COMPOSITION of the SEASON

Complete Edition

Pre-Transcribed Studies

I've studied art. For ten years I've been painting with colours, now I use to paint with sounds. Neither I practise on guitar as a performer, nor do I compose for guitar. I create music on PC. I characterize my compositions as SoundPaintings and myself as a self-taught SoundPainter, who prefers harmonies to mesures. I feel inspired by classical and modern composing rules, but don't obey them strictly. My SoundPaintings are subsequently **pre**-transcribed for guitar. They should be musically polished to glitter like precious stones.

Guitarists are invited to transcribe my studies into playable guitar scores.

Kind regards

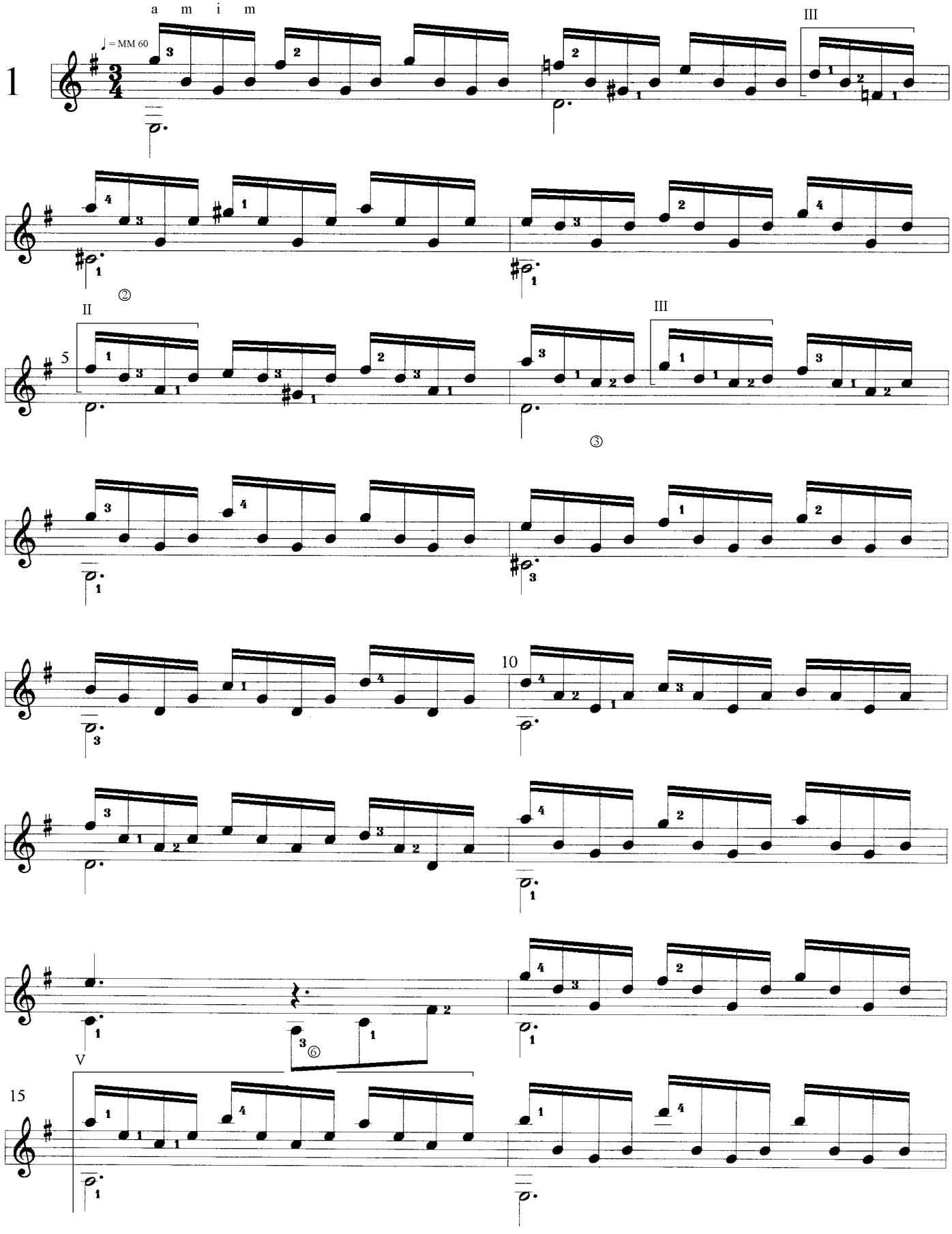
Nr.	Titel	Op.	Komponiert	Registriert	Reg. Nr.
1	**Rubin**	1,2,4,6,8,11	1994	1995	2-021-074
2	**Topas**	3,5,7,9,10	1995	1995	2-021-075
3	**Opal**	12,13,14,15,16,17	1995-96	1996	2-119-170
4	**Aquamarin**	18,19,20,21,22,23	1996	1996	2-119-169
5	**Smaragd**	24,25,26,27,28,29,30	1997	1997	2-246-987
6	**Beryll**	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**				
29					
30					
31					
32					
33					
34					
35					
	Clubs		1997	1997	832-762

RUBIN

6 studies for Classical Guitar
by Uwe Warneke

Uwe Warneke
Op.1

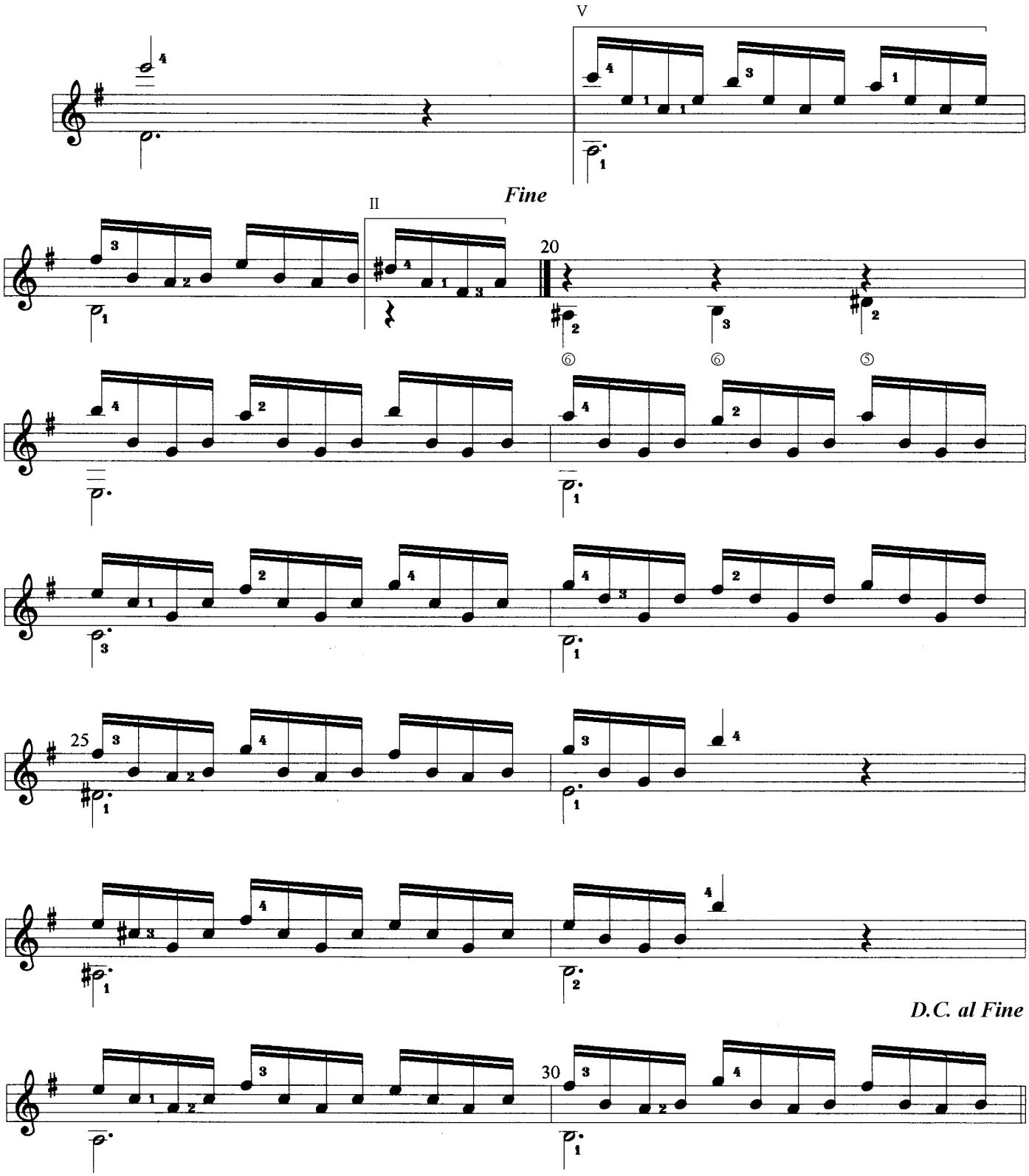
Andante con anima



RUBIN

6 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074



RUBIN

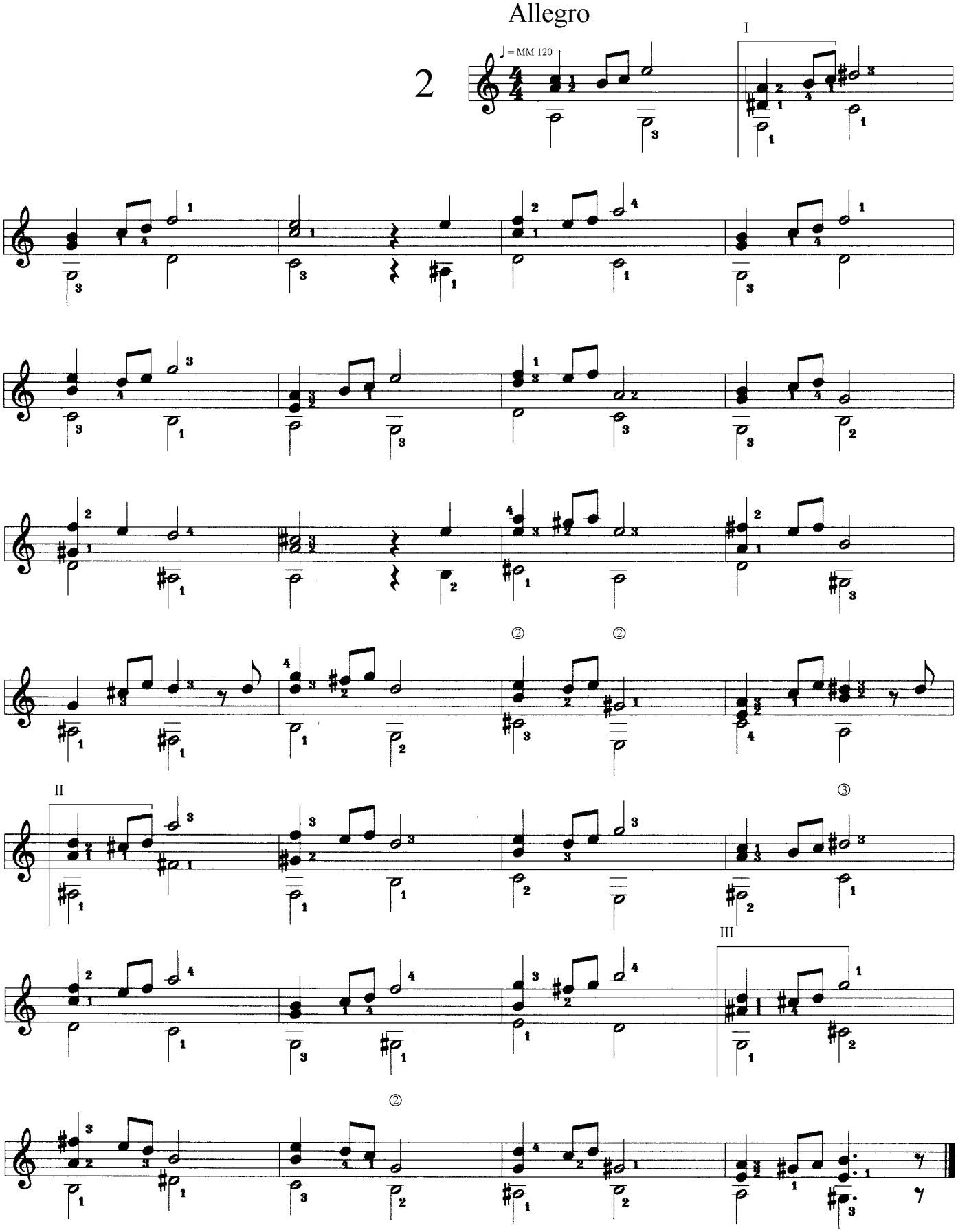
6 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074

Guitar Solo

Uwe Warneke
Op.2

Allegro



RUBIN

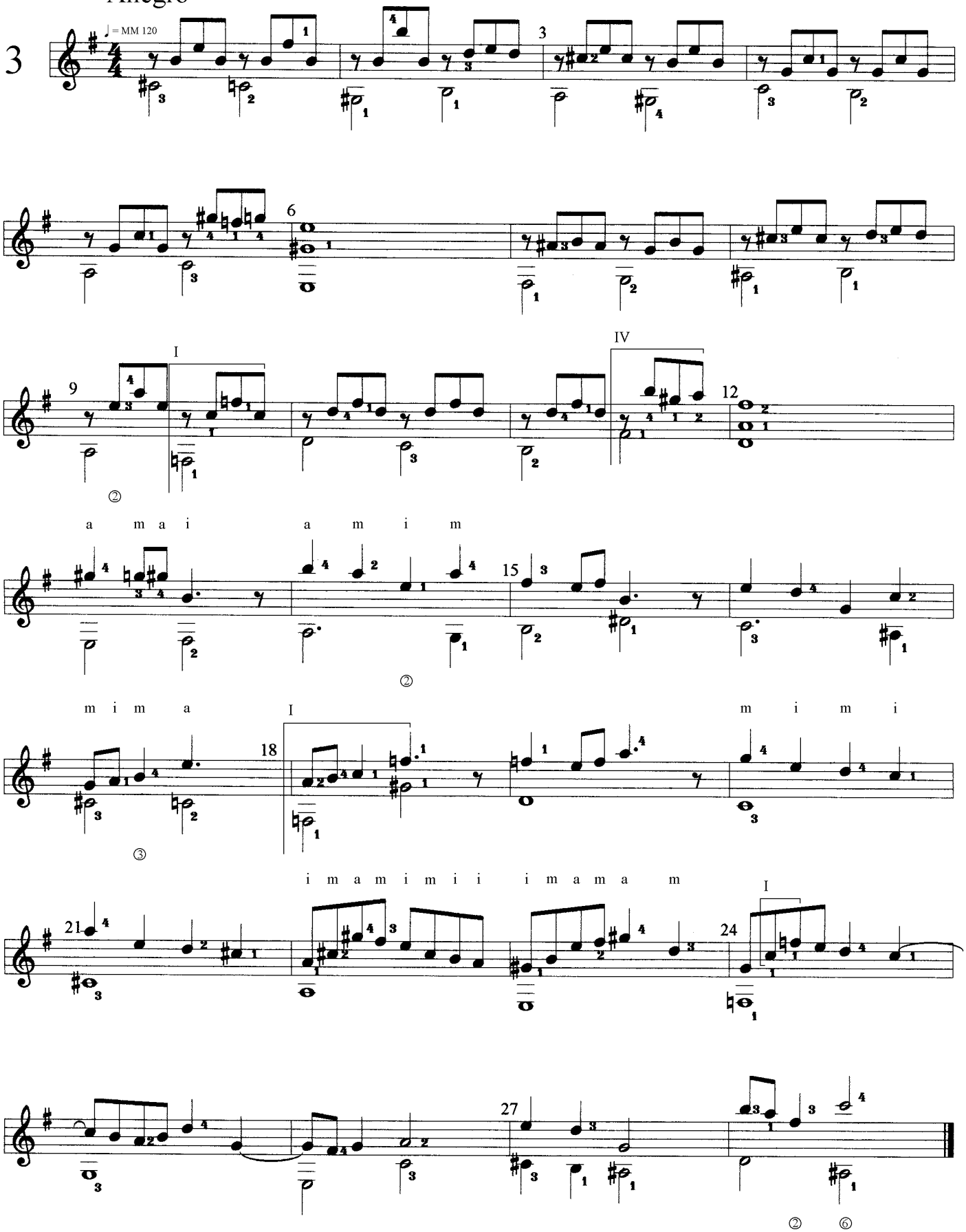
6 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074

Guitar Solo

Uwe Warneke
Op.4

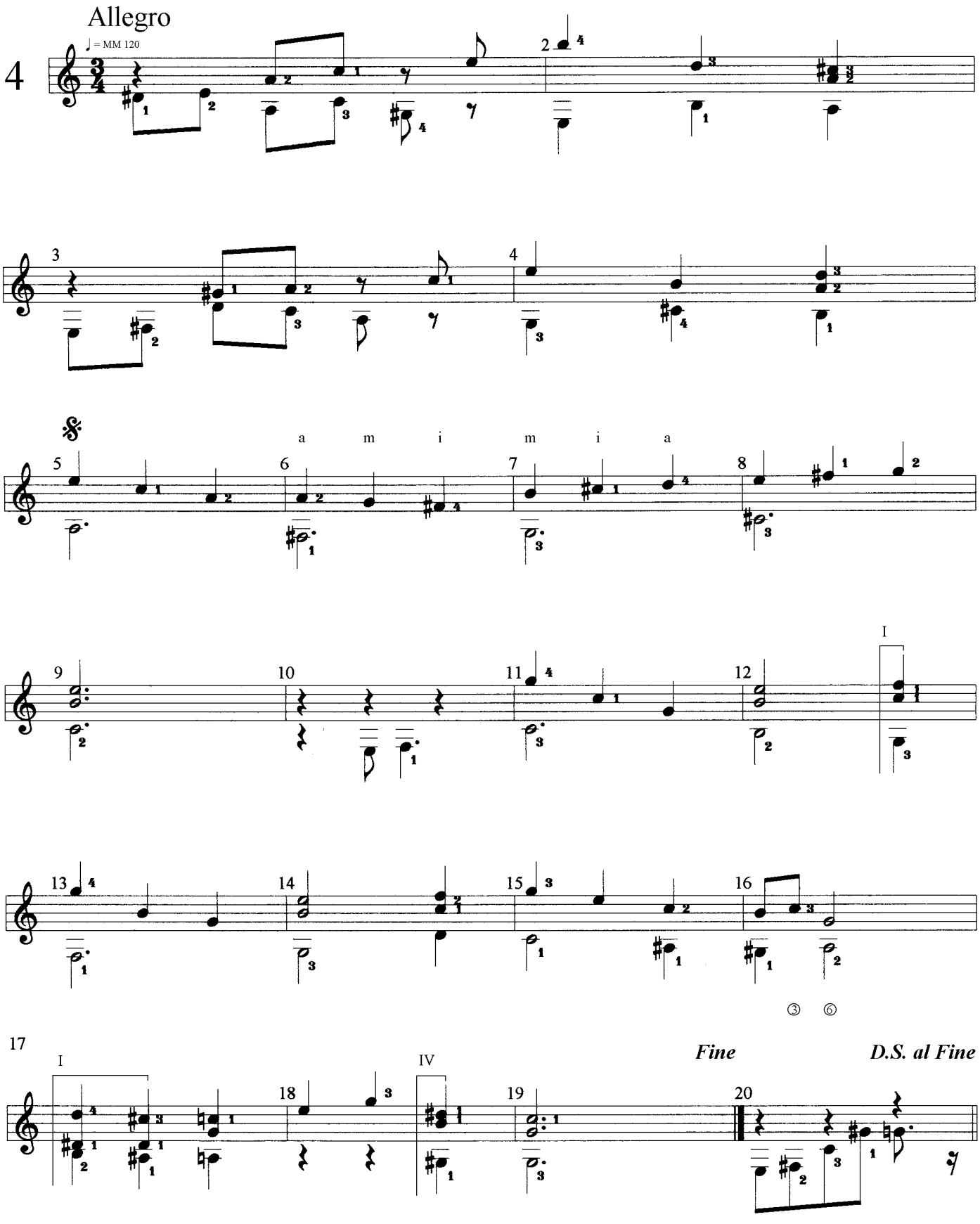
Allegro



RUBIN
6 studies for Classical Guitar
© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074

Guitar Solo

Uwe Warneke
Op.6



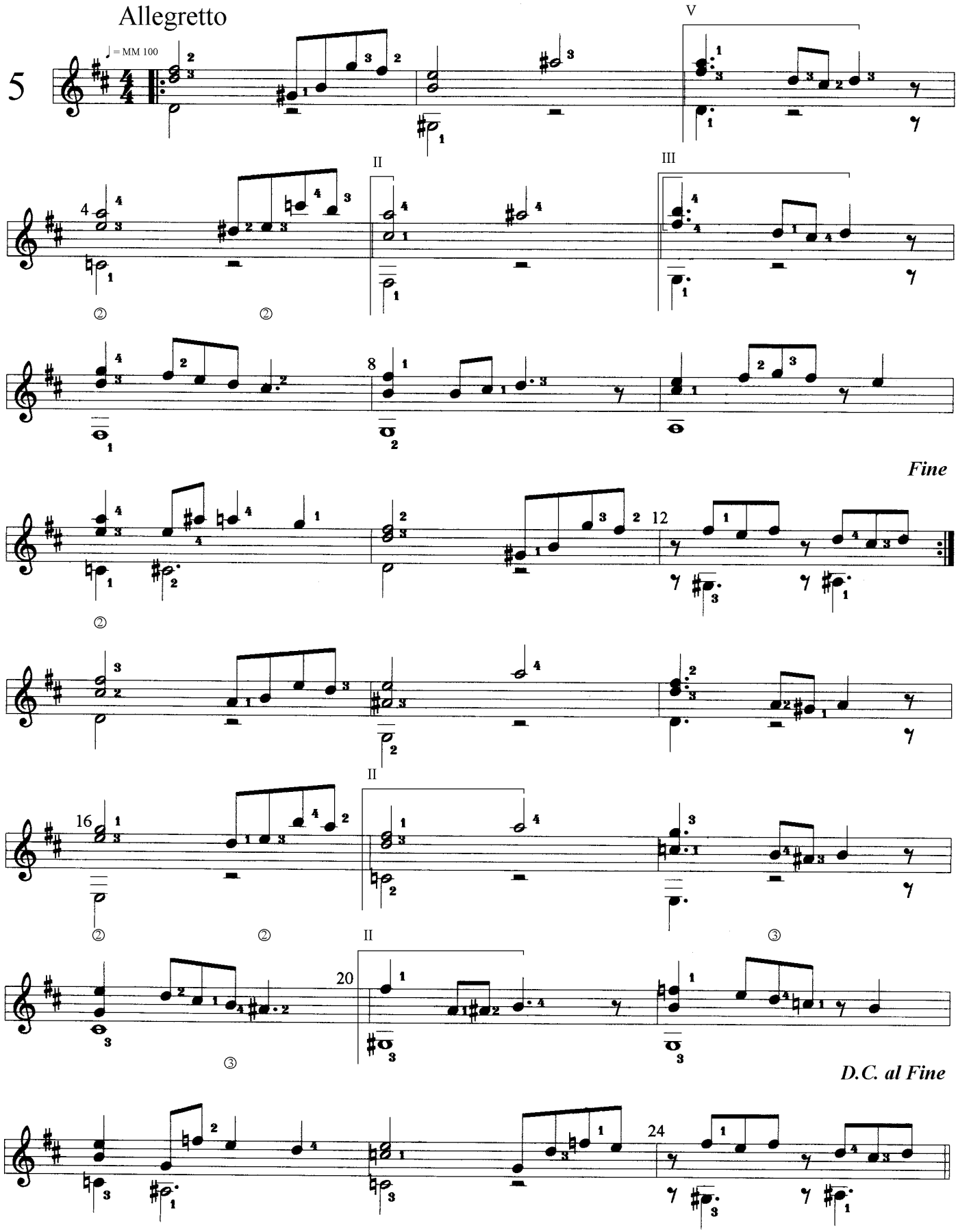
RUBIN

6 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074

Guitar Solo

Uwe Warneke
Op.8



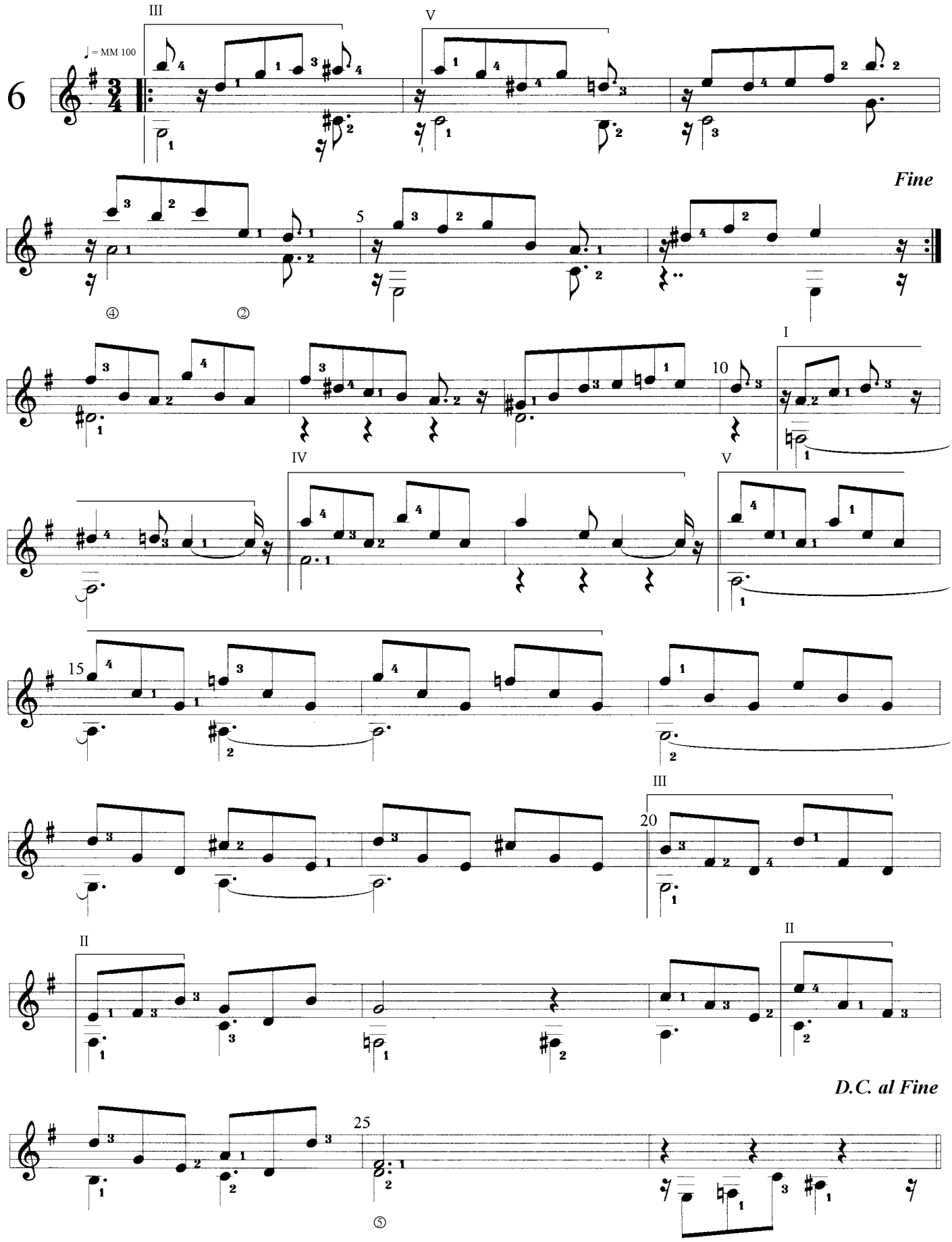
RUBIN

6 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074

Uwe Warneke
Op.11

Allegretto



© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-074

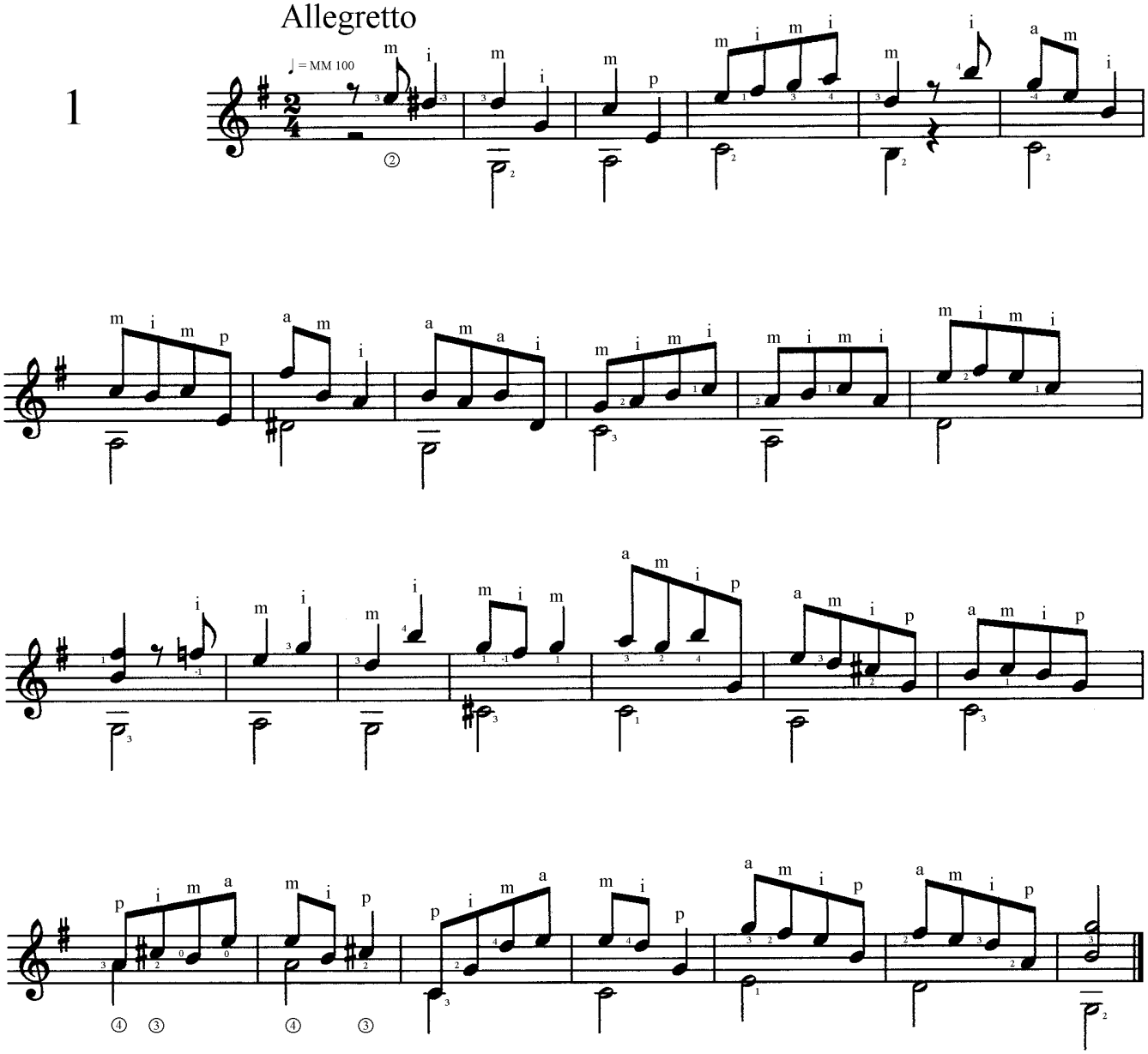
TOPAS

5 studies for Classical Guitar
by Uwe Warneke

Guitar Solo

Uwe Warneke
Op.7

1



TOPAS

5 studies for Classical Guitar

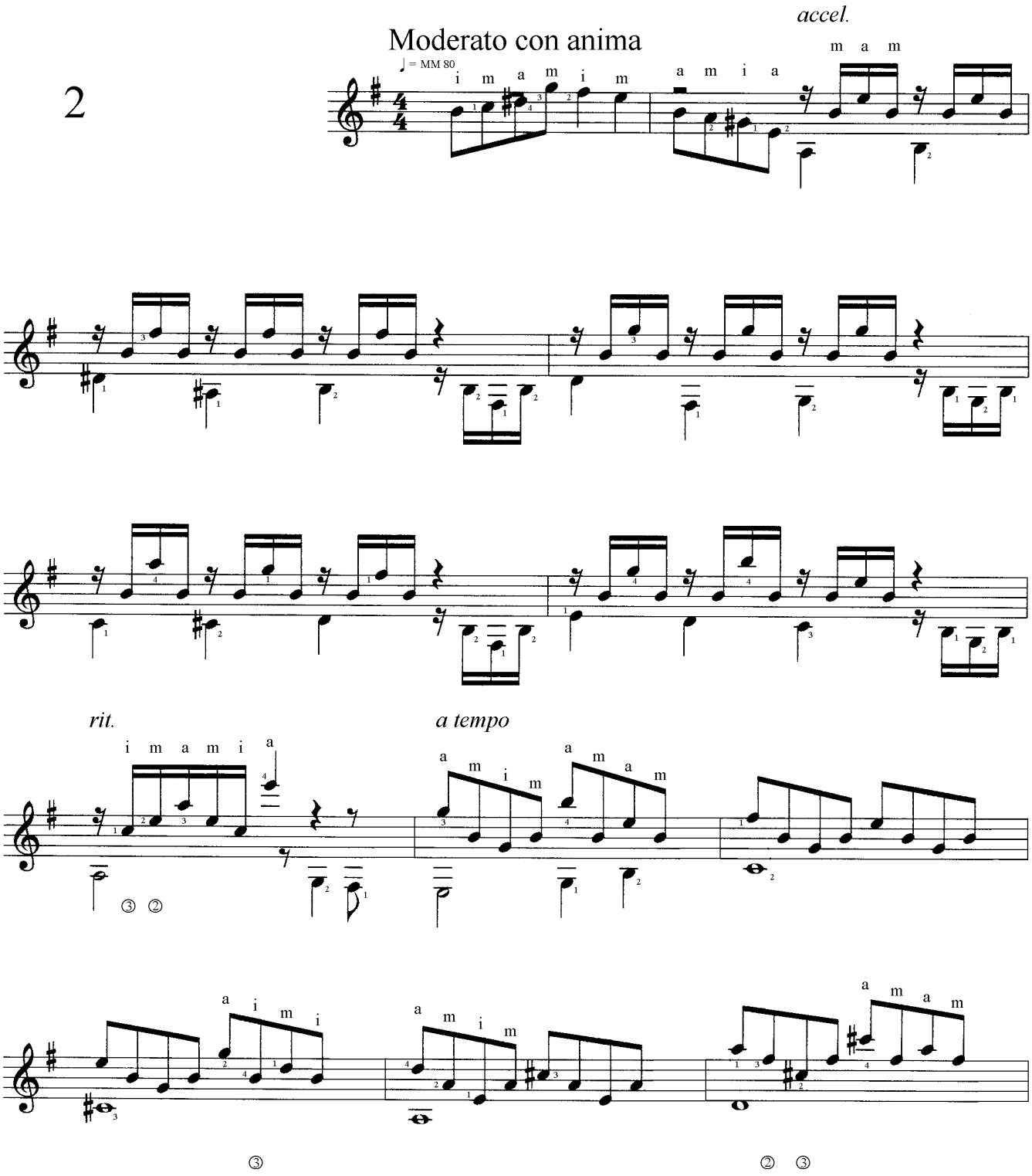
© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075

Guitar Solo

Uwe Warneke
Op.3

2

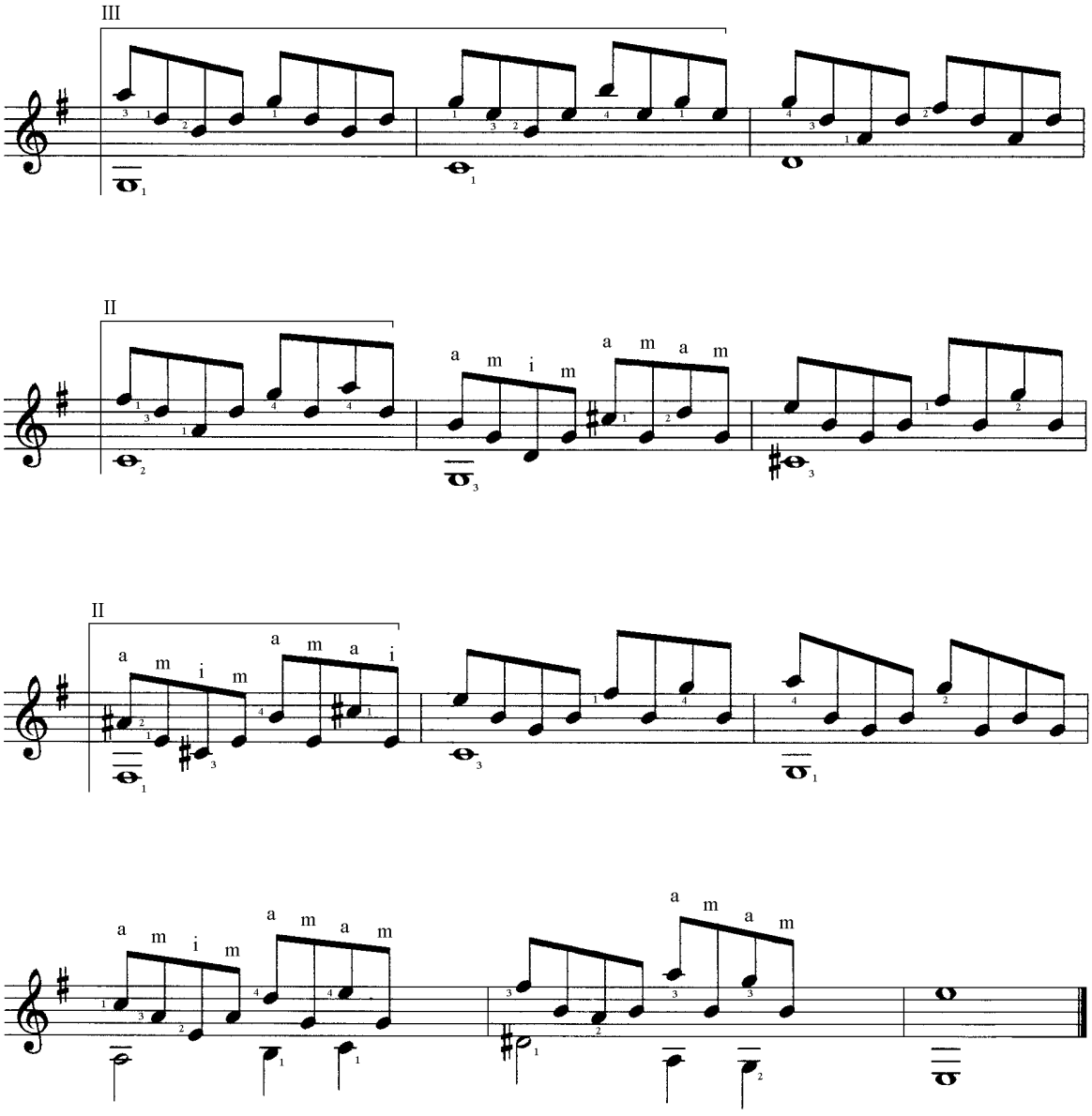
Moderato con anima



TOPAS

5 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075



②

TOPAS

5 studies for Classical Guitar

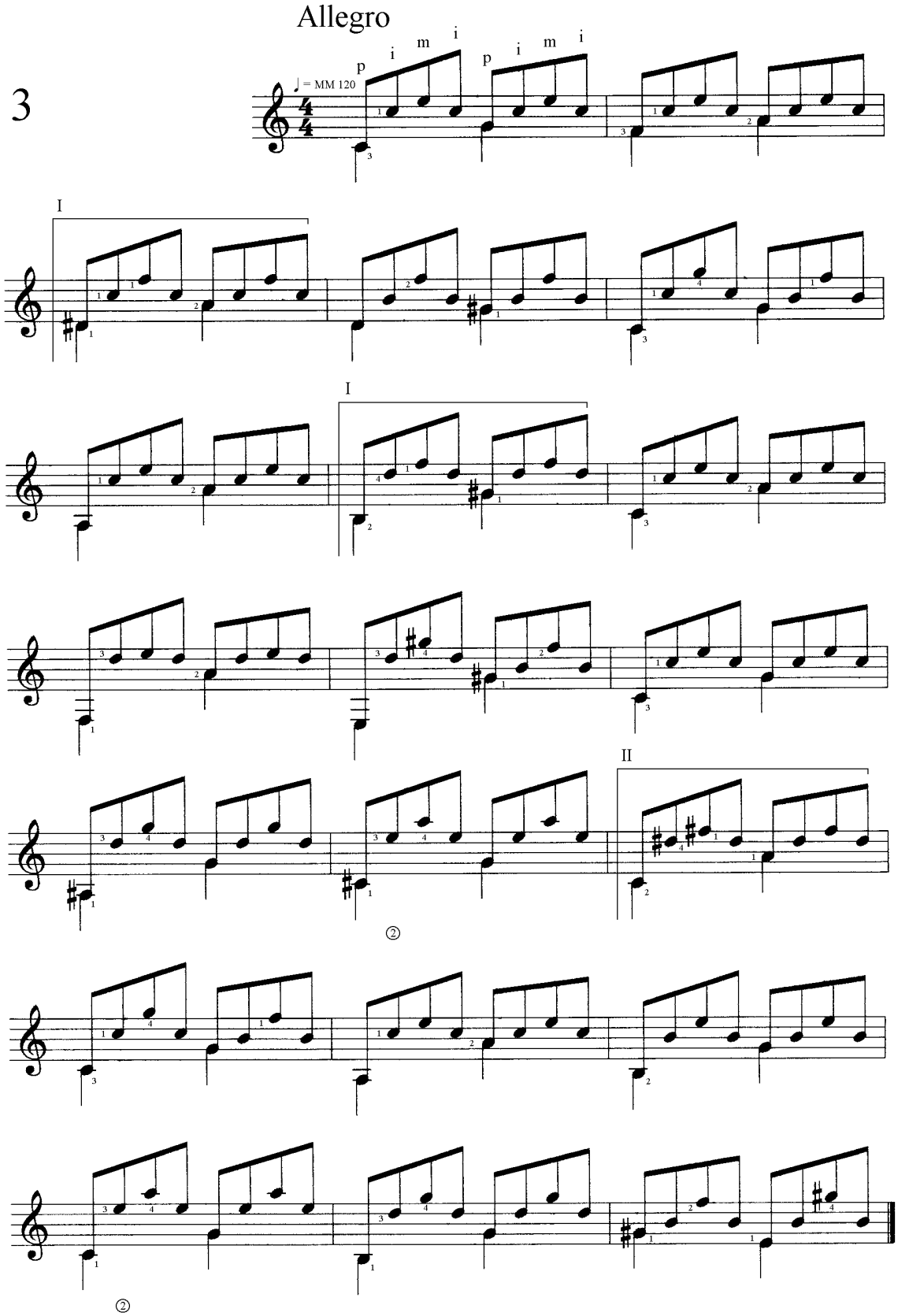
© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075

Guitar Solo

Uwe Warneke
Op.5

3

Allegro



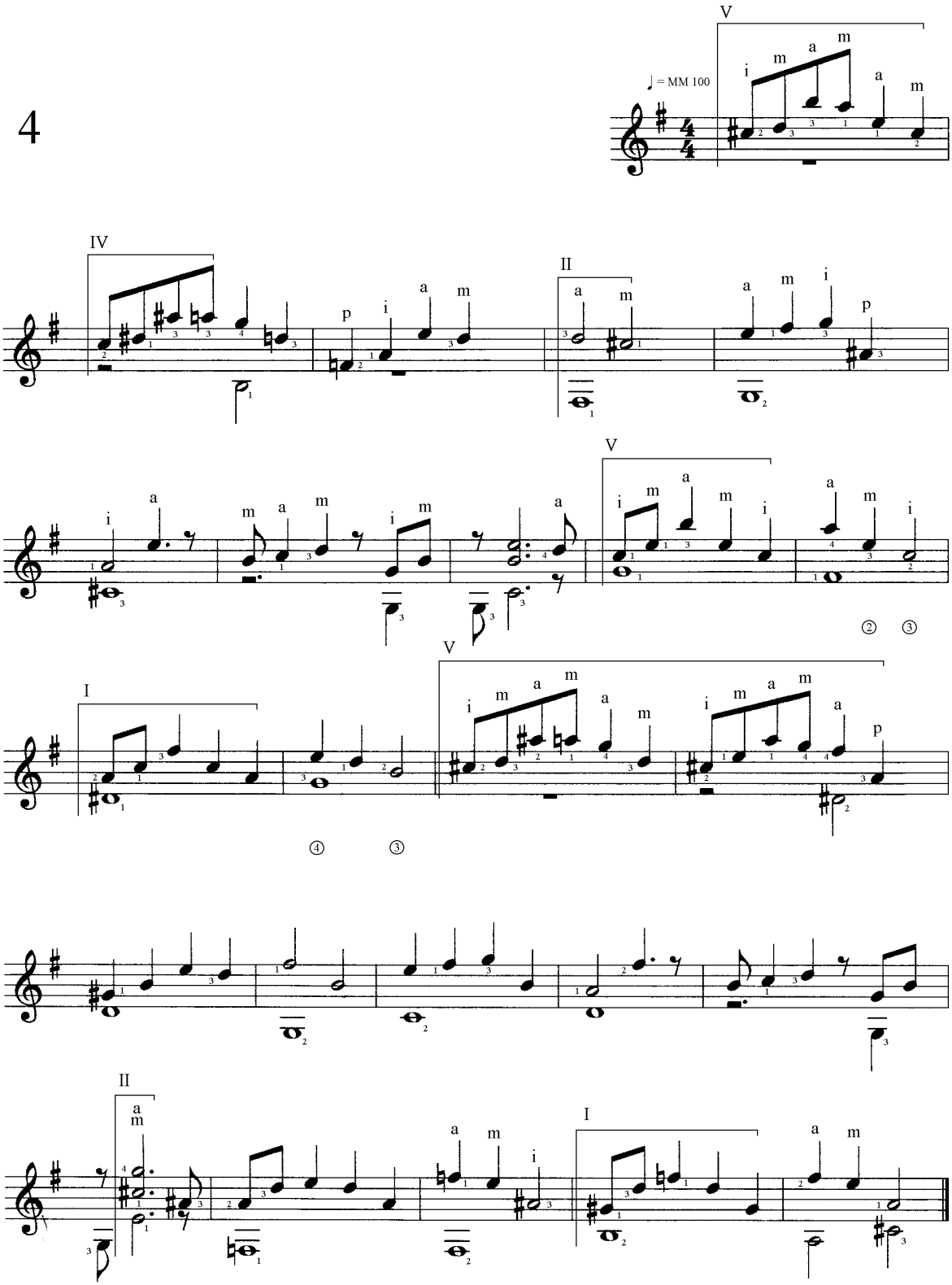
TOPAS
5 studies for Classical Guitar
© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075

Guitar Solo

Uwe Warneke
Op.9

Allegretto

4

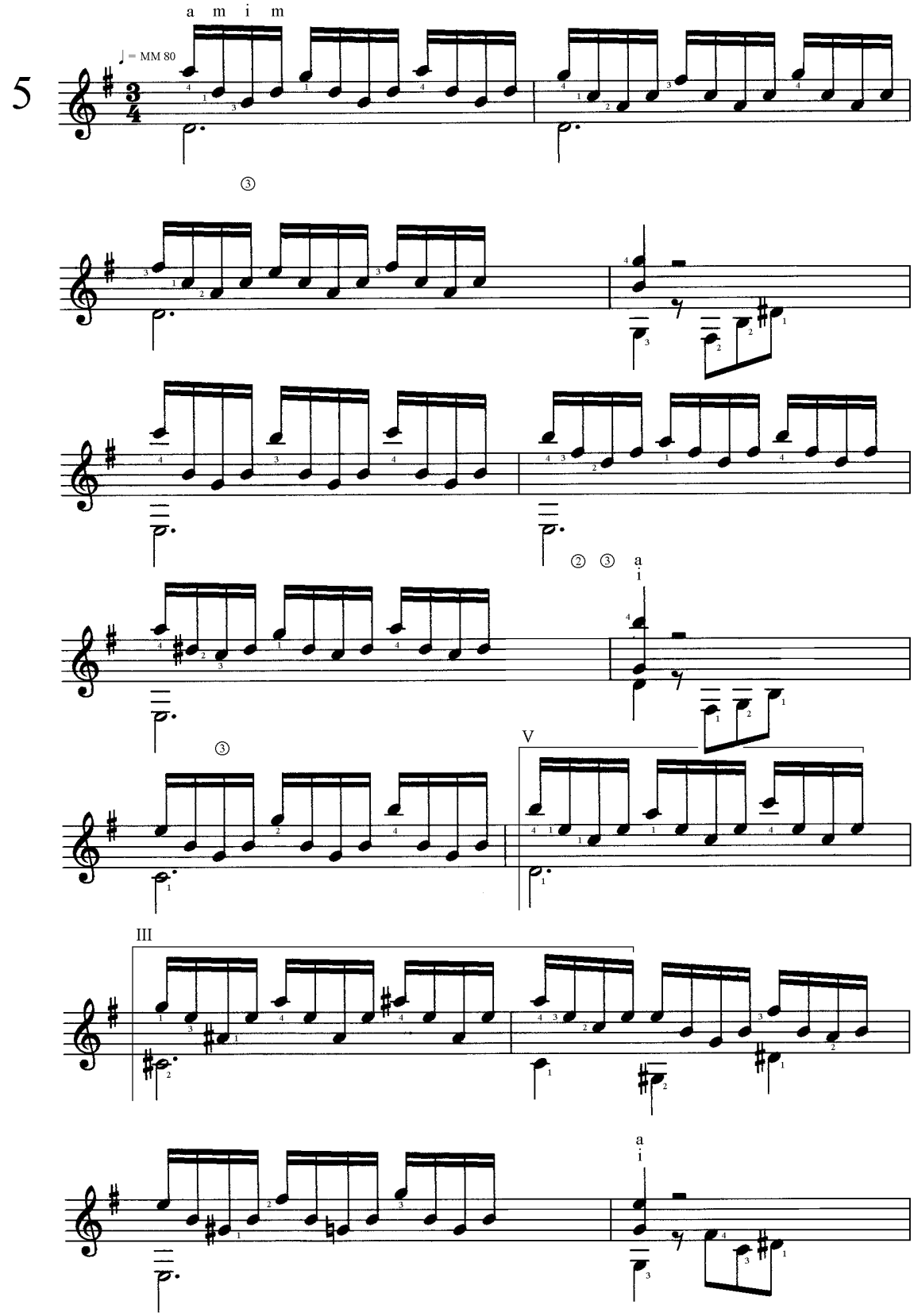


TOPAS
5 studies for Classical Guitar
© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075

Guitar Solo

Uwe Warneke
Op.10

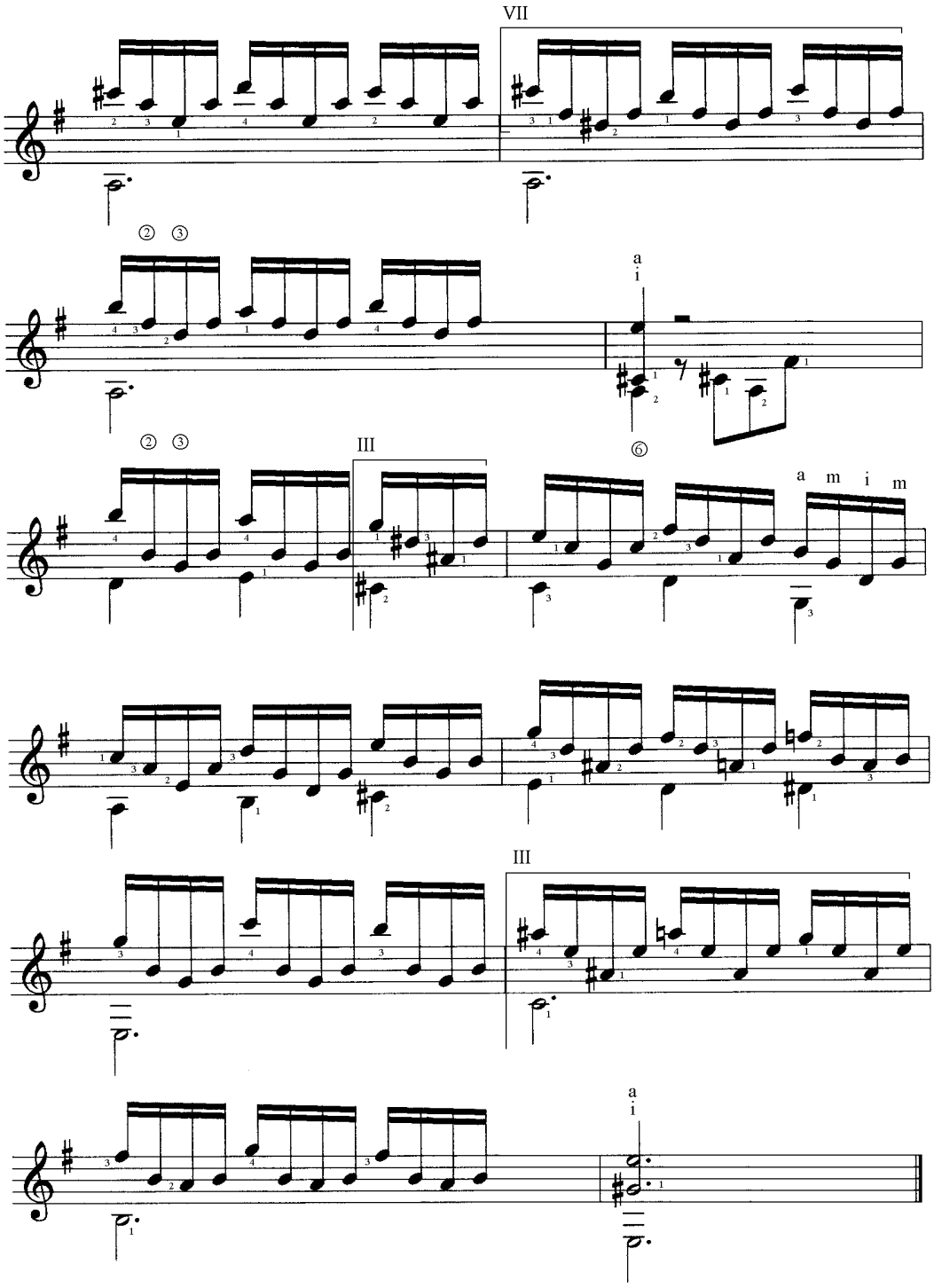
Moderato con anima



TOPAS

5 studies for Classical Guitar

© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075



TOPAS

5 studies for Classical Guitar

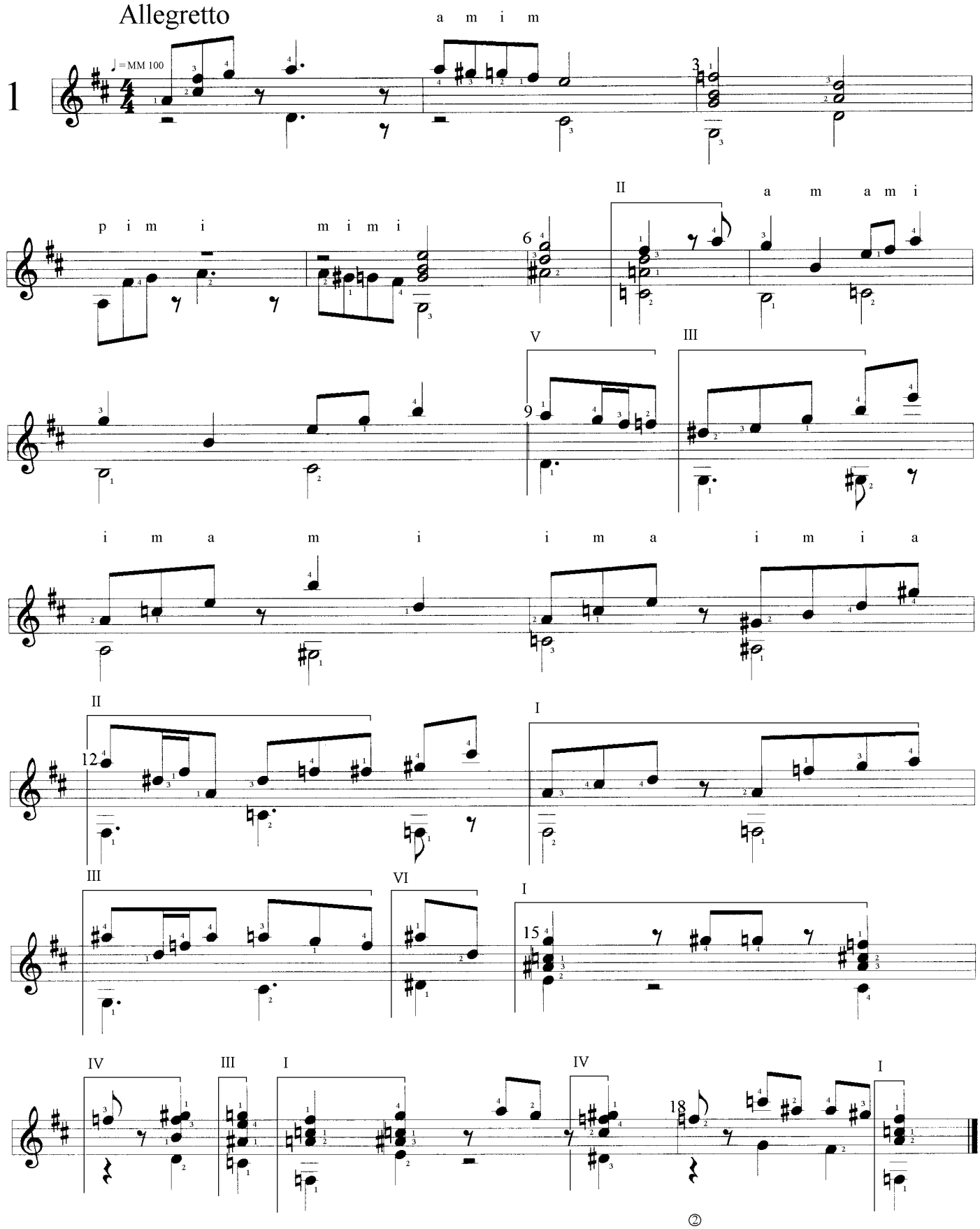
© Uwe Warneke 1995
All Rights Reserved
United States Copyright Office, PAU 2-021-075

