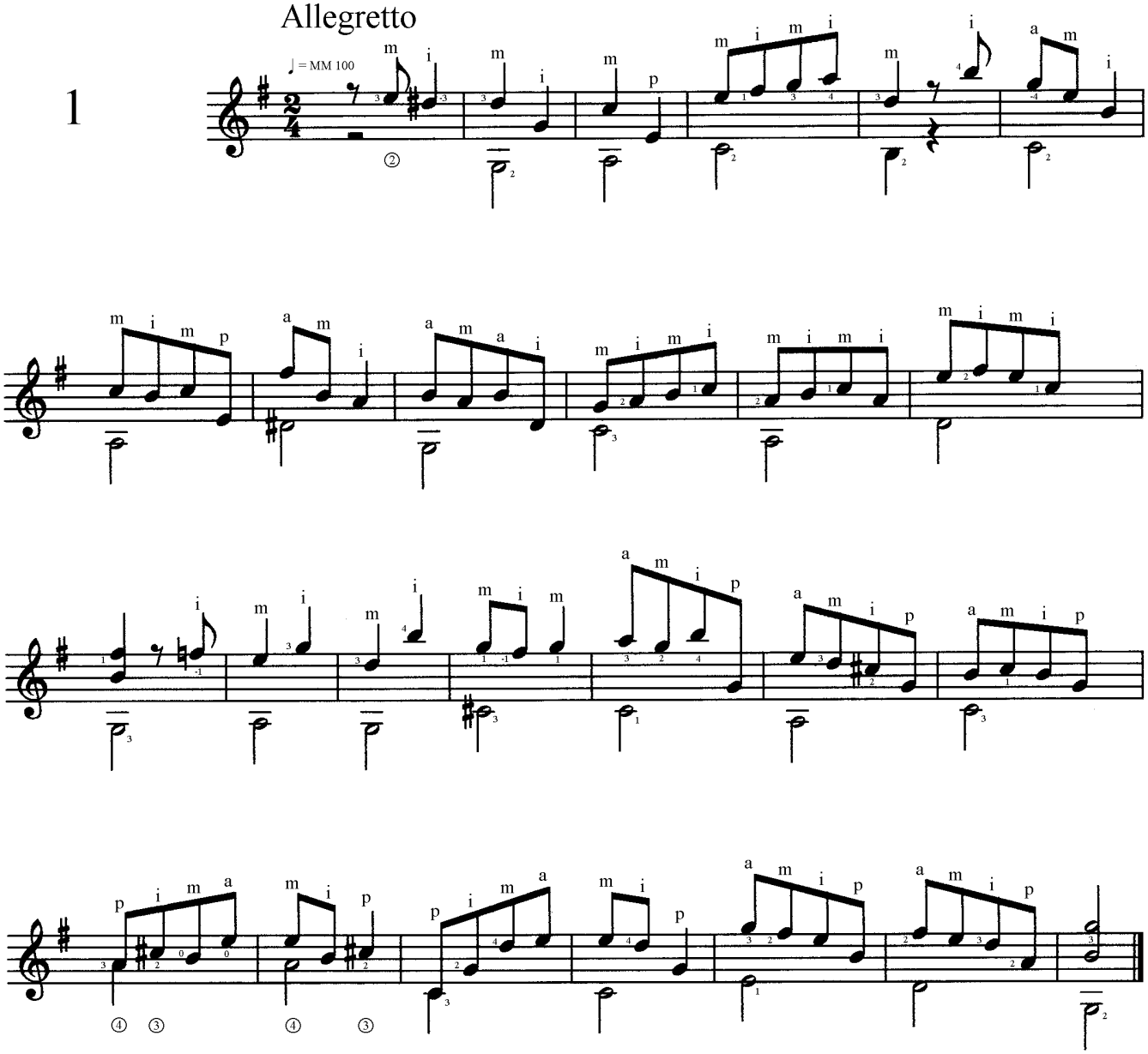
Op.7

1

Allegretto



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Guitar Solo

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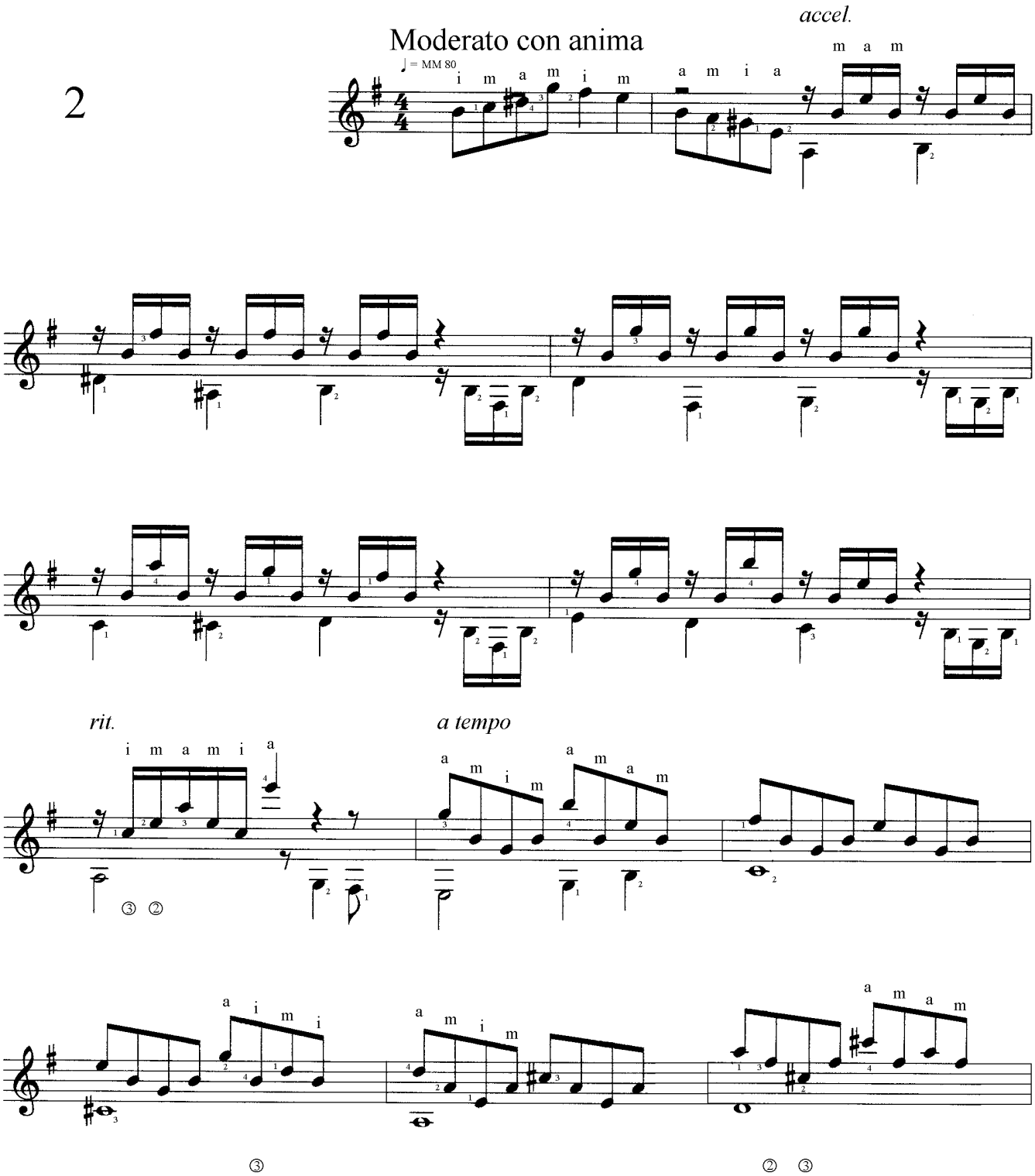
Op.3

2

Moderato con anima



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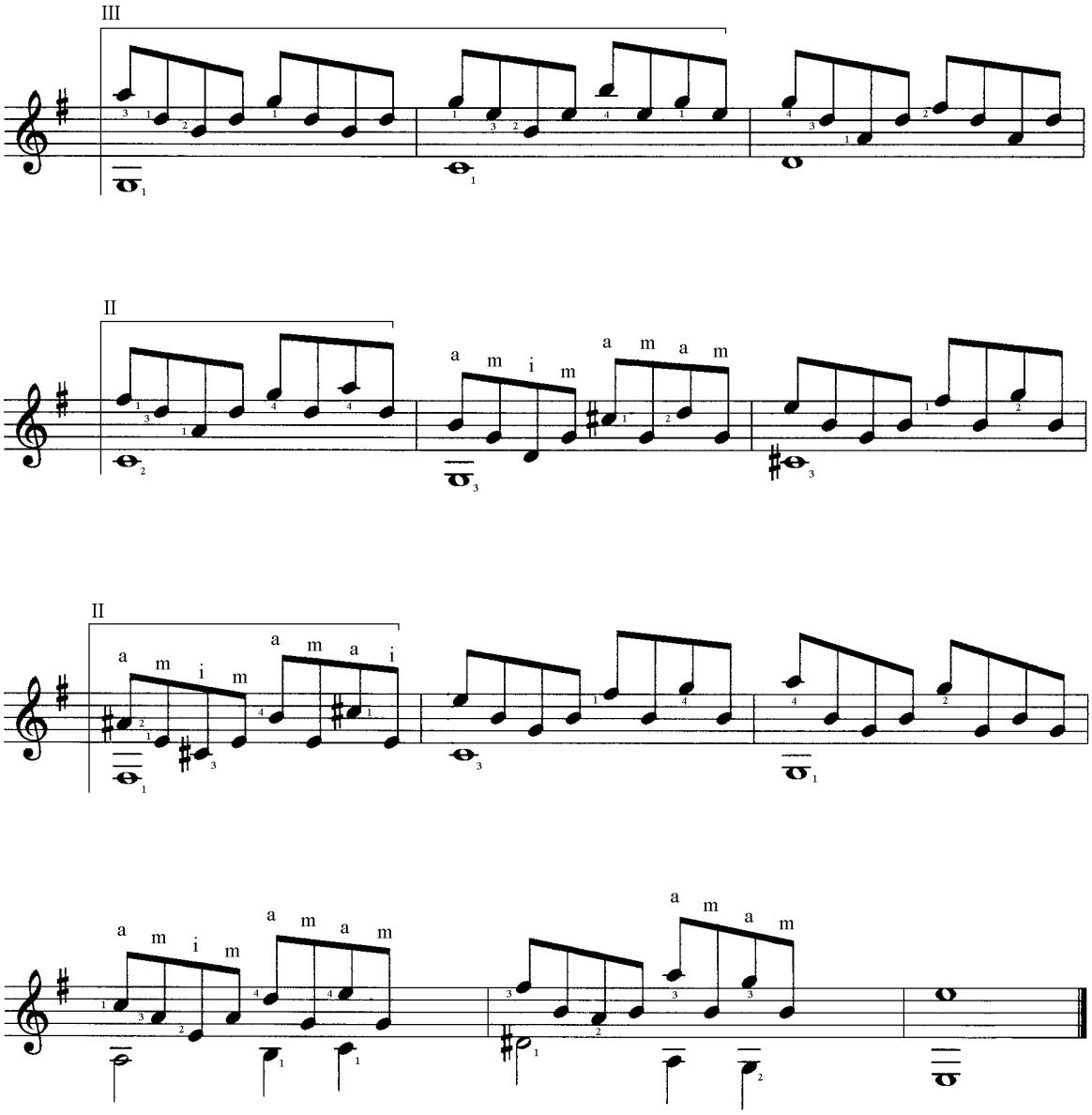

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Guitar Solo

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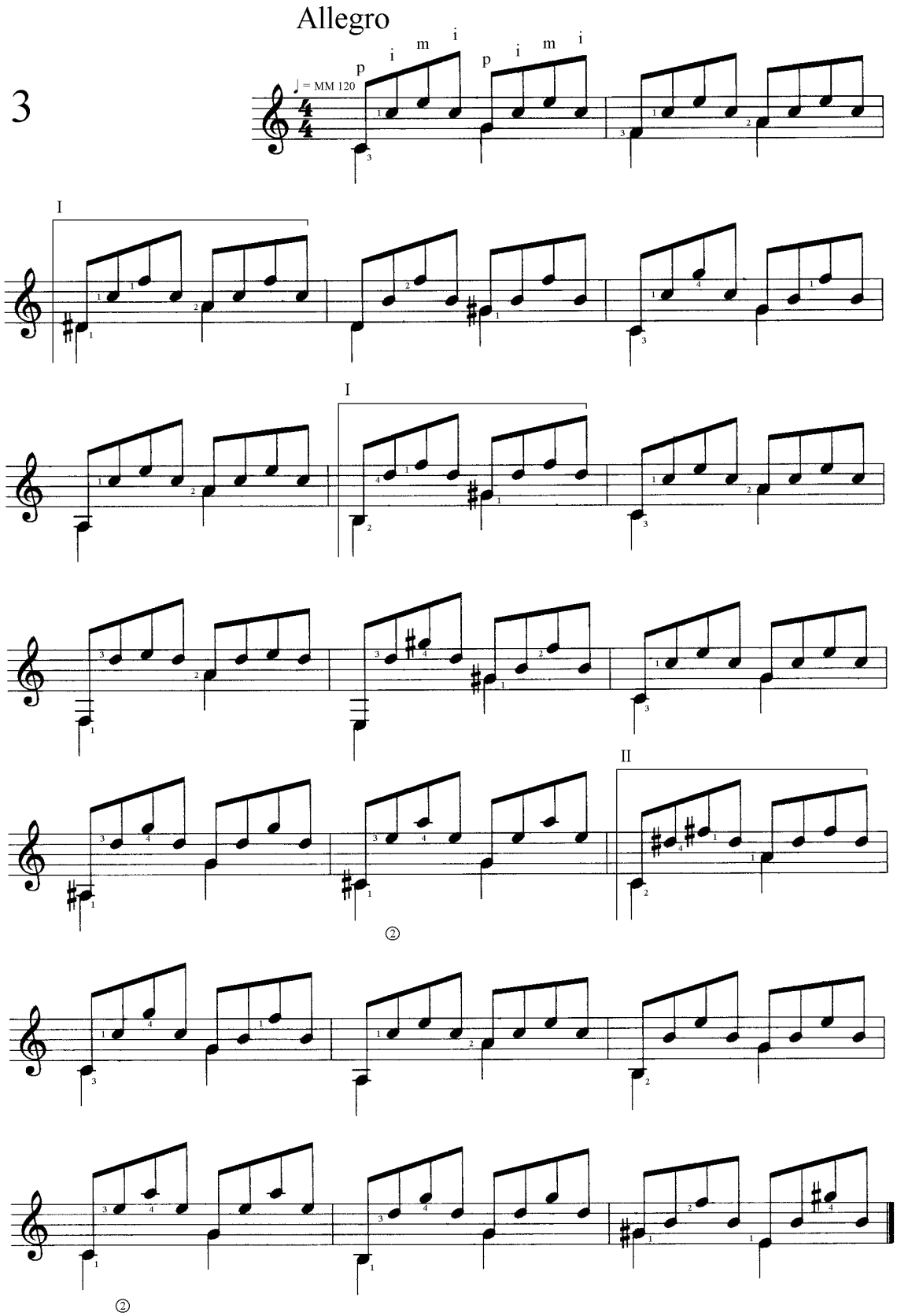
Op.5



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Guitar Solo

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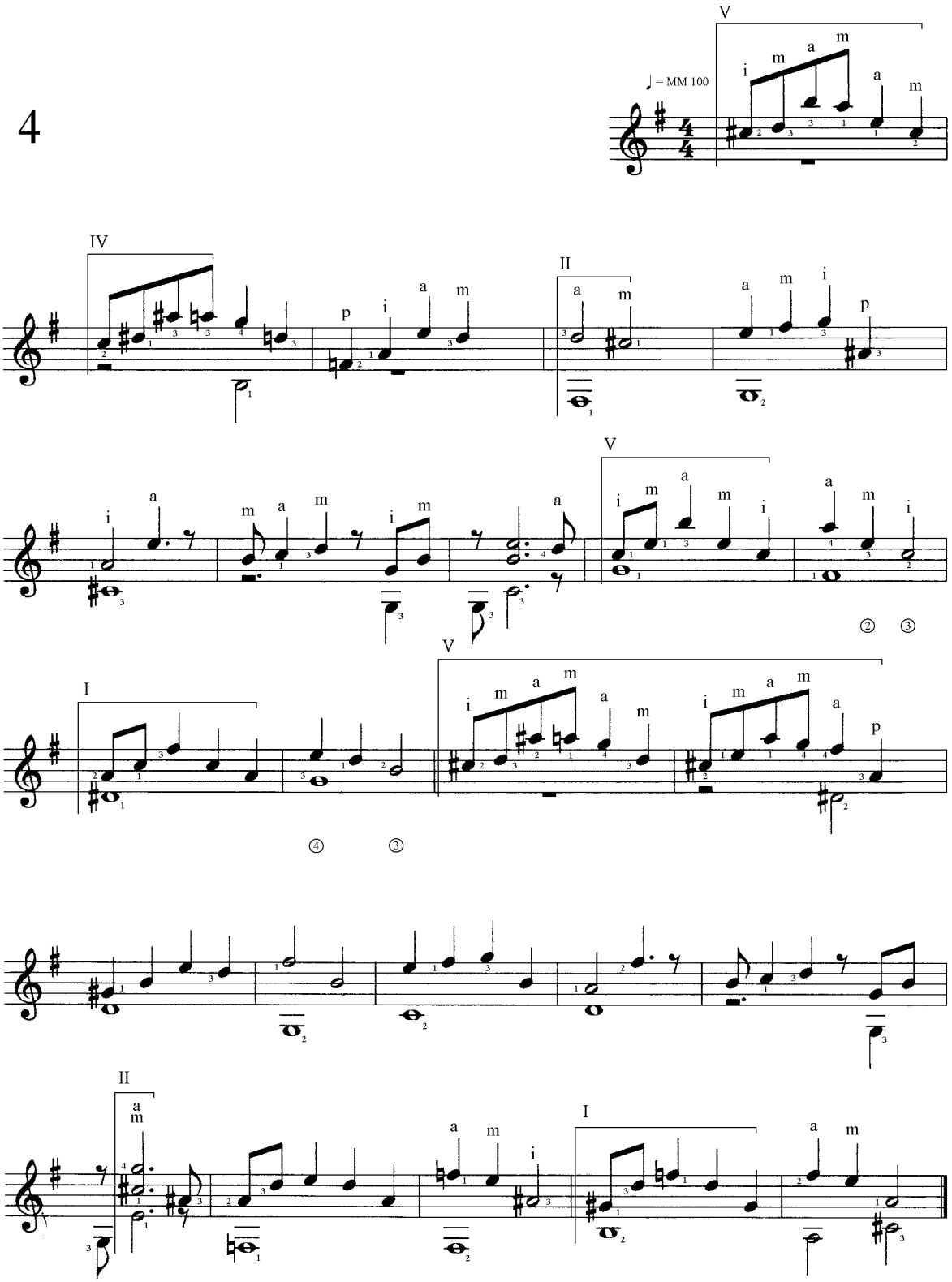
Op.9

Allegretto

4



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Guitar Solo

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Op.10

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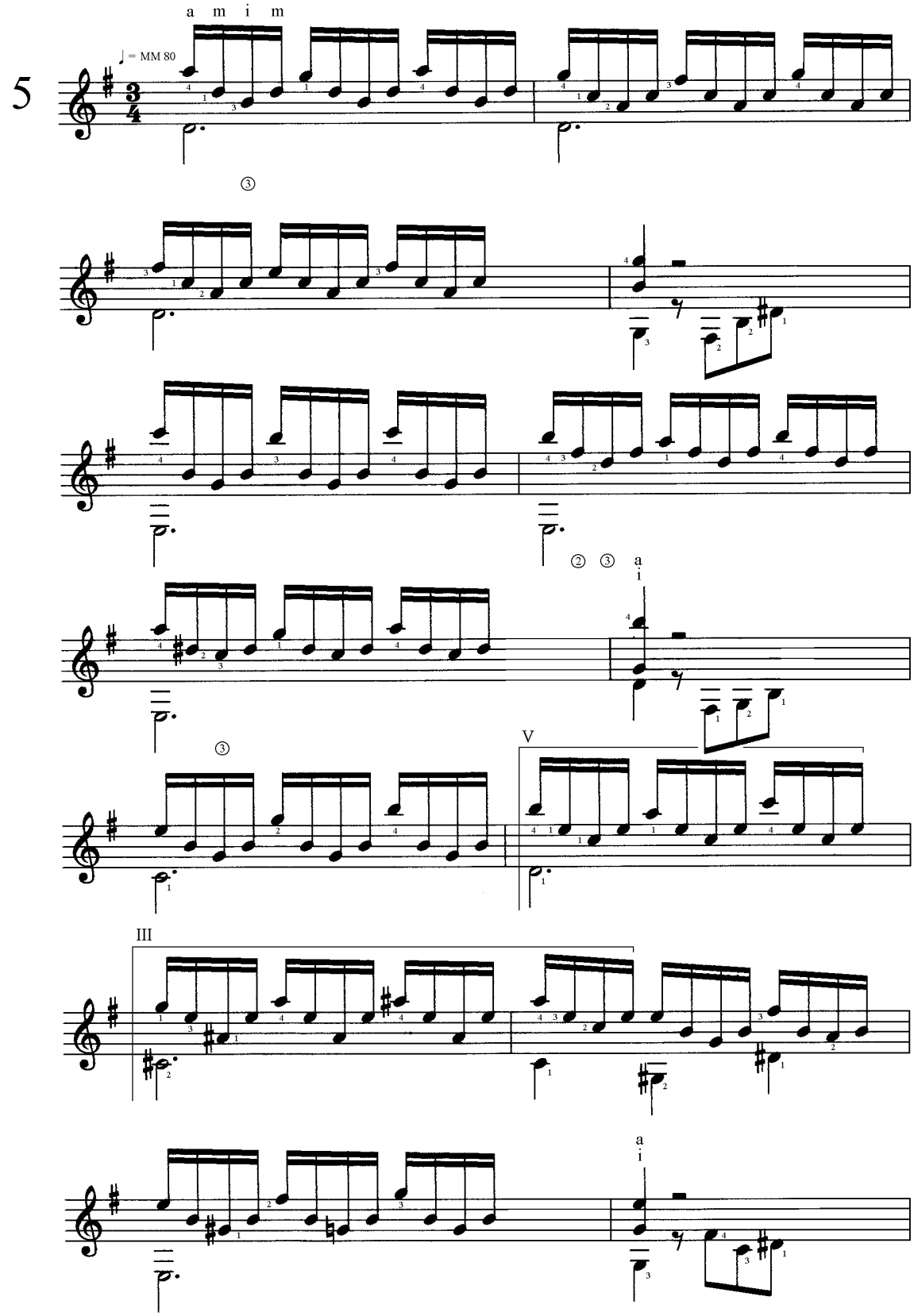

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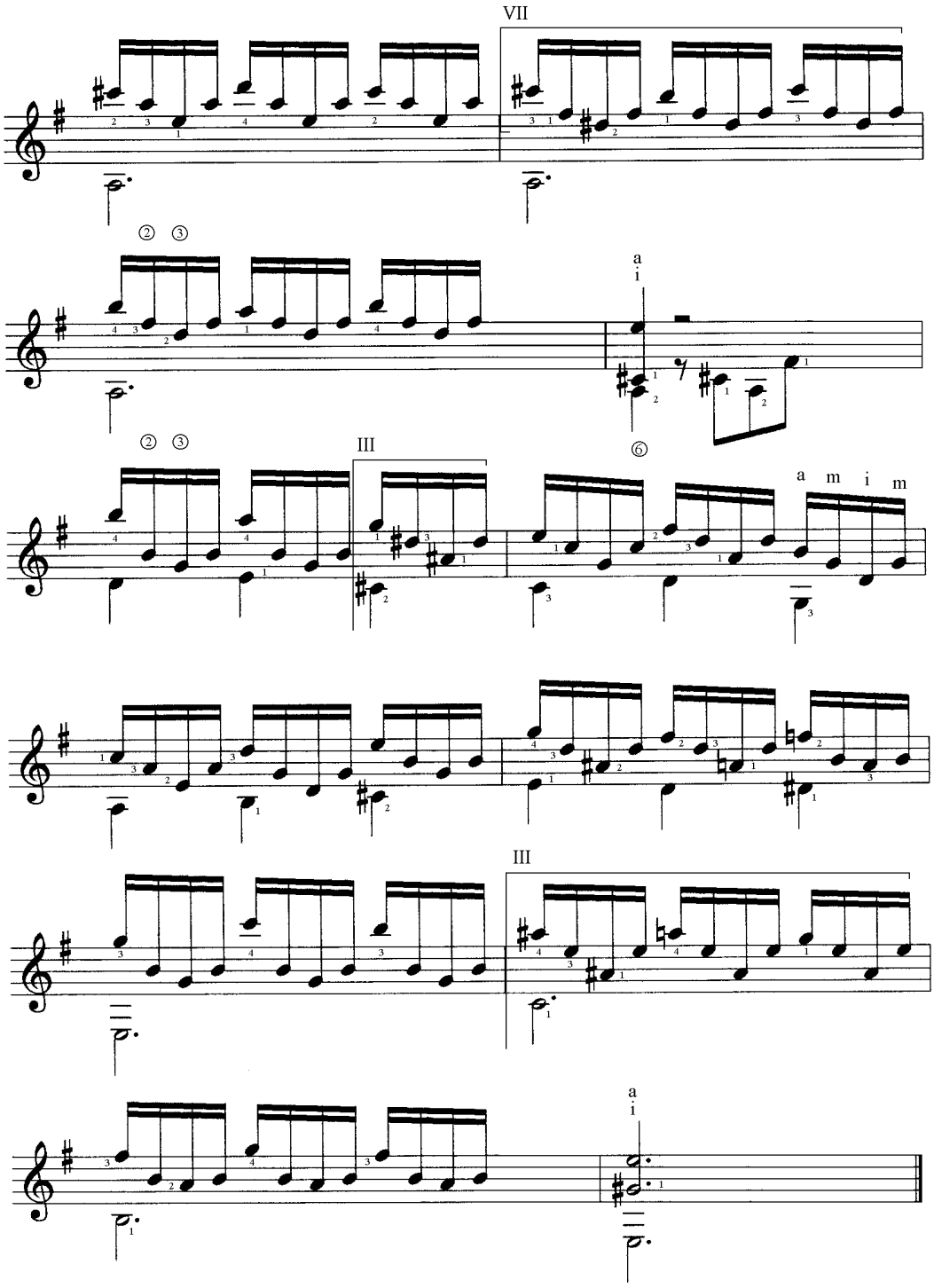

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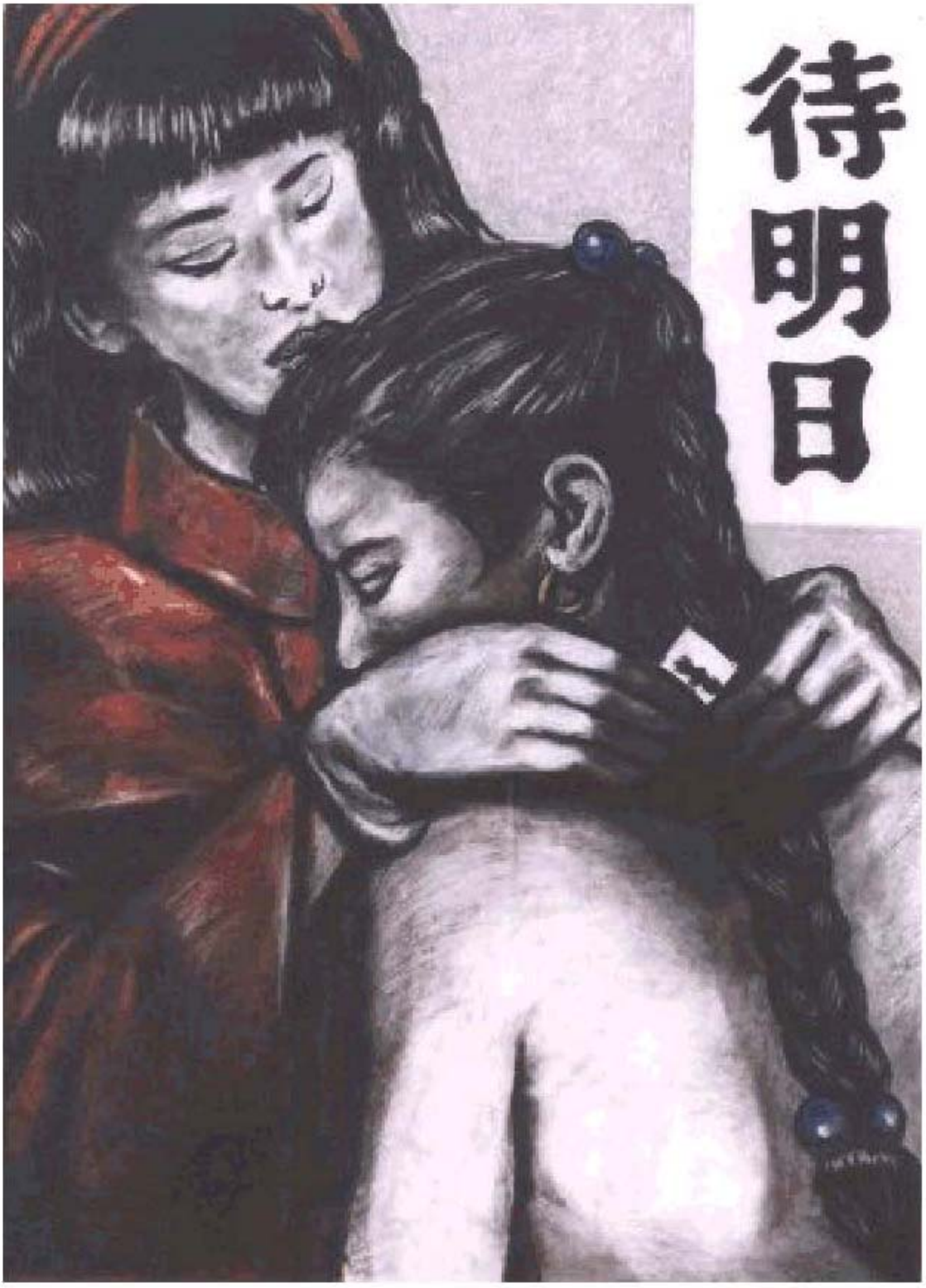

Opal op.12-17

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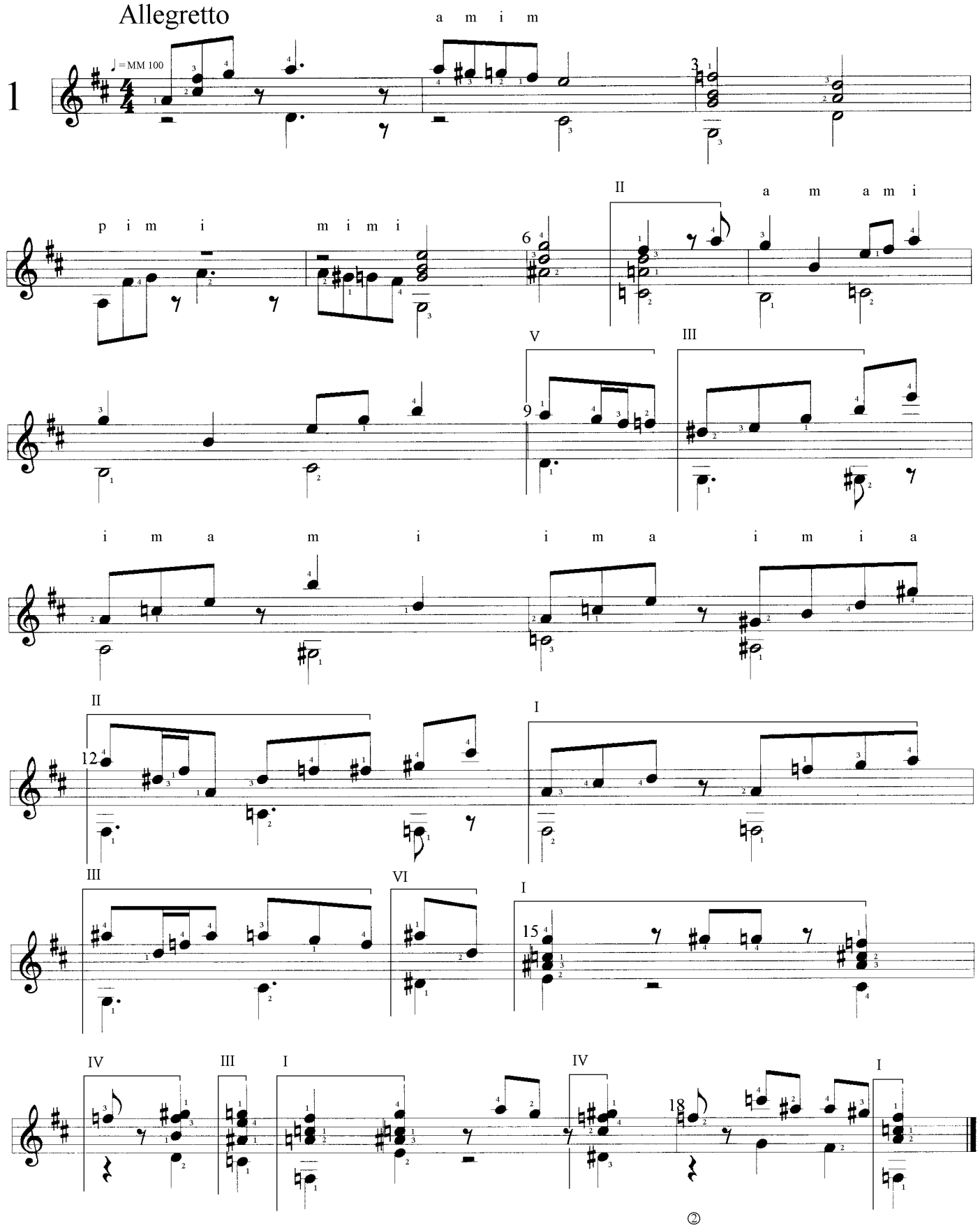
Guitar Solo



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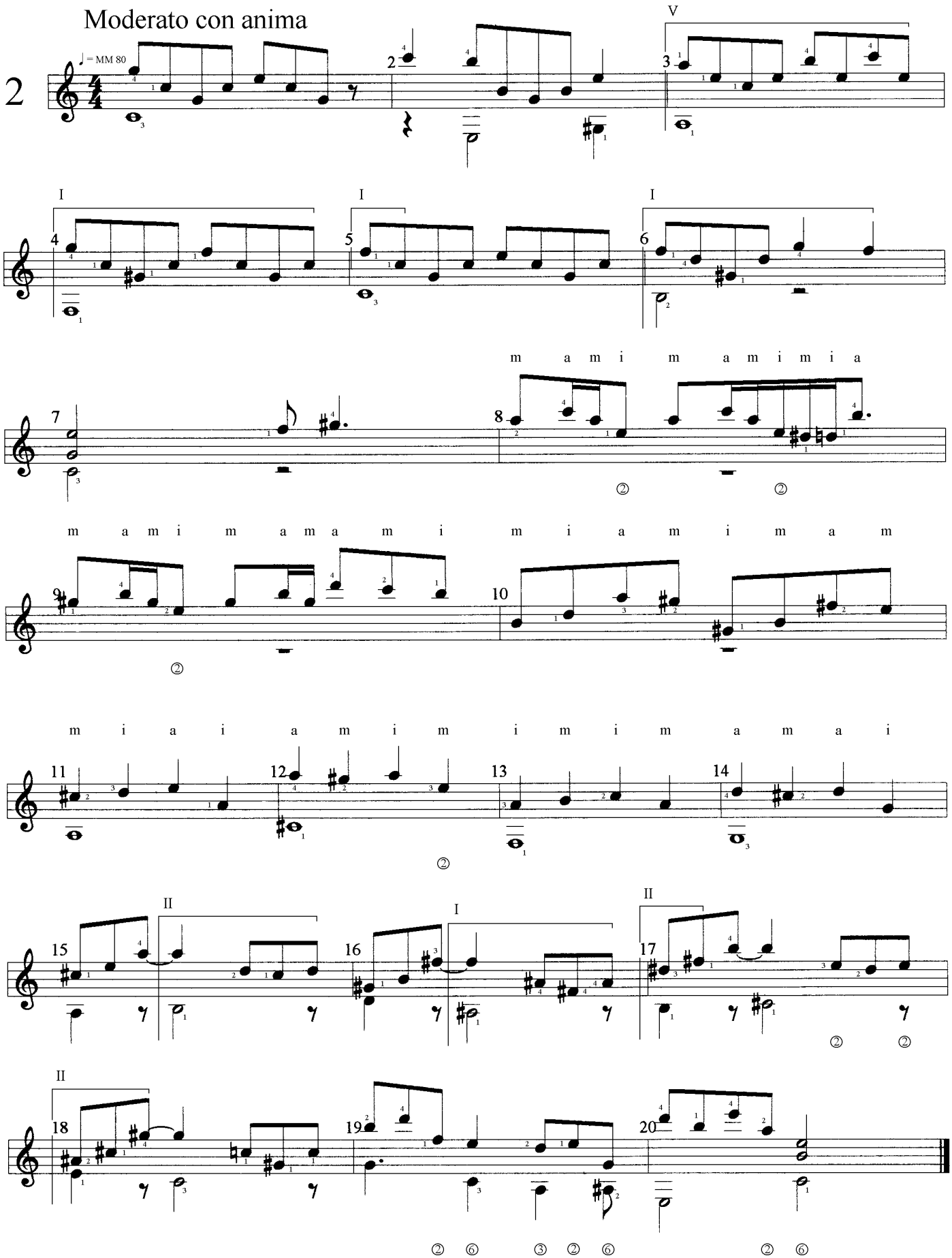

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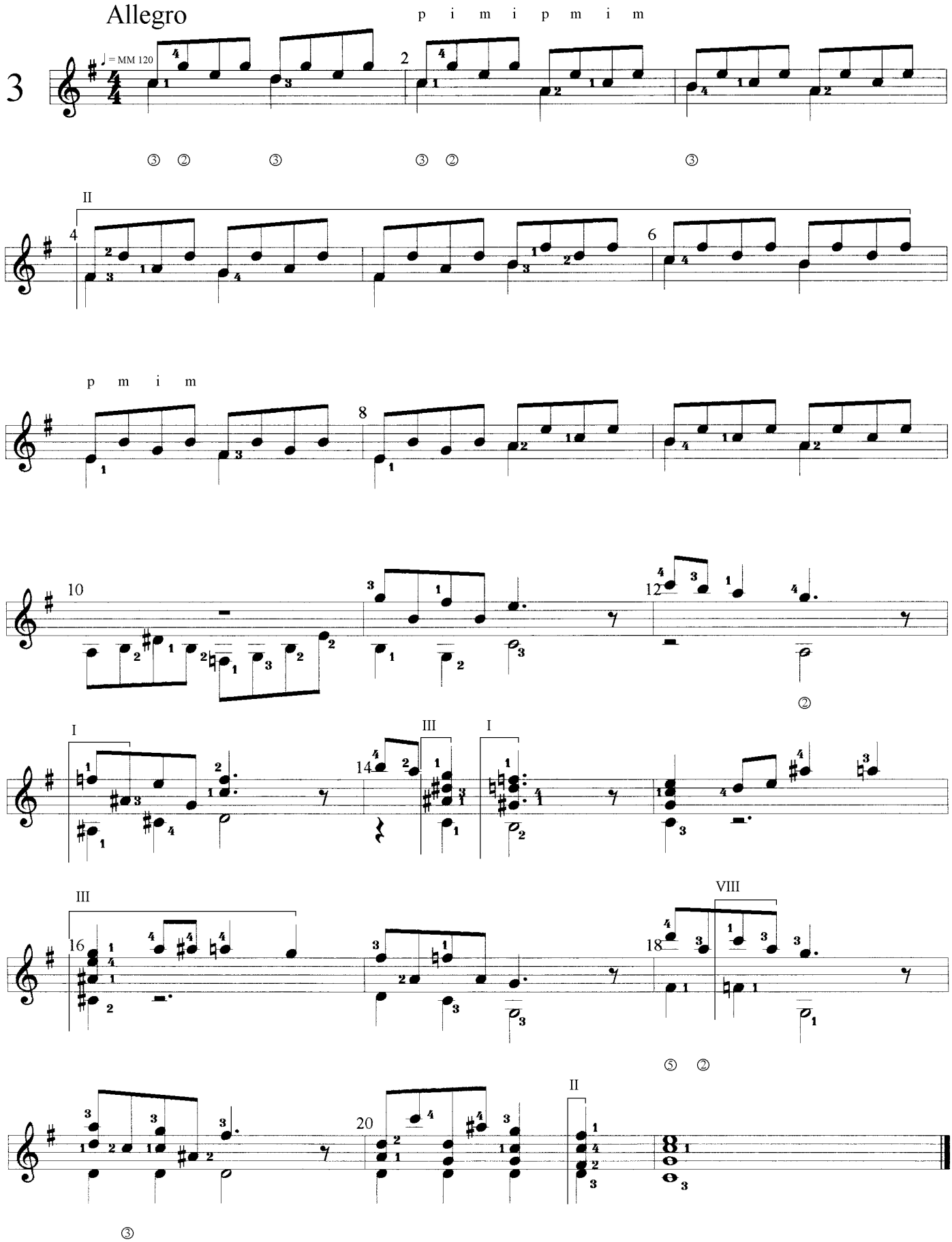

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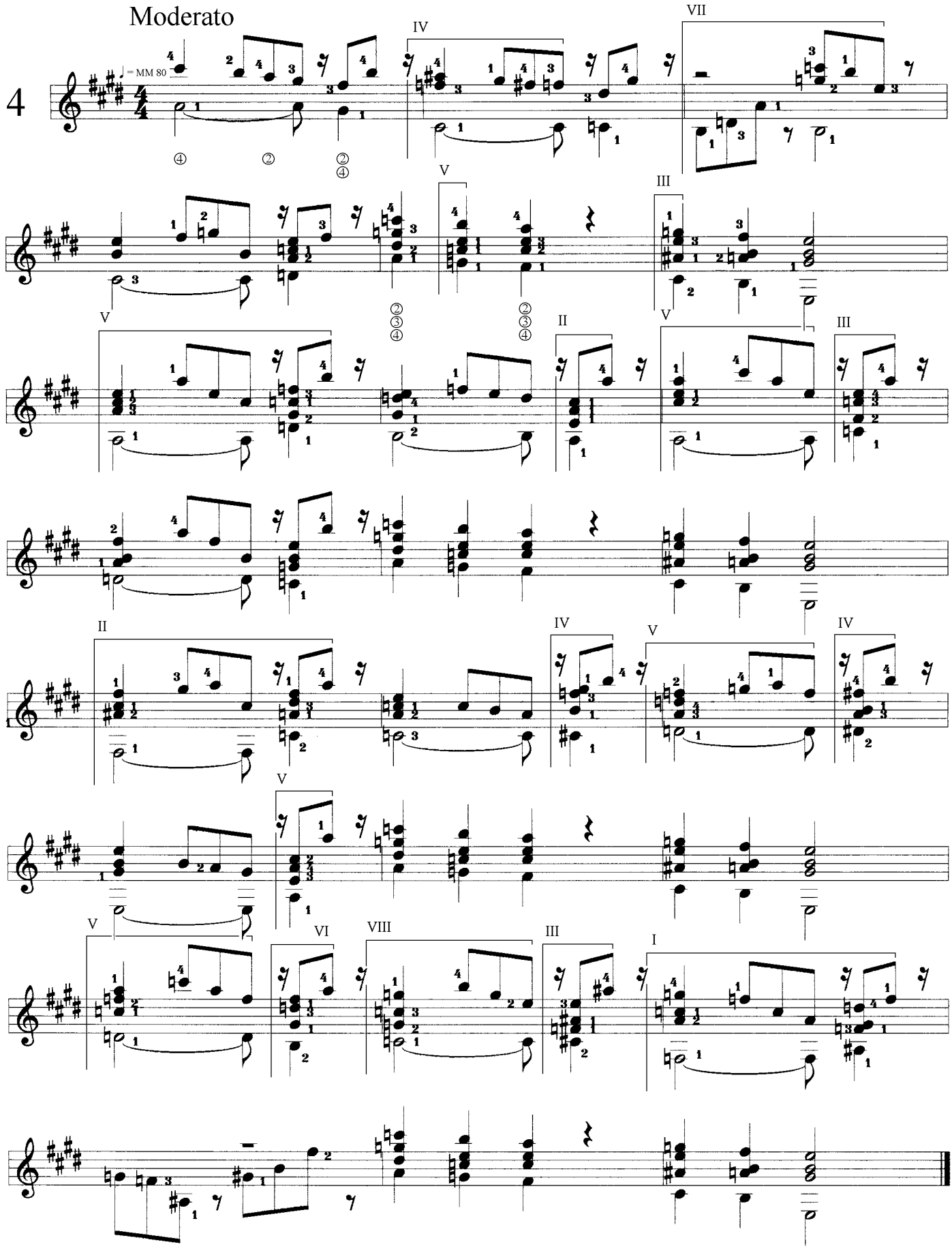
Op.15

Moderato



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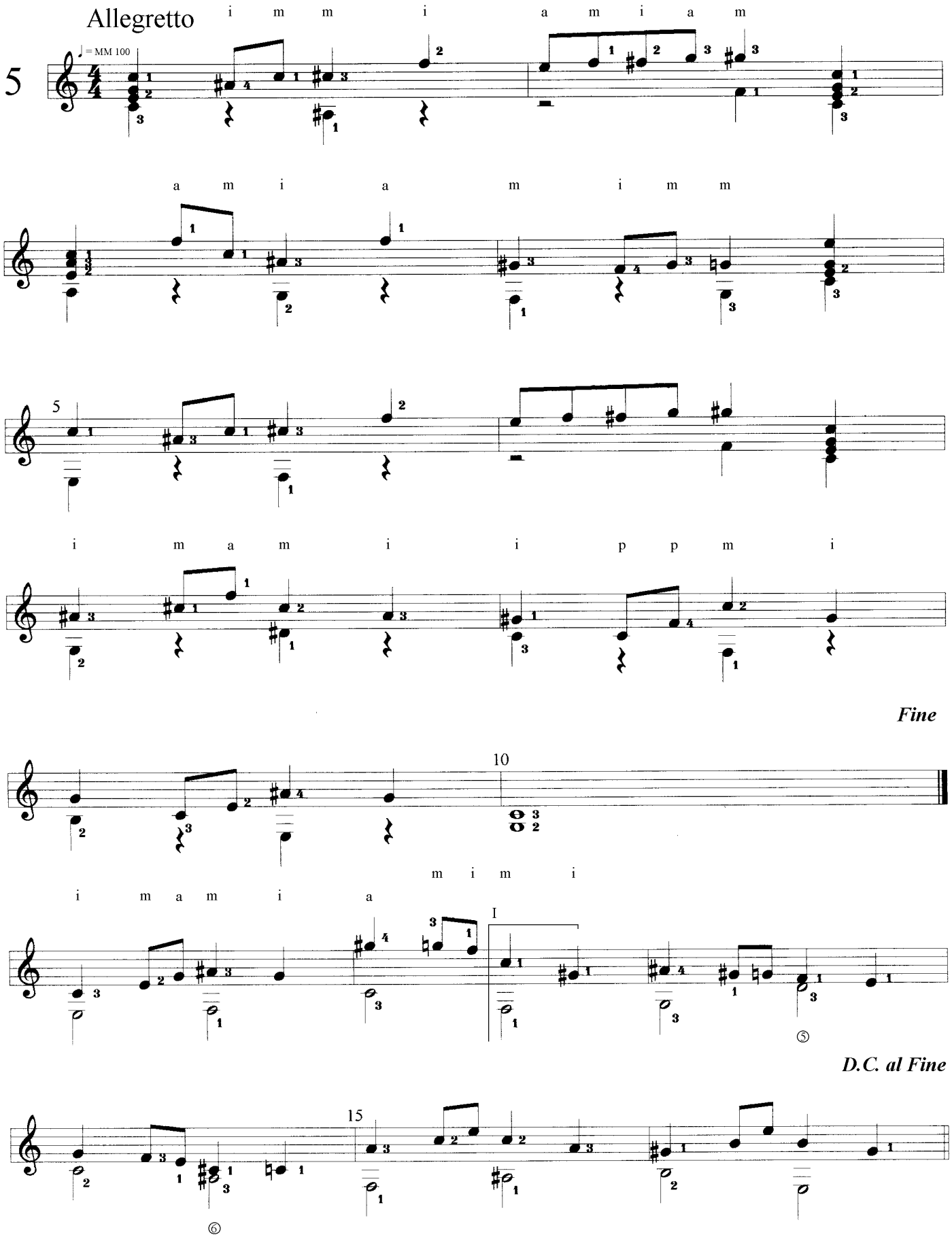
Op.16



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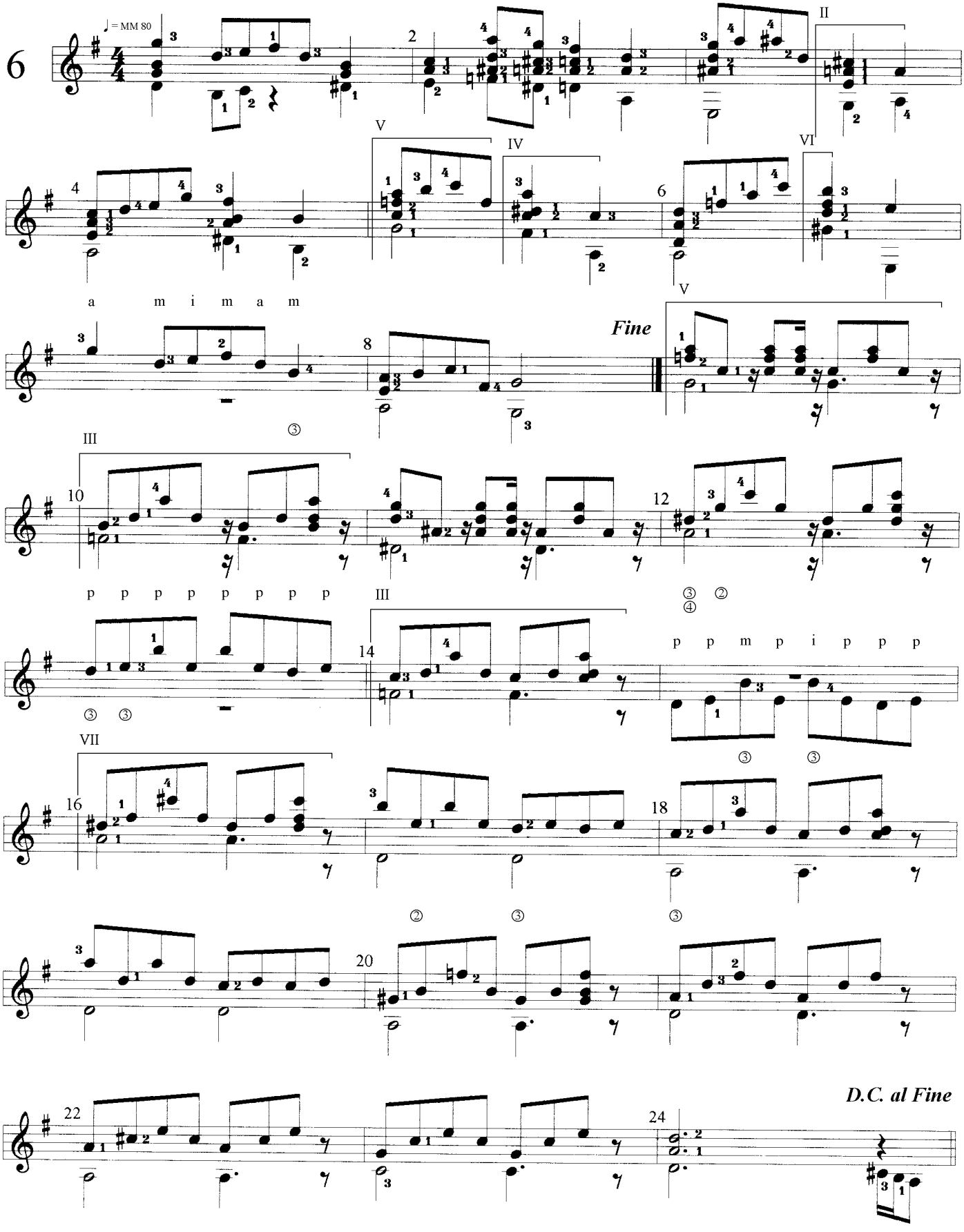
Op.17

Guitar Solo

Moderato con brio



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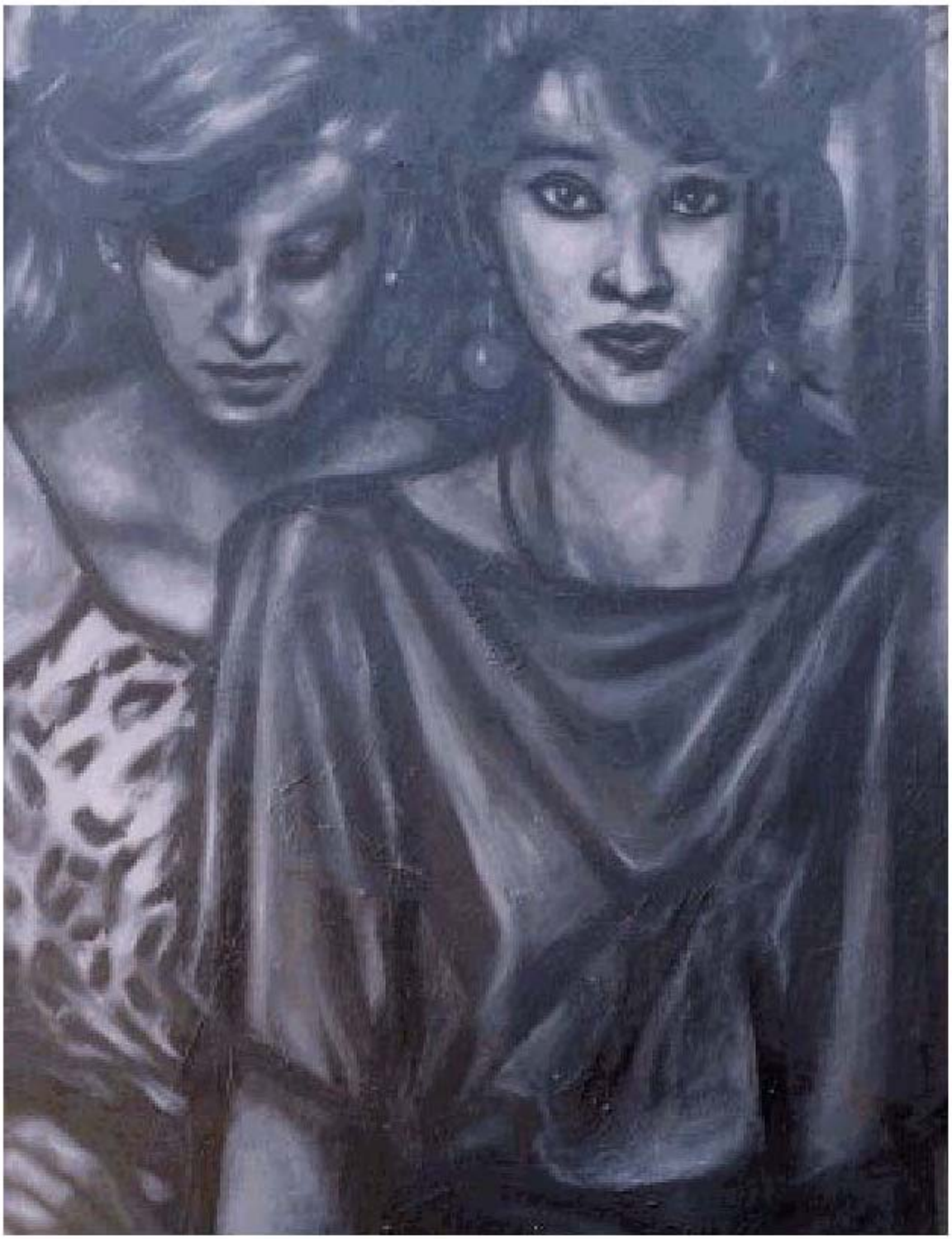

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Guitar Solo

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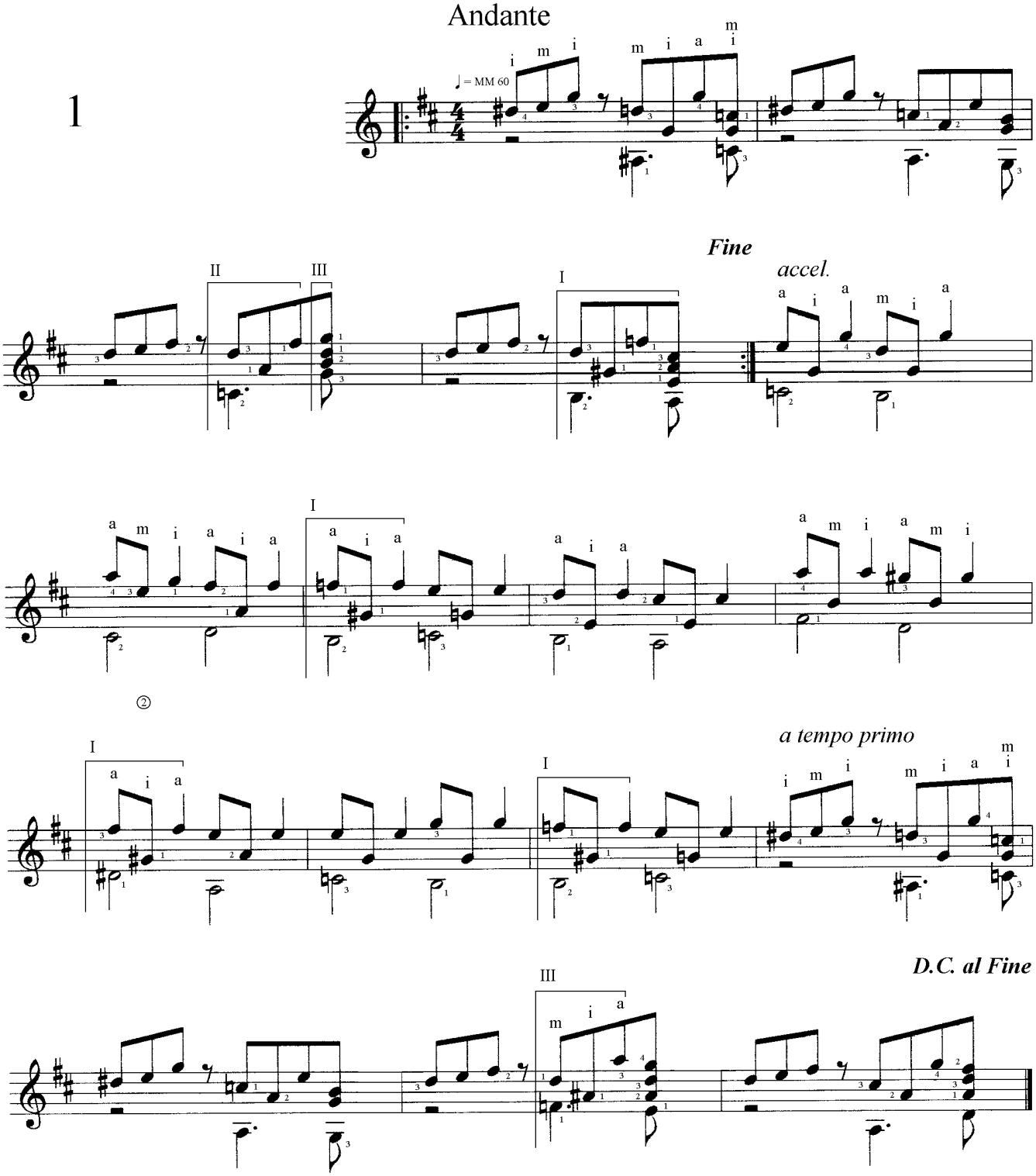
Op.18

1



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Guitar Solo

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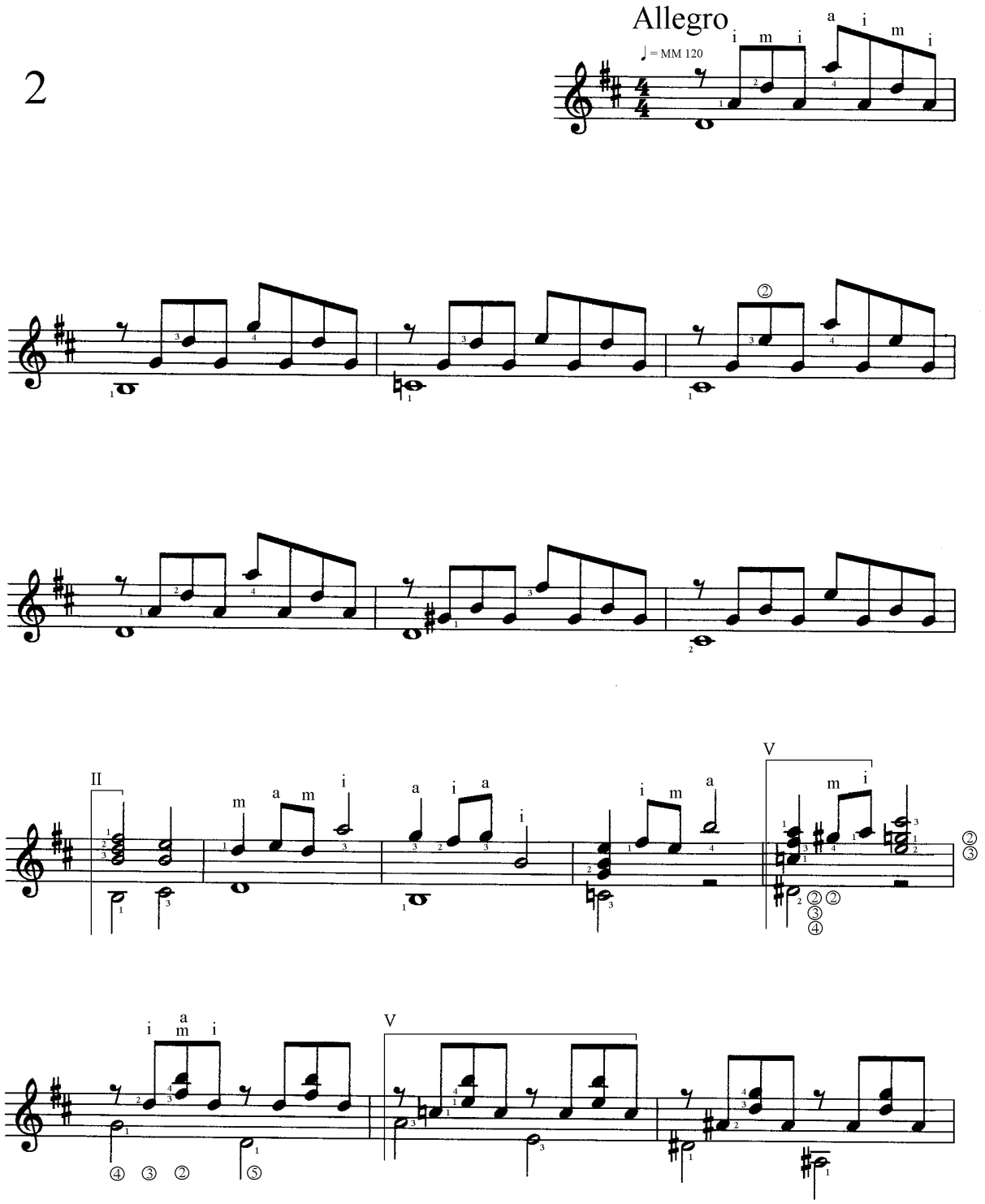
Op.21

2



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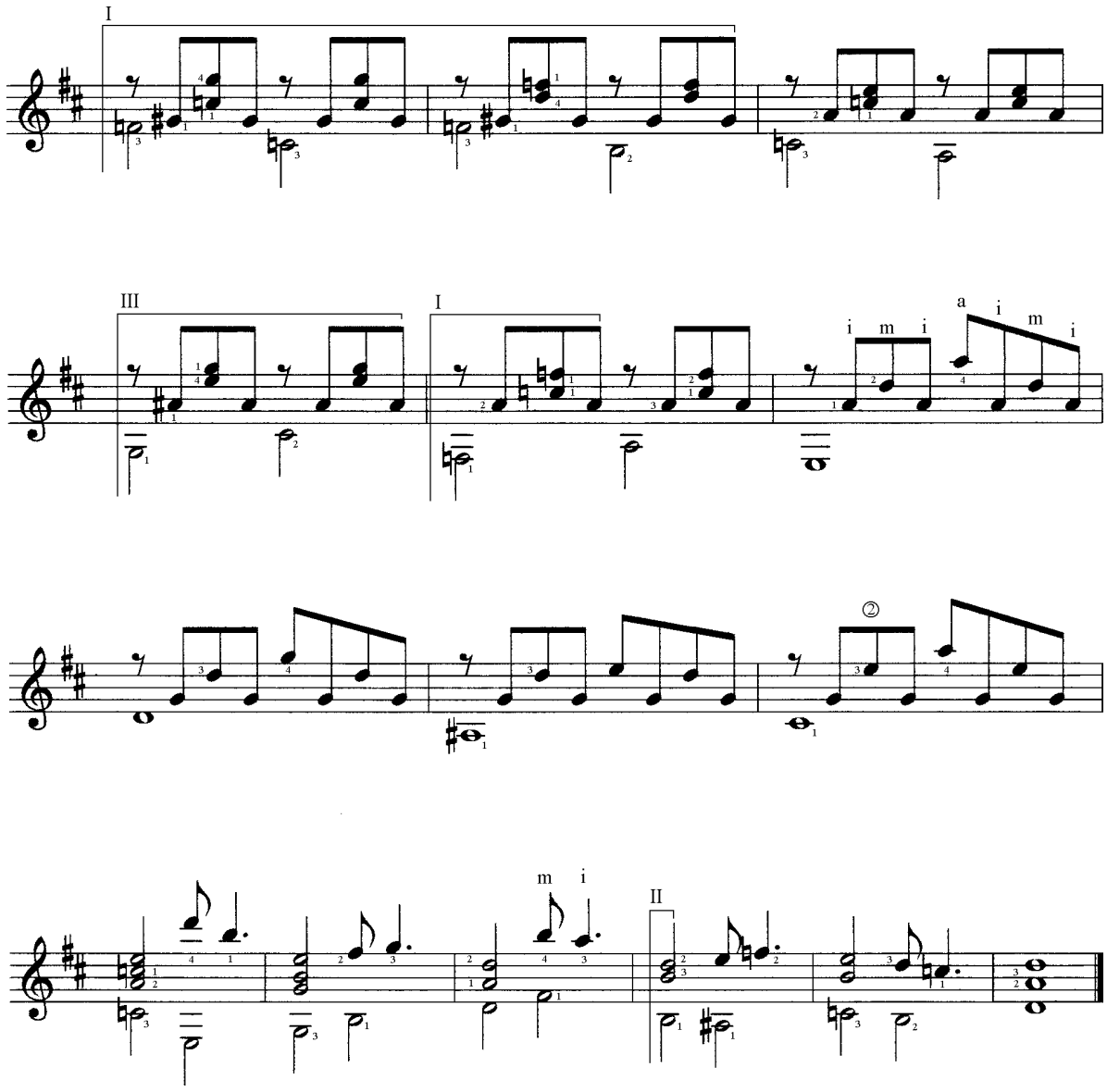

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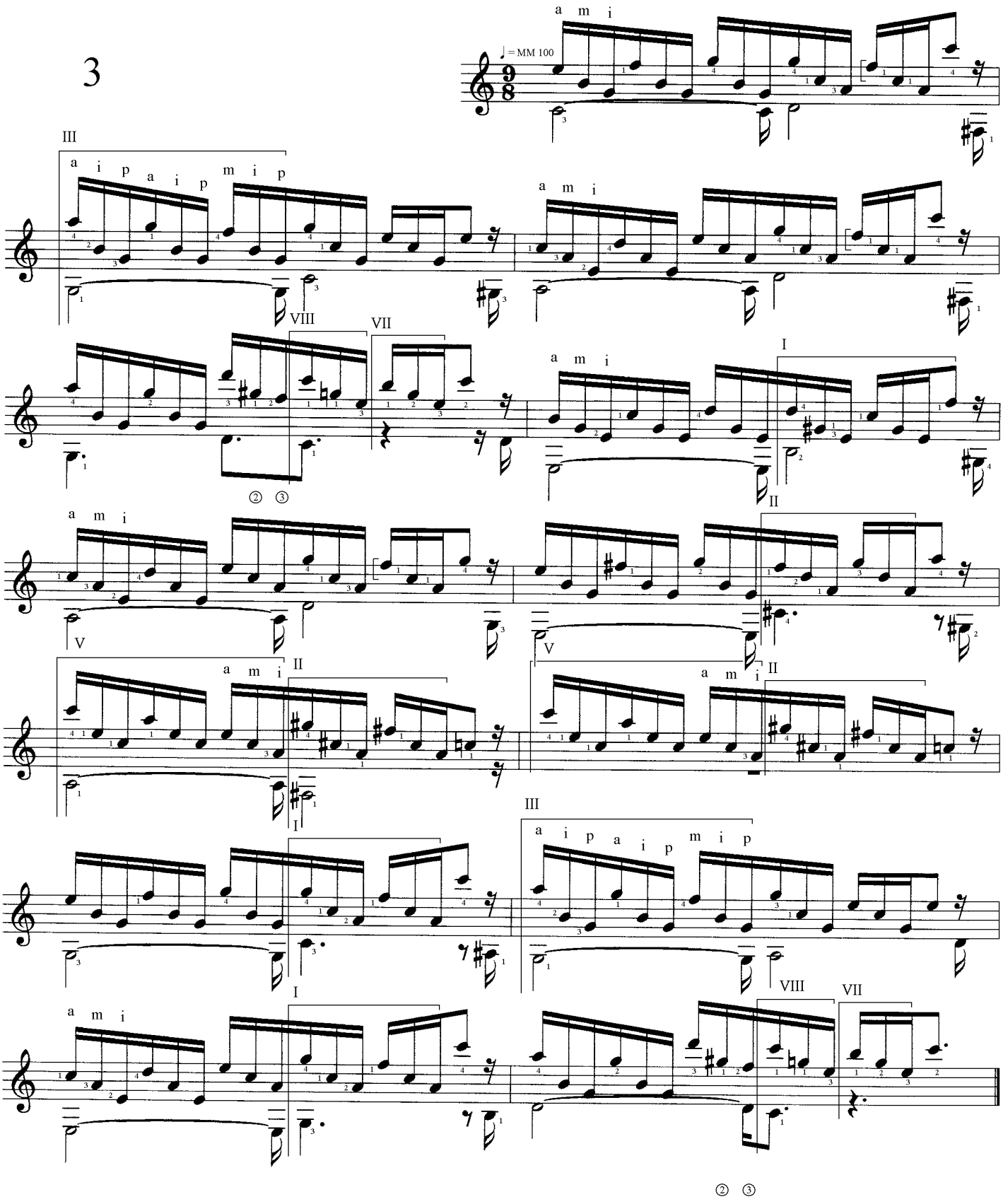
Guitar Solo

Uwe Warneke
Op.20

Allegretto

3



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Guitar Solo

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Op.19

4

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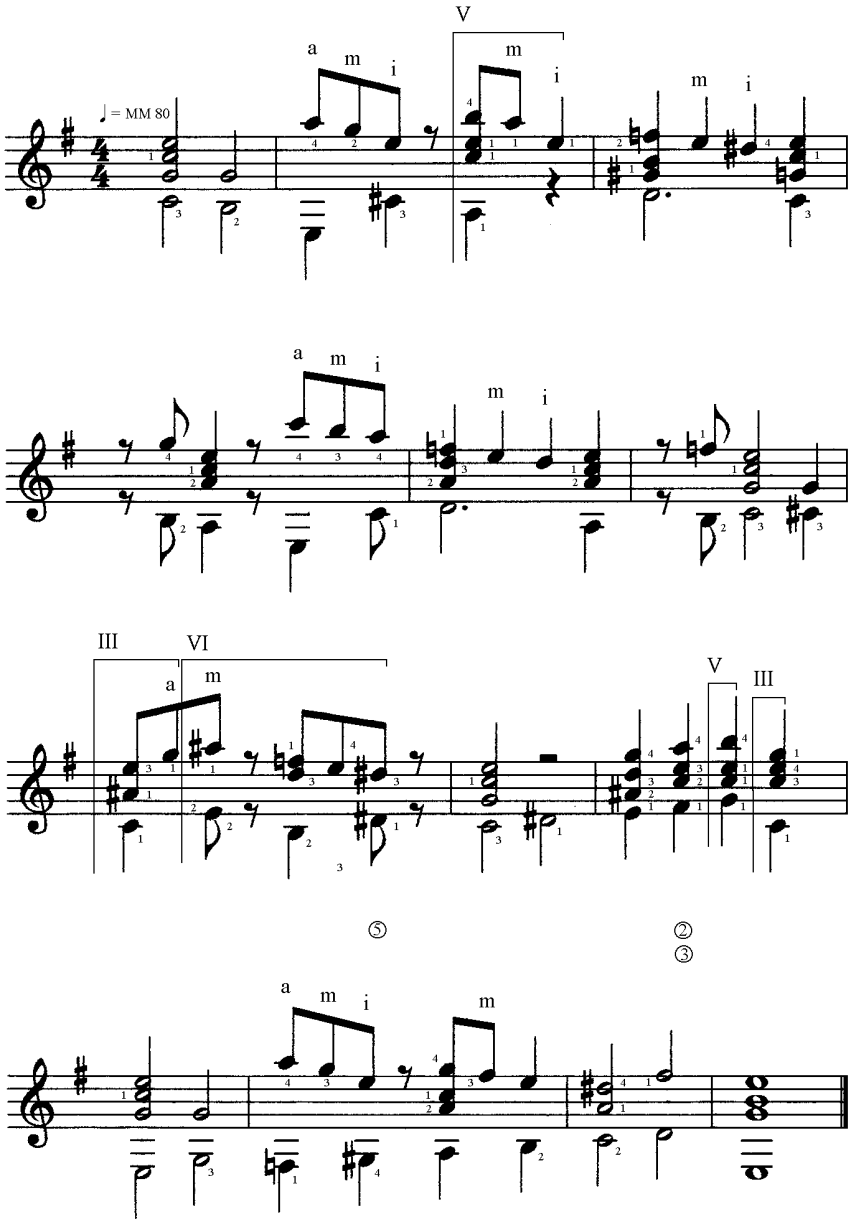

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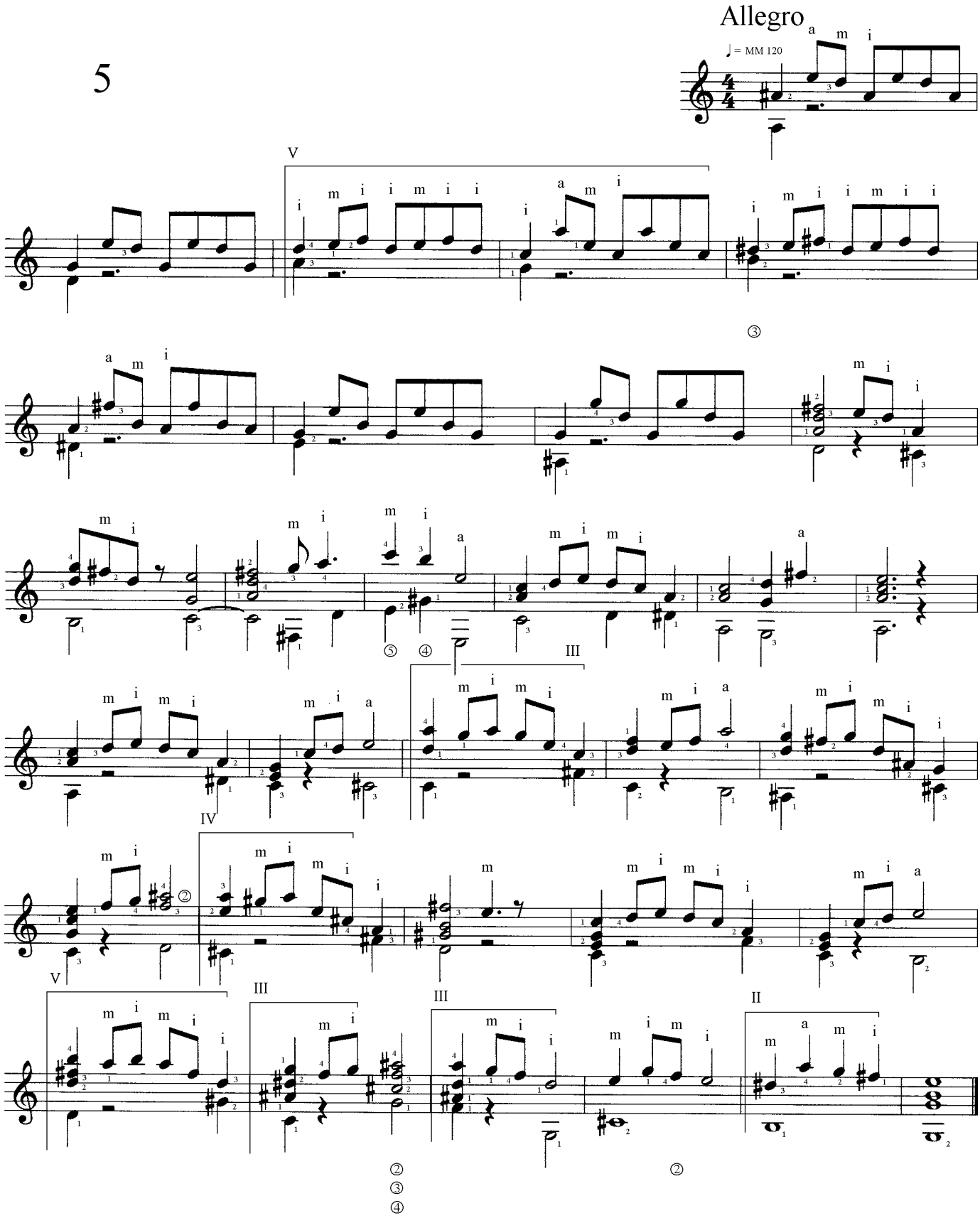
Guitar Solo

Uwe Warneke
Op.22



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Guitar Solo

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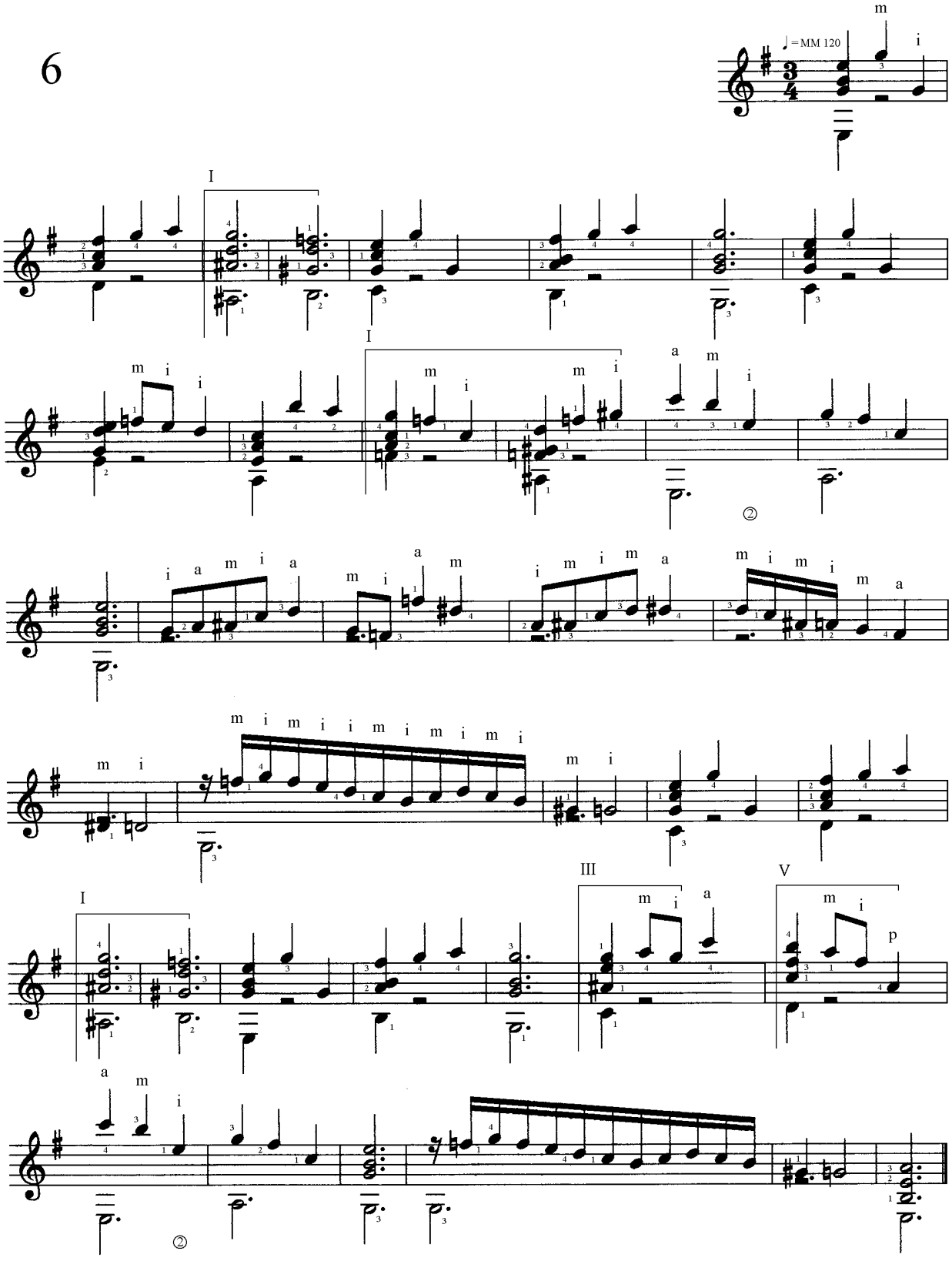
Op.23

Allegro

6



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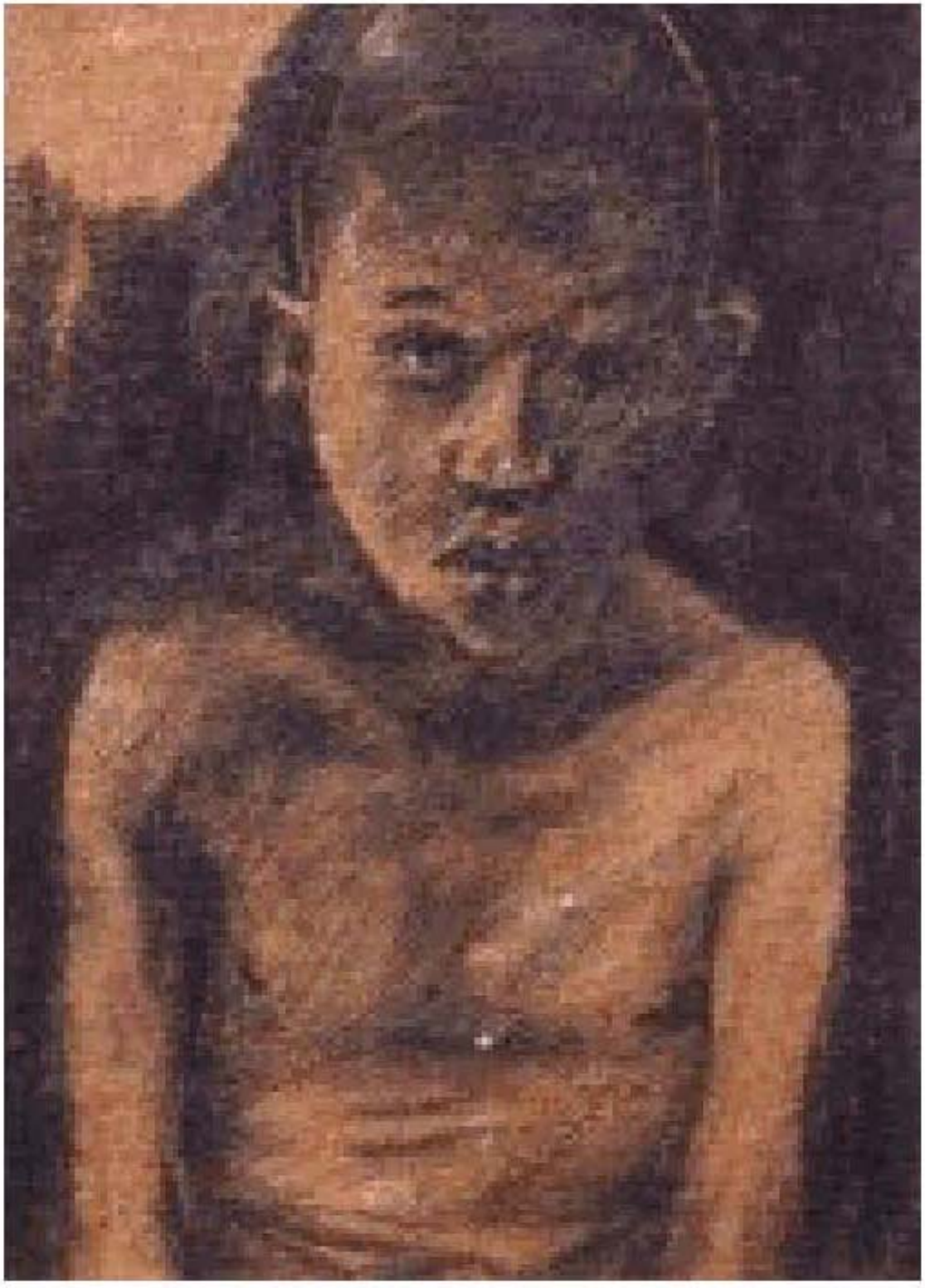

Smaragd op.24-30

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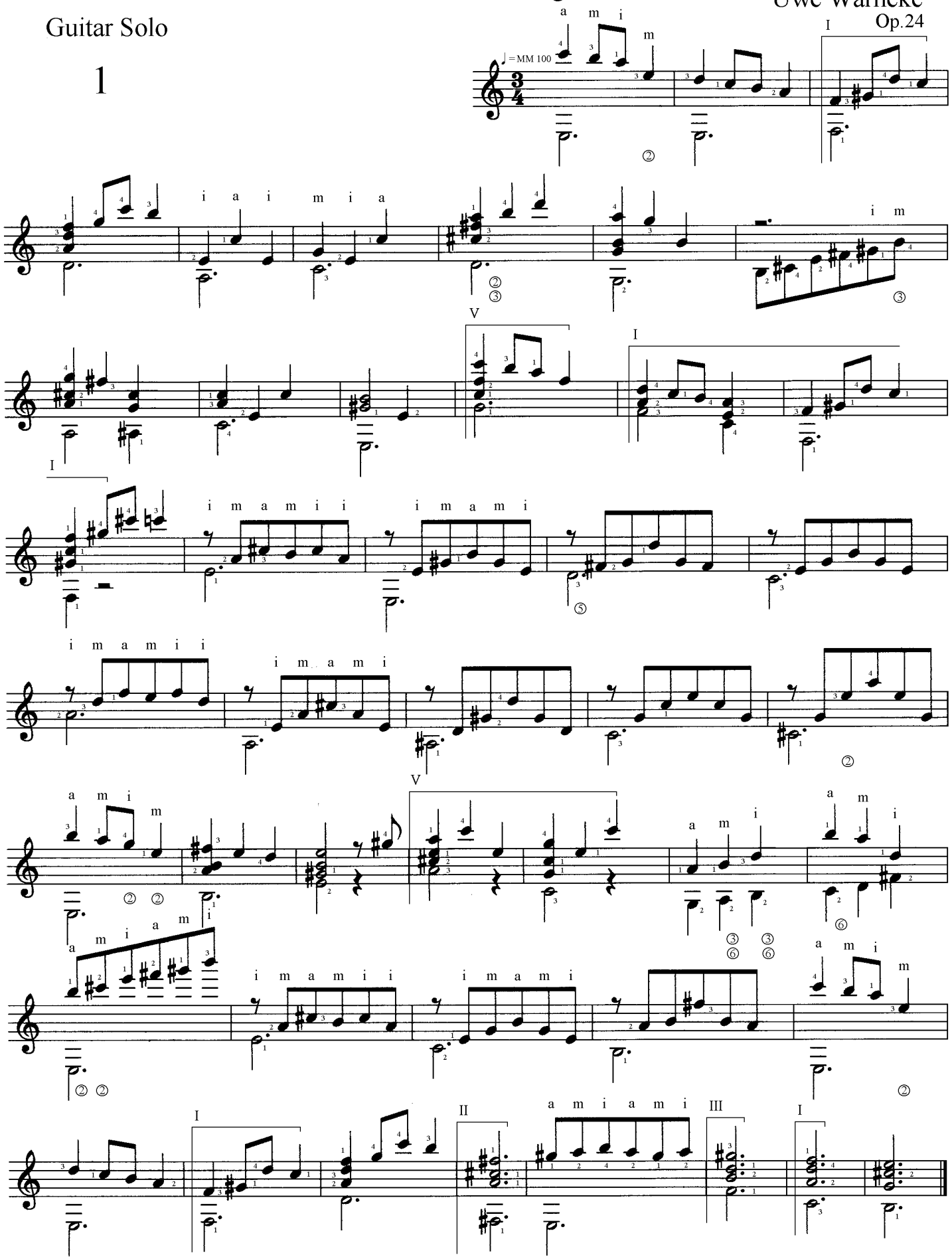
Allegretto

Uwe Warneke

Op.24

Guitar Solo

1



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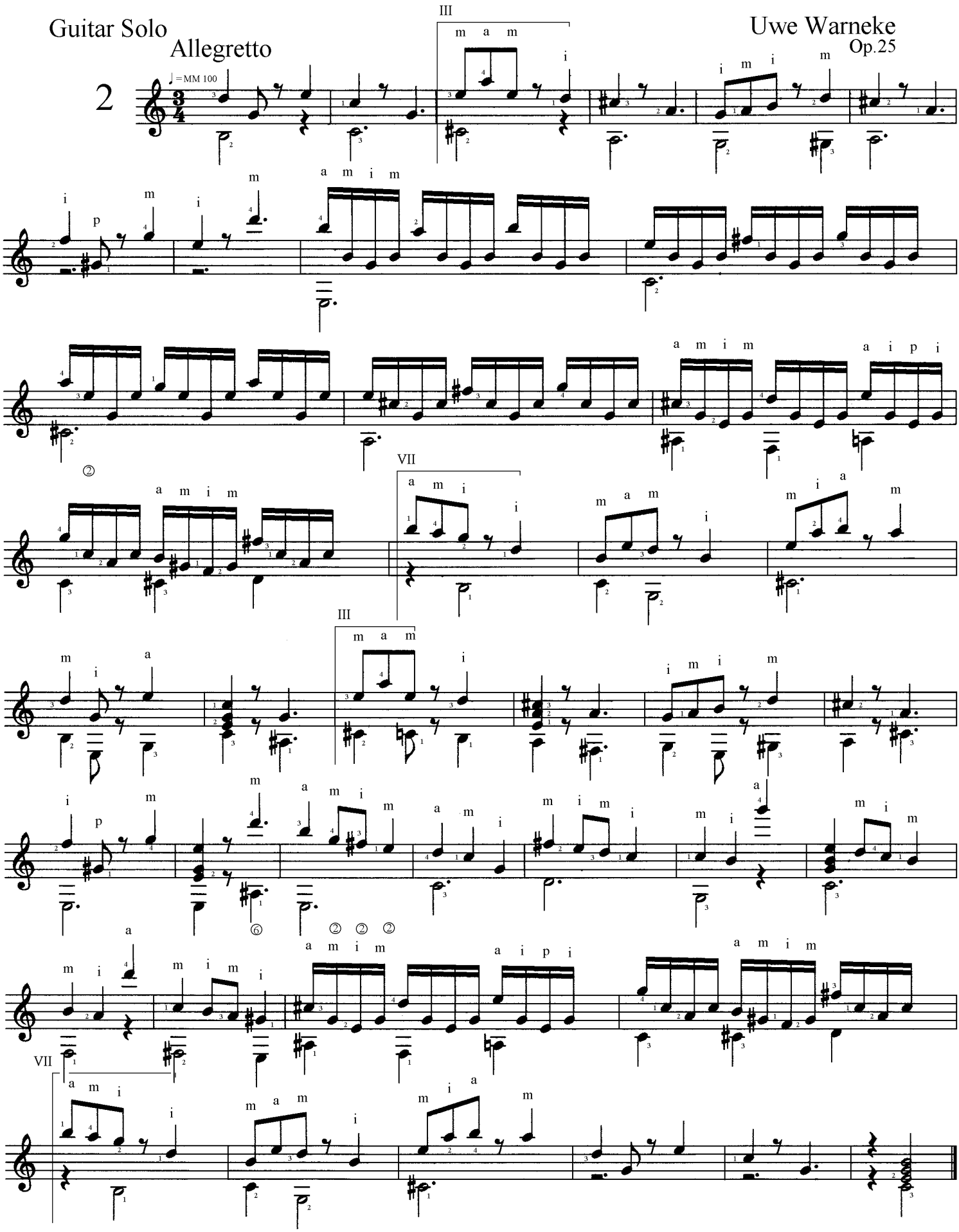
Guitar Solo

Allegretto

Uwe Warneke

Op.25



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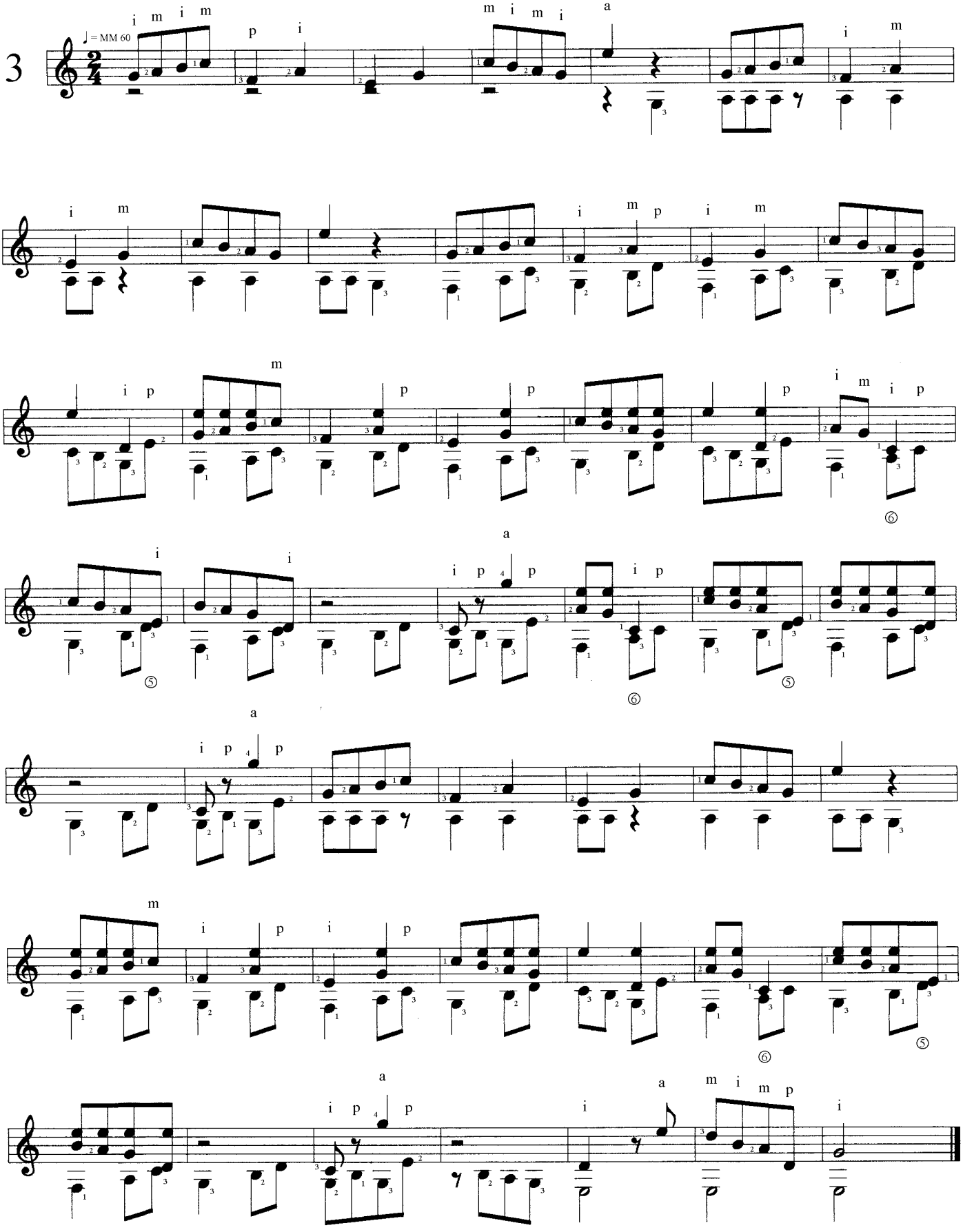
Guitar Solo

Andante

Uwe Warneke
Op.27



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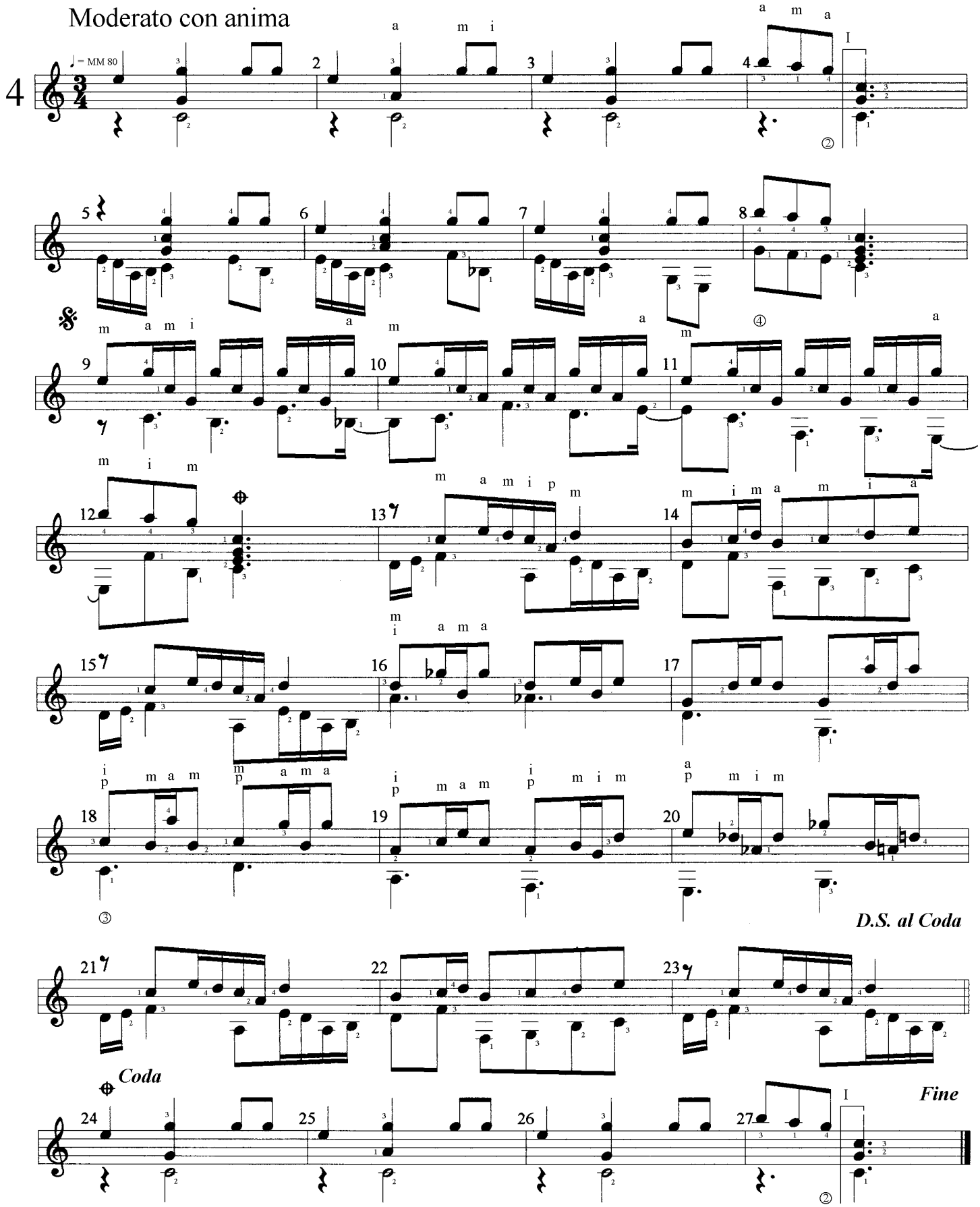
Uwe Warneke
Op.26

Guitar Solo

Moderato con anima



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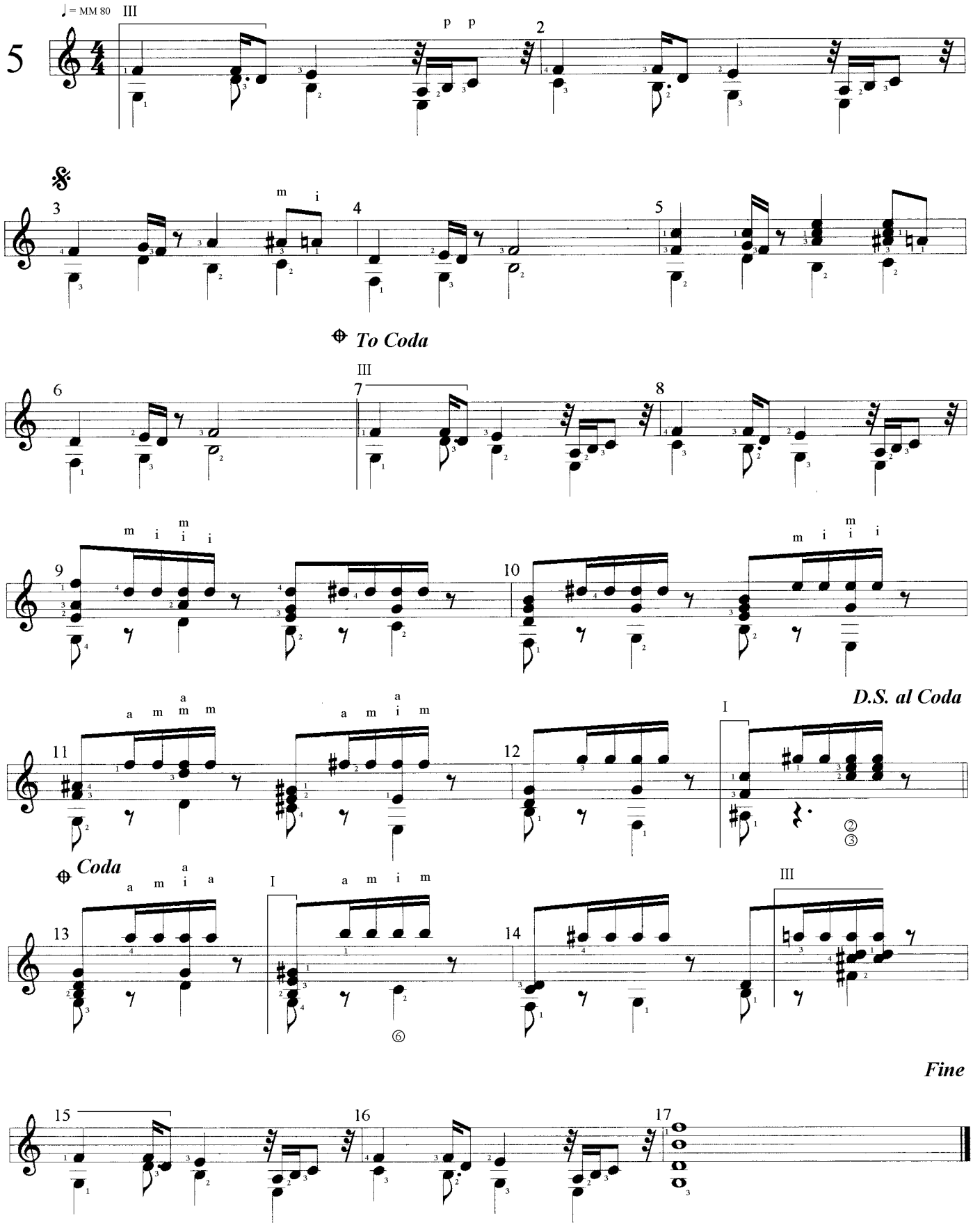
Uwe Warneke
Op.28

Guitar Solo

Moderato con brio



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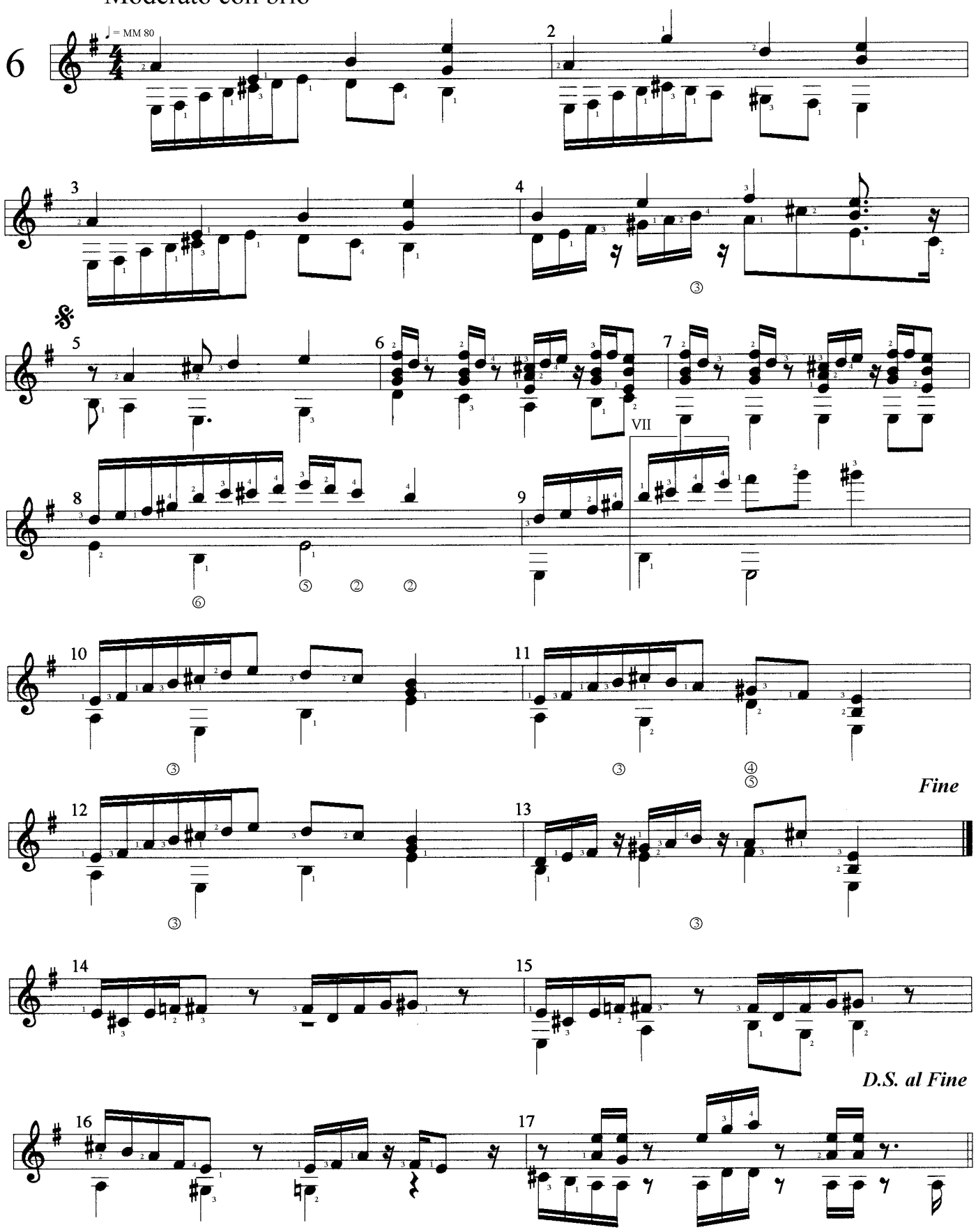
Guitar Solo

Uwe Warneke
Op.29

Moderato con brio



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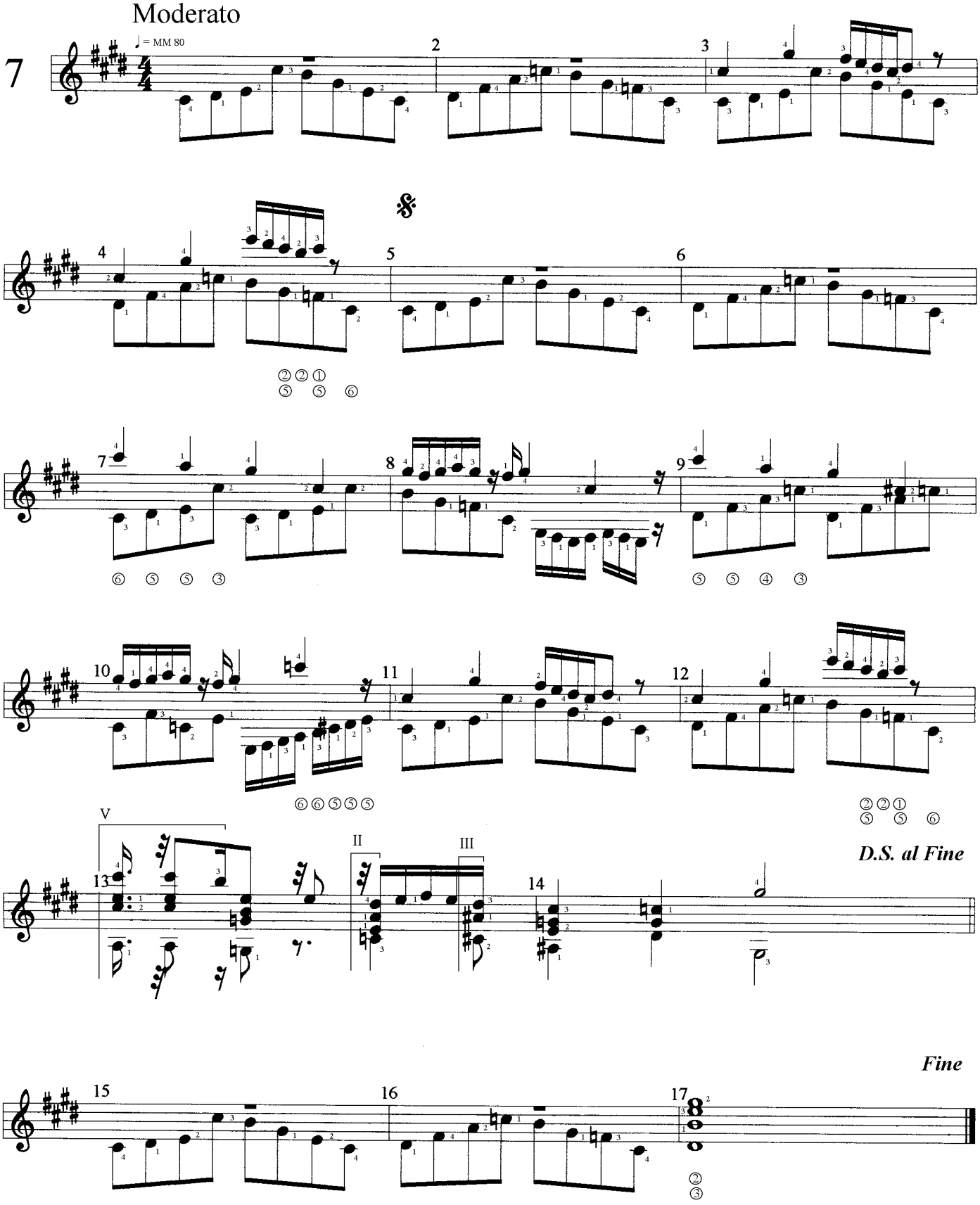
Guitar Solo

Uwe Warneke
Op.30

Moderato



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study for solo guitar

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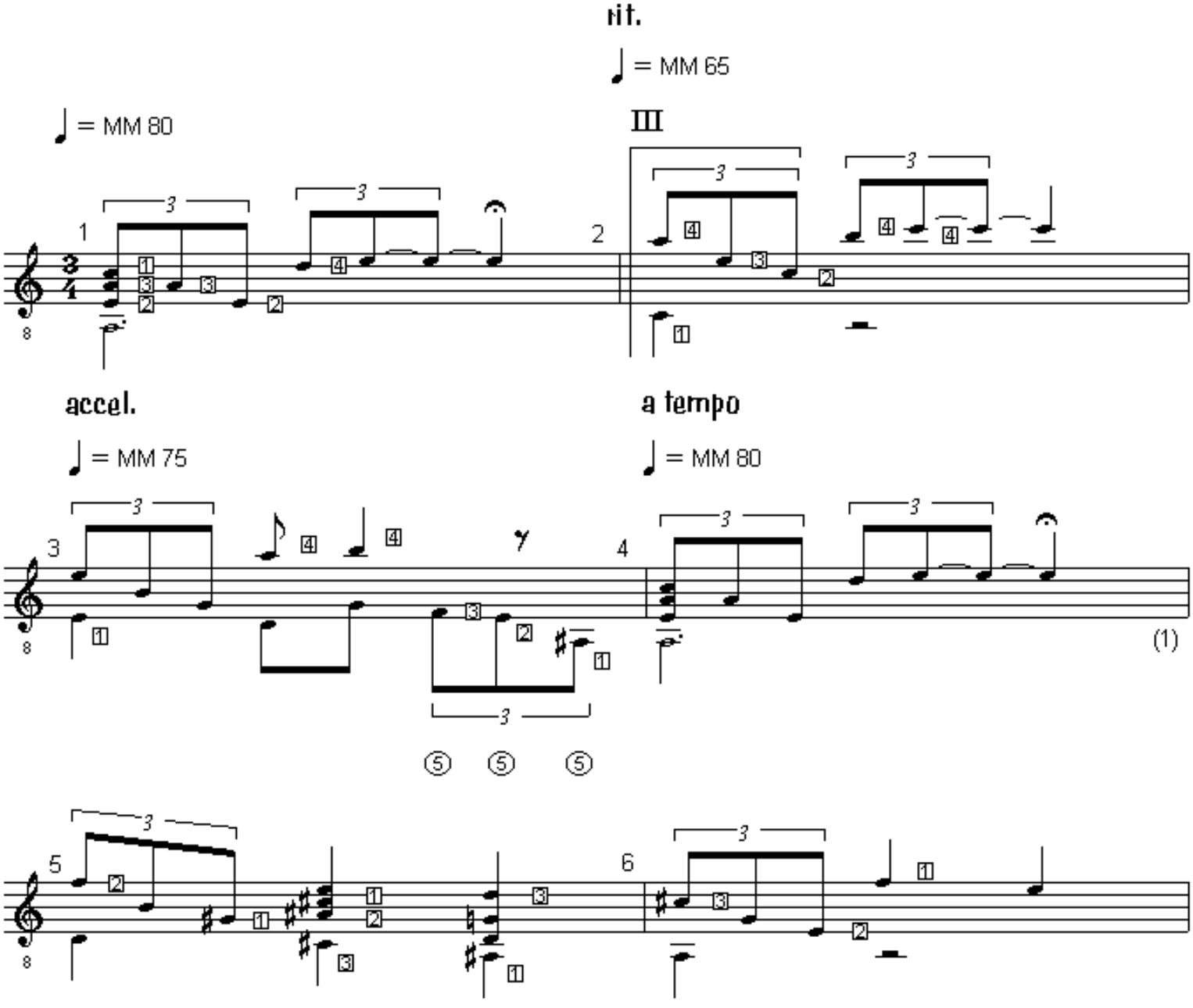
DIAMANT

Study for Classical Guitar

Uwe Warneke

op.42

Moderato



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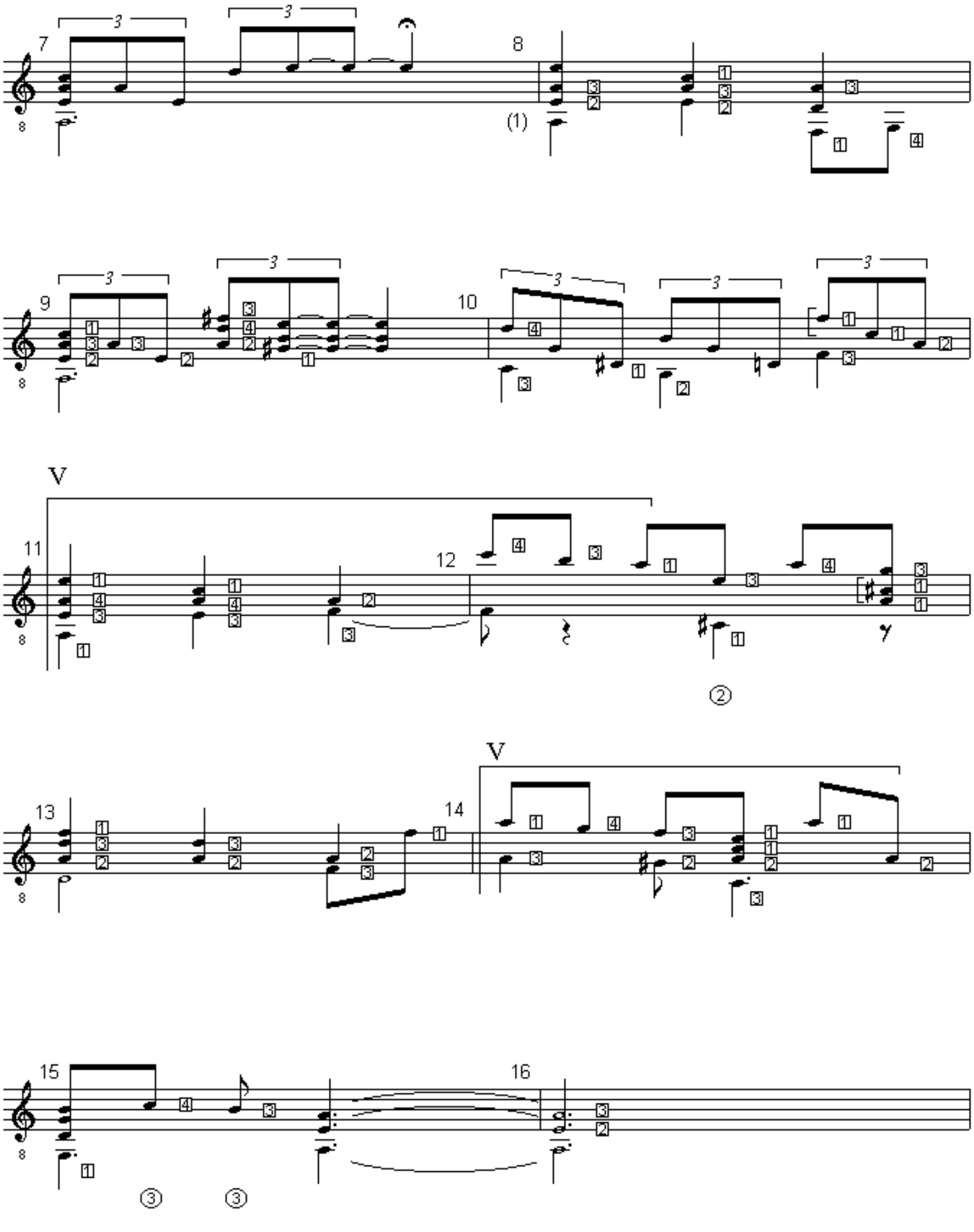

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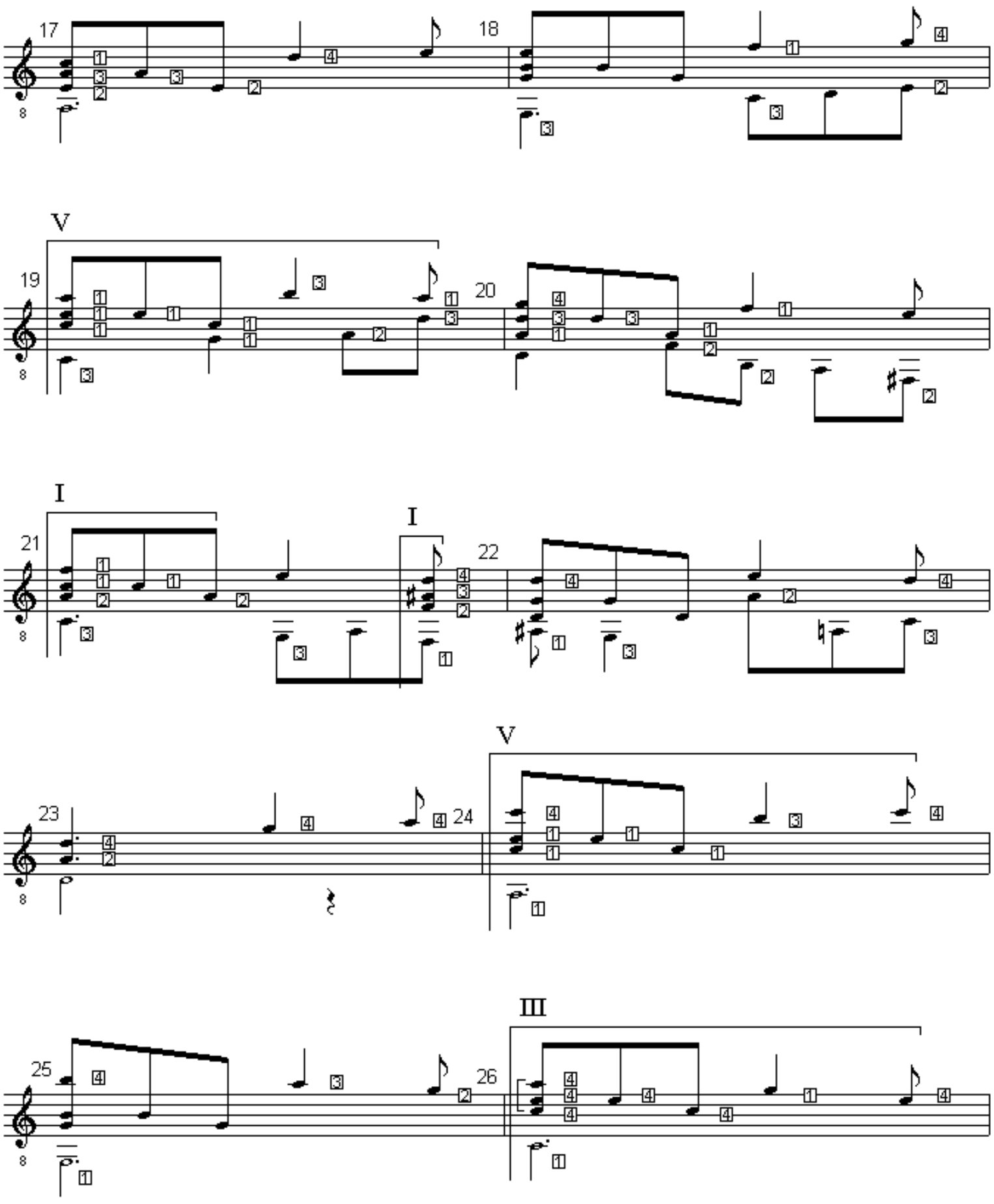

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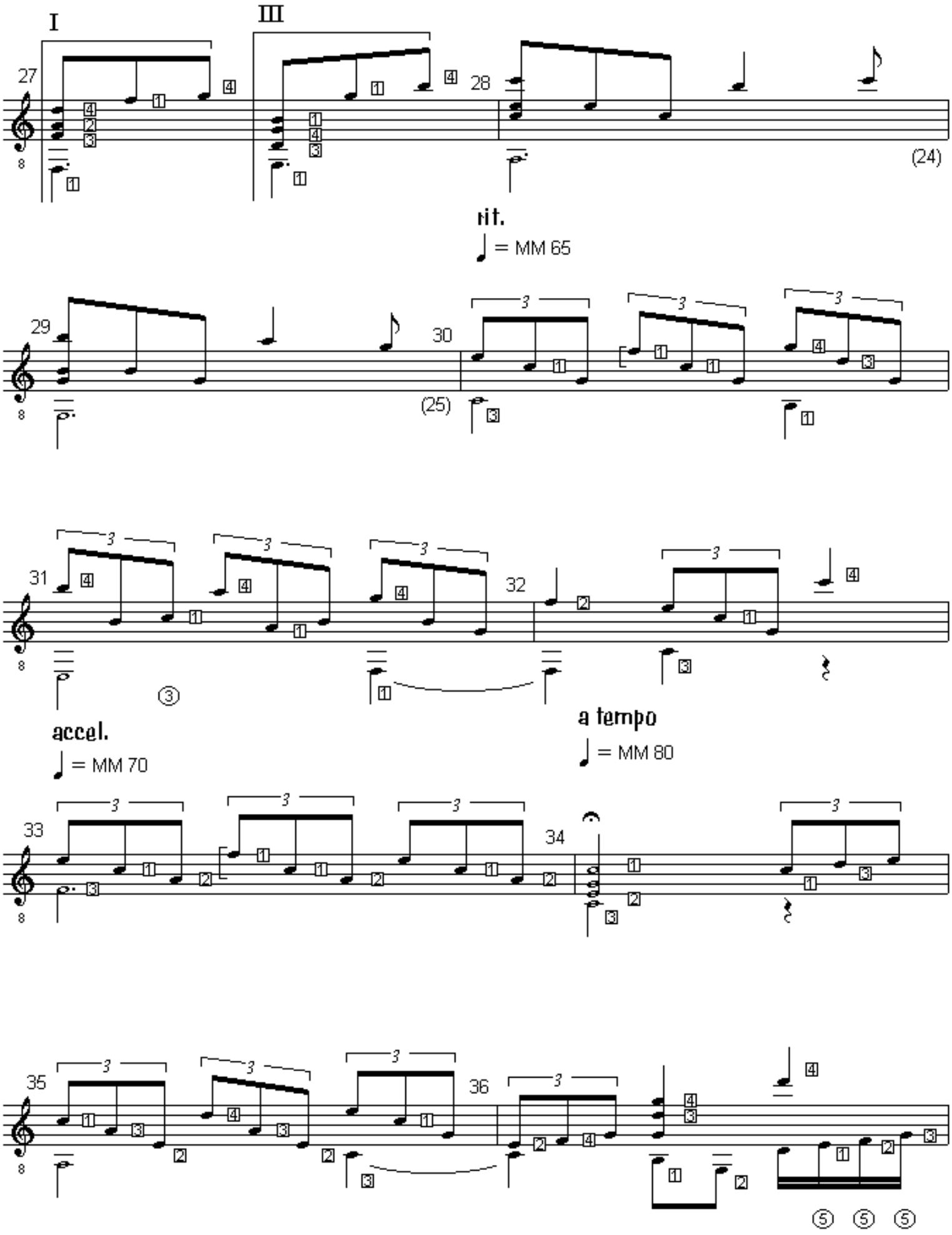

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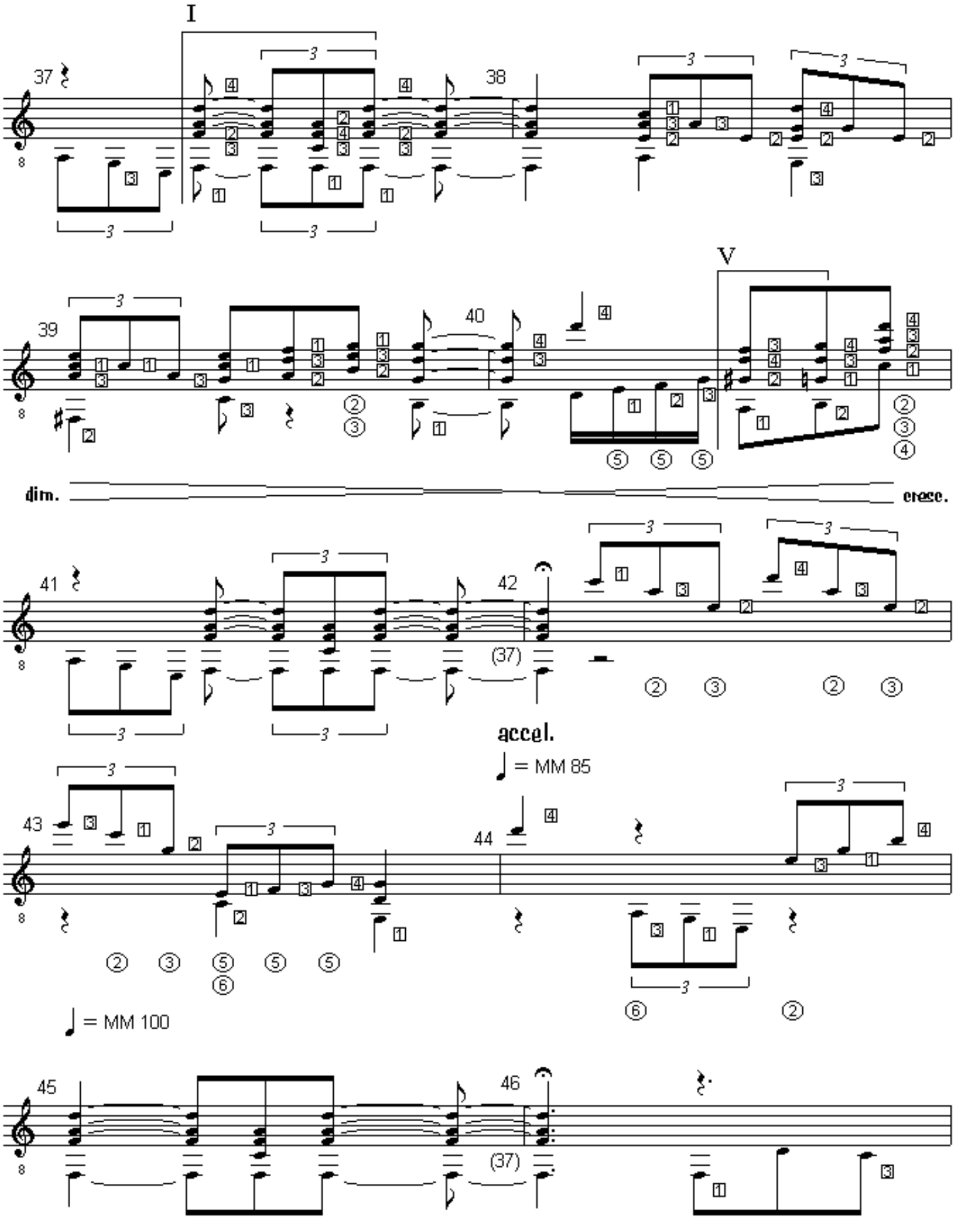

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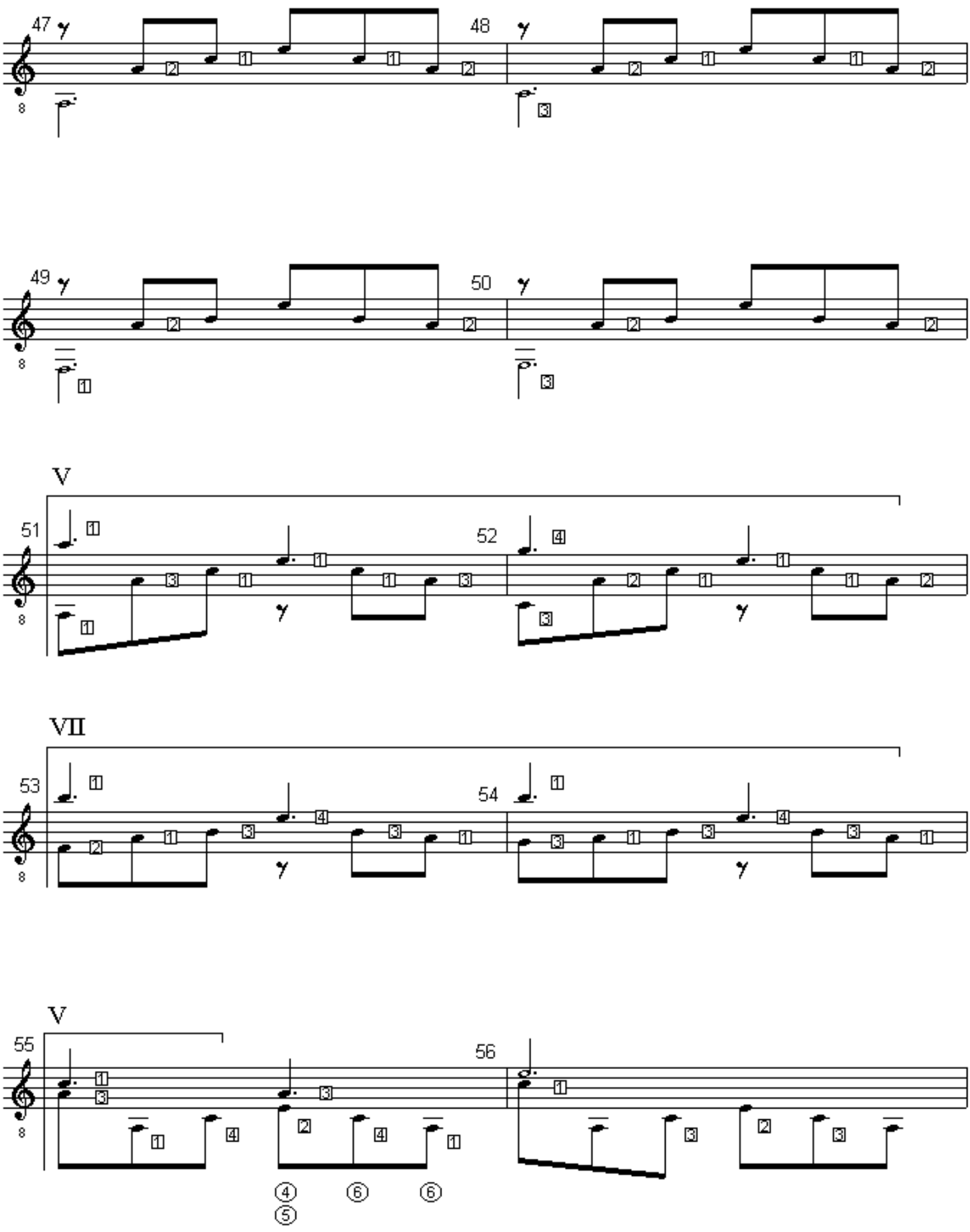

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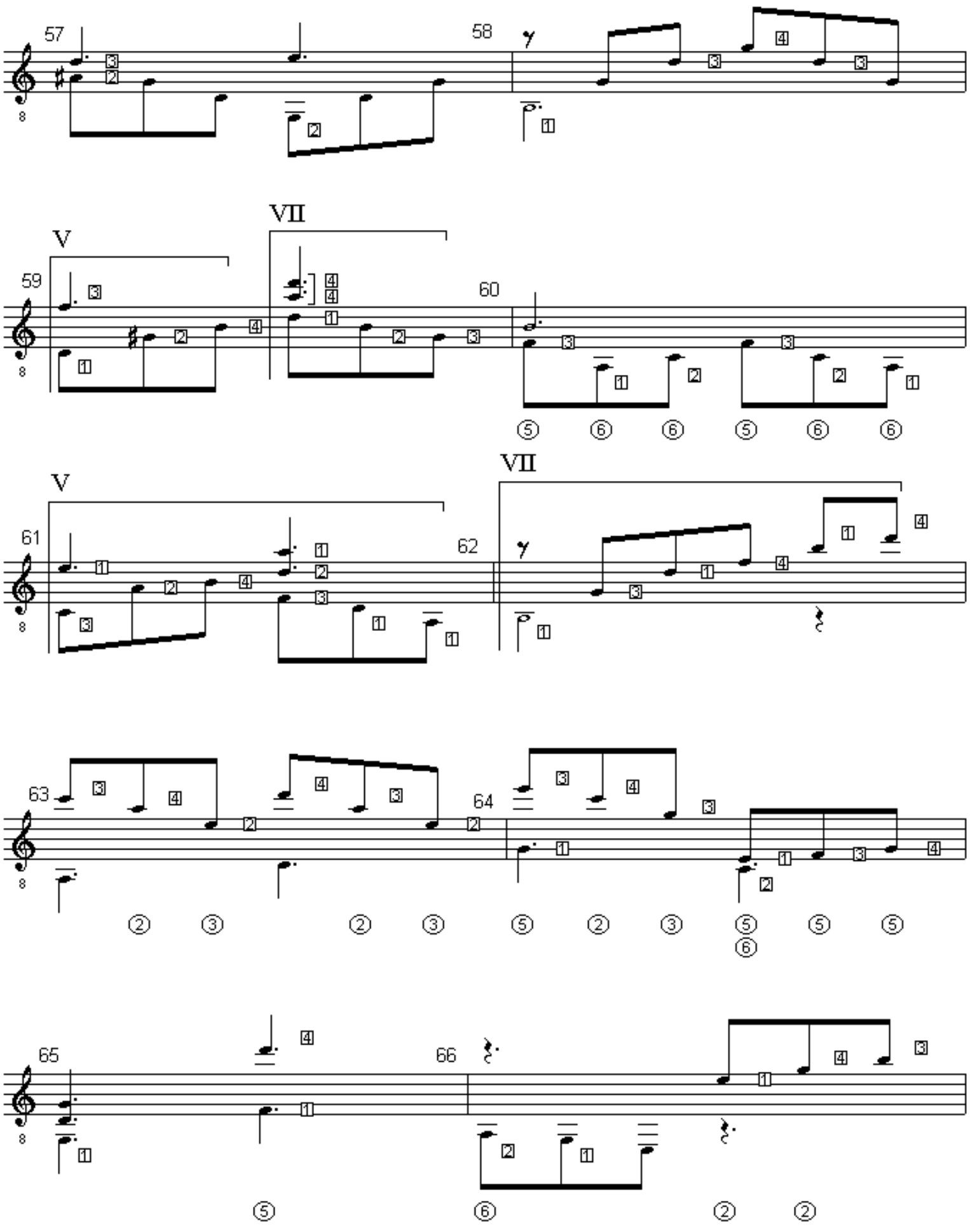

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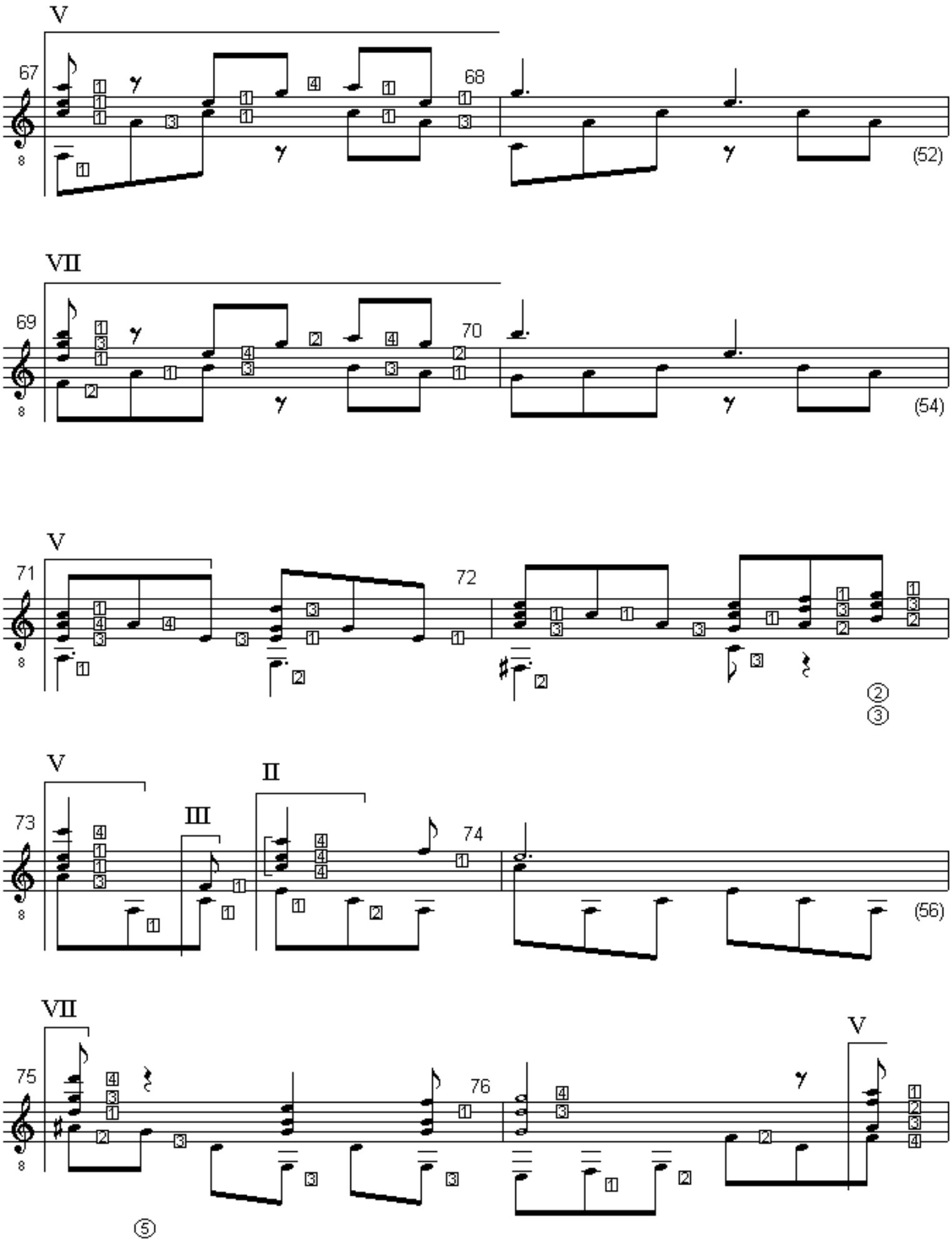

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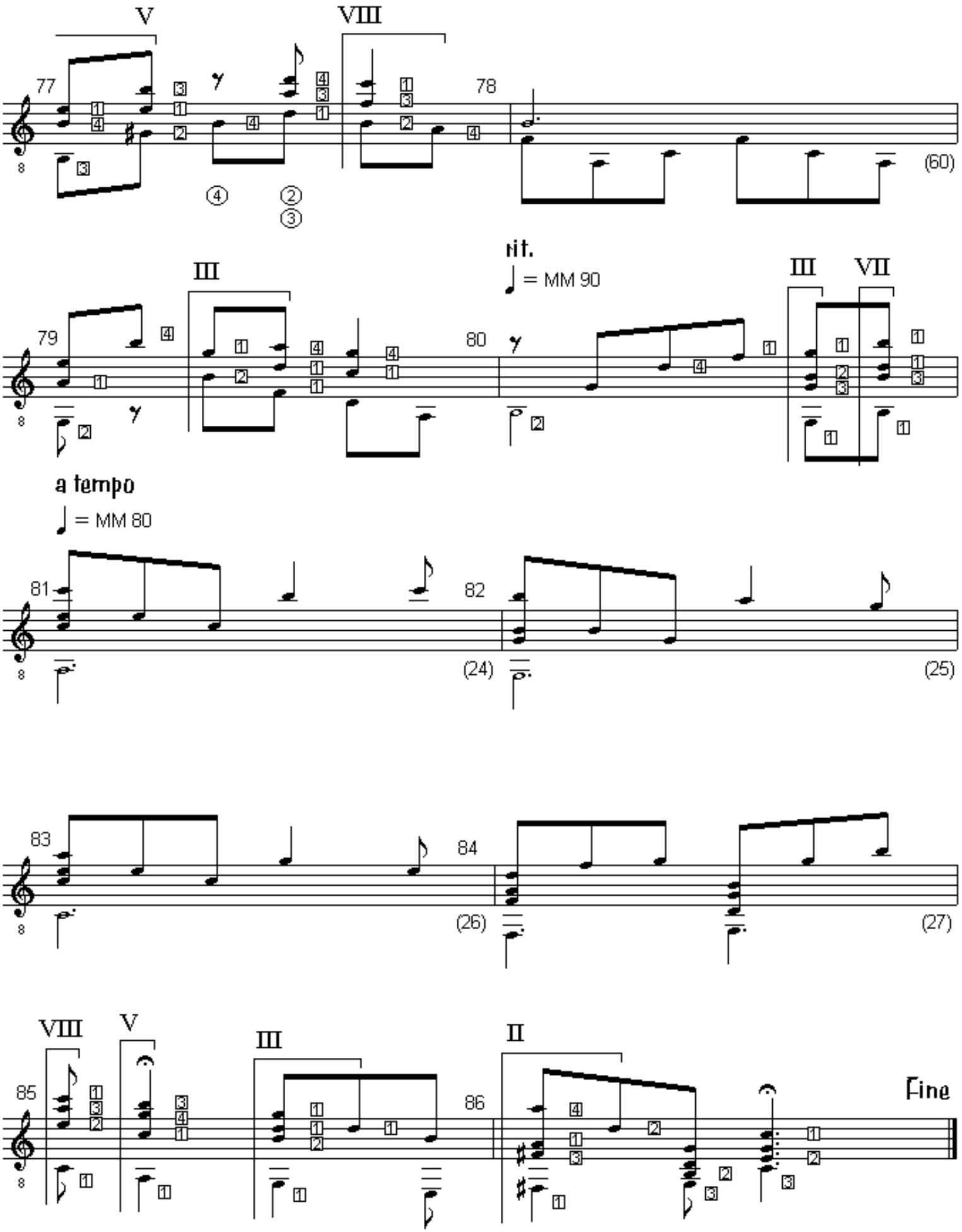

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Karneol op.49-52

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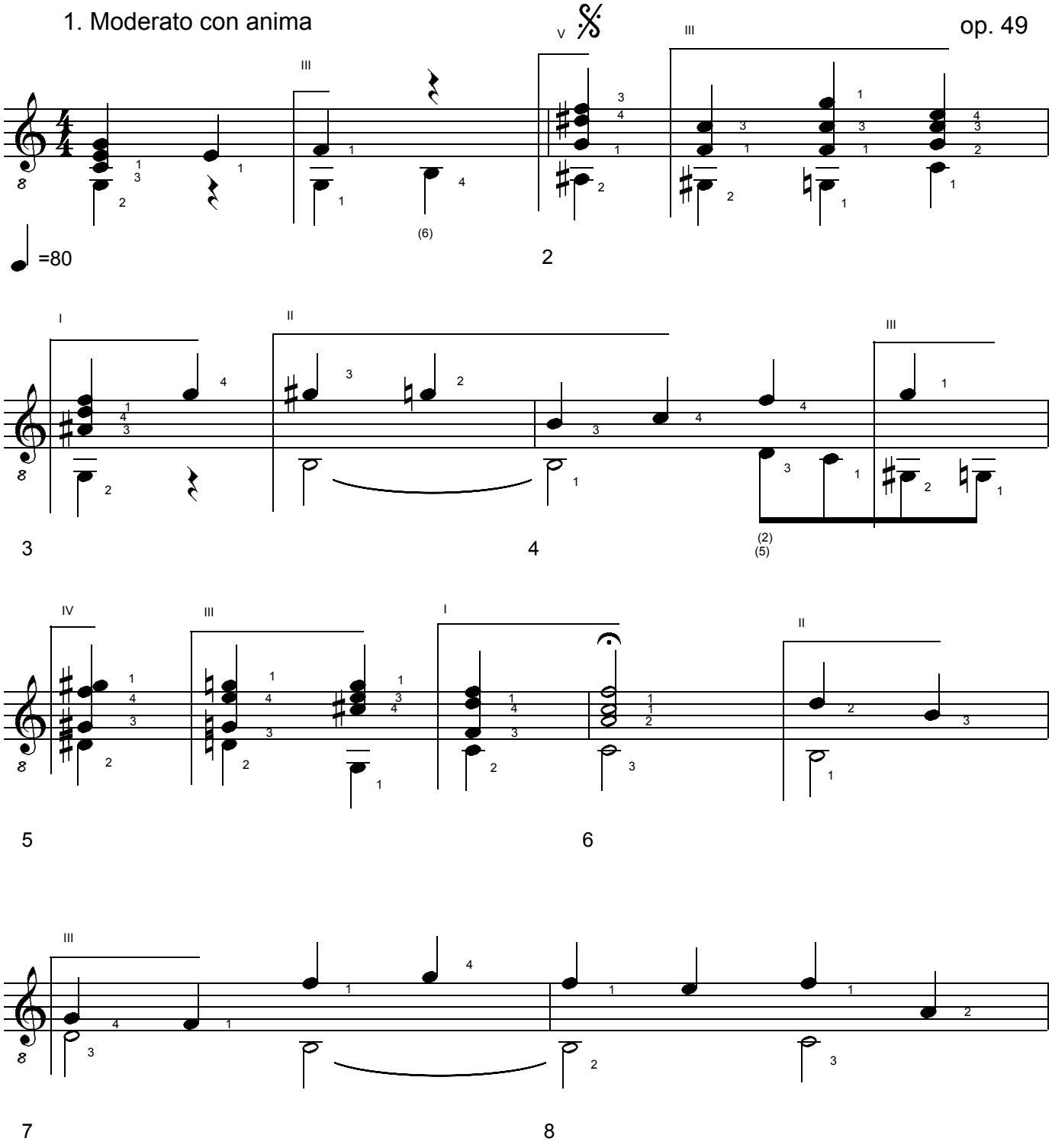
4 Studies for Classical Guitar

Uwe Warneke

1. Moderato con anima

op. 49



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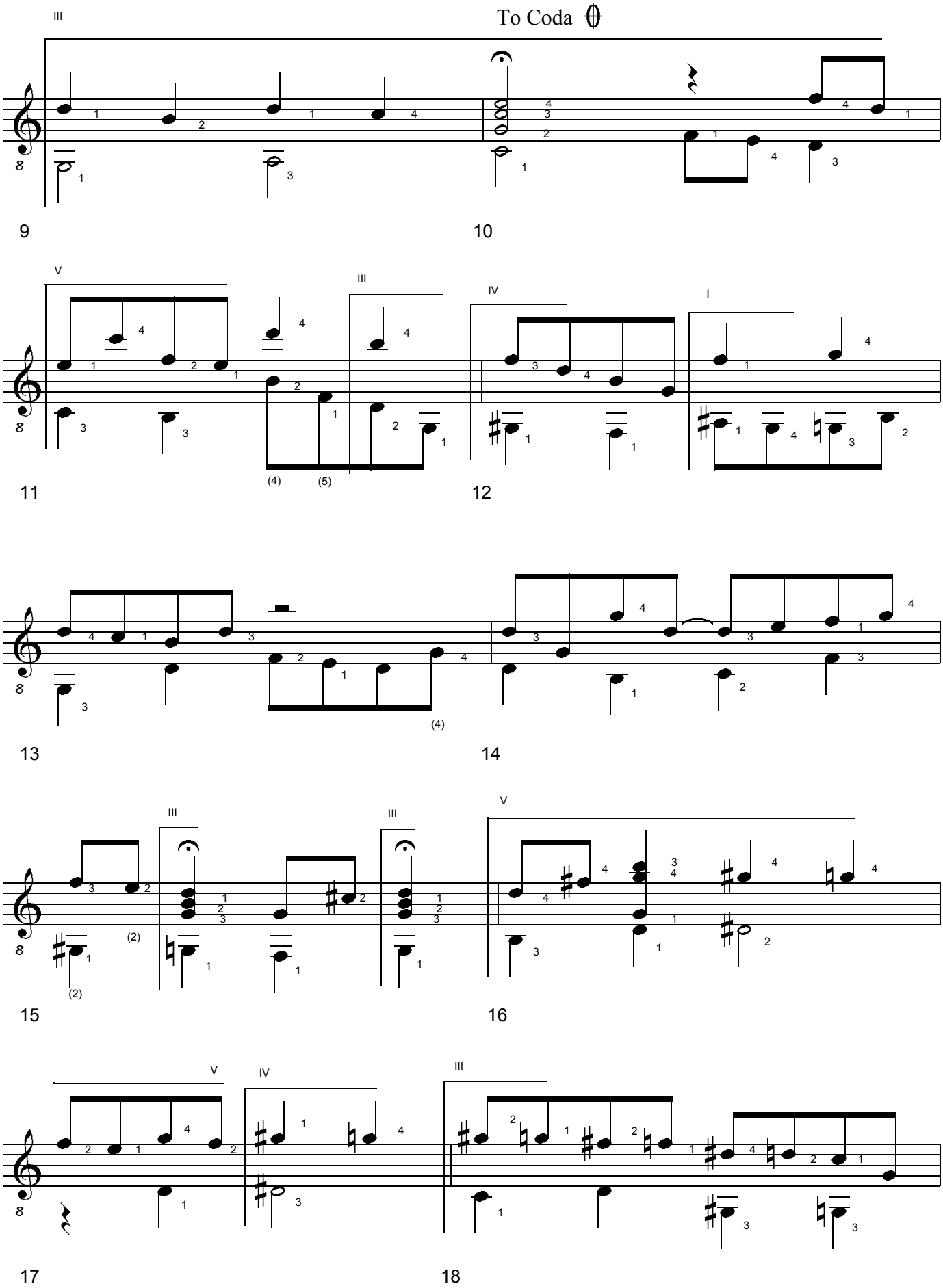

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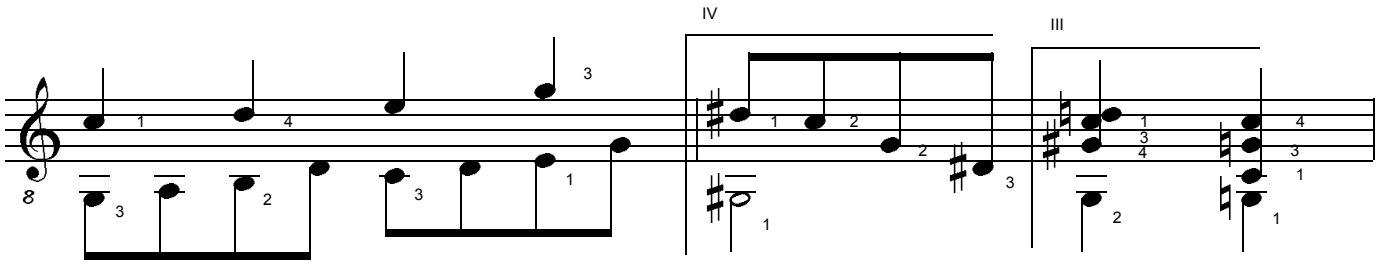

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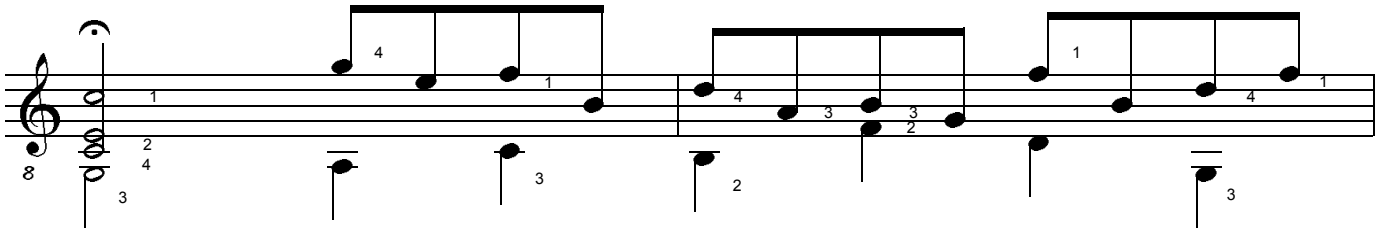

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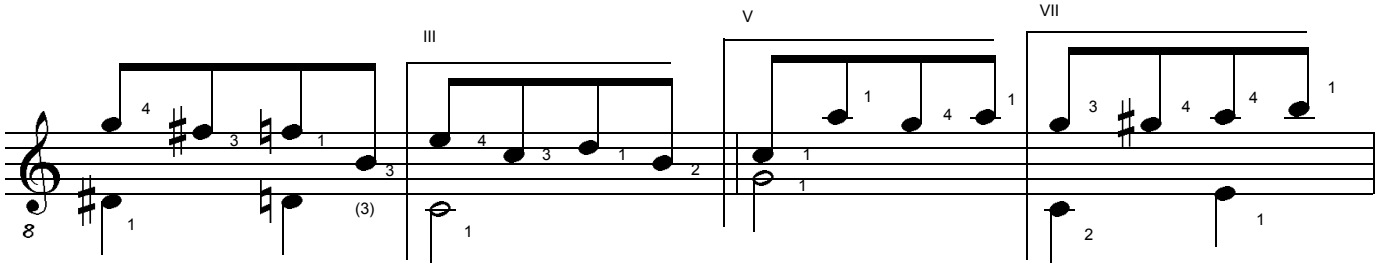

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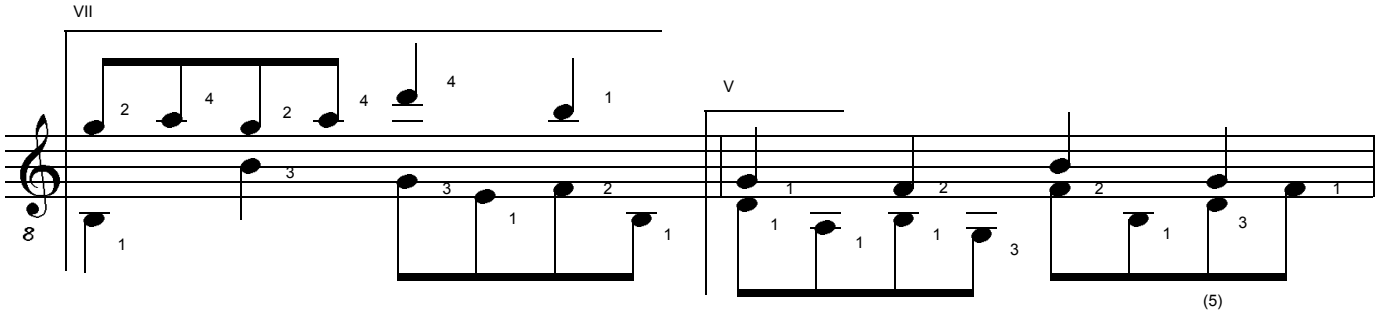

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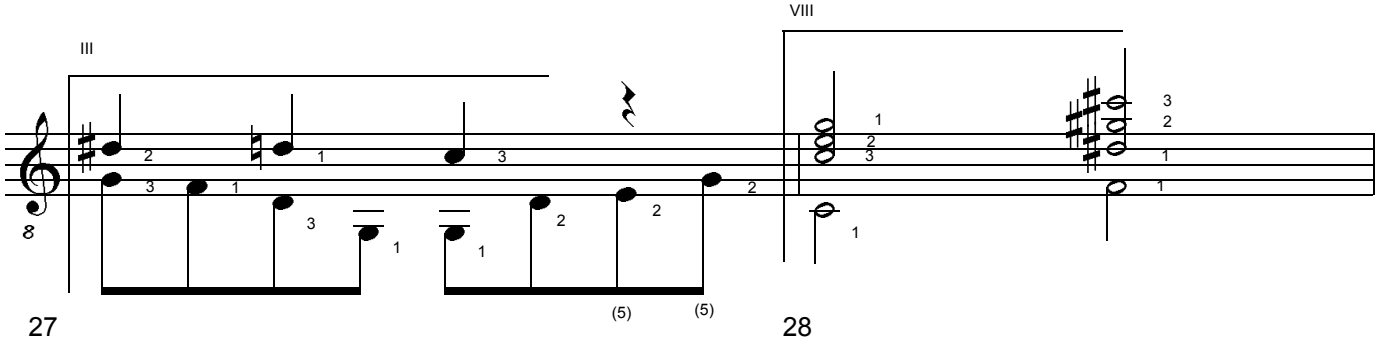

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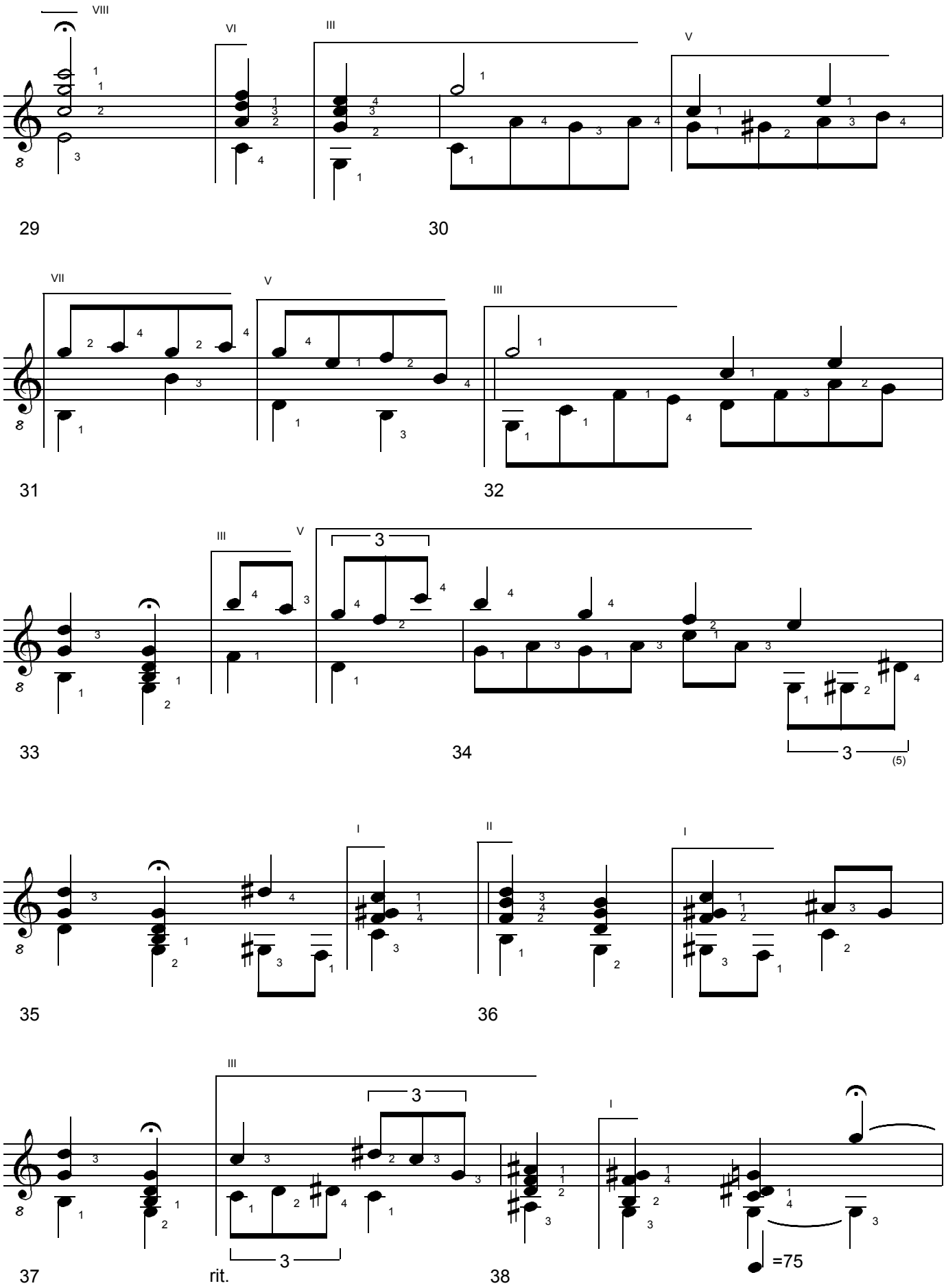

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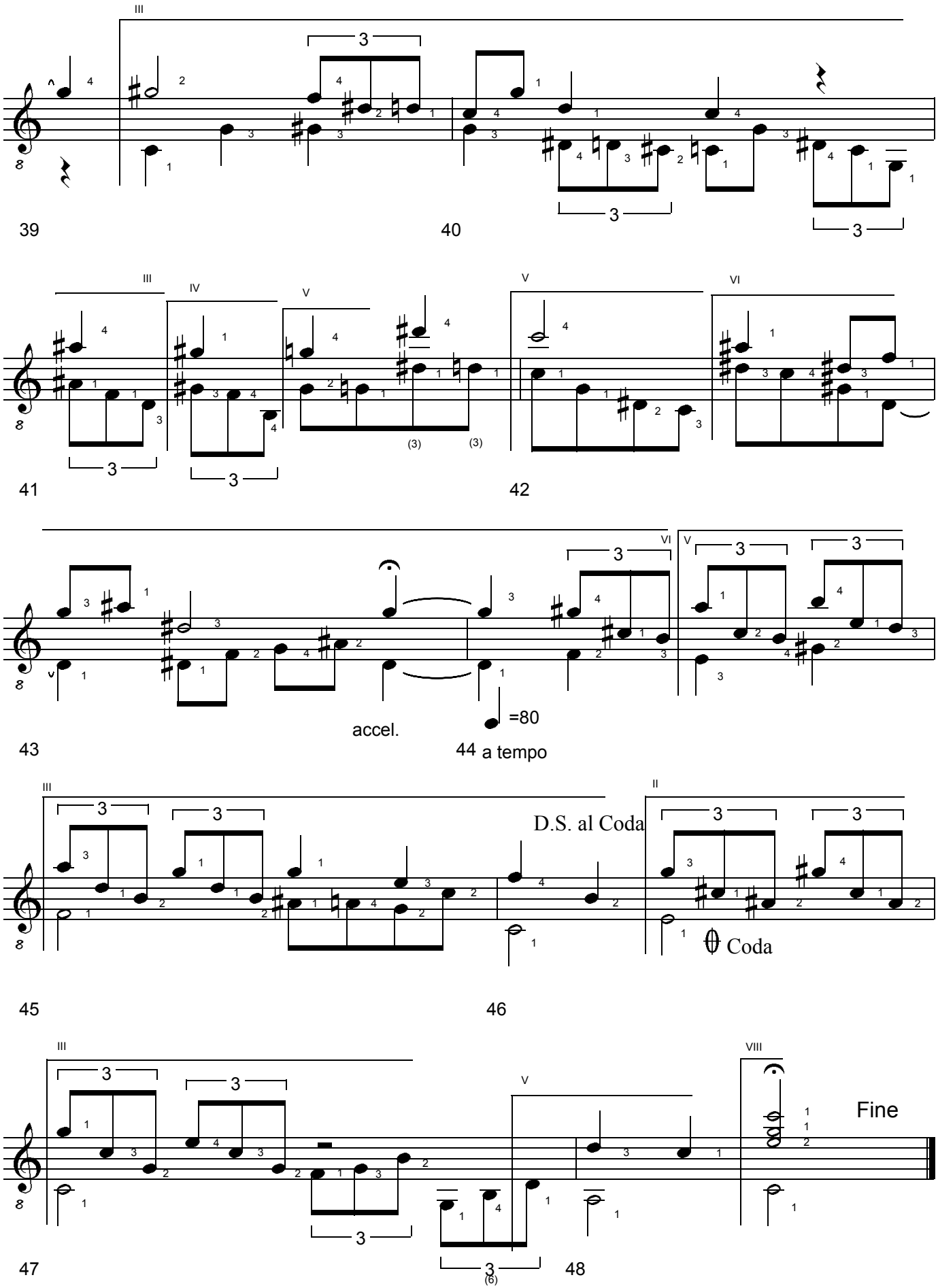

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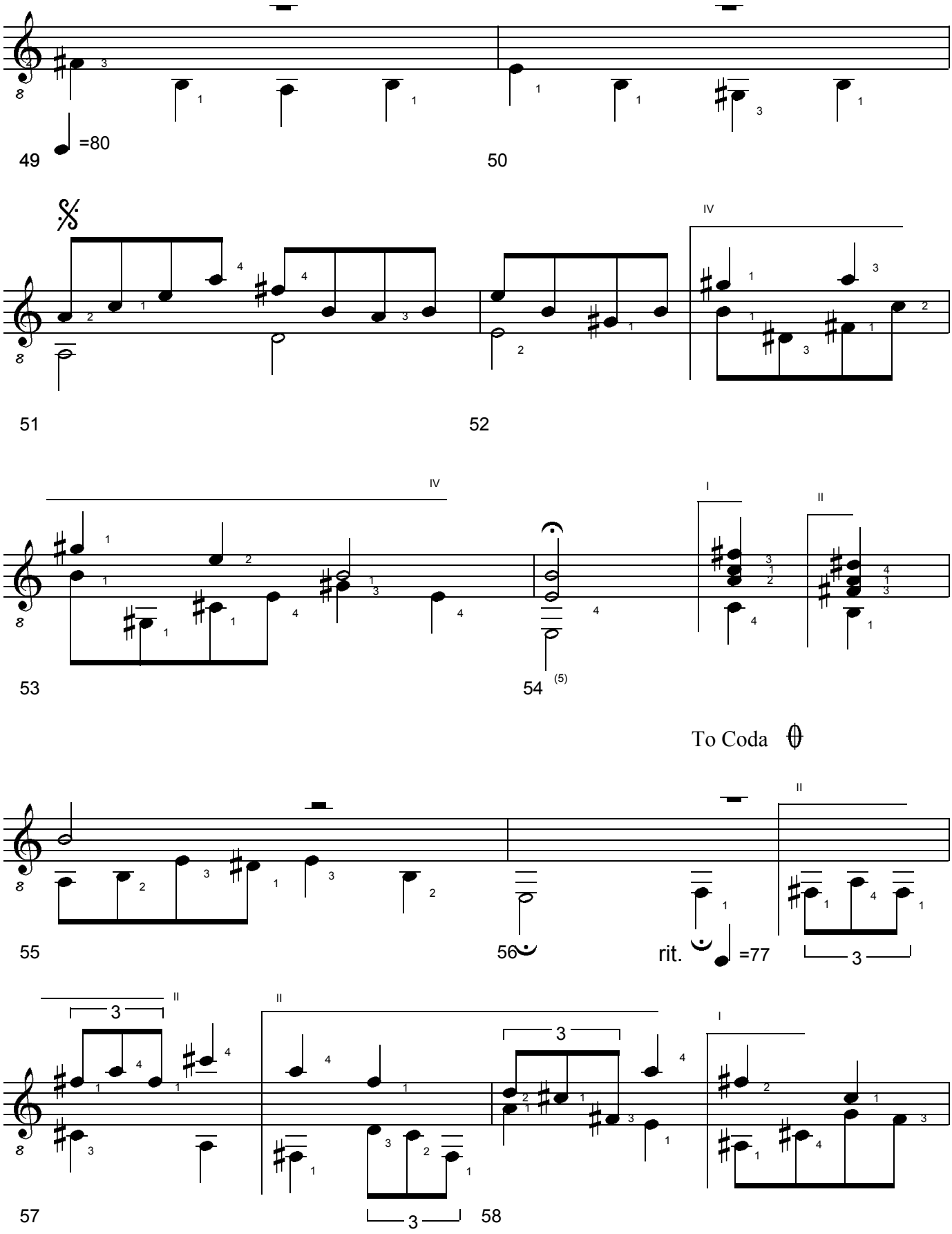
2. Moderato con brio

op. 50



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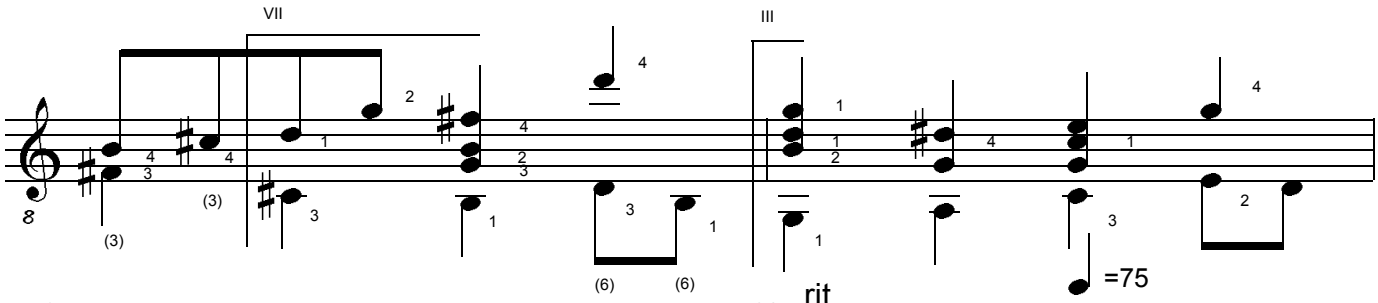

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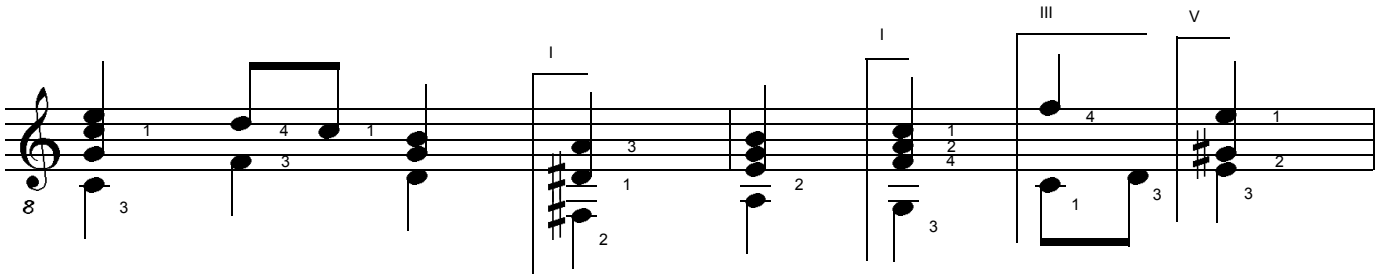

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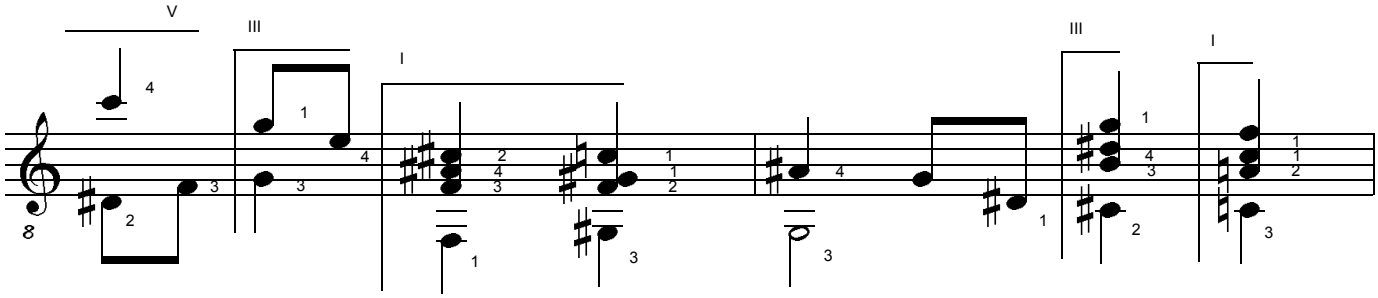

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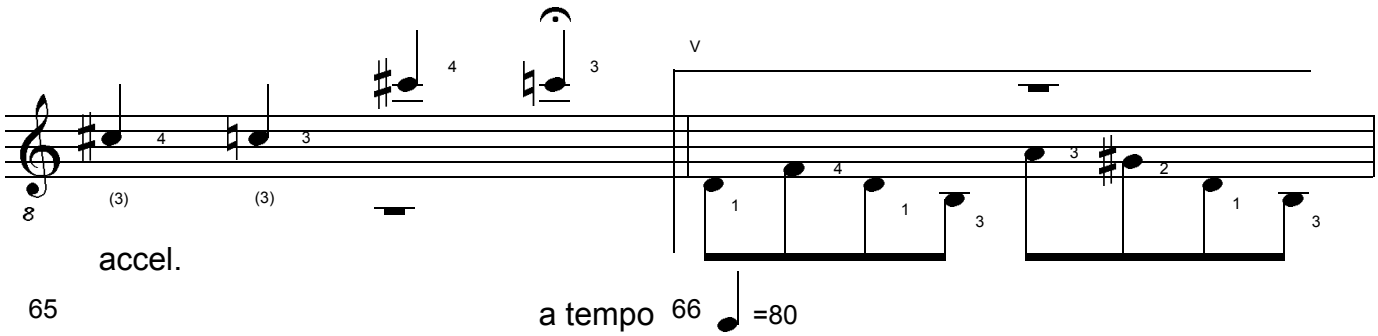

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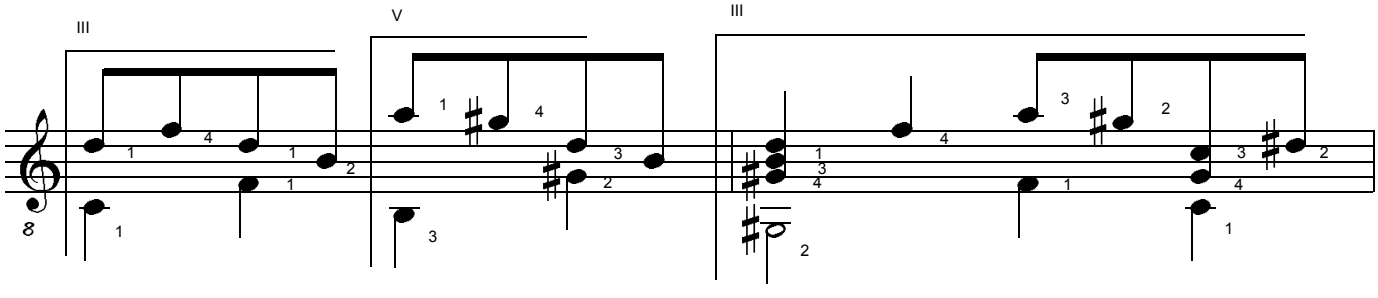

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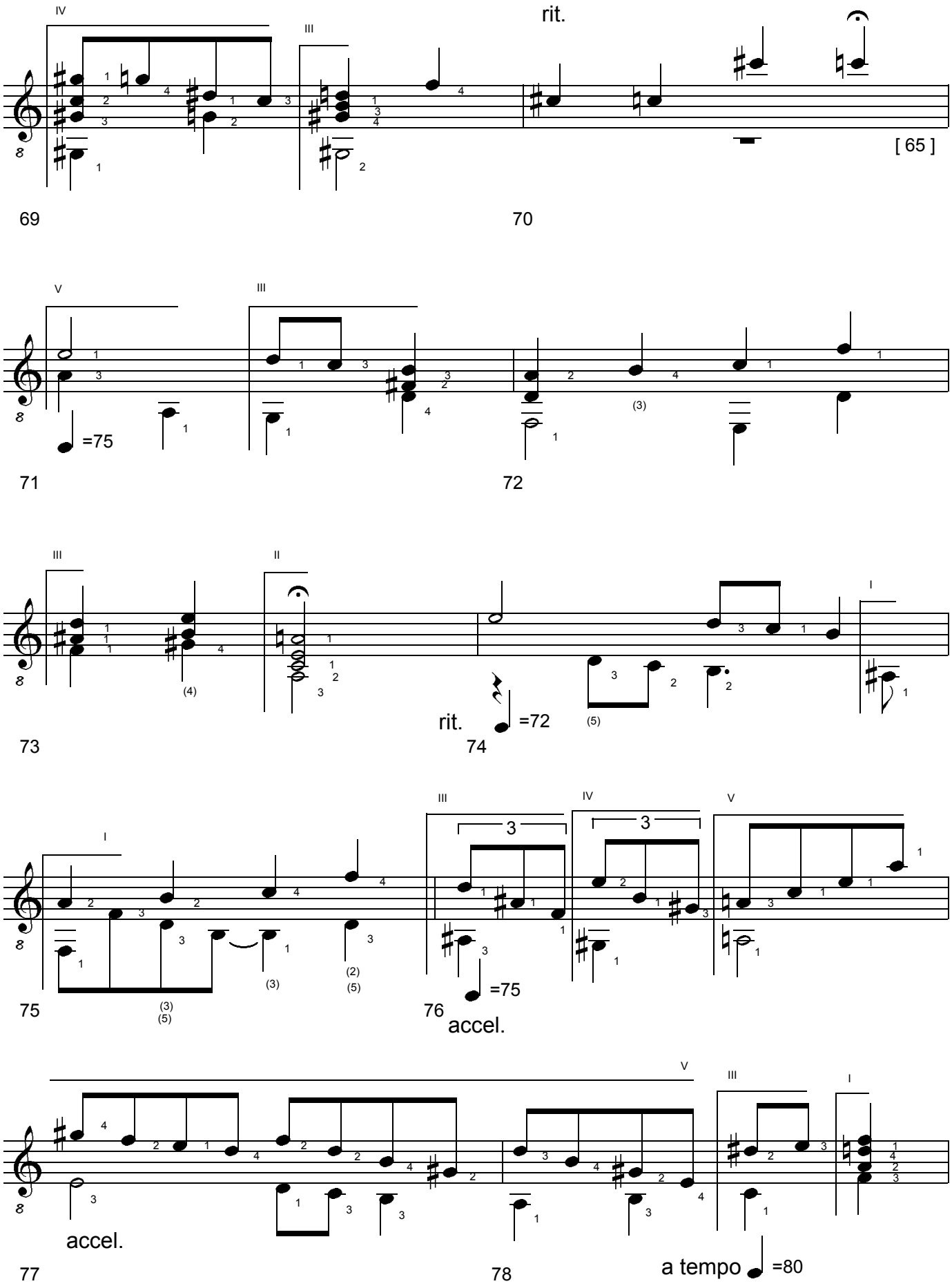

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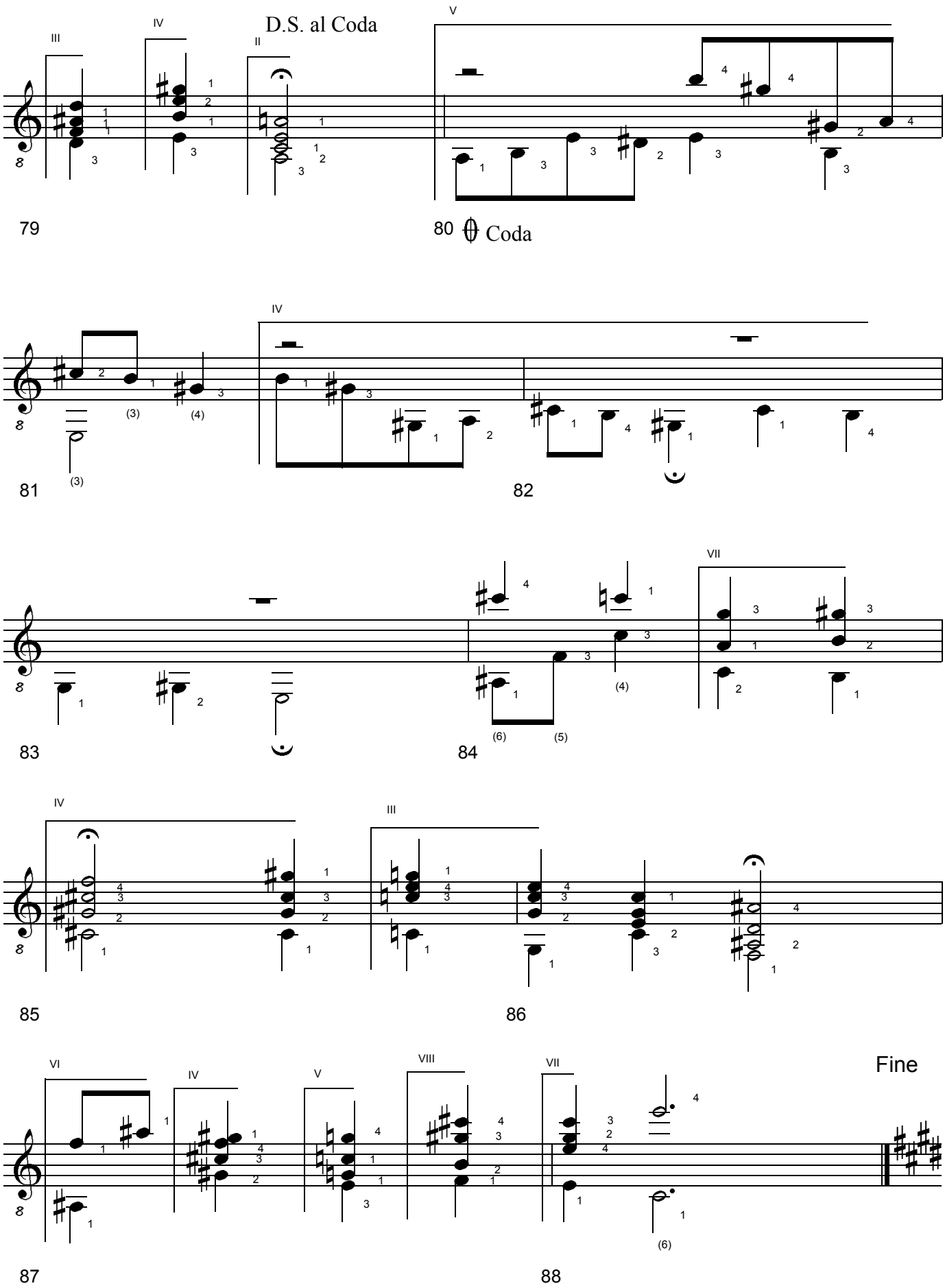

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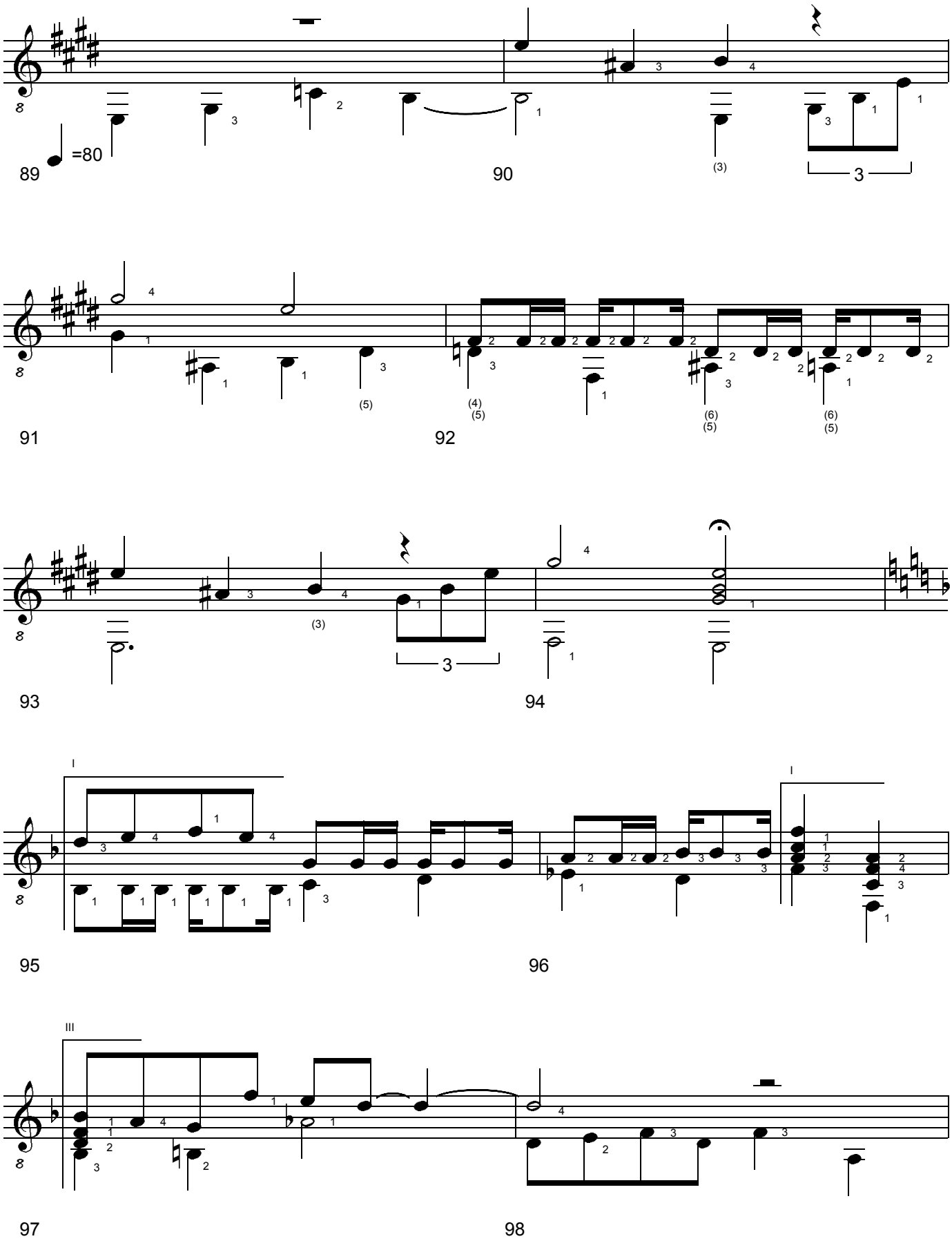
3. Moderato con moto

op. 51



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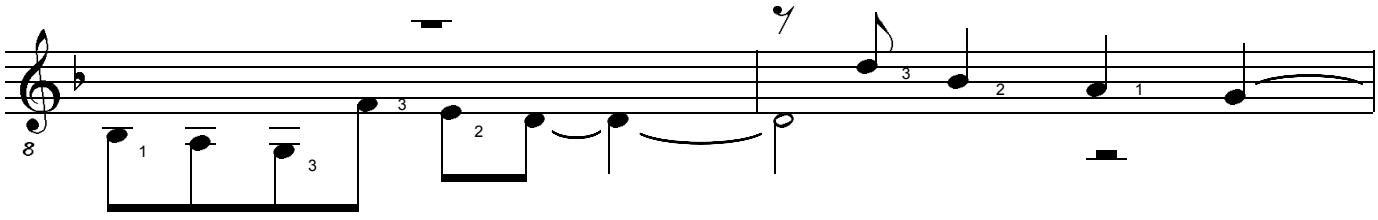

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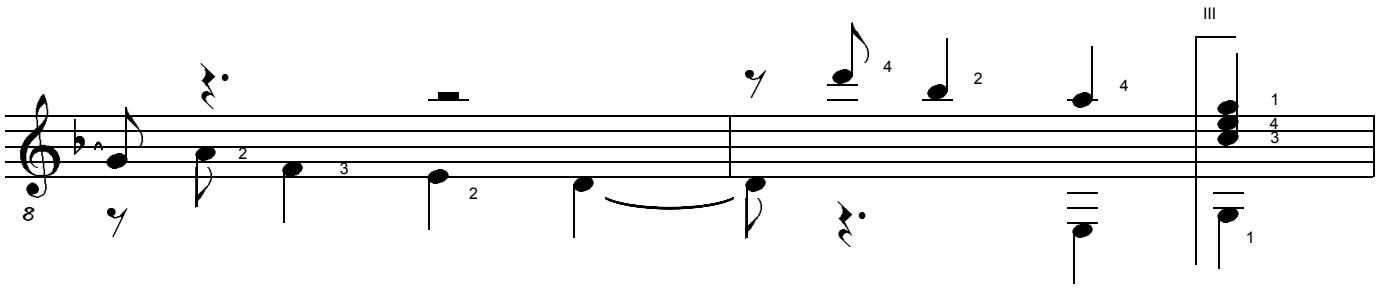

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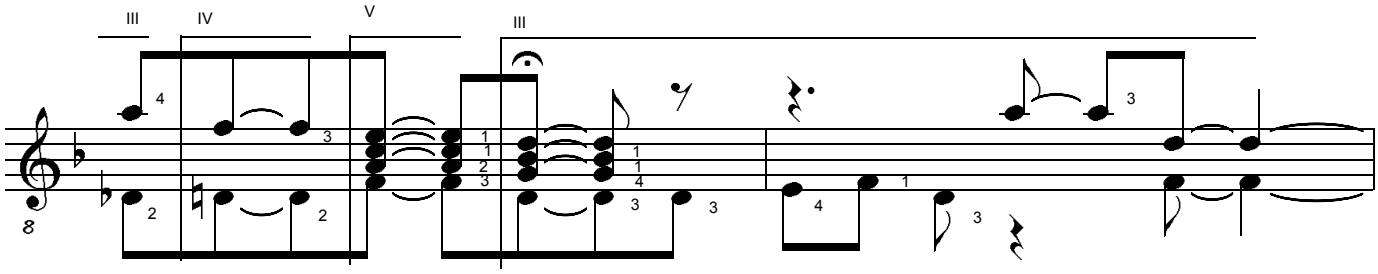

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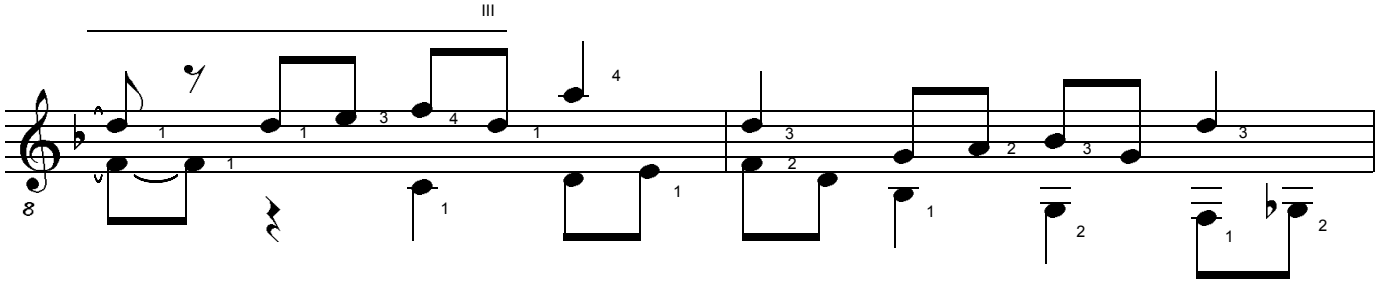

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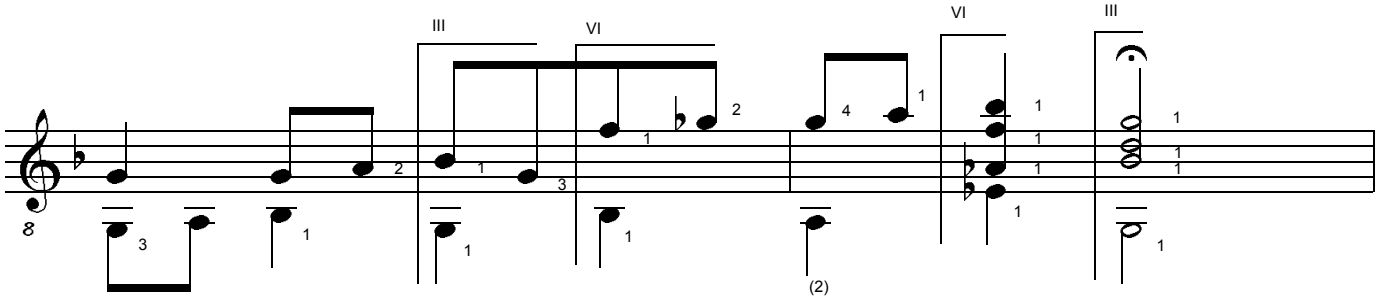

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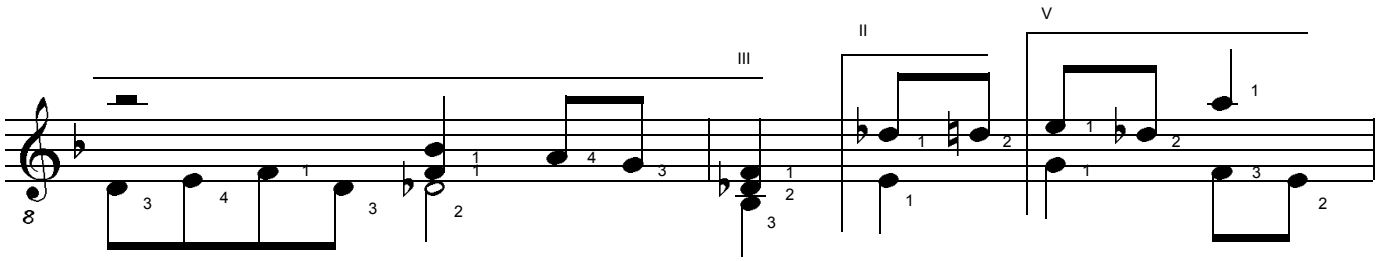

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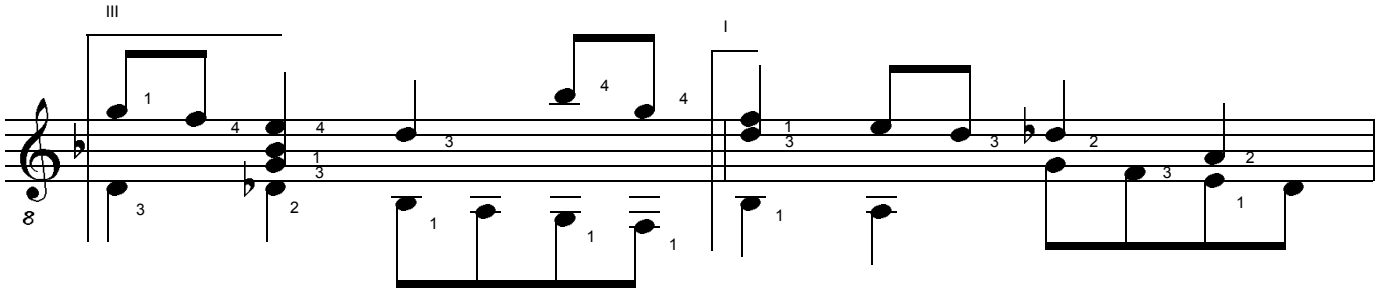

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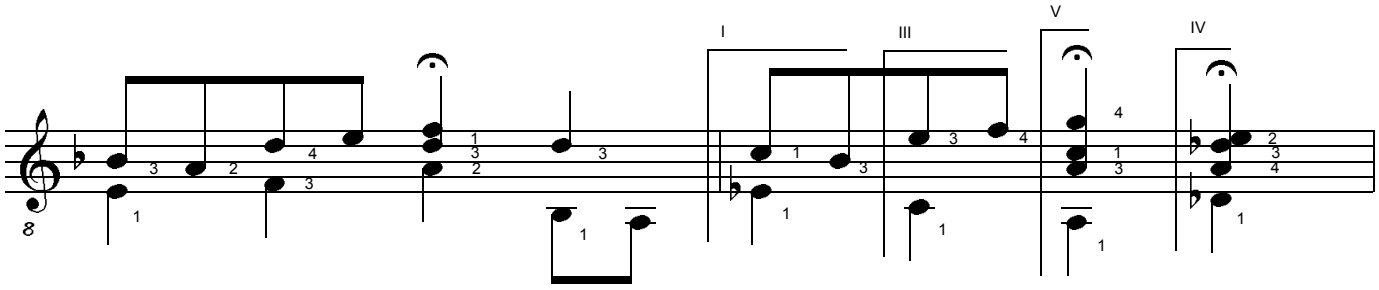

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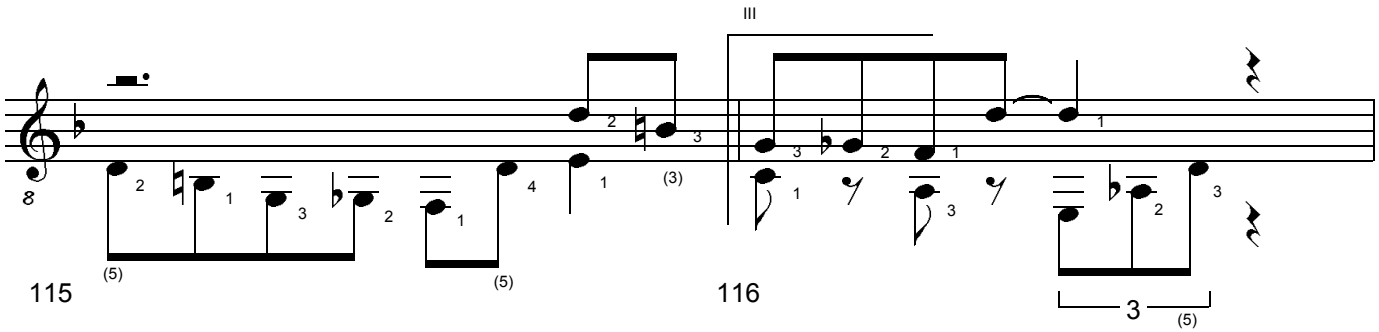

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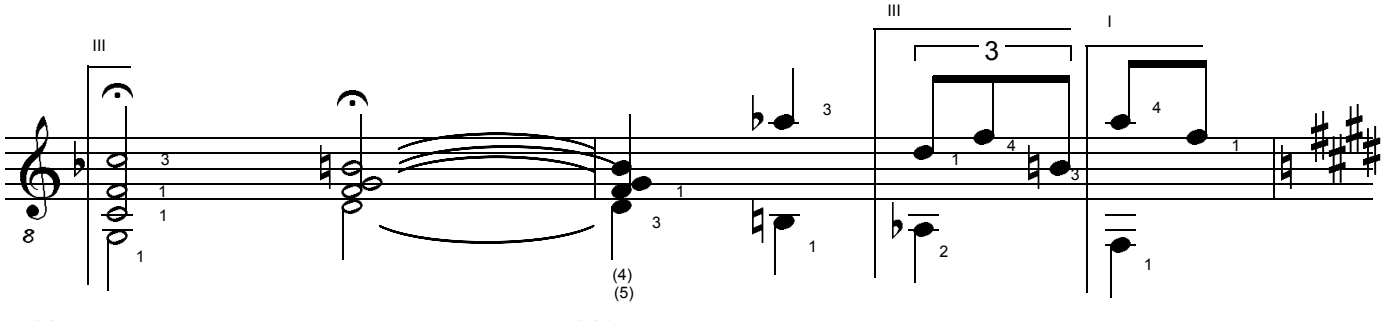

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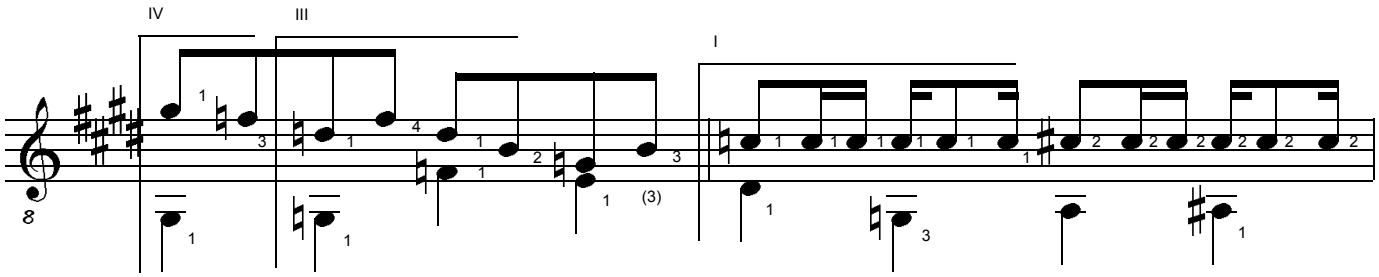

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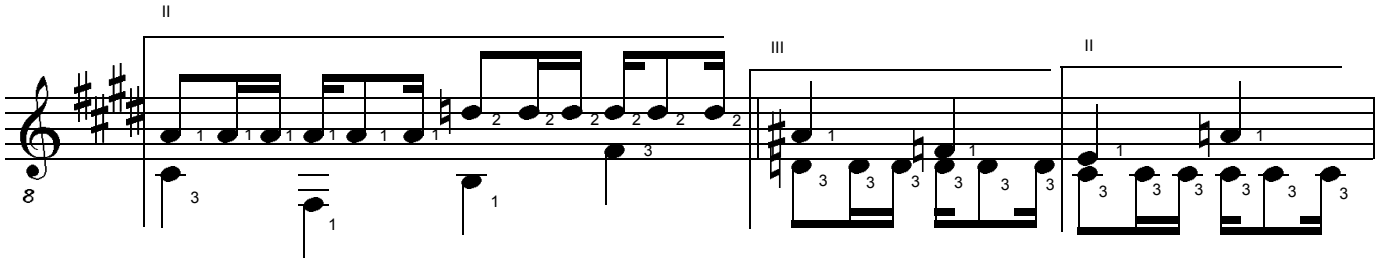

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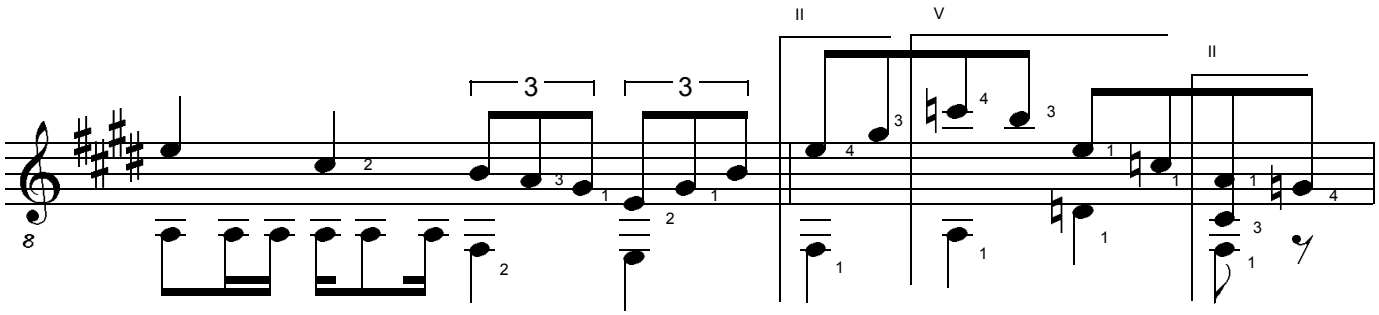

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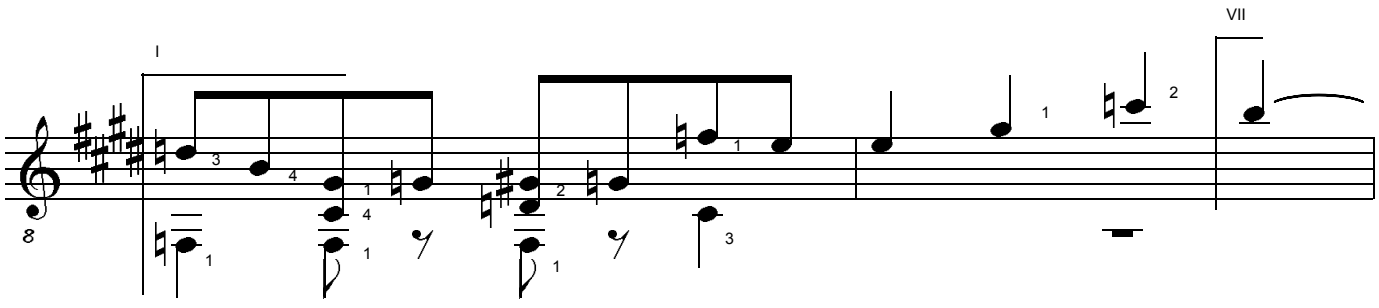

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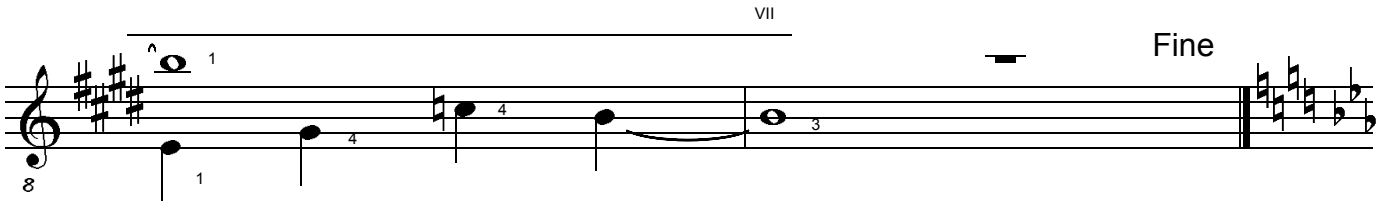

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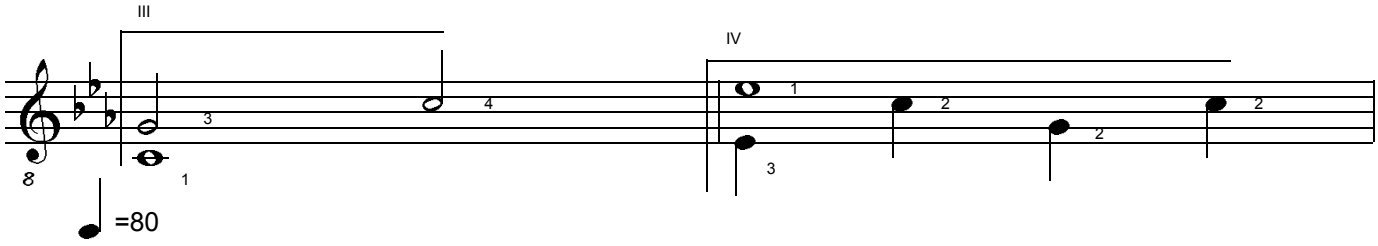
4. Moderato appassionato op. 52



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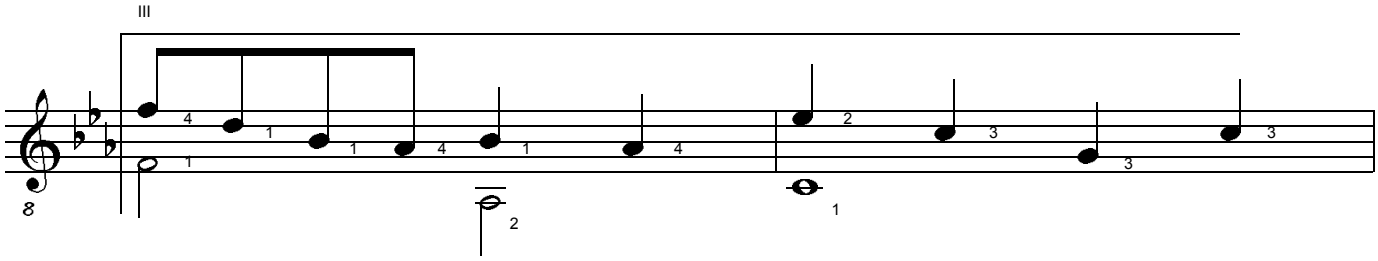

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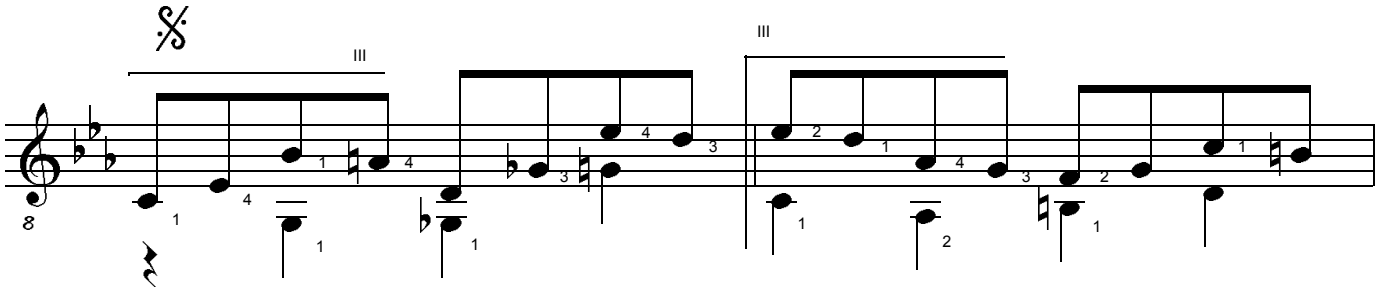

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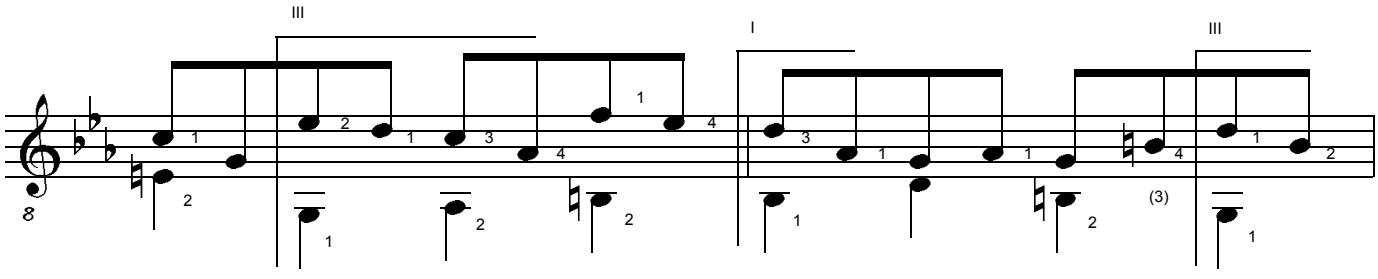

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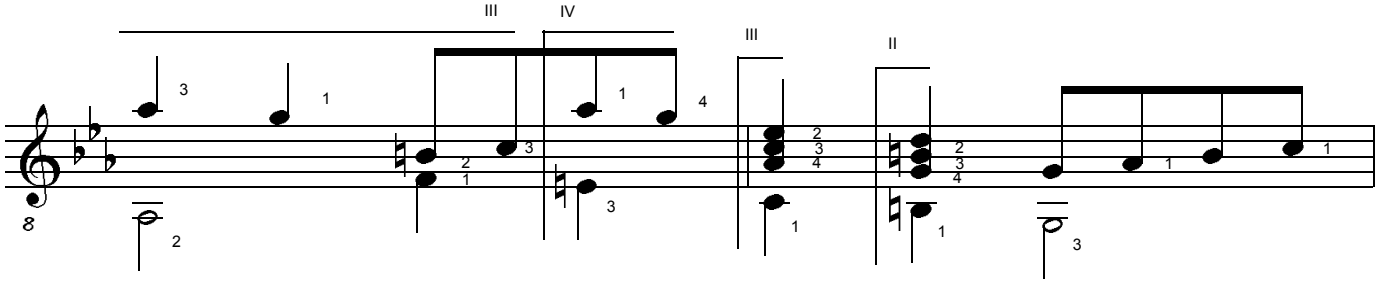

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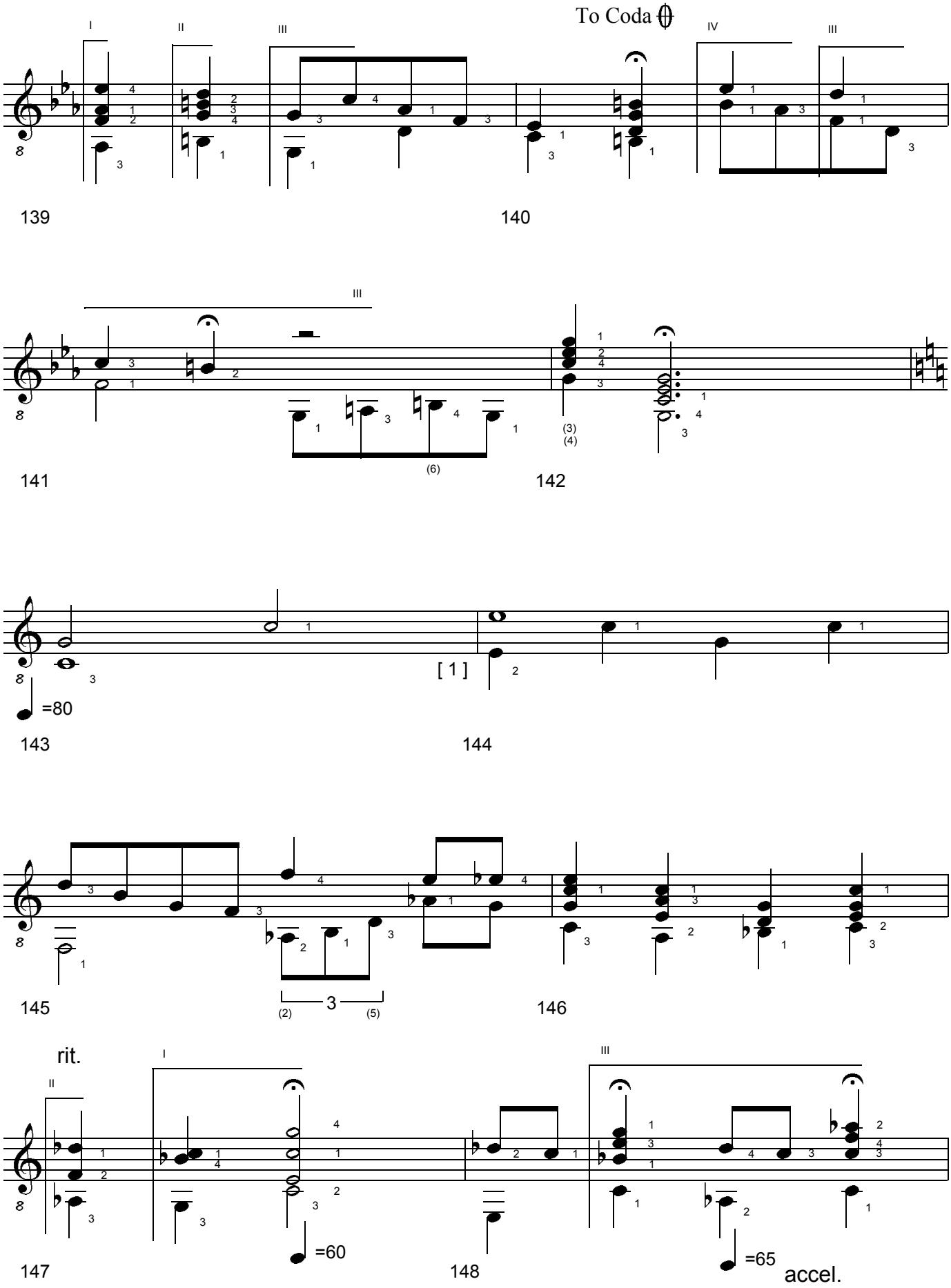

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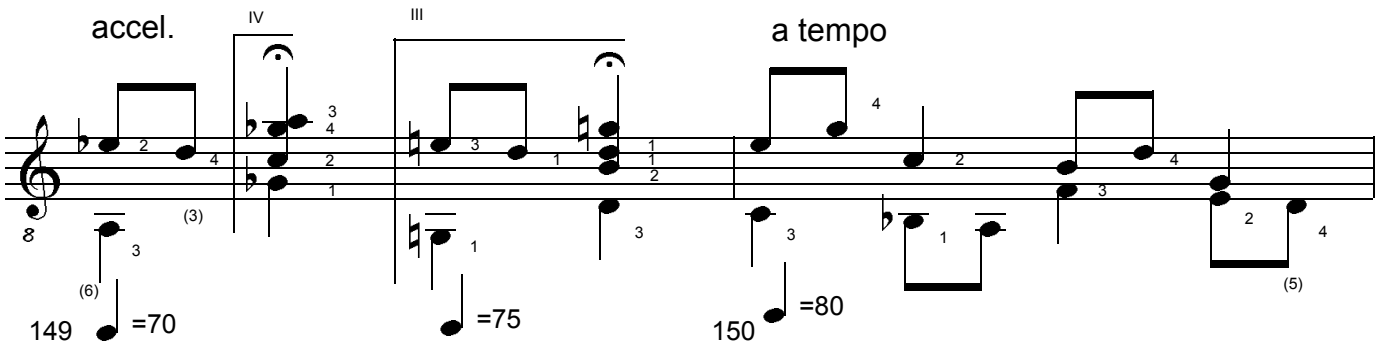

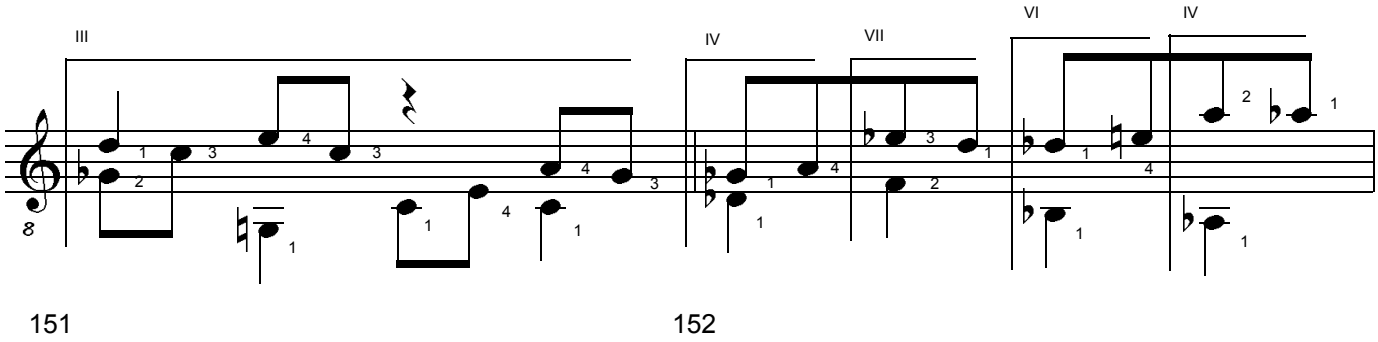

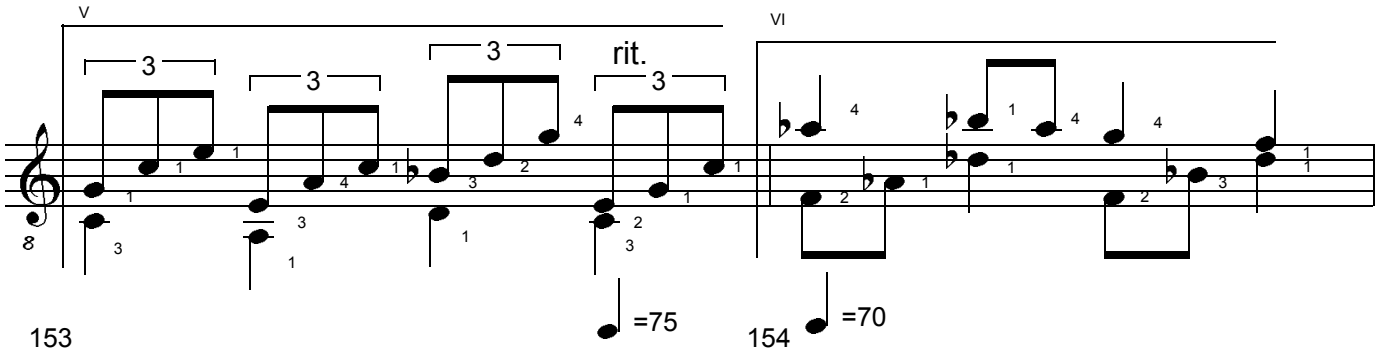

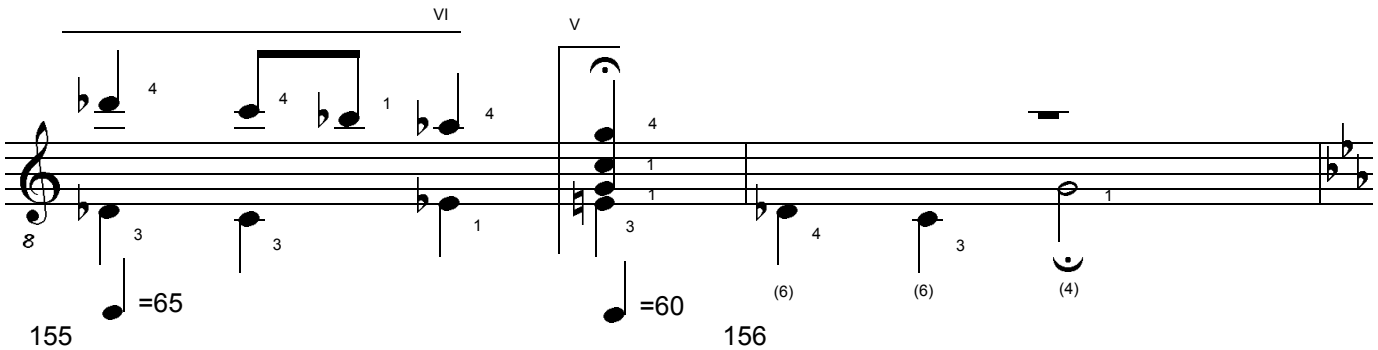

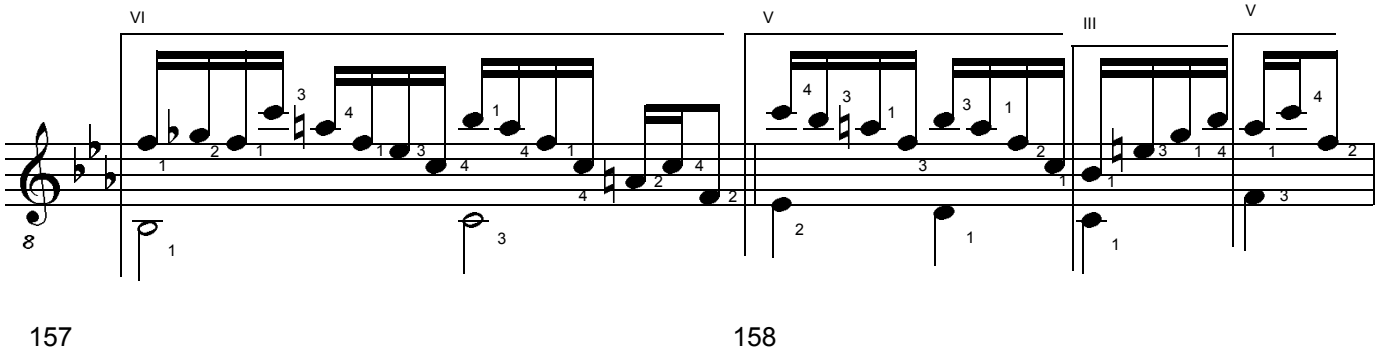

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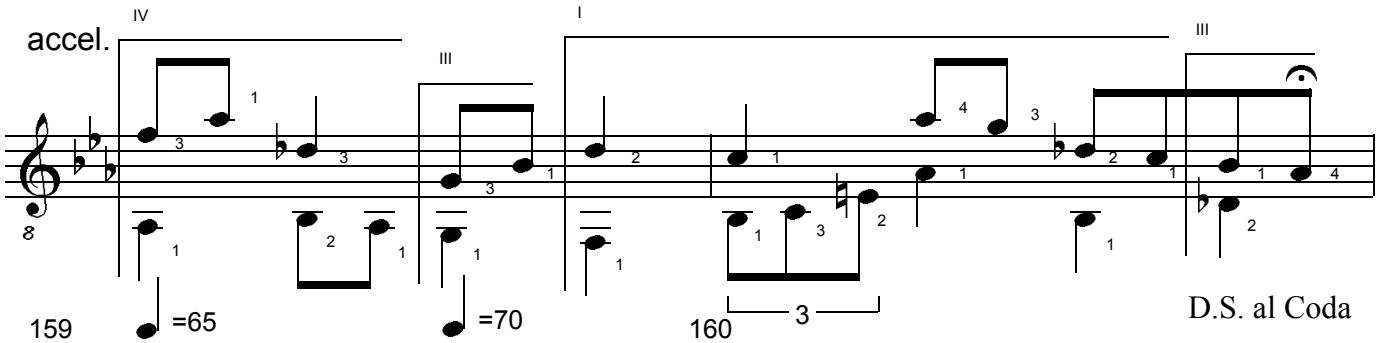

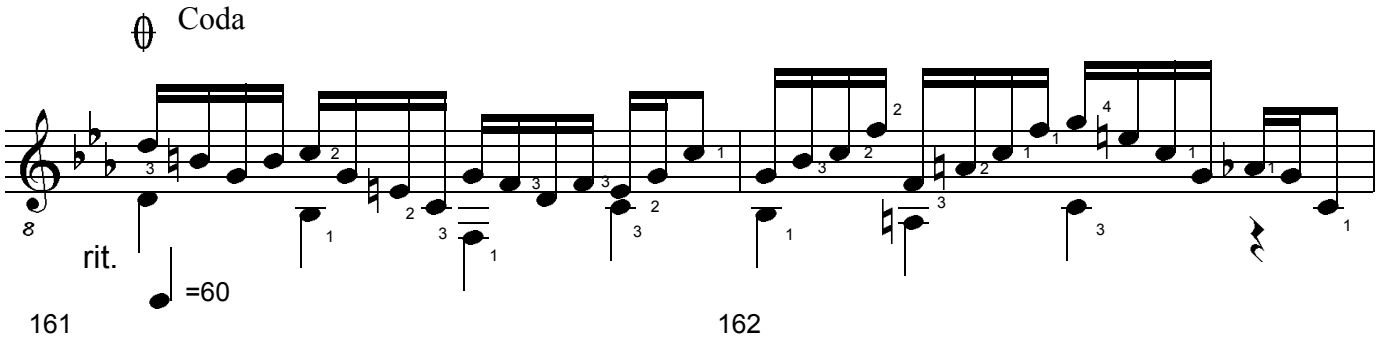

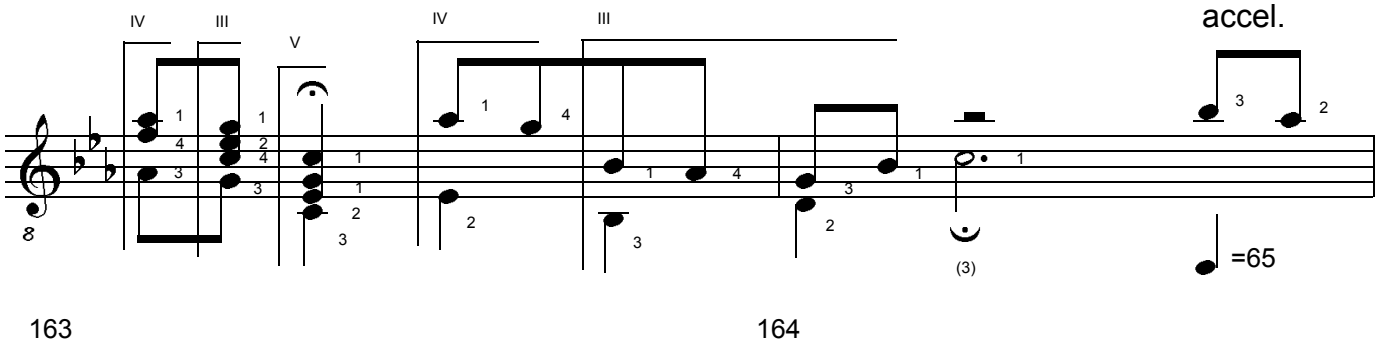

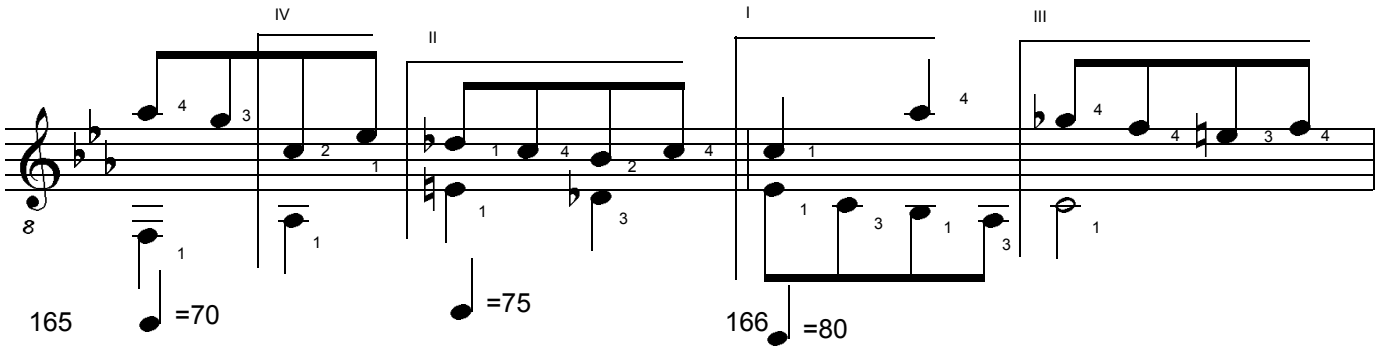

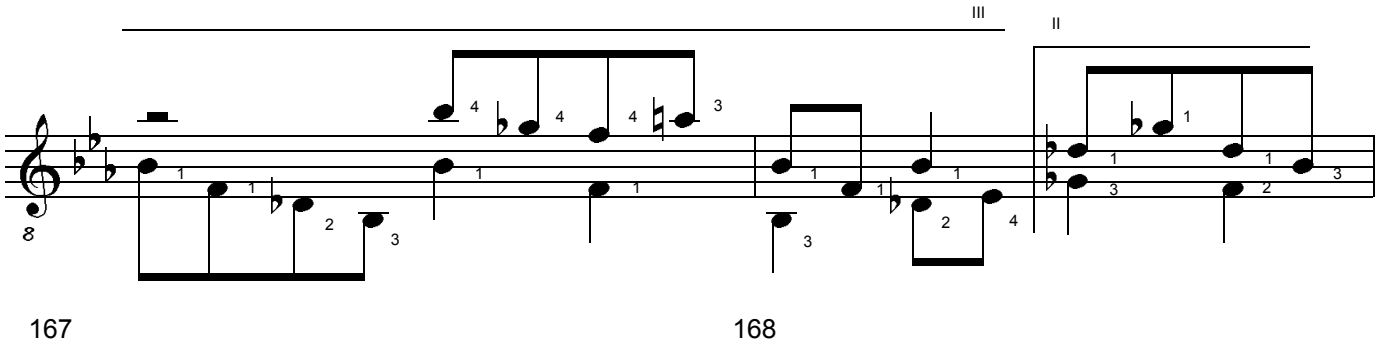

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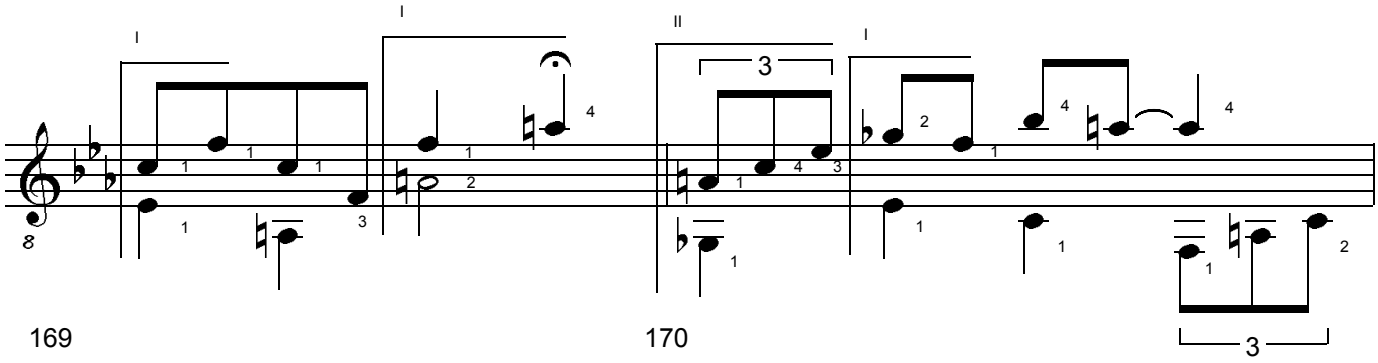

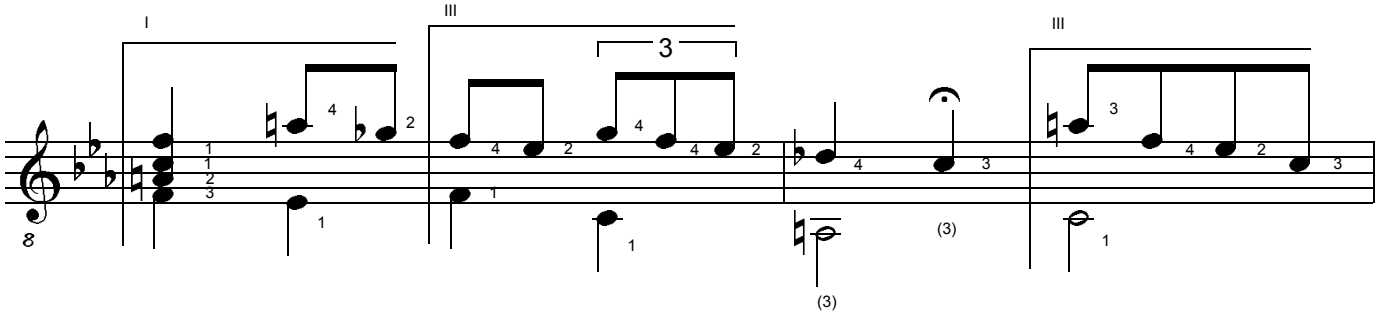

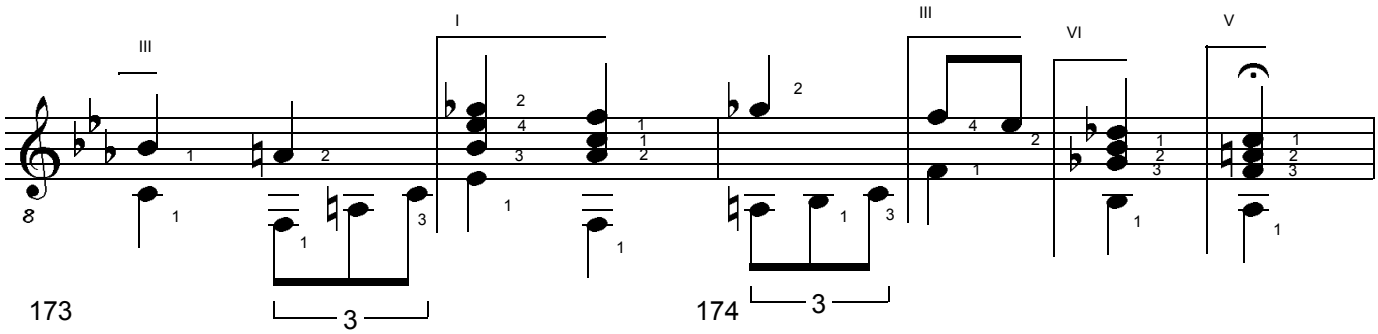

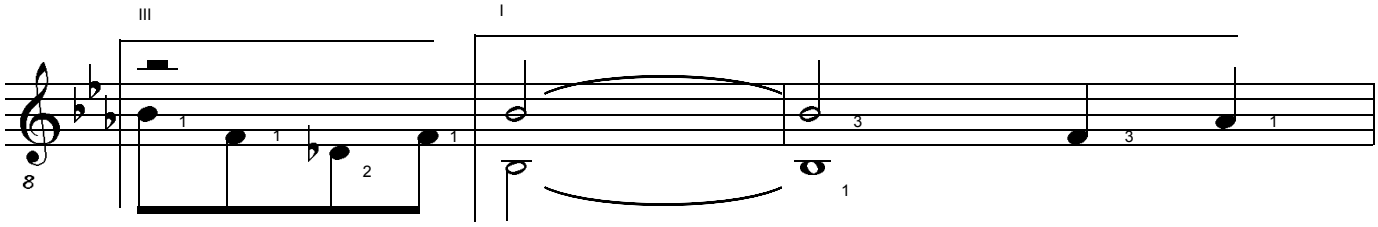

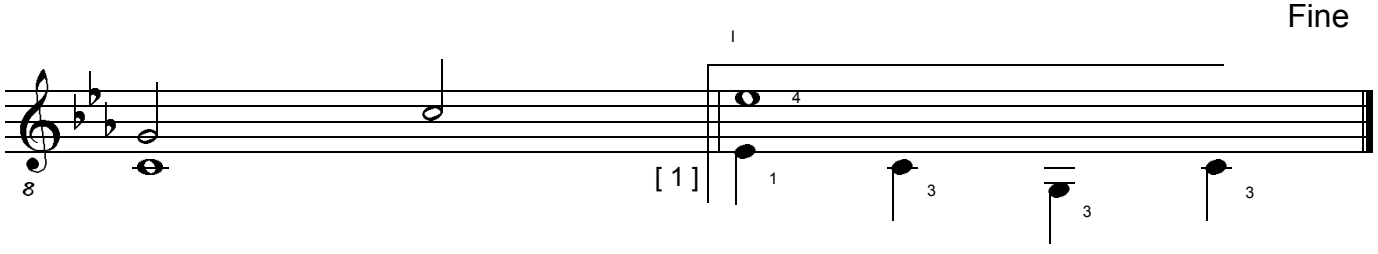

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Bergkristall op.54-71

18 studies for solo guitar

by Uwe Warneke @2003-09

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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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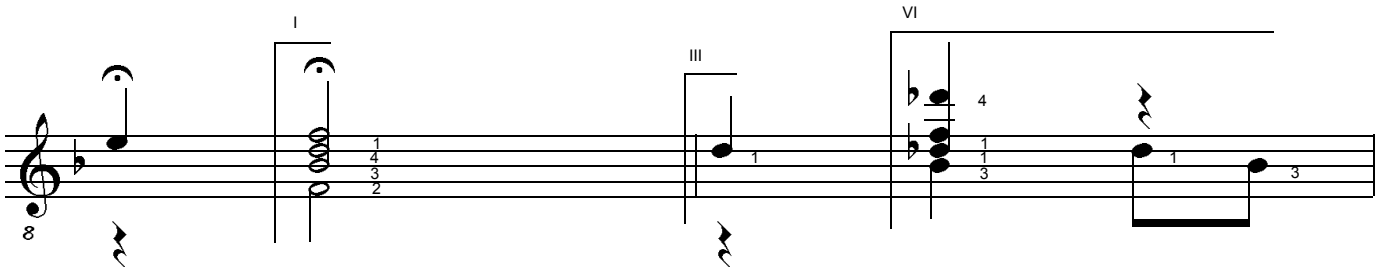

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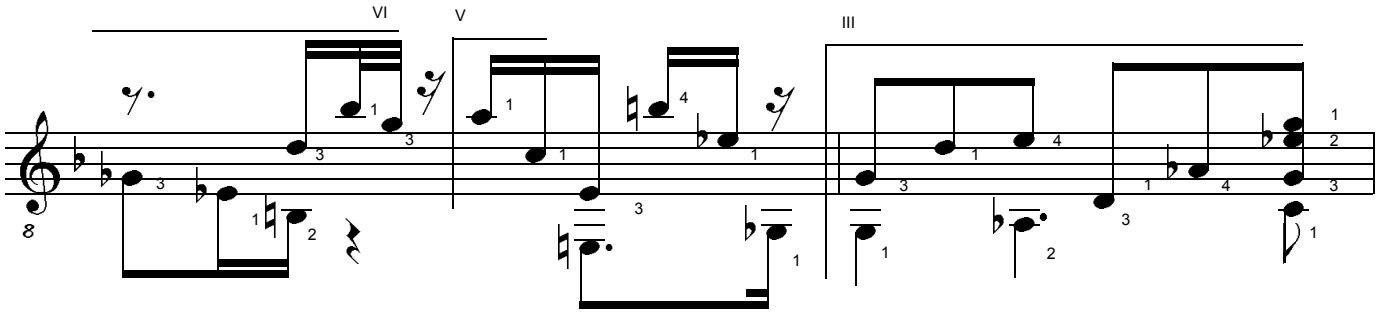

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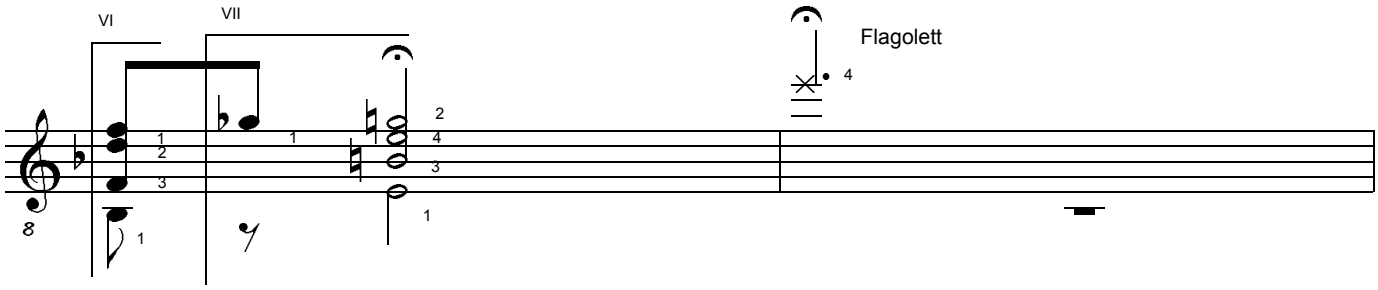

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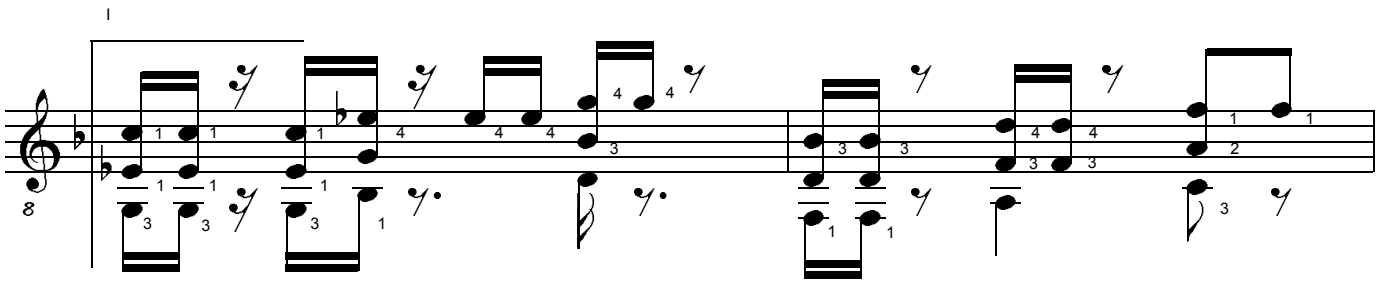

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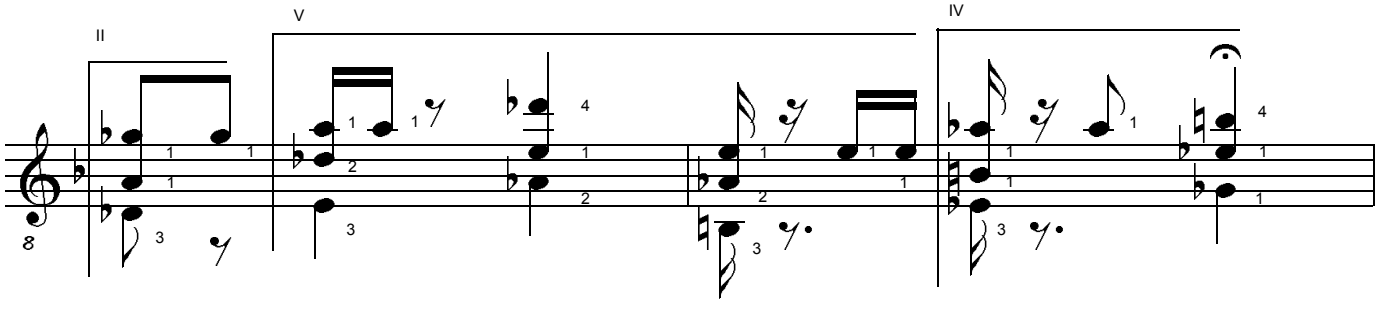
c Es g B d F



17 18

ges A des E as H

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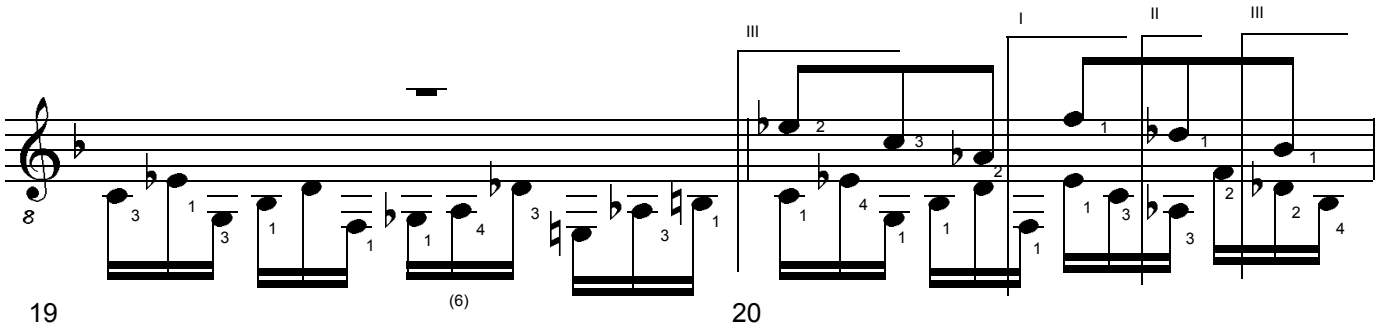
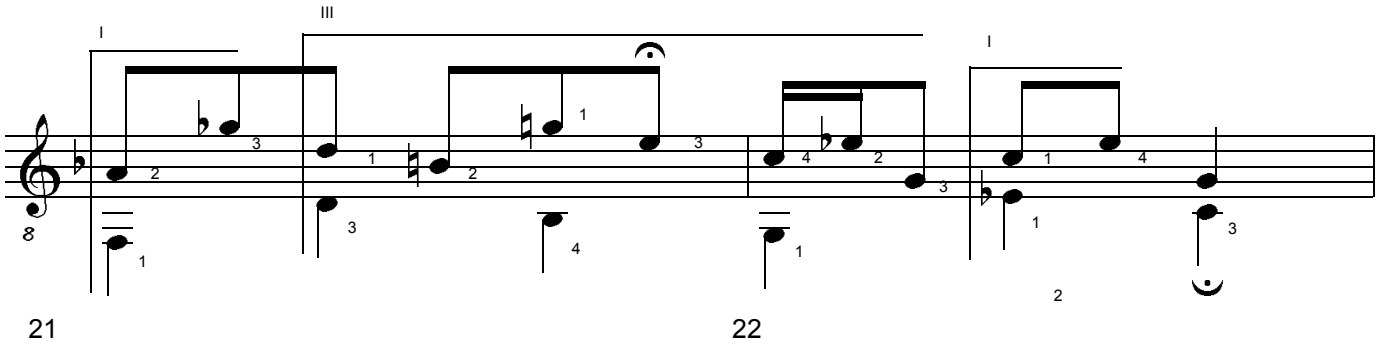
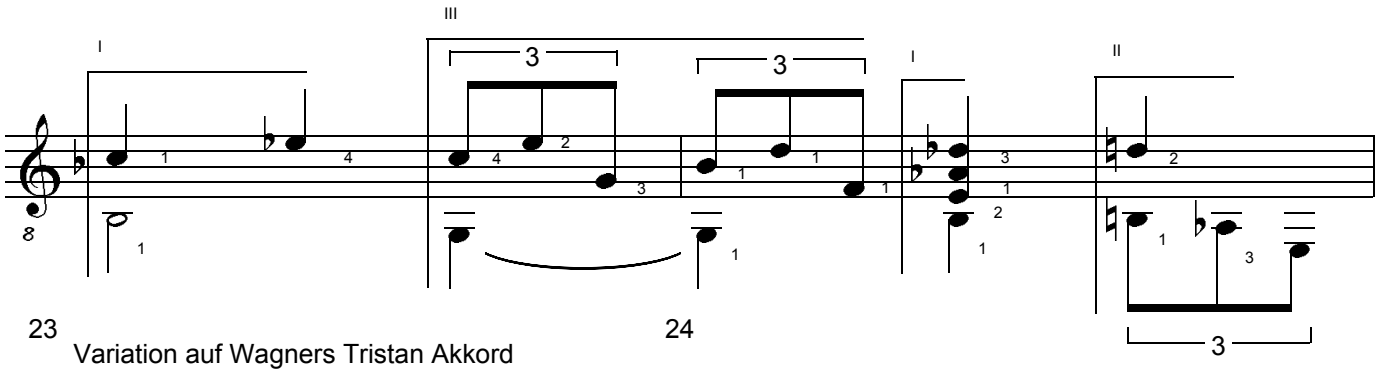
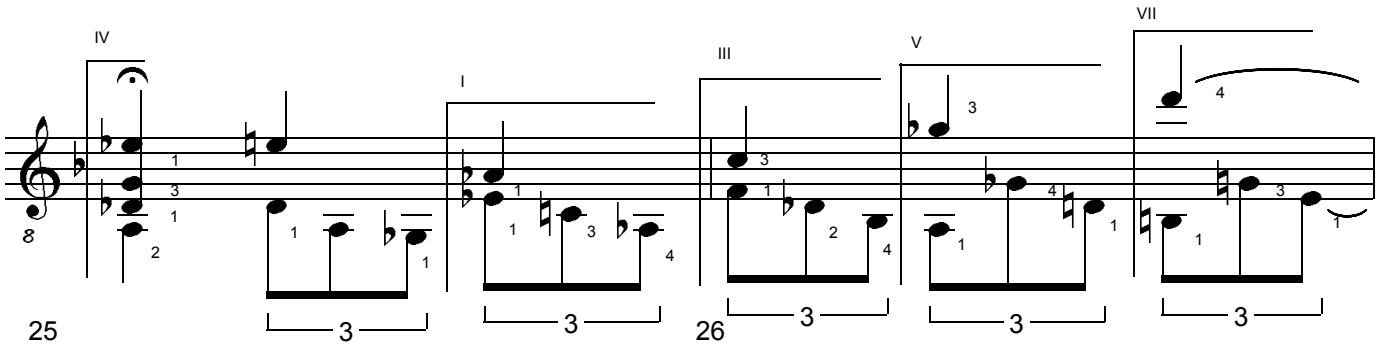


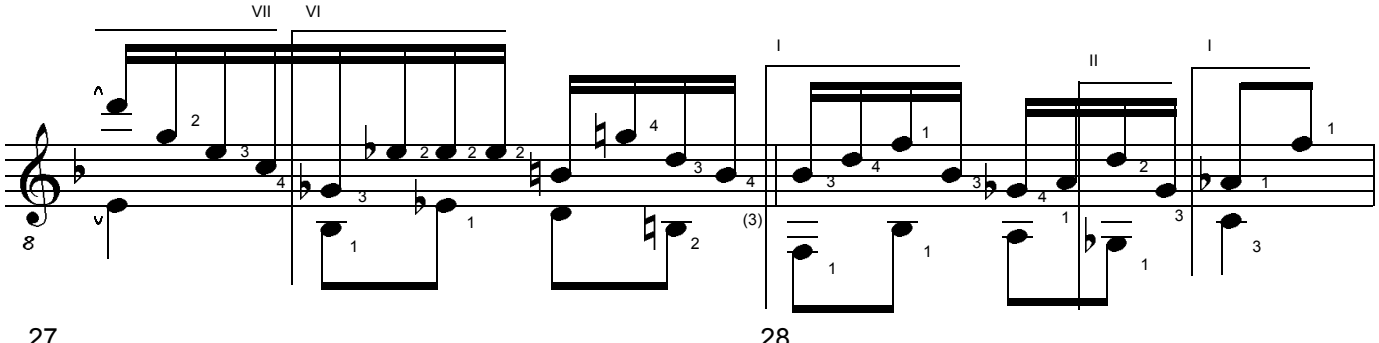
Spiegelung von Takt 7: Zwöftonreihe c-B-ges-E





Variation auf Wagners Tristan Akkord





C es G B D ges

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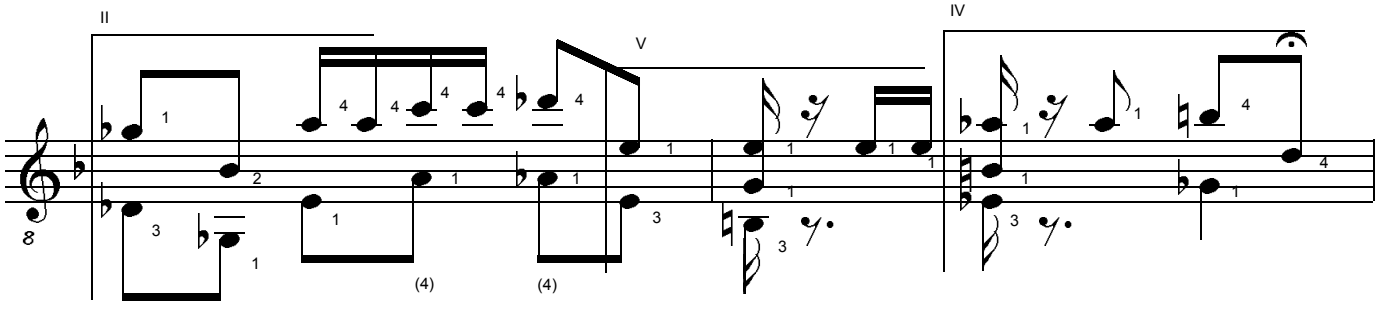
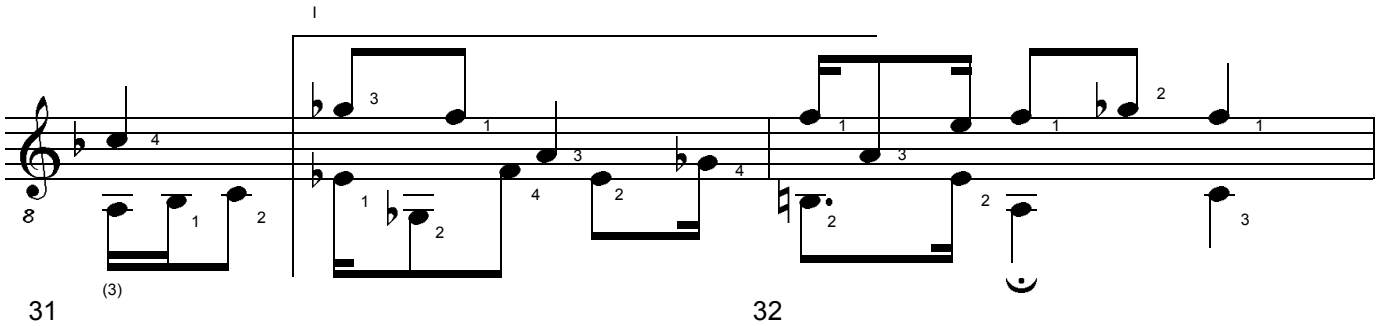
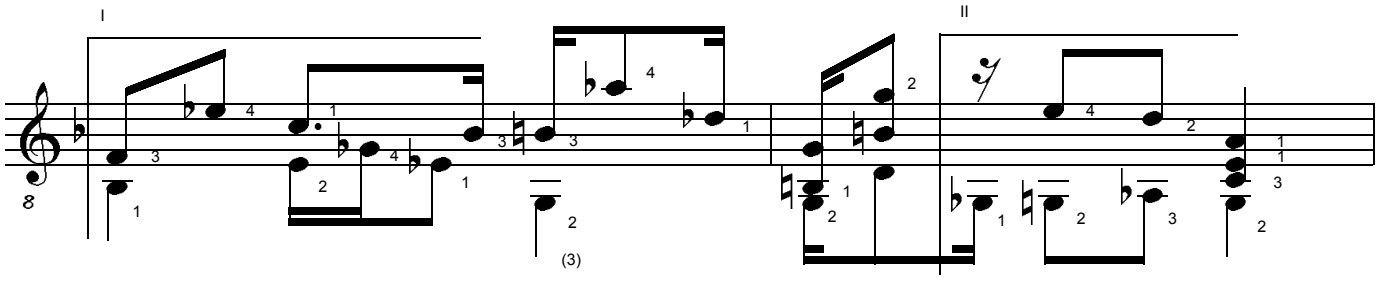




Takt 5,6 Oberstimme -12

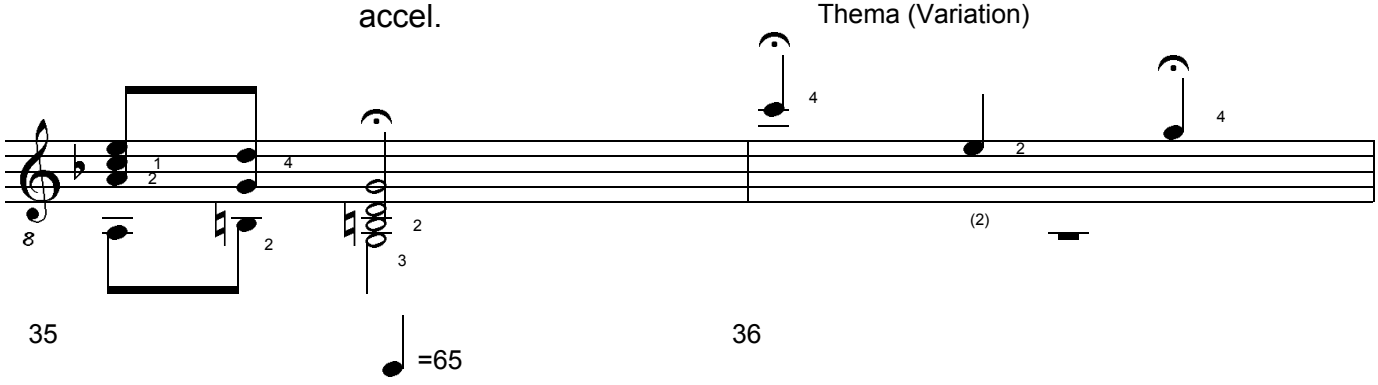
Takt 5,6 Variation Unterstimme +12

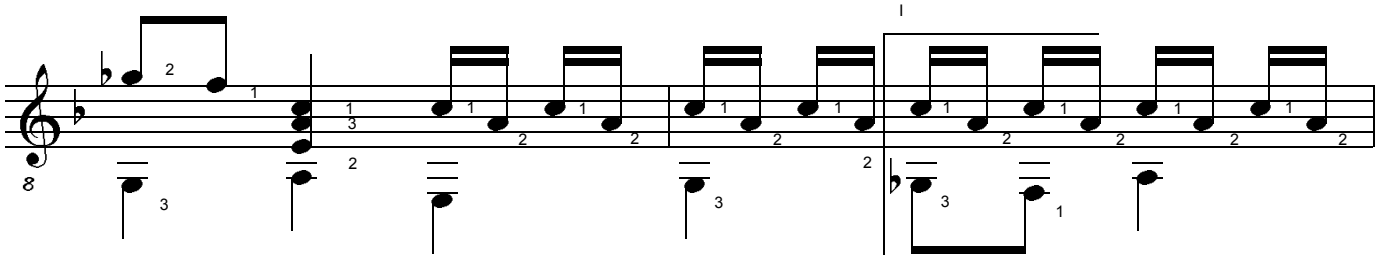


Variation Thema -14

accel.

Thema (Variation)





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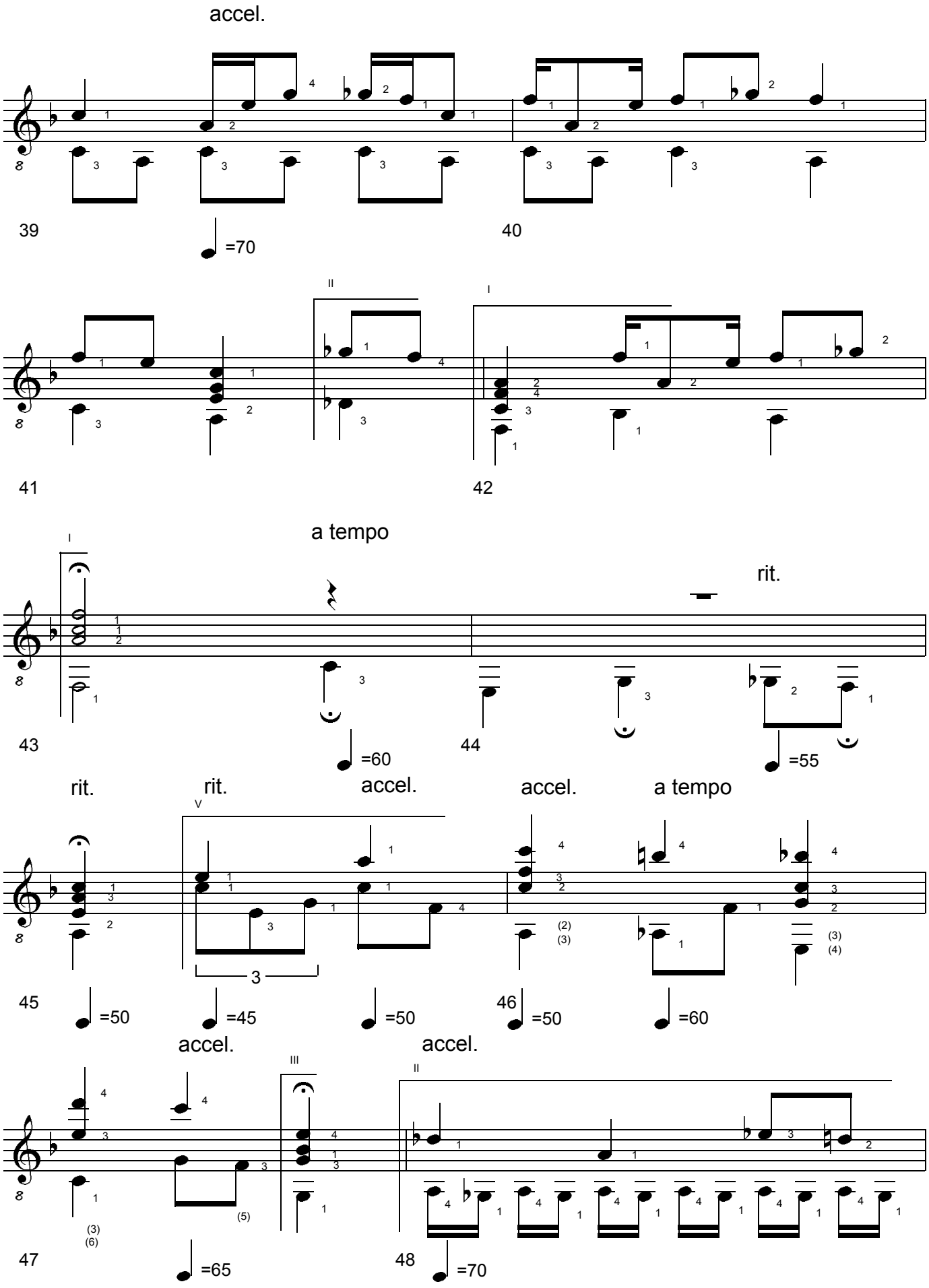

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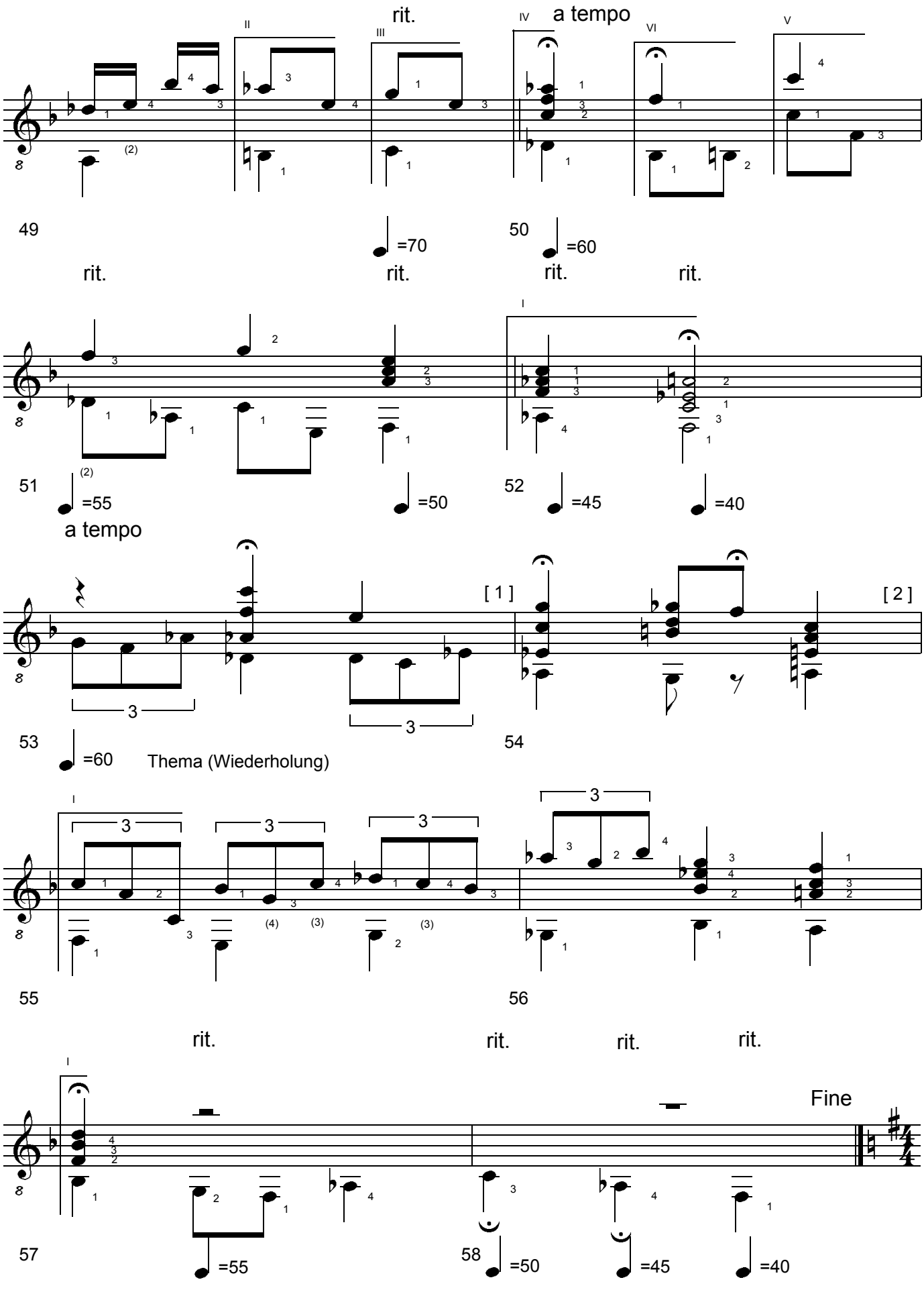

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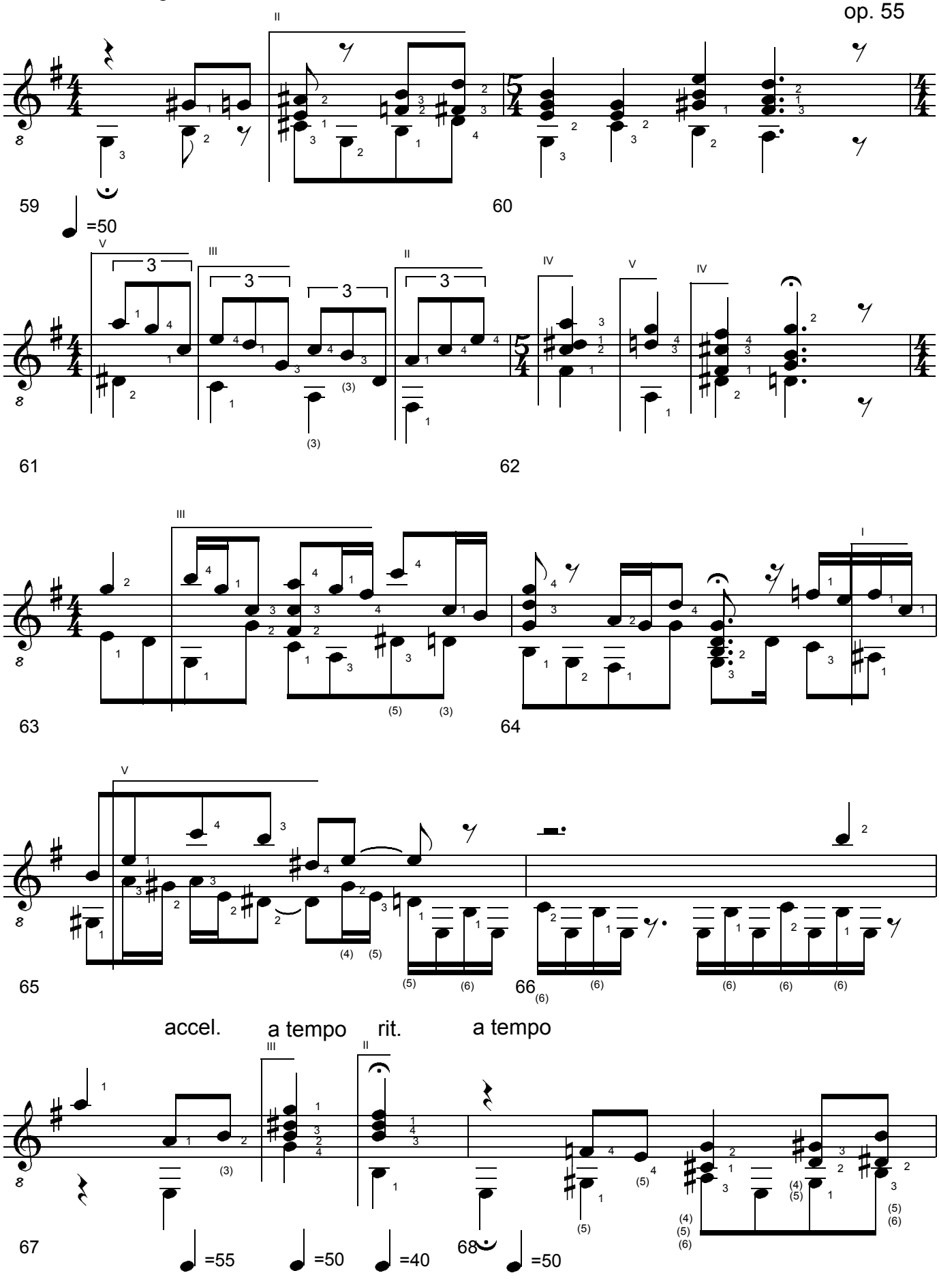
2. Larghetto

op. 55



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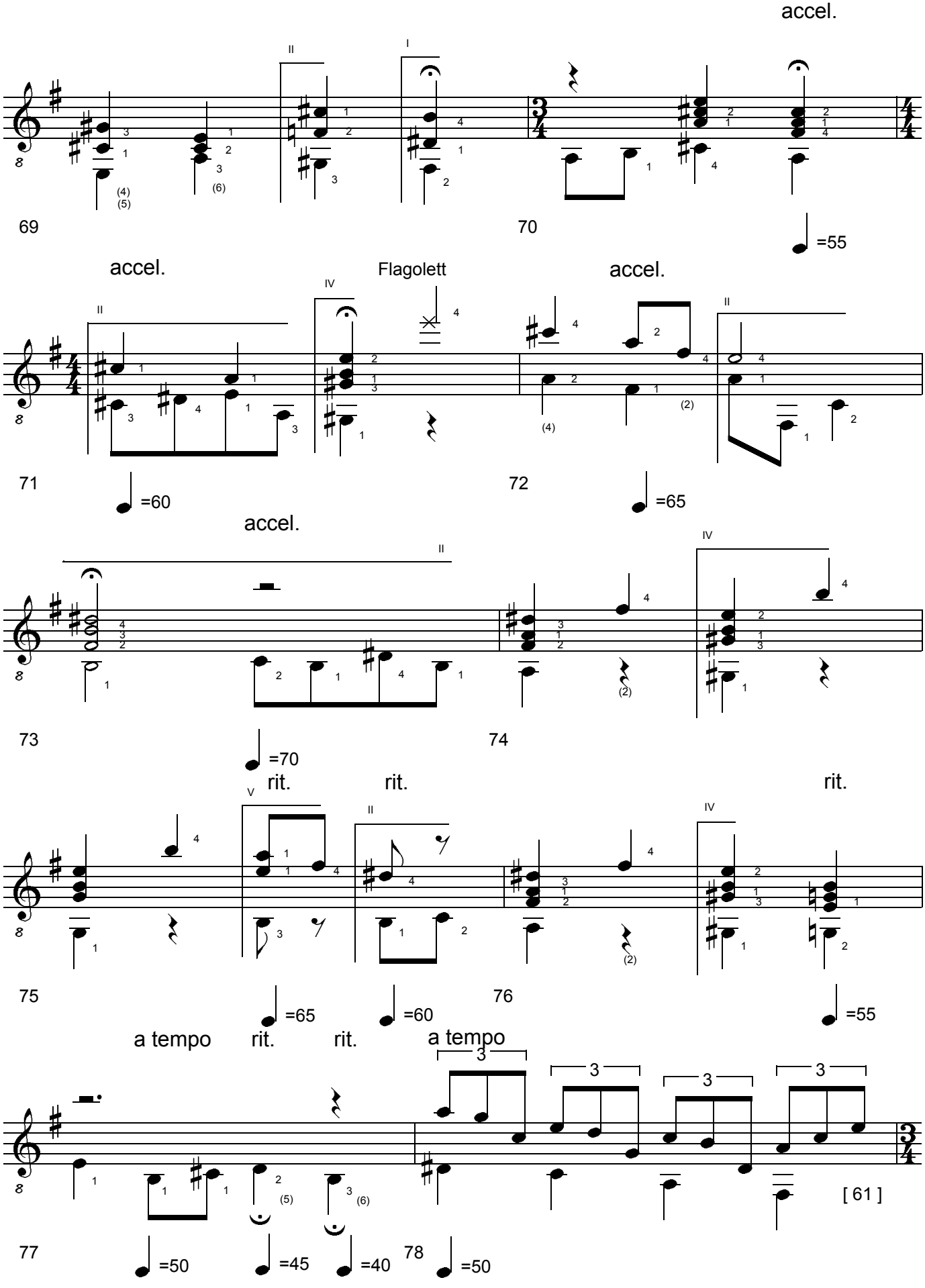

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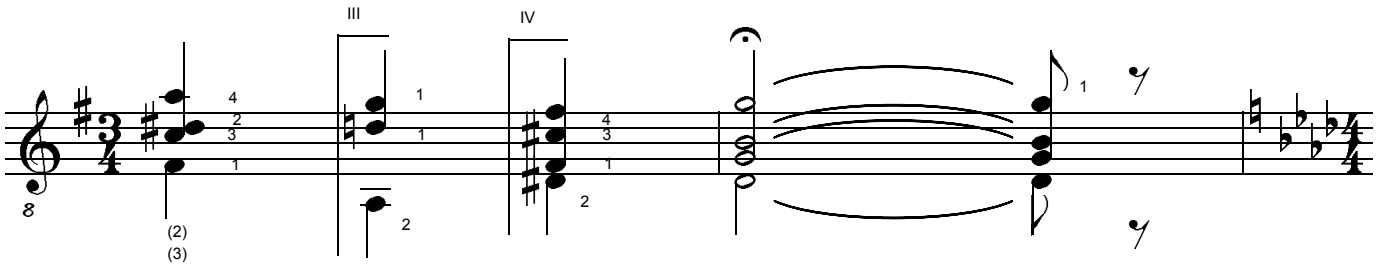

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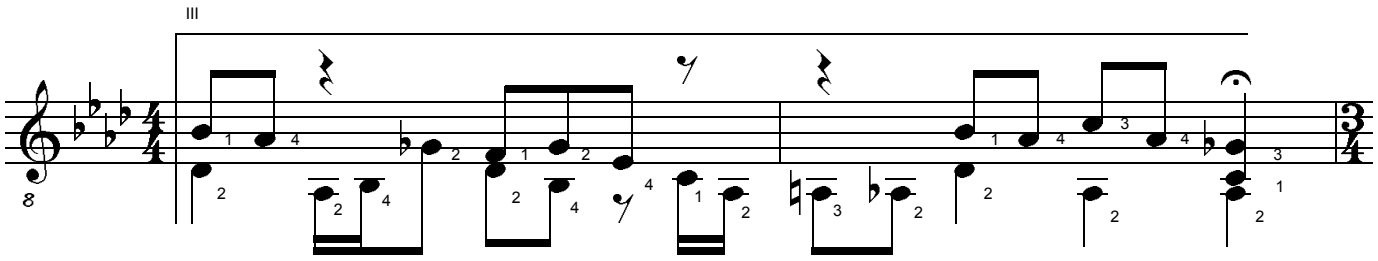

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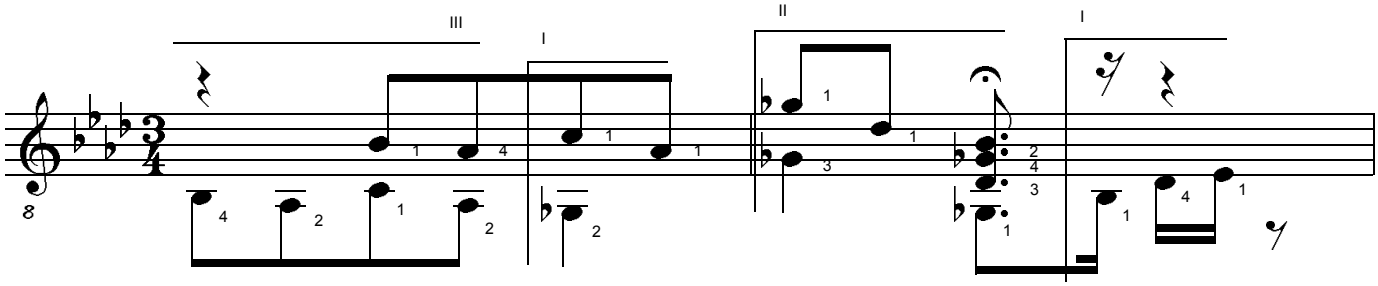

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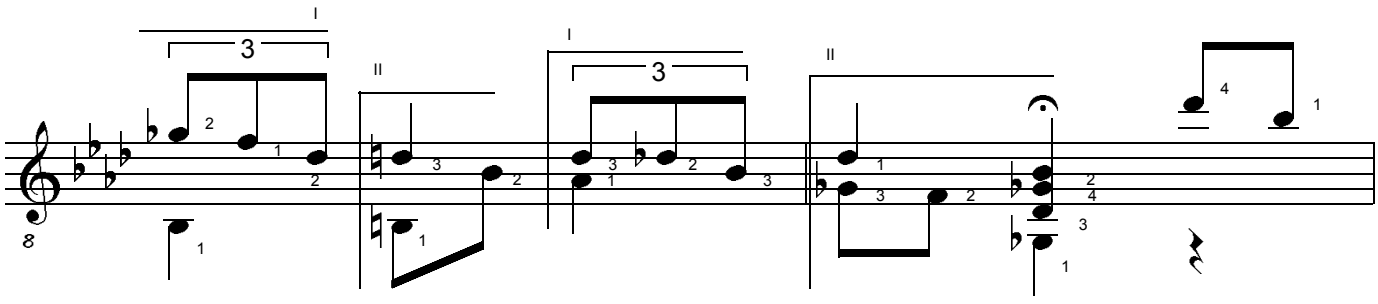

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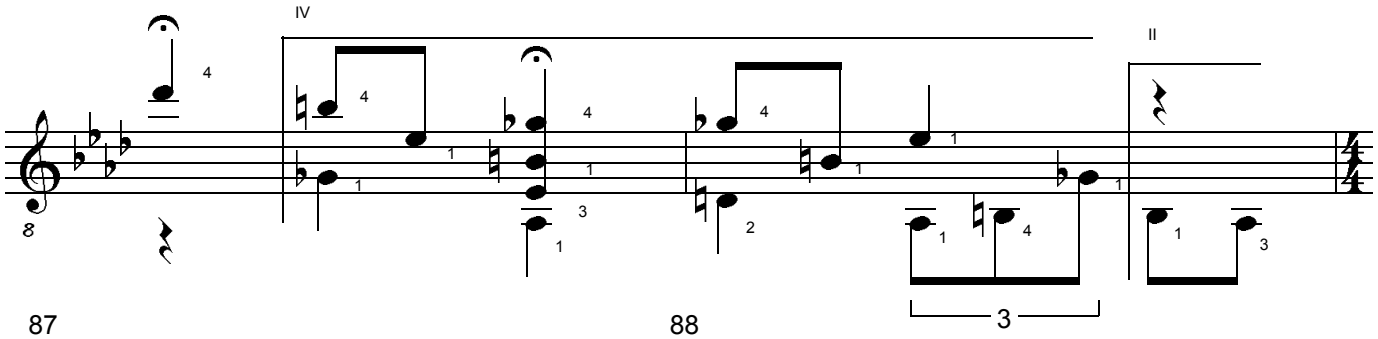

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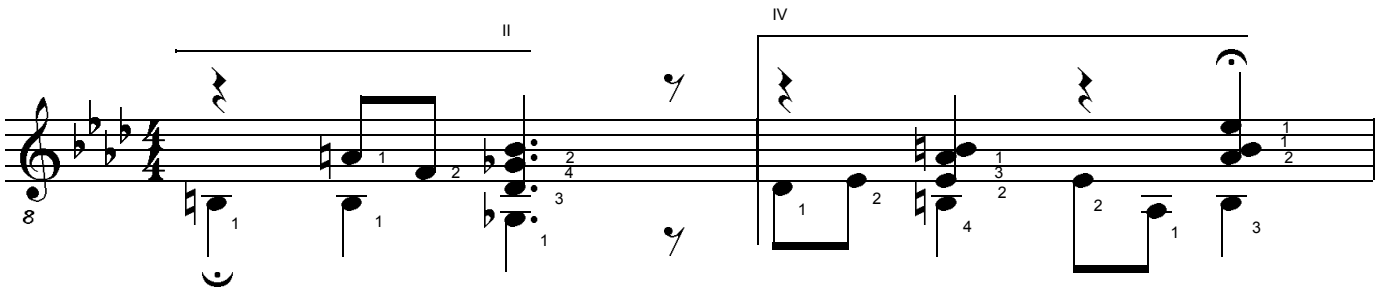

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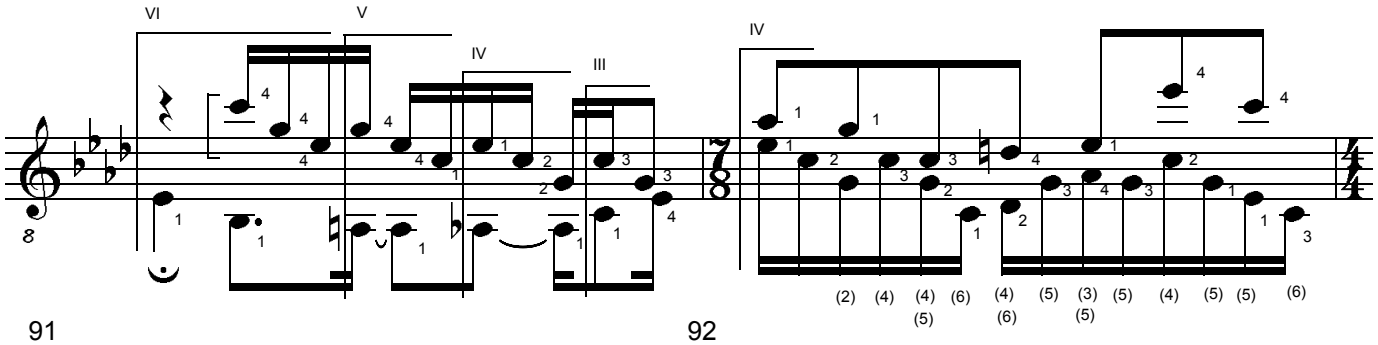

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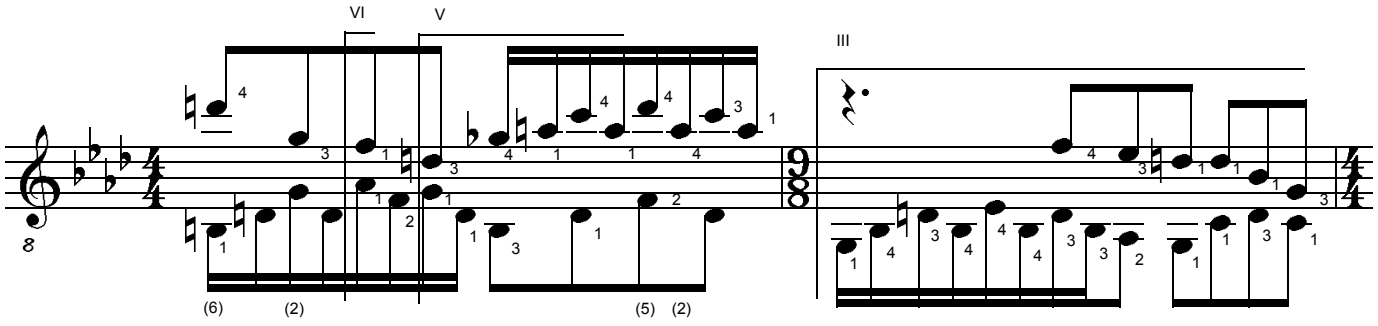

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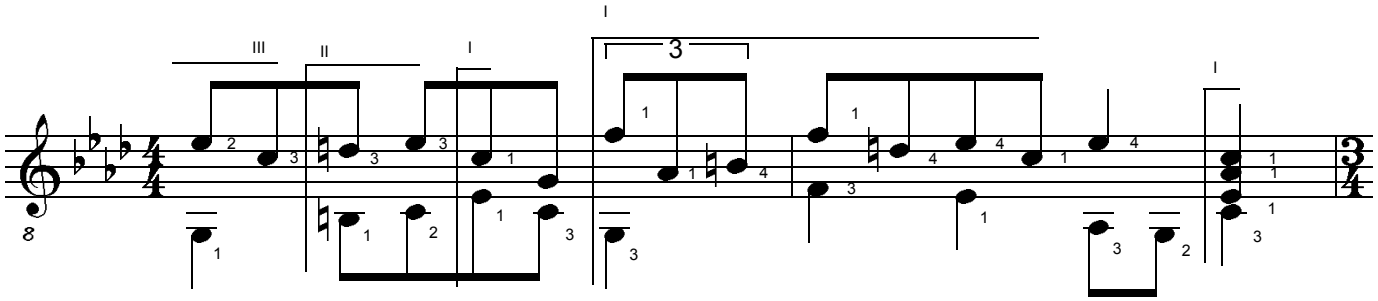

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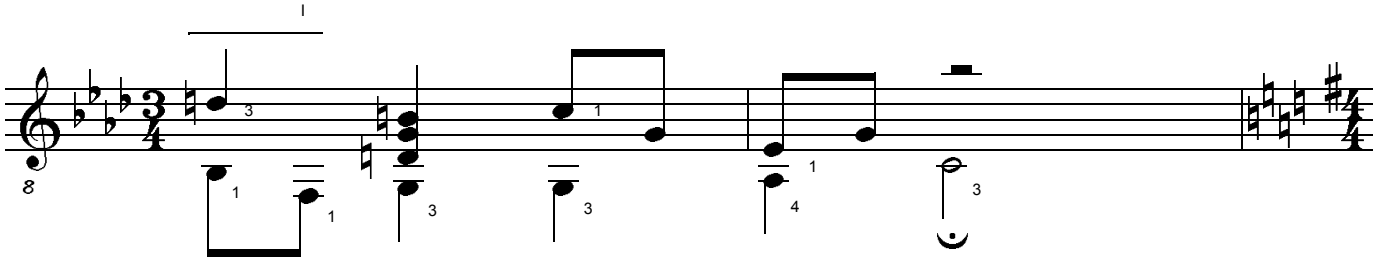

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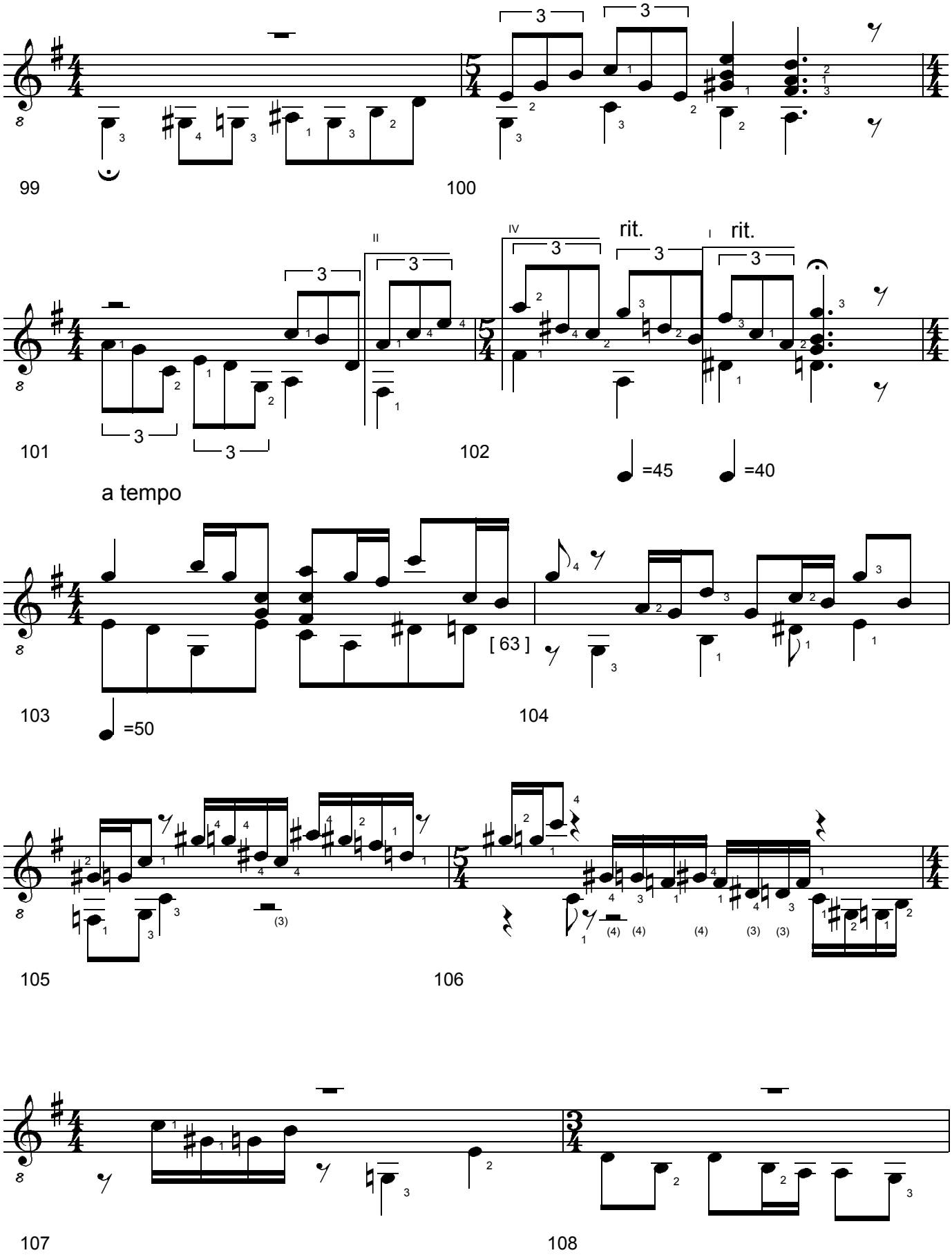

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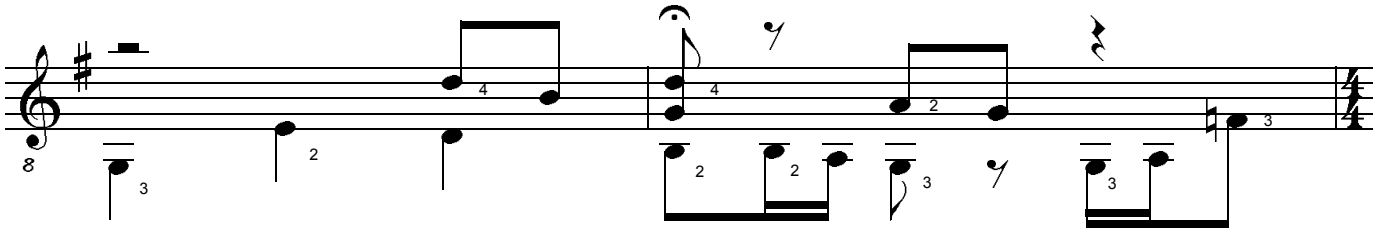

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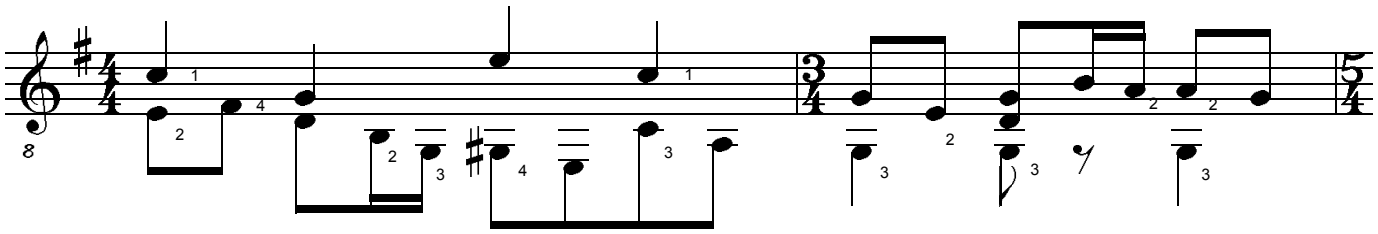

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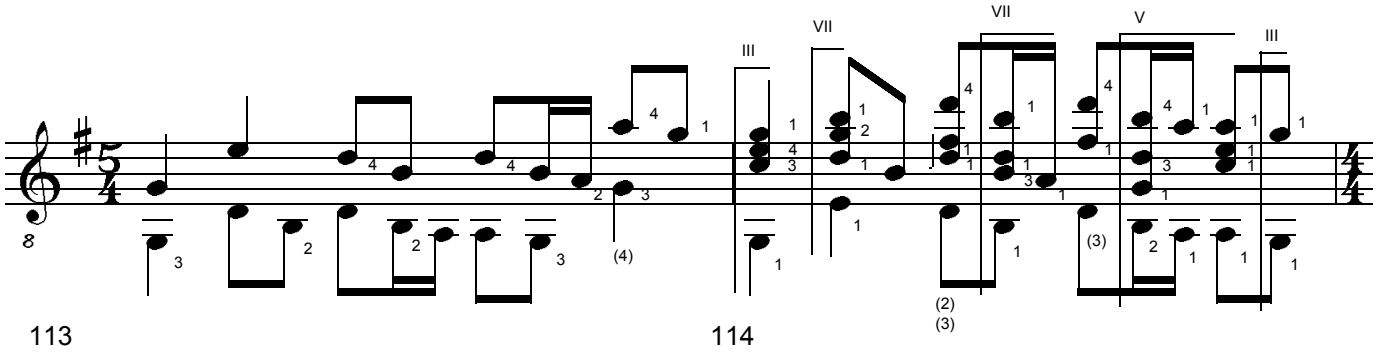

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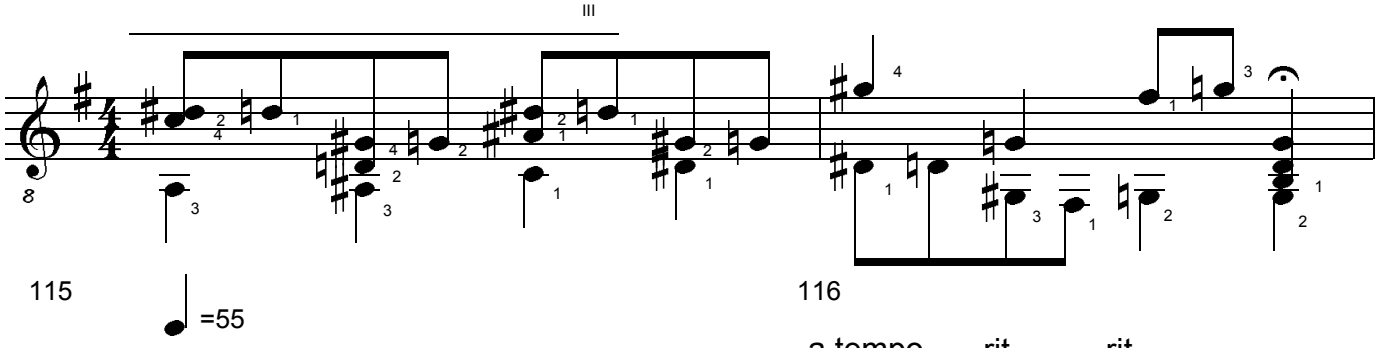

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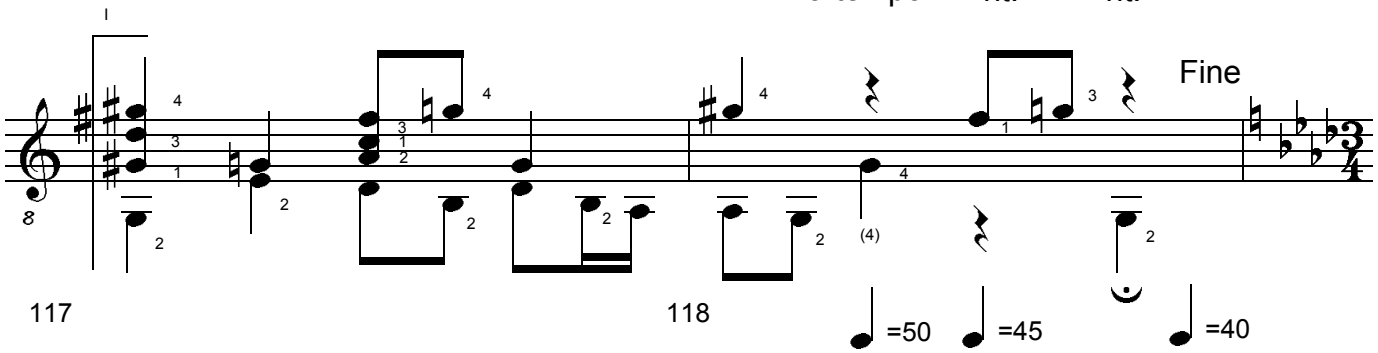
=55

a tempo rit. rit.



117 118

Fine

=50 =45 =40

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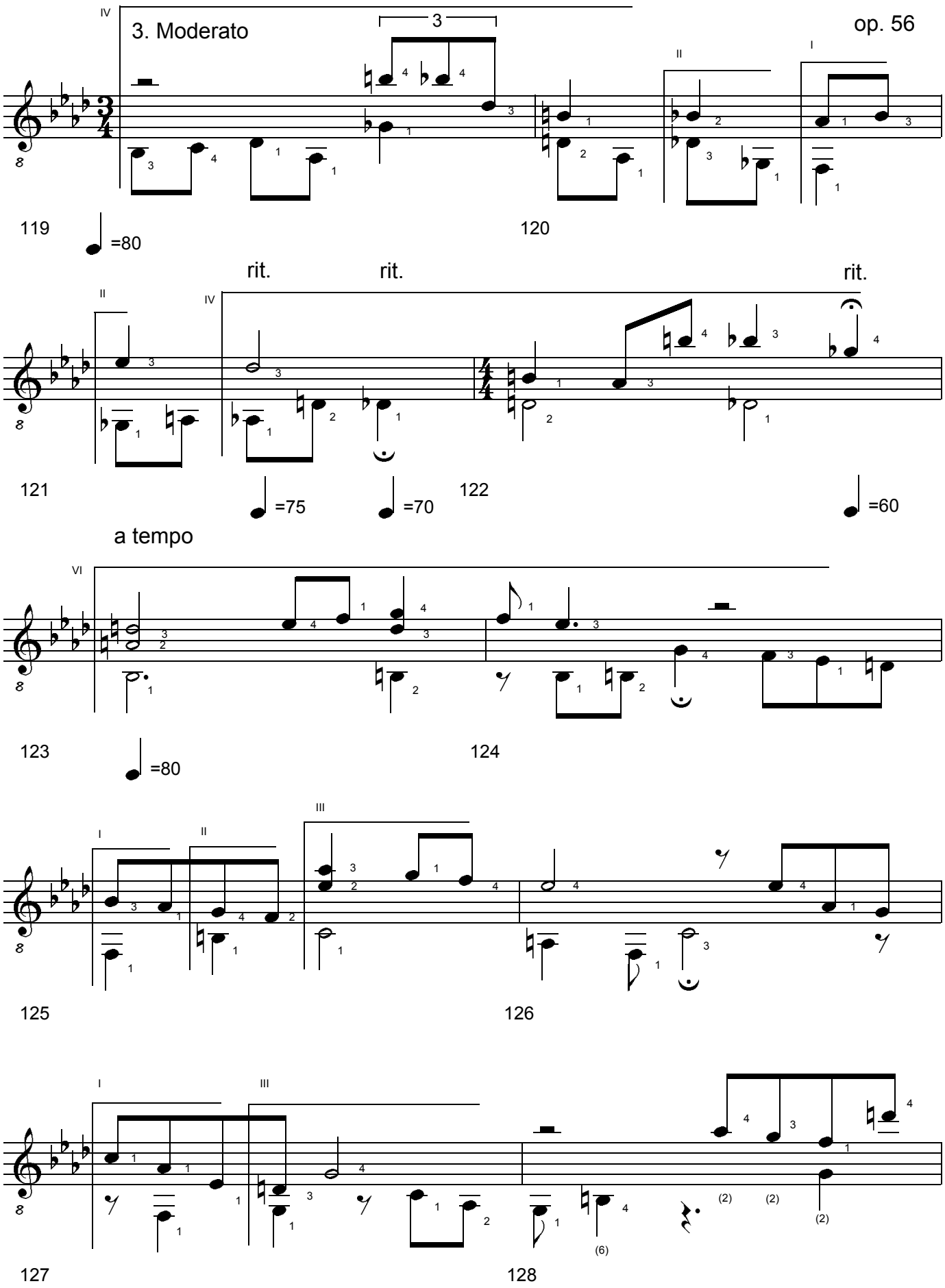

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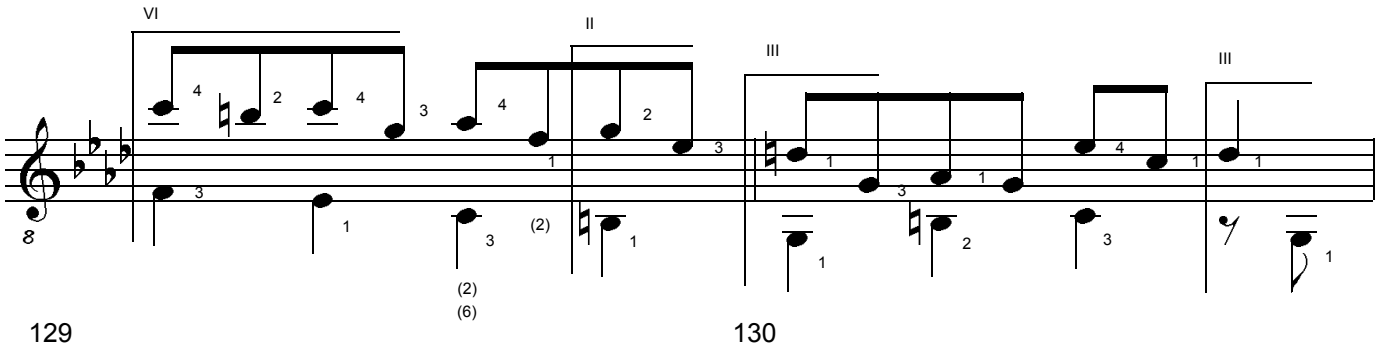

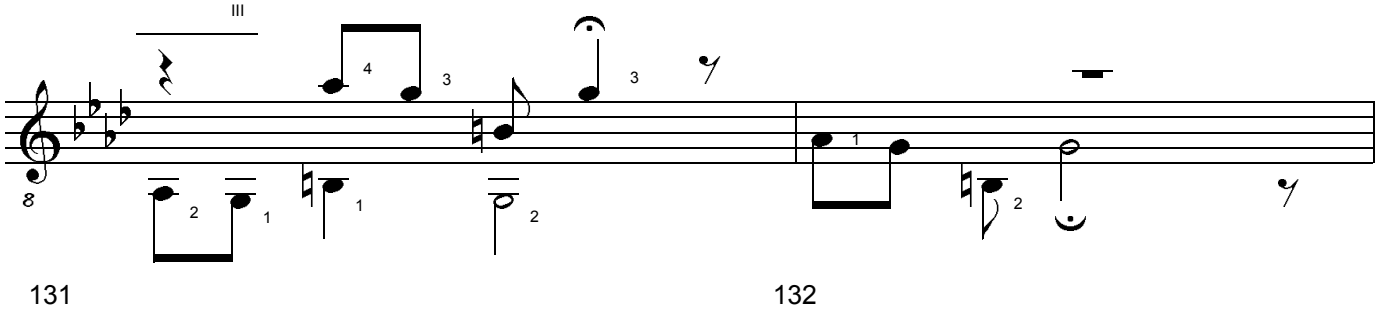

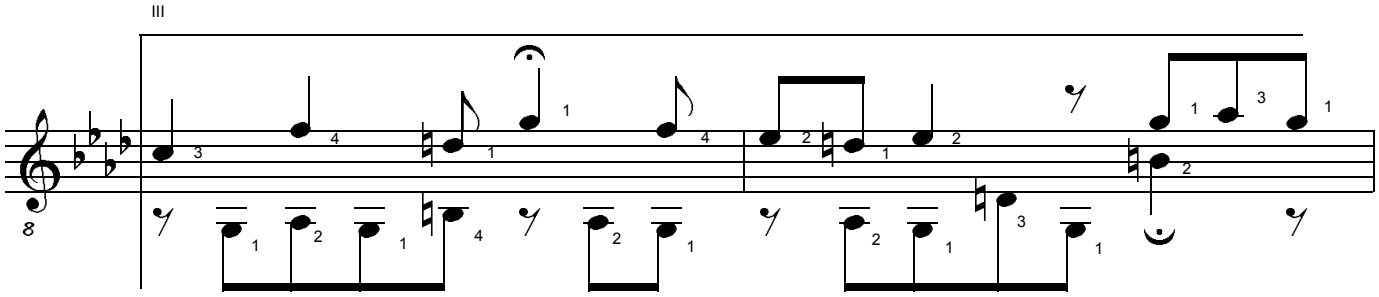

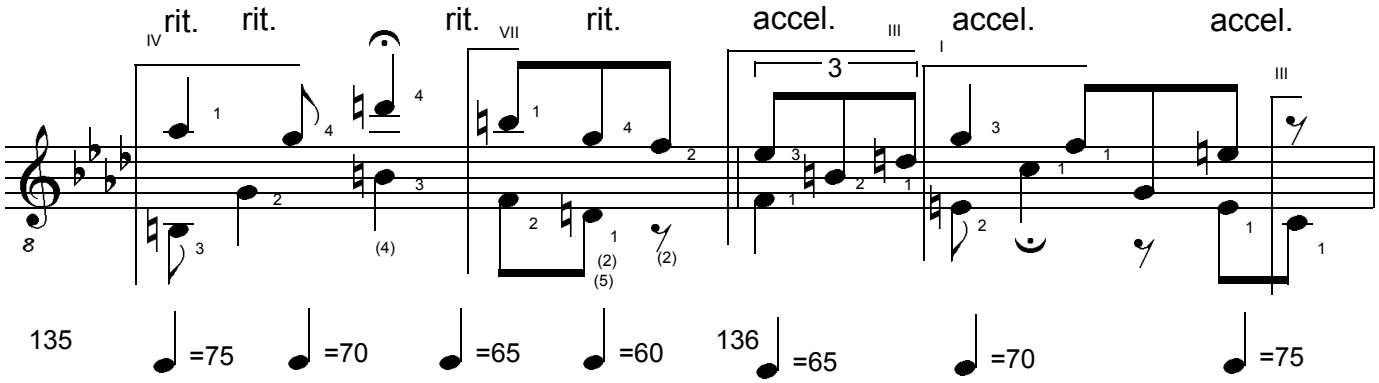

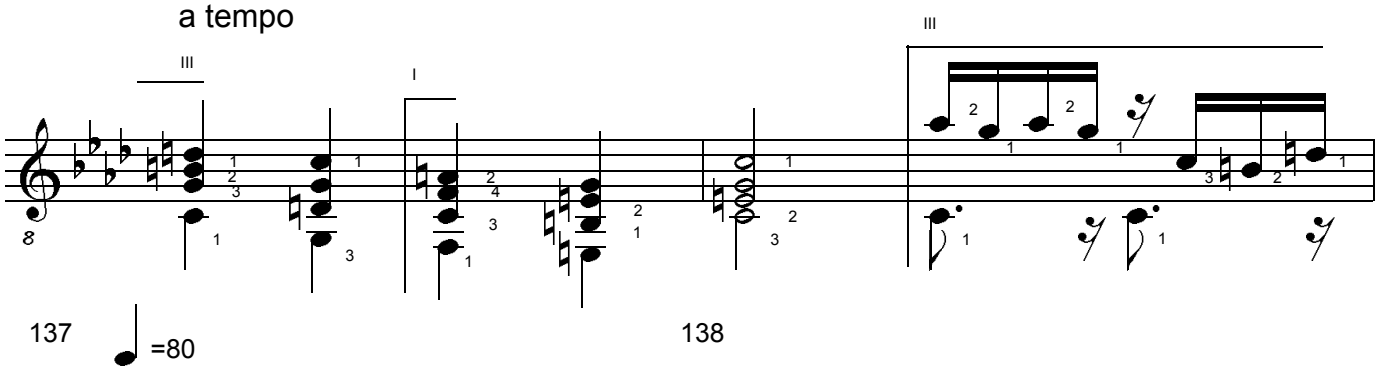

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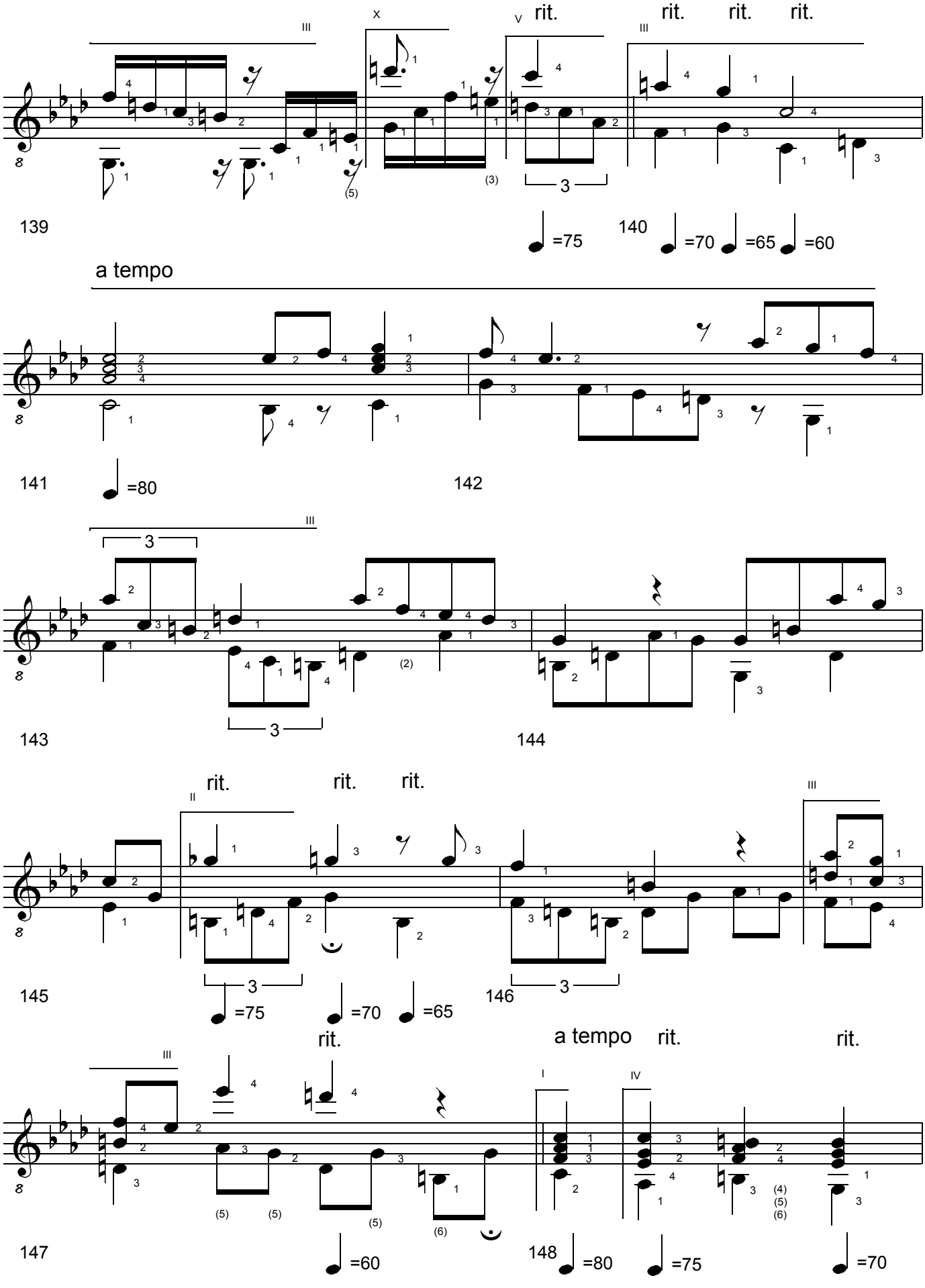

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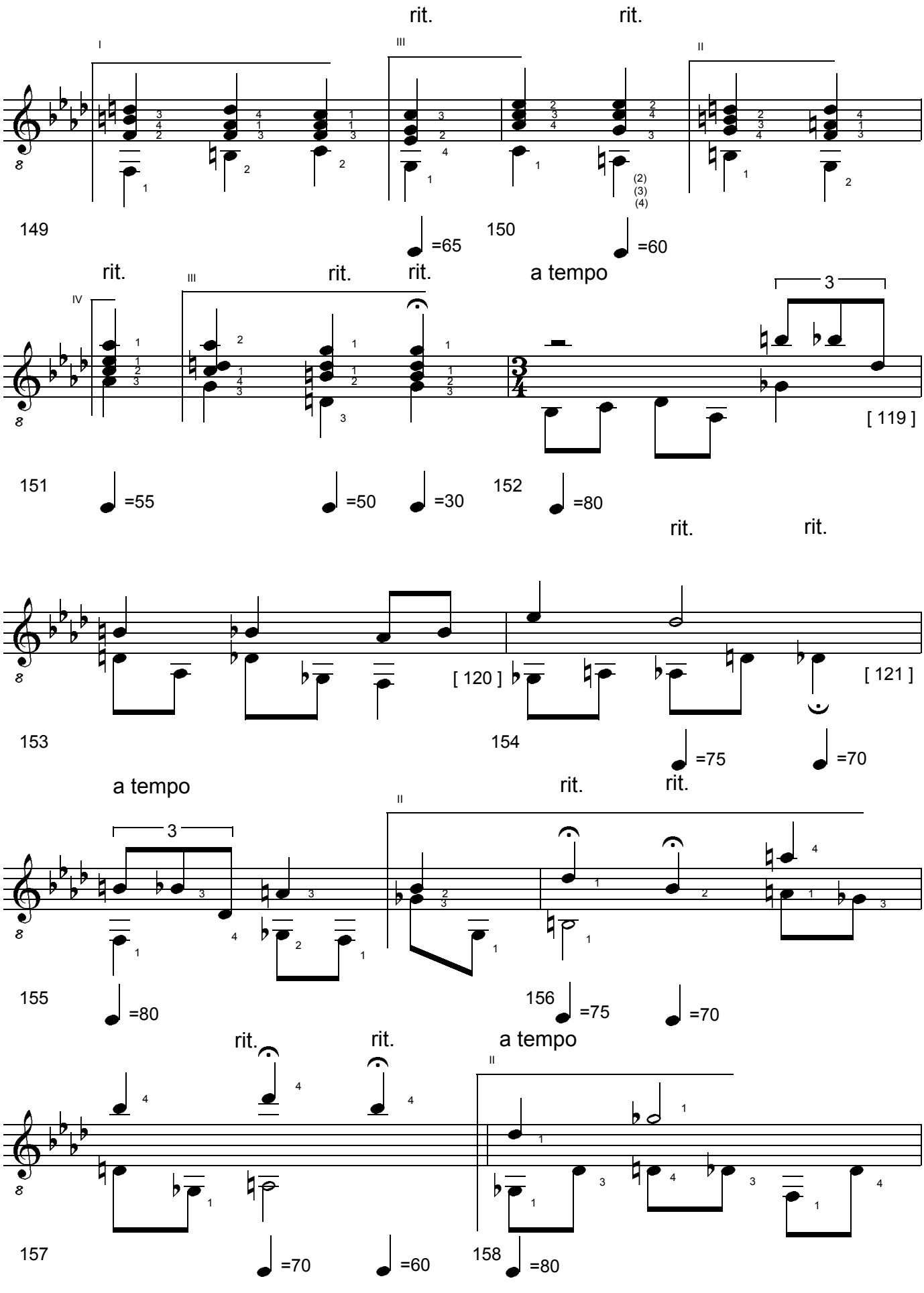

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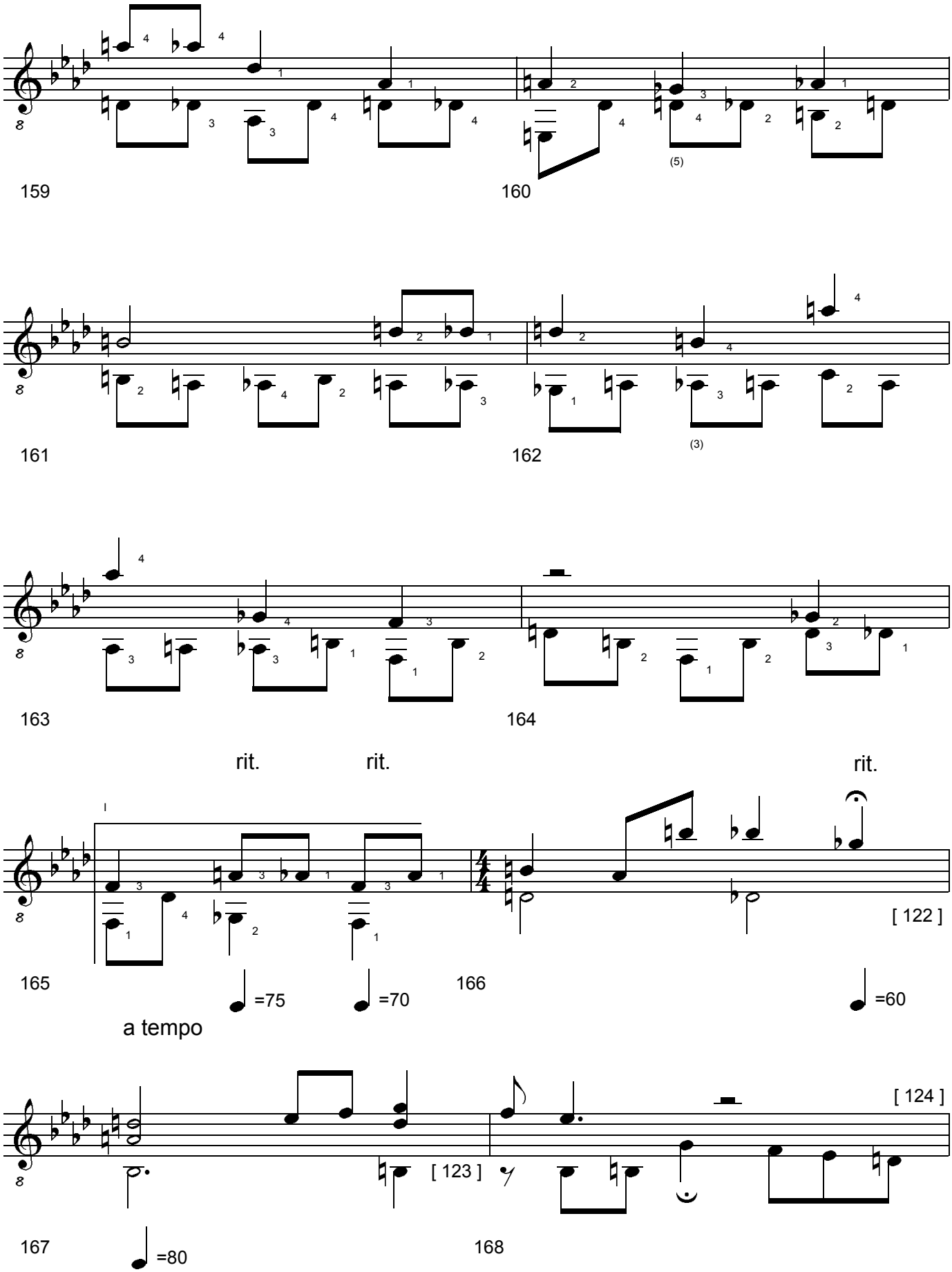

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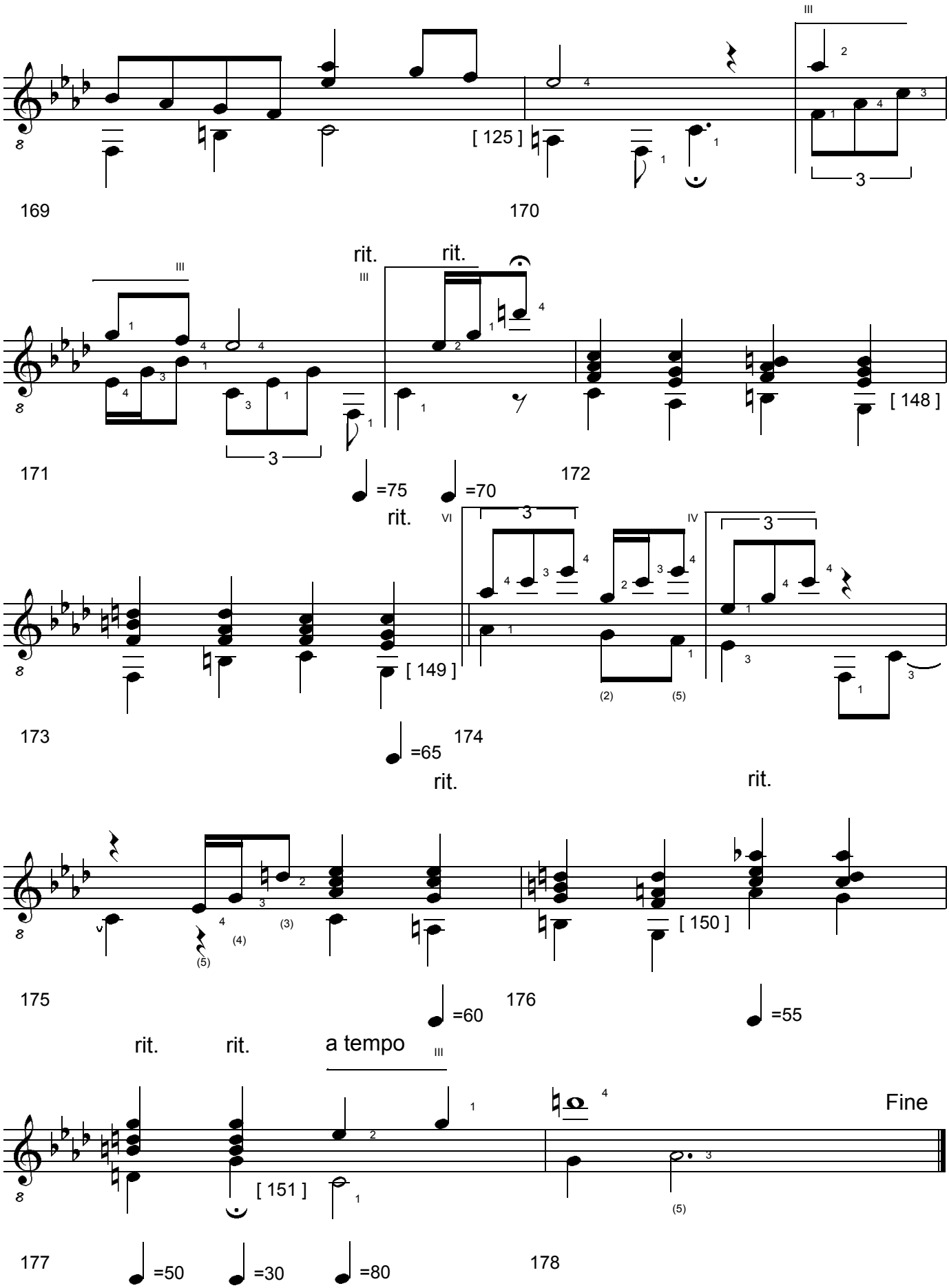

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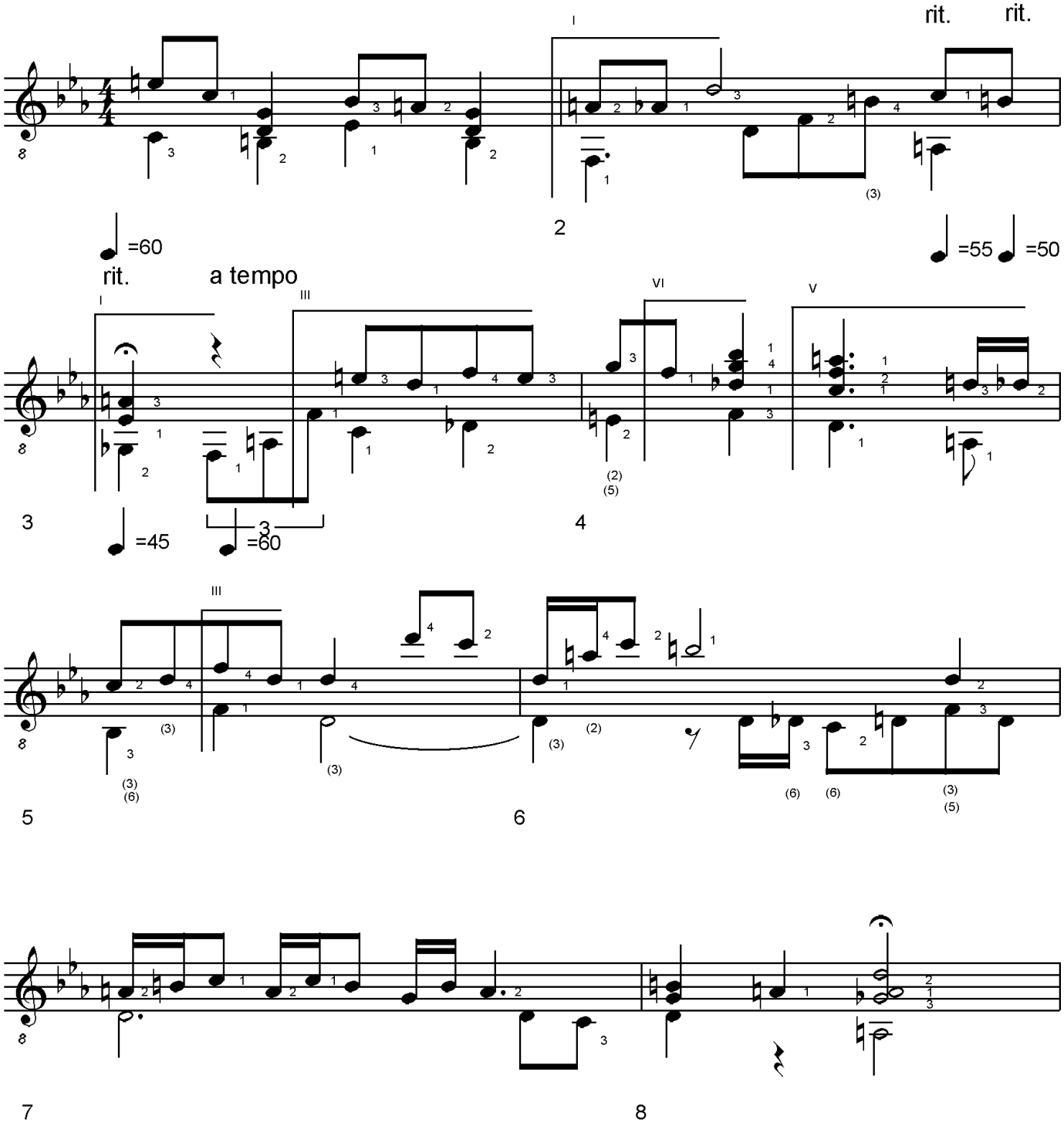
3 Studies for Classical Guitar

Uwe Warneke

1. Andante

op. 57



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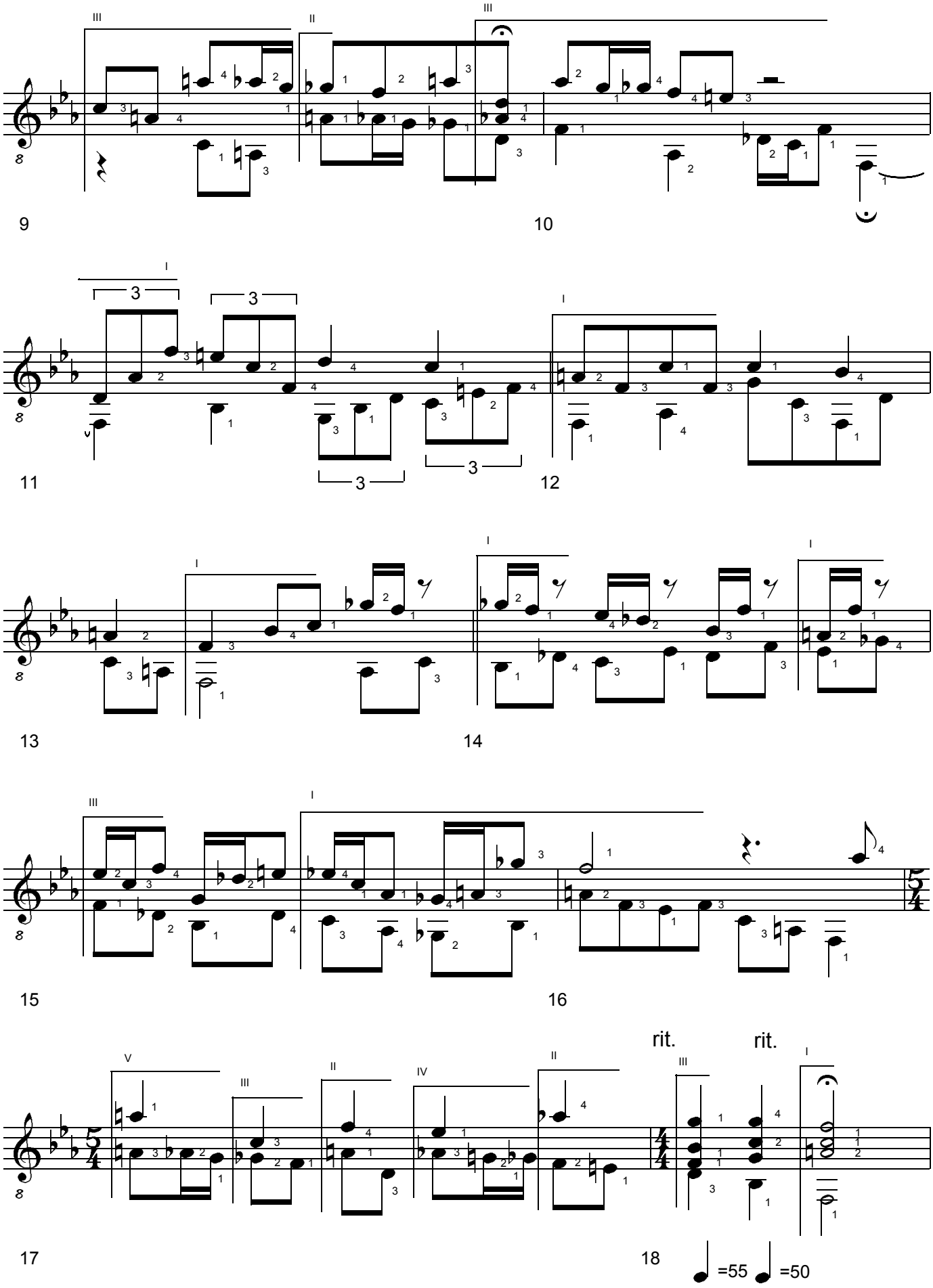

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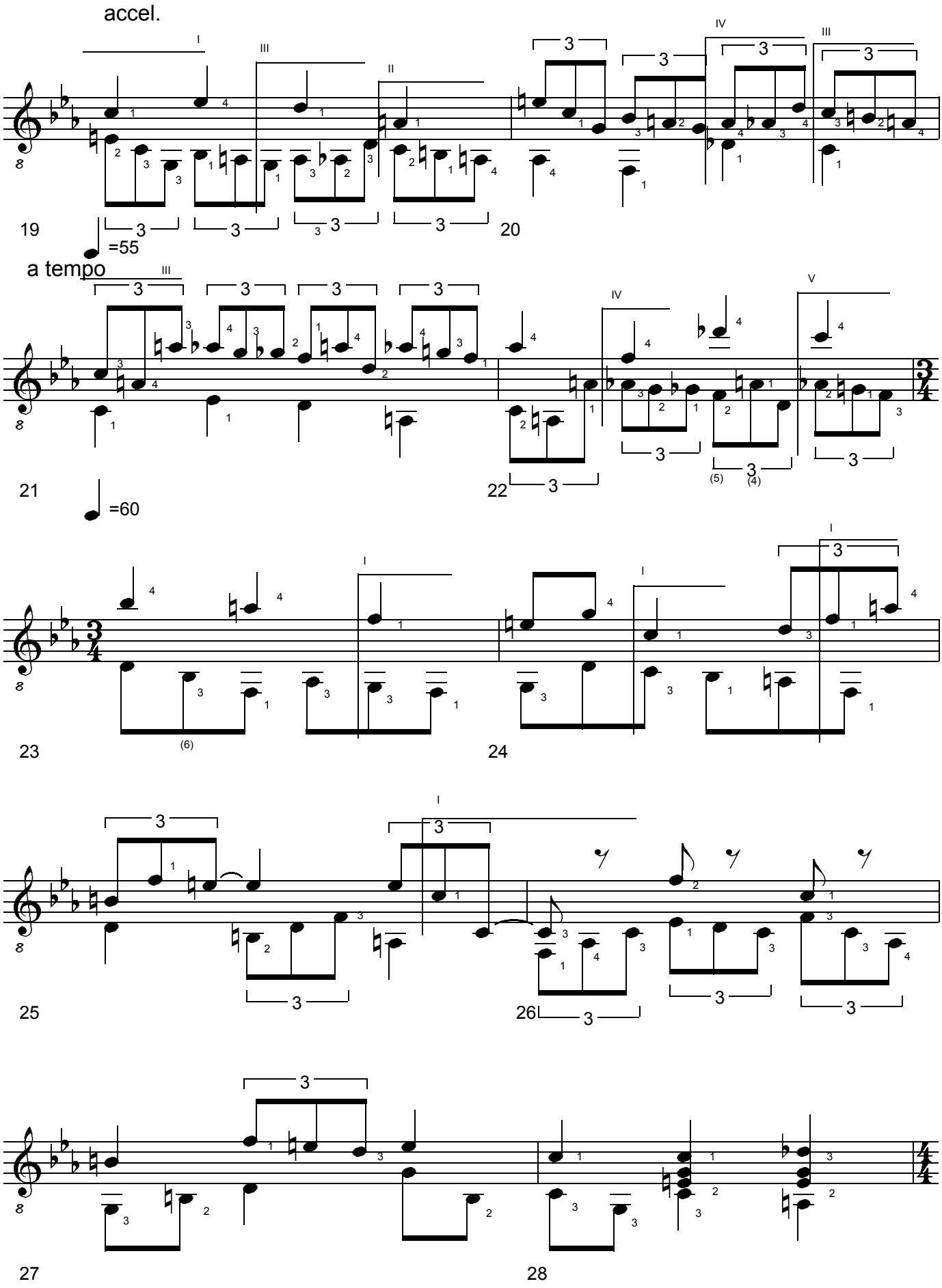

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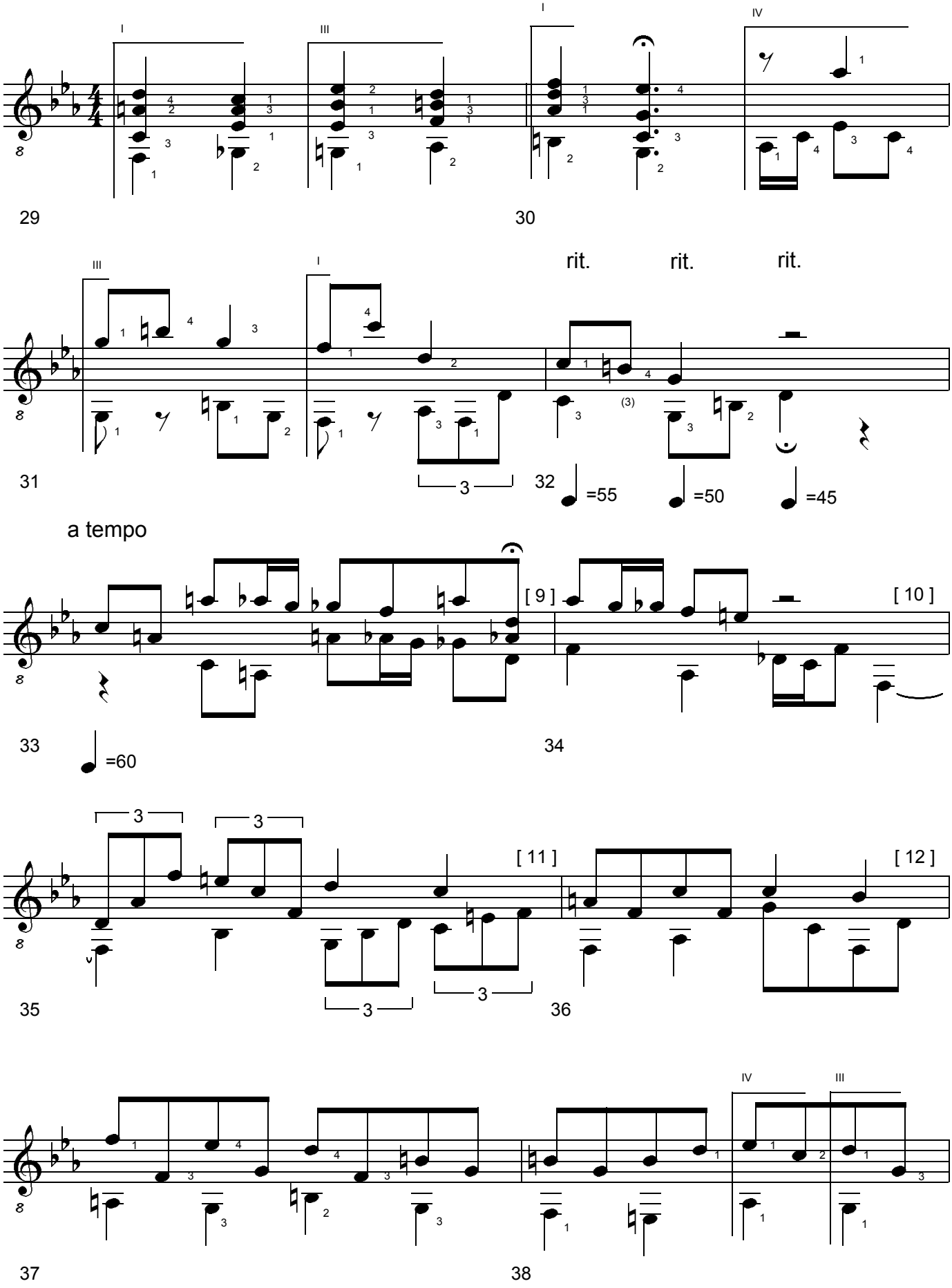

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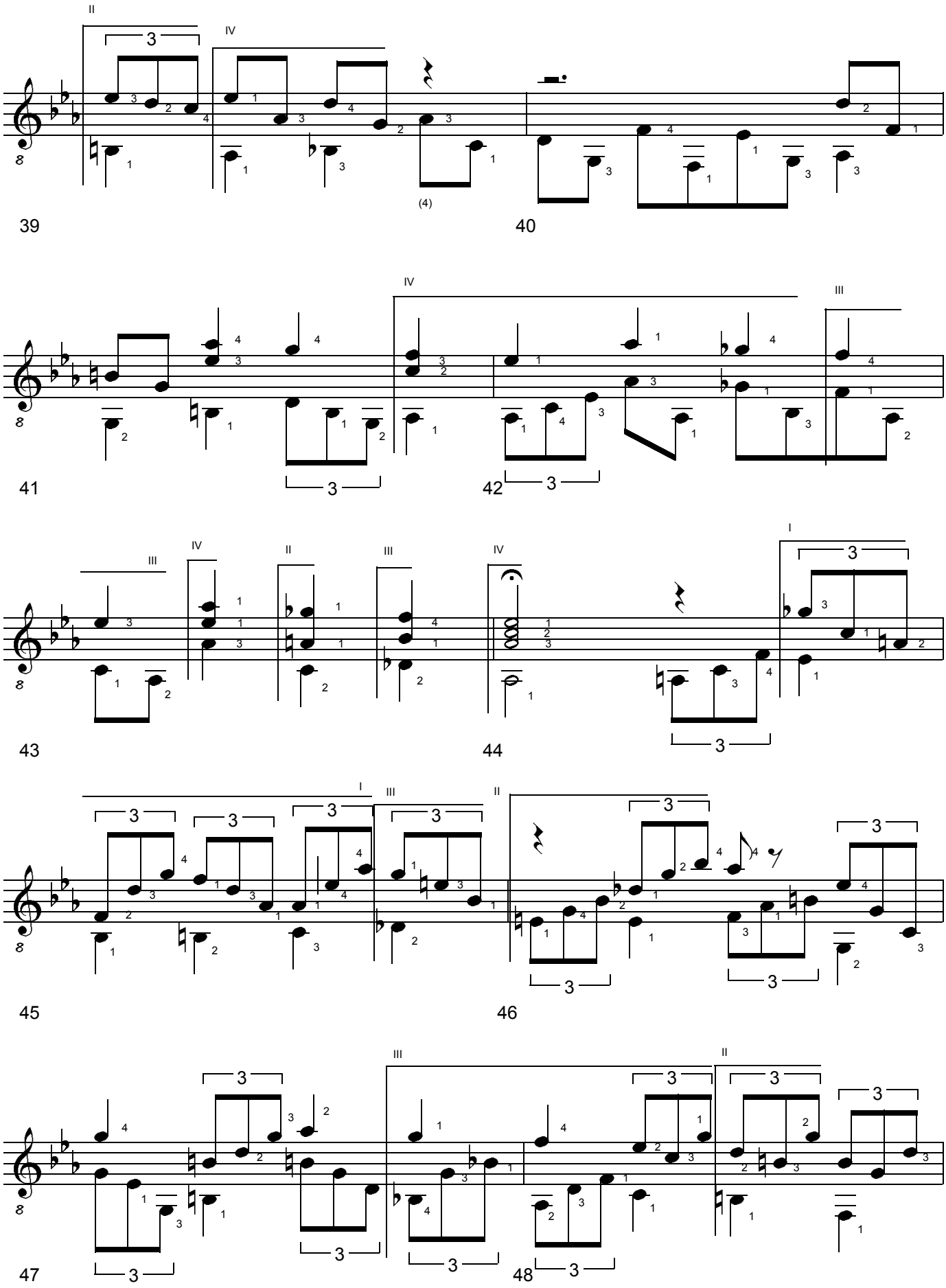

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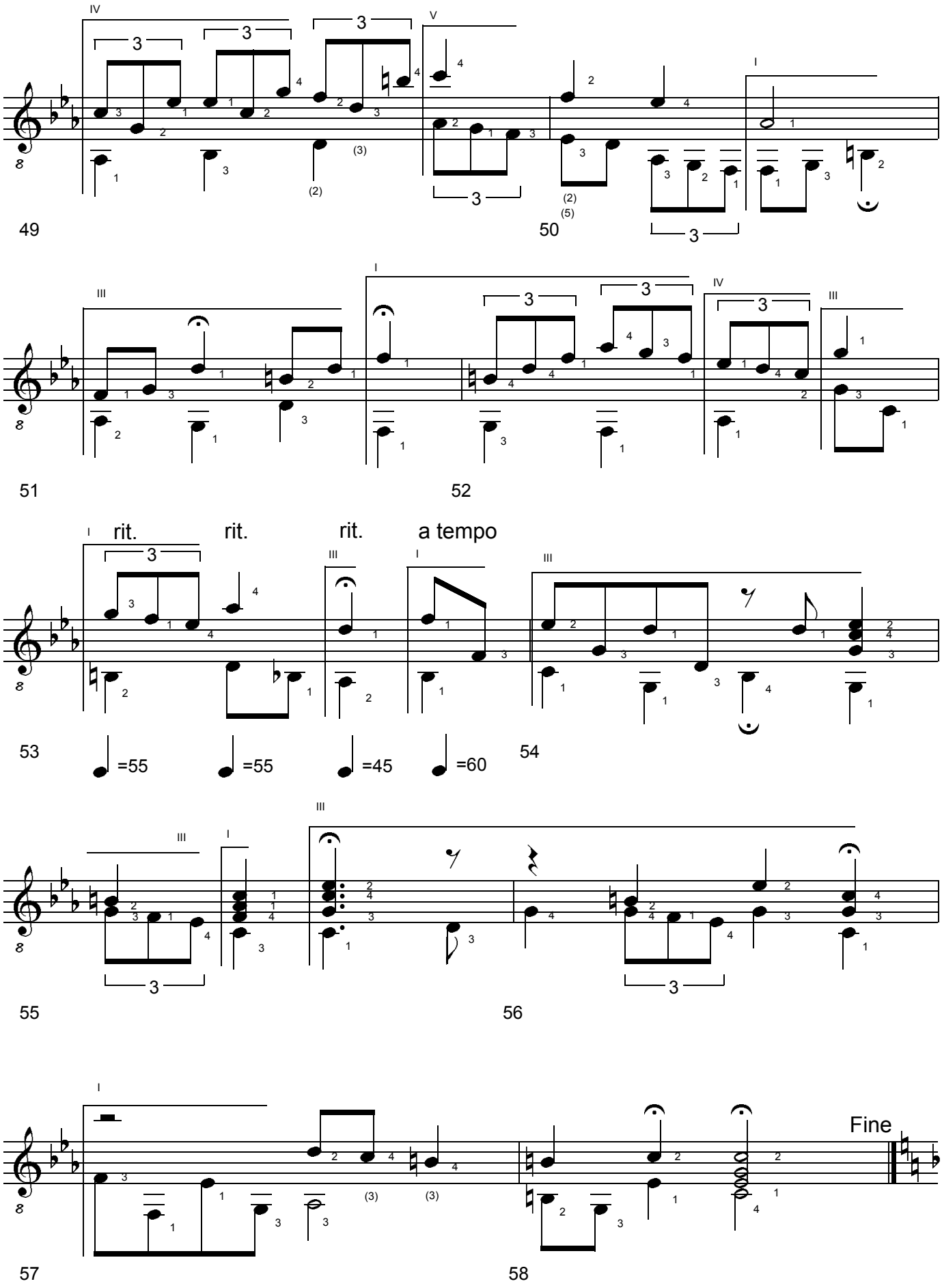

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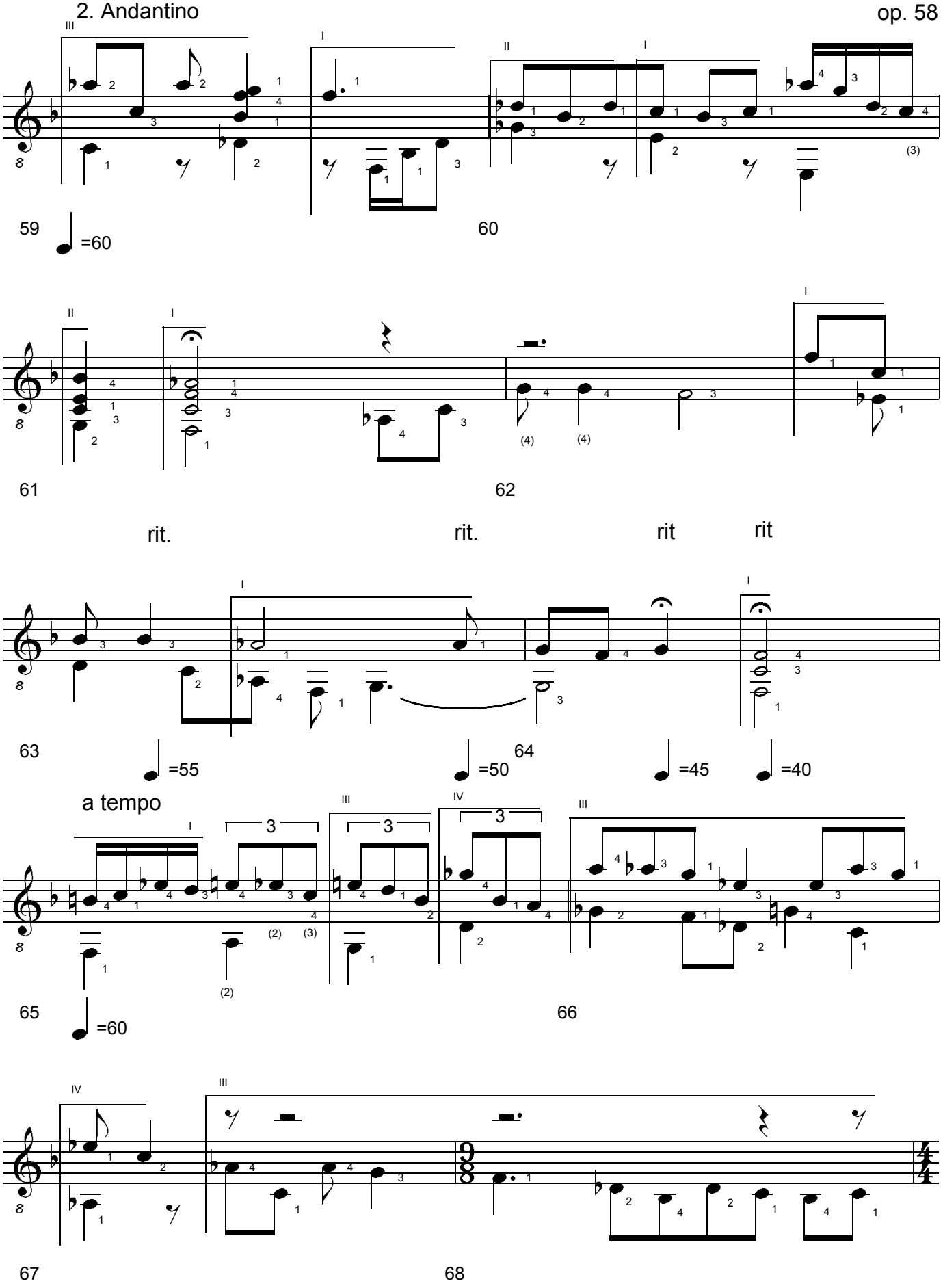
2. Andantino

op. 58



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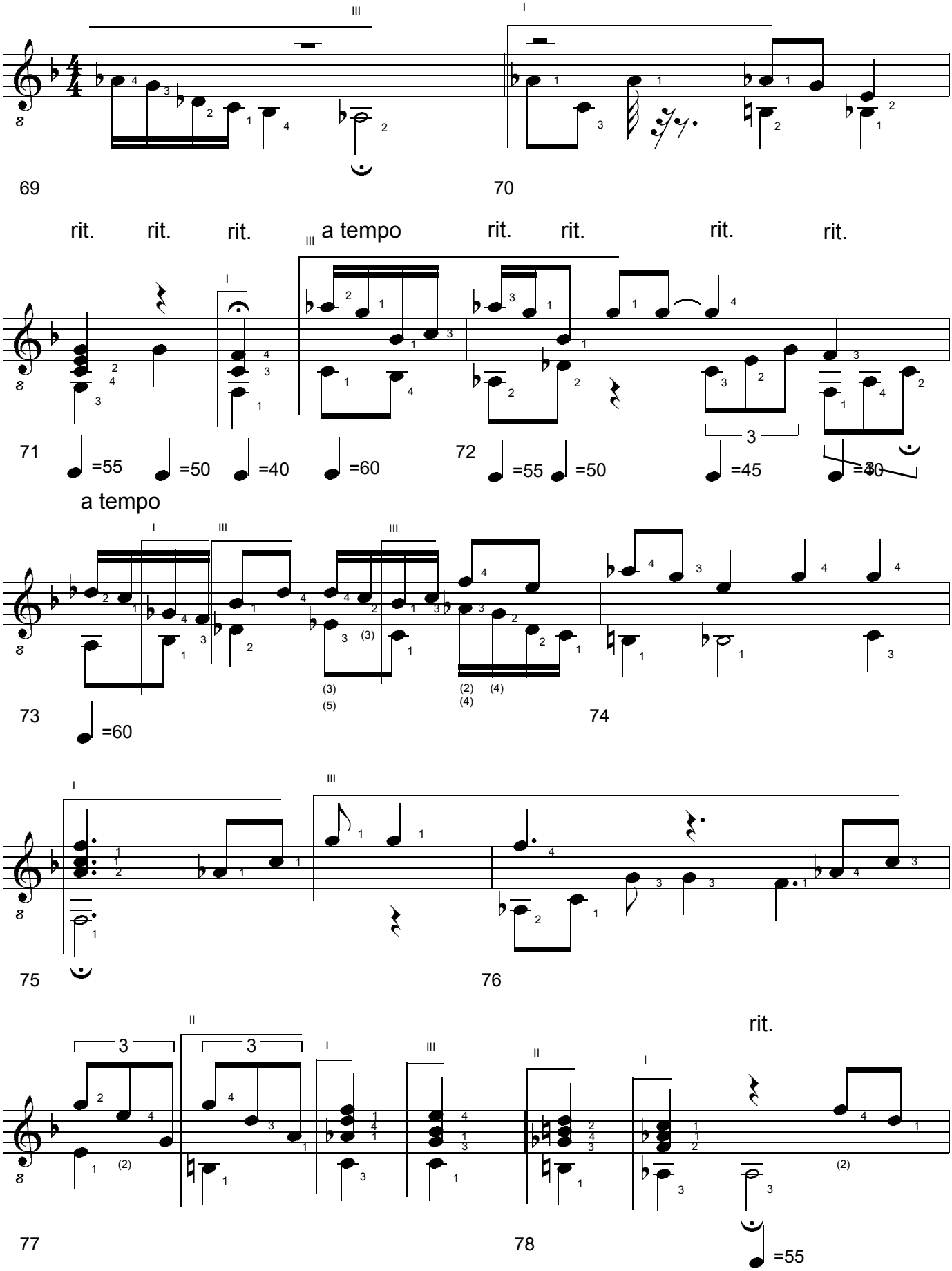

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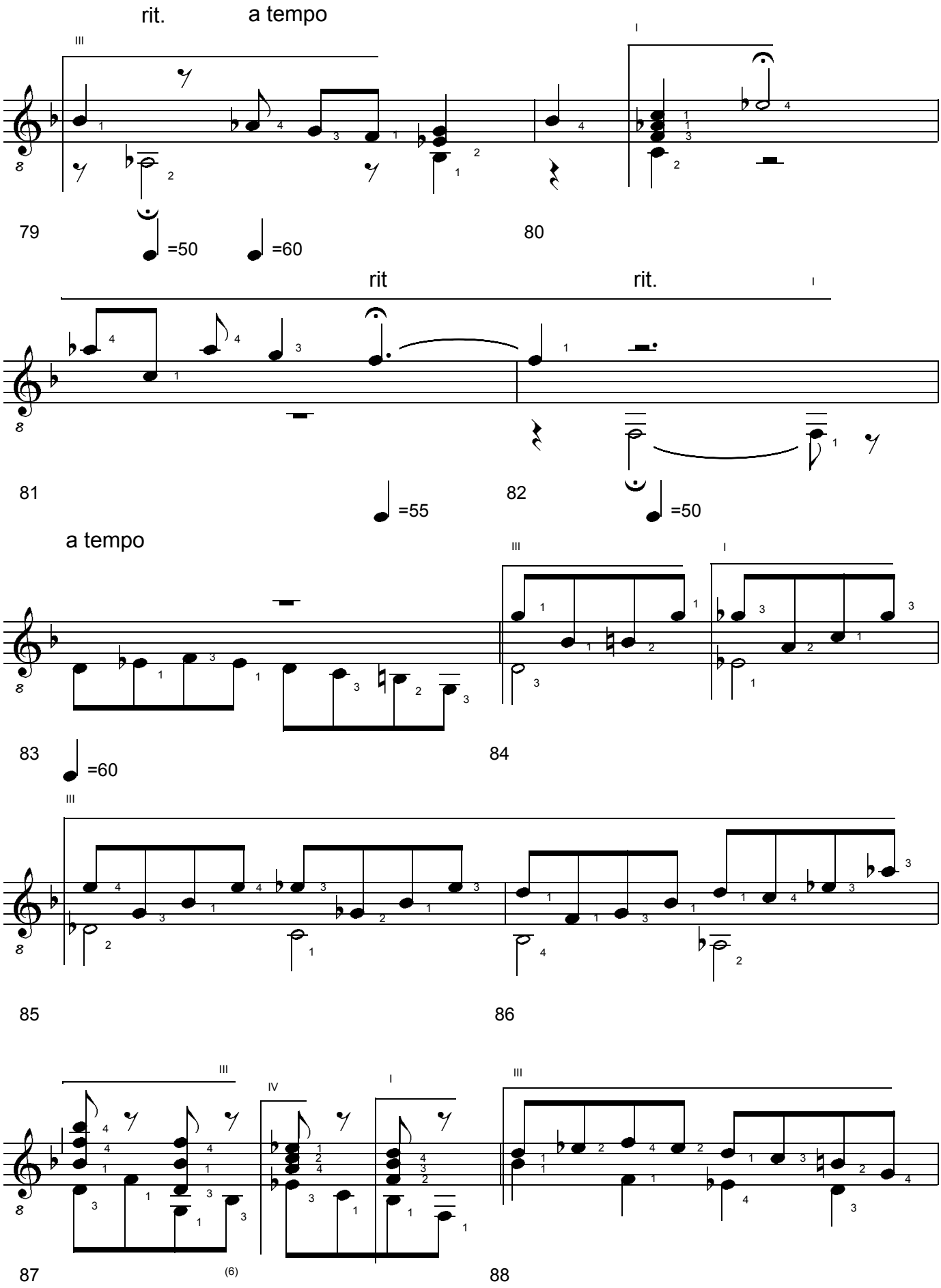

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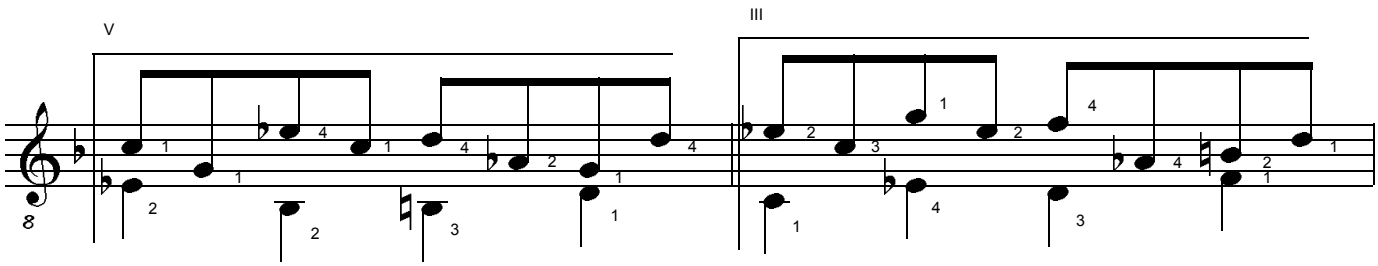

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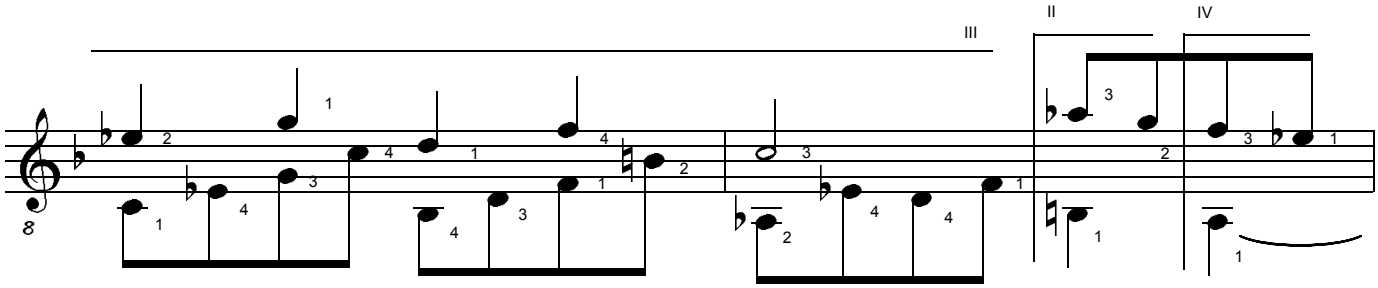

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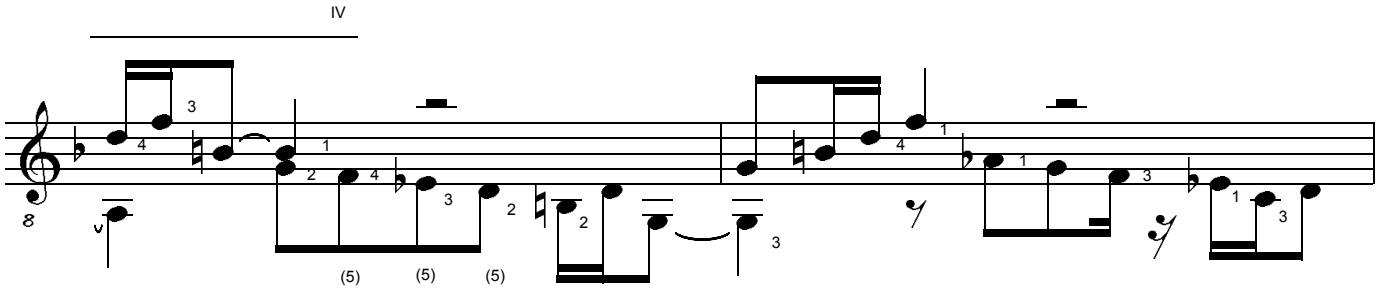

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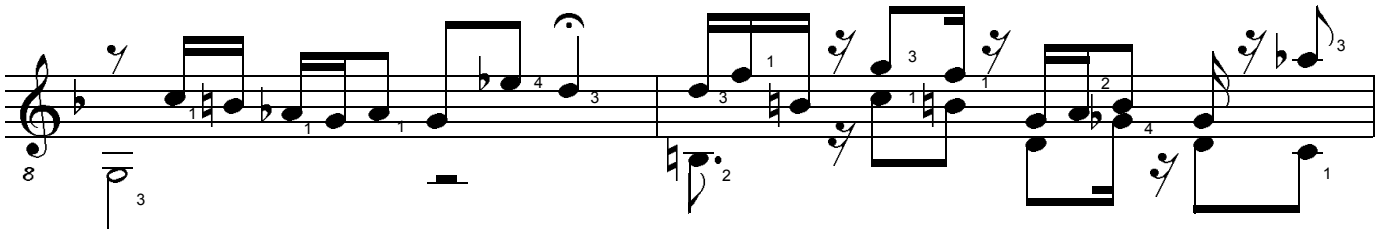

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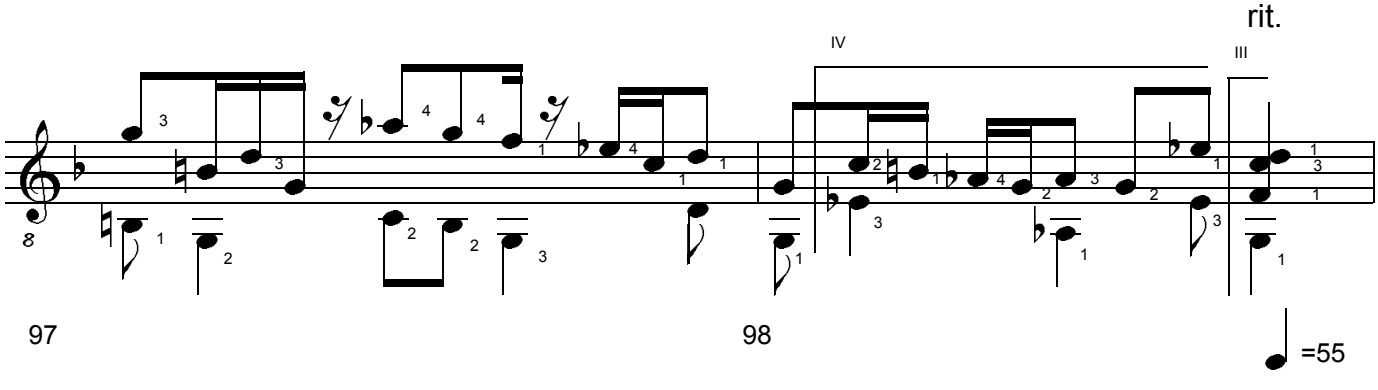

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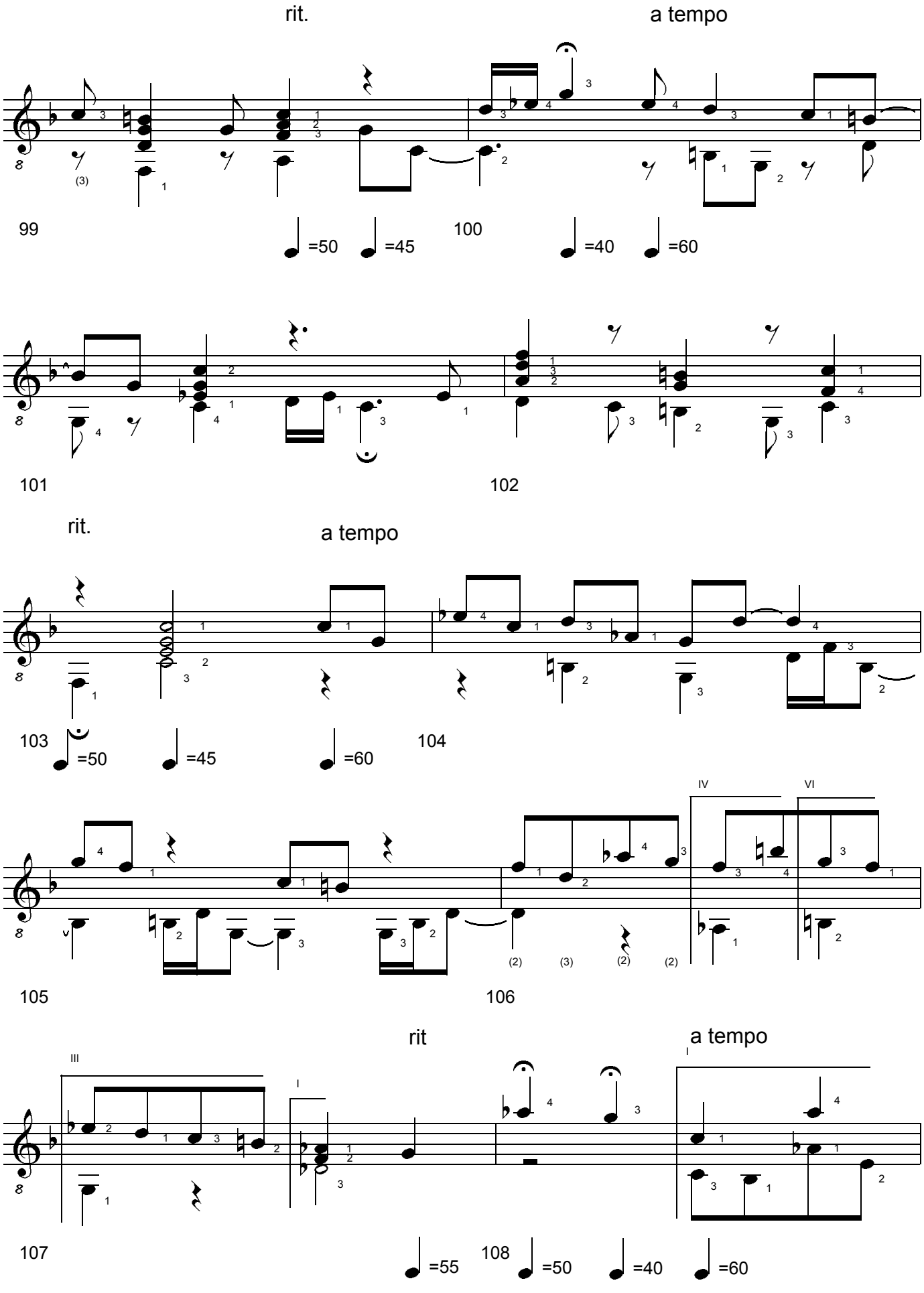

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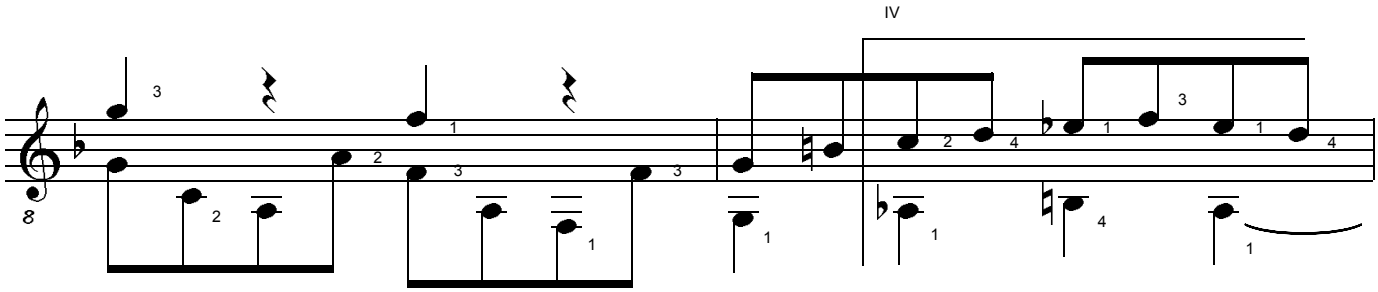

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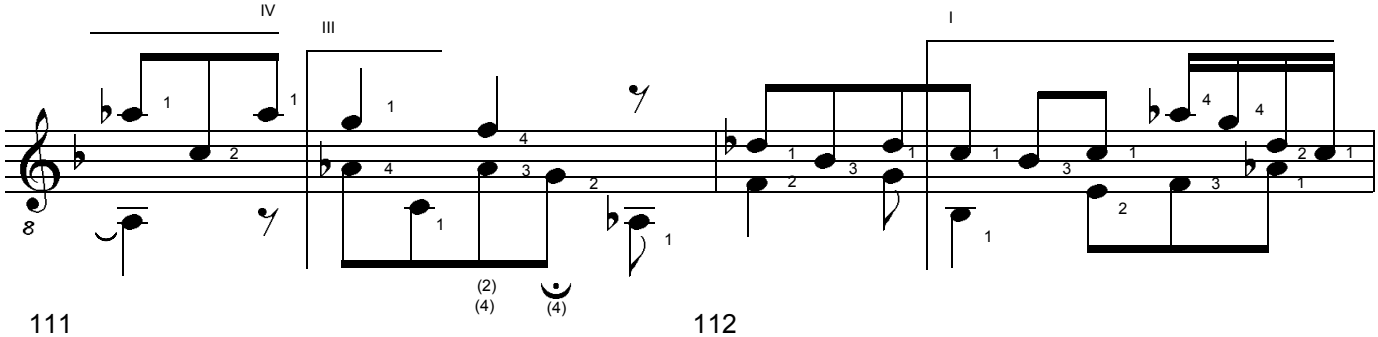

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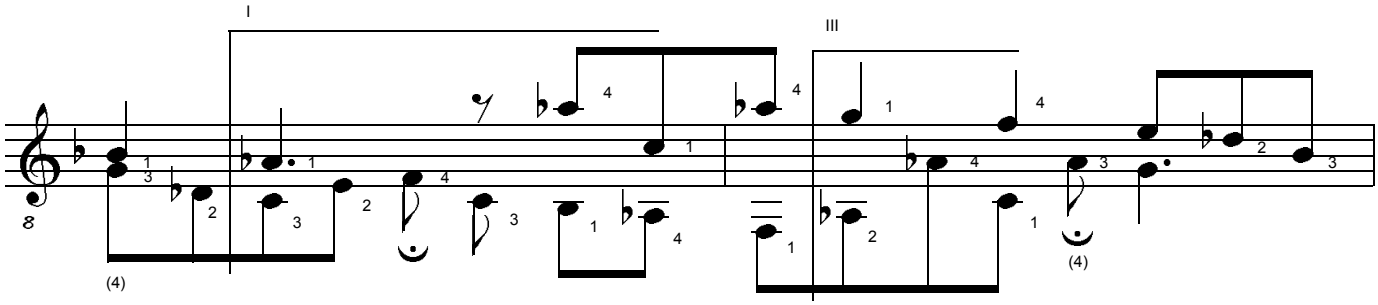

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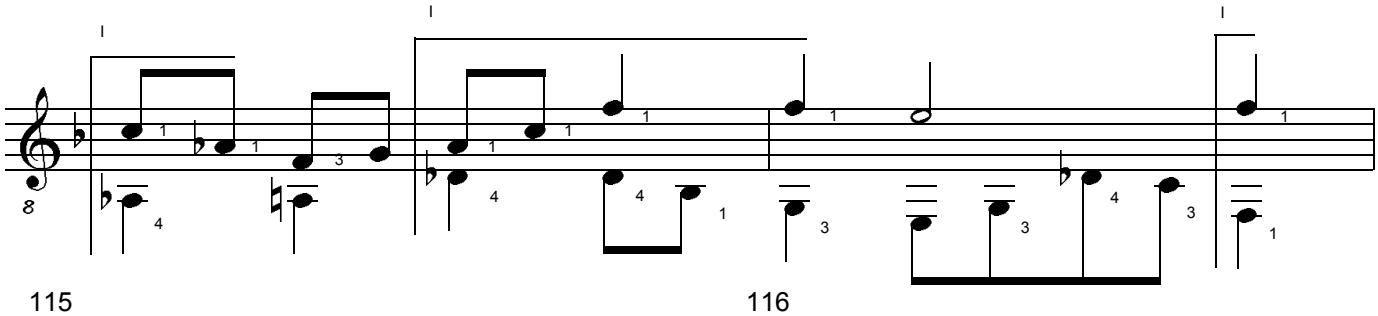

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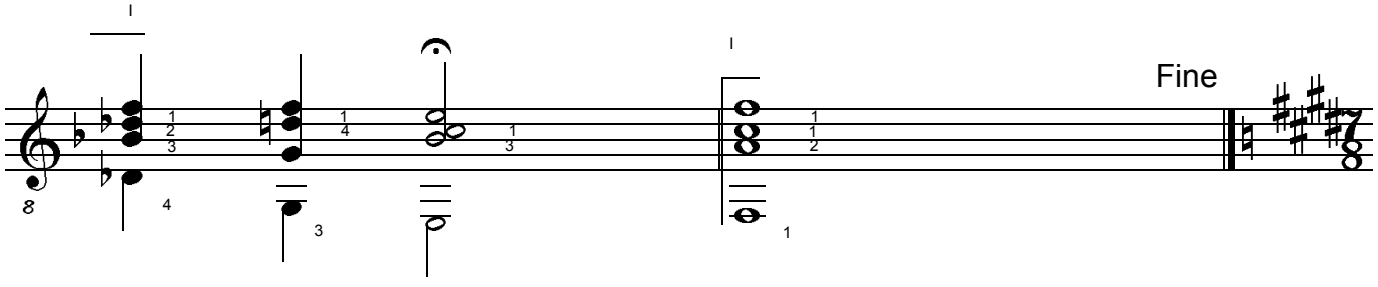

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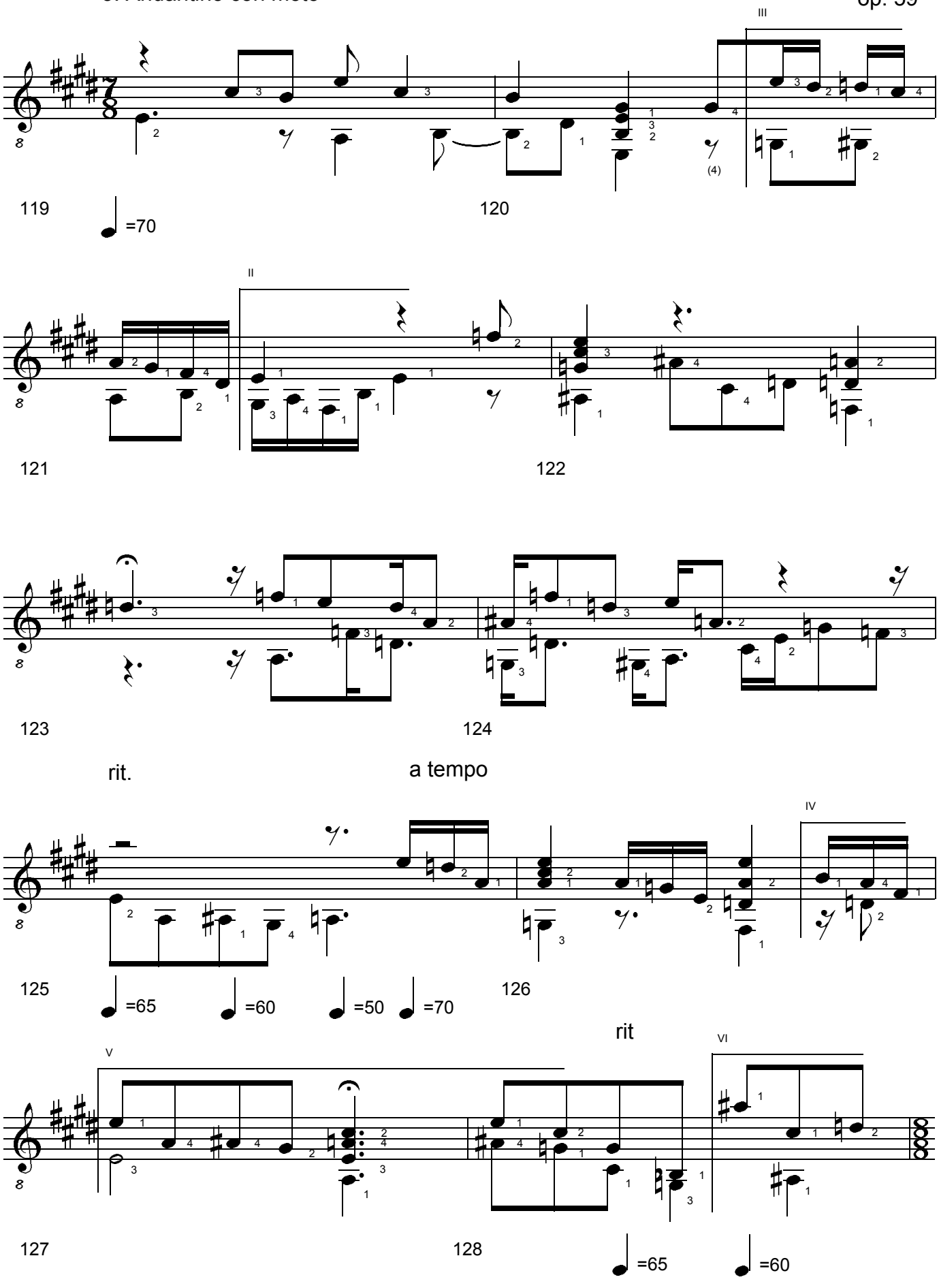
3. Andantino con moto

op. 59



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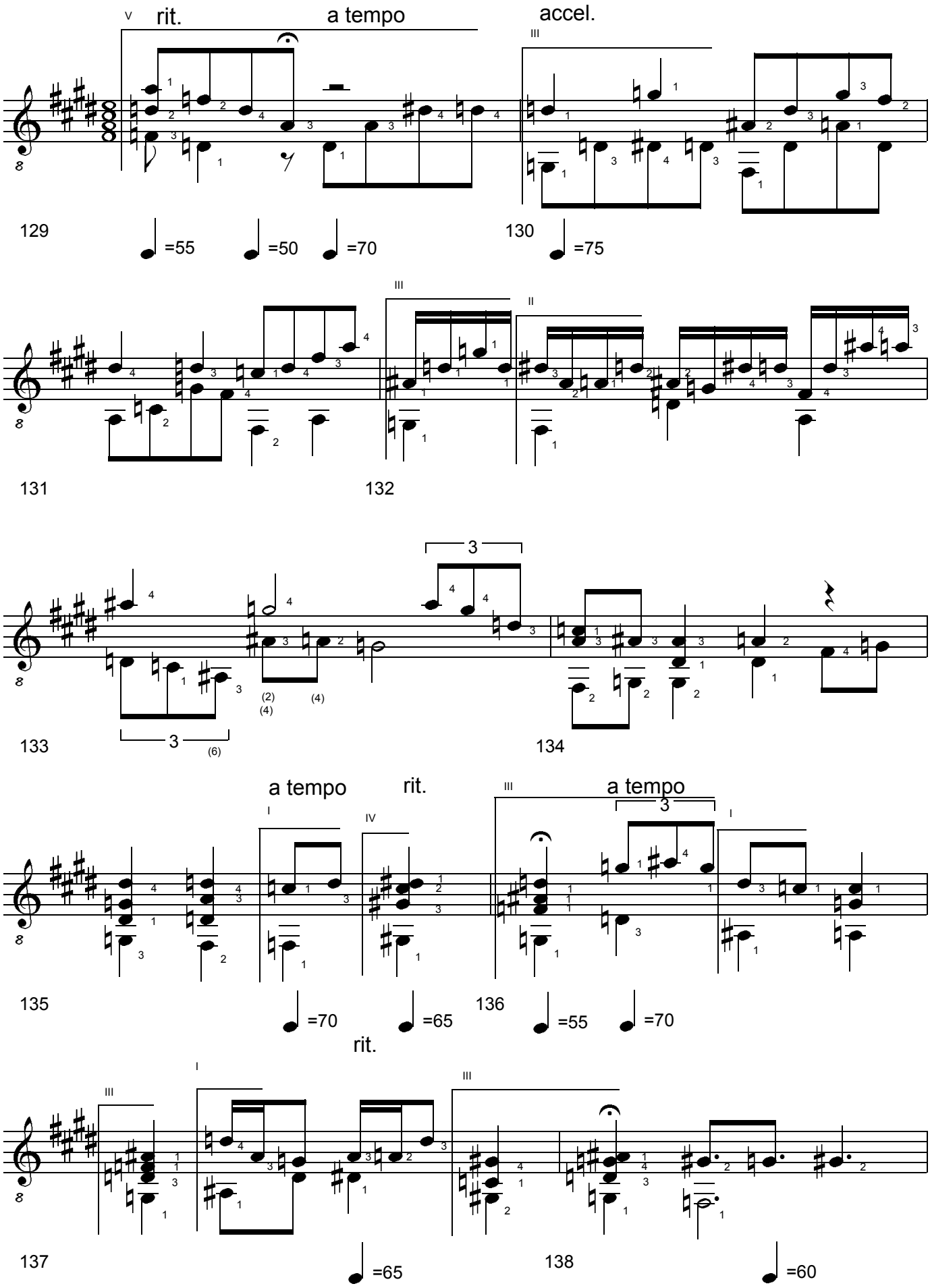

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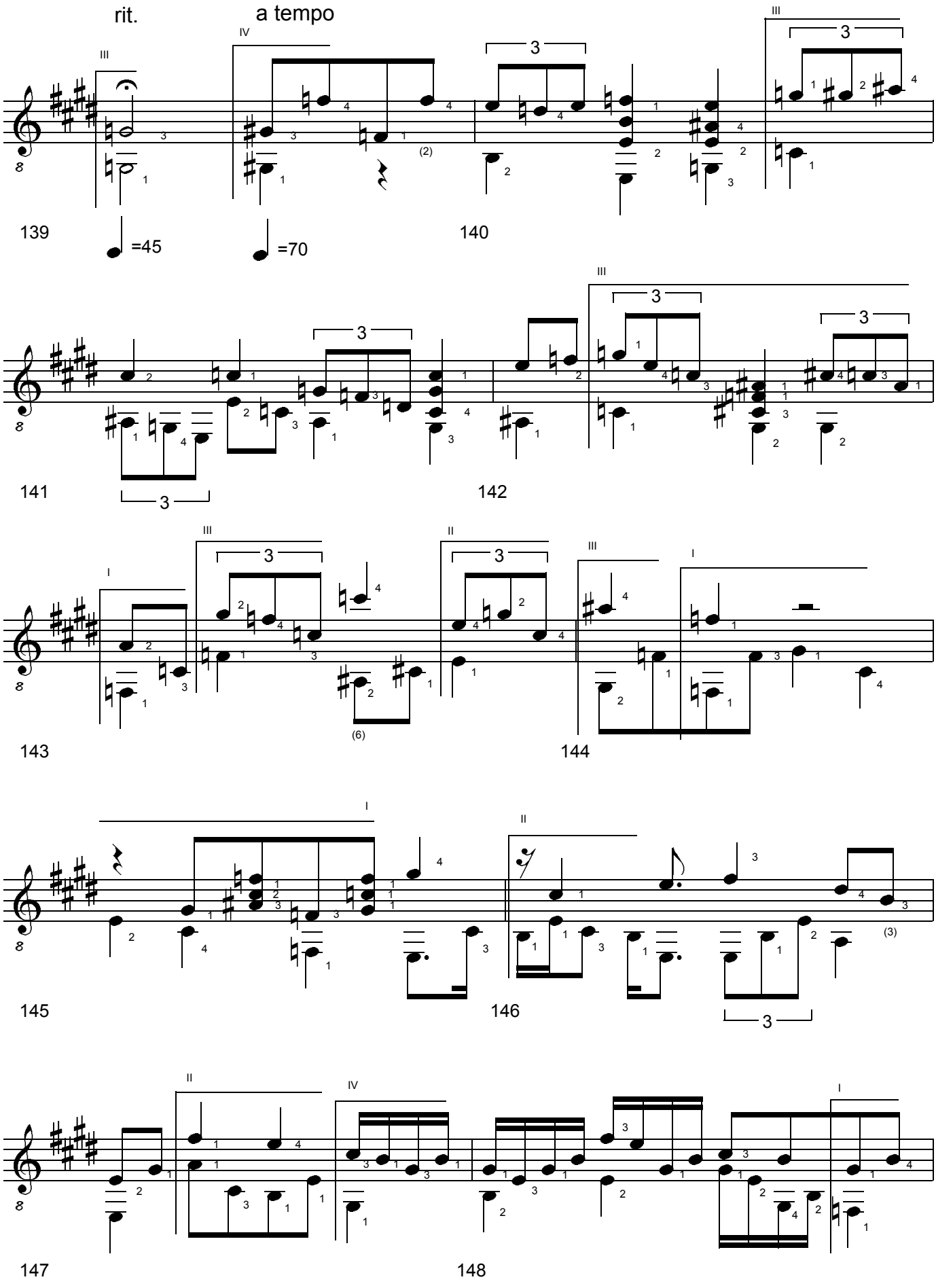

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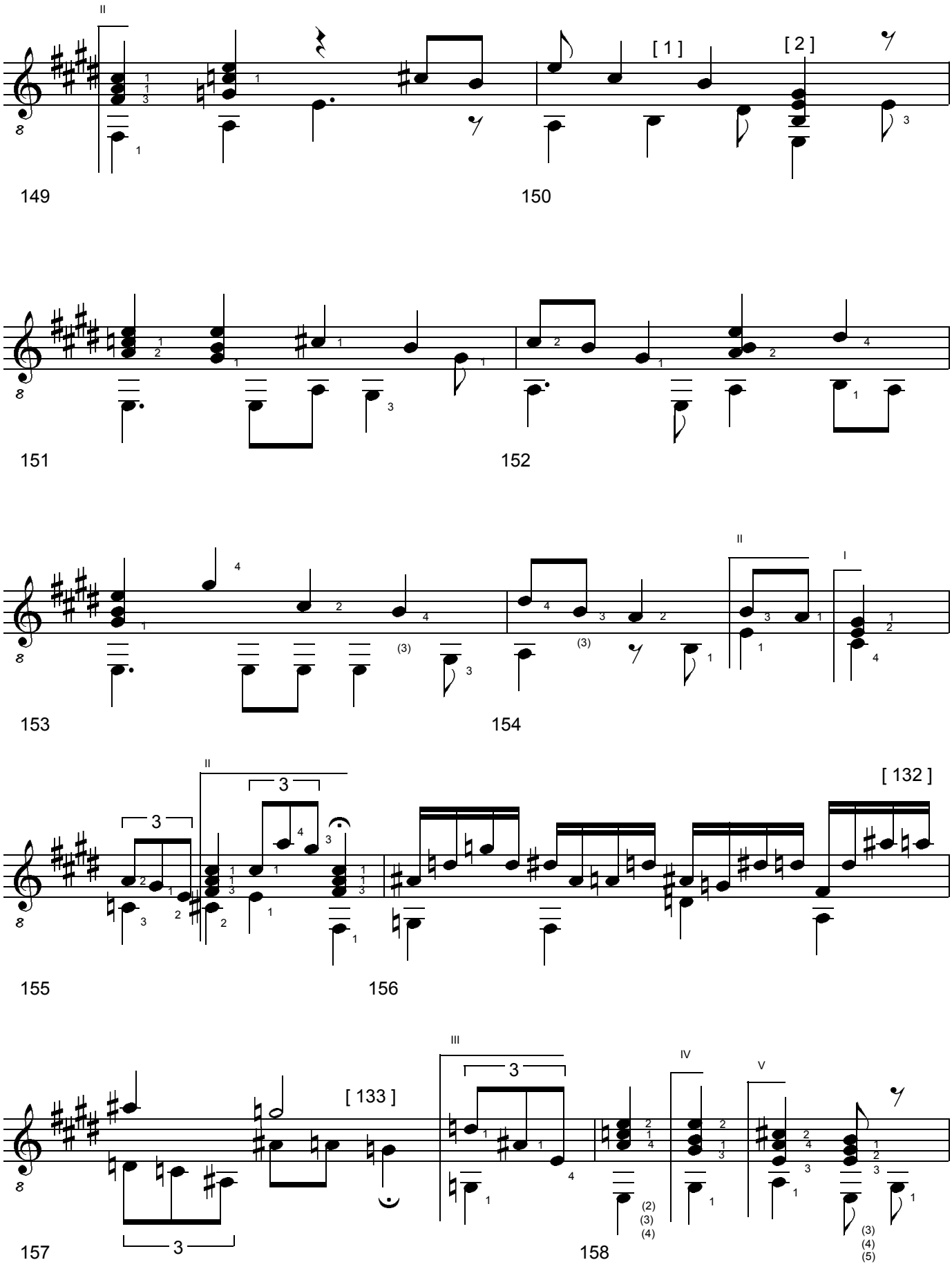

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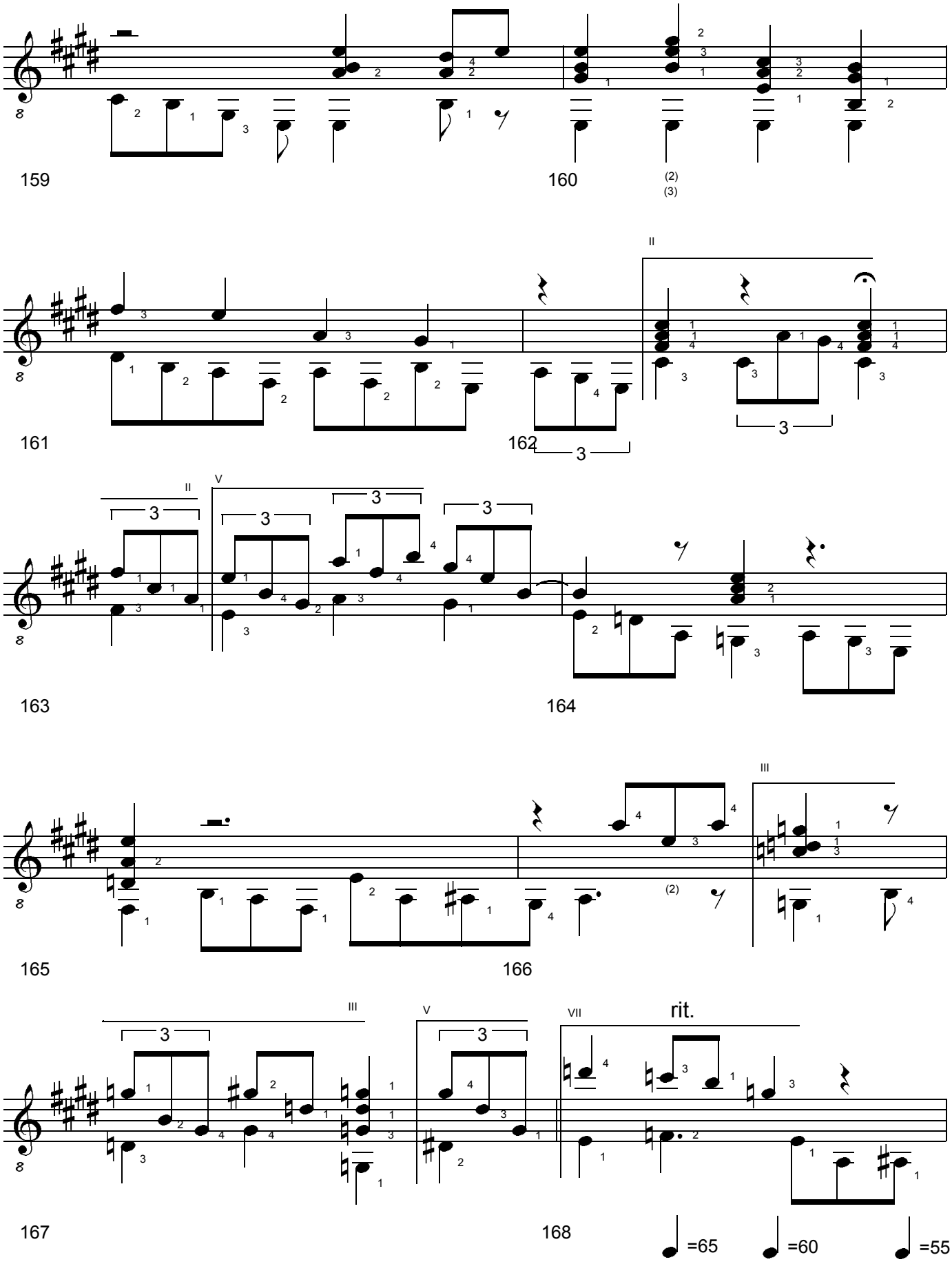

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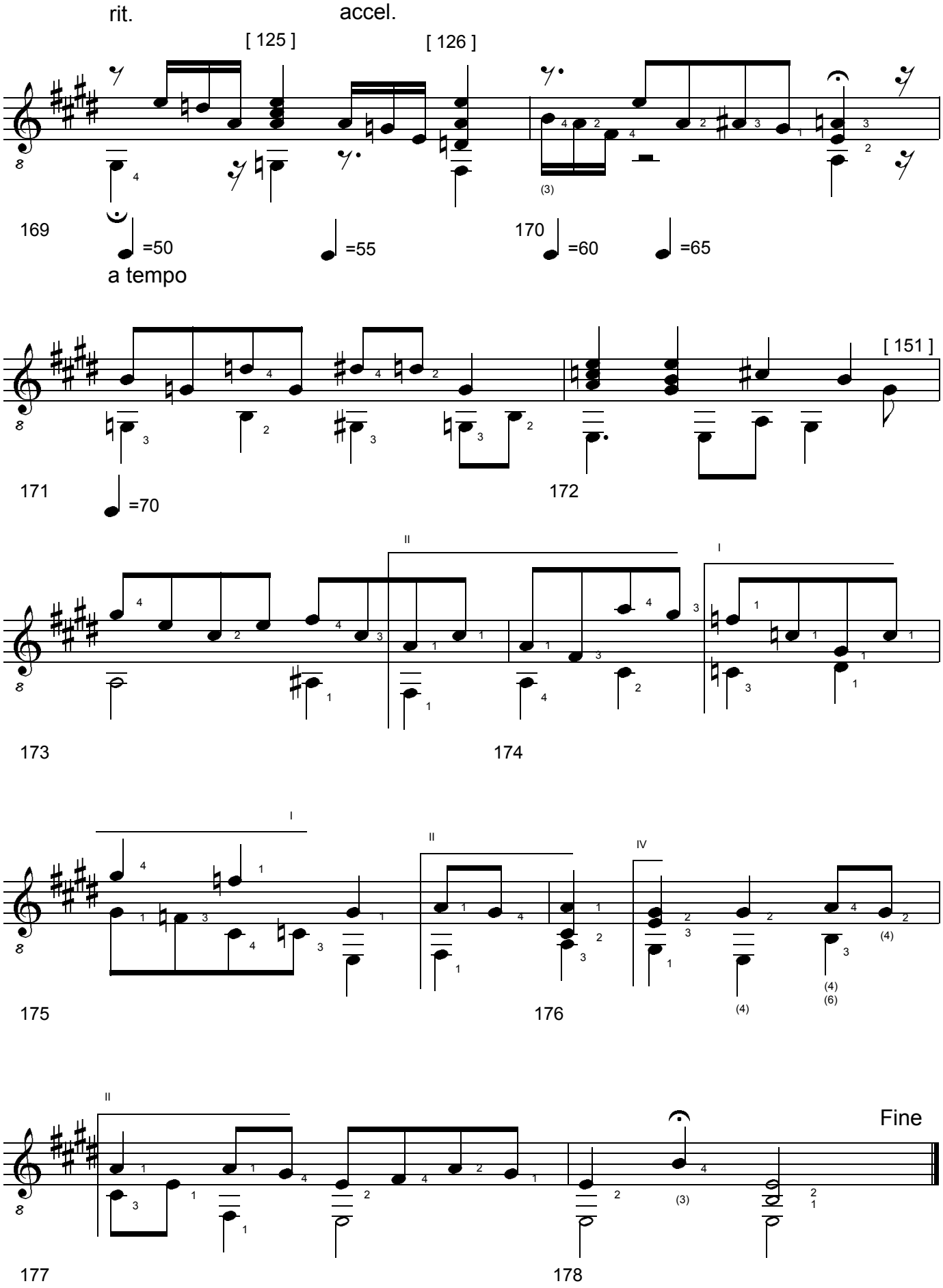

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*TV*beat - a Ballet Script written by Uwe Warneke (© 2005)

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.

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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.

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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.

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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 ...

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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.

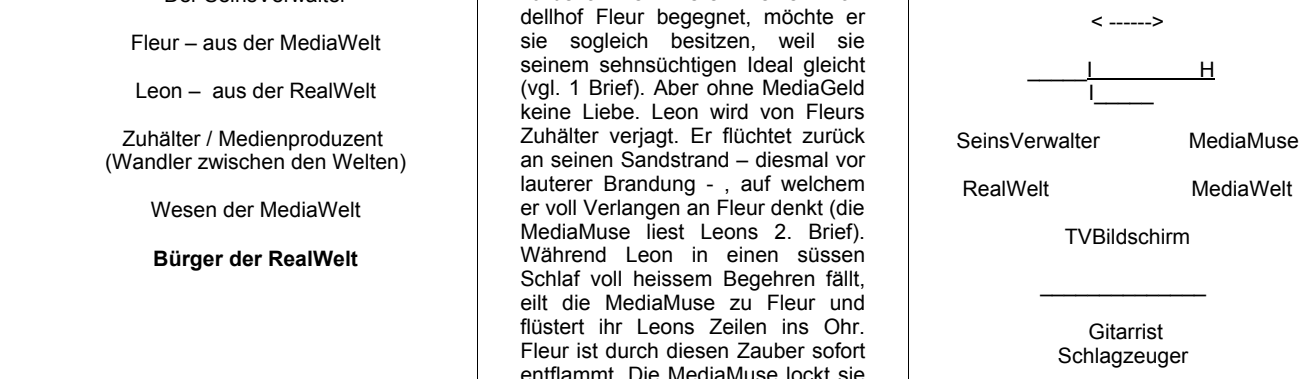
3. Akt

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



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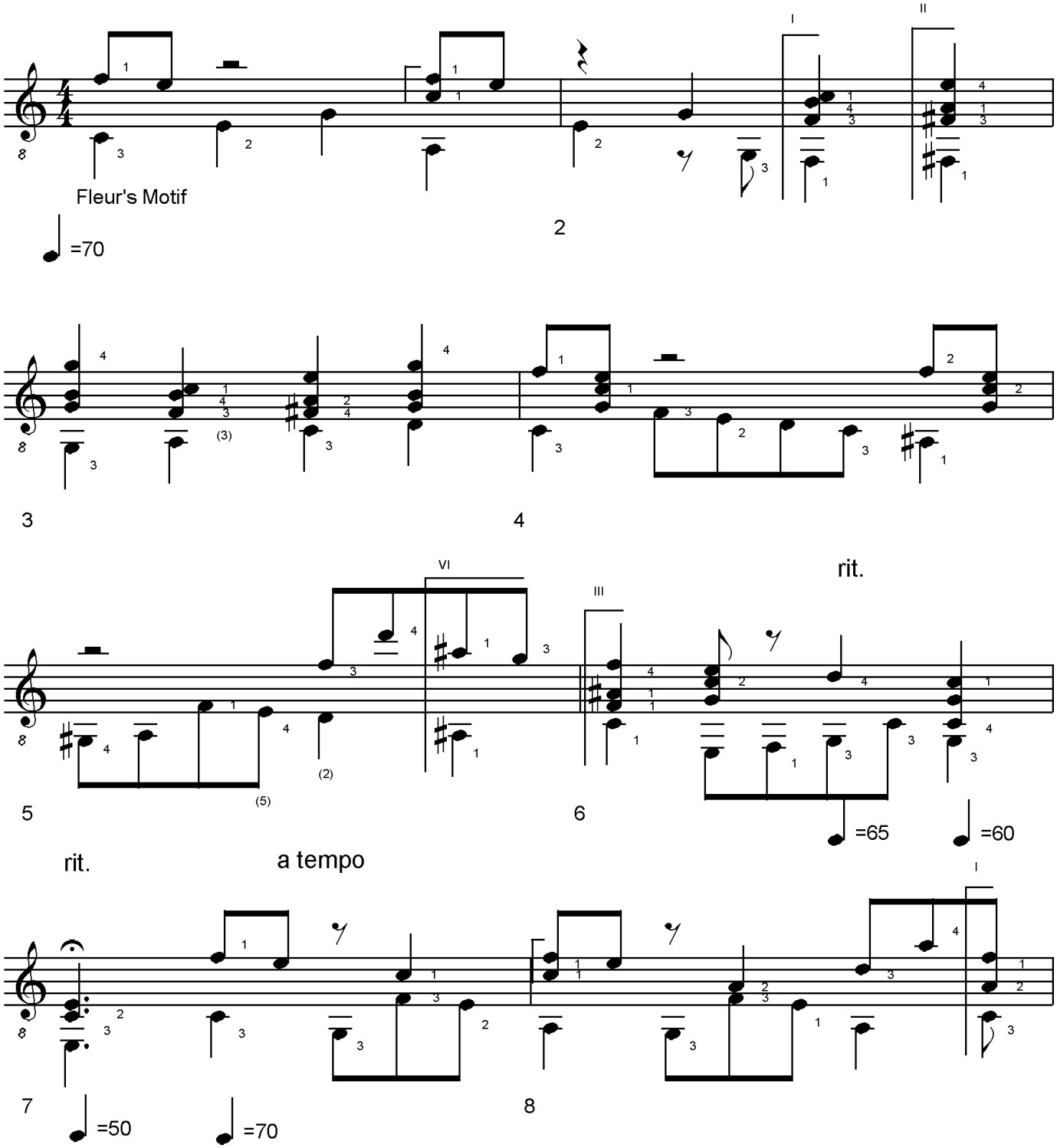
BERGKRISTALL No. 3

Concert Study for Classical Guitar (3 scenes from TVbeat)

Uwe Warneke
op. 60

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



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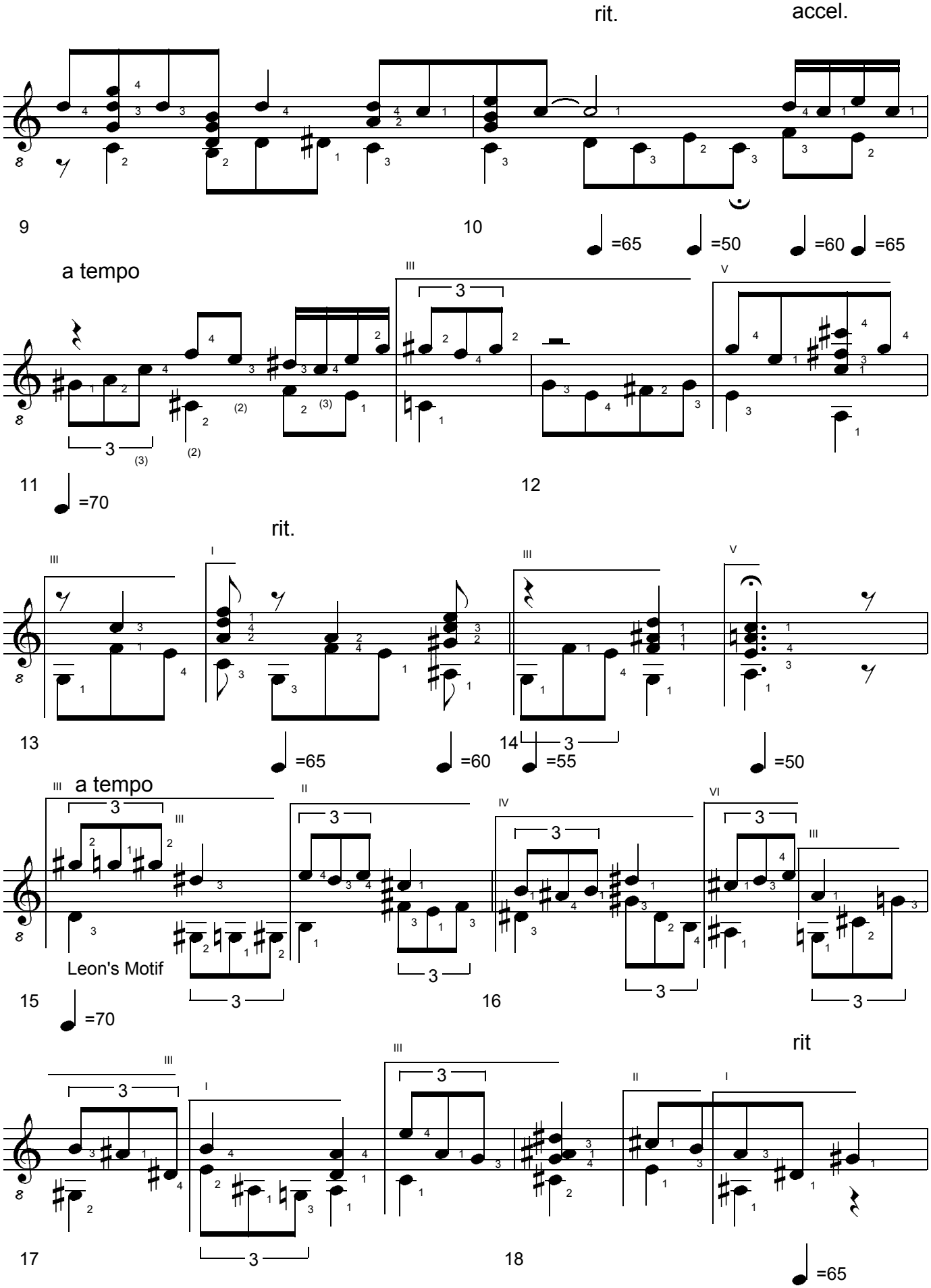

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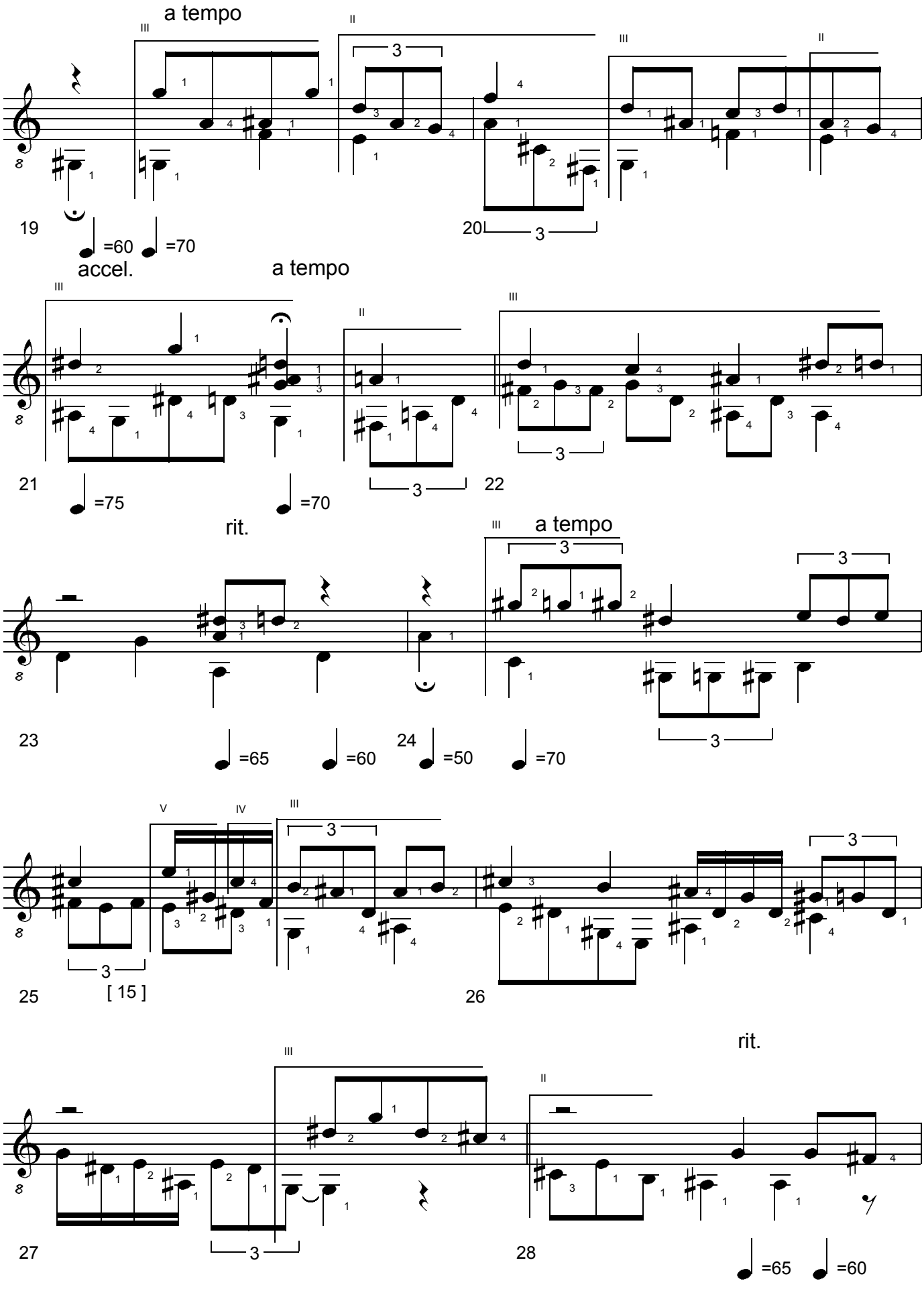

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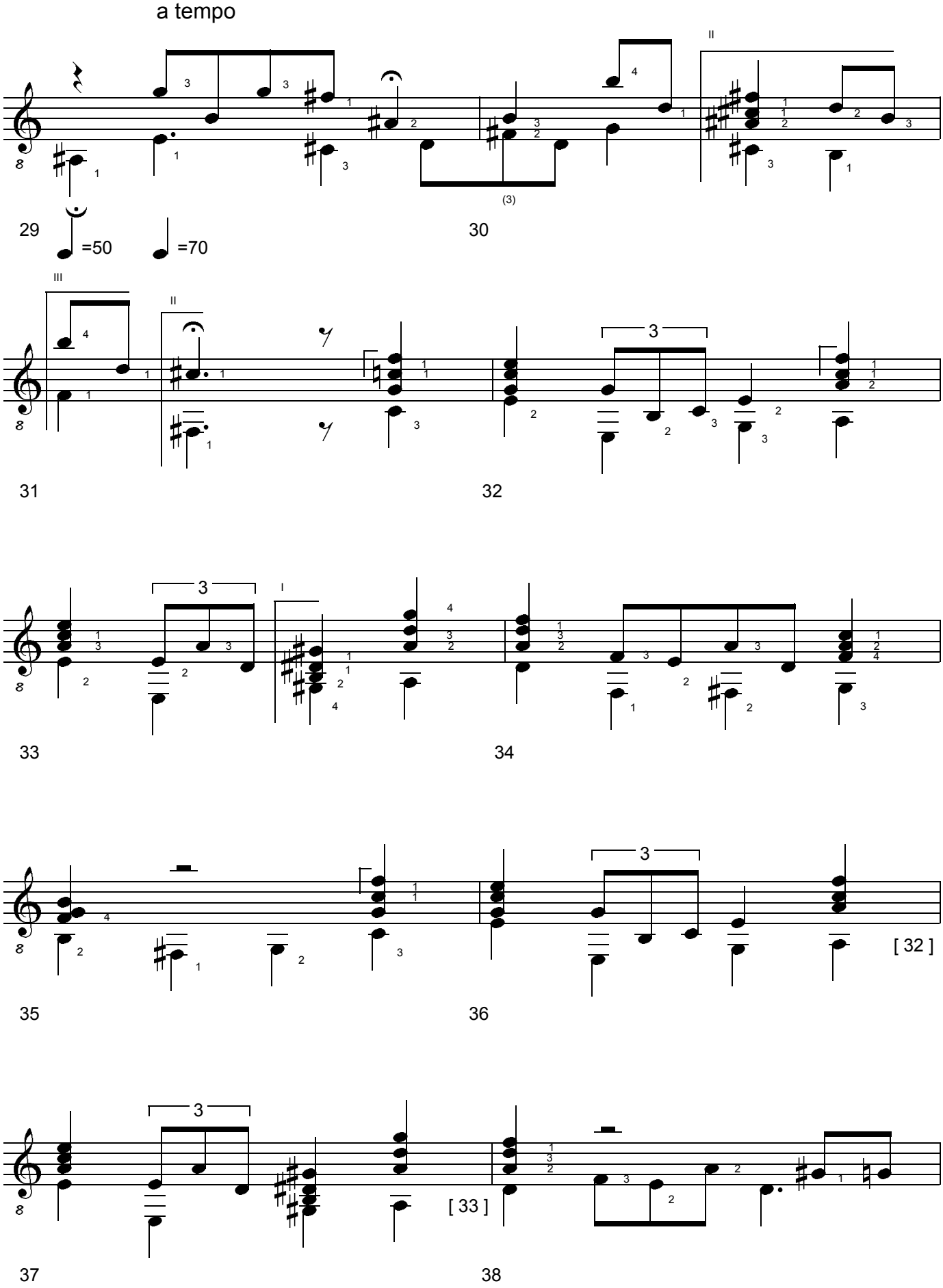

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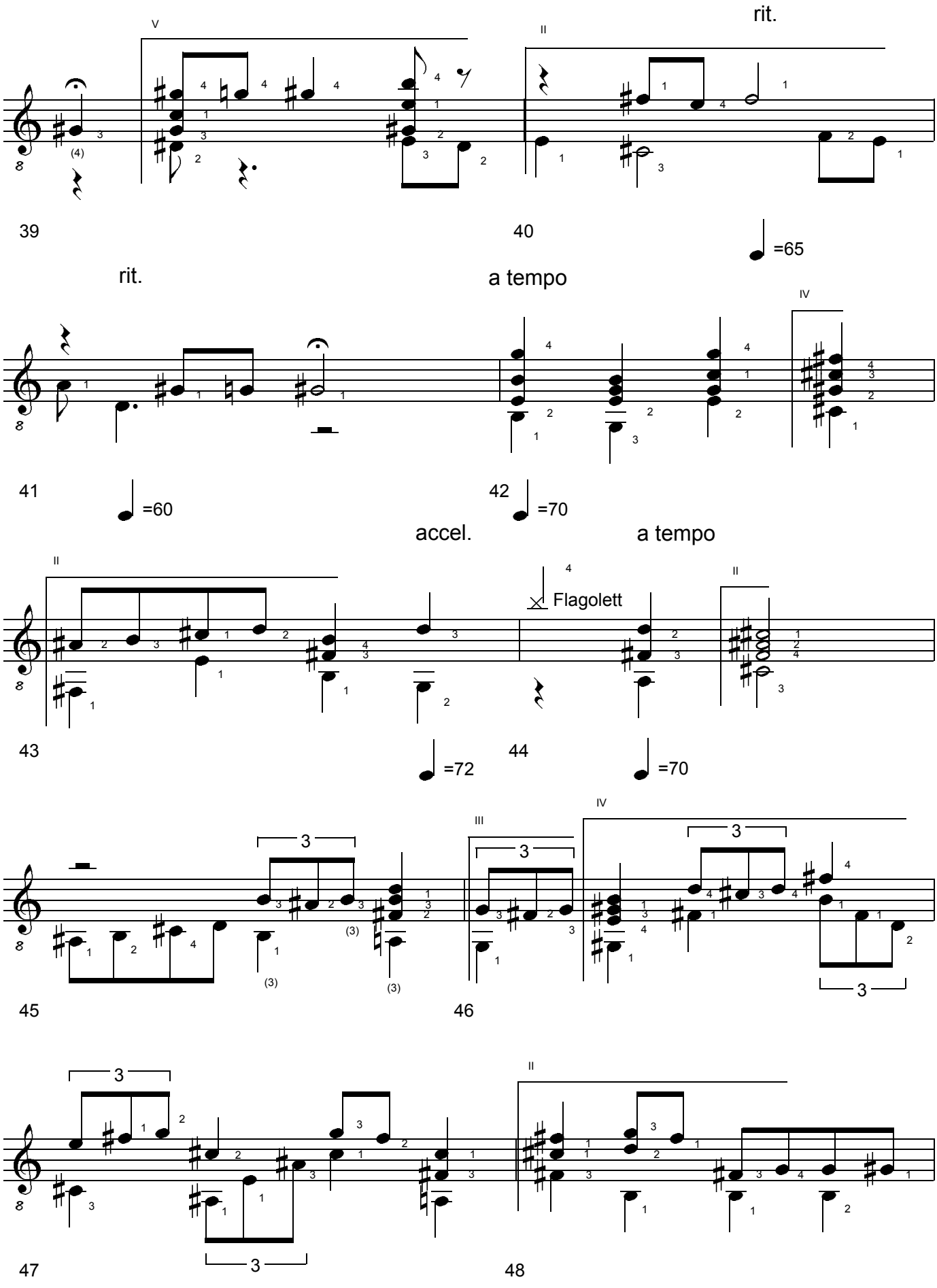

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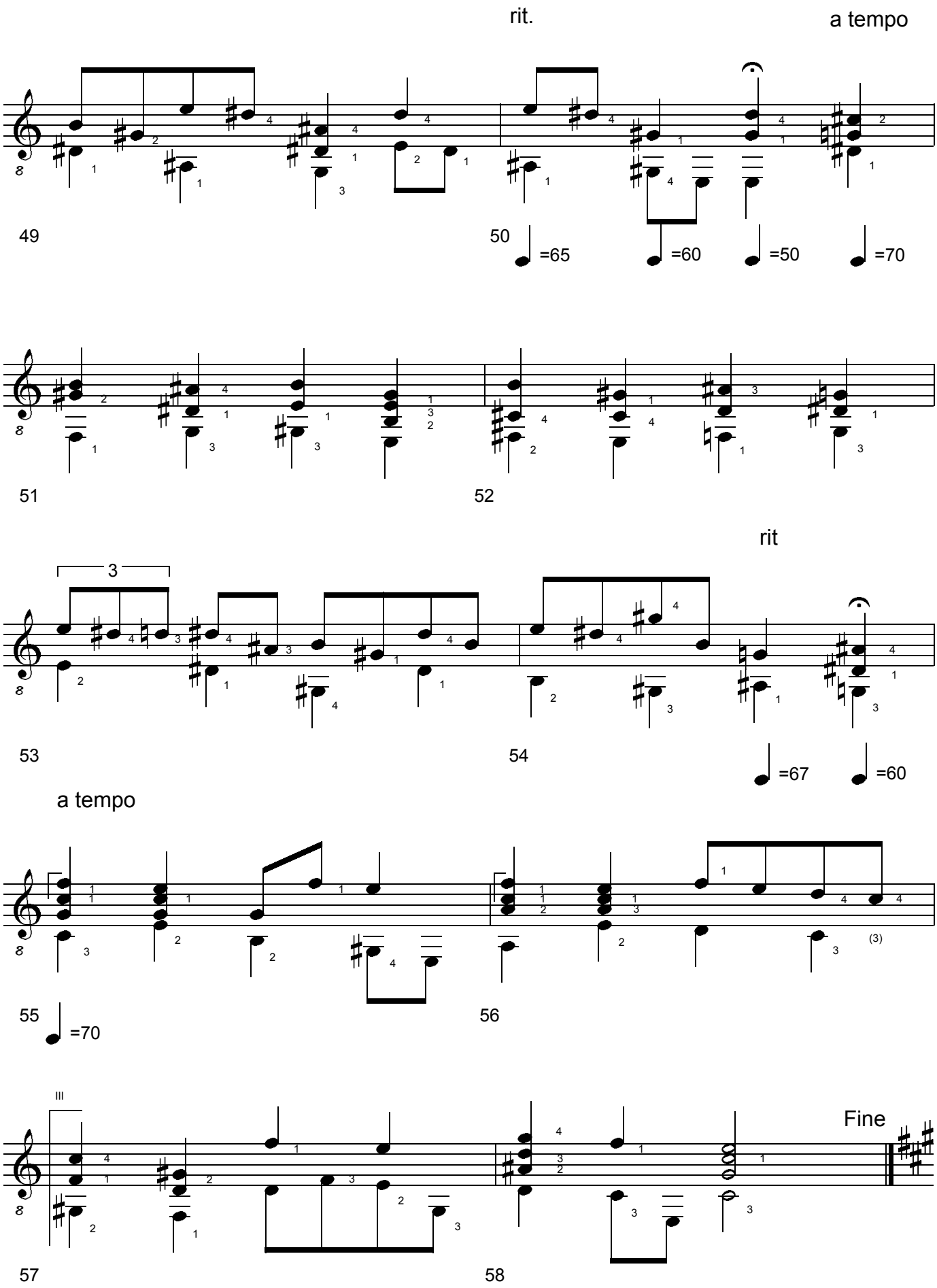

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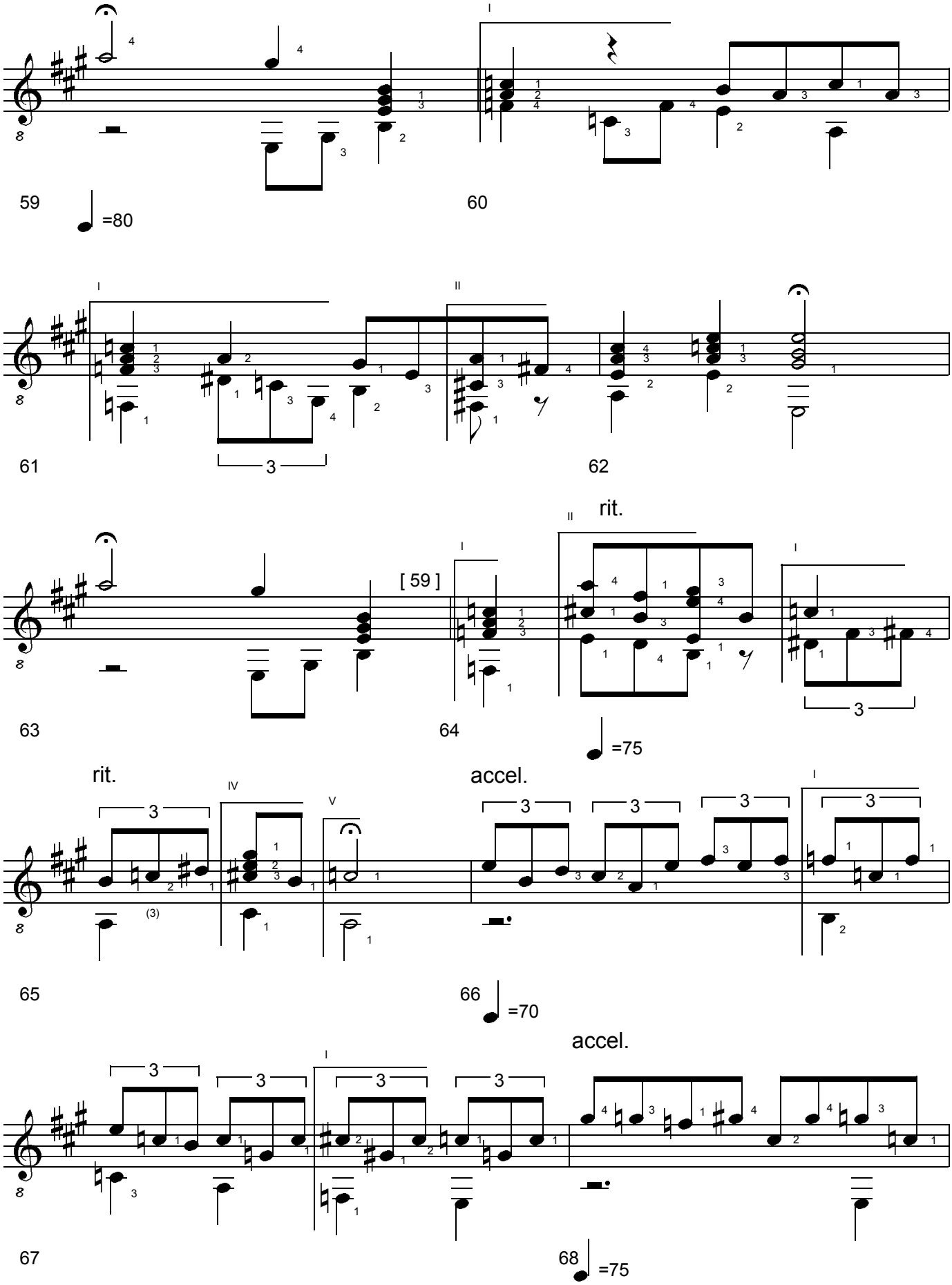
2. Movement (Enter the Amazing Media World - Leon's Solo Part): Moderato con brio



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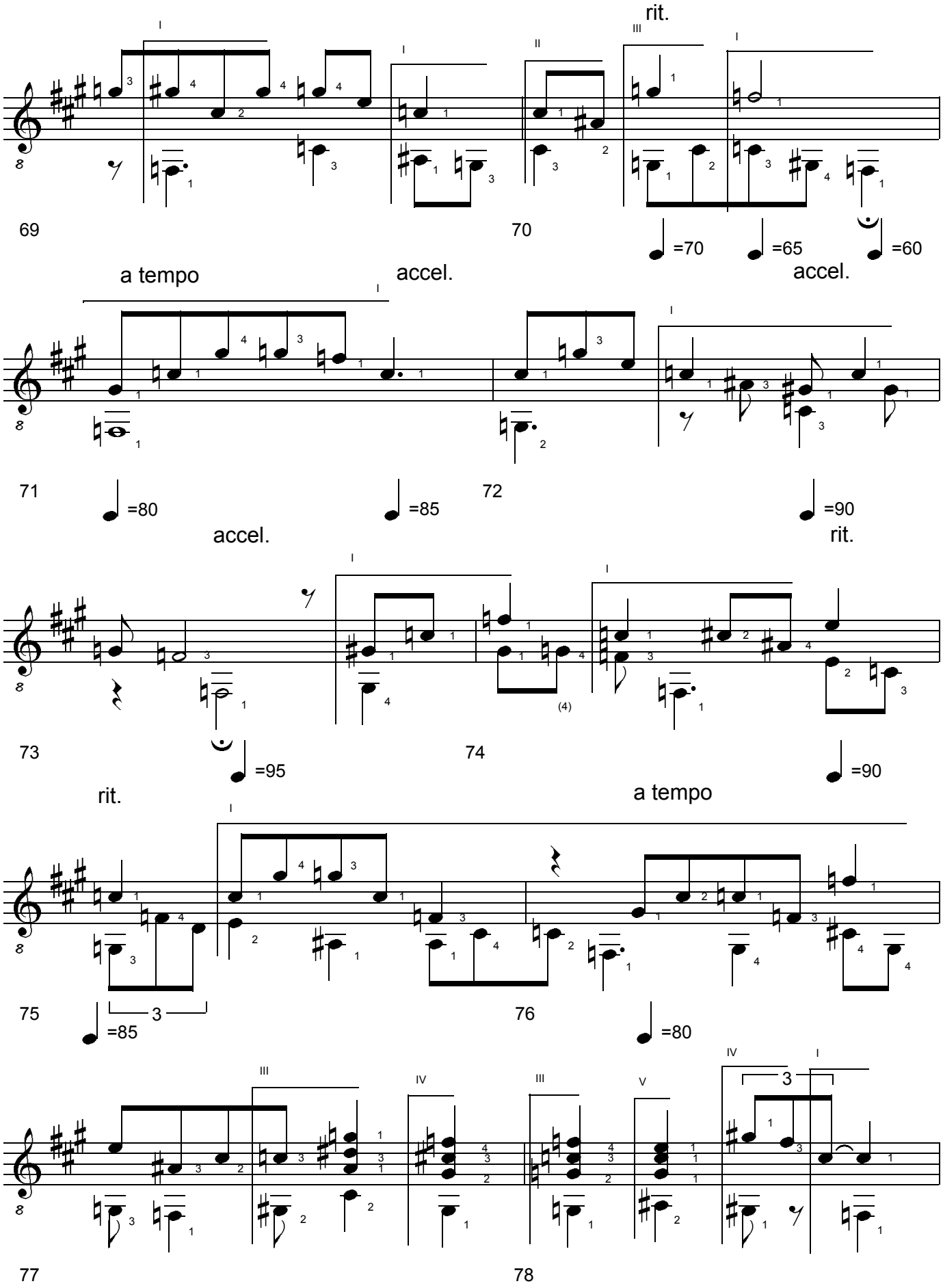

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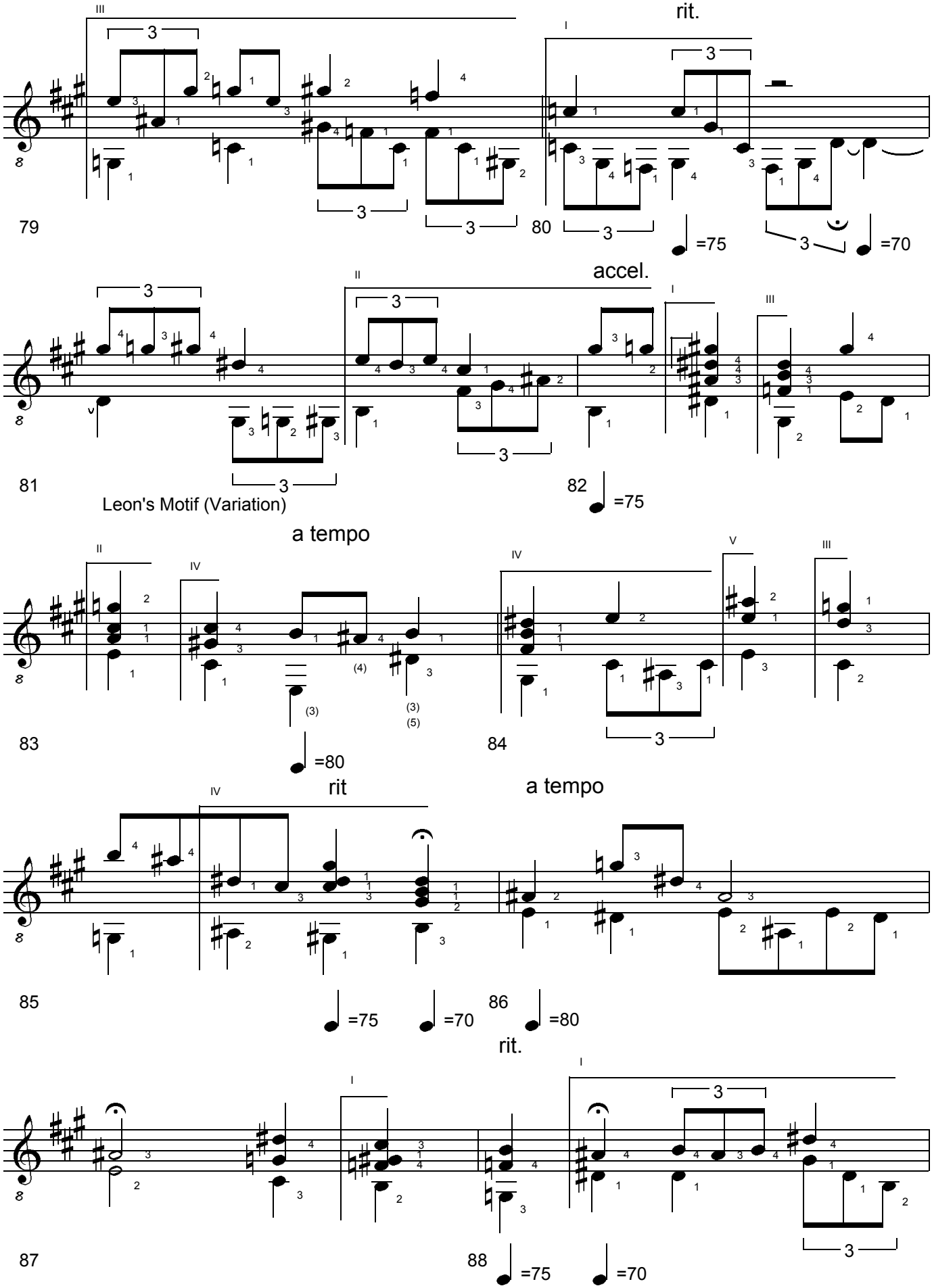

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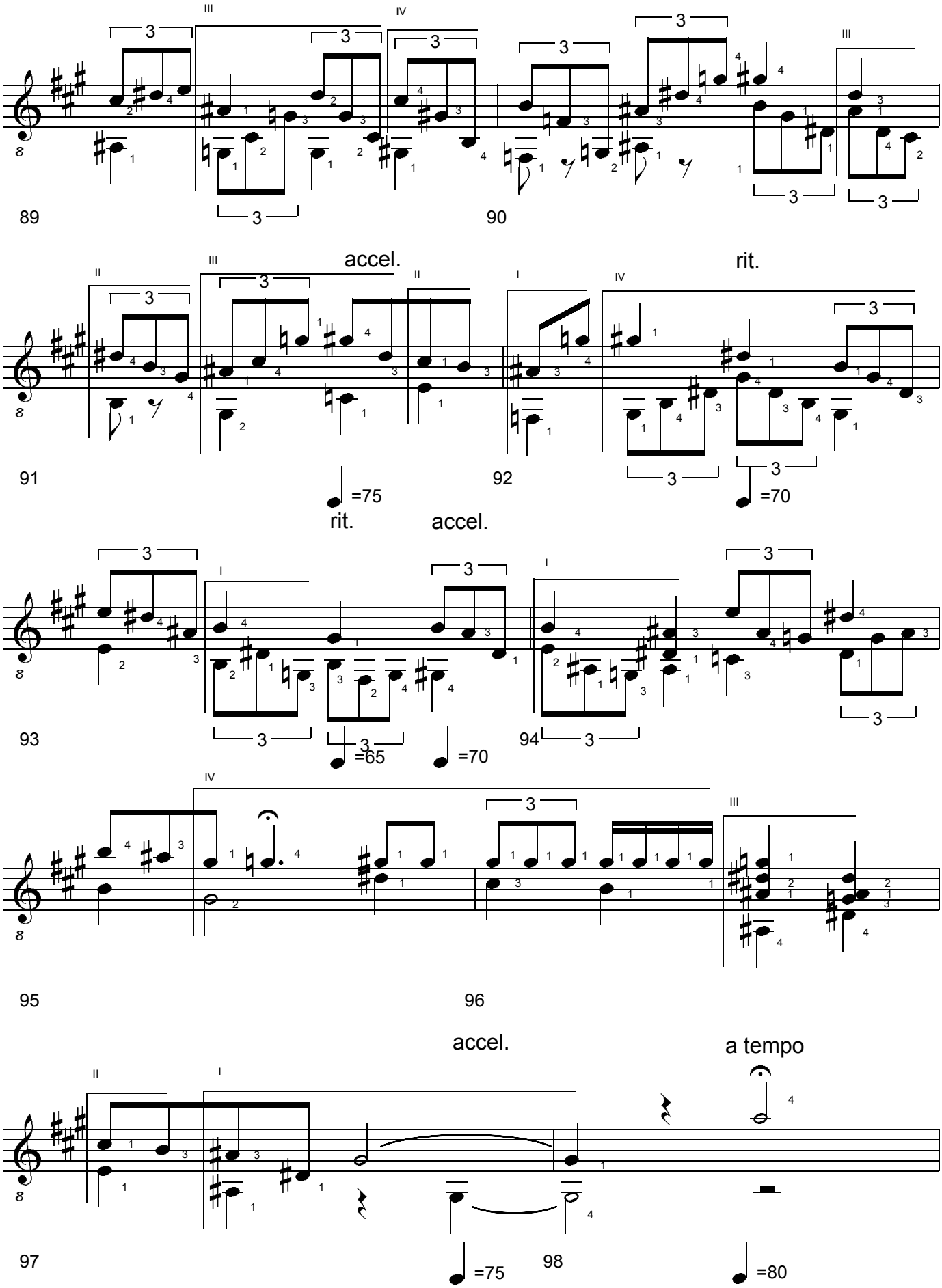

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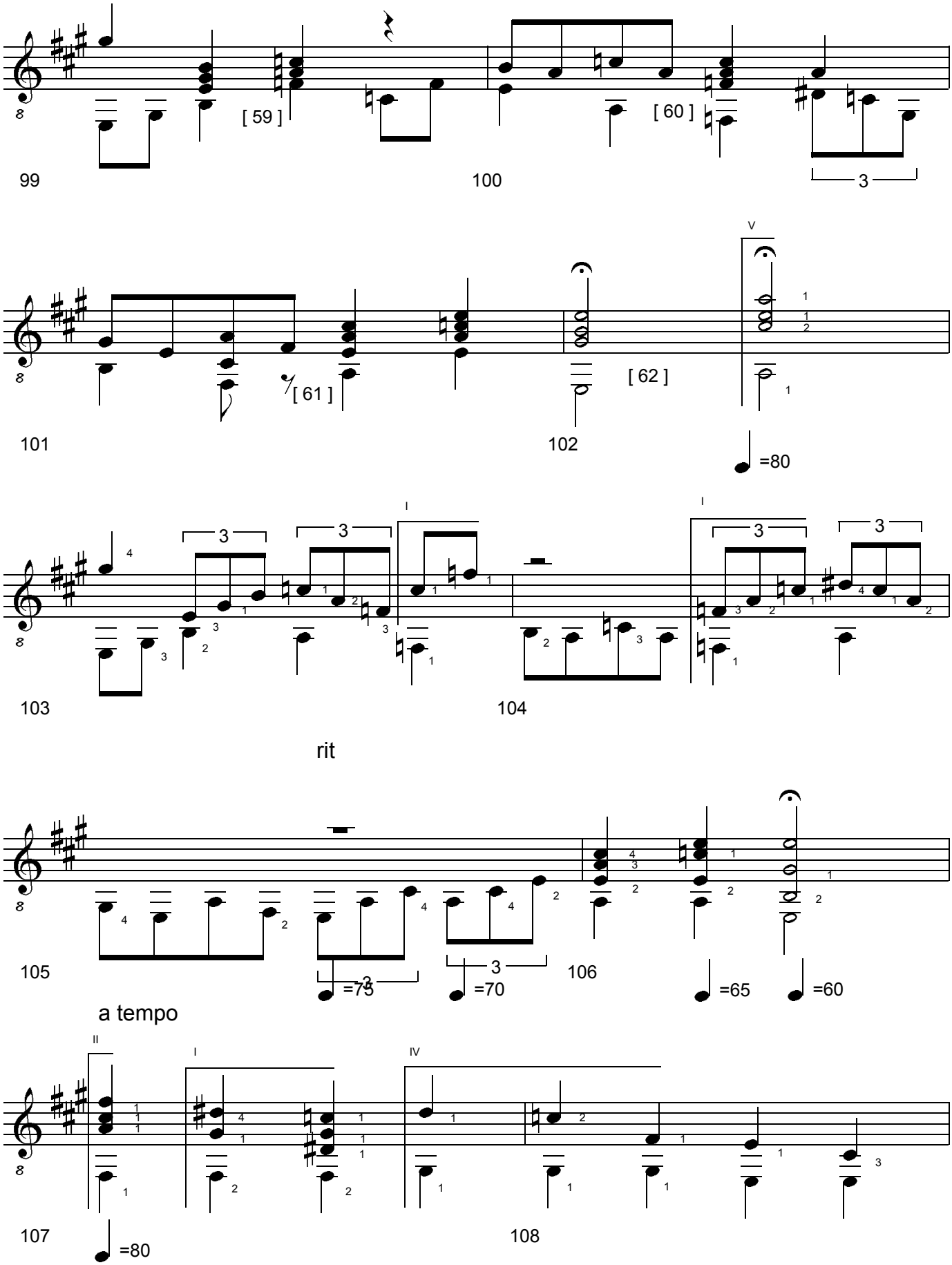

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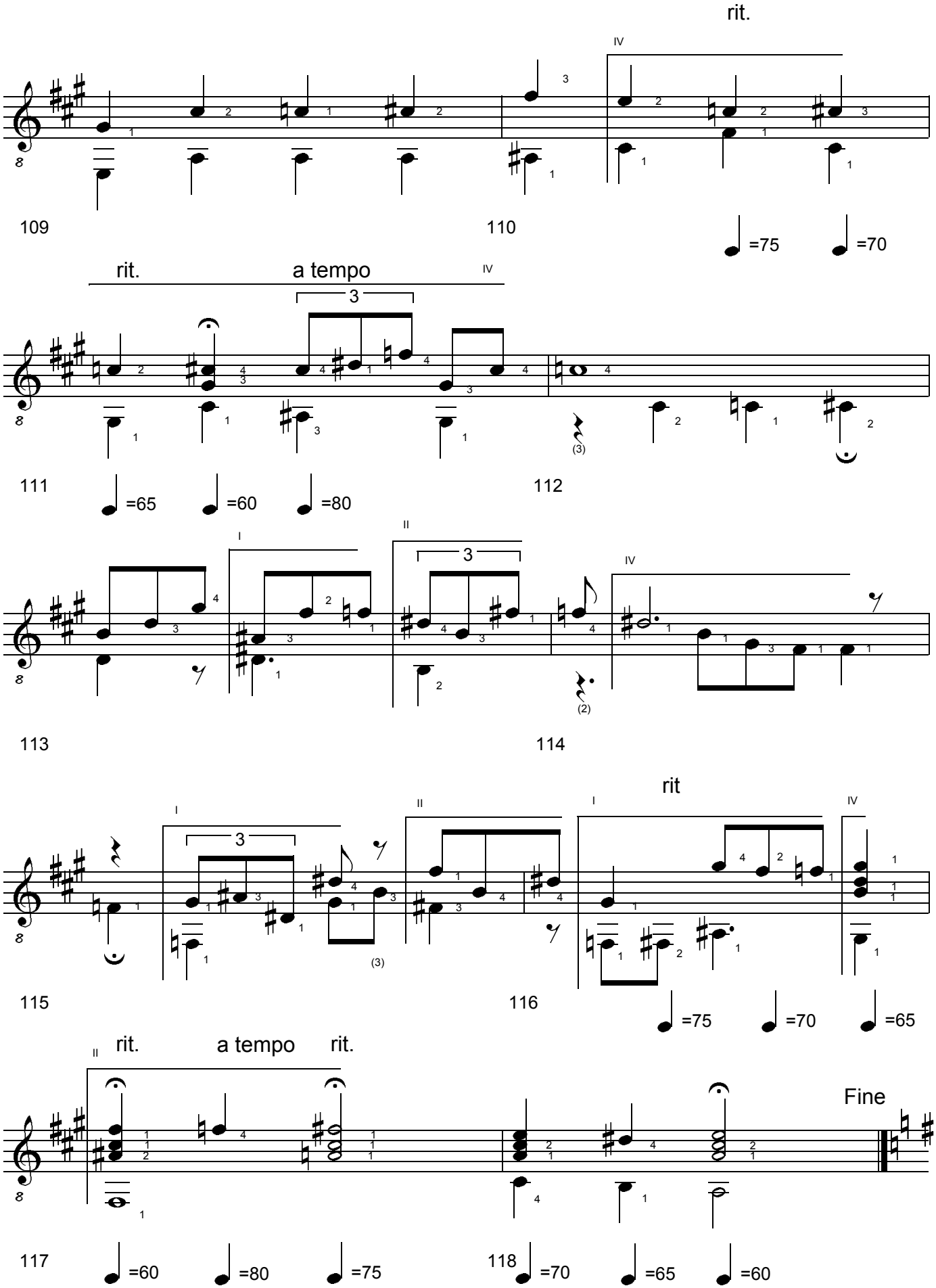

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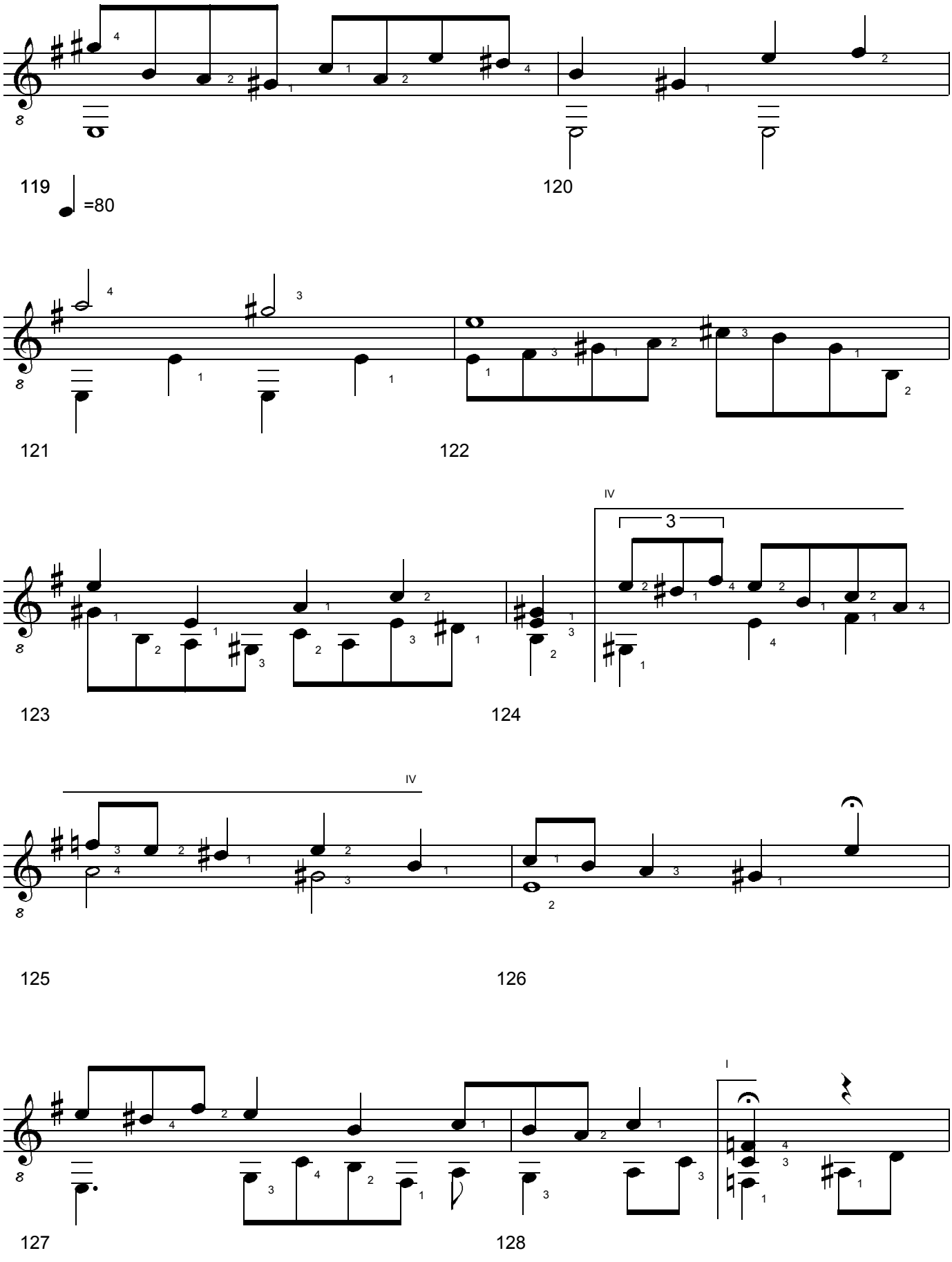
3. Movement (Reading Leon's Letter - Fleur's Solo): Moderato grazioso



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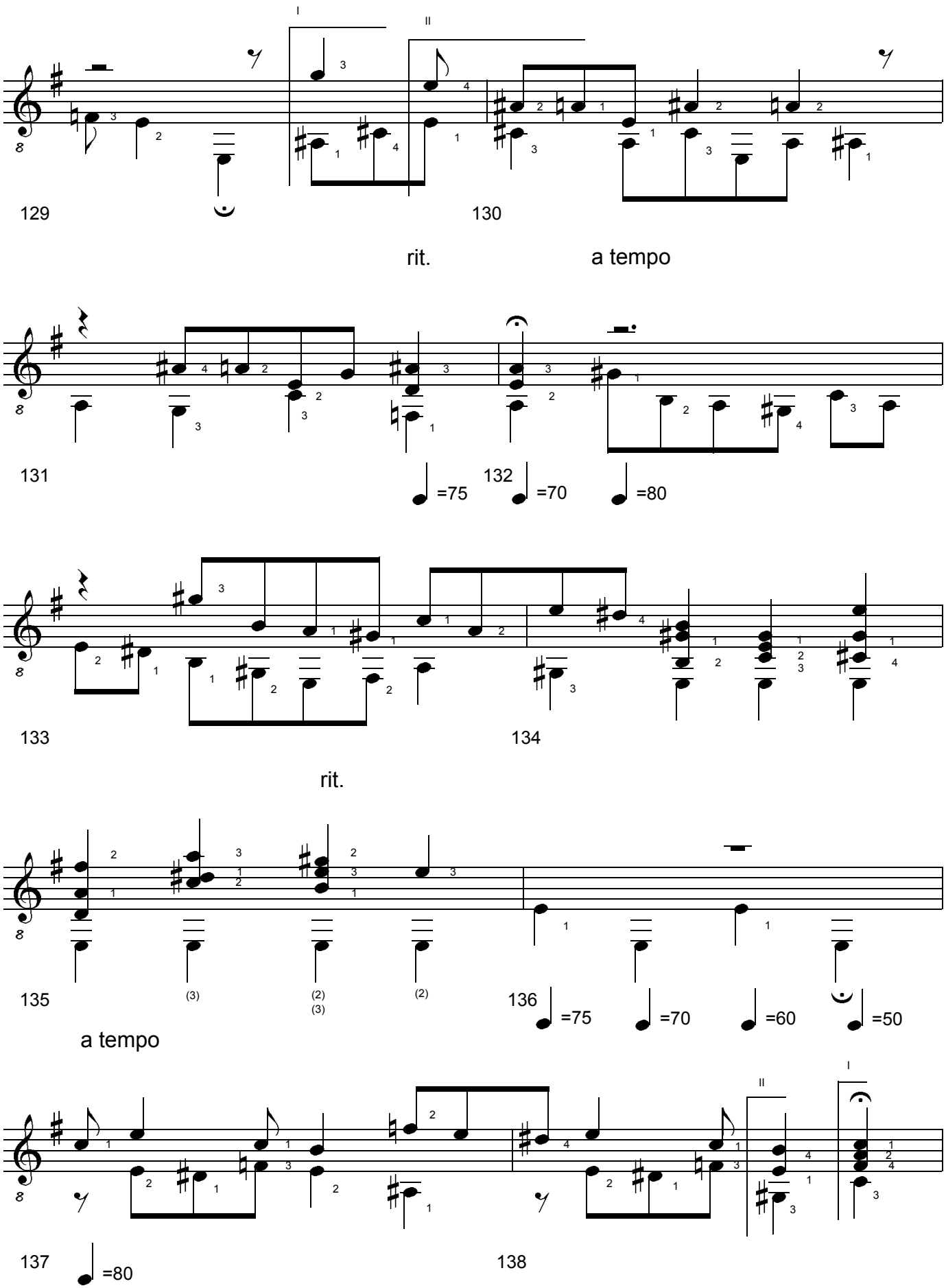

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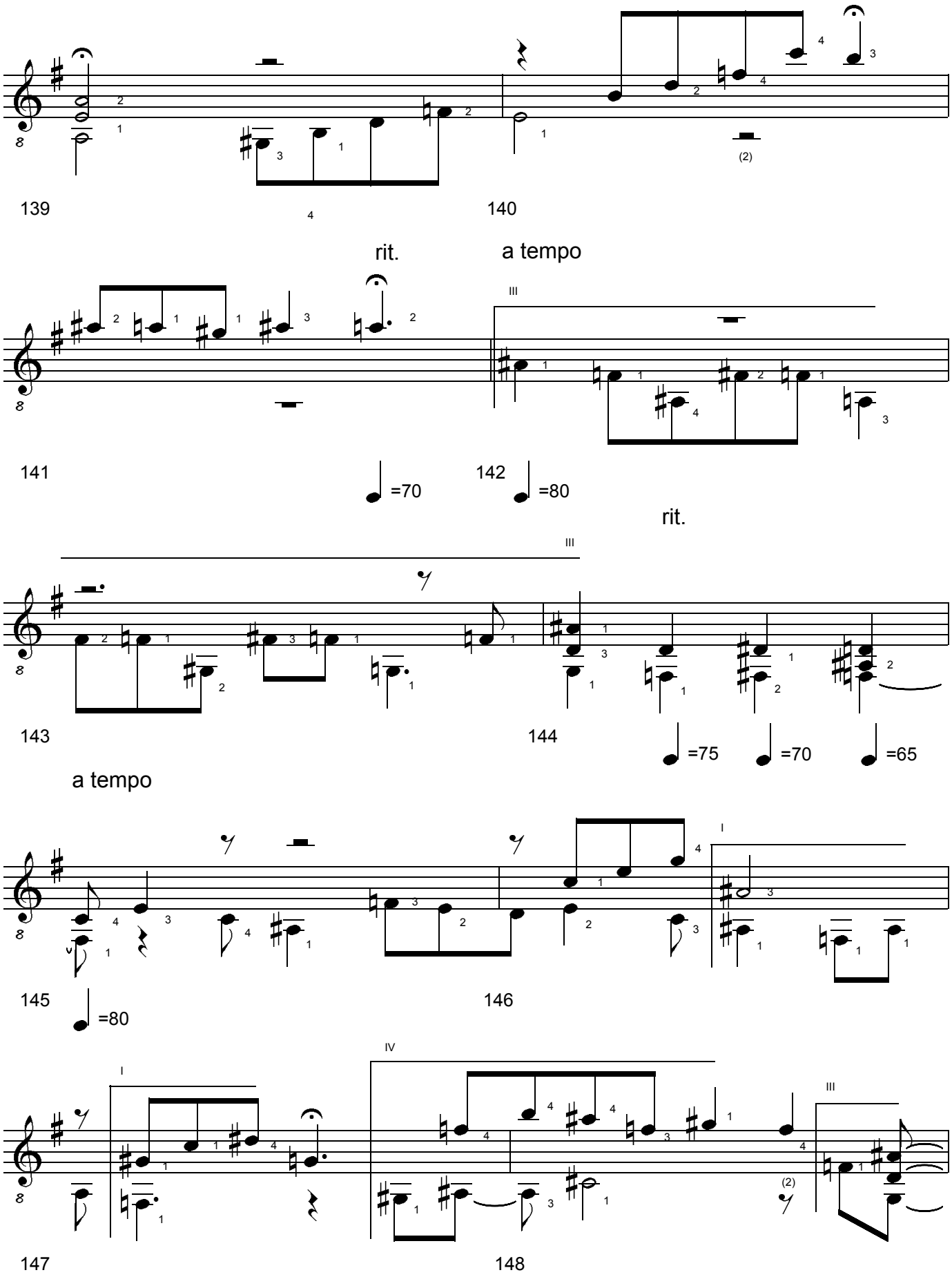

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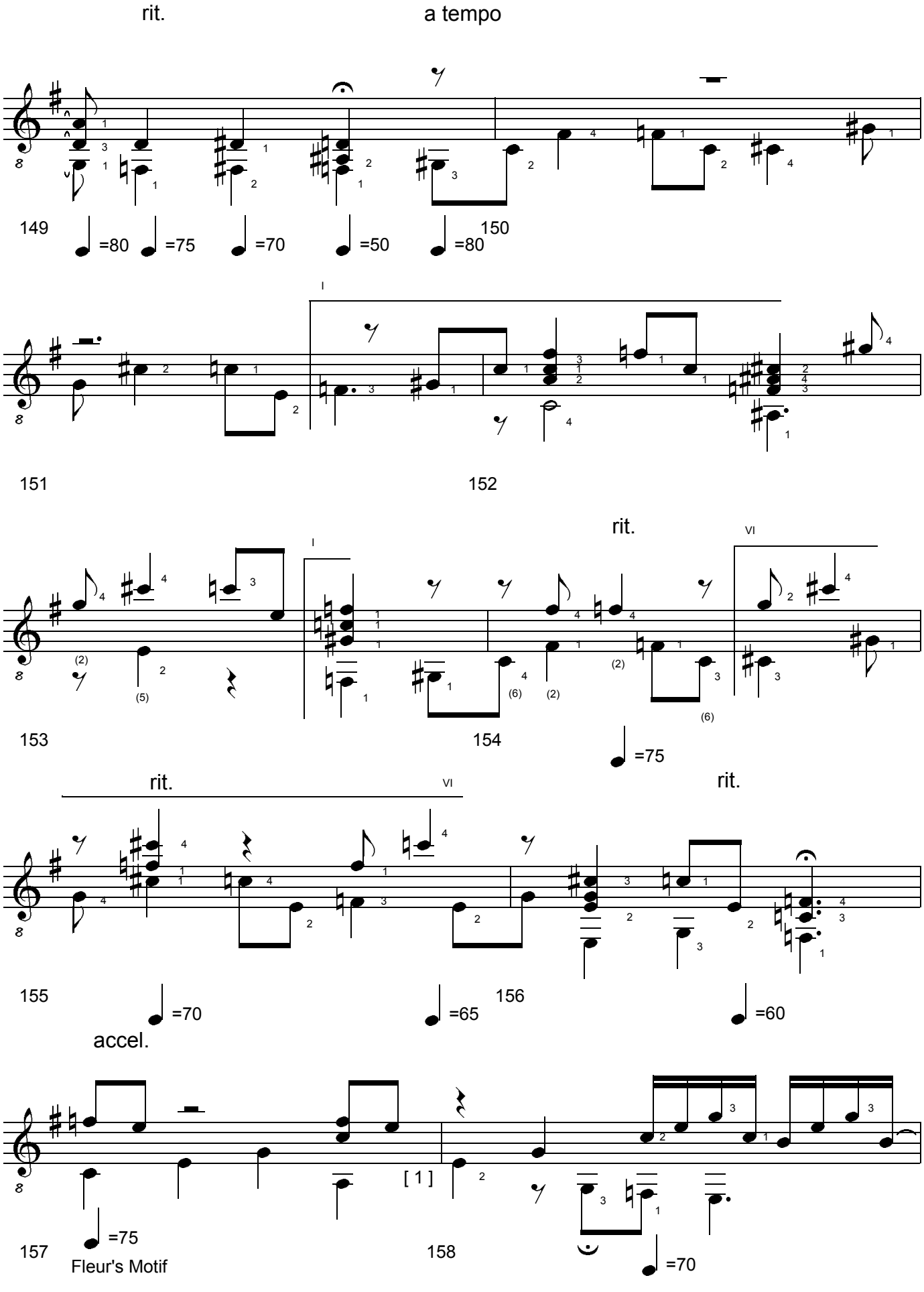

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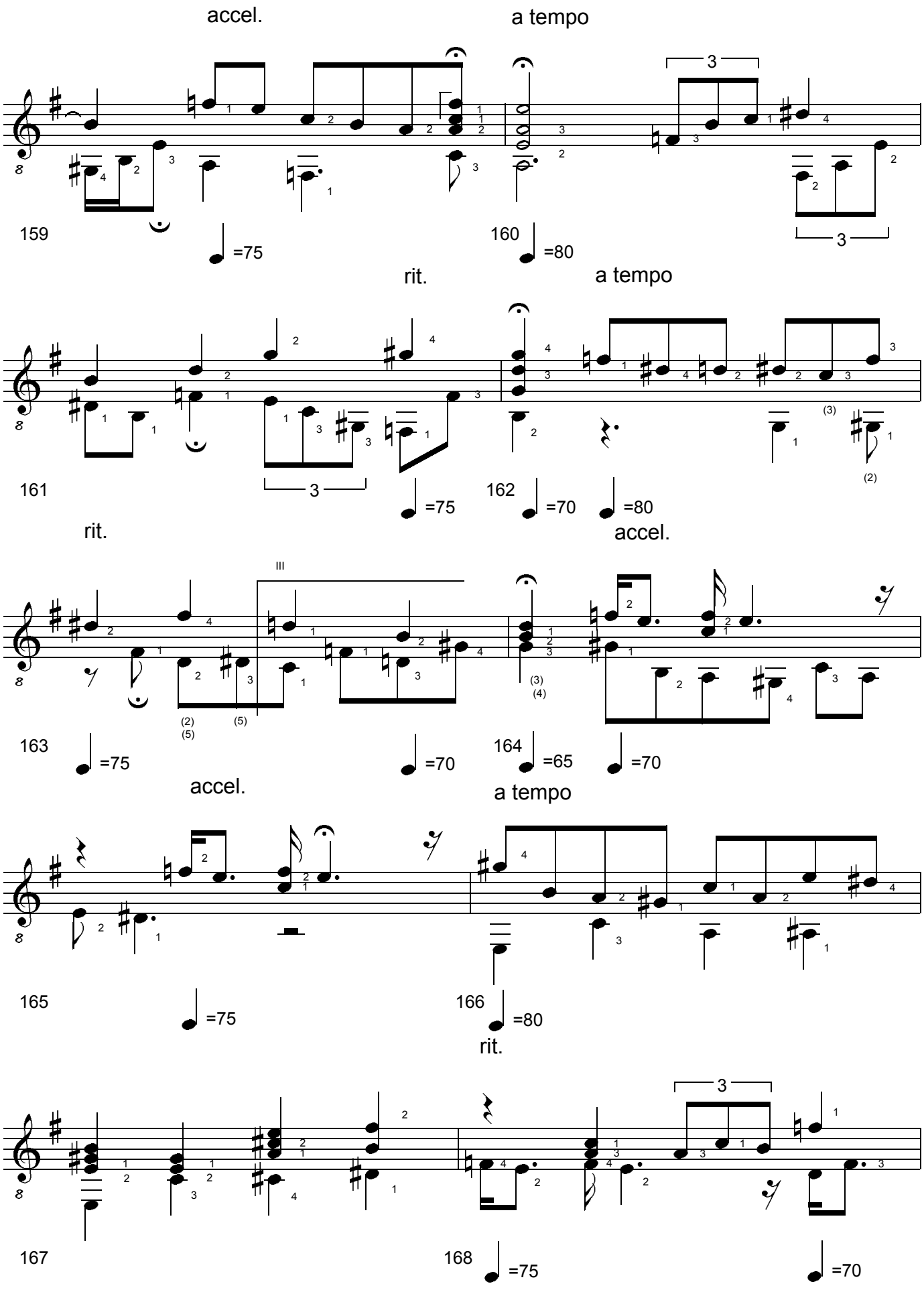

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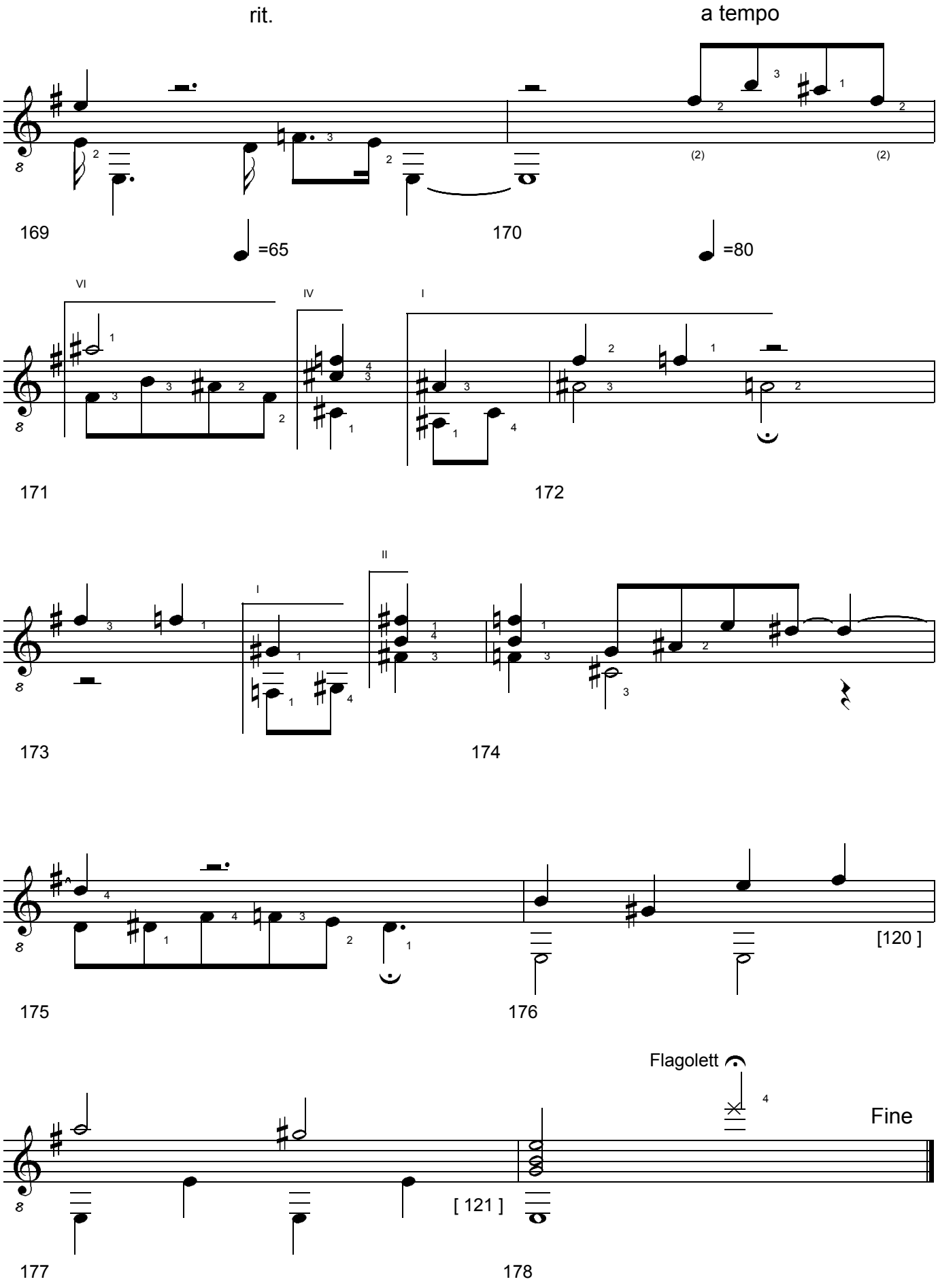

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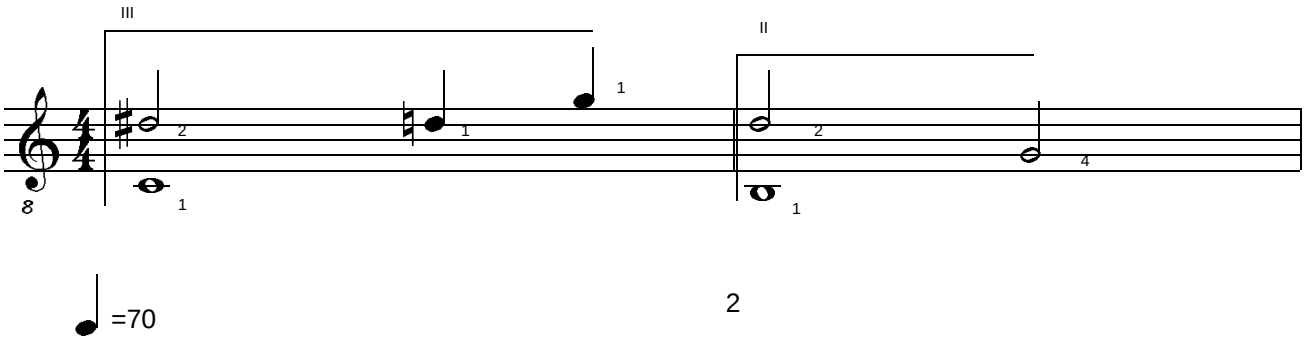
BERGKRISTALL No. 4

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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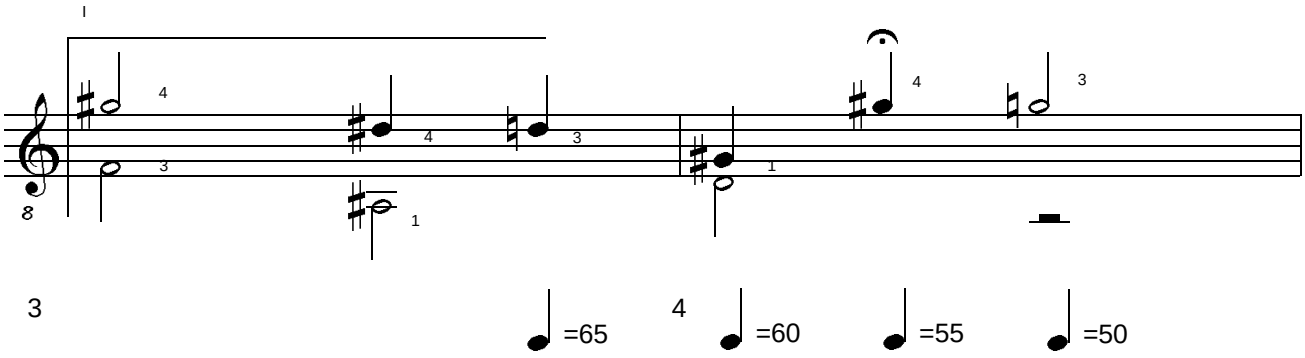

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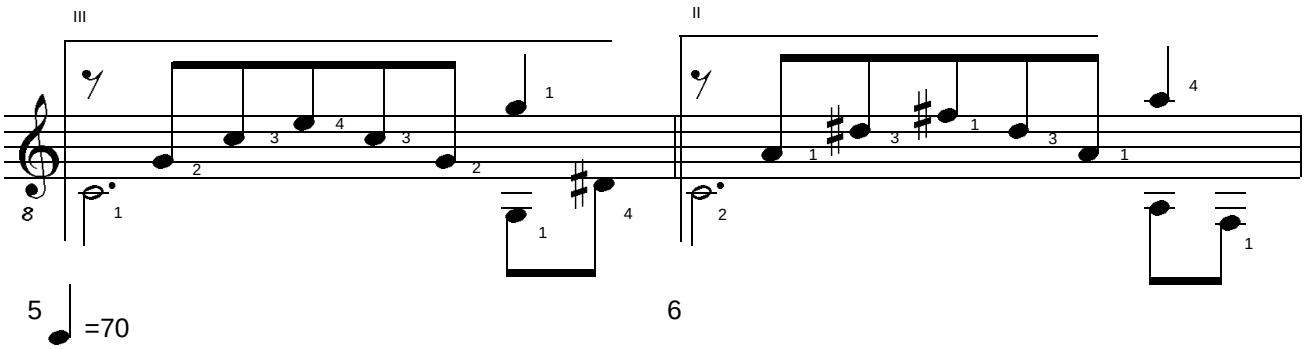

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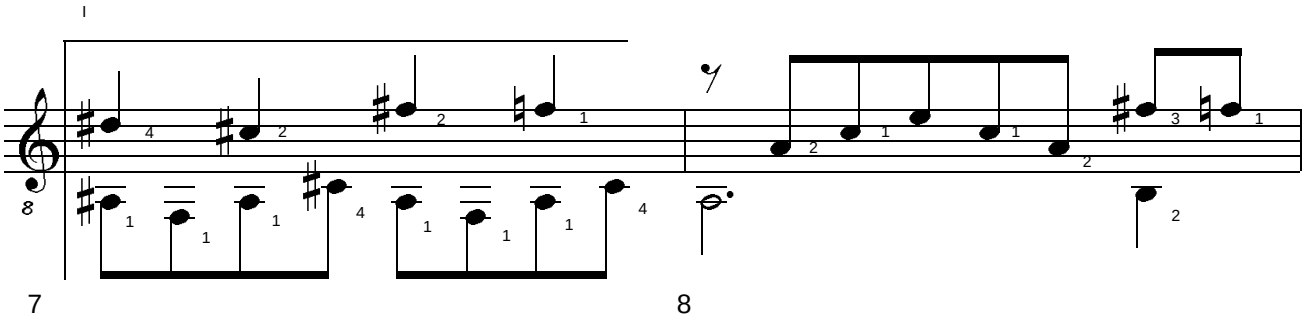
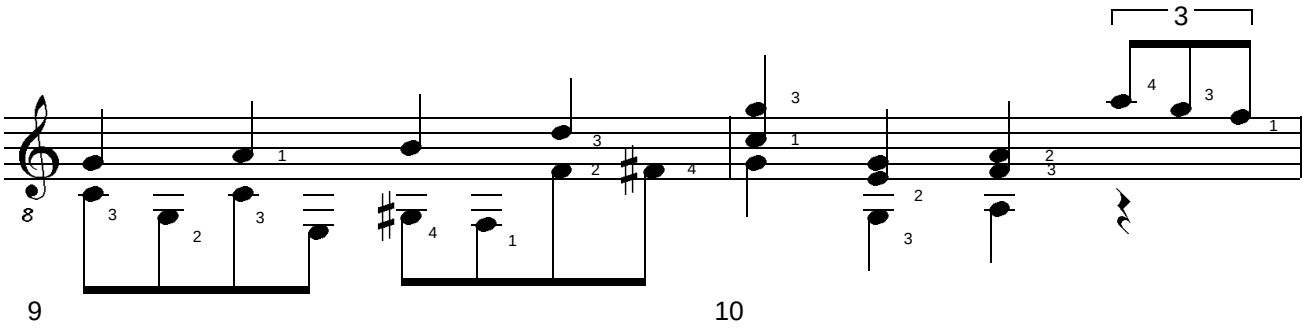
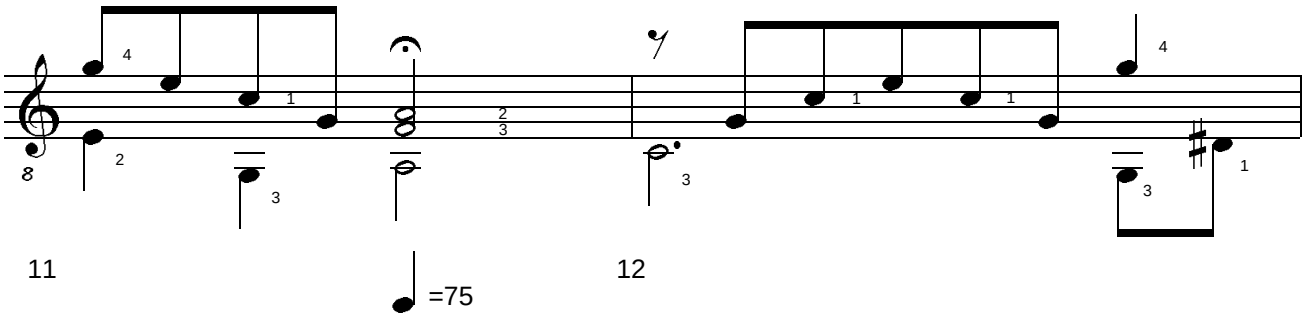
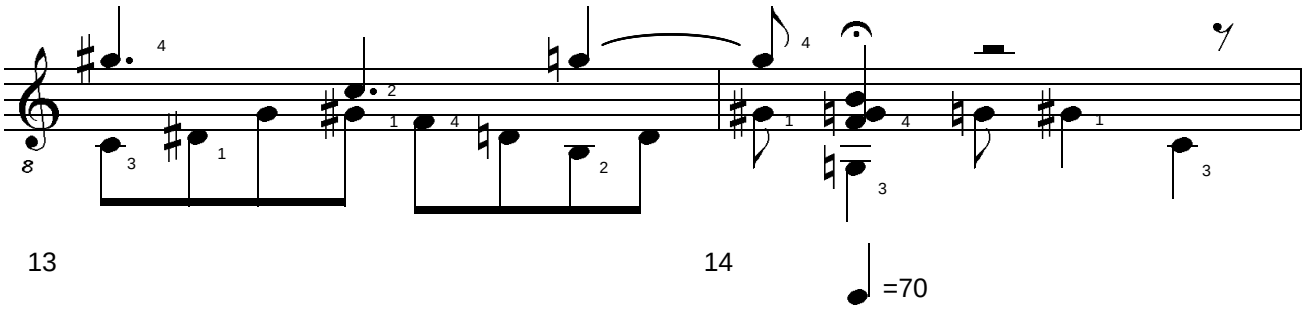




accel.



a tempo



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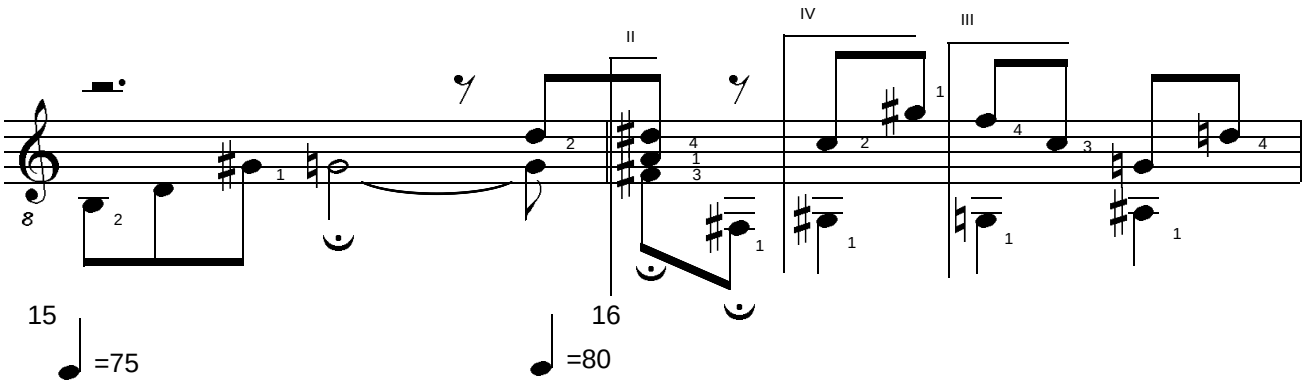
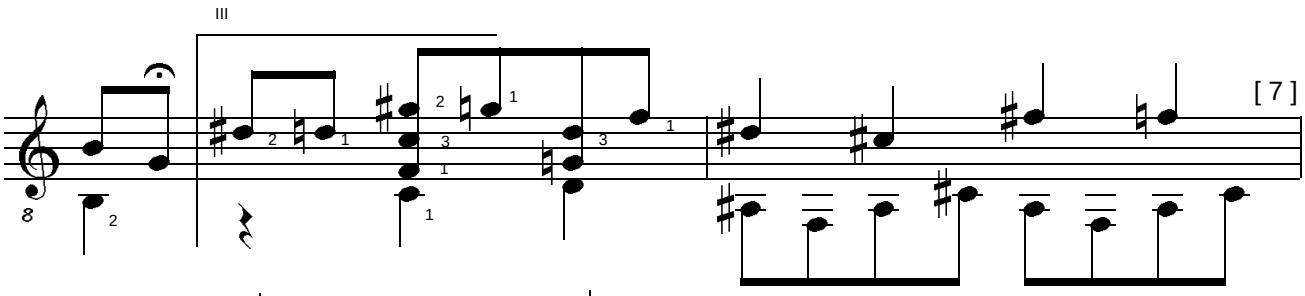
accel.



15 =75 16 =80

rit a tempo



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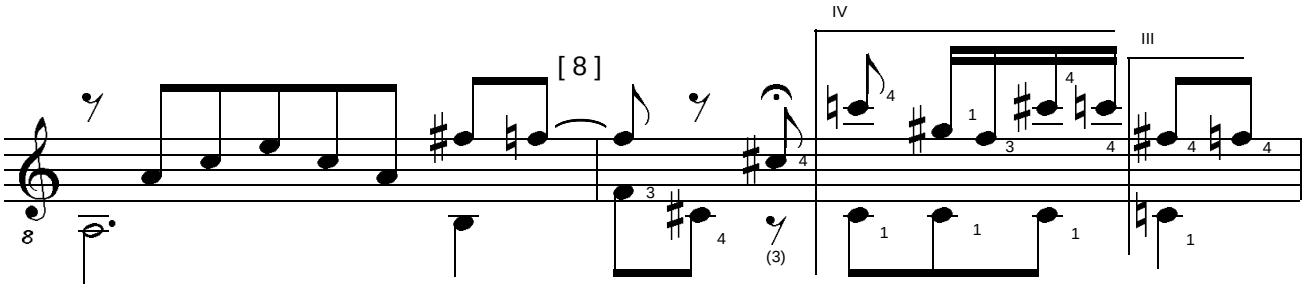
rit. accel.



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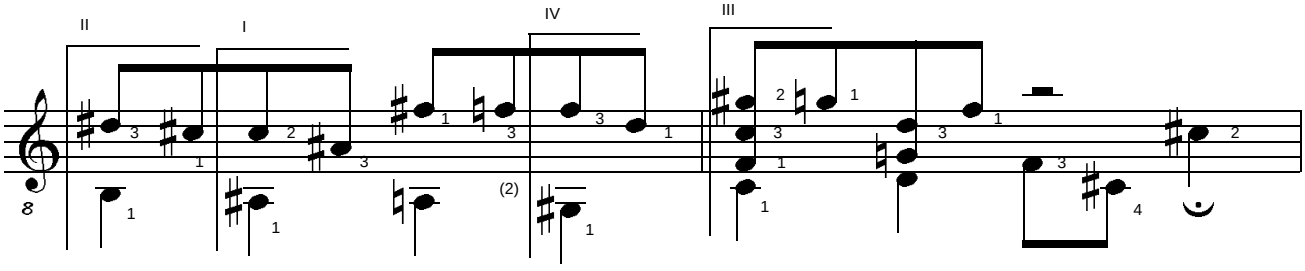
a tempo



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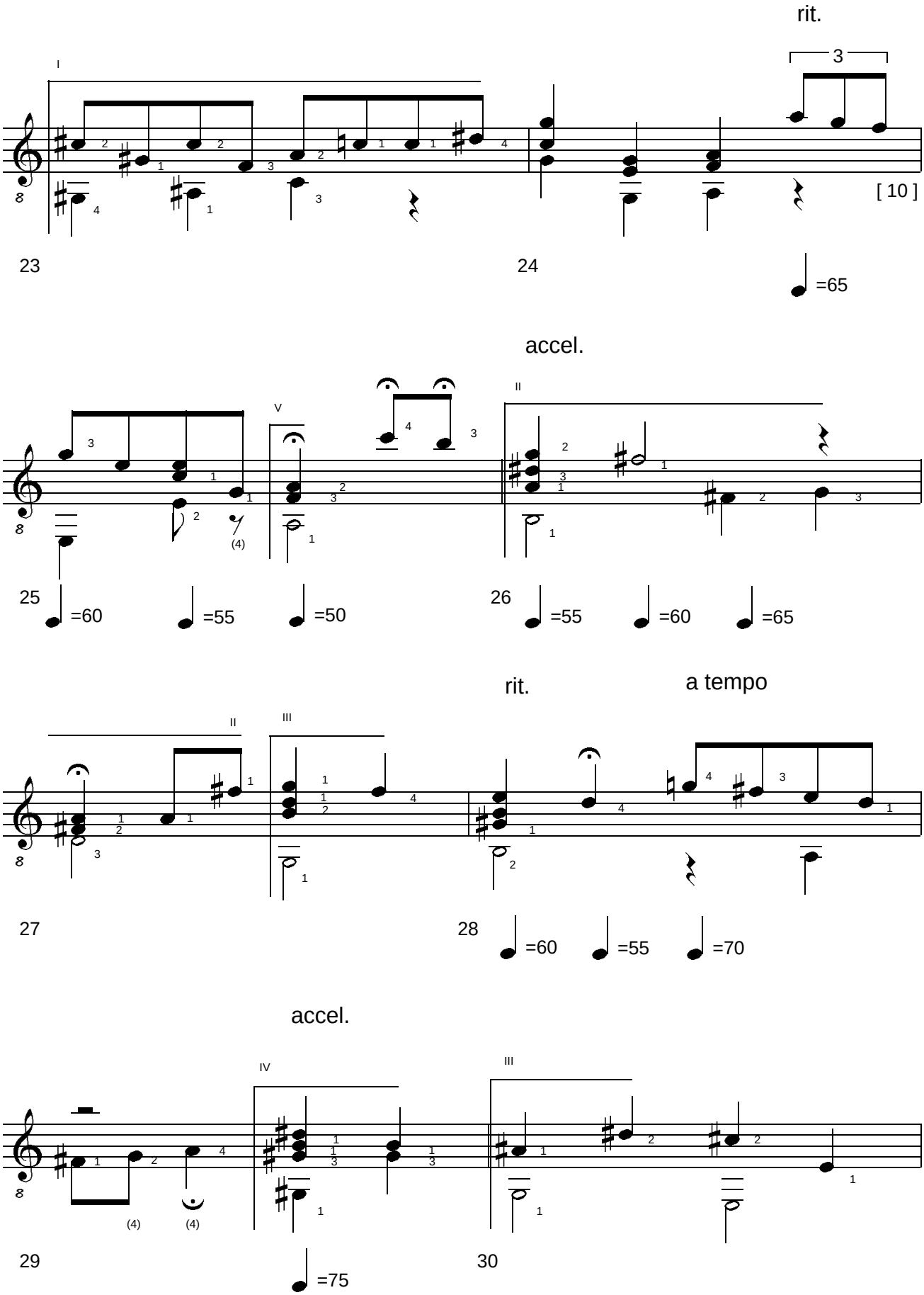

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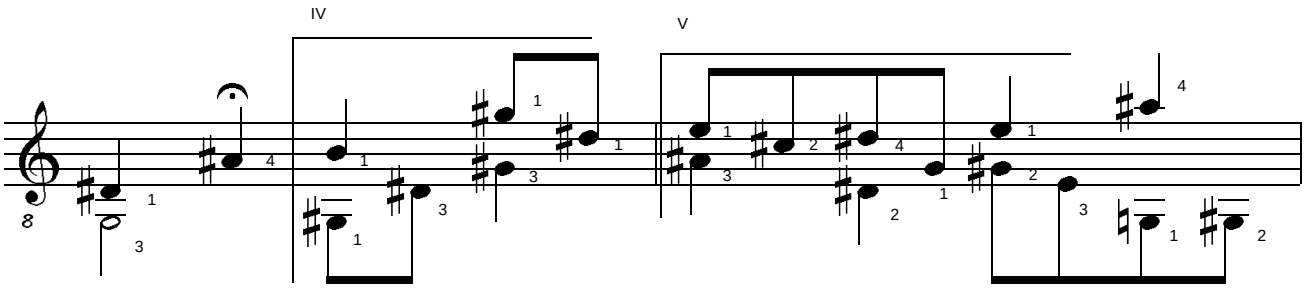

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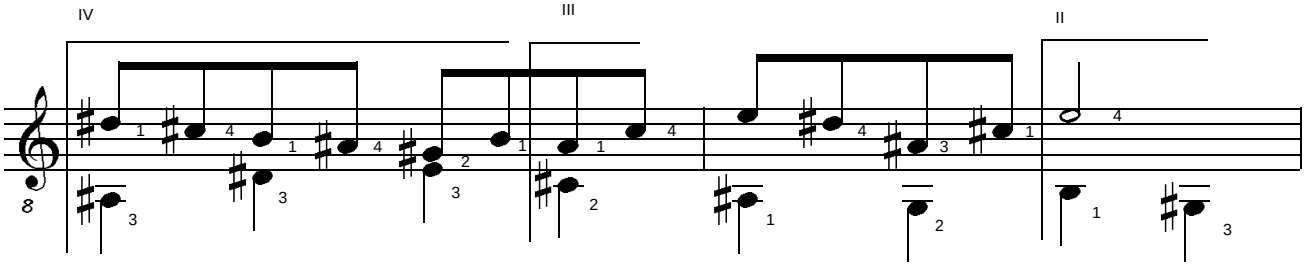

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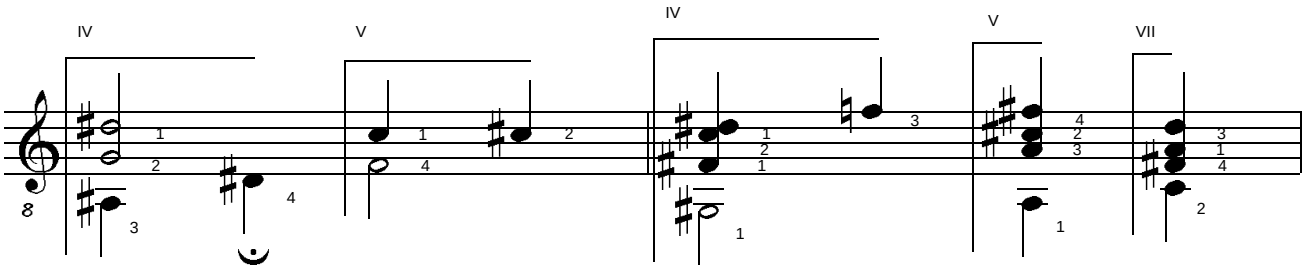

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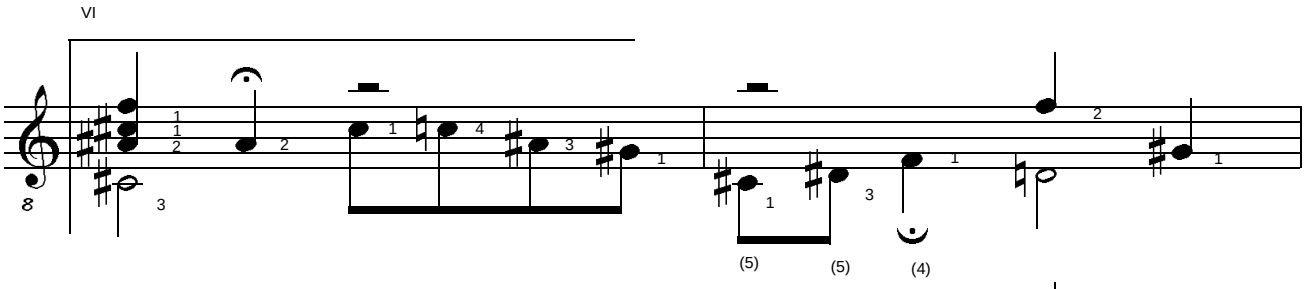

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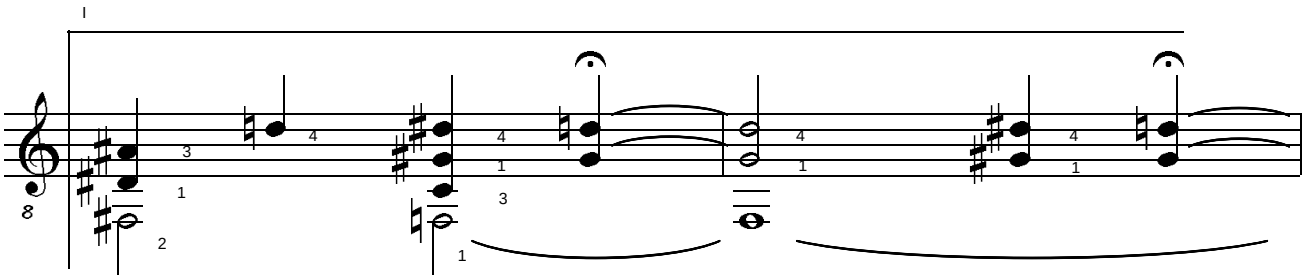

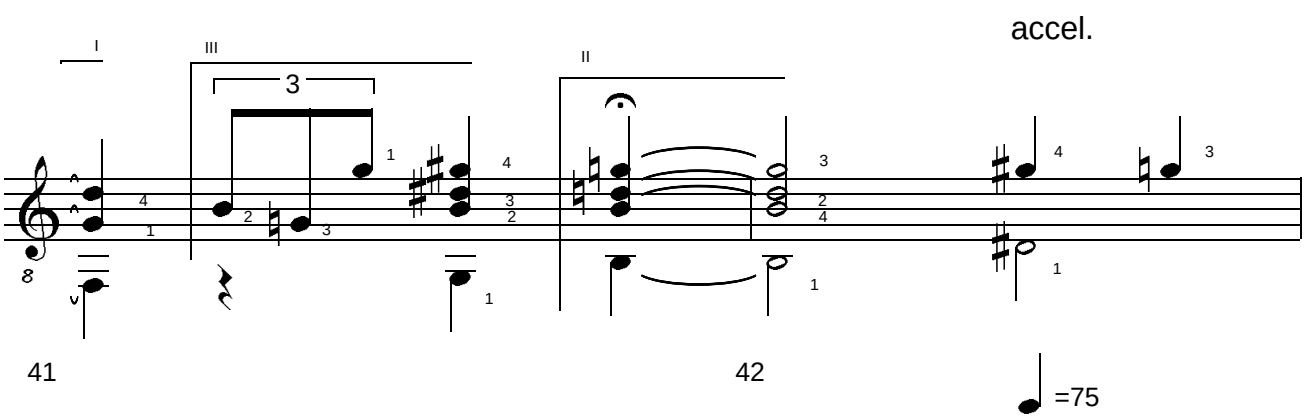

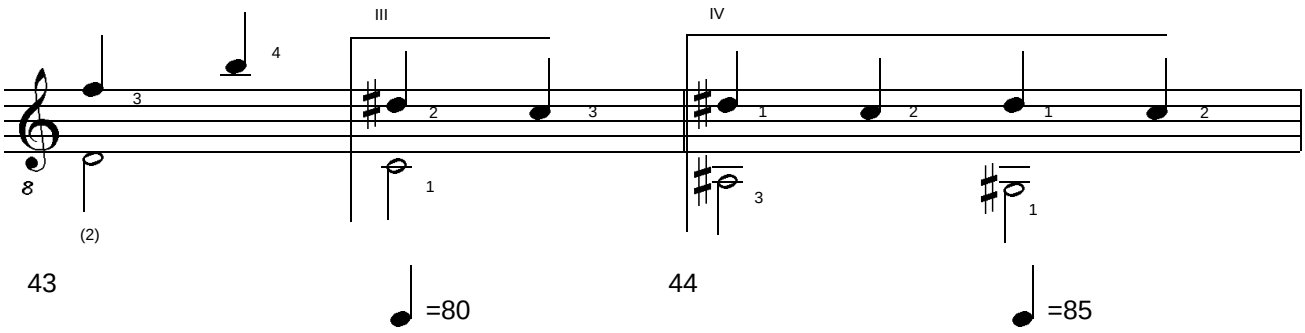

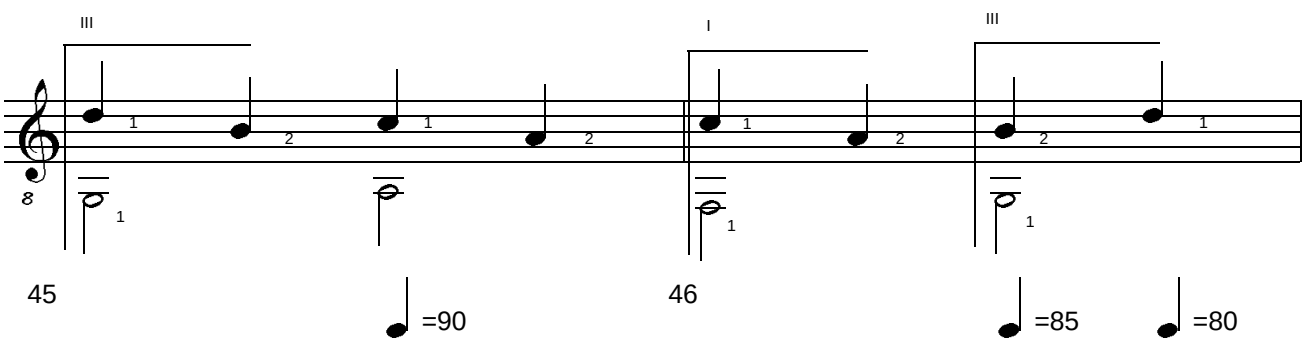

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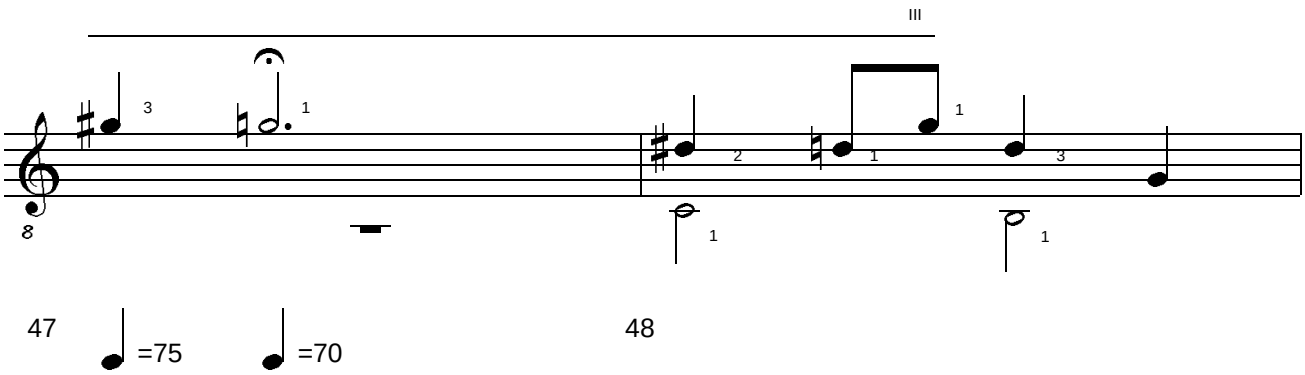
a tempo



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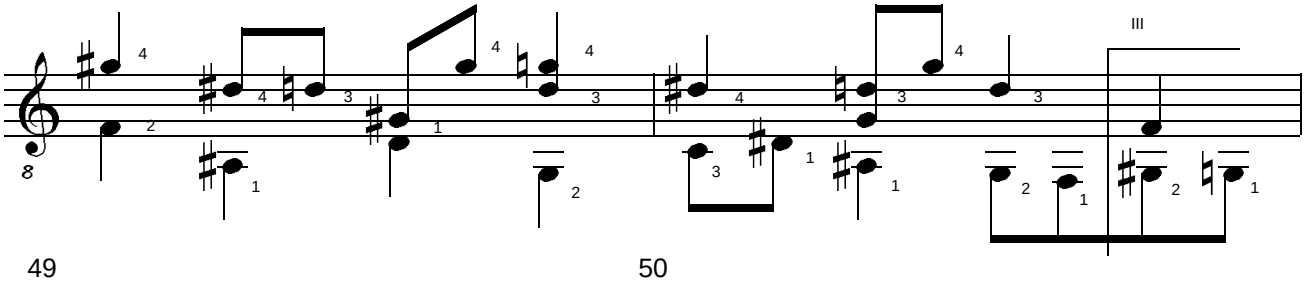

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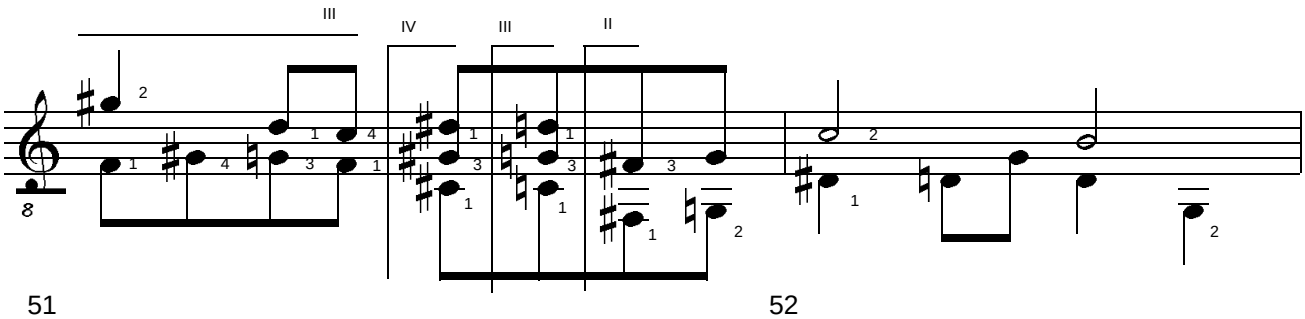

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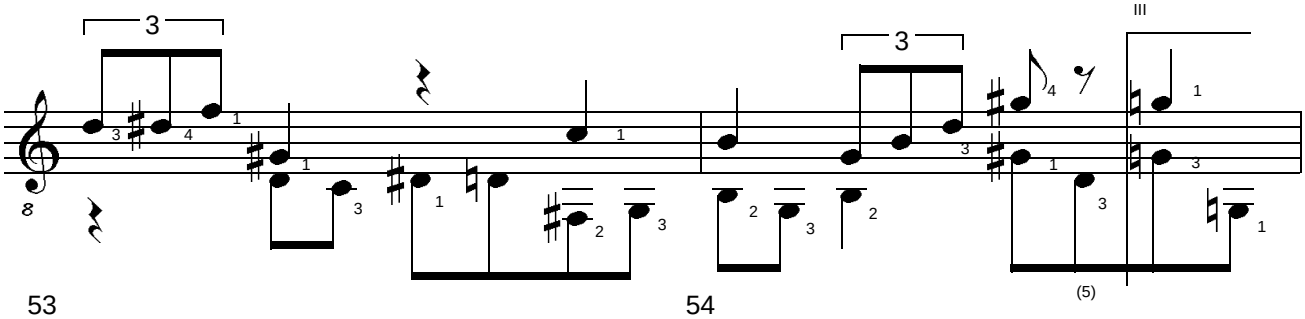

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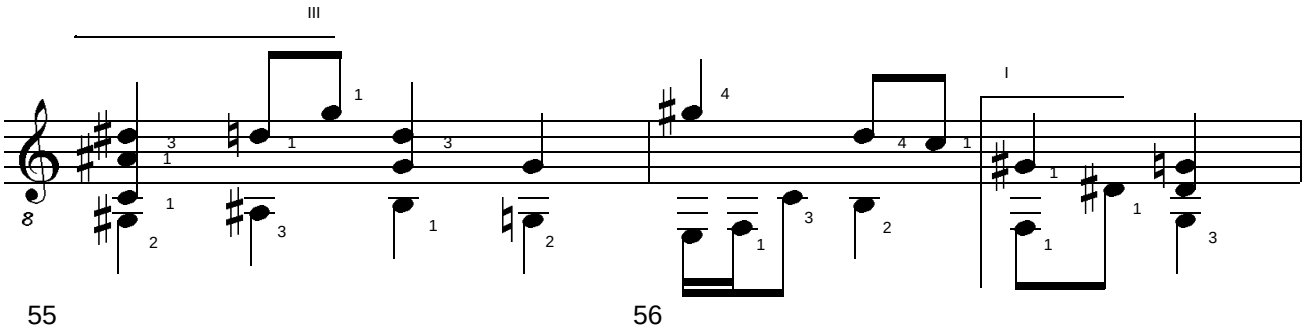
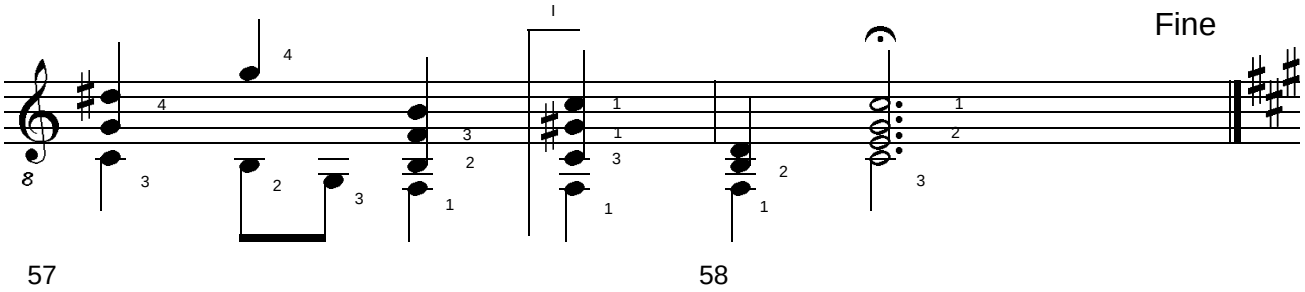
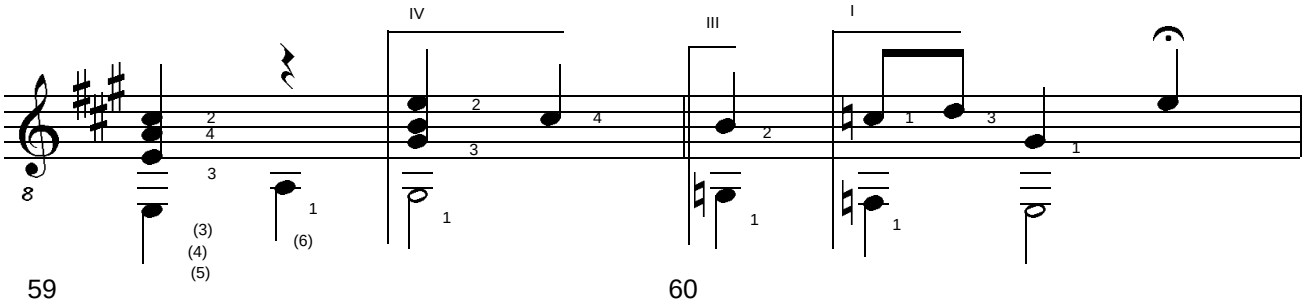
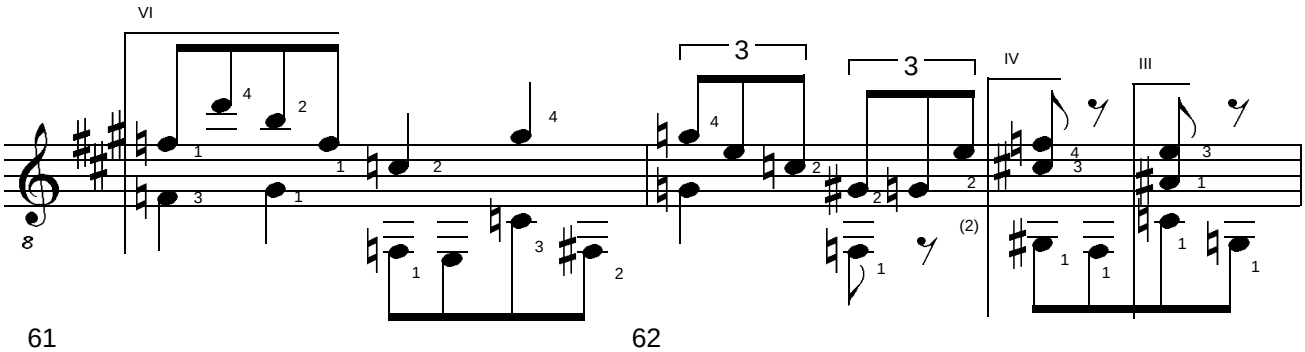




2. Movement: Leon in Dancing Palace (Andantino con anima)

Blinded by Amazing Lights





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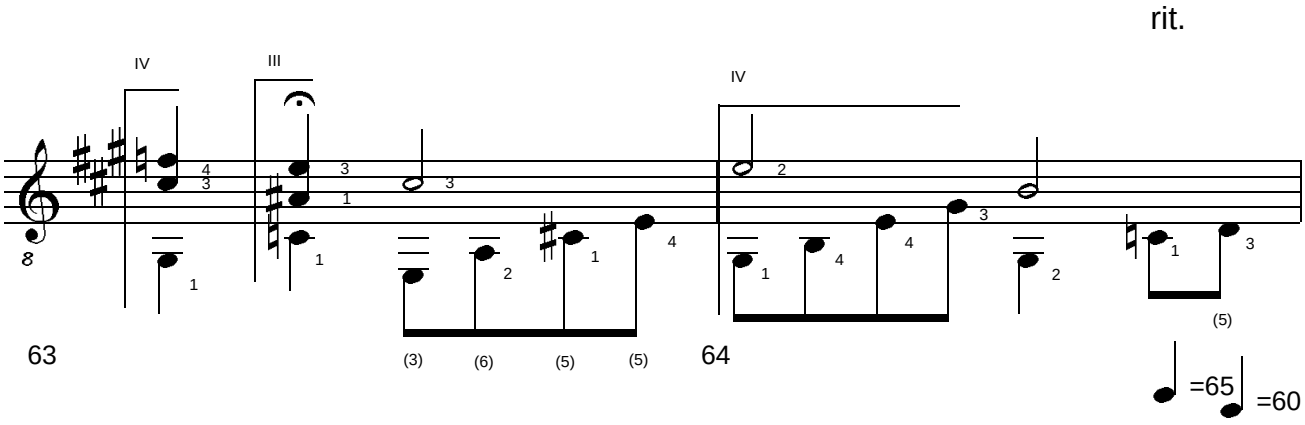

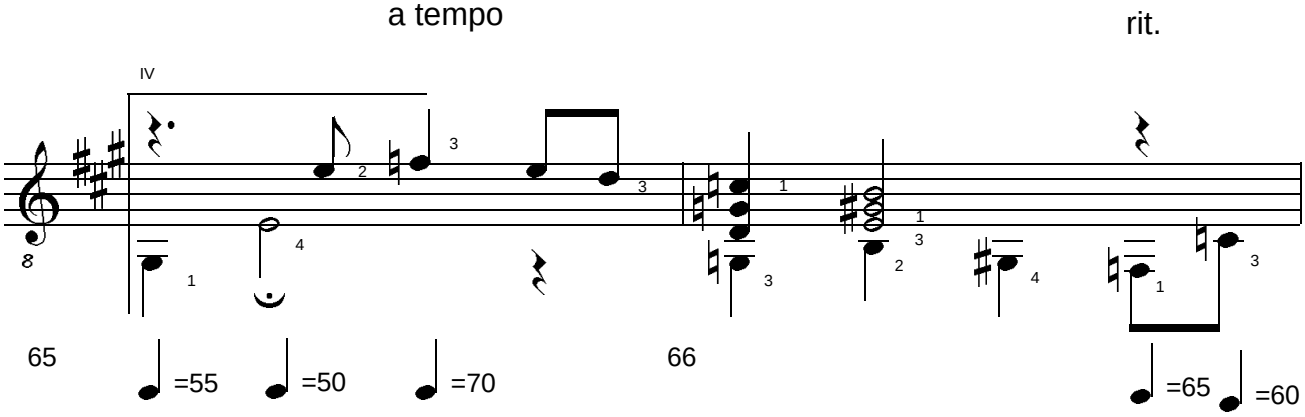

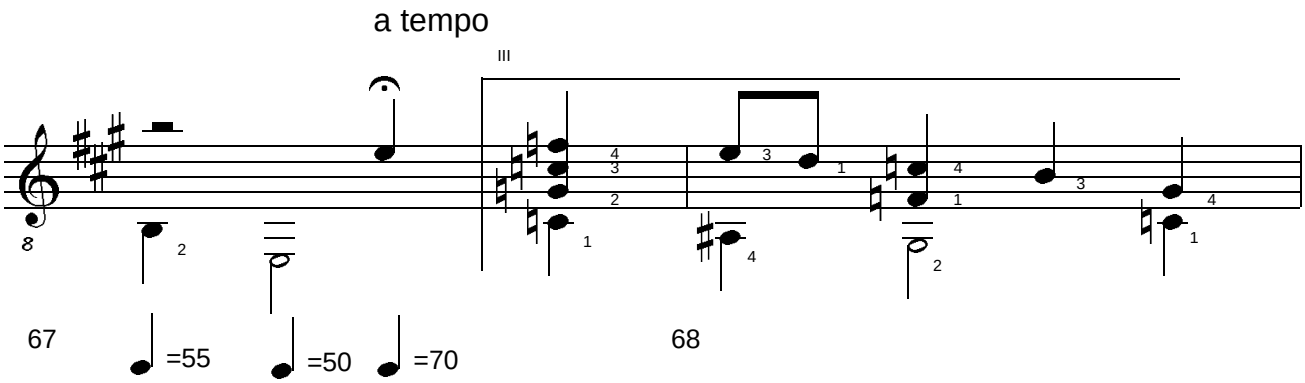

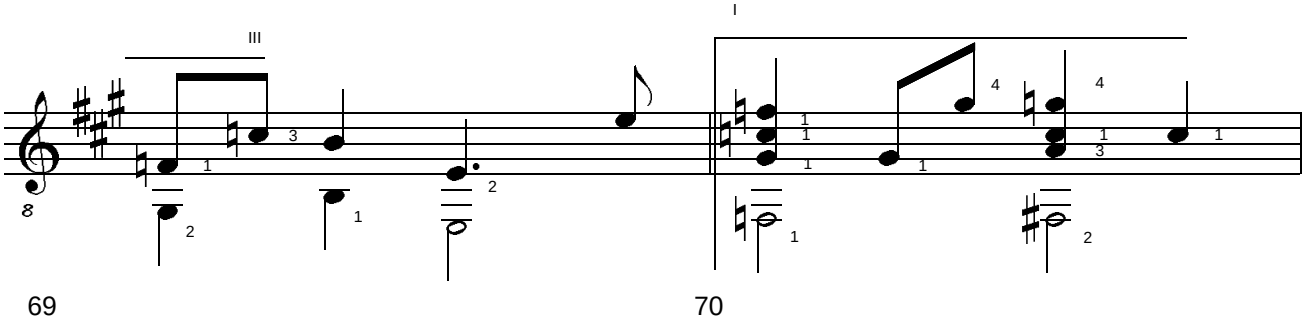

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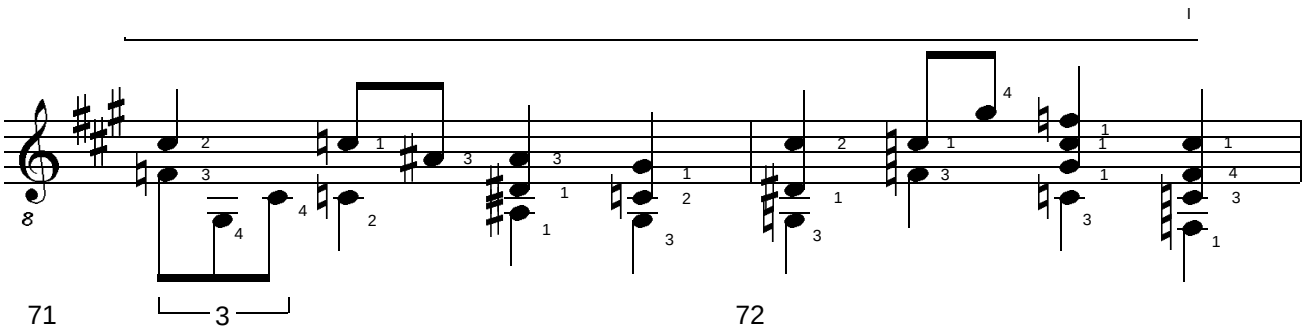
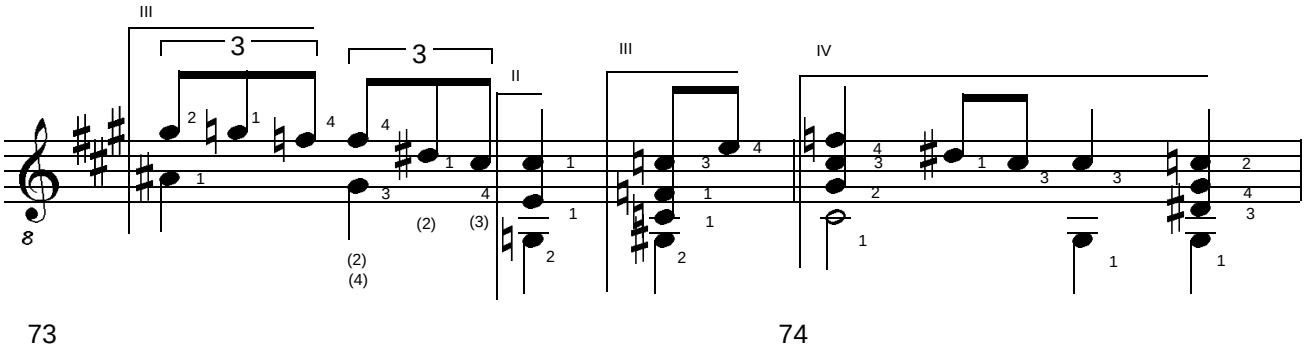
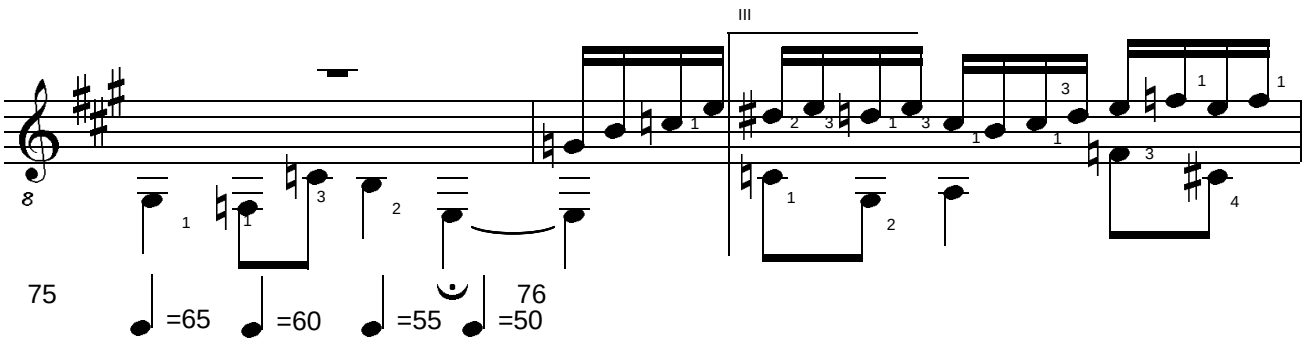
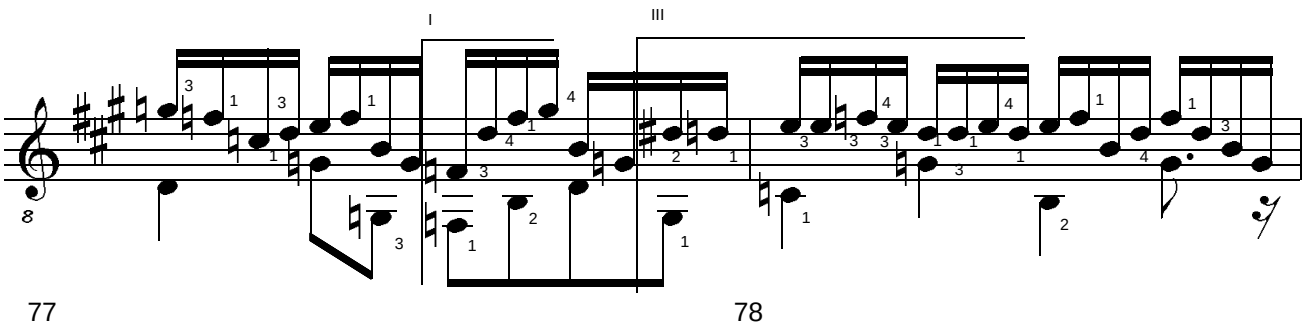




All people can dance!

rit.





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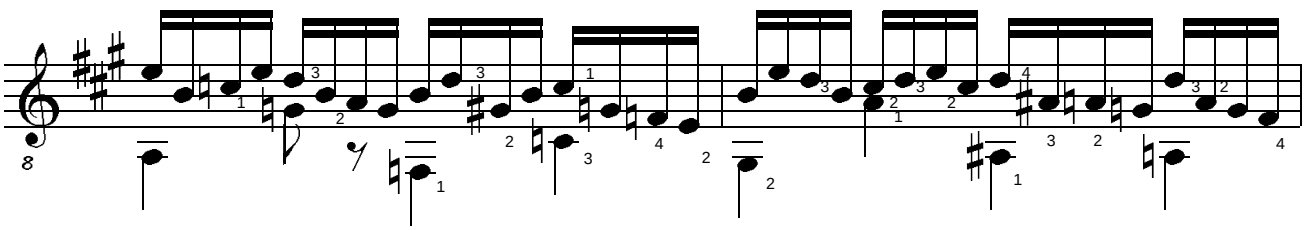
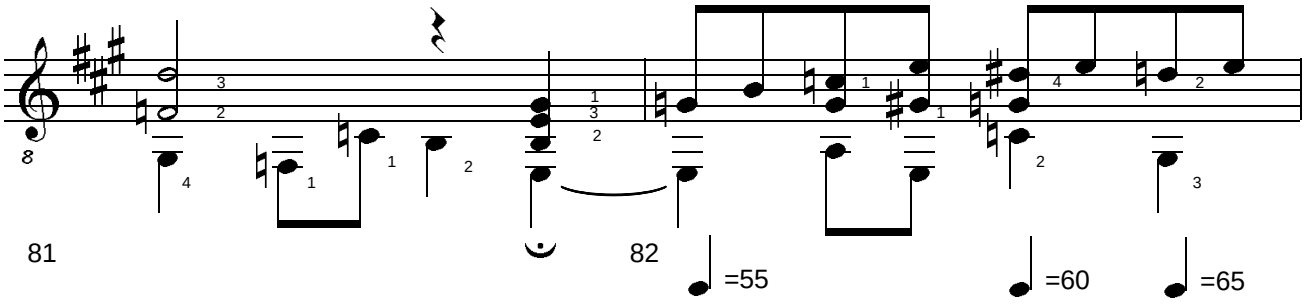


79 80

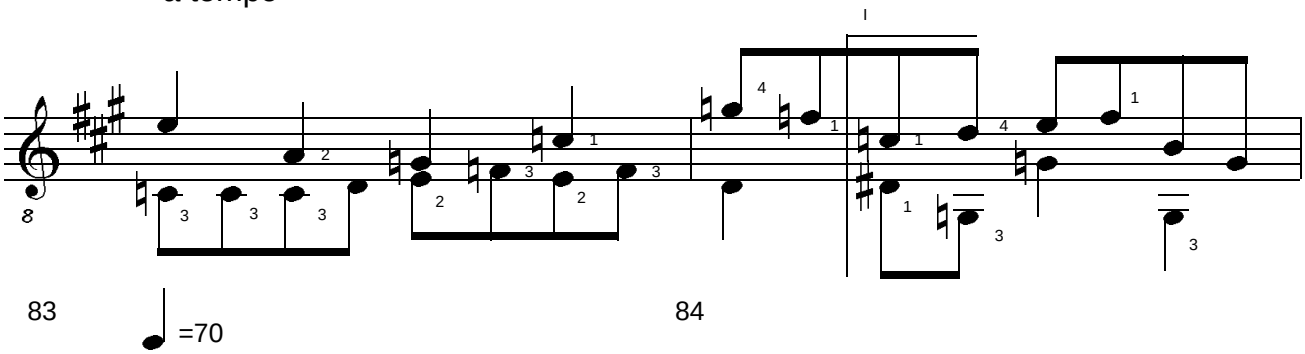
Wait! Show me how to dance!

accel.

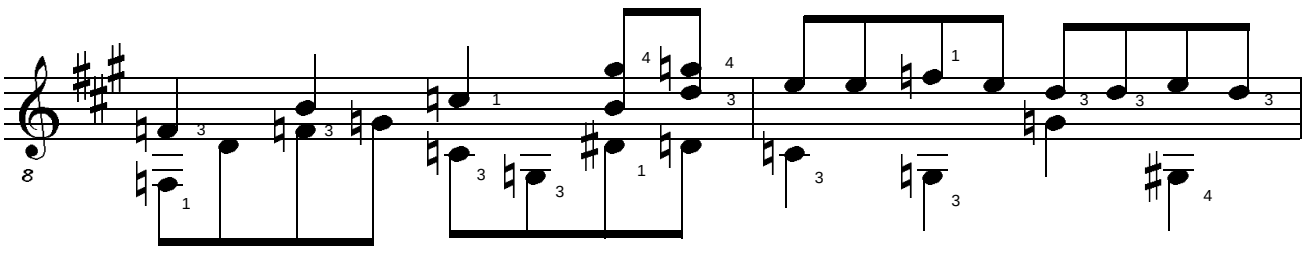


81 82 =55 =60 =65

a tempo



83 =70 84



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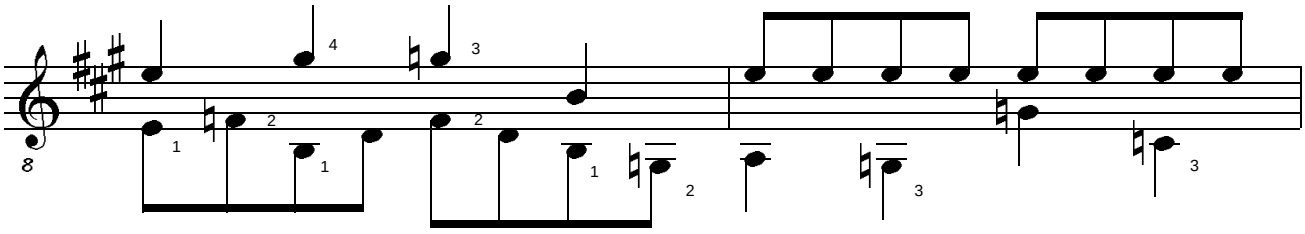

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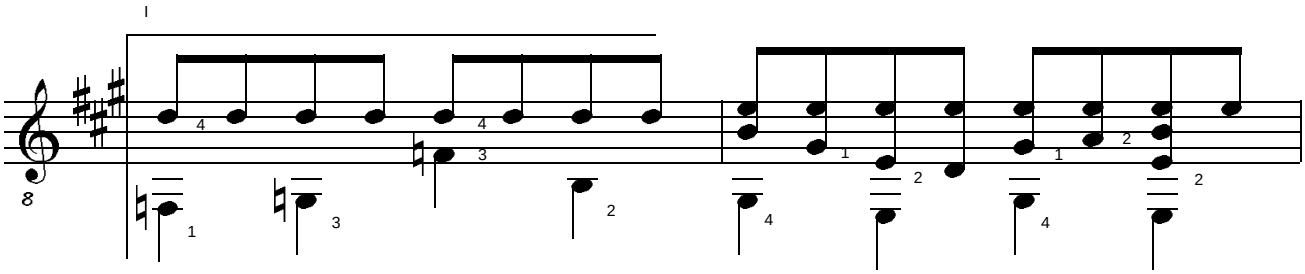

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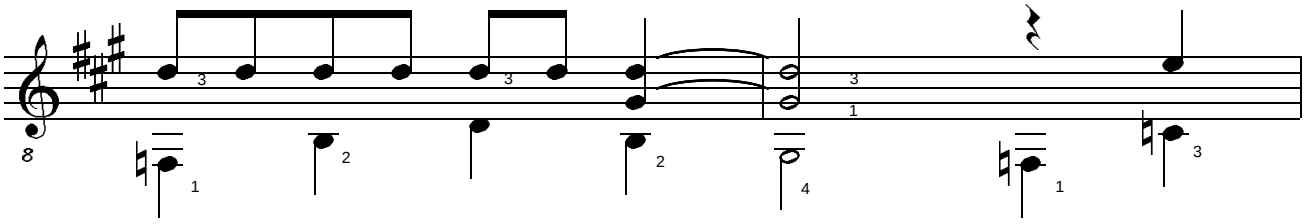
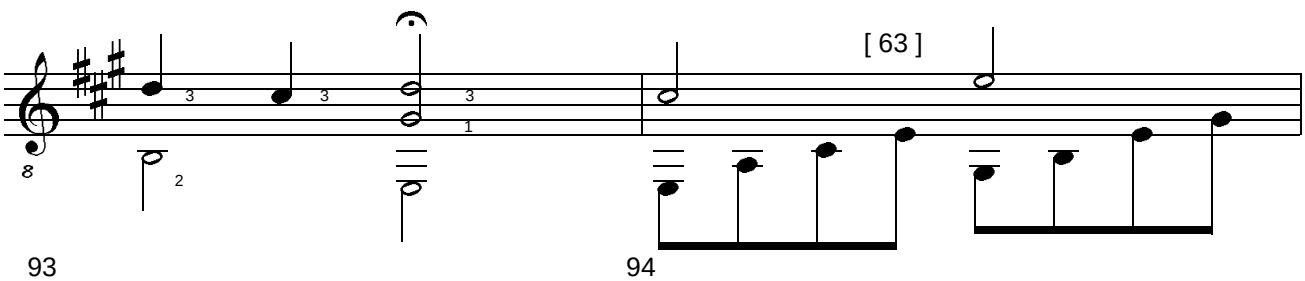


91 92

I can DANCE!



93 94

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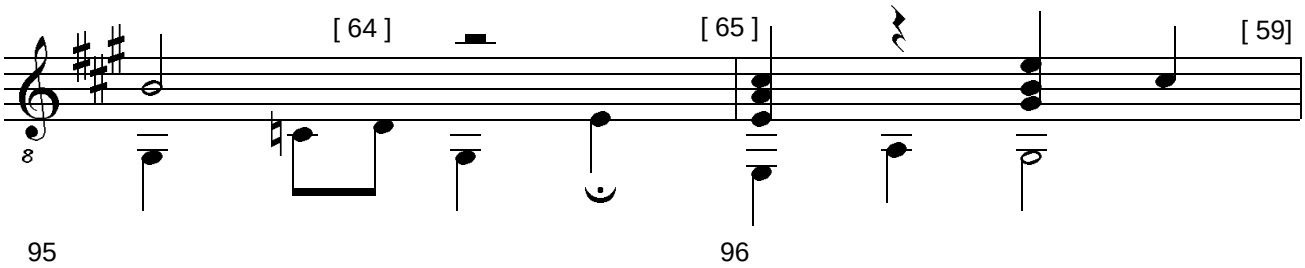

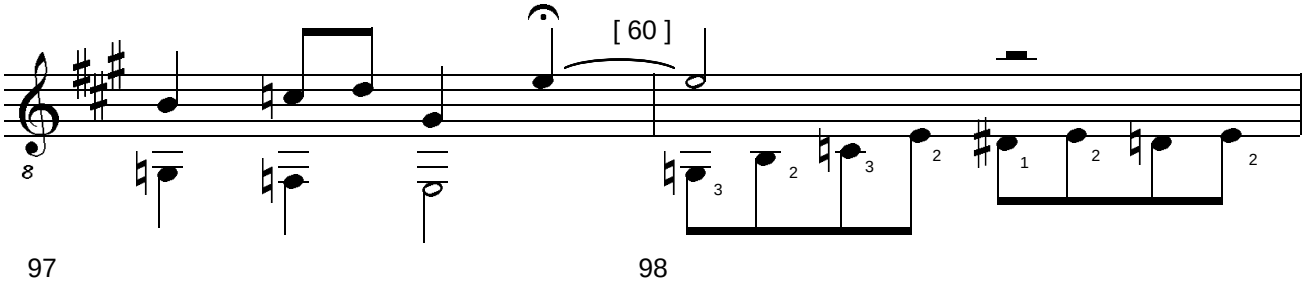

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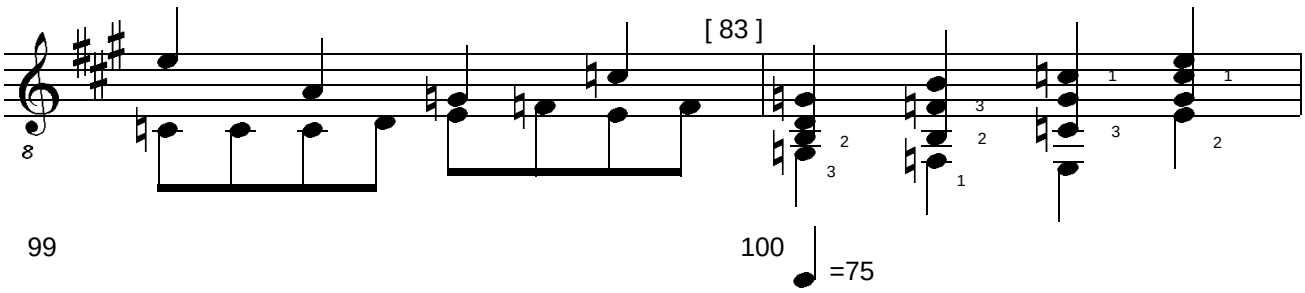
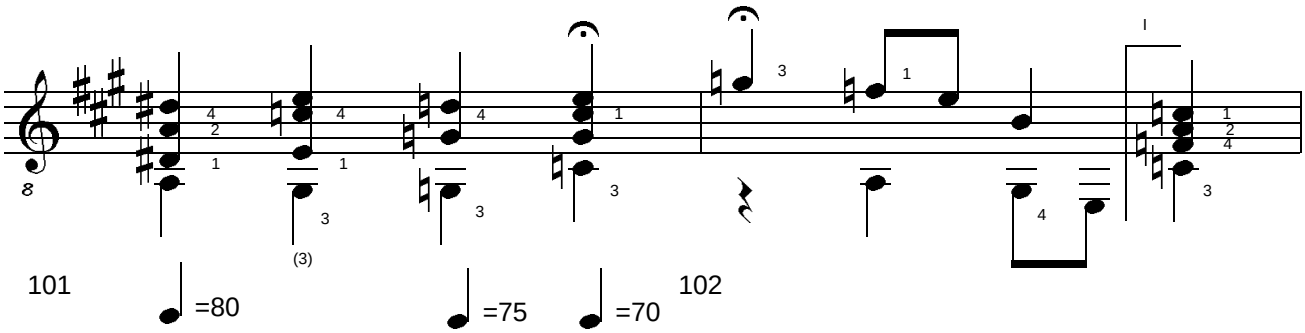


rit. a tempo

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



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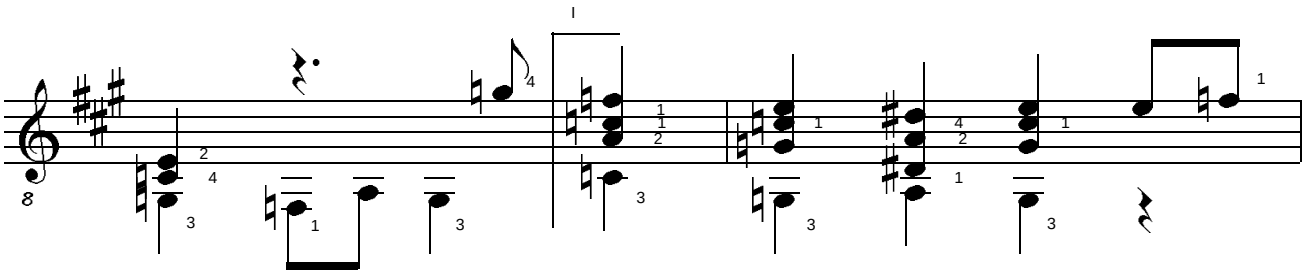

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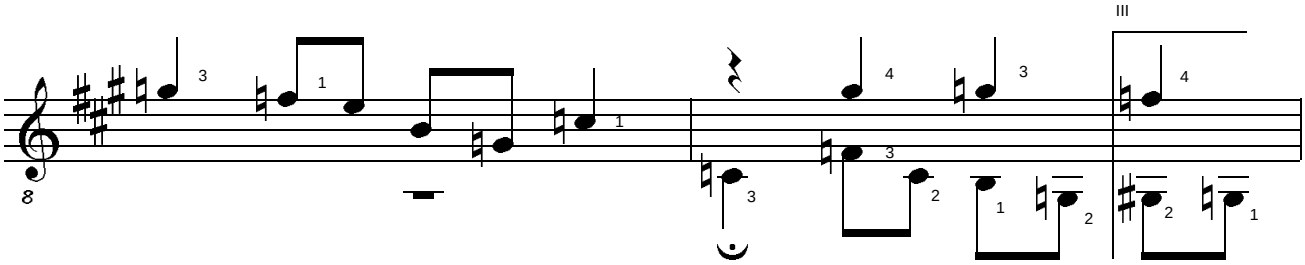

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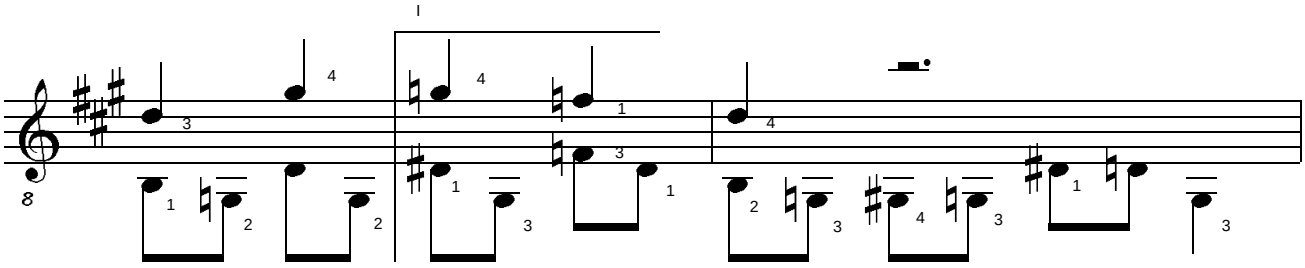

107 108

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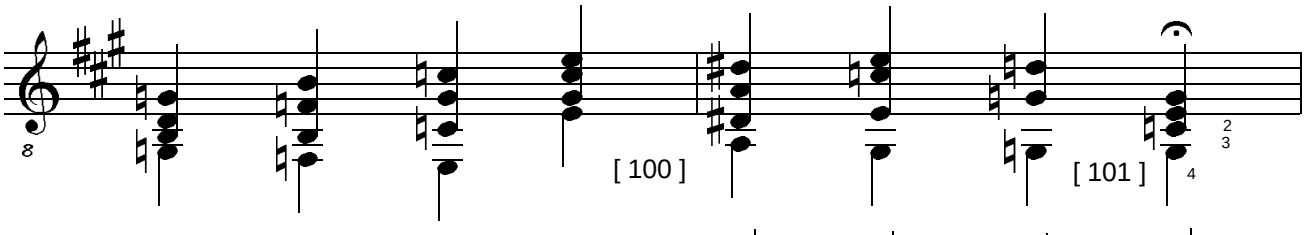

109 110 =65 =65 =55 =40

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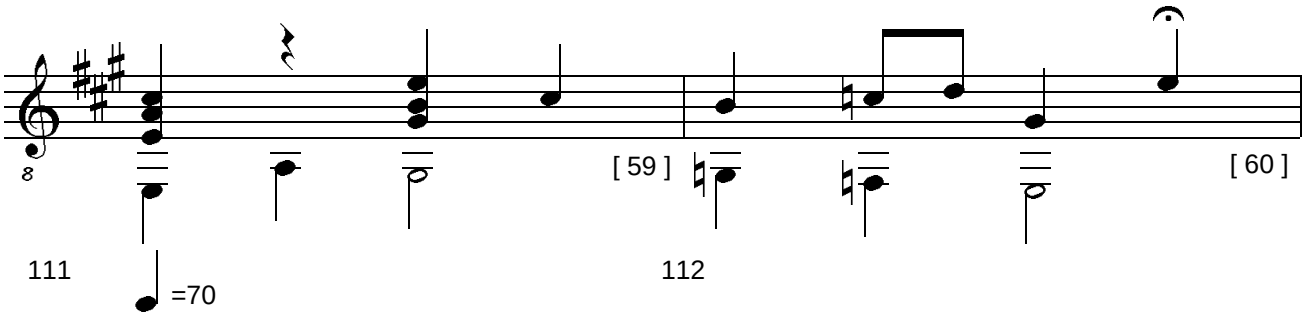
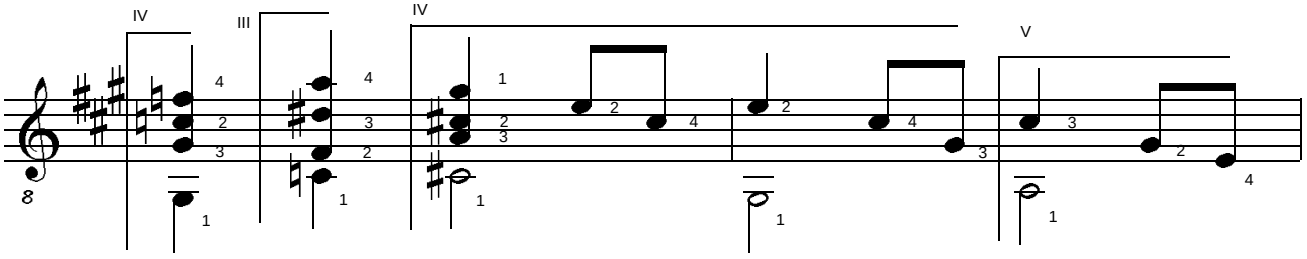
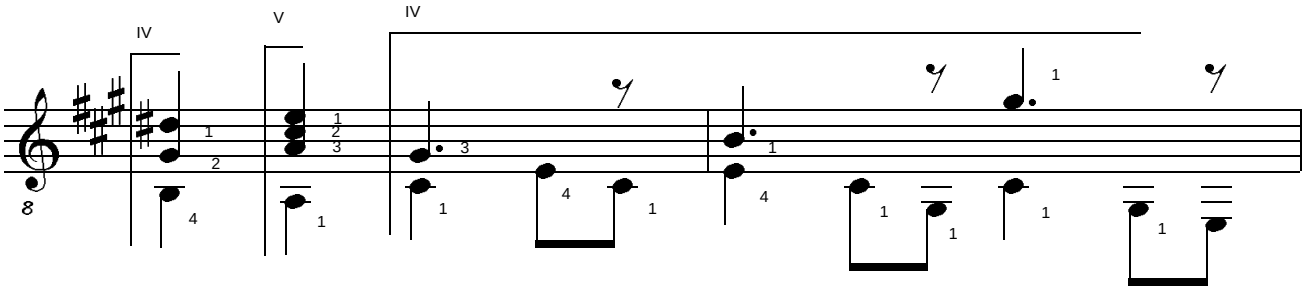
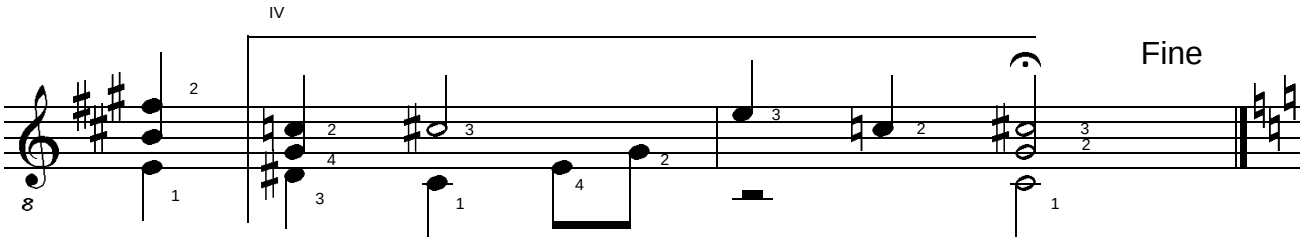
a tempo



Let me discover my new world







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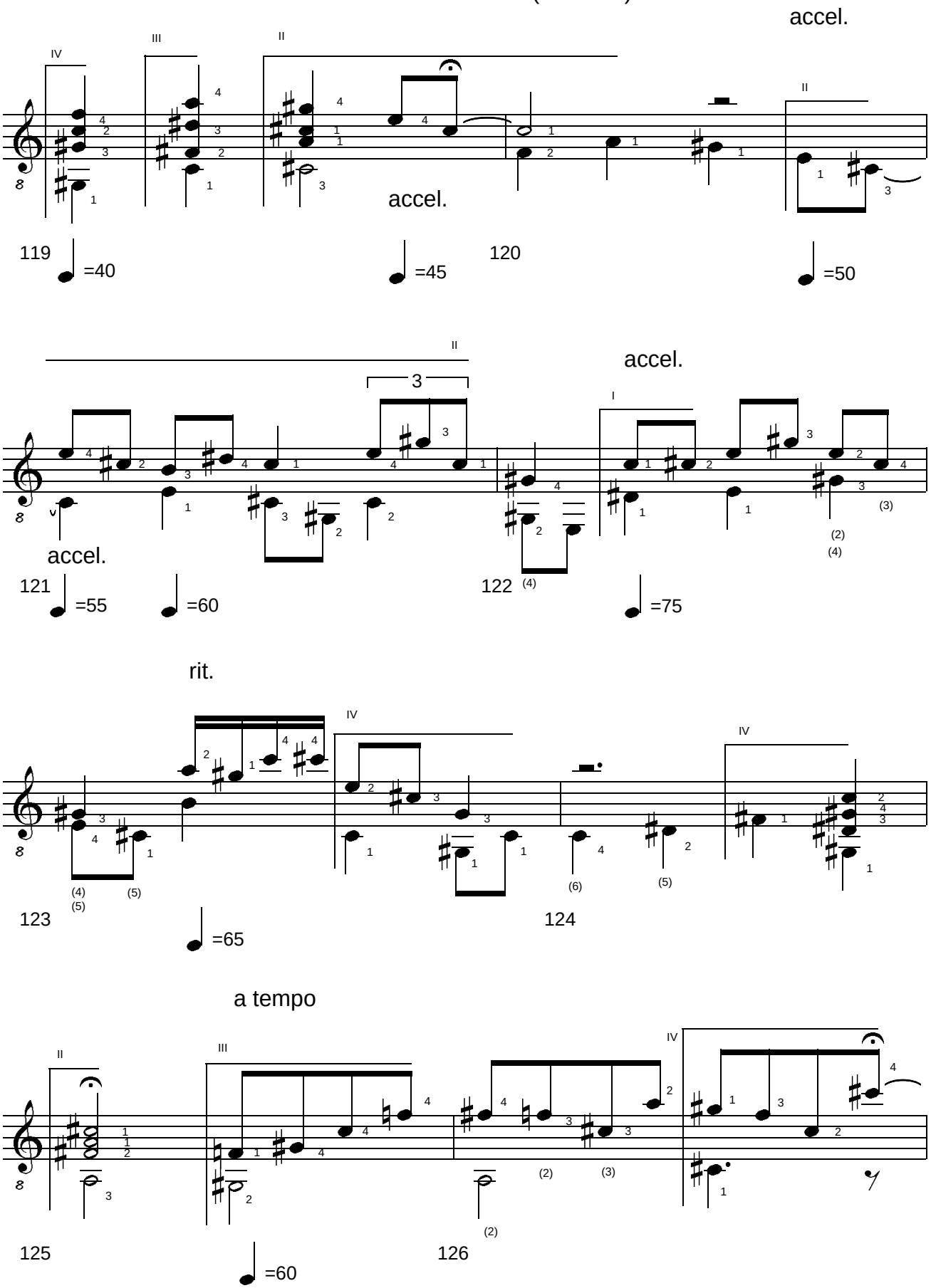
3. Movement: Leon meets Fleur for the first time (Andante)



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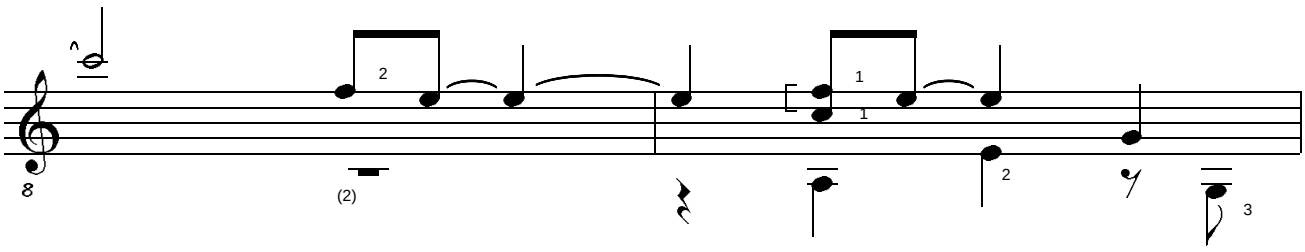

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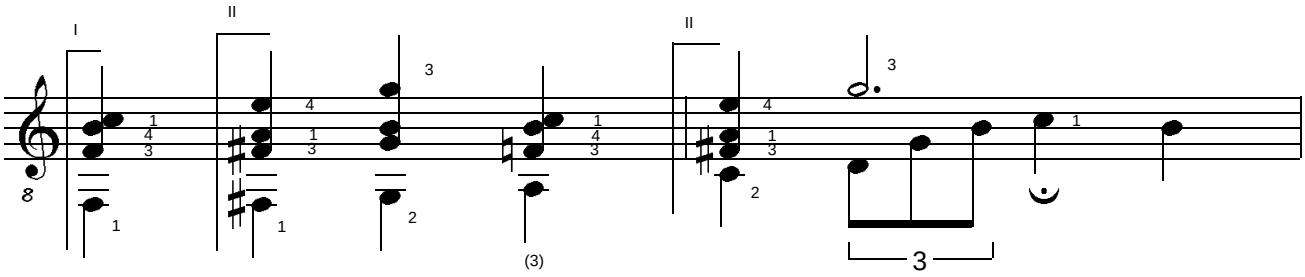

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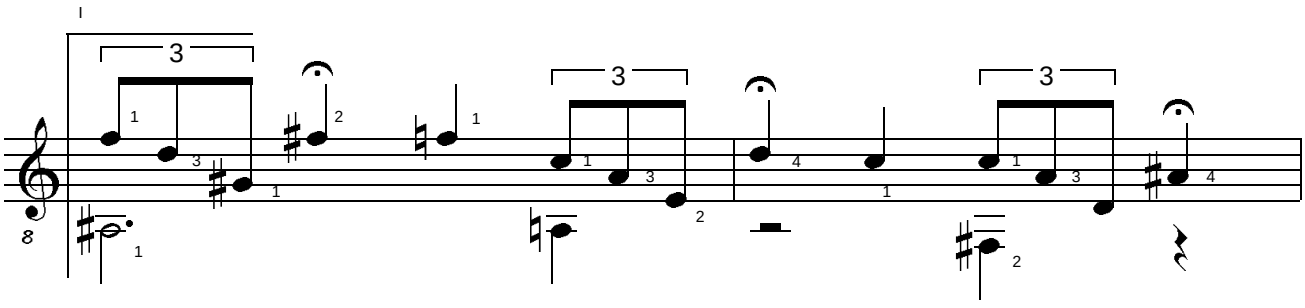

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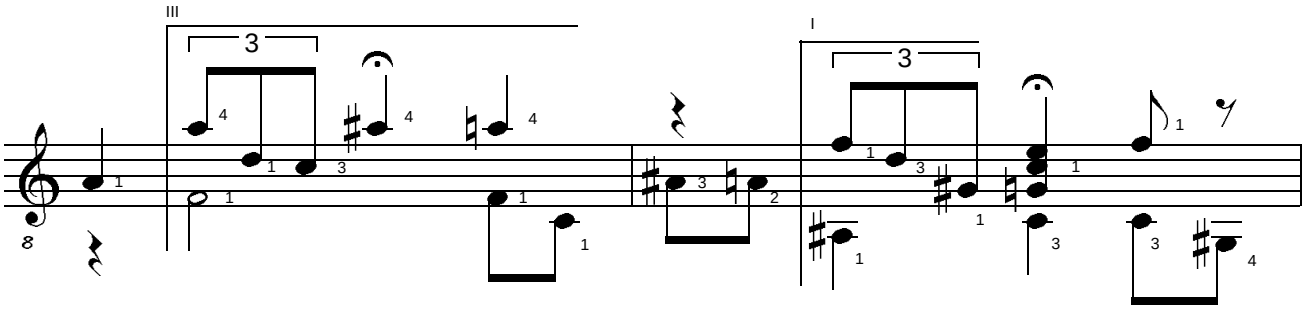

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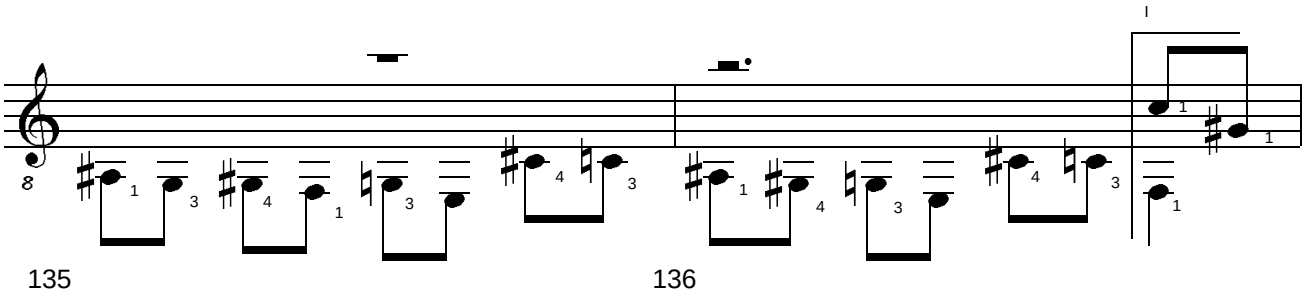

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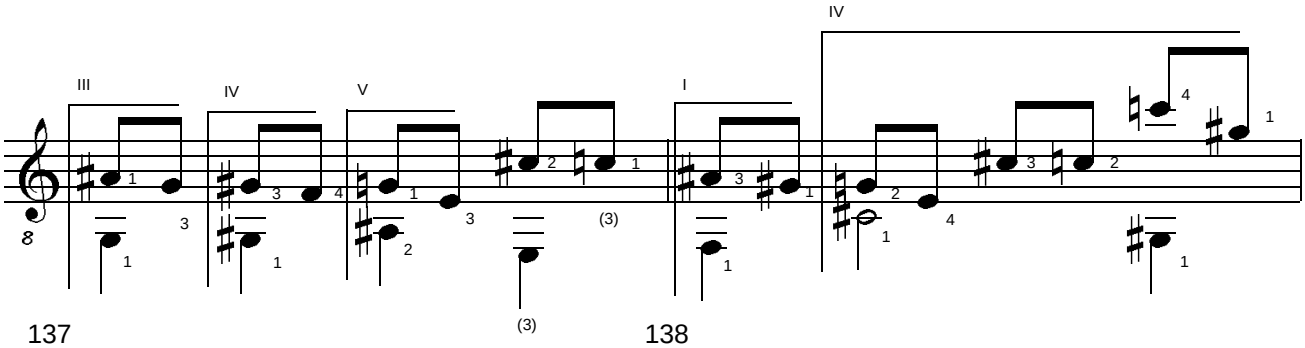

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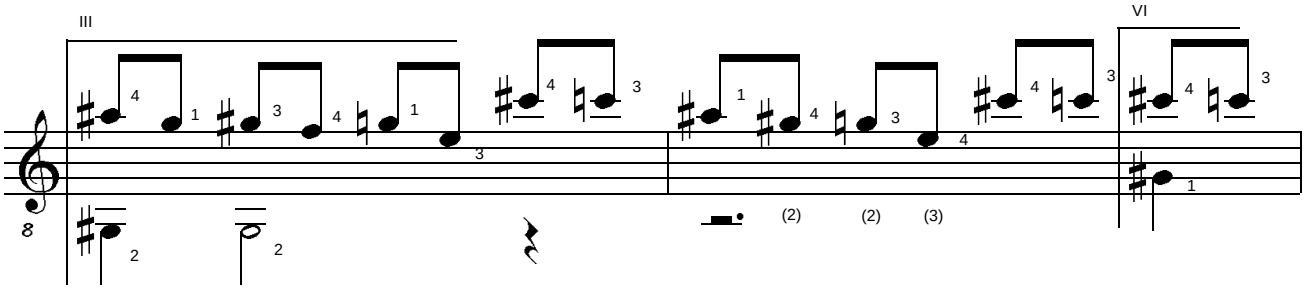

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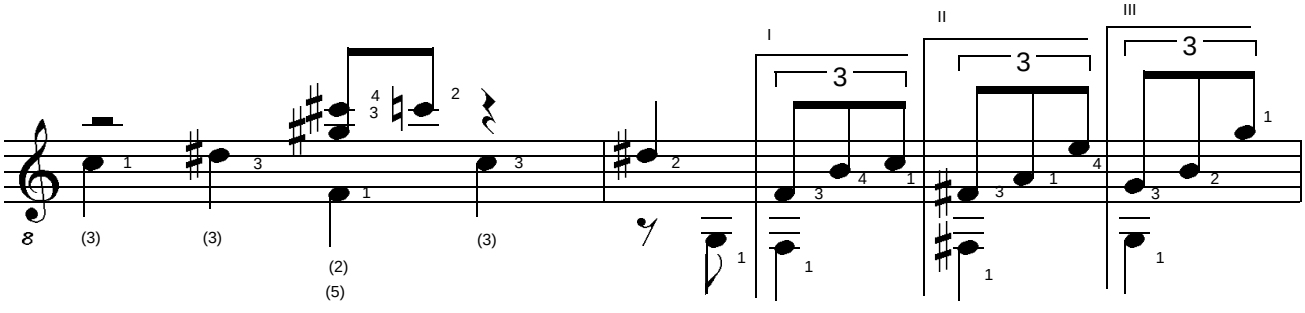

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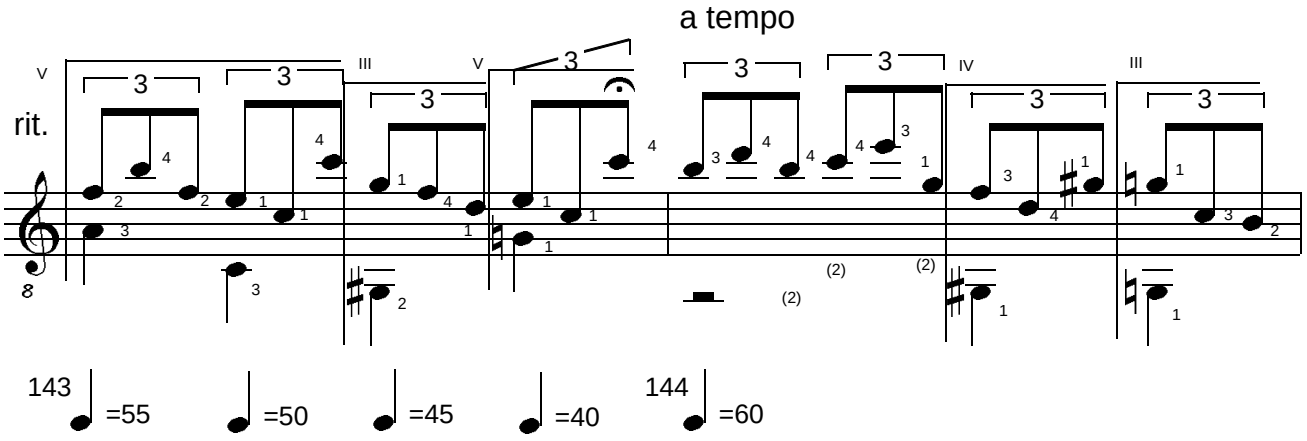

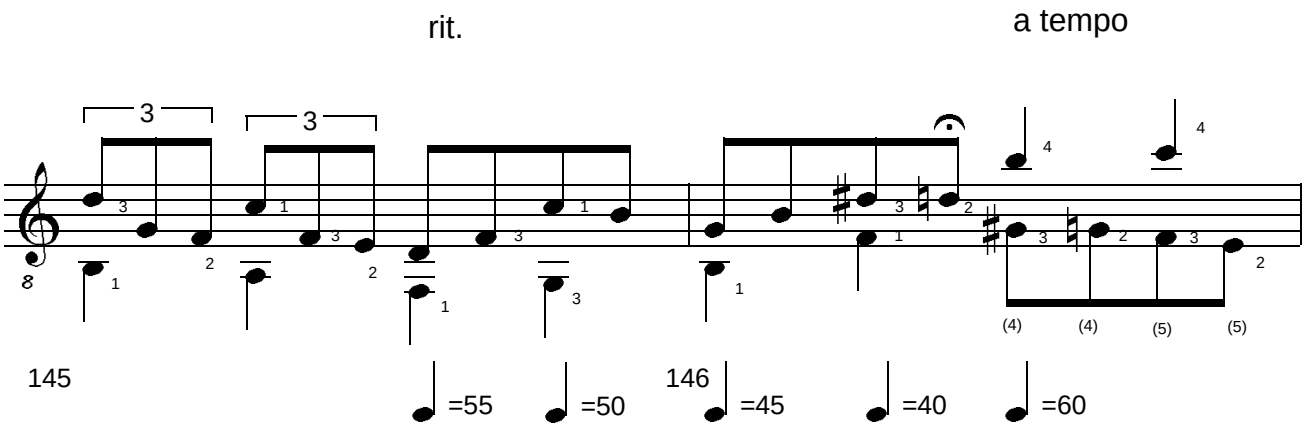

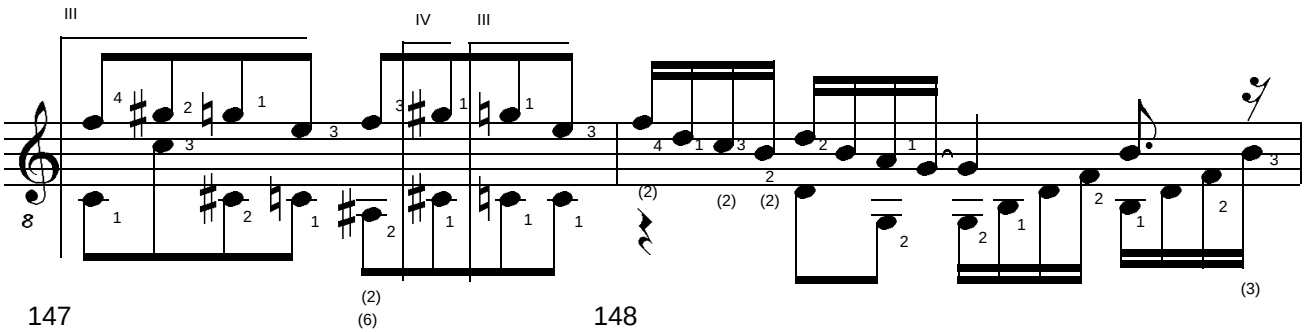

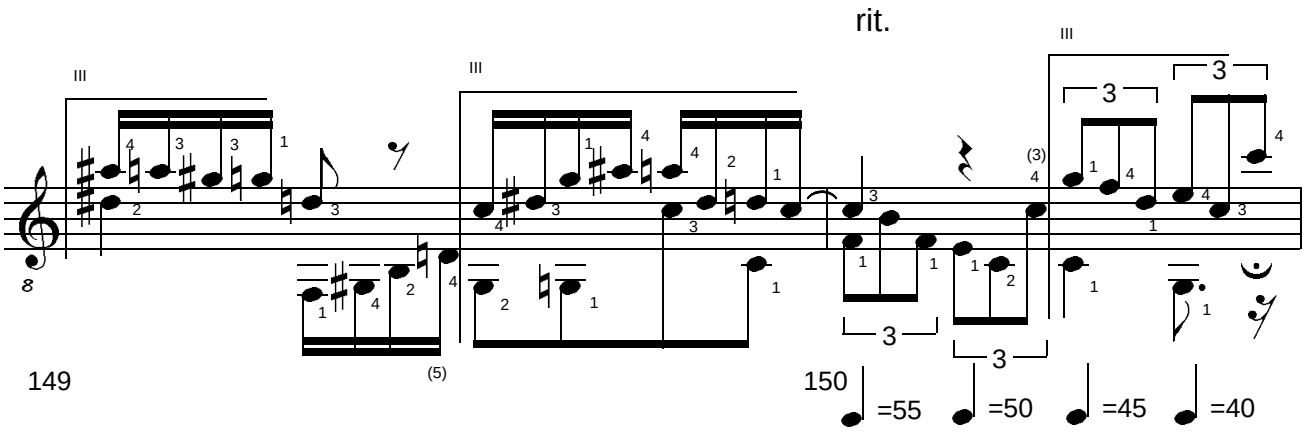

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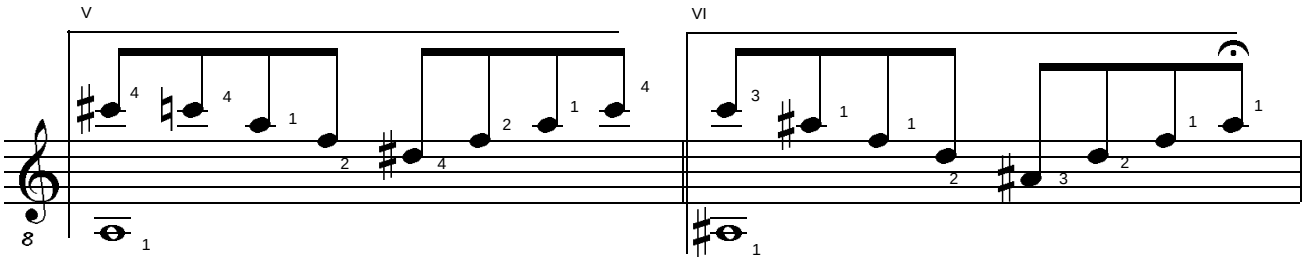

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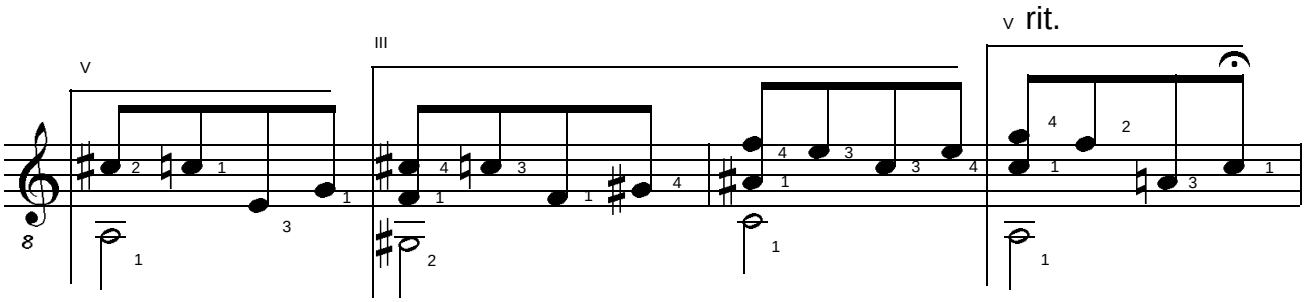

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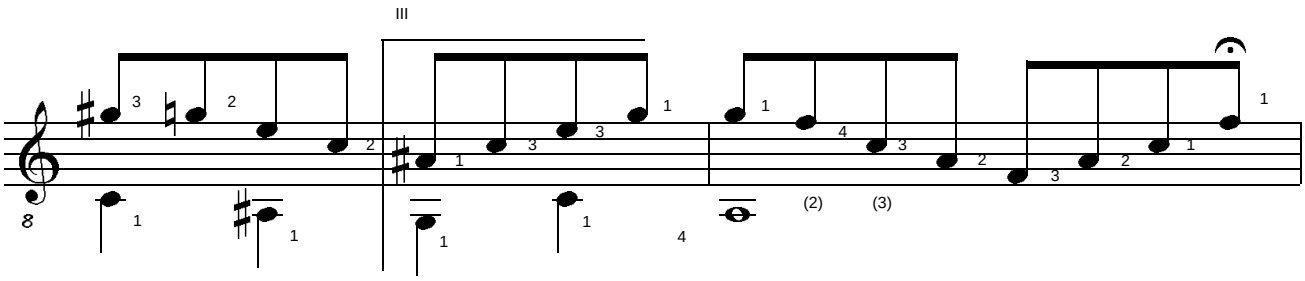

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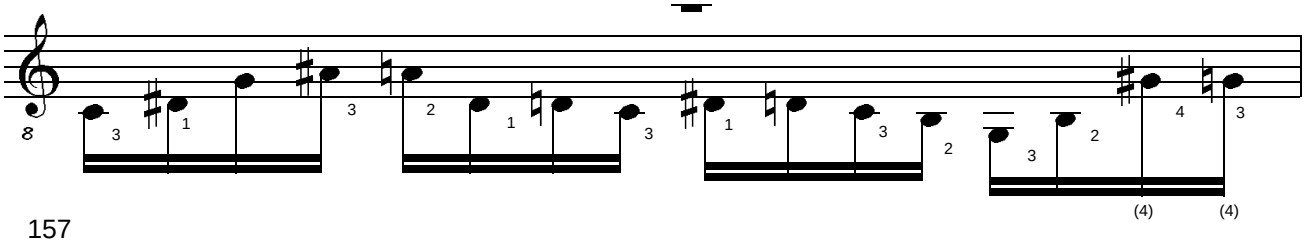

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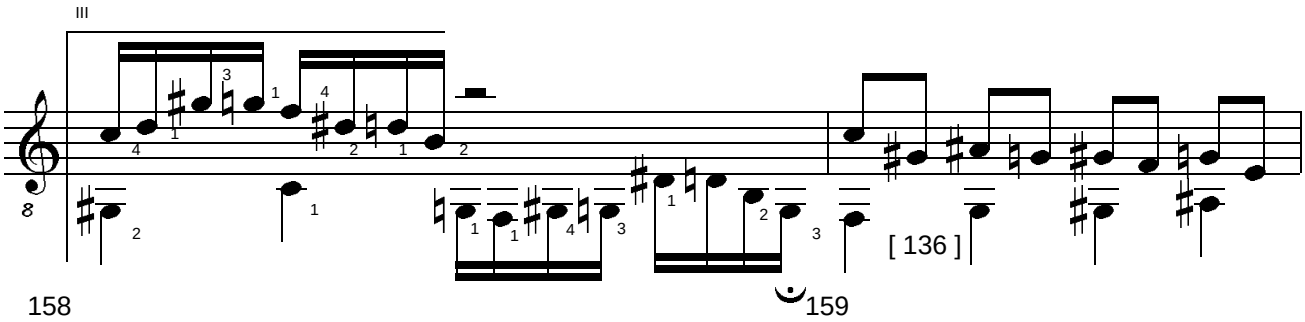

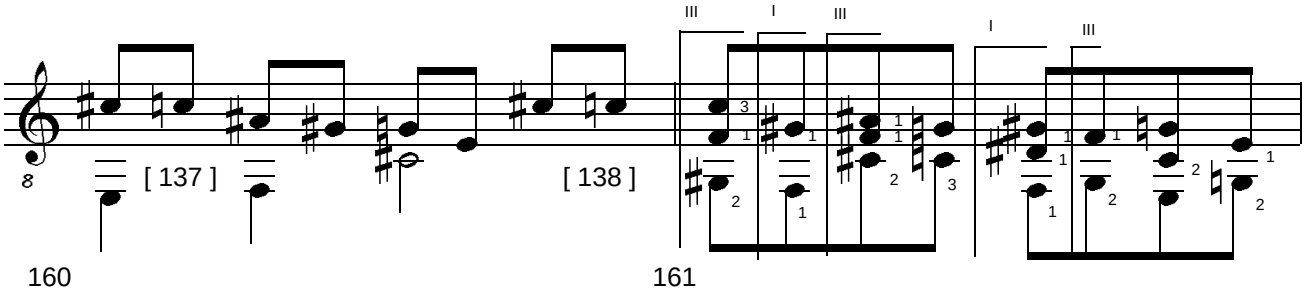

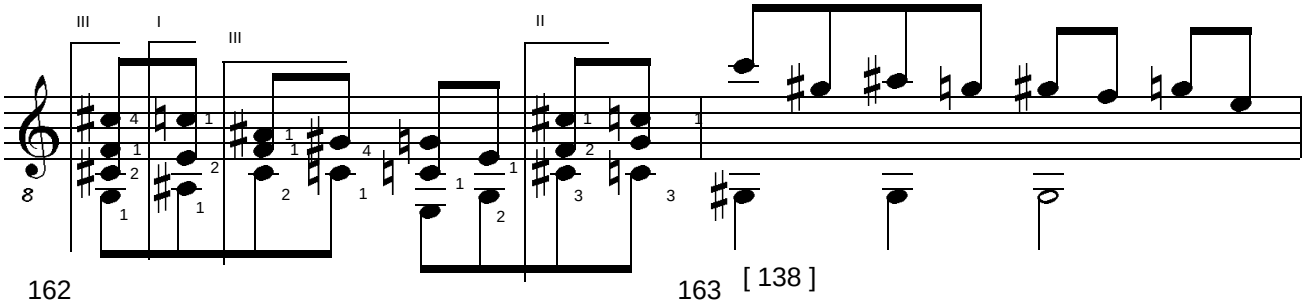

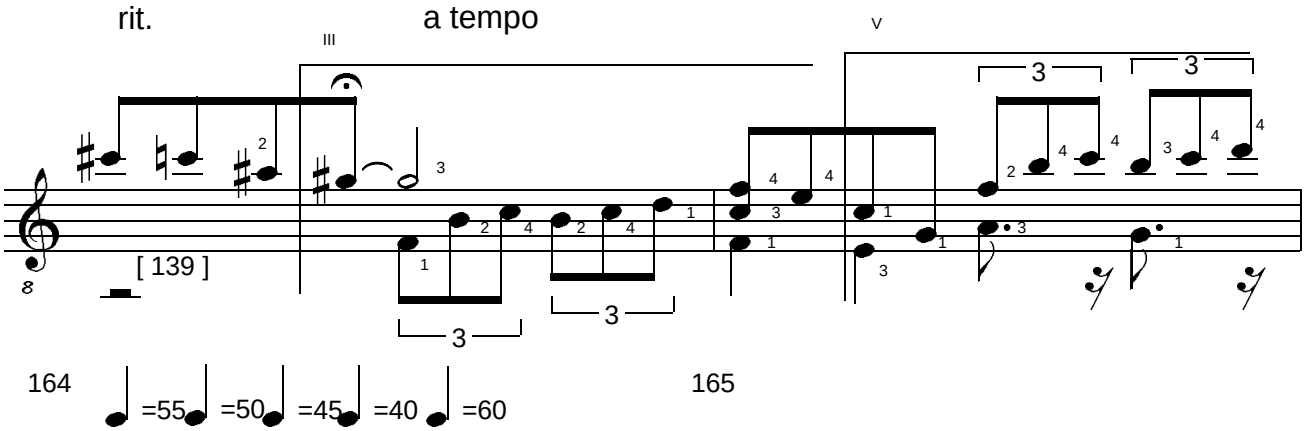

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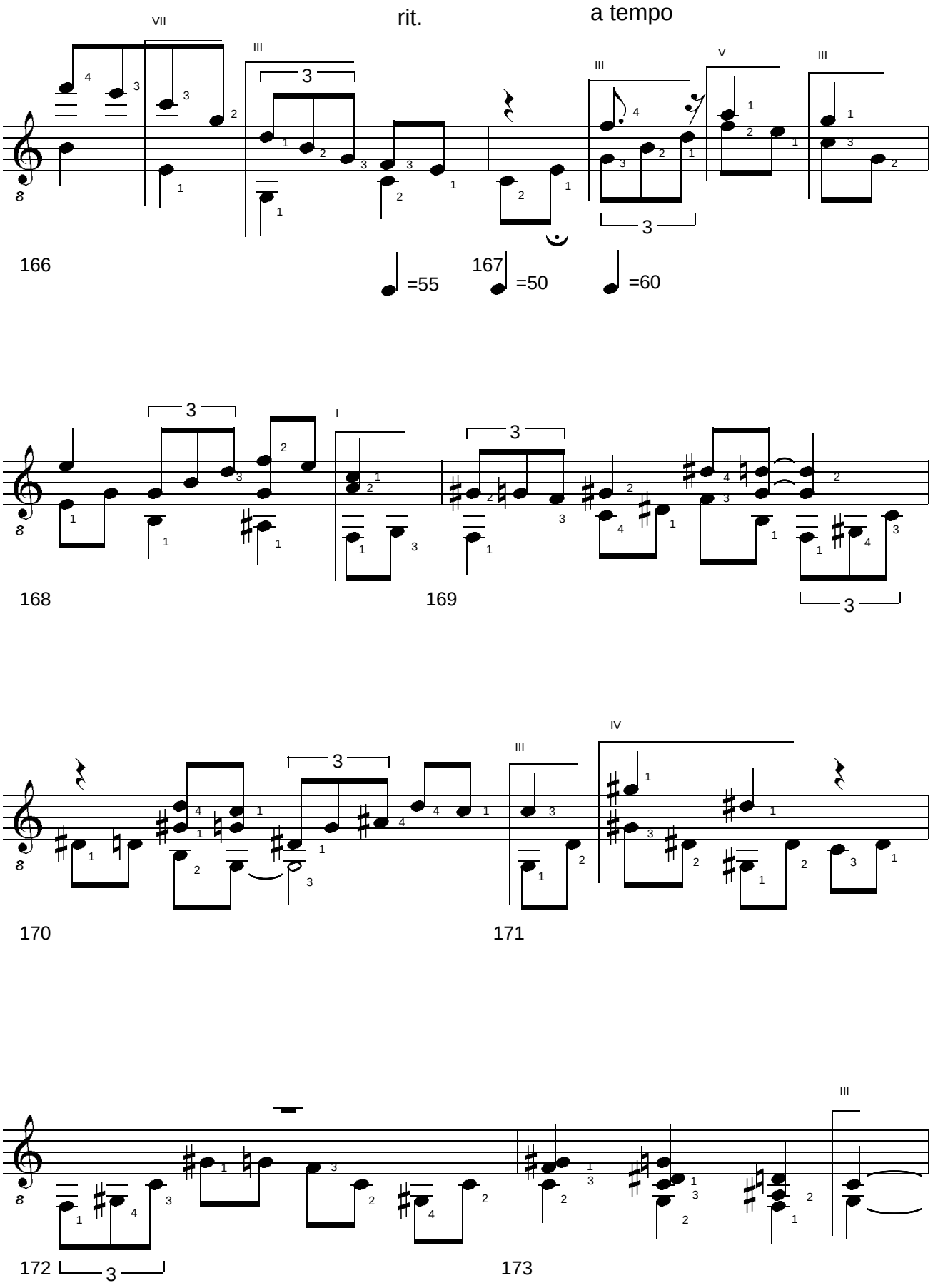

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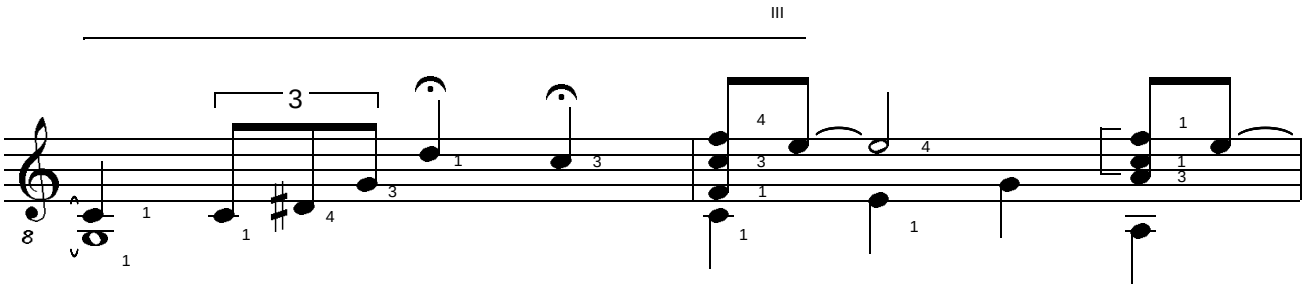

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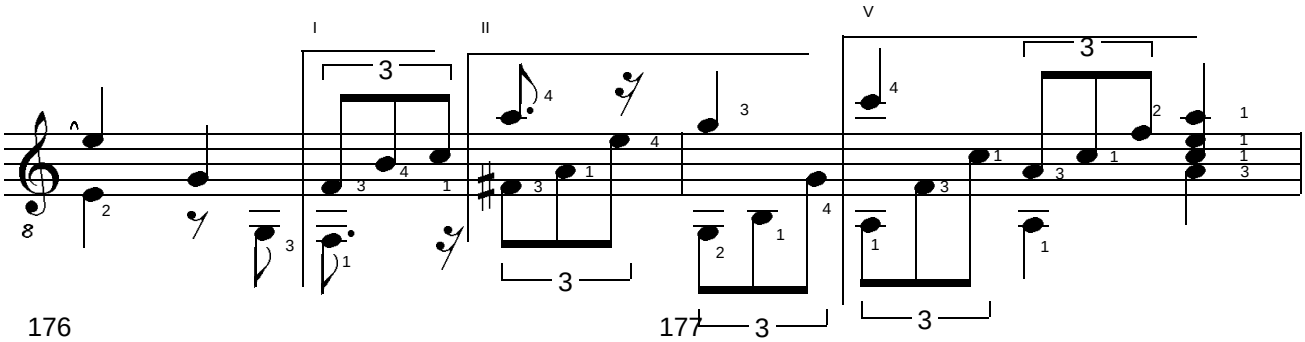

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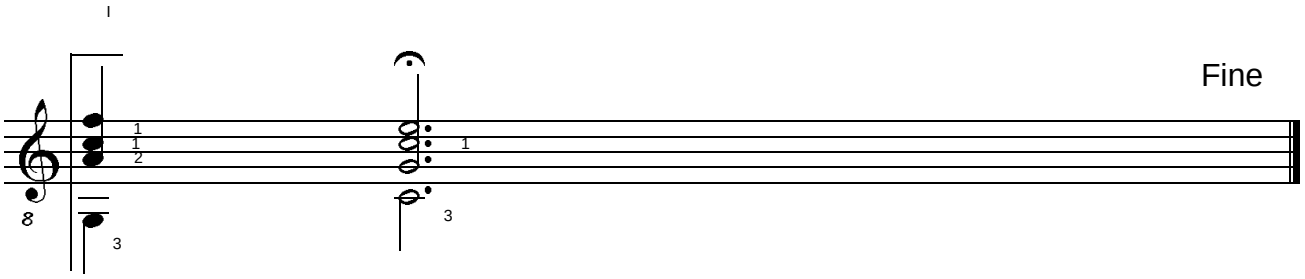

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No. 5

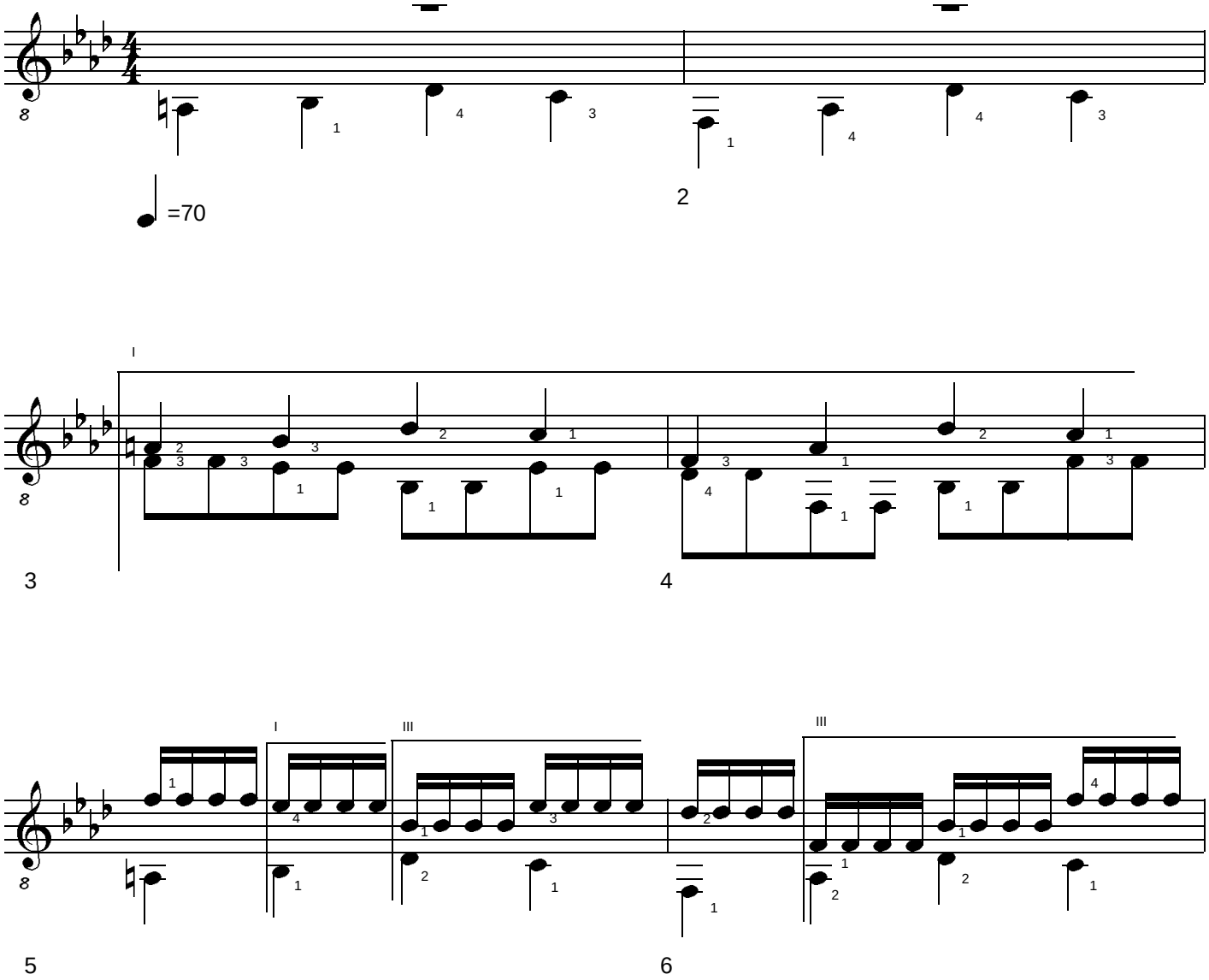
BERGKRISTALL

Uwe Warneke

Splinters. 2 Studies for Solo Guitar

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

op. 62



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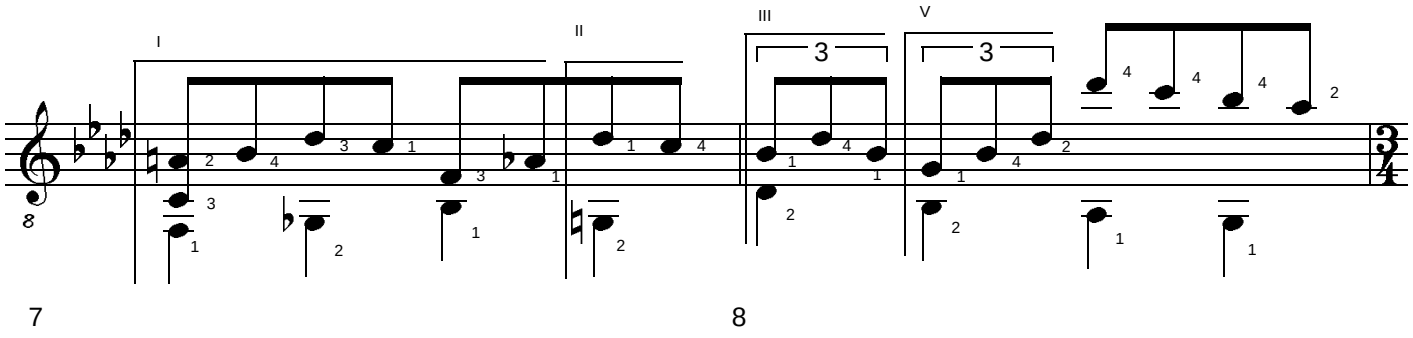

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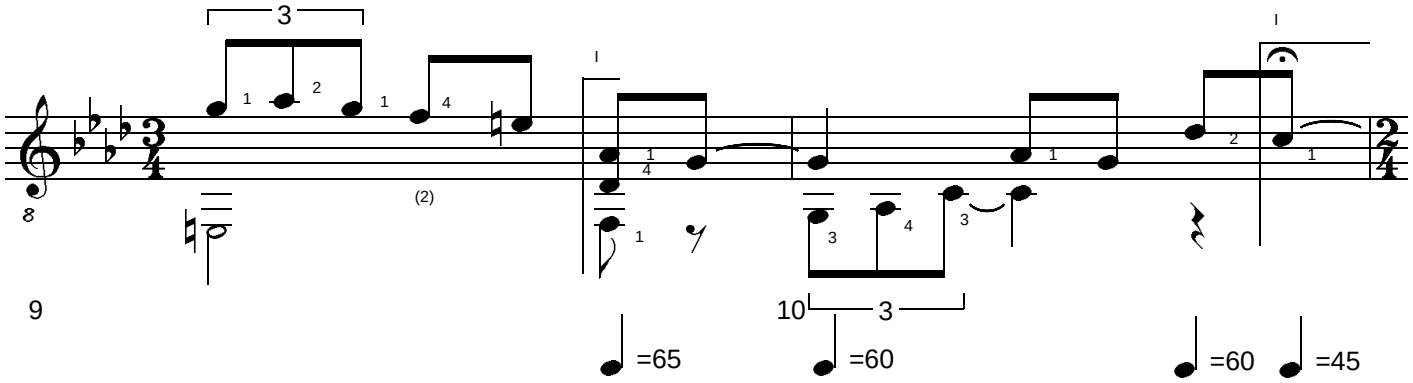

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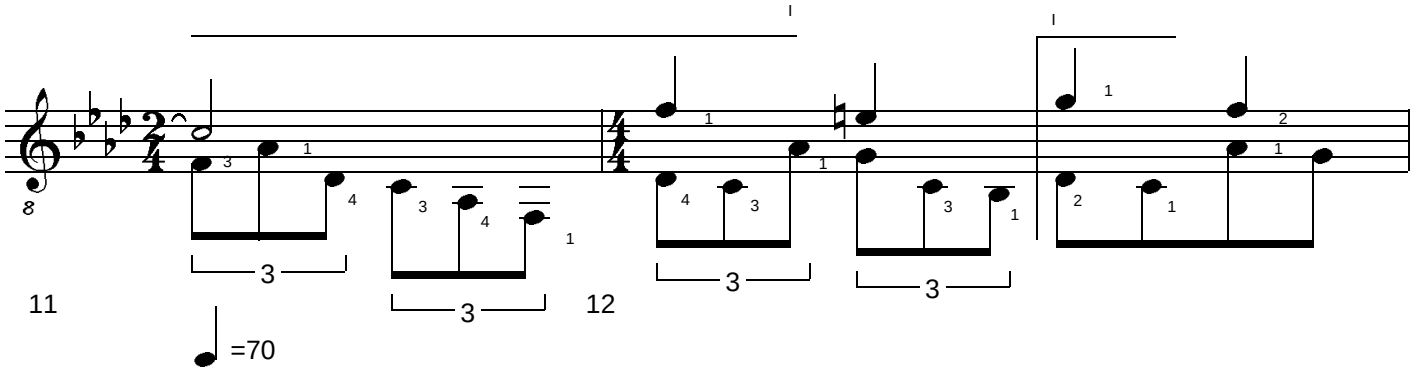

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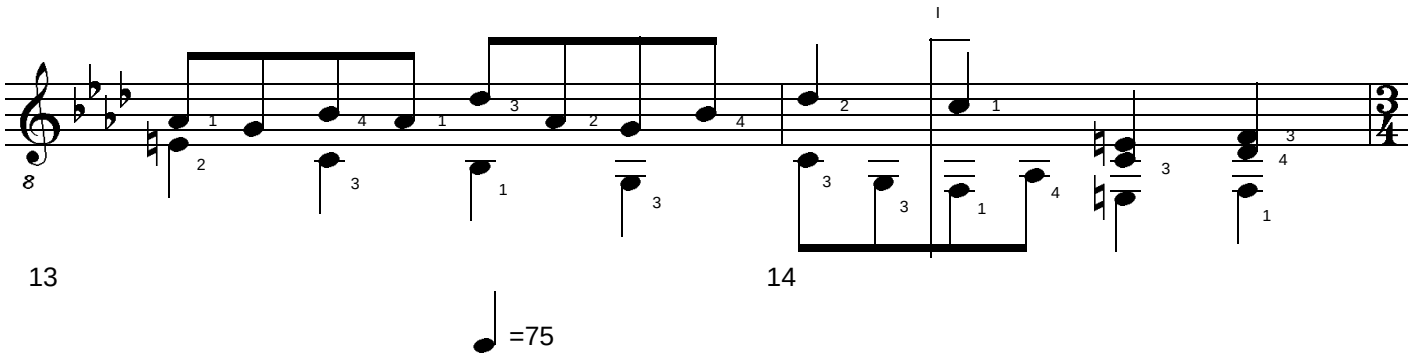

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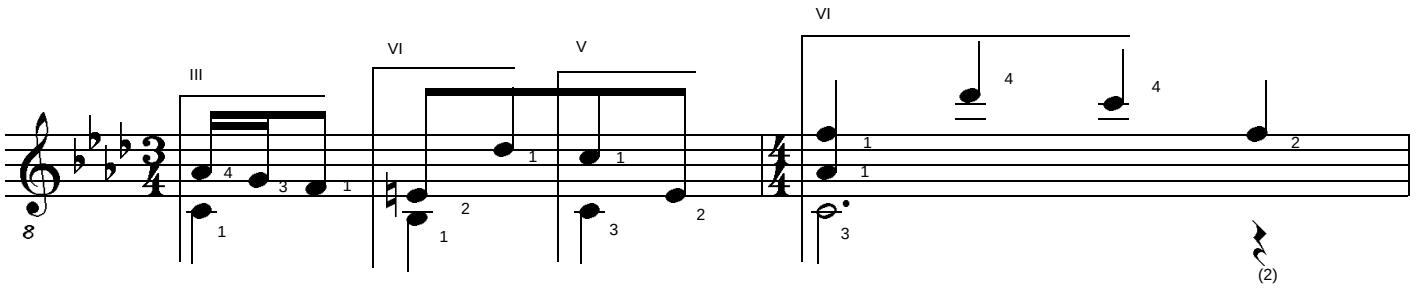

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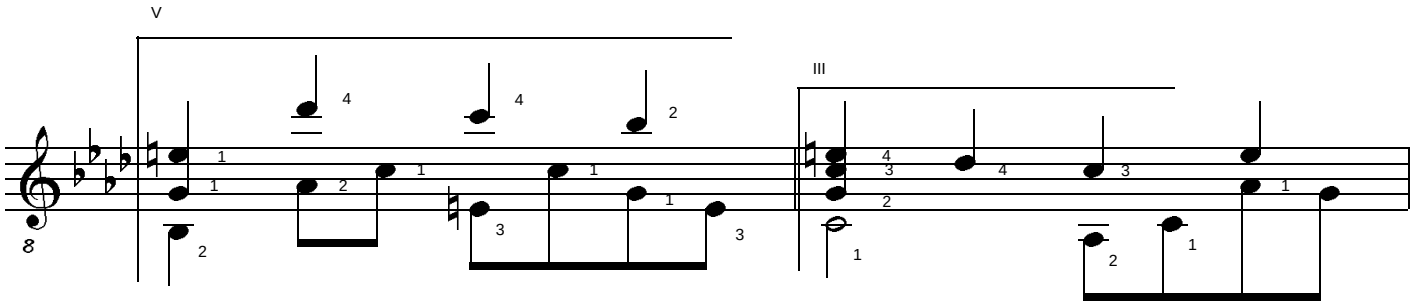

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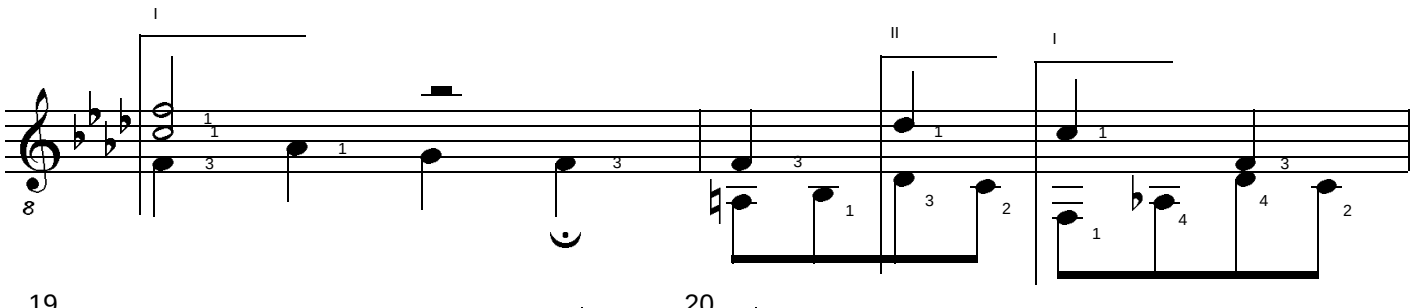

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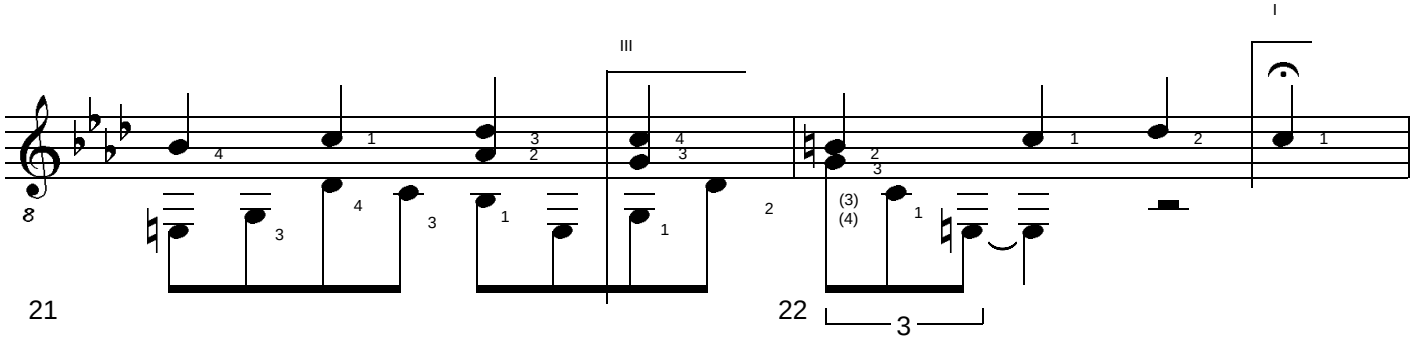

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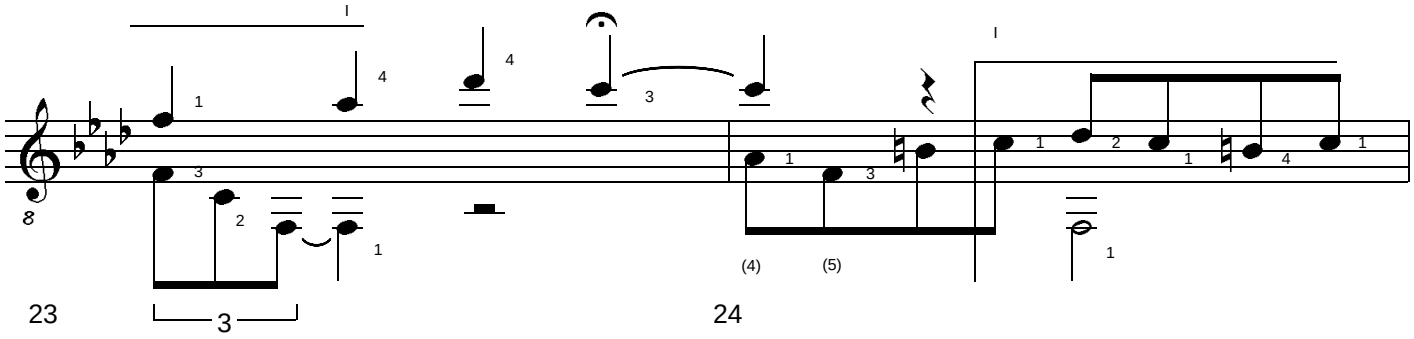

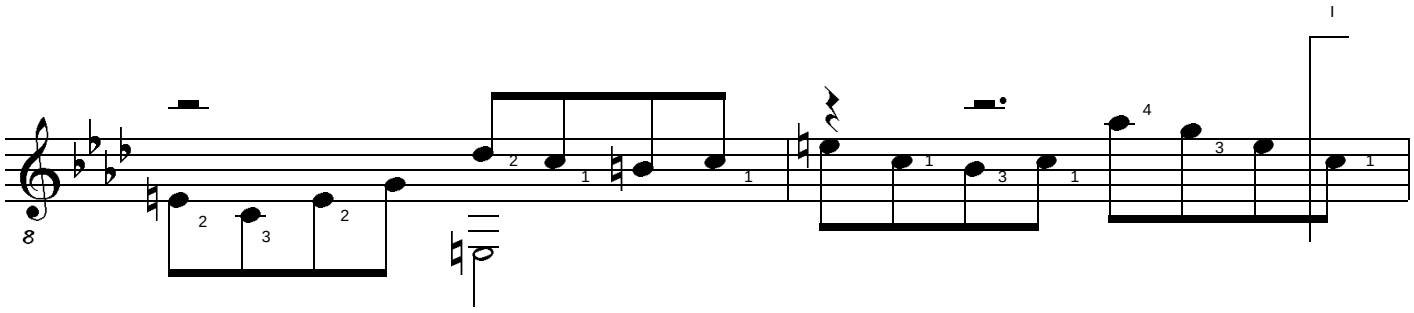

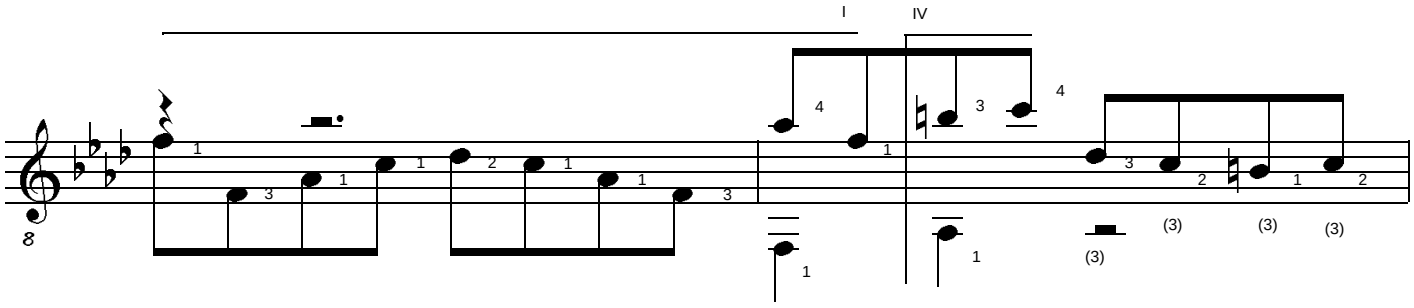

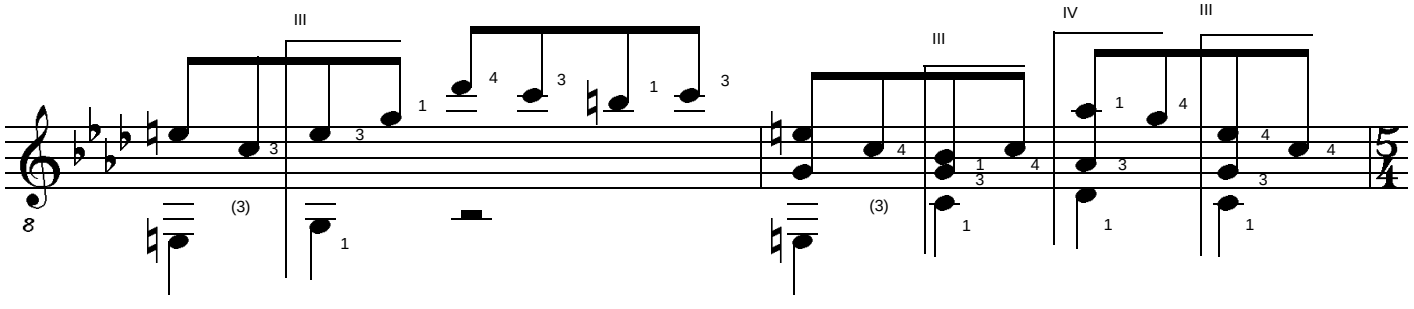

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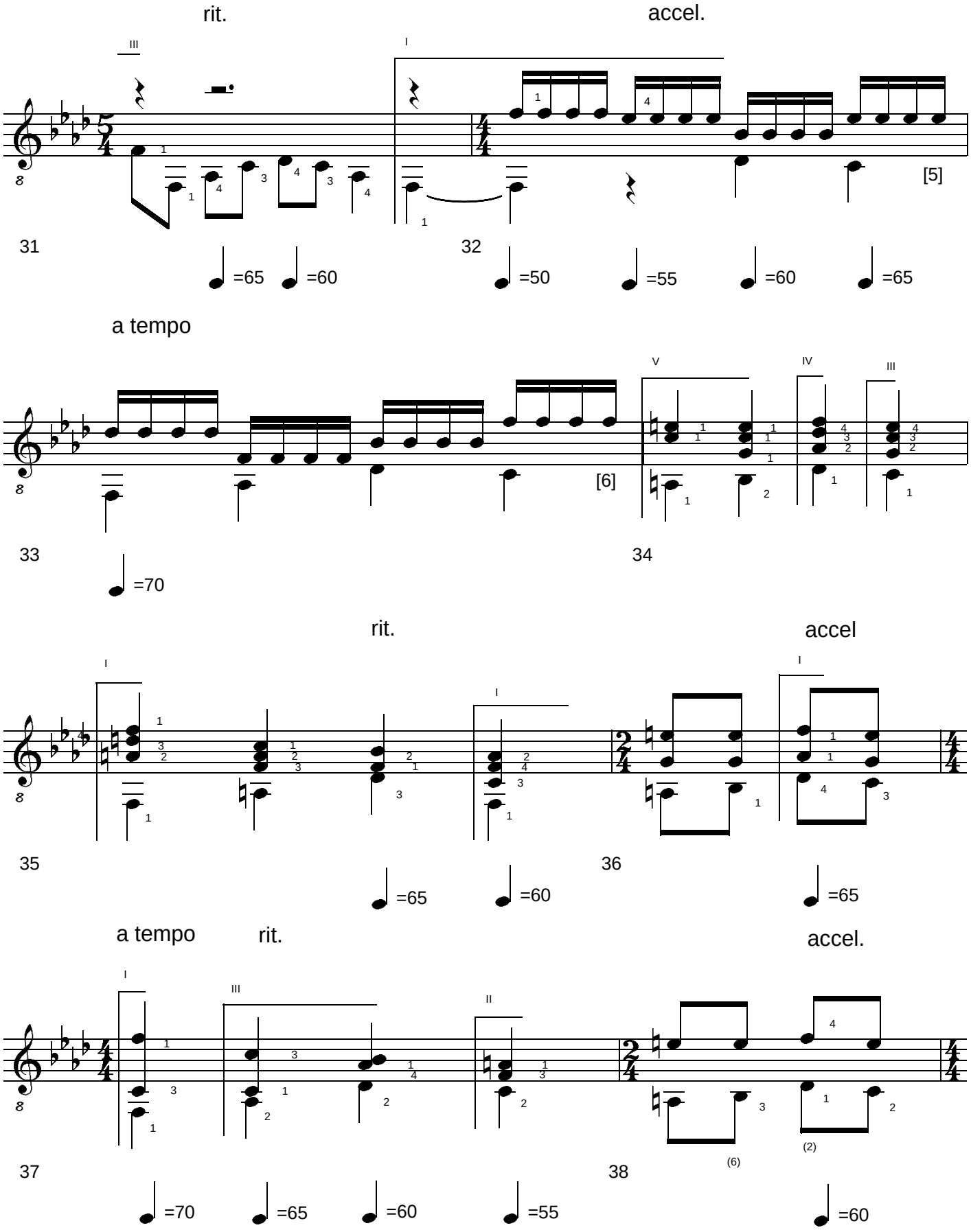

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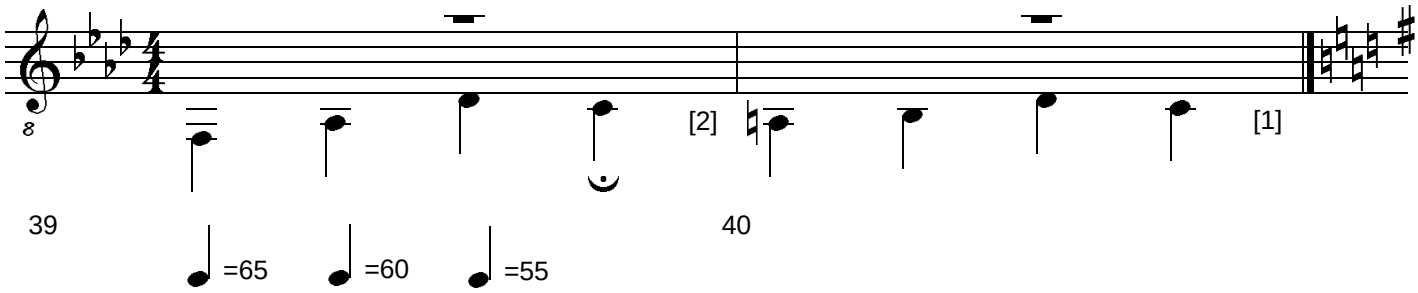

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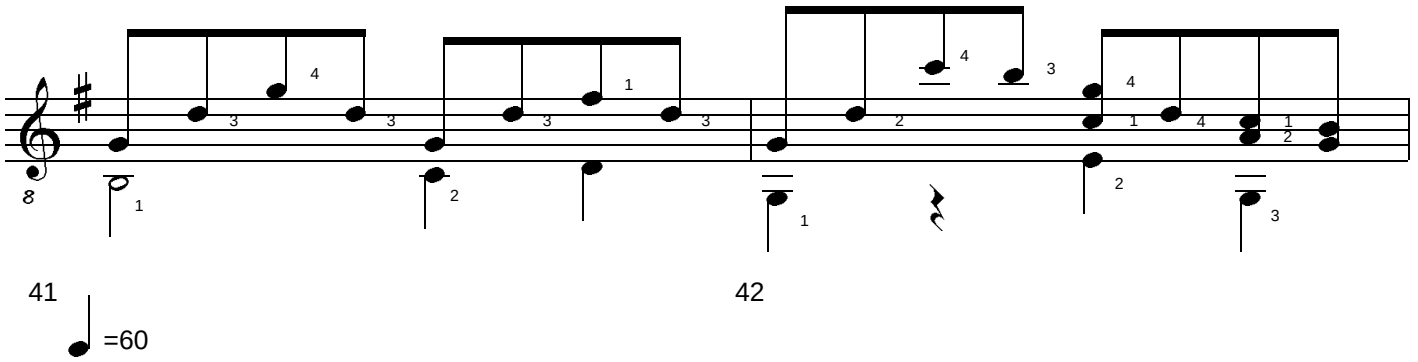

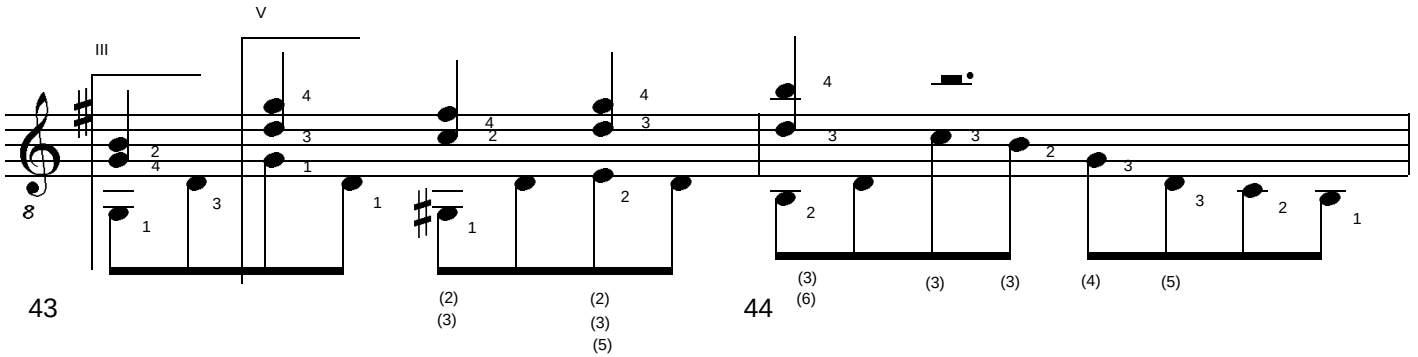

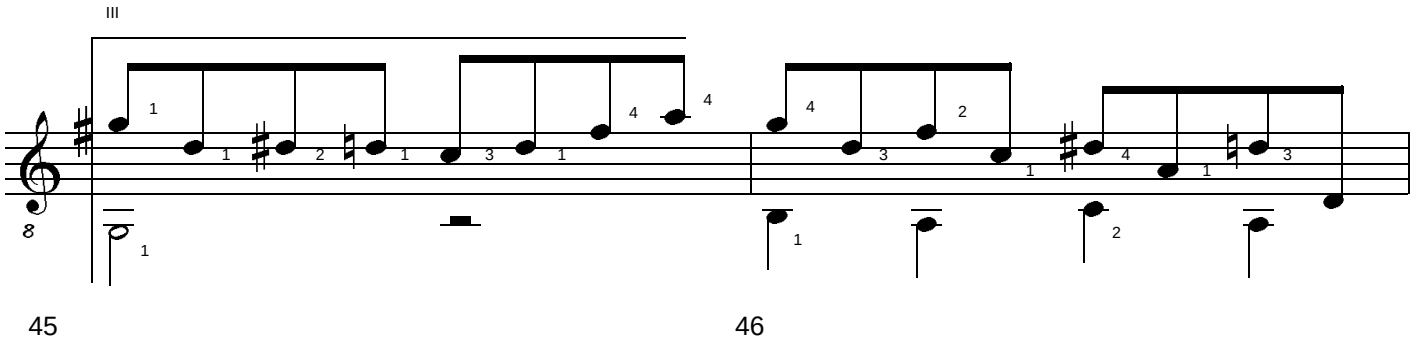

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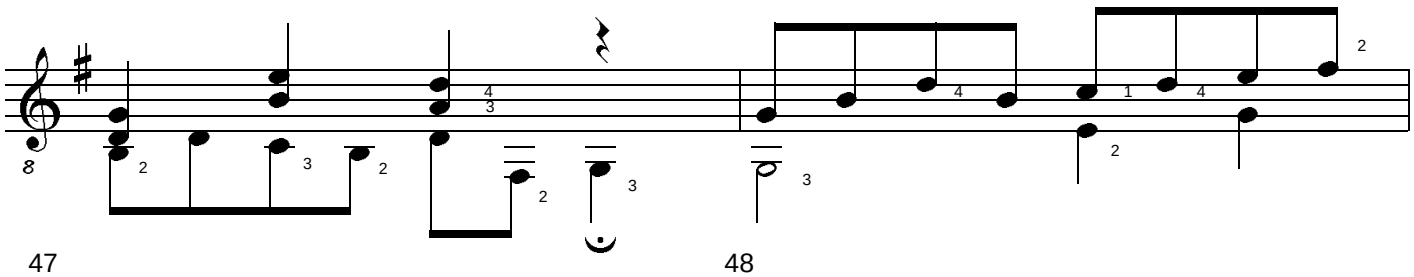

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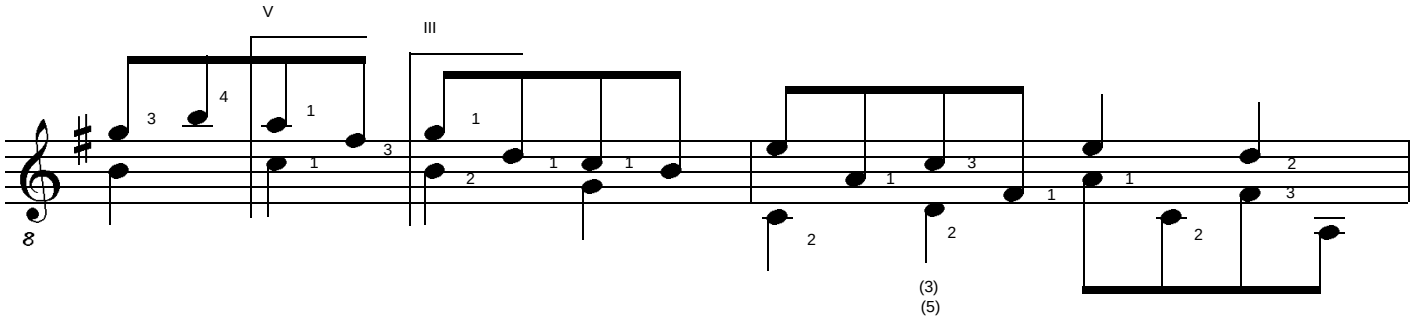

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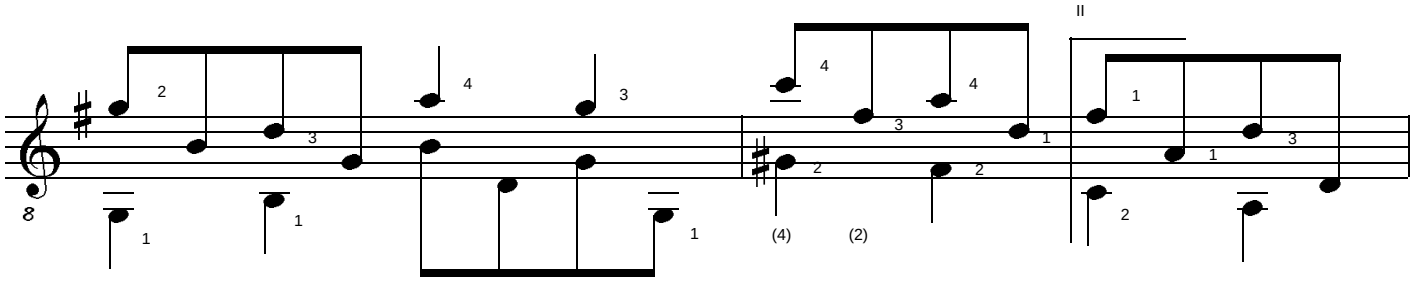

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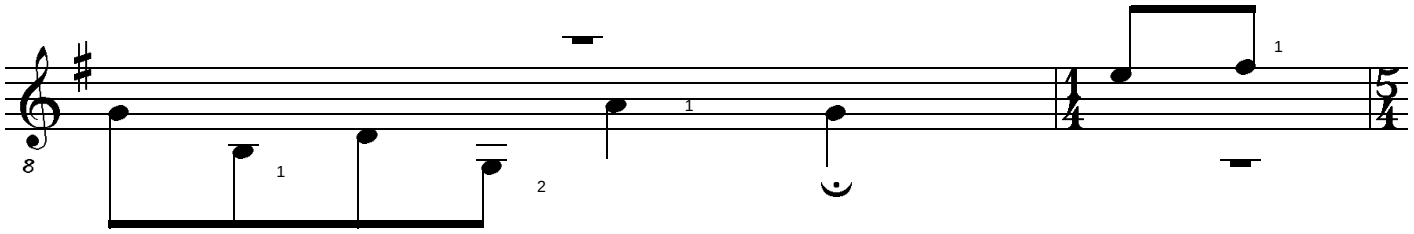

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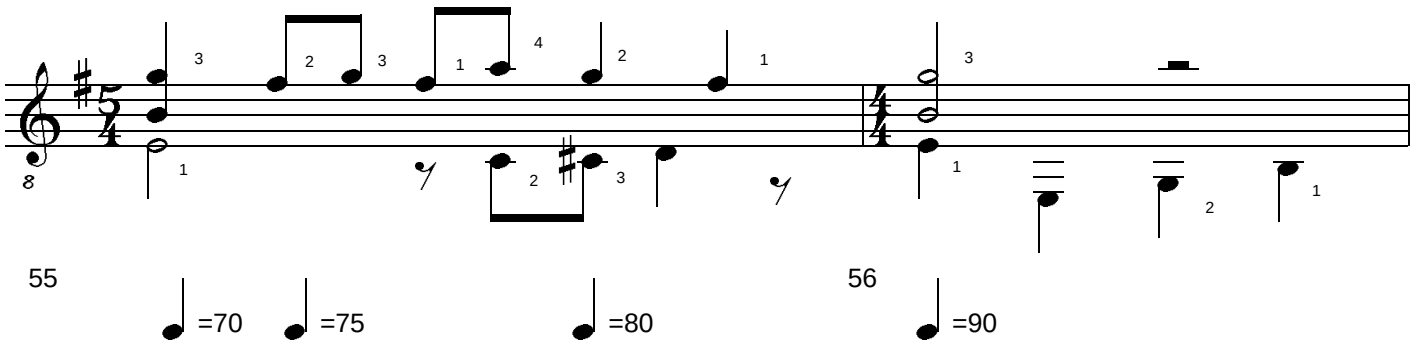

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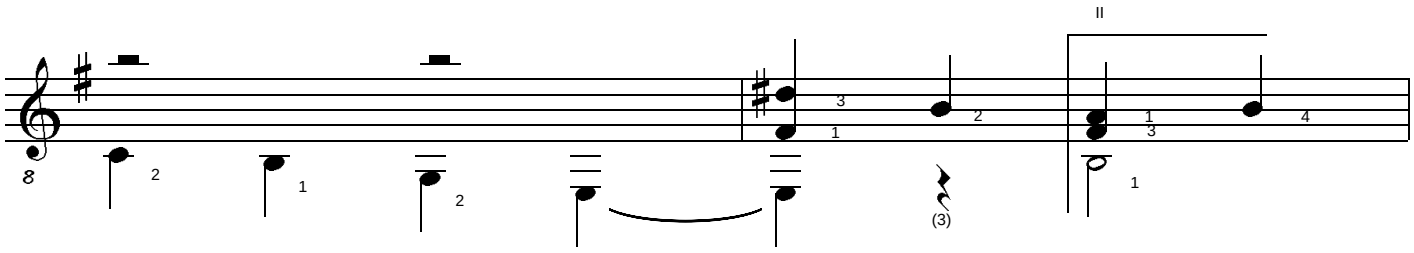

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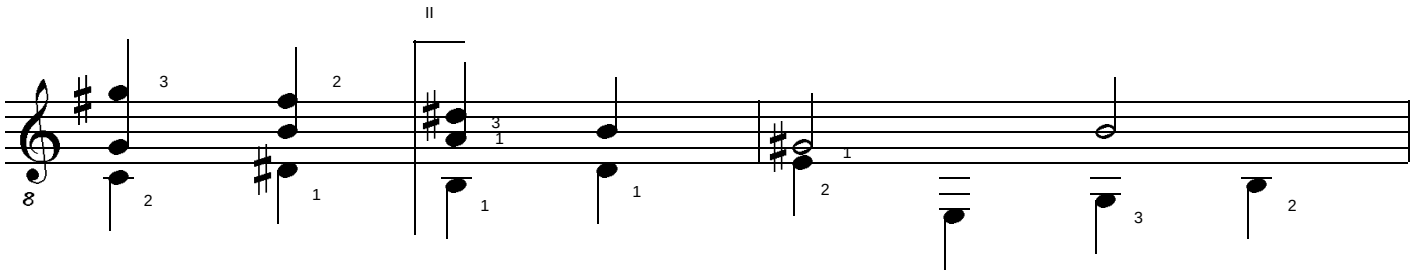

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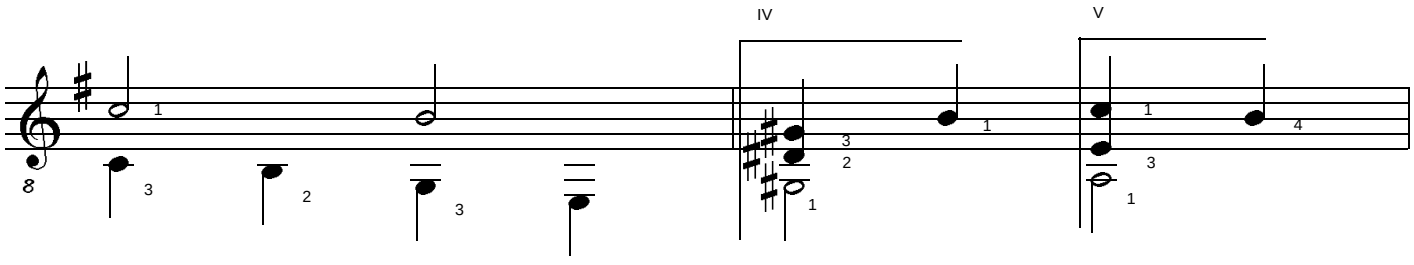

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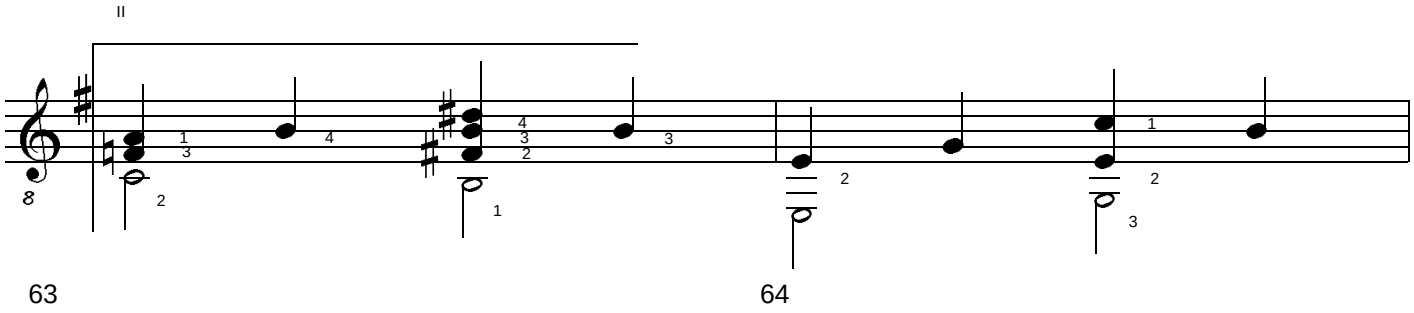

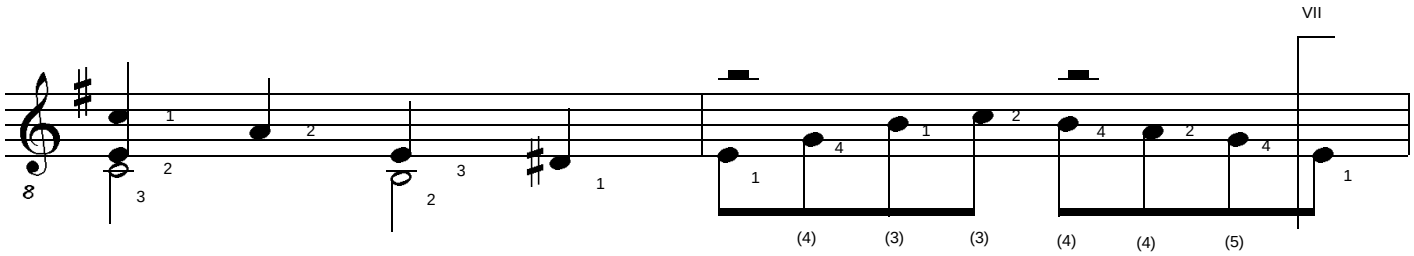

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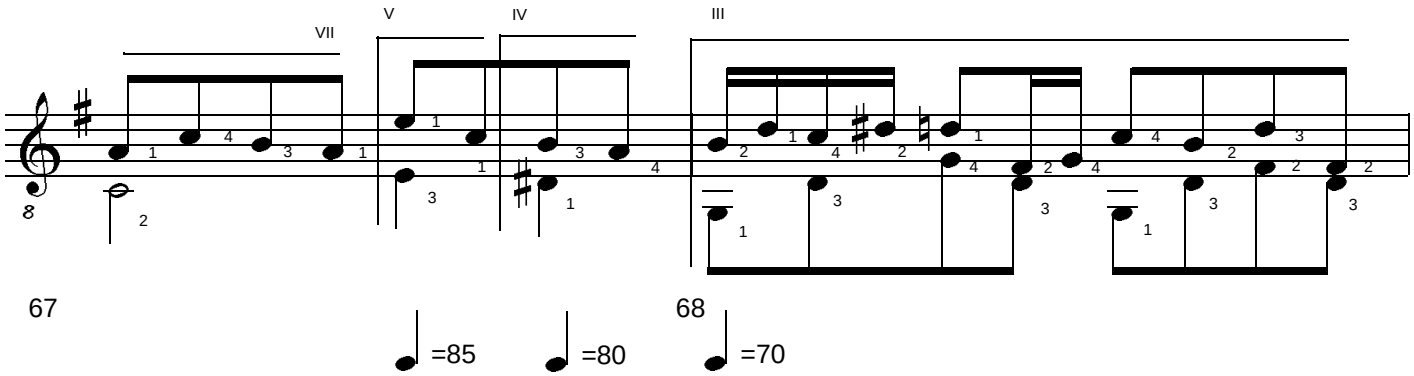

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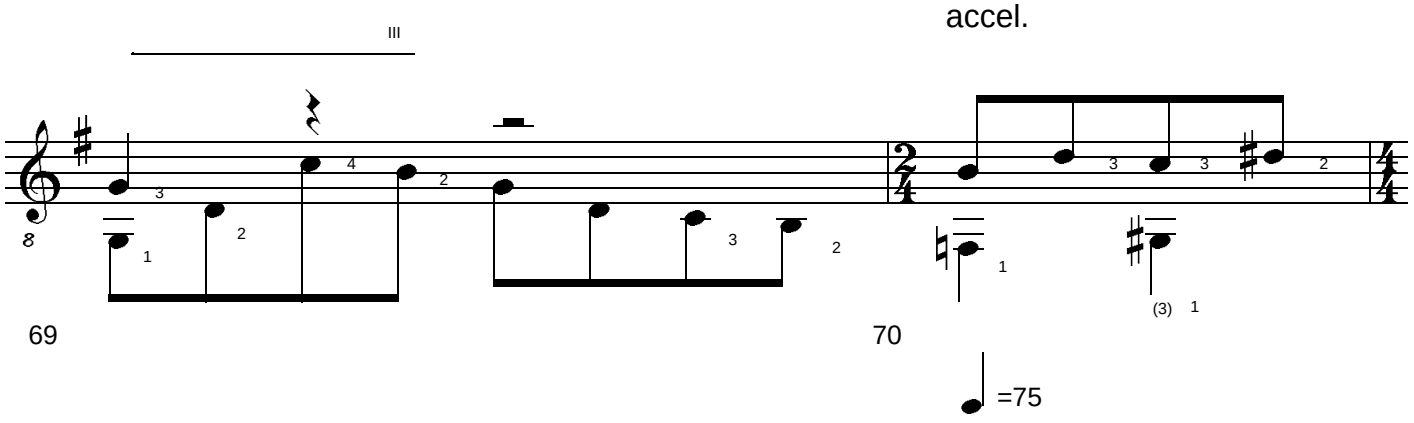

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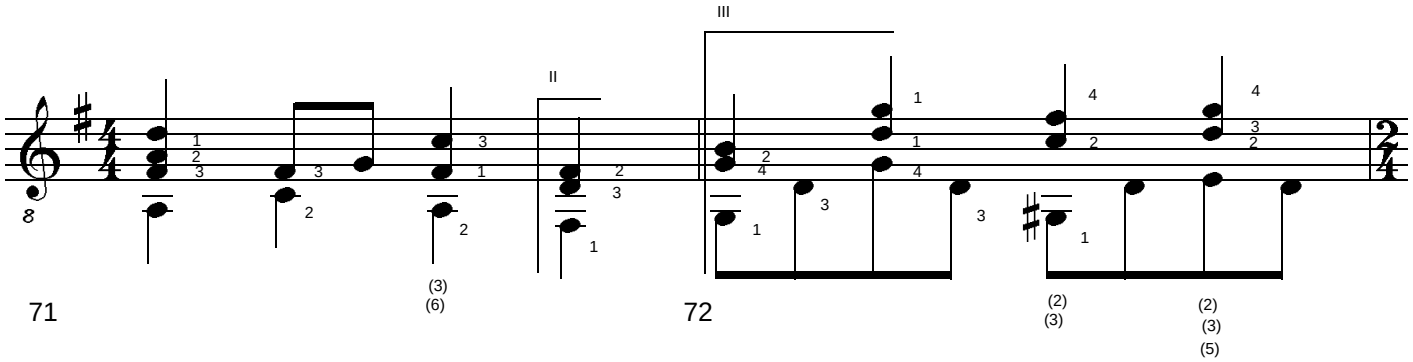

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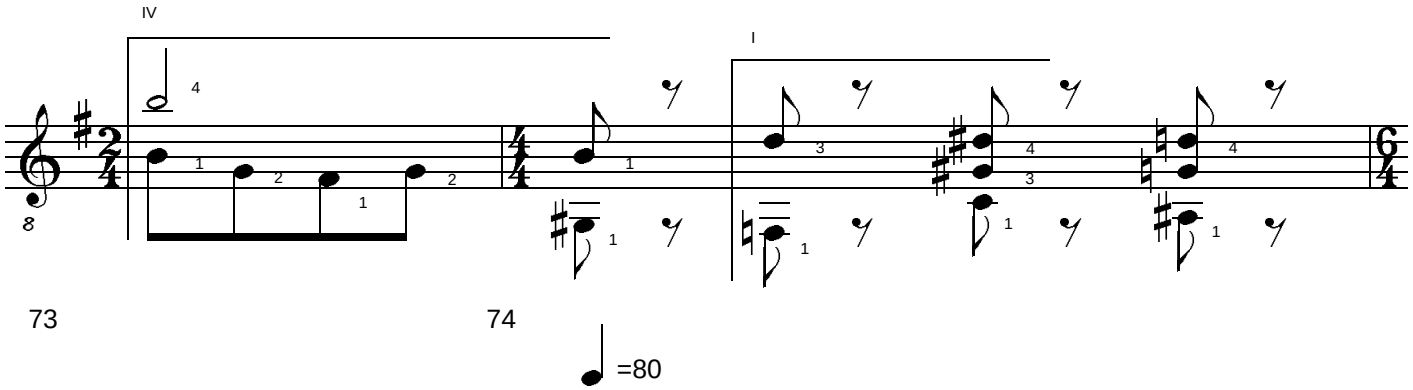

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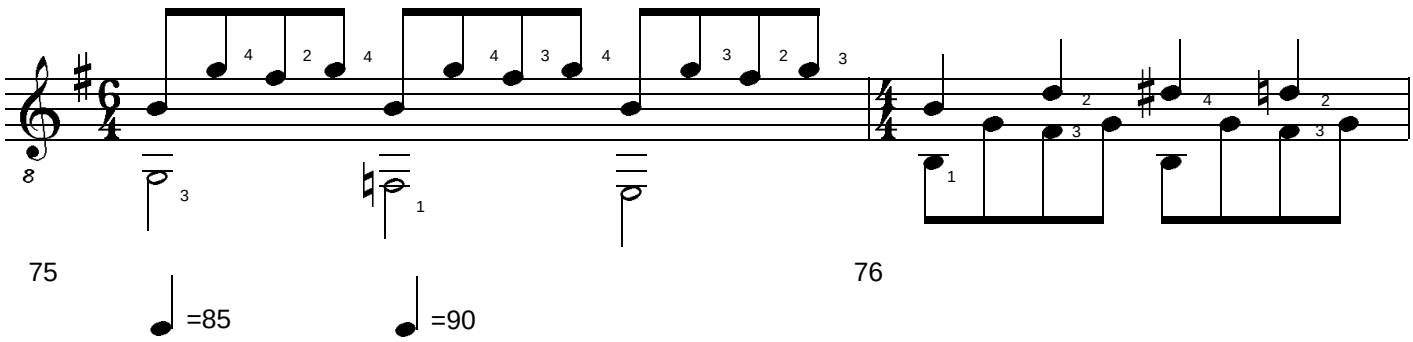

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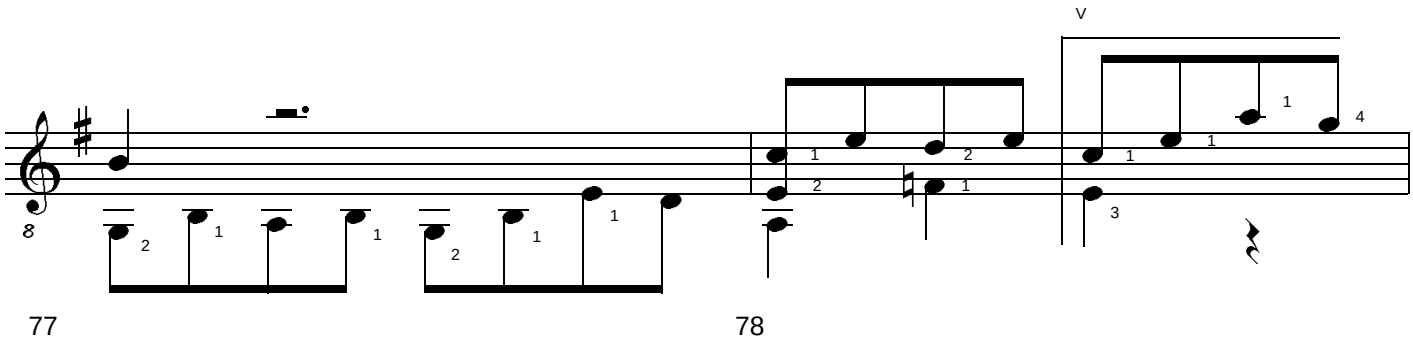

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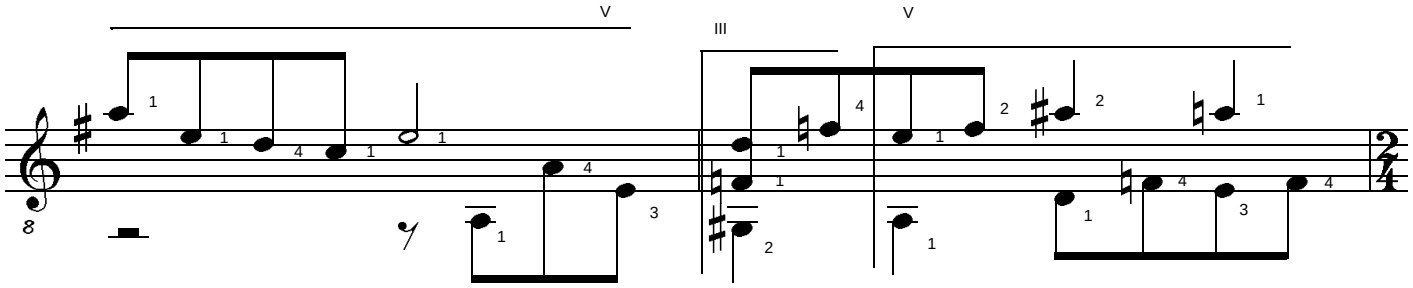

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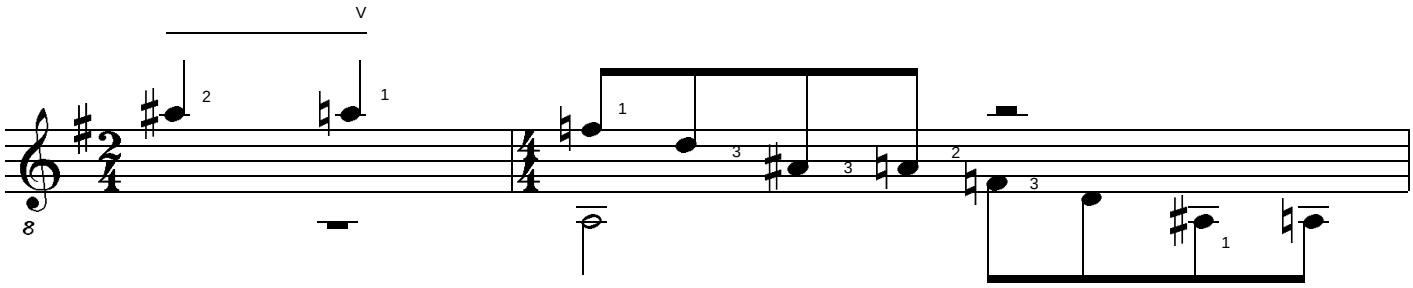

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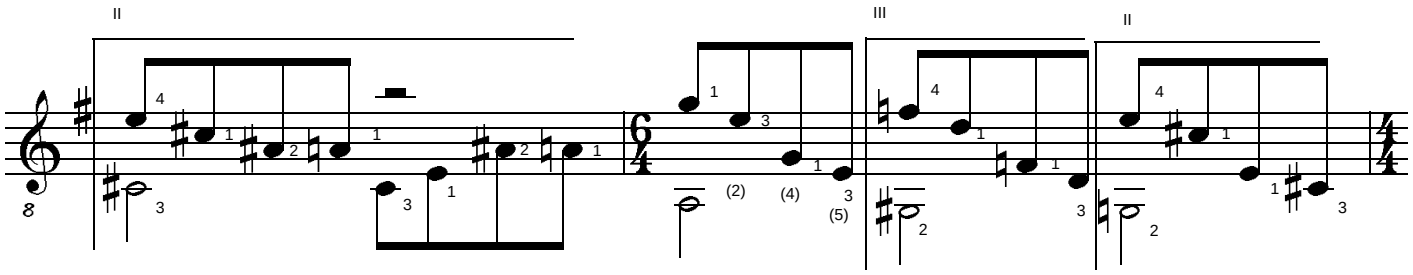

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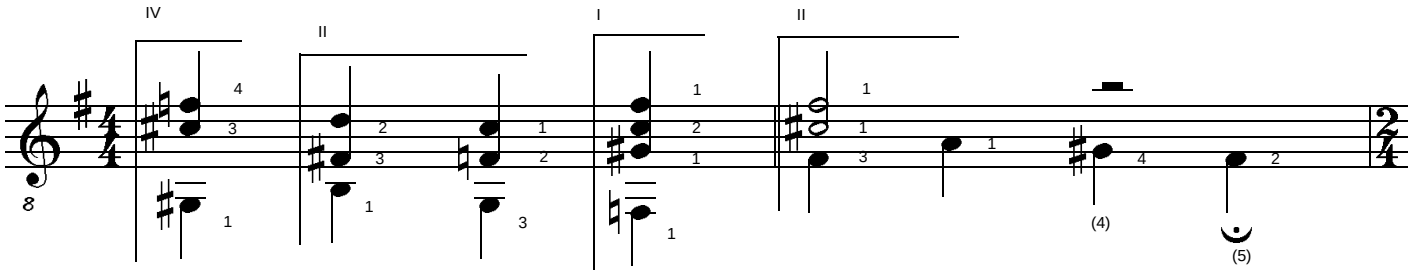

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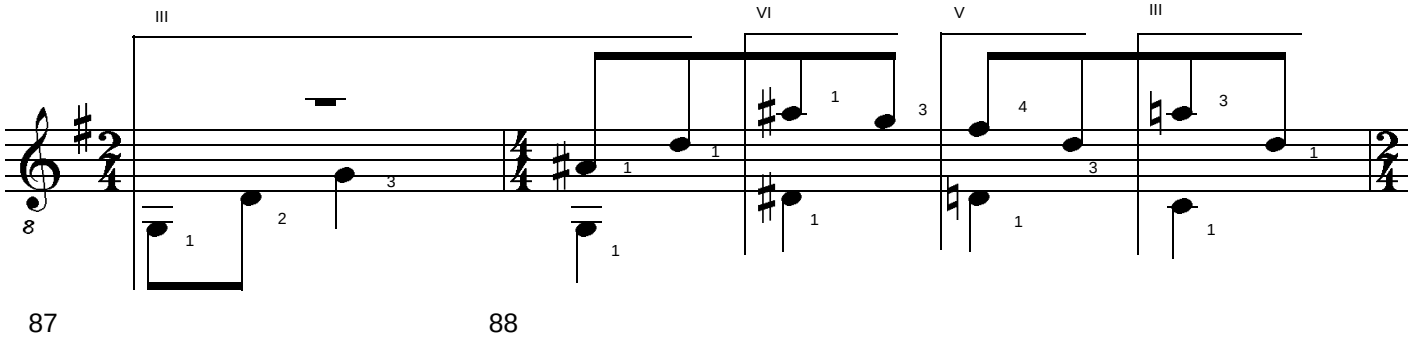

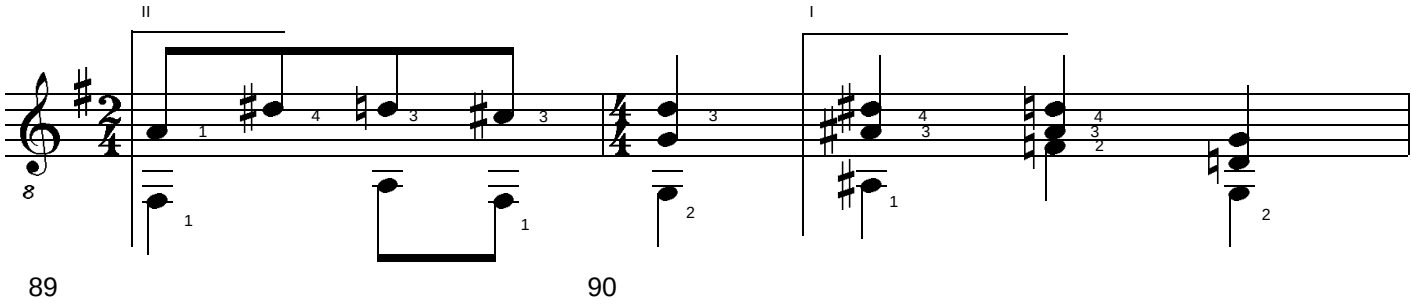

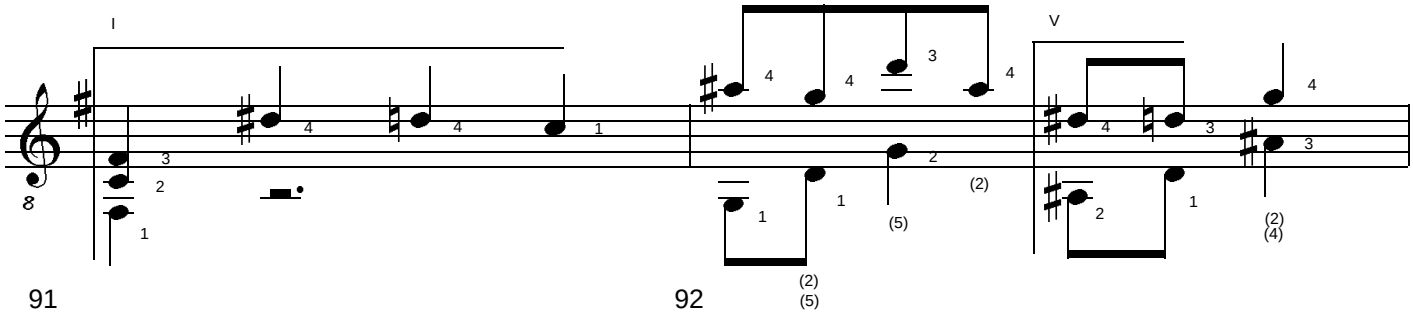

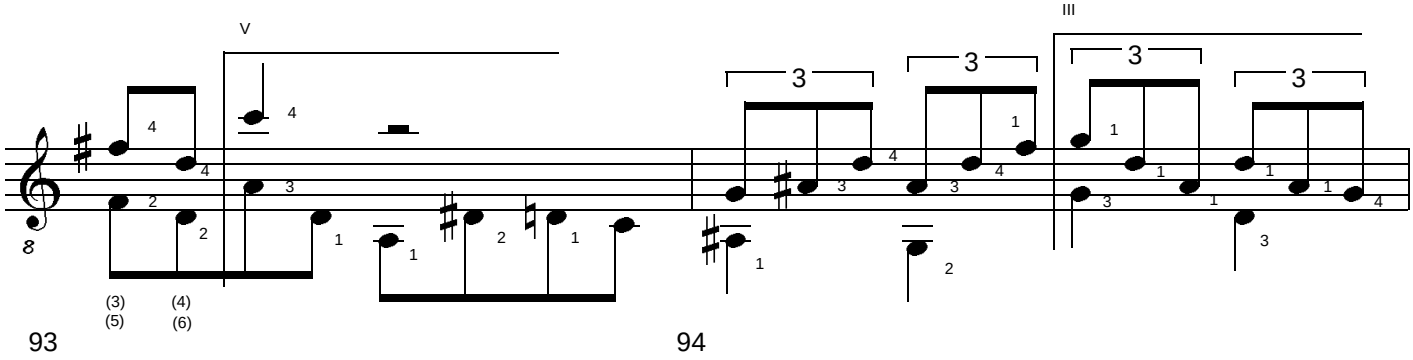

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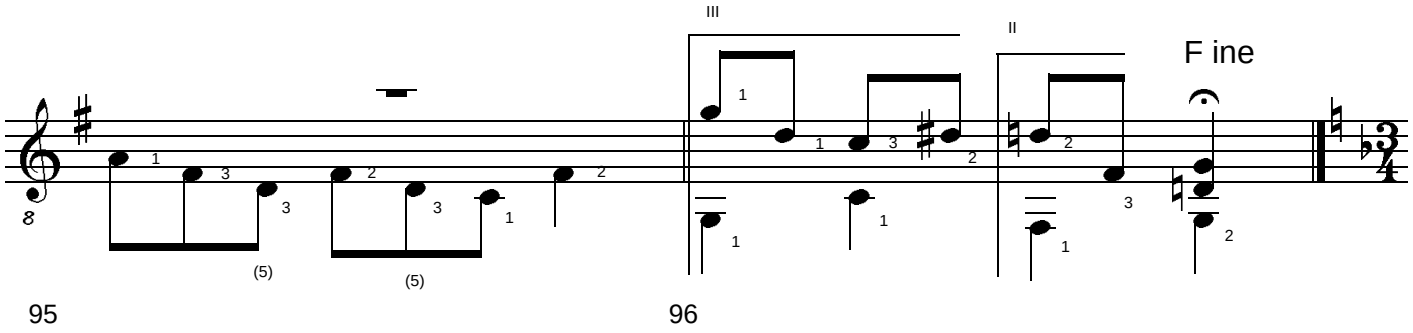
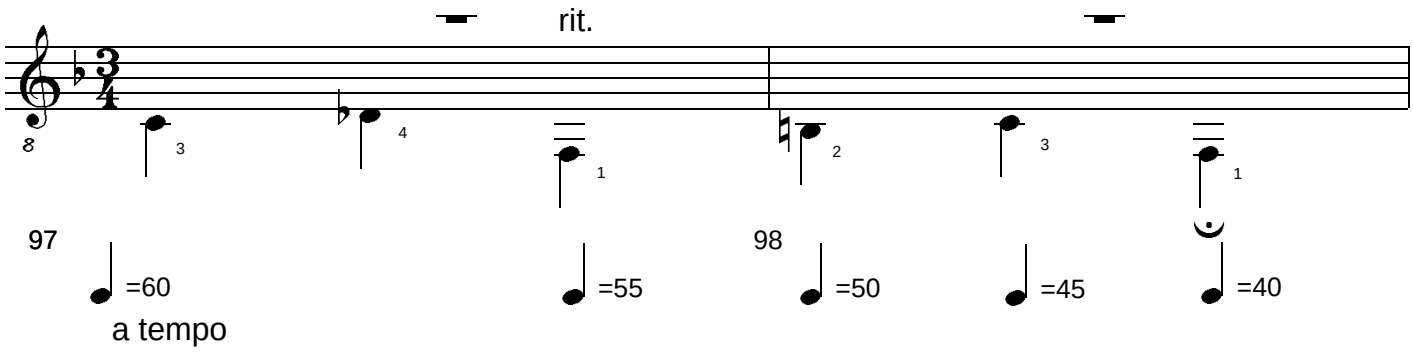
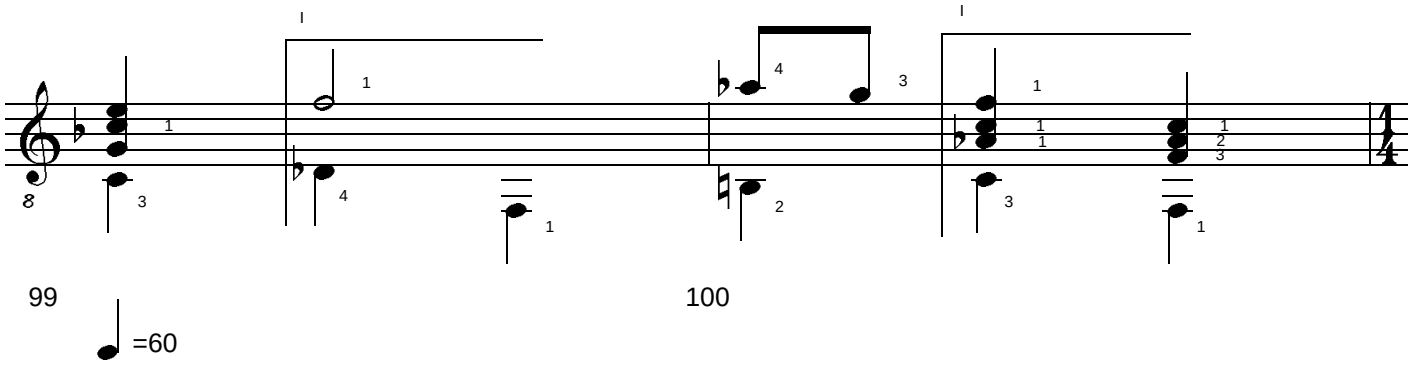
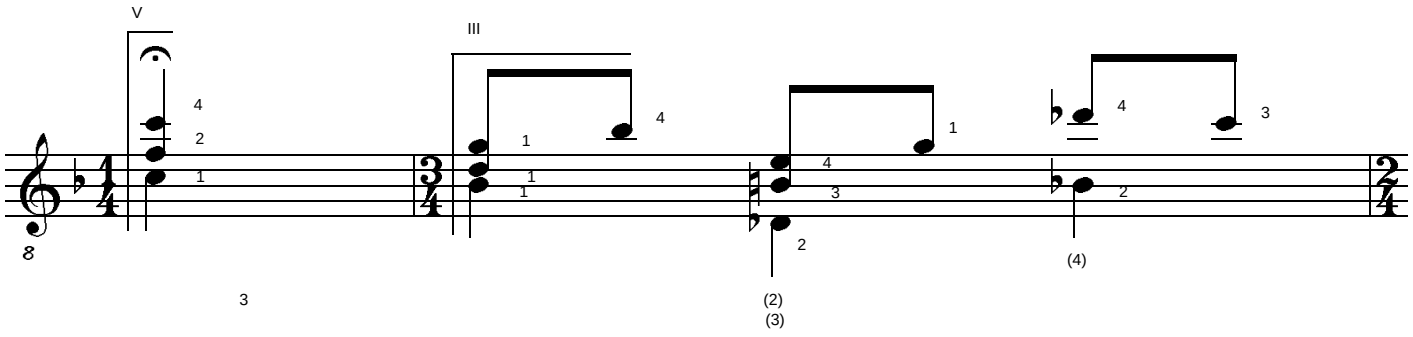


Splinter #2 (2006) - Andante

op. 63







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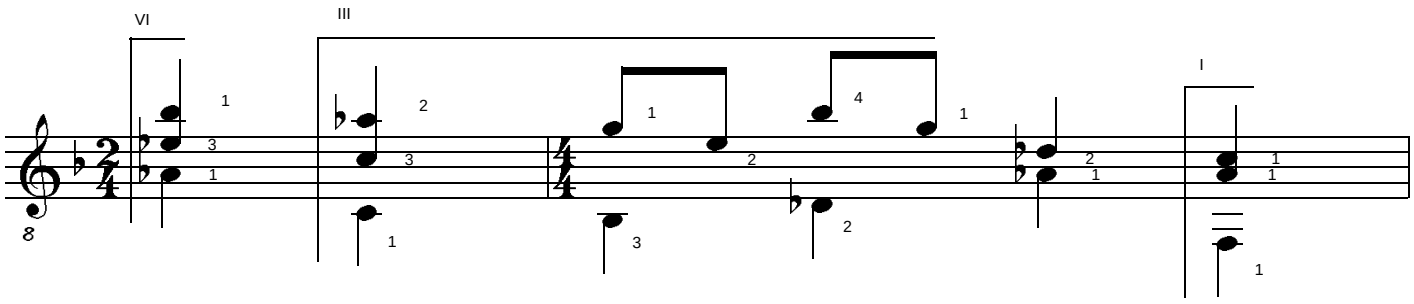

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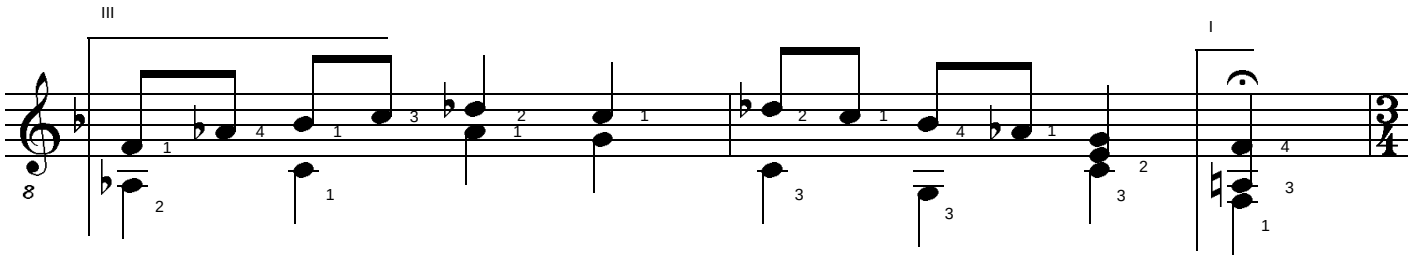

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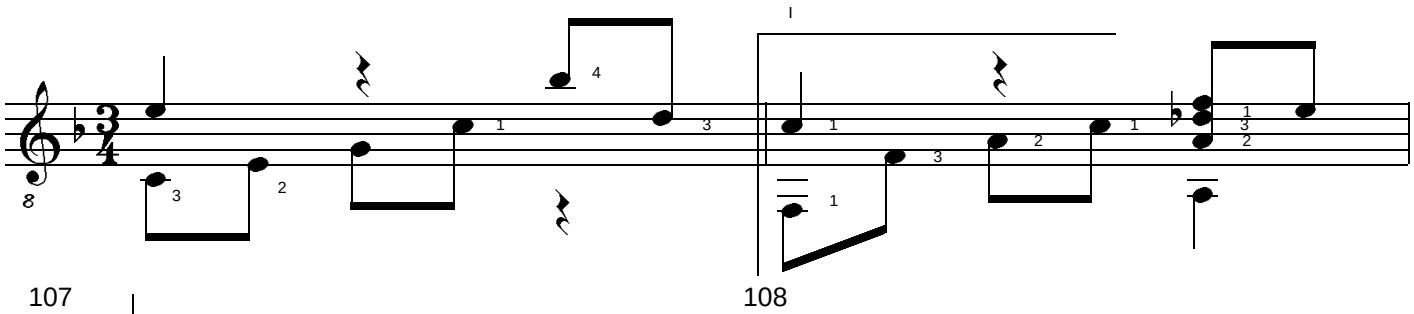

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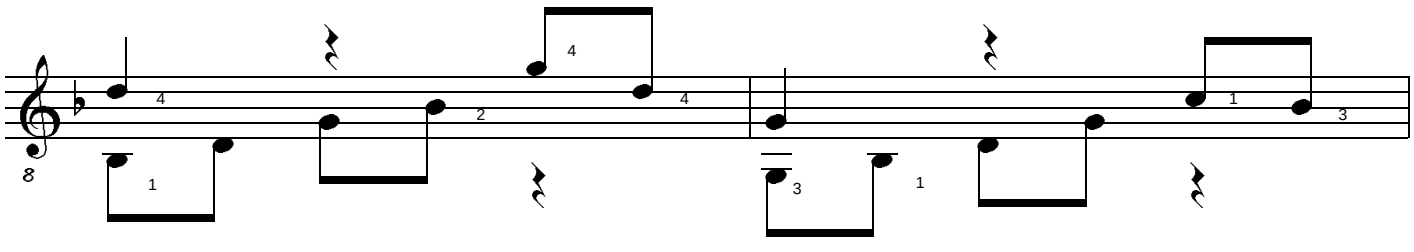

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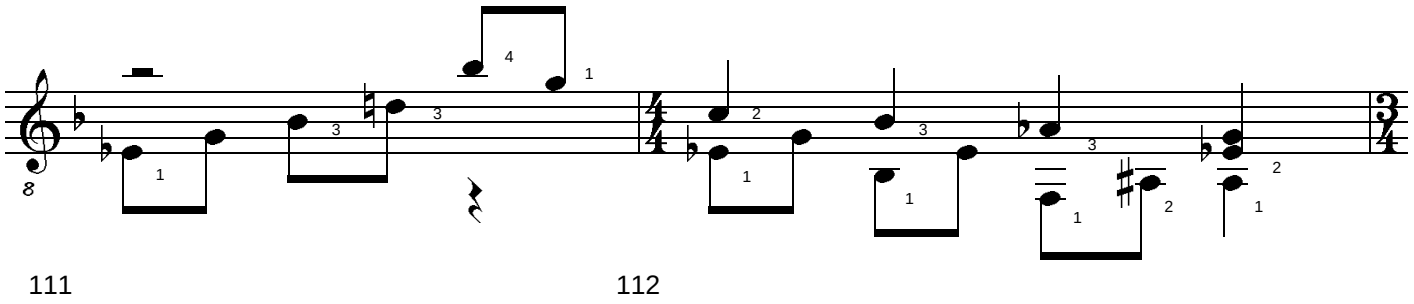

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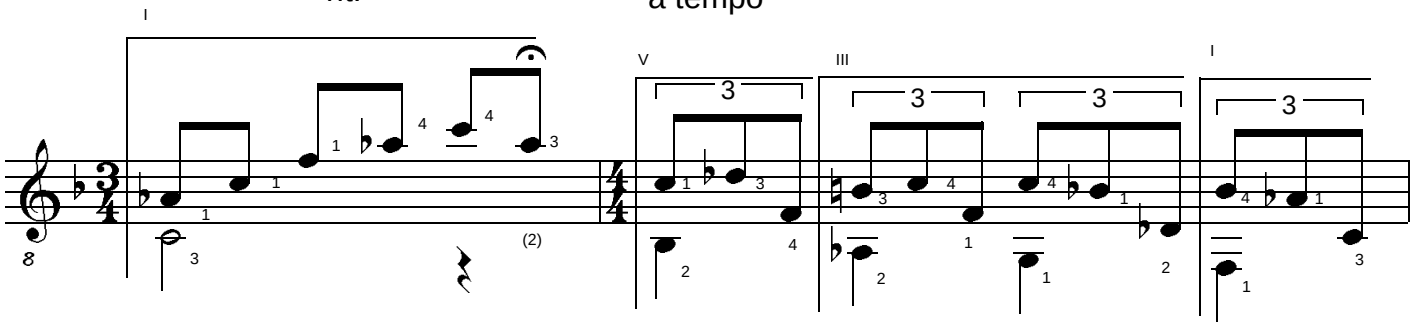

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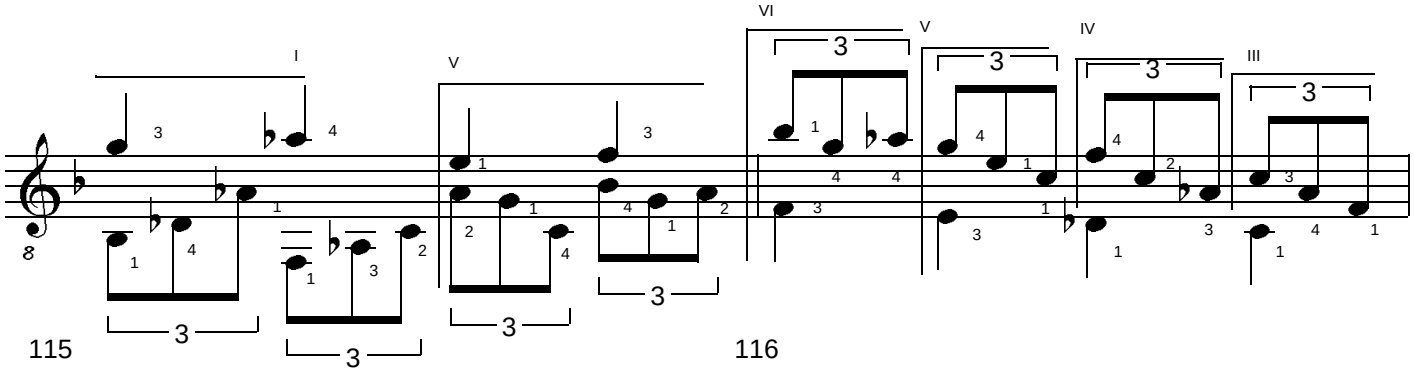

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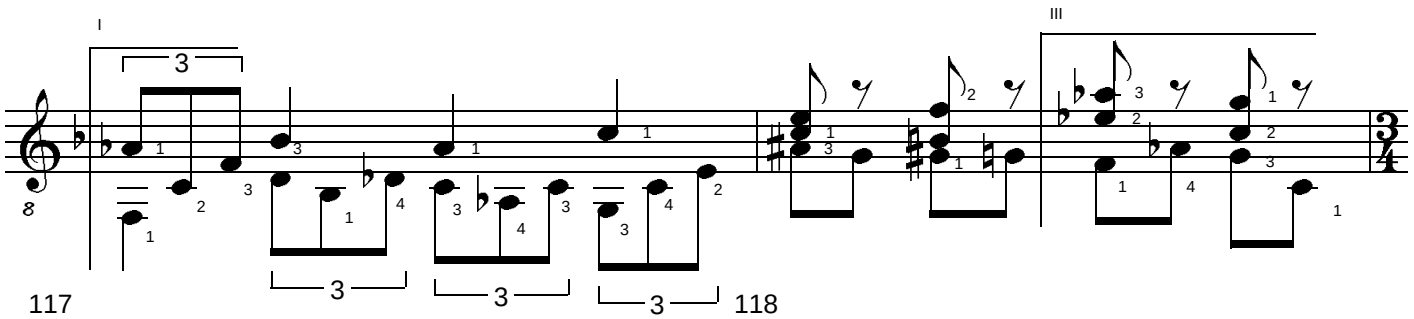

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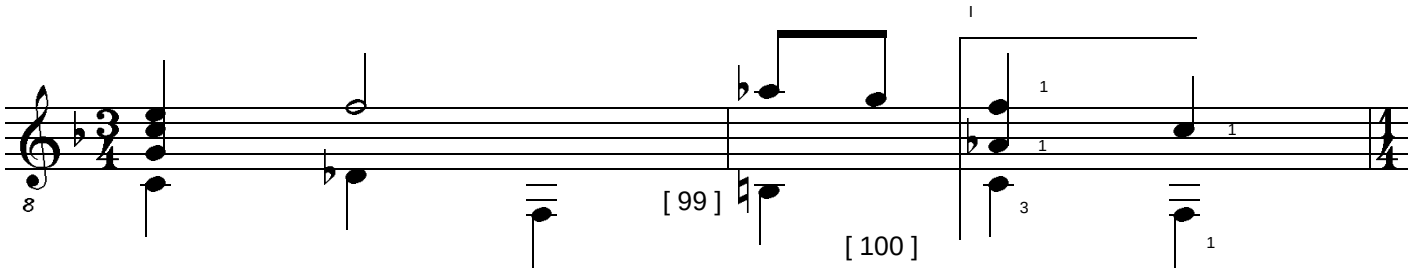

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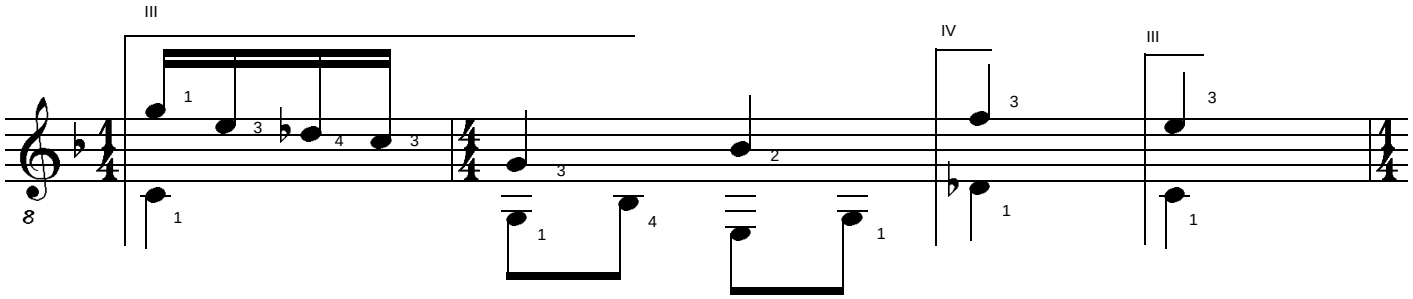

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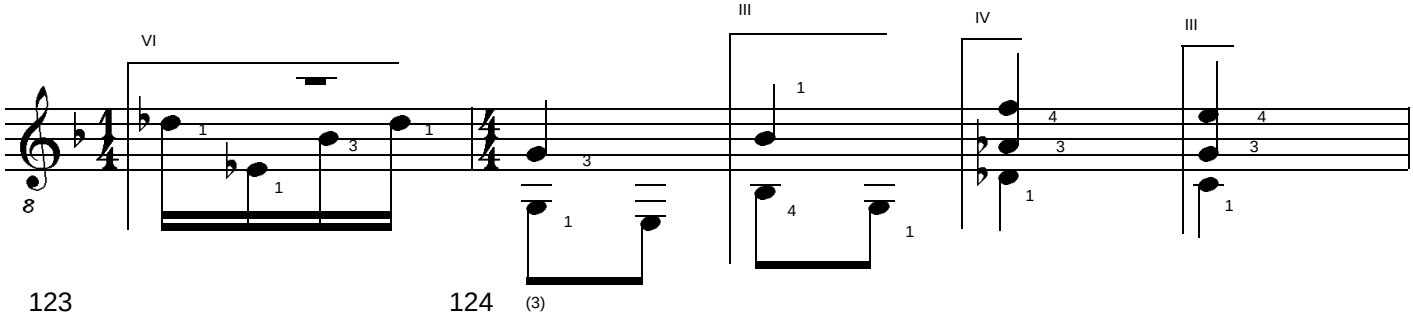

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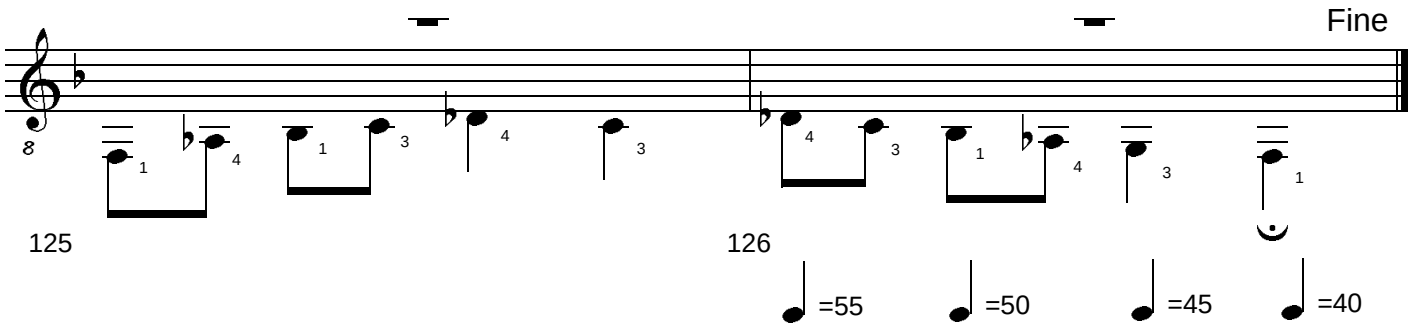

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BERGKRISTALL

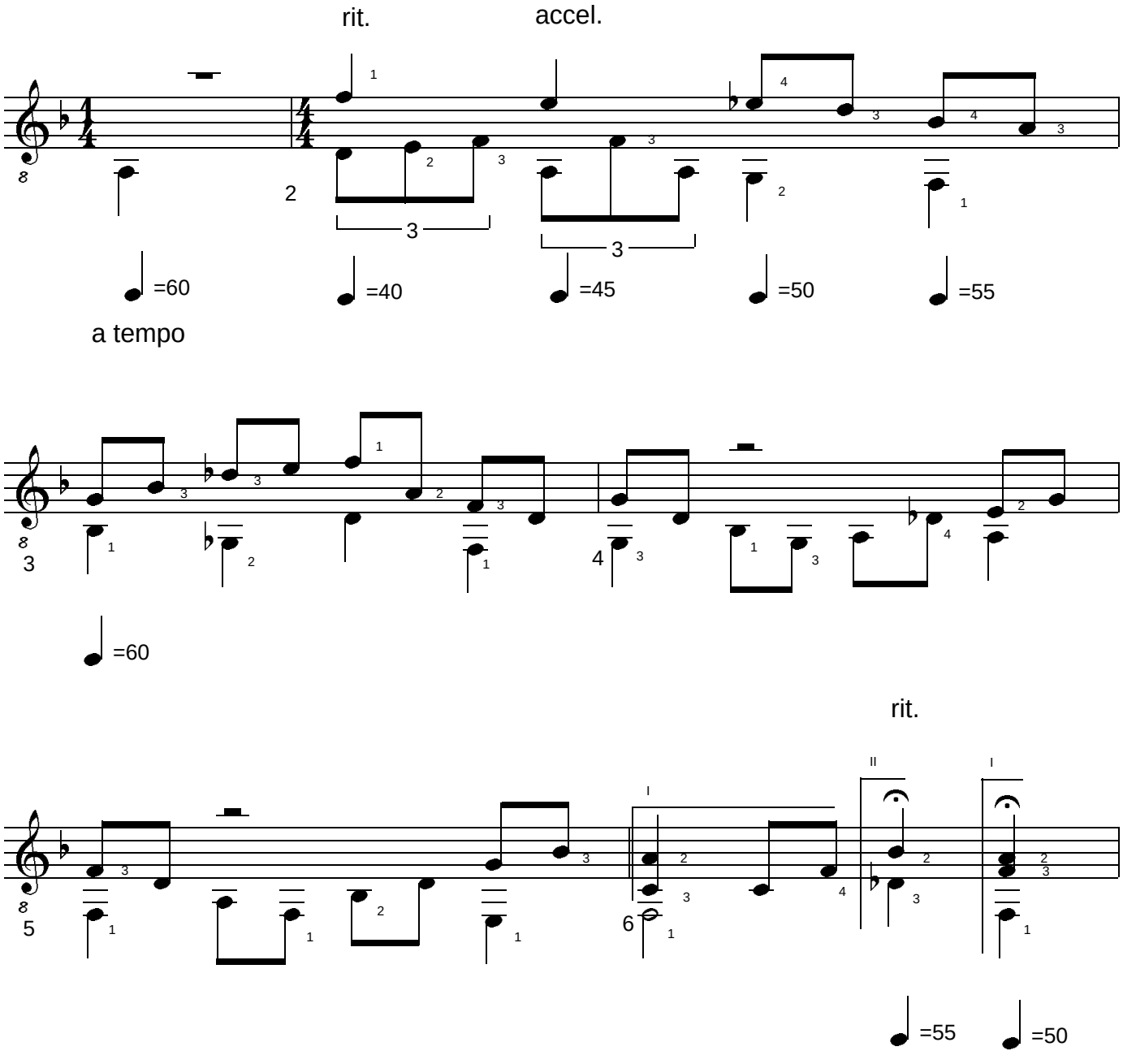
No. 6

Uwe Warneke

Splinters. 3 Studies for Solo Guitar

op. 64

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



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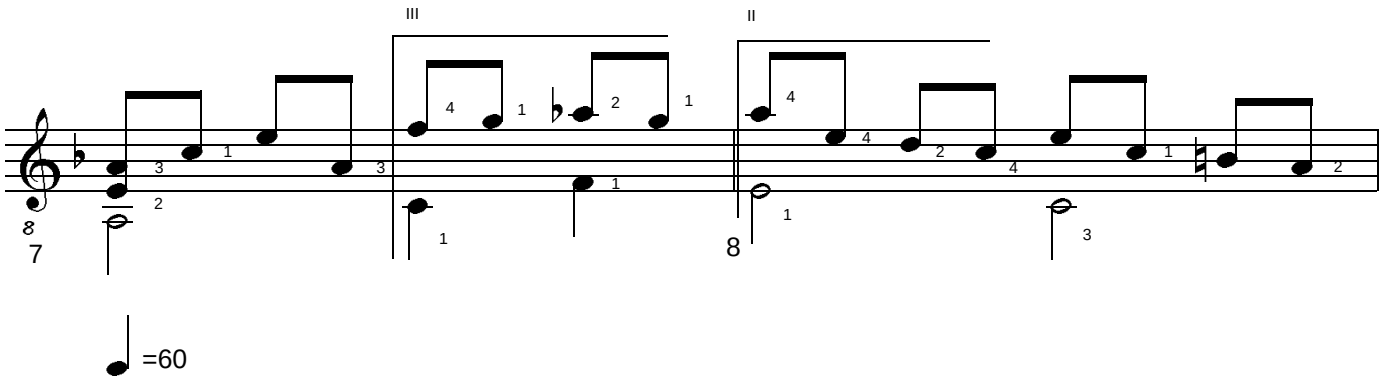
a tempo



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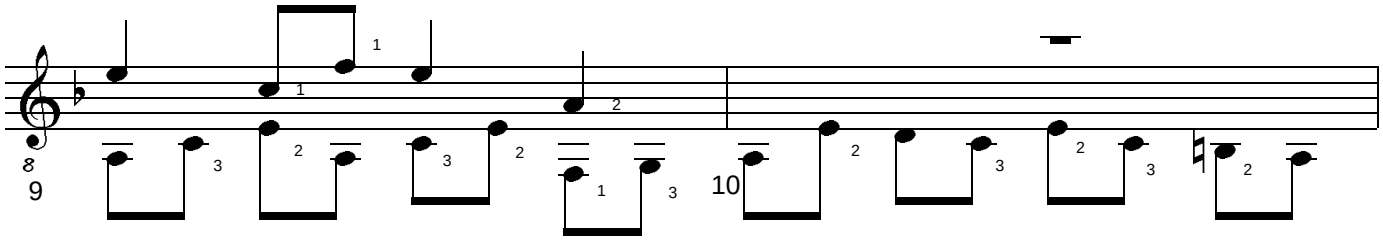

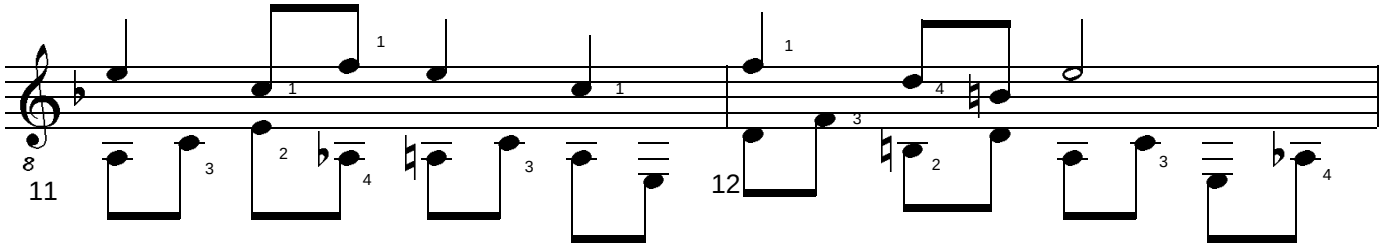

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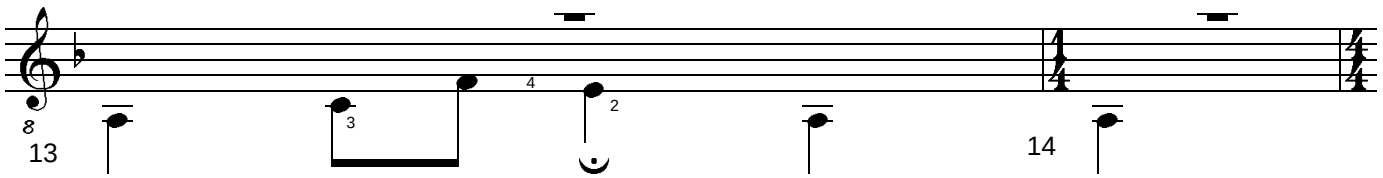

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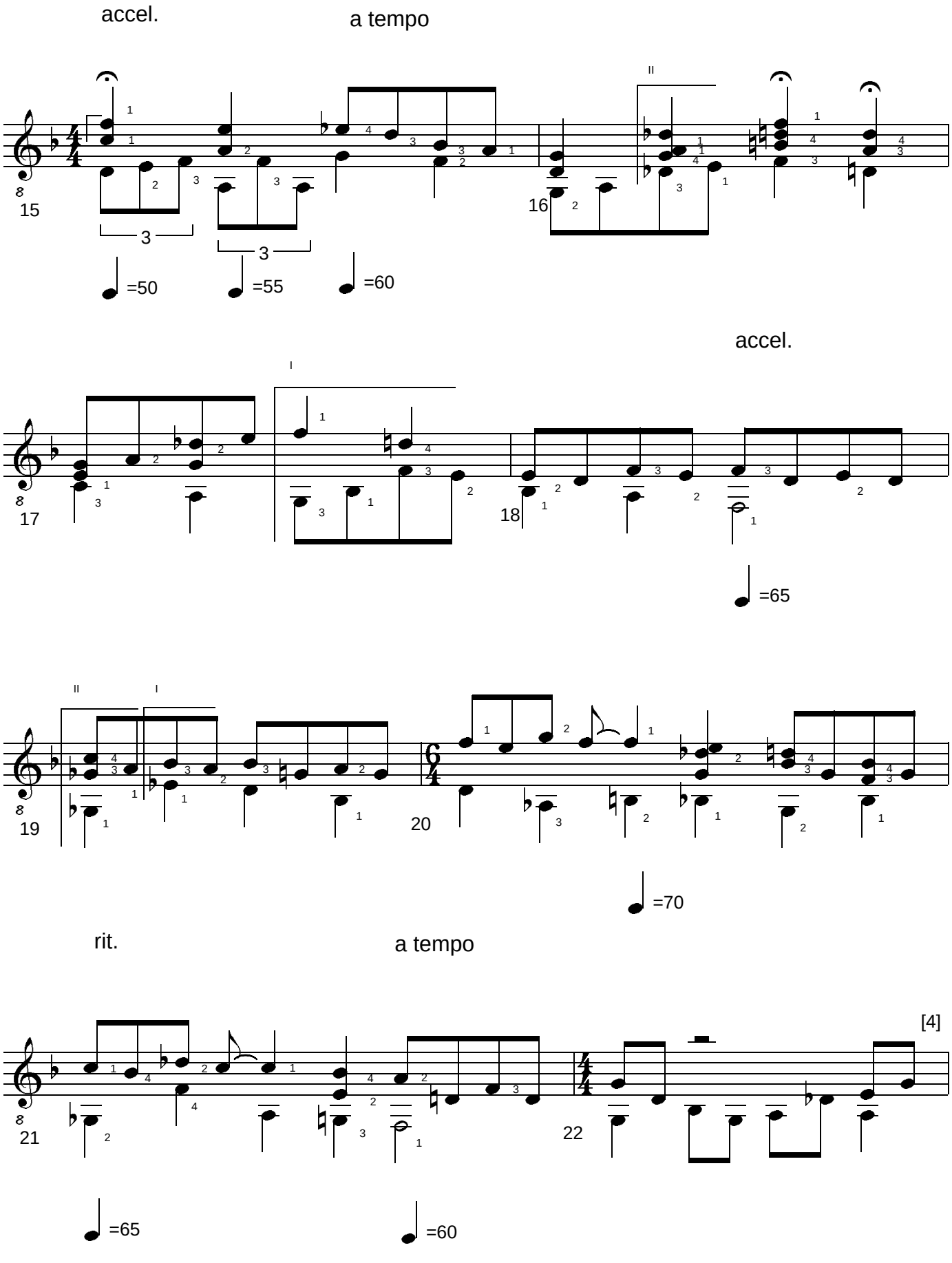

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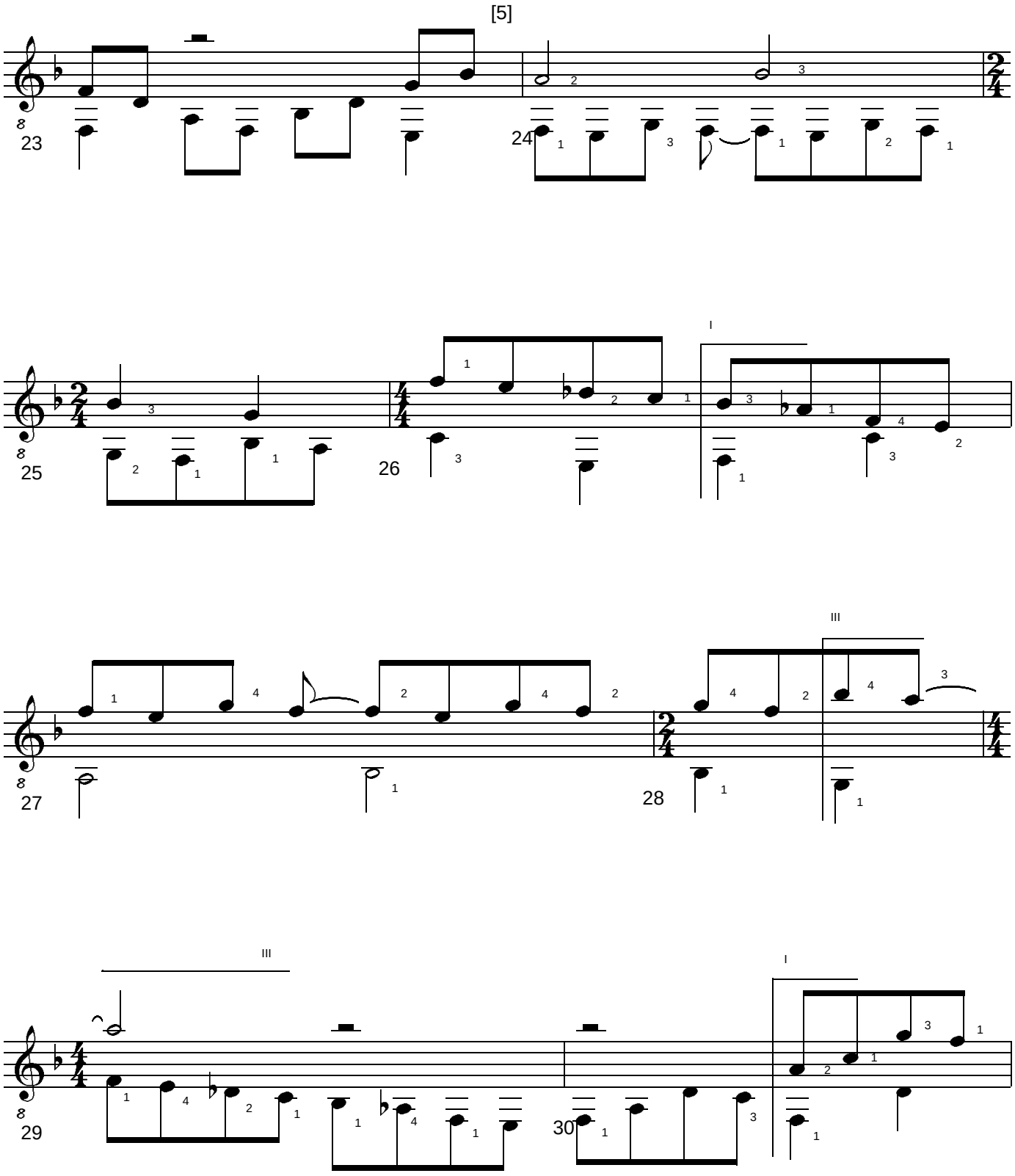

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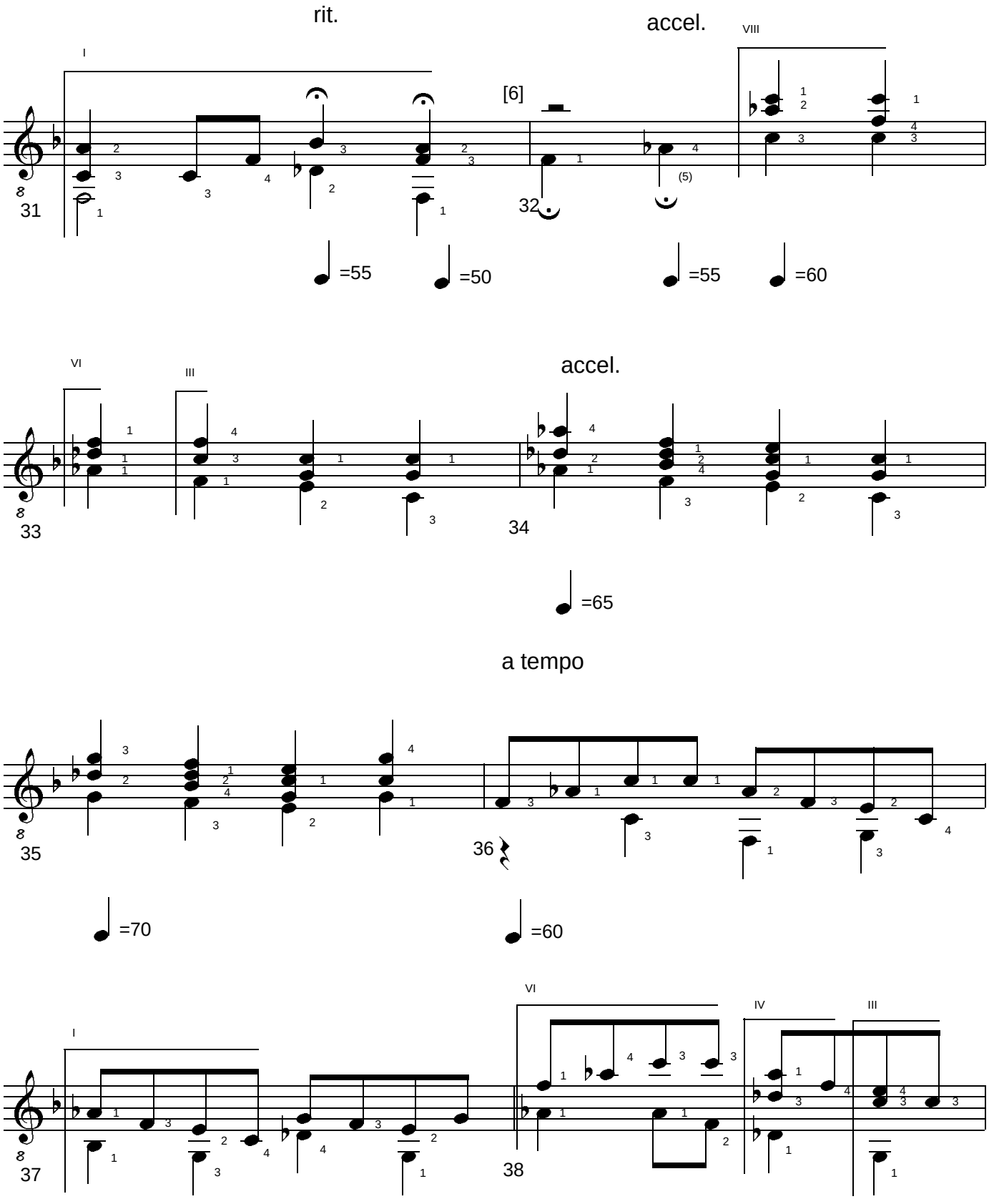

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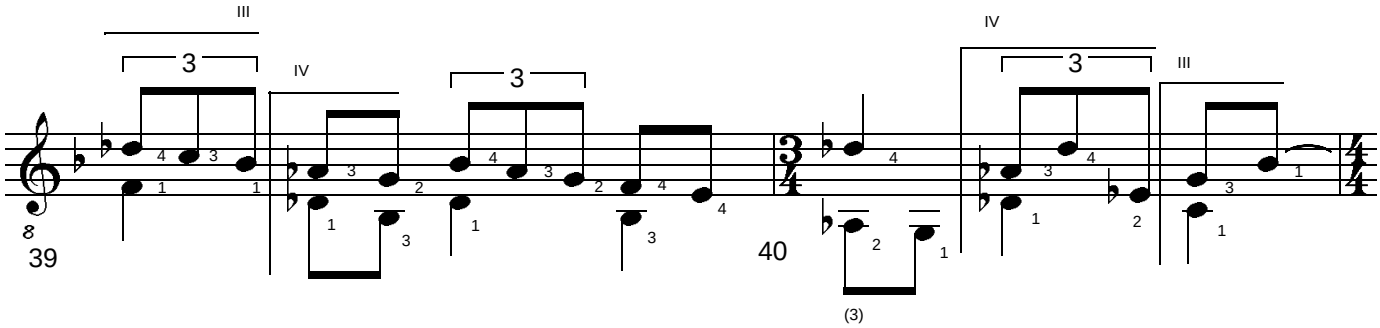

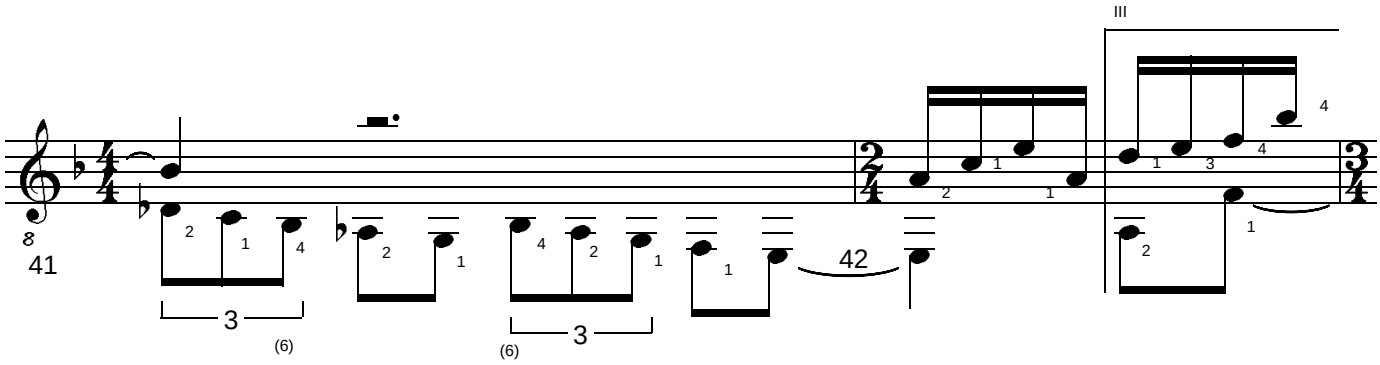

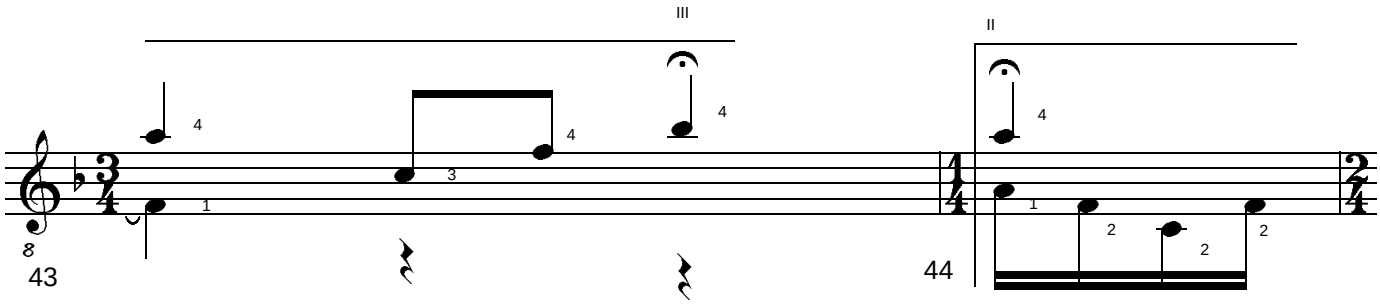

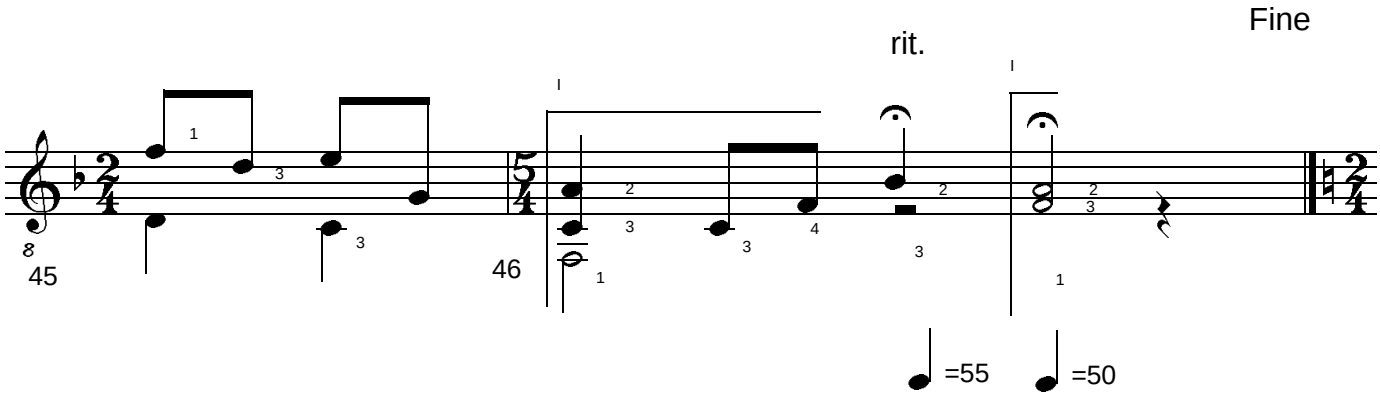

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2. Movement: Allegretto

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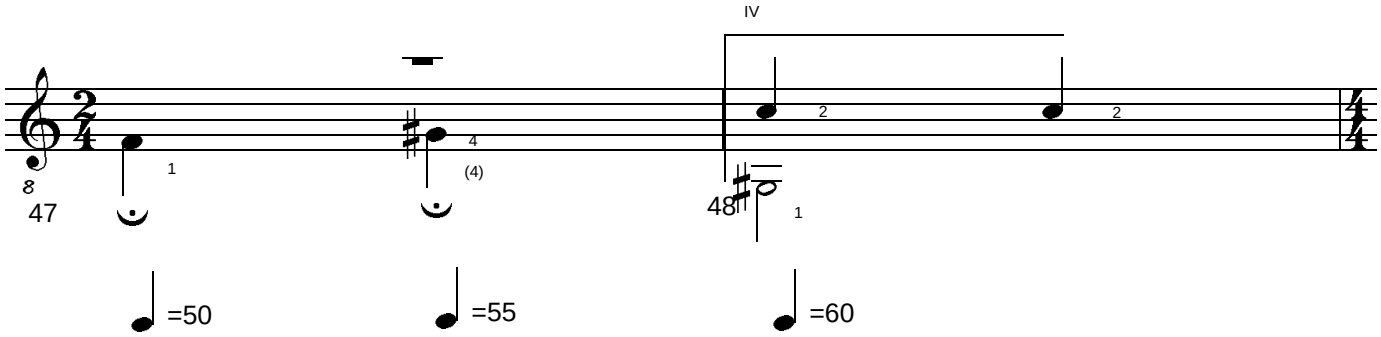

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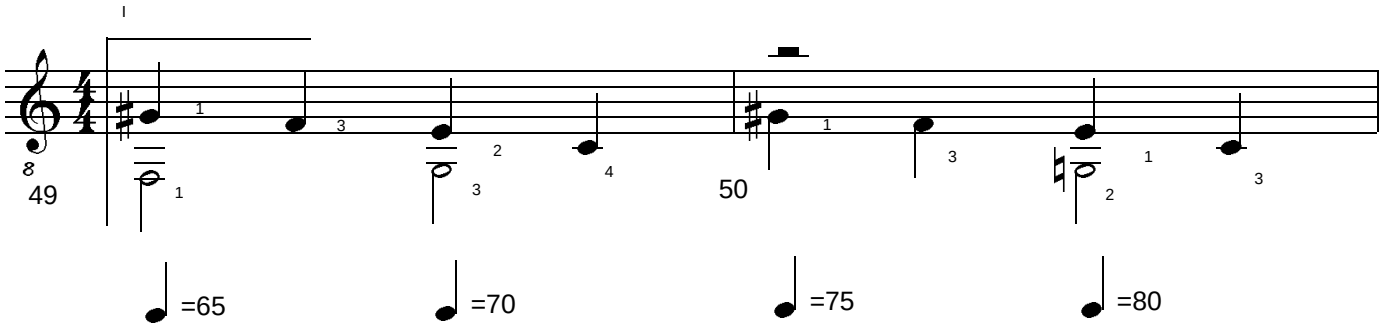

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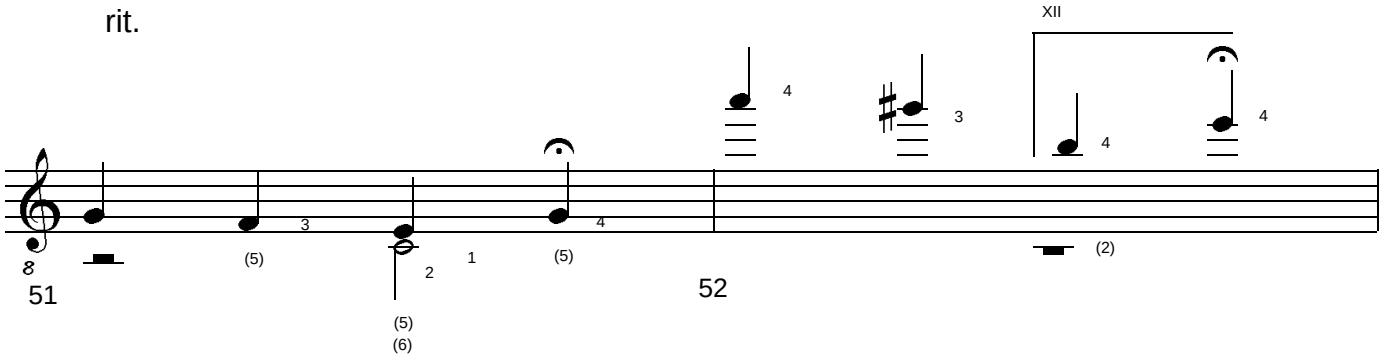

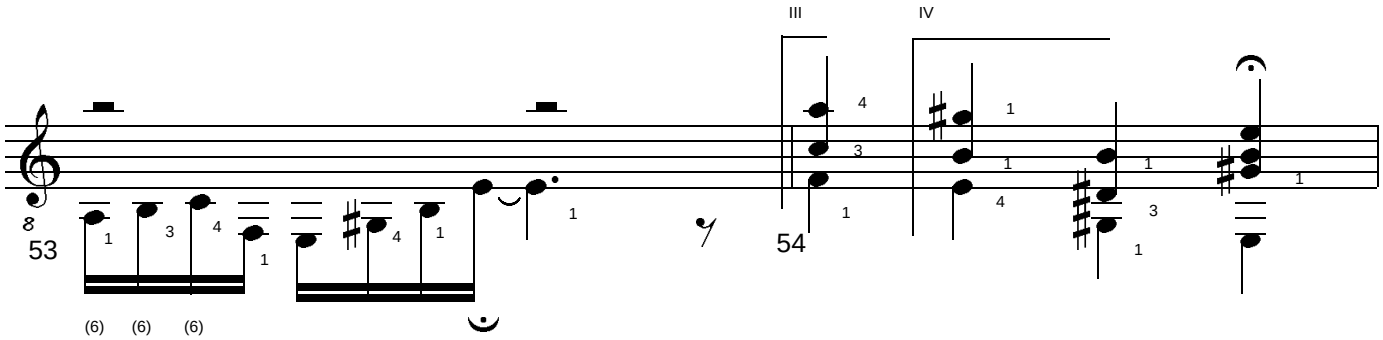

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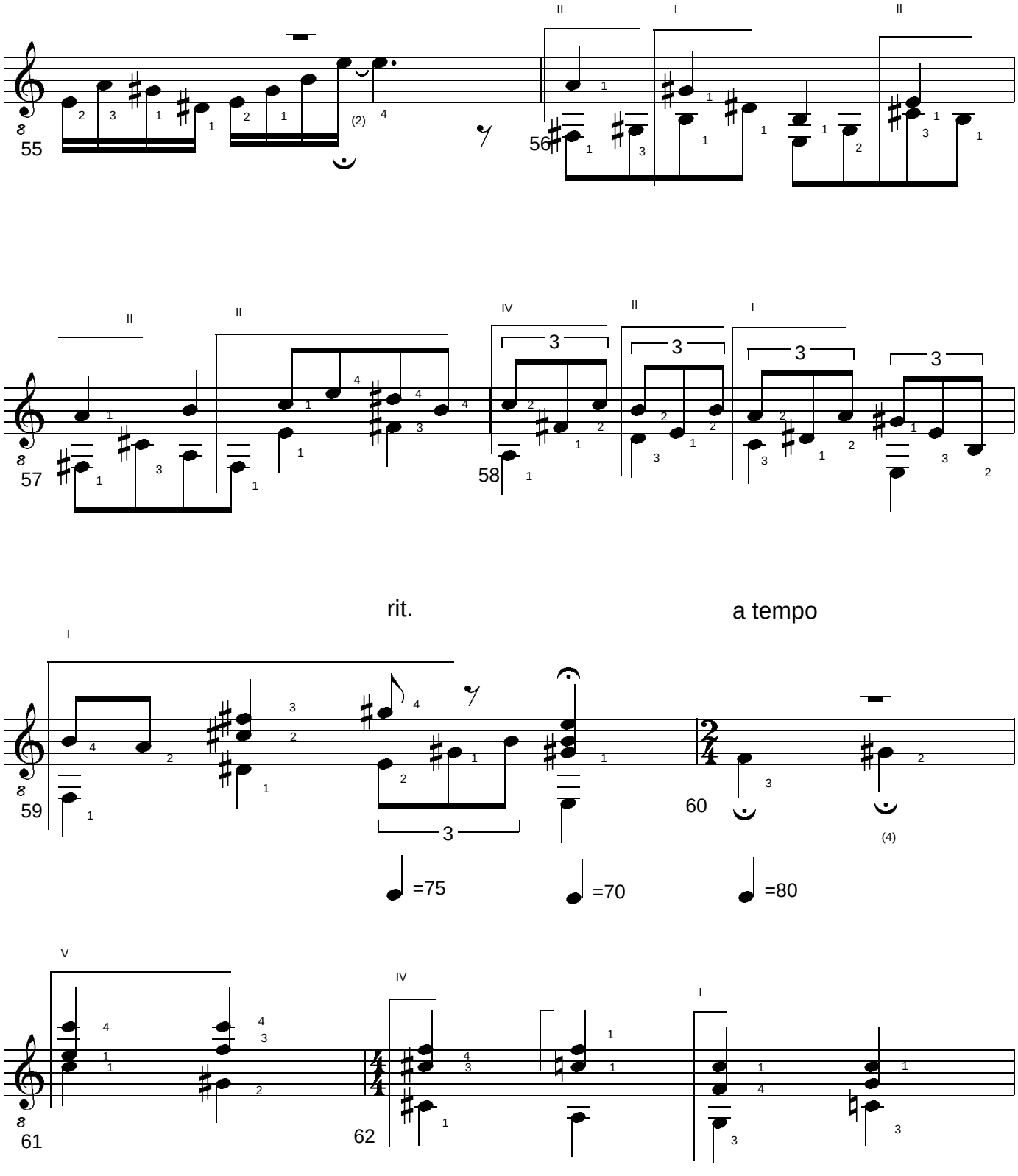

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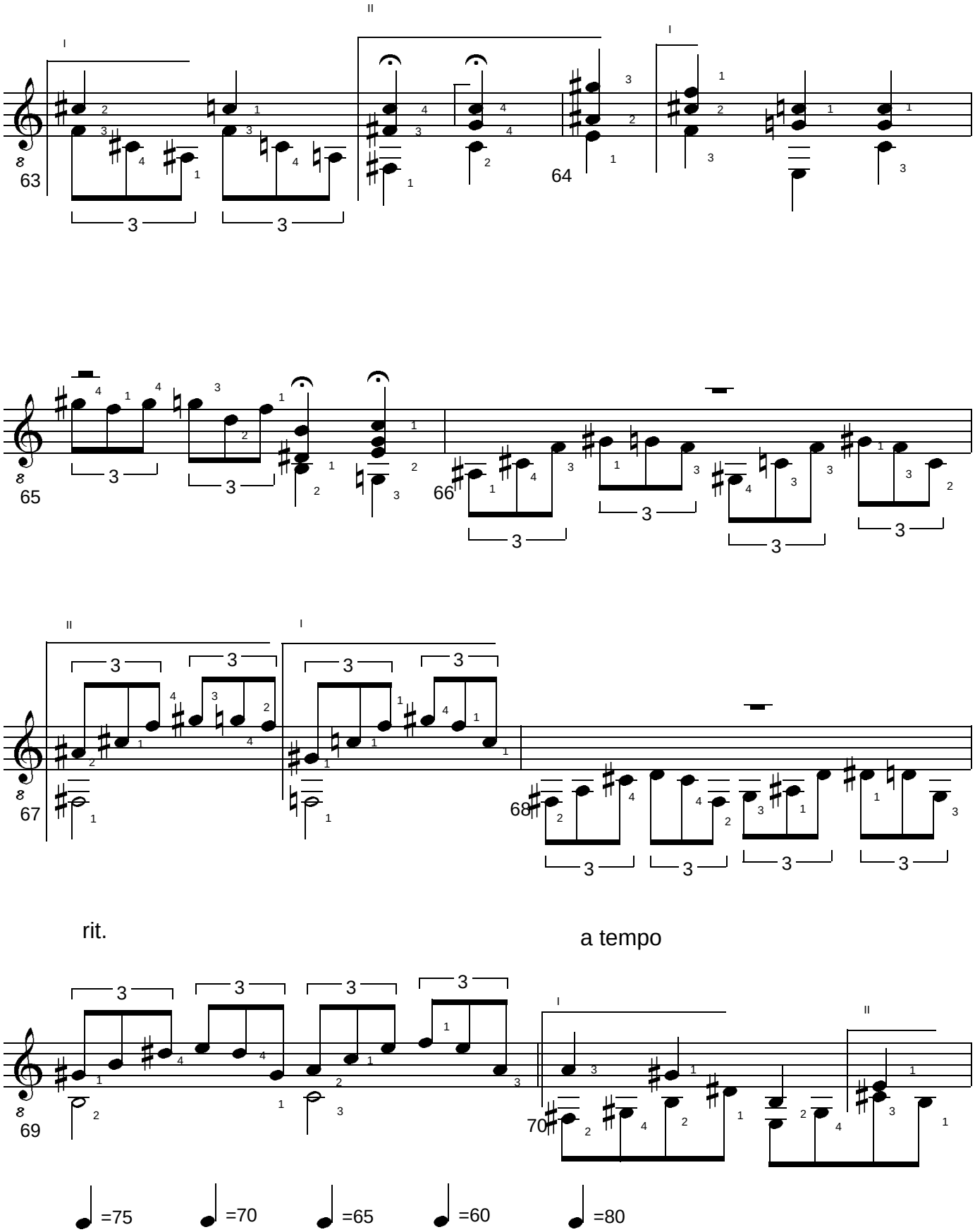

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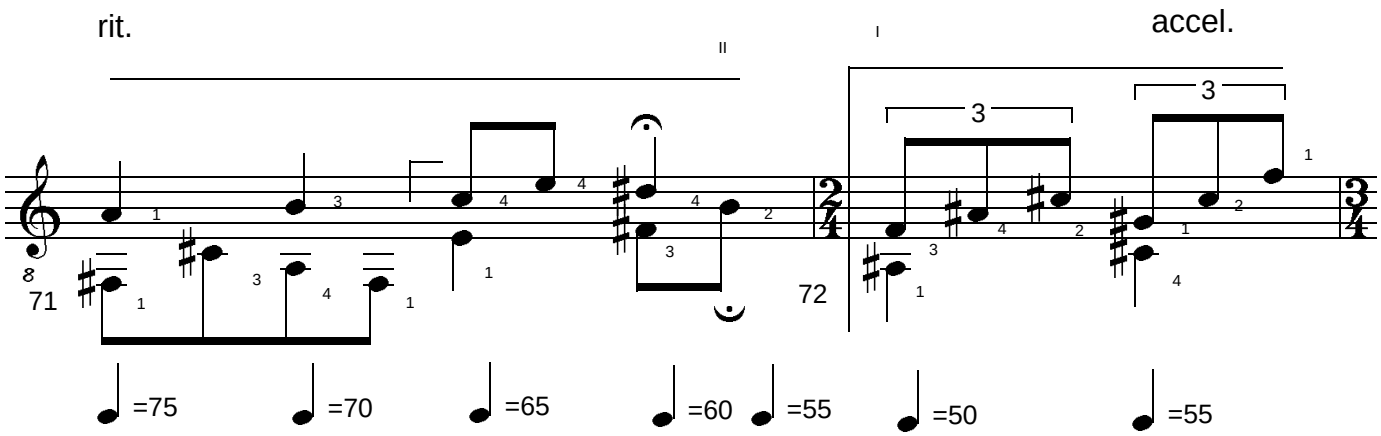

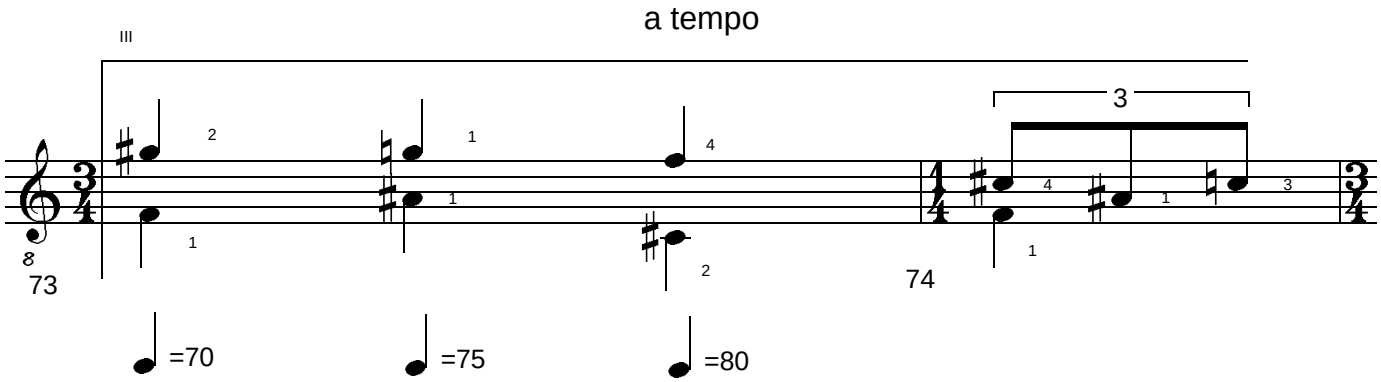

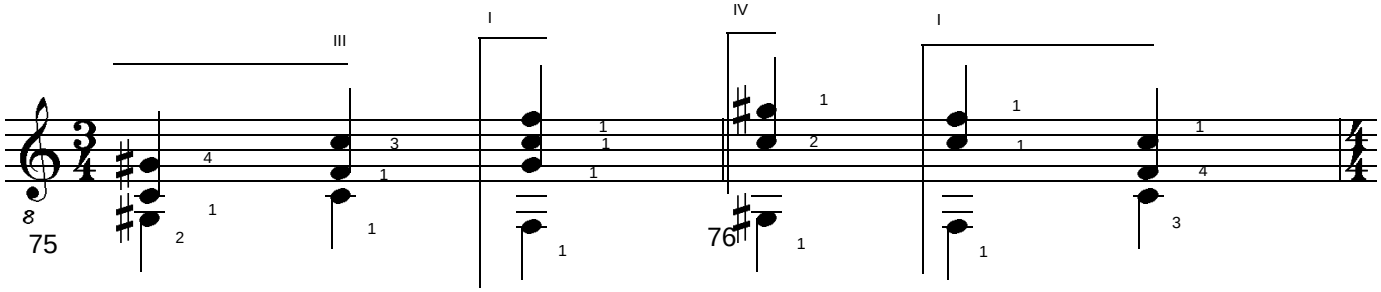

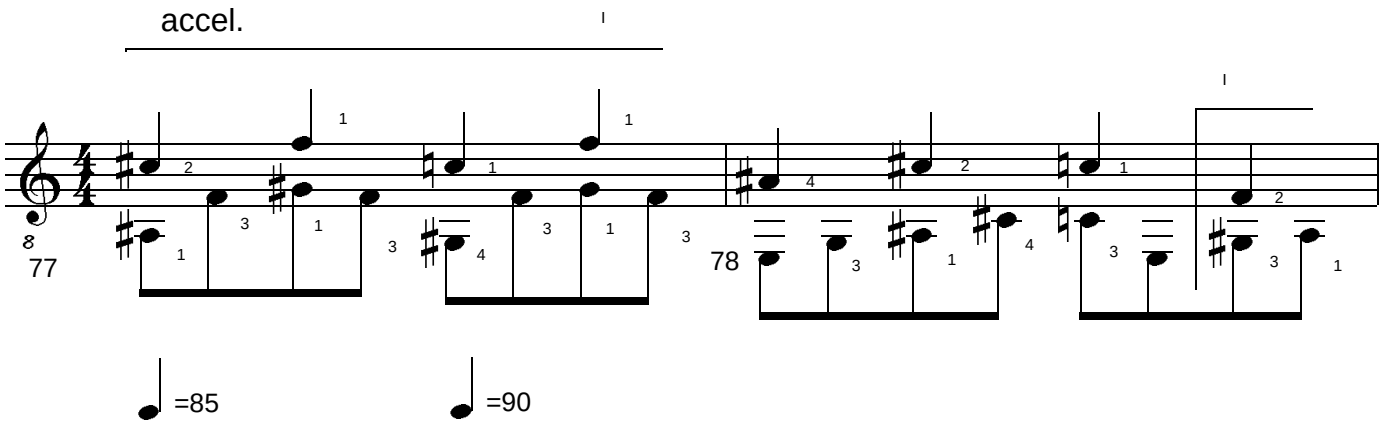

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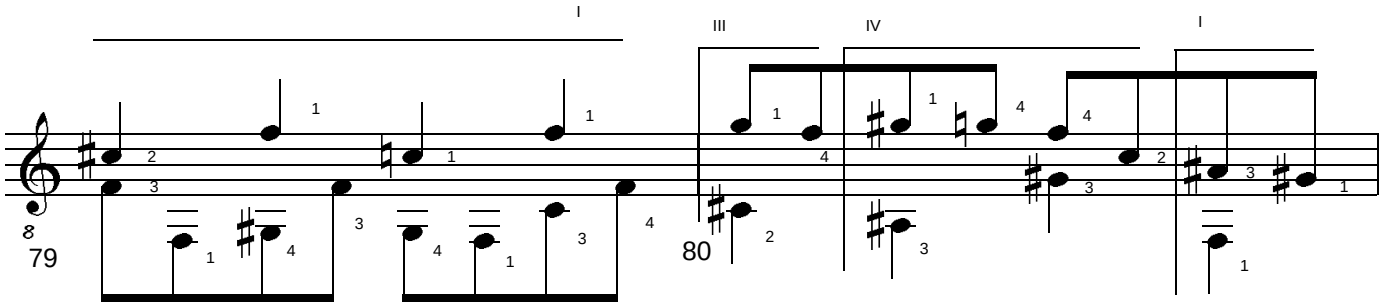

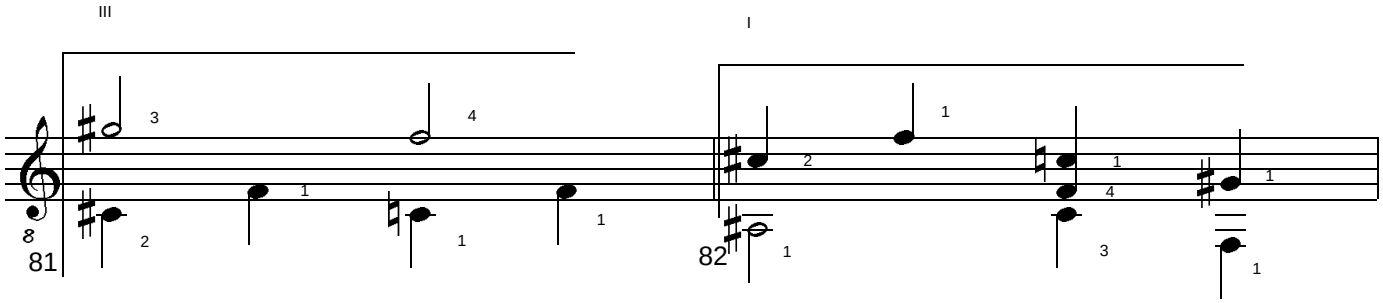

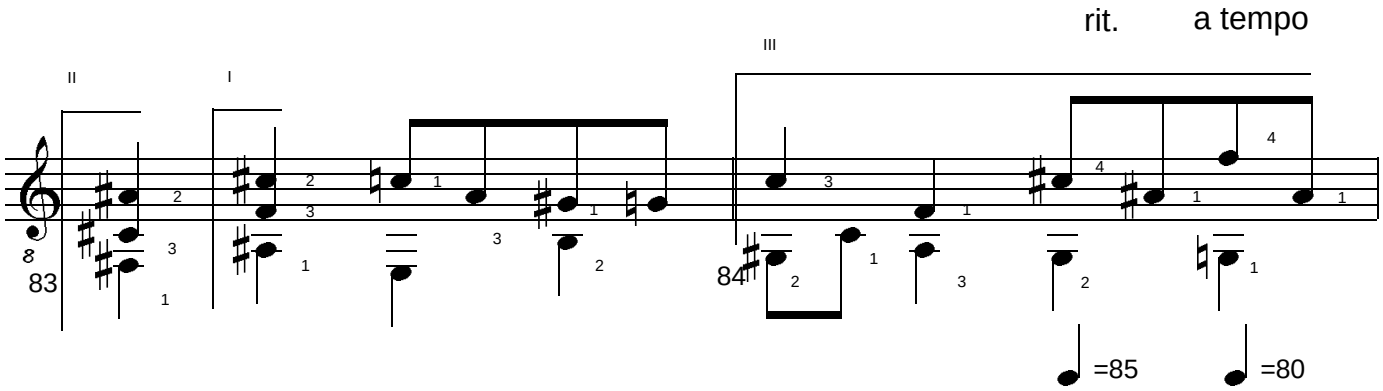

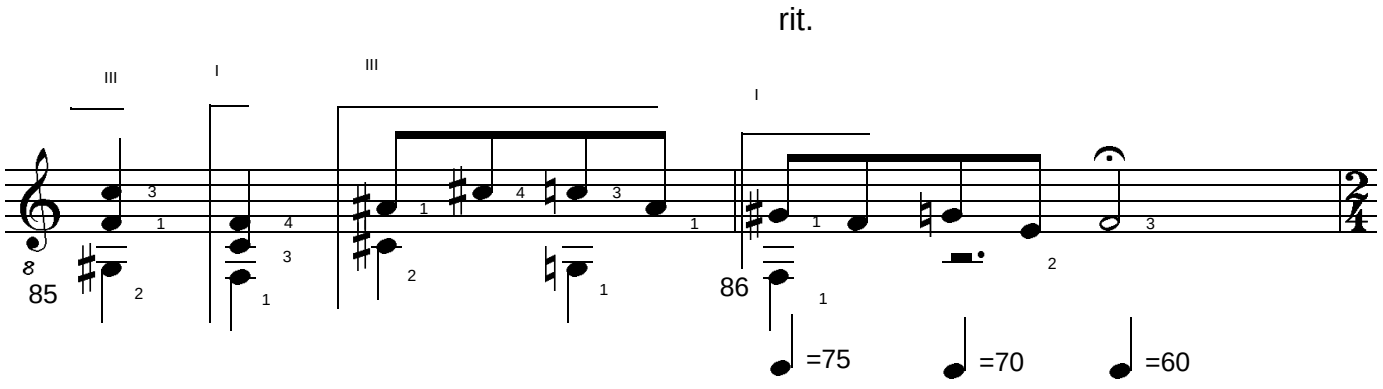

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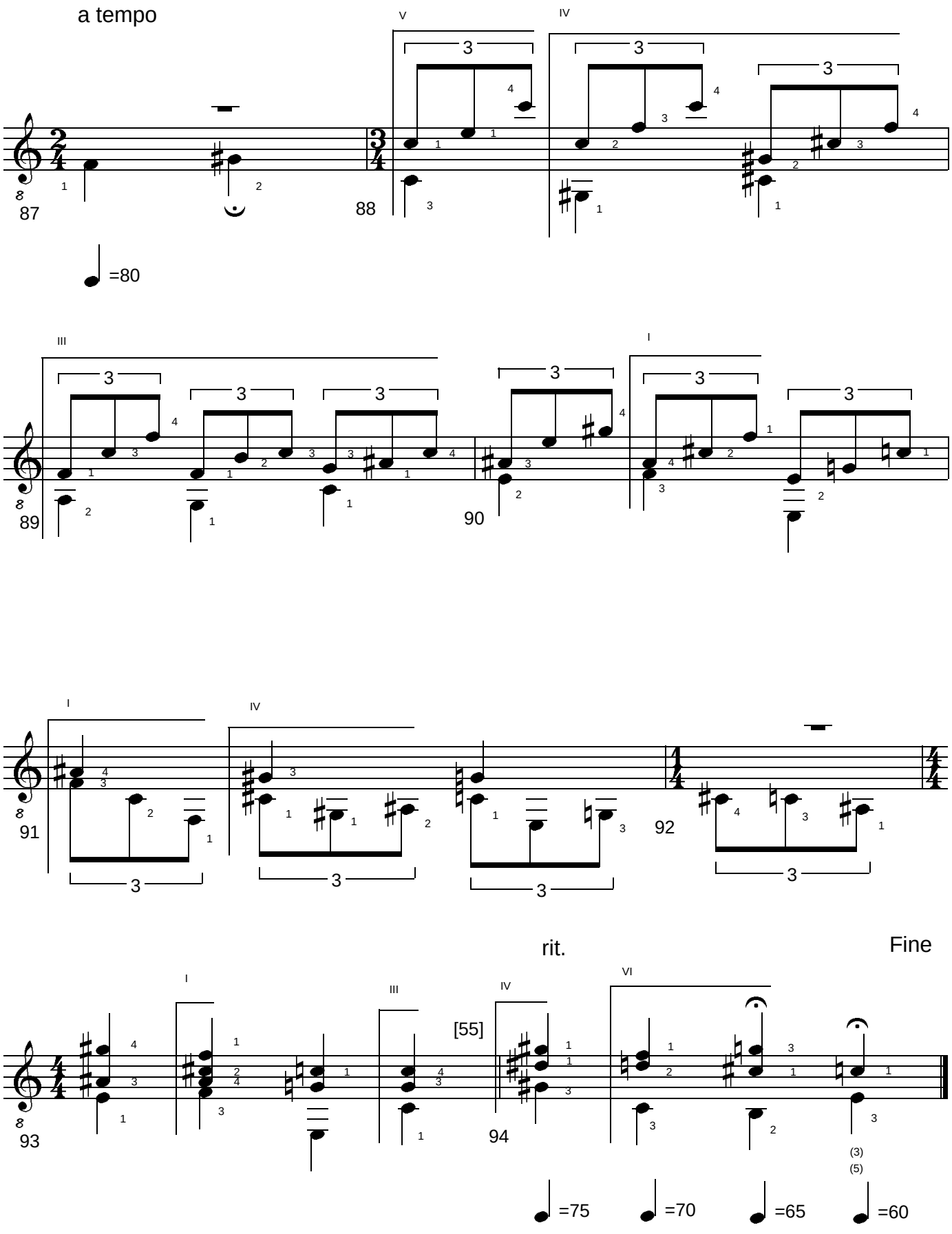

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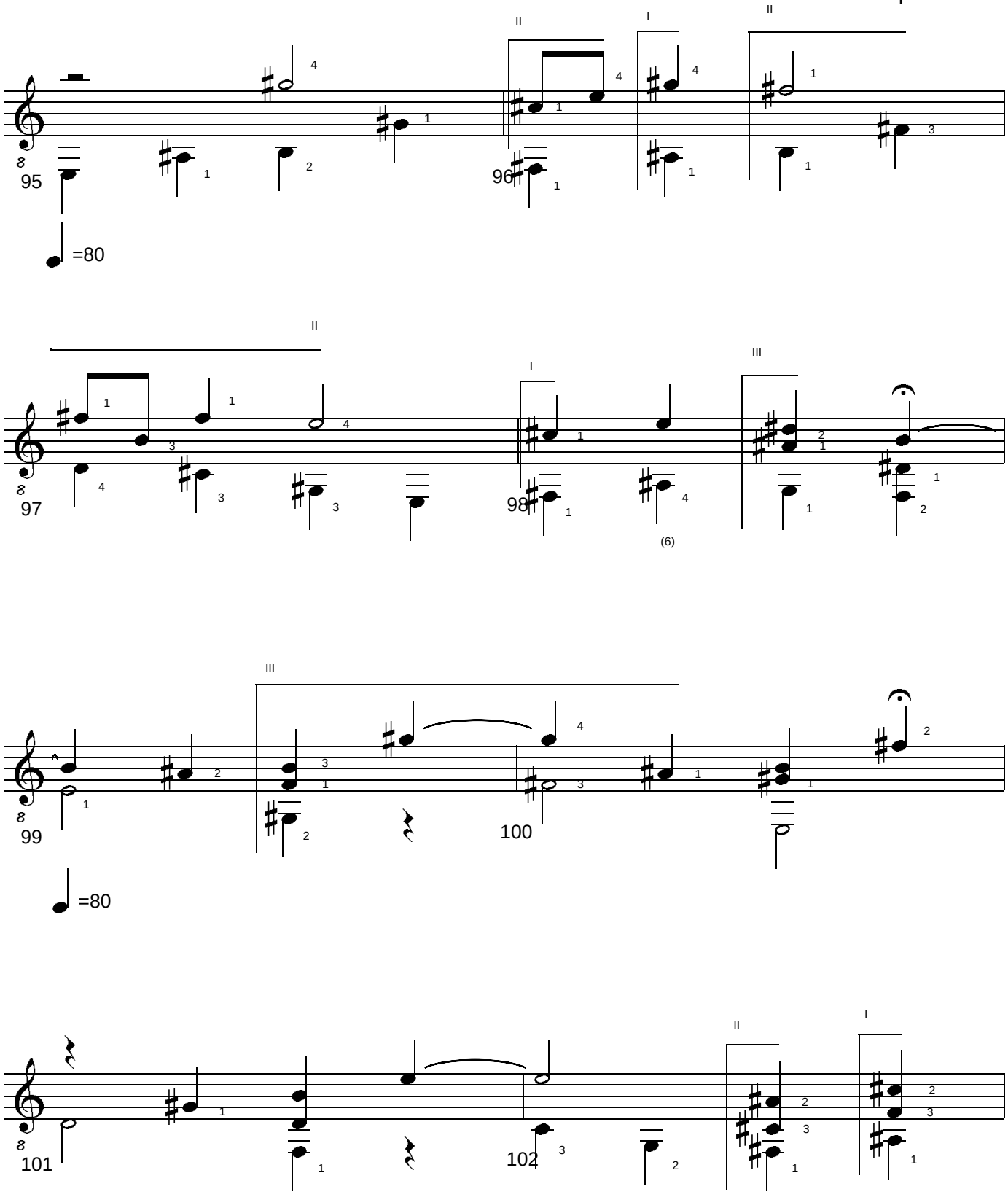
Splinter #4 (2007) - 1. Movement: Allegretto

op. 65



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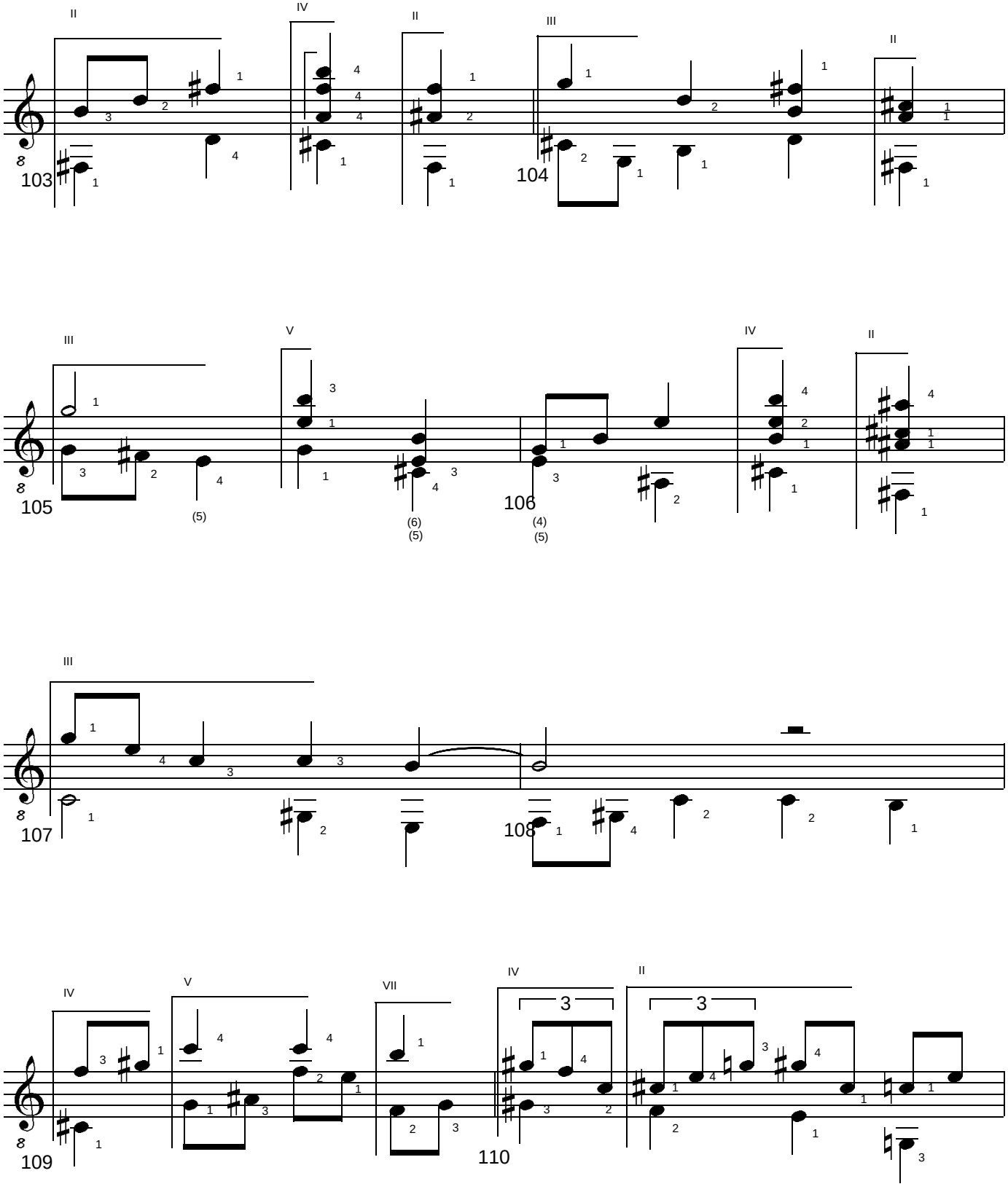

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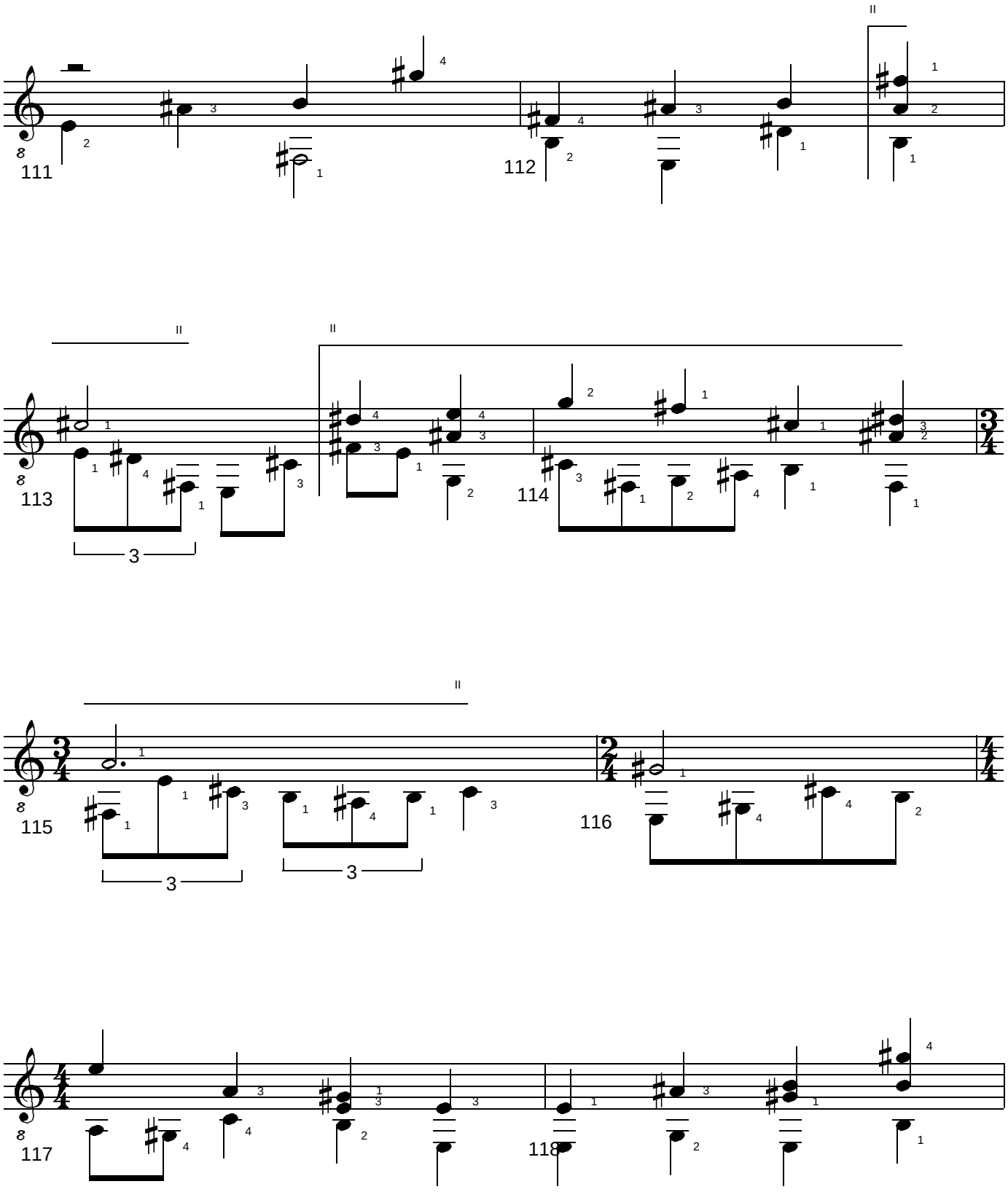

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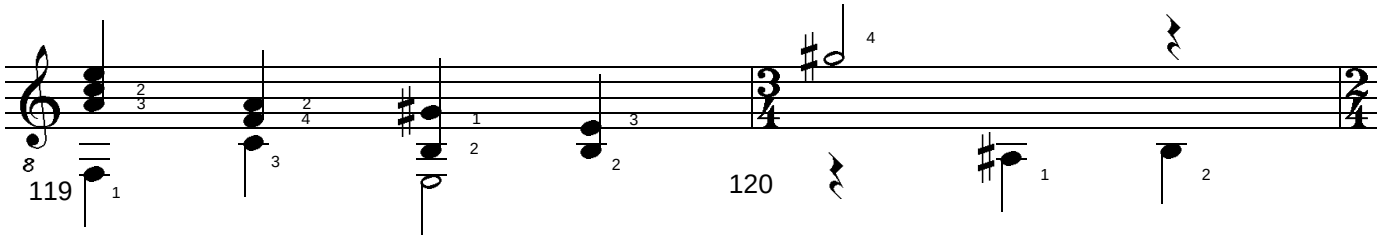
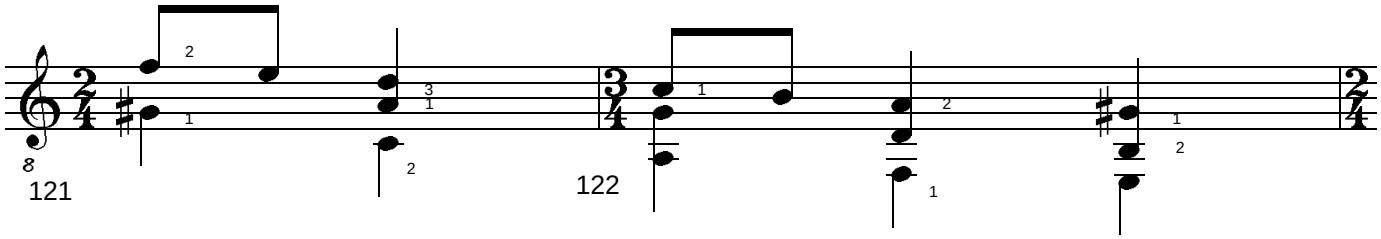
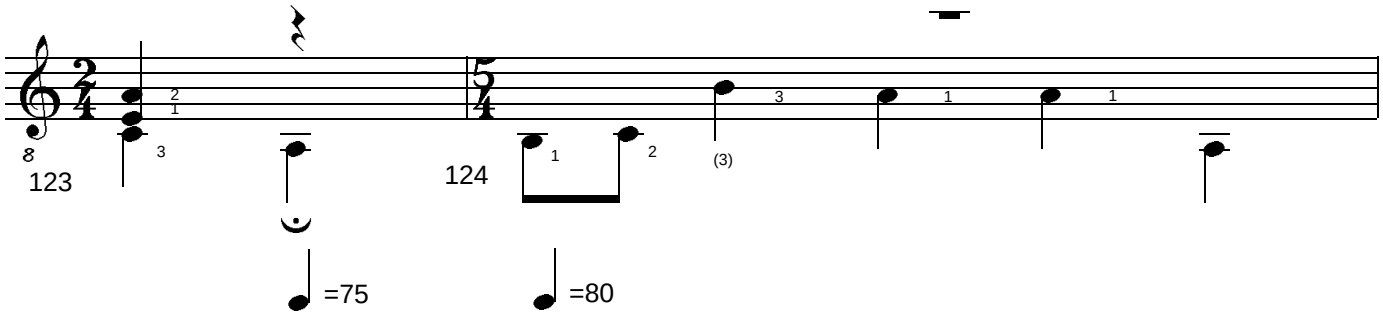
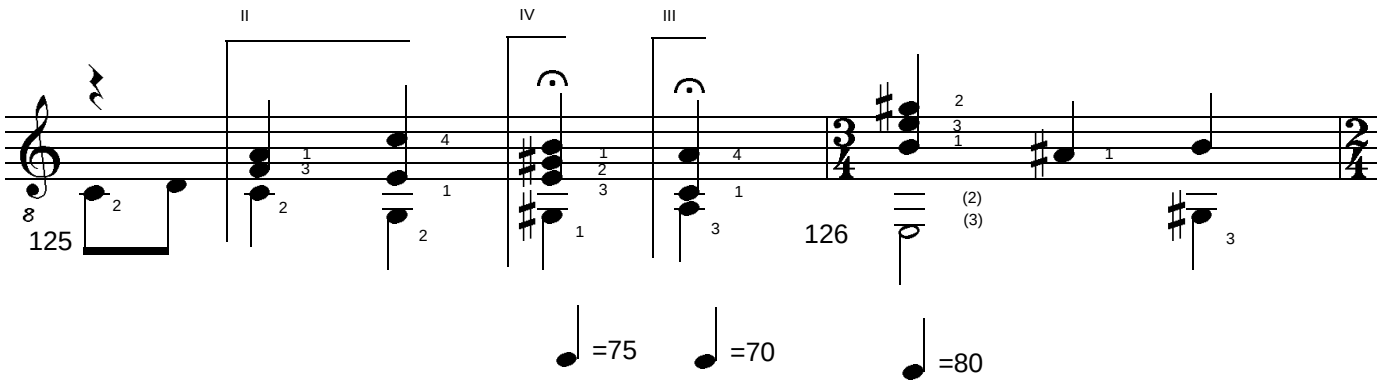




rit. a tempo



rit. a tempo



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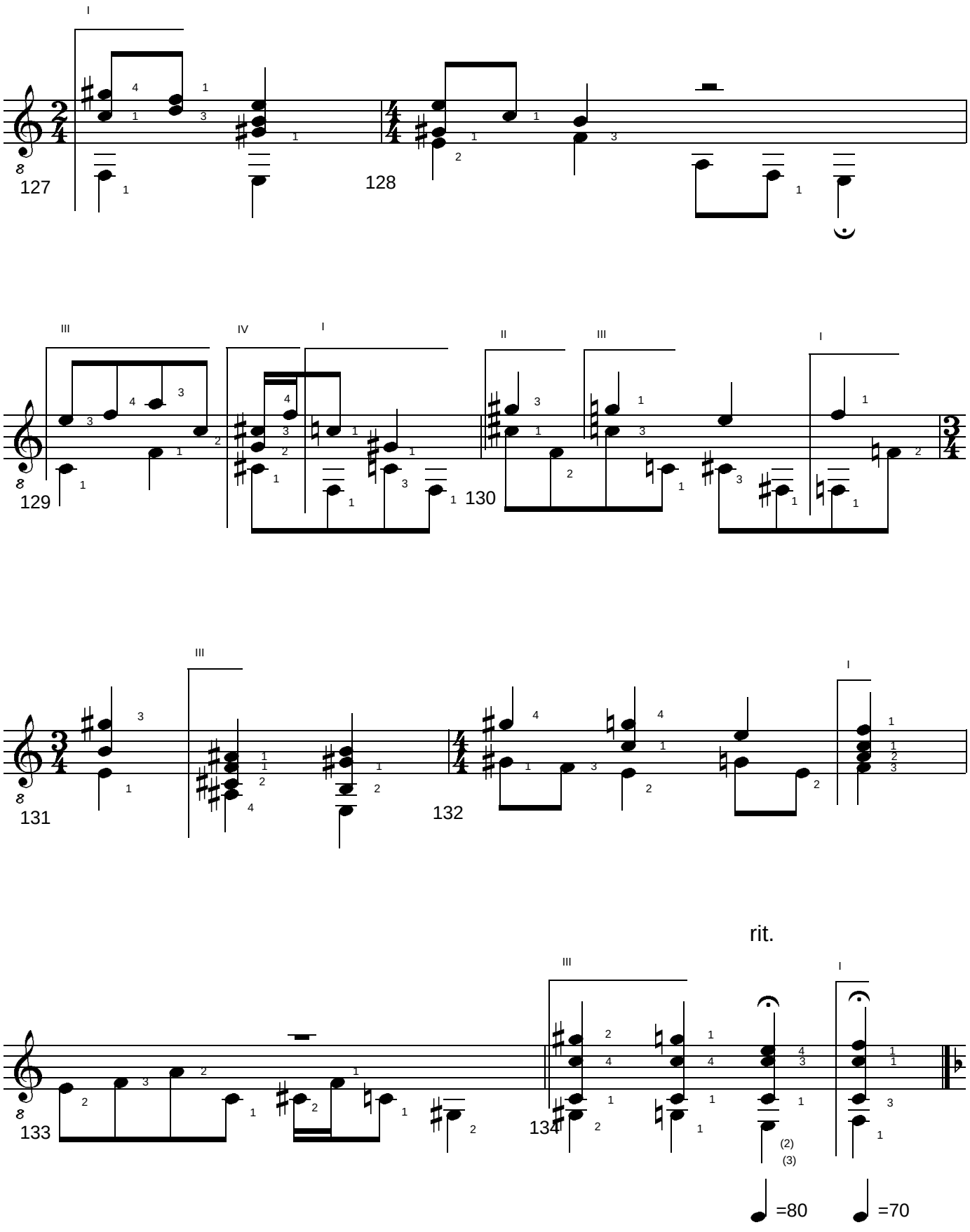

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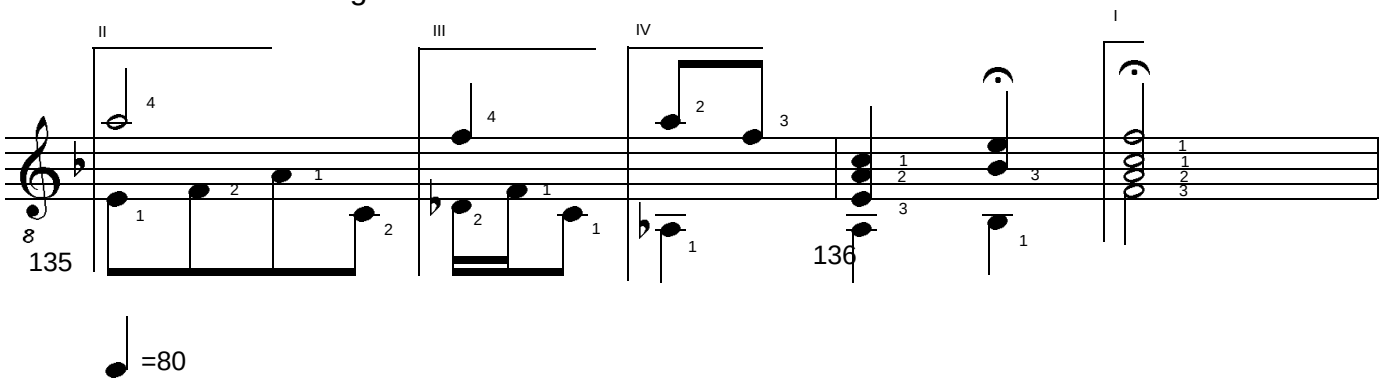
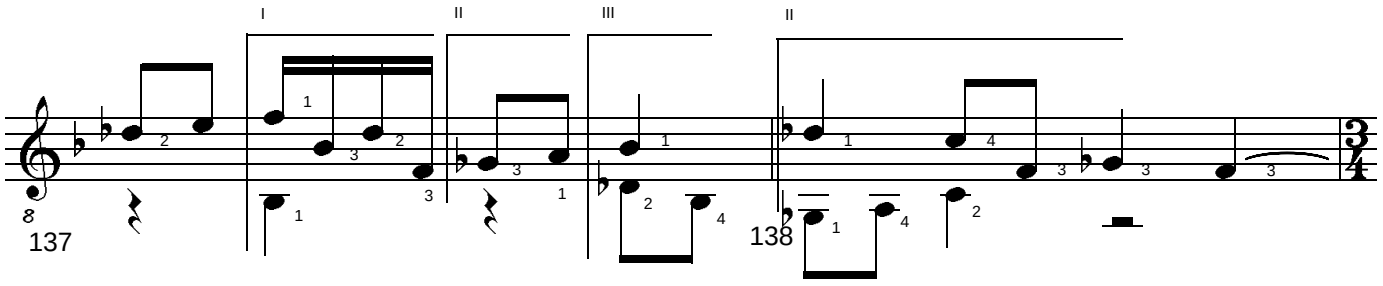
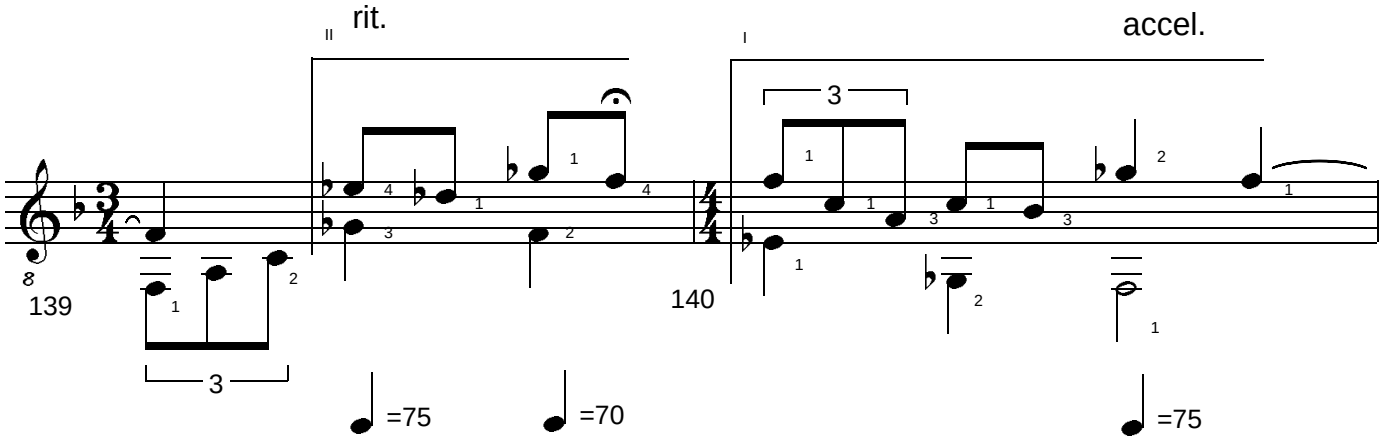
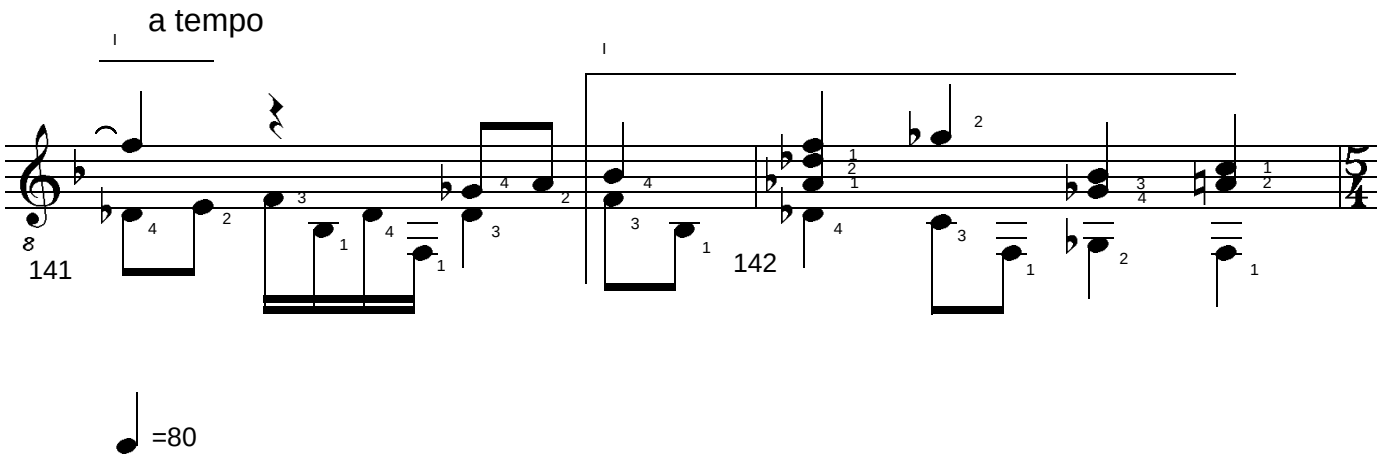
2. Movement: Allegretto









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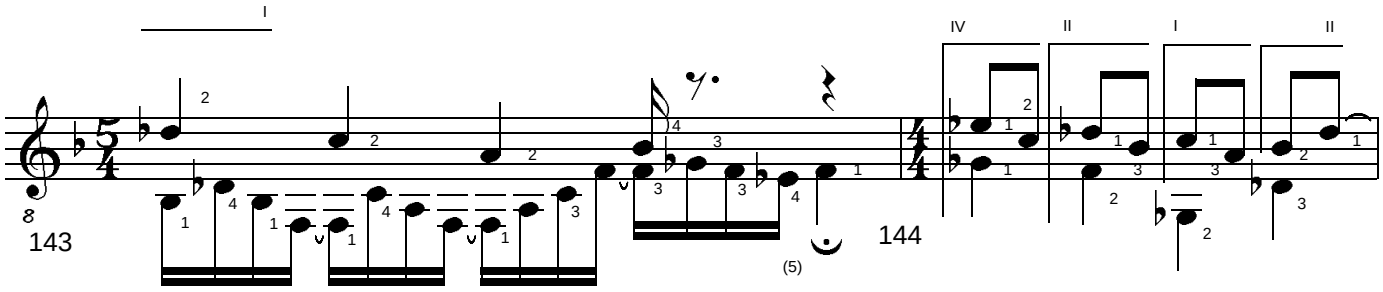

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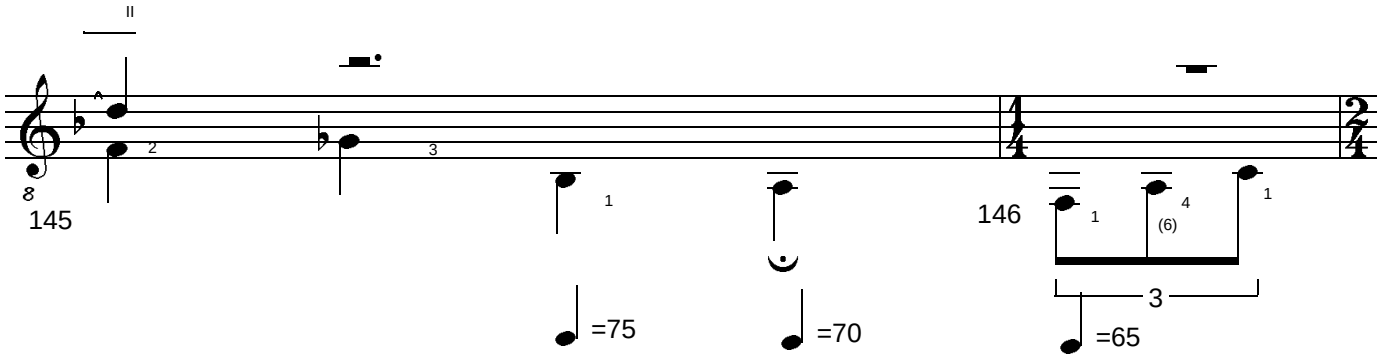
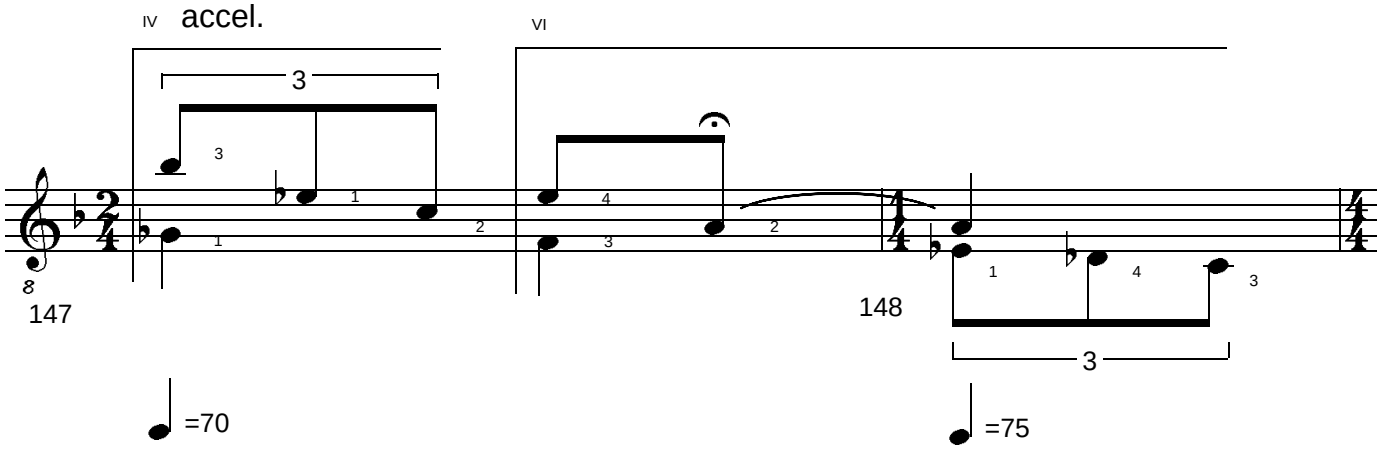
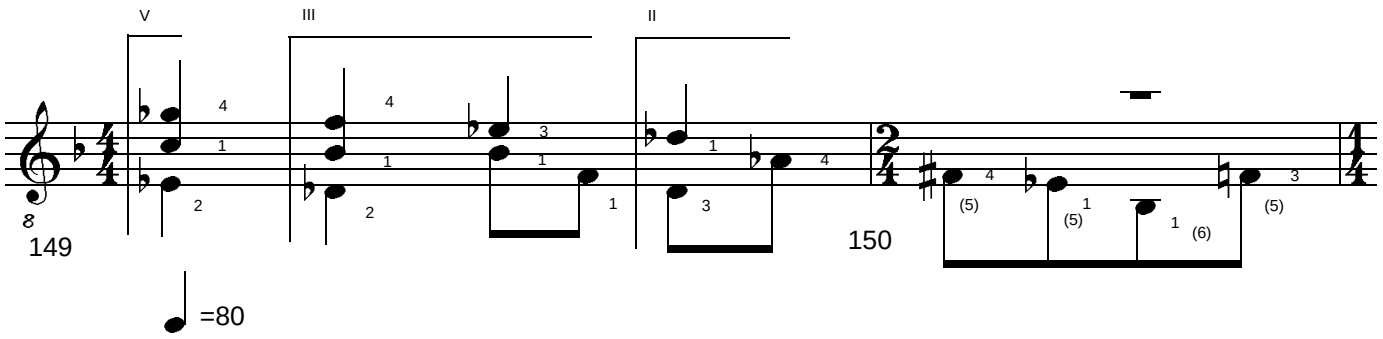


IV accel.



a tempo



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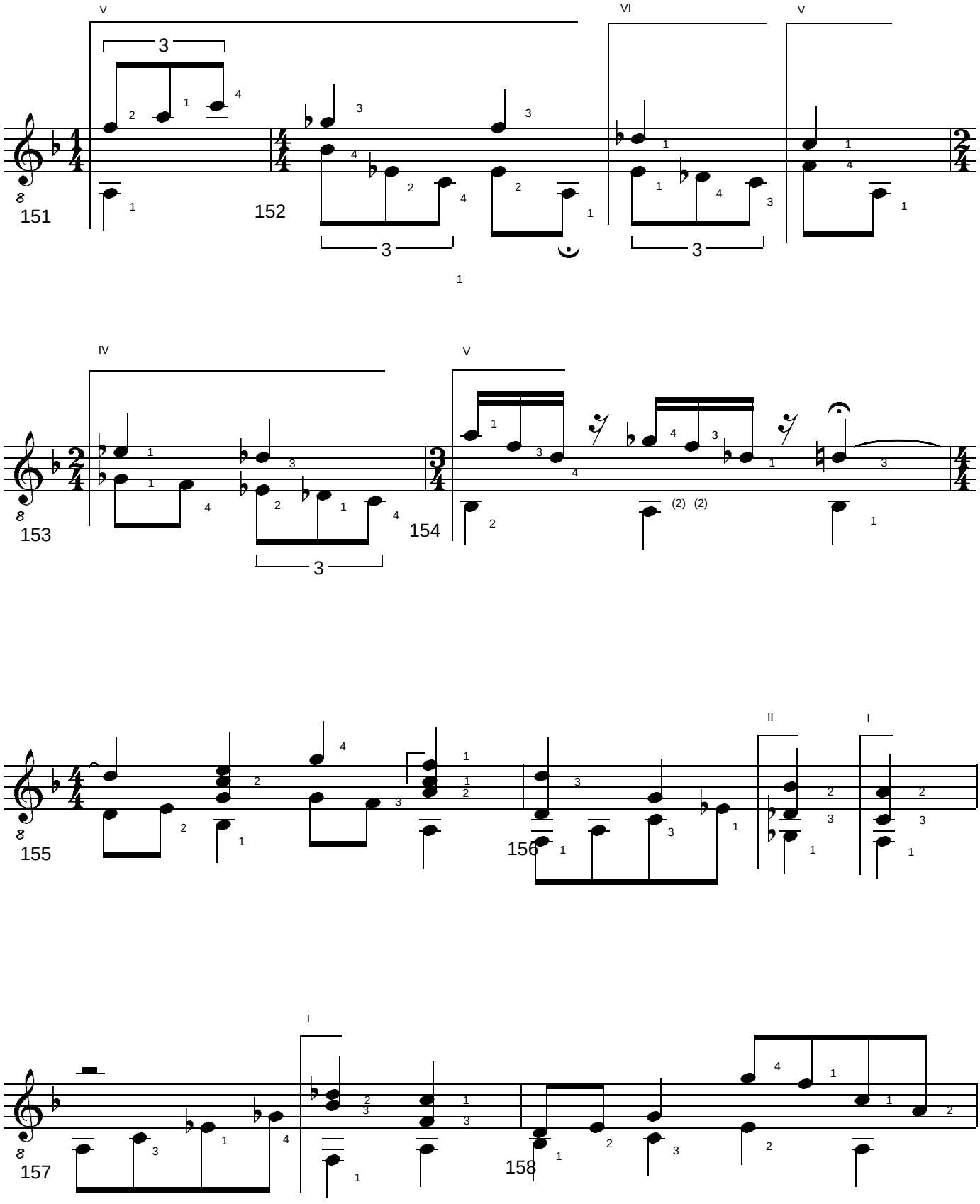

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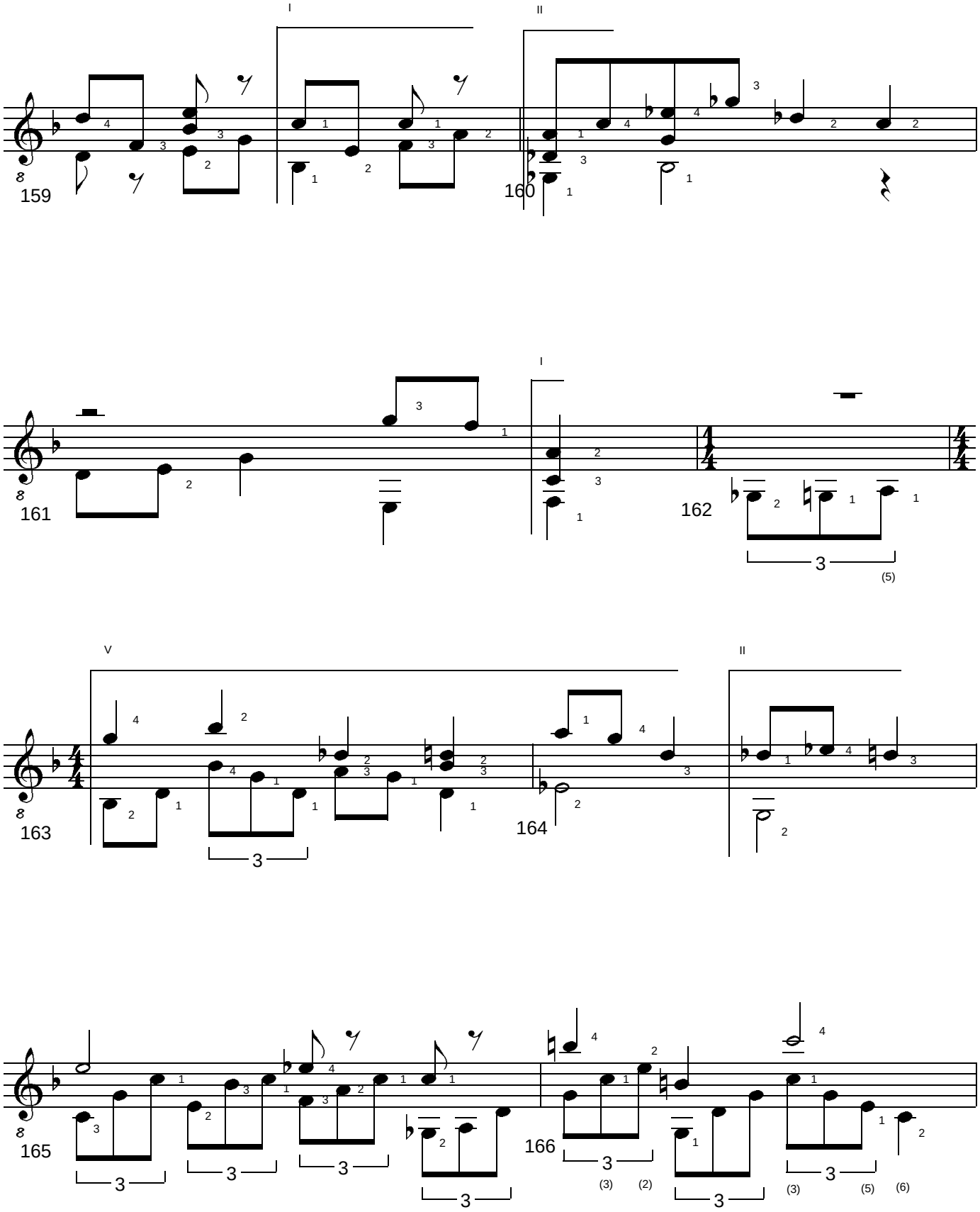

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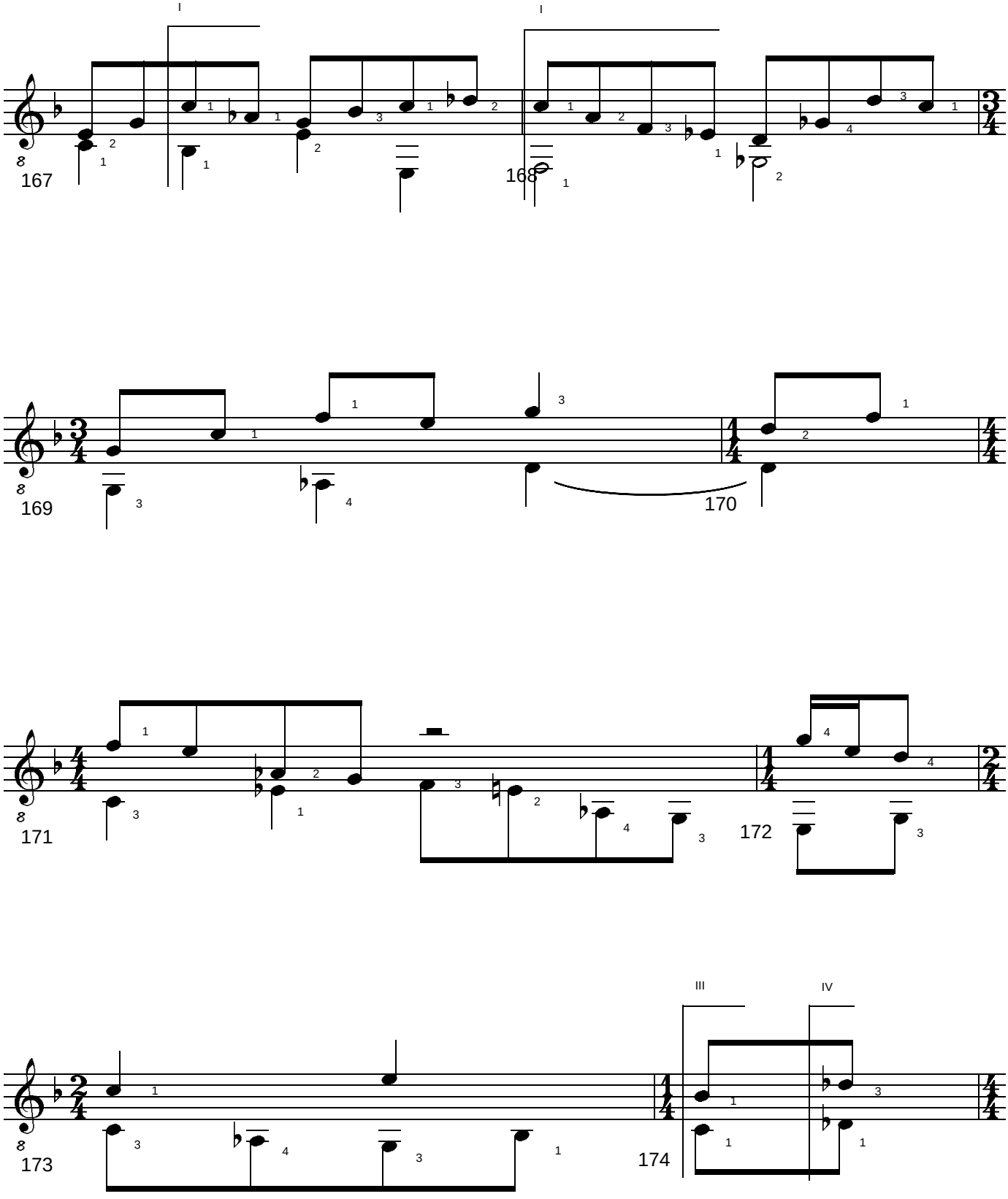