OPAL

6 studies for Classical Guitar
by Uwe Warneke

Guitar Solo

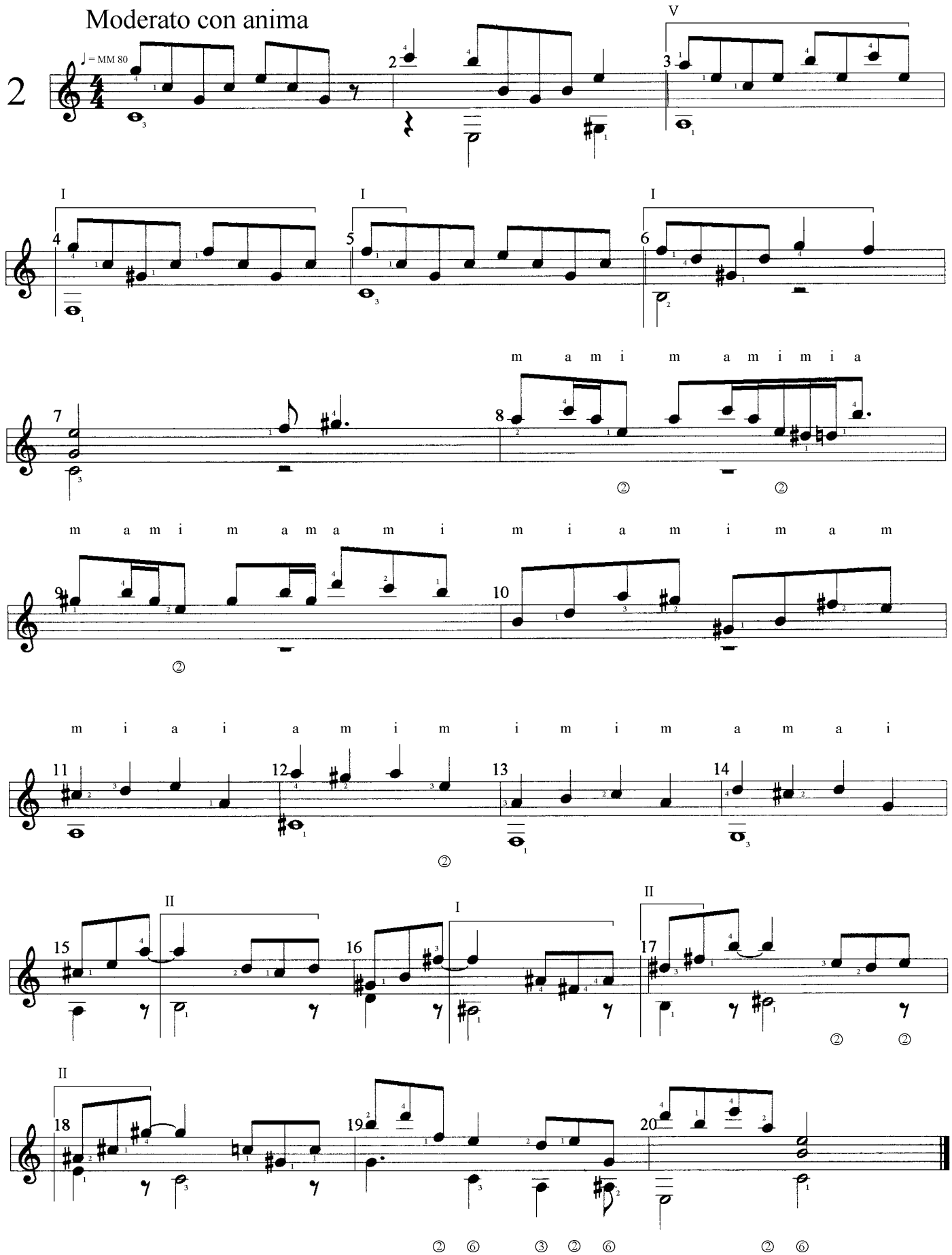
Uwe Warneke
Op.12



OPAL
6 studies for Classical Guitar
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-170

Guitar Solo

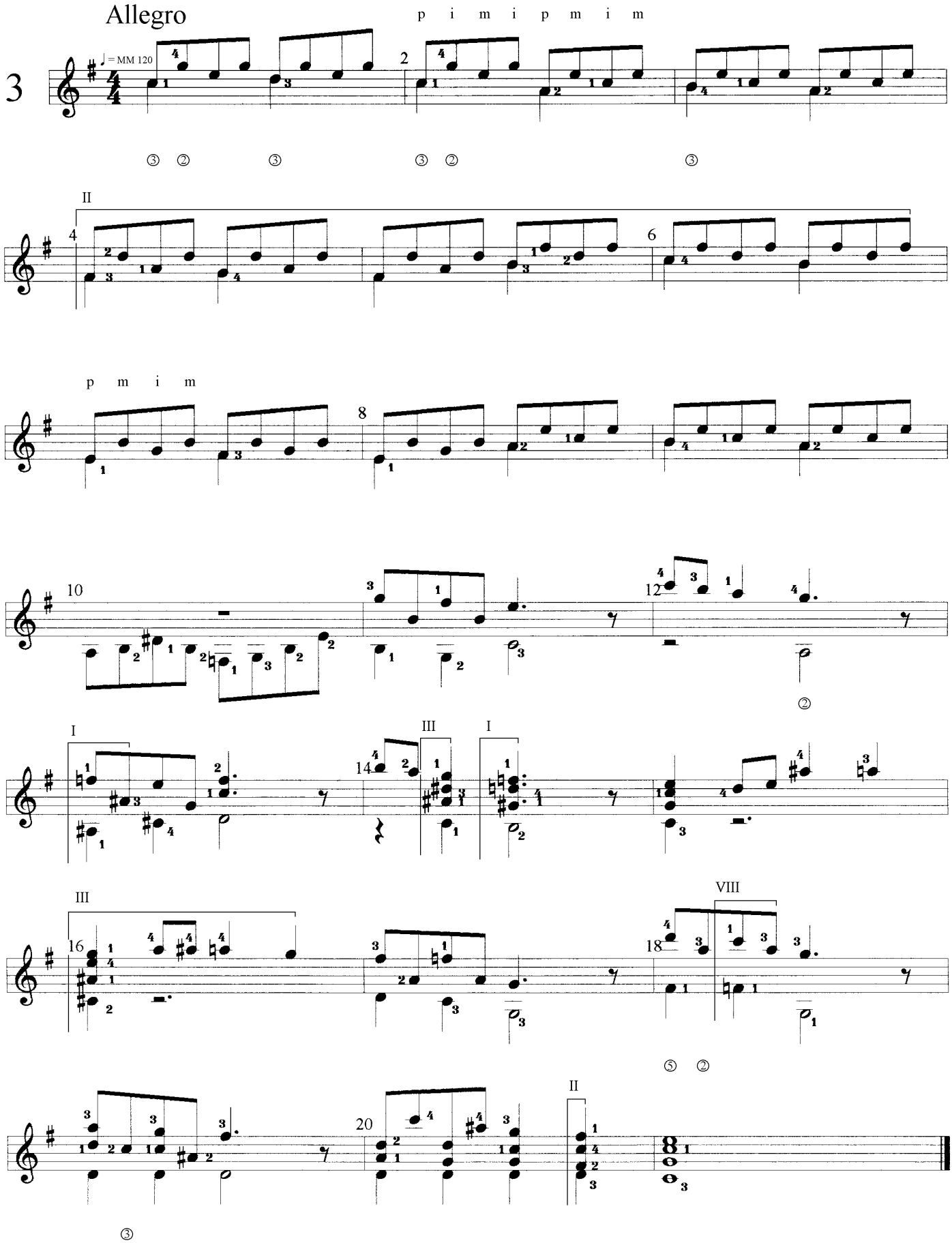
Uwe Warneke
Op.13



OPAL
6 studies for Classical Guitar
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-170

Guitar Solo

Uwe Warneke
Op.14



OPAL

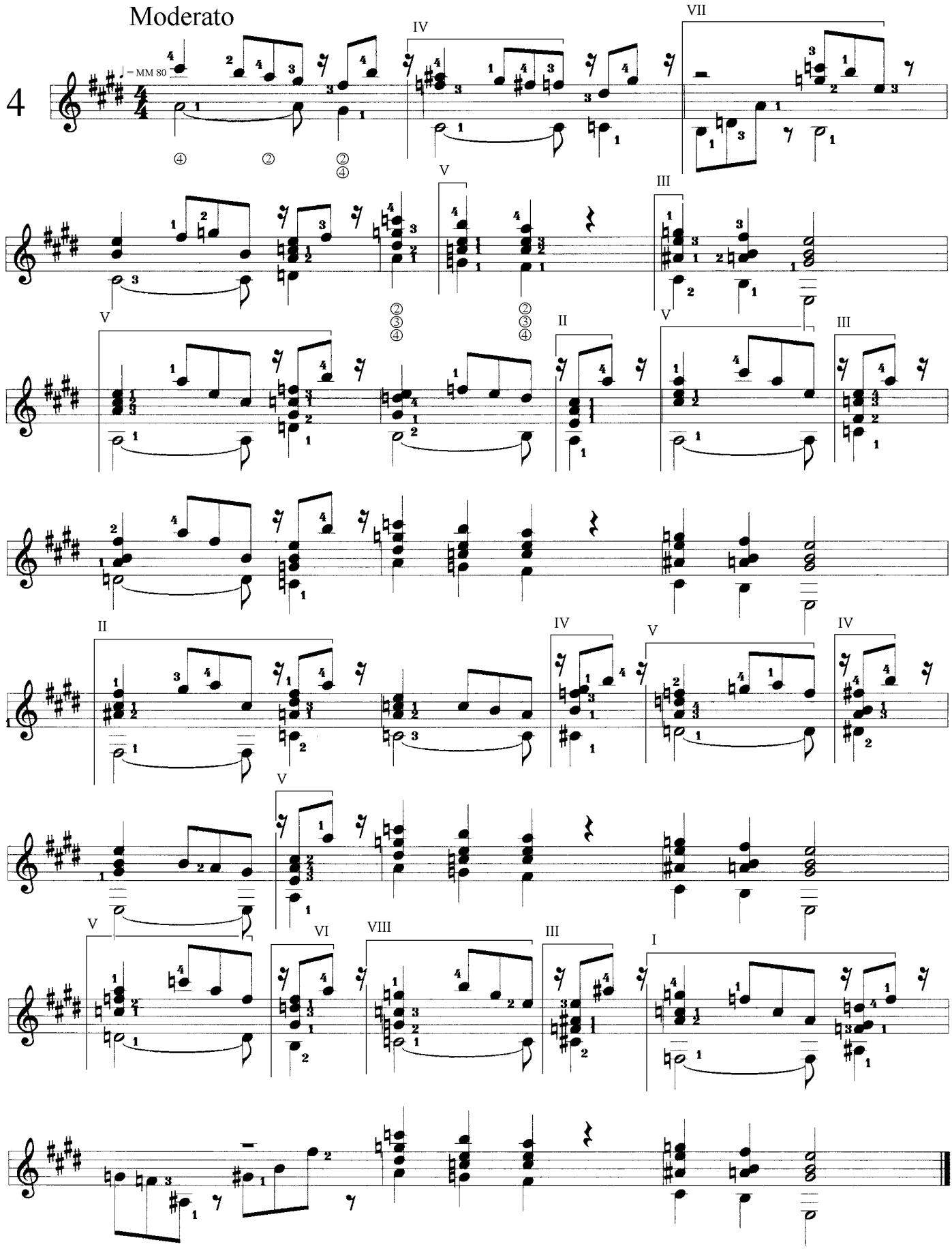
6 studies for Classical Guitar

© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-170

Guitar Solo

Uwe Warneke
Op.15

Moderato



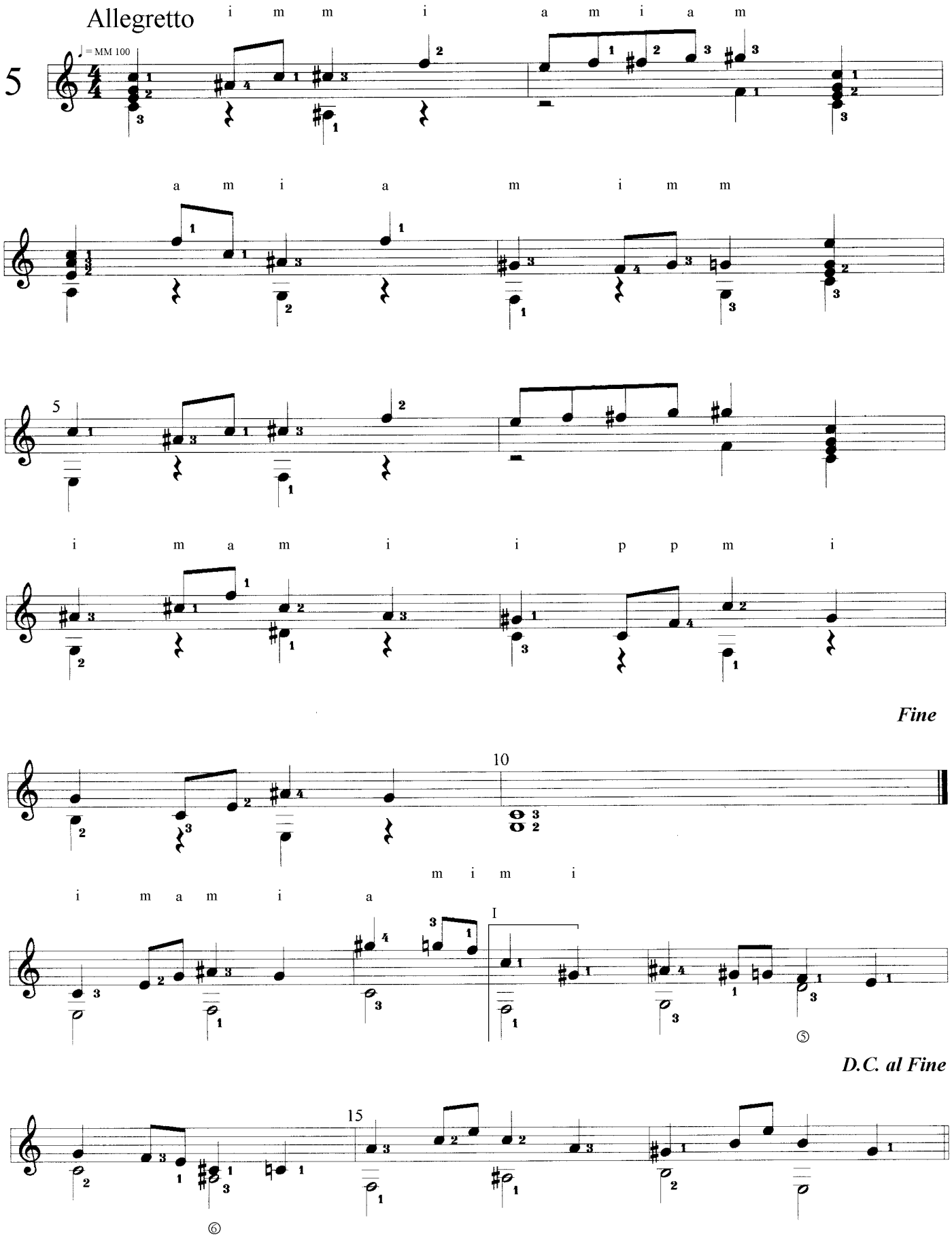
OPAL

6 studies for Classical Guitar

© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-170

Guitar Solo

Uwe Warneke
Op.16

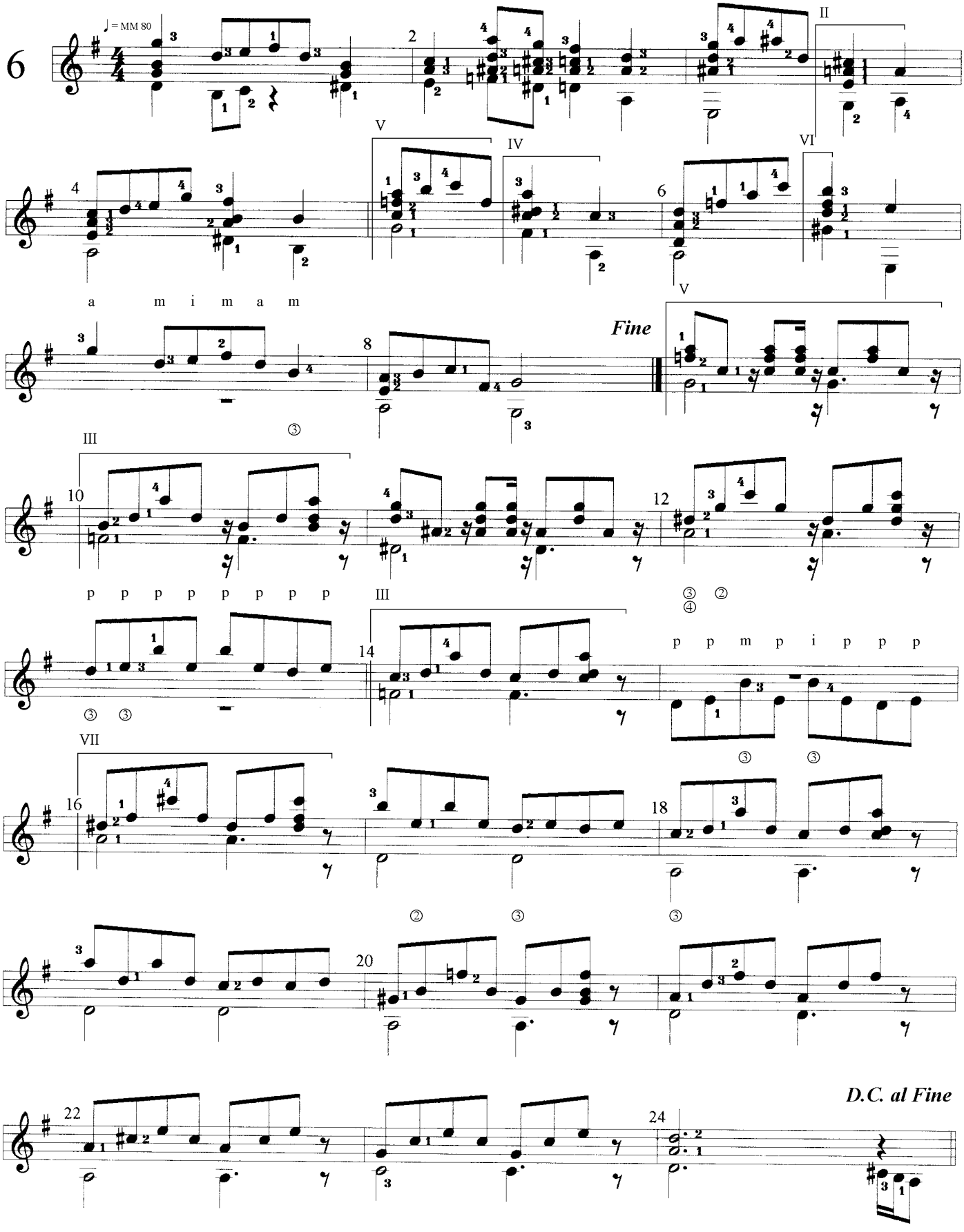


OPAL
6 studies for Classical Guitar
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-170

Uwe Warneke
Op.17

Guitar Solo

Moderato con brio



OPAL
6 studies for Classical Guitar
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-170

AQUAMARIN

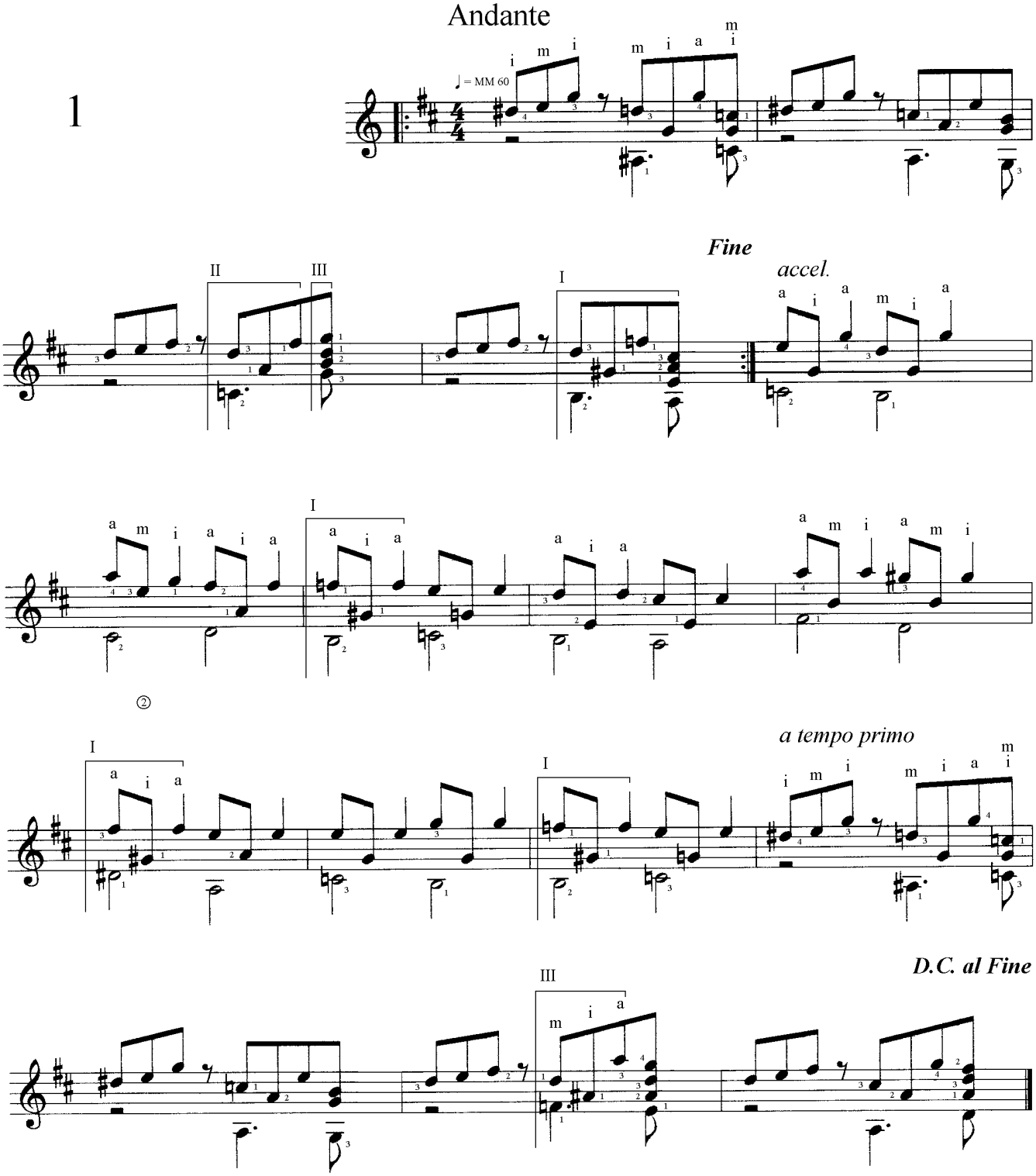
6 studies for Classical Guitar

by Uwe Warneke

Guitar Solo

Uwe Warneke
Op.18

1



AQUAMARIN

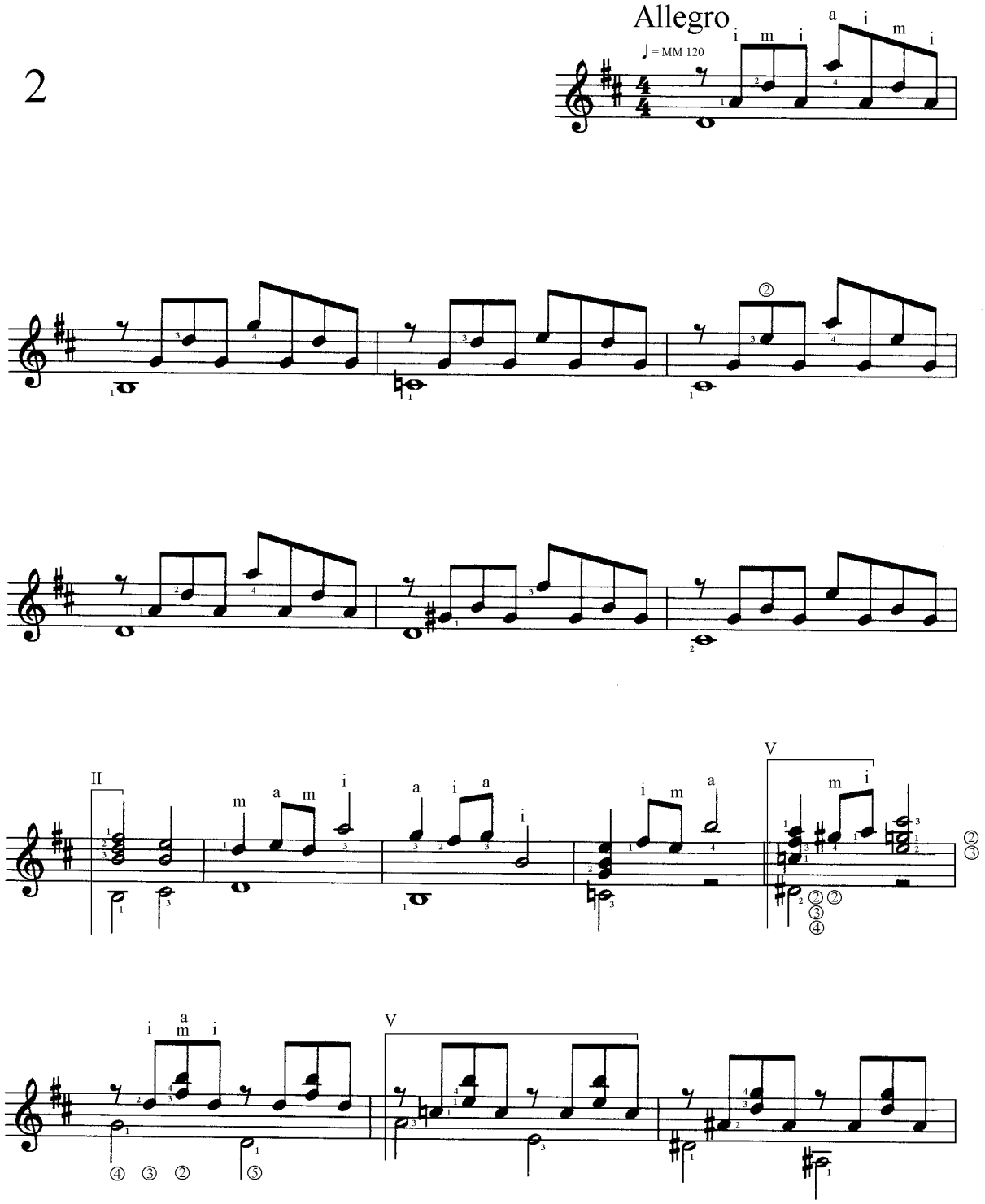
6 studies for Classical Guitar

© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169

Guitar Solo

Uwe Warneke
Op.21

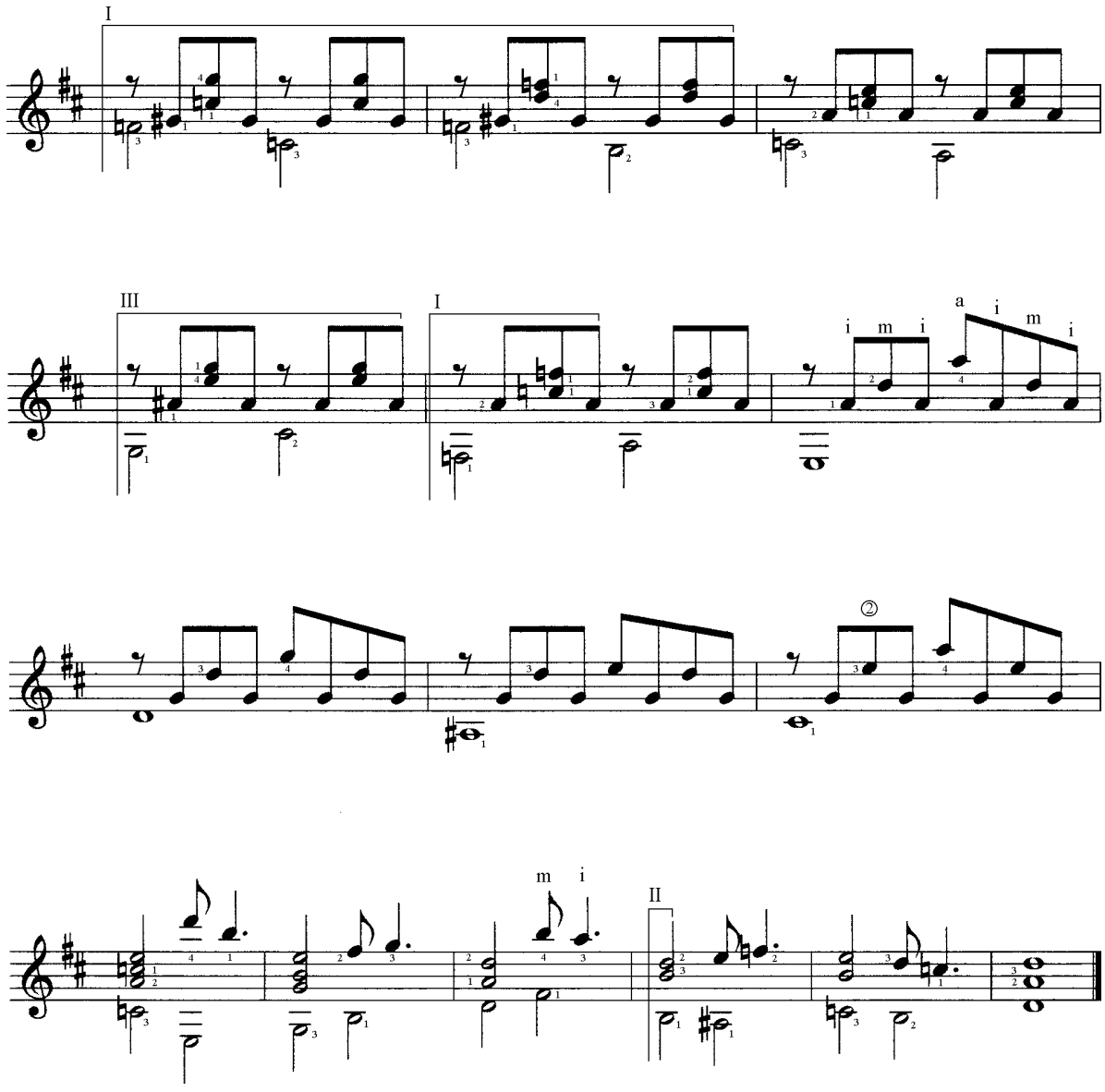
2



AQUAMARIN

6 studies for Classical Guitar

© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169



AQUAMARIN

6 studies for Classical Guitar

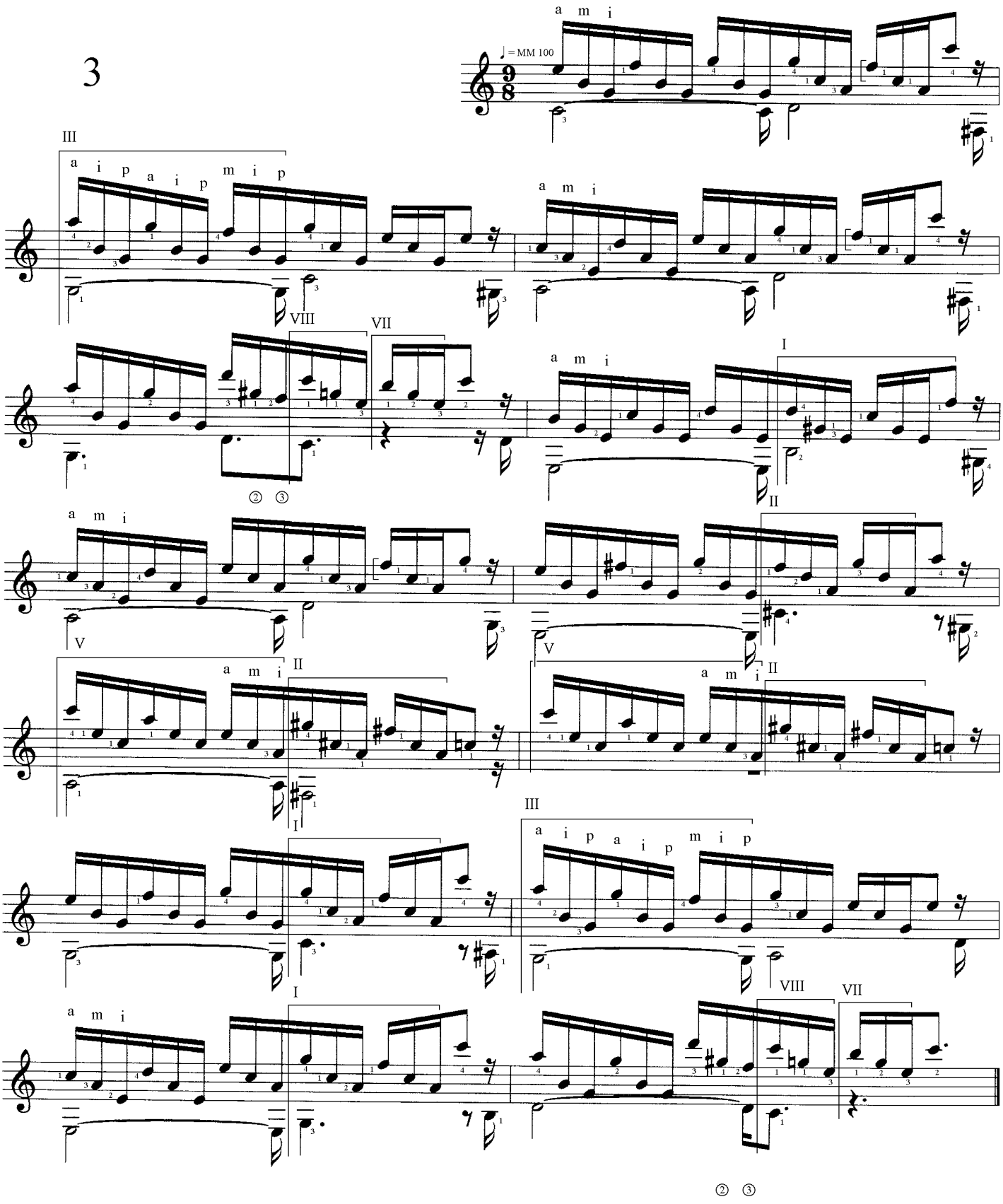
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169

Guitar Solo

Uwe Warneke
Op.20

Allegretto

3



AQUAMARIN

6 studies for Classical Guitar

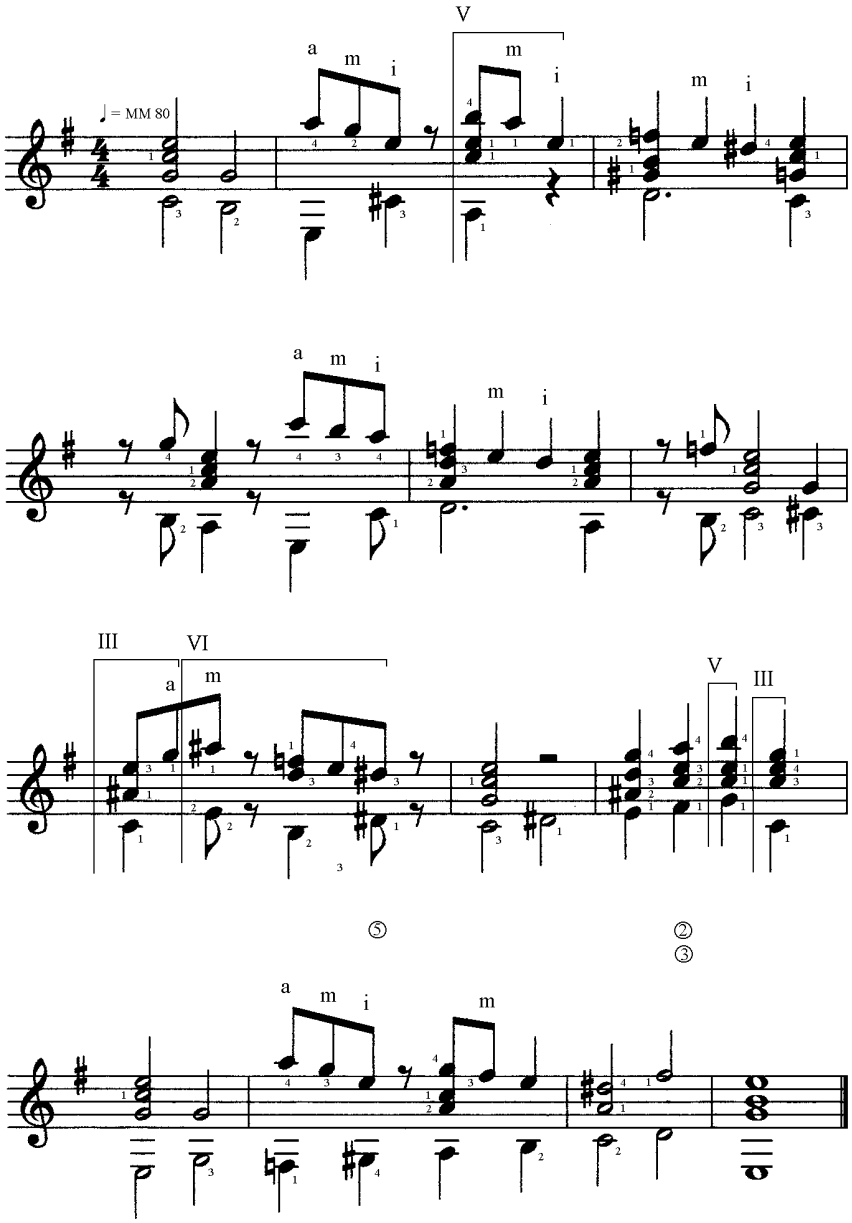
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169

Guitar Solo

Uwe Warneke
Op.19

4

Moderato con brio



AQUAMARIN

6 studies for Classical Guitar

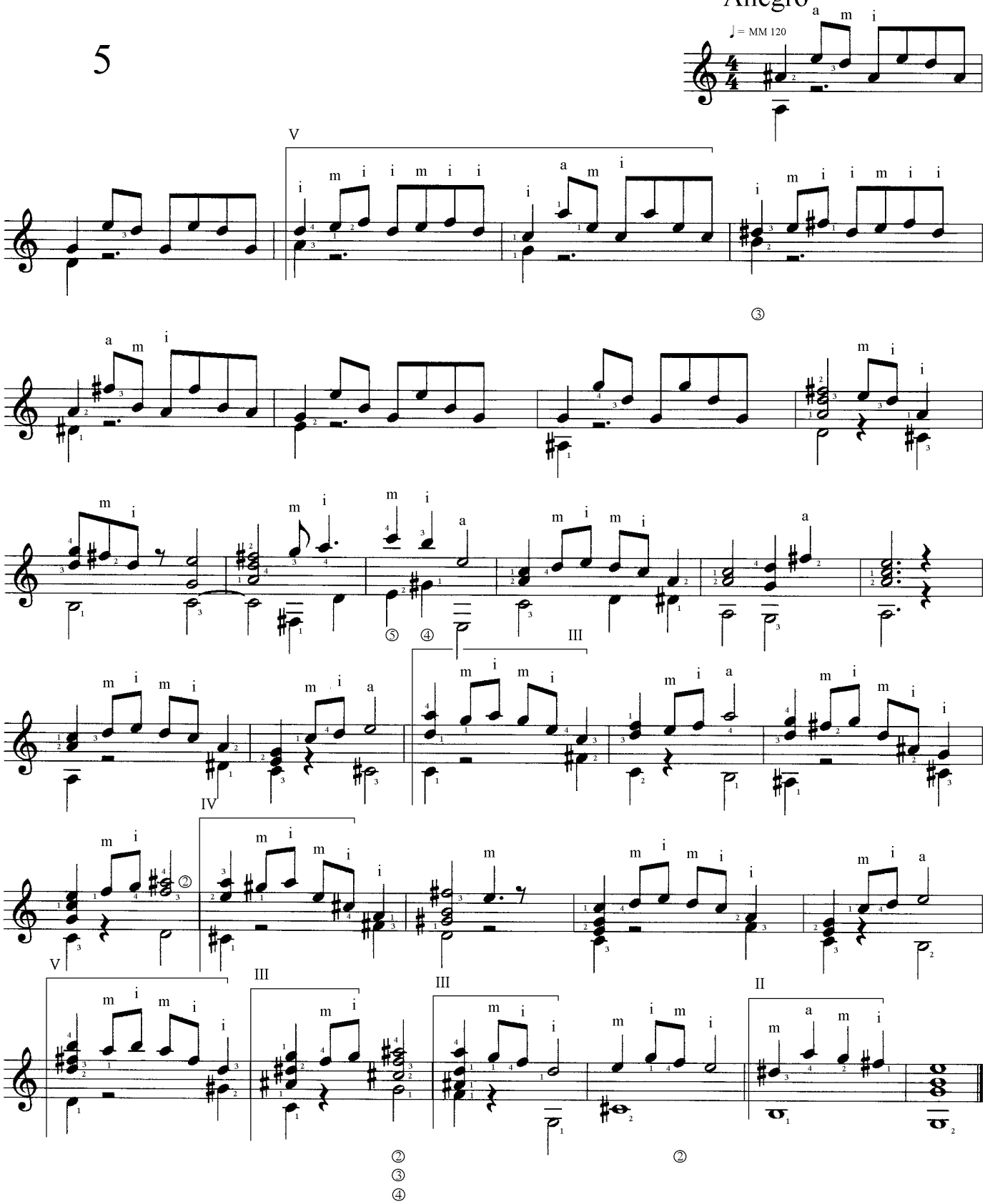
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169

Guitar Solo

Uwe Warneke
Op.22

Allegro

5



AQUAMARIN

6 studies for Classical Guitar

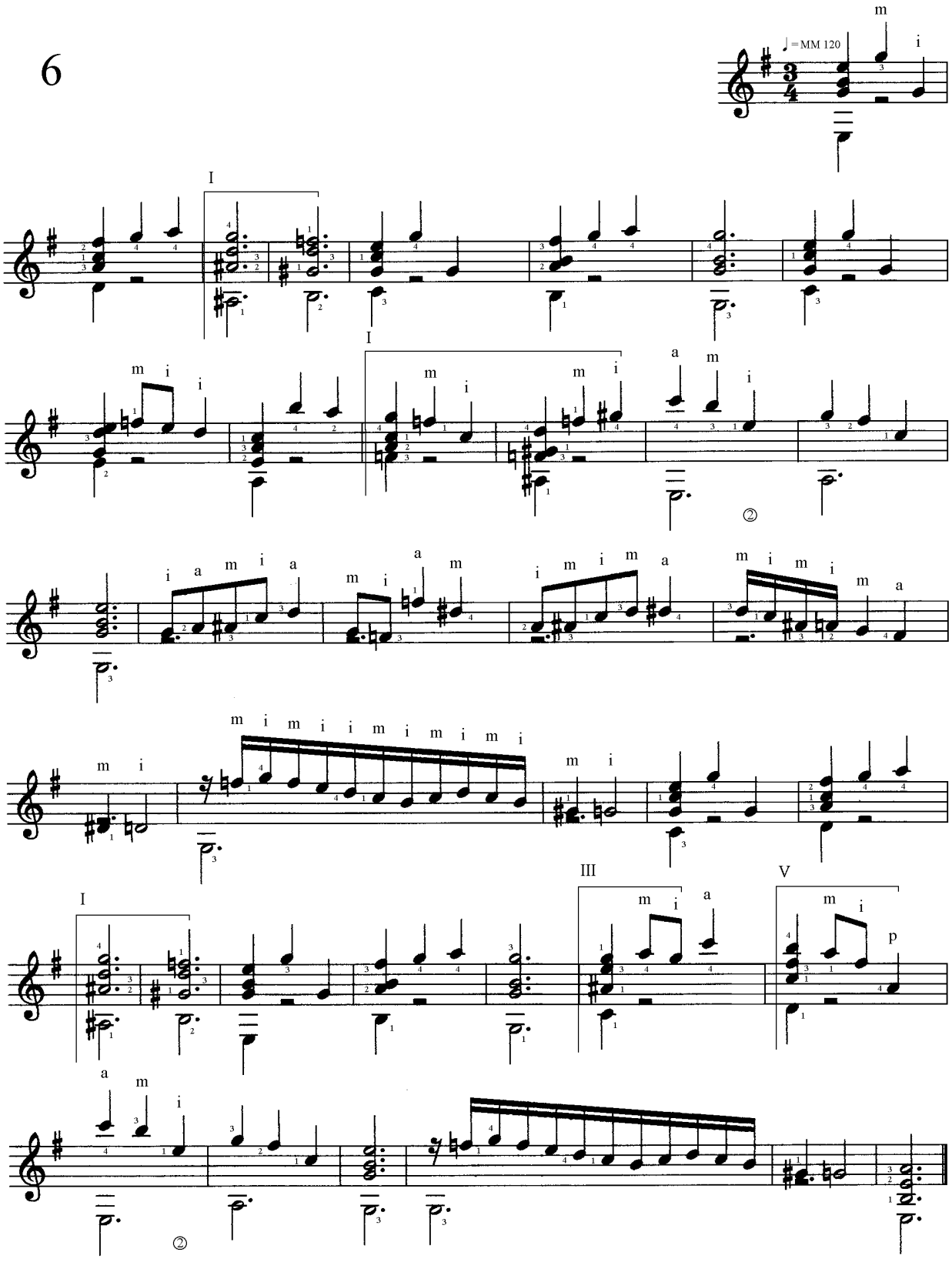
© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169

Guitar Solo

Uwe Warneke
Op.23

Allegro

6



AQUAMARIN

6 studies for Classical Guitar

© Uwe Warneke 1996
All Rights Reserved
United States Copyright Office, PAU 2-119-169

SMARAGD

7 studies for Classical Guitar
by Uwe Warneke

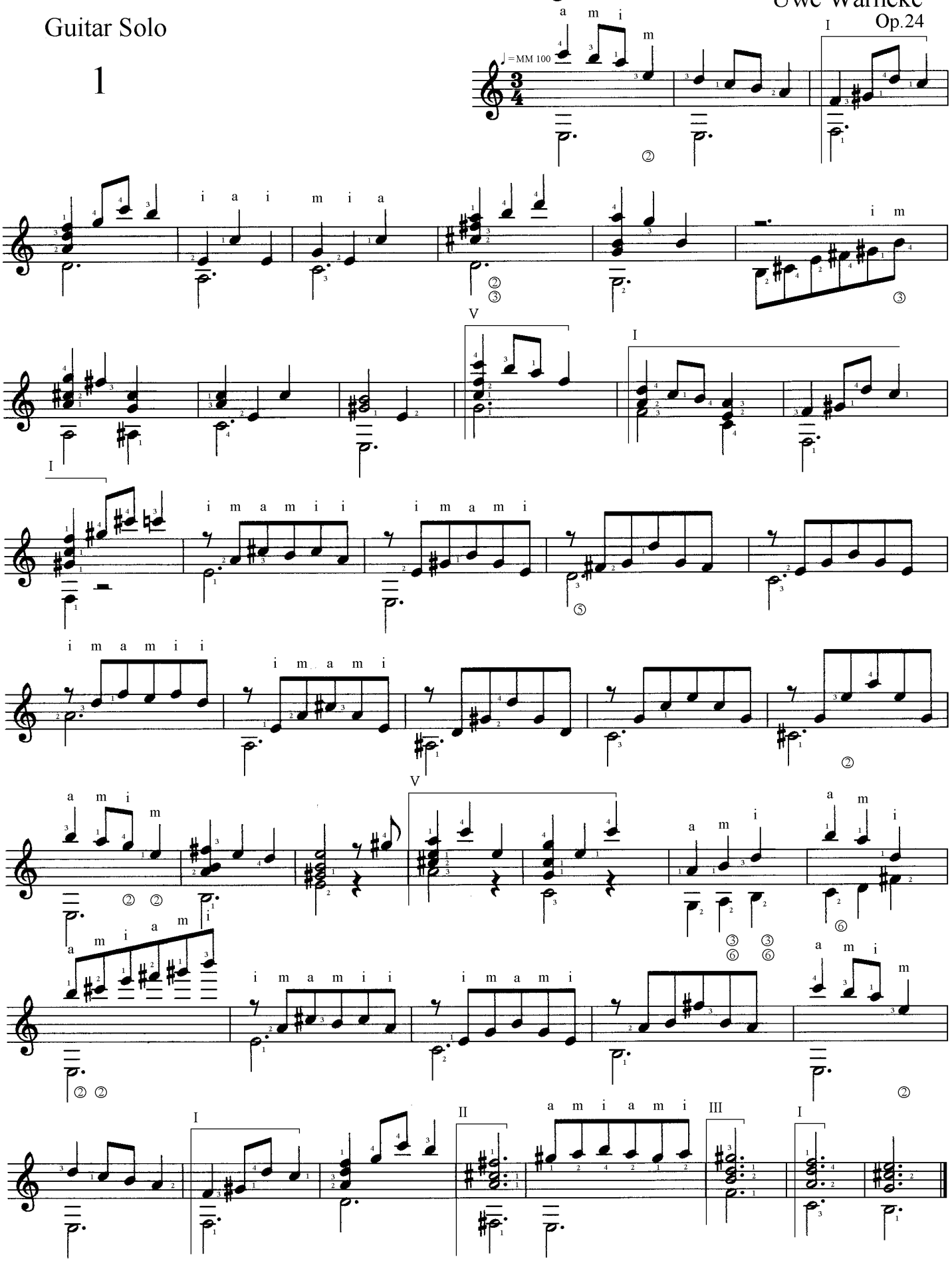
Guitar Solo

1

Allegretto

Uwe Warneke

Op.24



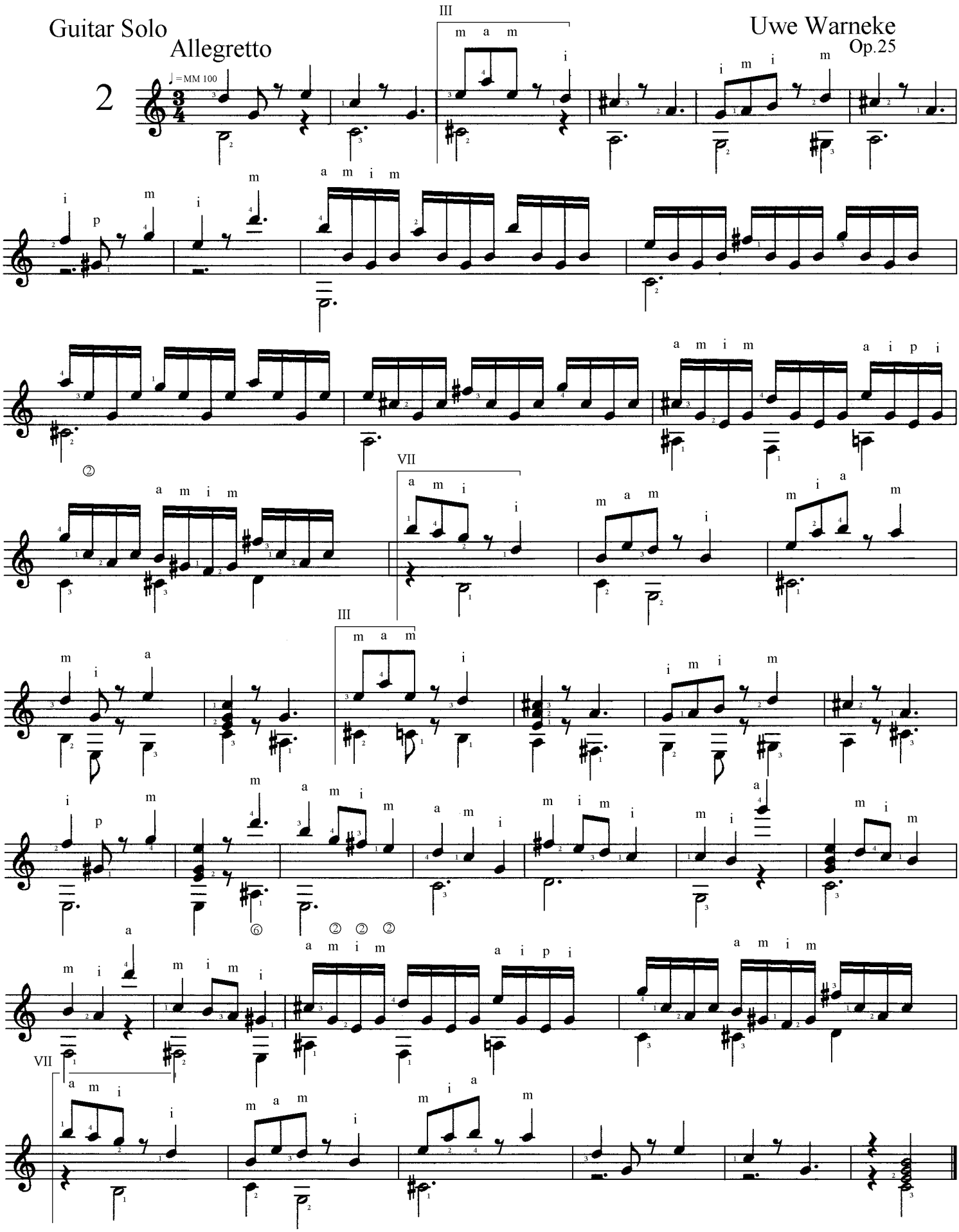
SMARAGD
7 studies for Classical Guitar
© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