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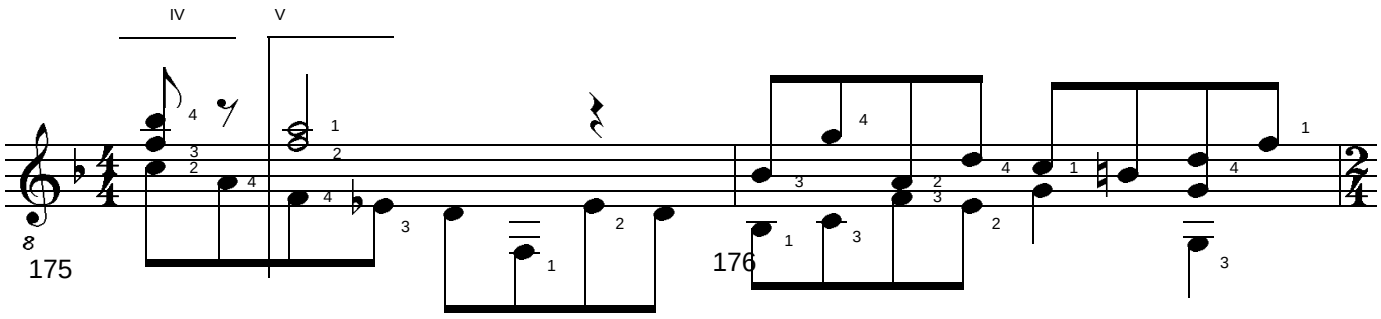

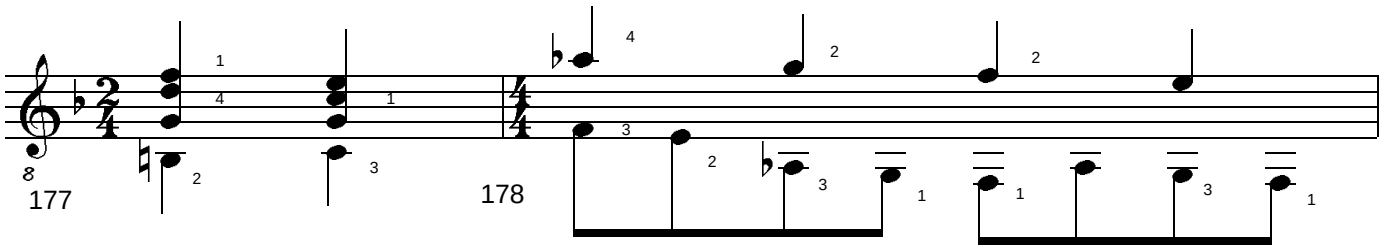

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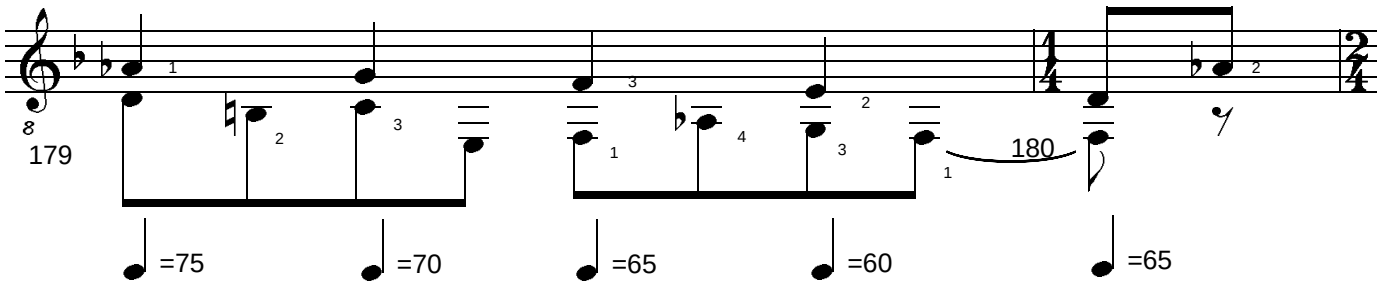

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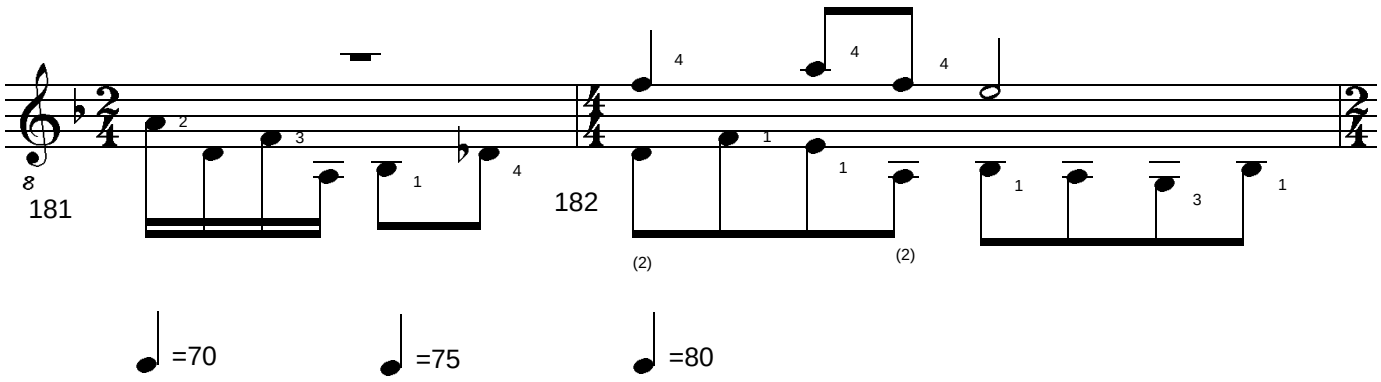

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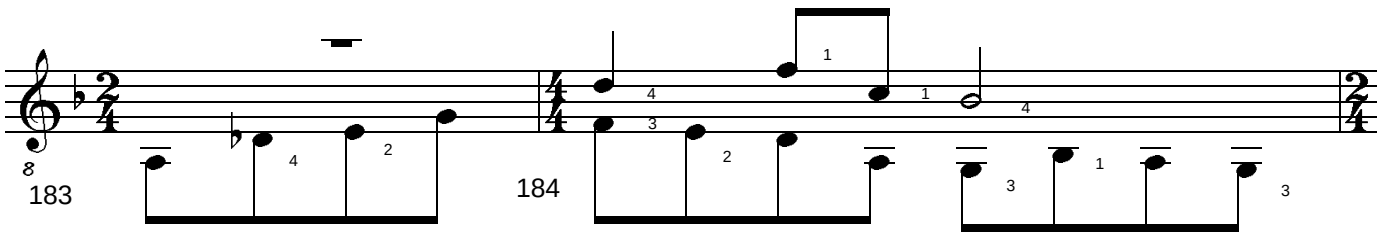

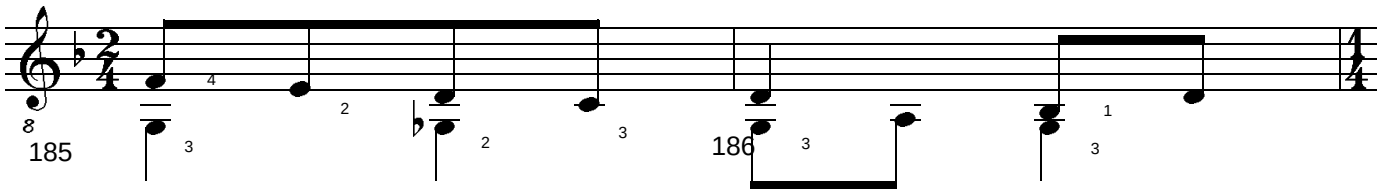

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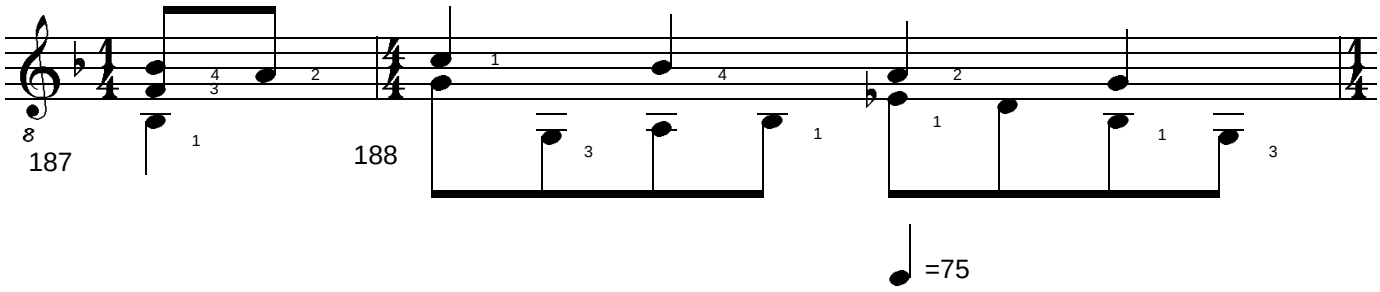

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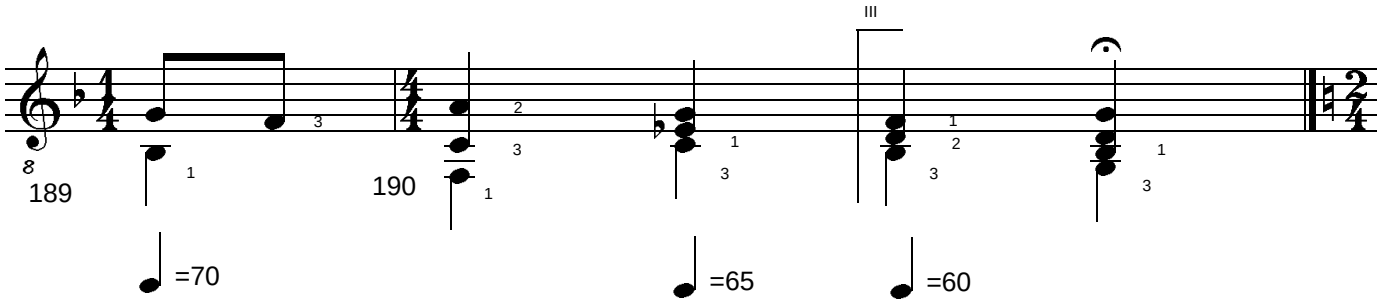

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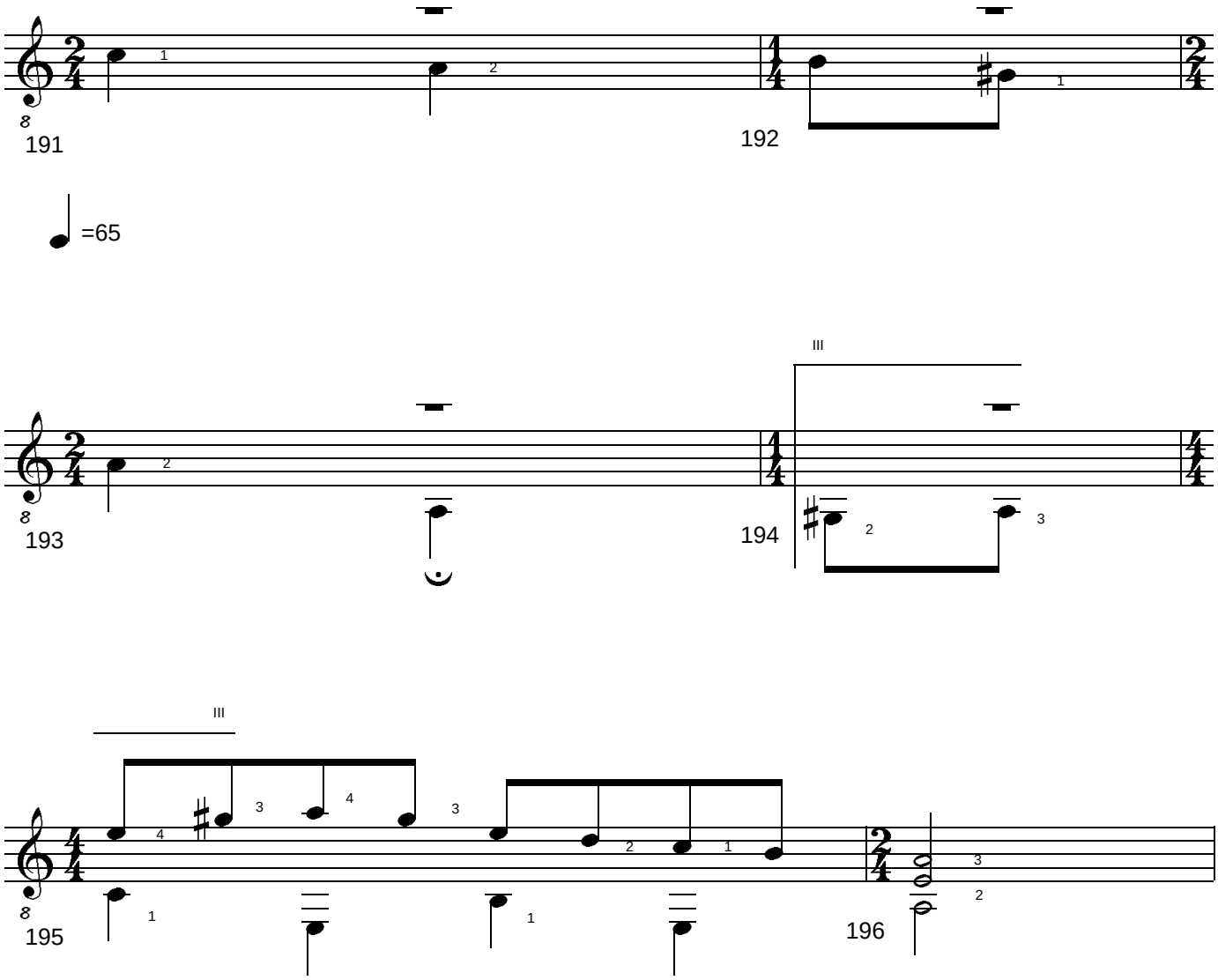
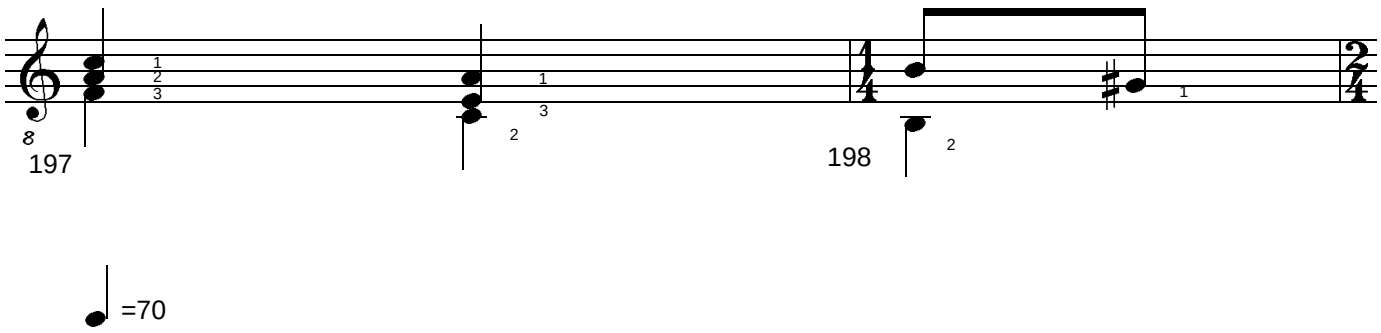
Splinter #5 (2008) - 1. Movement: Moderato

rit.

op.66



a tempo



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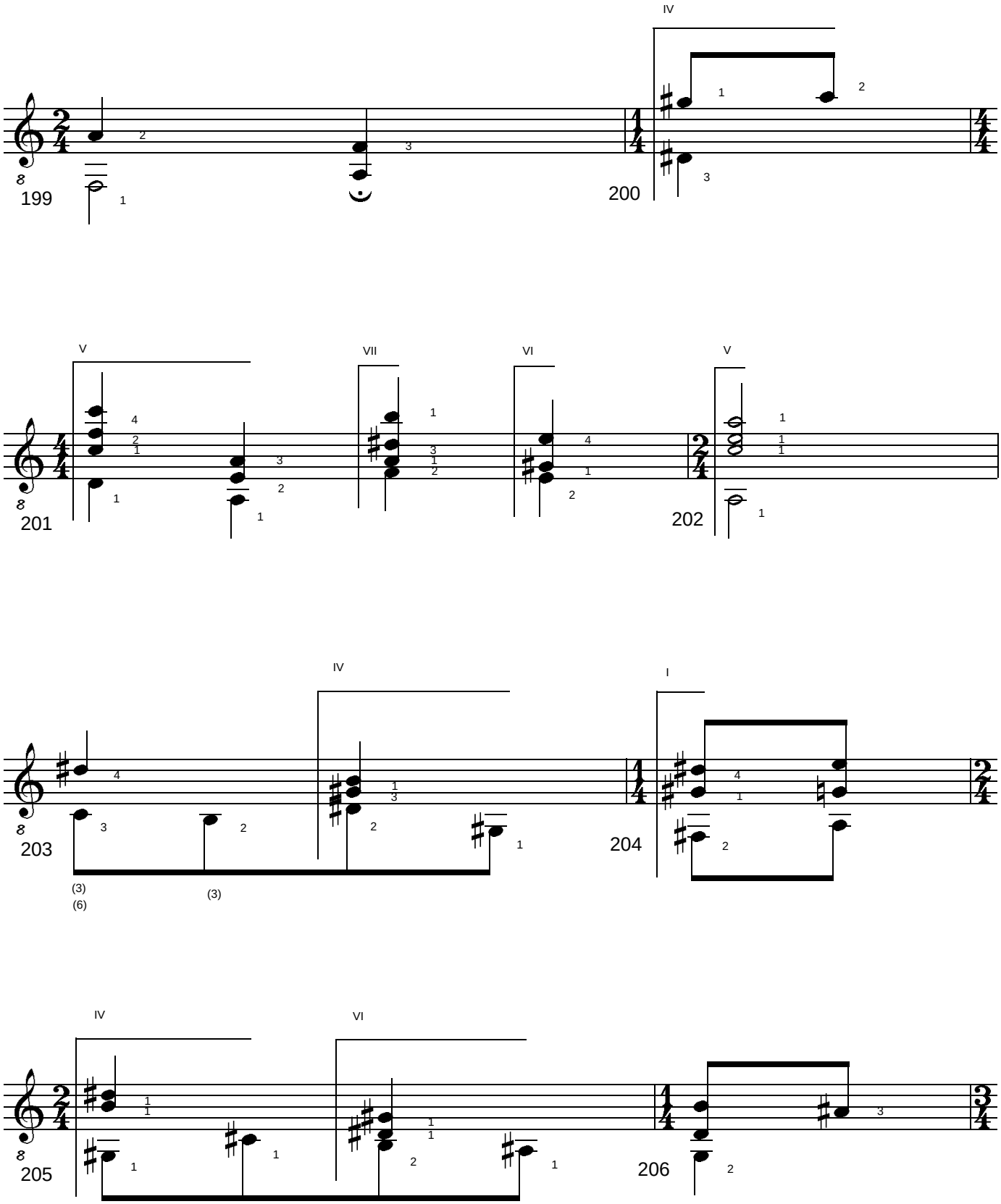

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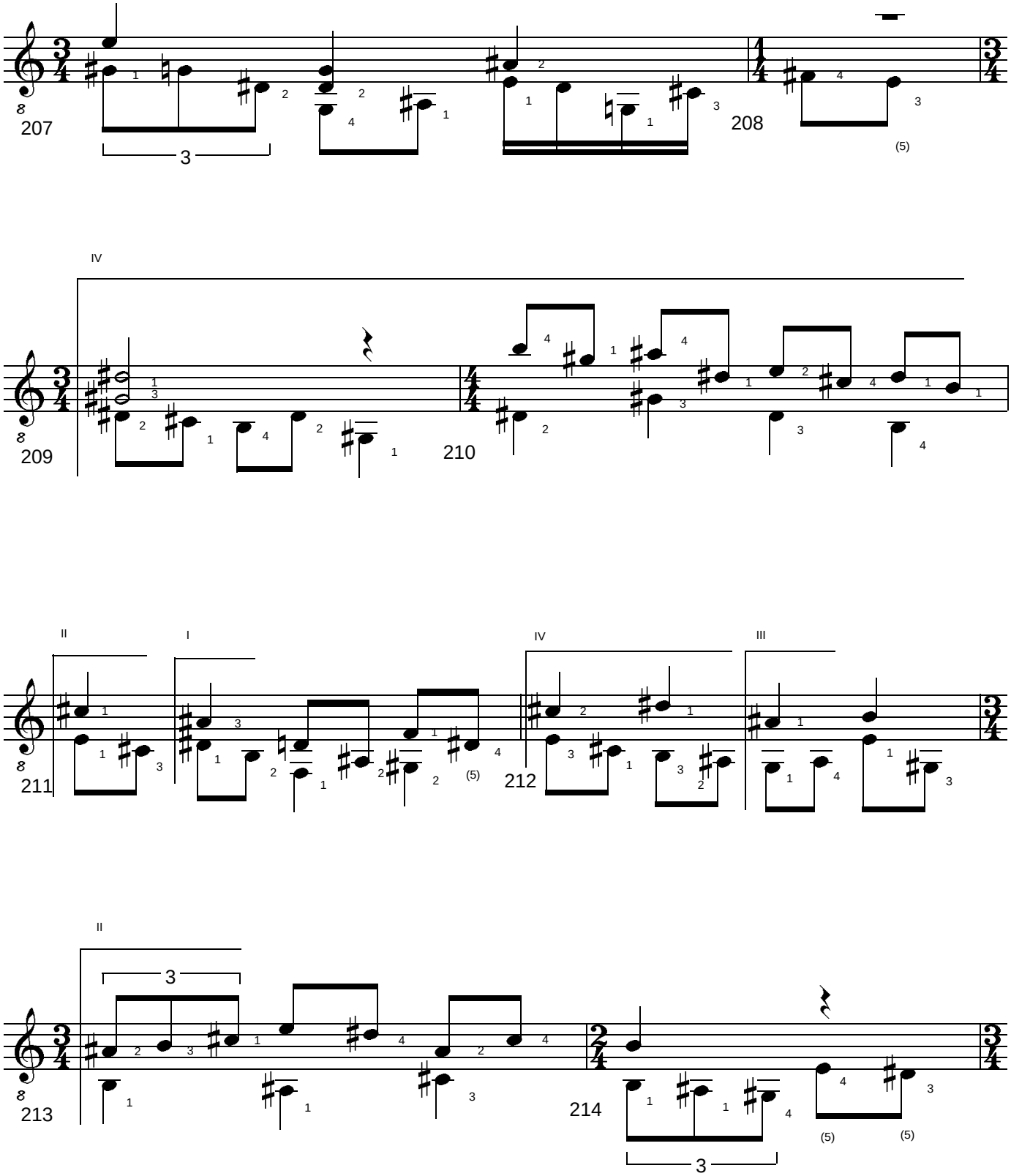

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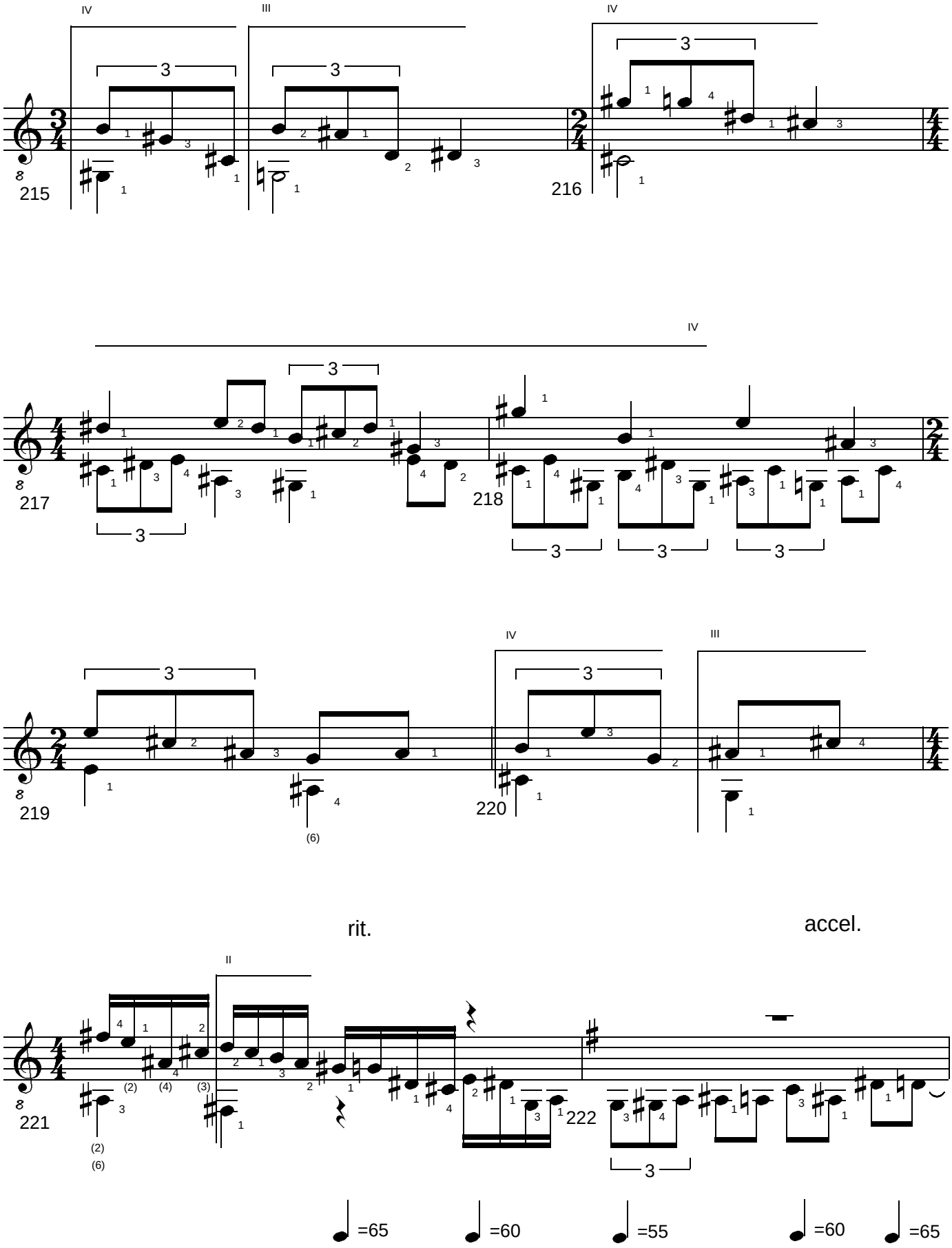

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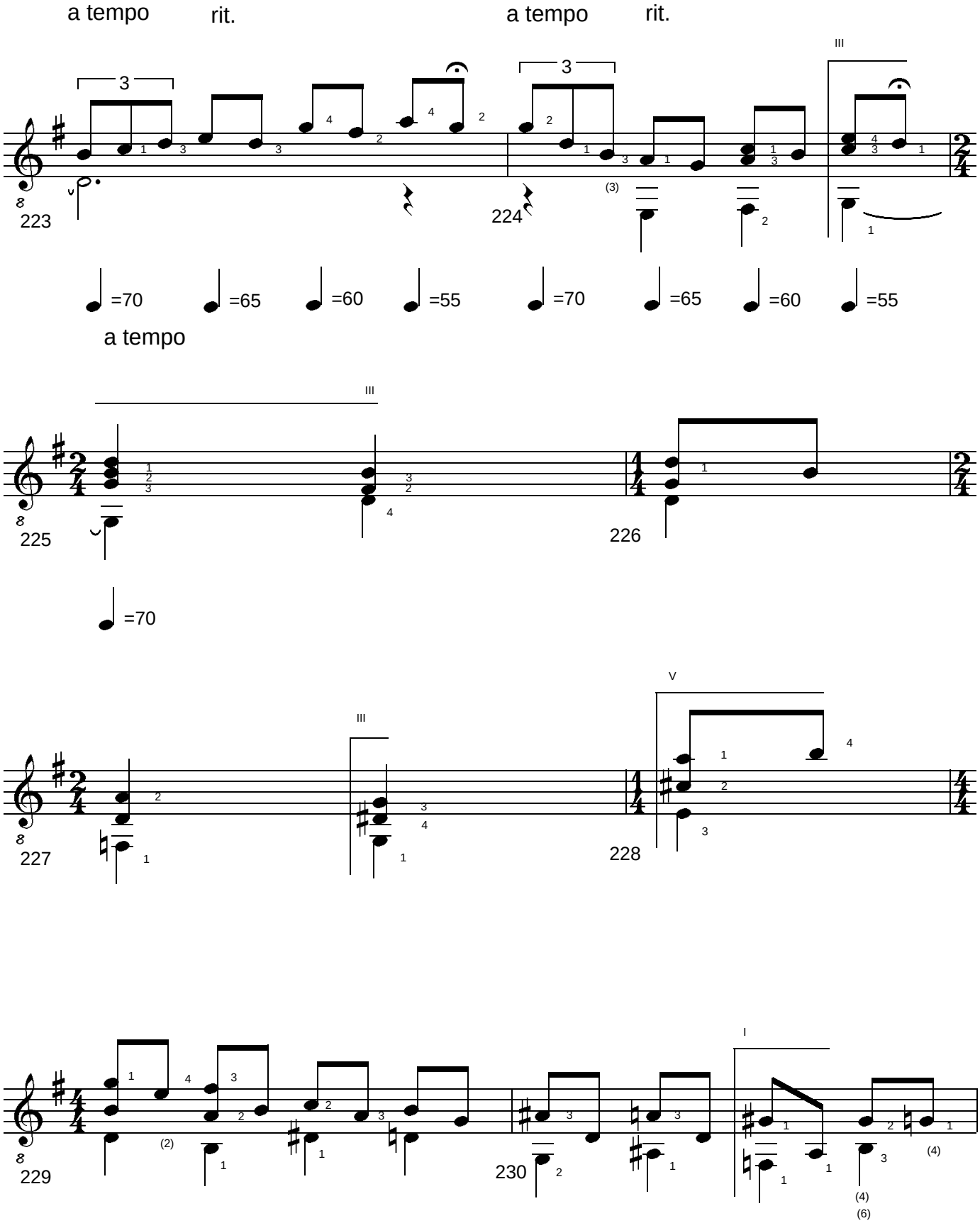

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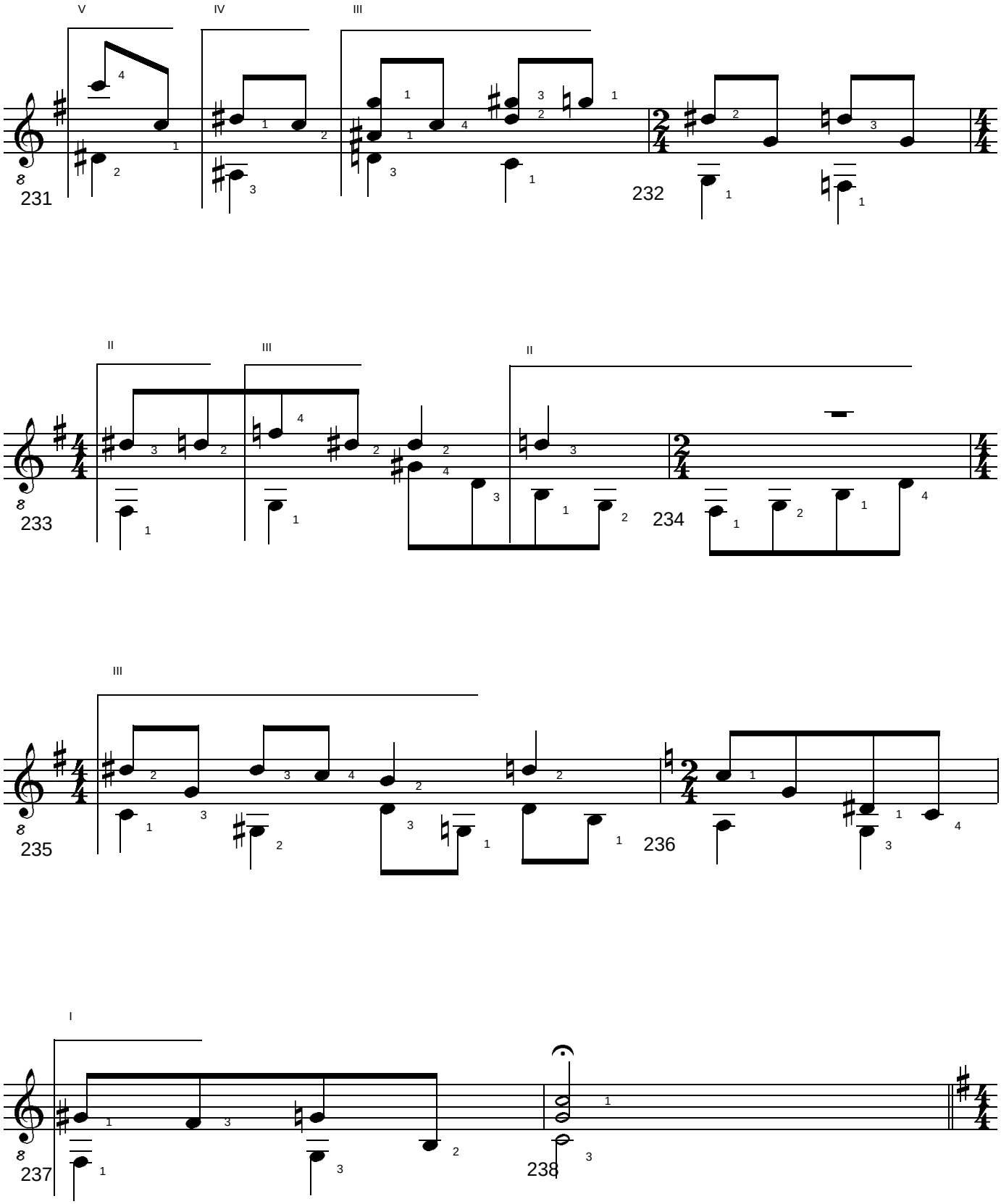

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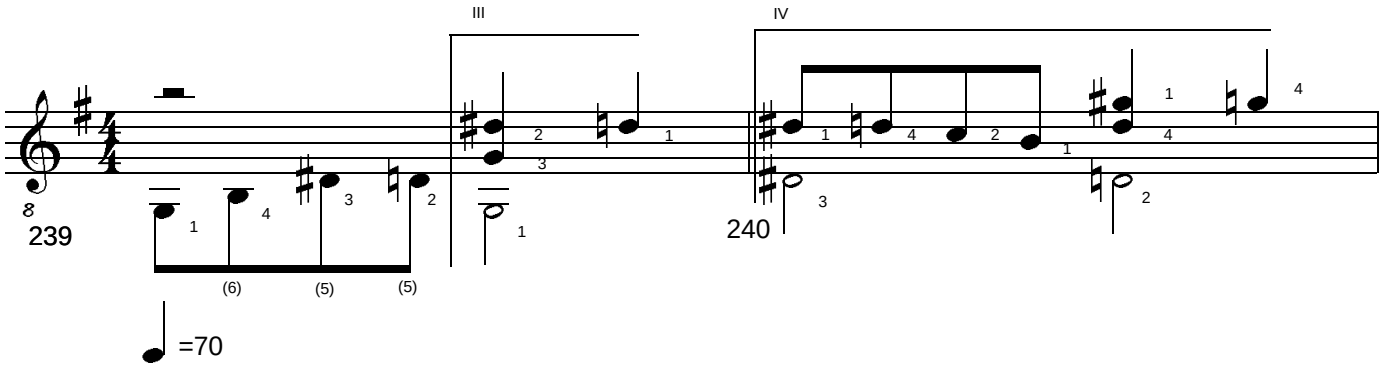
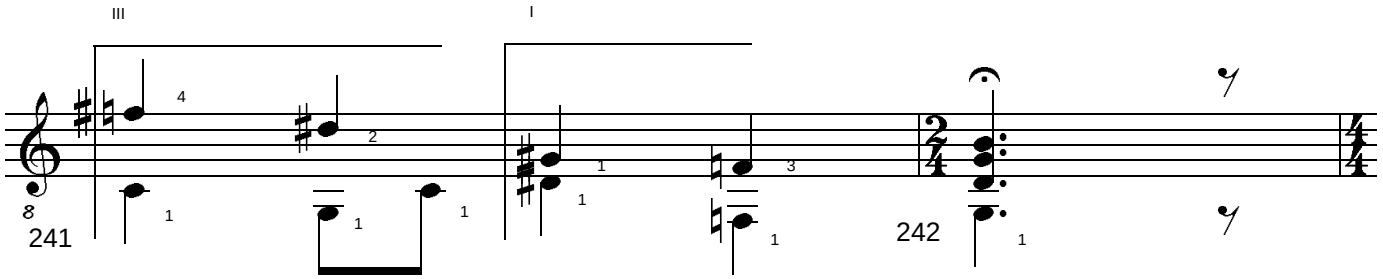
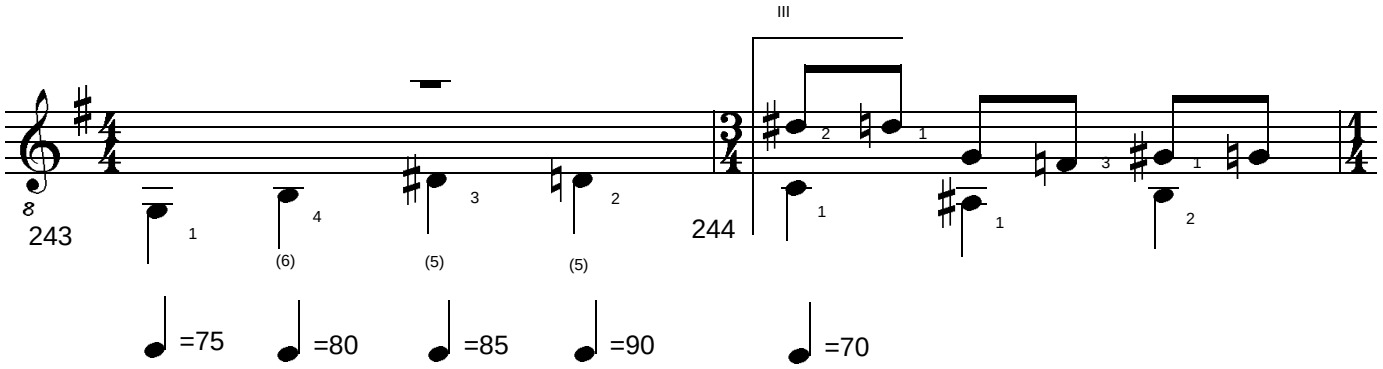
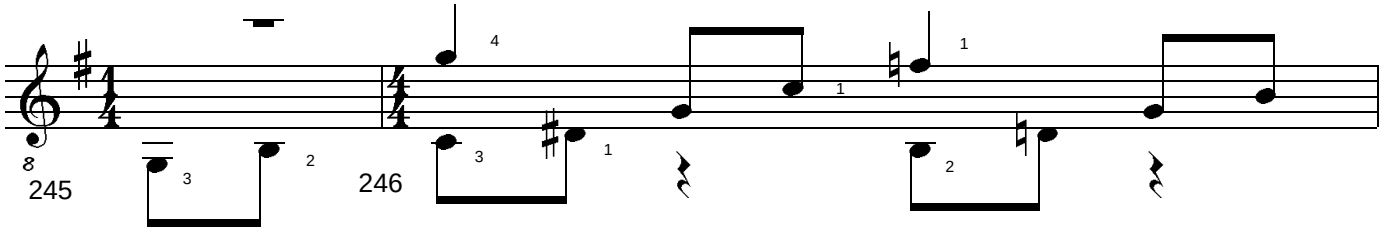
2. Movement: Moderato





accel. a tempo





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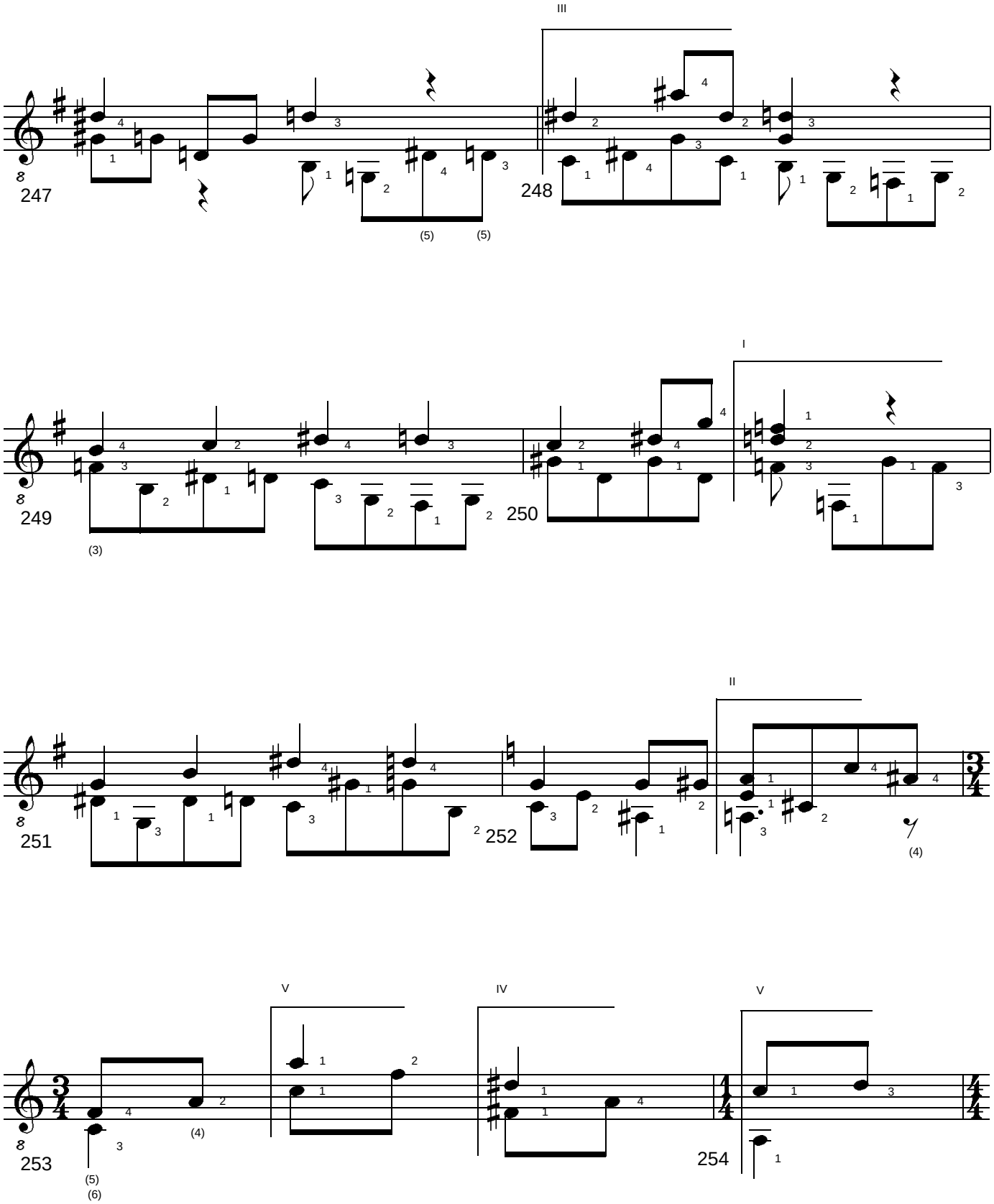

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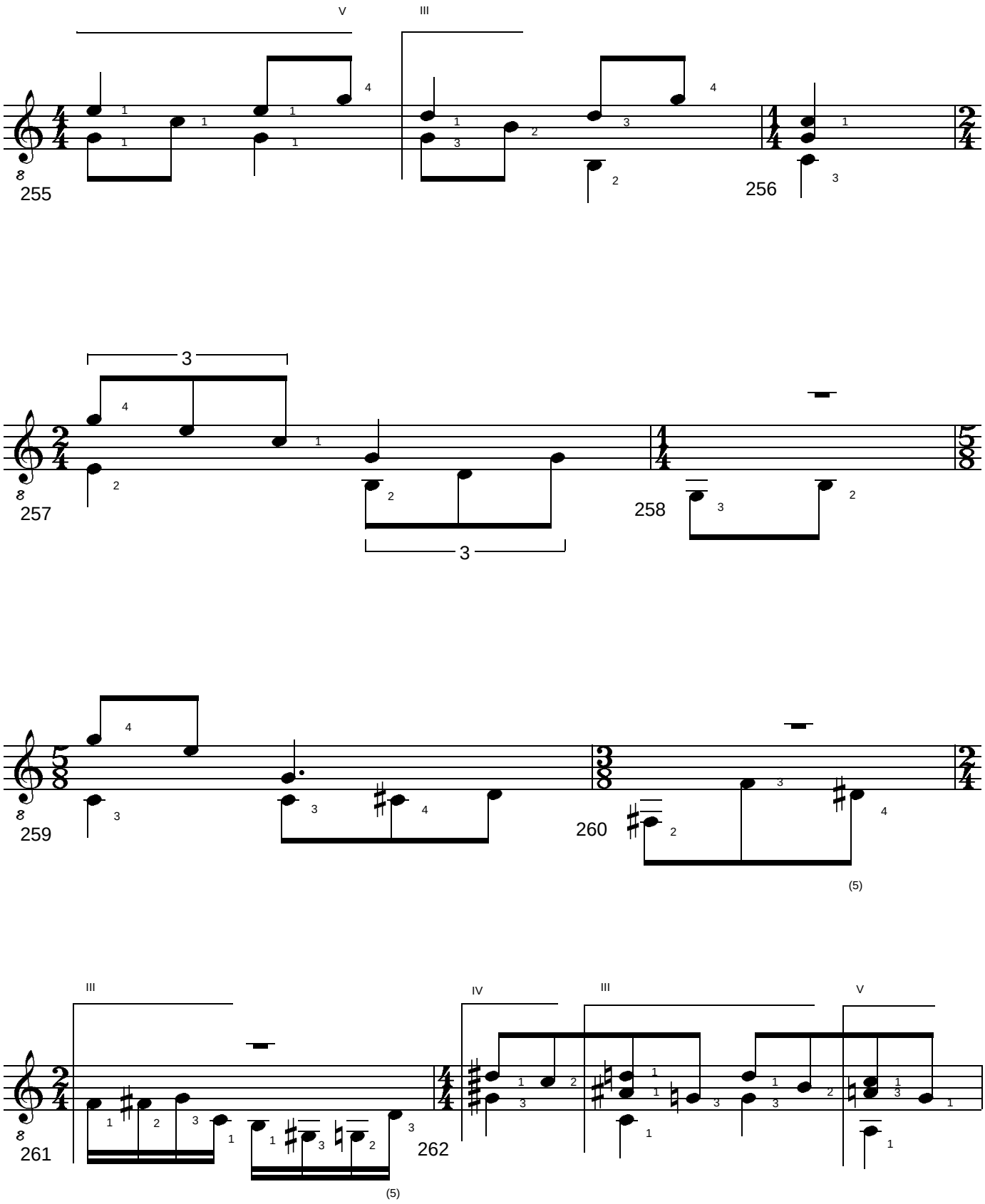

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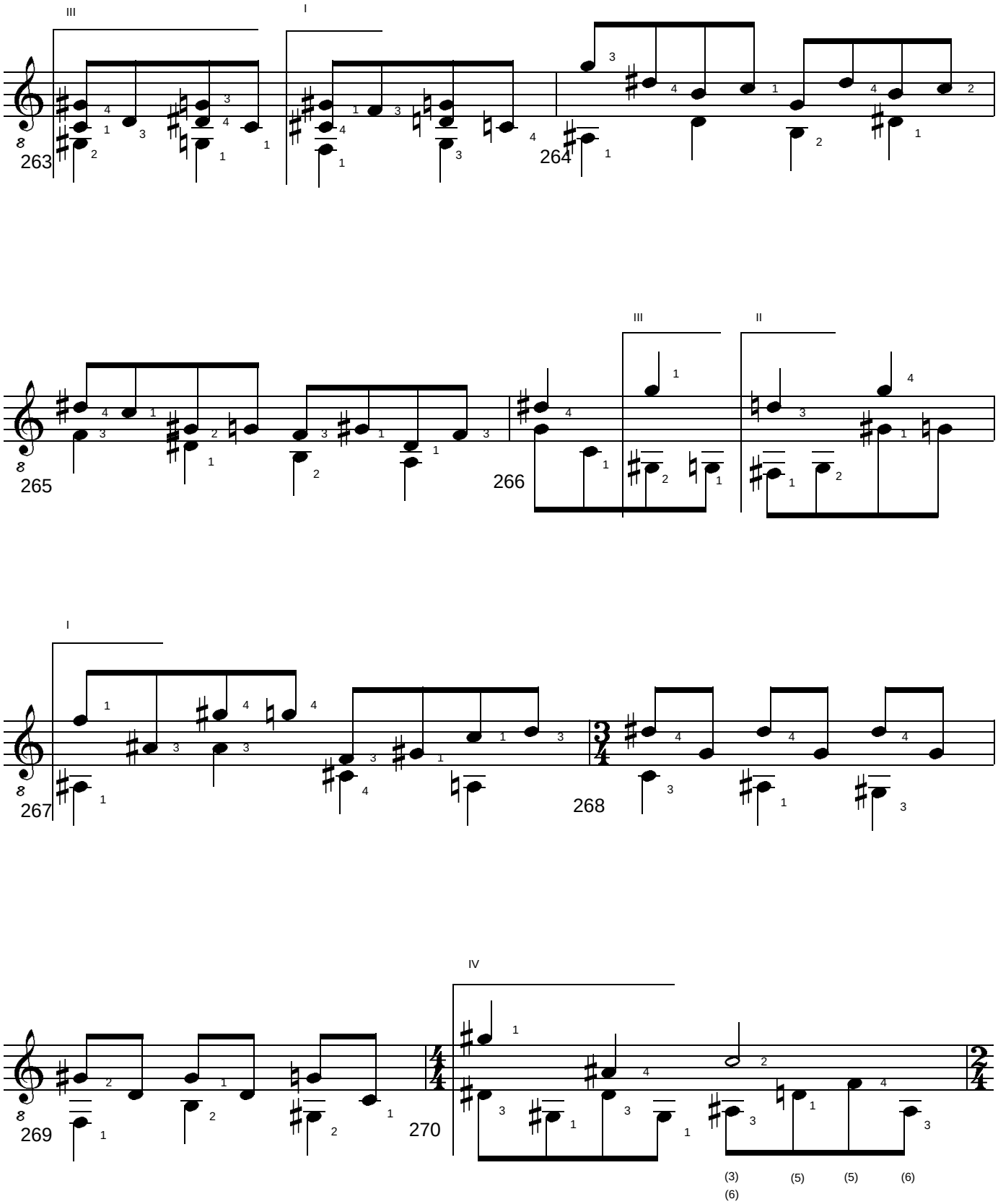

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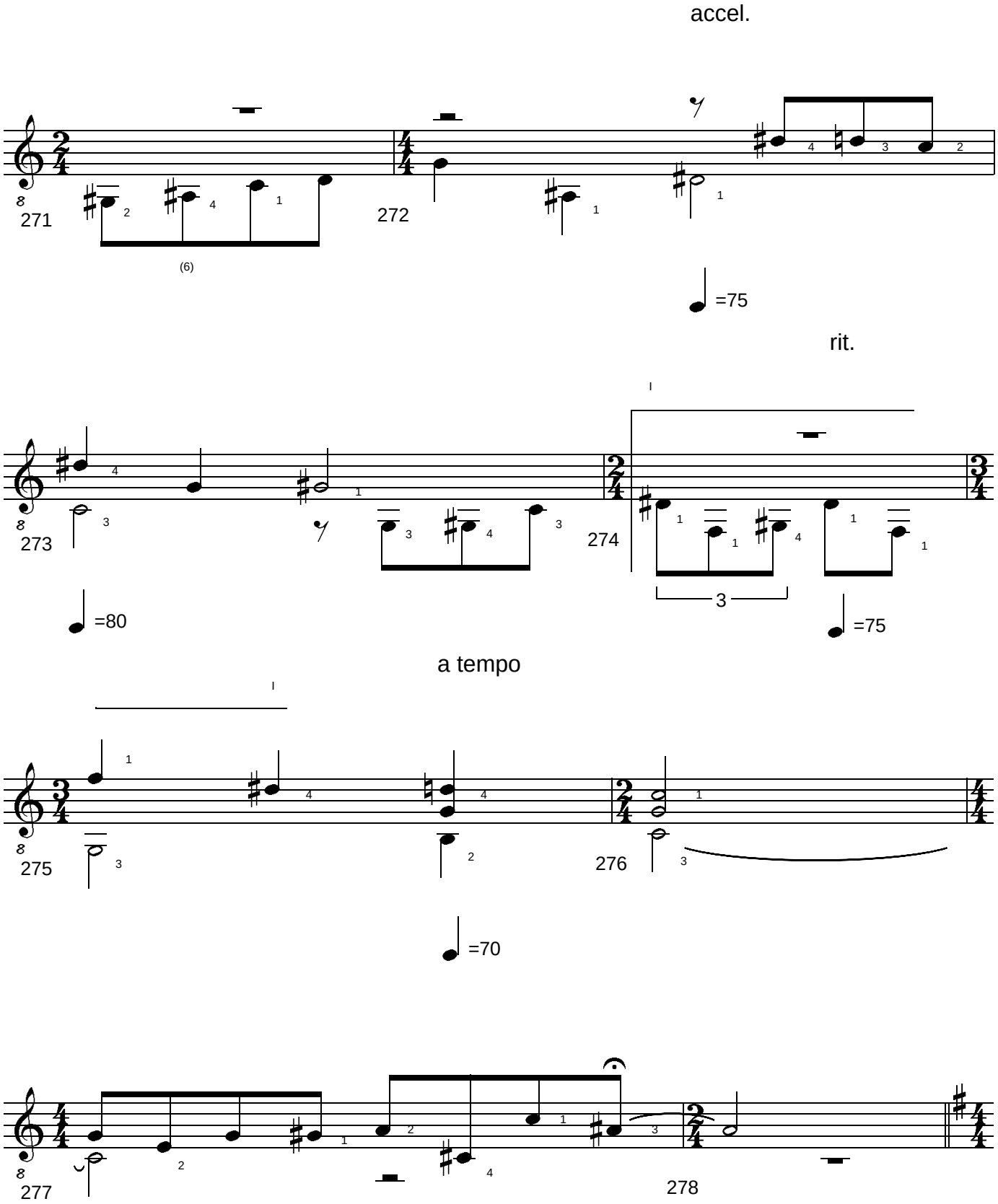

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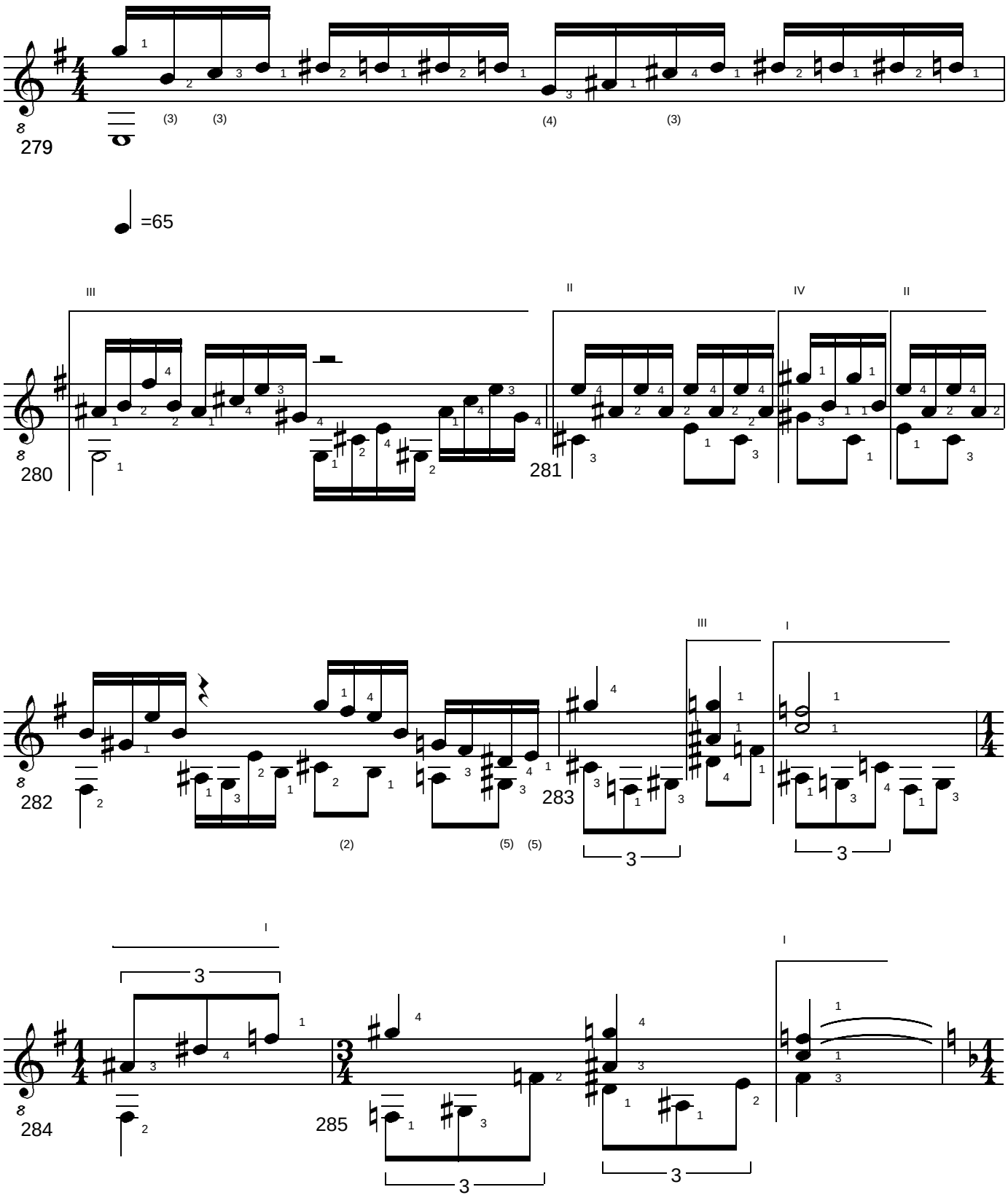
3. Movement: Andantino



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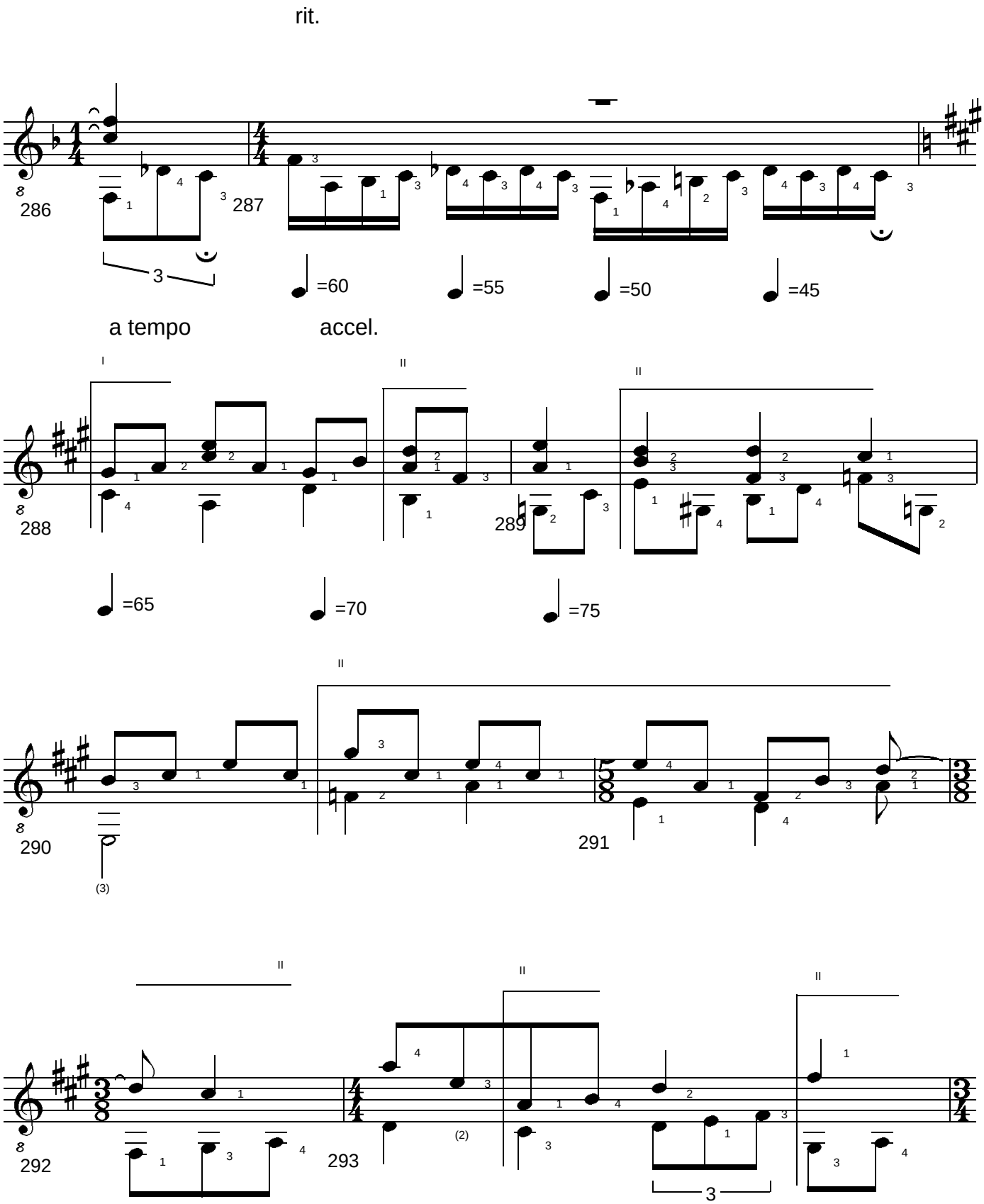

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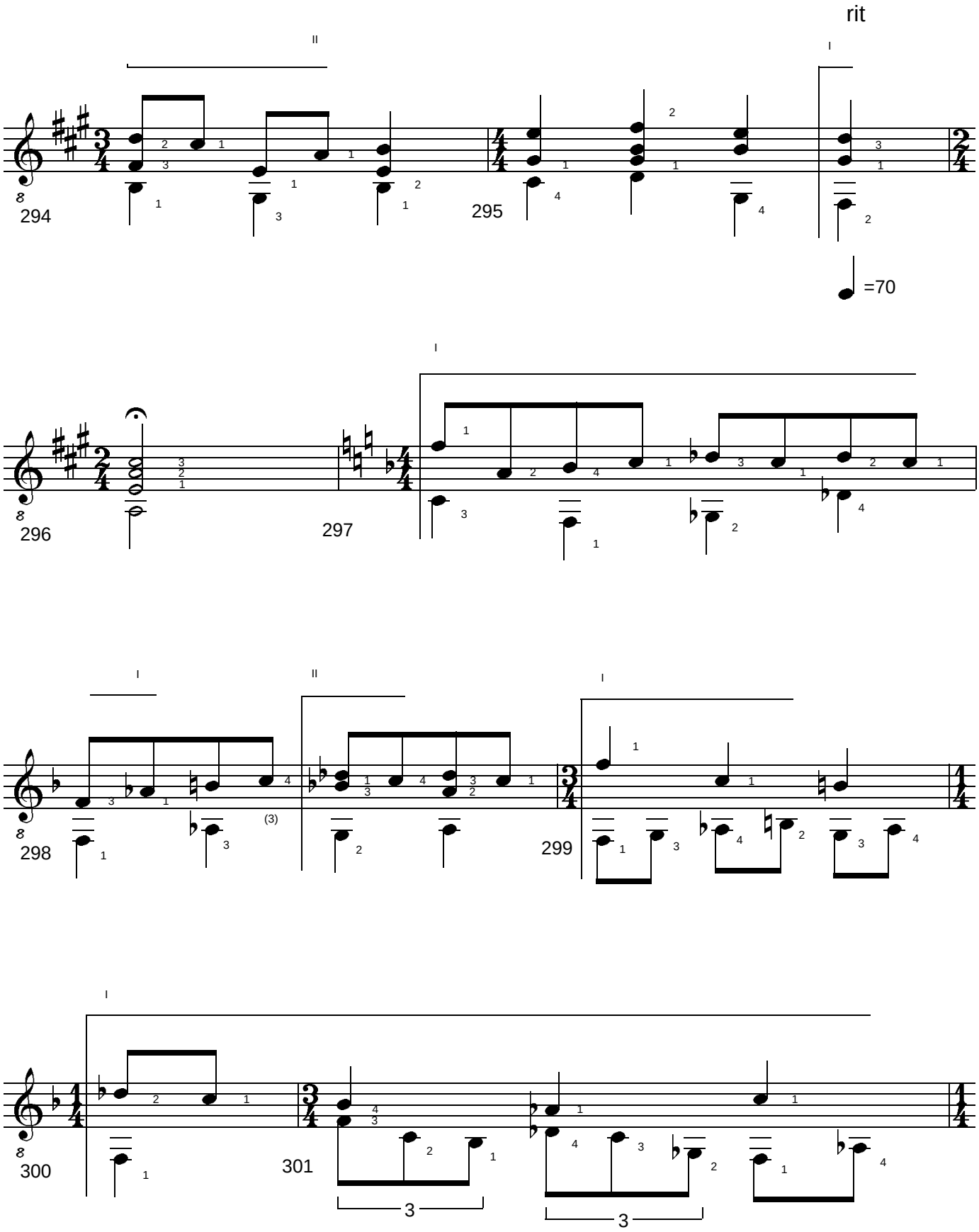

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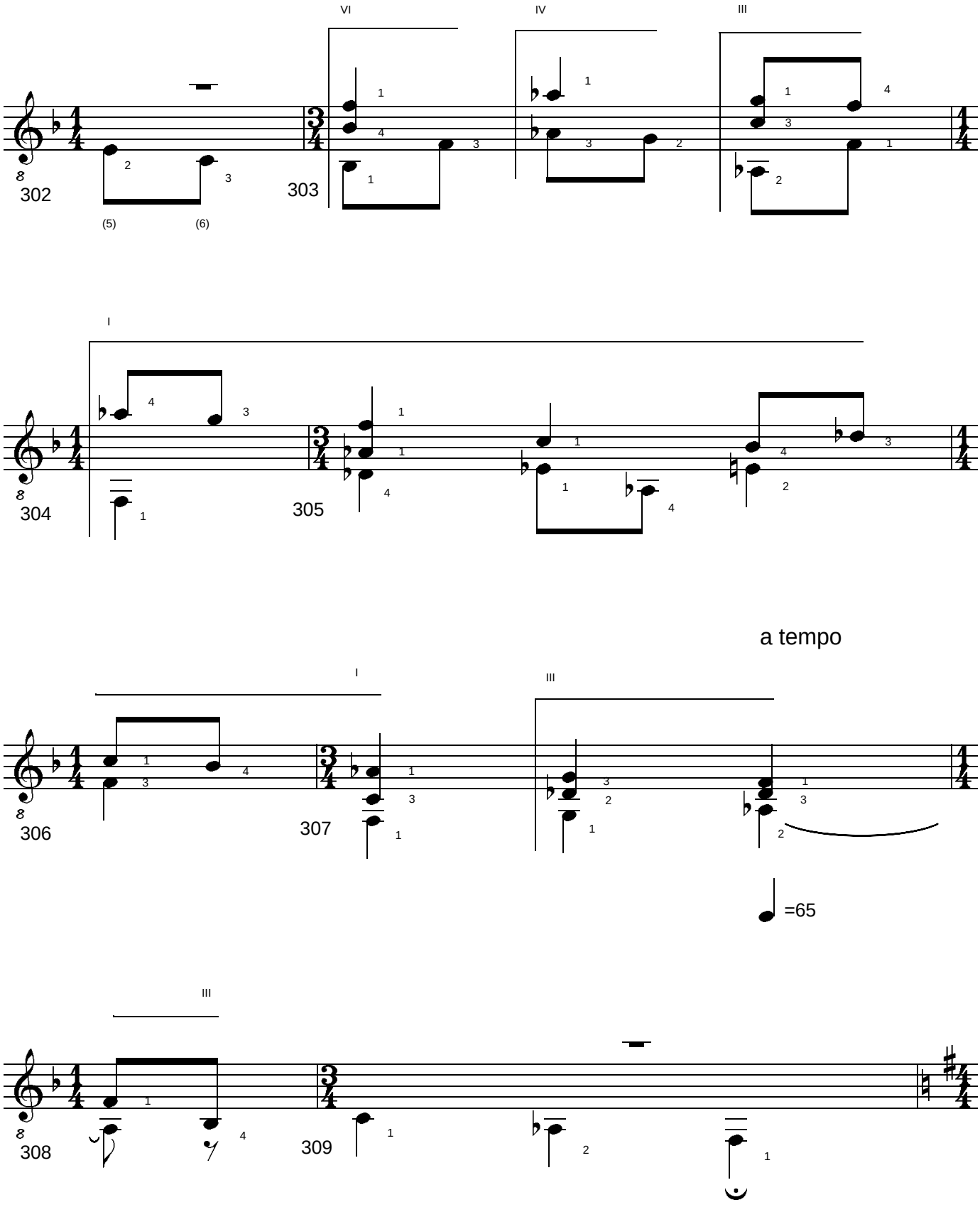

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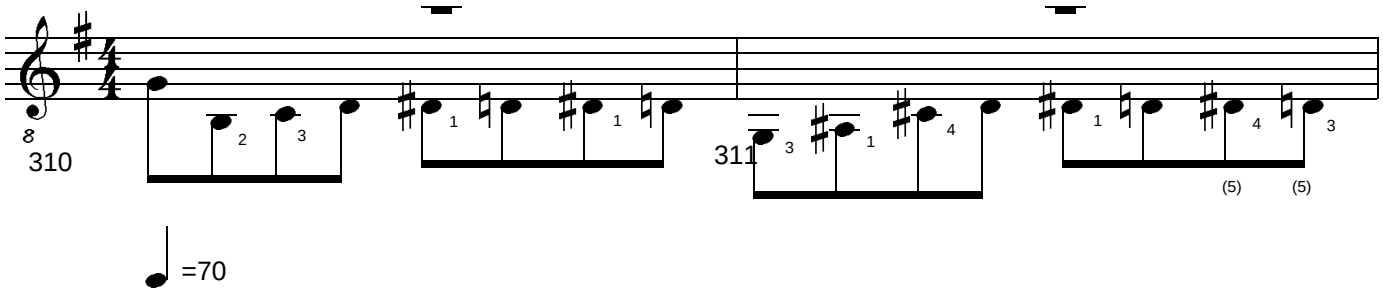
accel.



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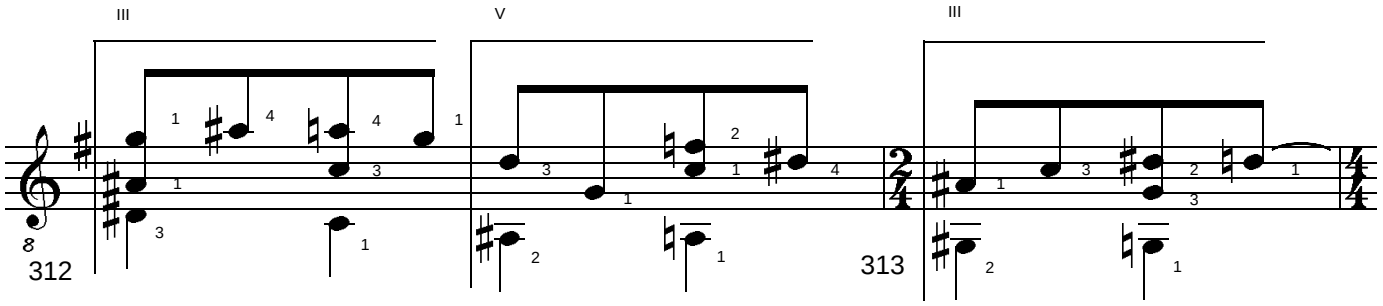

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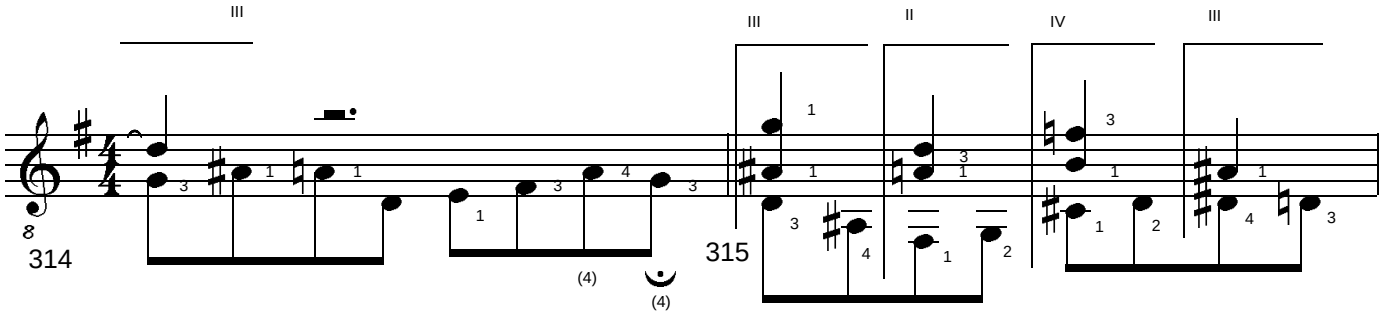

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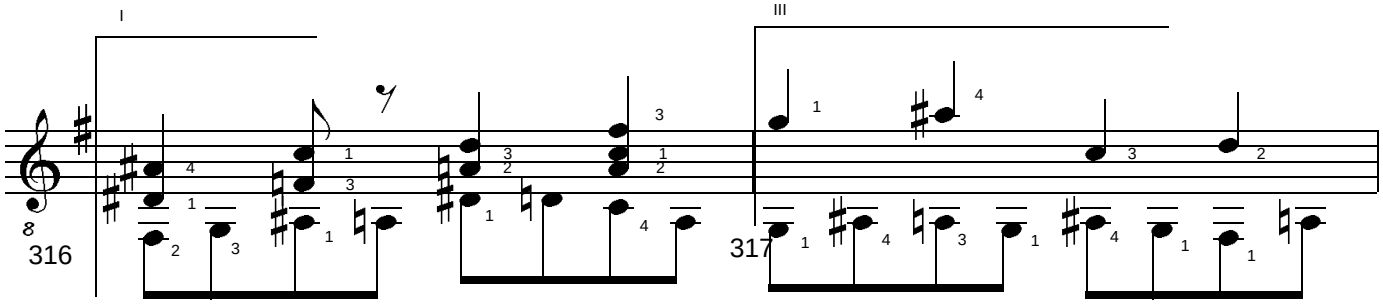

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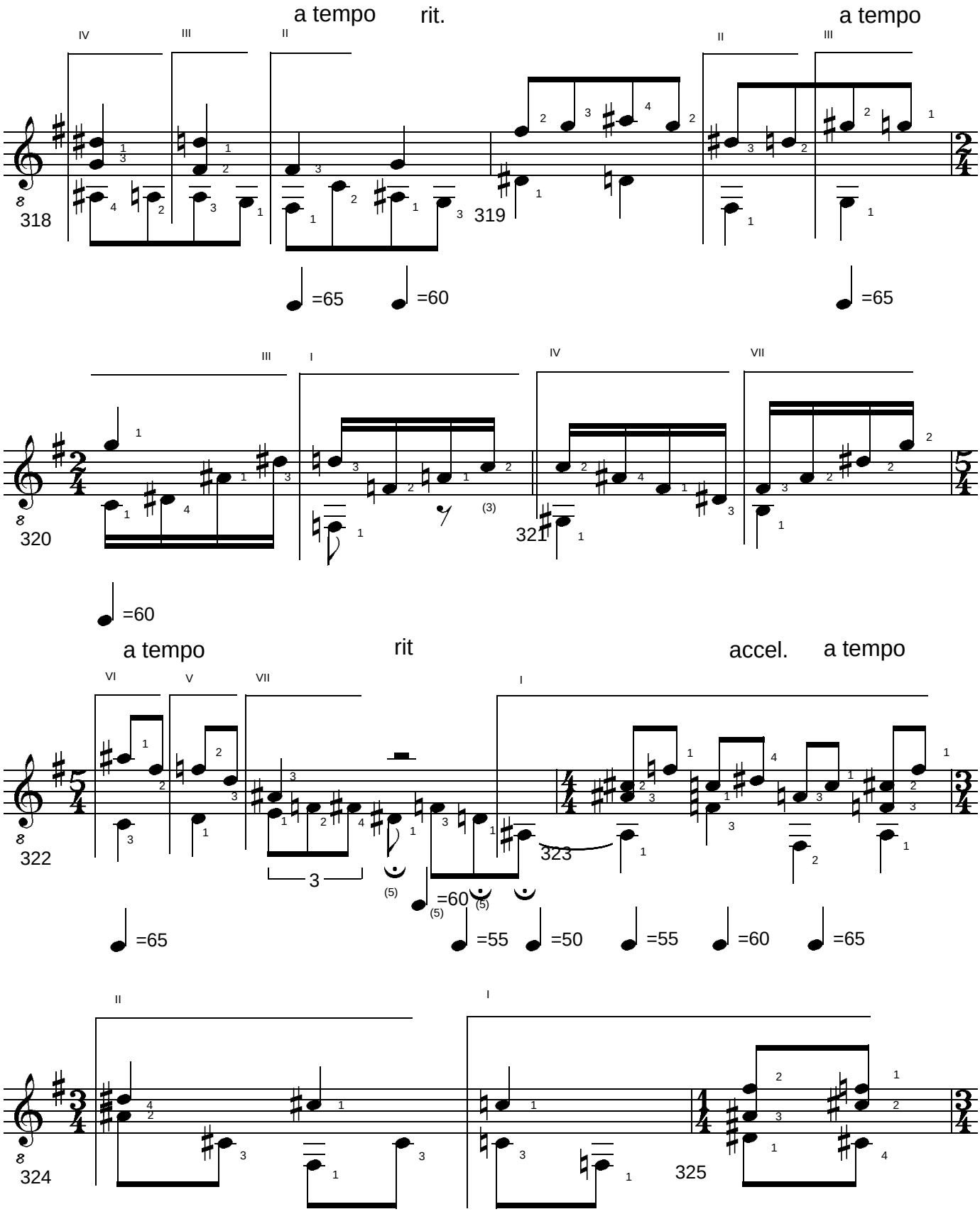

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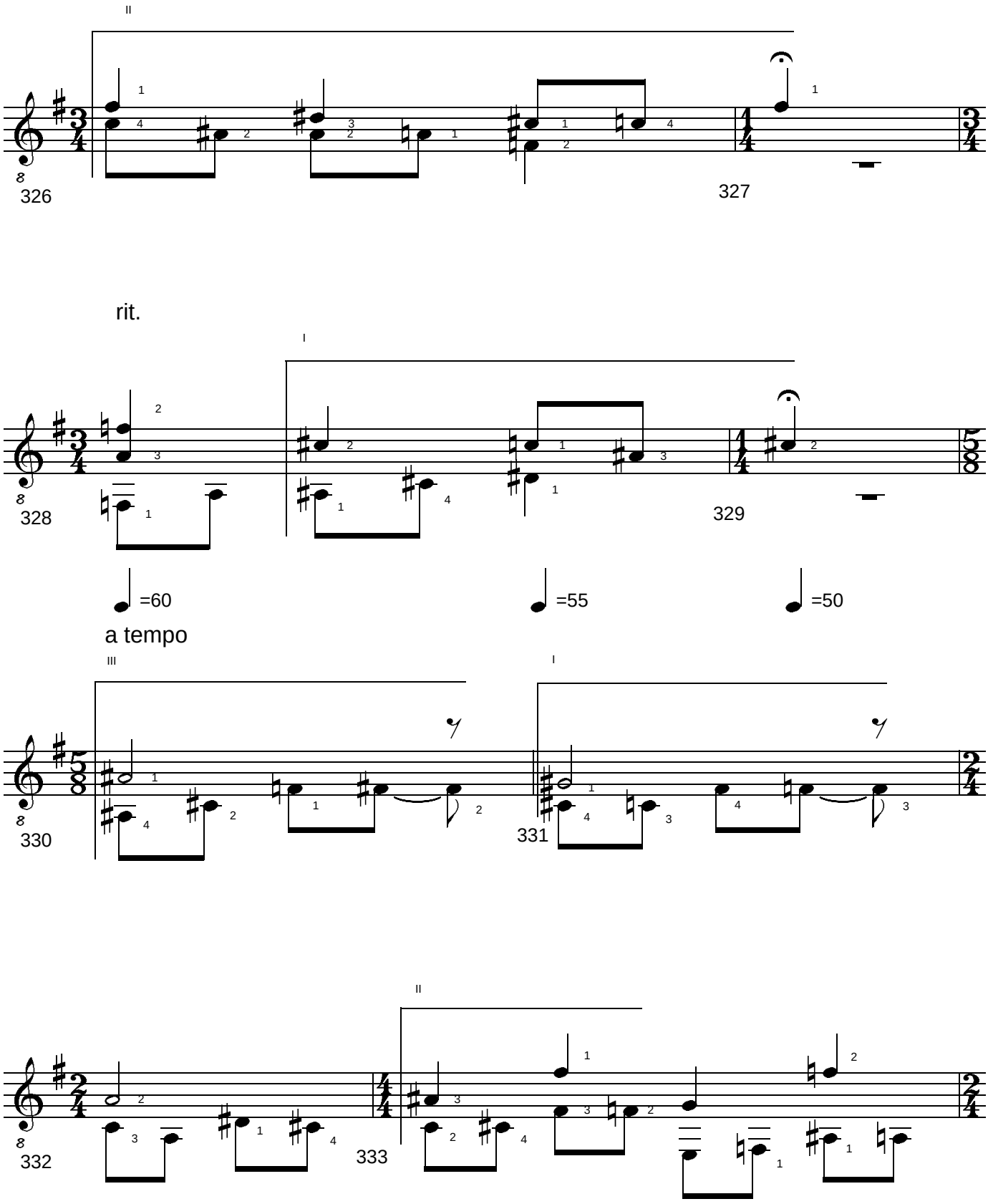

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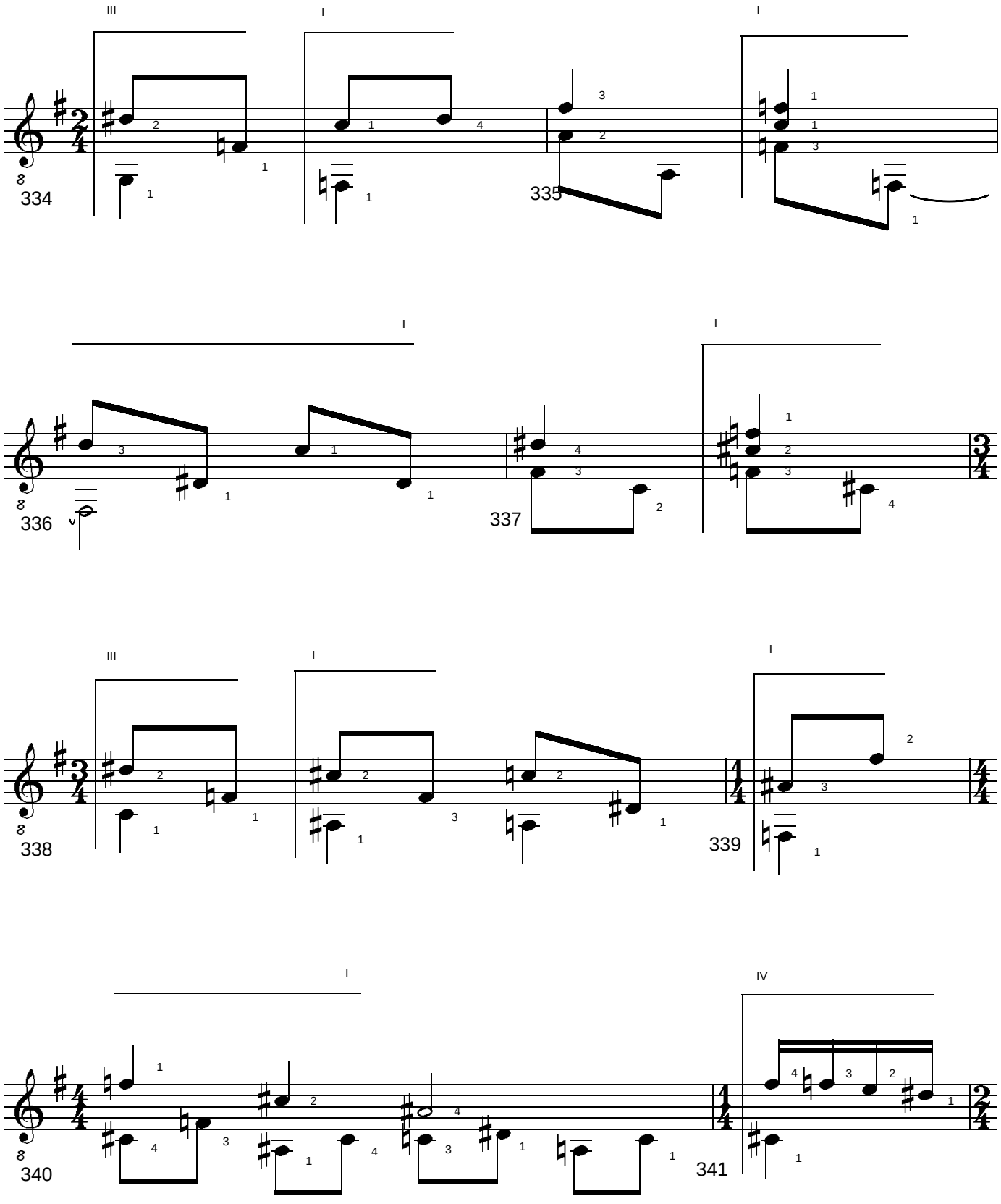

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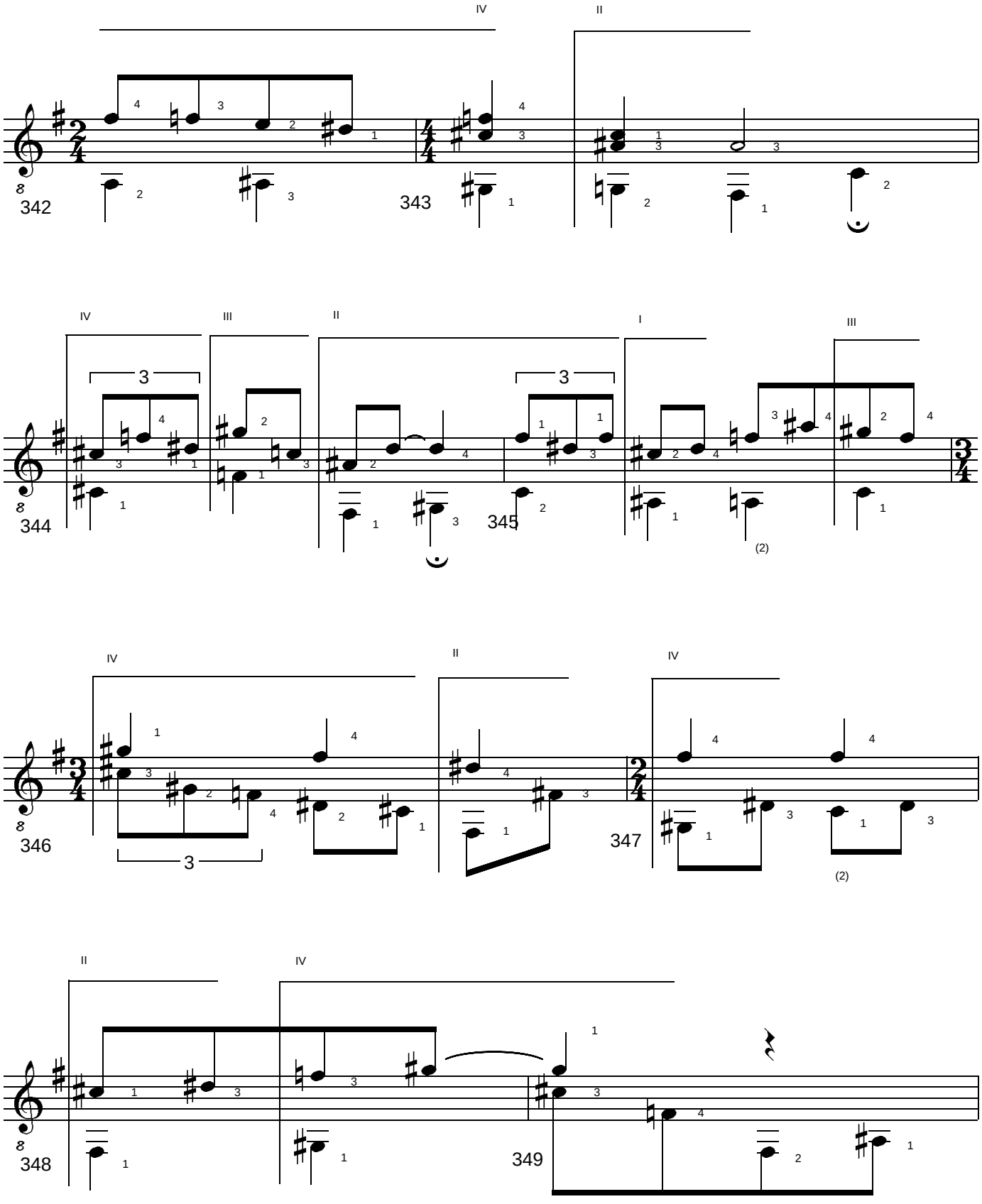

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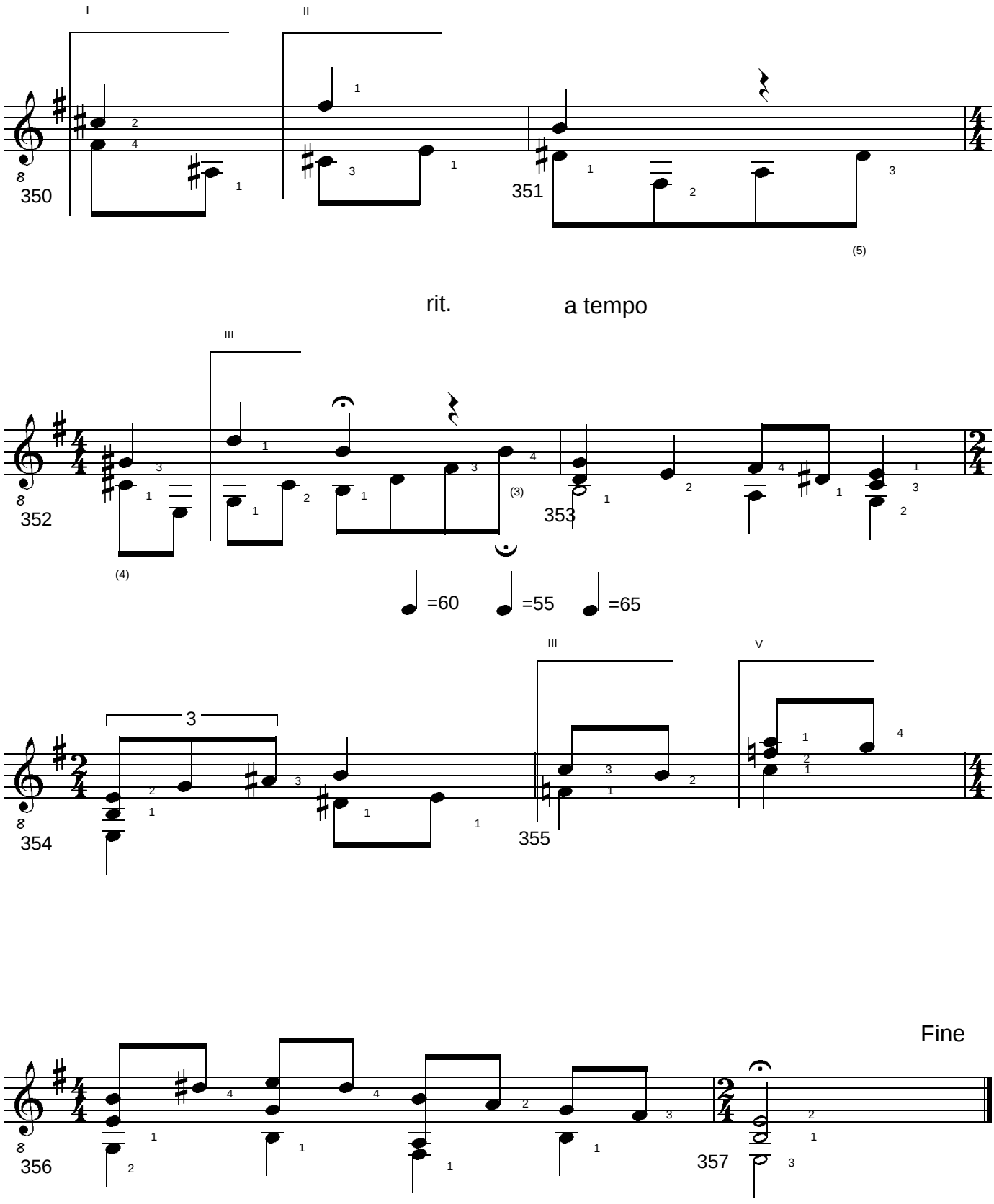

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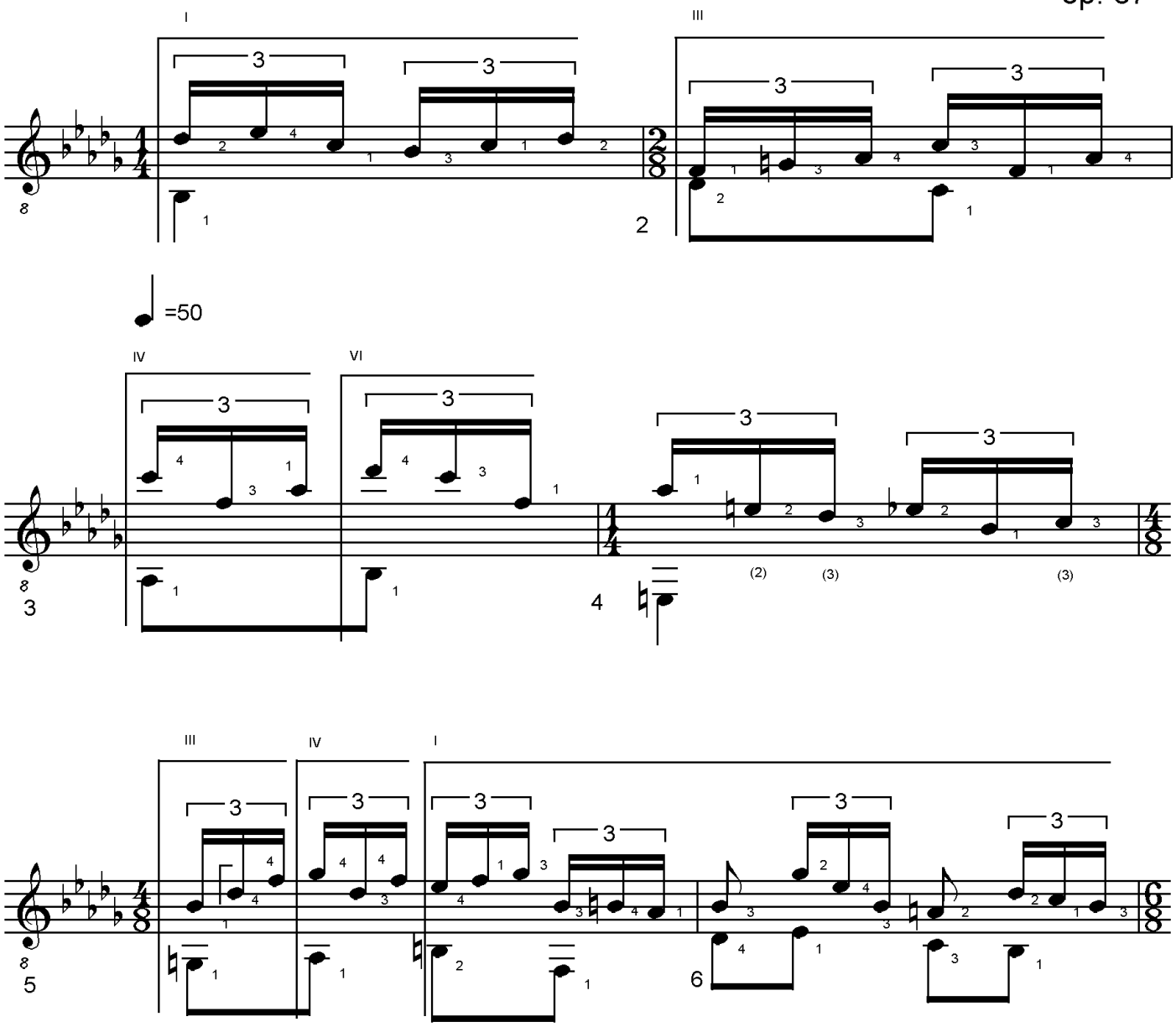
BERGKRISTALL No. 7

Uwe Warneke

2 Studies for Solo Guitar

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

op. 67



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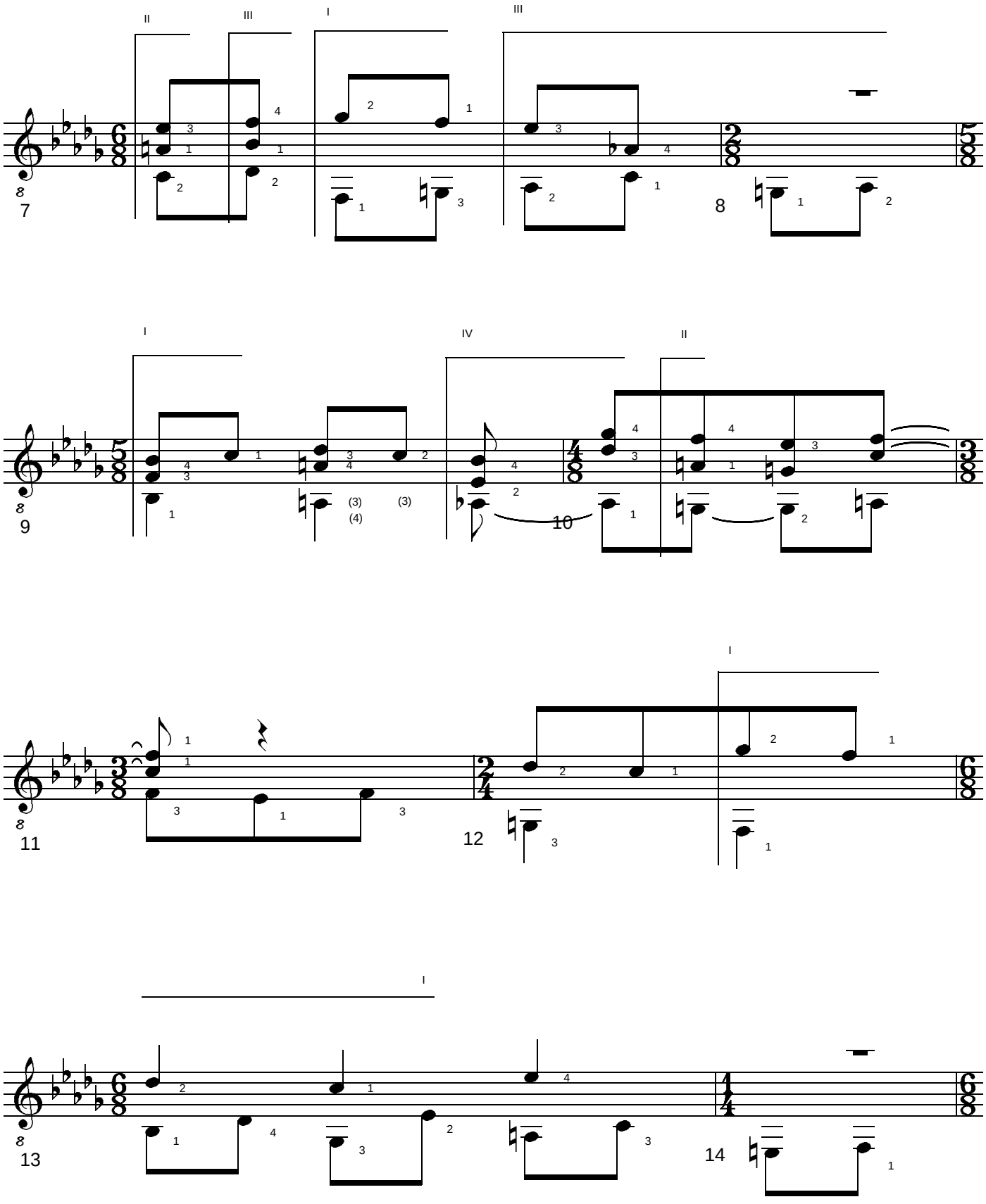

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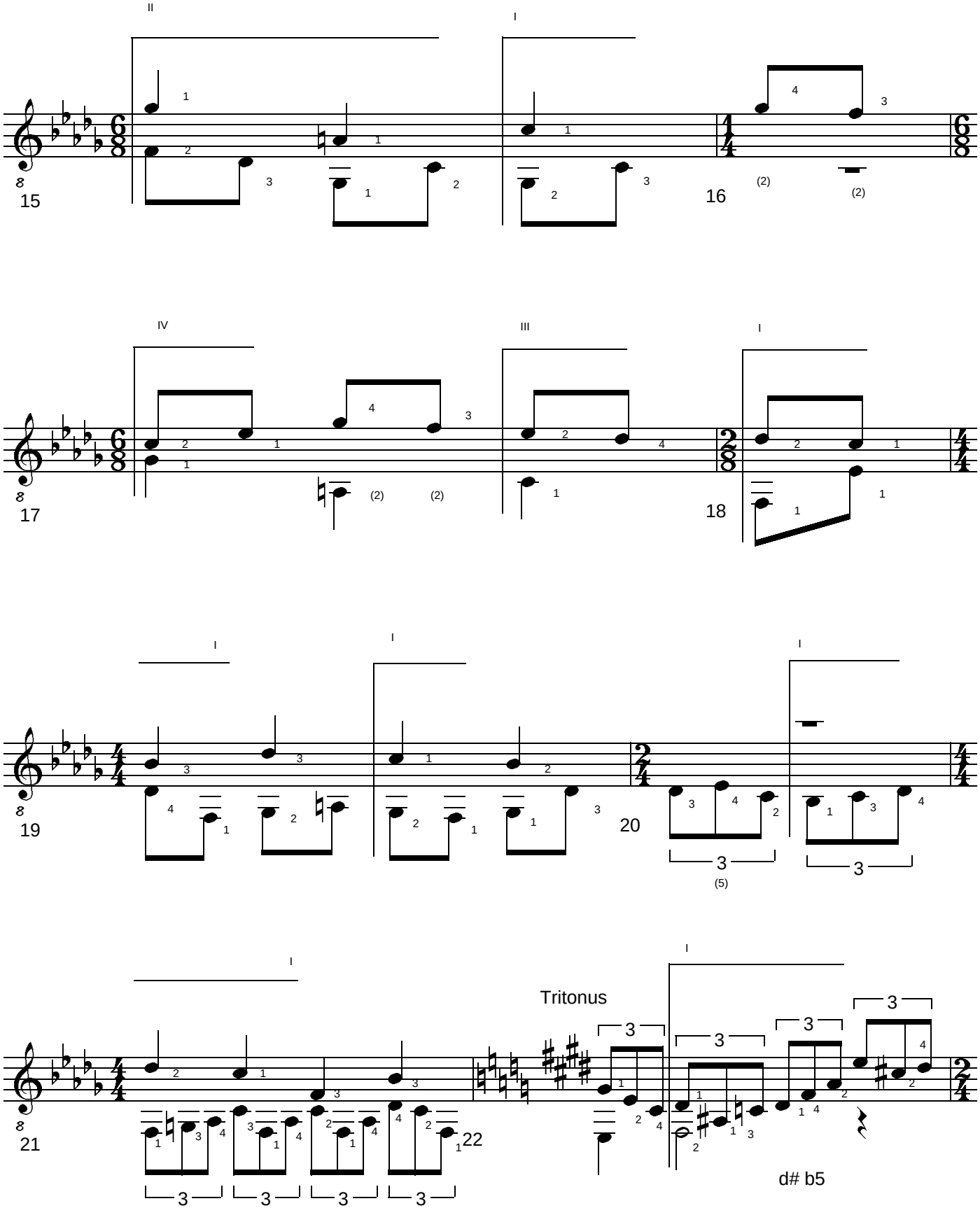

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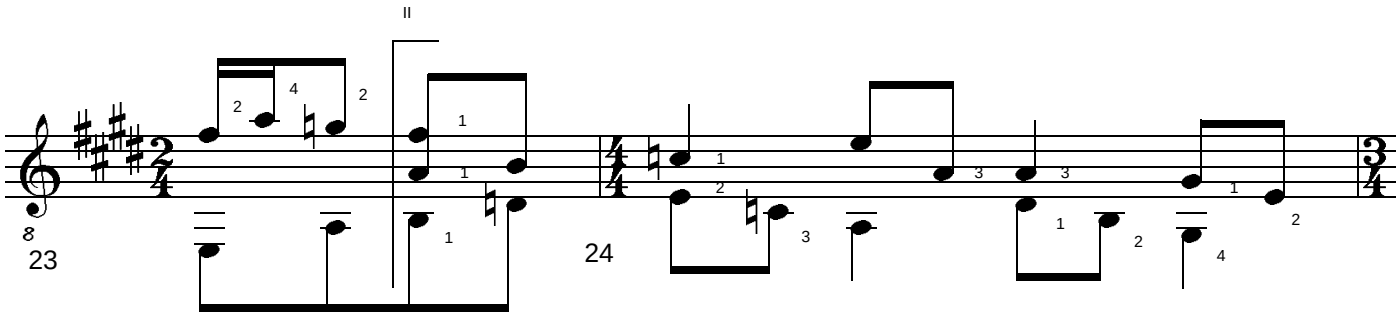
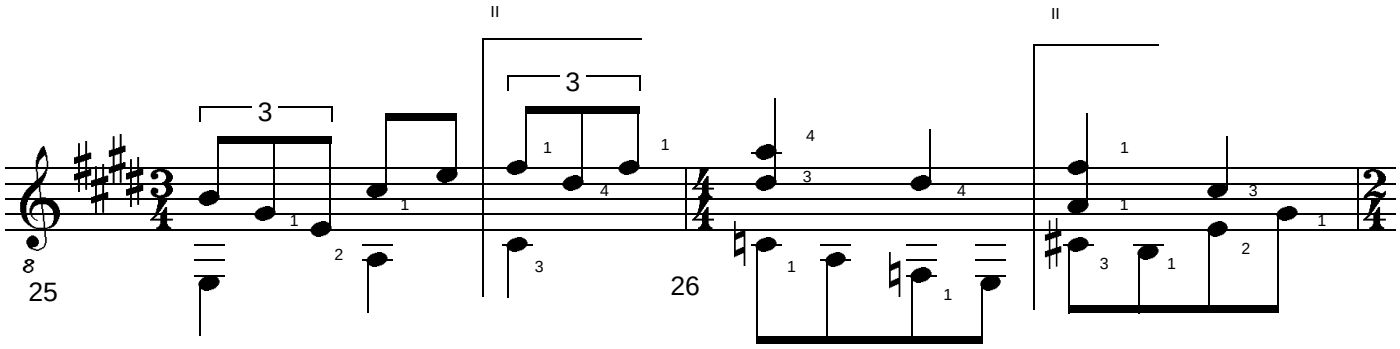
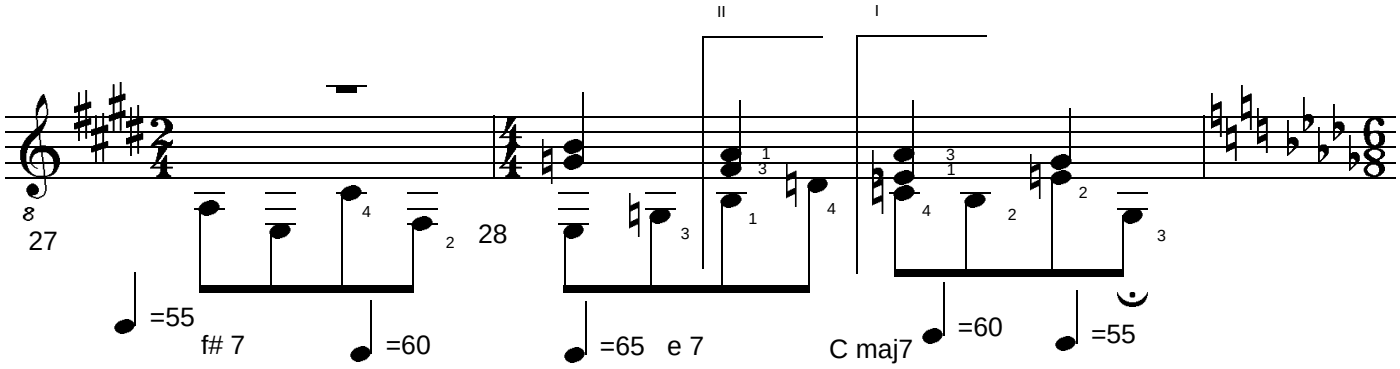


E-Basspalette E 7/#3 a E maj7



A F maj7 c# 7

accel. rit.



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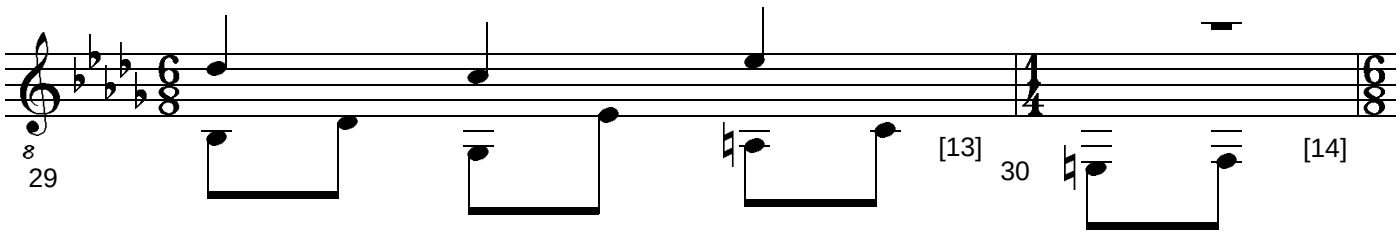

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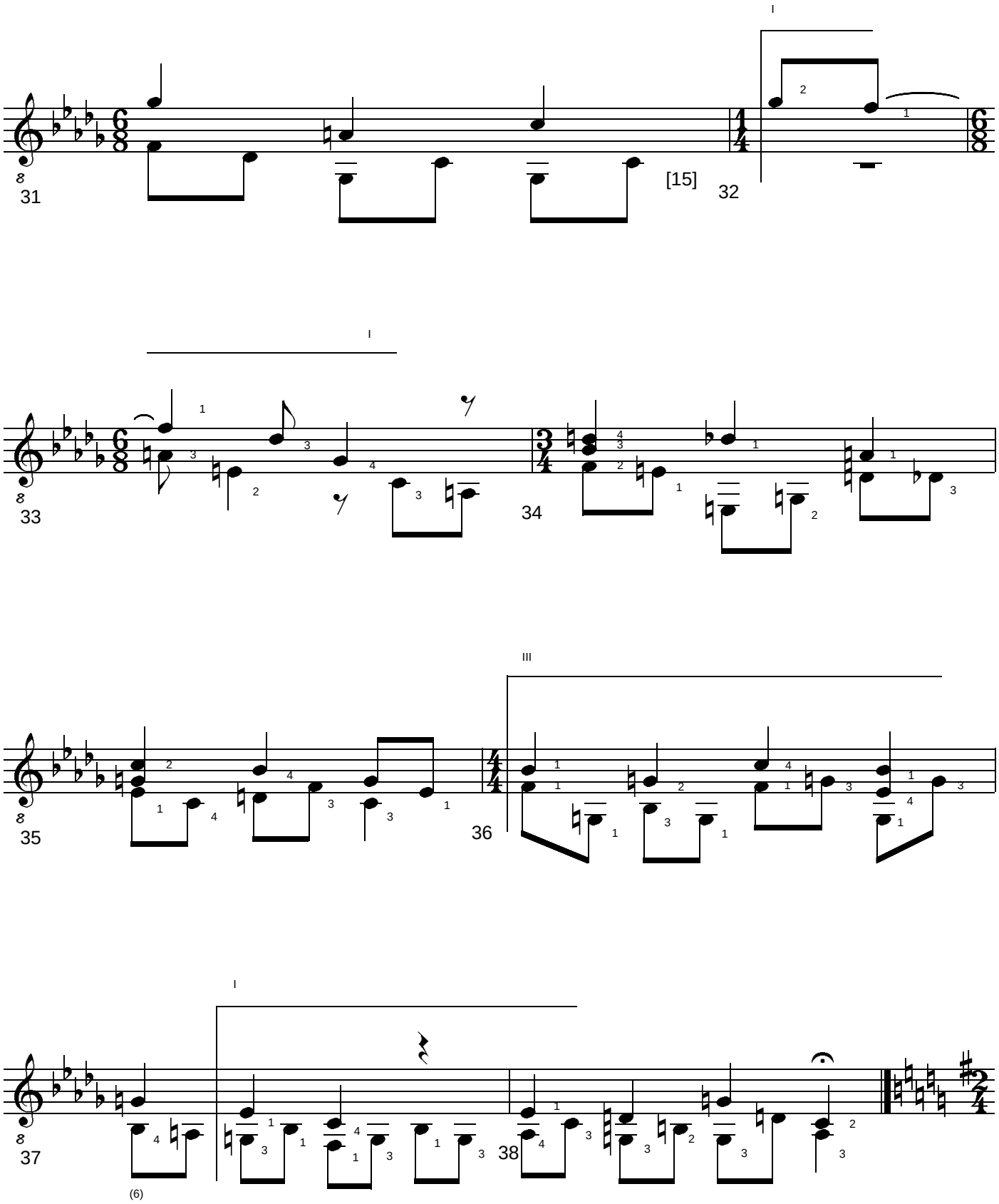

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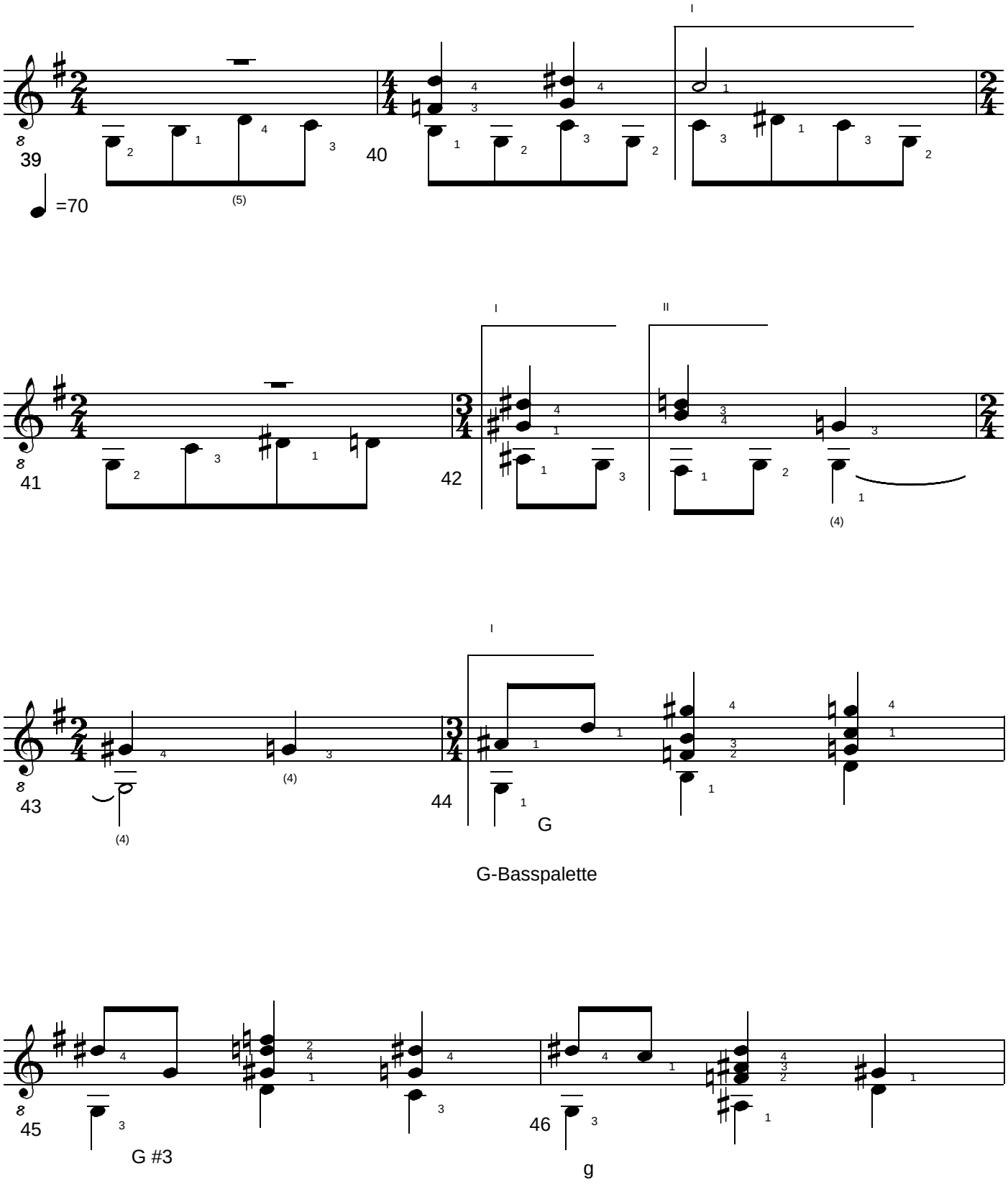
2. Movement: Allegretto



G-Basspalette

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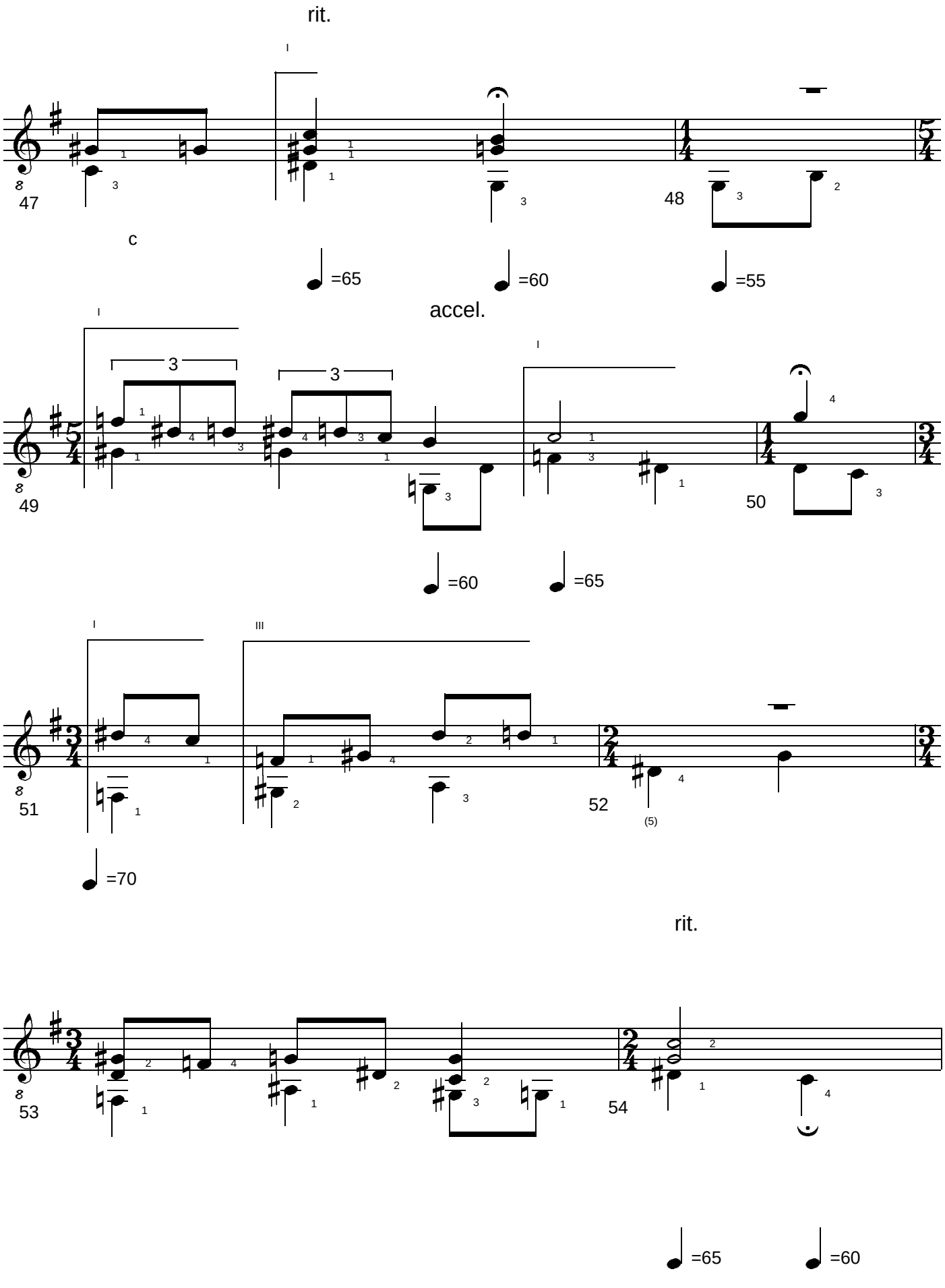

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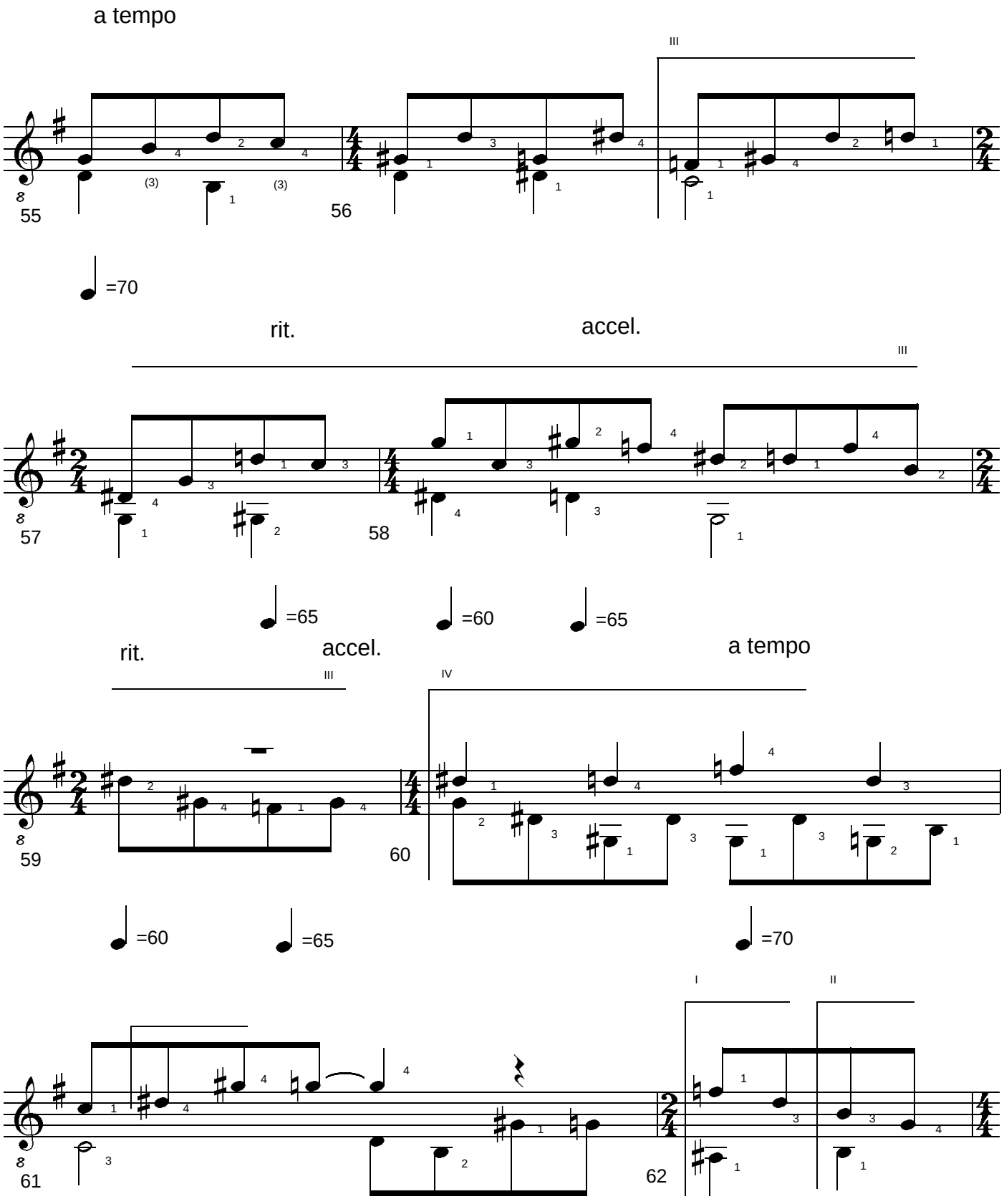

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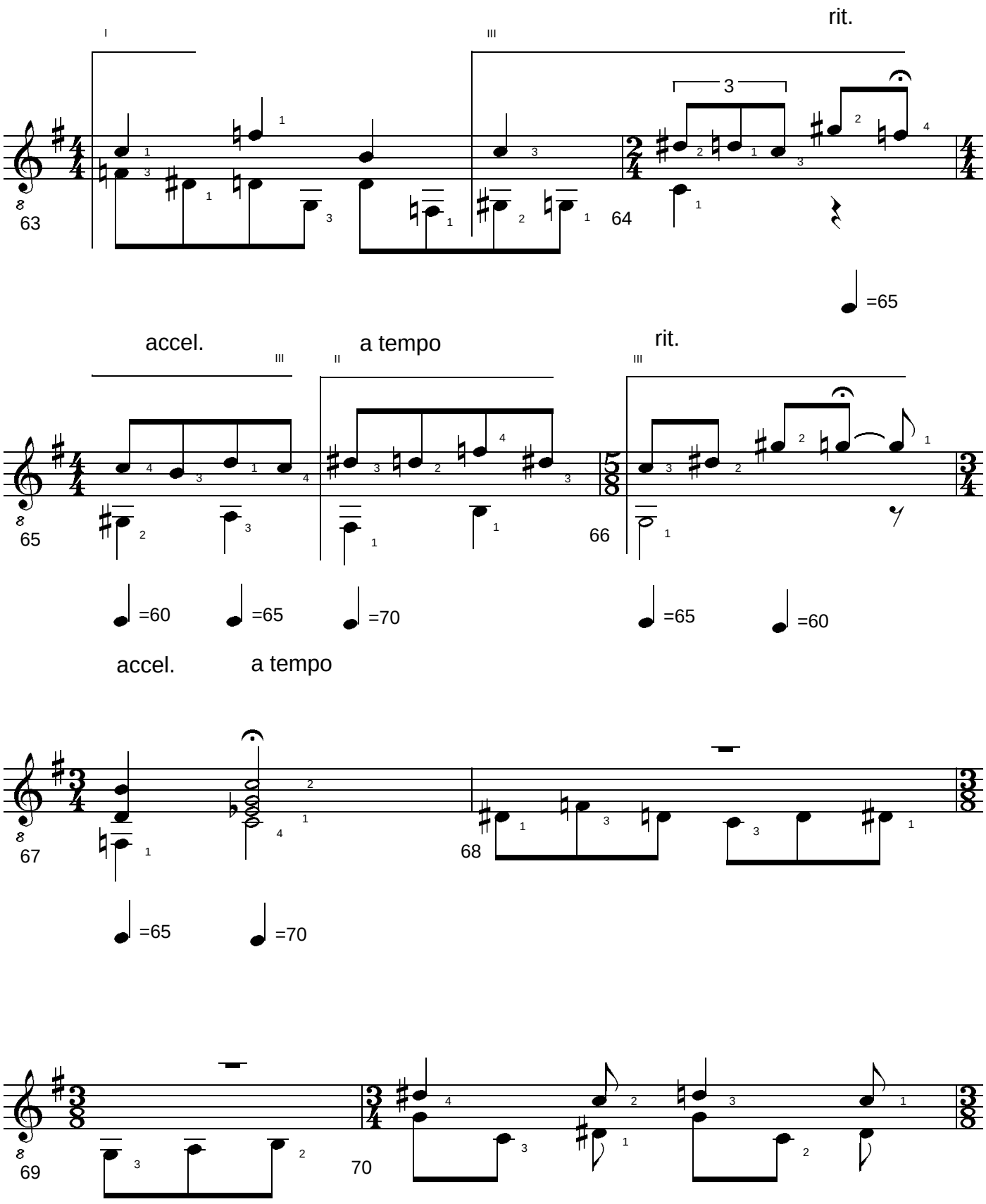

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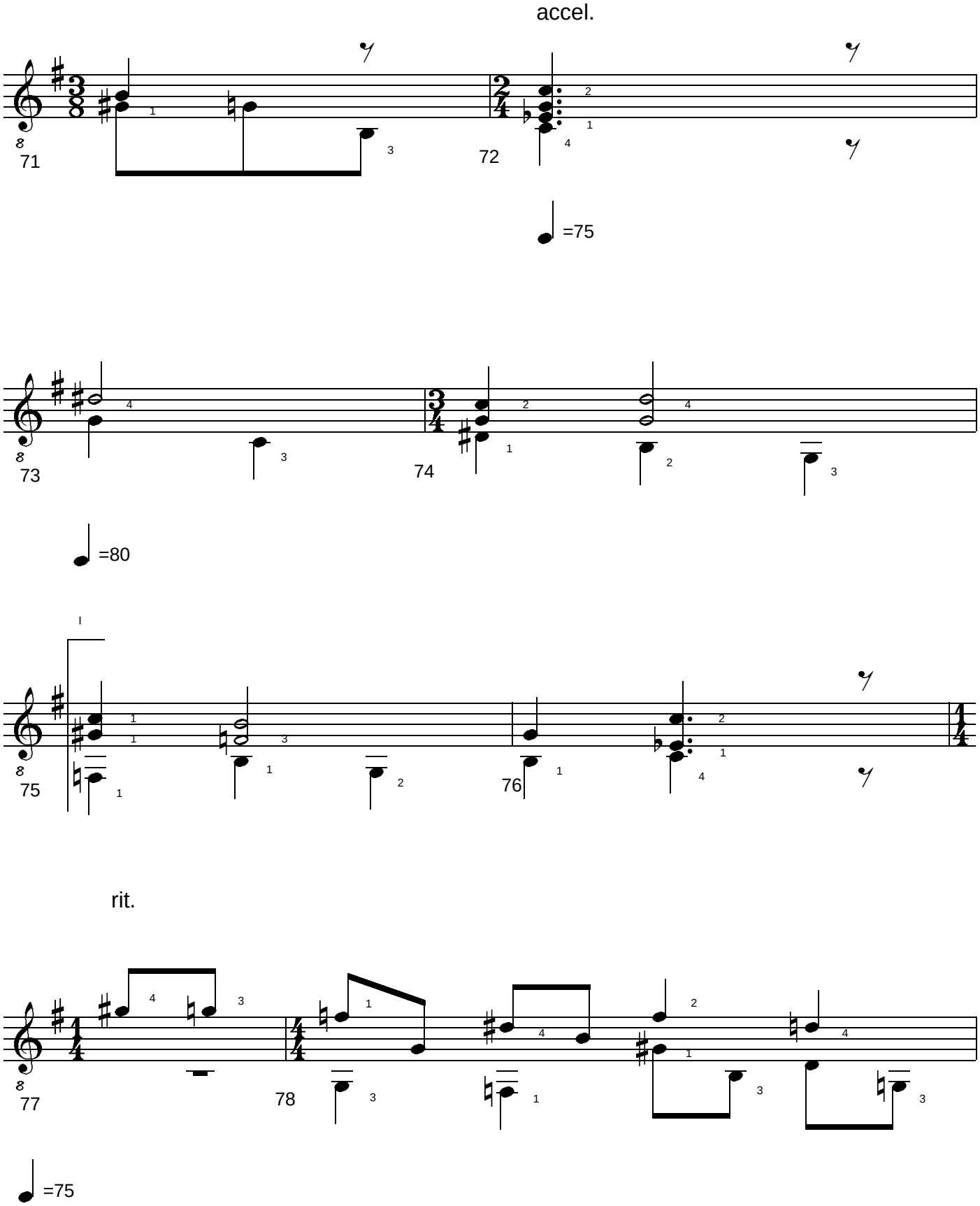

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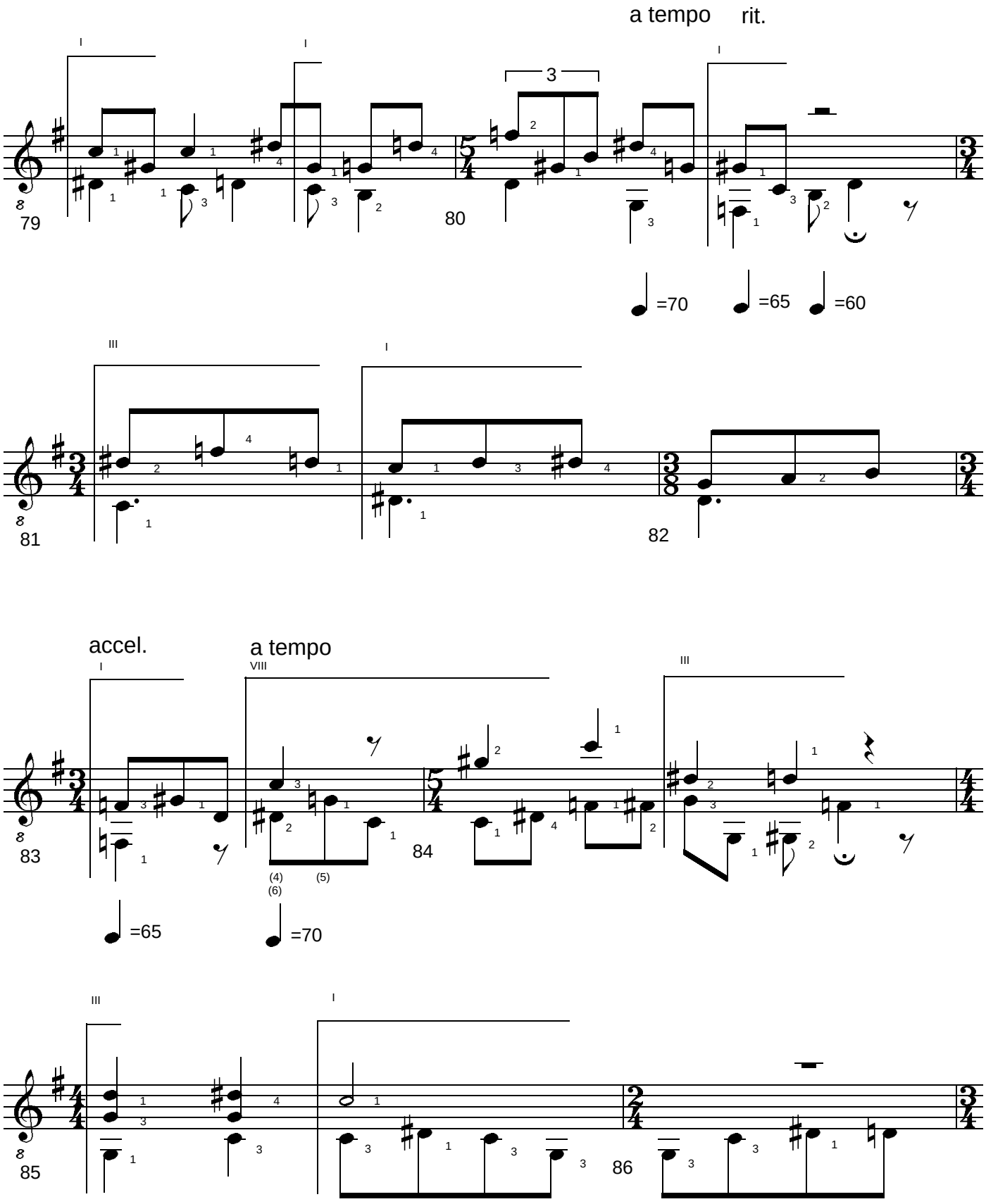

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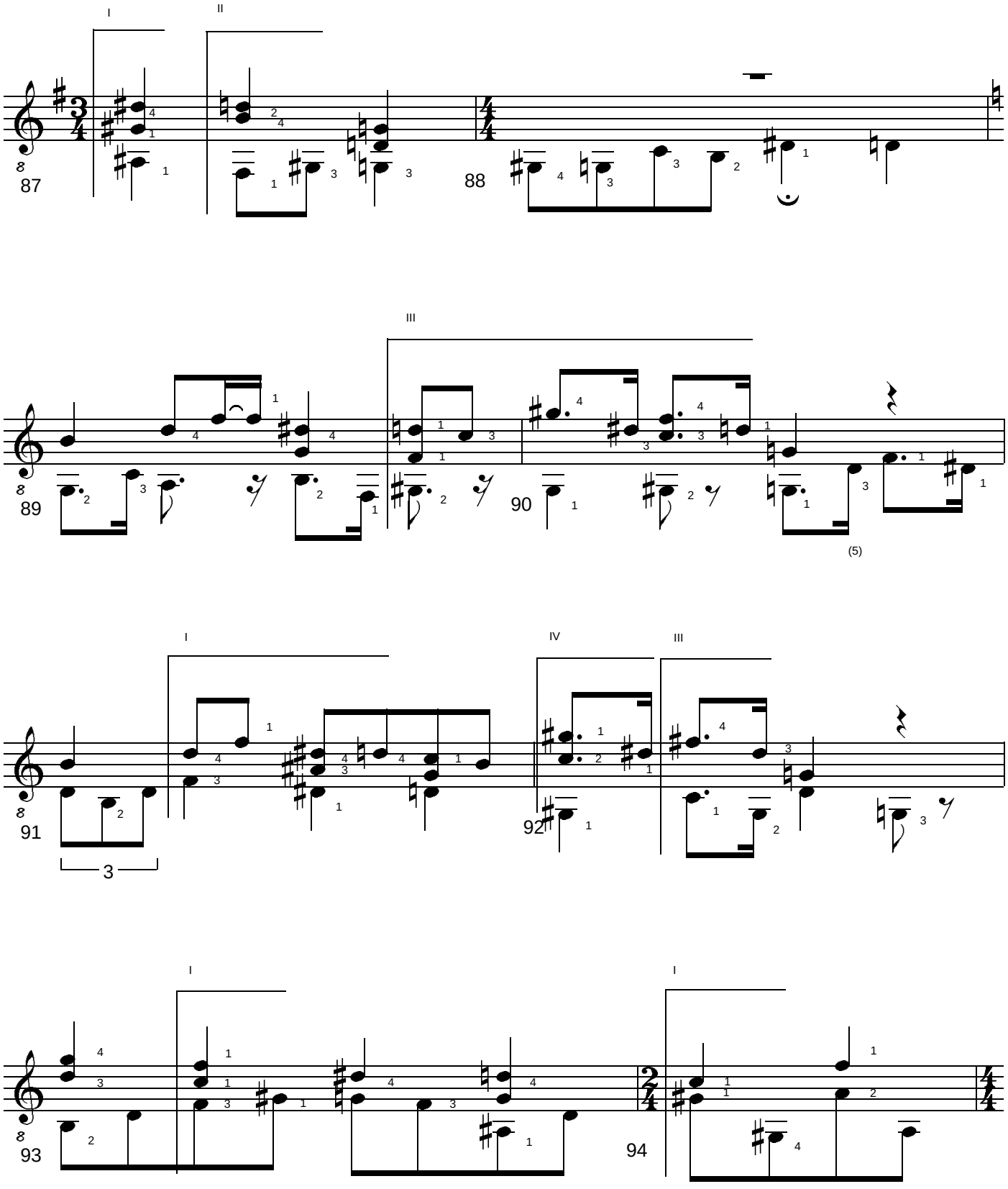

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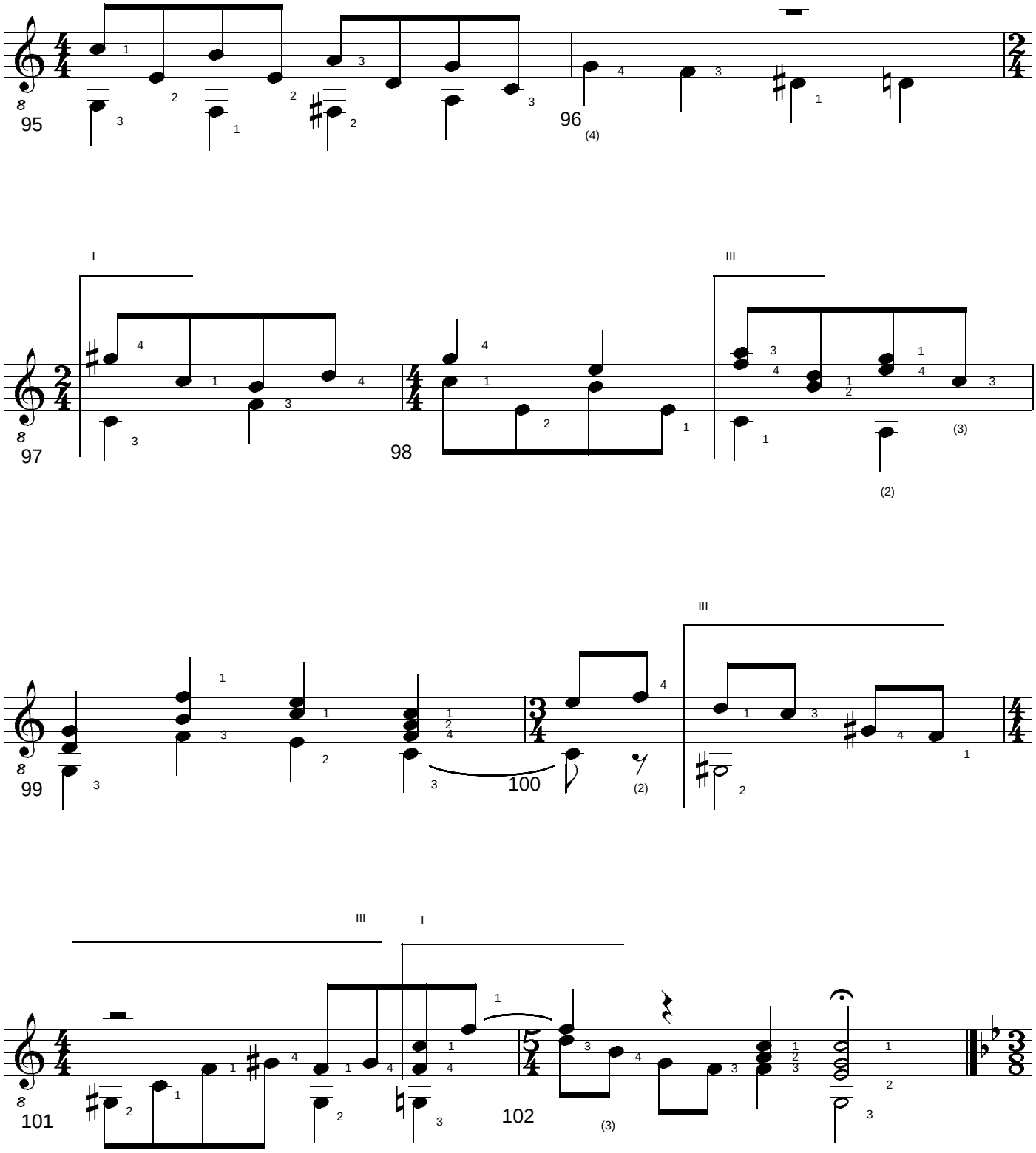

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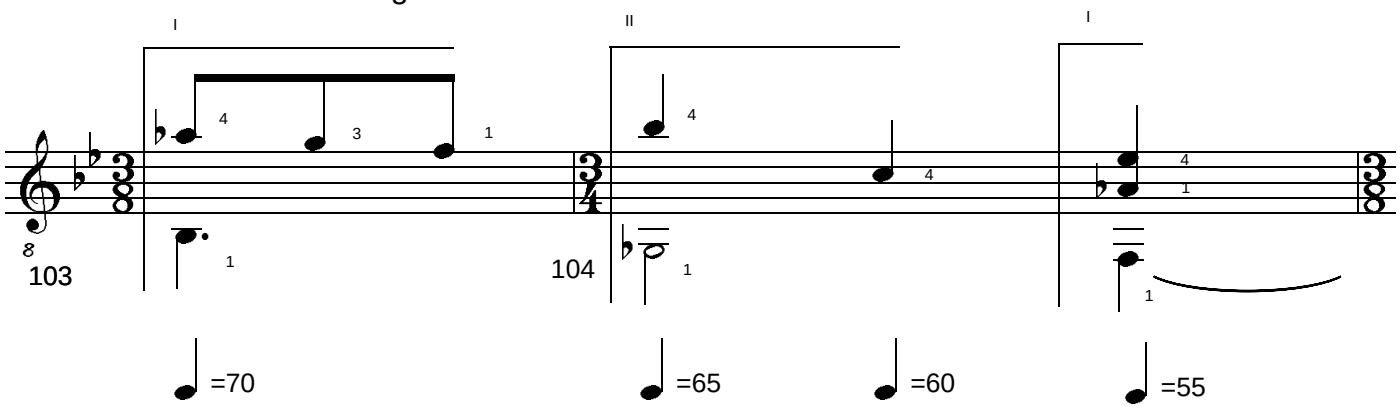
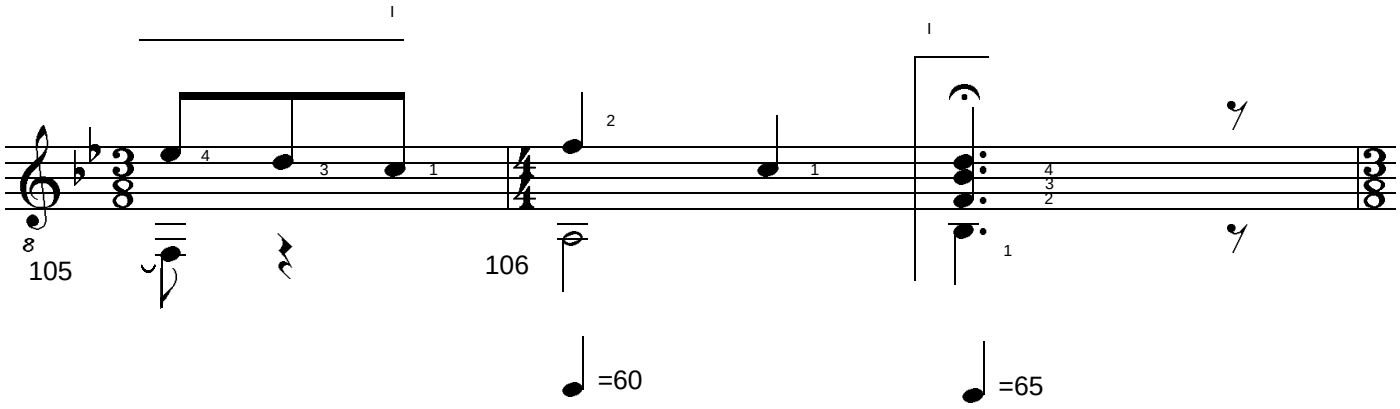
3. Movement: Allegretto





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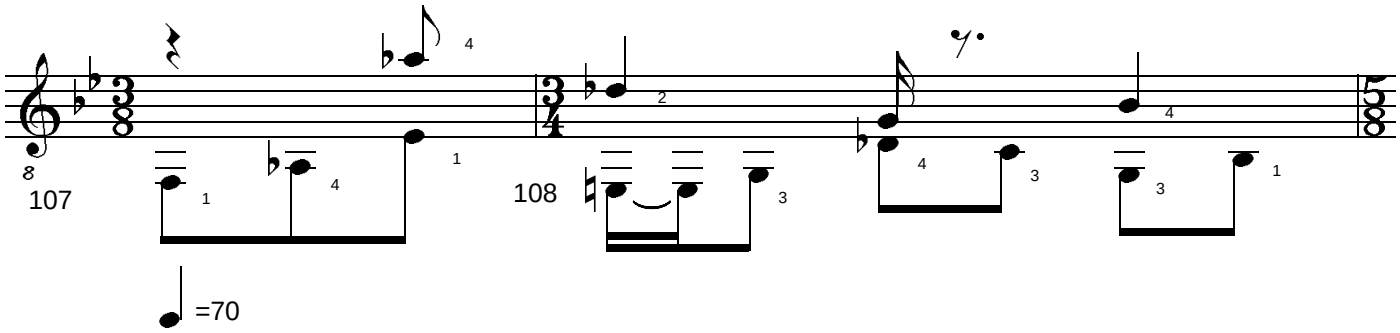

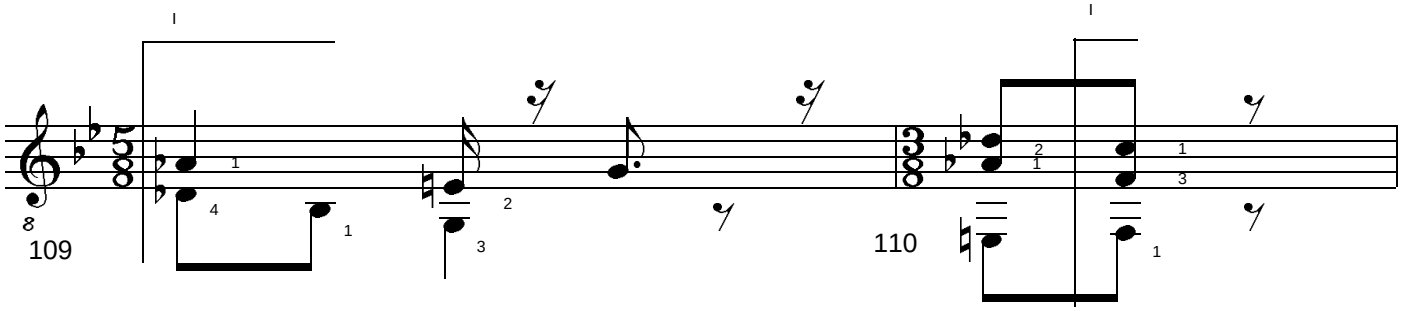

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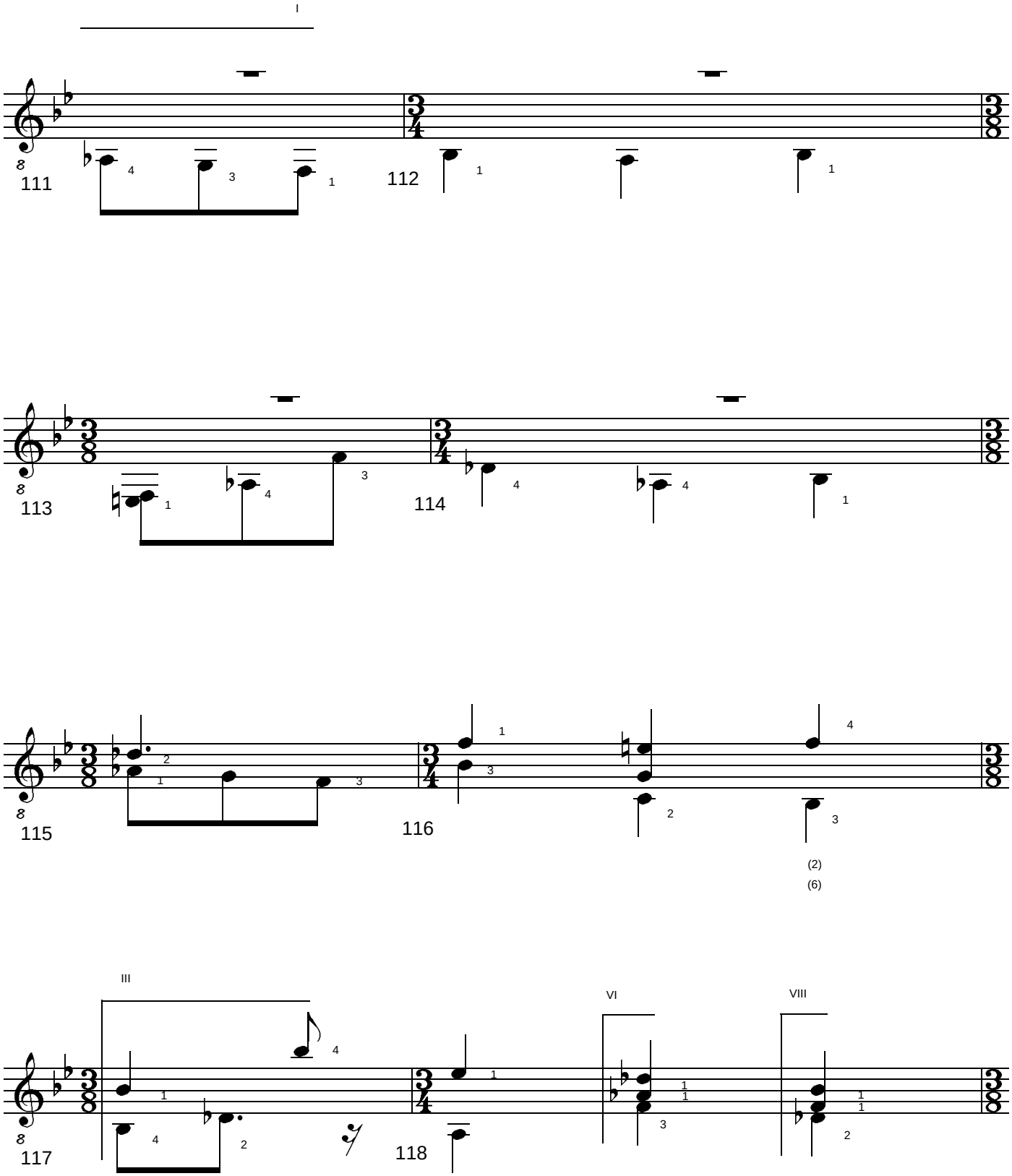

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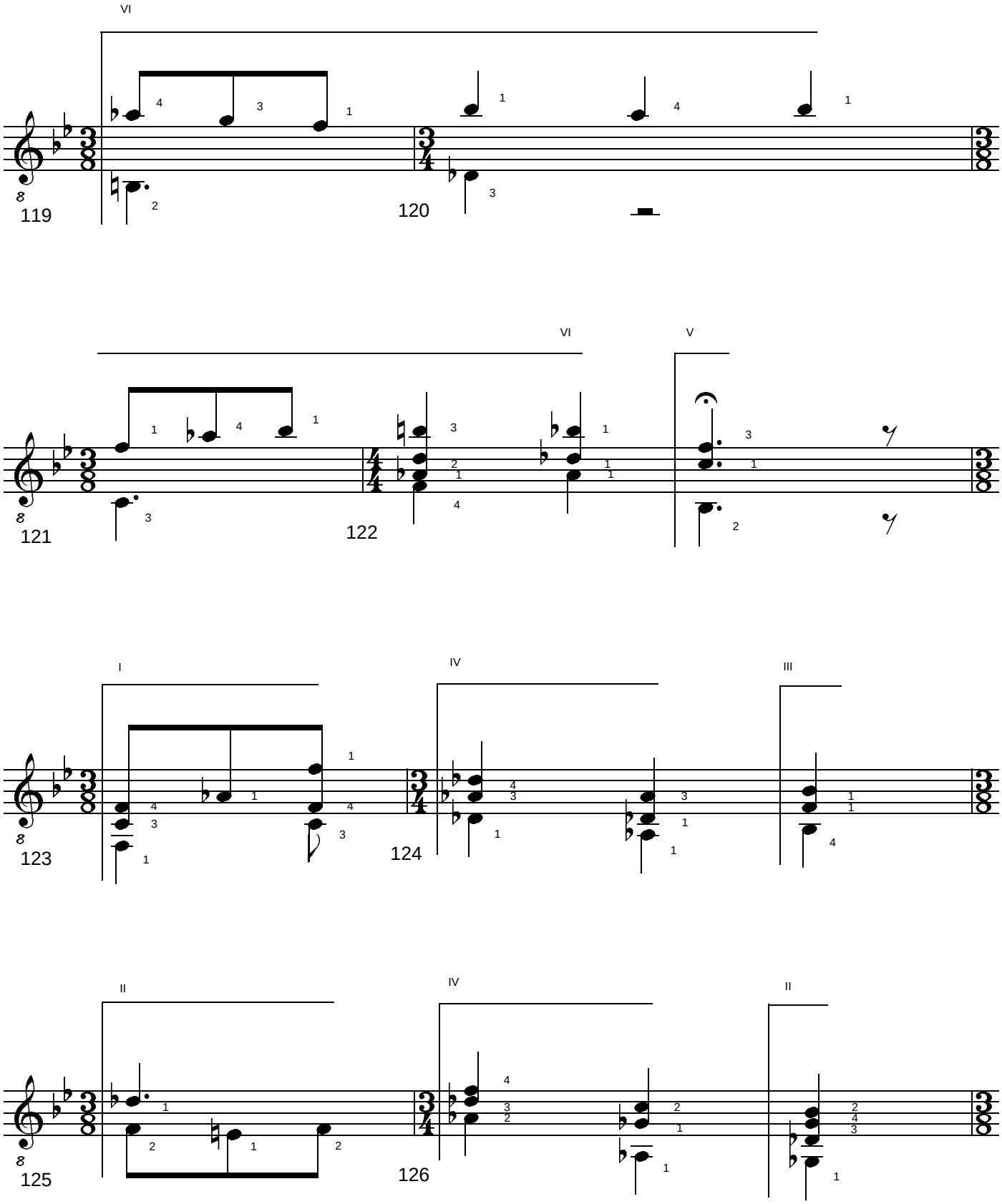

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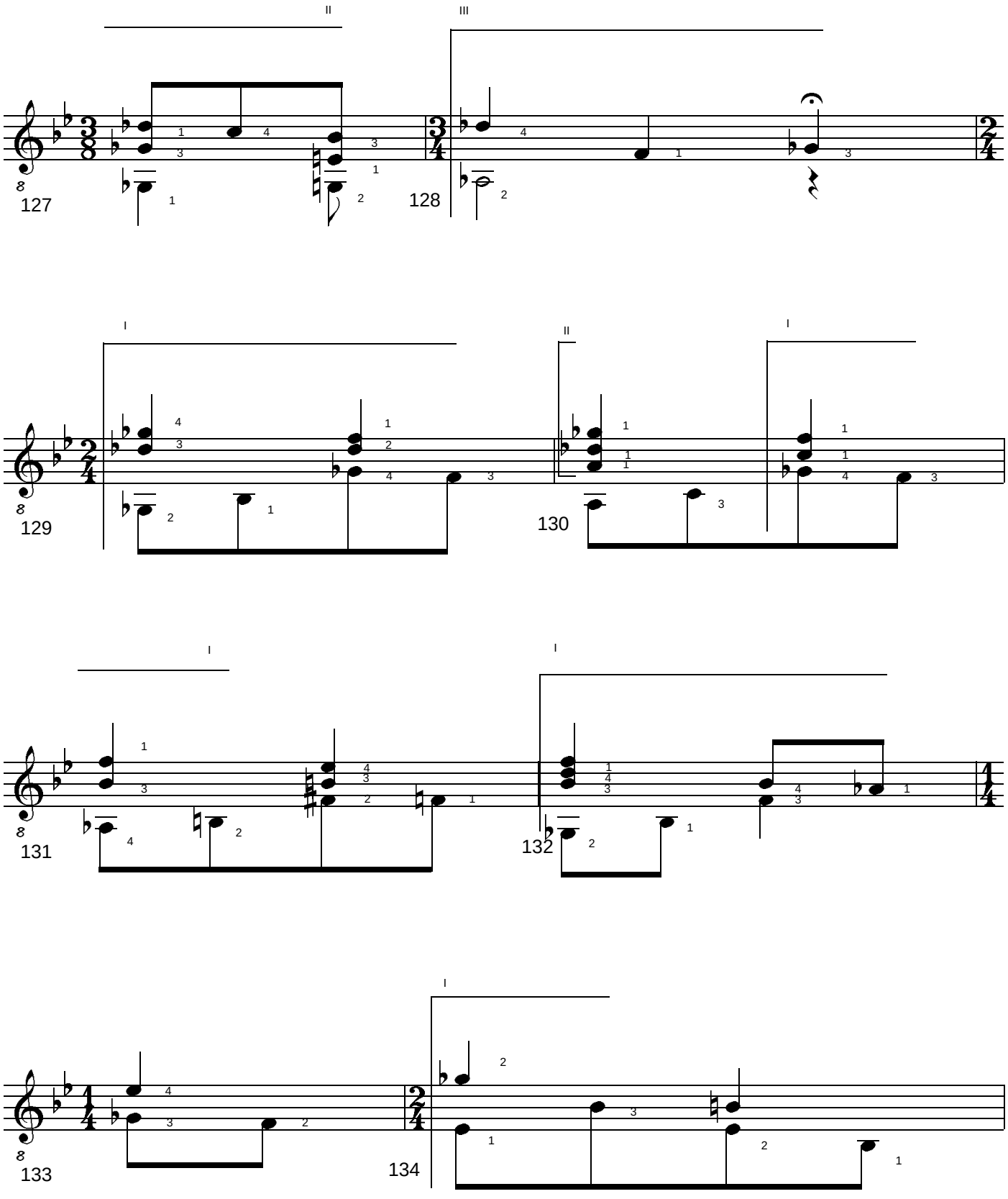

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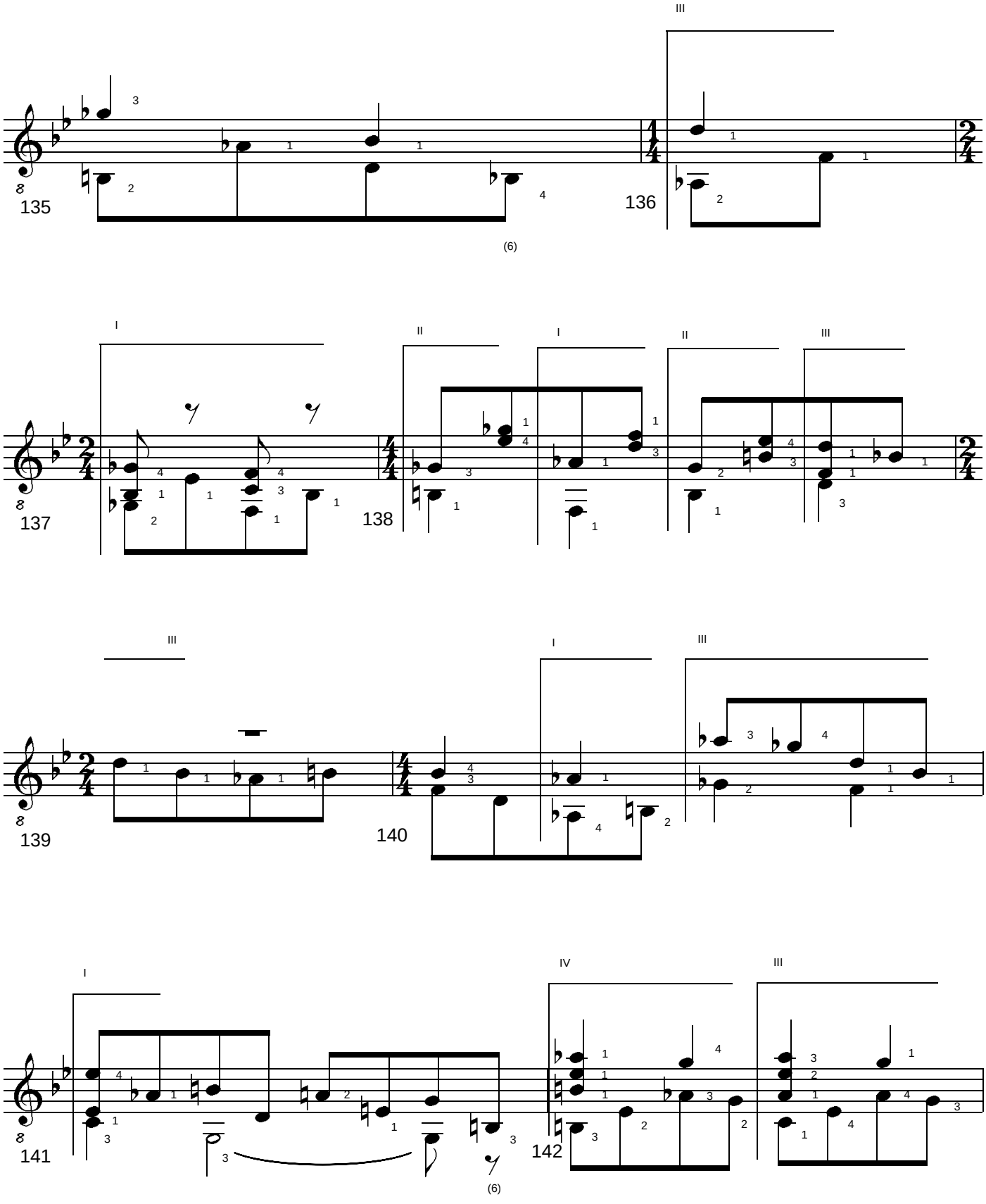

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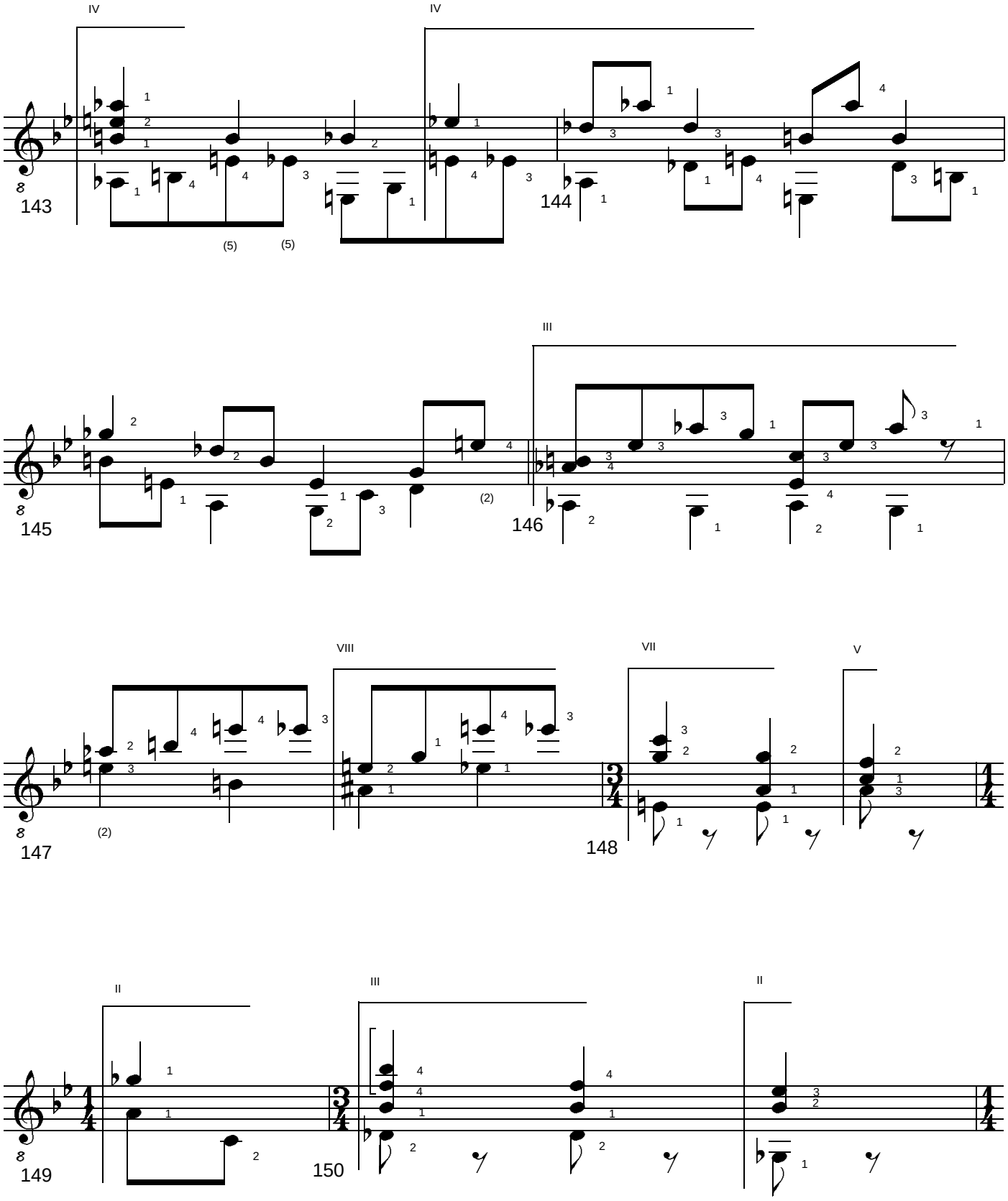

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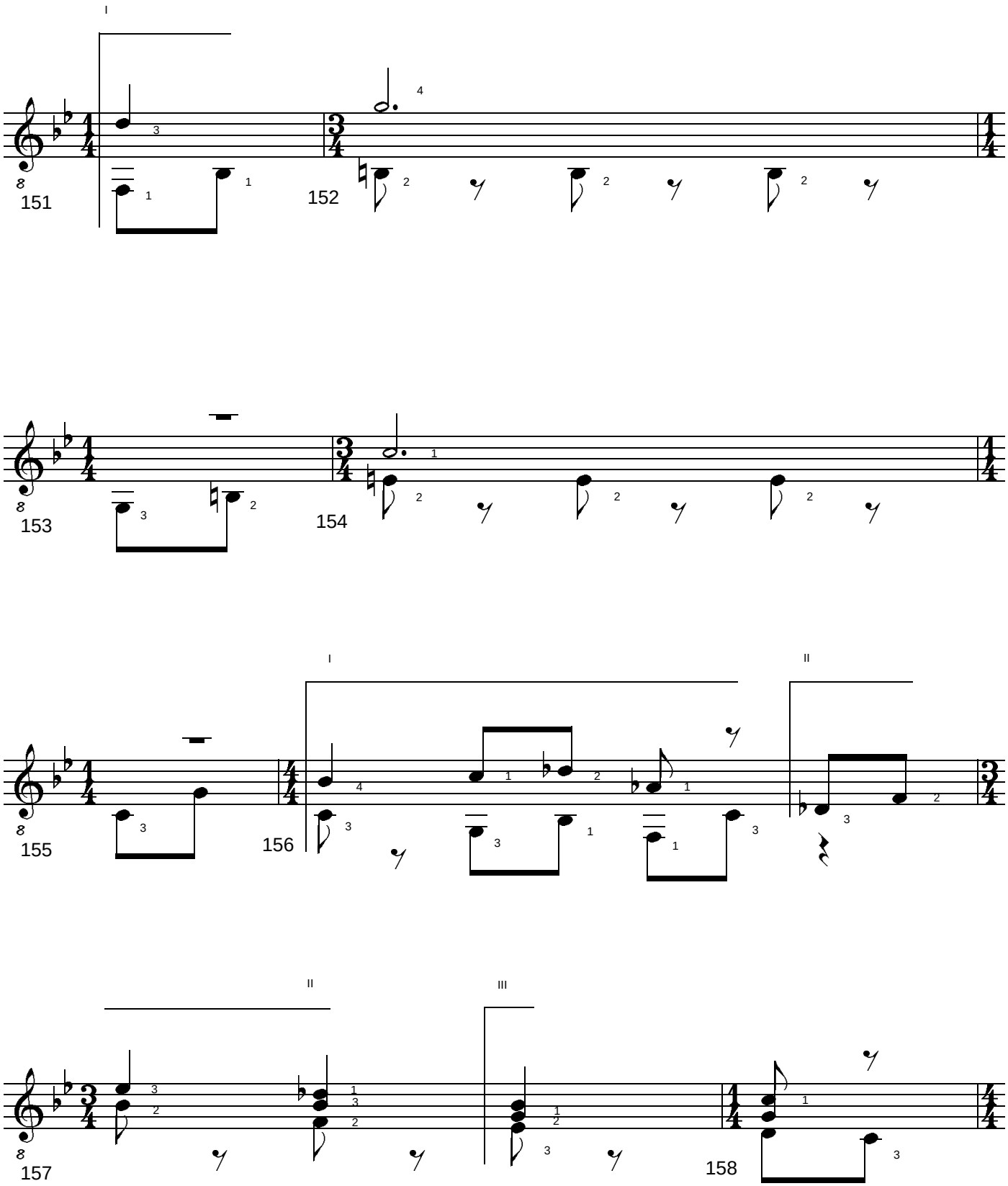

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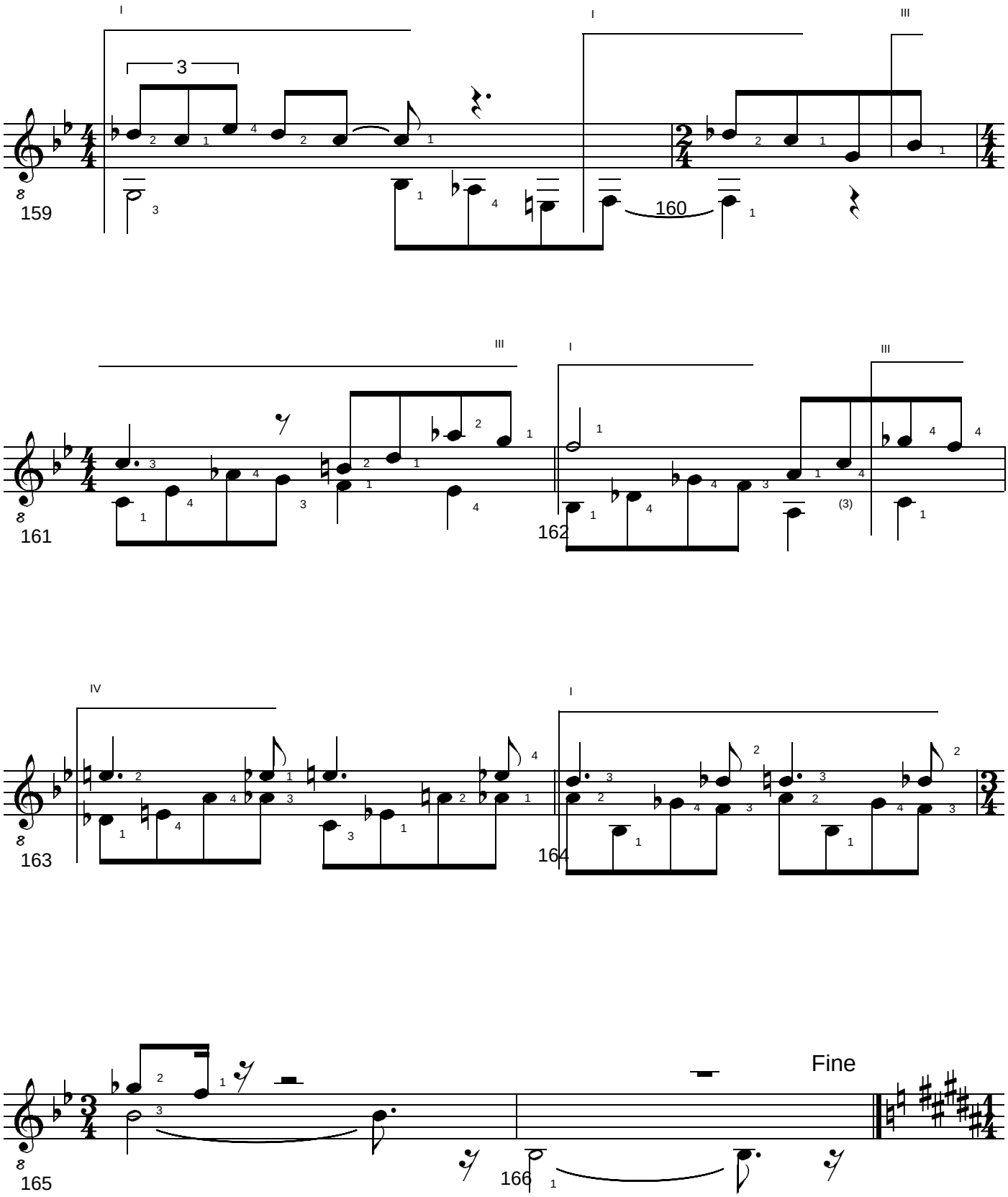

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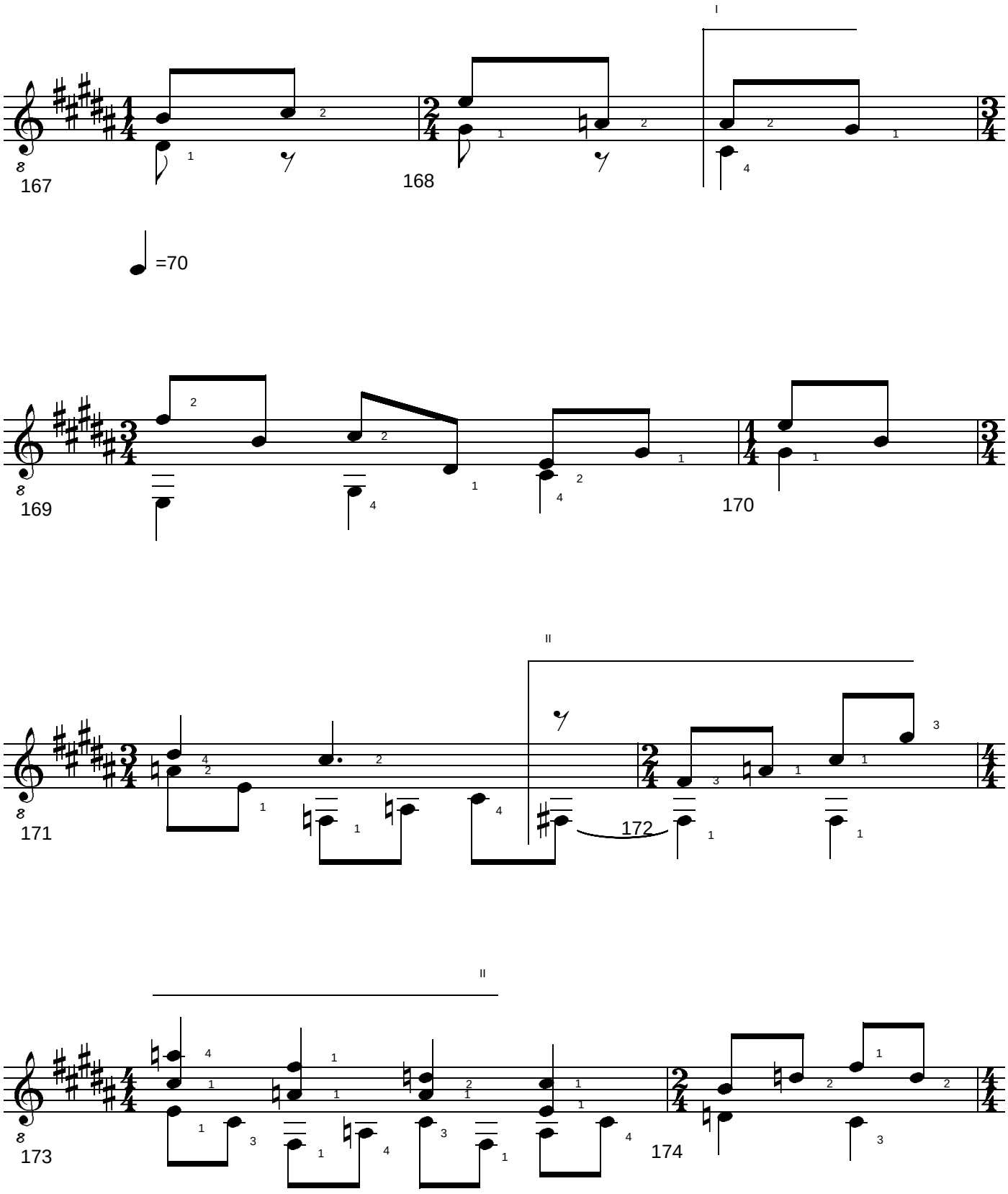
Splinter #7 (2009): Allegretto op. 68



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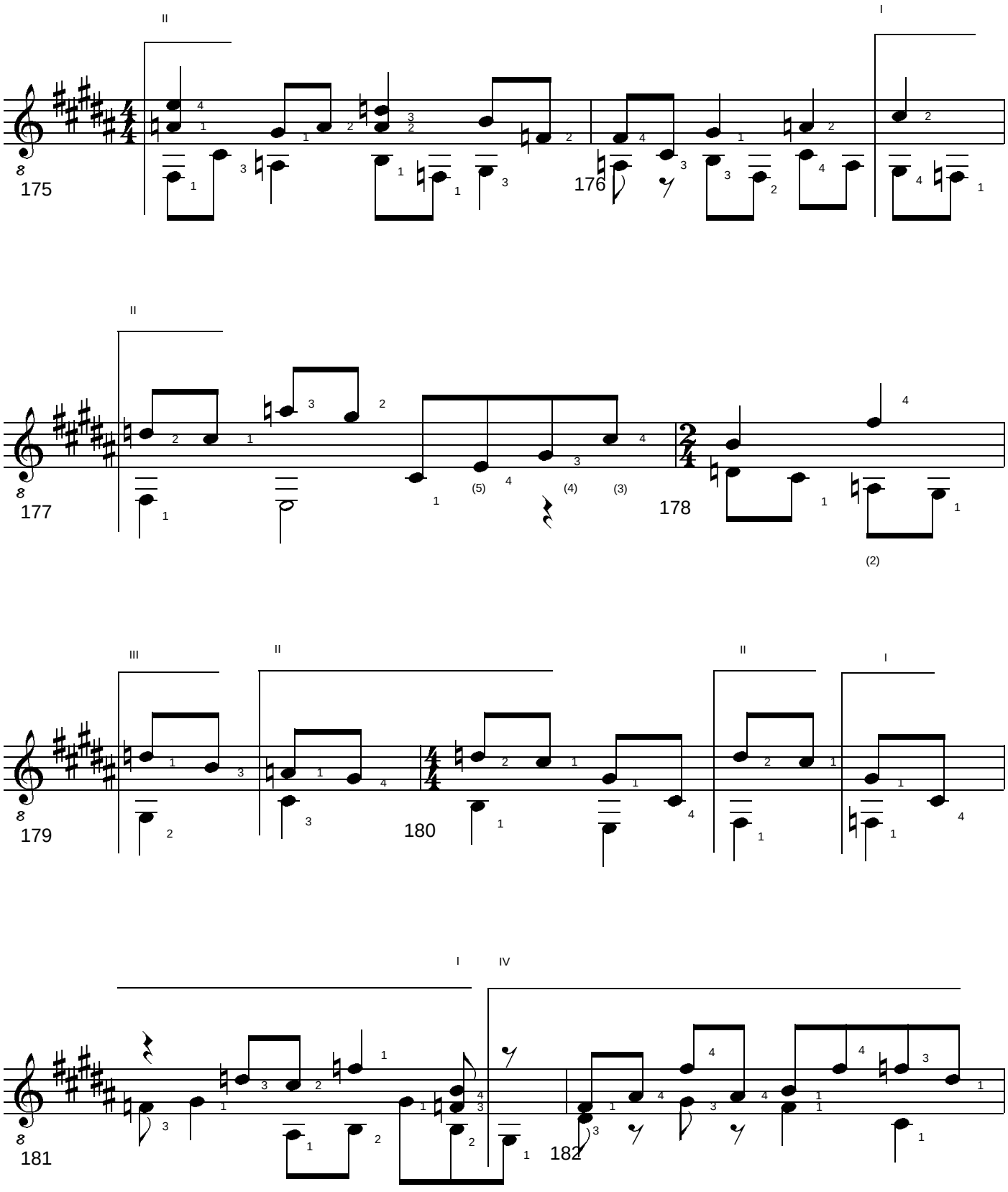

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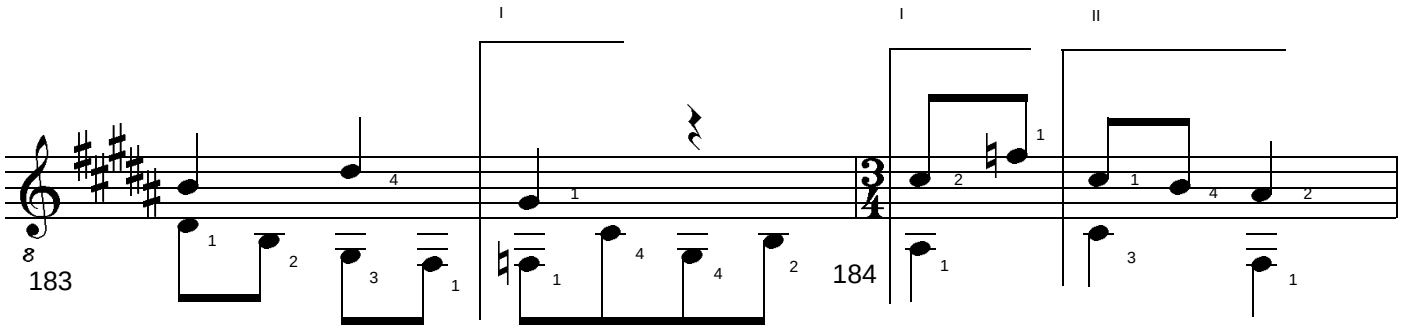

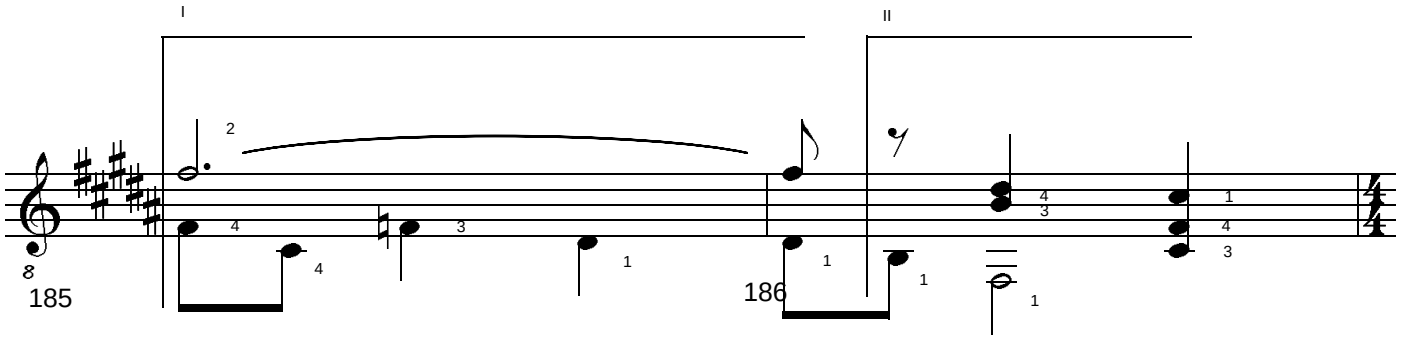

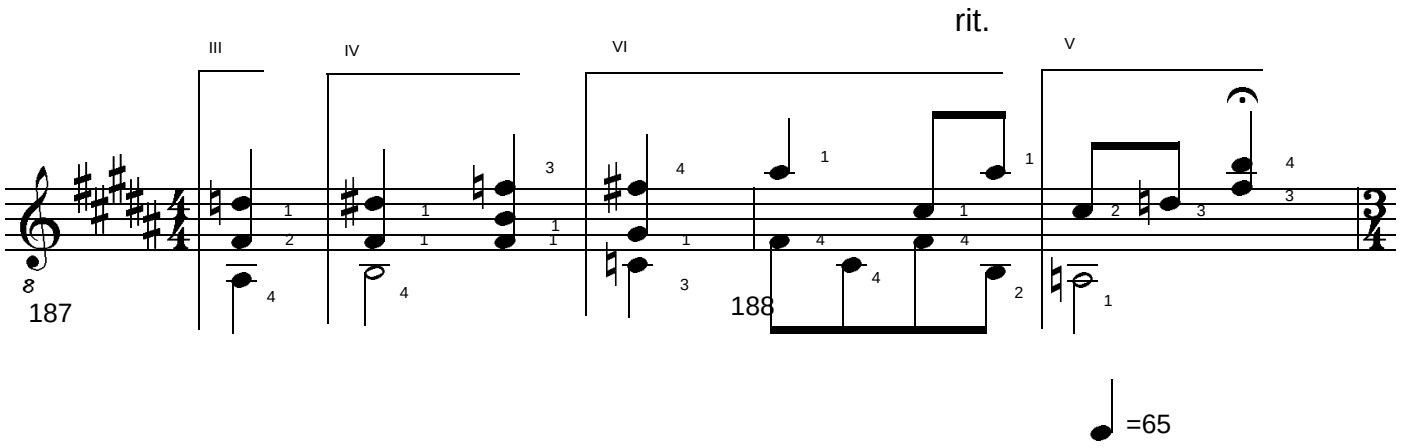

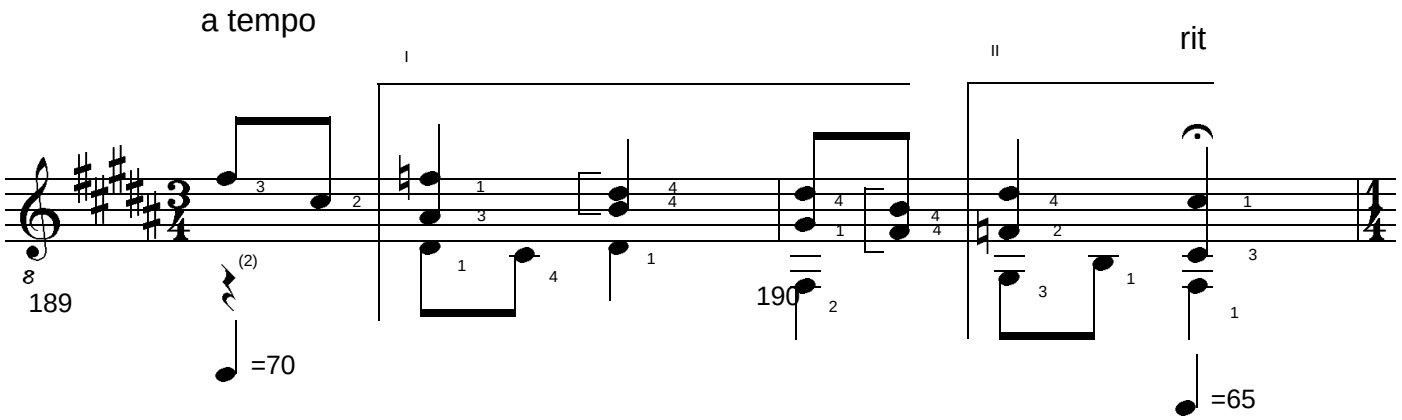

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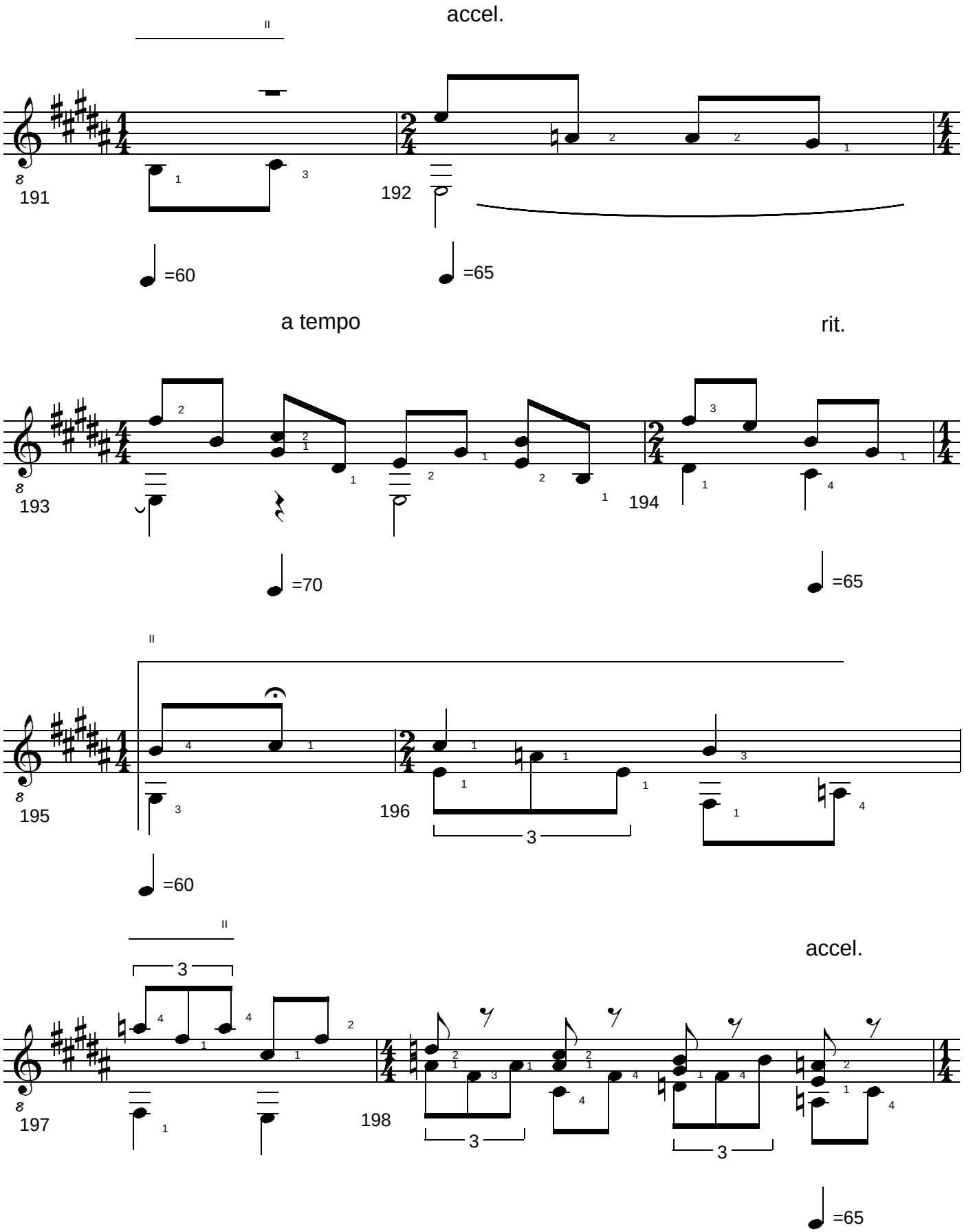

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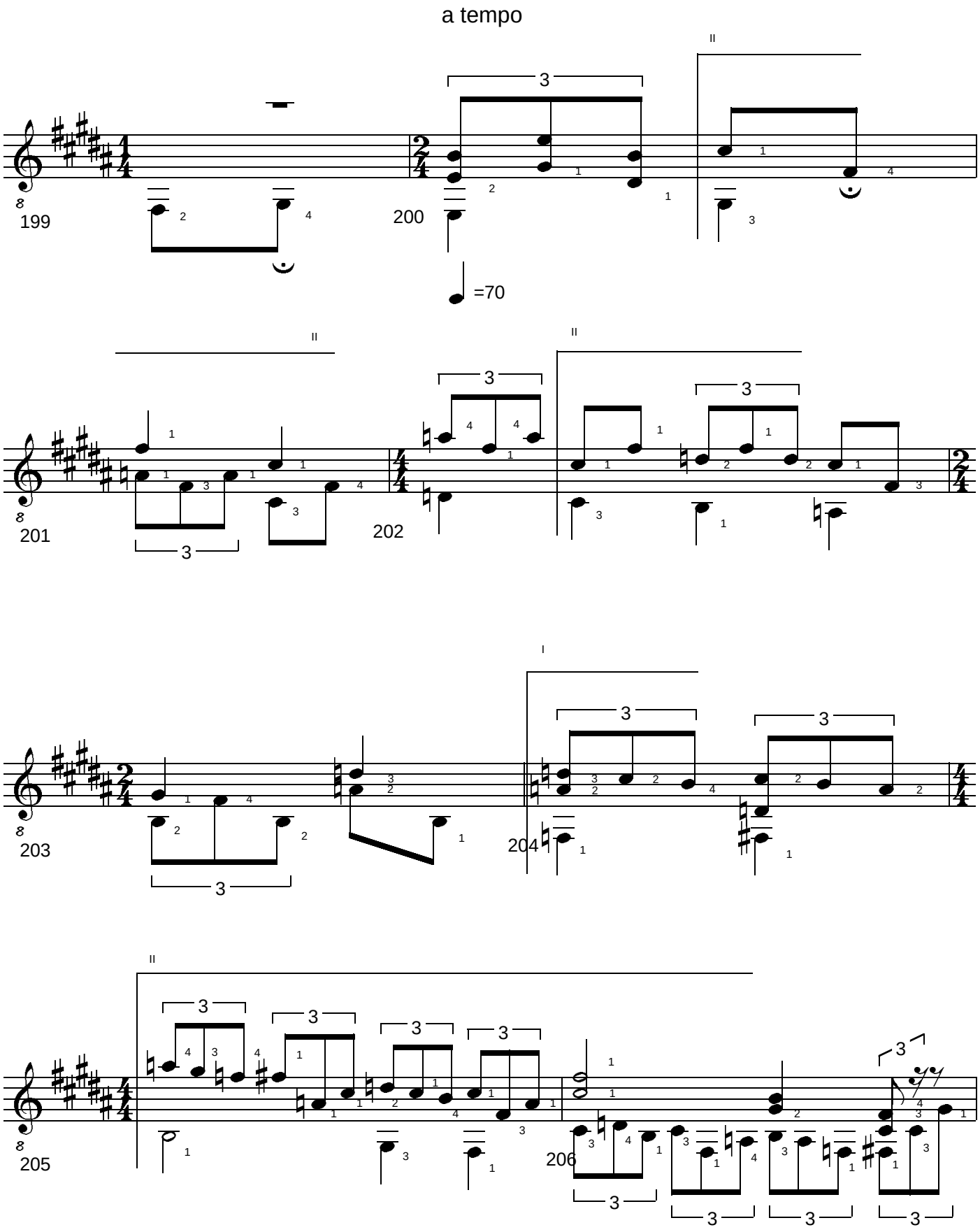

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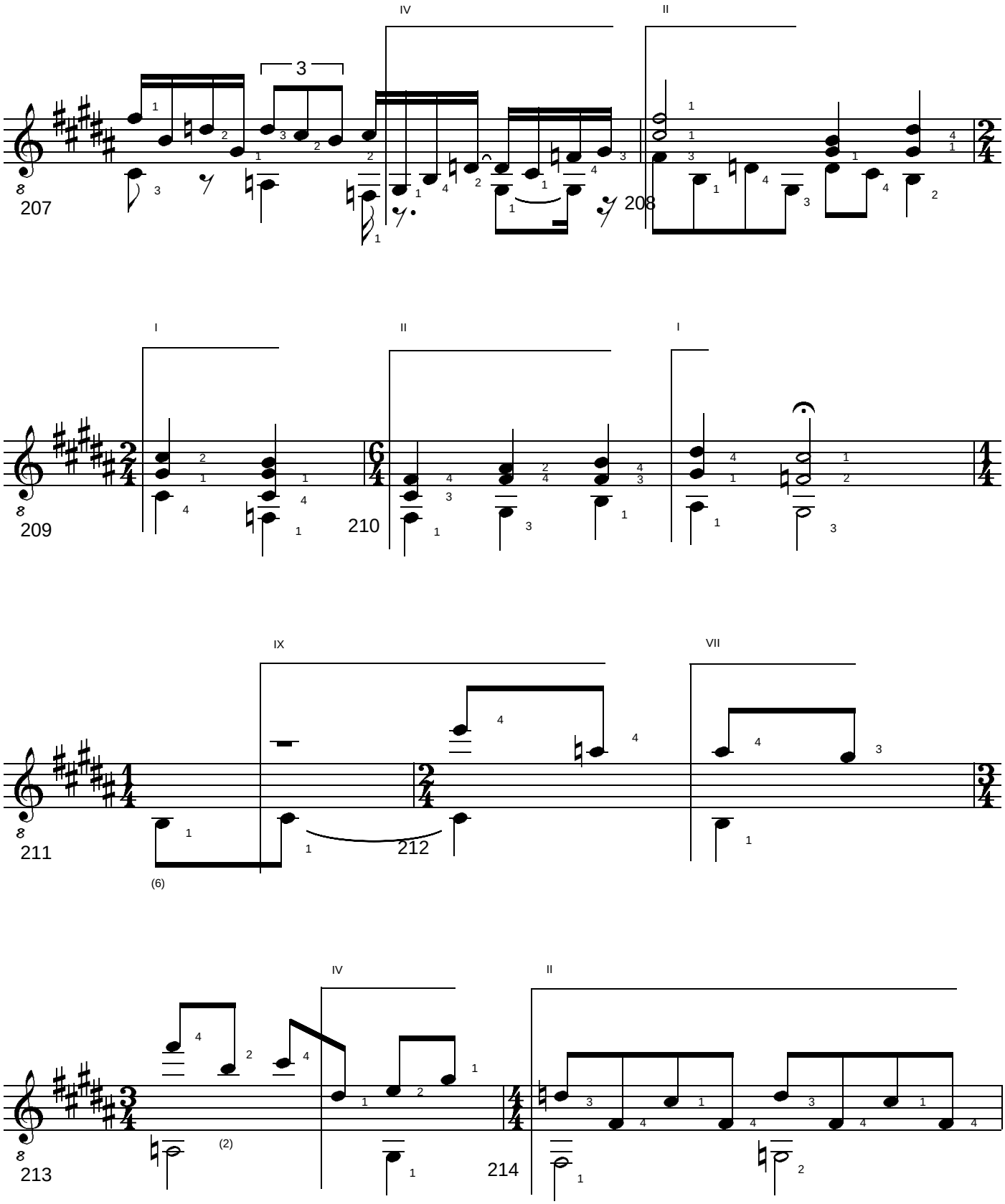

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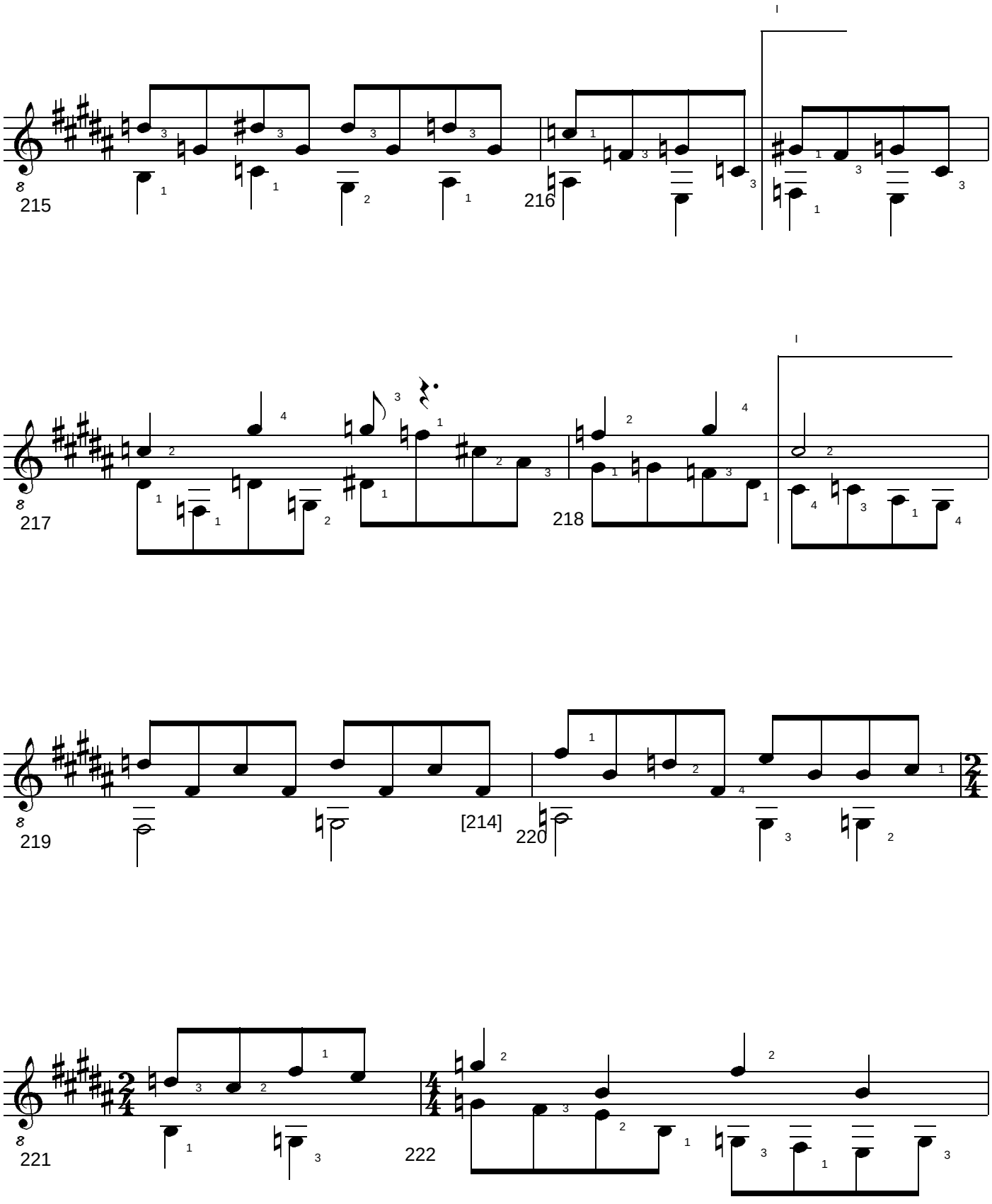

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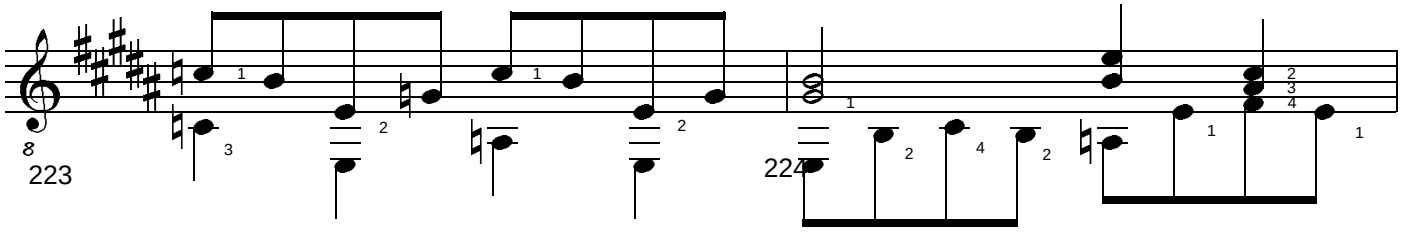

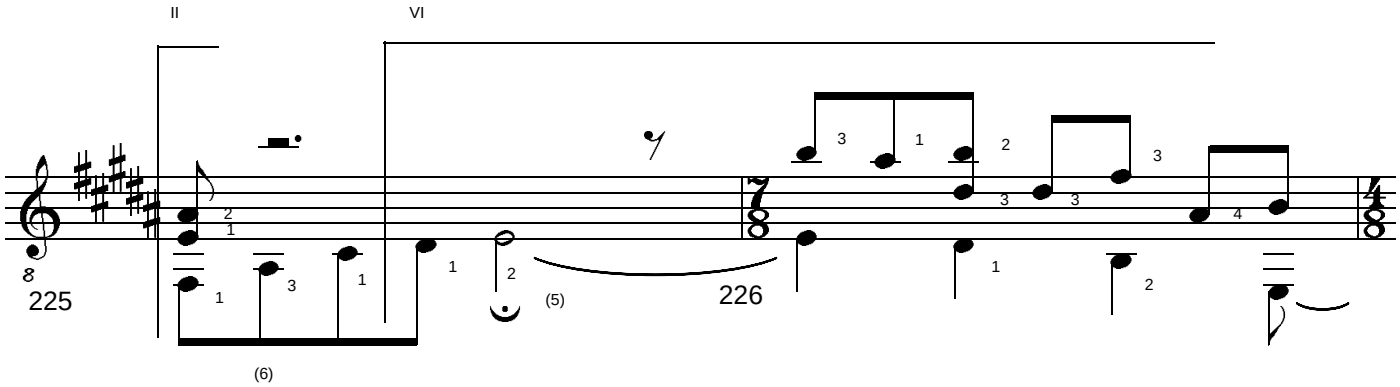

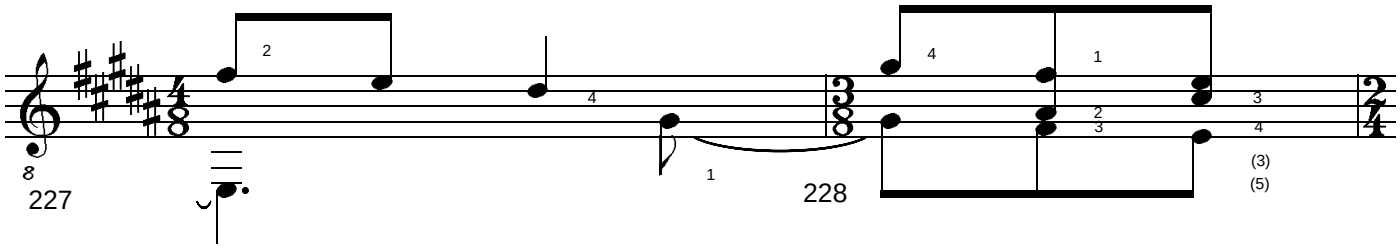

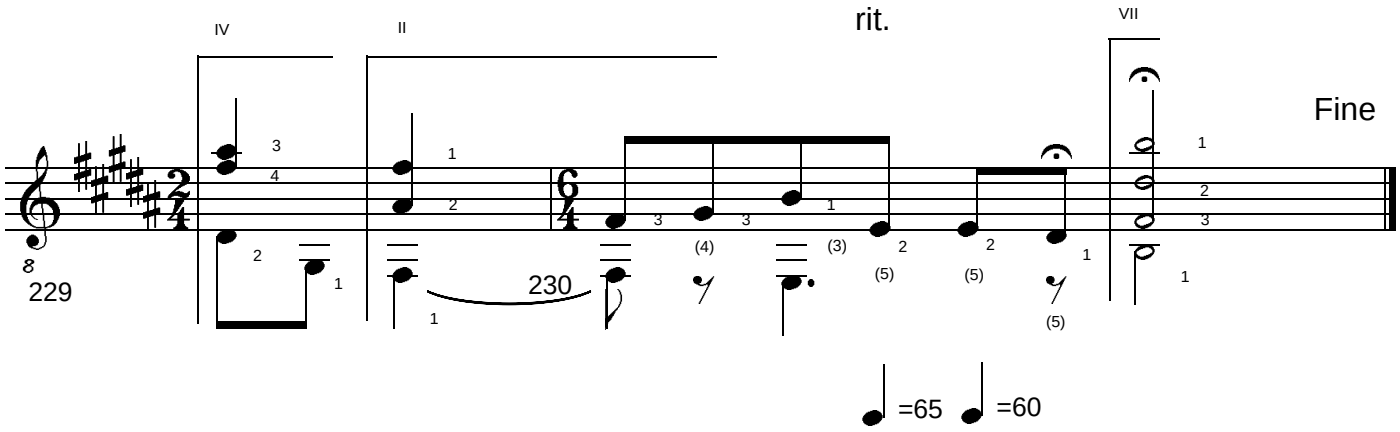

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BERGKRISTALL

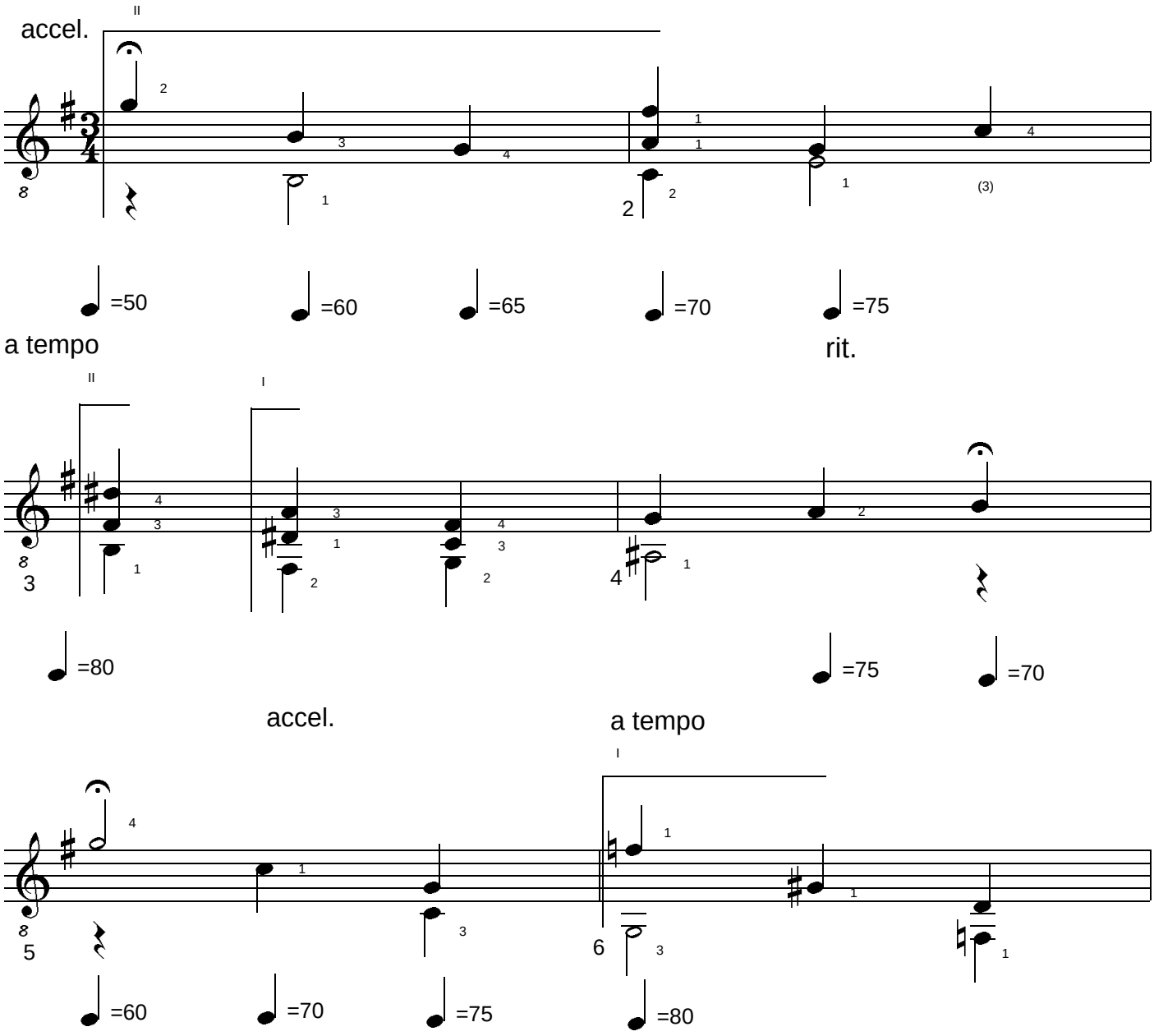
No. 8

Uwe Warneke

Splinters. 3 Studies for Solo Guitar

op. 69

Splinter #8 (2009) - Andantino



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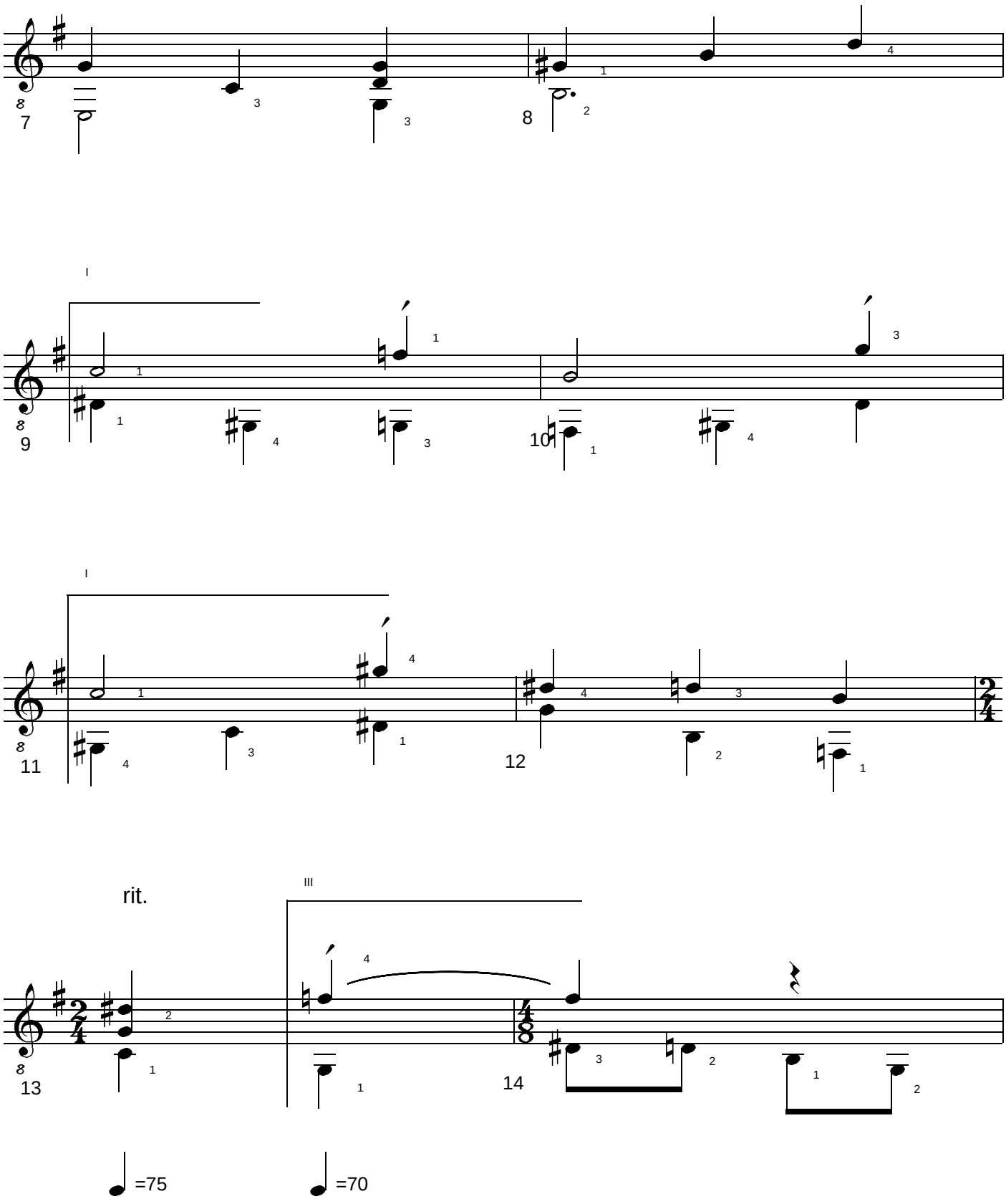

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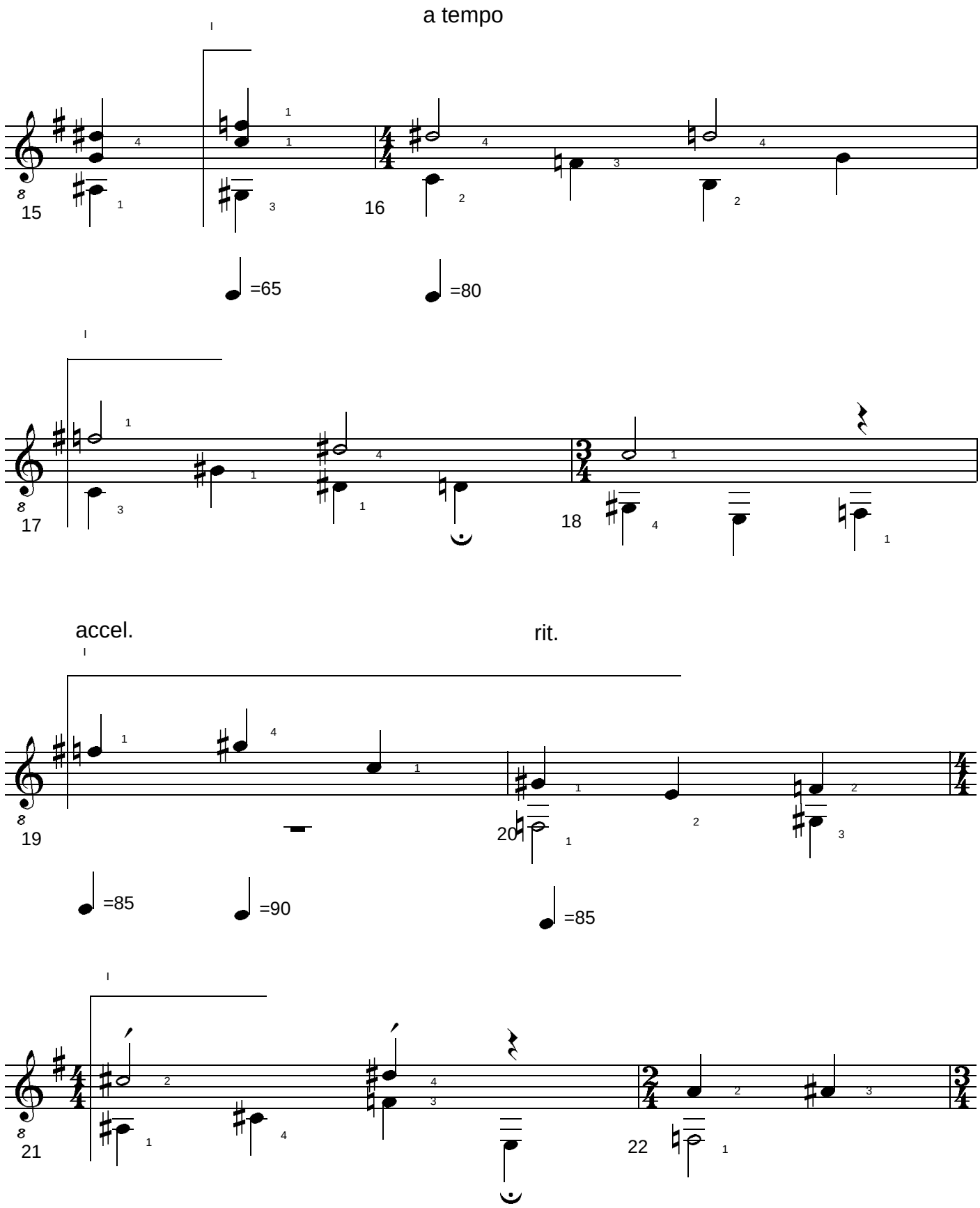

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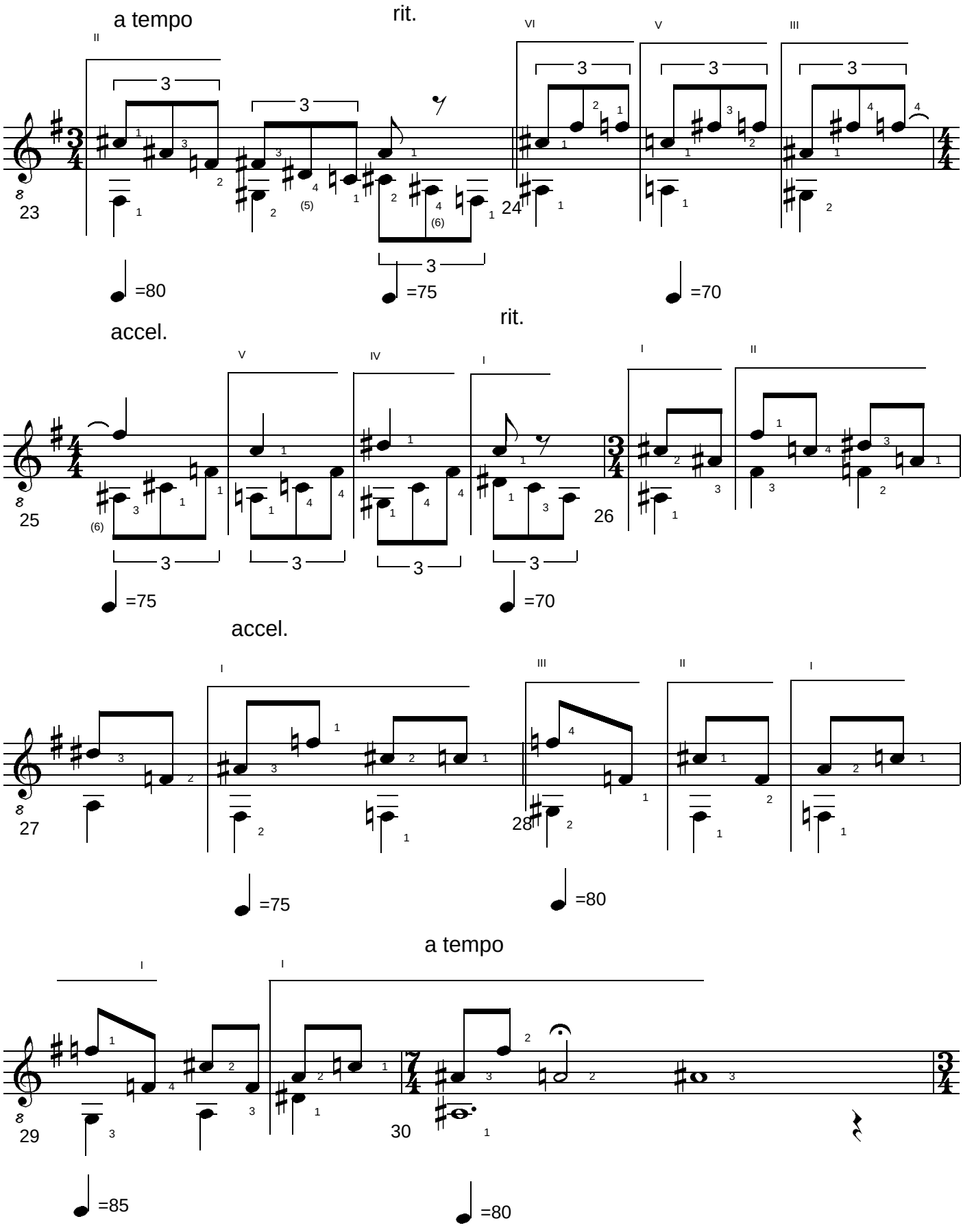

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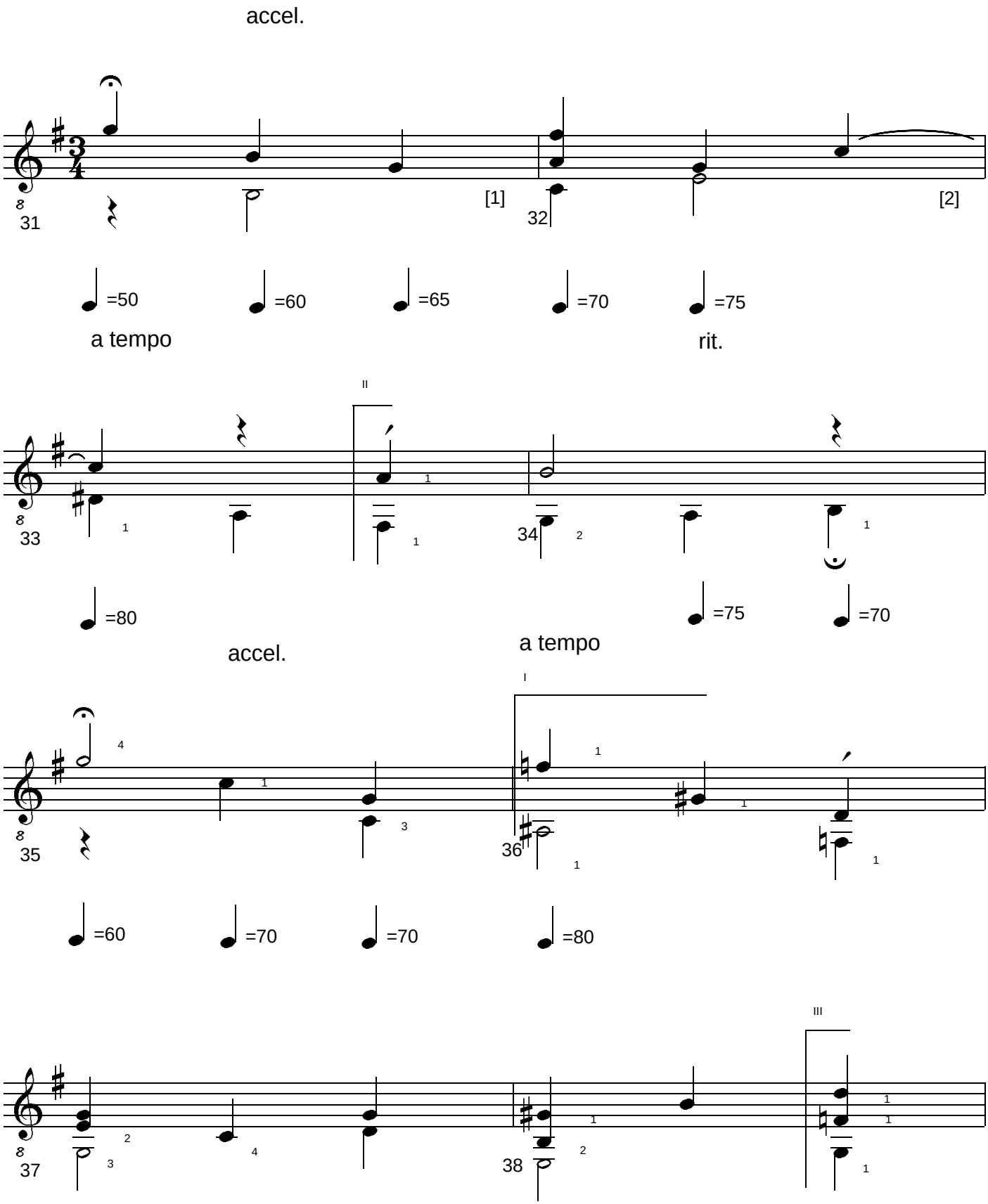

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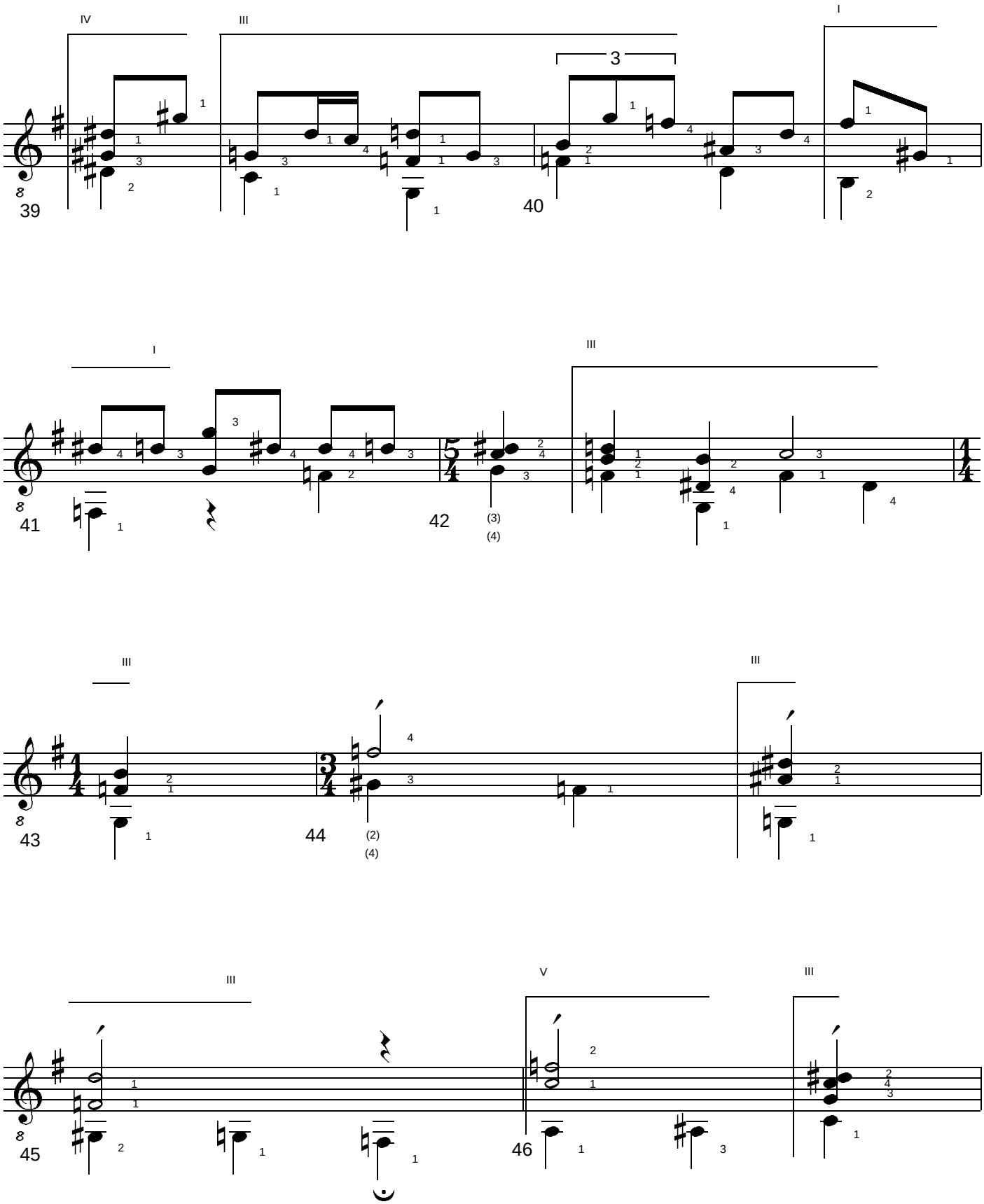

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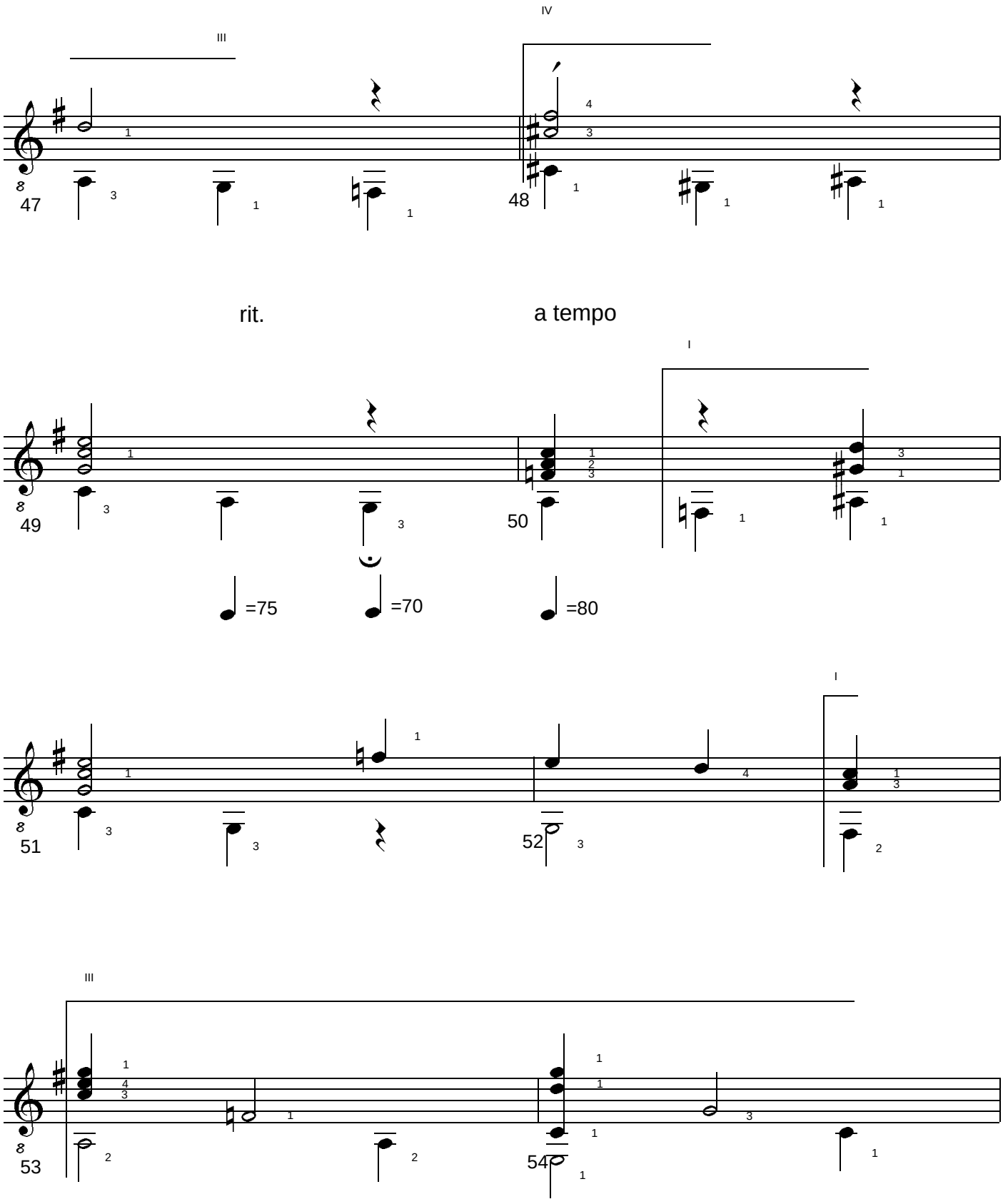

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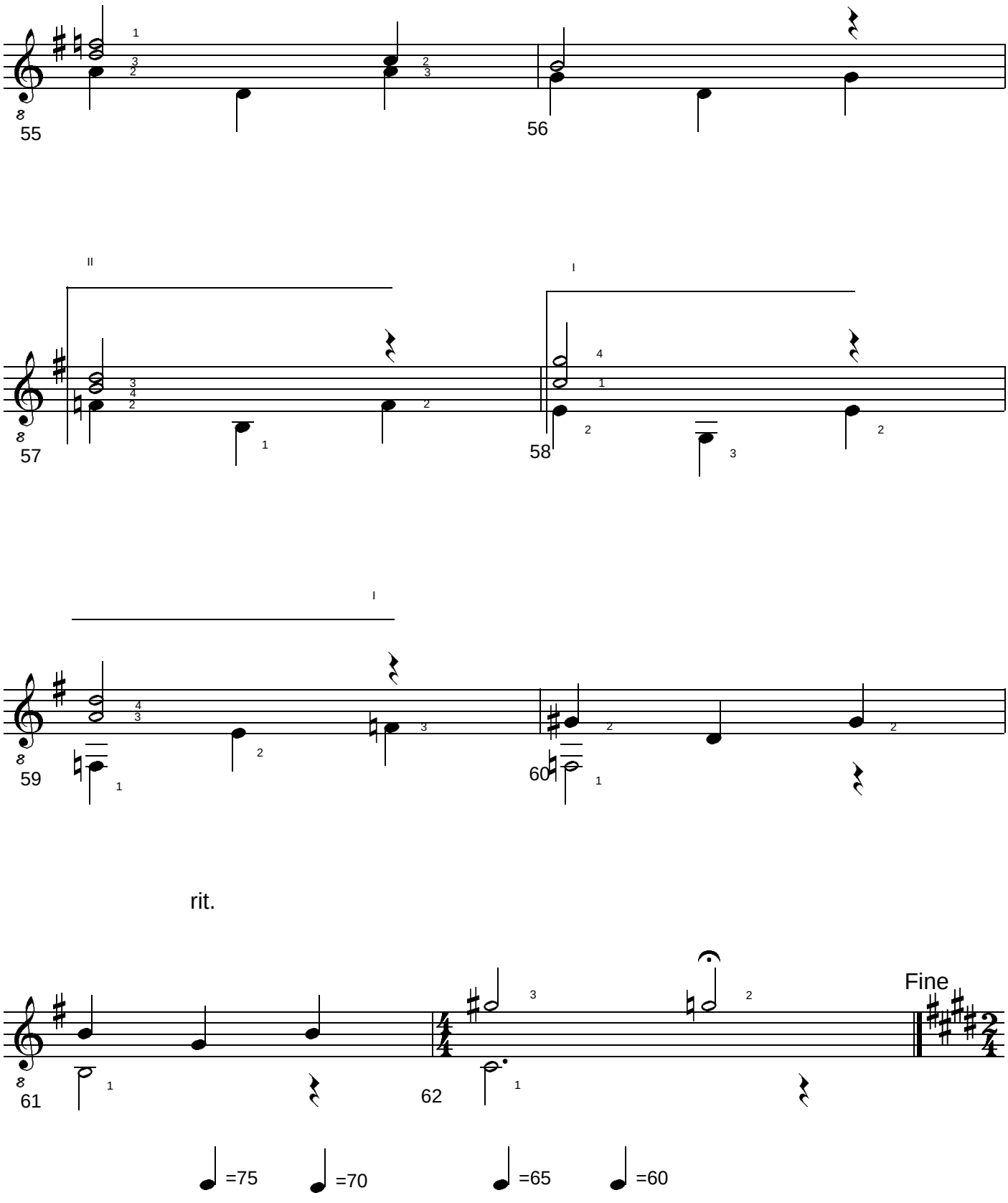

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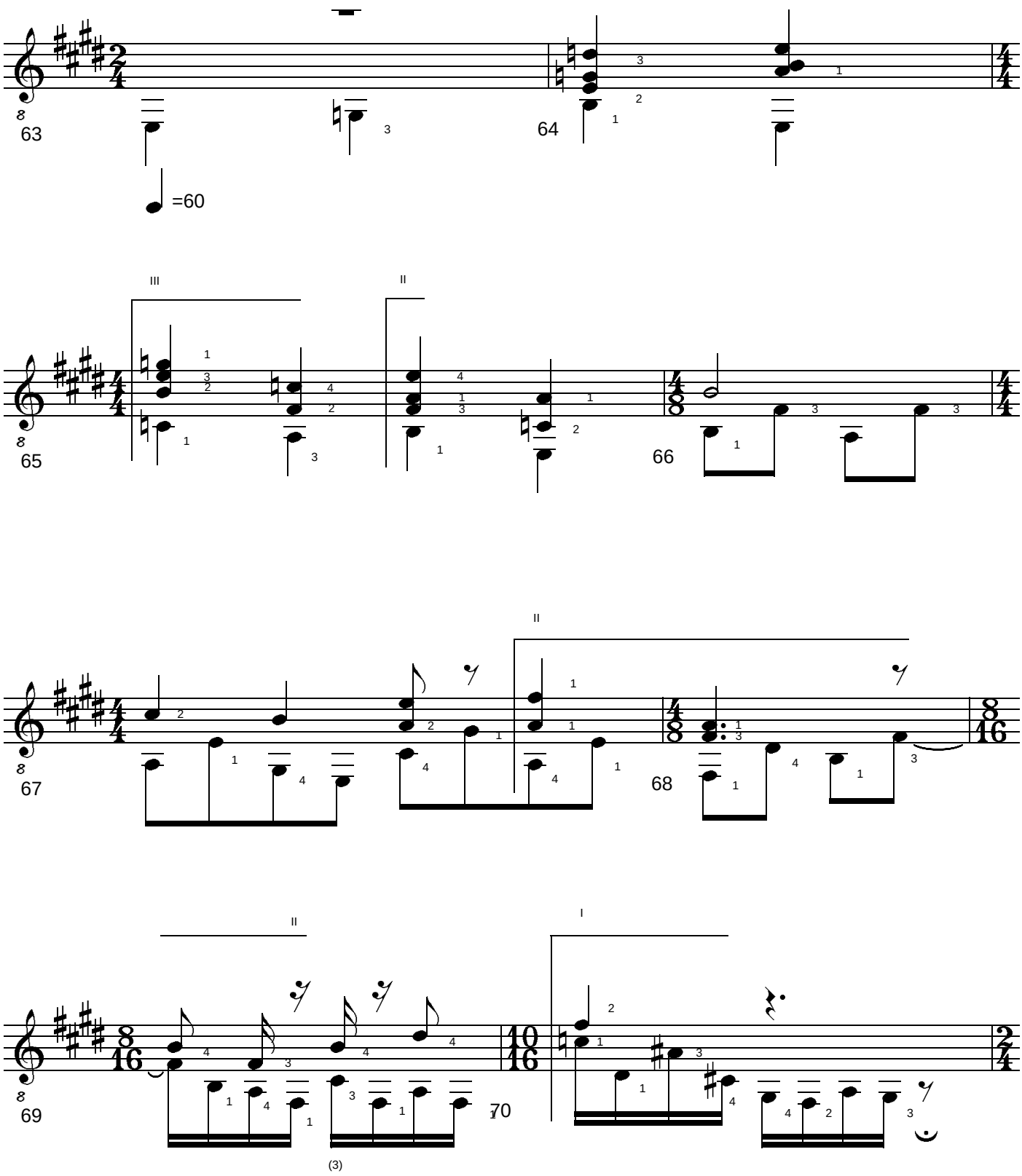
Splinter #9 (2009) - Larghetto con moto op. 70



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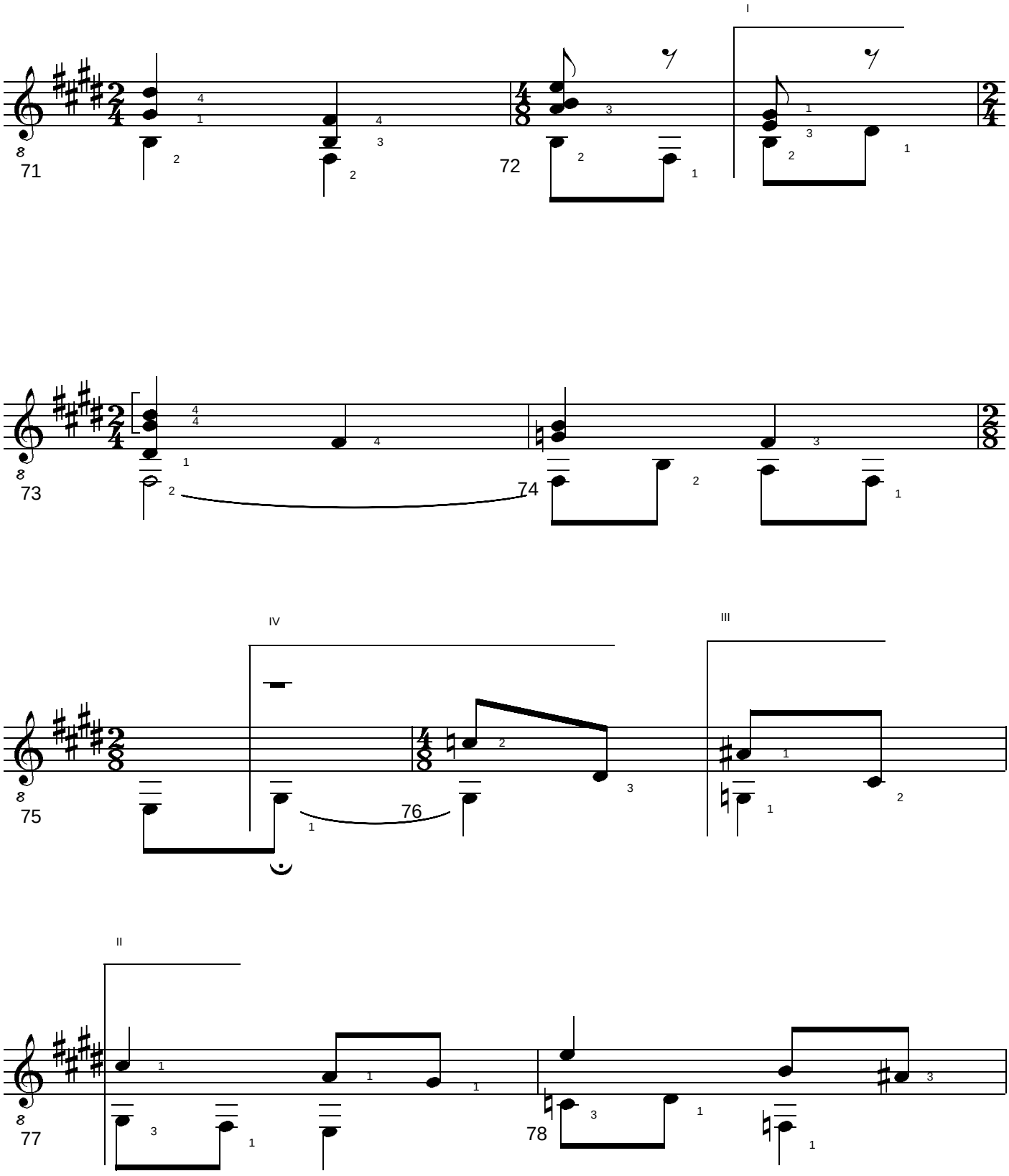

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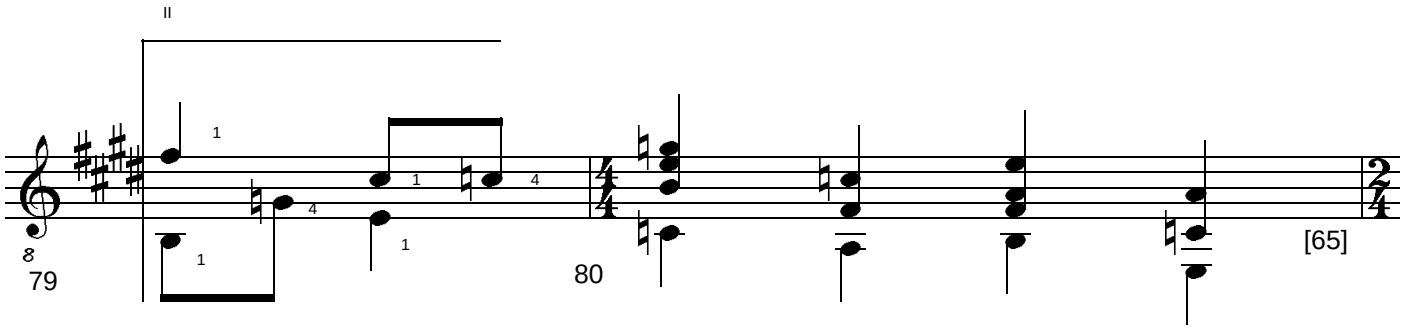

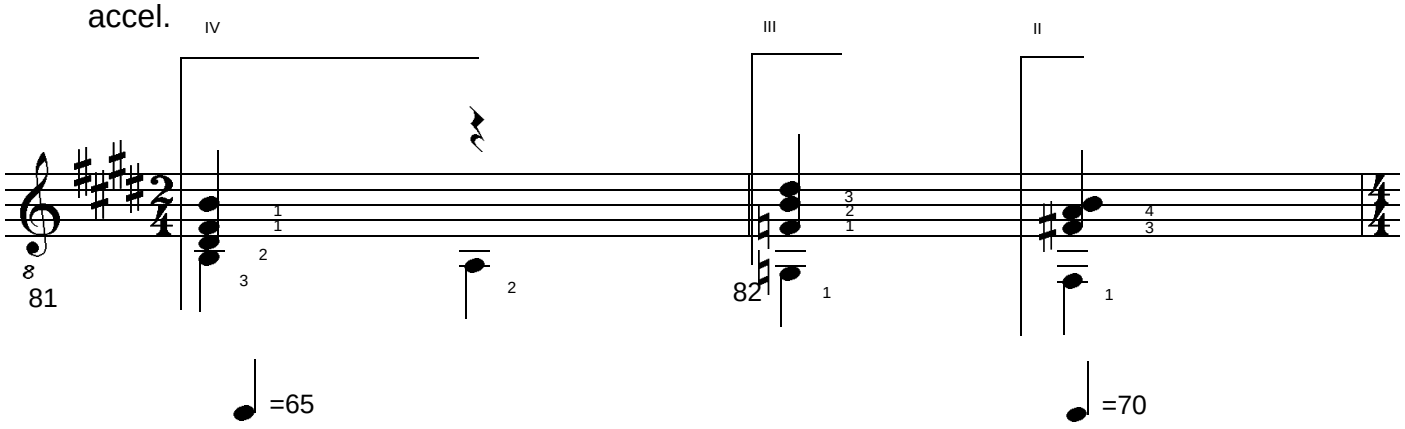

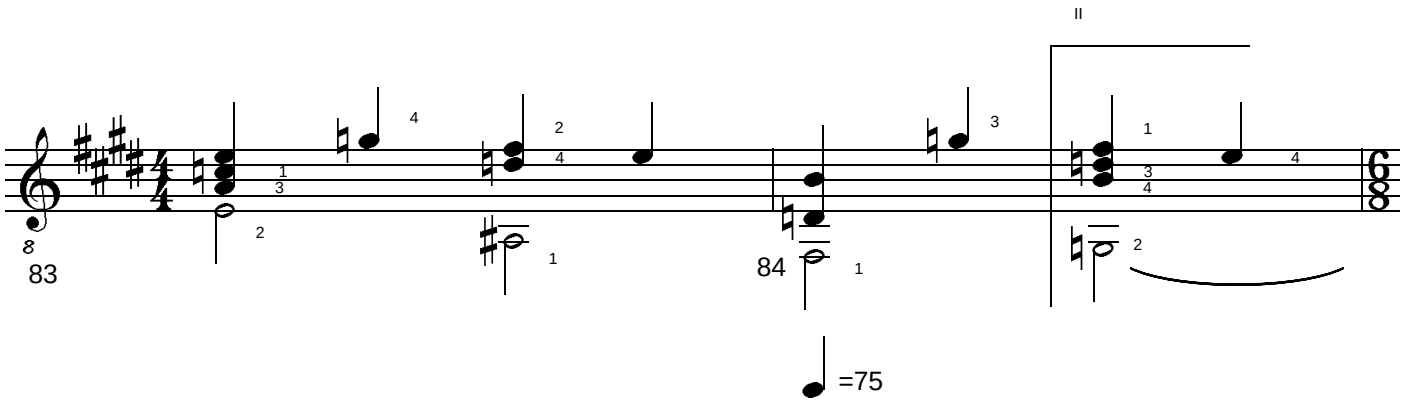

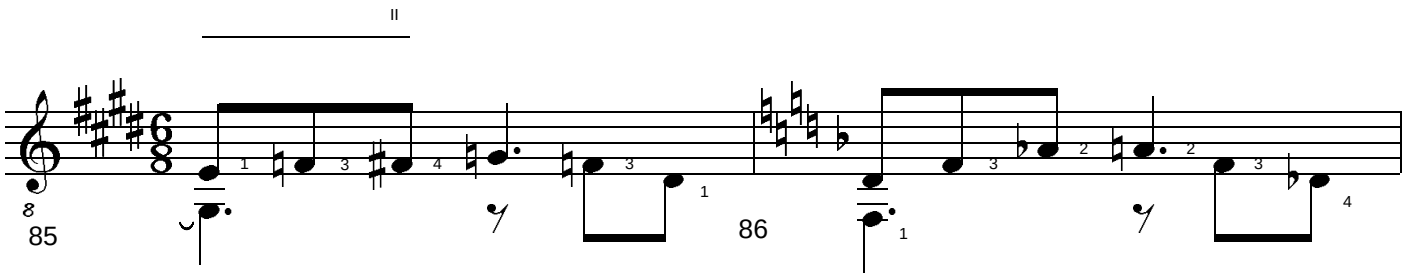

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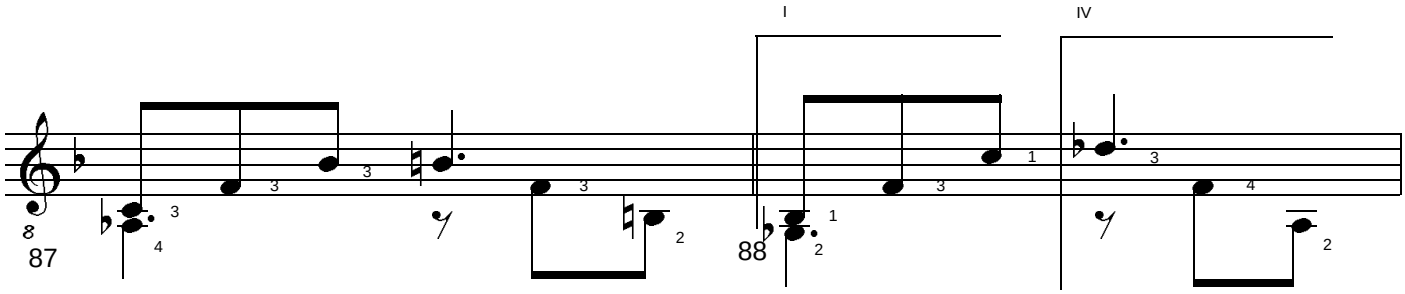
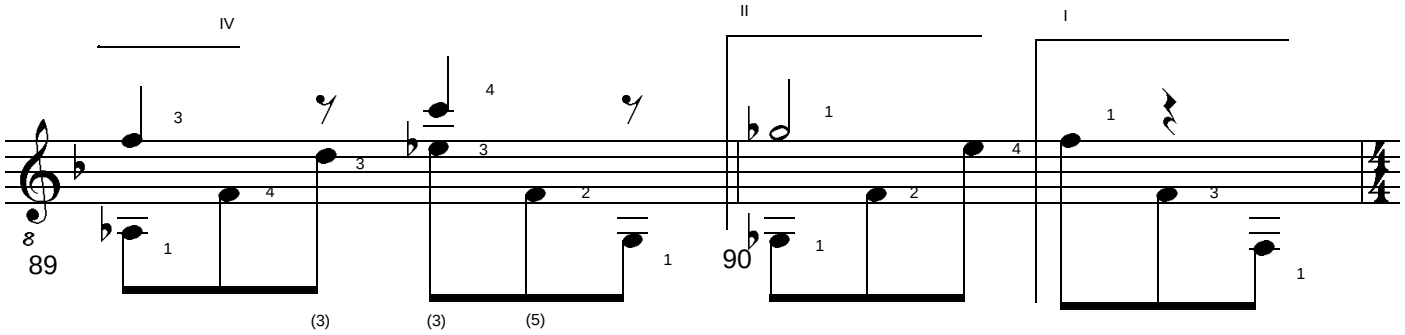


Tritonus



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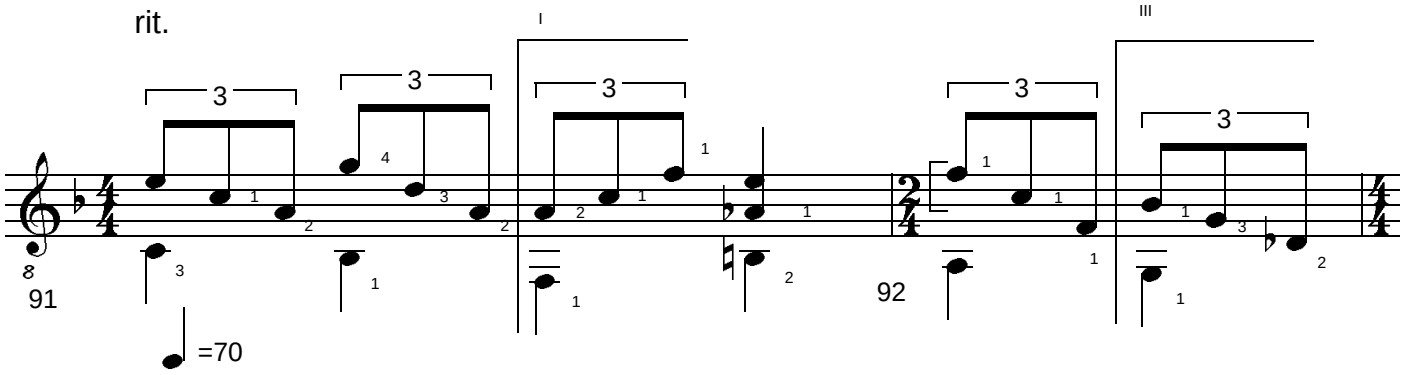

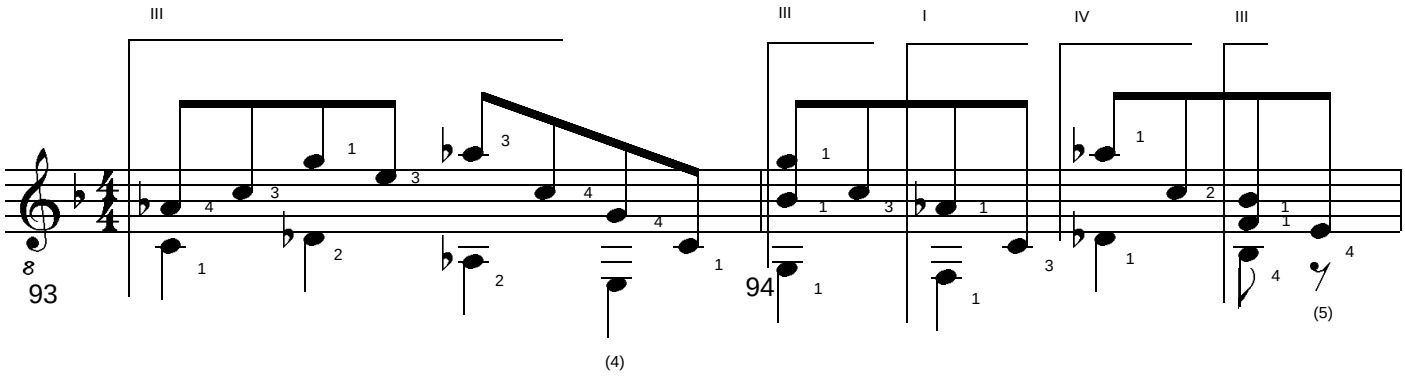

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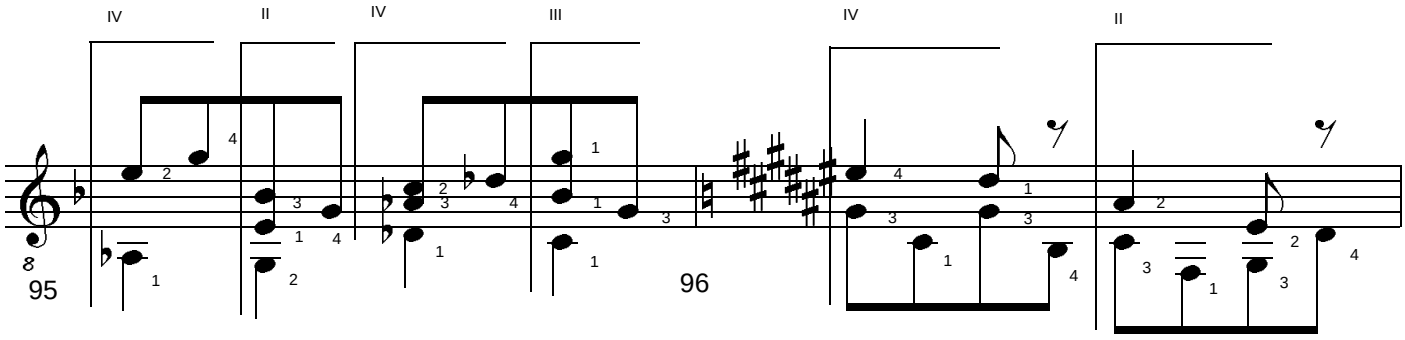

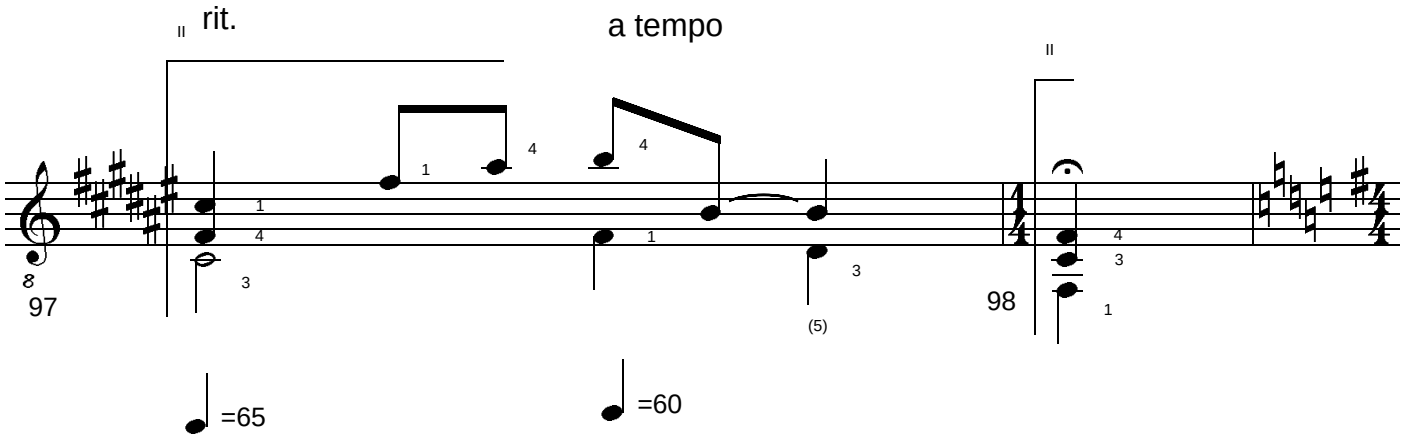

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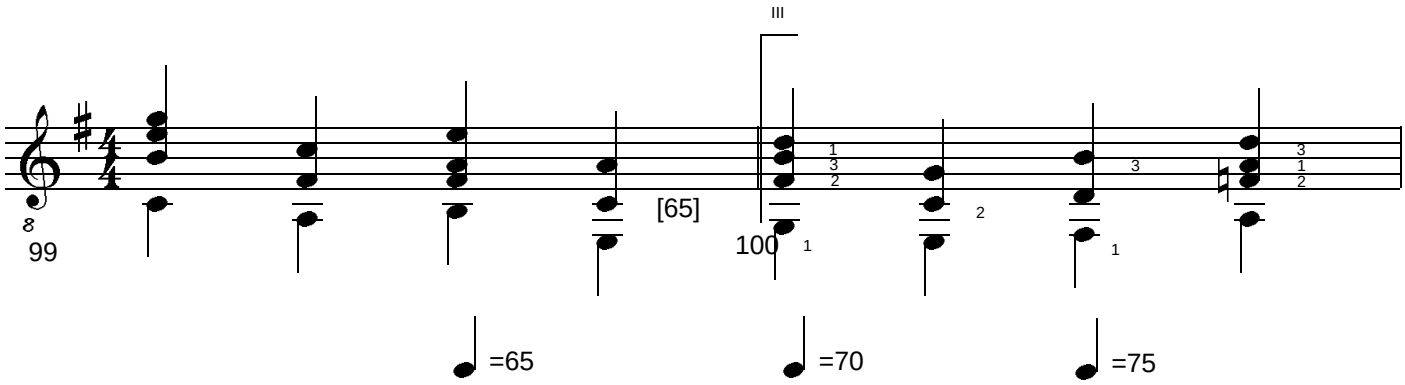

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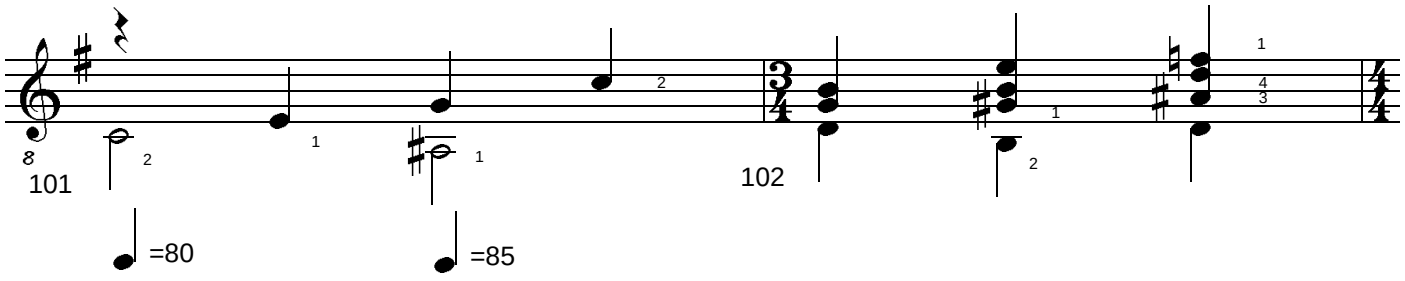

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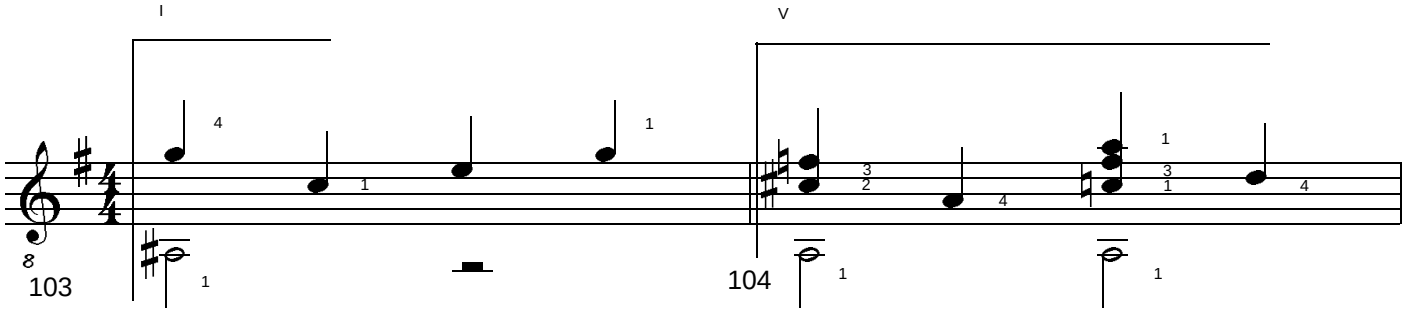

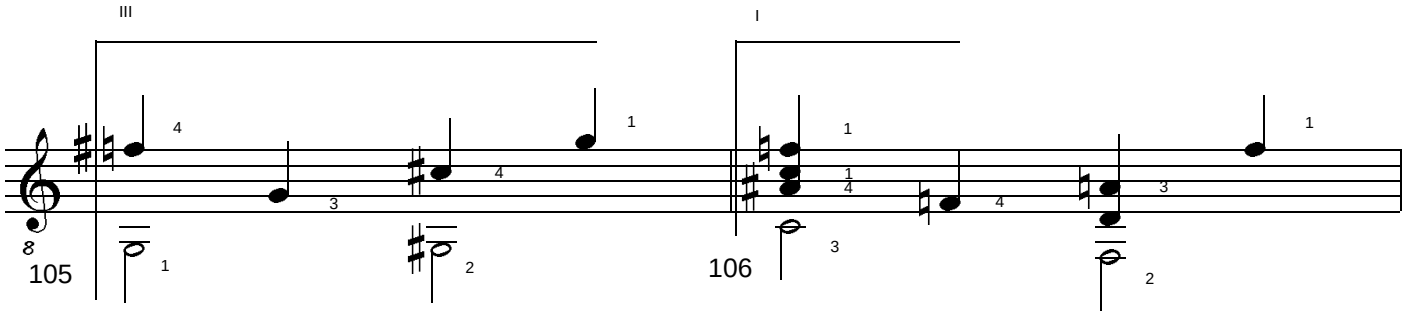

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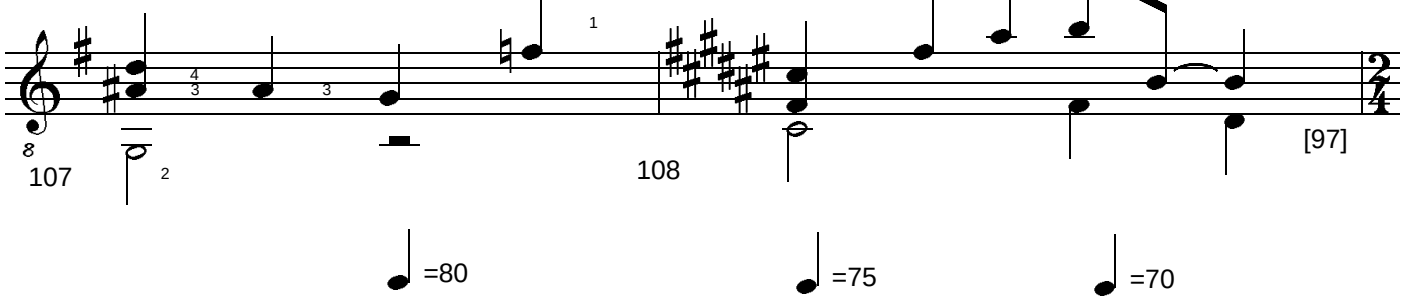

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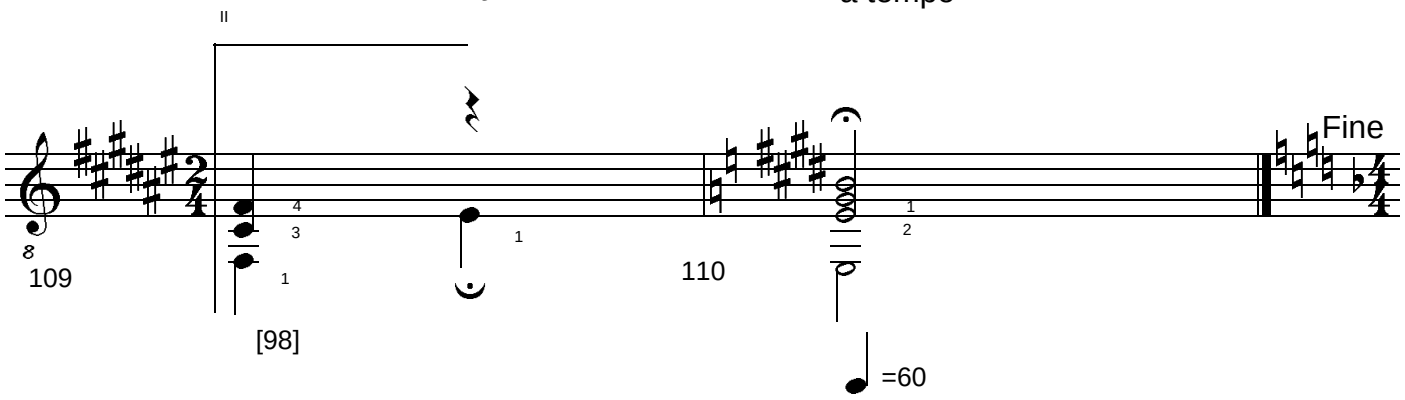

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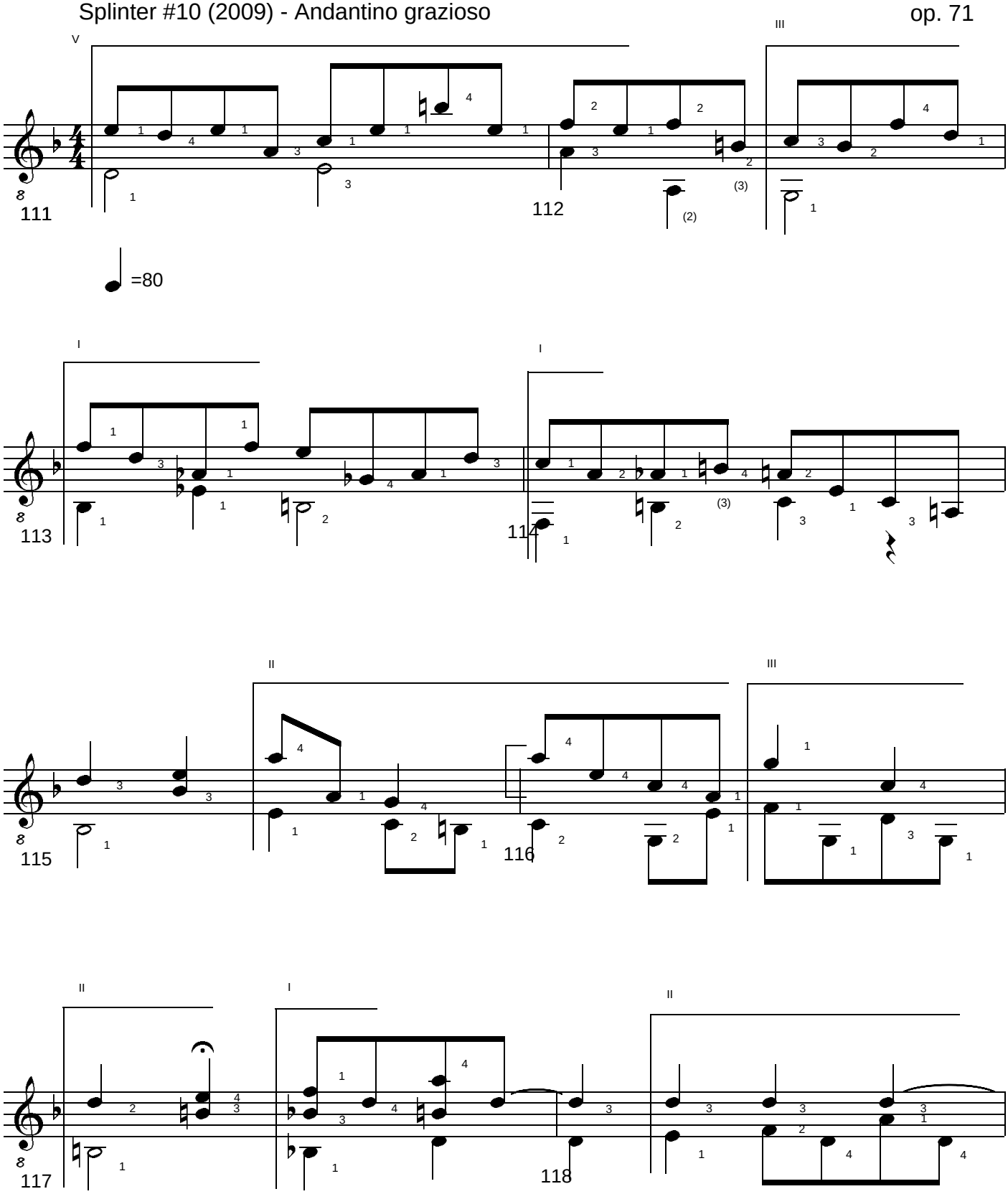
Splinter #10 (2009) - Andantino grazioso op. 71



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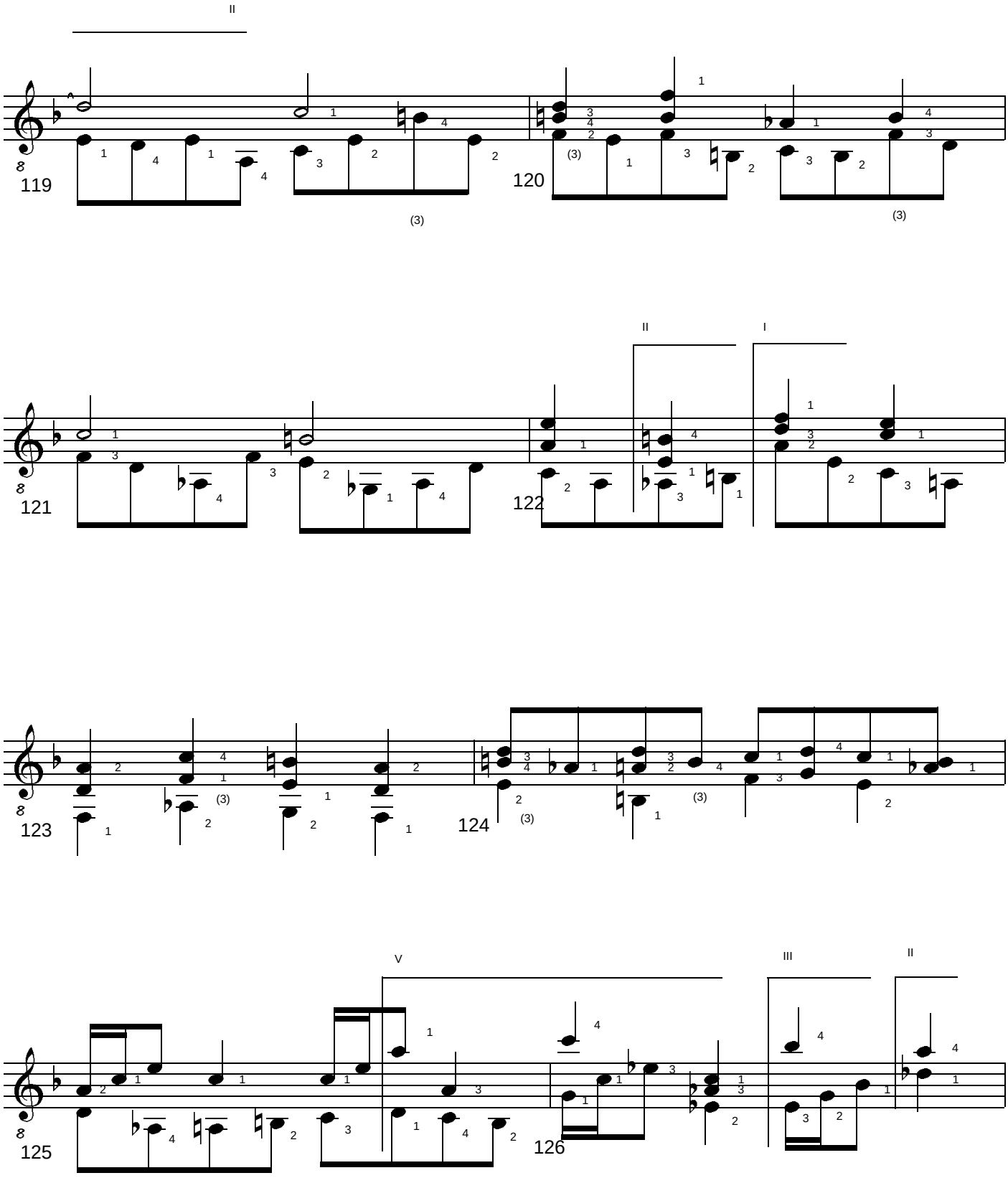

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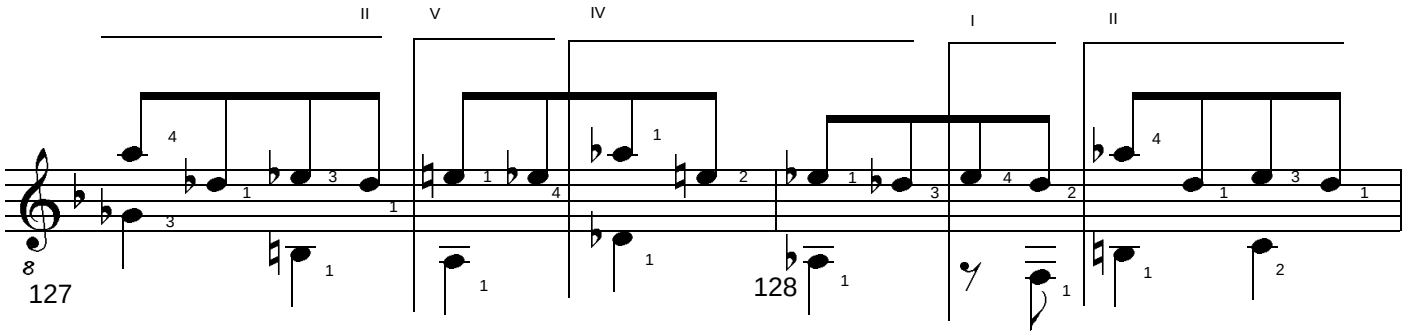

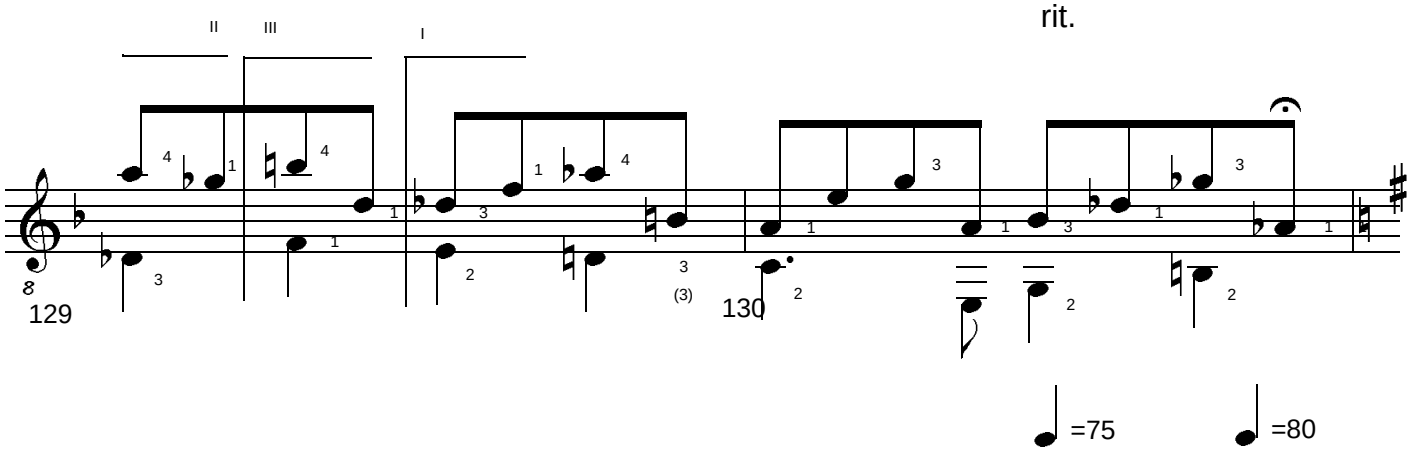

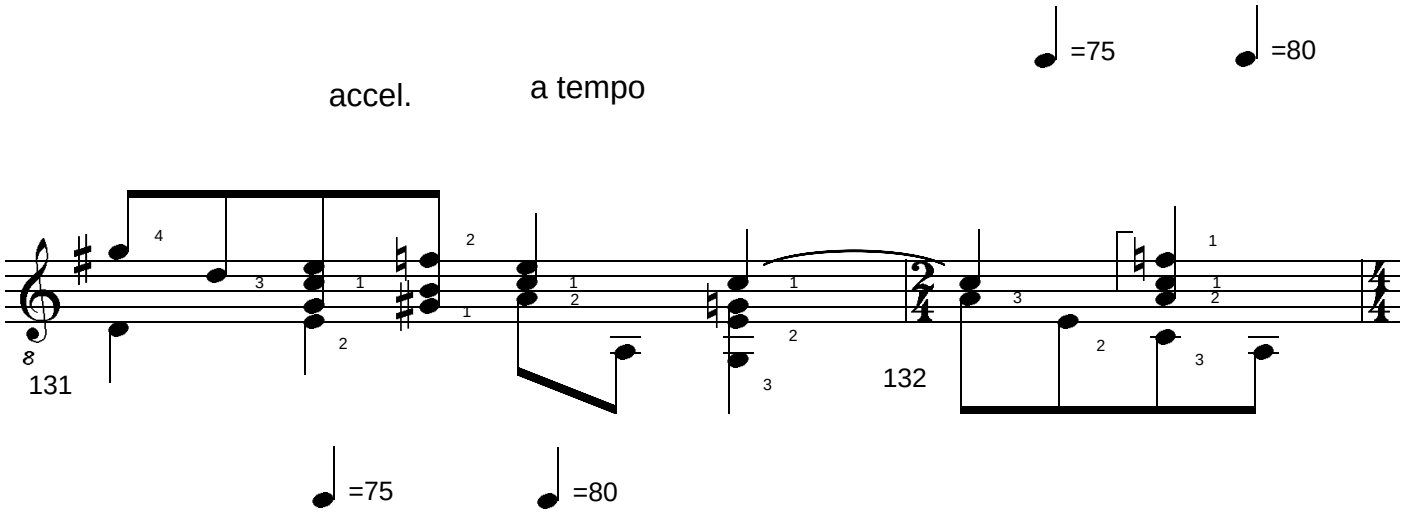

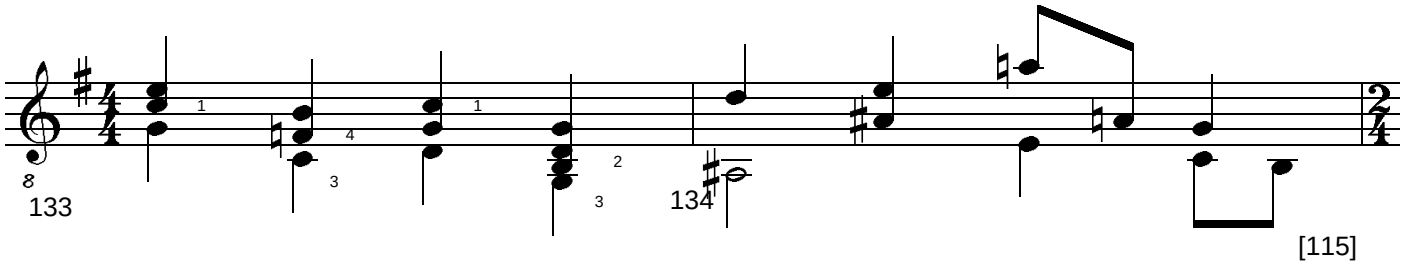

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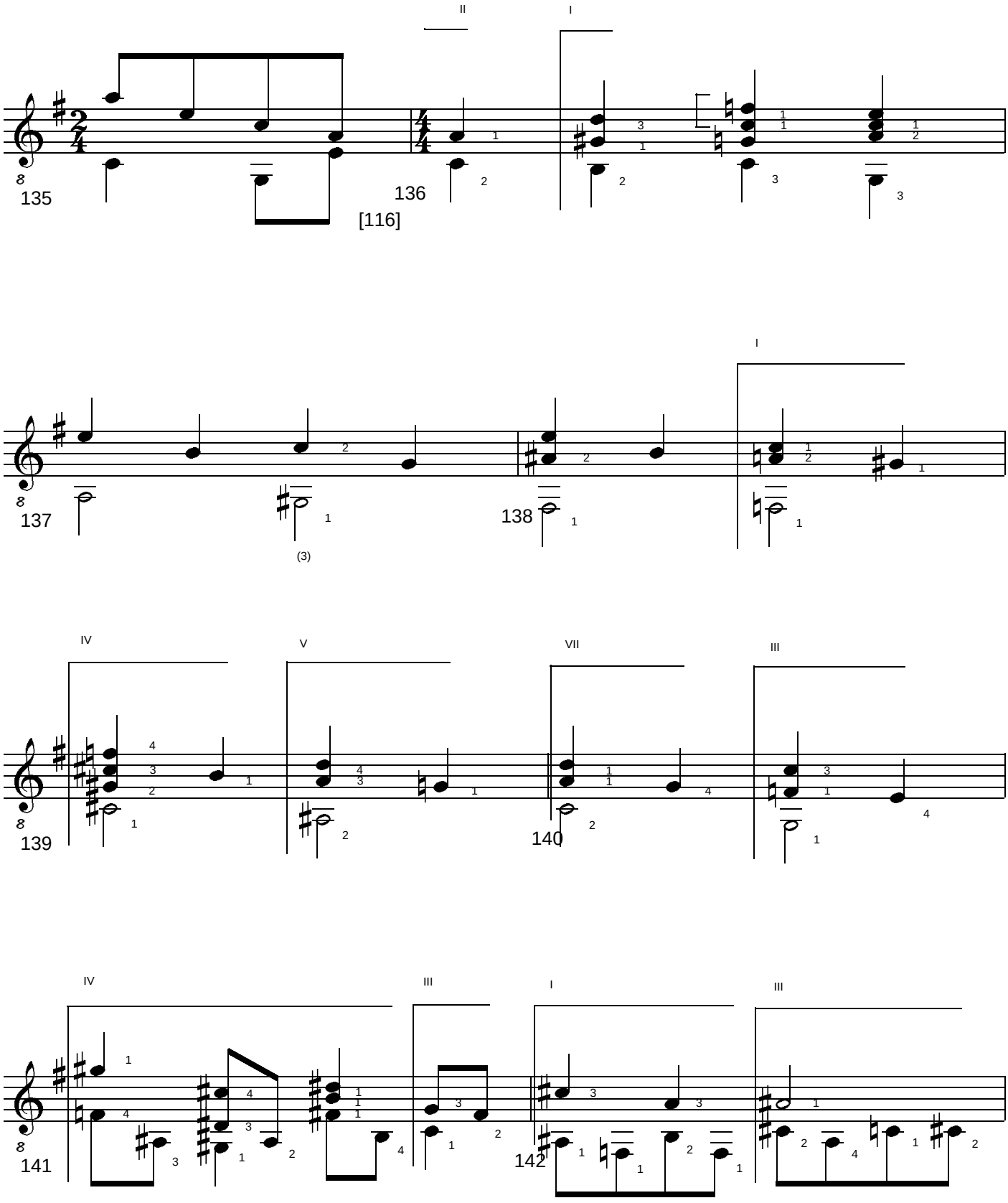

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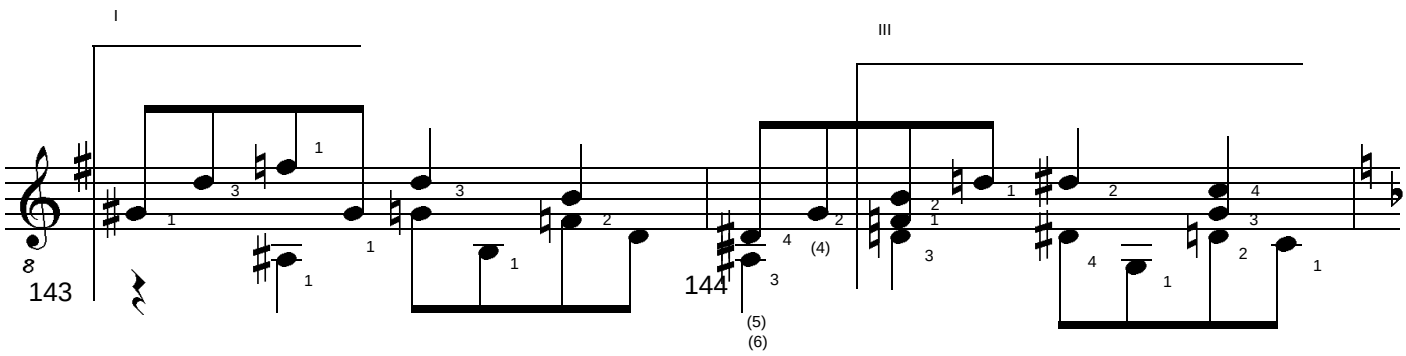

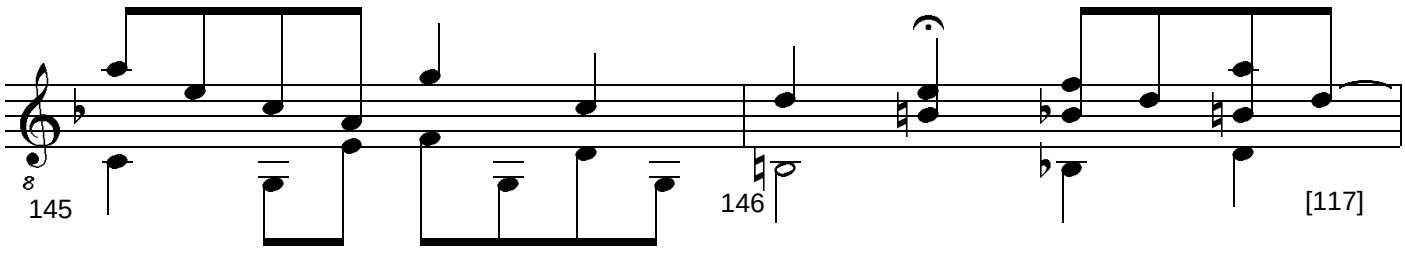

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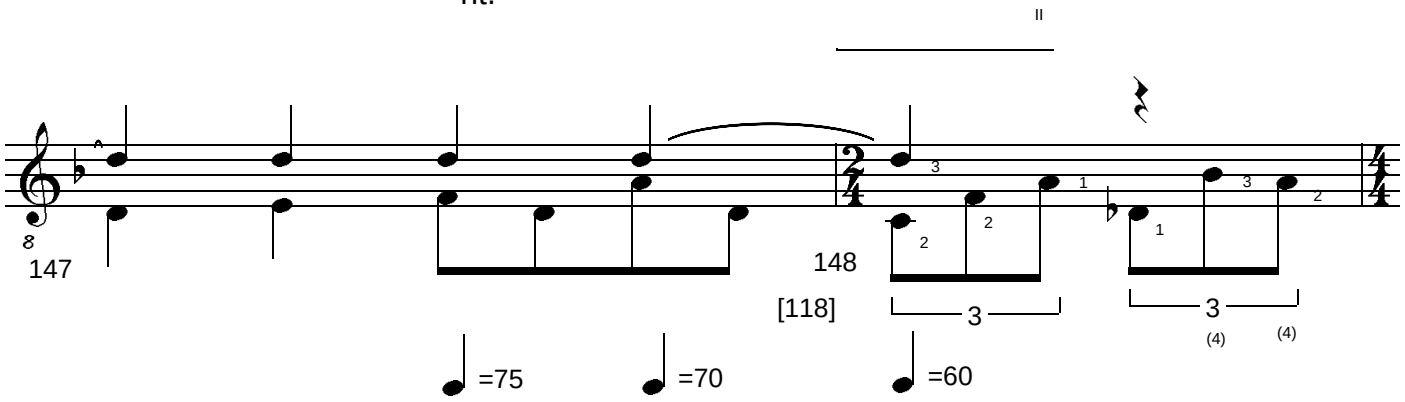

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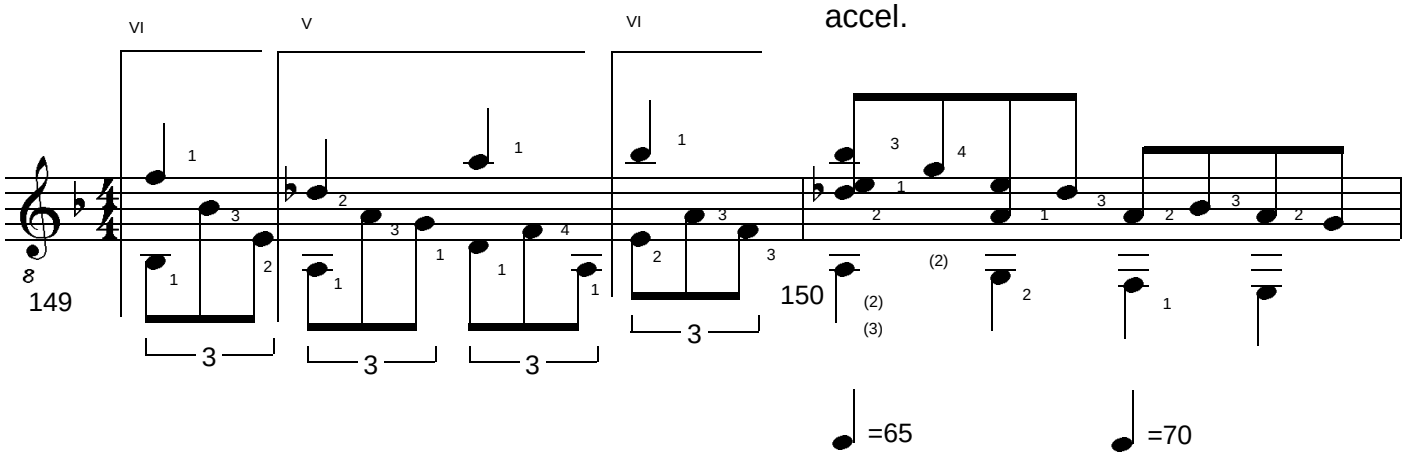

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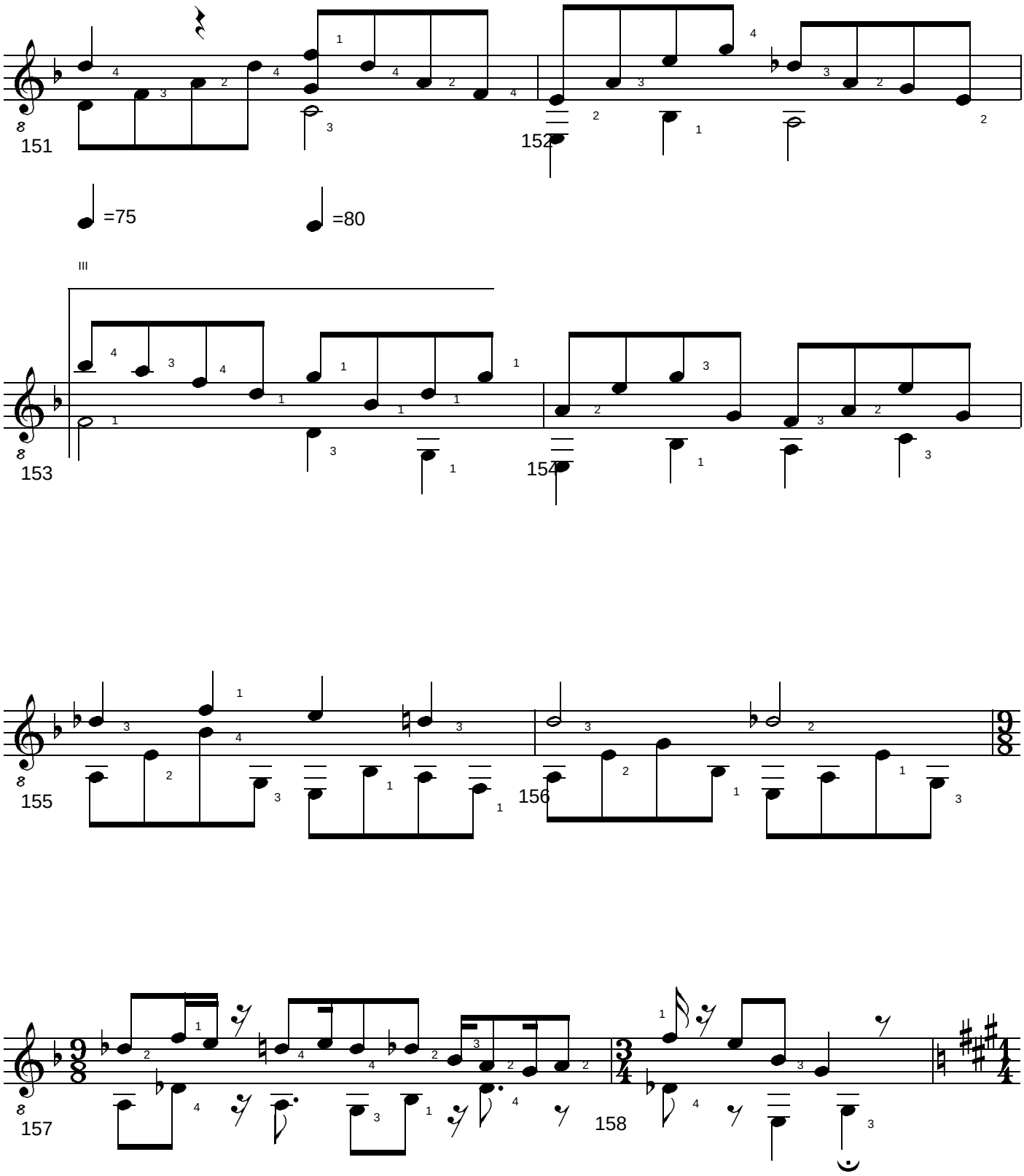

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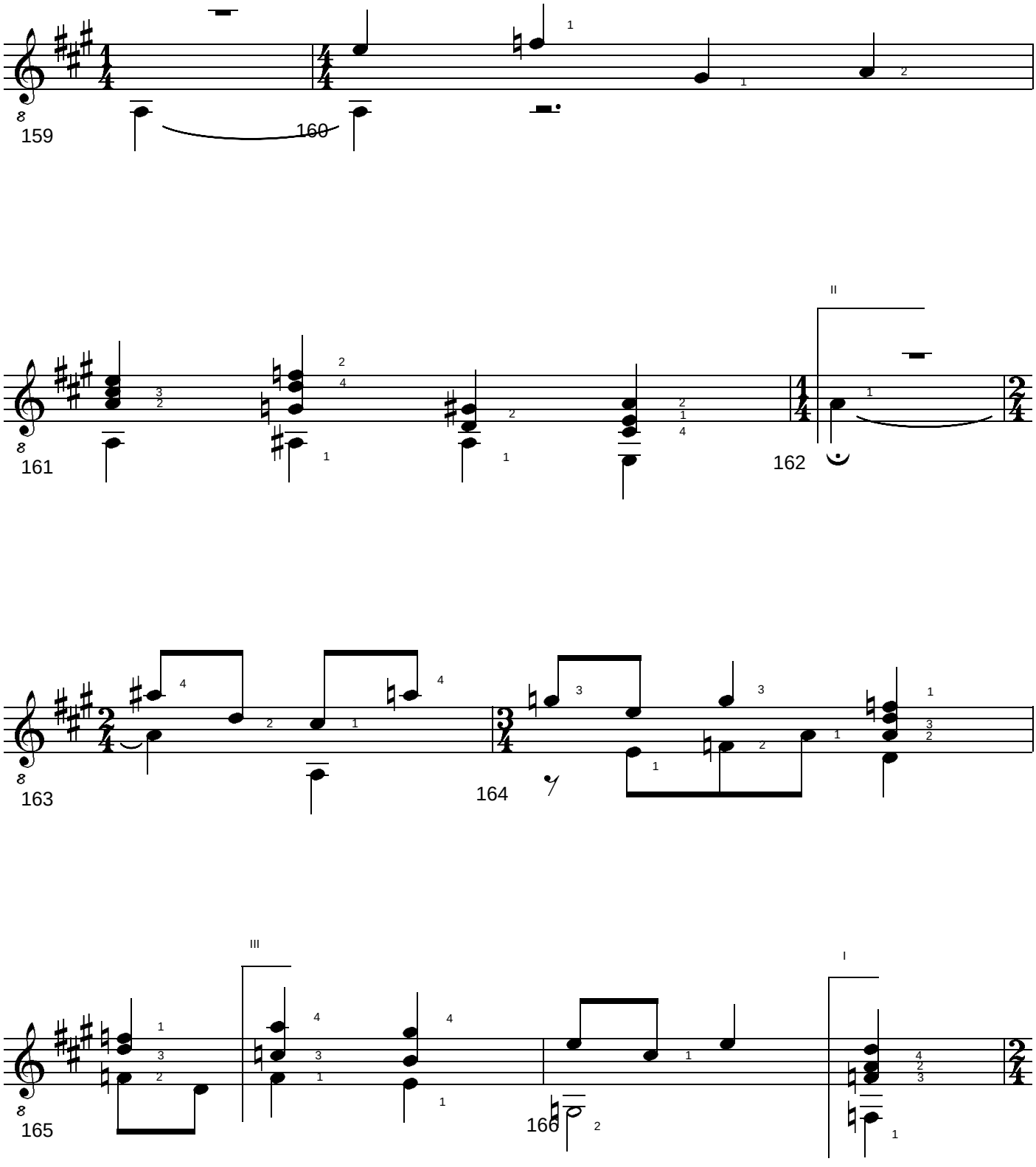

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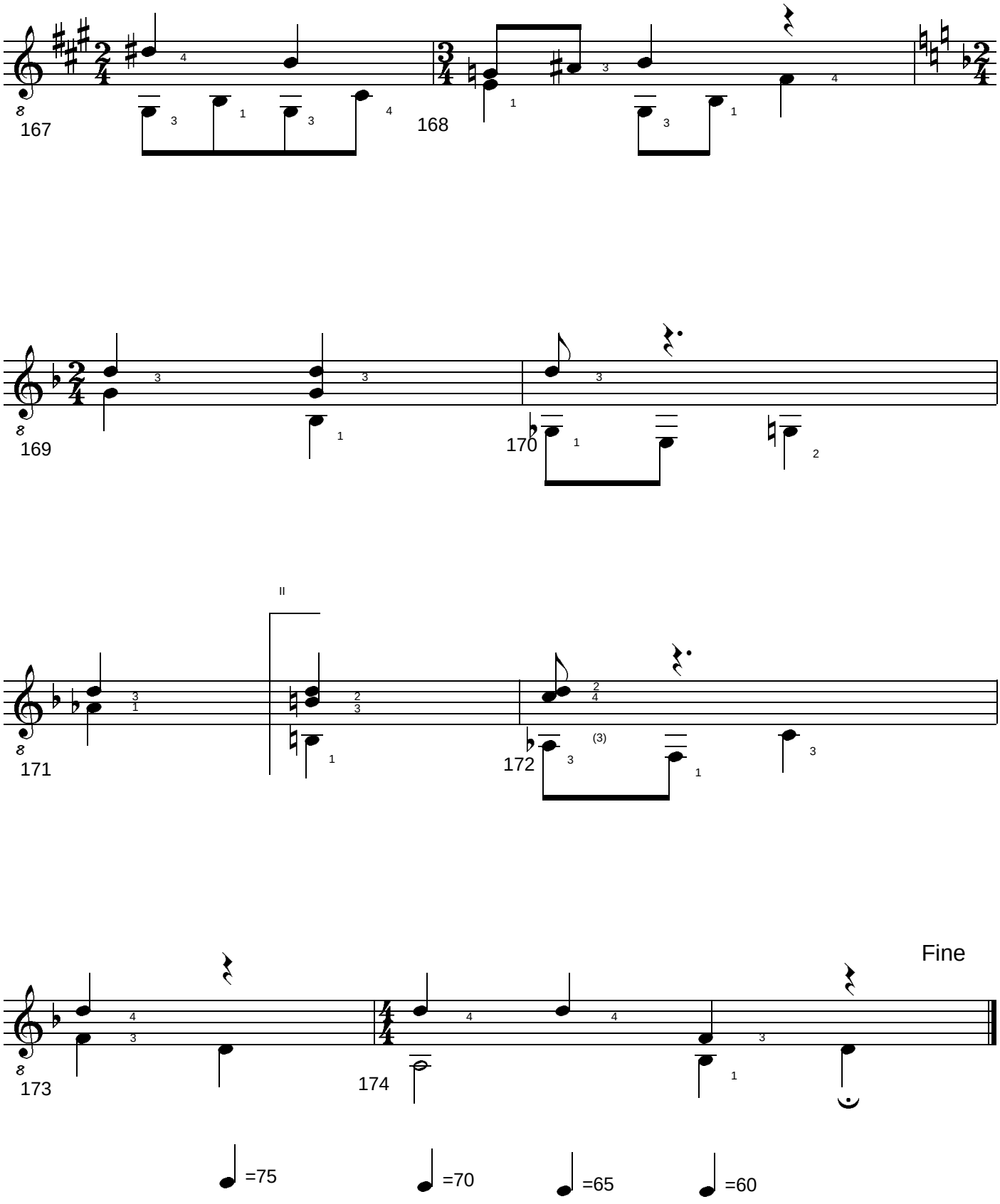

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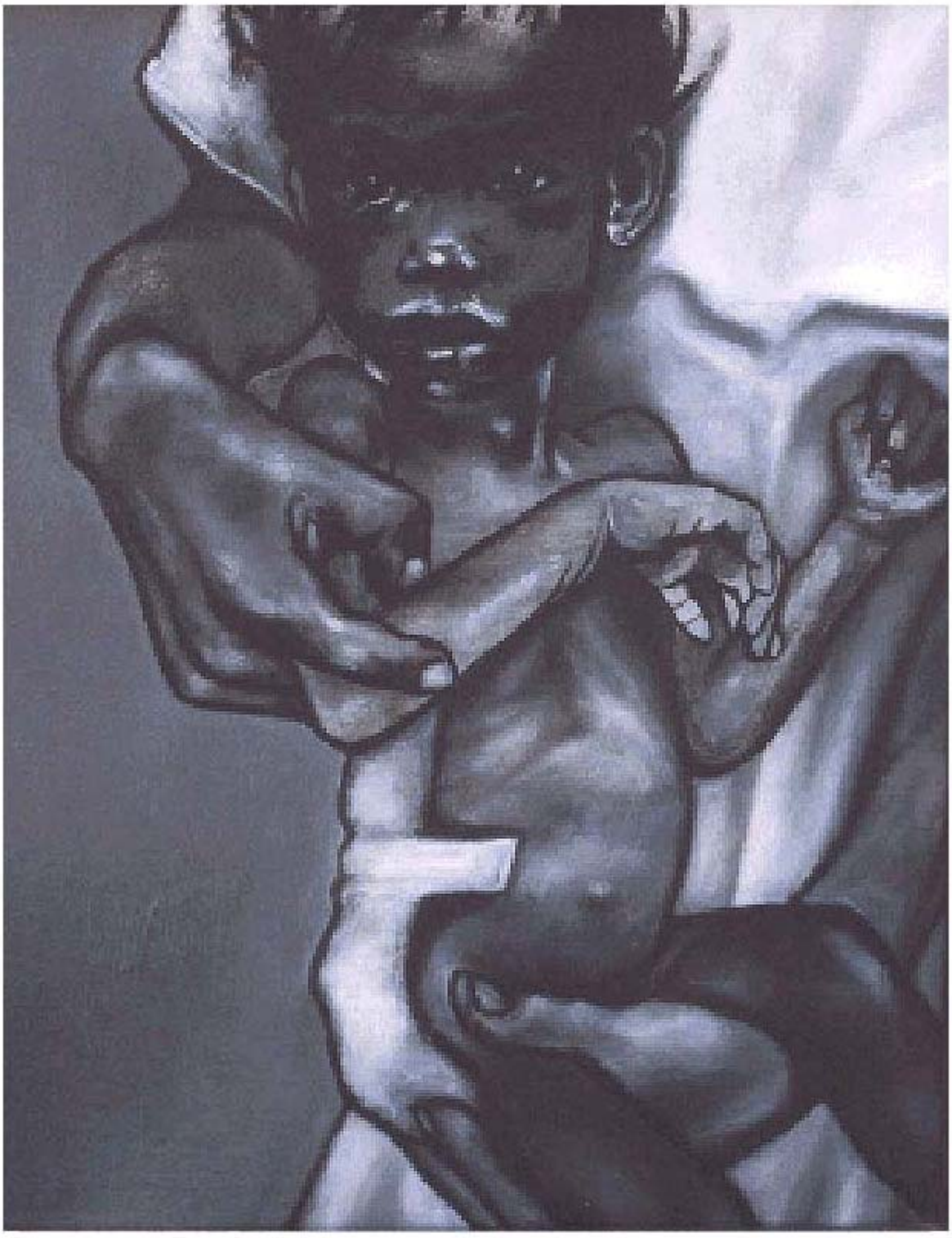

Hyazinth op.39

concert study for solo guitar

by Uwe Warneke @2000

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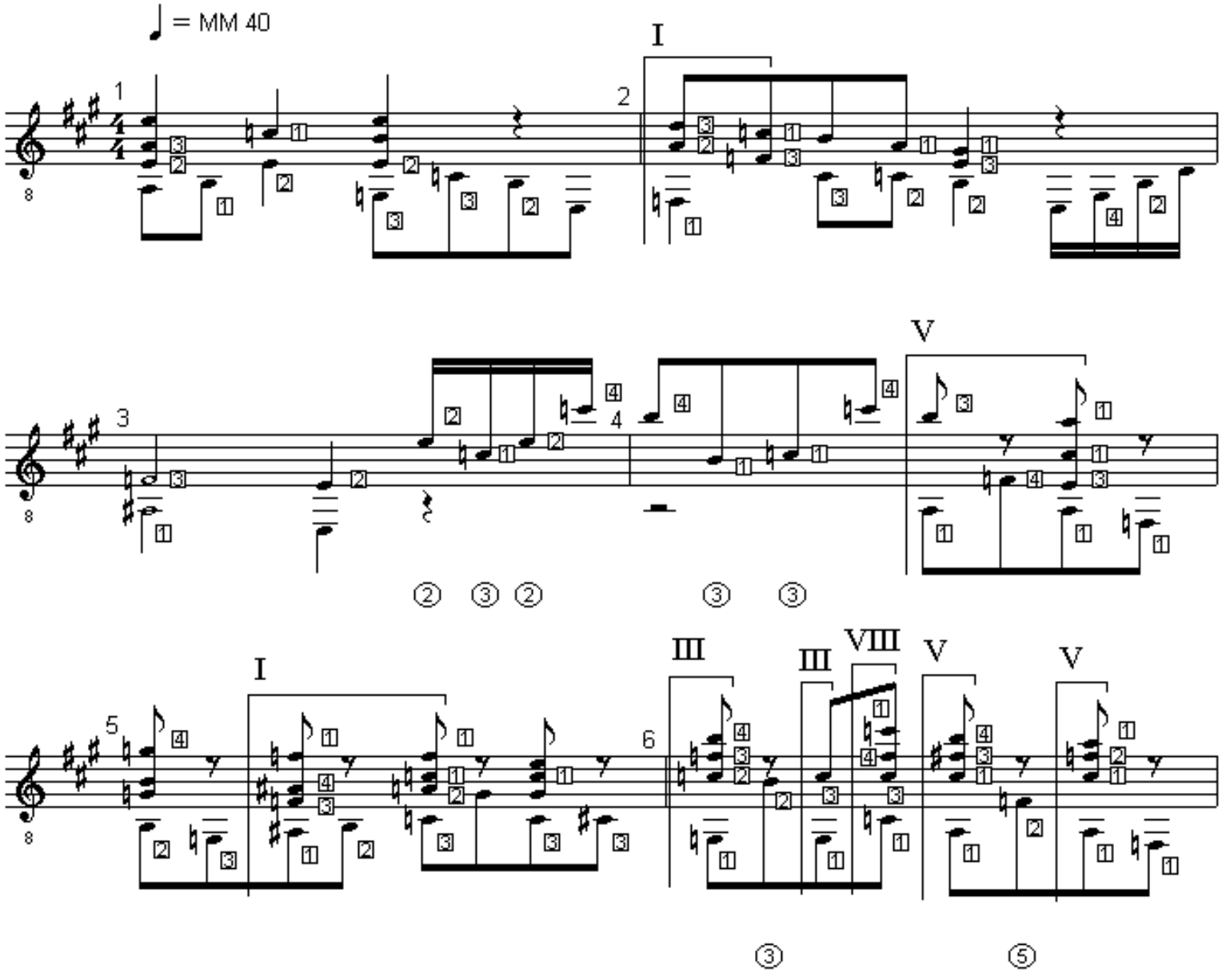
HYAZINTH

Concert Study for Solo Guitar

Uwe Warneke

op.39

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



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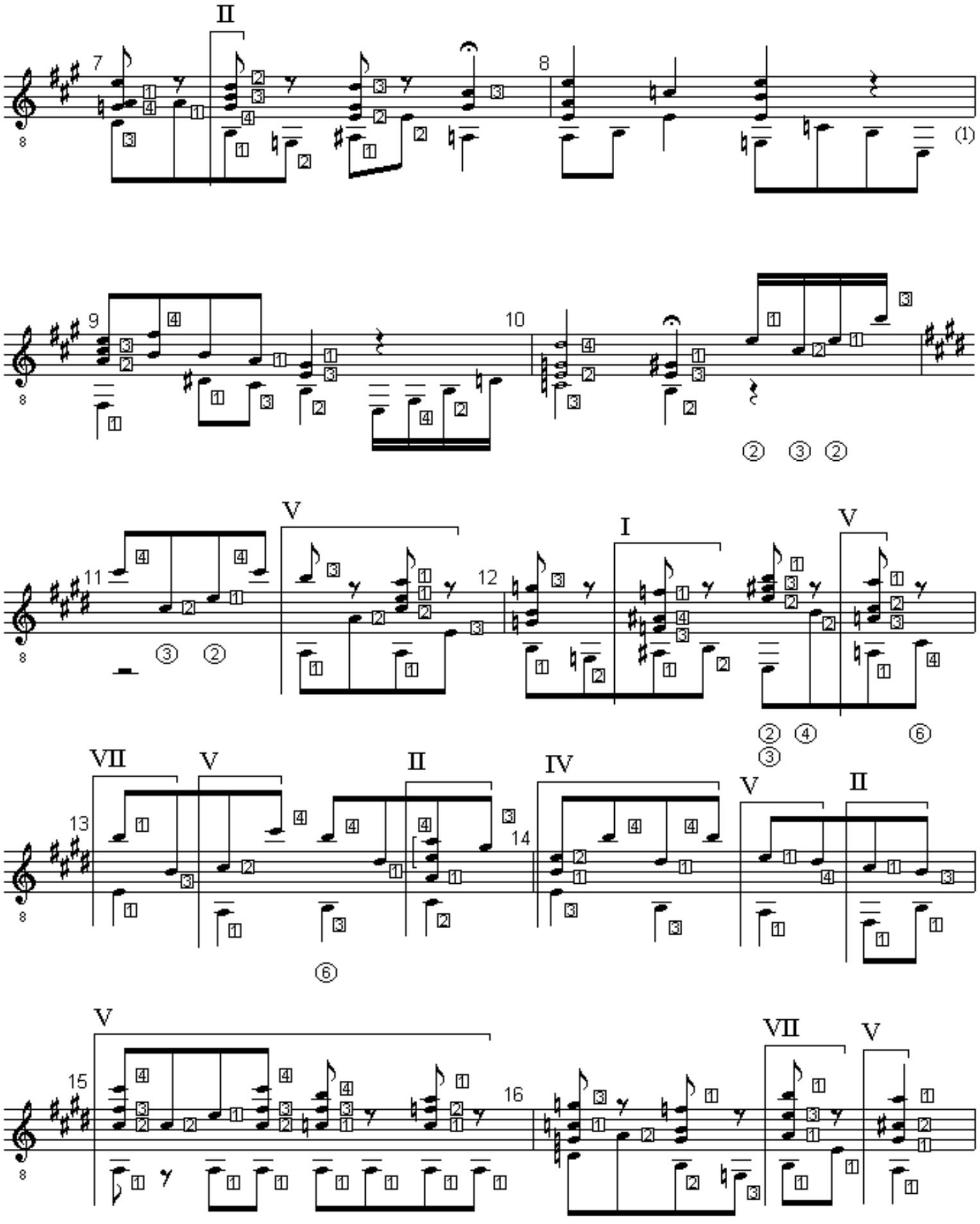

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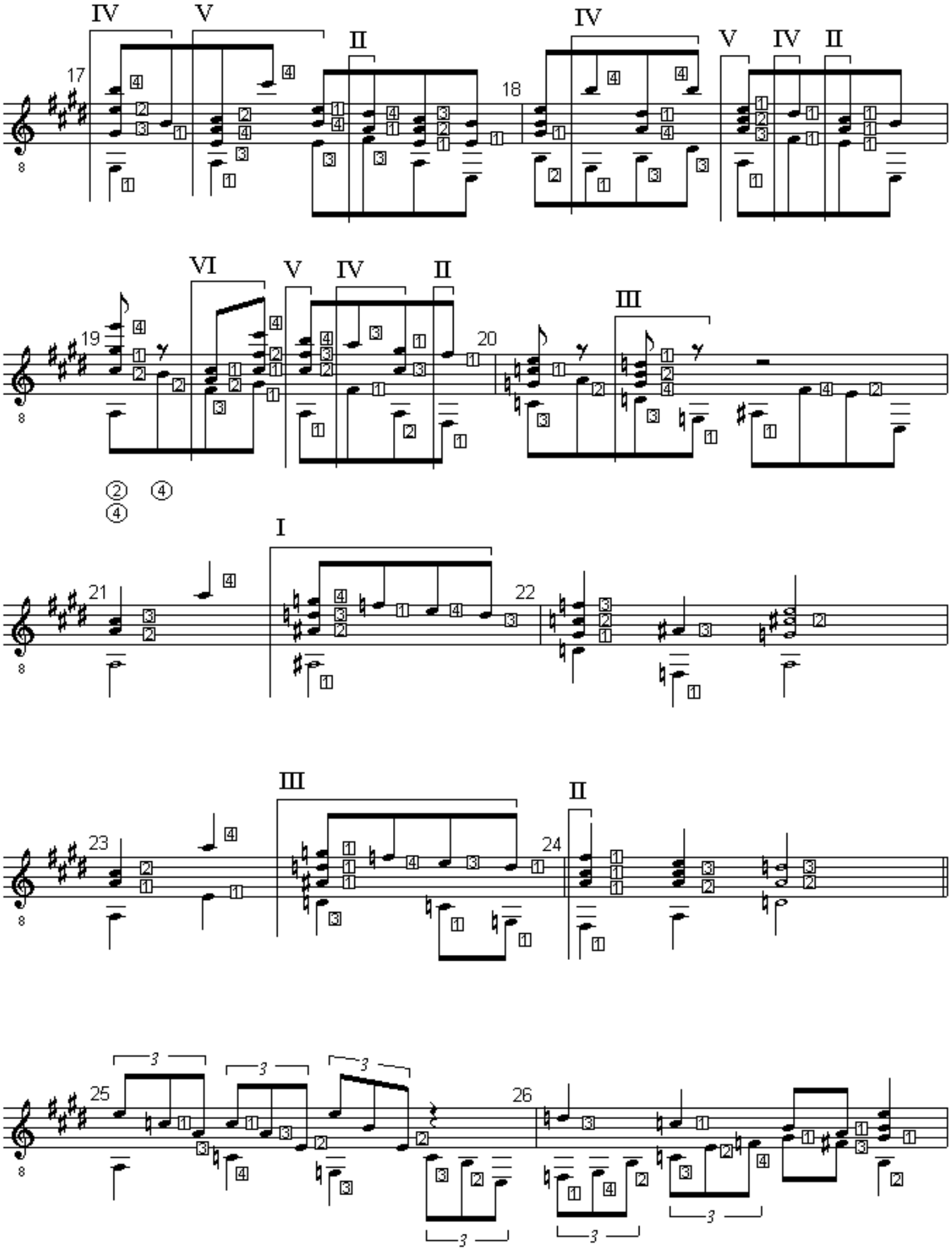

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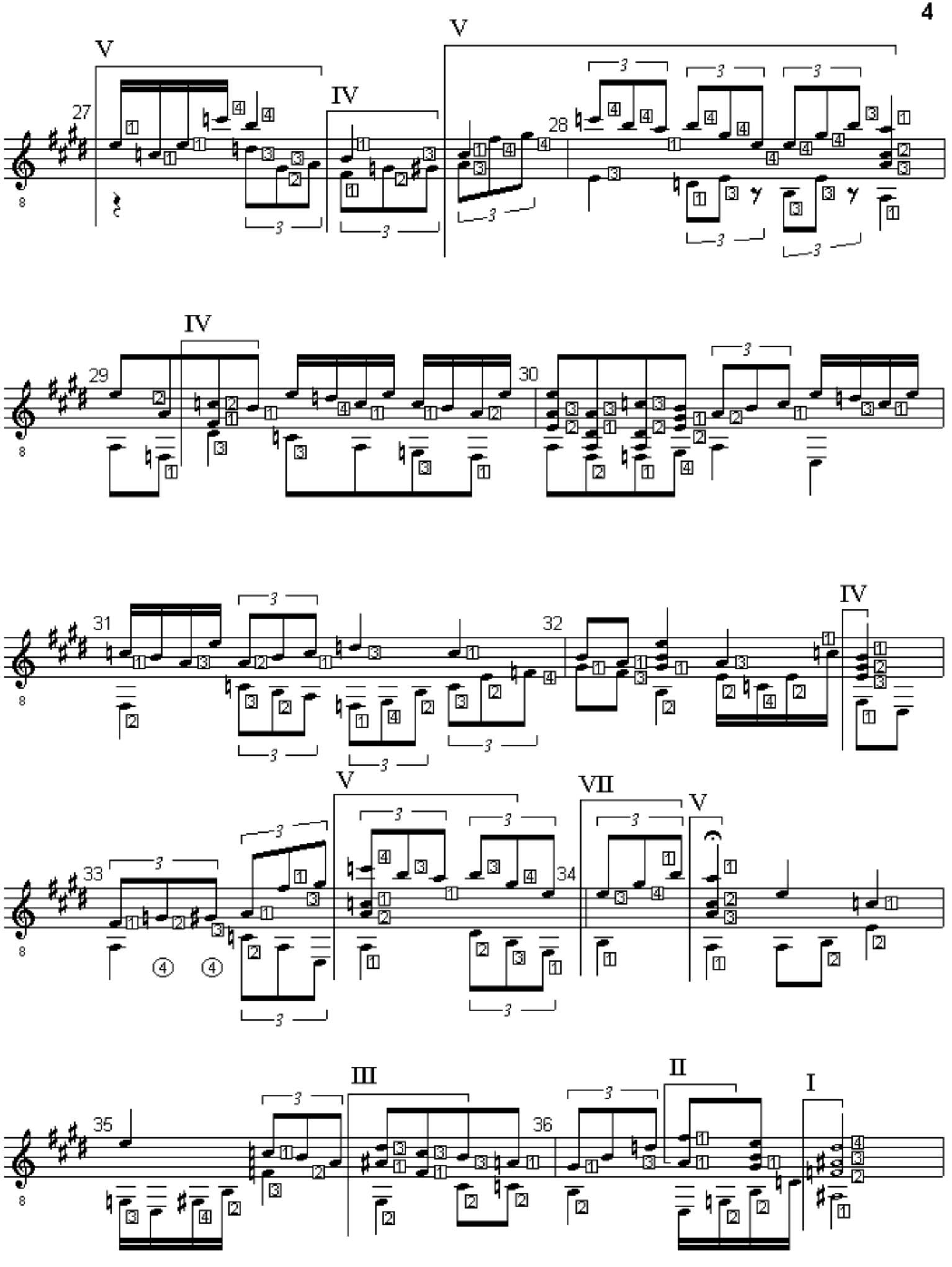

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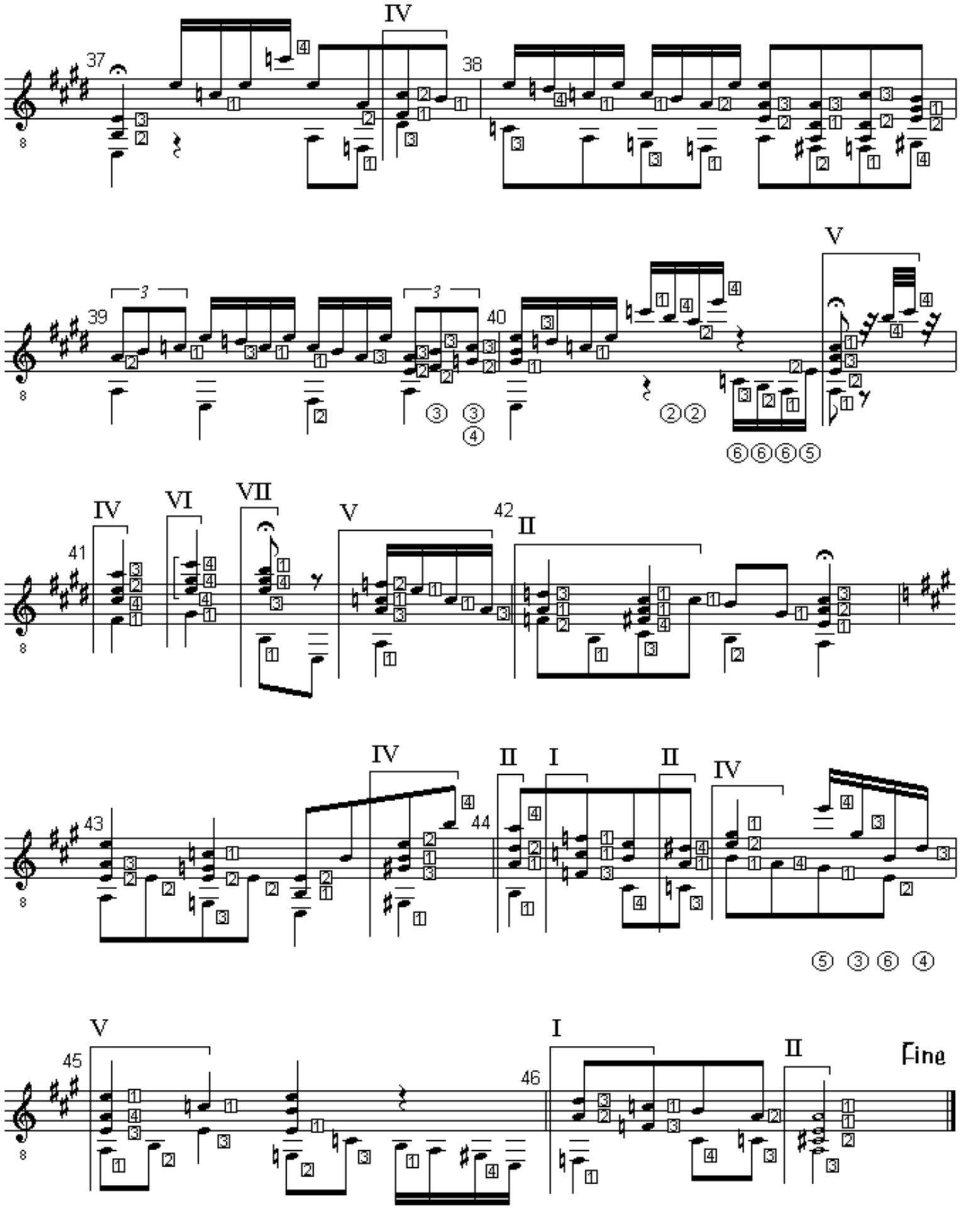

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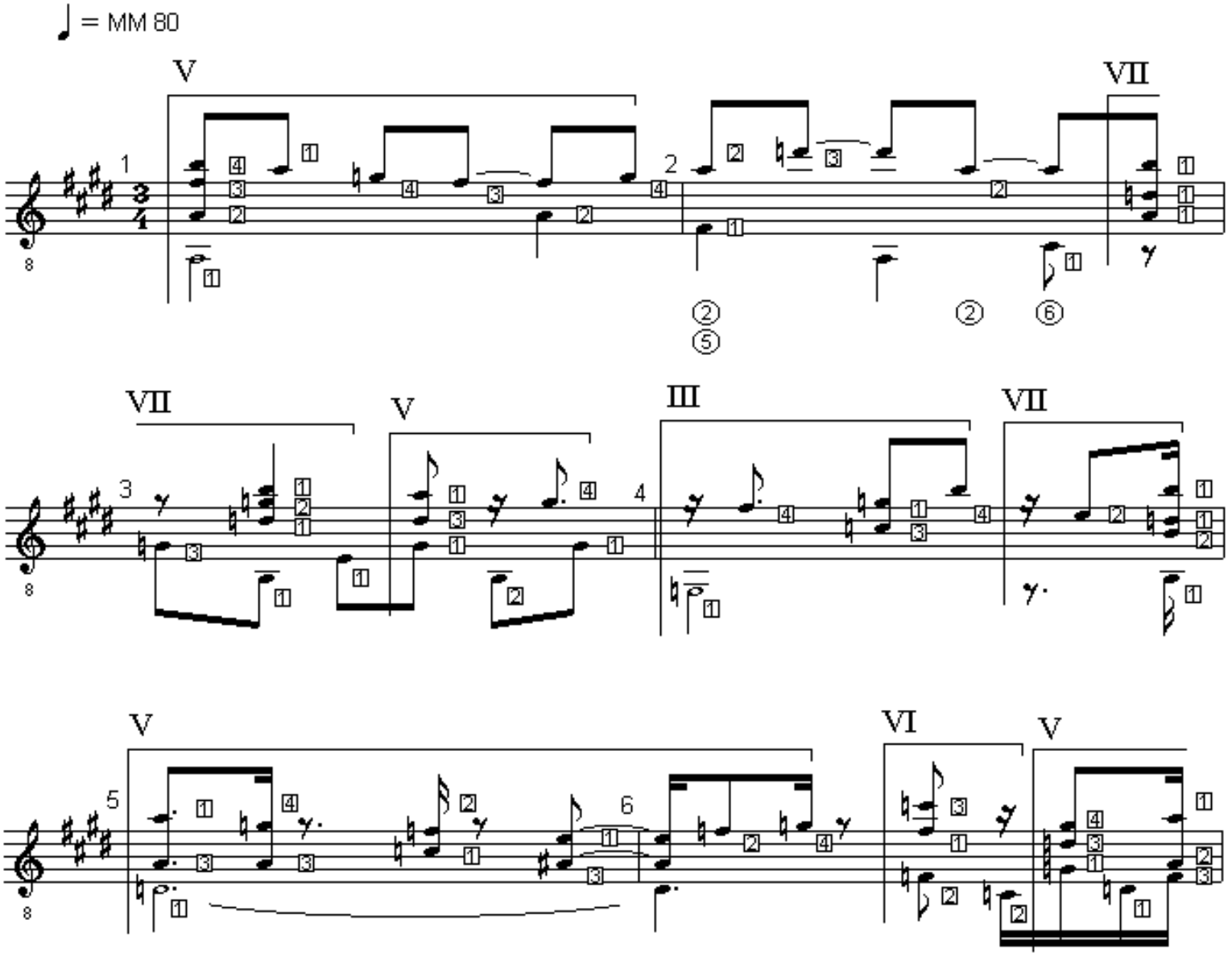
2. Movement: **Moderato con brio**



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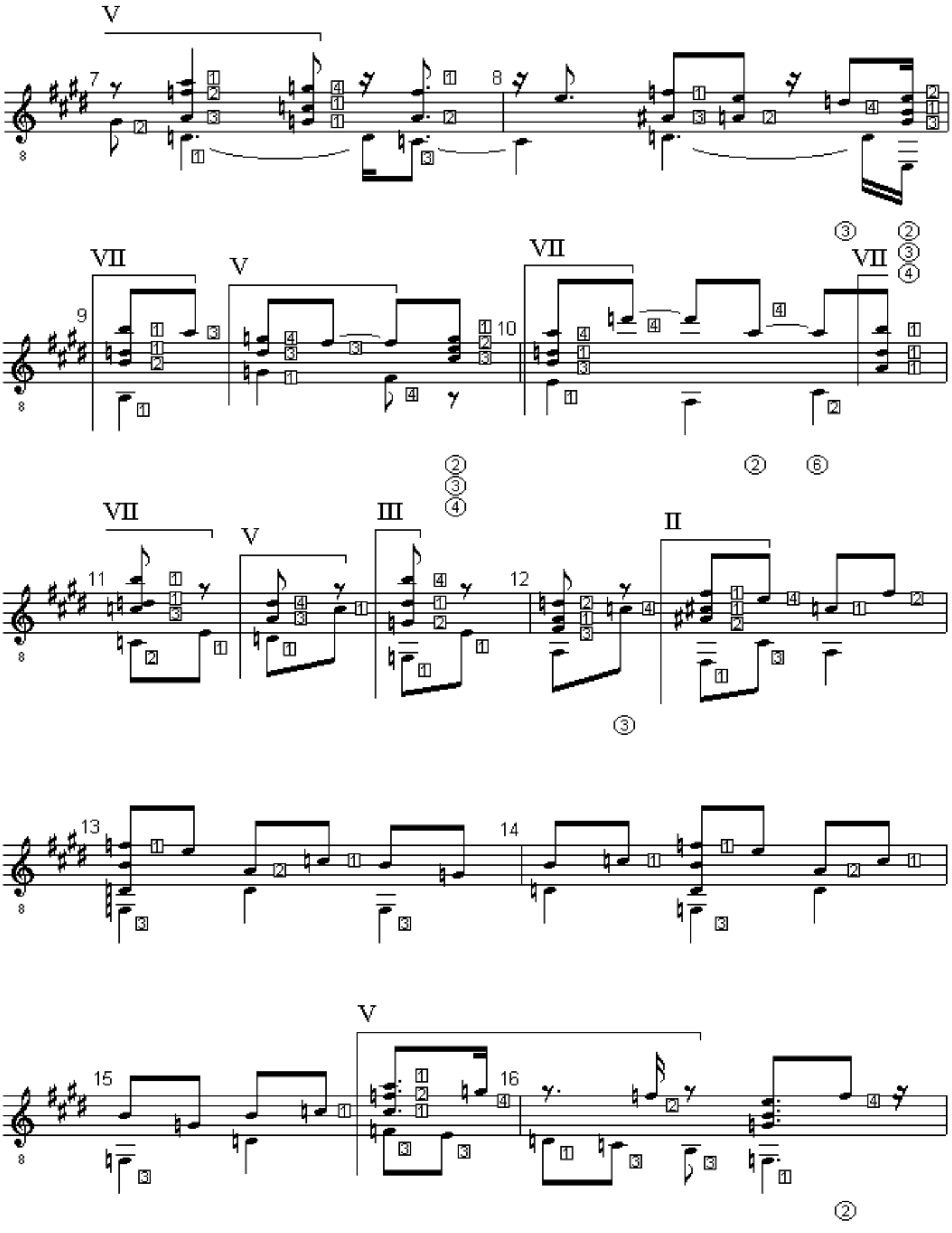

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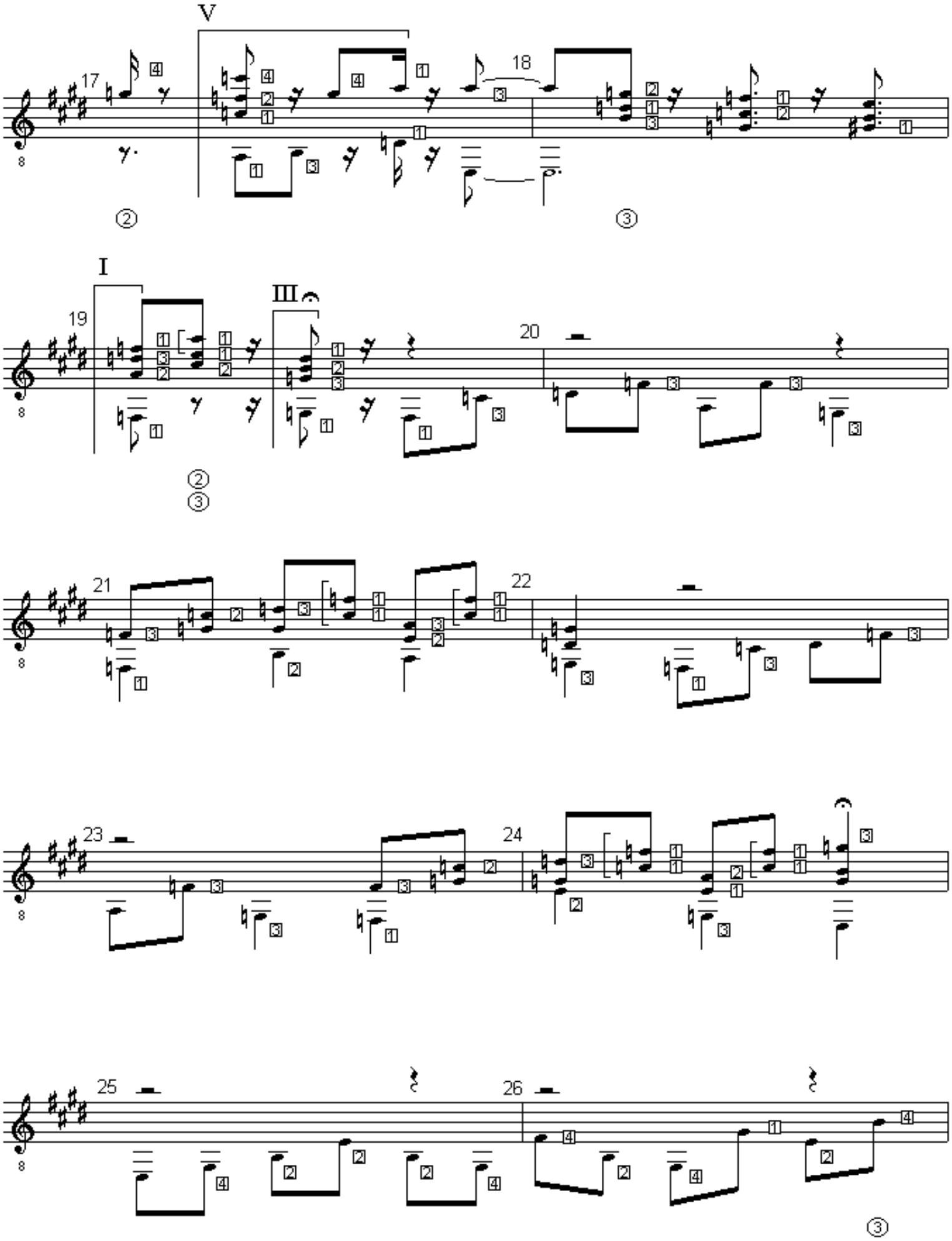

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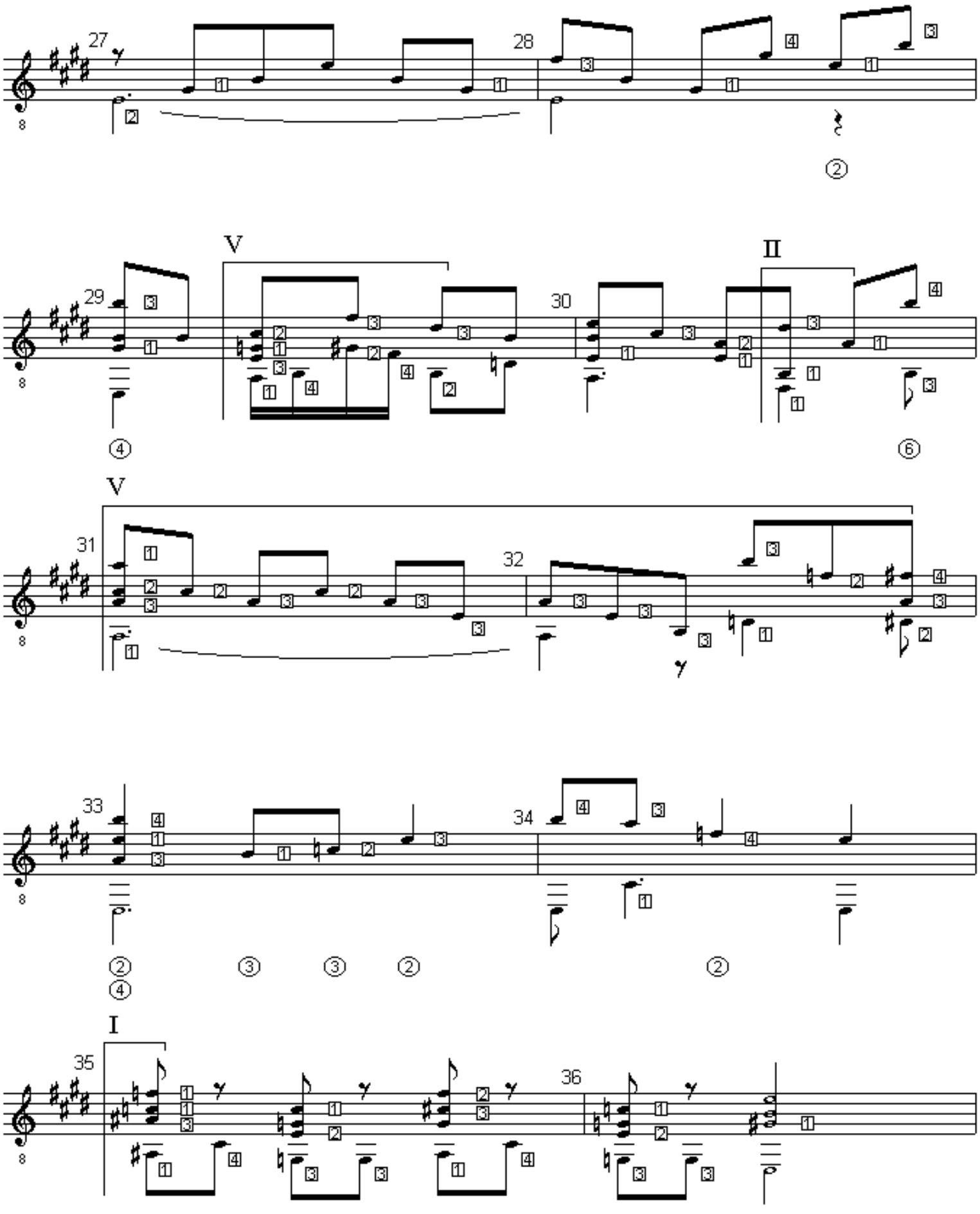

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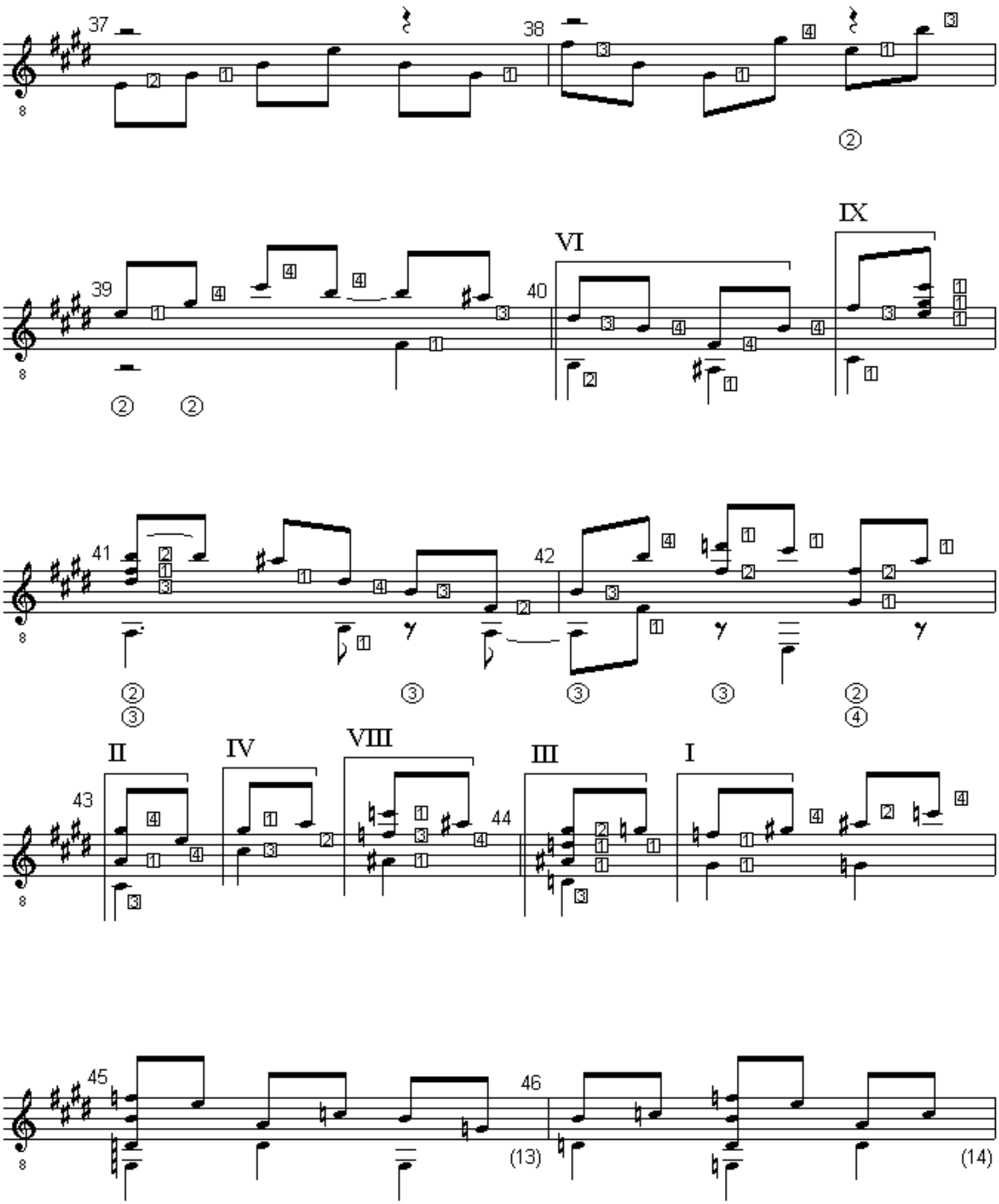

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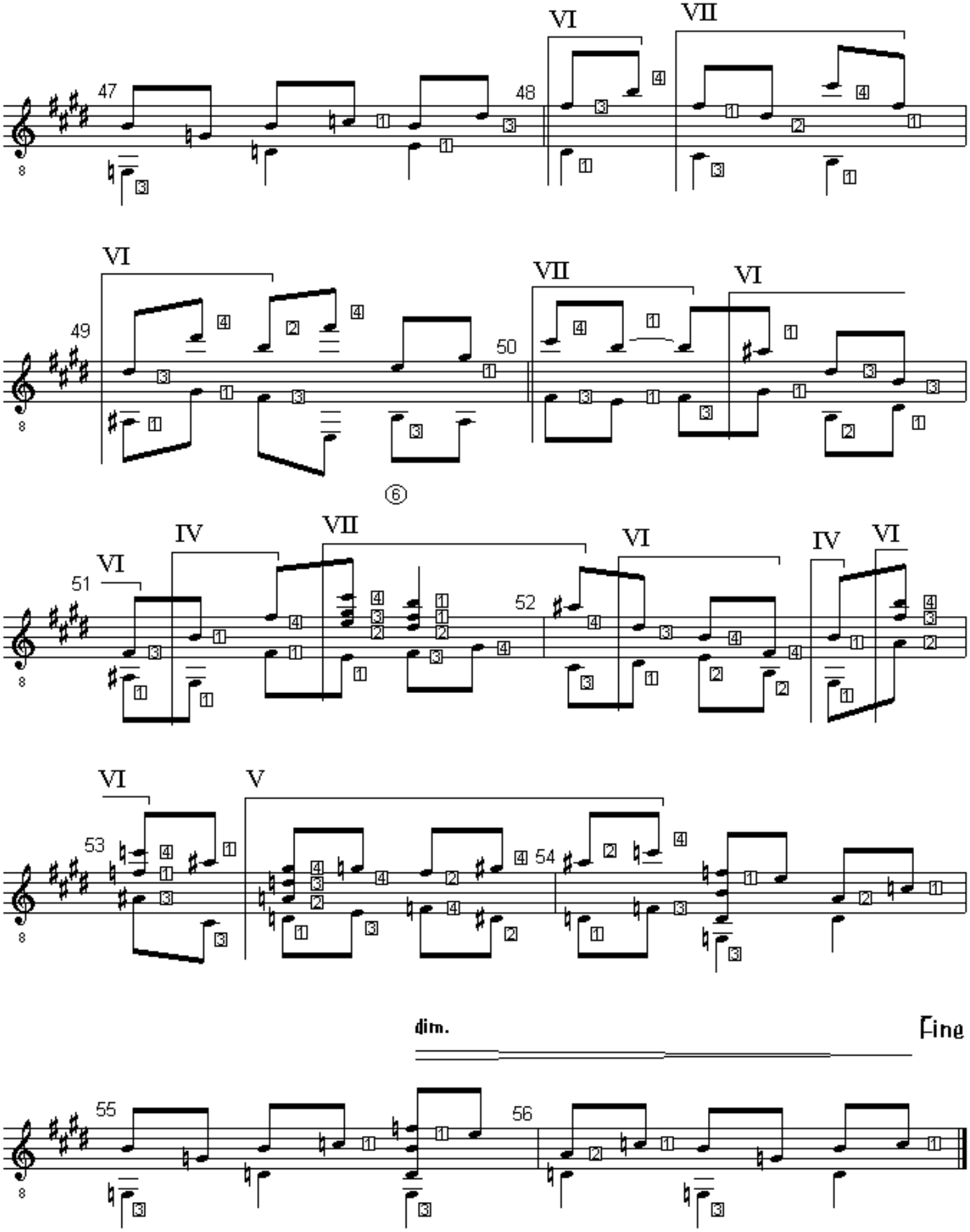

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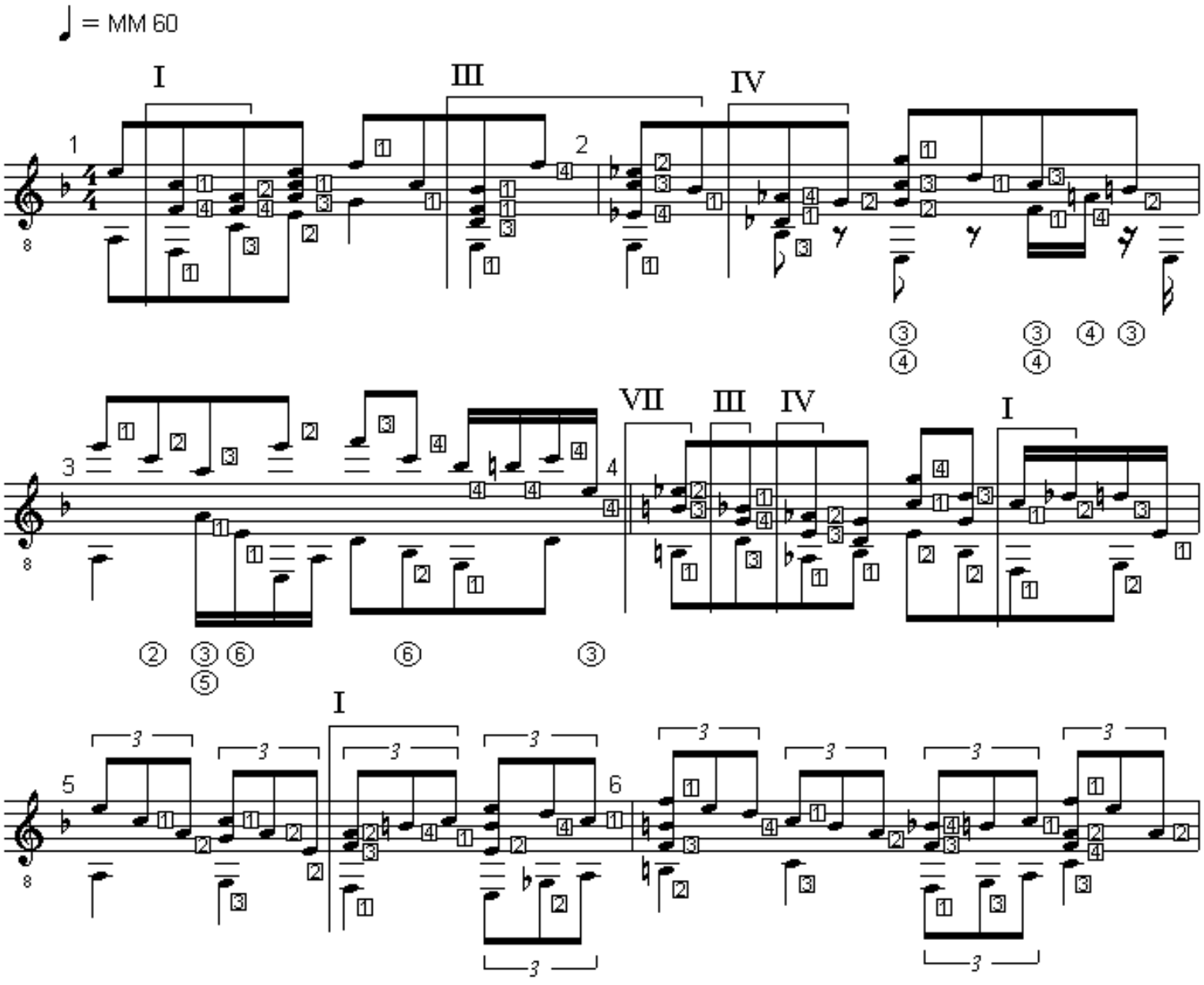
3. Movement: *Andante con anima*



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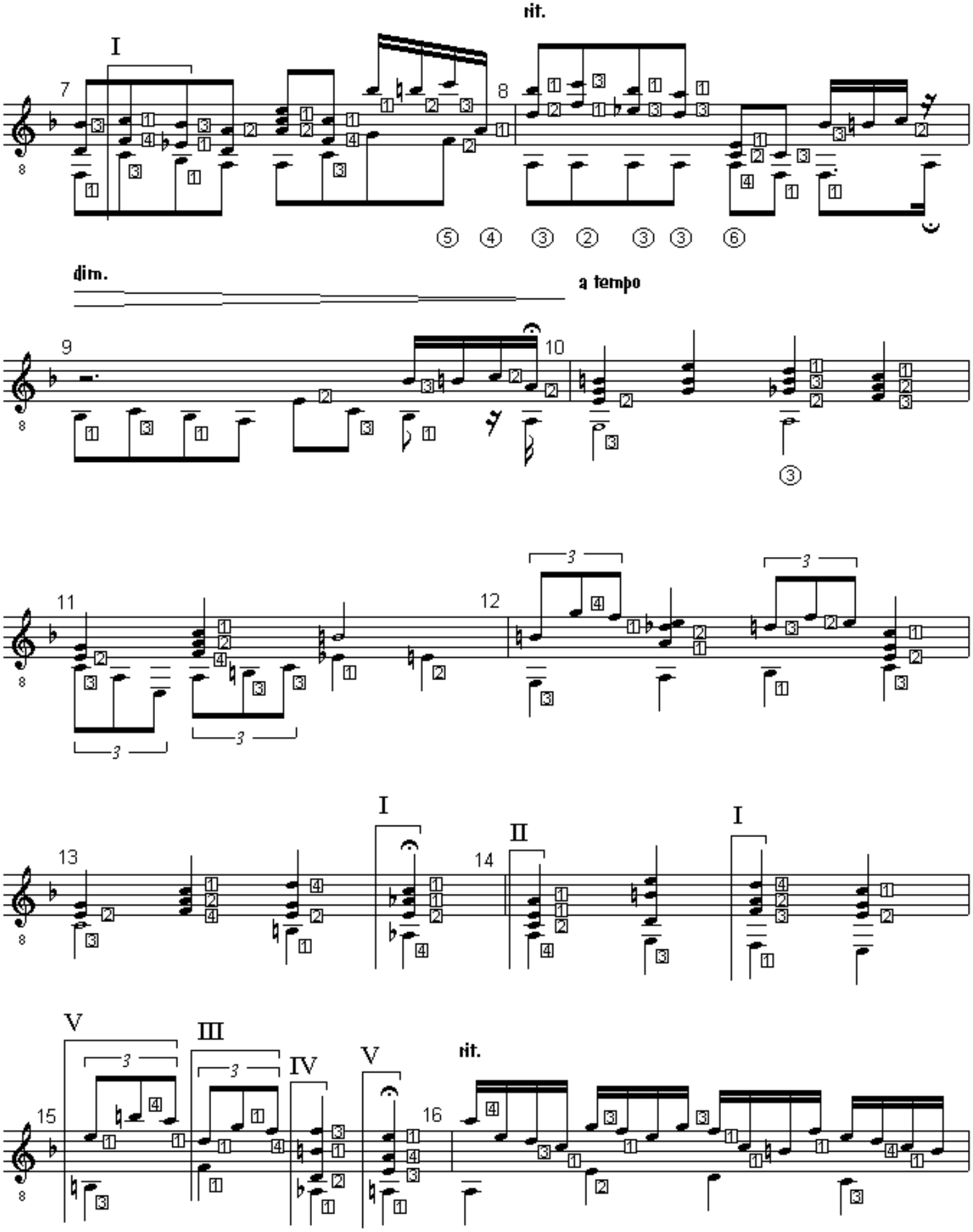

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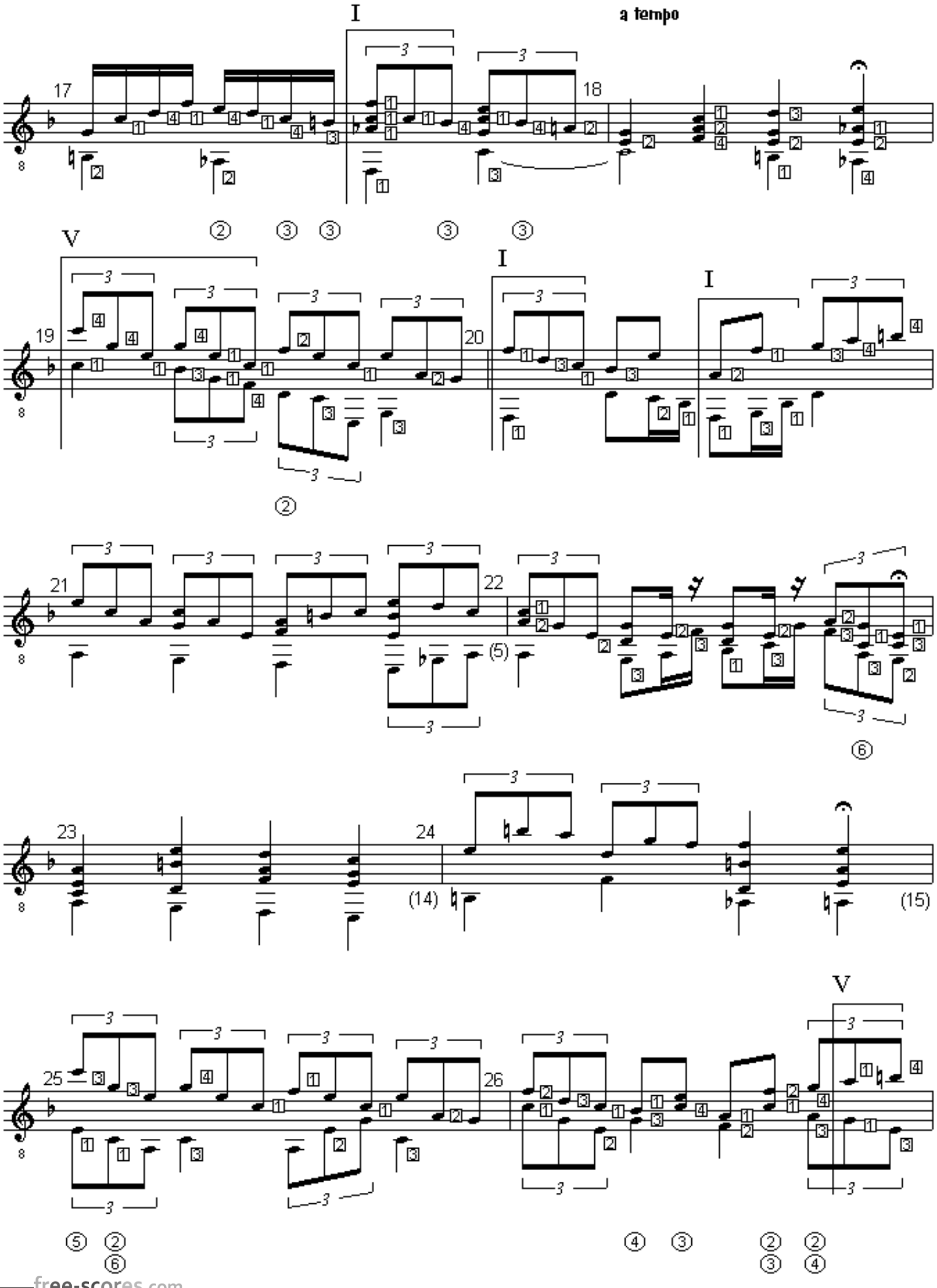

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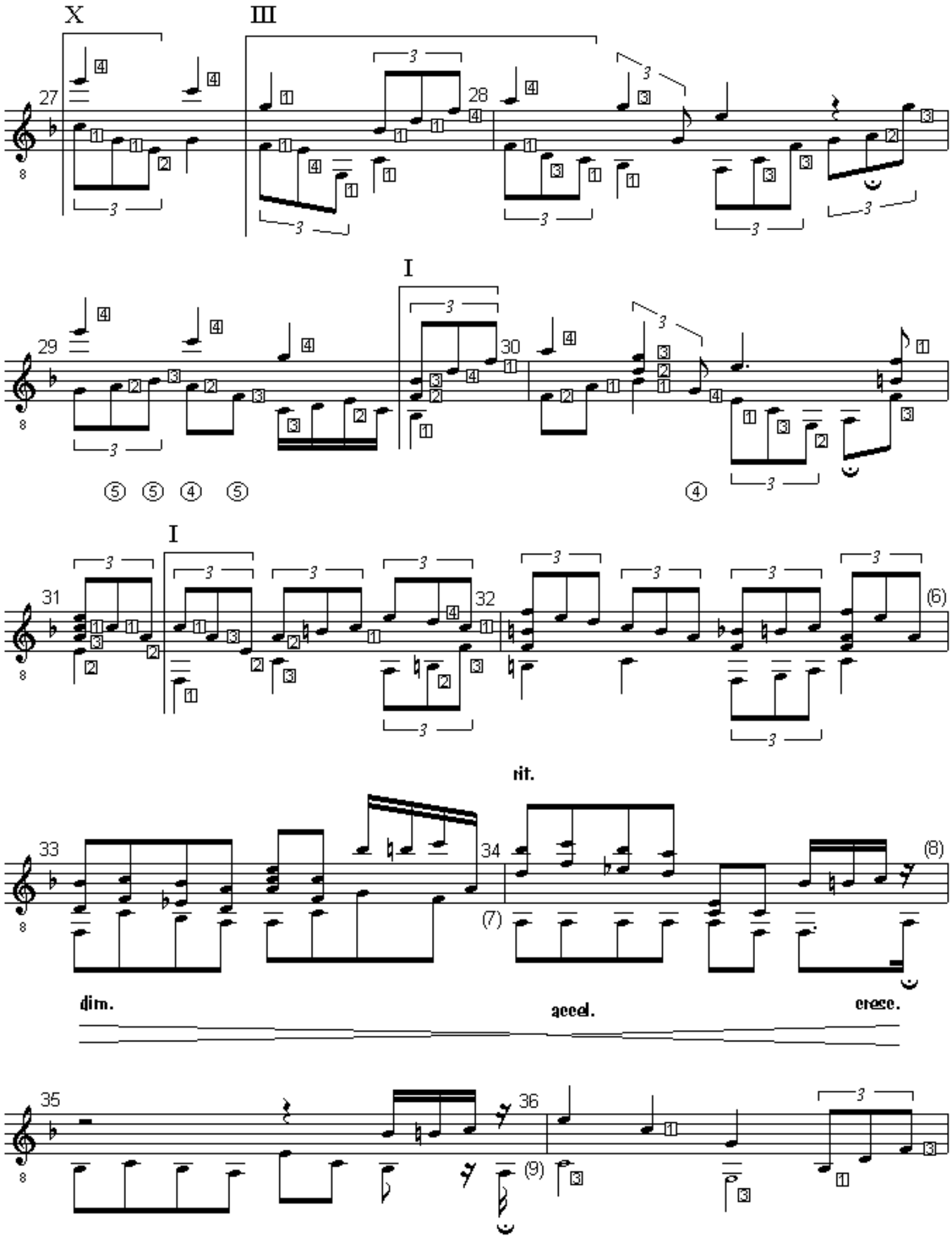

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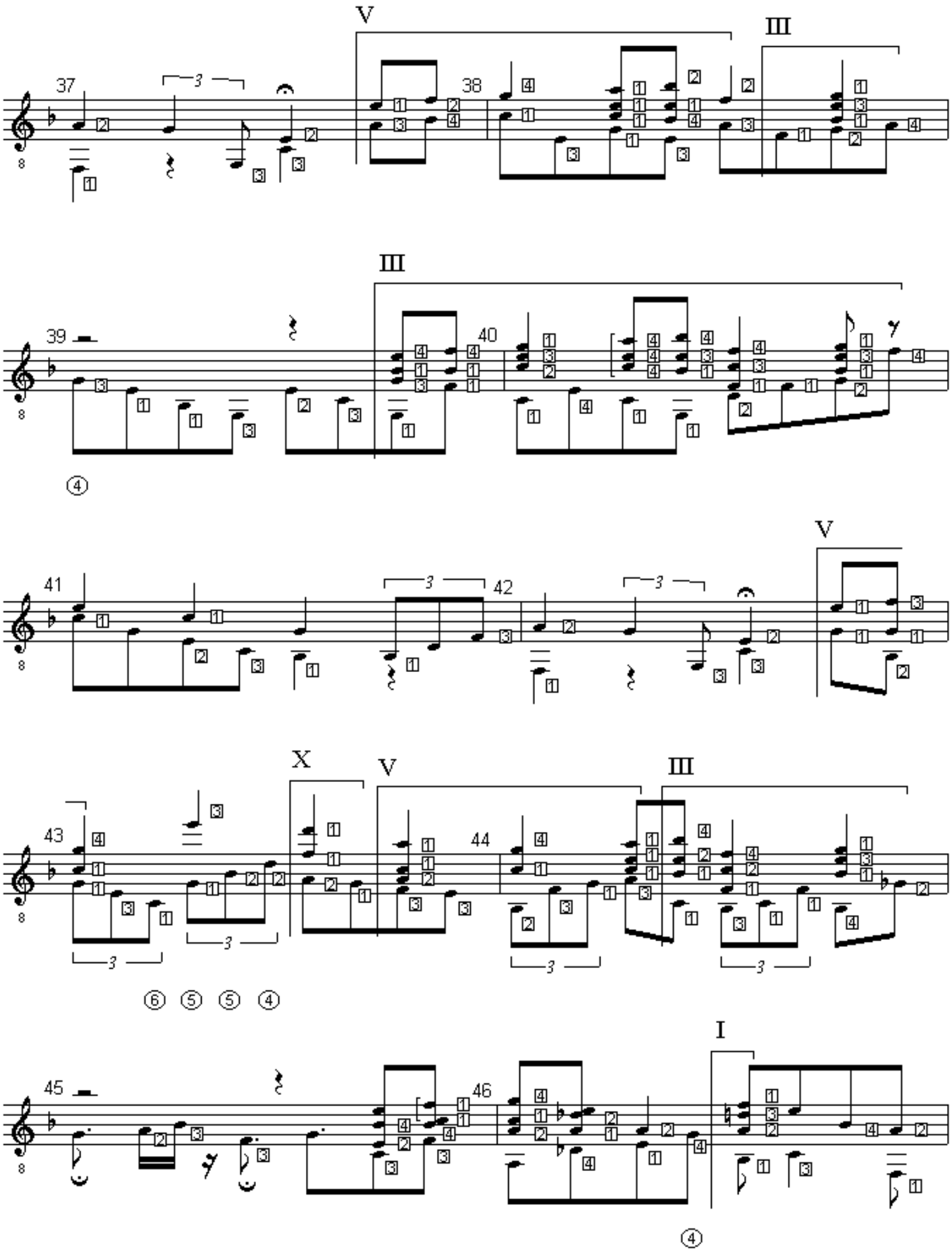
a tempo



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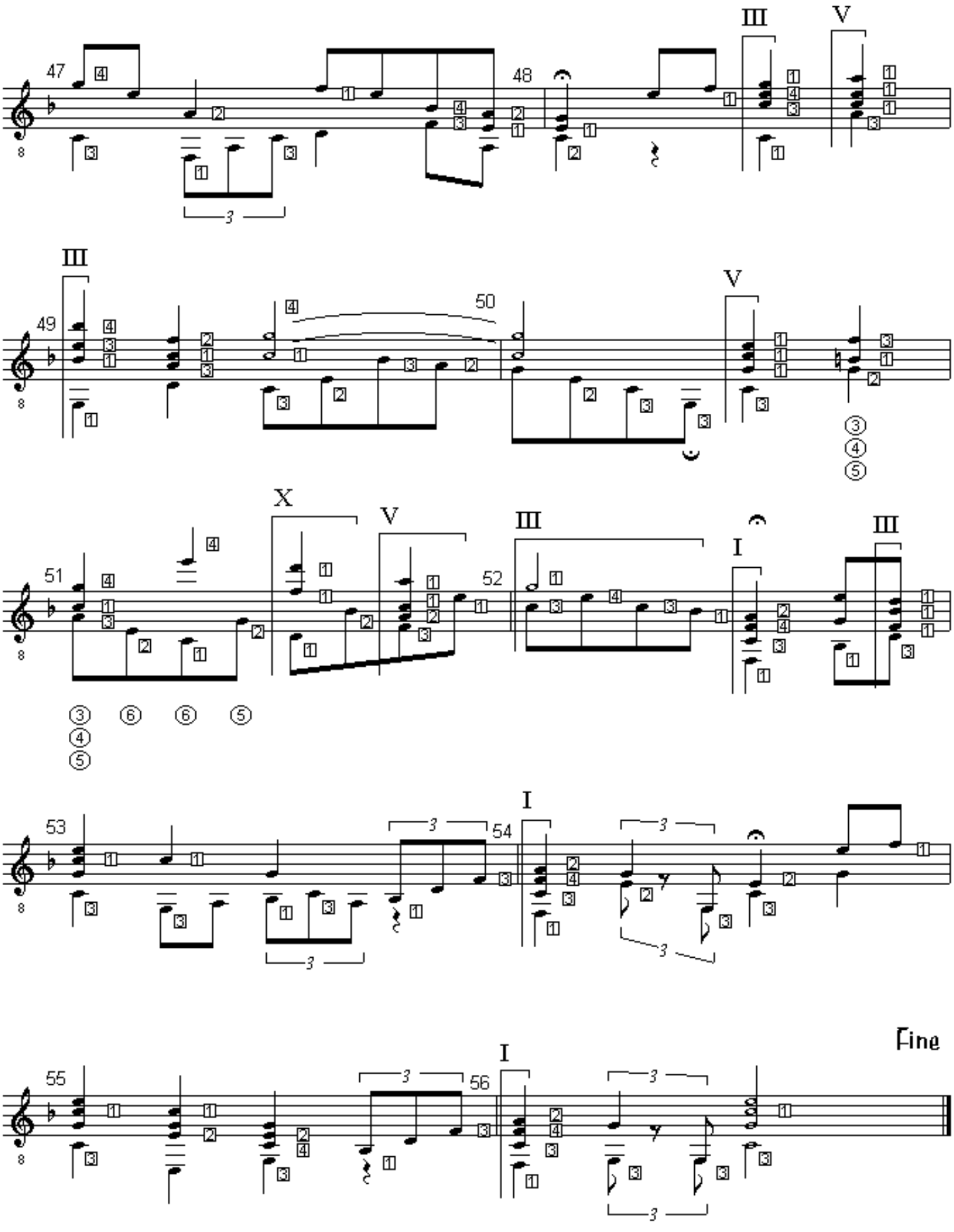

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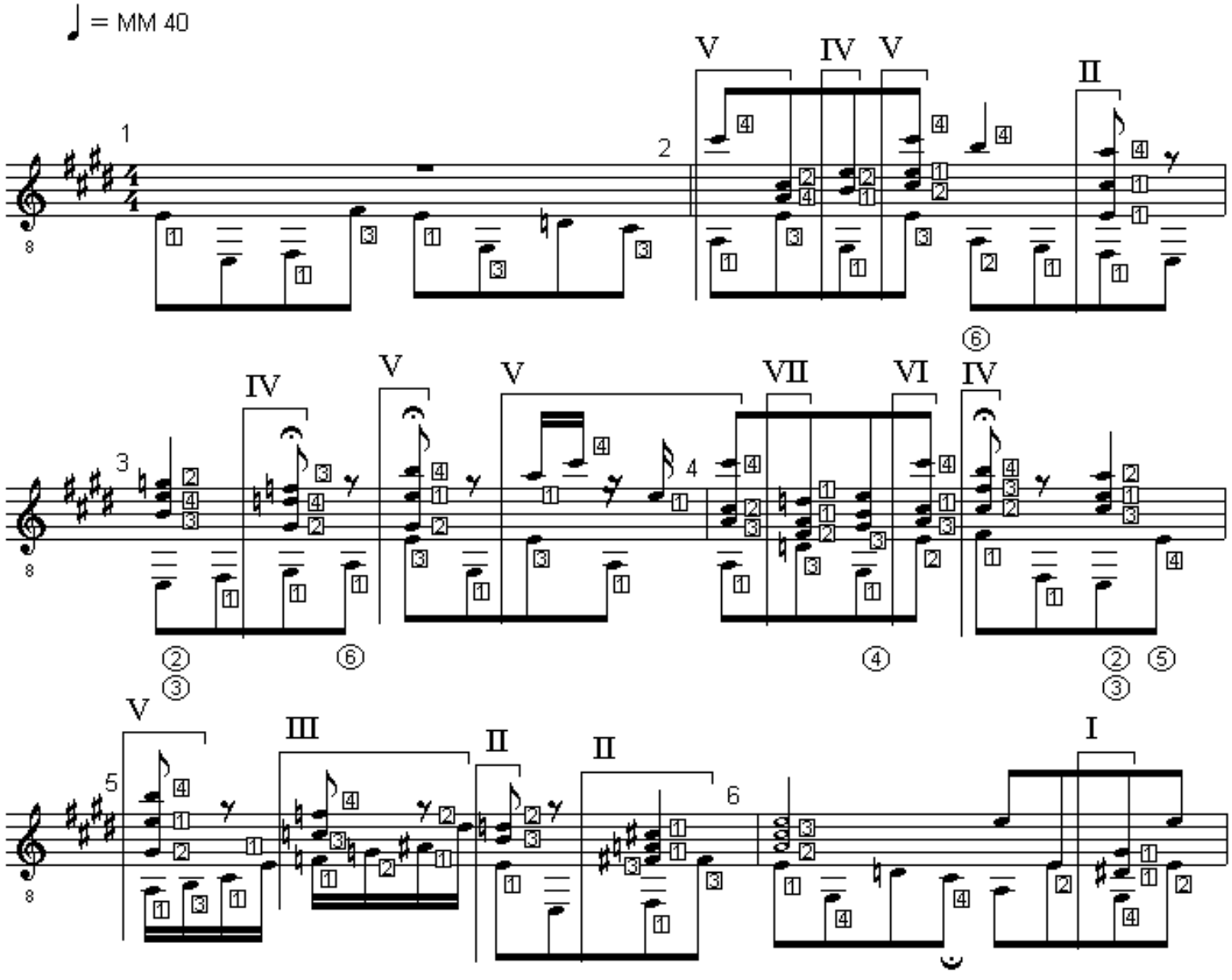
4. Movement: *Lento con forza*



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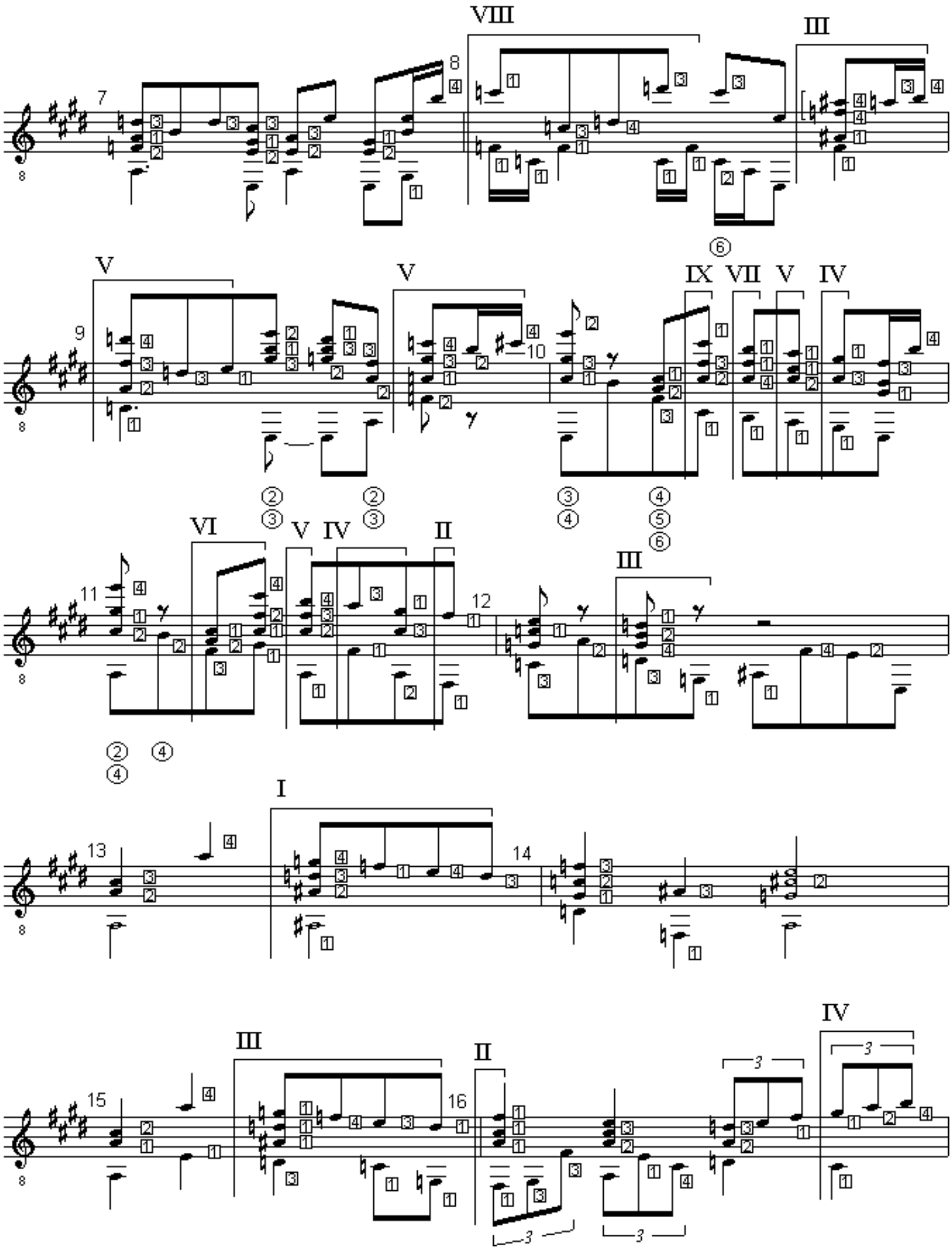