Guitar Solo

Allegretto

Uwe Warneke

Op.25



SMARAGD

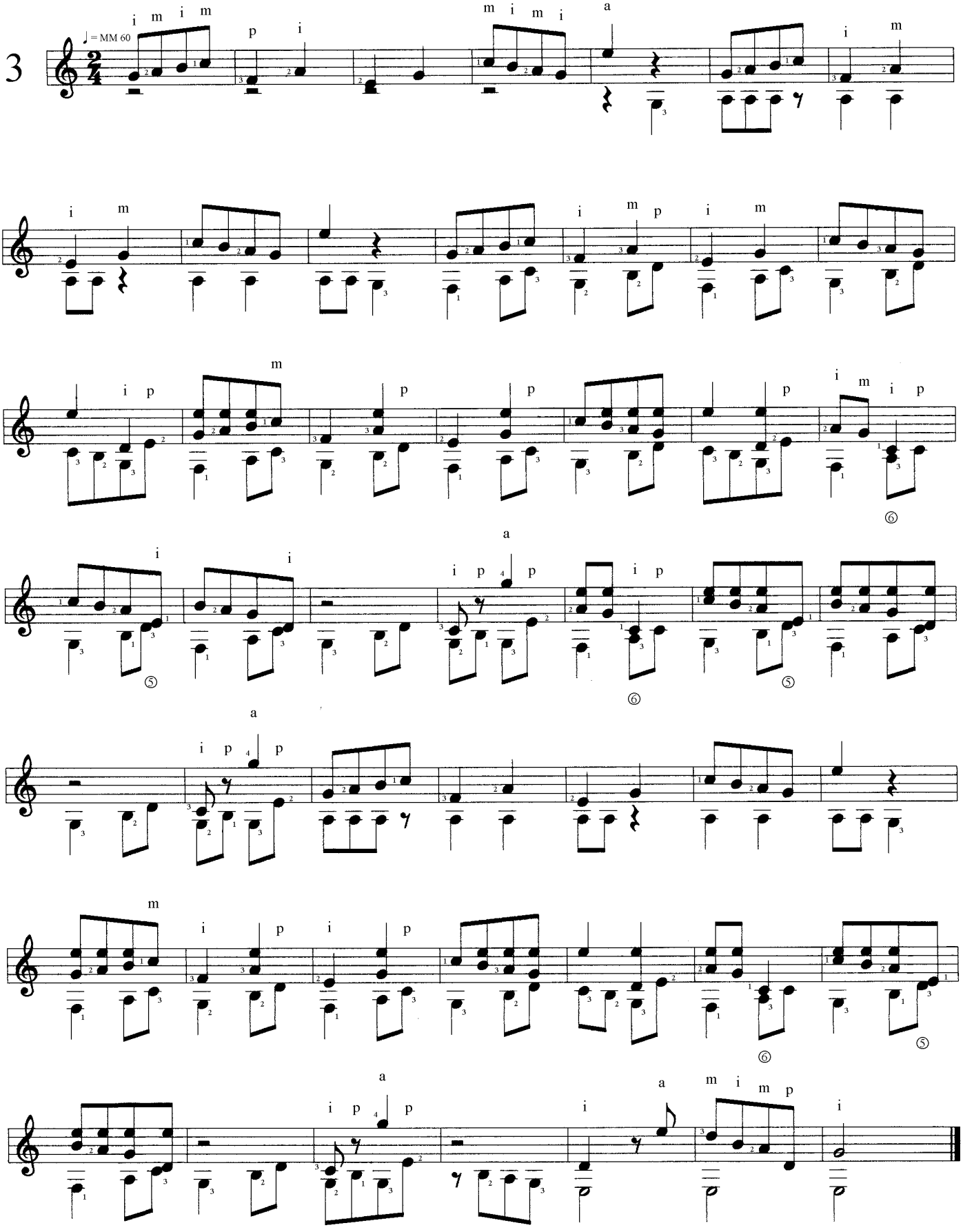
7 studies for Classical Guitar

© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

Guitar Solo

Andante

Uwe Warneke
Op.27



SMARAGD

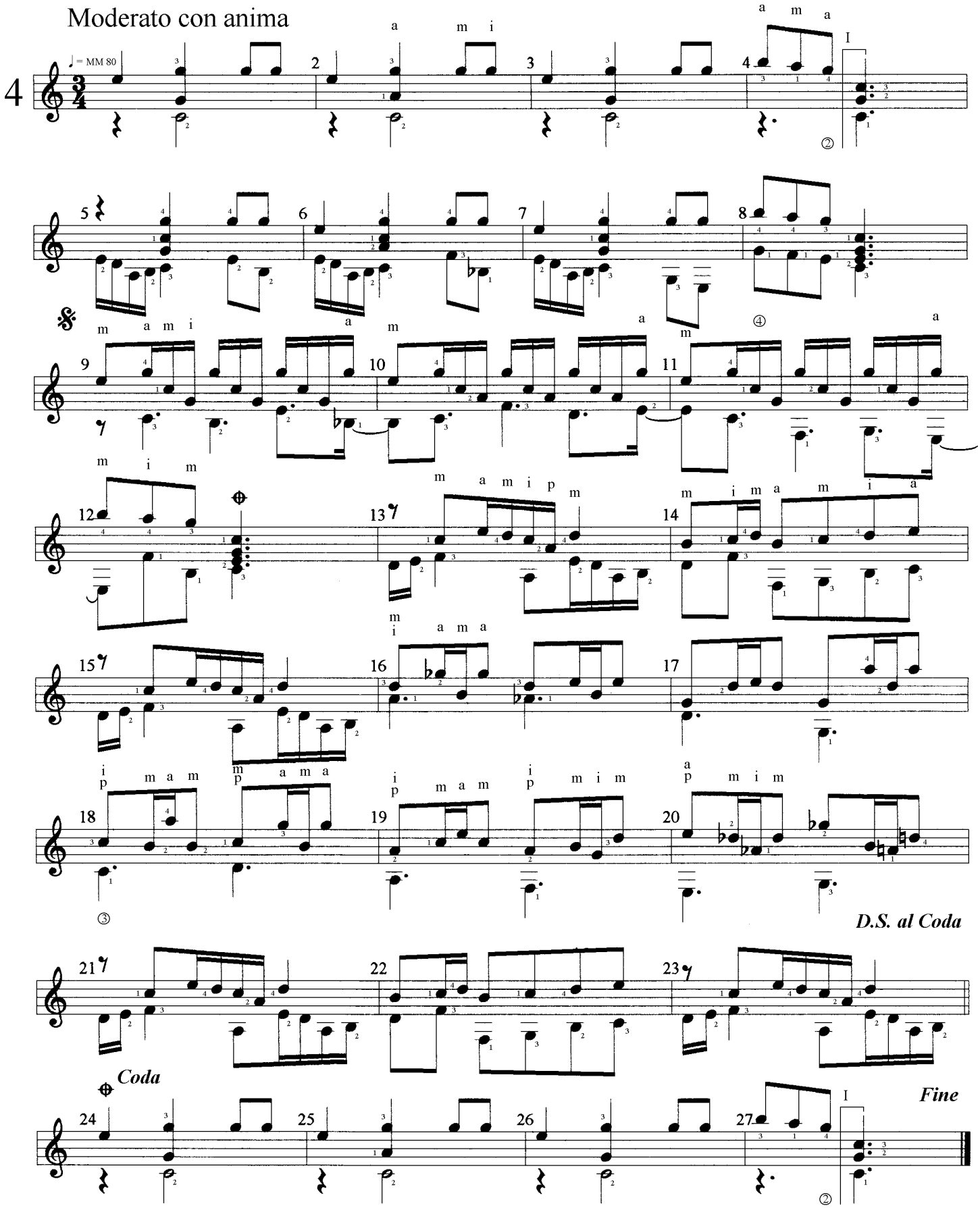
7 studies for Classical Guitar

© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

Uwe Warneke
Op.26

Guitar Solo

Moderato con anima



SMARAGD

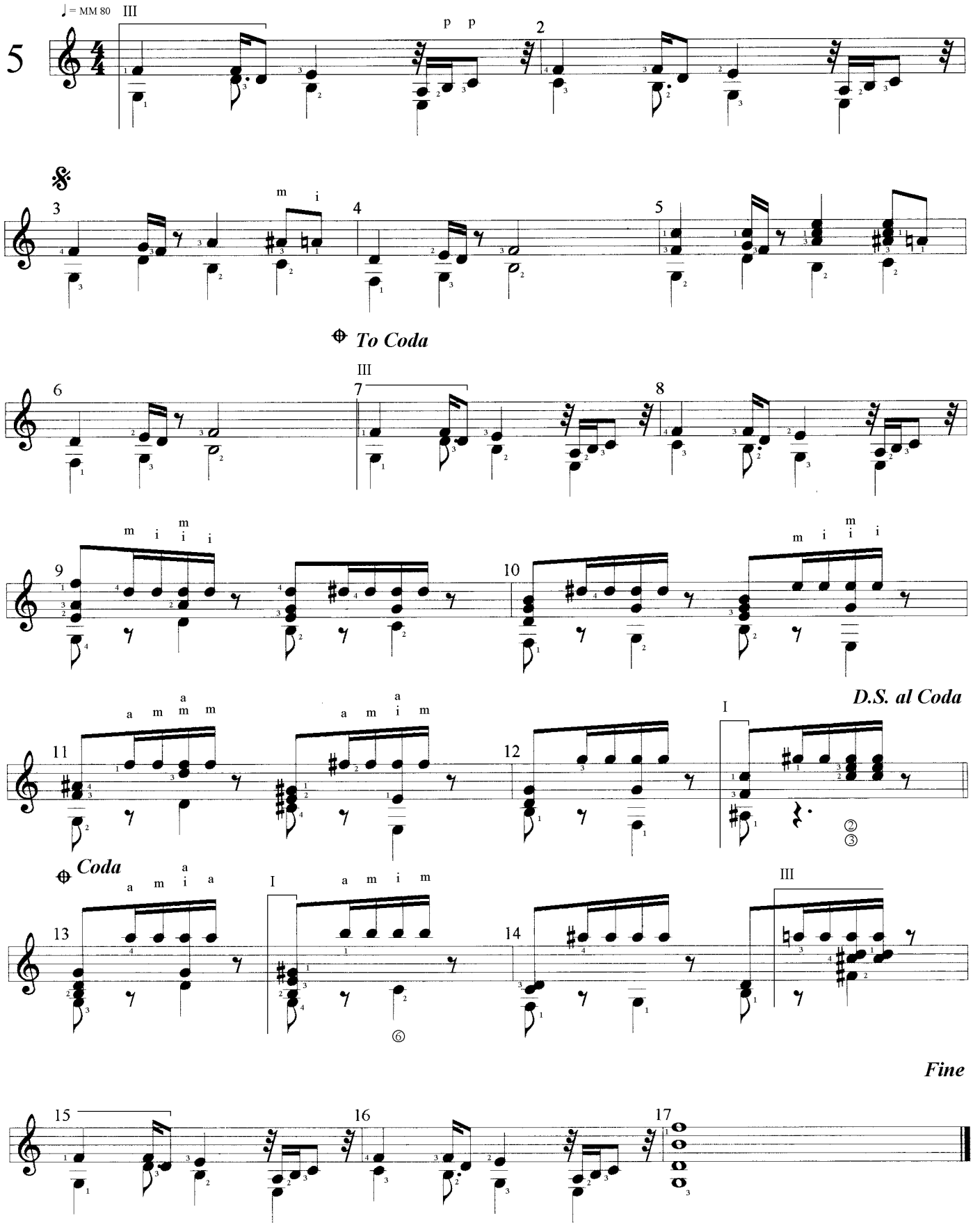
7 studies for Classical Guitar

© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

Guitar Solo

Uwe Warneke
Op.28

Moderato con brio

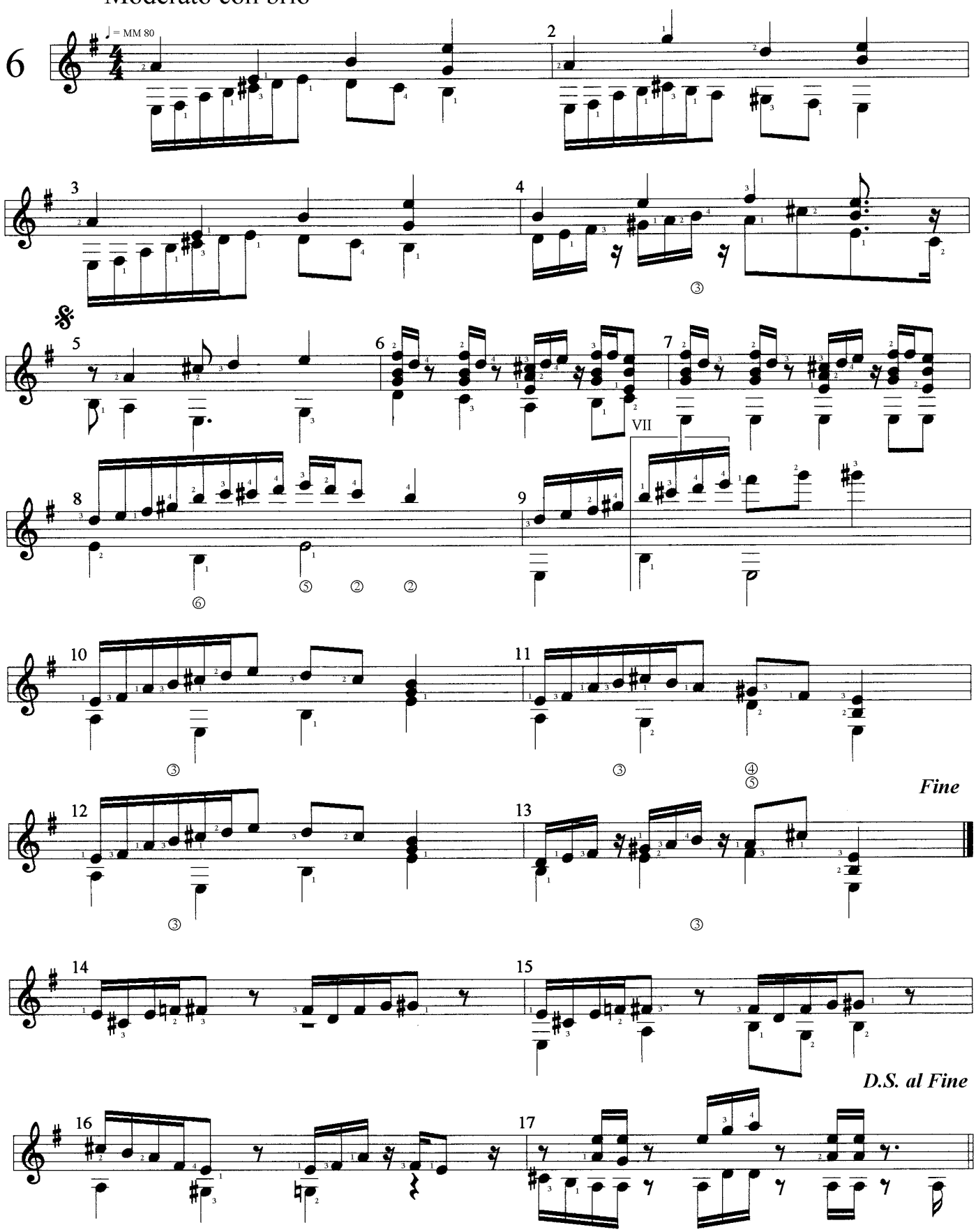


SMARAGD
7 studies for Classical Guitar
© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

Guitar Solo

Uwe Warneke
Op.29

Moderato con brio



SMARAGD
7 studies for Classical Guitar
© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

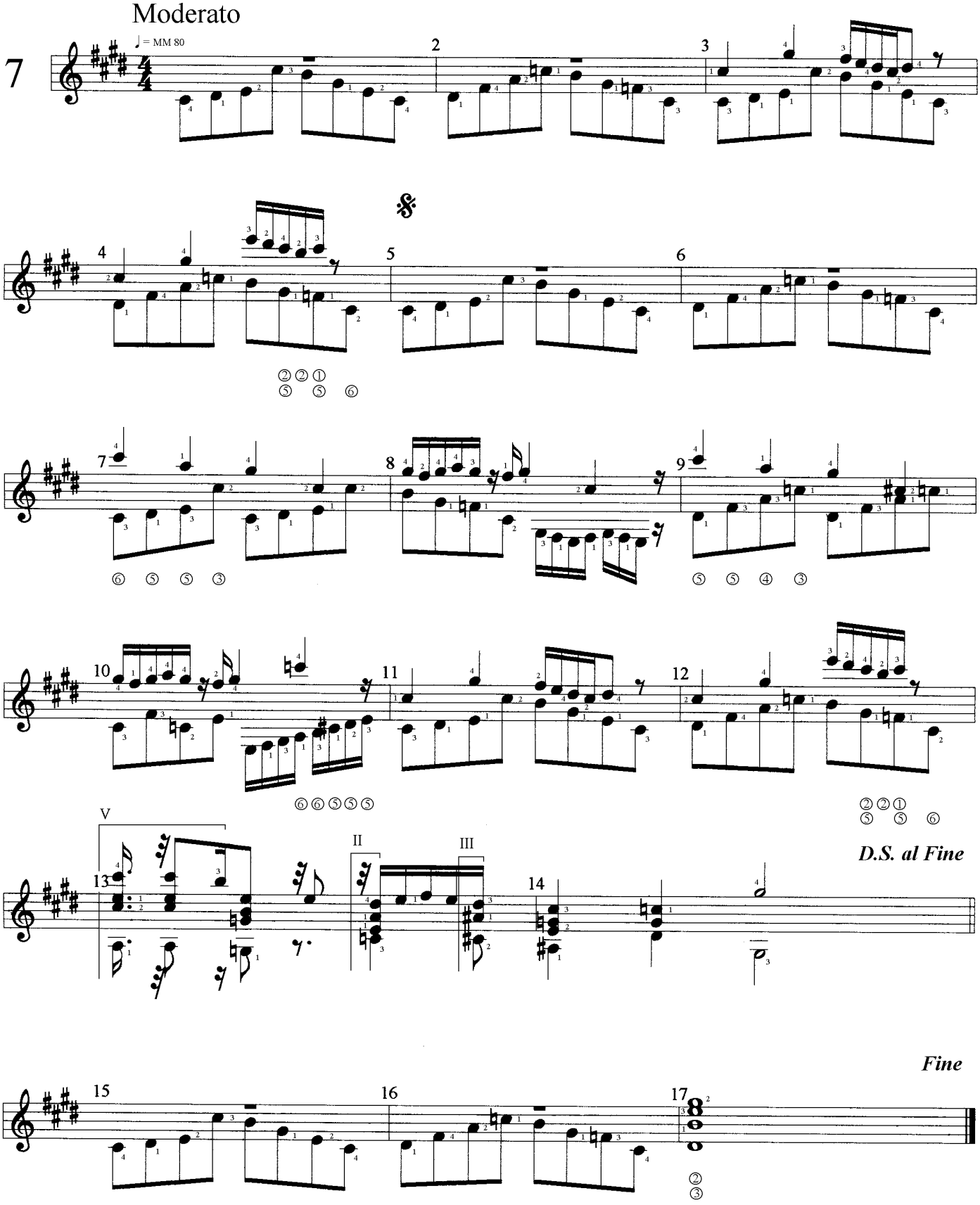
Guitar Solo

Uwe Warneke
Op.30

7

Moderato

♩ = MM 80



SMARAGD
7 studies for Classical Guitar
© Uwe Warneke 1997
All Rights Reserved
United States Copyright Office, PAU 2-246-987

DIAMANT

study for Classical Guitar

by Uwe Warneke

based on Leon's letters

This study is dedicated to my beloved wife Krassimira

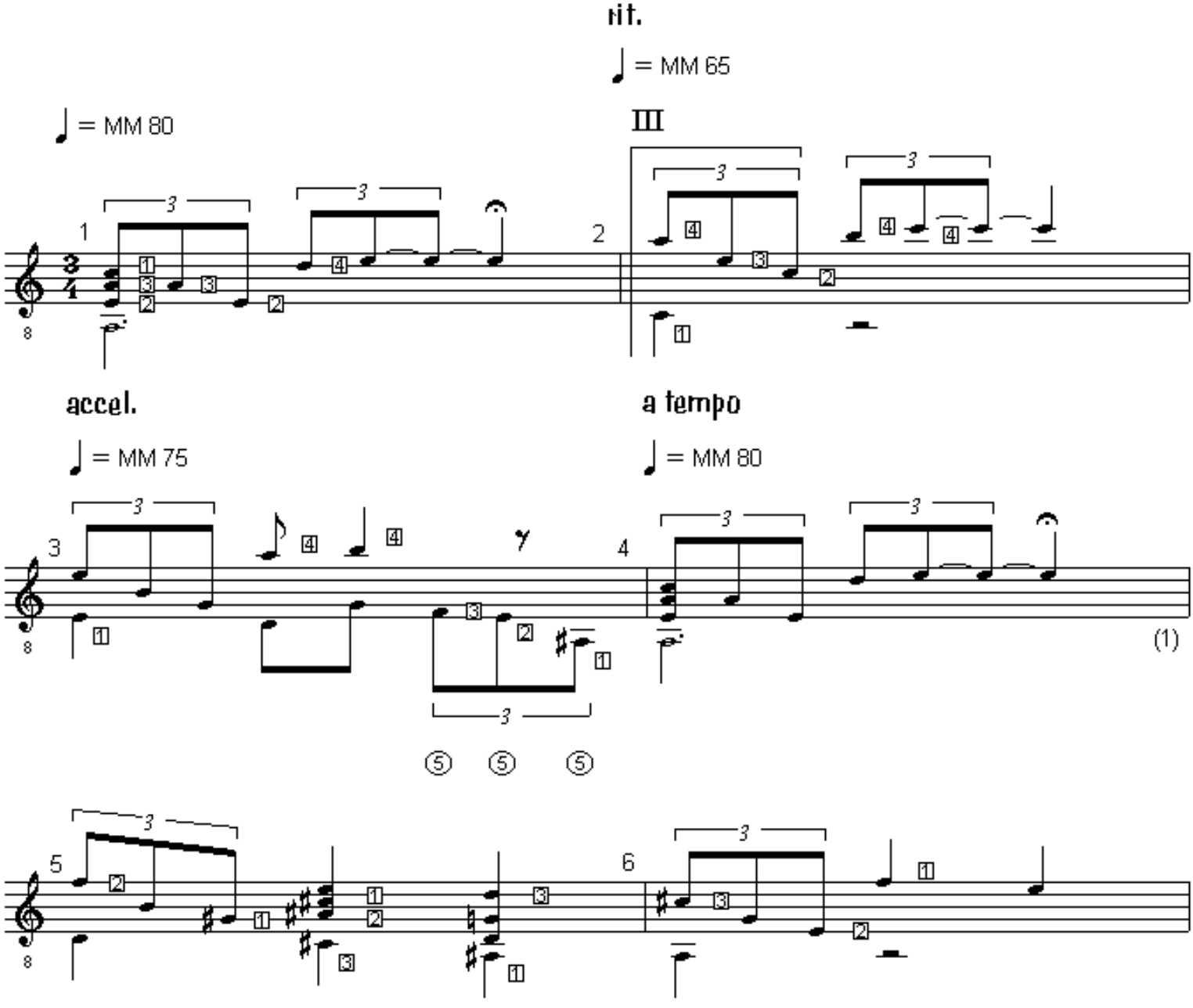
DIAMANT

Study for Classical Guitar

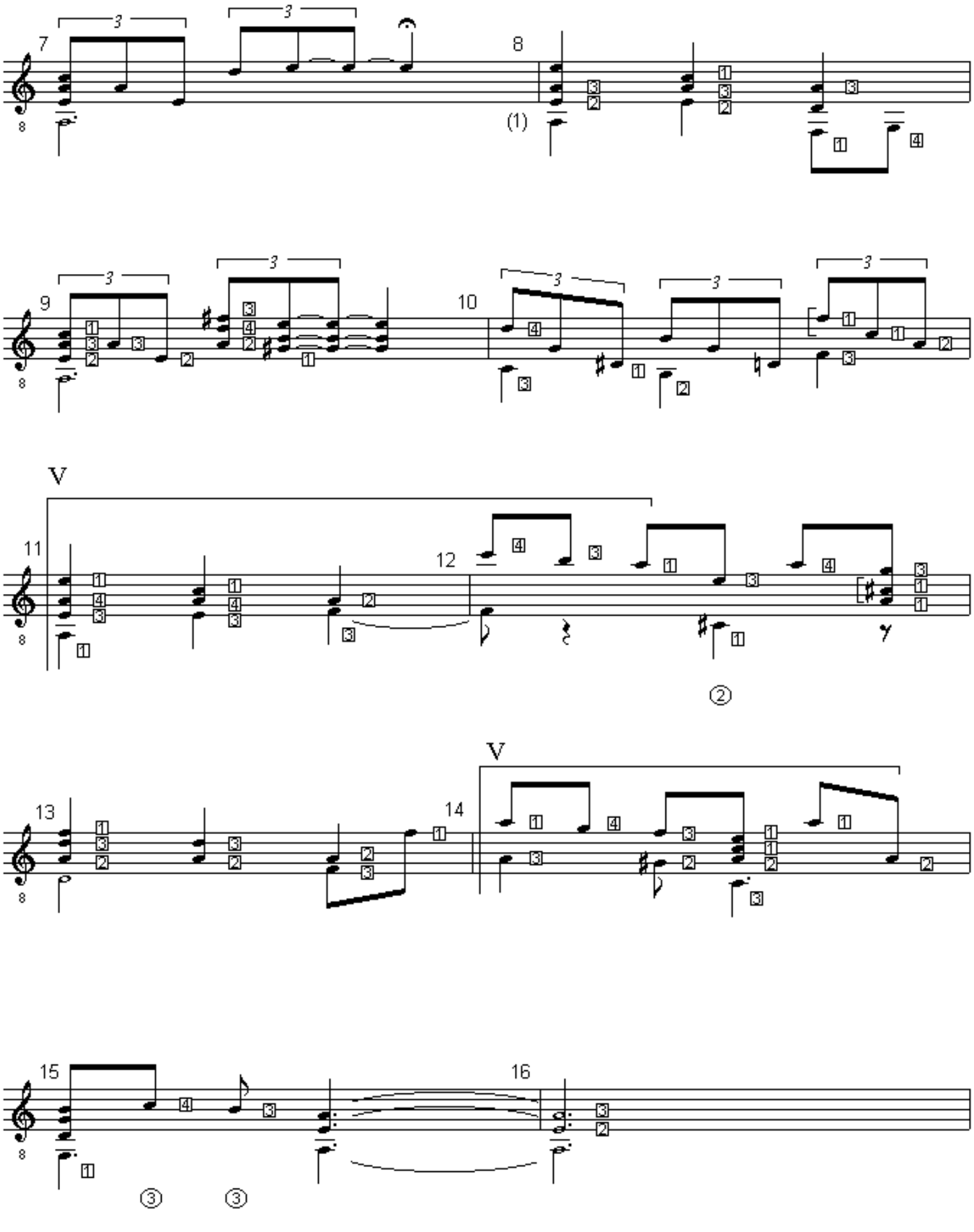
Uwe Warneke

op.42

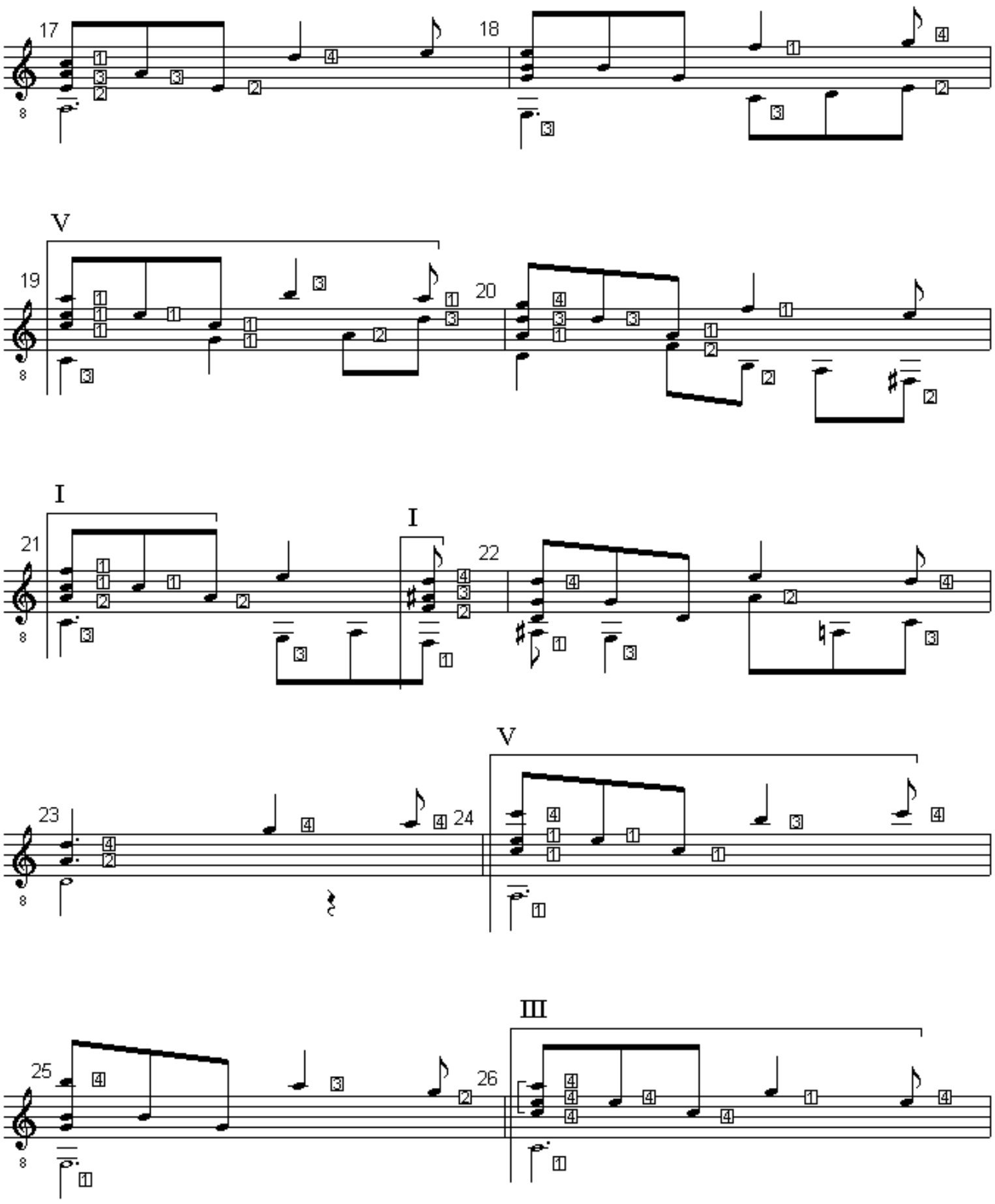
Moderato



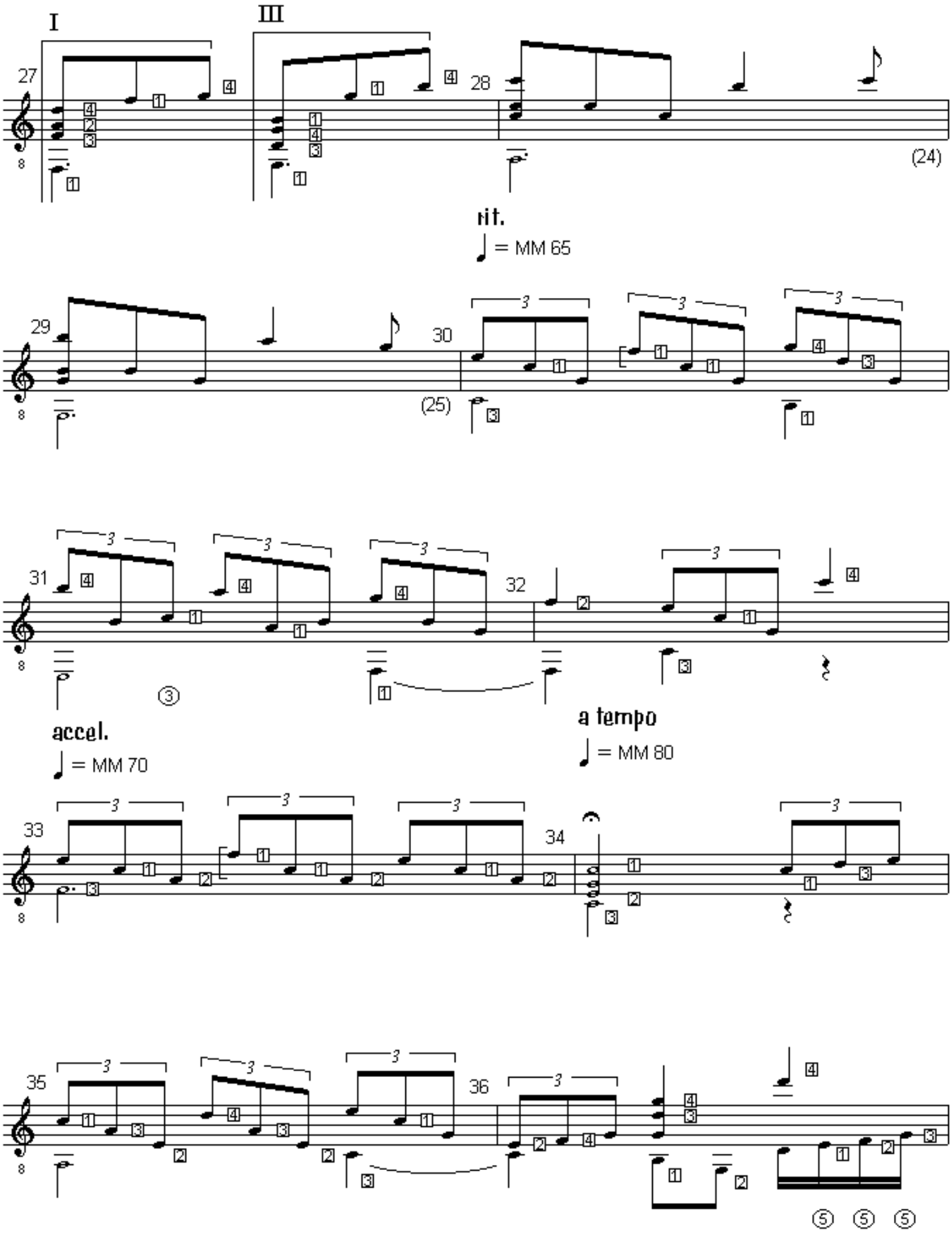
DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



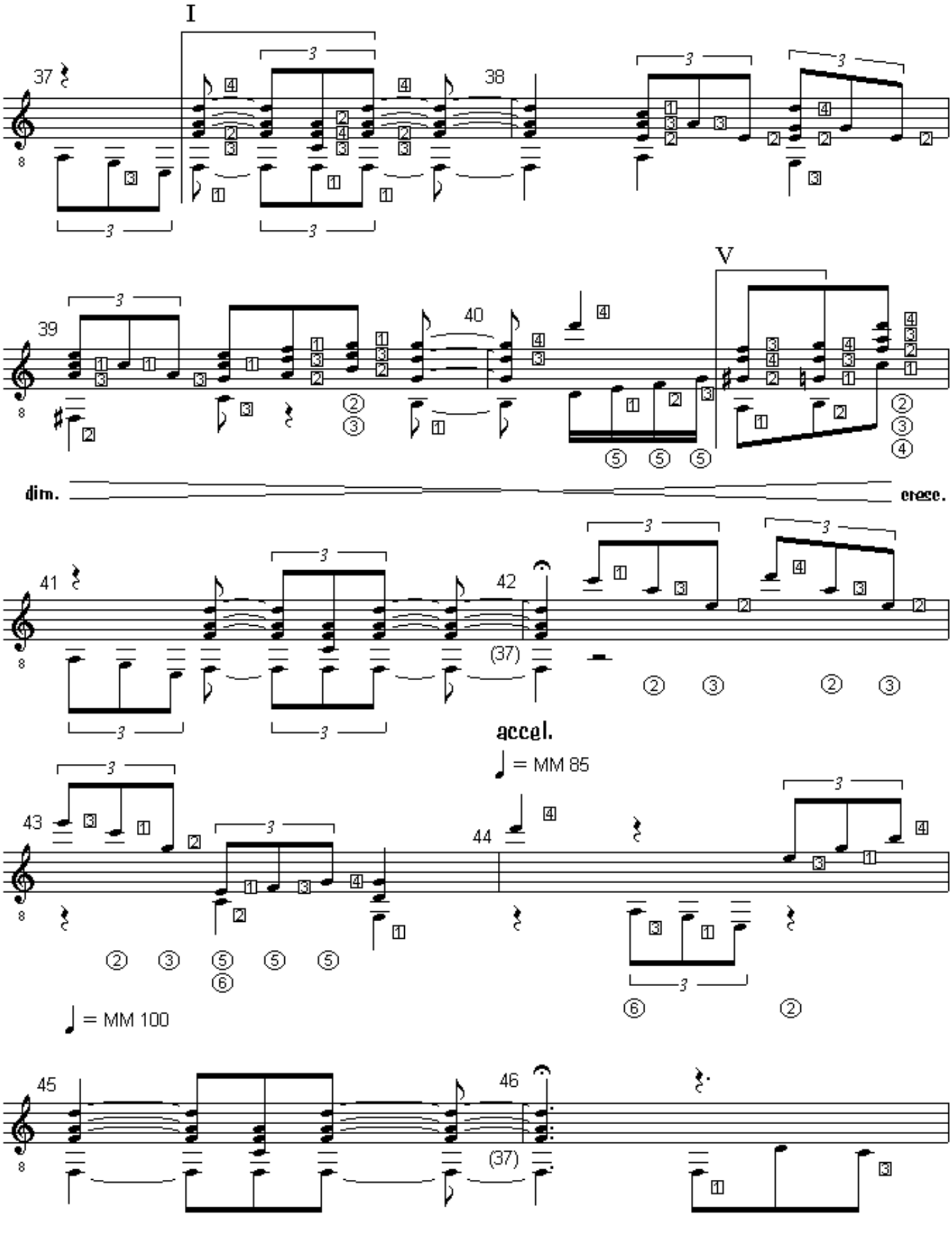
DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



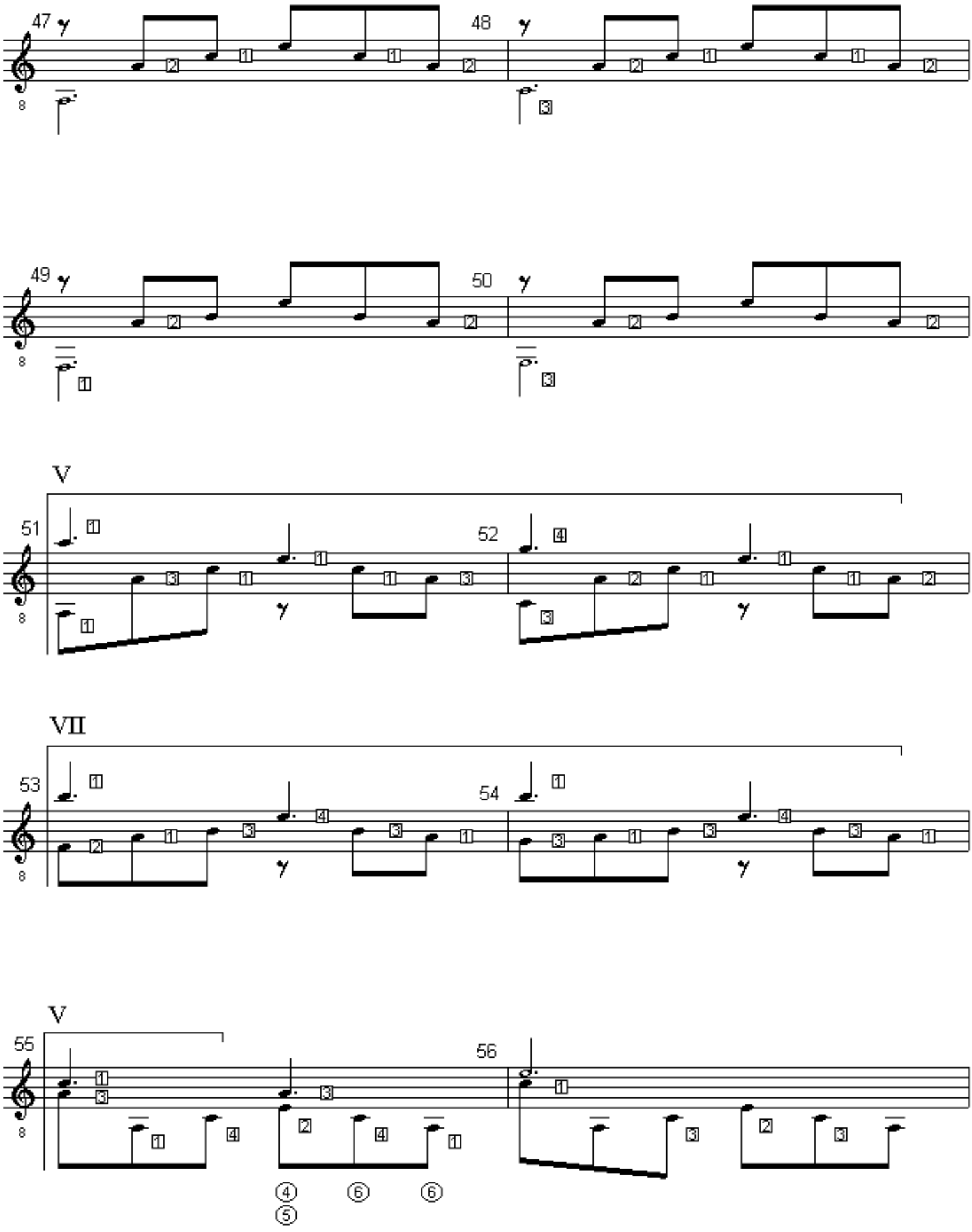
DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



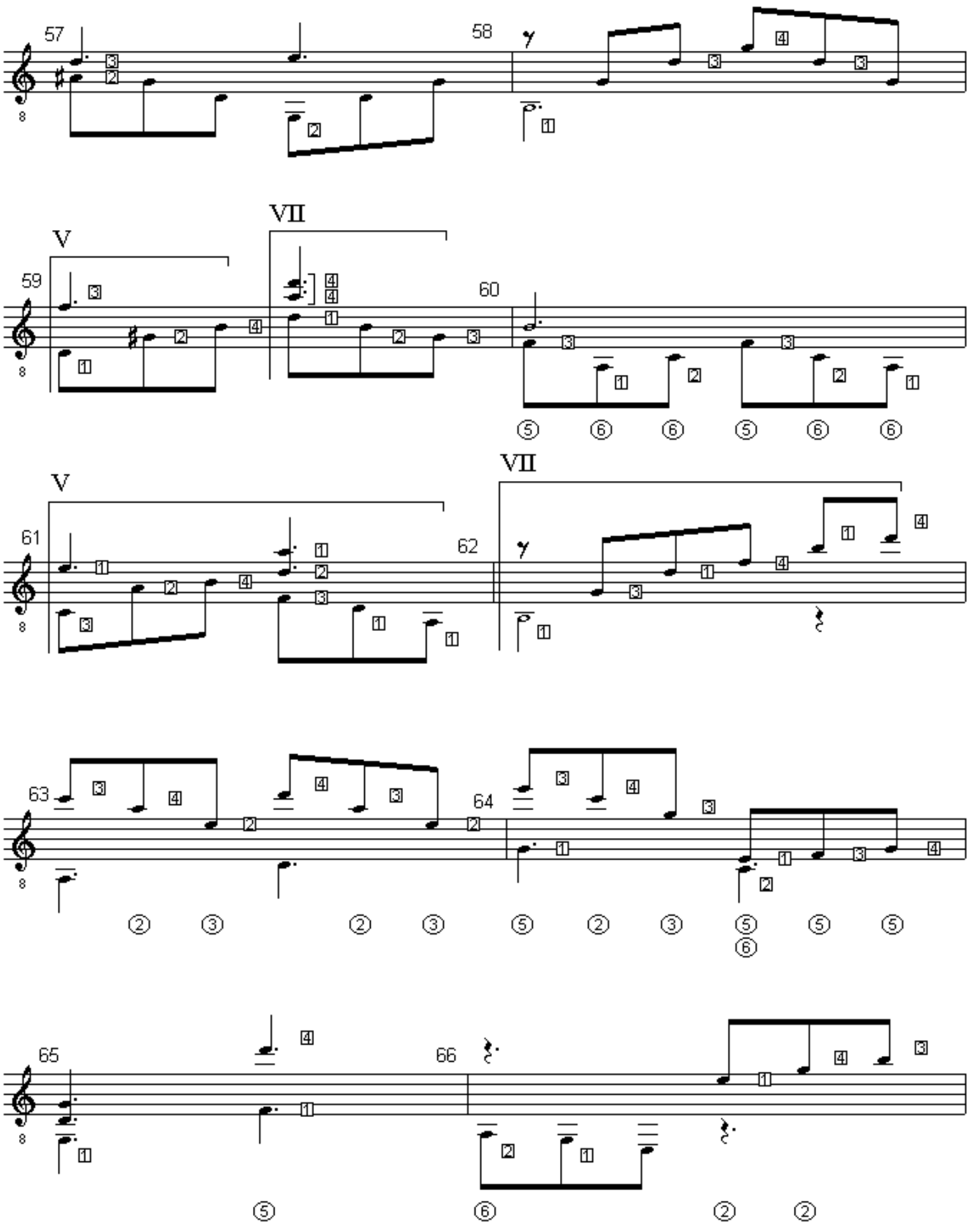
DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



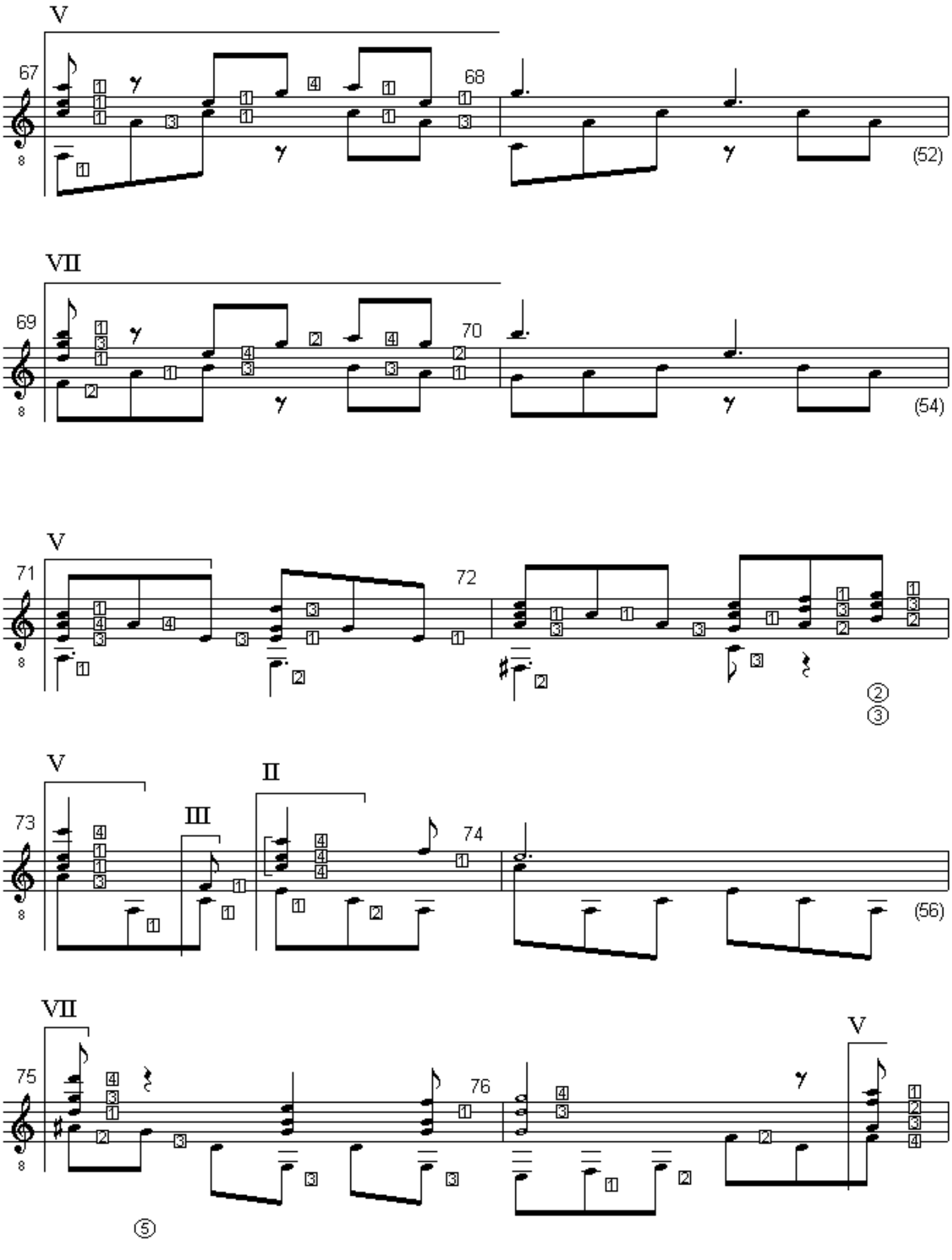
DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



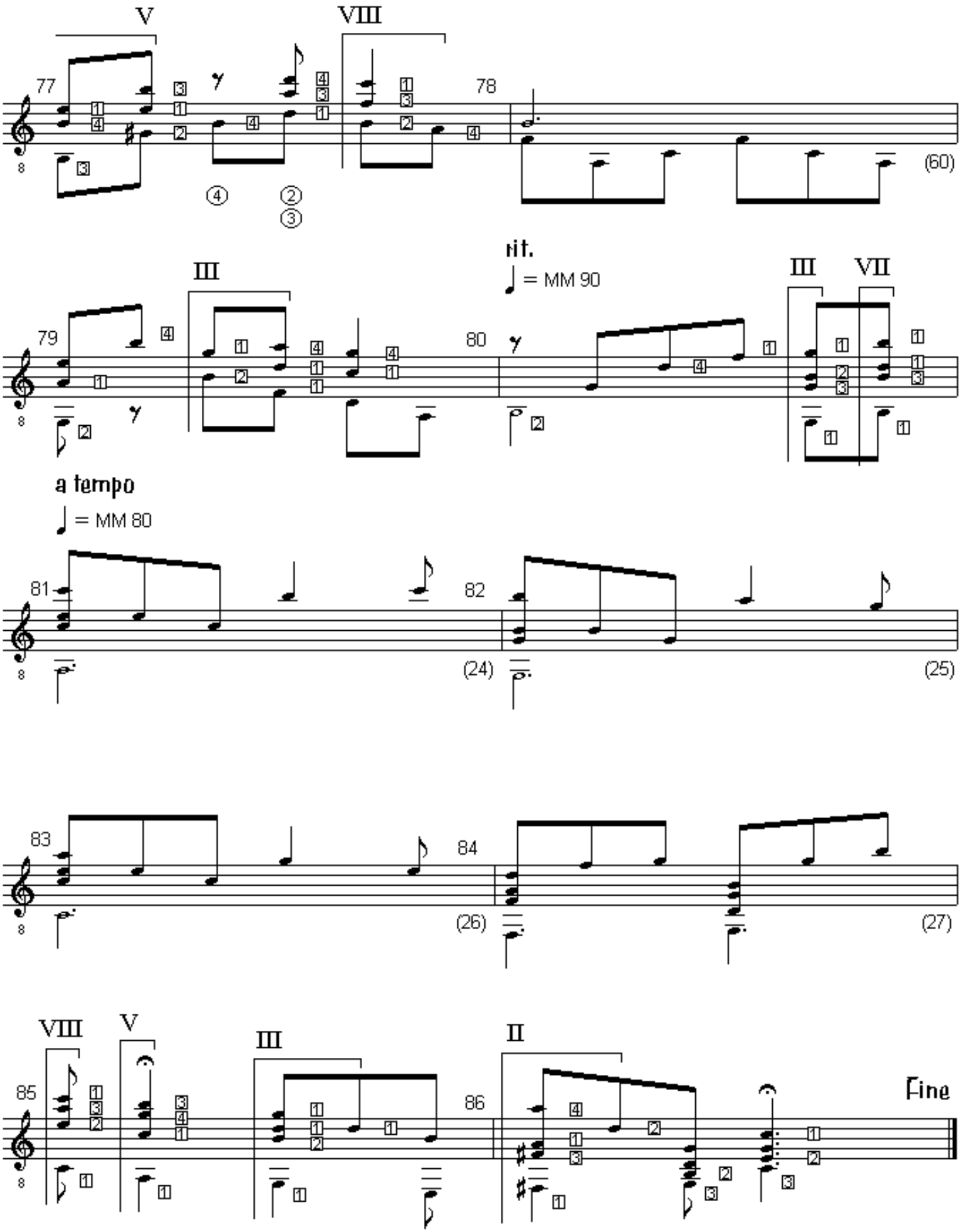
DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938



DIAMANT. Study for Classical Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-607-938

KARNEOL

4 Studies for Solo Guitar

by Uwe Warneke

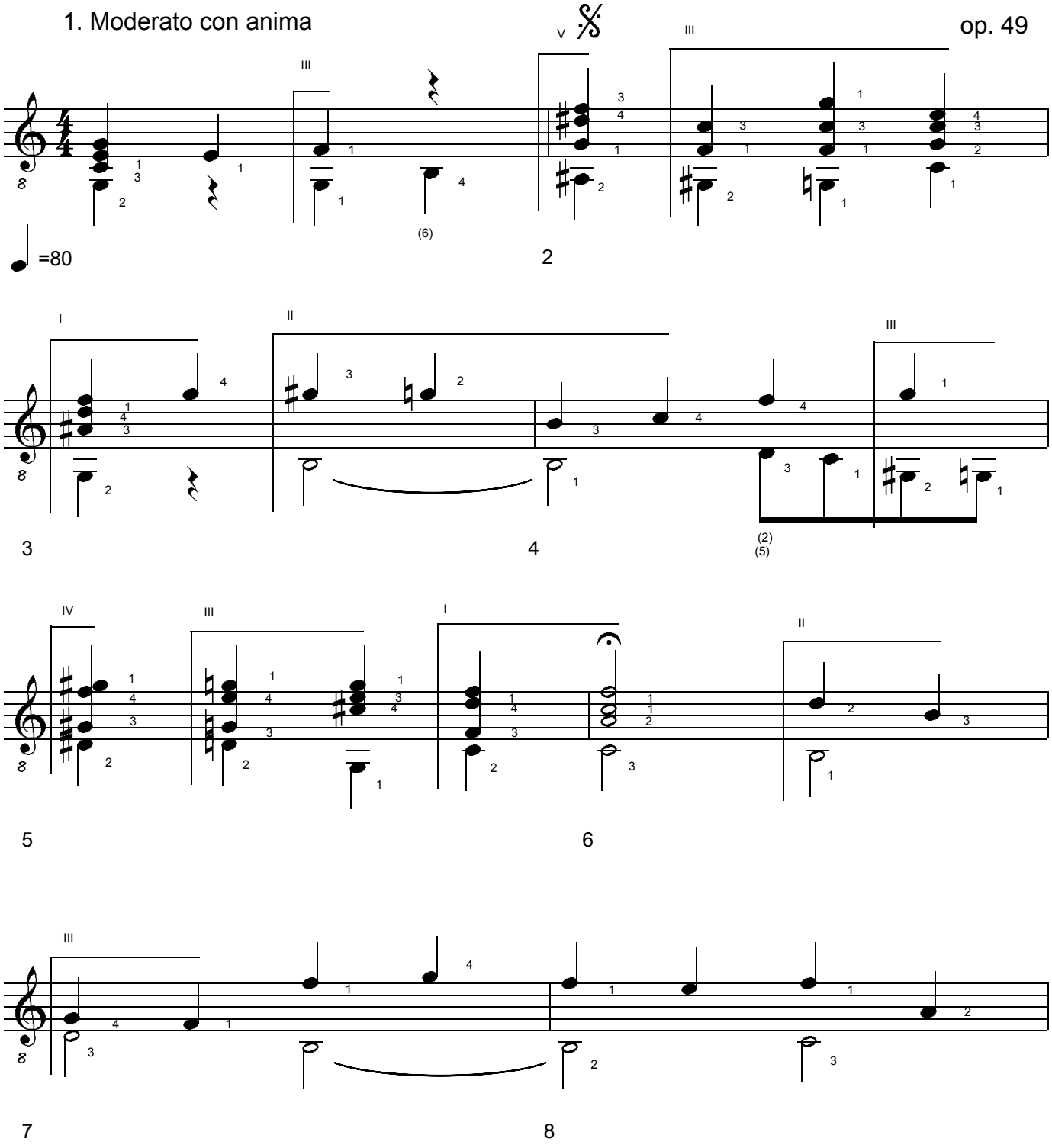
KARNEOL

4 Studies for Classical Guitar

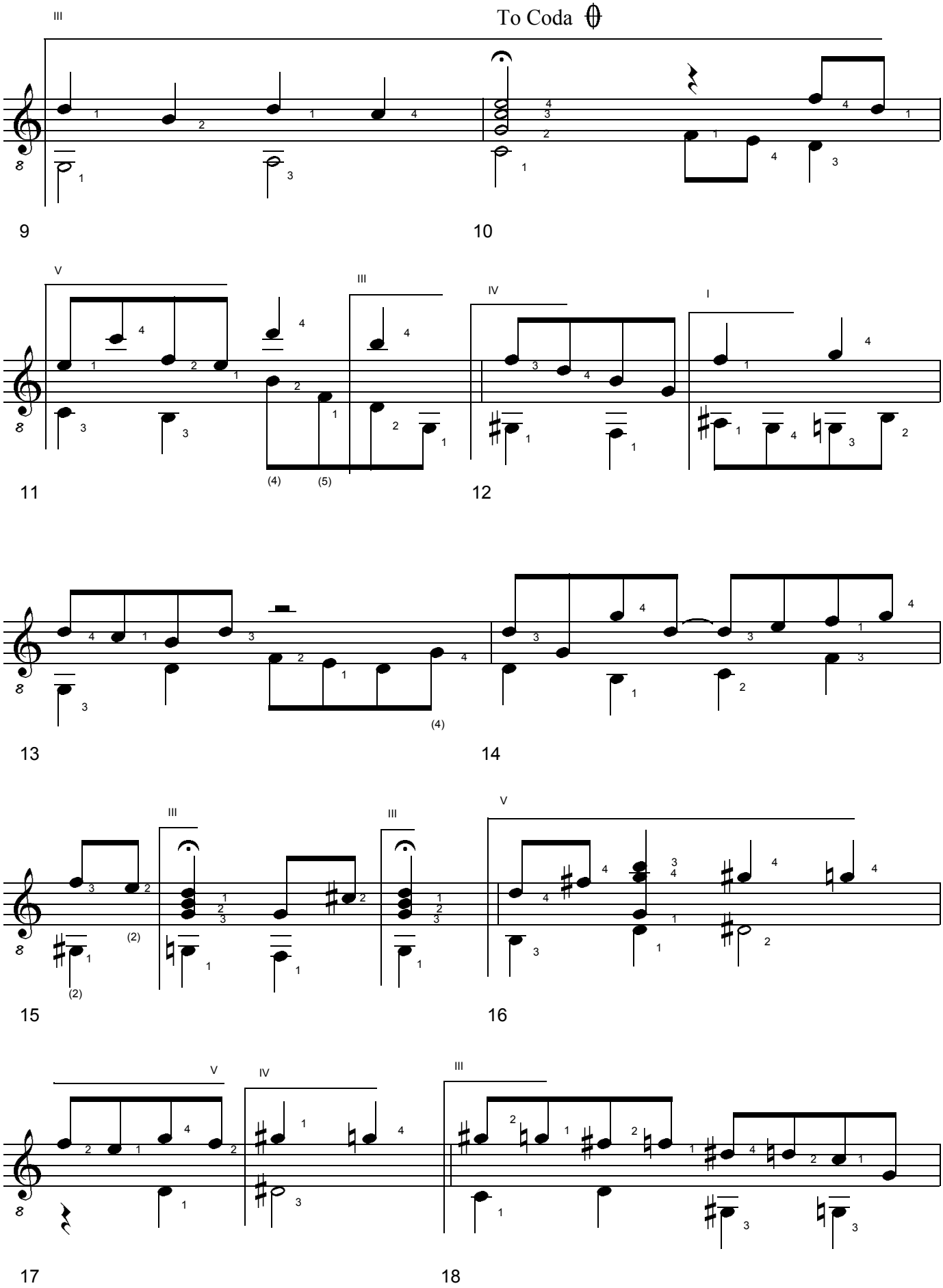
Uwe Warneke

1. Moderato con anima

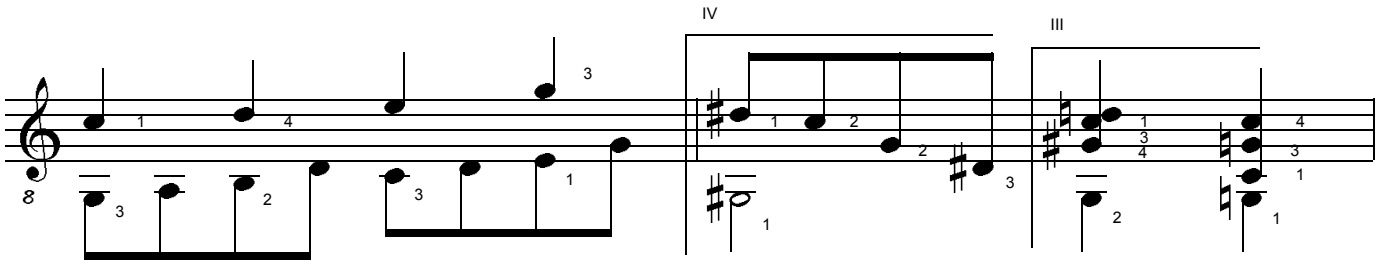
op. 49



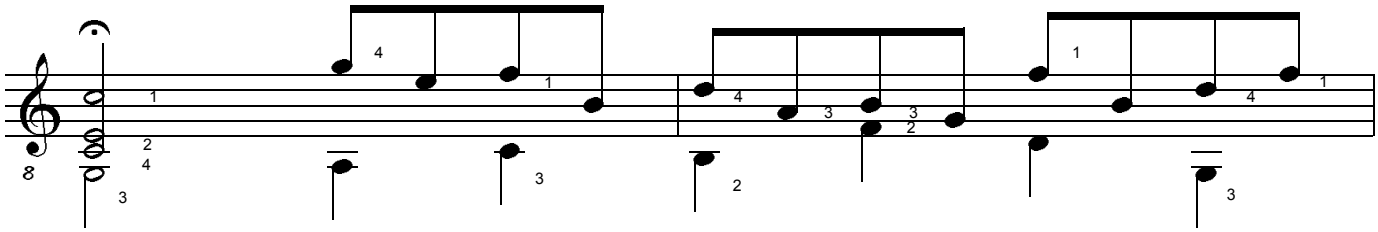
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