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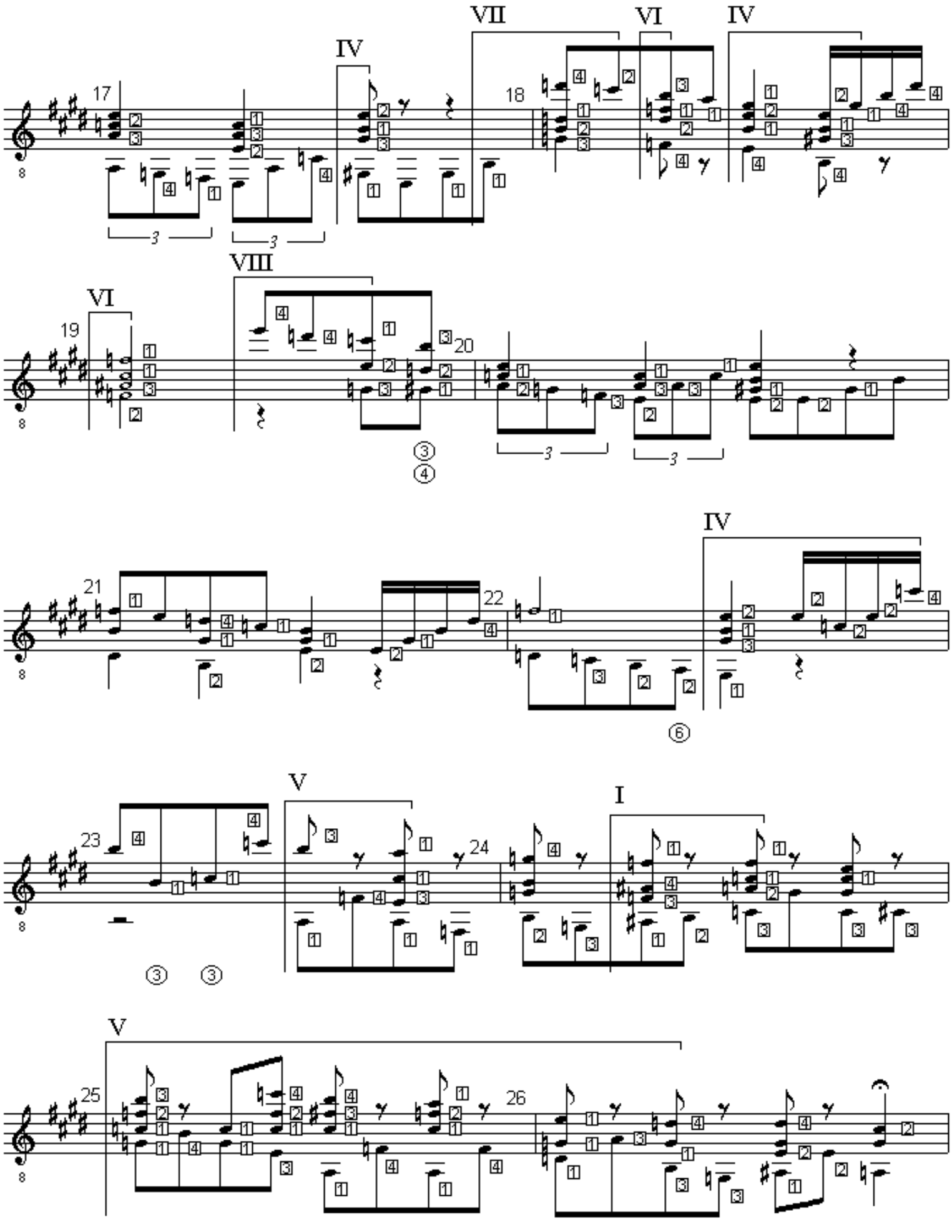

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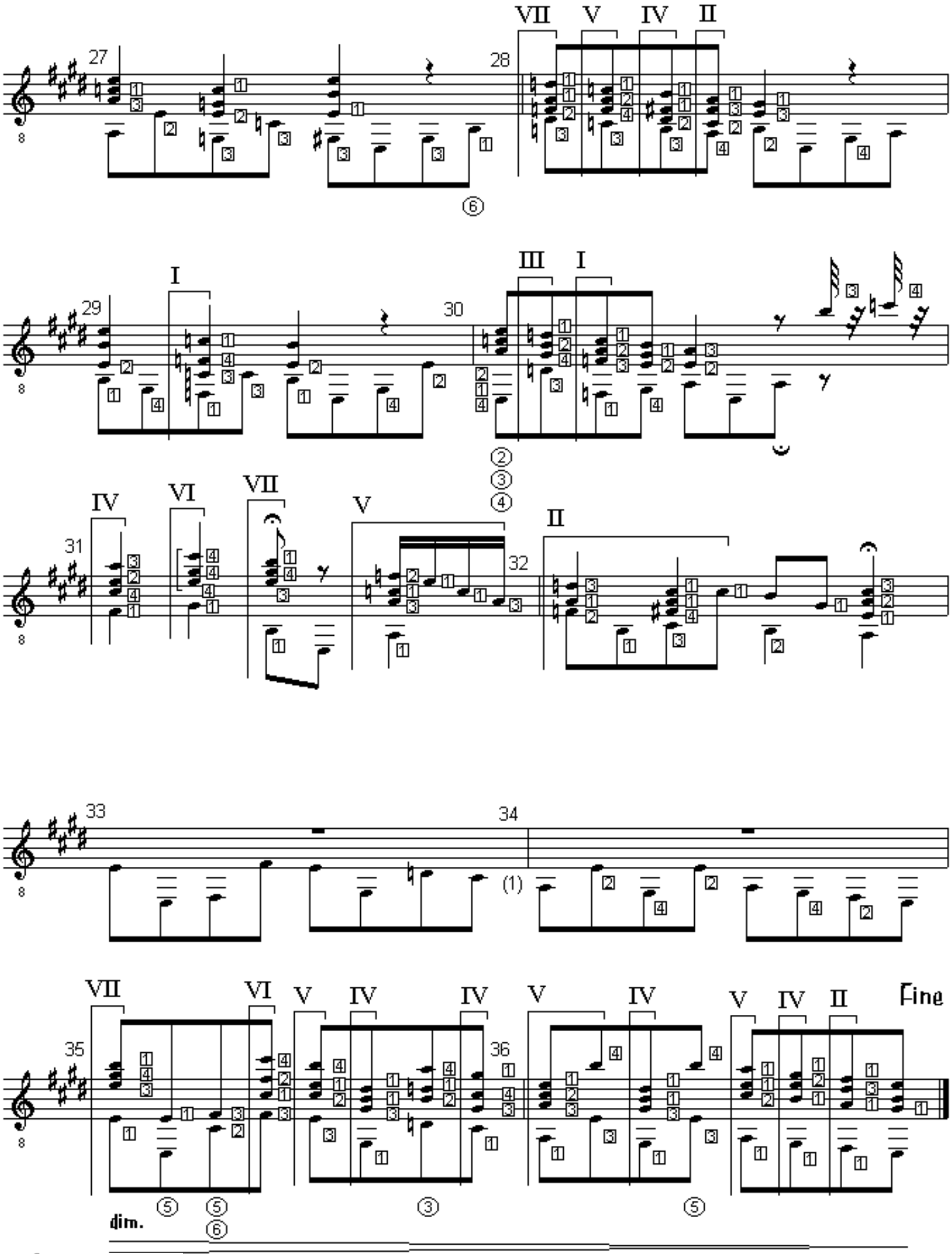

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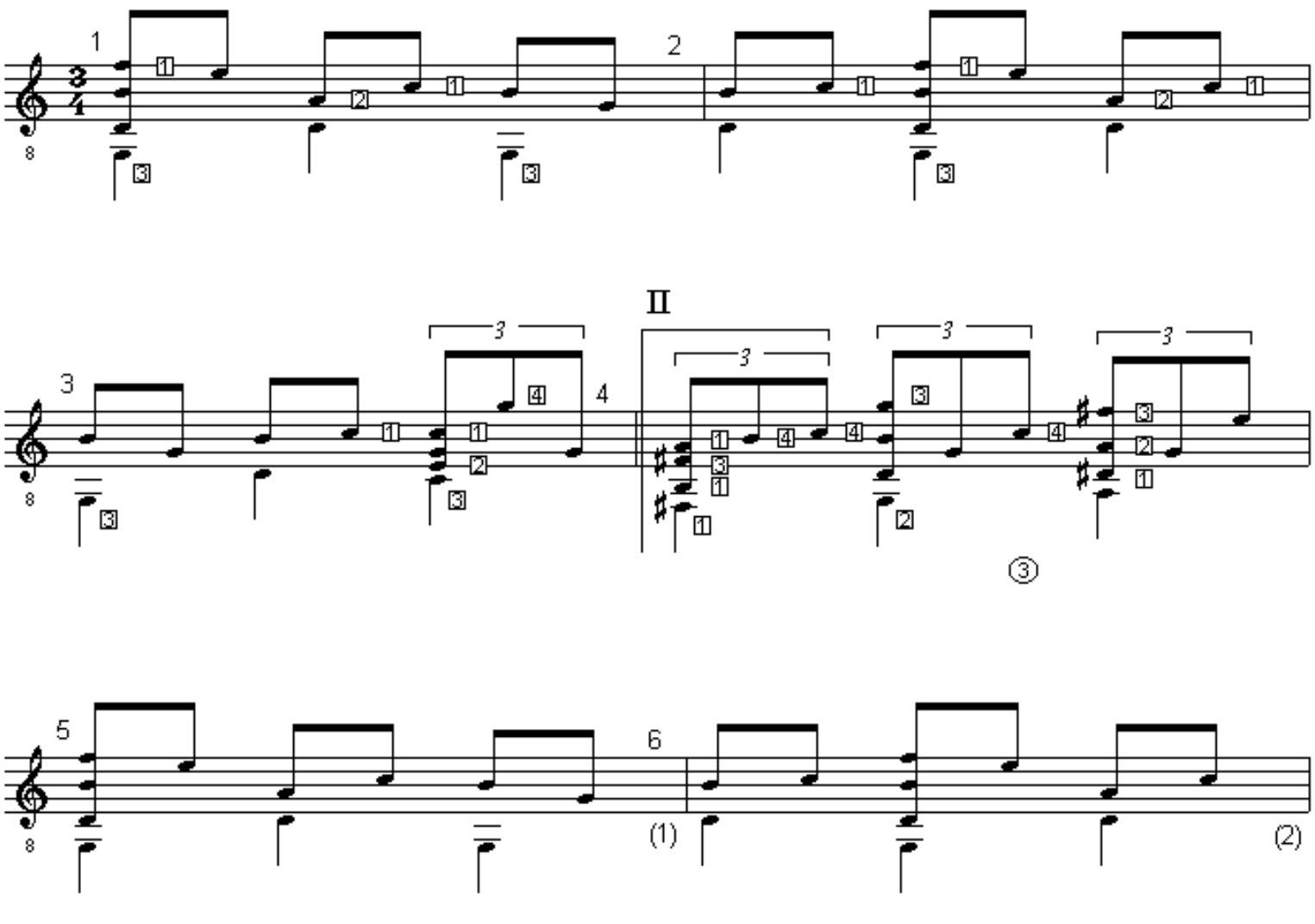
5. Movement: *Moderato con fuoco*

♩ = MM 80



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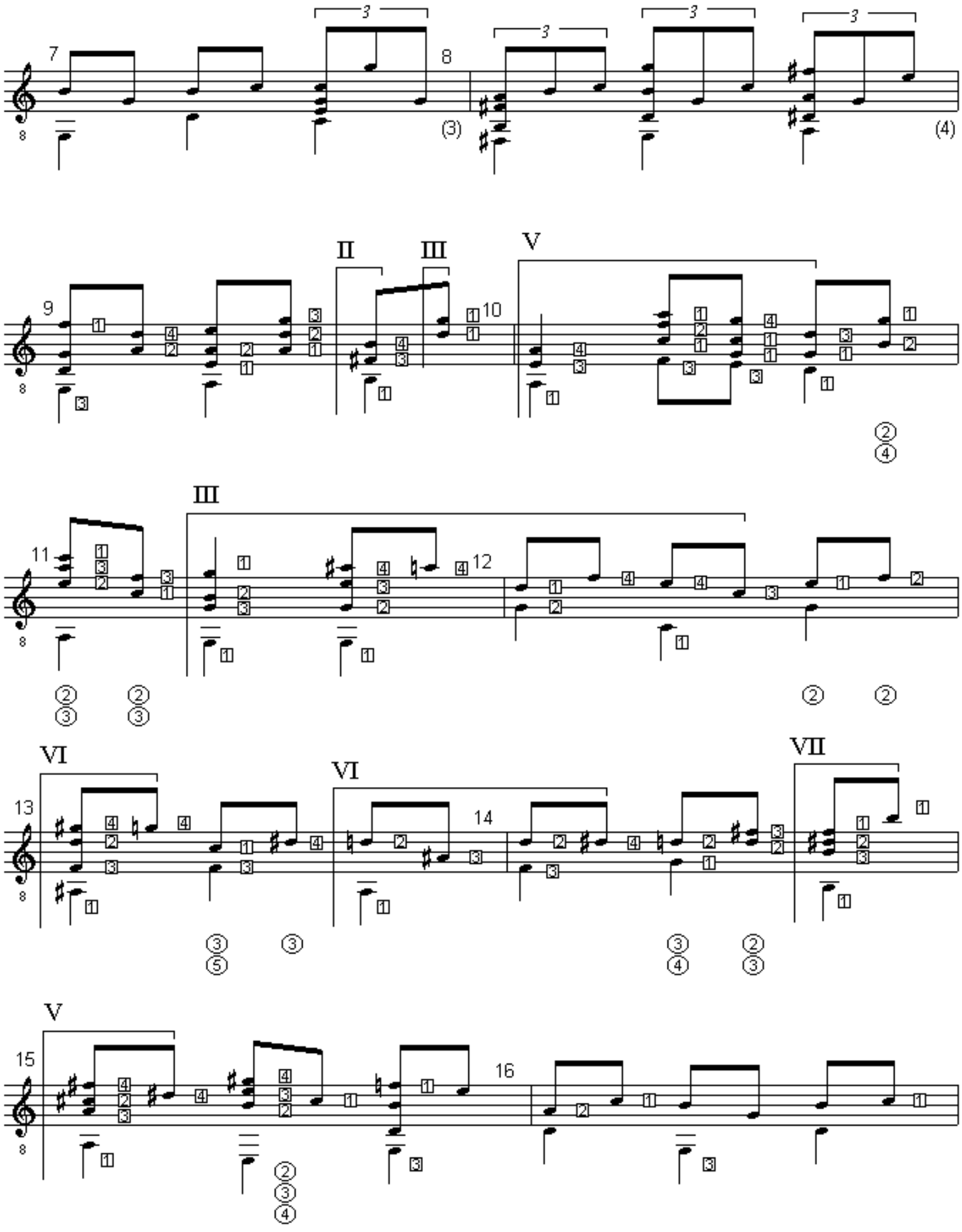

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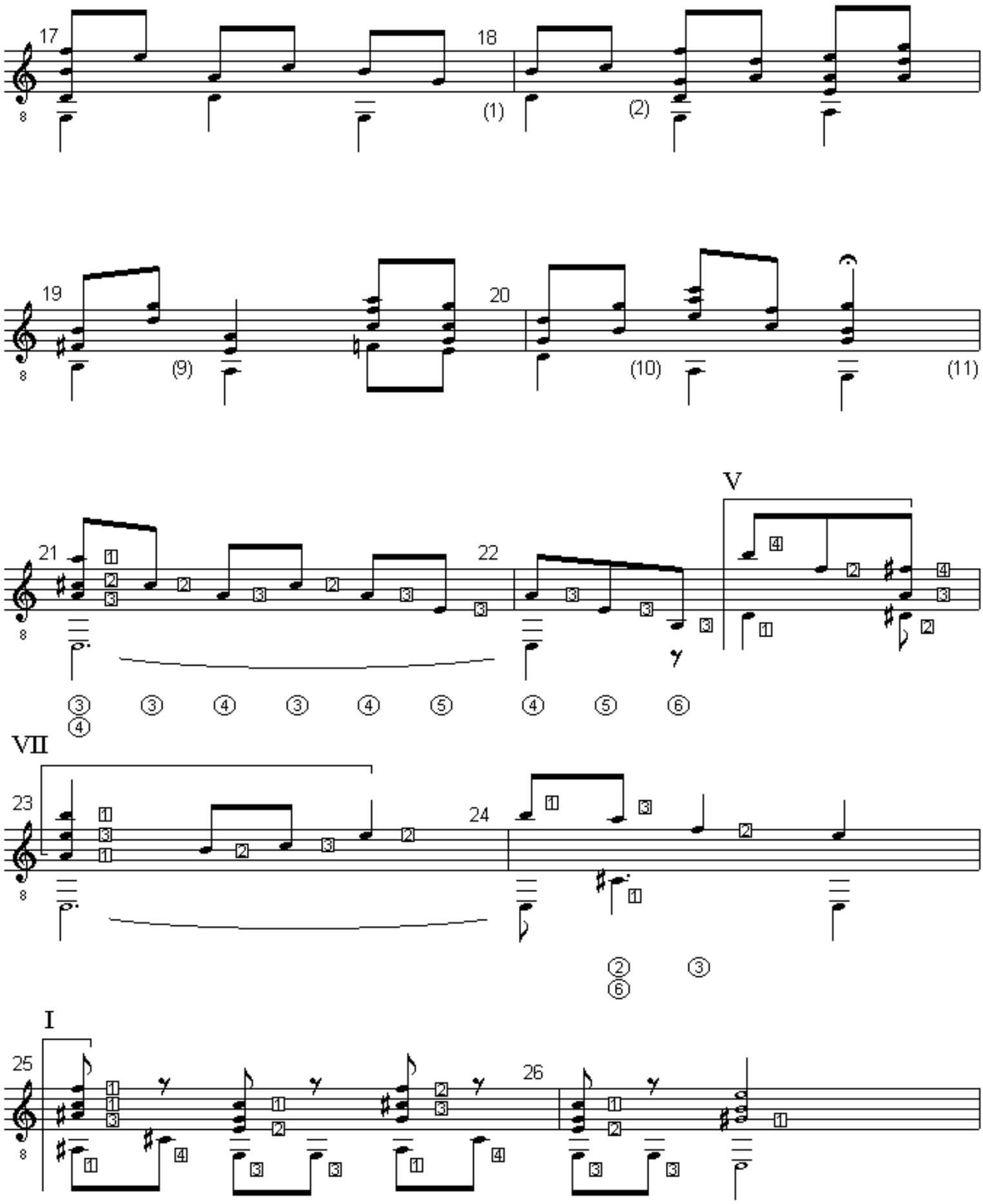

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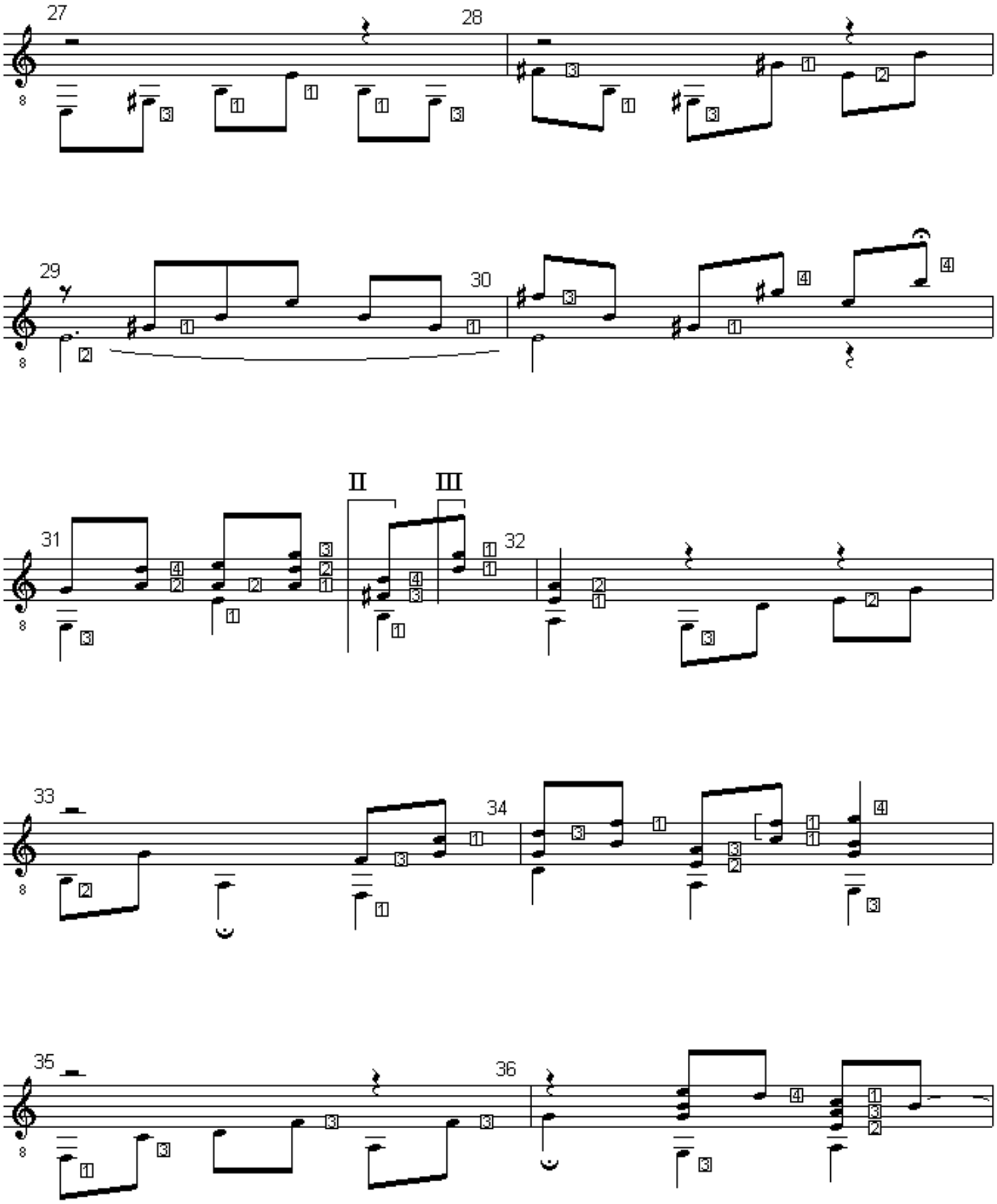

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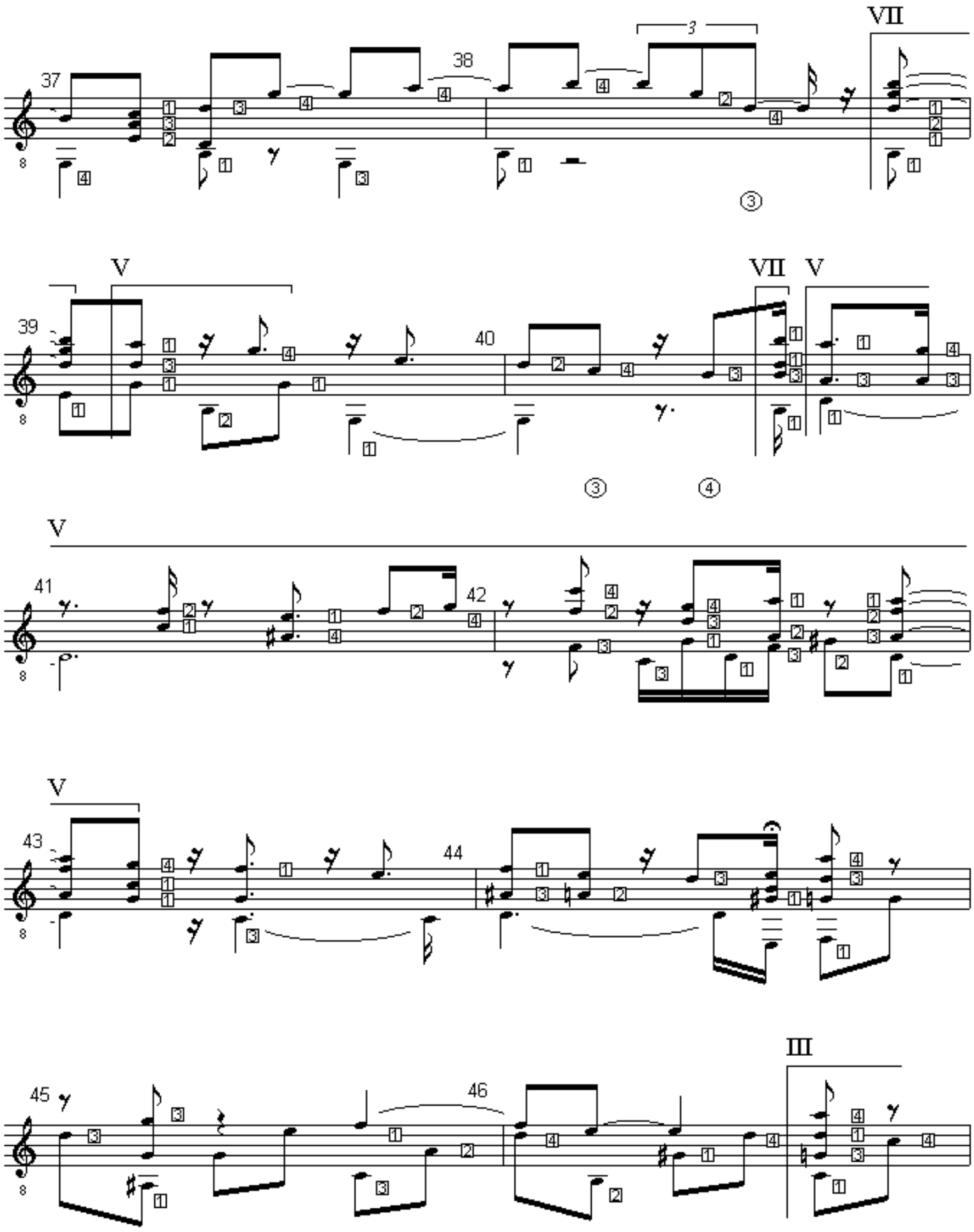

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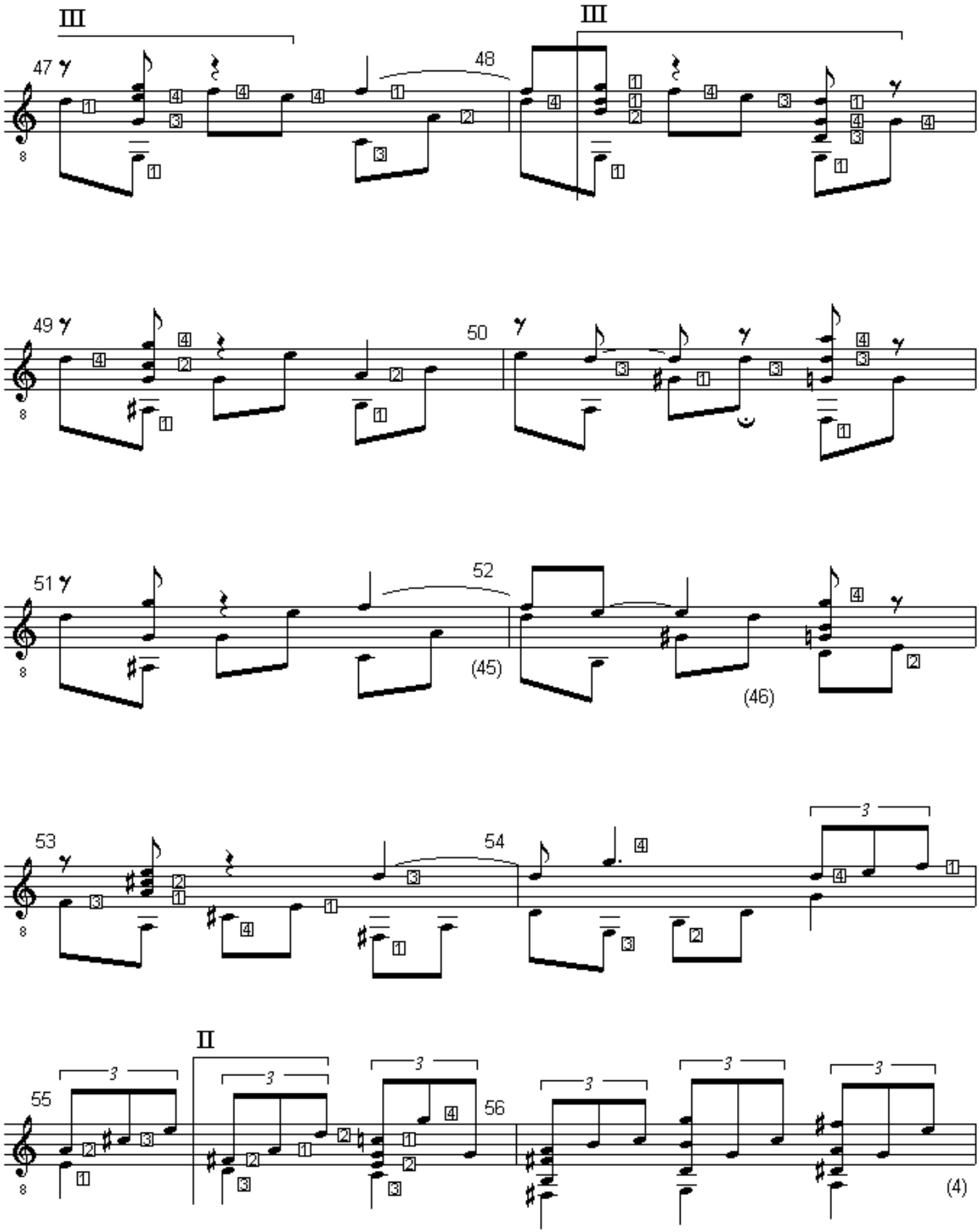

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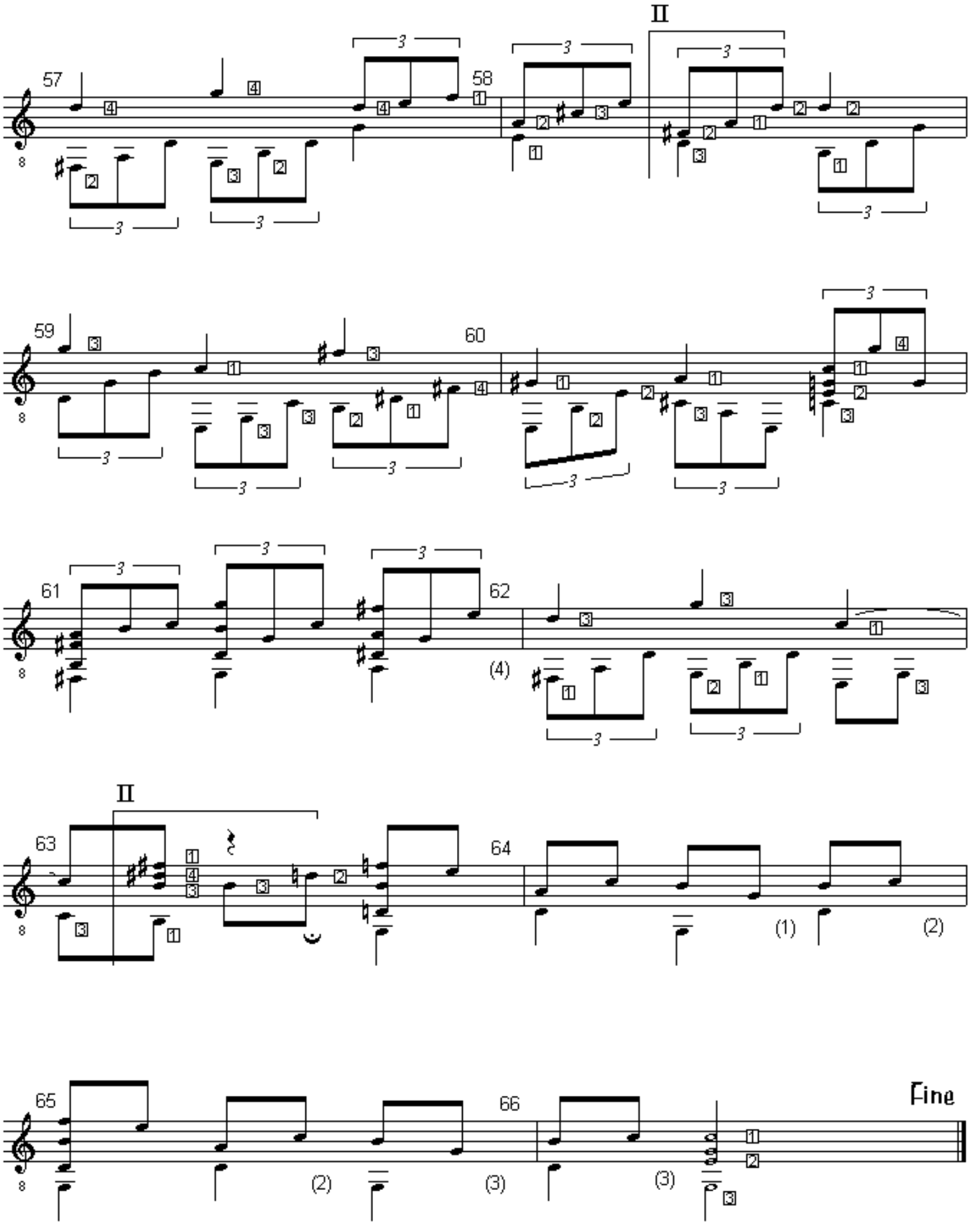

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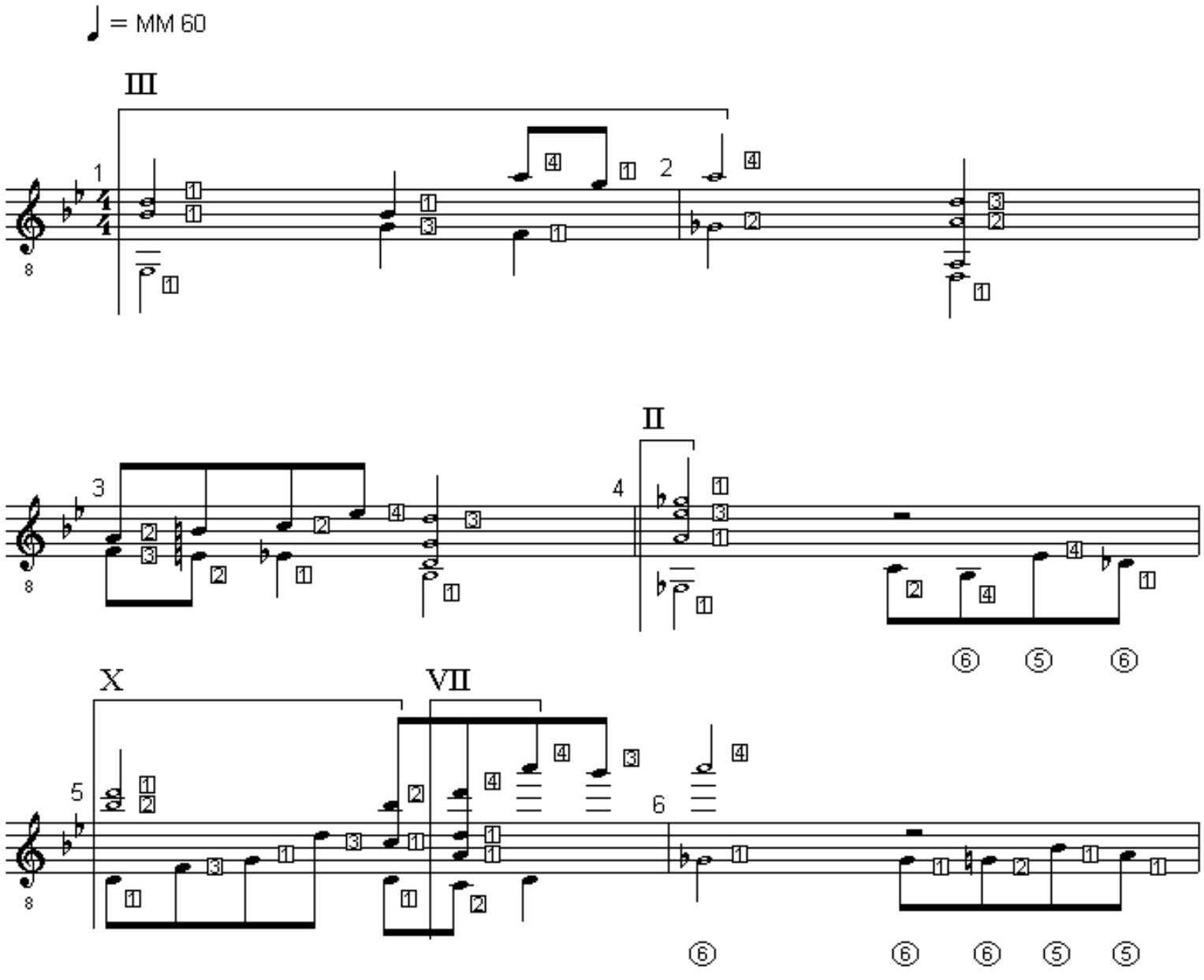
Variations on ONYX

Study for Solo Guitar

Uwe Warneke

op.40

Andante



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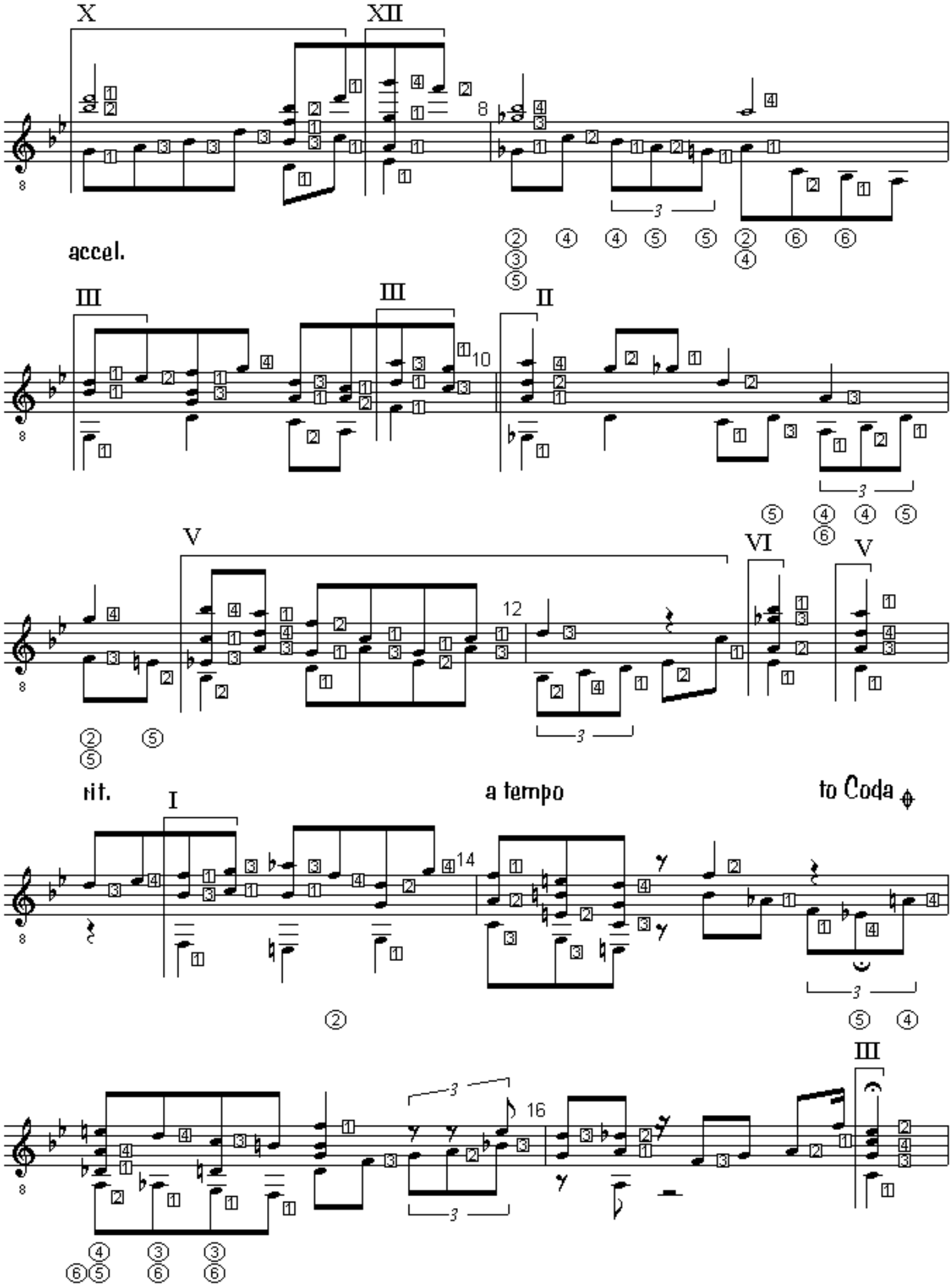

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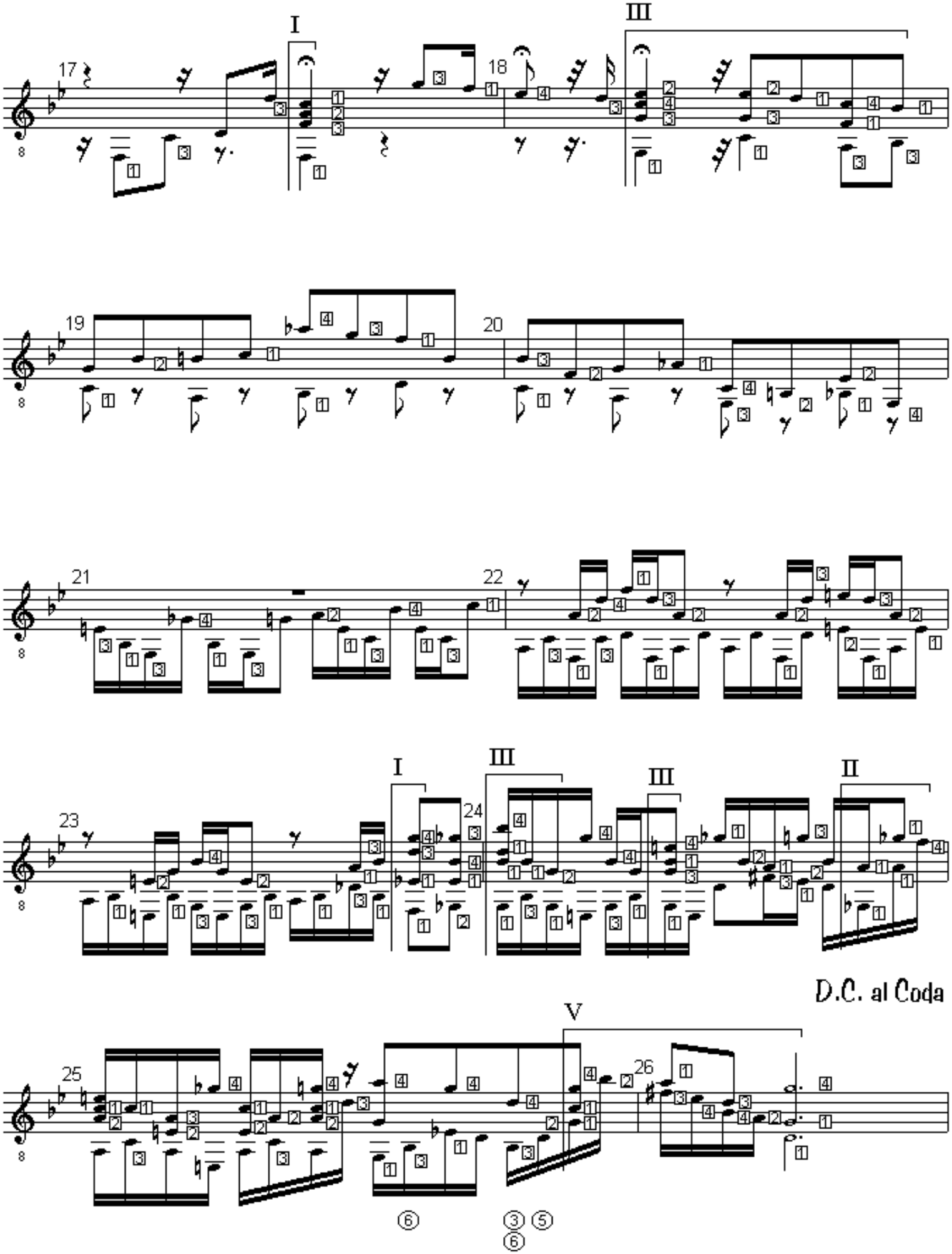

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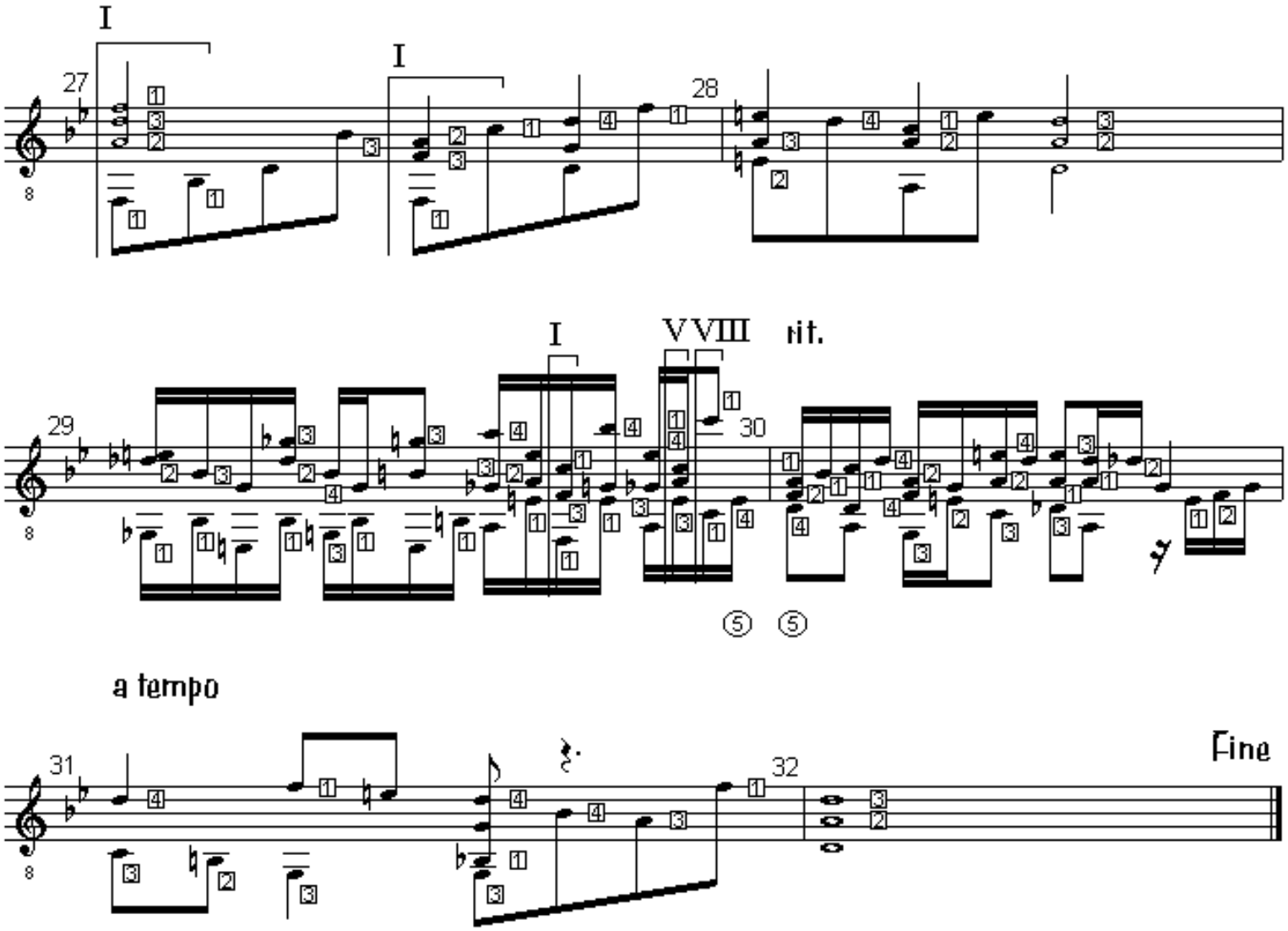
Coda



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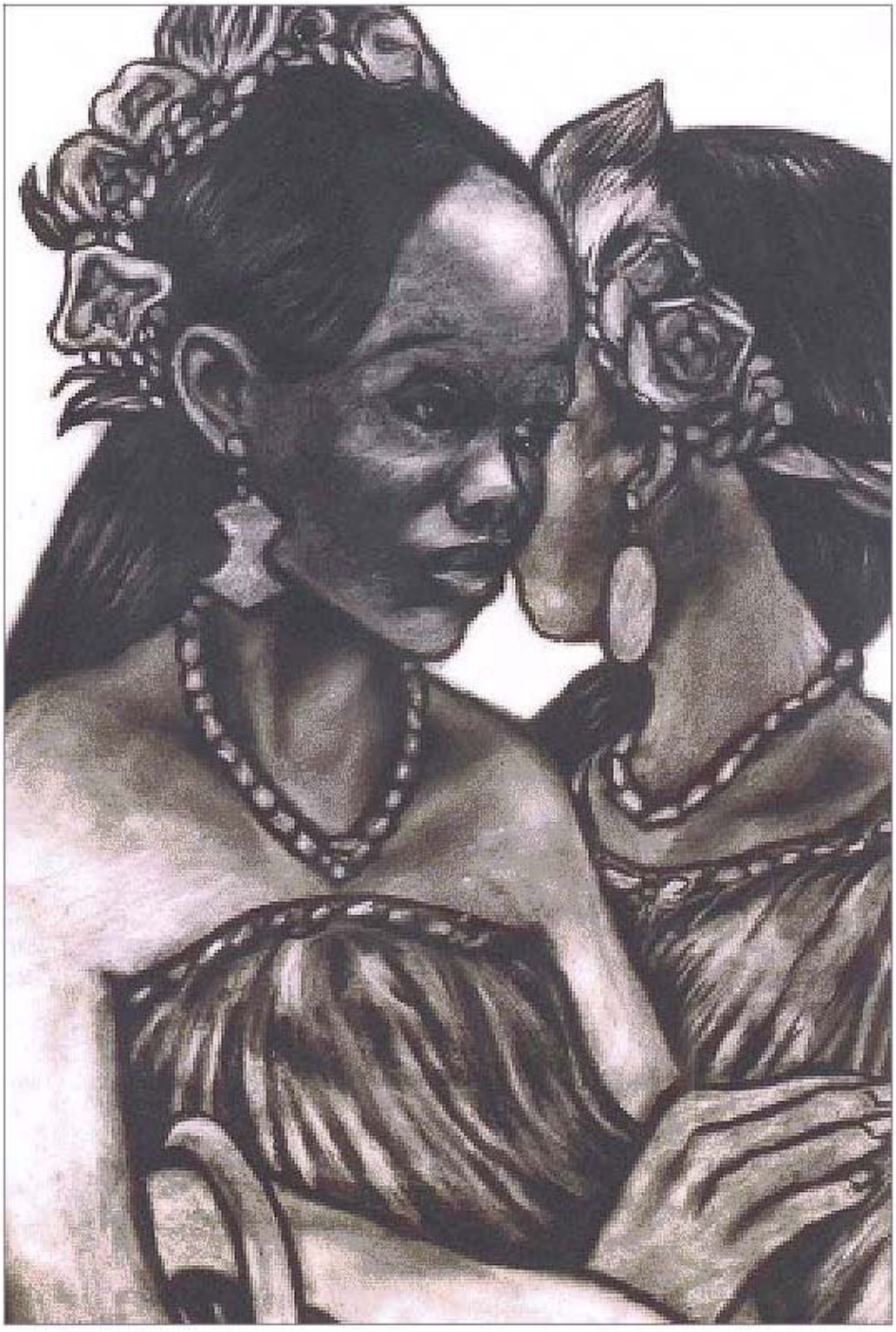

Jade op.41

concert study for solo guitar

by Uwe Warneke @2001

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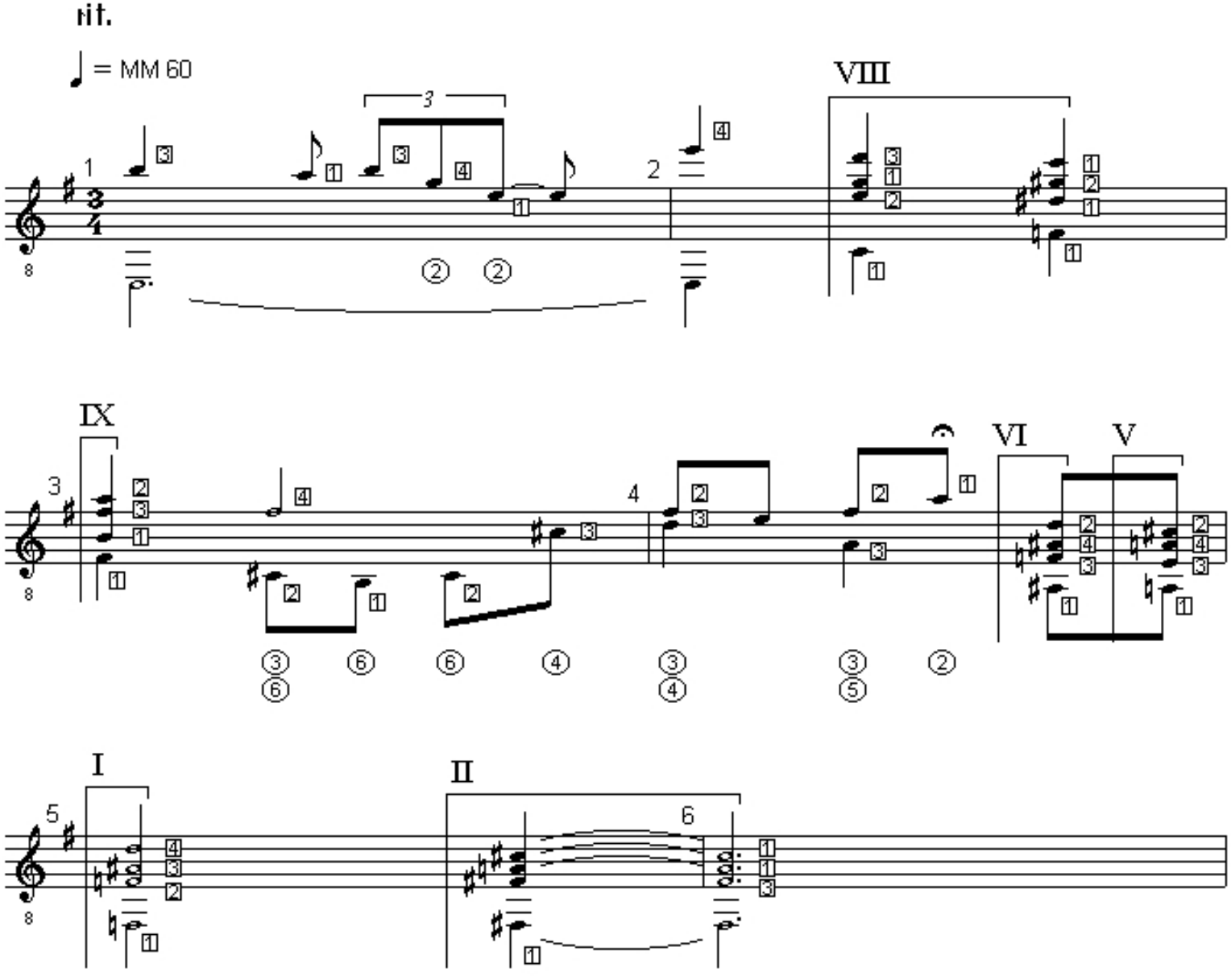
JADE

Concert Study for Solo Guitar

Uwe Warneke

op.41

1. Movement: ***Moderato***



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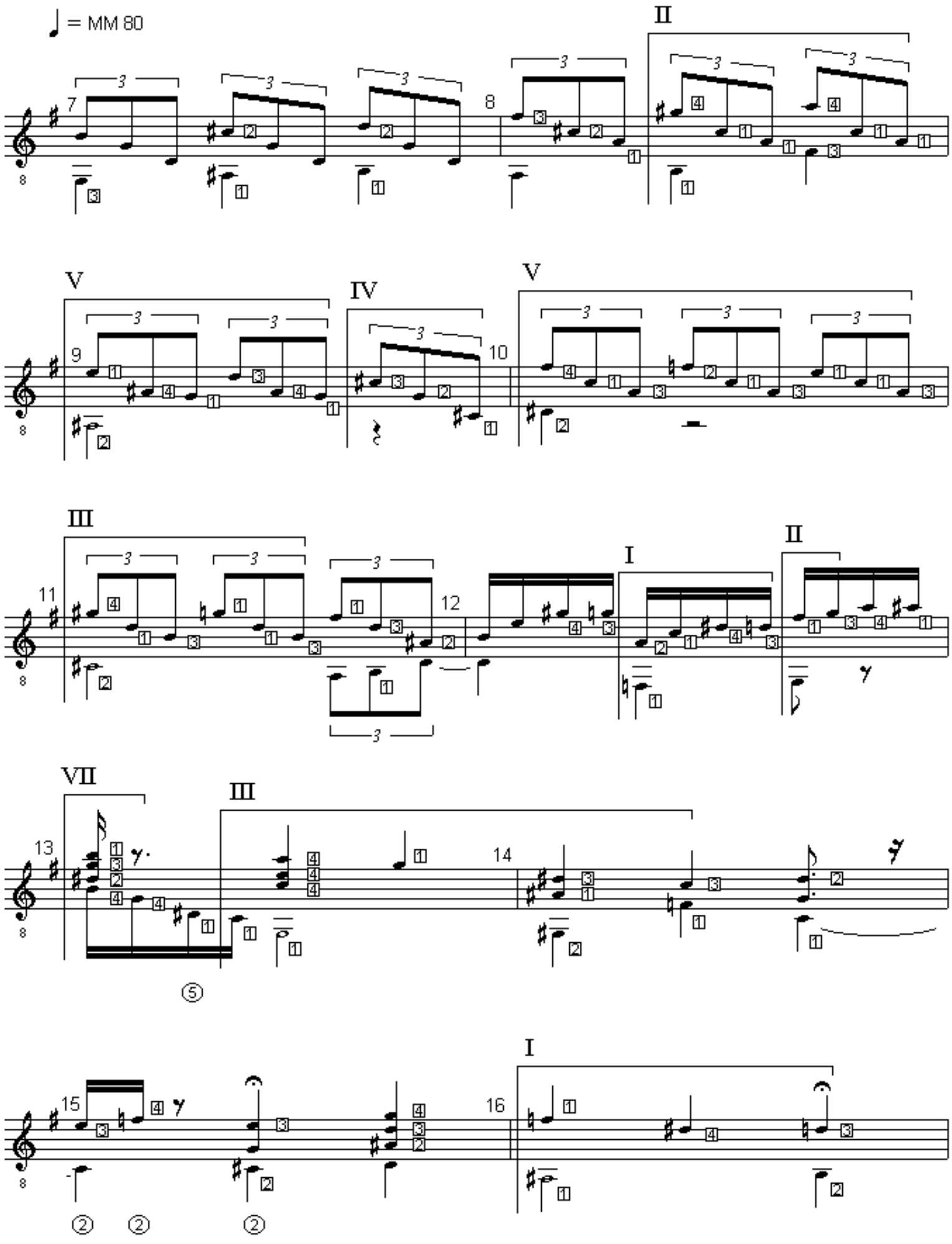
a tempo

♩ = MM 80



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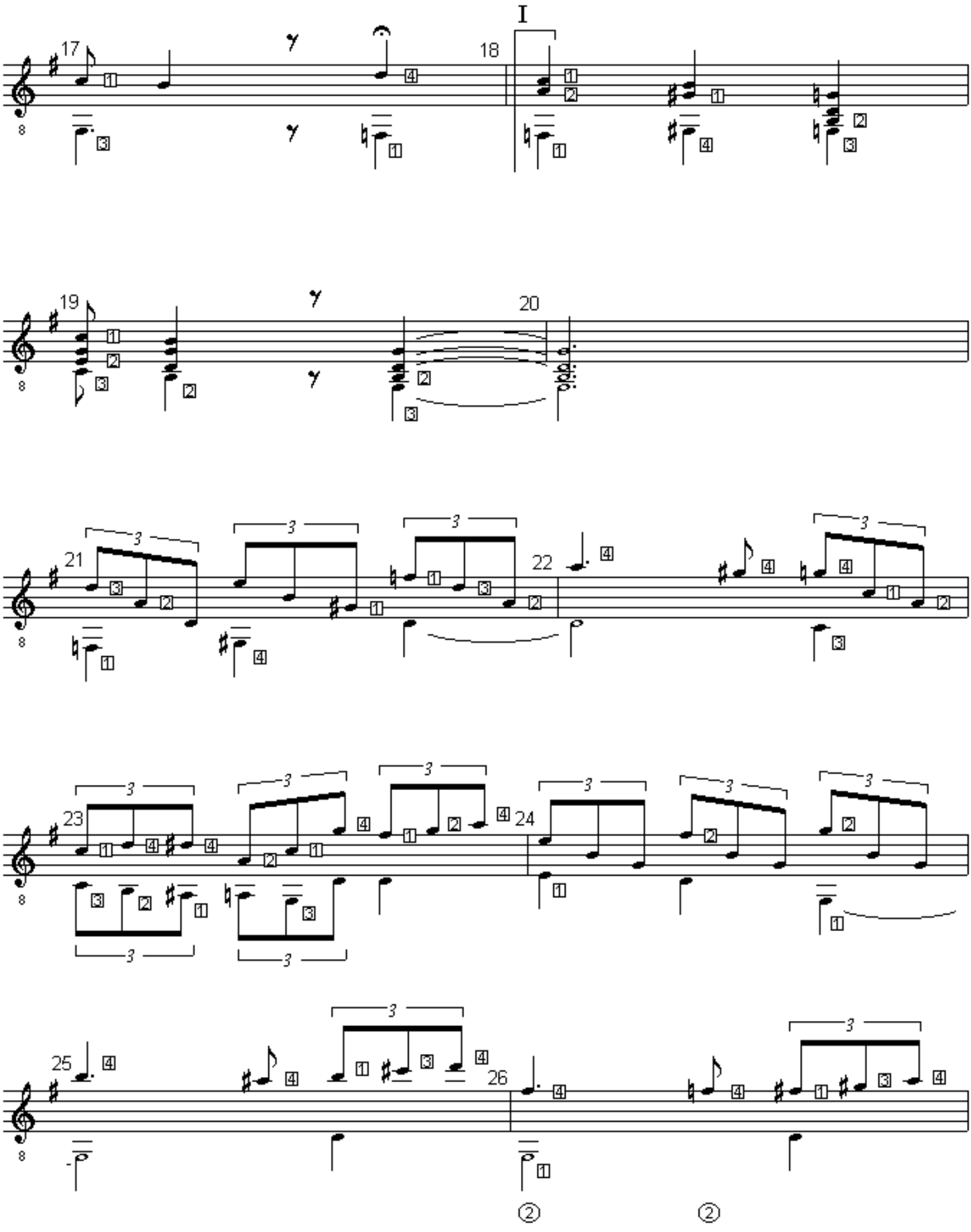

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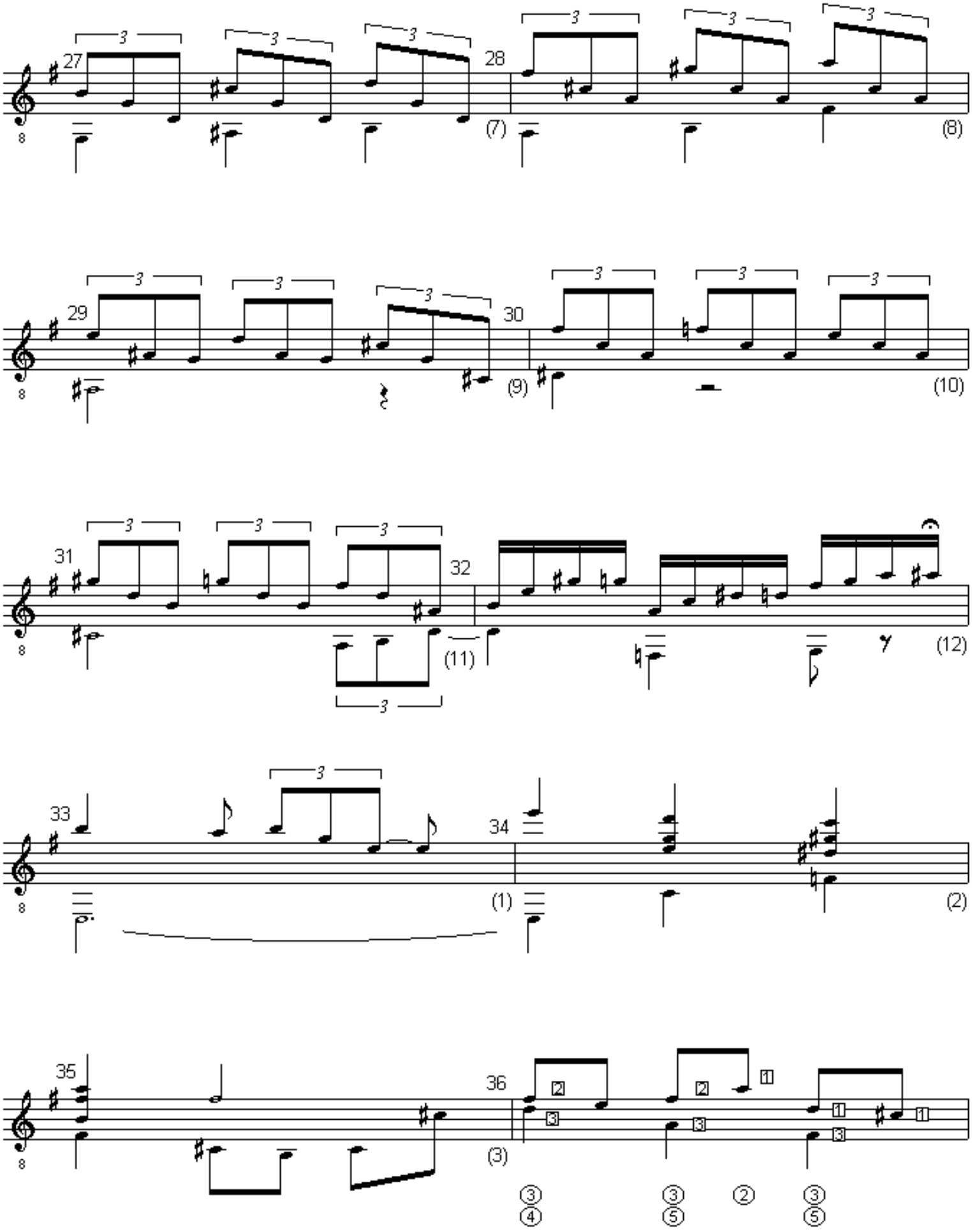

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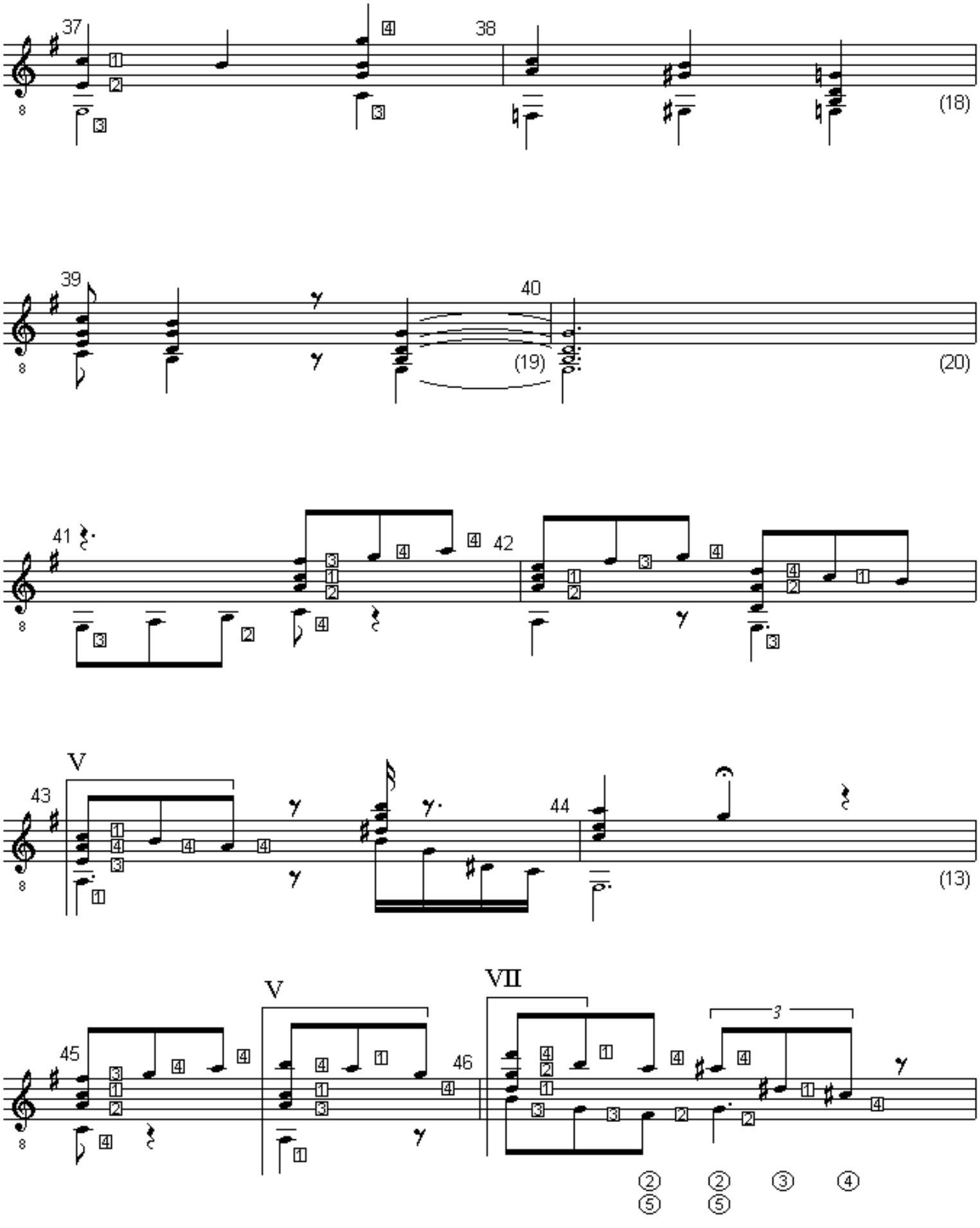

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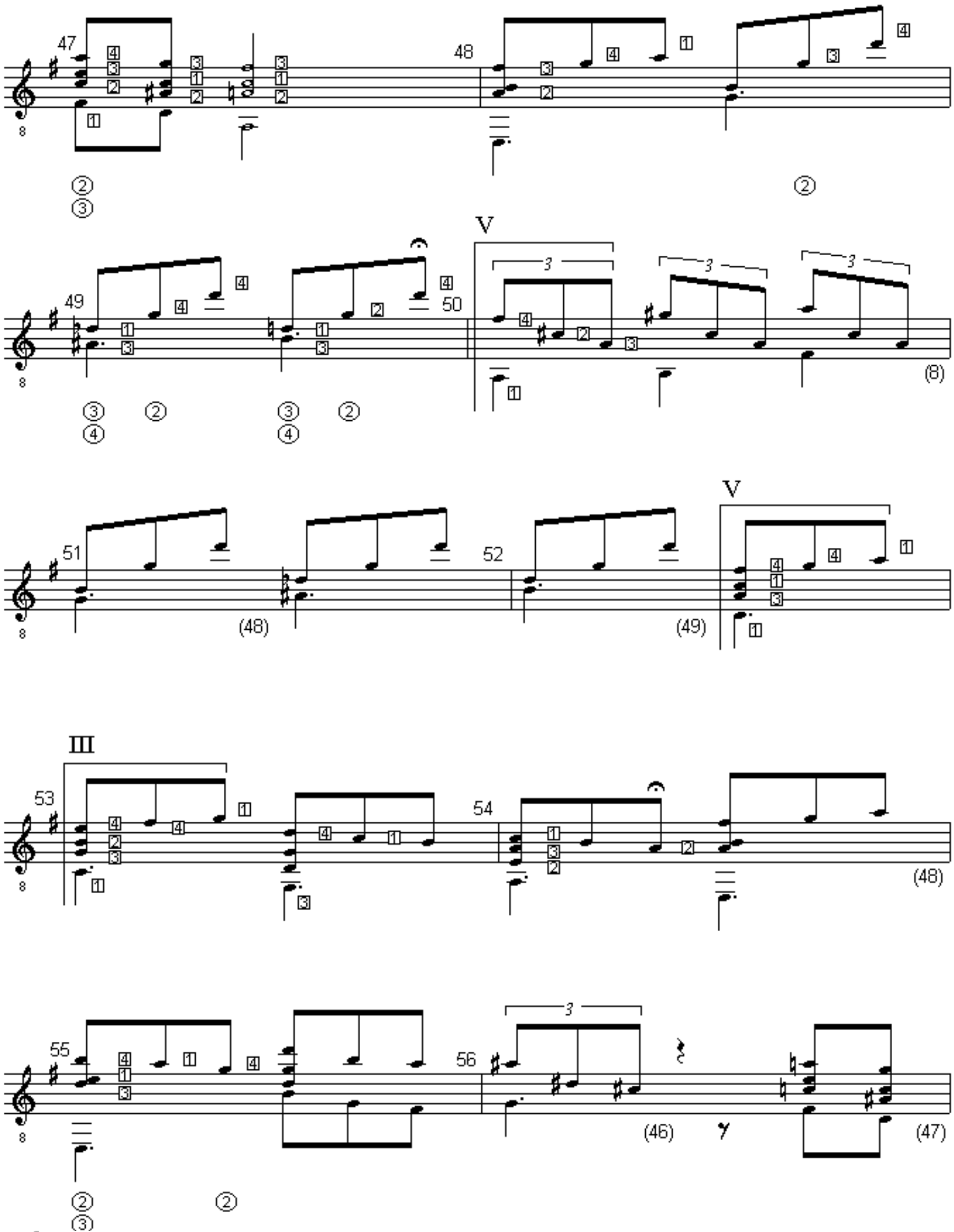

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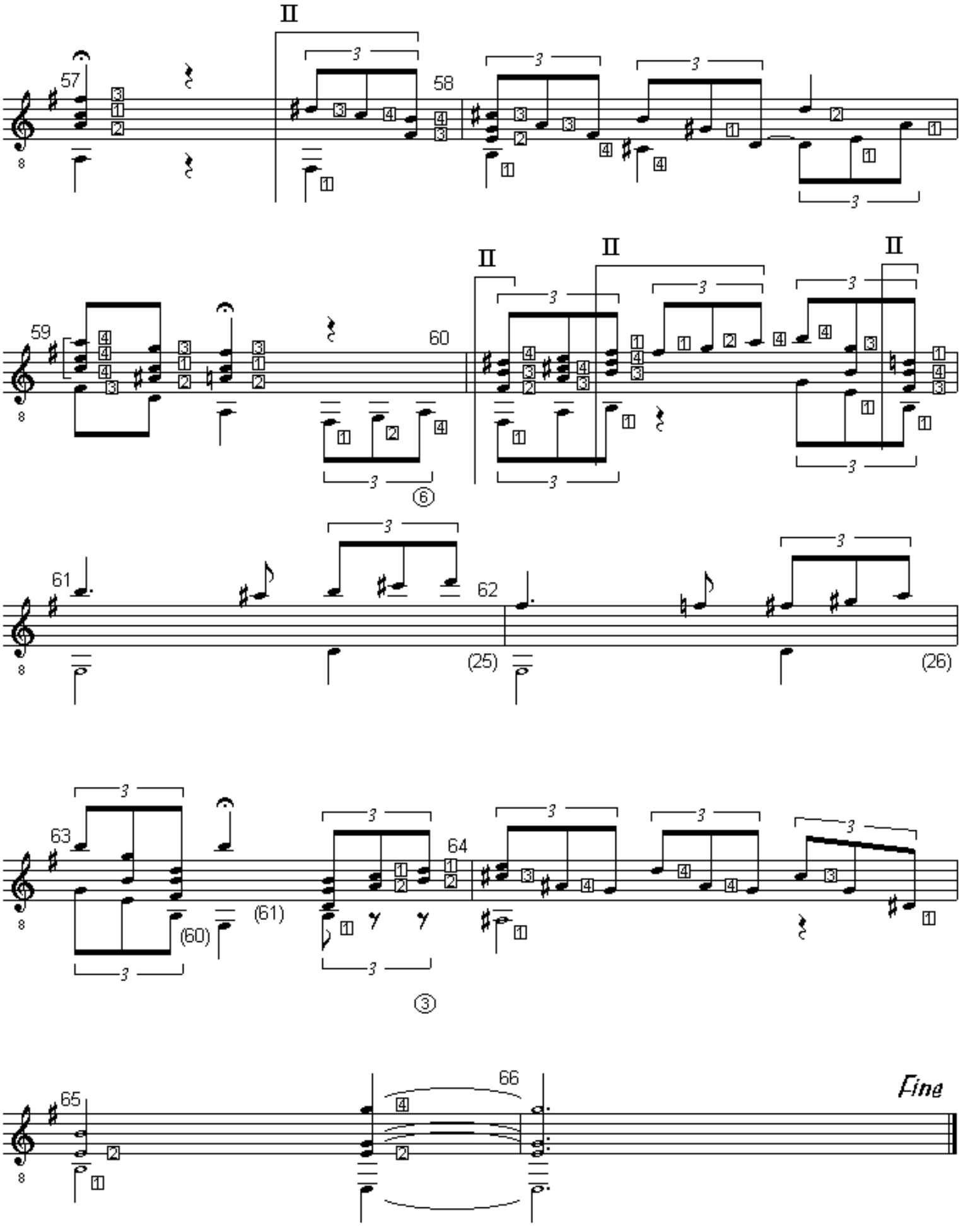

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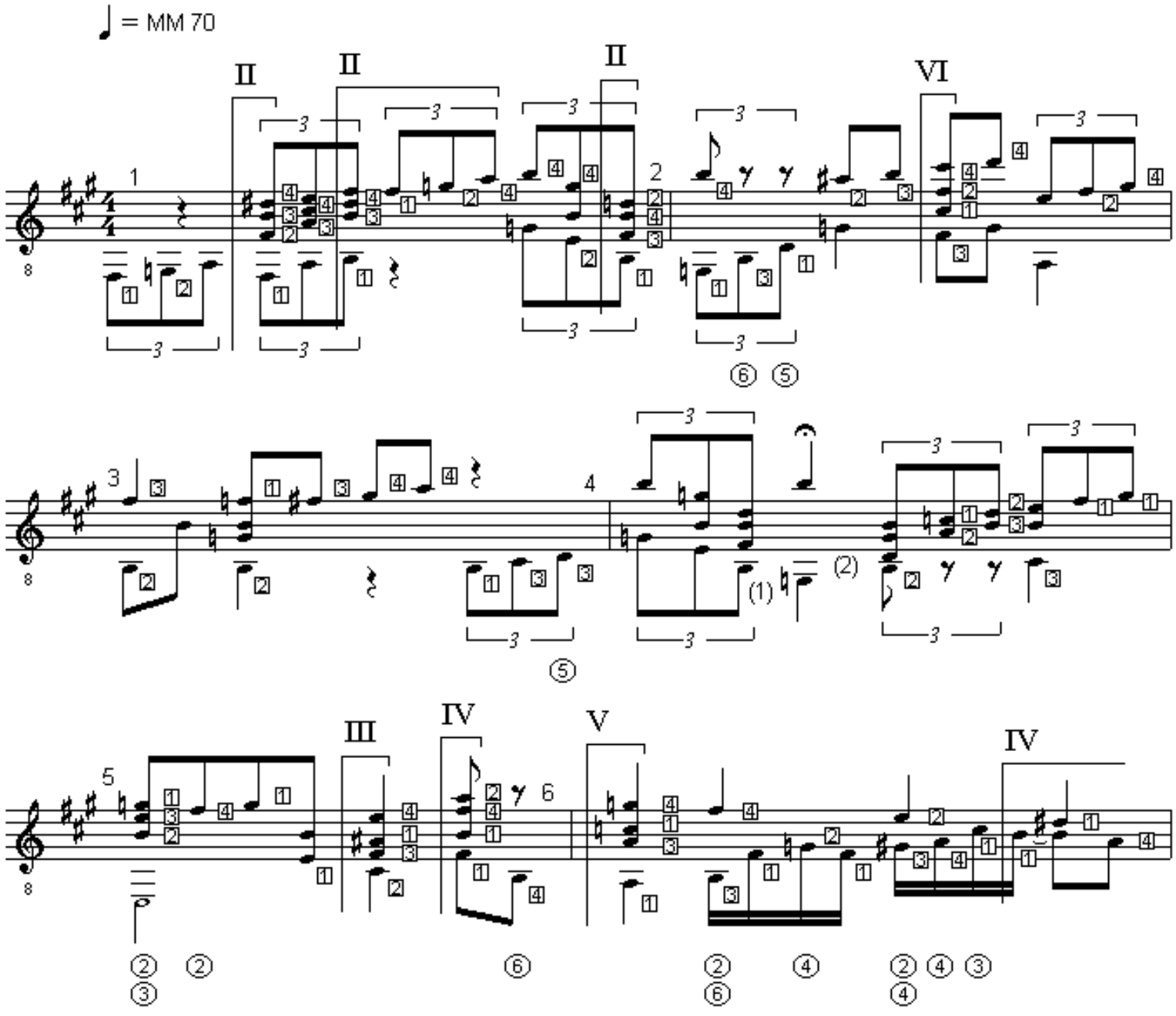
2. Movement: *Andantino*



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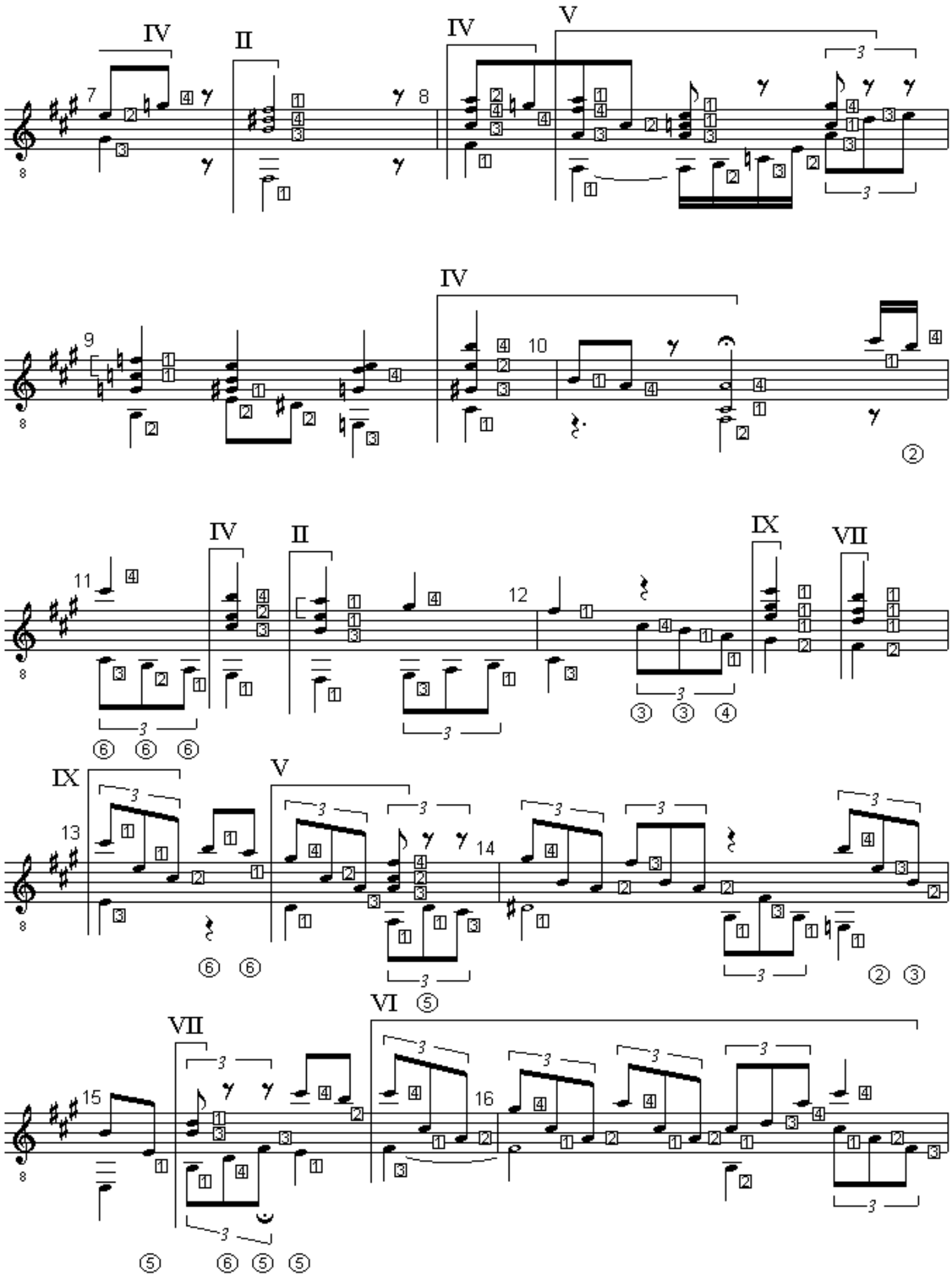

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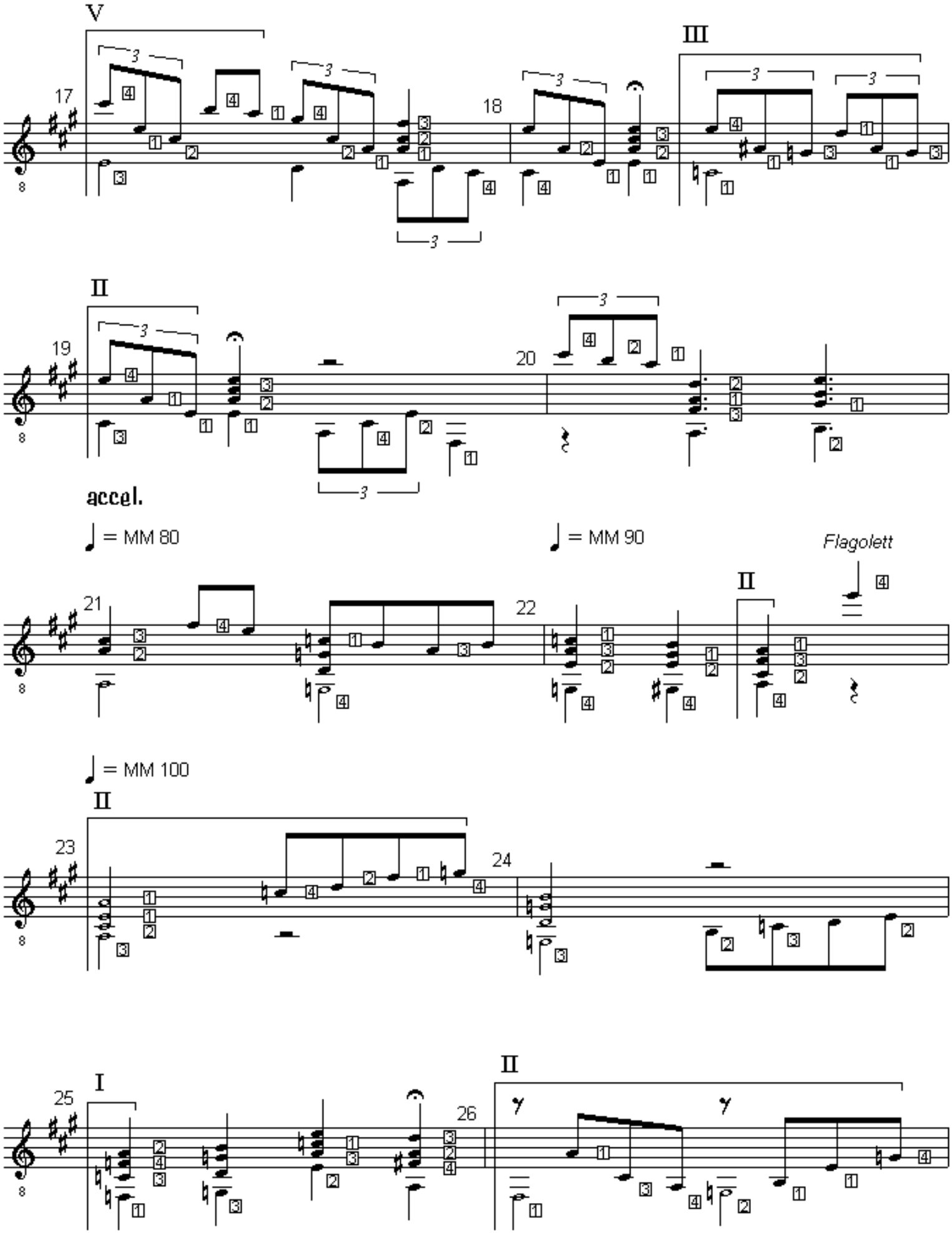

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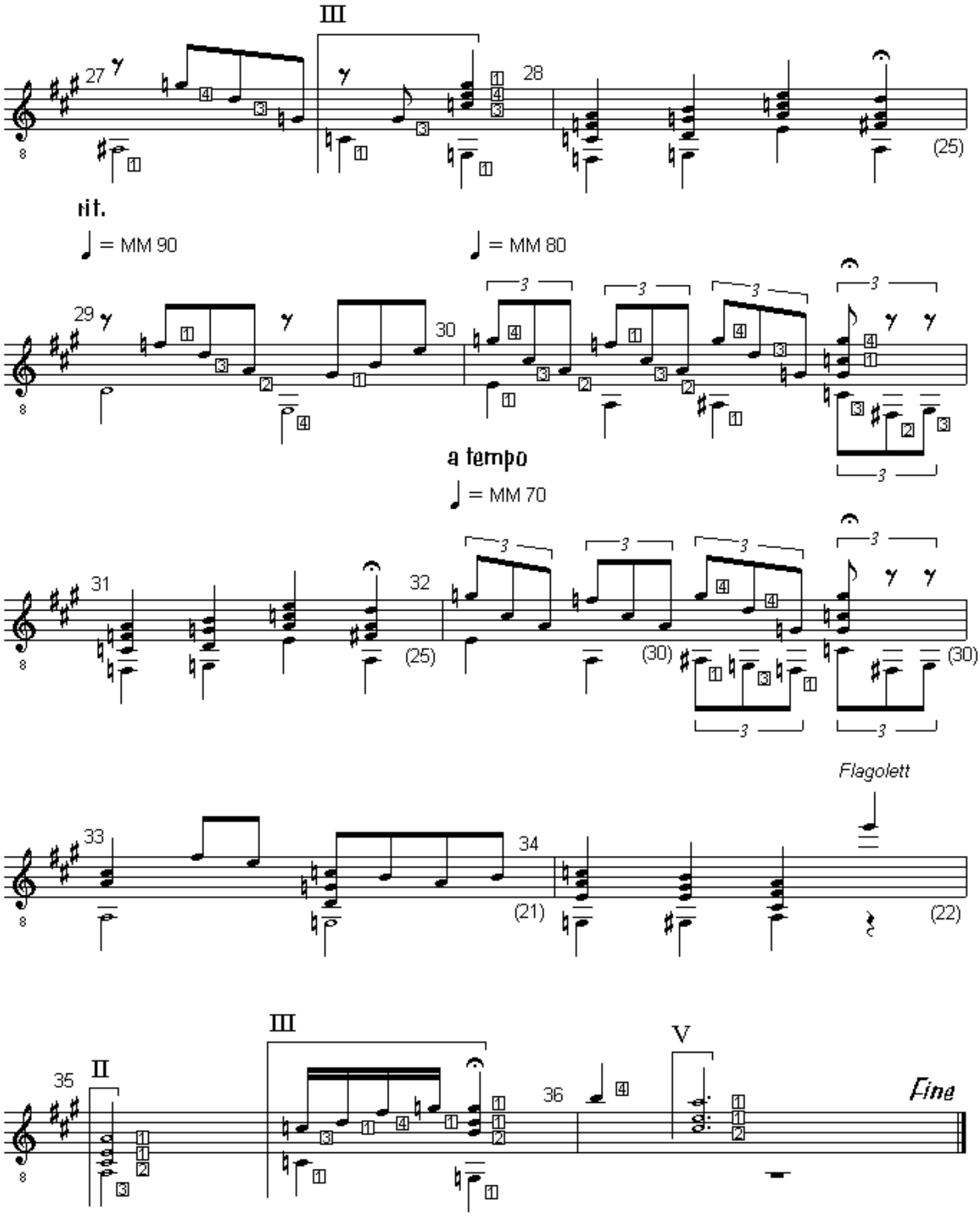

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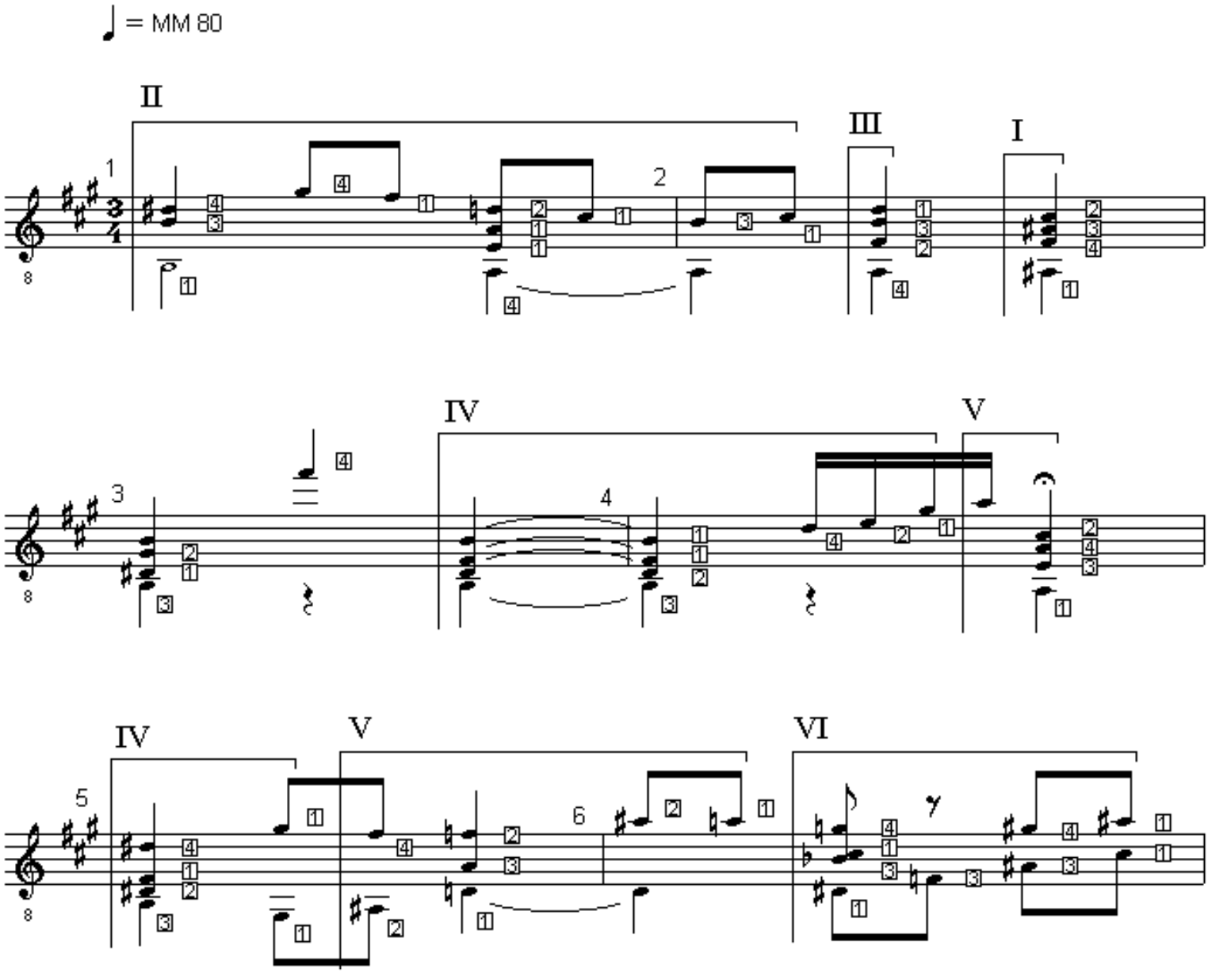
3. Movement: *Moderato*



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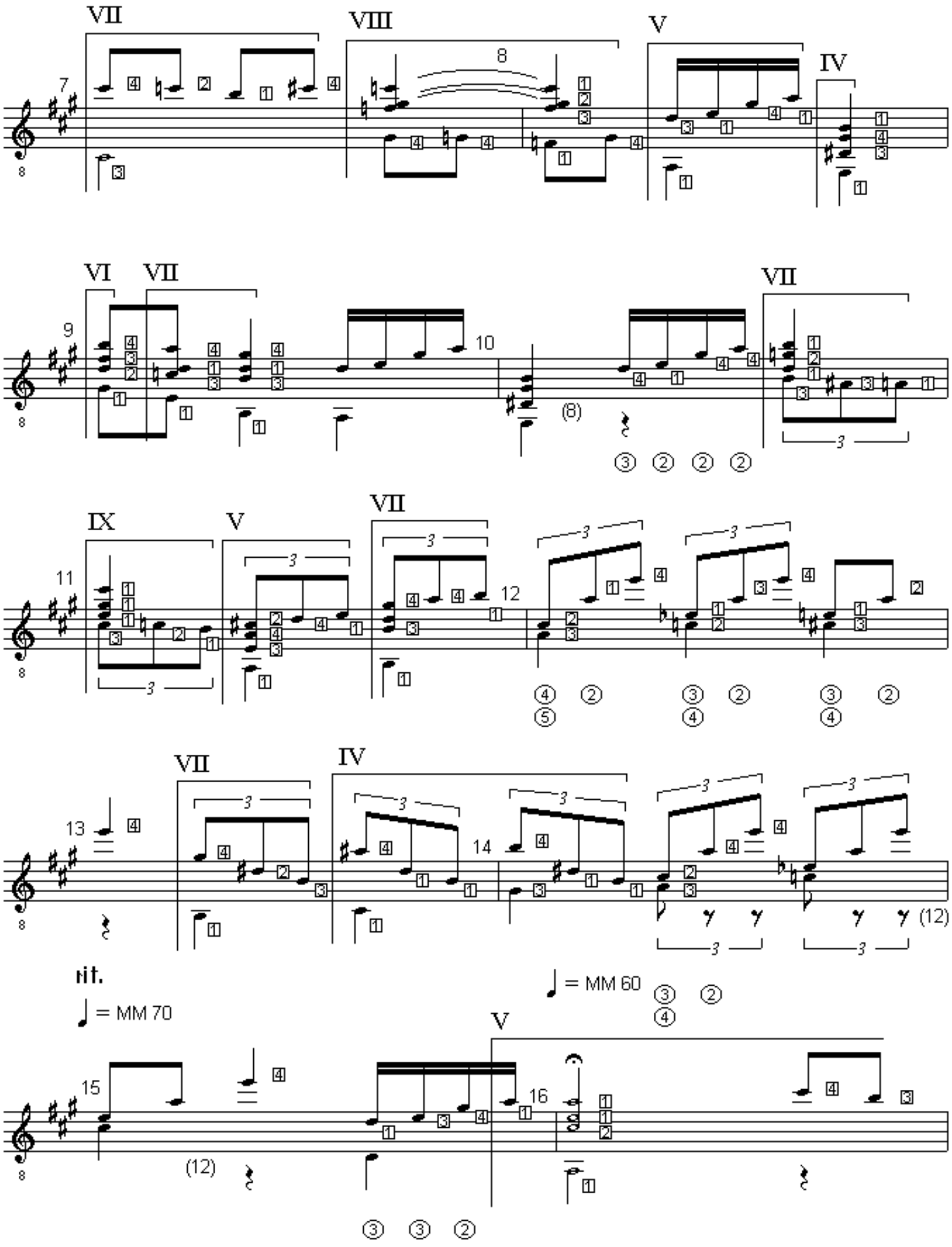

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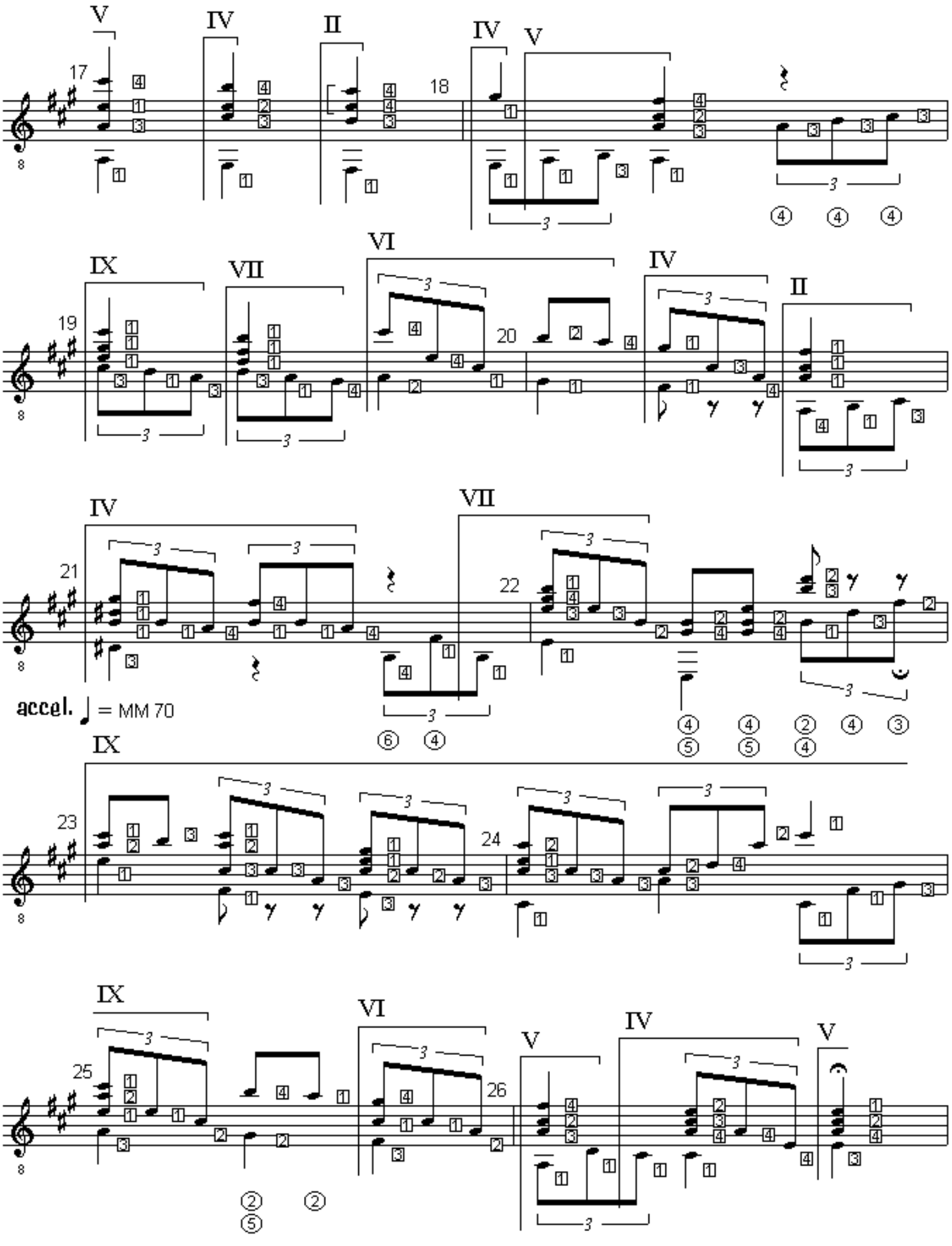

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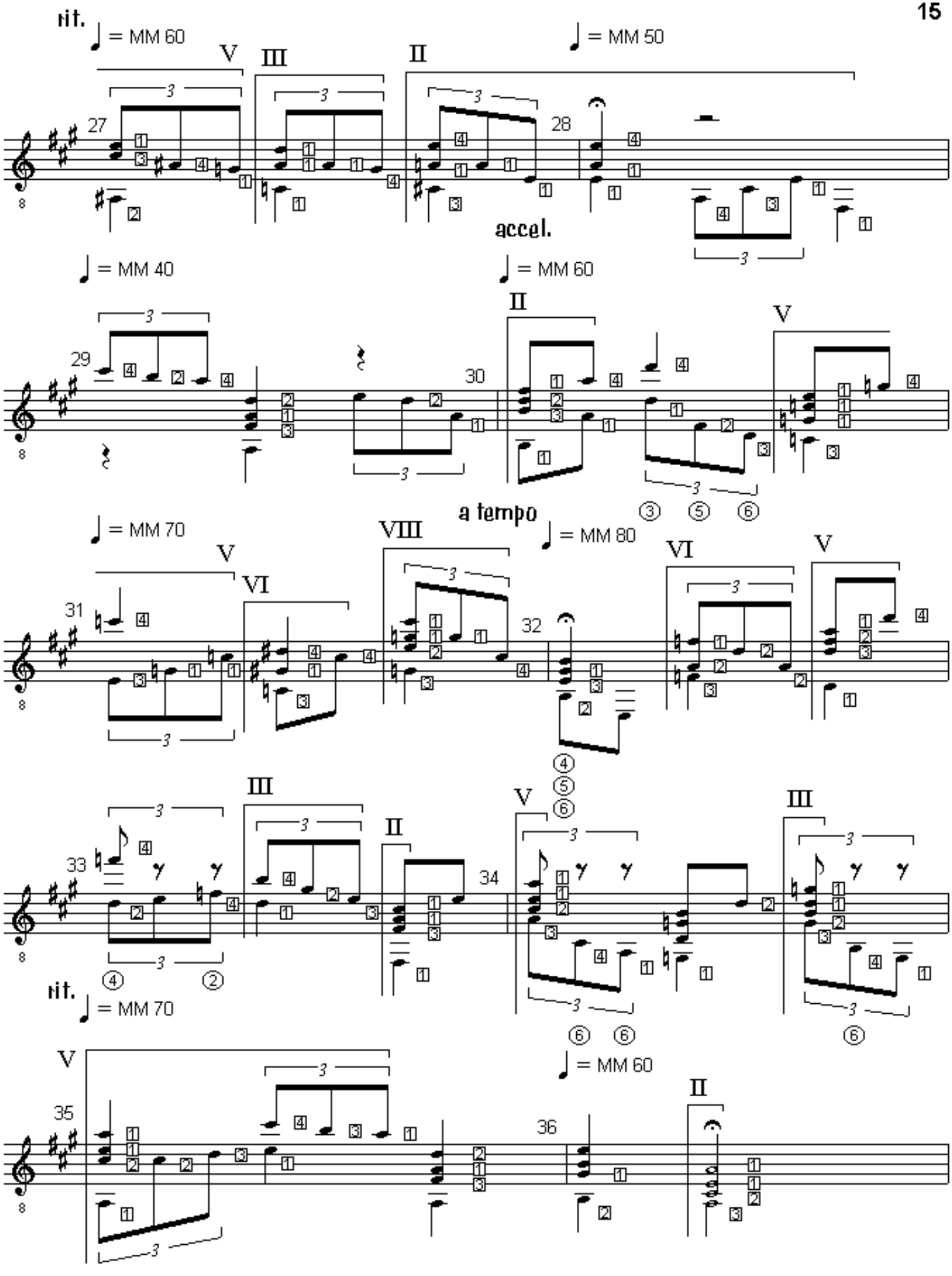

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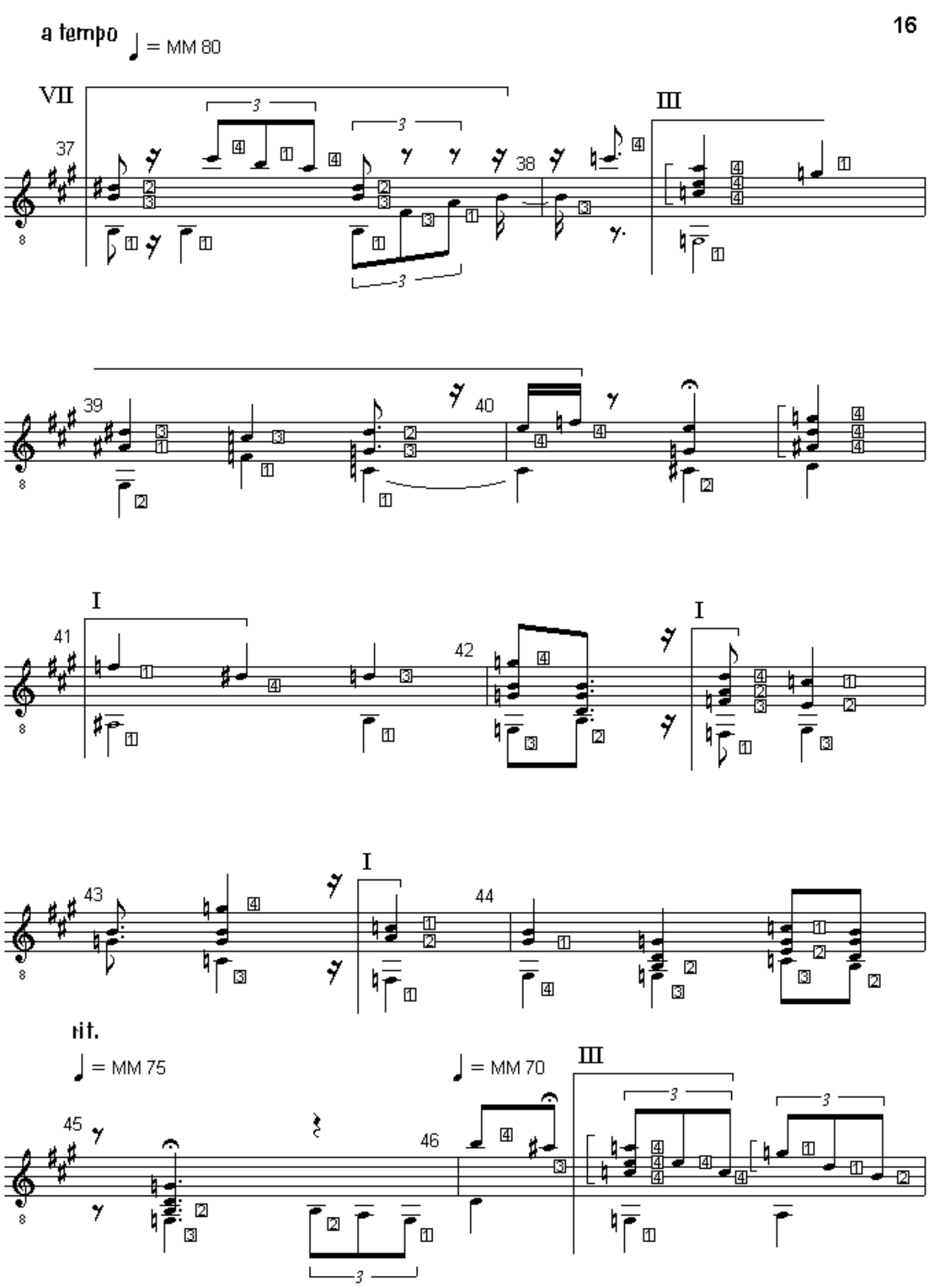

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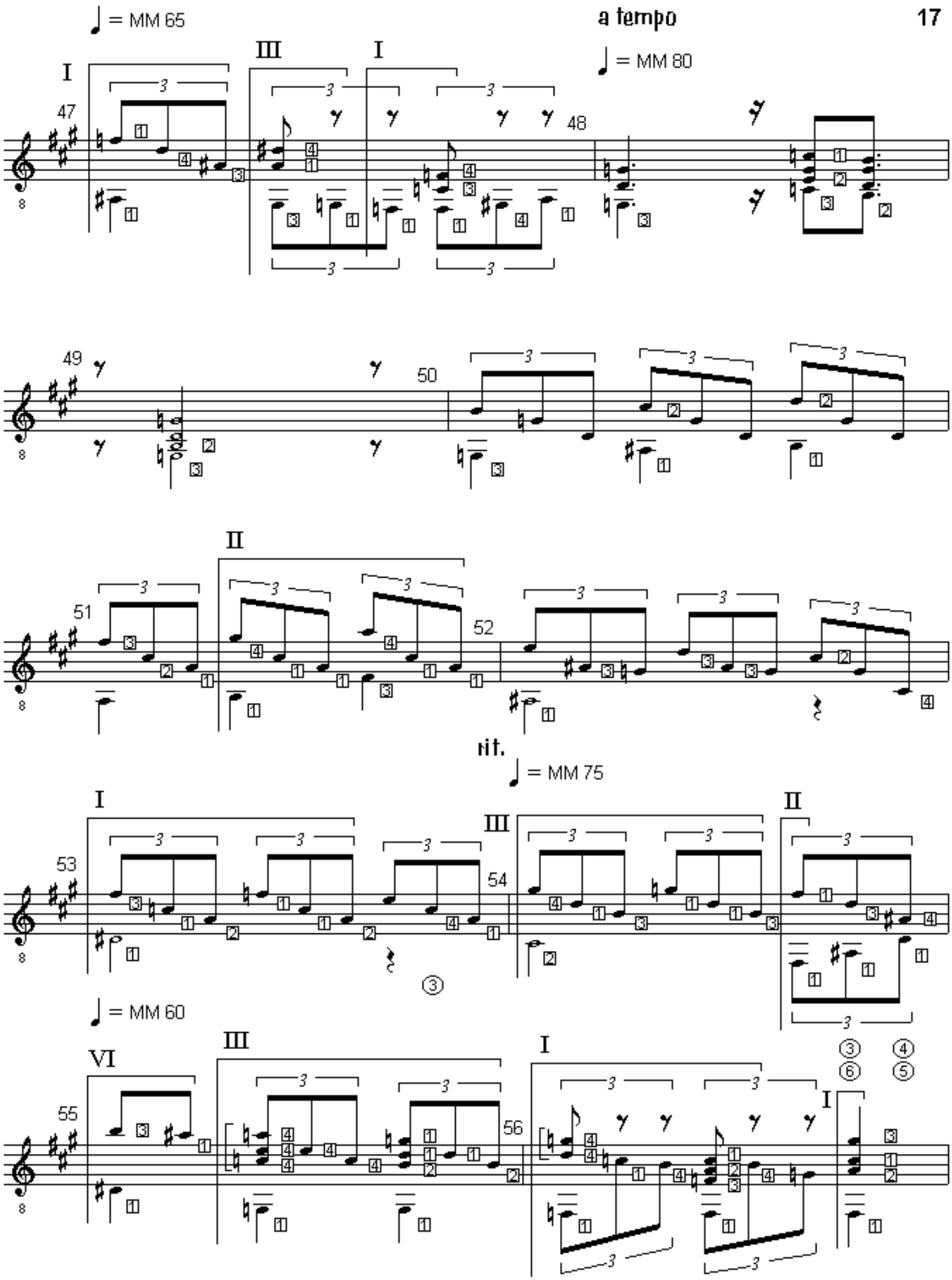

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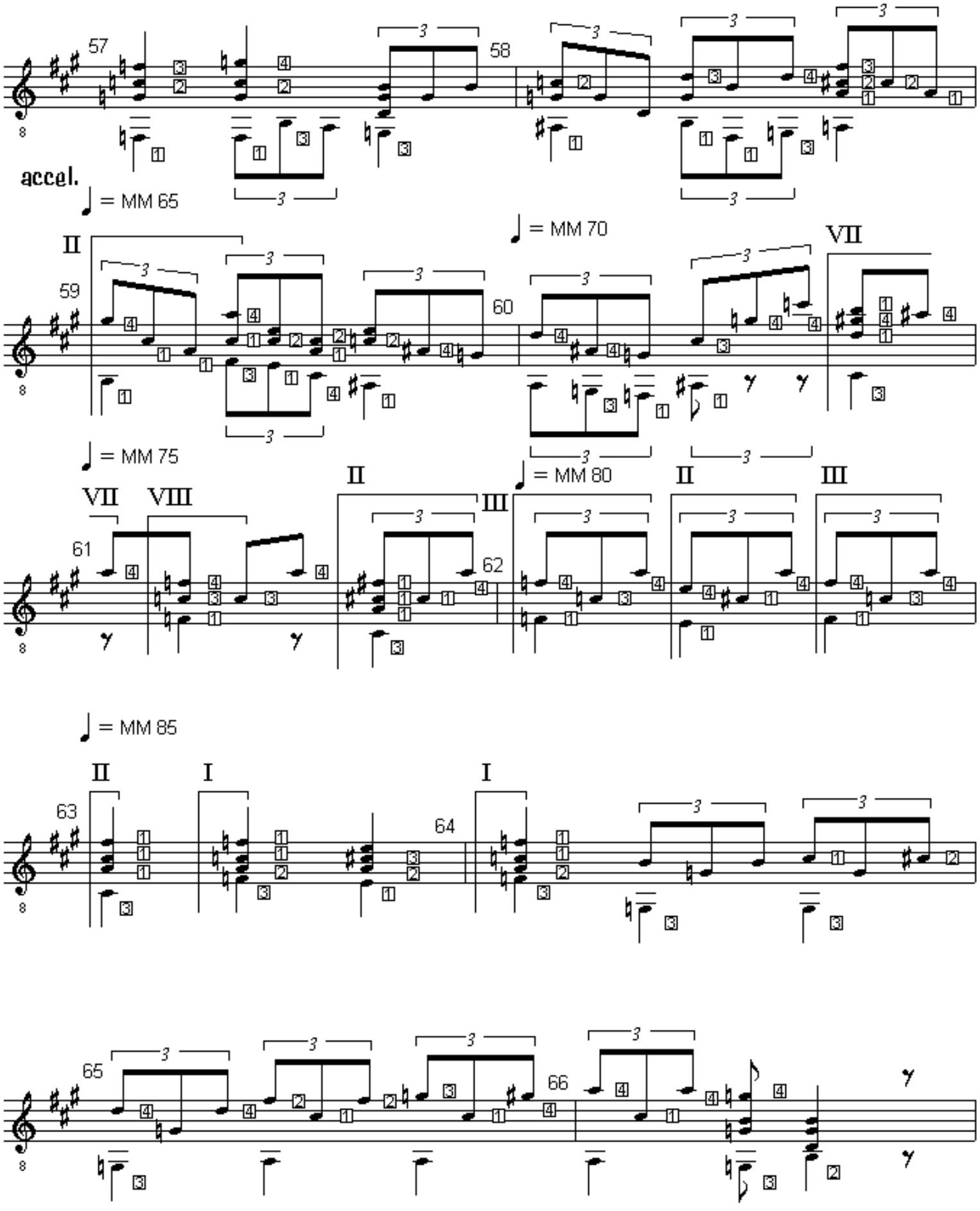

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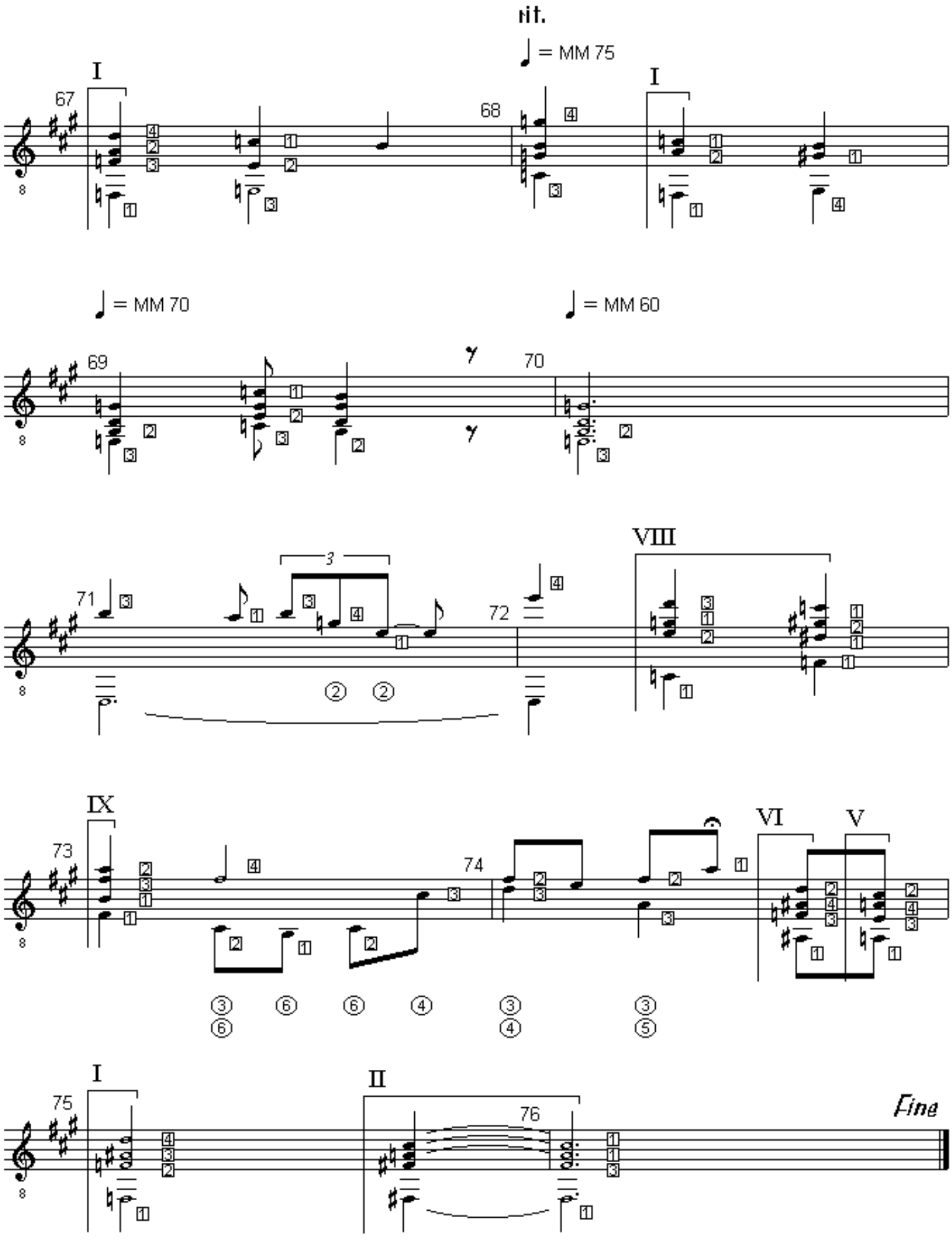

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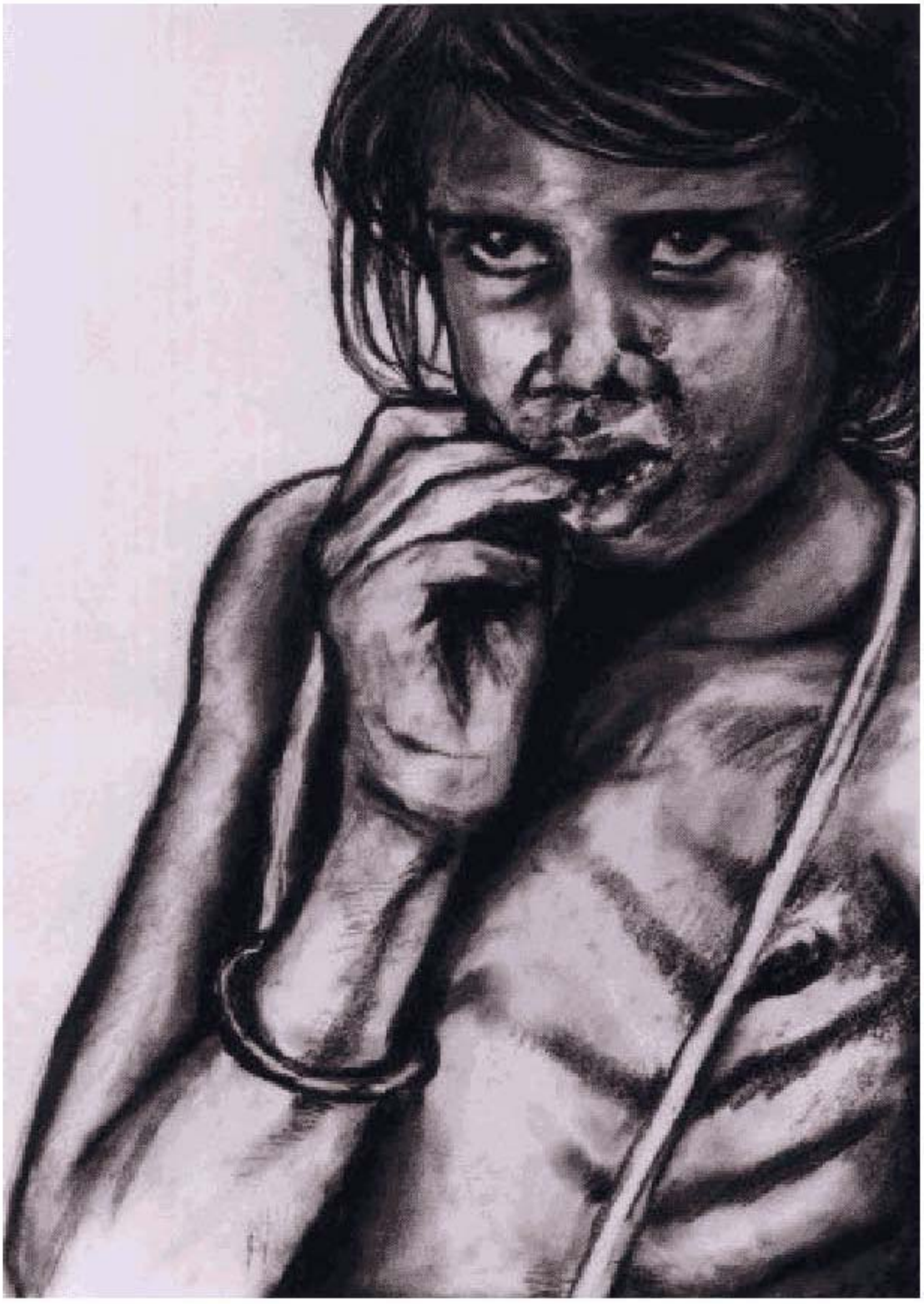

Granat op.43

concert study in seven movements for solo guitar

by Uwe Warneke @2002

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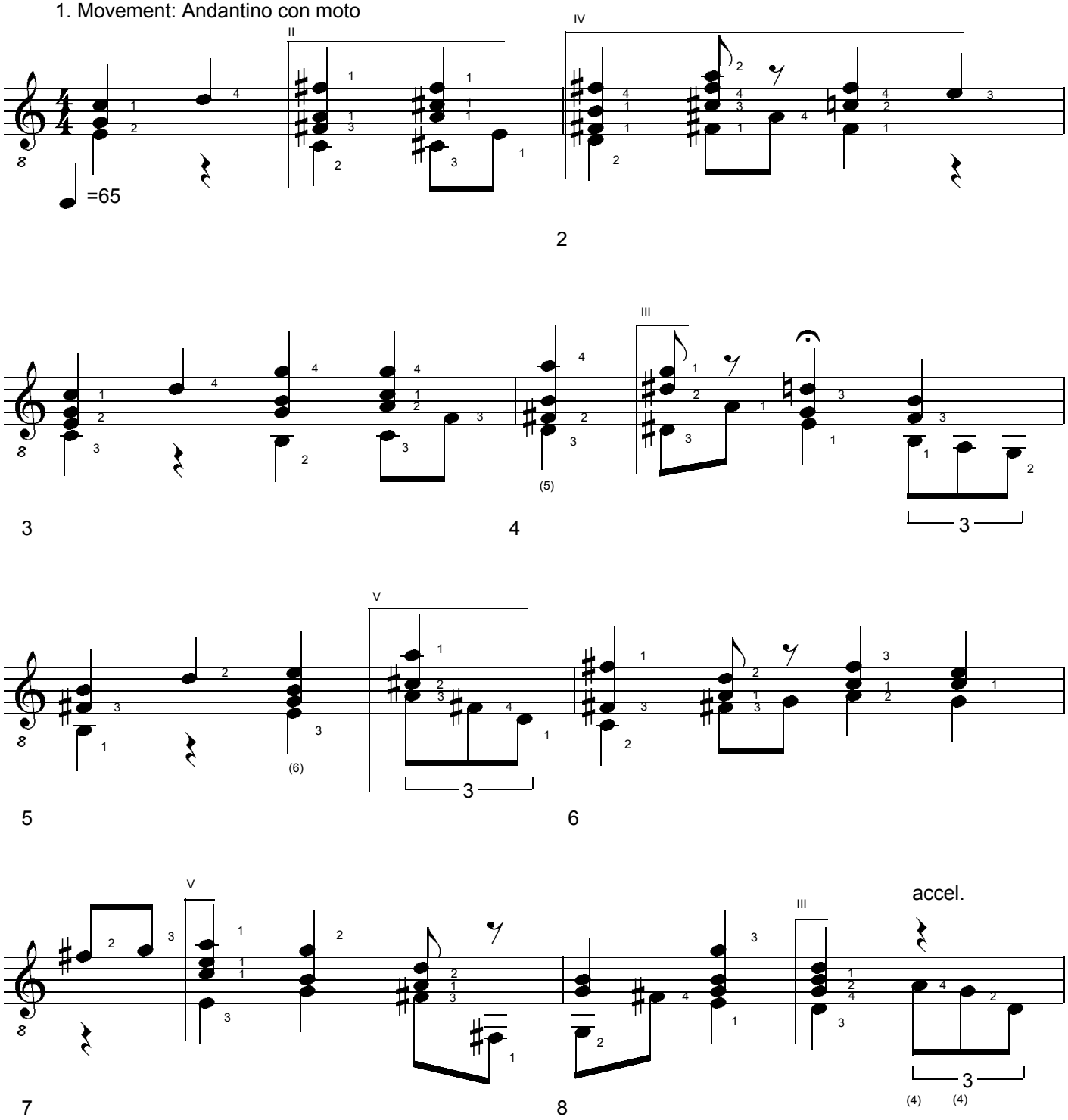
GRANAT

Concert Study for Solo Guitar

Uwe Warneke
op.43

1. Movement: Andantino con moto



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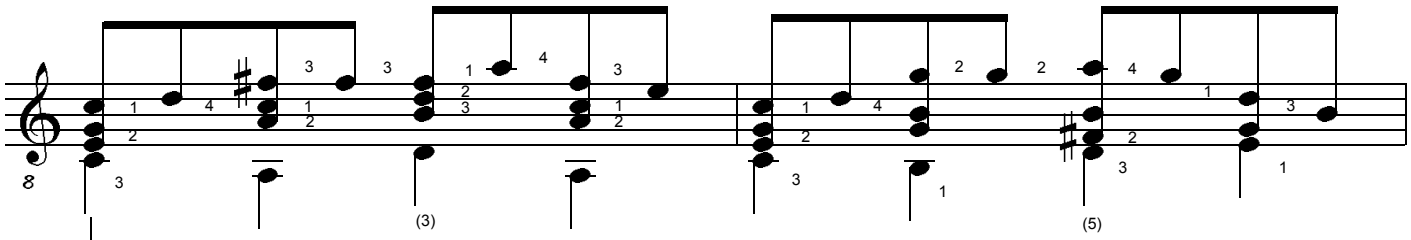

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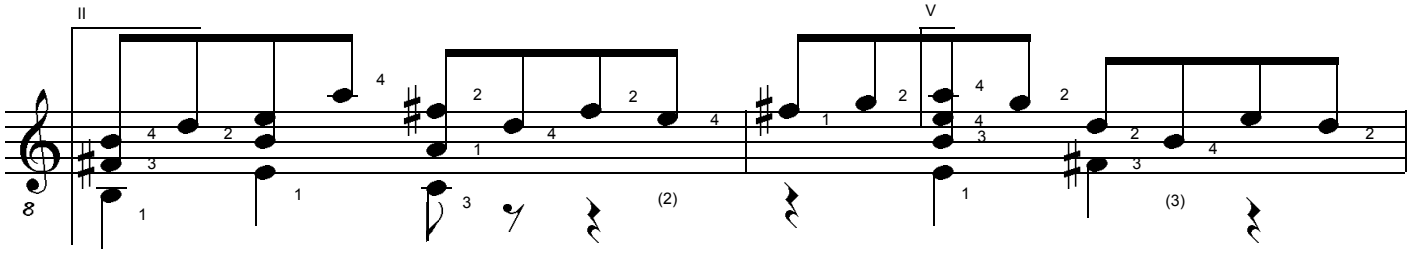

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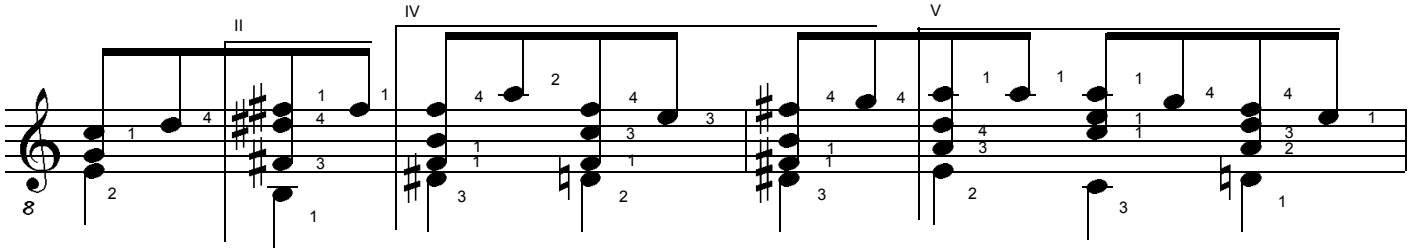

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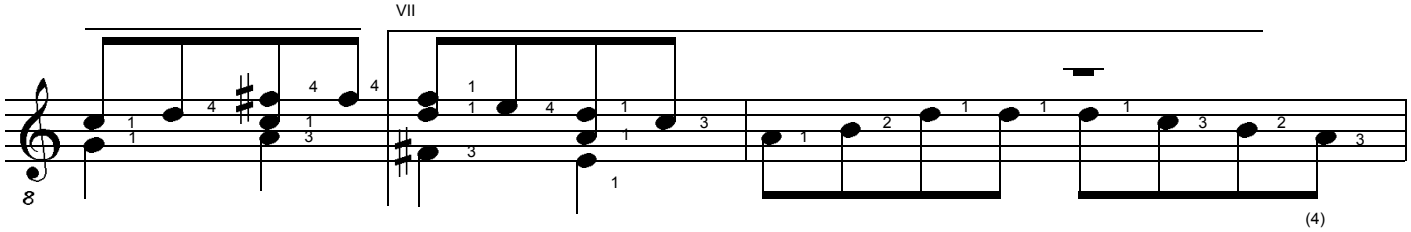

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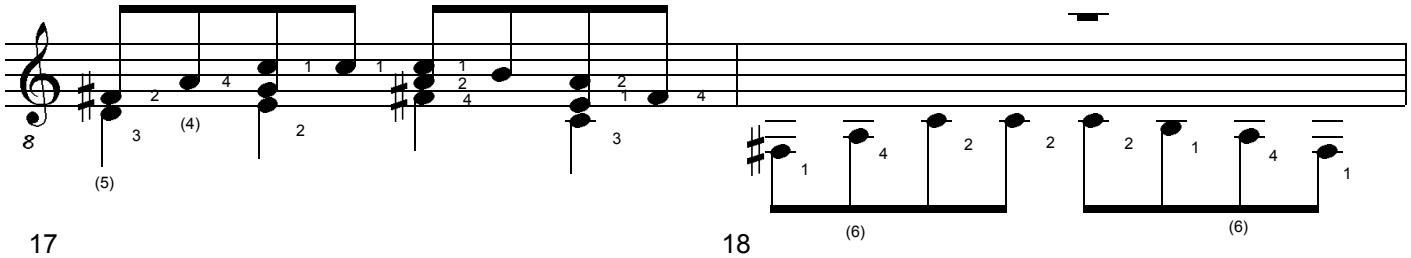

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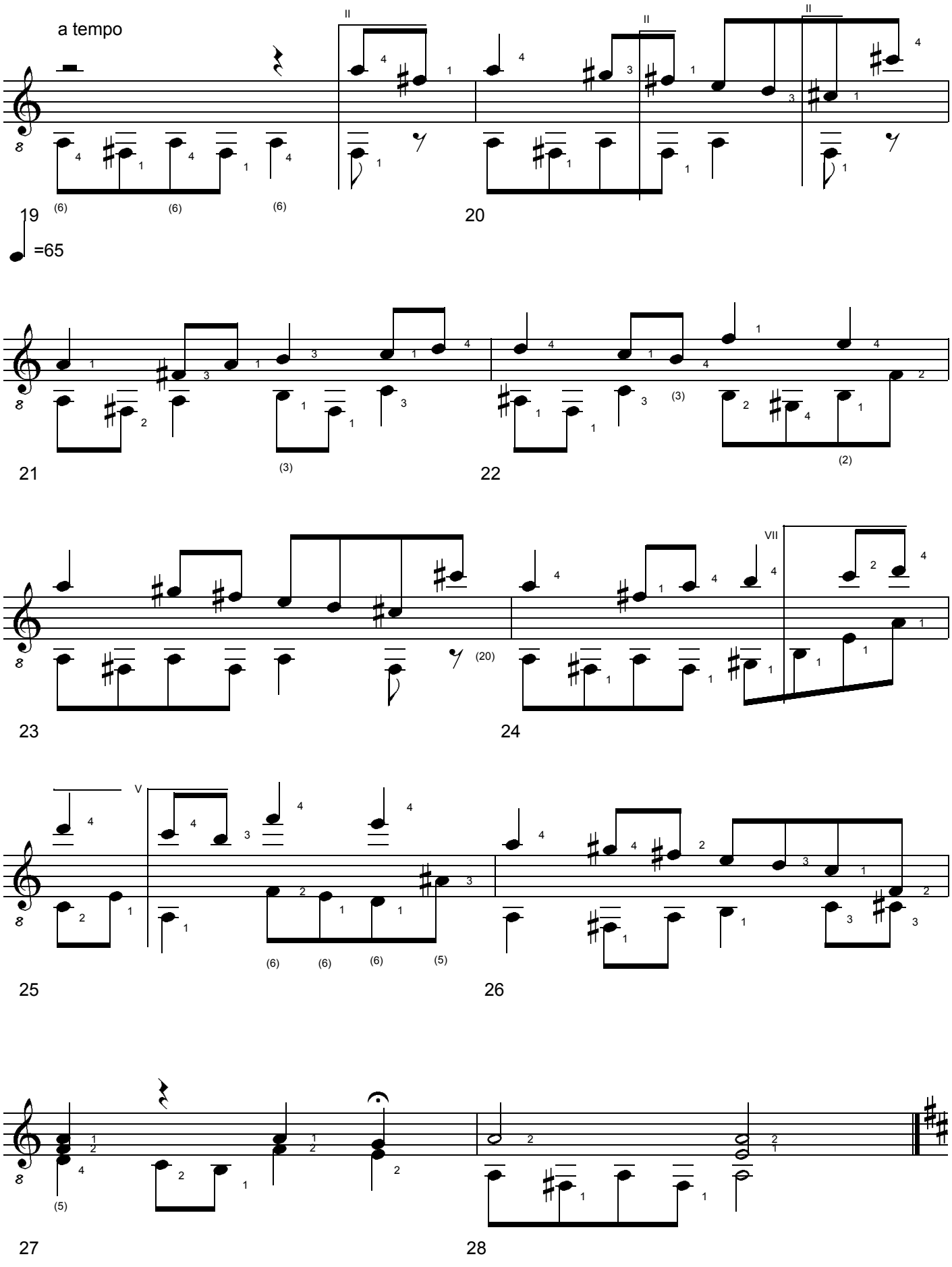

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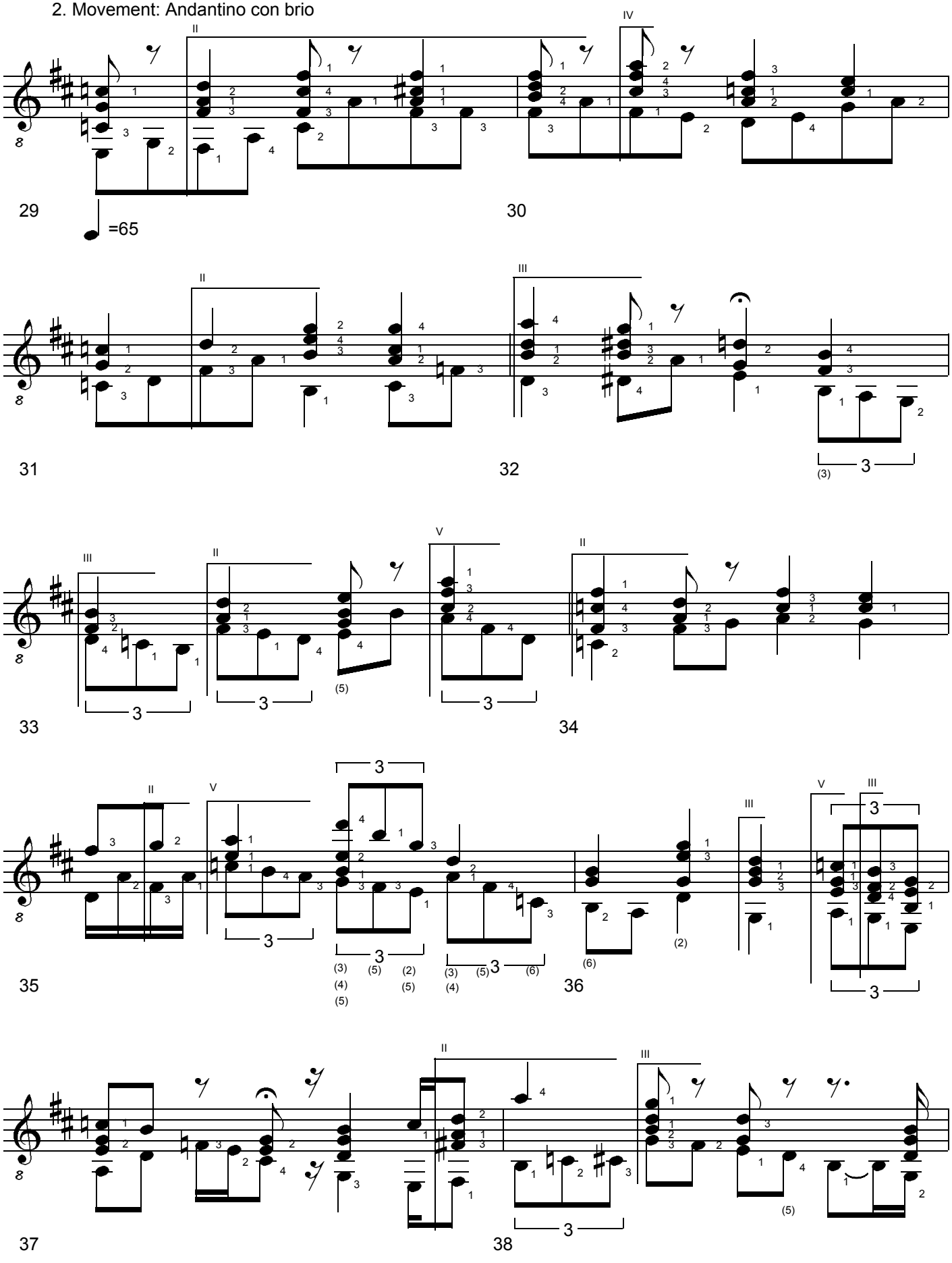
2. Movement: Andantino con brio



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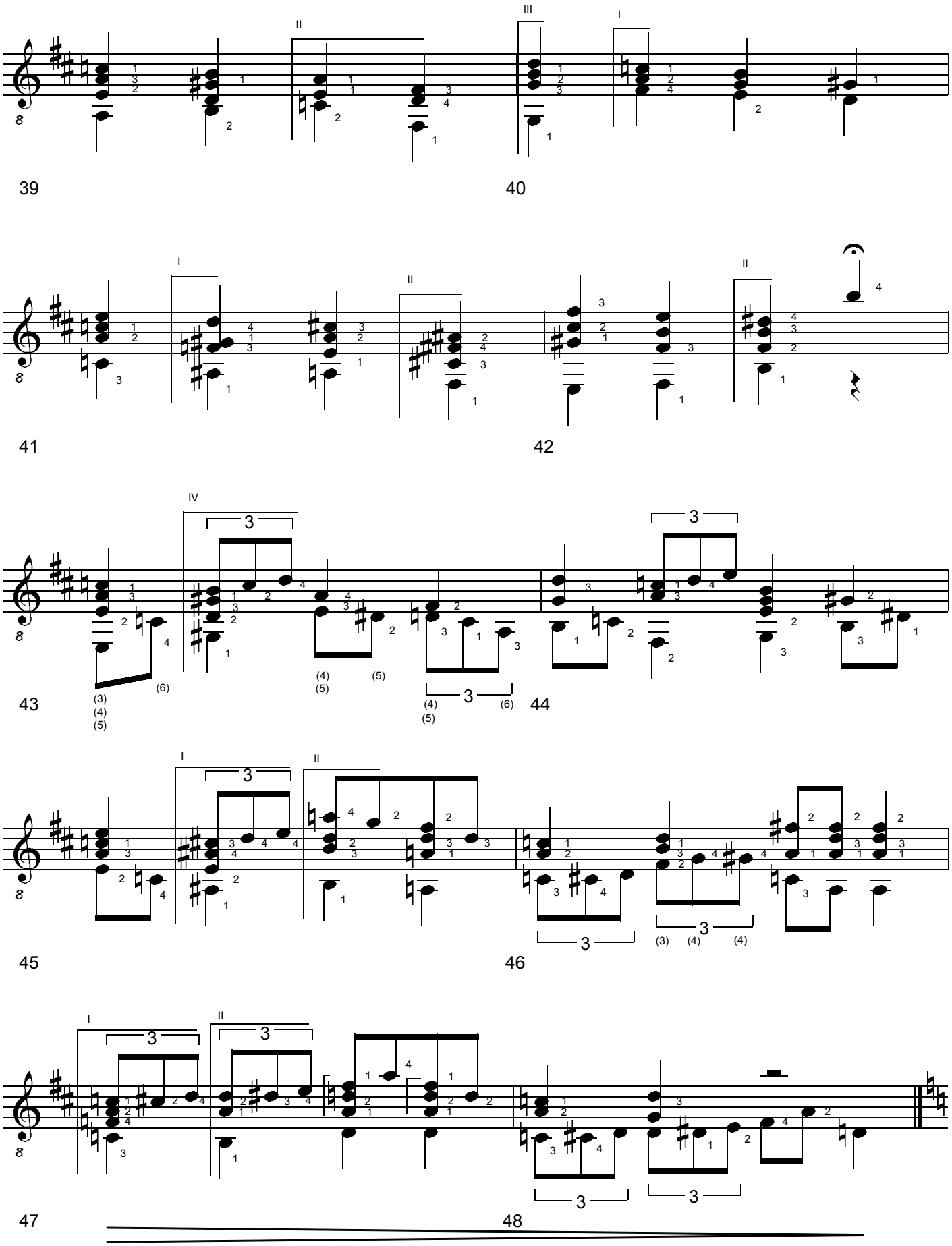

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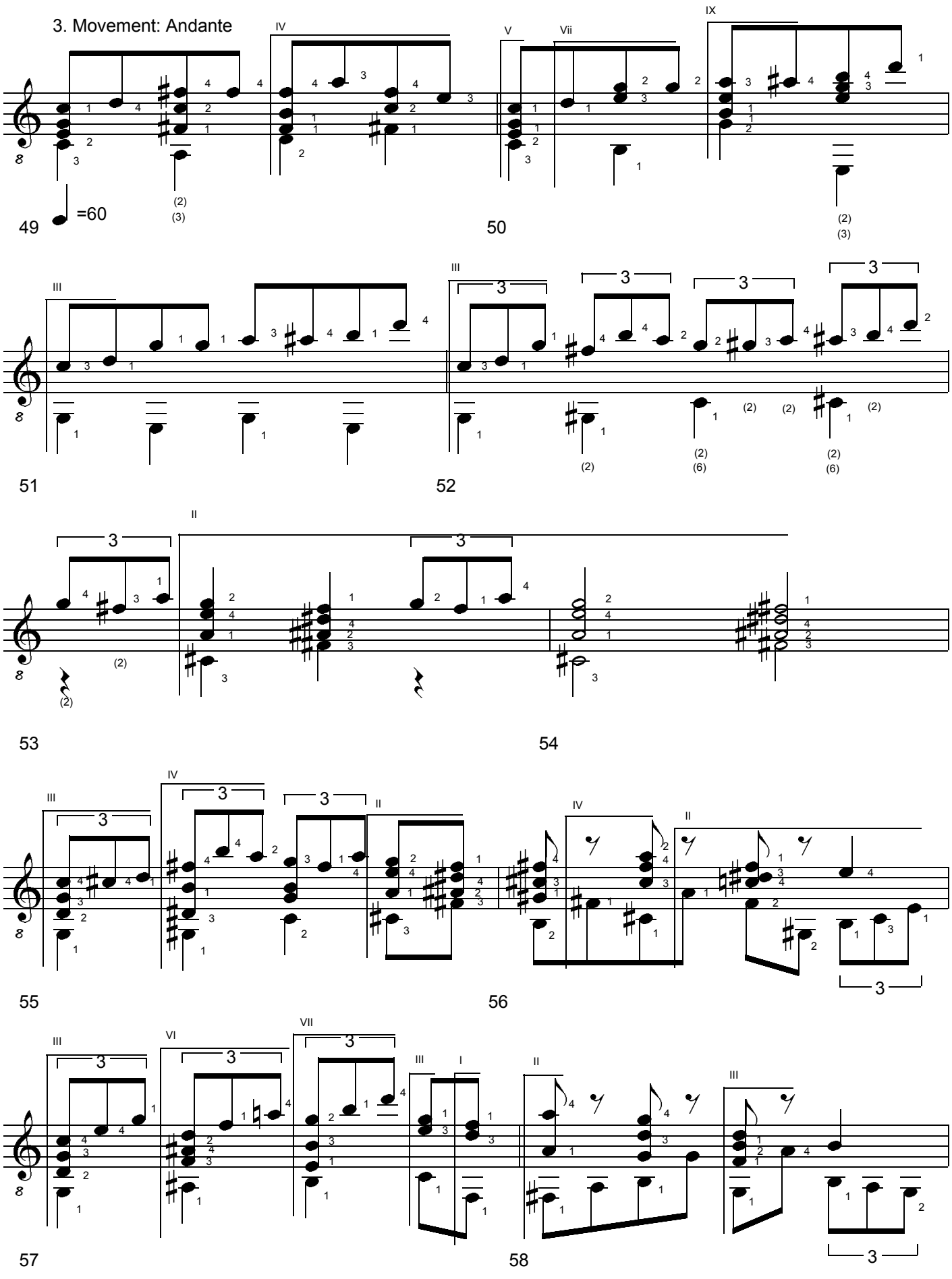

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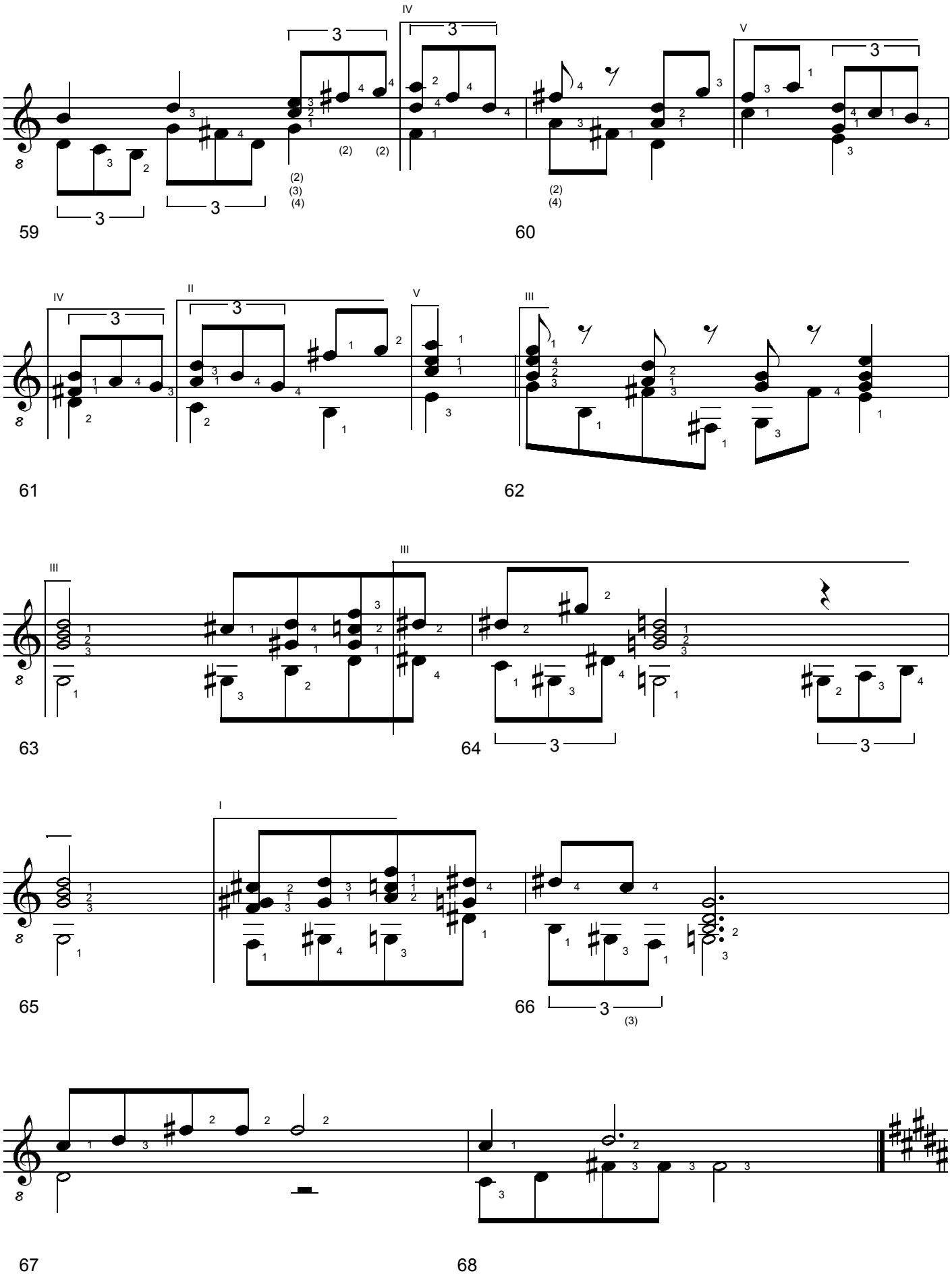

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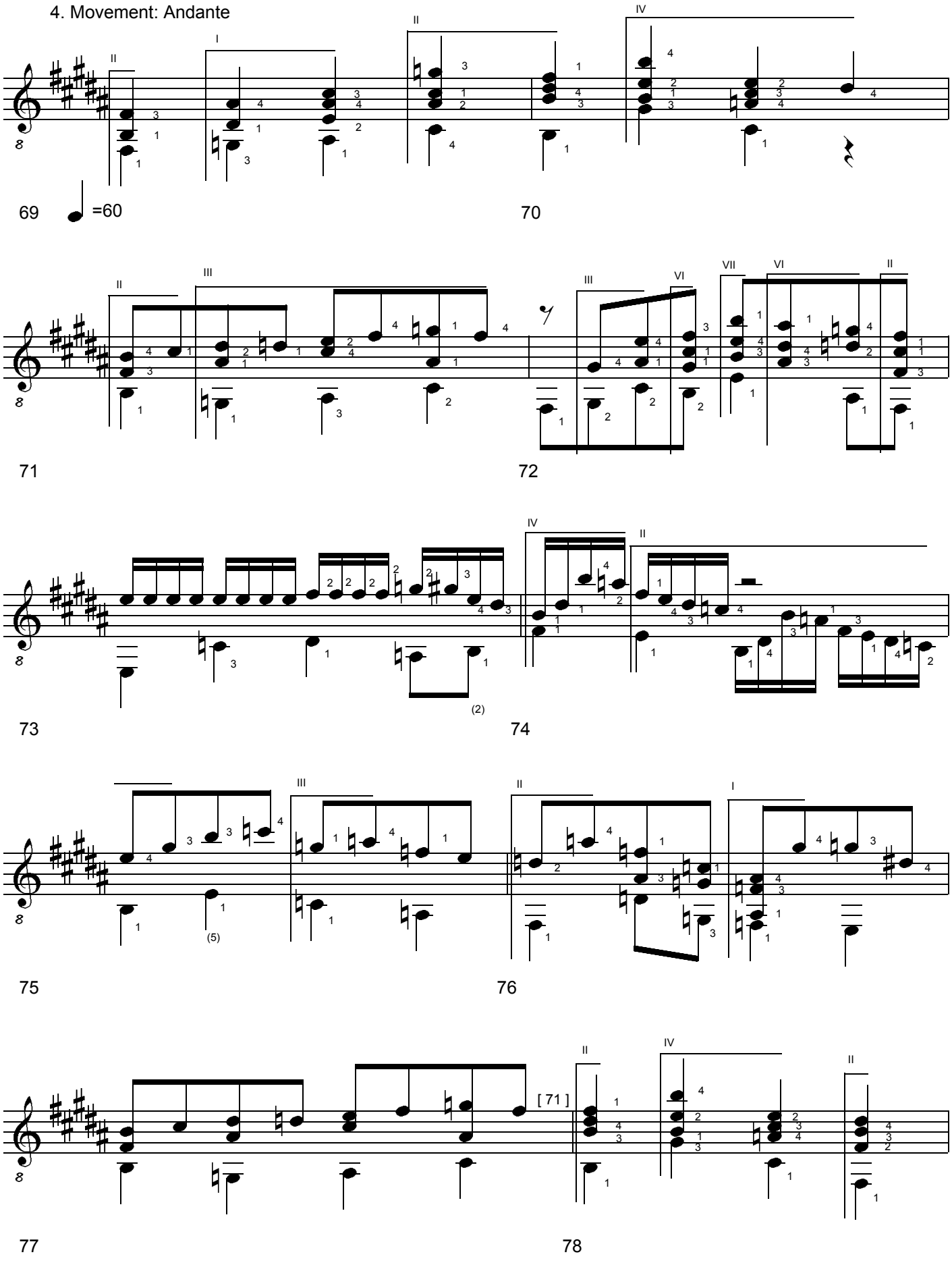
4. Movement: Andante



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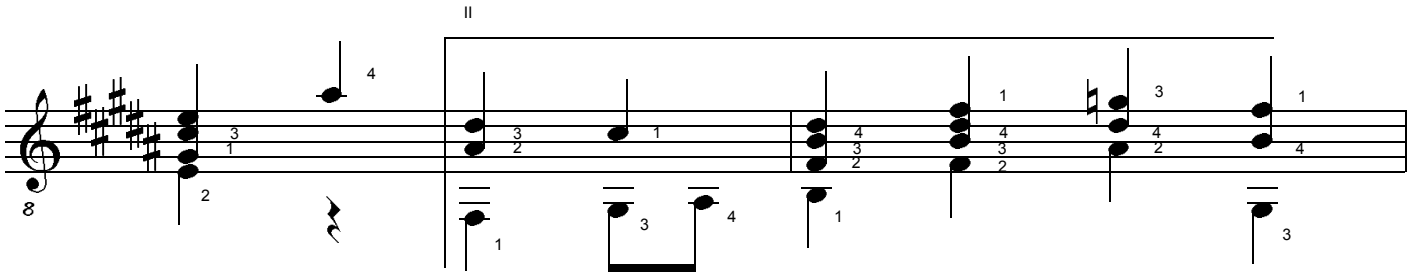

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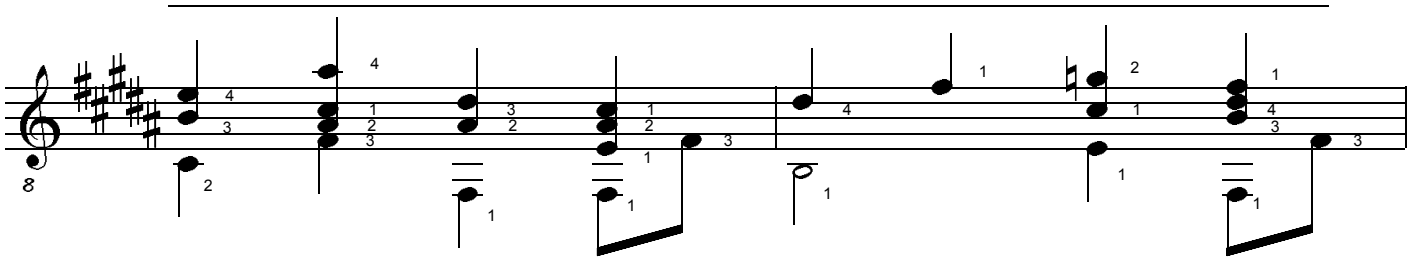

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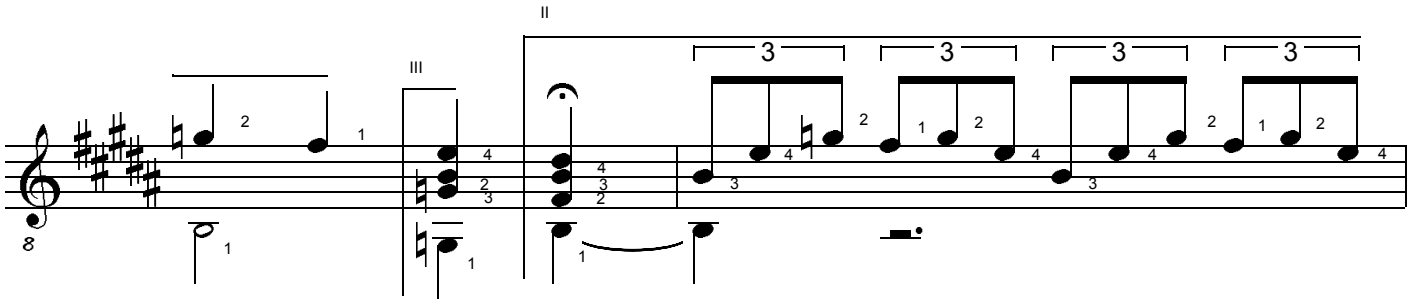

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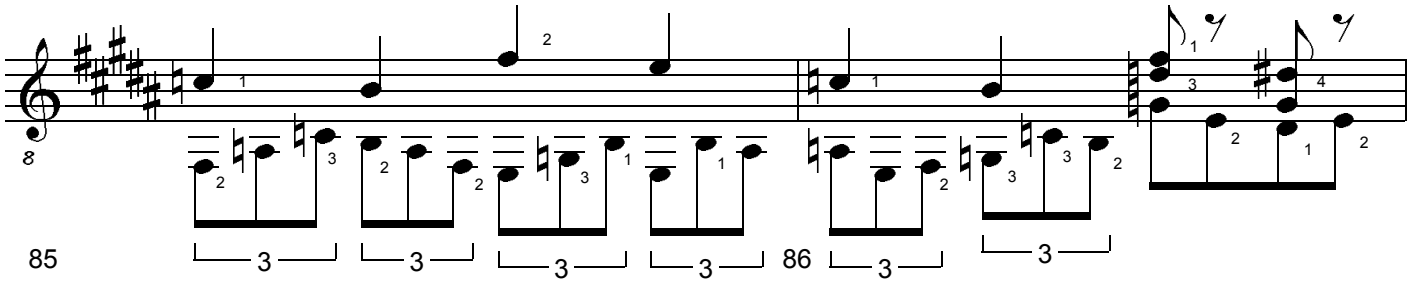

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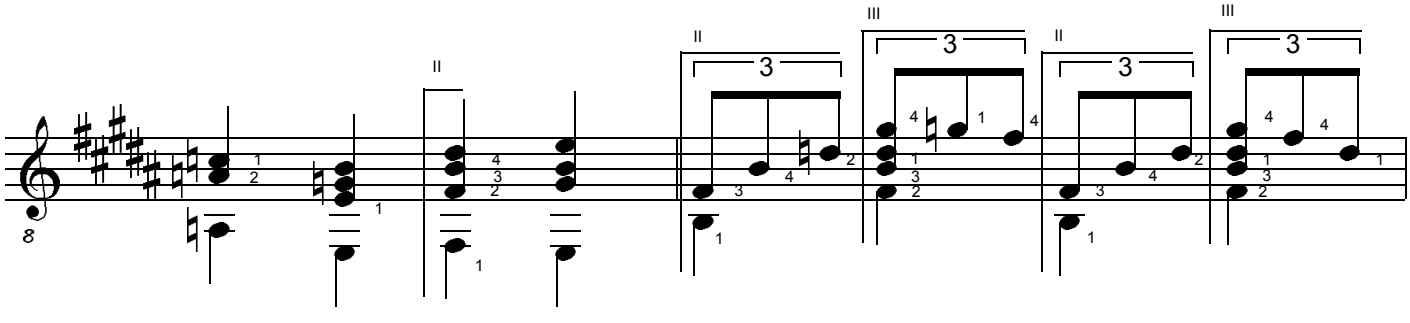

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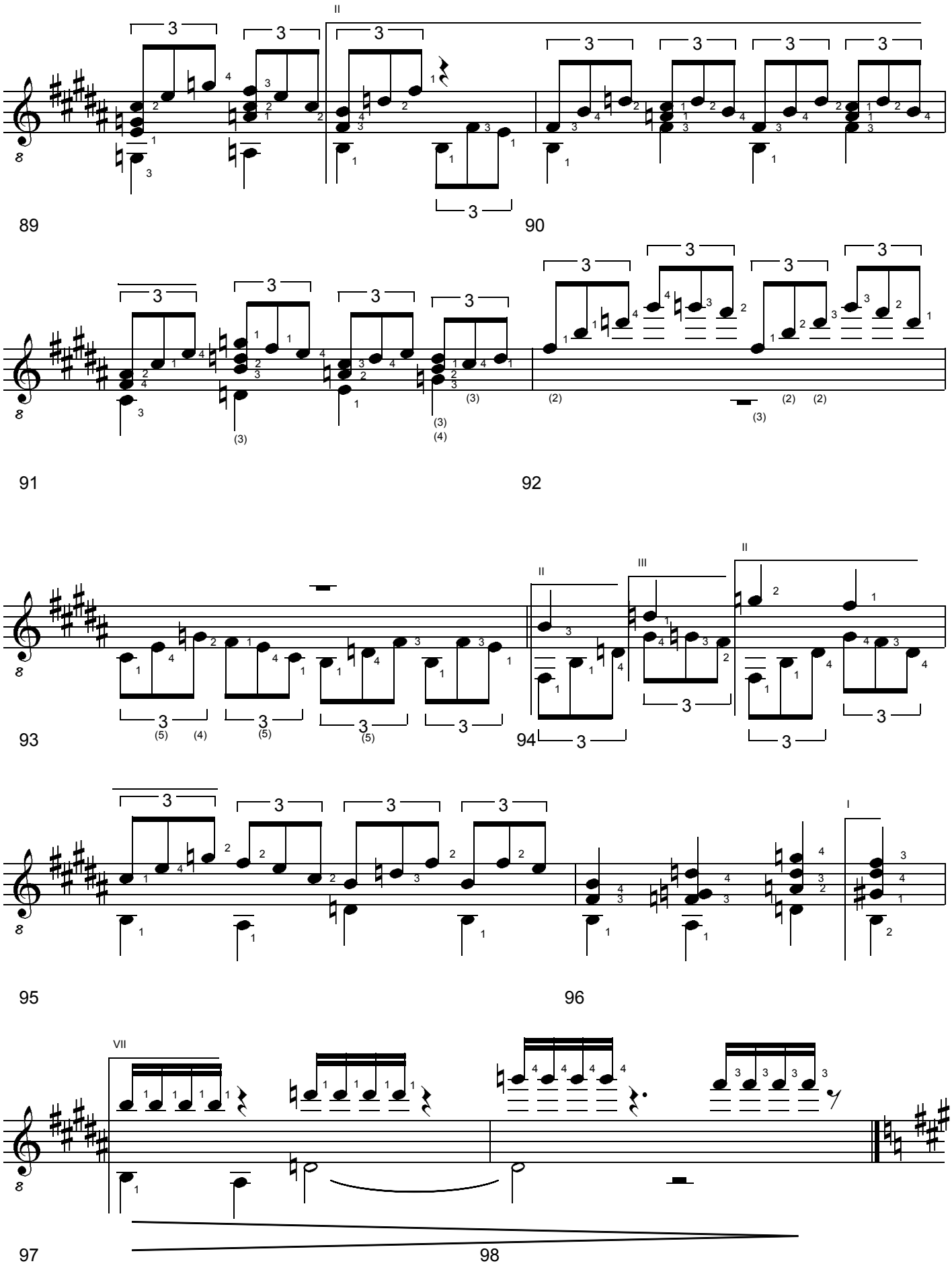

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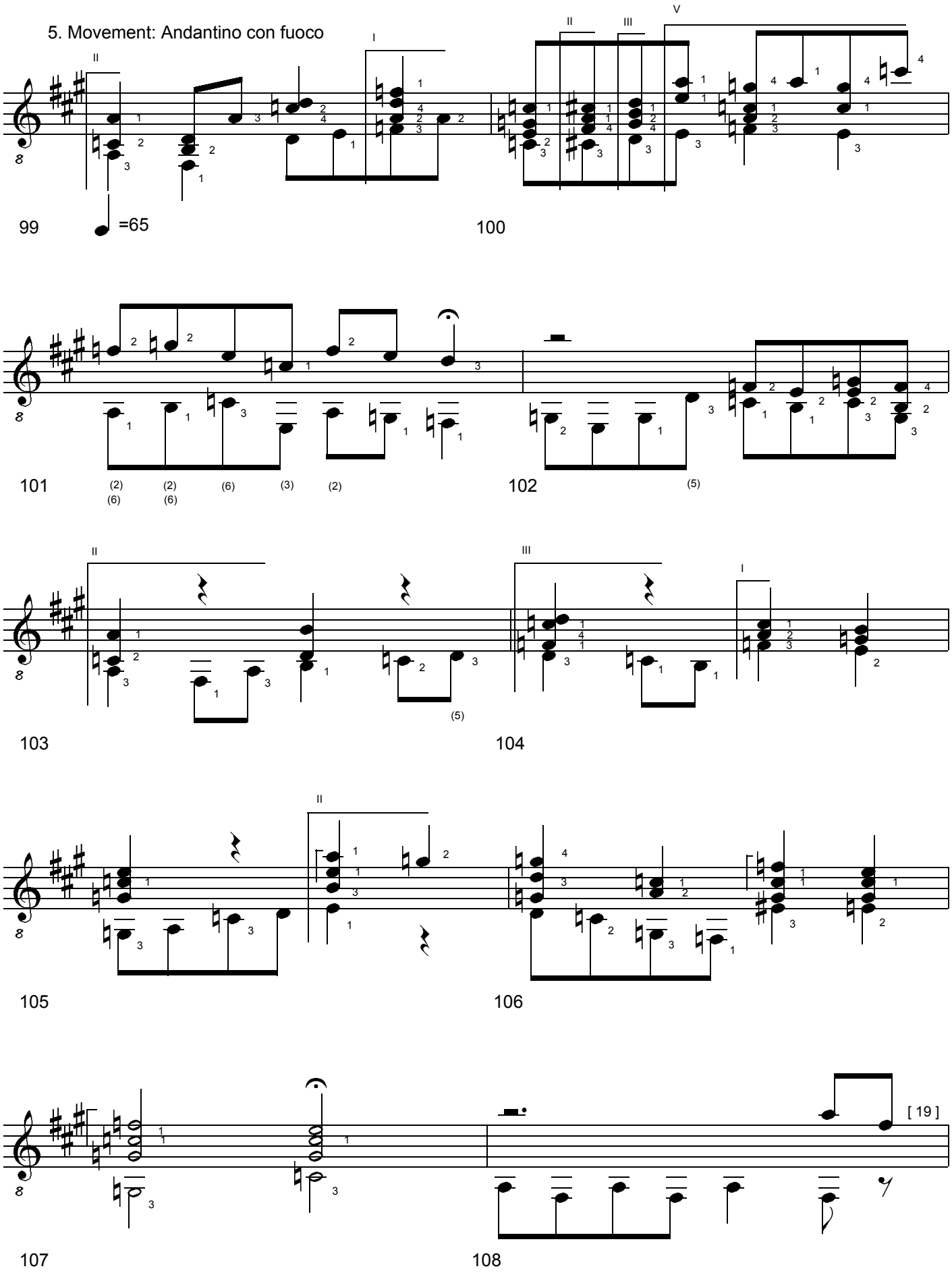
5. Movement: Andantino con fuoco



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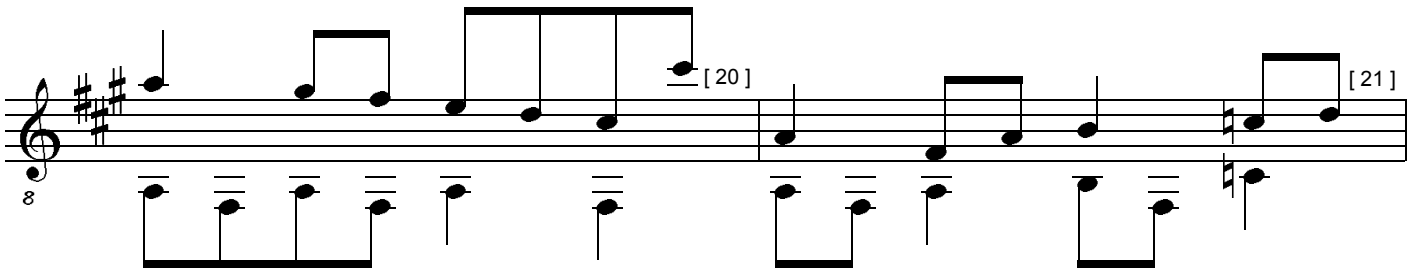

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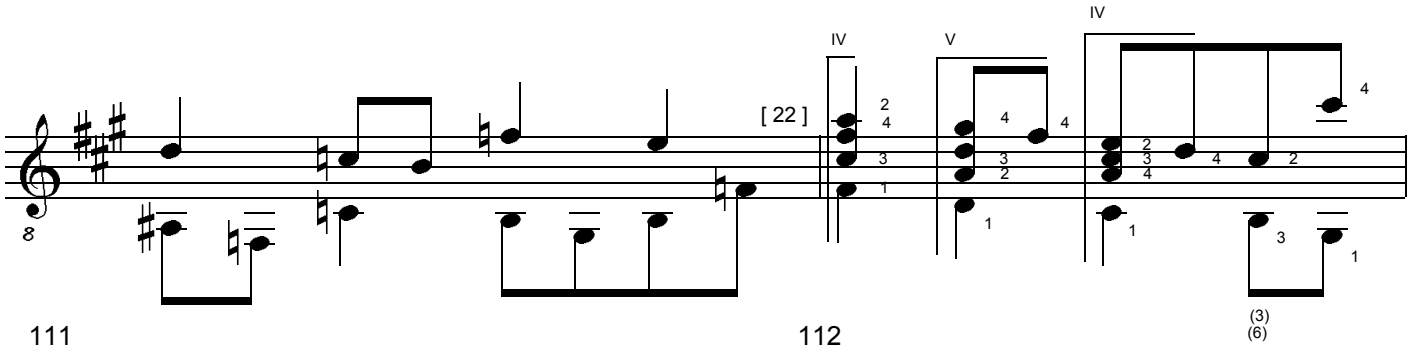

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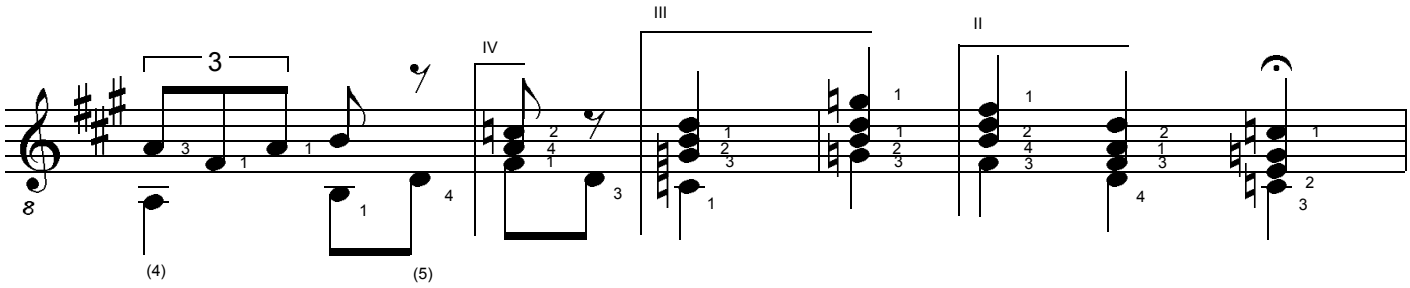

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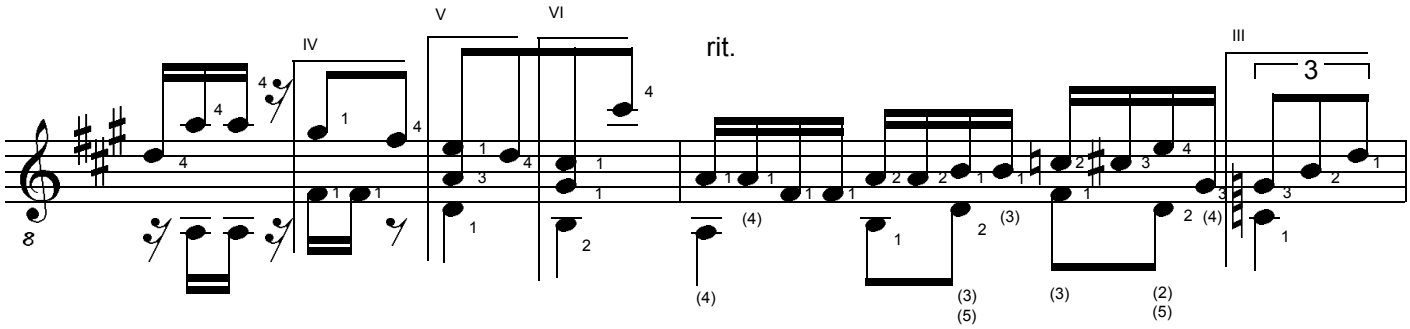

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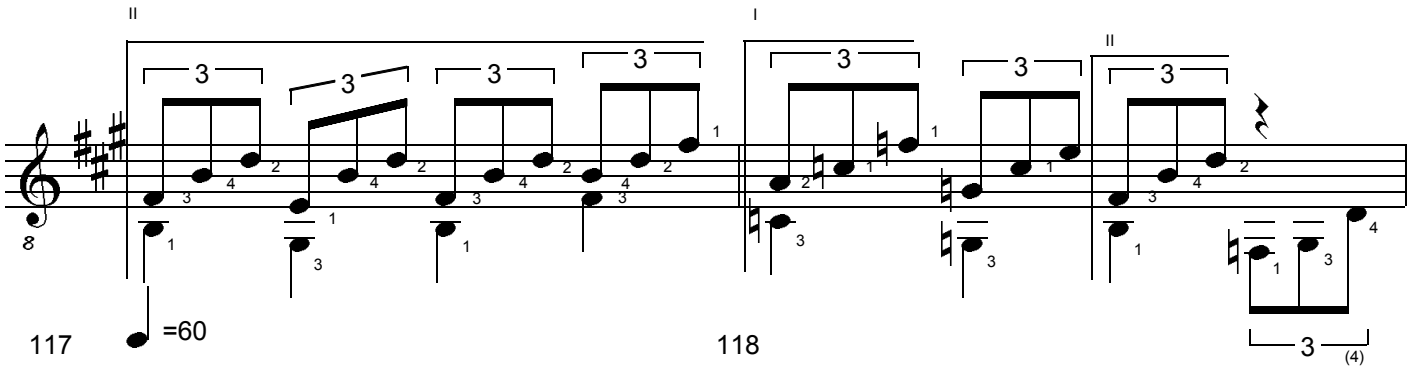

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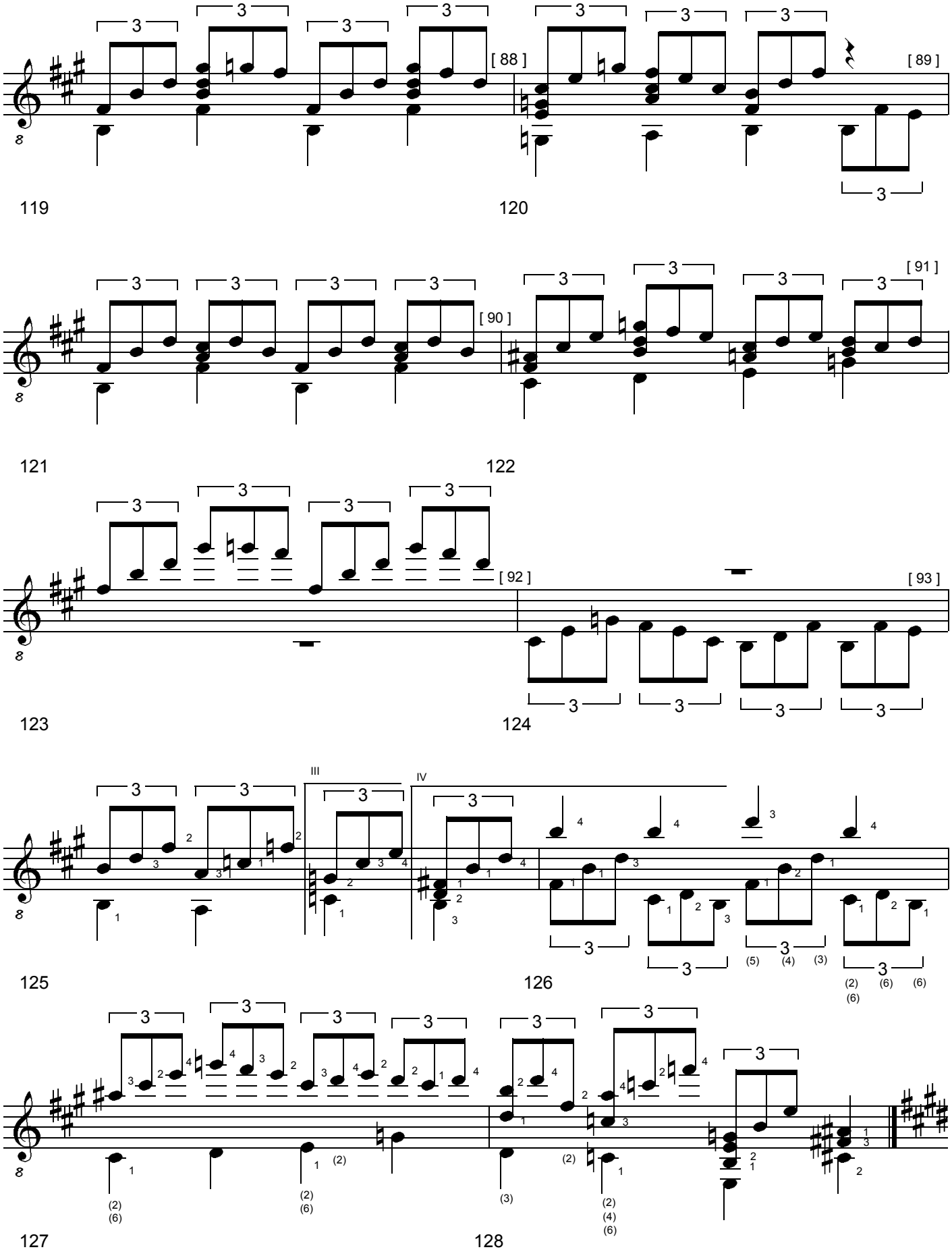

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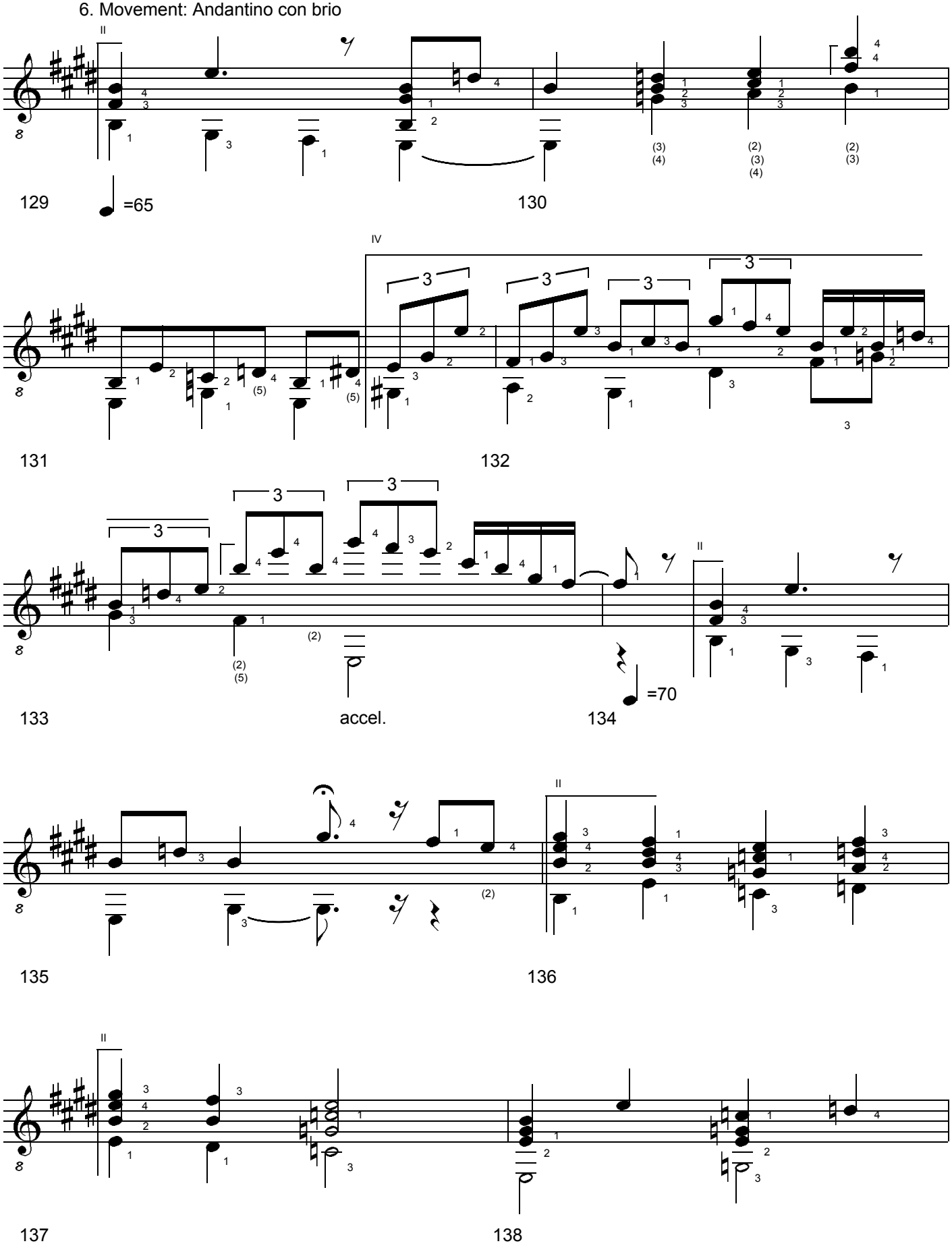
6. Movement: Andantino con brio



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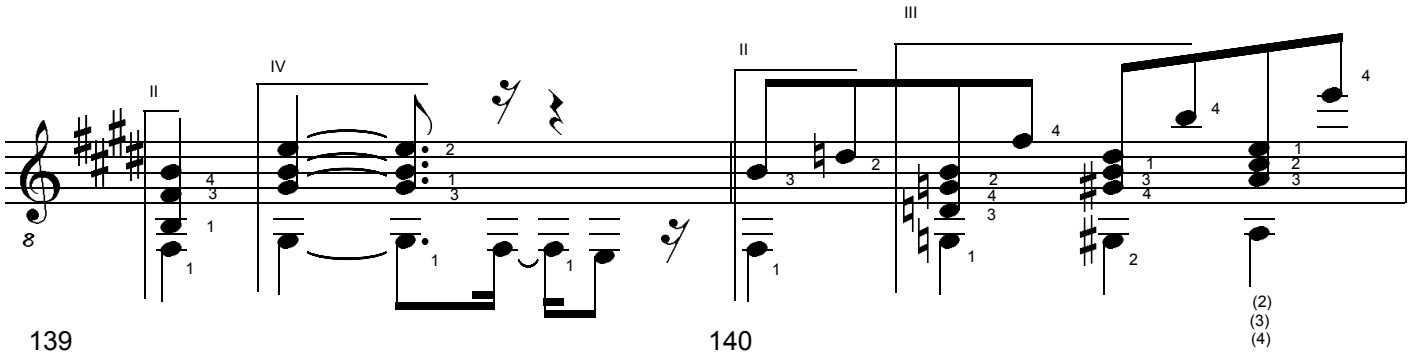

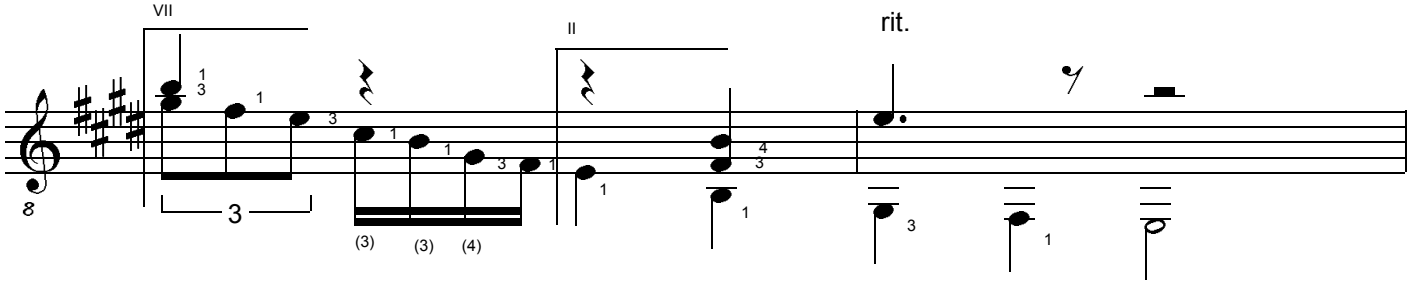

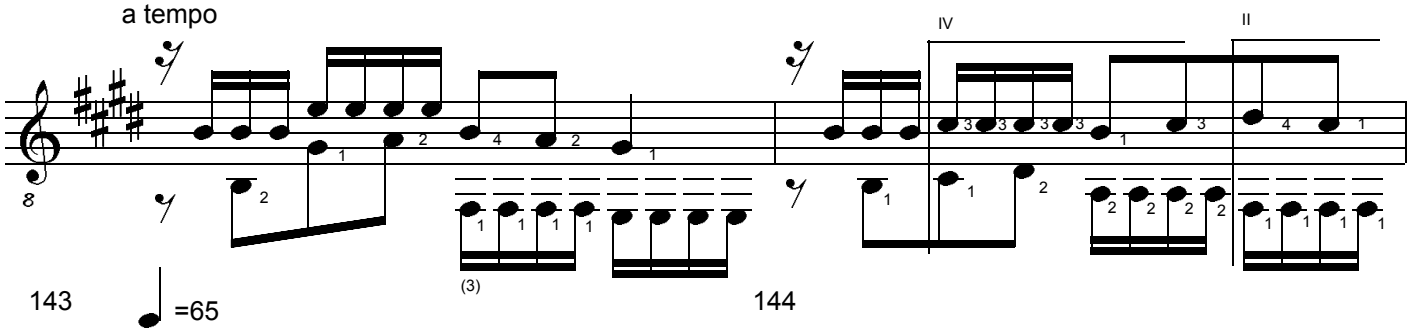

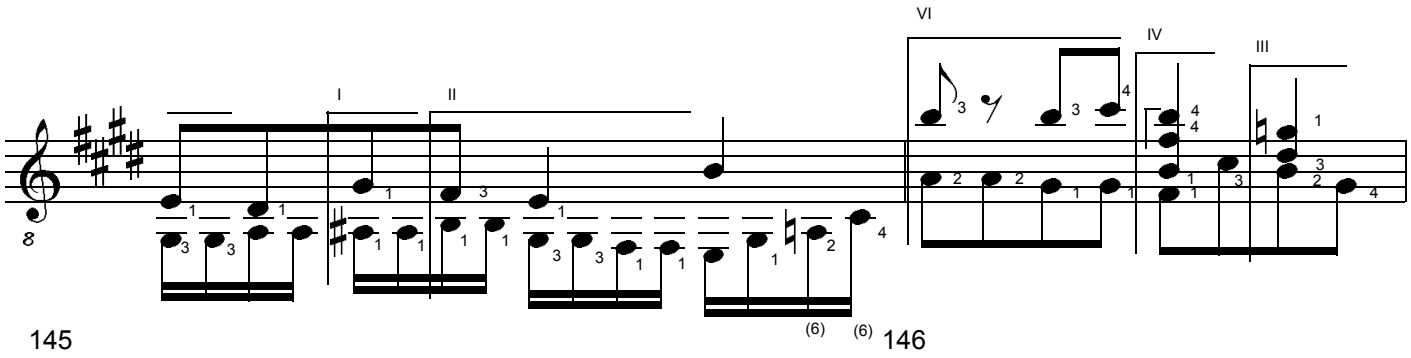

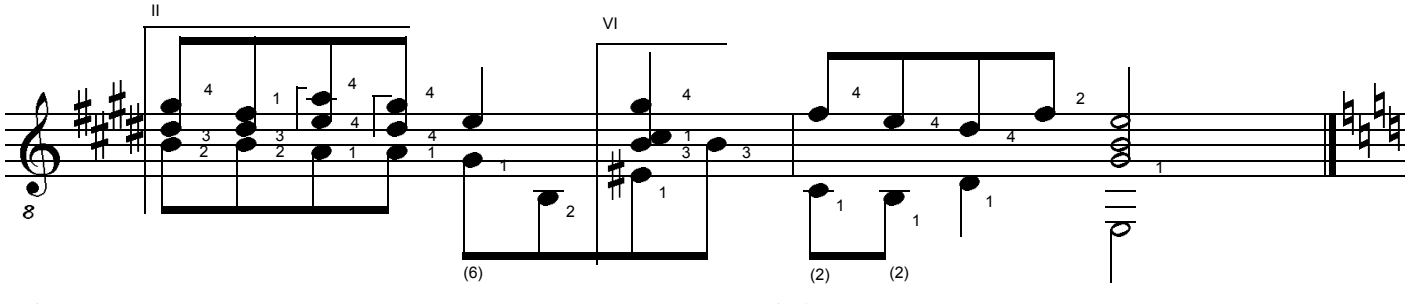

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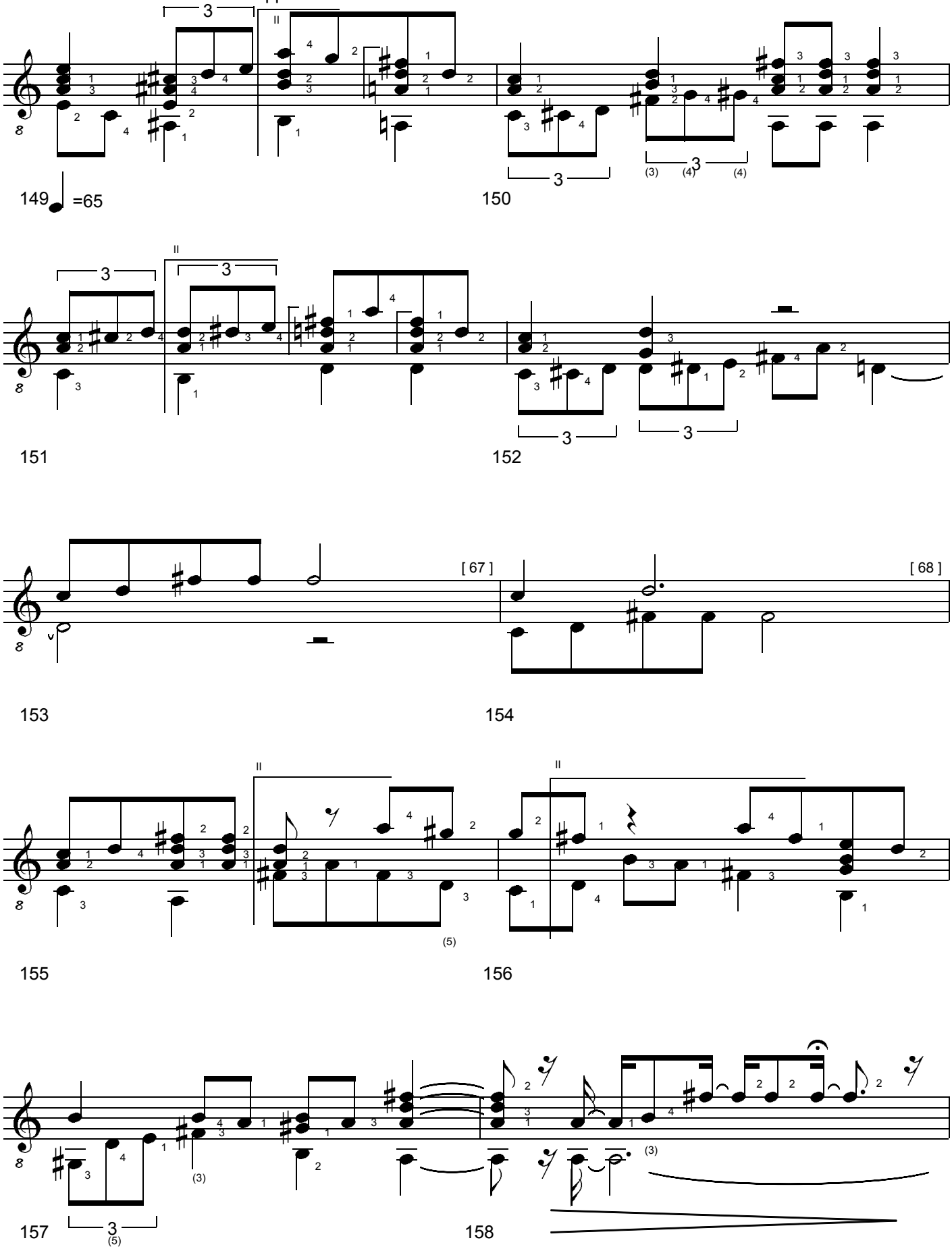
7. Movement: Andantino appassionato



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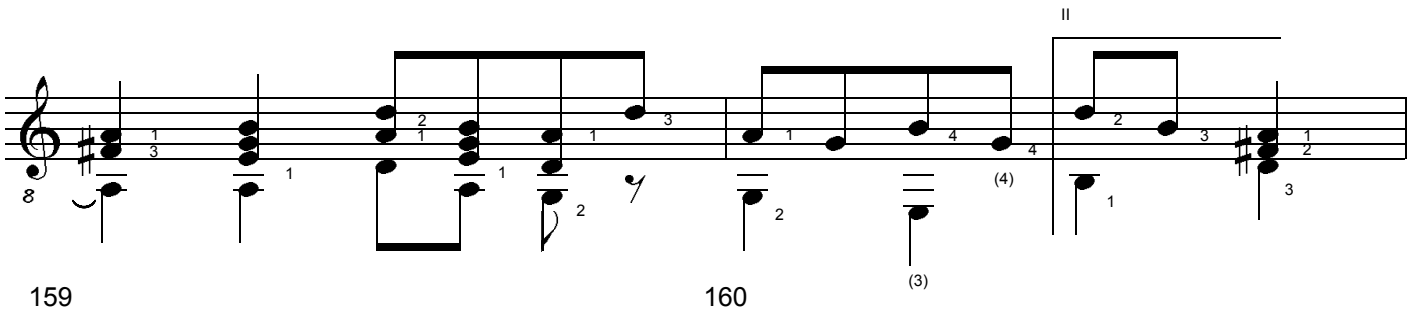

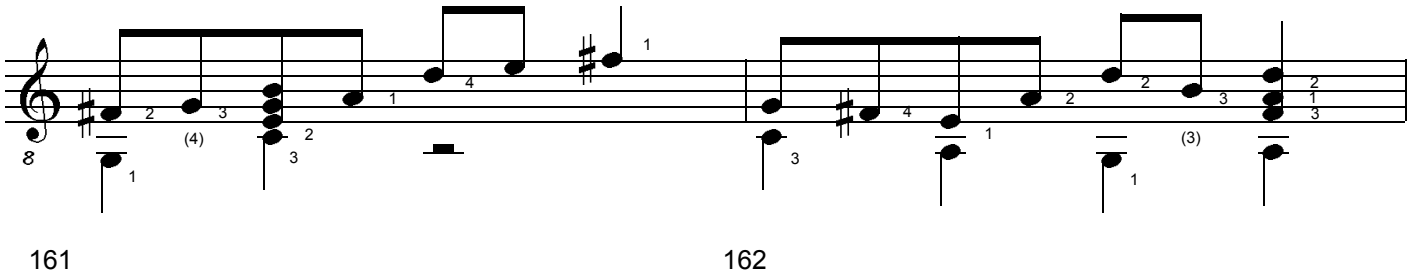

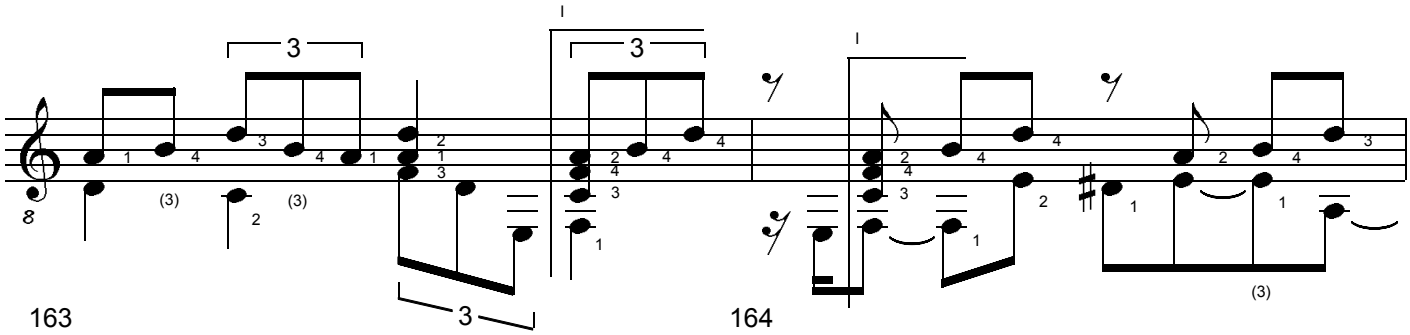

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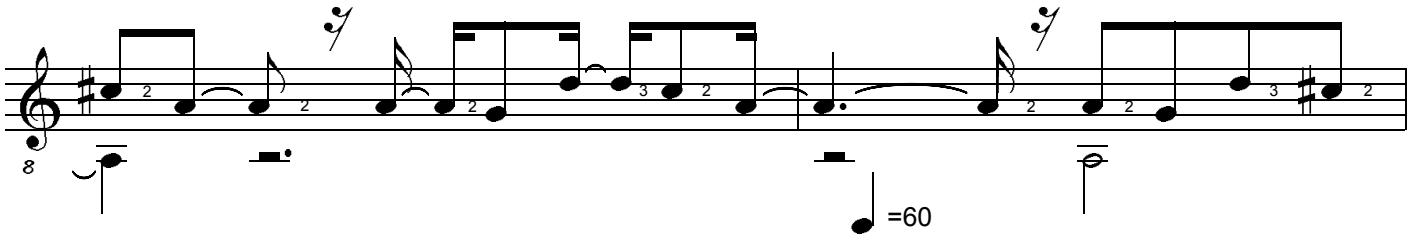

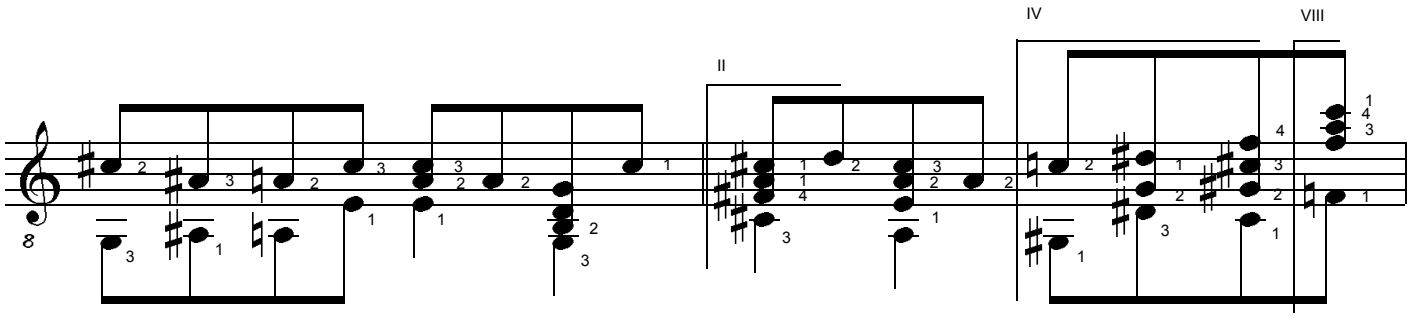

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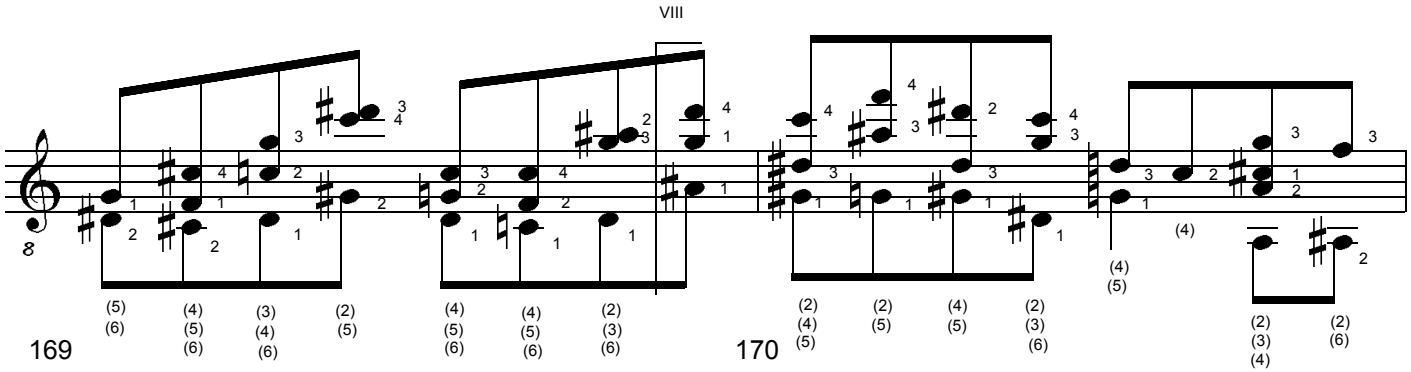

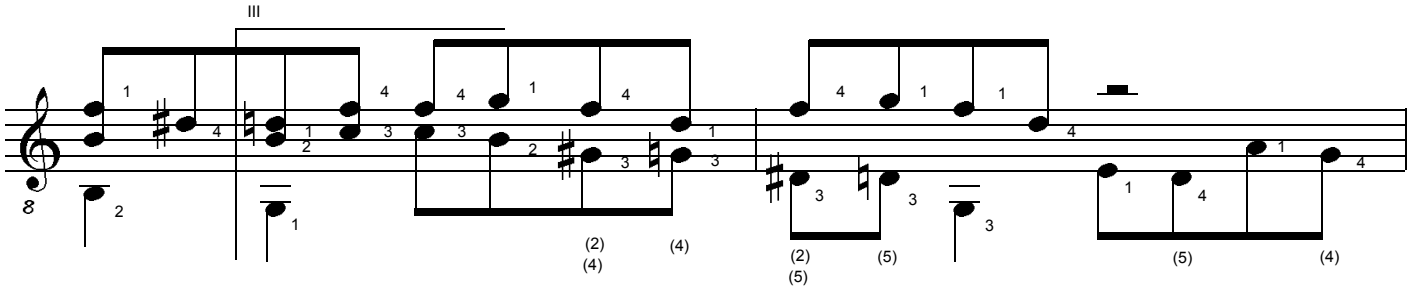

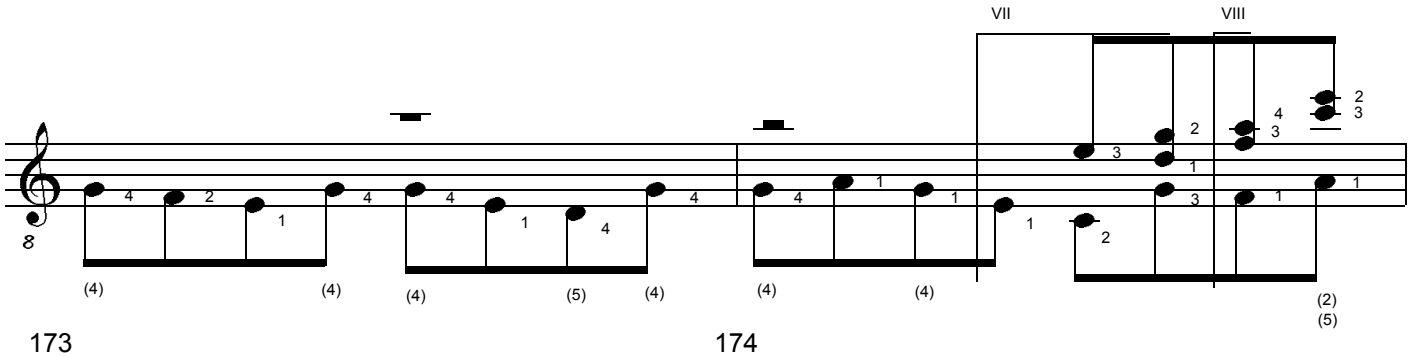

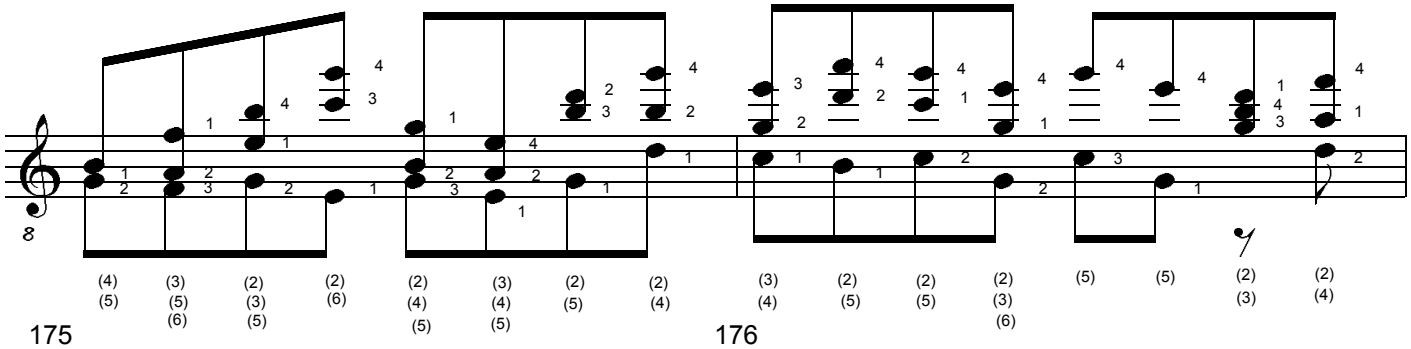

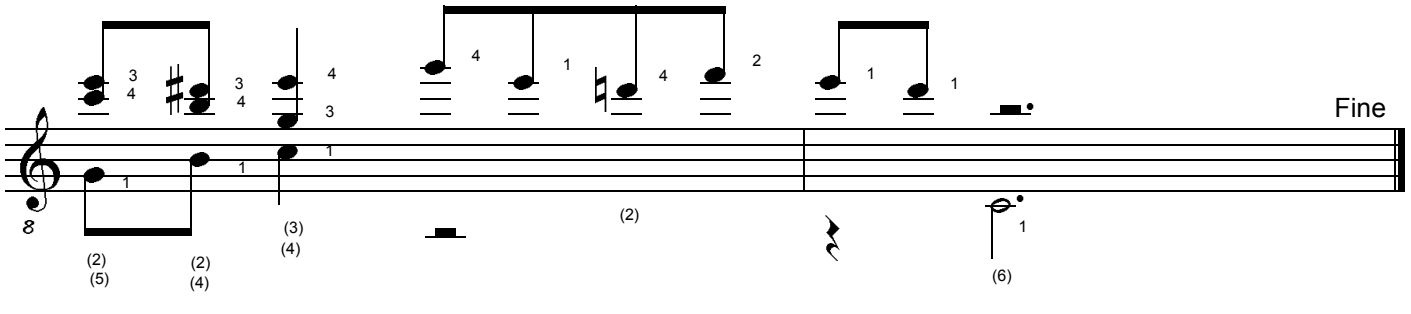

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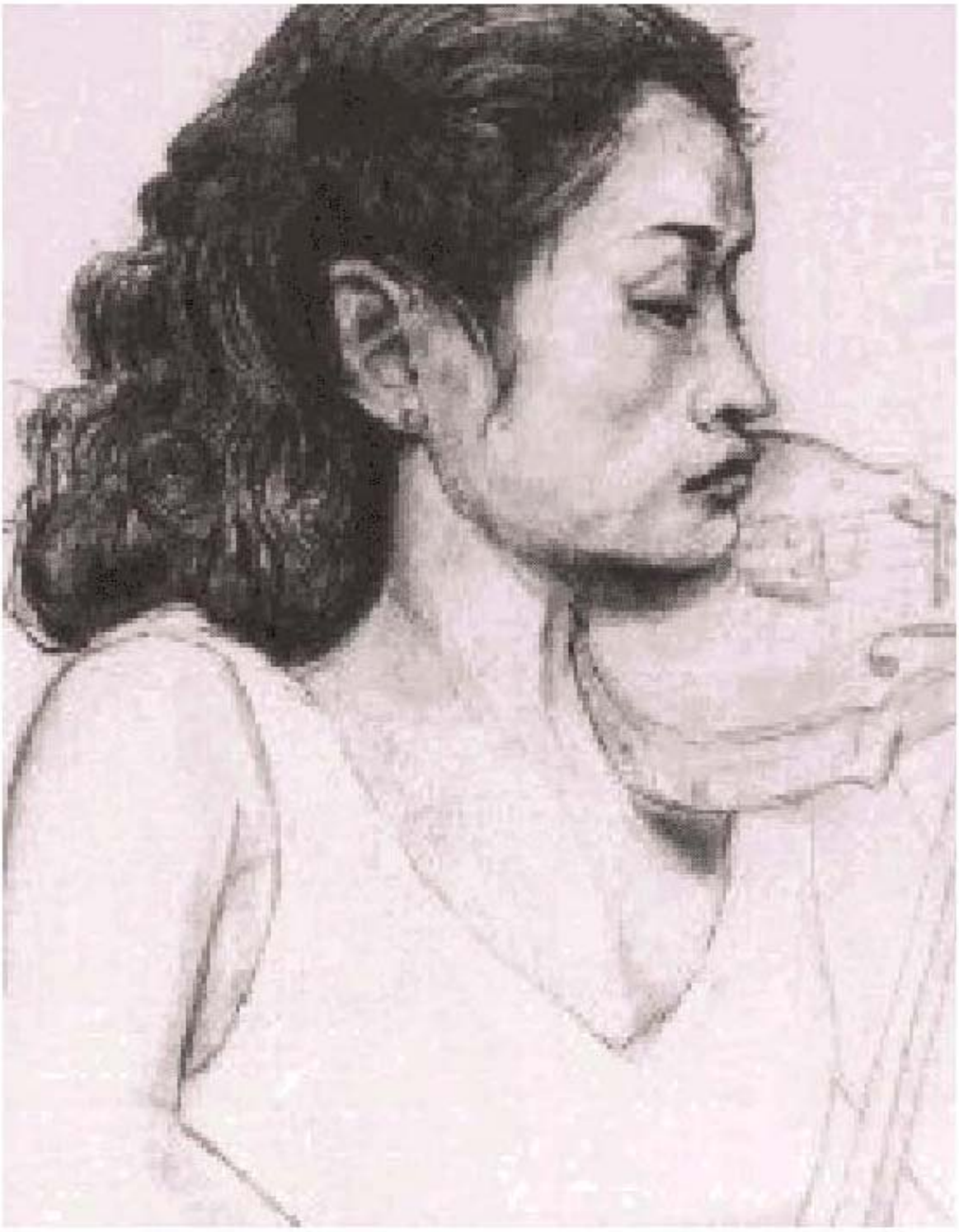


Serpentin op.47

concert study in five movements for solo guitar

by Uwe Warneke @2003

free-scores.com

Using my Triad Chords *Klangpalette* (sound palette)

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

(c) Uwe Warneke, 17.03.2003

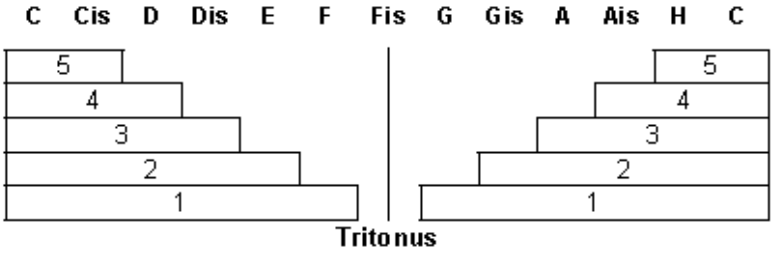
Klangwertberechnung:

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 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.



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

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**

$C_{3,6}$ - Palette

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

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

$C_{3,8}$ - Palette

C j7 5 Cis j7 5
Gis j7 5 C j7 3
Cis j7 3 F j7 3

cm7 3 dm7 3 fm7 3
cm7 5 dm7 5 am7 5

Konstanter Klangwert

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

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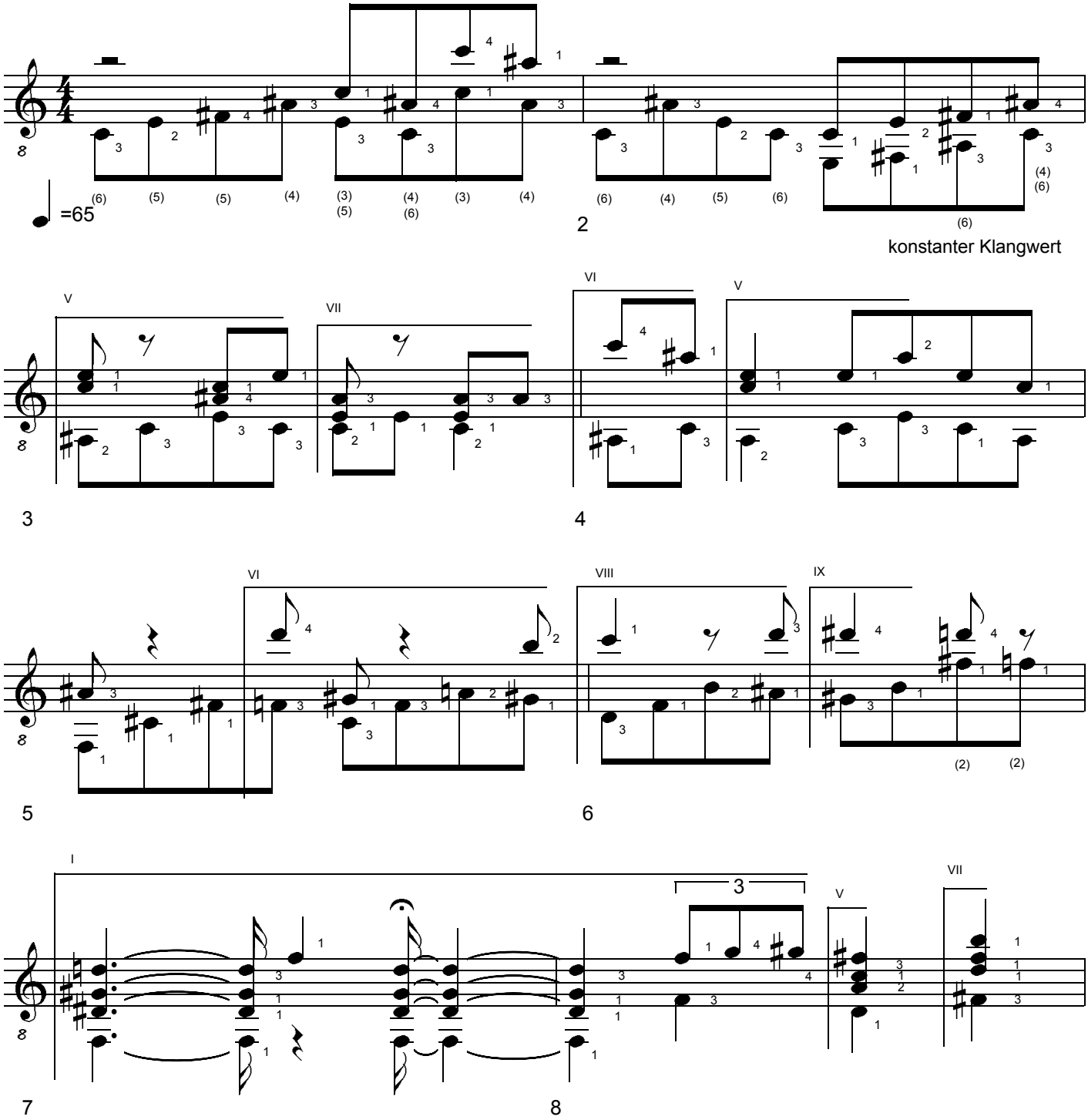
SERPENTIN

Study for Classical Guitar

Uwe Warneke
op.47

1. Movement: Andantino con moto



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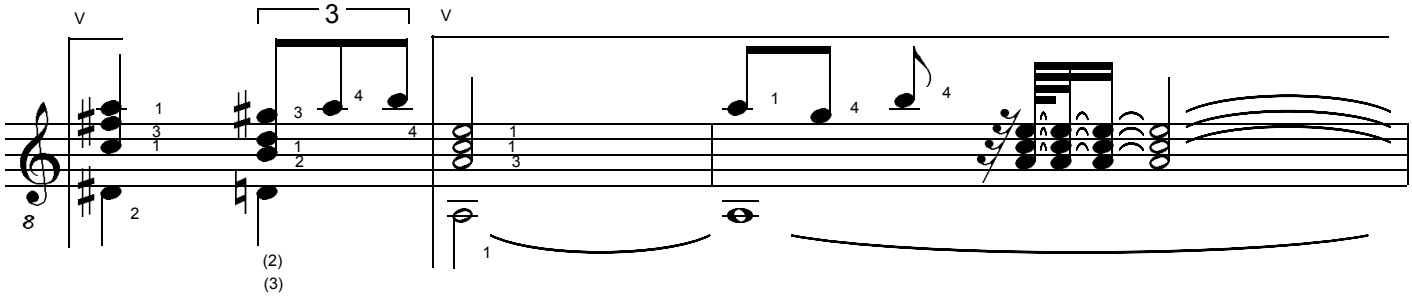

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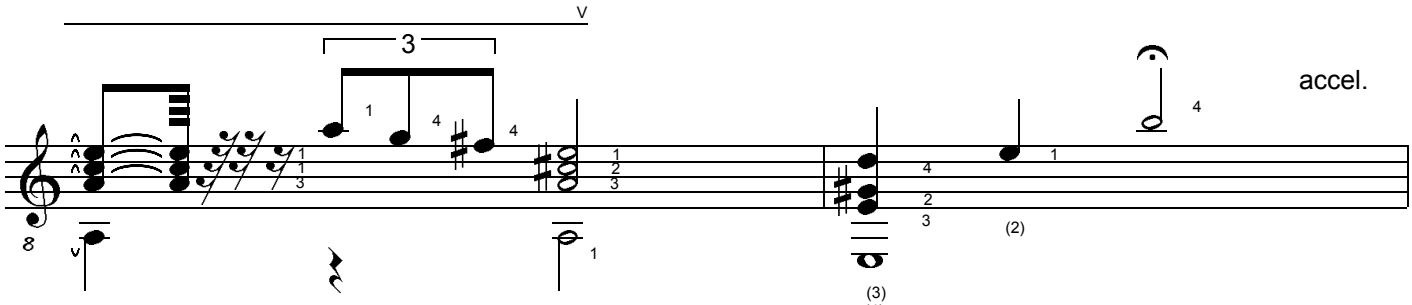

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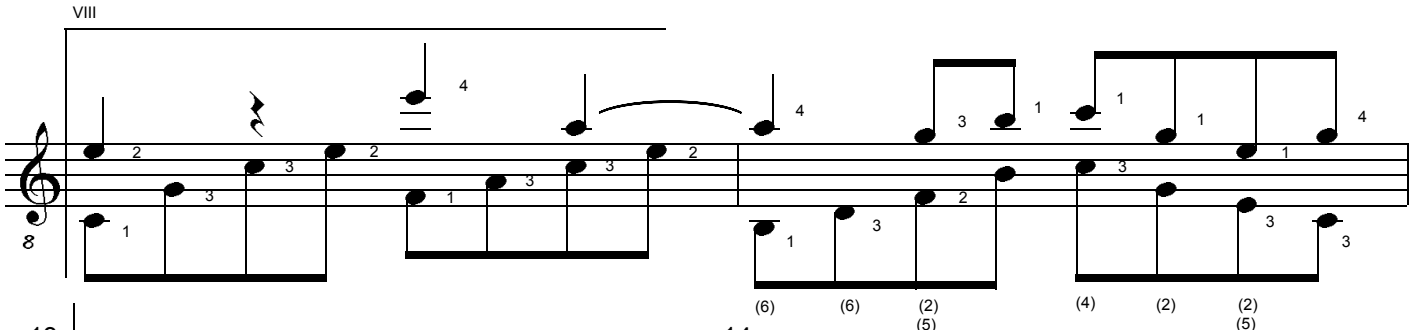

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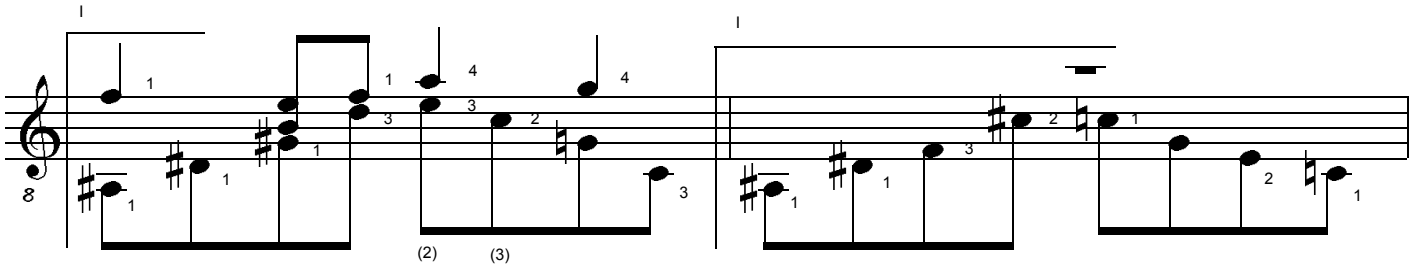

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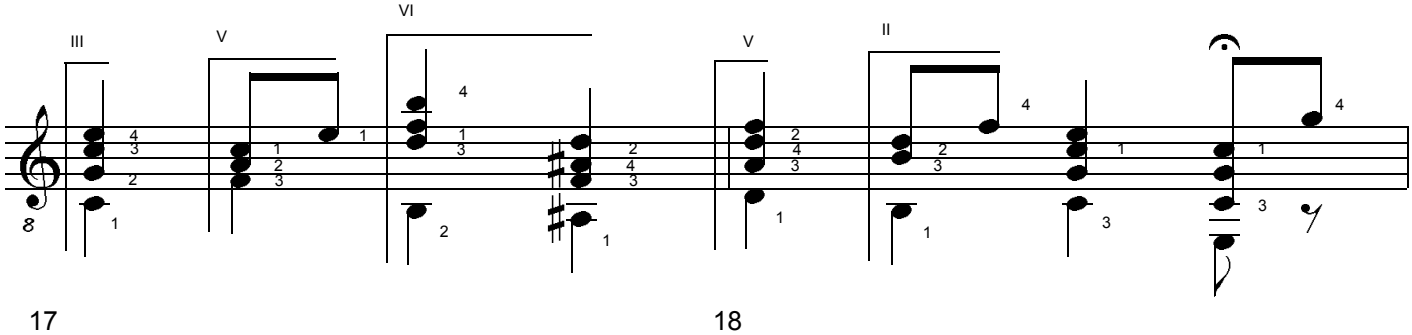

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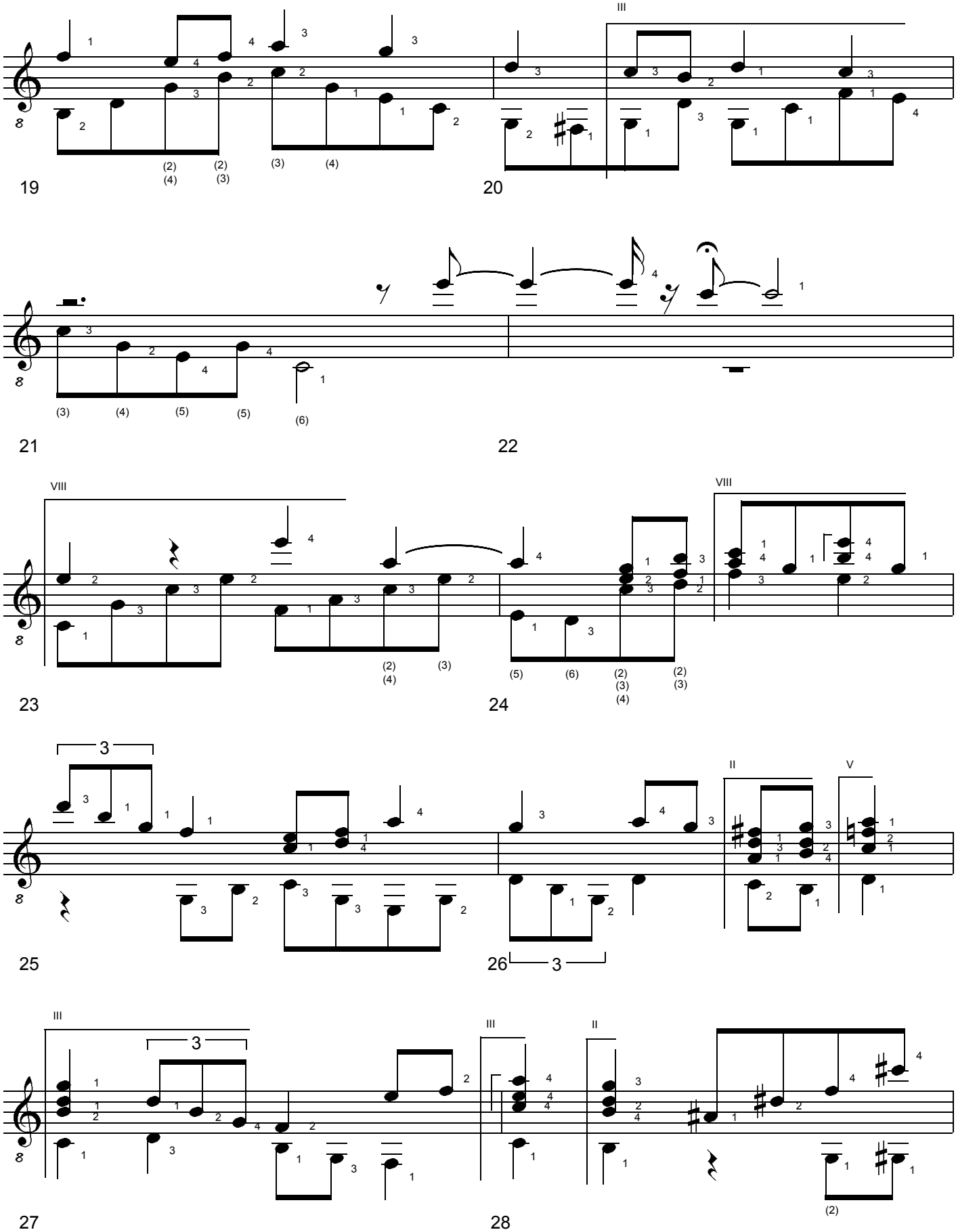

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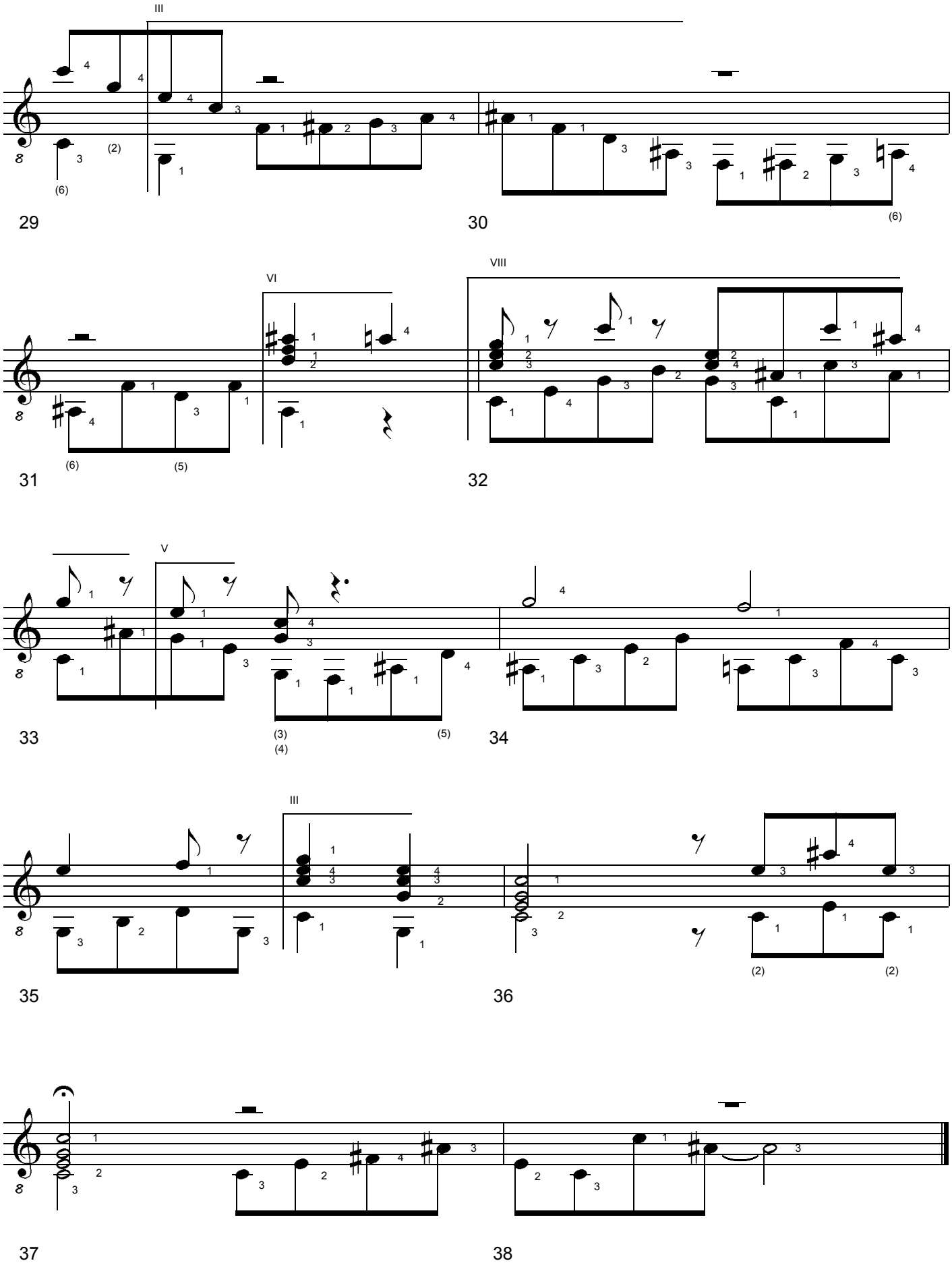

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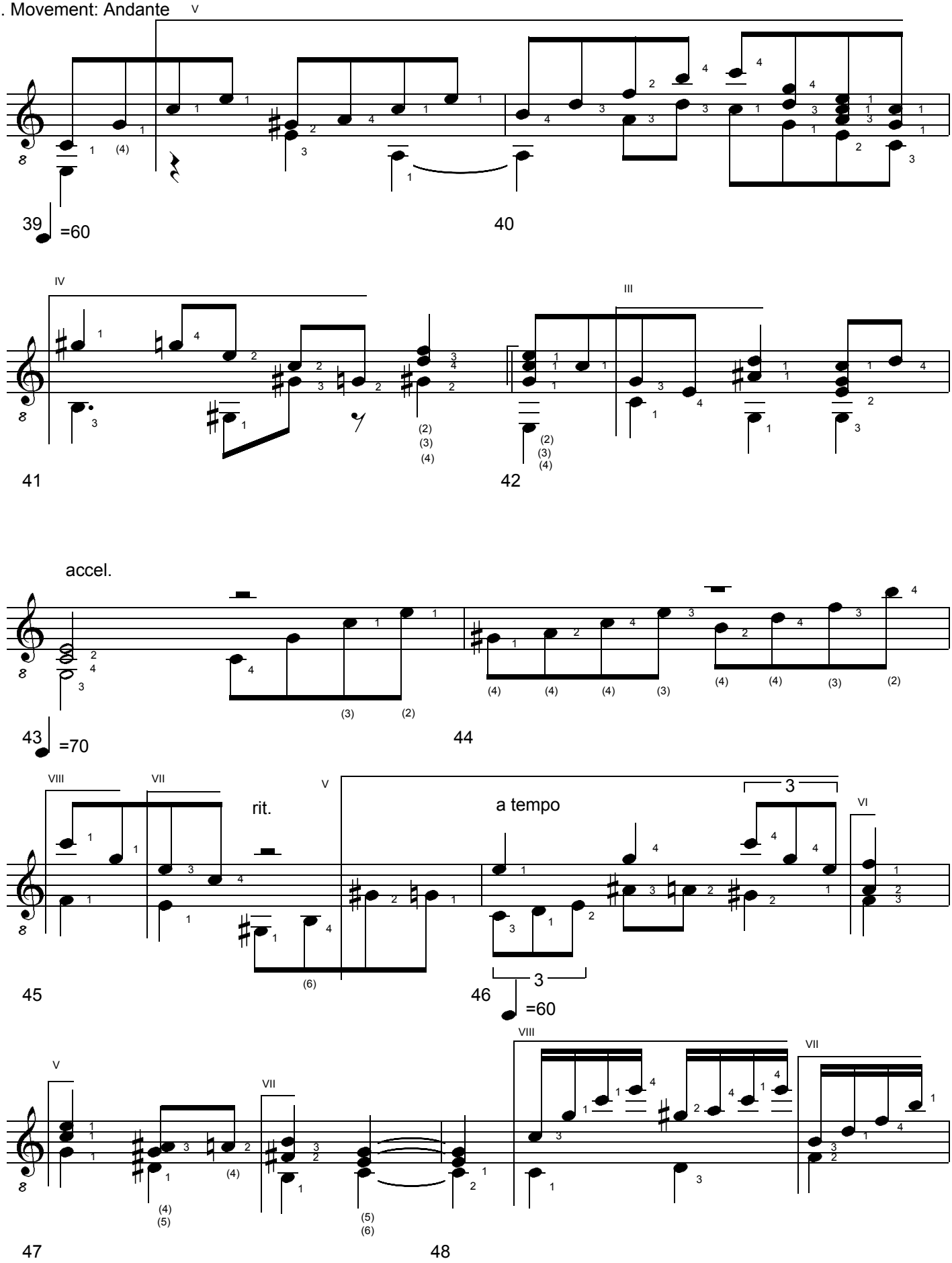
2. Movement: Andante



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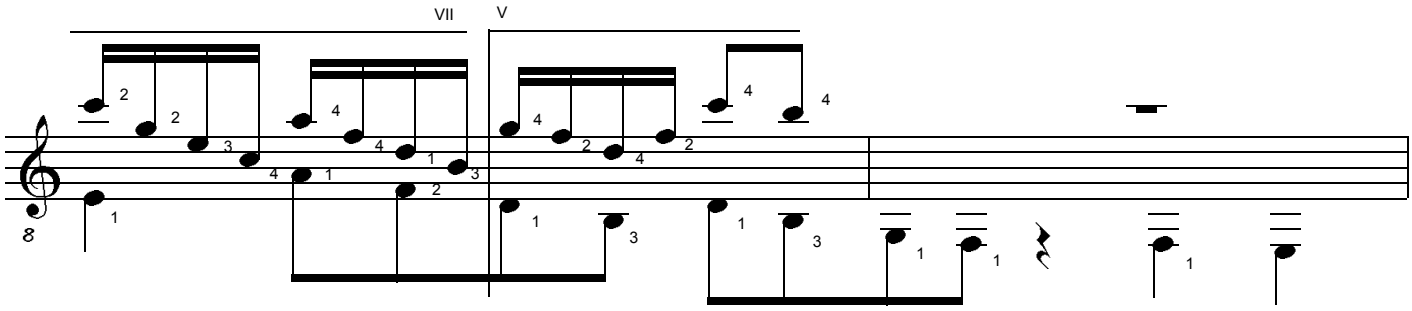

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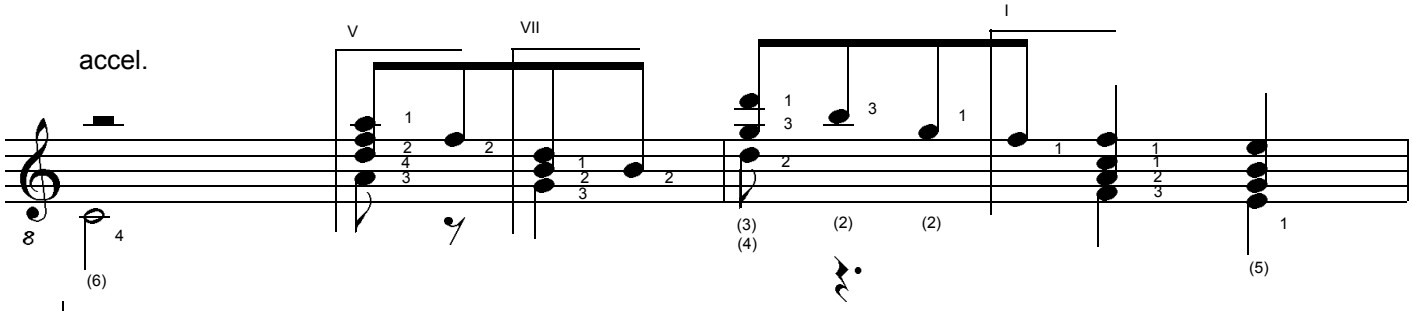

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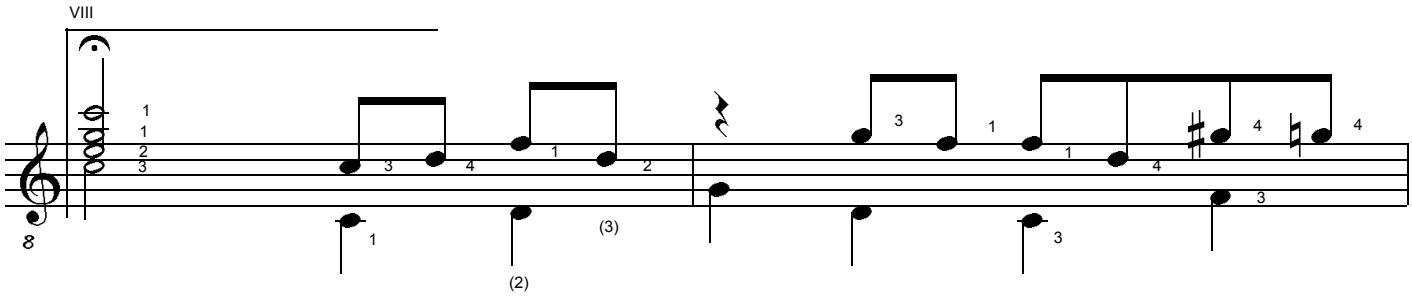

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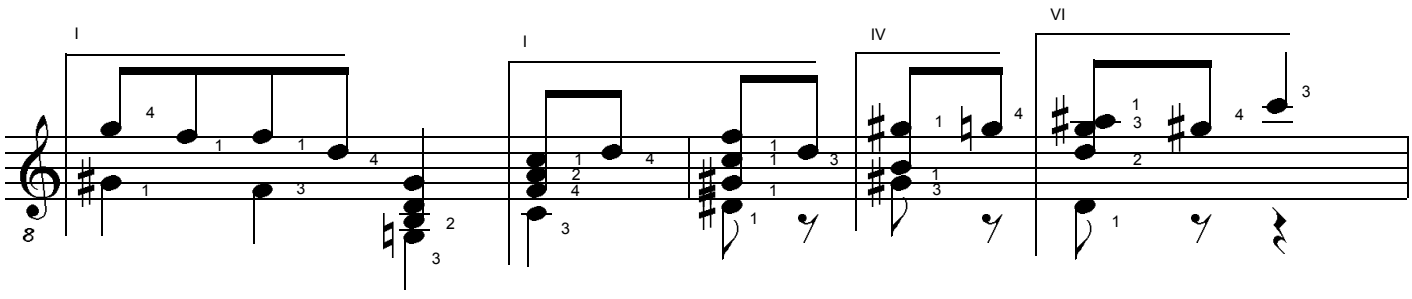

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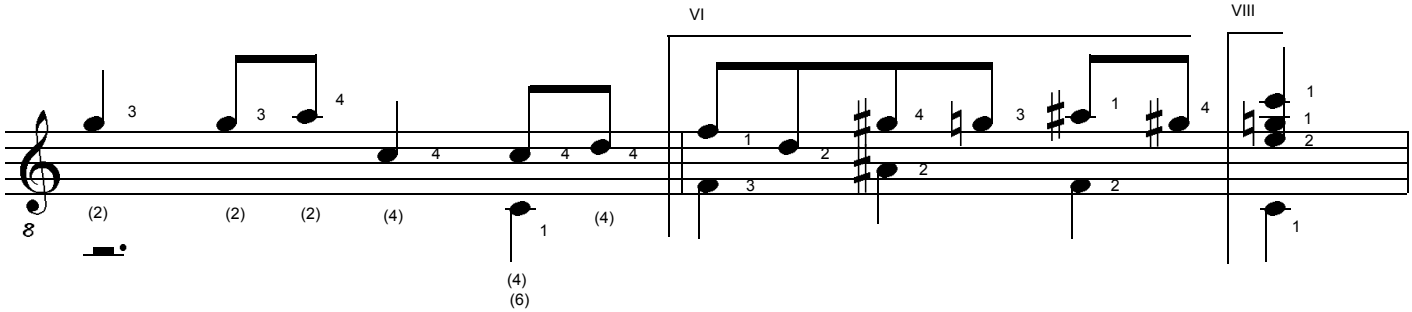

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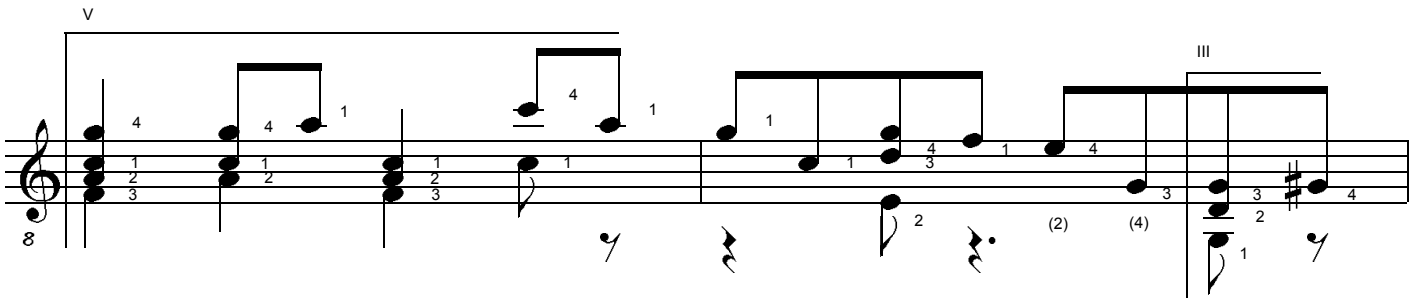

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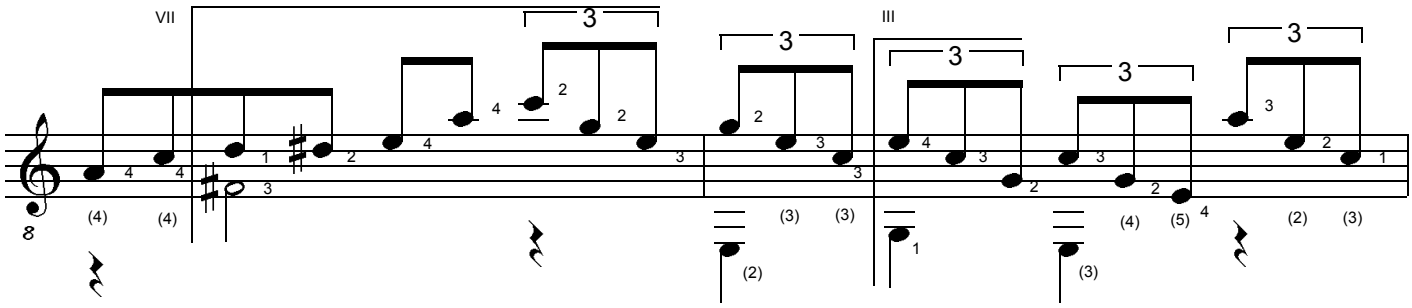

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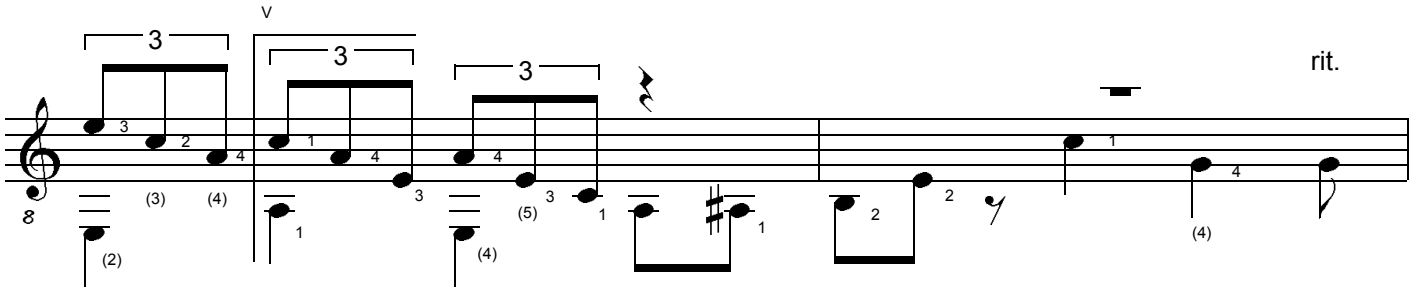

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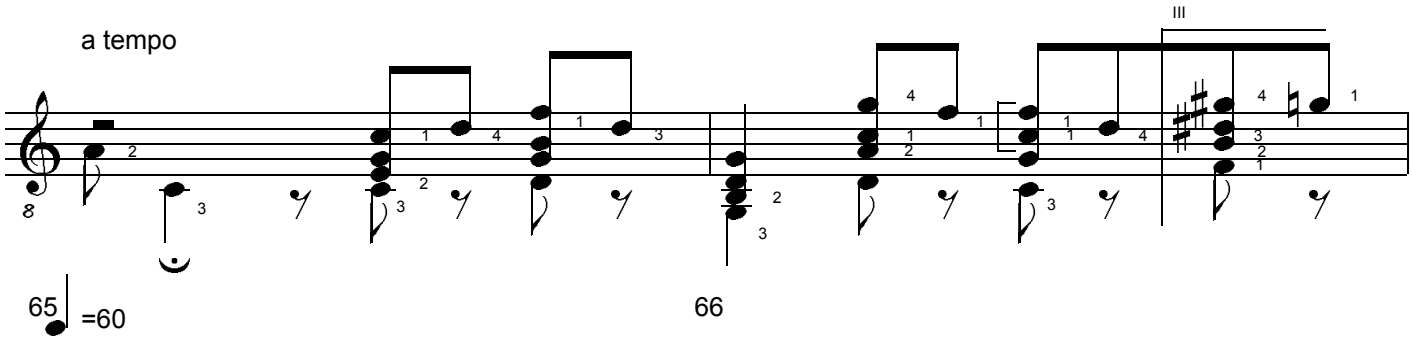

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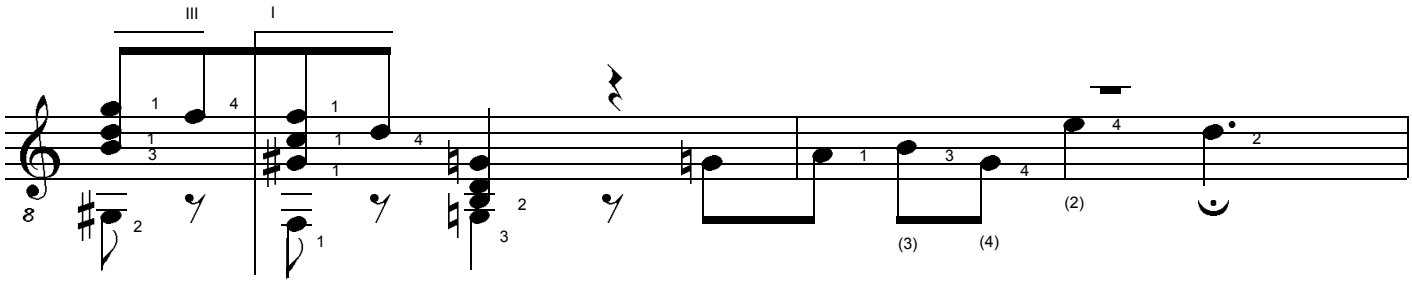

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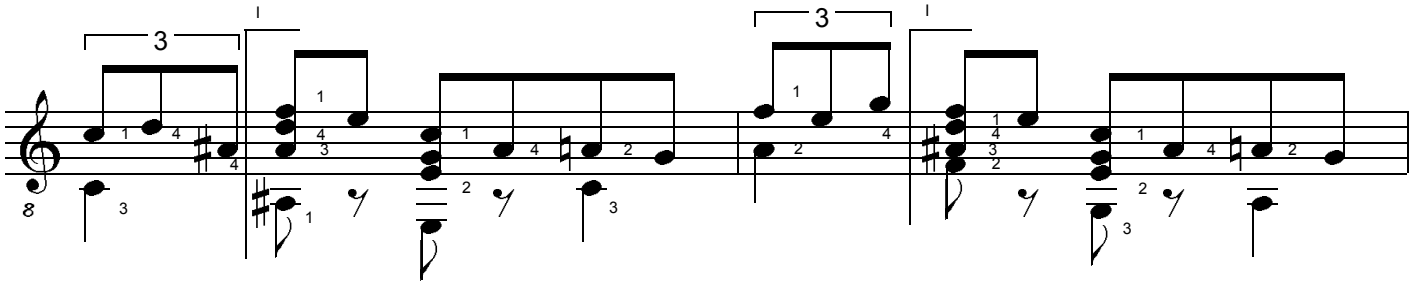

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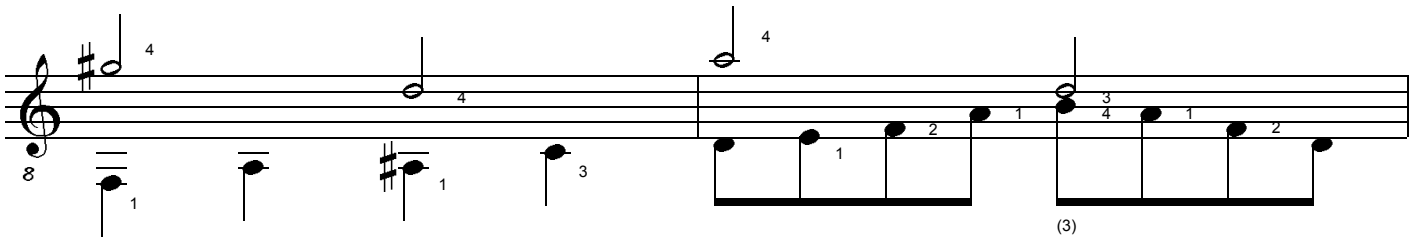

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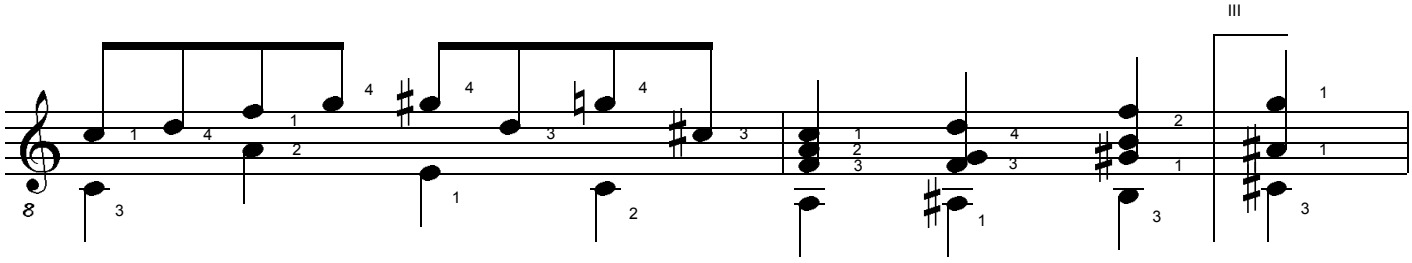

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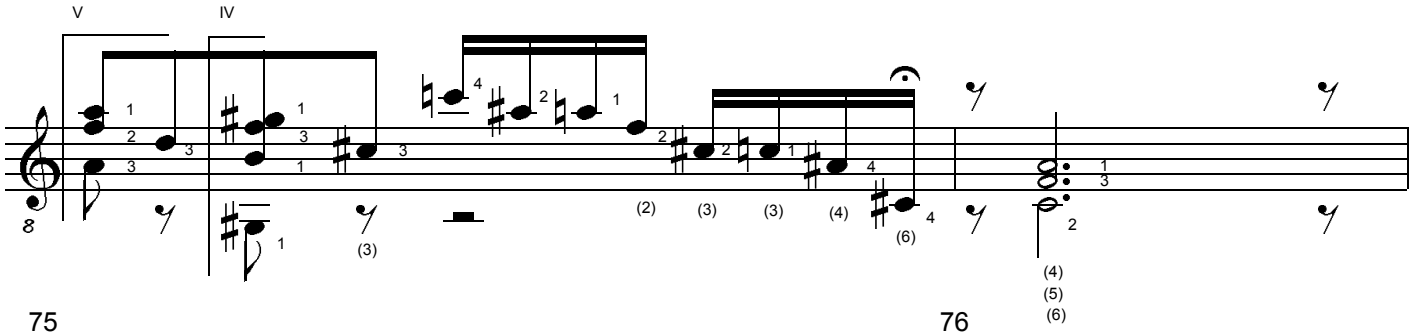

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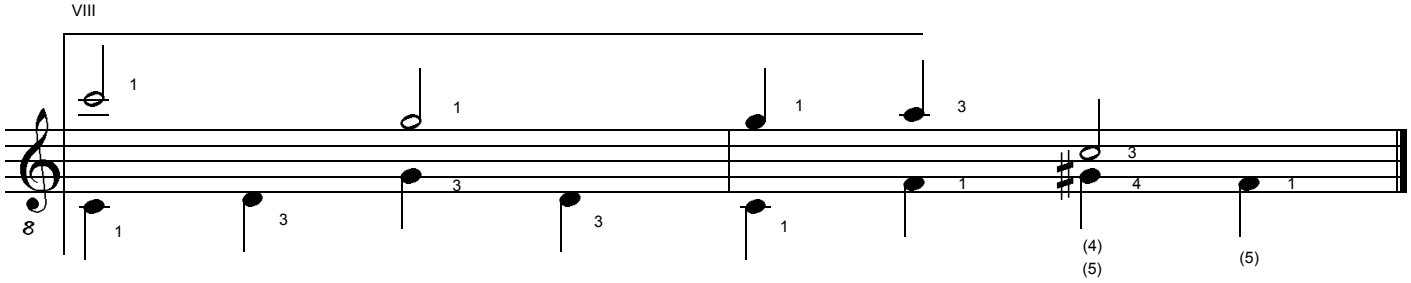

77 78

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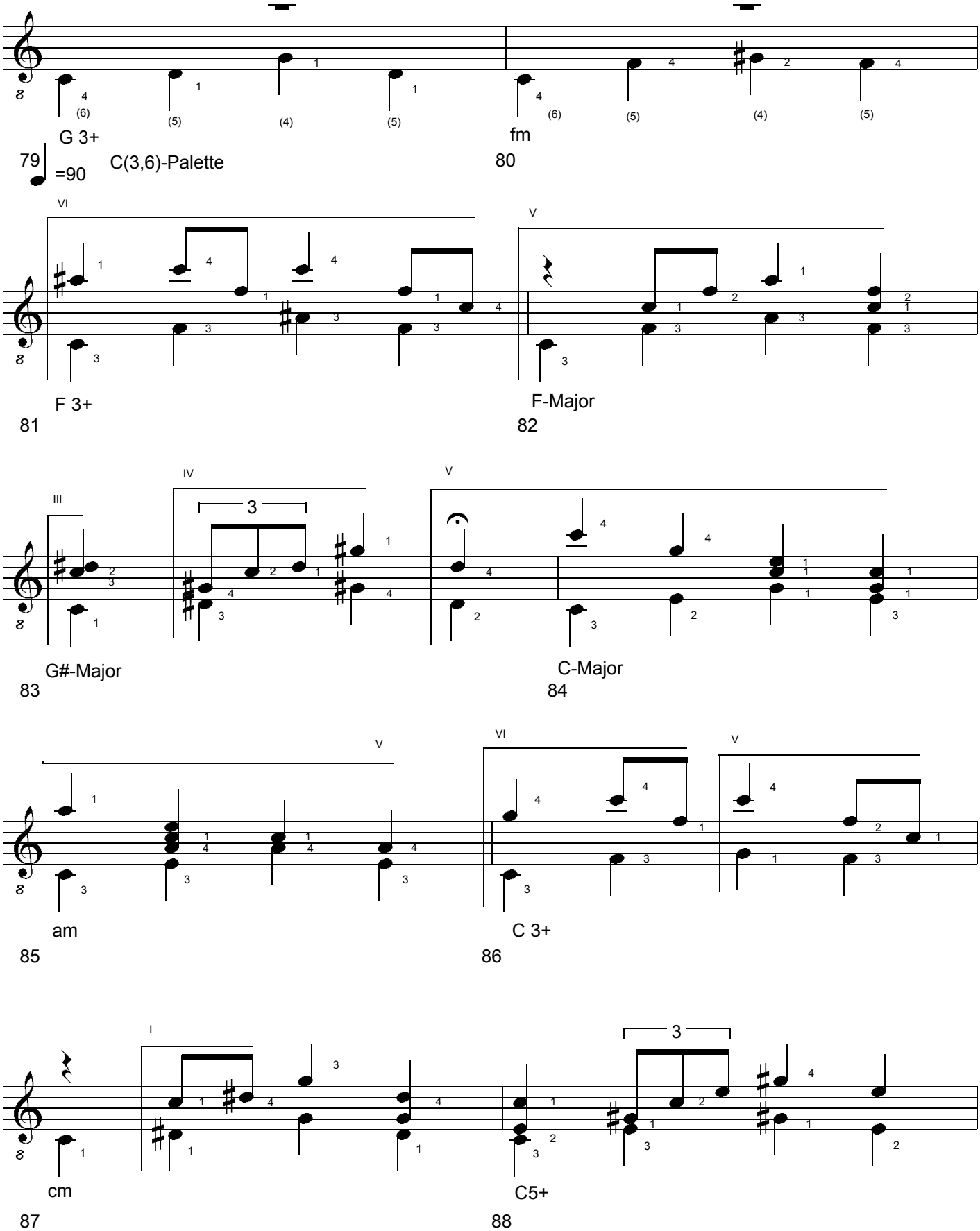
3. Movement: Allegro Moderato



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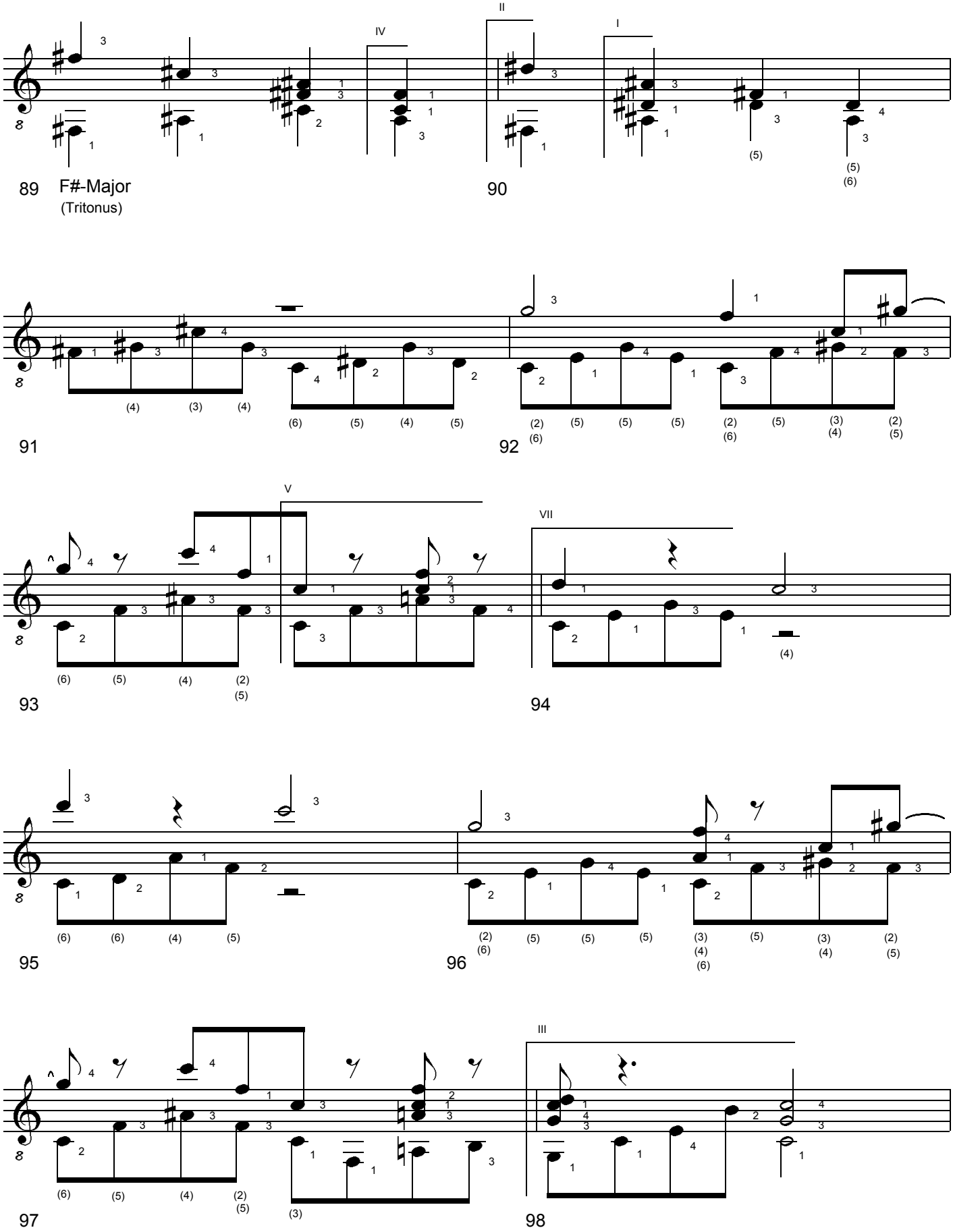

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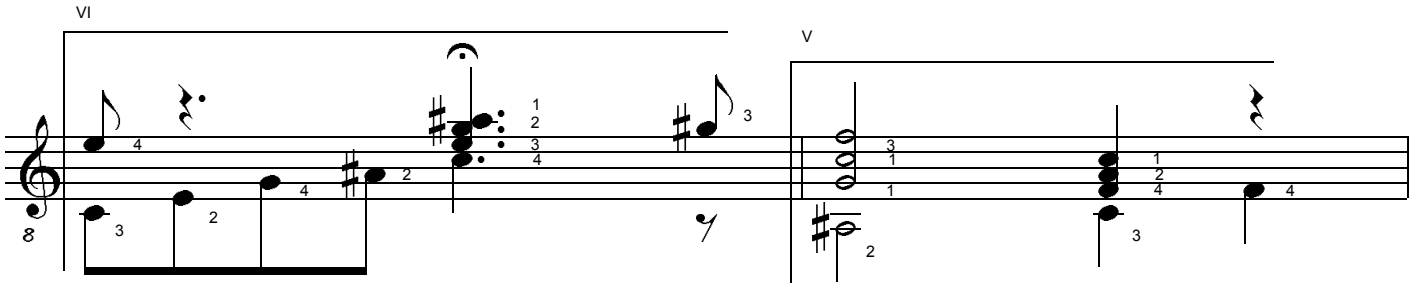

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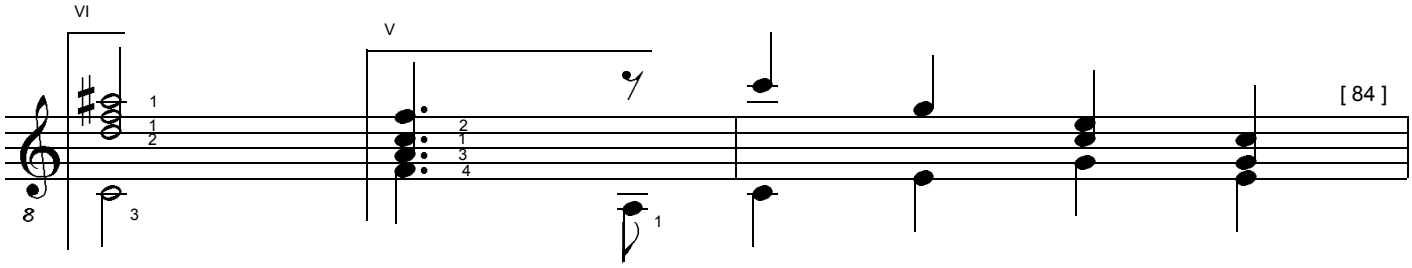

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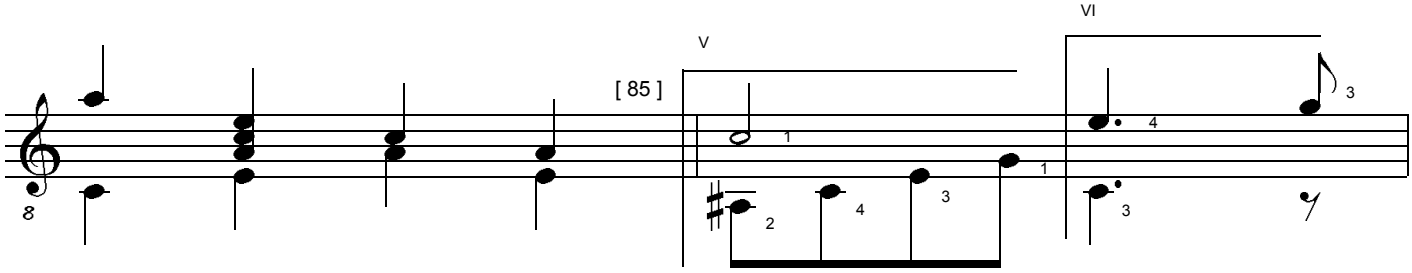

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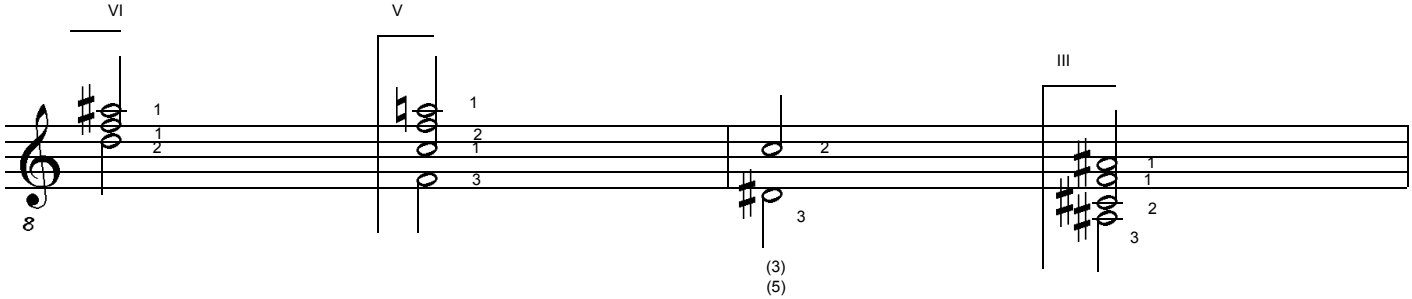

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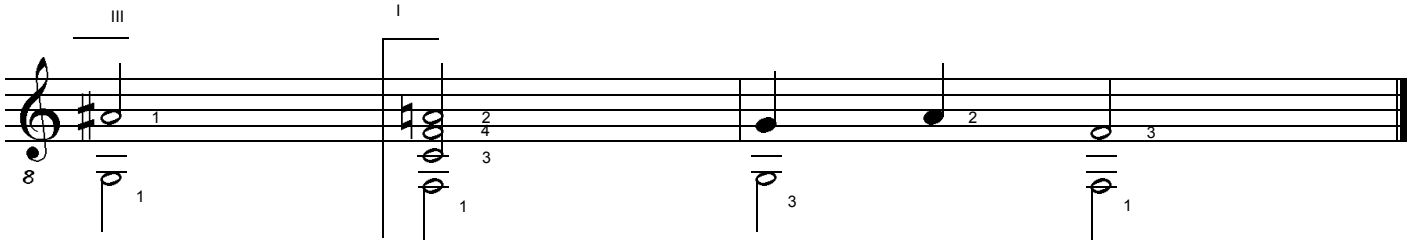

107 108

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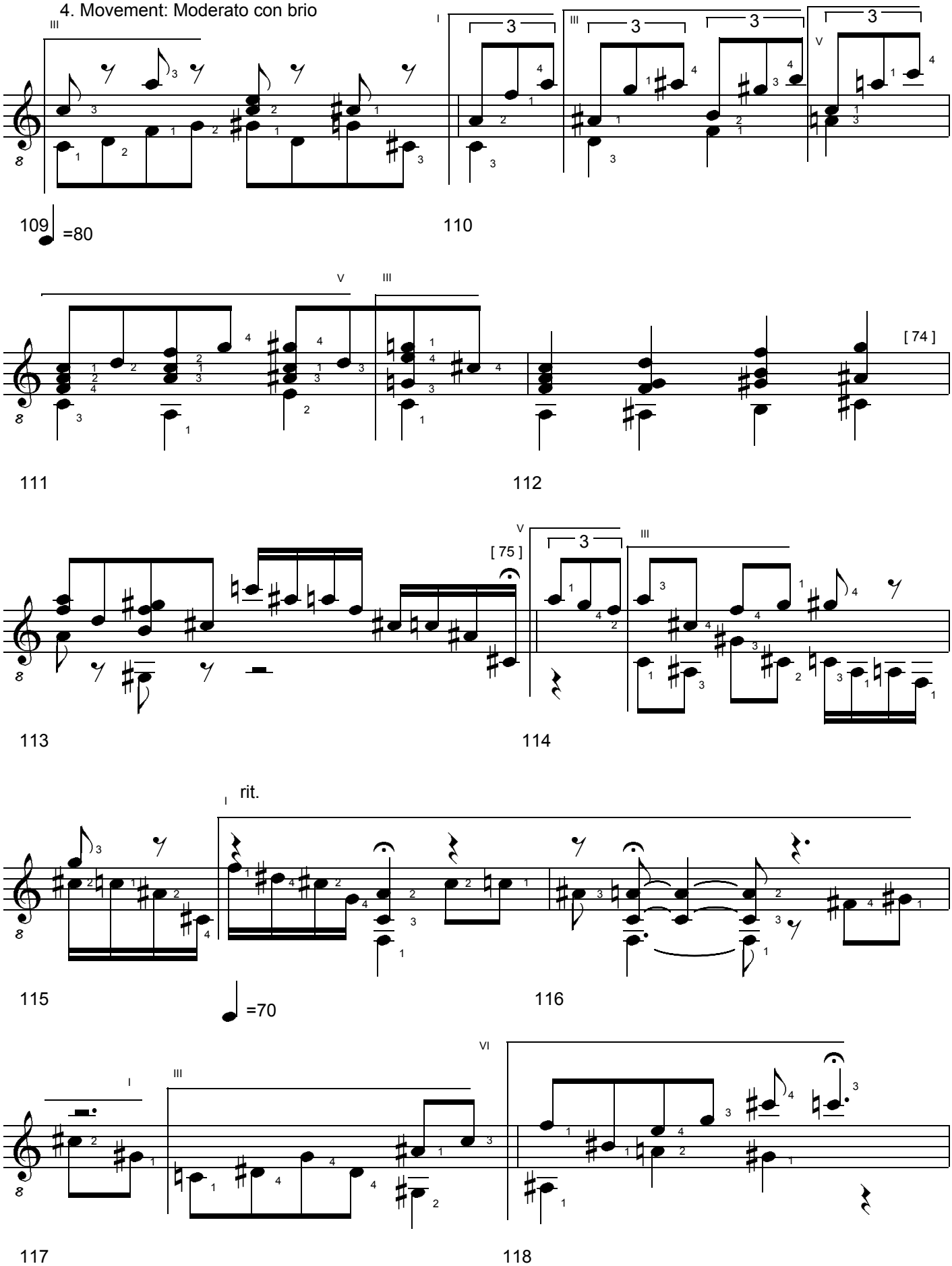
4. Movement: Moderato con brio



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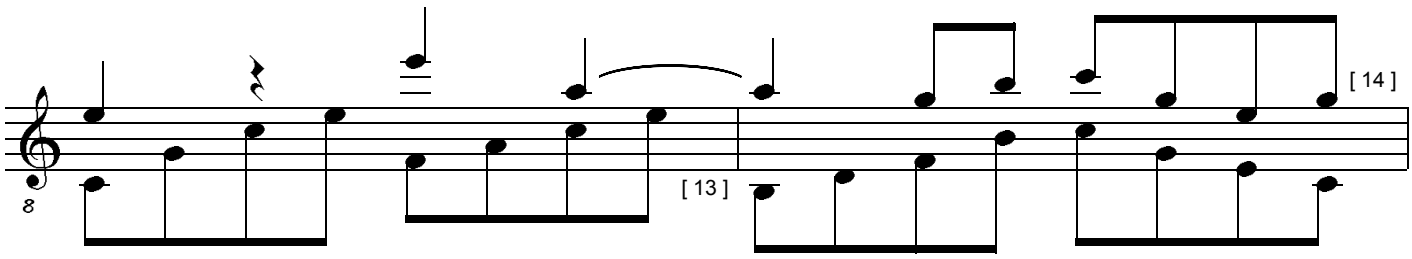

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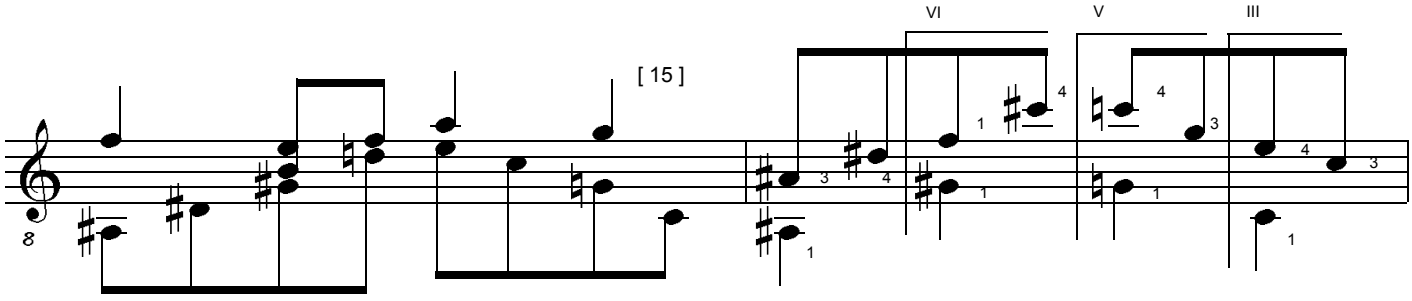

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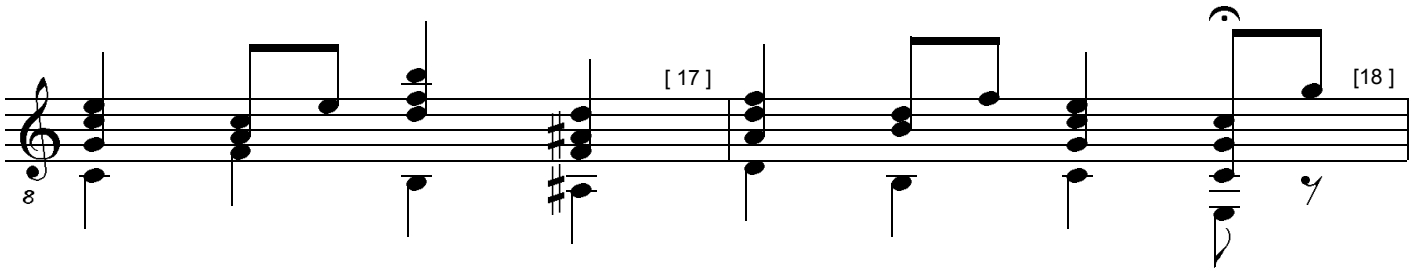

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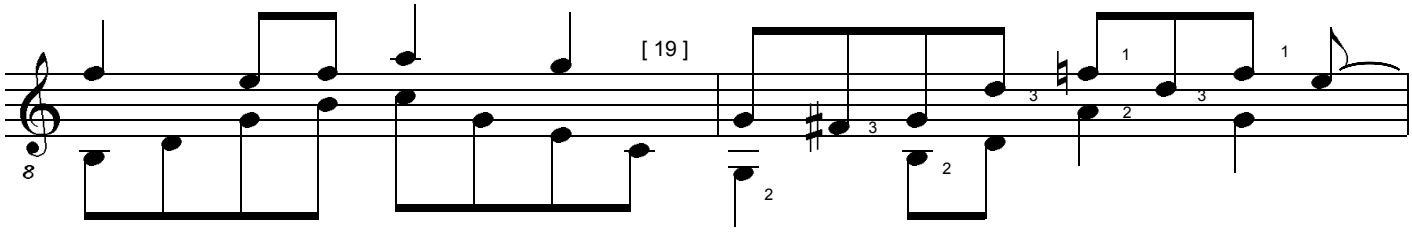

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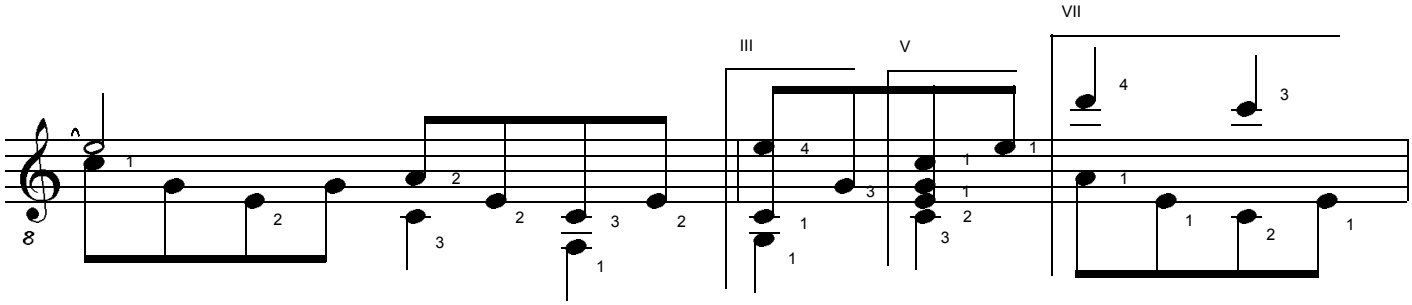

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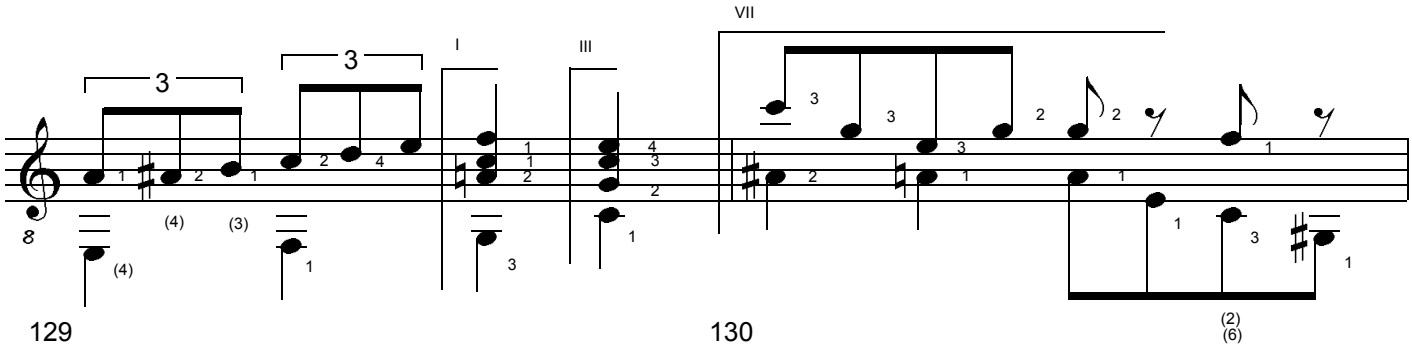

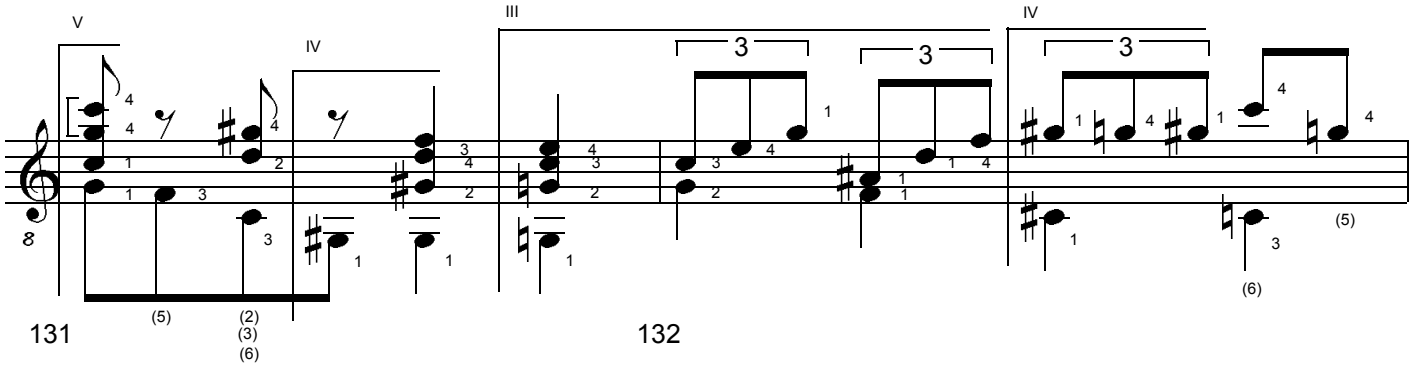

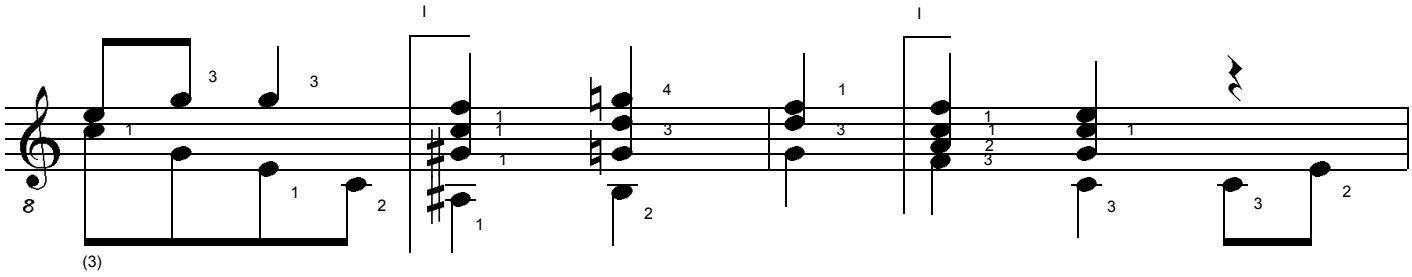

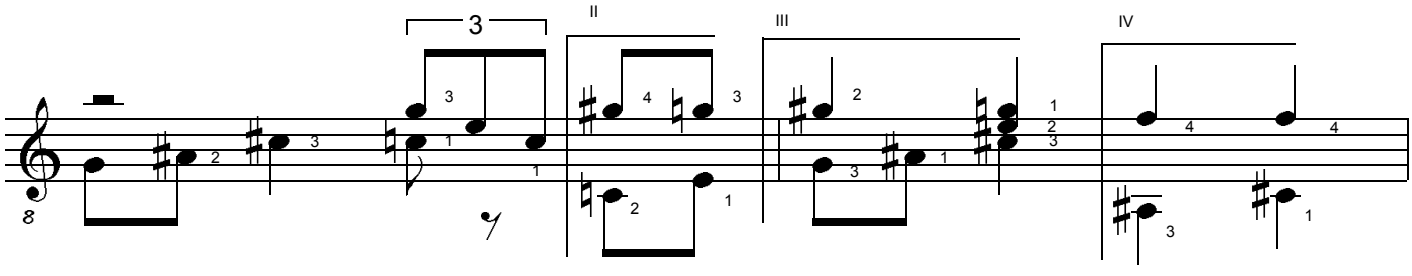

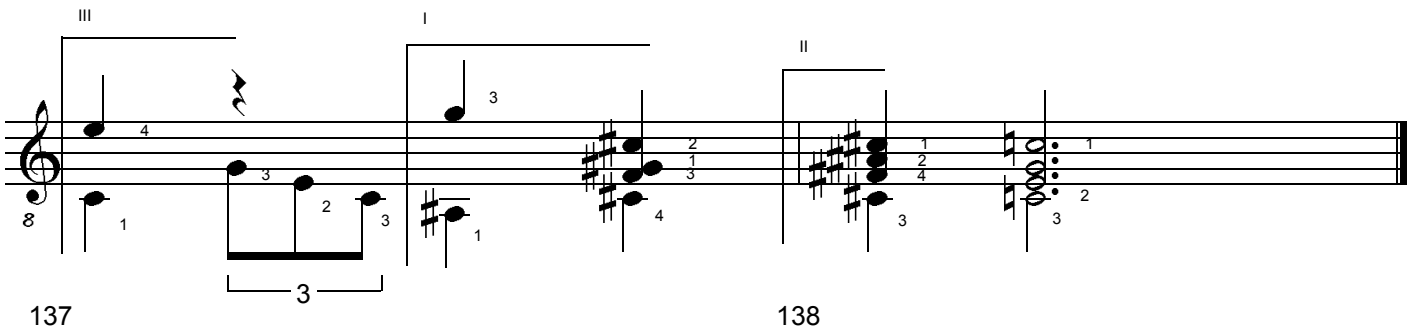

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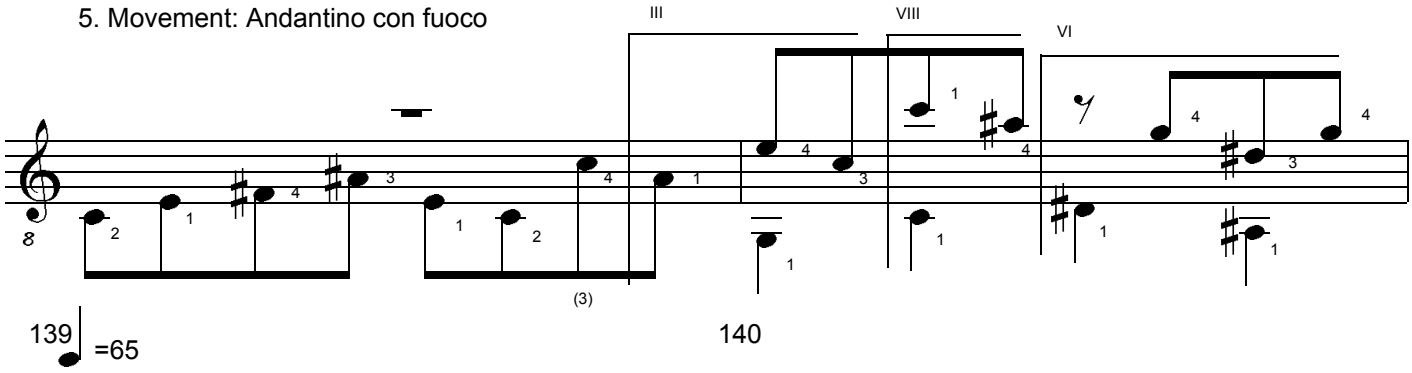
5. Movement: Andantino con fuoco



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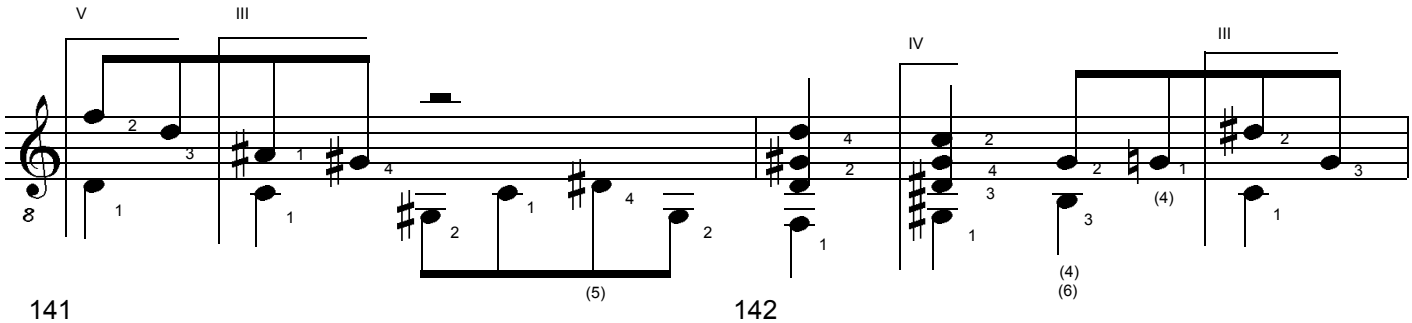

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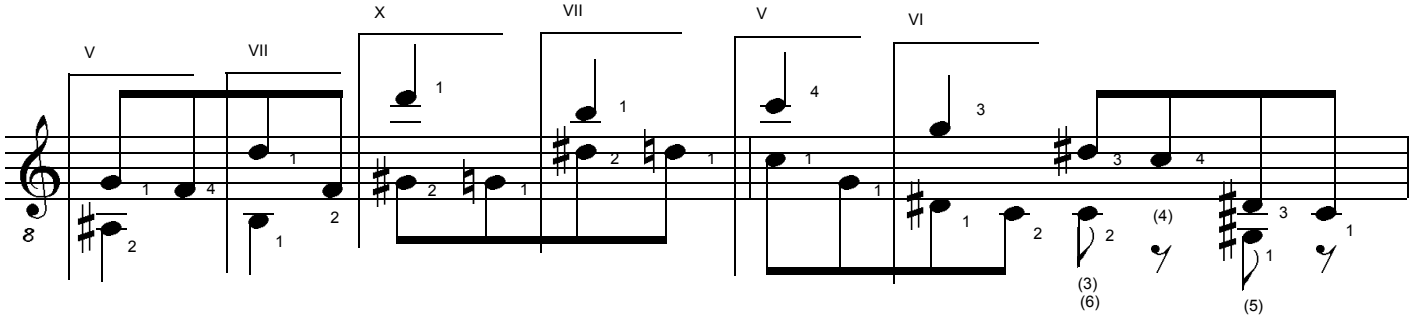

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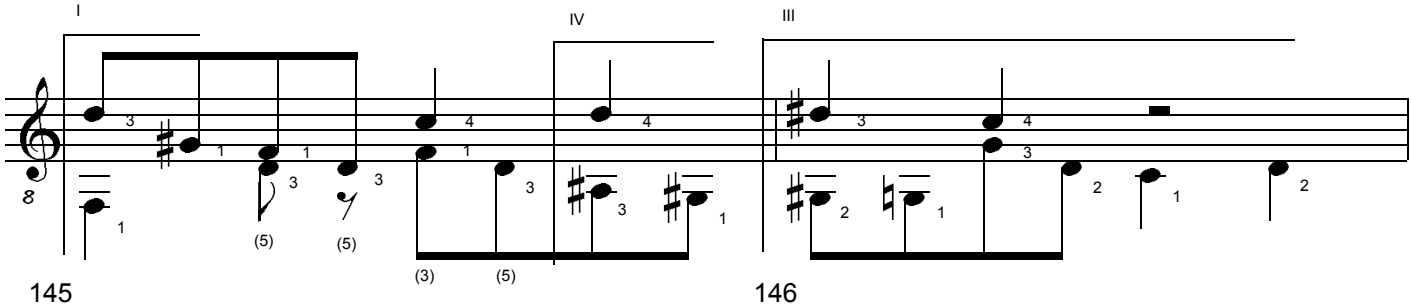

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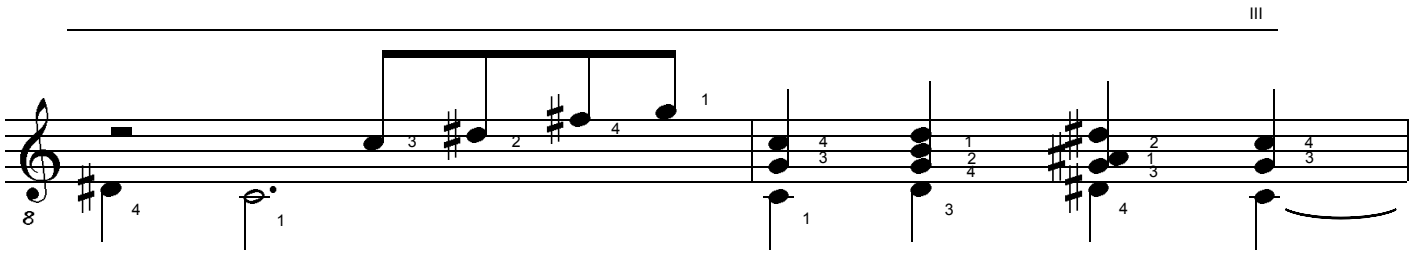

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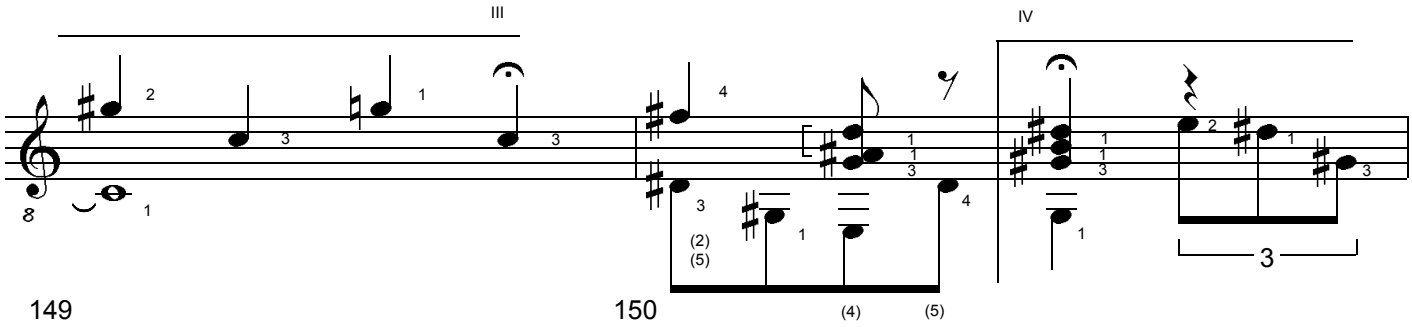

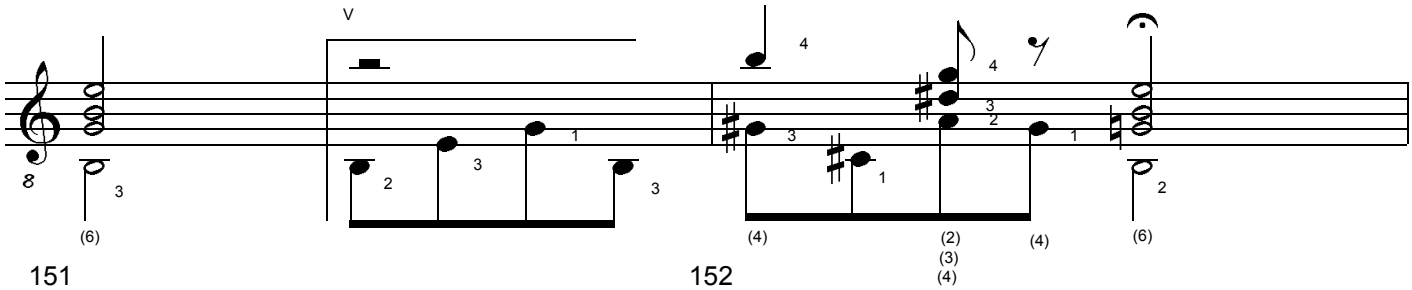

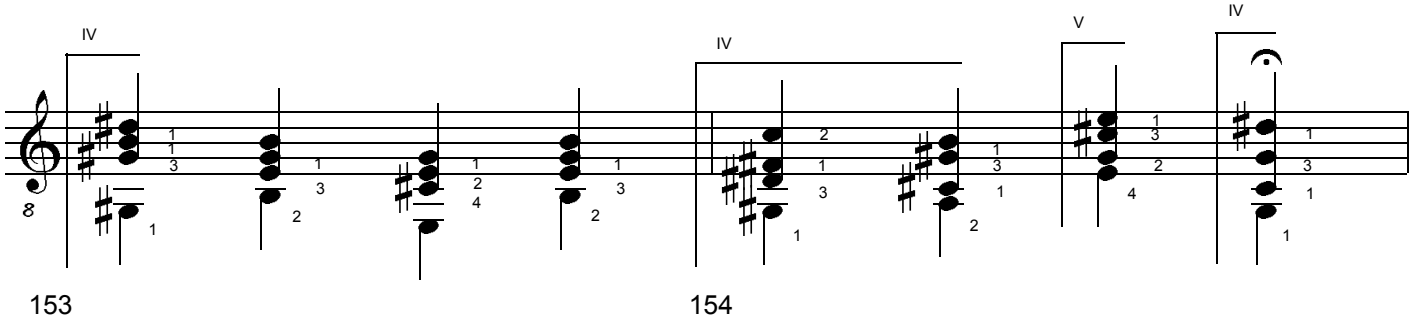

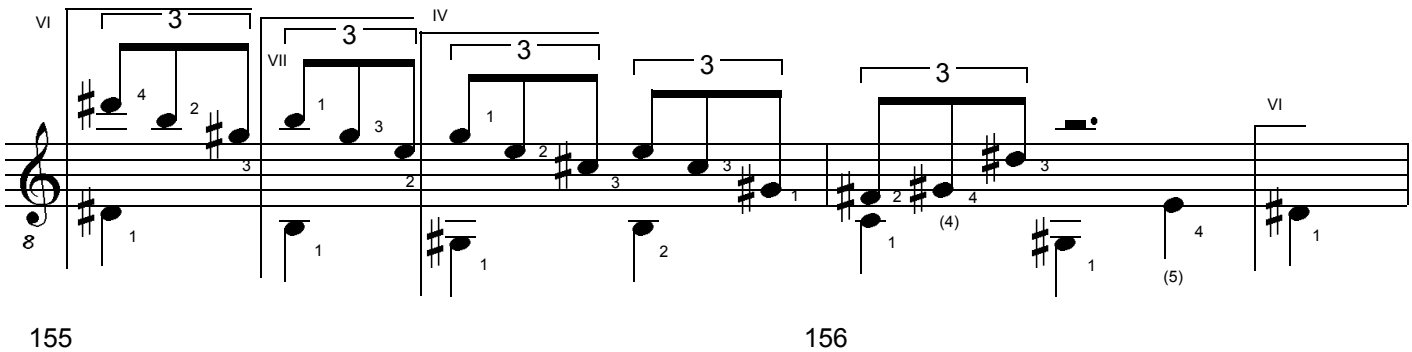

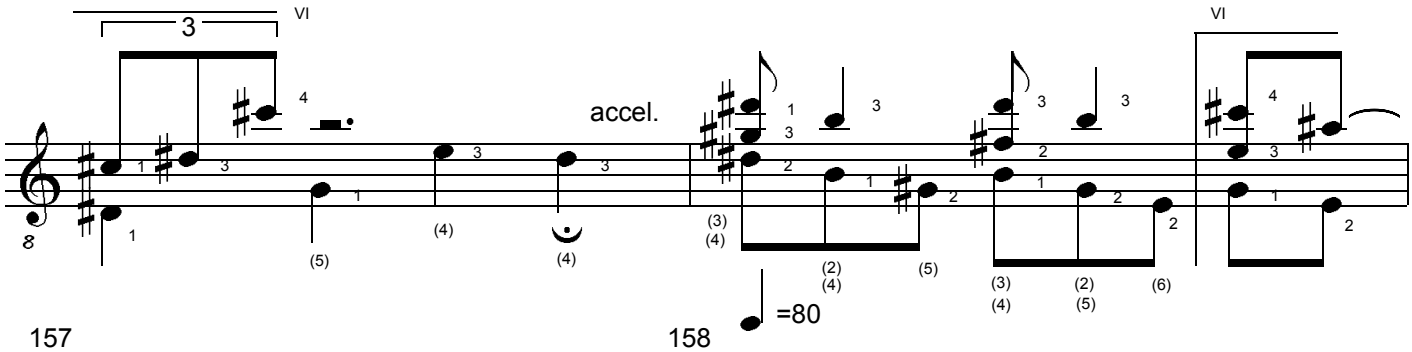

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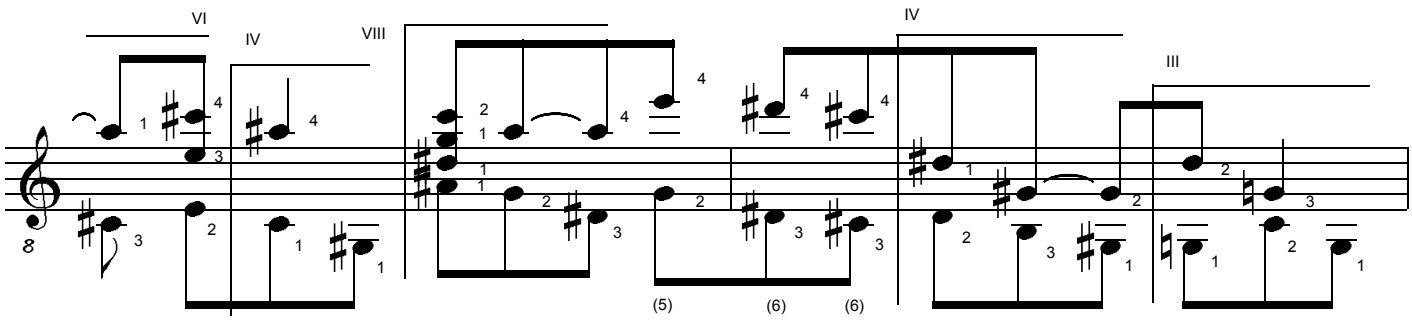

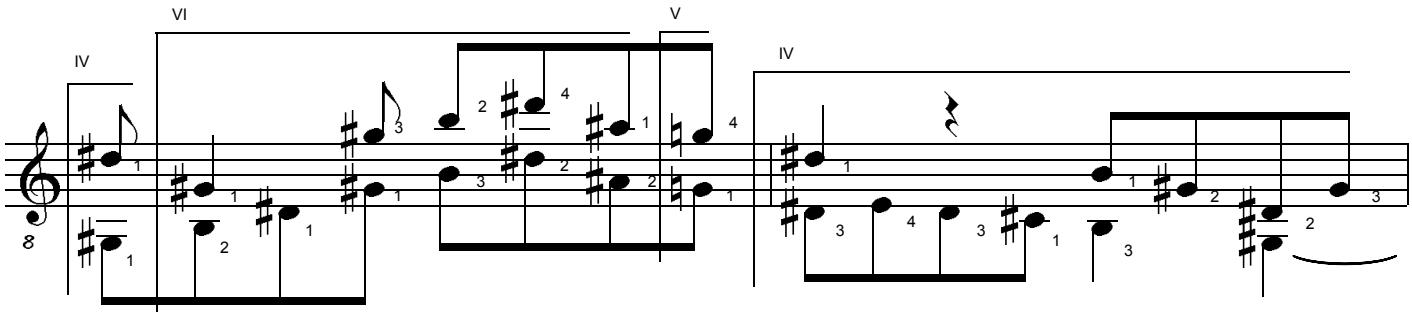

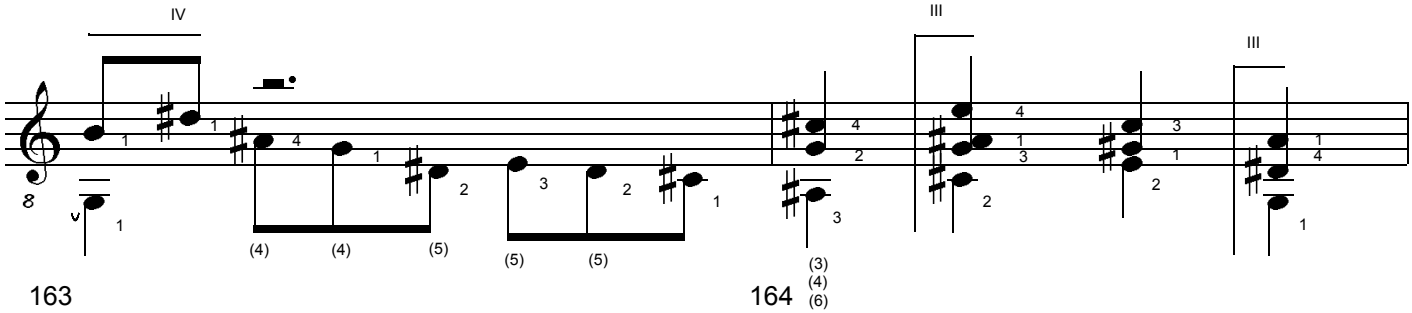

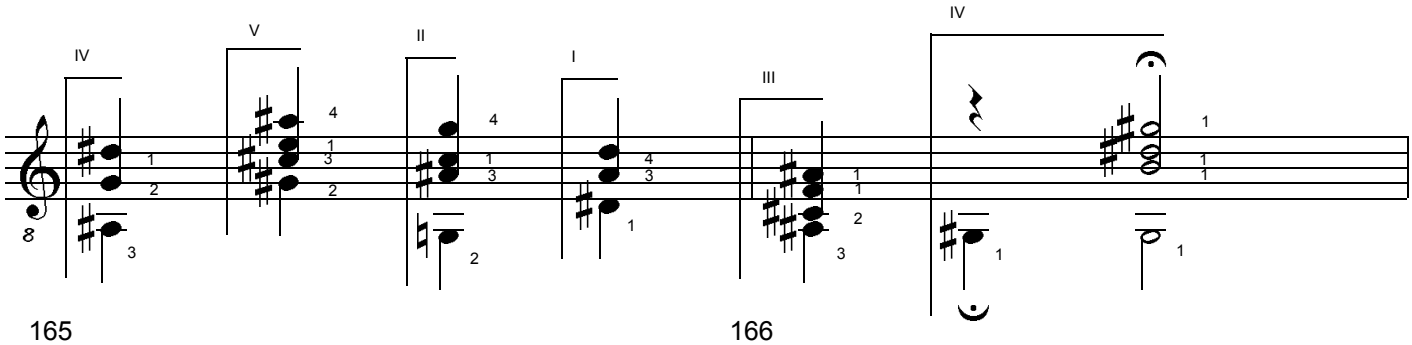

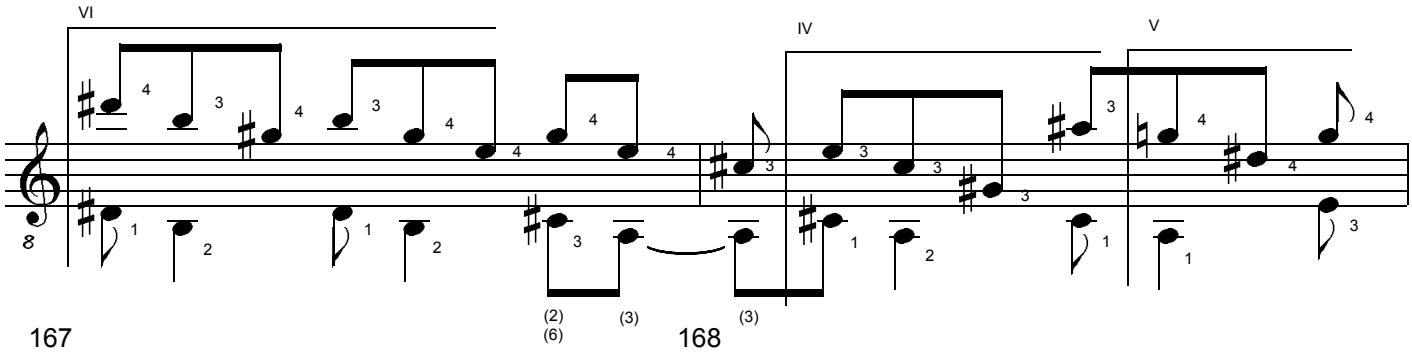

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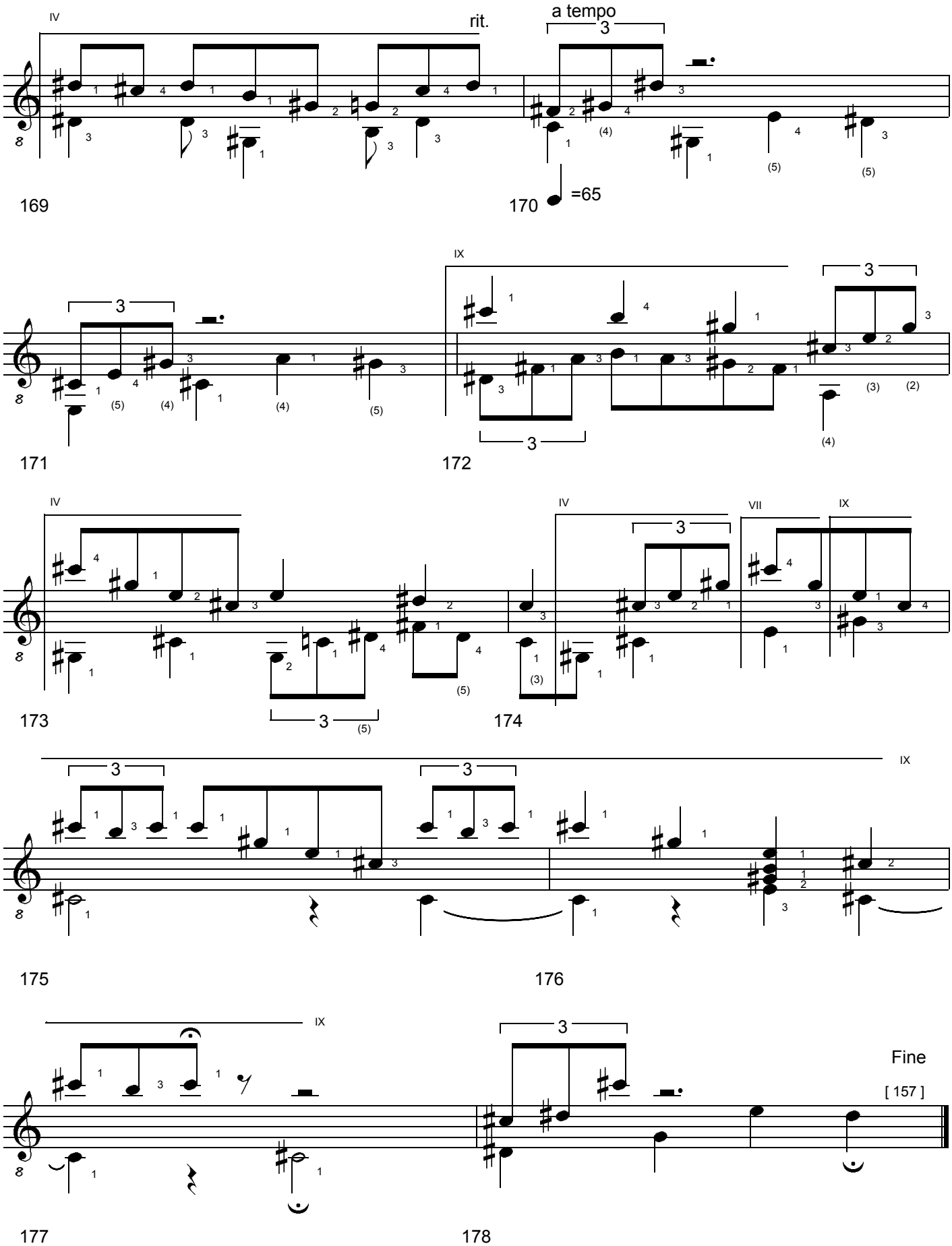

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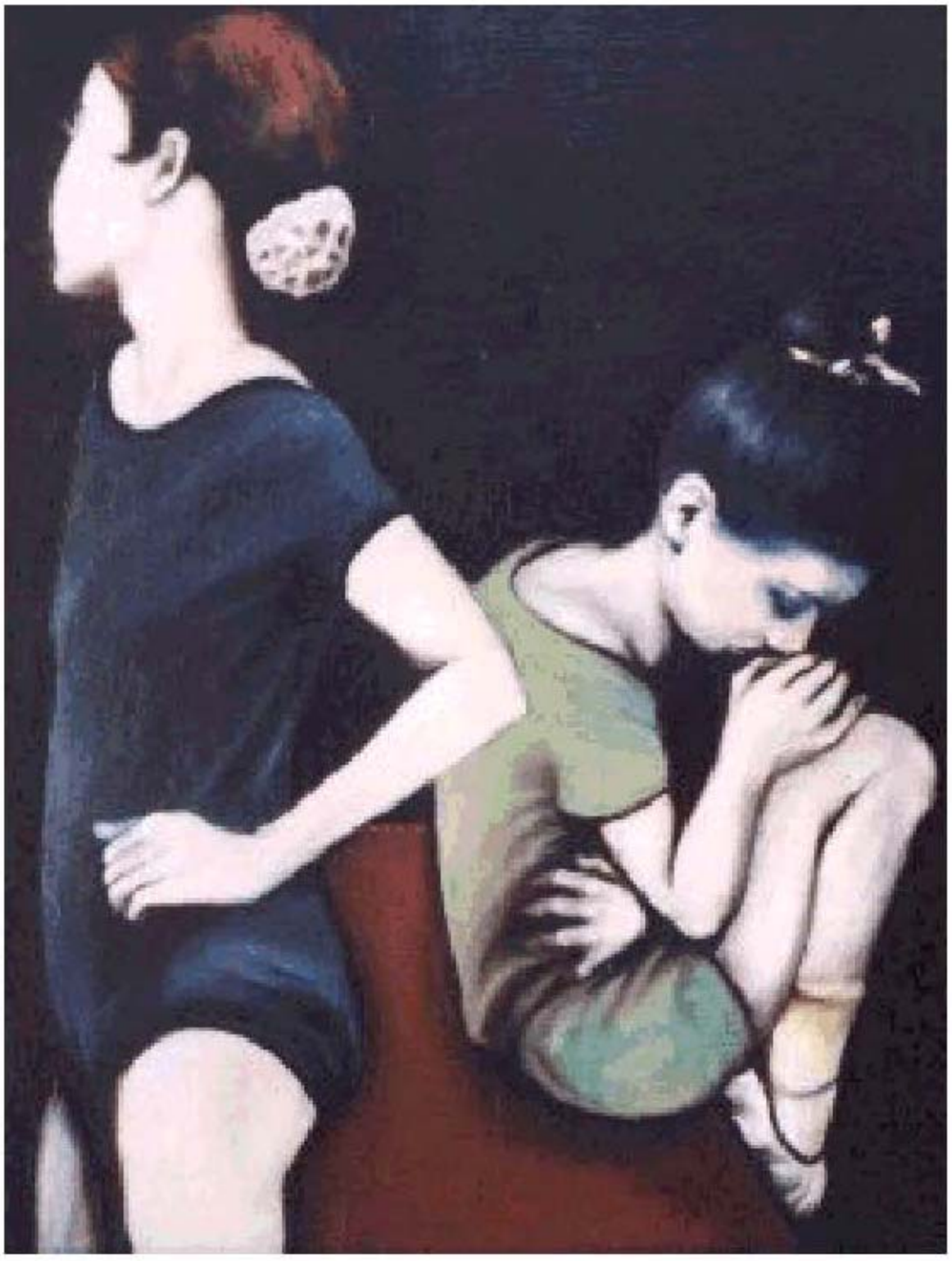

Lapislazuli op.48

concert study in five movements for solo guitar

by Uwe Warneke @2003

free-scores.com

Using my Tetrad Chords *Klangpalette* (sound palette)

$C_{(4,x)}$-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 F j7 Gis j7 cm7 dm7 fm7 am7 $C^{3+}7$ $D^{3+}7$ $F^{3+}7$ $G^{3+}7$

$C_{4,14}$ - Palette

C 7 D 7 F 7 Gis 7 cm 6 dism 6 fm 6 am 6 $C^{5-}j7$ $Cis^{5-}j7$ $Fis^{5-}j7$ $Gis^{5-}j7$ $C^{3+}j7$ $Cis^{3+}j7$ $F^{3+}j7$ $G^{3+}j7$

$C_{4,17}$ - Palette

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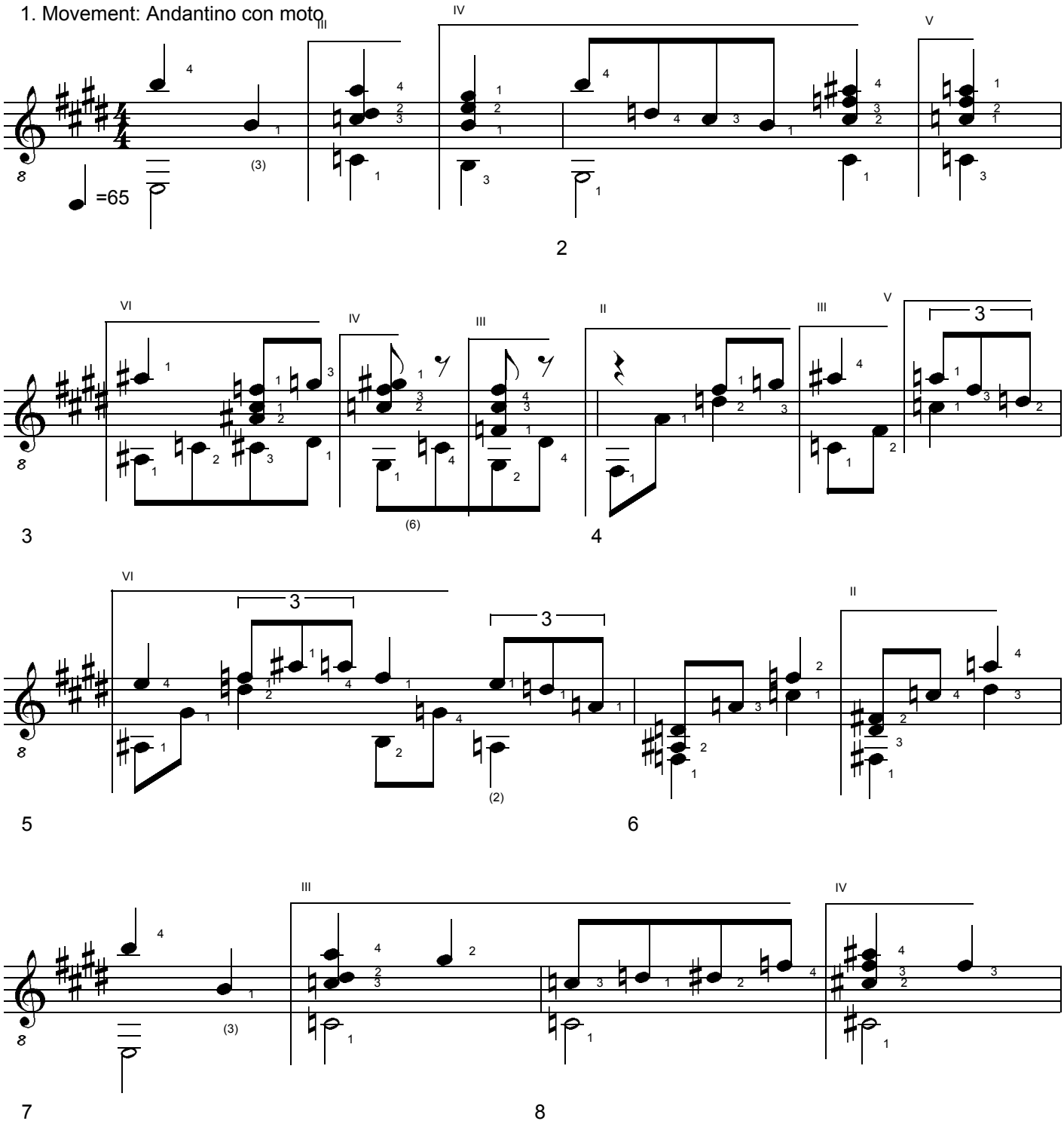
LAPISLAZULI

Study for Classical Guitar

Uwe Warneke
op.48

1. Movement: Andantino con moto



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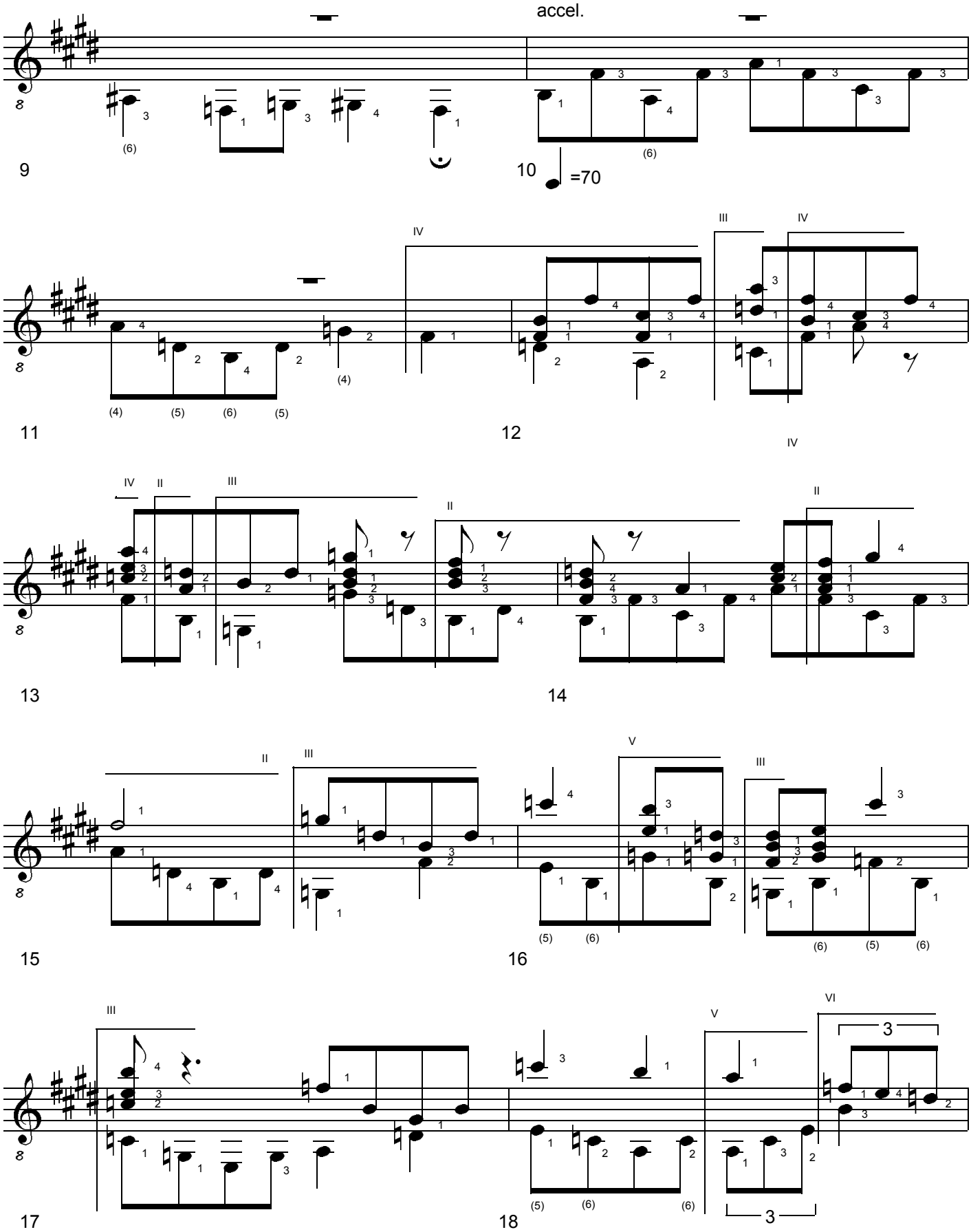

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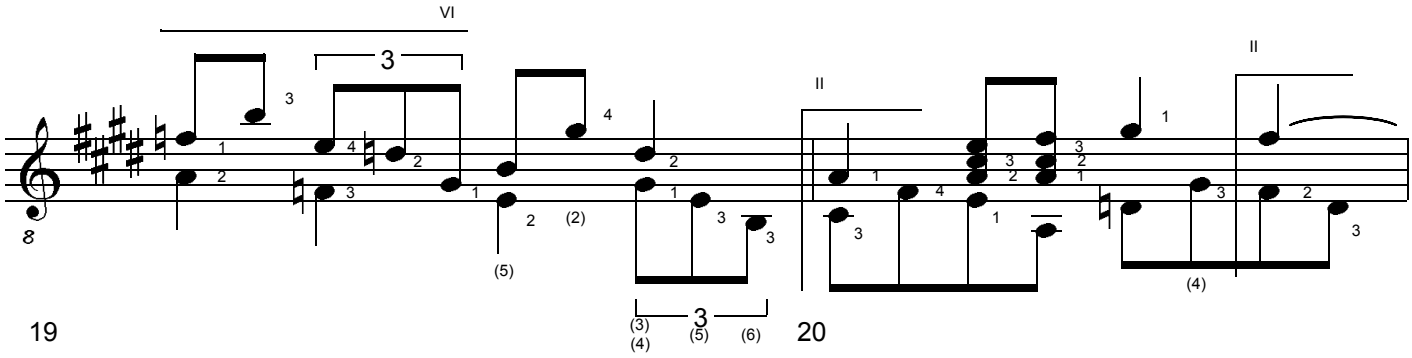

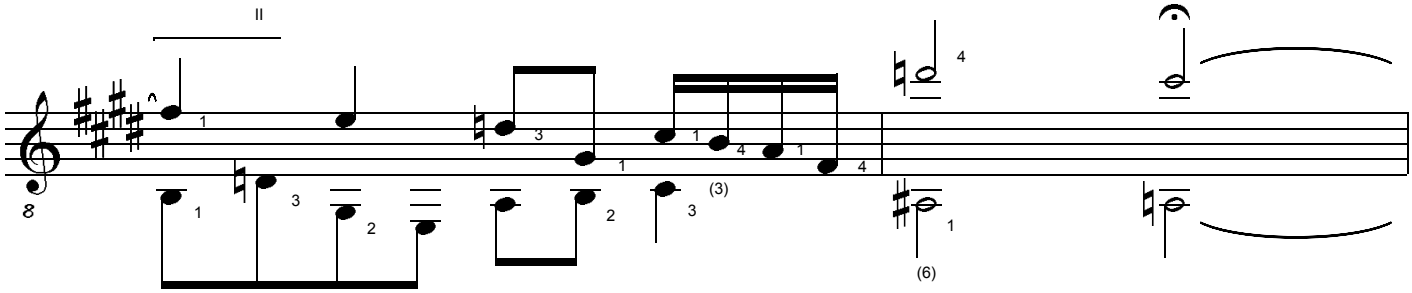

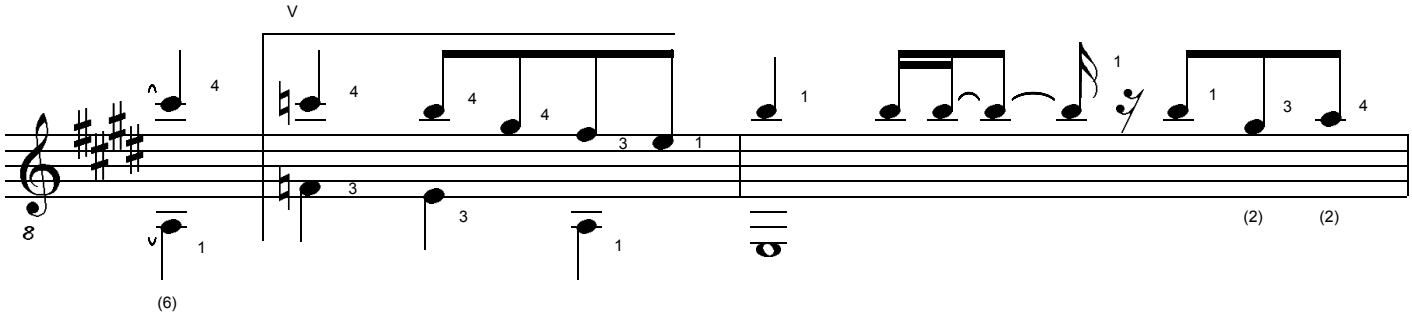

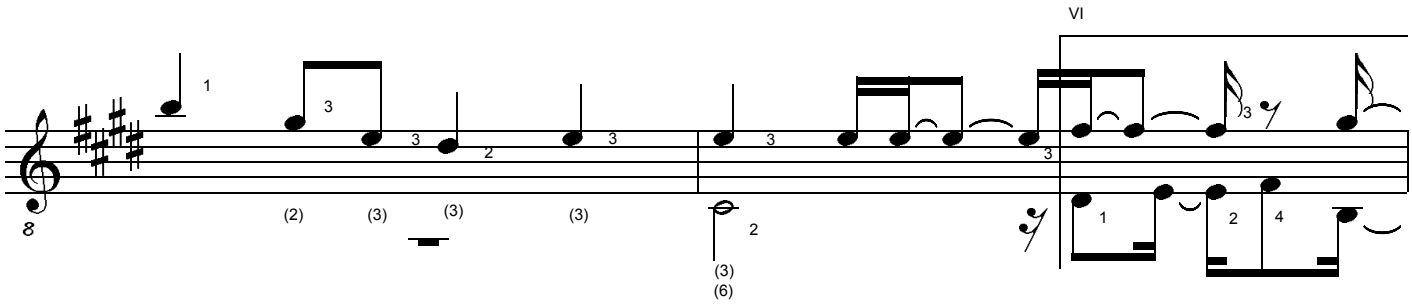

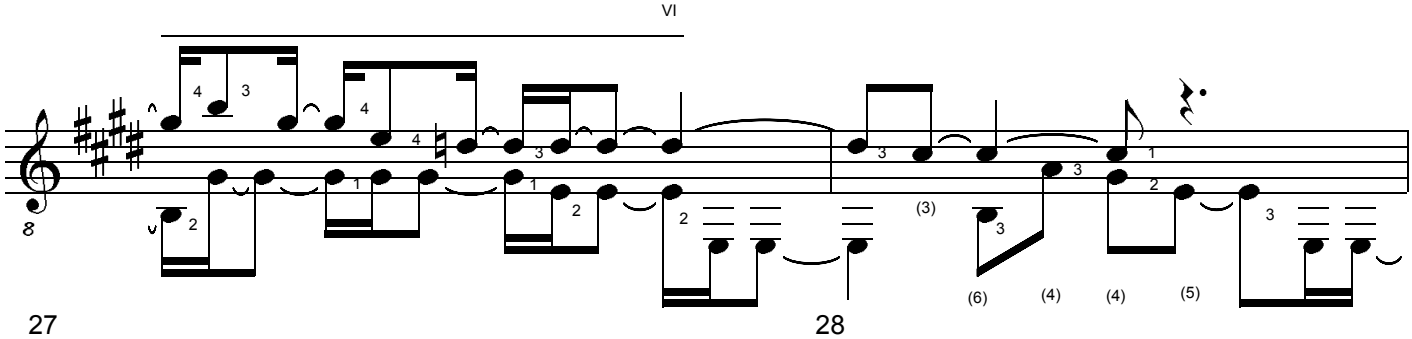

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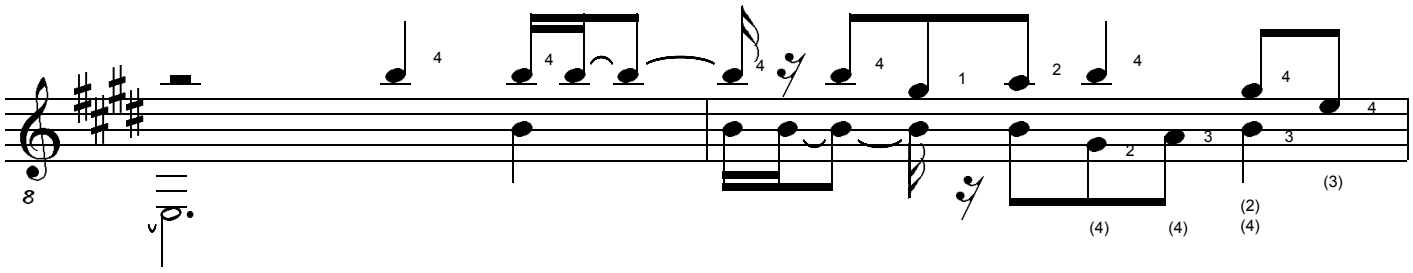

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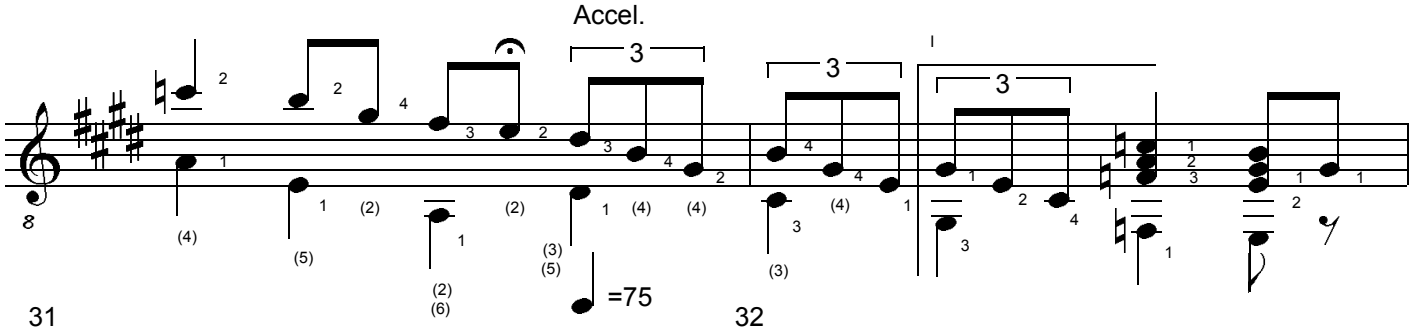

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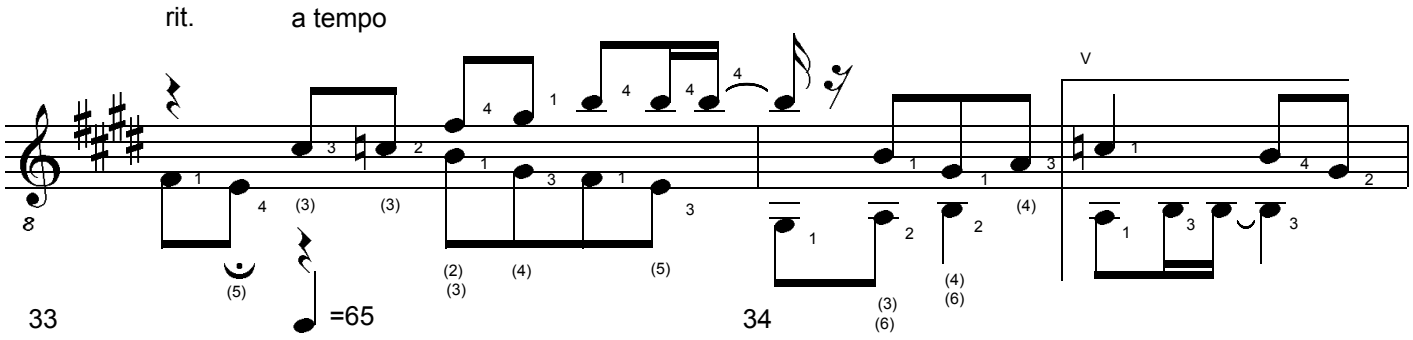

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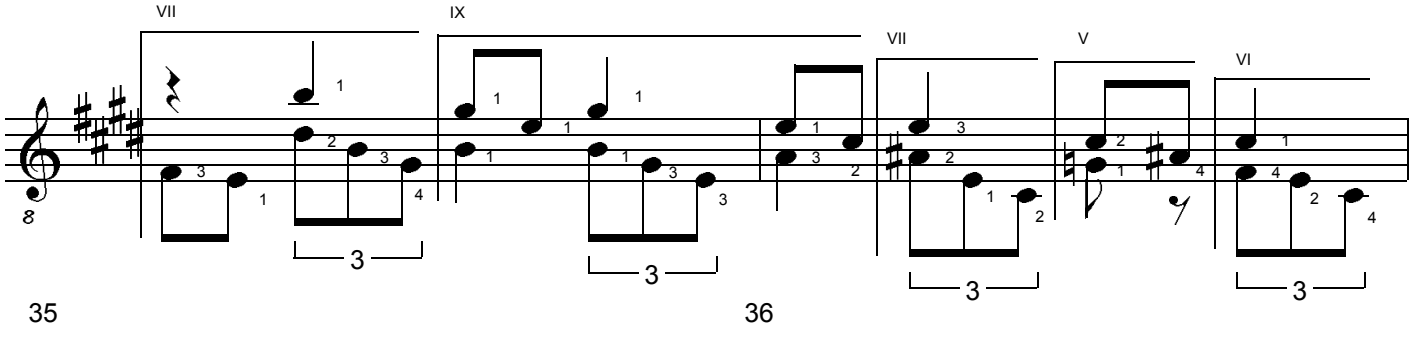

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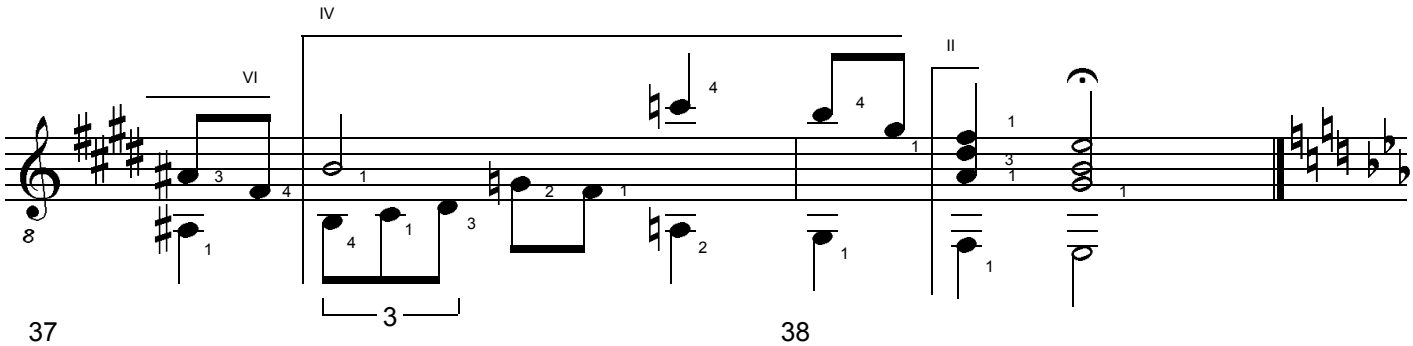

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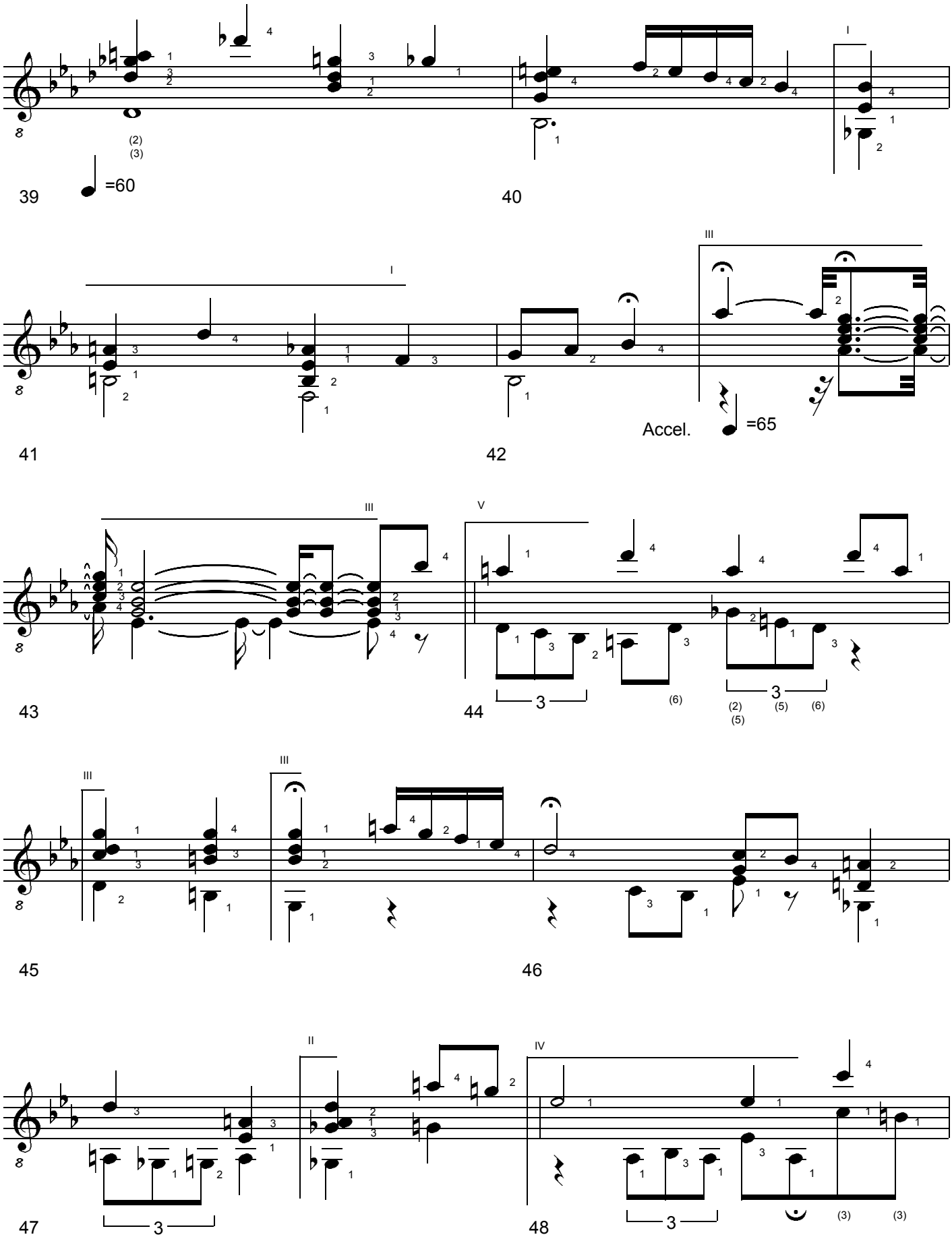
2. Movement: Andante



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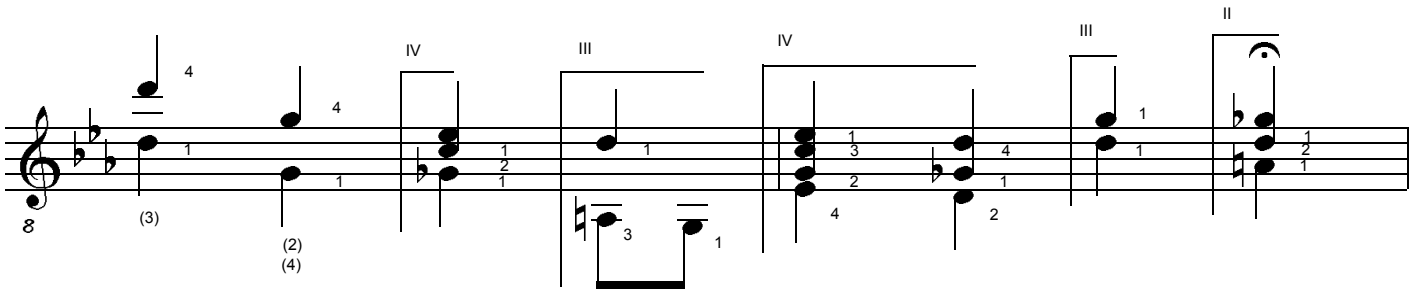

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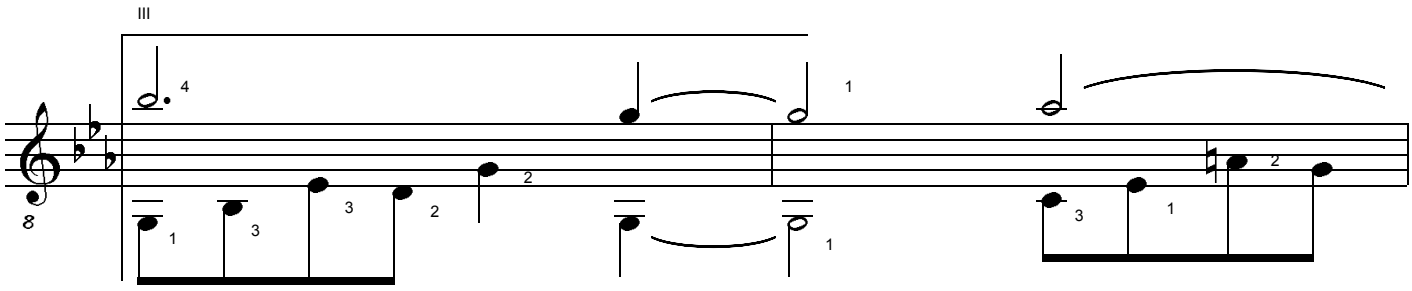

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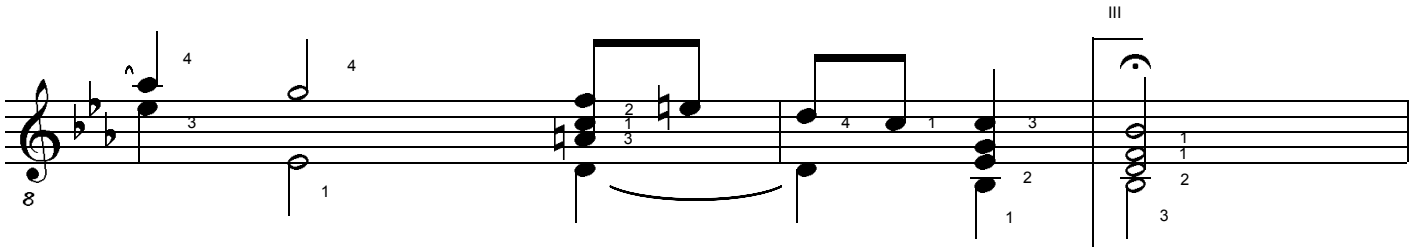

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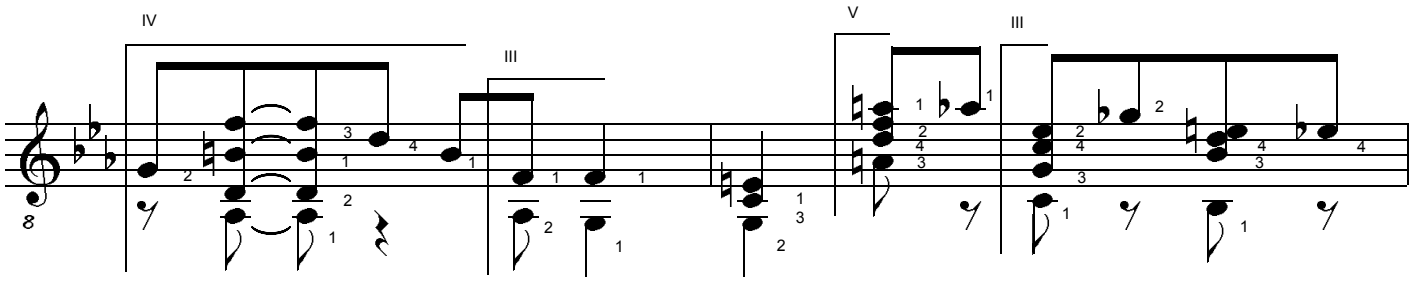

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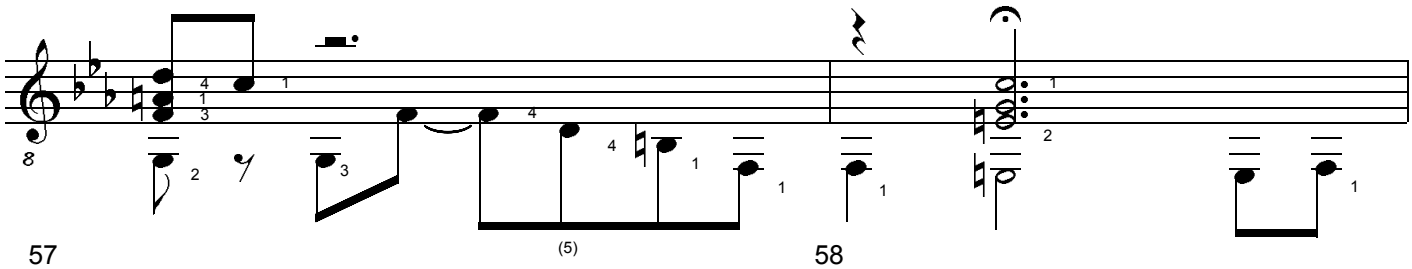

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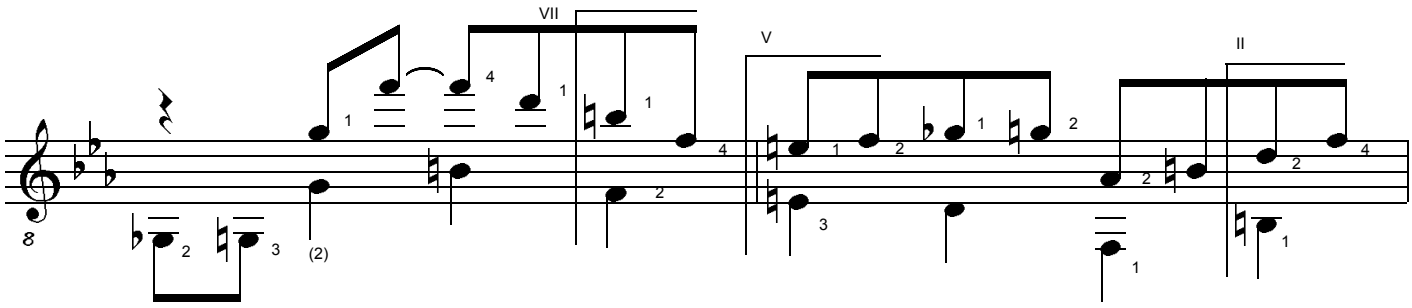

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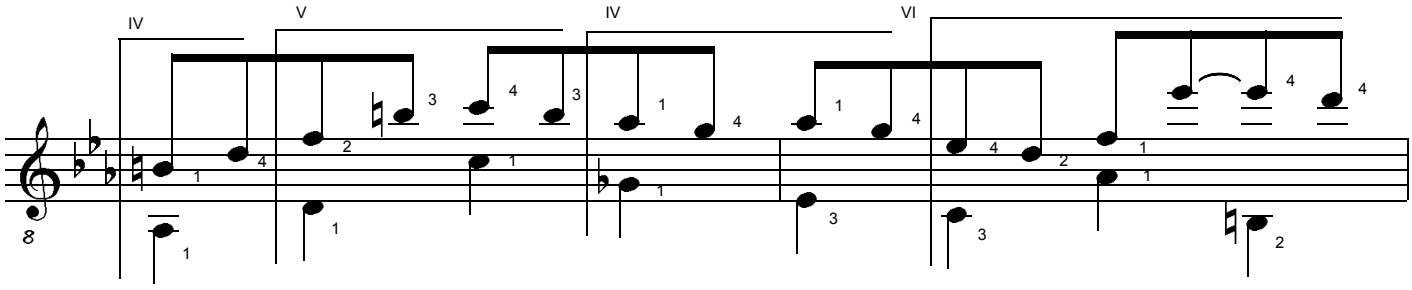

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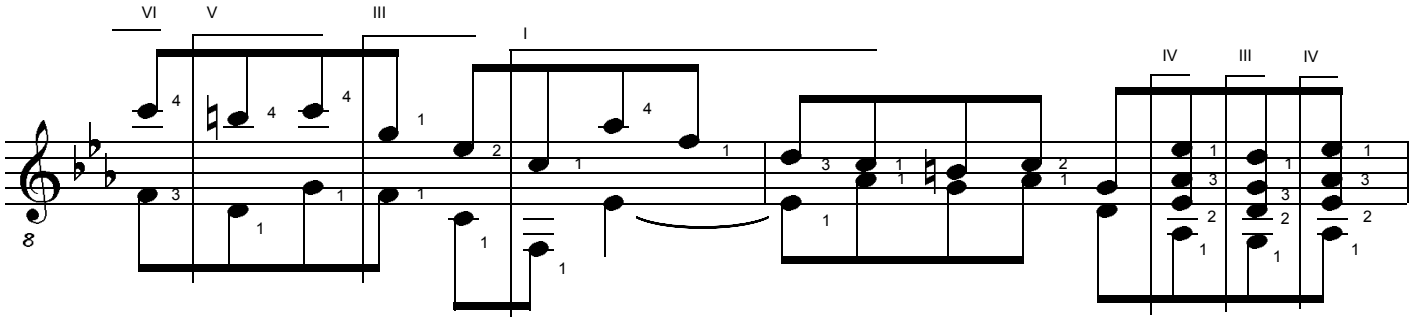

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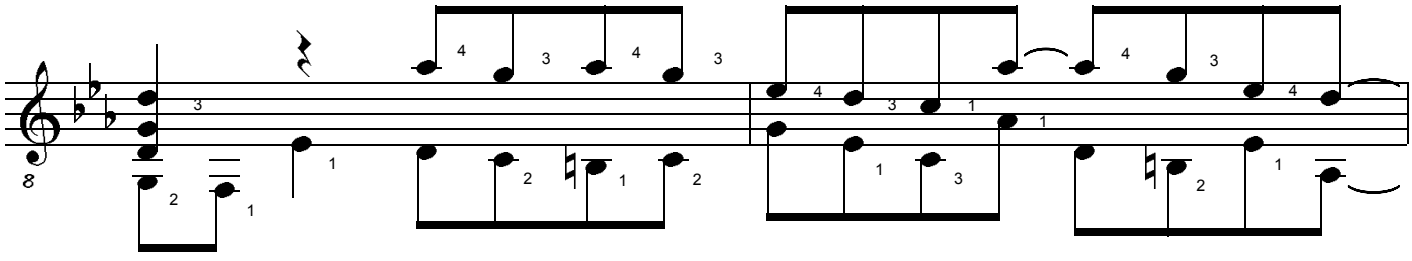

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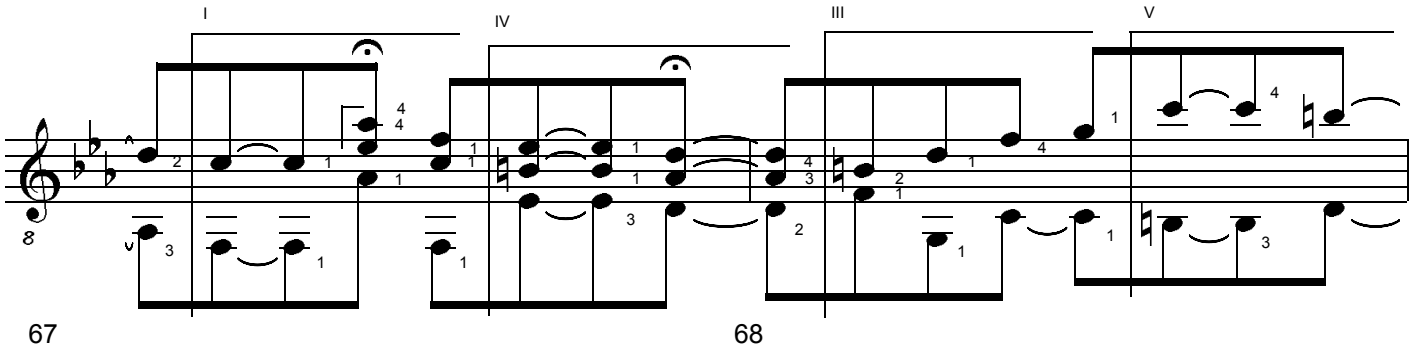

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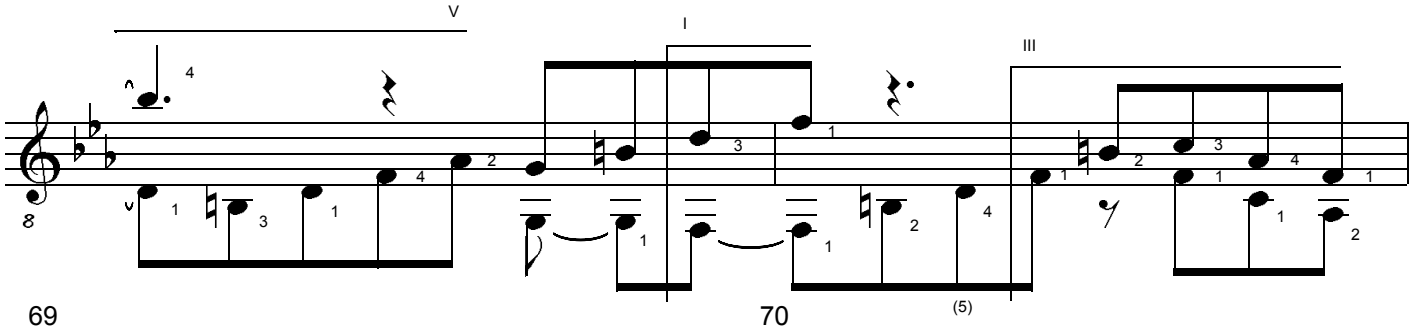

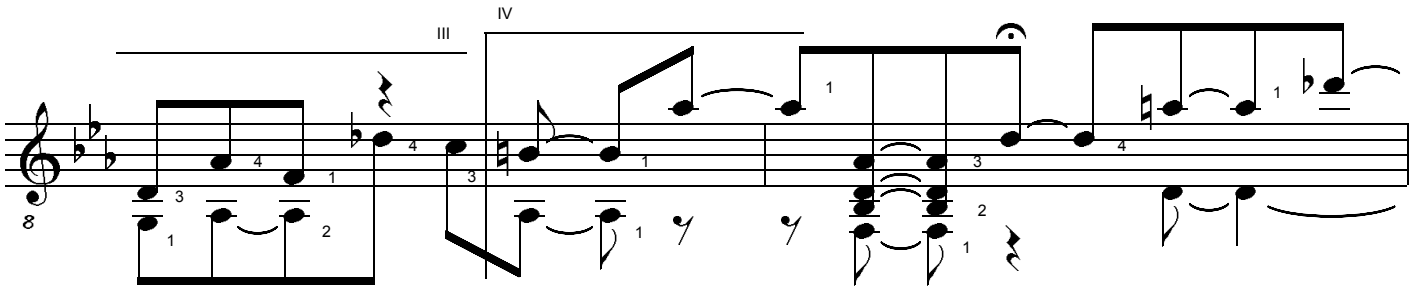

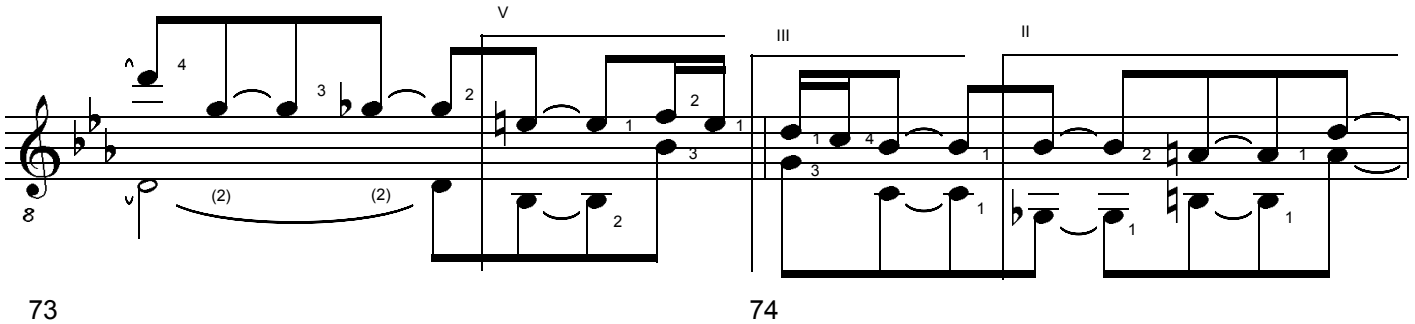

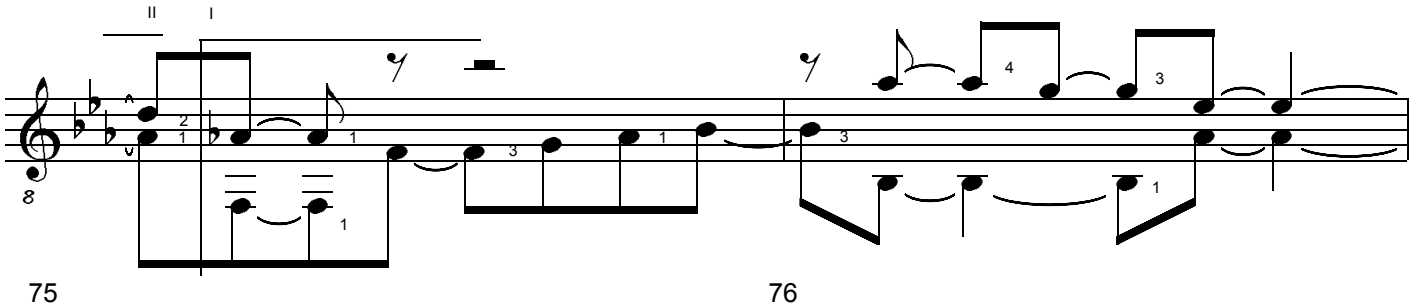

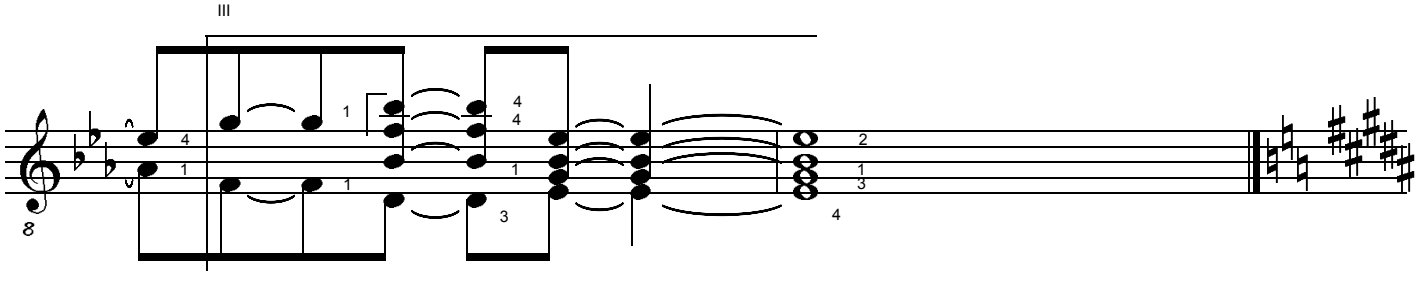

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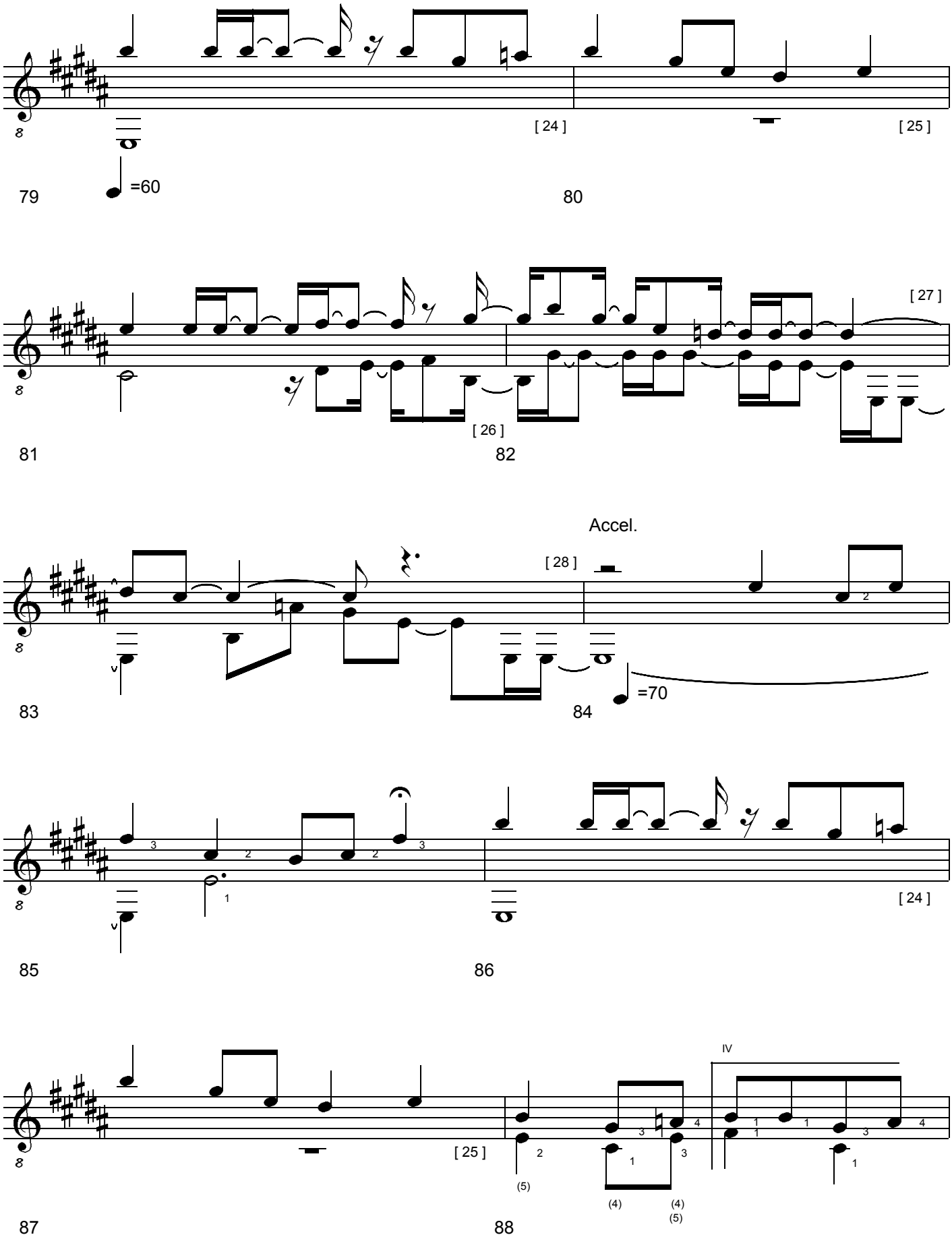
3. Movement: Andantino con fuoco



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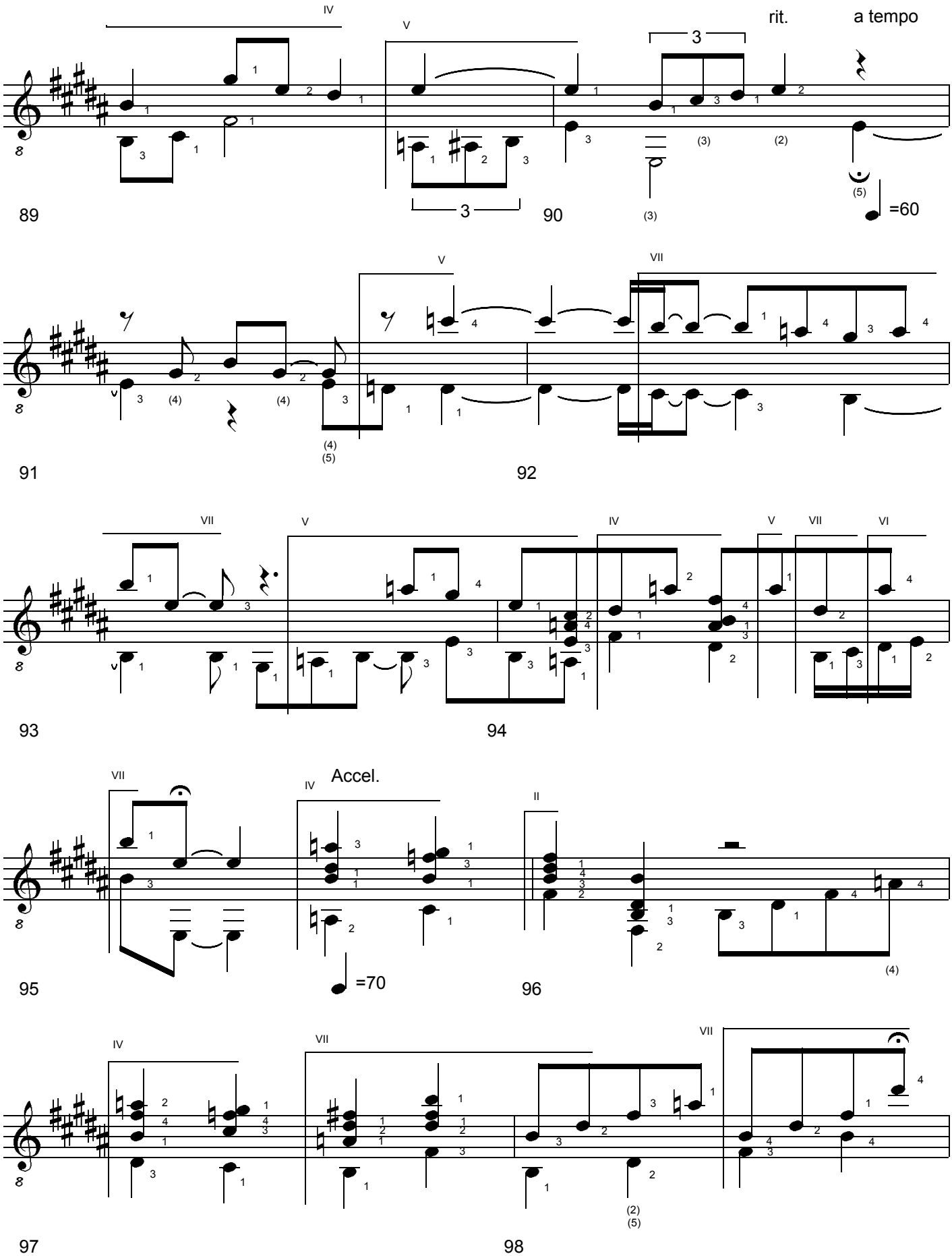

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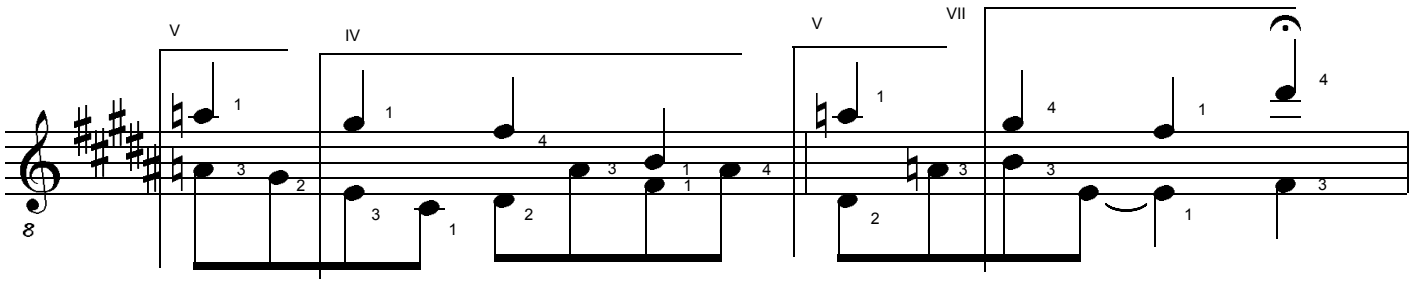

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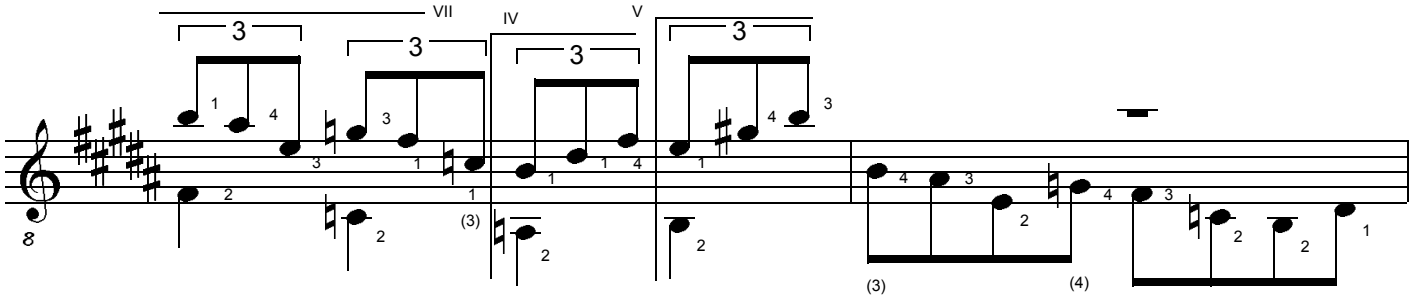

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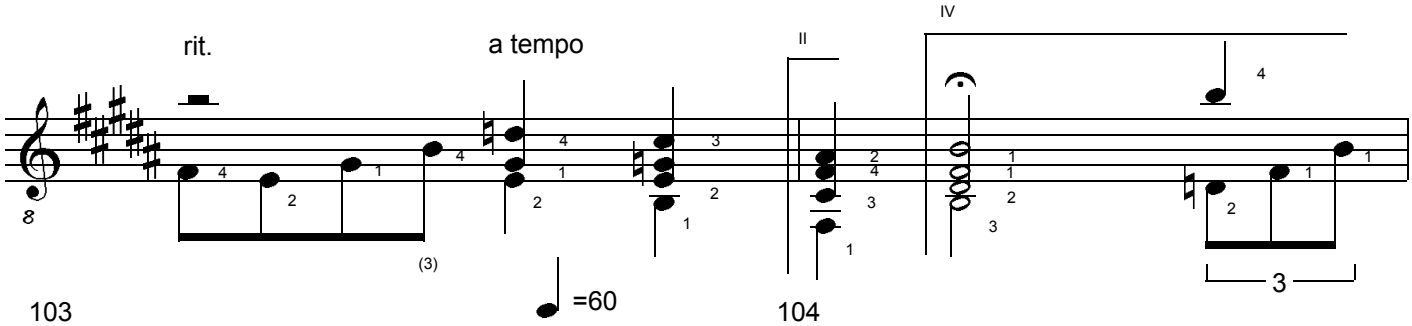

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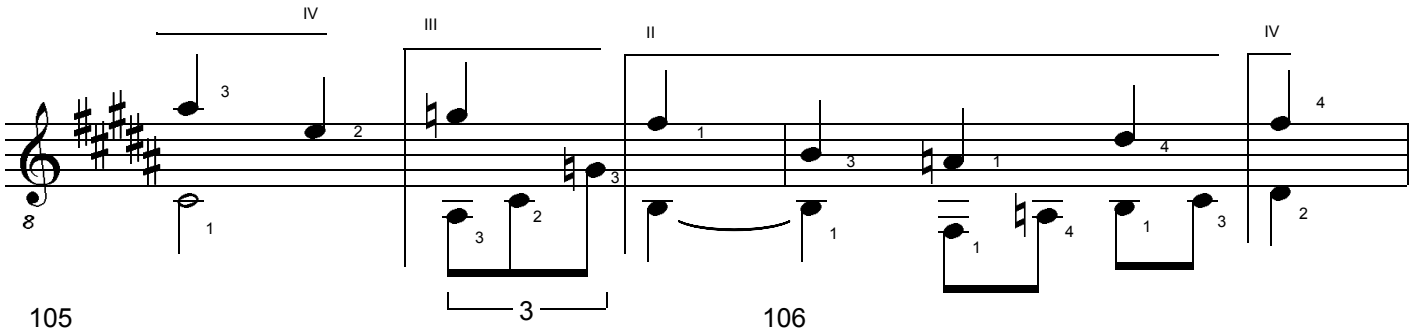

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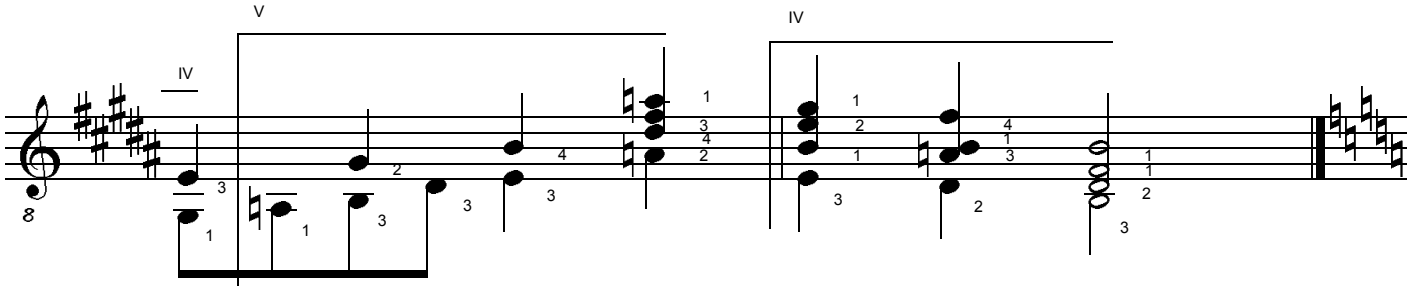

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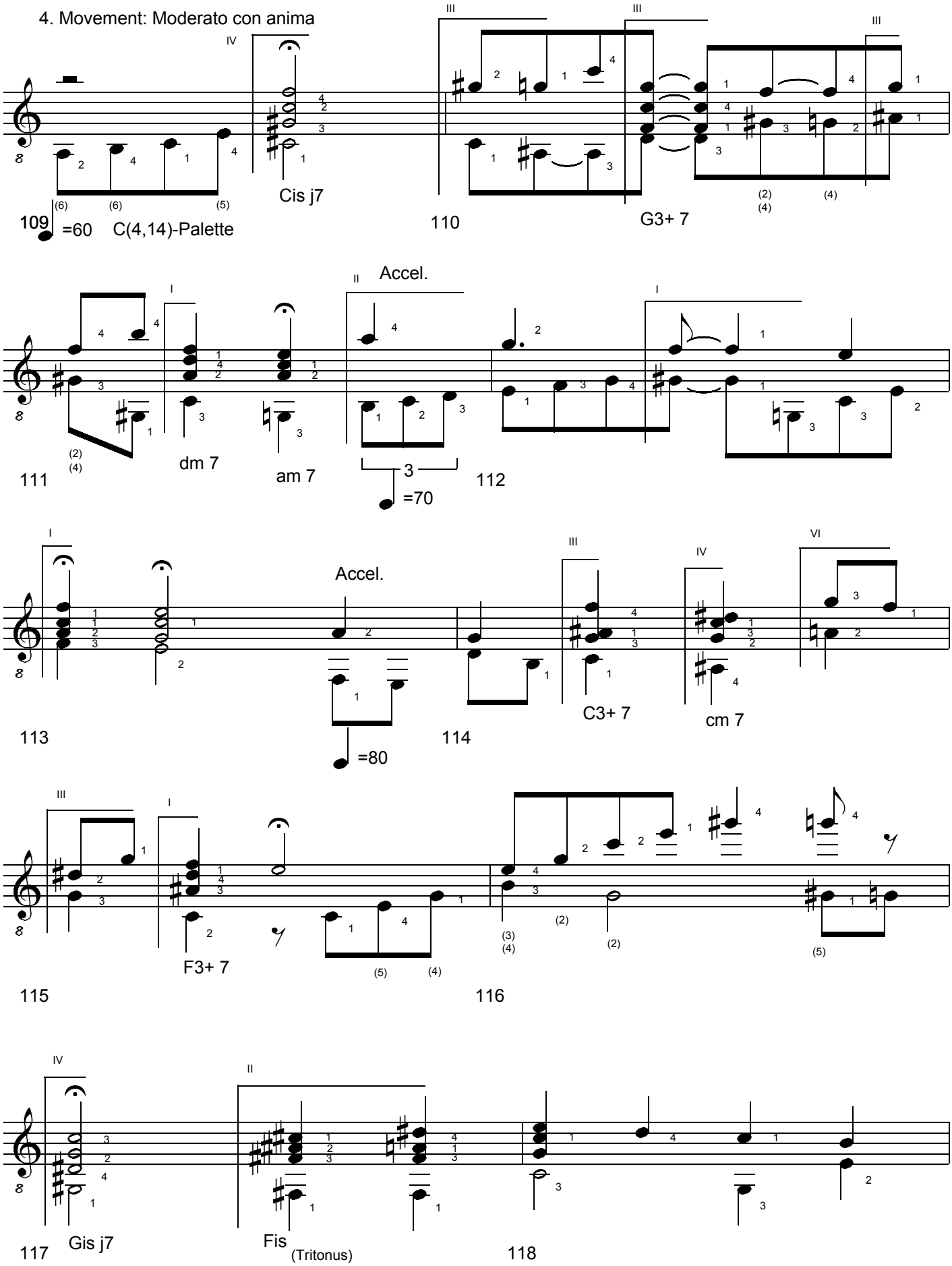

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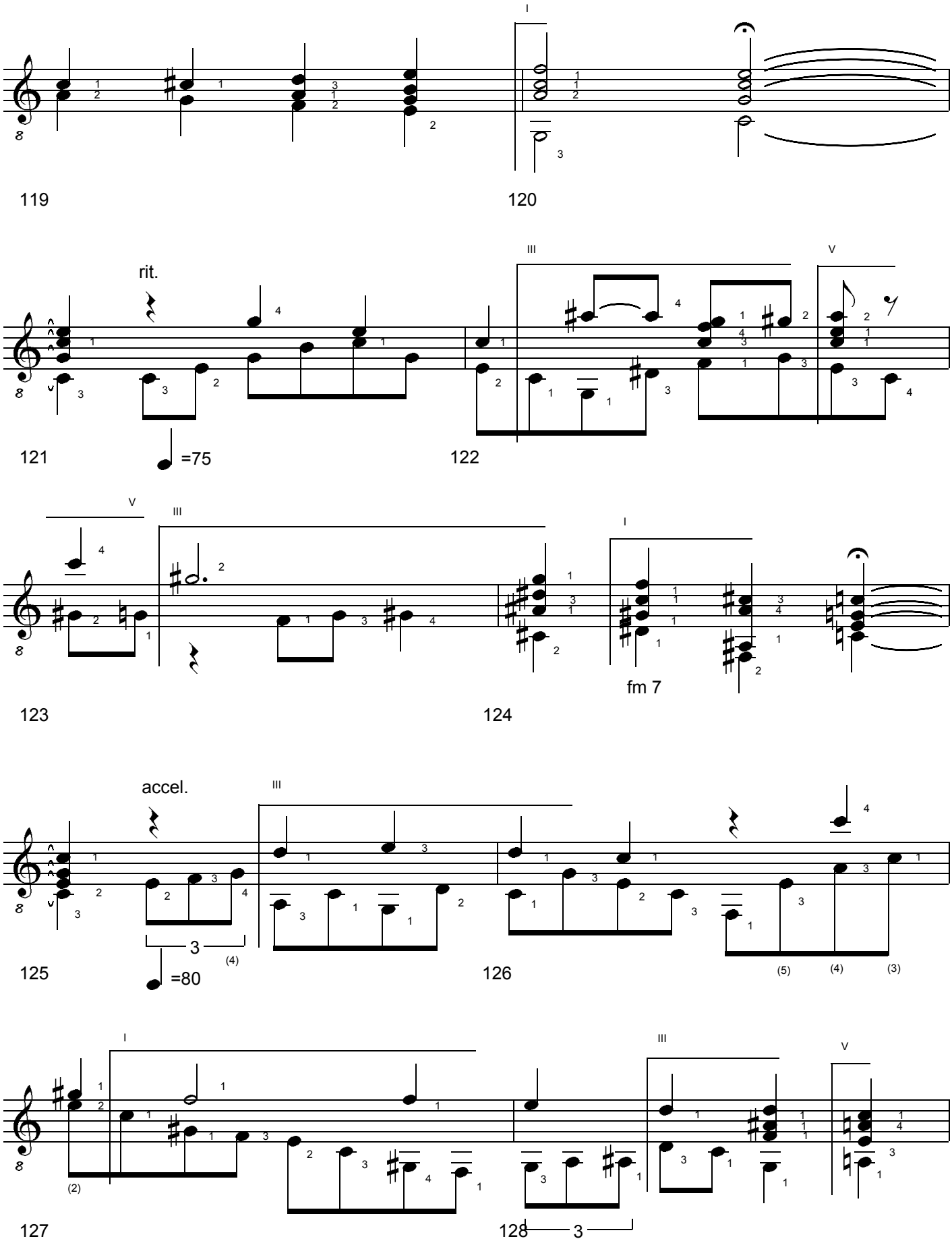

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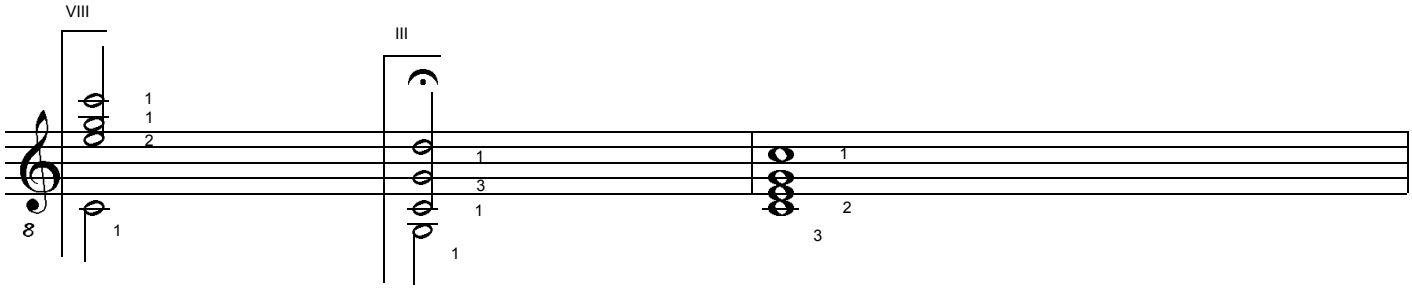

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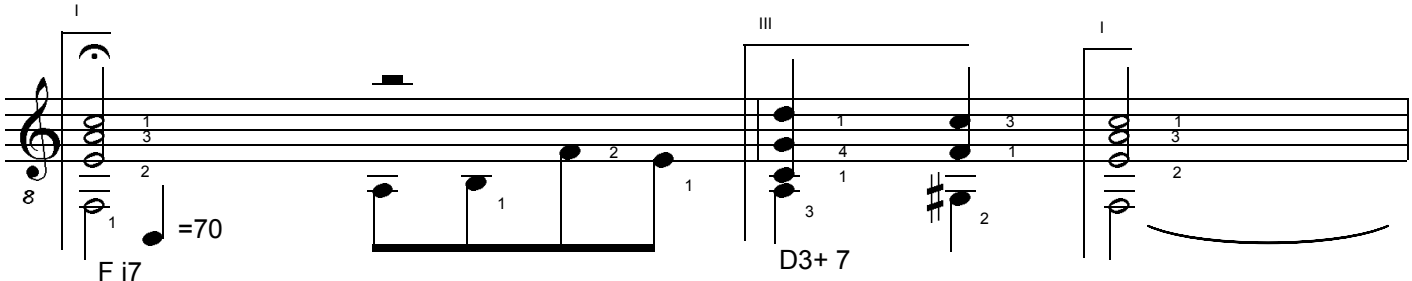

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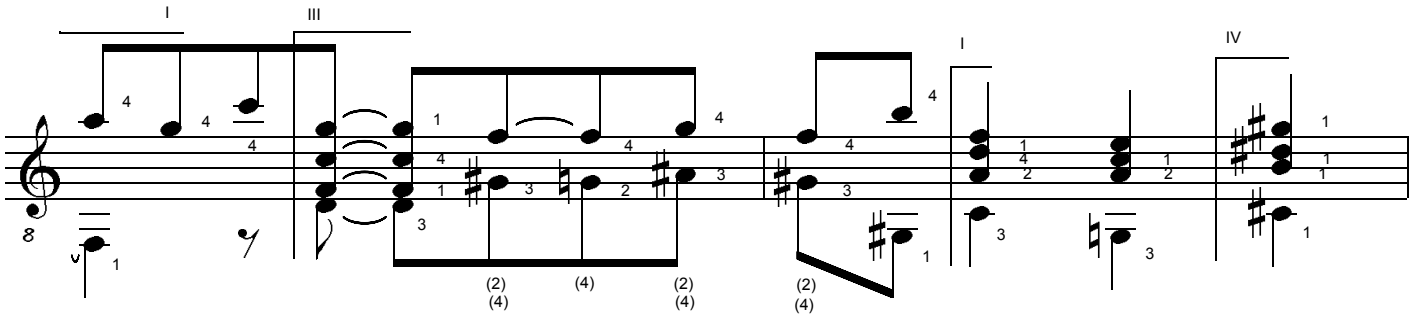

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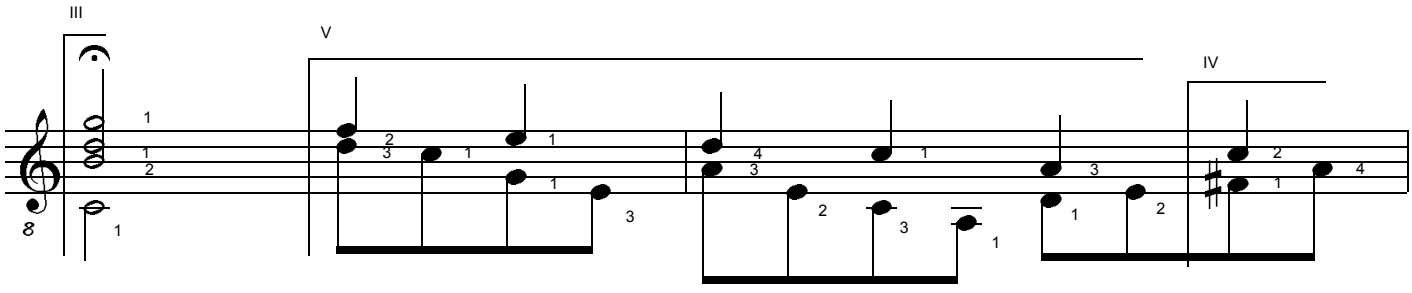

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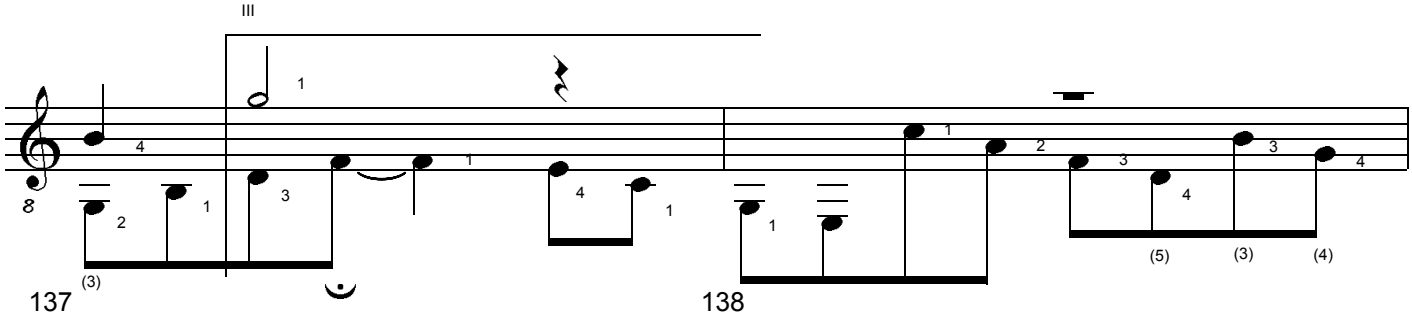

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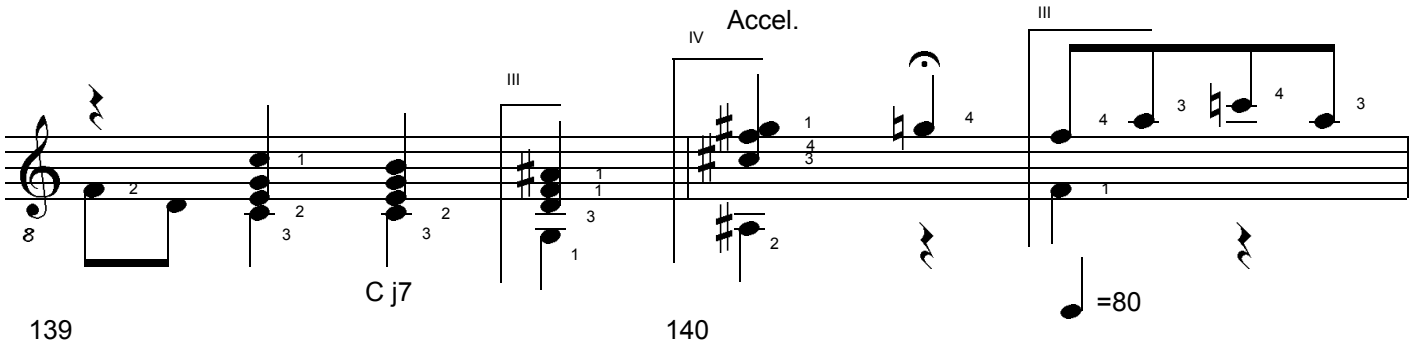

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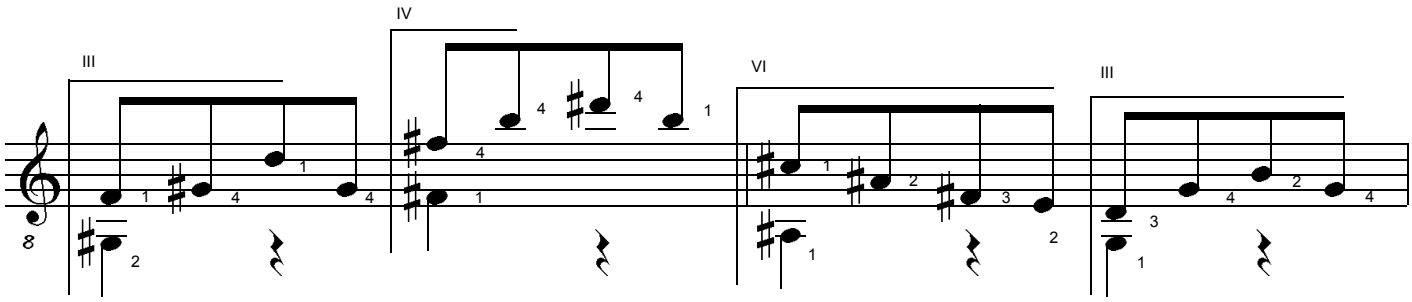

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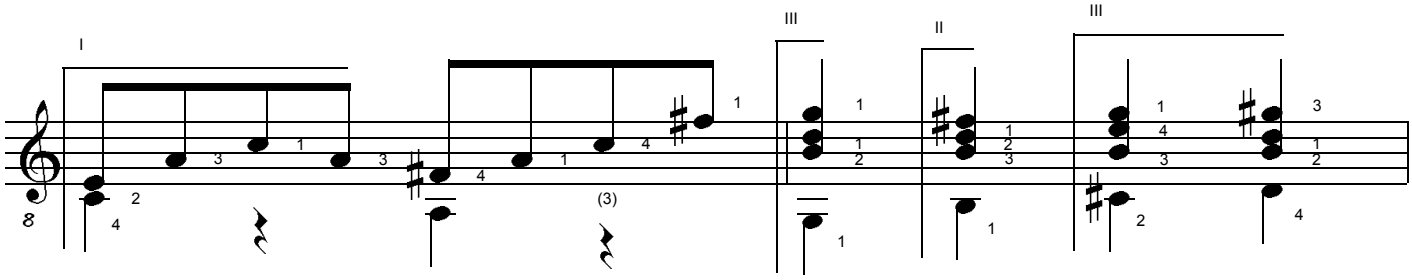

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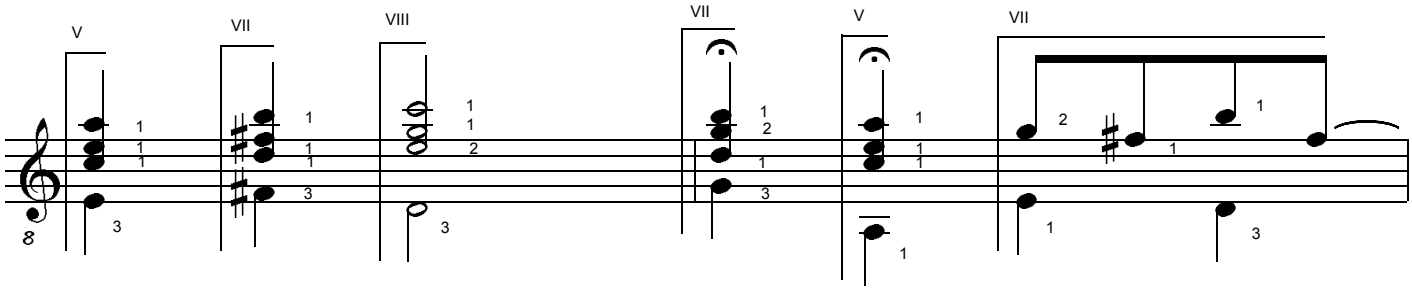

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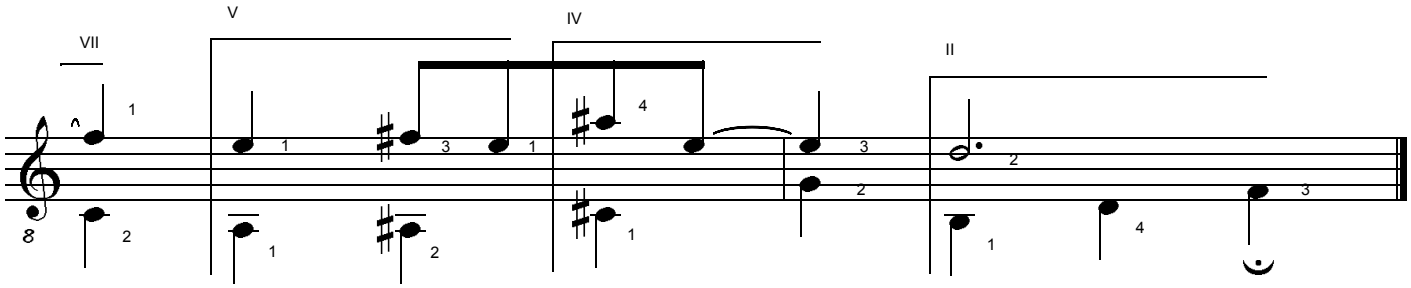

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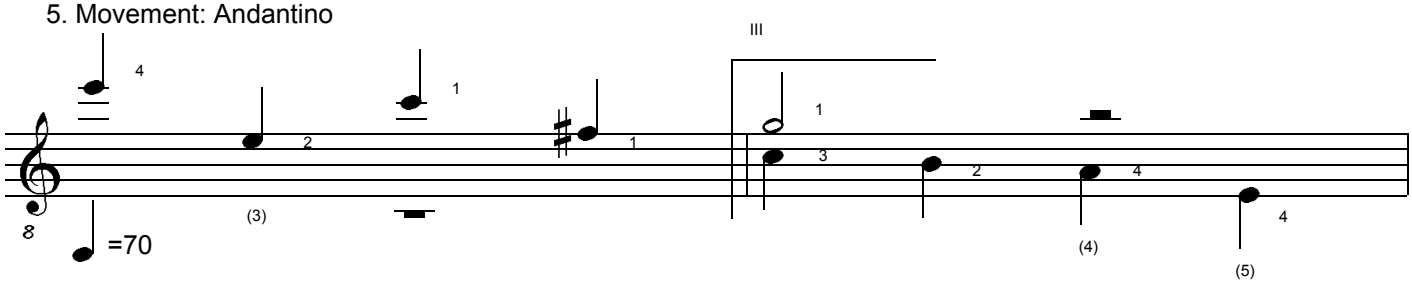
5. Movement: Andantino



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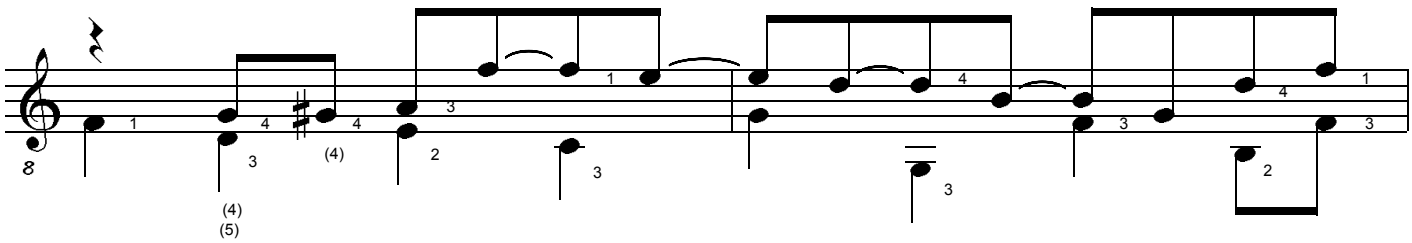

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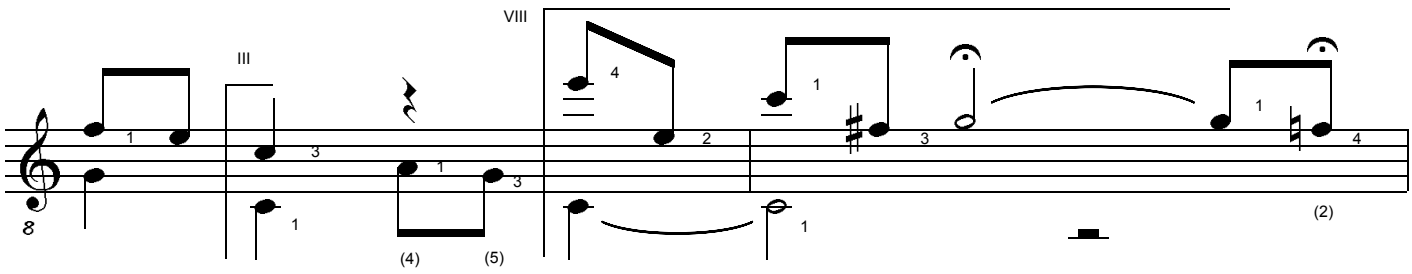

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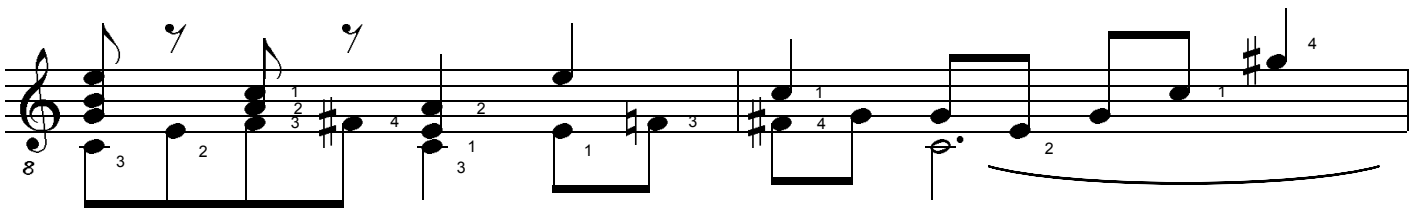

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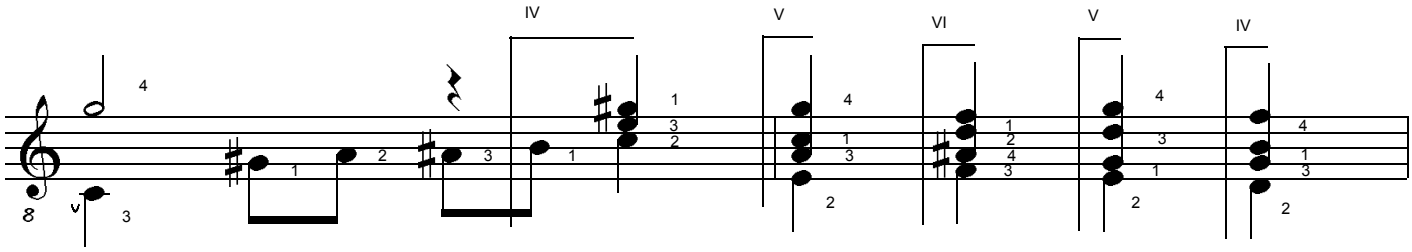

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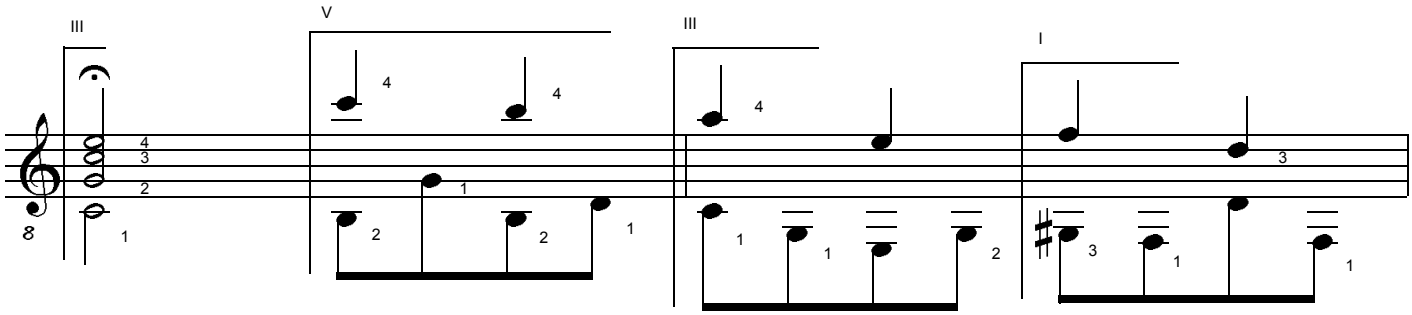

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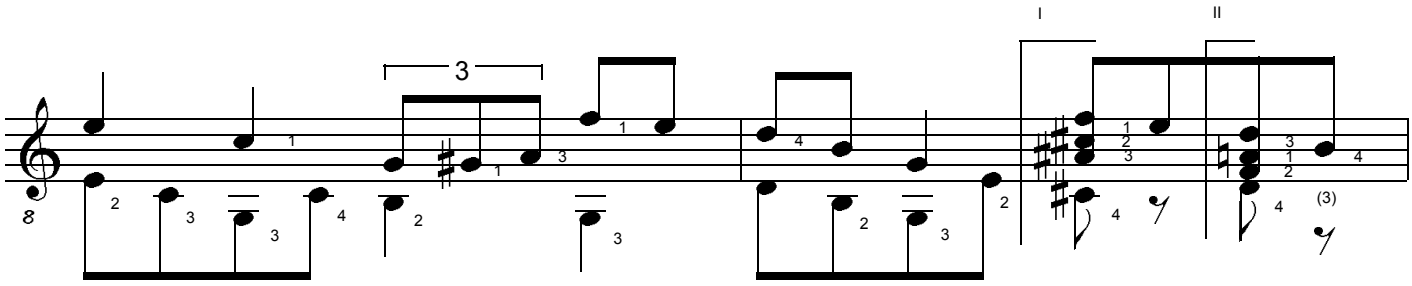

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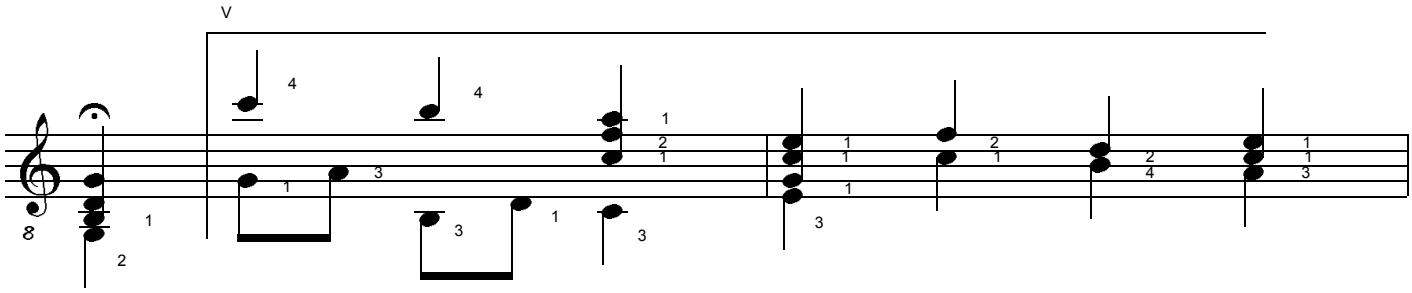

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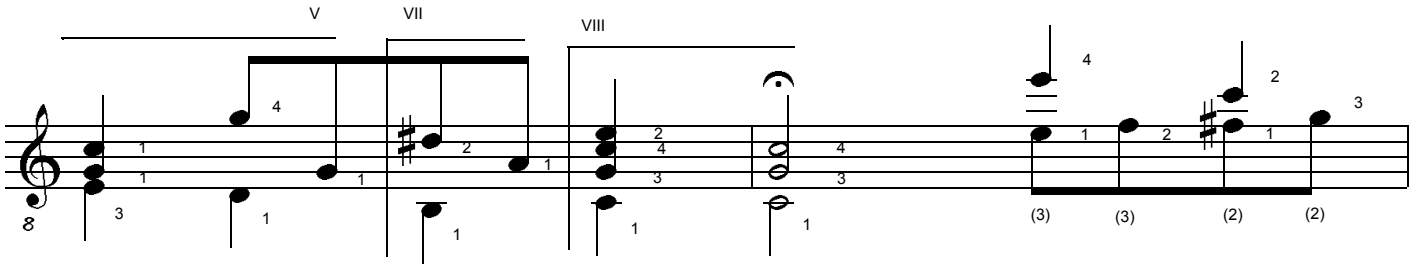

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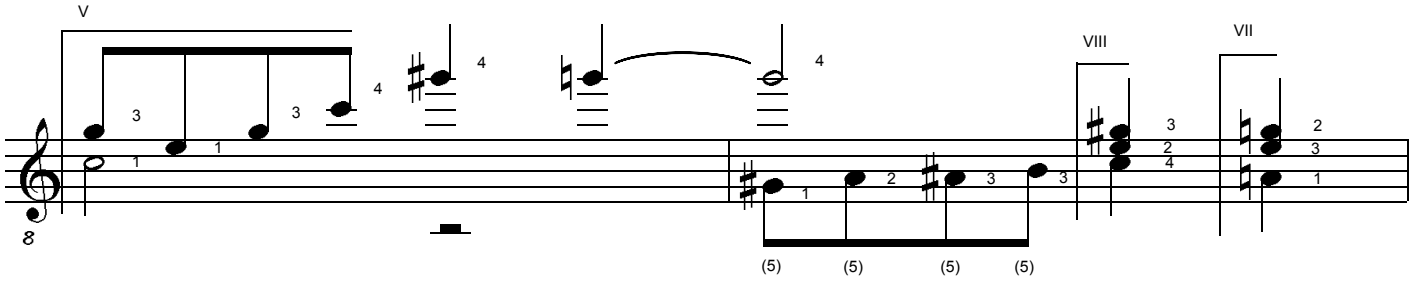

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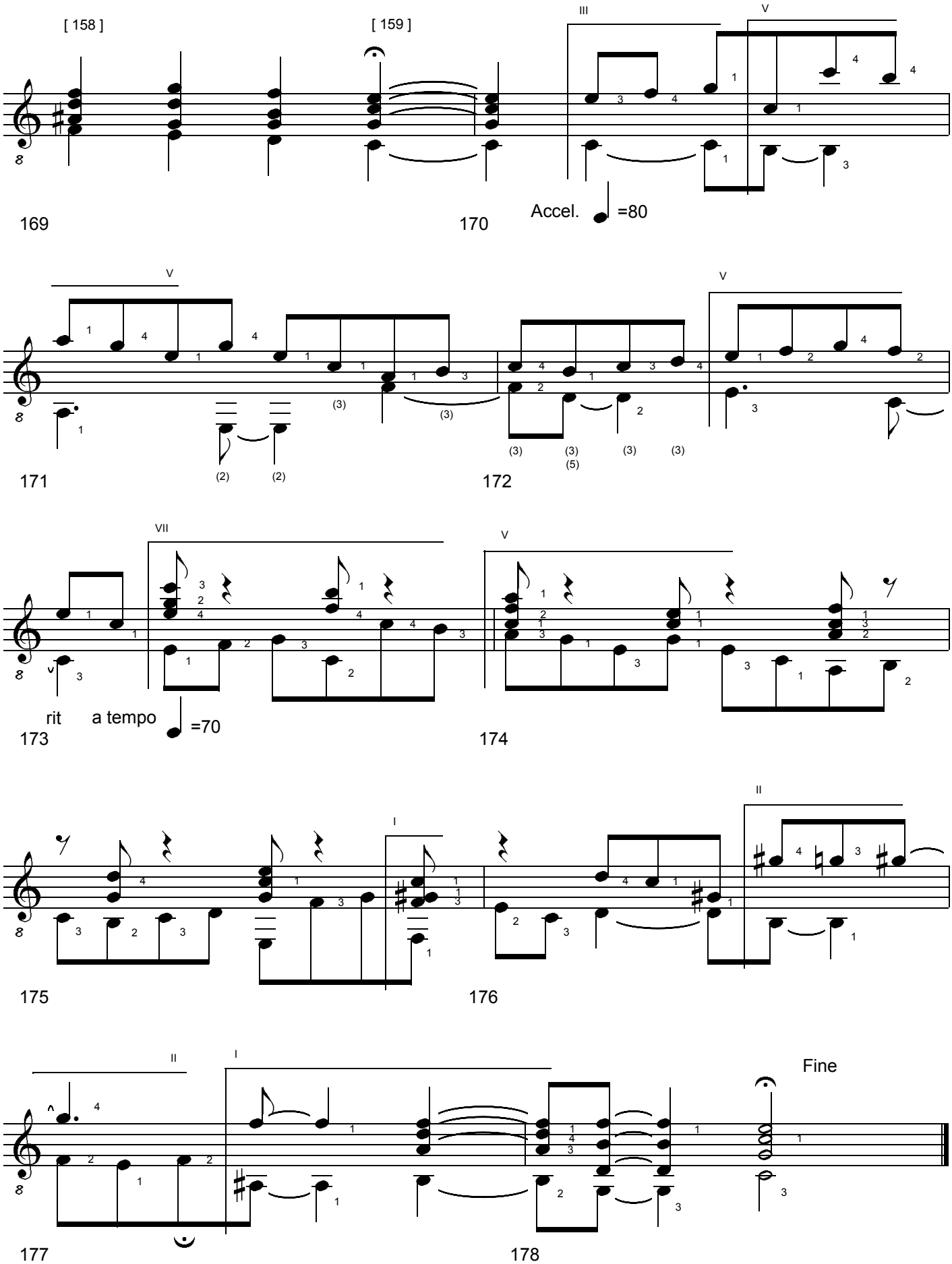

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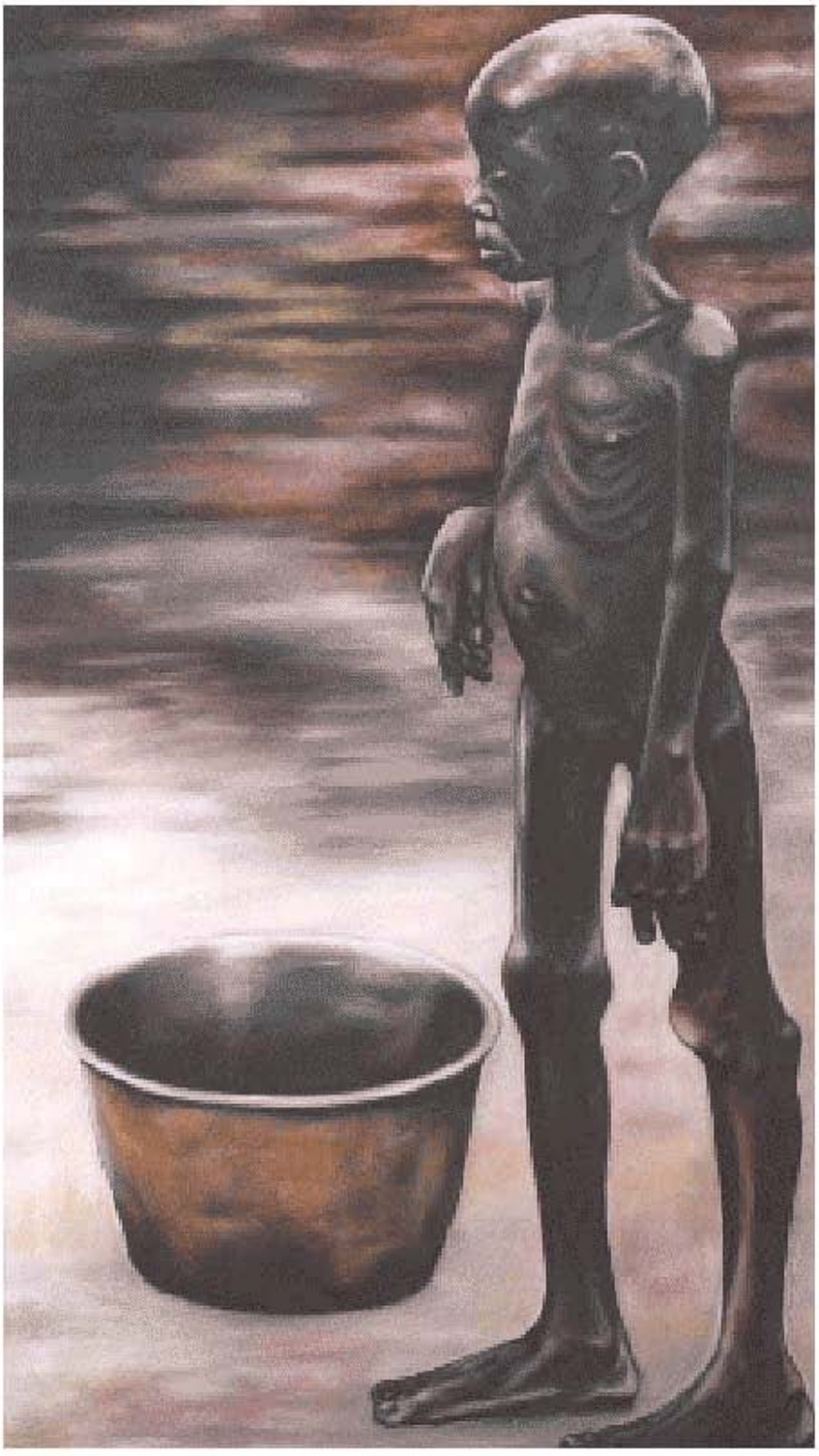

Mondstein op.53

concert study for solo guitar

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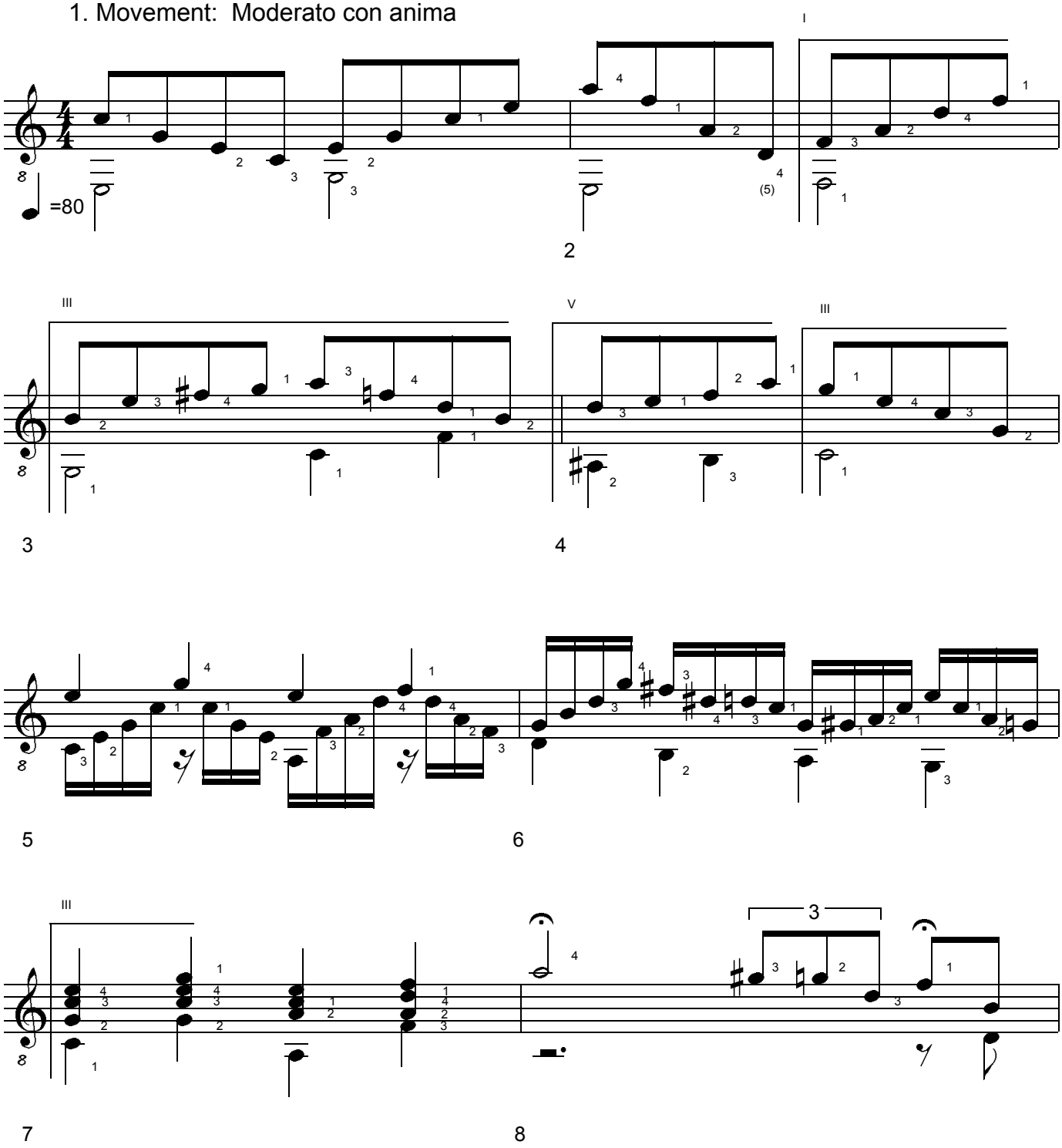
MONDSTEIN

Study for Classical Guitar

Uwe Warneke

op. 53

1. Movement: Moderato con anima



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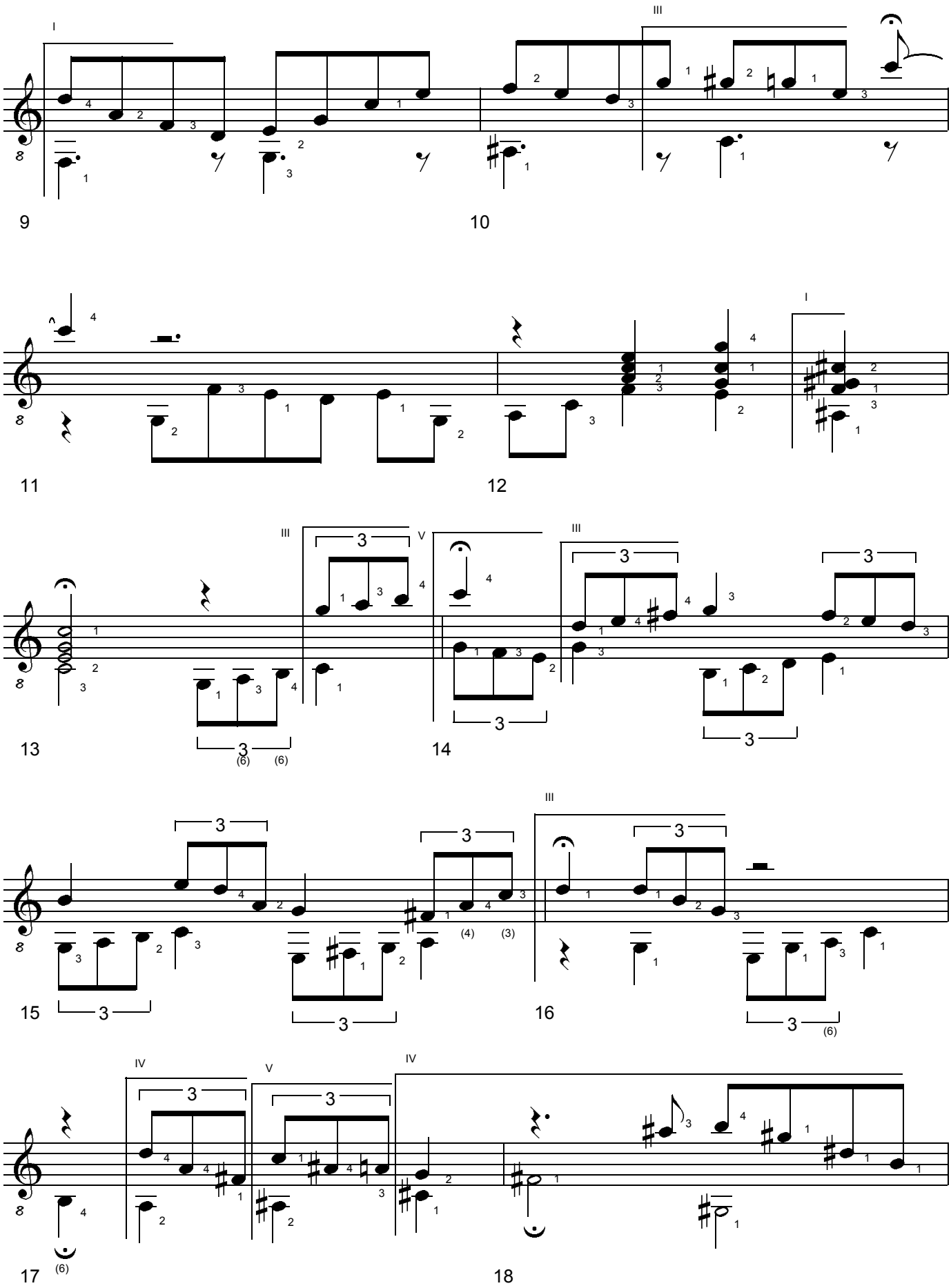

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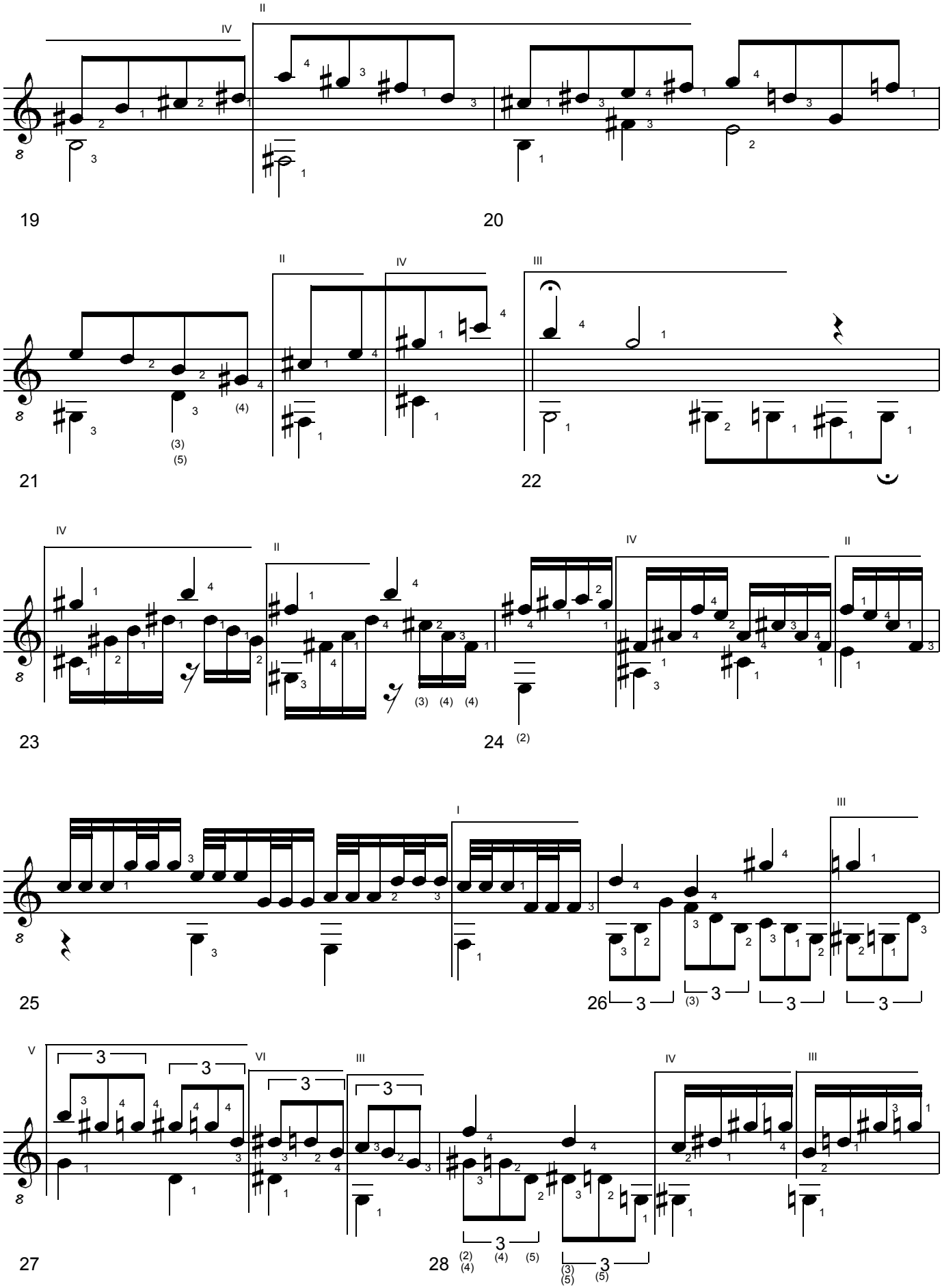

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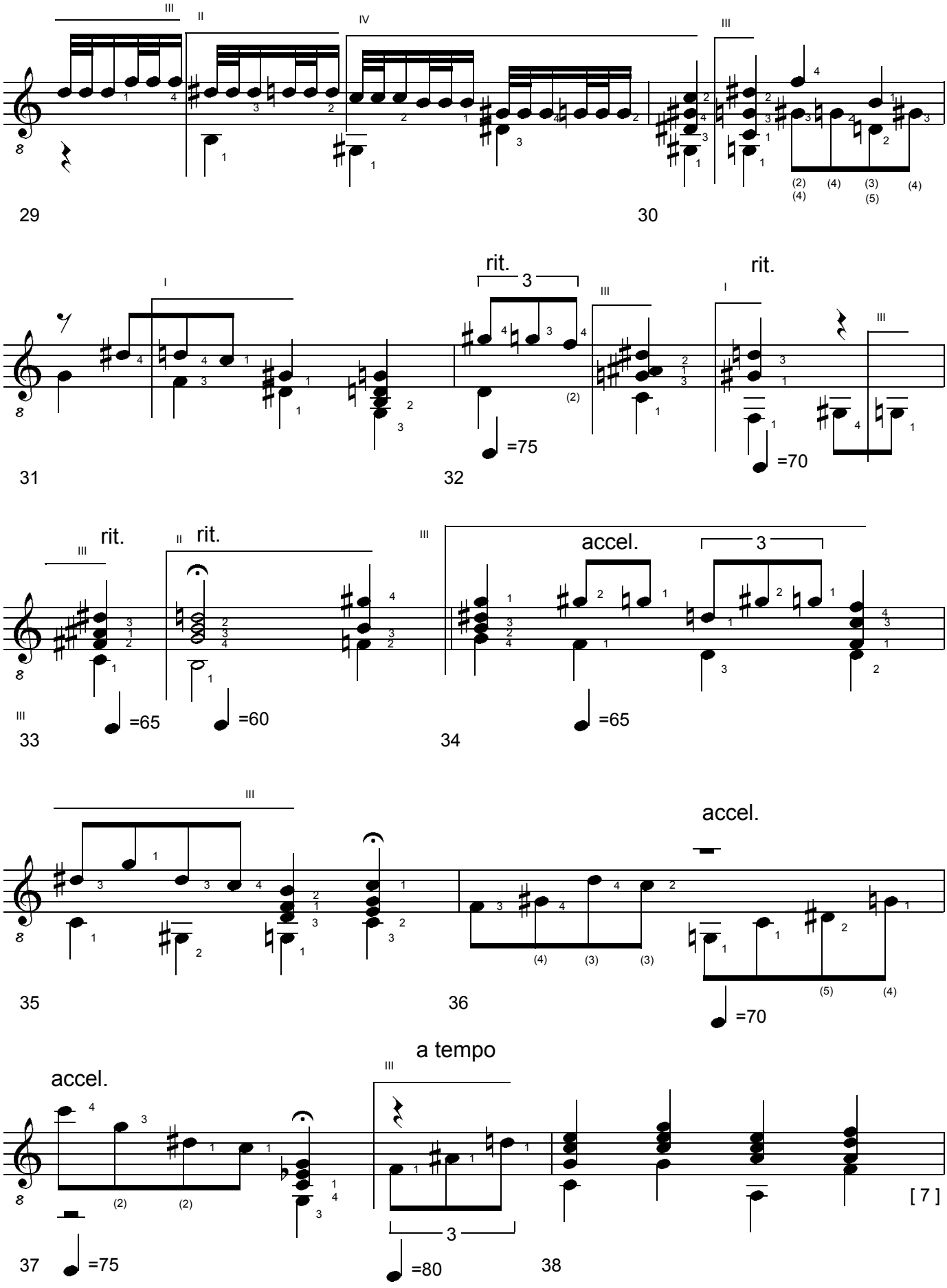

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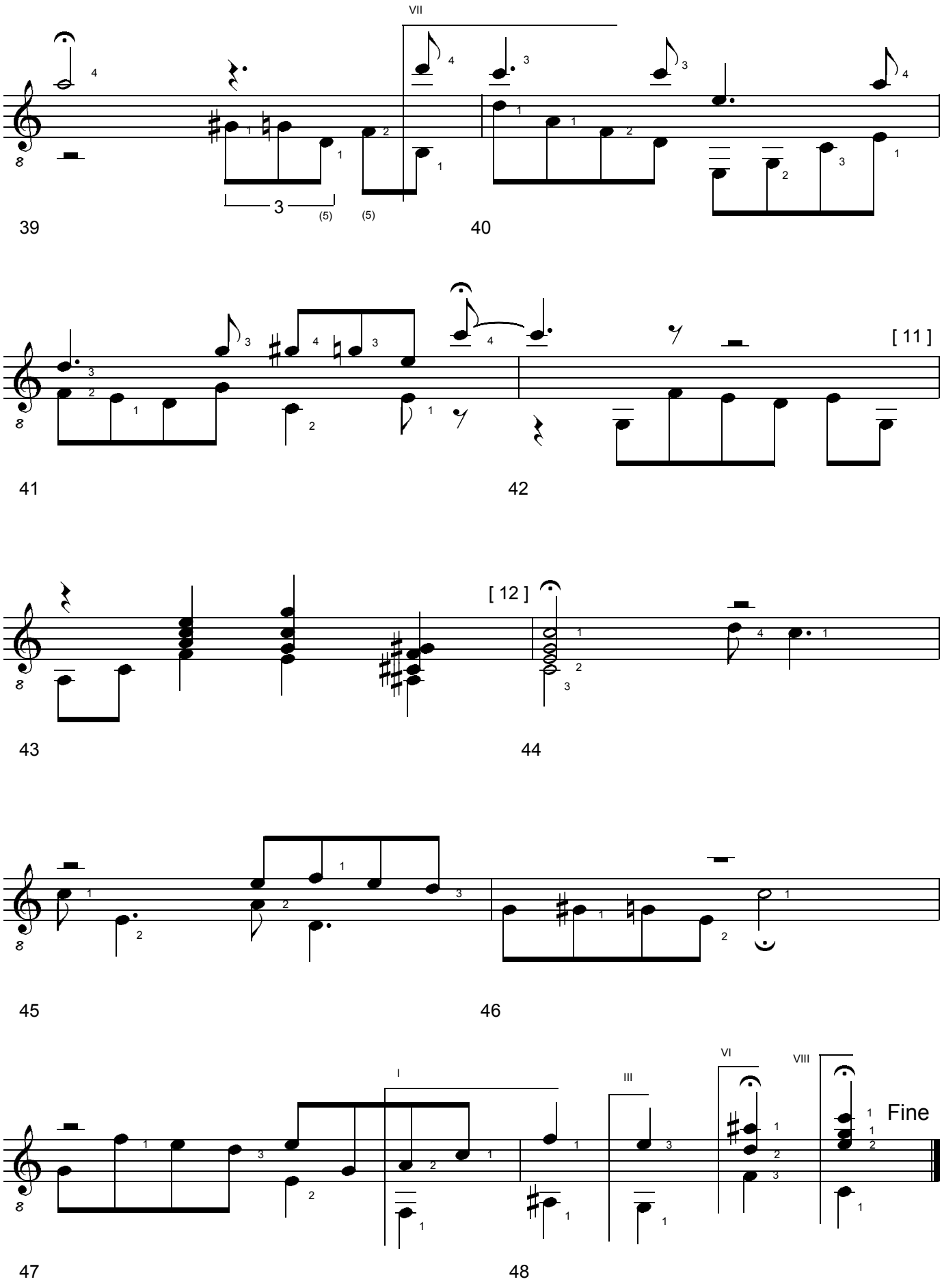

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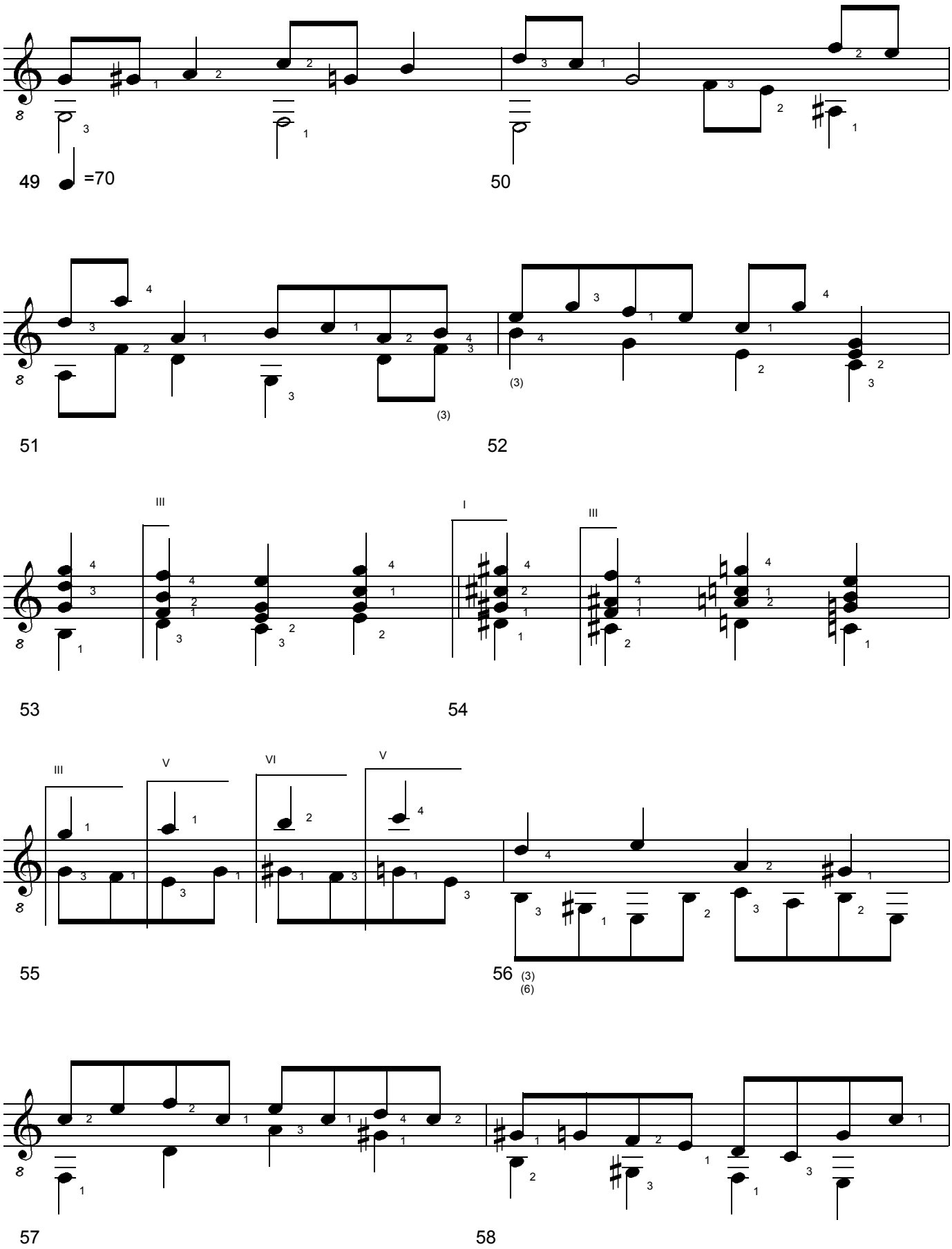
2. Movement: Andantino grazioso



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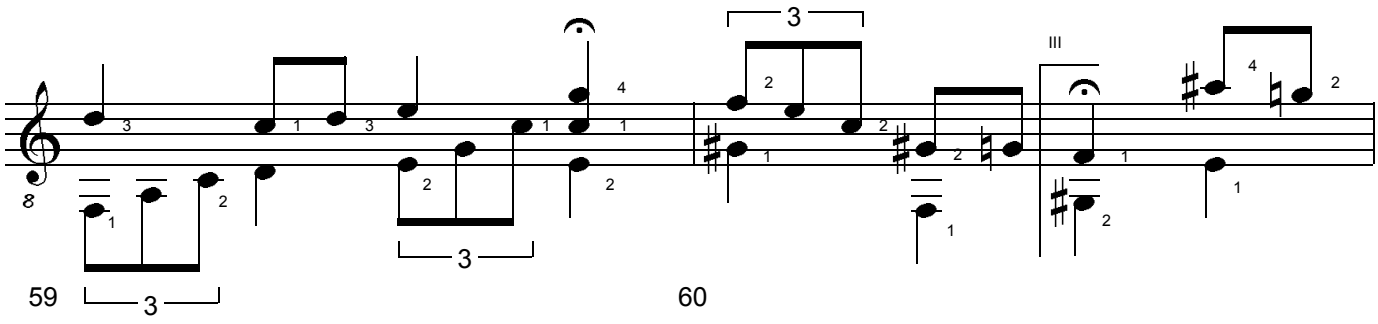

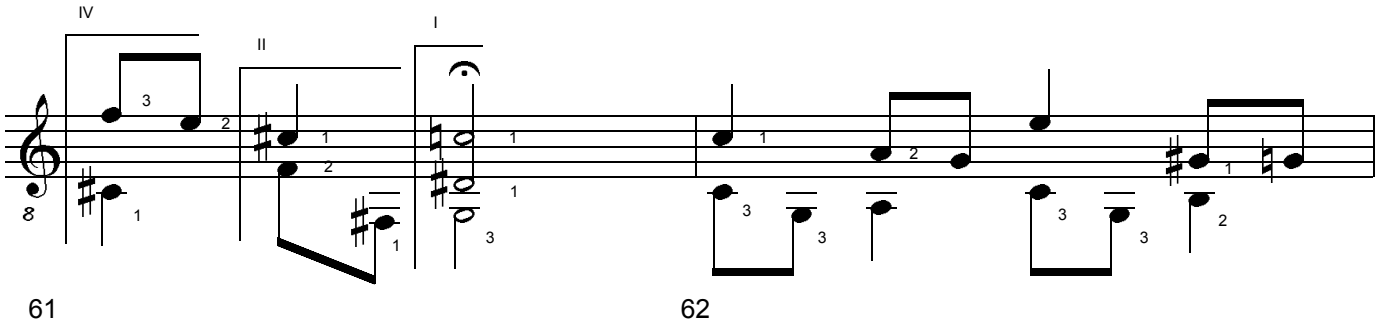

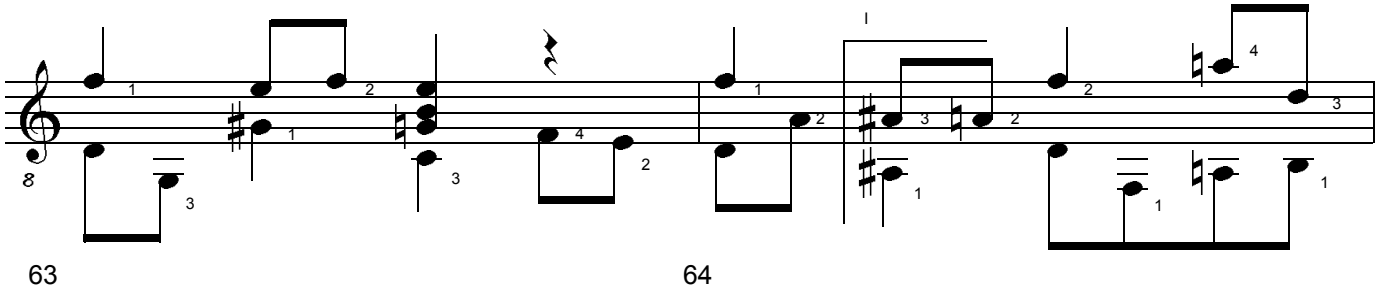

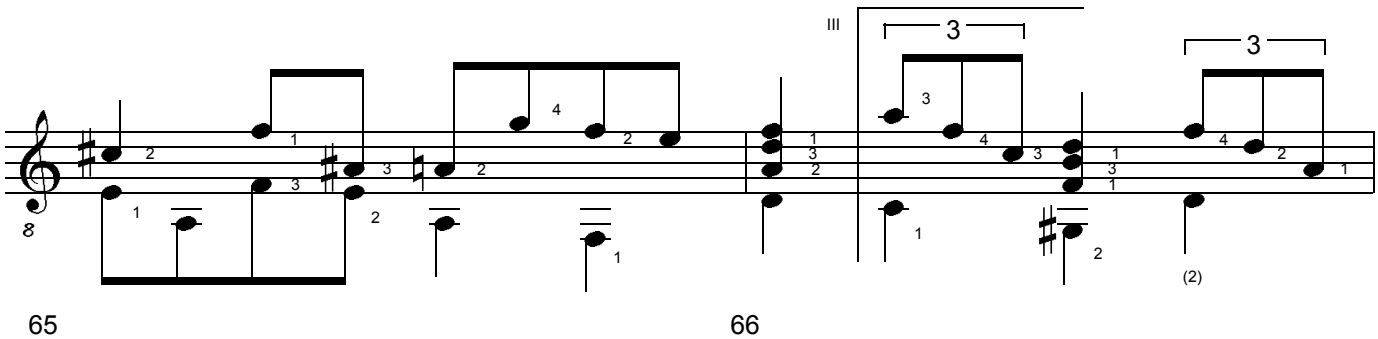

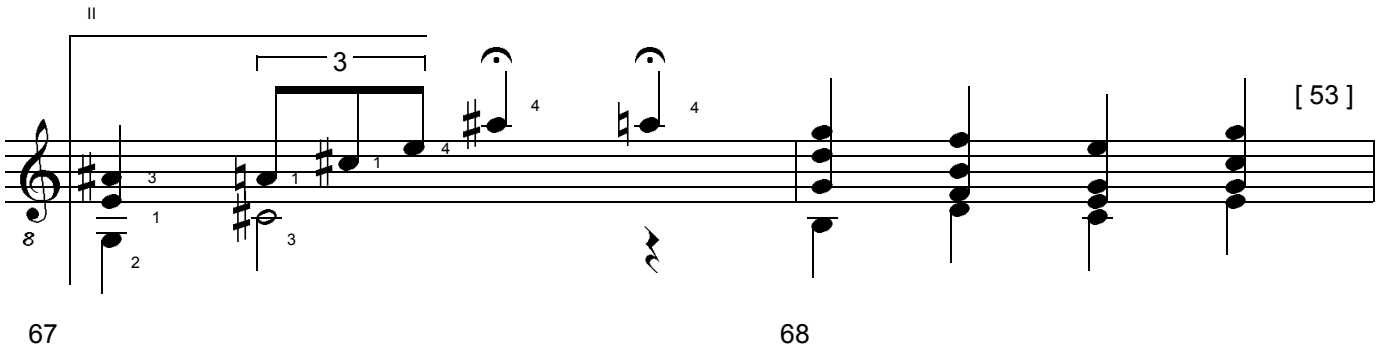

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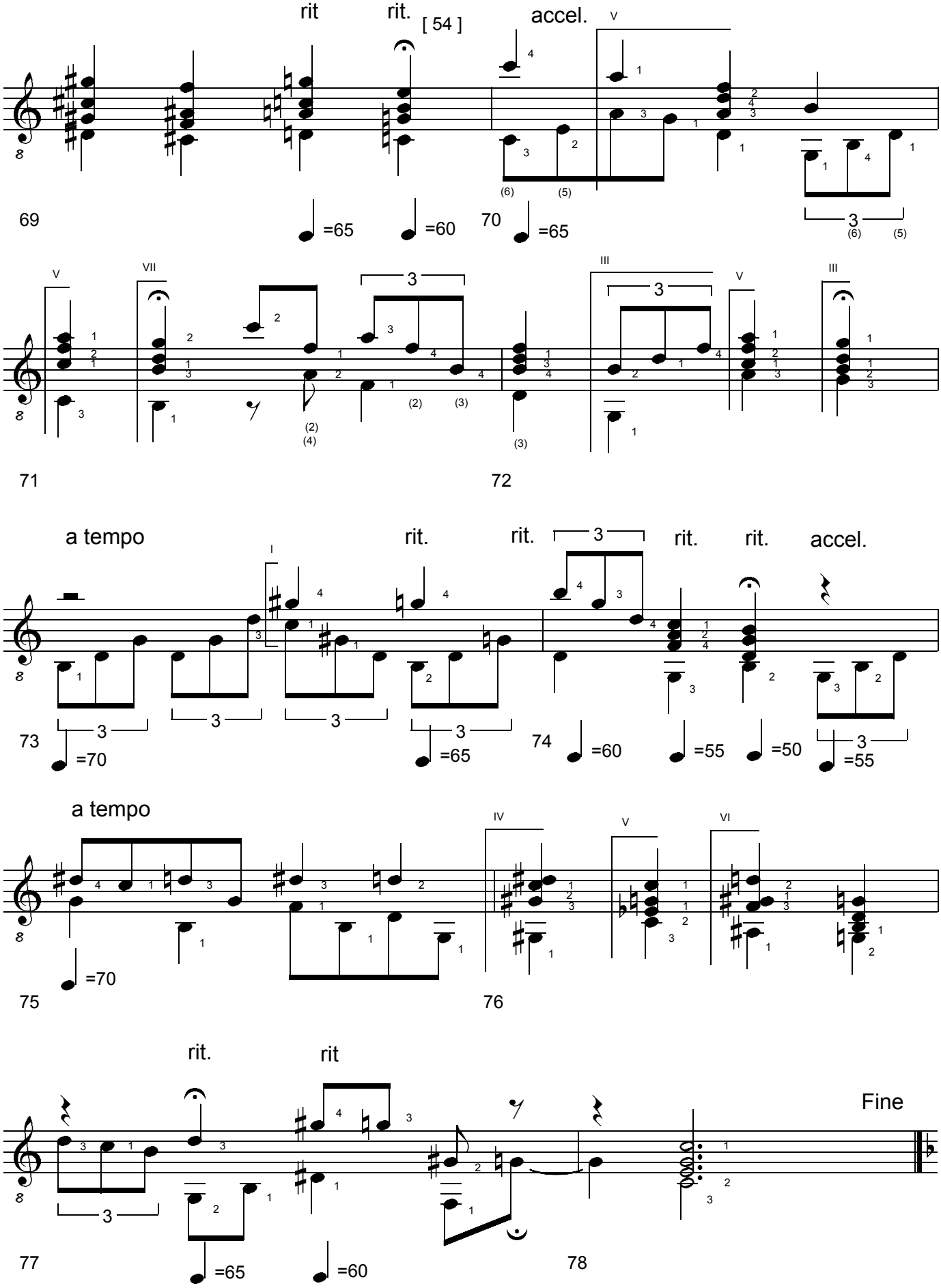

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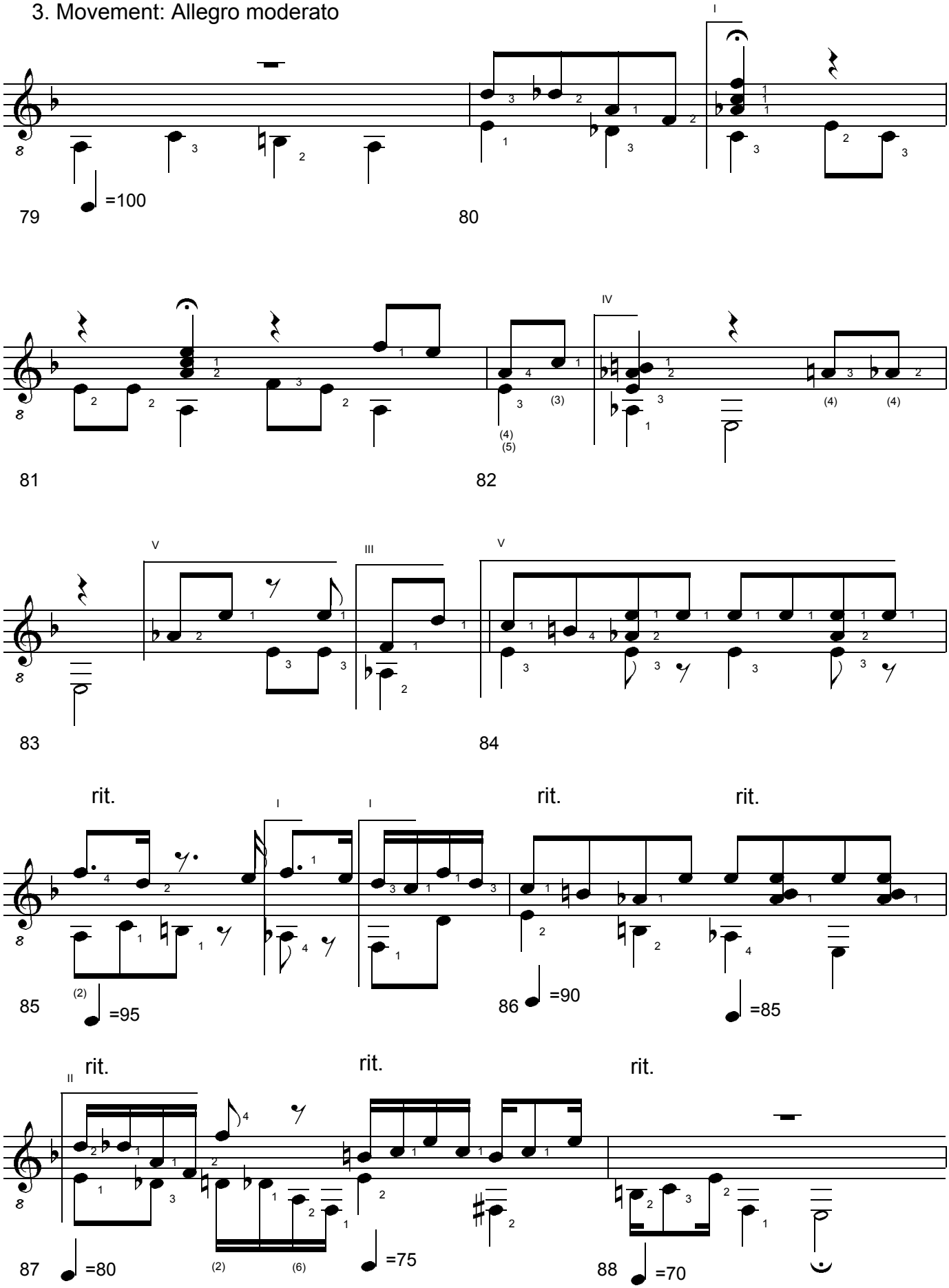
3. Movement: Allegro moderato



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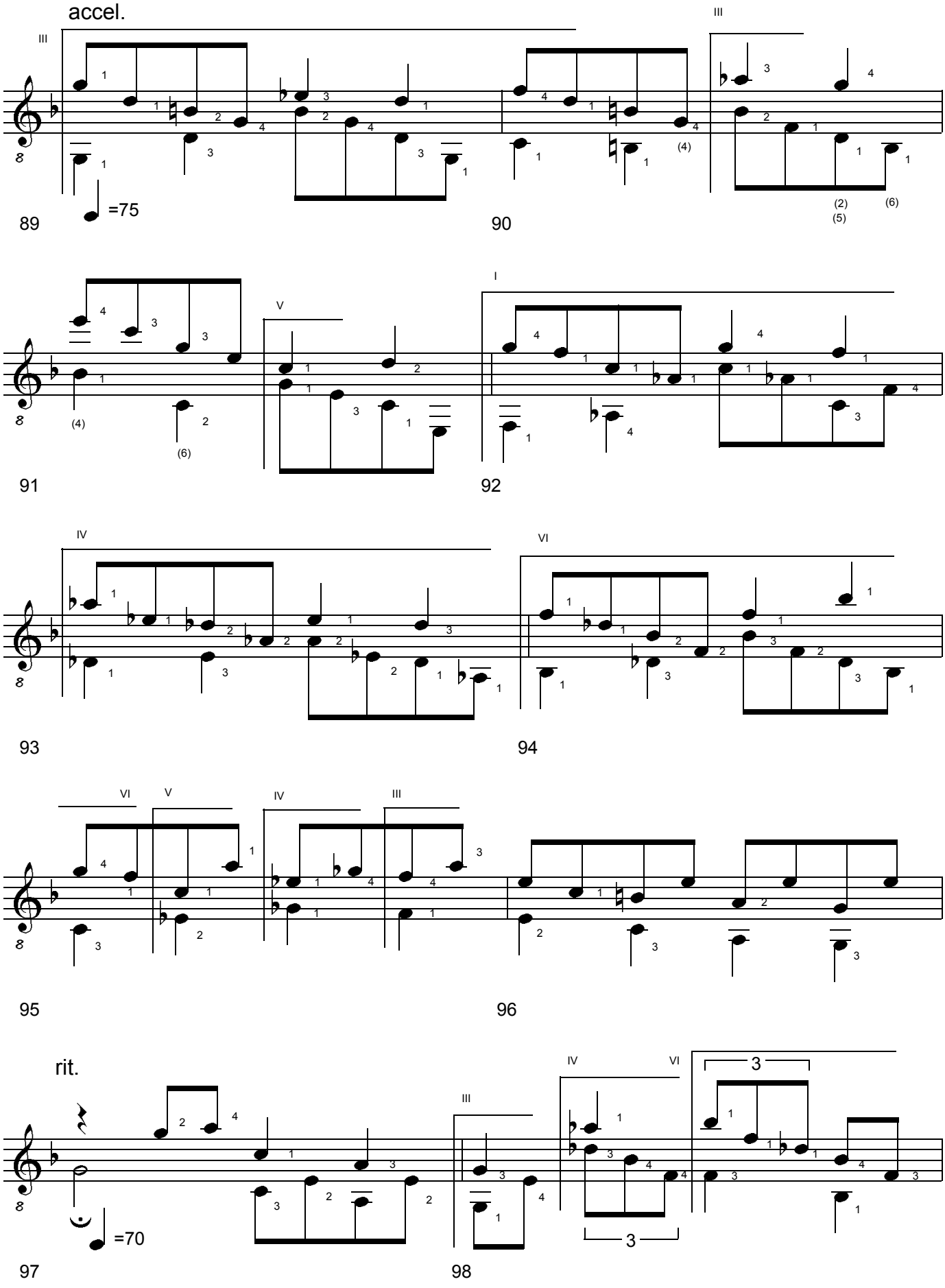

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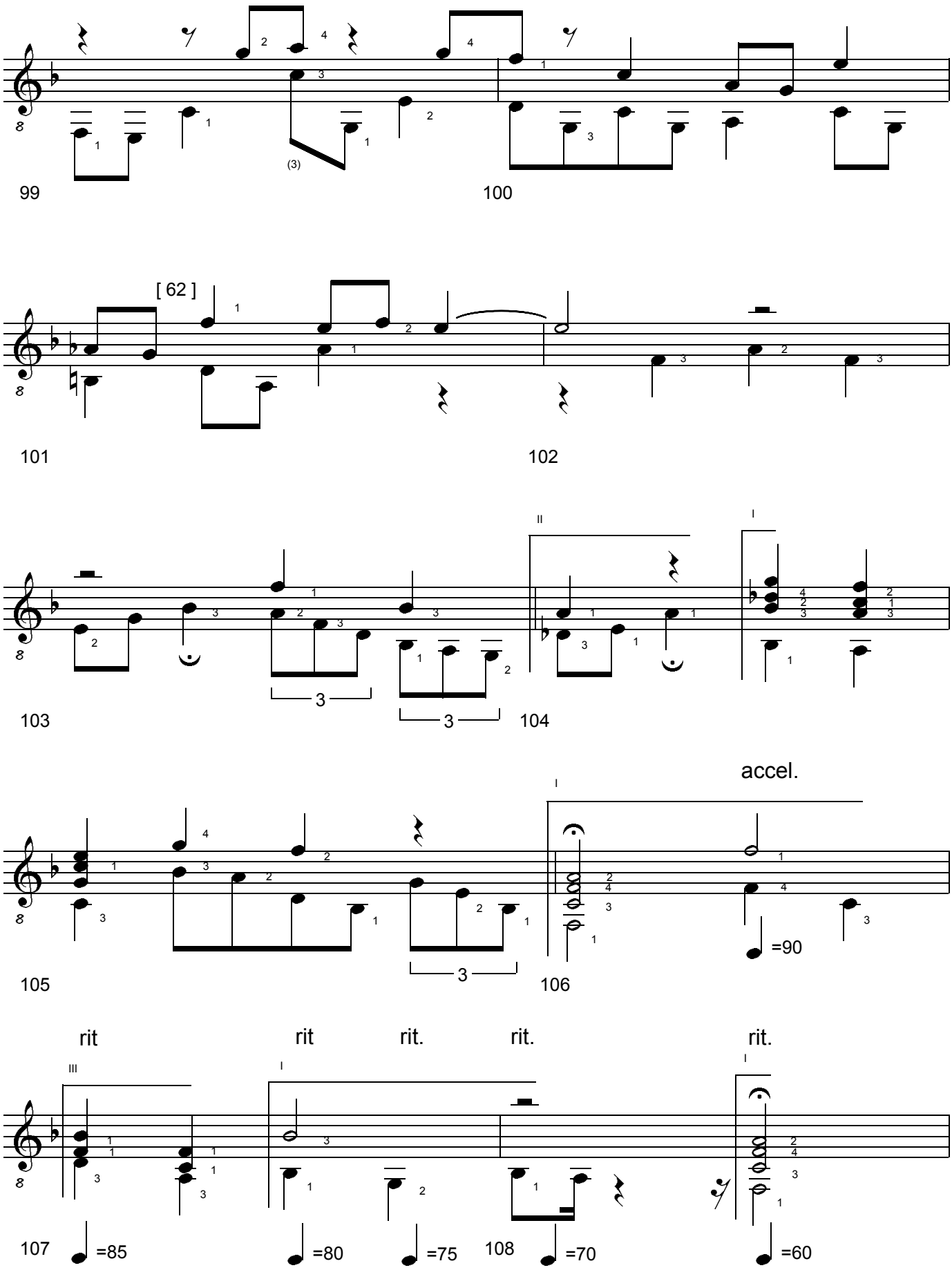

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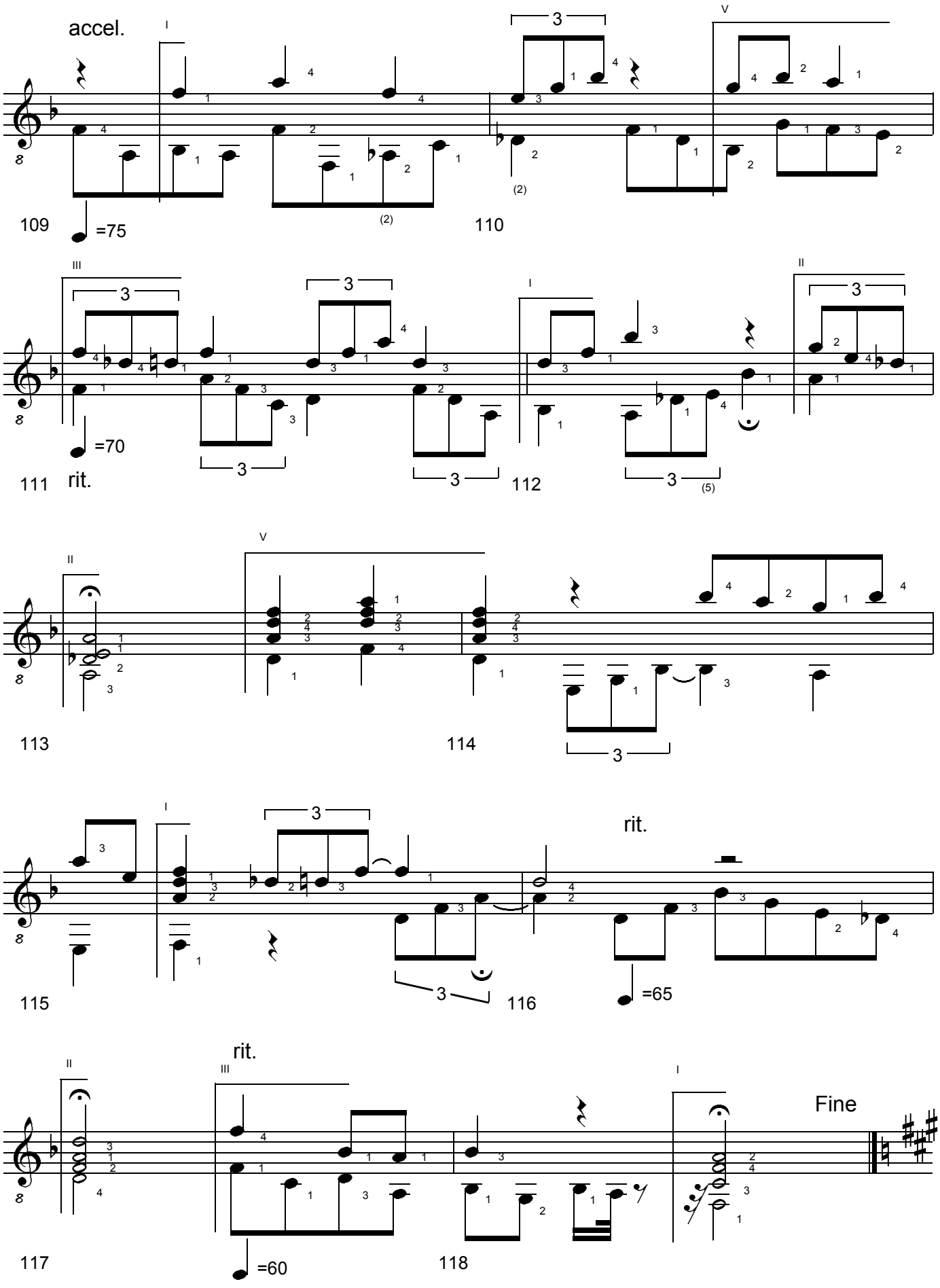

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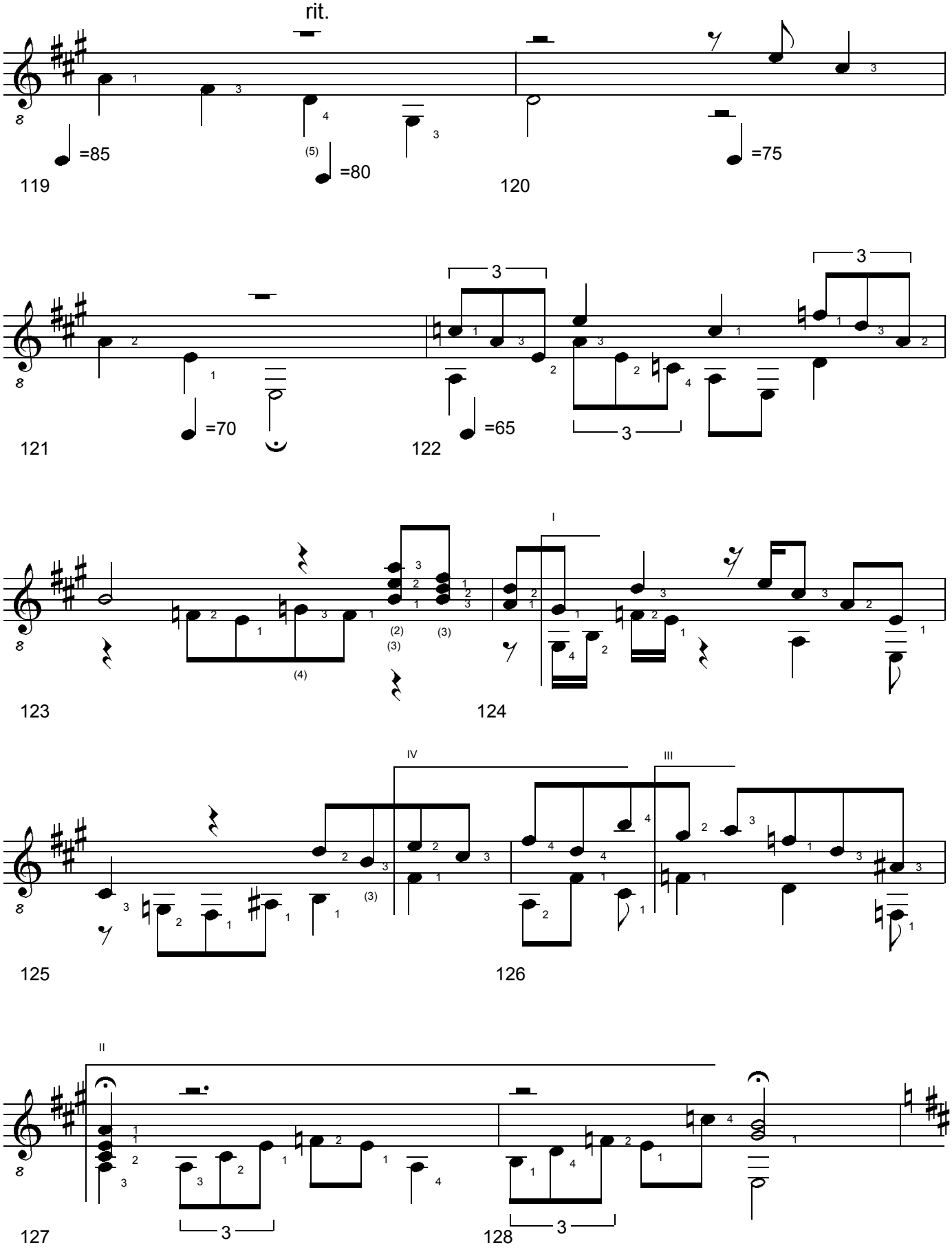
4. Movement: Moderato con fuoco



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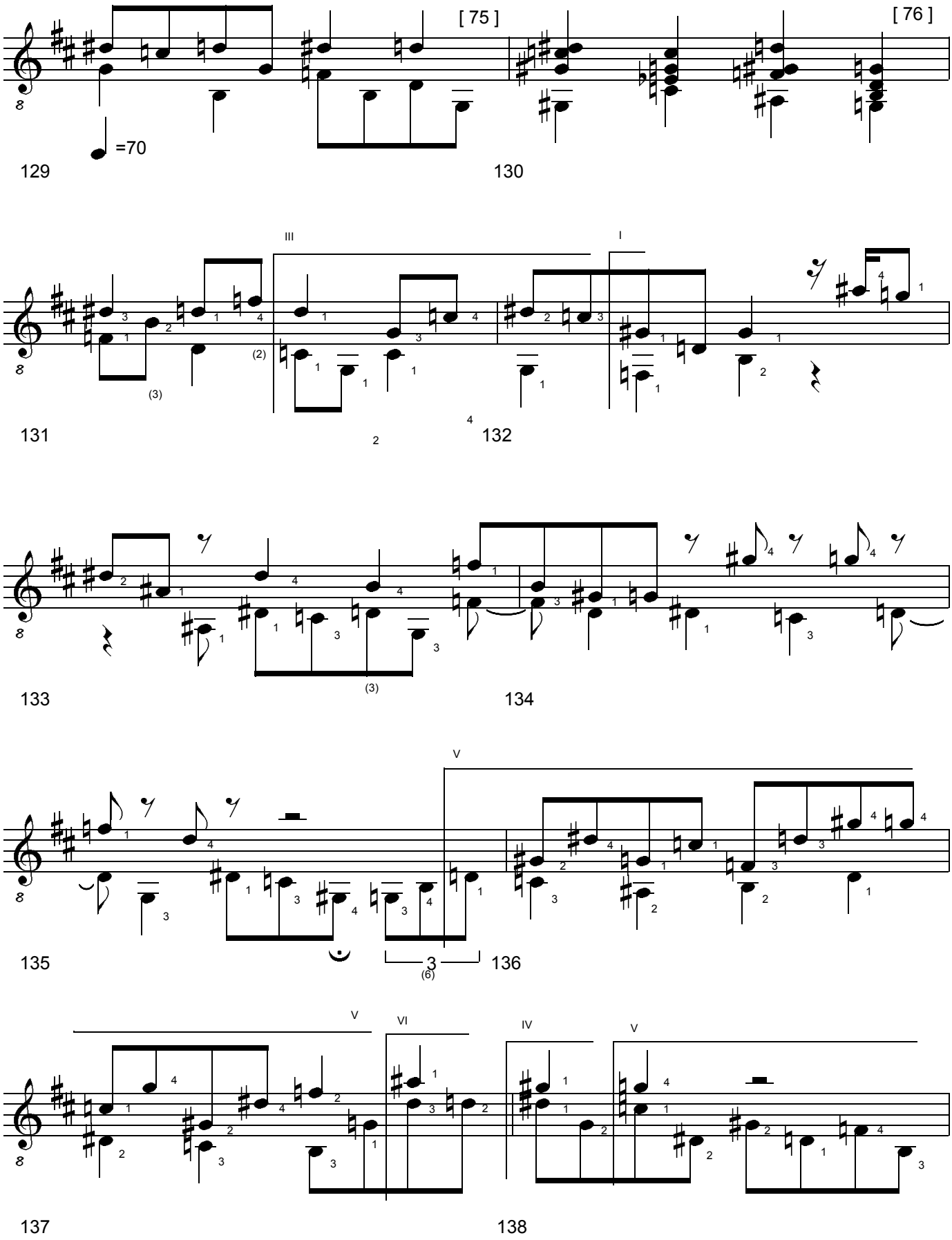

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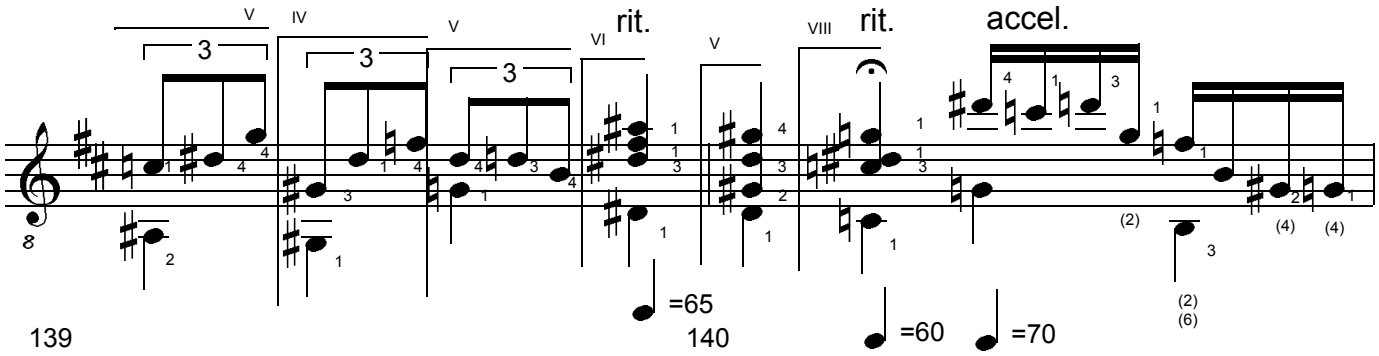

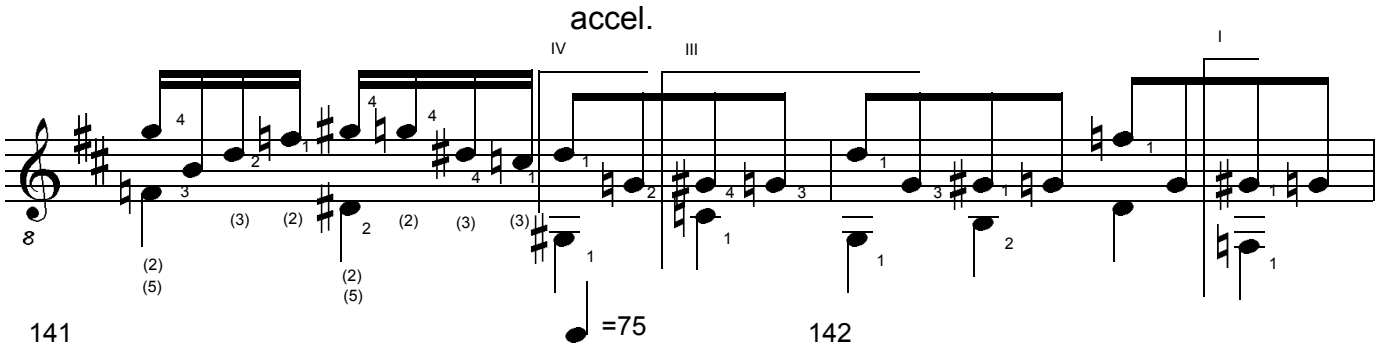

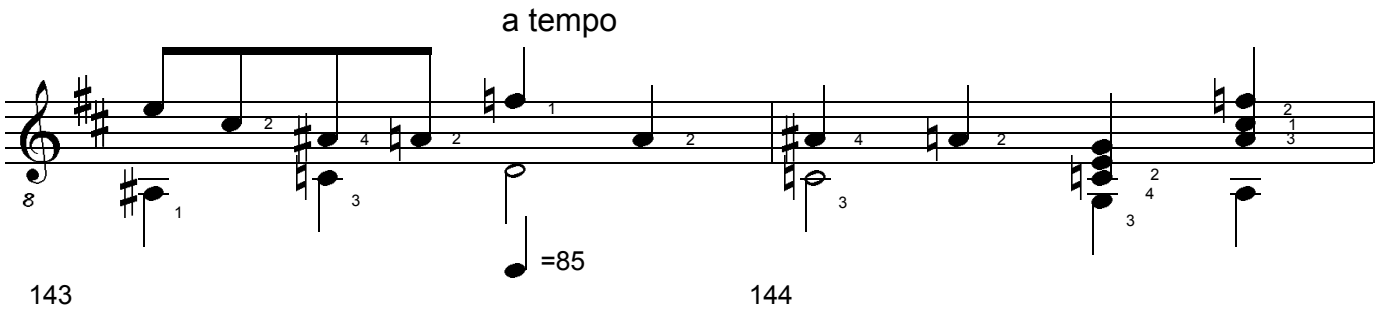

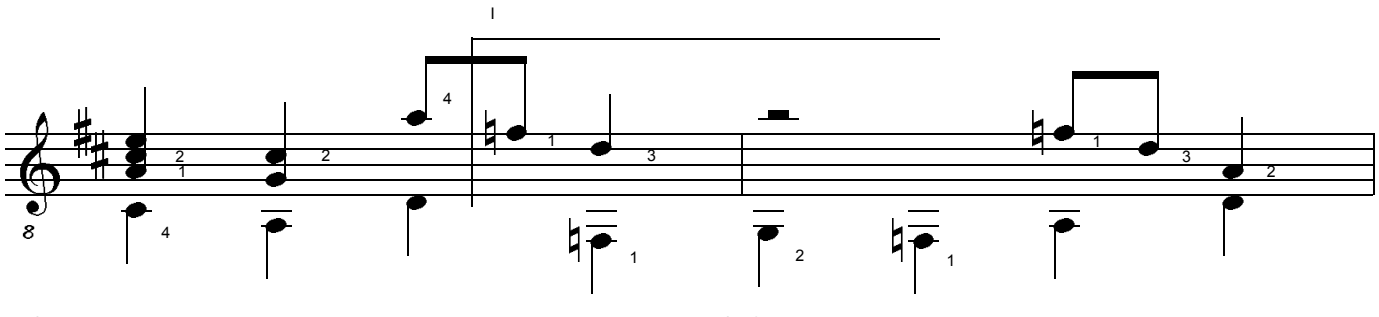

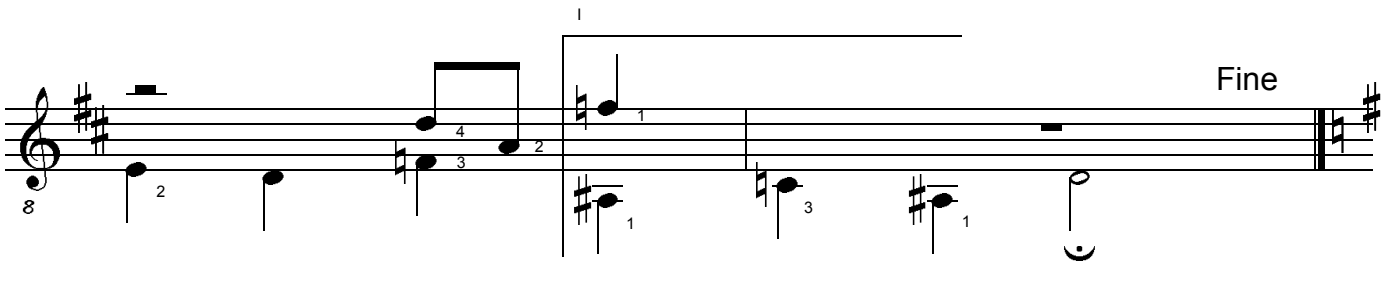

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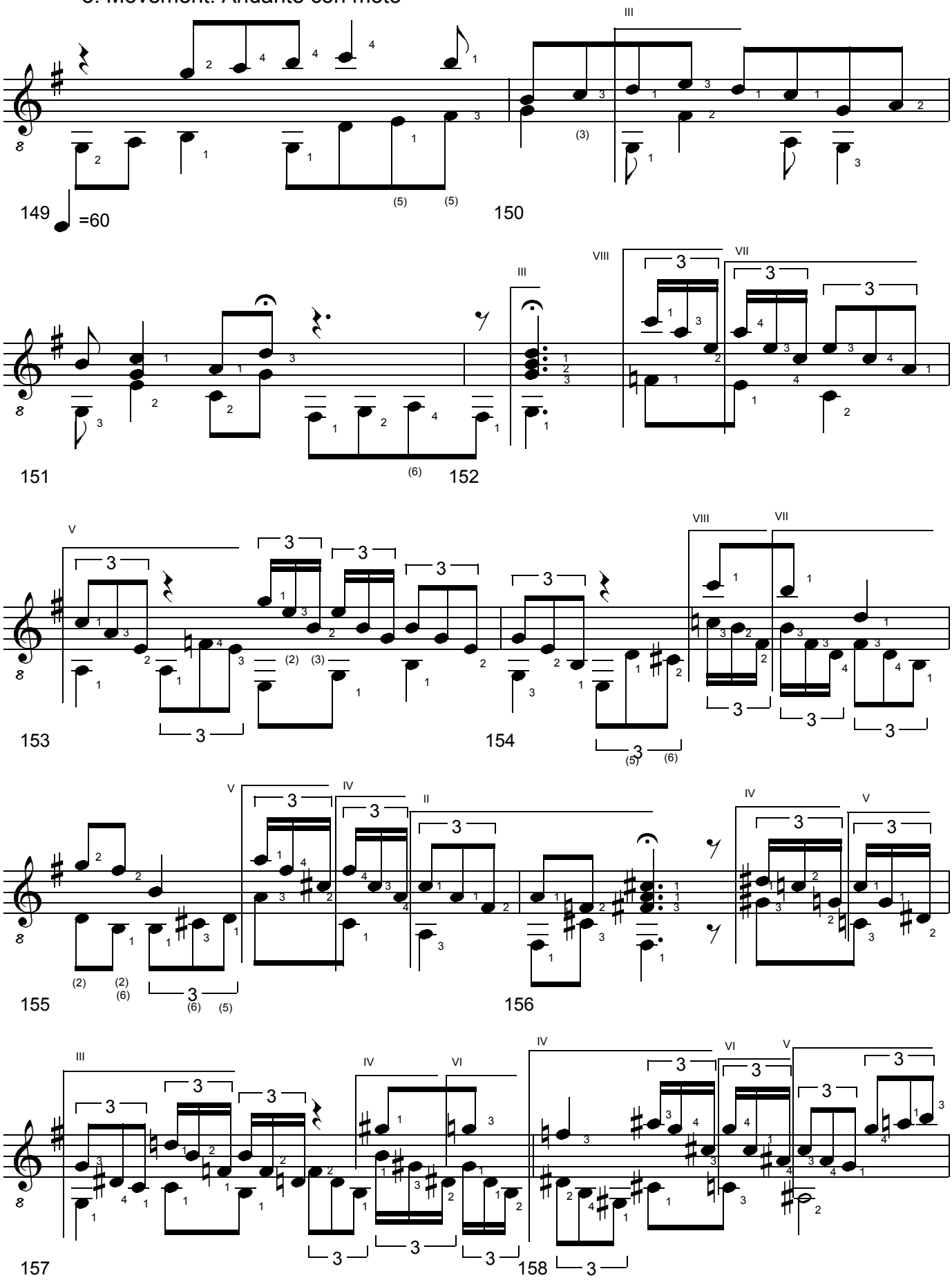
5. Movement: Andante con moto



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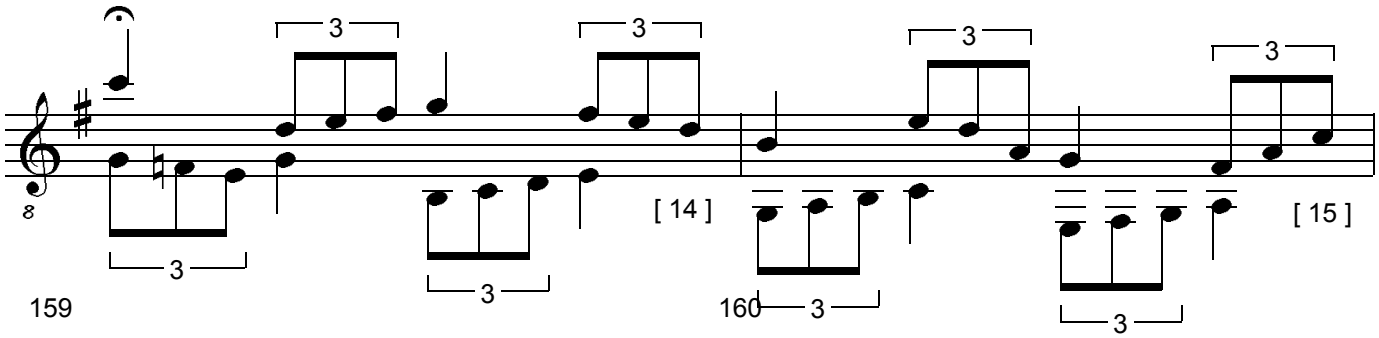

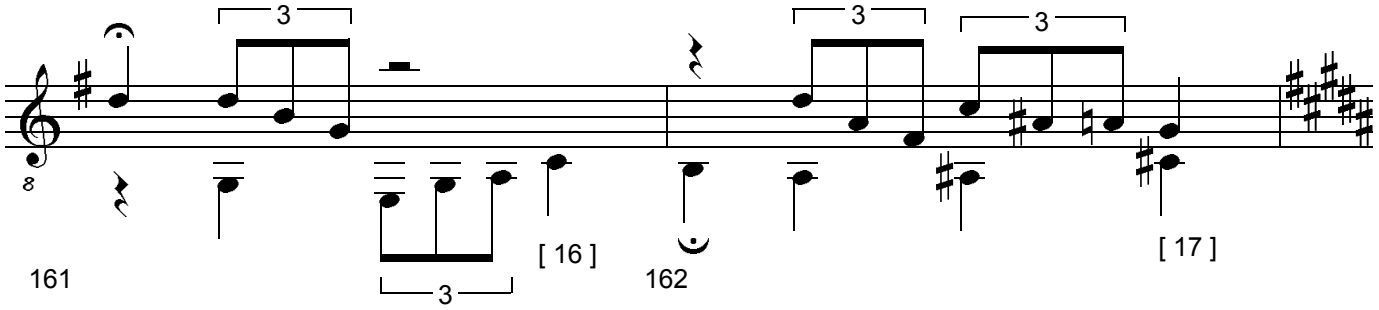

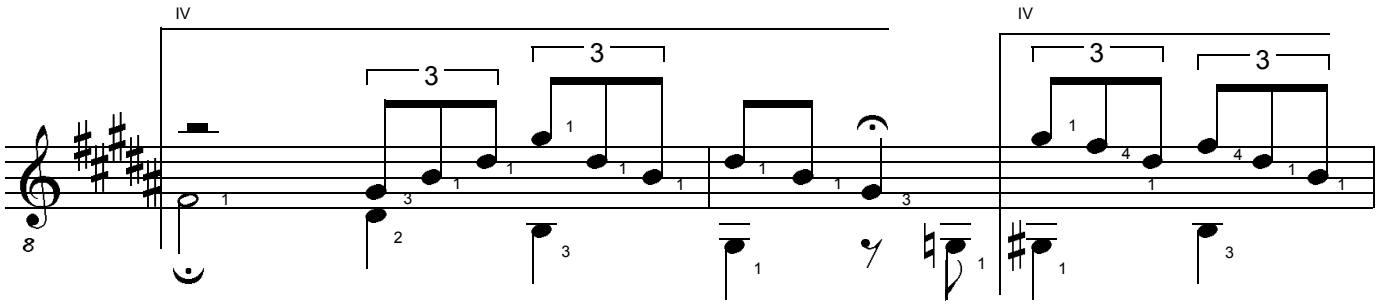

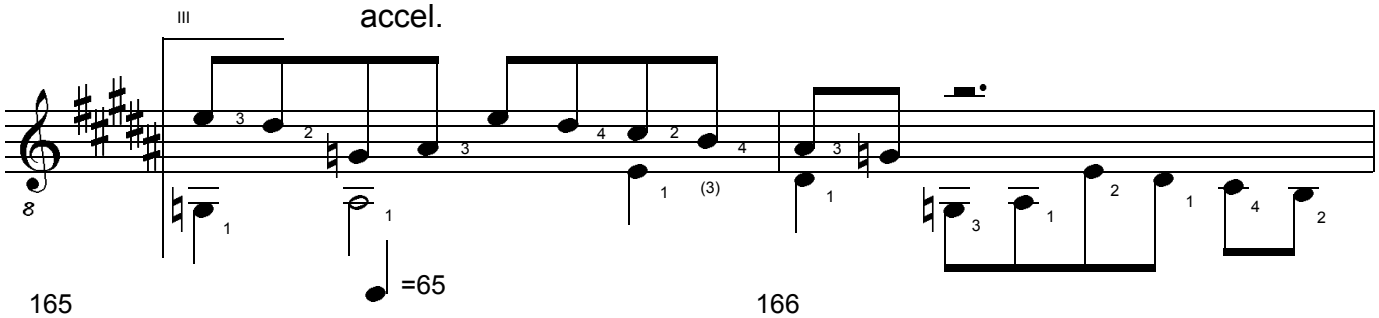

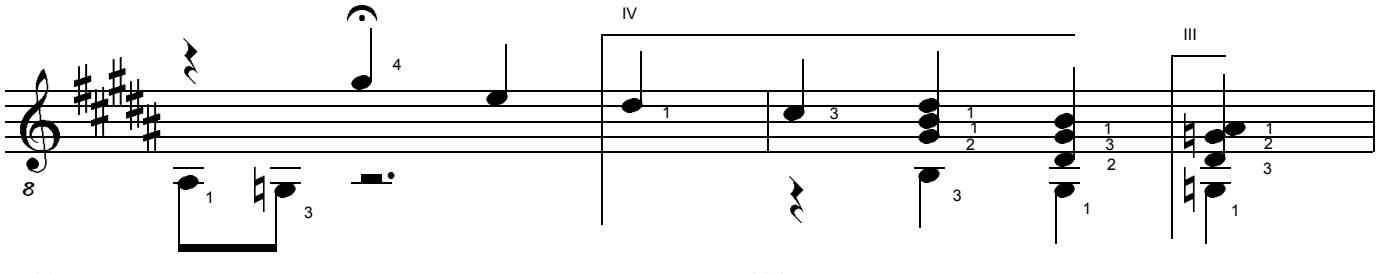

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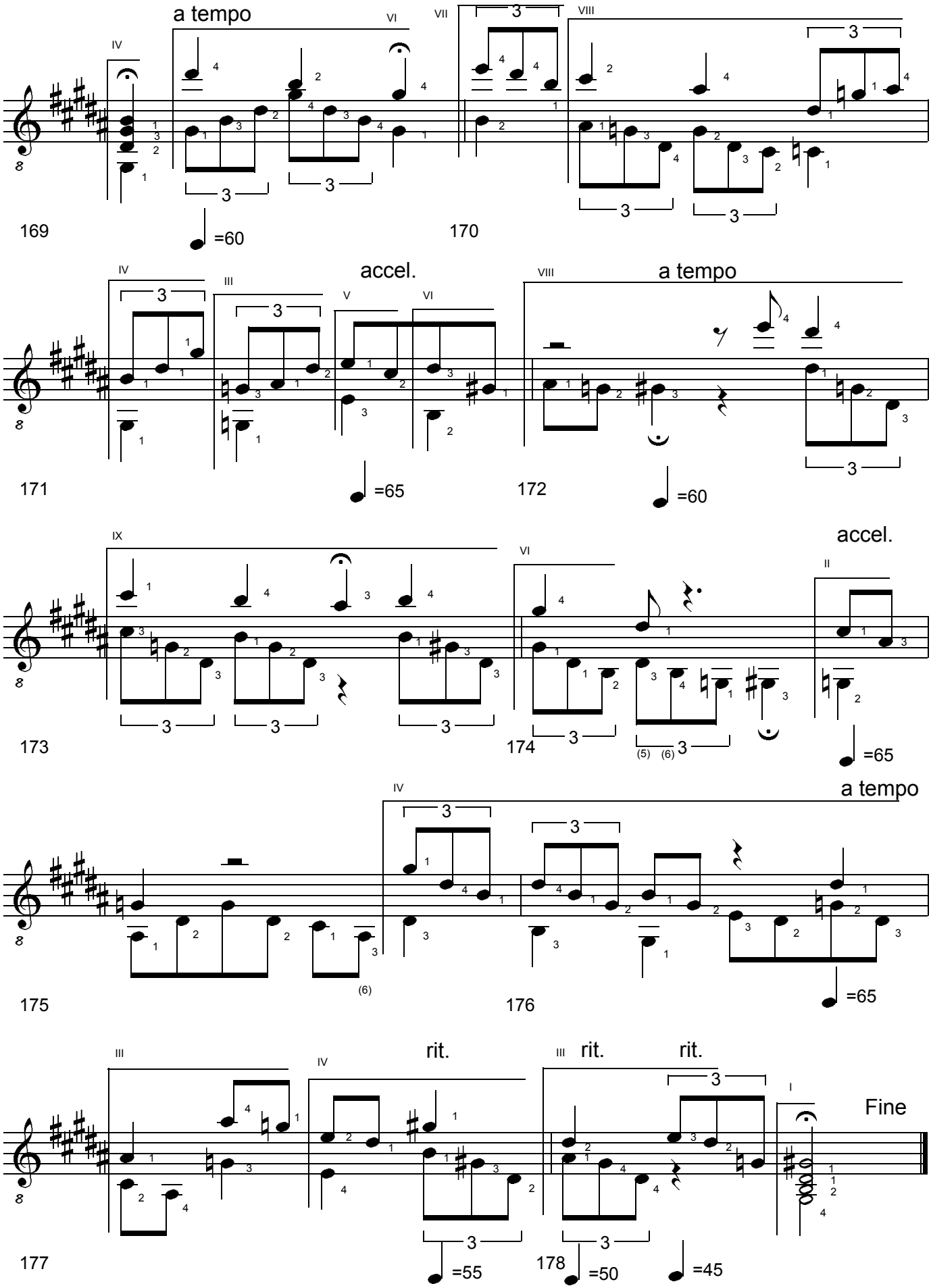

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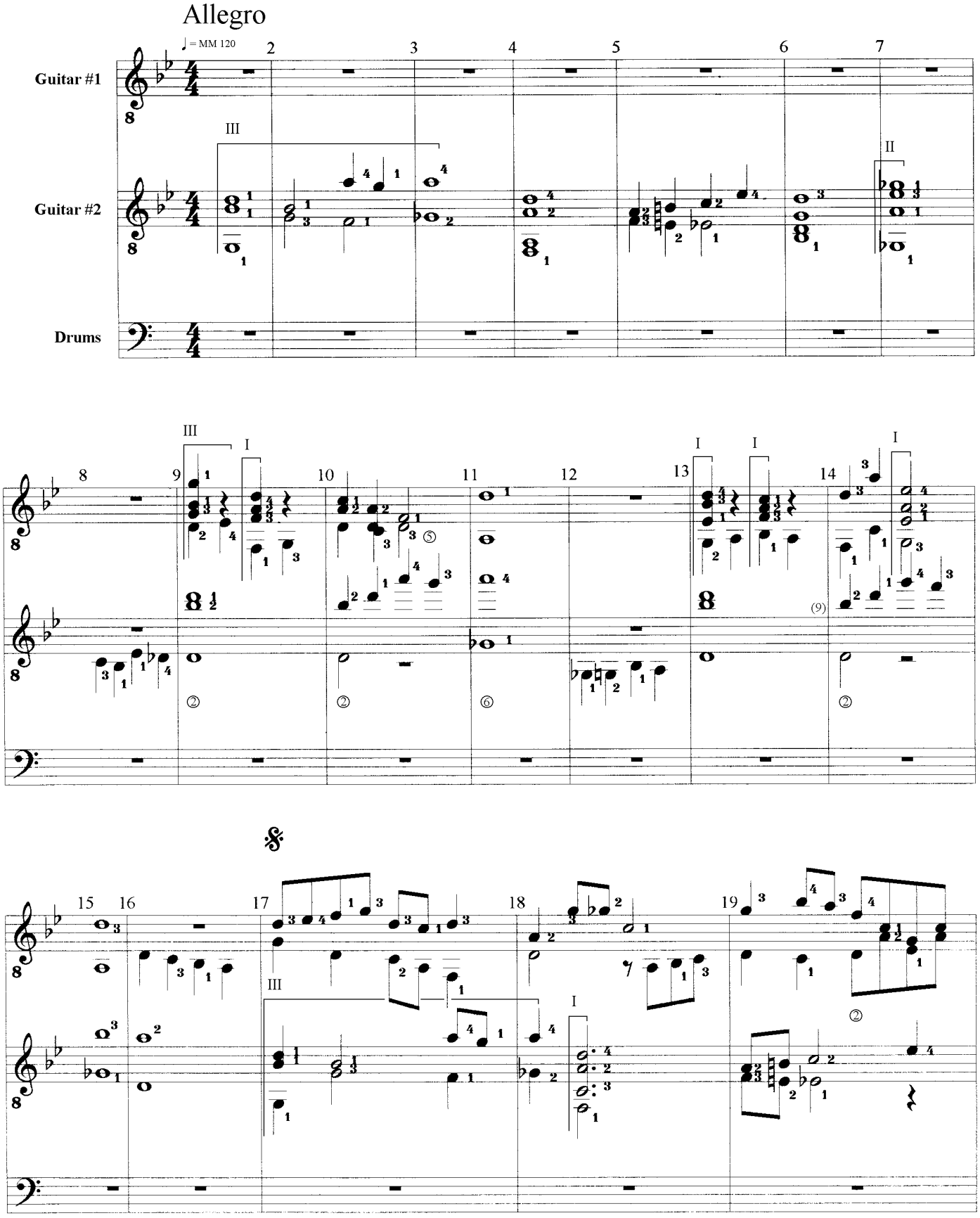

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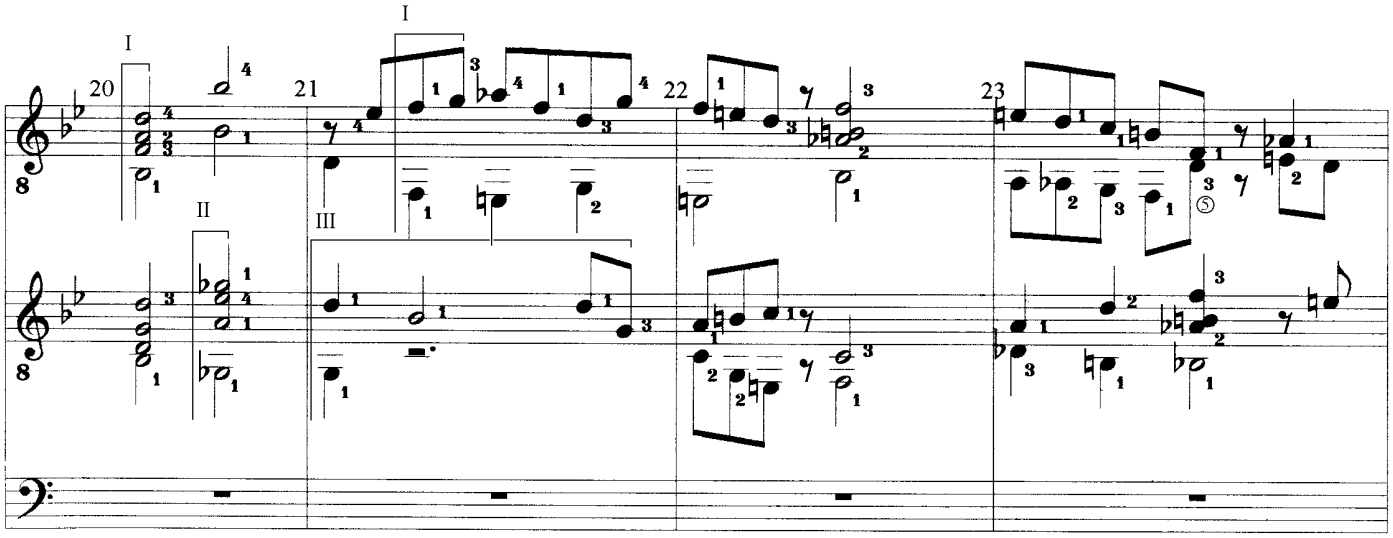

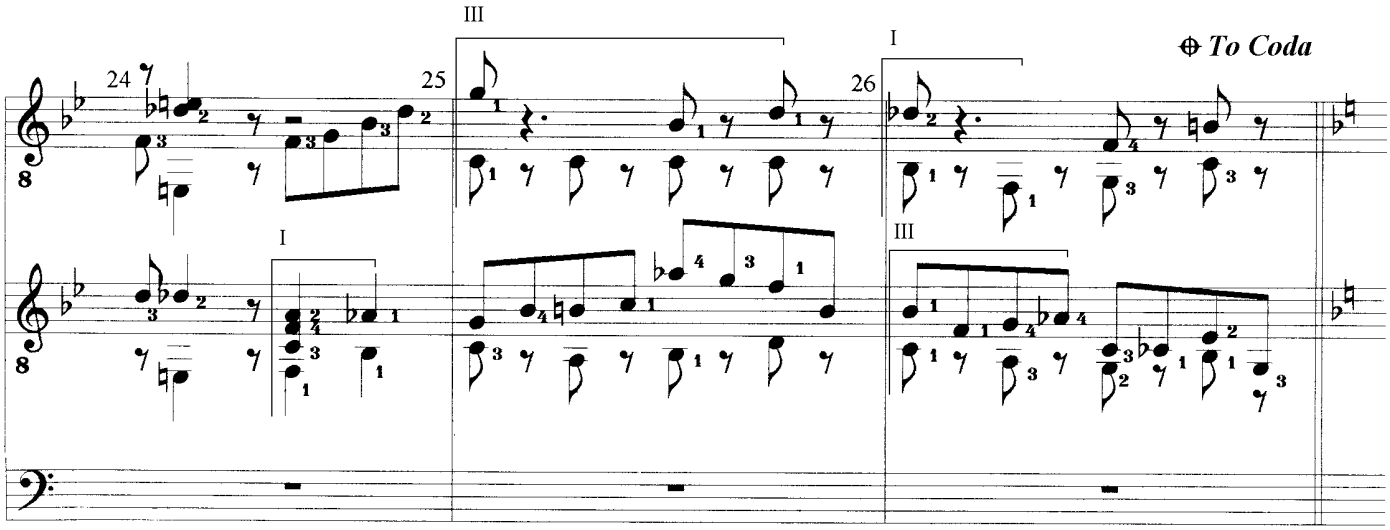

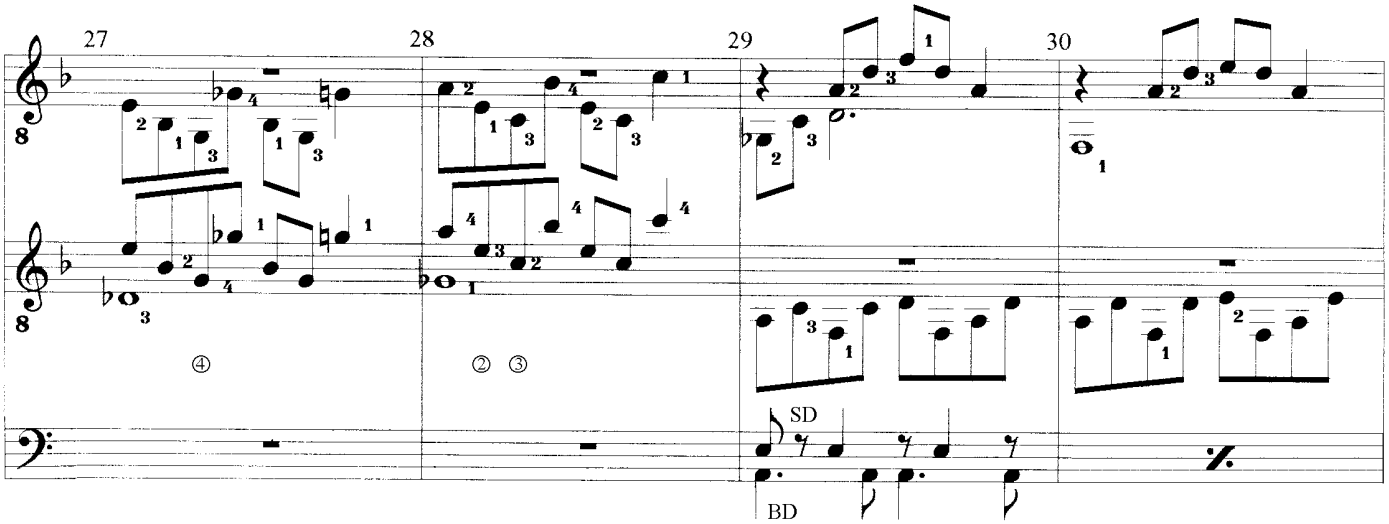

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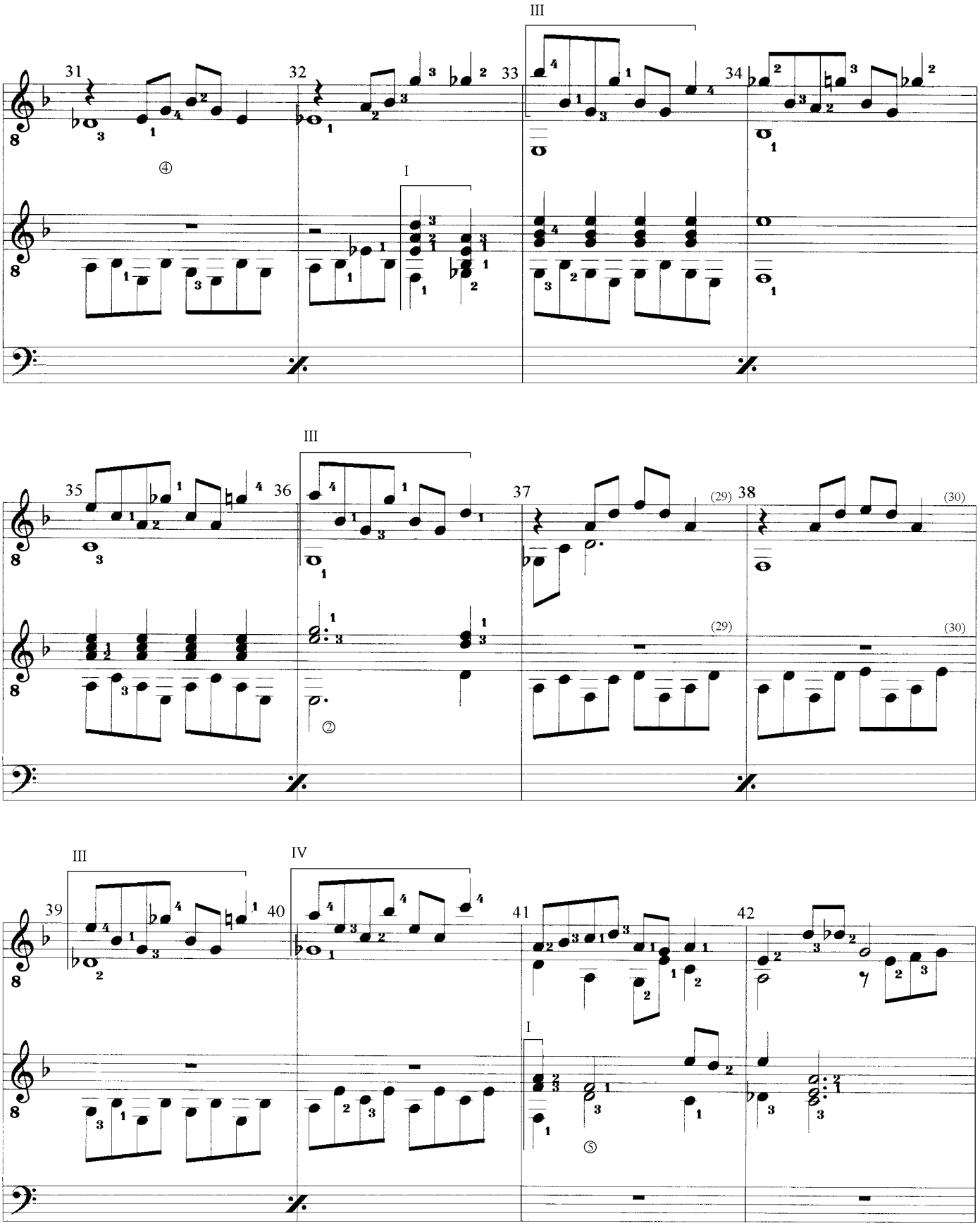

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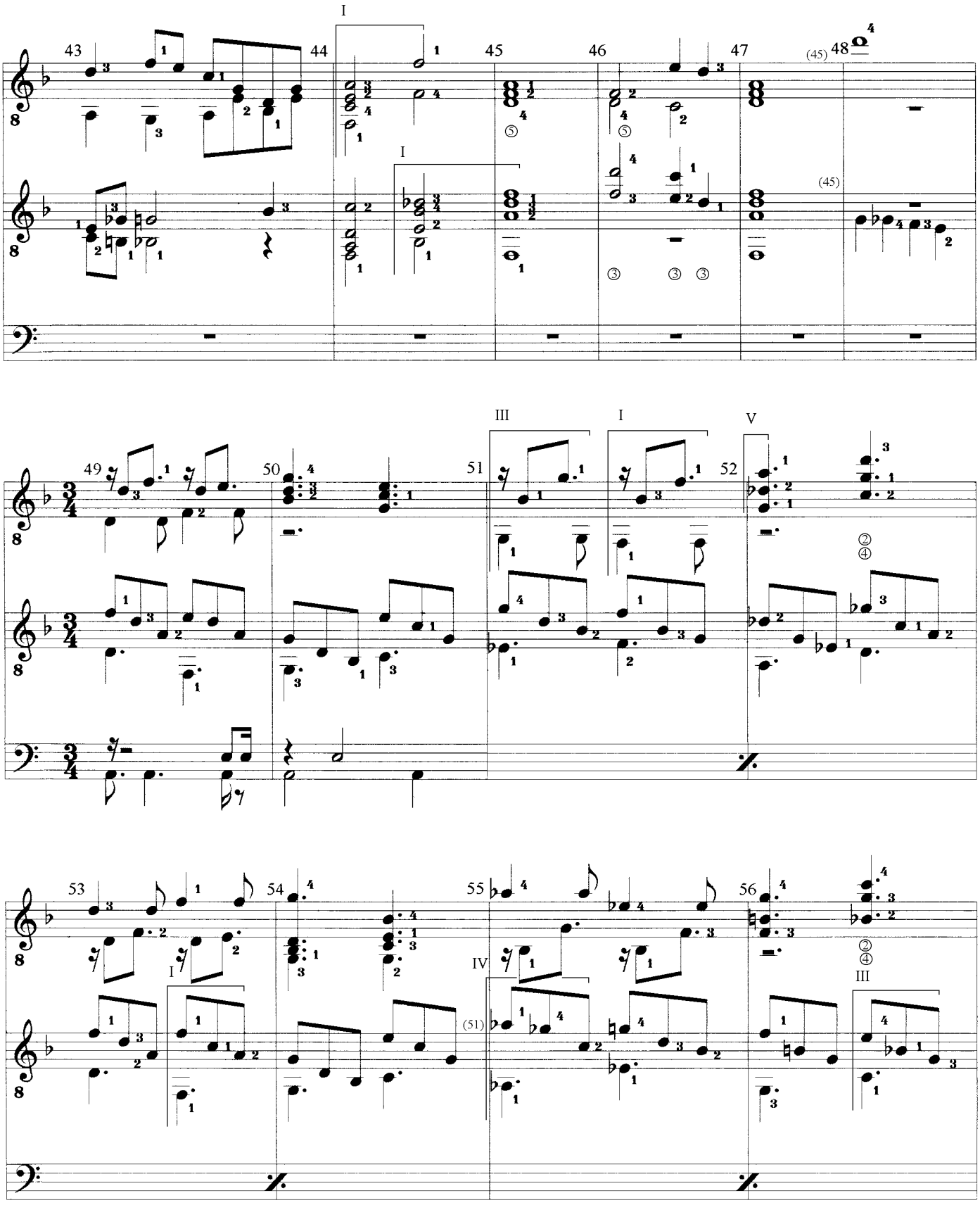

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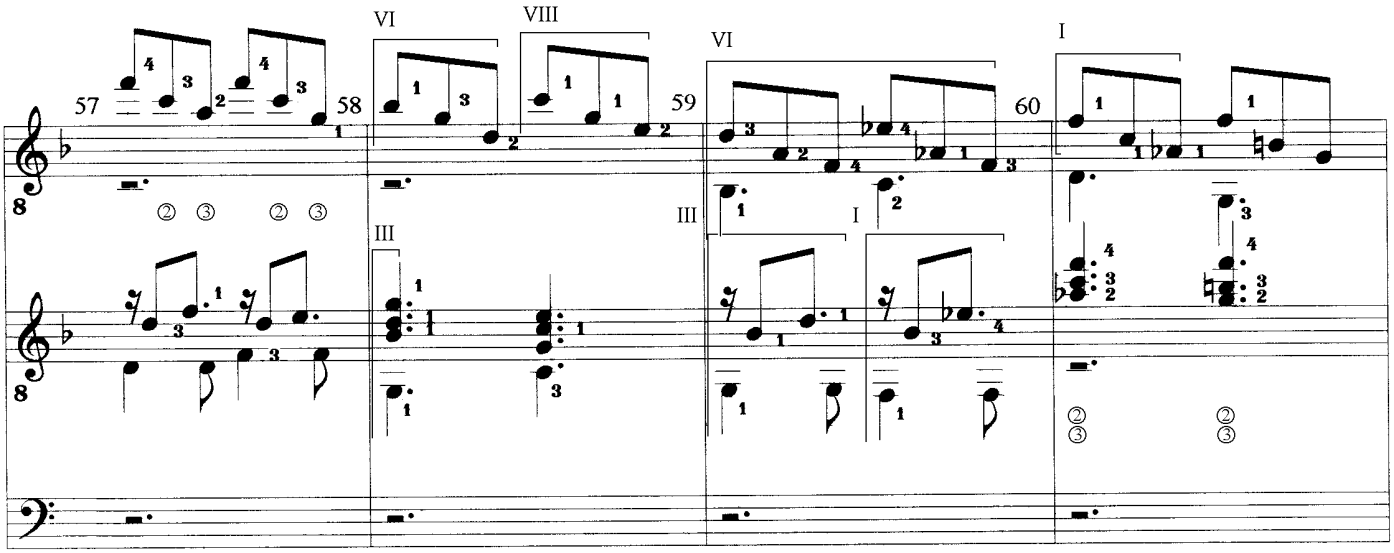

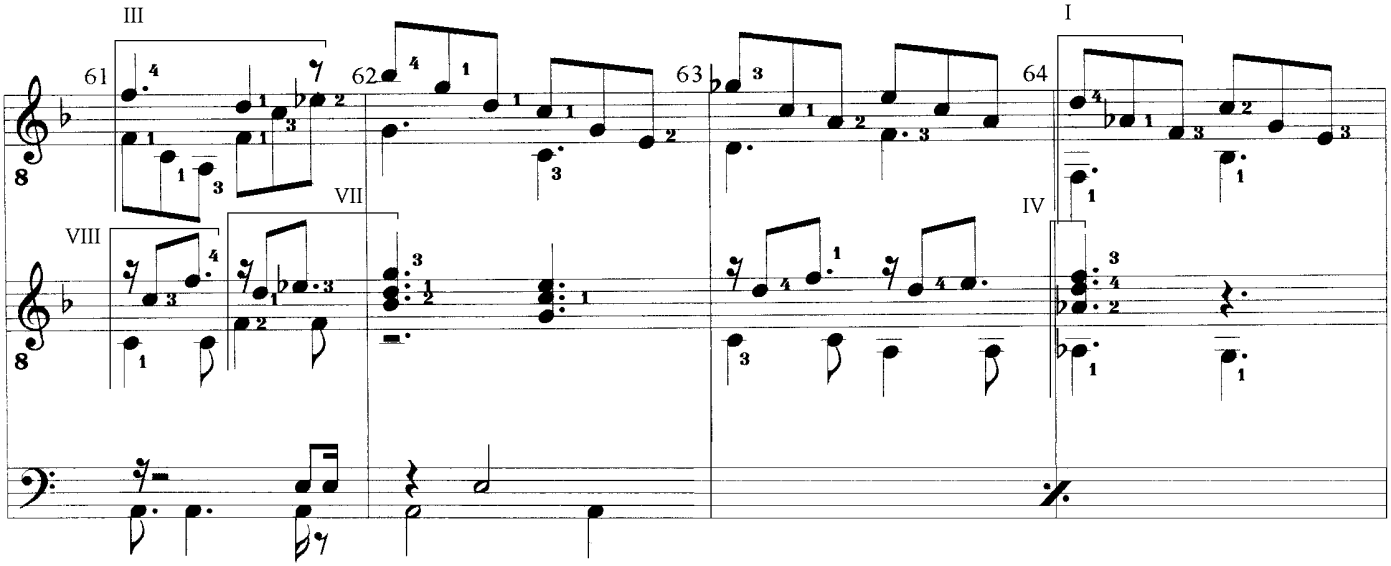

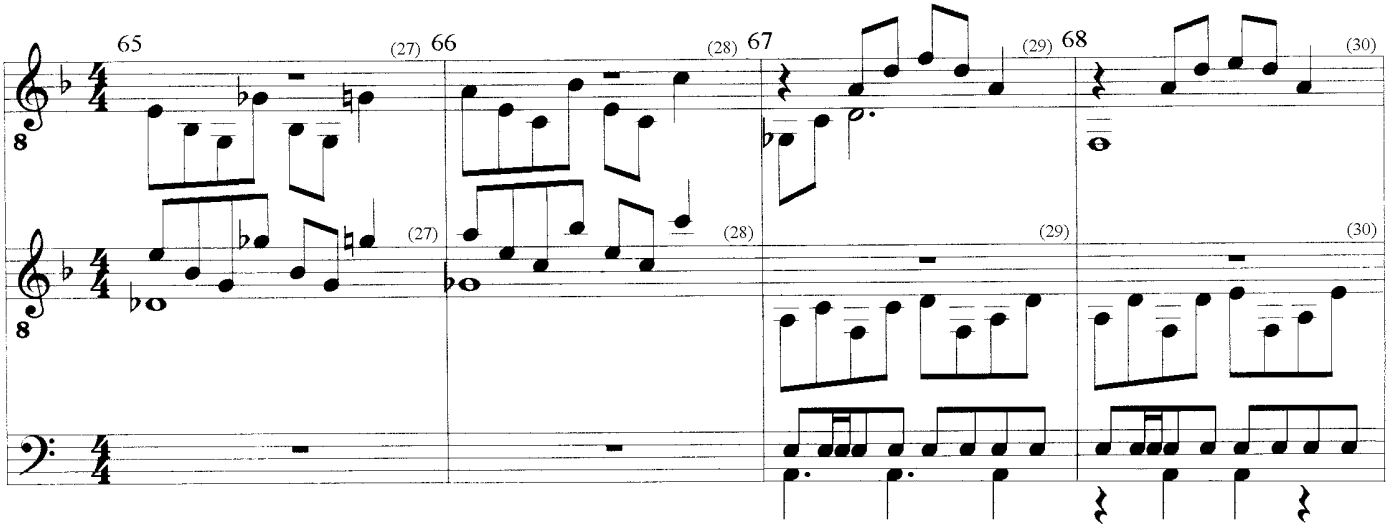

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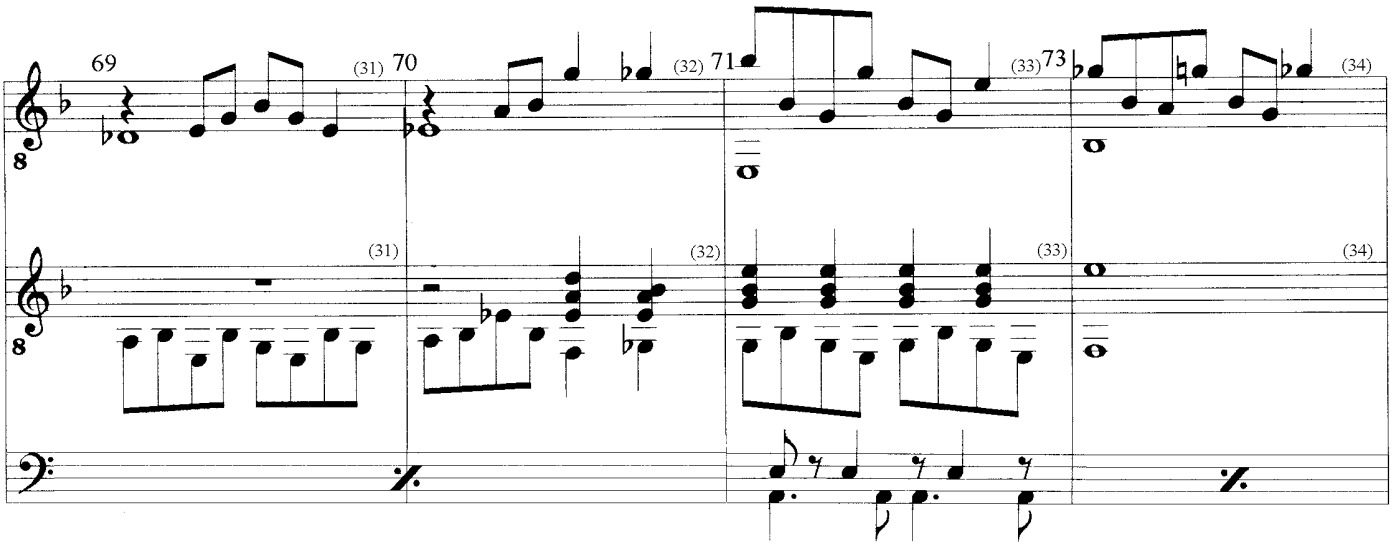
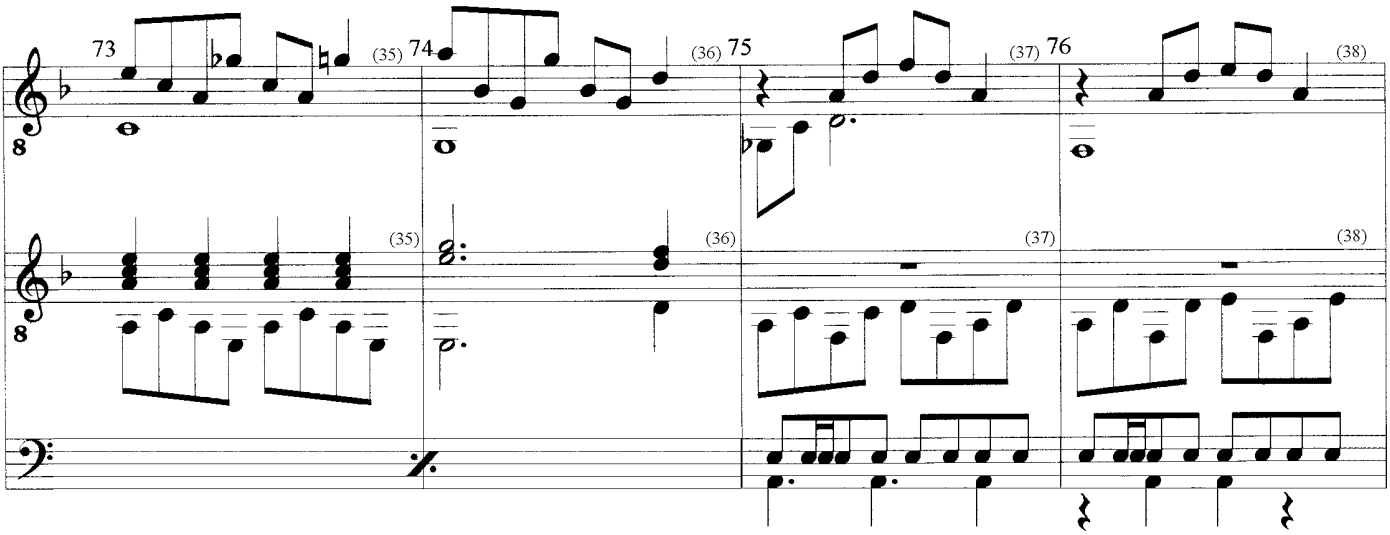
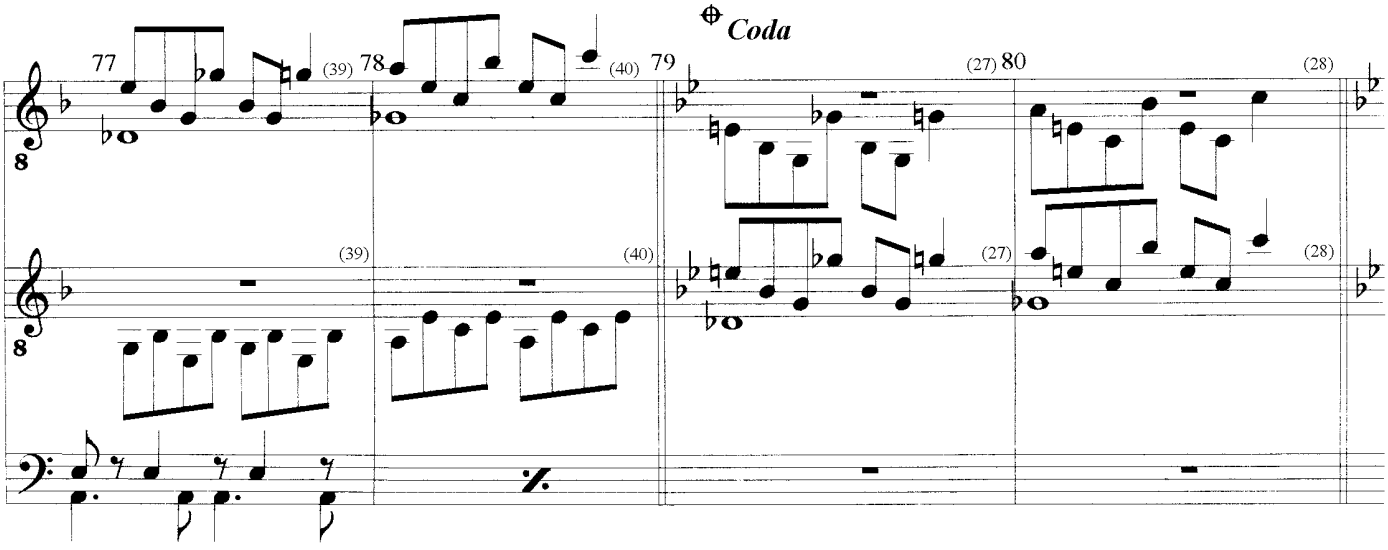




D.S. al Coda



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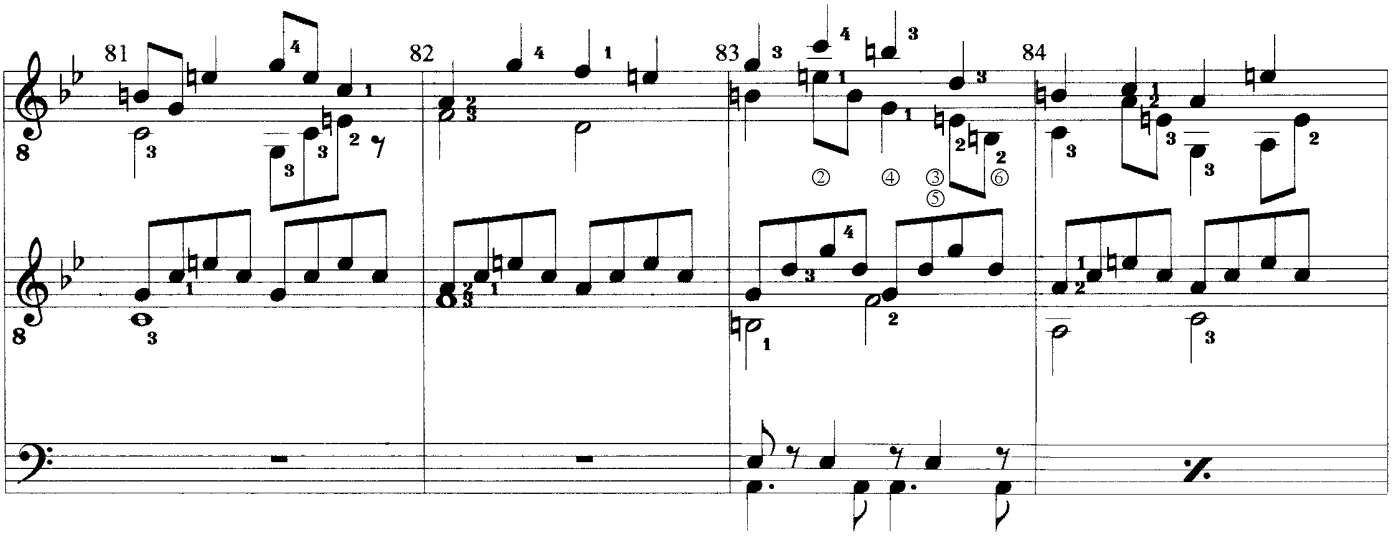

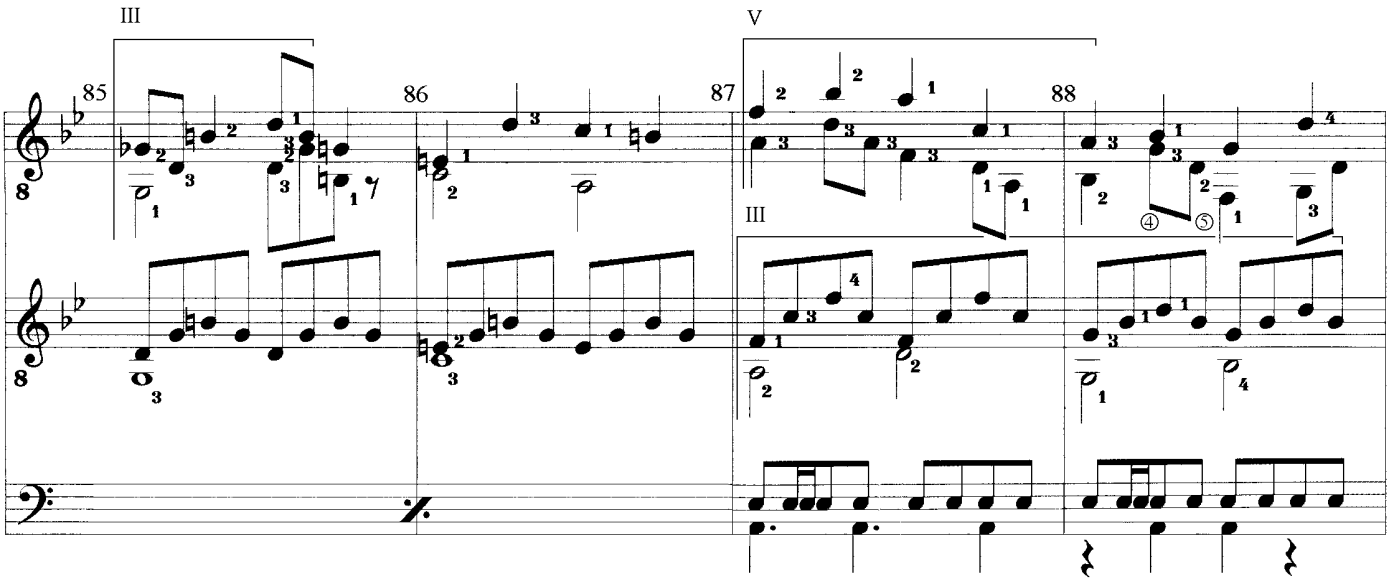

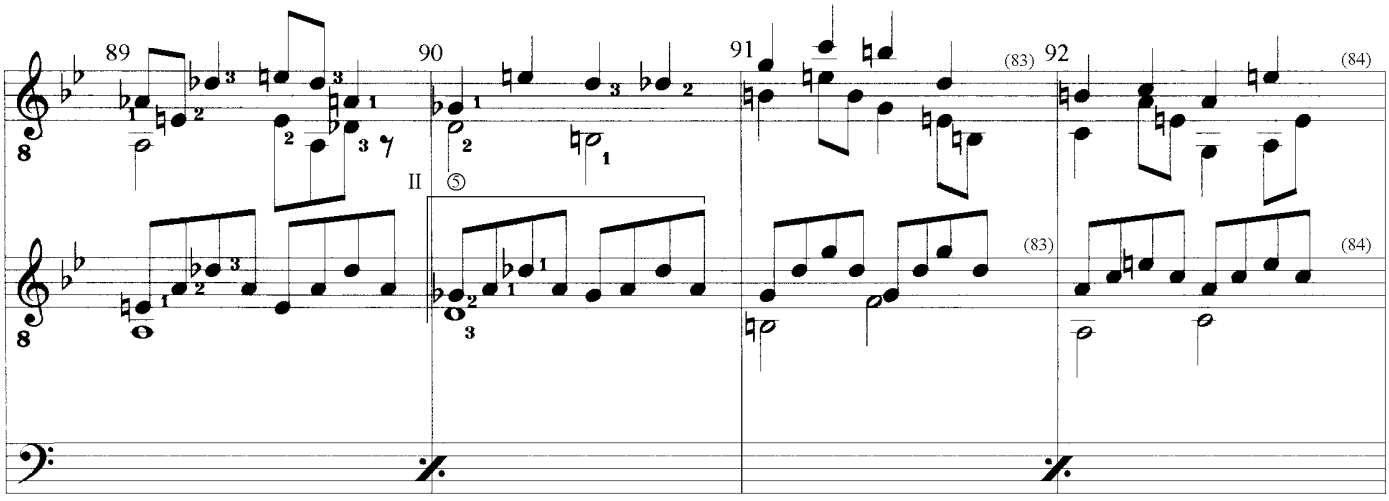

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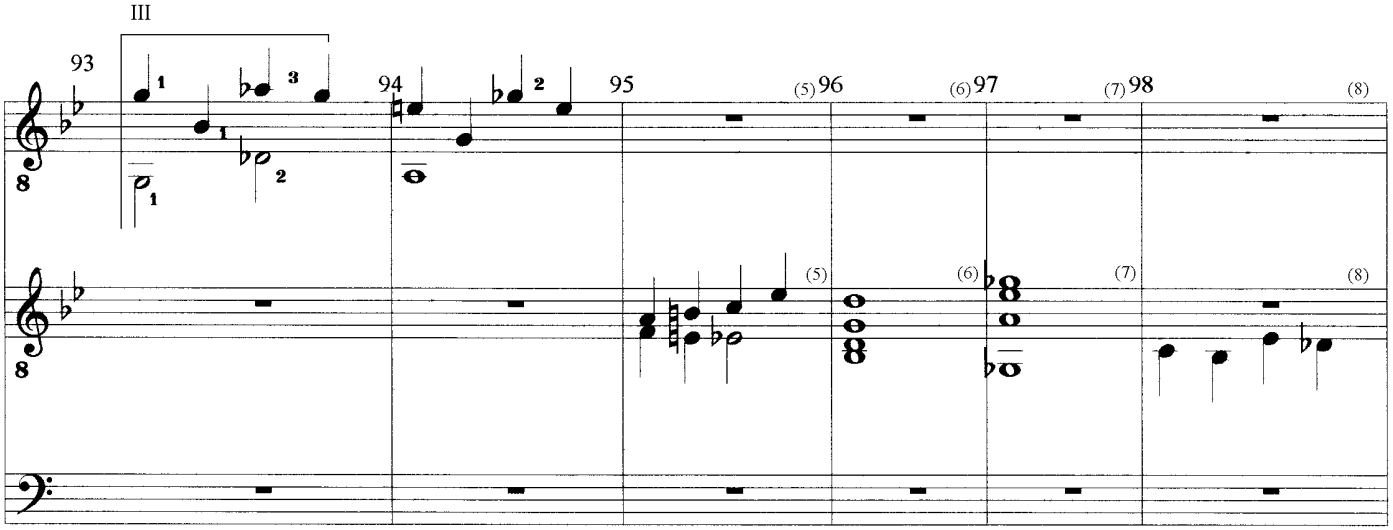

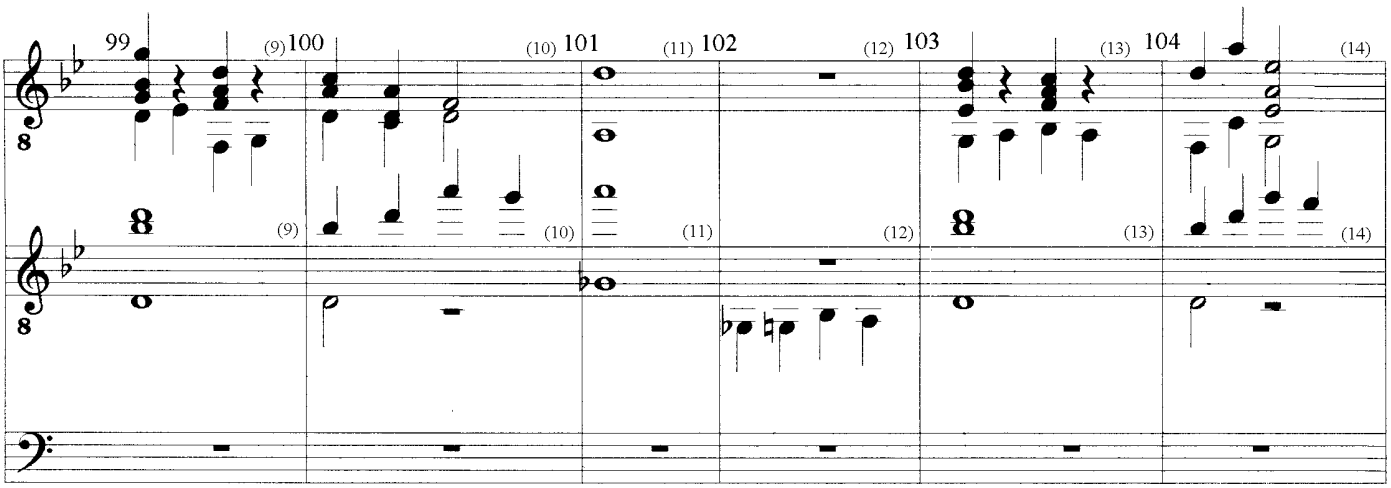

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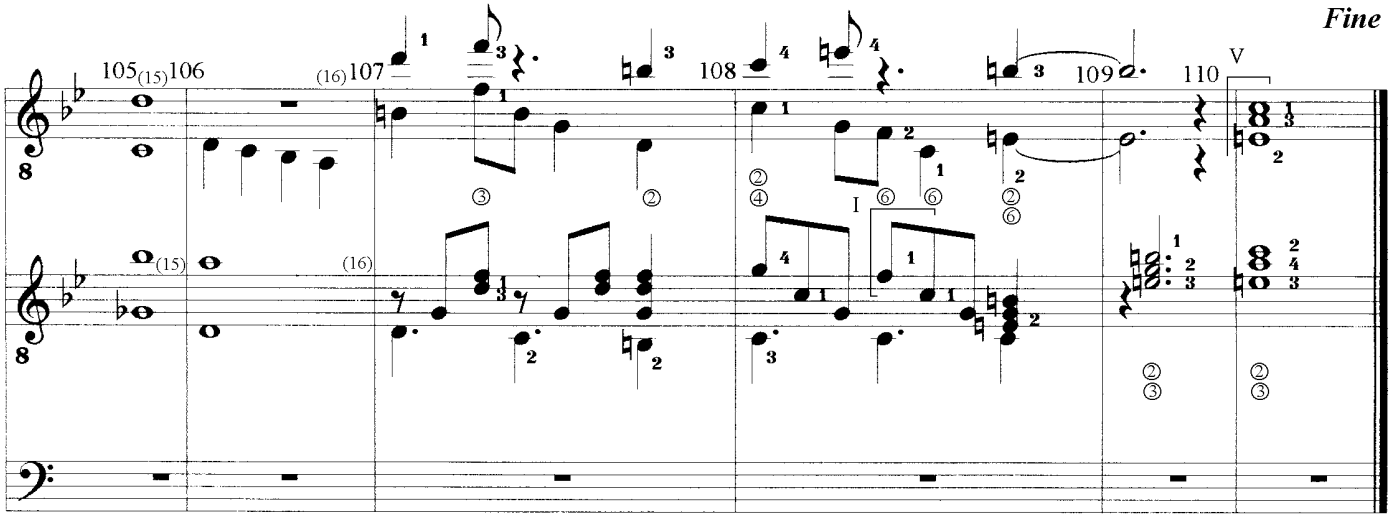

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Saphir op.31

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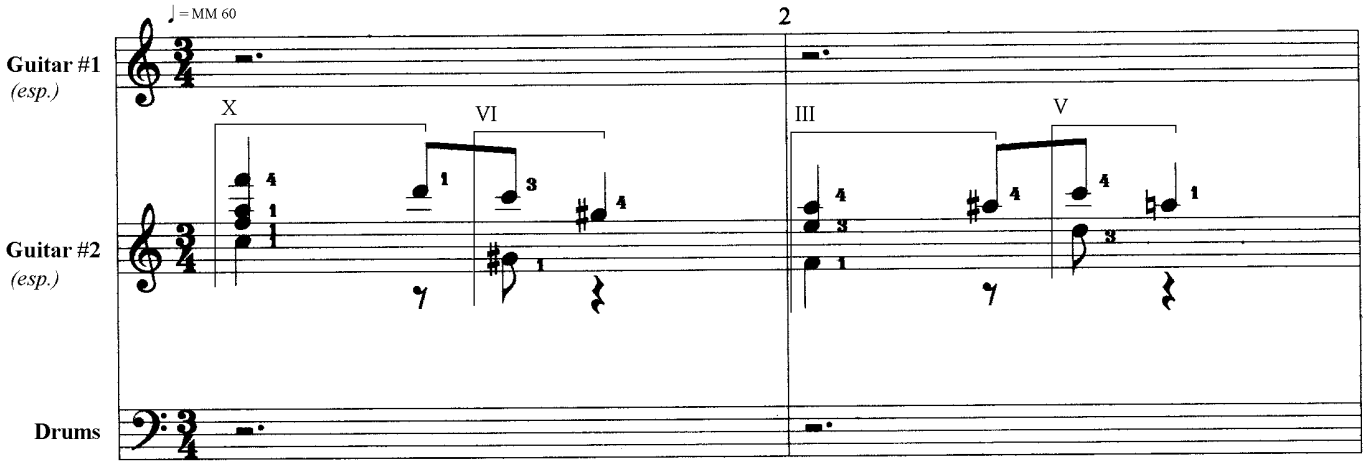
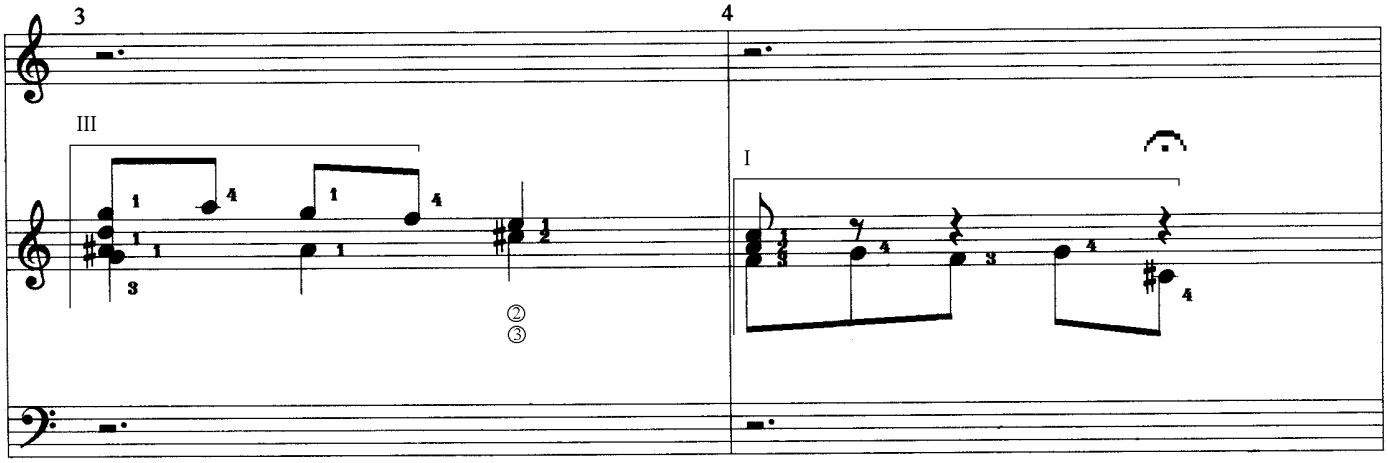
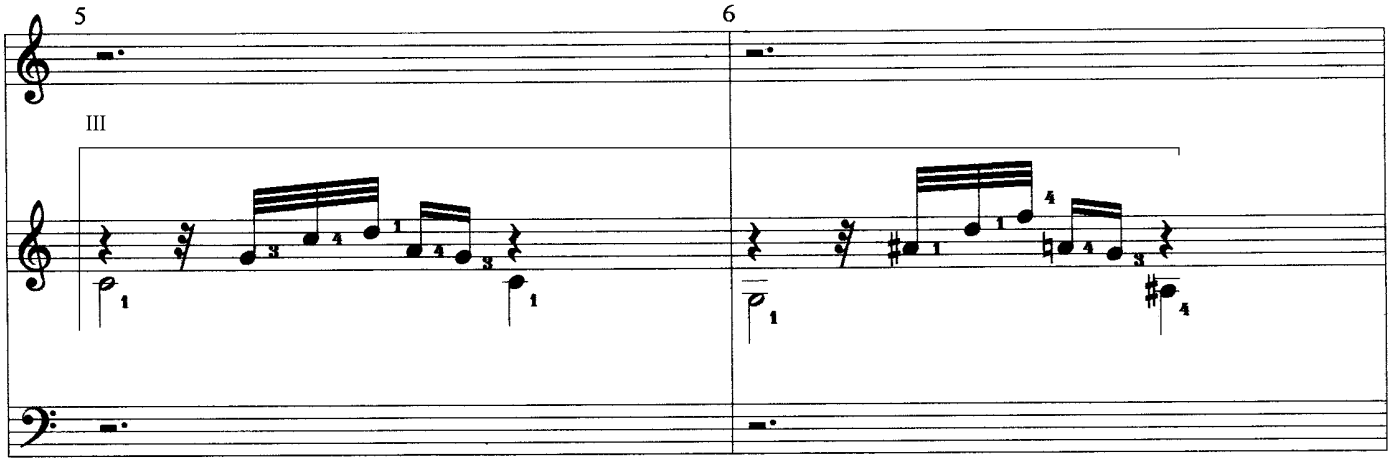
Op.33

Andante







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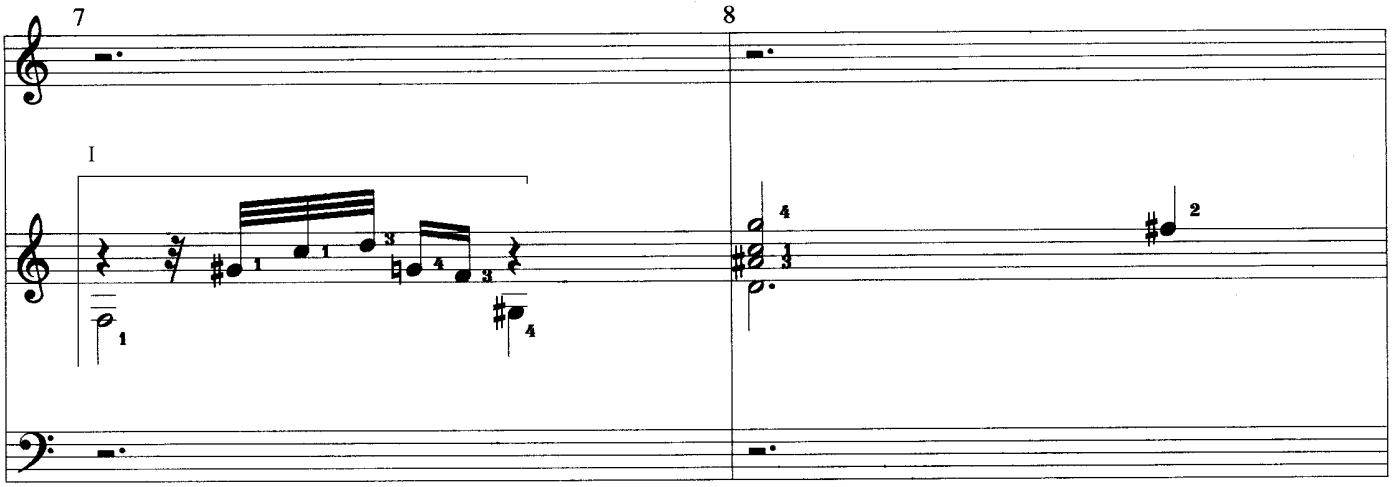

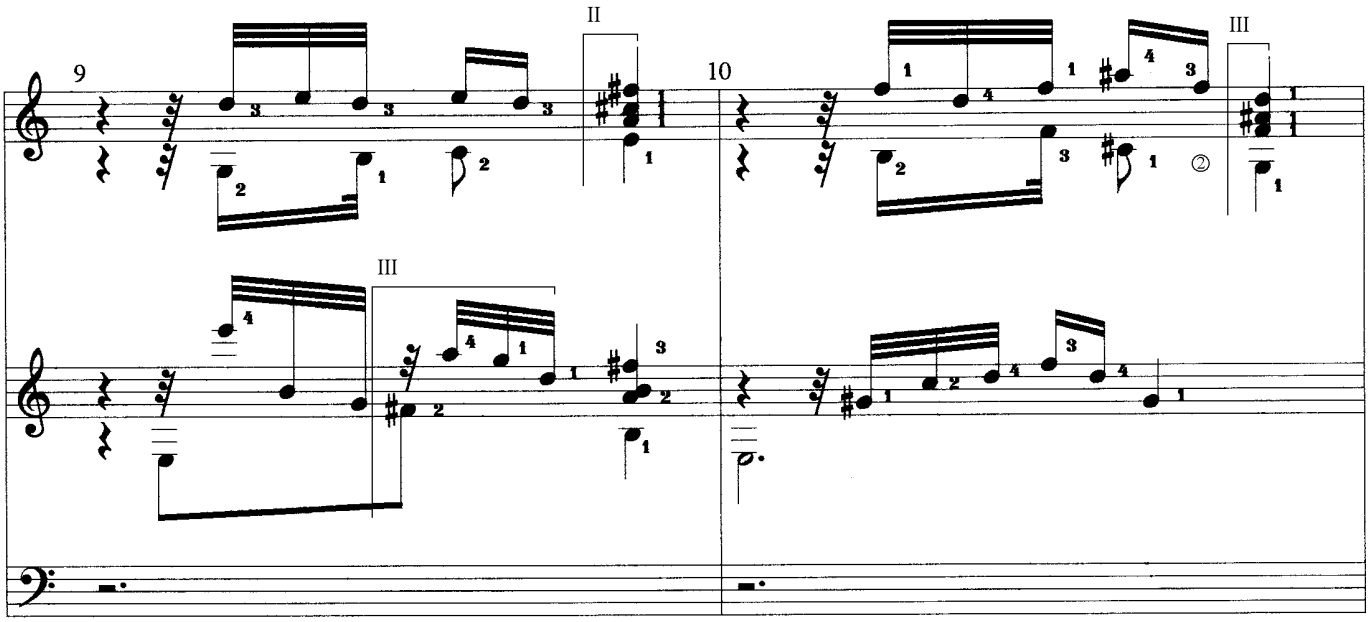

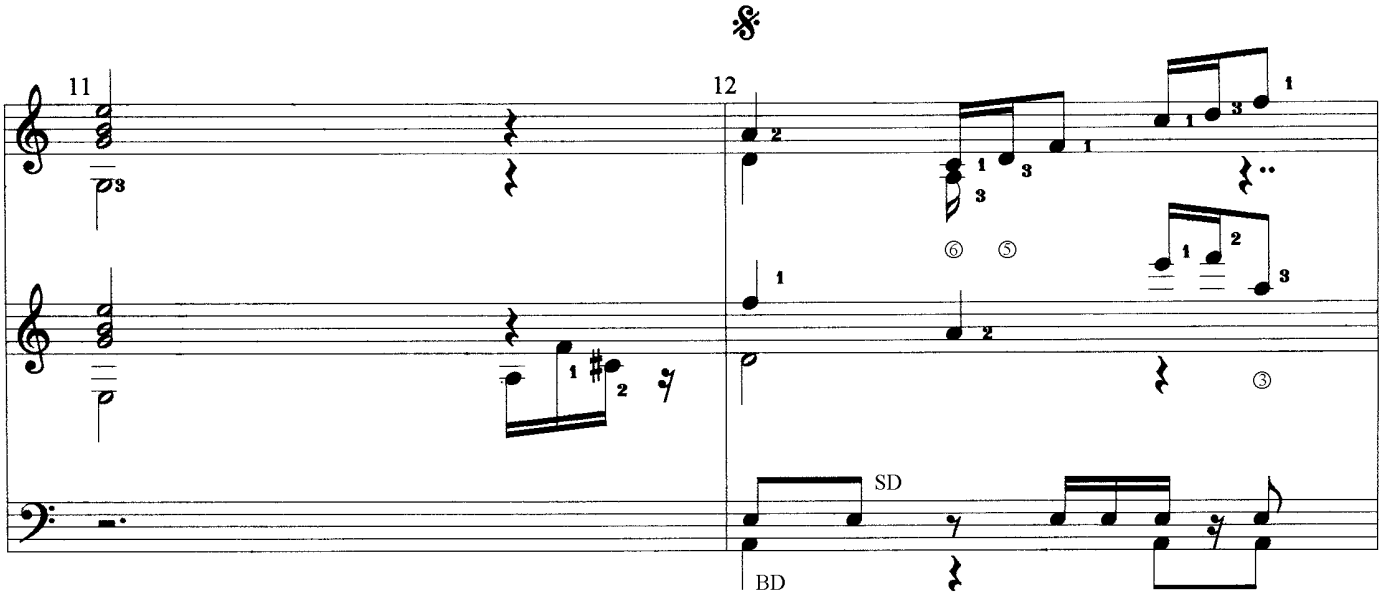

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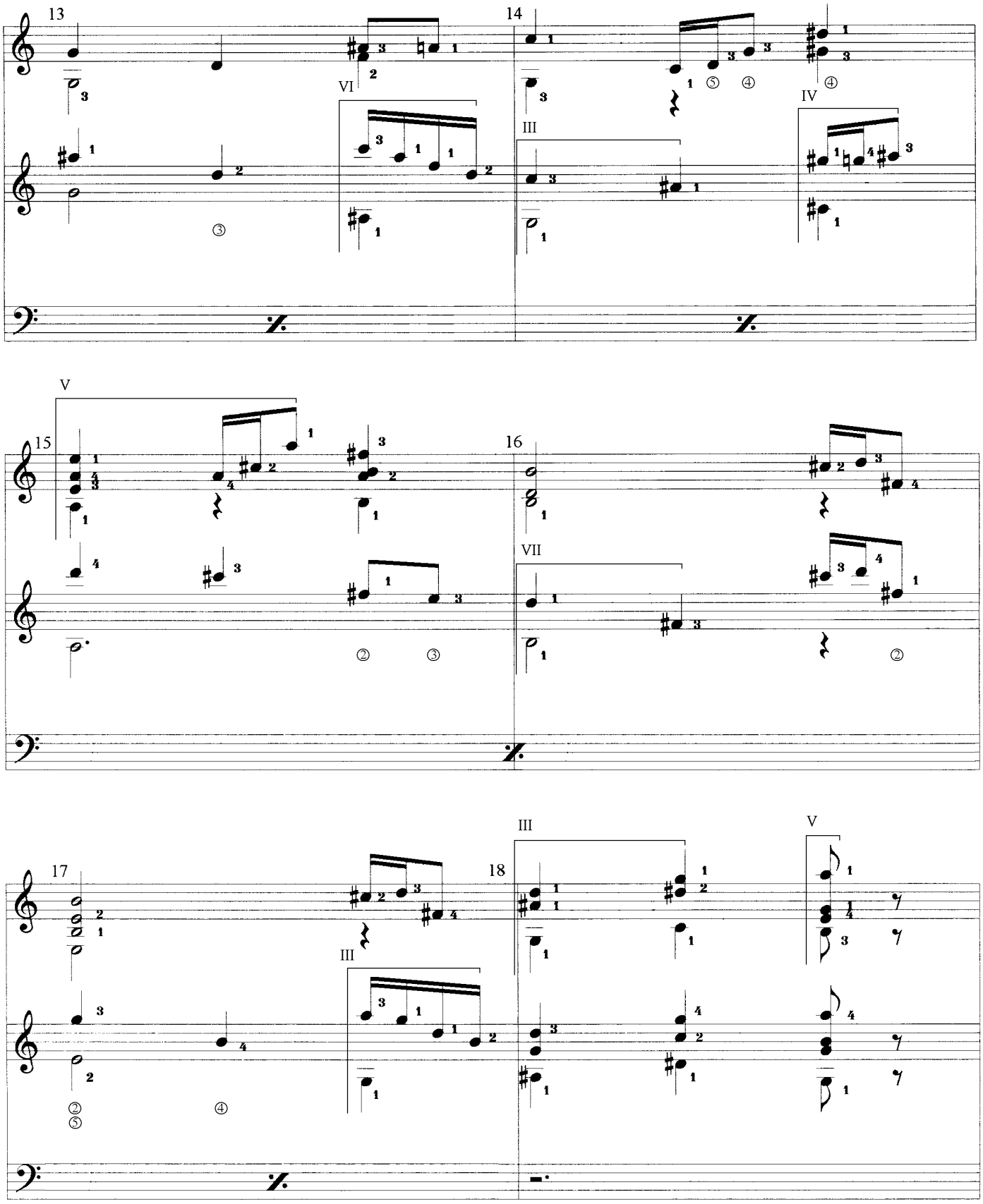

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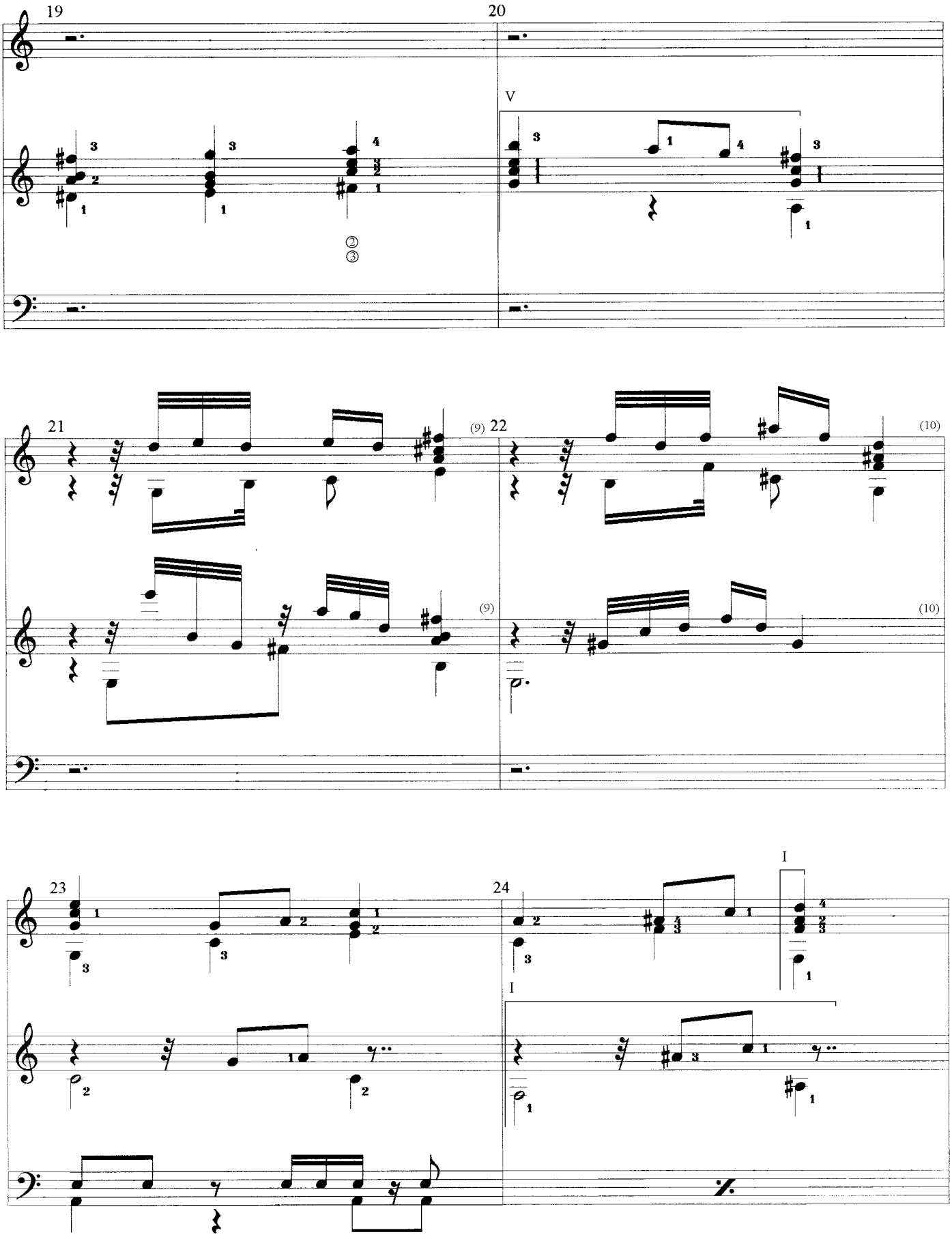

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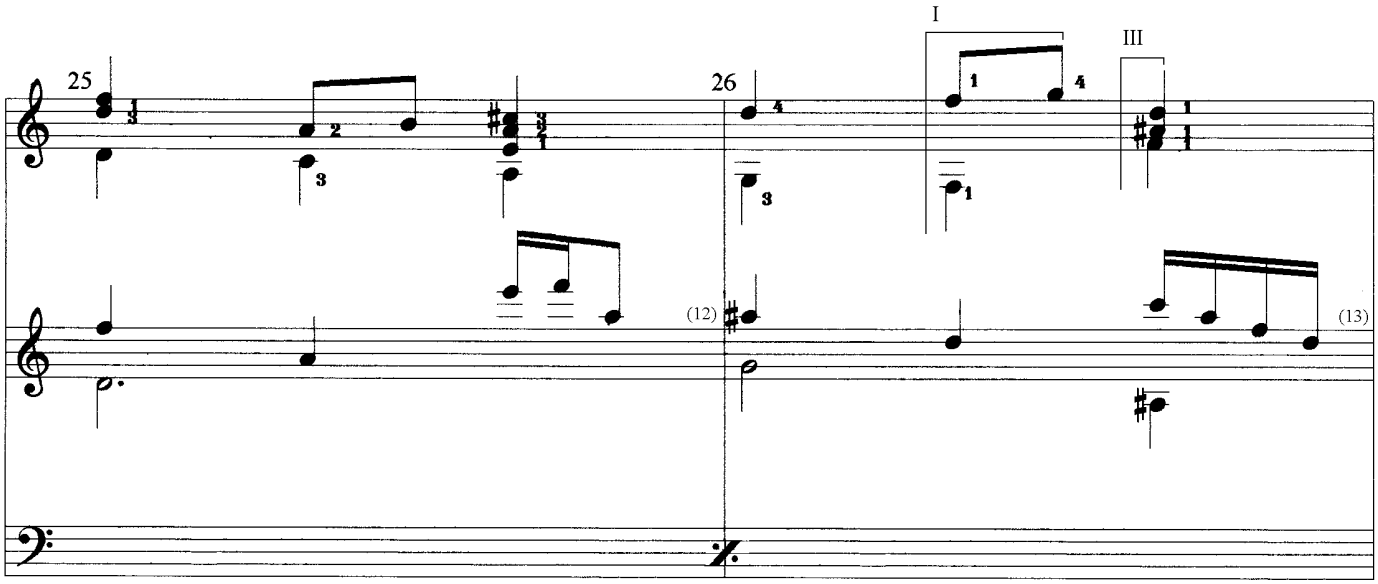

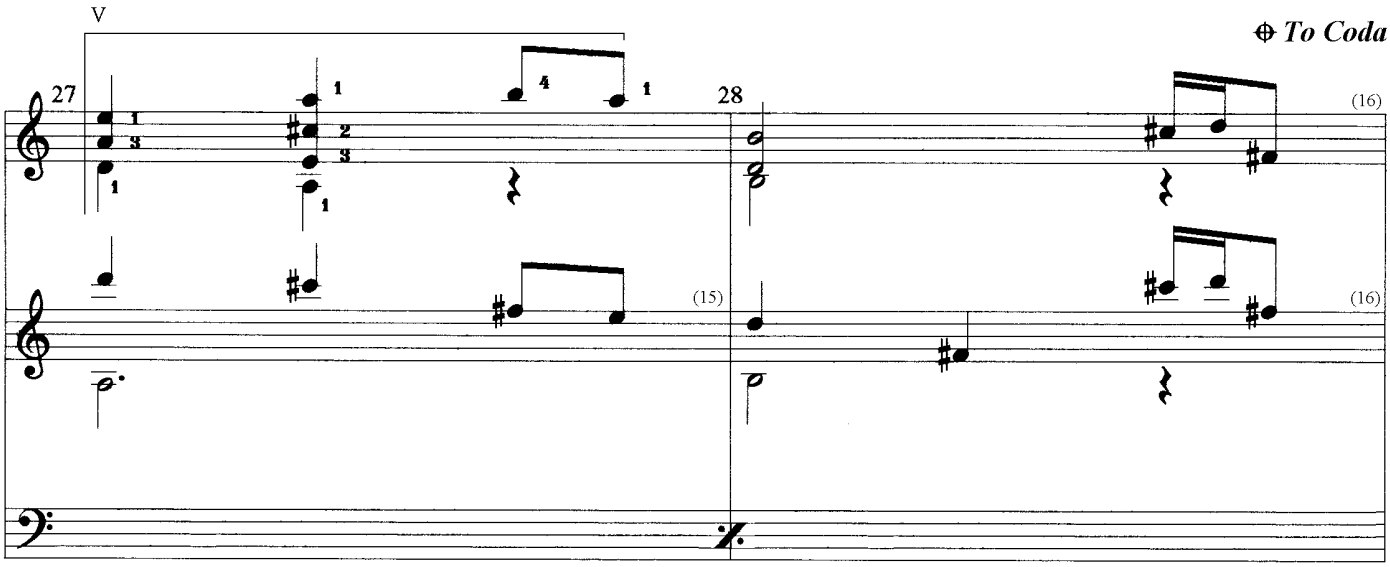

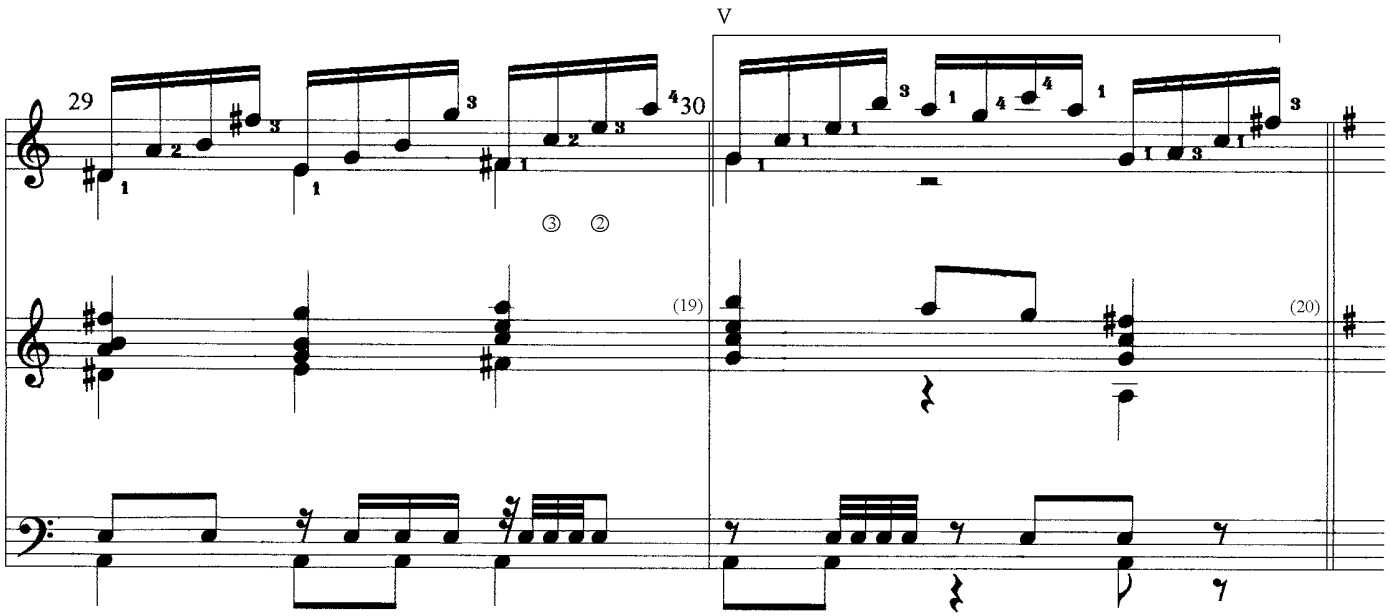

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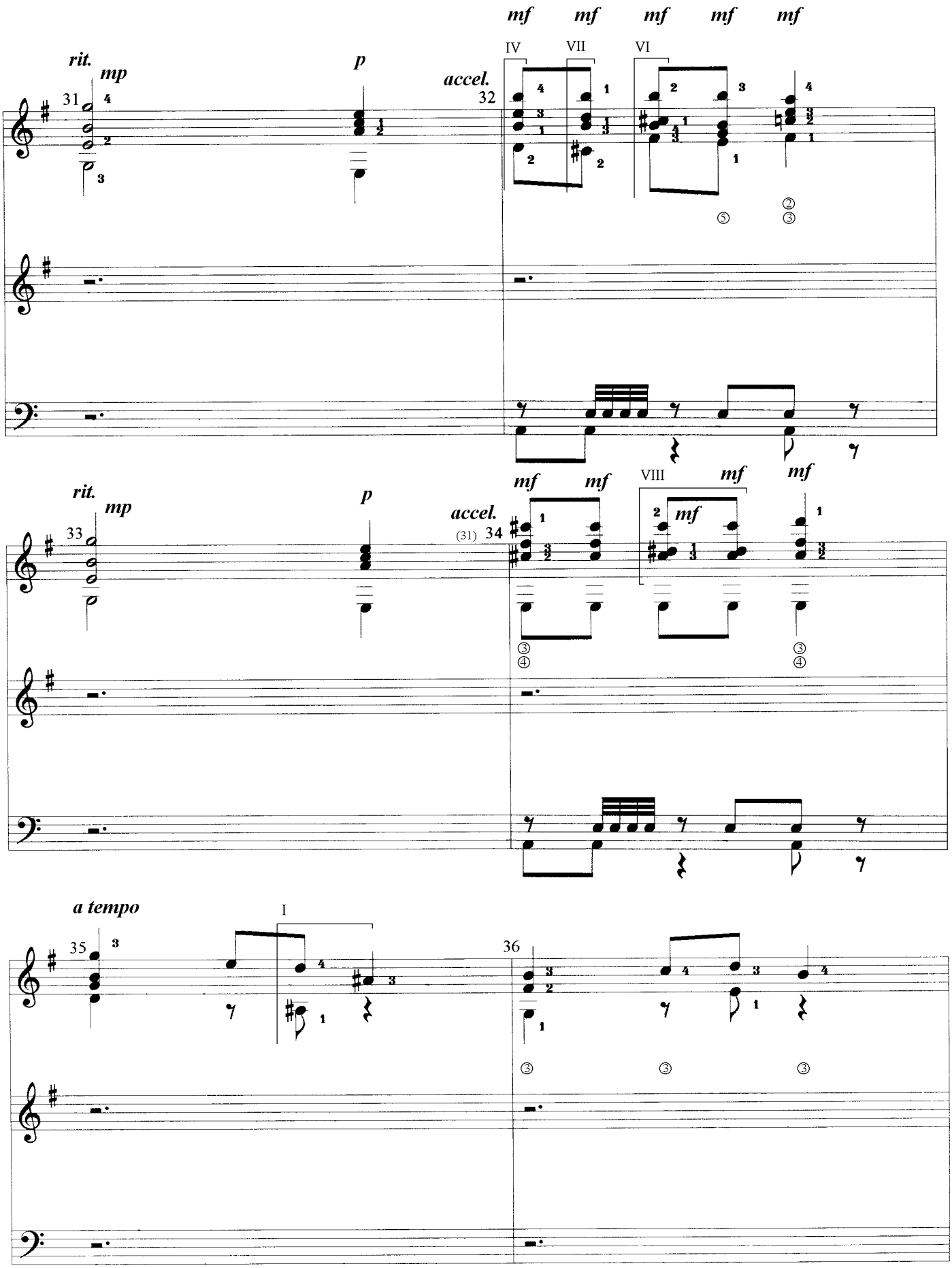

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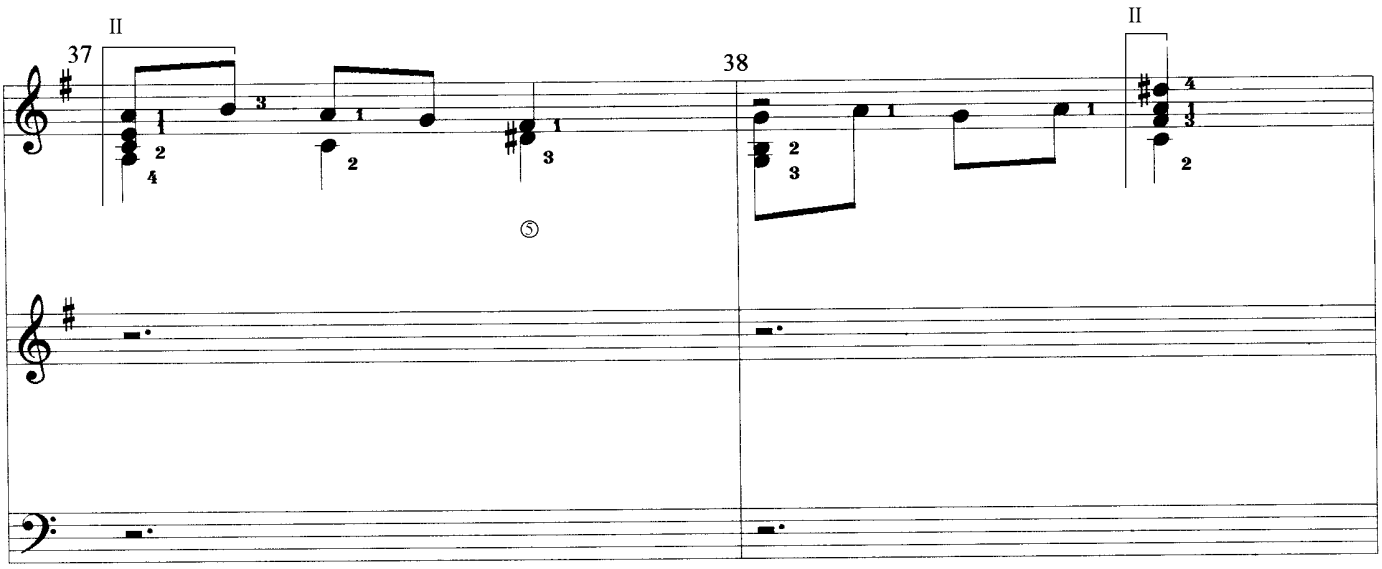

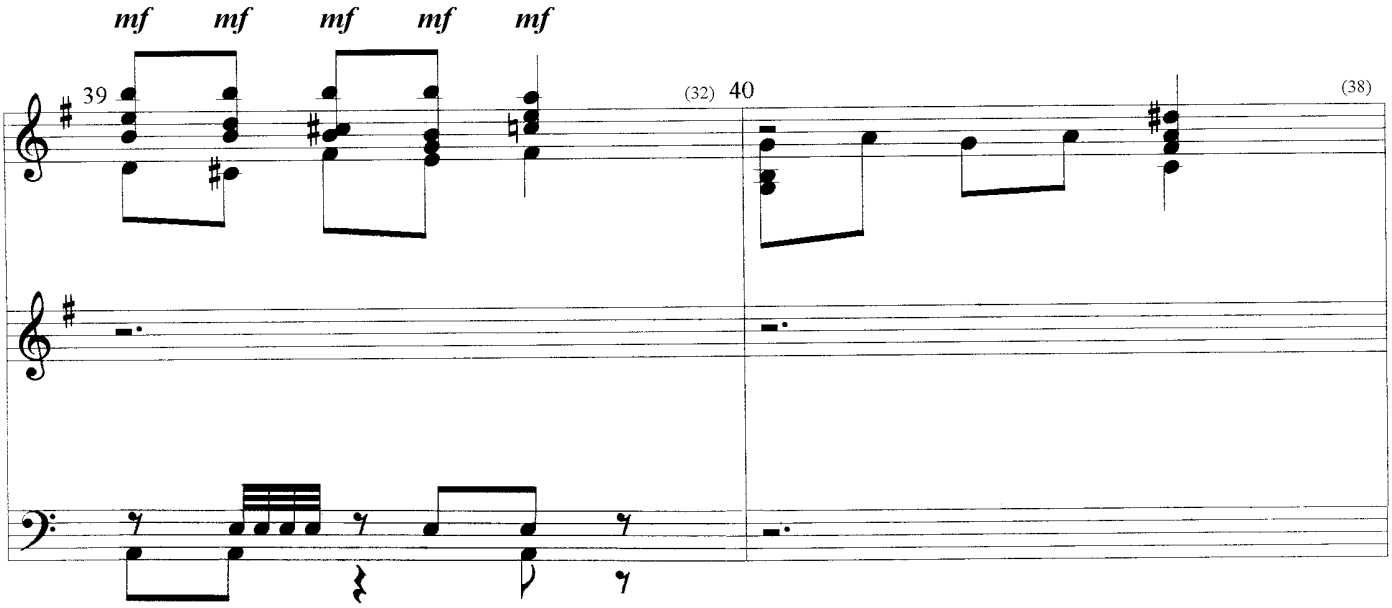

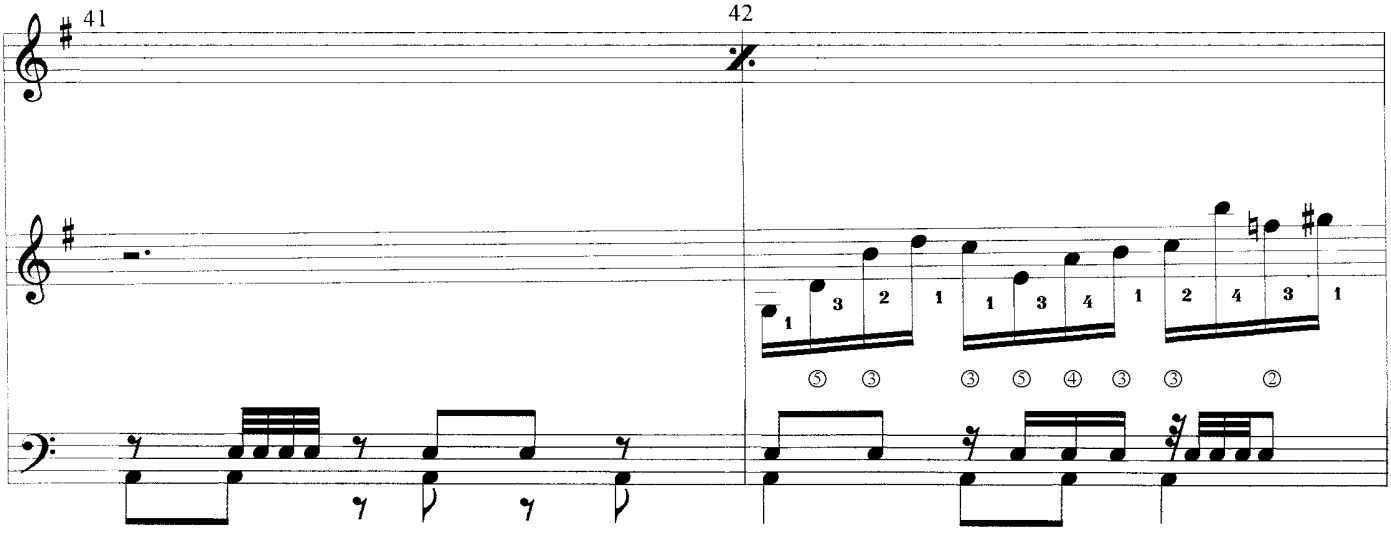

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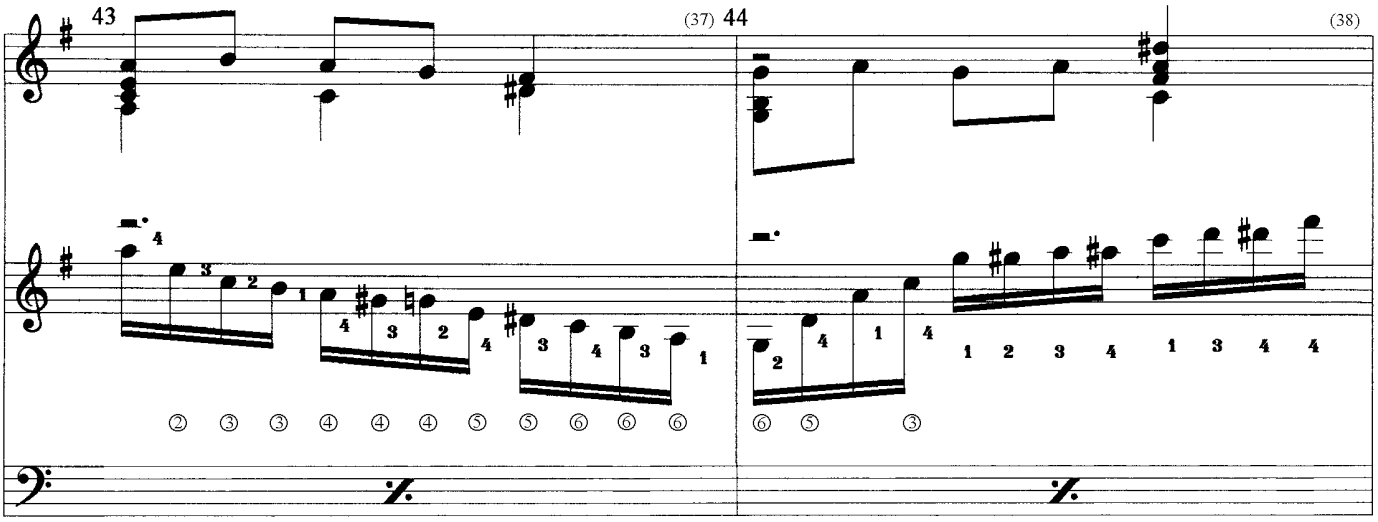

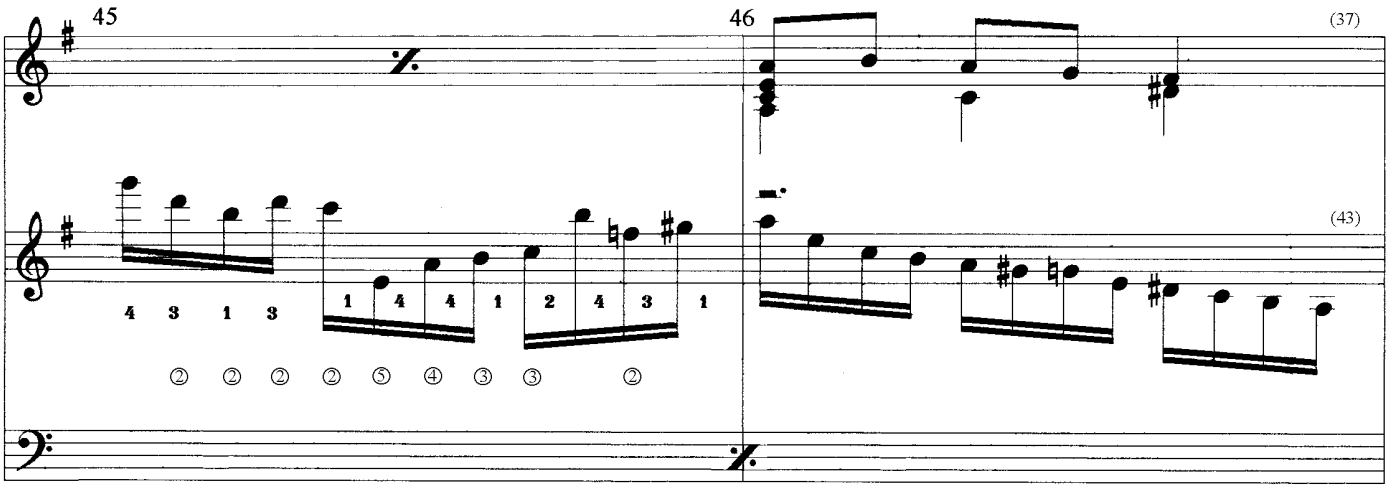

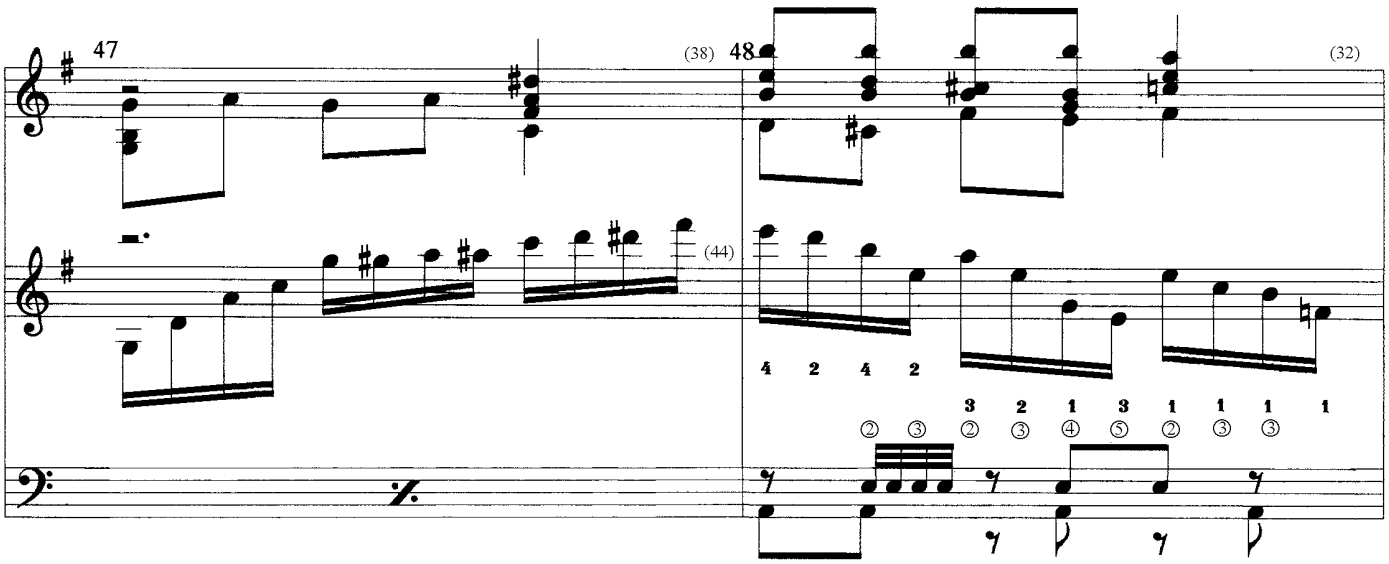

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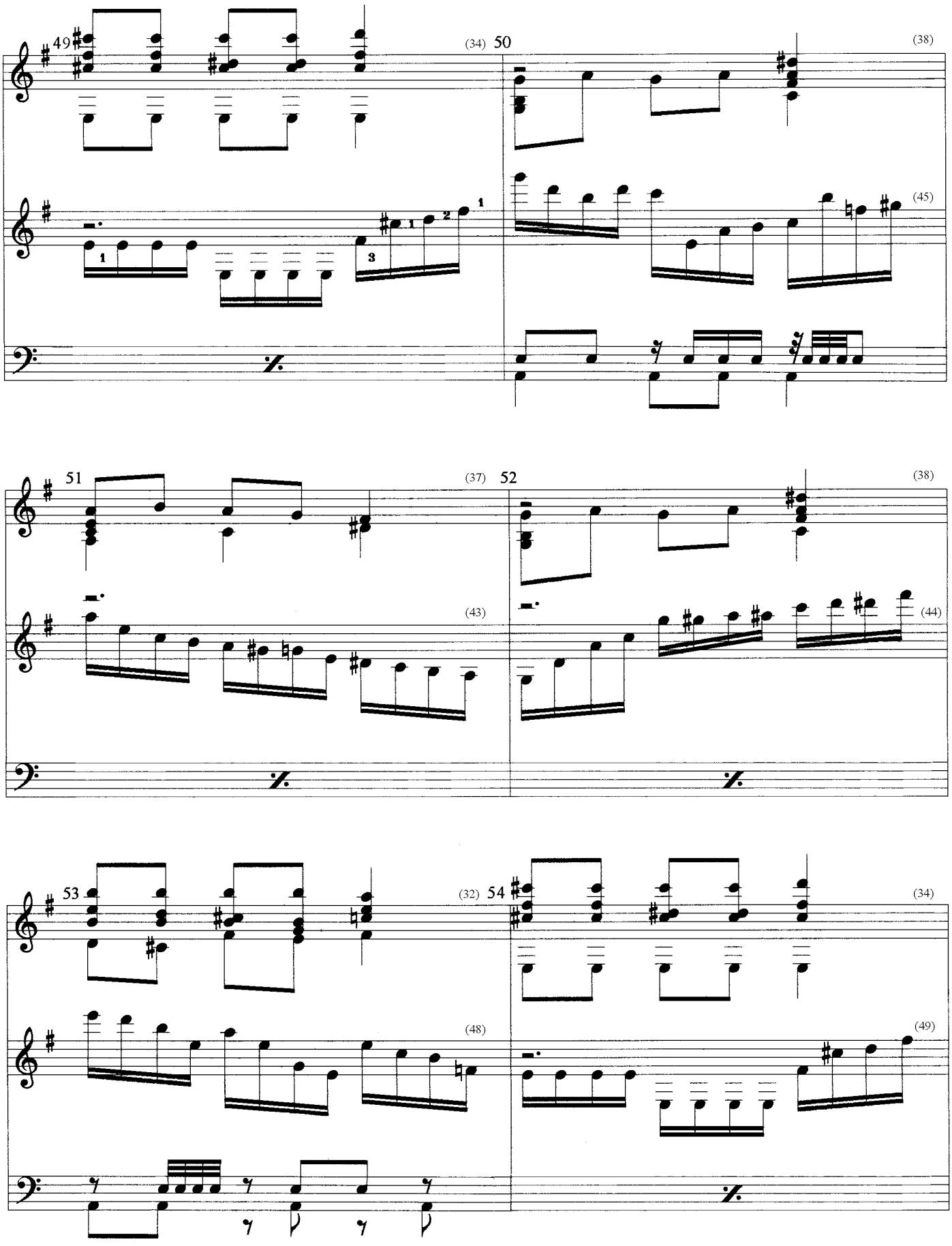

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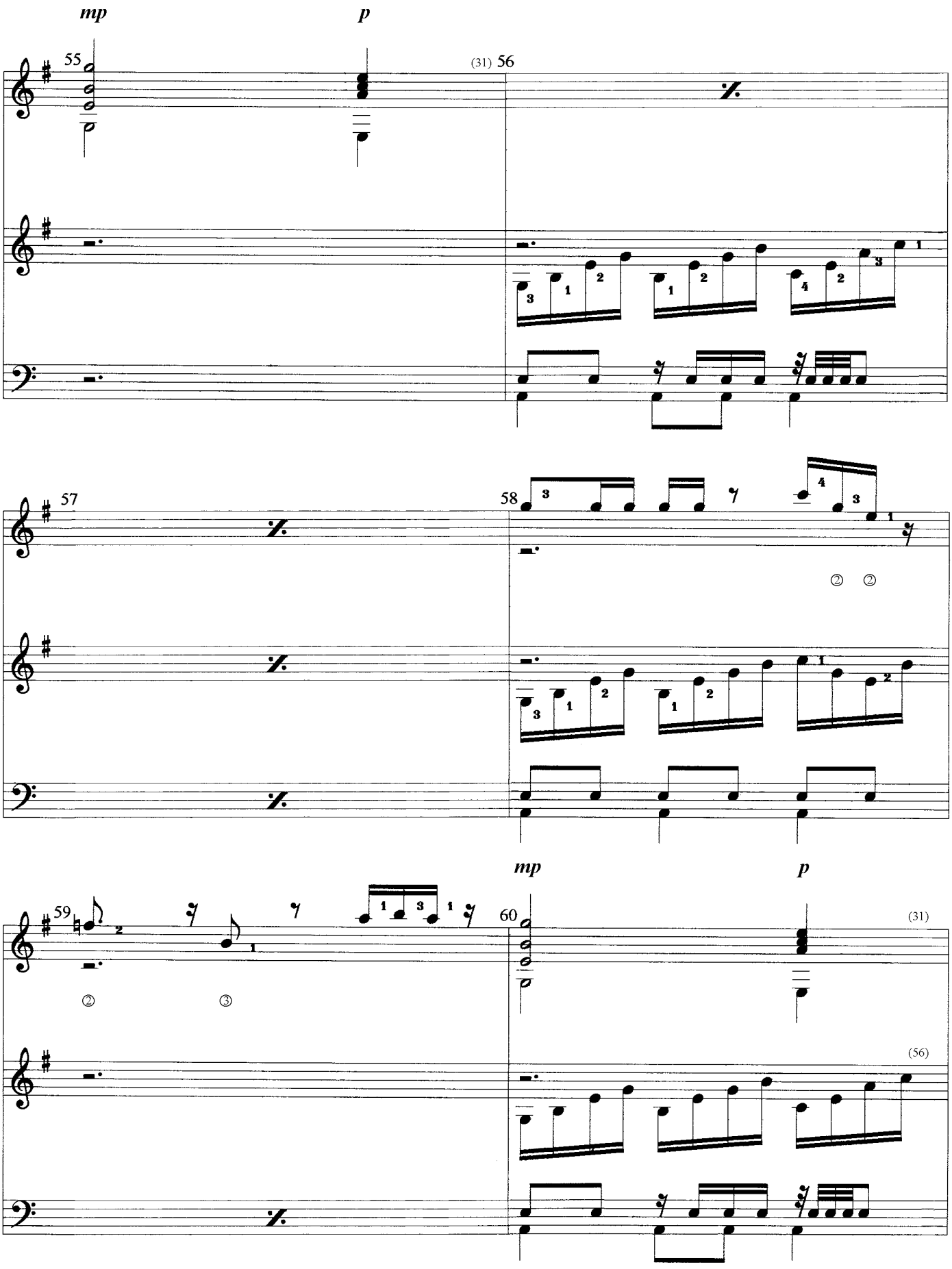

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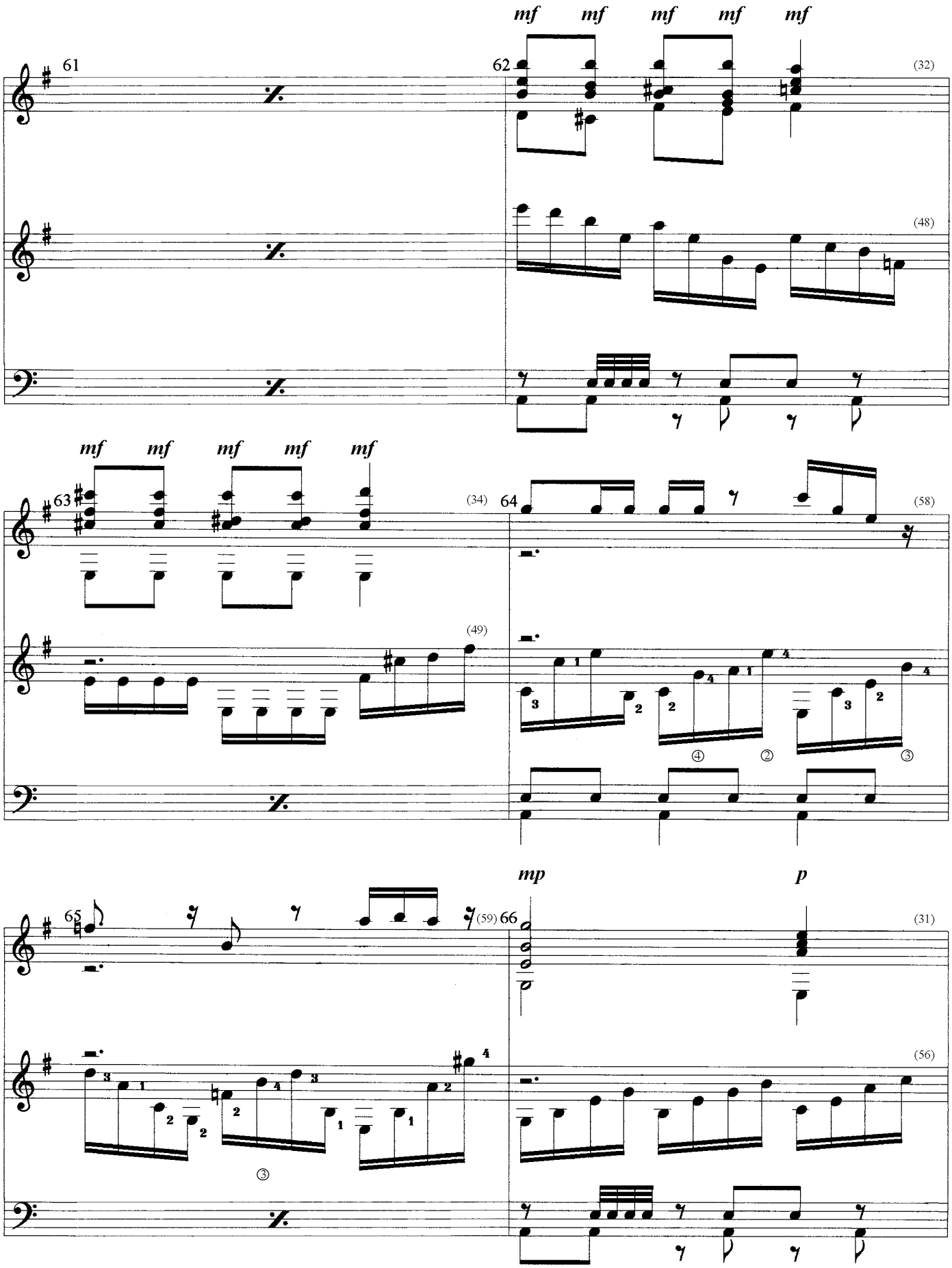

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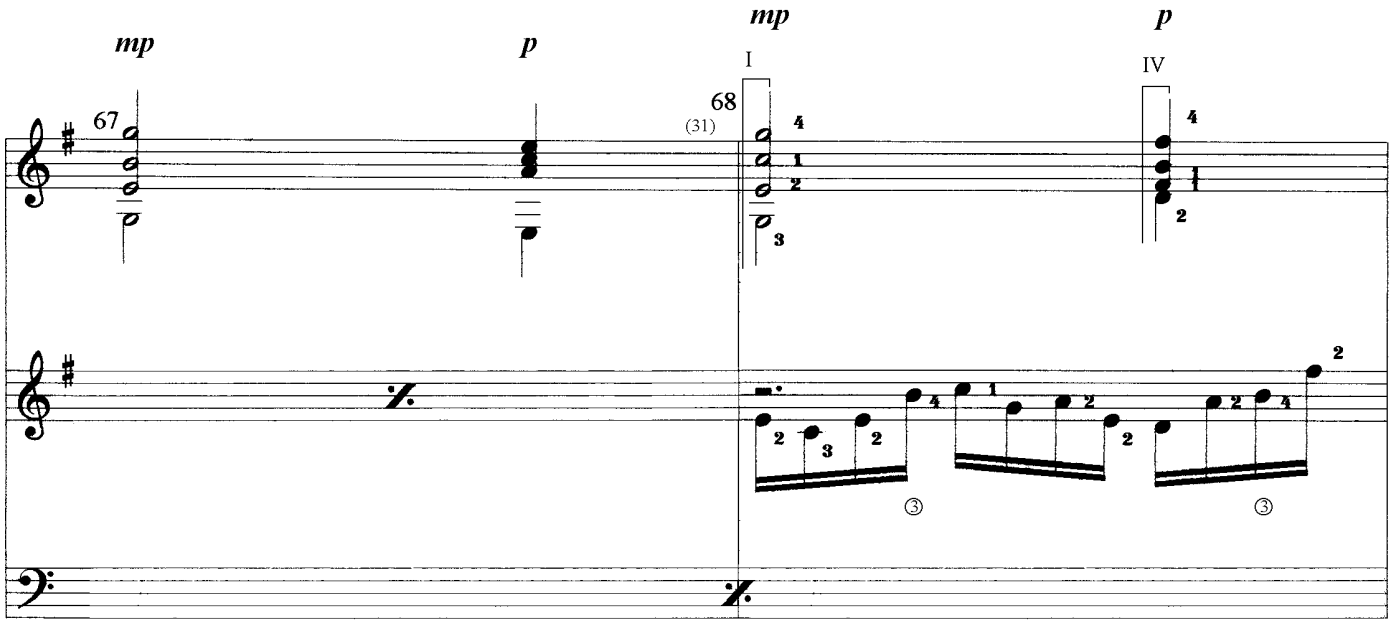

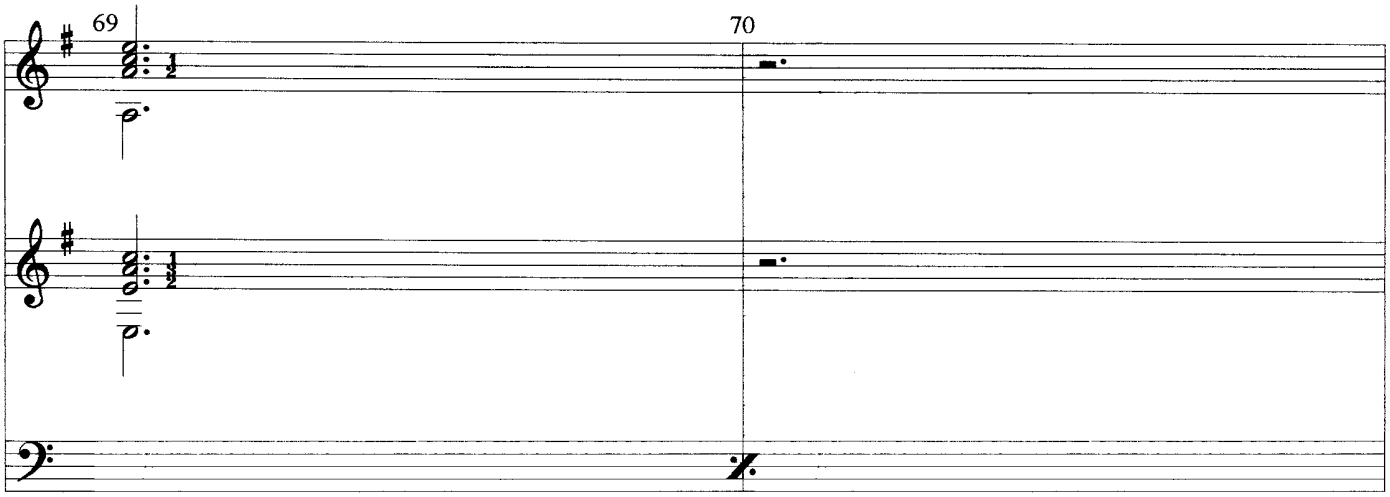

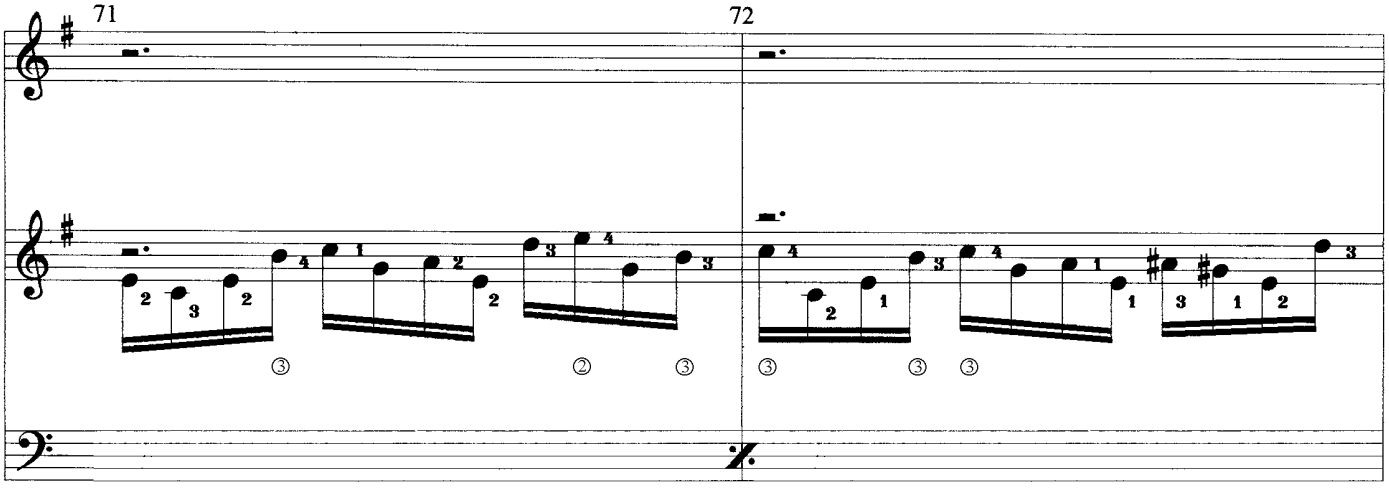

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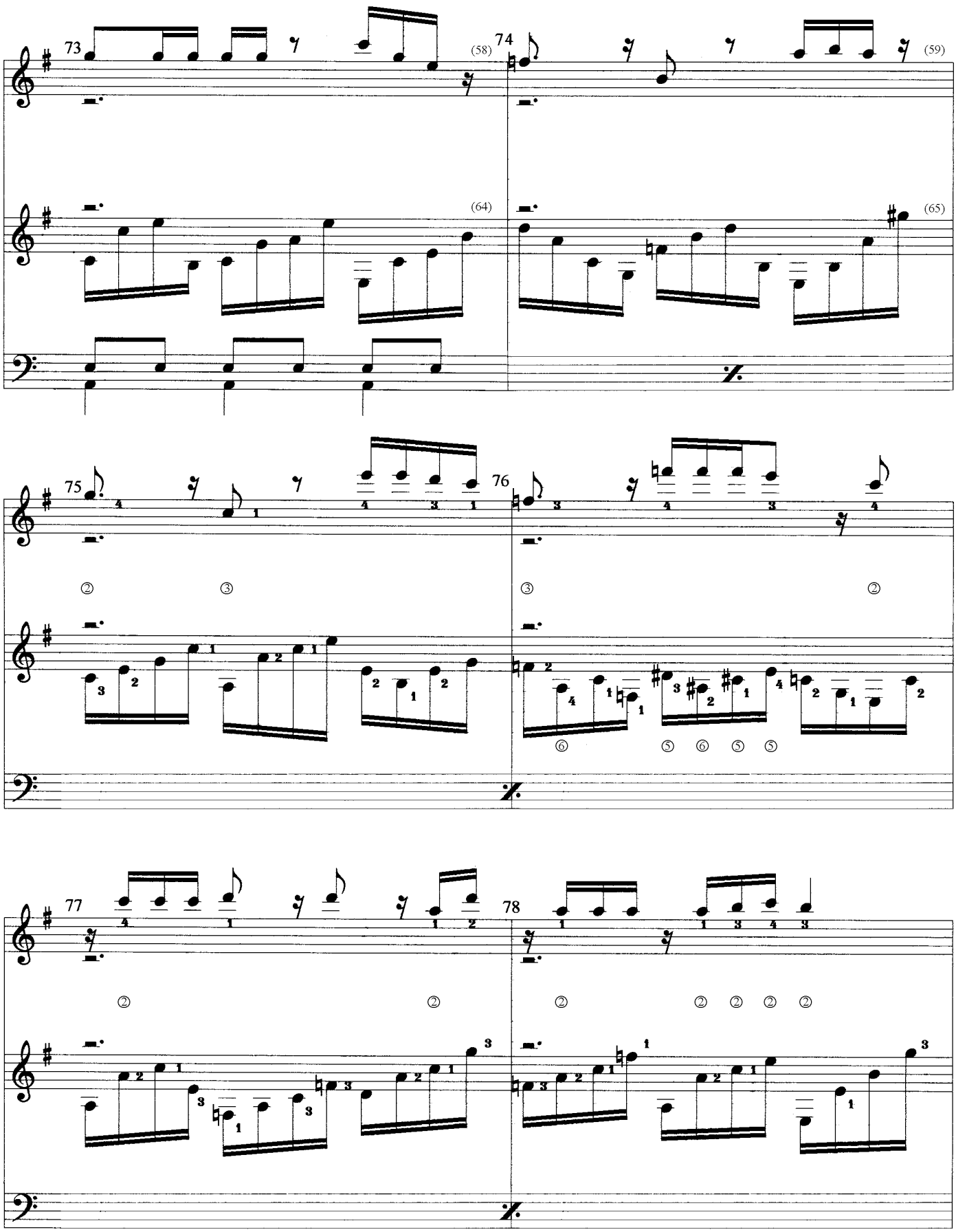

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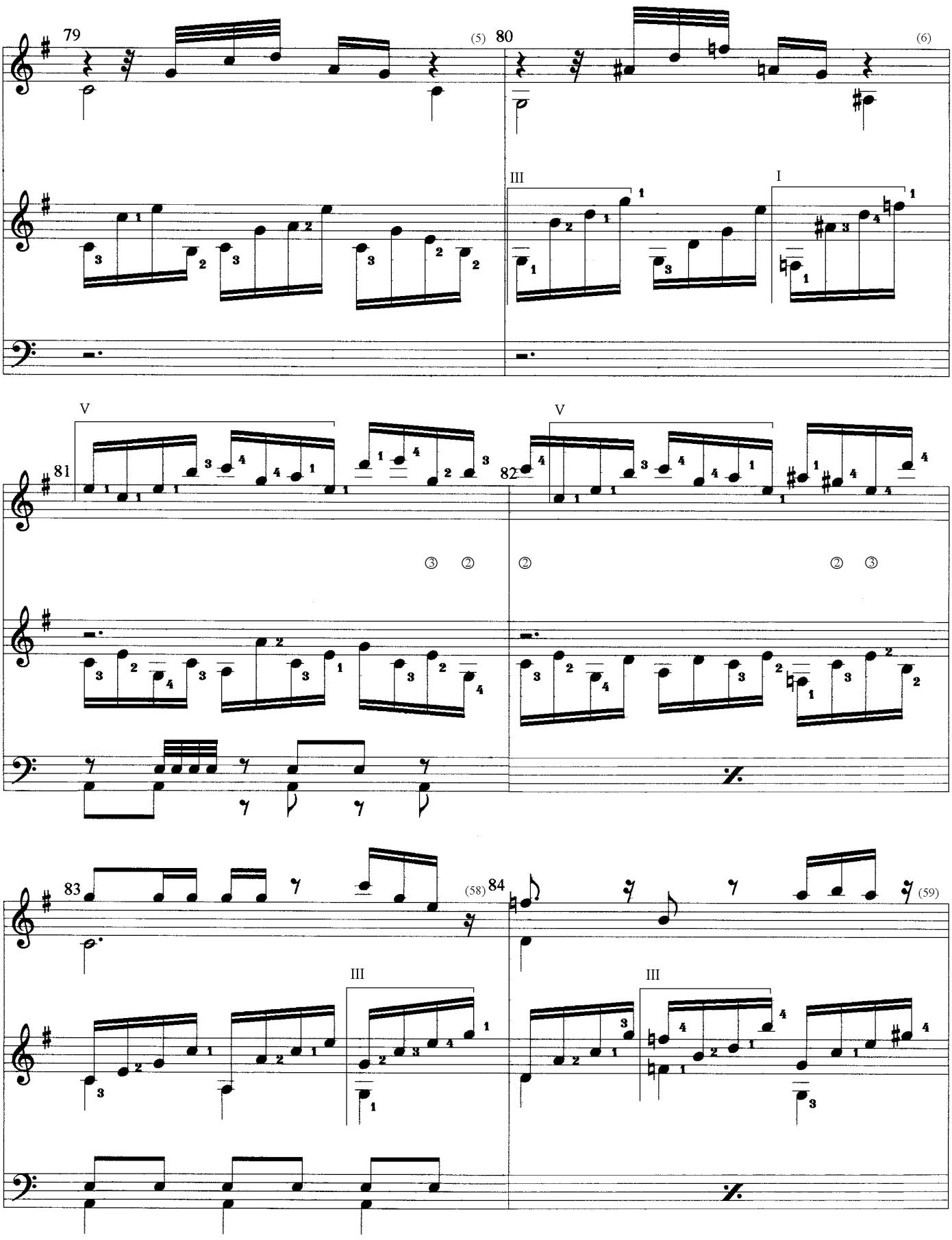

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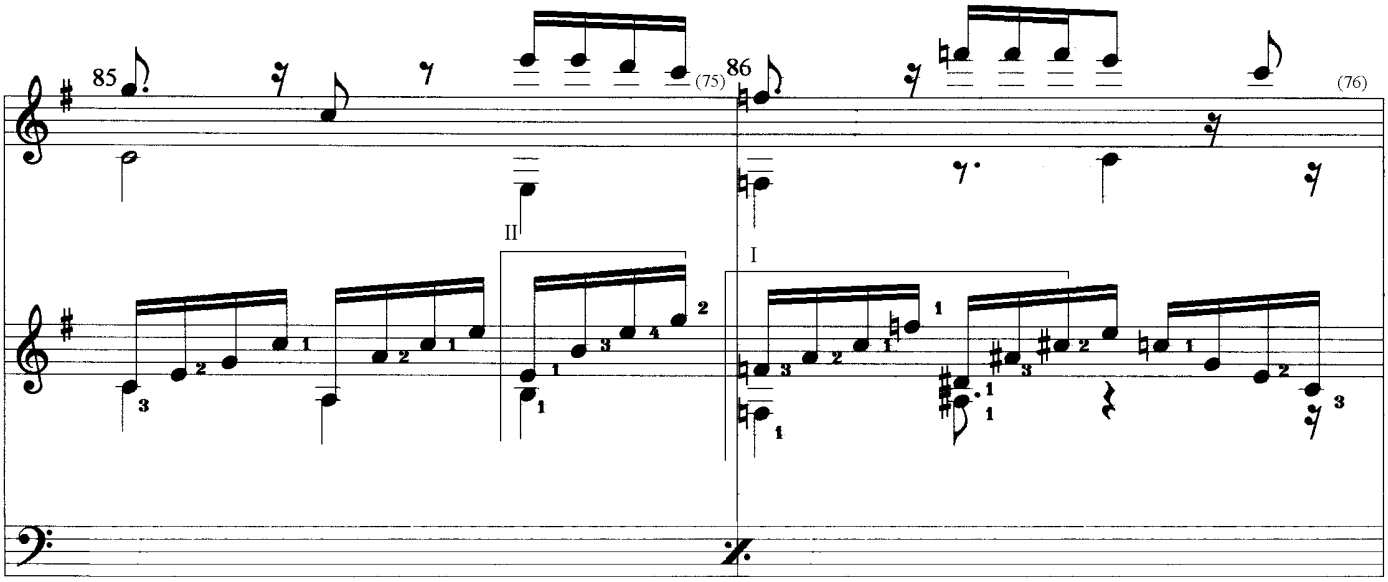

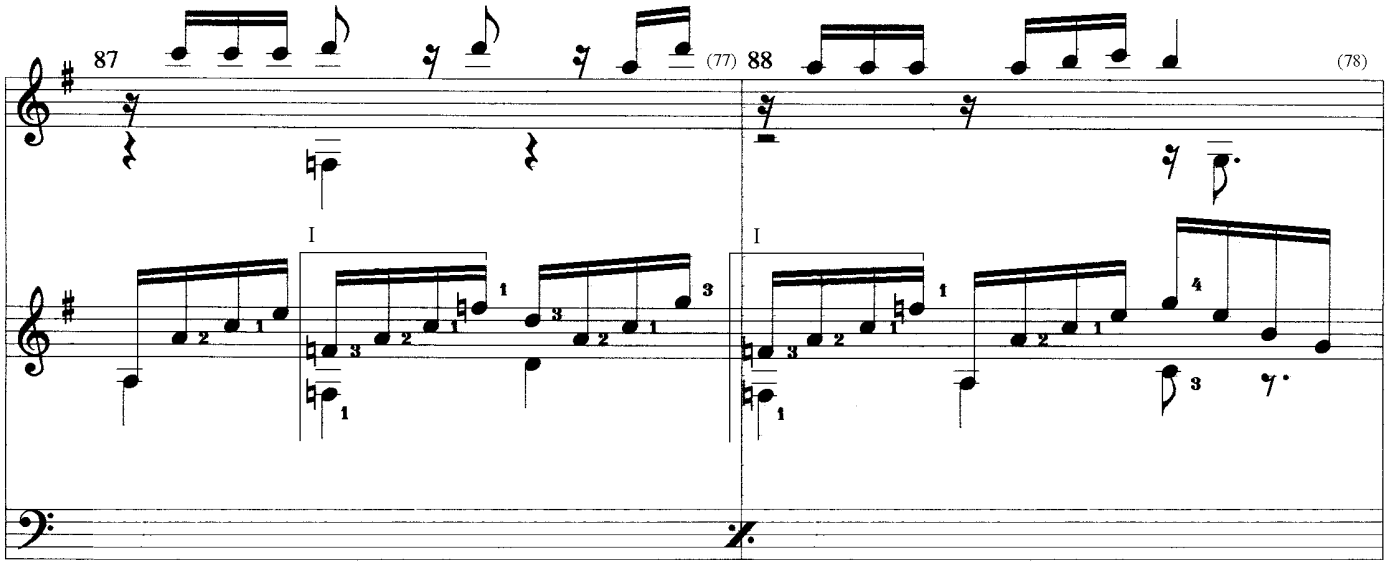

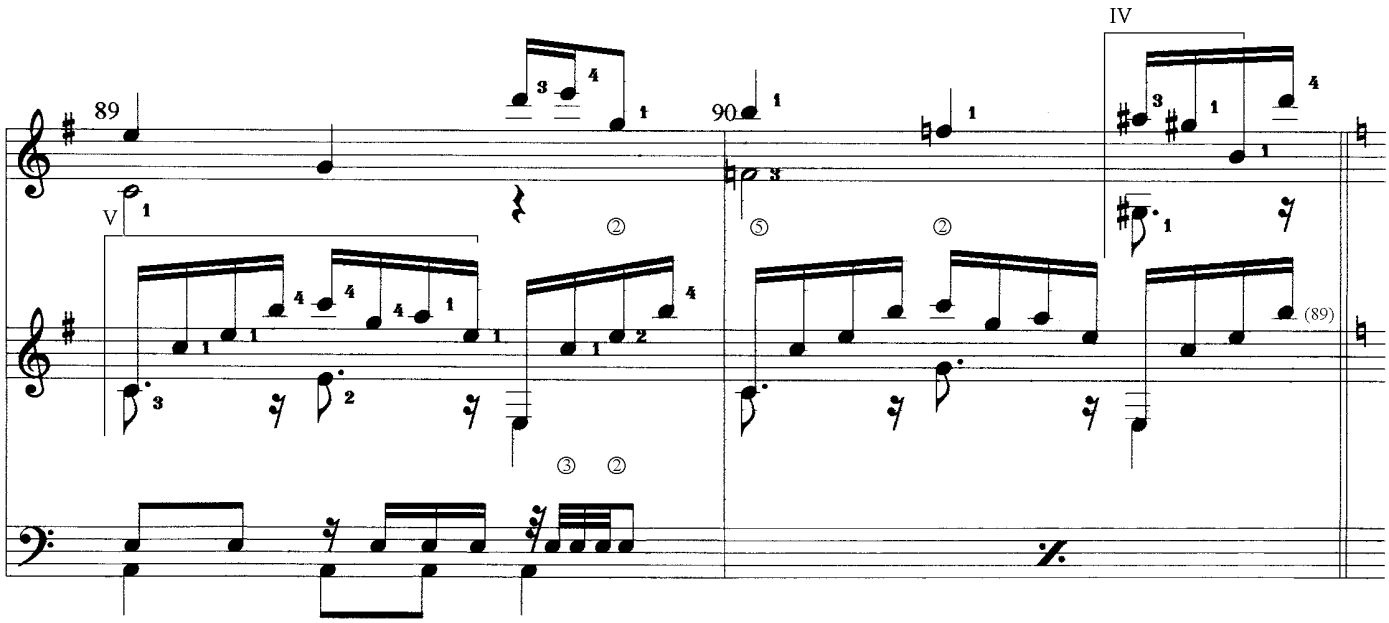

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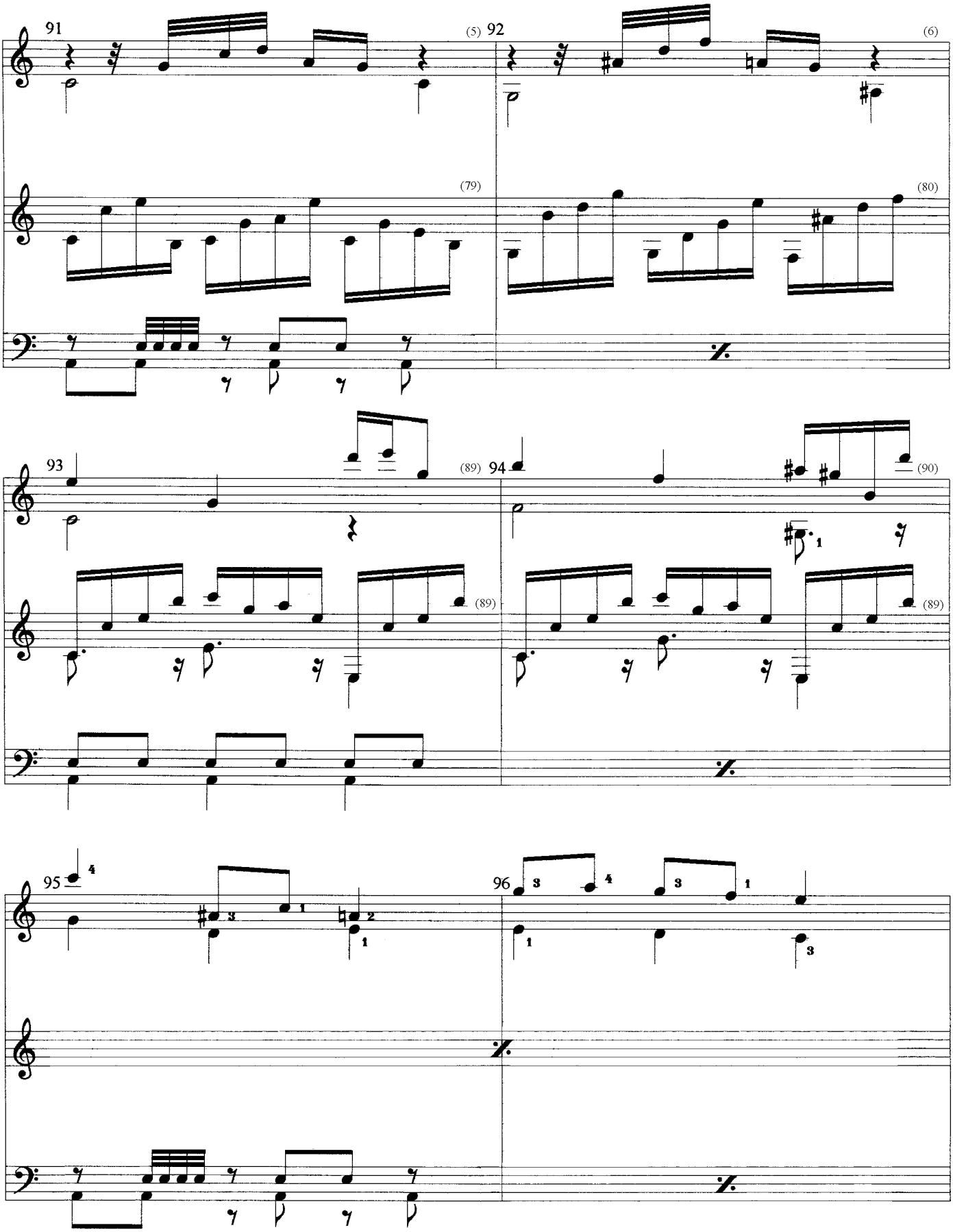

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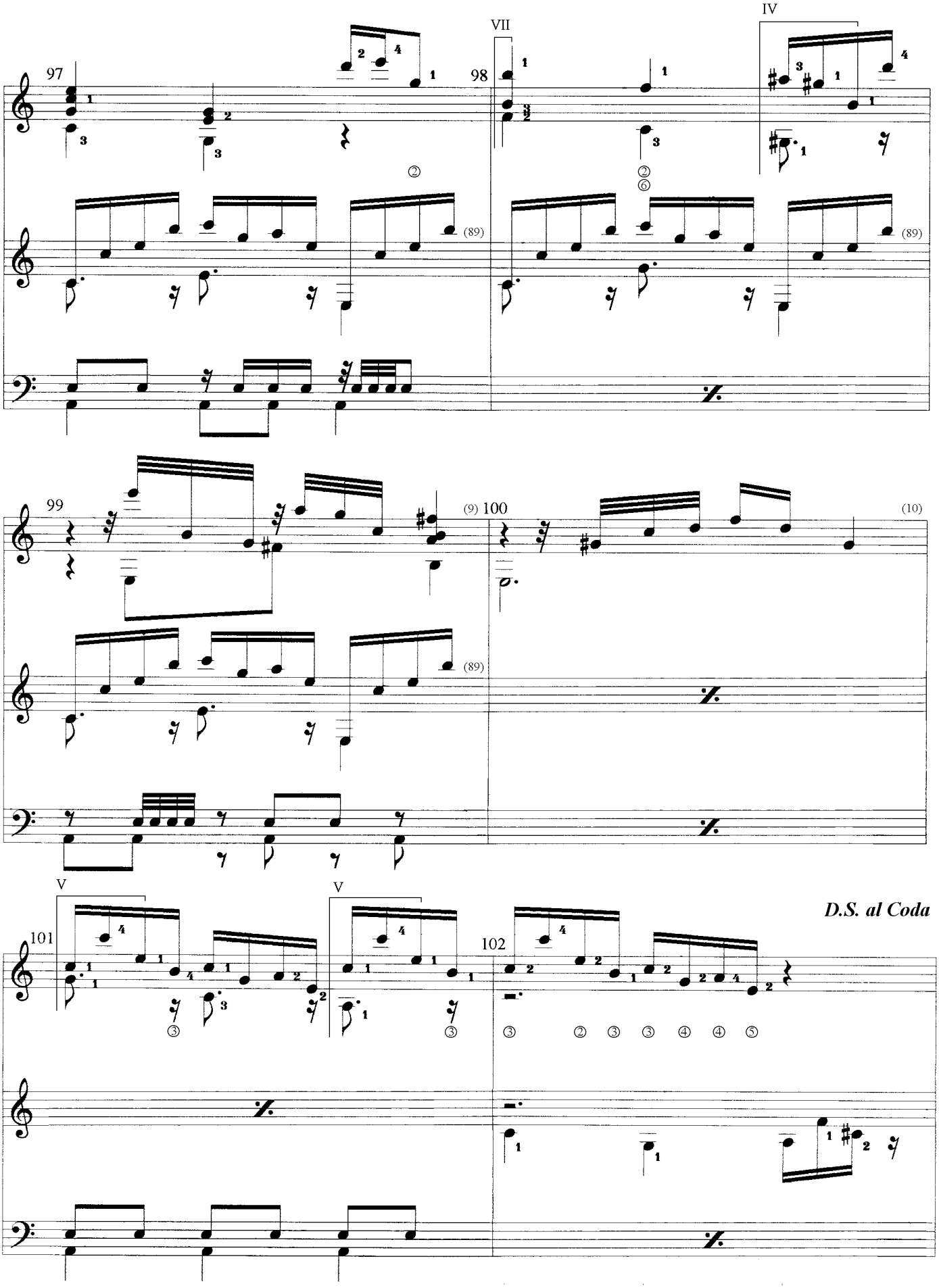

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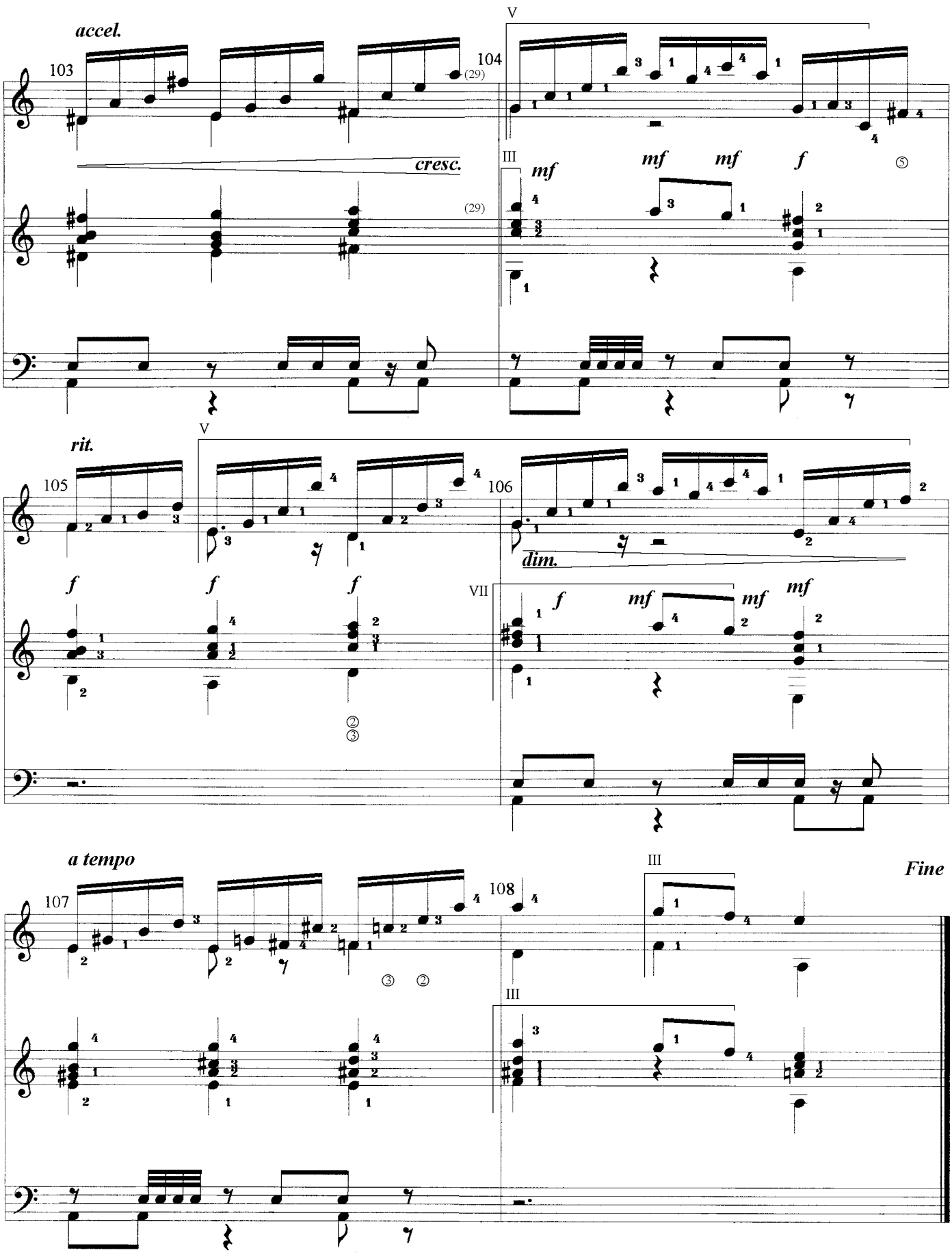

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Bernstein op.35

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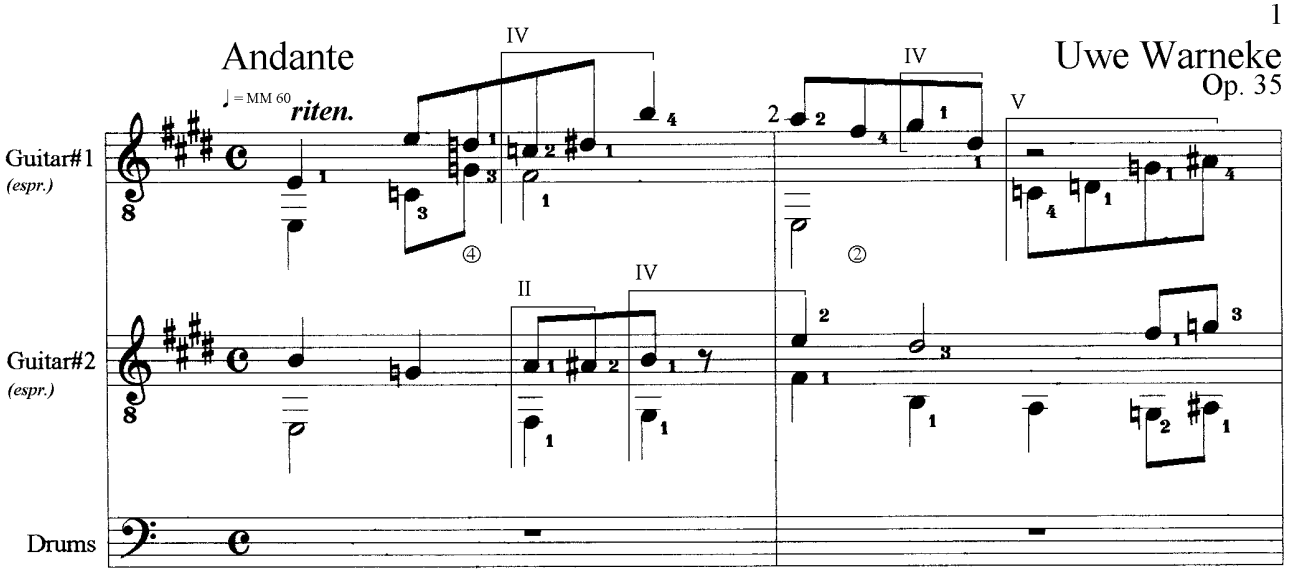

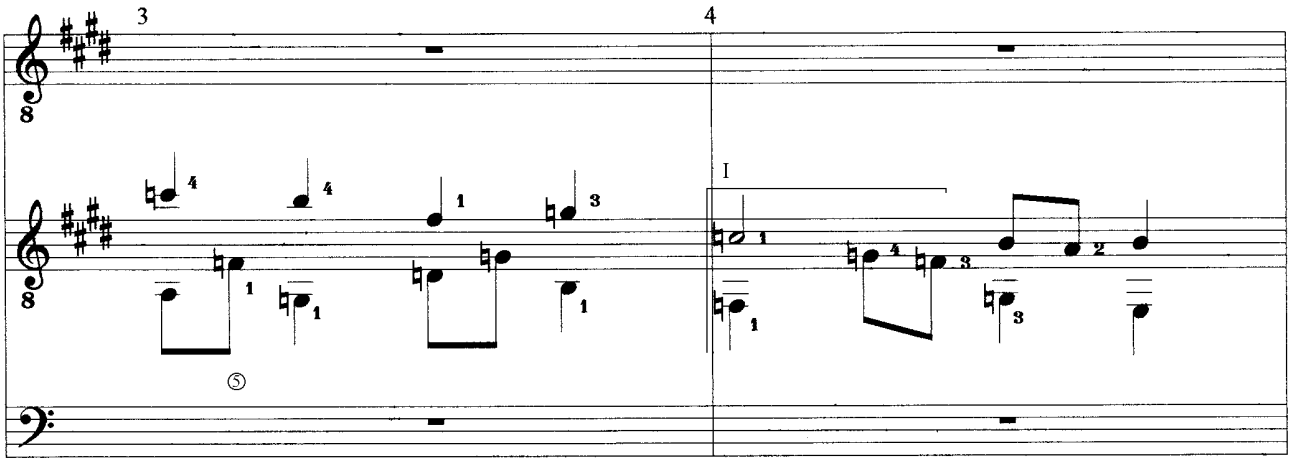

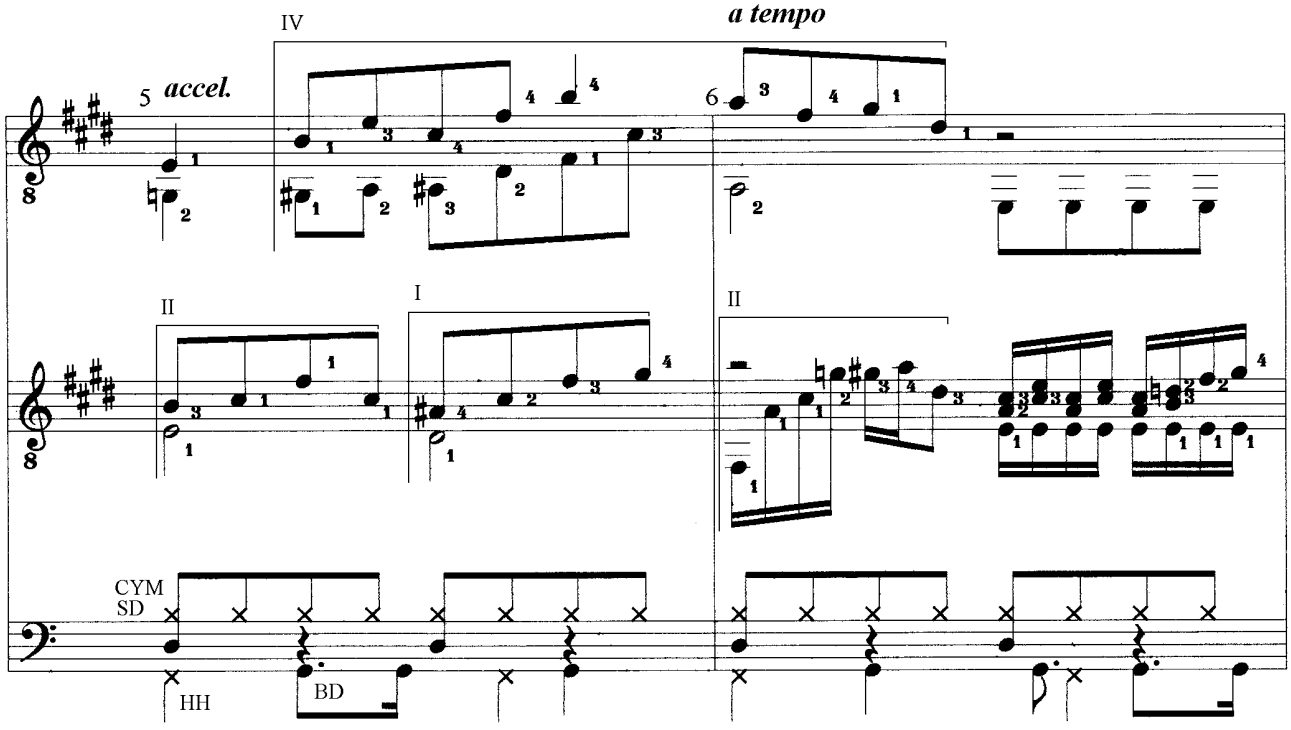

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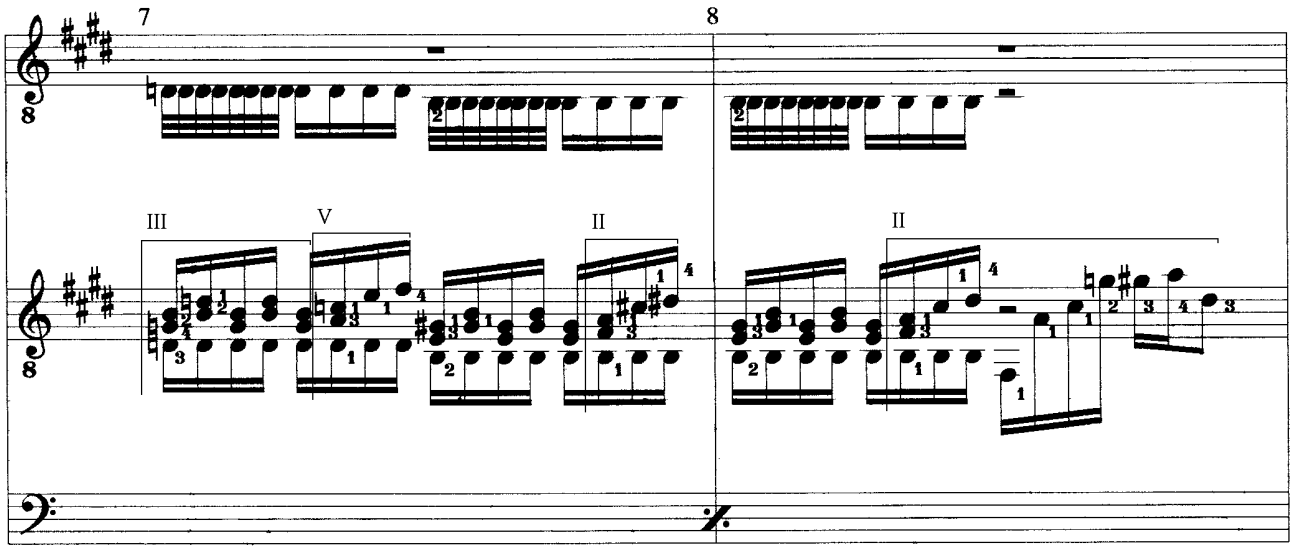

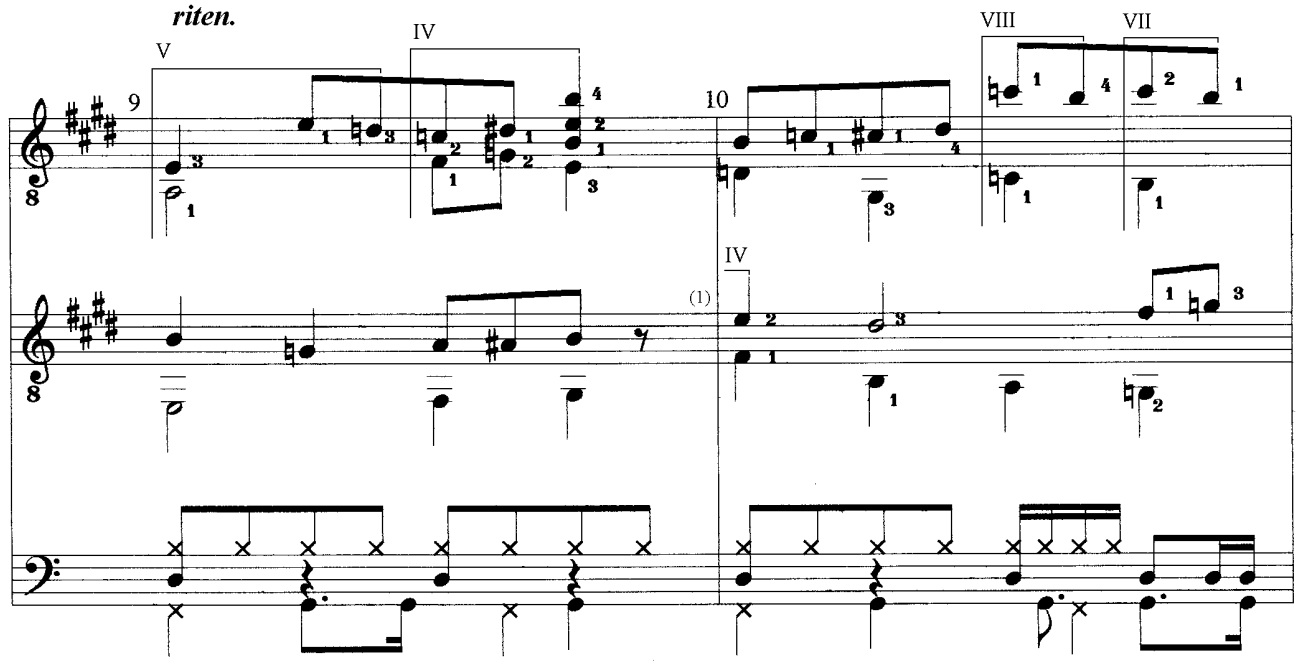

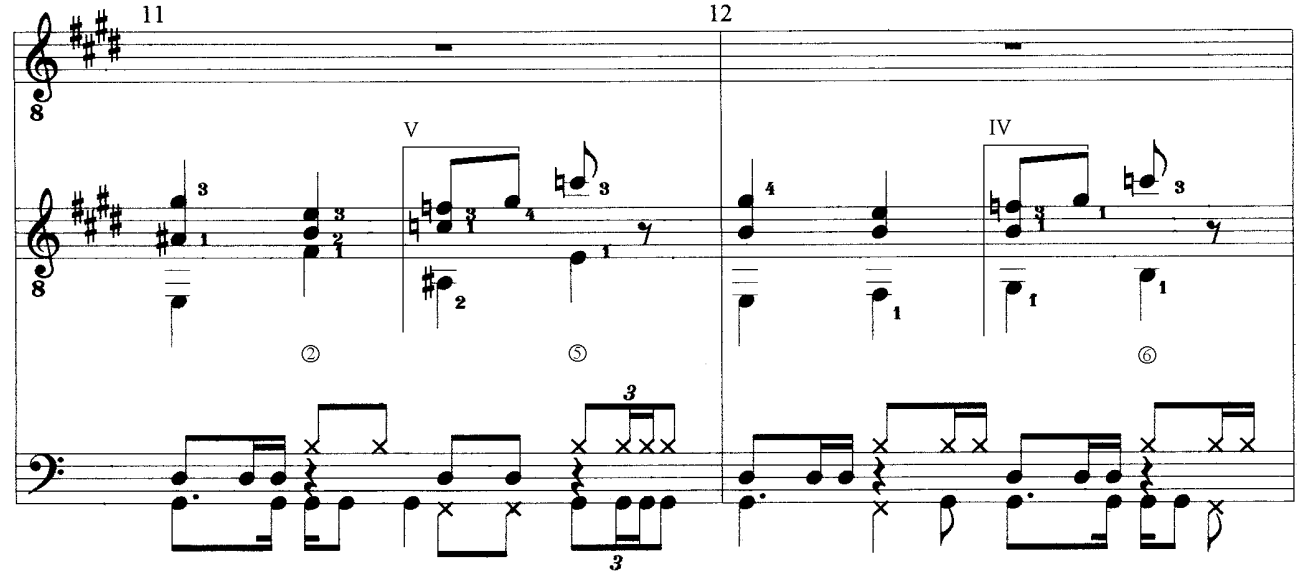

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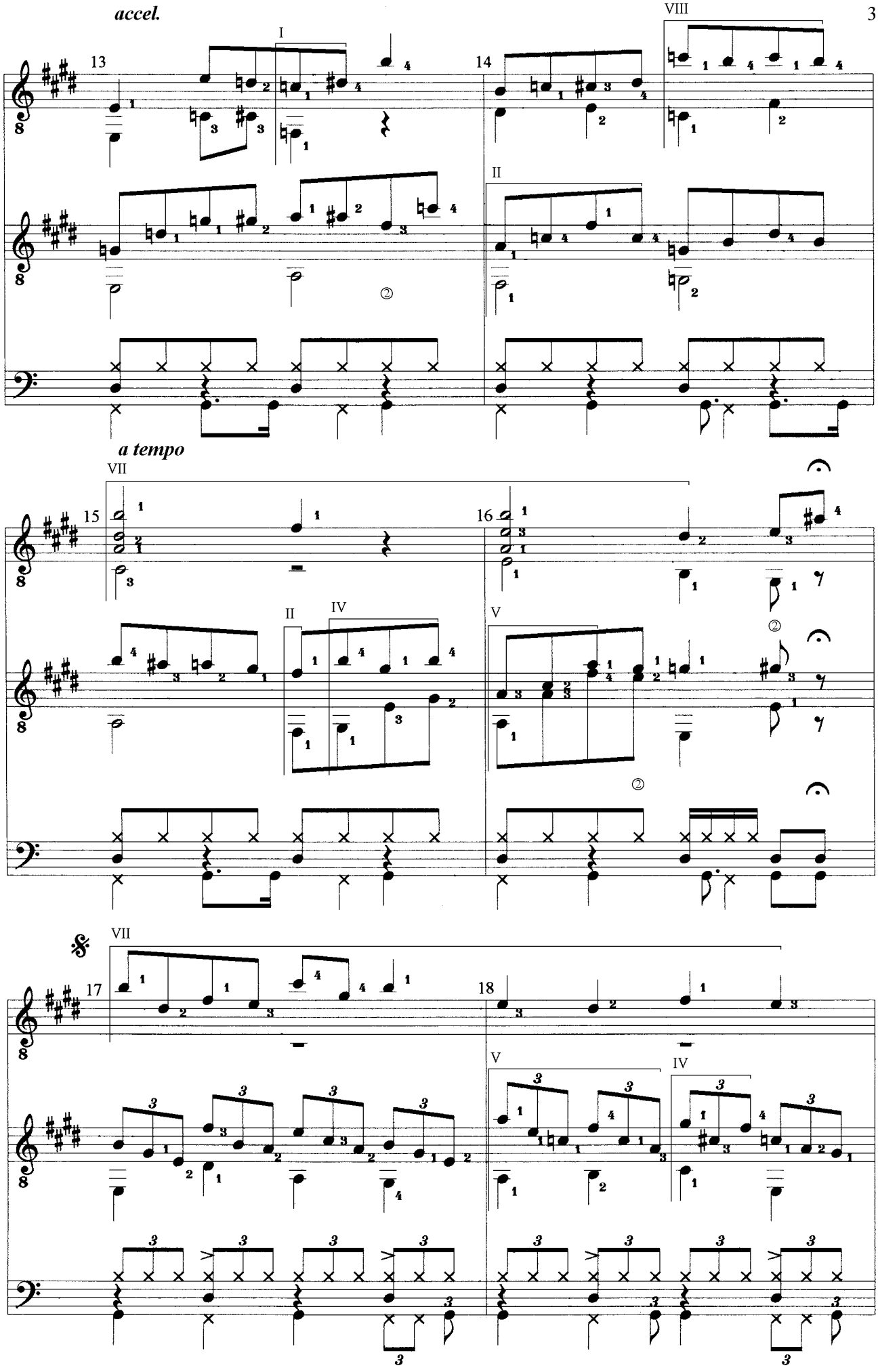

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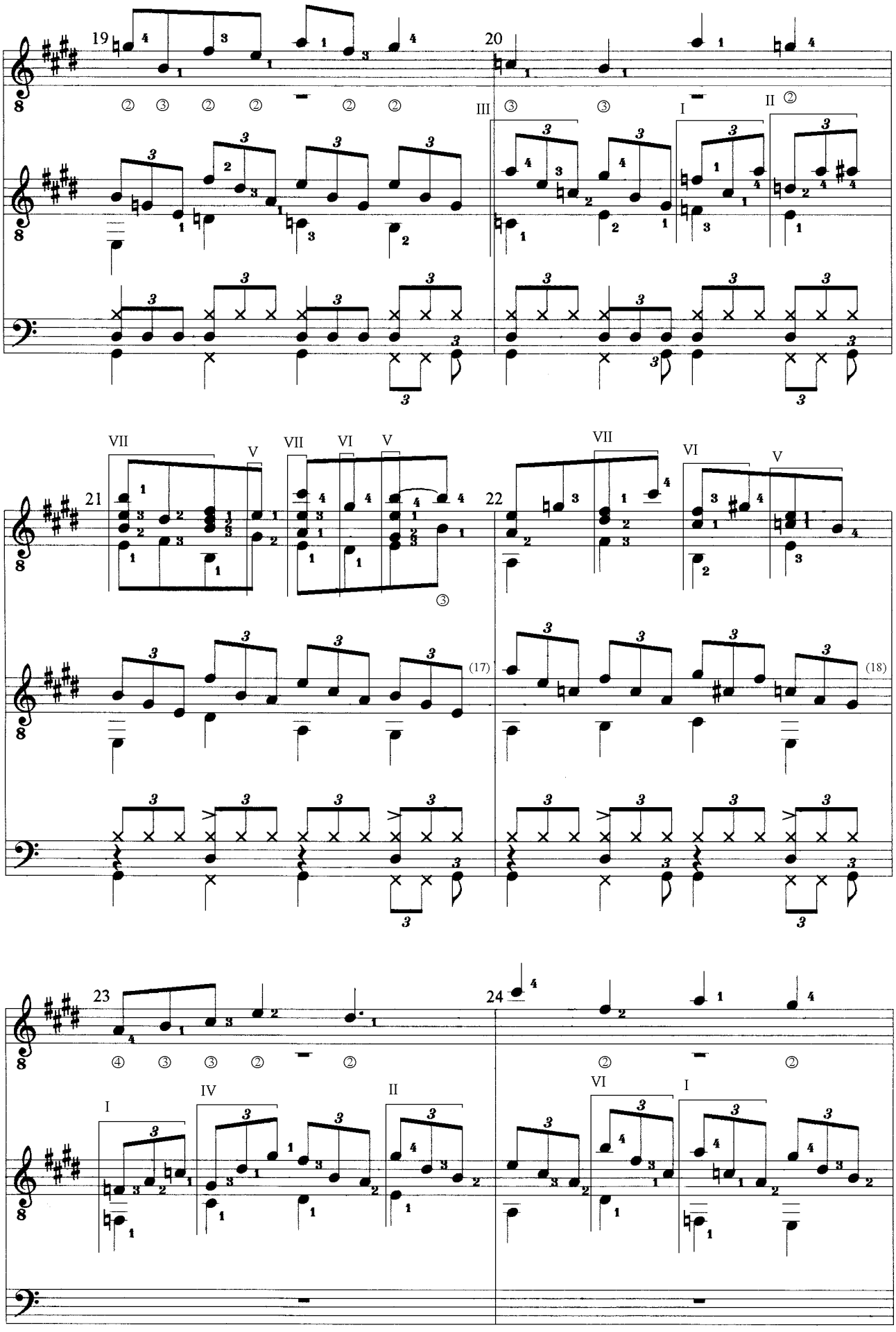

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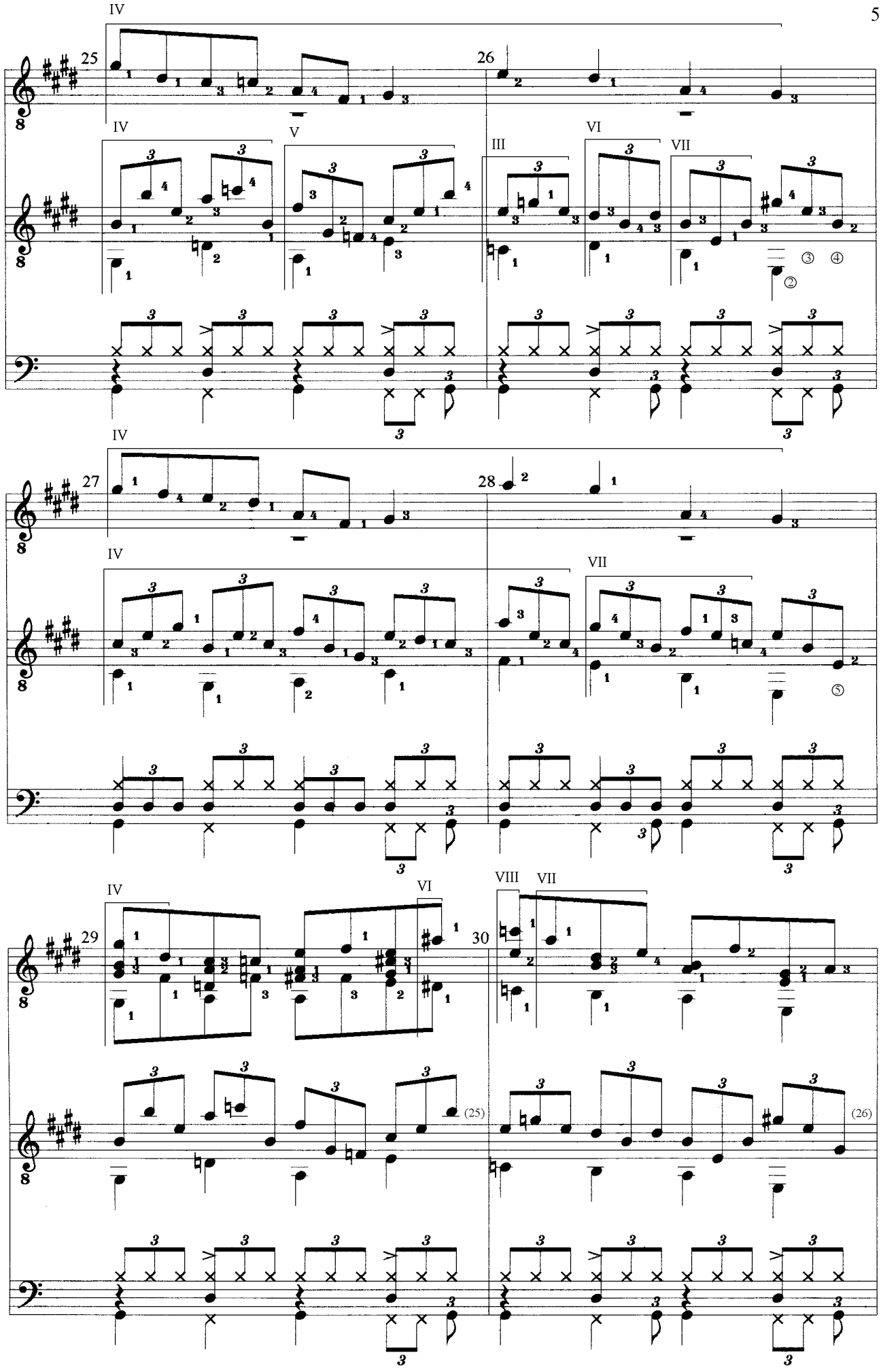

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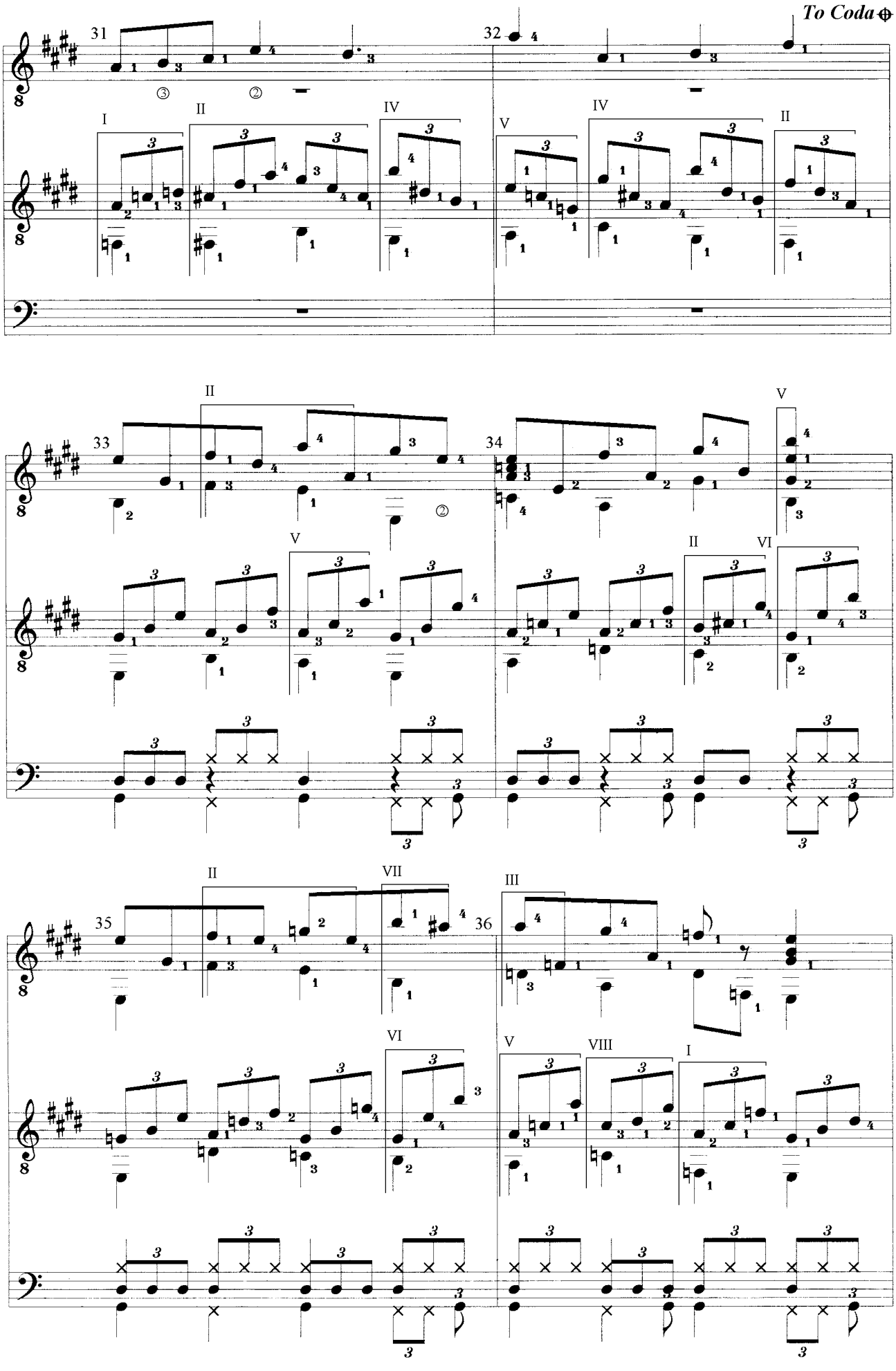

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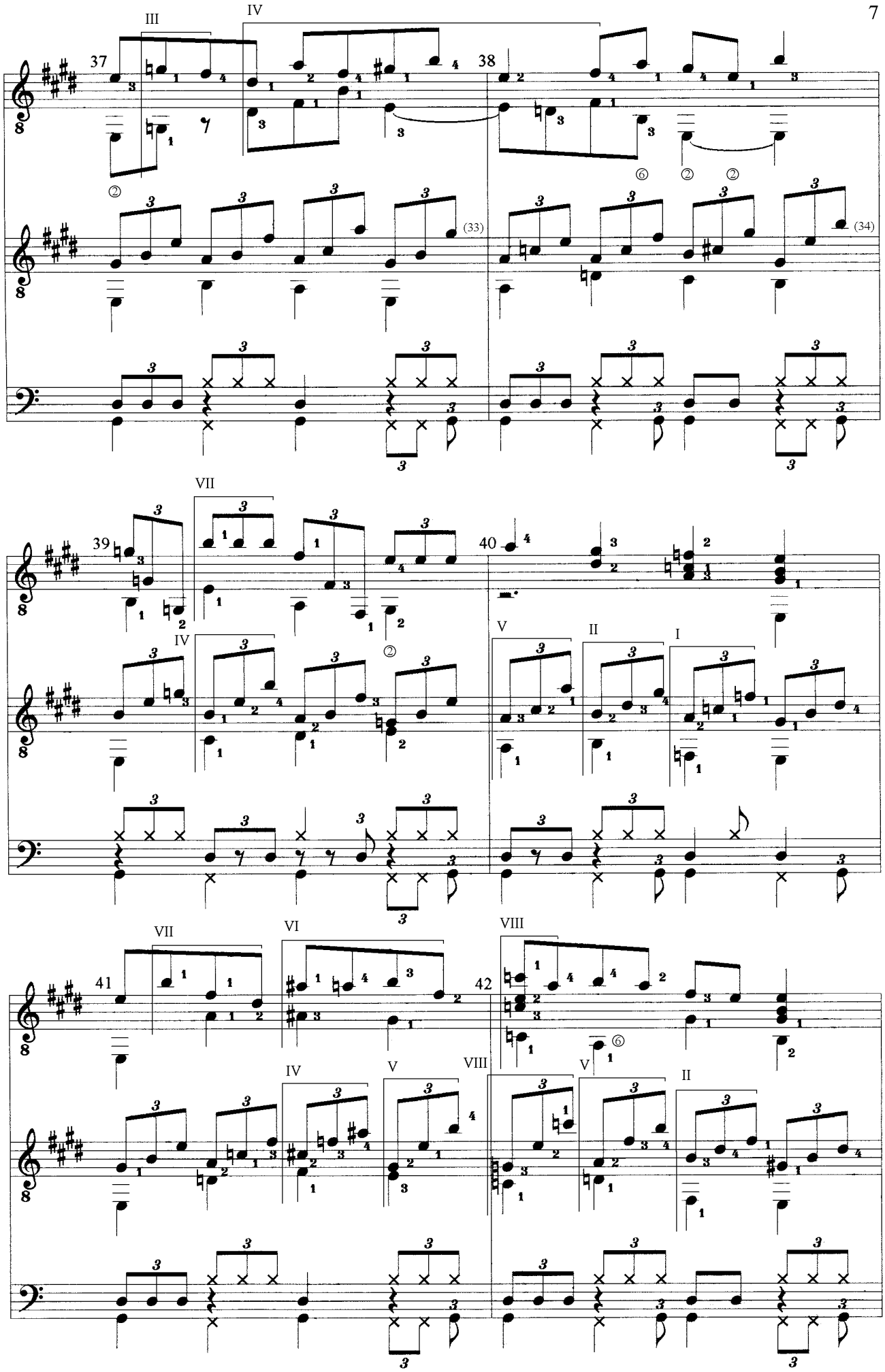

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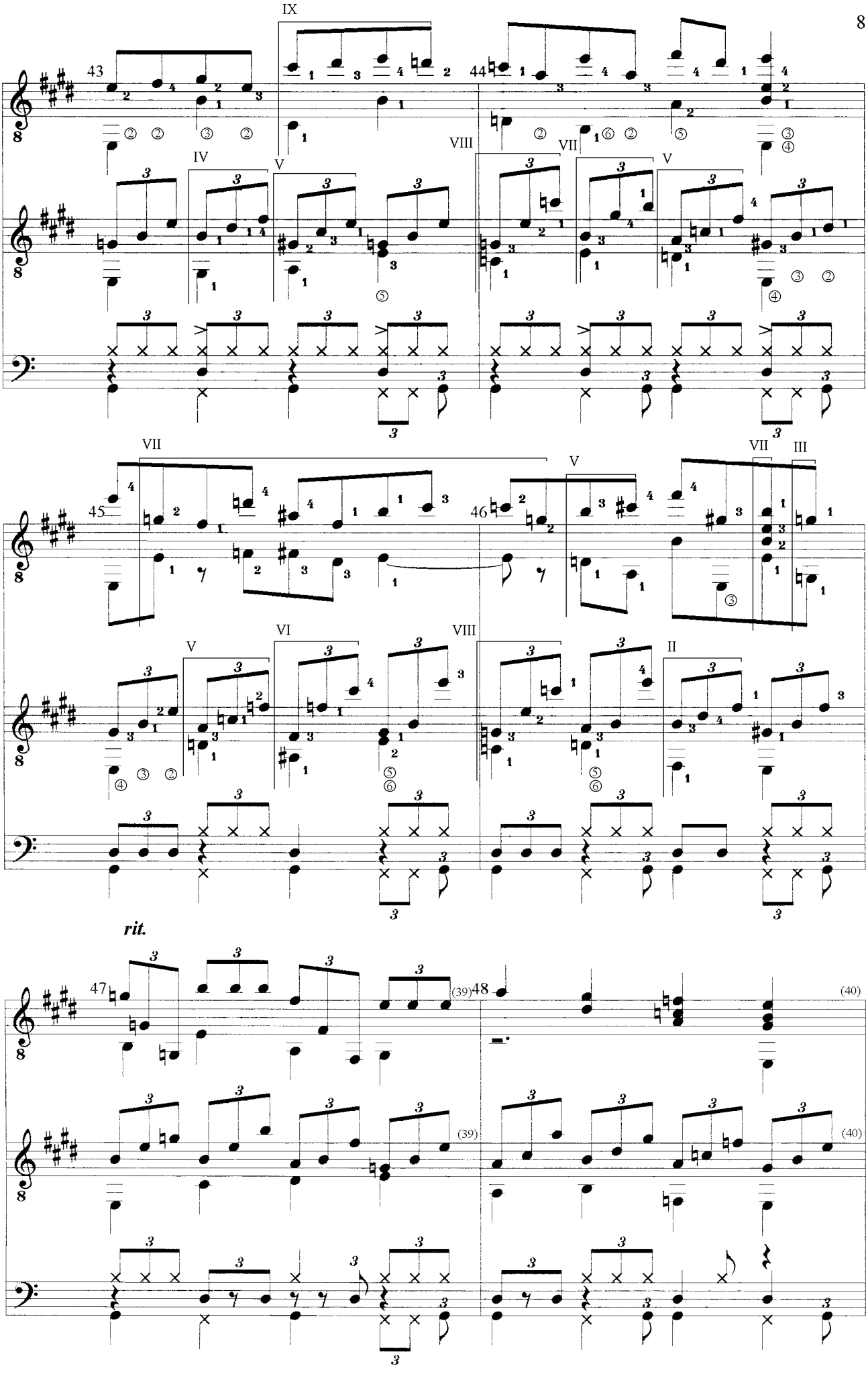

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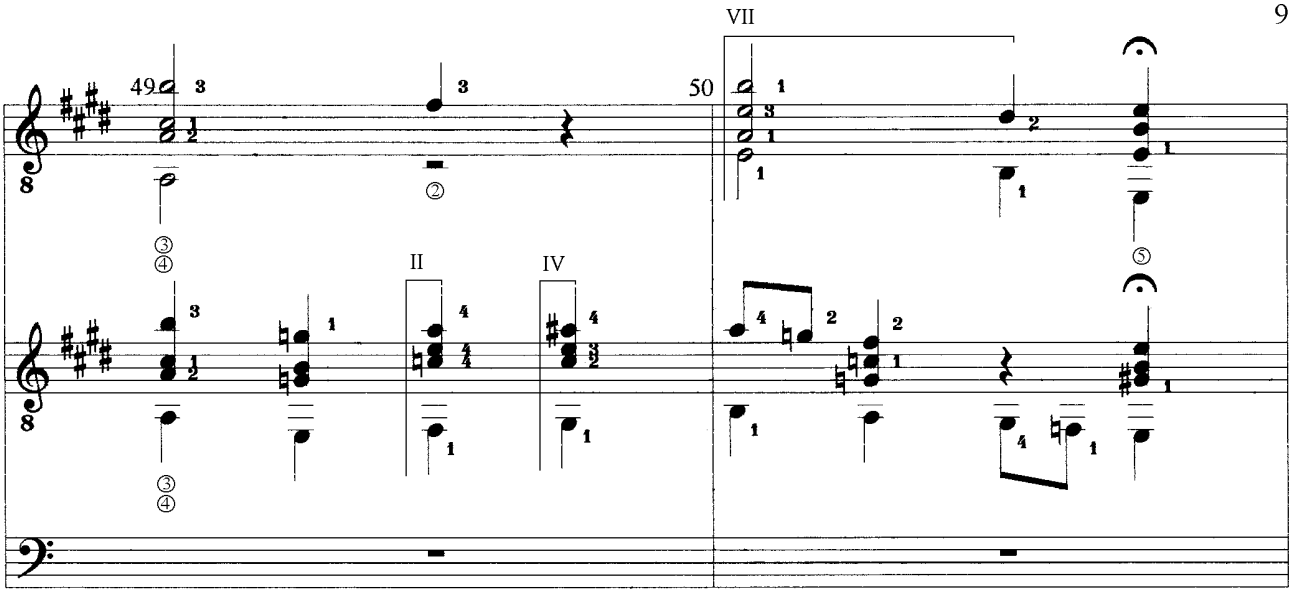

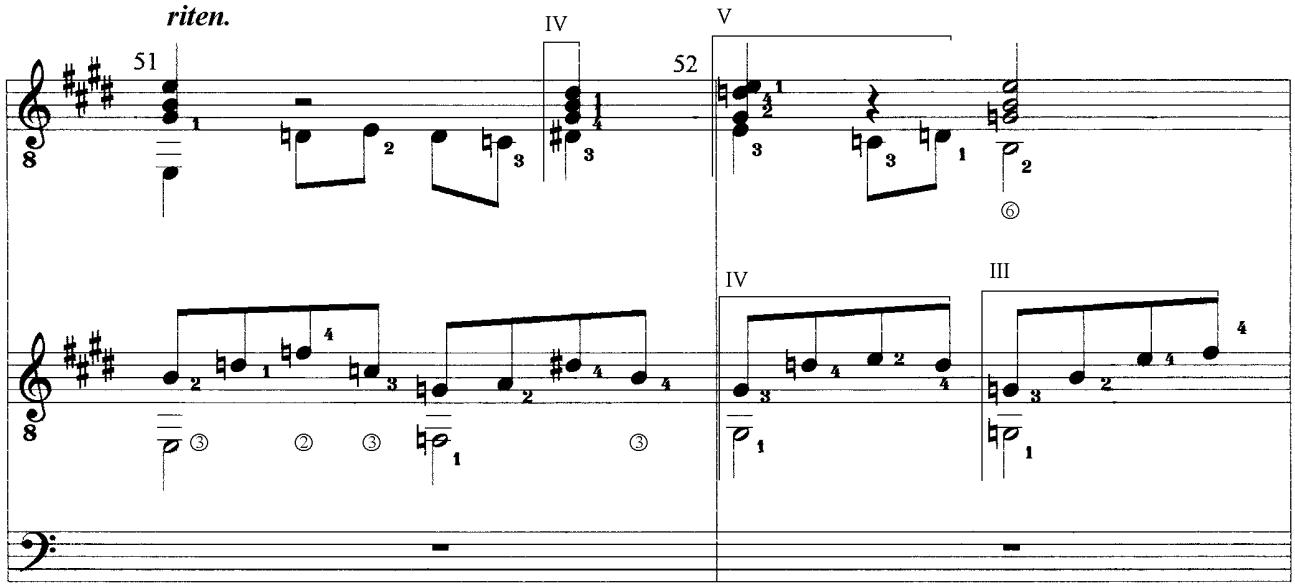

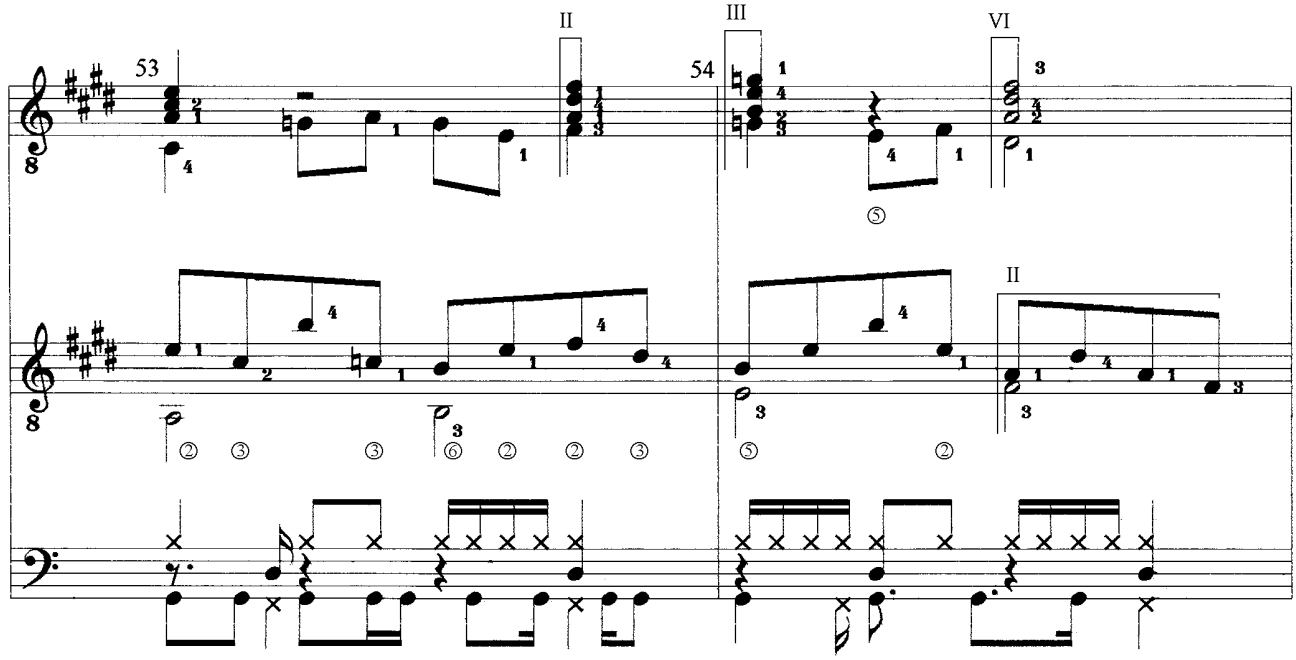

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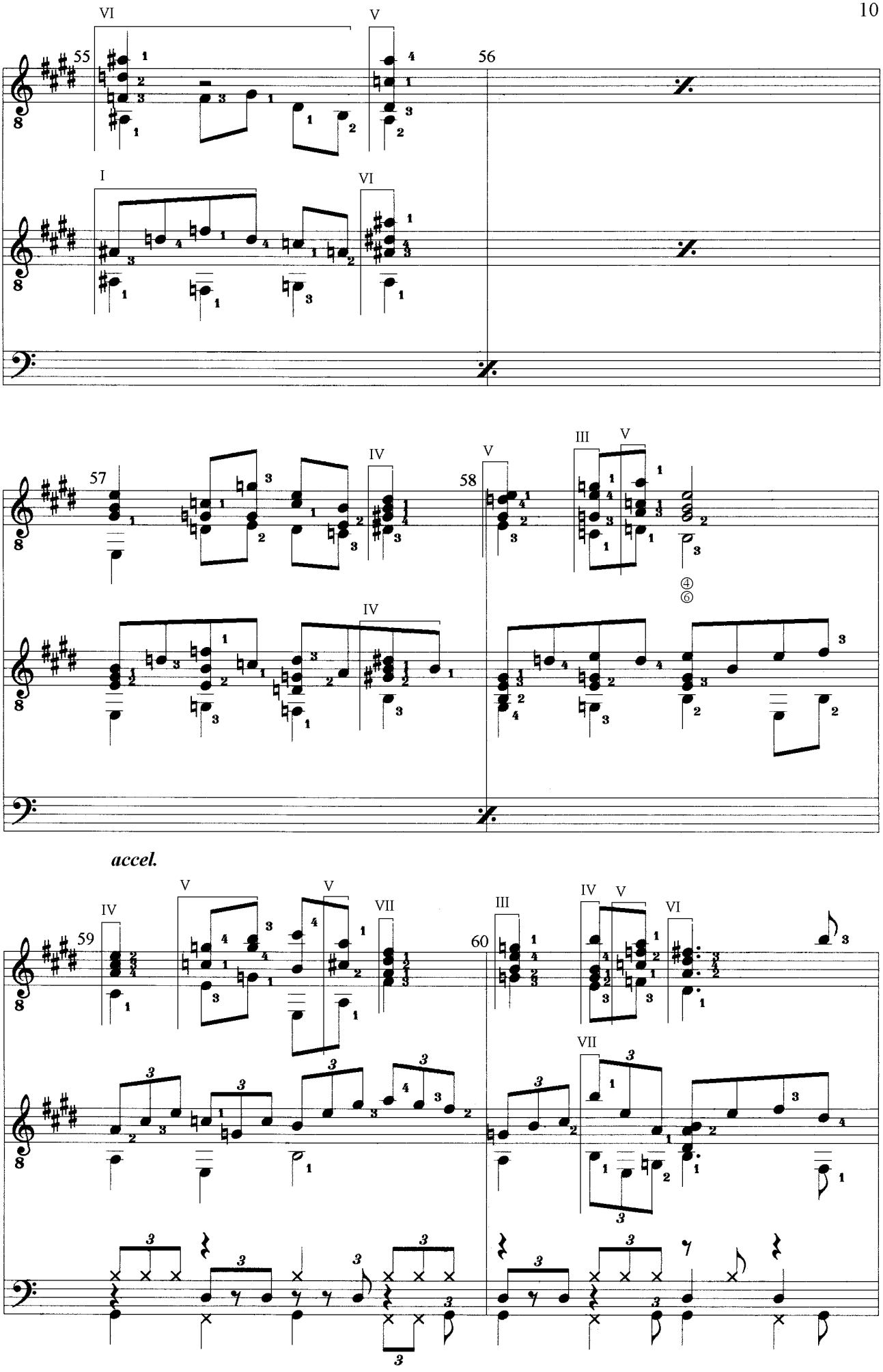

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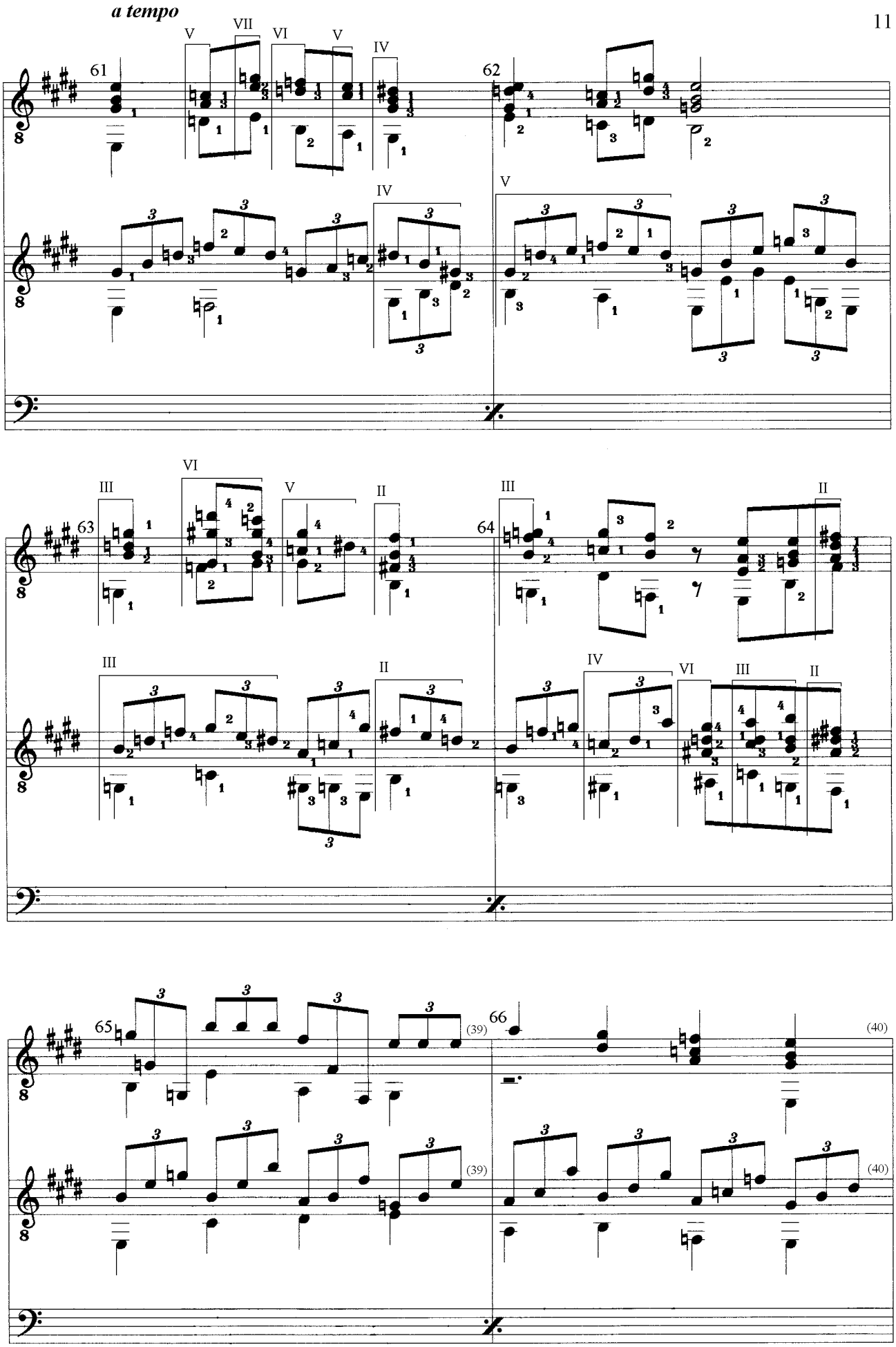

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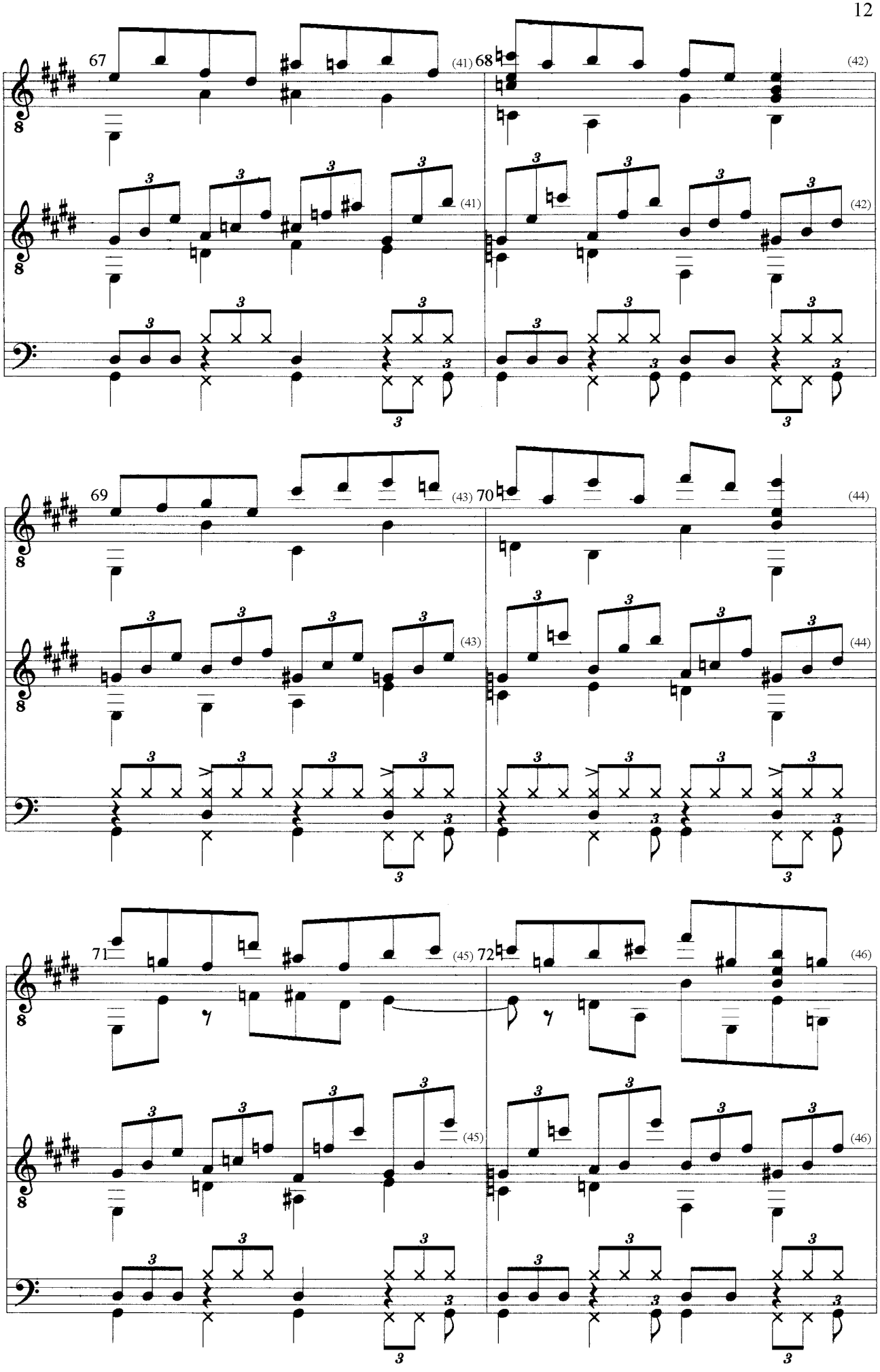

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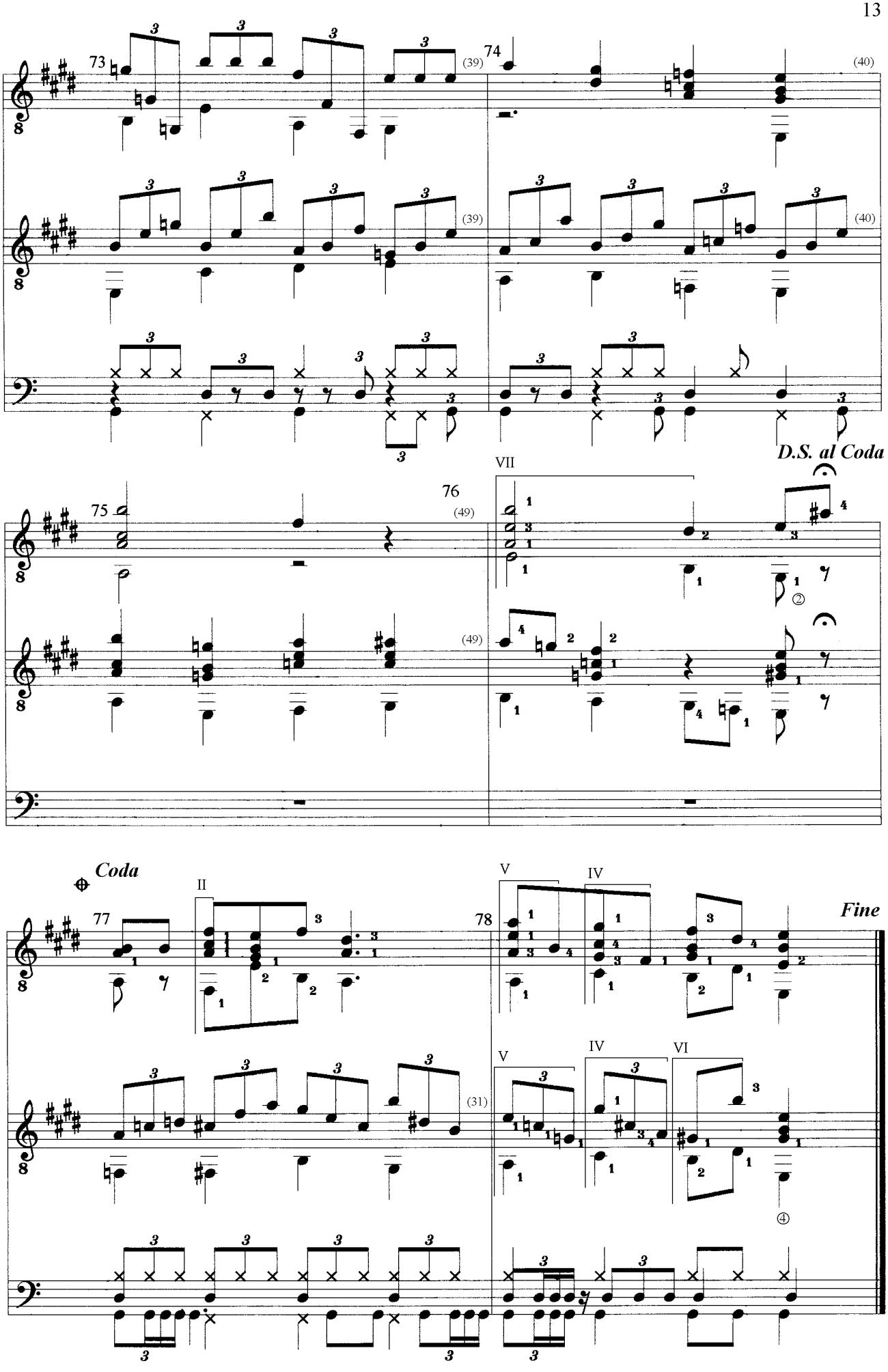

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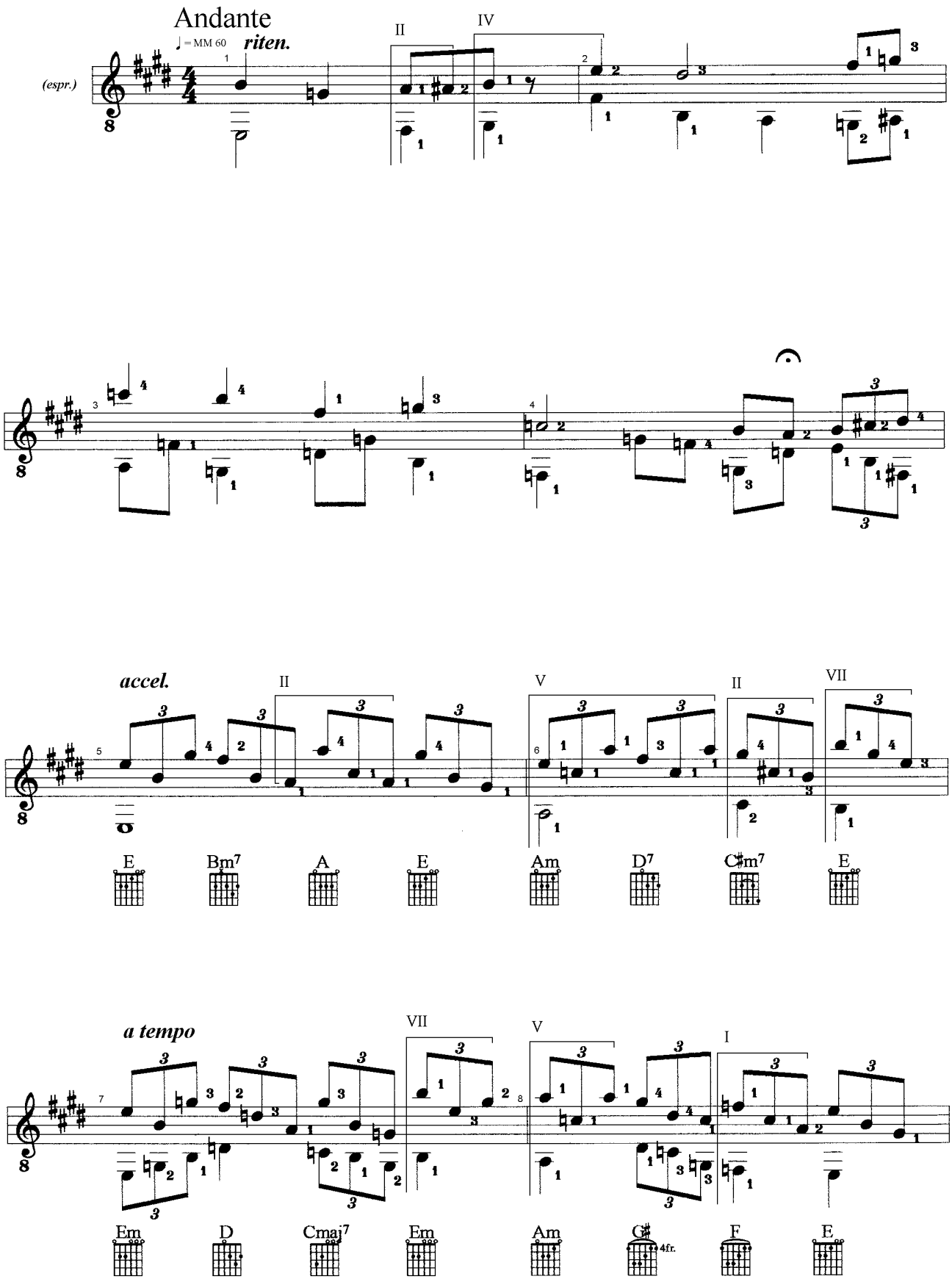
Variations on BERNSTEIN

Solo Guitar

Uwe Warneke
Op.36



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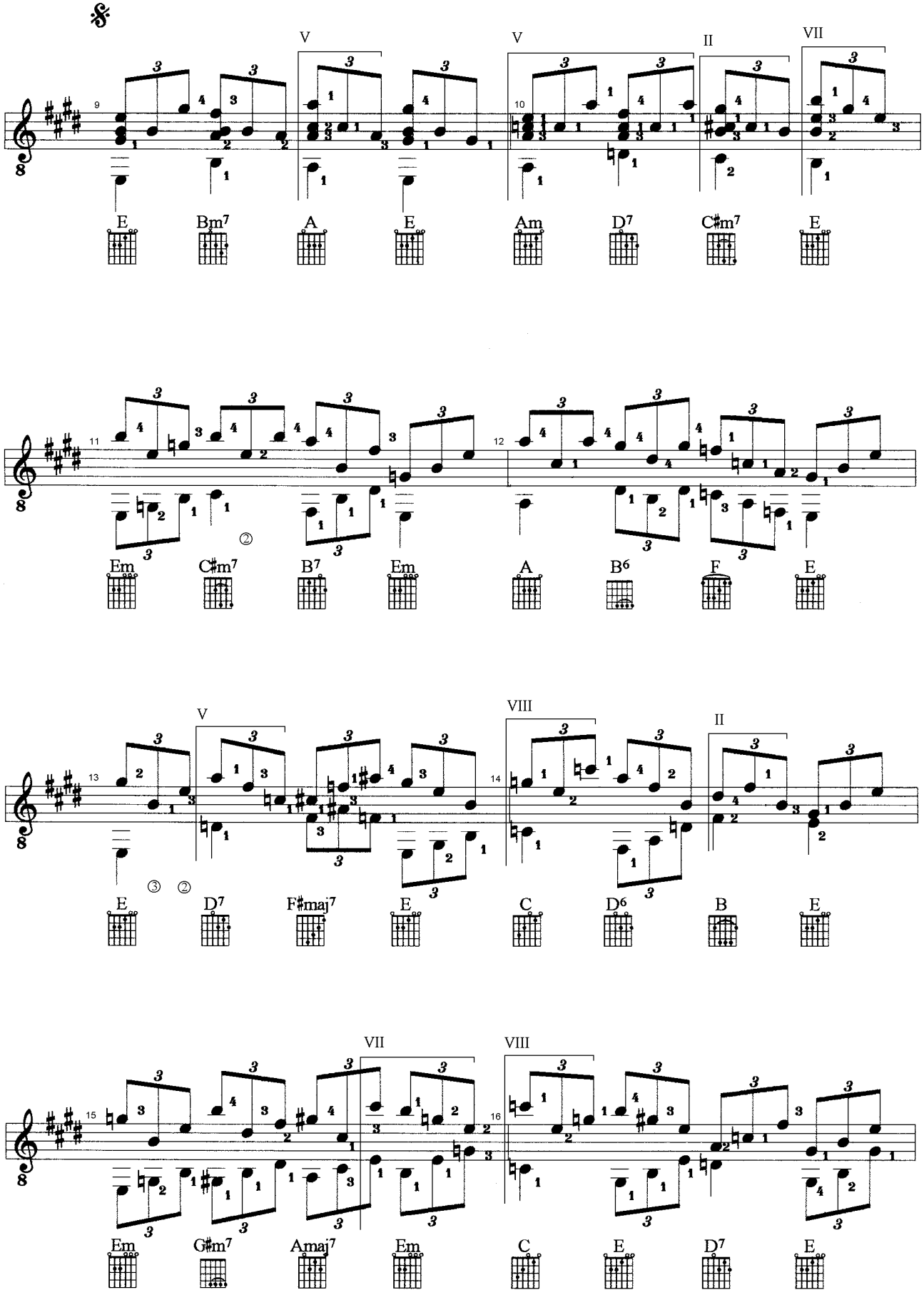

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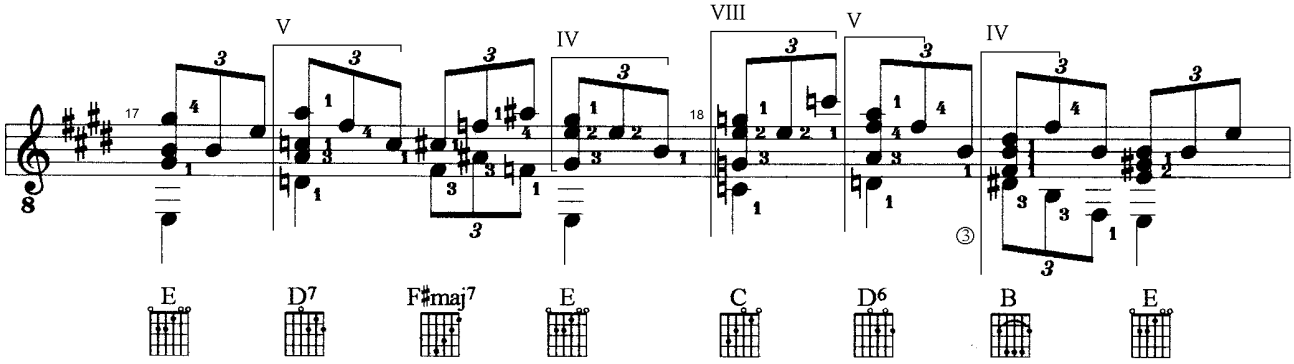

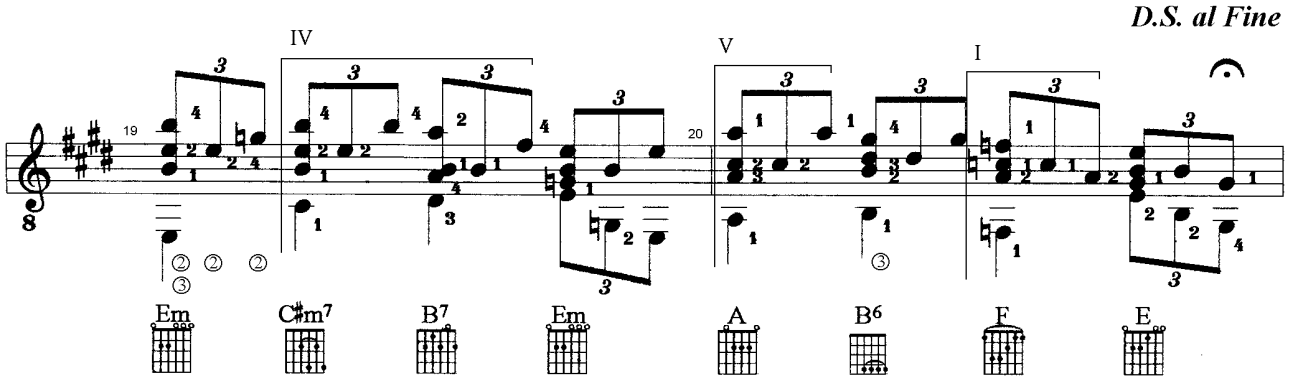

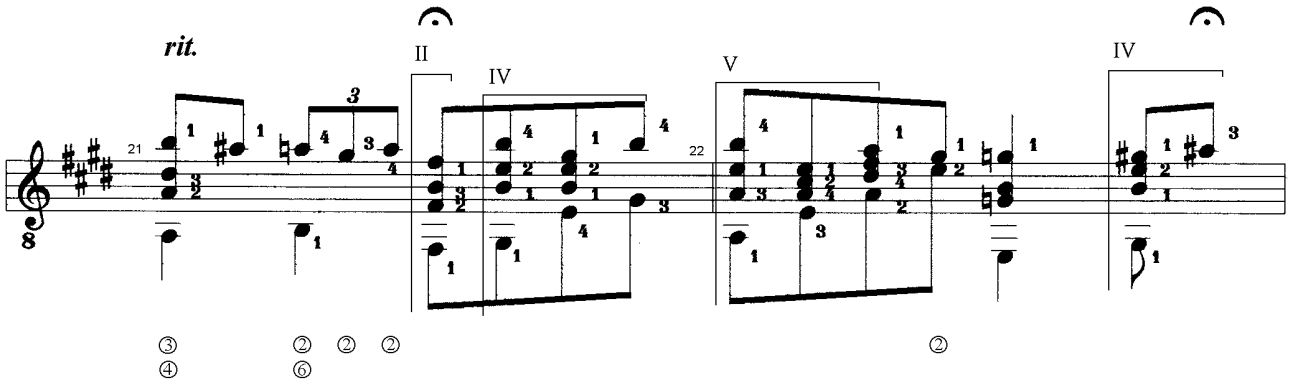

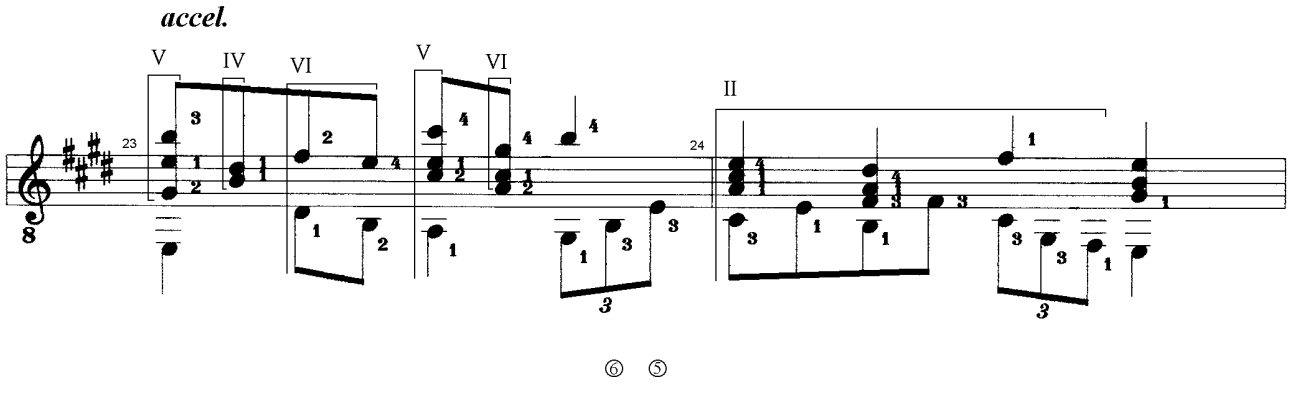

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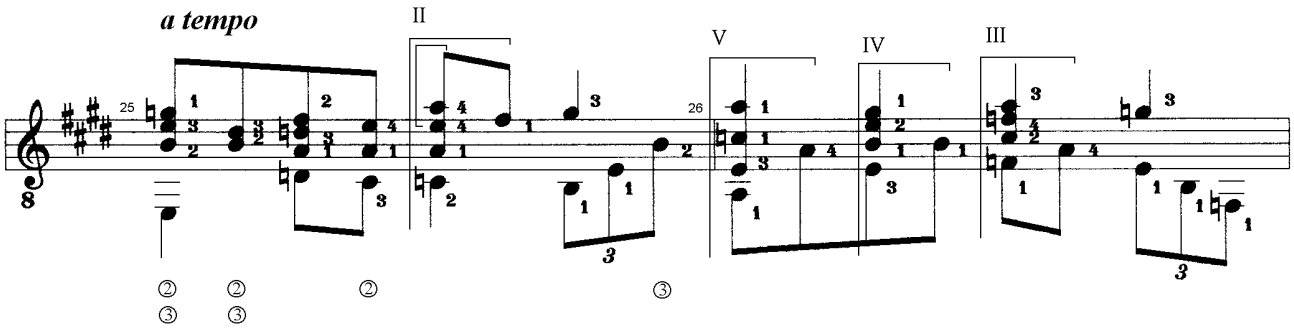

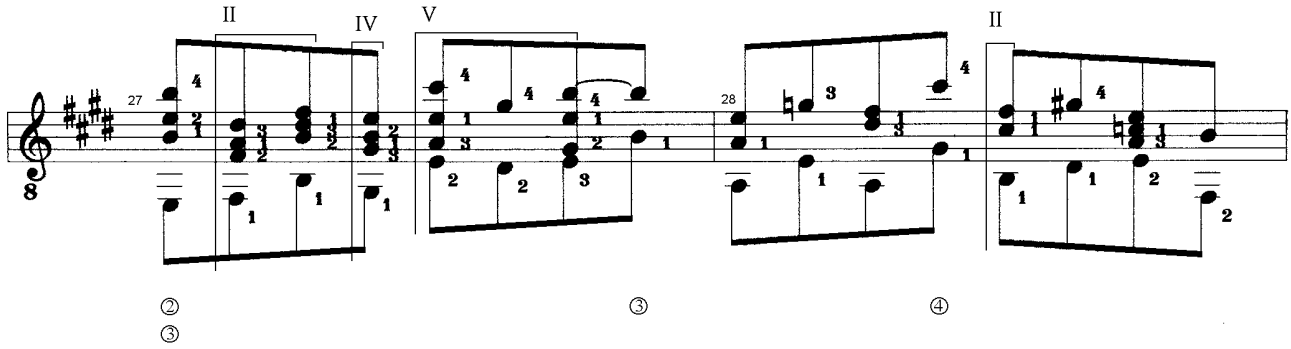

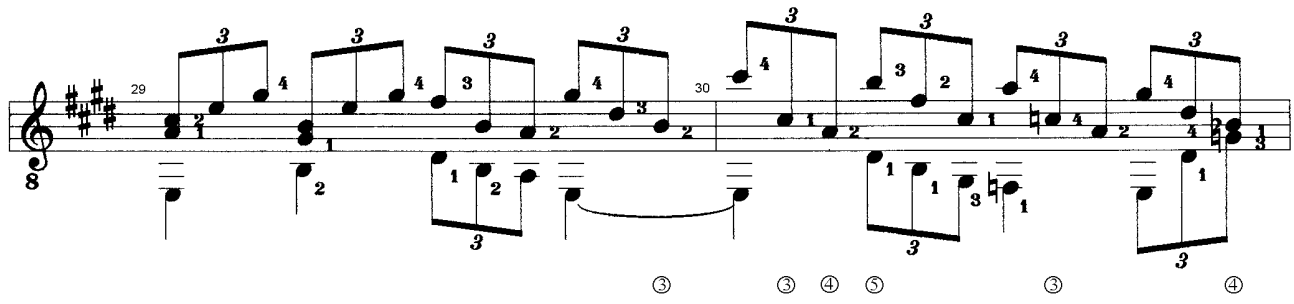

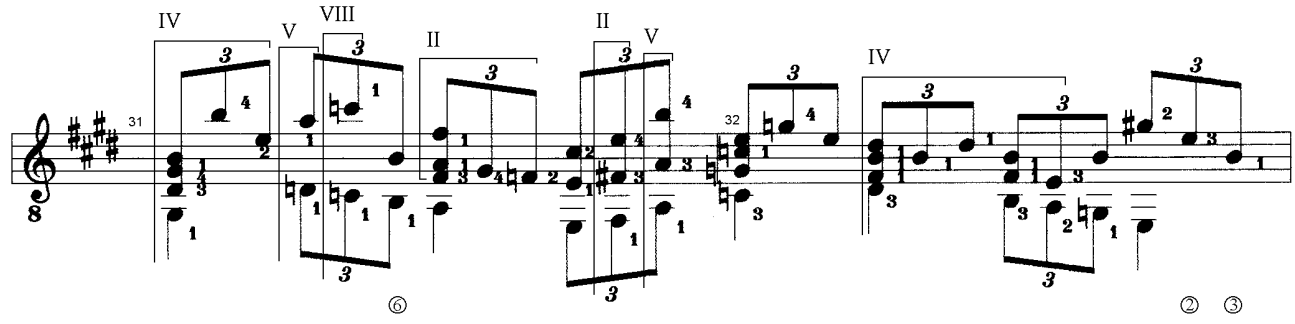

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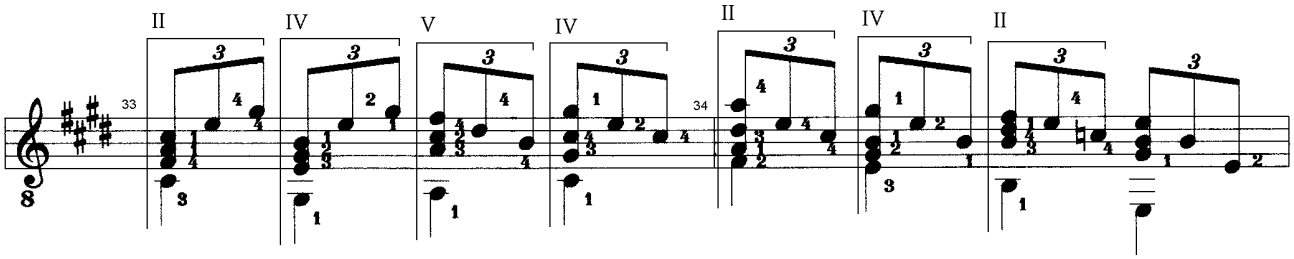

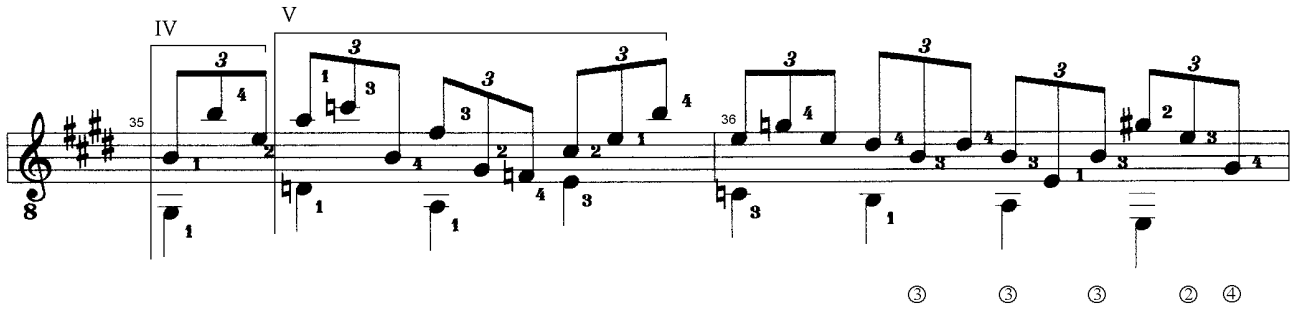

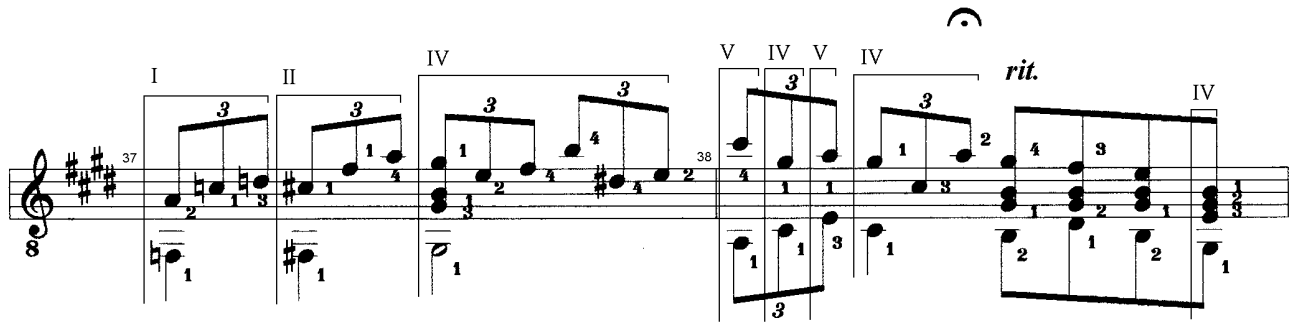

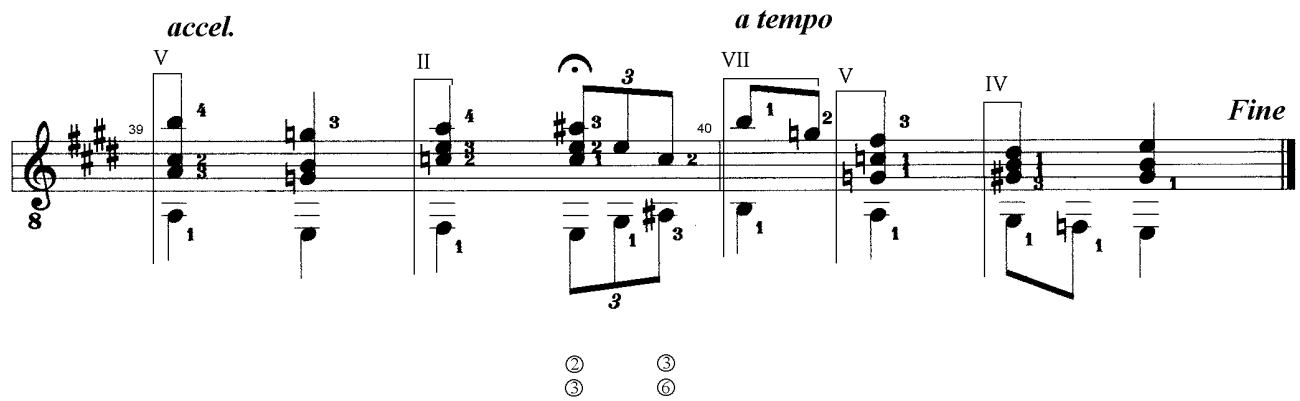

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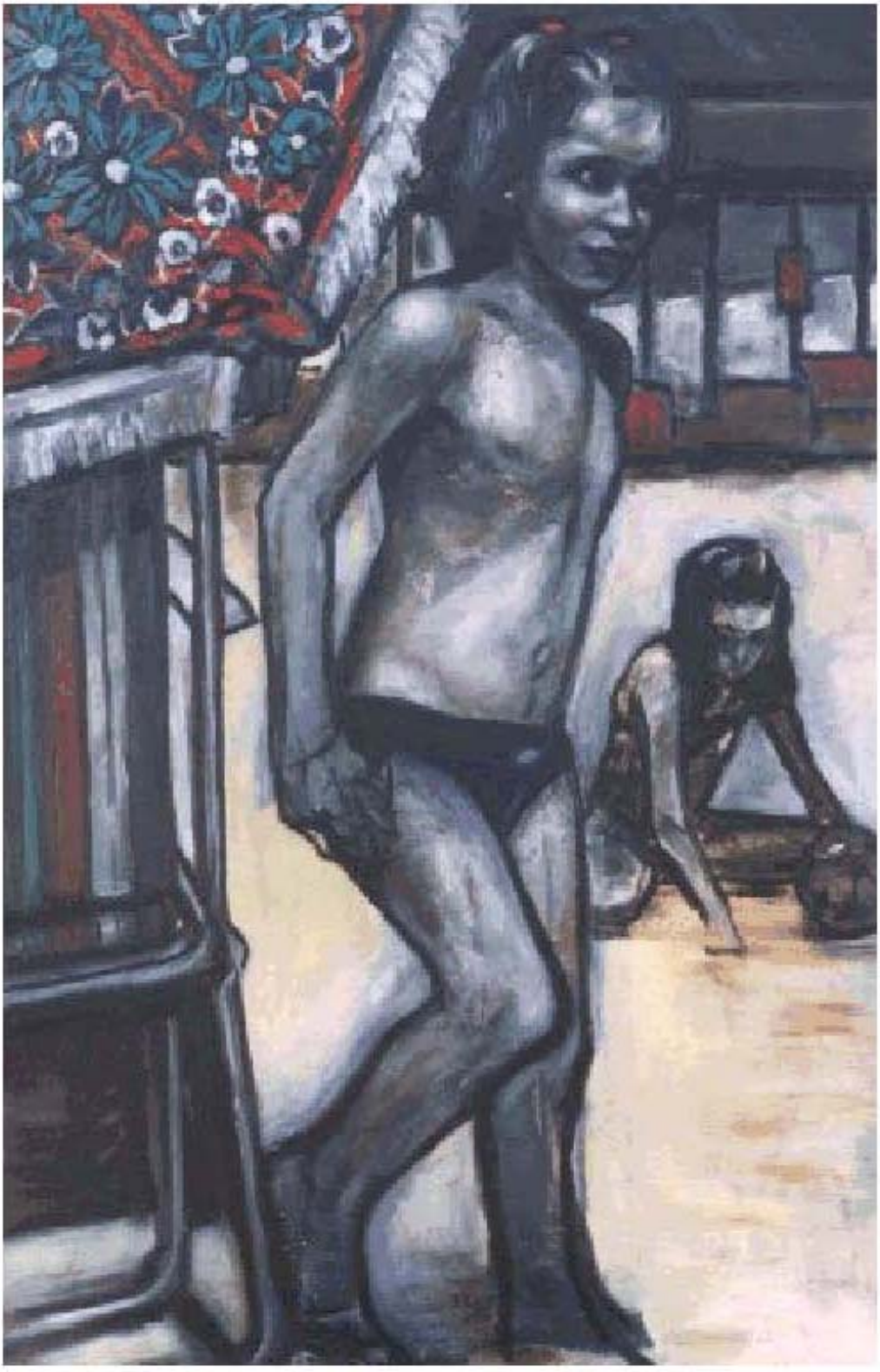

Beryll op.31

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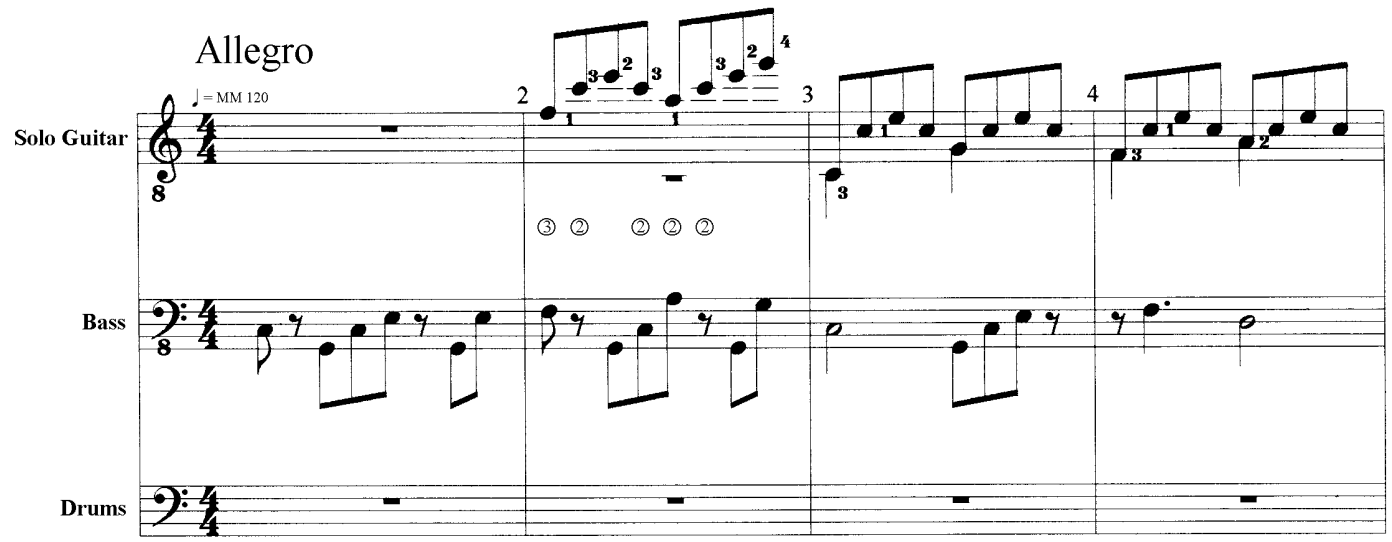

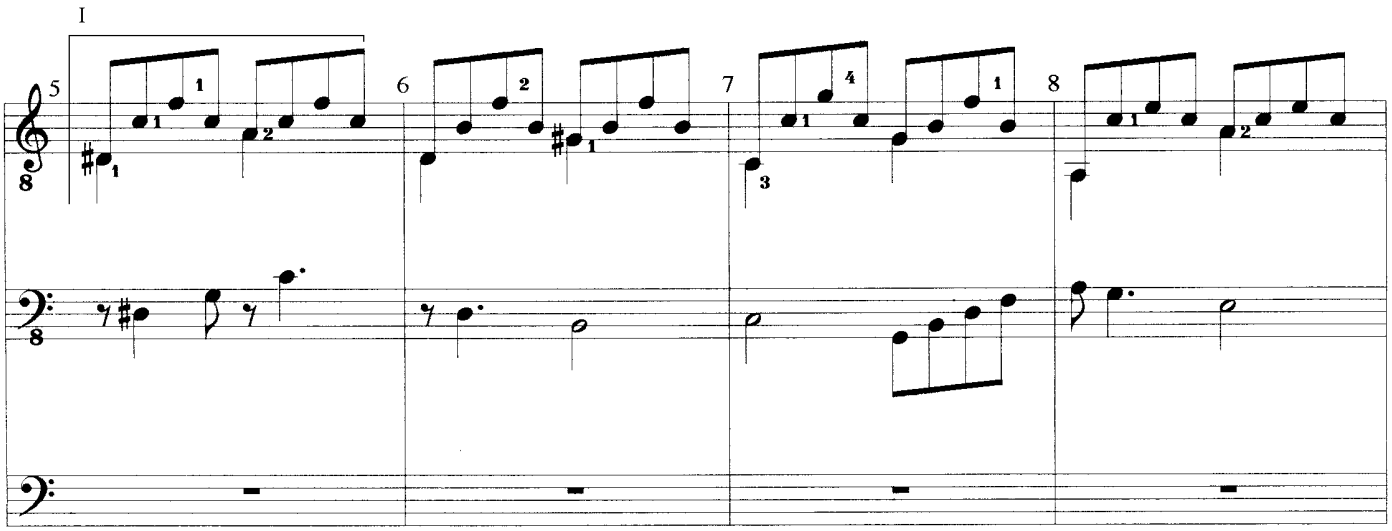

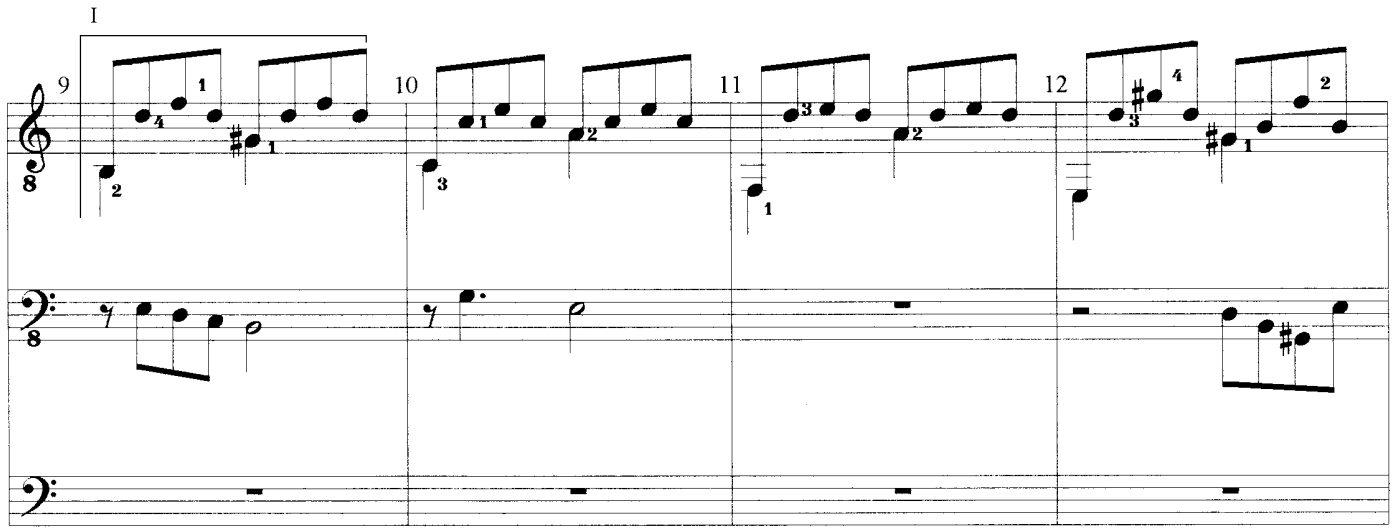

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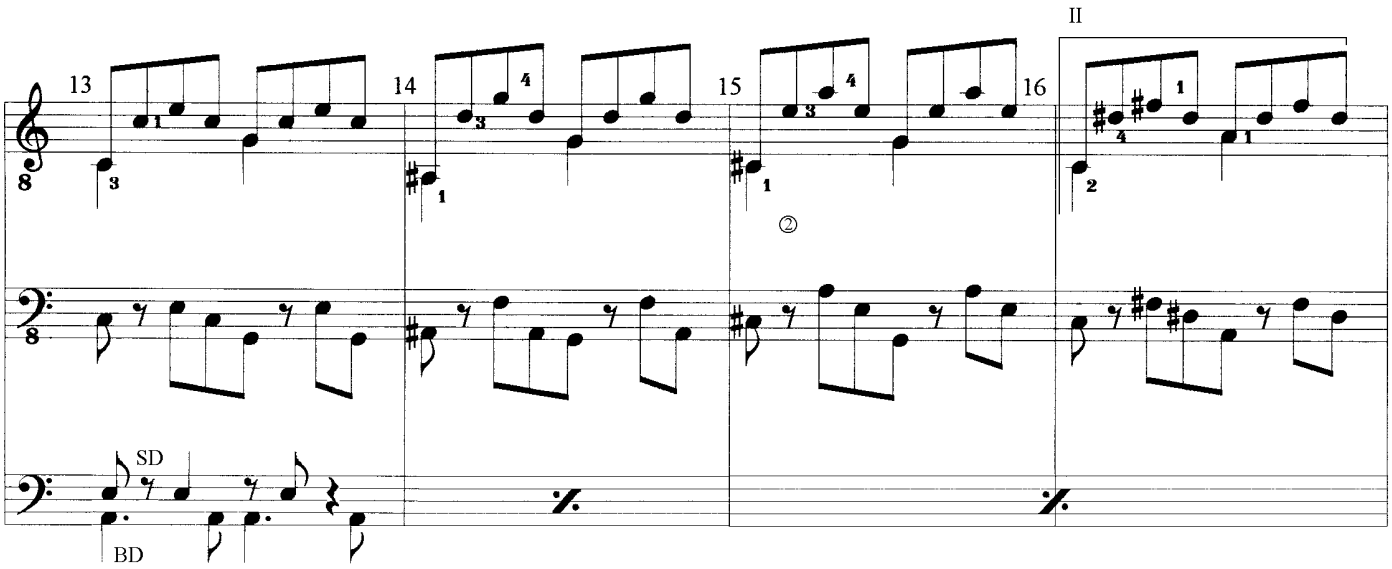

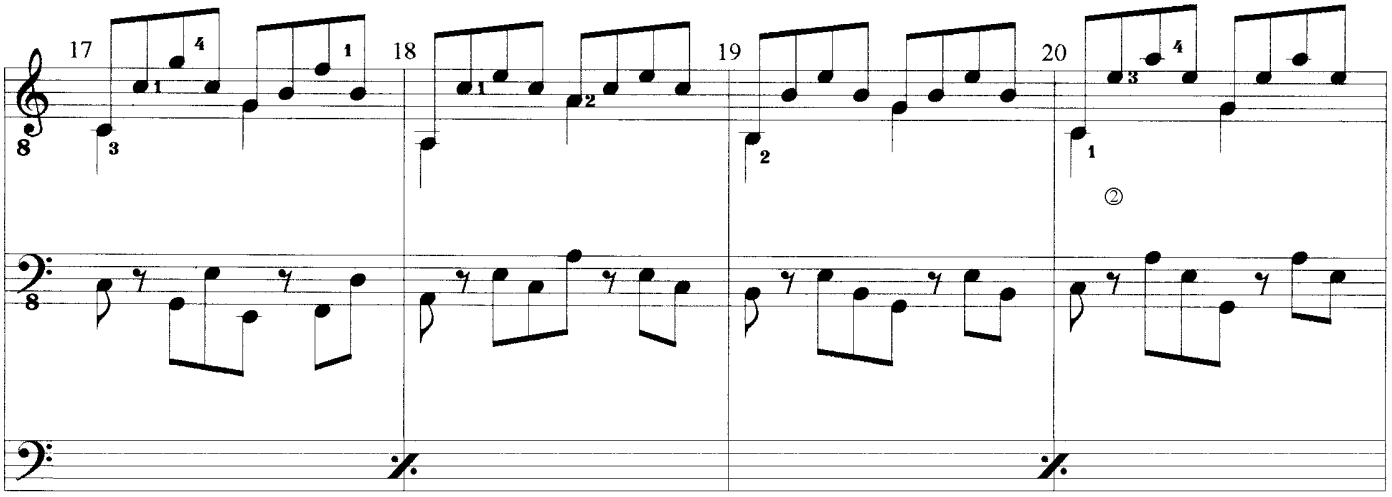

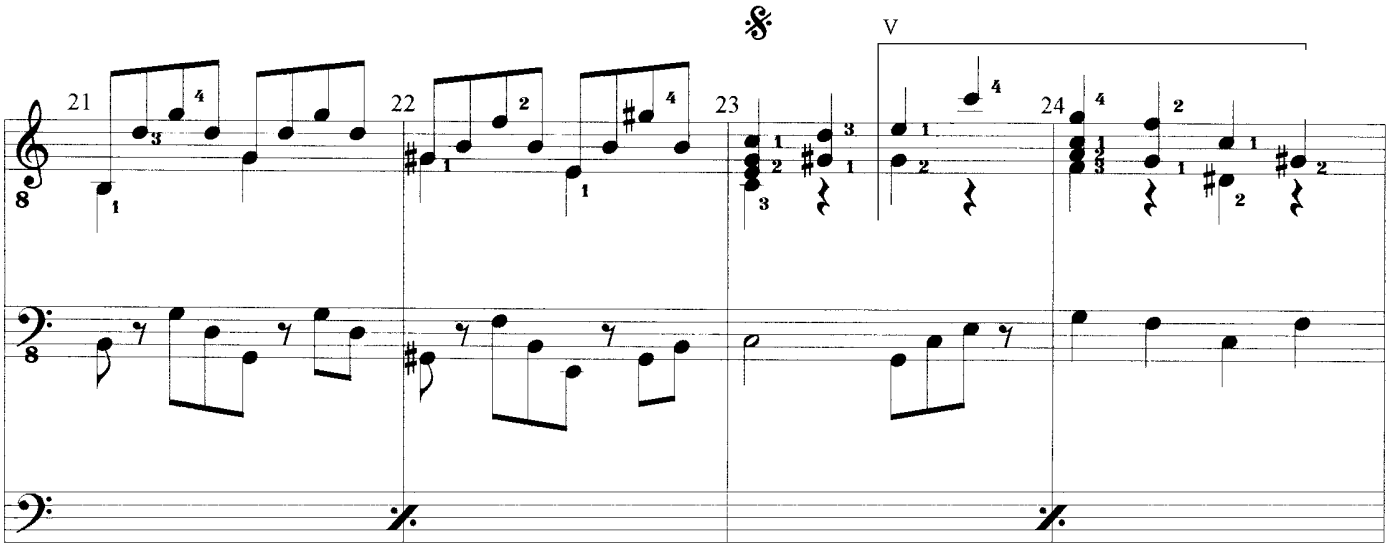

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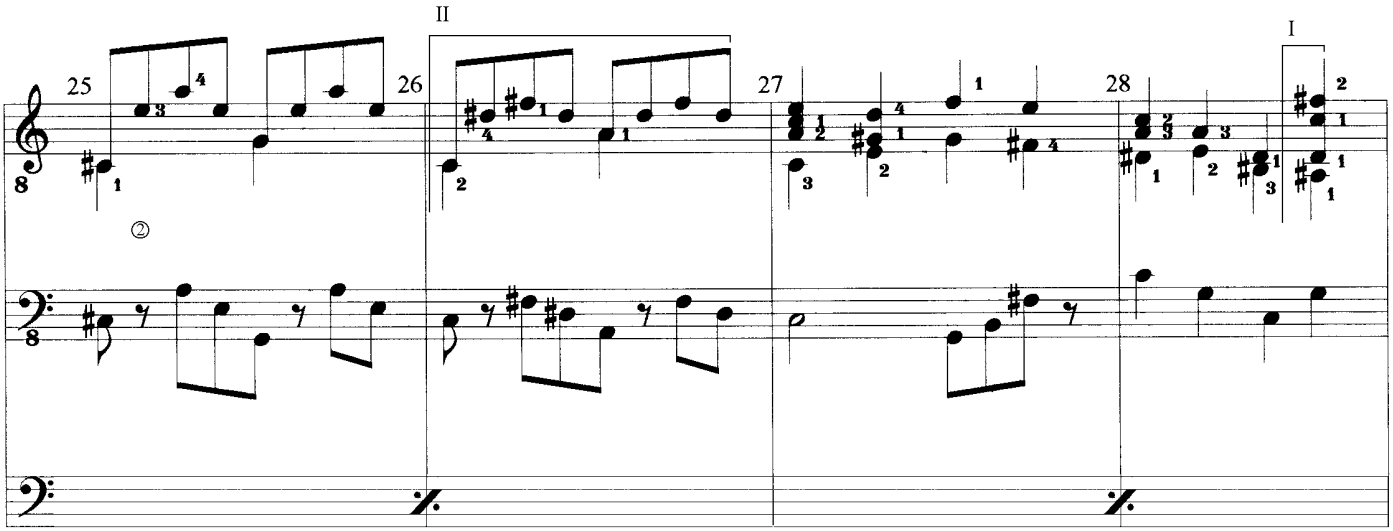
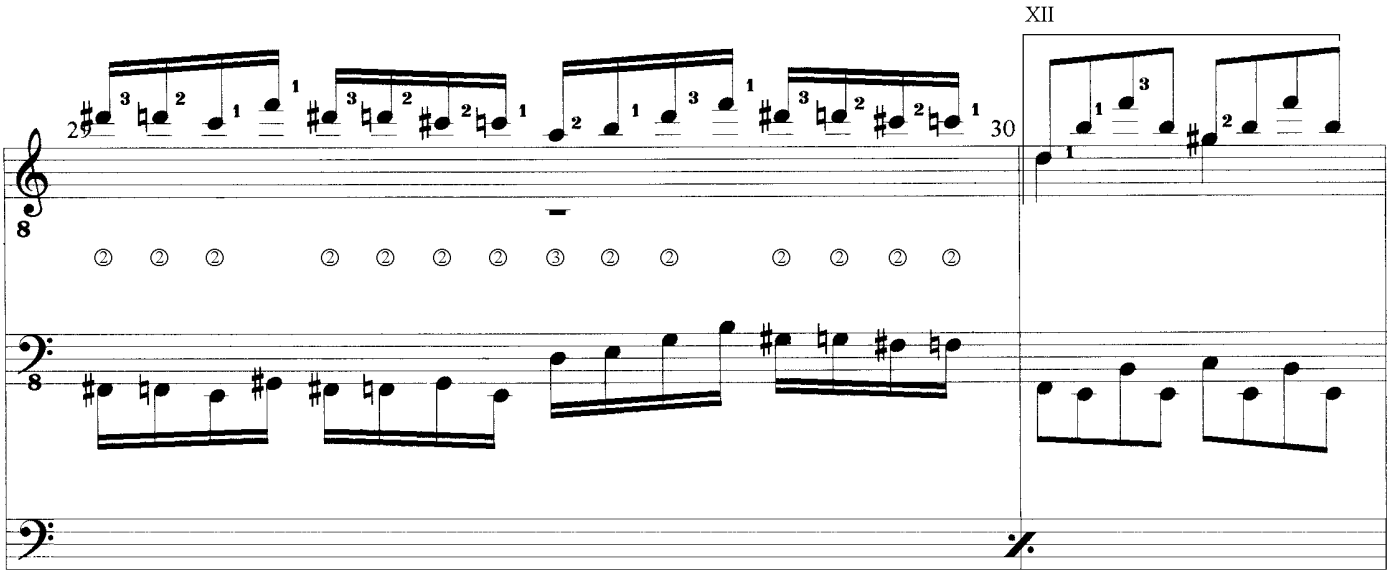
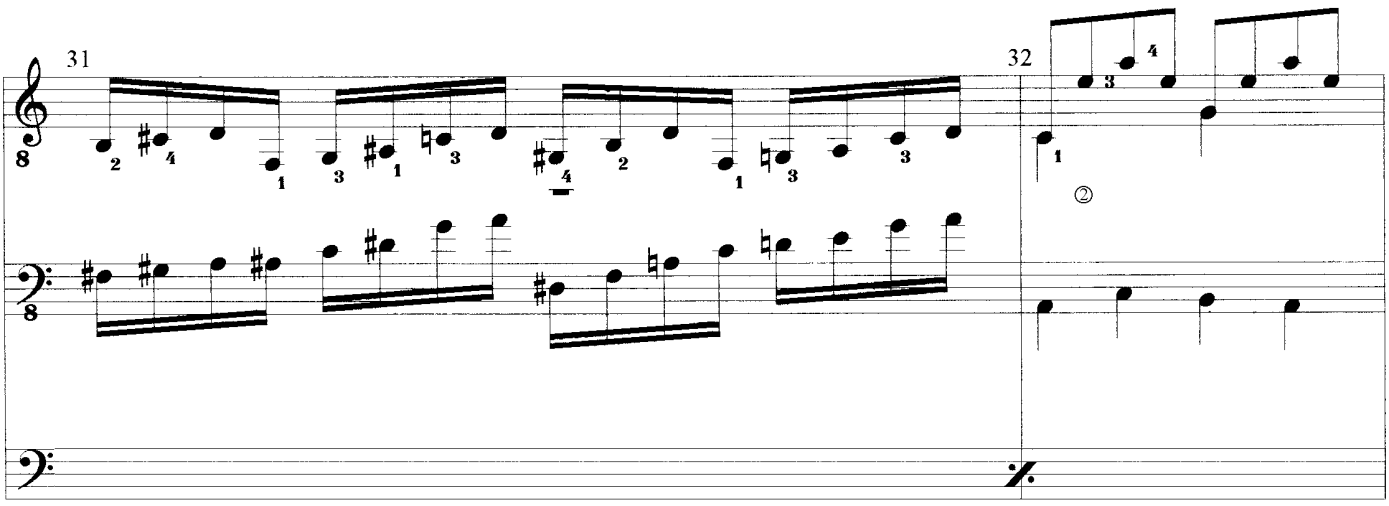




⊕ *To Coda*



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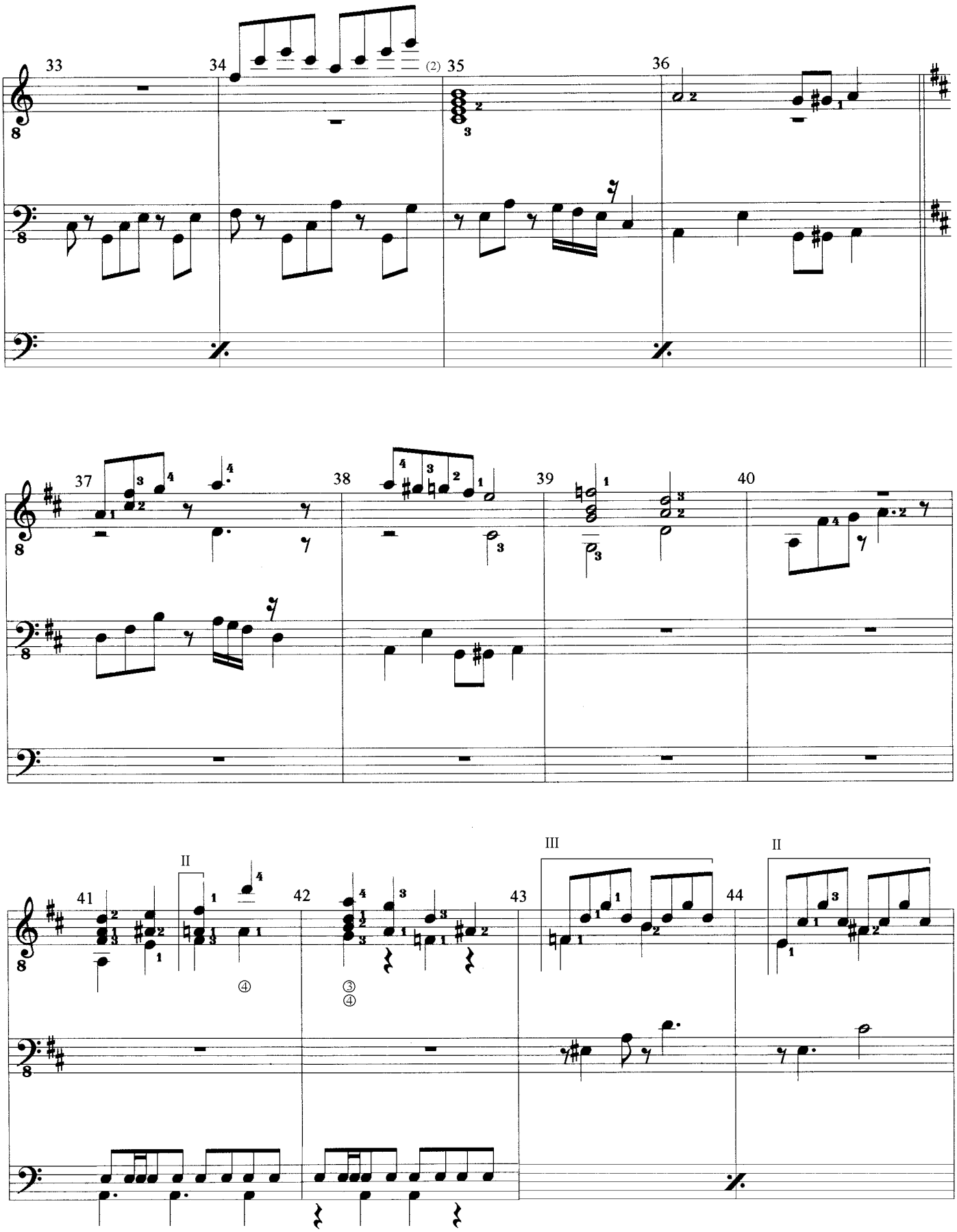

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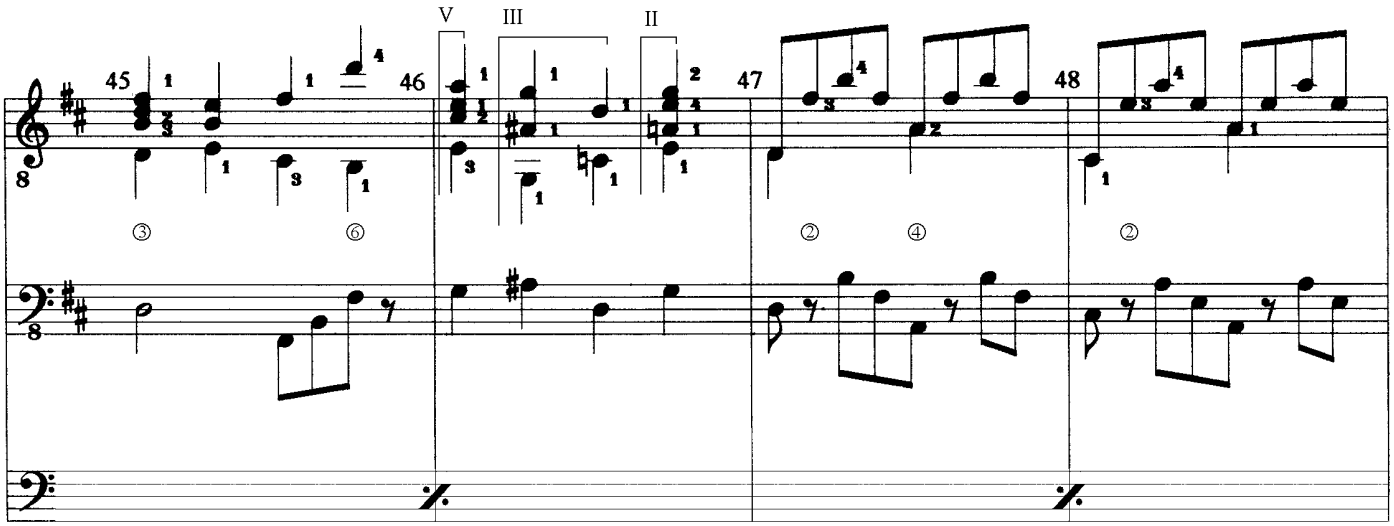

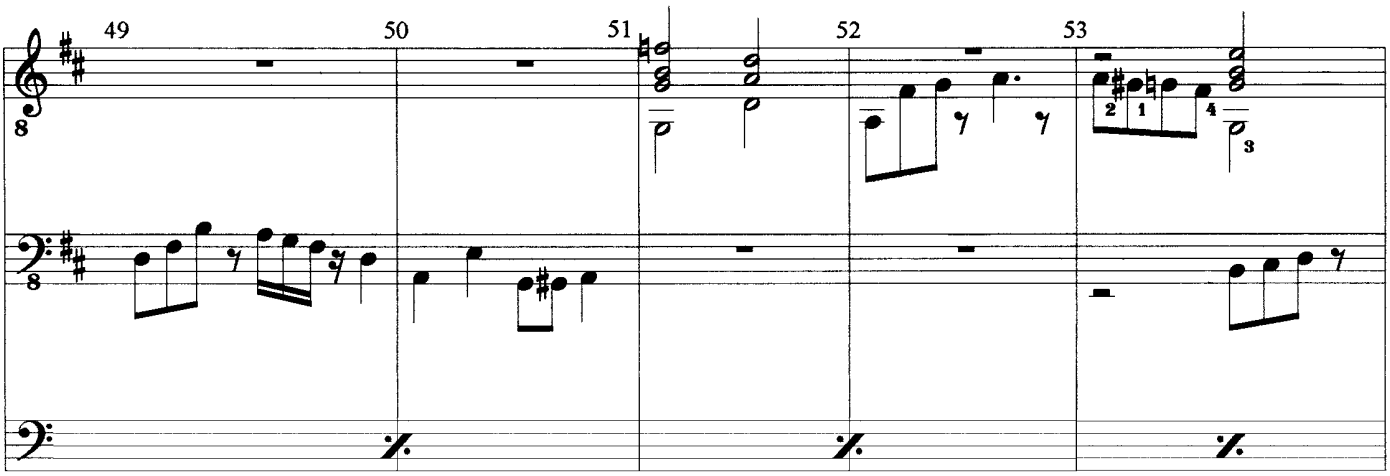

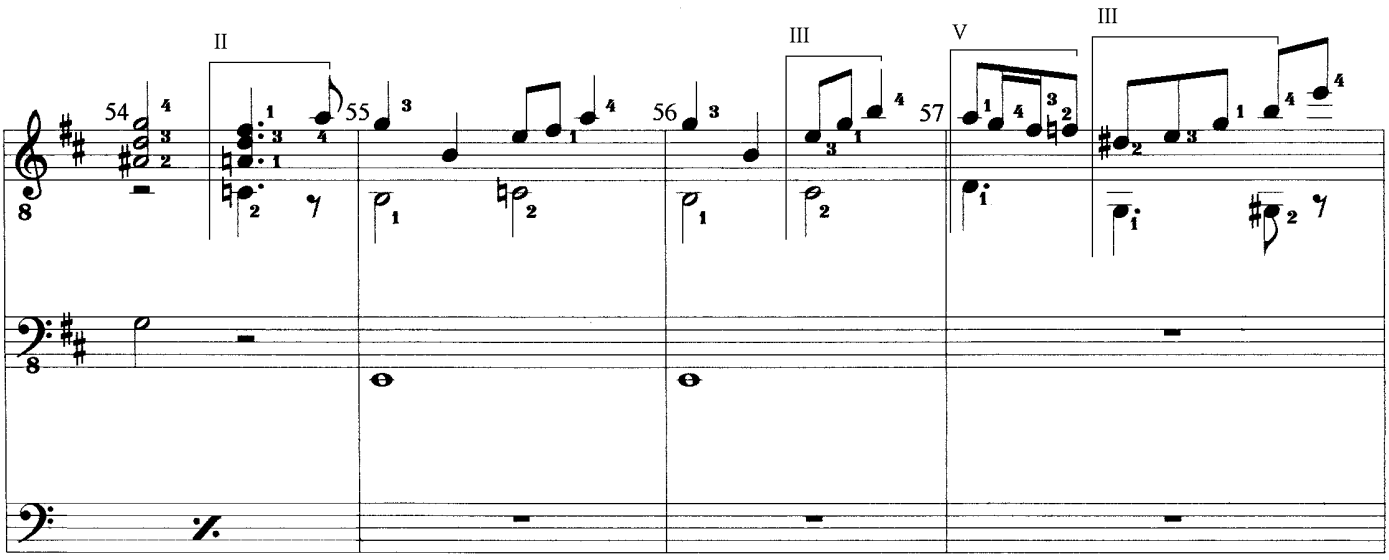

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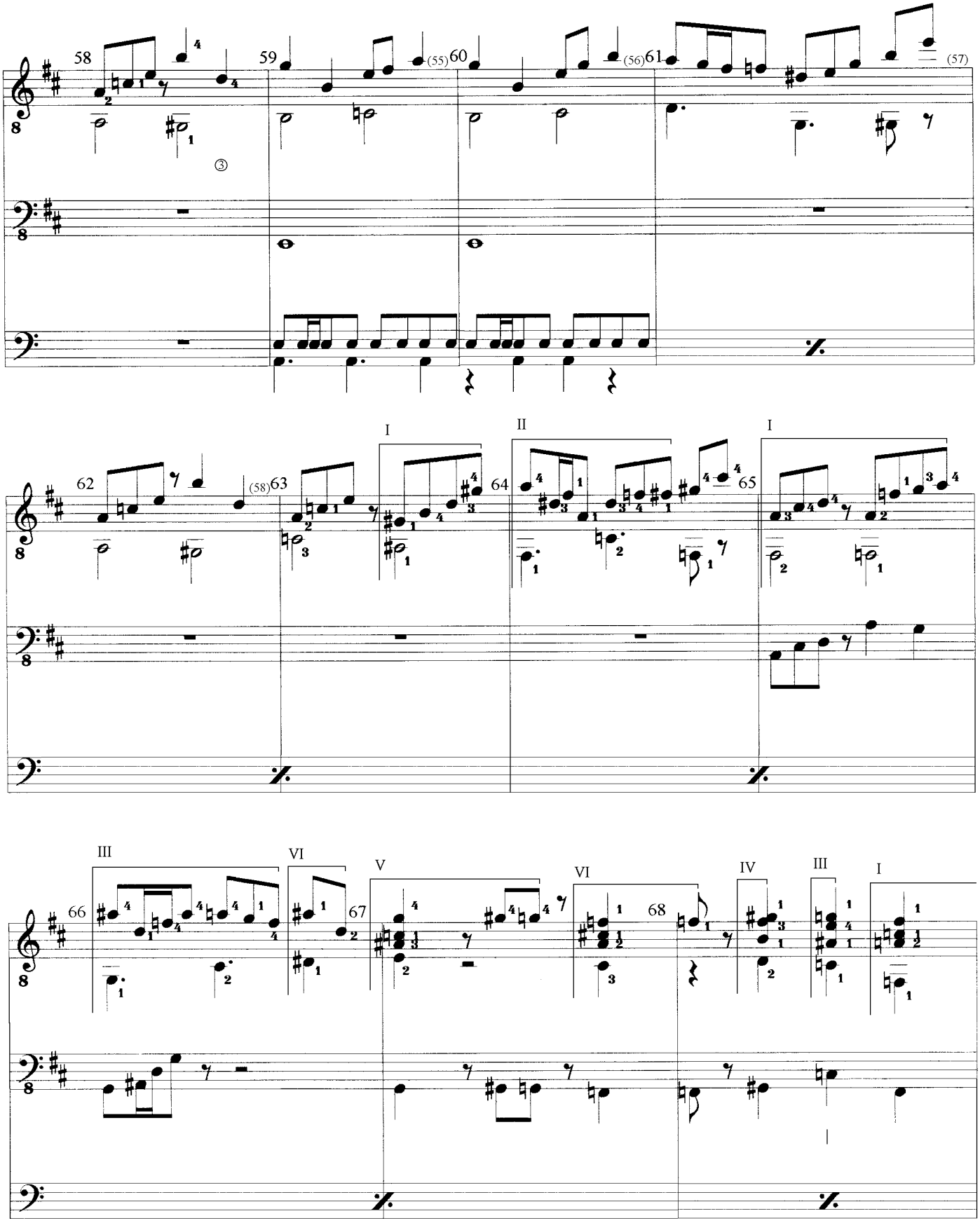

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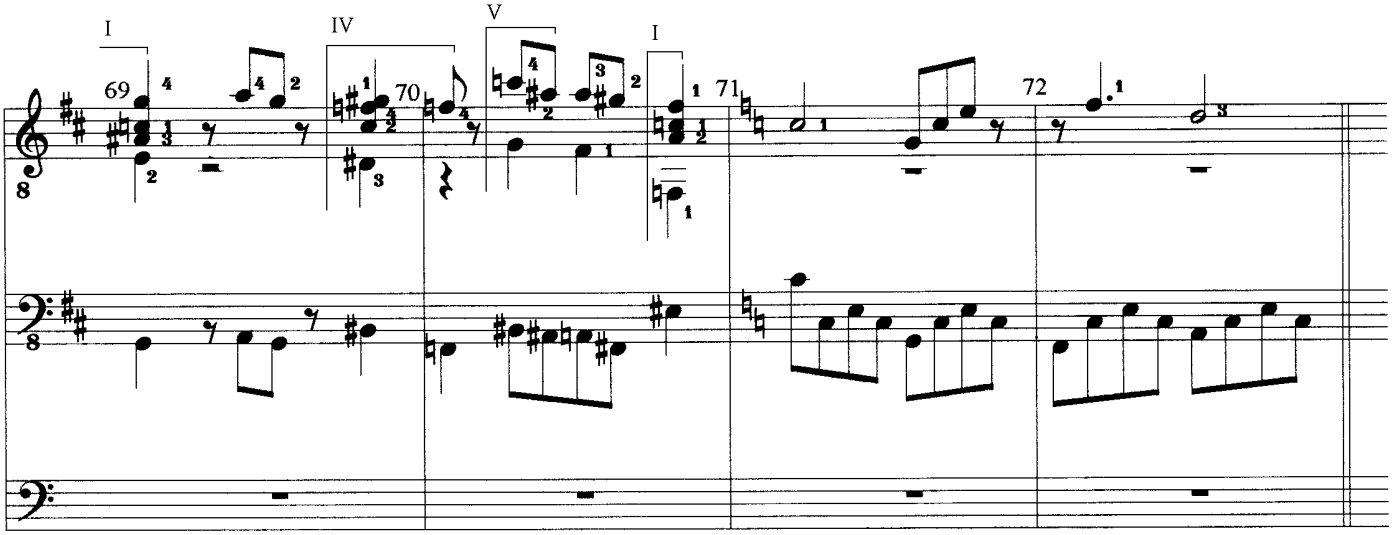
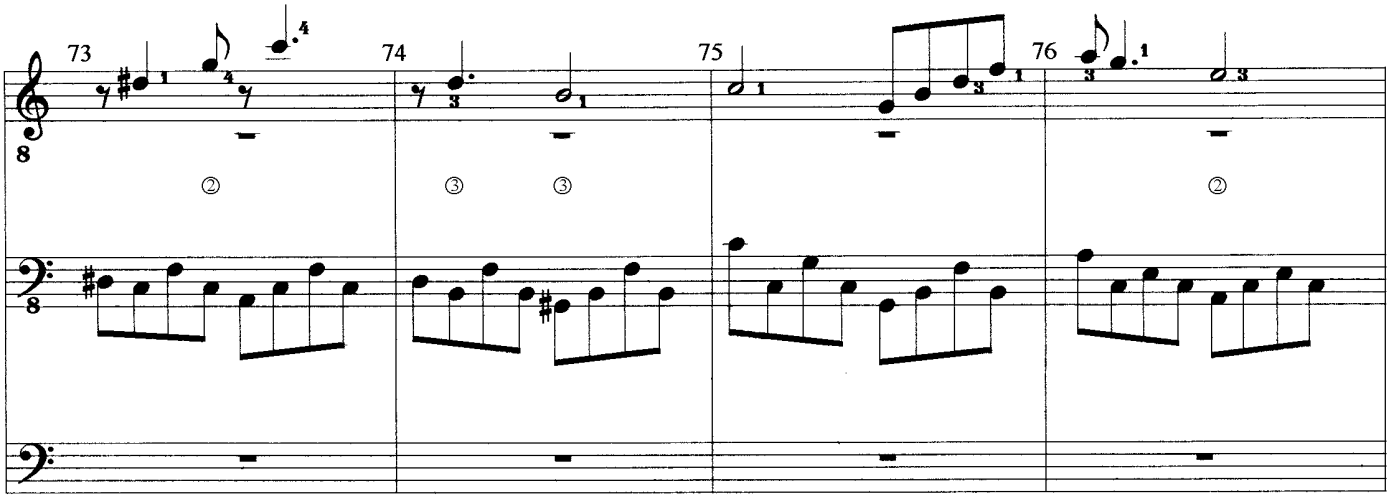
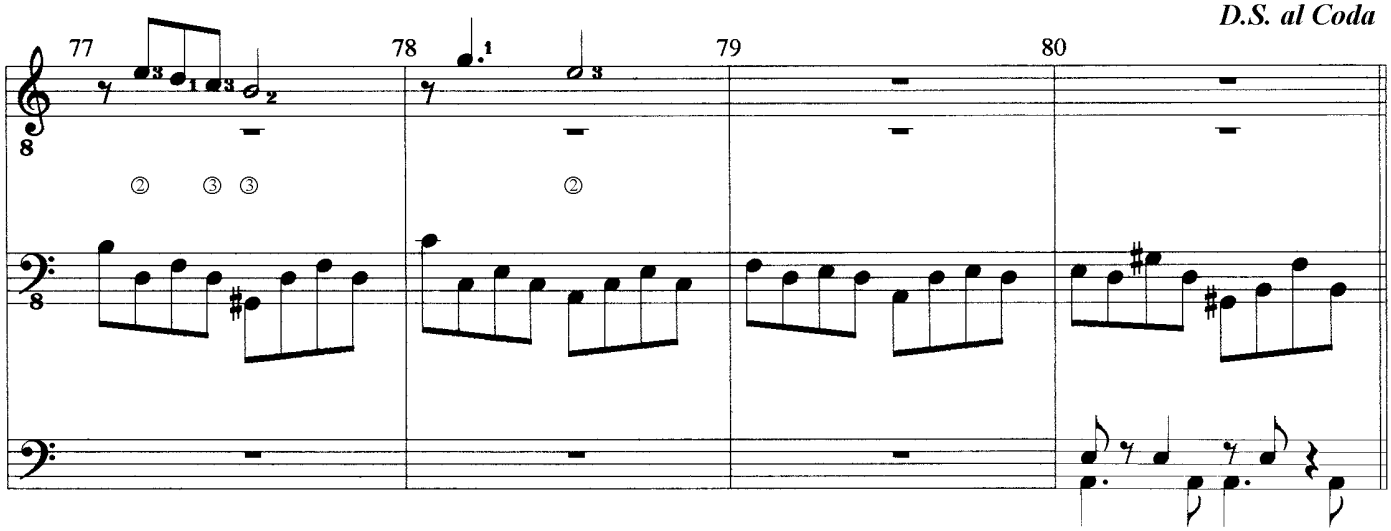




D.S. al Coda



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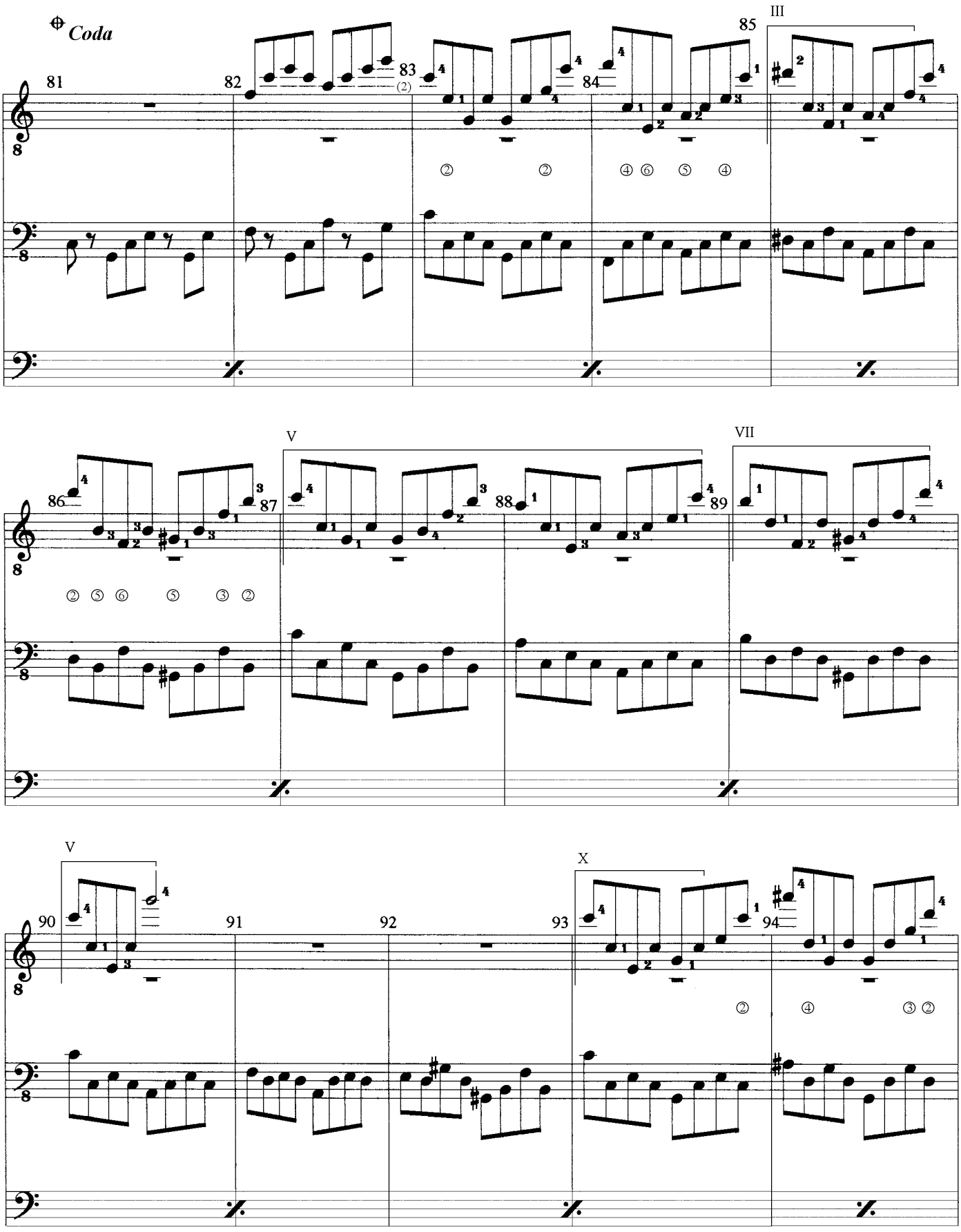