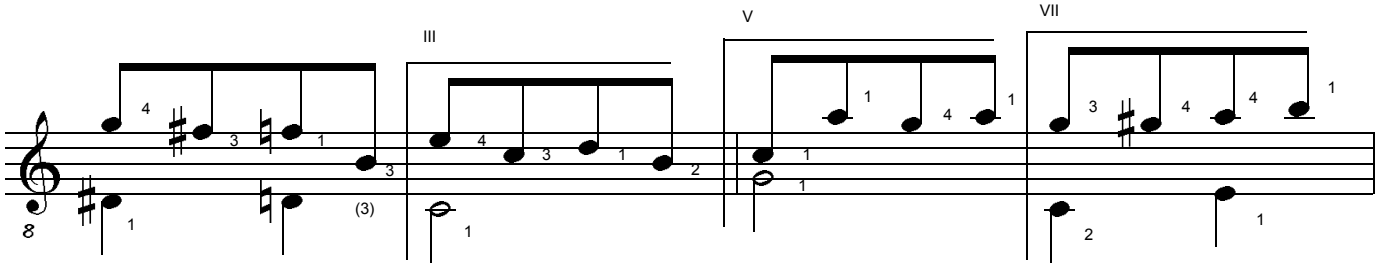
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



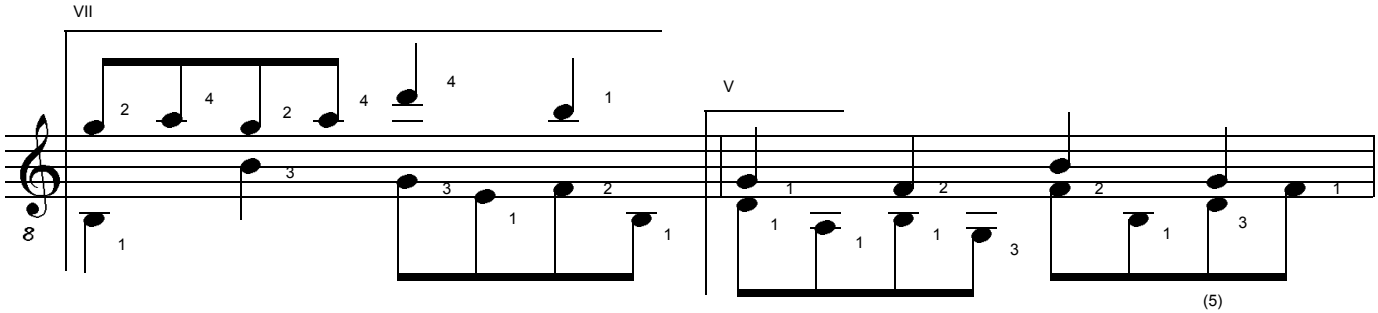
19 20



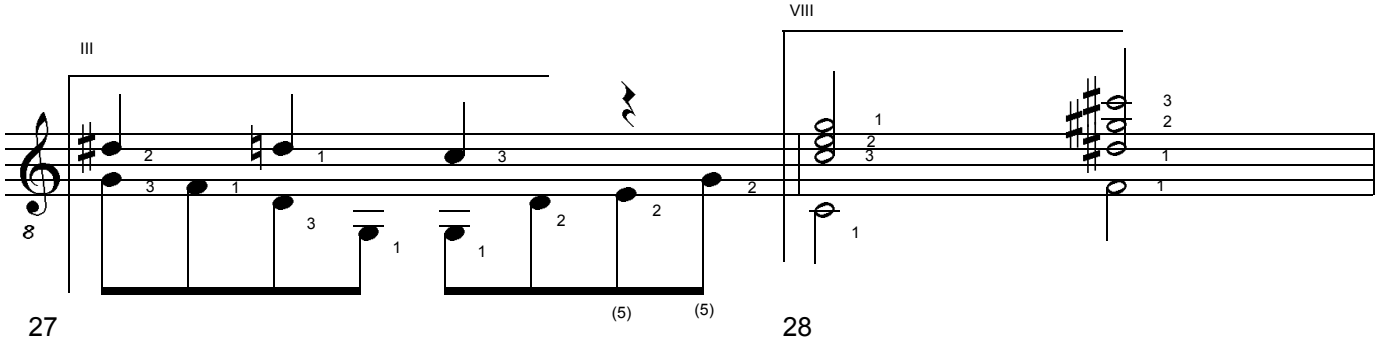
21 22



23 24

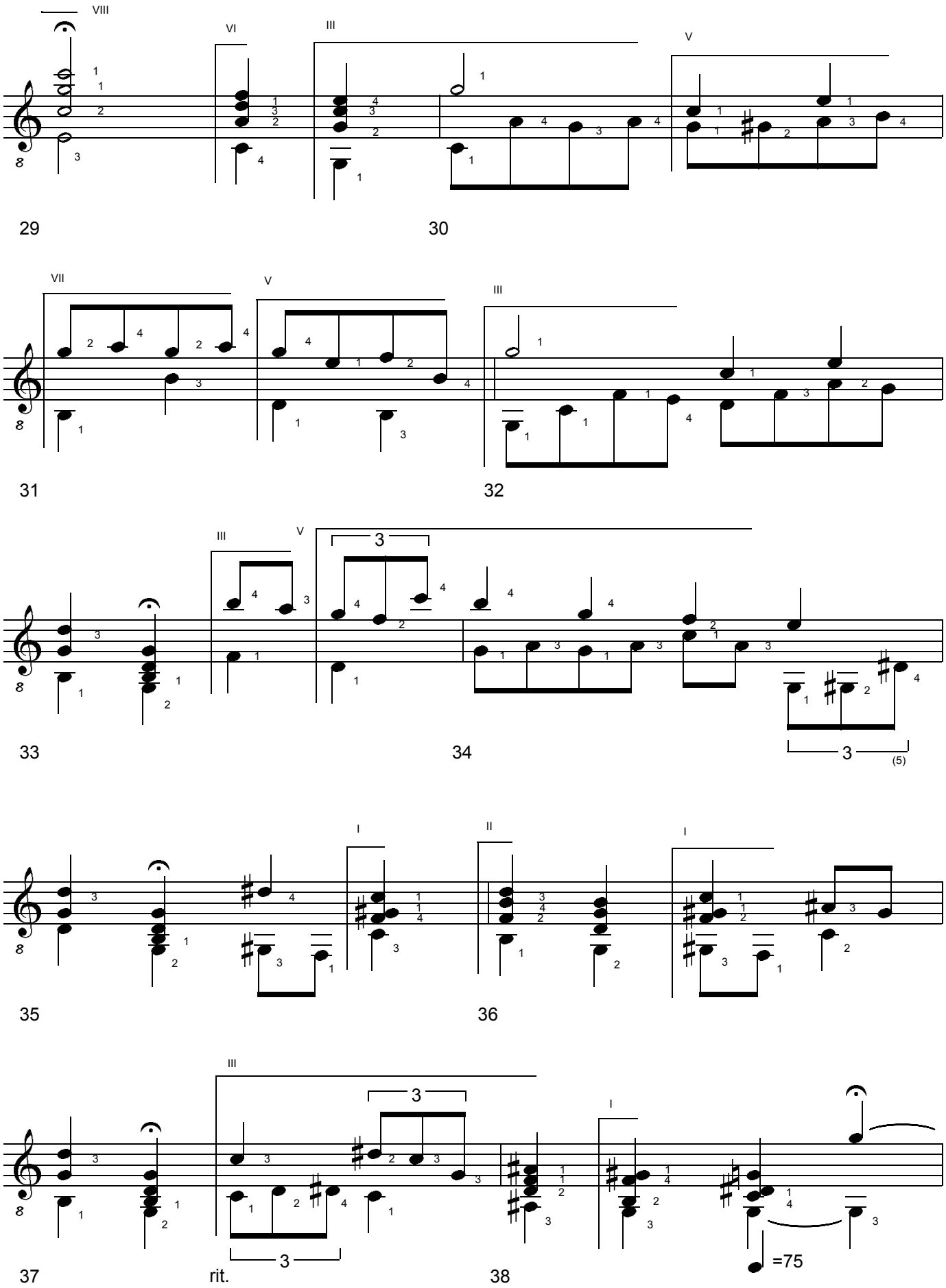


25 26

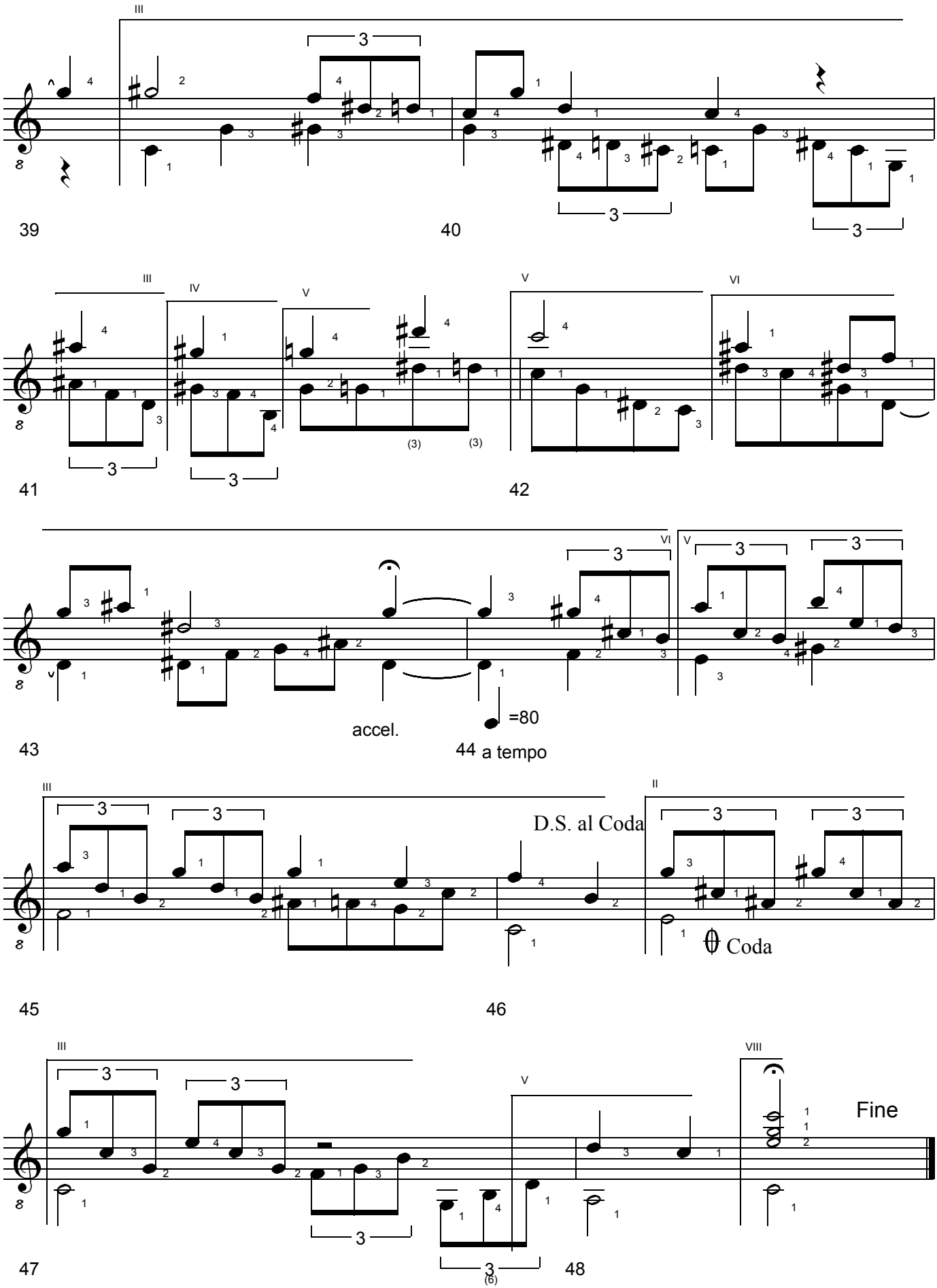


27 28

KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



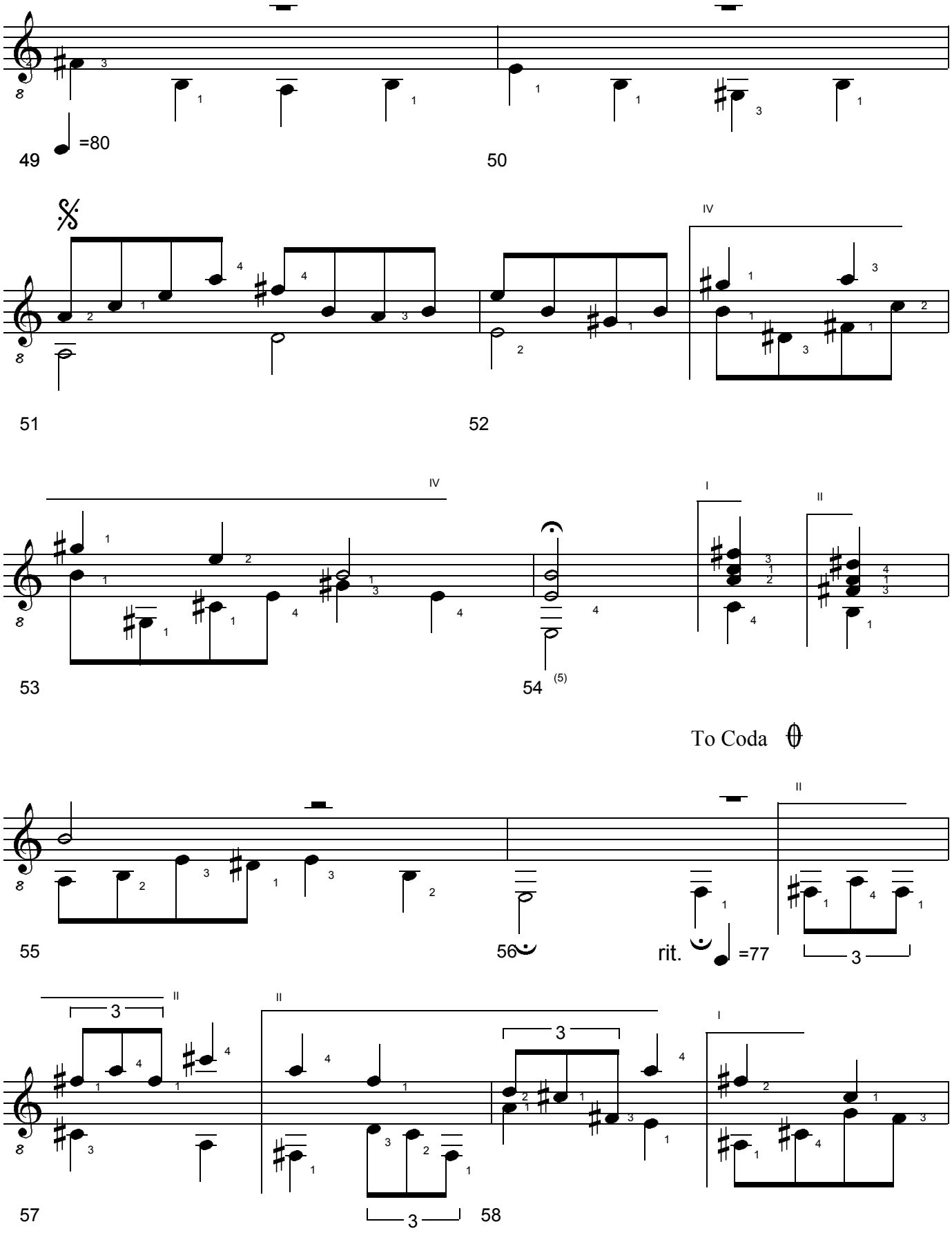
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



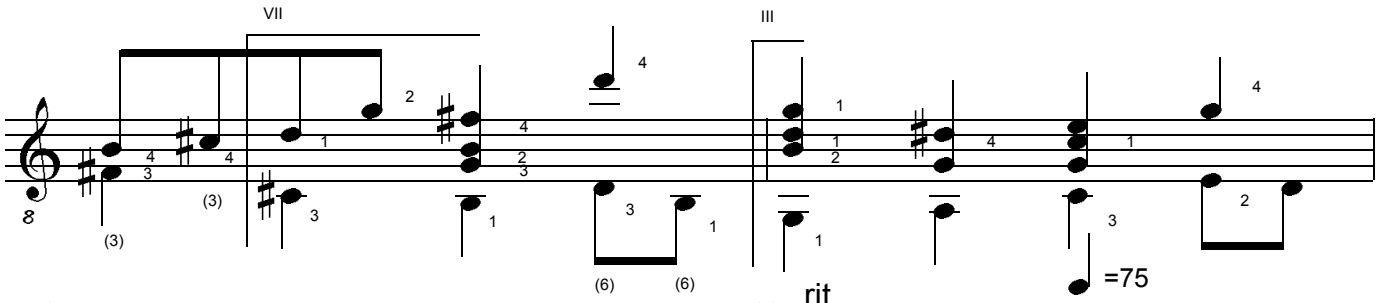
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

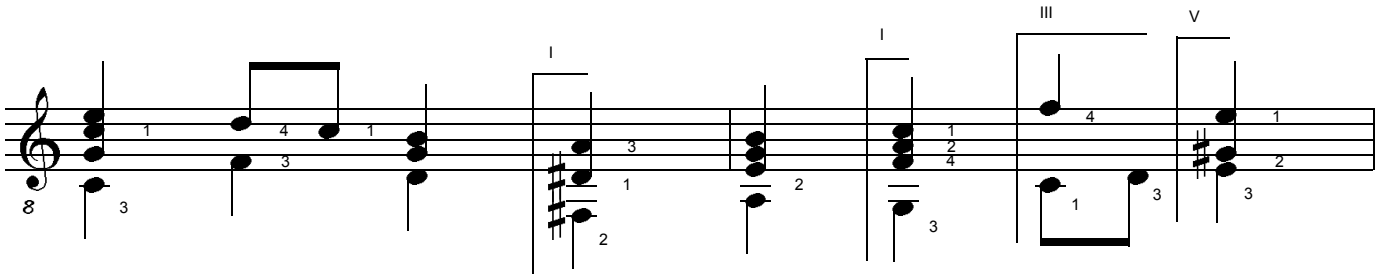
2. Moderato con brio

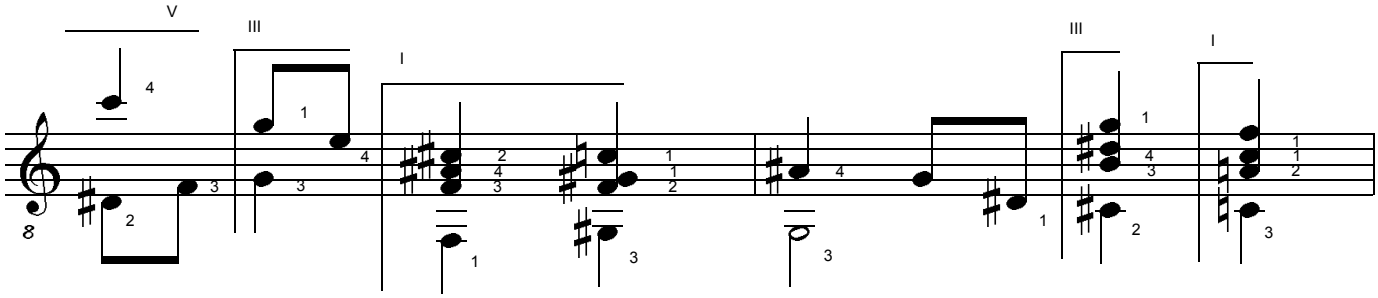
op. 50

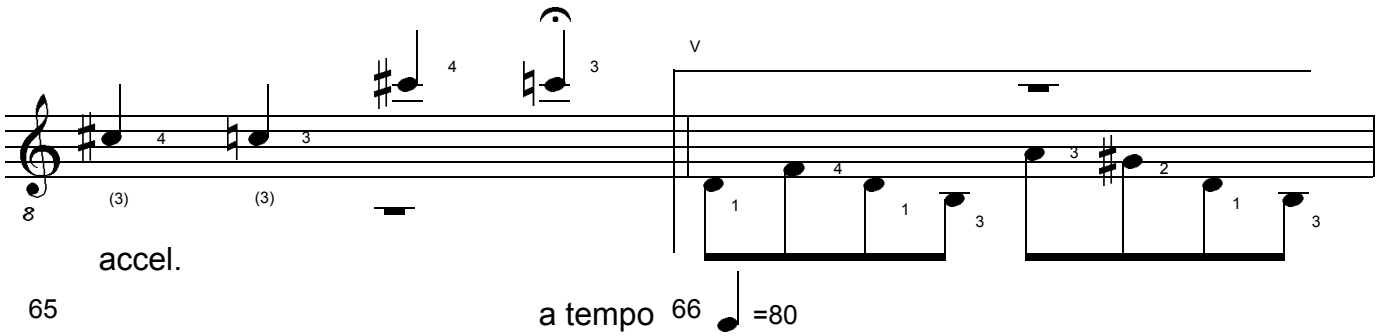


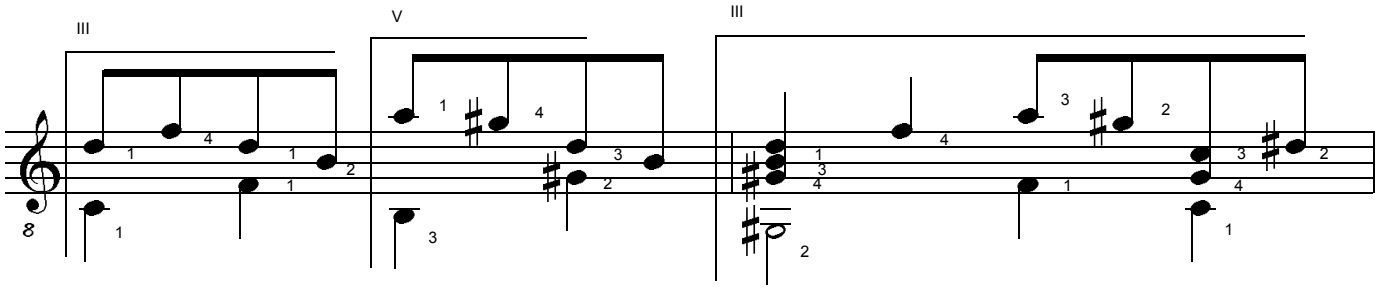
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



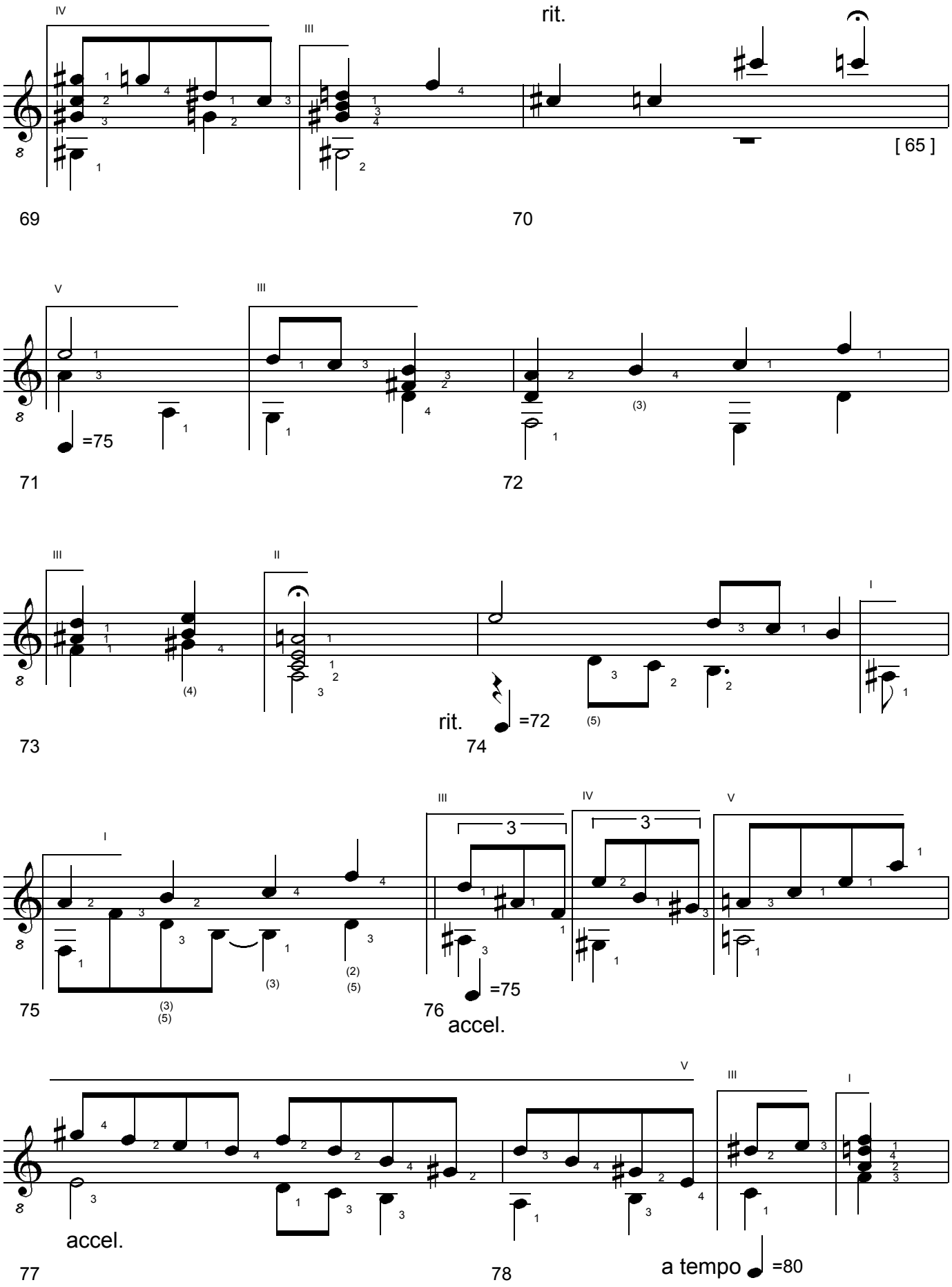




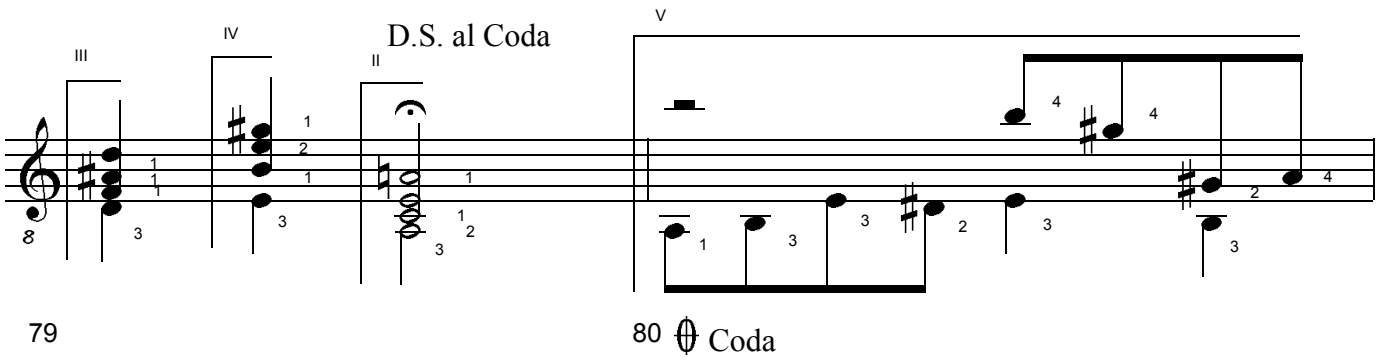


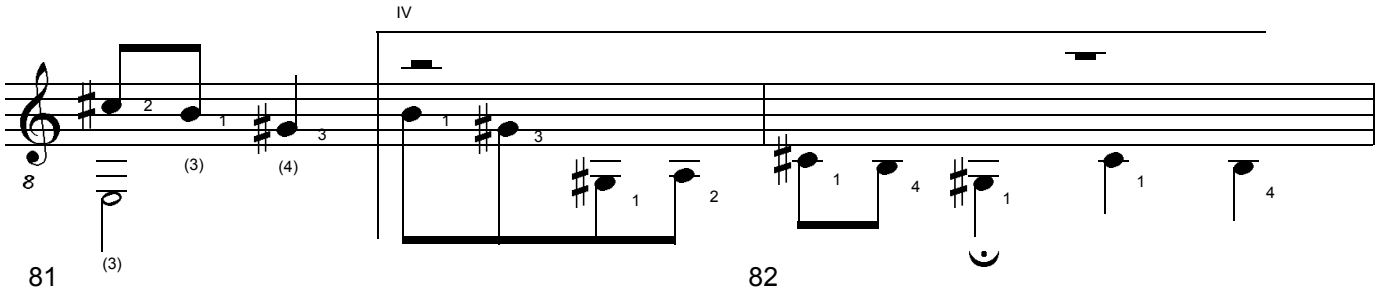


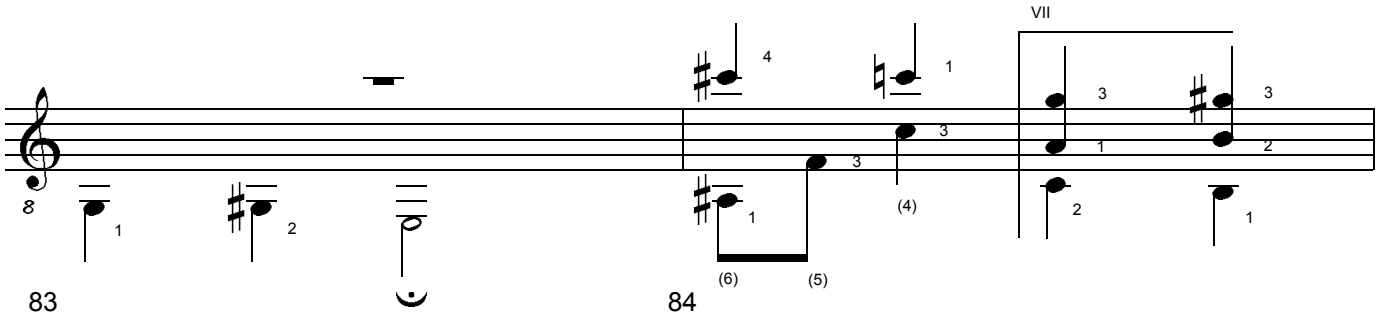
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

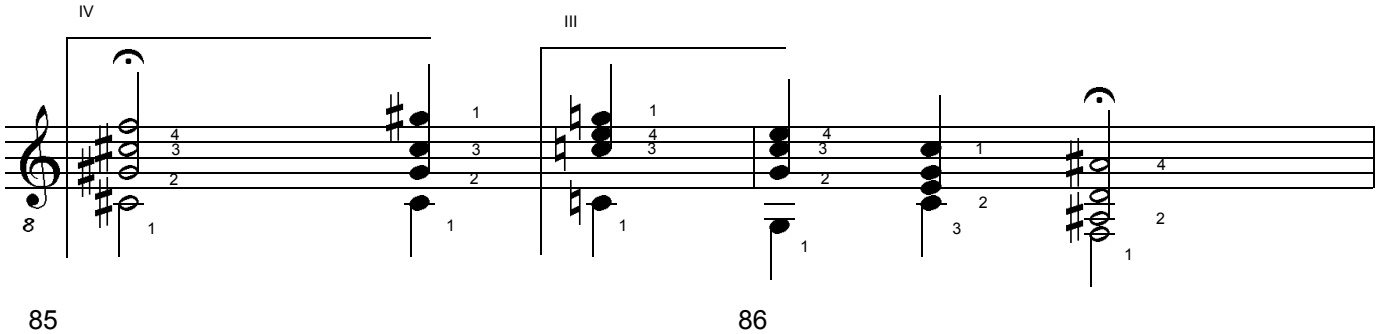


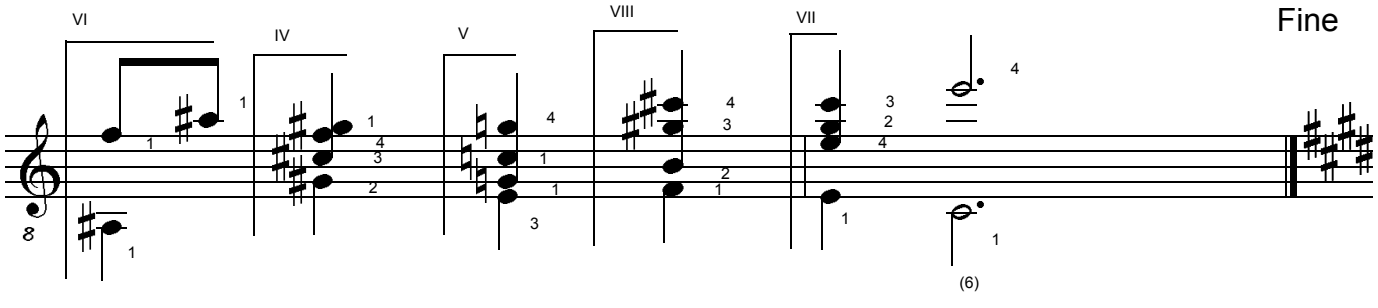
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247







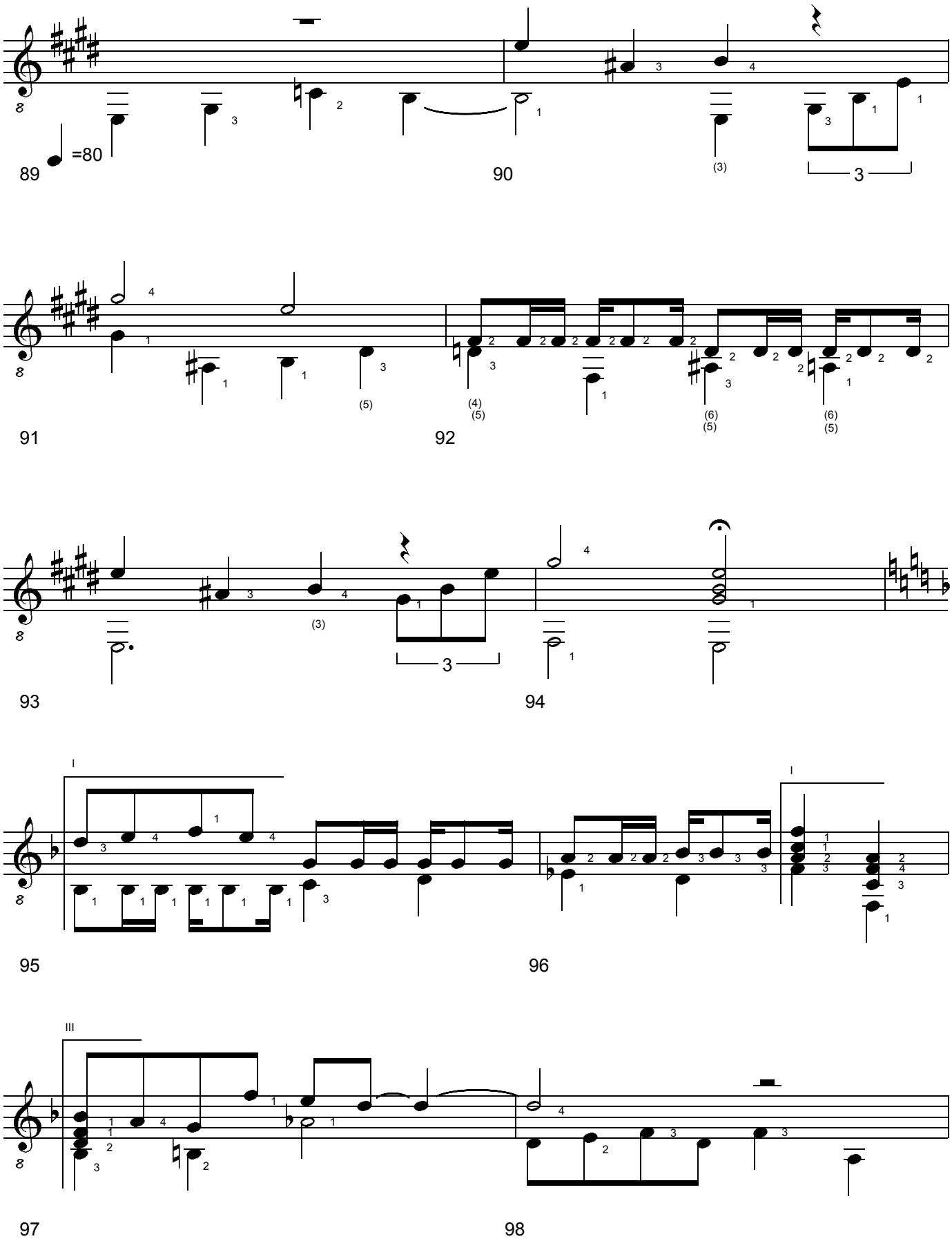




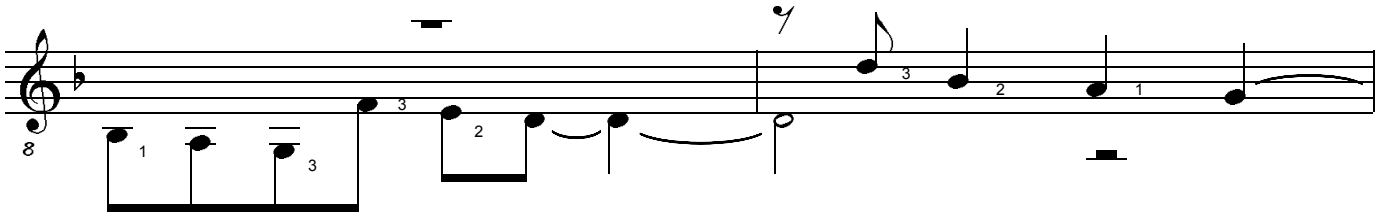
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

3. Moderato con moto

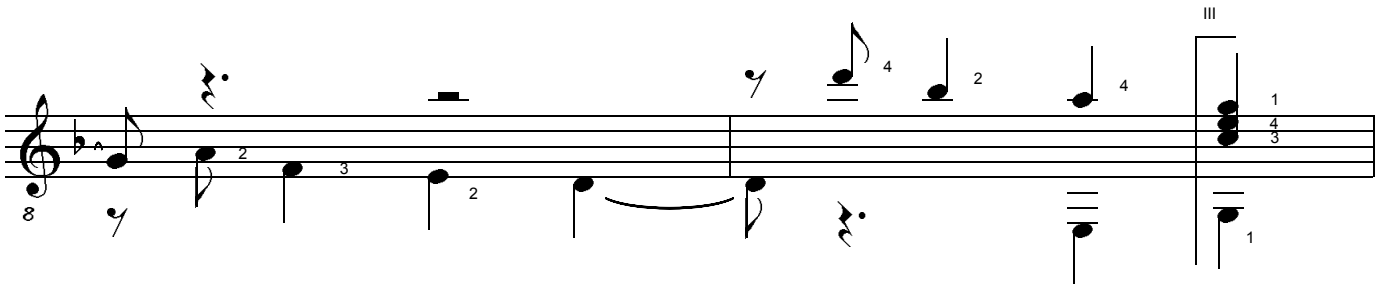
op. 51



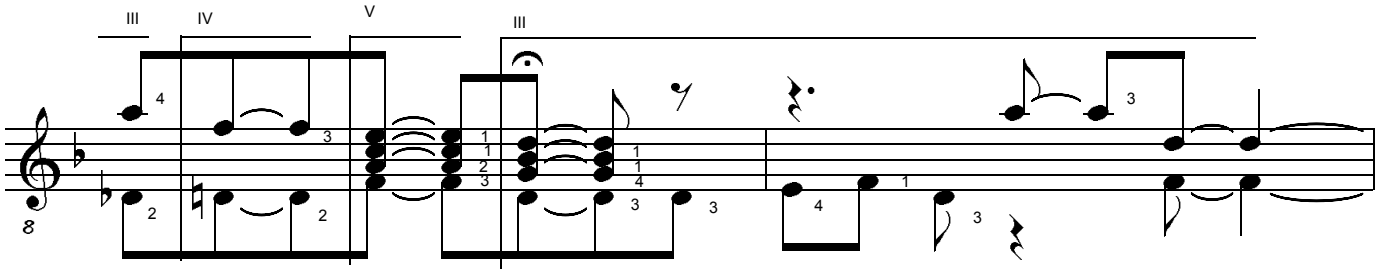
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



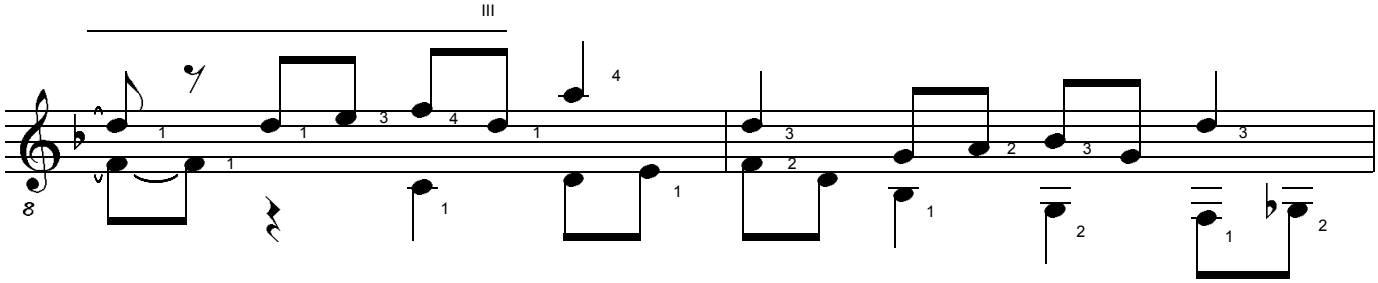
99 100



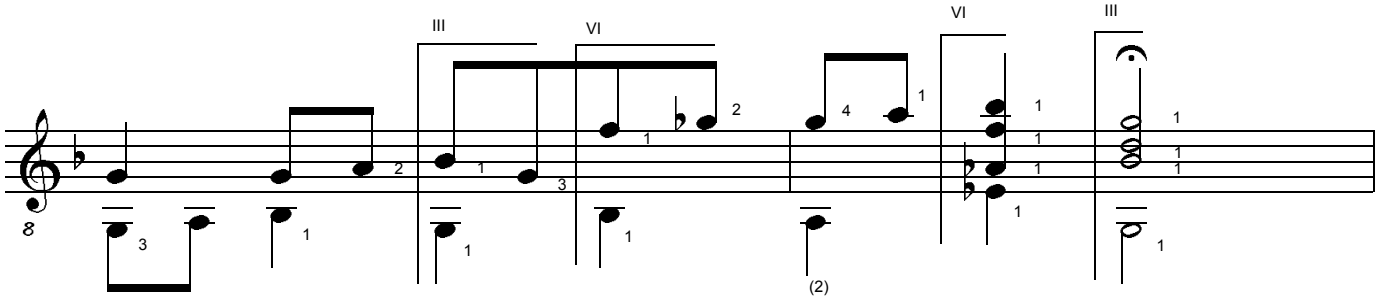
101 102



103 104

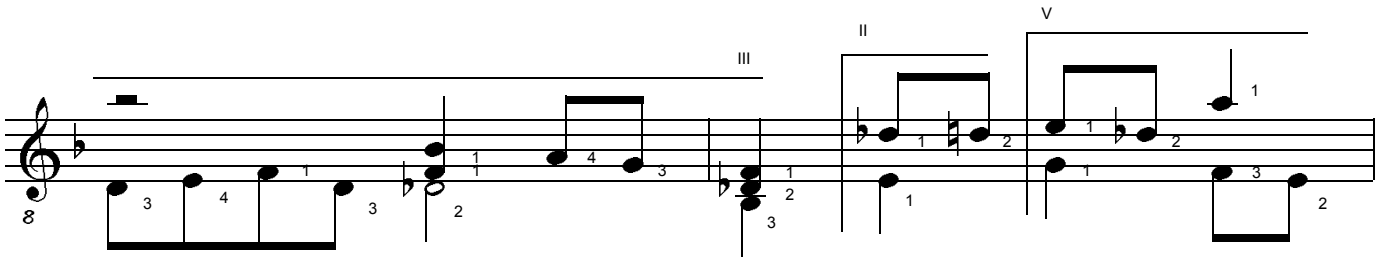


105 106

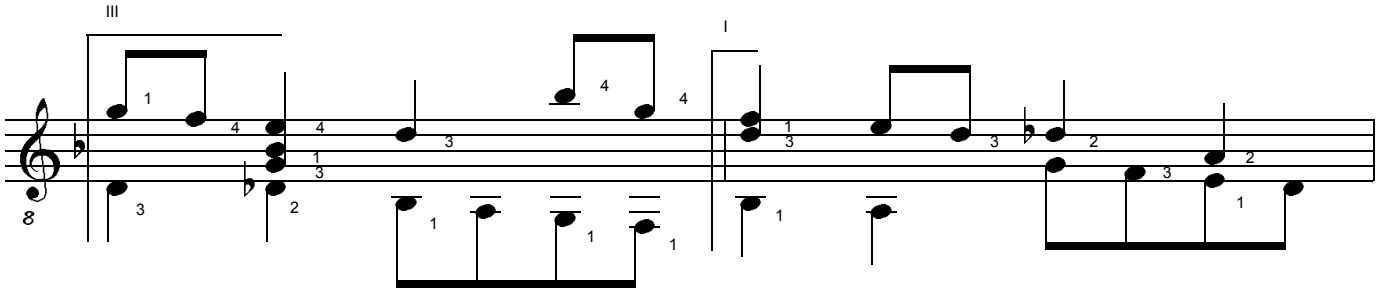


107 108

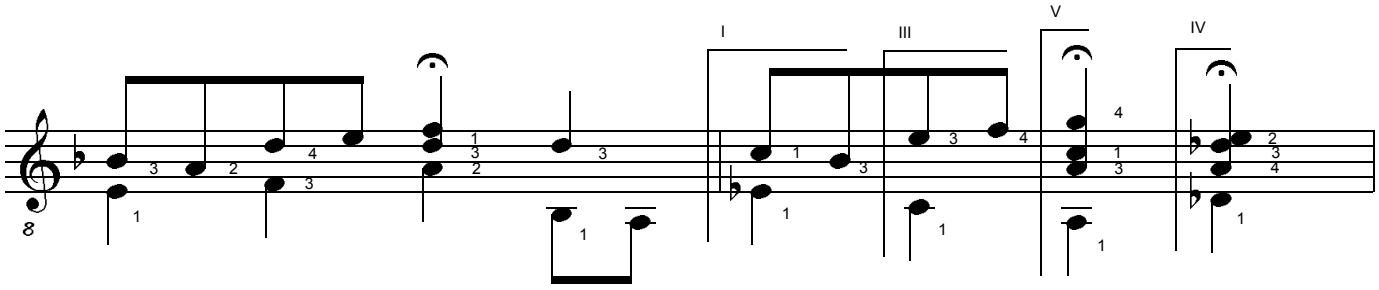
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



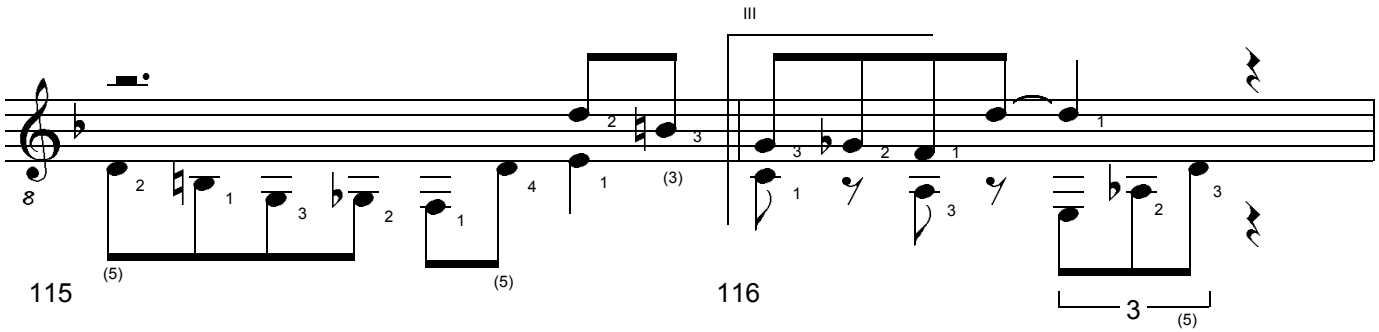
109 110



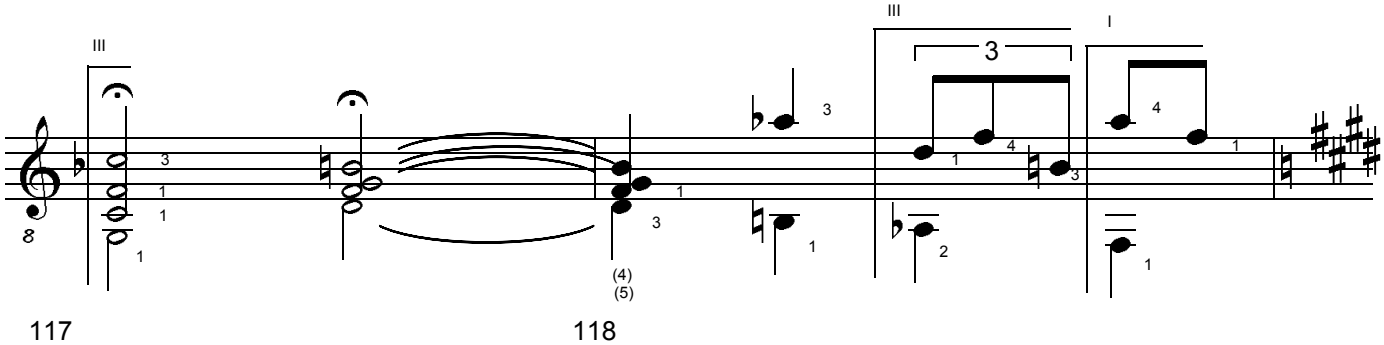
111 112



113 114

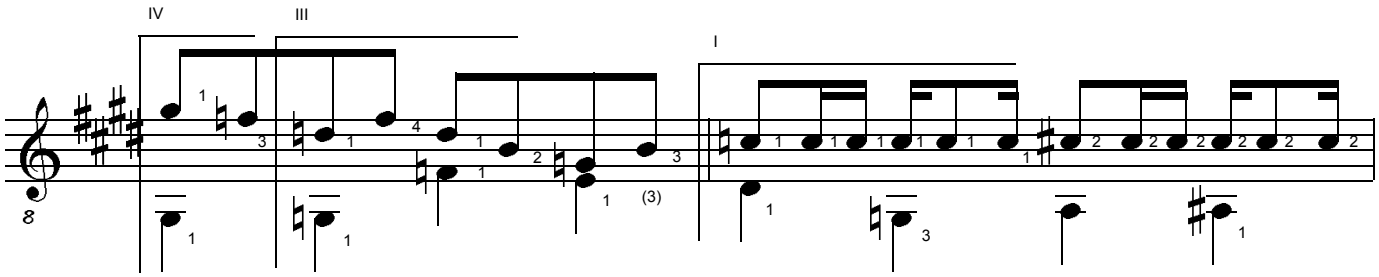


115 116

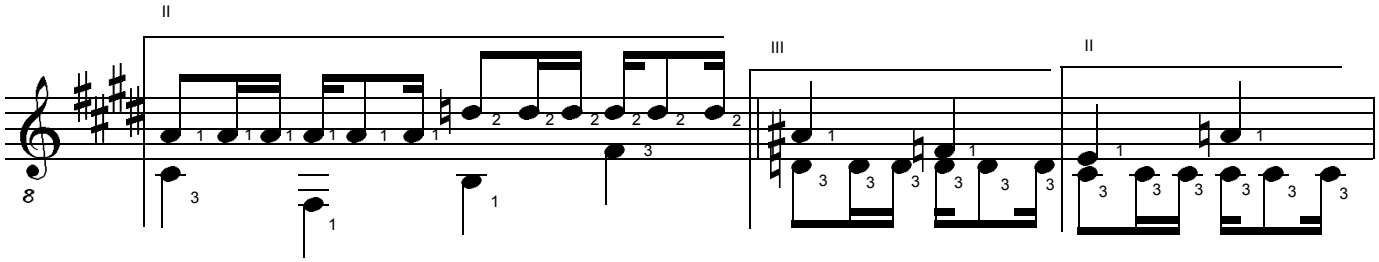


117 118

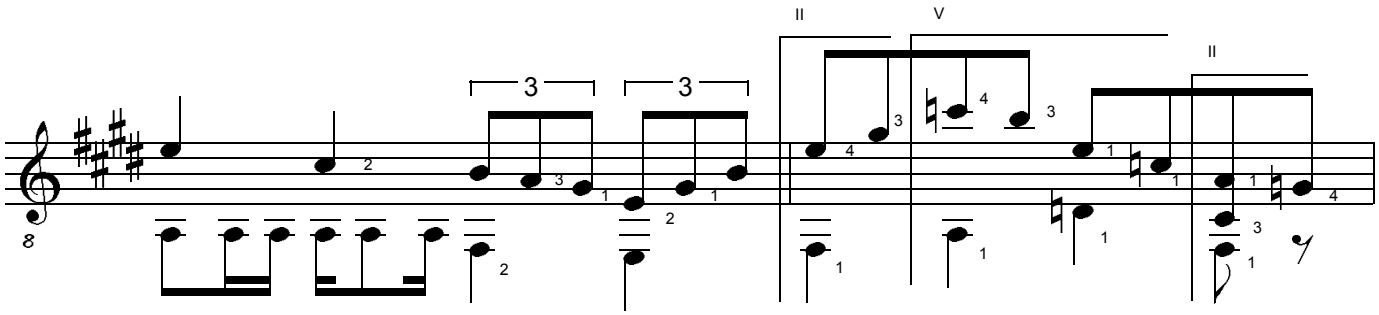
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