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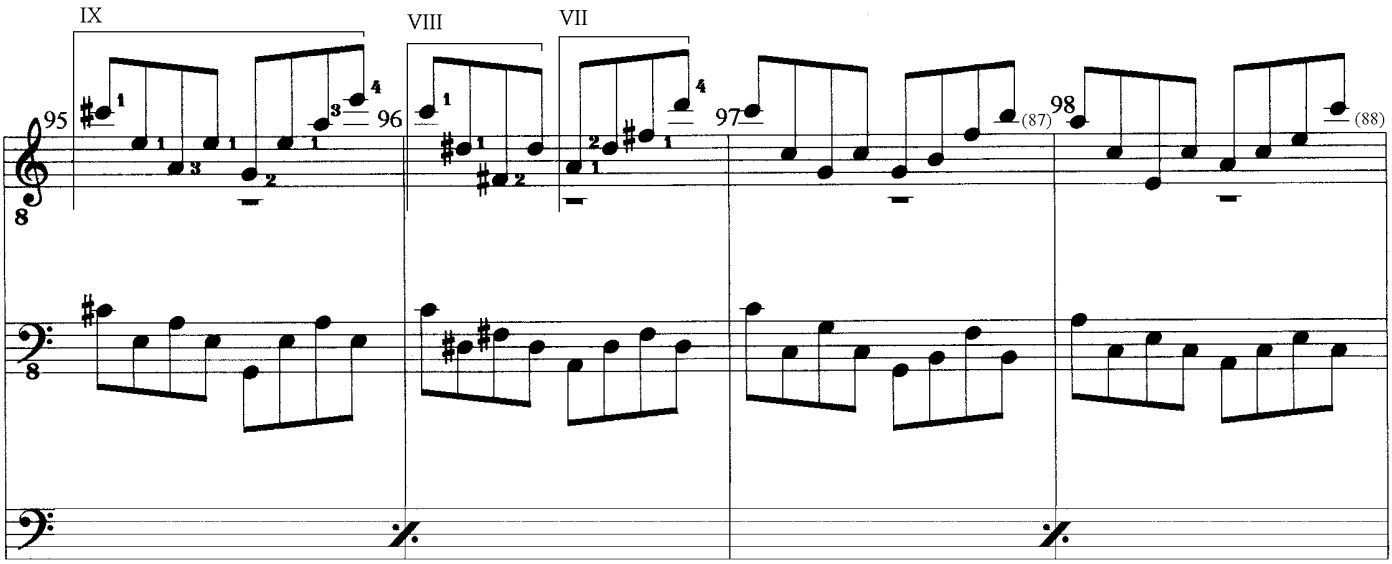

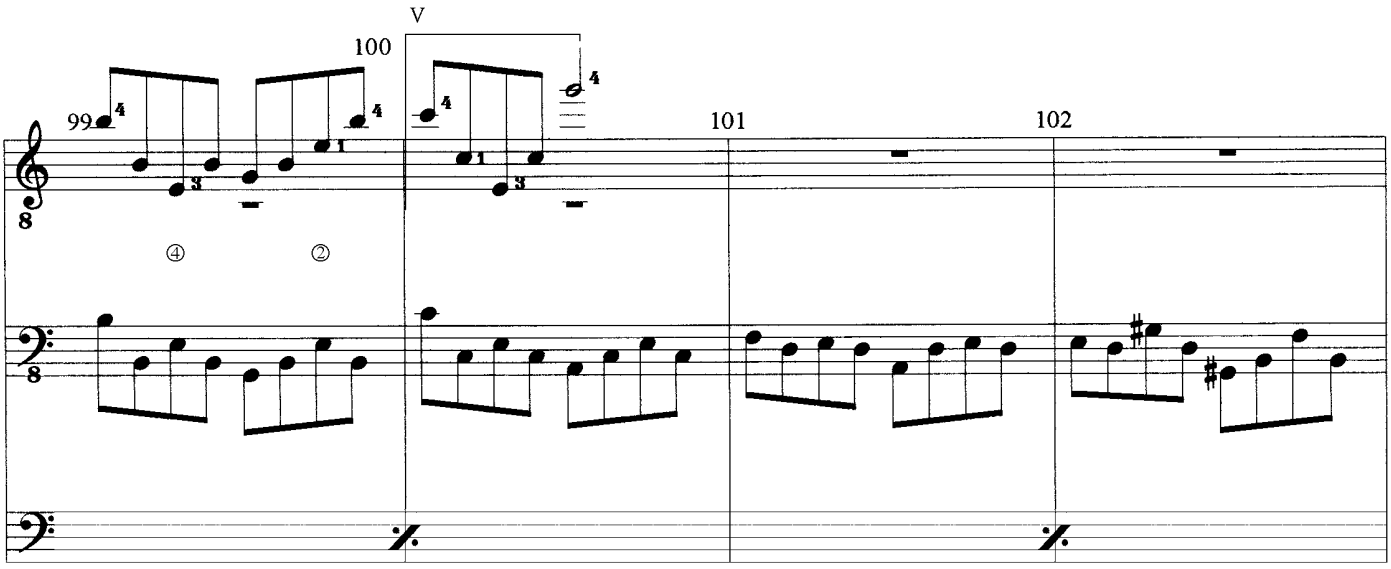

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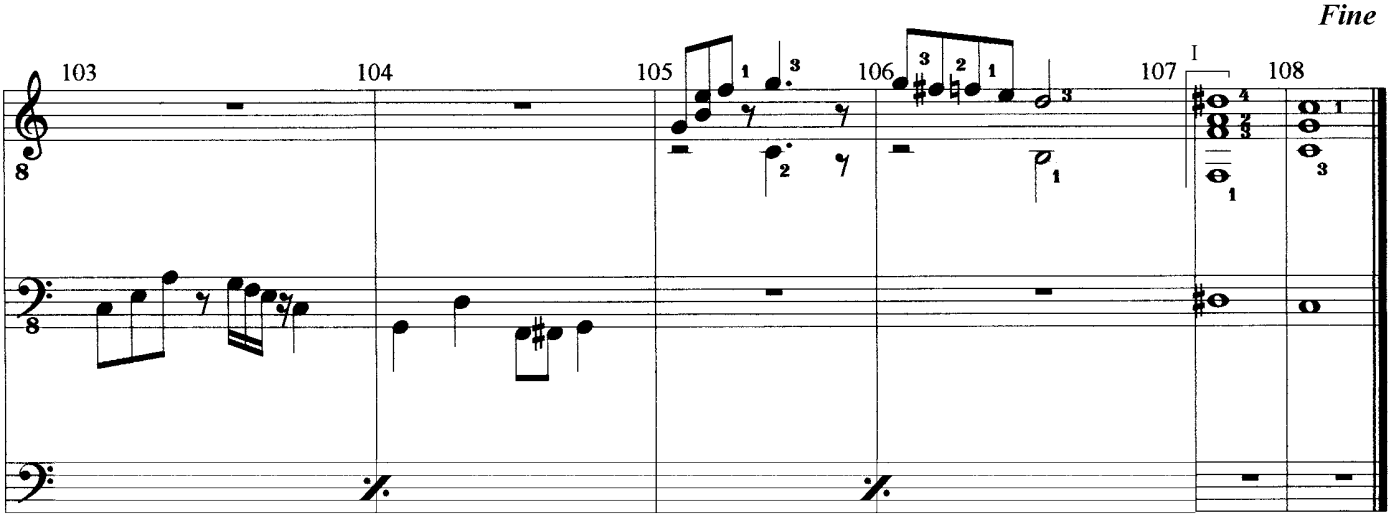

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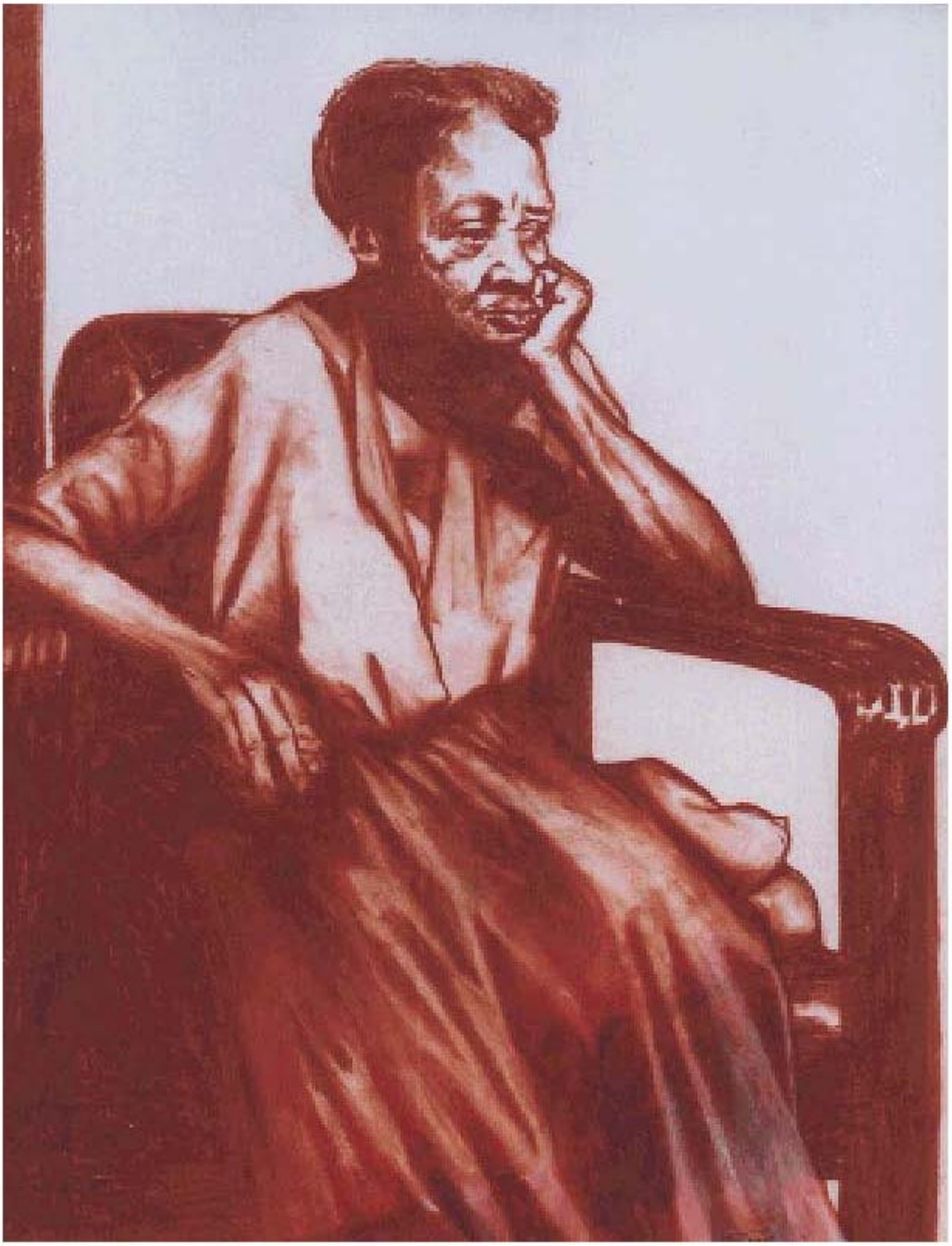

Türkis op.37

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Turquoise (Türkis), color of the Caribbean Sea

- Sounds of Havana -

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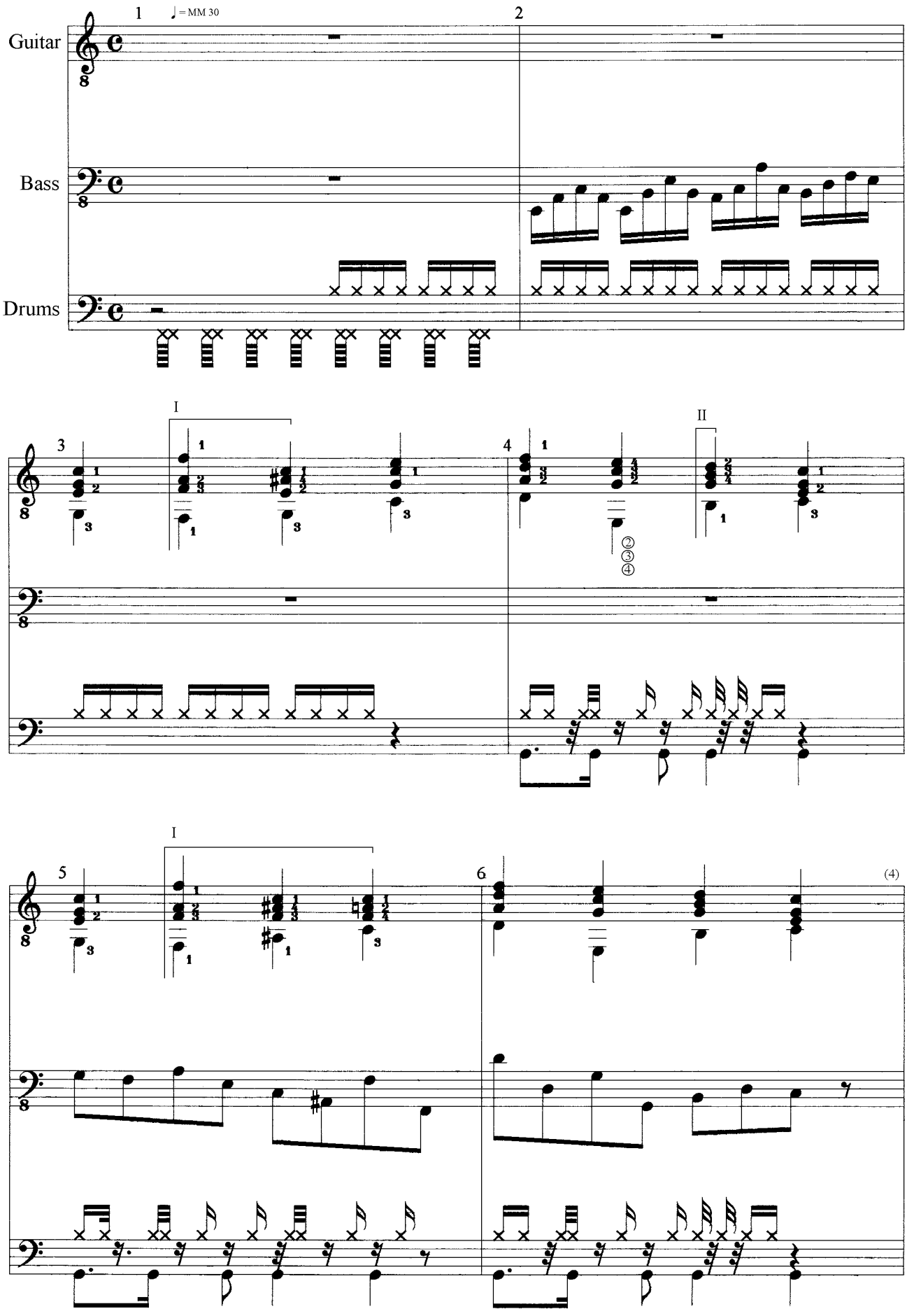
Op. 37

Lento



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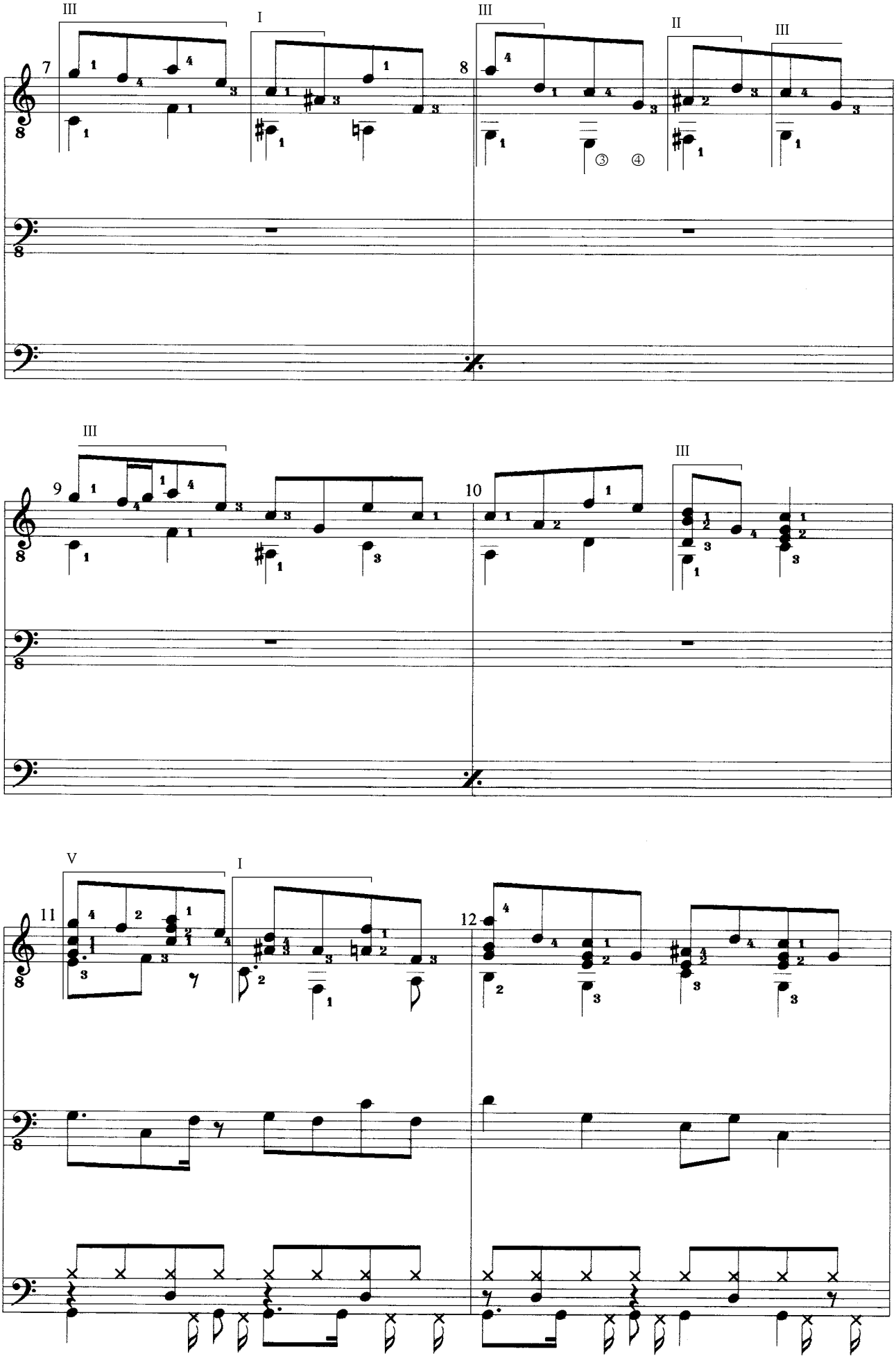

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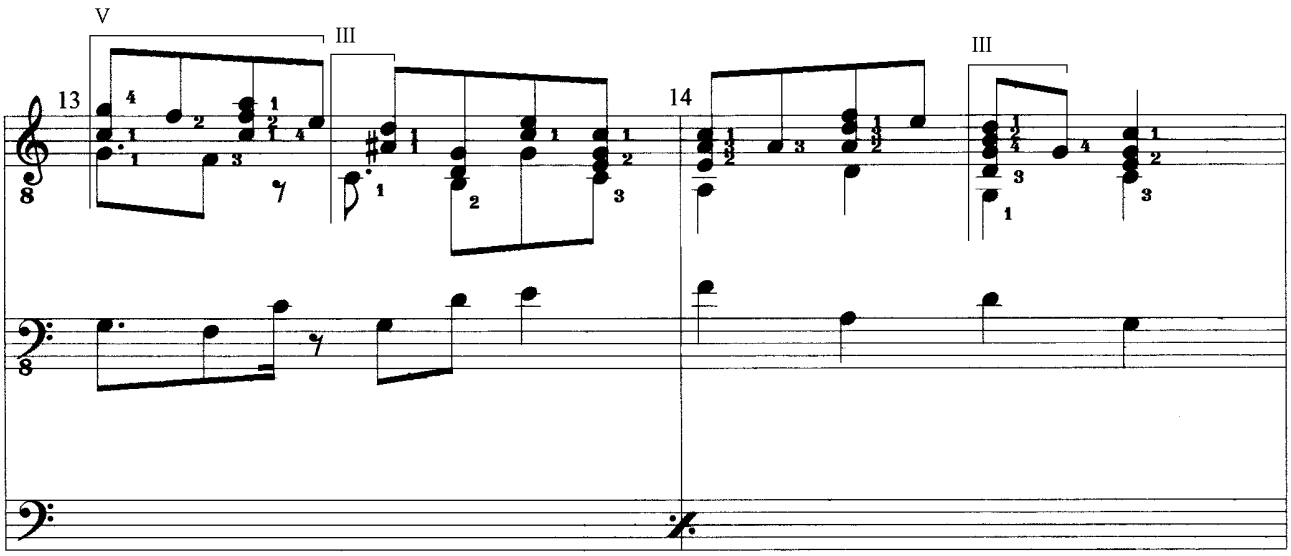

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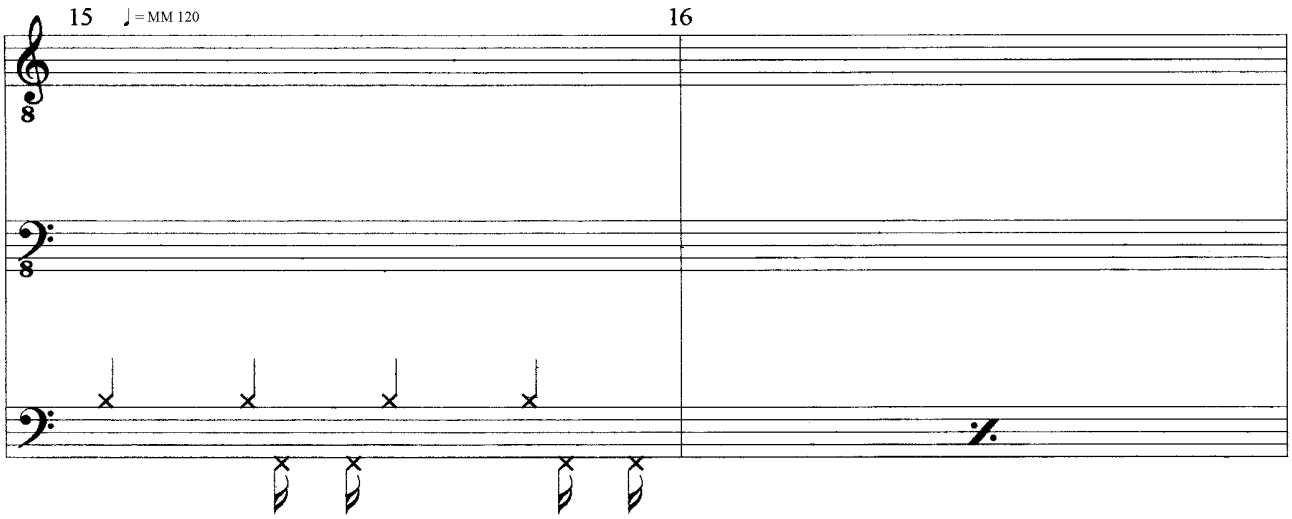

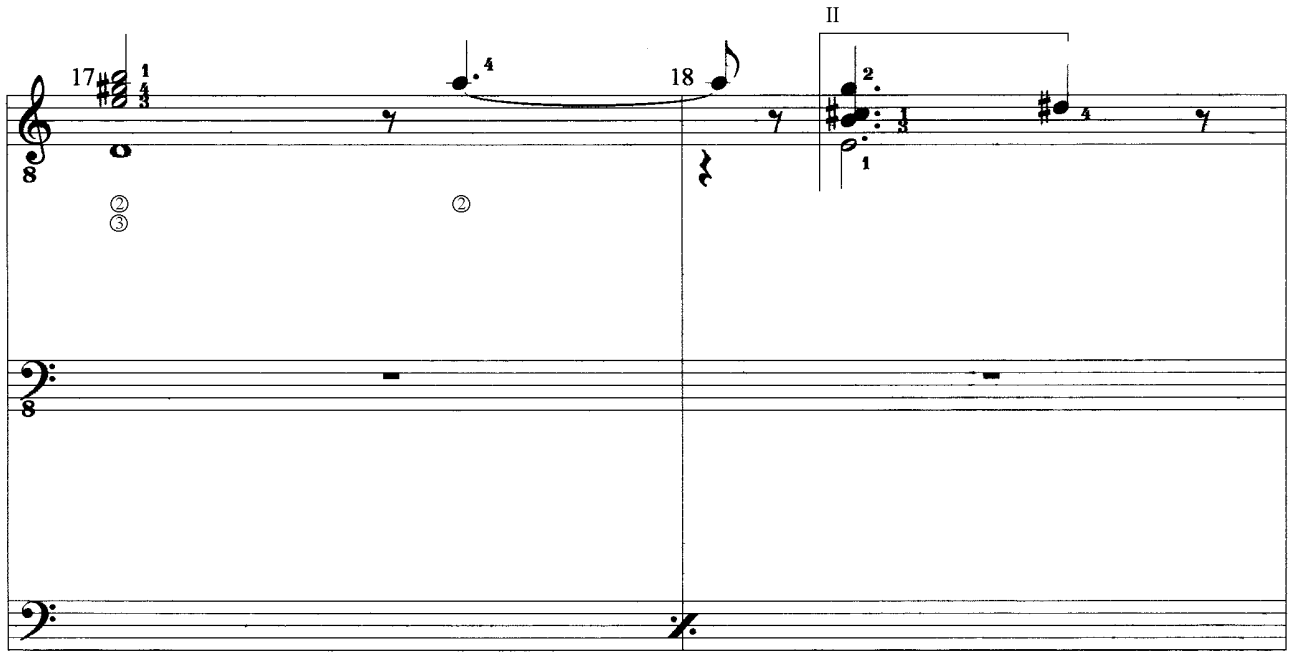

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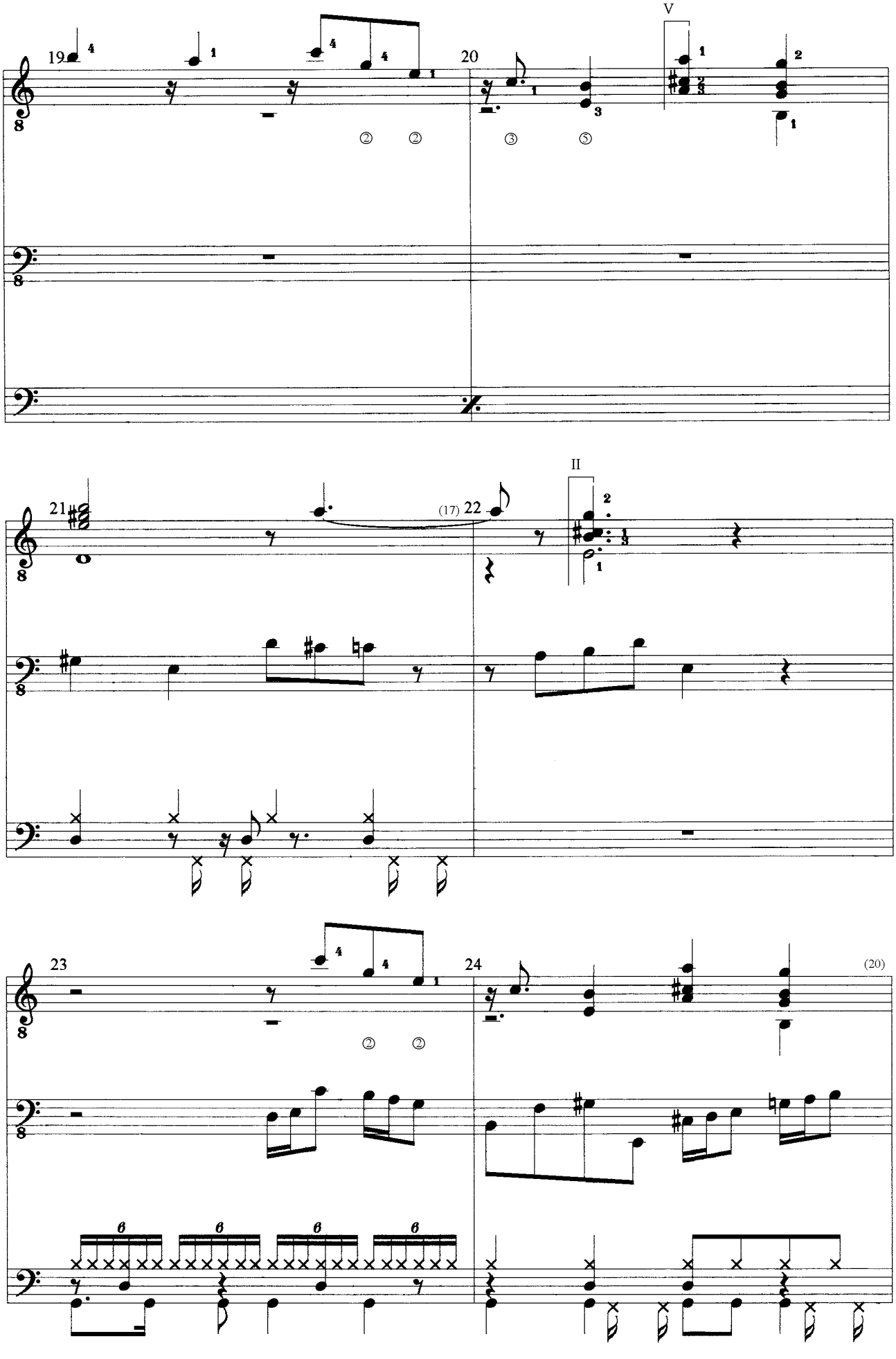

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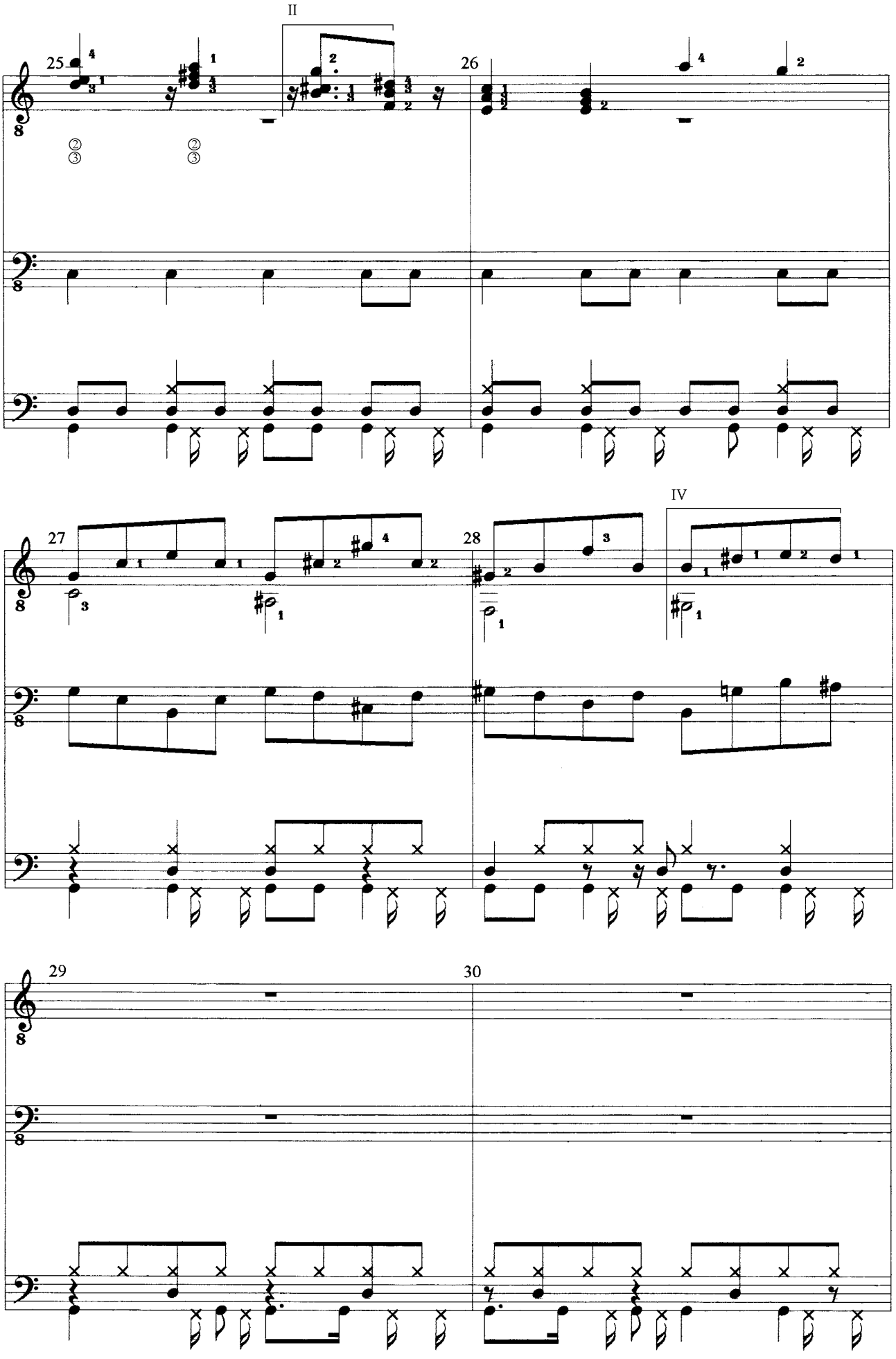

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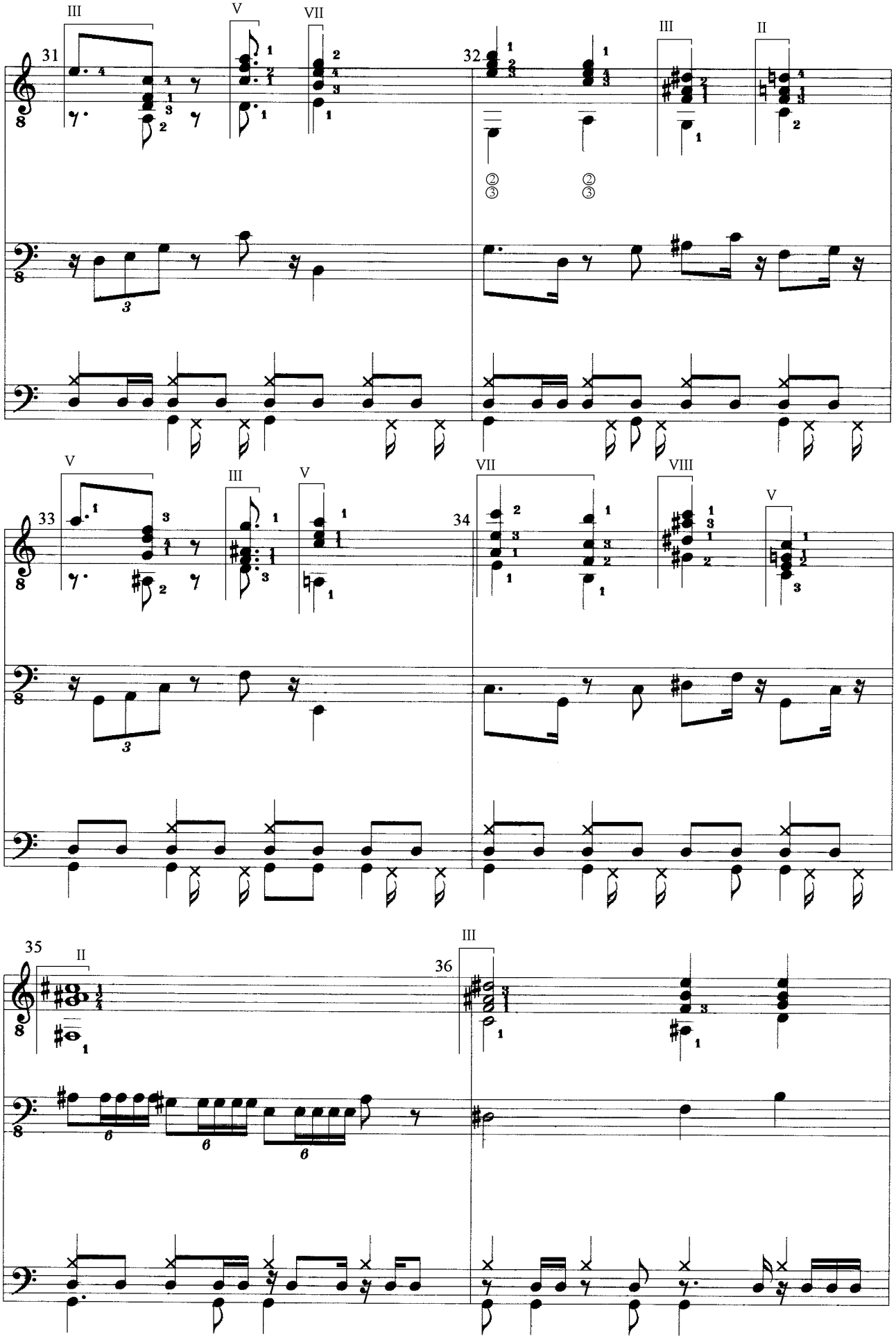

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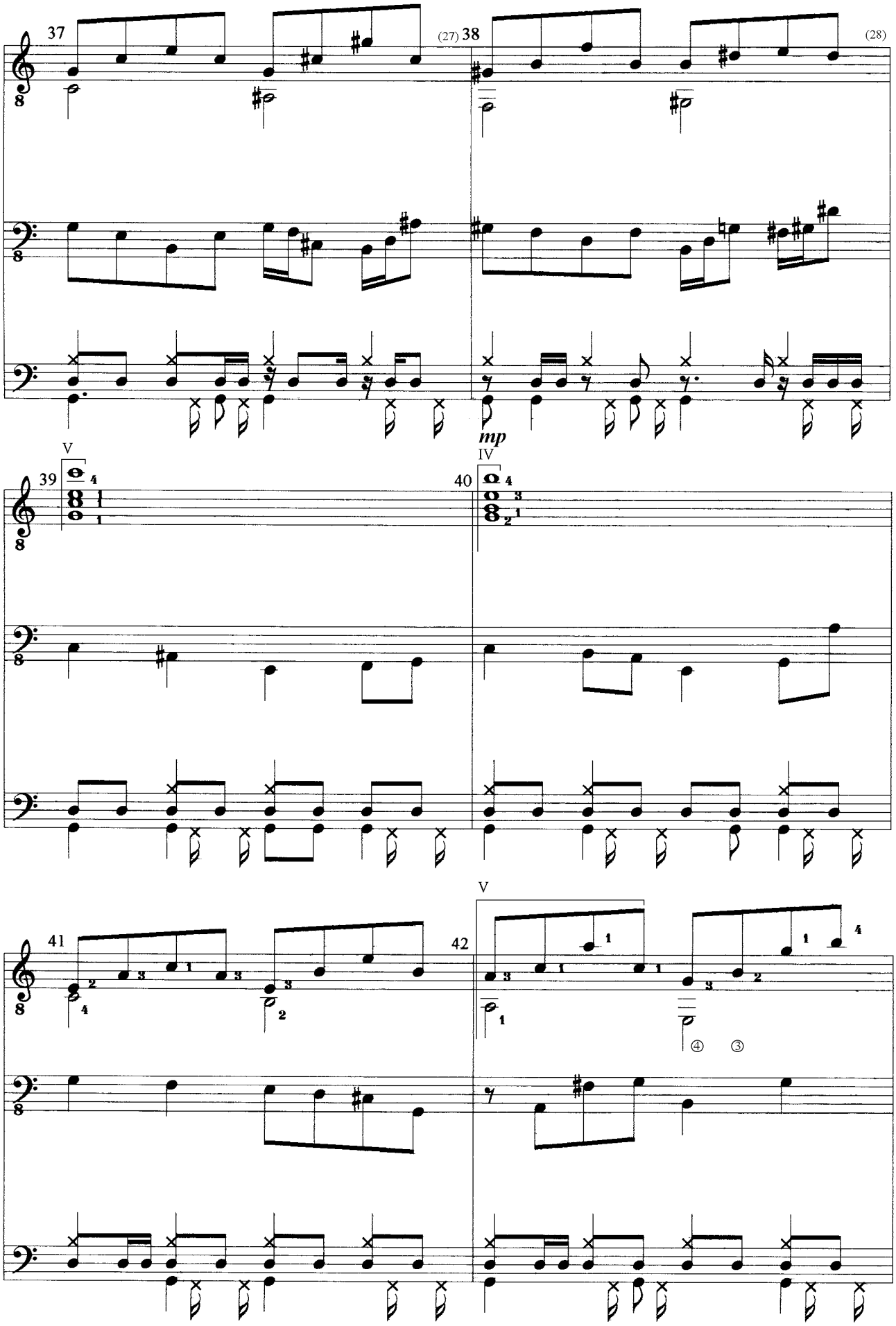

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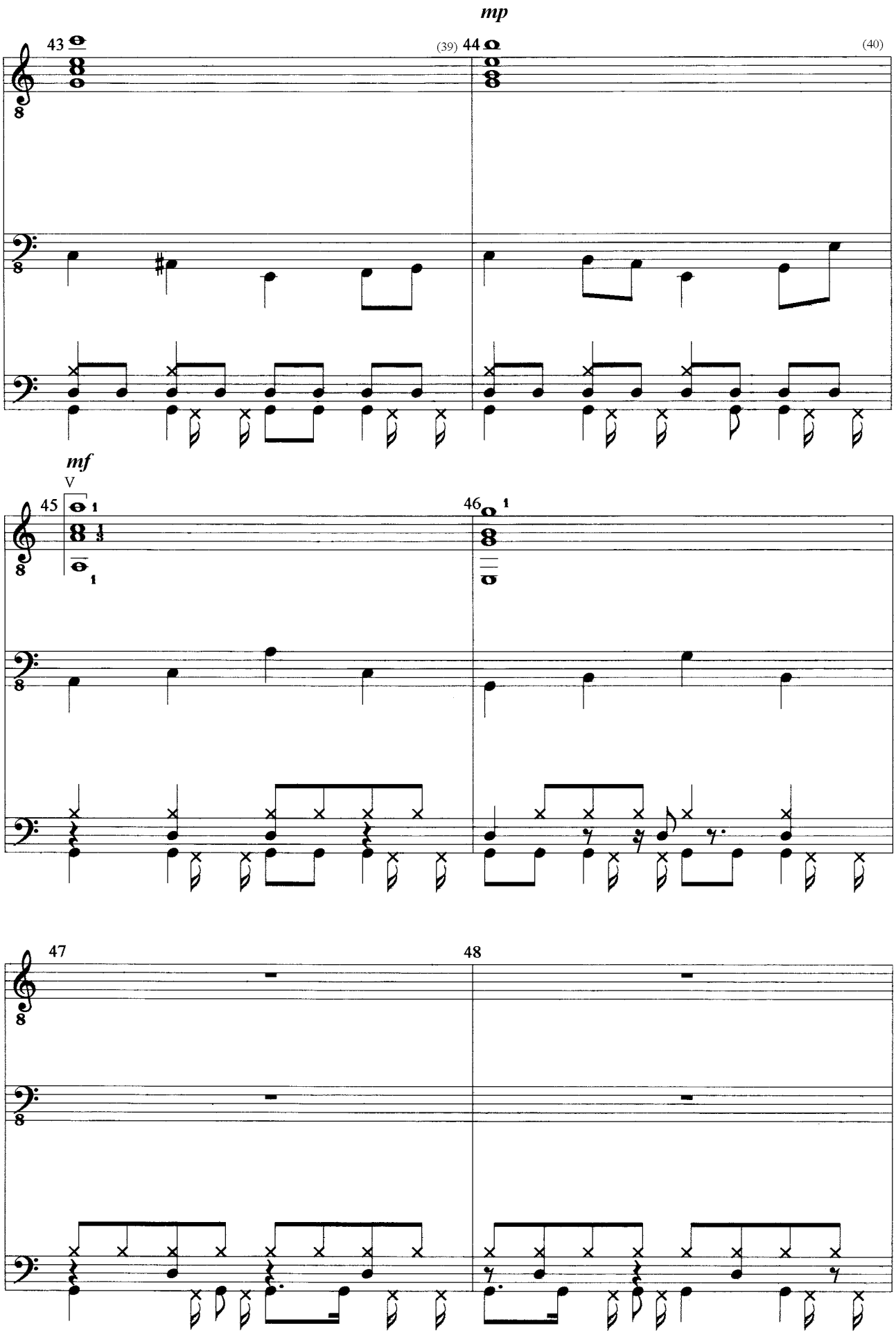

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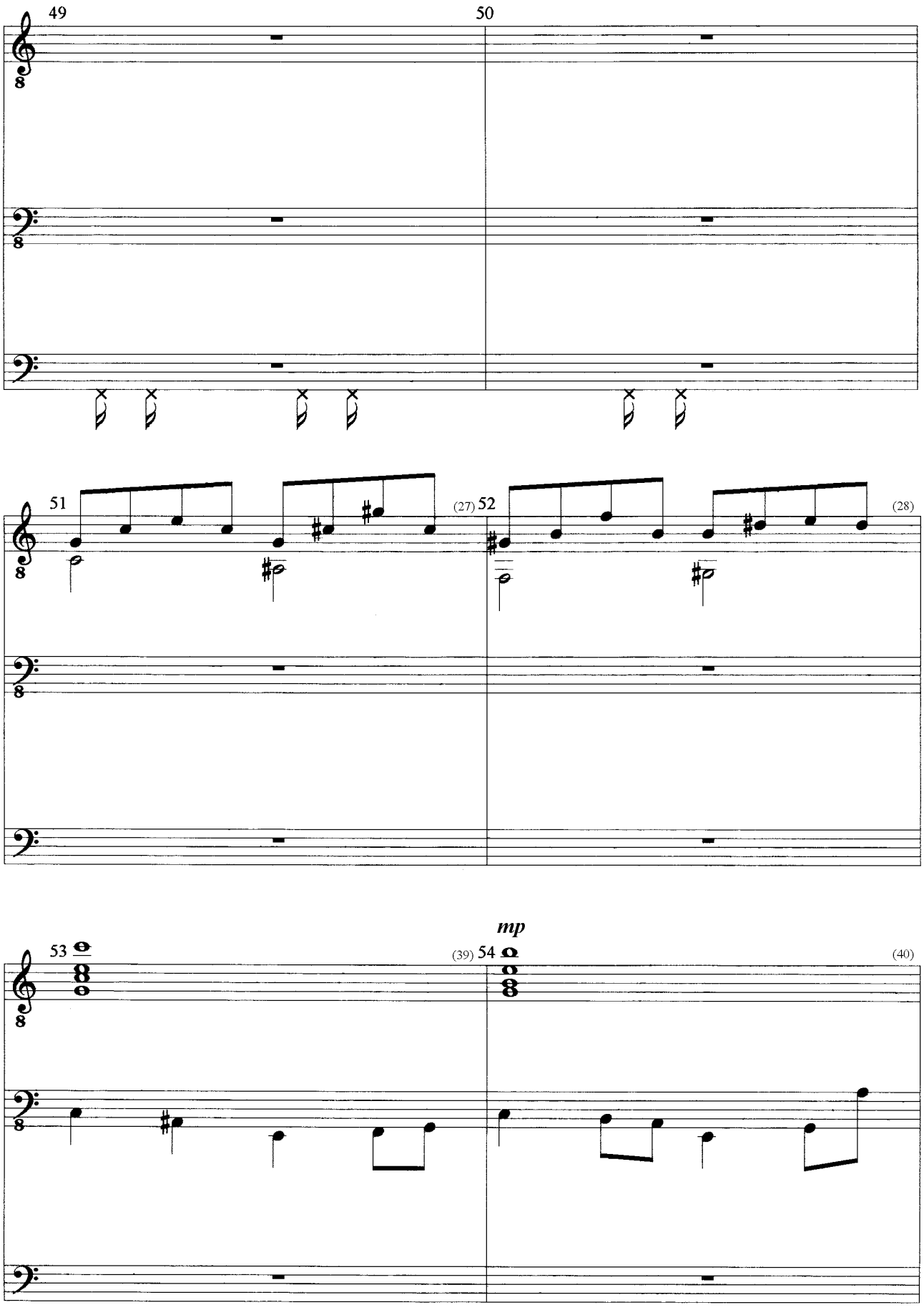

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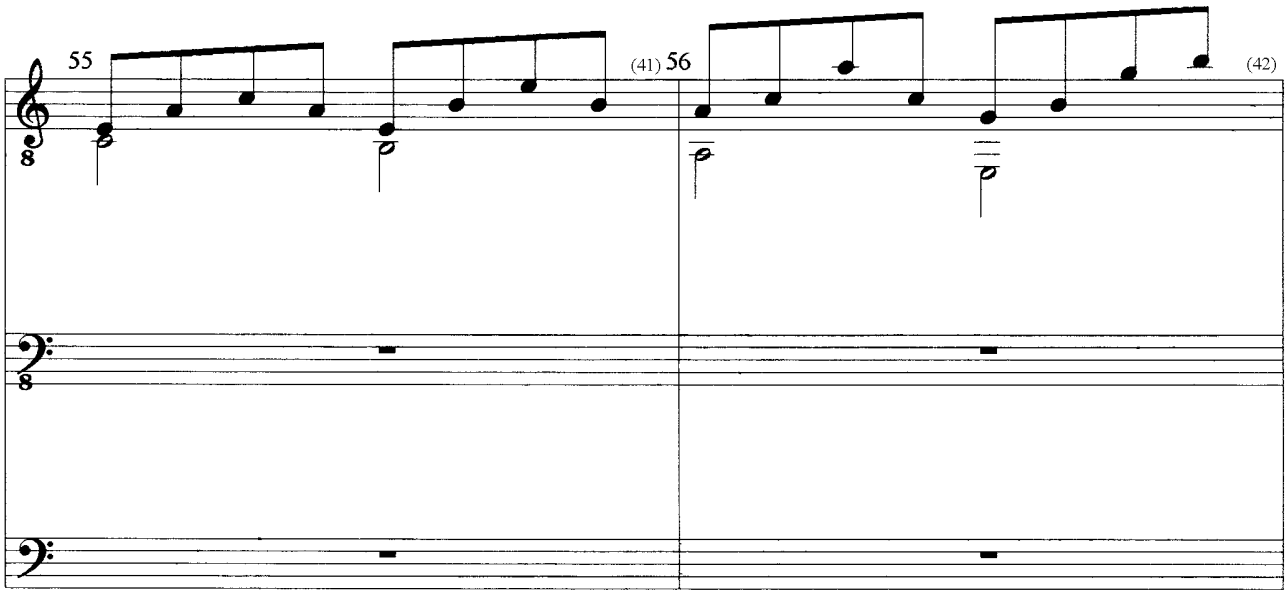

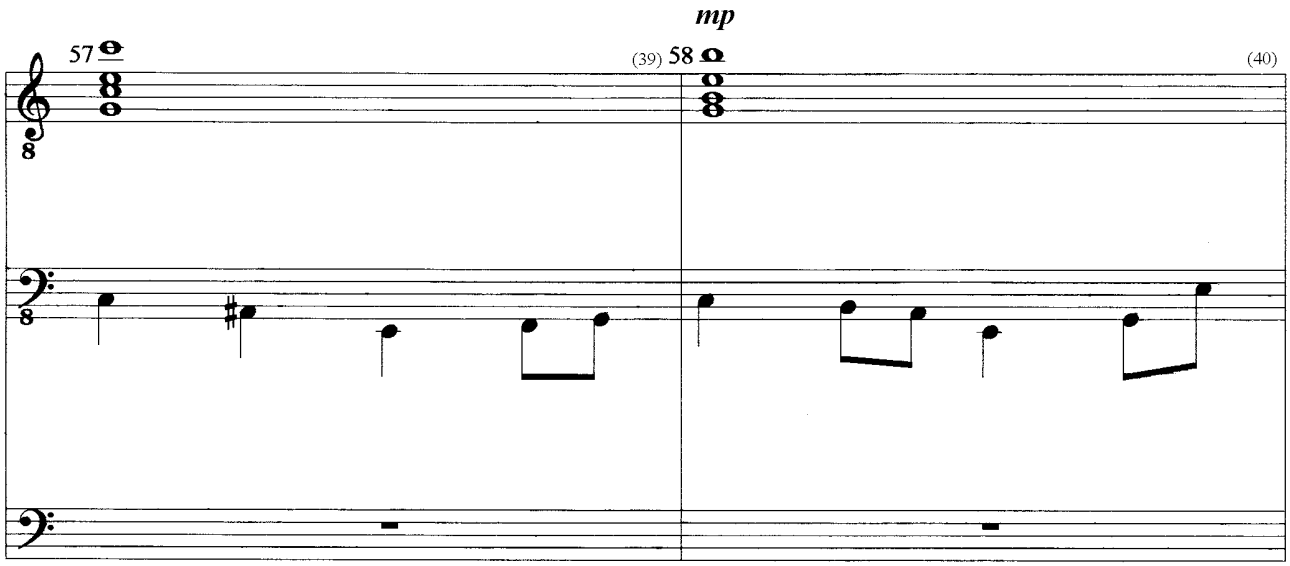

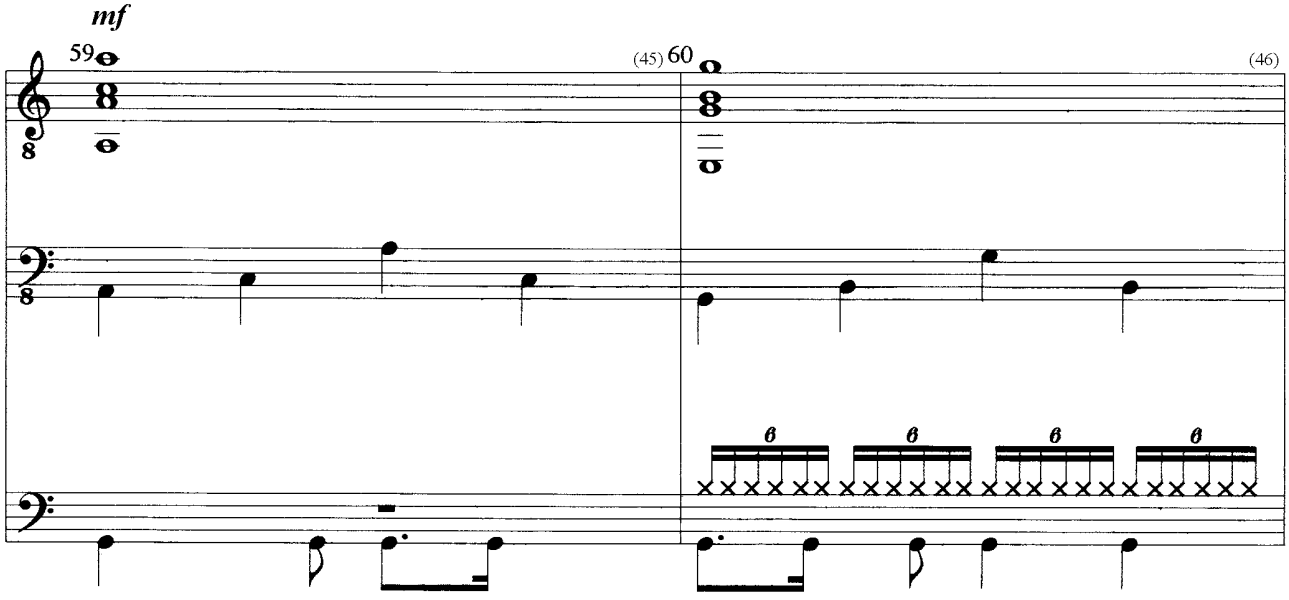

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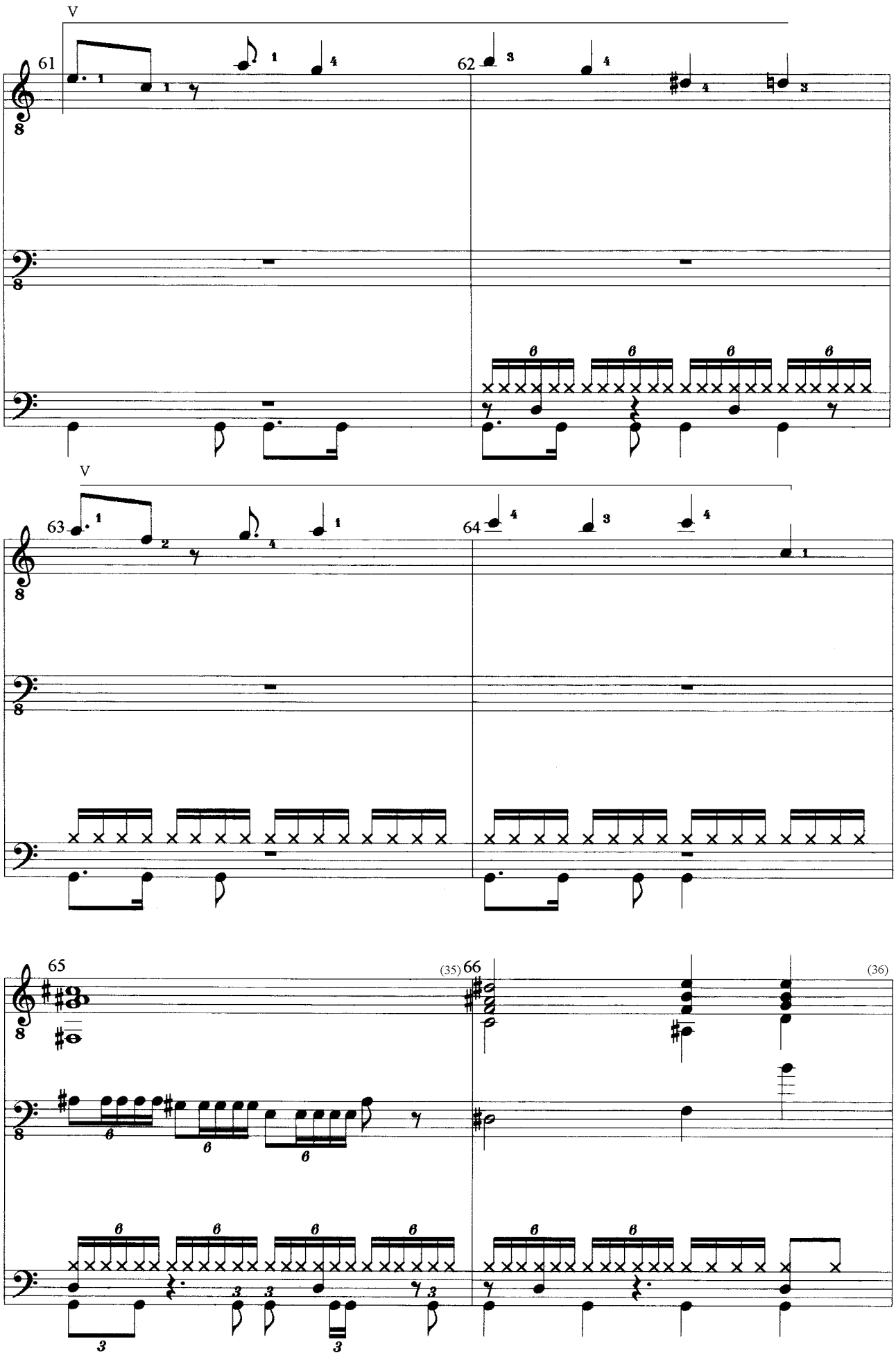

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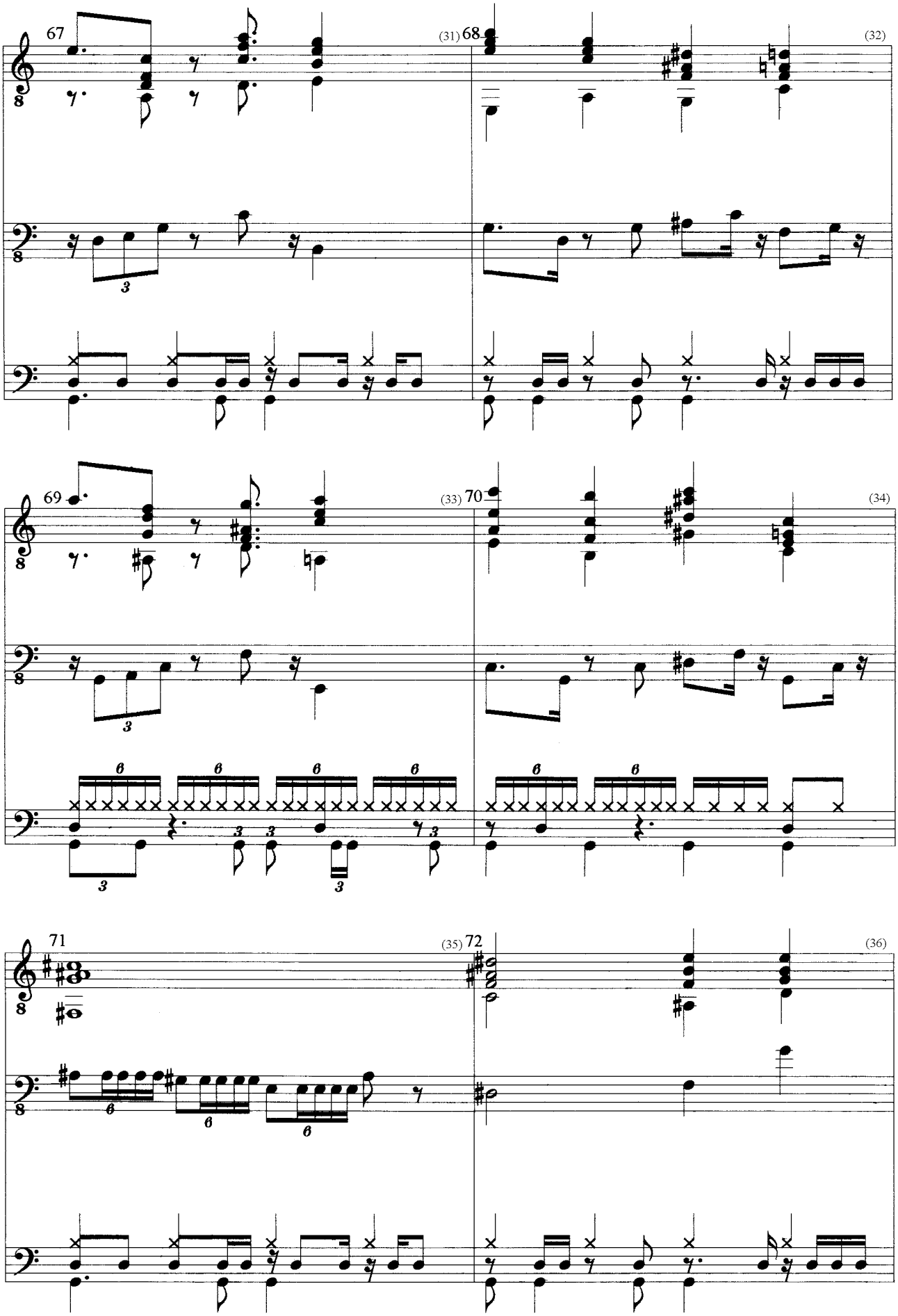

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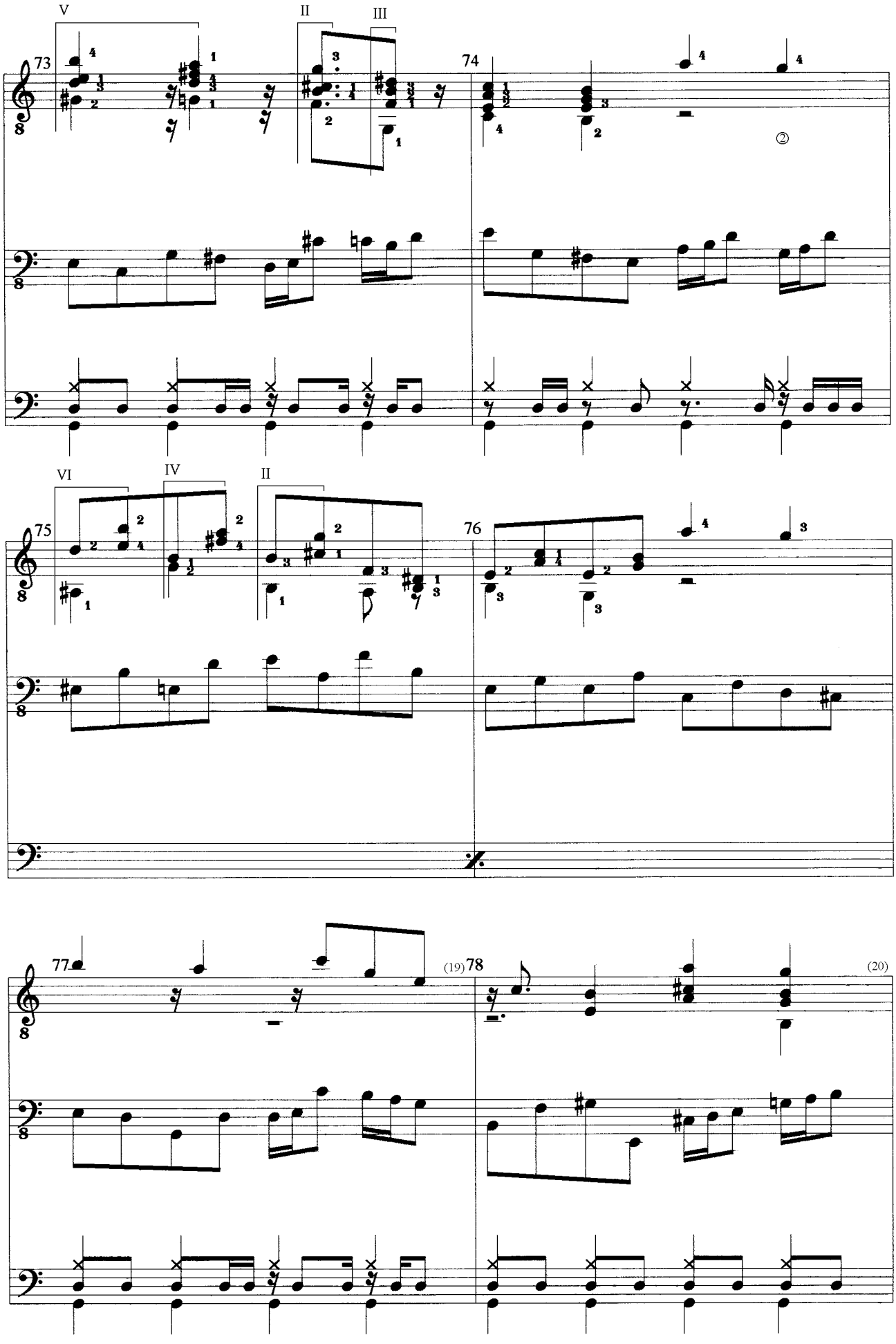

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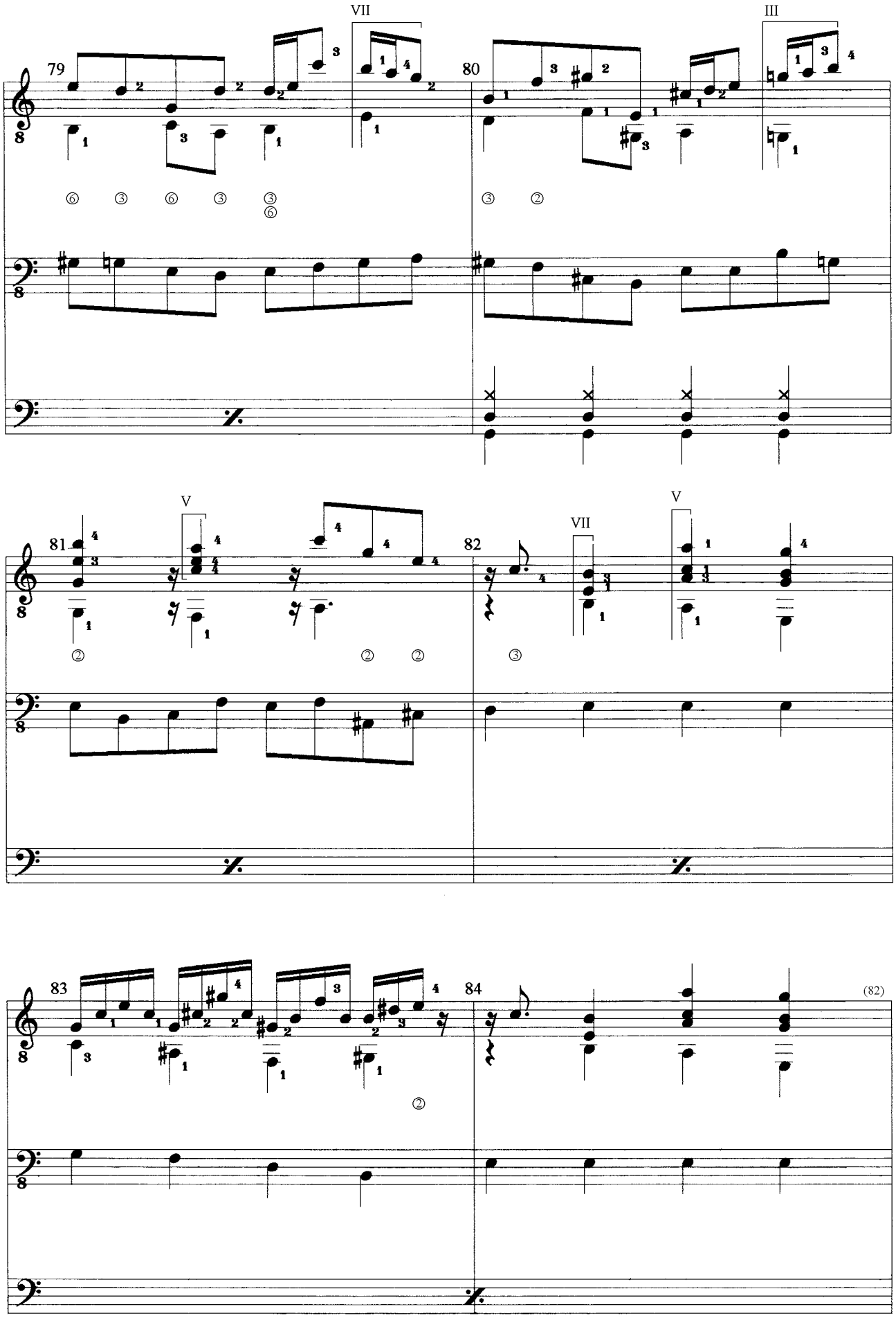

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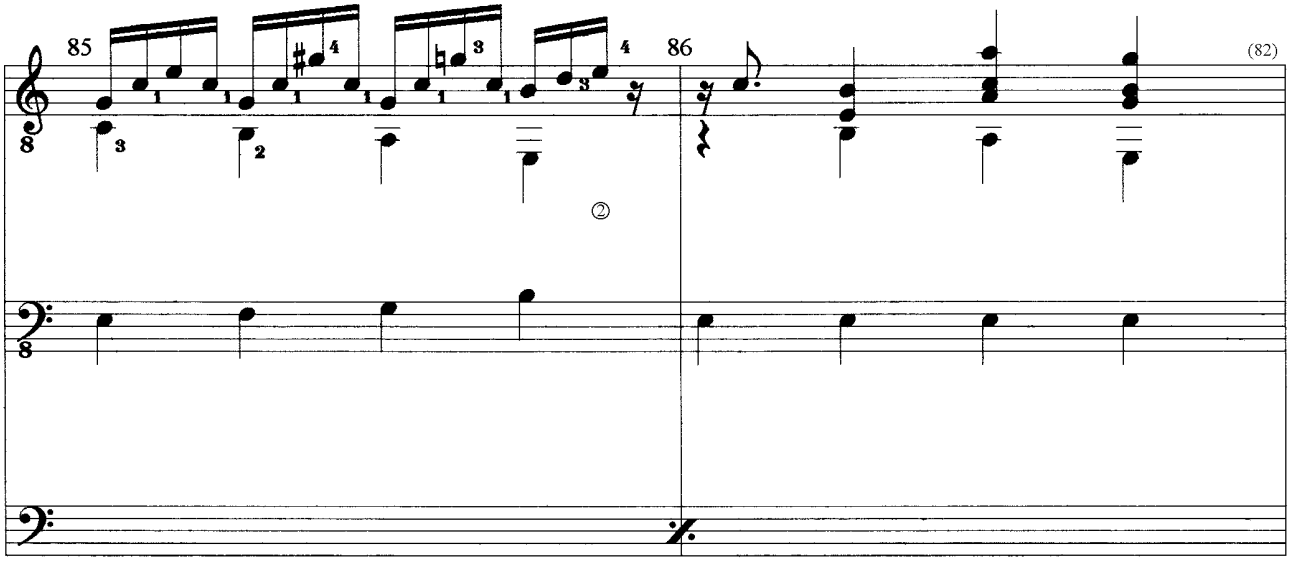

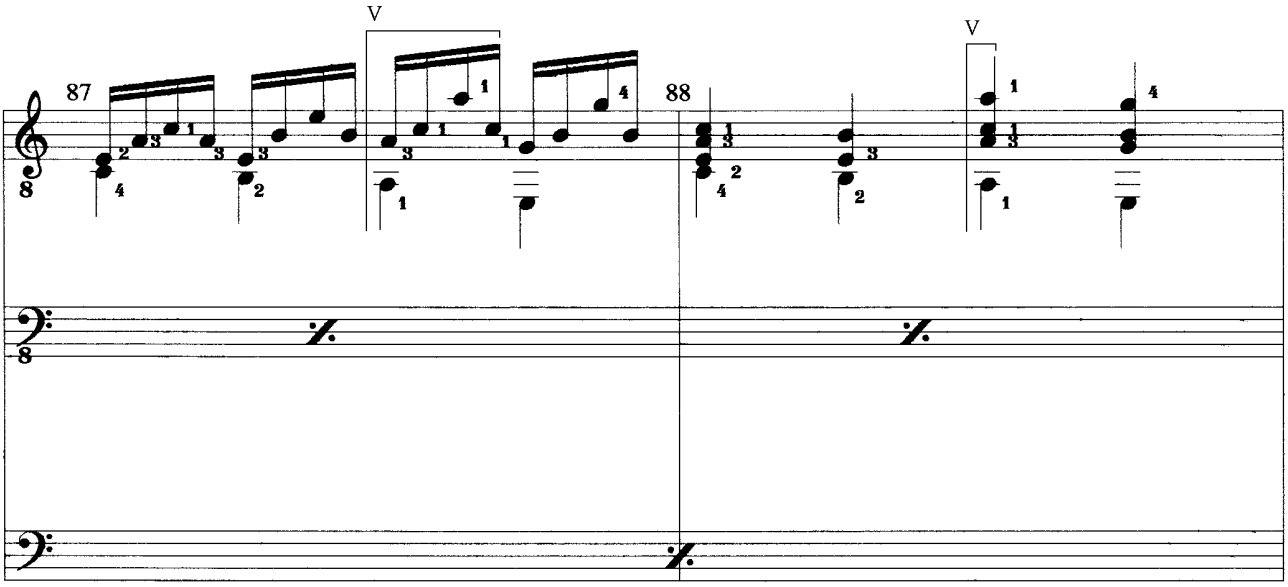

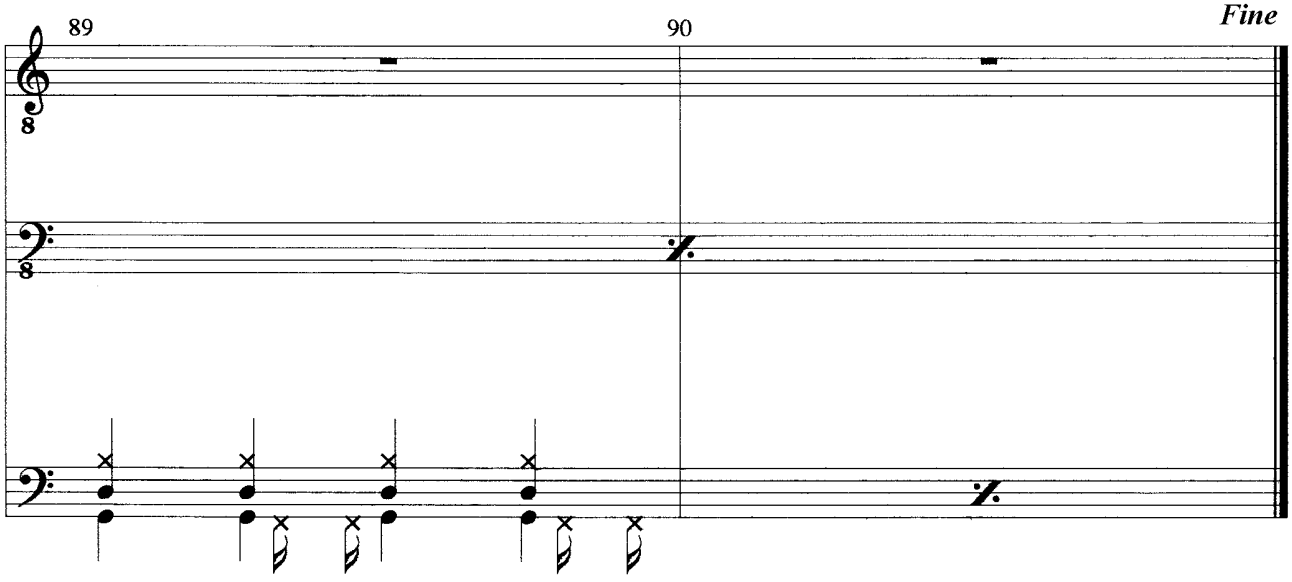

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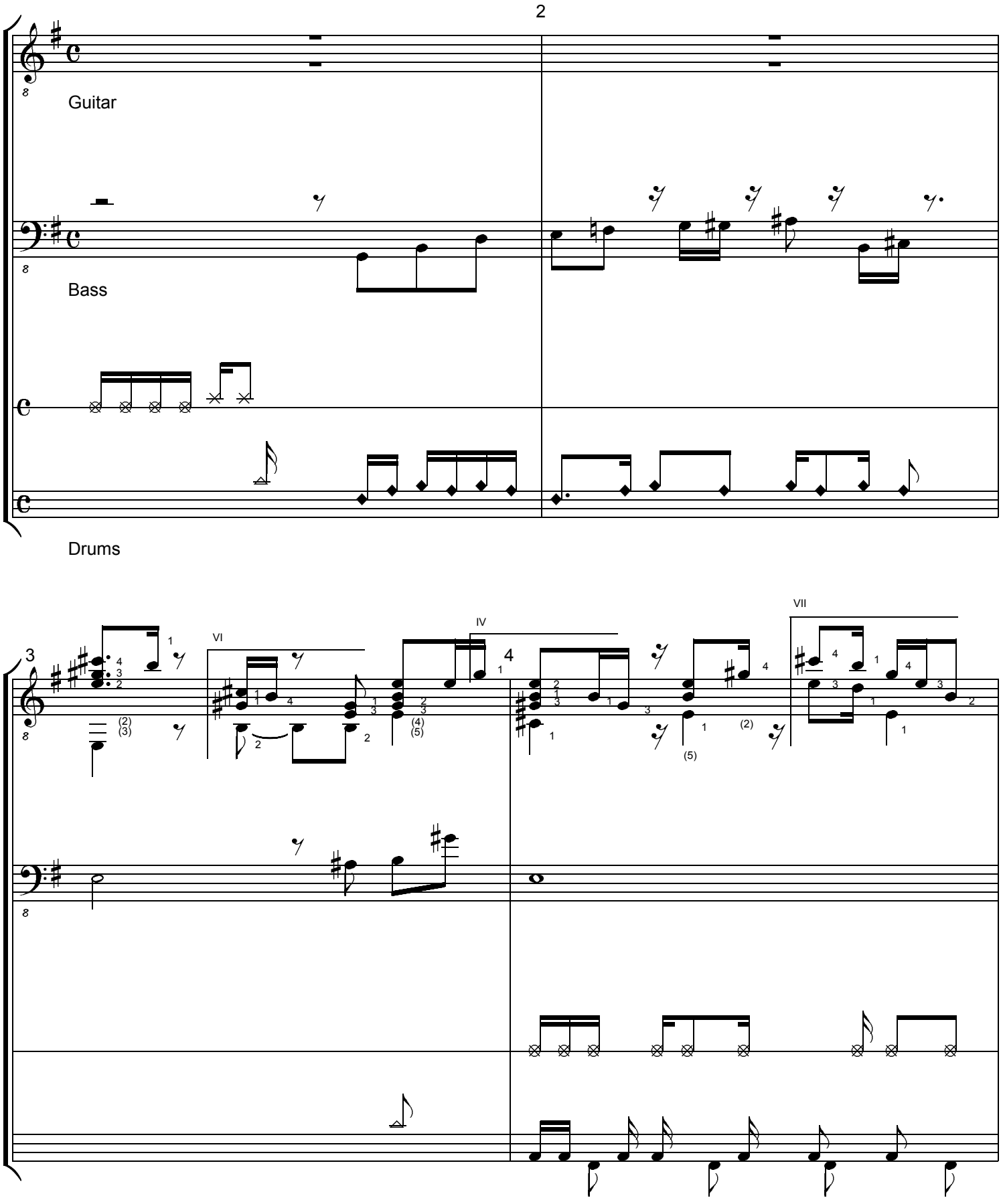

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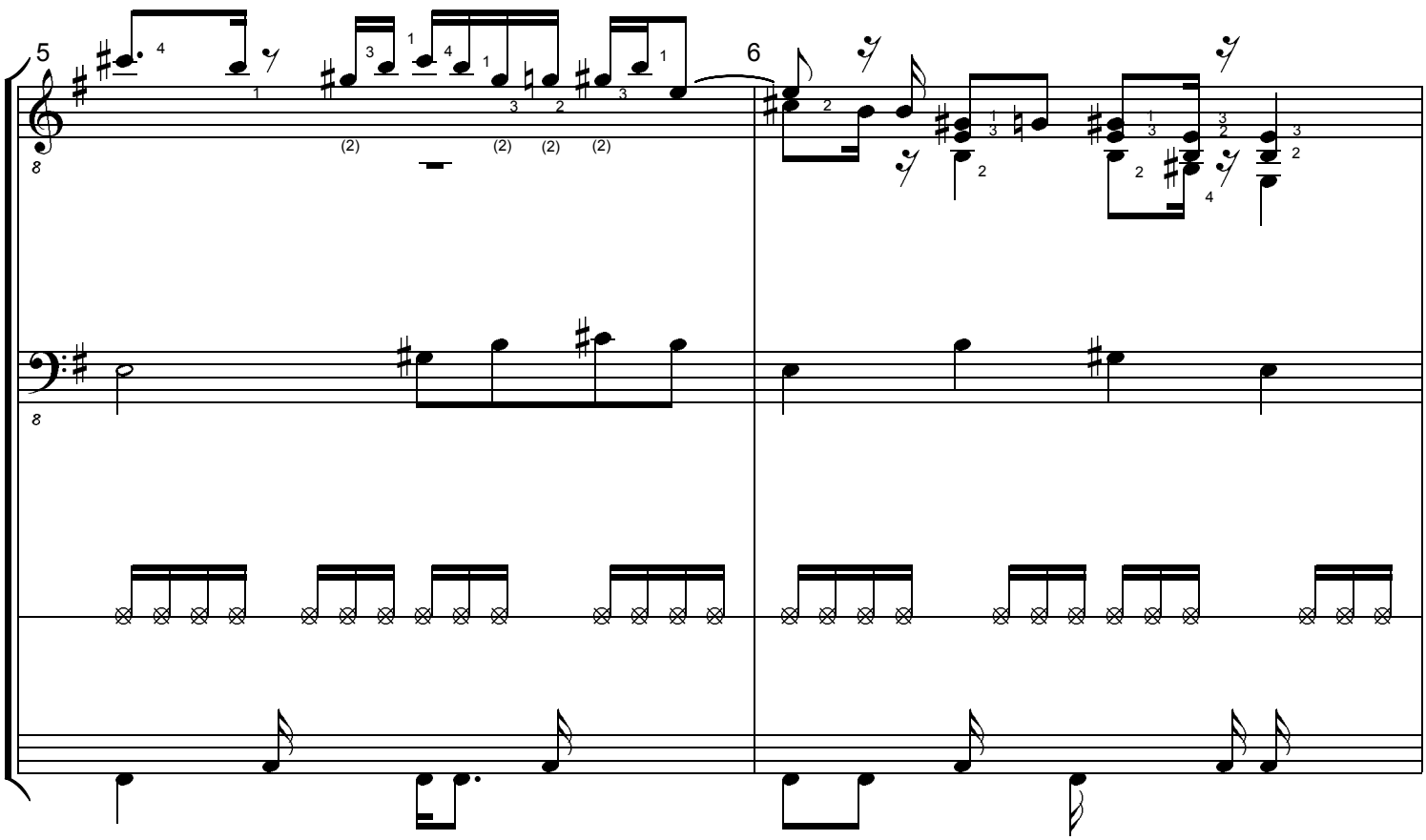

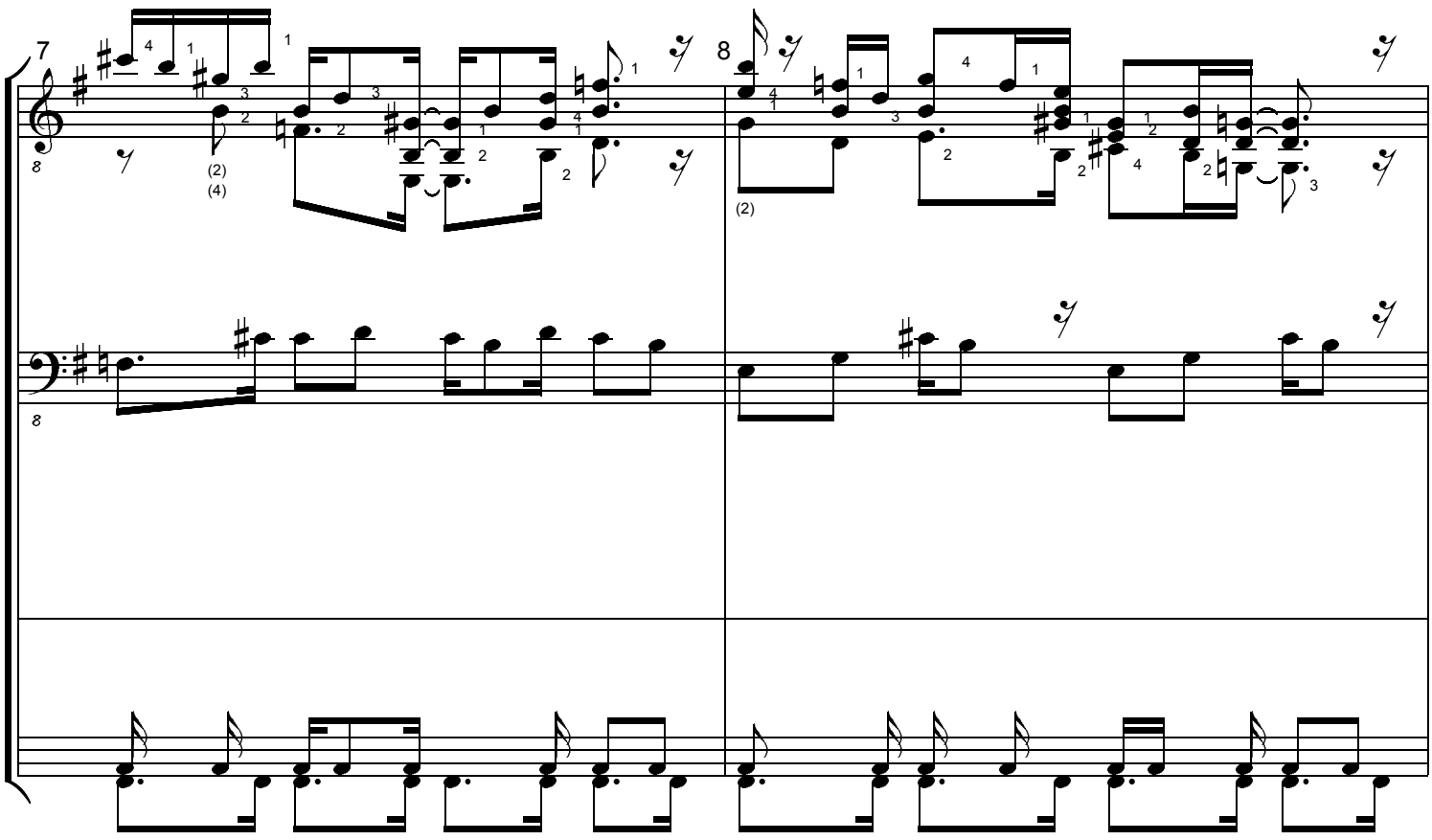

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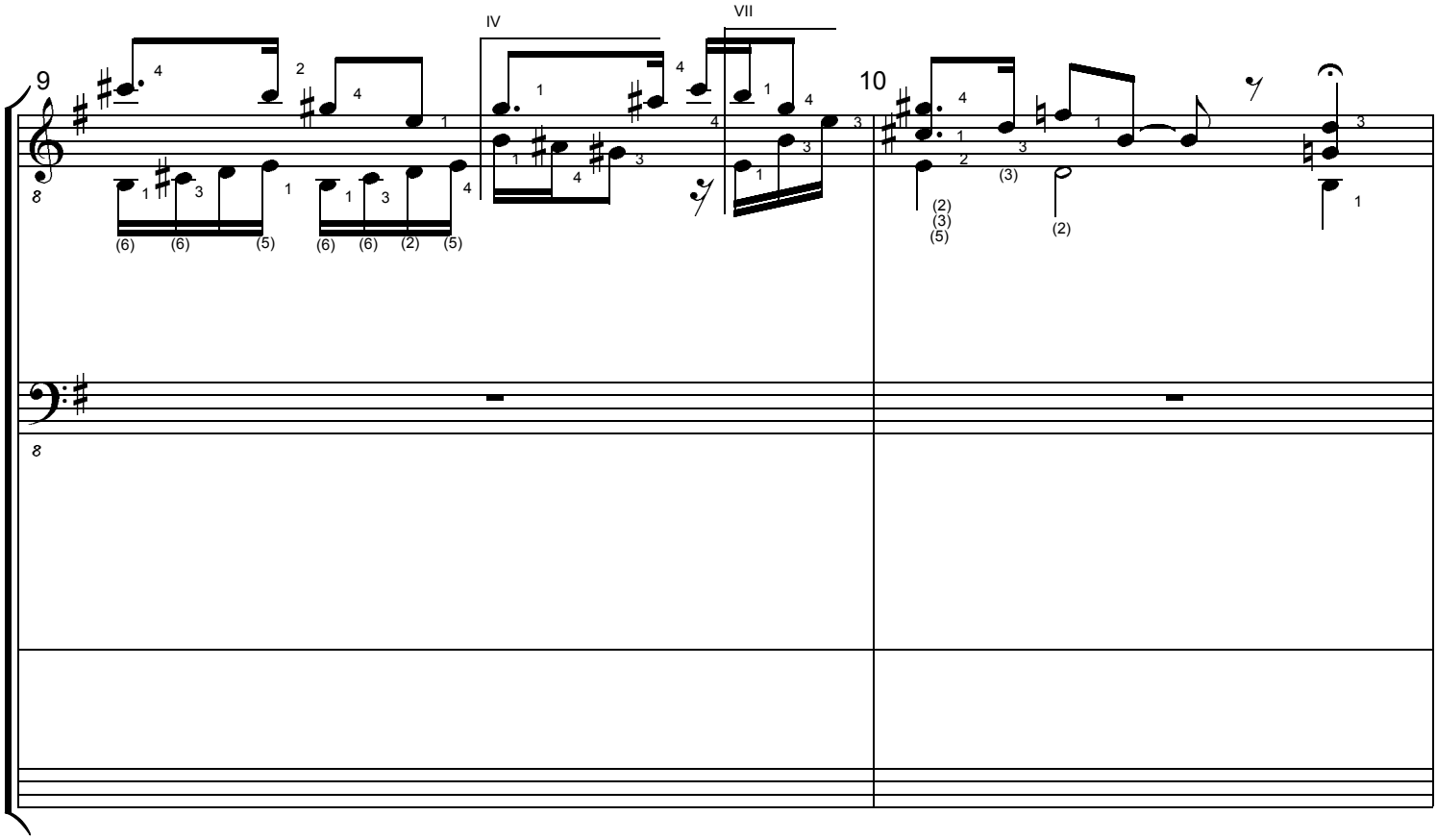

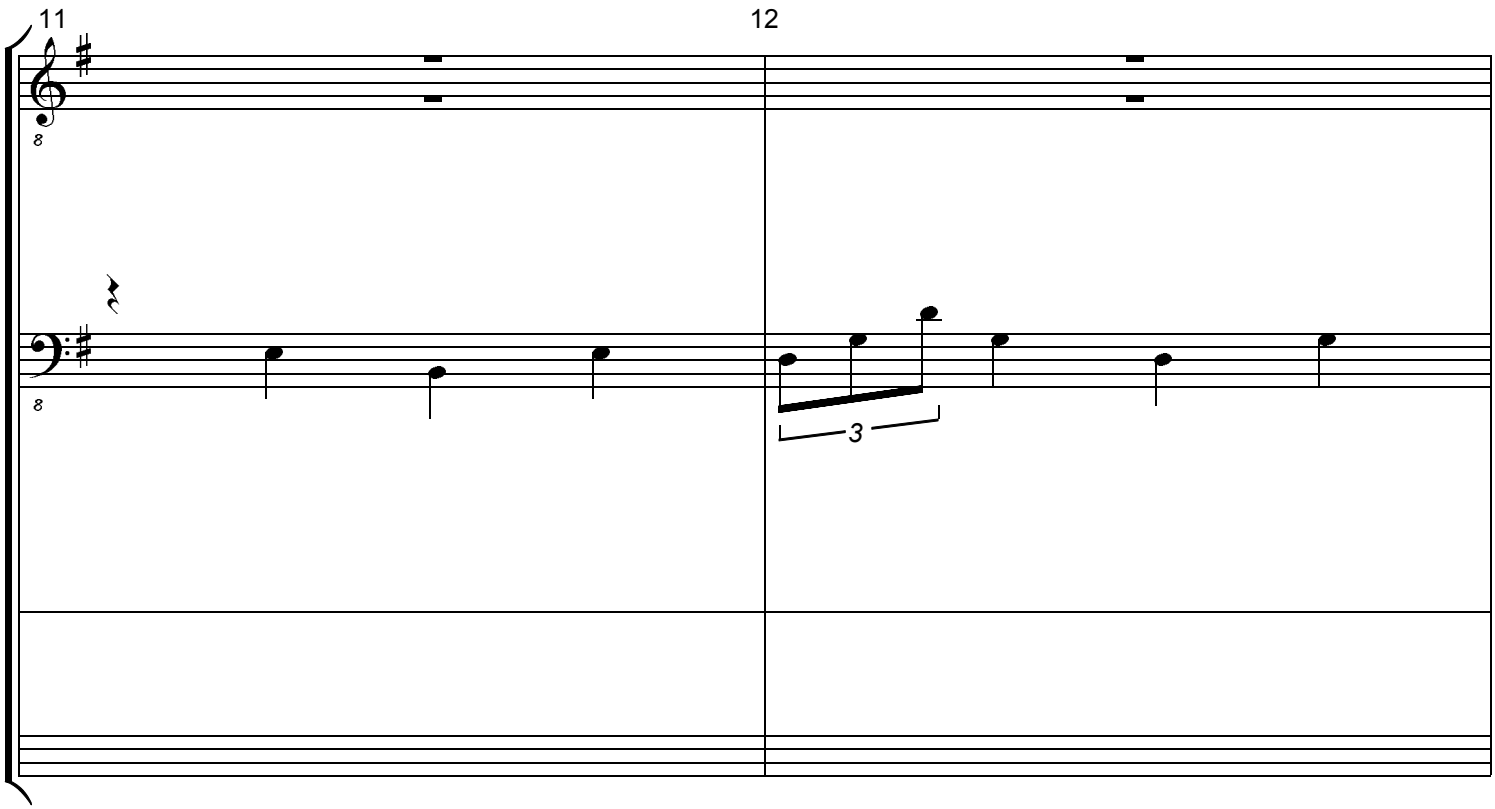

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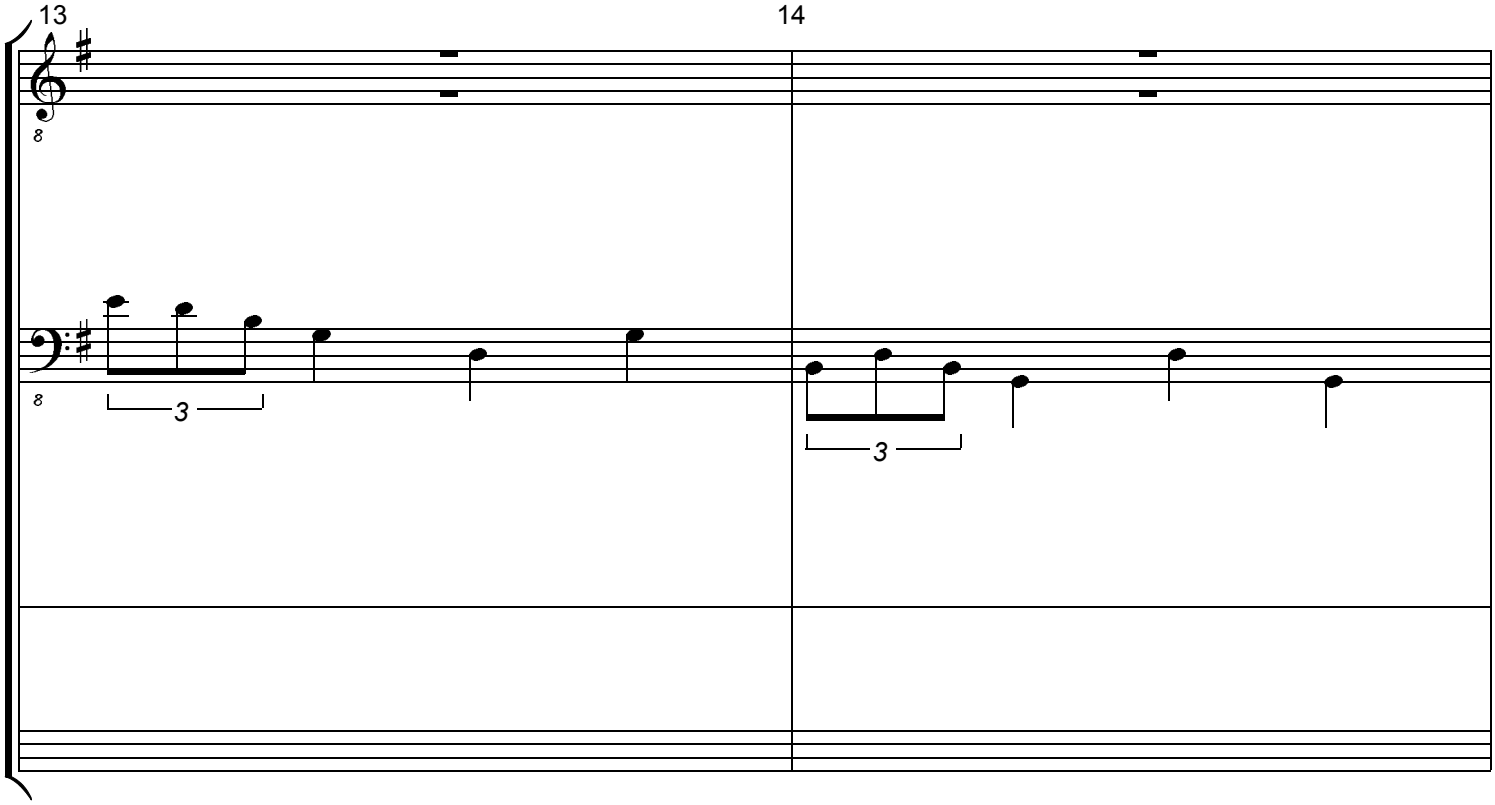

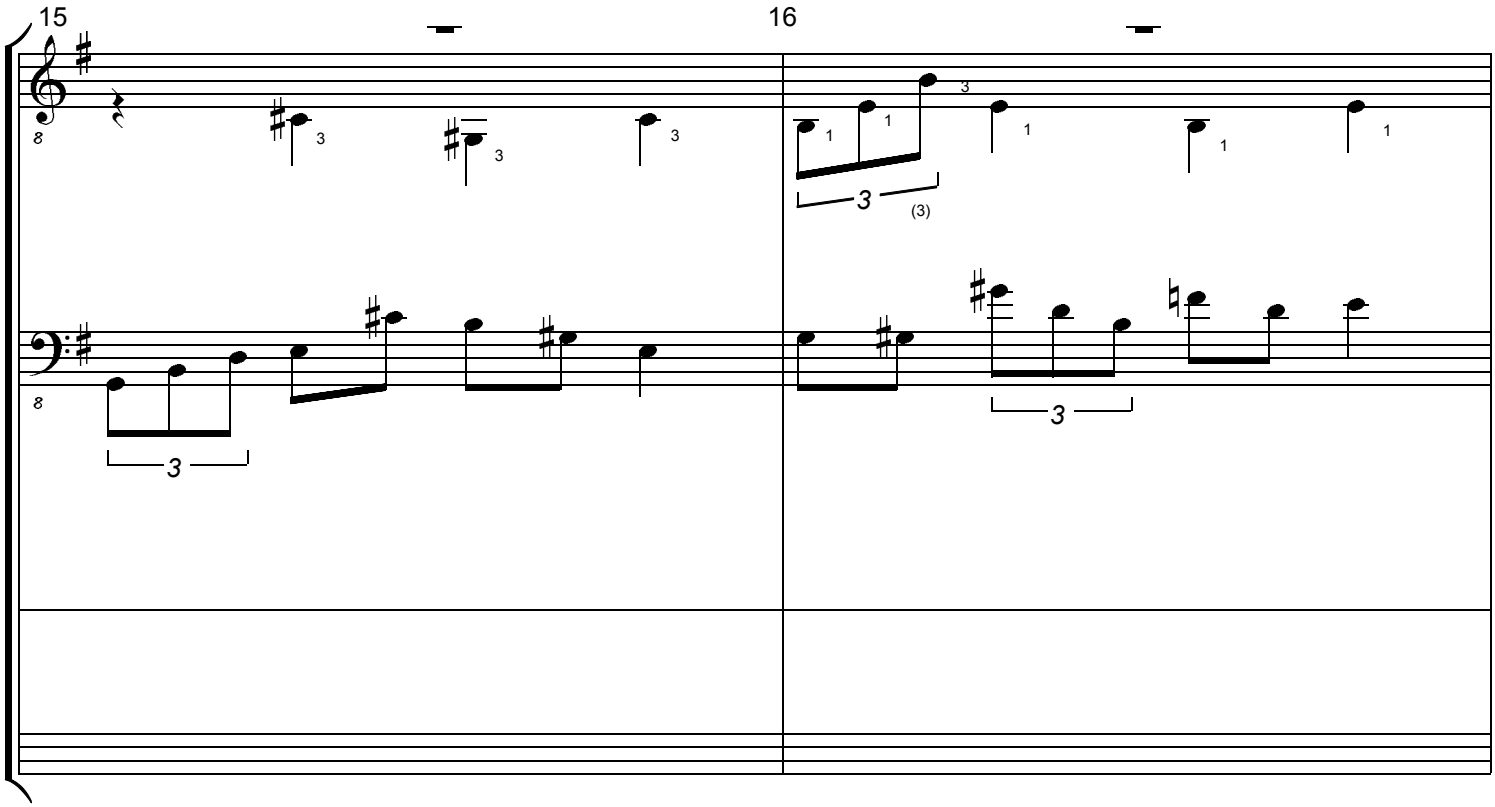

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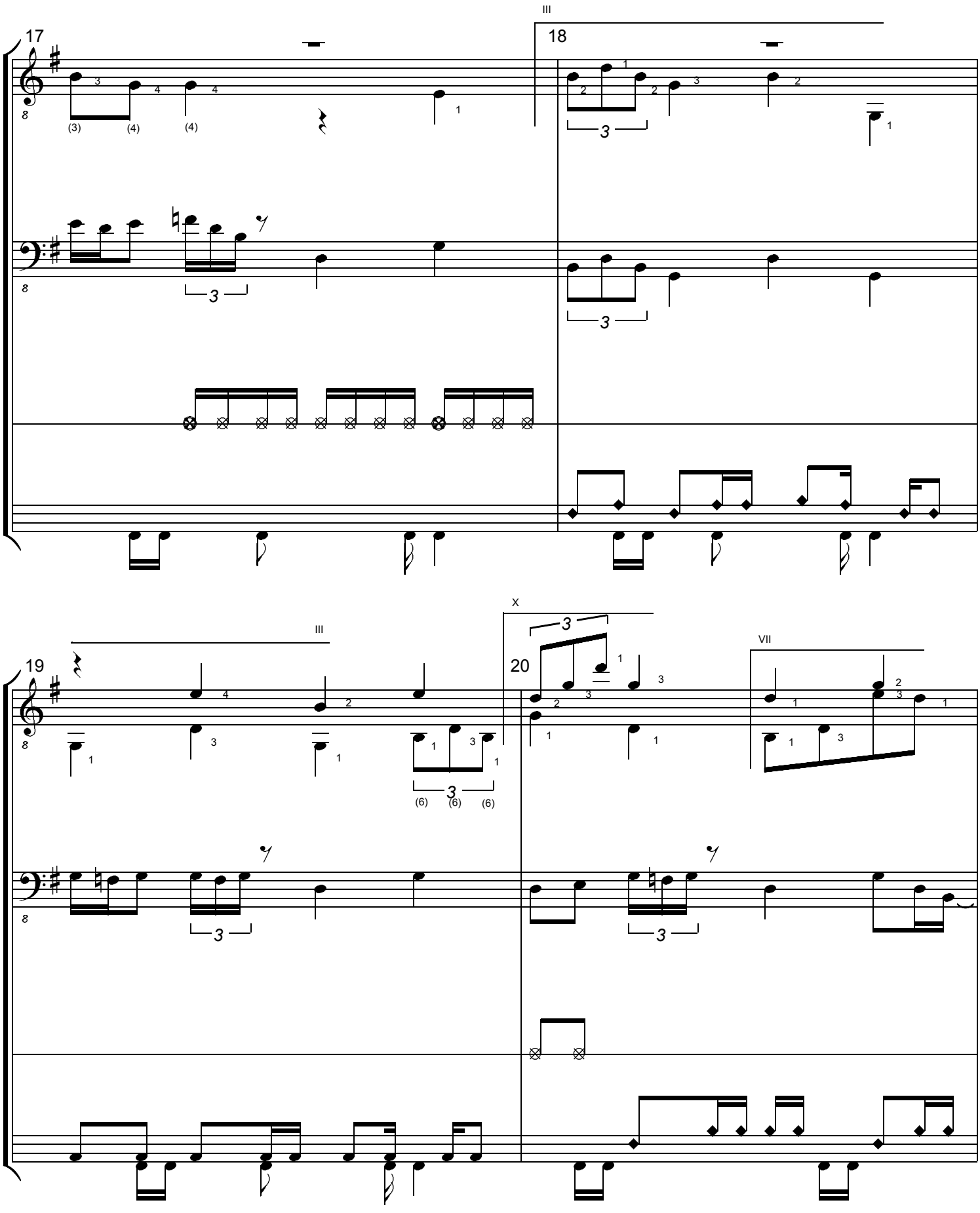

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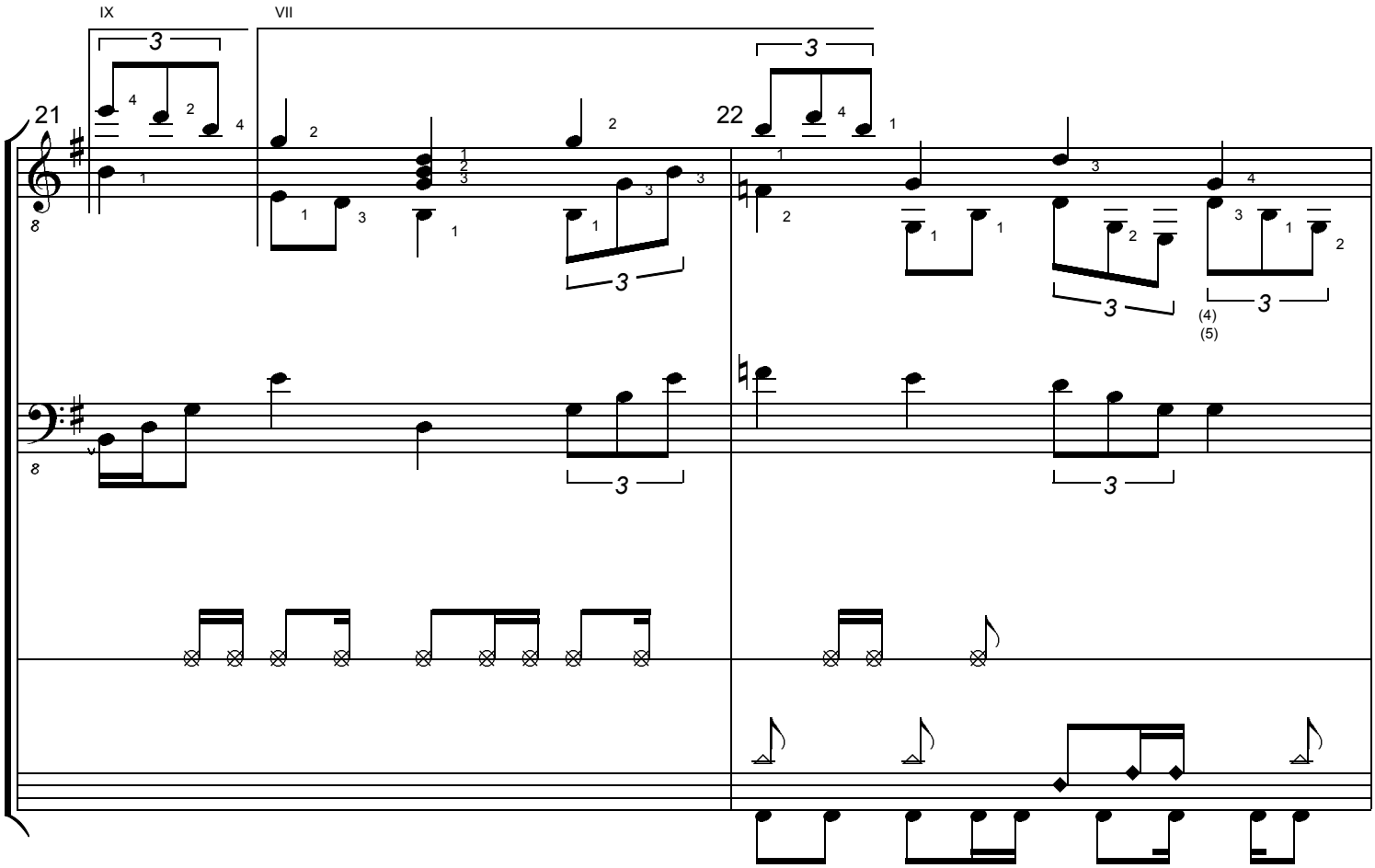

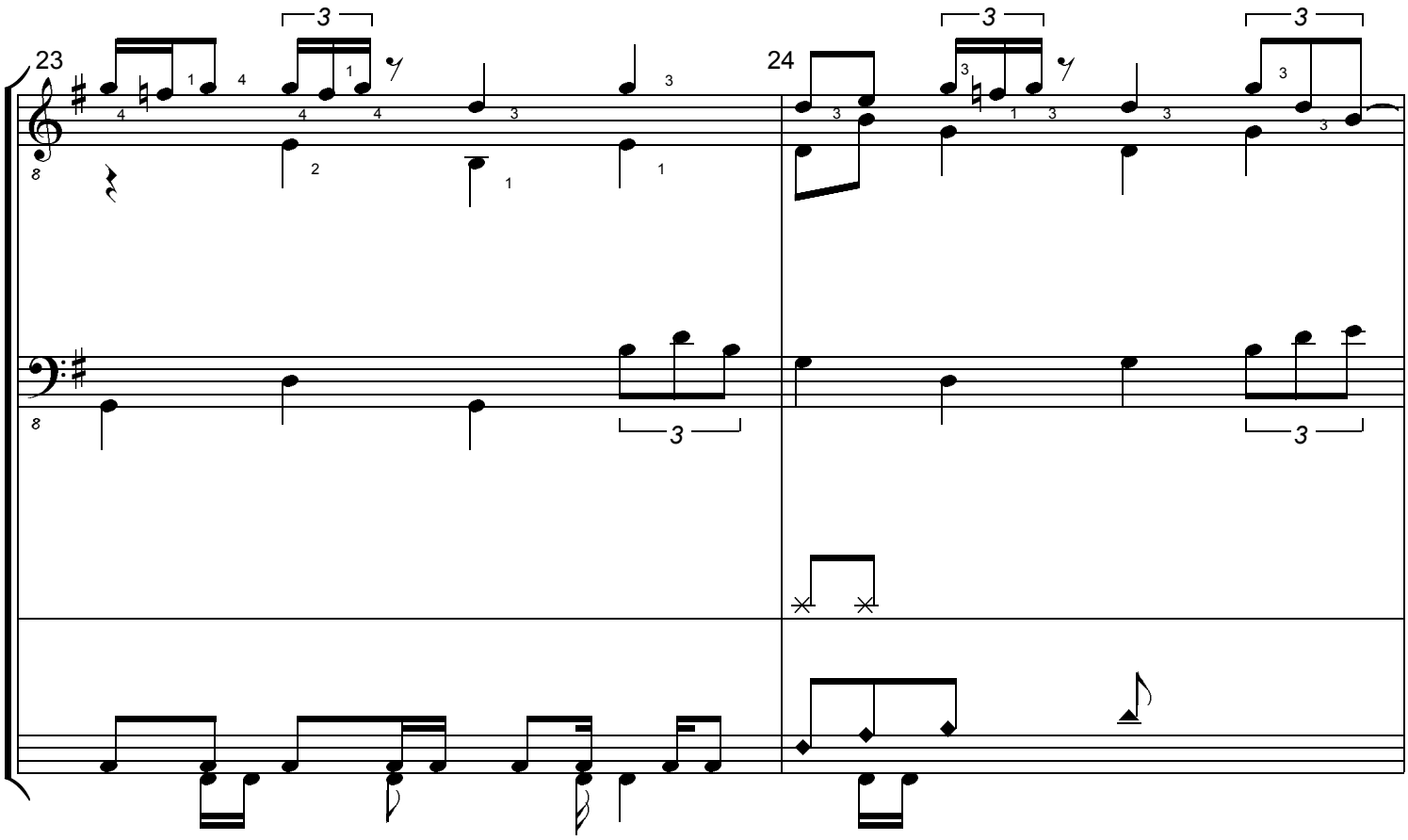

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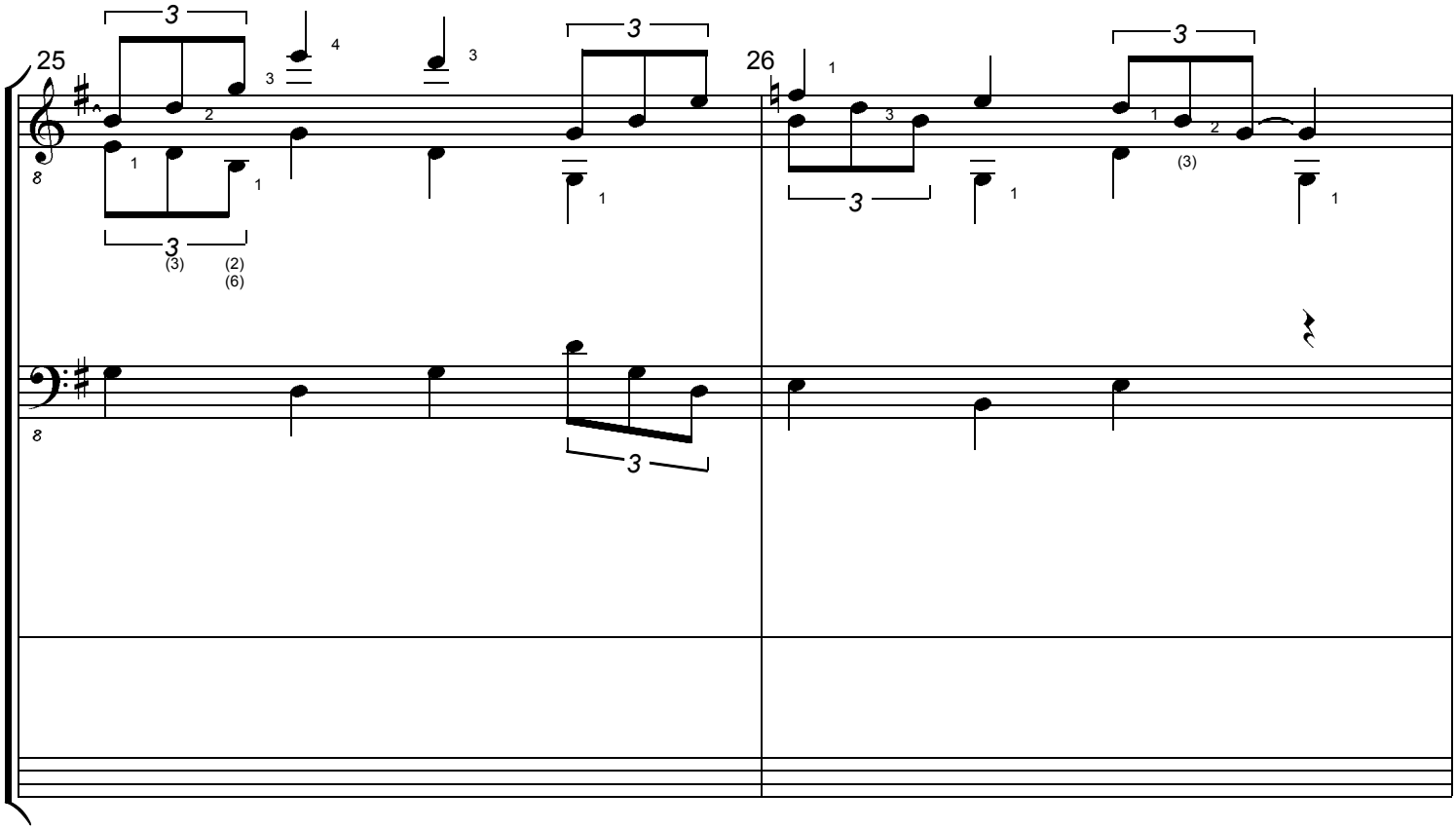

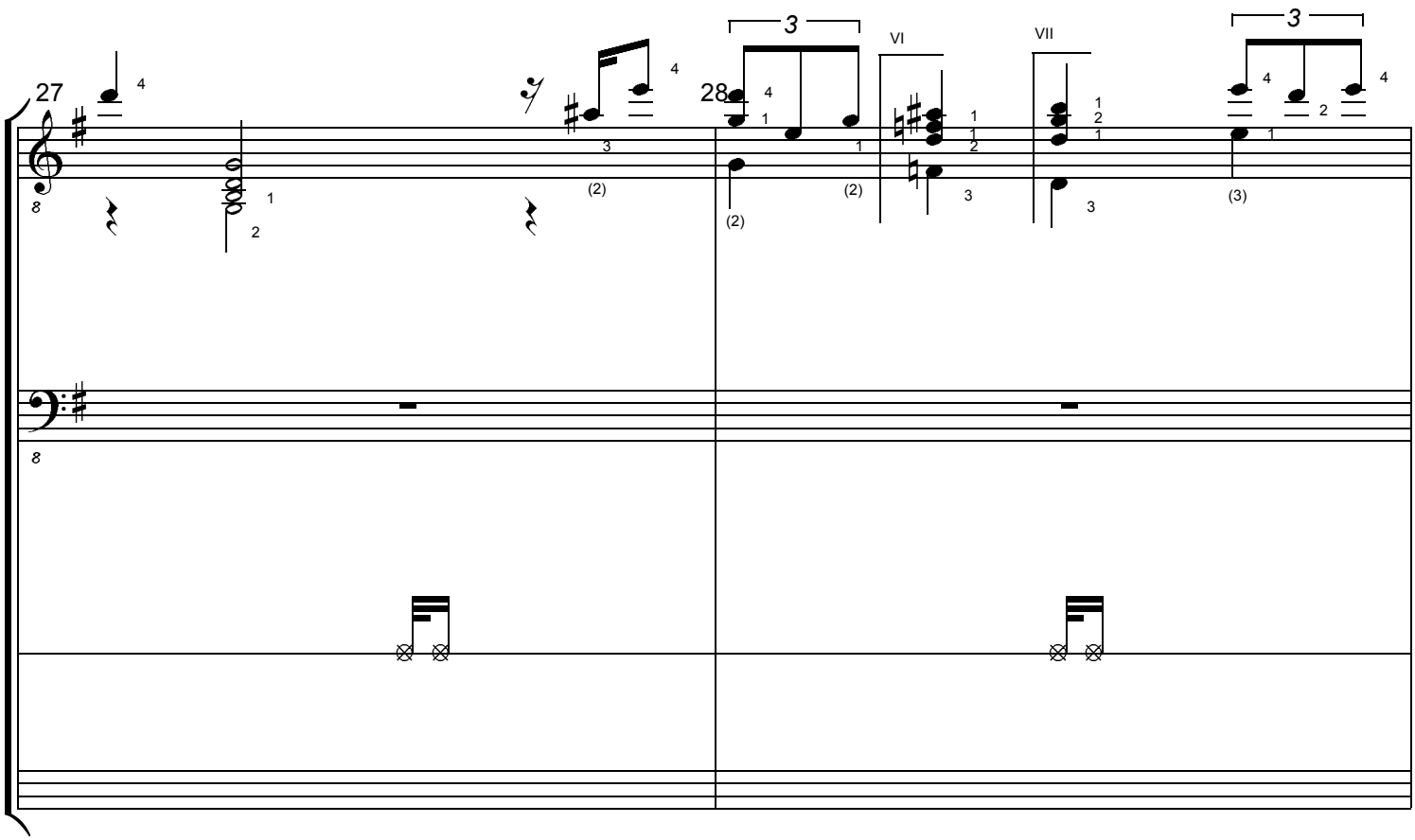

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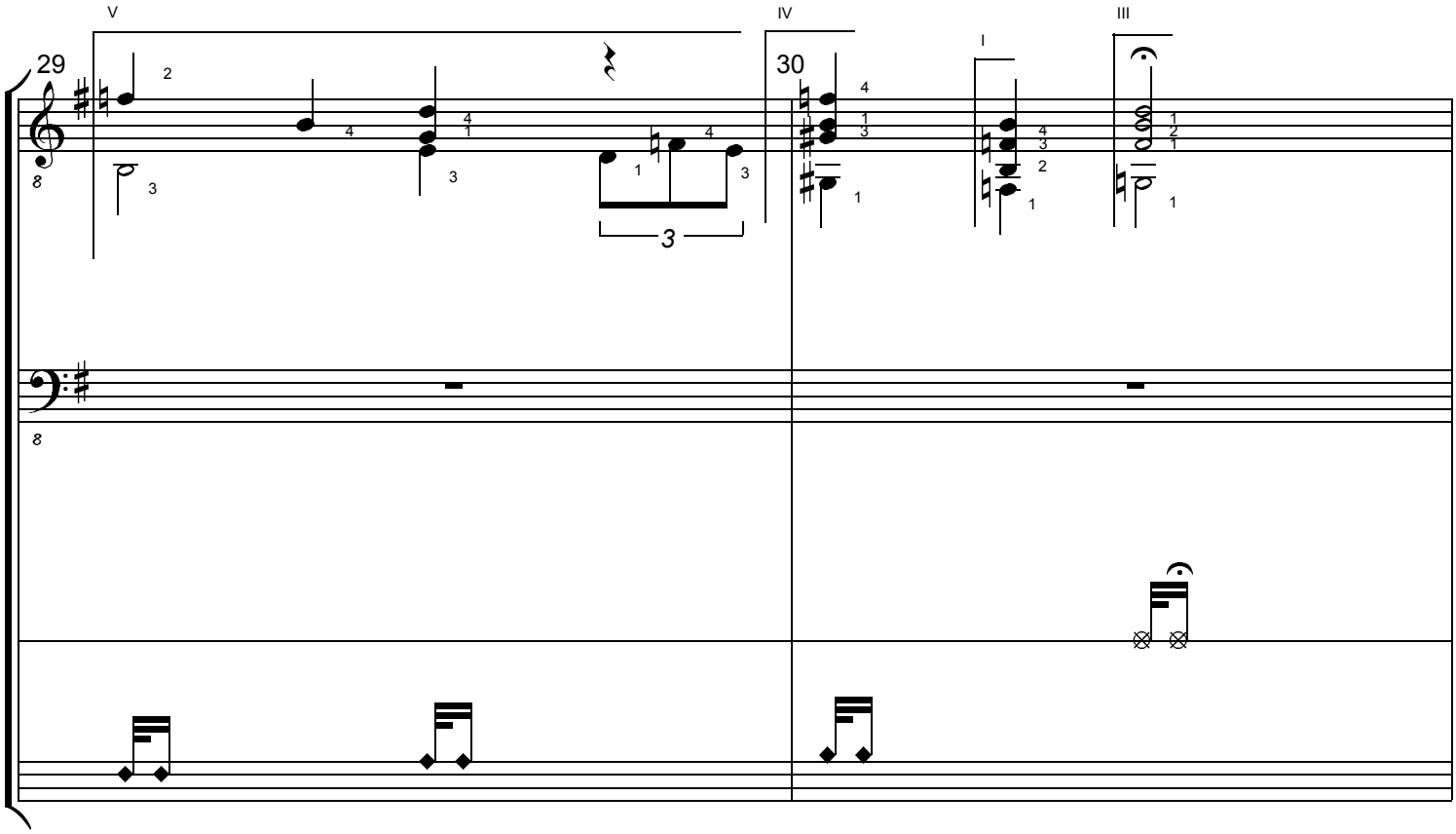

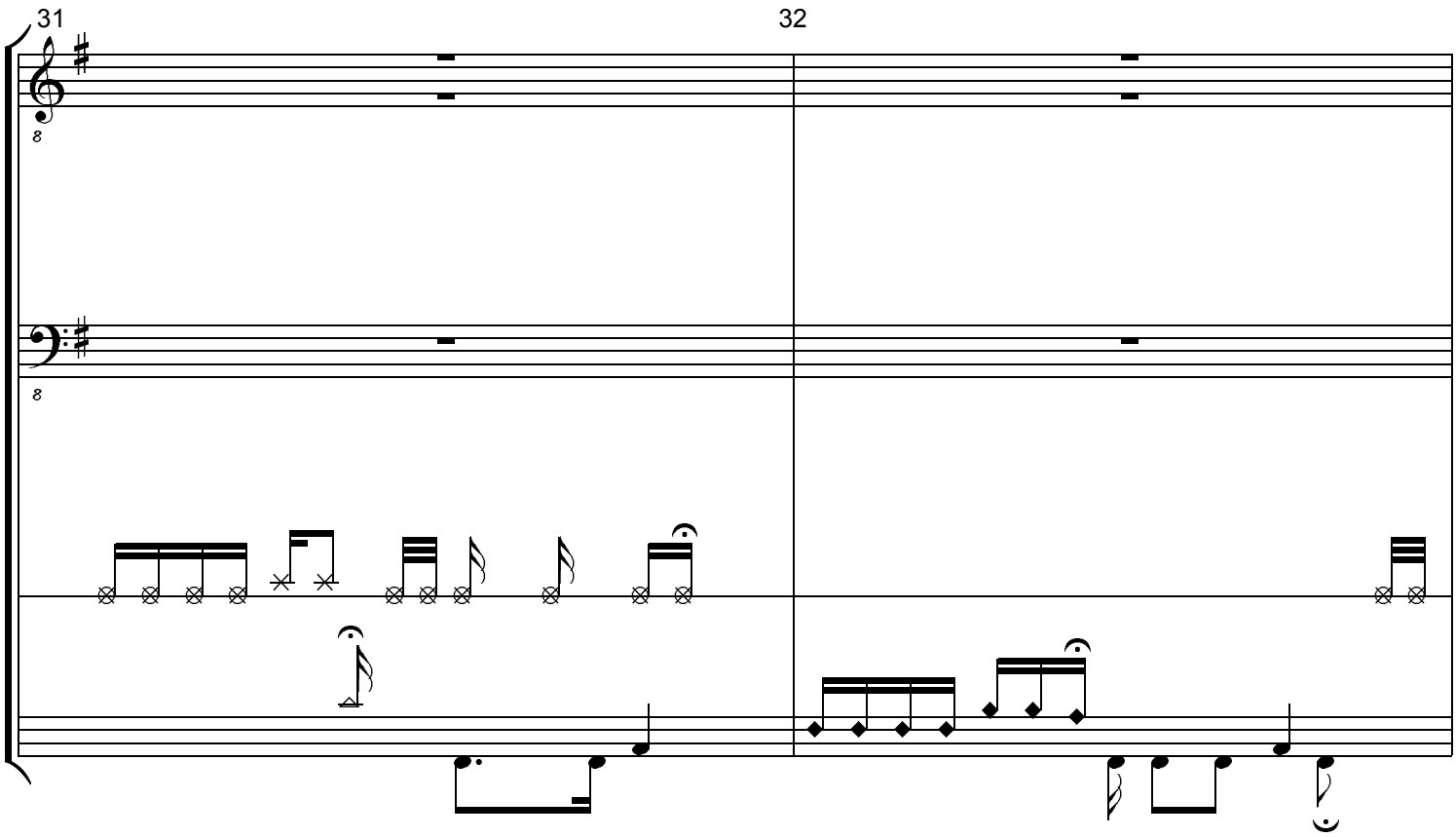

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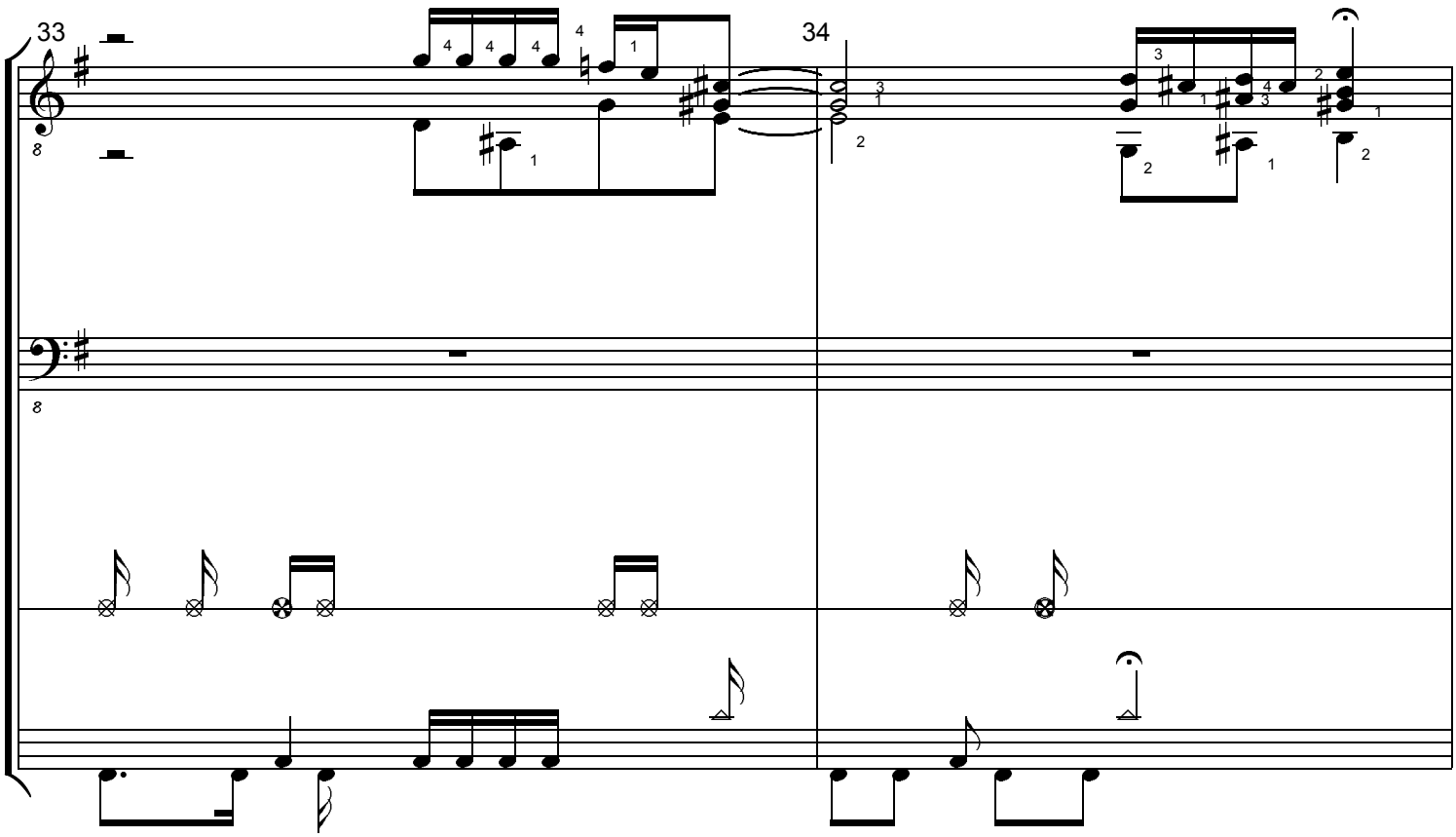

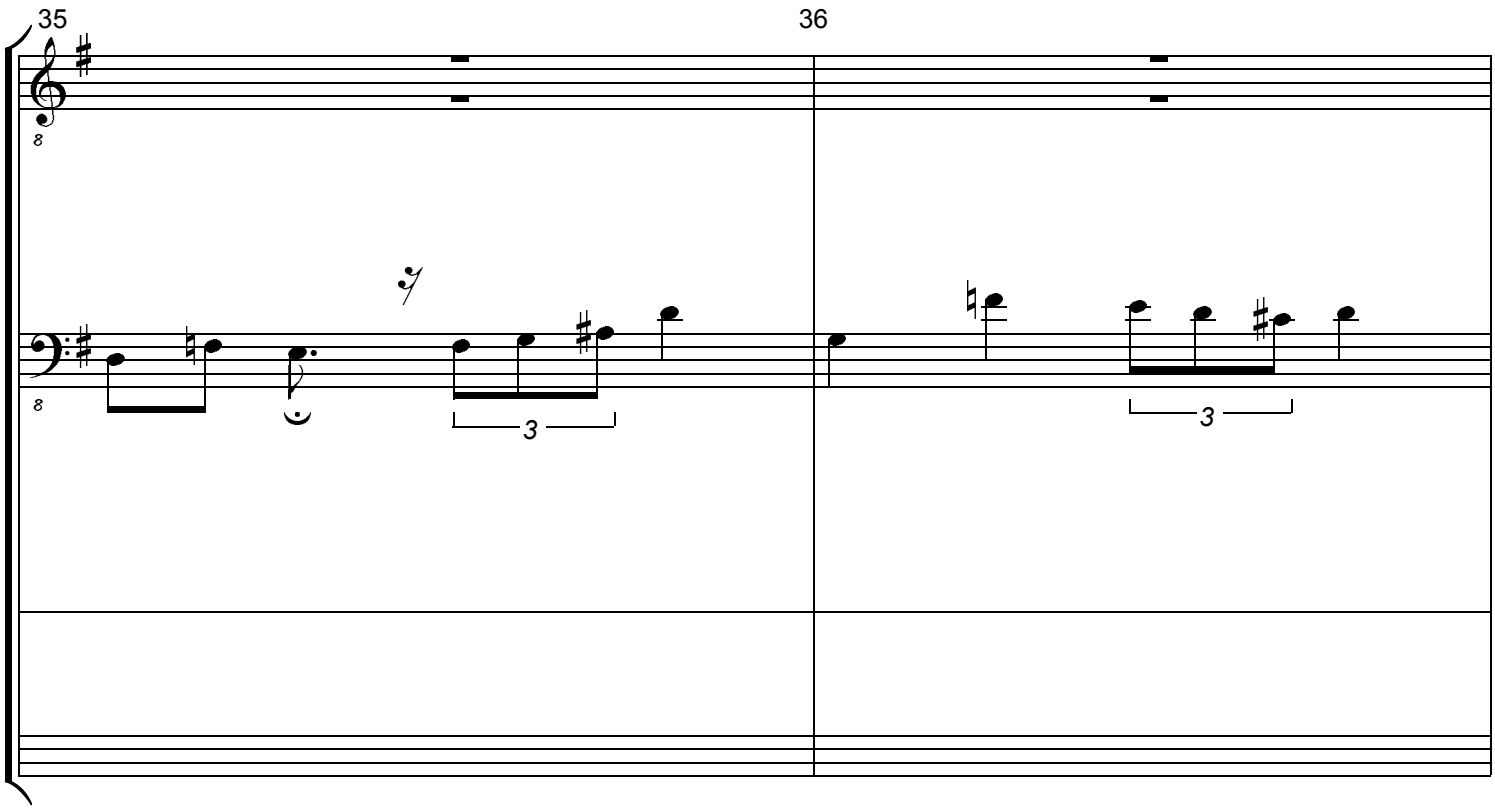

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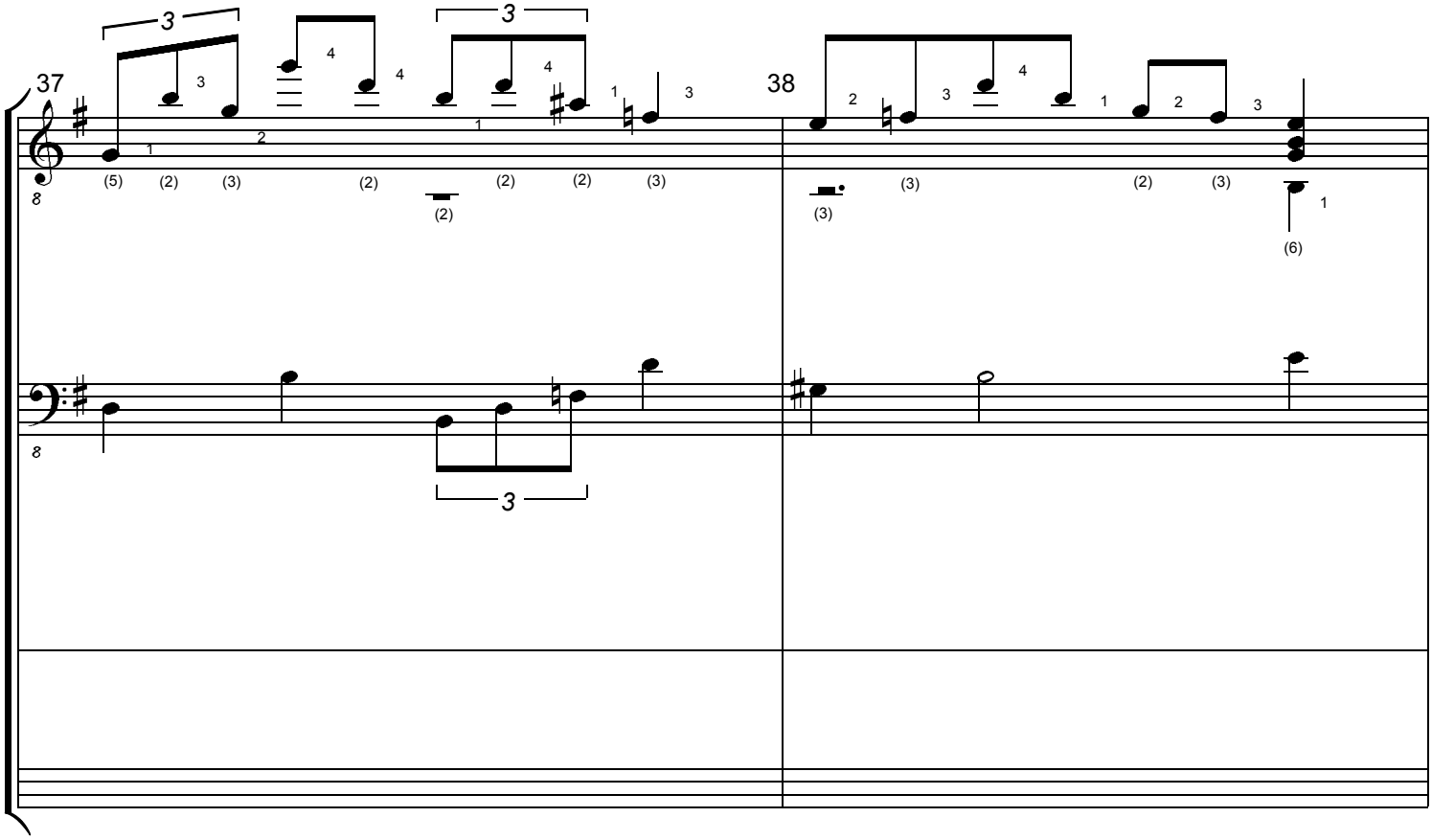

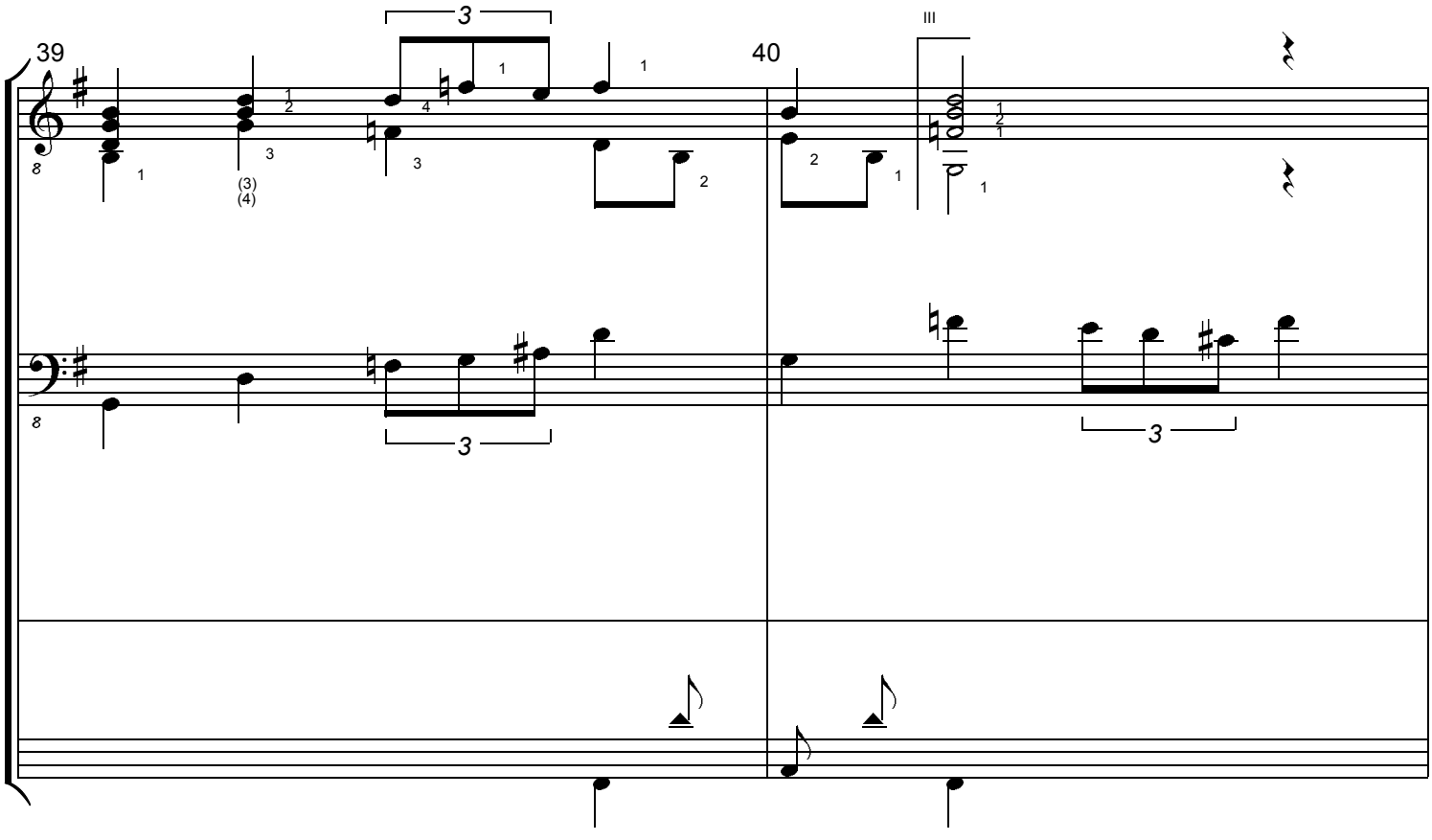

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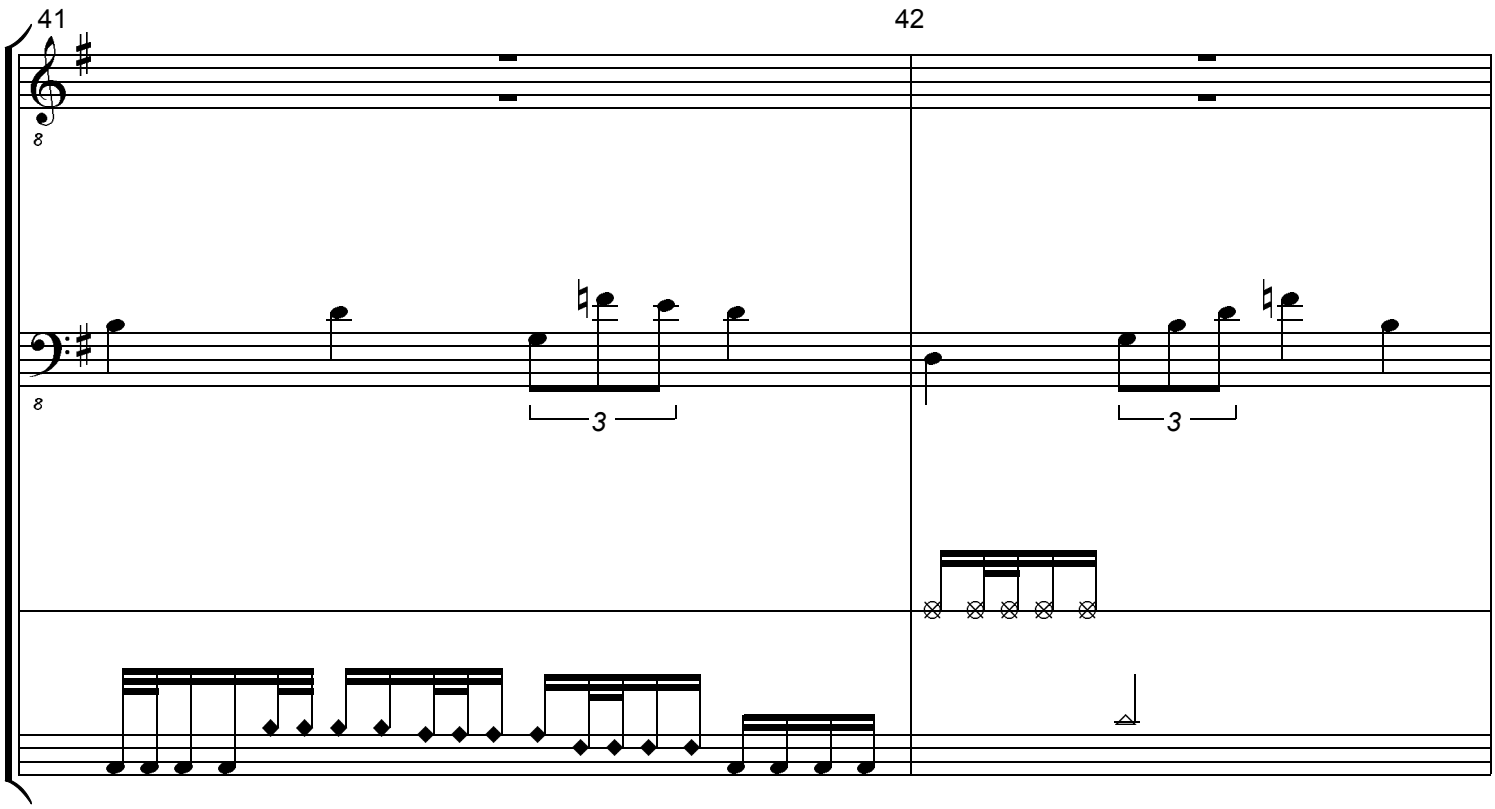

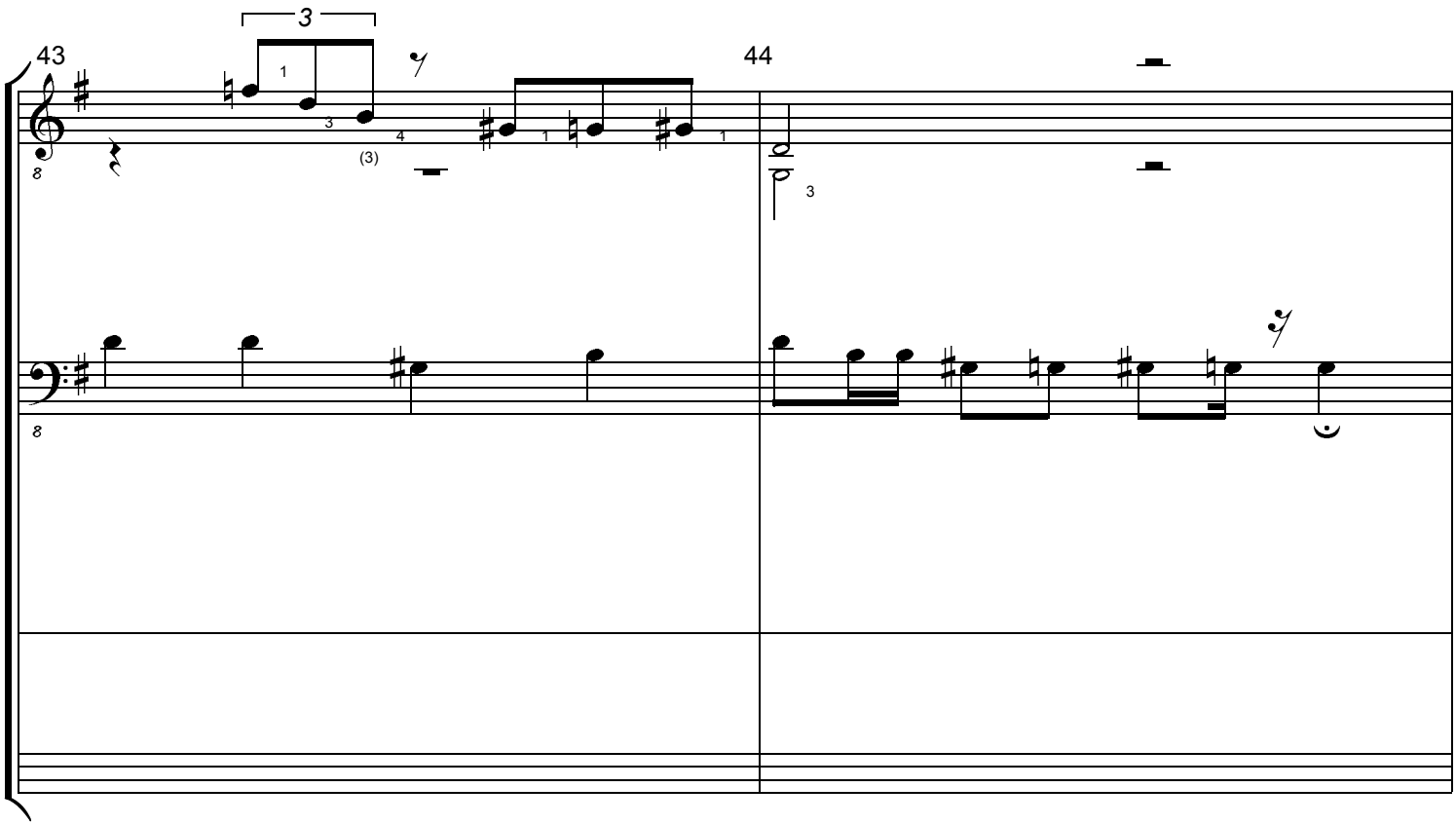

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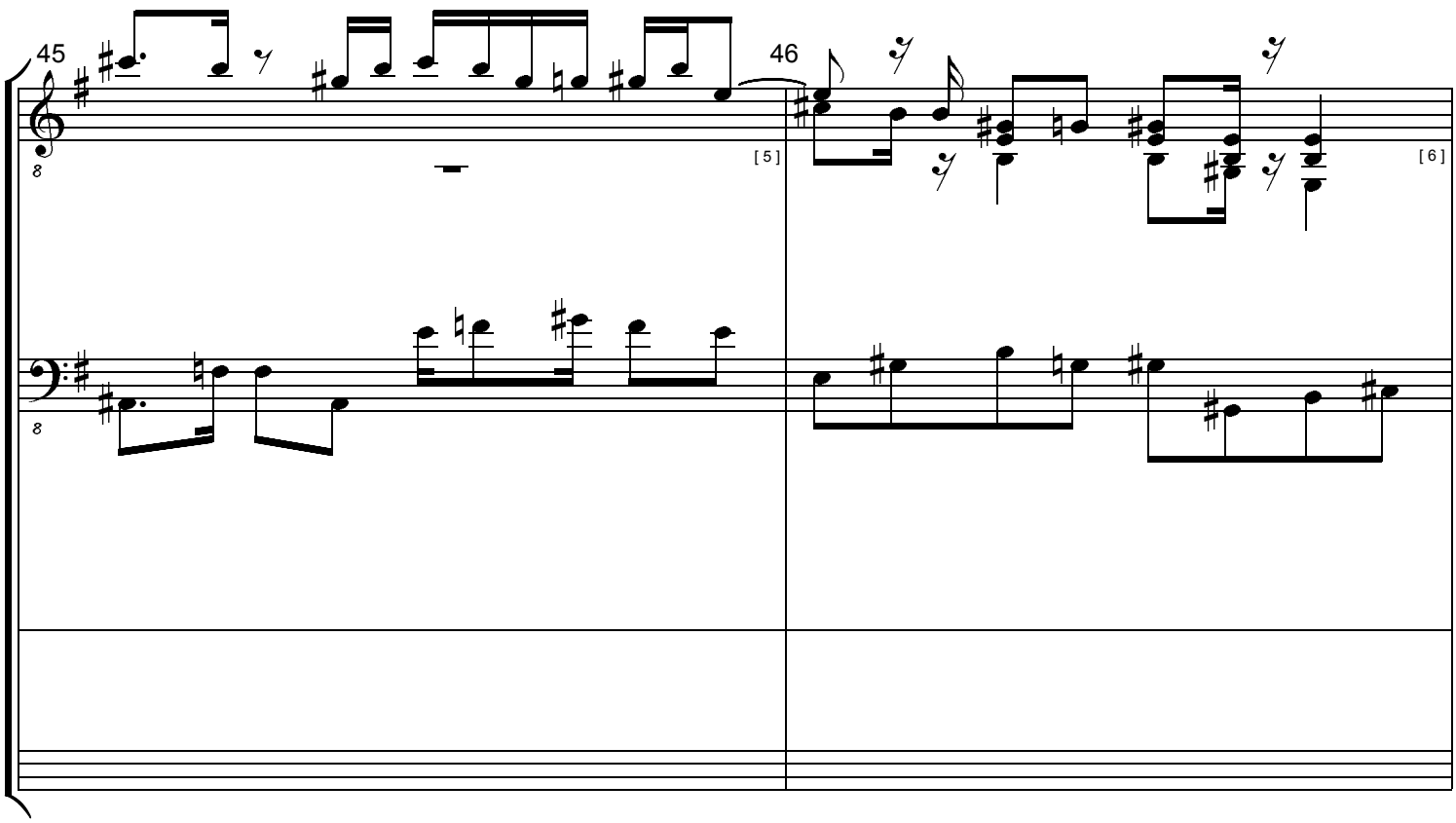

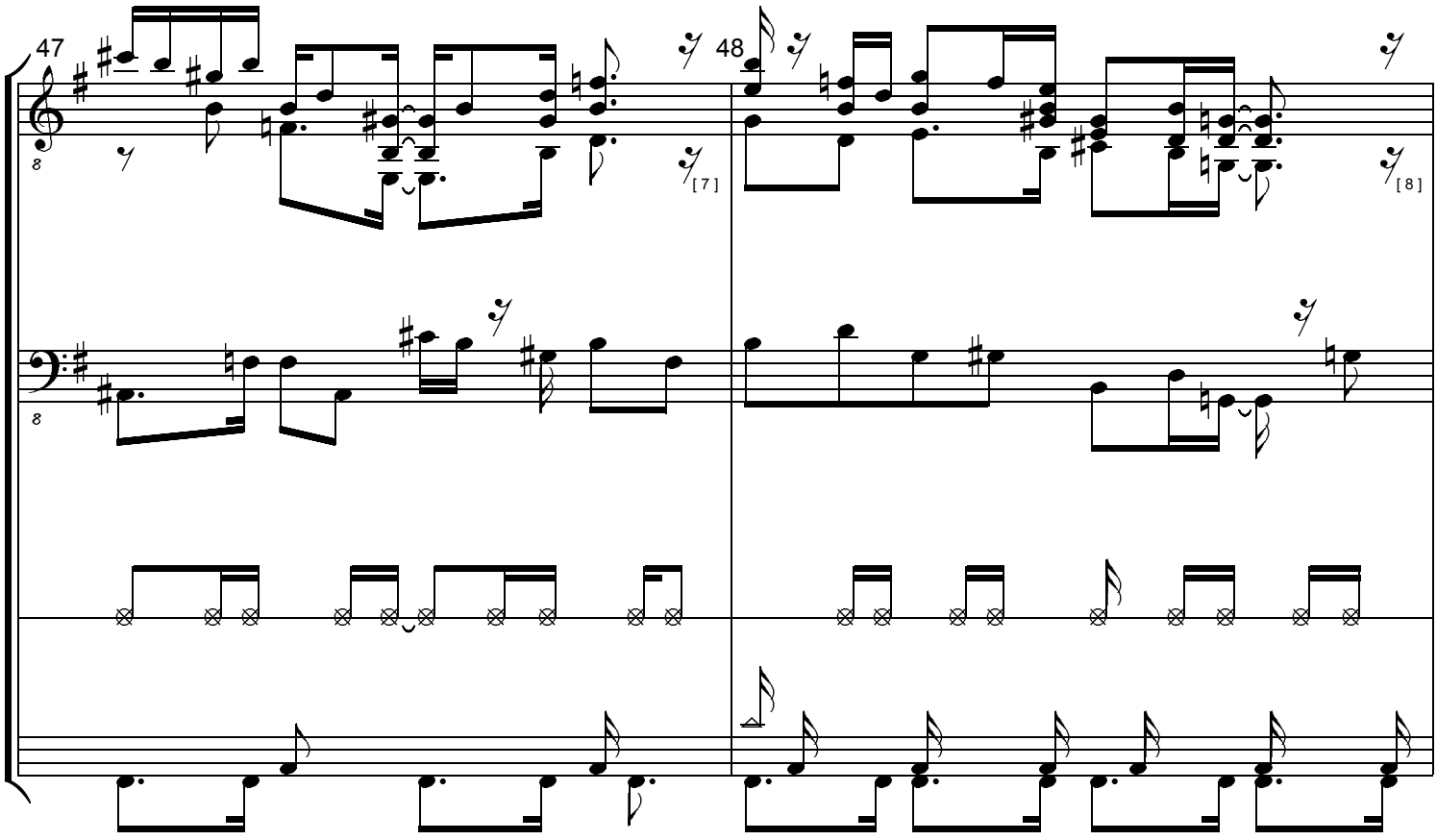

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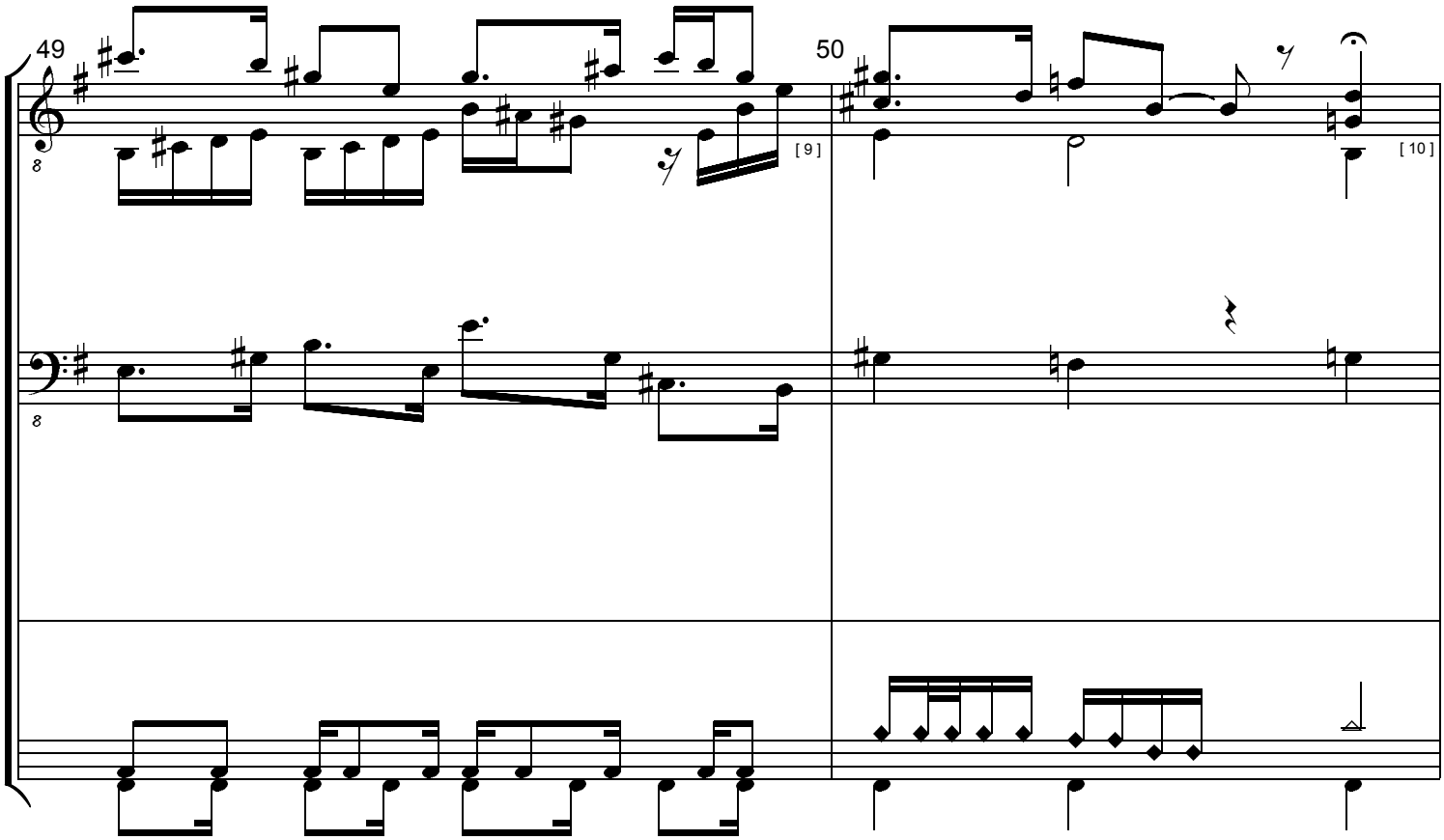

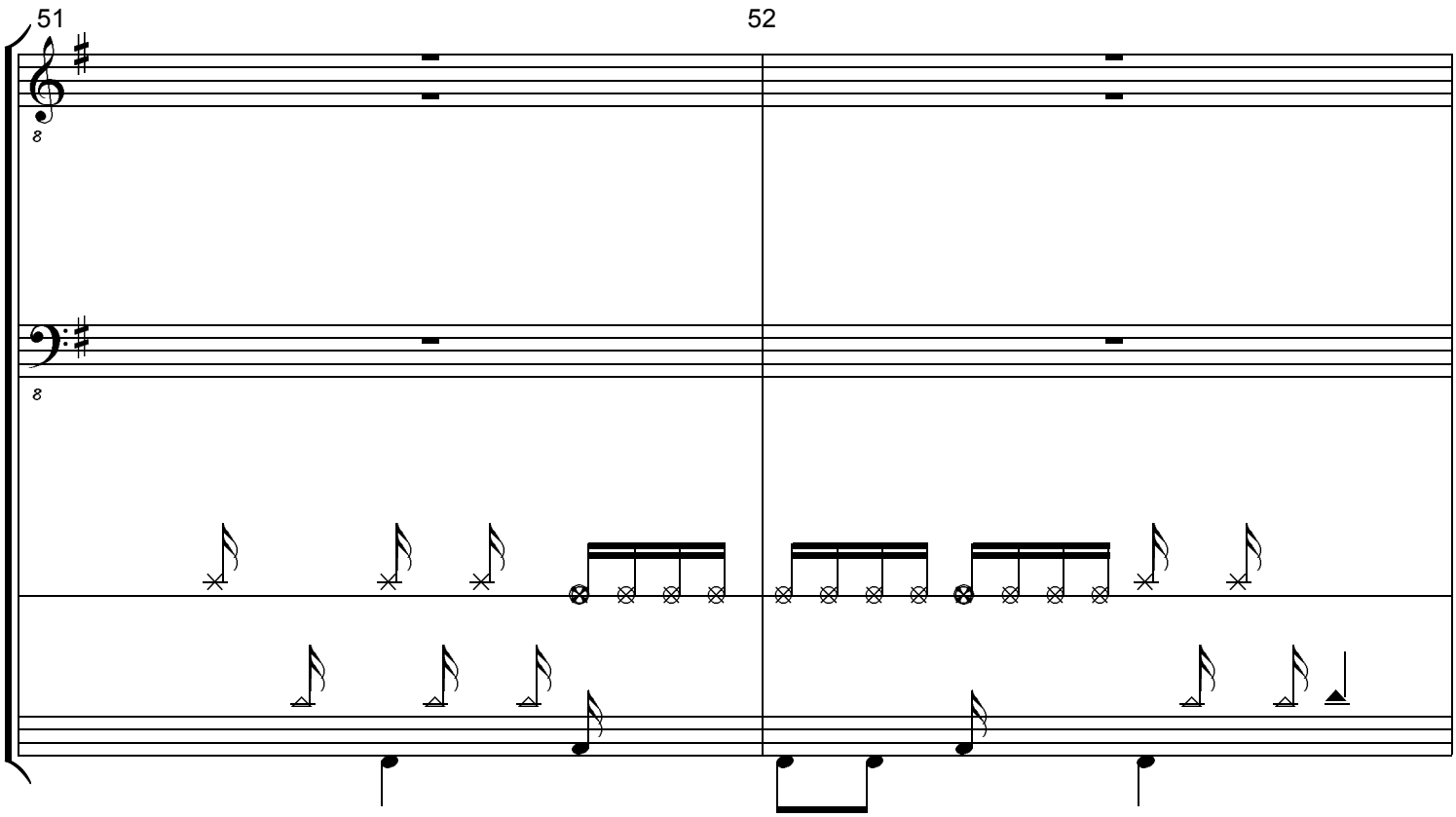

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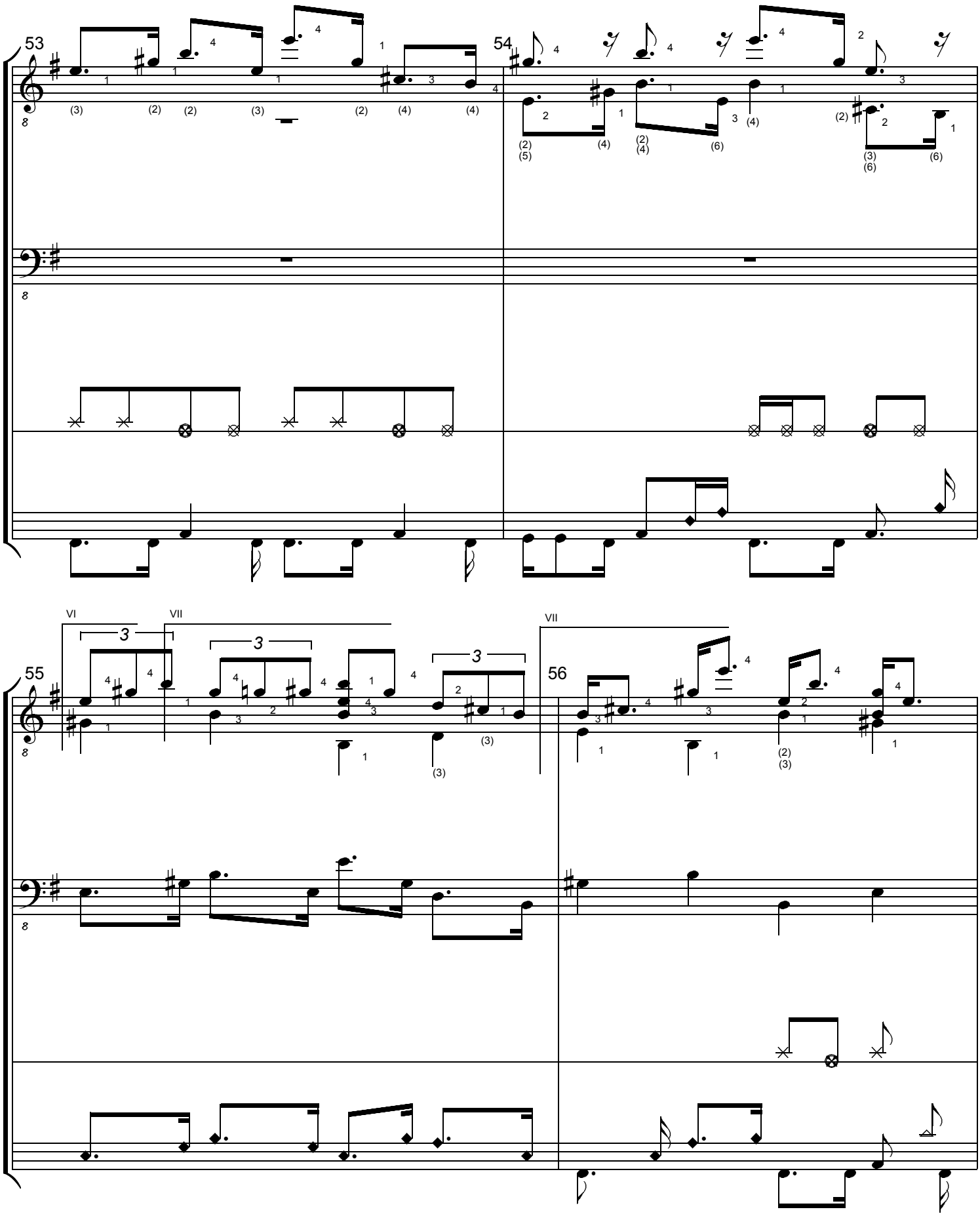

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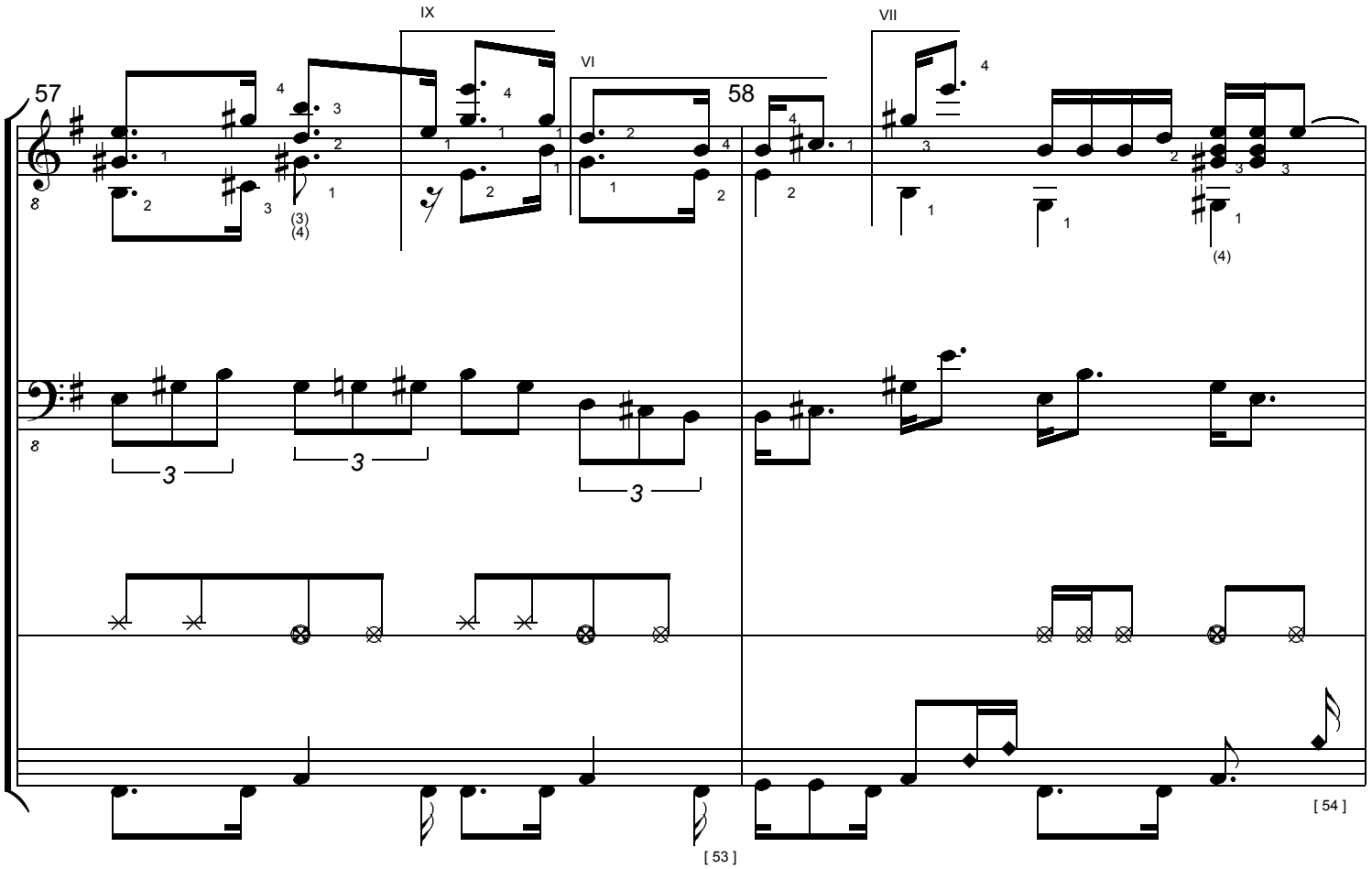

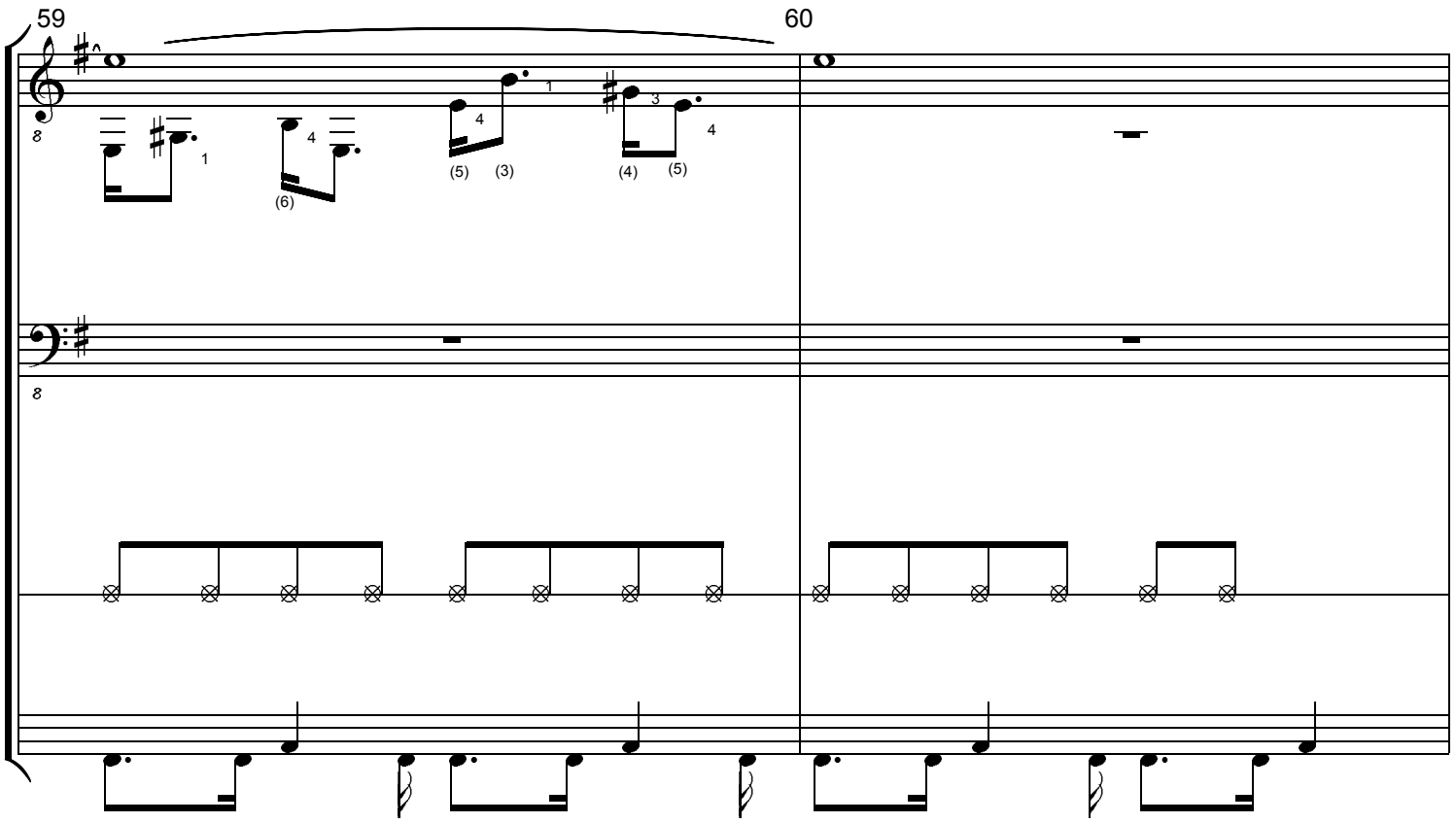

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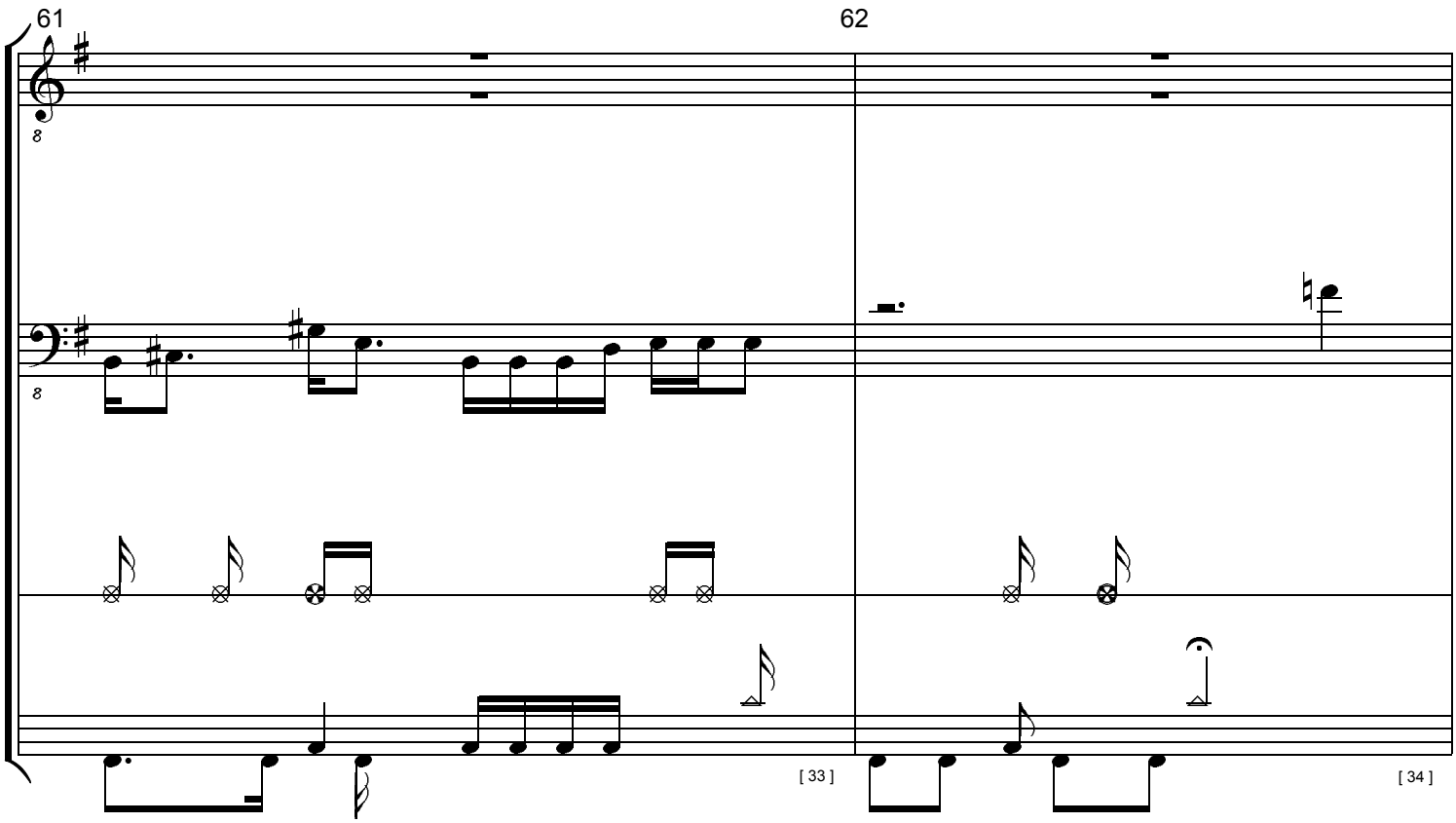

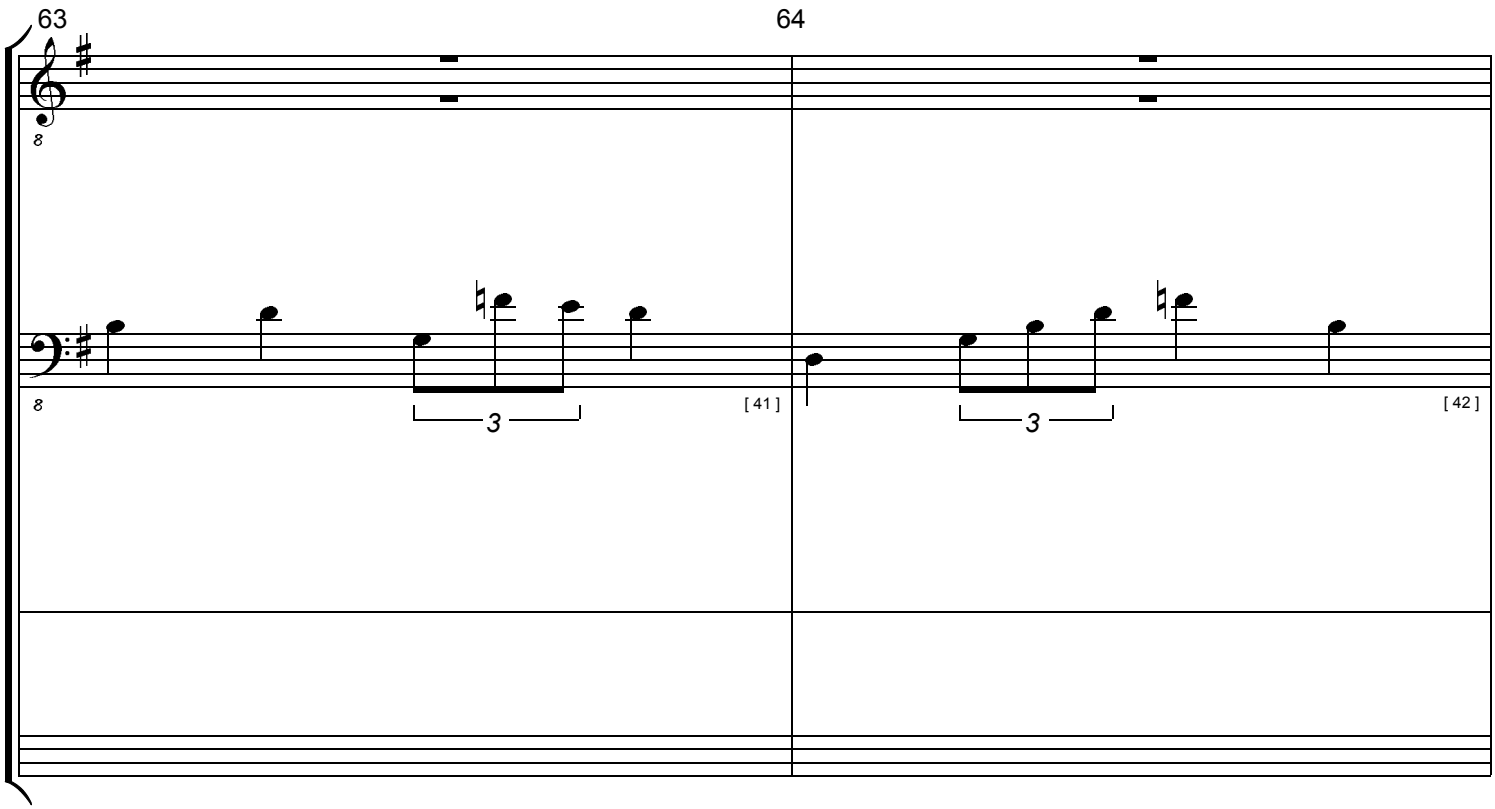

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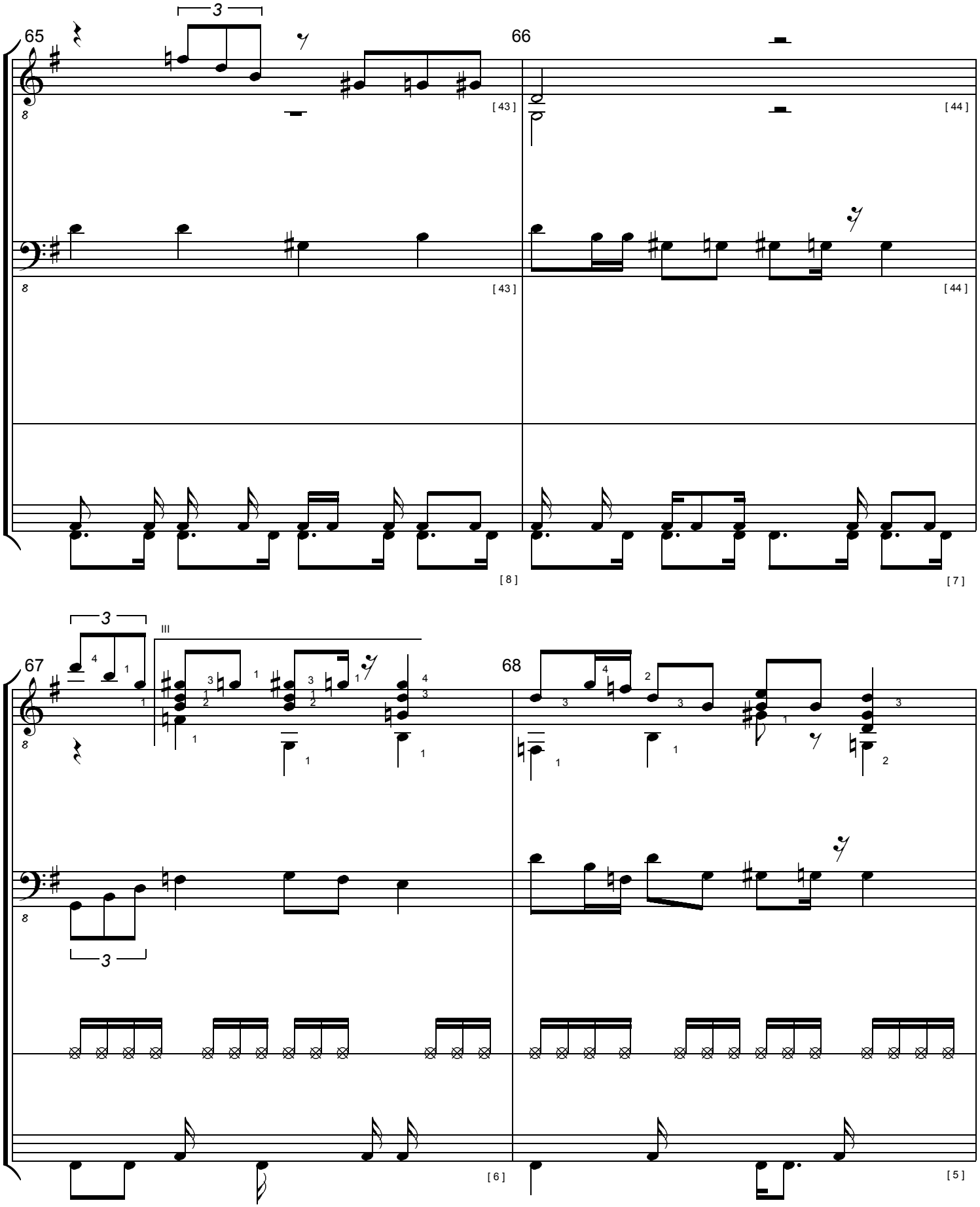

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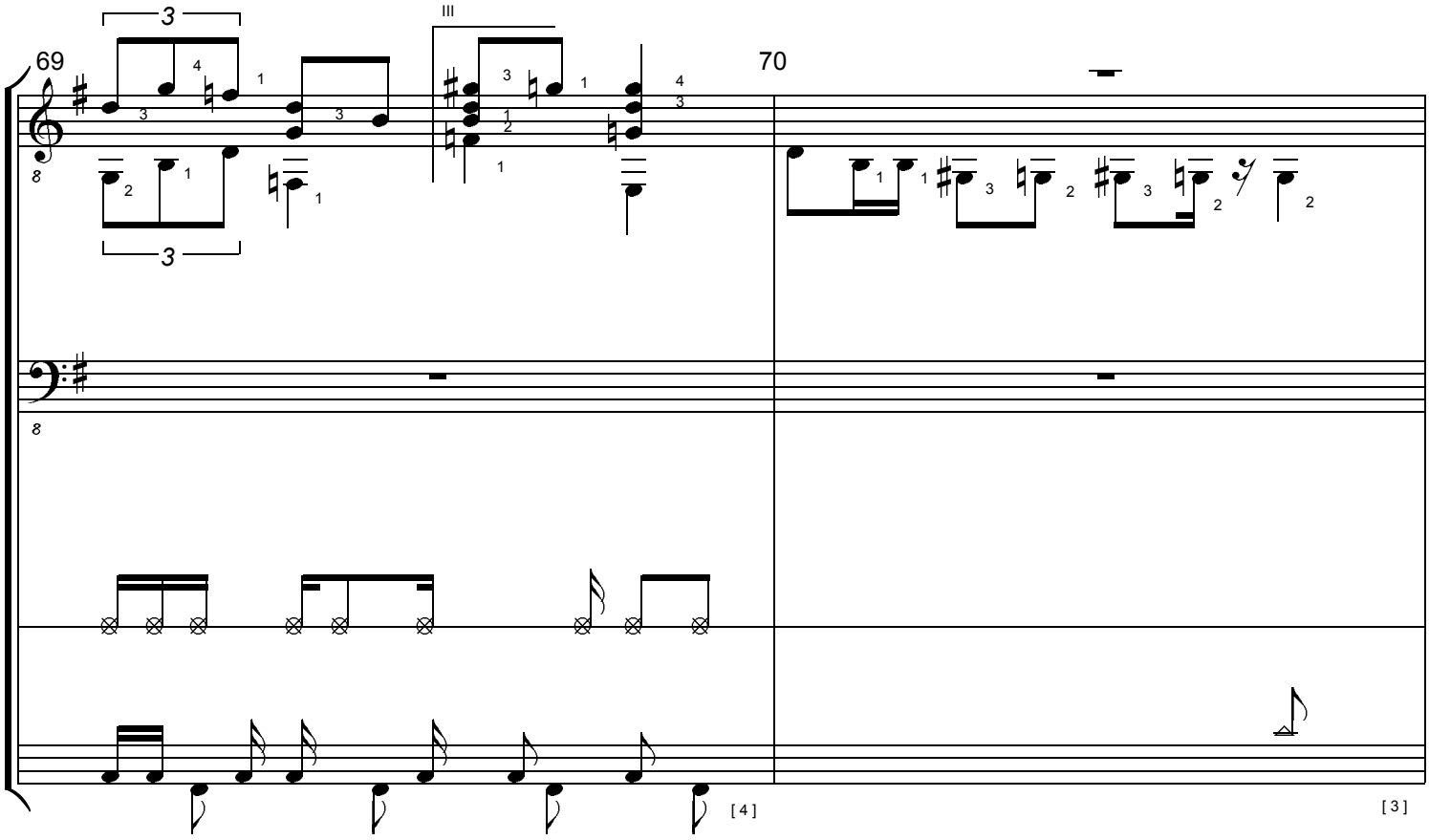

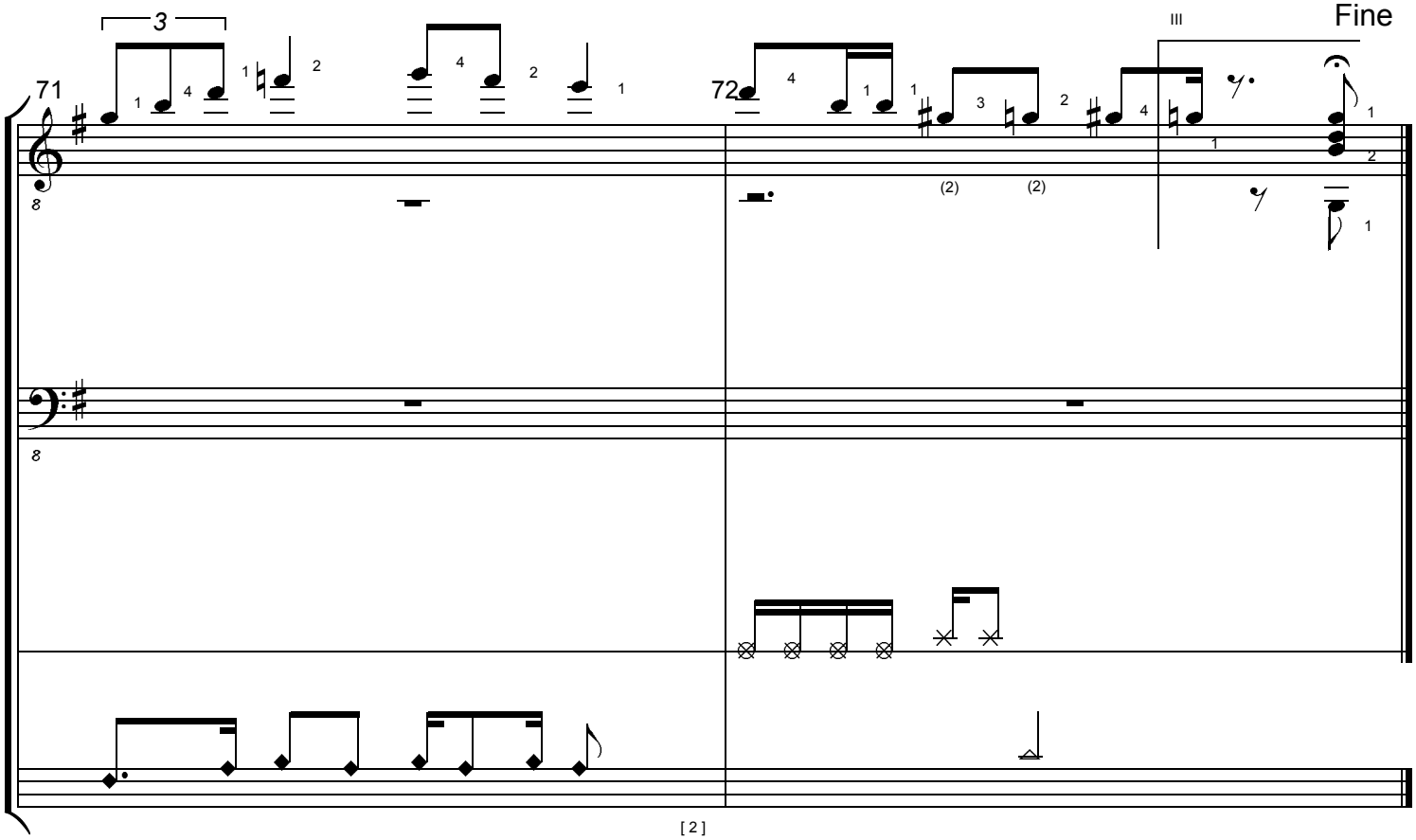

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Amazonit

8
2, 4, 16

Key:
G

Notes:
G Gis Ais H Cis D E F

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61	62	63	64	65	66	67	68	69	70	71	72
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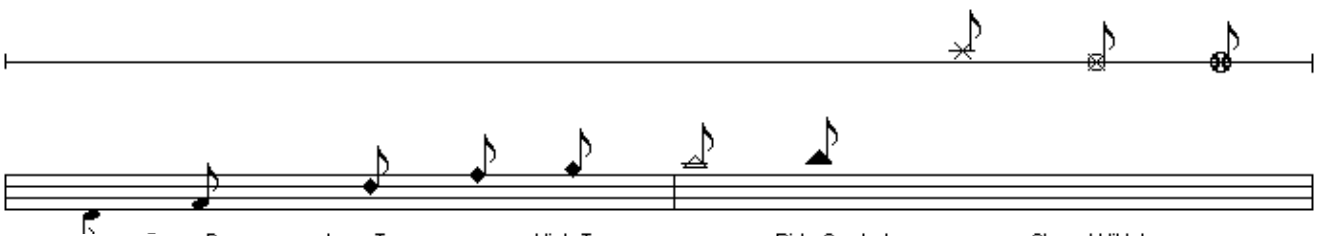

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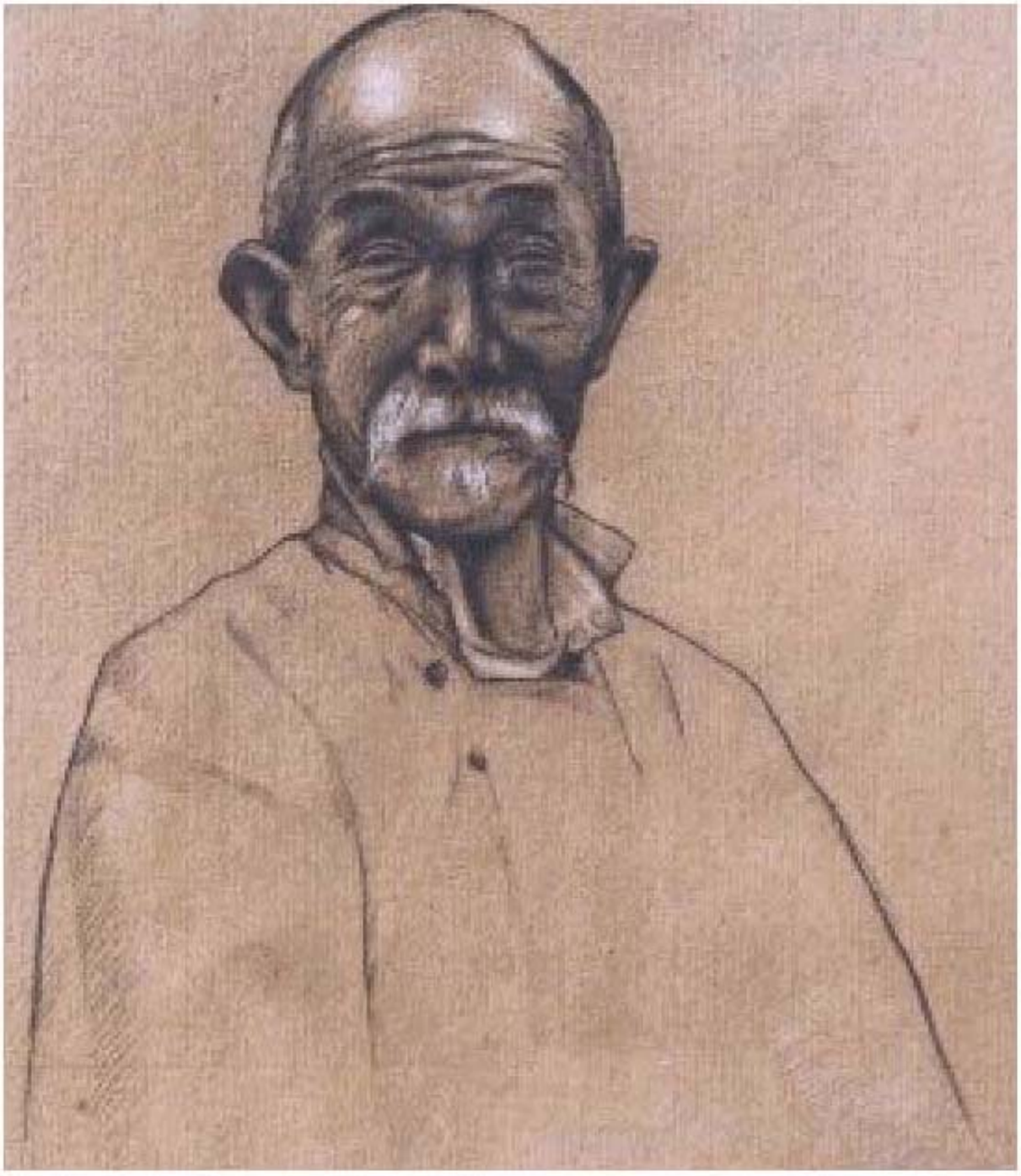

Achat op.45

improvisation in pentatonic mode for solo guitar, bass and drums

by Uwe Warneke @2002

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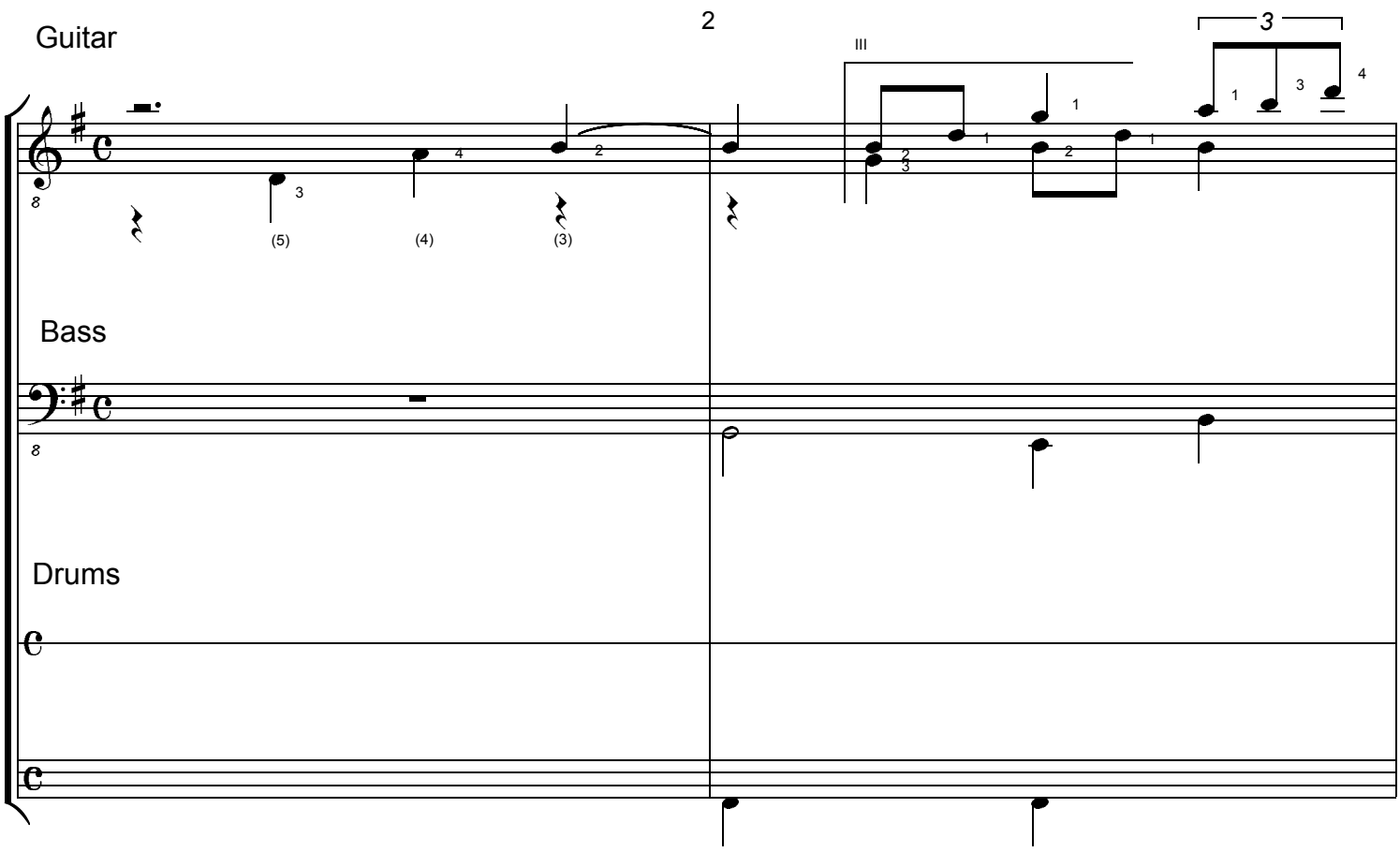
ACHAT

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



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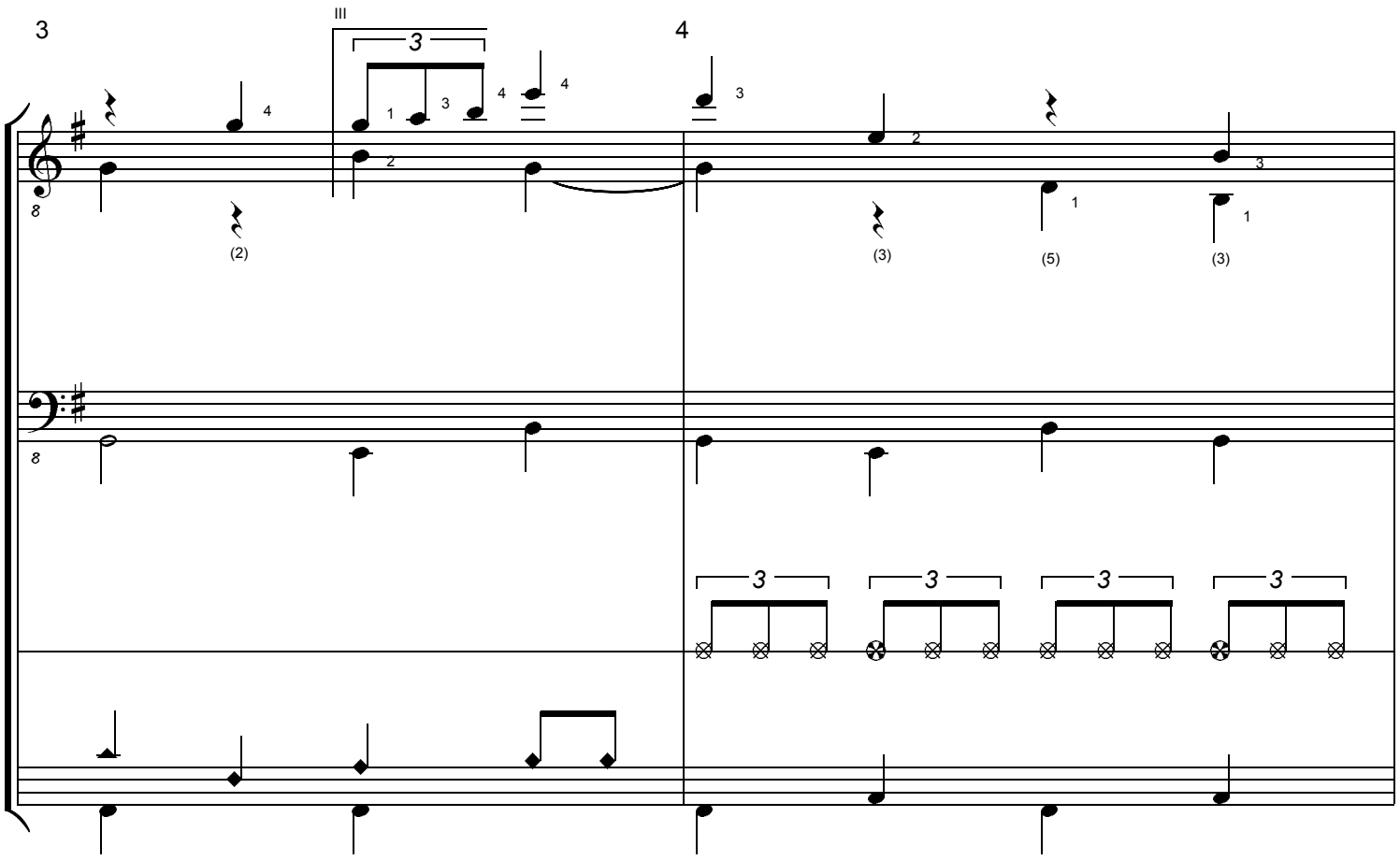

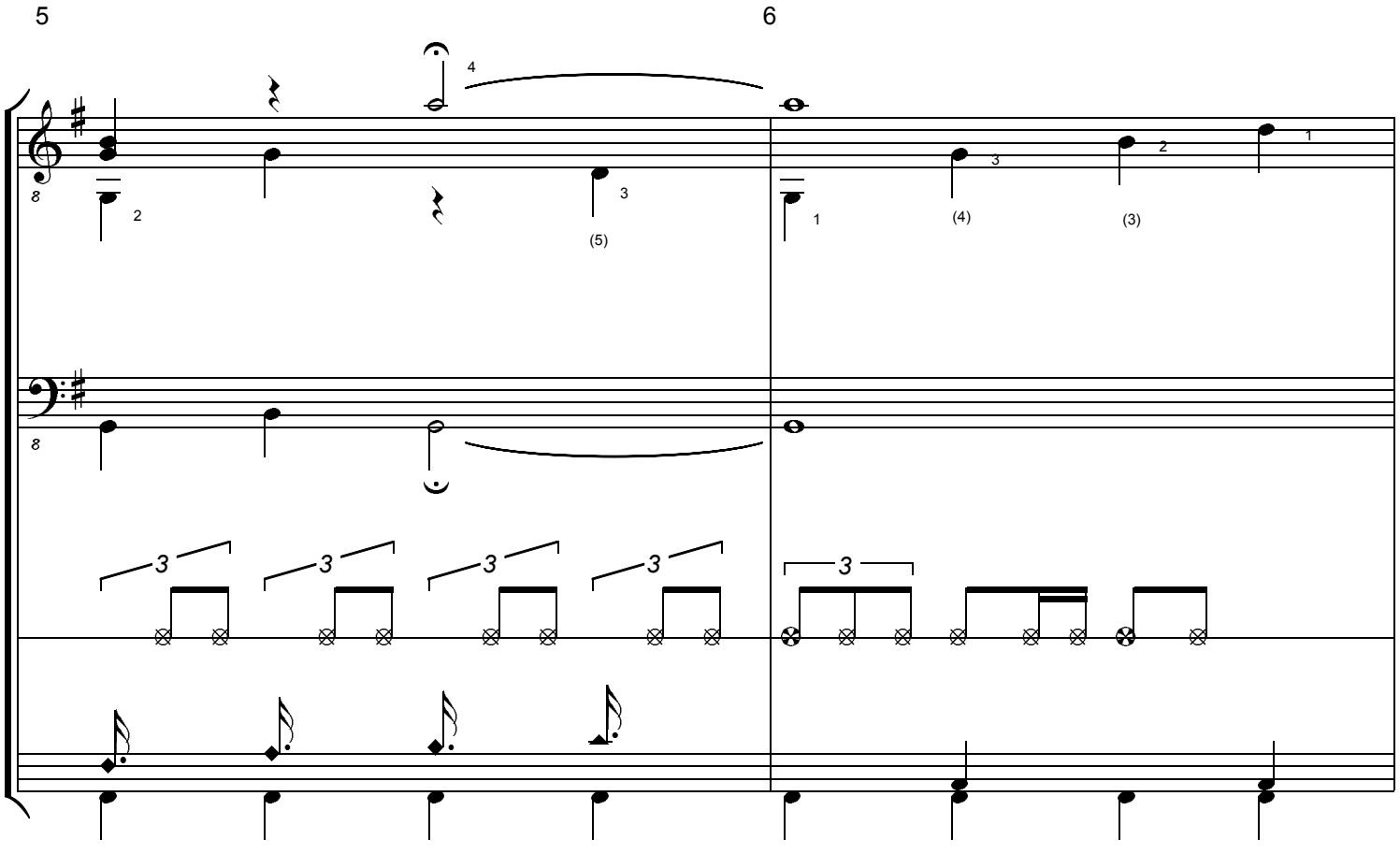

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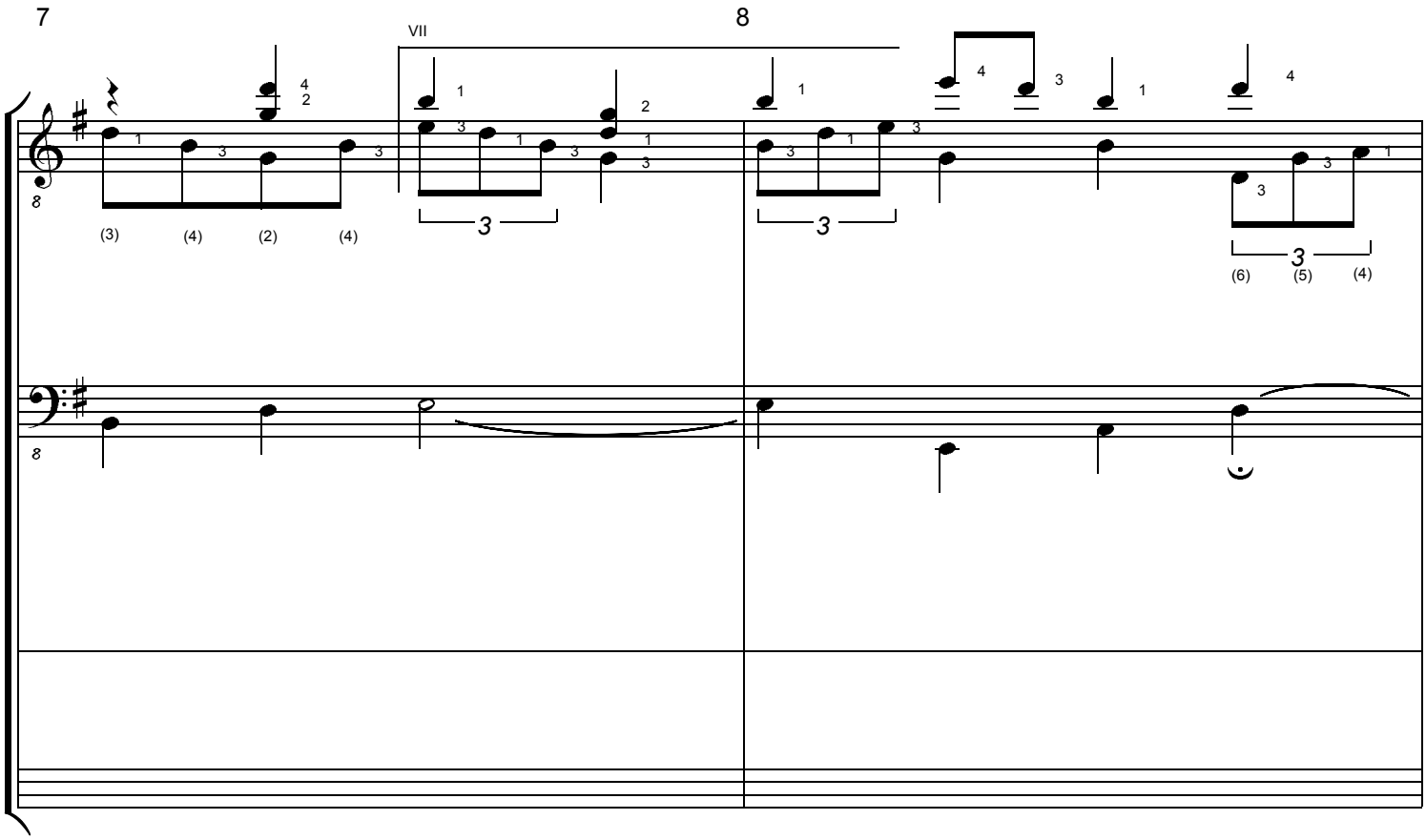

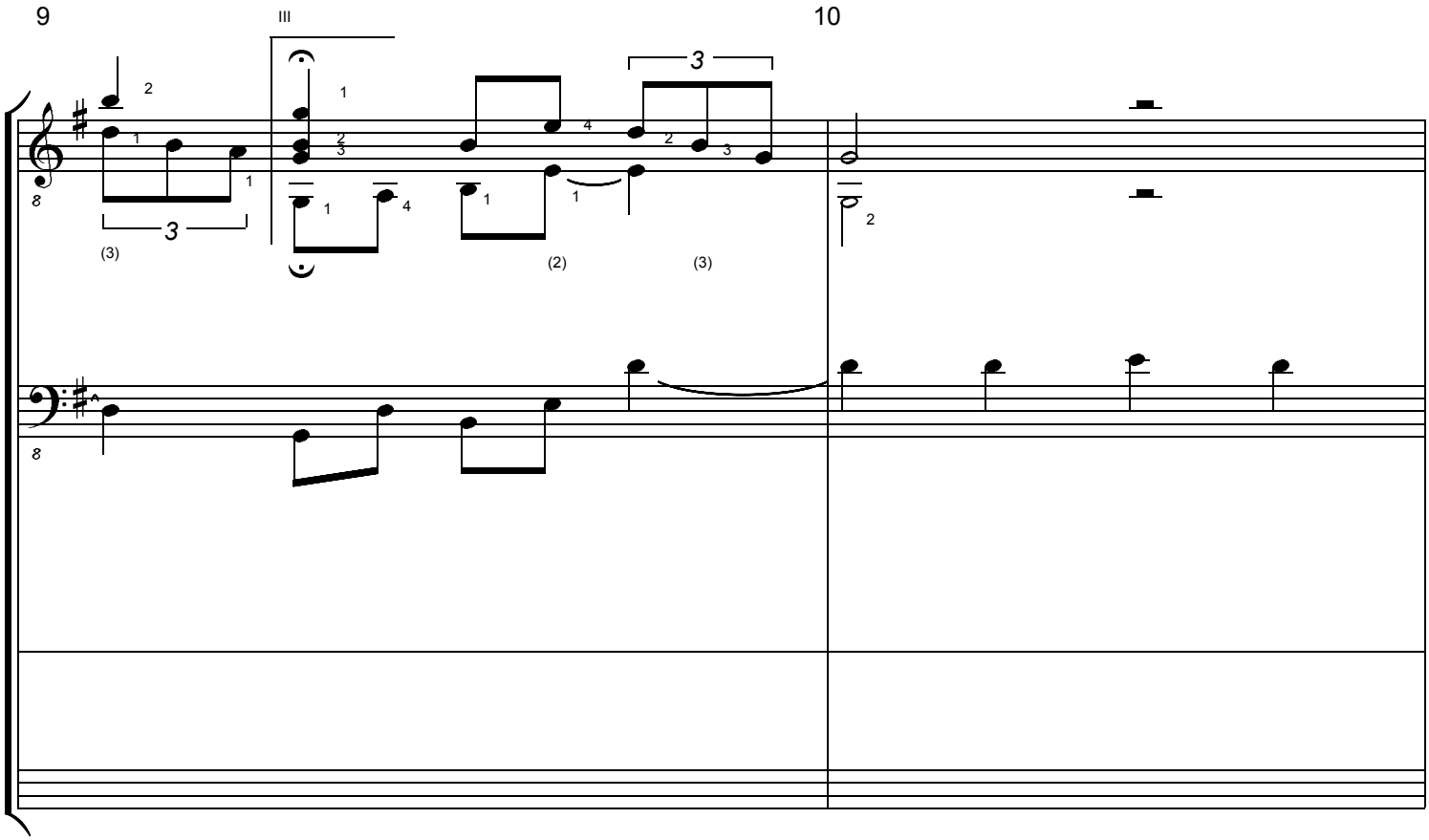

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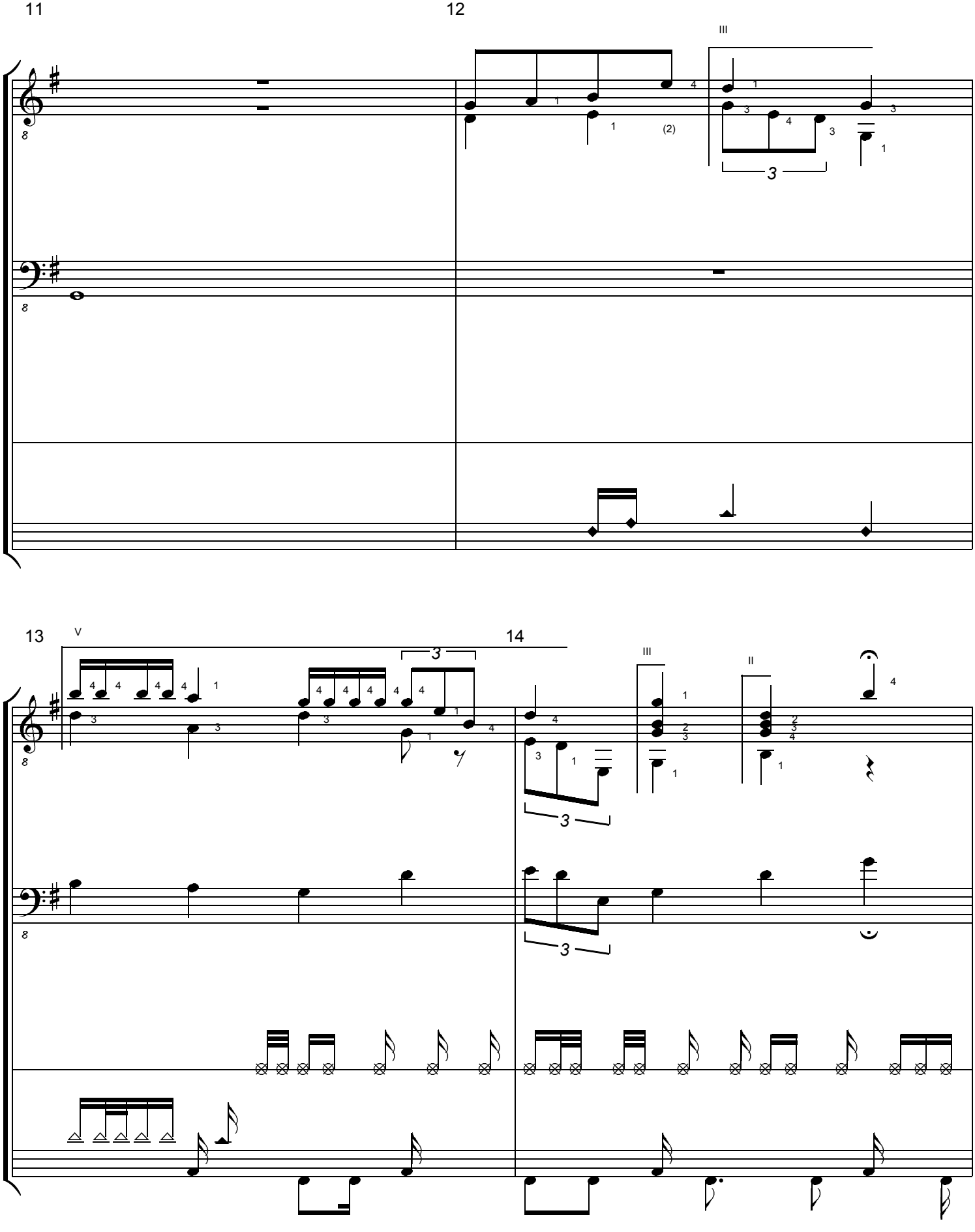

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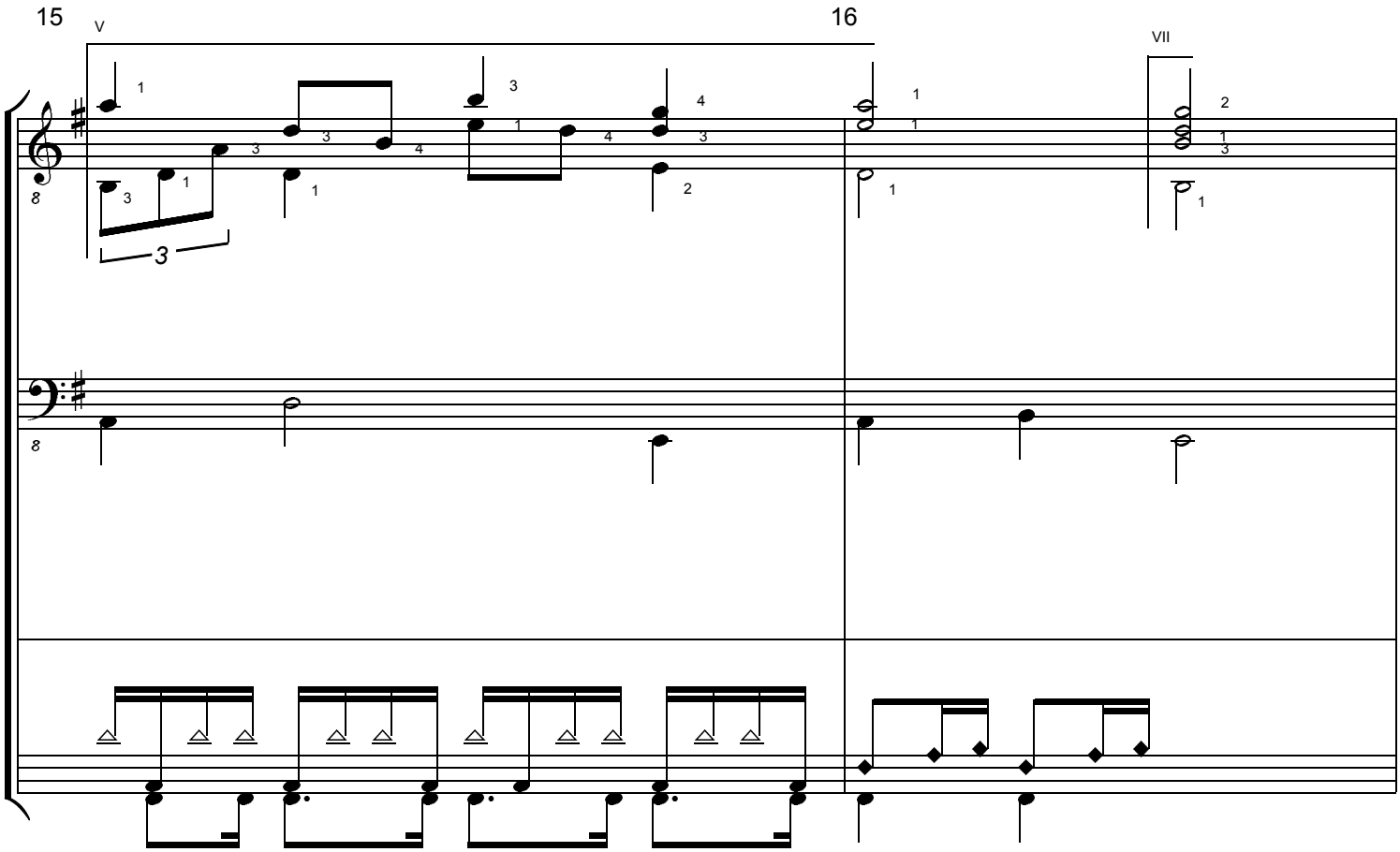

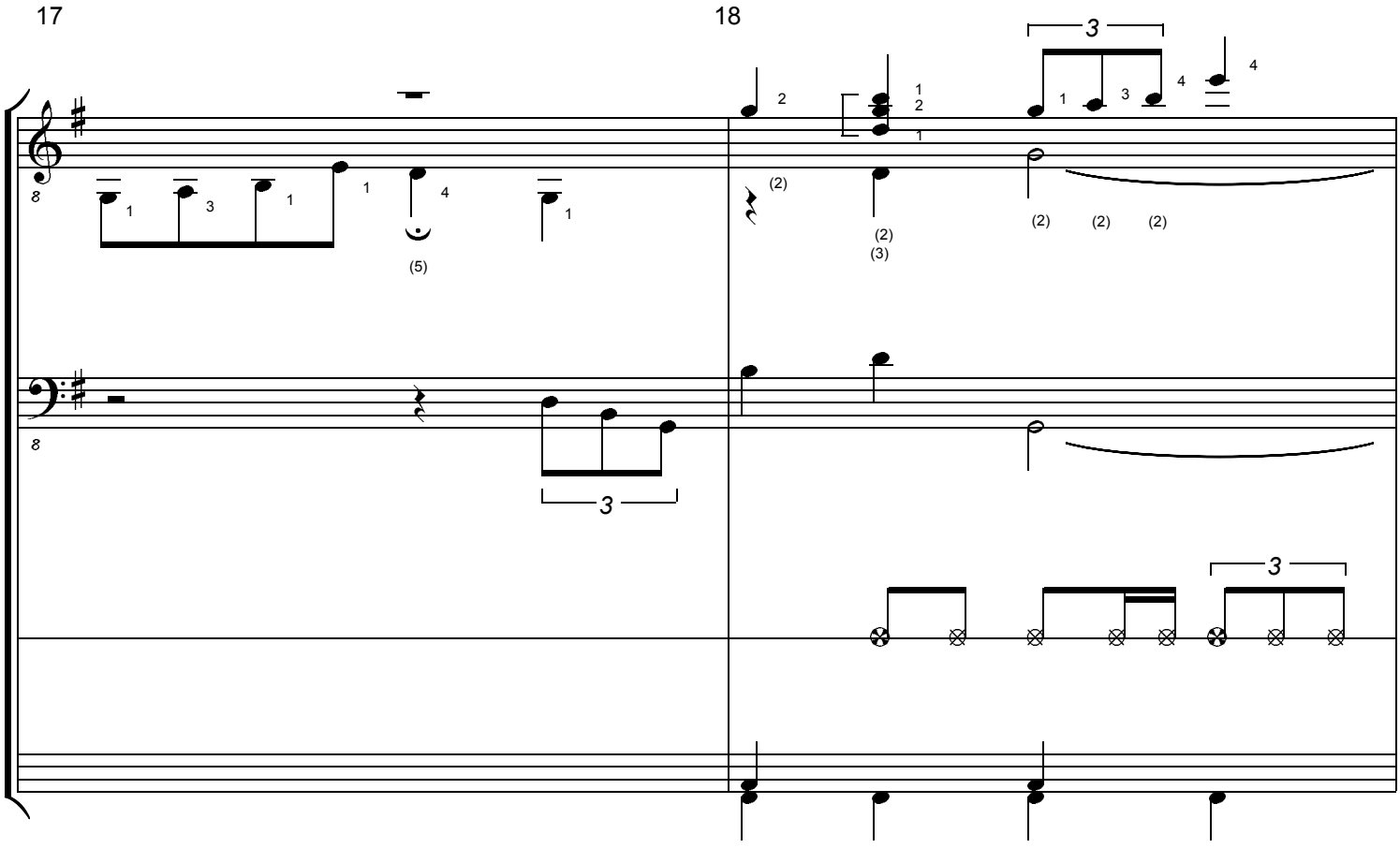

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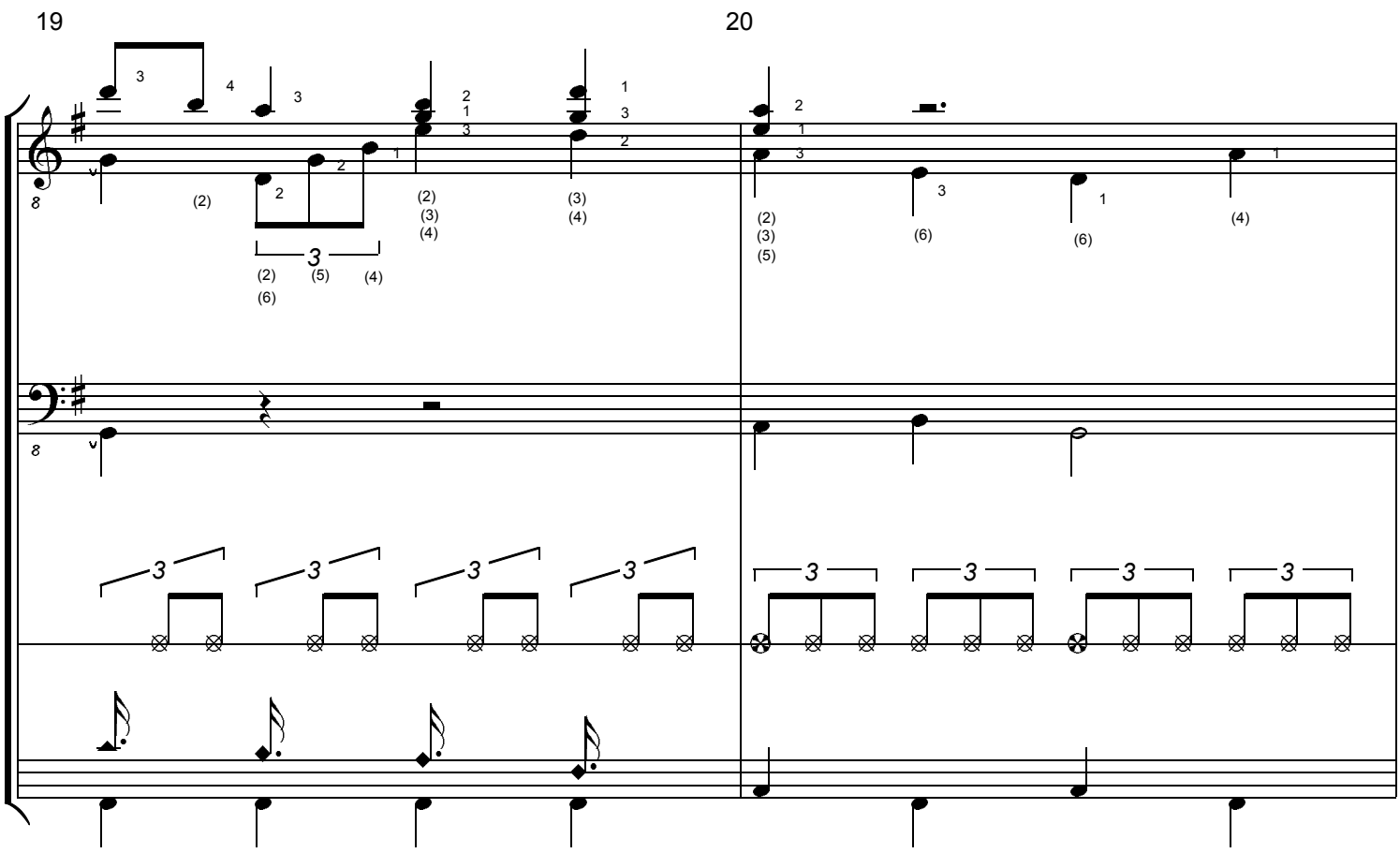

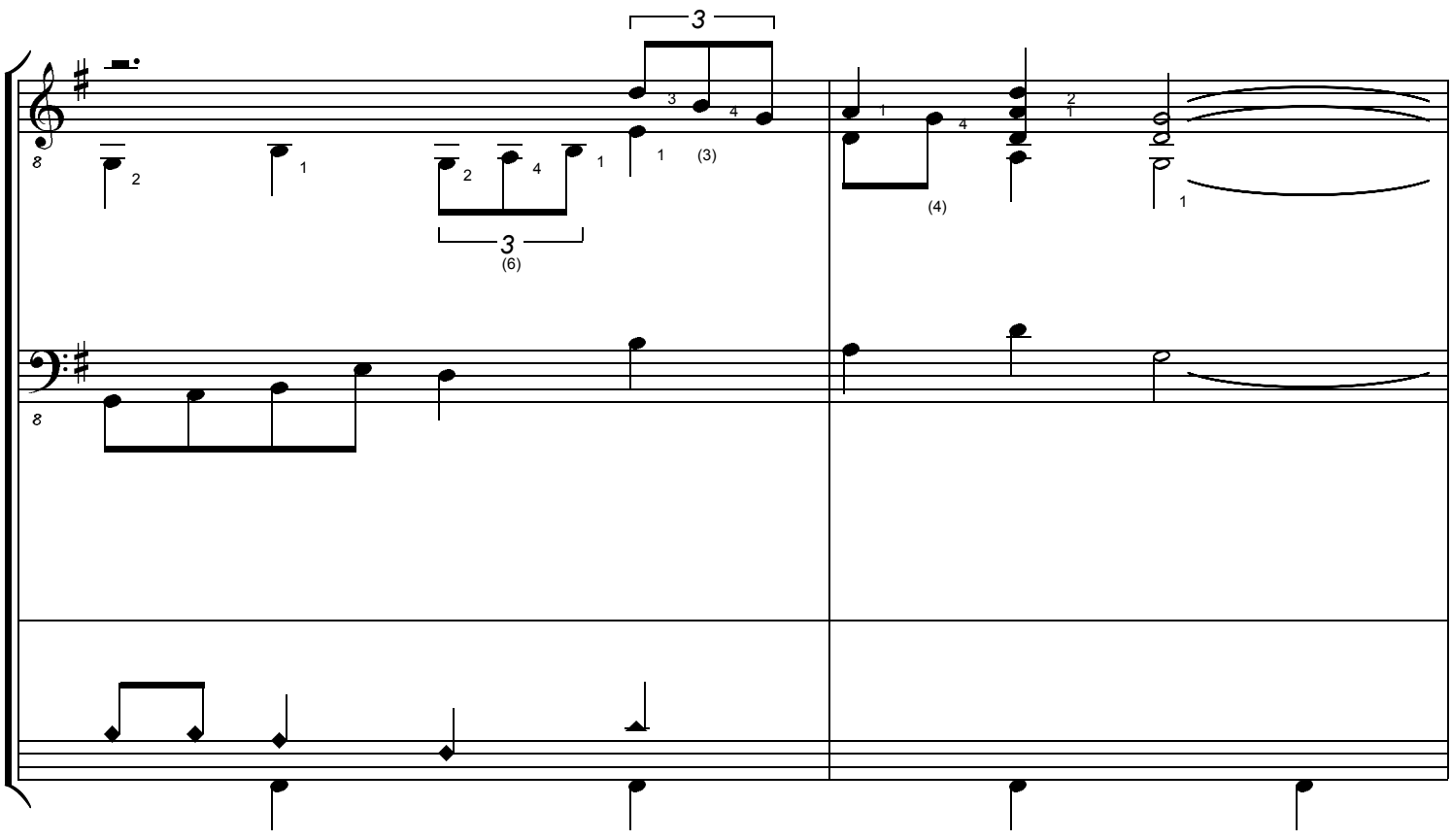

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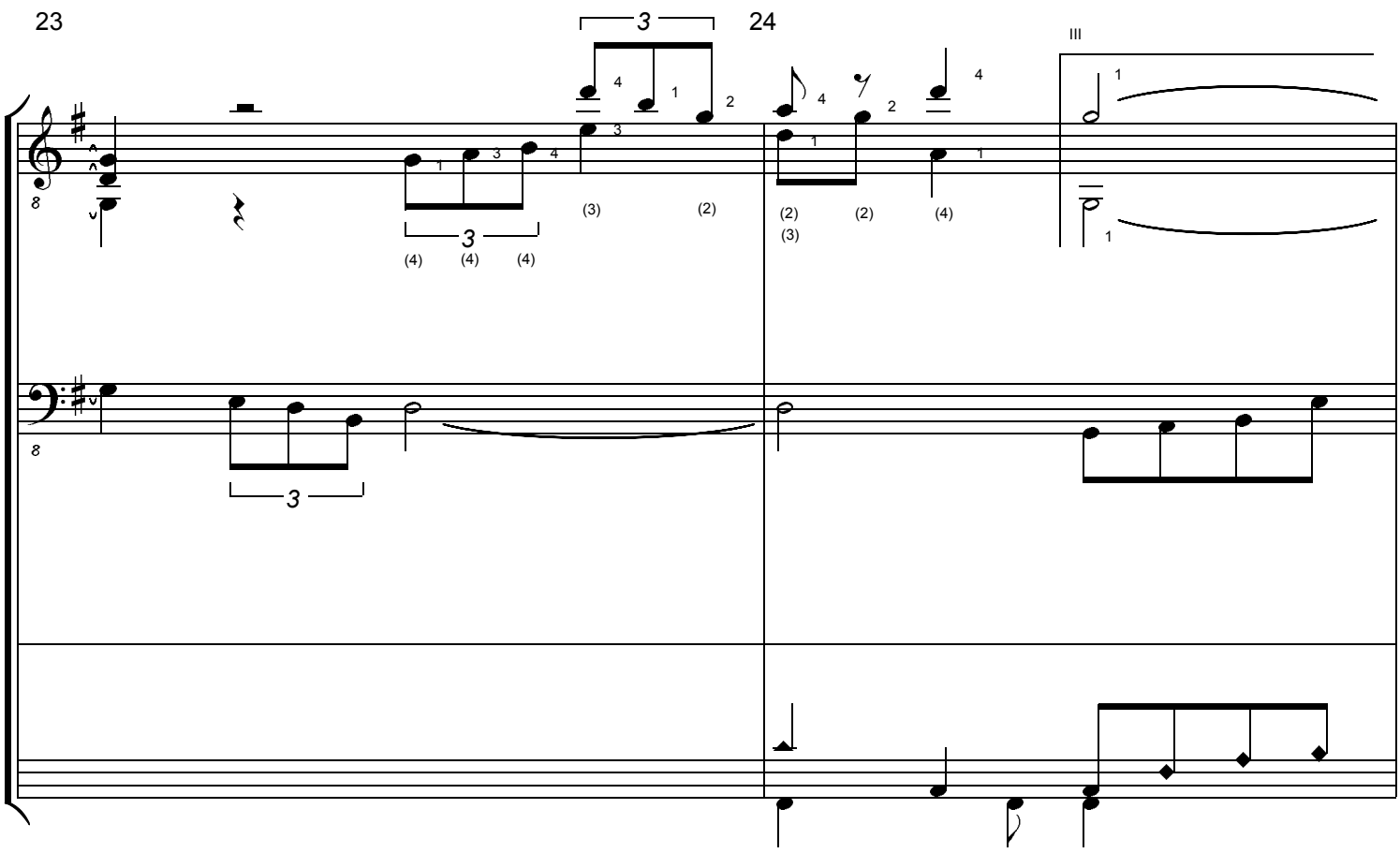

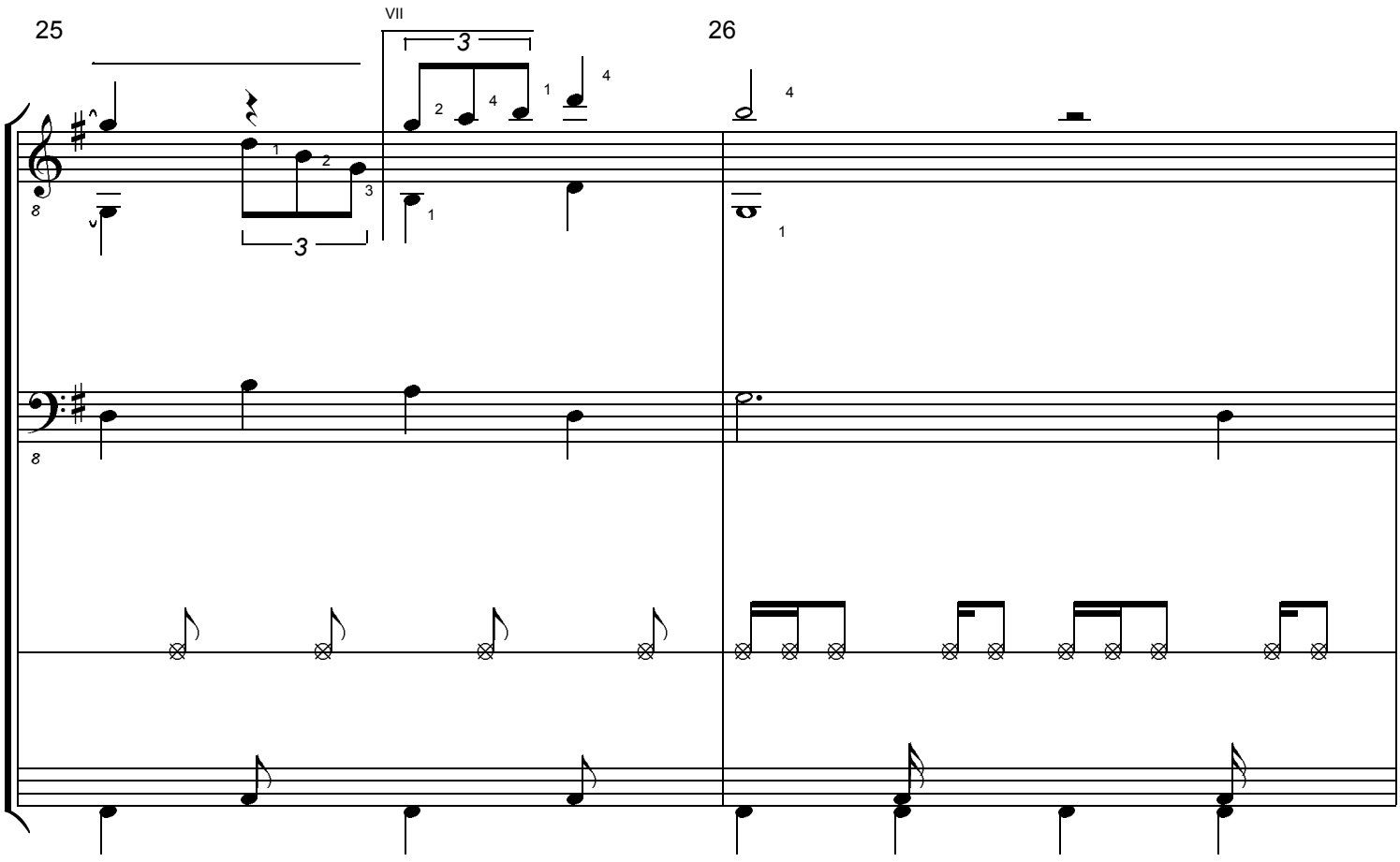

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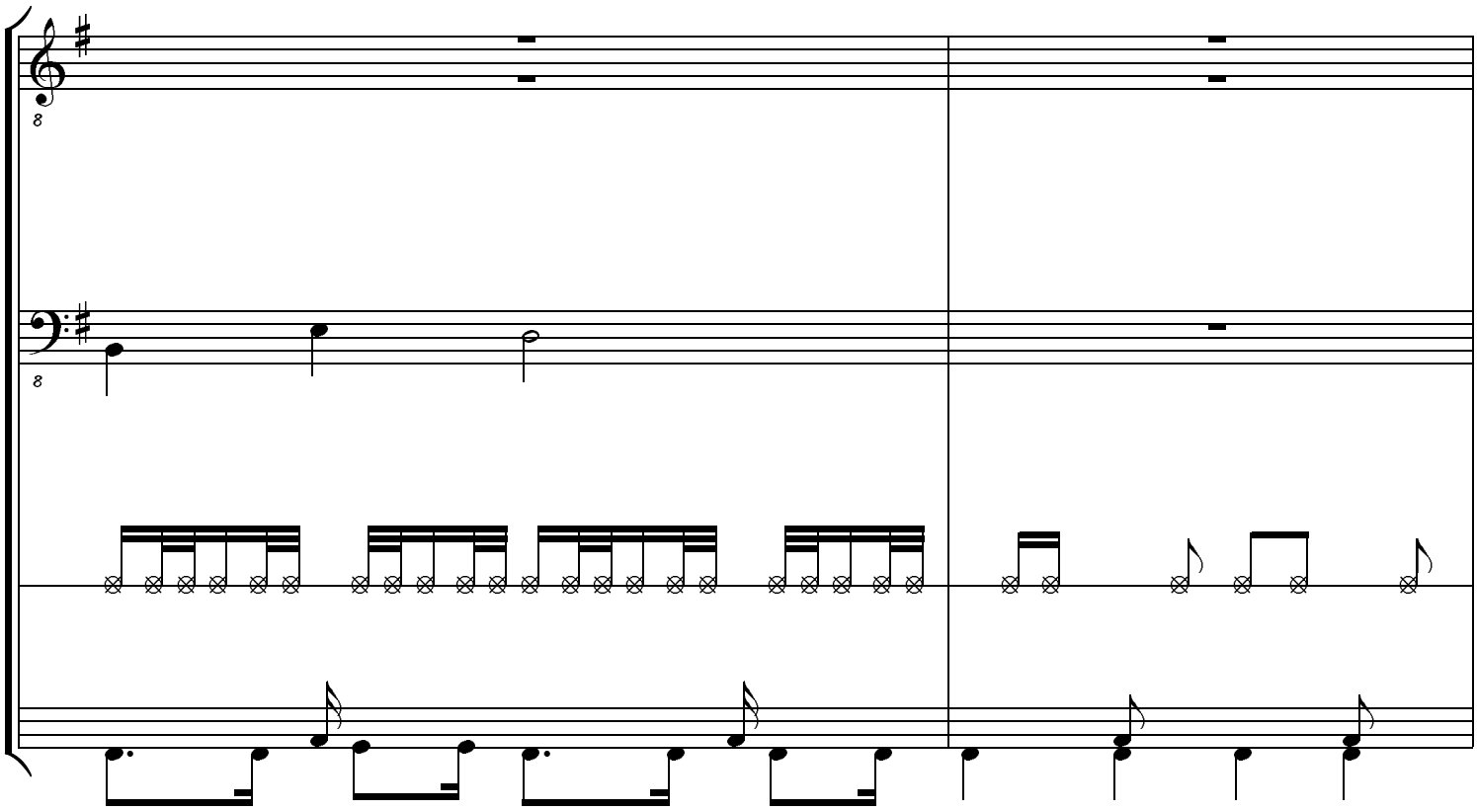

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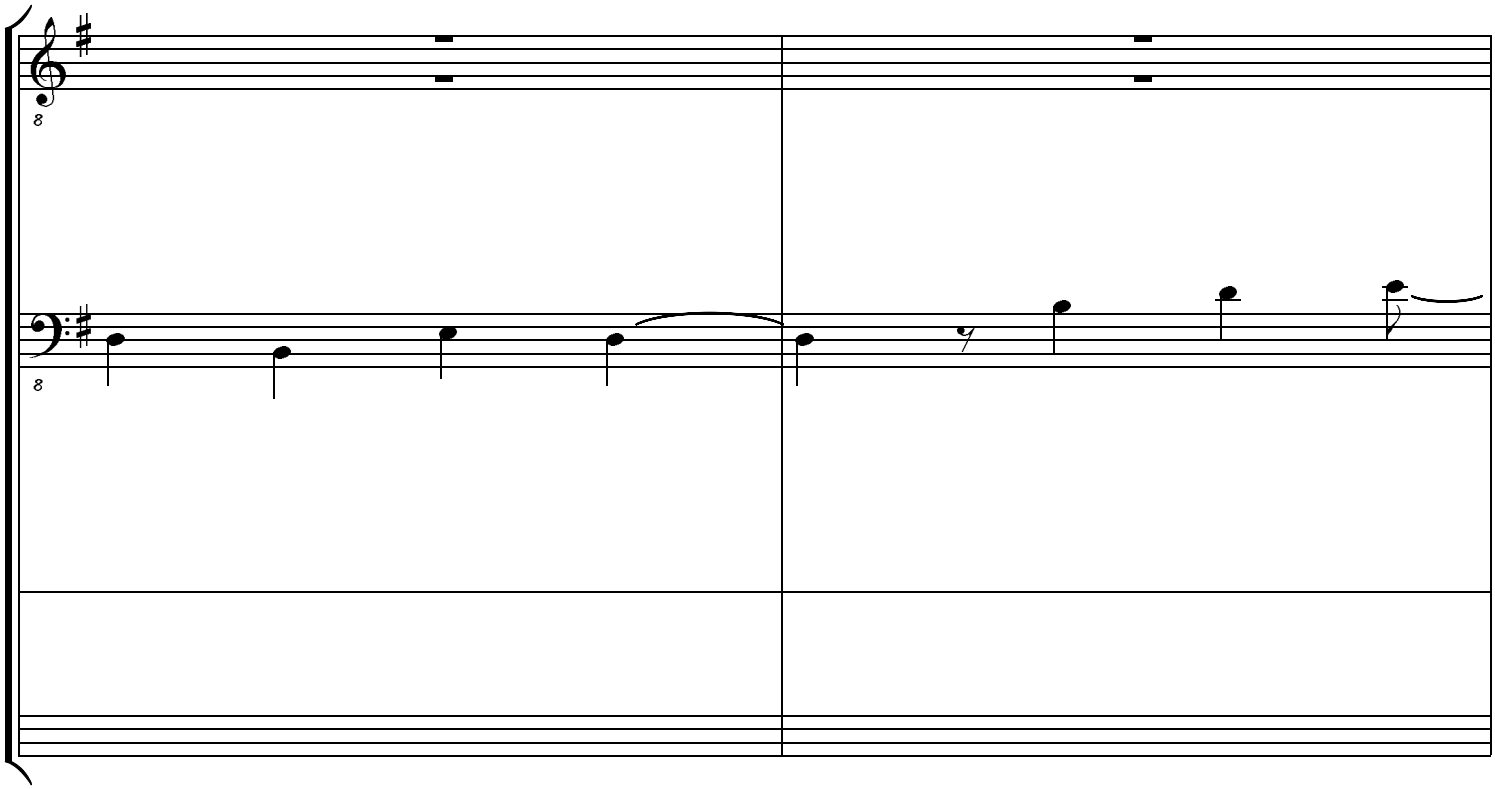

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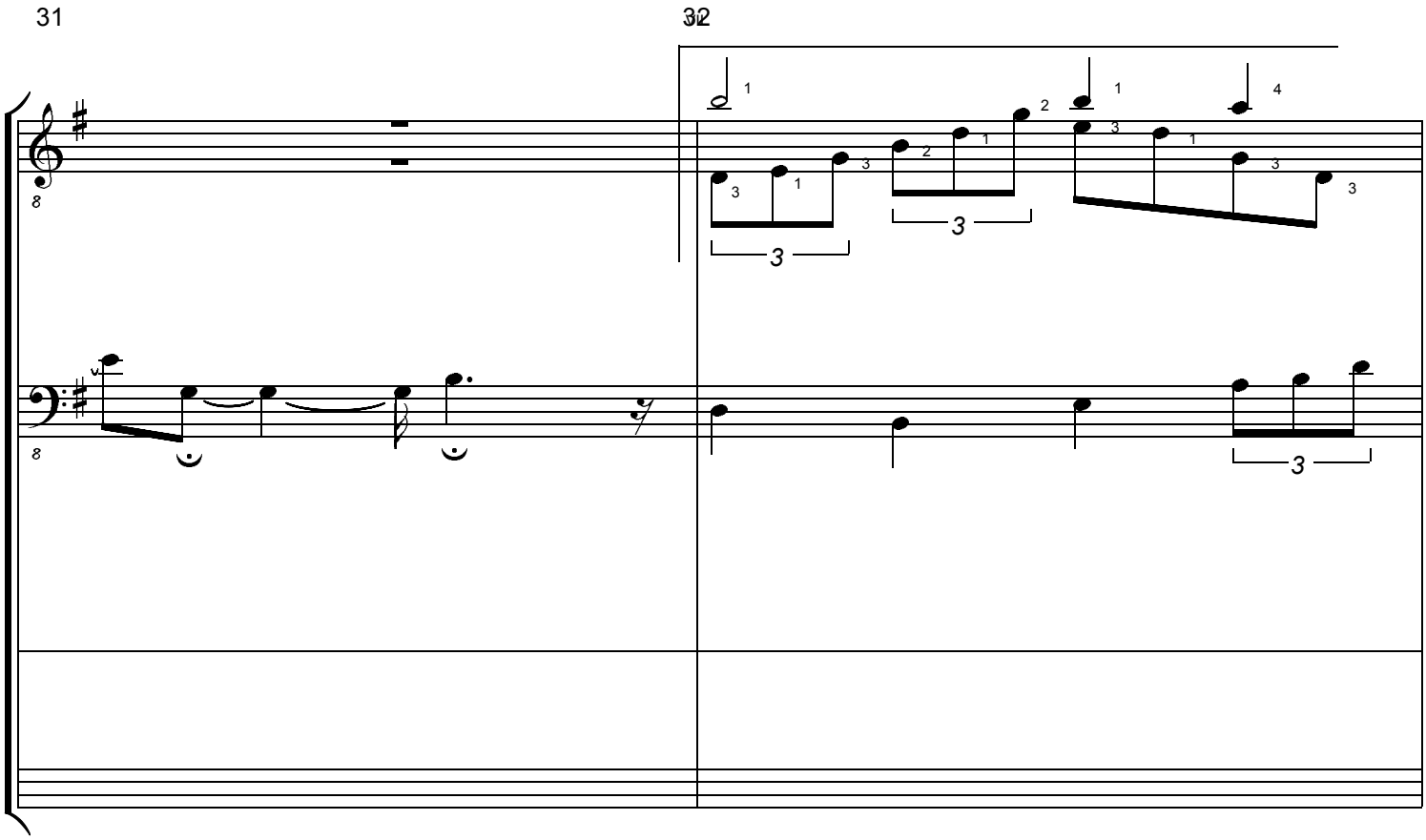

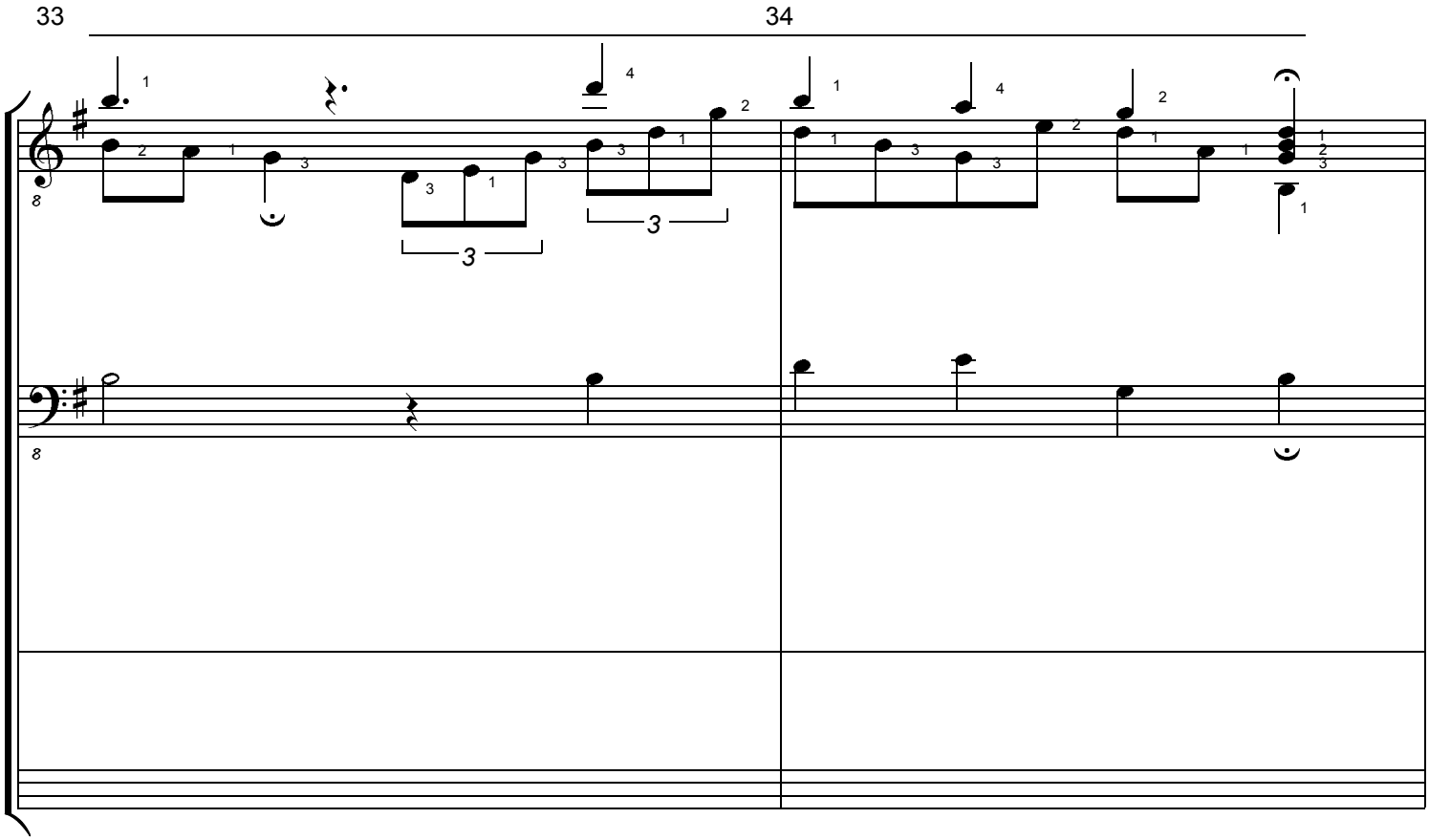

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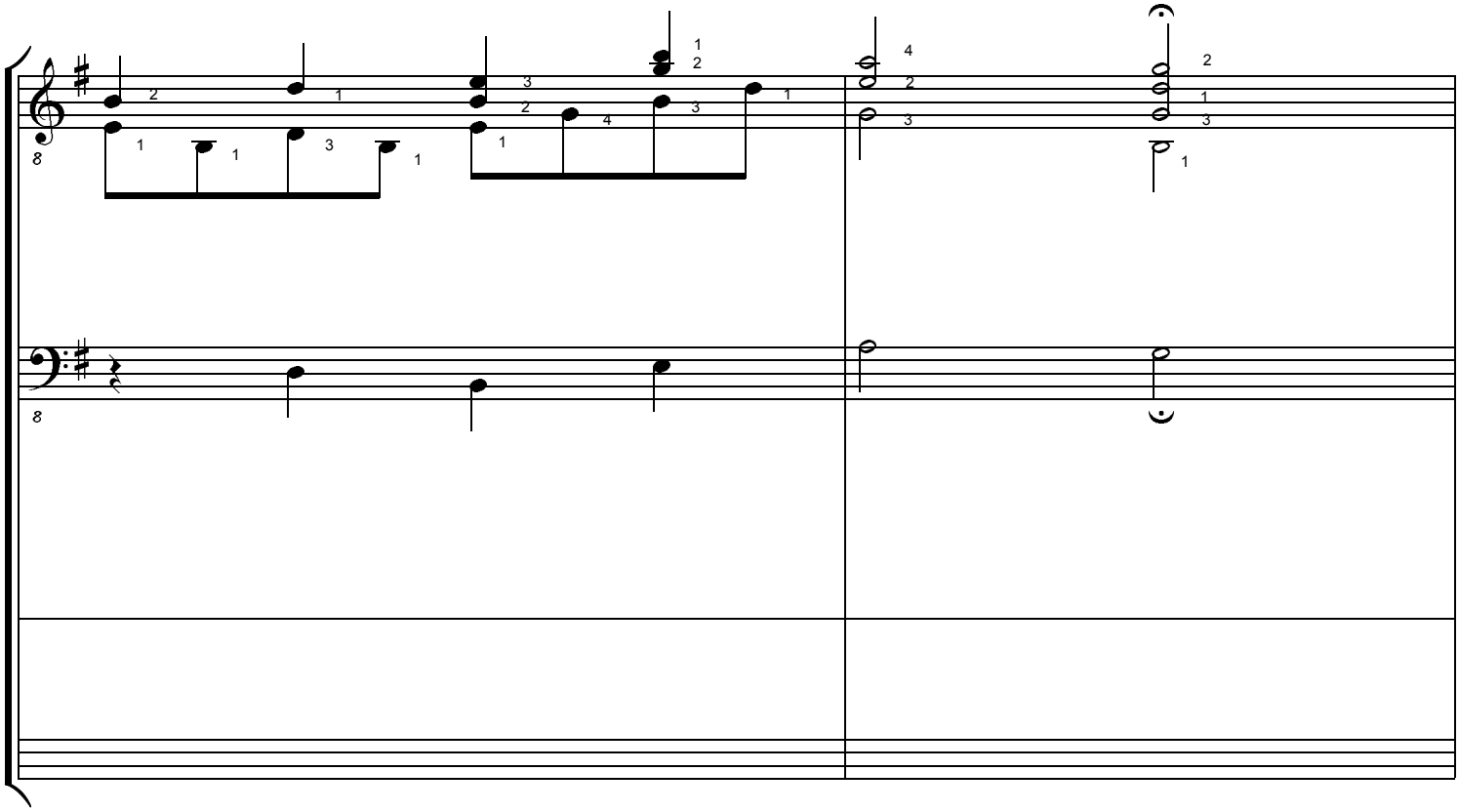

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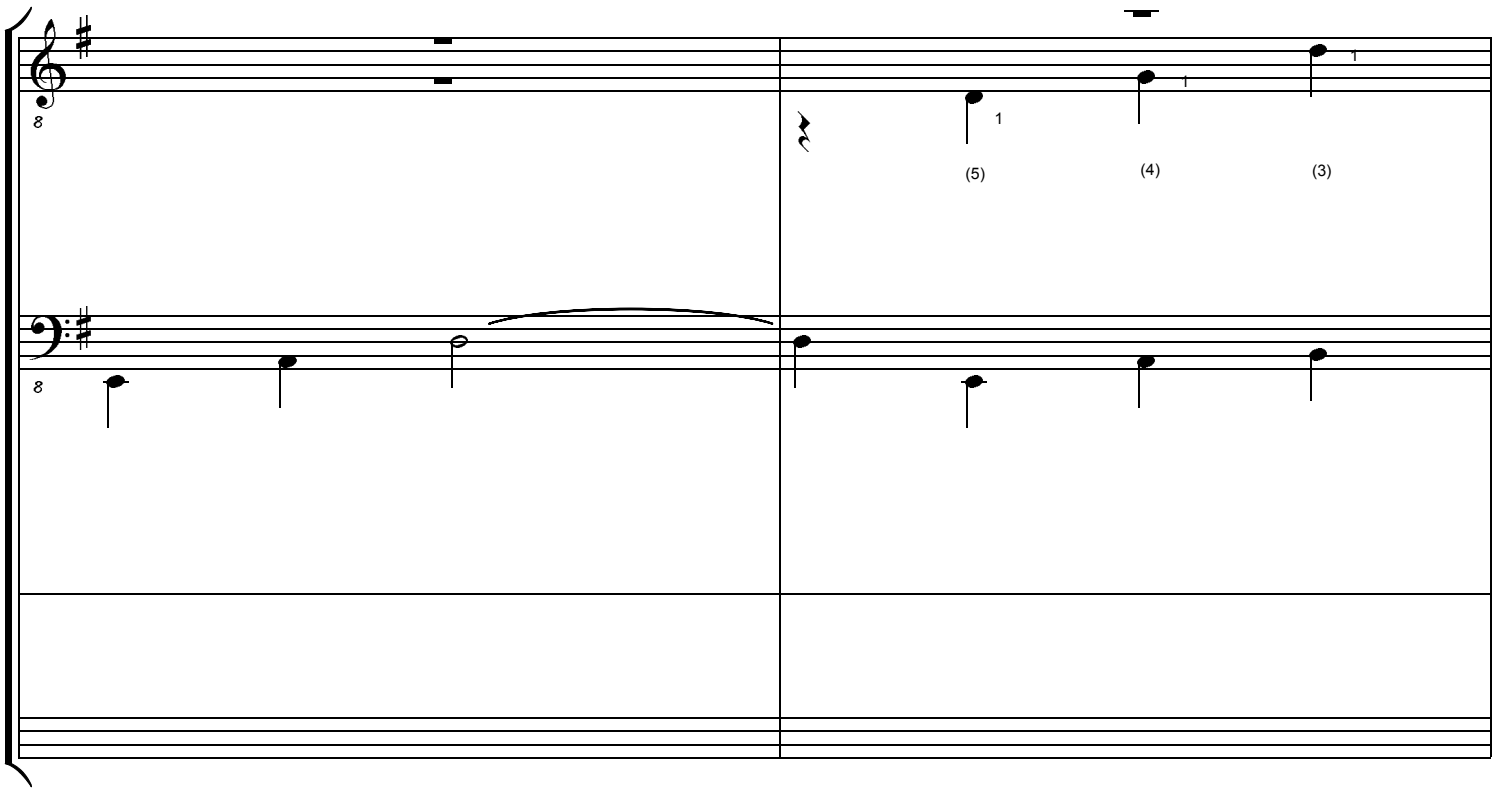

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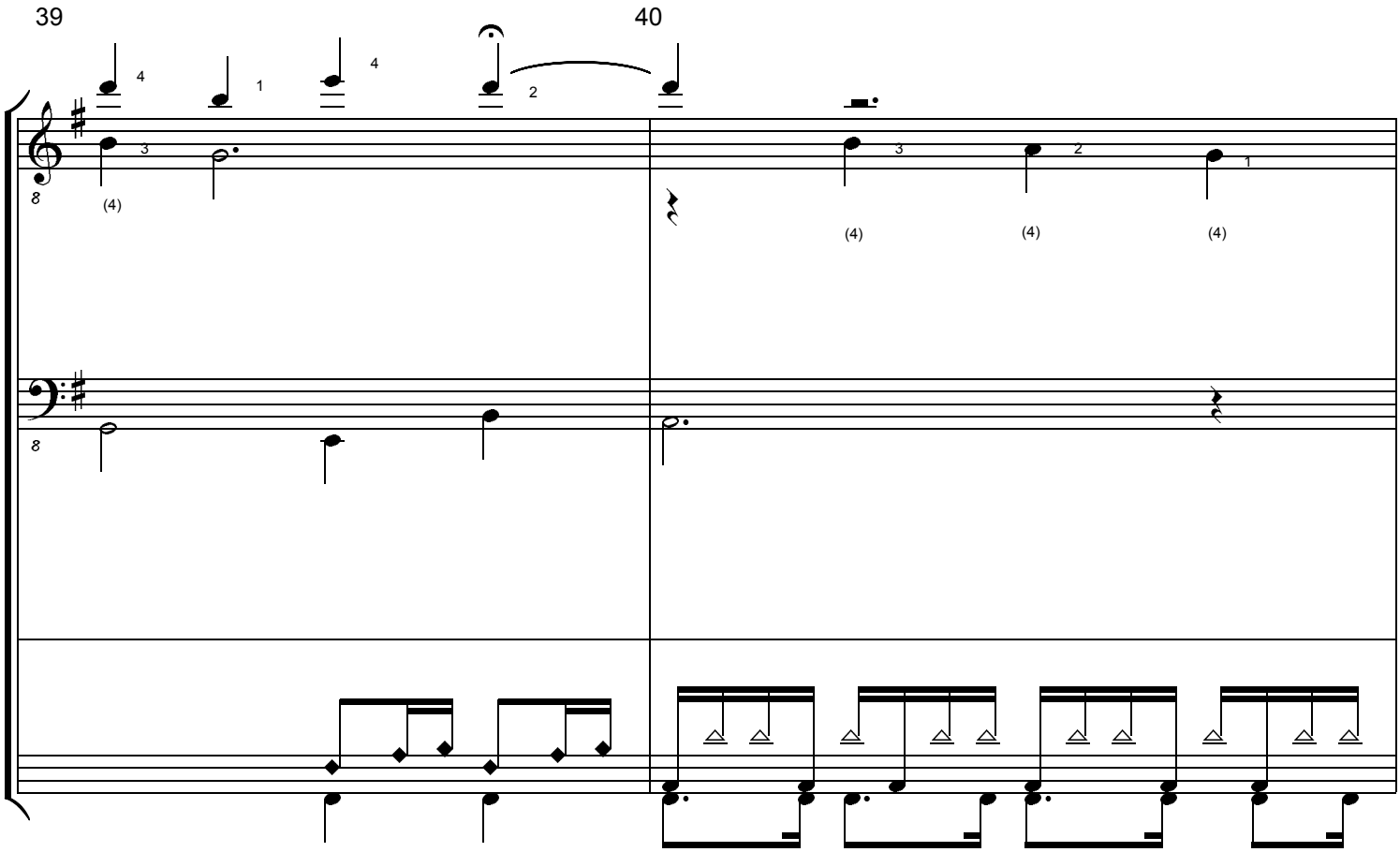

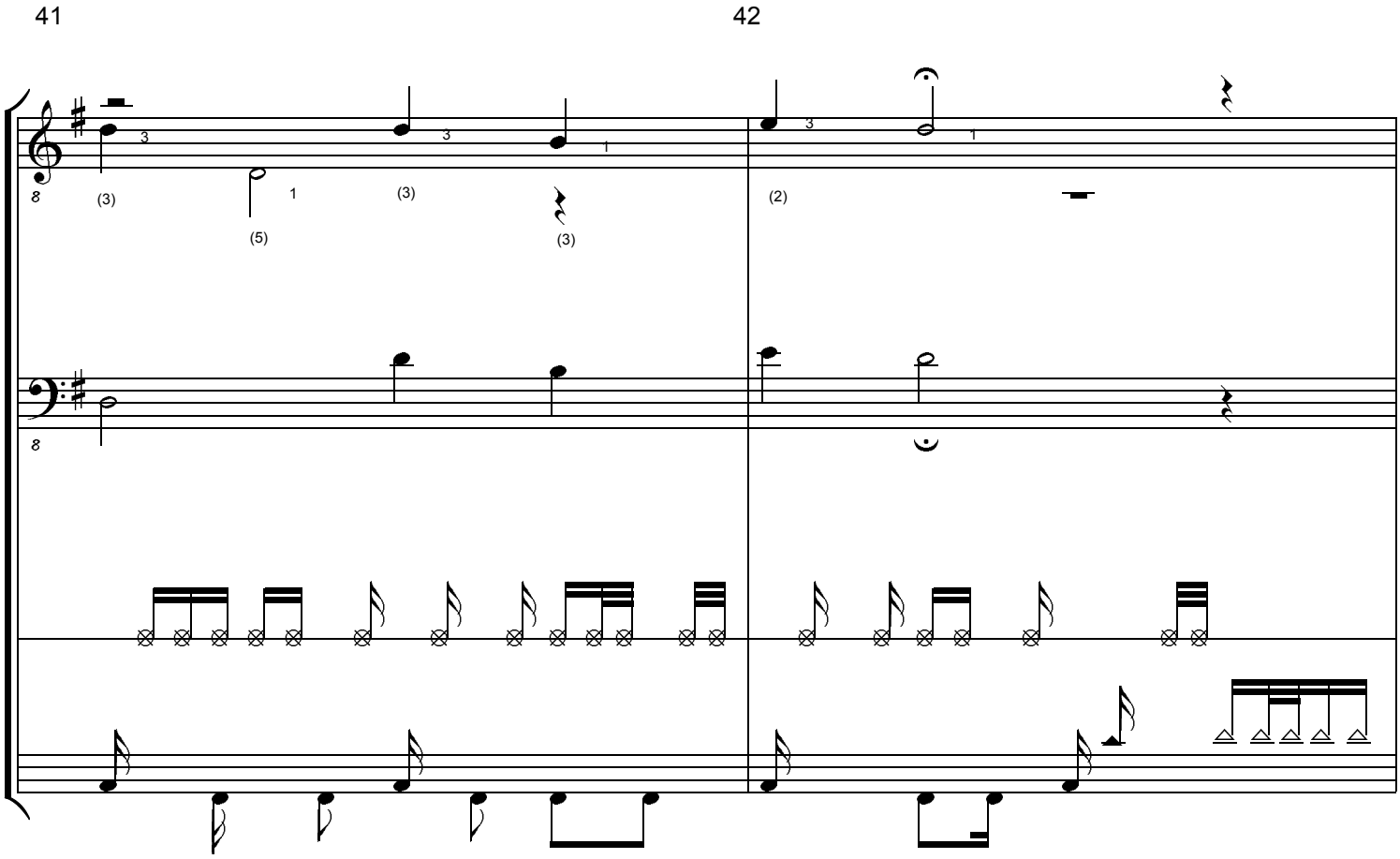

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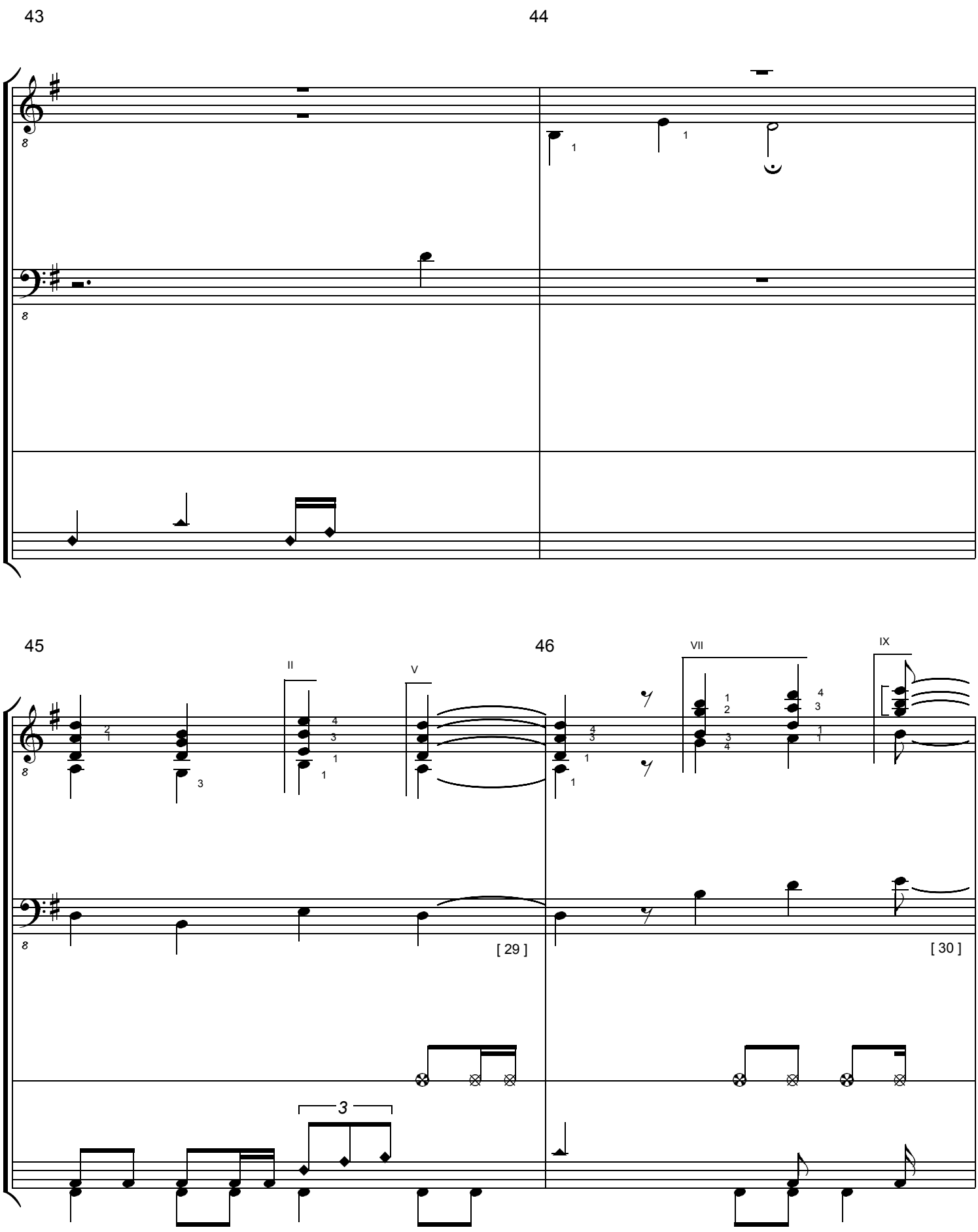

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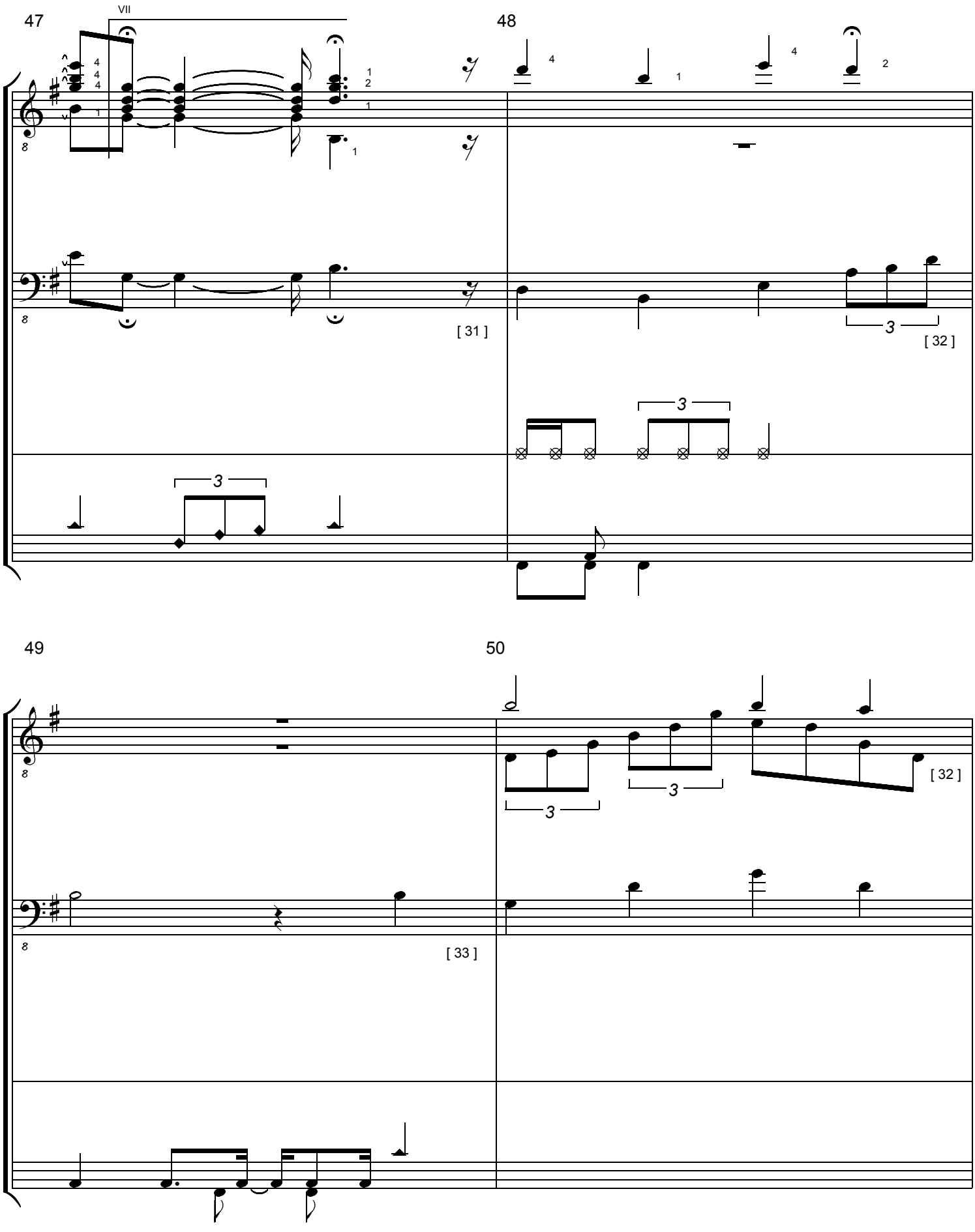

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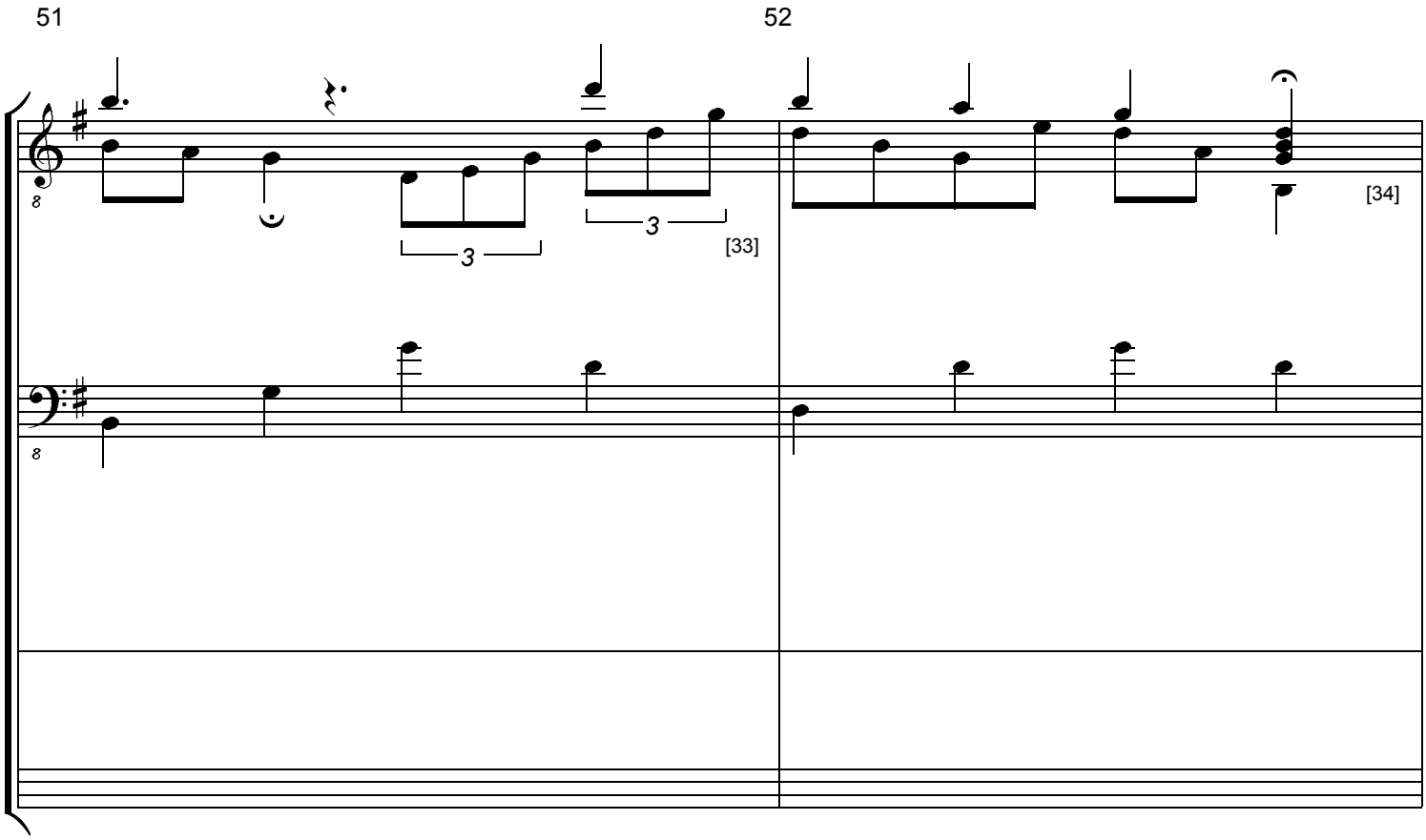

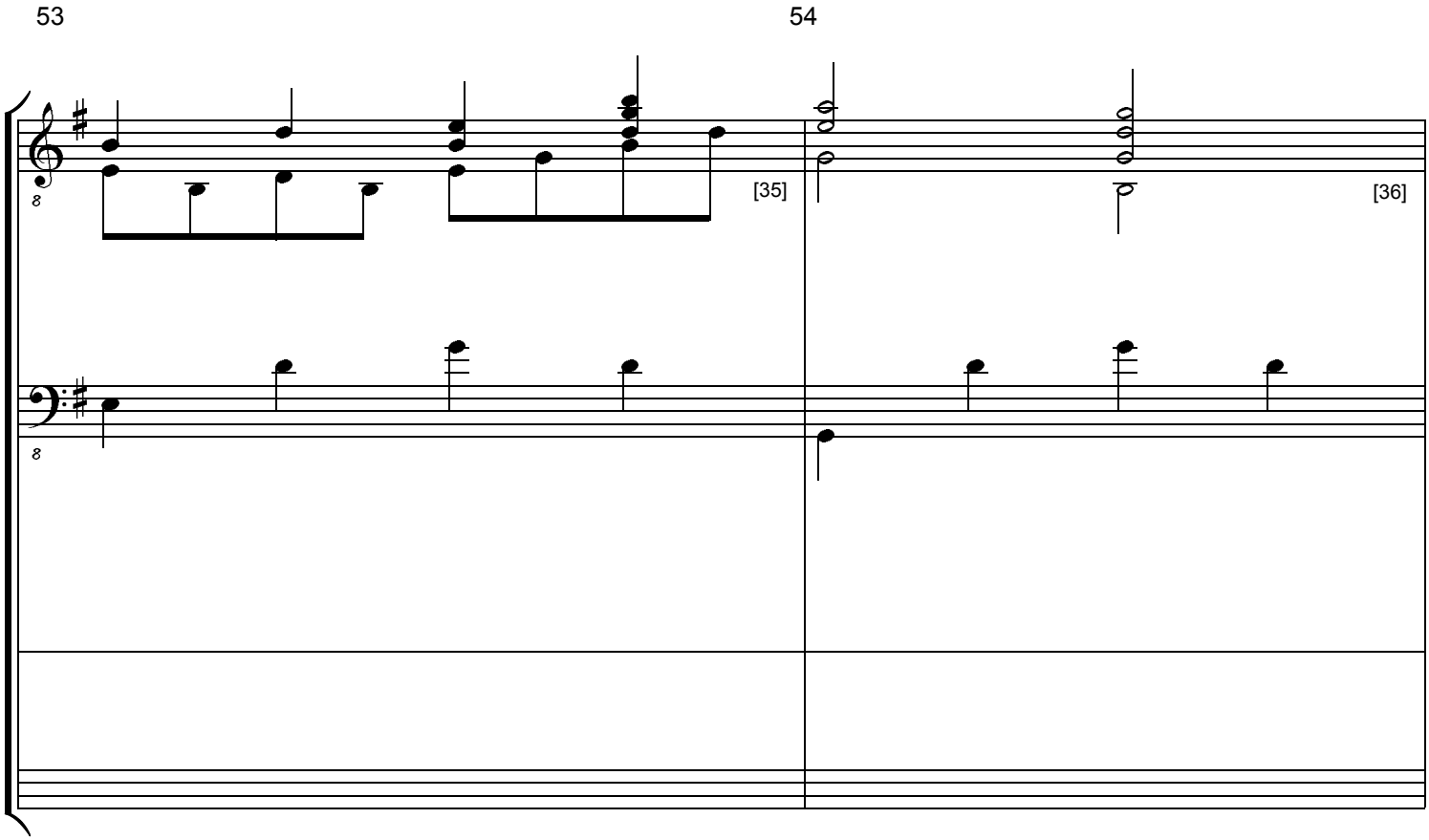

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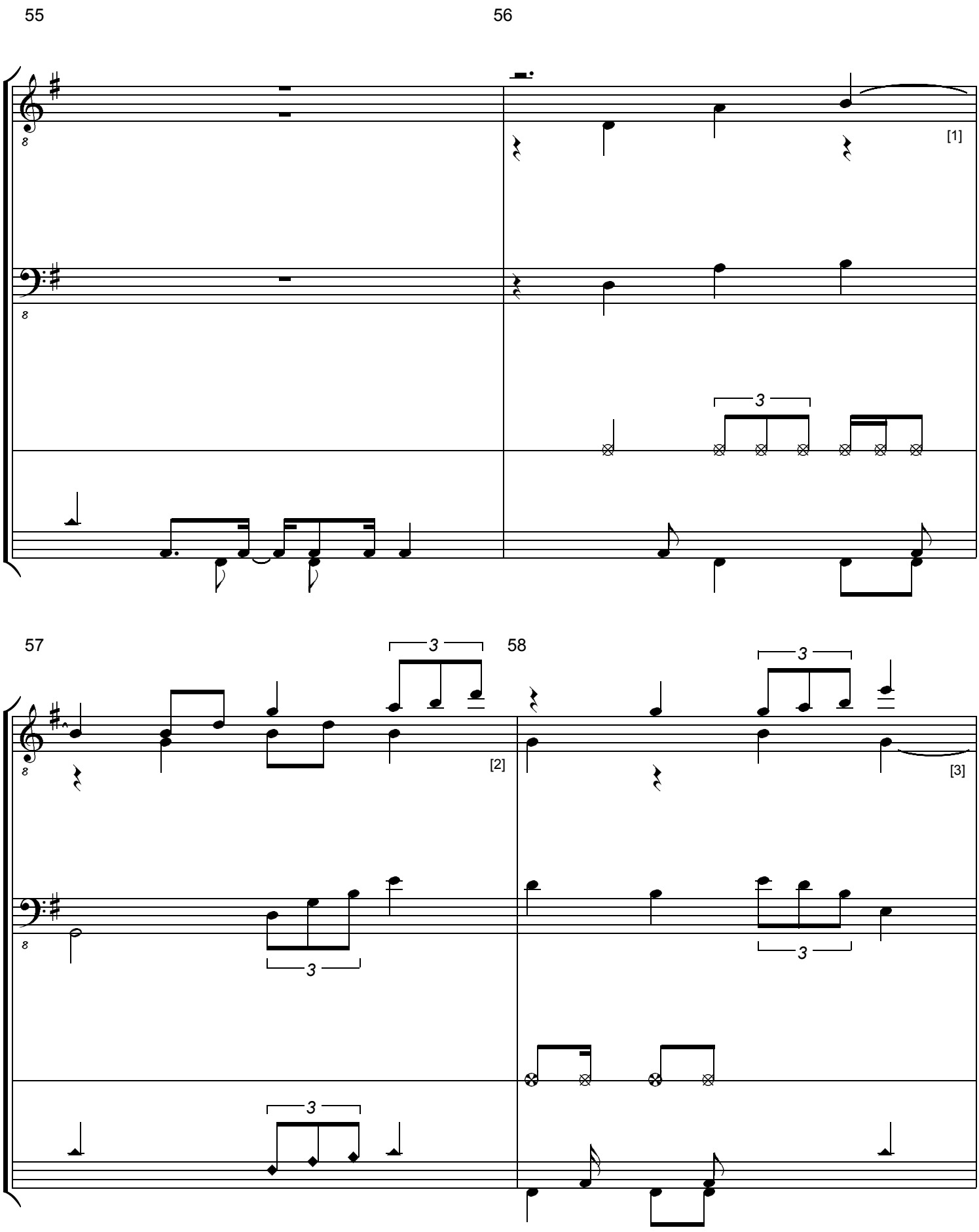

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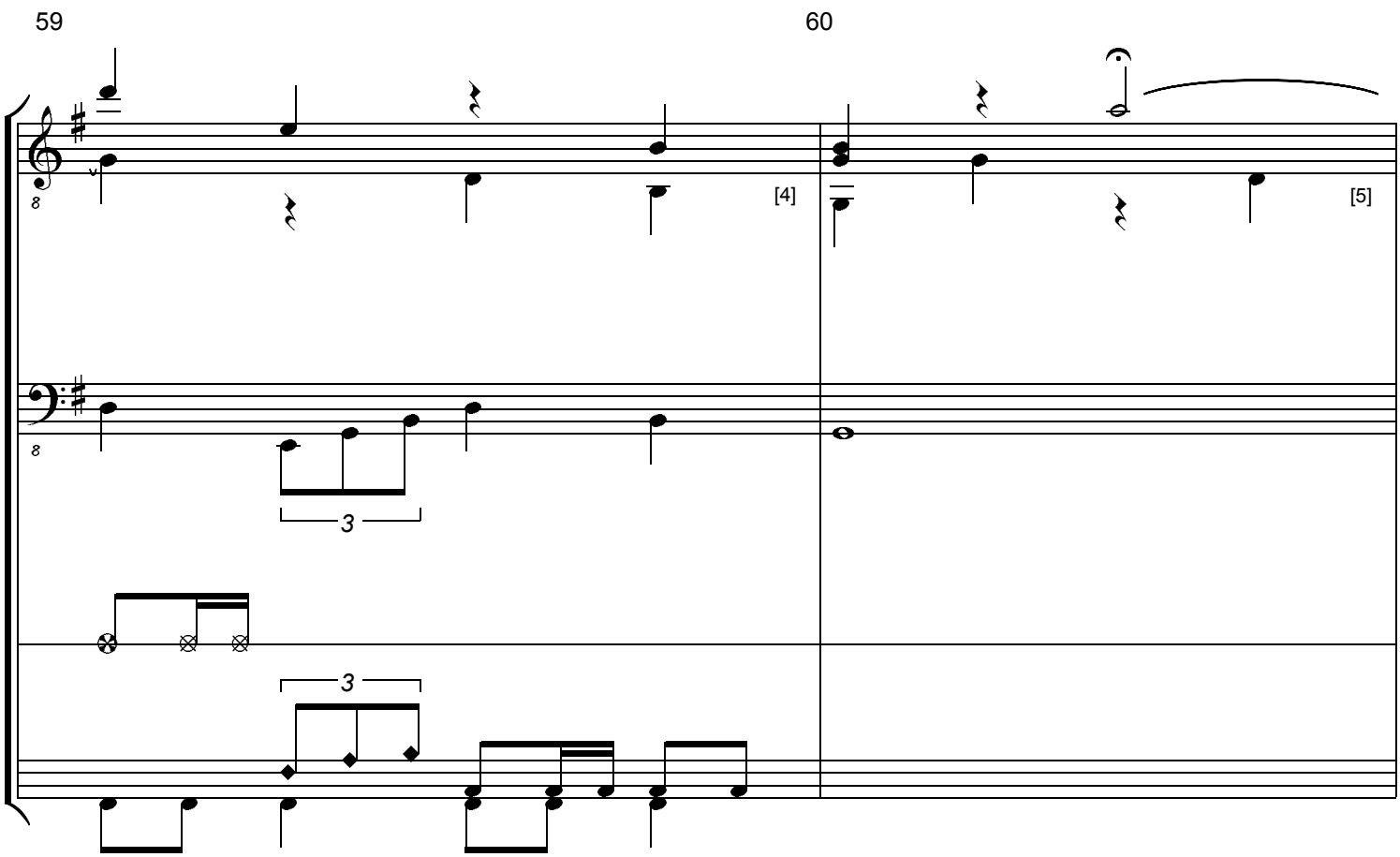

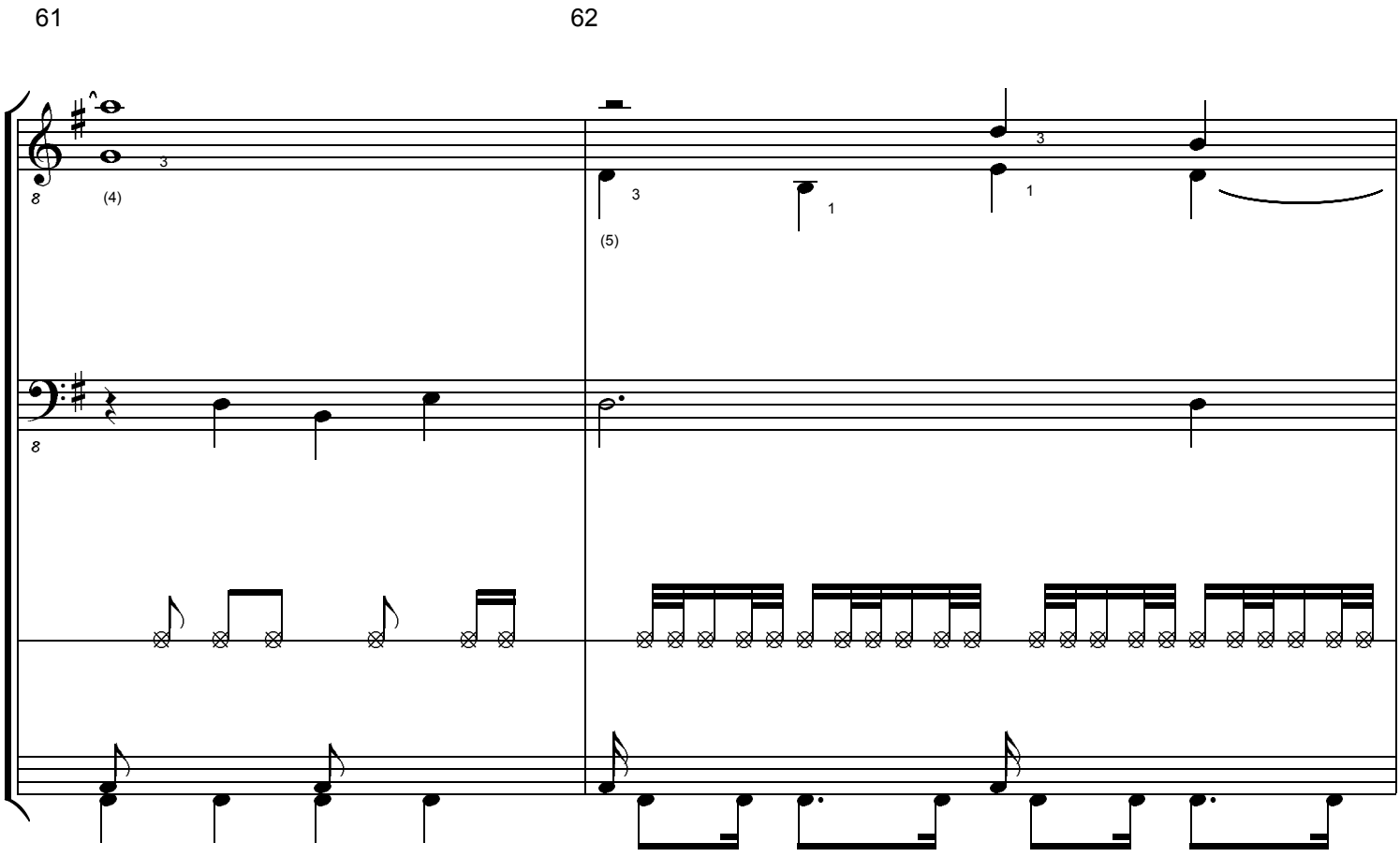

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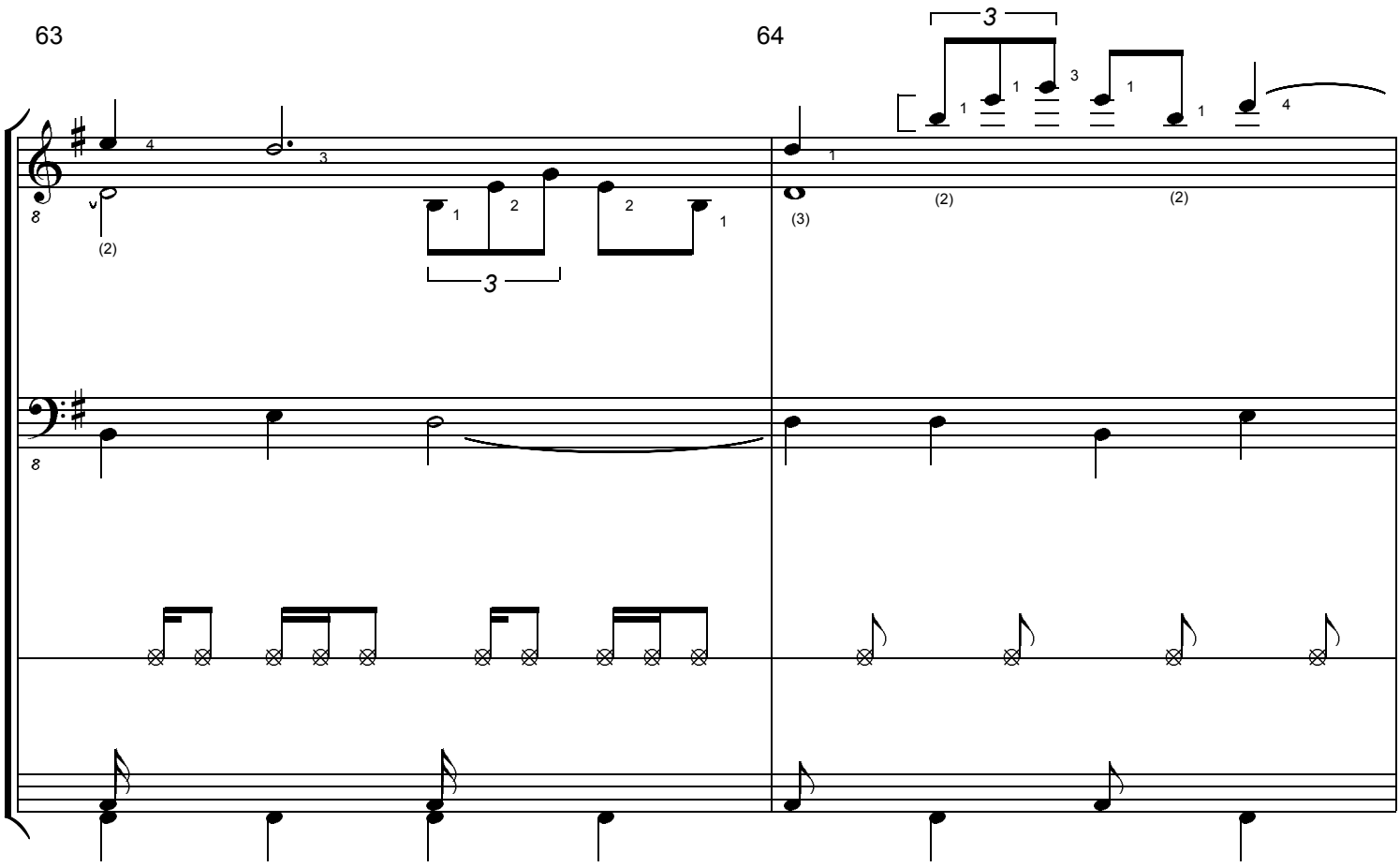

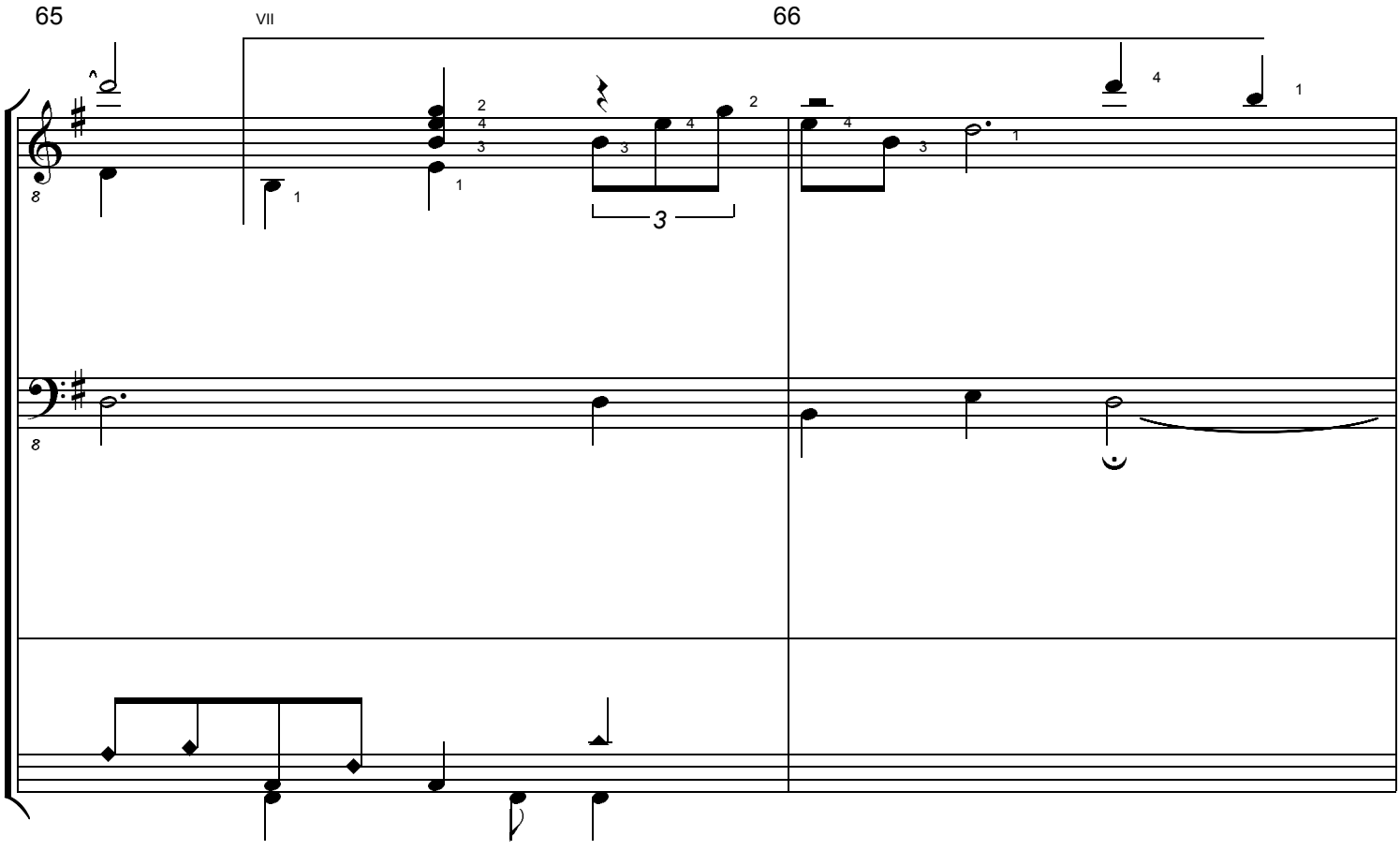

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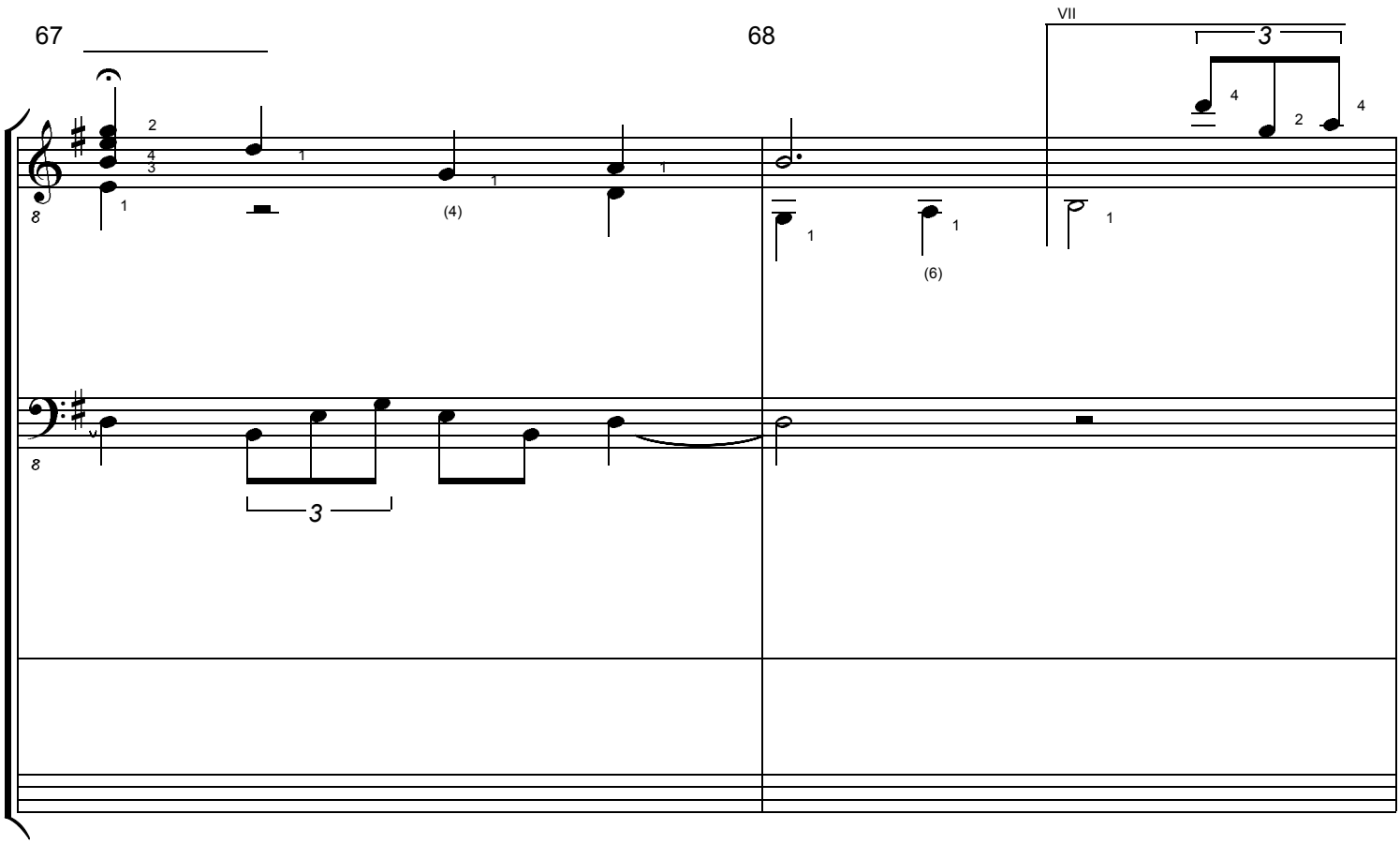

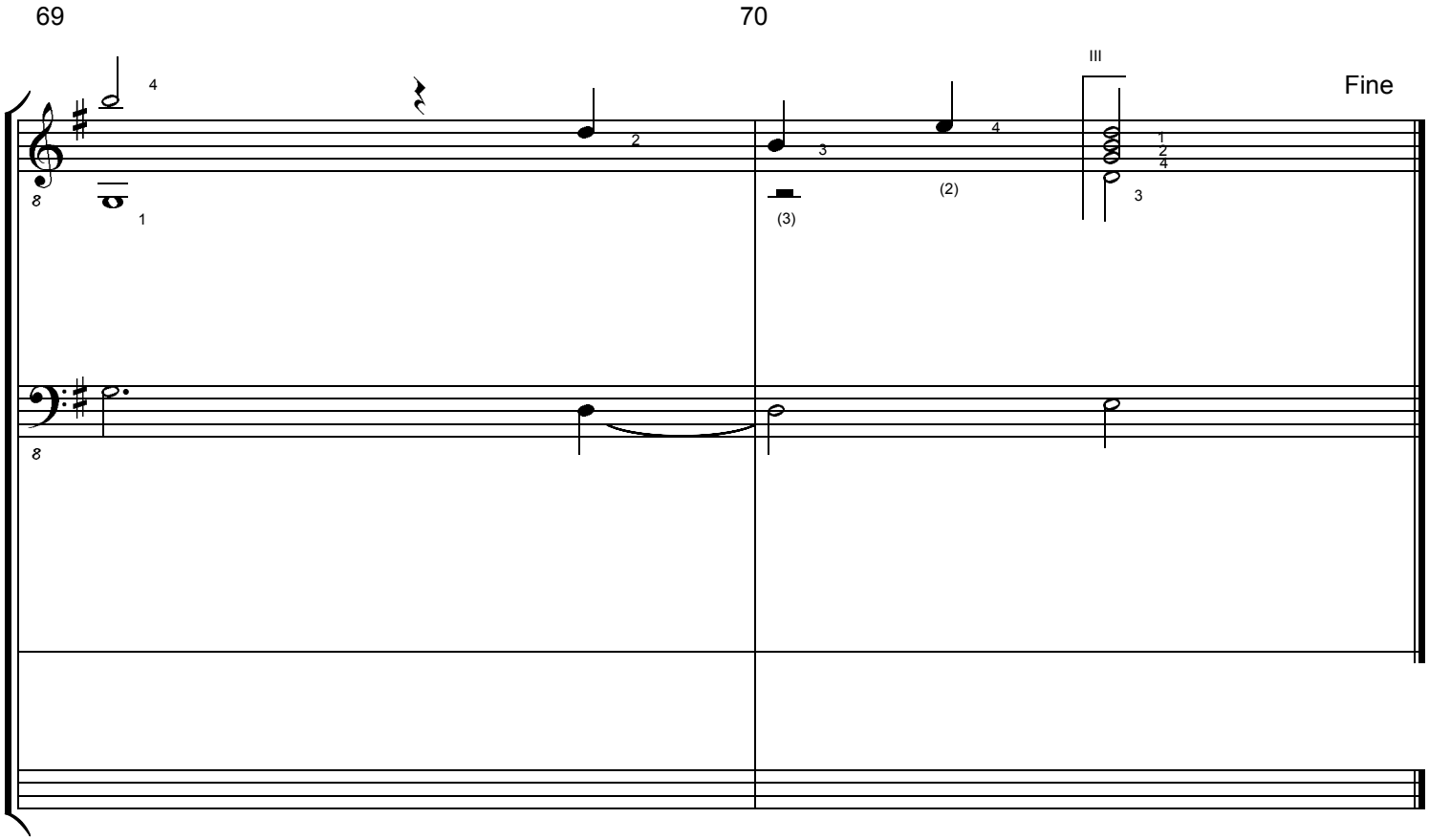

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Achat

5
1, 5, 10

Key:
G

Notes:
E G A H D

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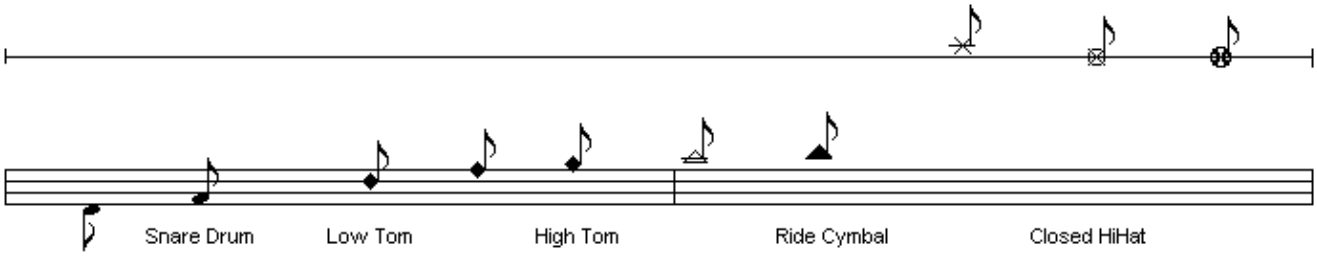
Guitar

Bass

Drums



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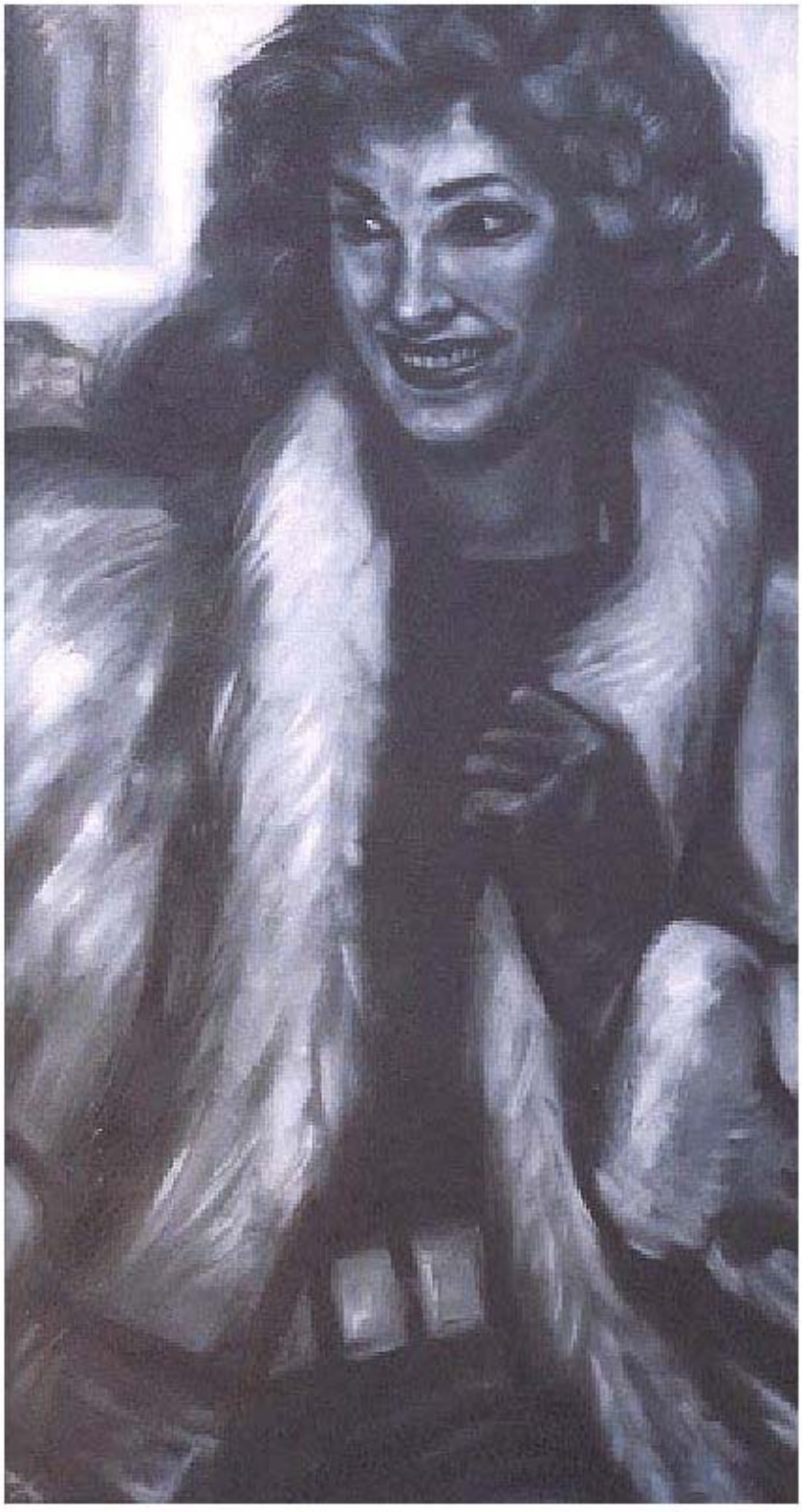

Nephrit op.46

improvisation in gipsy mode for solo guitar, bass and drums

by Uwe Warneke @2002

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NEPHRIT

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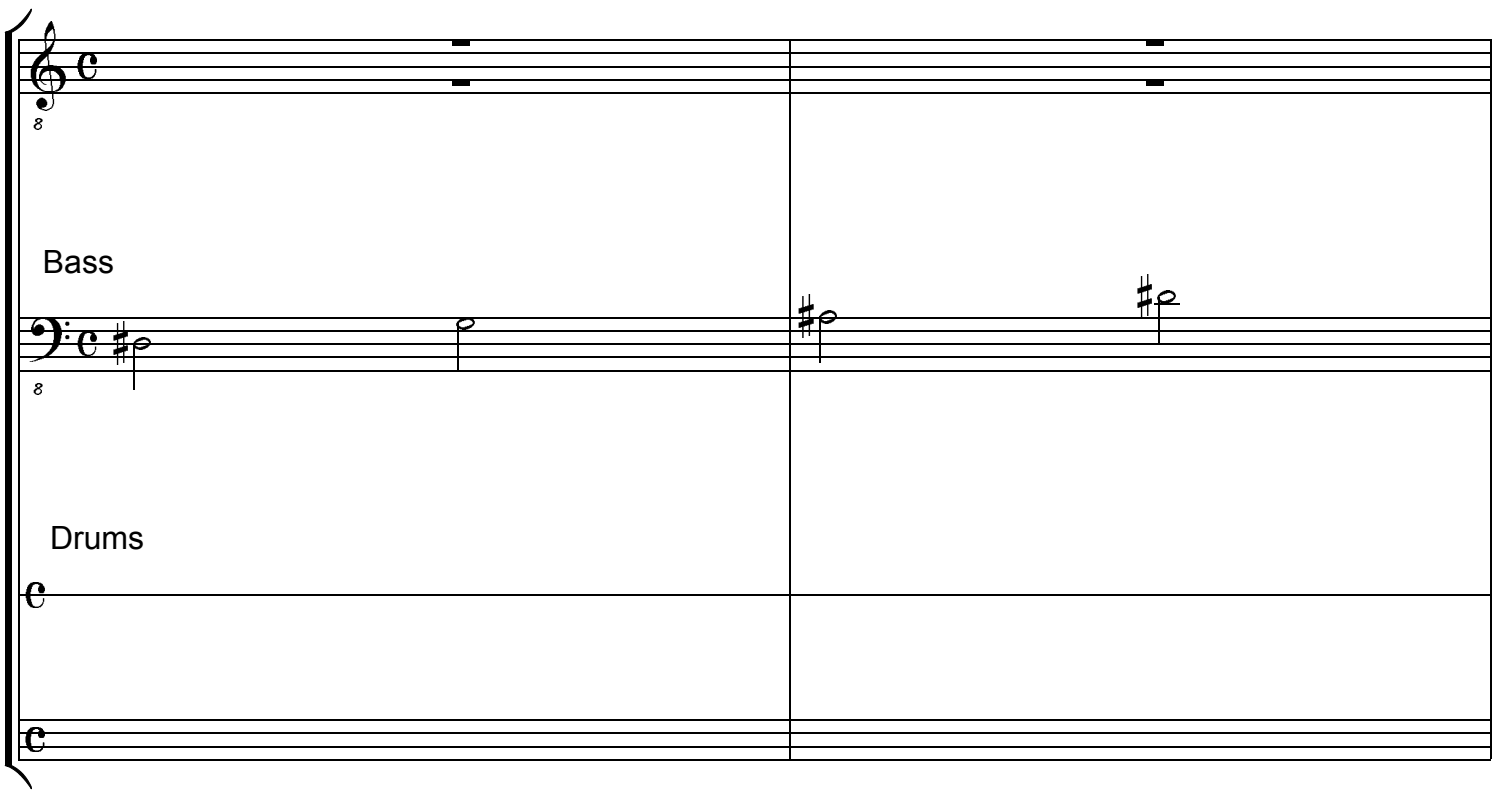

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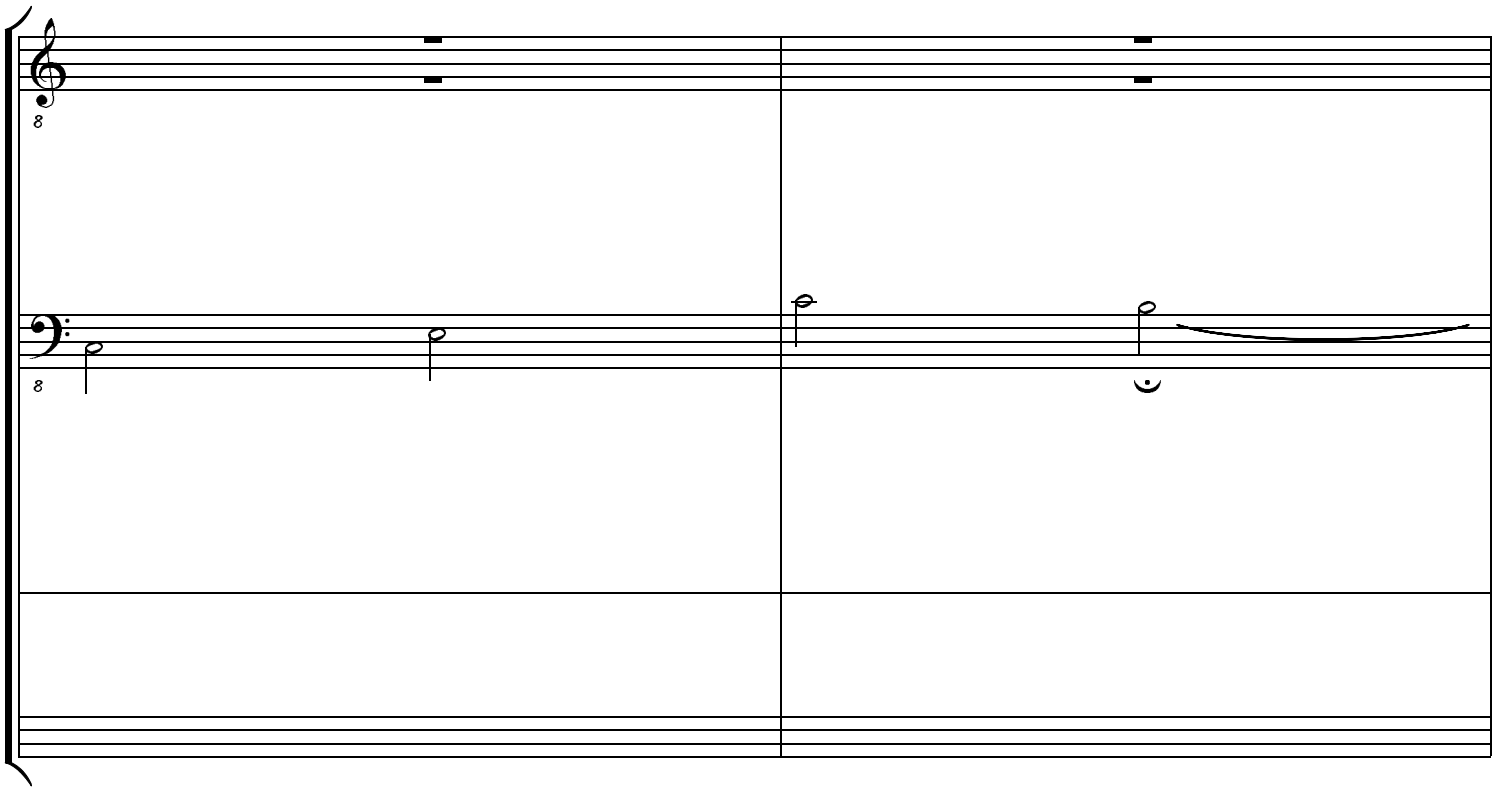

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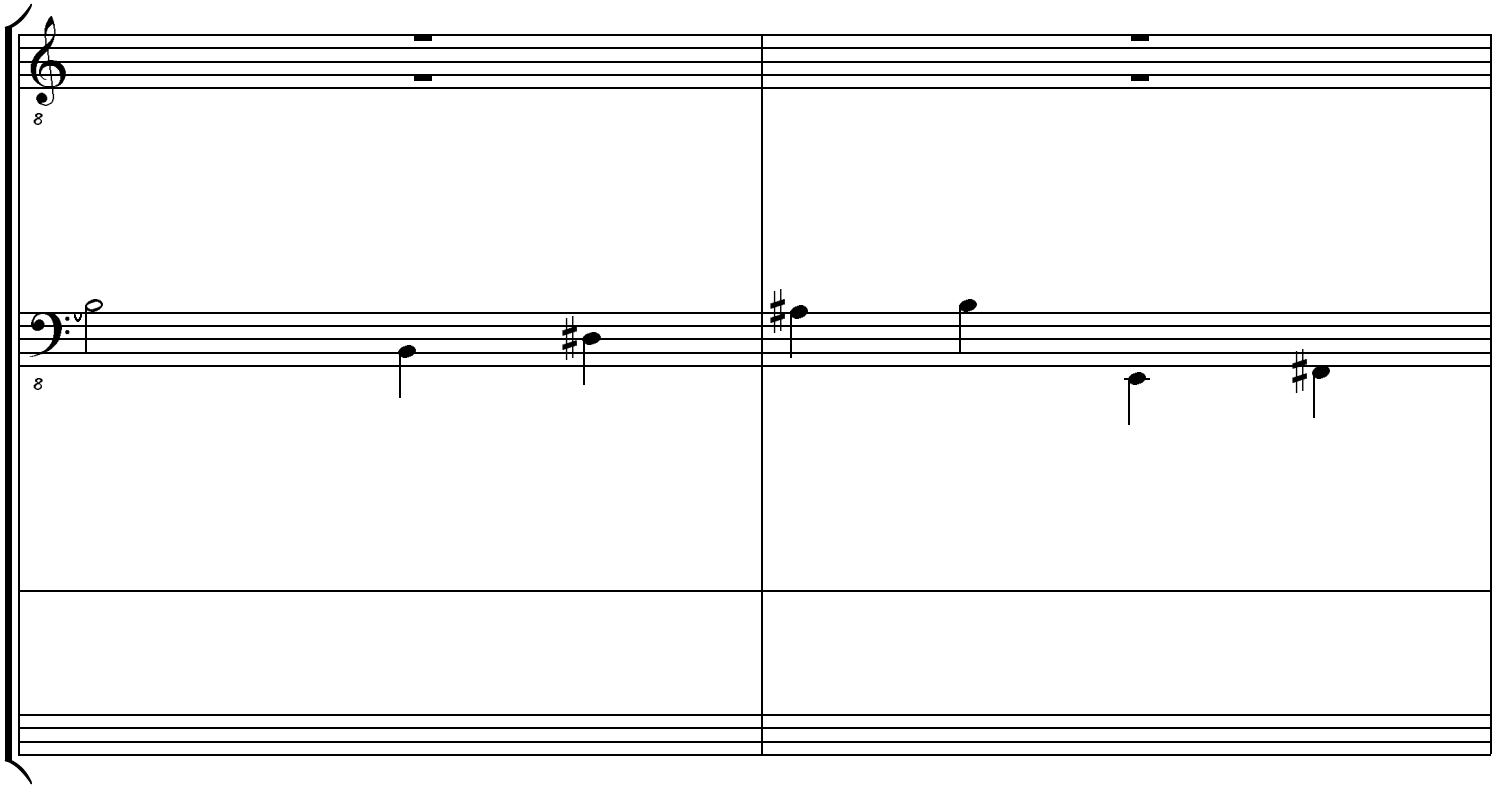

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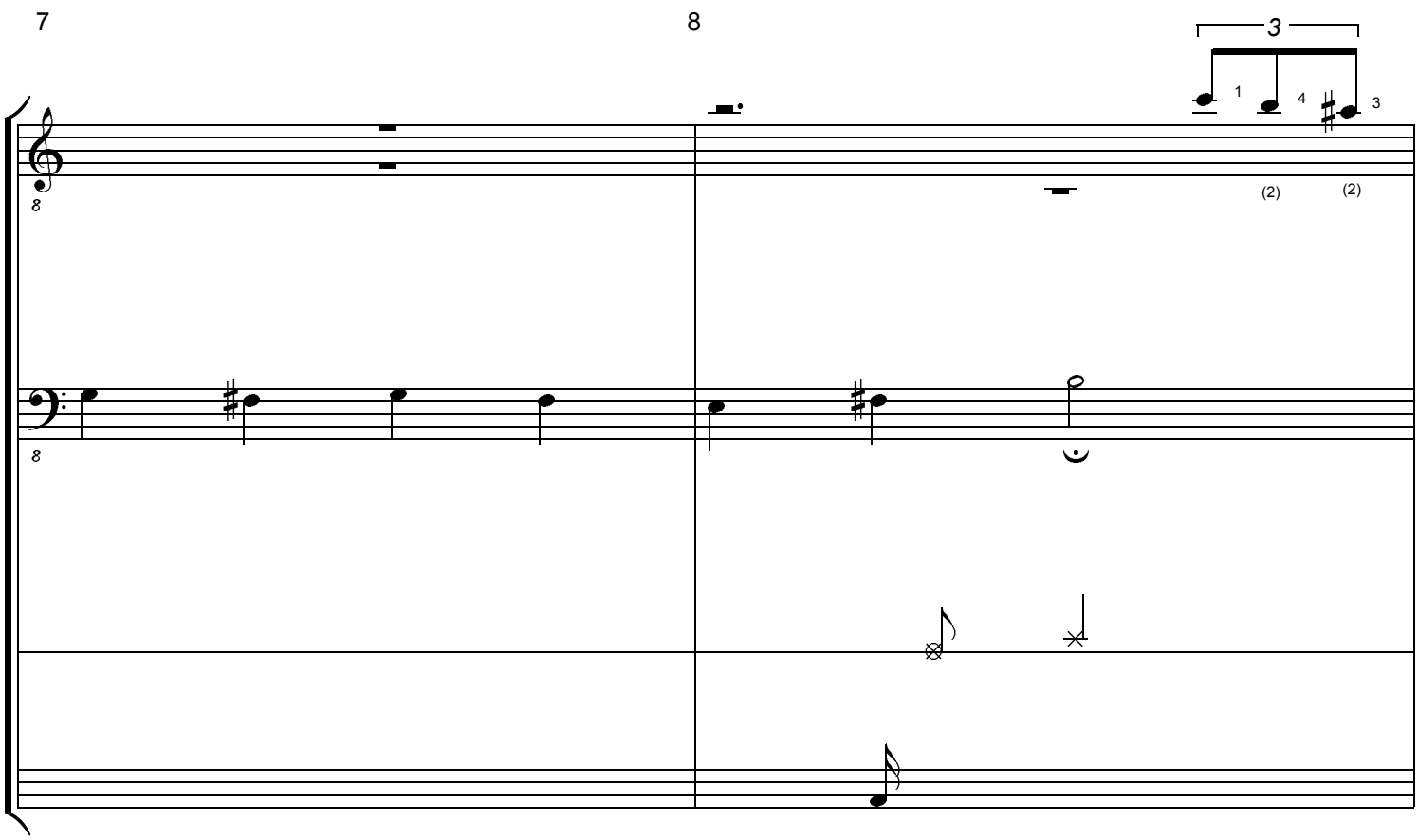

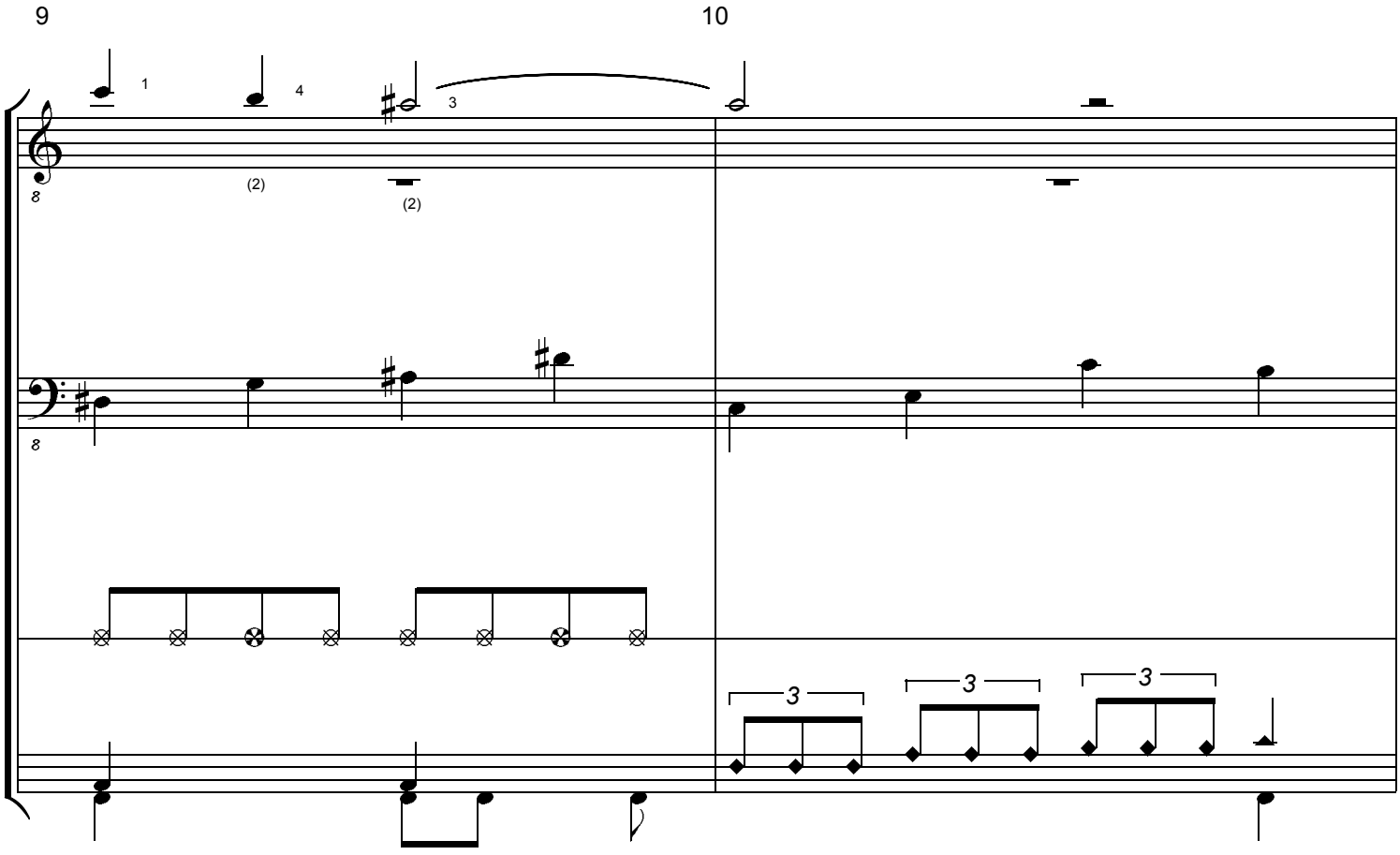

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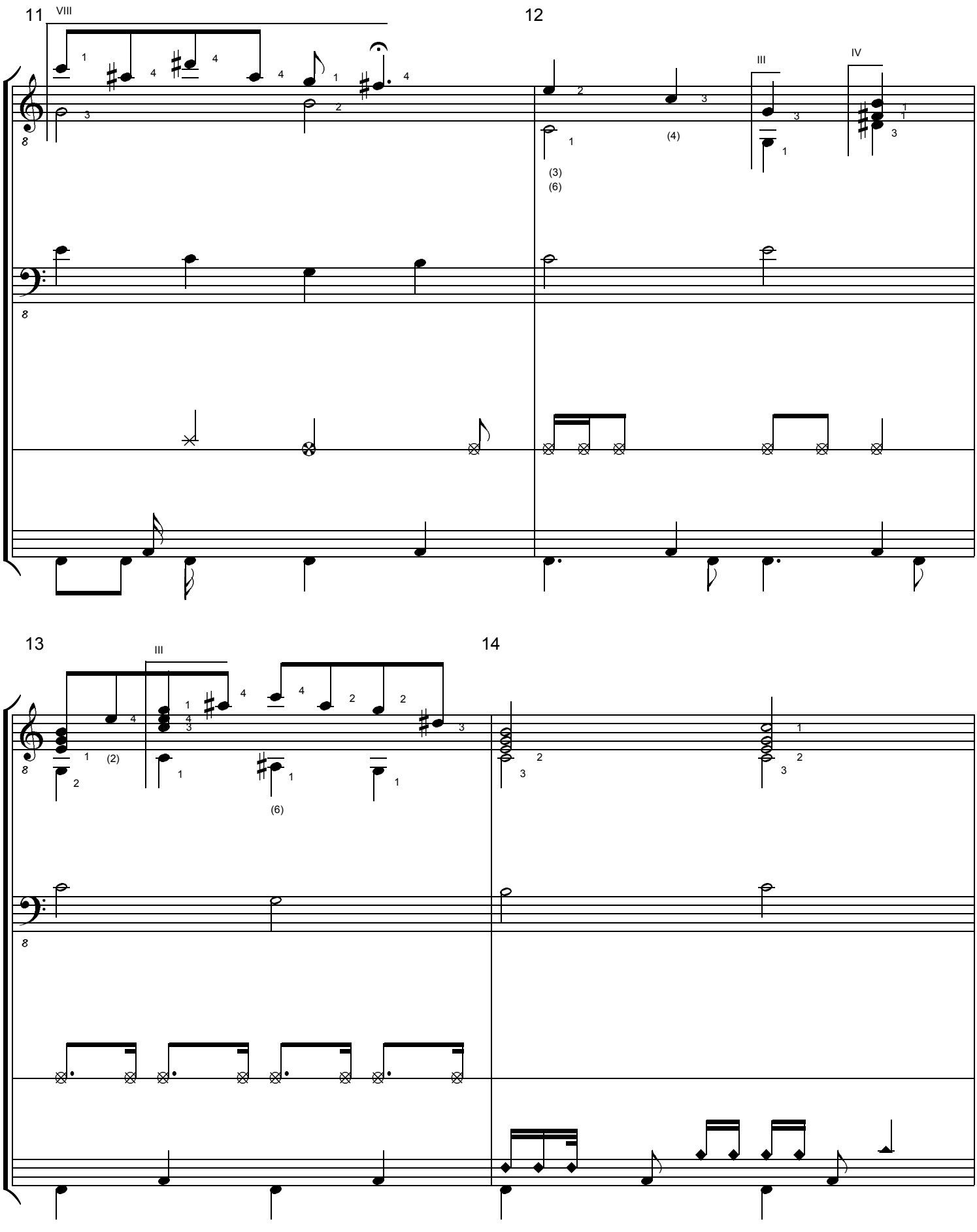

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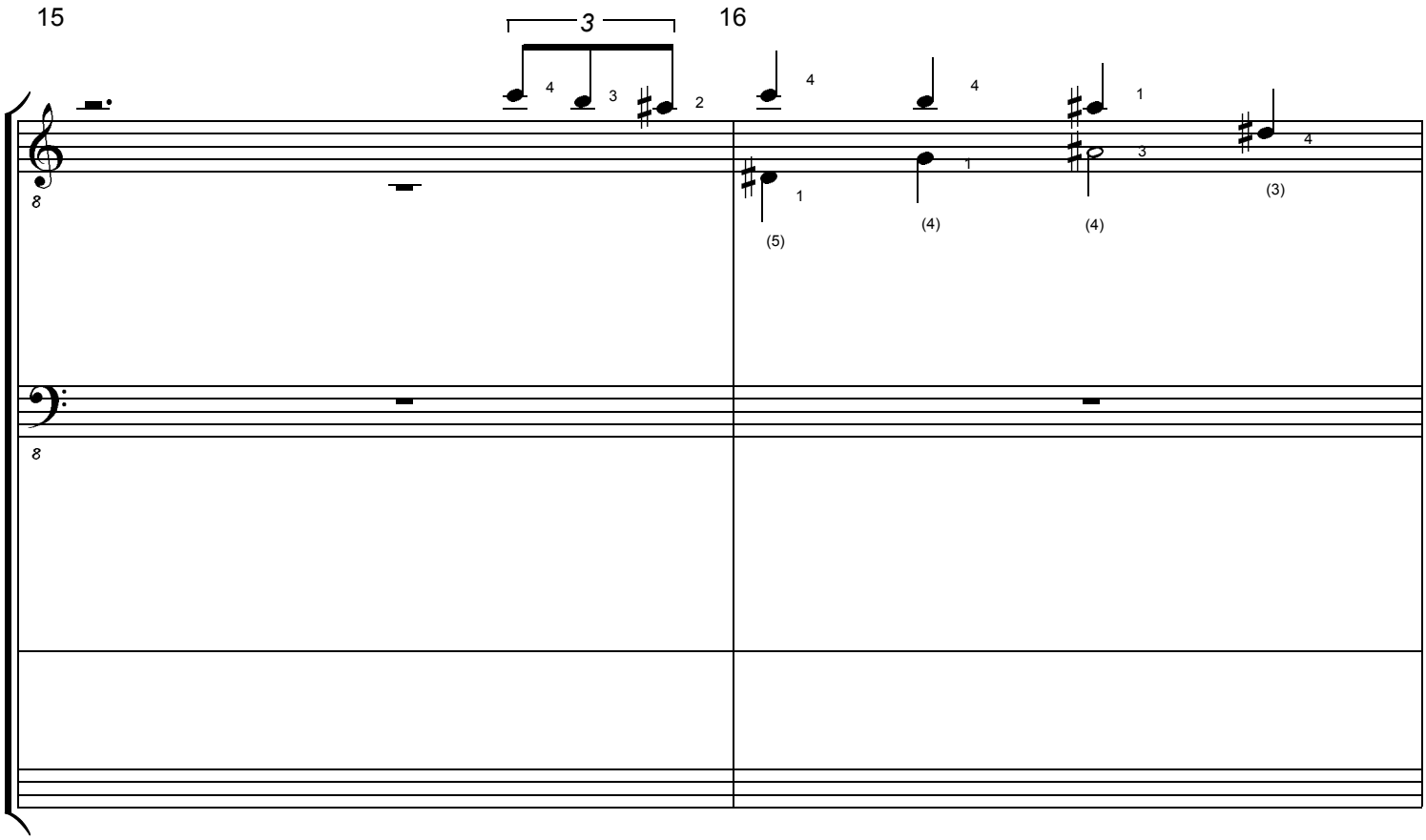

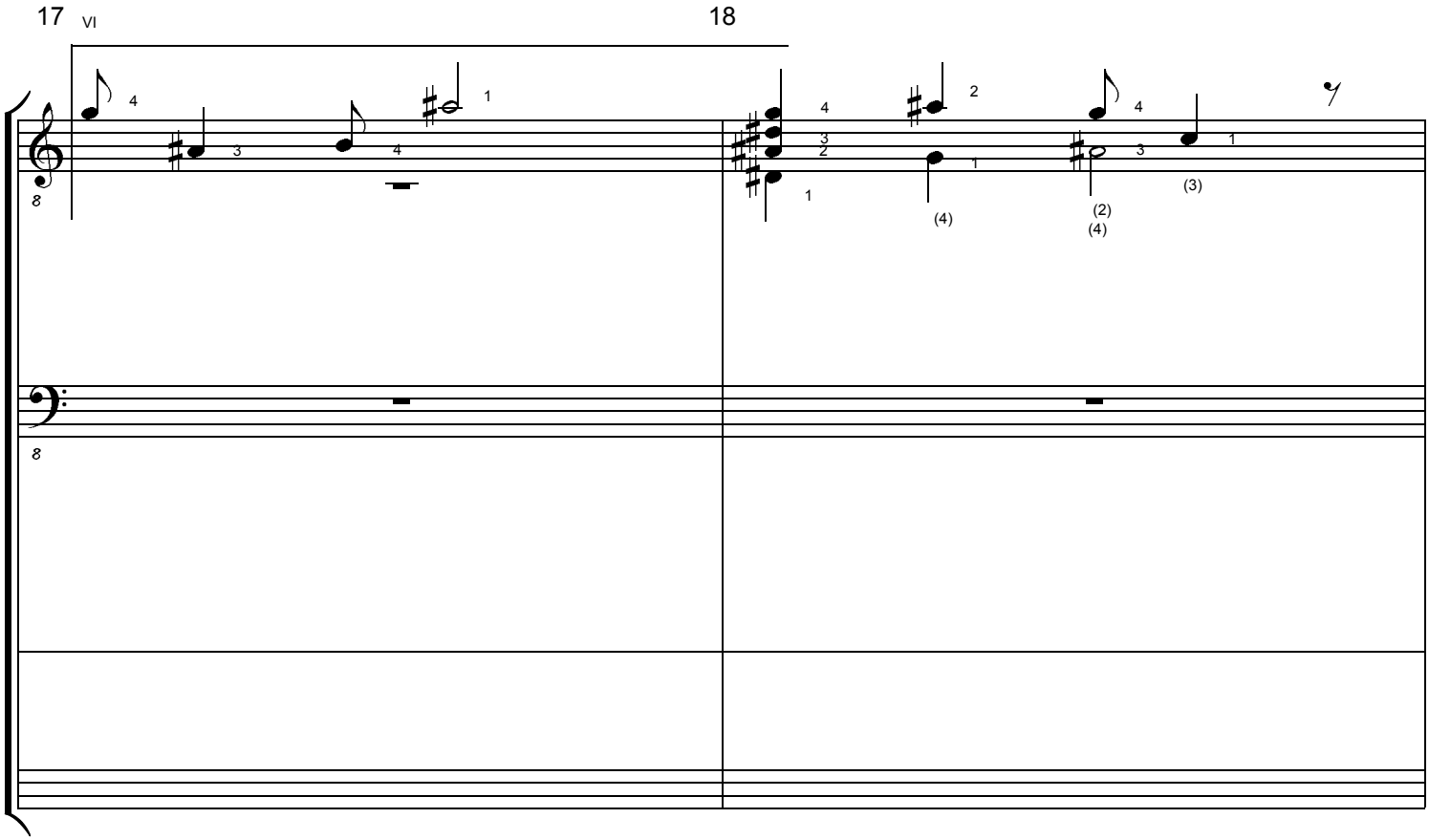

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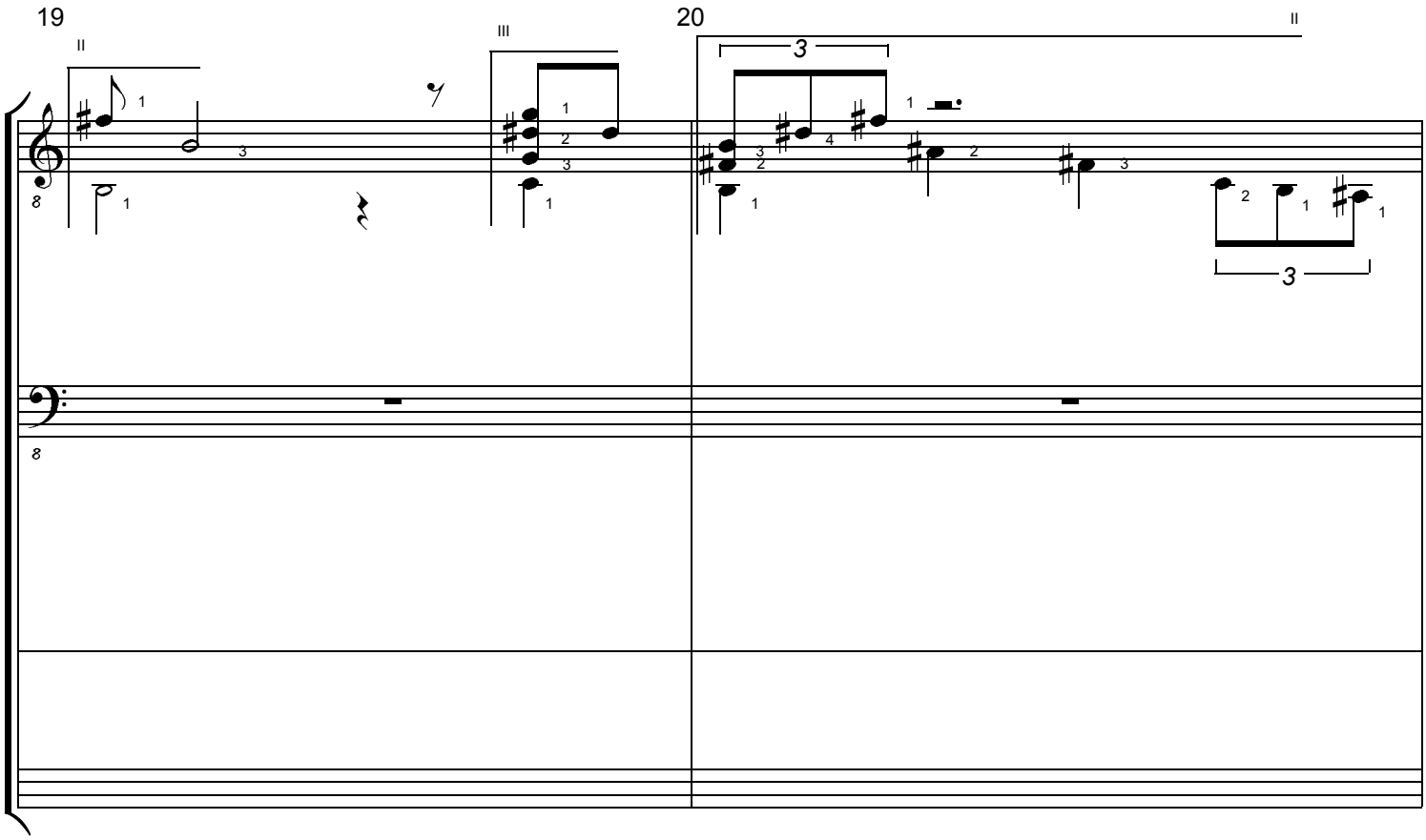

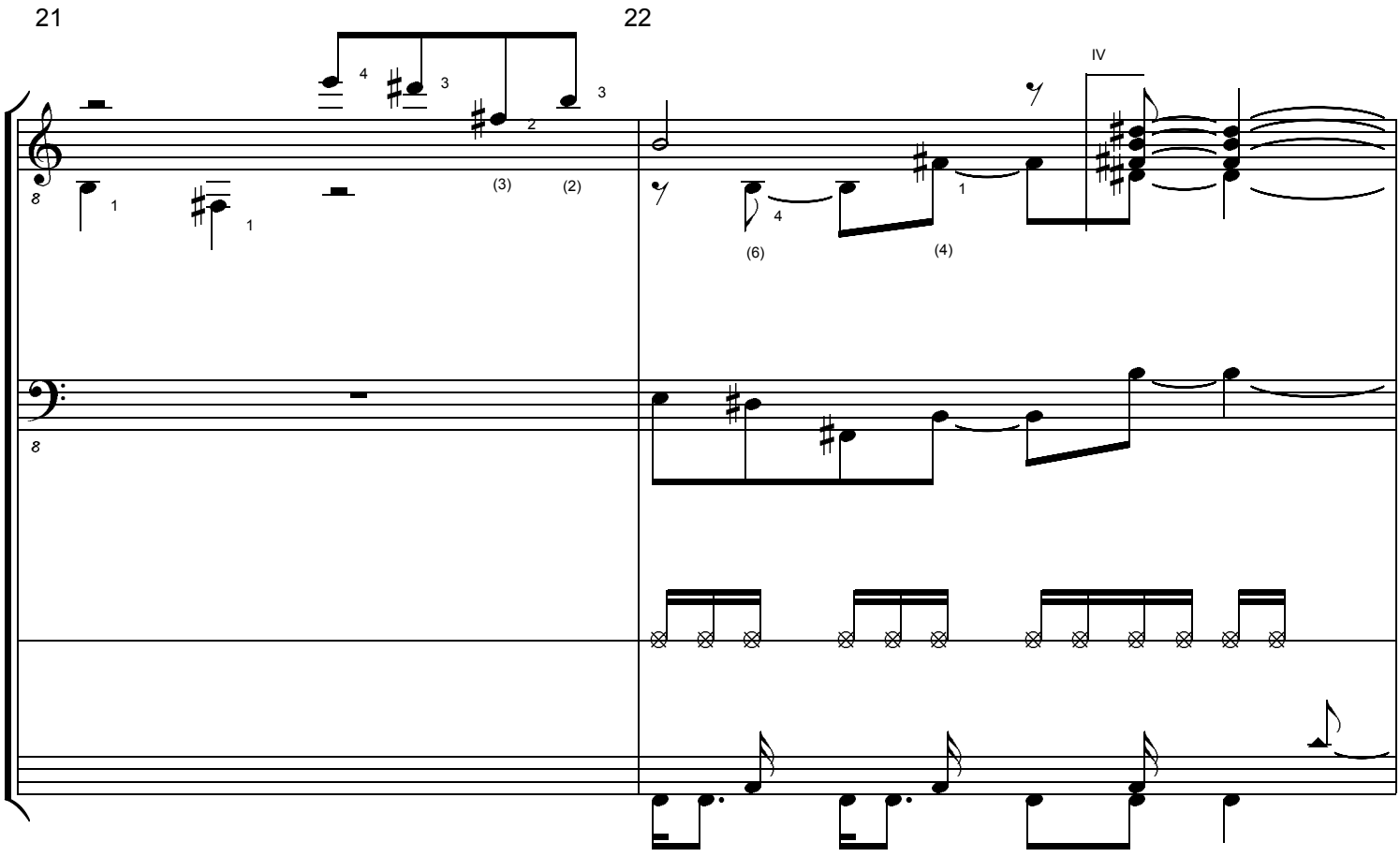

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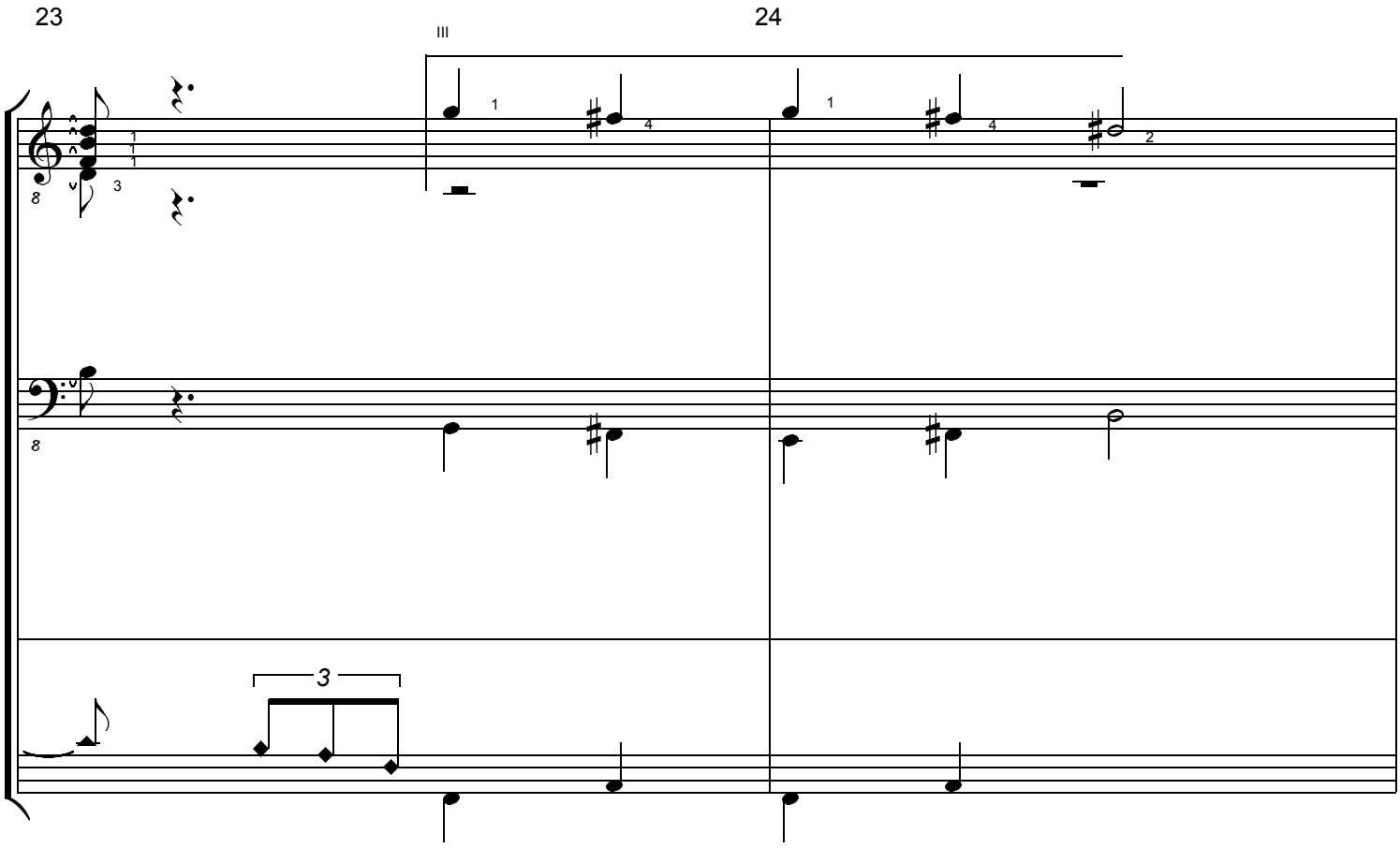

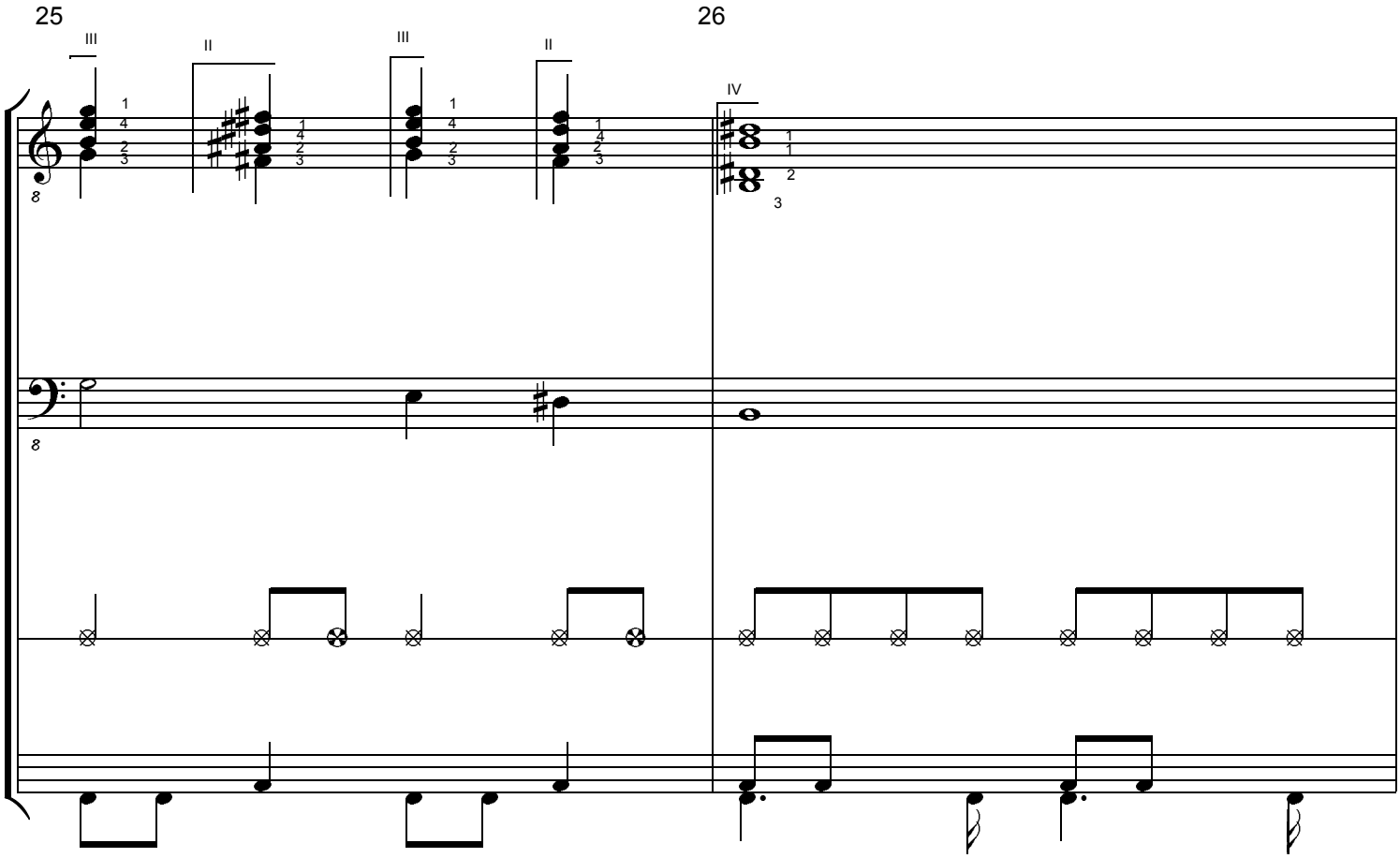

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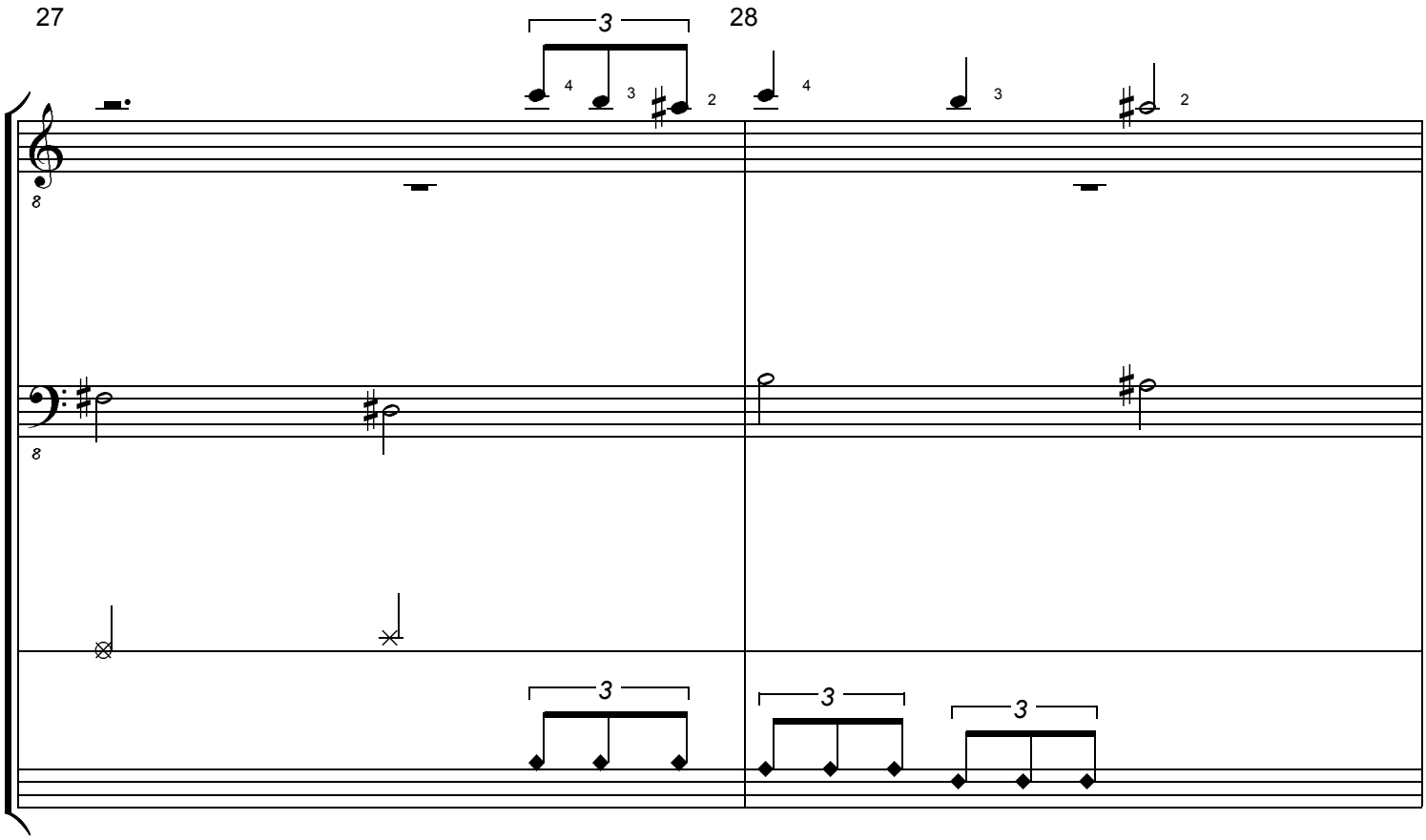

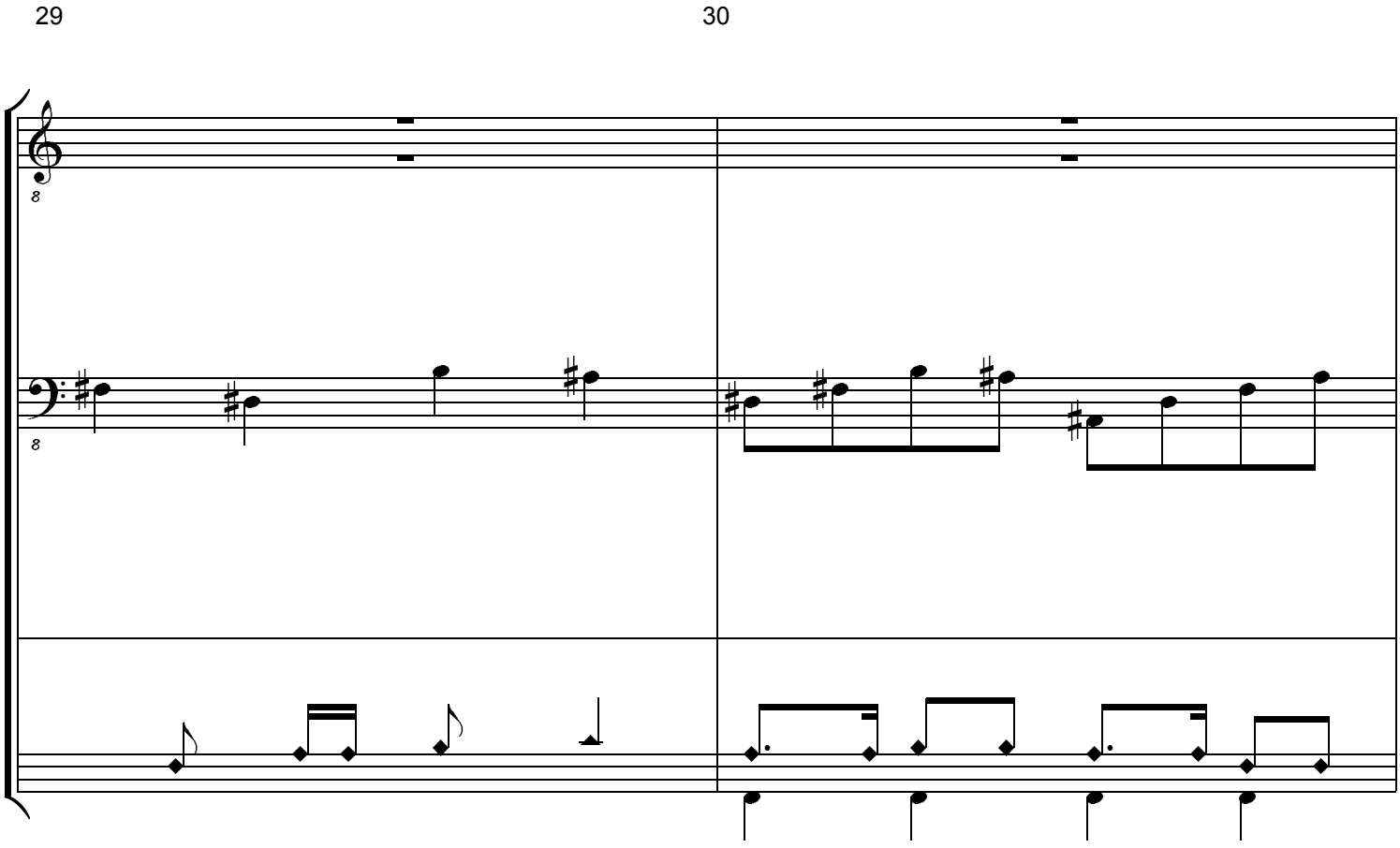

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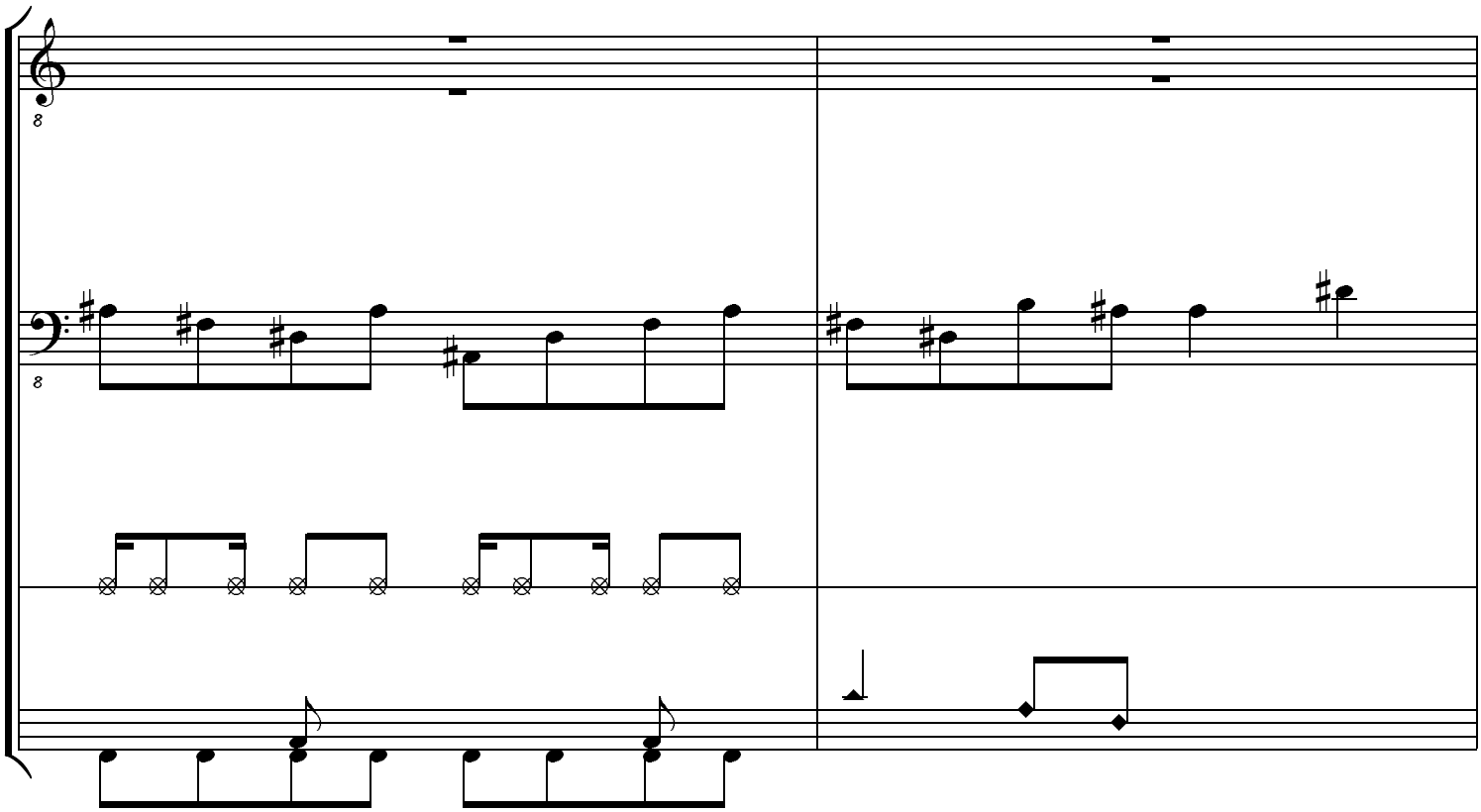

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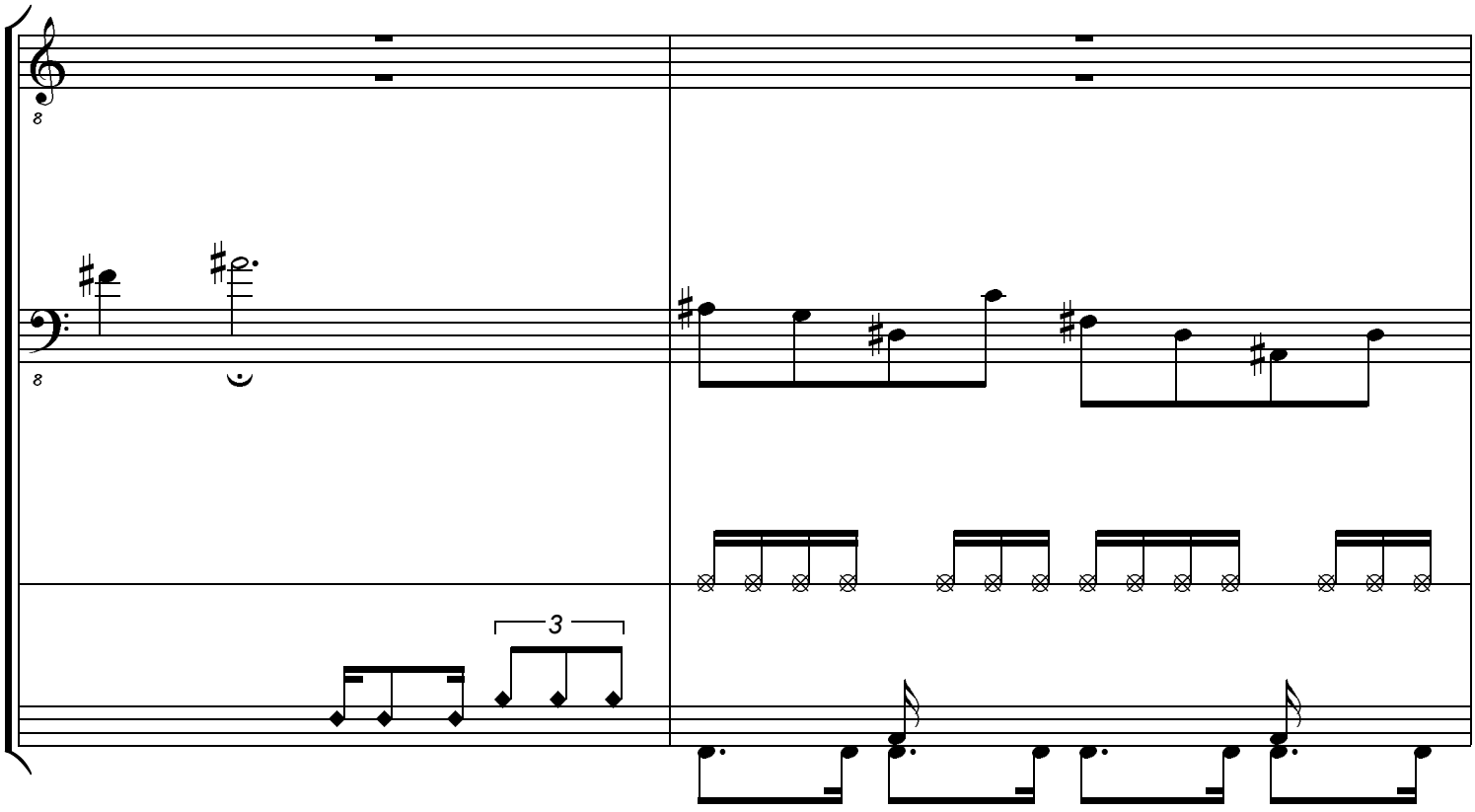

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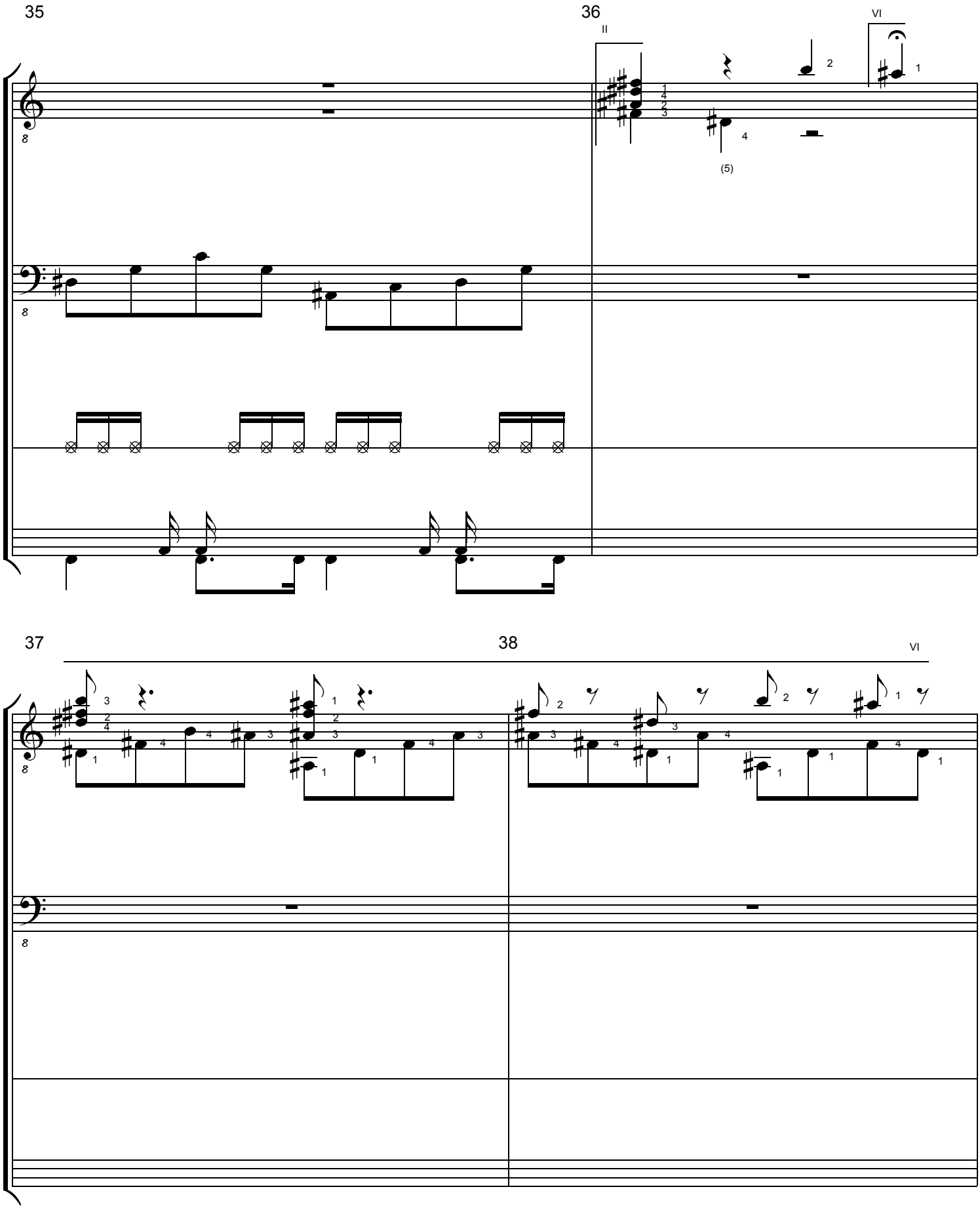

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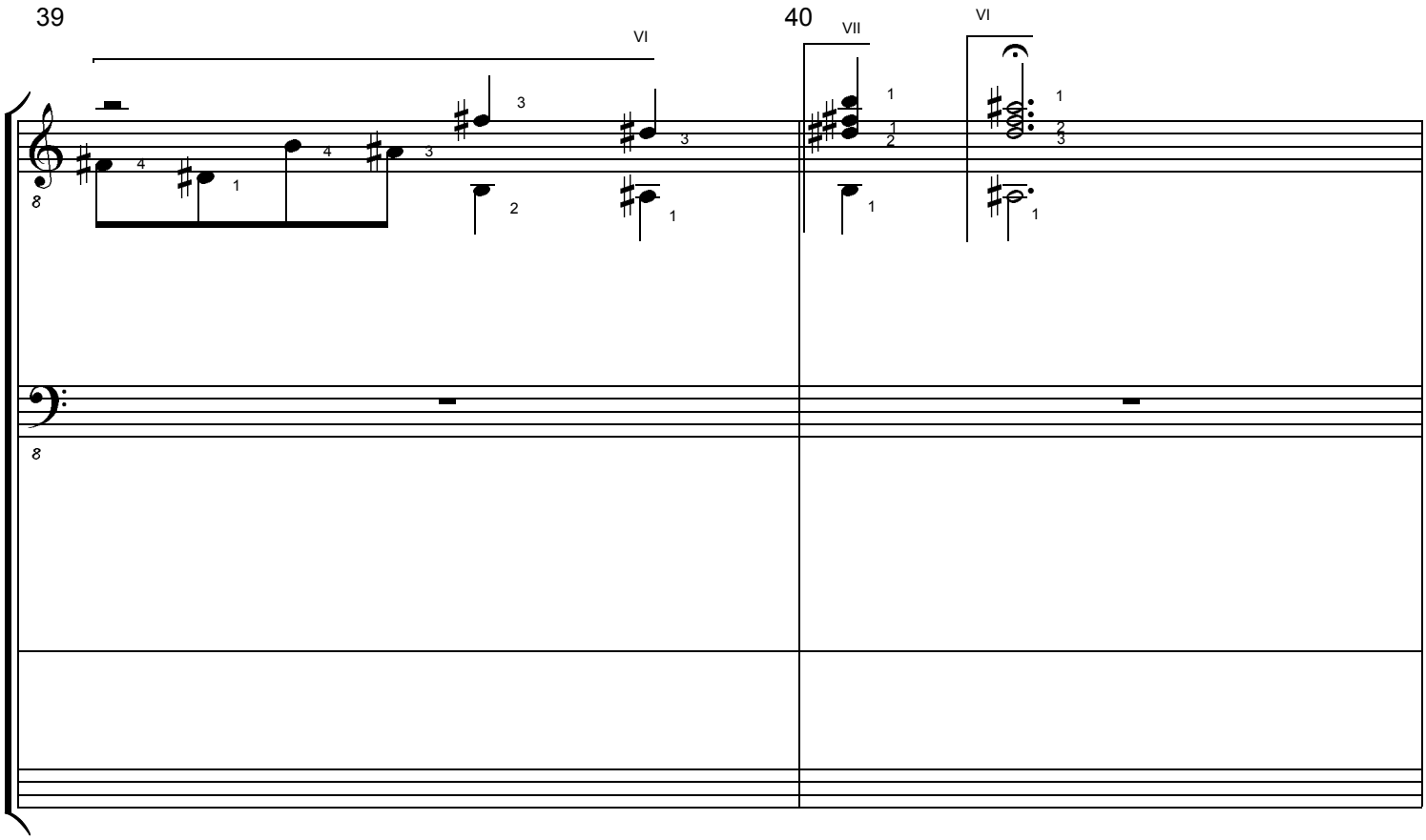

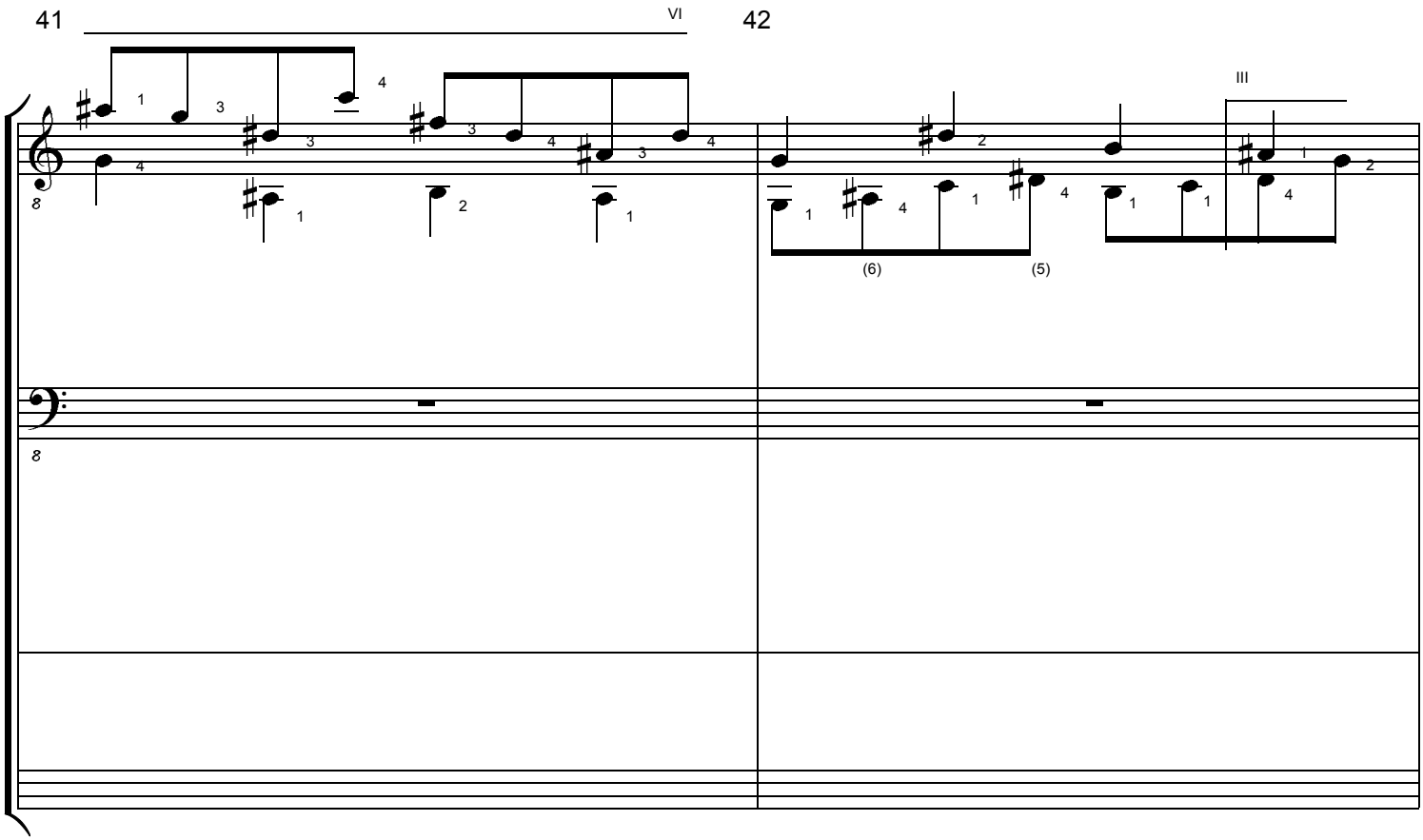

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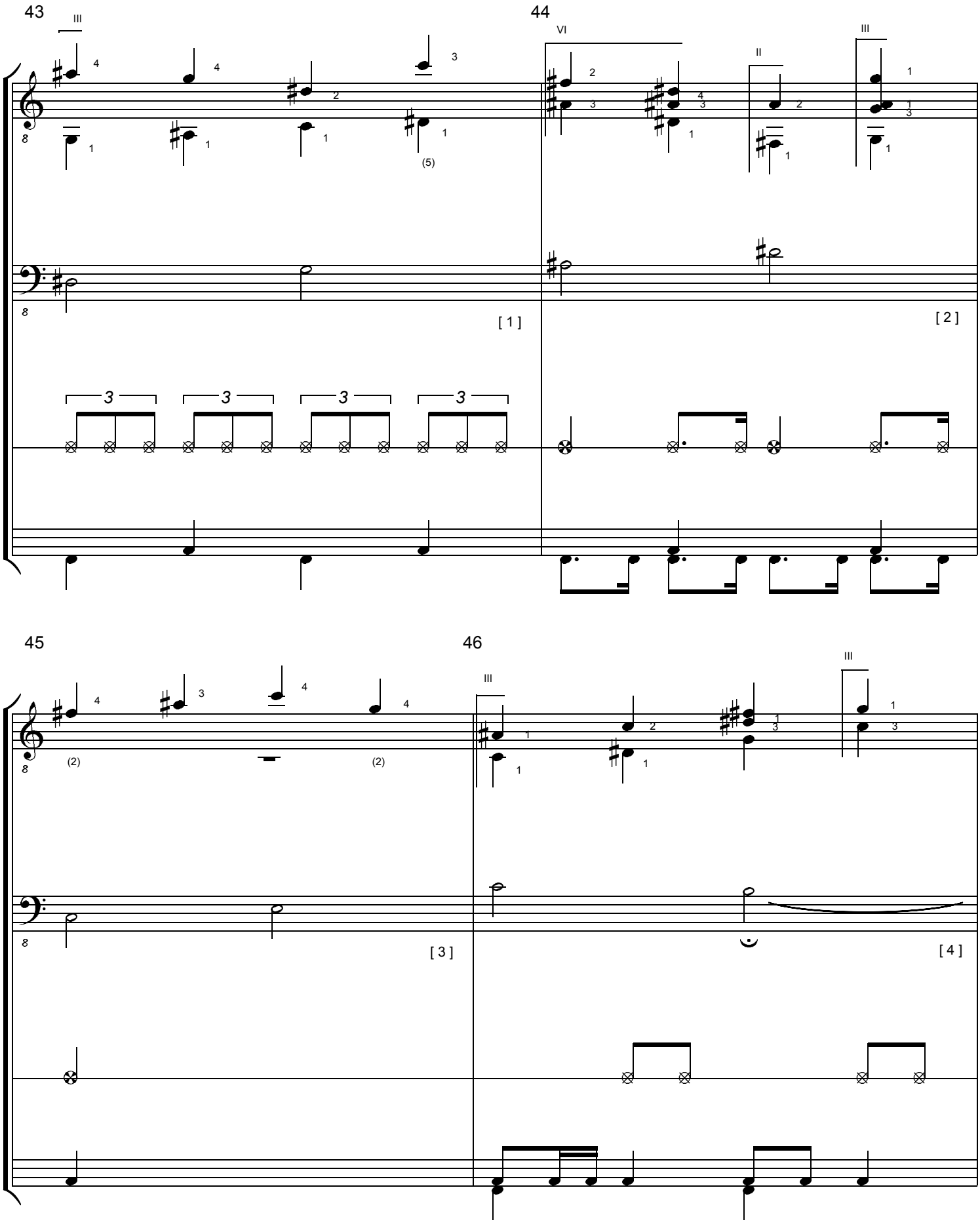

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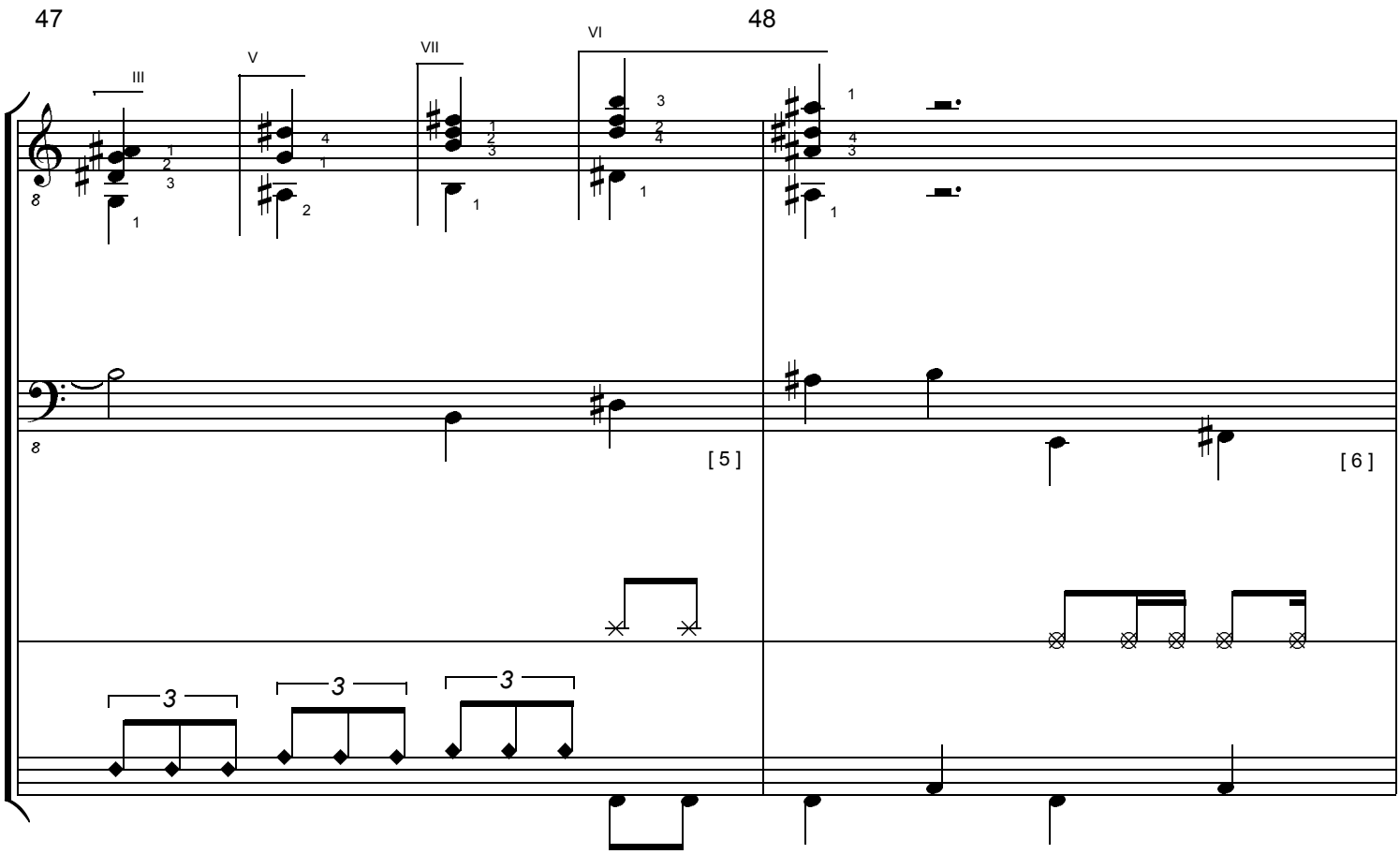

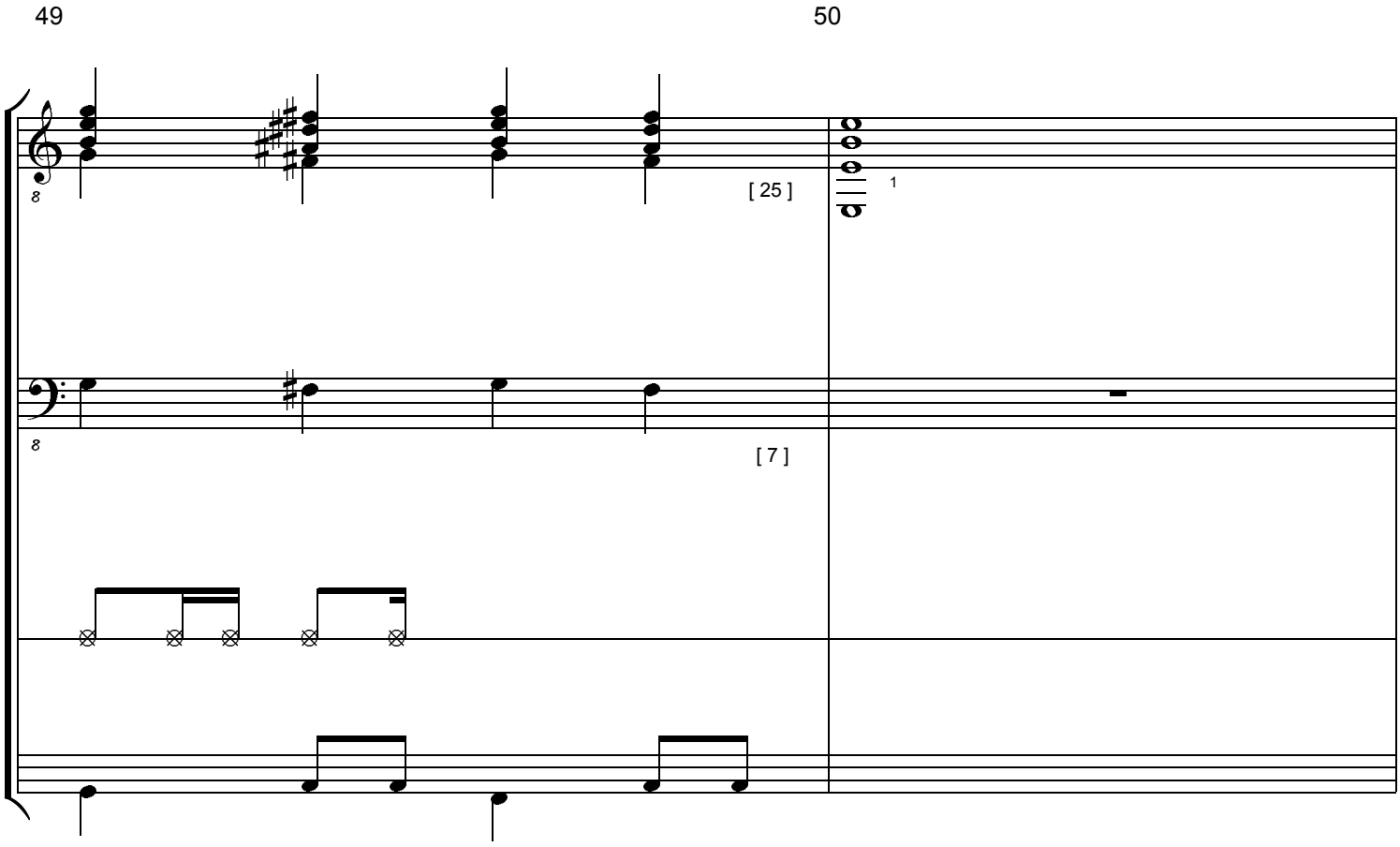

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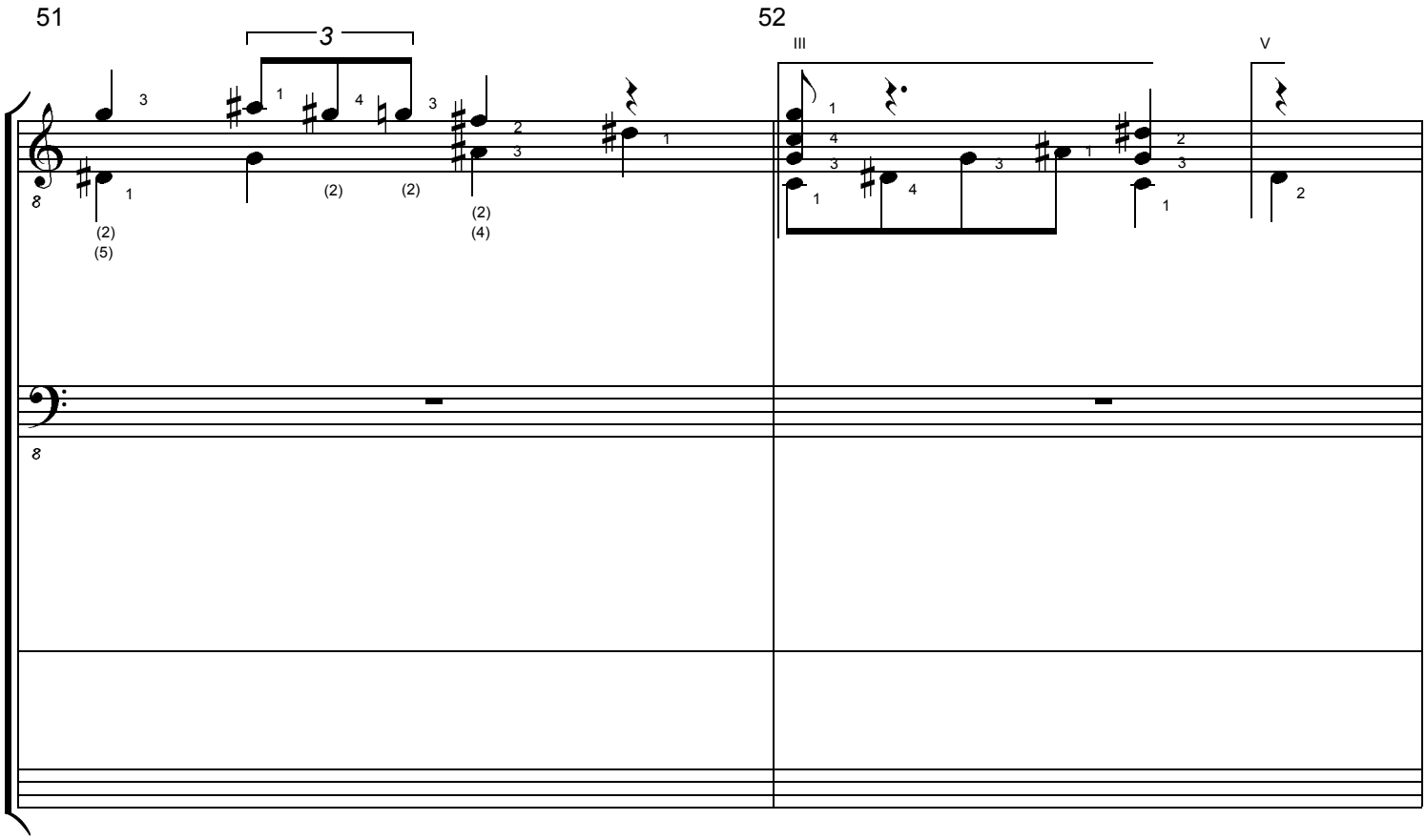

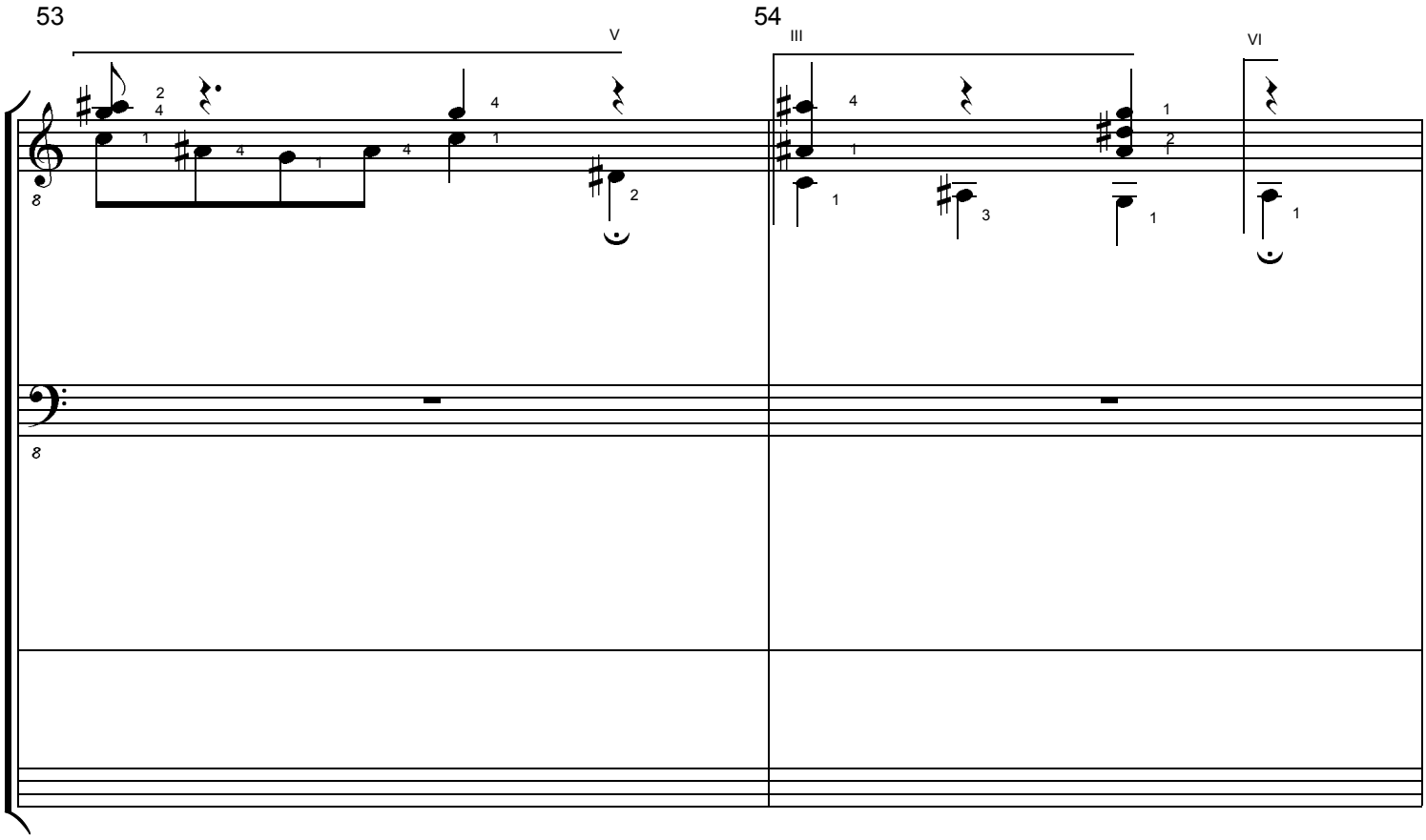

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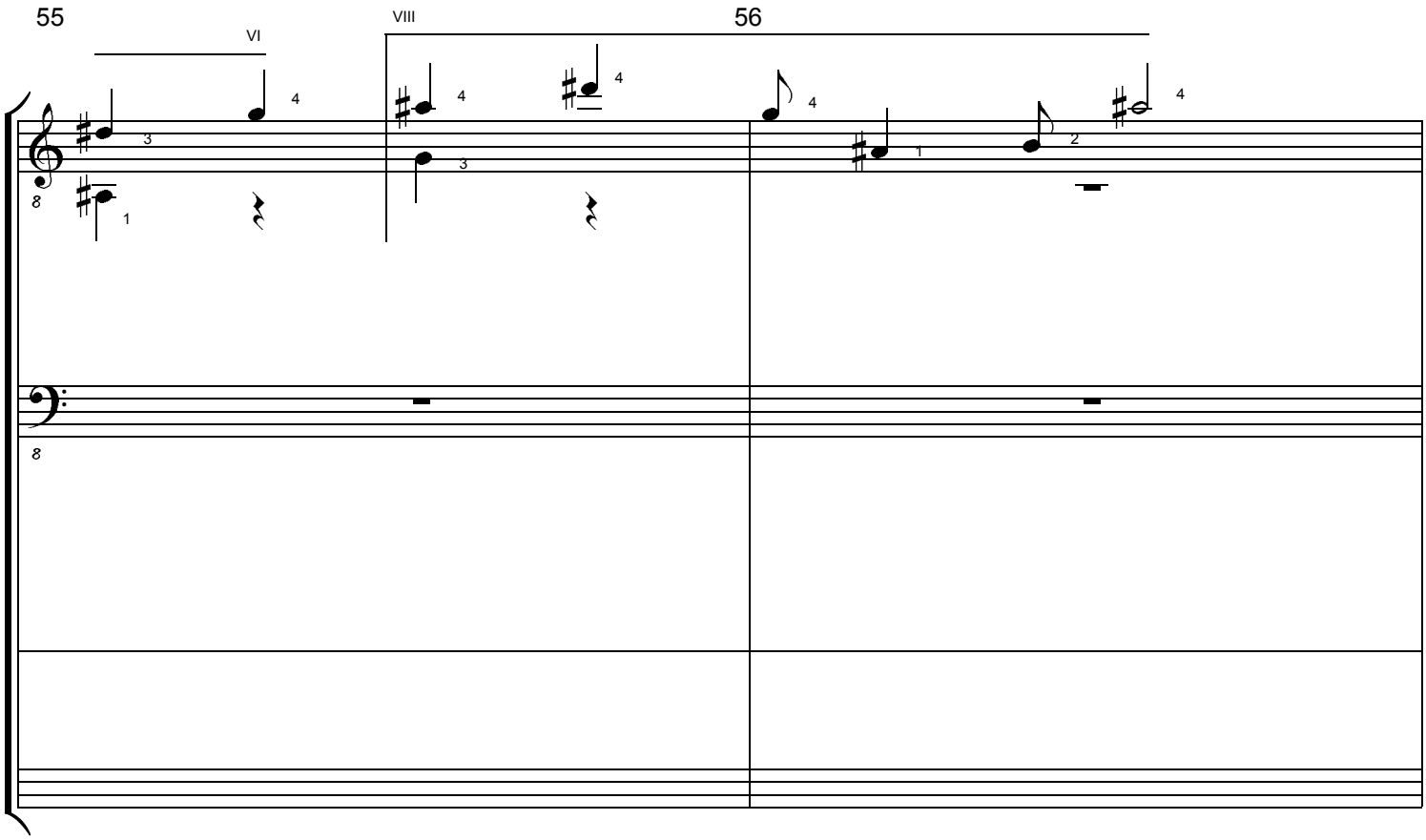

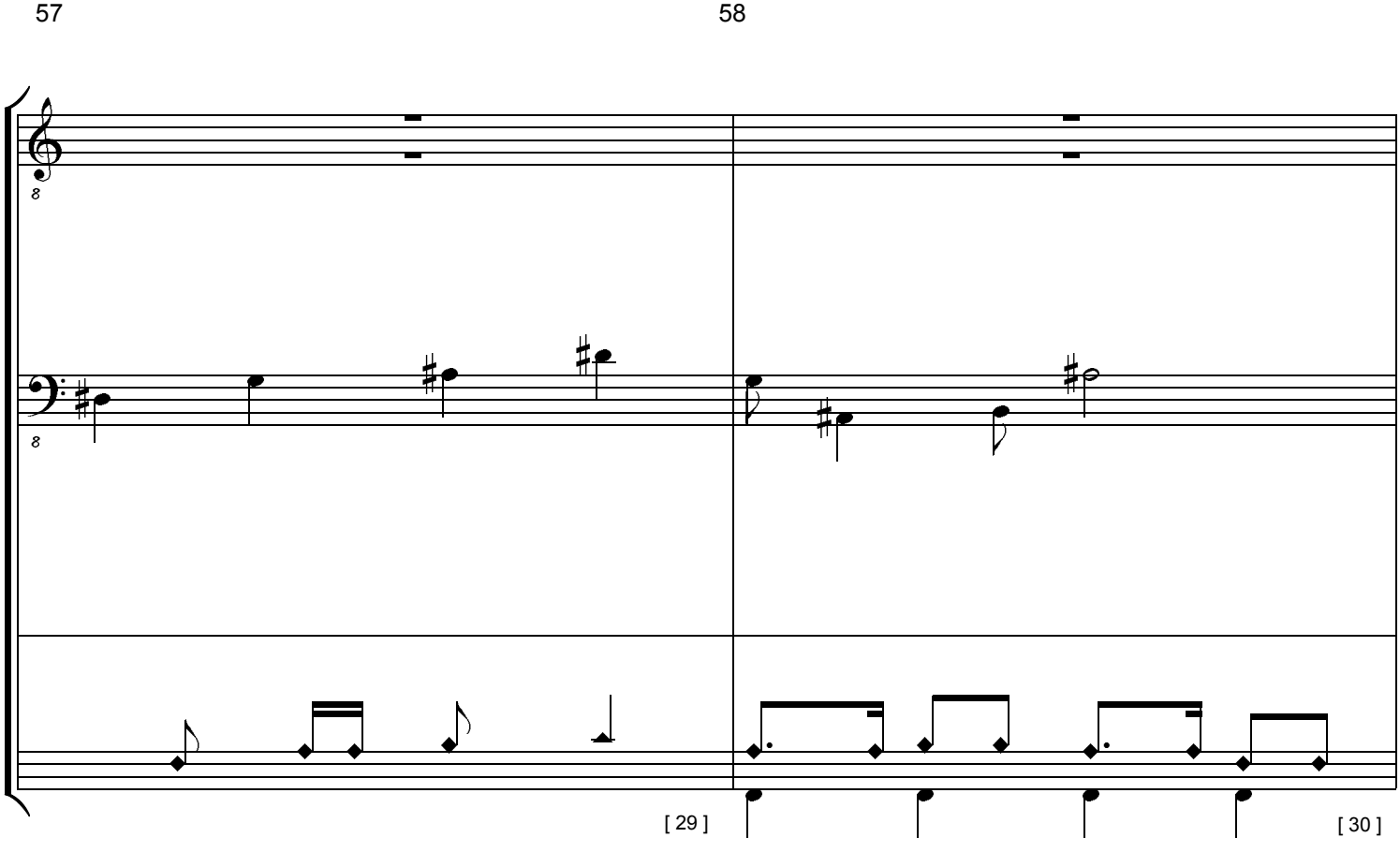

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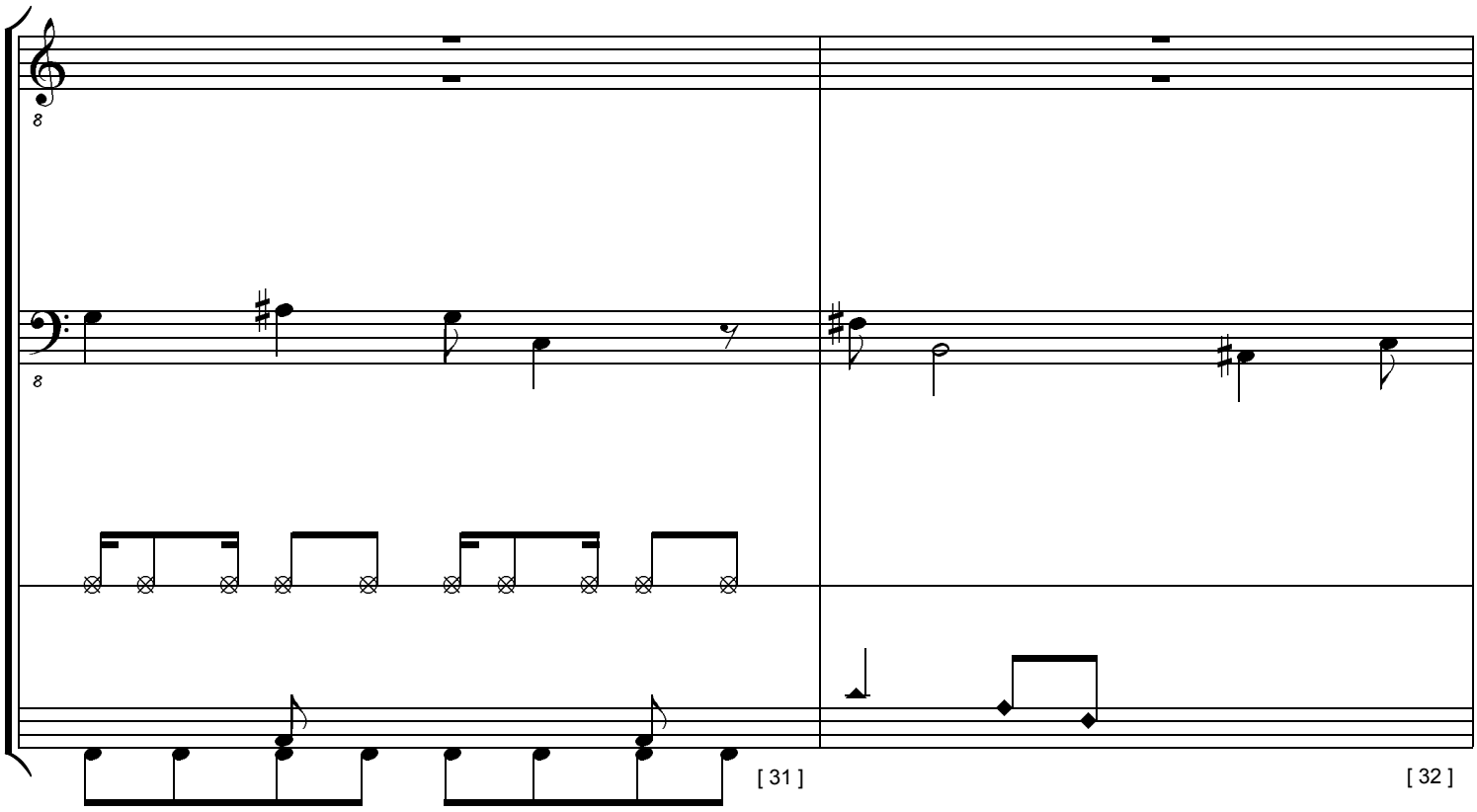

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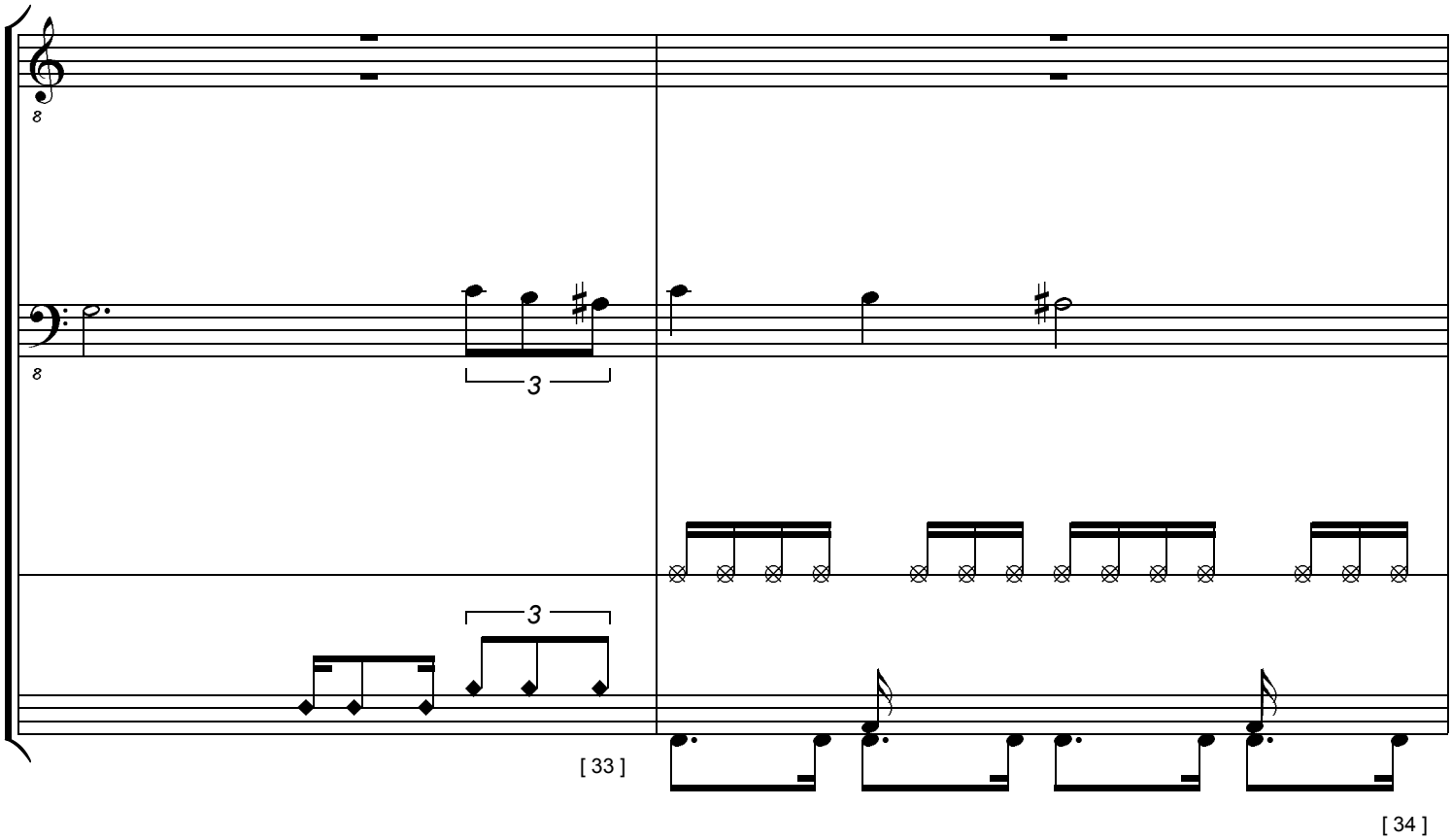

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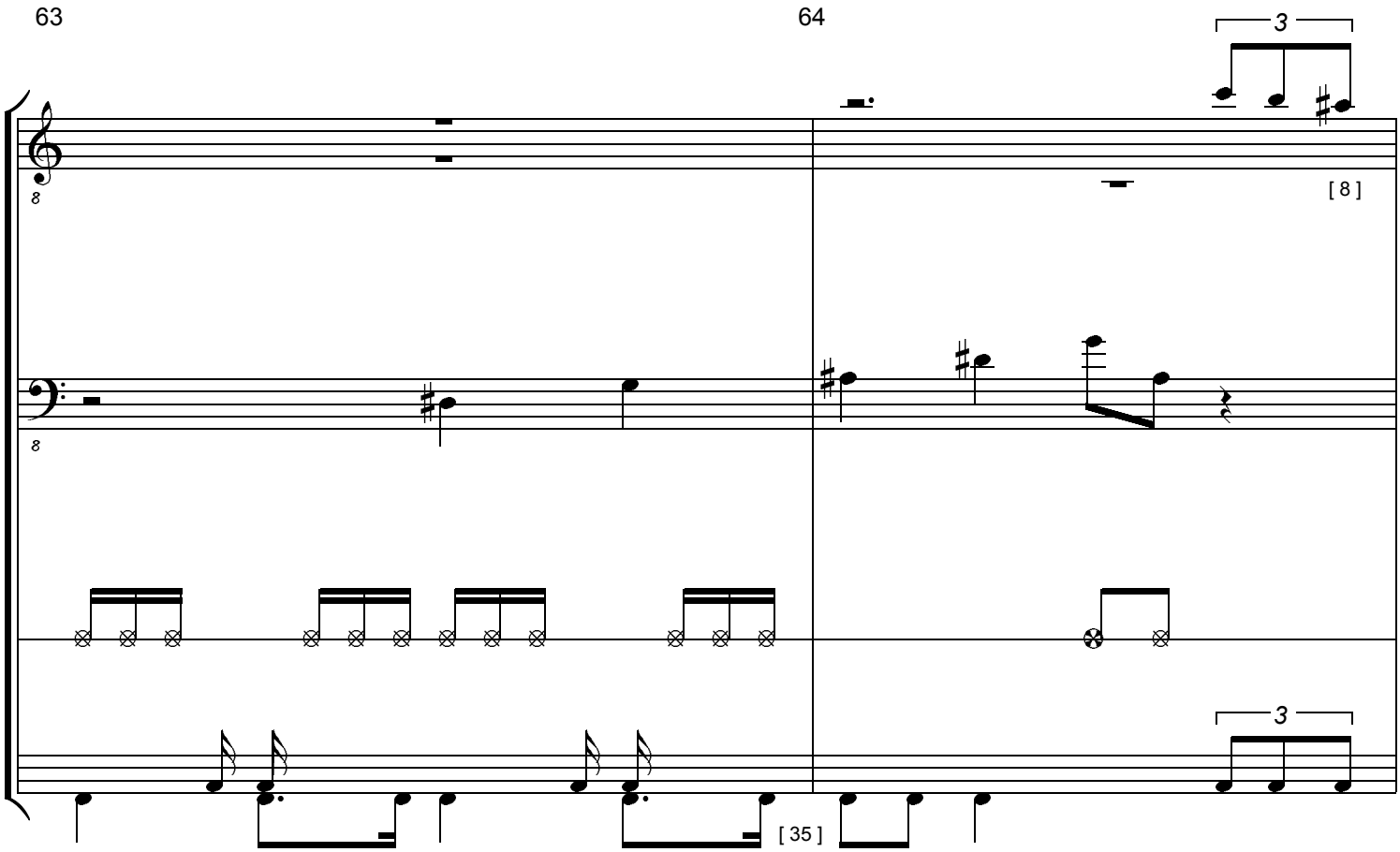

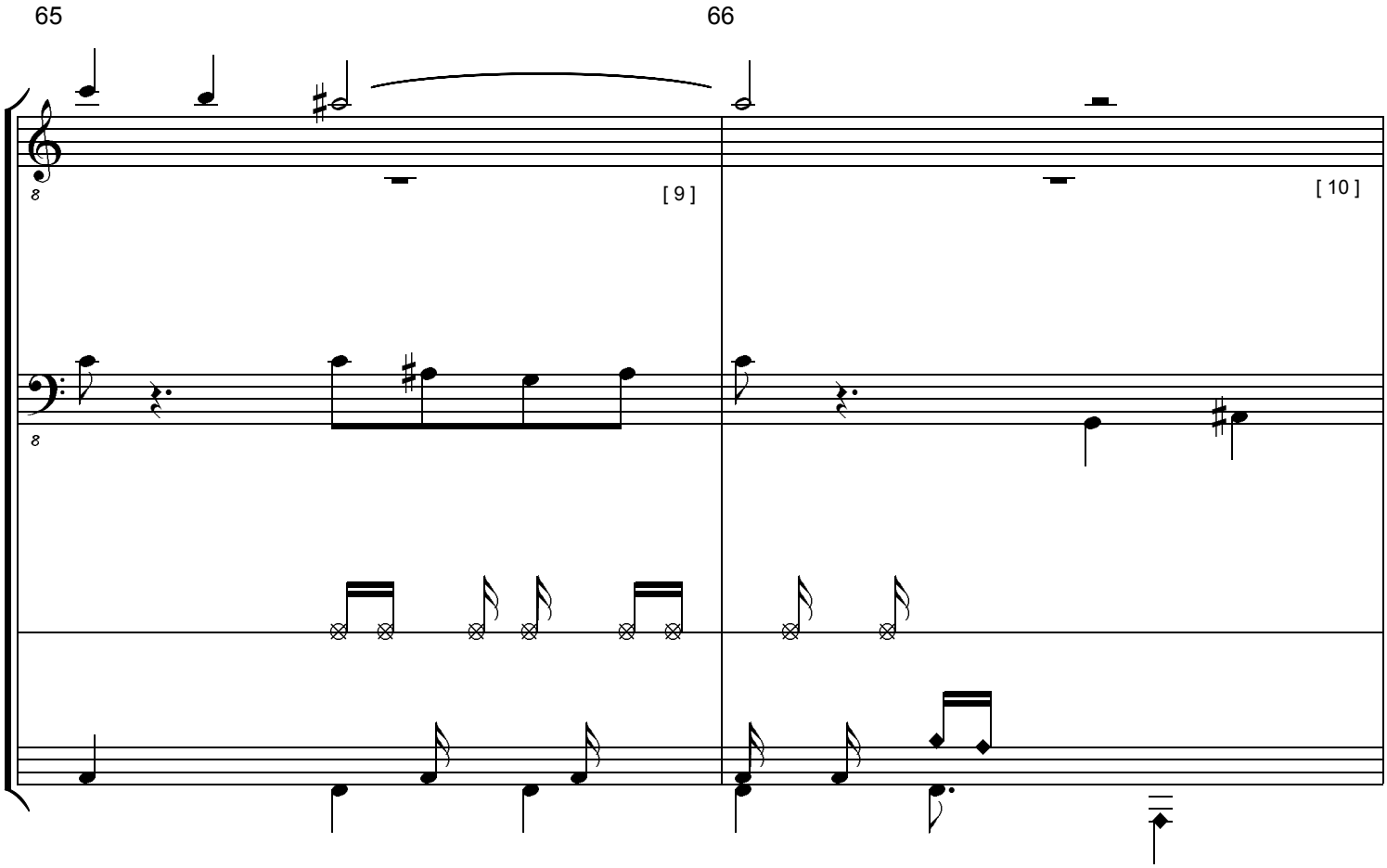

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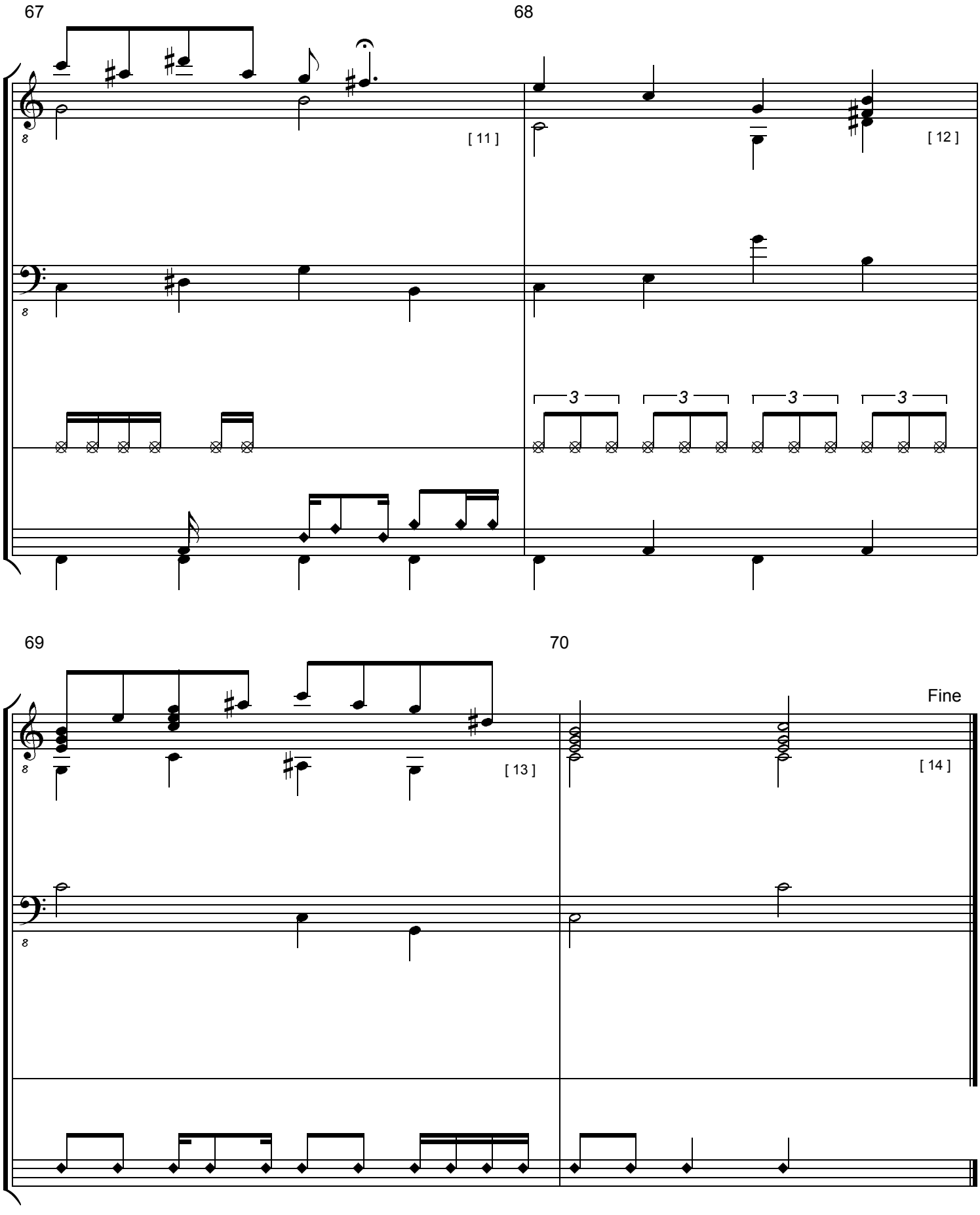

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Nephrit

7
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Notes:
E Fis G Ais H C Dis

1	2	3	4	5	6	7	8	9	10	11	12
							[64]	[65]	[66]	[67]	[68]
[43]	[44]	[45]	[46]	[47]	[48]	[49]					
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[69]	[70]										
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				[57]	[58]	[59]	[60]	[61]	[62]	[63]	
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						[1]	[2]	[3]	[4]	[5]	[6]
49	50	51	52	53	54	55	56	57	58	59	60
[7]								[29]	[30]	[31]	[32]
61	62	63	64	65	66	67	68	69	70		
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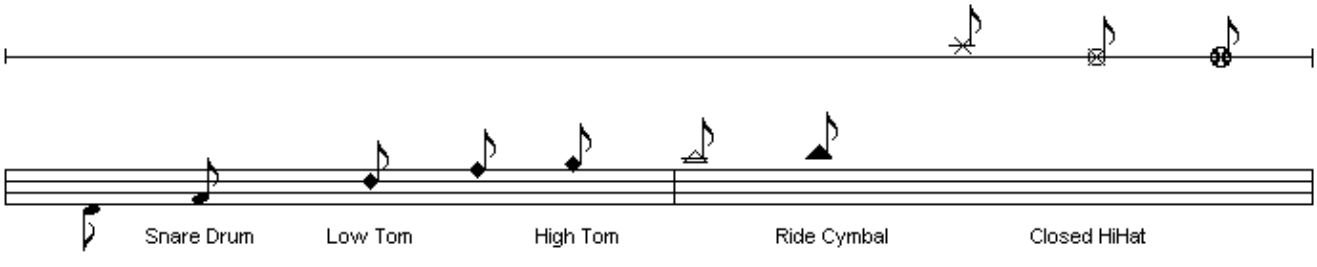
Guitar

Bass

Drums



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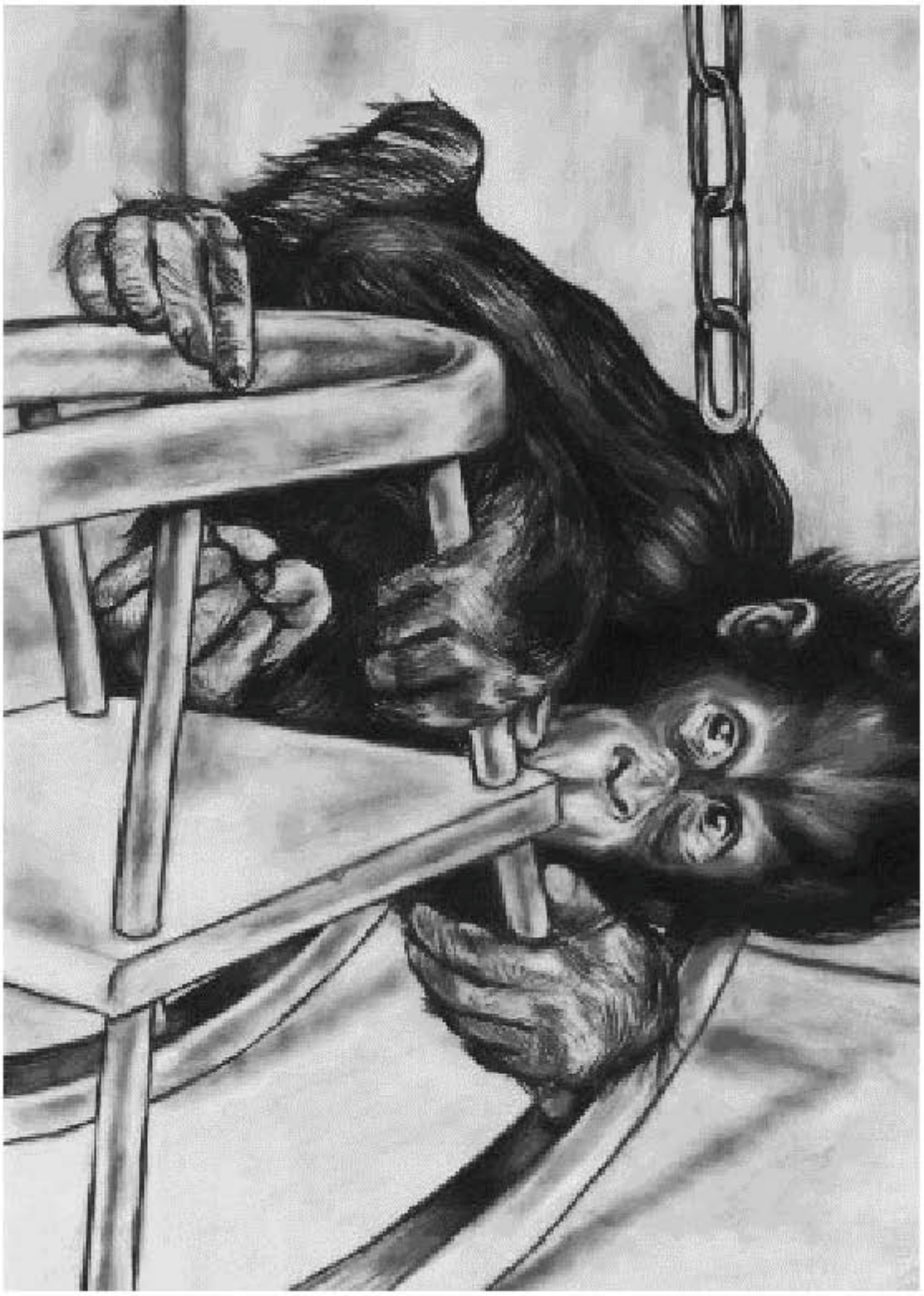

Tigerauge op.34

study for 4 solo guitars, bass and drums

by Uwe Warneke @1999

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The Panther

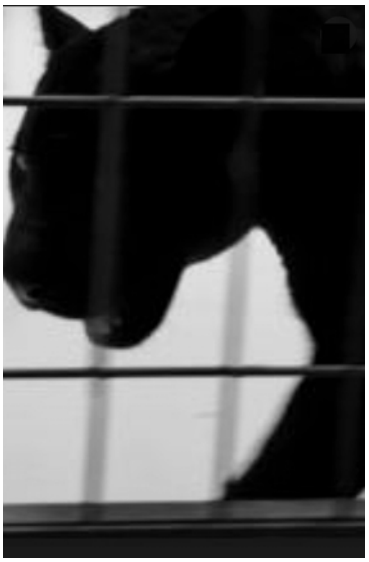
In the Jardin des Plantes *(translated by C. F. MacIntyre)*

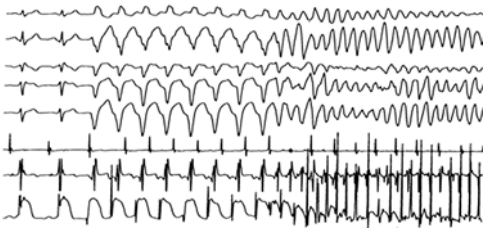
His sight from ever gazing through the bars
has grown so blunt that it sees nothing more.
It seerms to him that thousand of bars are
before him, and behind him nothing merely.