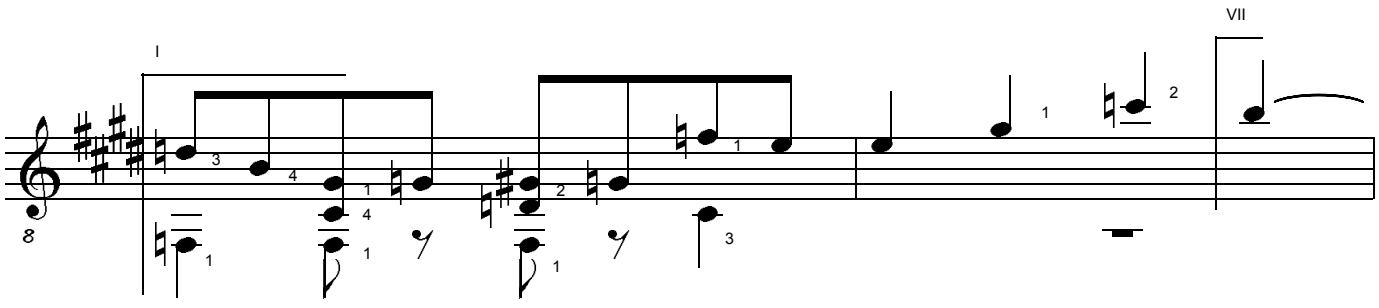
119 120



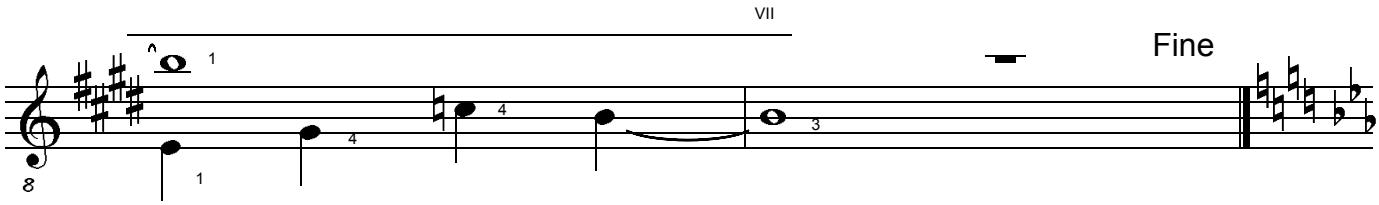
121 122



123 124



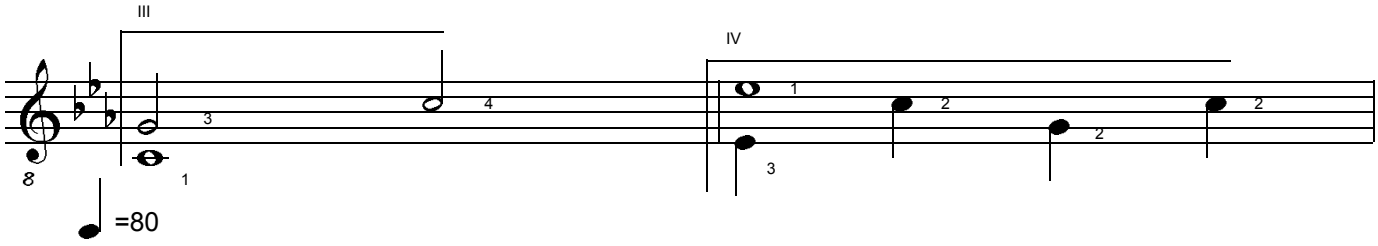
125 126



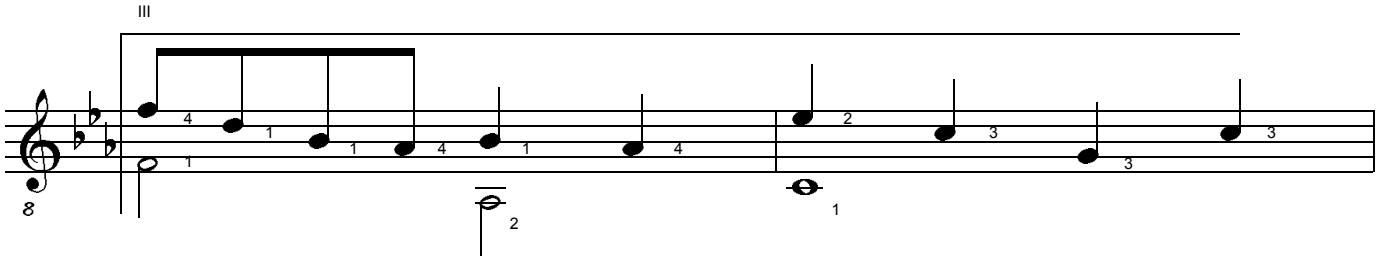
127 128

KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

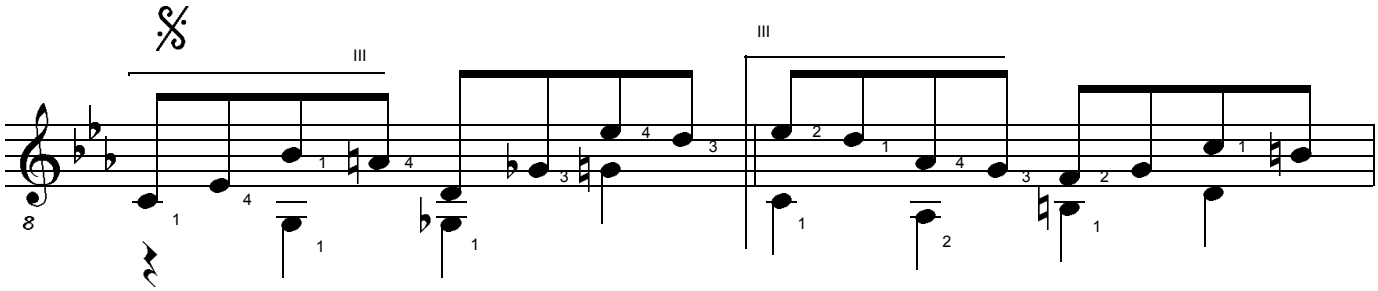
4. Moderato appassionato op. 52



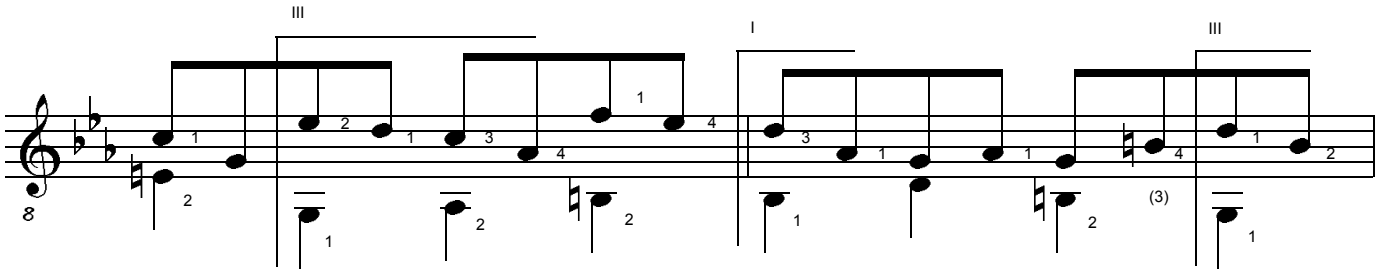
129 130



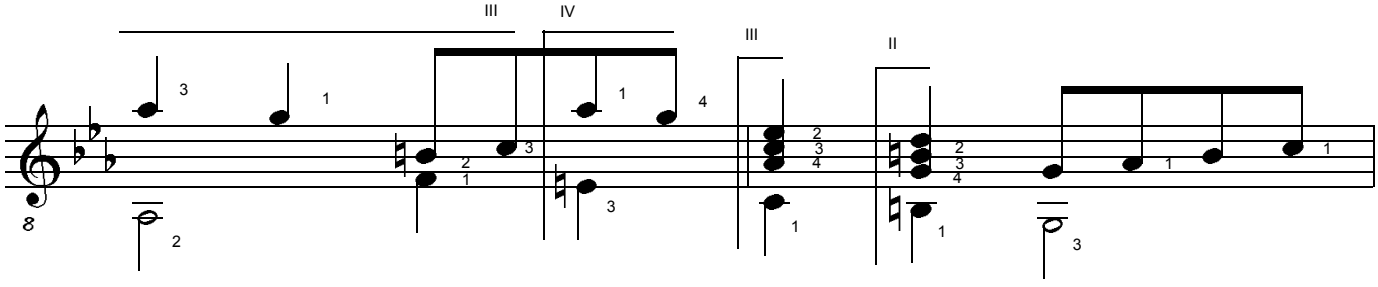
131 132



133 134

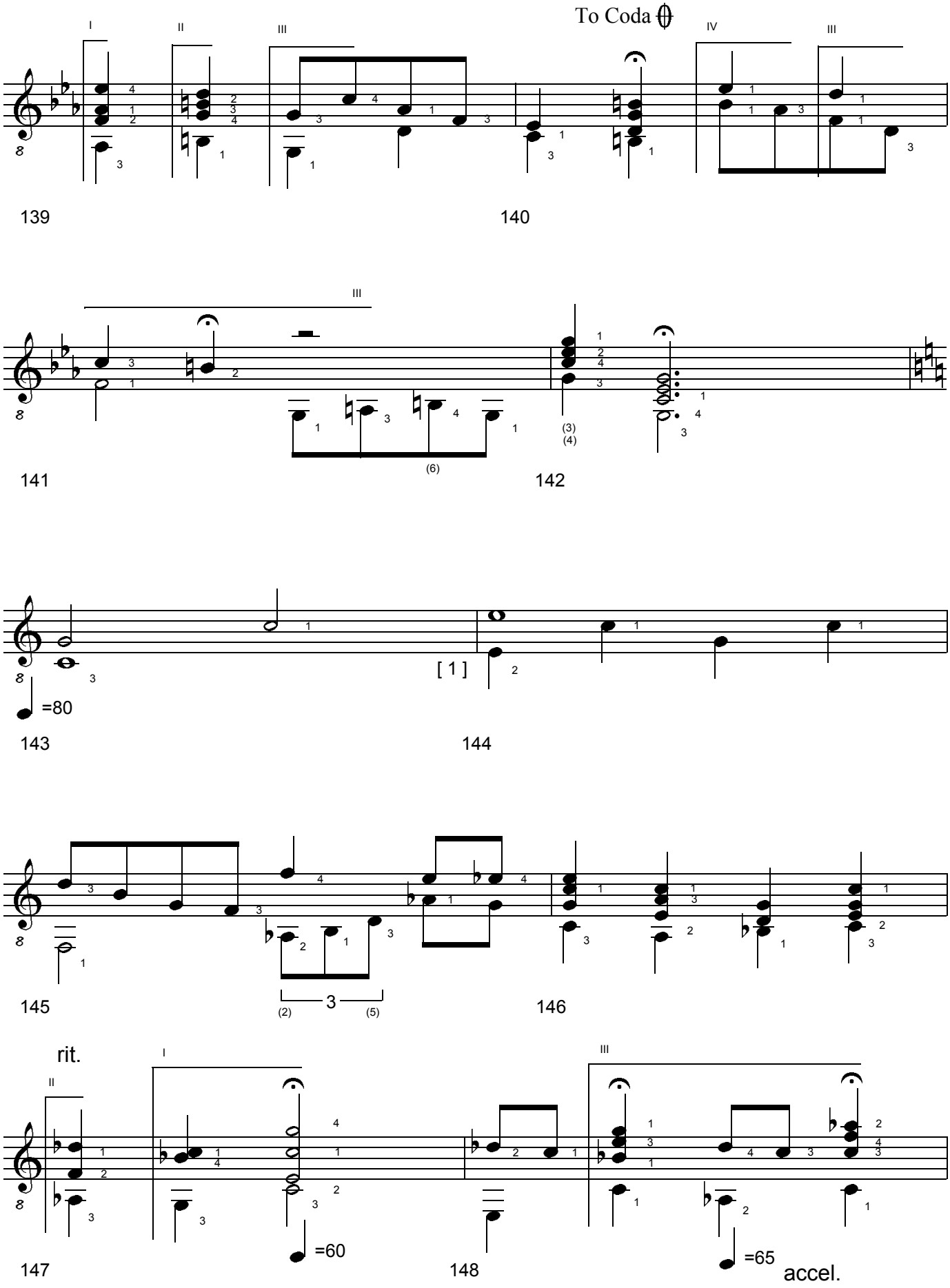


135 136

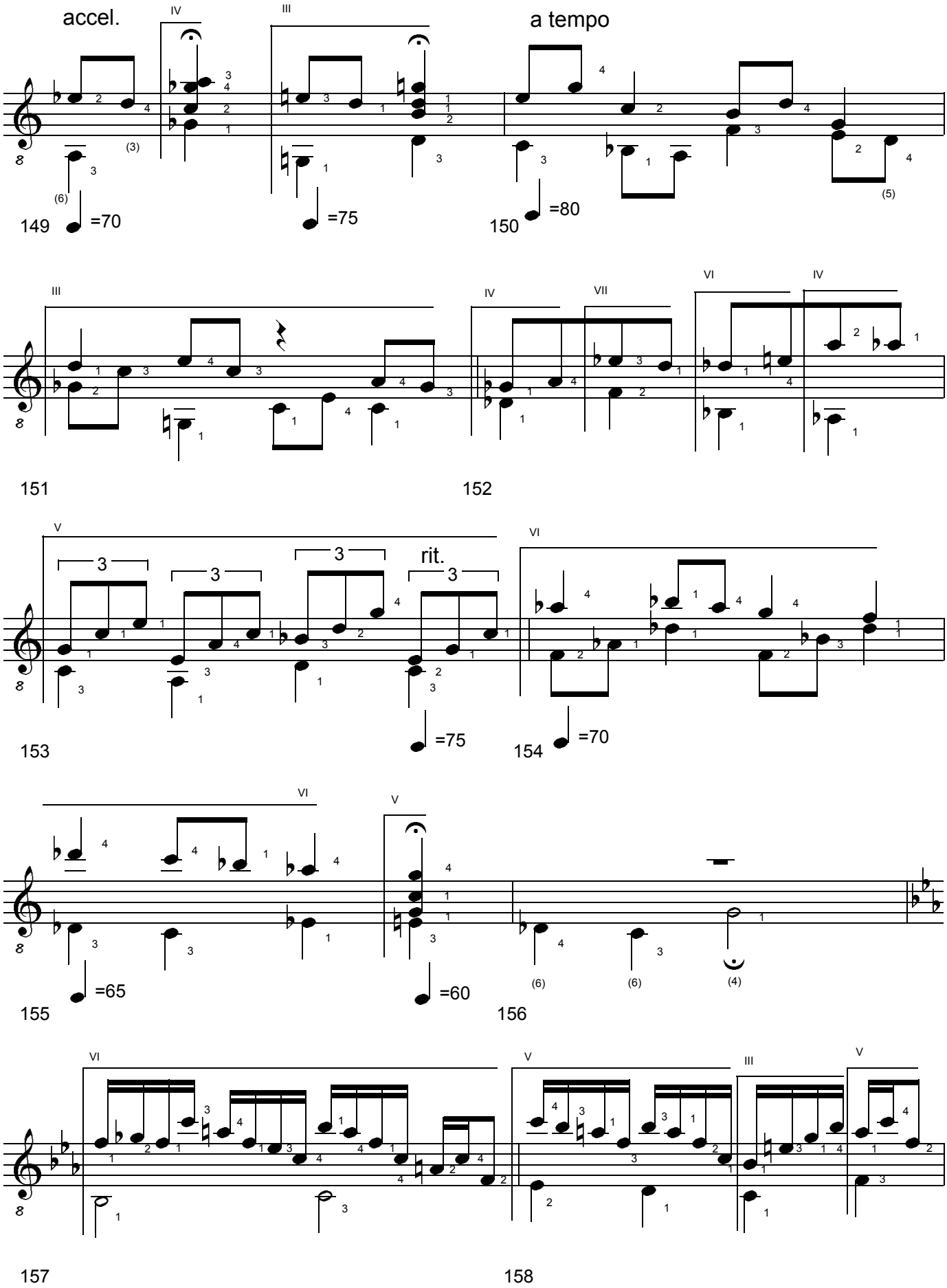


137 138

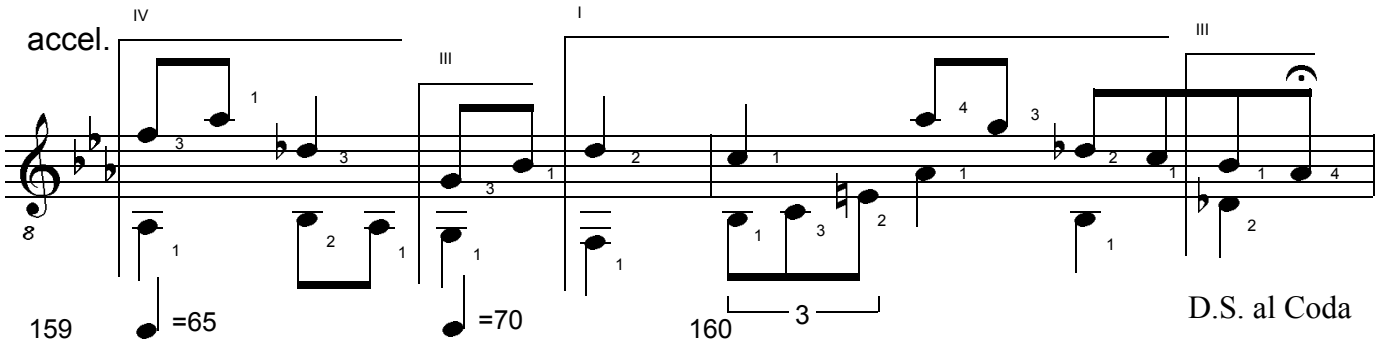
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

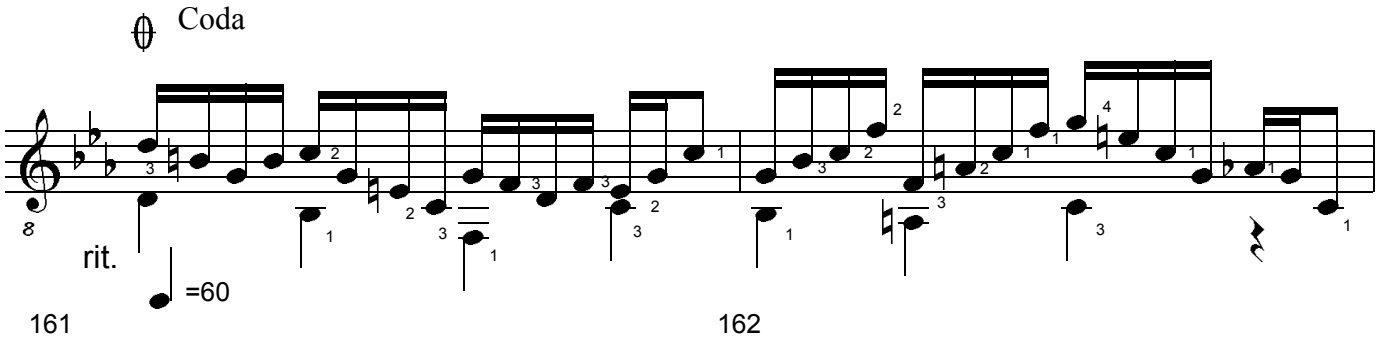


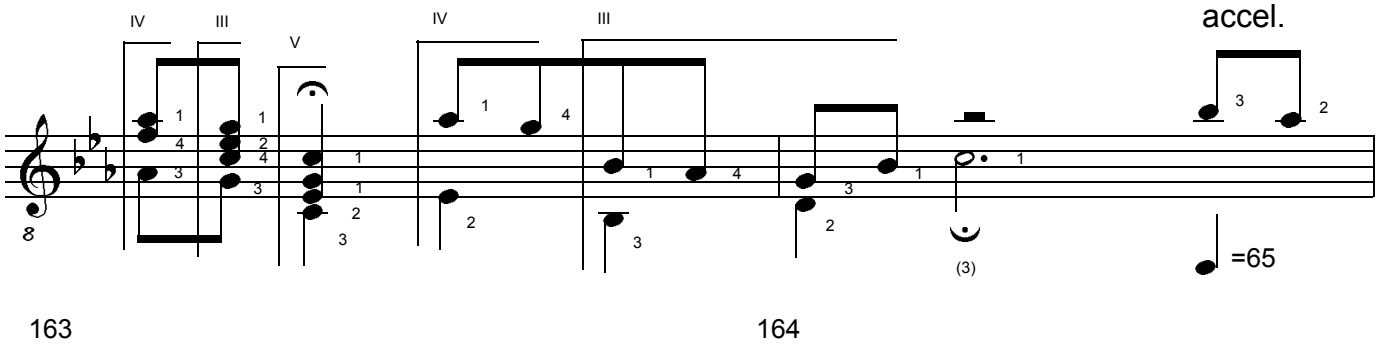
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

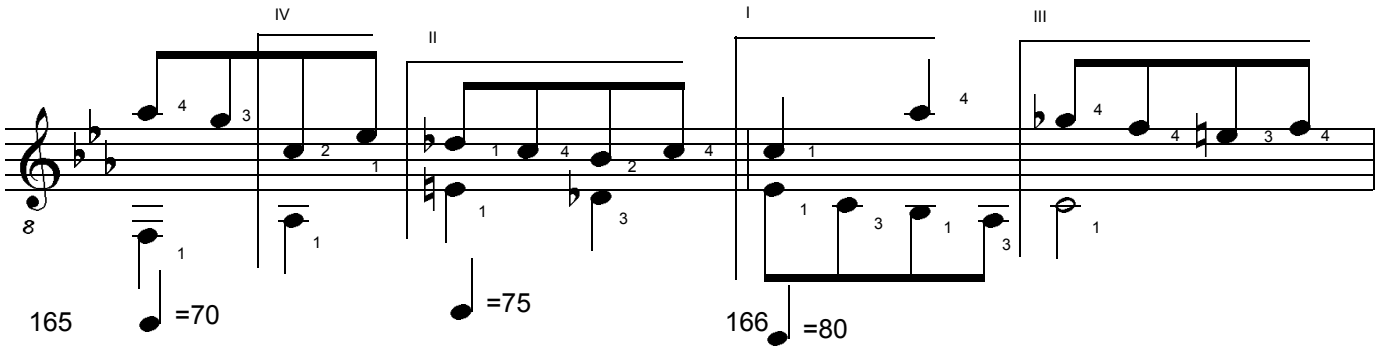


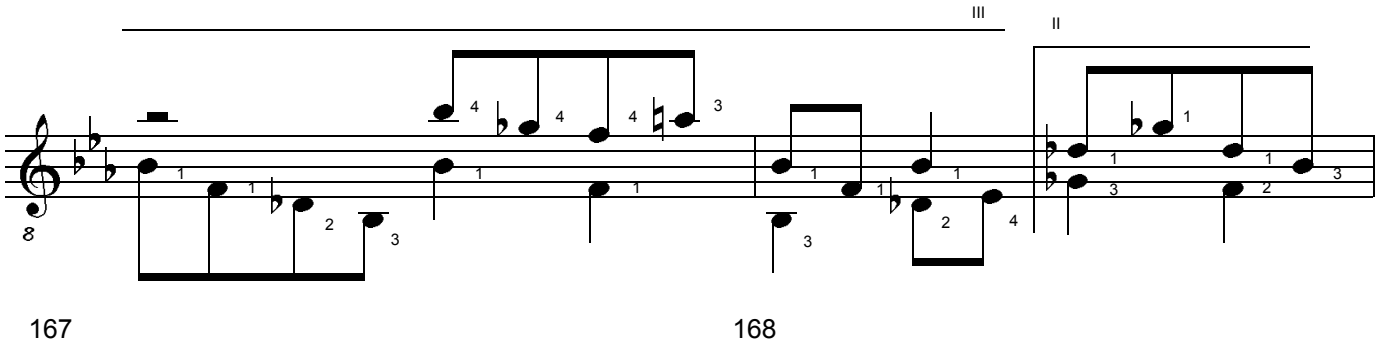
KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247



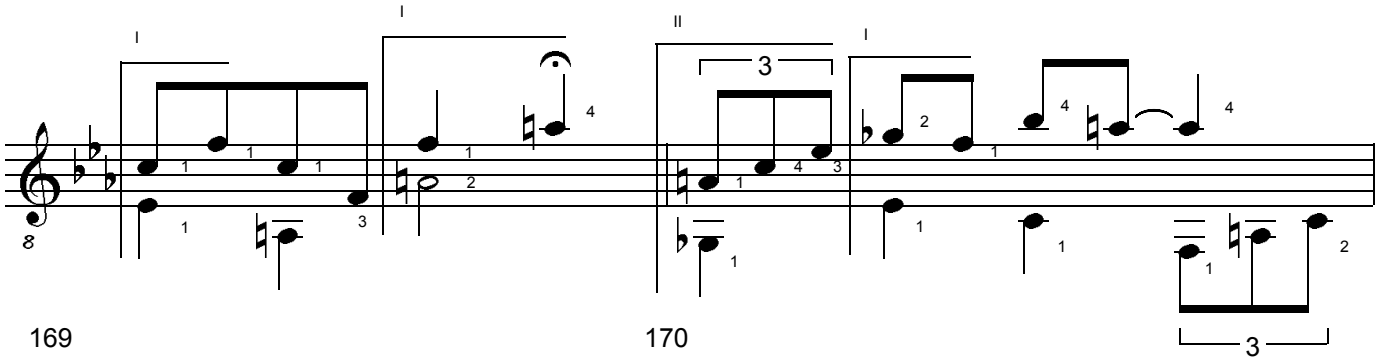


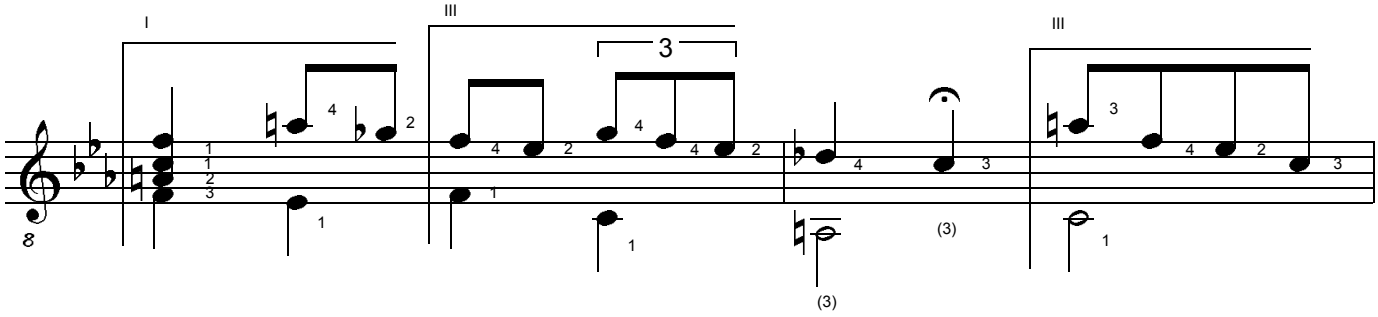


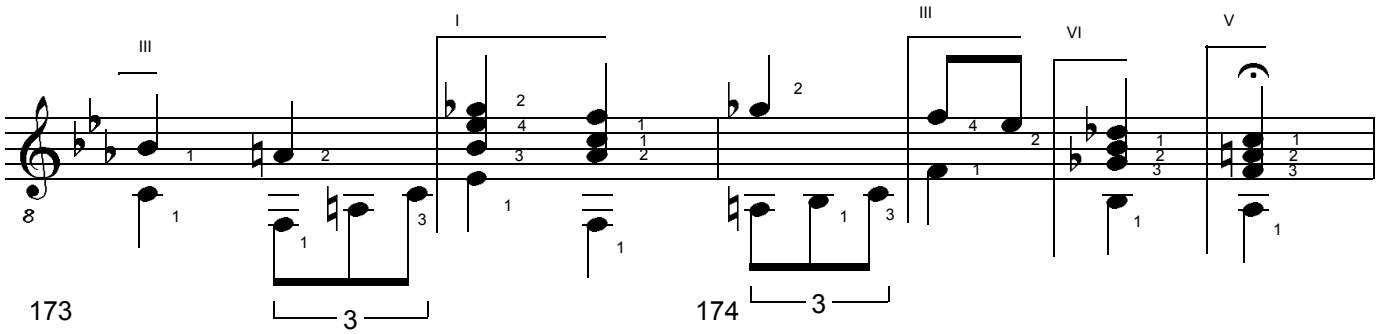


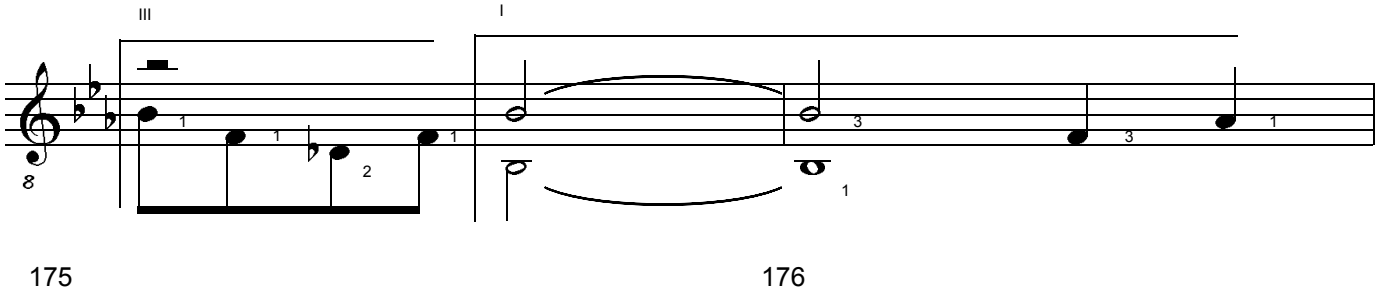


KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

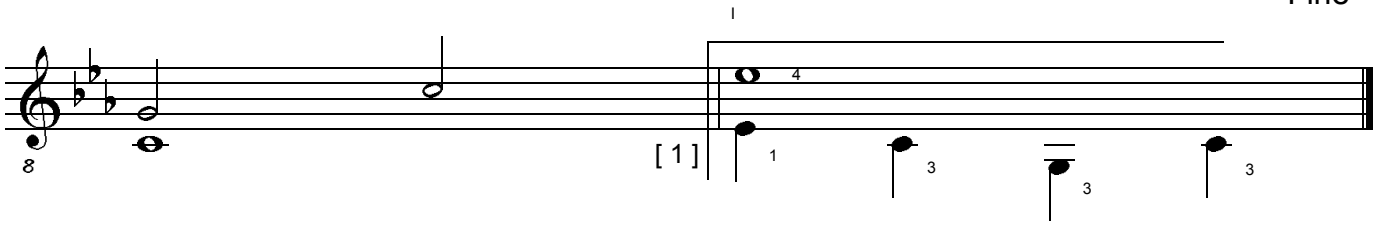








Fine



KARNEOL. 4 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-787-247

BERGKRISTALL

Studies for Solo Guitar

by Uwe Warneke

BERGKRISTALL No. 1

Uwe Warneke

3 Studies for Classical Guitar

1. Andante con fuoco

op. 54

Thema

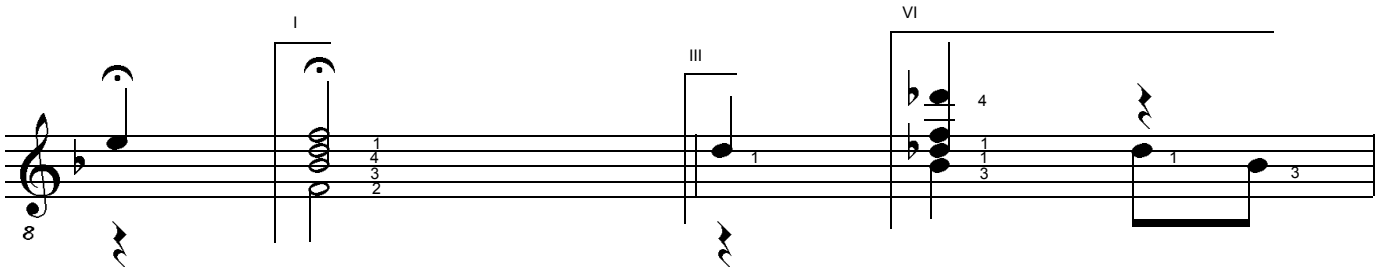
=60

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

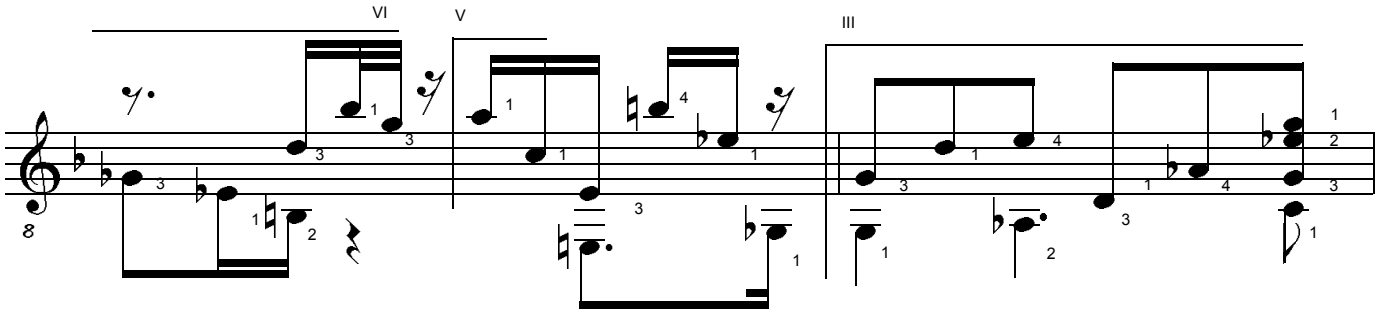
Variation von Takt 7

Variation von Takt 19

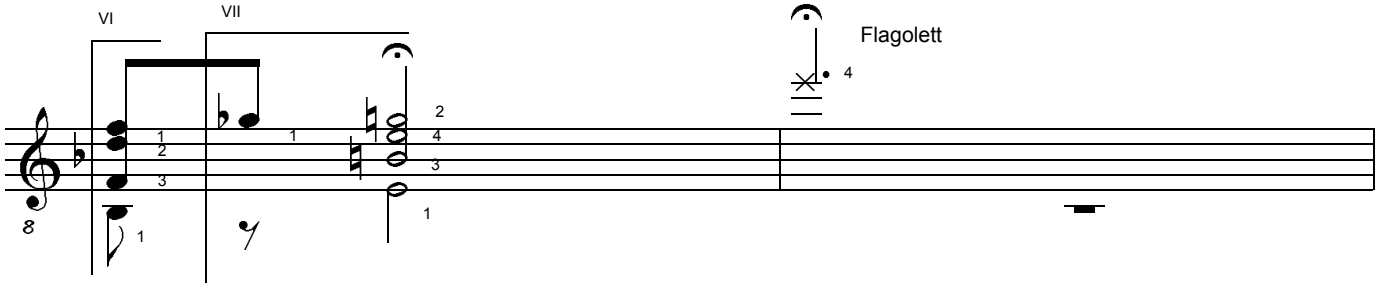
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



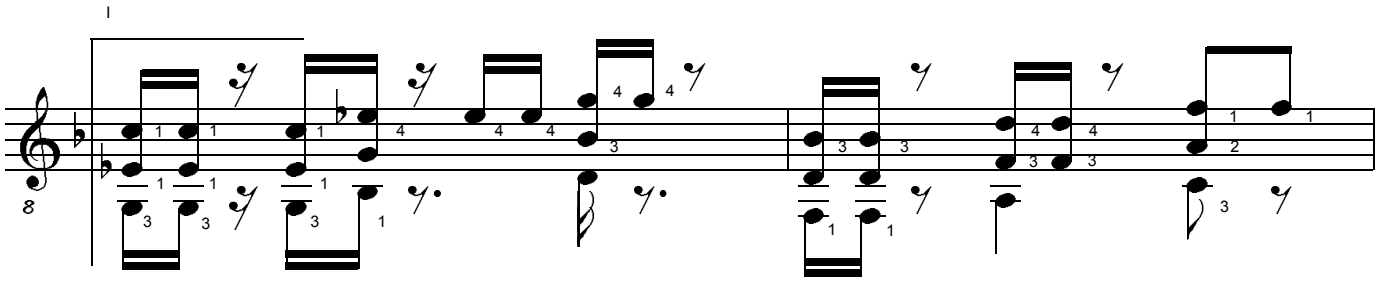
9 10



11 12

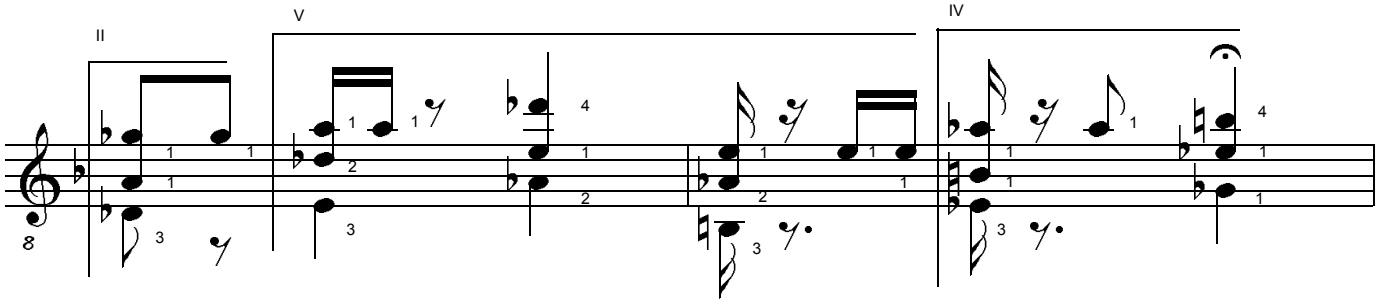


13 14



15 16

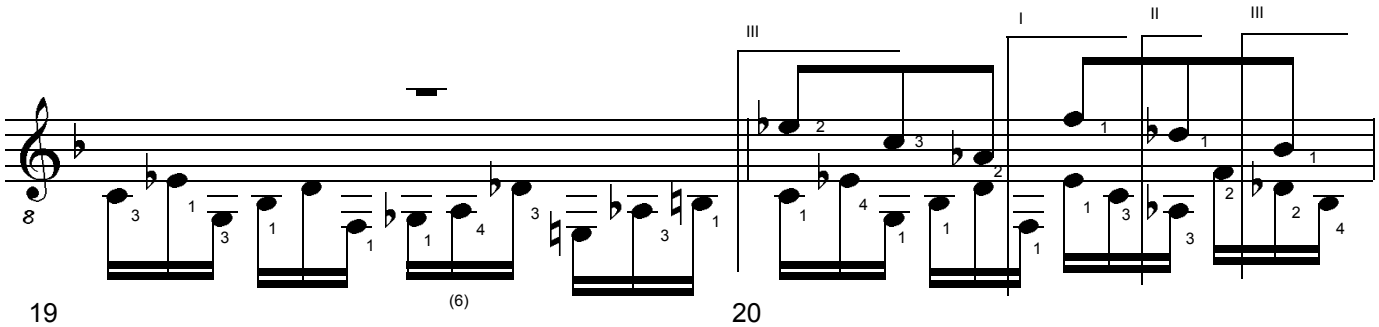
c Es g B d F



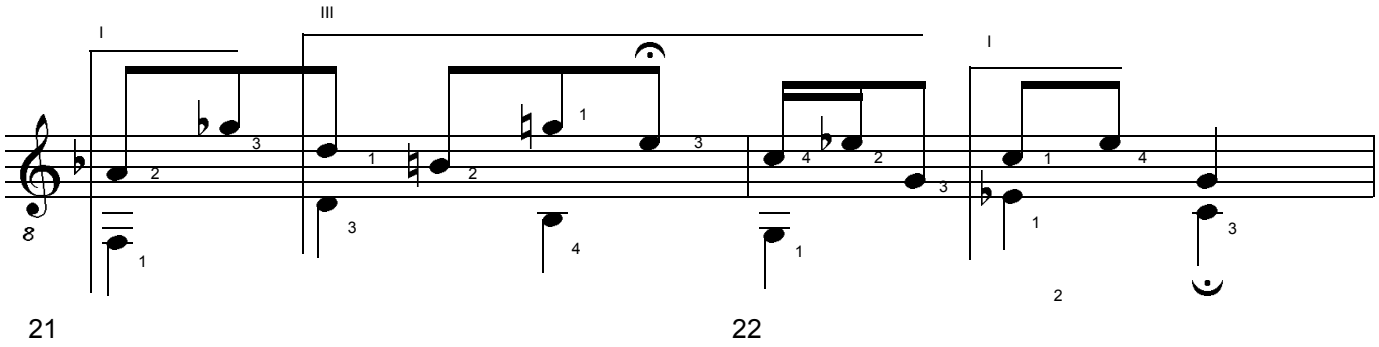
17 18

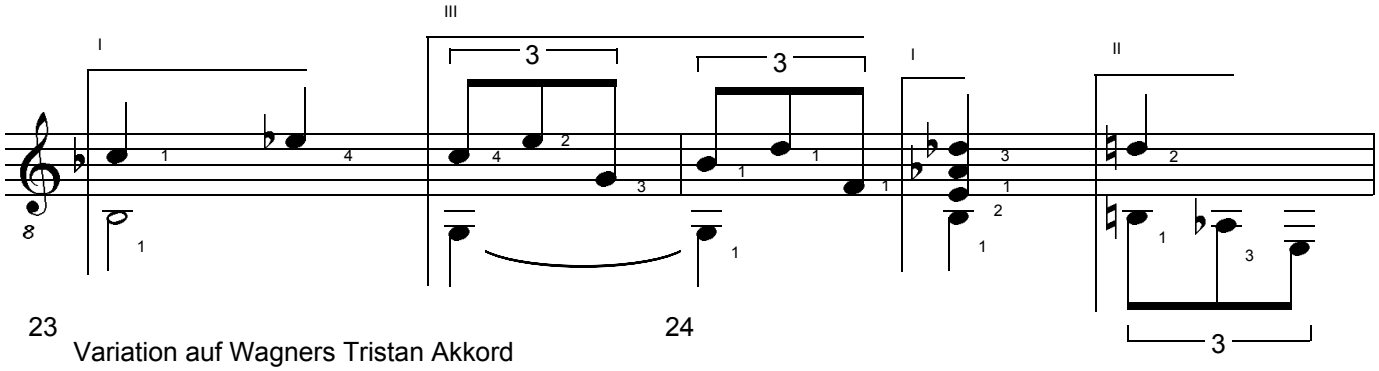
ges A des E as H

BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065

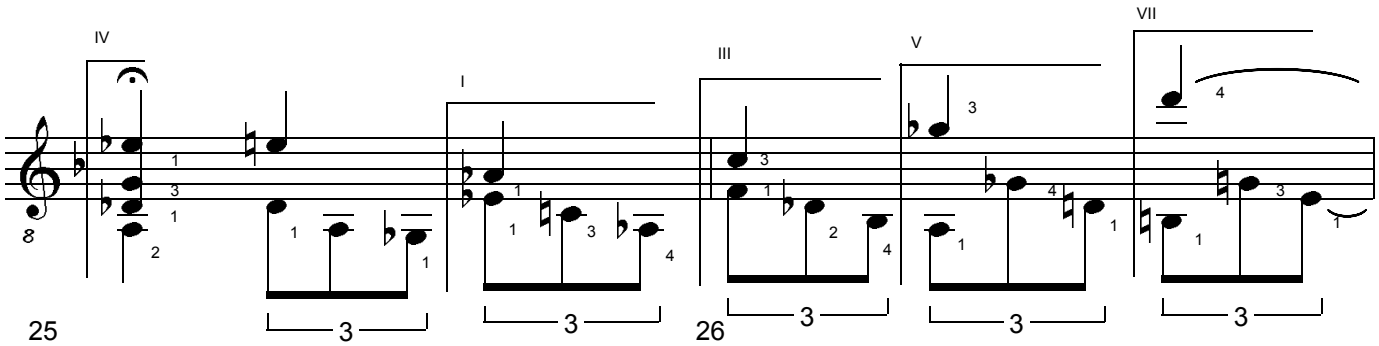


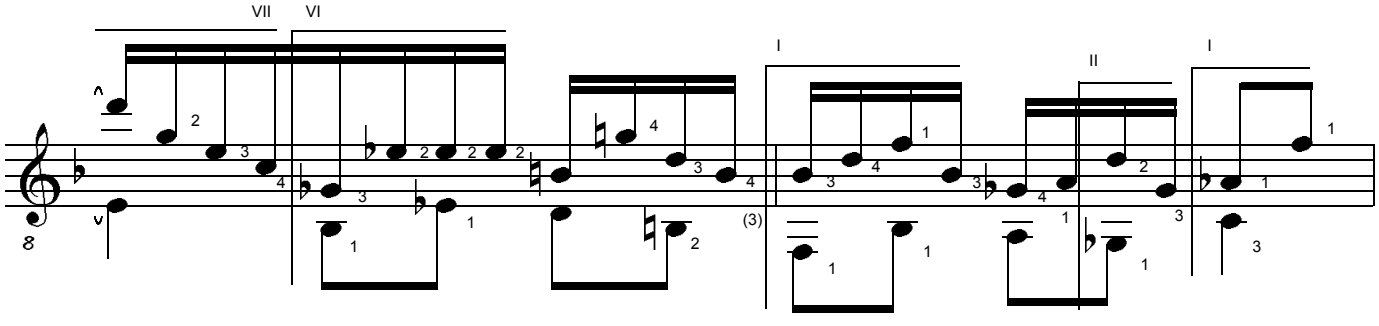
Spiegelung von Takt 7: Zwöftonreihe c-B-ges-E



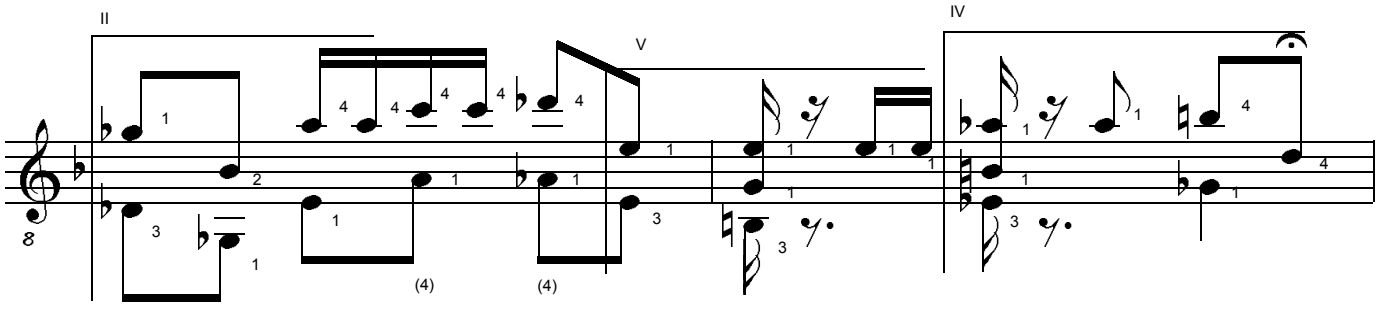


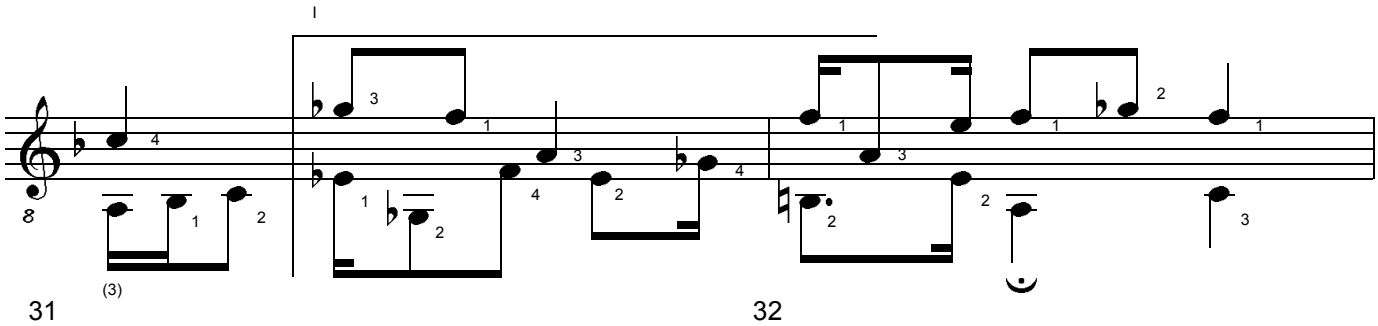
Variation auf Wagners Tristan Akkord





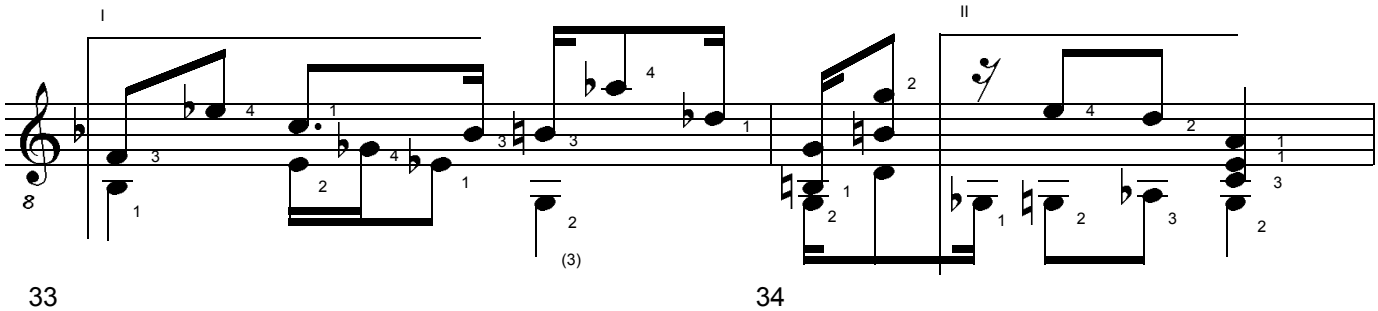
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065





Takt 5,6 Oberstimme -12

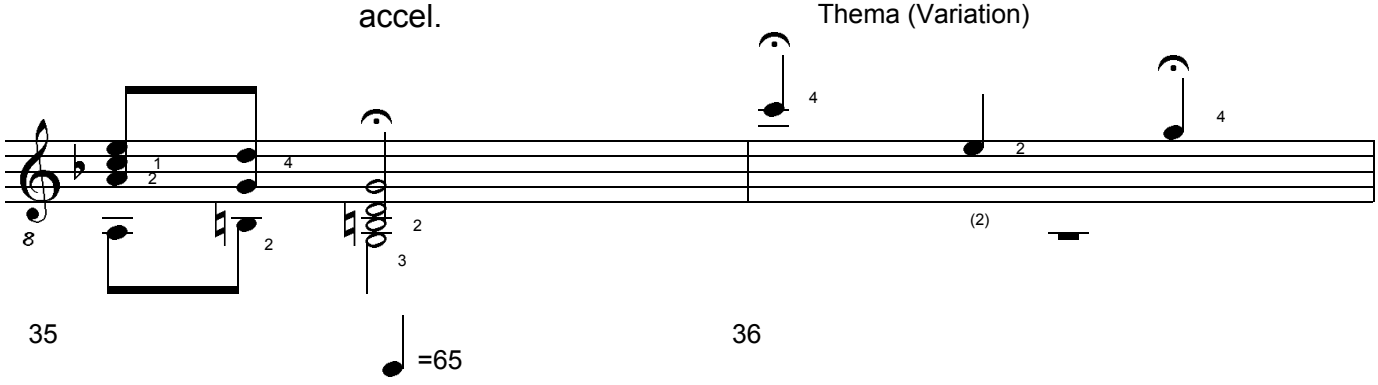
Takt 5,6 Variation Unterstimme +12

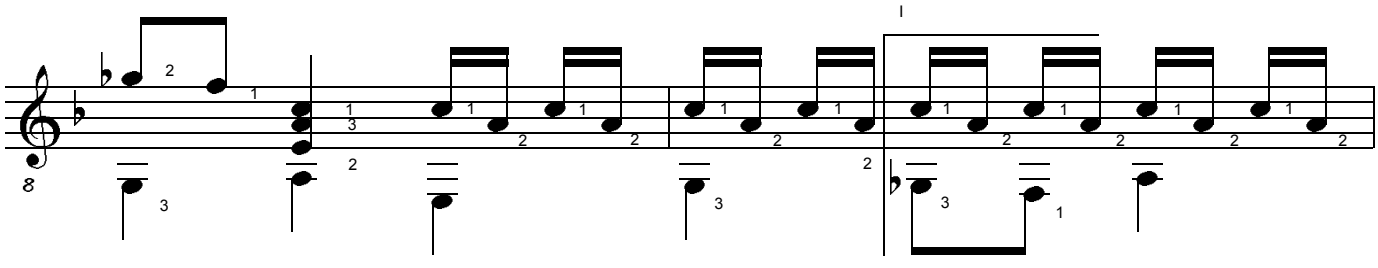


Variation Thema -14

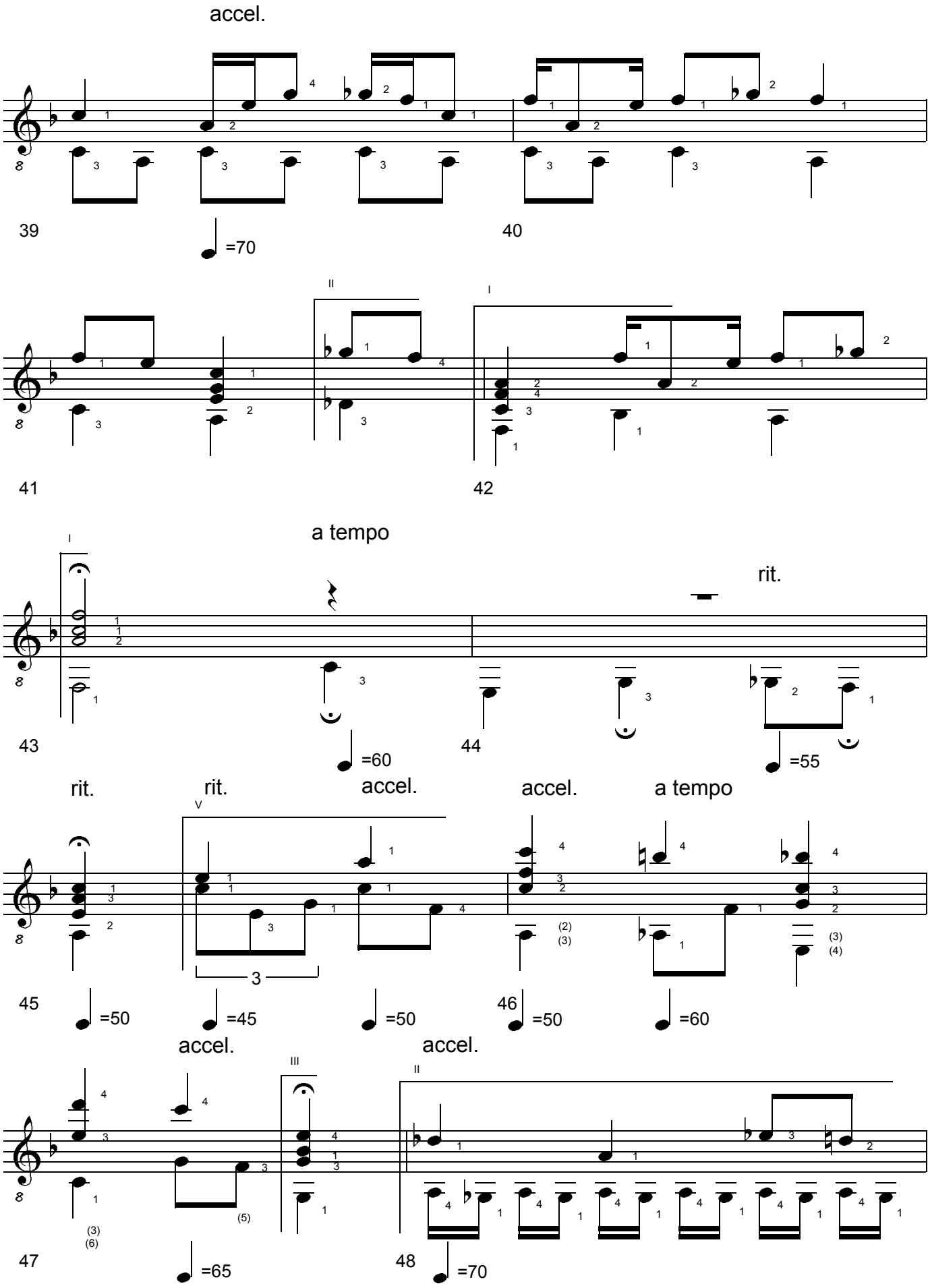
accel.