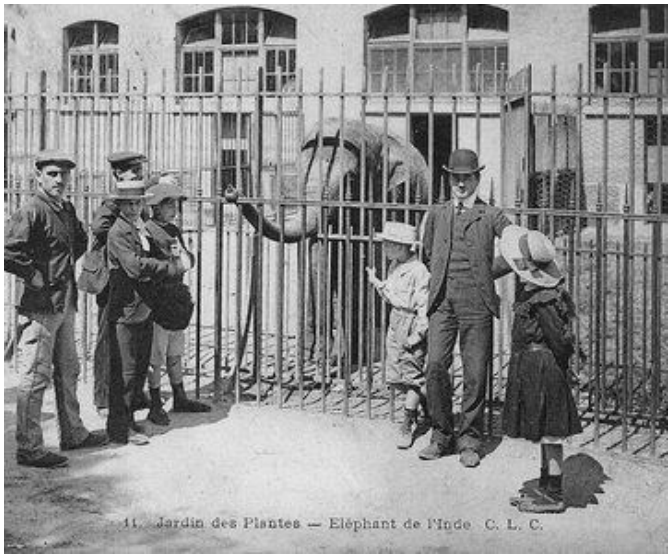
The easy motion of his supple stride,
which turns about the very smallest circle,
is like a dance of strength about a center
in which a will stands stupefied.

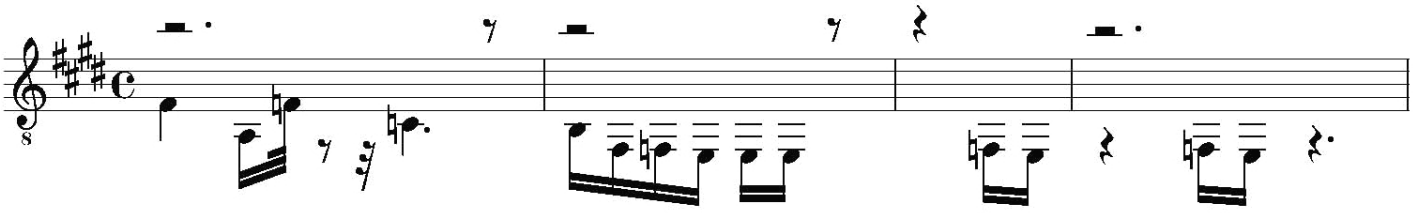
Only sometimes when the pupil's film
soundlessly opens ... then one image fills
and glides through the quiet tension of the limbs
into the heart and ceases and is still.

The Panther is one of Rainer Maria Rilke's most famous poems written in 1902. It describes a panther behind bars, as it was exhibited in the Menagerie of the *Jardin des Plantes* in Paris.









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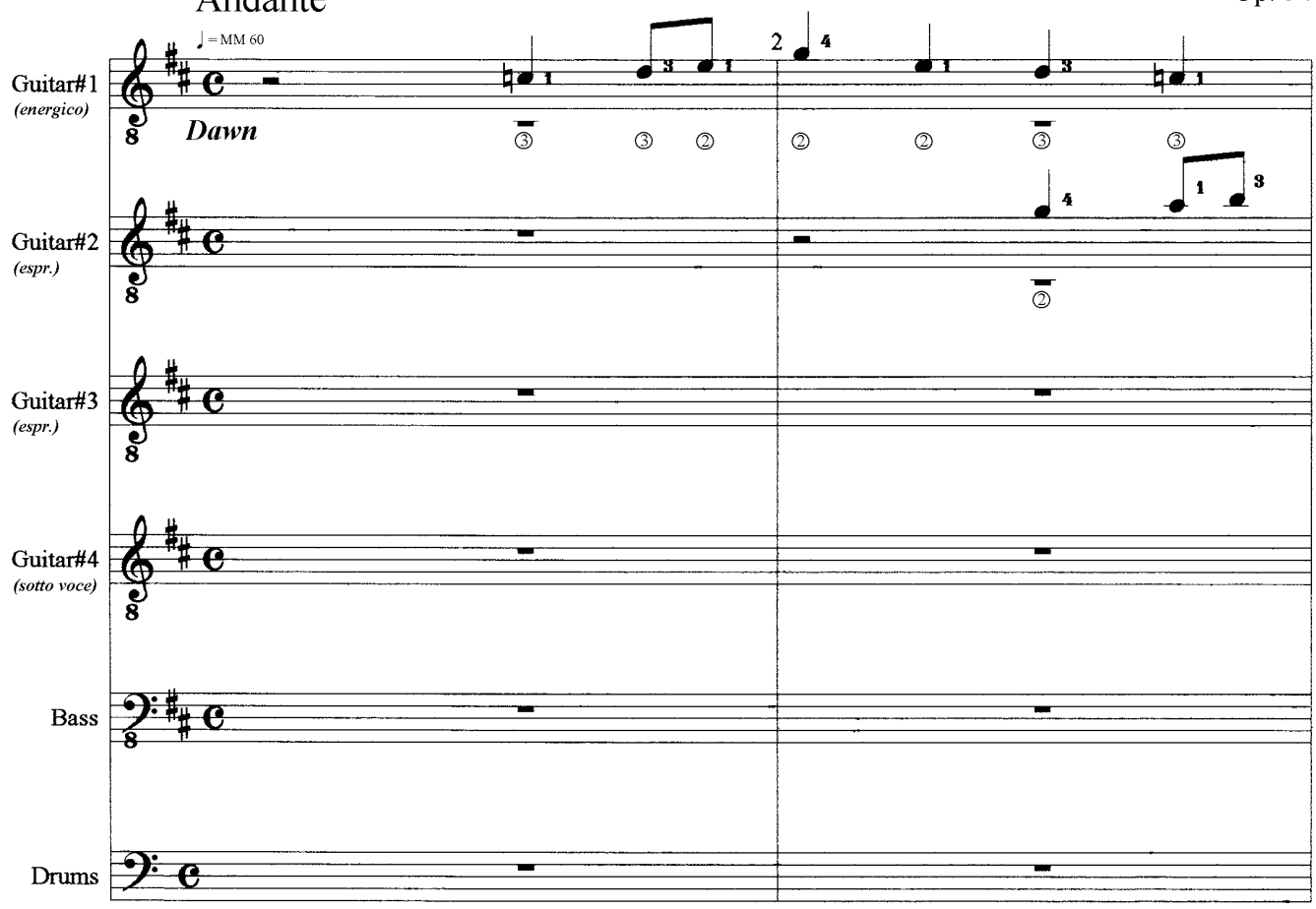
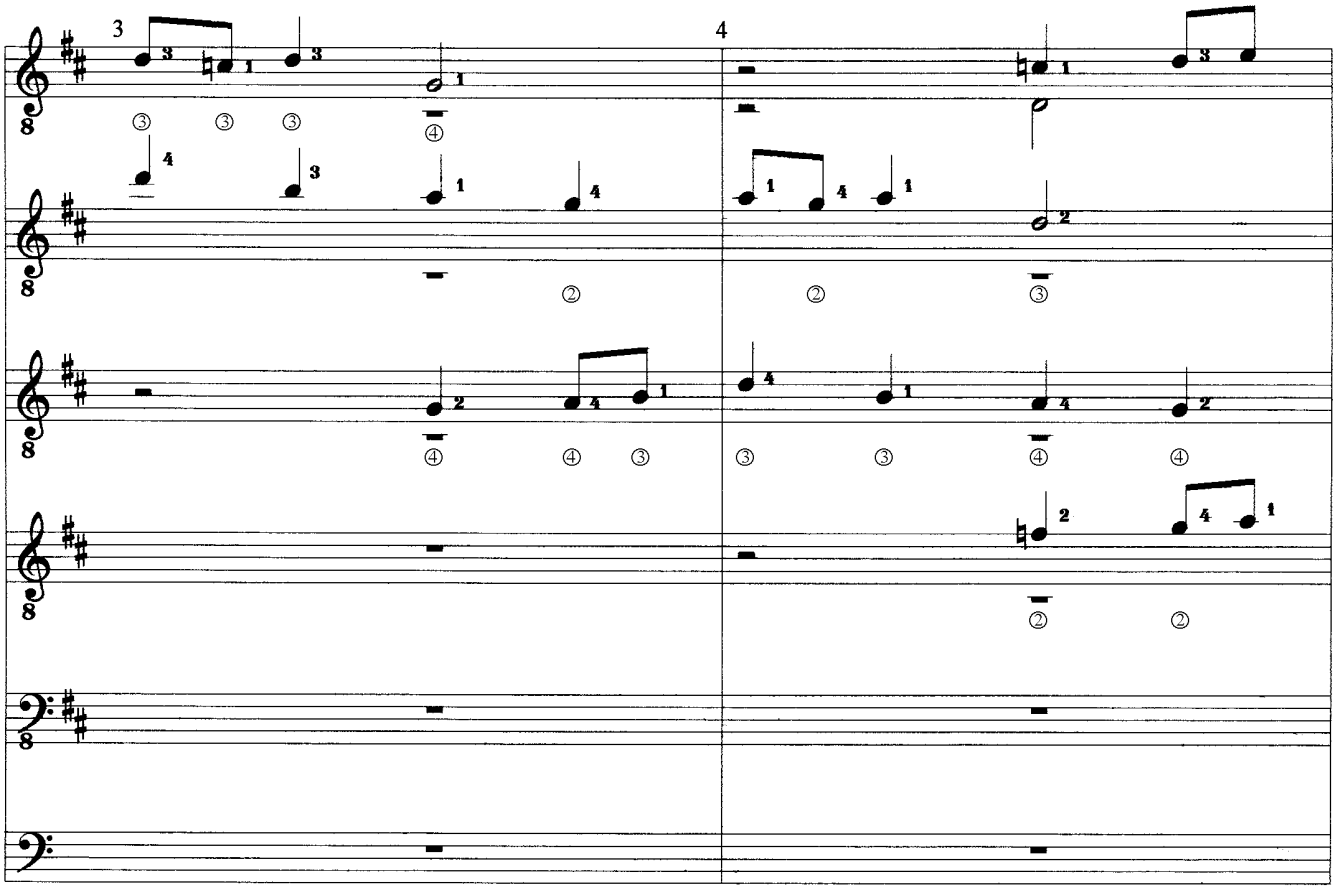
Uwe Warneke
Op. 34

Andante





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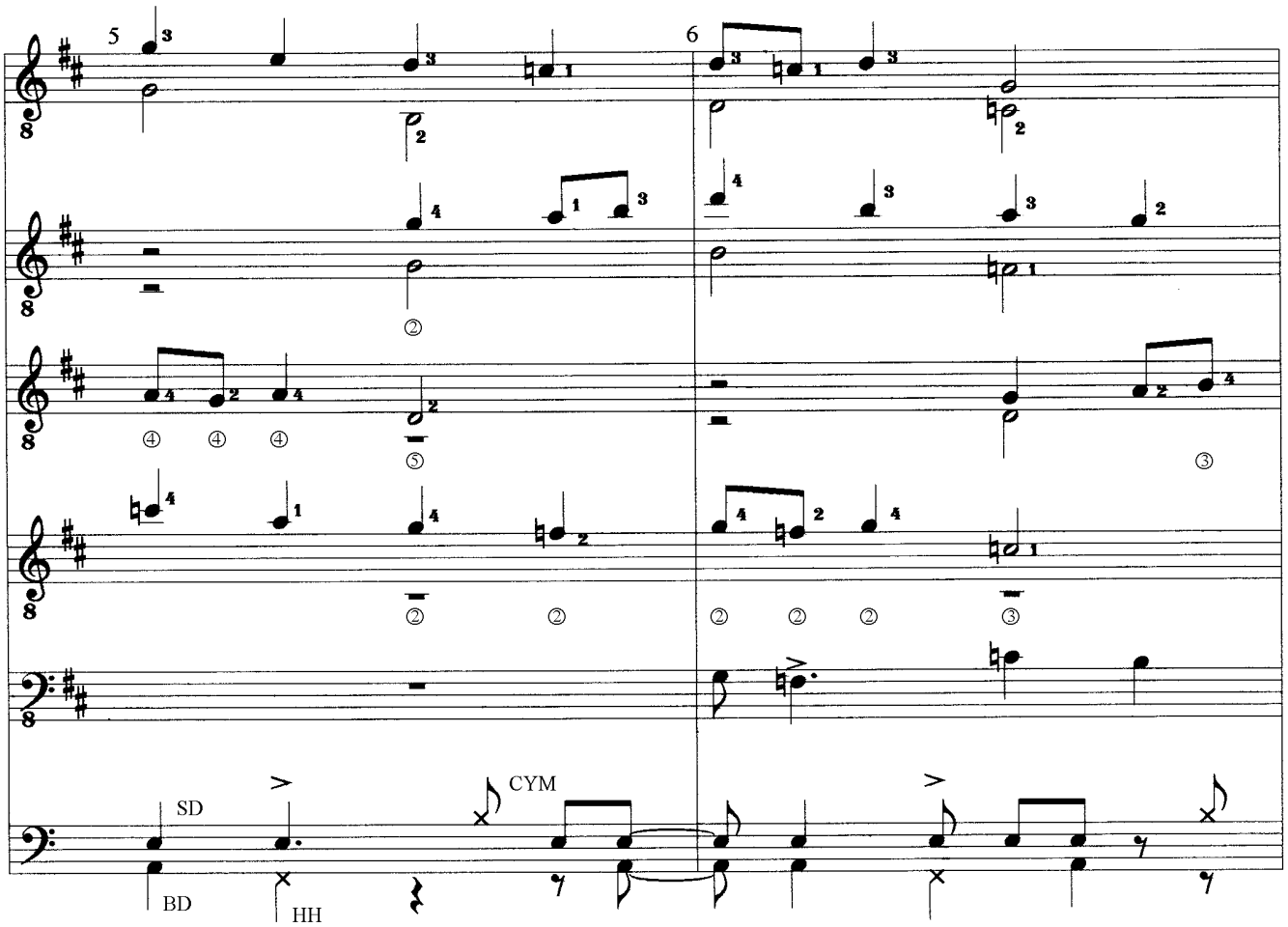

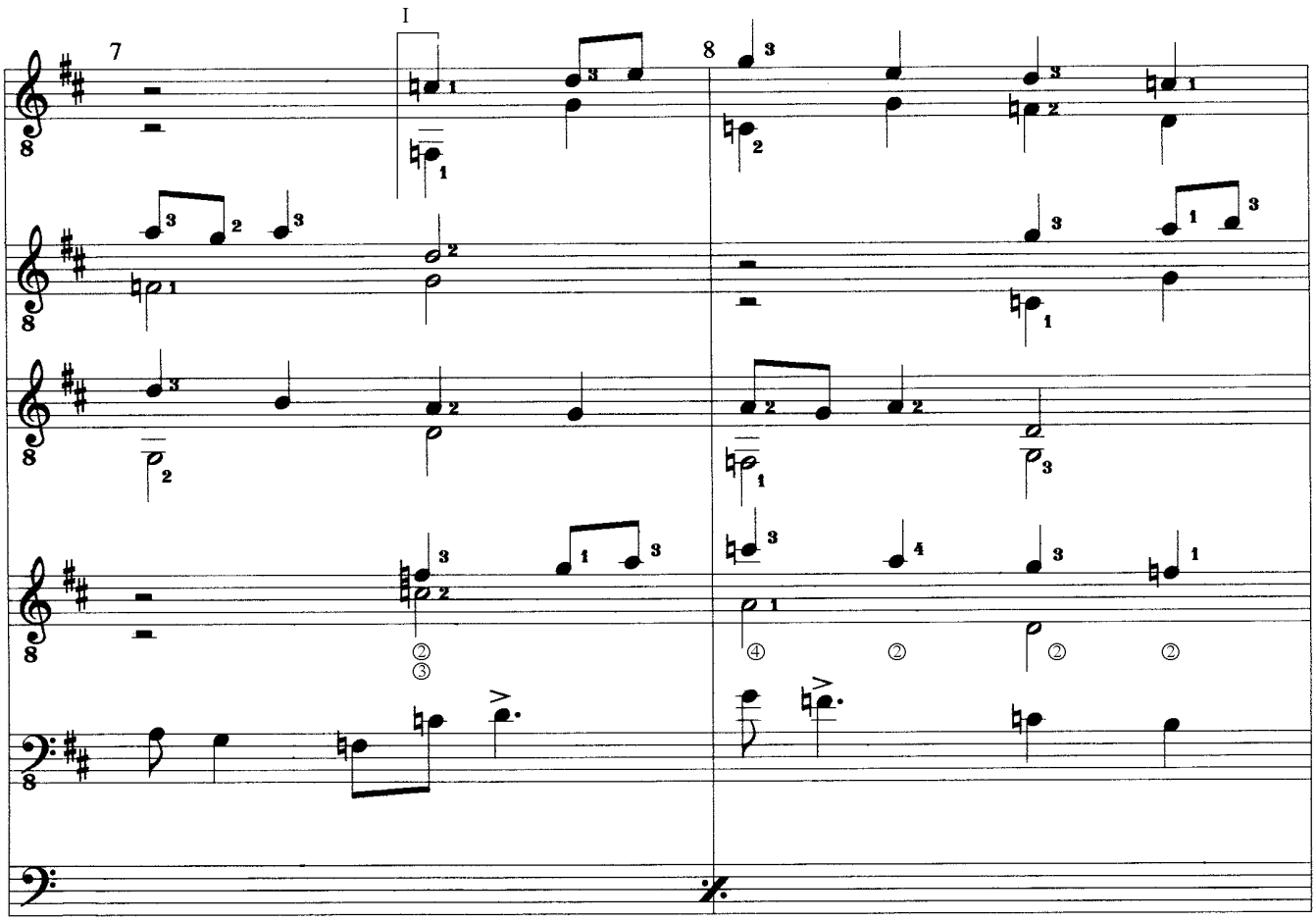

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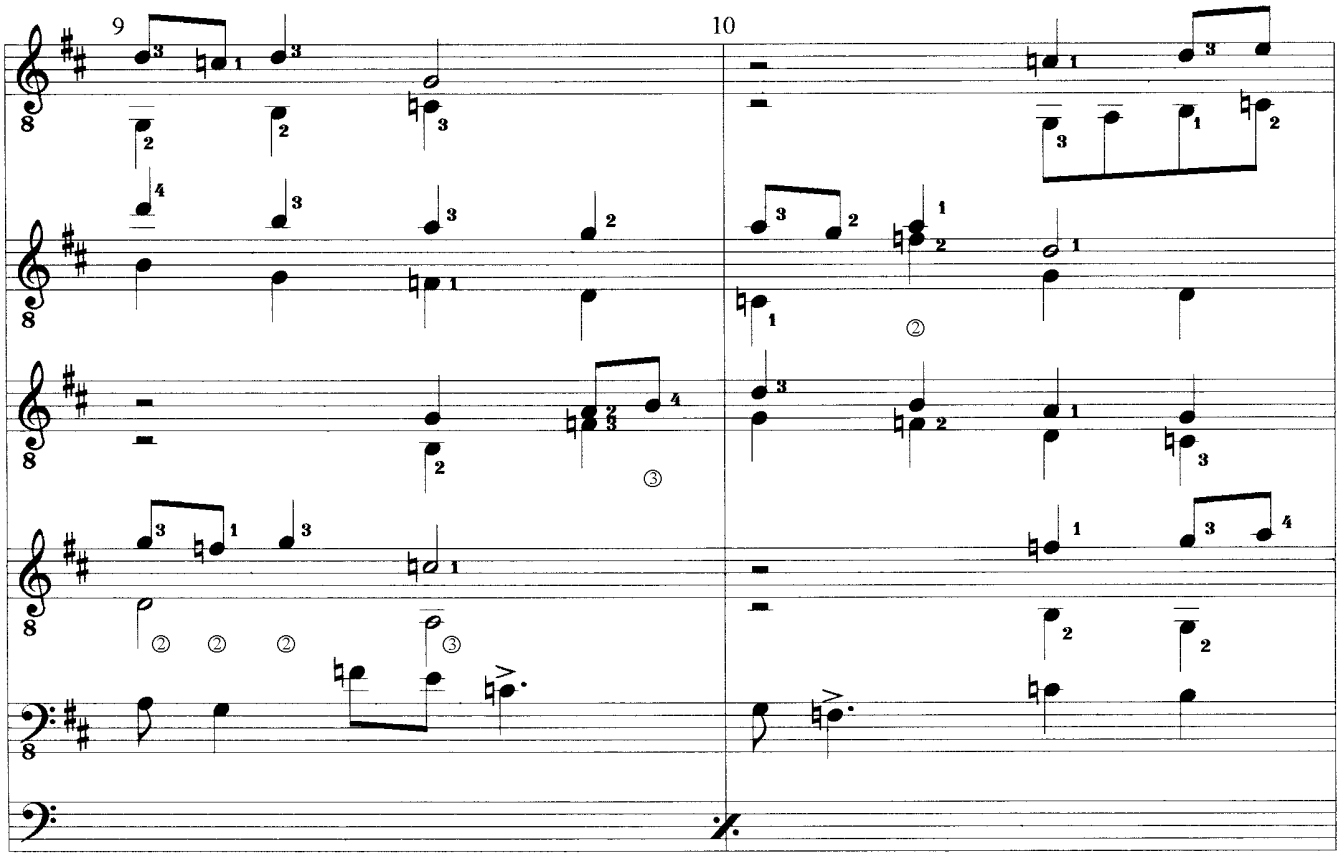

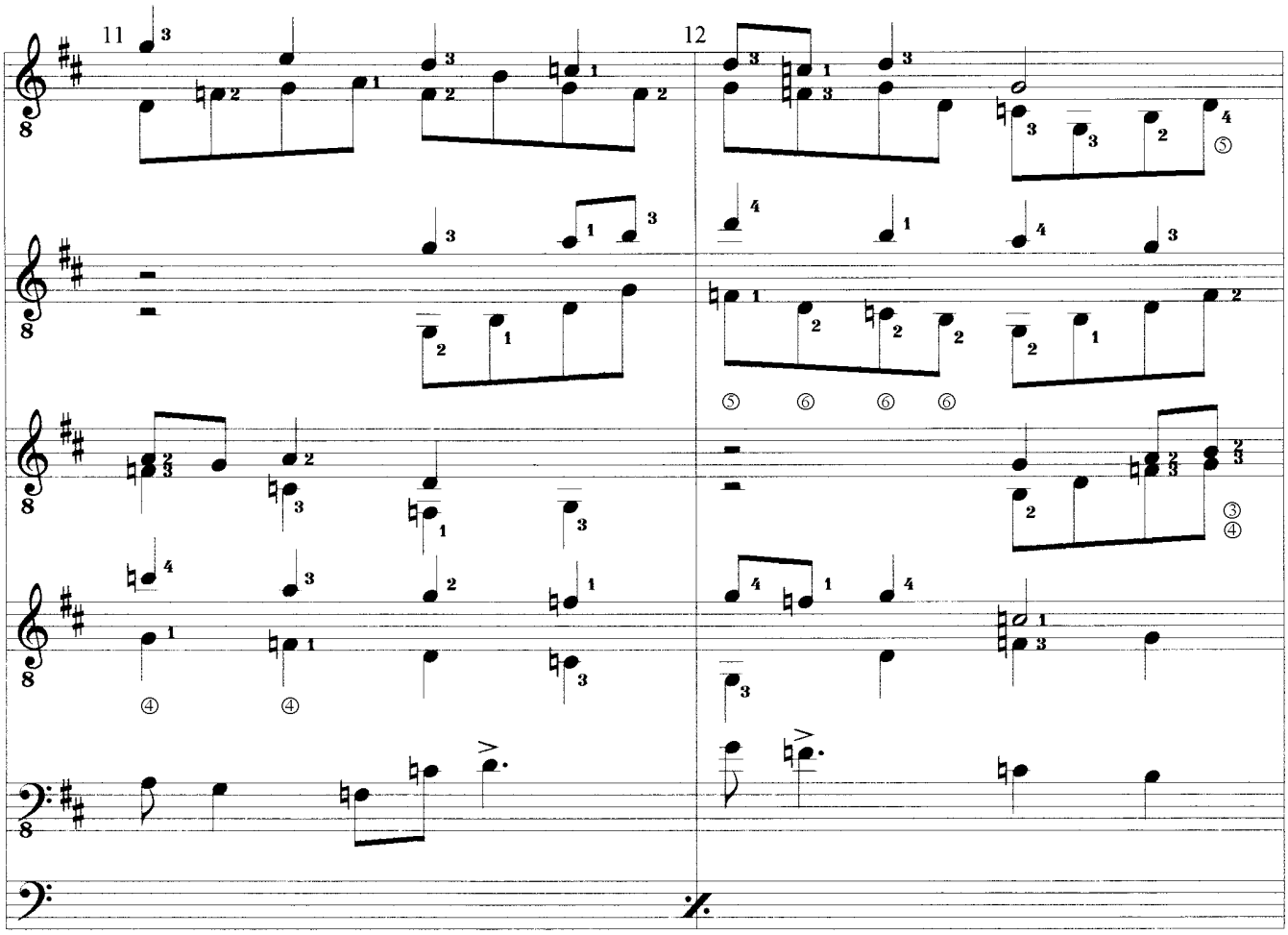

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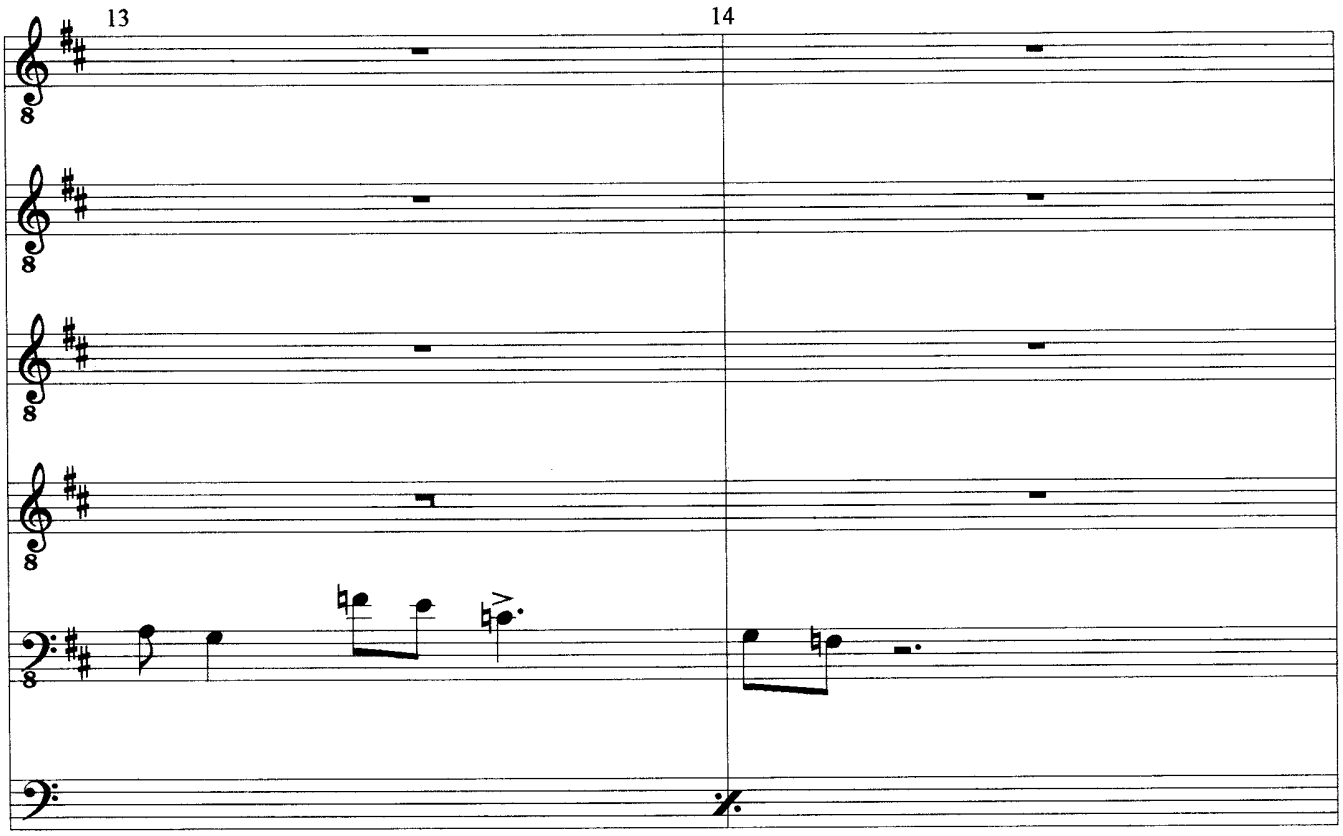

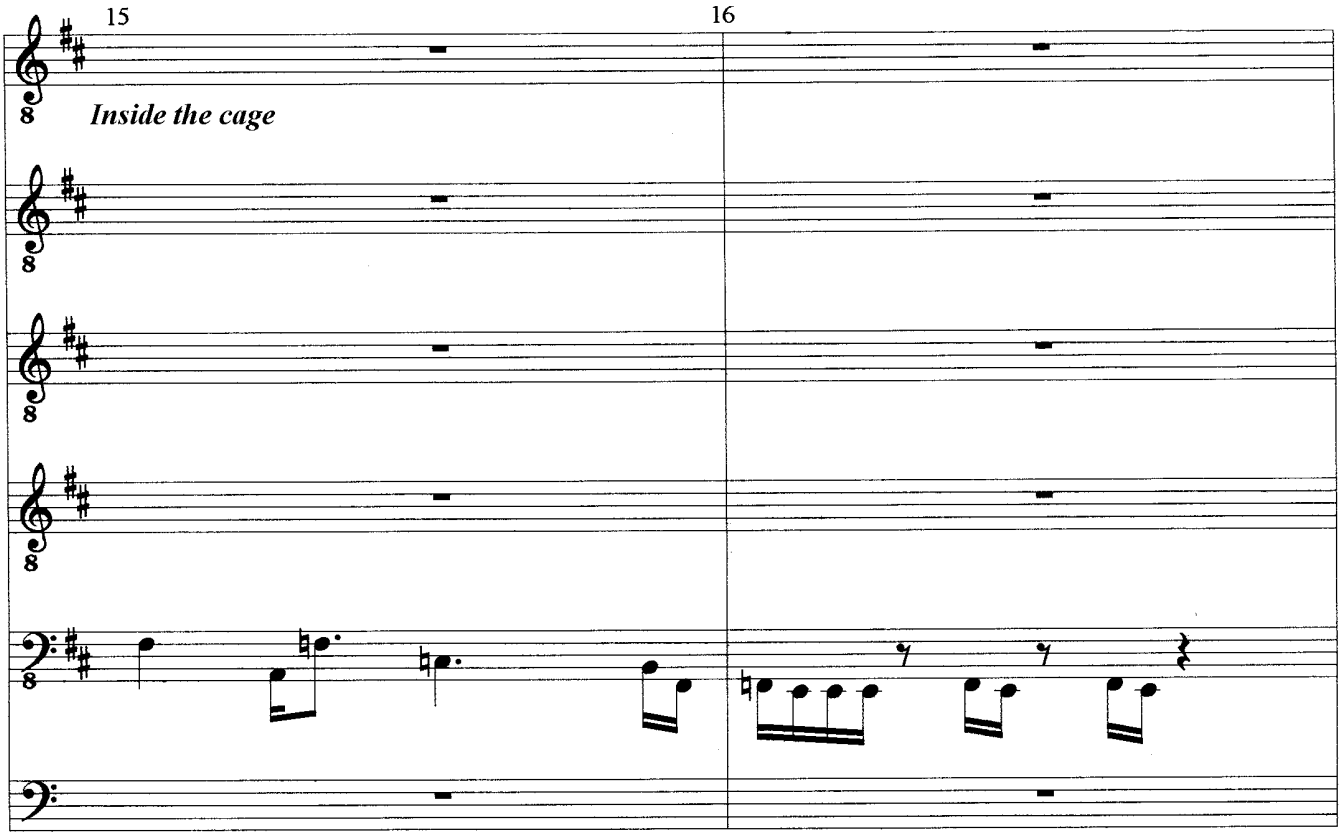

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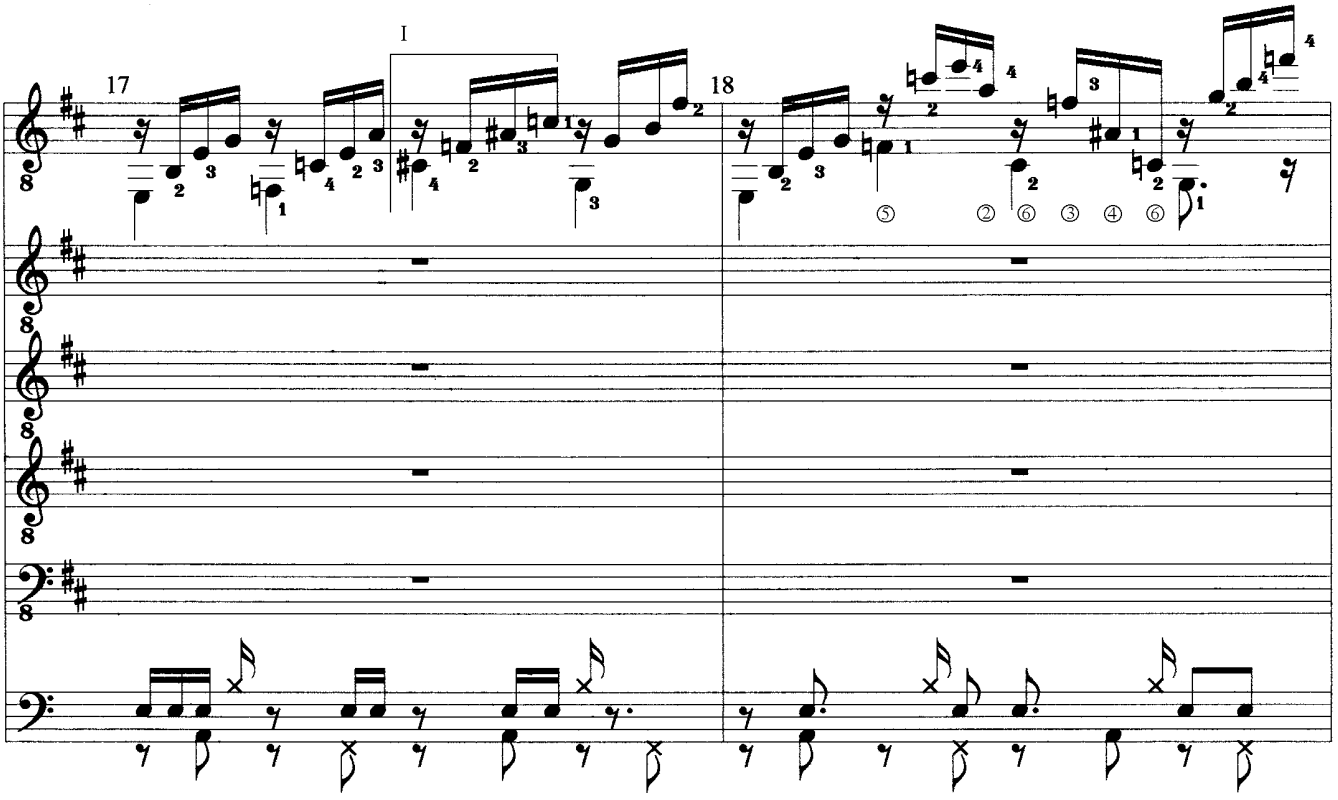

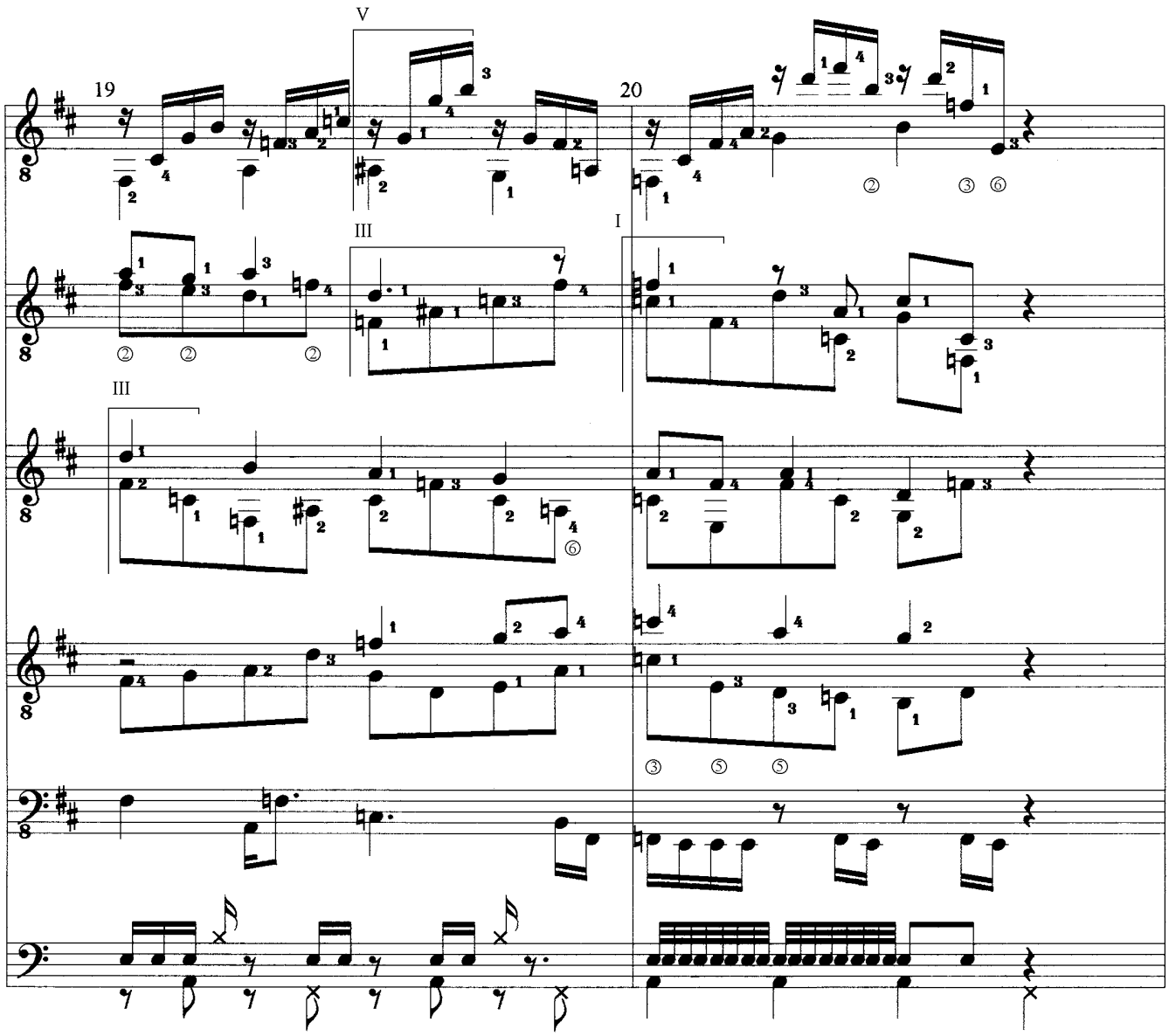

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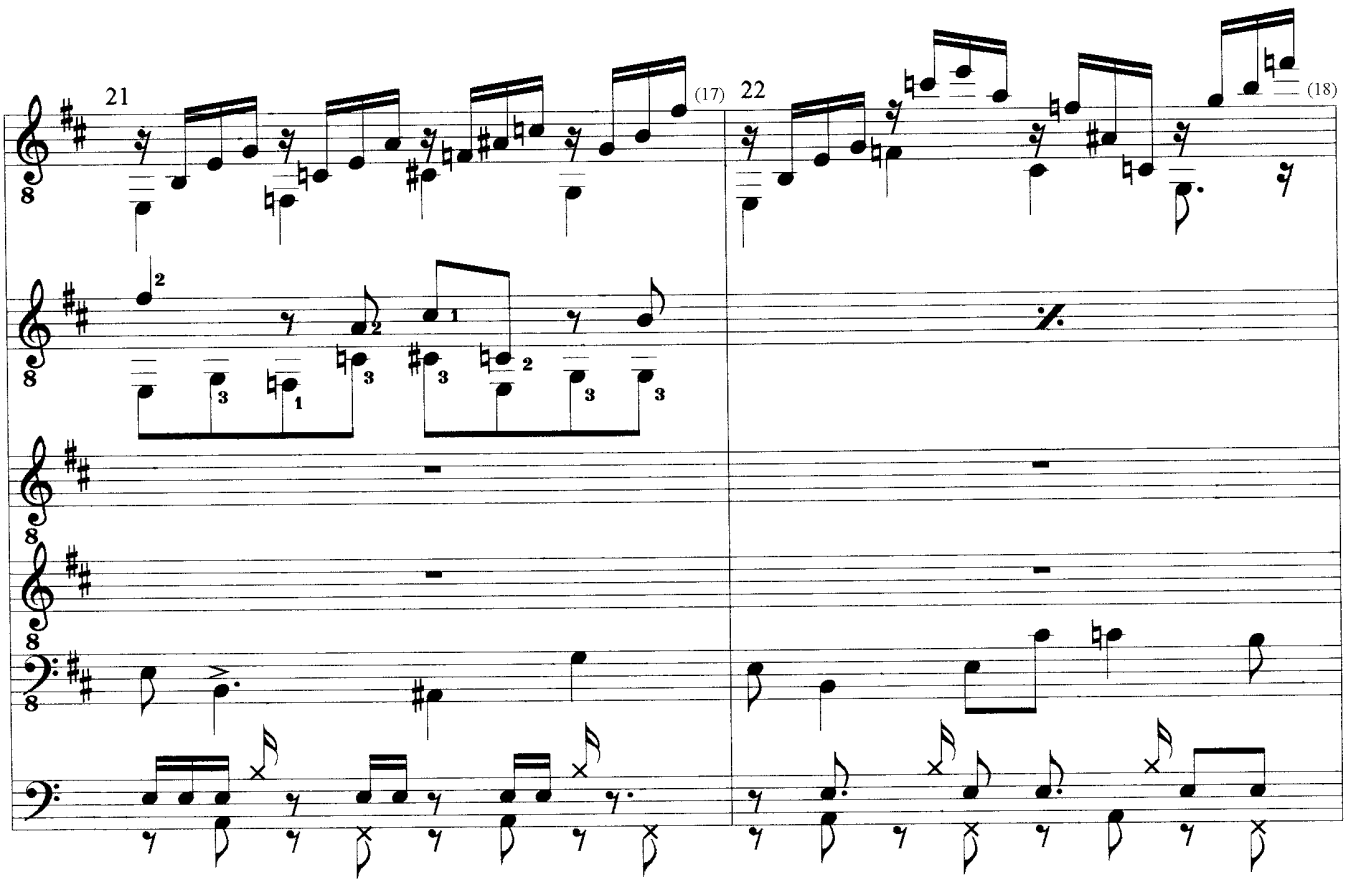

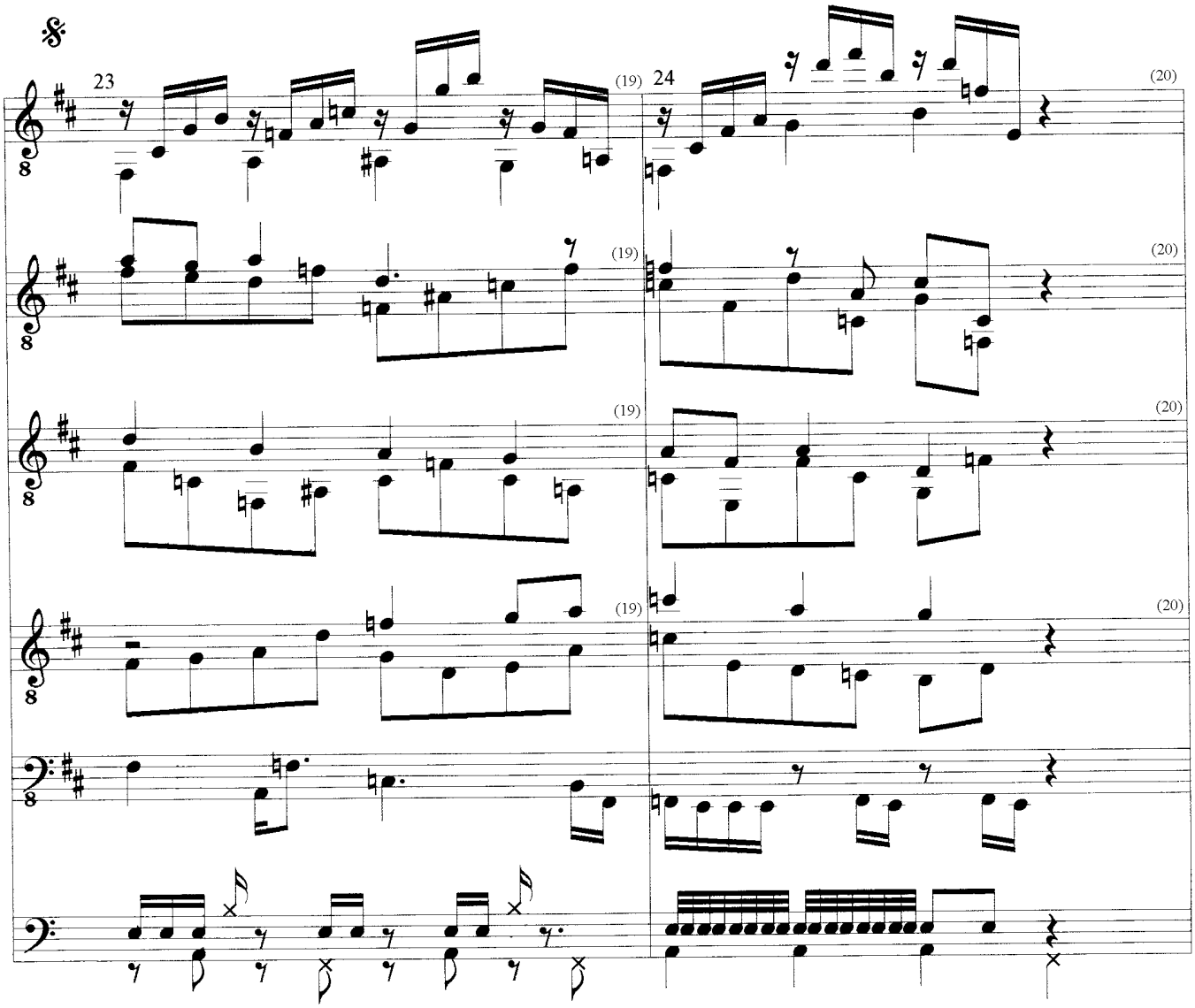

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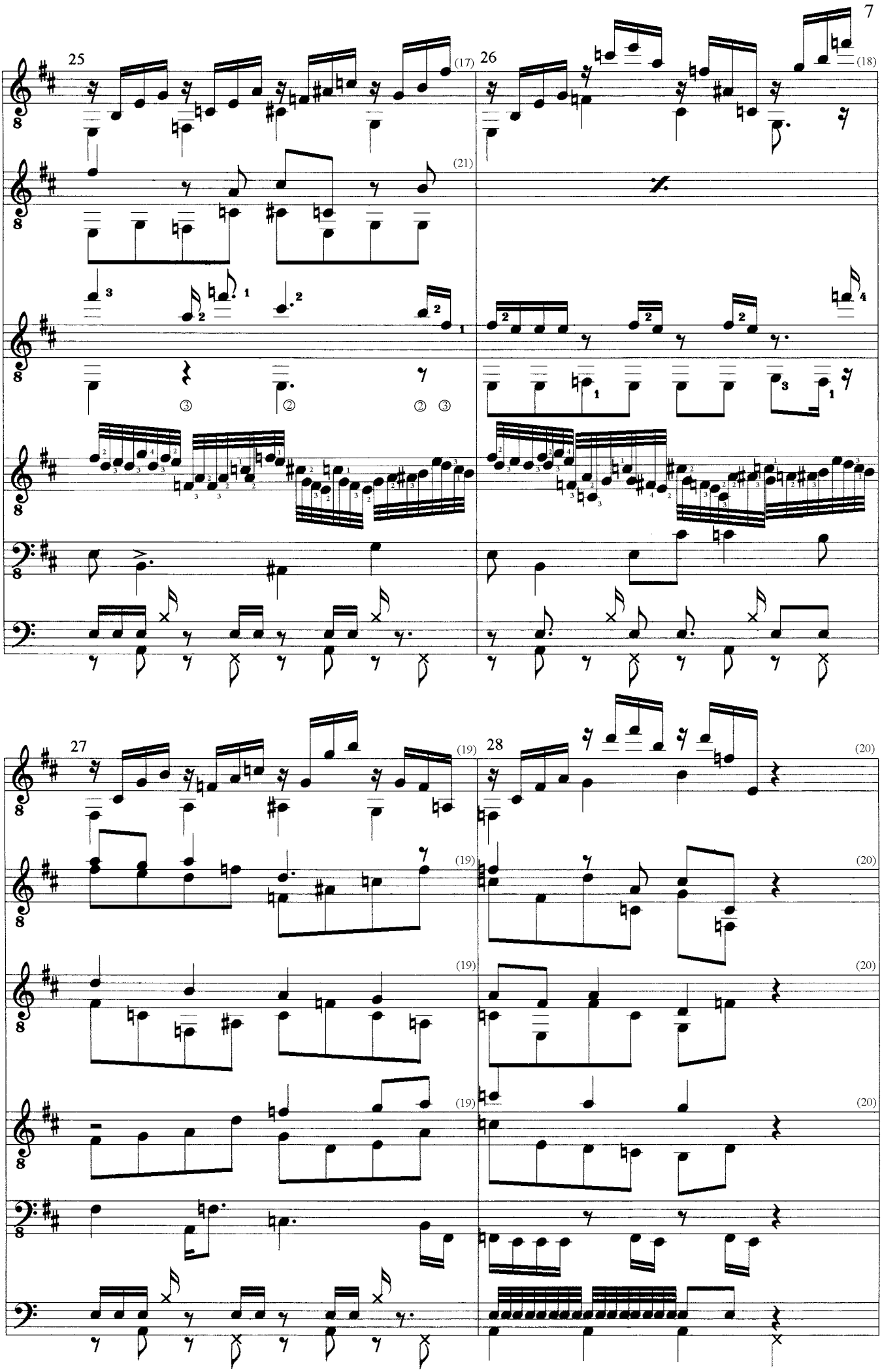

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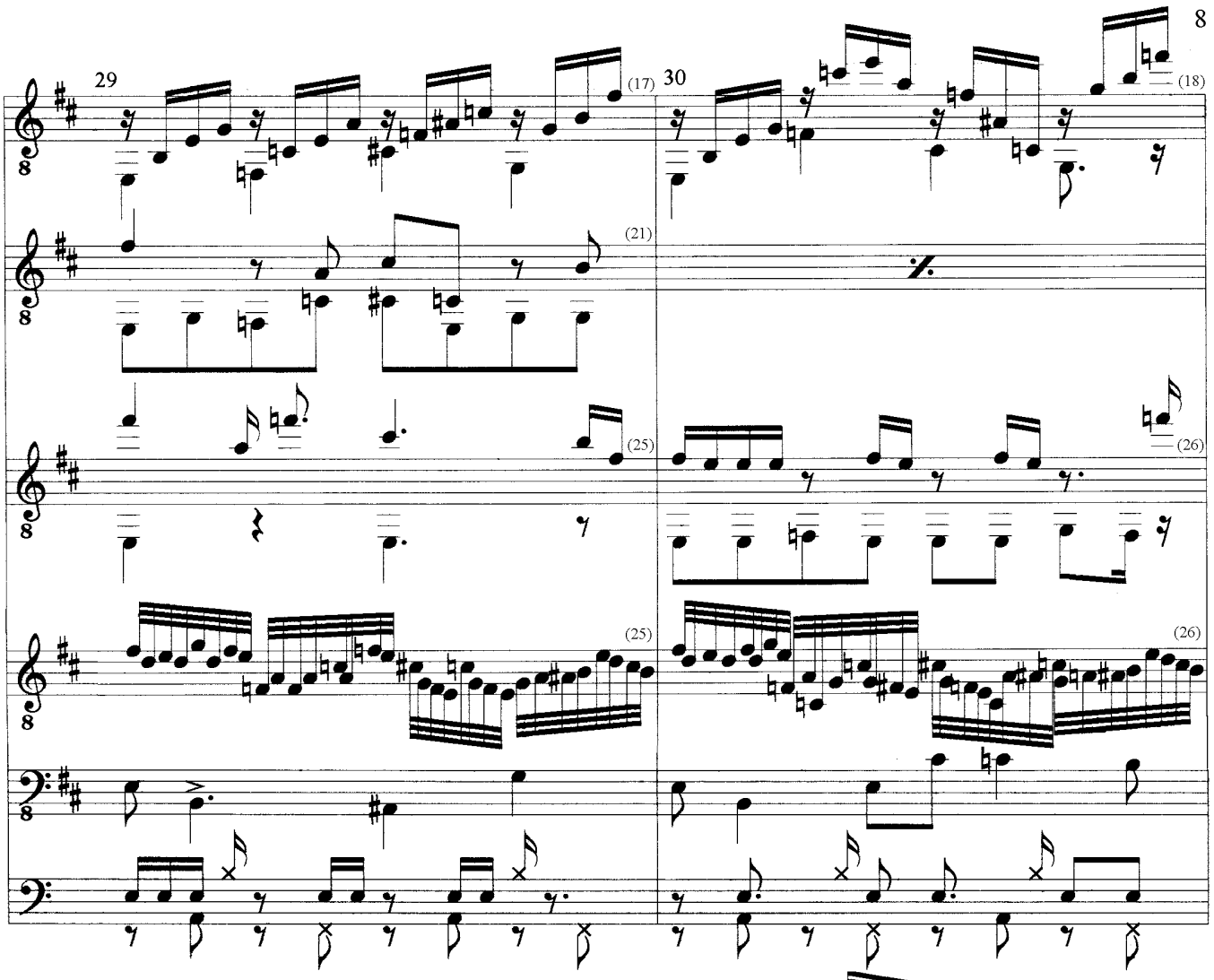

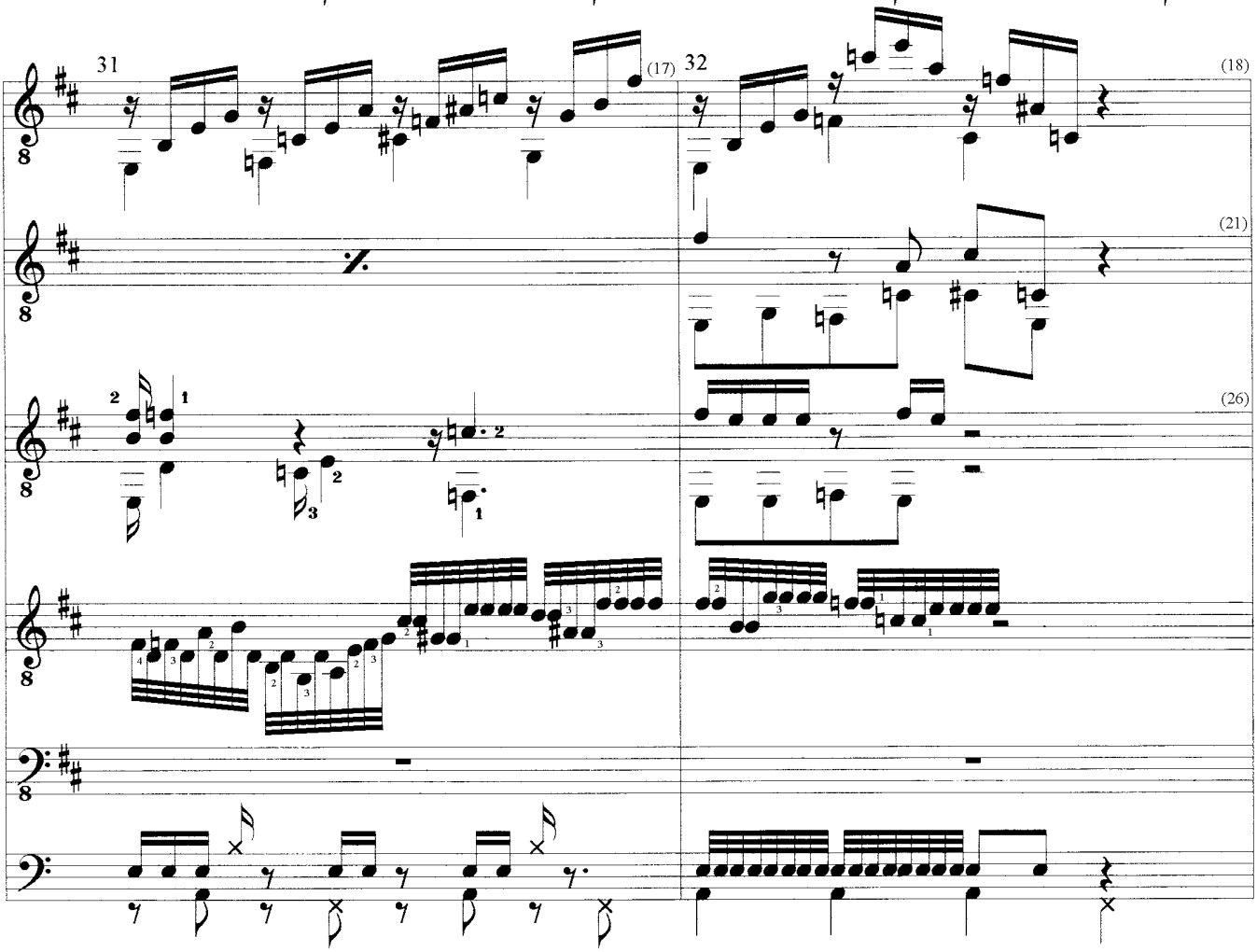

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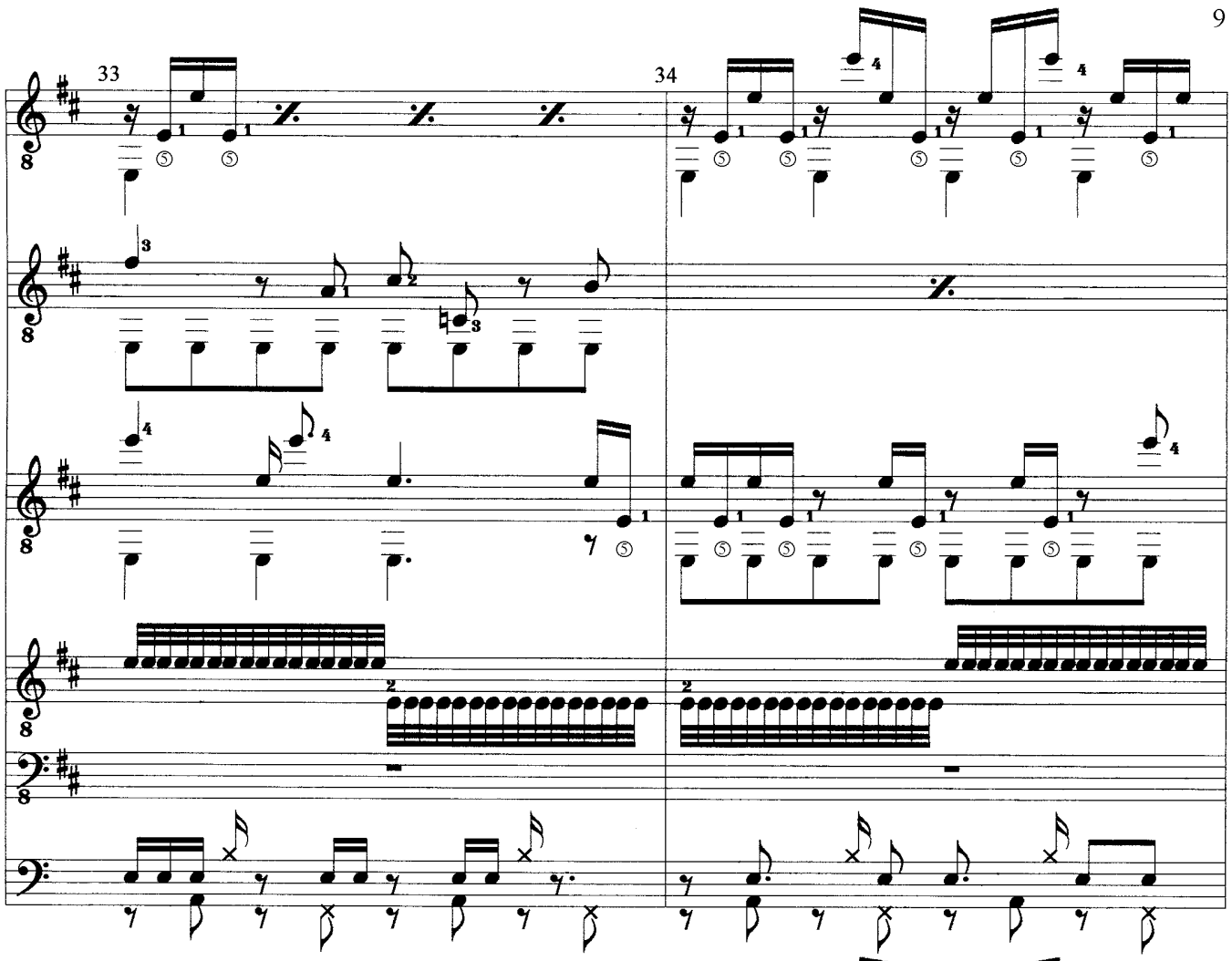

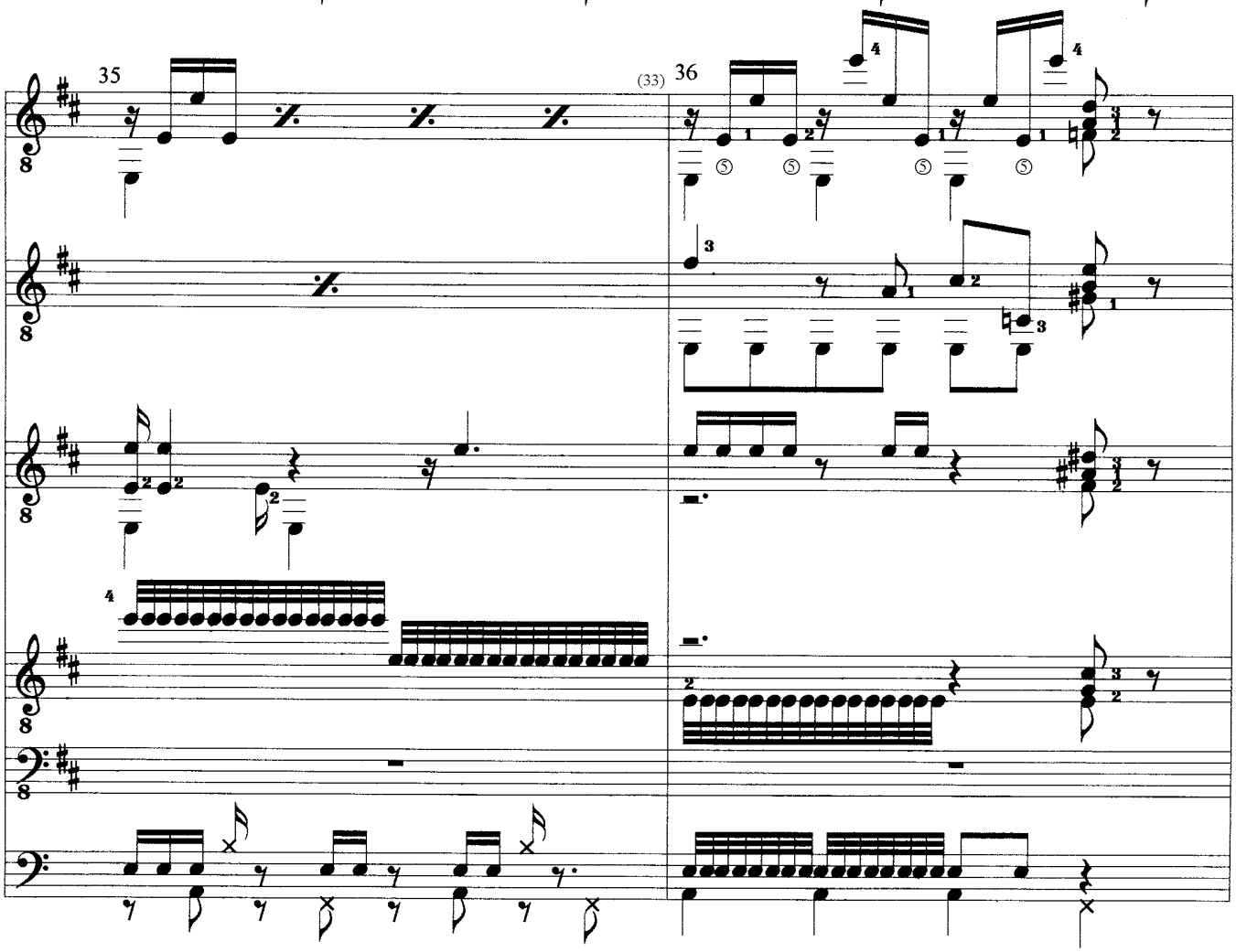

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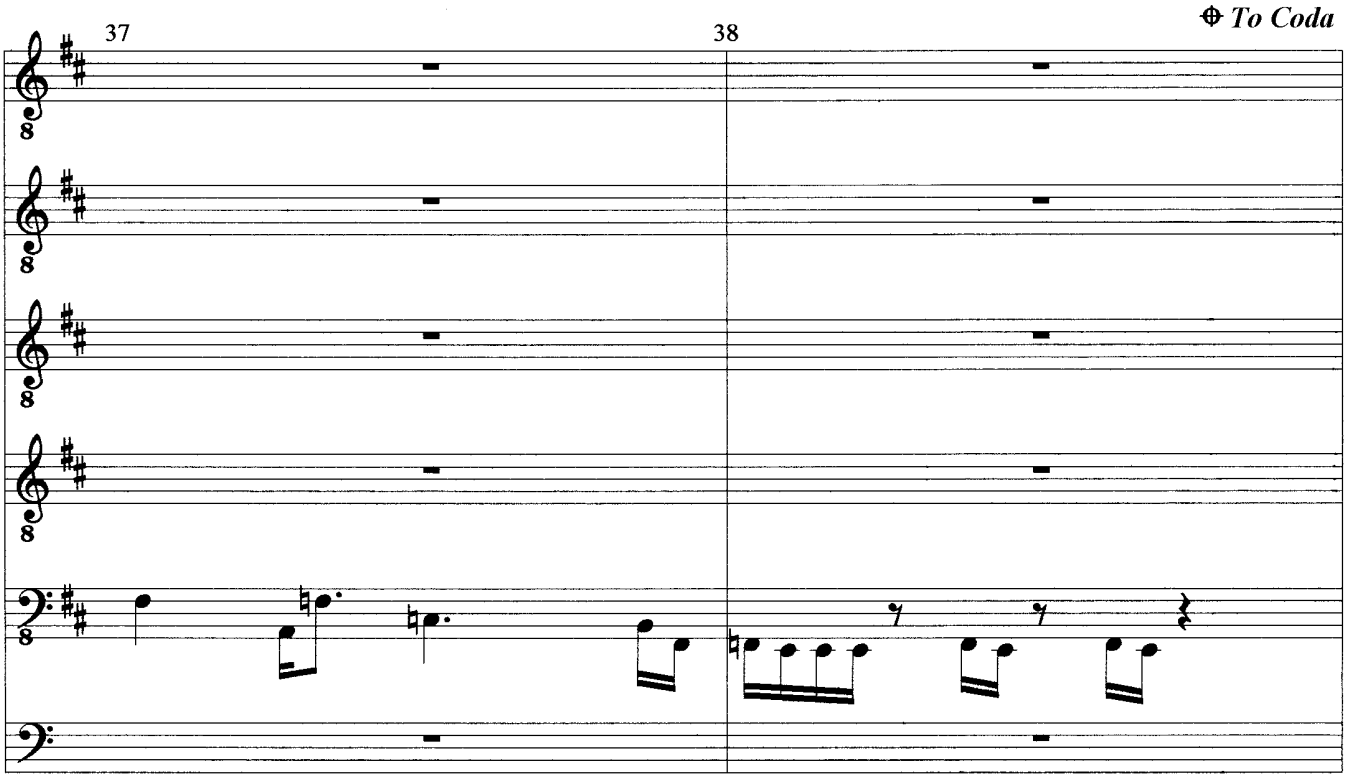

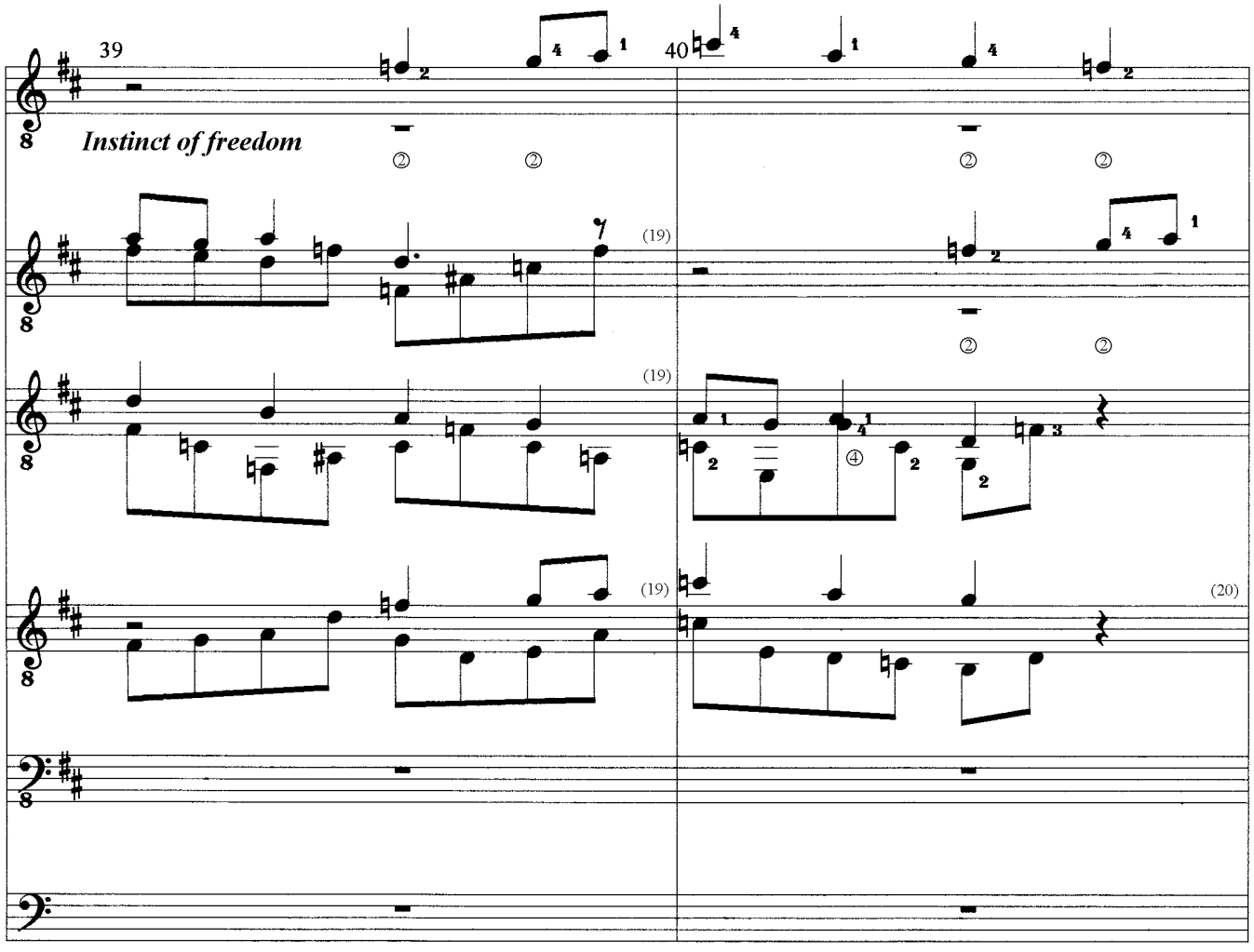

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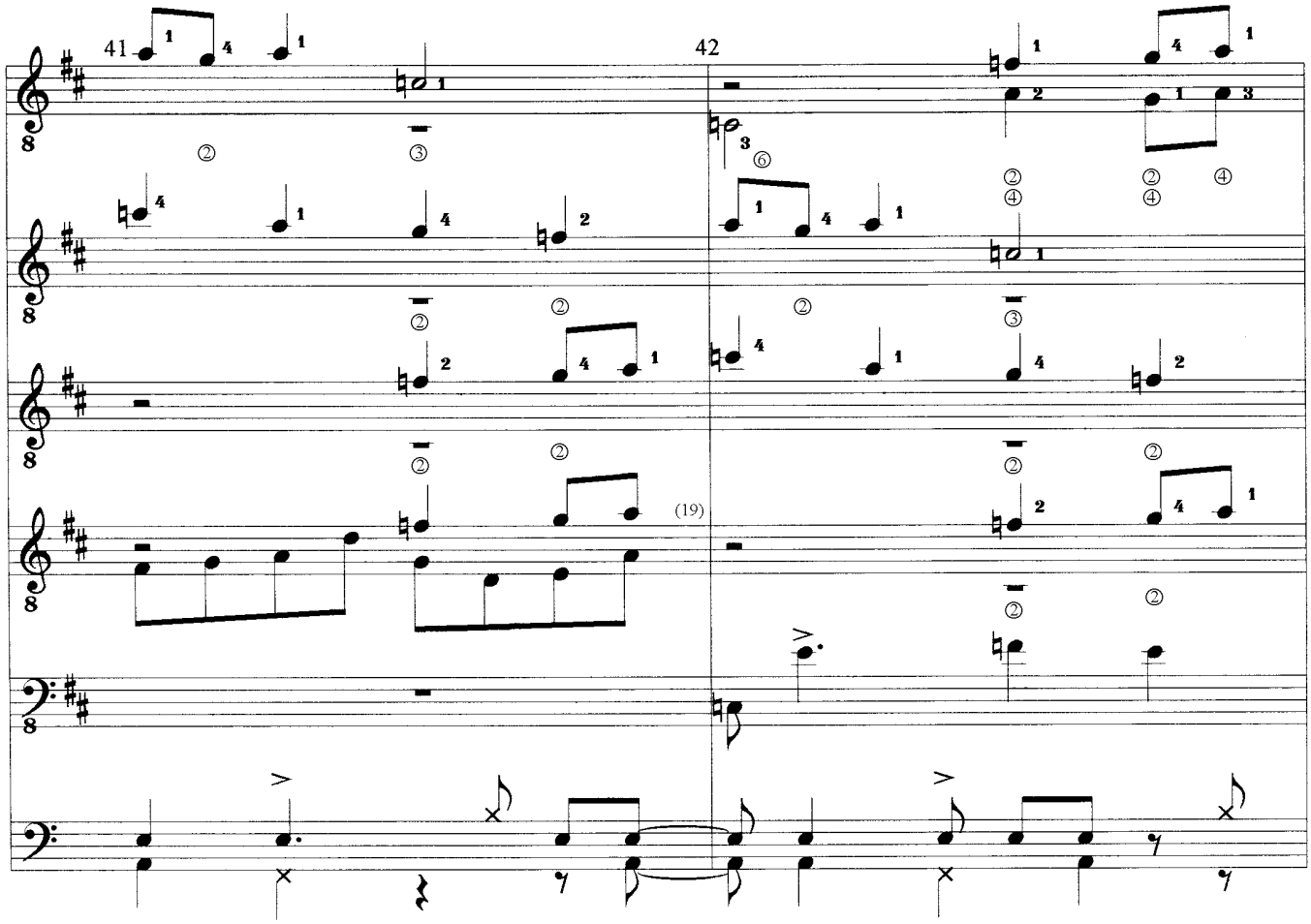

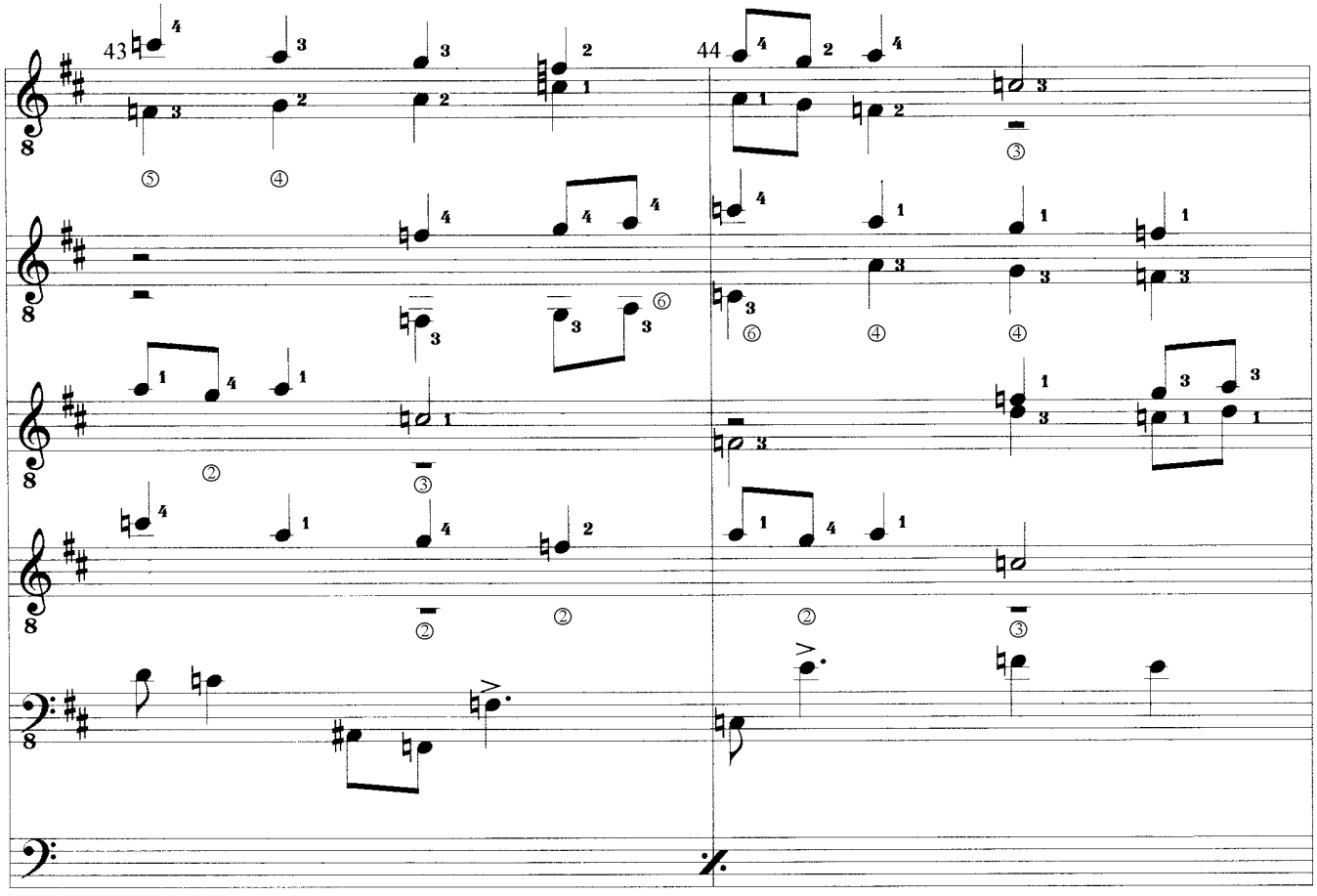

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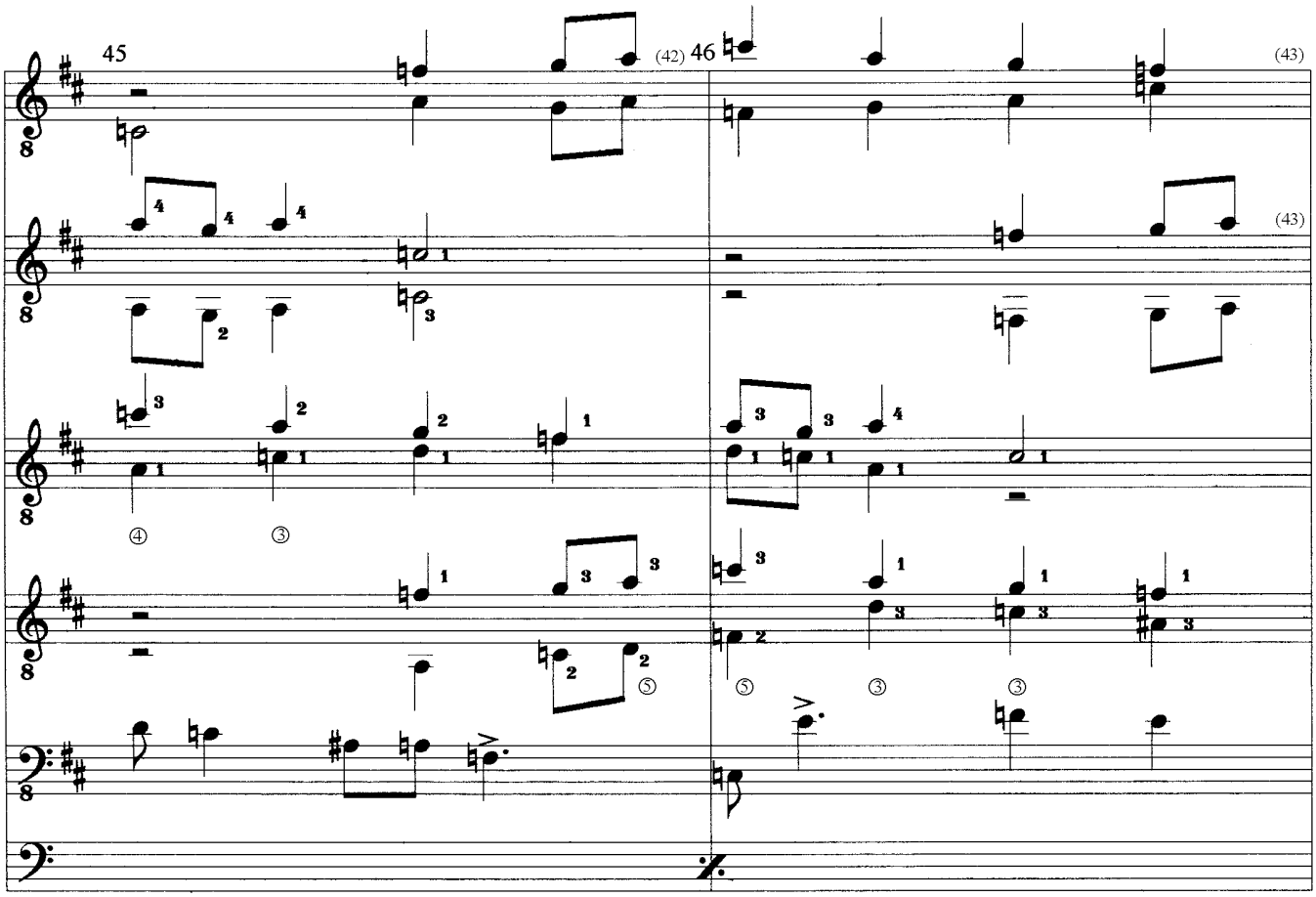

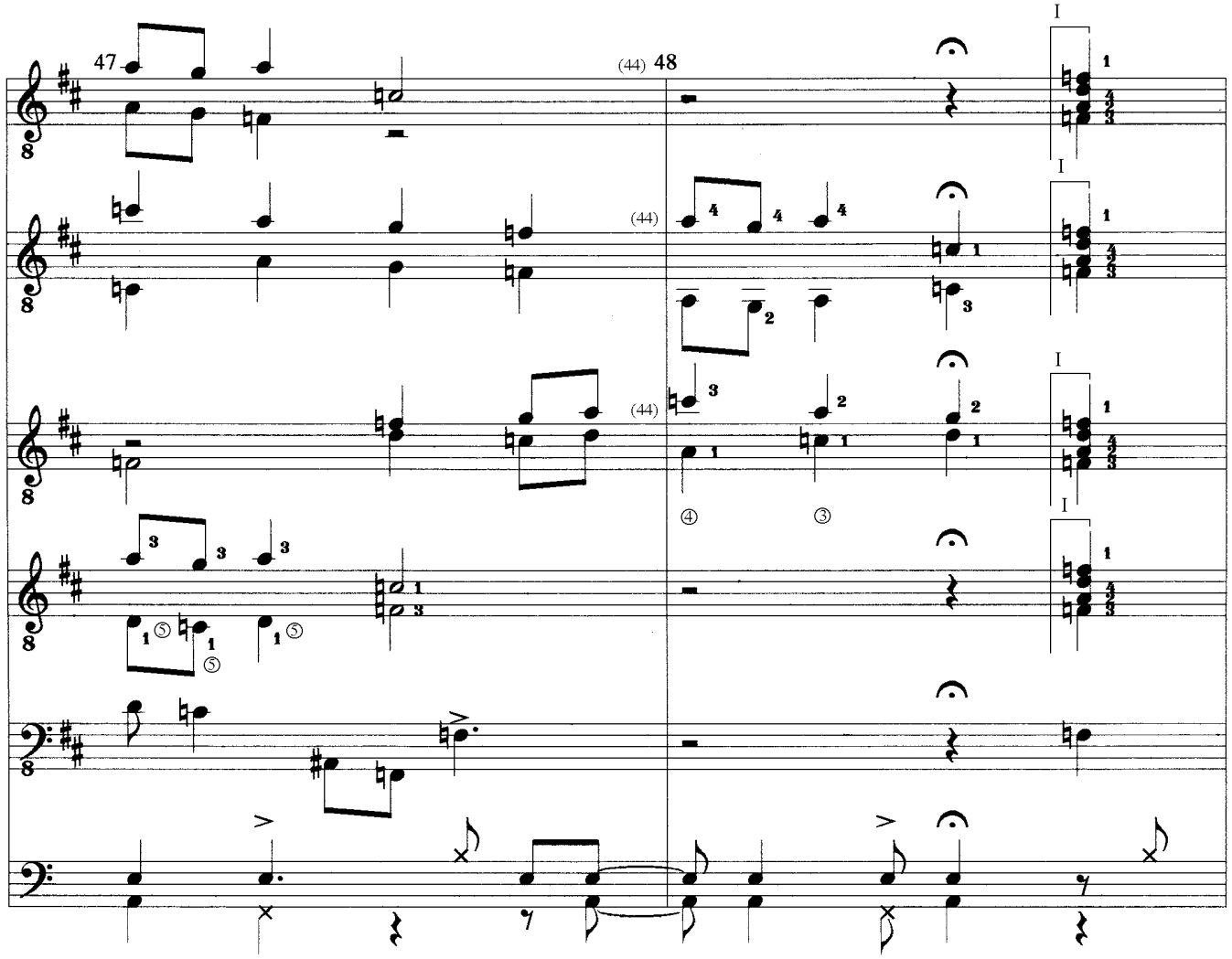

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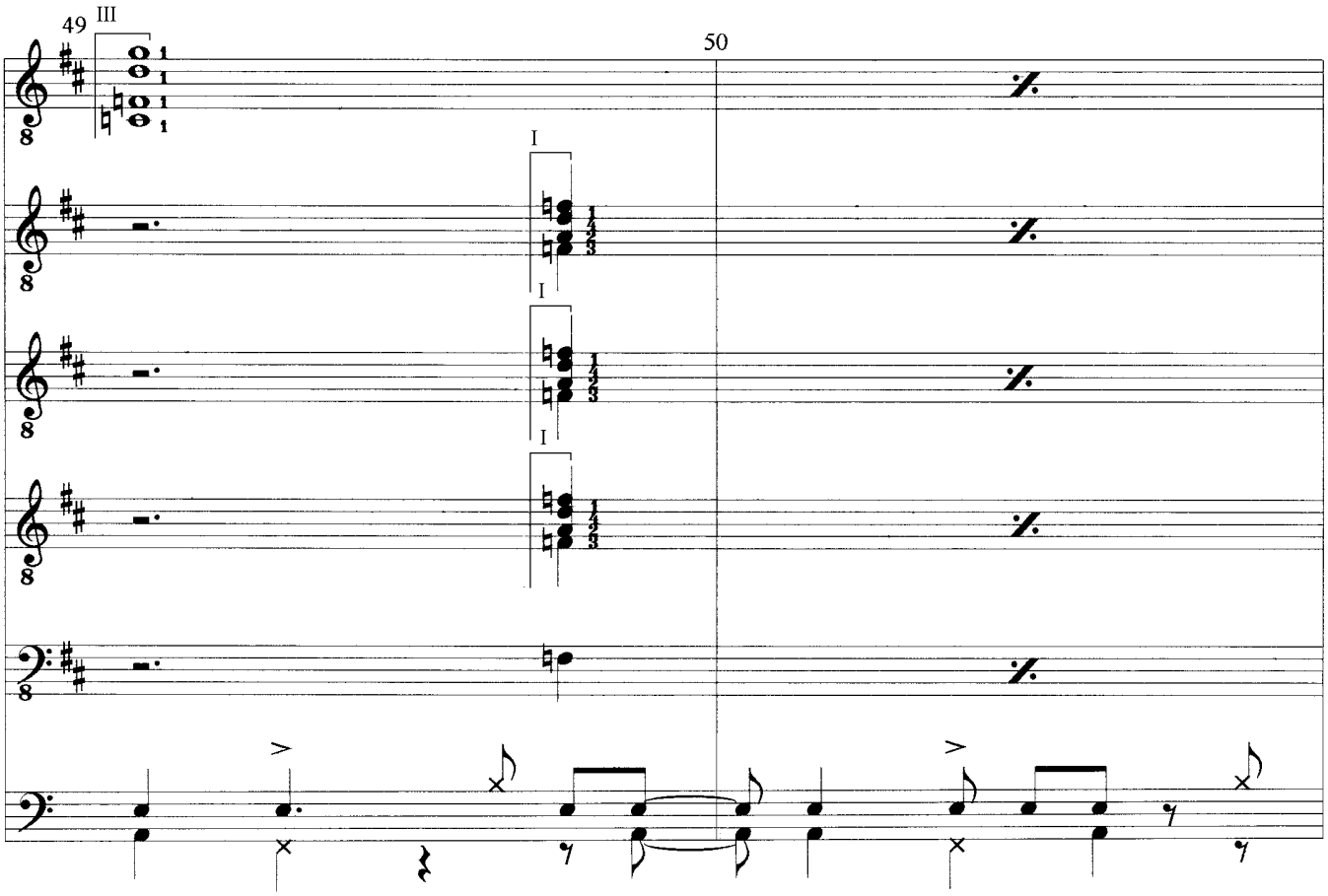

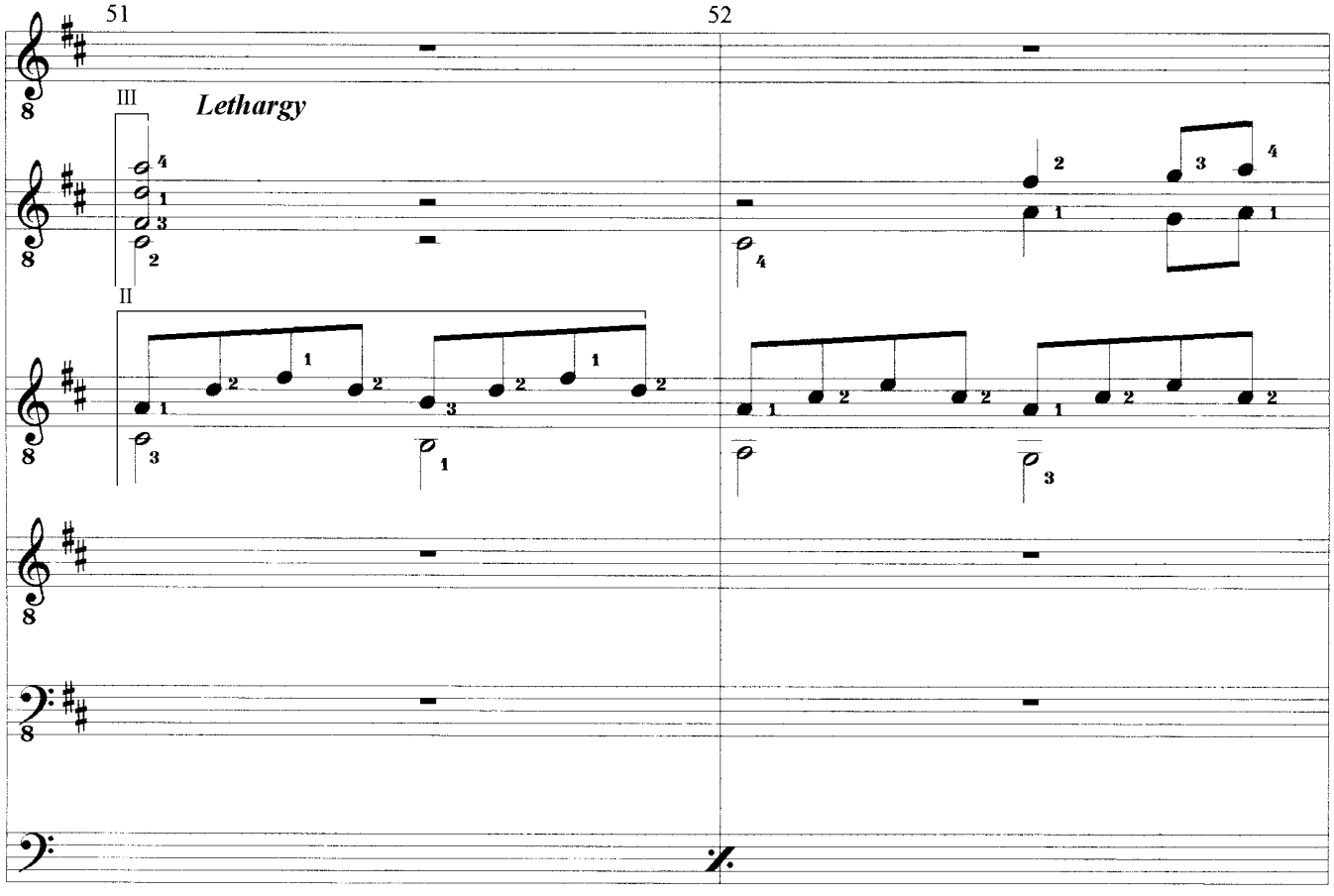

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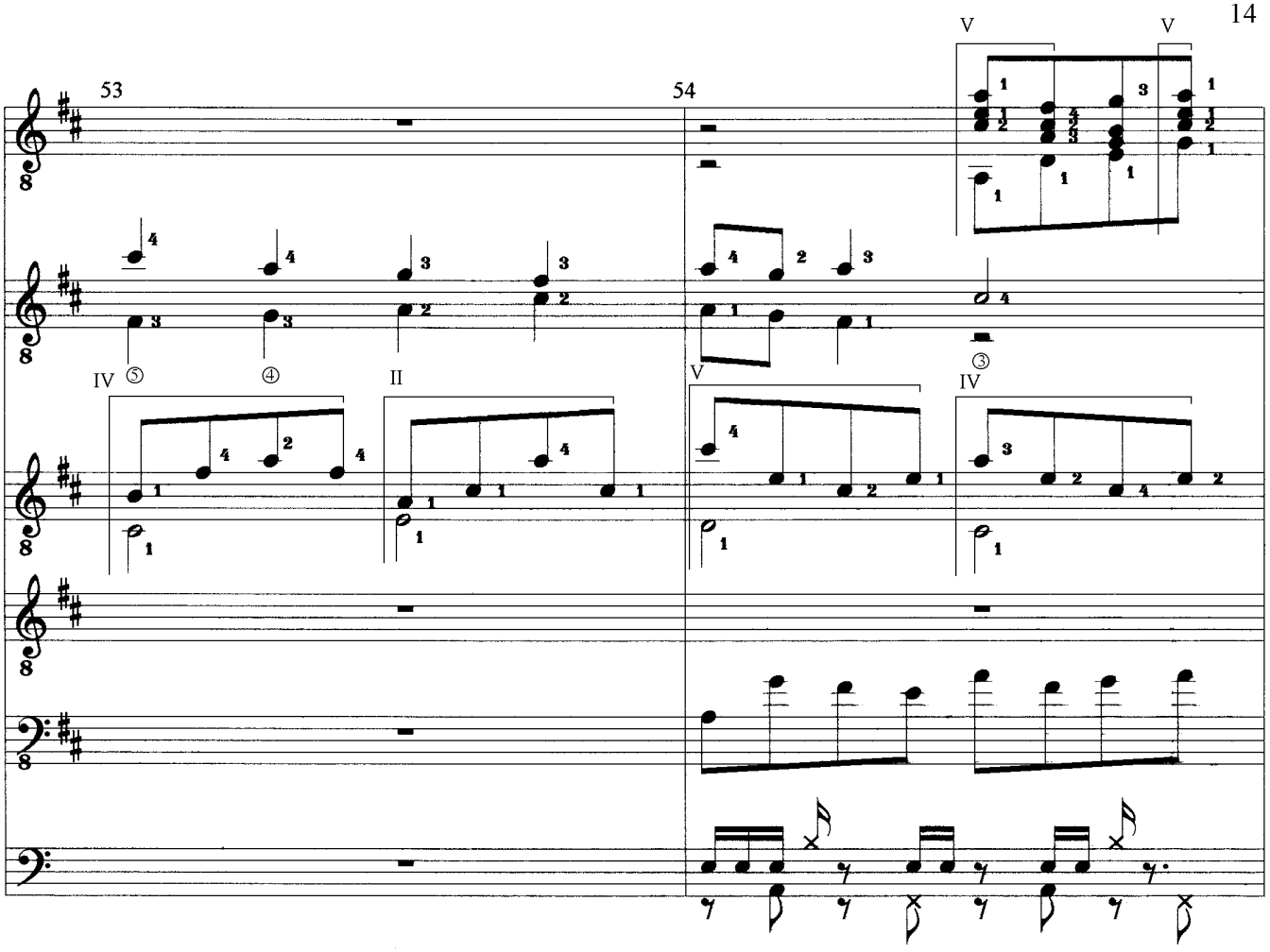

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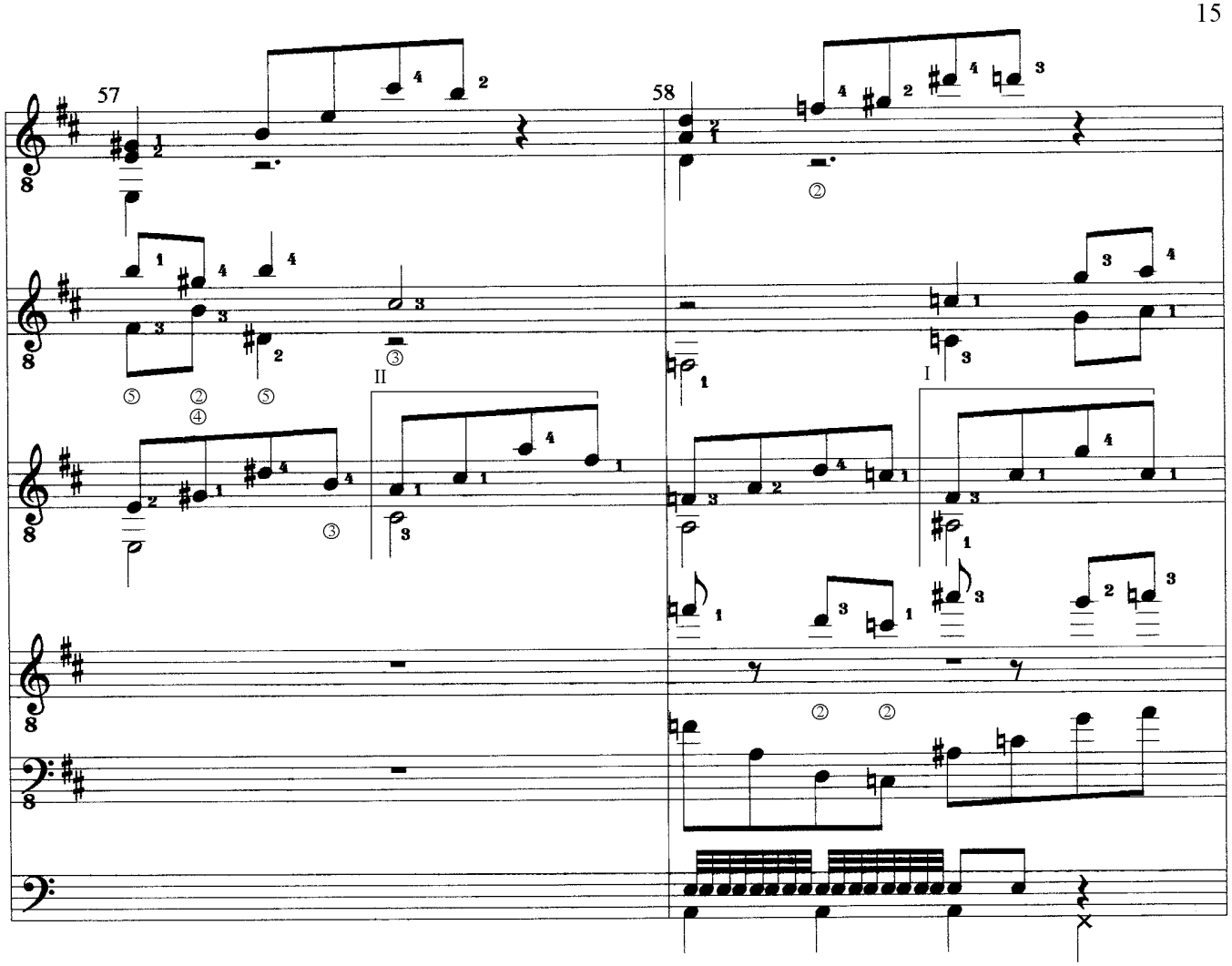

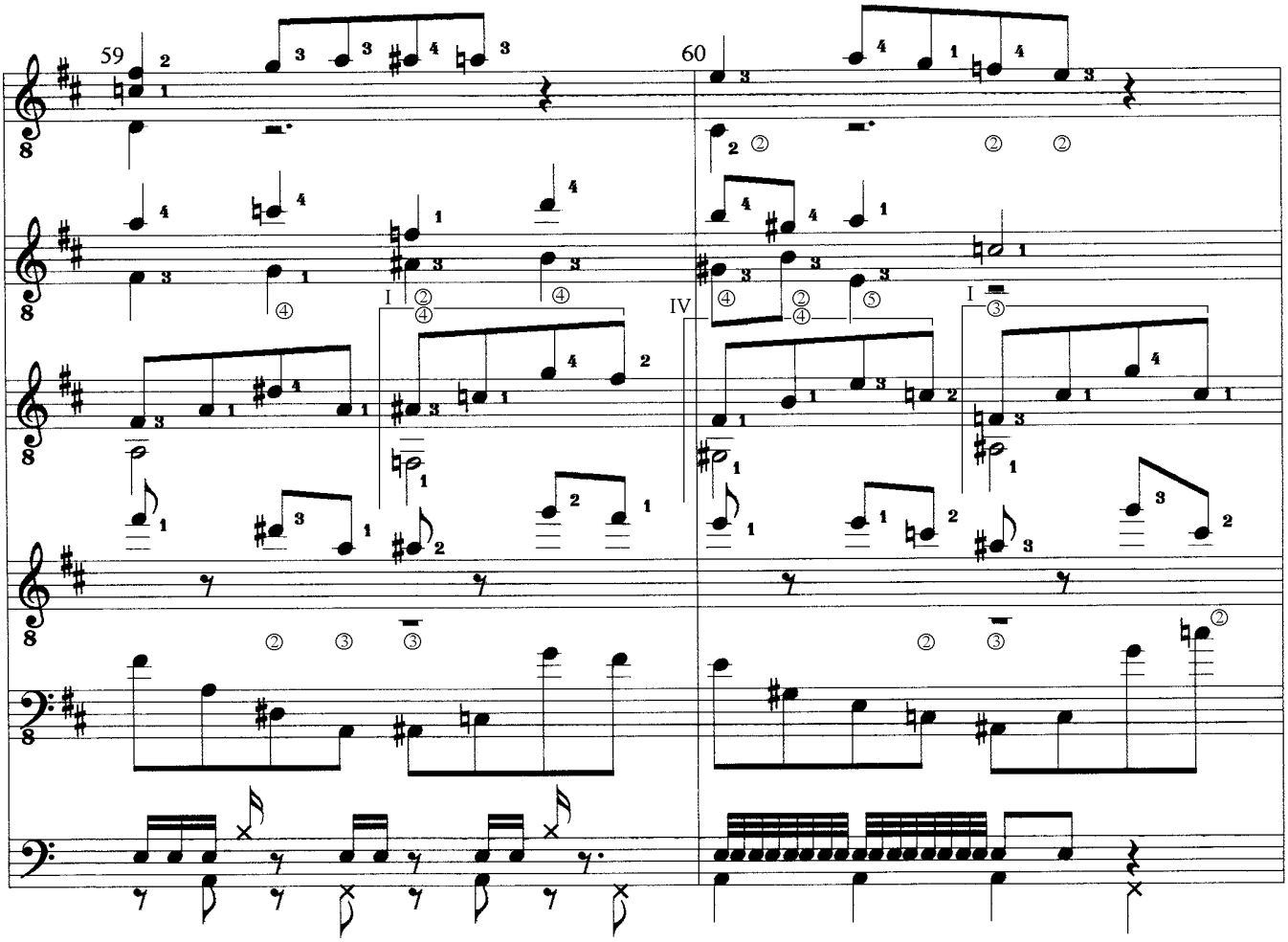

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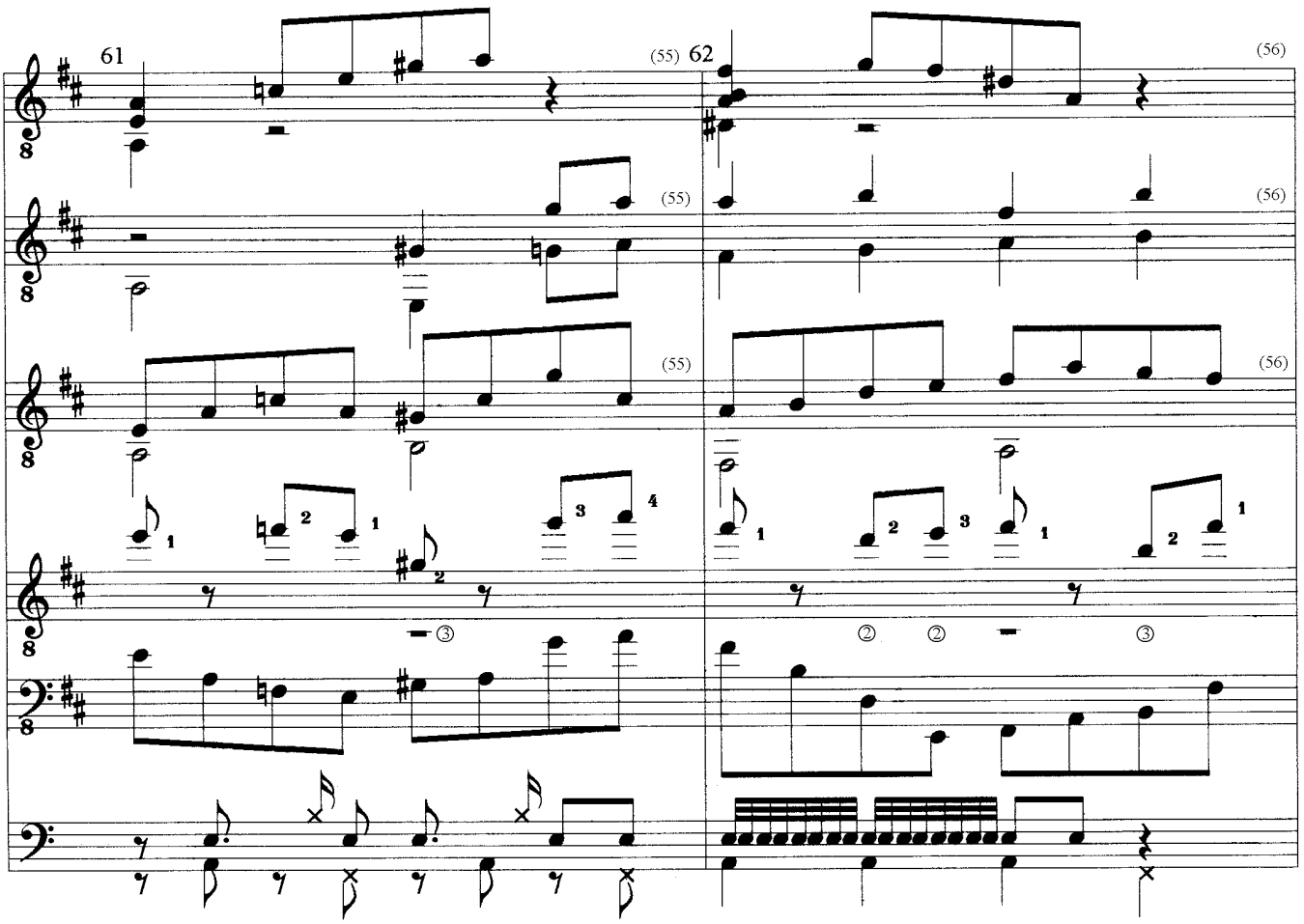

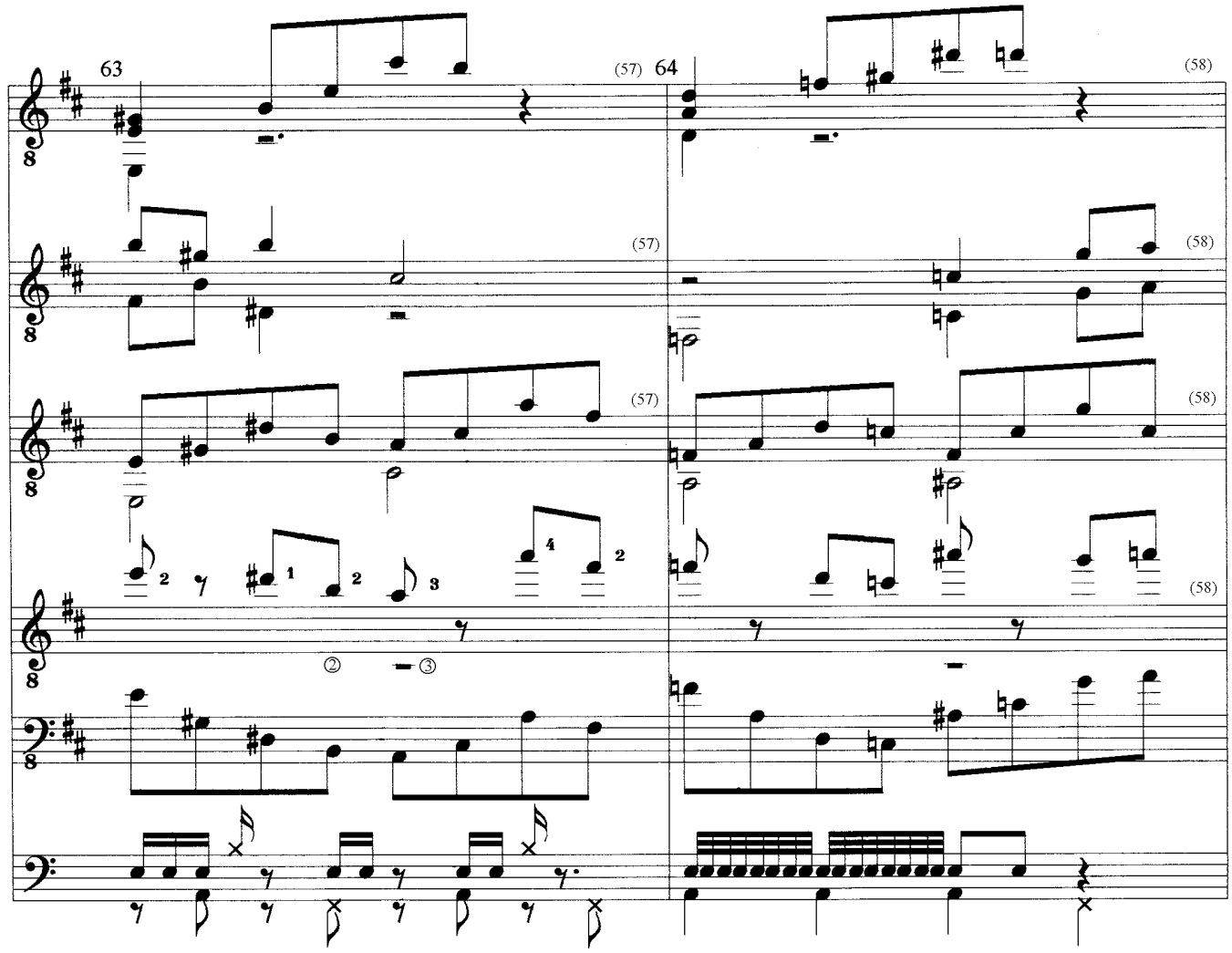

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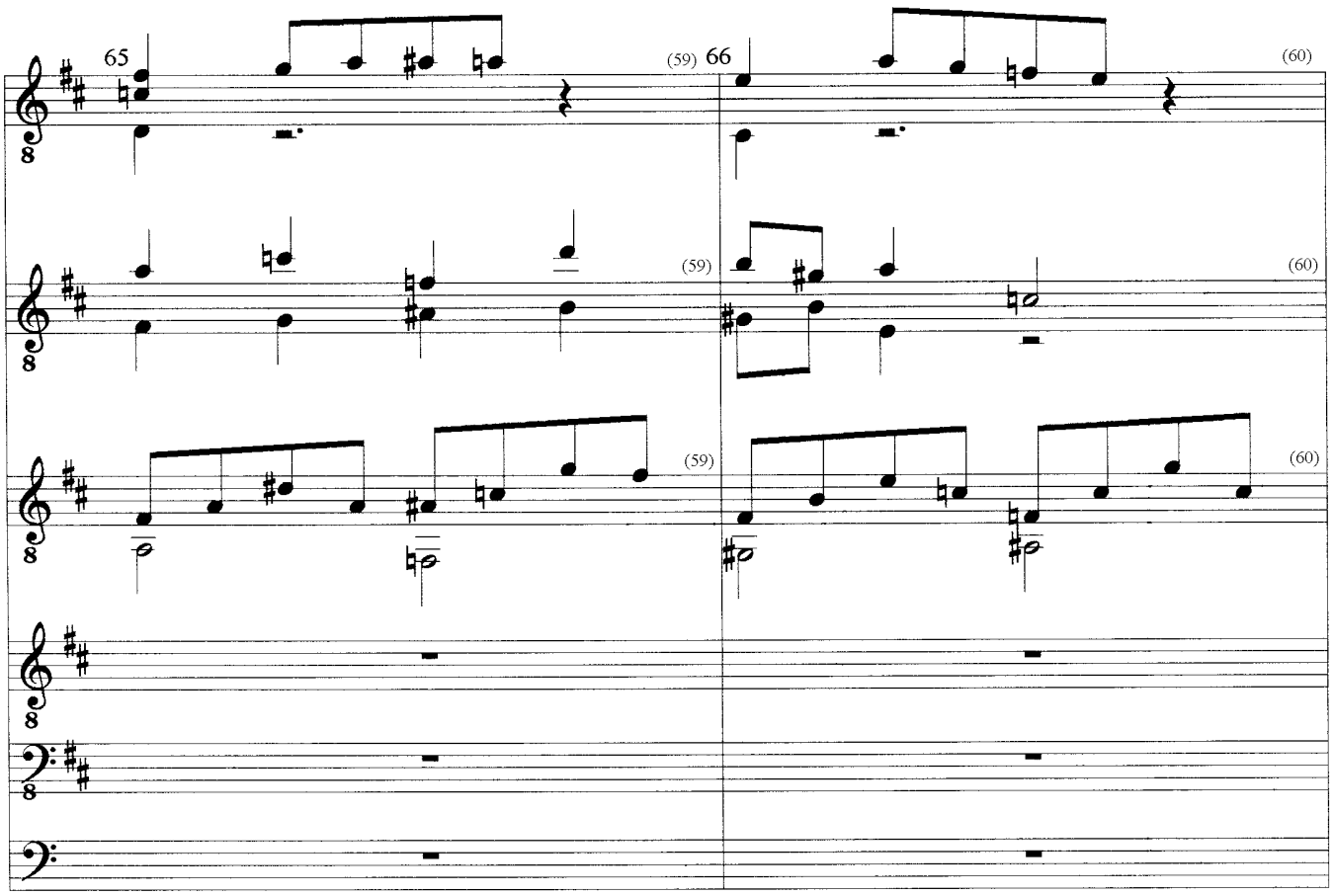

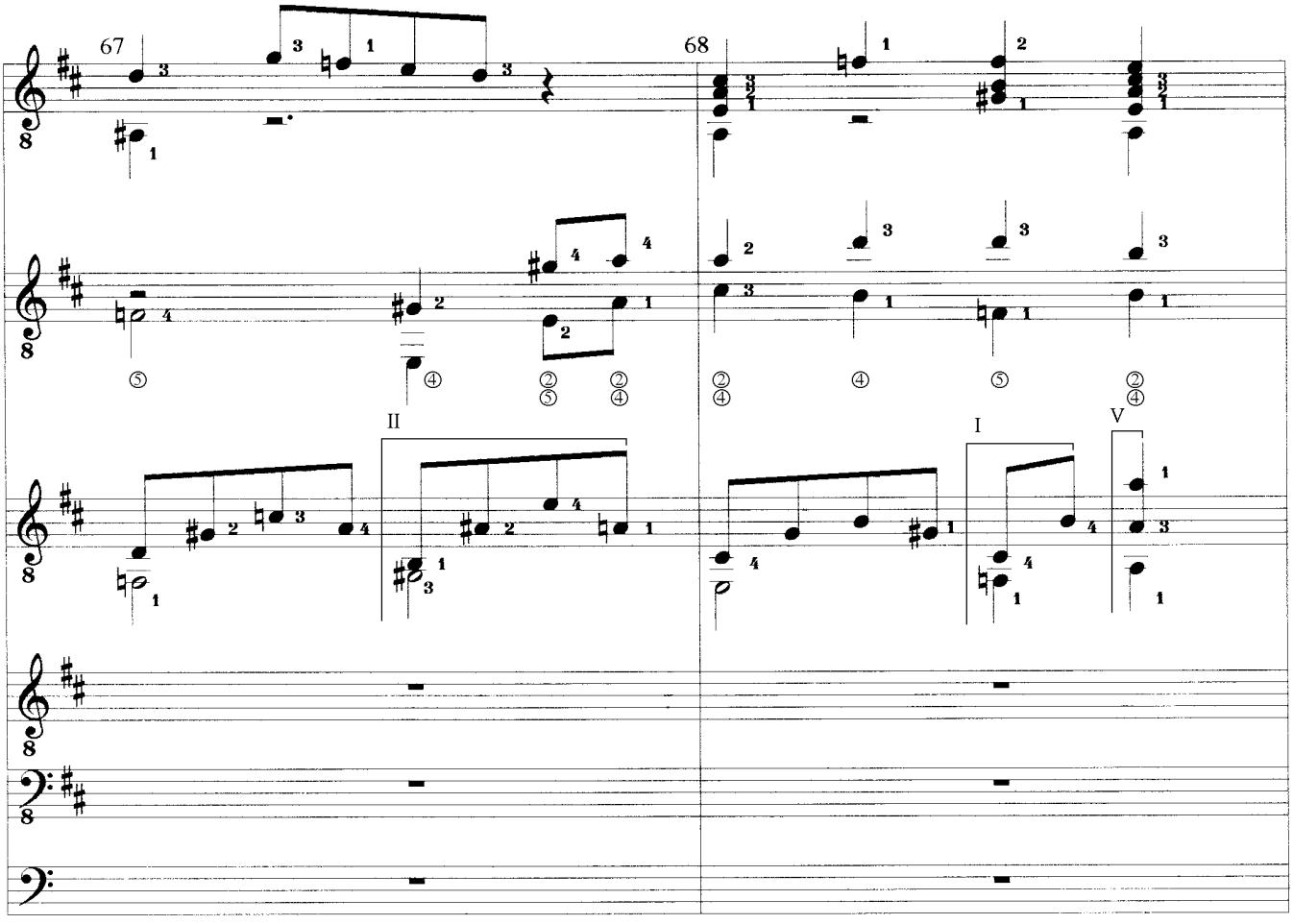

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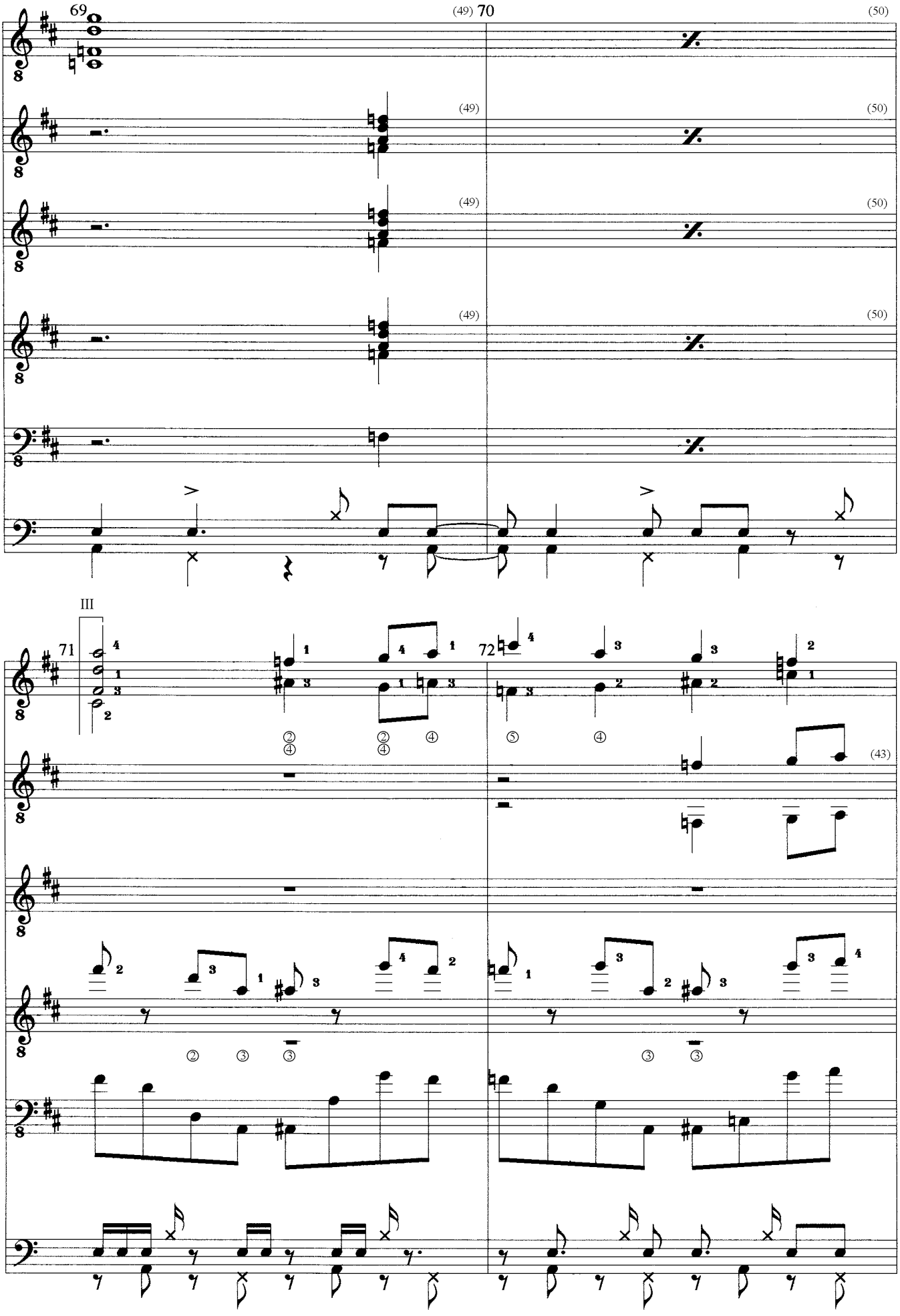

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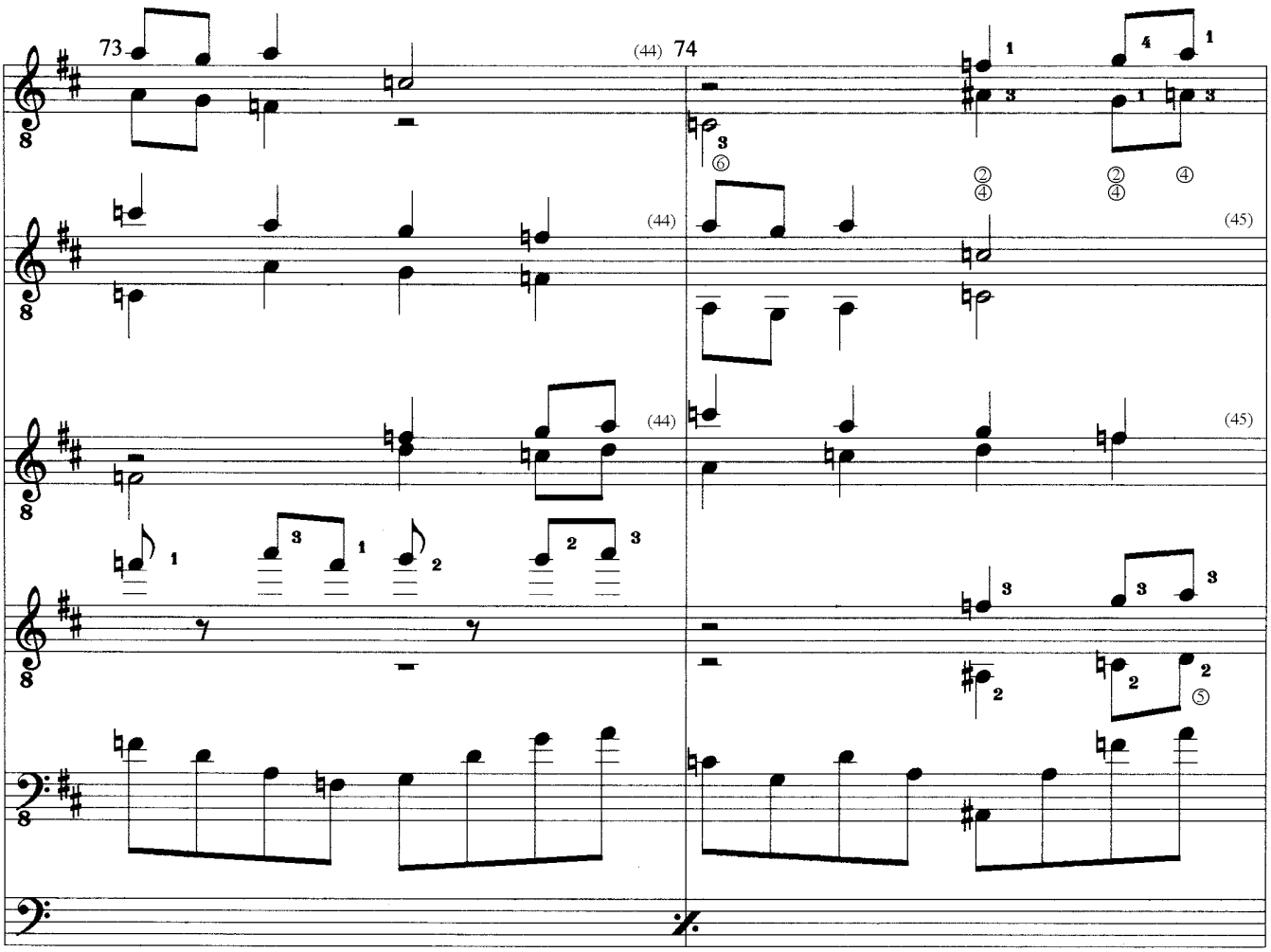

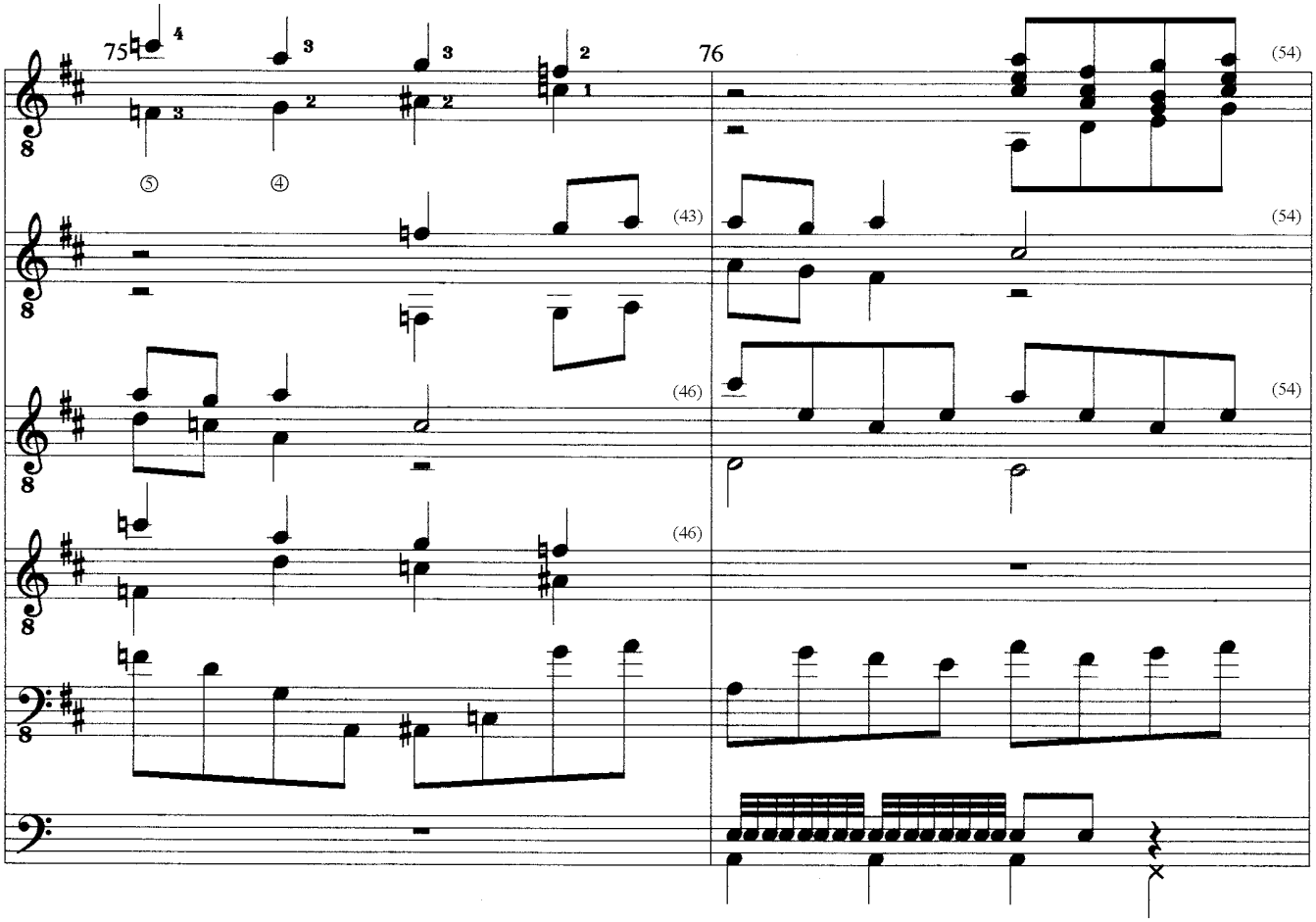

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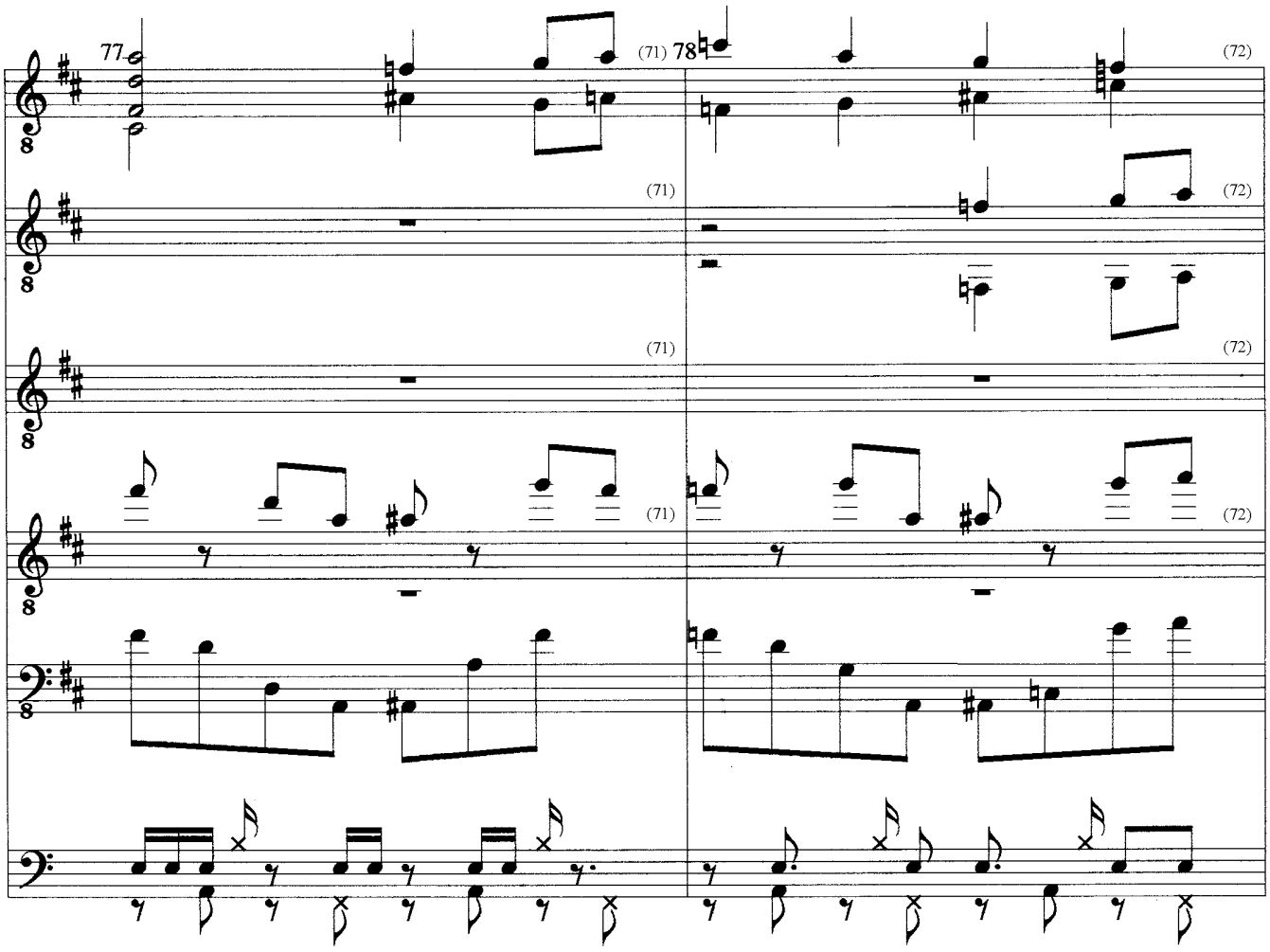

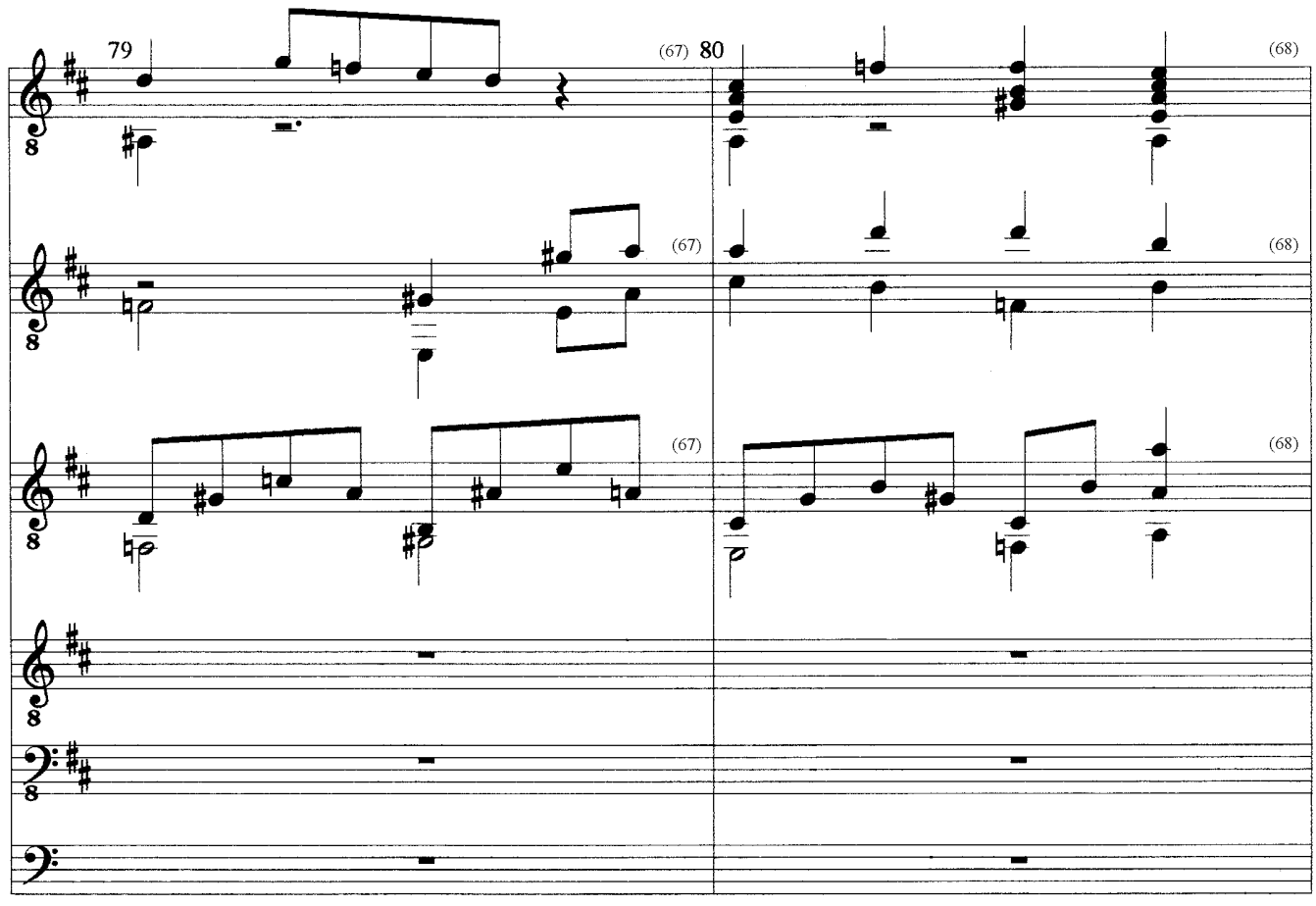

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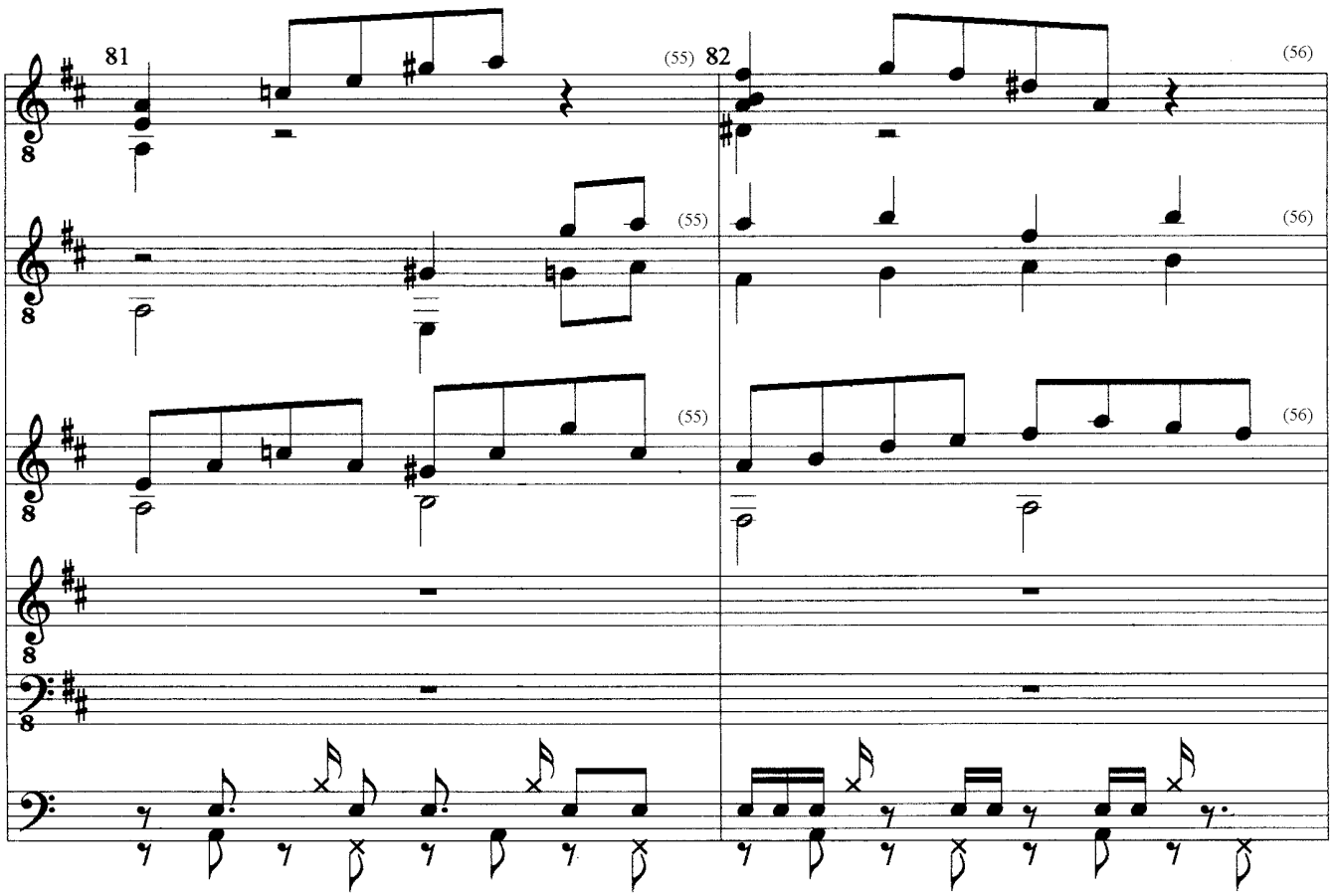

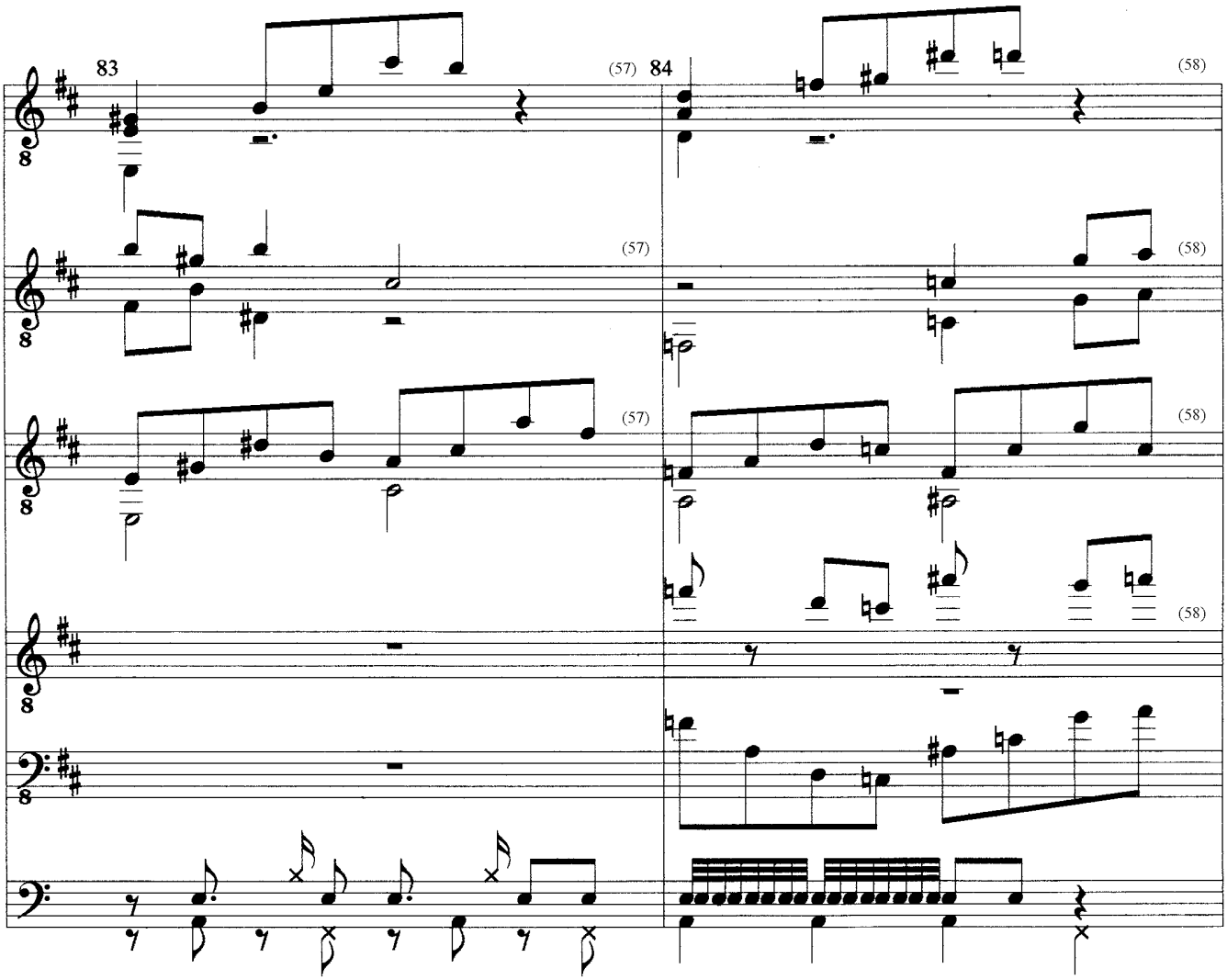

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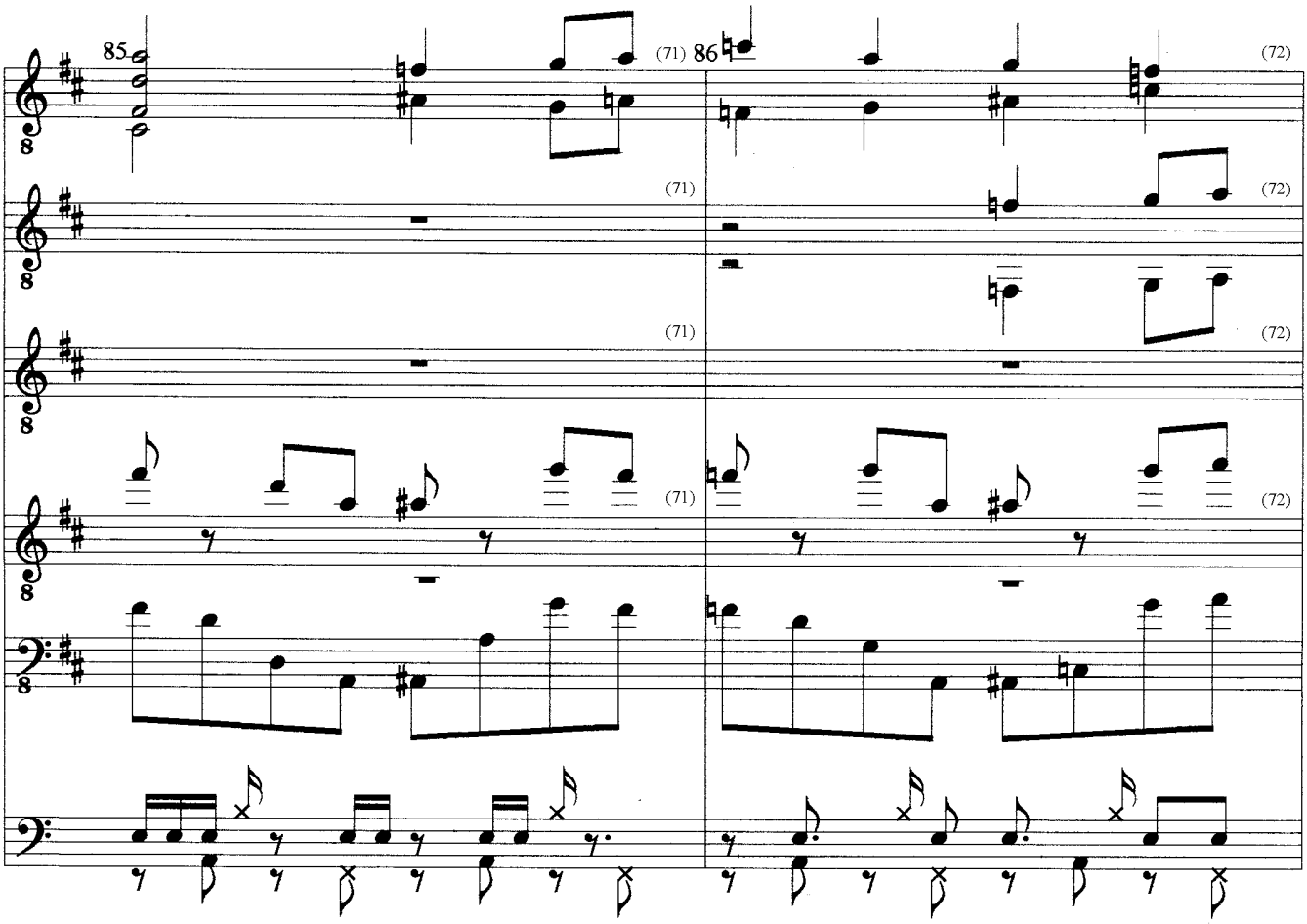

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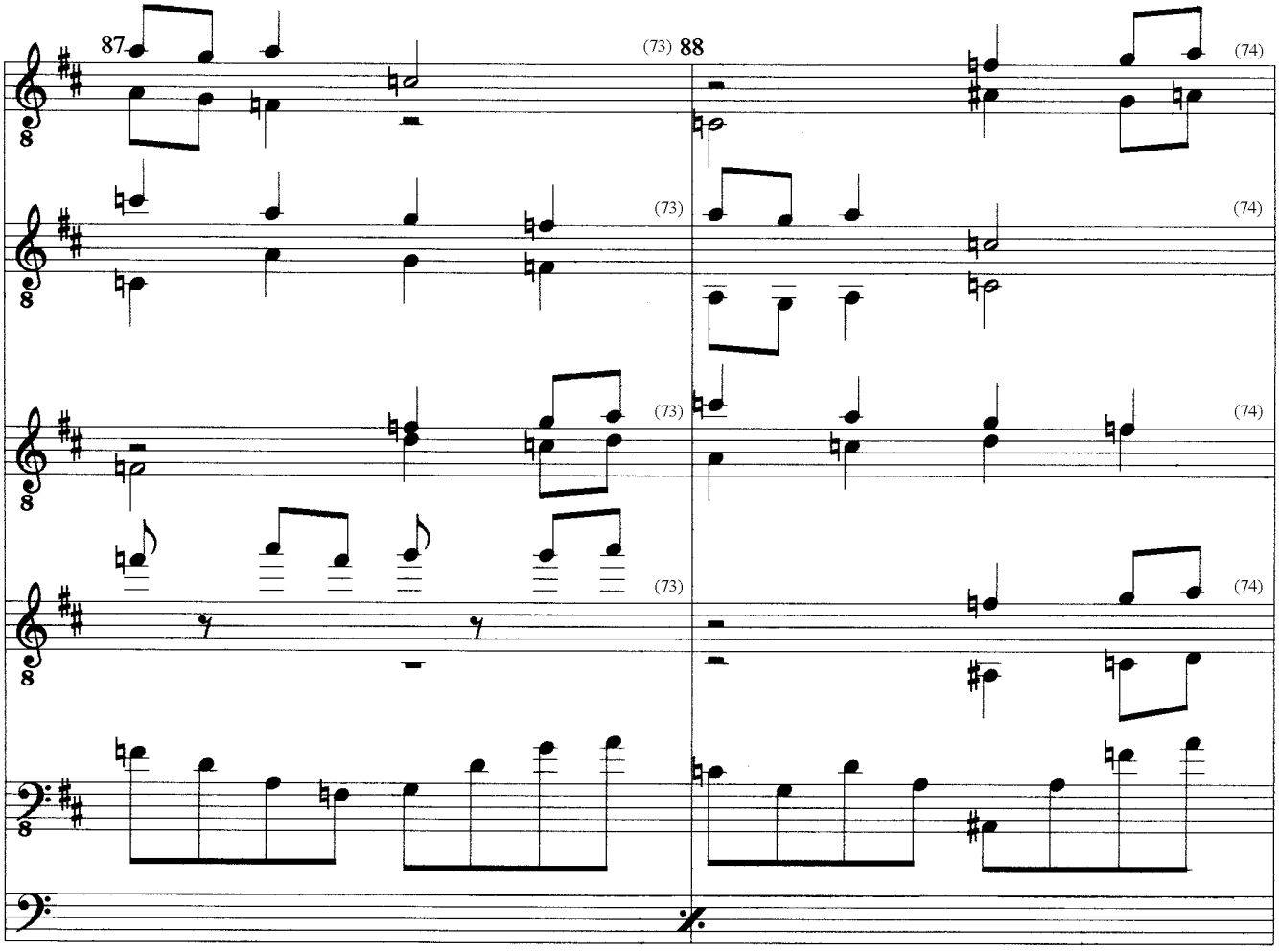

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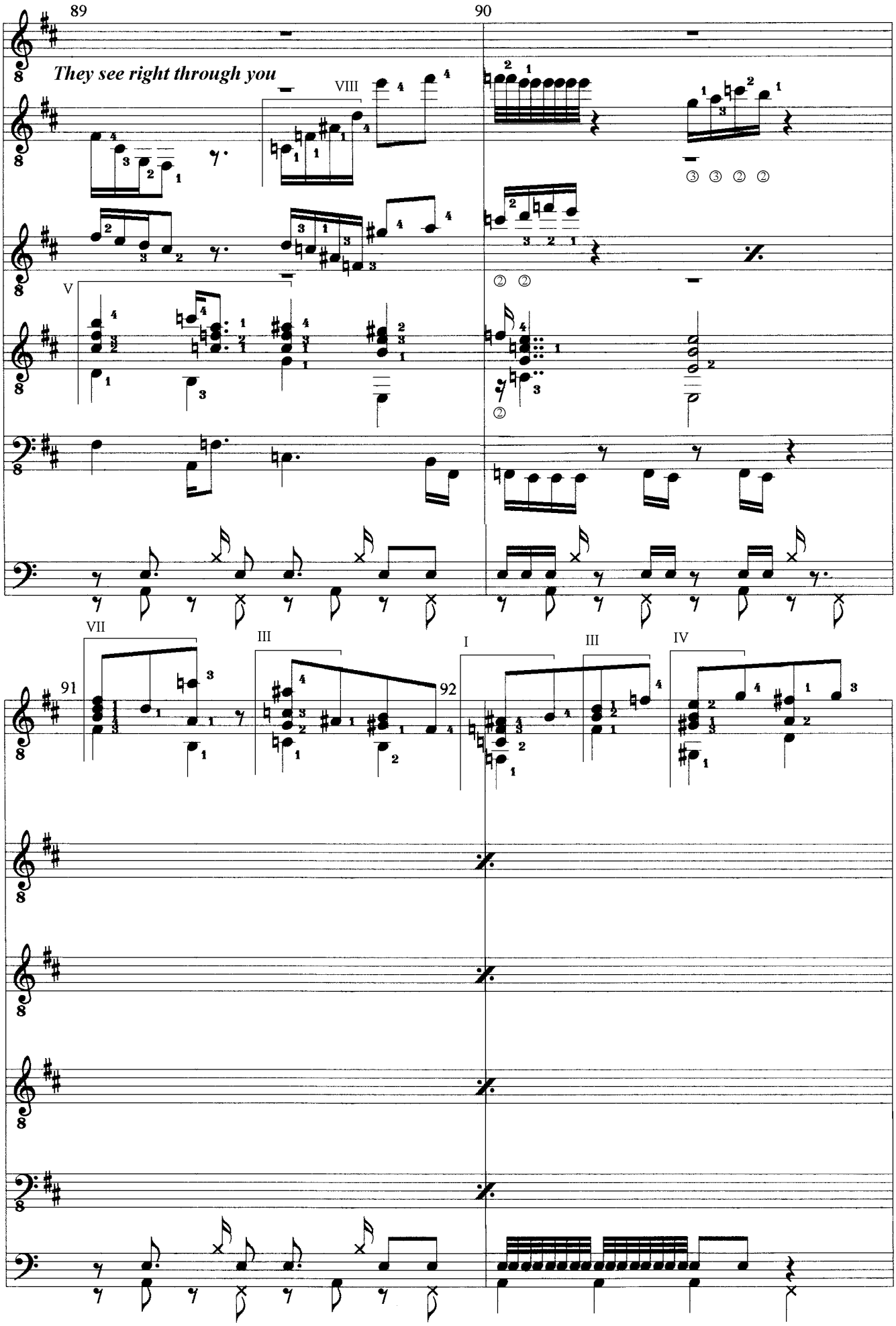
⊕ *Coda*



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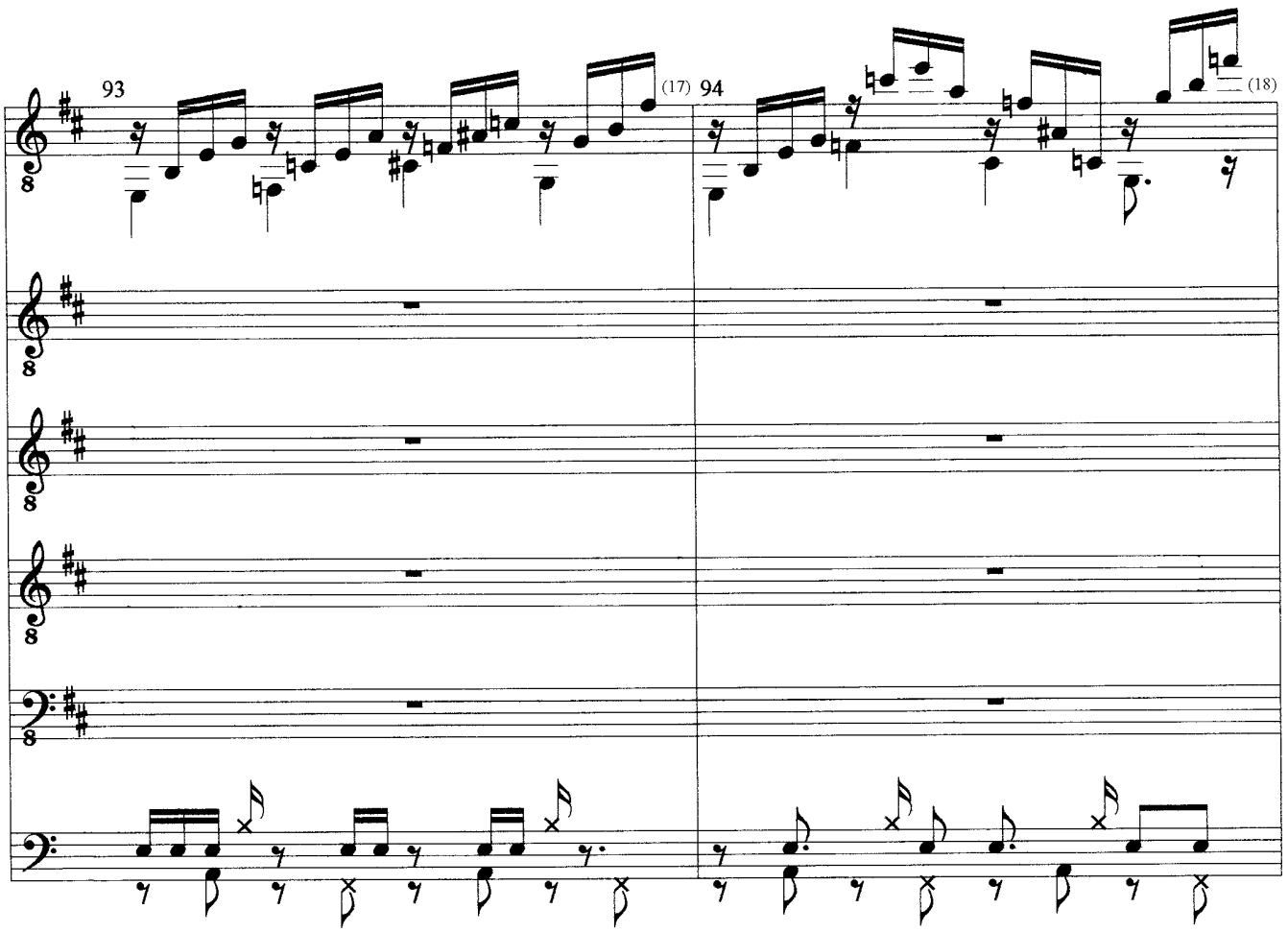

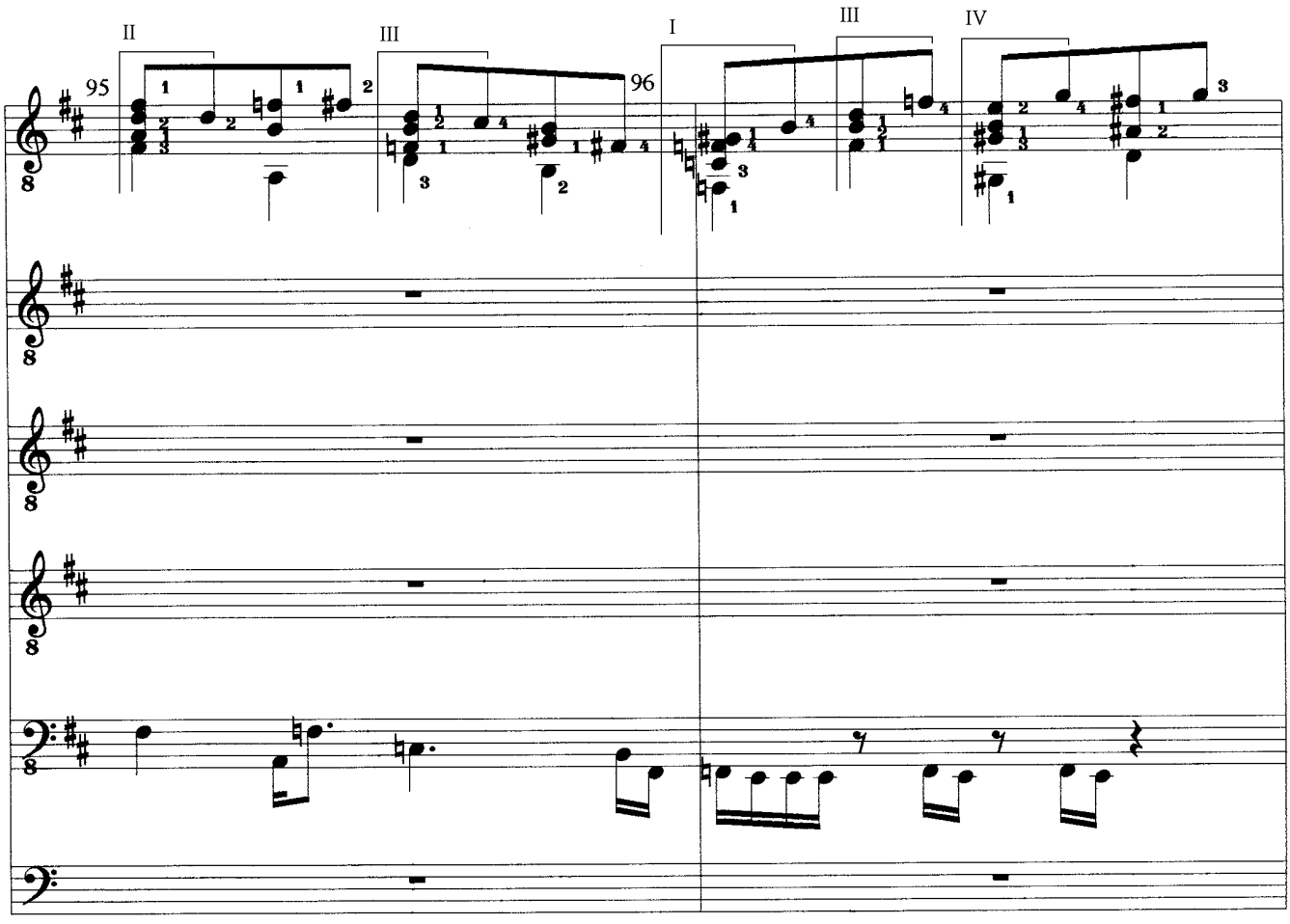

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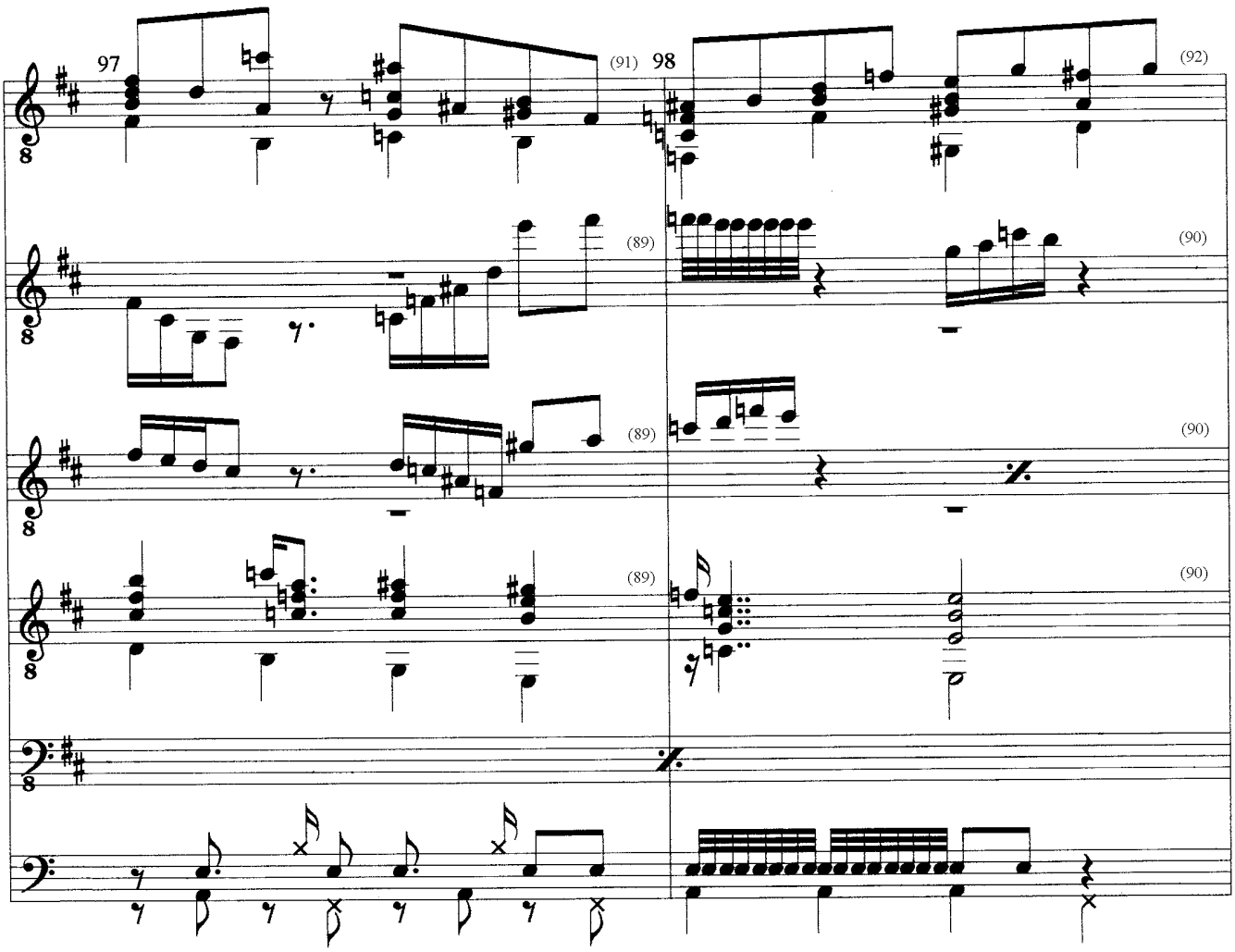

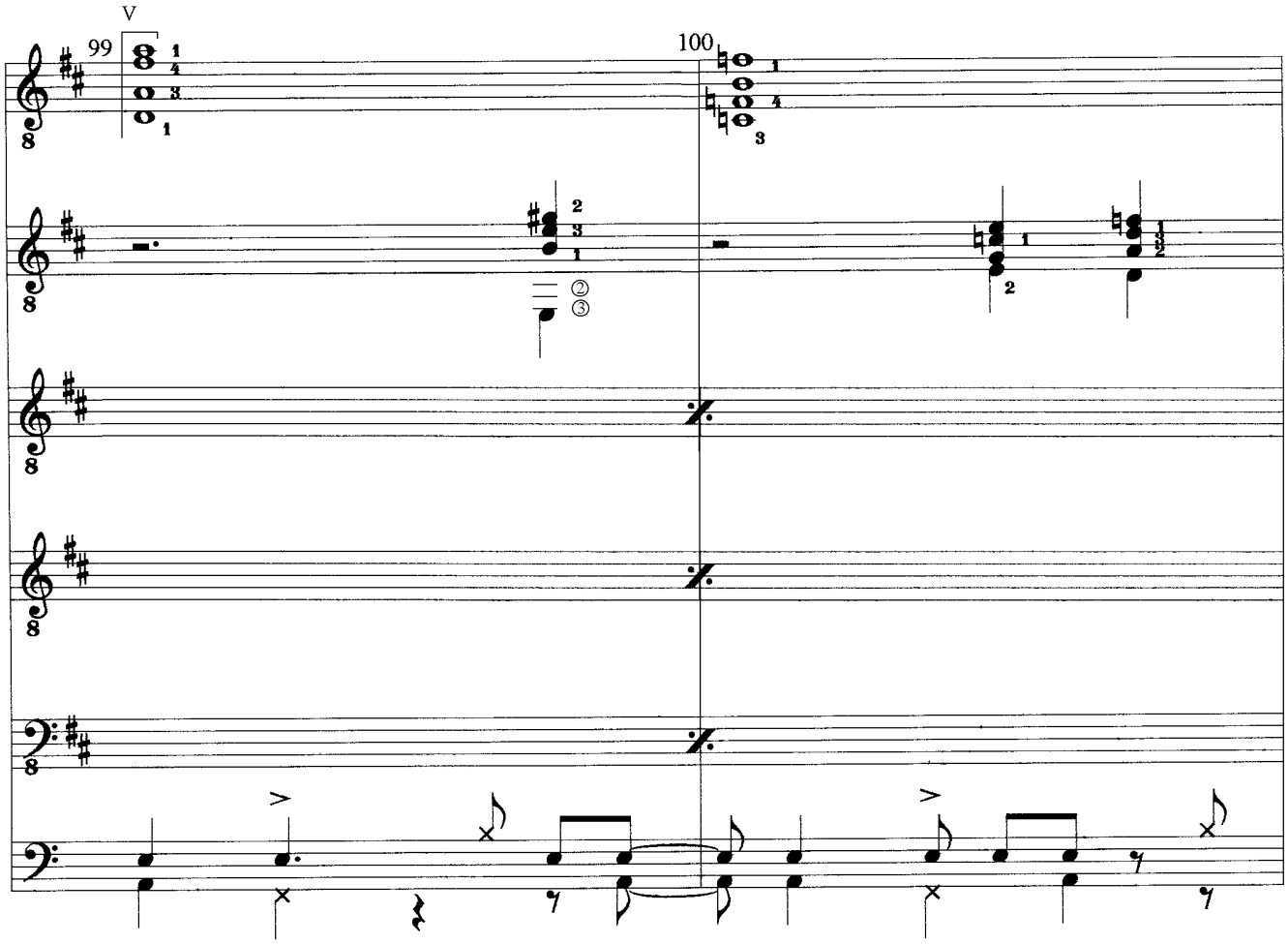

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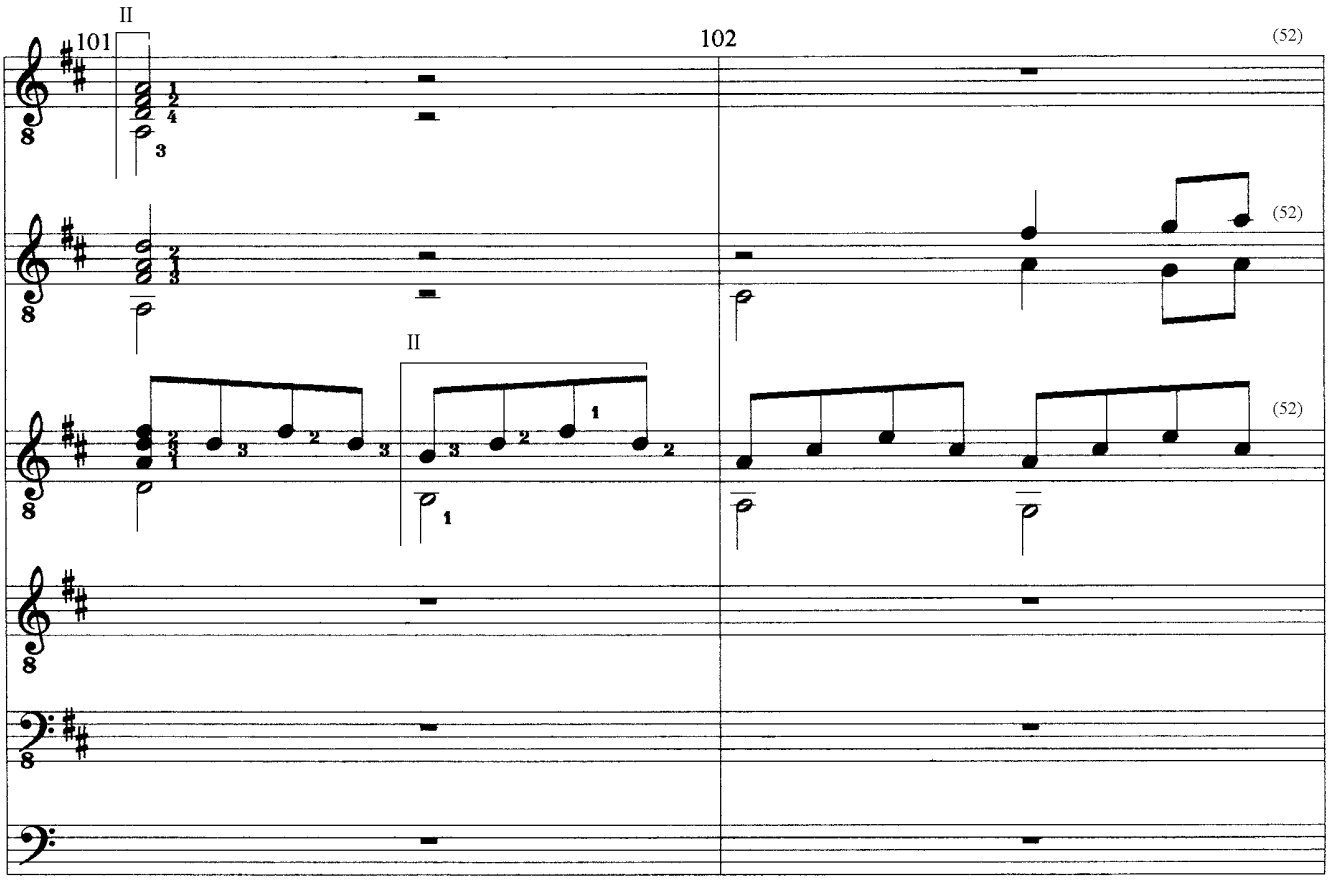

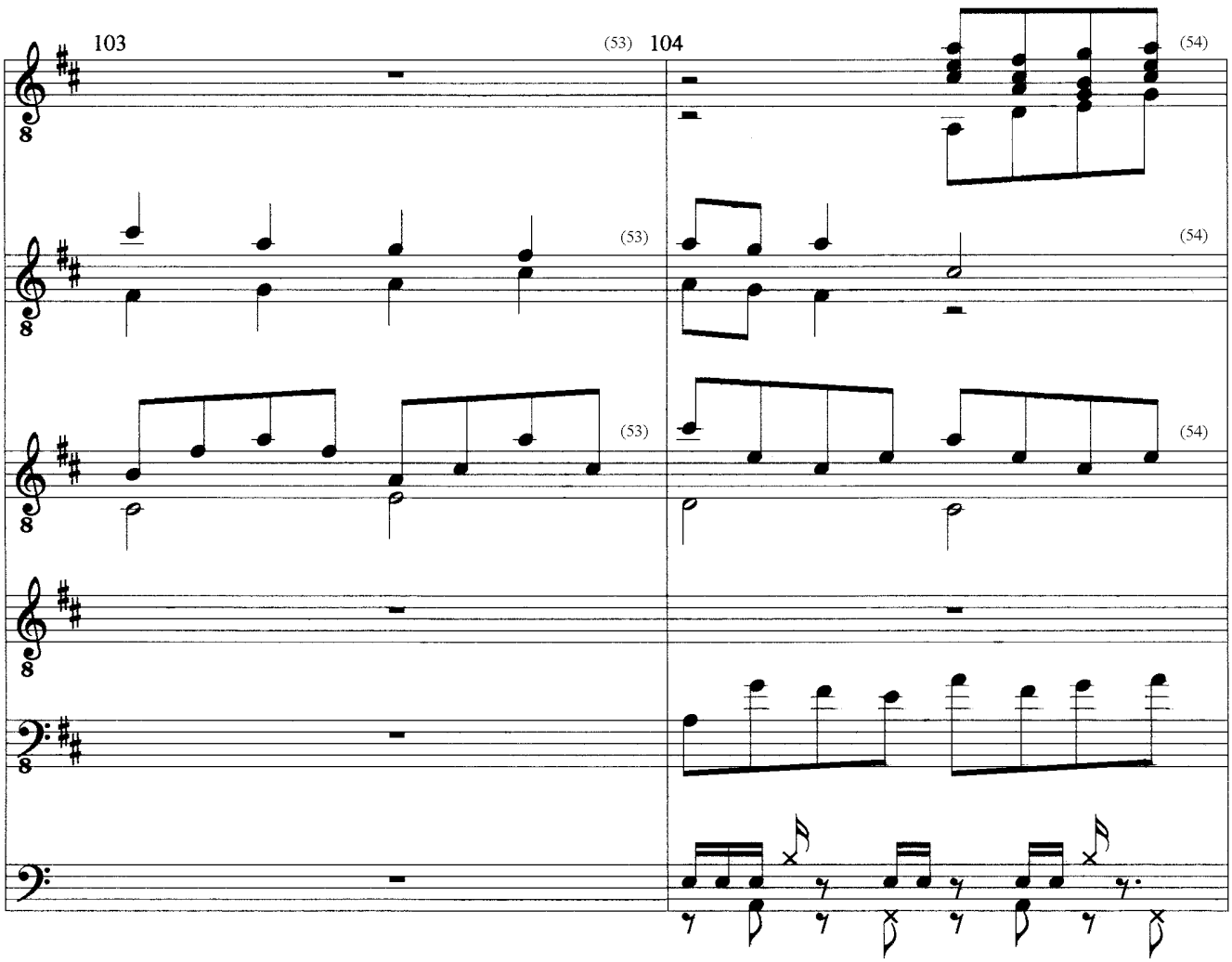

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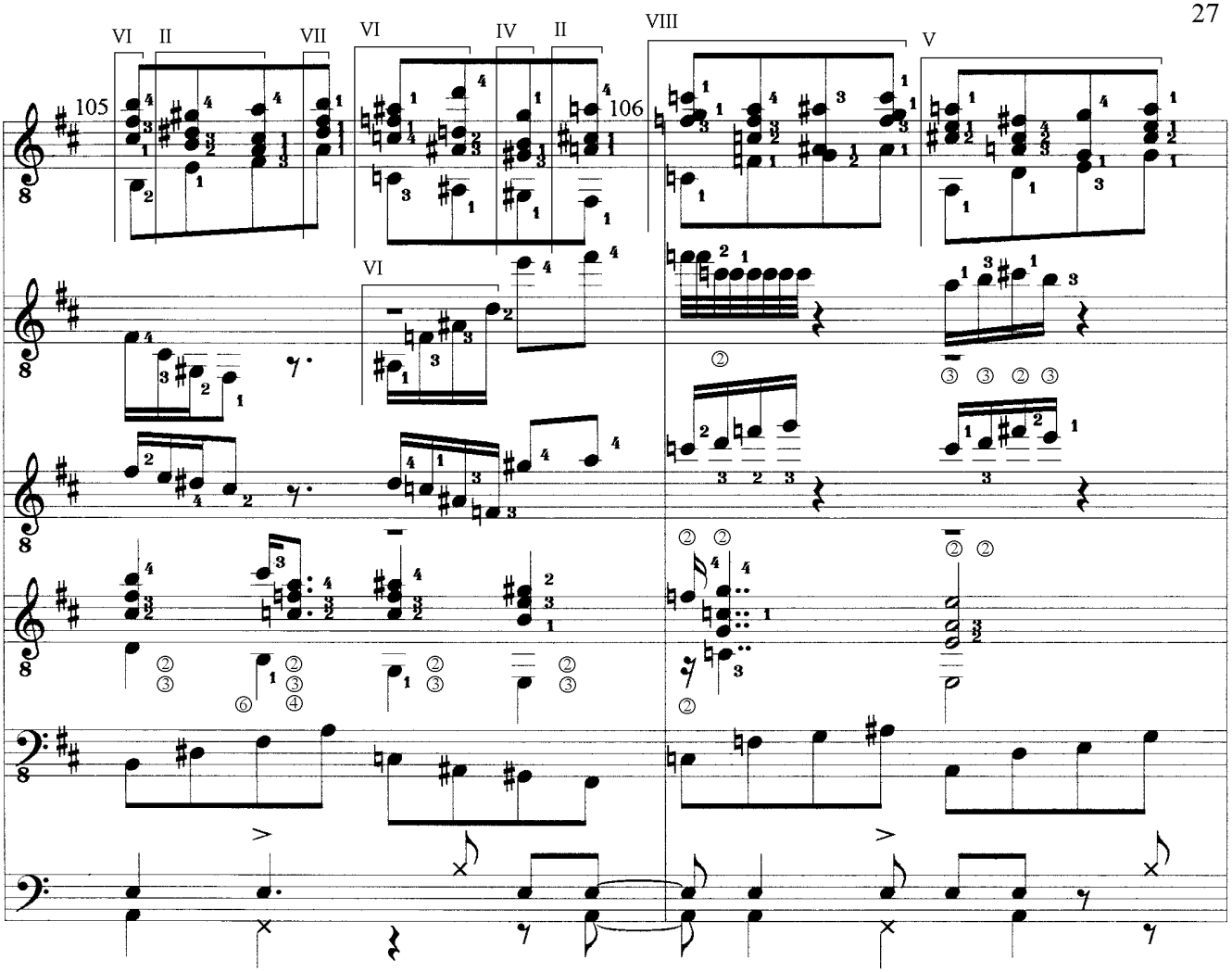

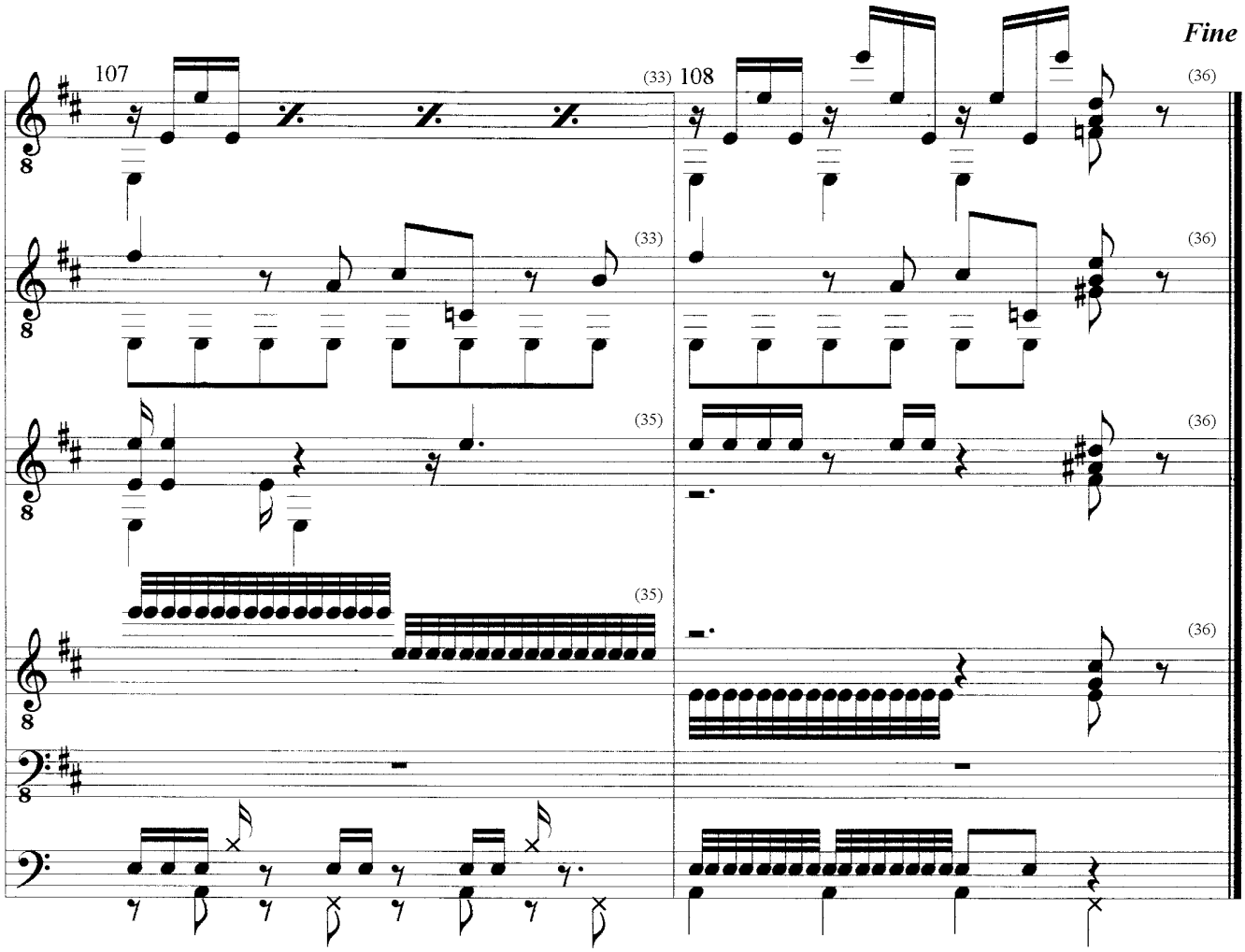

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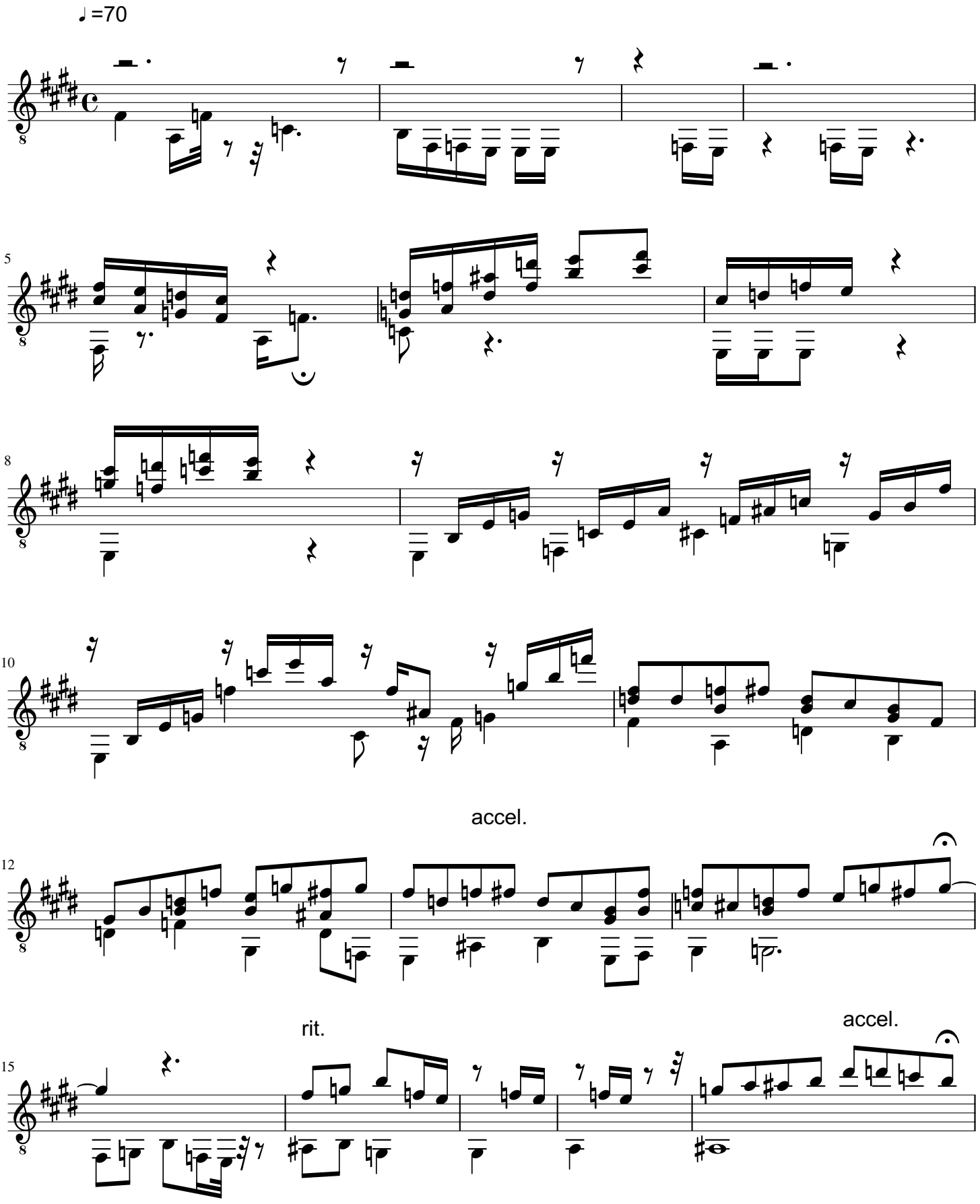

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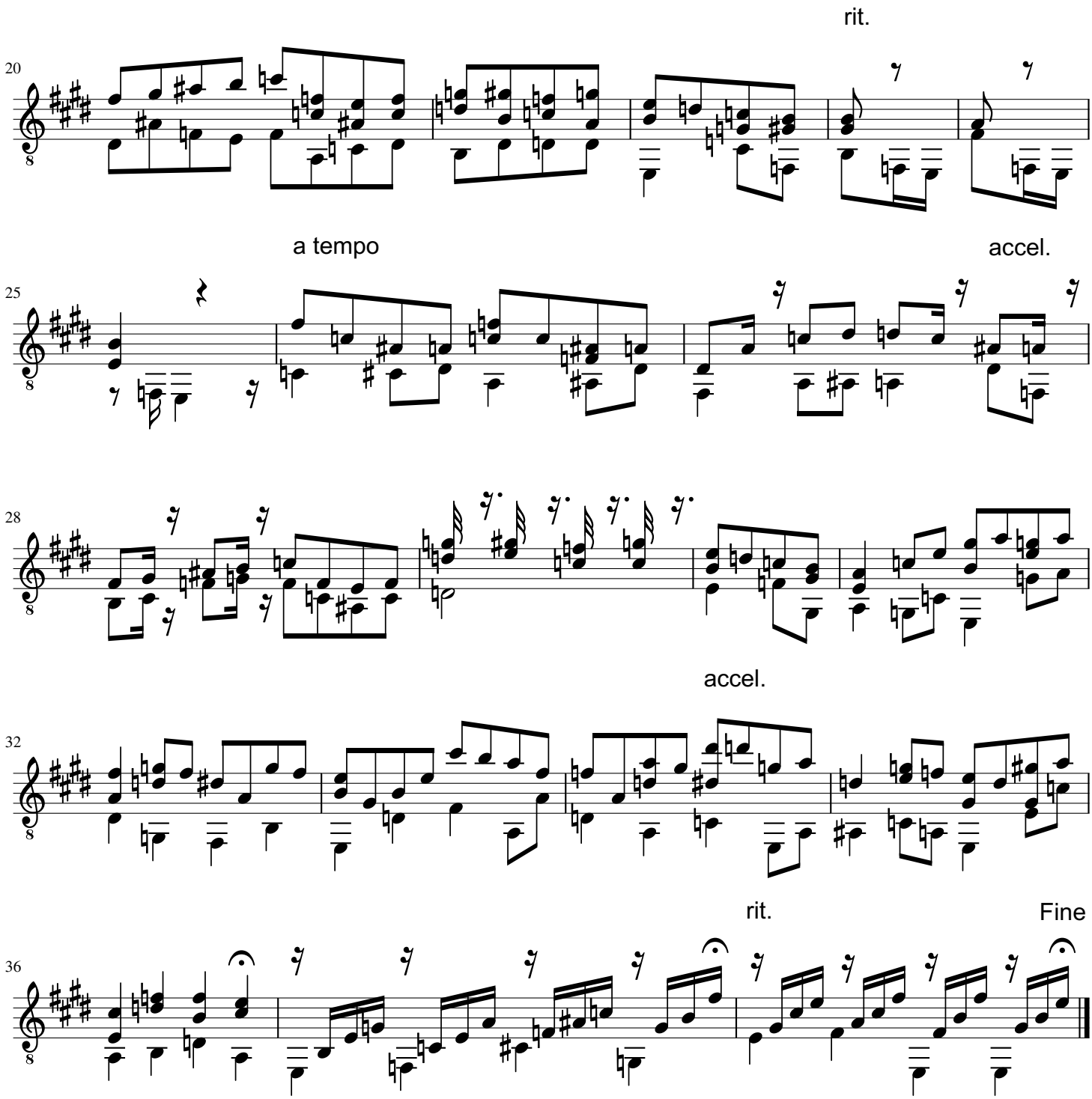

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3 Studies for Solo Guitar

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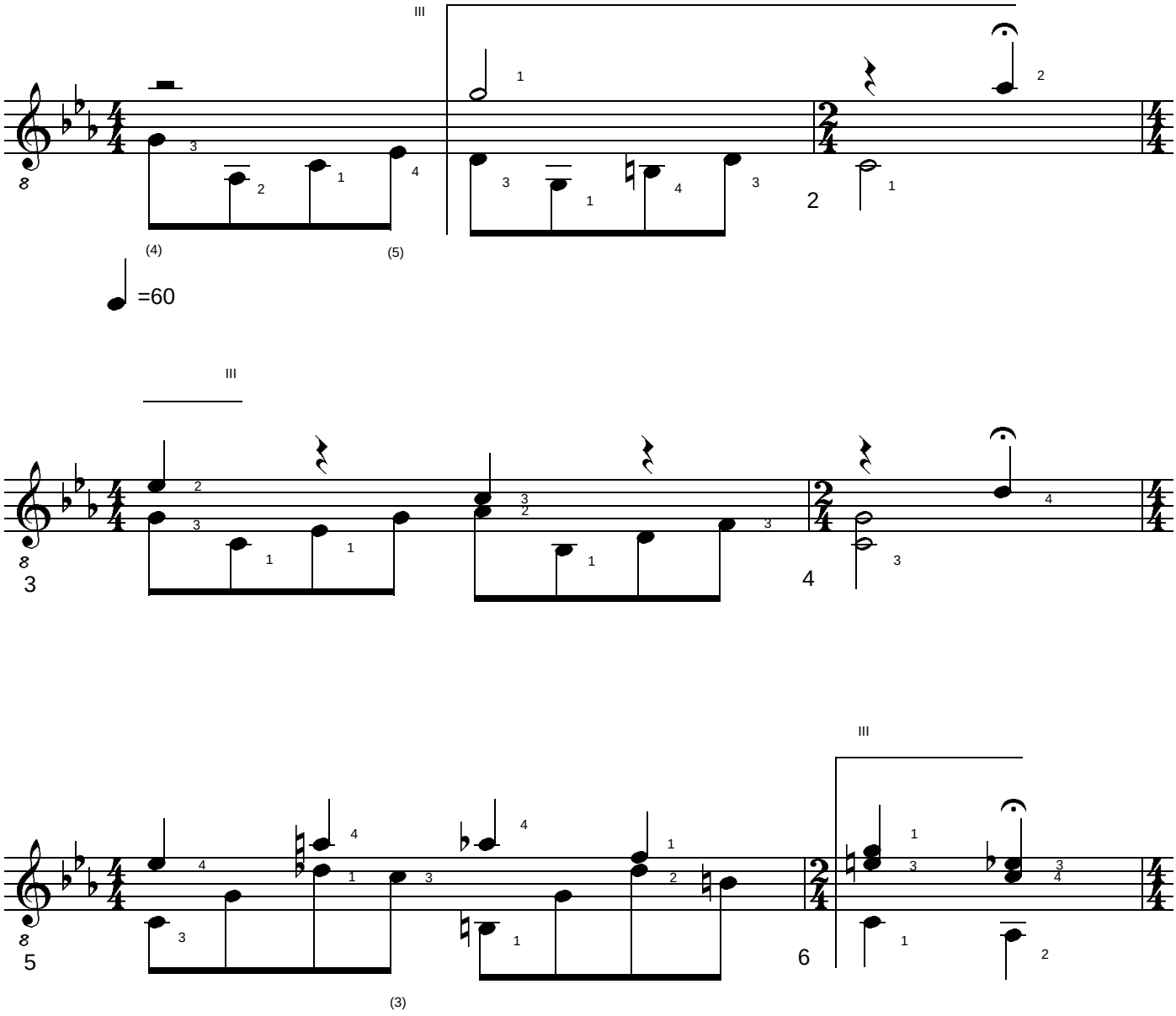
EPILOG

3 Studies for Solo Guitar

Uwe Warneke

op. 72

1. Movement: Andante espressivo



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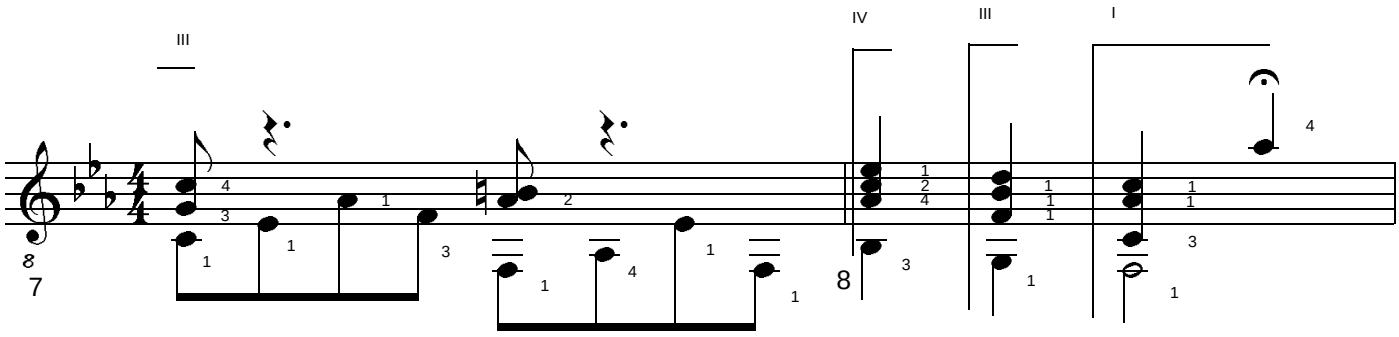

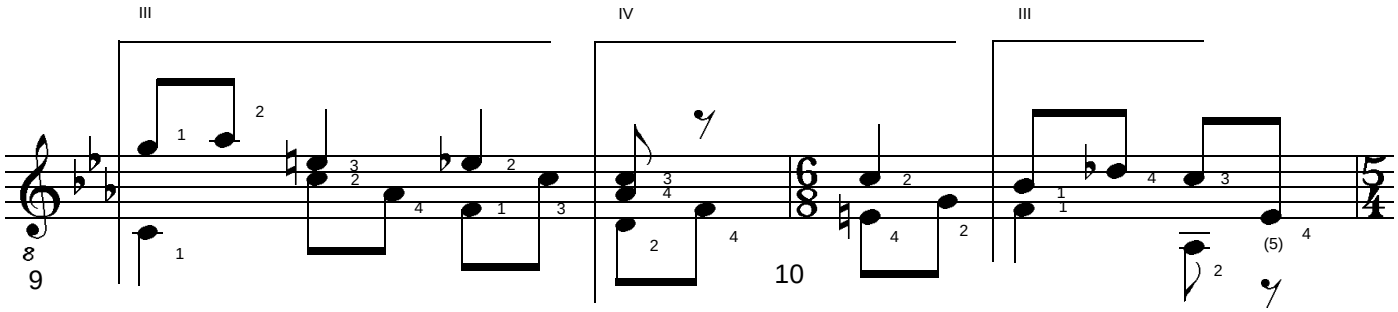

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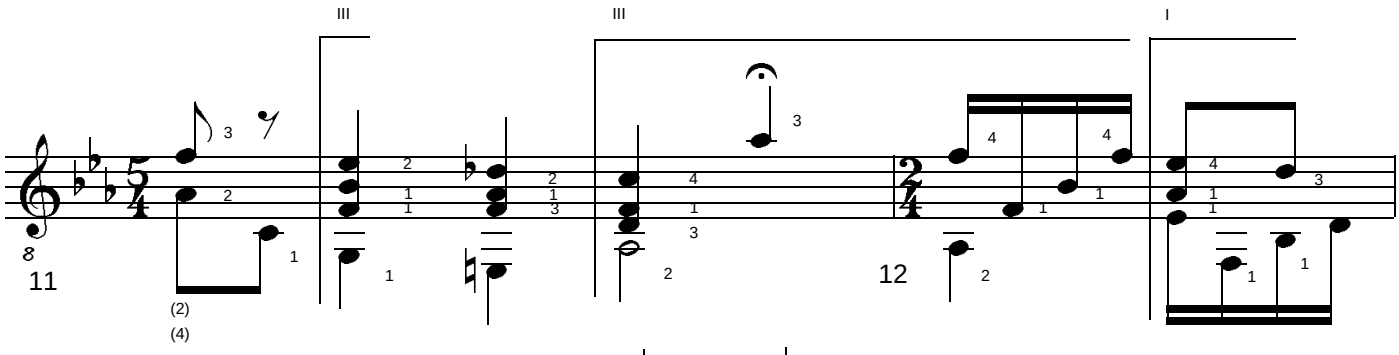

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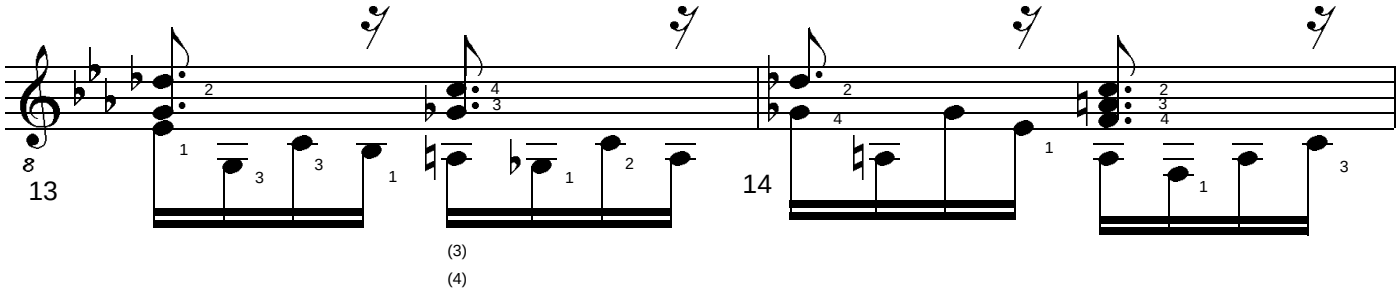

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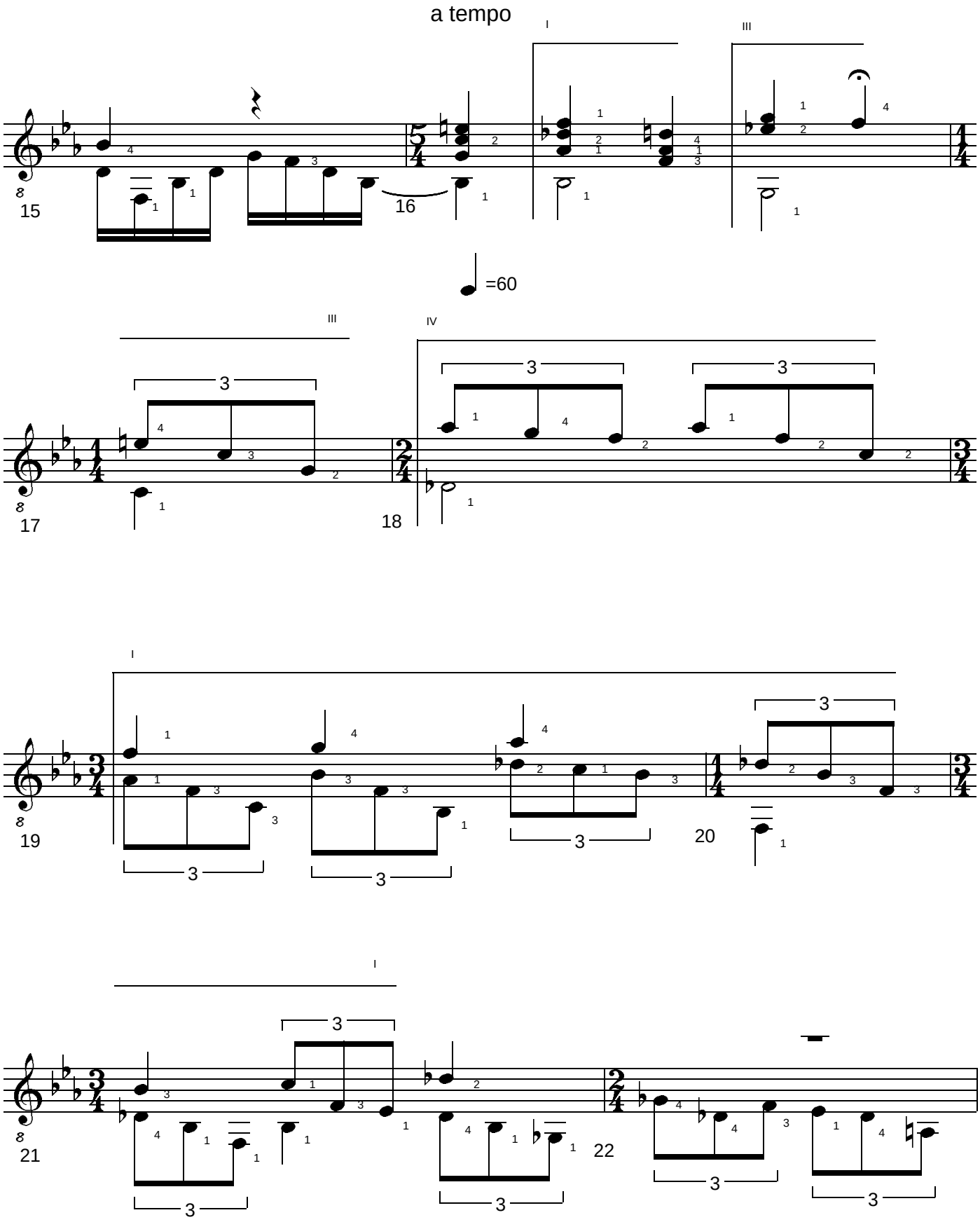

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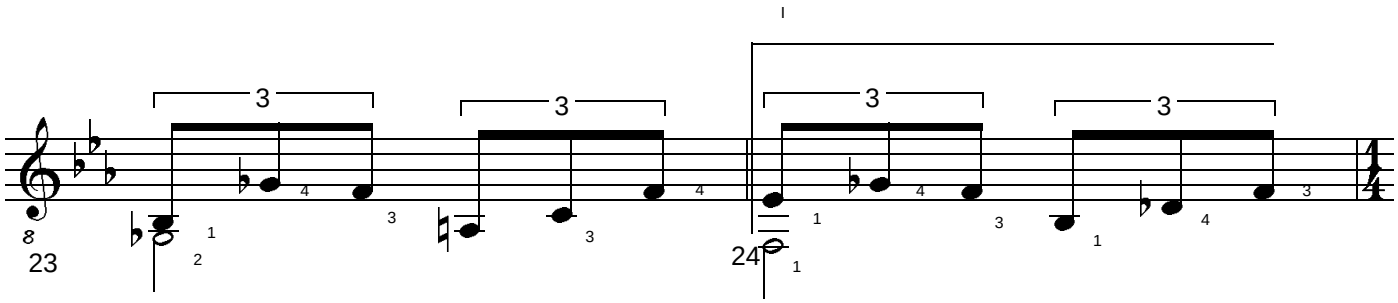

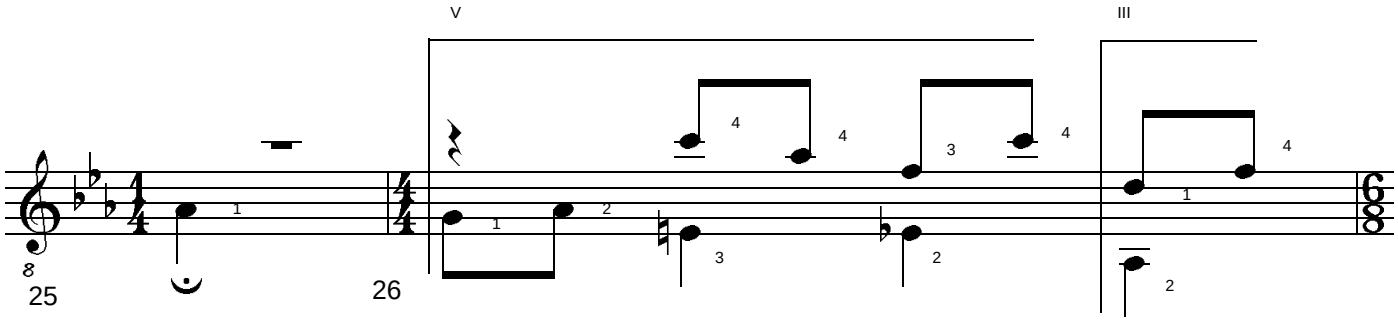

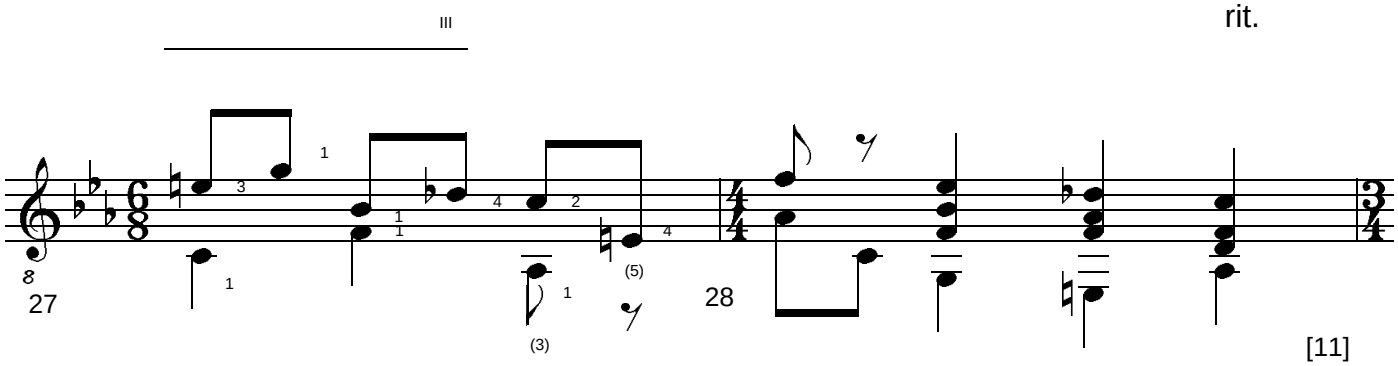

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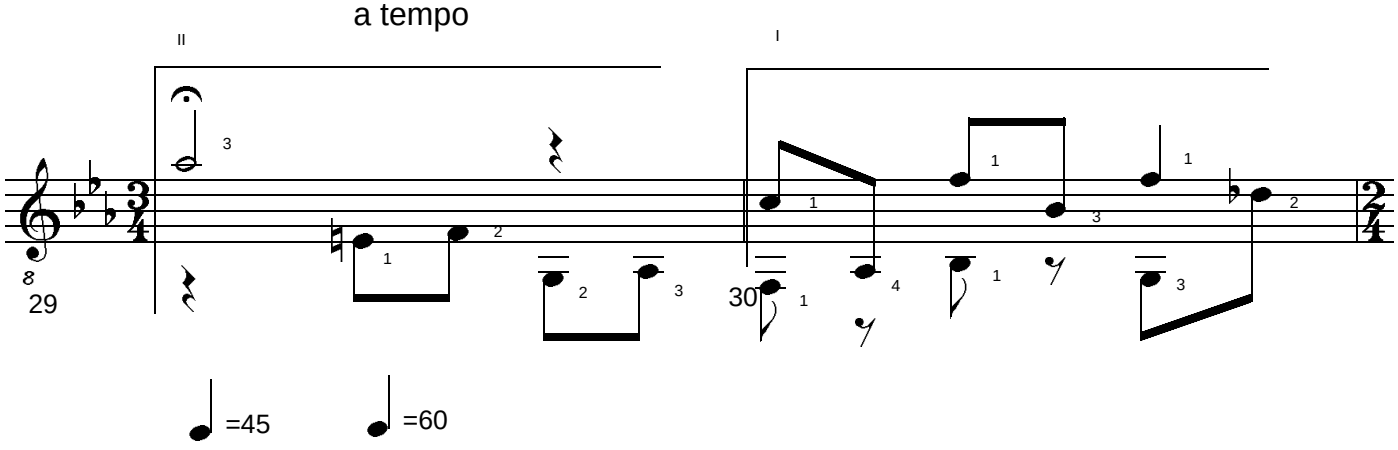

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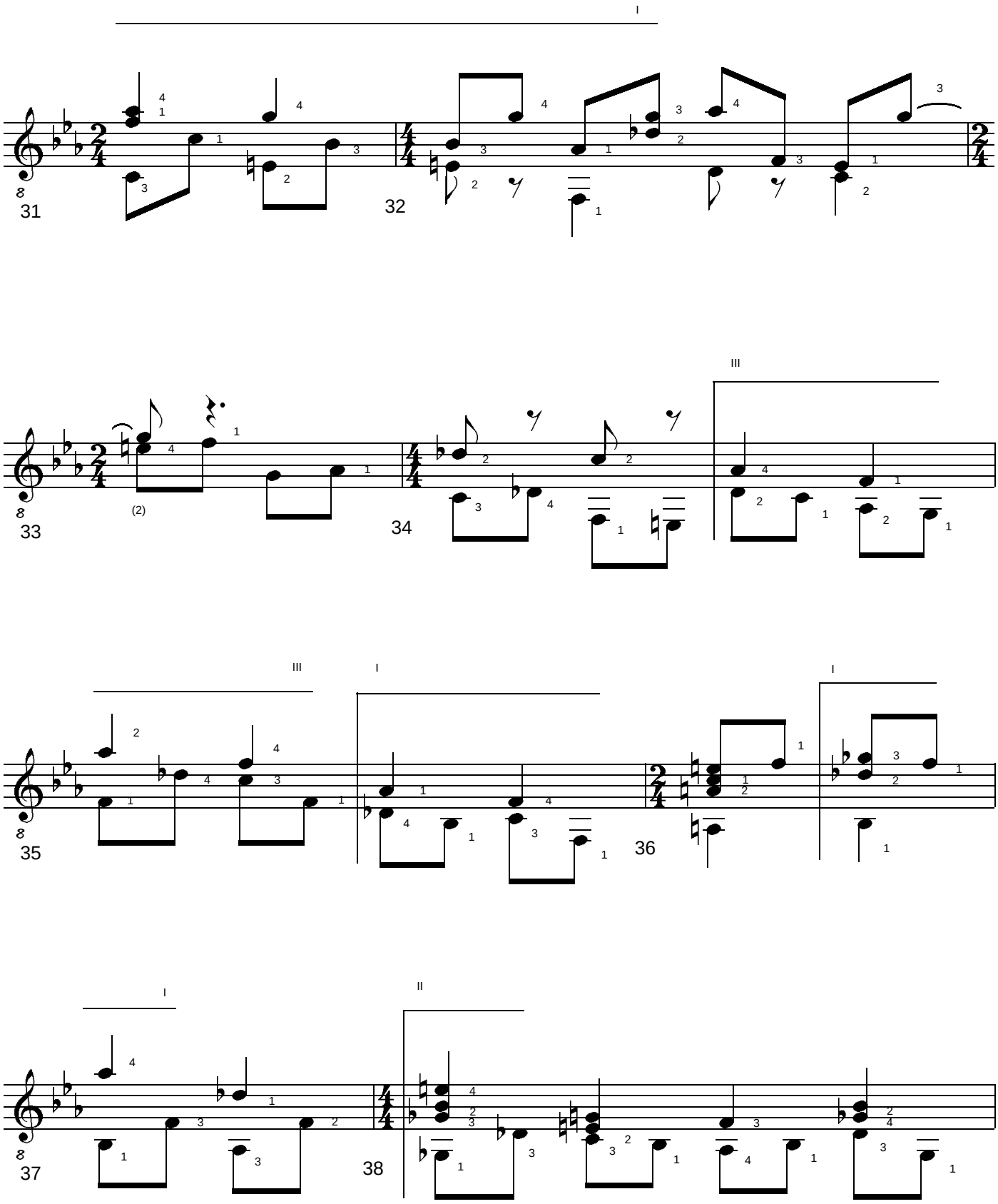

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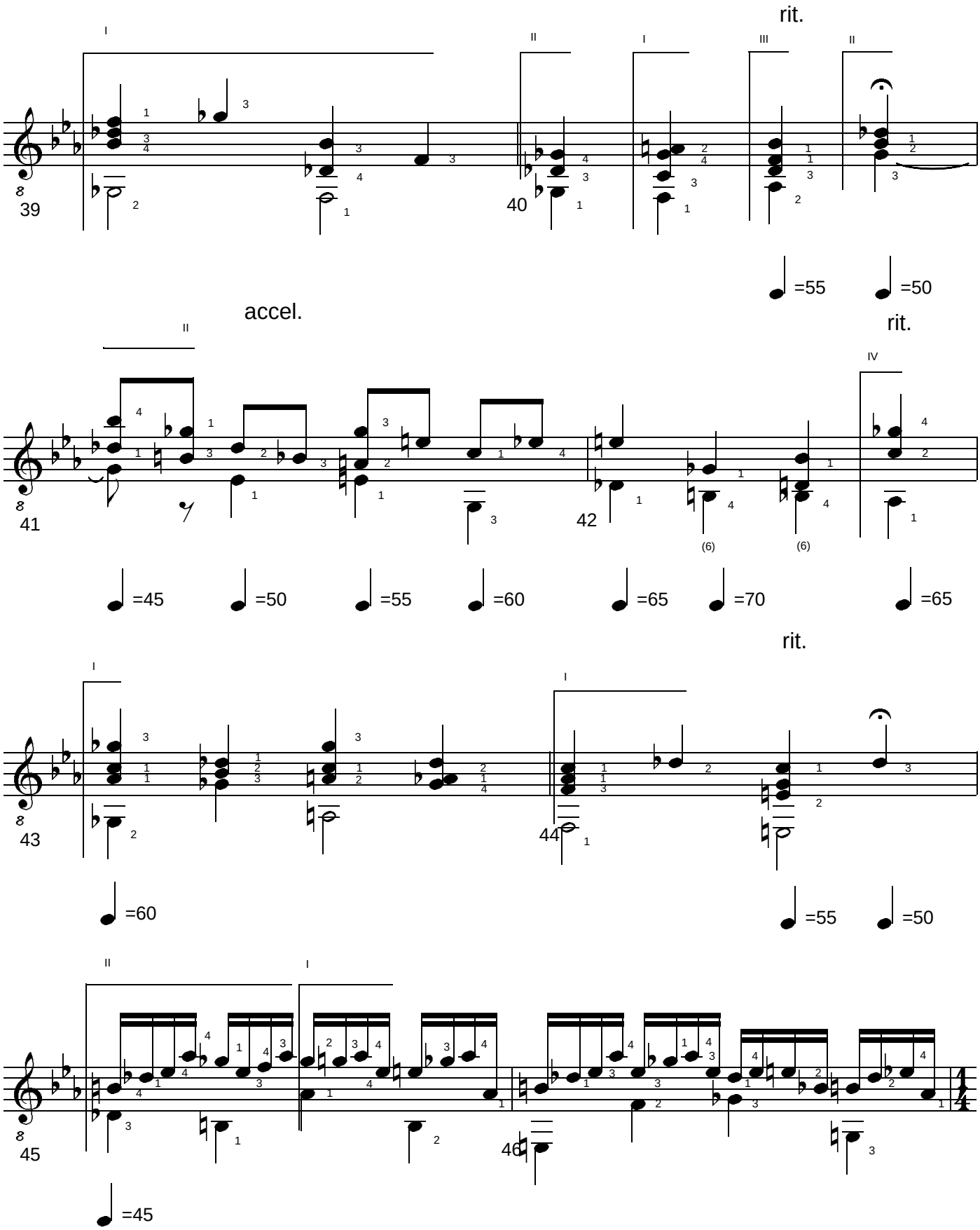

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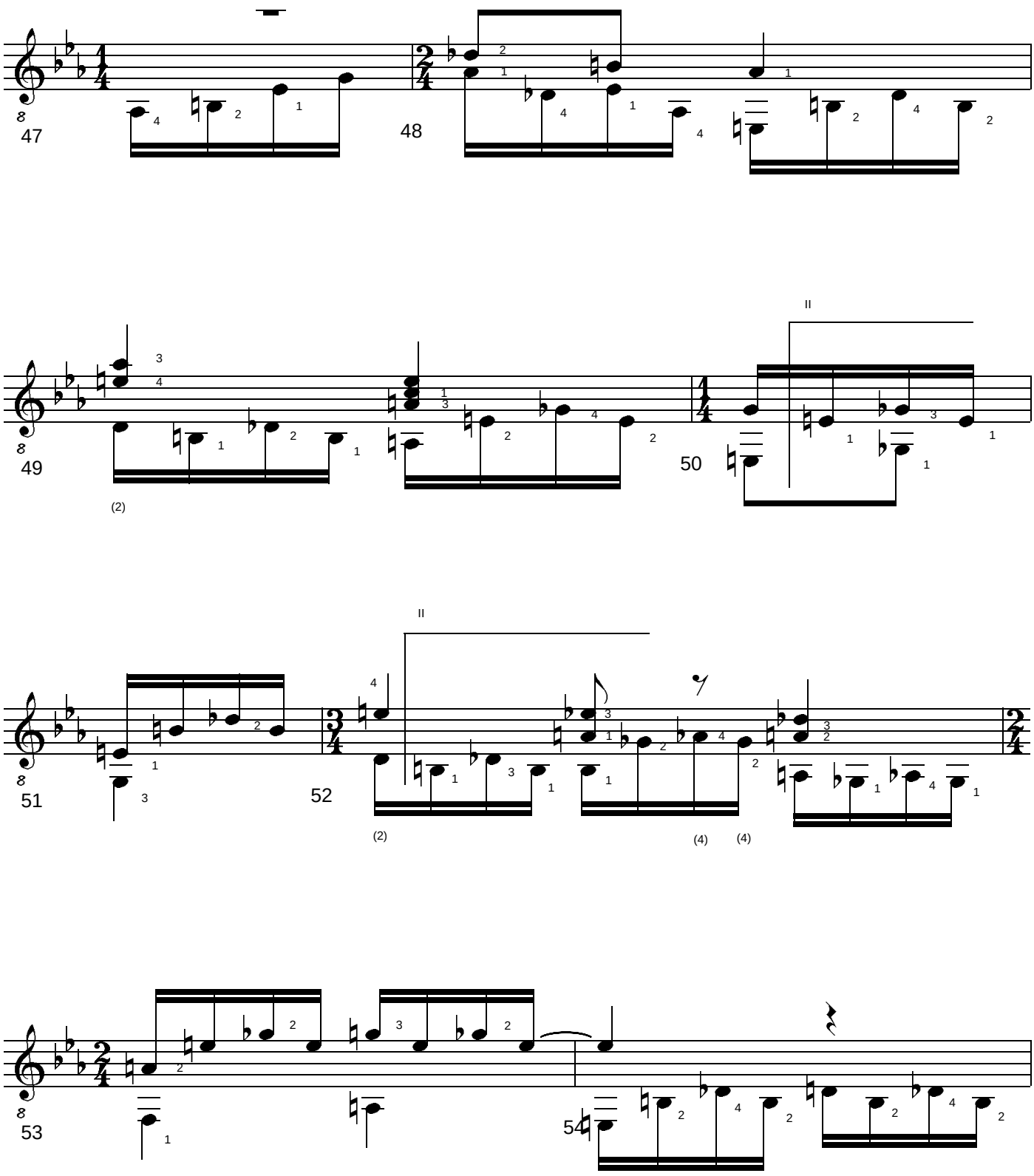

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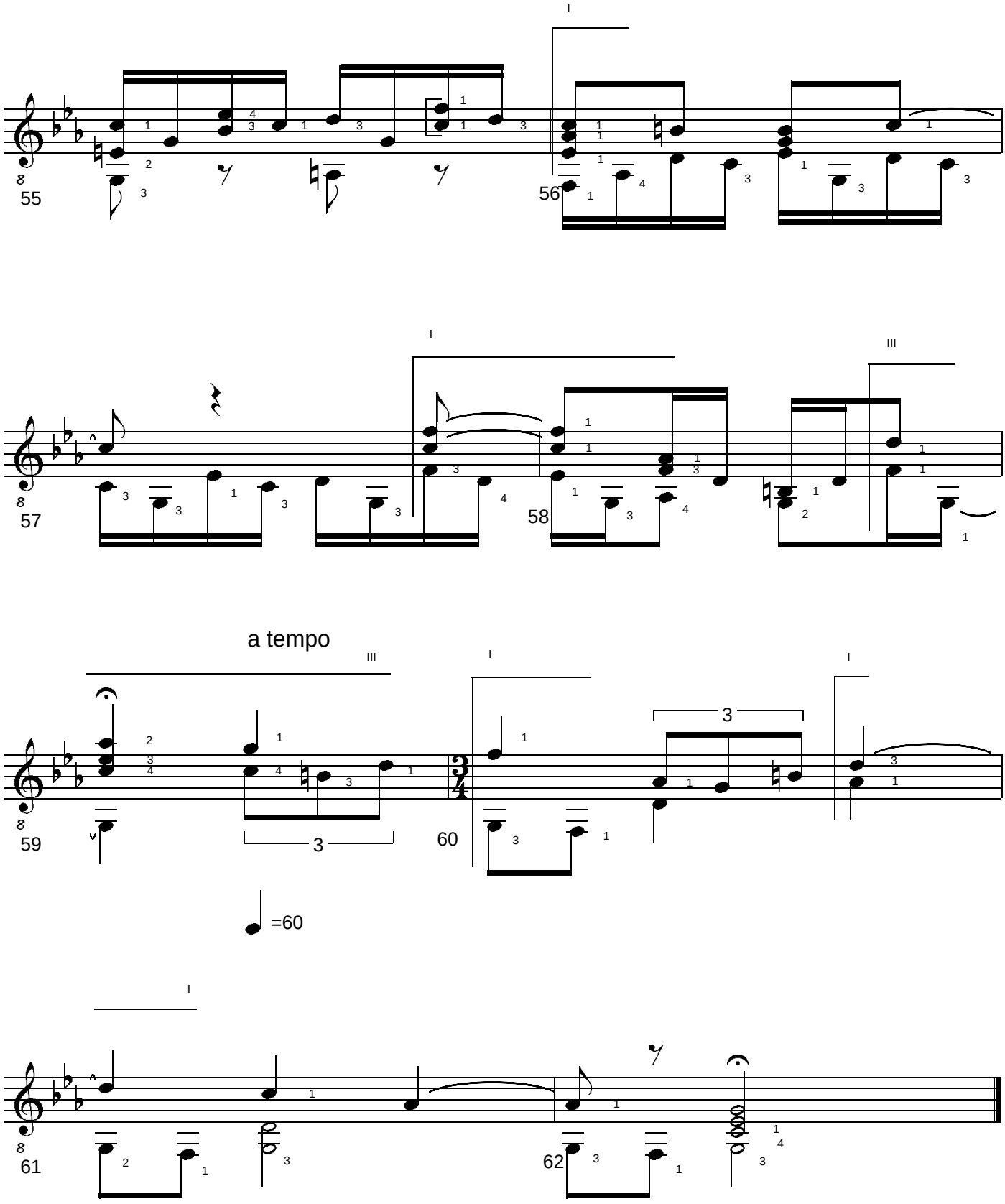

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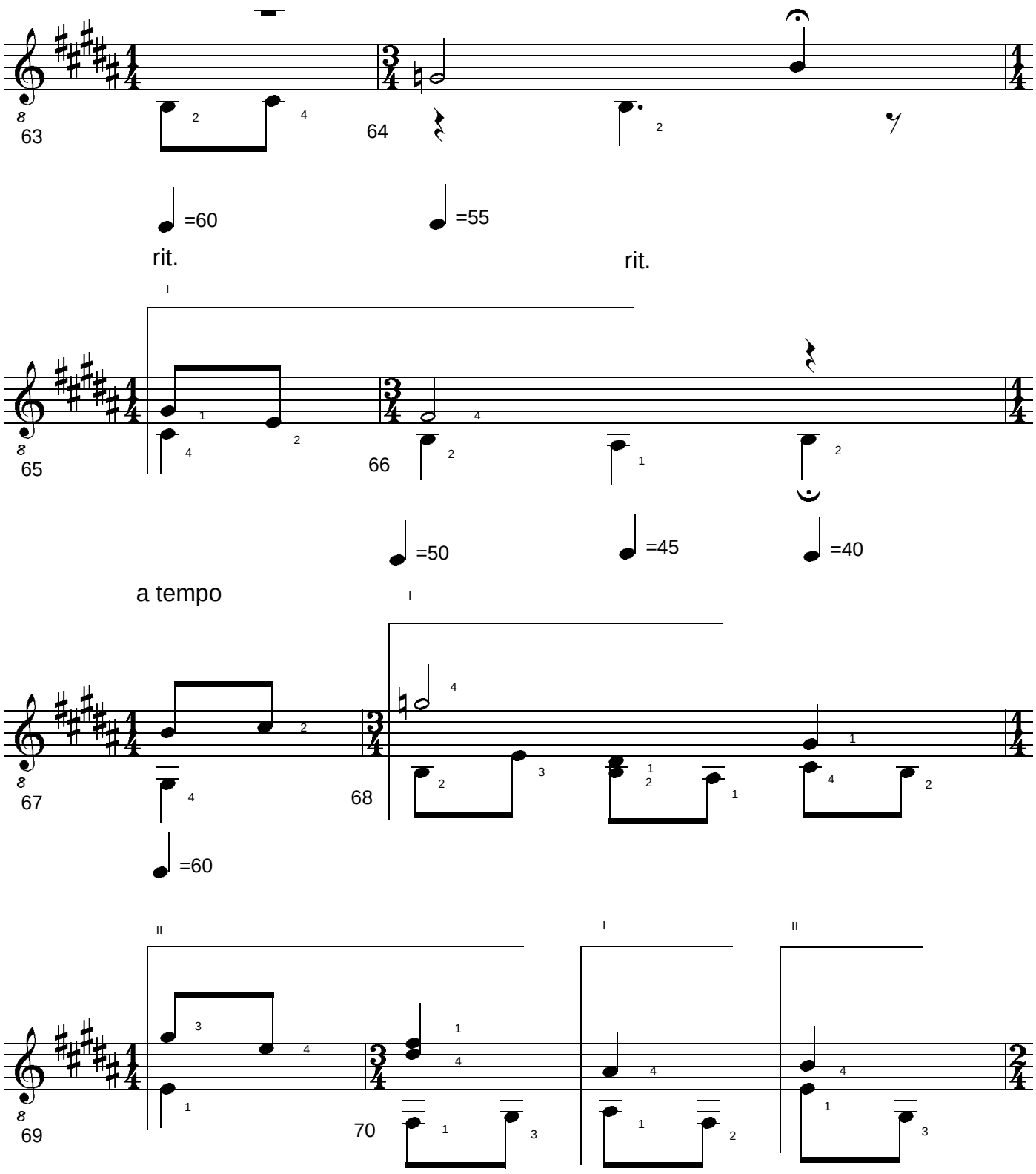
2. Movement: Andante amoroso



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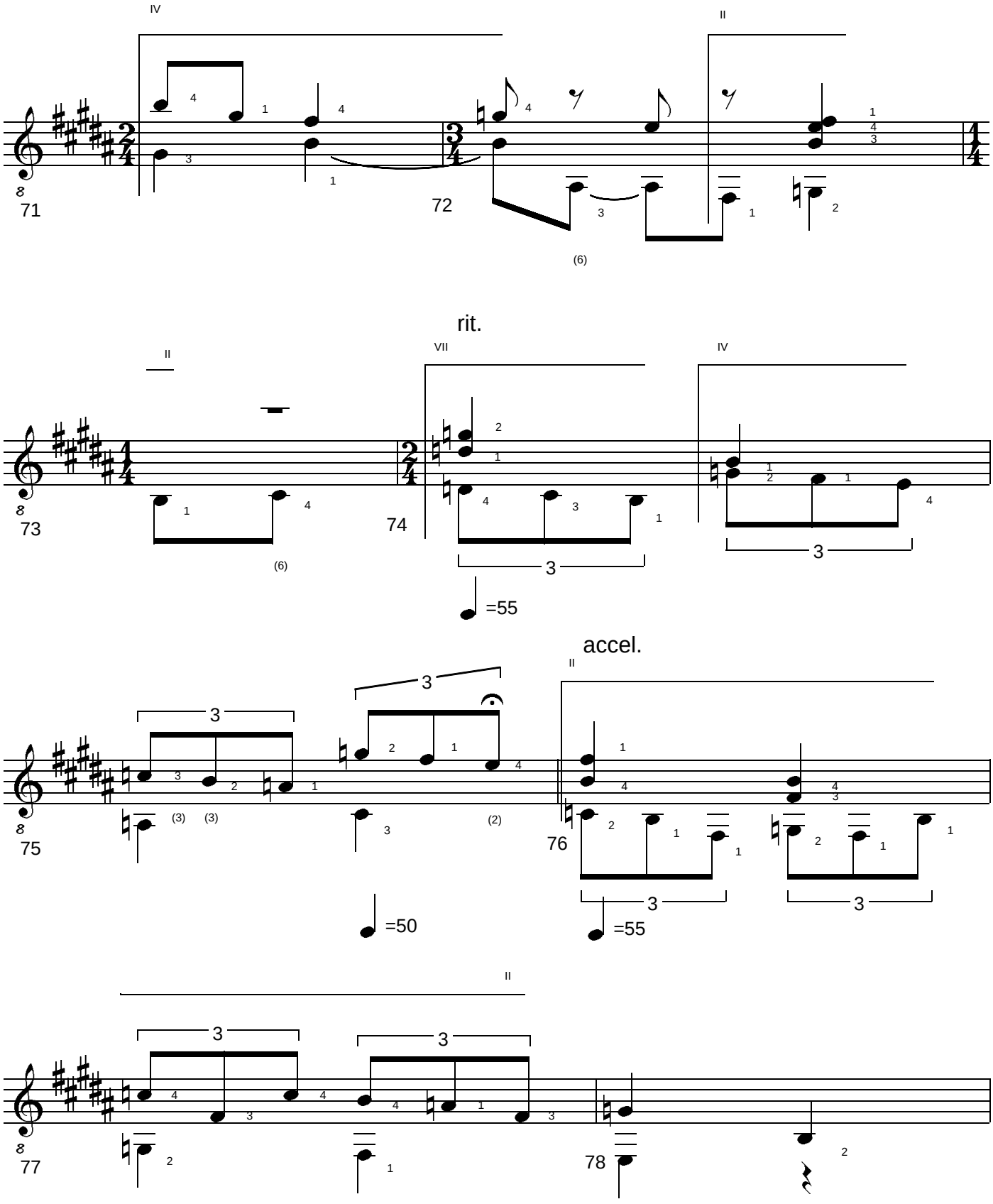

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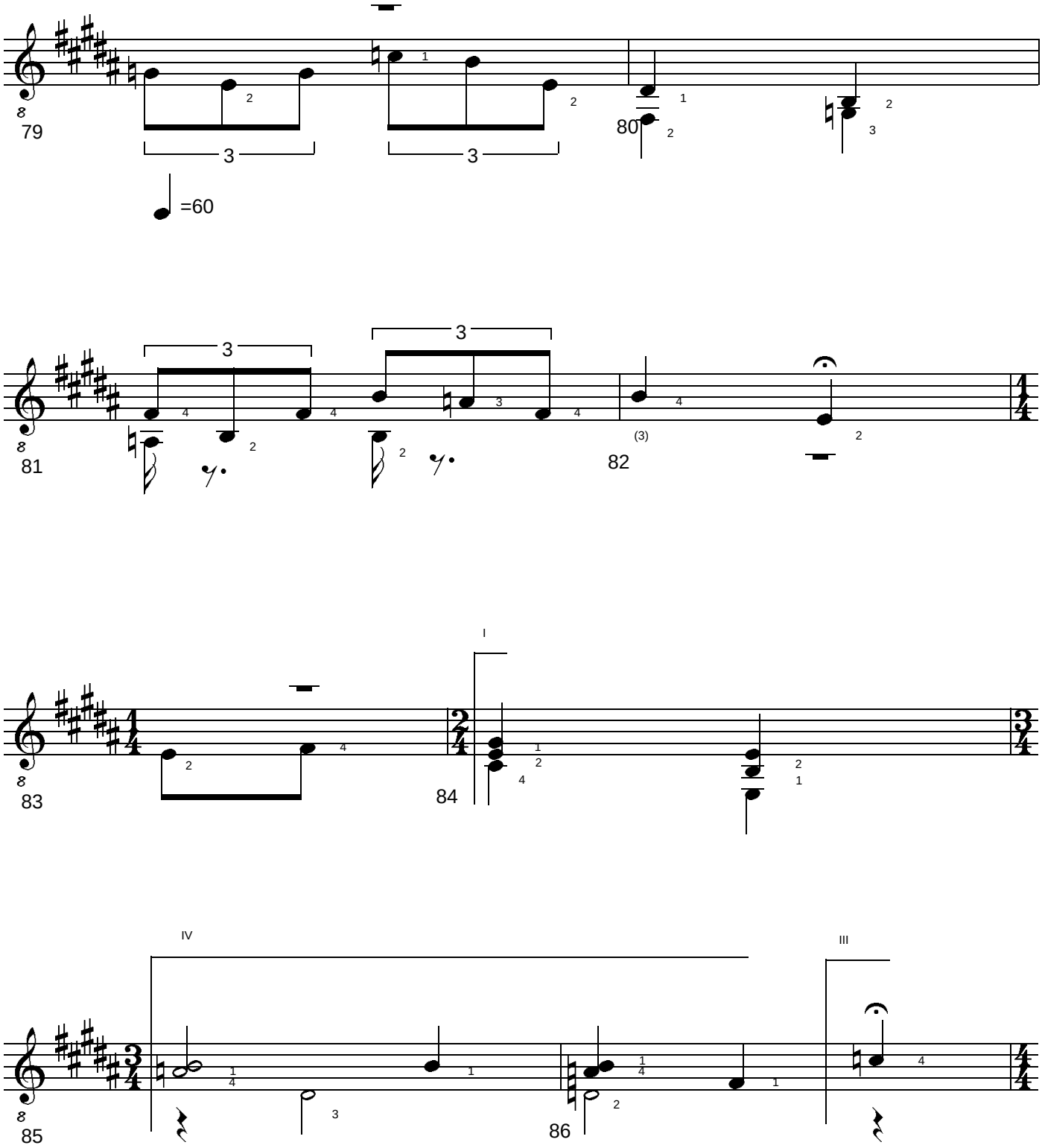

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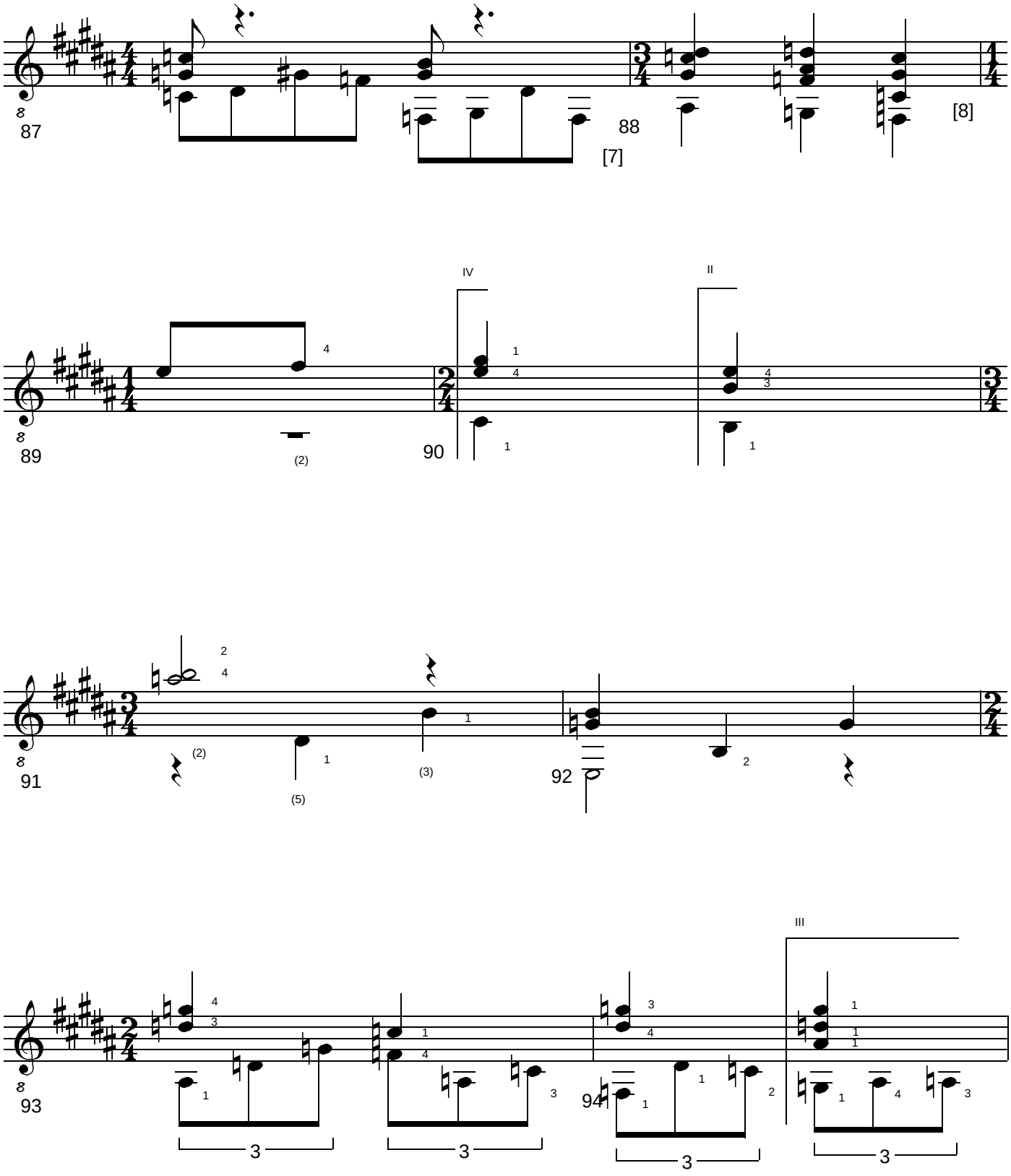

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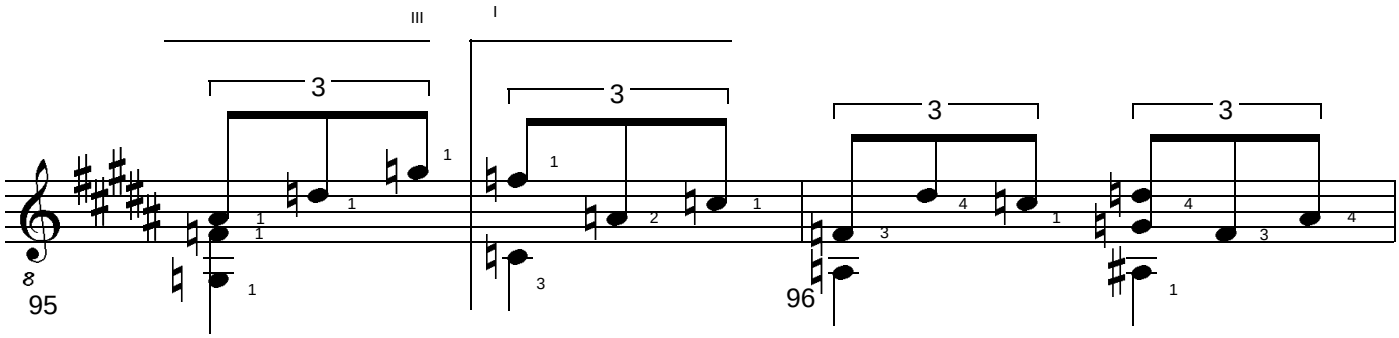

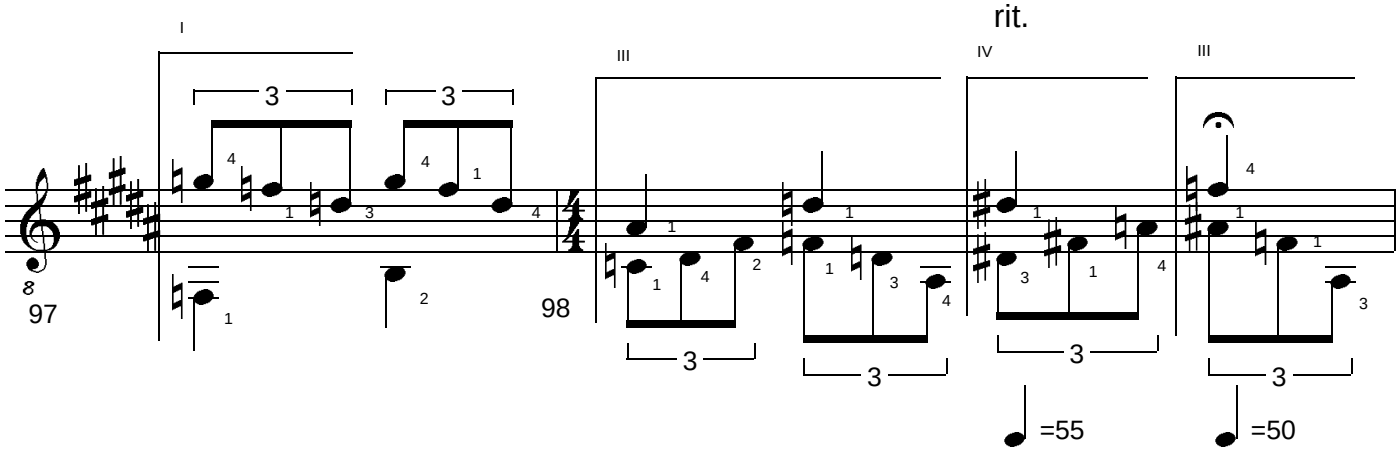

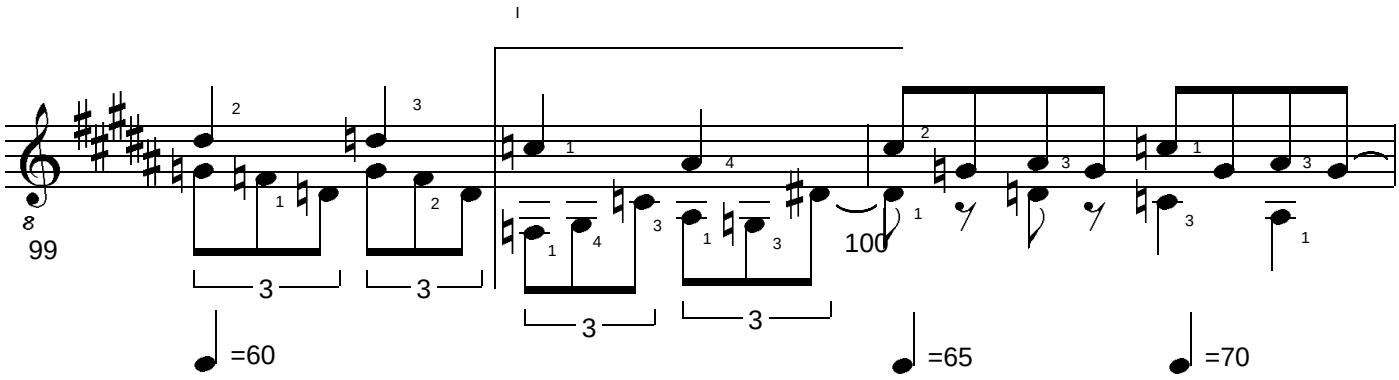

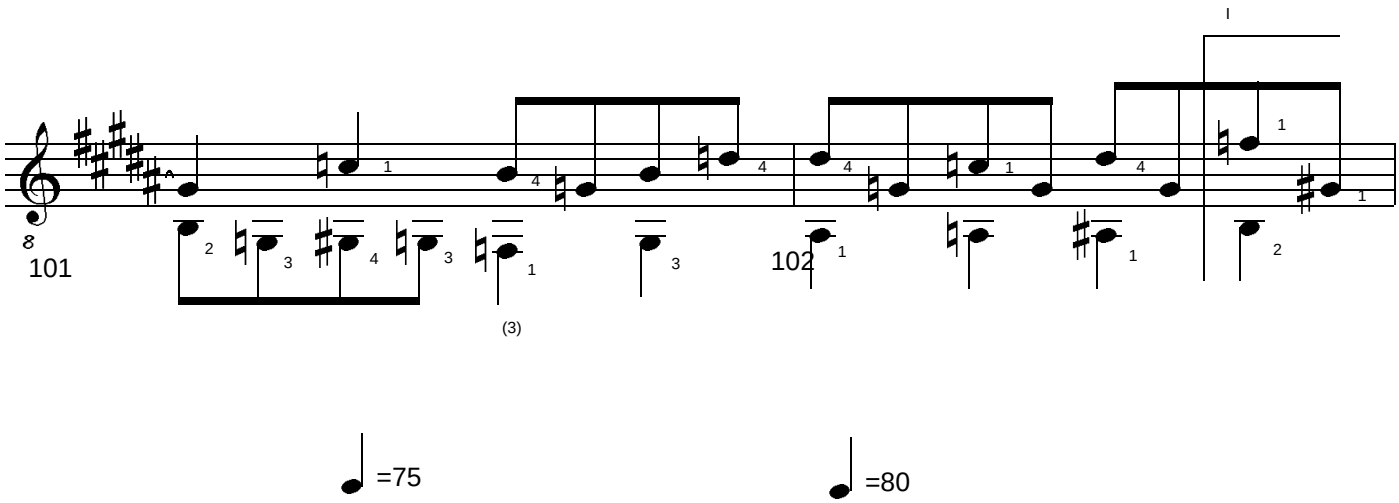

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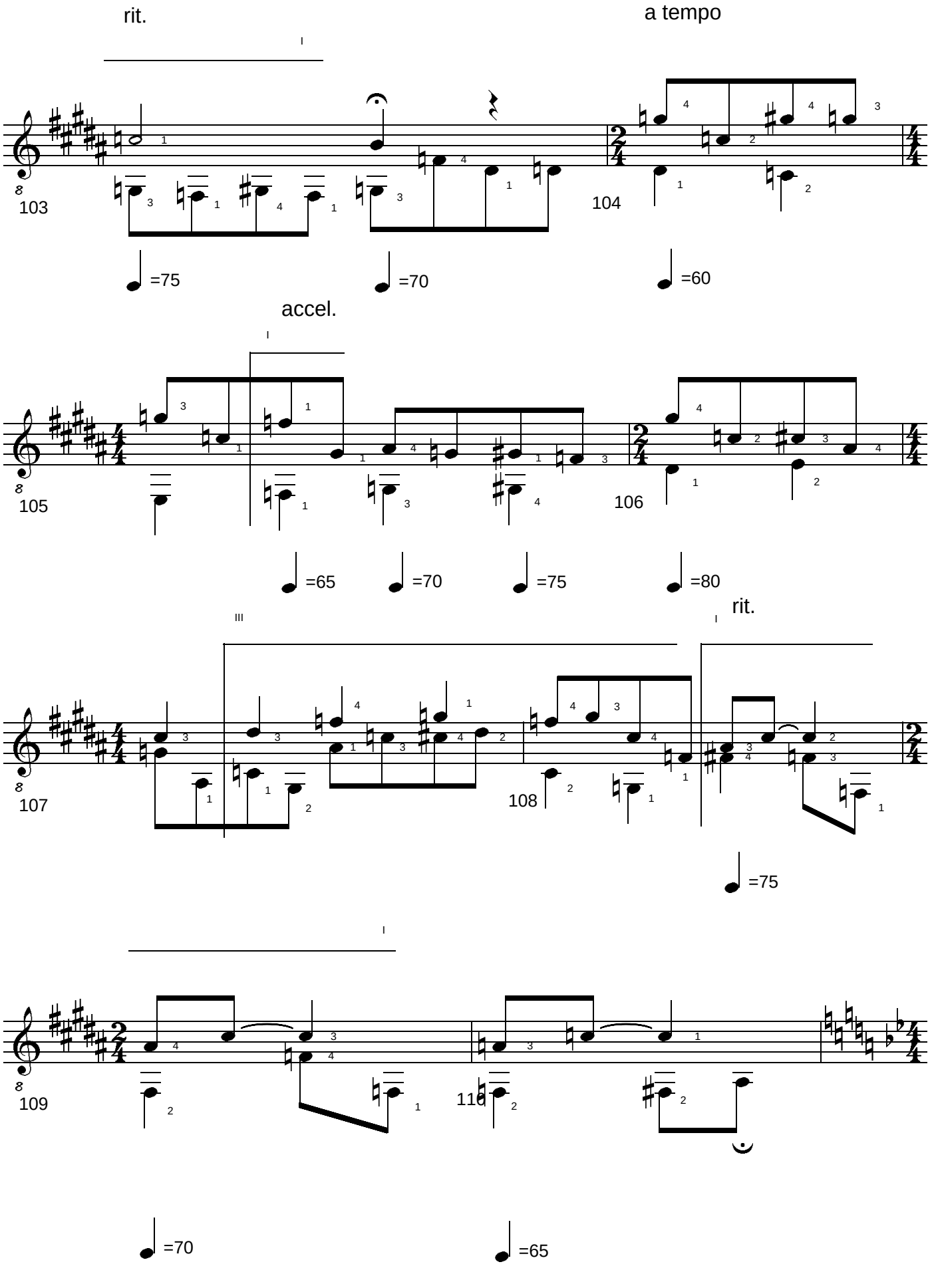

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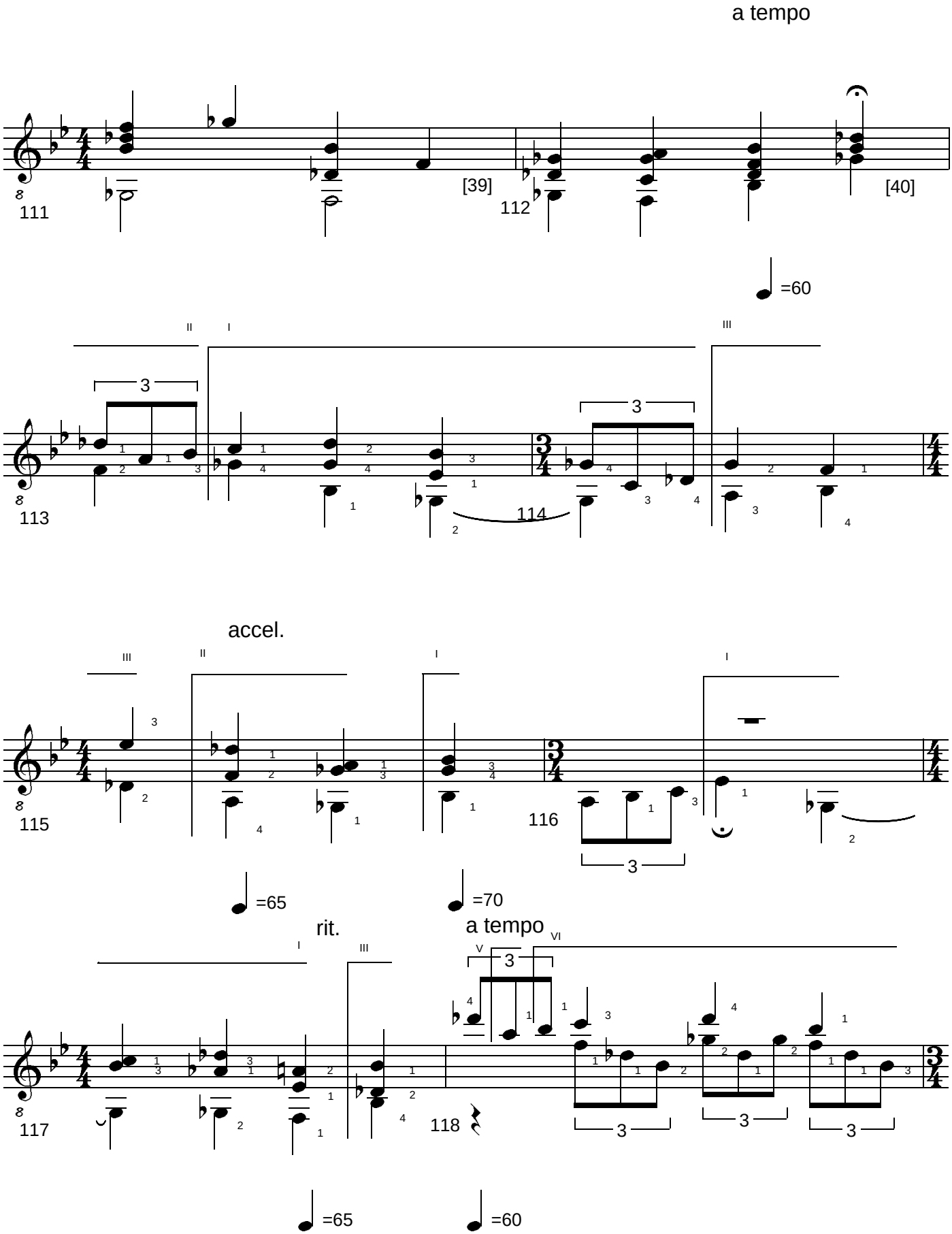

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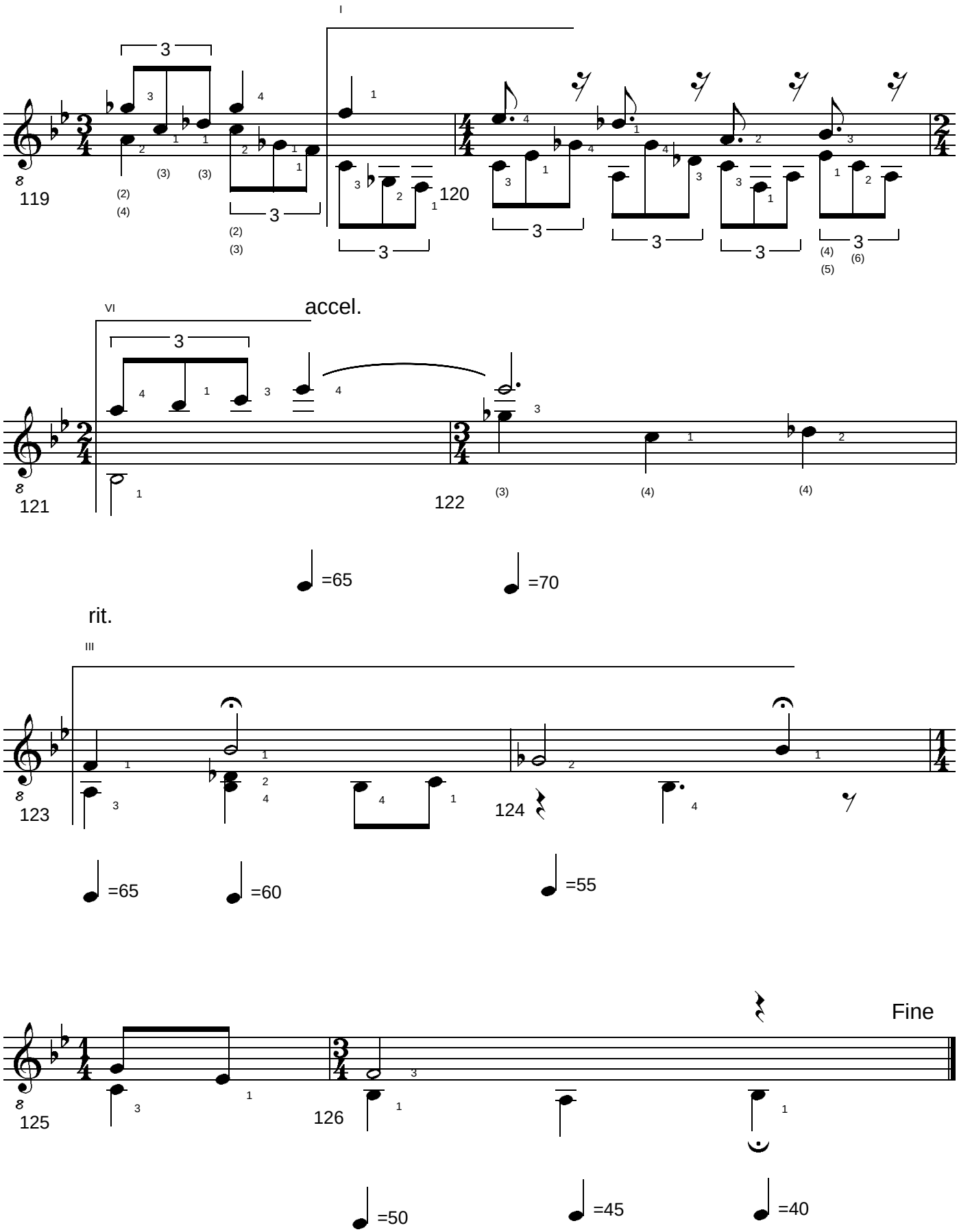

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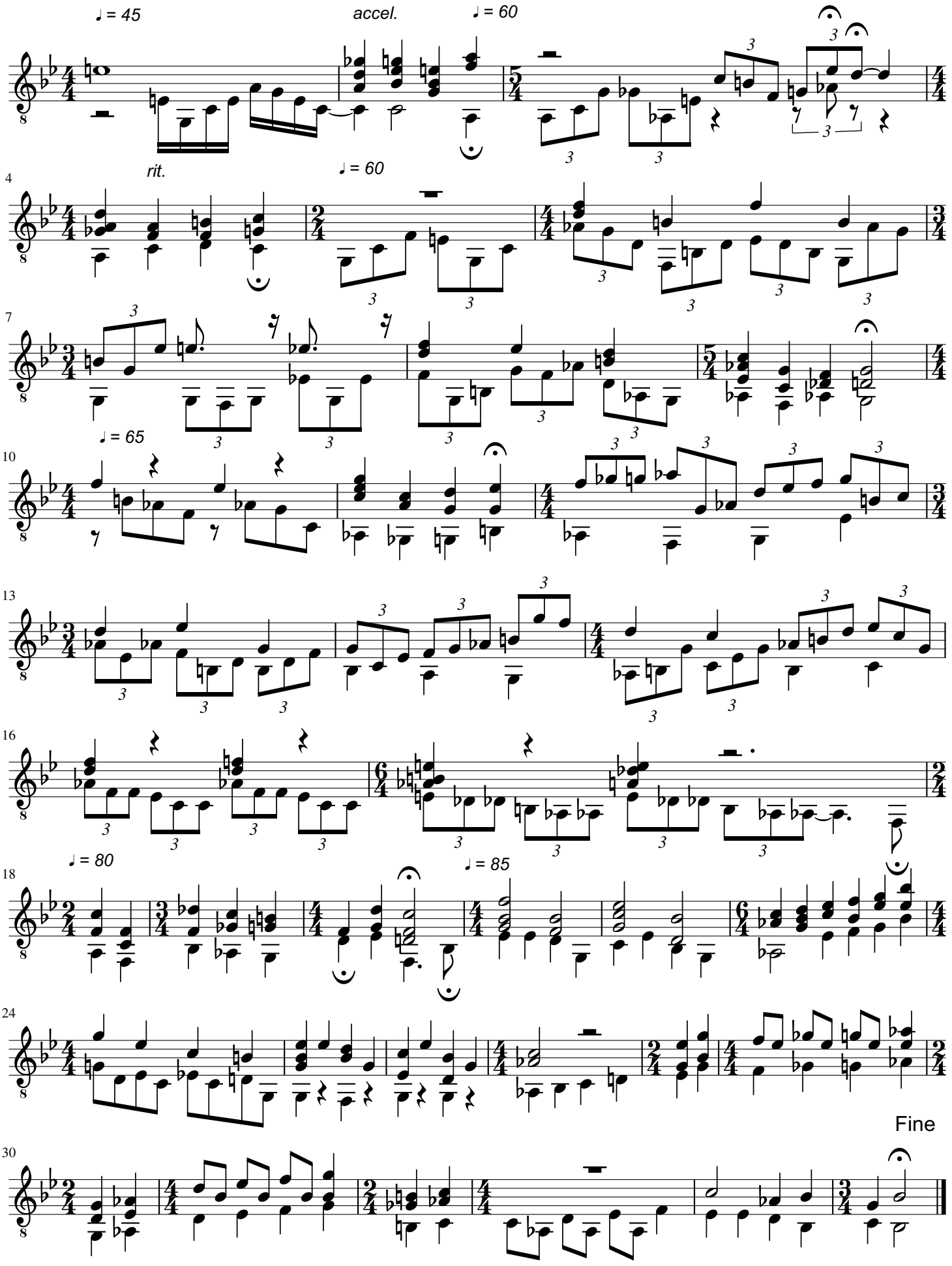
Andante

Epilog op. 73



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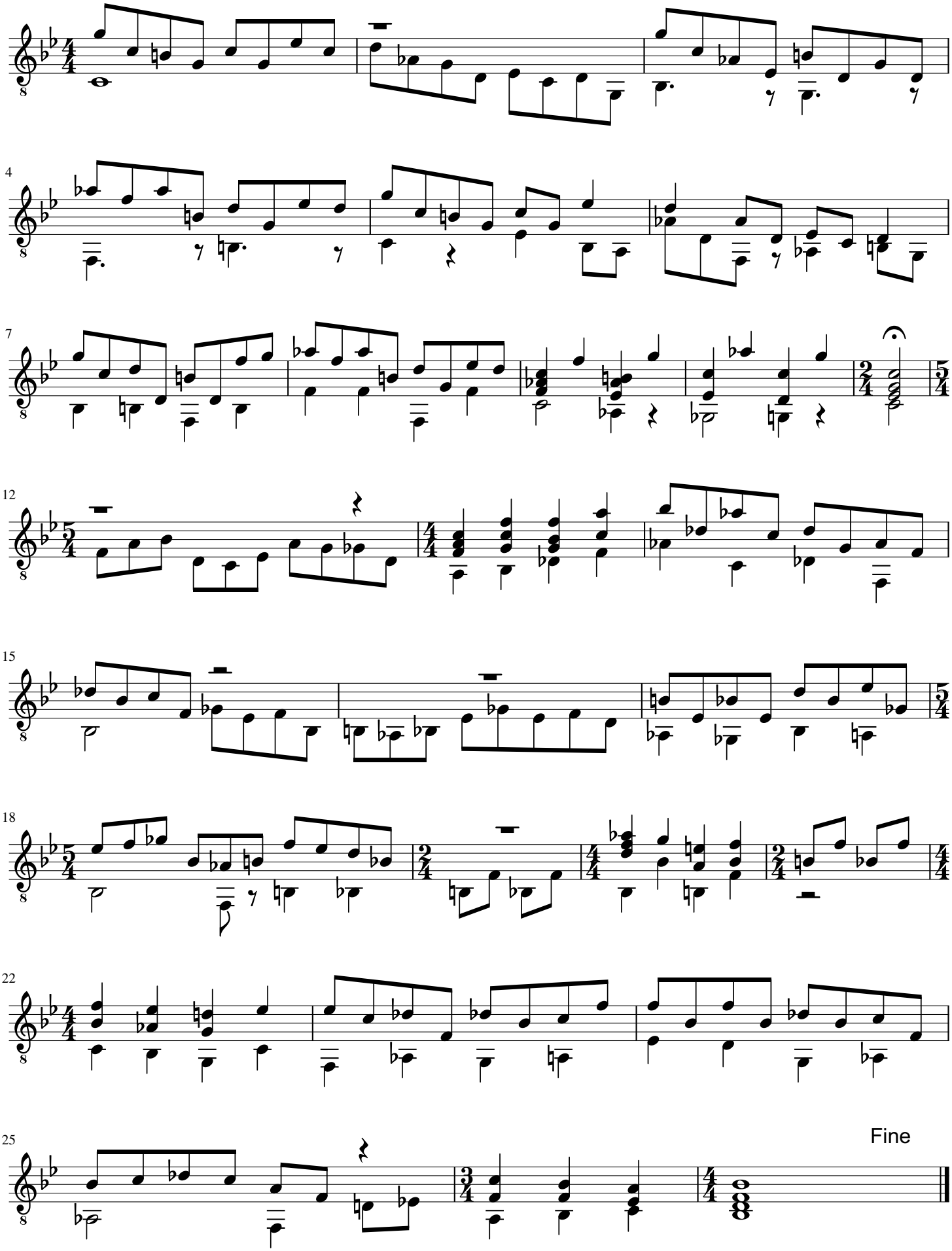
Andante

Epilog op. 74

♩ = 80



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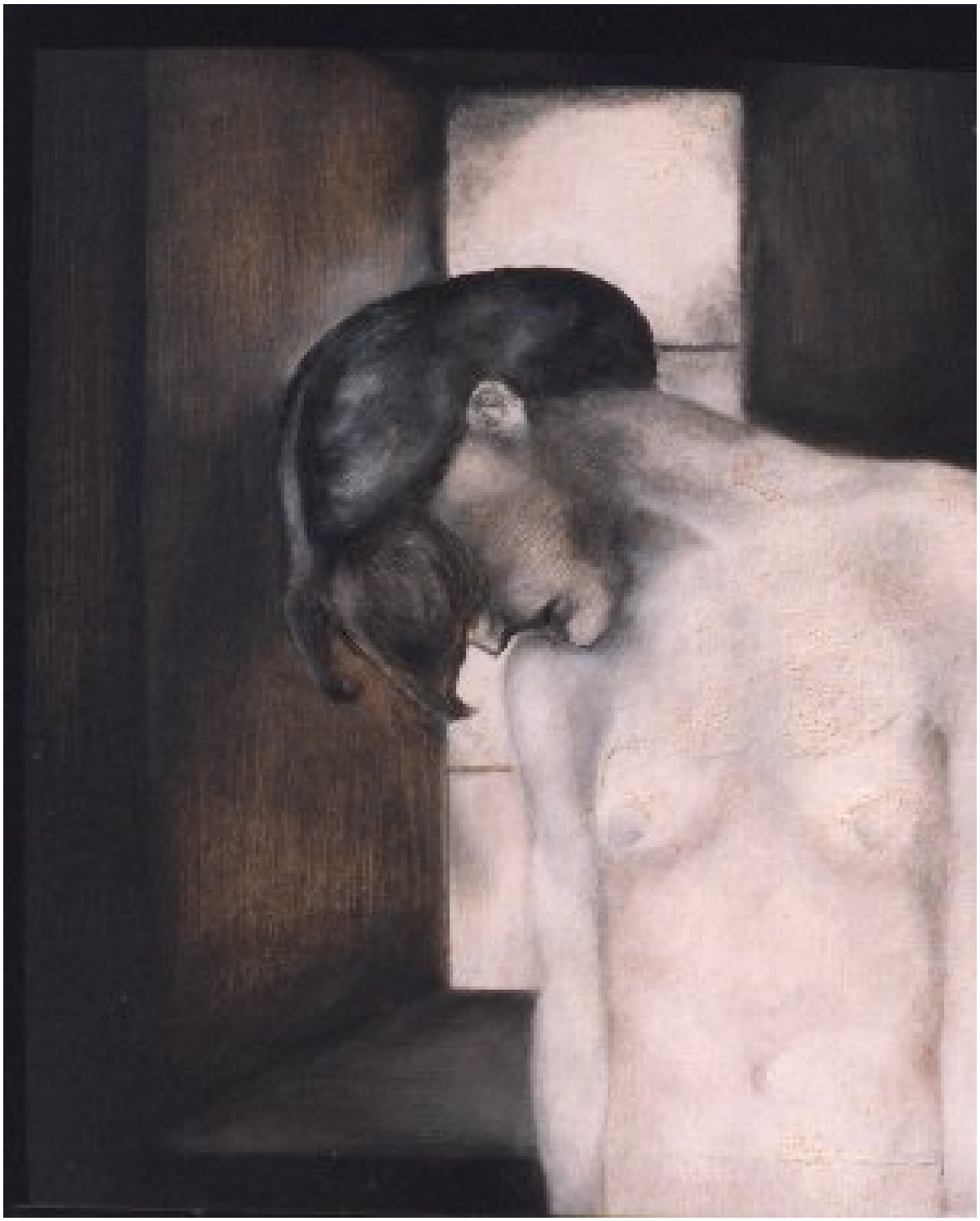

Epilog op.75

48 pieces of non-transcribed sheet music for solo guitar

by Uwe Warneke @2018-22

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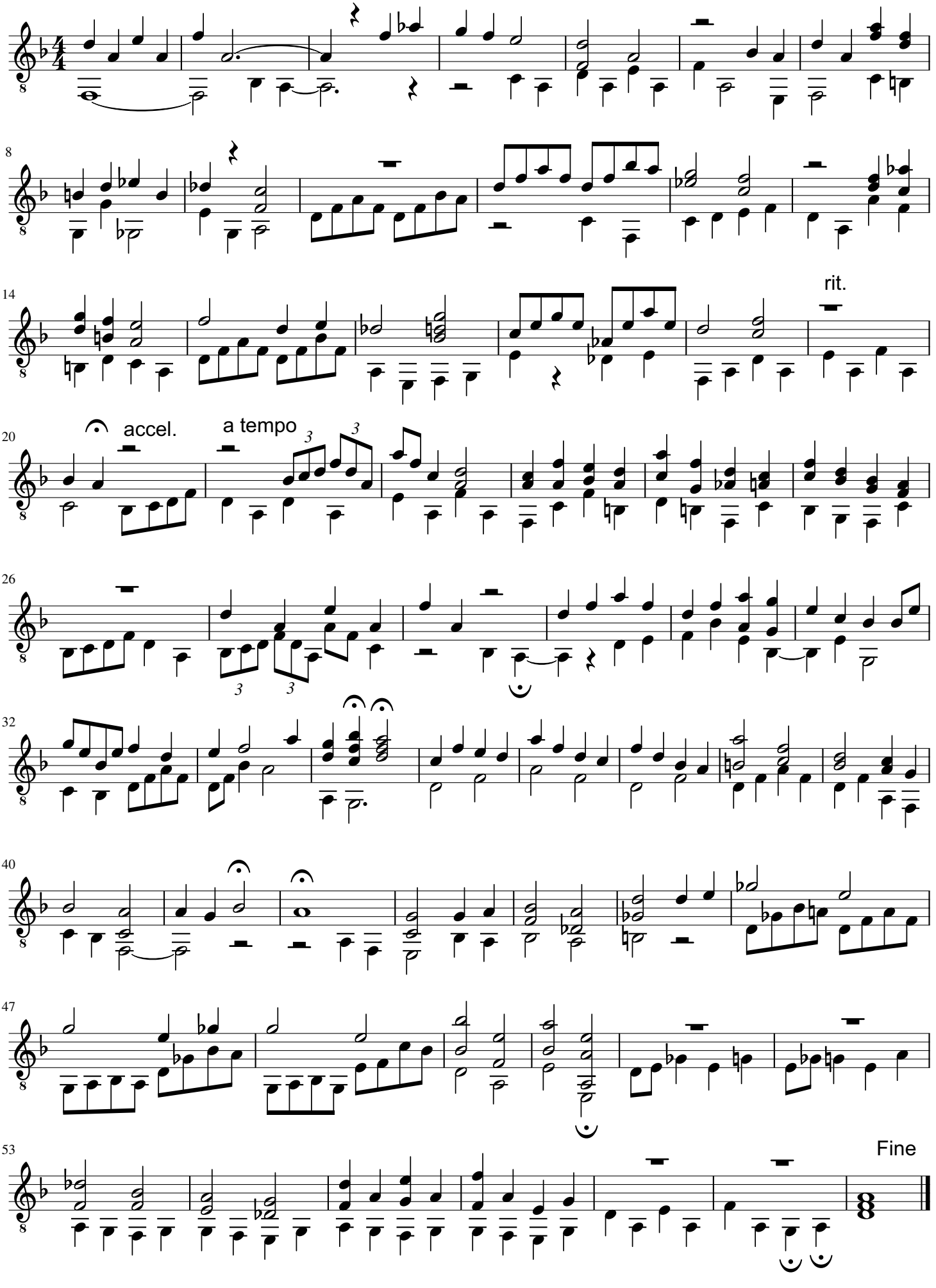

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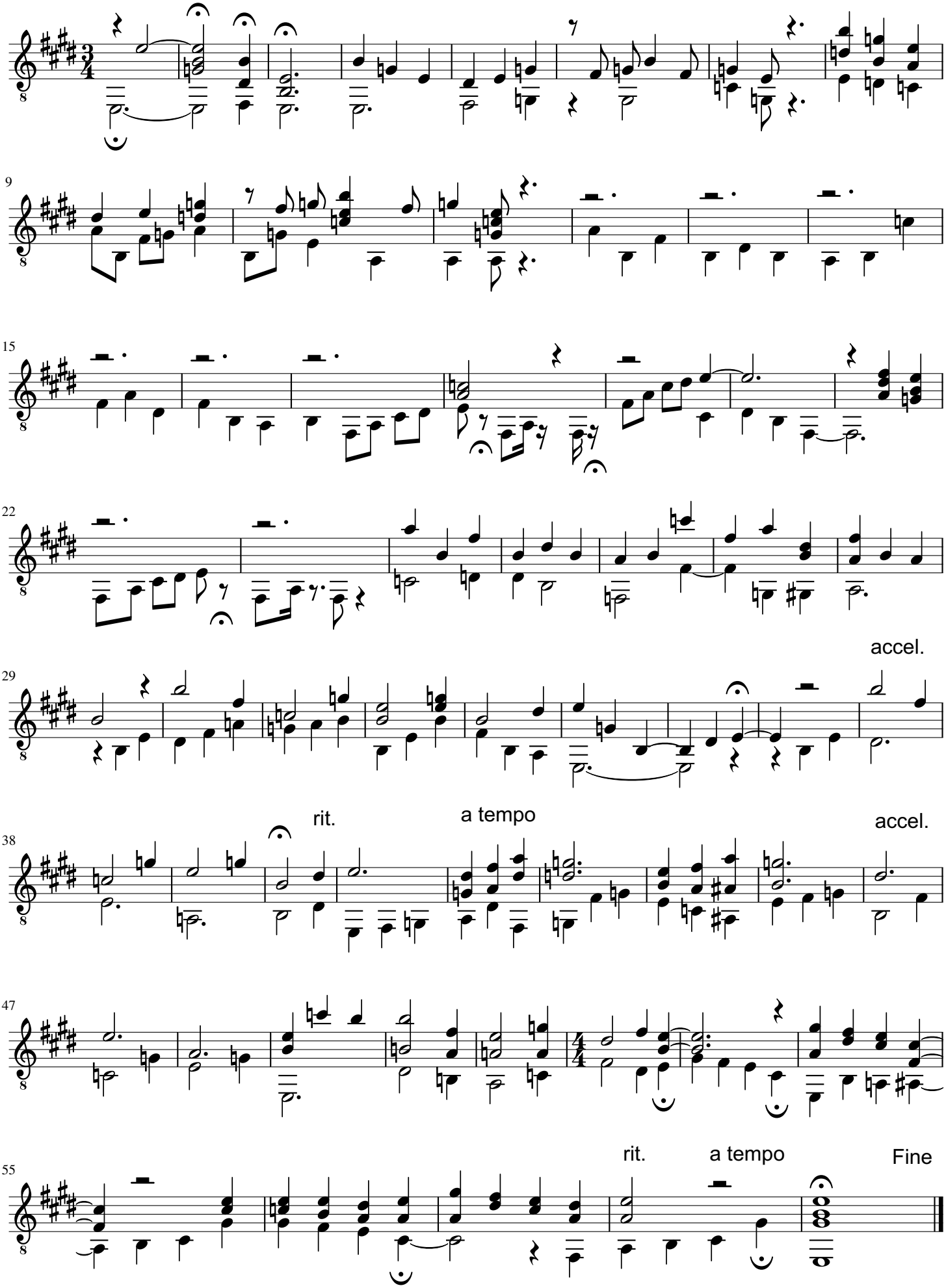

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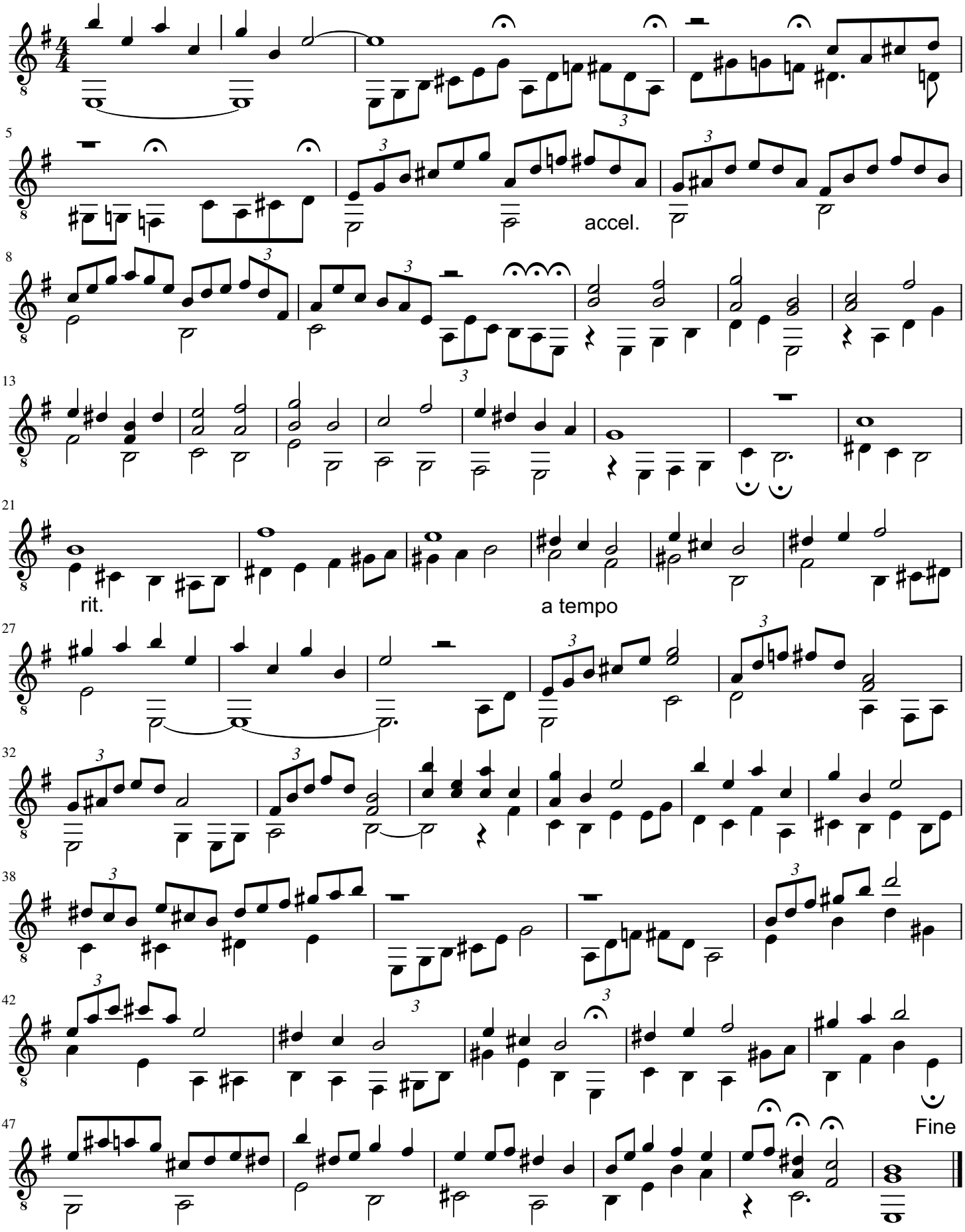

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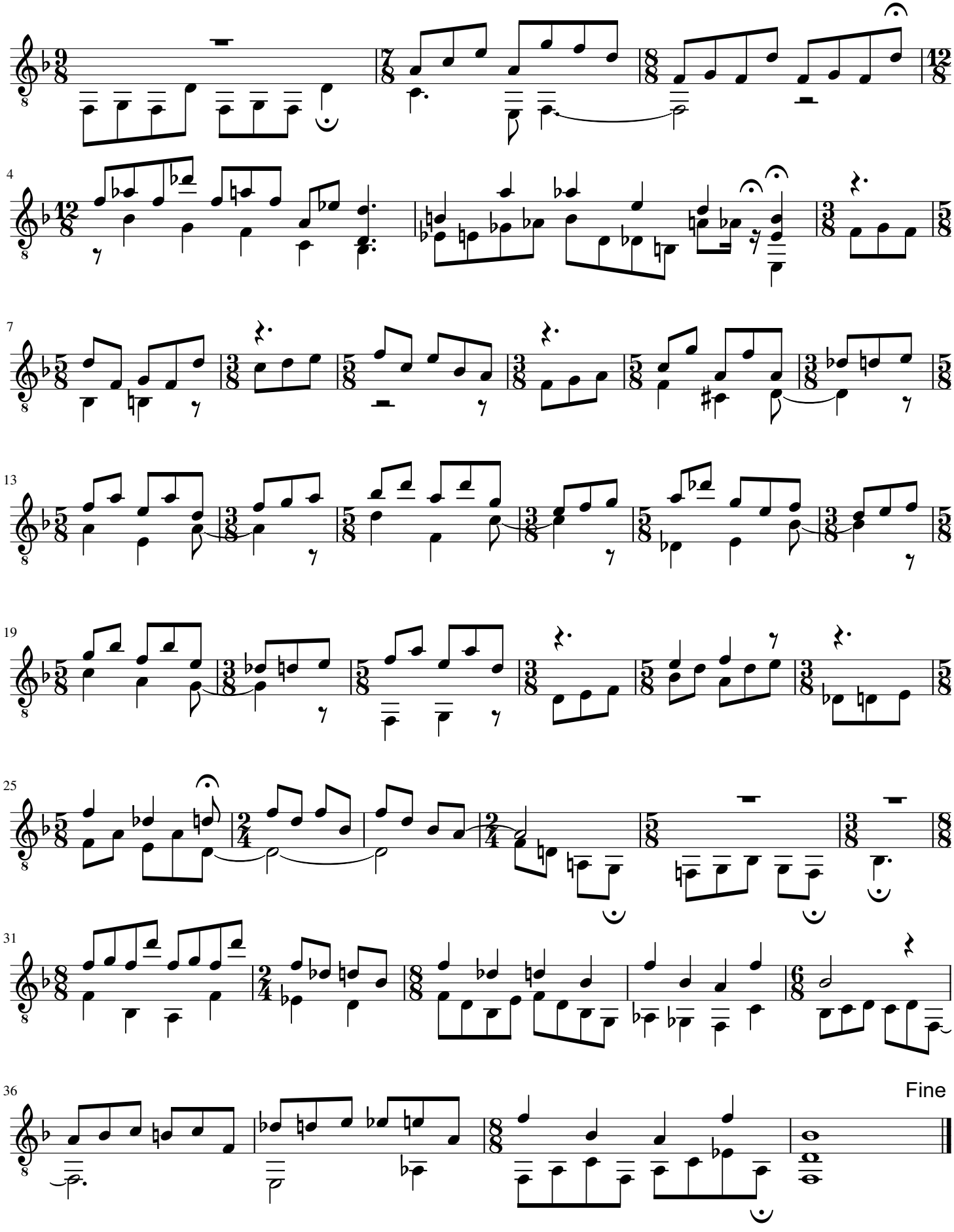

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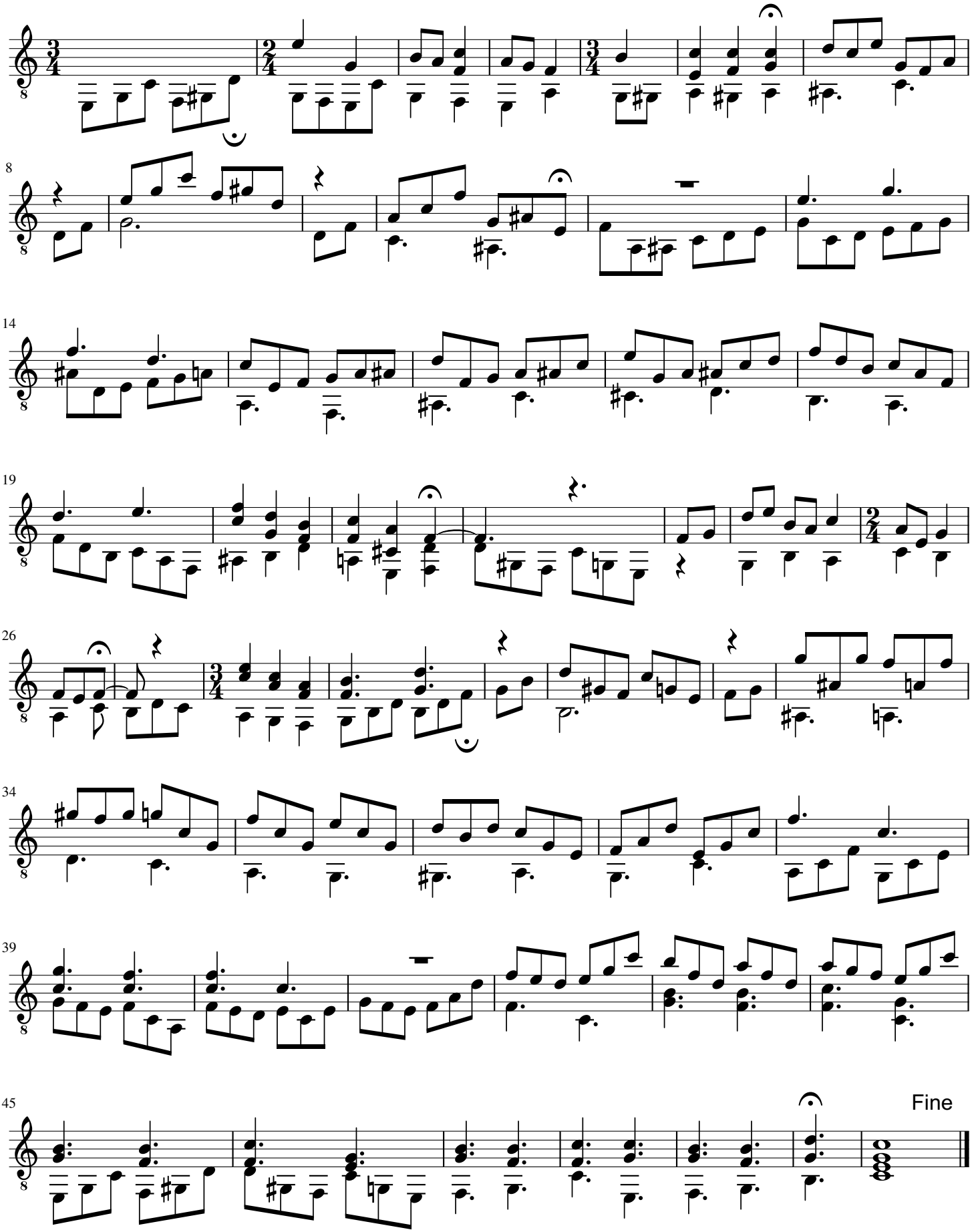

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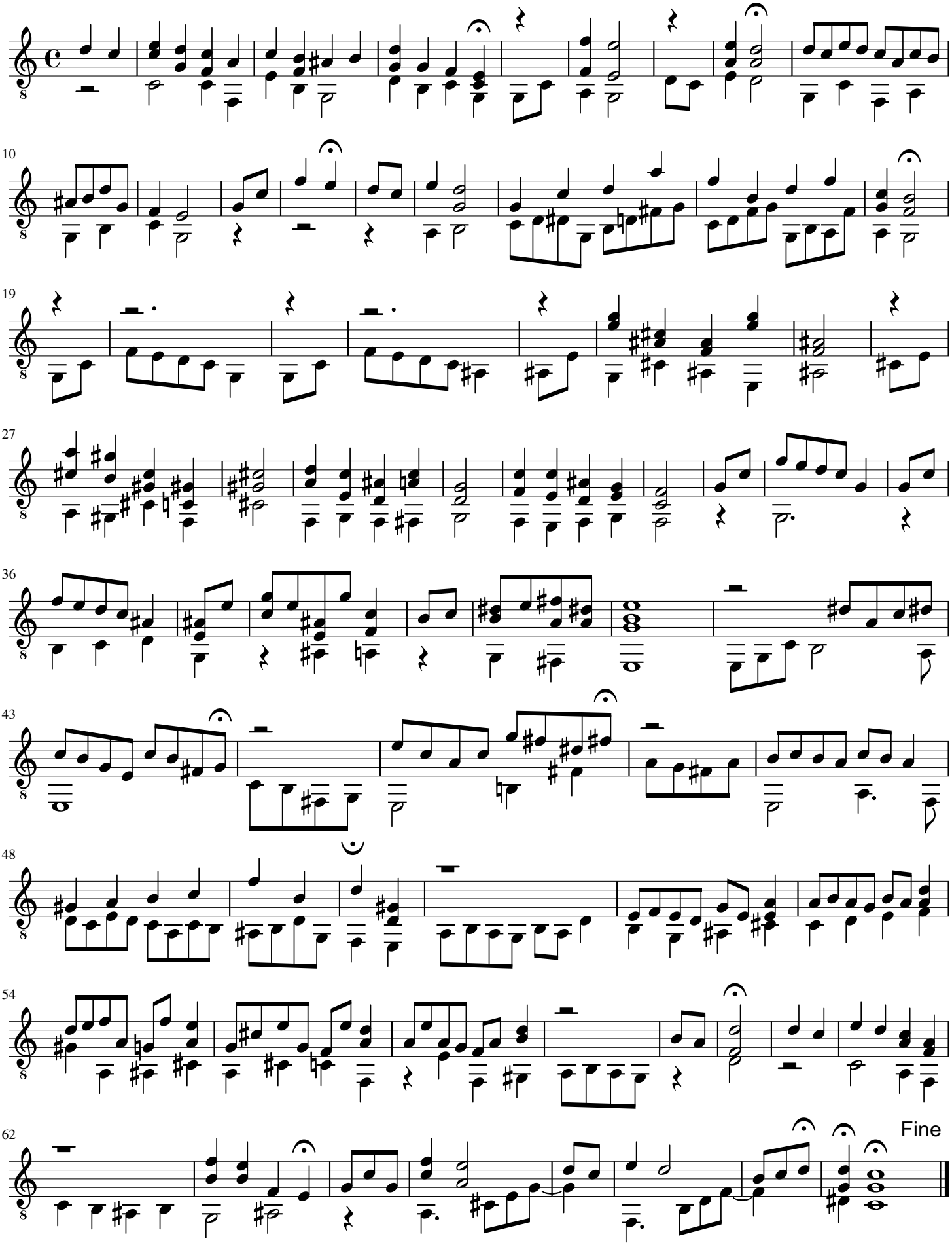

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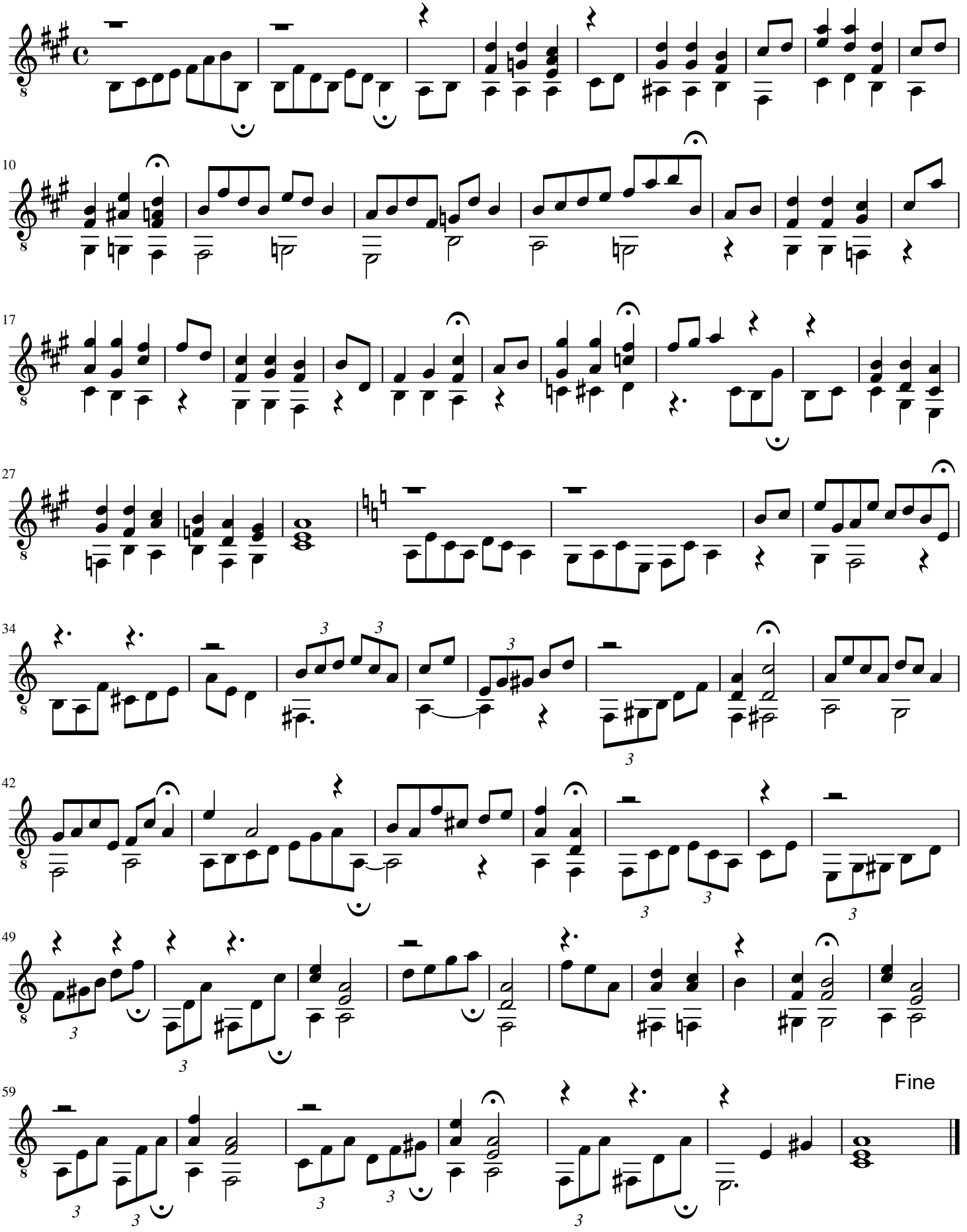
No. 7 - Andante con moto op.75



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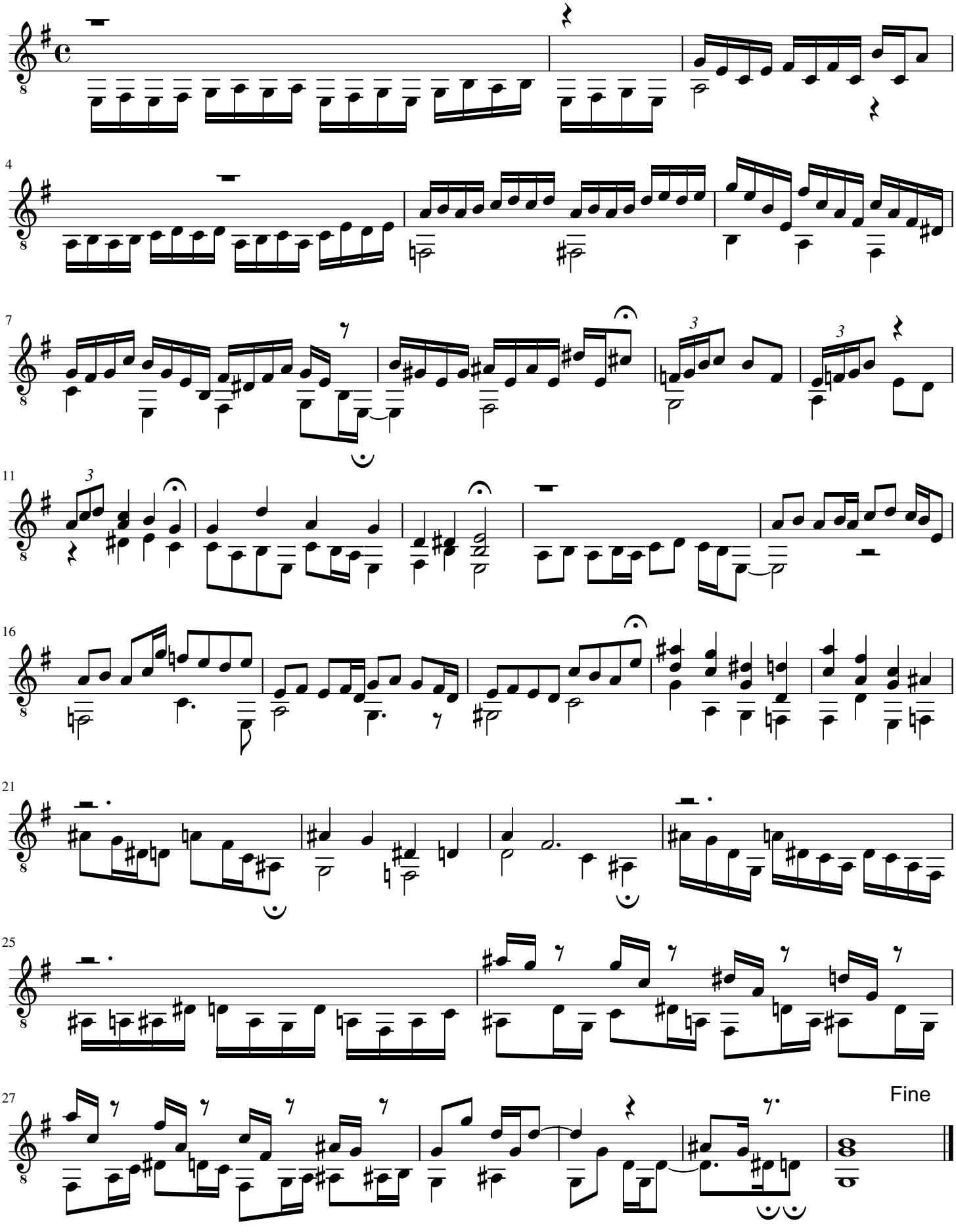
No. 8 - Adagietto op.75



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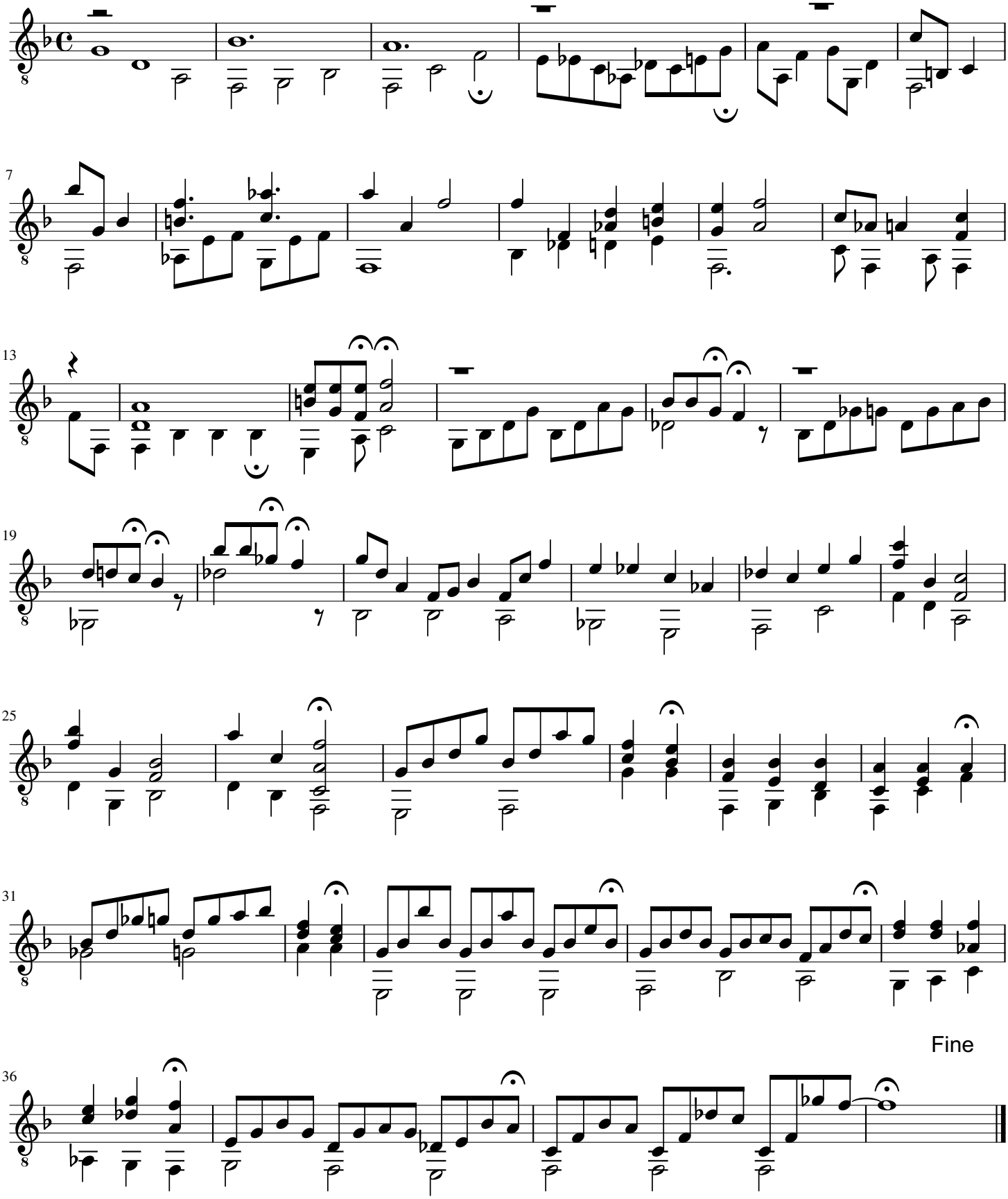

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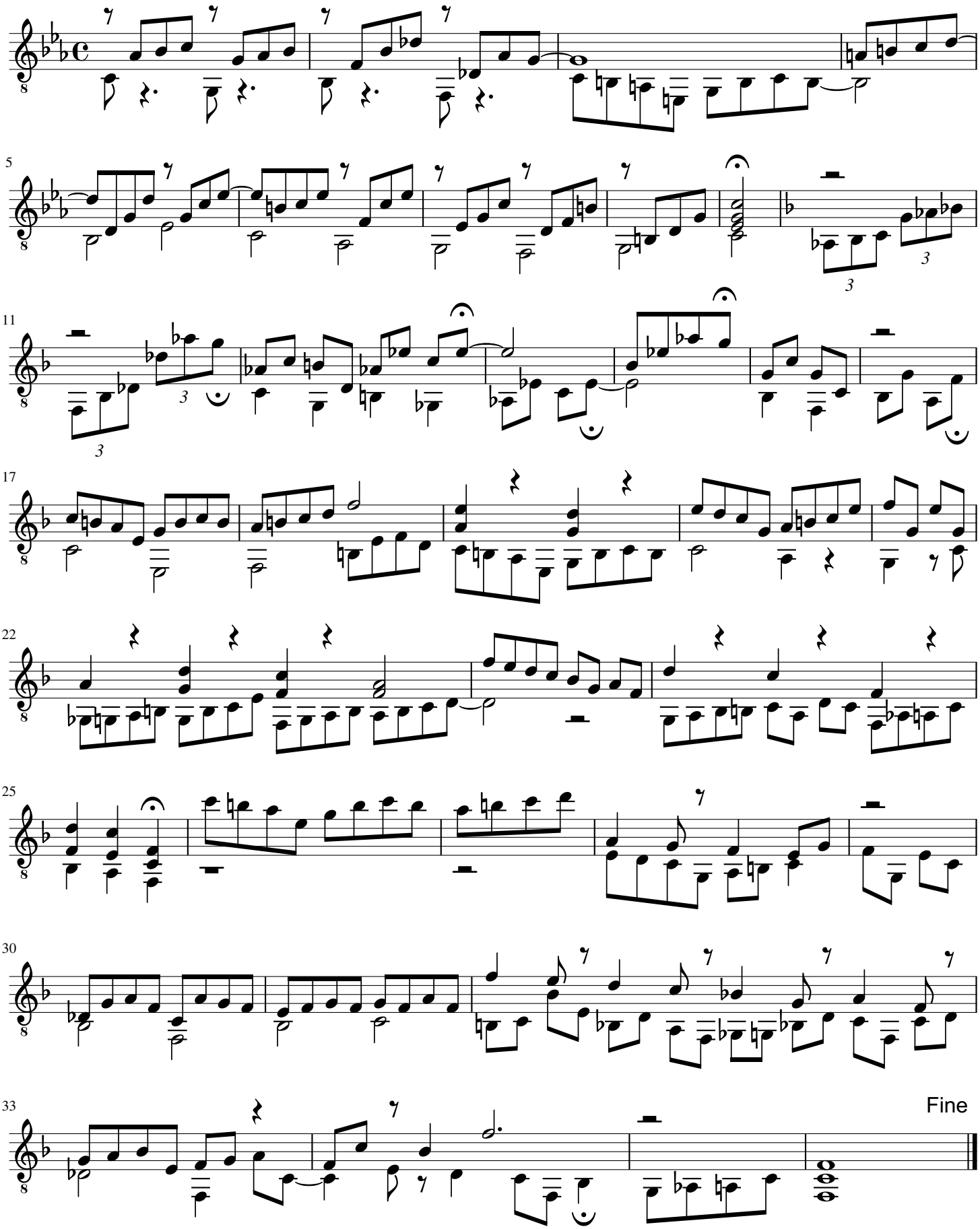

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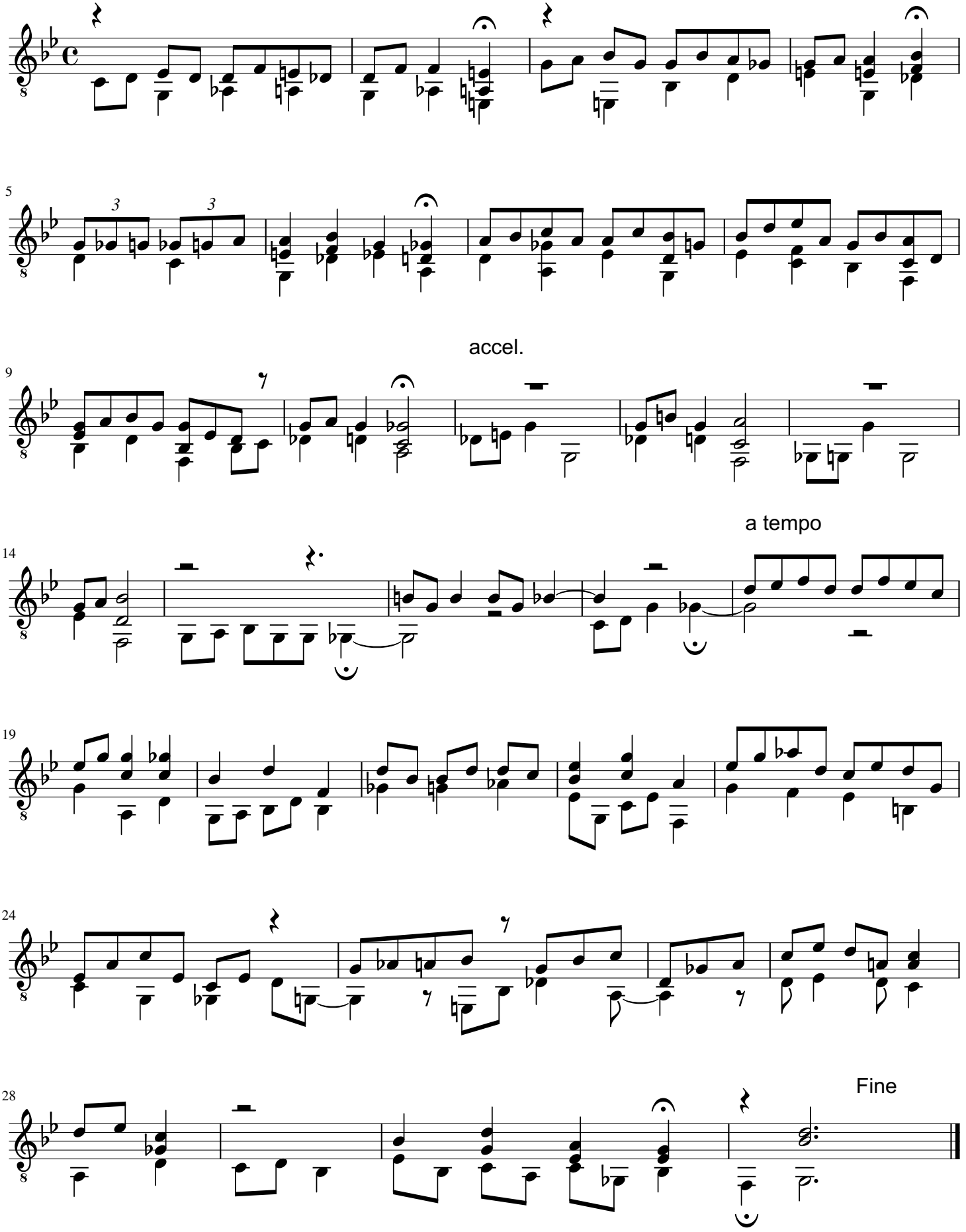

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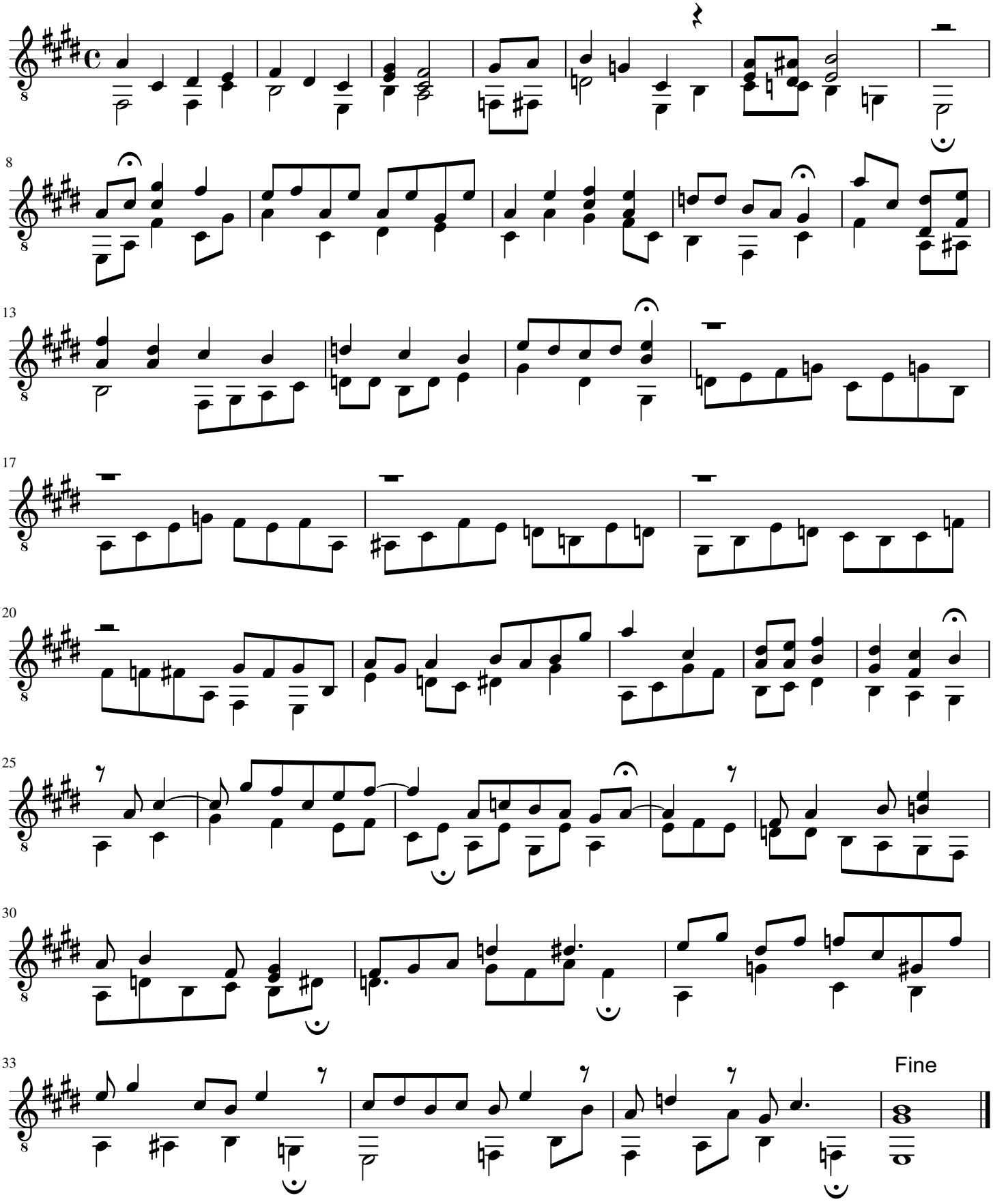
No. 12 - Andante moderato op.75



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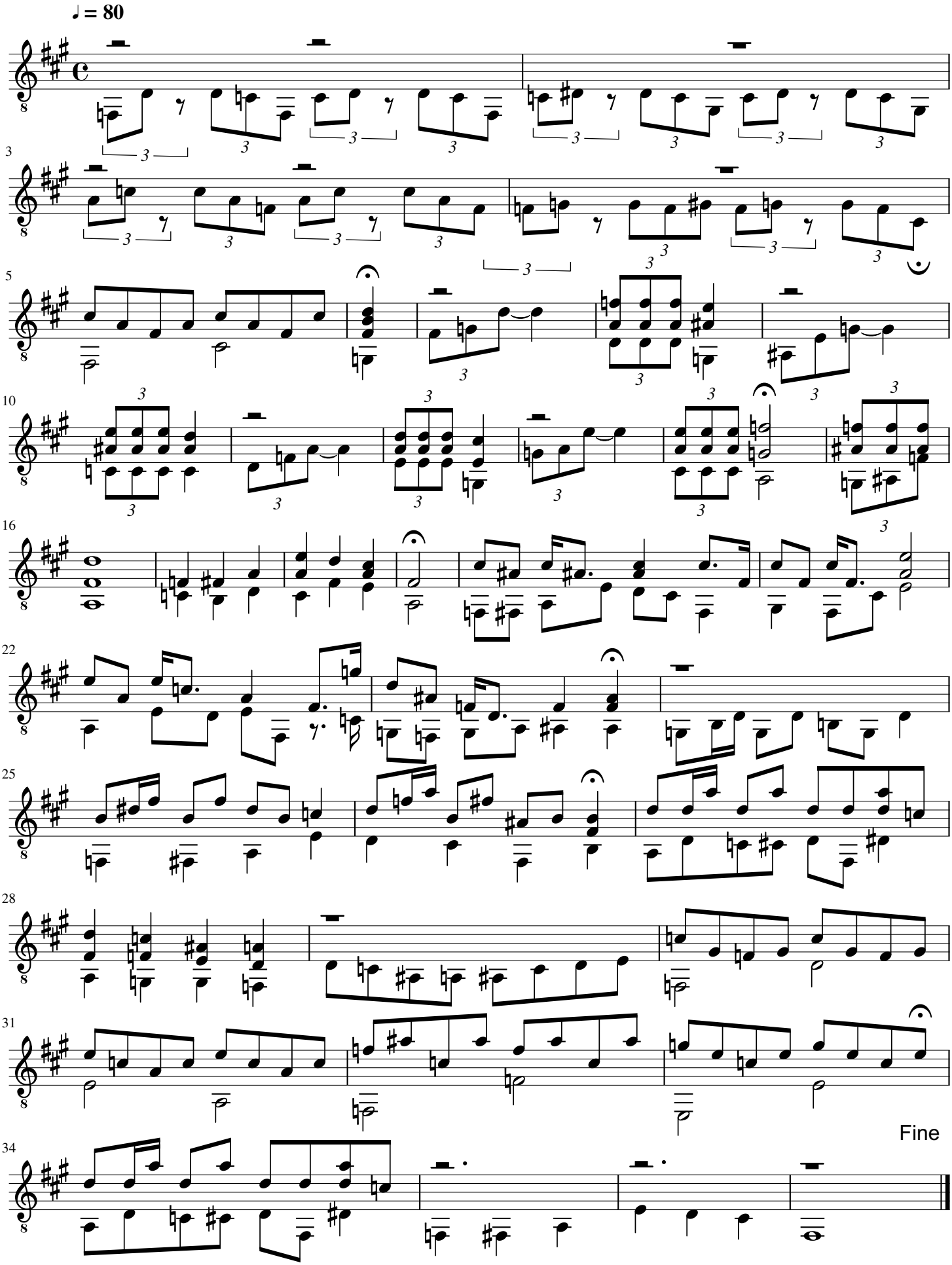

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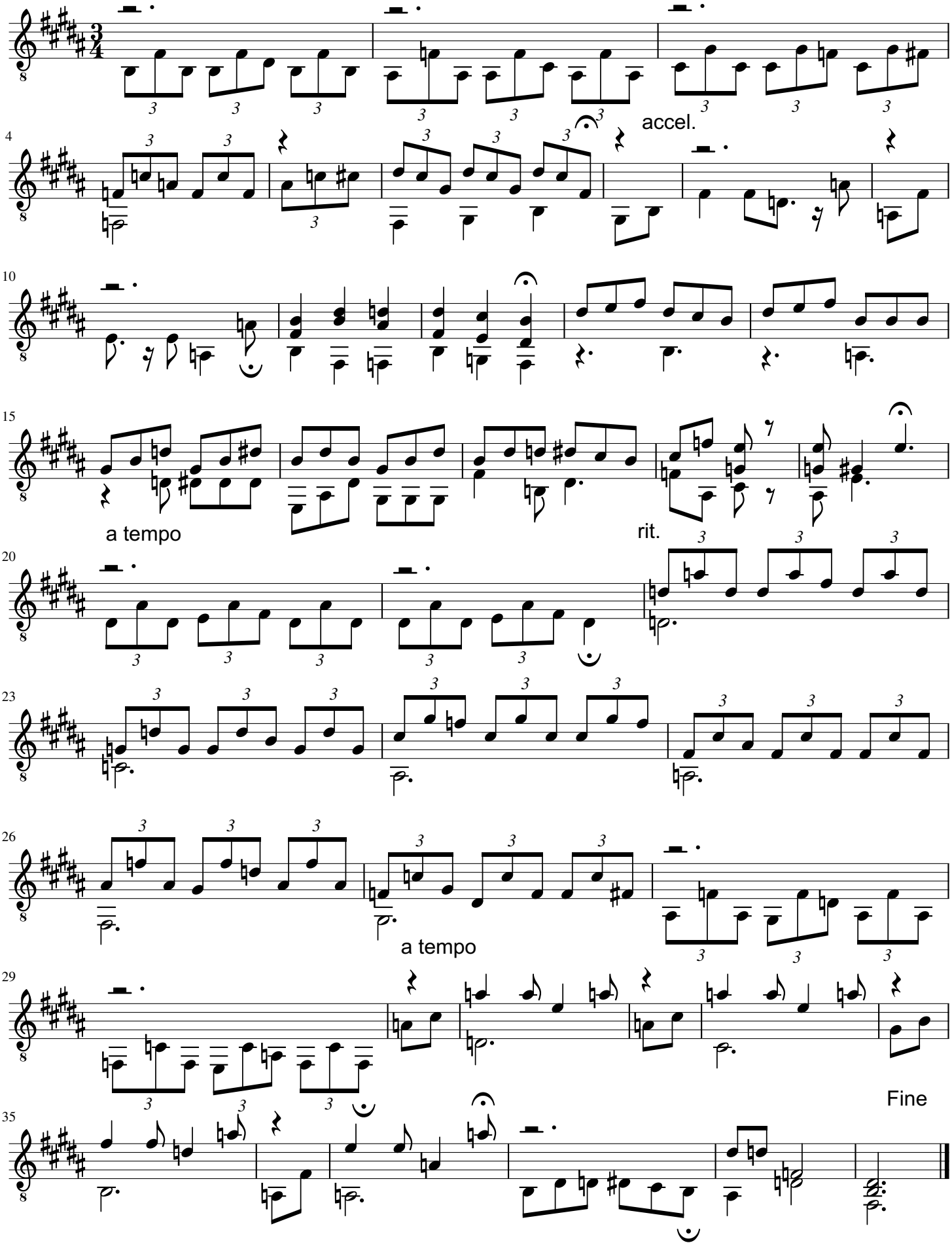

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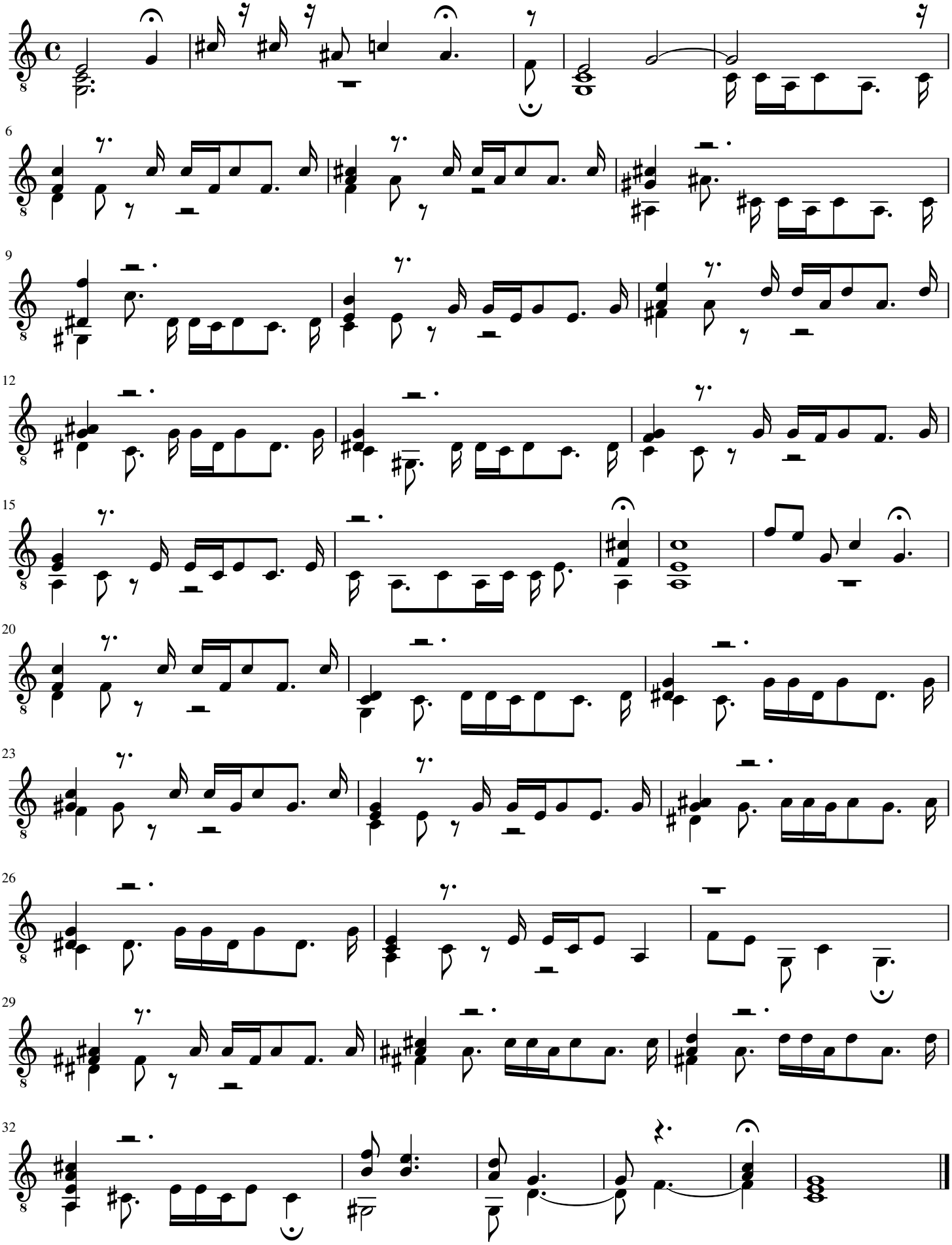