Thema (Variation)

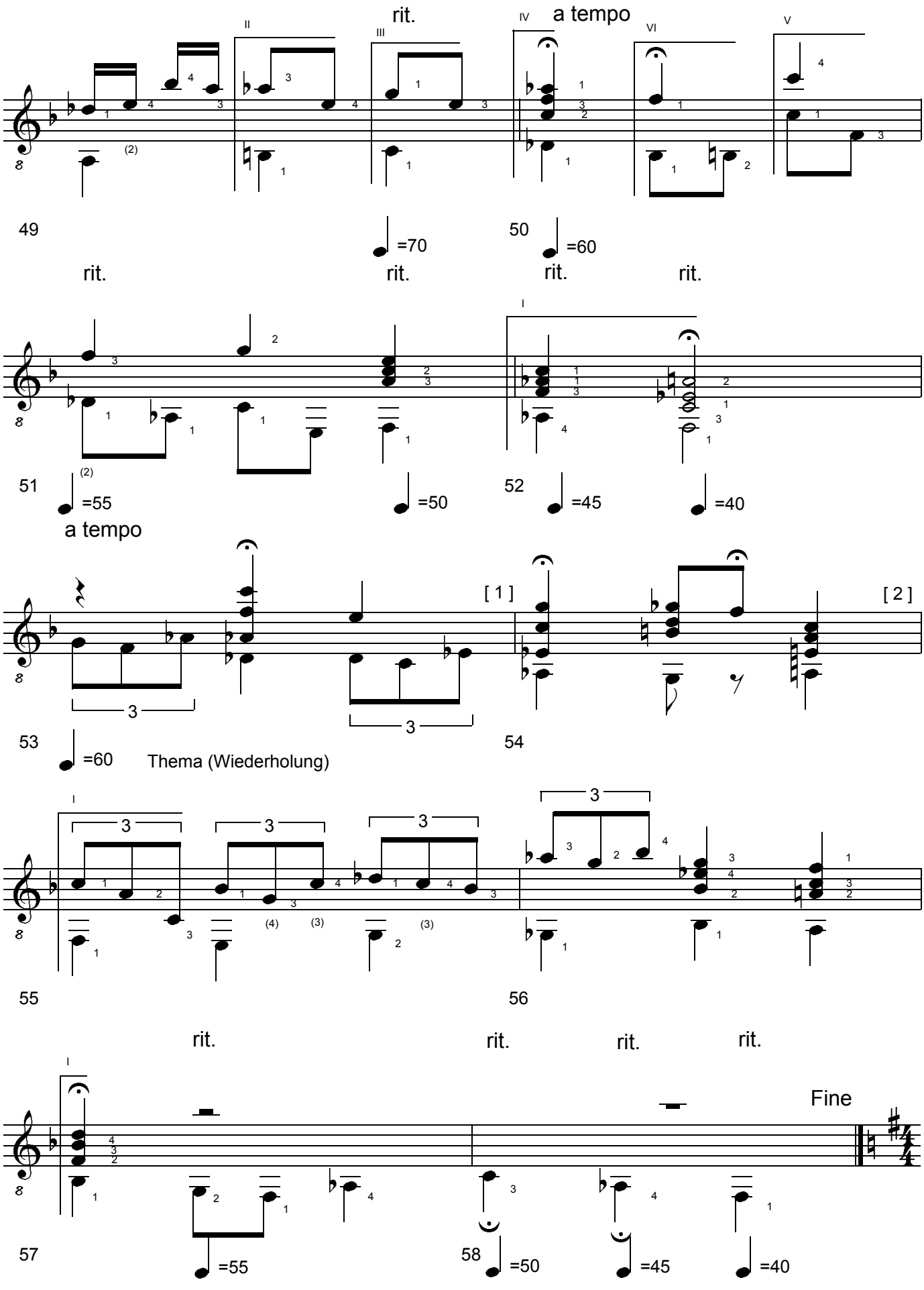




BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



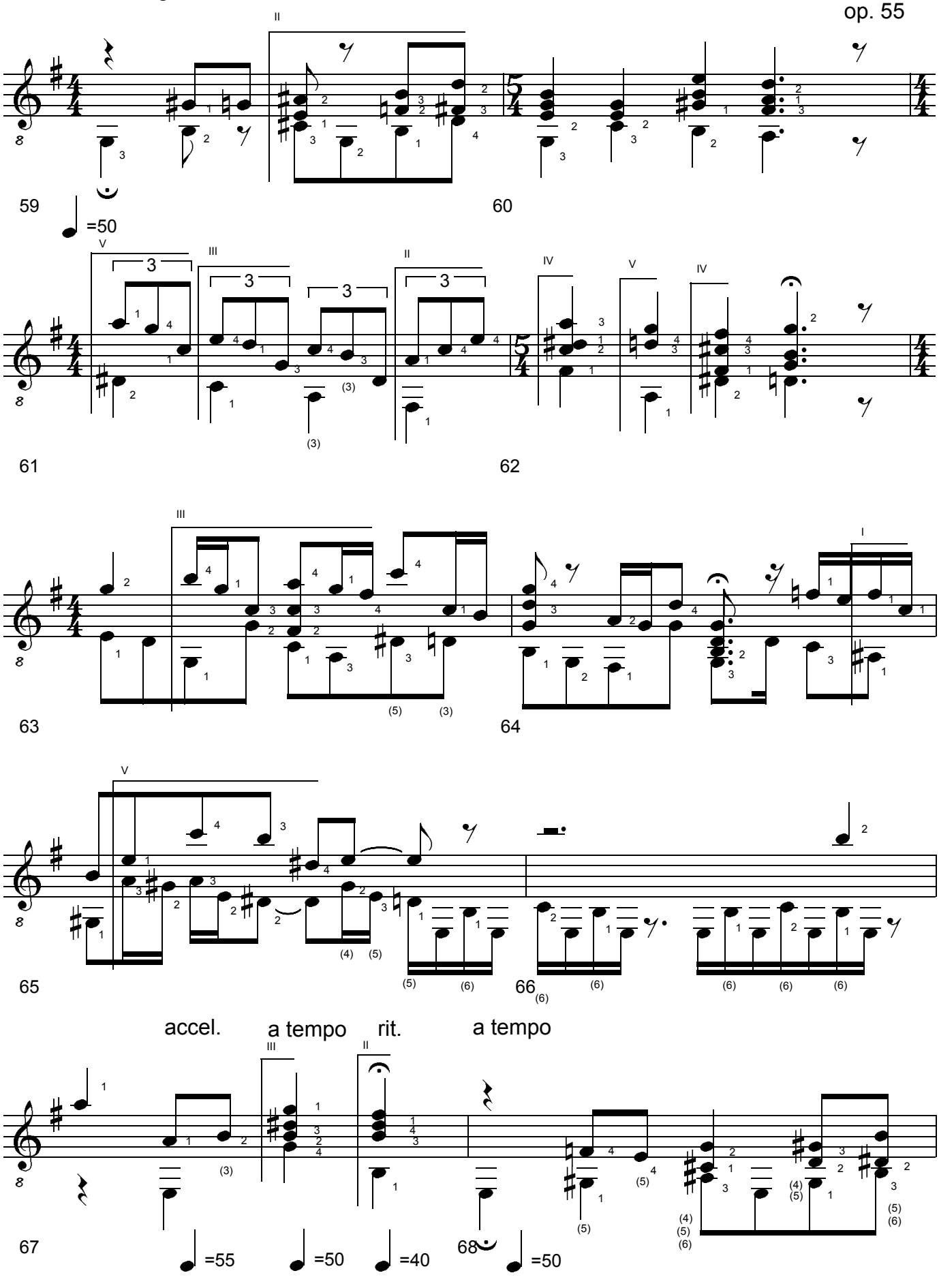
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



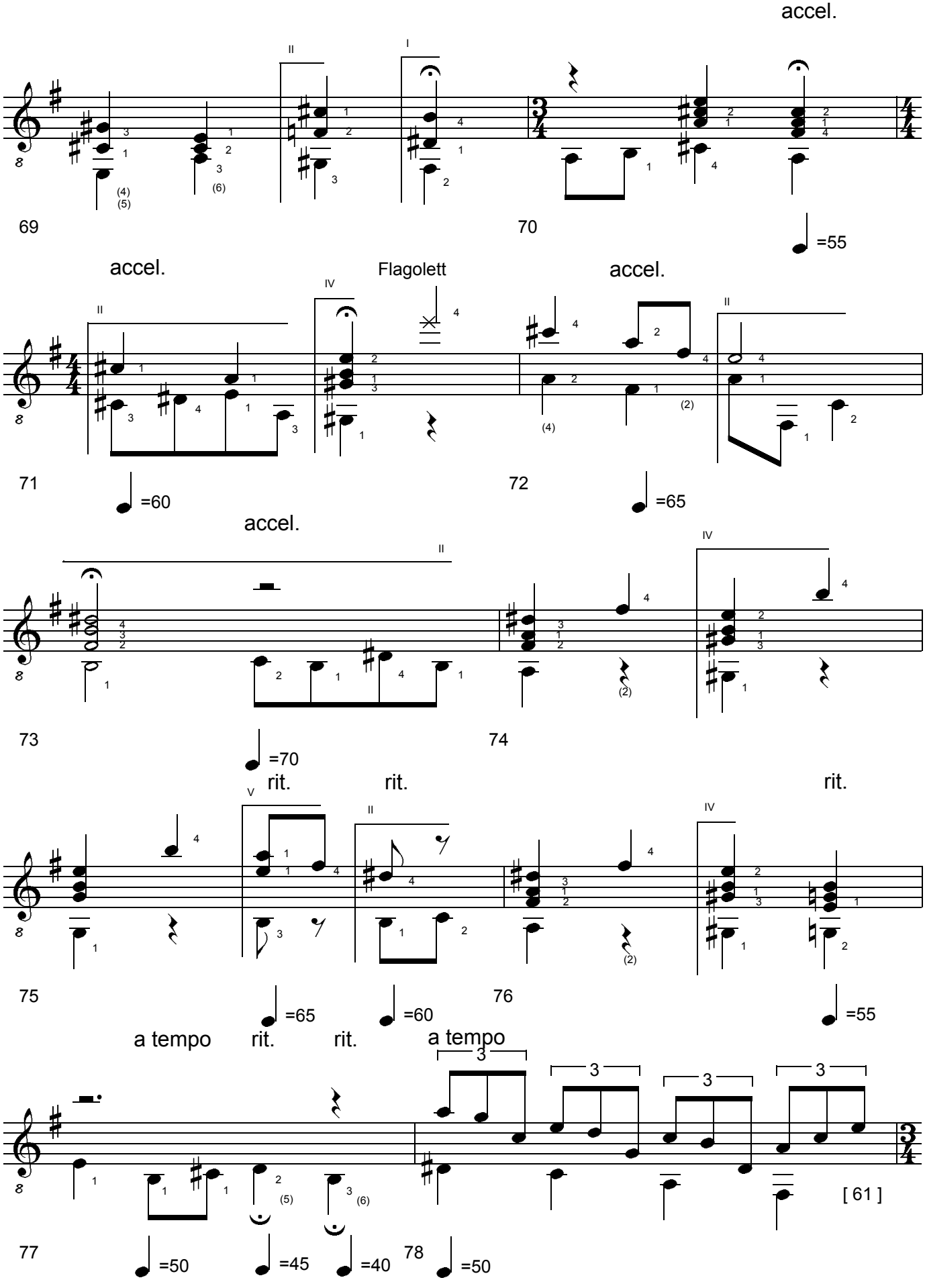
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065

2. Larghetto

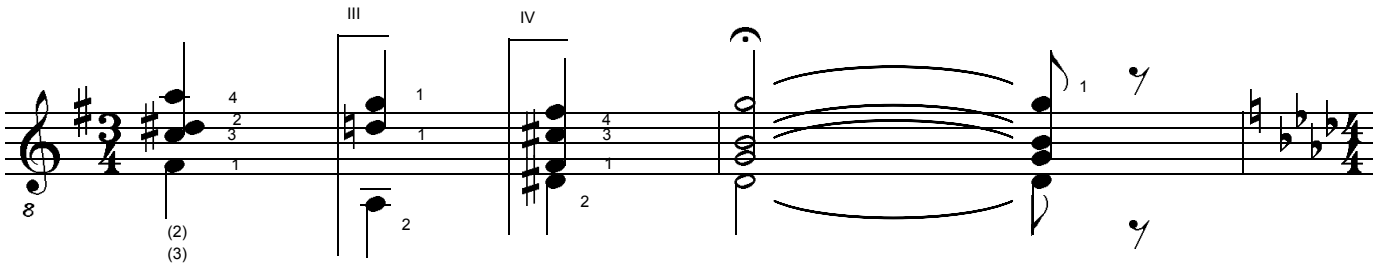
op. 55



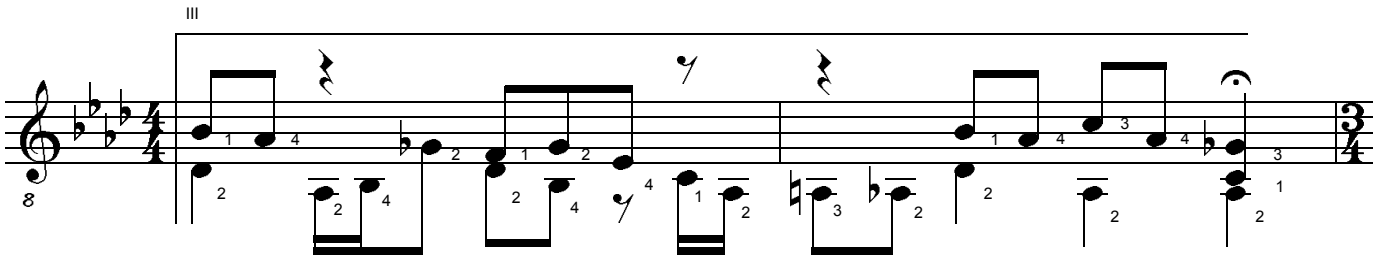
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



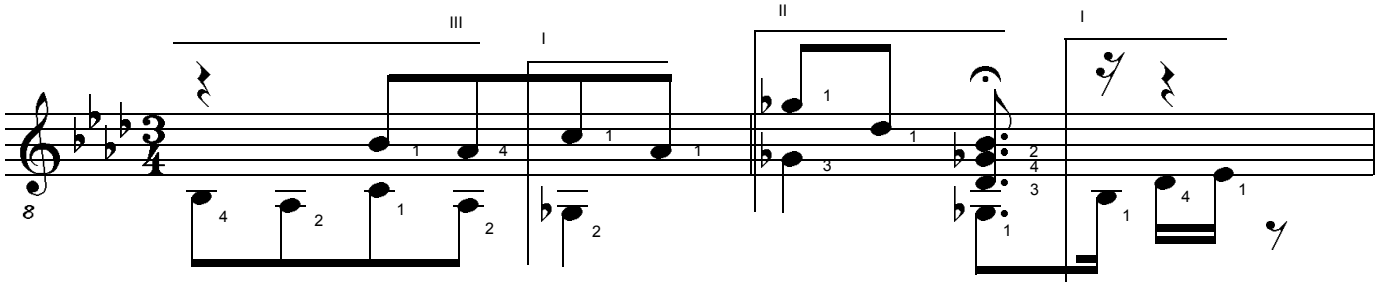
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



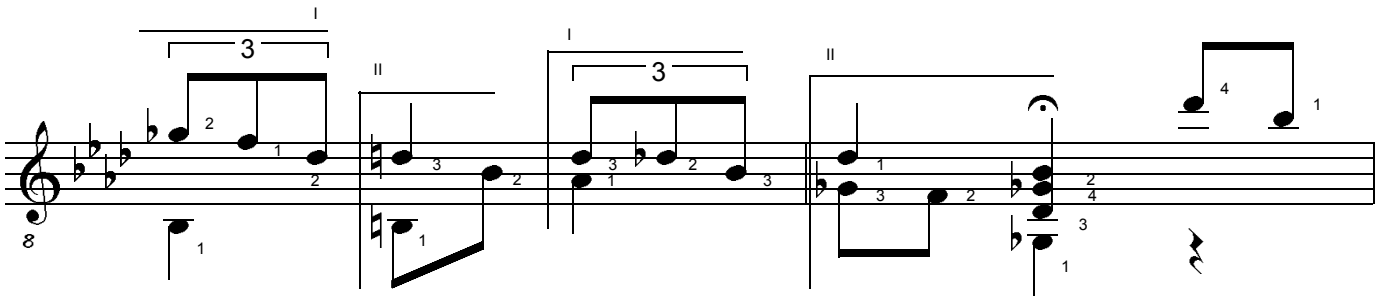
79 80



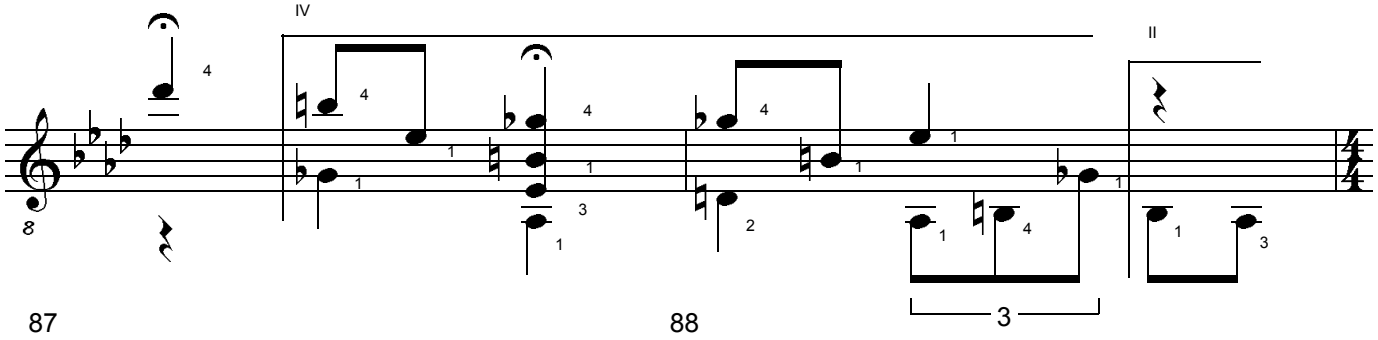
81 82



83 84

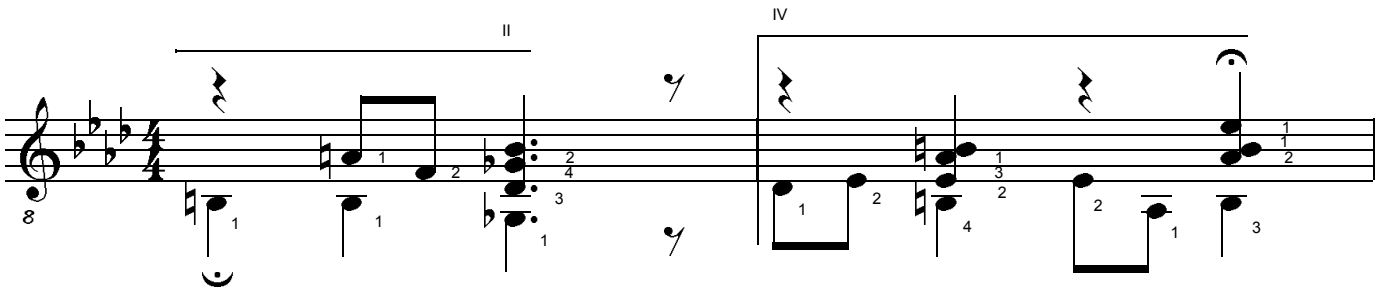


85 86

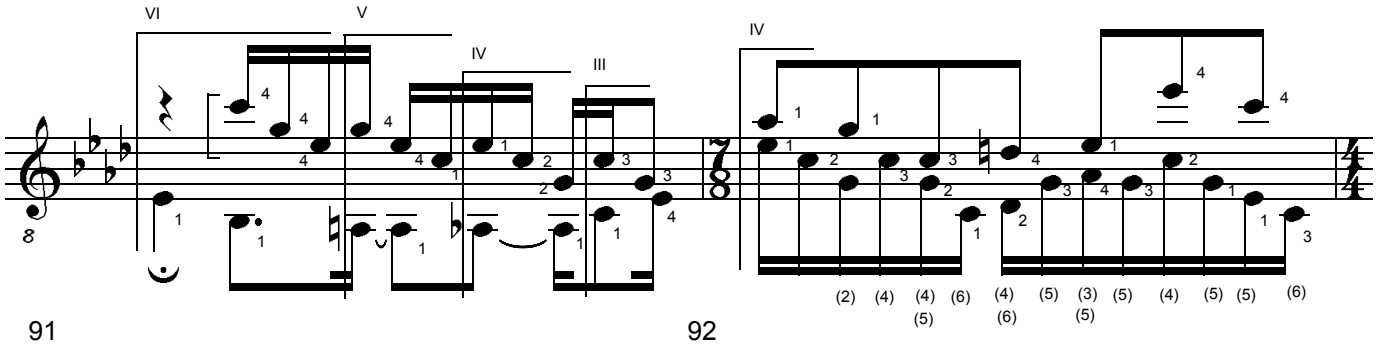


87 88

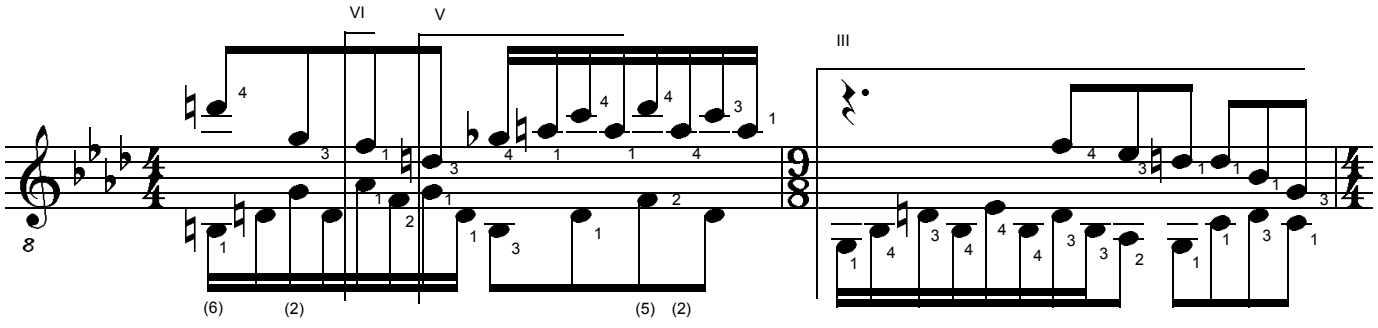
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



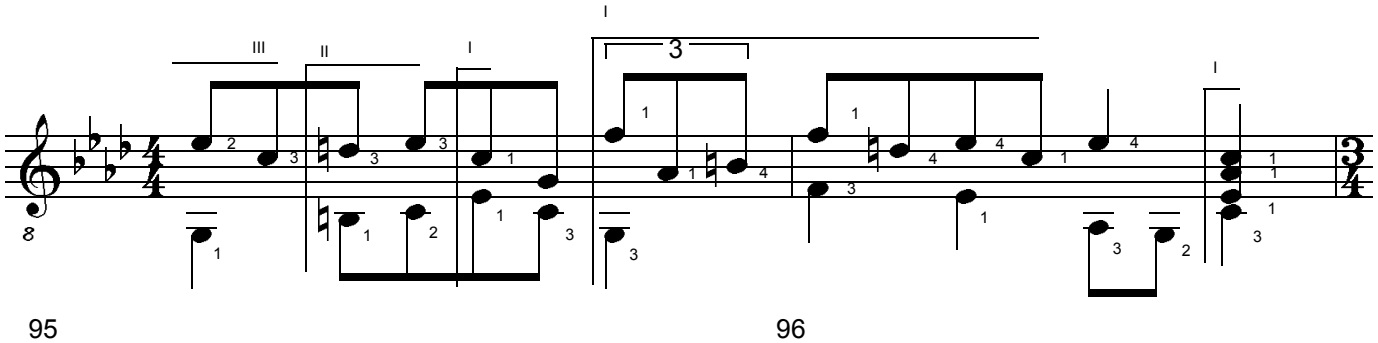
89 90



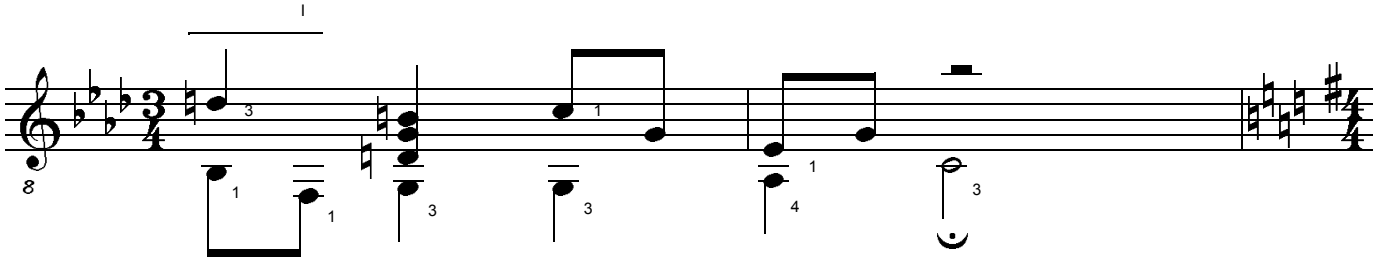
91 92



93 94

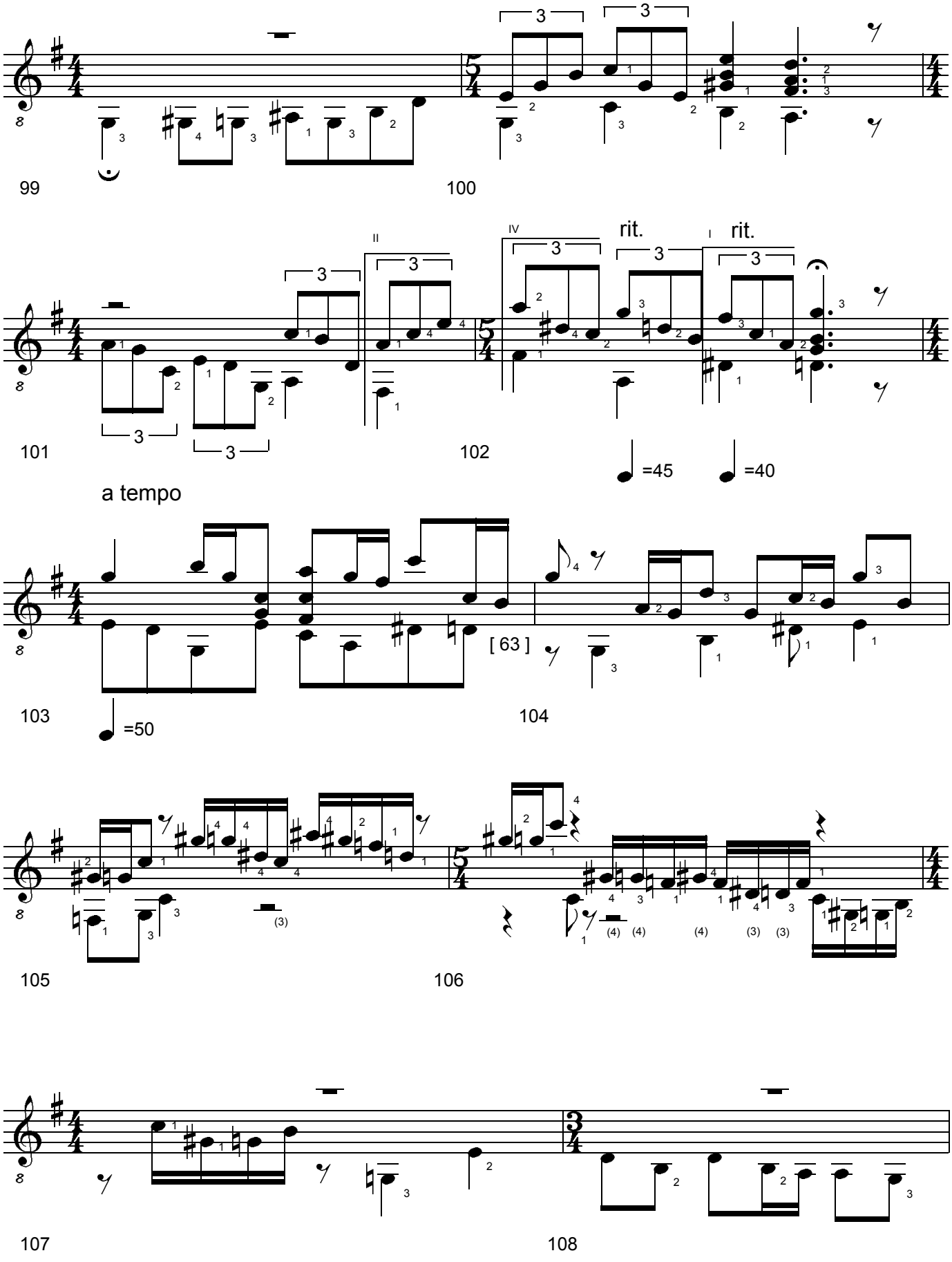


95 96

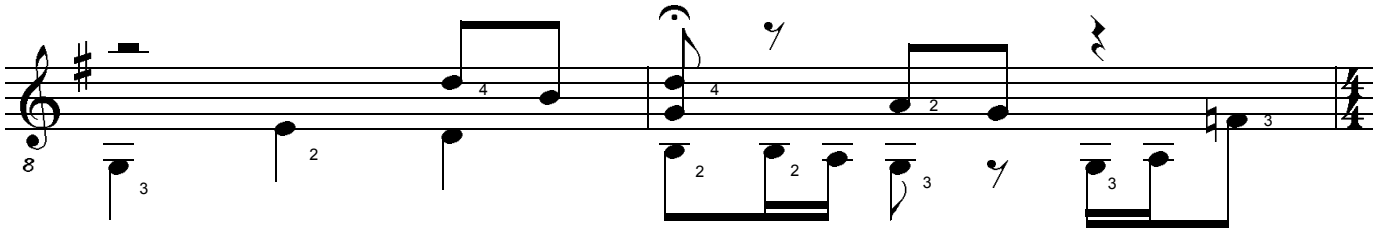


97 98

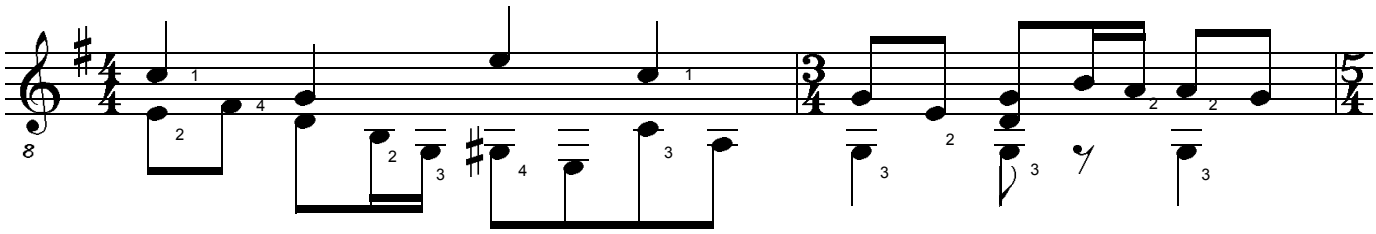
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



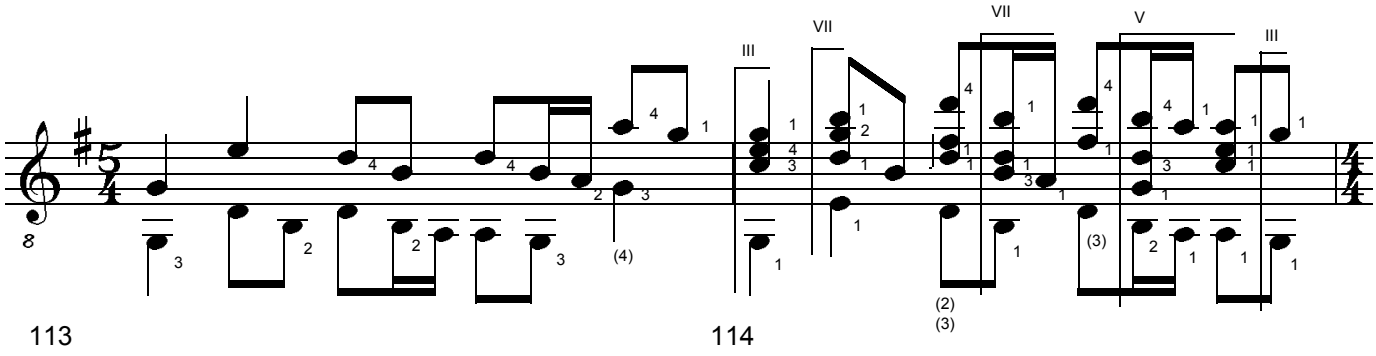
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



109 110

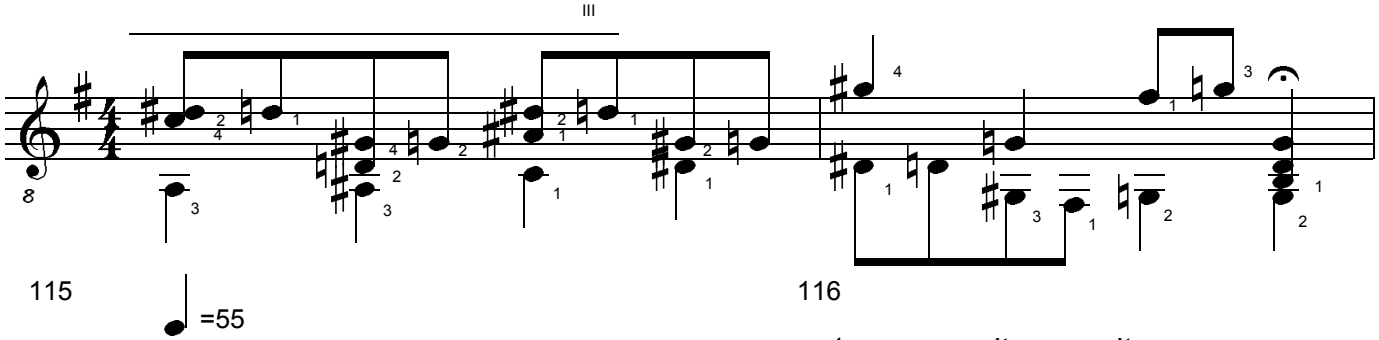


111 112



113 114

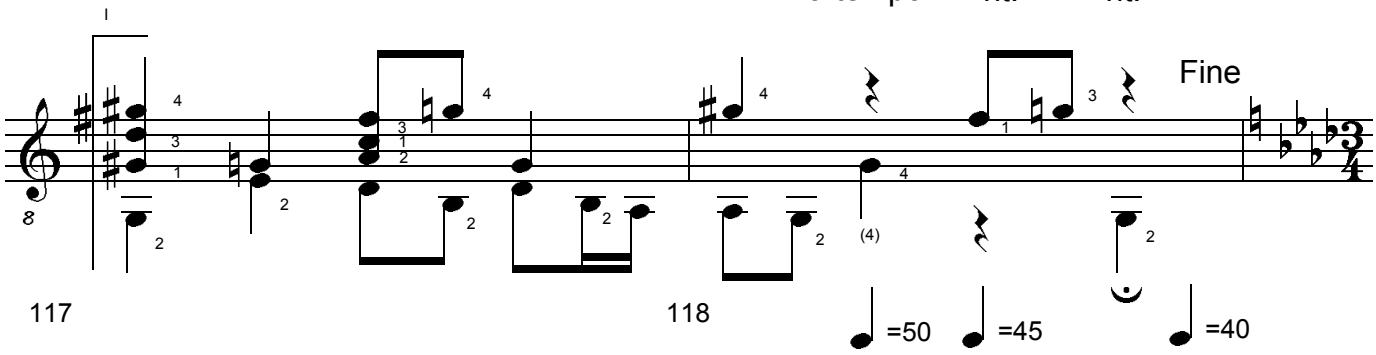
accel.



115 116

=55

a tempo rit. rit.

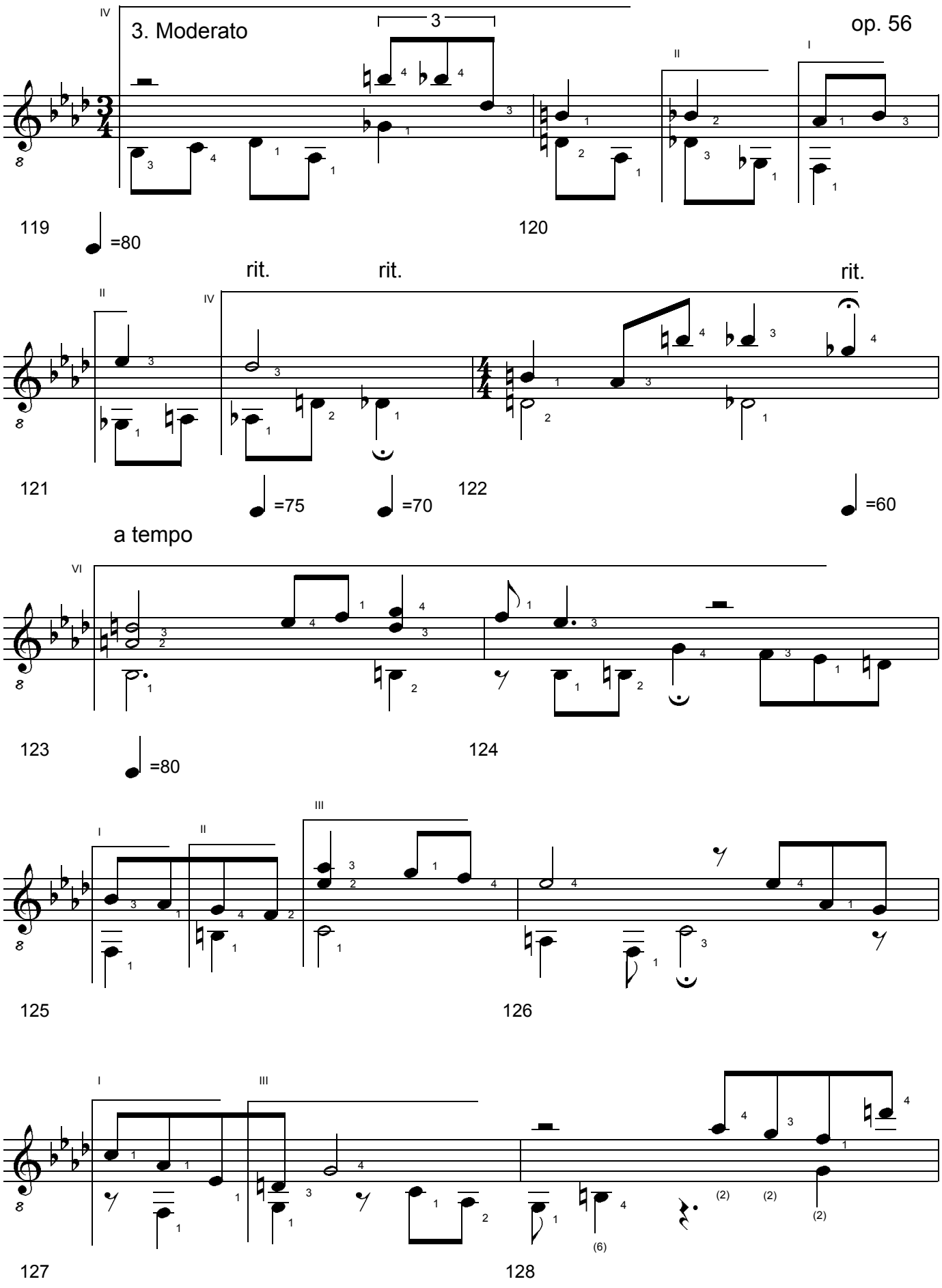


Fine

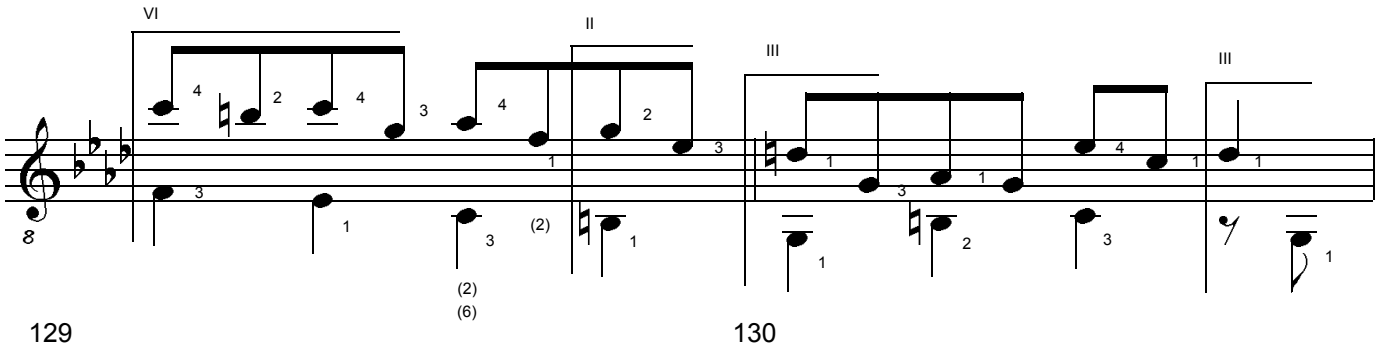
117 118

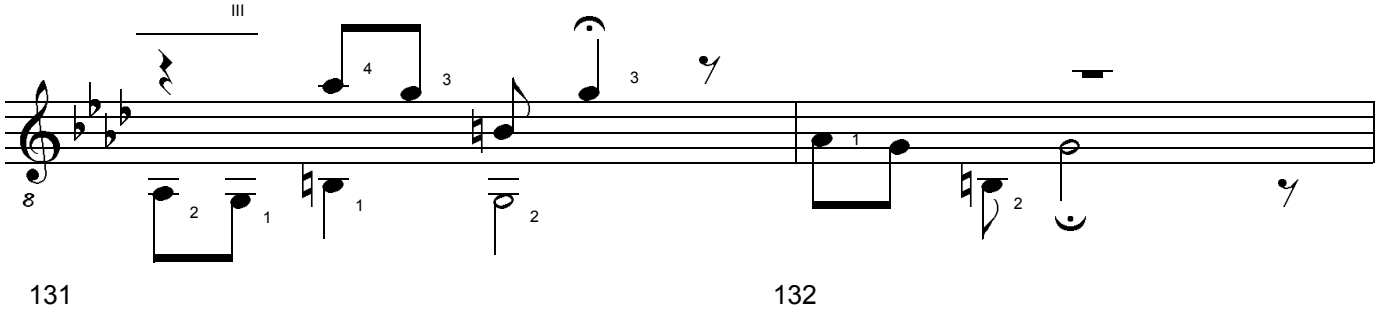
=50 =45 =40

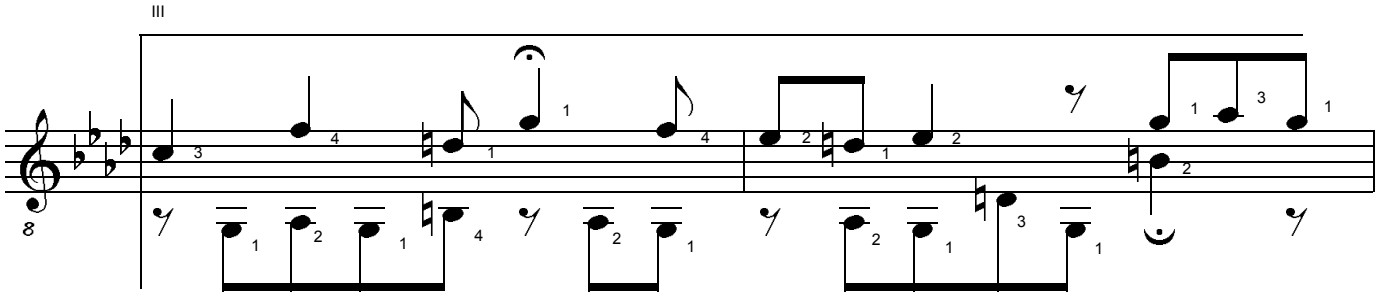
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065

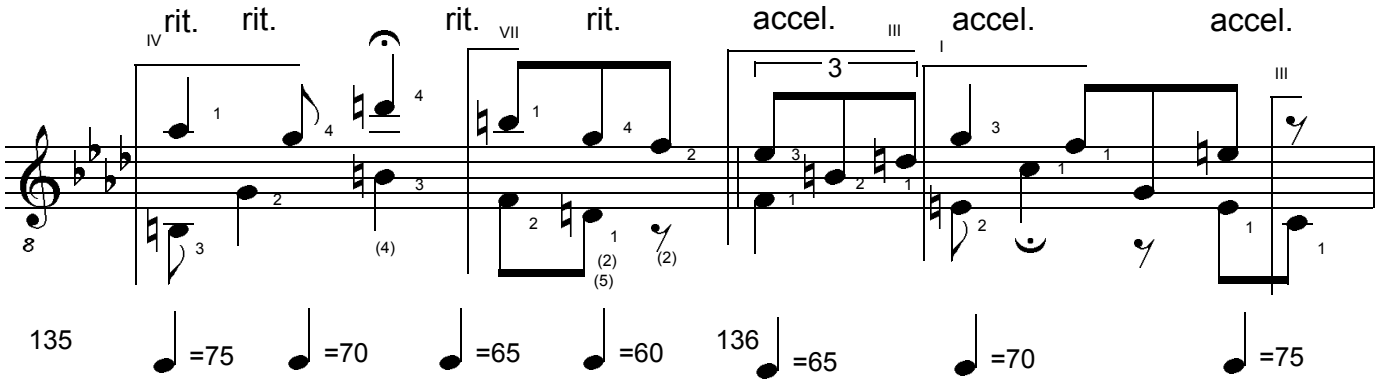


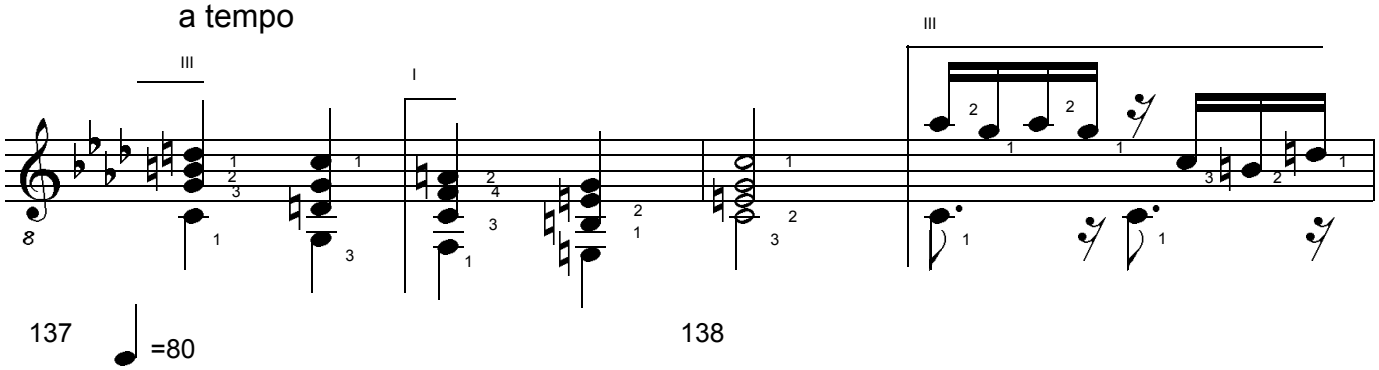
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



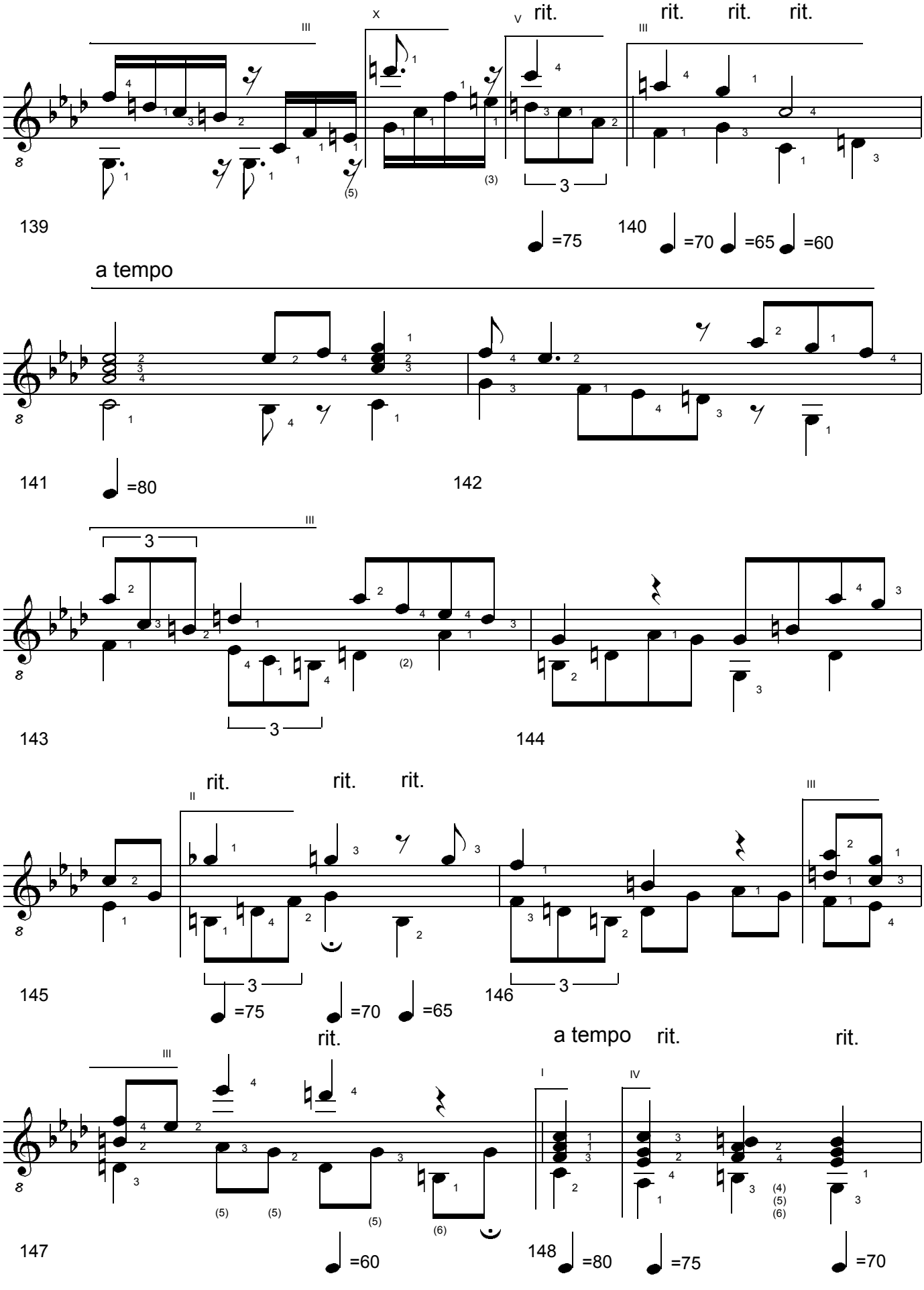




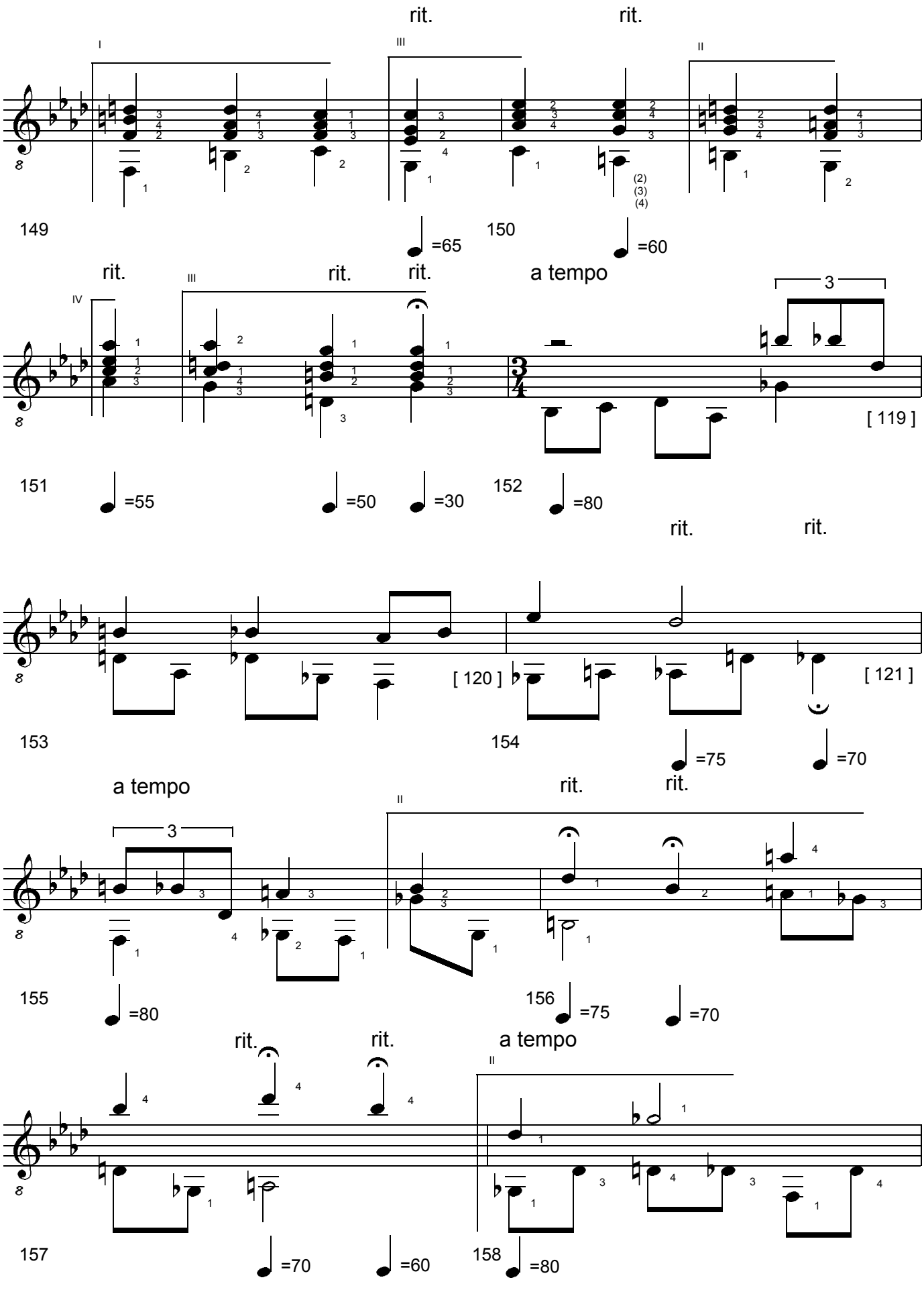




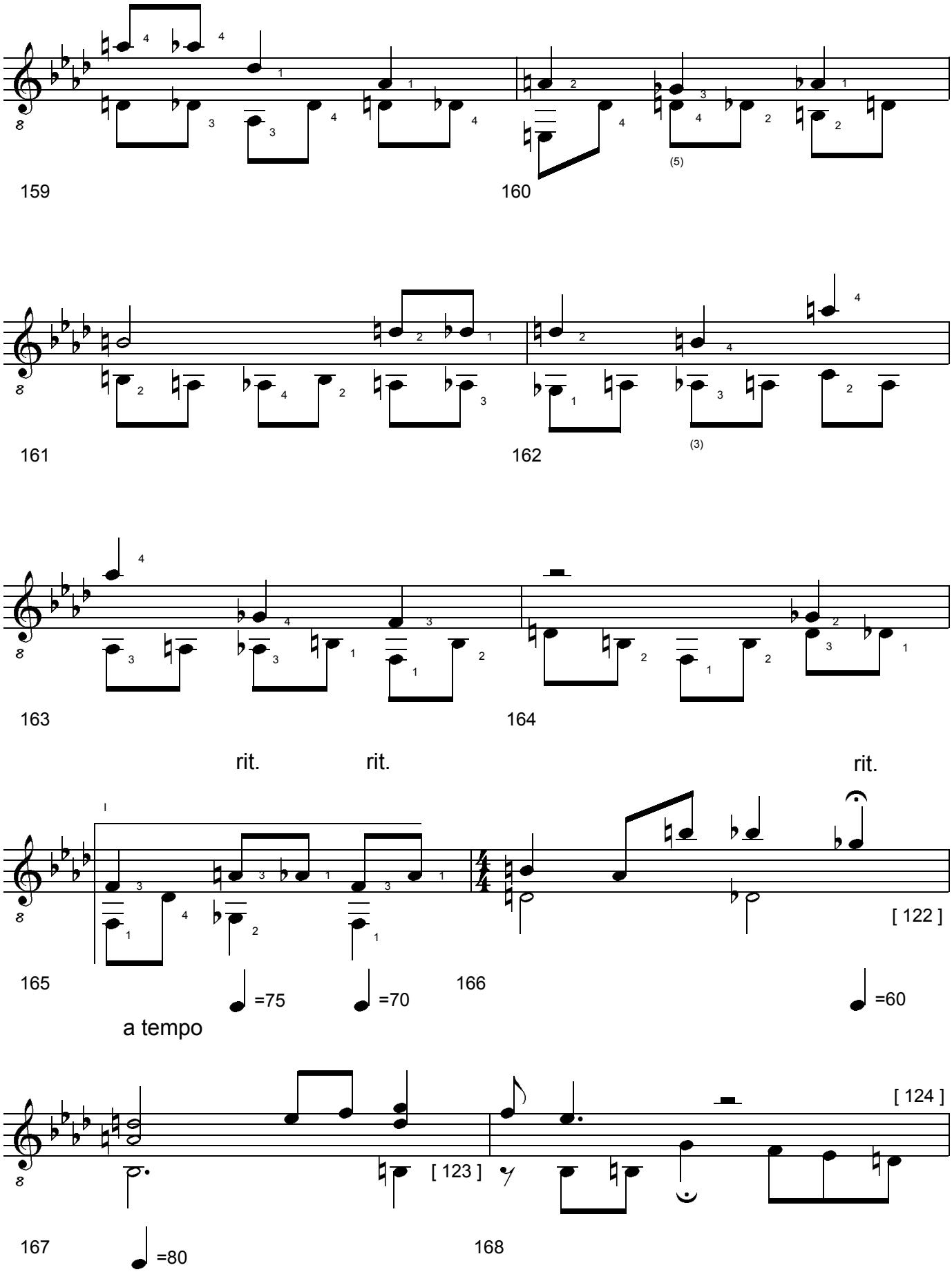
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



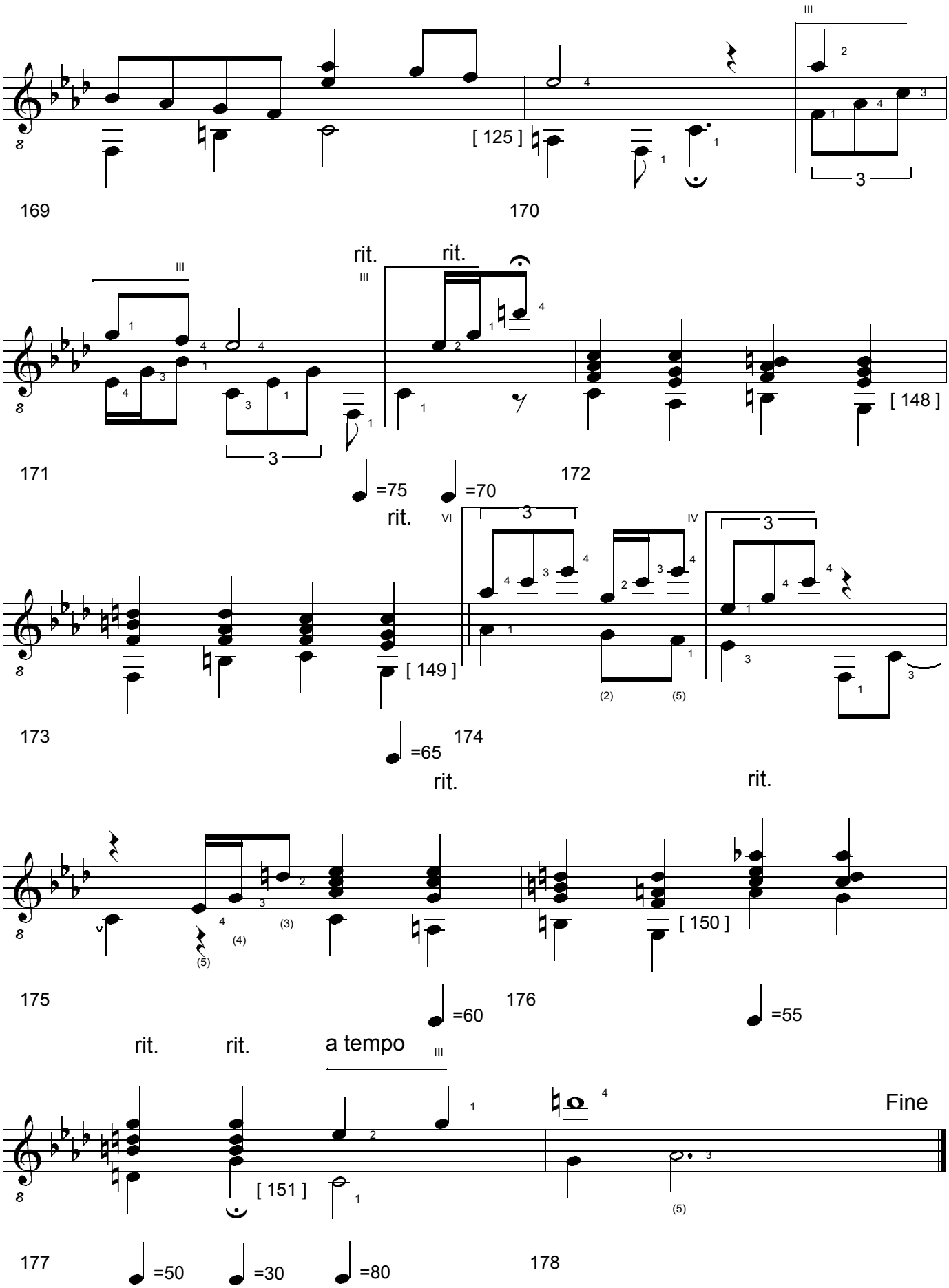
BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065



BERGKRISTALL #1. 3 Studies for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-873-065

BERGKRISTALL No. 2

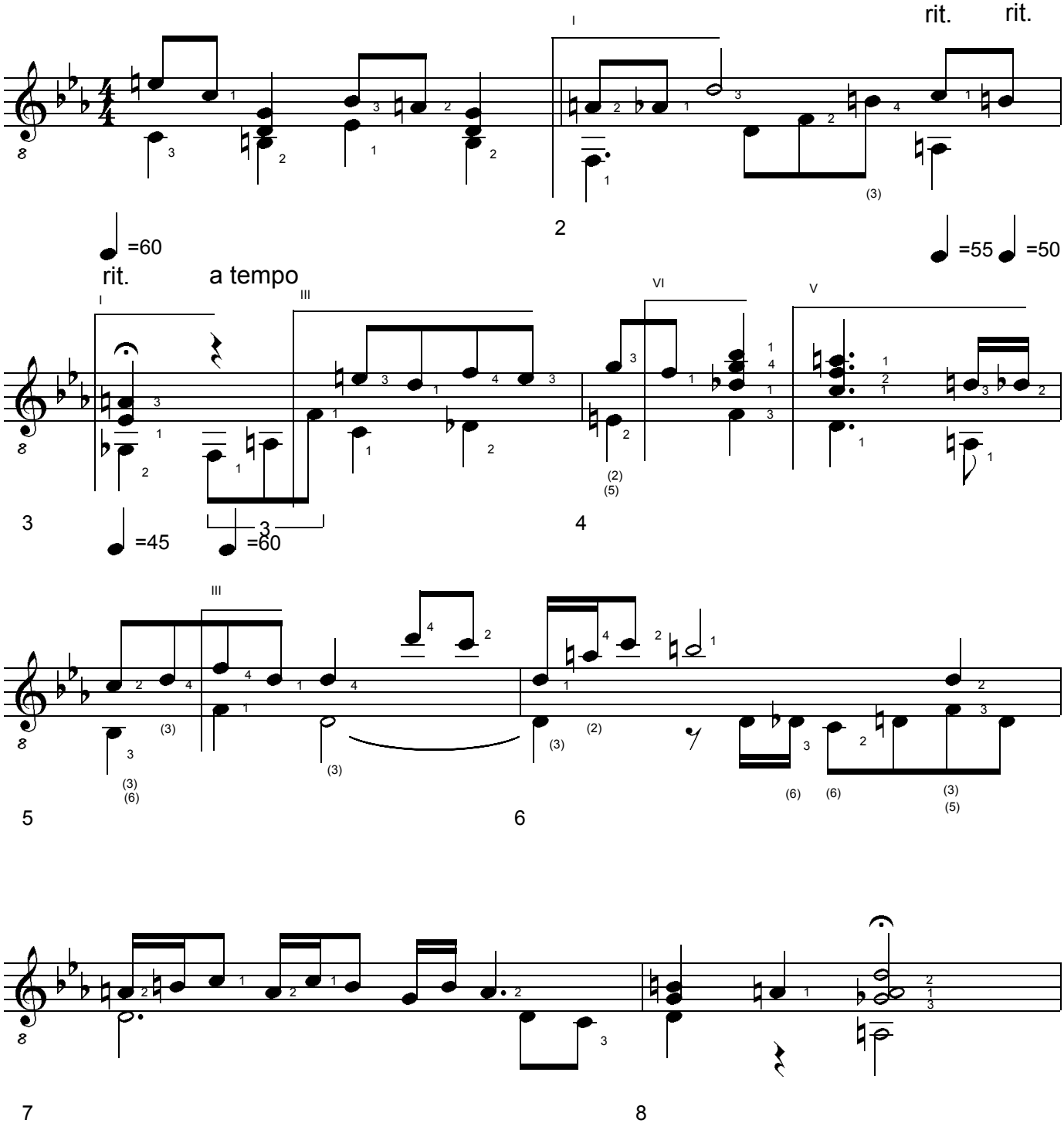
Uwe Warneke

3 Studies for Classical Guitar

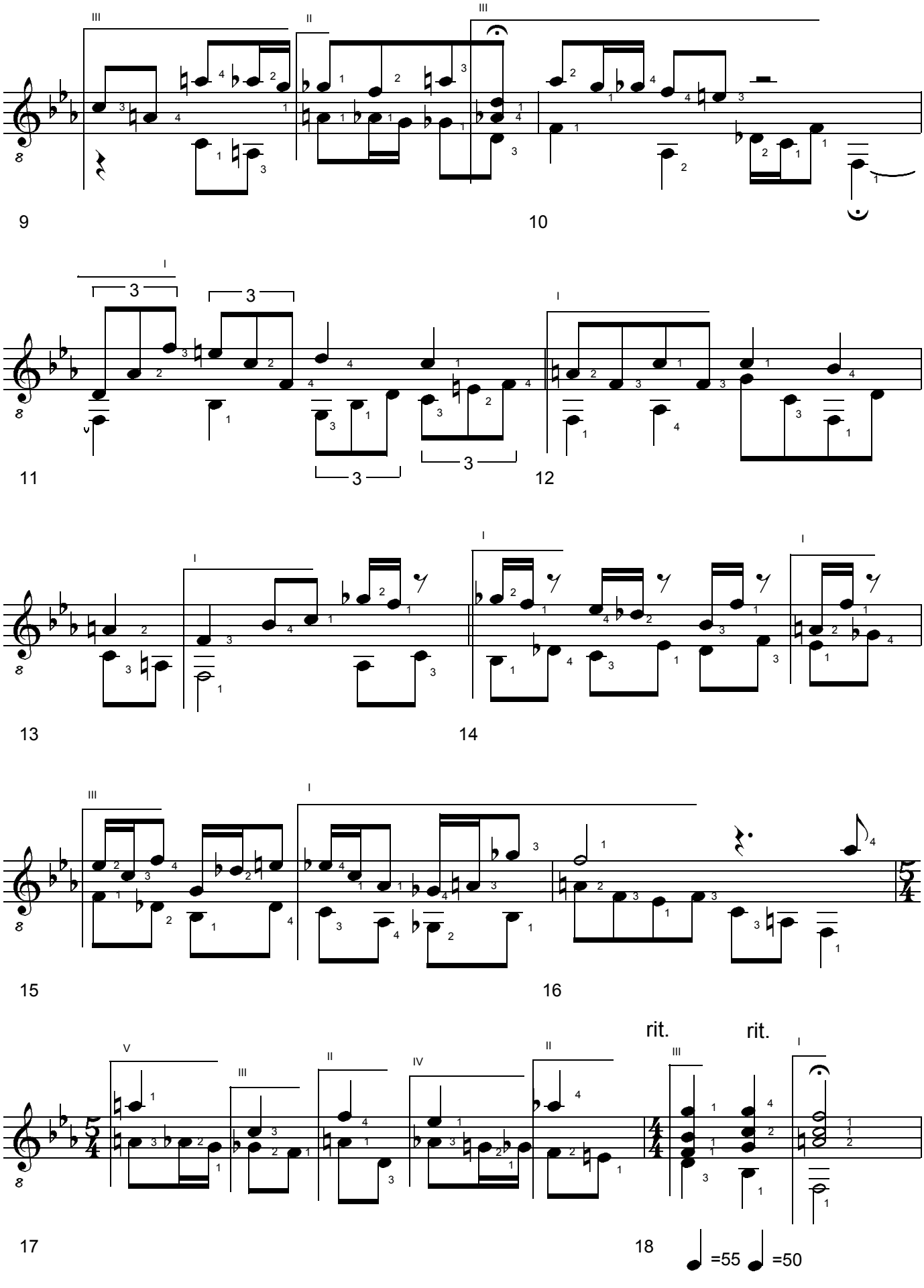
These studies are dedicated to my musical friend MARGRIET VERBEEK

1. Andante

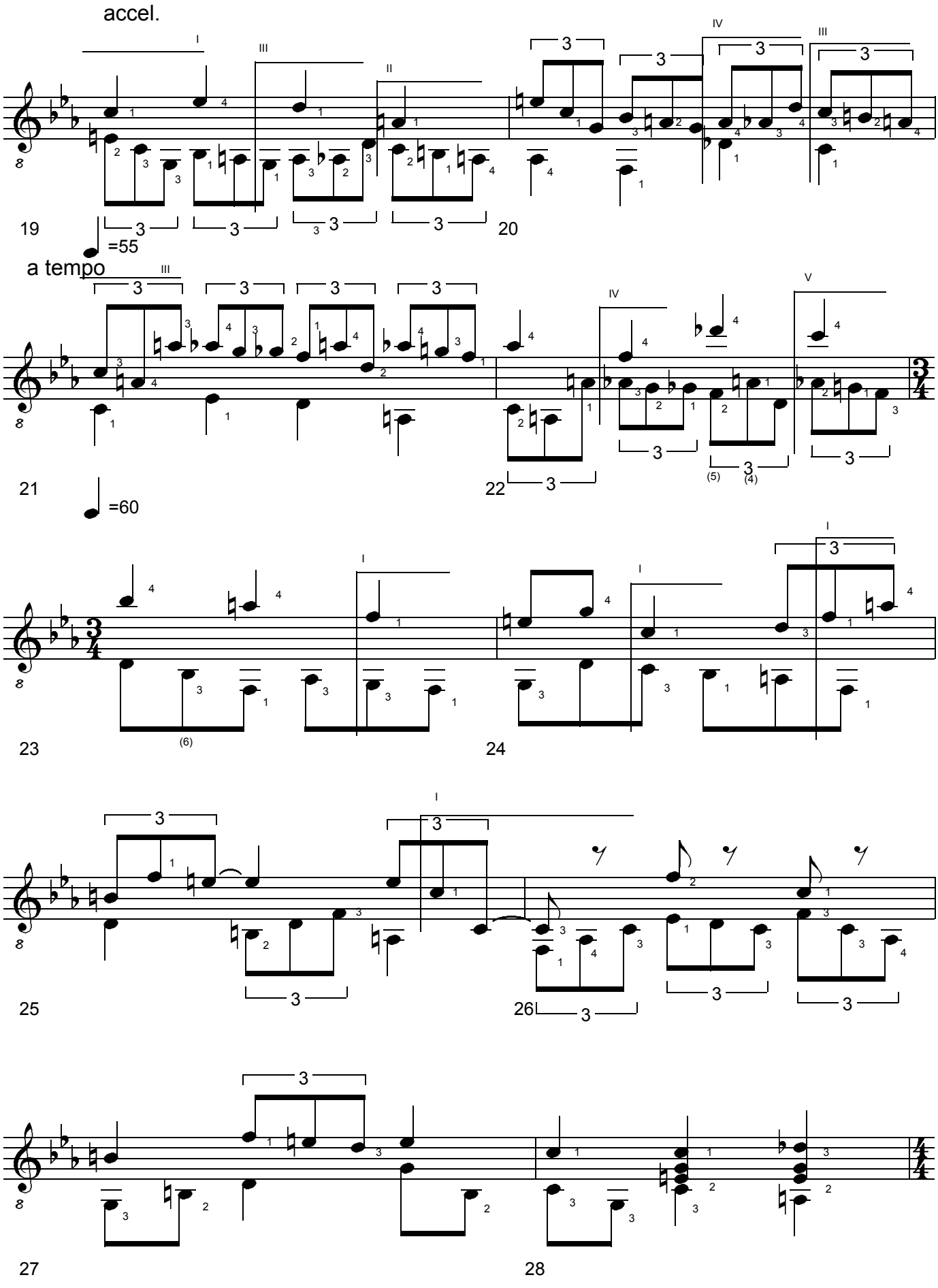
op. 57



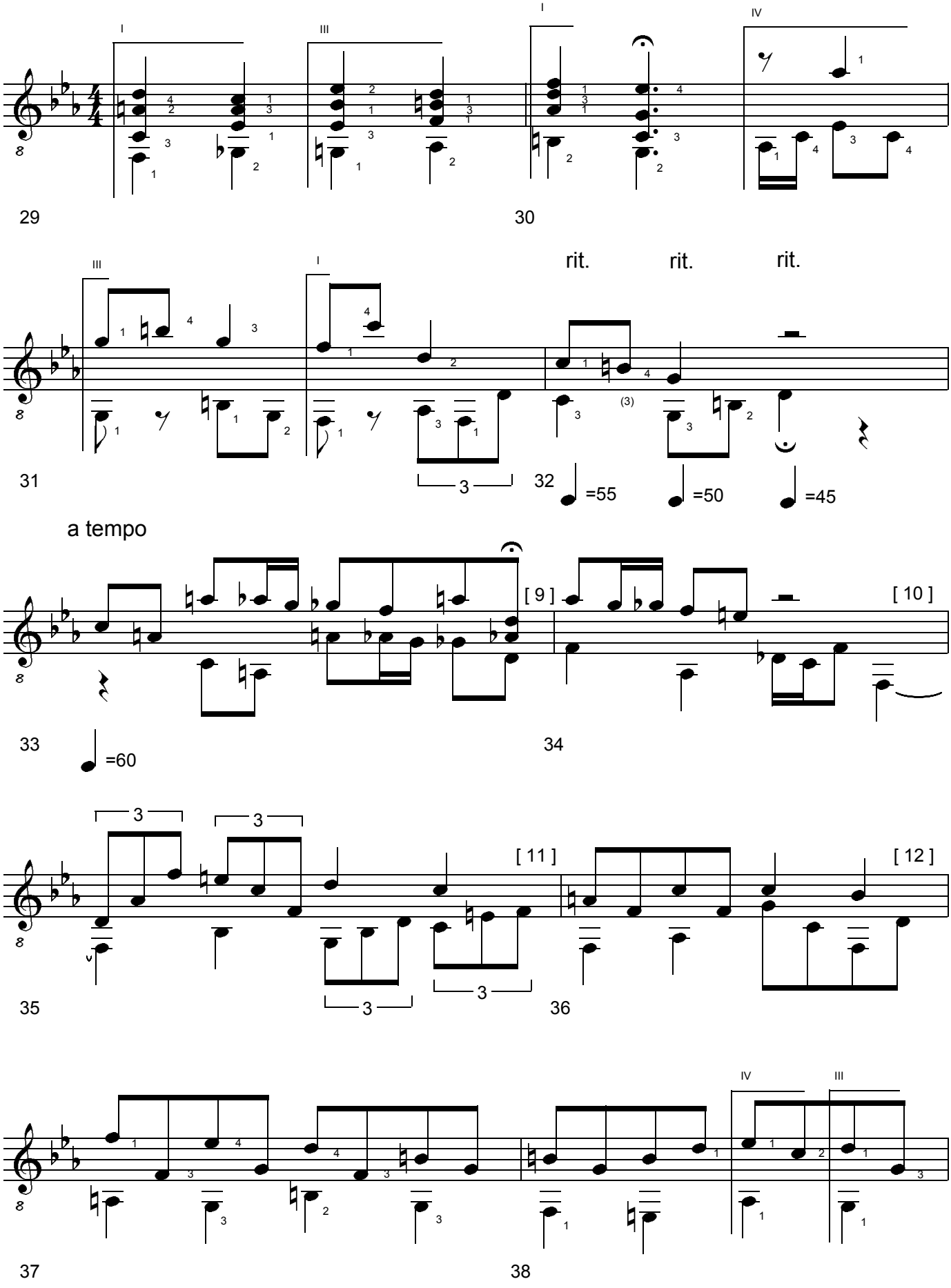
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



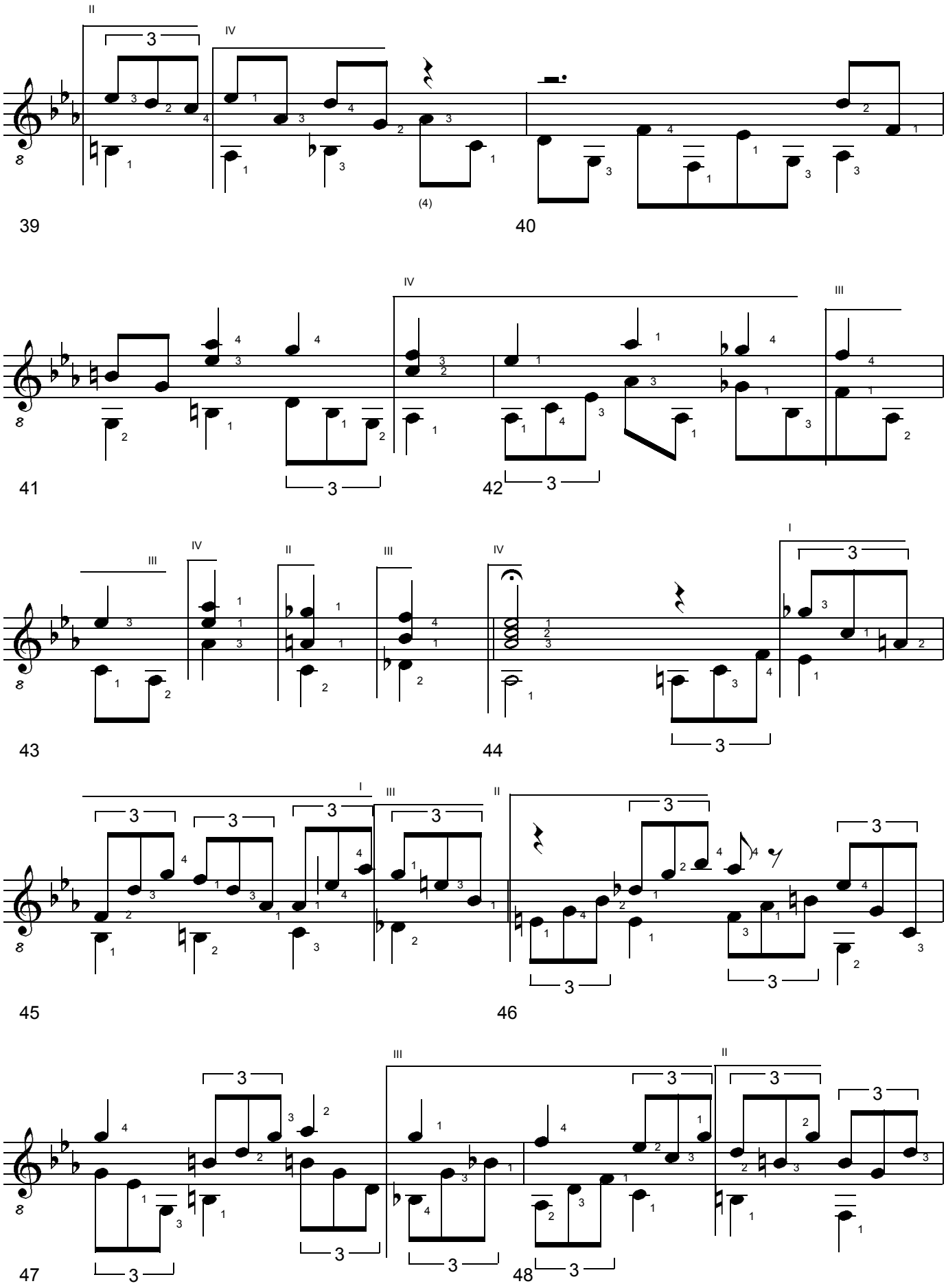
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



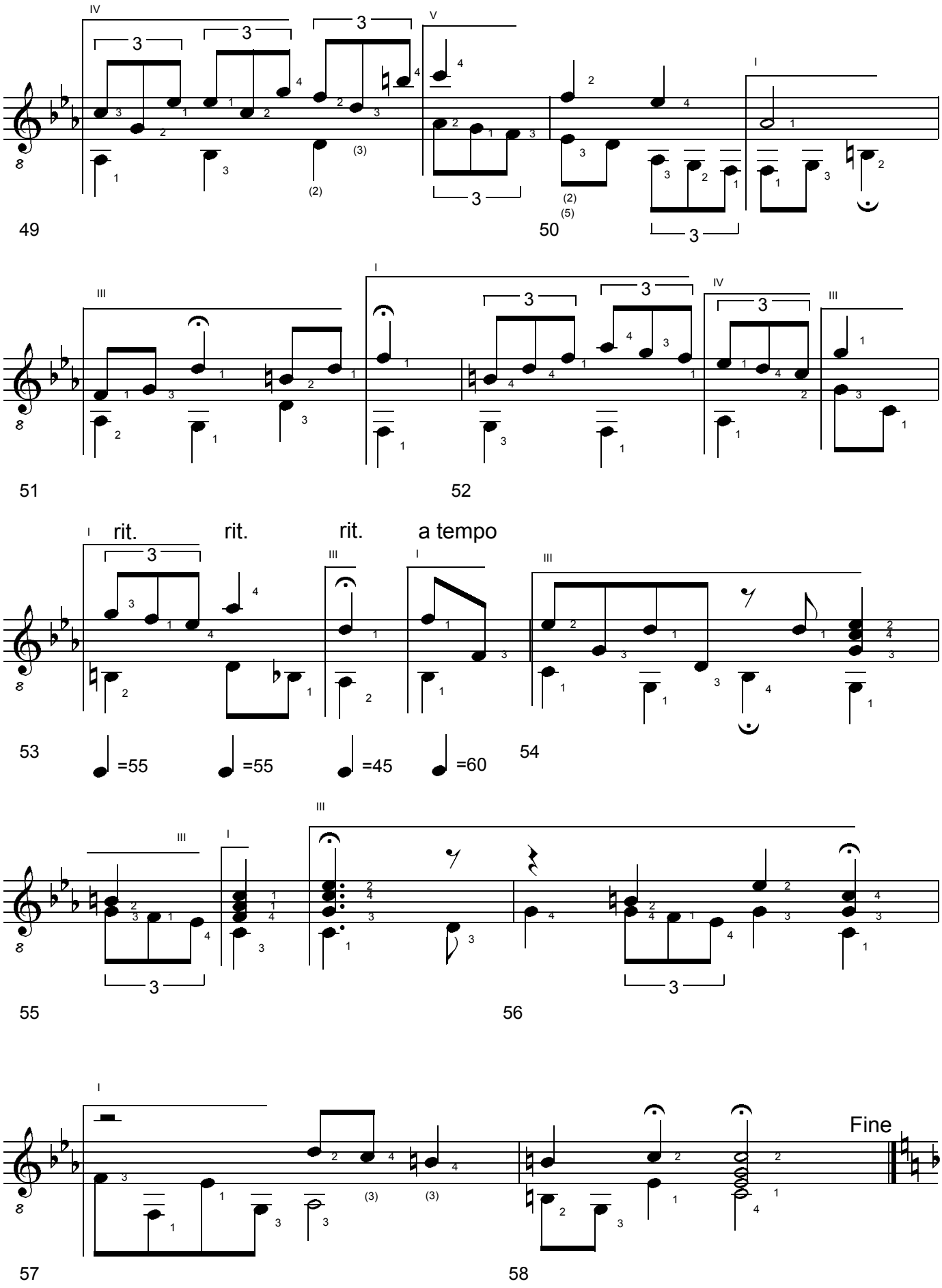
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



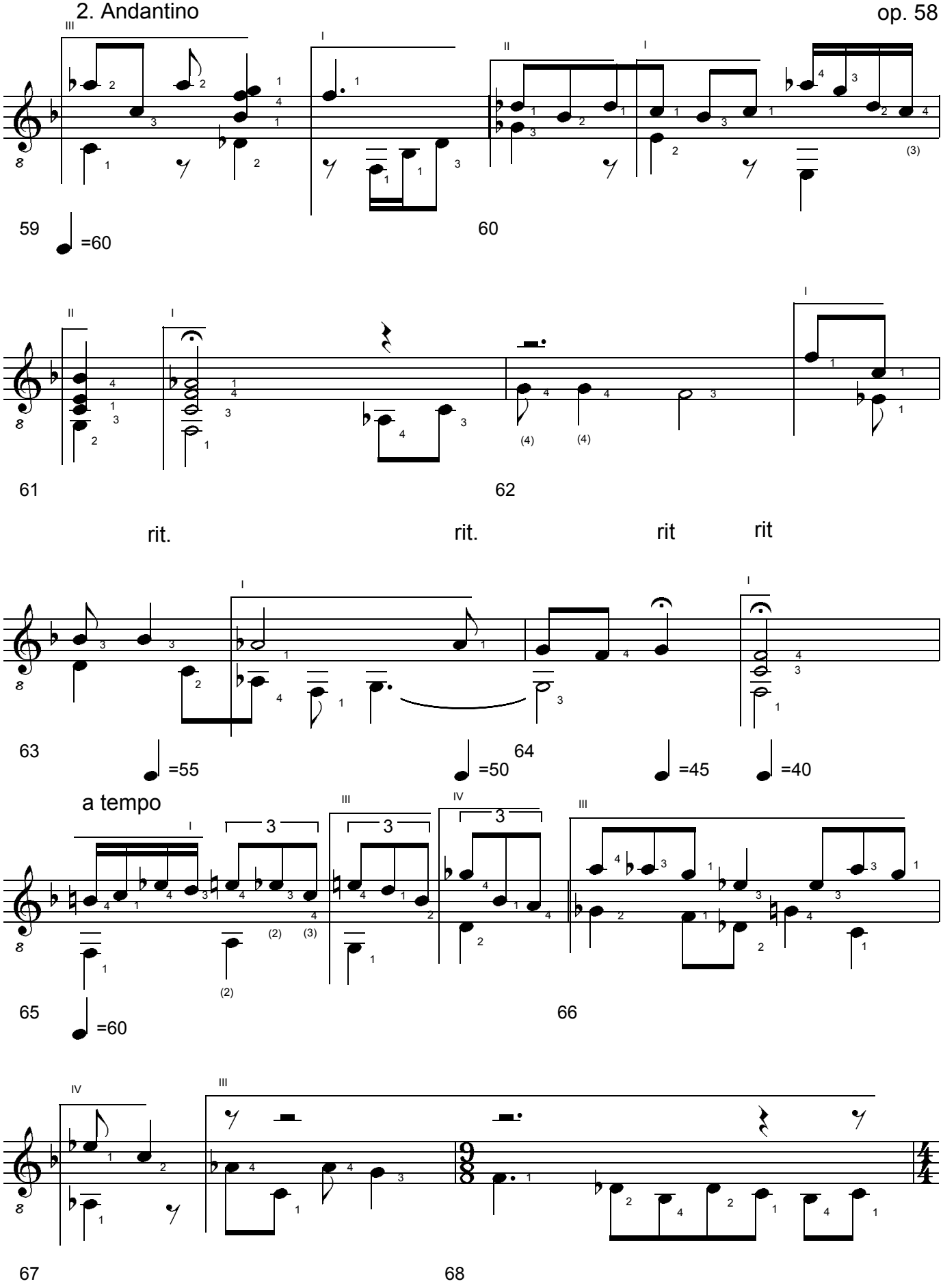
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



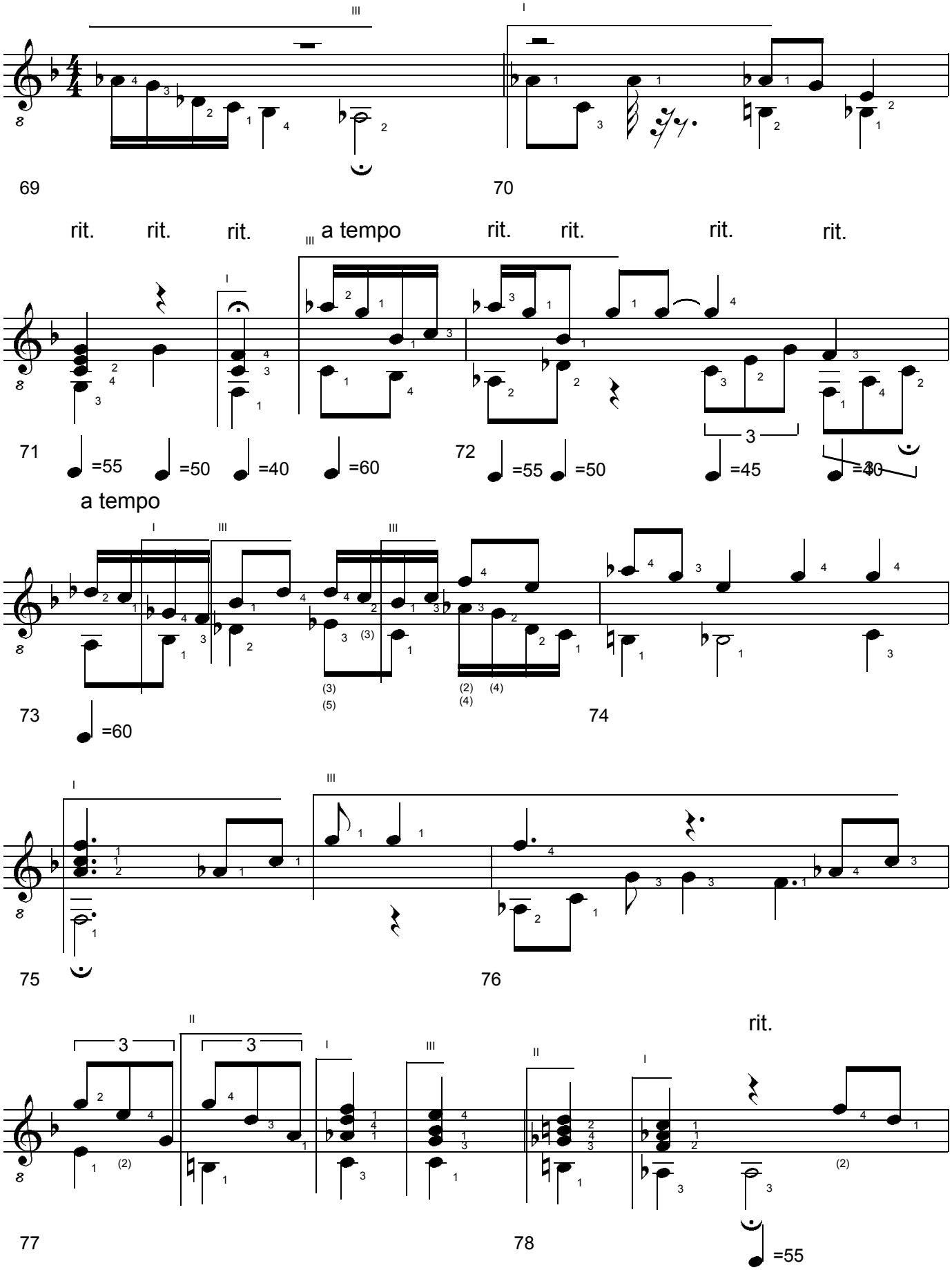
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

2. Andantino

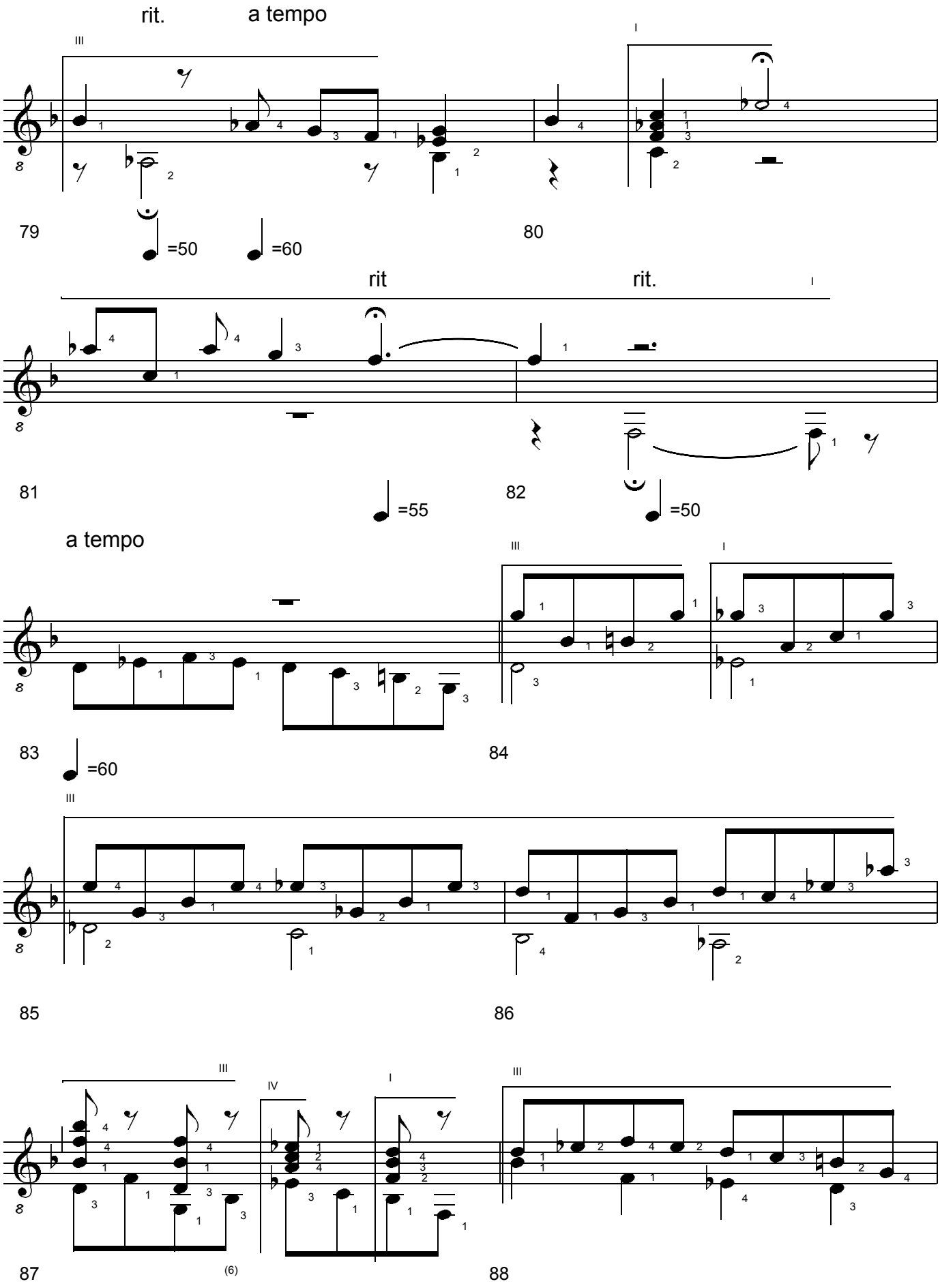
op. 58



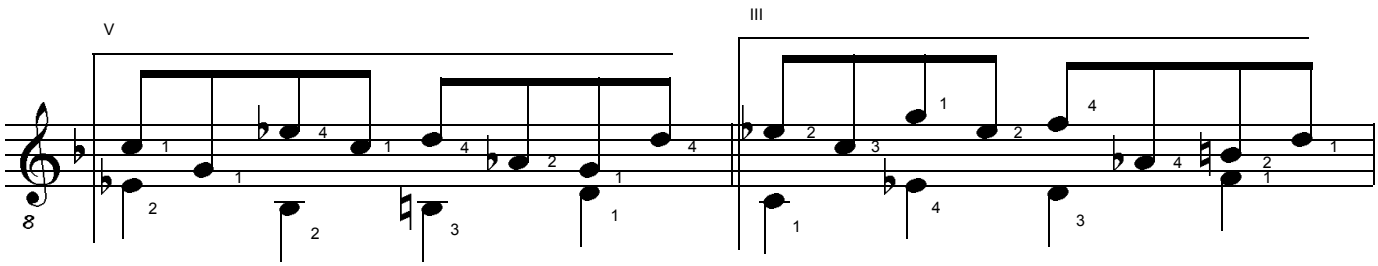
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



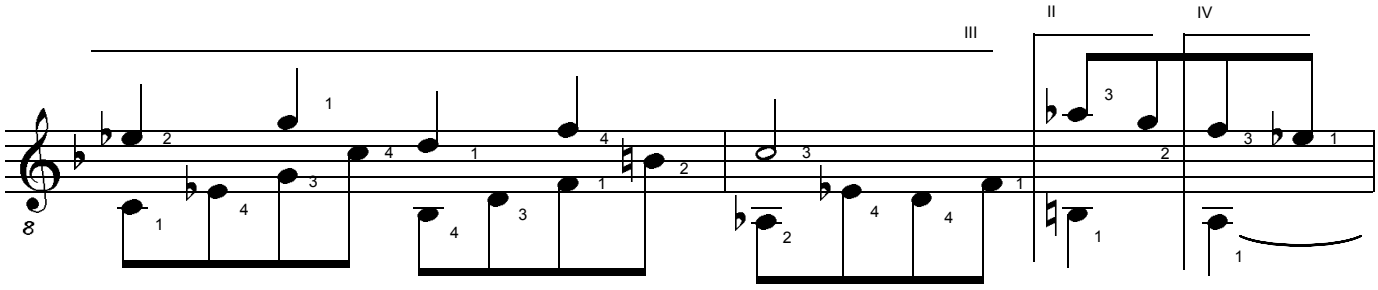
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



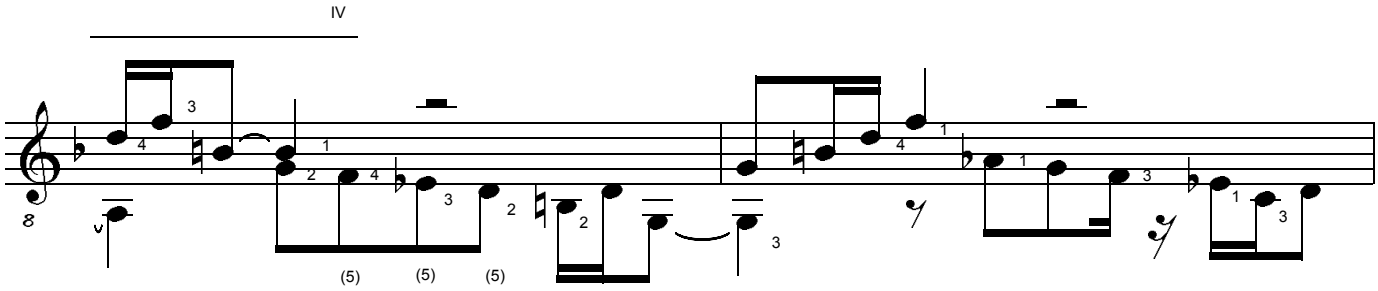
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



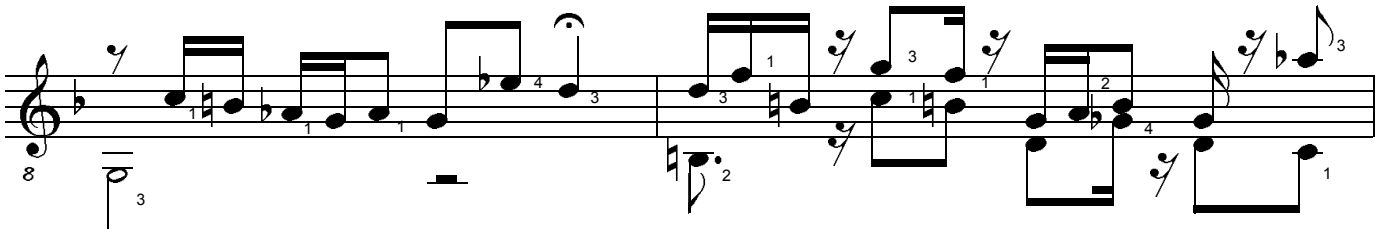
89 90



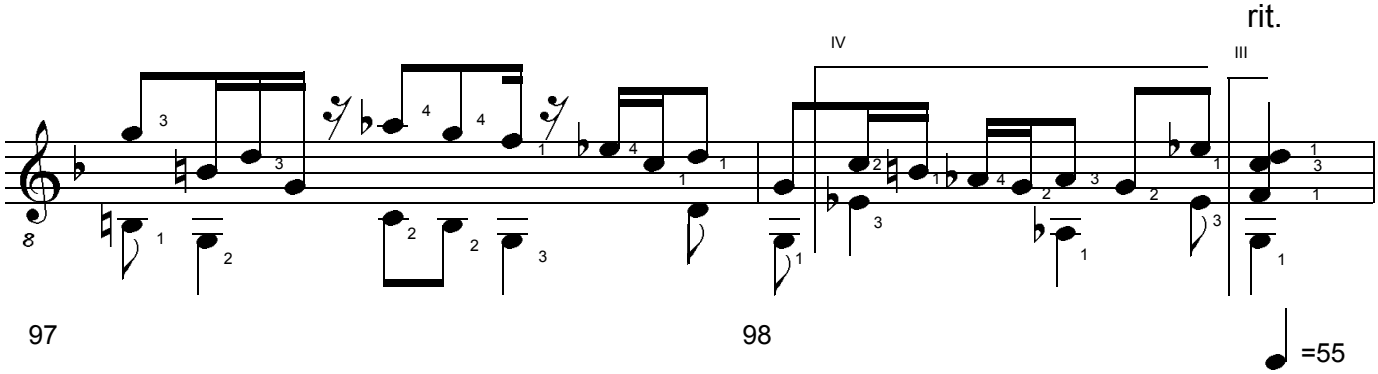
91 92



93 94

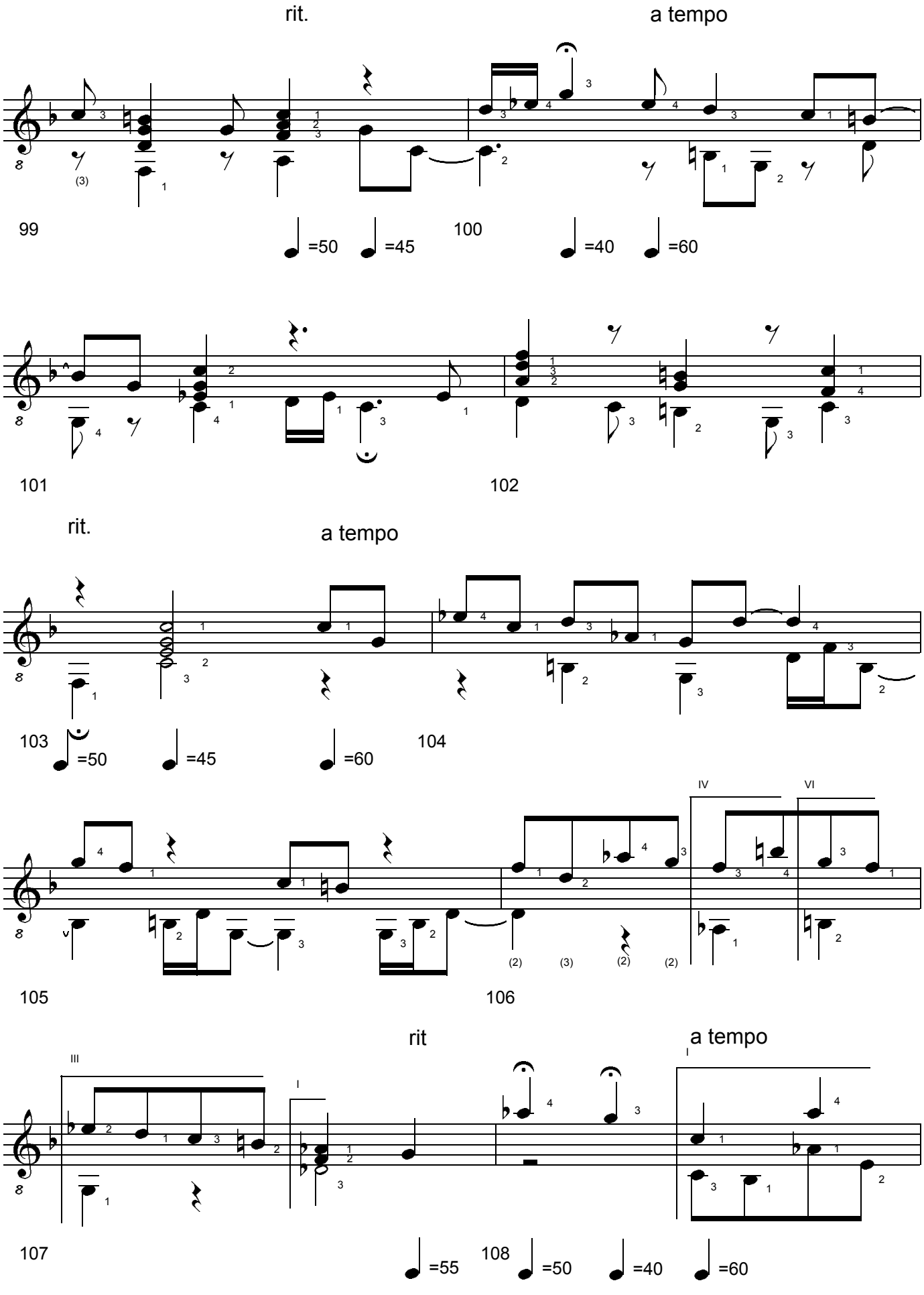


95 96

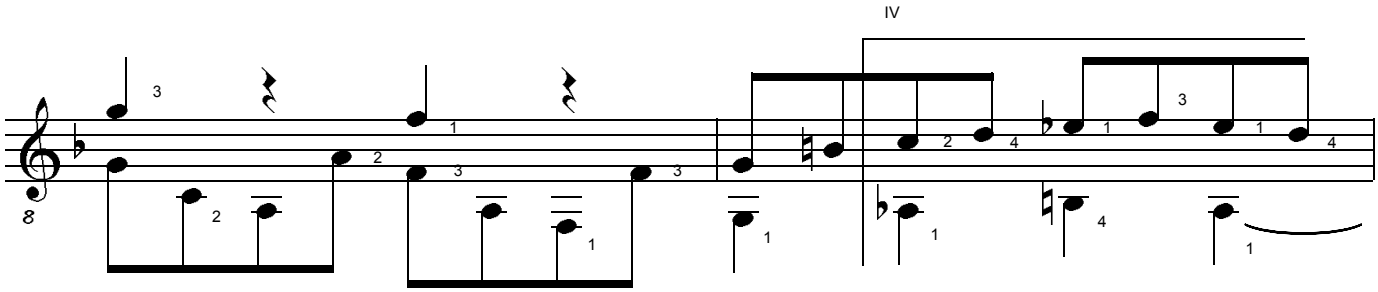


97 98

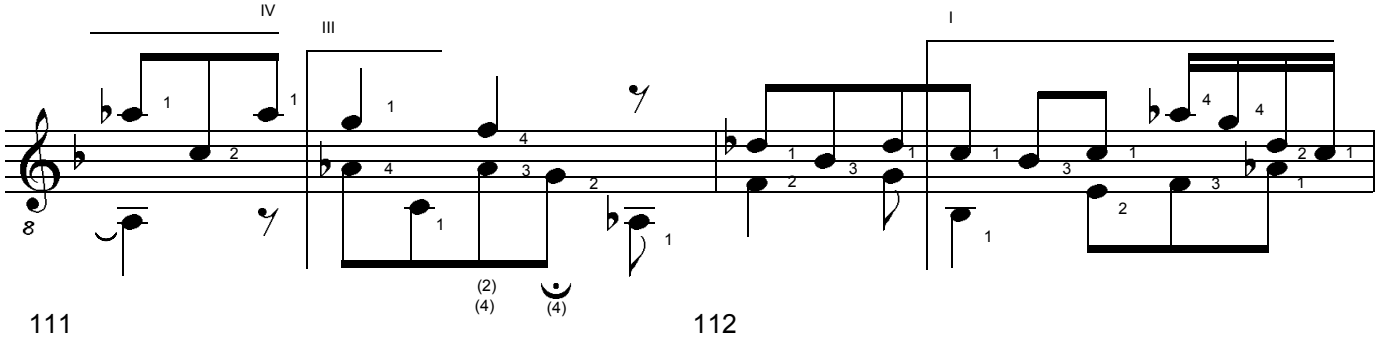
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



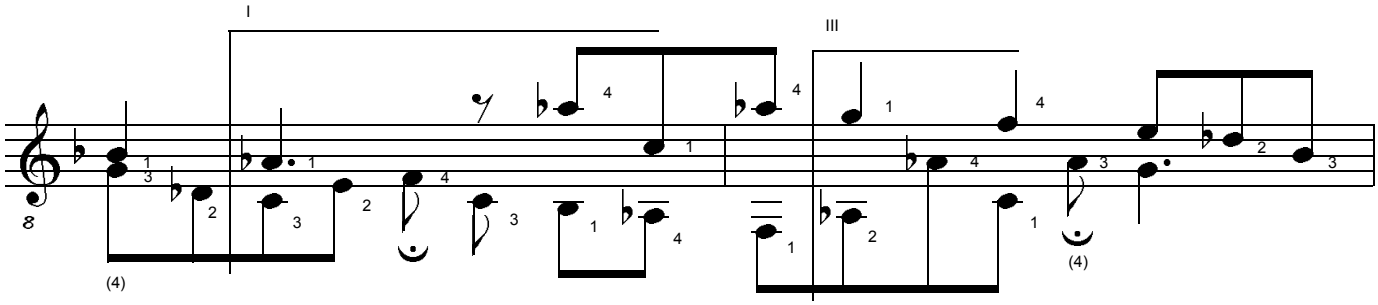
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



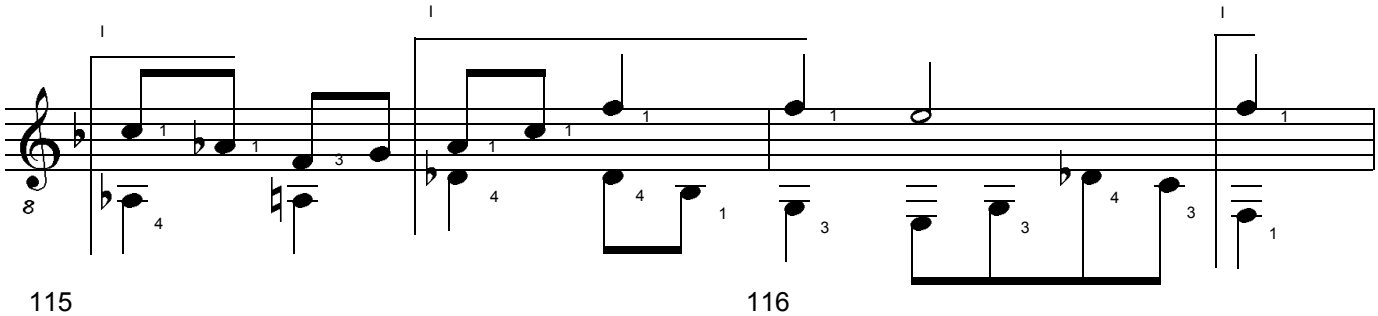
109 110



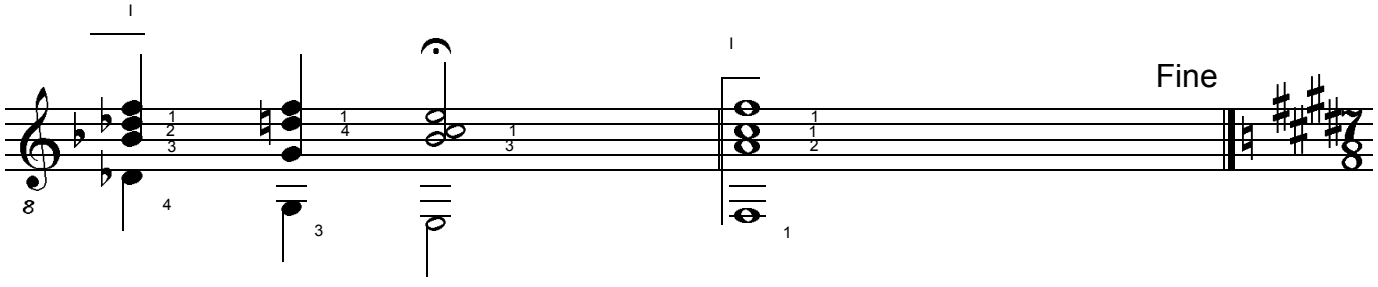
111 112



113 114



115 116

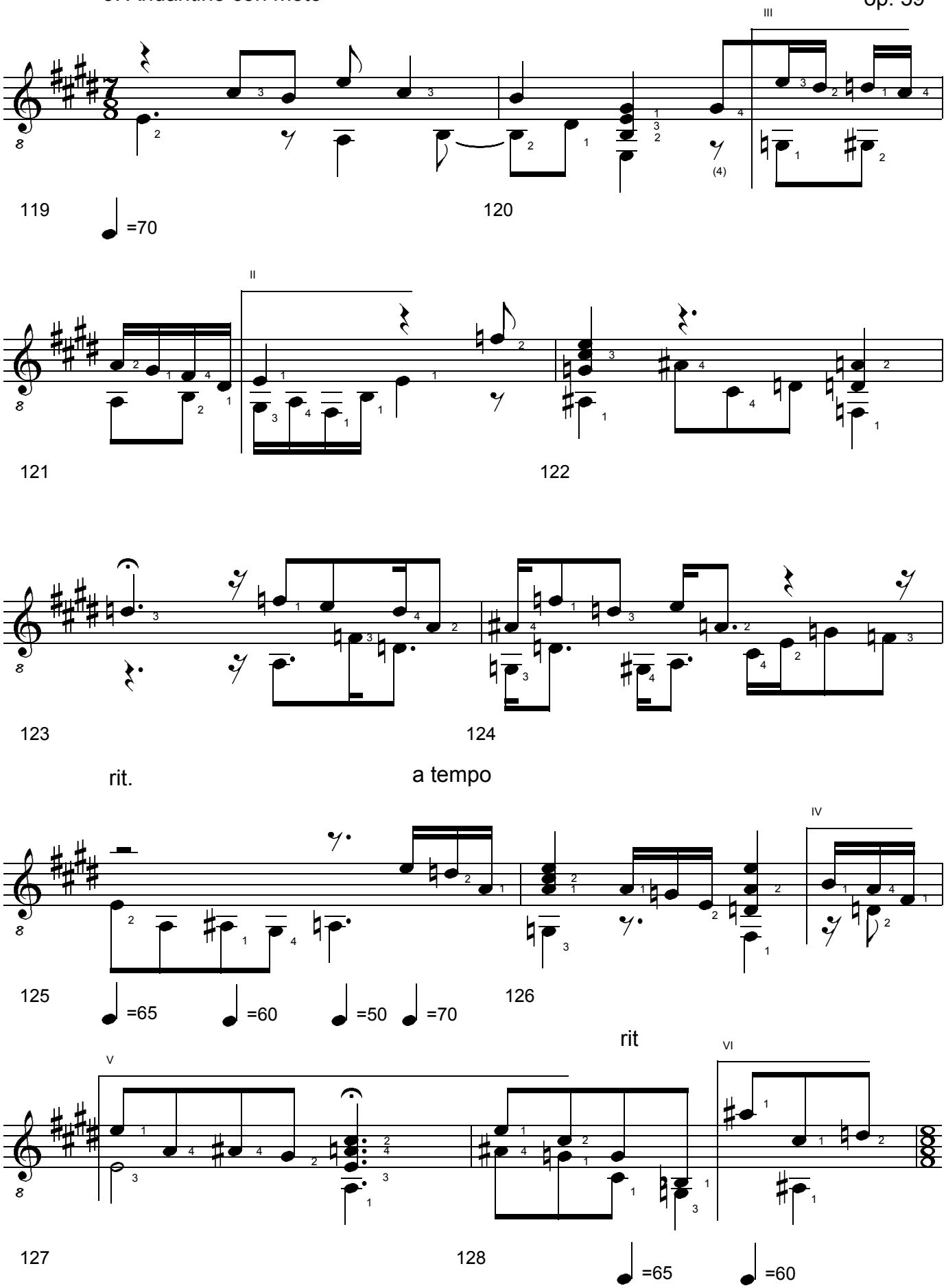


117 118

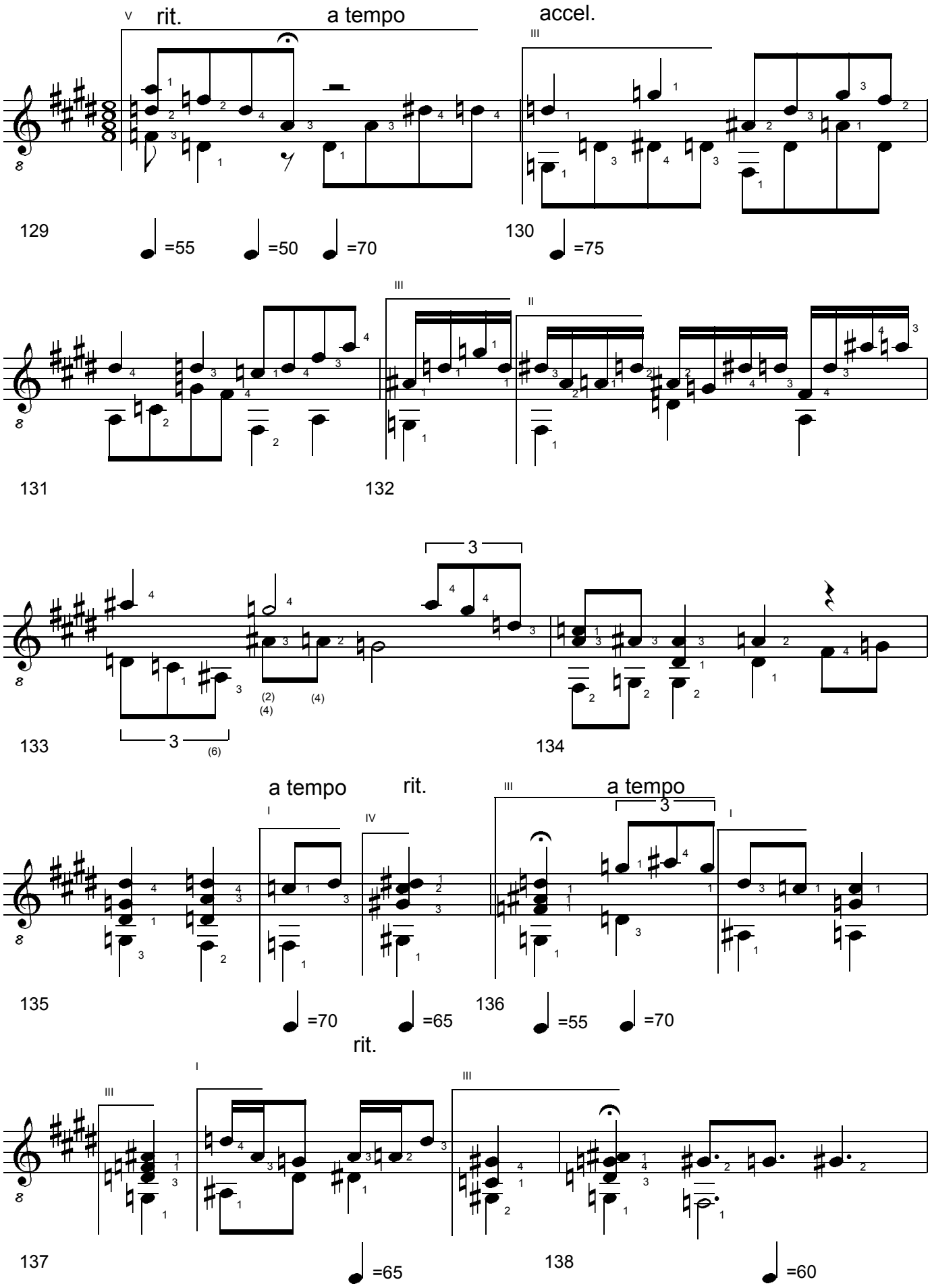
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