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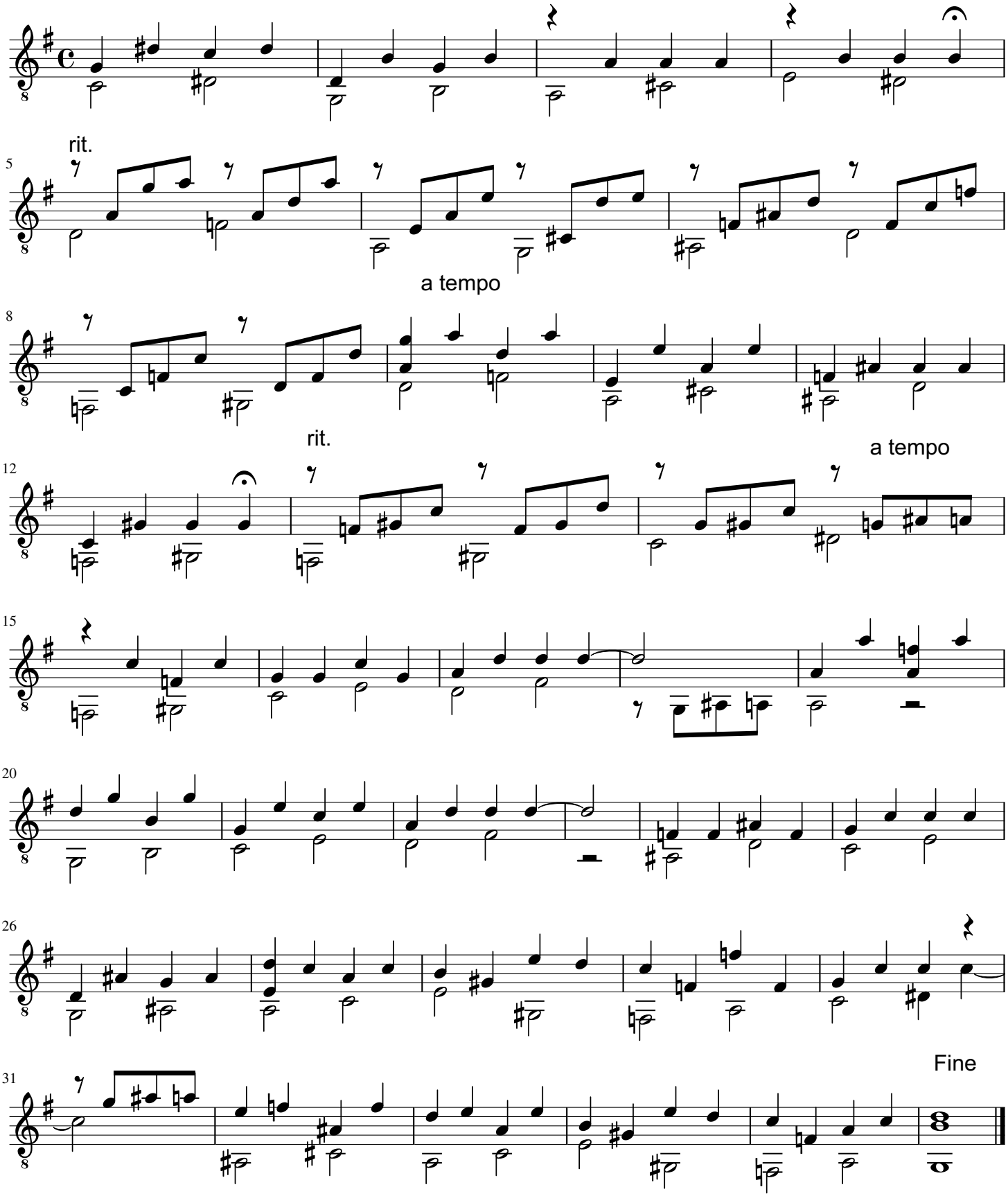
No. 16 - Allegro op.75



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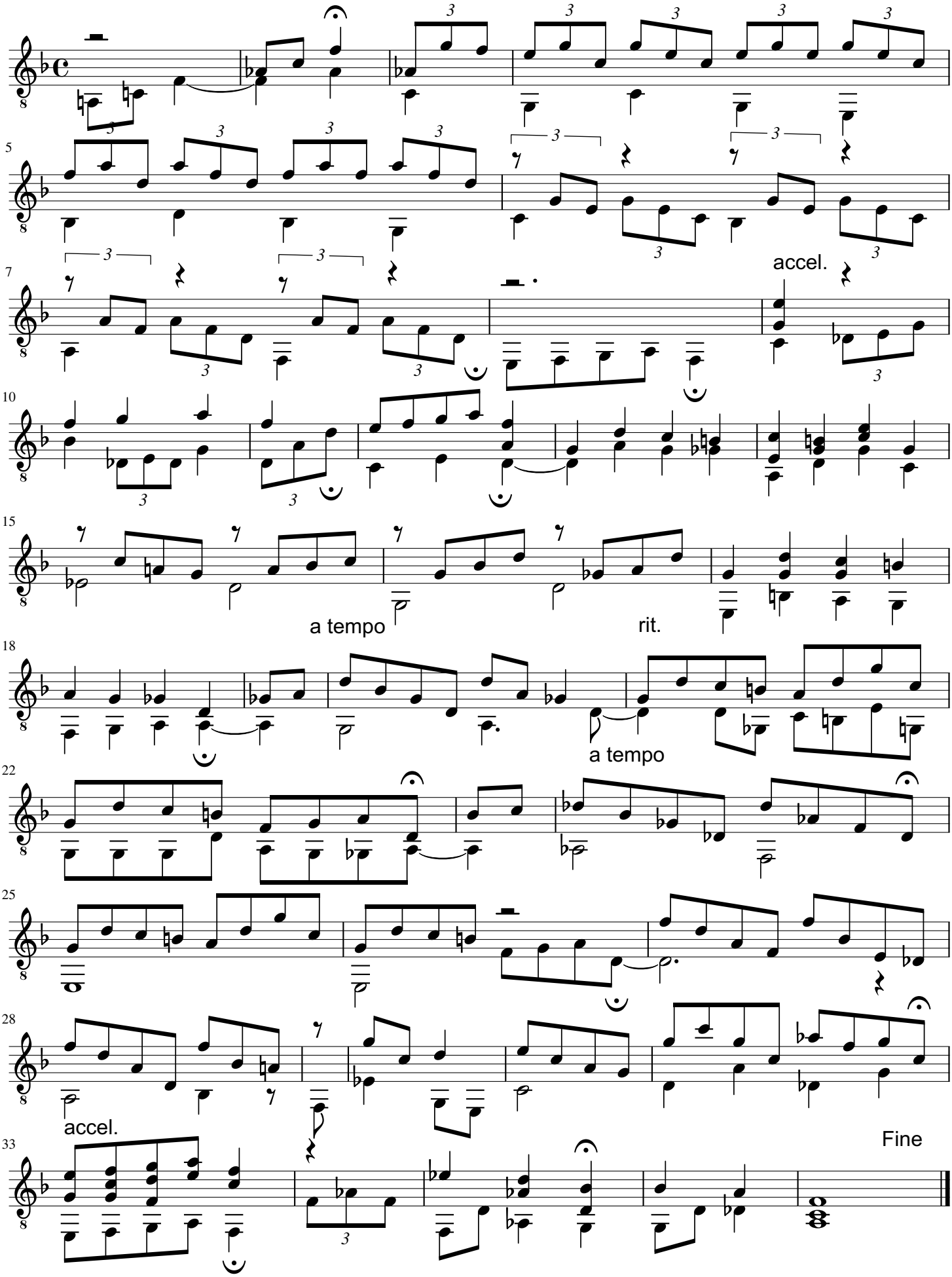

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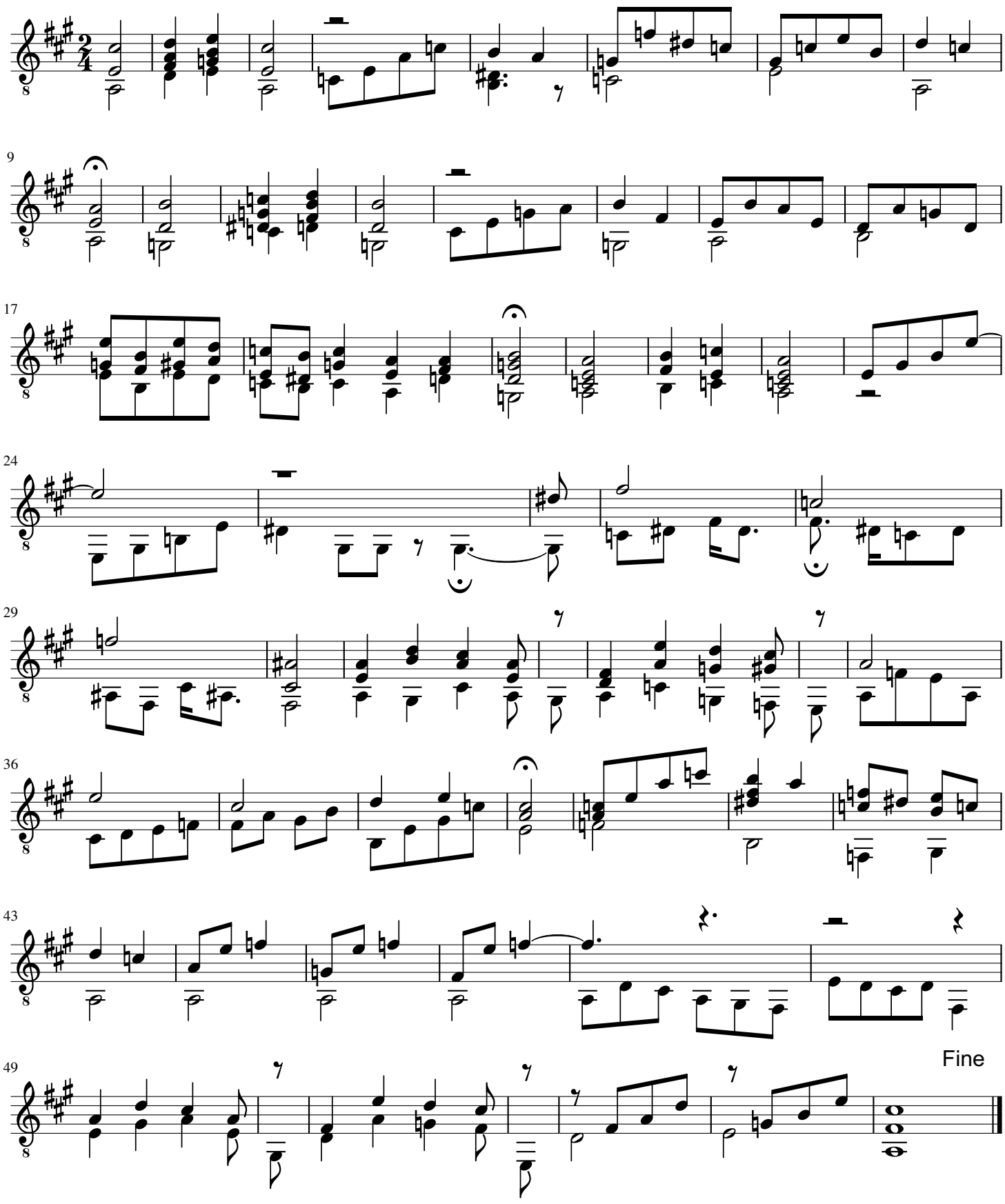

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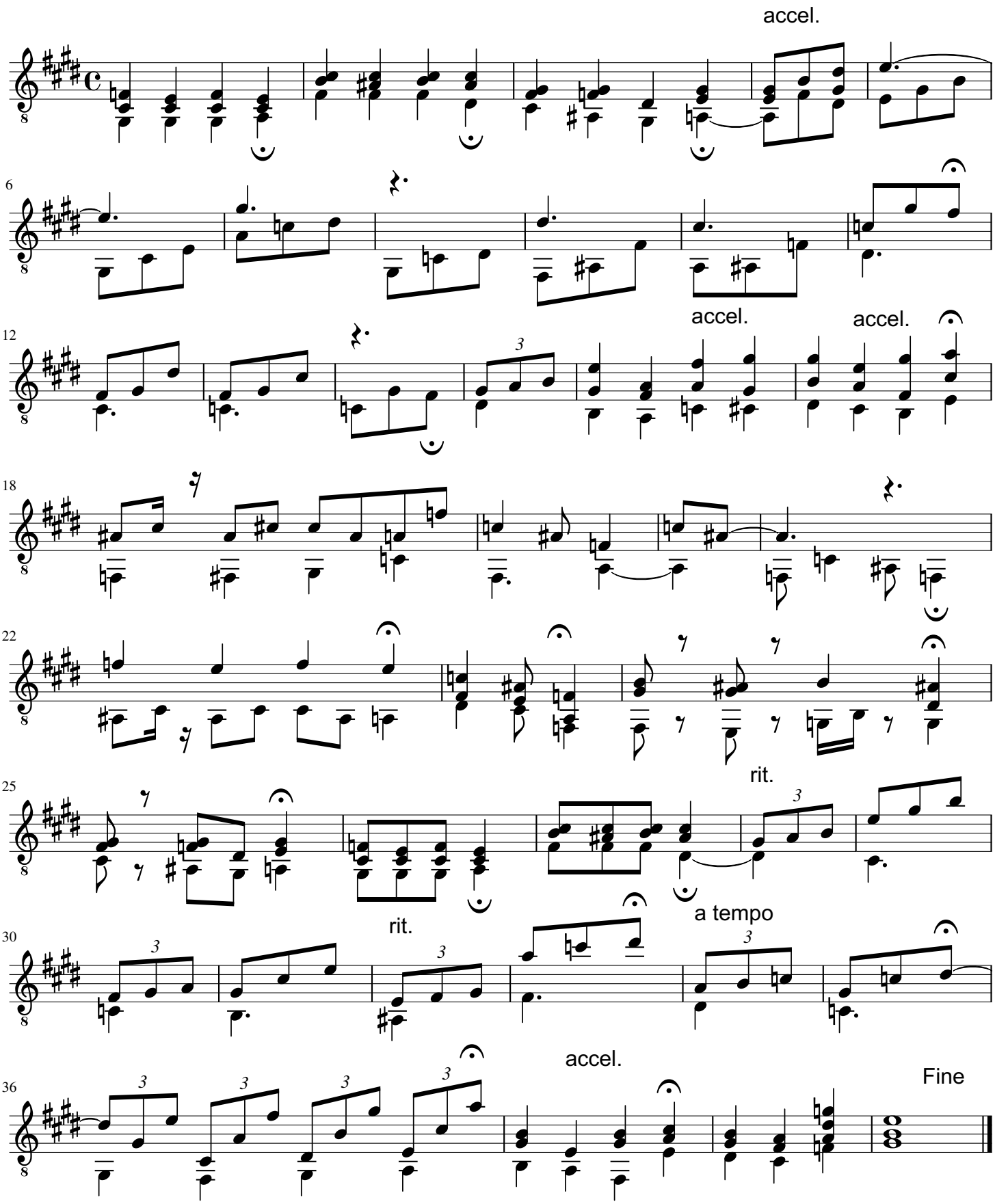

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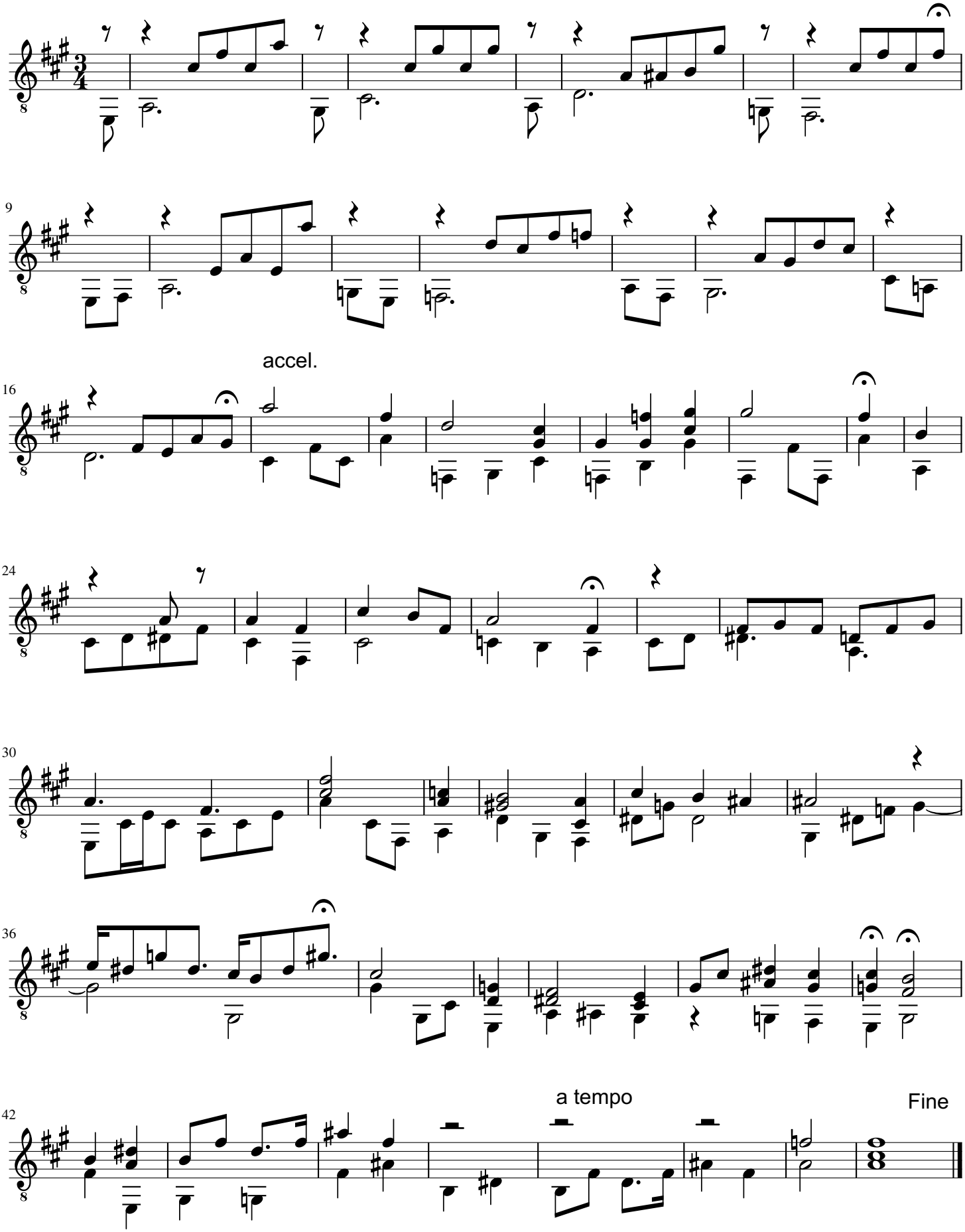

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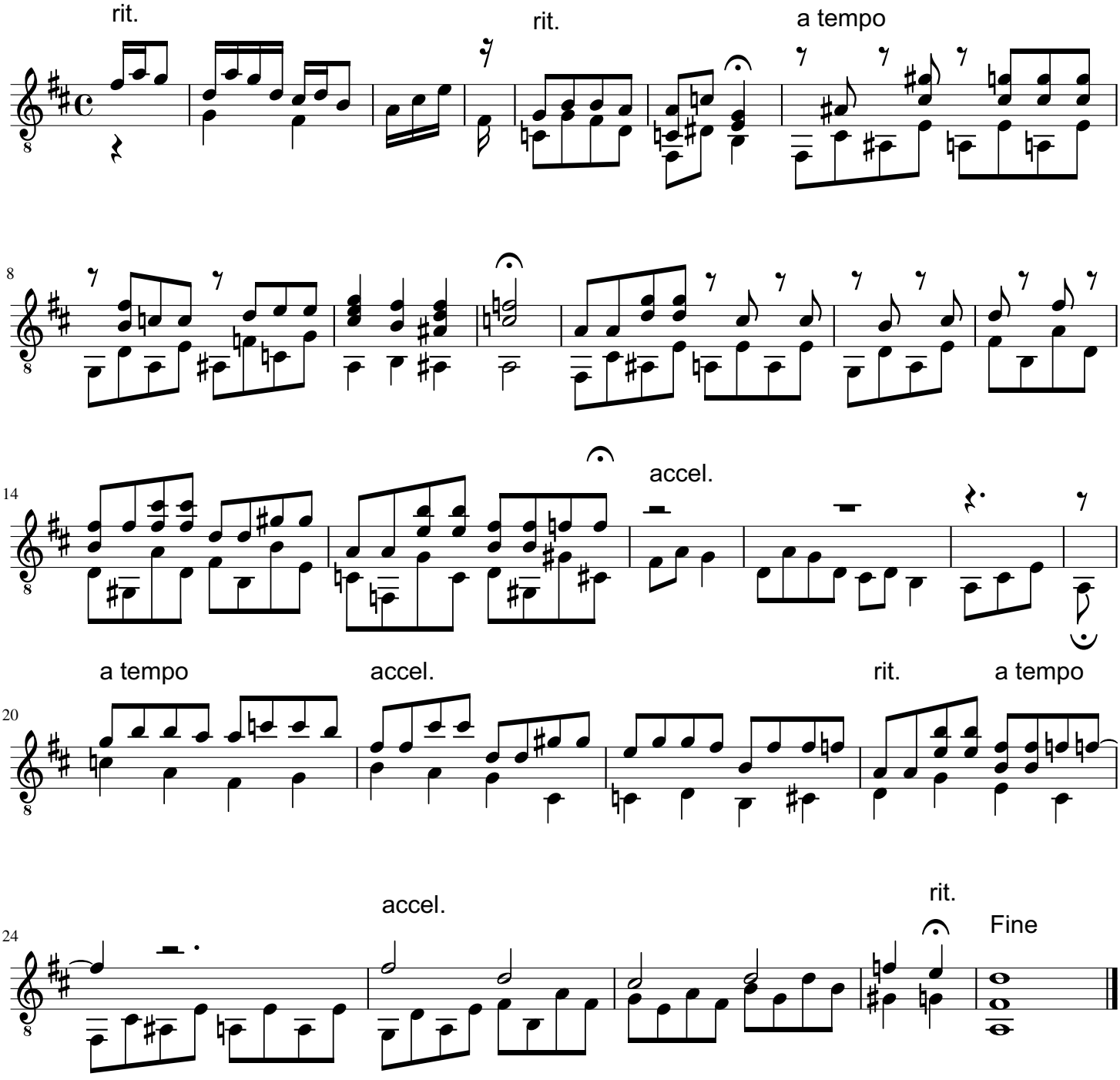

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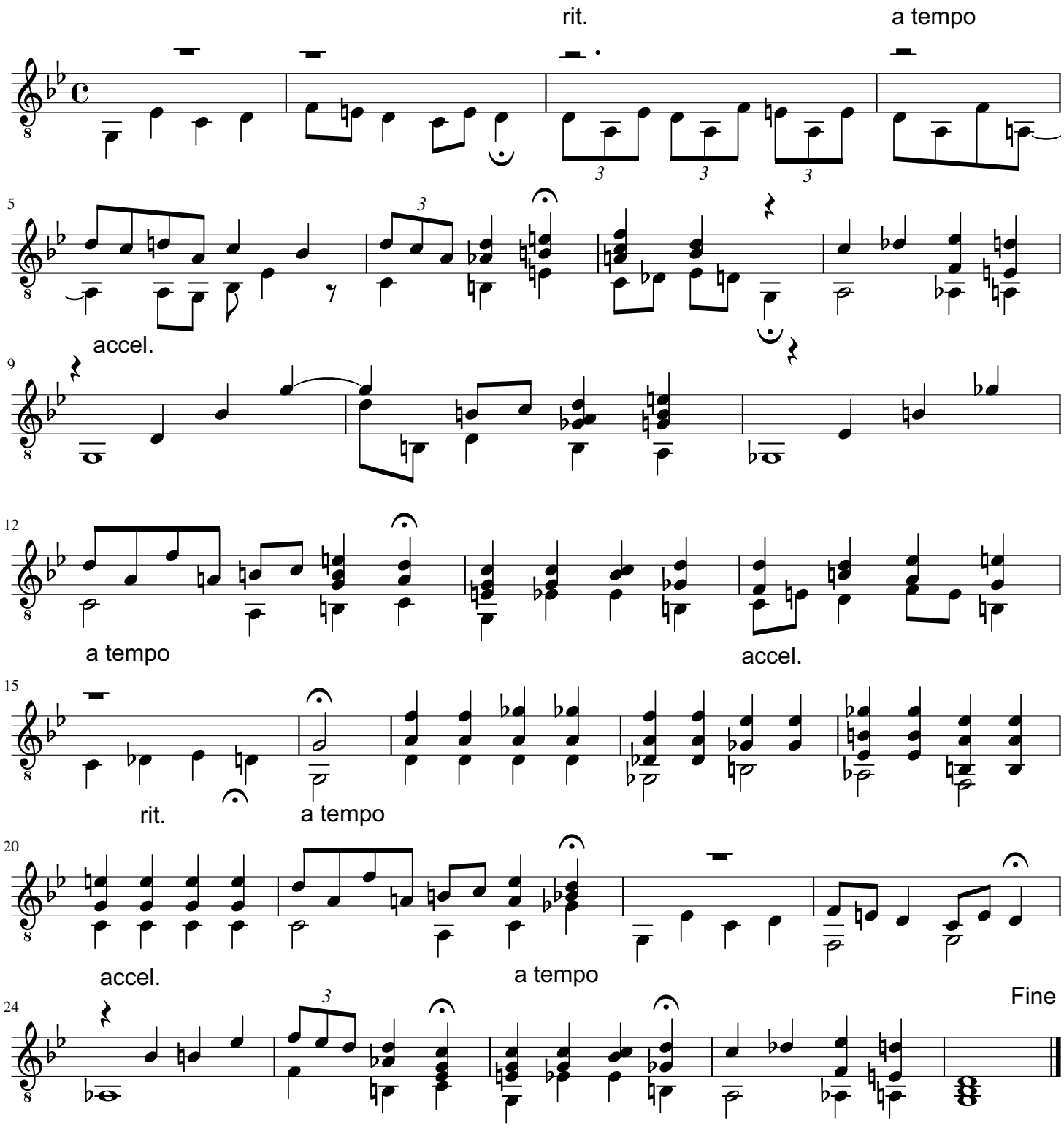

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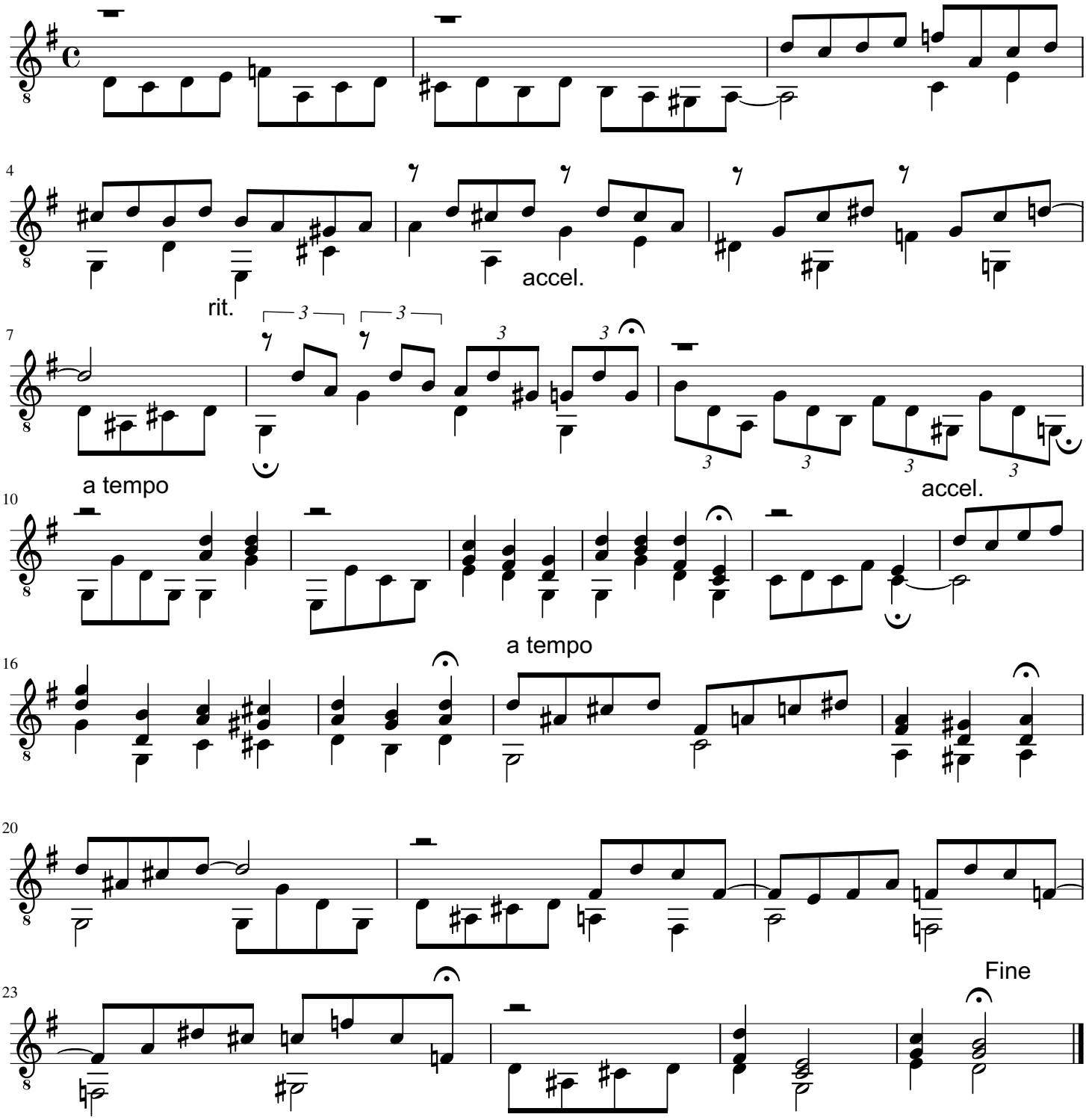

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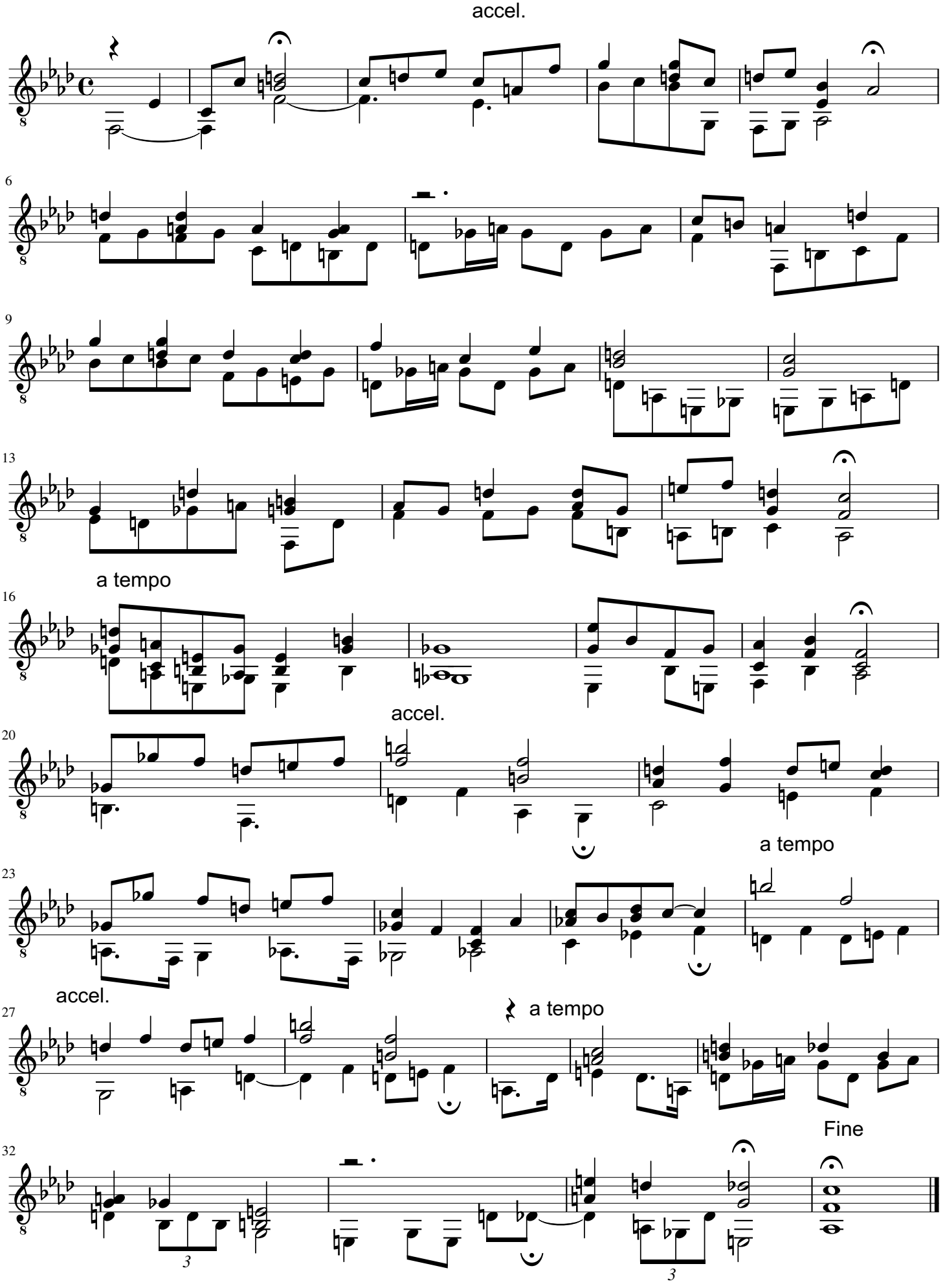

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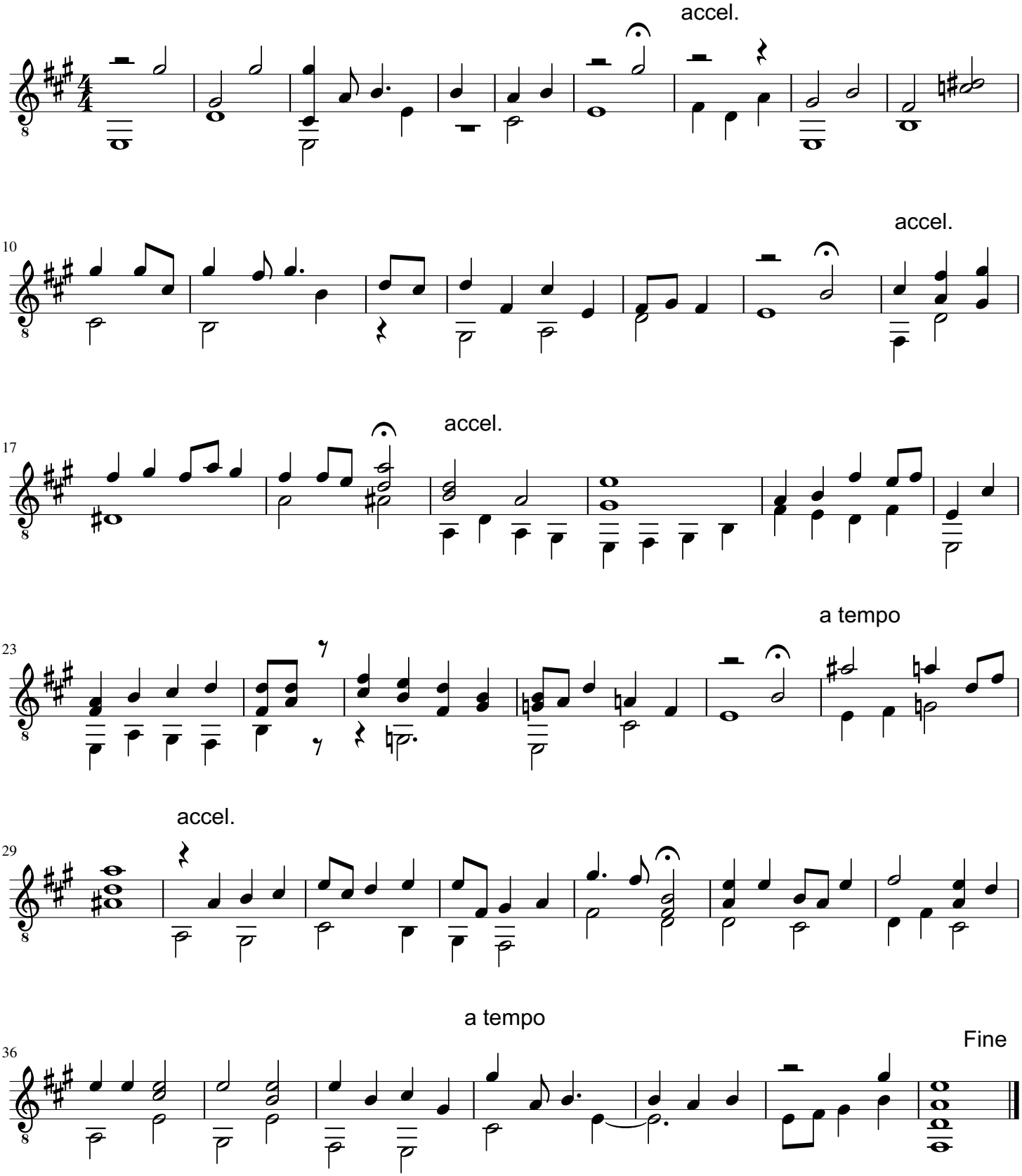

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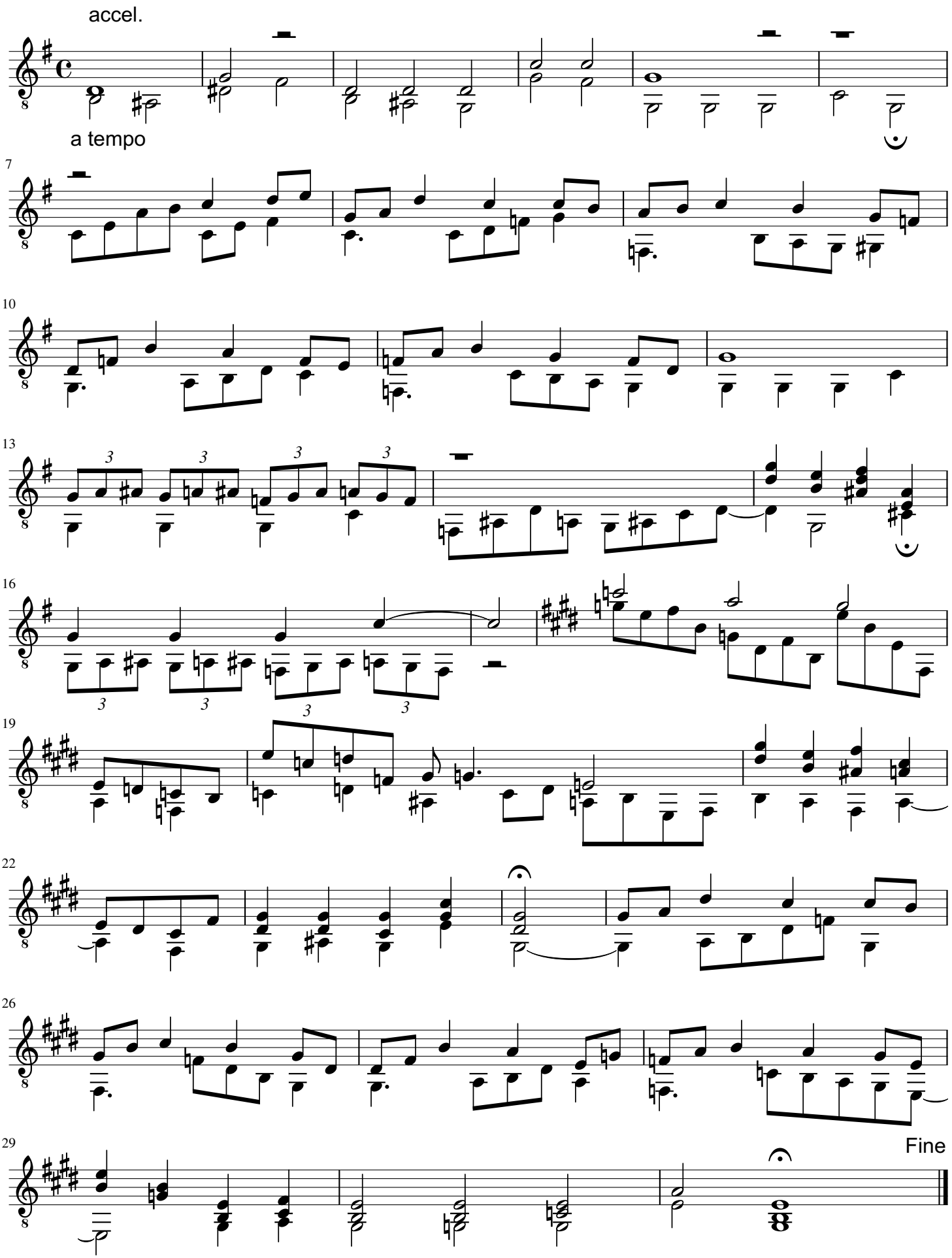

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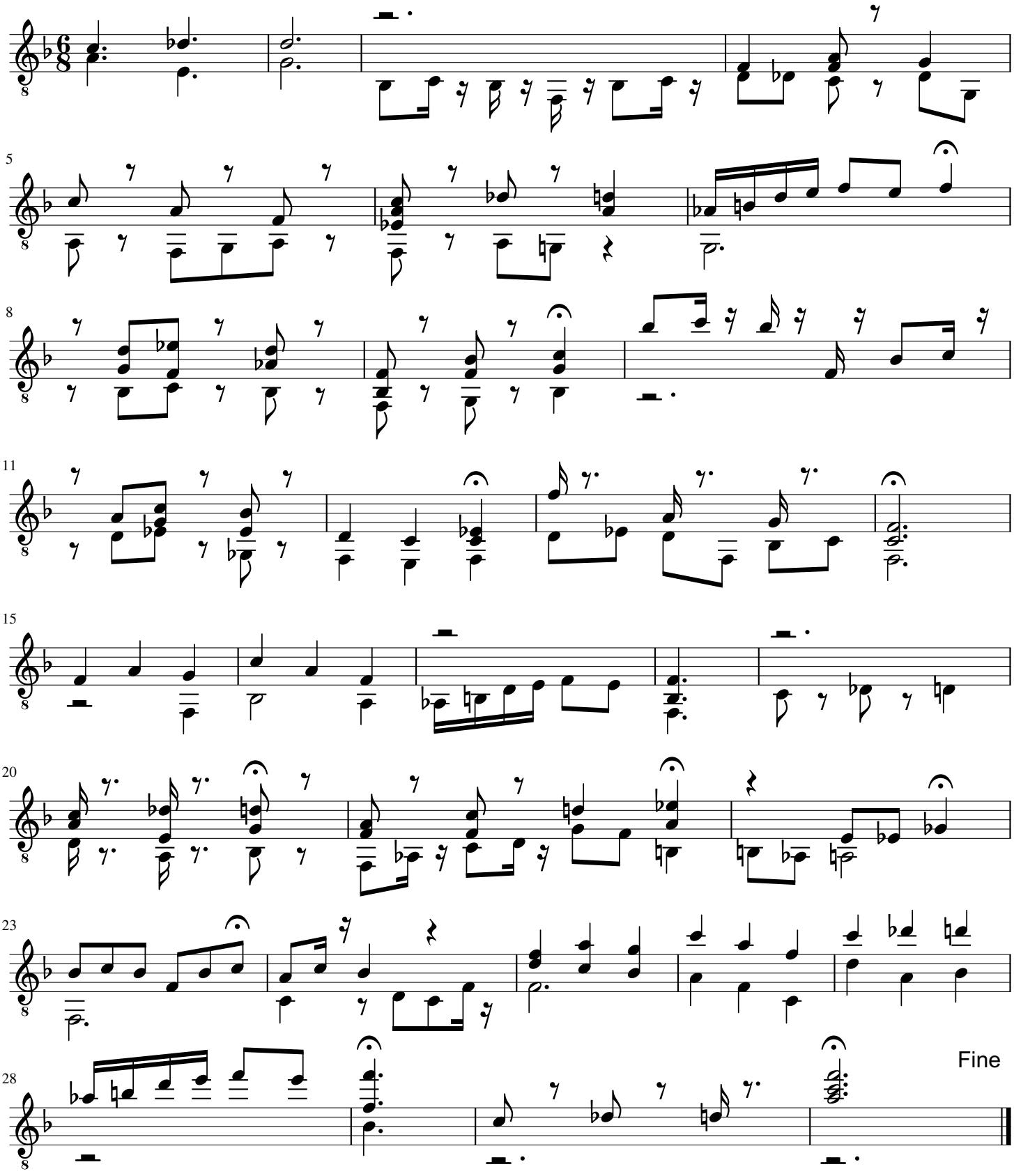

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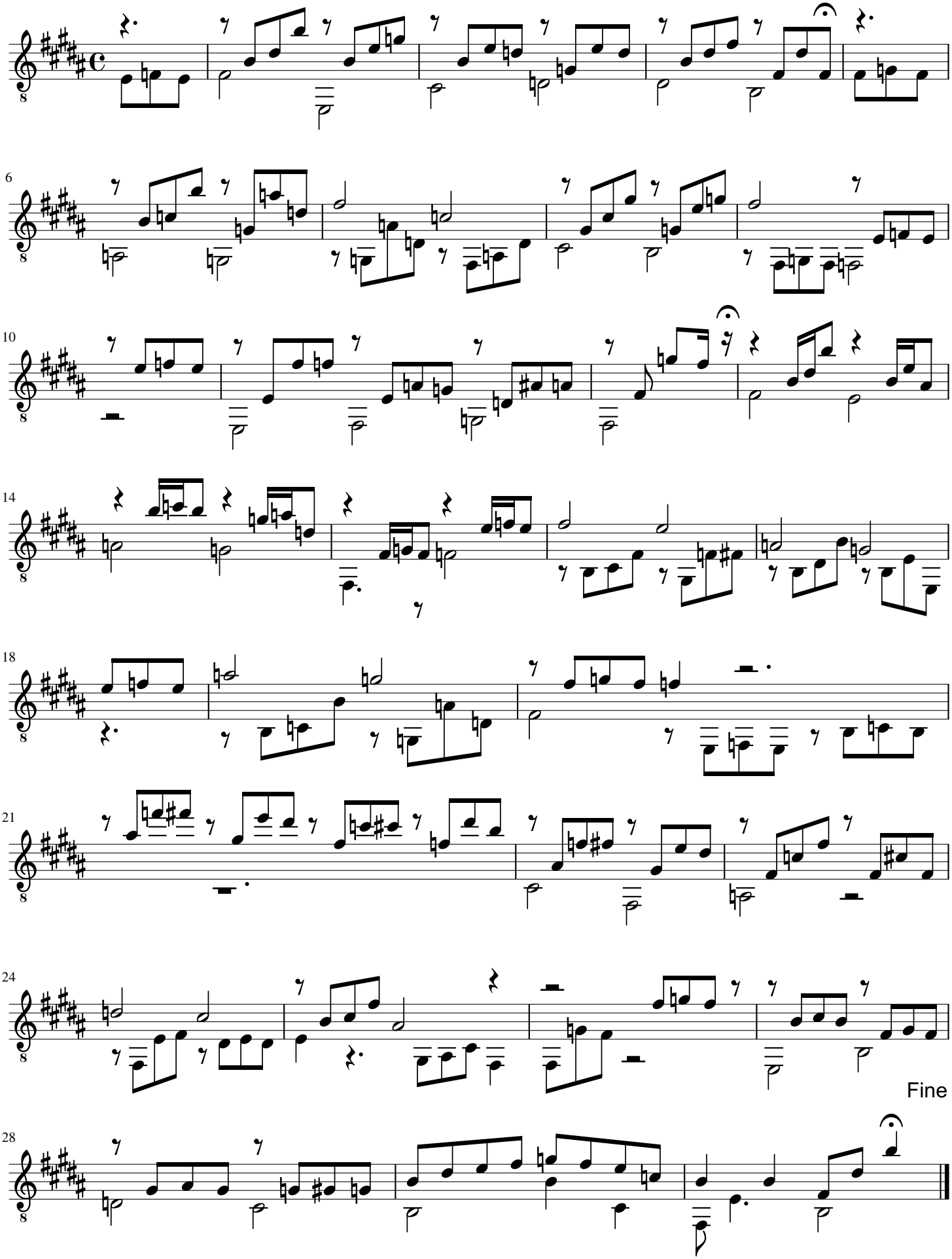

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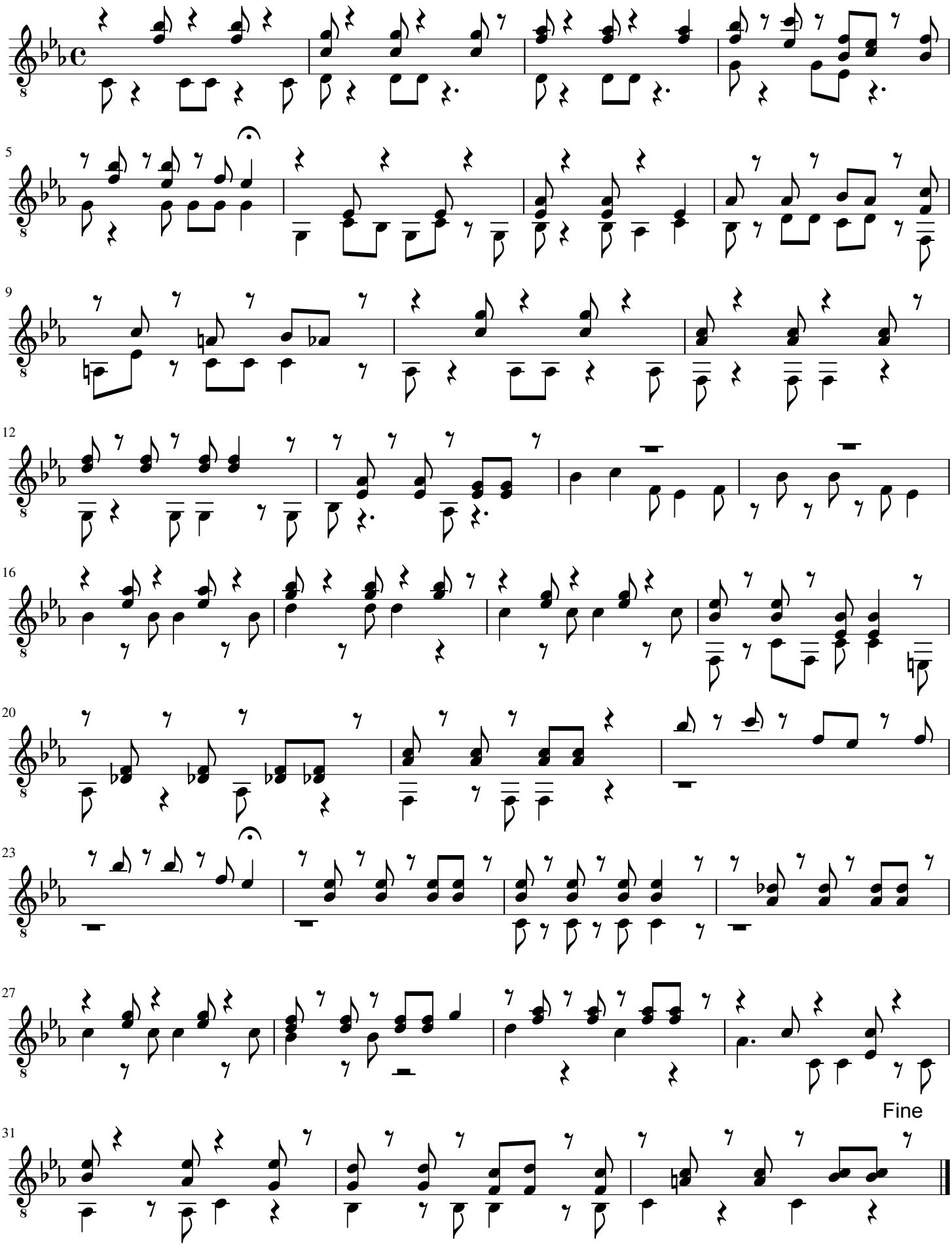

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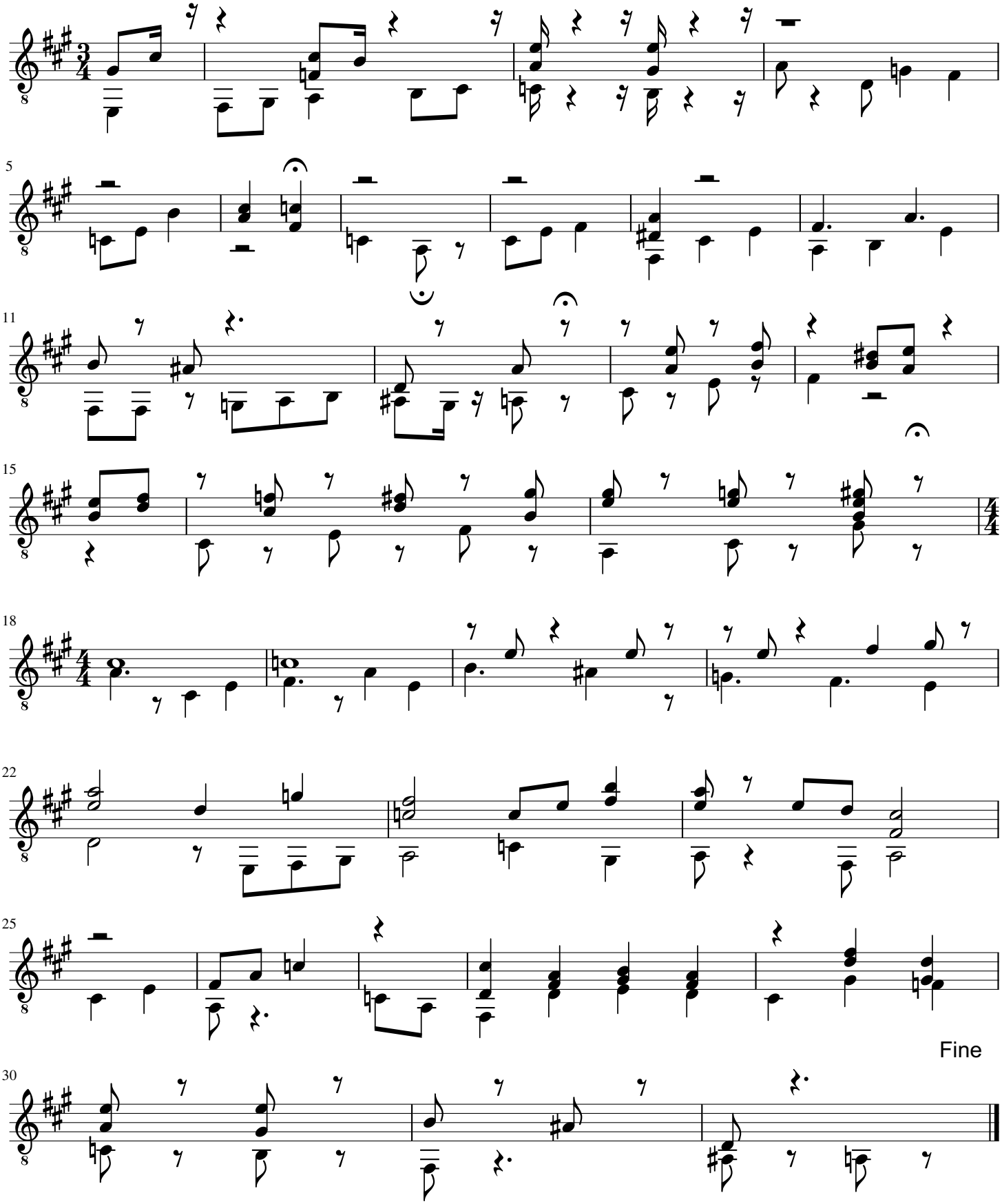
No. 30 - Allegro op.75



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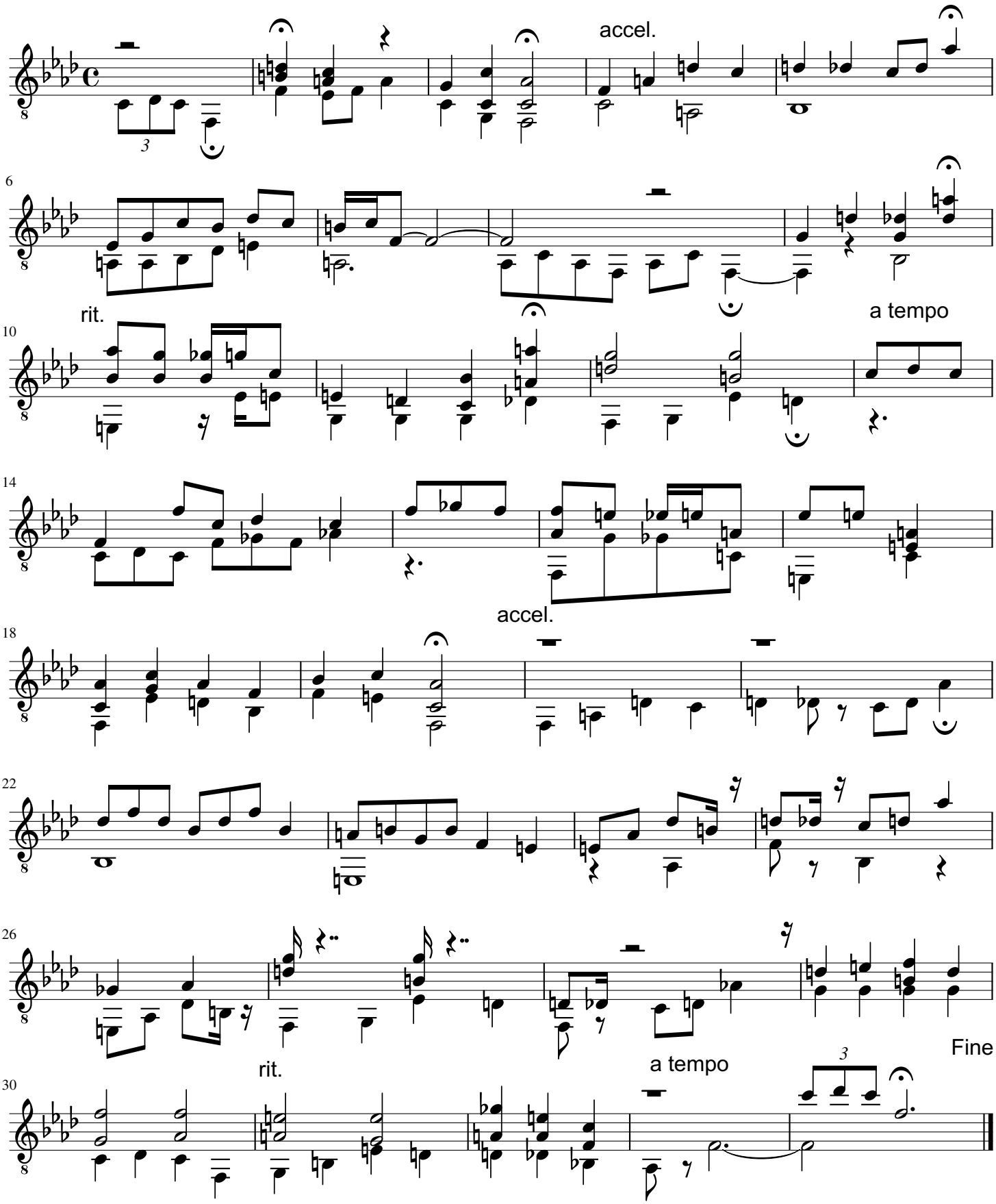

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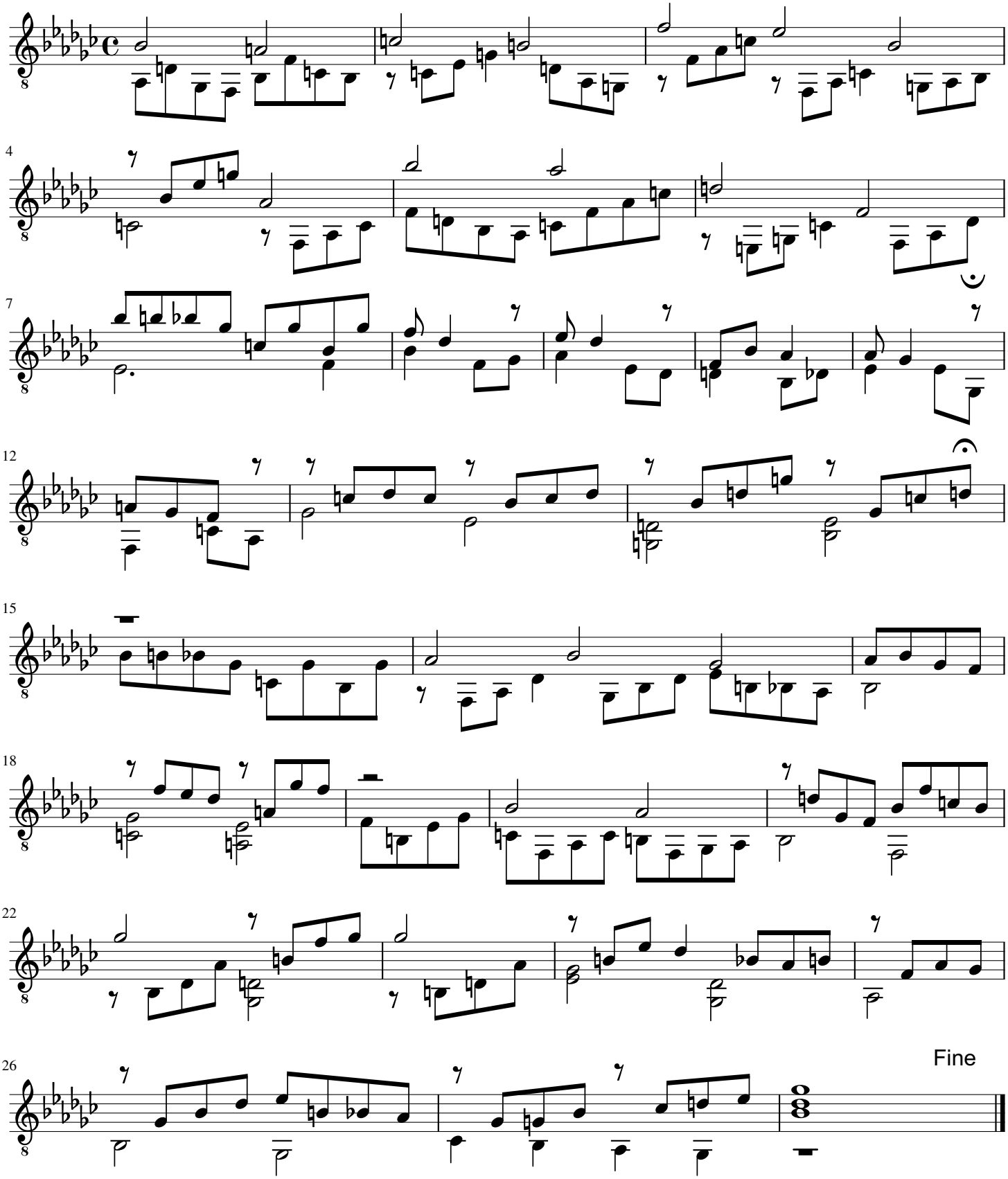

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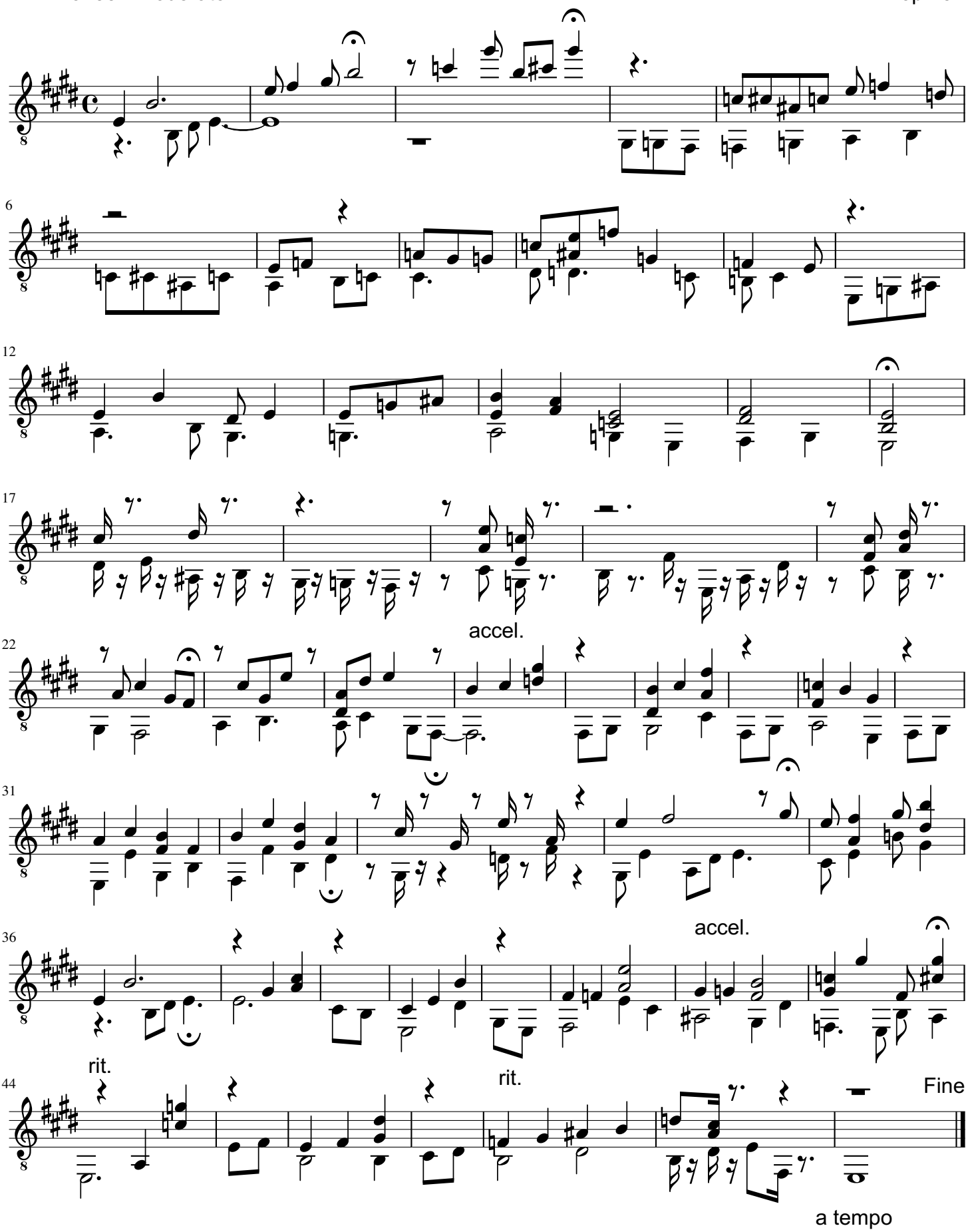

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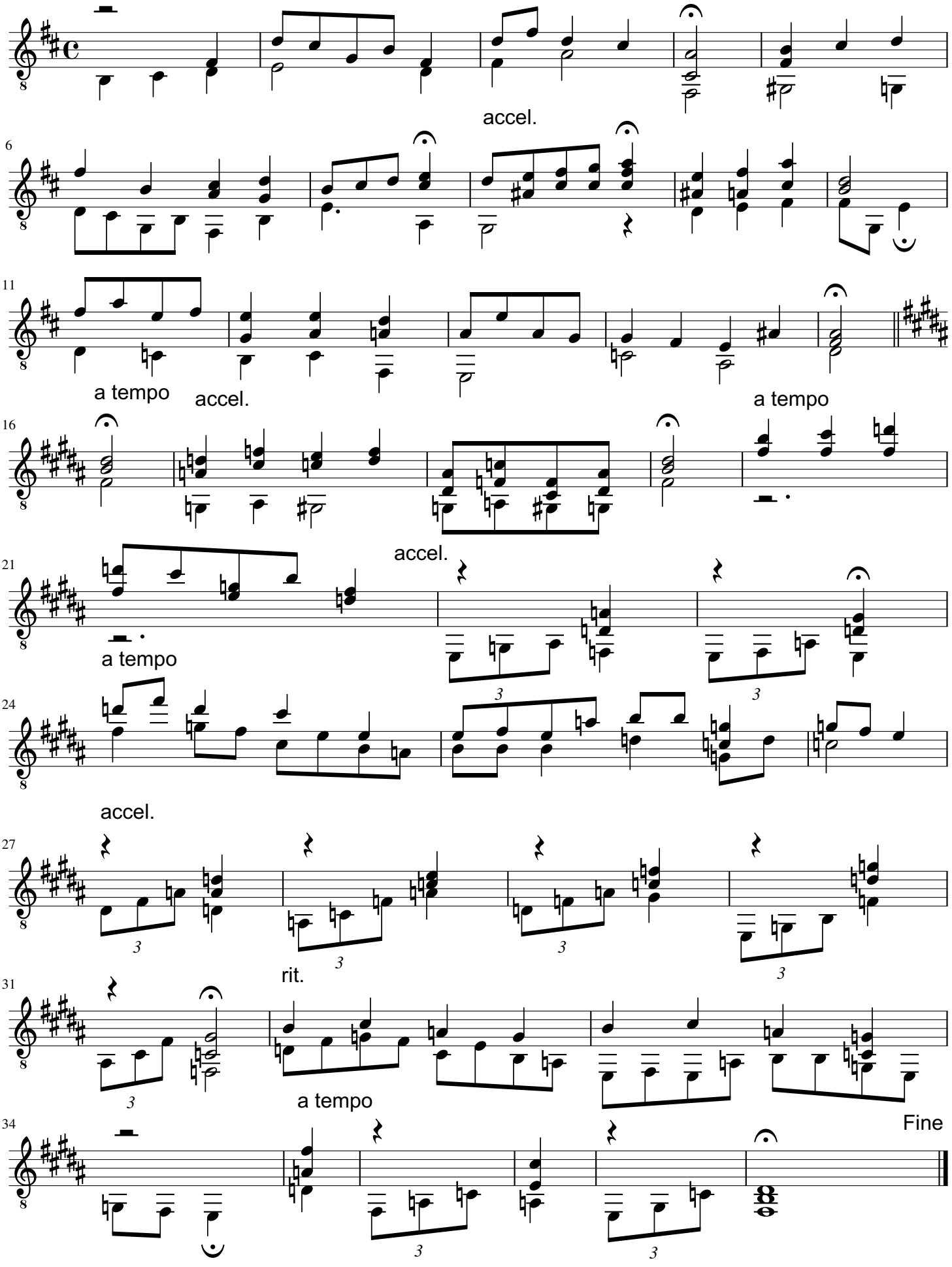

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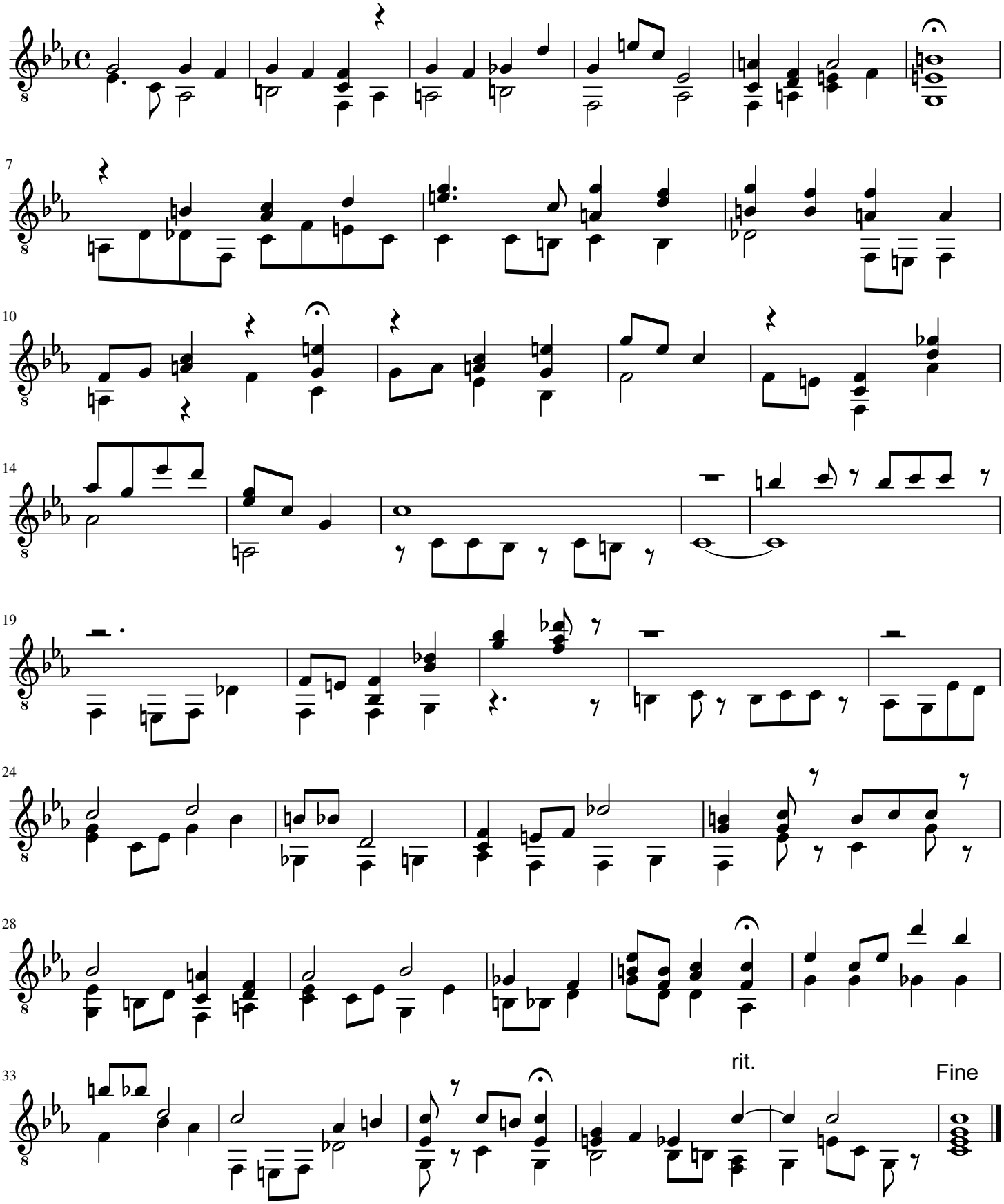
No. 35 - Andante moderato op.75



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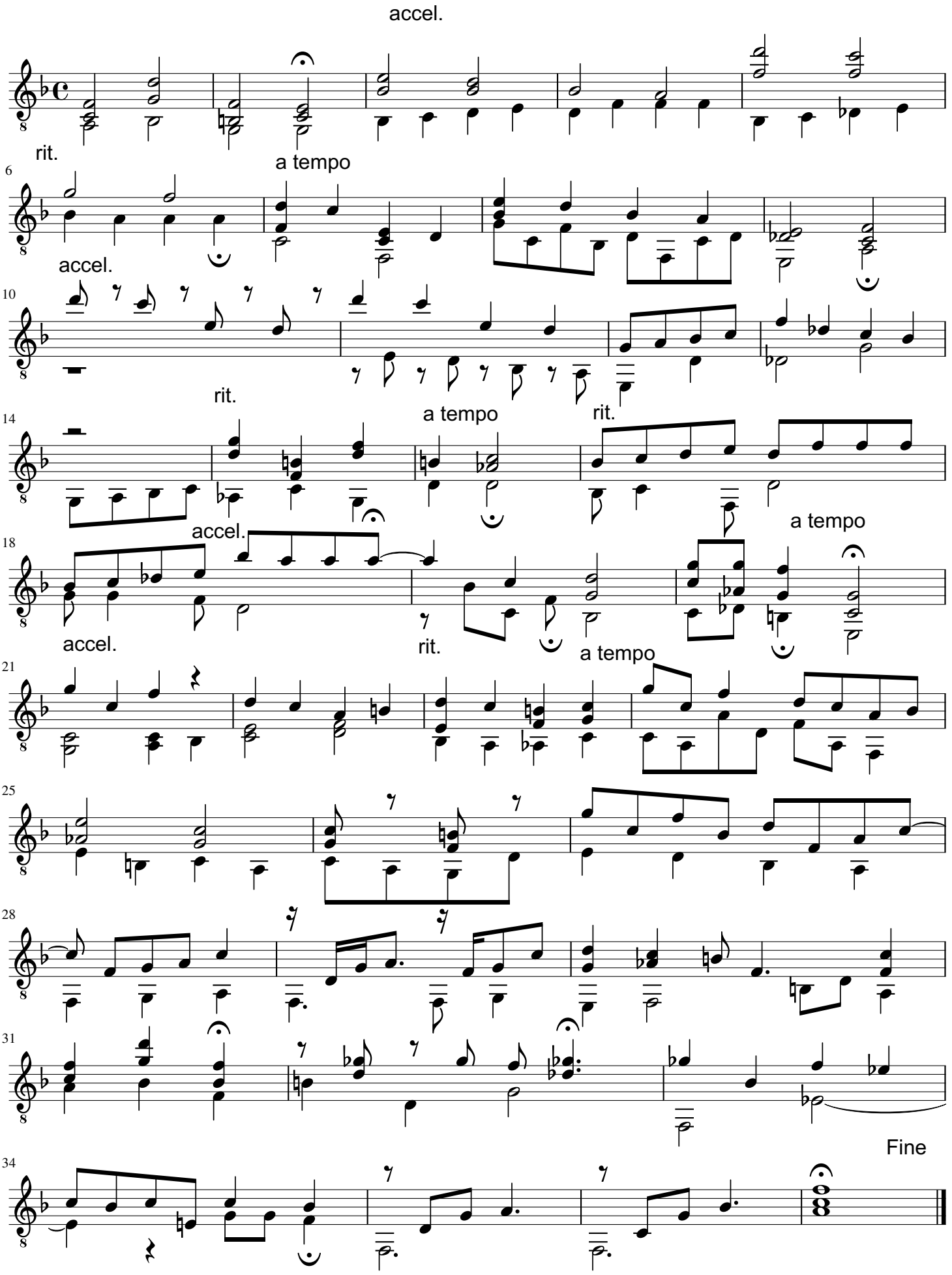

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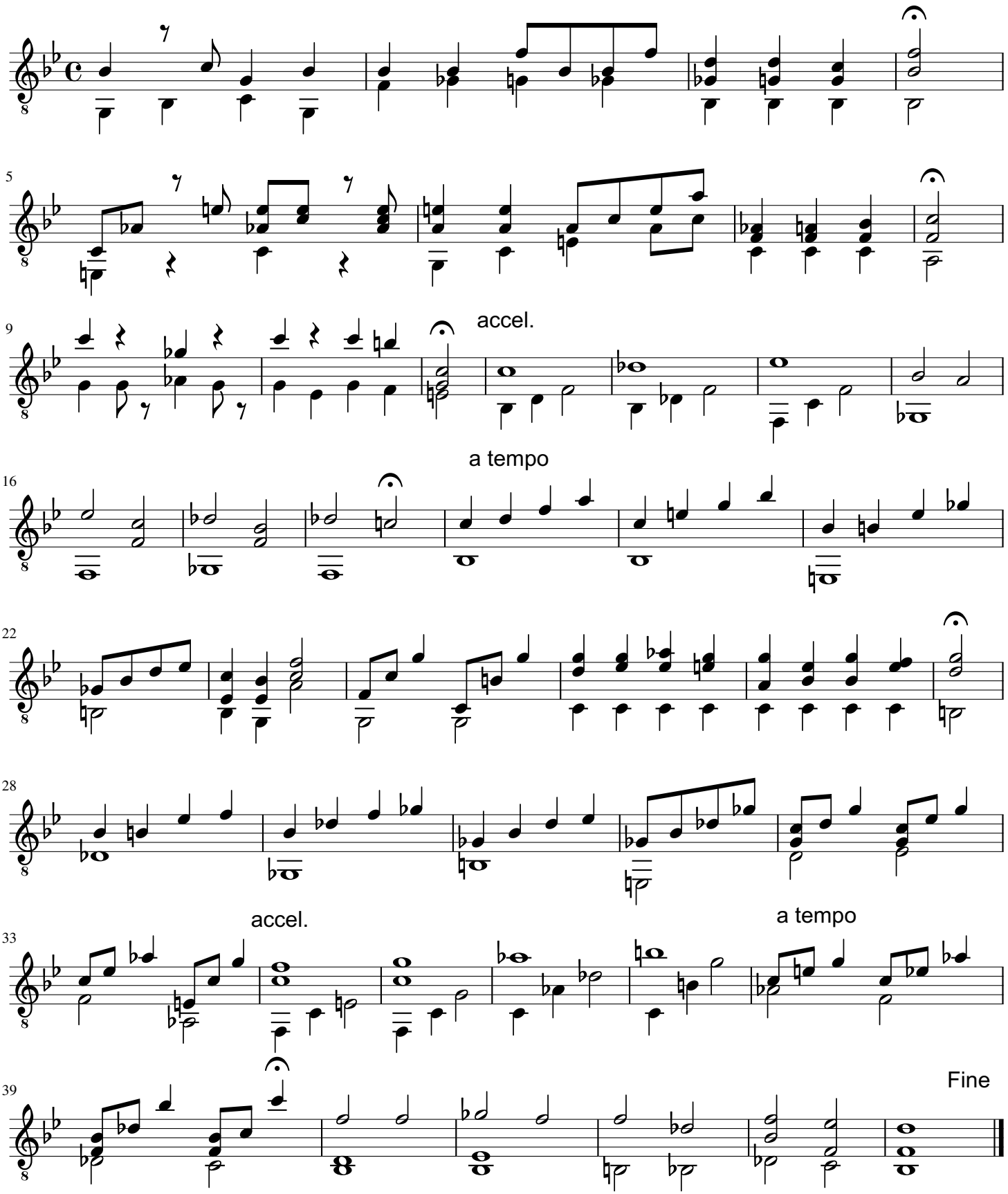

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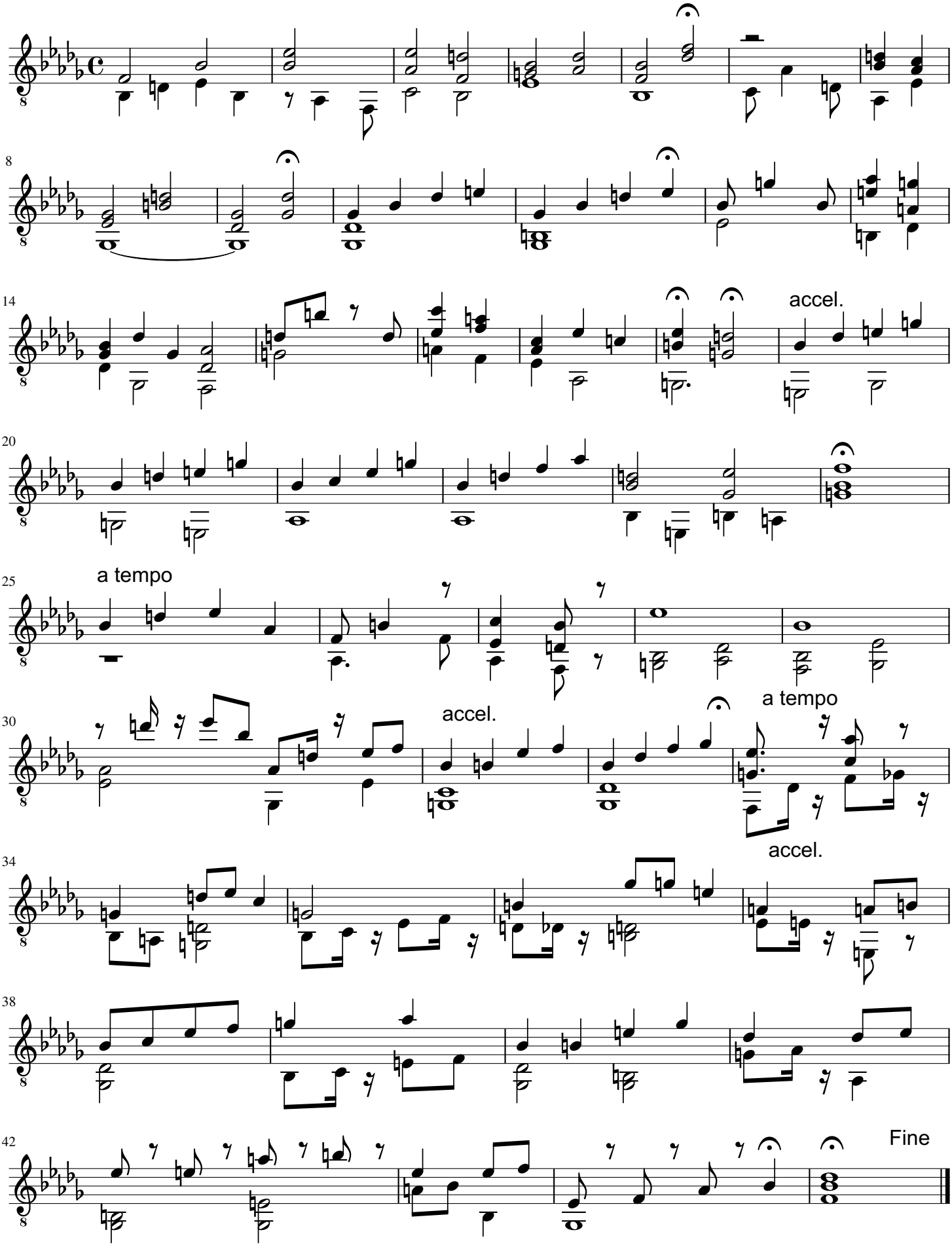

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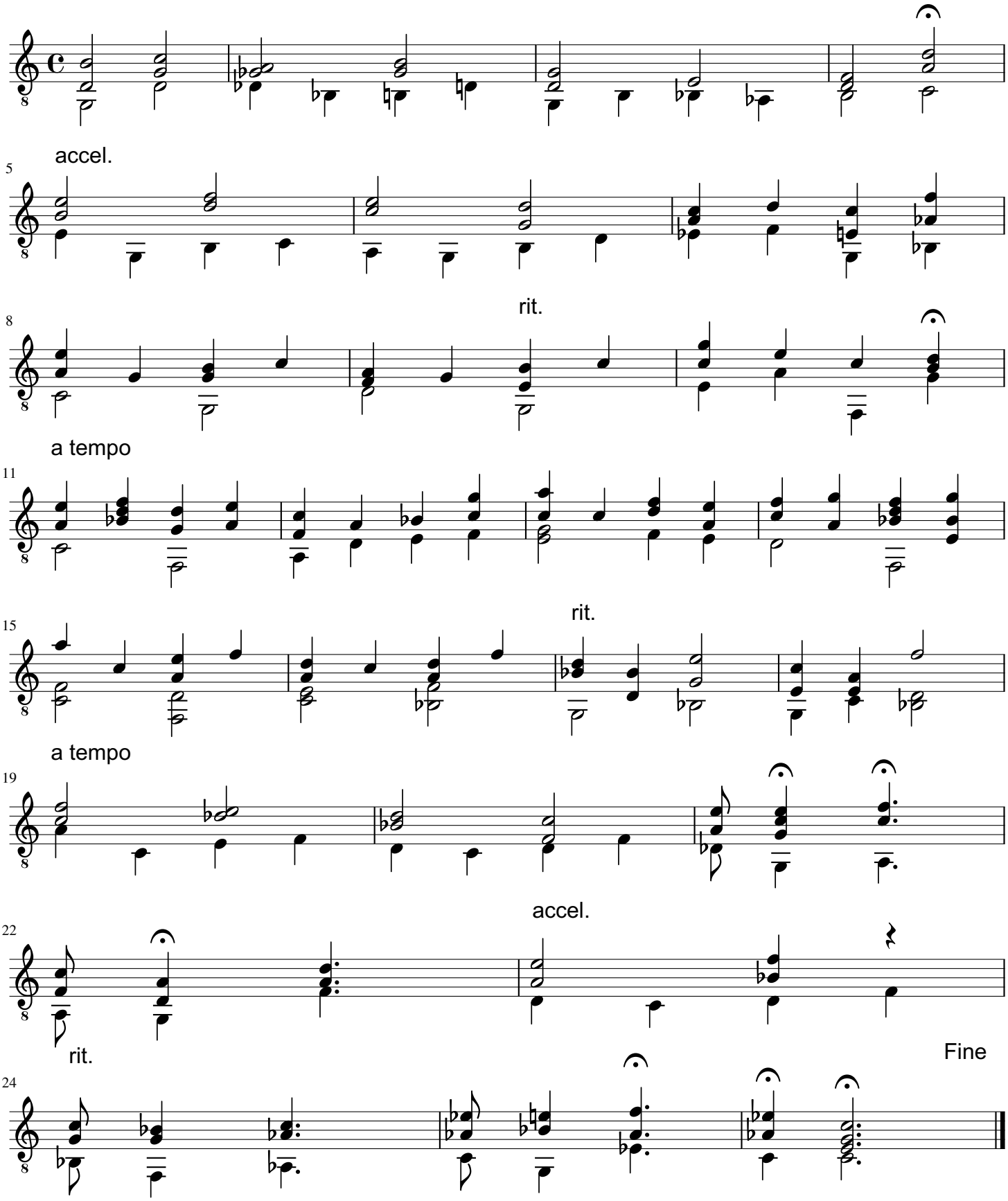
No. 39 - Allegretto con moto op.75



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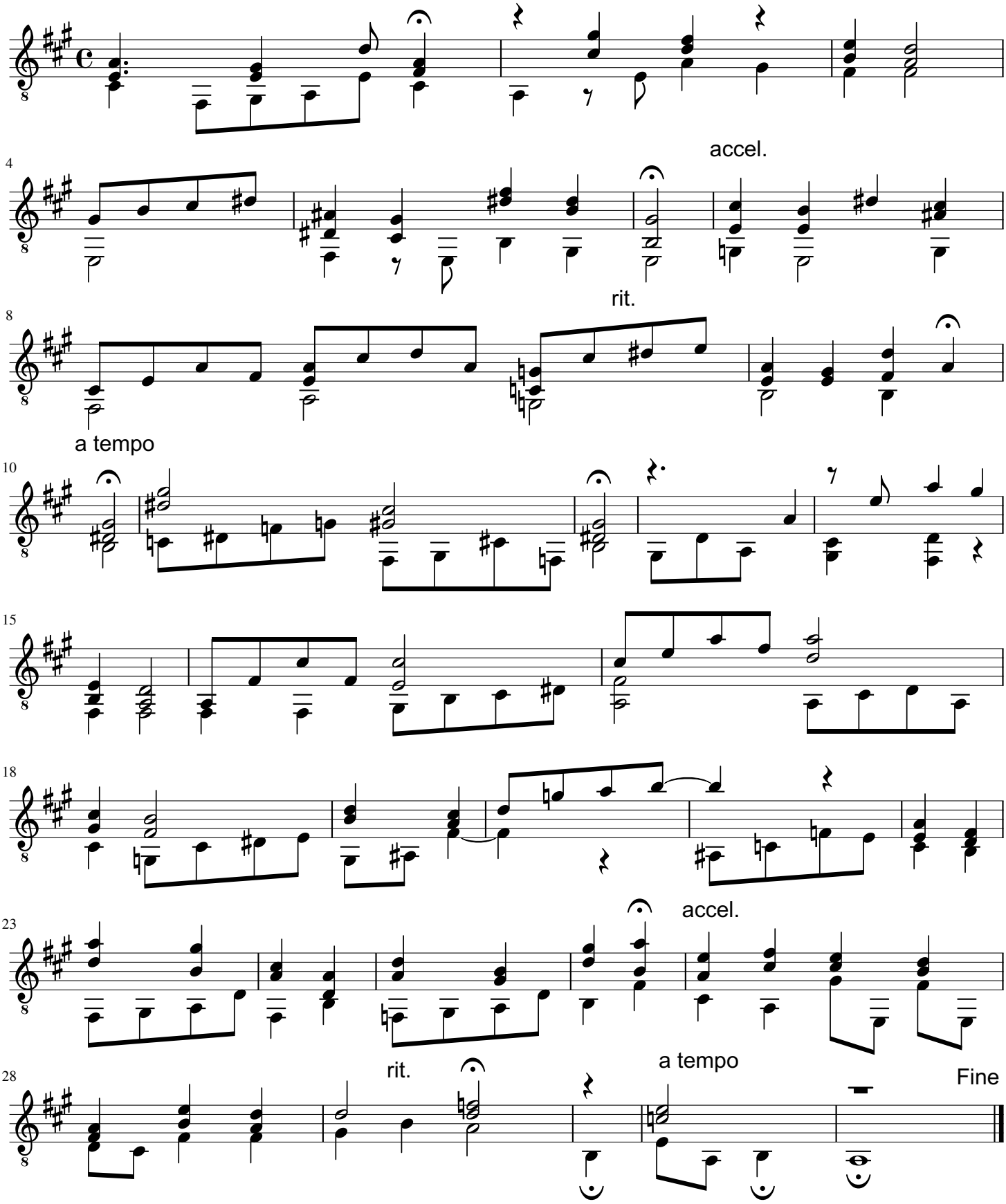

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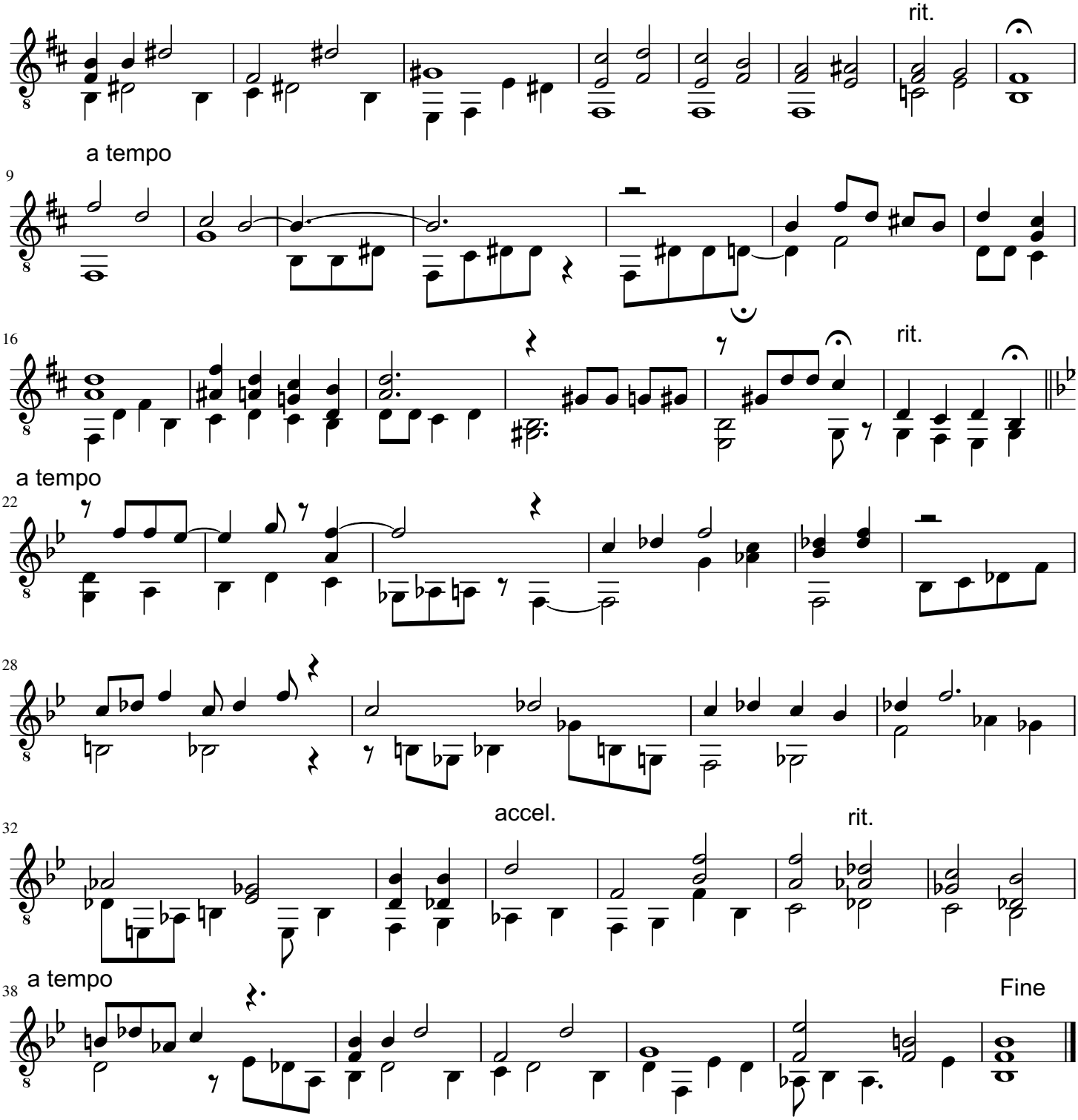

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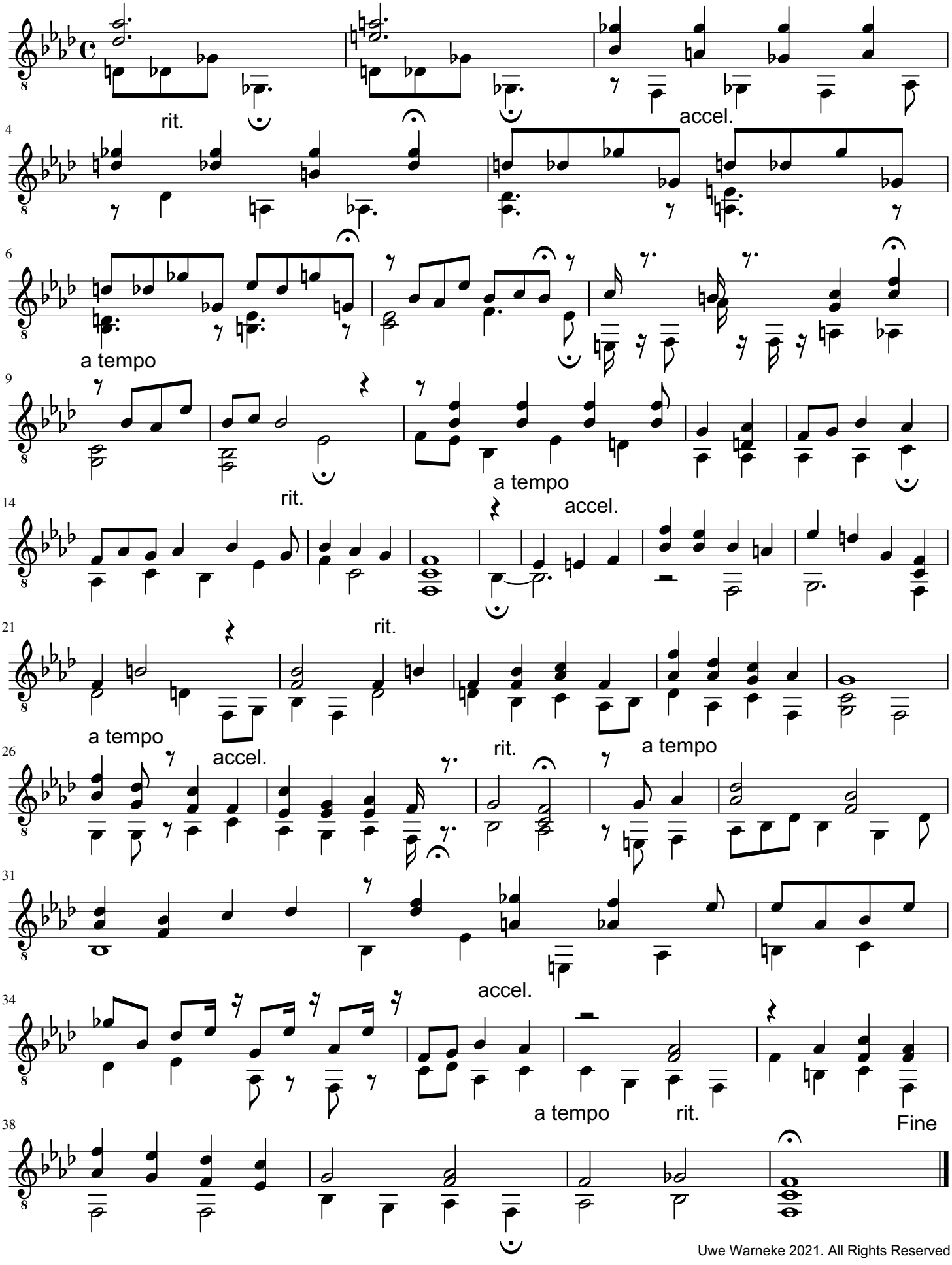

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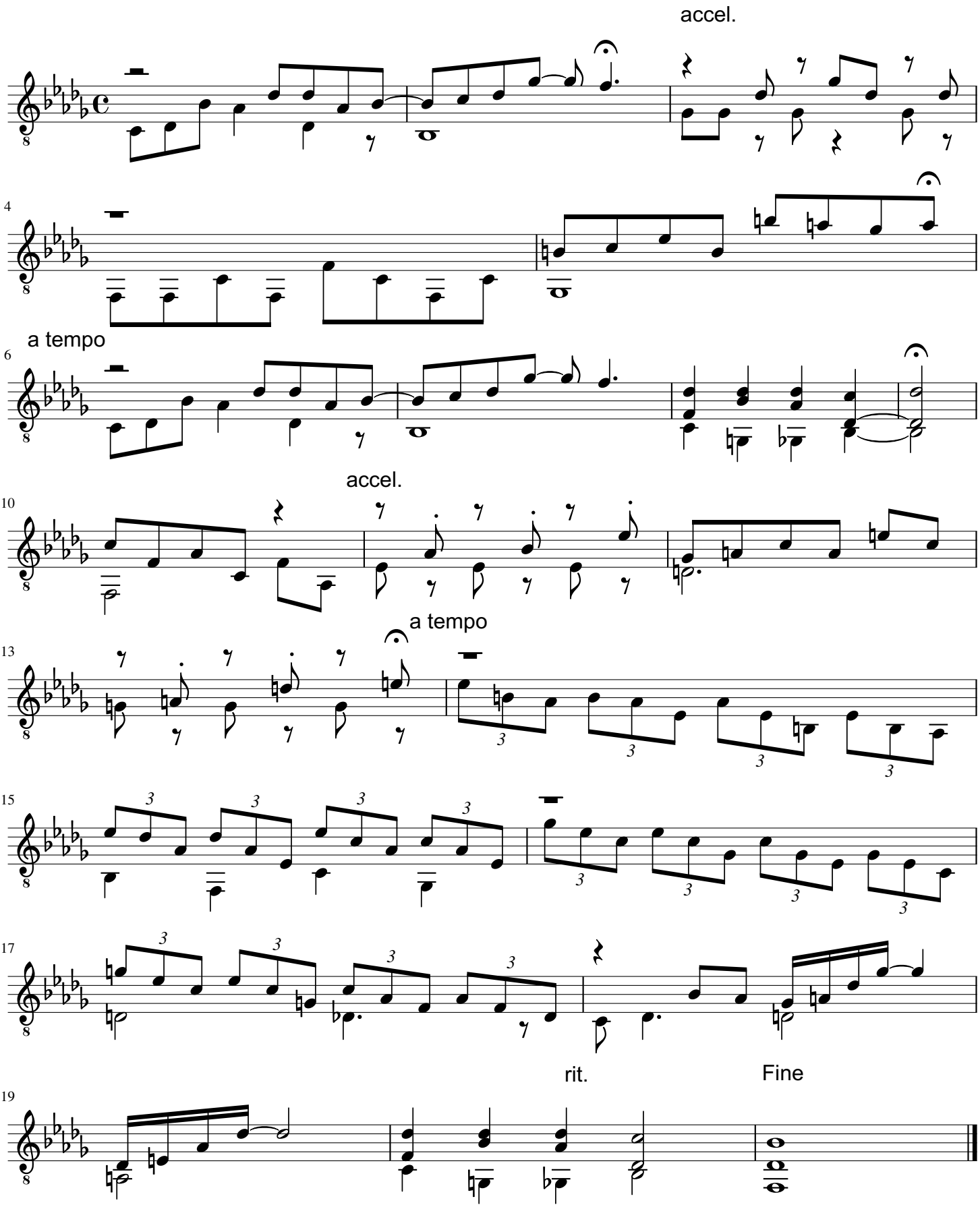

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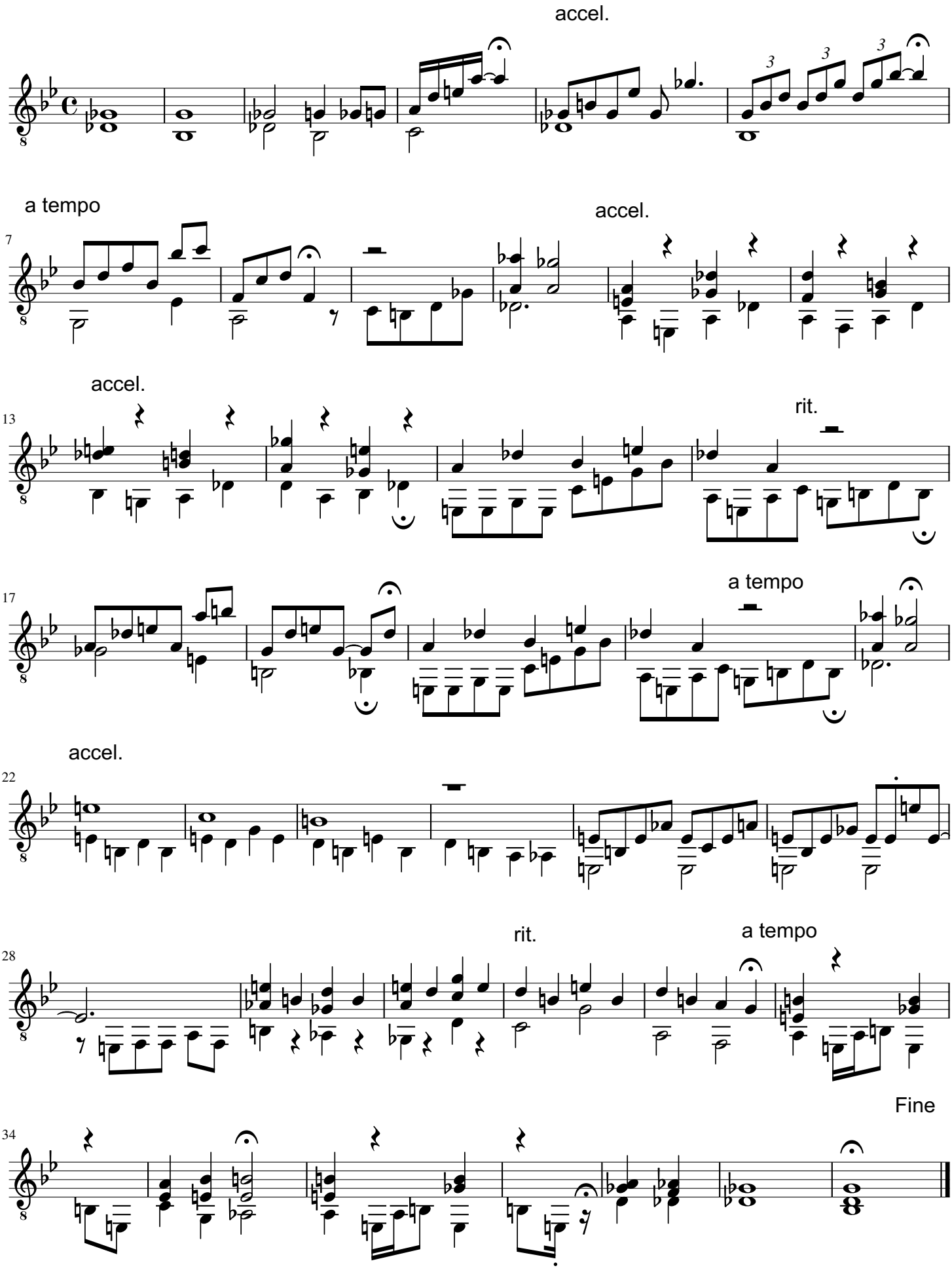

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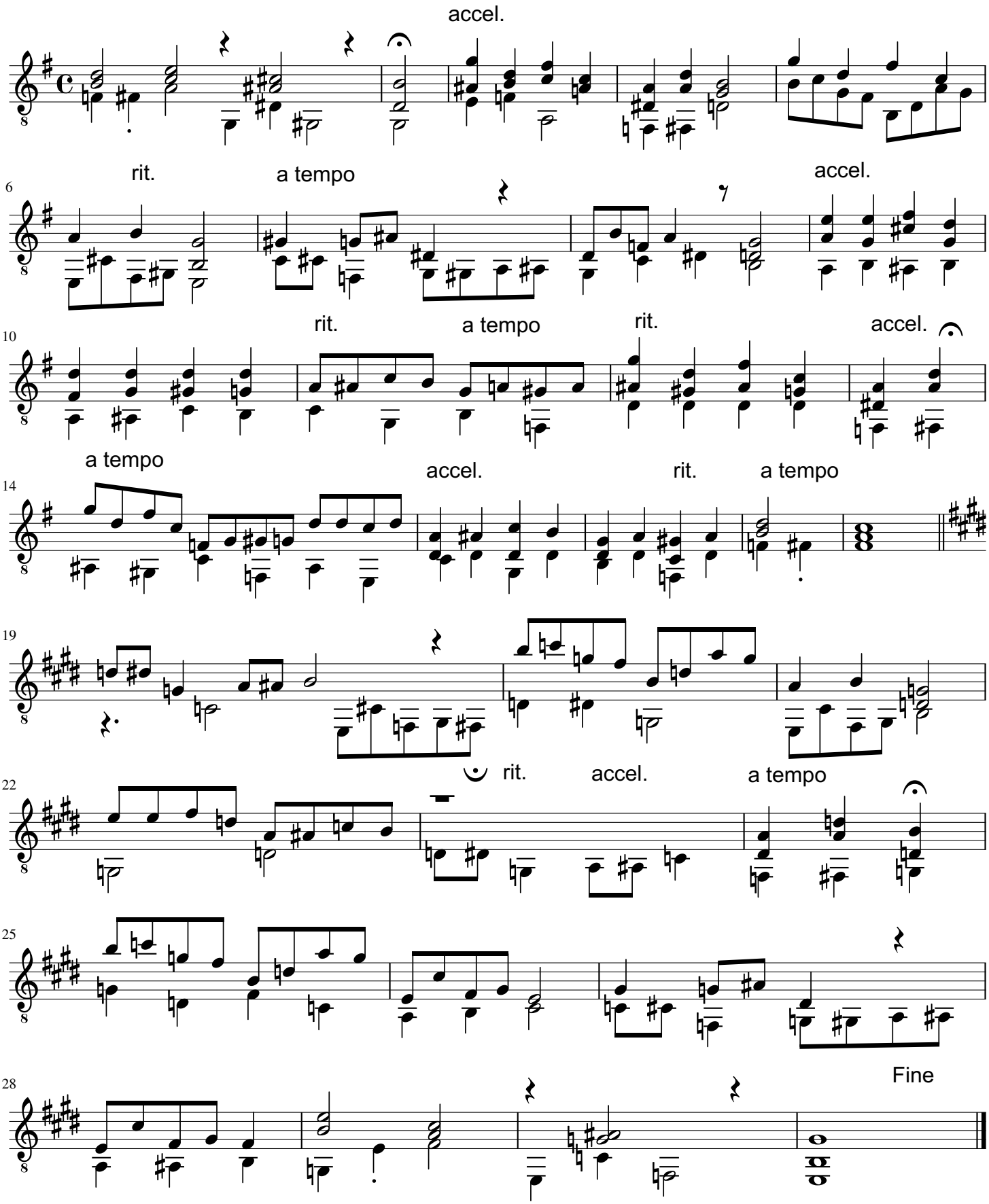

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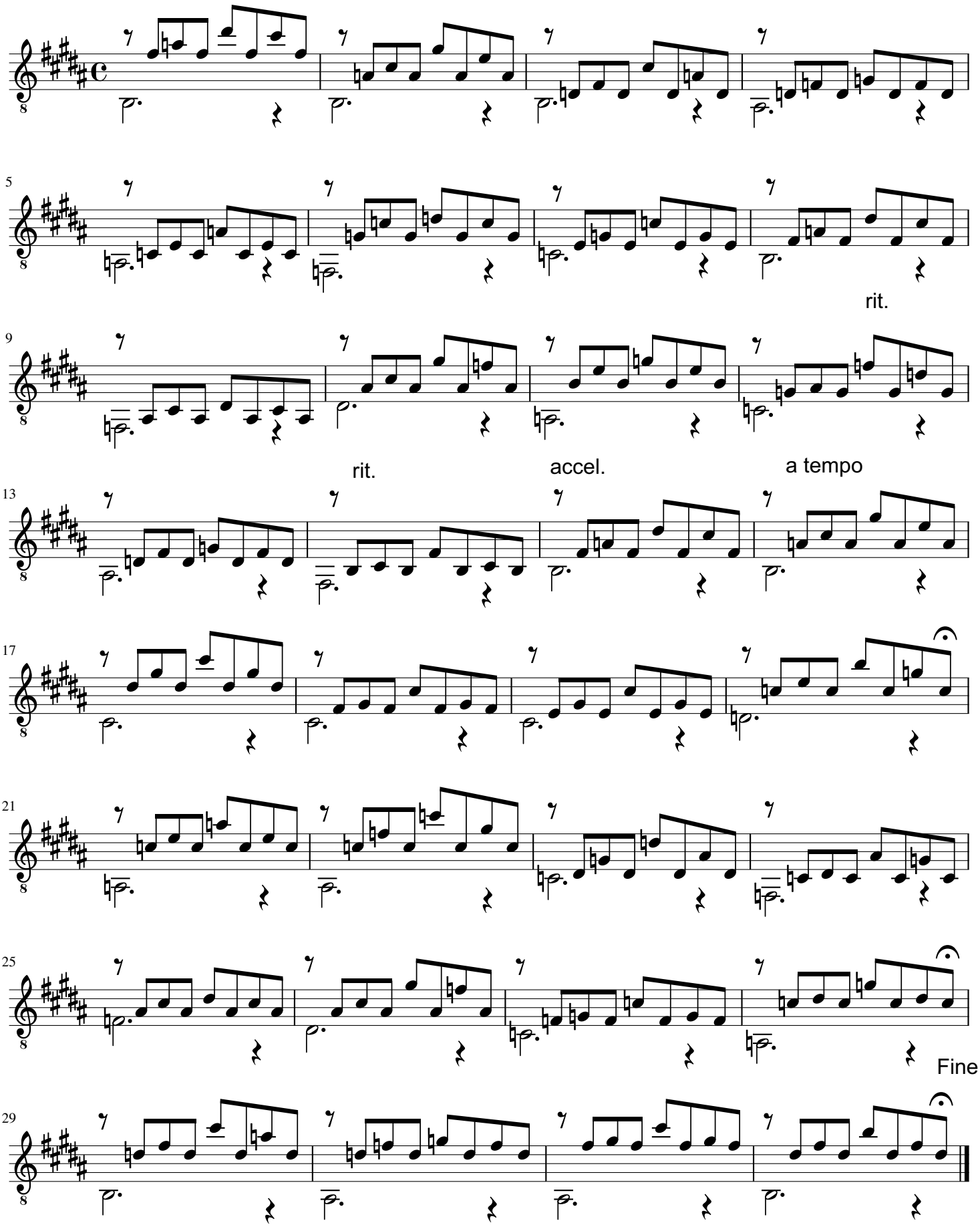
No. 46 - Andantino op.75



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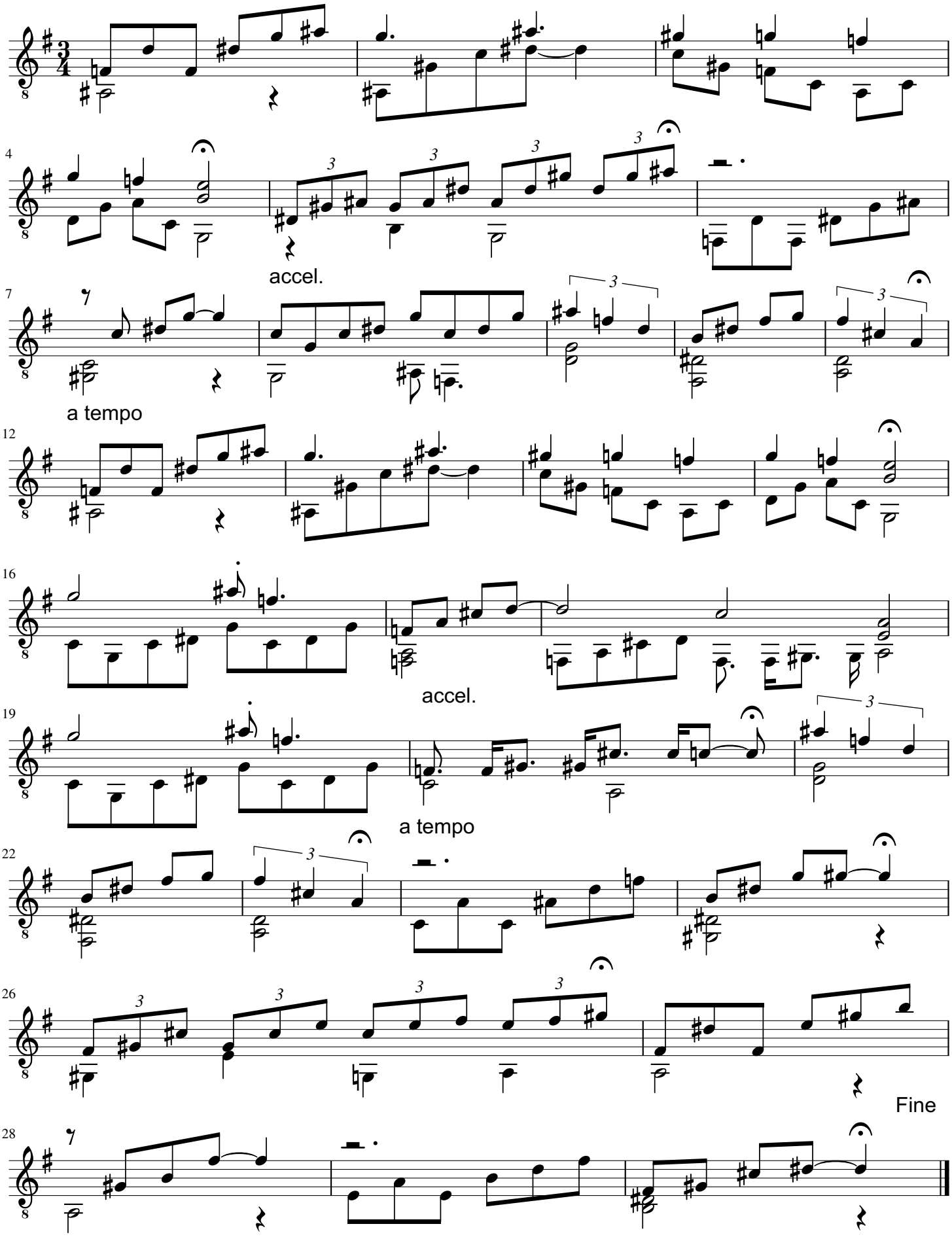

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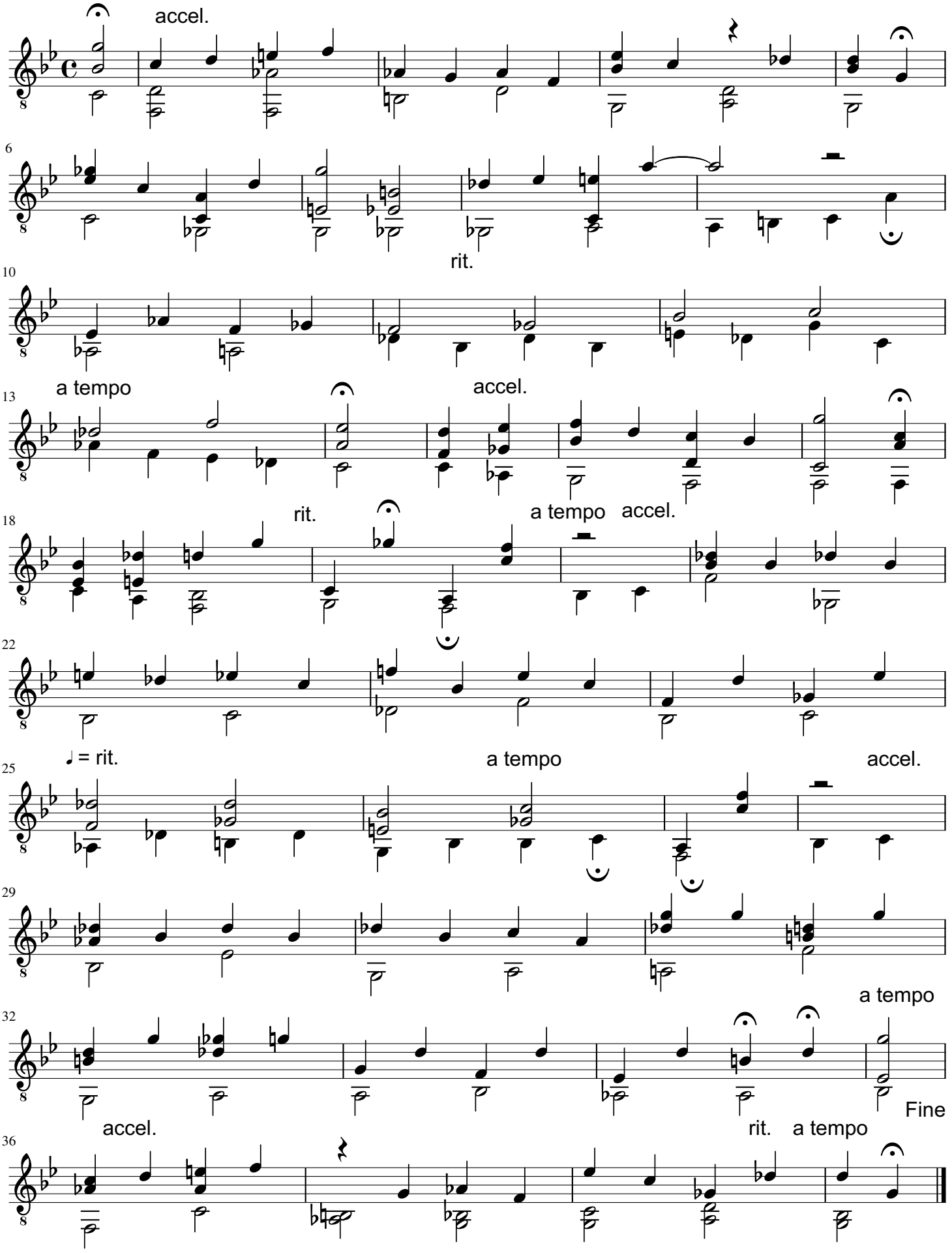
Postlude - Andante moderato op.75



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Patterns op.76

48 monophonic exercises. Non-transcribed sheet music for solo guitar

by Uwe Warneke @2022-24

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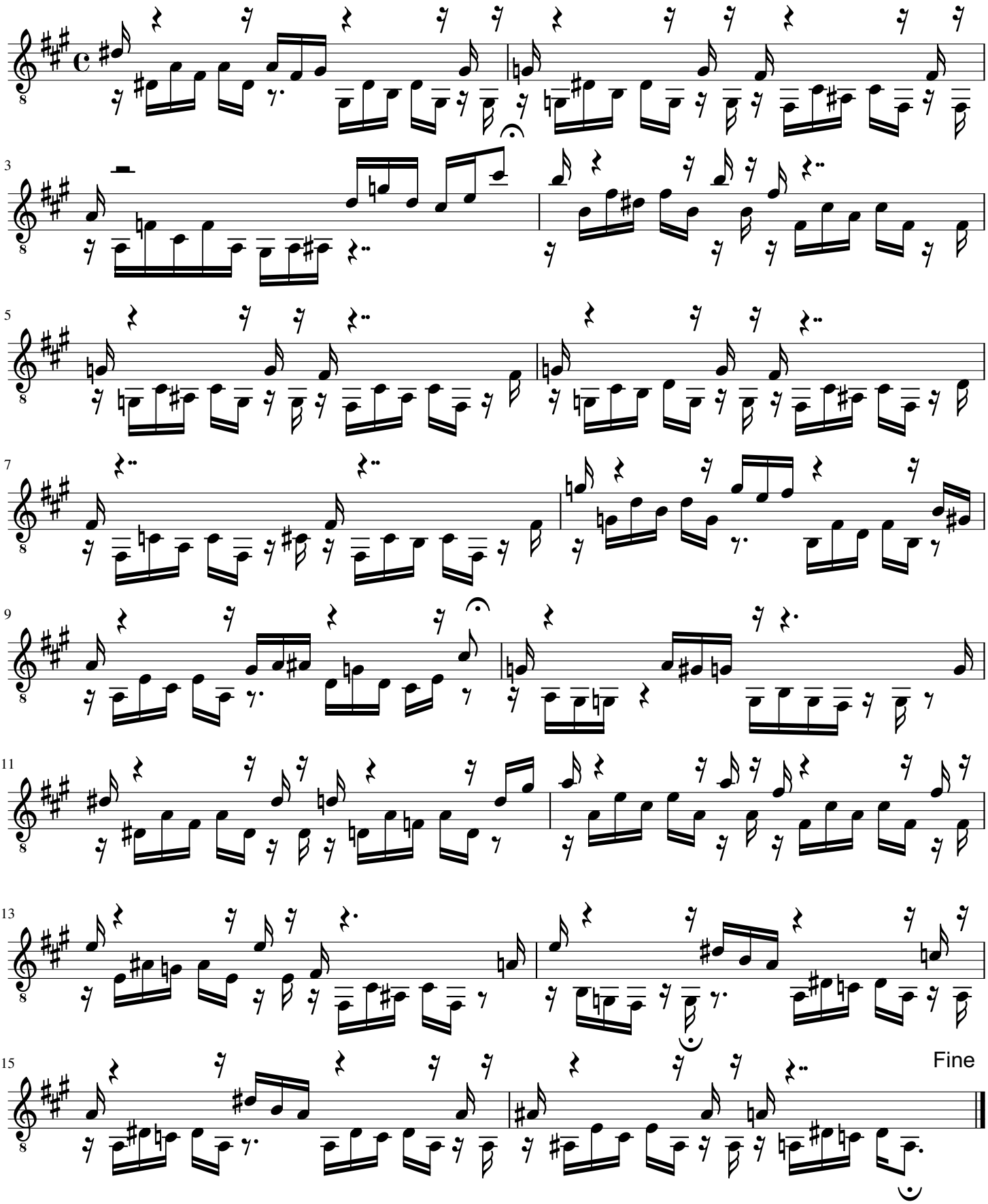
Exercise No. 1 - Andante con moto op.76



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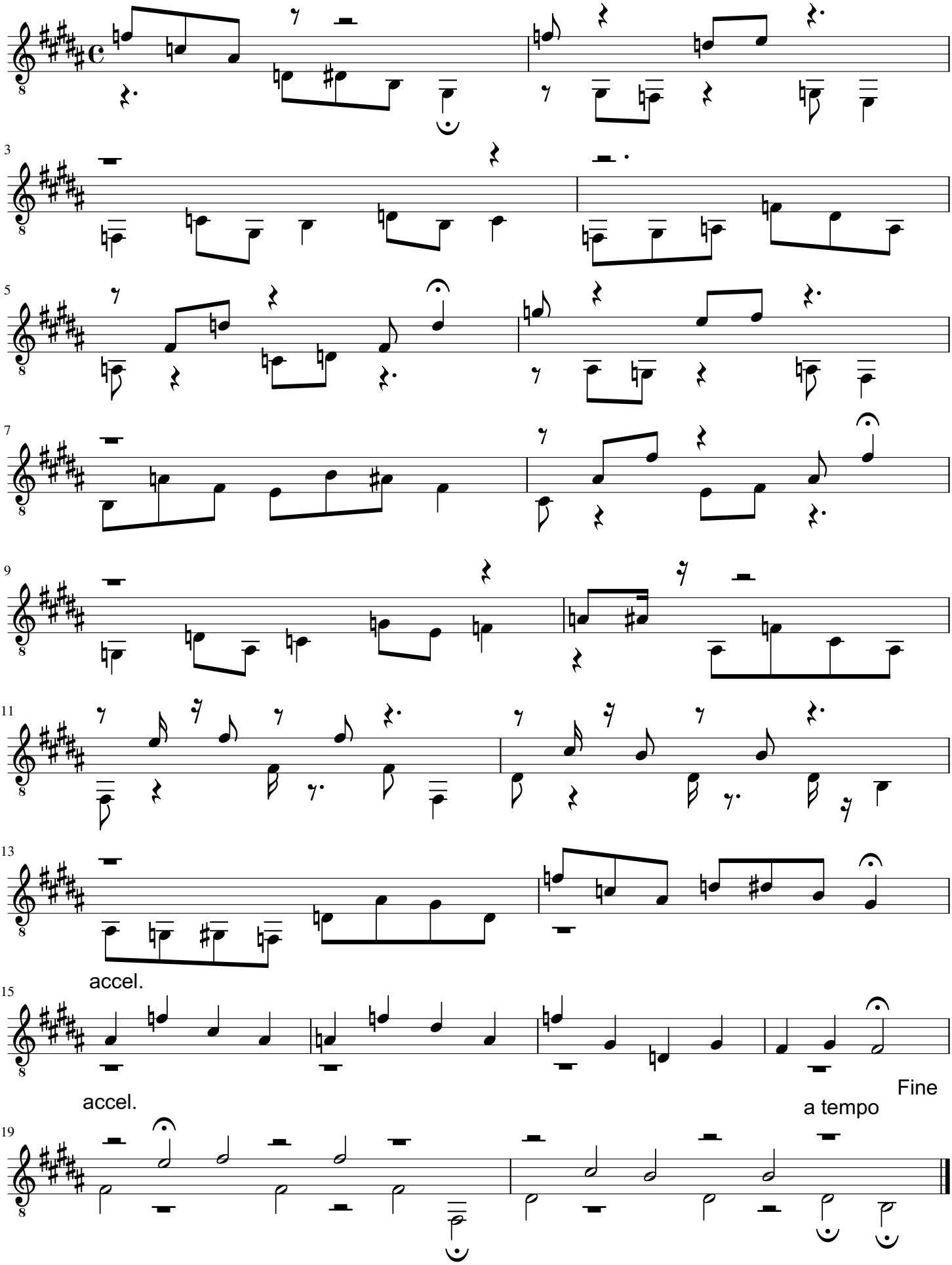
Exercise No. 2 - Moderato op.76



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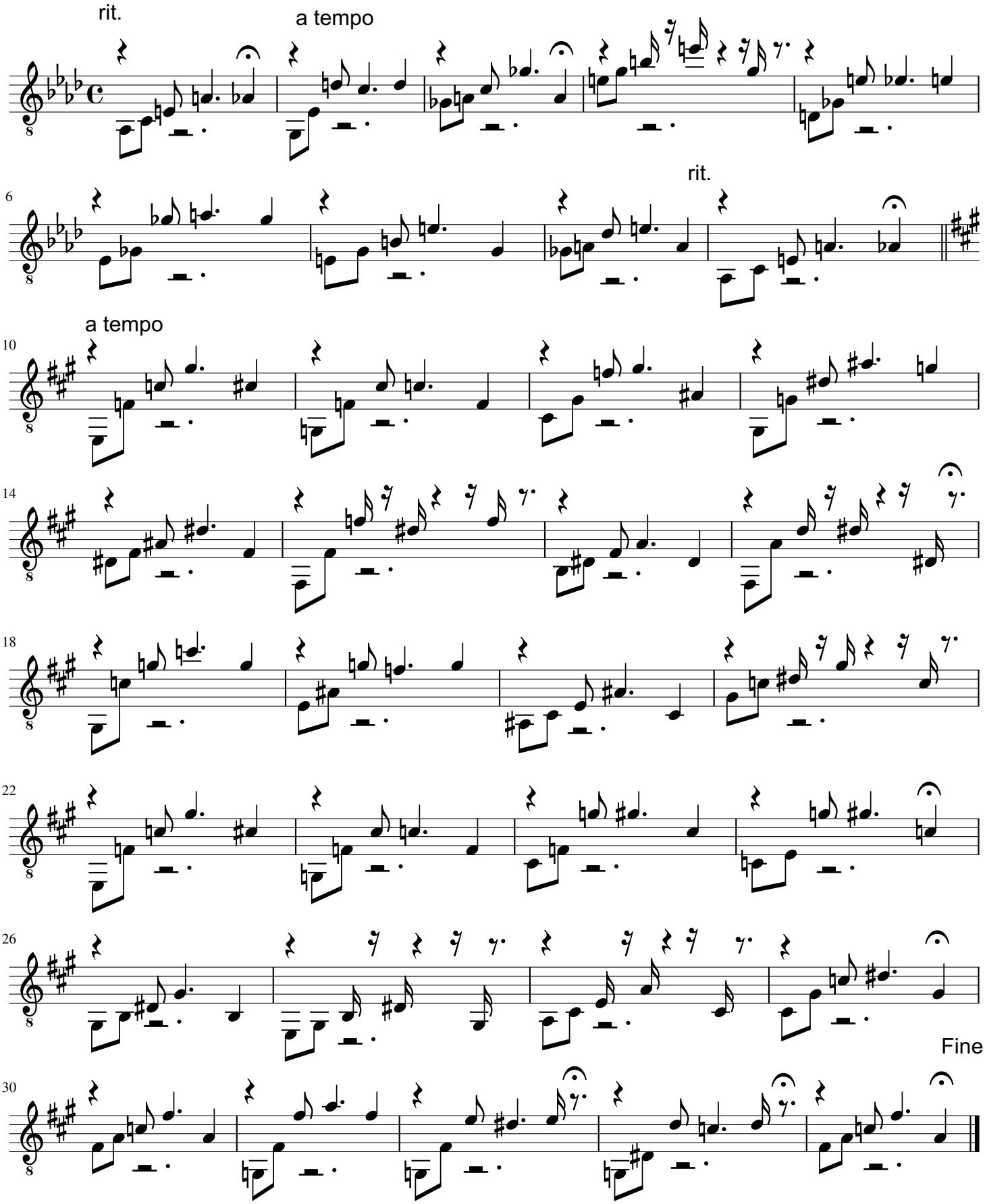

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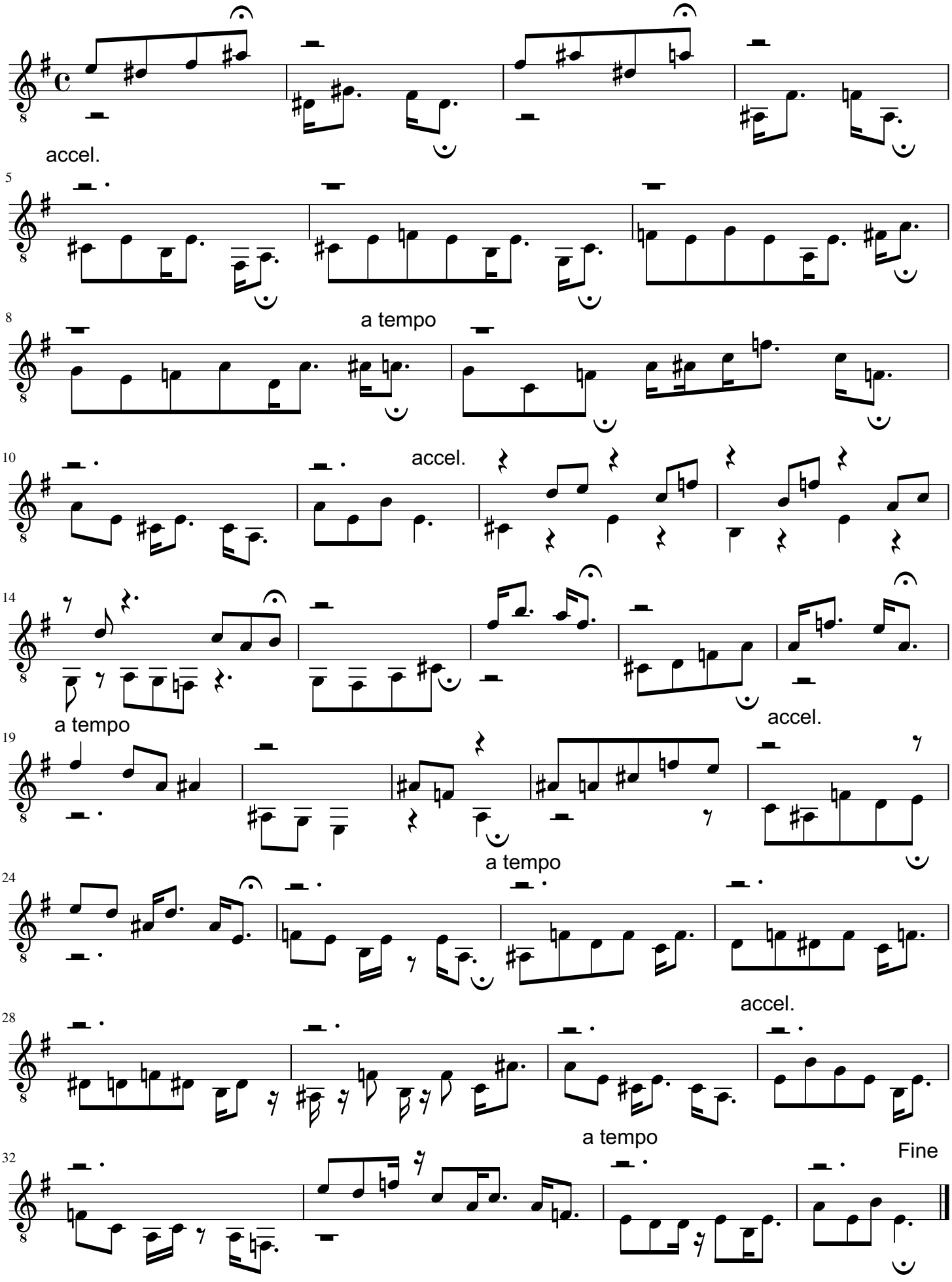
Exercise No. 4 - Andantino marcato op.76



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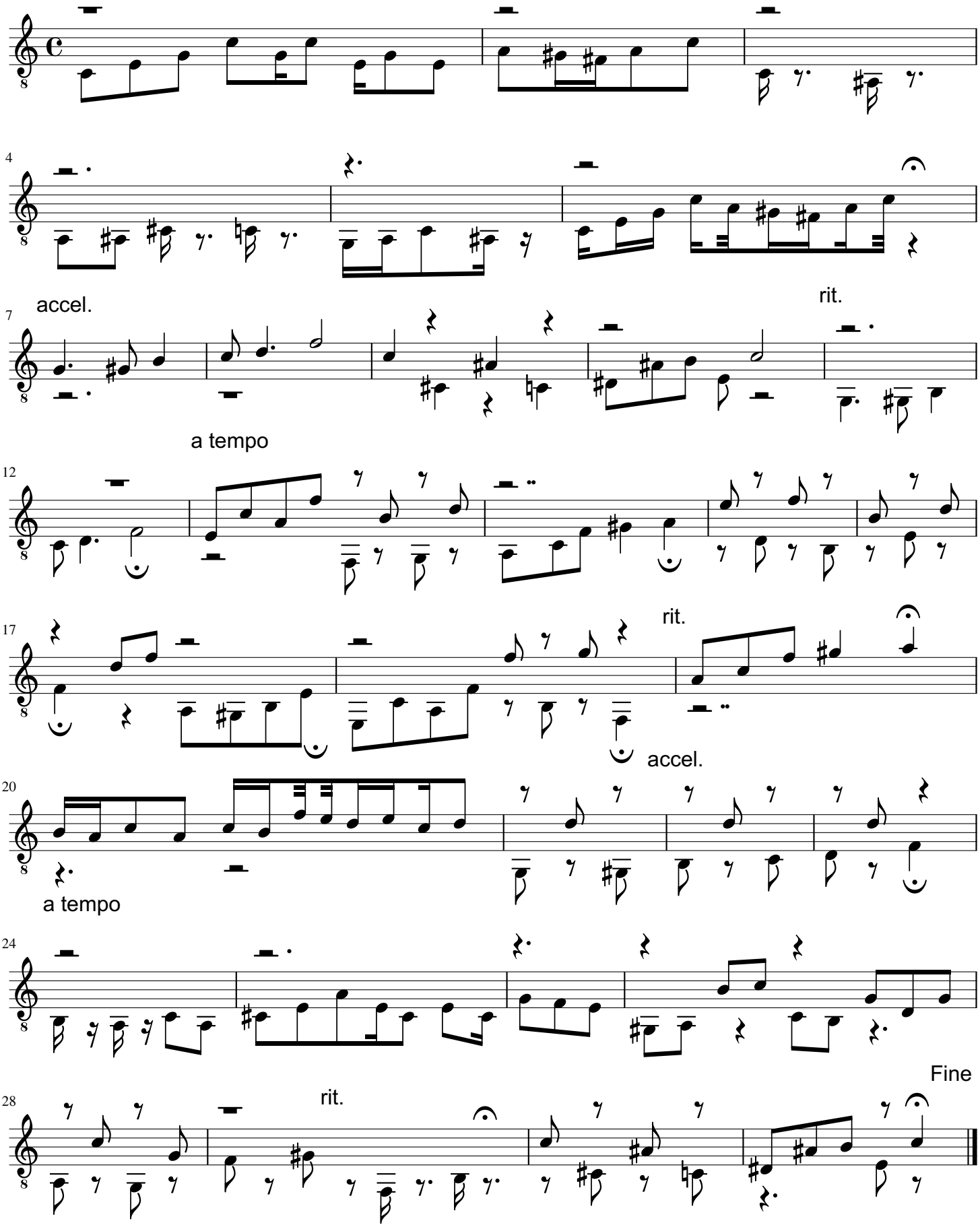
Exercise No. 5 - Andantino op.76



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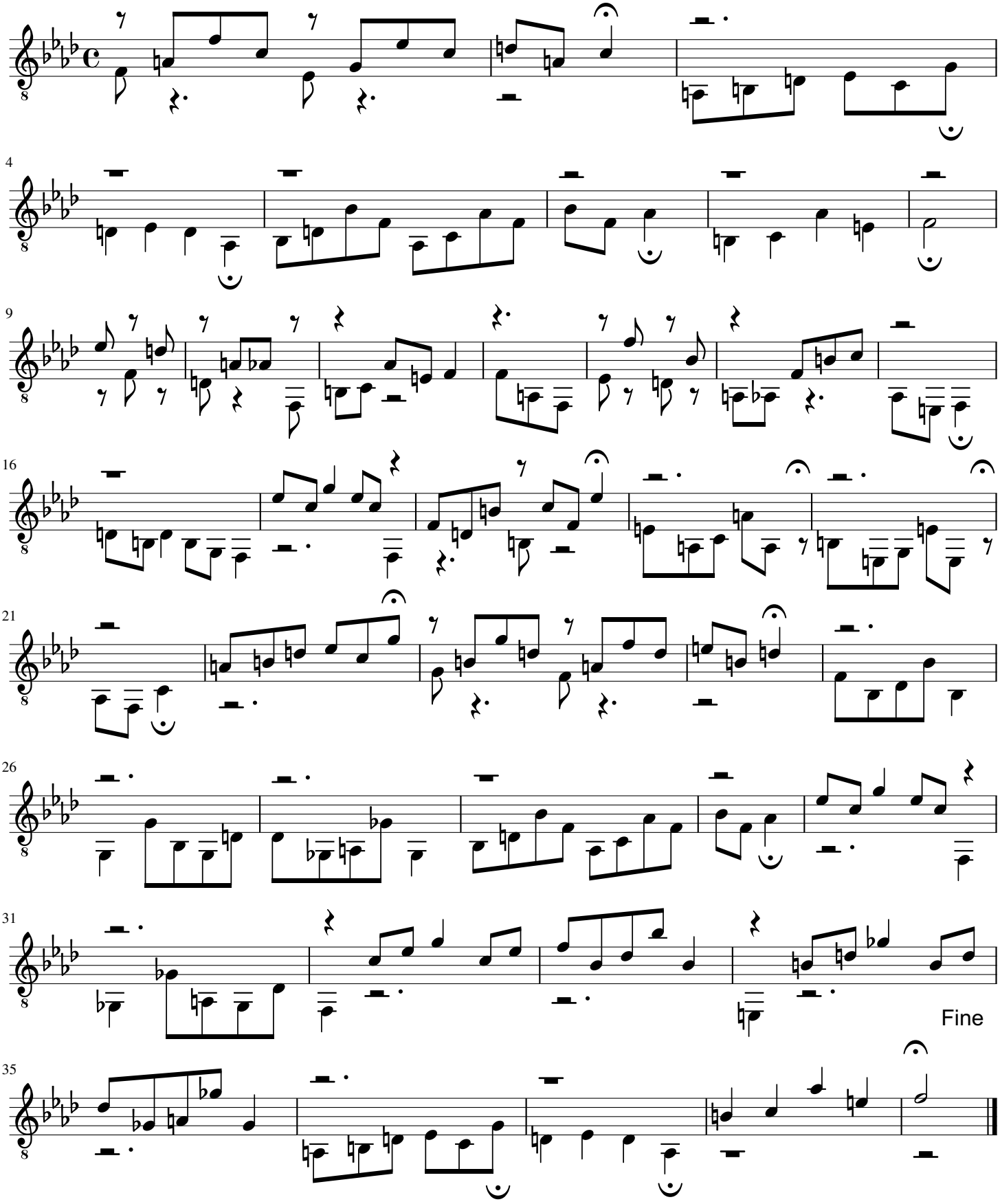
Exercise No. 6 - Allegretto con moto op.76



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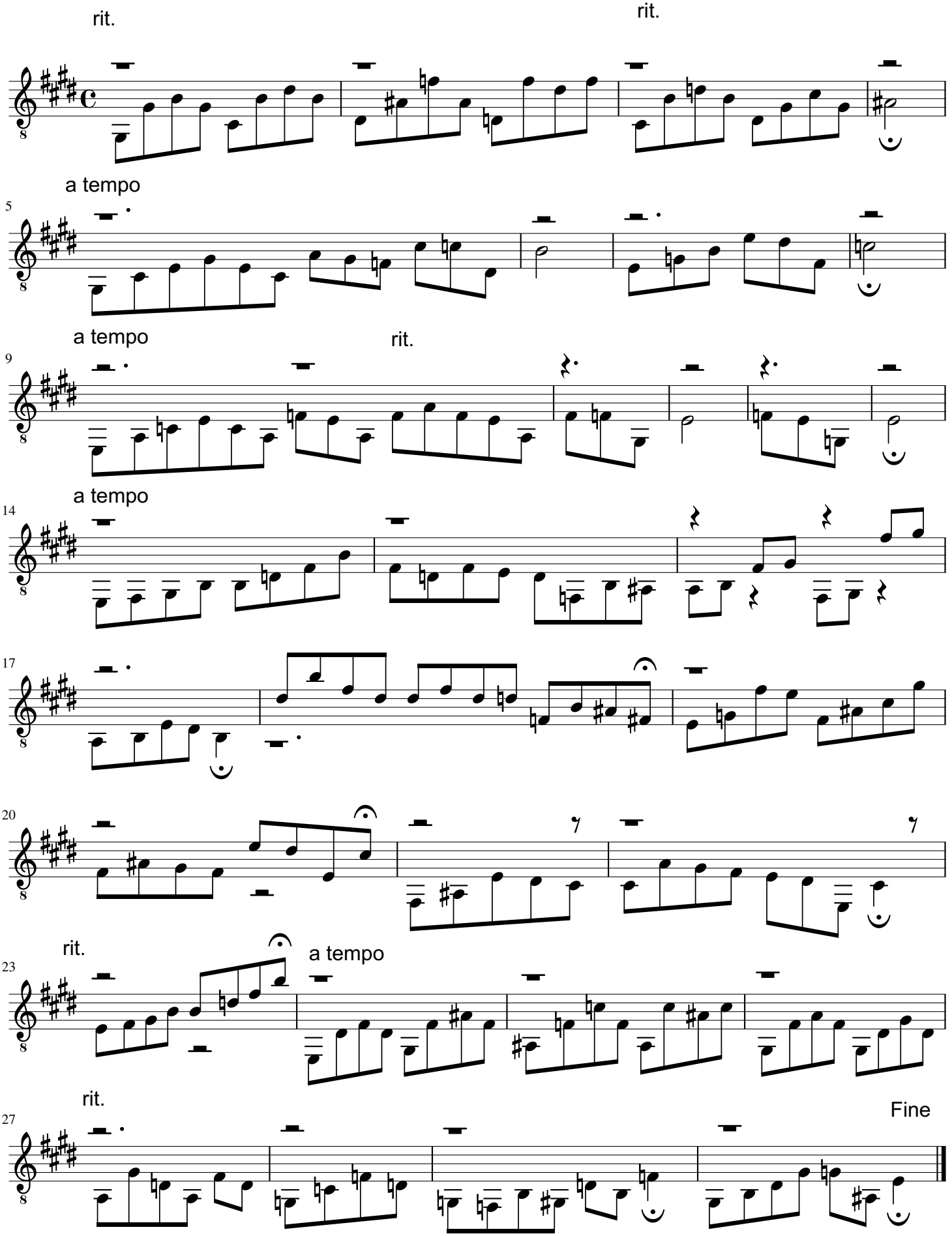
Exercise No. 7 - Moderato op.76



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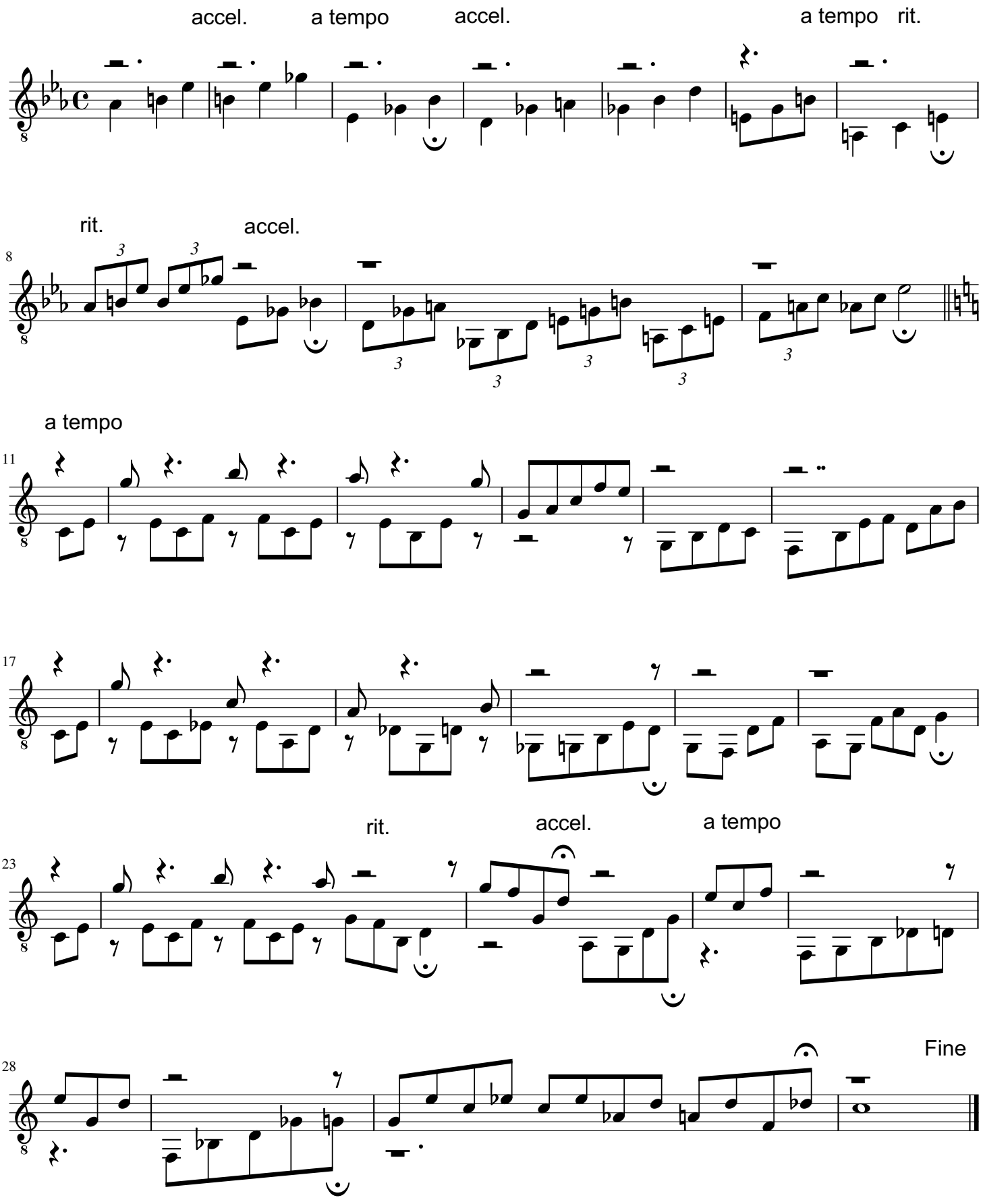
Exercise No. 8 - Andantino op.76



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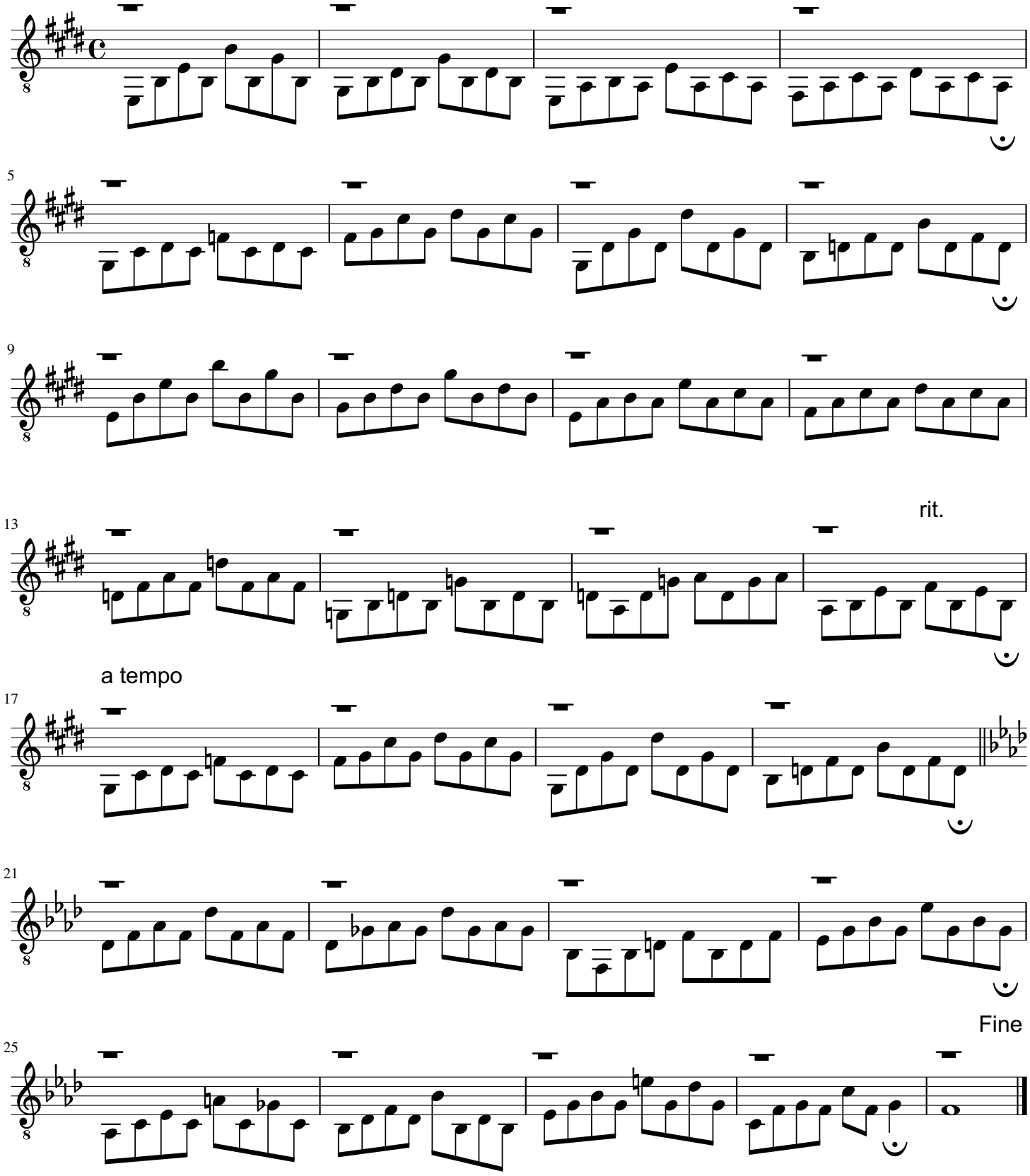
Exercise No. 9 - Andantino op.76



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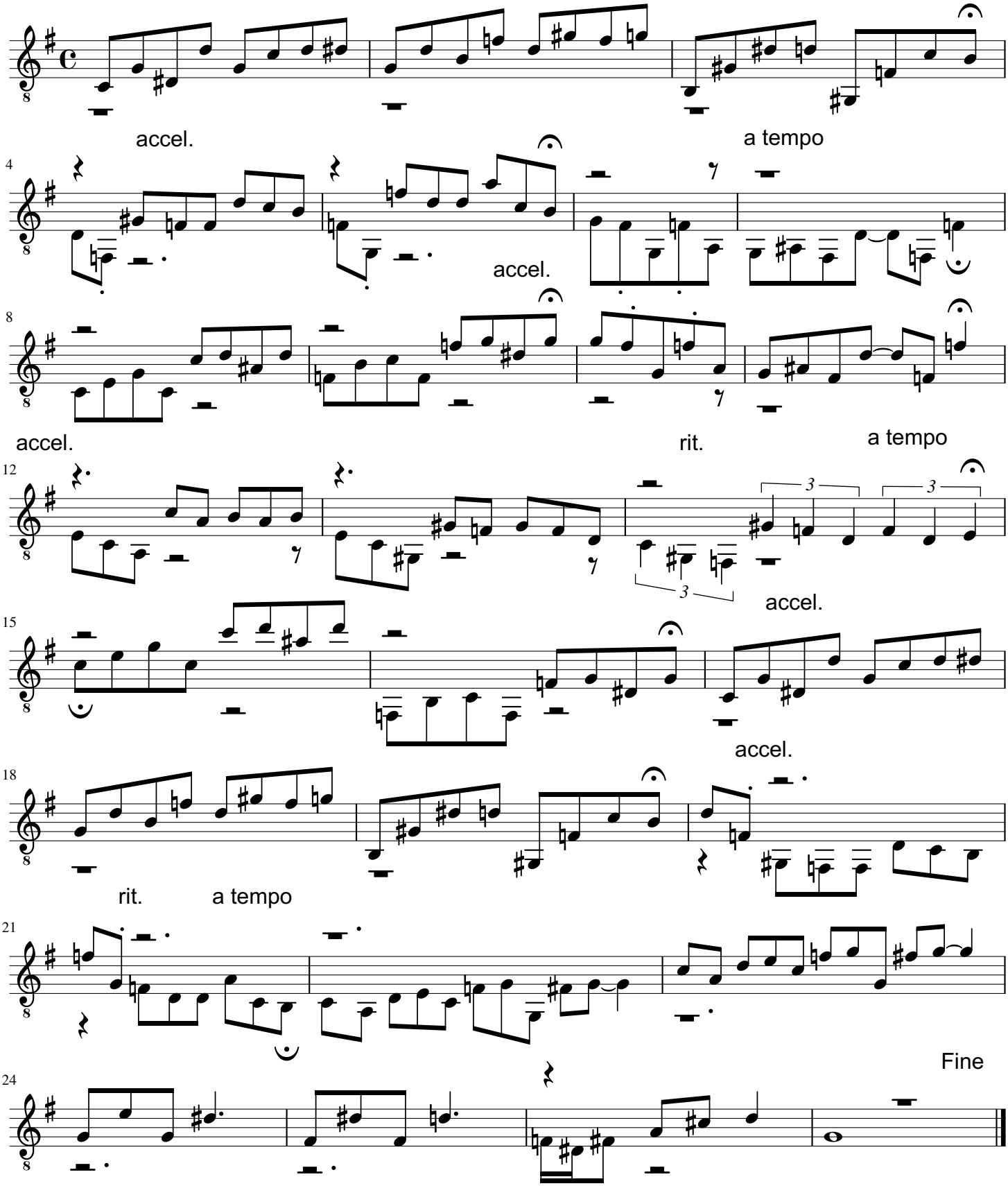
Exercise No. 10 - Andante op.76



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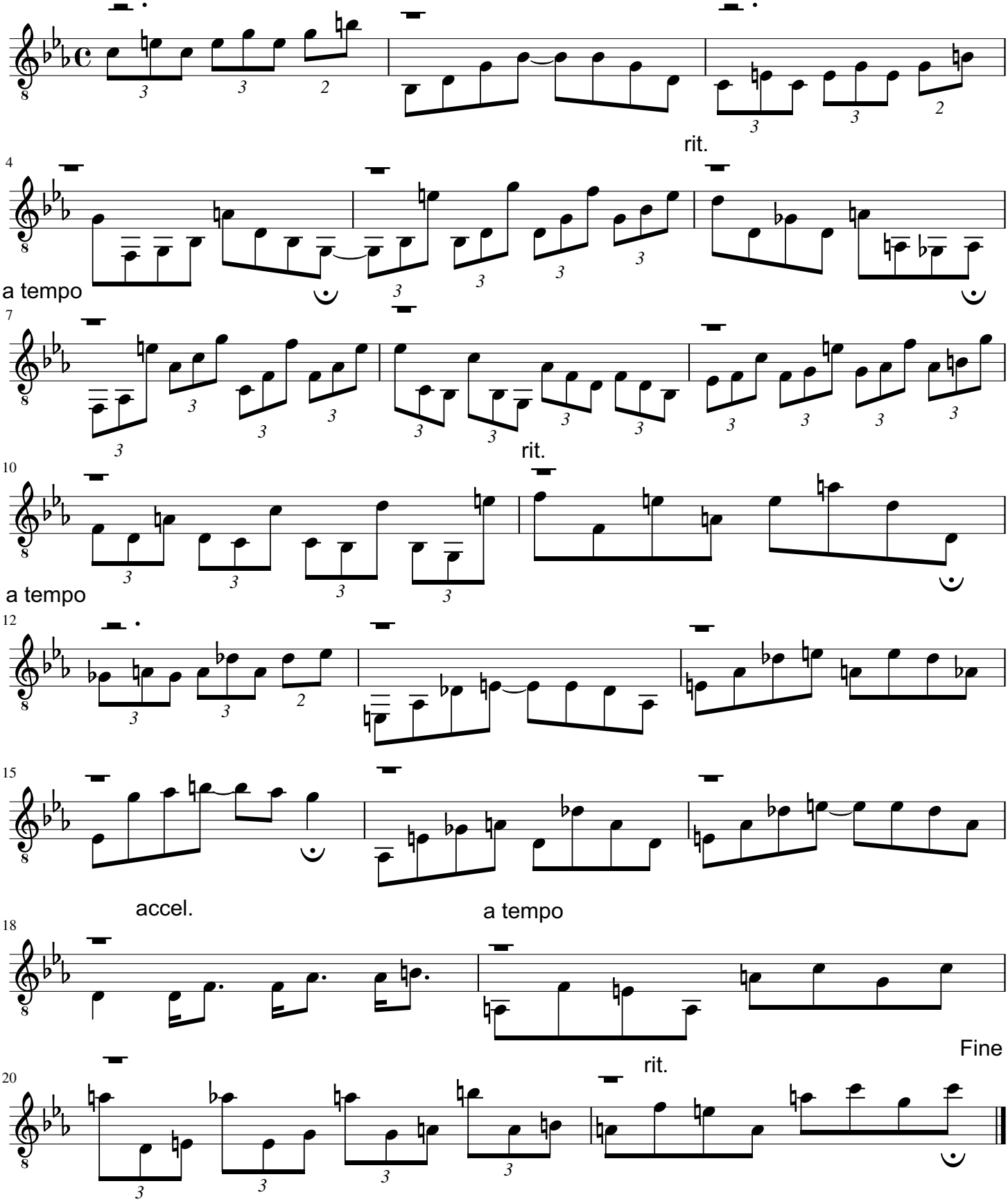
Exercise No. 11 - Andante Moderato op.76



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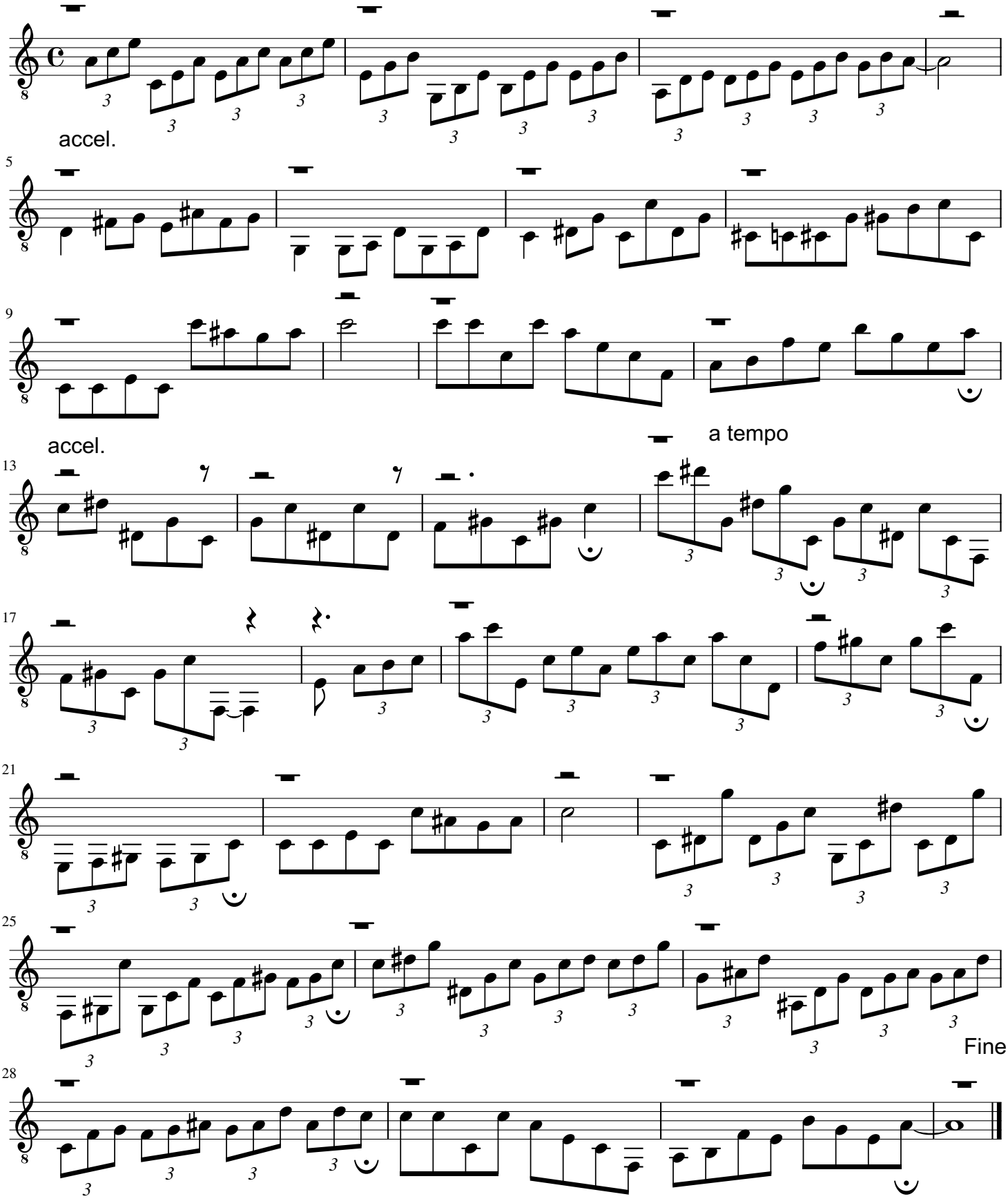
Exercise No. 12 - Adantino op.76



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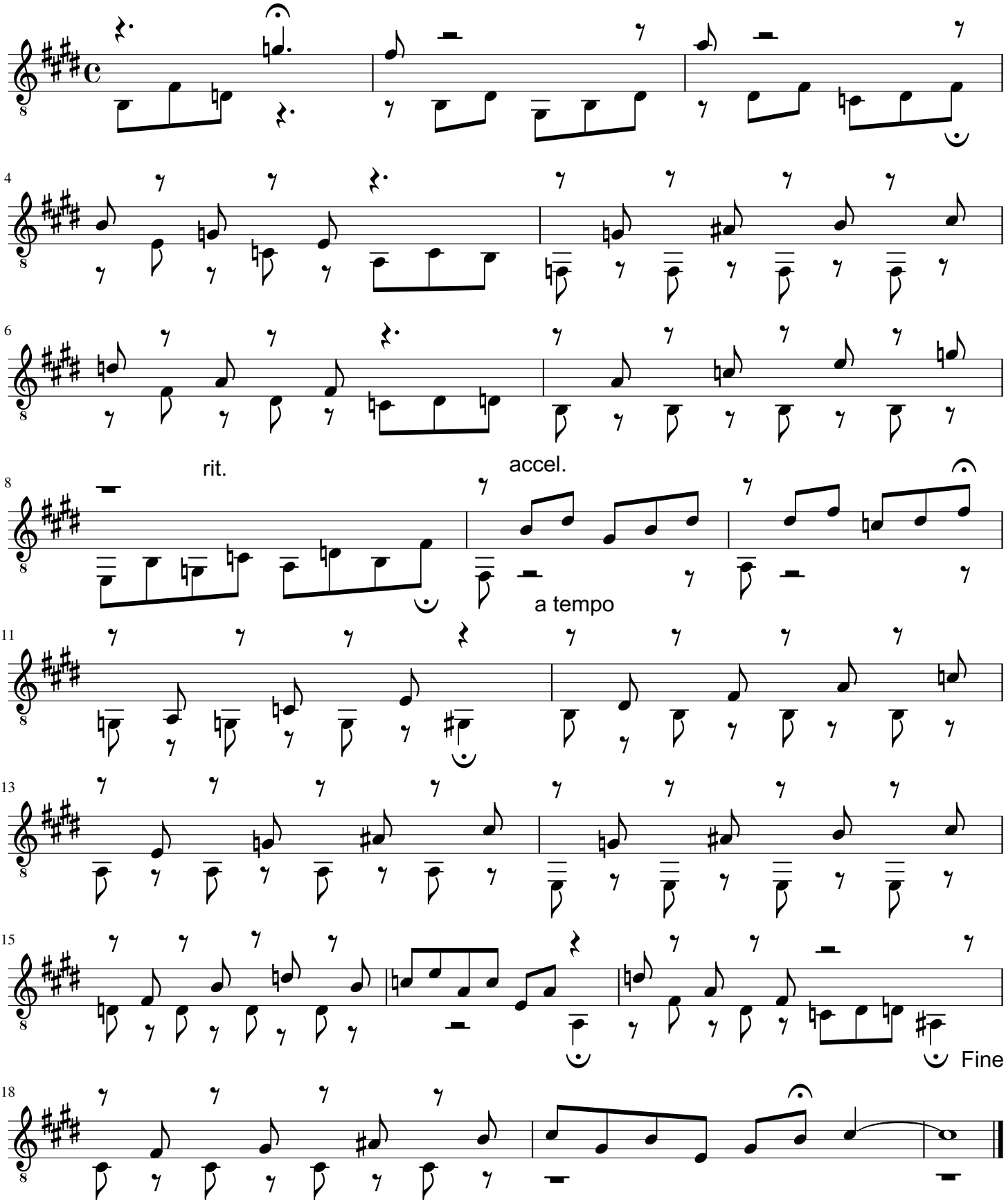
Exercise No. 13 - Andante Moderato op.76



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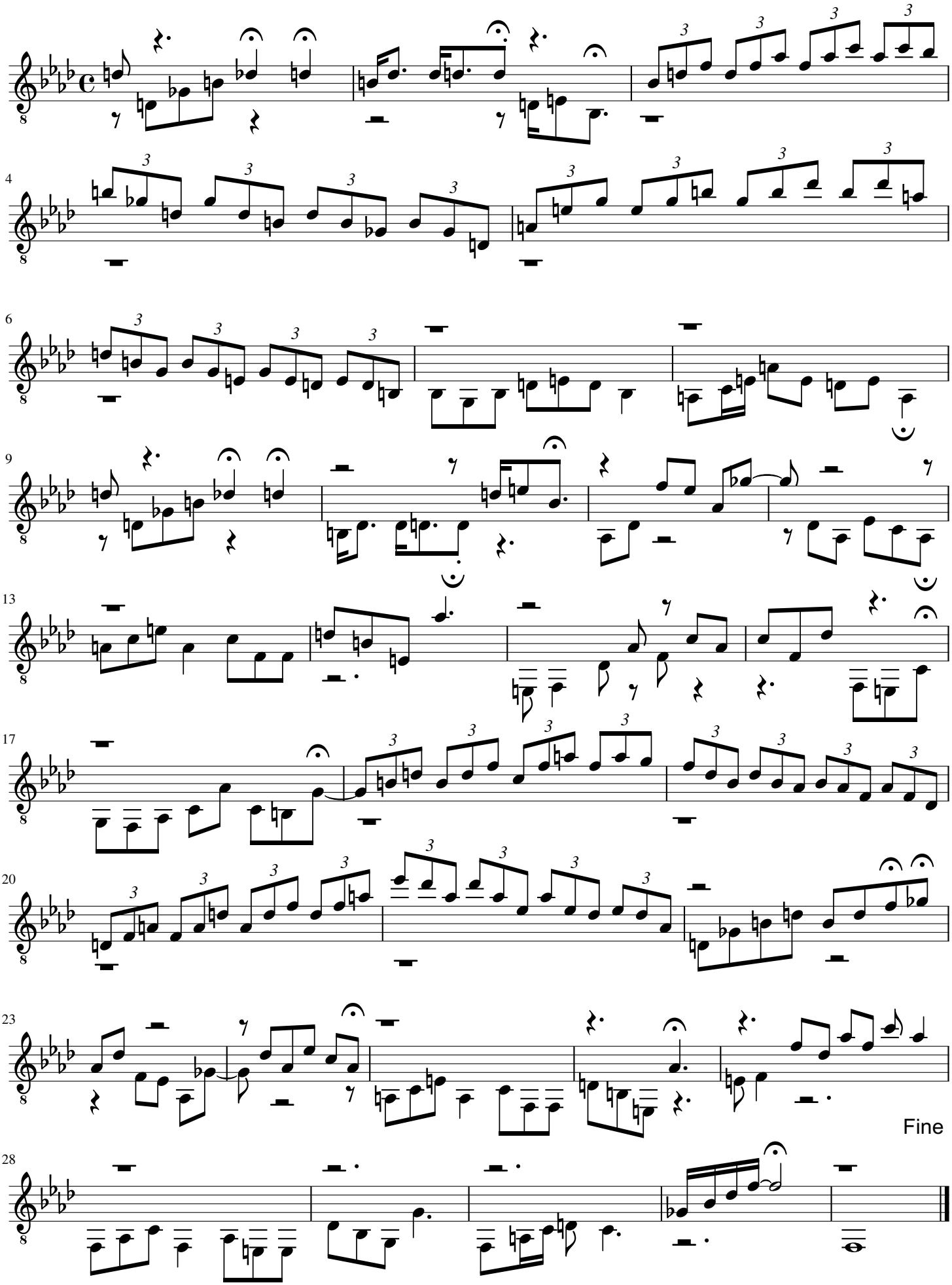
Exercise No. 14 - Allegro op.76



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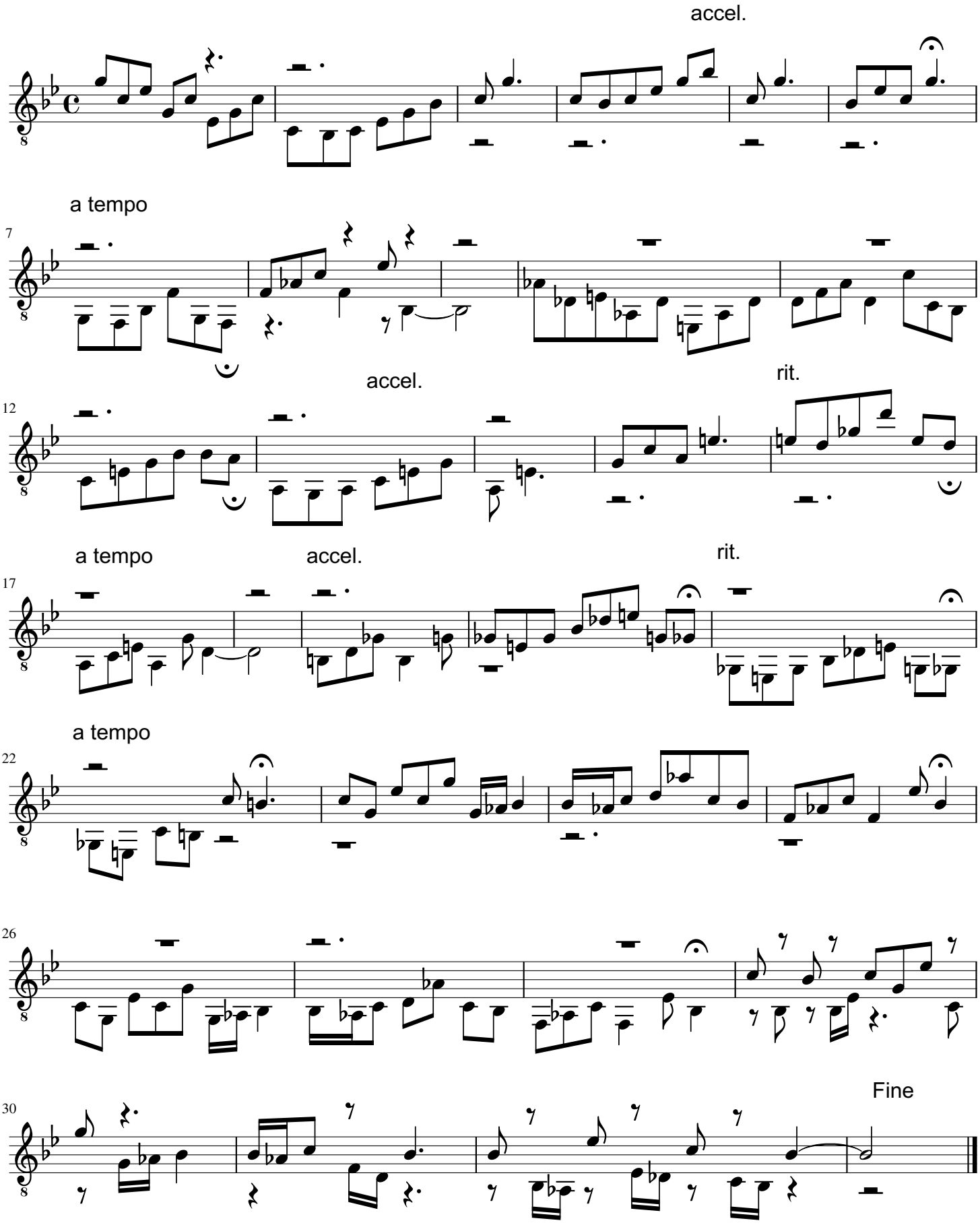
Exercise No. 15 - Andantino op.76



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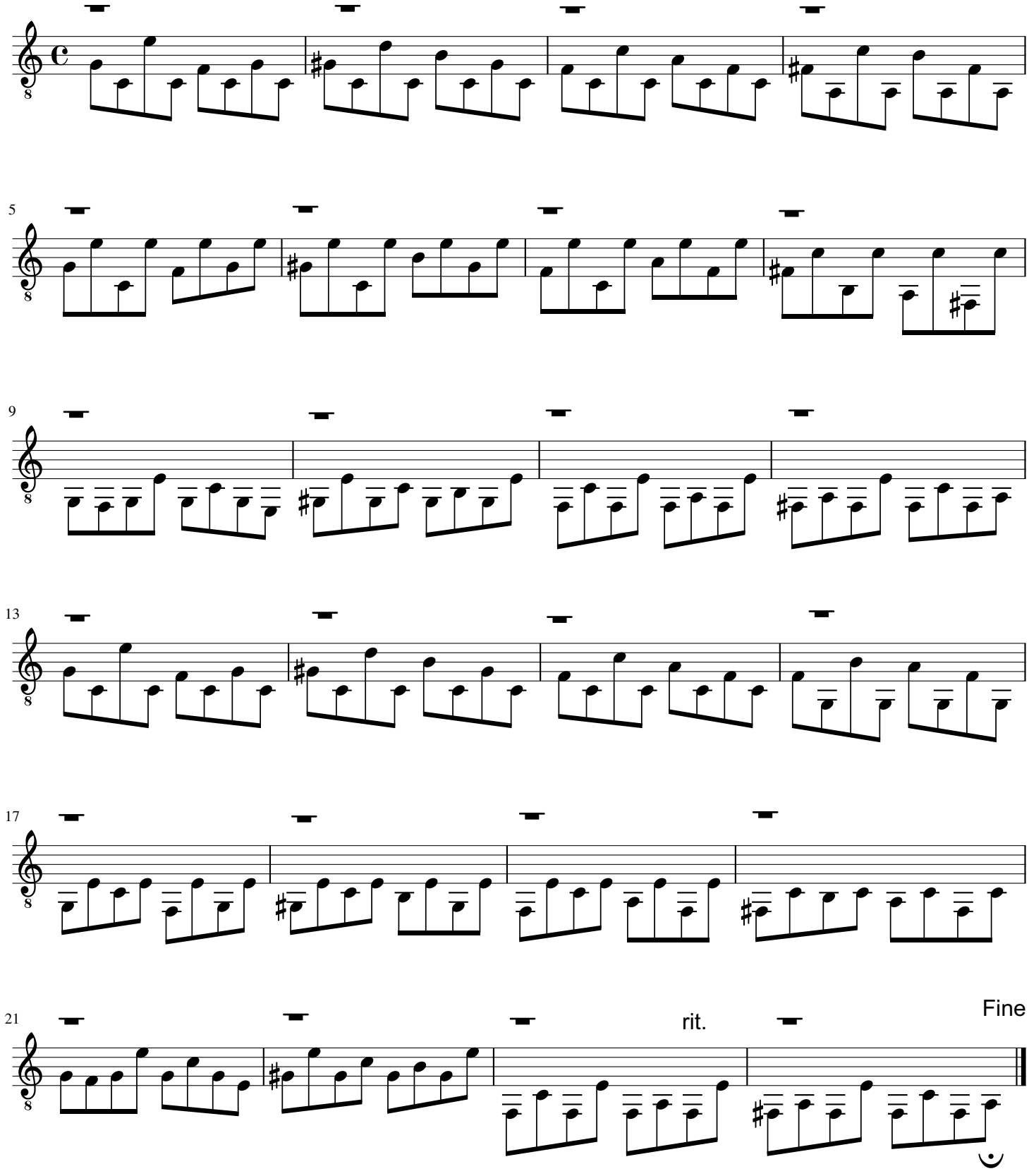
Exercise No. 16 - Allegro op.76



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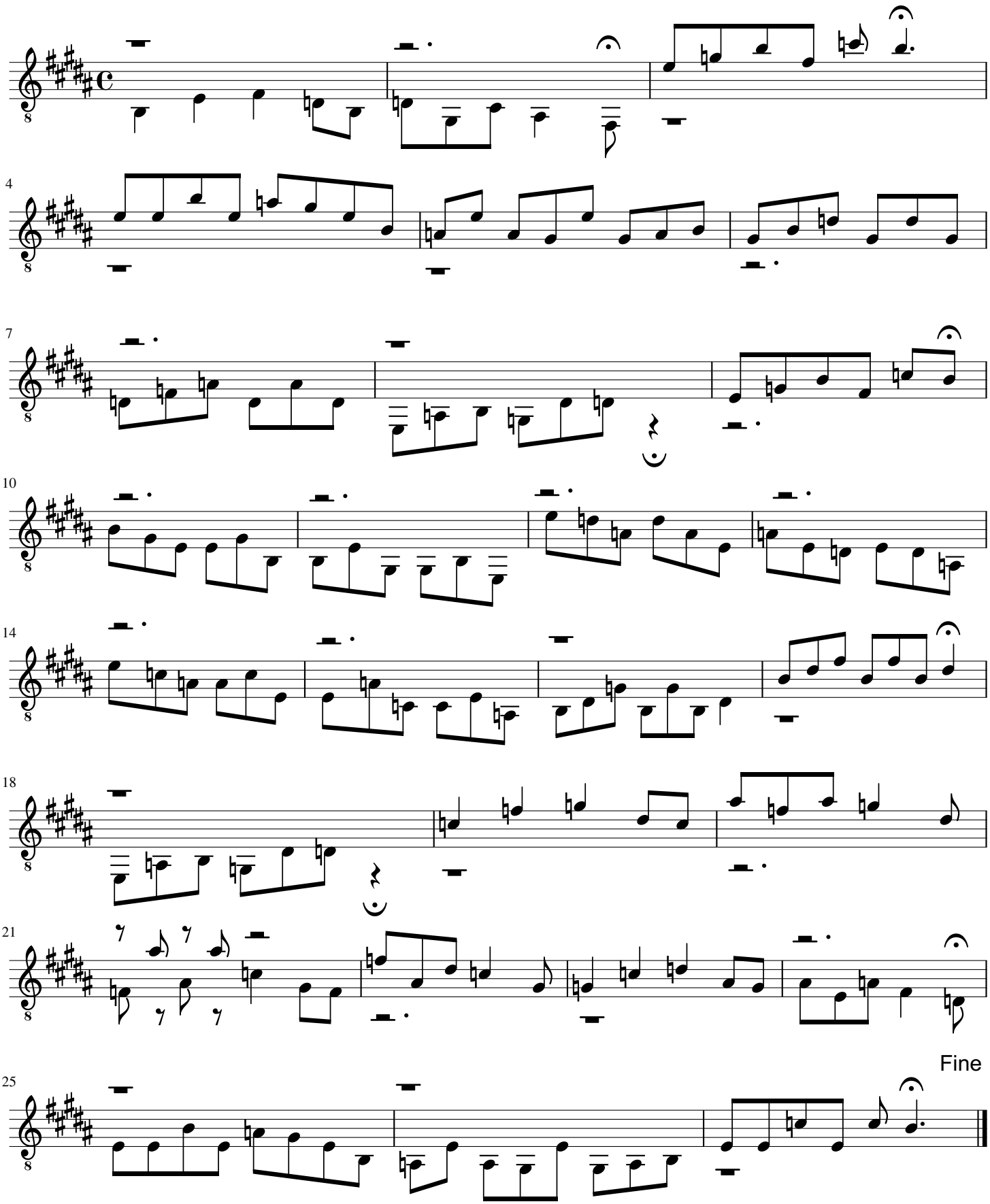
Exercise No. 17 - Moderato op.76



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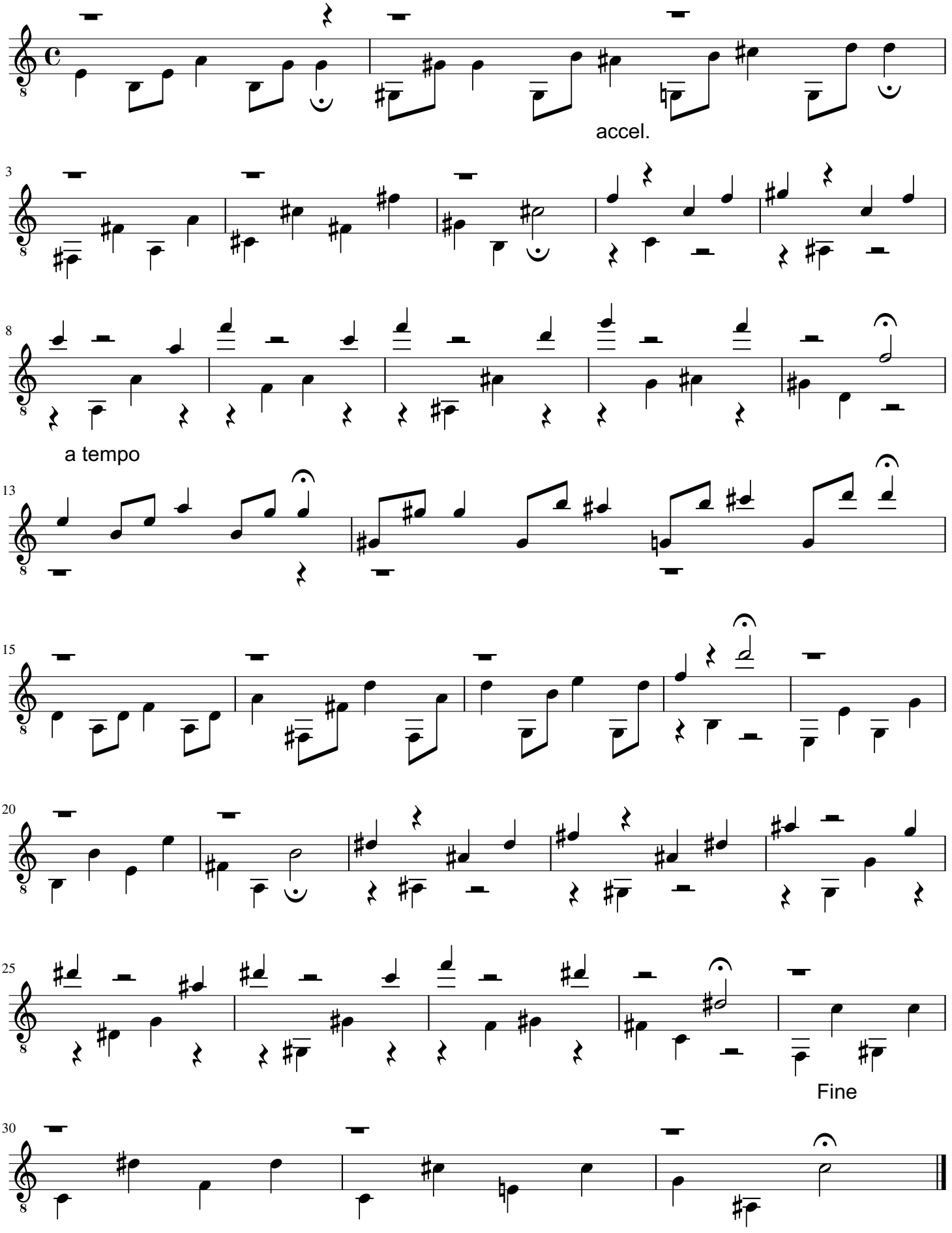

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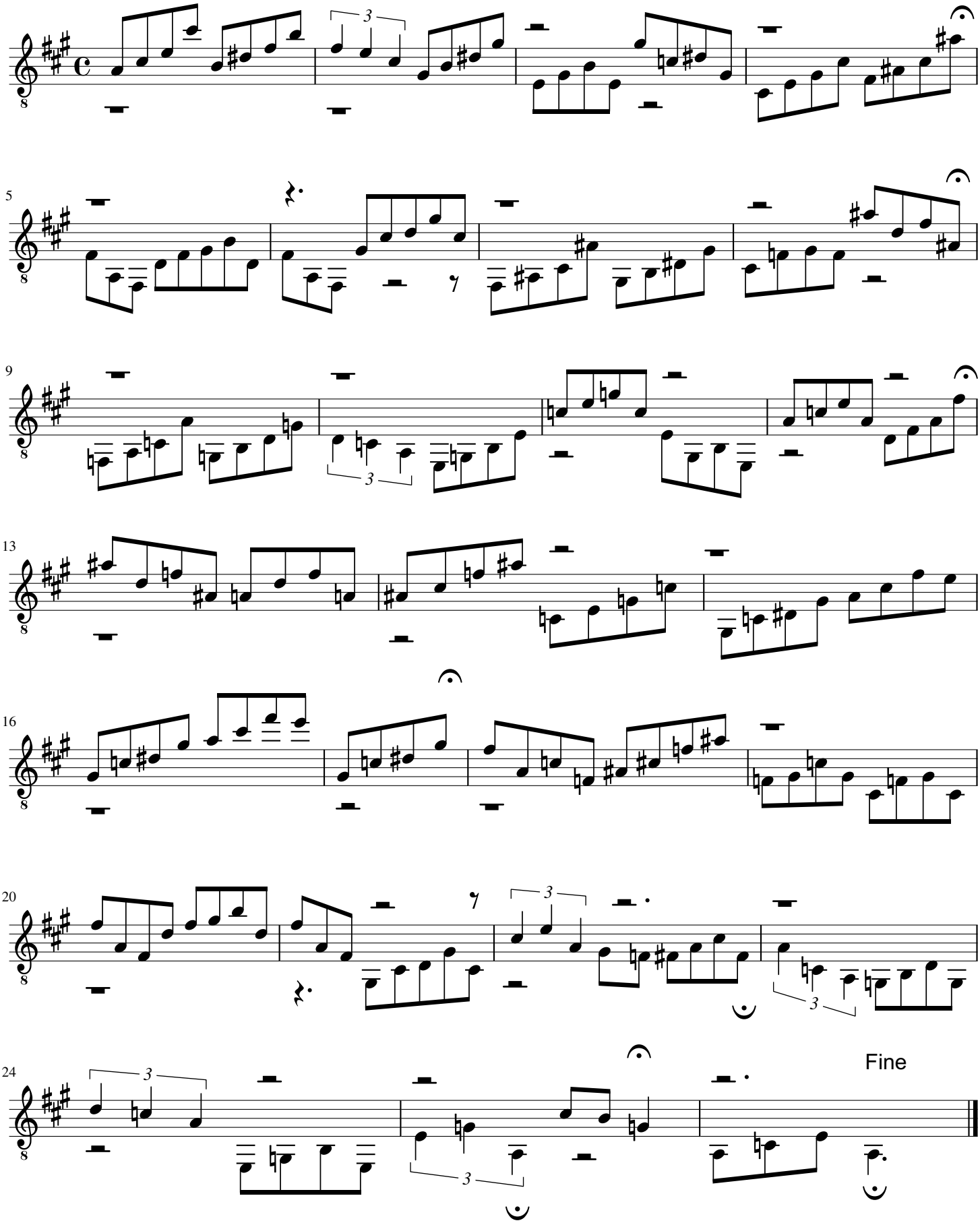
Exercise No. 19 - Andantino op.76



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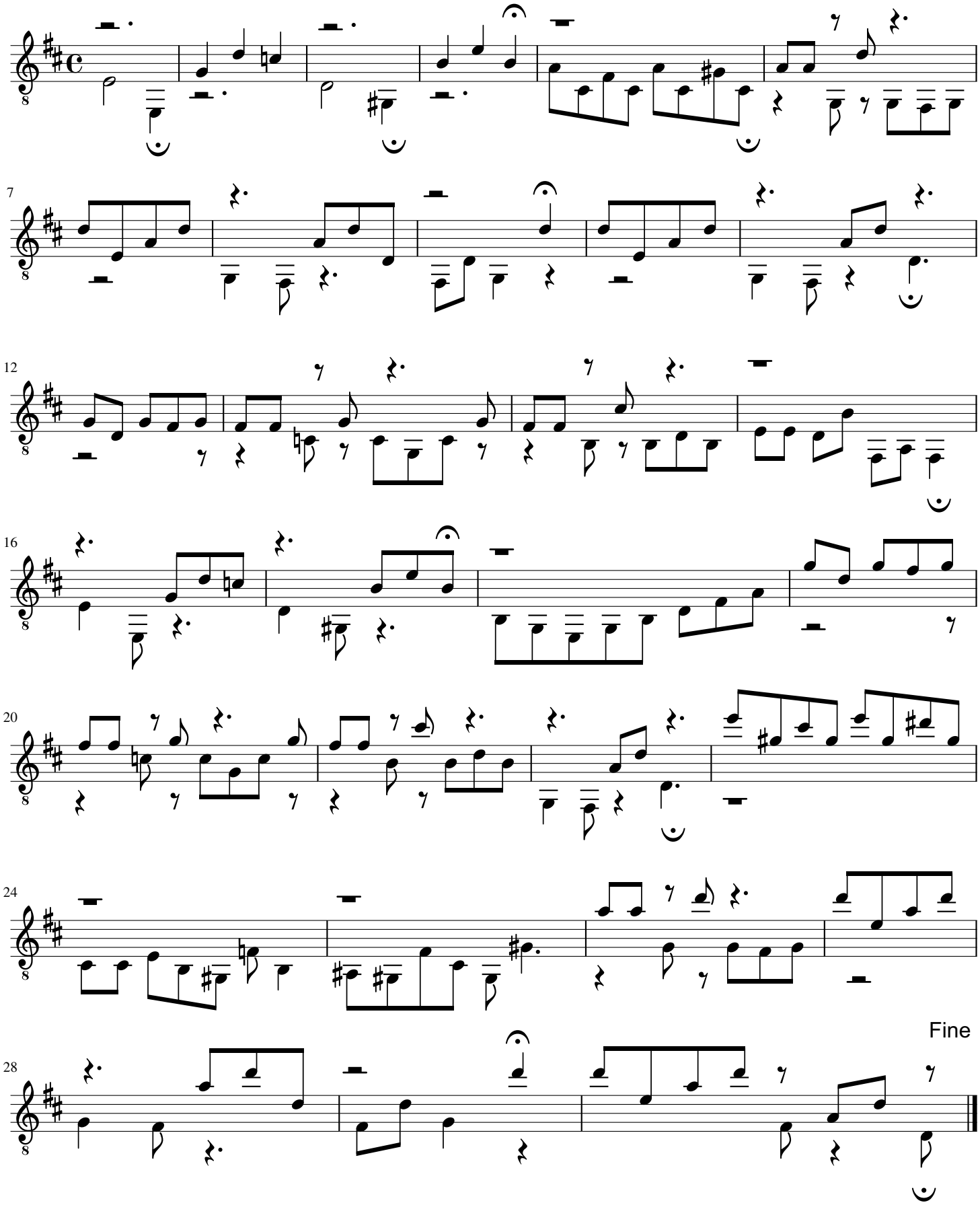
Exercise No. 20 - Andantino op.76



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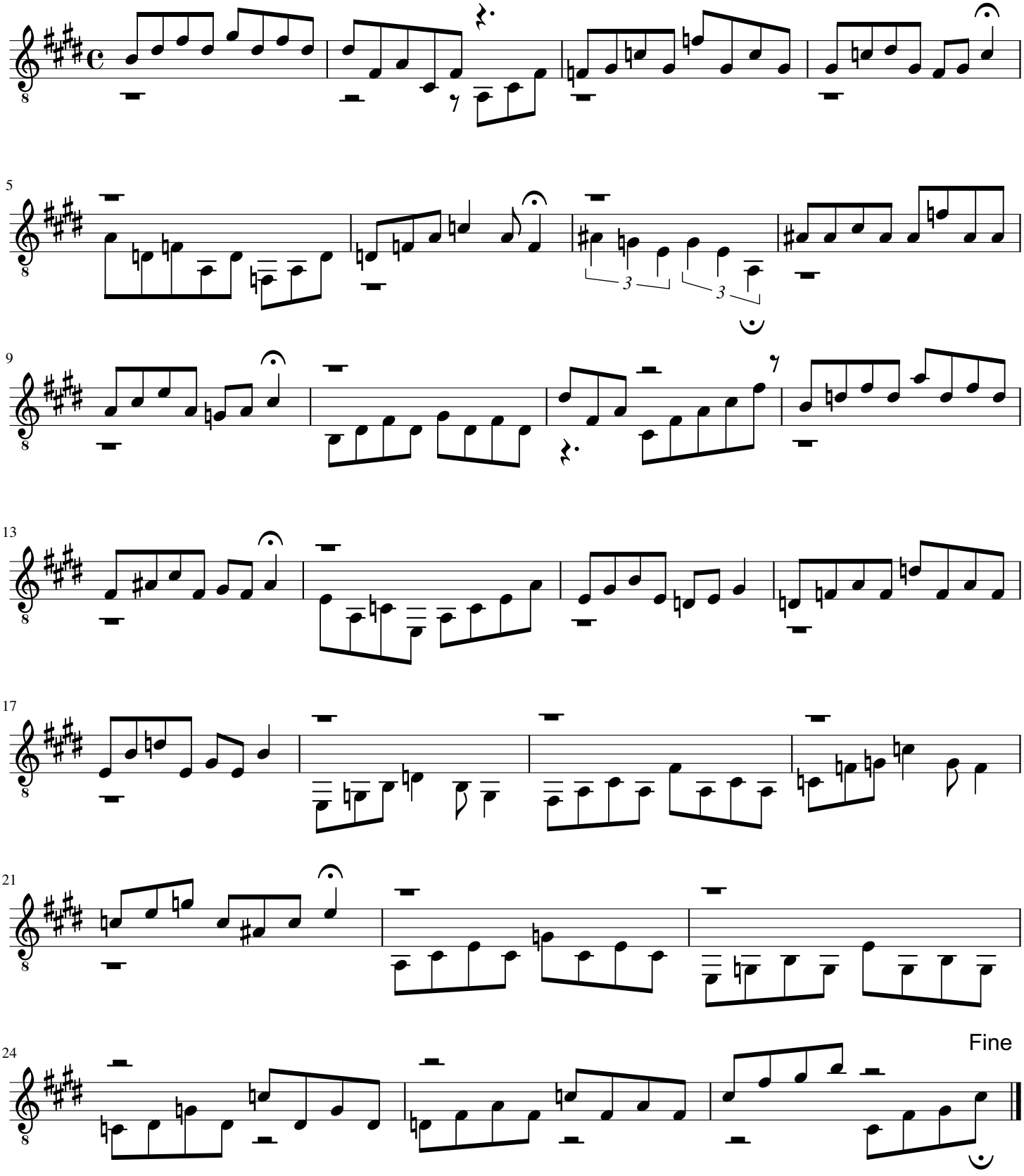
Exercise No. 21 - Moderato op.76



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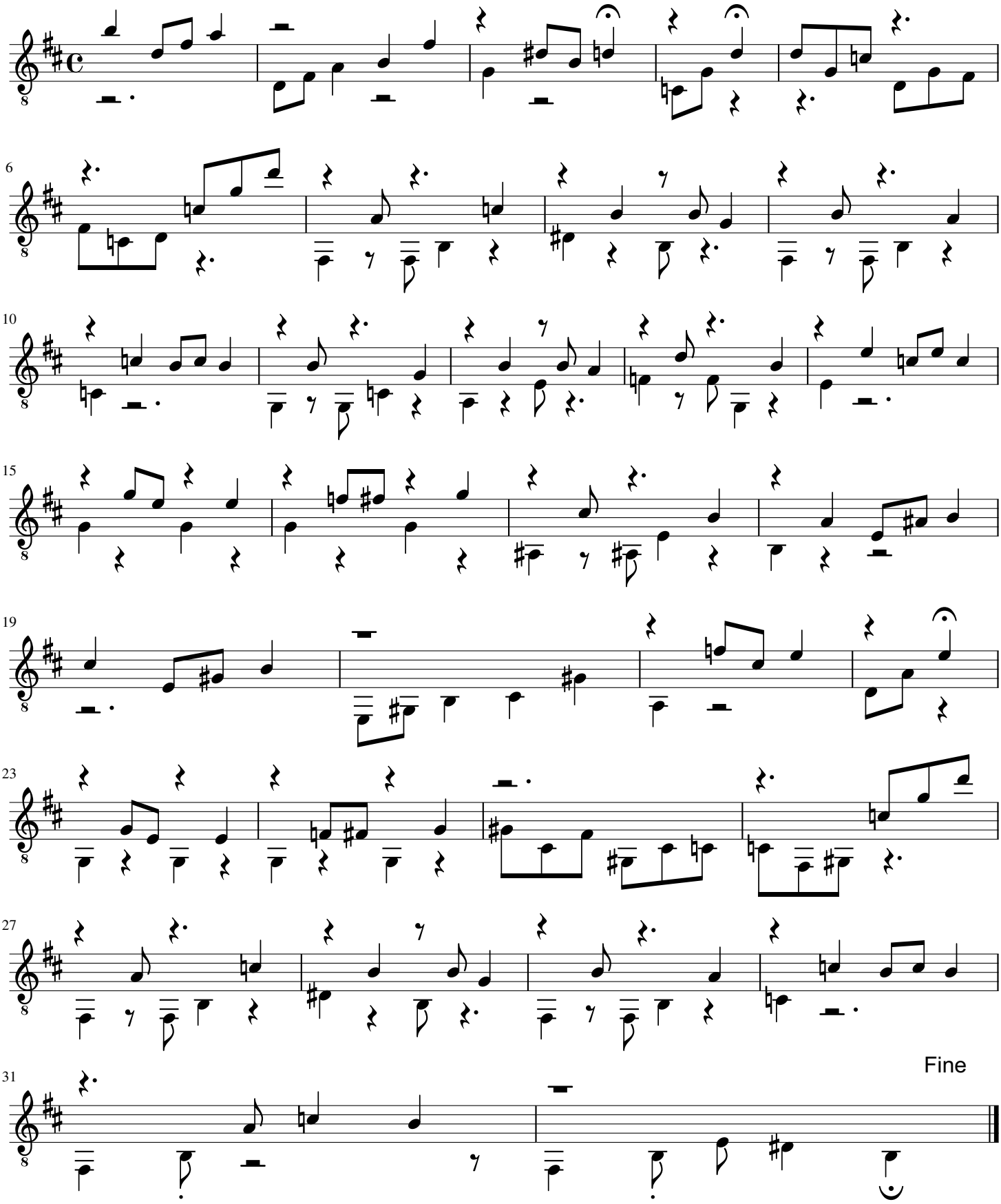
Exercise No. 22 - Allegro moderato op.76



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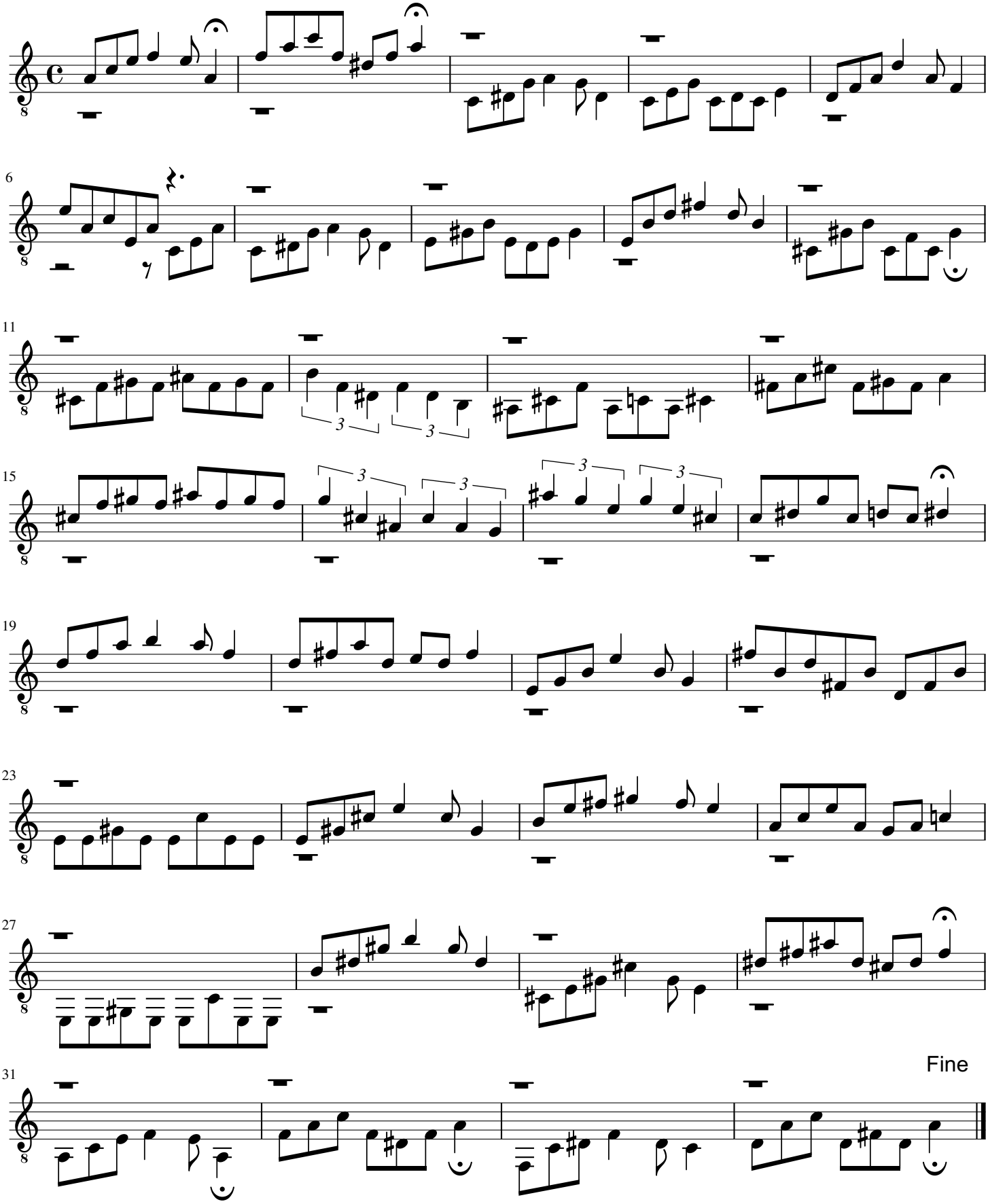
Exercise No. 23 - Moderato op.76



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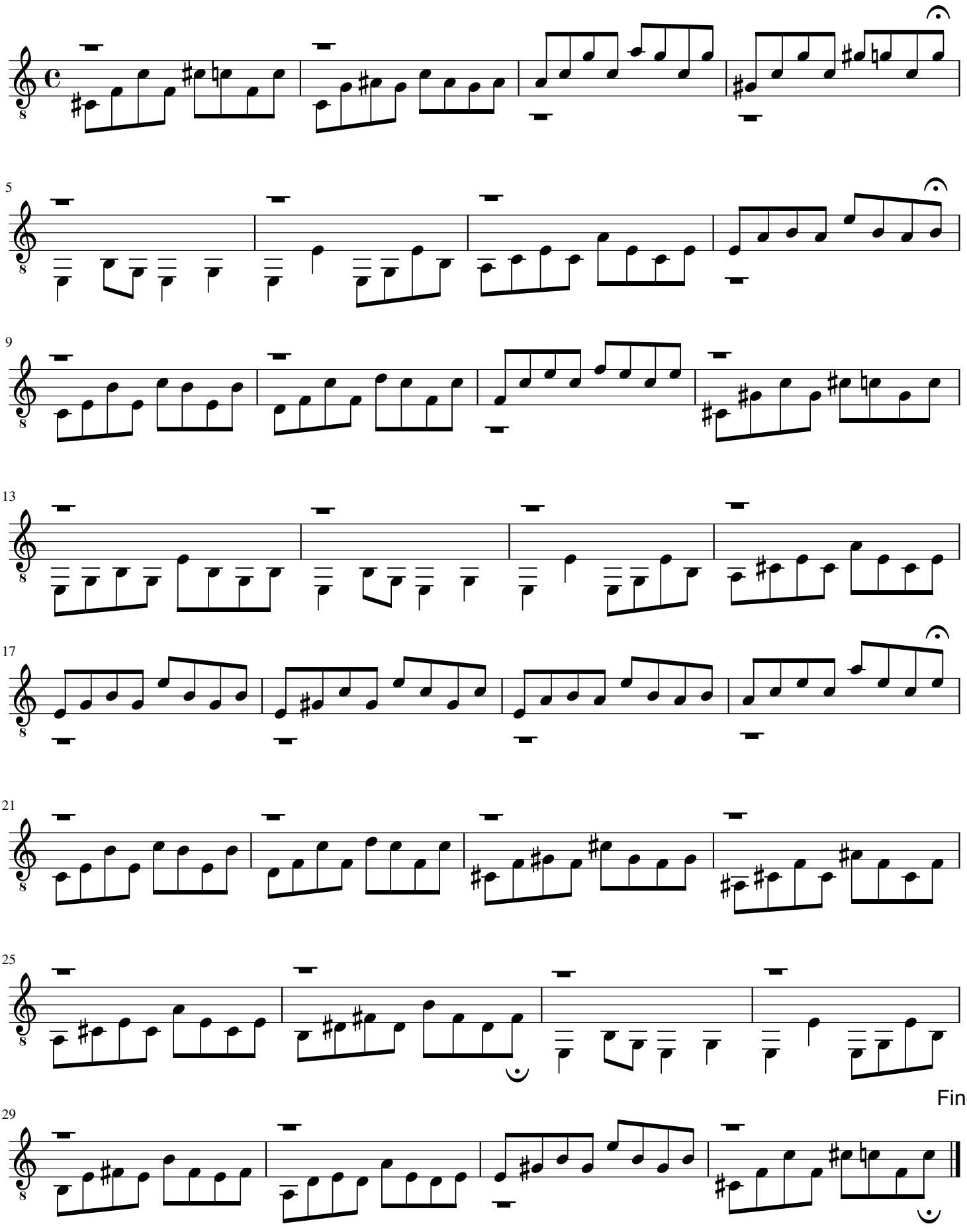
Exercise No. 24 - Moderato (based on my Triad Chords Klangpalette) op.76



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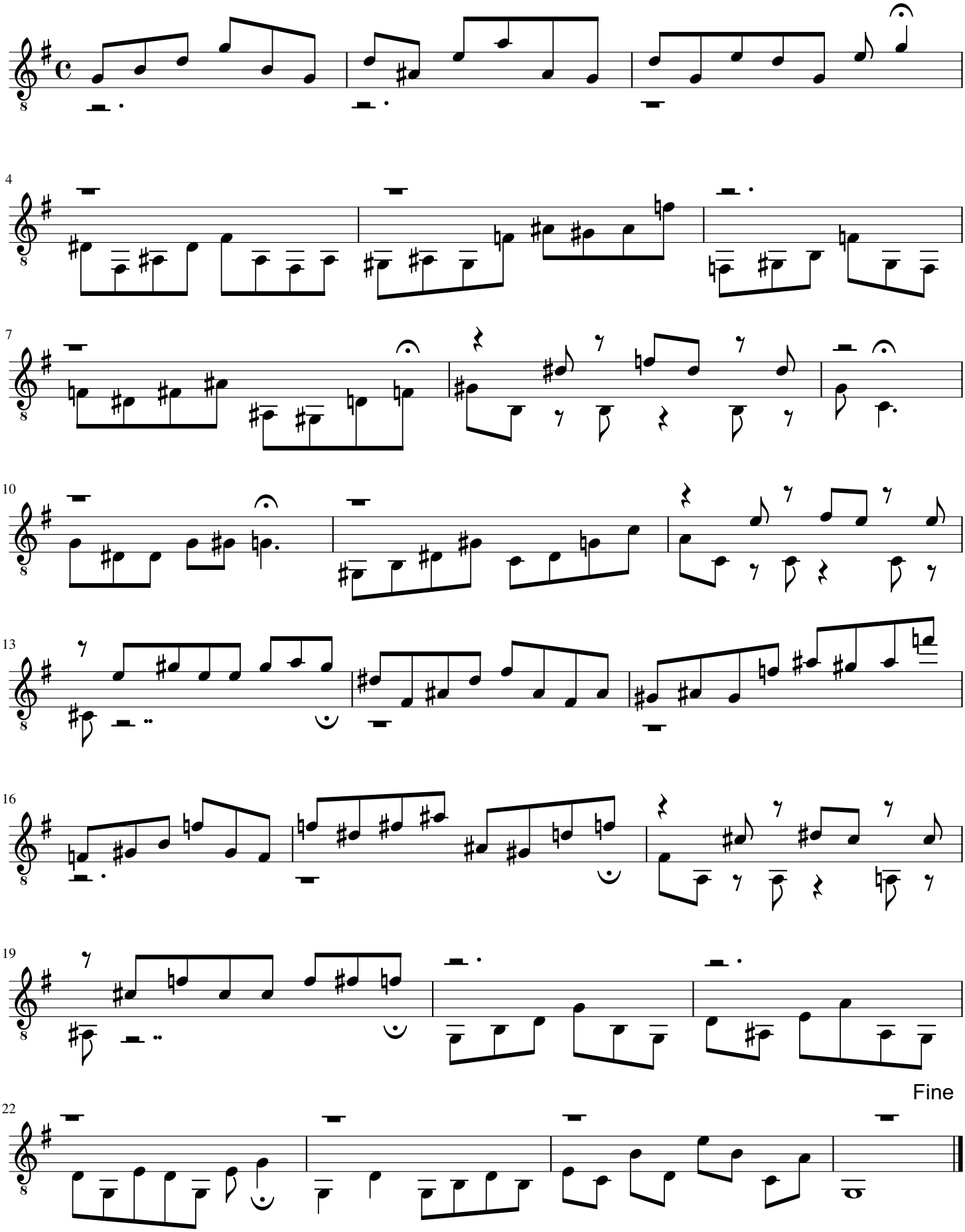
Exercise No. 25 - Andante moderato op.76



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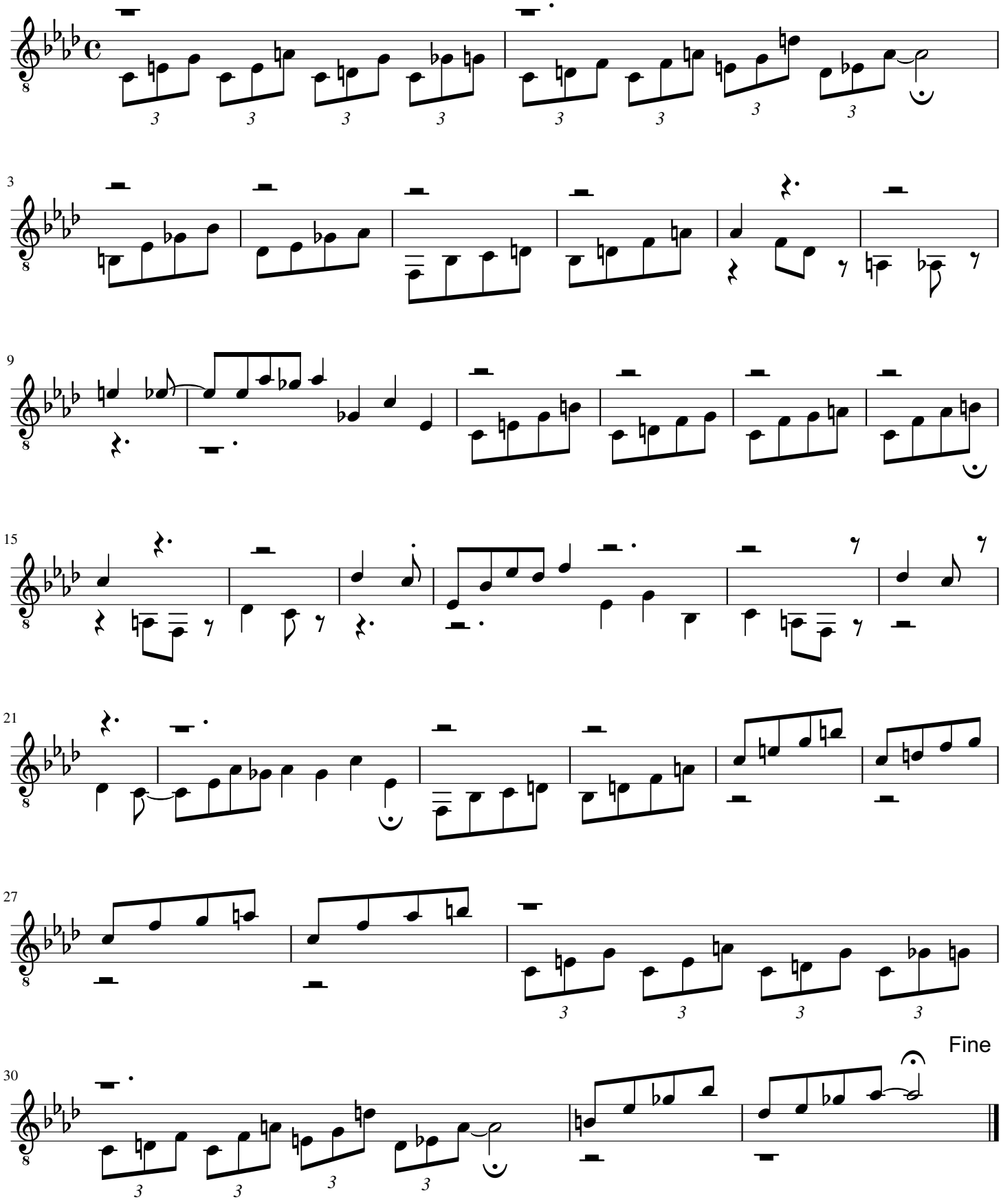
Exercise No. 26 - Allegro moderato op.76



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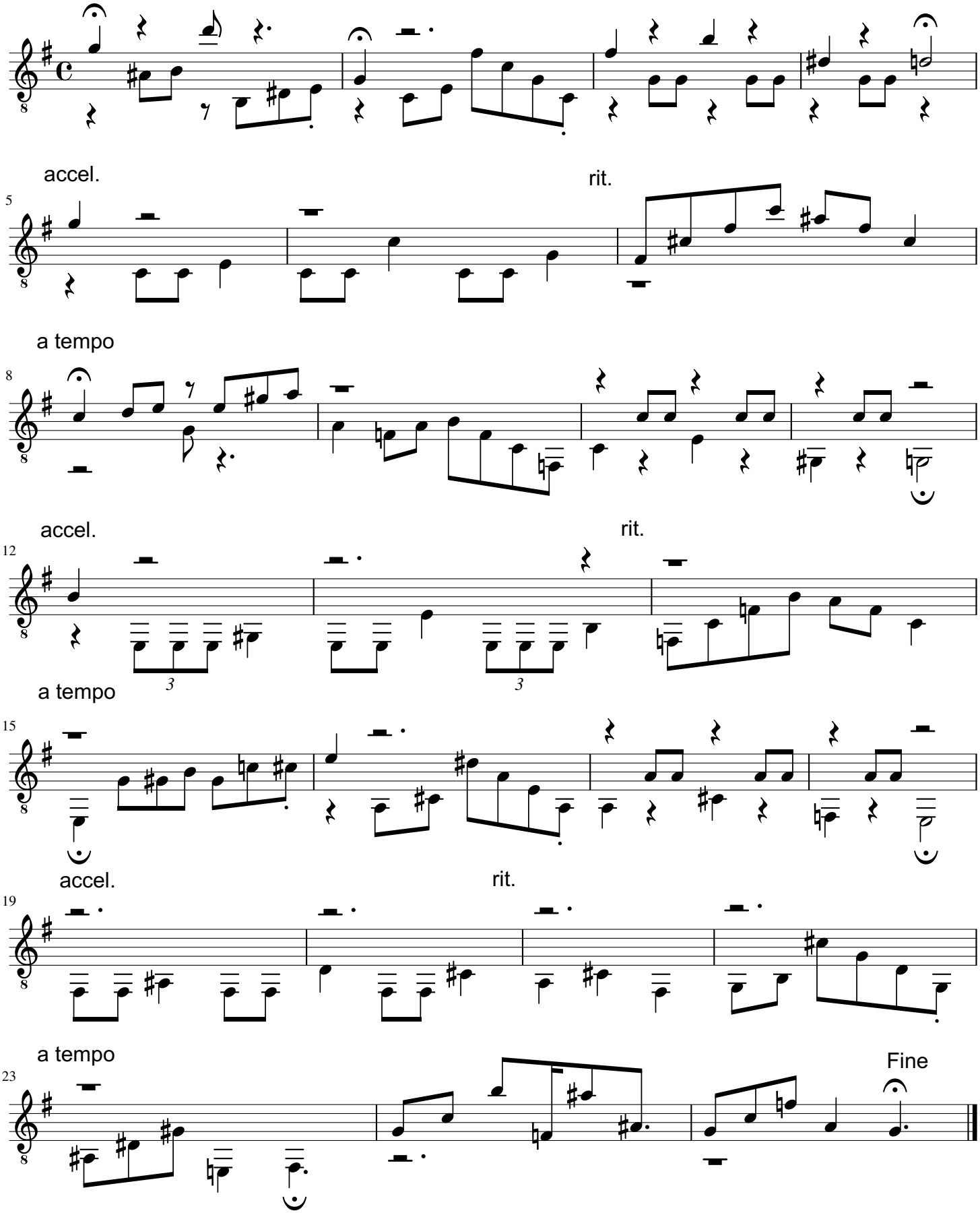

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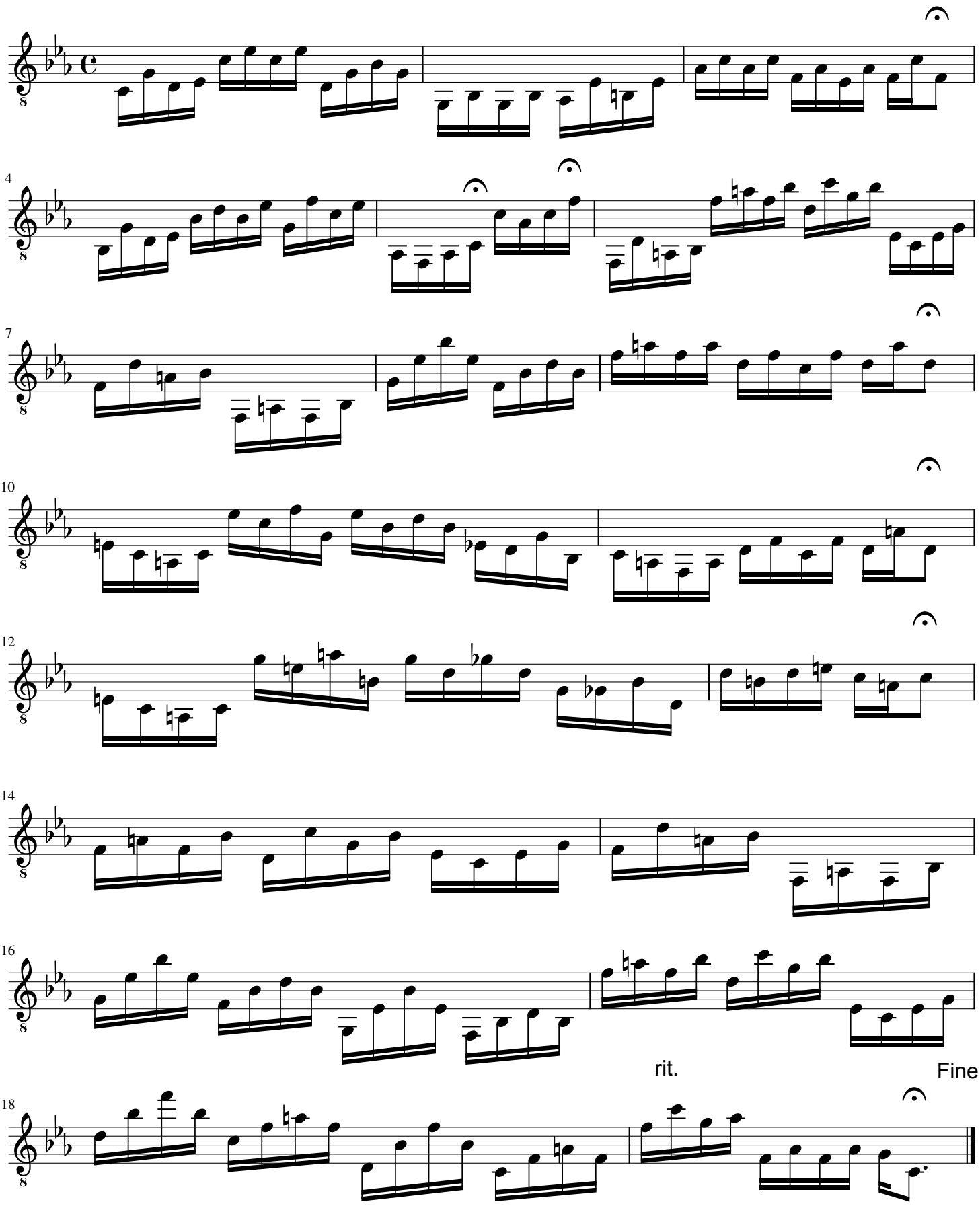
Exercise No. 28 - Andante op.76



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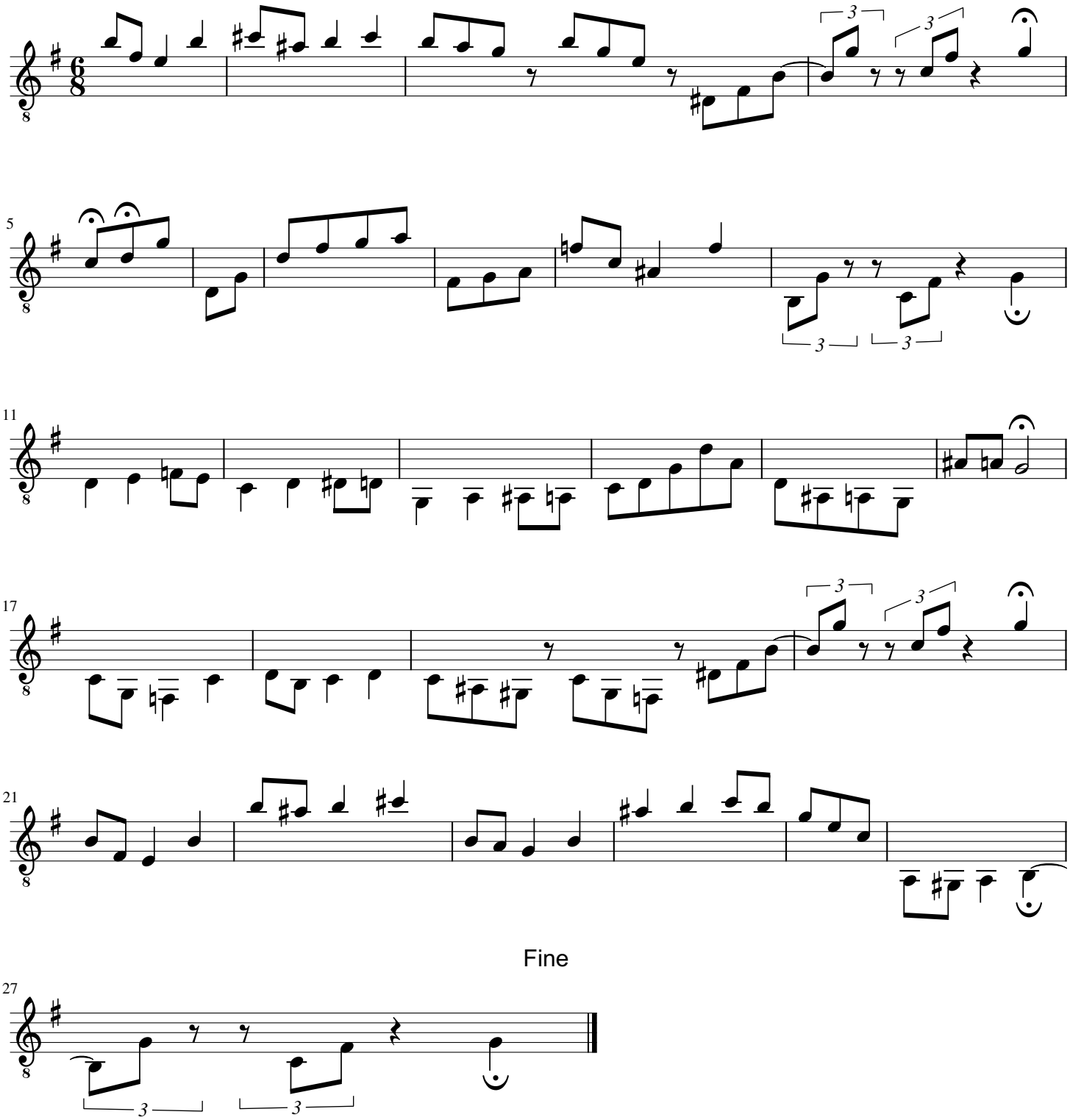

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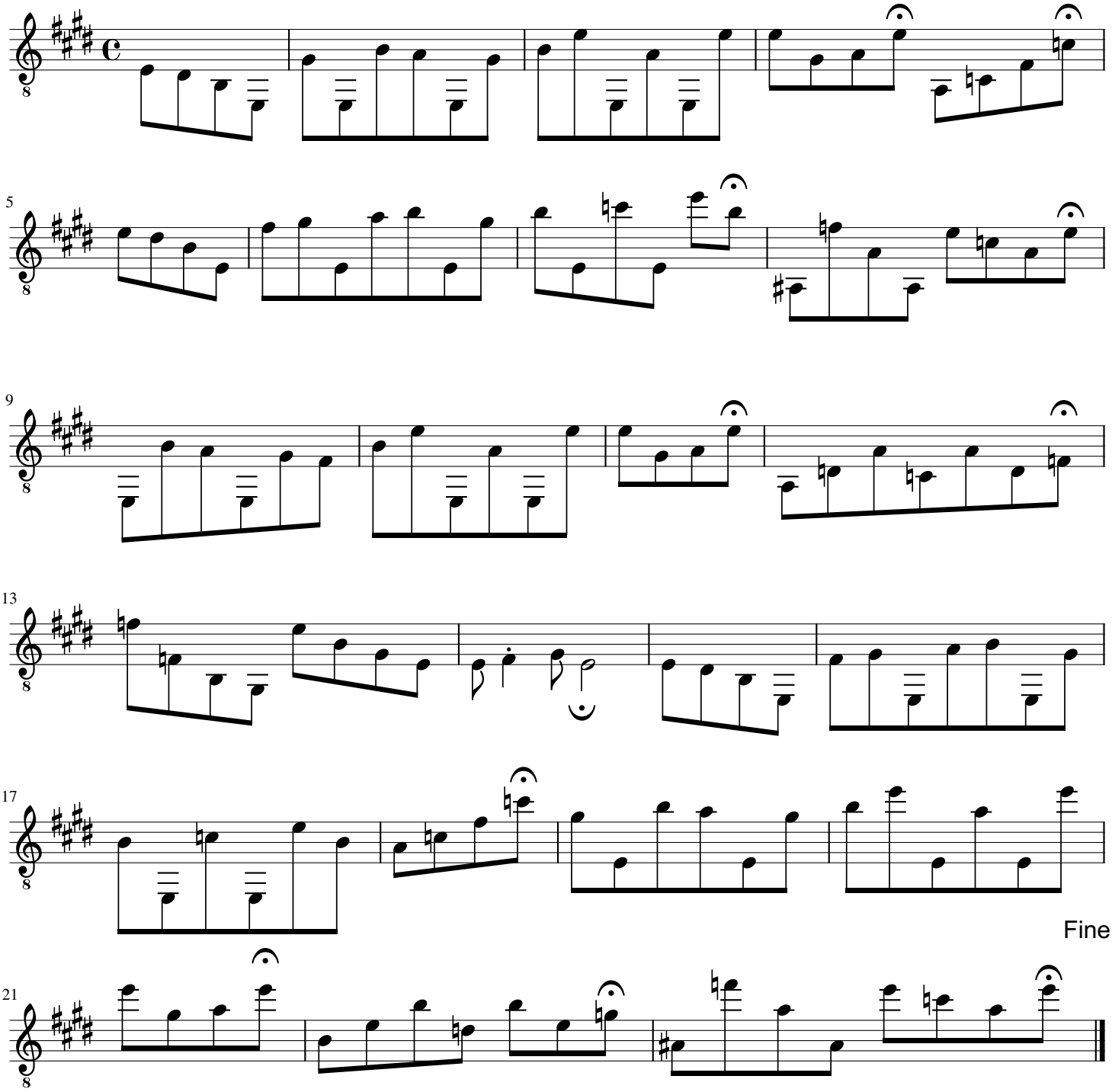
Exercise No. 30 - Allegro moderato op.76



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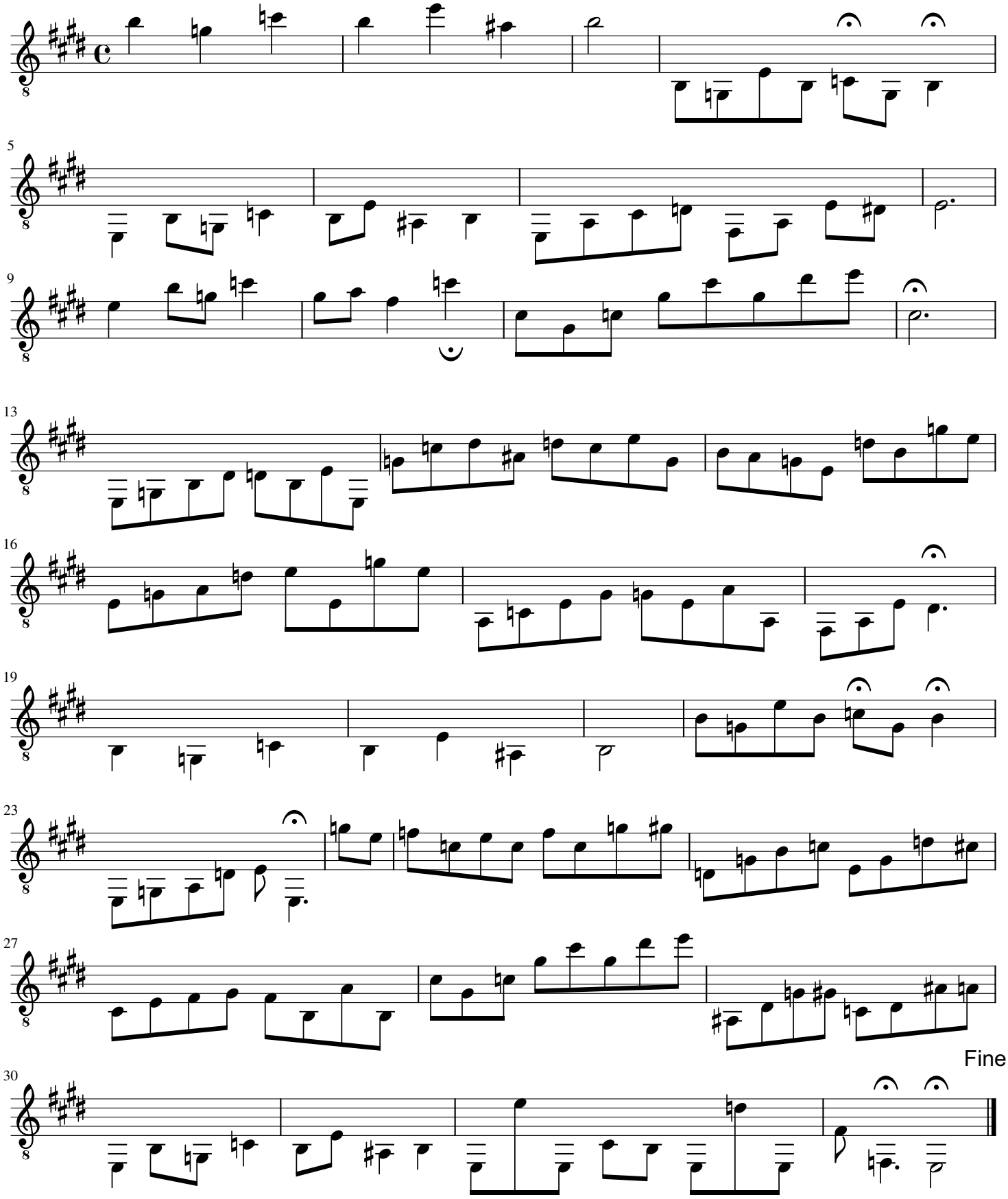
Exercise No. 31 - Moderato op.76



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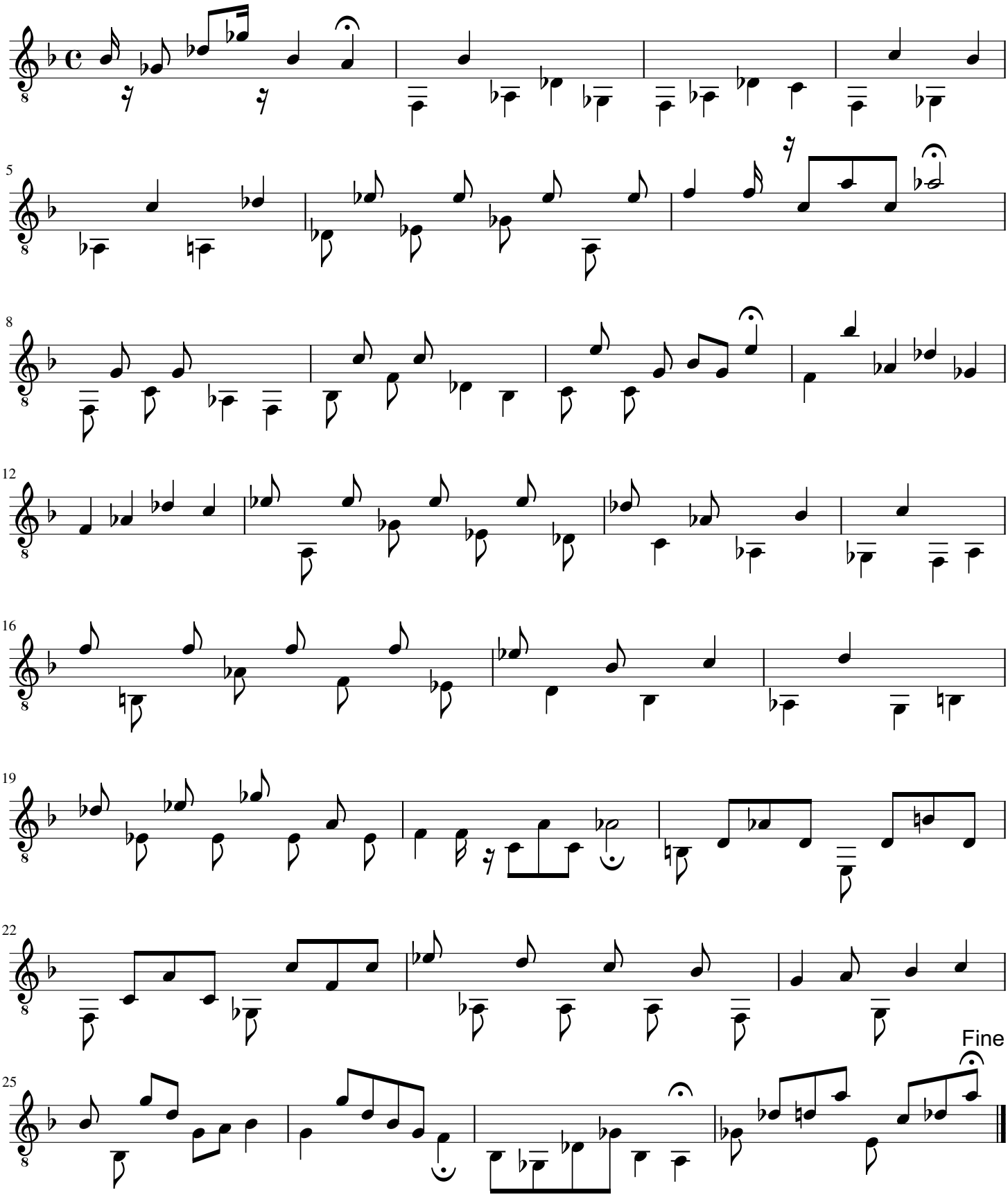
Exercise No. 32 - Andante op.76



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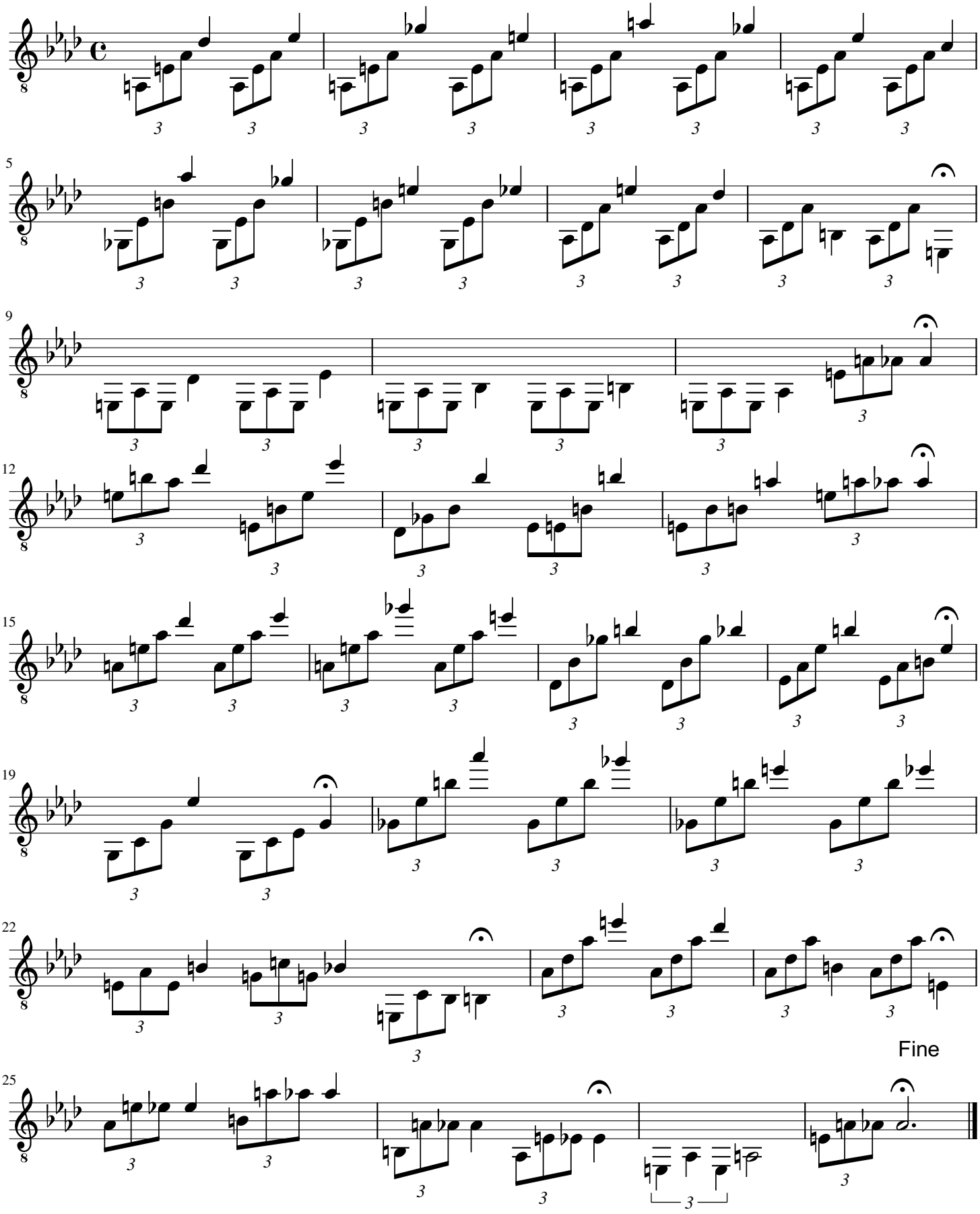
Exercise No. 33 - Allegro op.76



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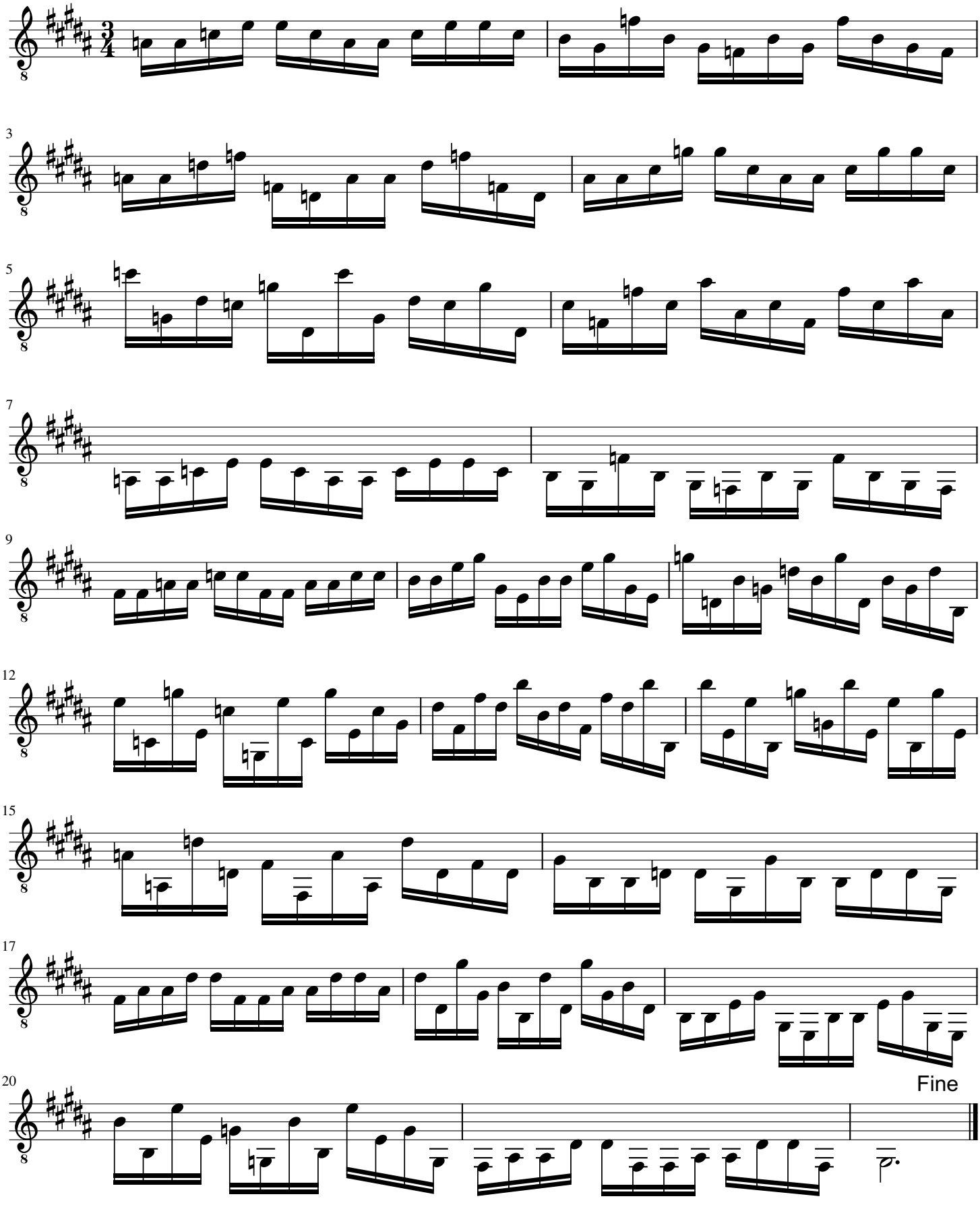
Exercise No. 34 - Allegretto op.76



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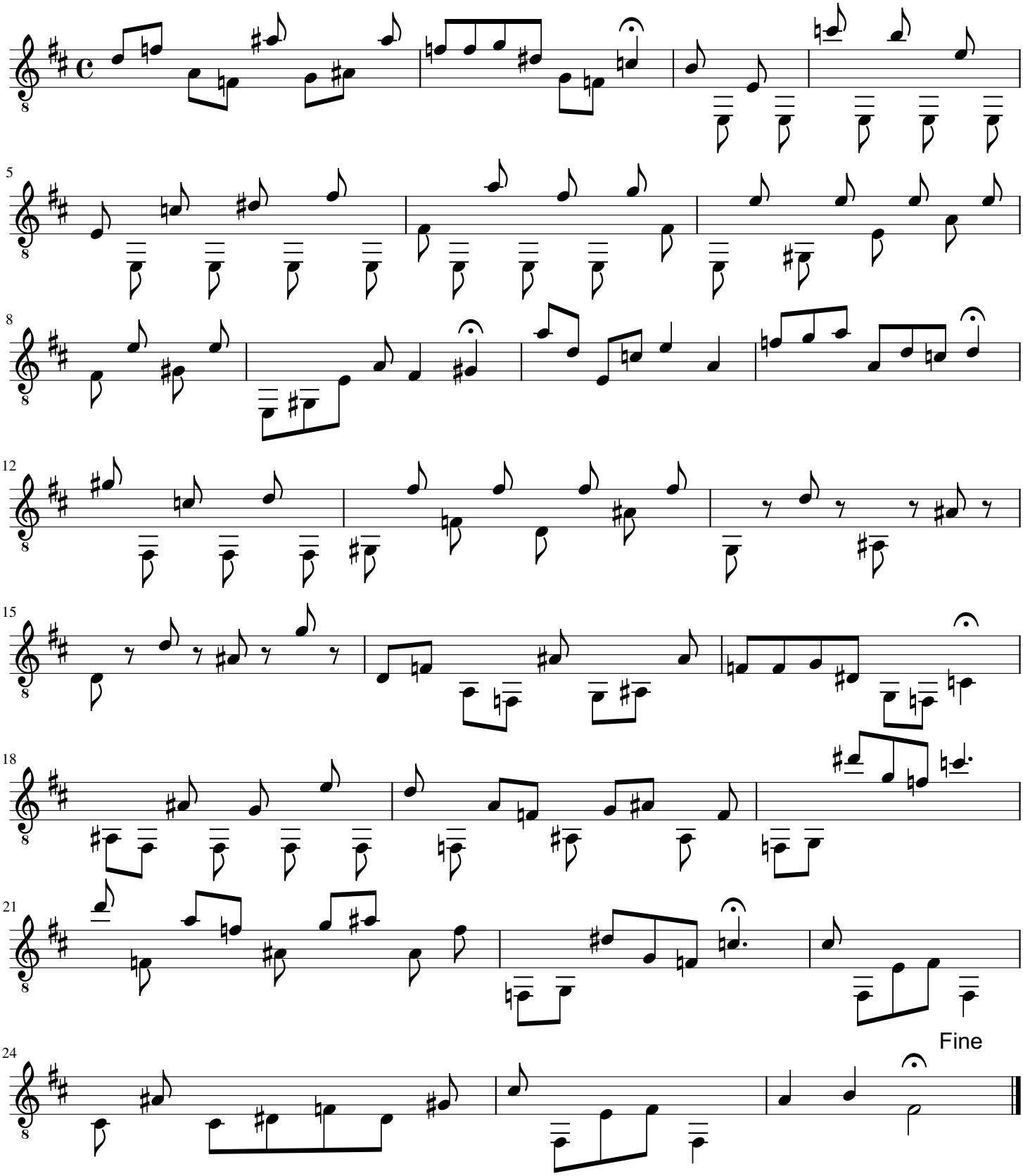
Exercise No. 35 - Allegro op.76



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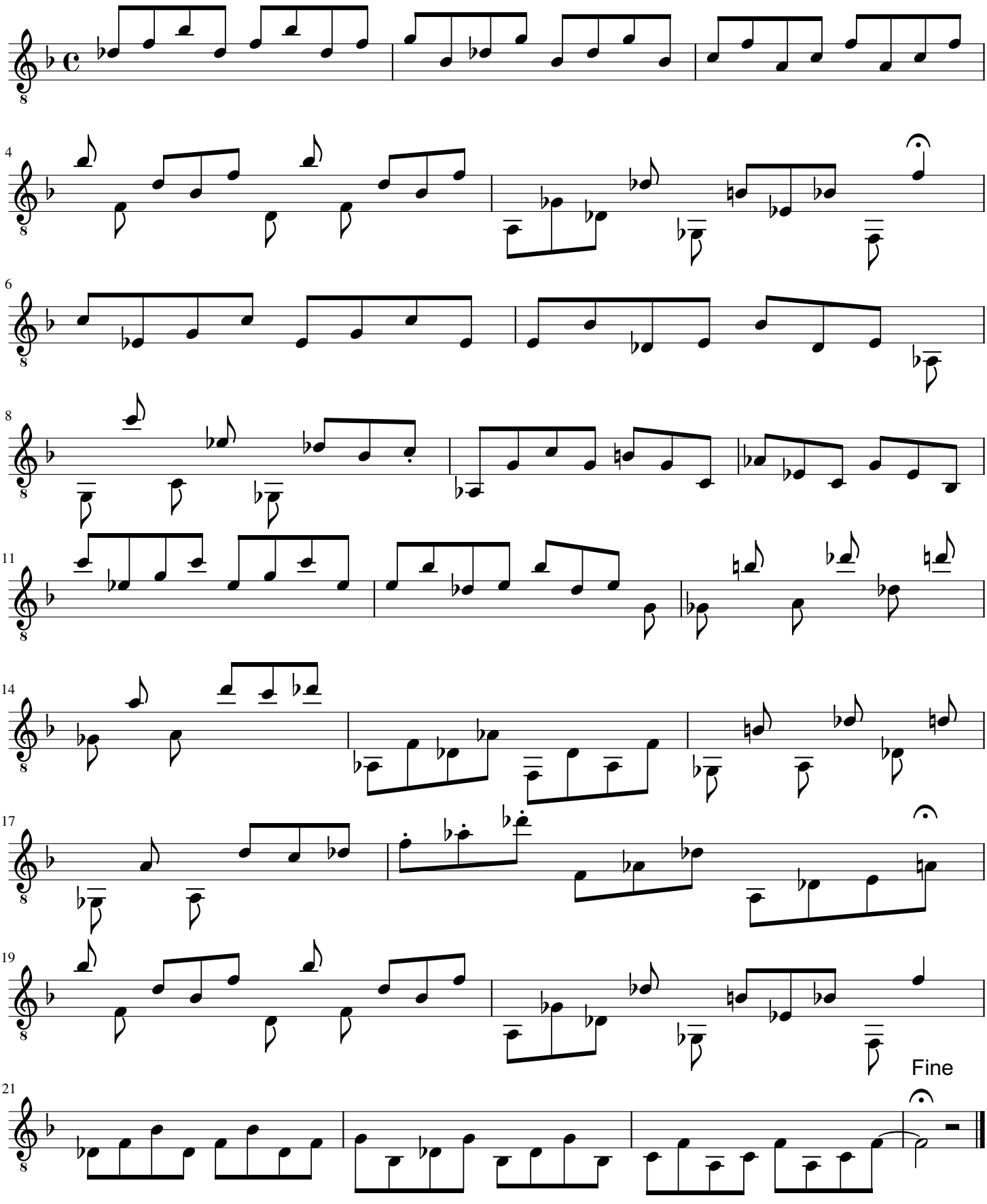
Exercise No. 36 - Allegro moderato op.76



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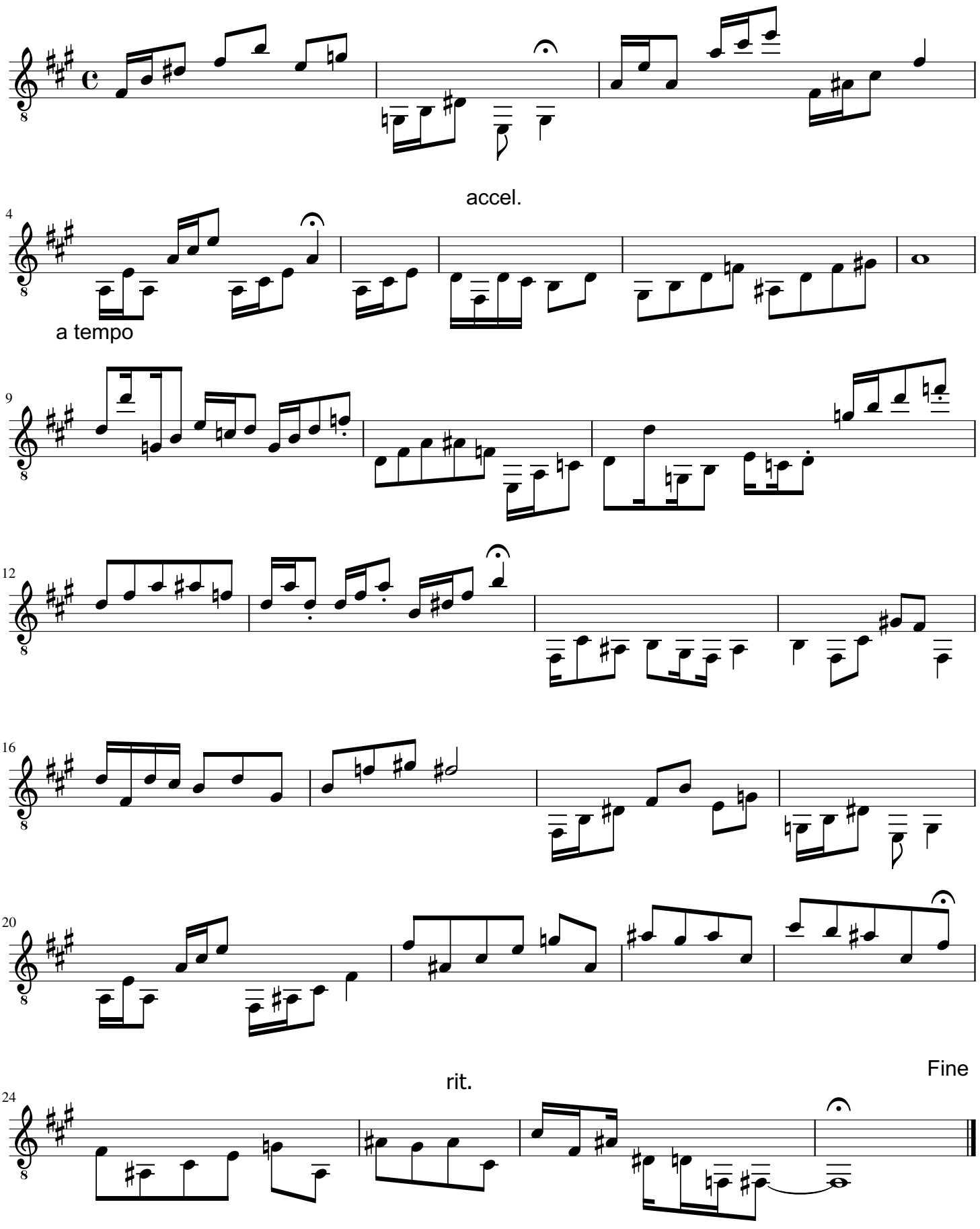
Exercise No. 37 - Andante op.76



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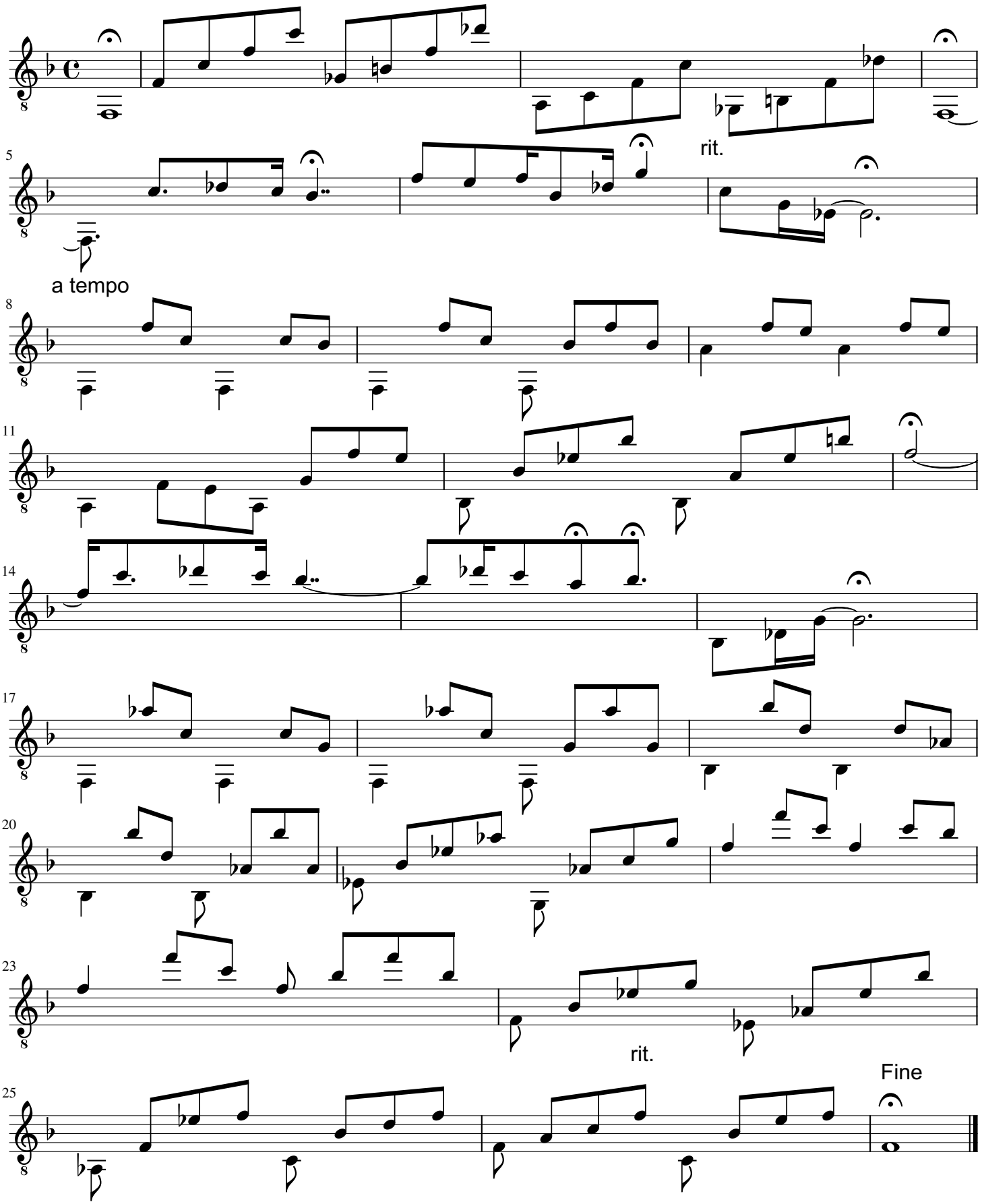

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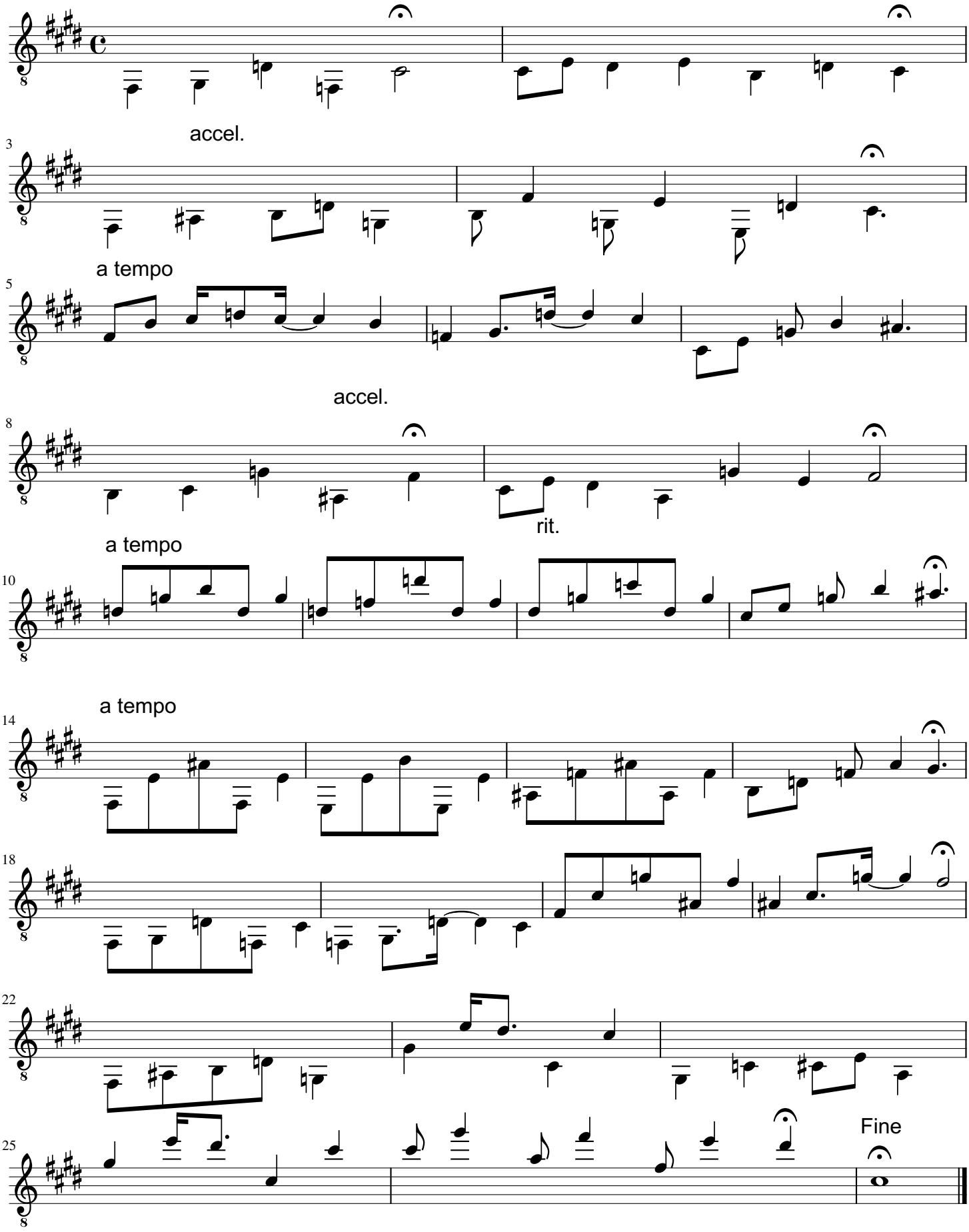
Exercise No. 39 - Allegro Moderato op.76



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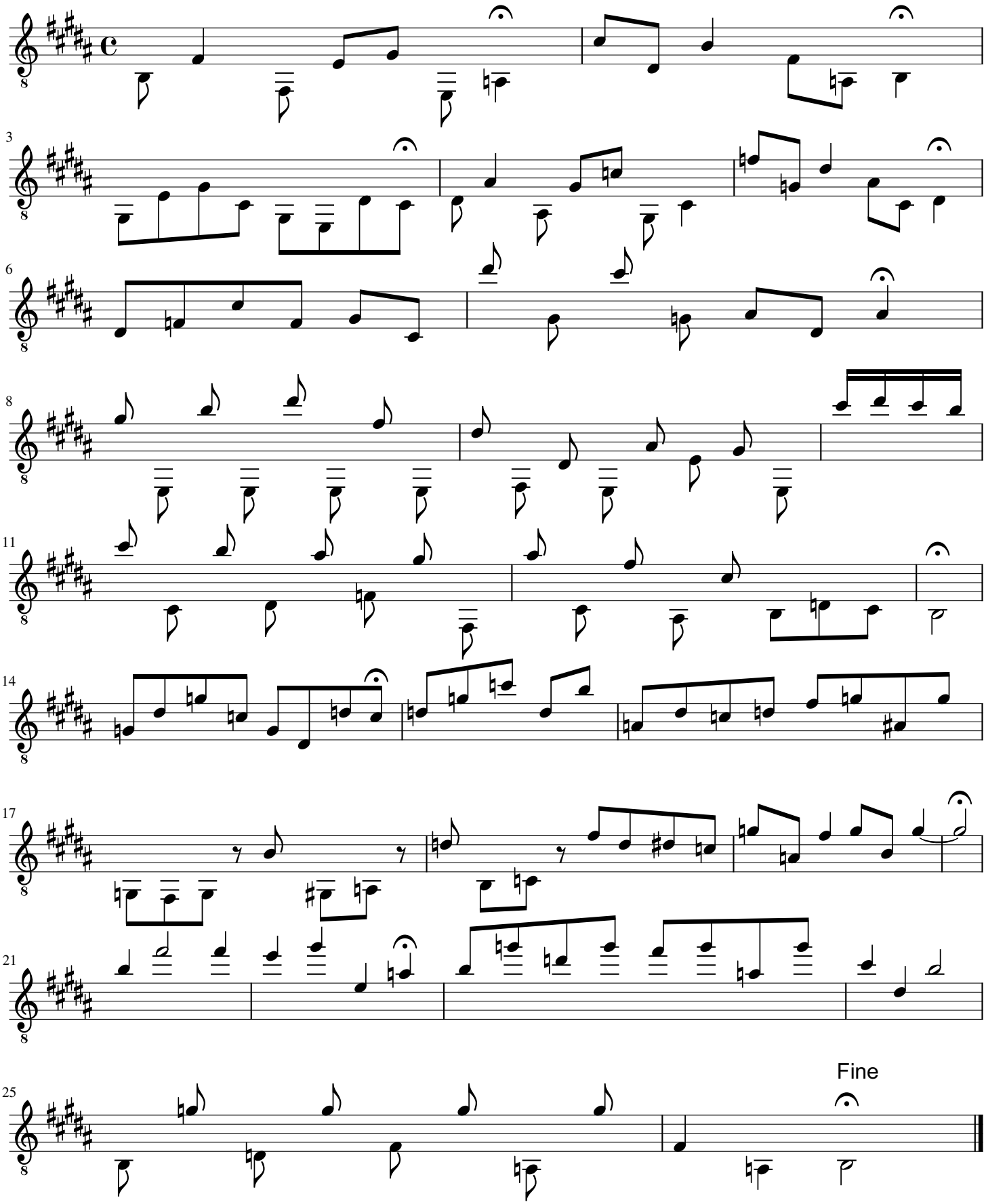
Exercise No. 40 - Moderato op.76



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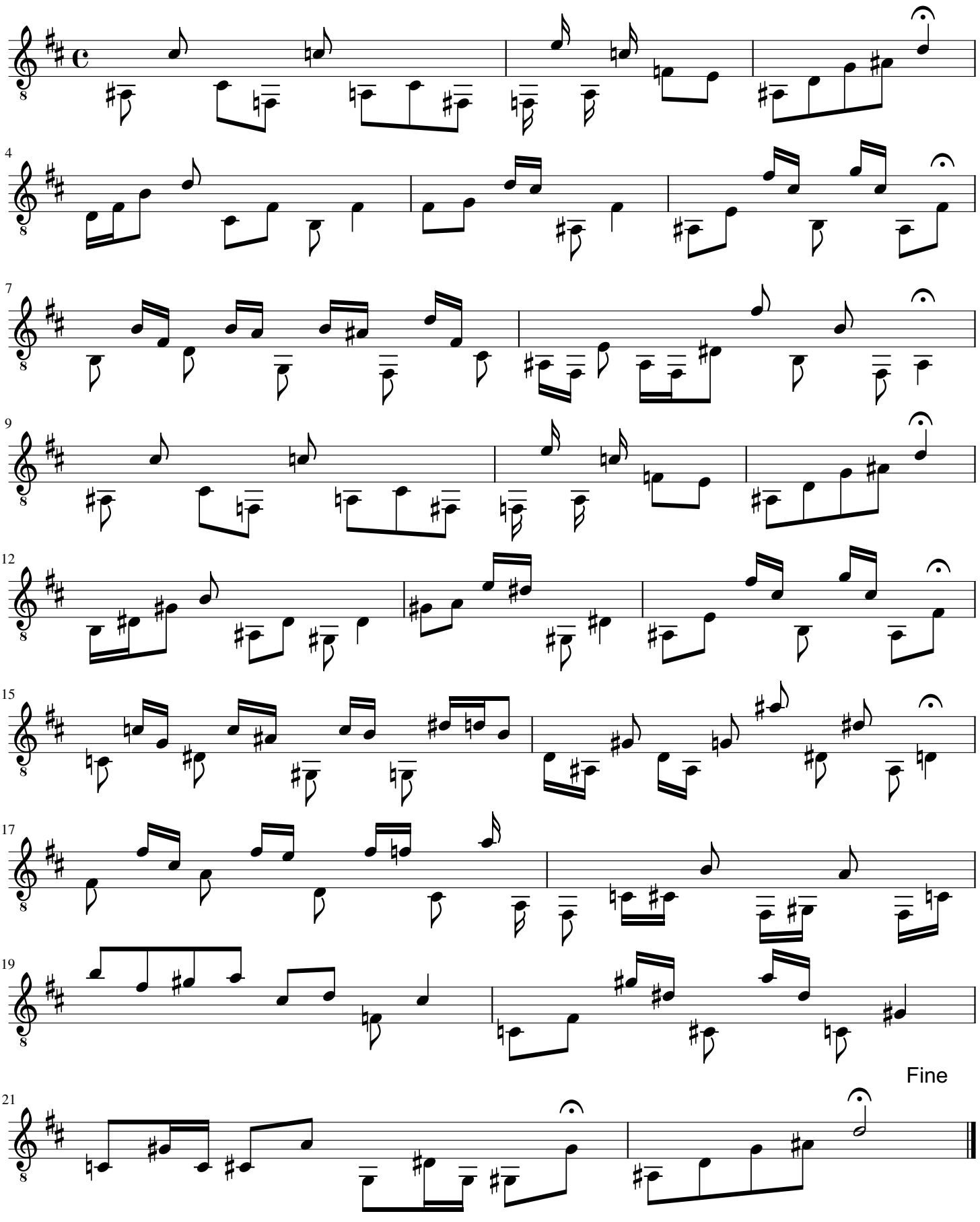
Exercise No. 41 - Adagietto op.76



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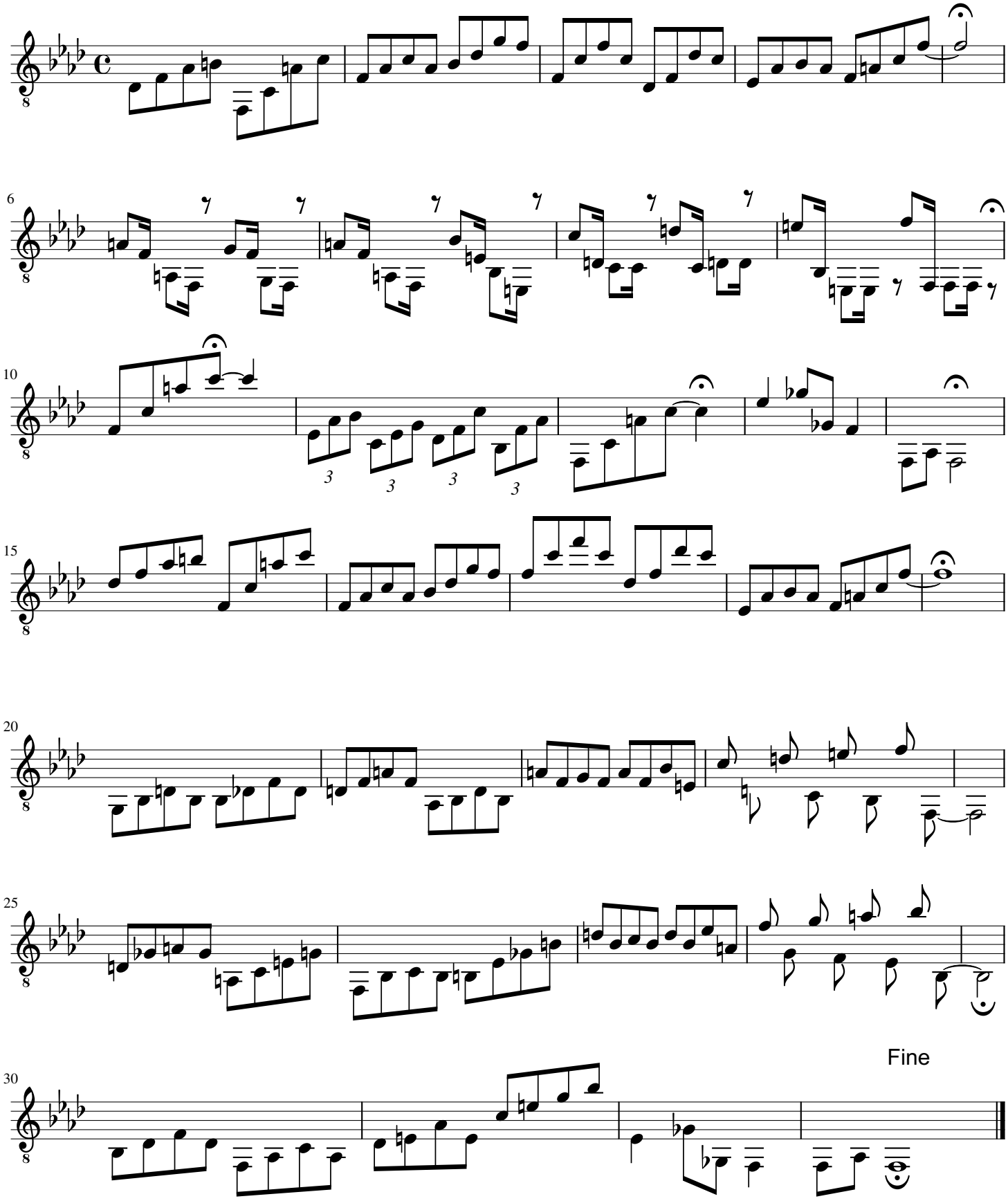
Exercise No. 42 - Allegretto op.76



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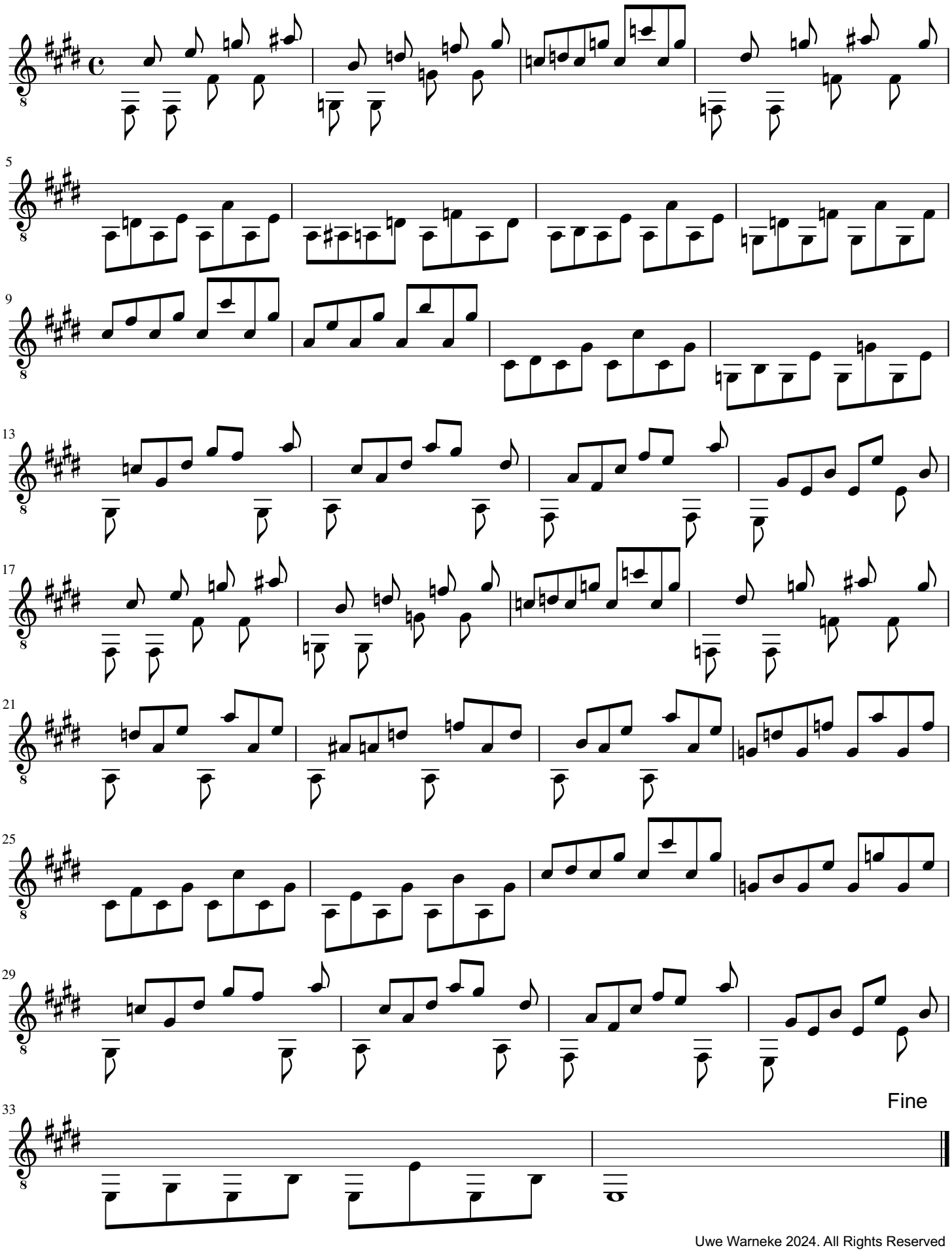
Exercise No. 43 - Presto op.76



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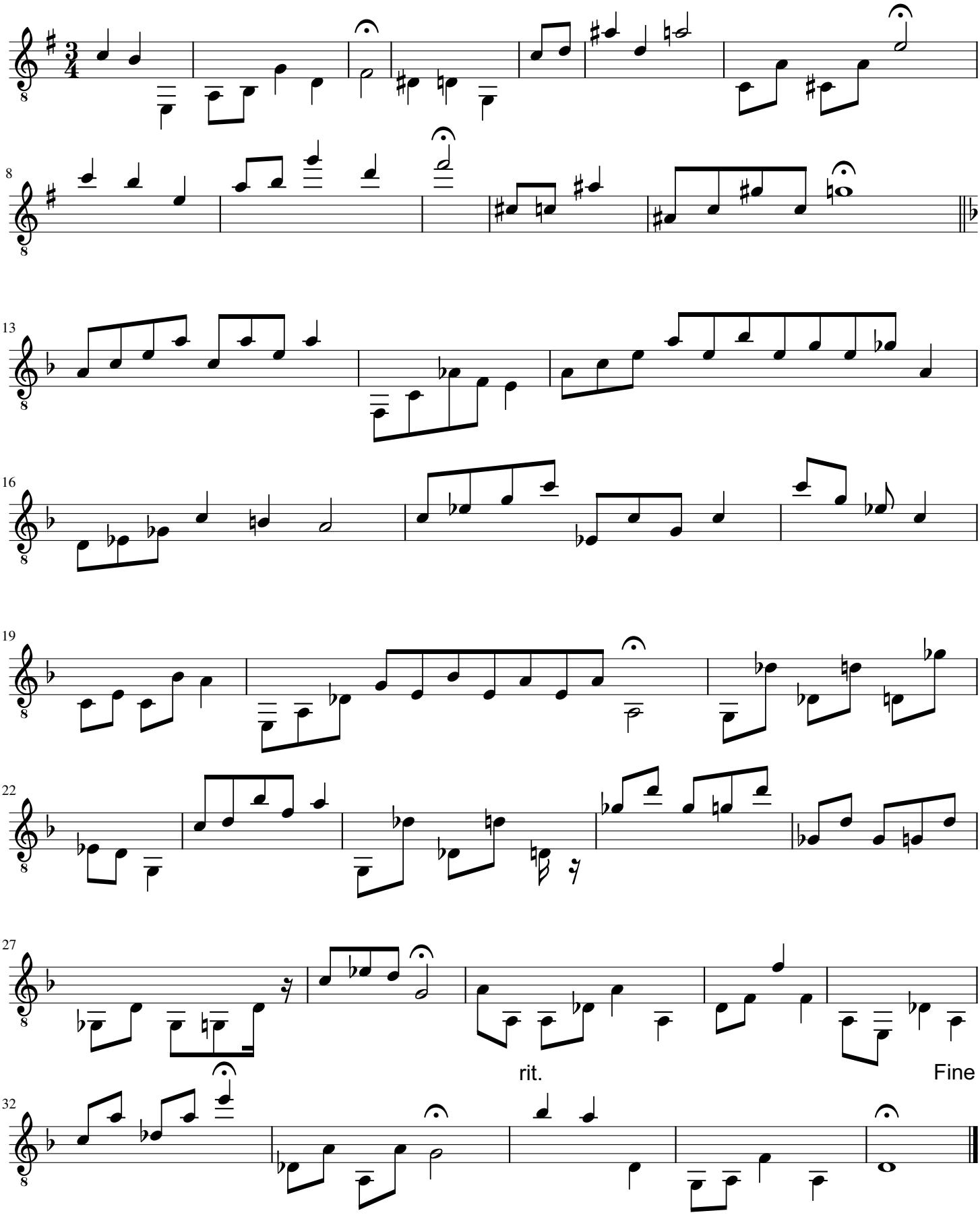
Exercise No. 44 - Allegro op.76



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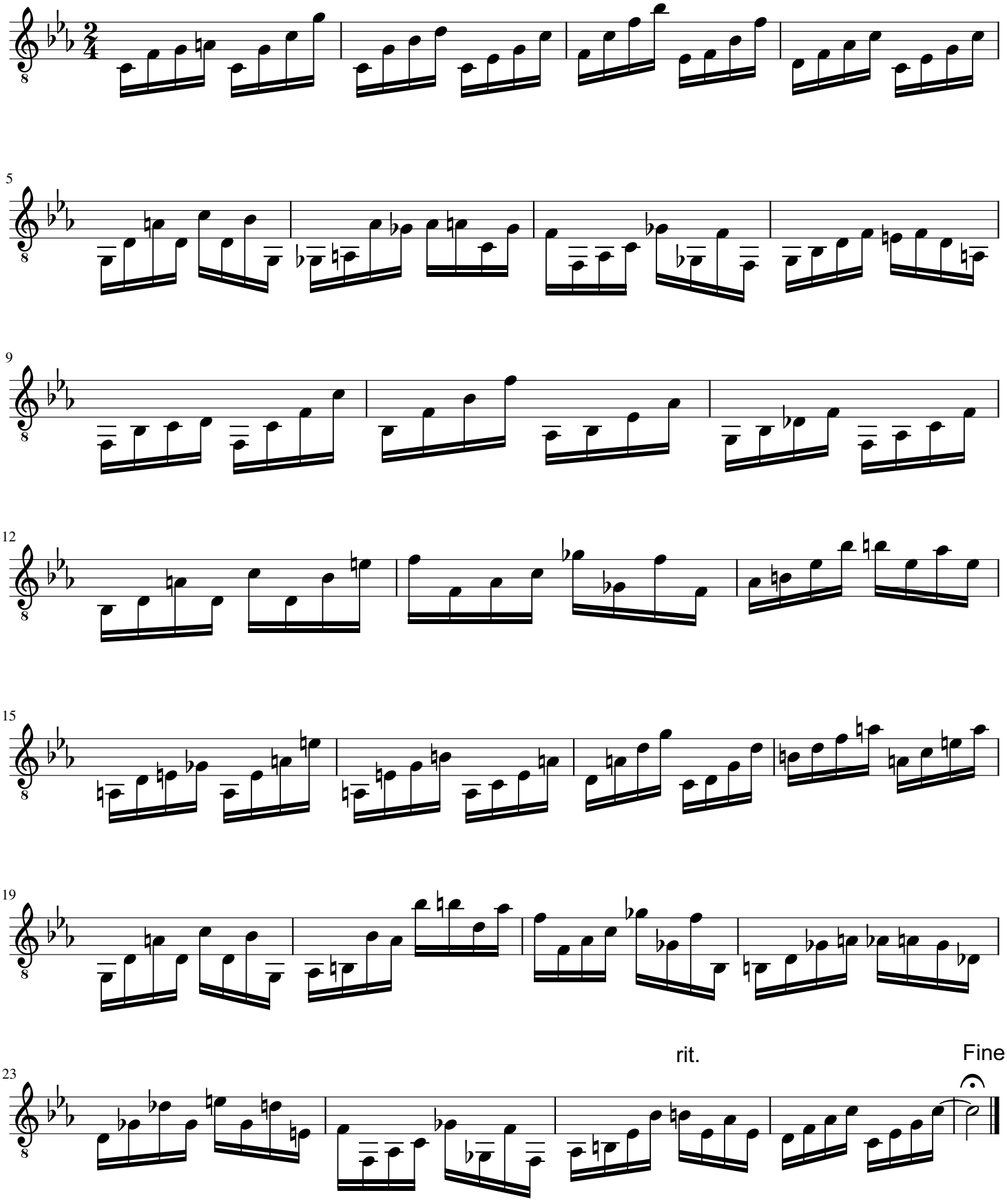
Exercise No. 45 - Adagietto op.76



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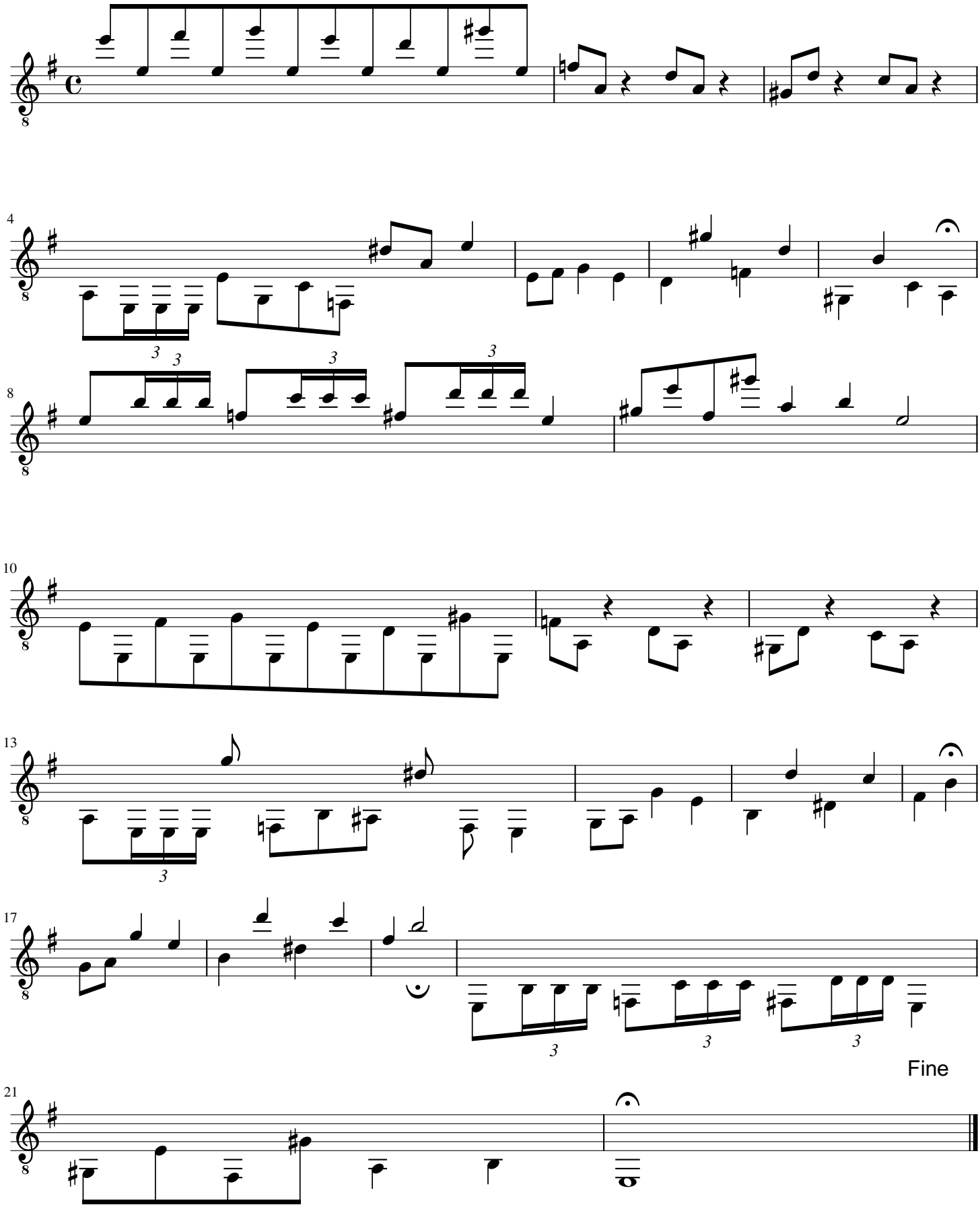
Exercise No. 46 - Moderato op.76



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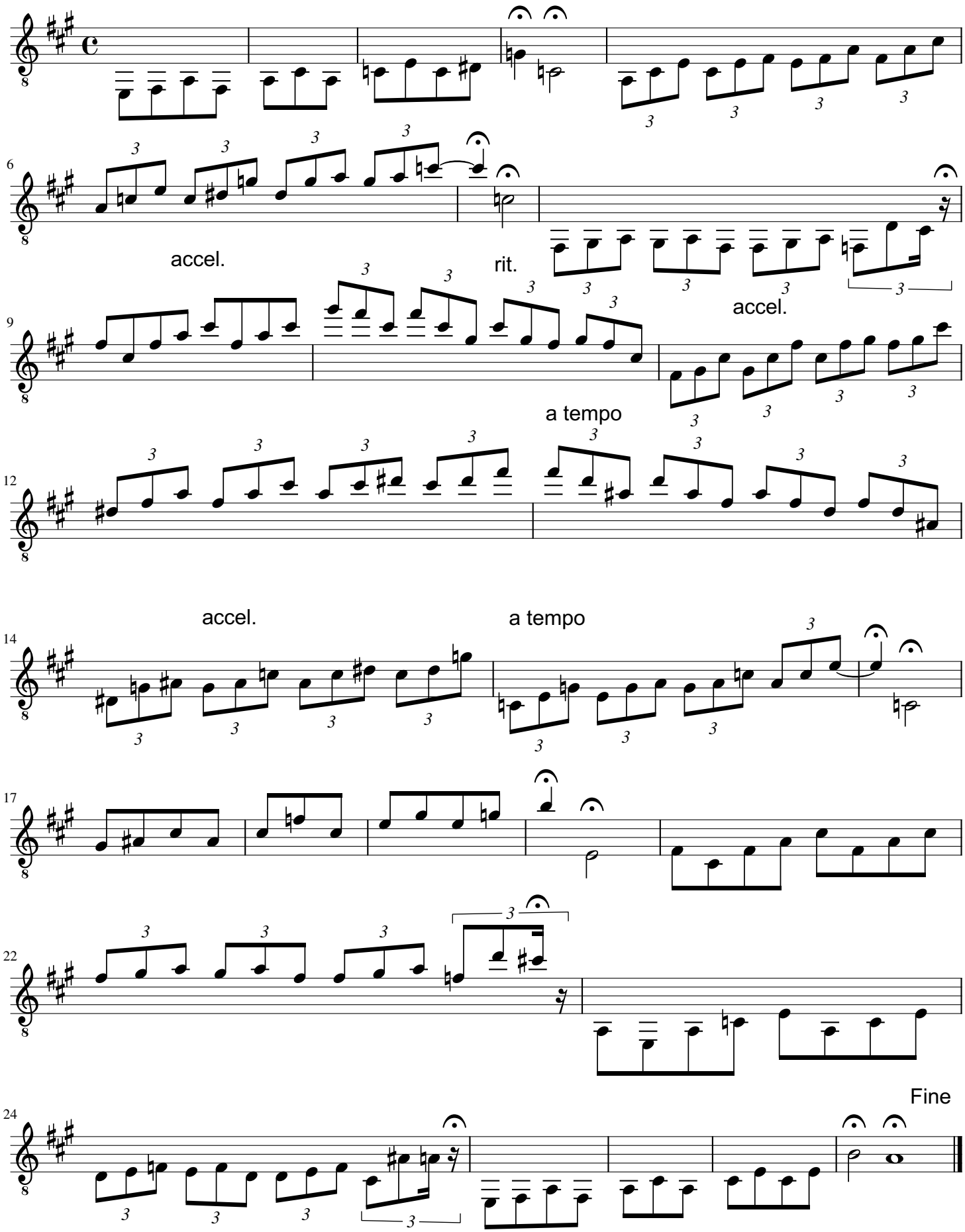
Exercise No. 47 - Andante moderato op.76



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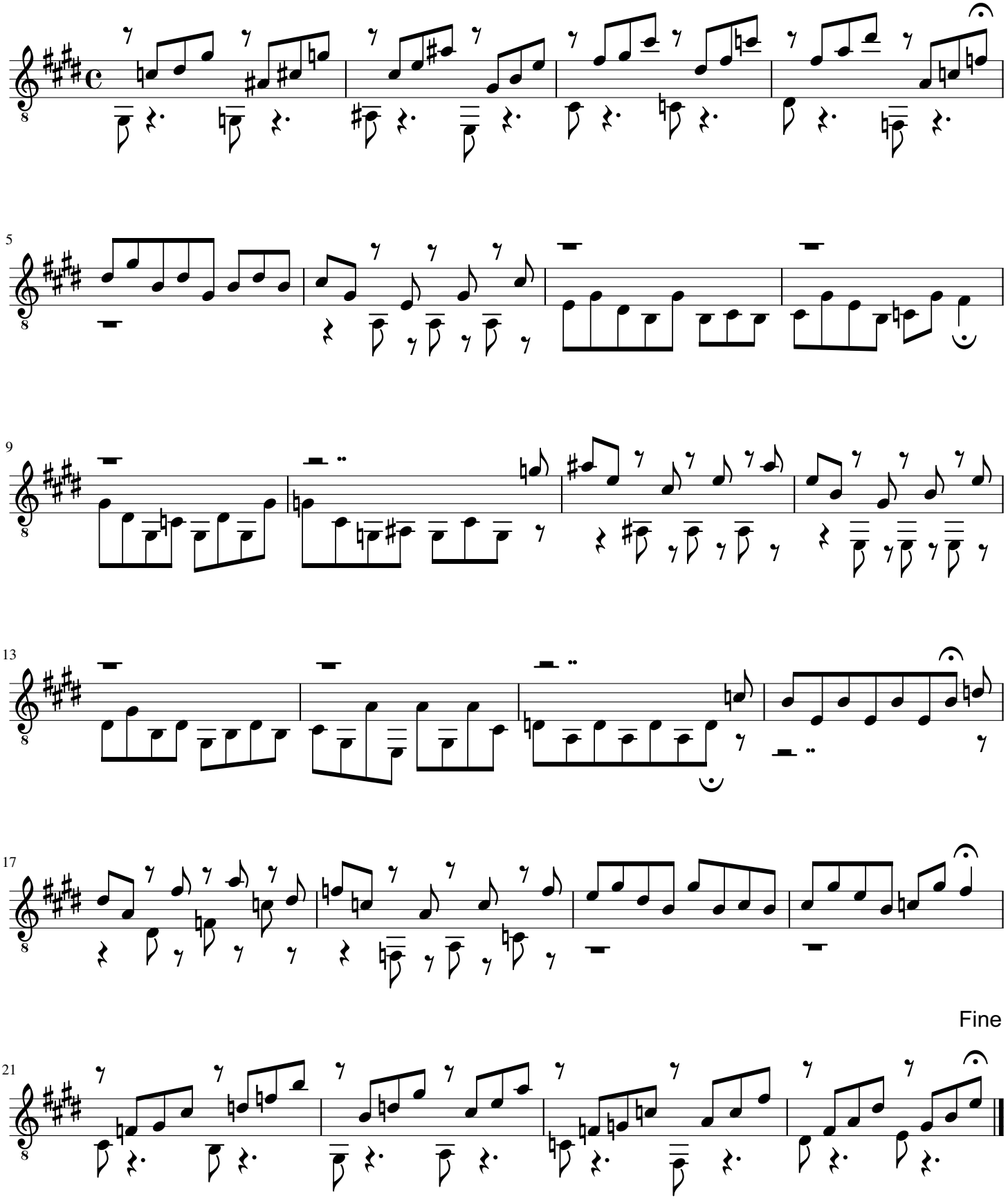
Postlude - Allegro op.76



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Zirkon op.77

study in three movements for solo guitar (non-transcribed)

by Uwe Warneke @2023

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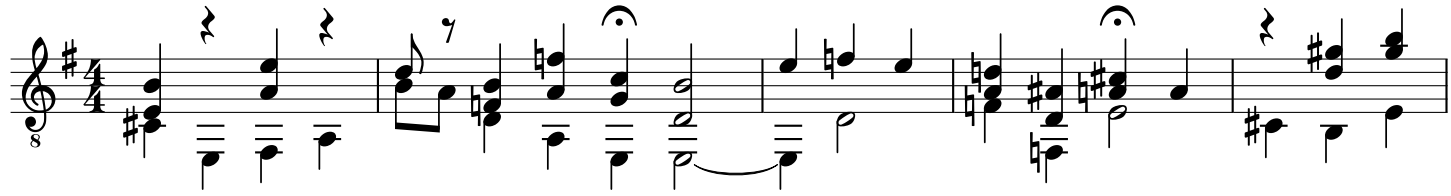

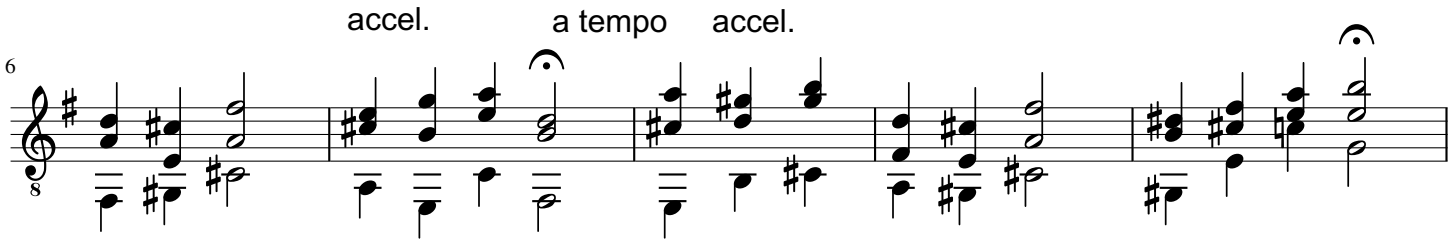

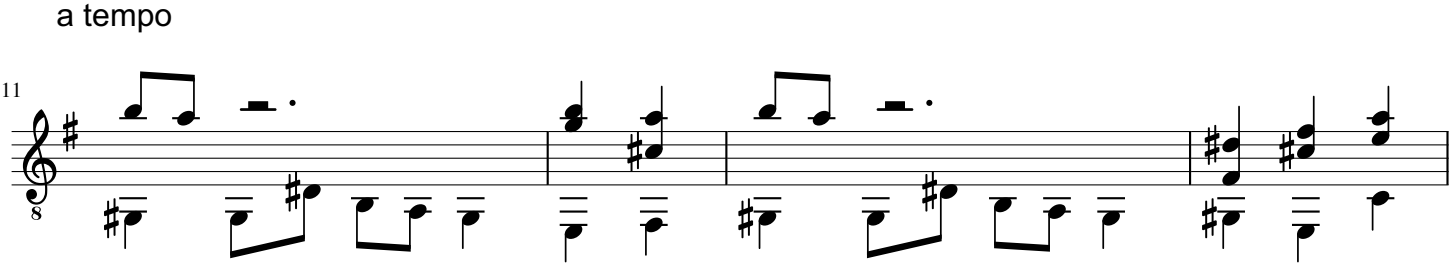

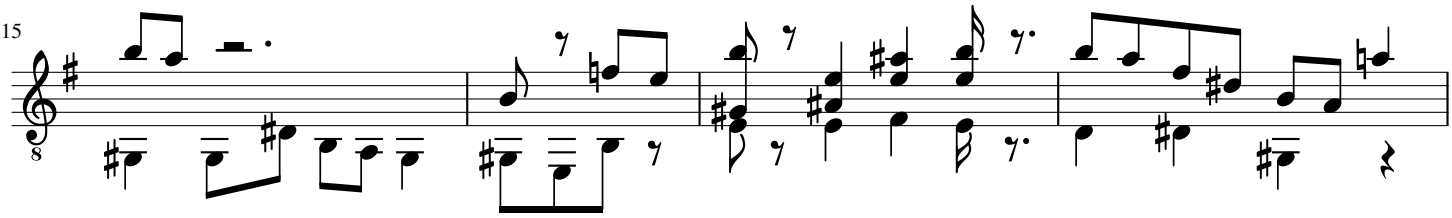

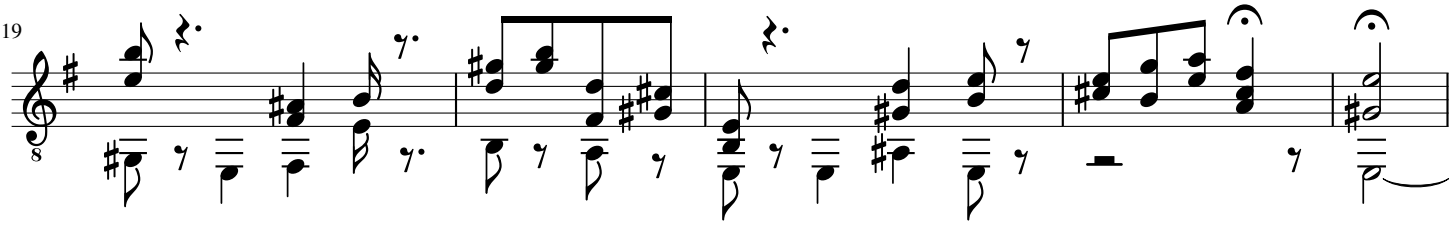

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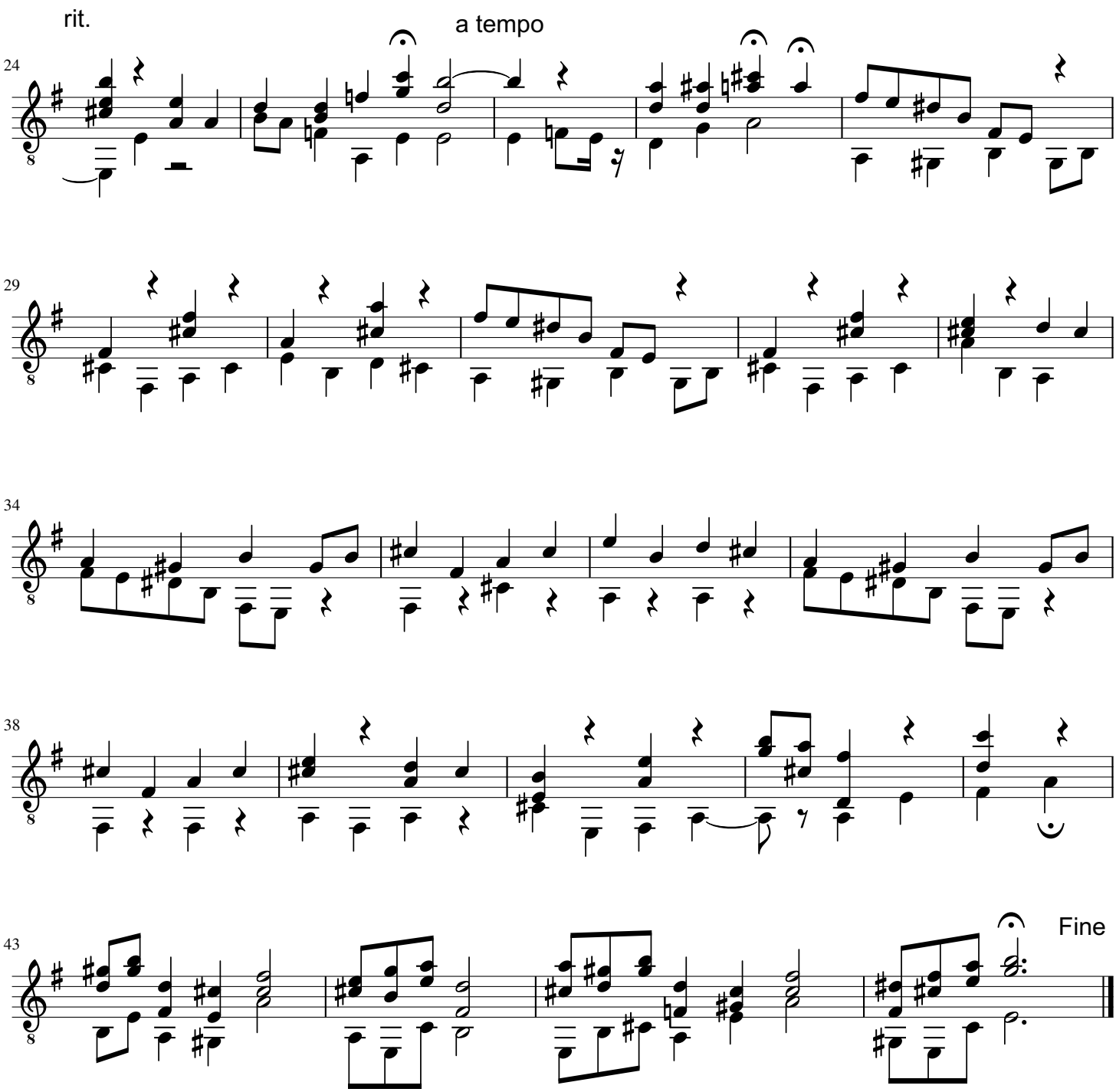

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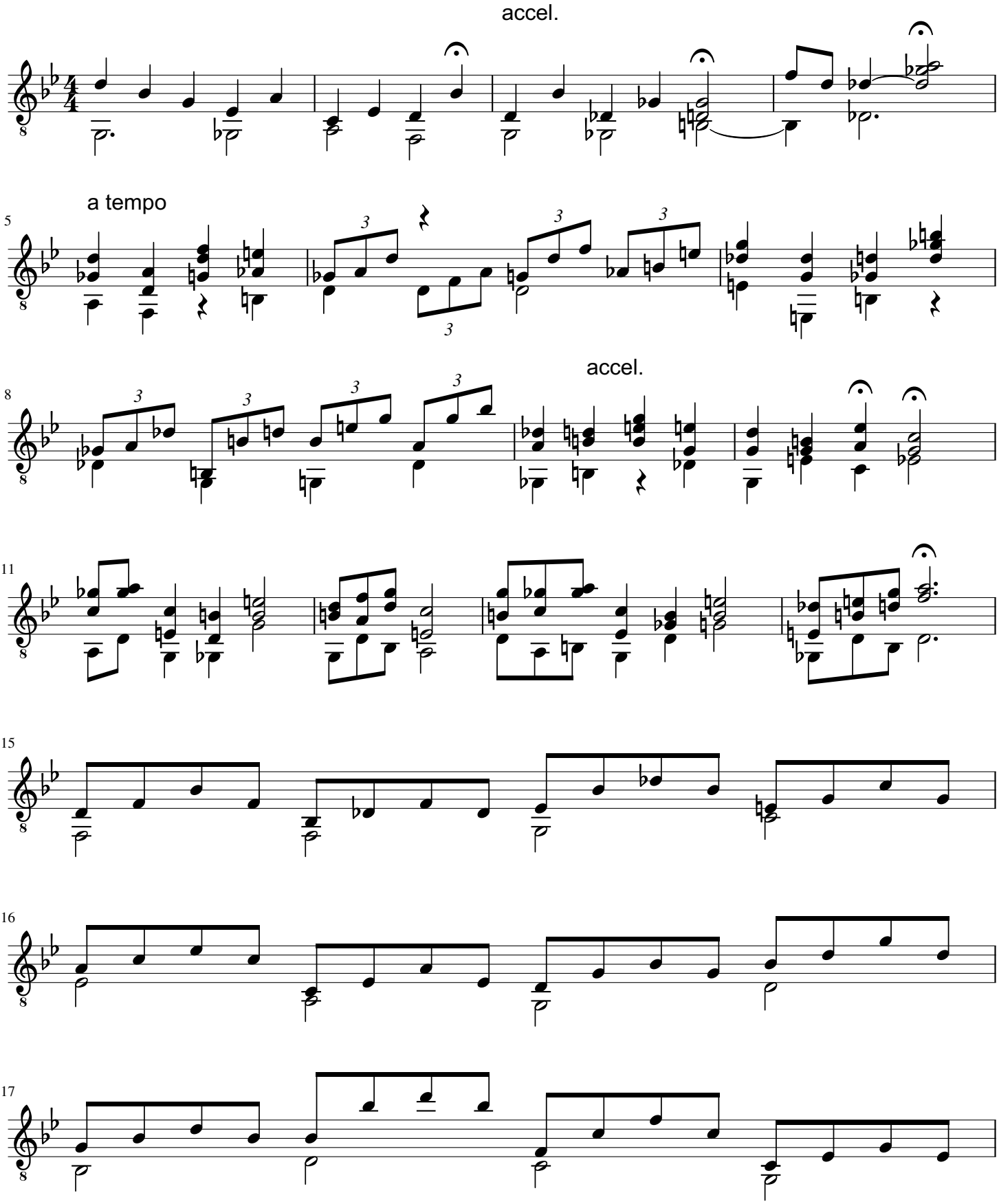

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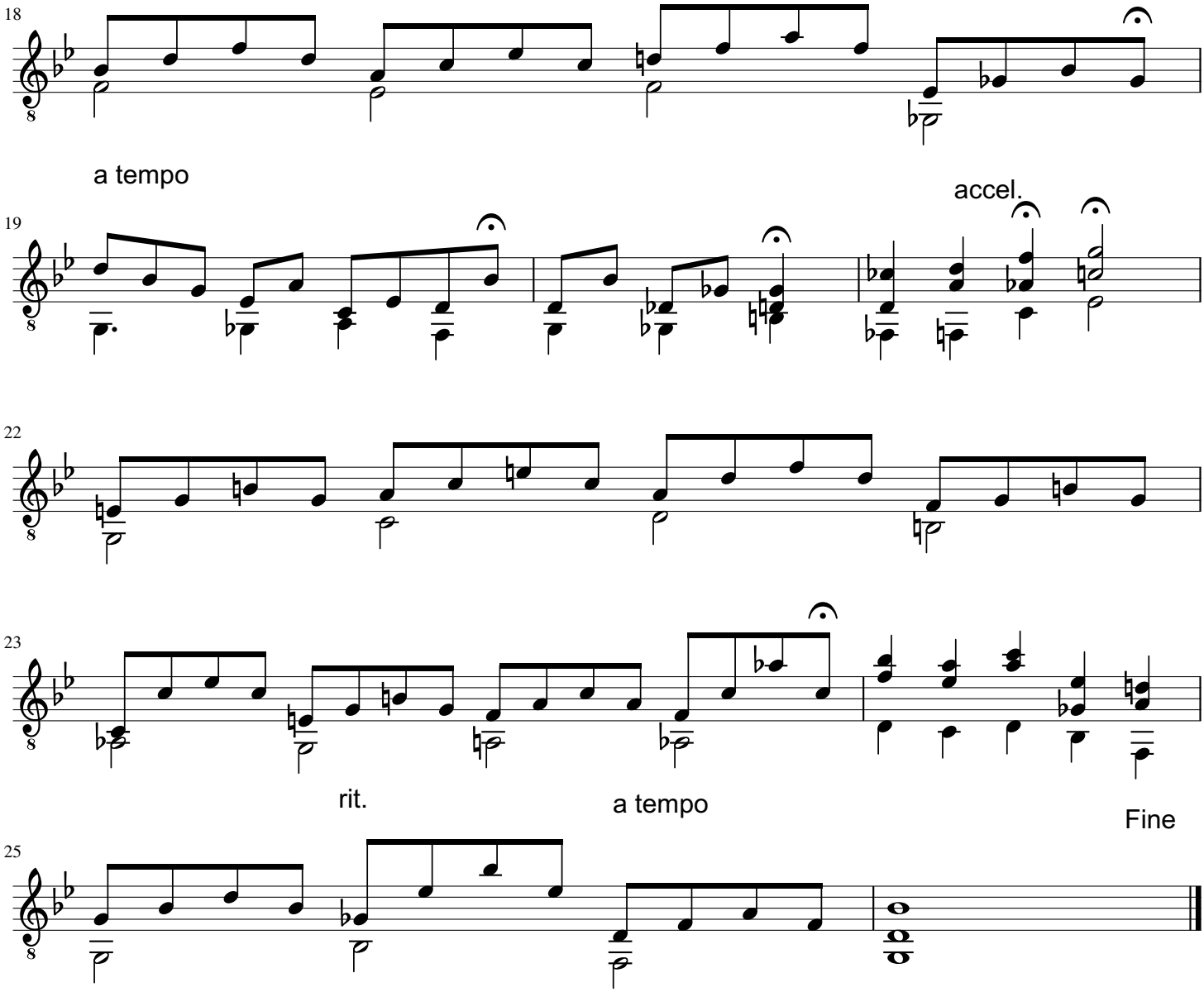

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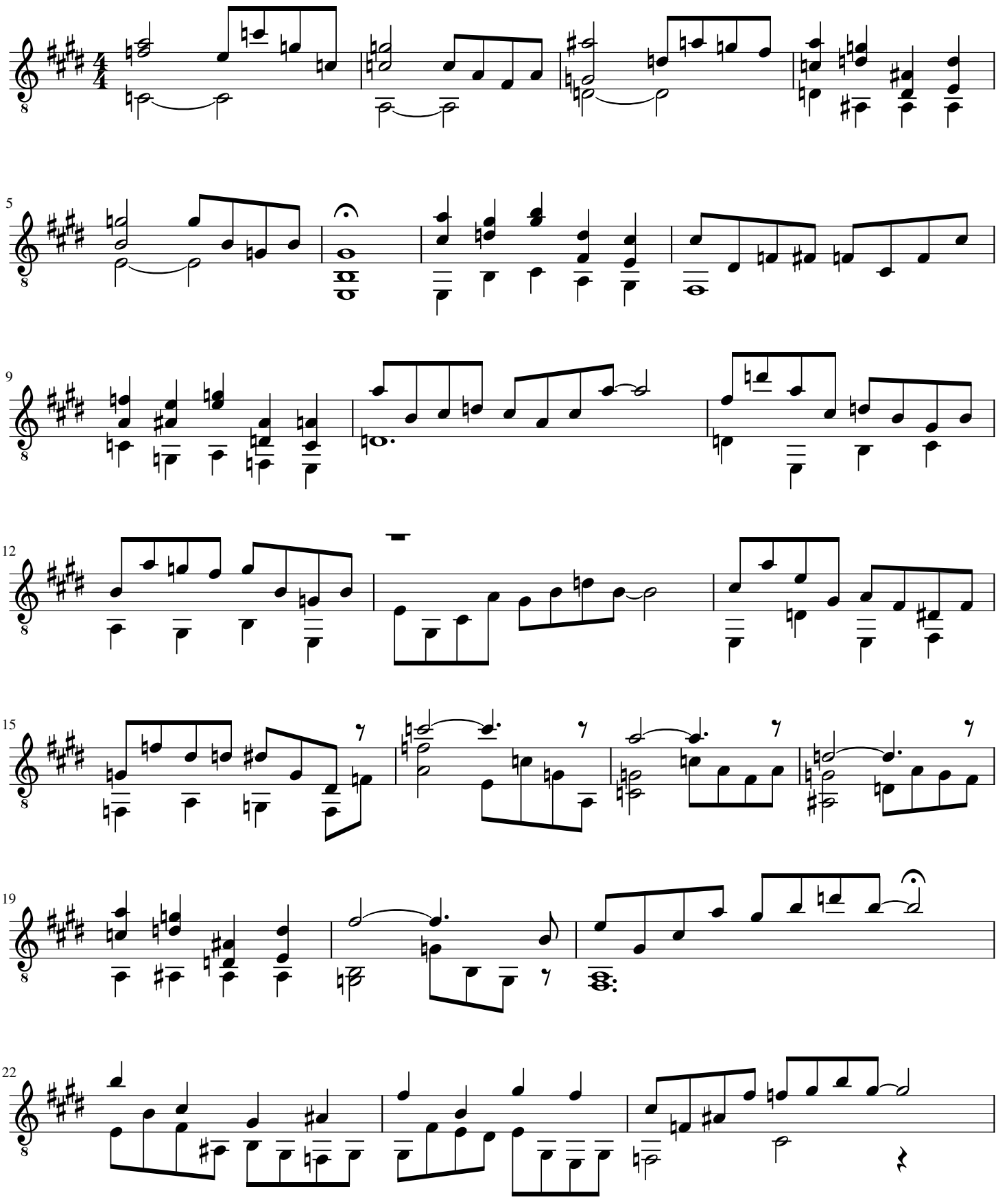

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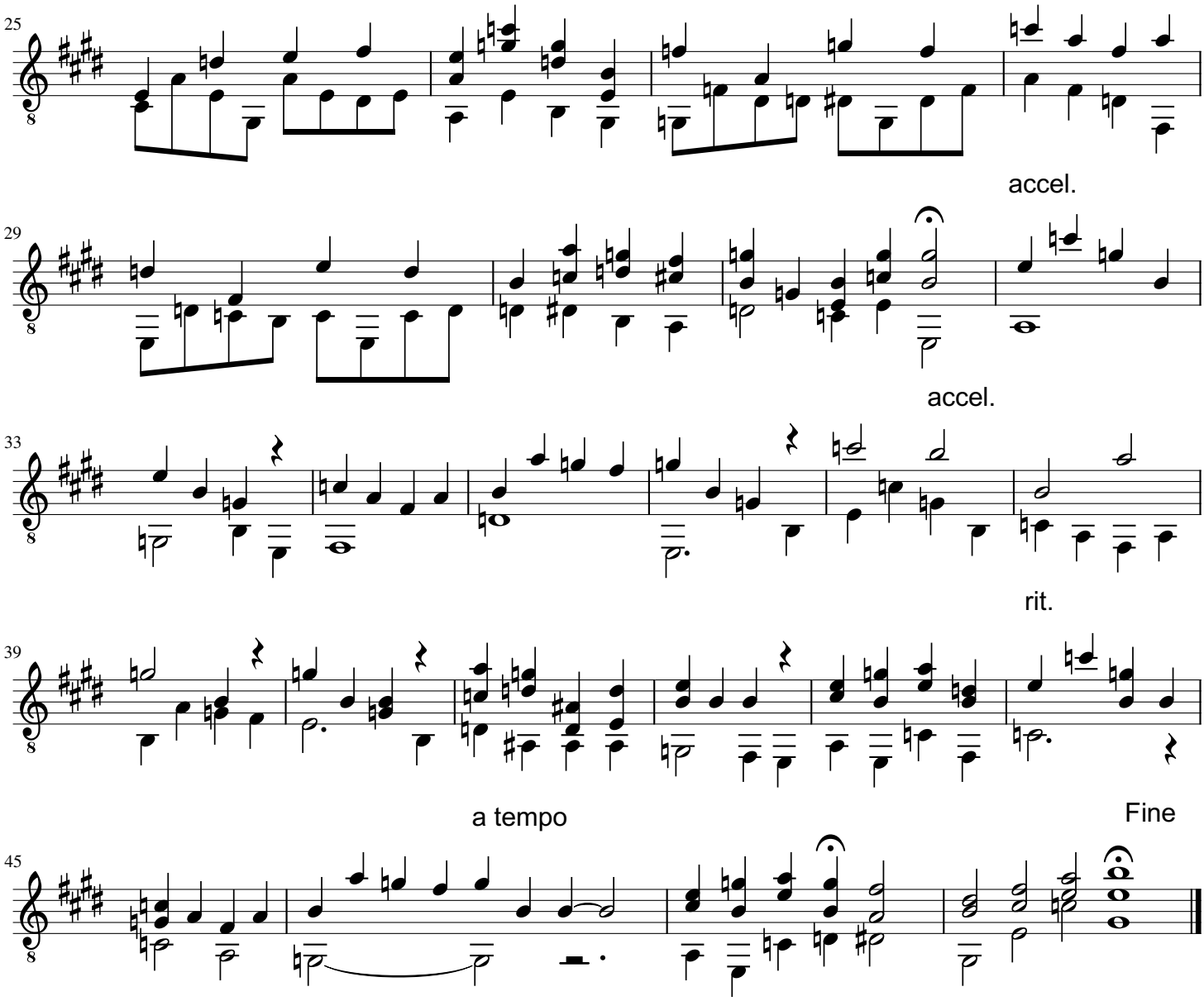

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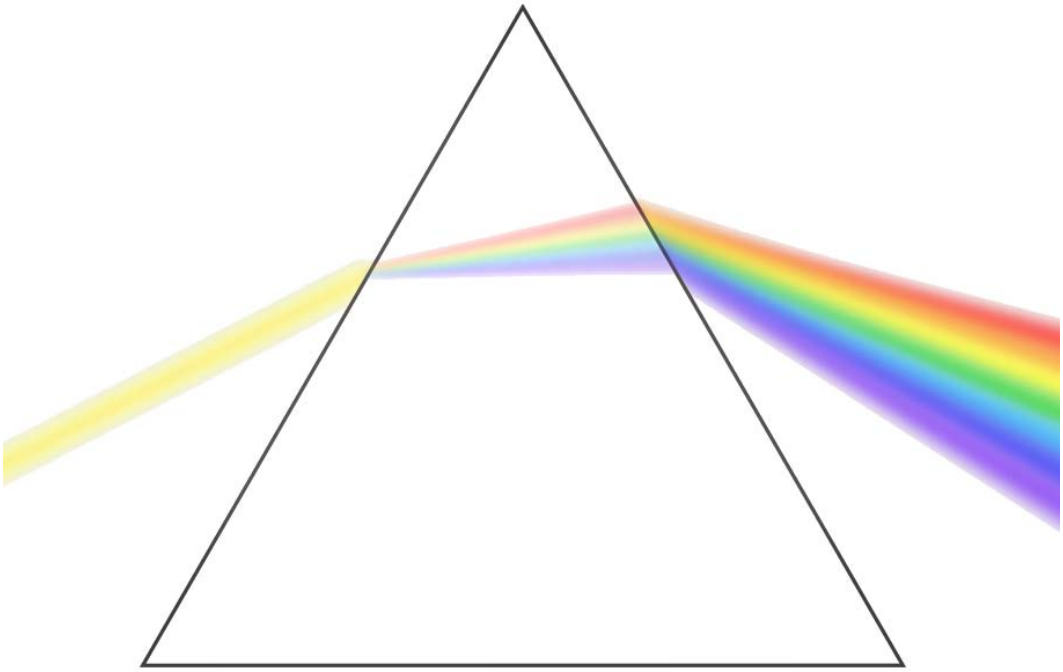

Prisma op. 78

Soundpainting for syntheziser (Variations on Zirkon op. 77).
Arranged for electric guitars

by Uwe Warneke @2023

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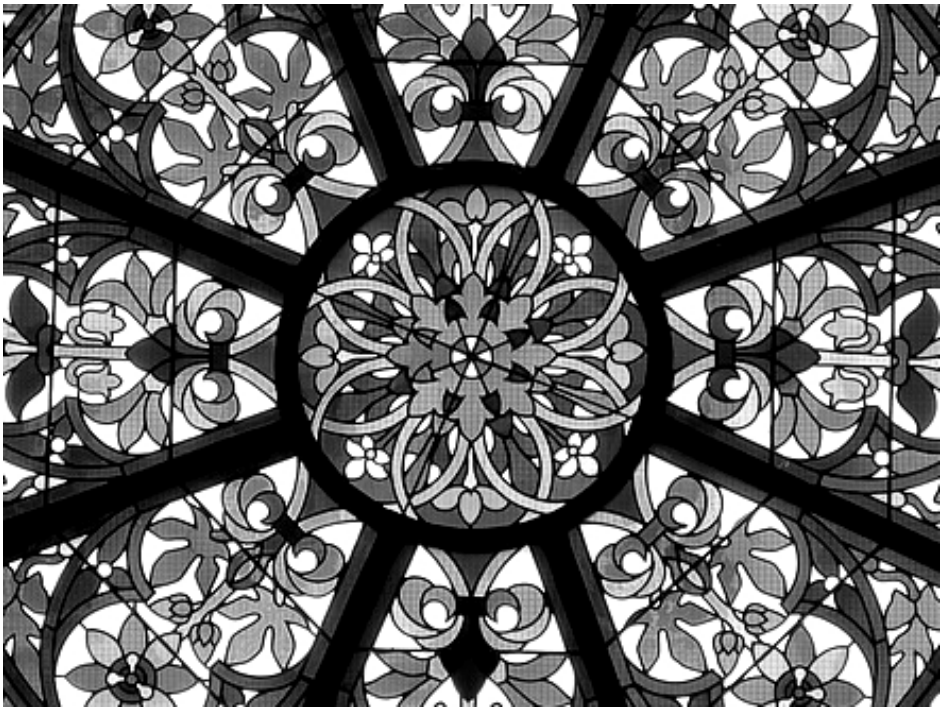

A piece of music is heard during a funeral. It makes sense that a composer would compose this himself for his own funeral. I wanted to do that, but I didn't have any inspiration for a long time. Until I heard the fourth movement from the 3rd symphony by Robert Schumann. I heard magical themes spiraling upwards. Like a resurrection according to Christian belief.

What did Schumann feel when writing this score? … I felt deeply touched by the complex timbre of this movement; it reminds me of synthesizer sound. This was where I started: I could emulate a synthesizer. So I could now follow this inspiration …

Please understand my composition as the path of a soul, a white ray of light, refracted into divine colors: from the prism that could await it at the entrance to the other world.

Maybe *Prisma Part 1* will be played that very day.

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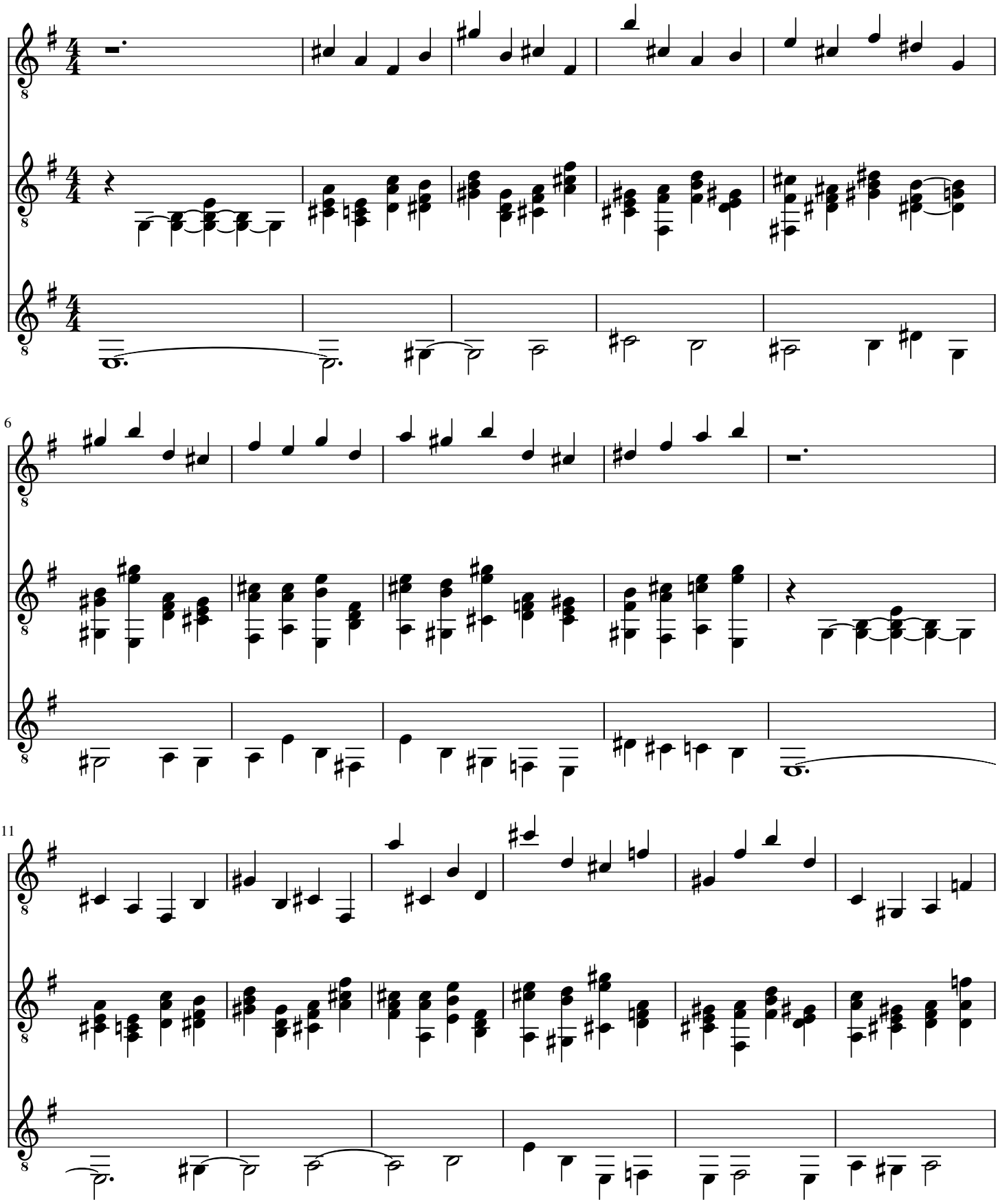

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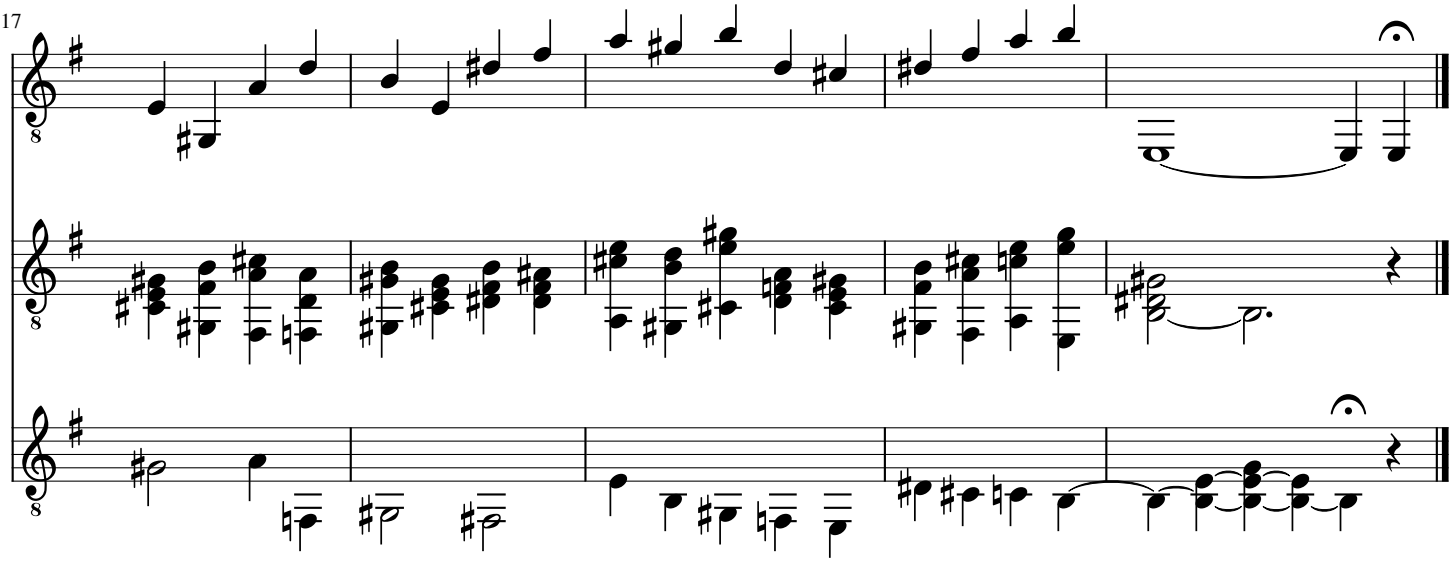

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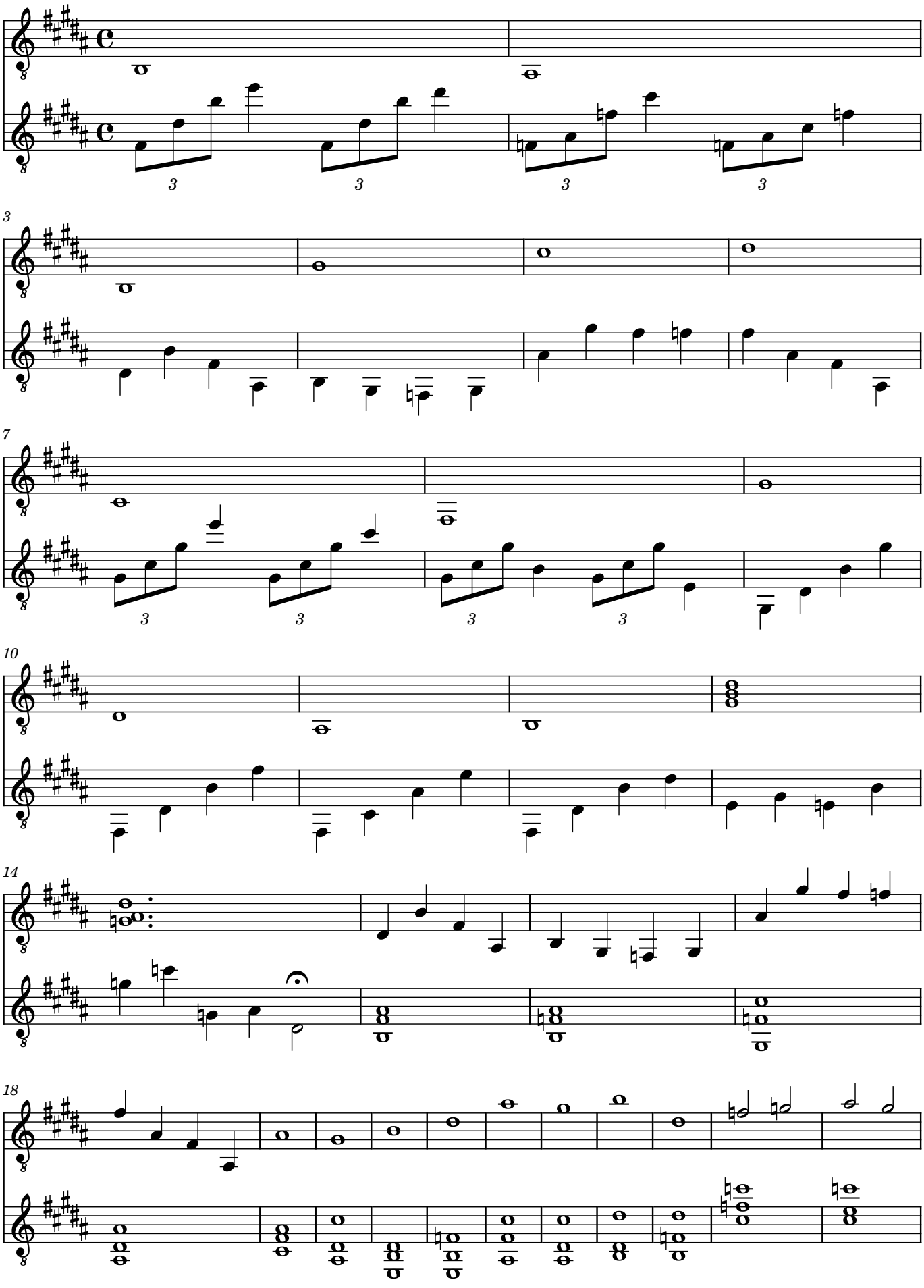

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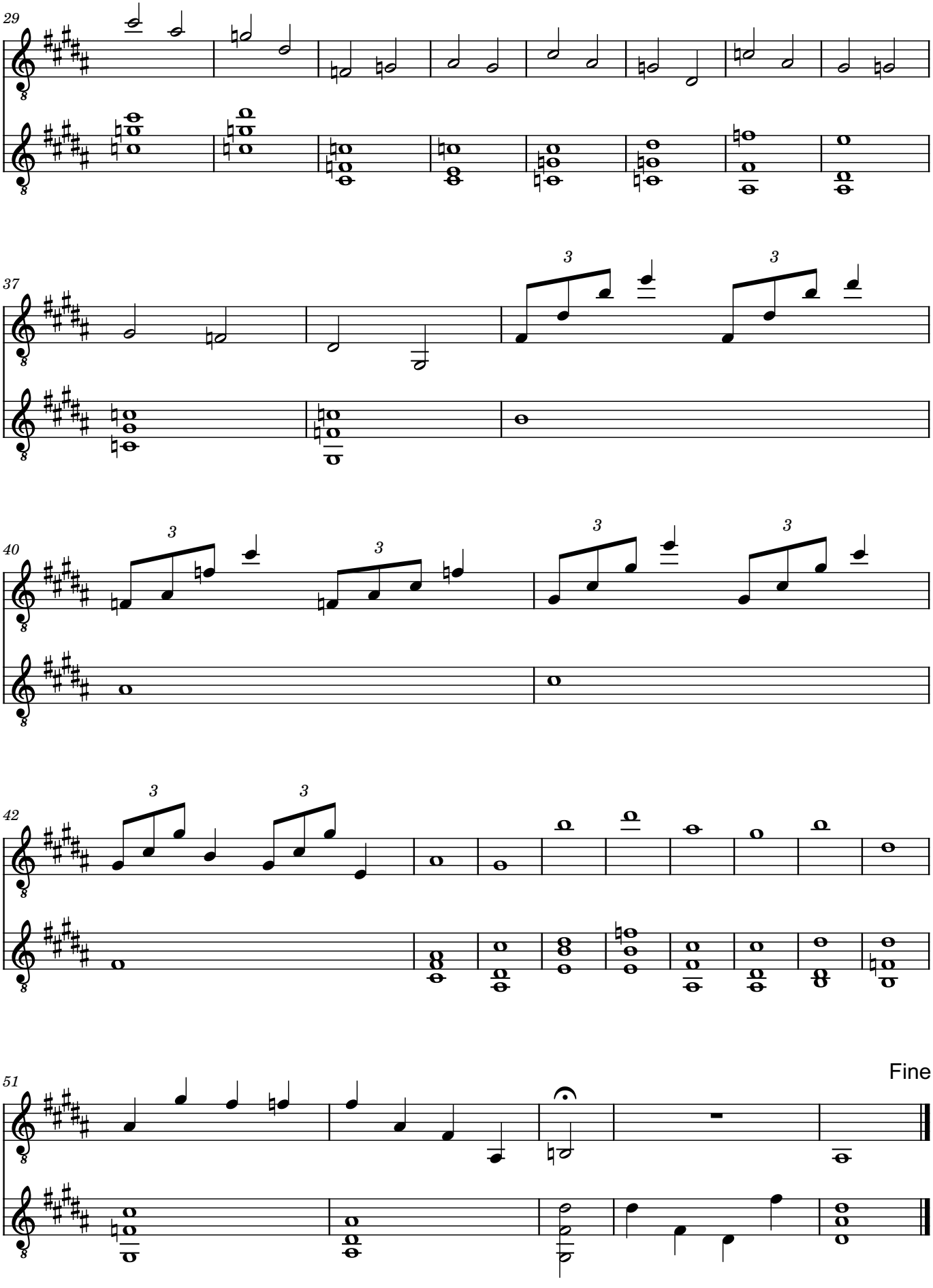

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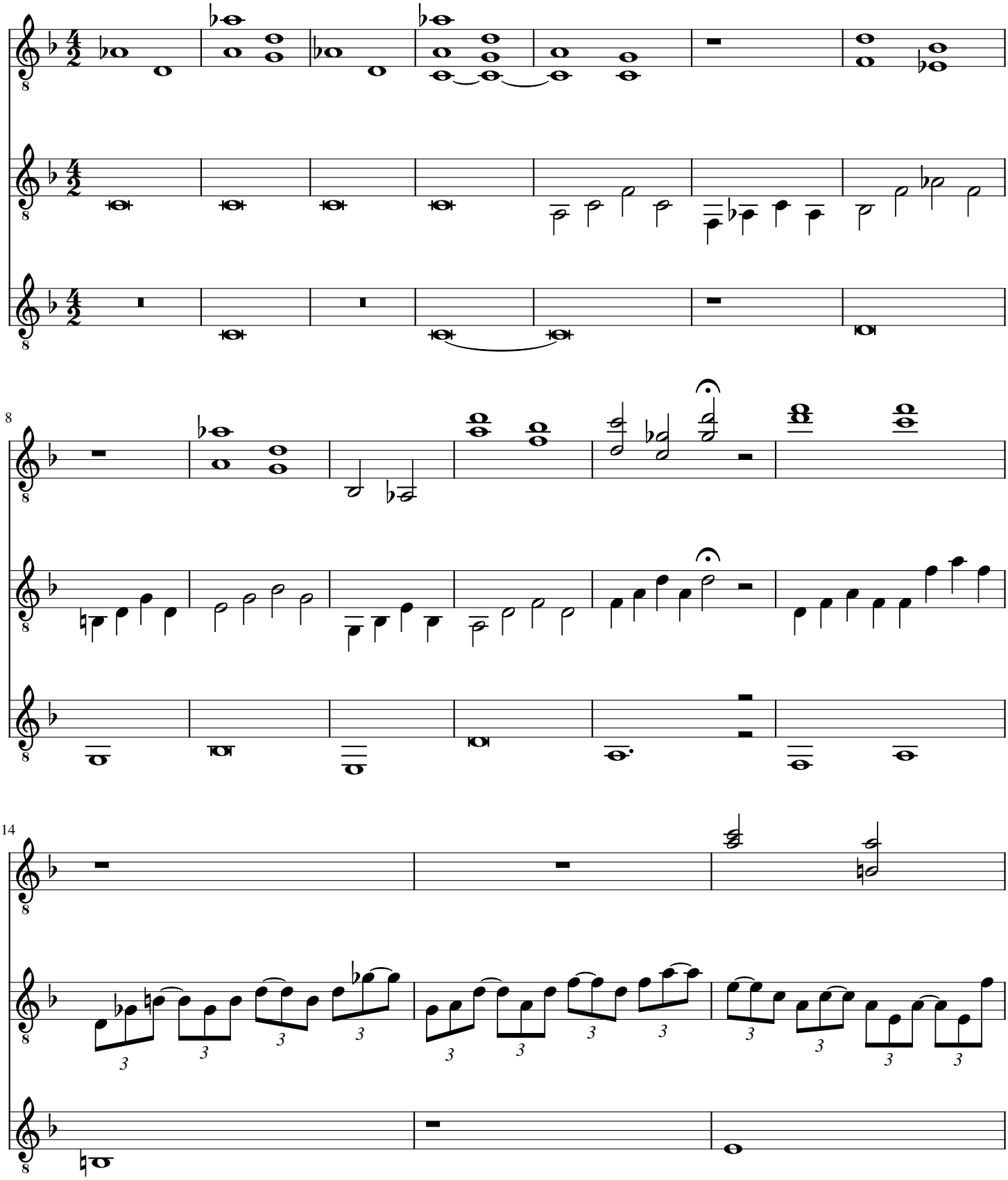

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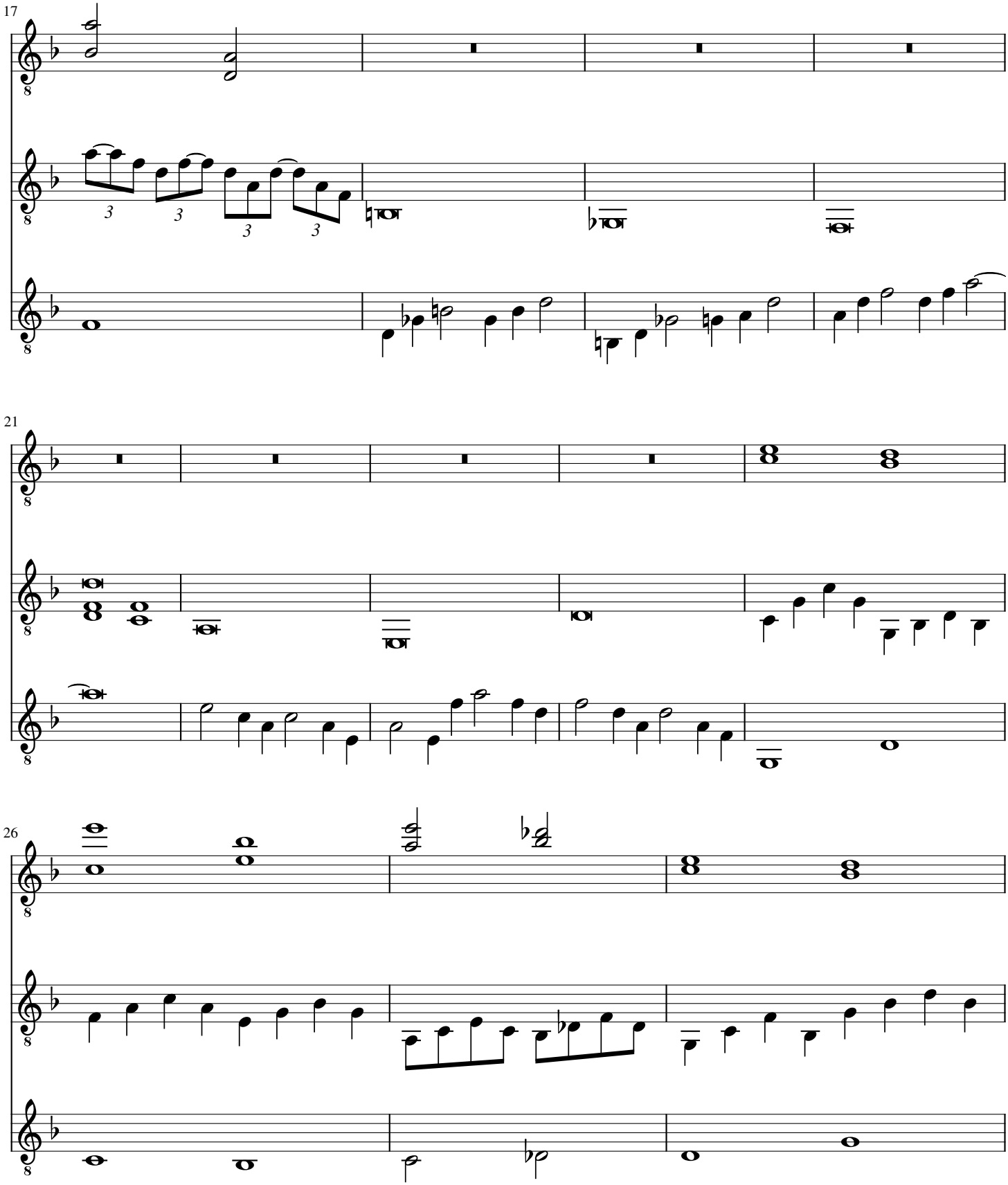

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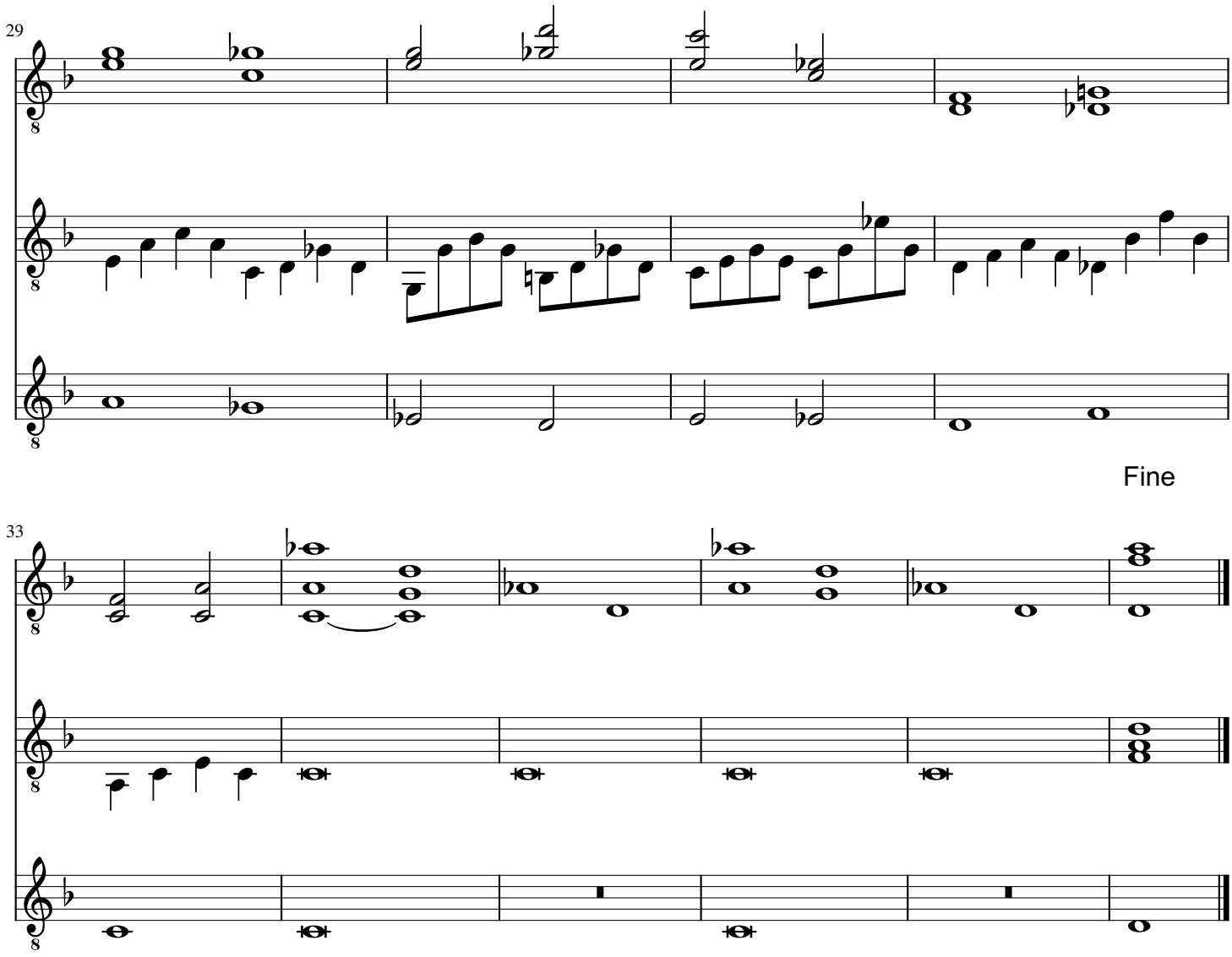

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Letzte Lieder op.79

4 non-transcribed studies for guitar duet

by Uwe Warneke @2024

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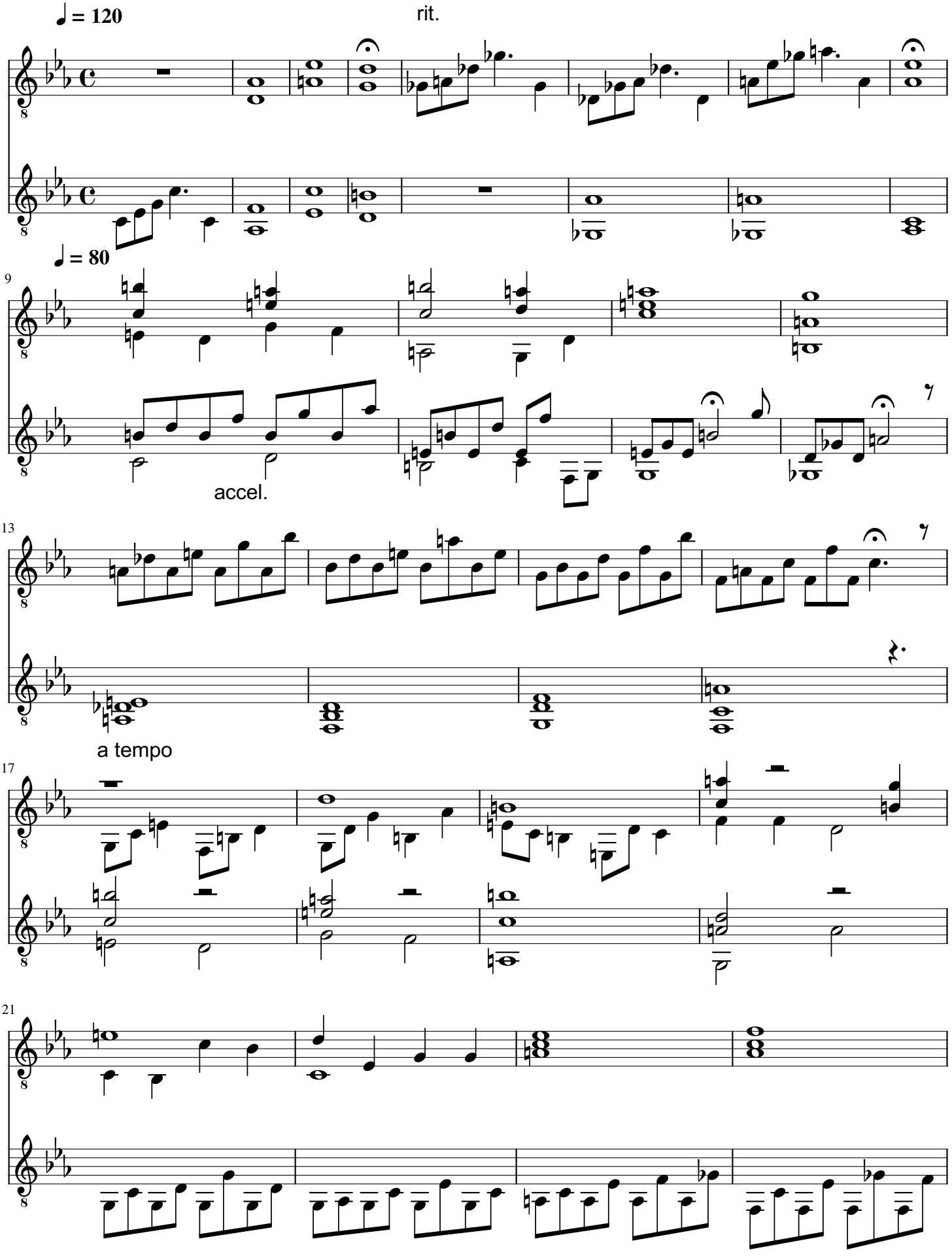

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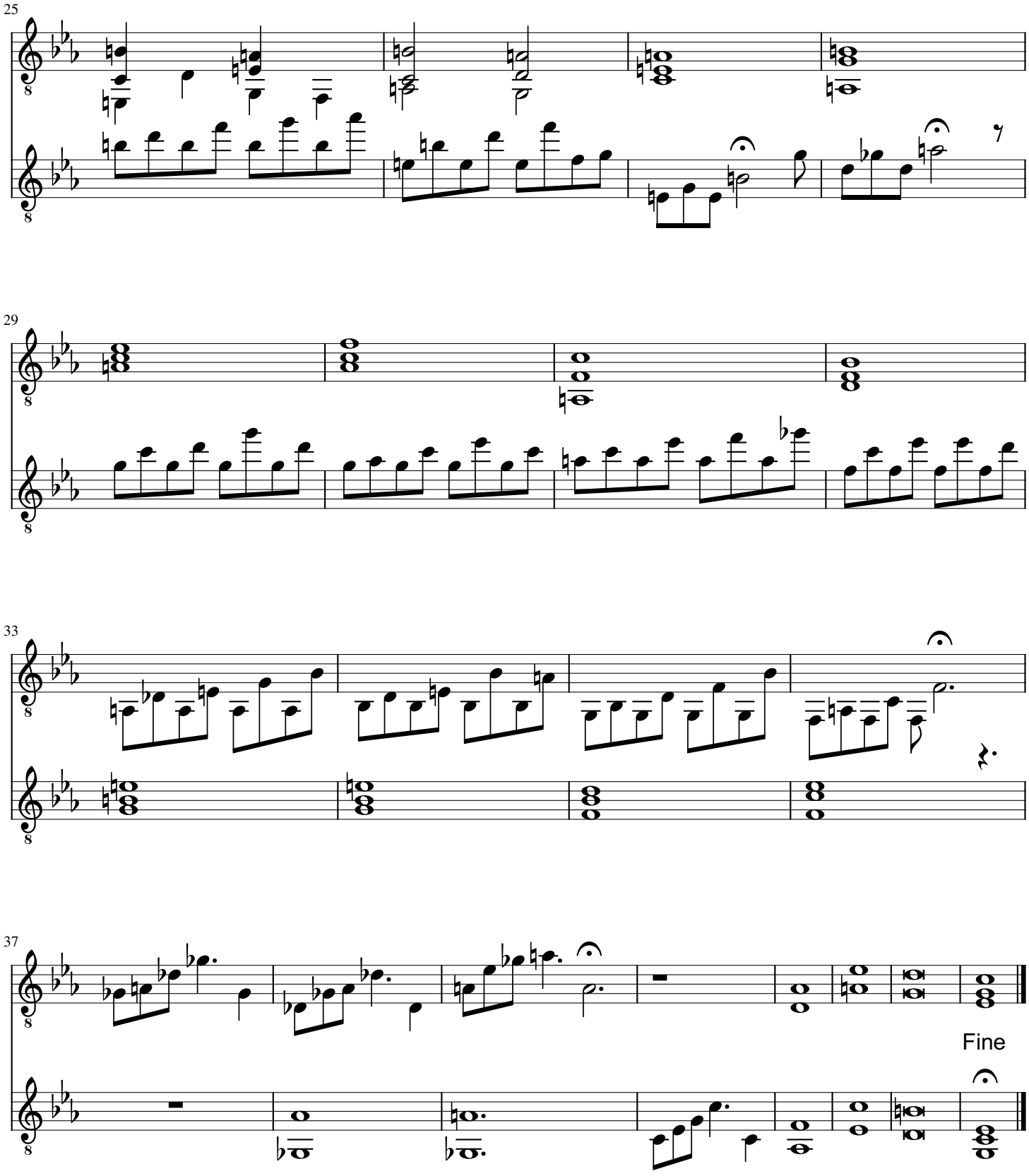

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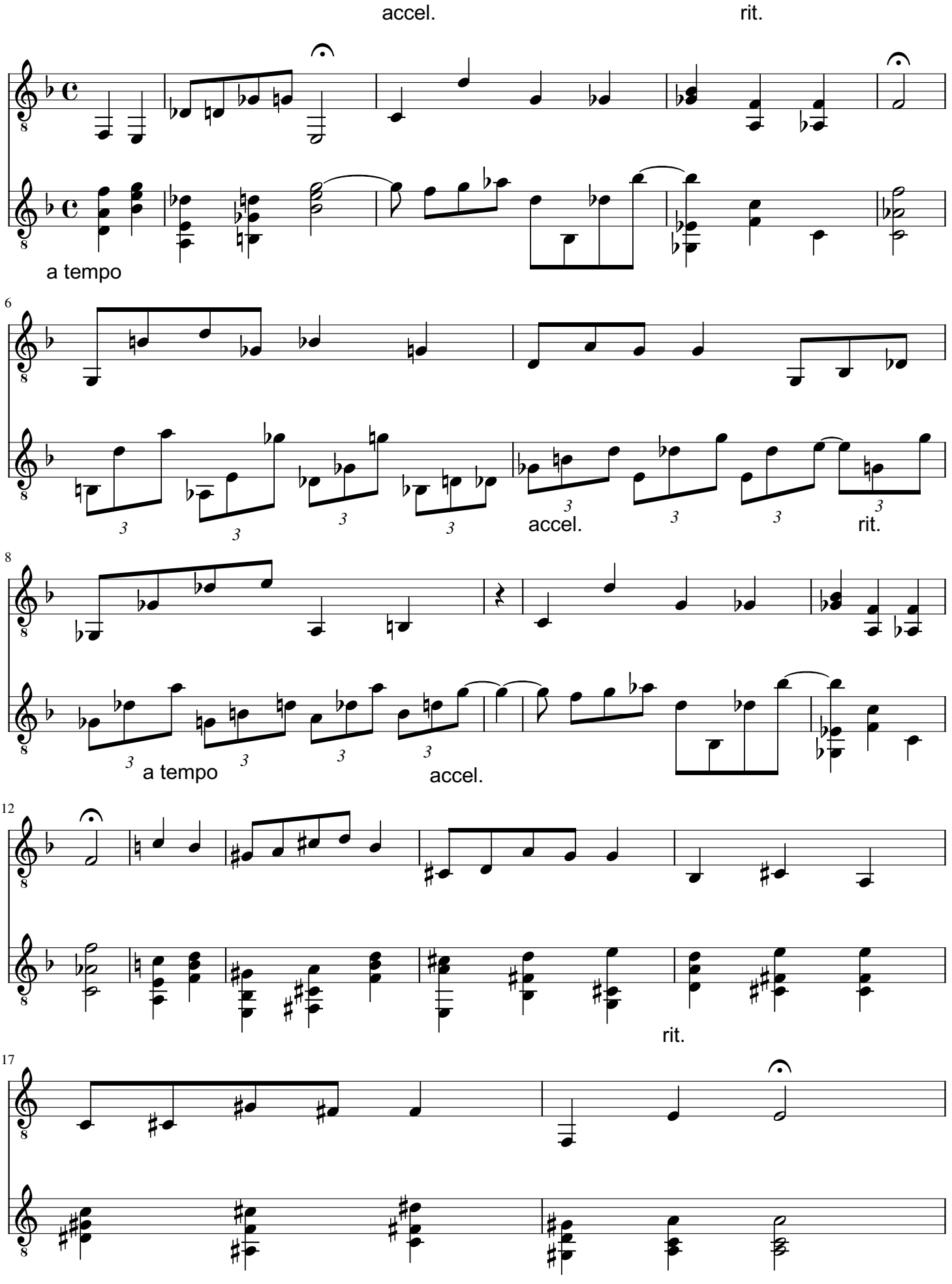

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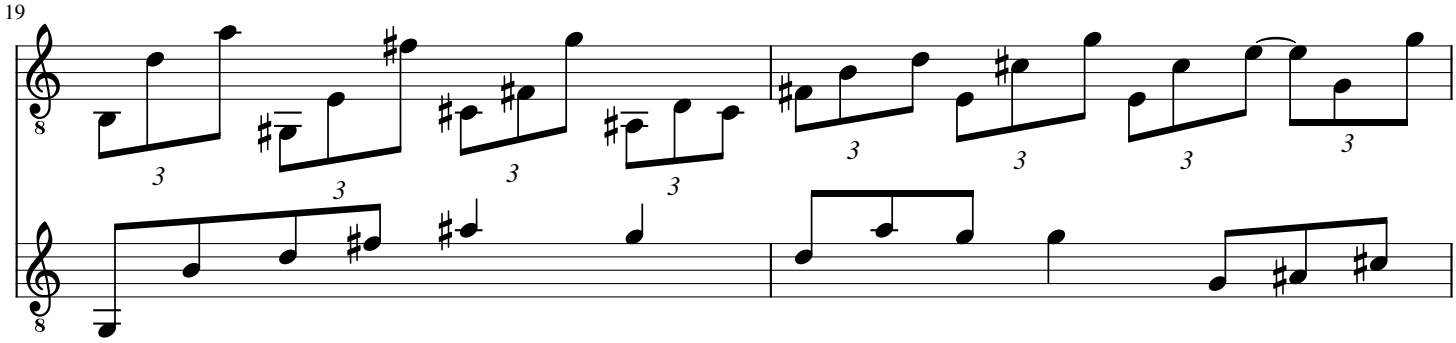

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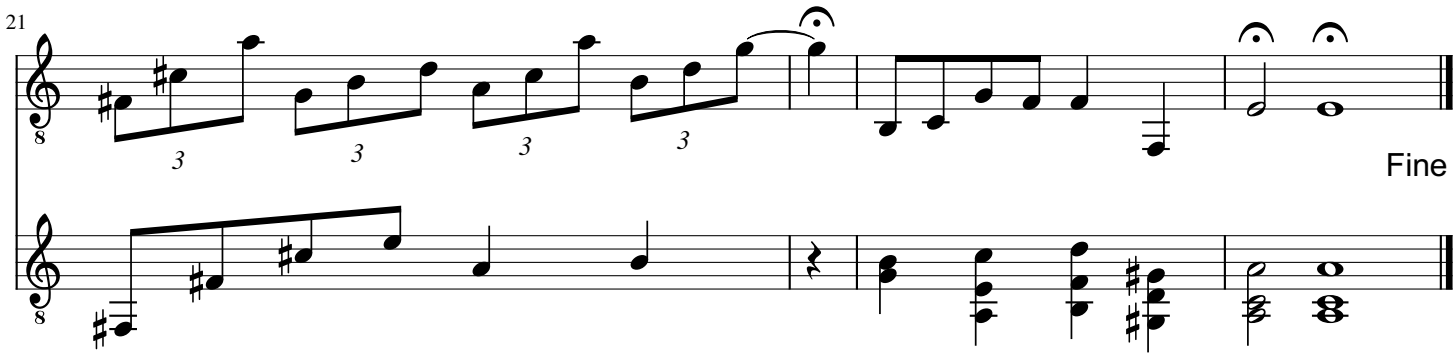

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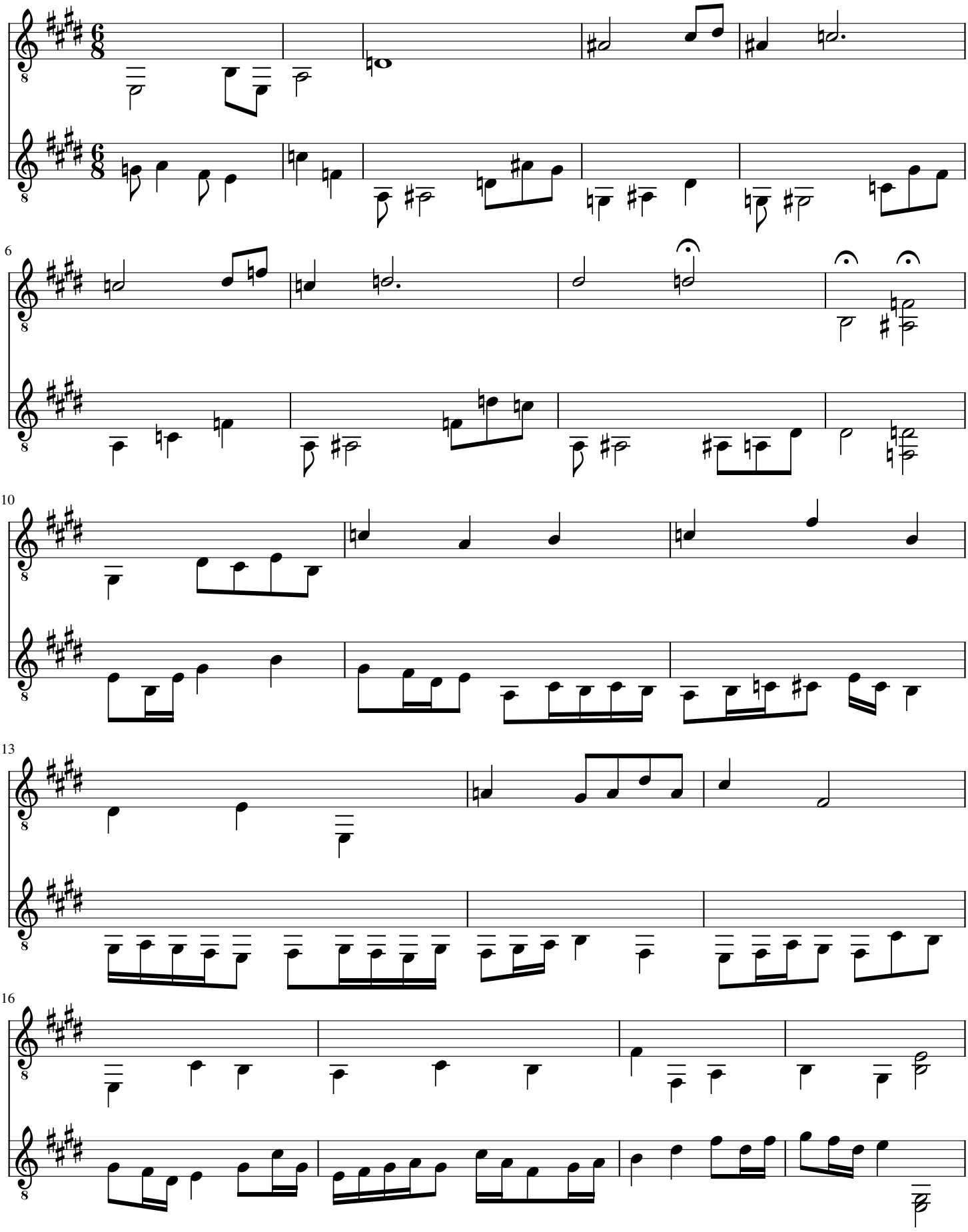

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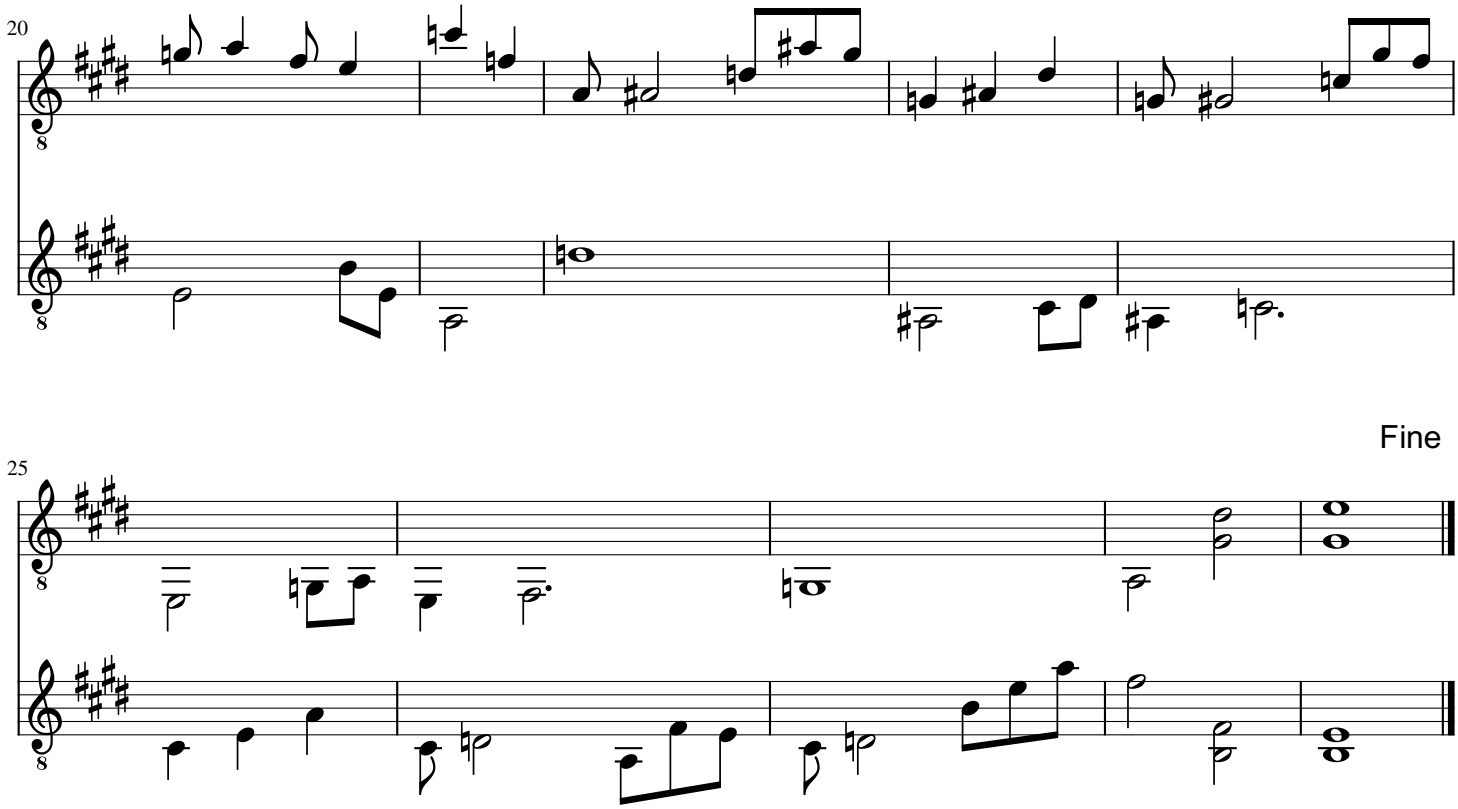

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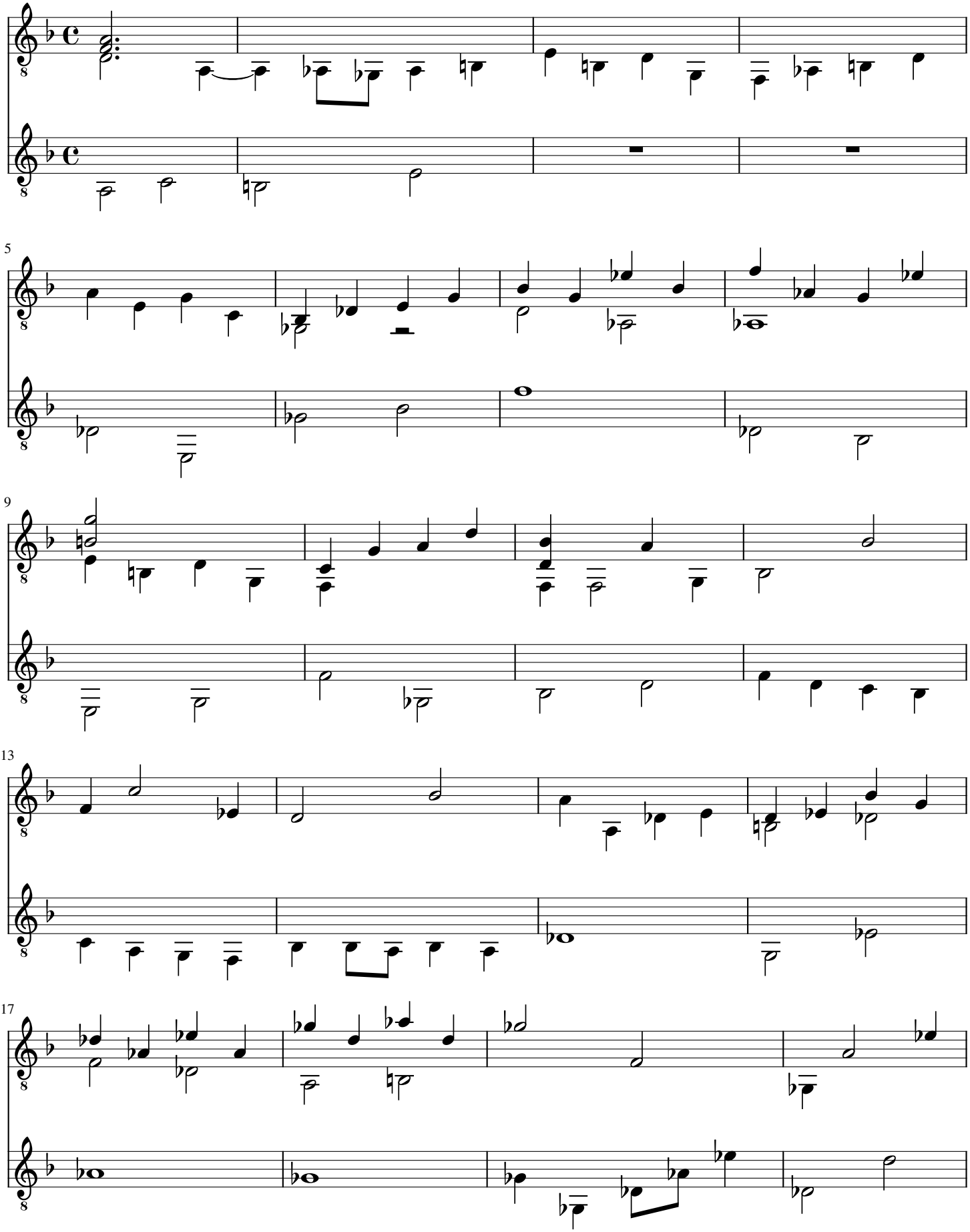

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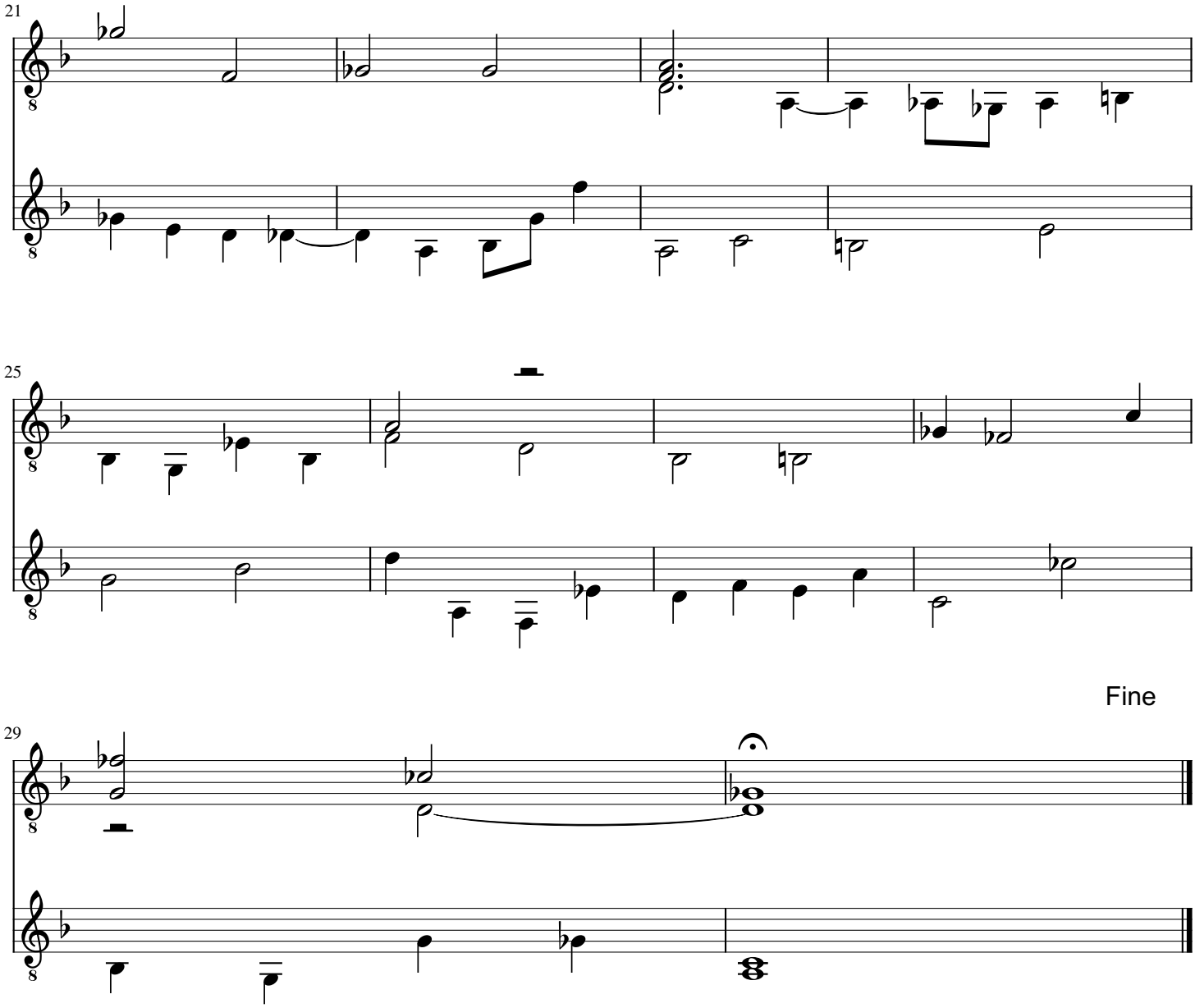

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Dear musicians,

The Awakening Slave by Michelangelo
Galleria dell'Accademia, Florence.

Thank you for dedicating yourself to my compositional work. Actually it should speak for itself. But to understand it better, a few short words:

I self-taught myself how to play the classical guitar. That's why I compose for guitar. No instrumentalist, no studies, no serious composition theory. I don't see myself as a musician, but as a “Tonsetzer”. Please understand my composing in this sense.

I have rarely worked additively. Very few melodies came directly to my mind. I developed my pieces subtractively: in earlier years from improvisations on the guitar, later from PC. I call my themes “Gestalten” and my sequences “Strukturen”. I act like a sculptor. Aleatoric sequences seem too ‘rough’ to handle. To get ‘marble’, I program random progressions based on sound specifications. I compose from controlled coincidence.

“Gestalten” (shapes) emerge from “Strukturen” (structures), “Gestalten” fade into “Strukturen”. A completed composition fixes these processes.

This is the concept of my composing. My later works are sometimes not fully done. Why? Please take a look on Michelangelo’s sculpture. It is *non finito*. If you think in terms of masterpieces, your expectations could be disappointed. A lot is unfinished. How would it have been? Your imagination is required. You have to engage to understand. Do you want that? Do you have time for this? Do you have relevant knowledge? But if you think in terms of art making, you might be thrilled. A body, trapped in a stone. You see the artist ‘trying’ to ‘free’ it. You experience the process of giving birth to an artwork.

When I compose *non finito* in order to show my compositional path, I have to interrupt my composing before completion. My *non finito* works require procedural openess. The tension between “Gestalt” and “Struktur” is not dissolved, which means f.ex. if I listen to my pieces at a distance in time, I often no longer understand them straight away. I have to follow up my own ideas.

Ready made or unfinished?
Feel free to decide each time you listen to or perform my pieces.

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