3. Andantino con moto

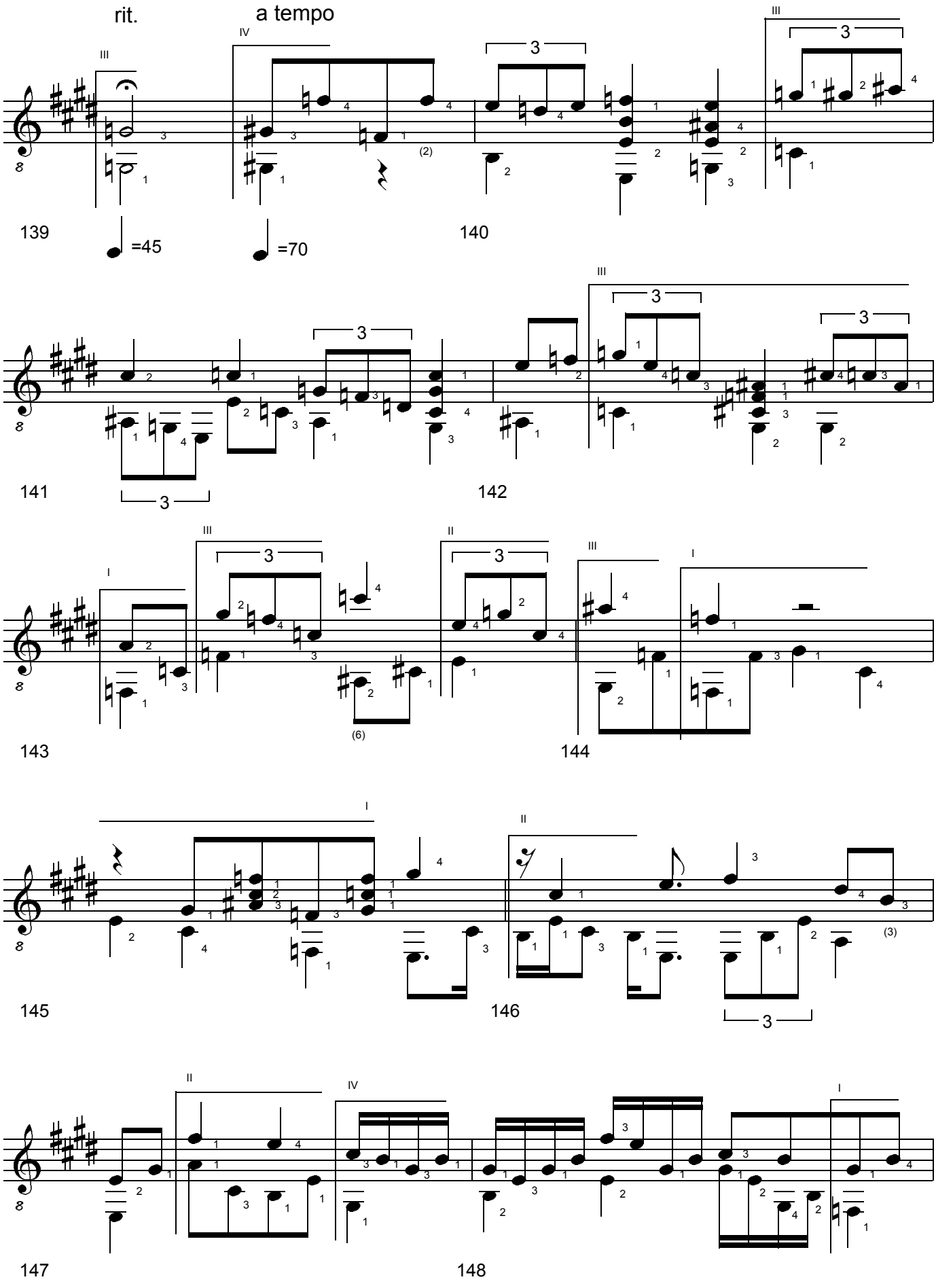
op. 59



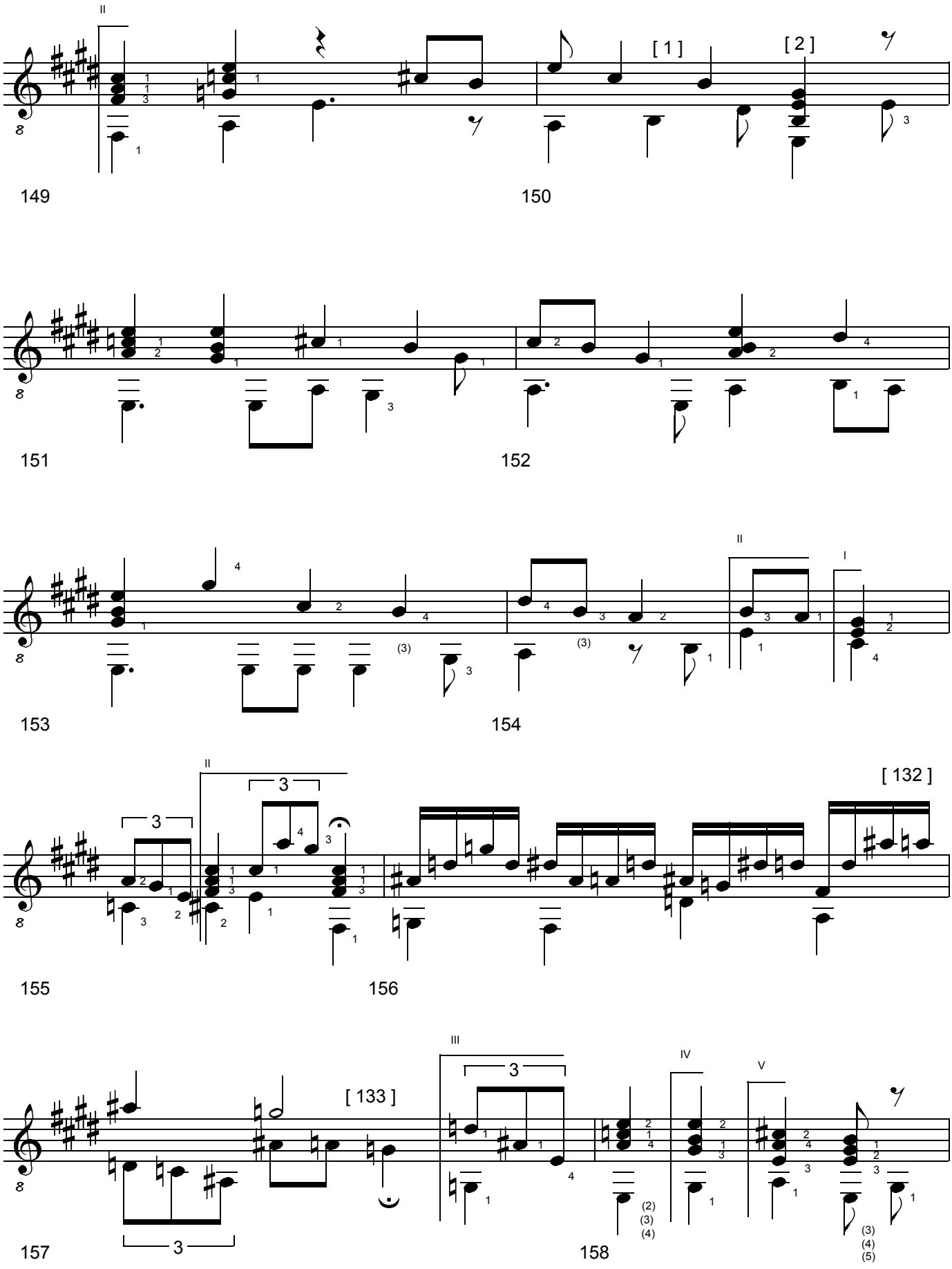
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



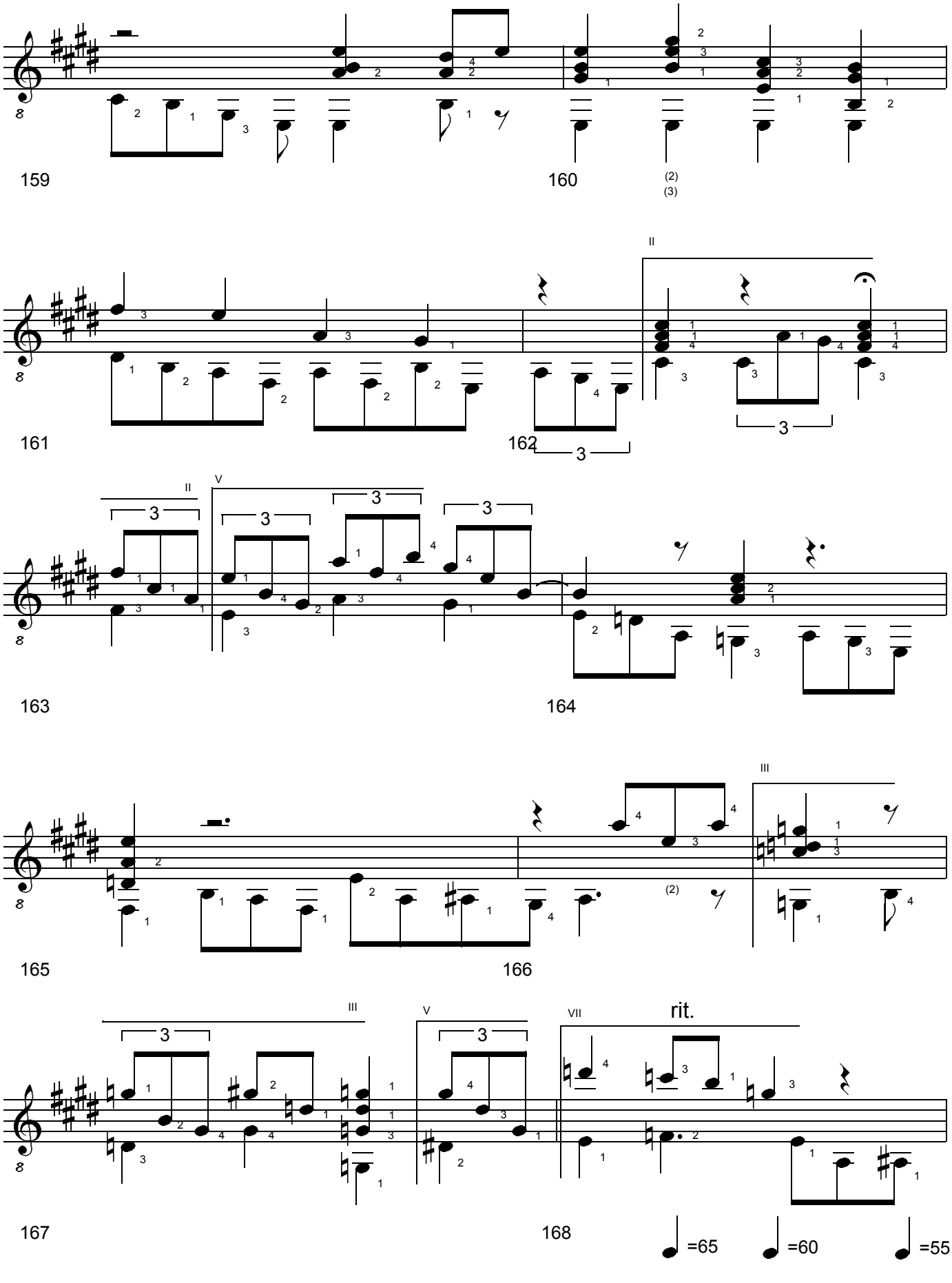
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



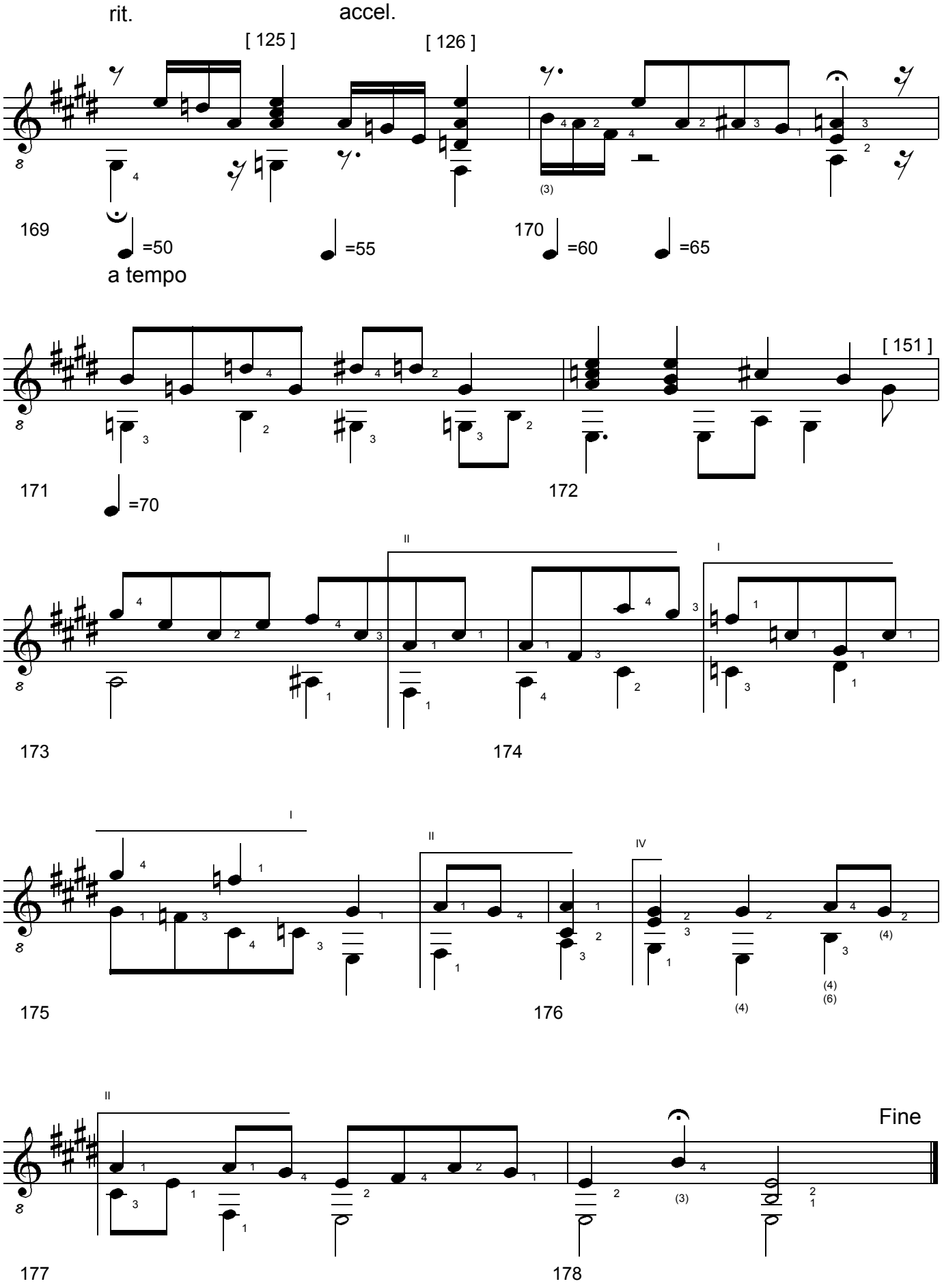
BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #2. 3 Studies for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

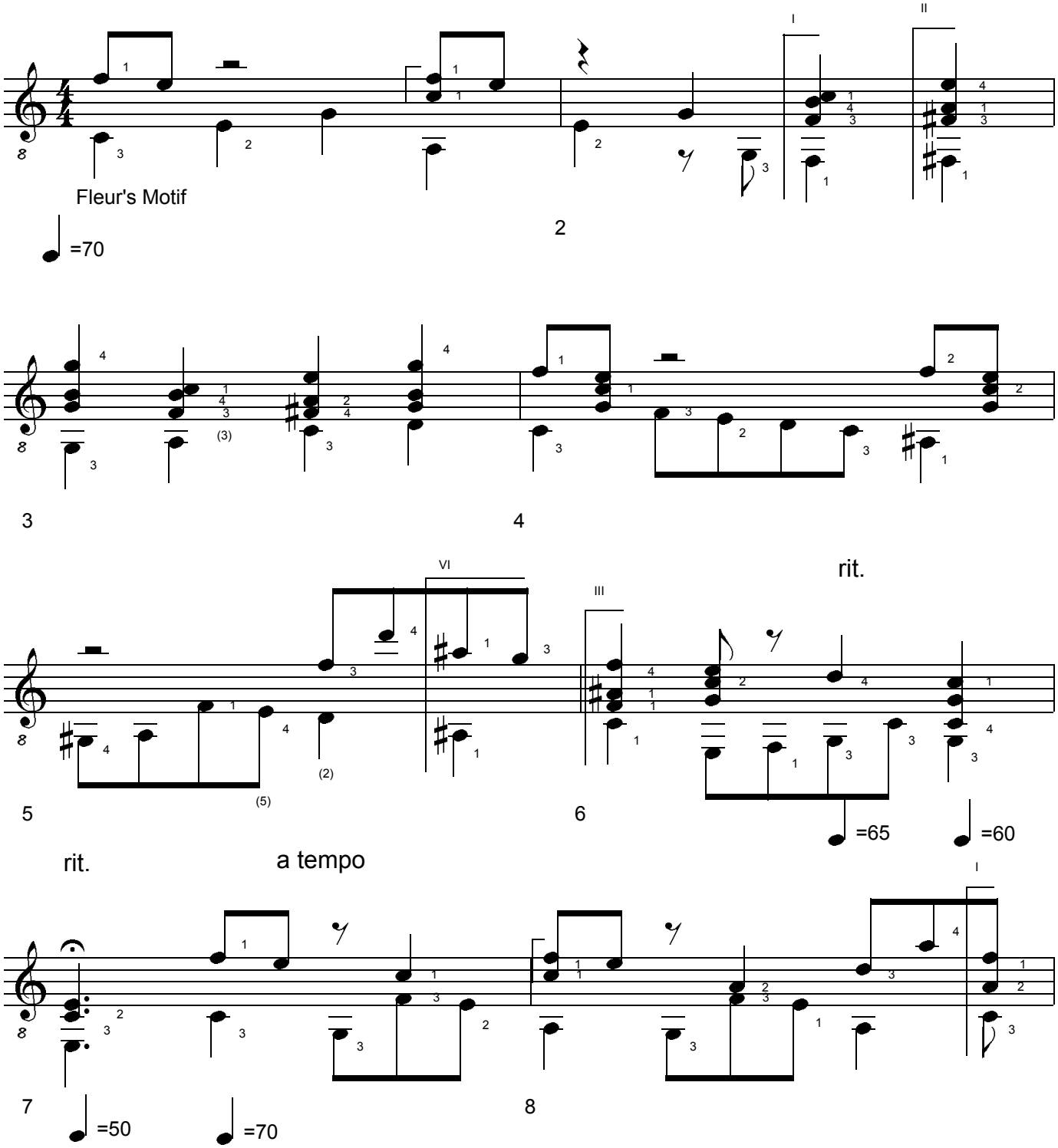
BERGKRISTALL No. 3

Concert Study for Classical Guitar (3 scenes from TVbeat)

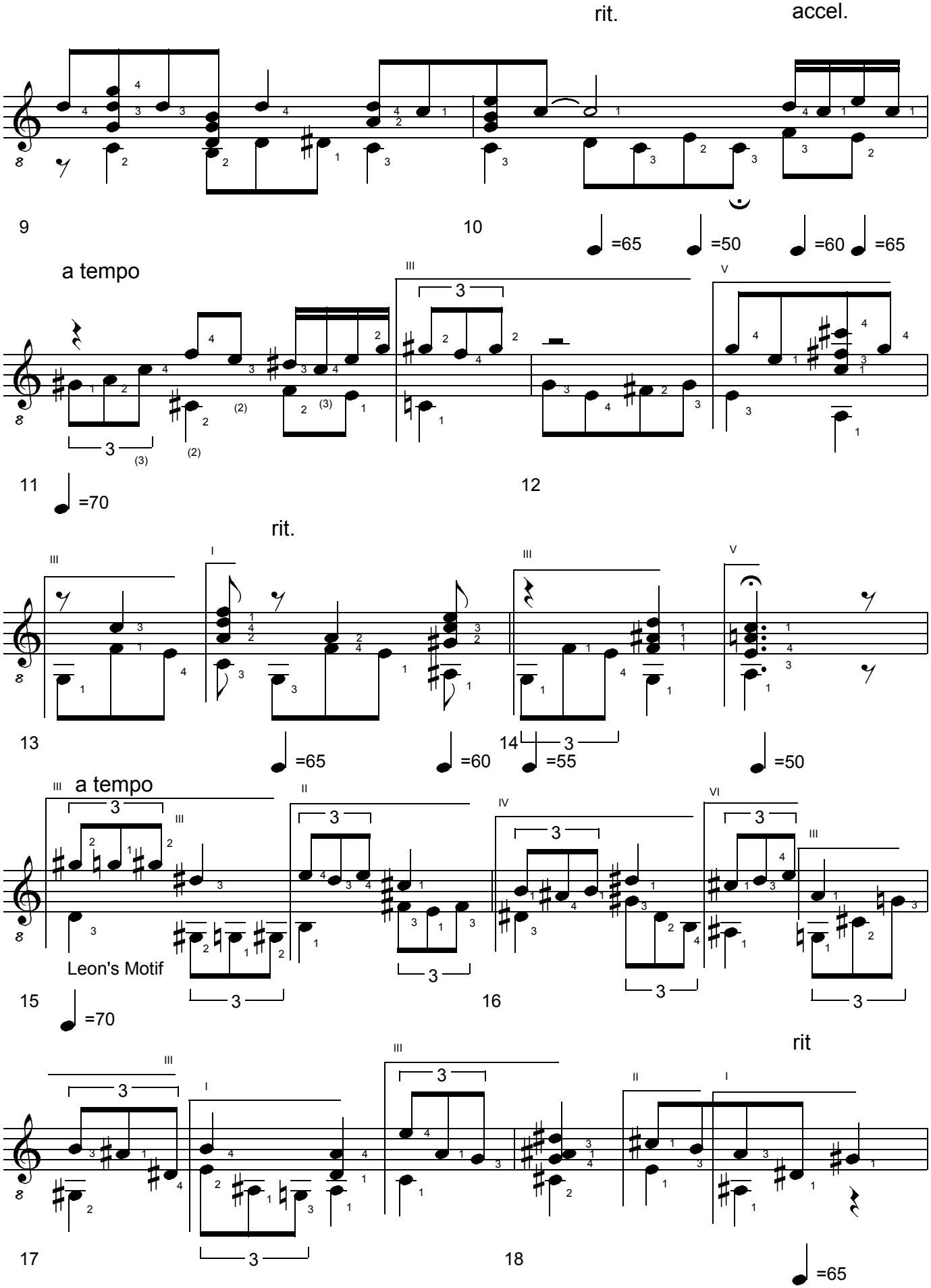
Uwe Warneke
op. 60

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

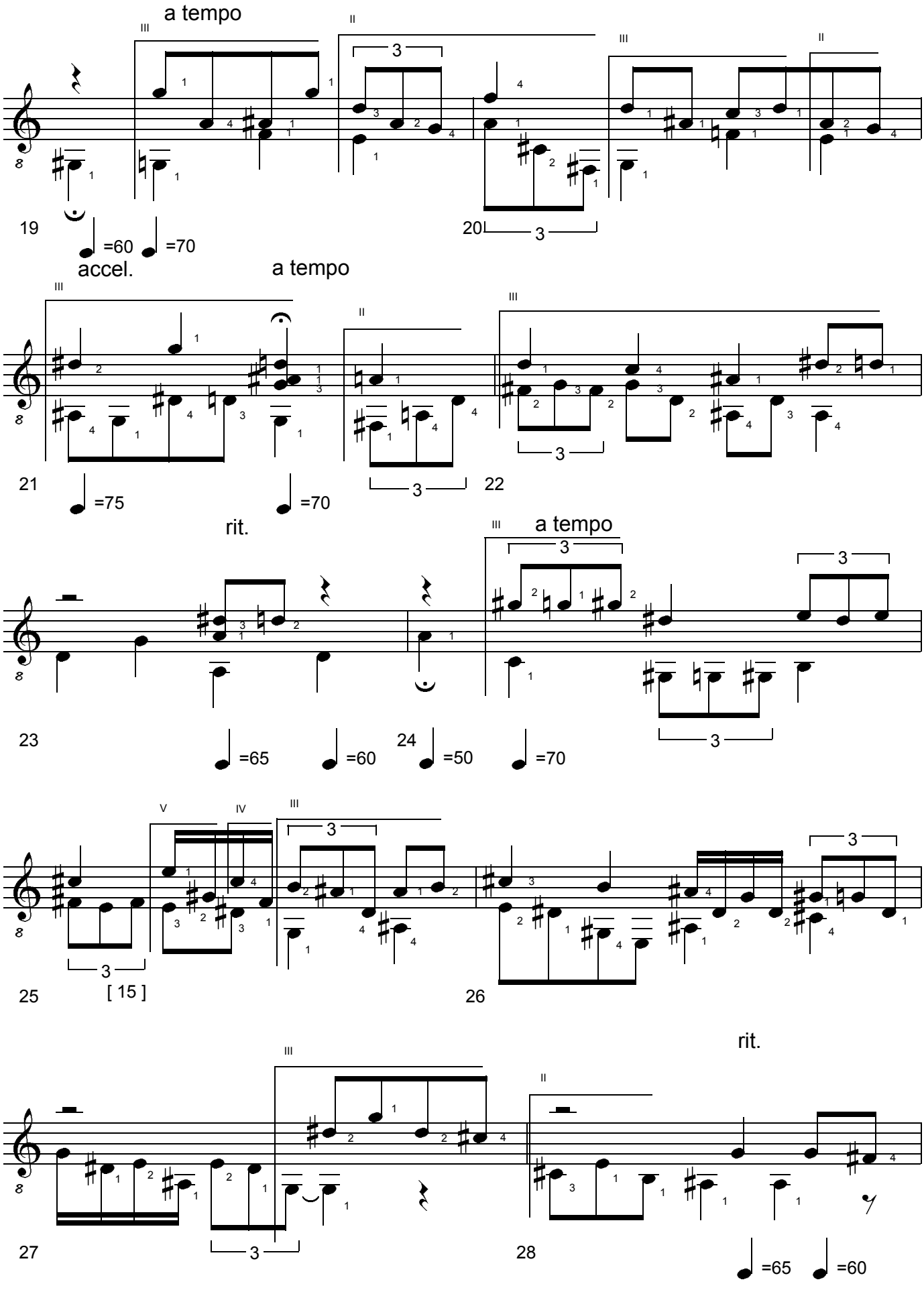
1. Movement (On the Seashore - Pas de Deux): Andantino con anima



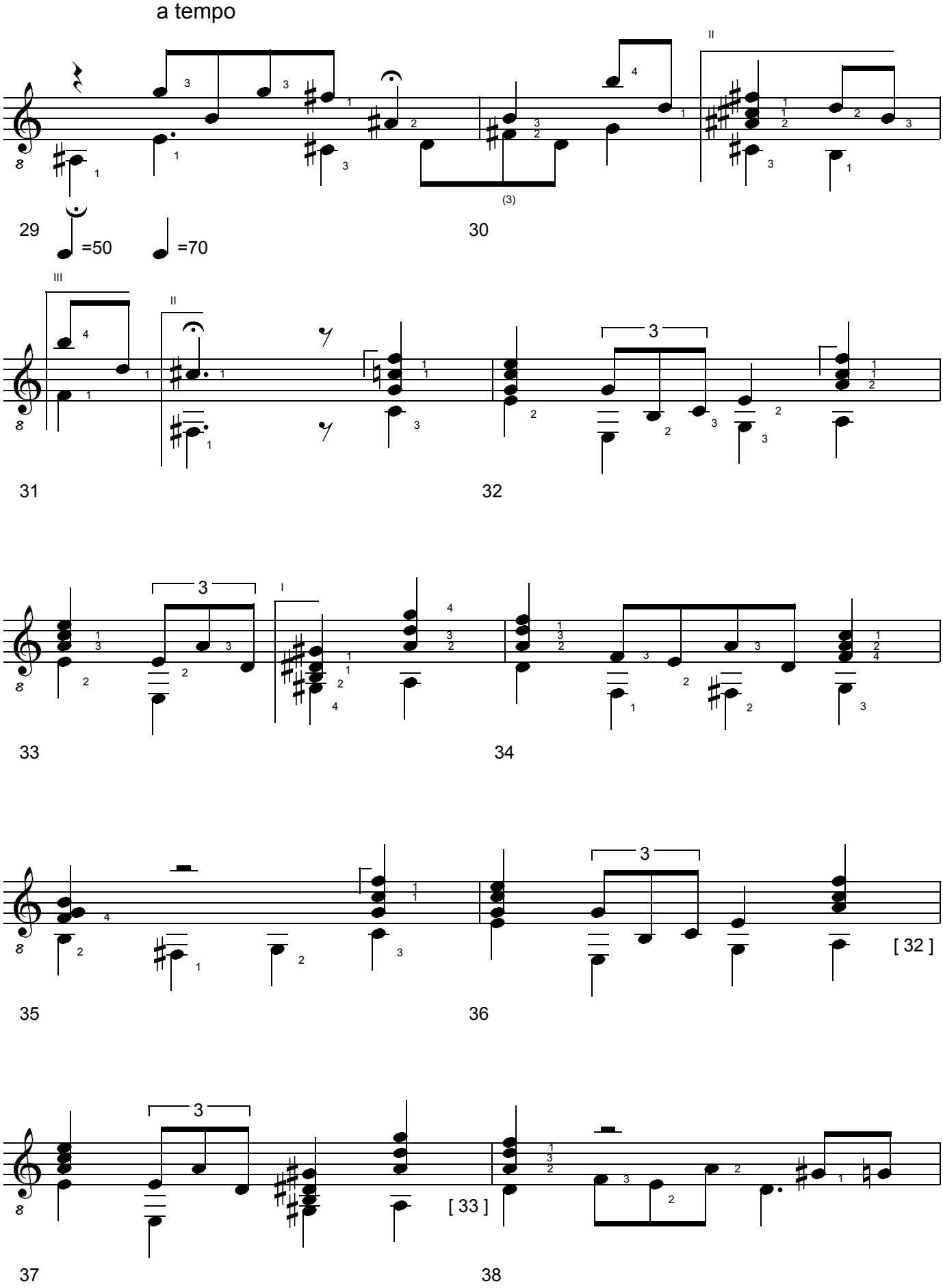
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



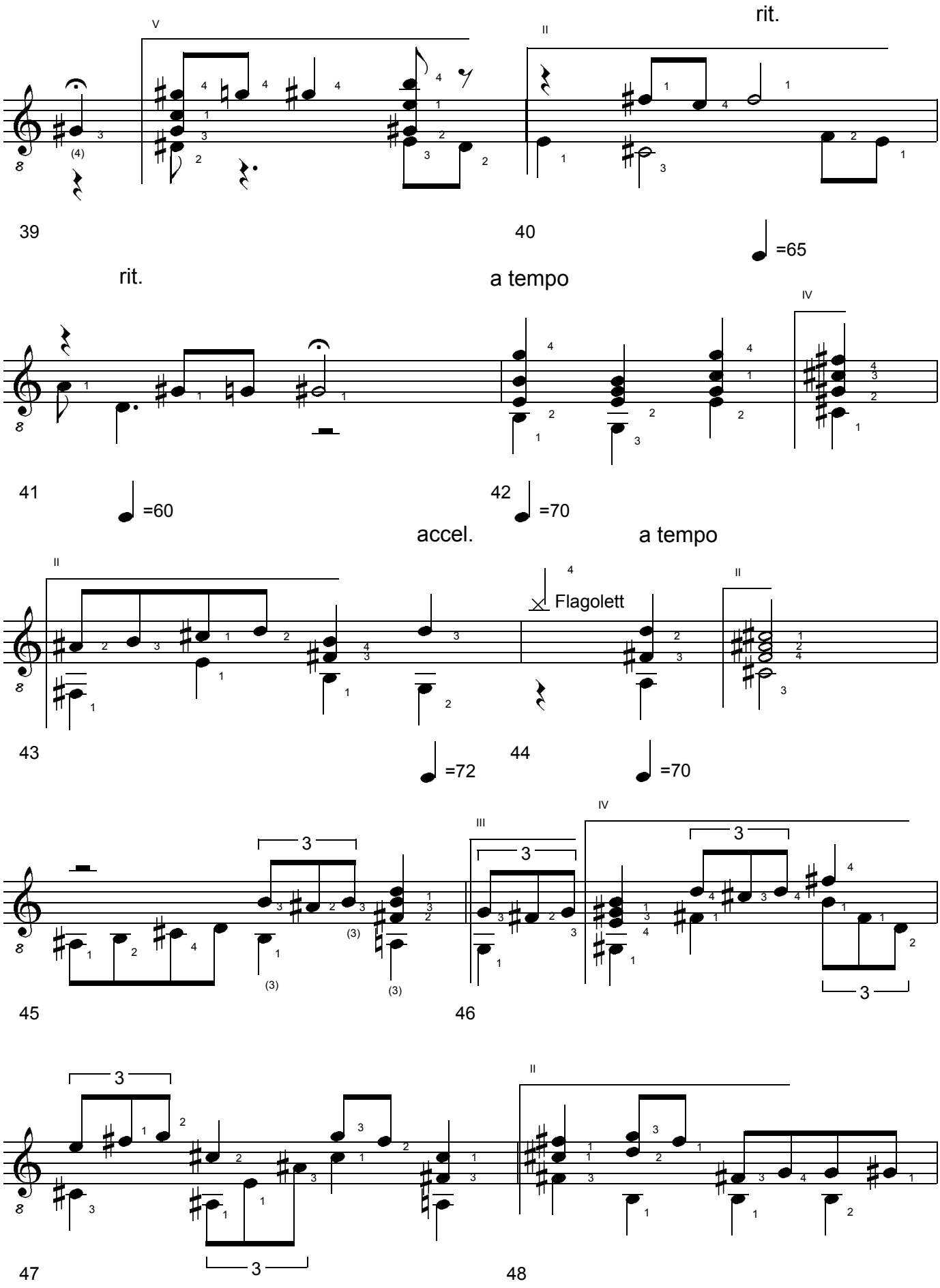
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



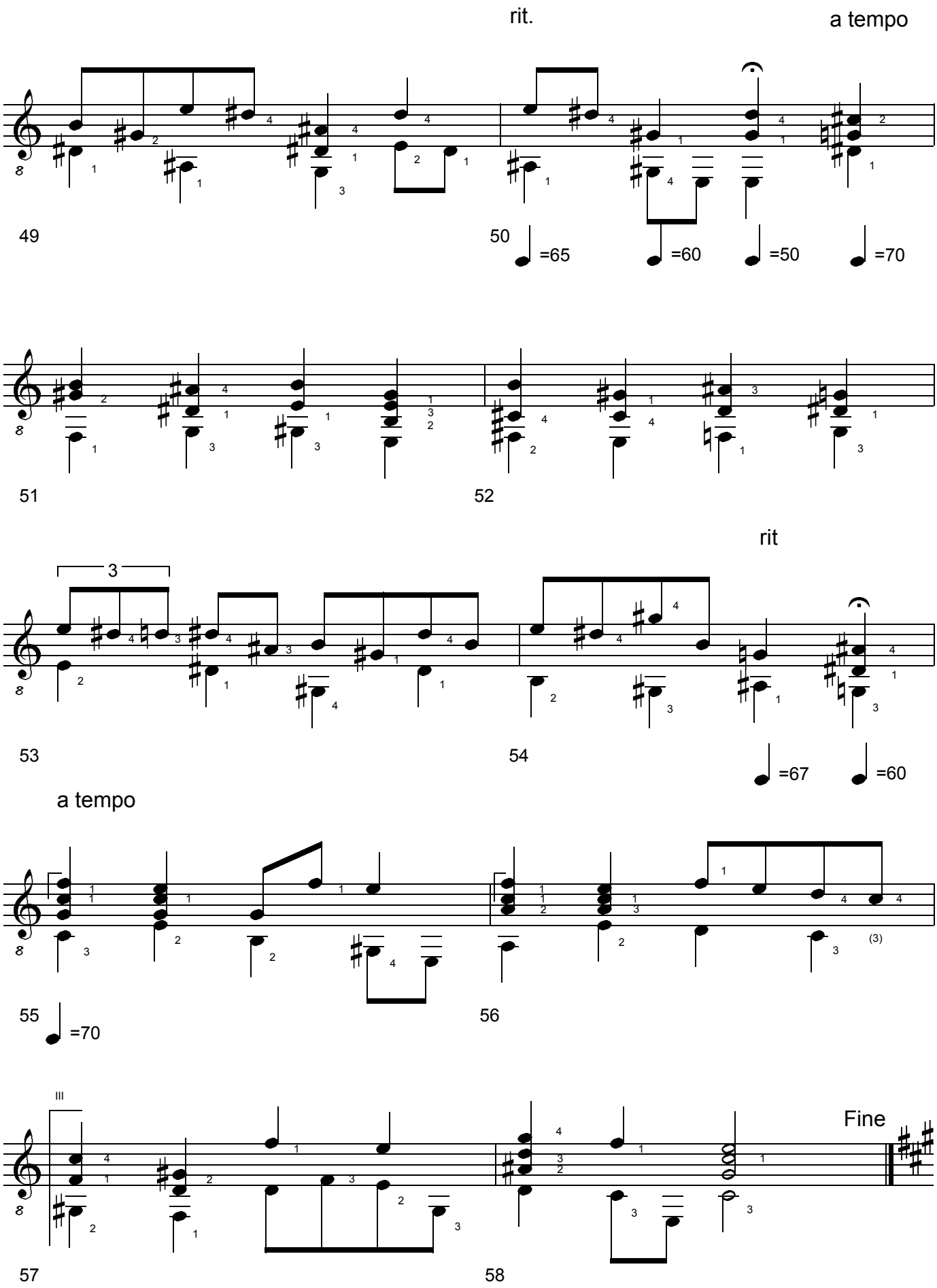
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

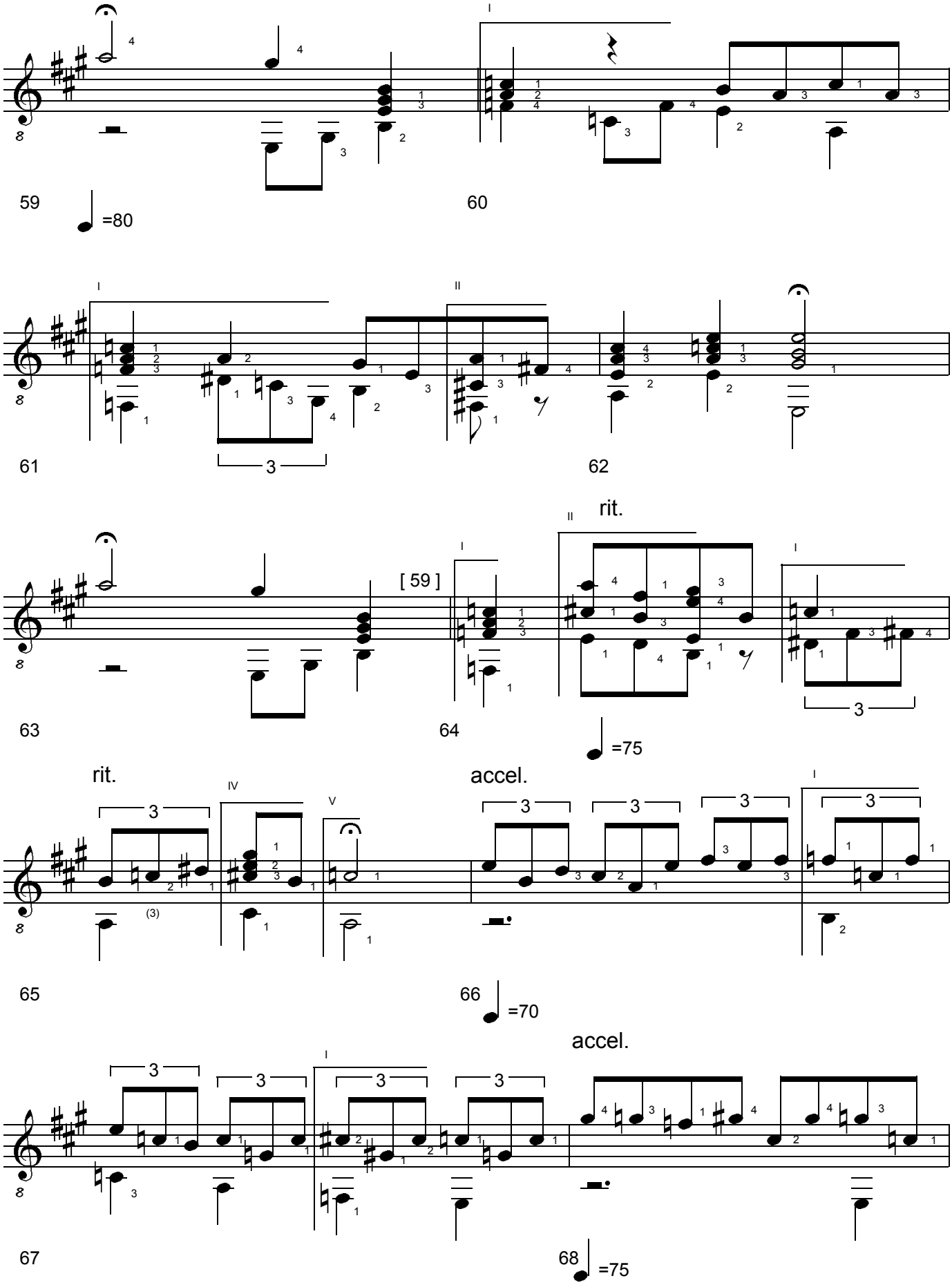


BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

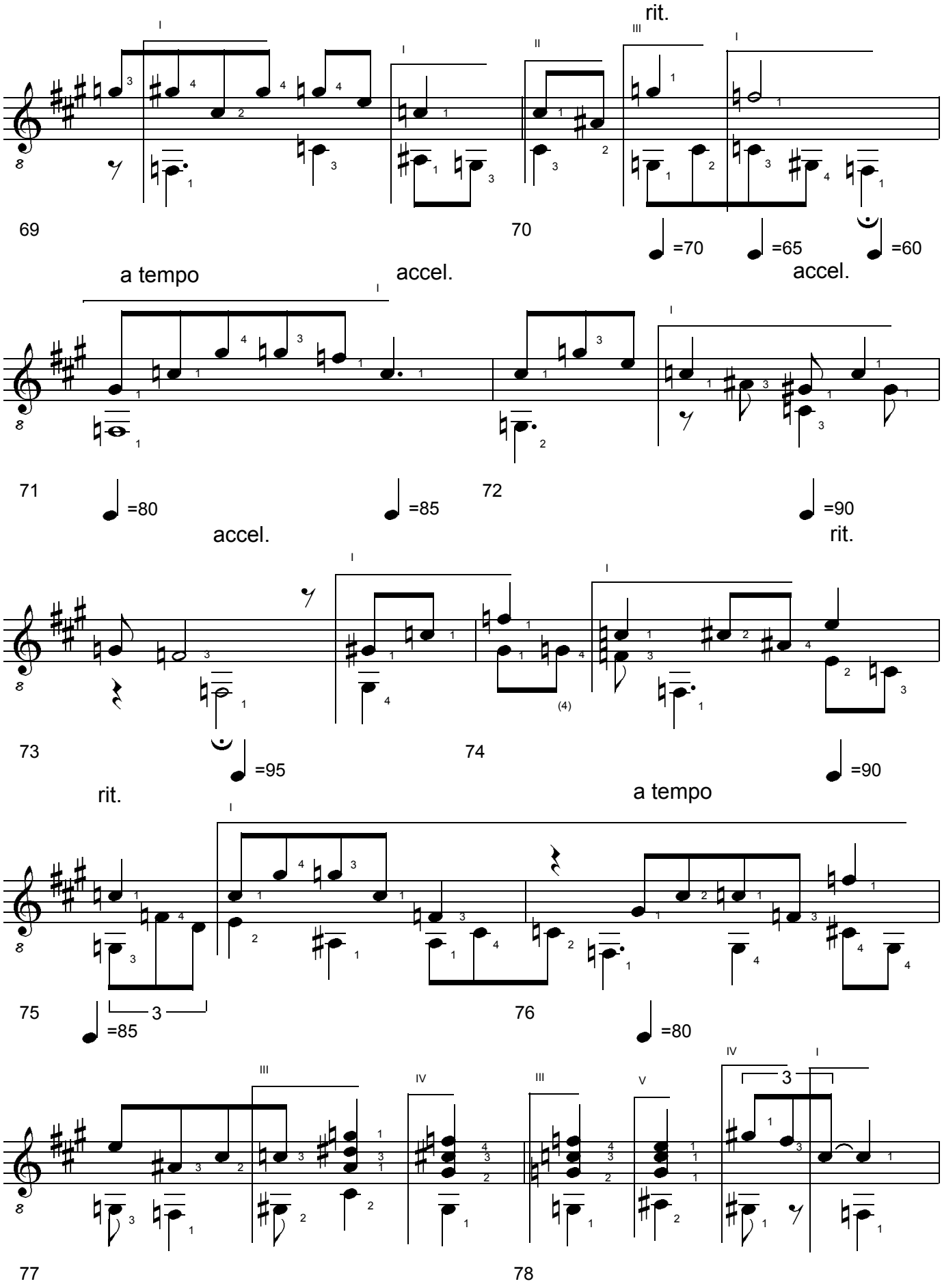


BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

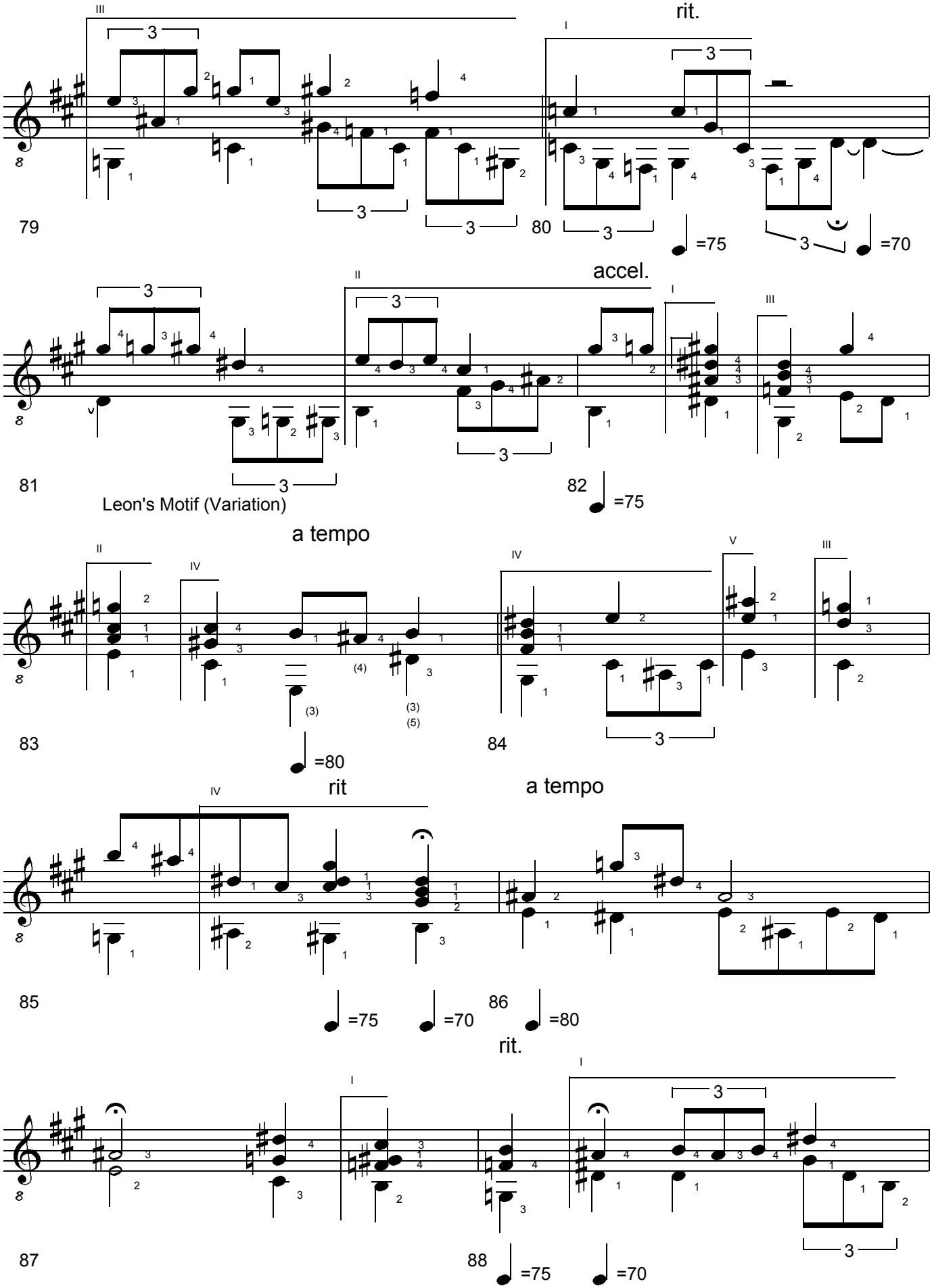
2. Movement (Enter the Amazing Media World - Leon's Solo Part): Moderato con brio



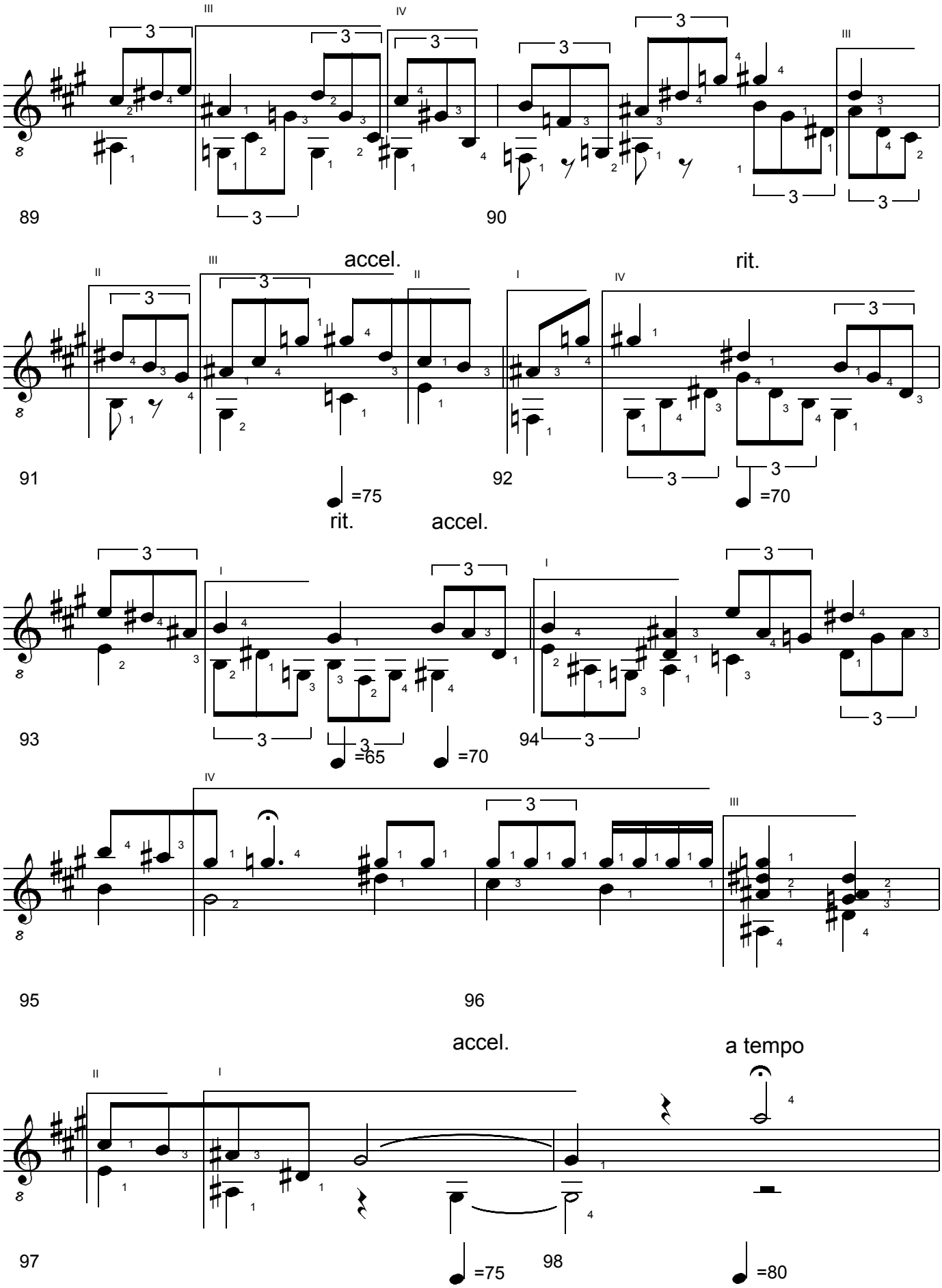
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



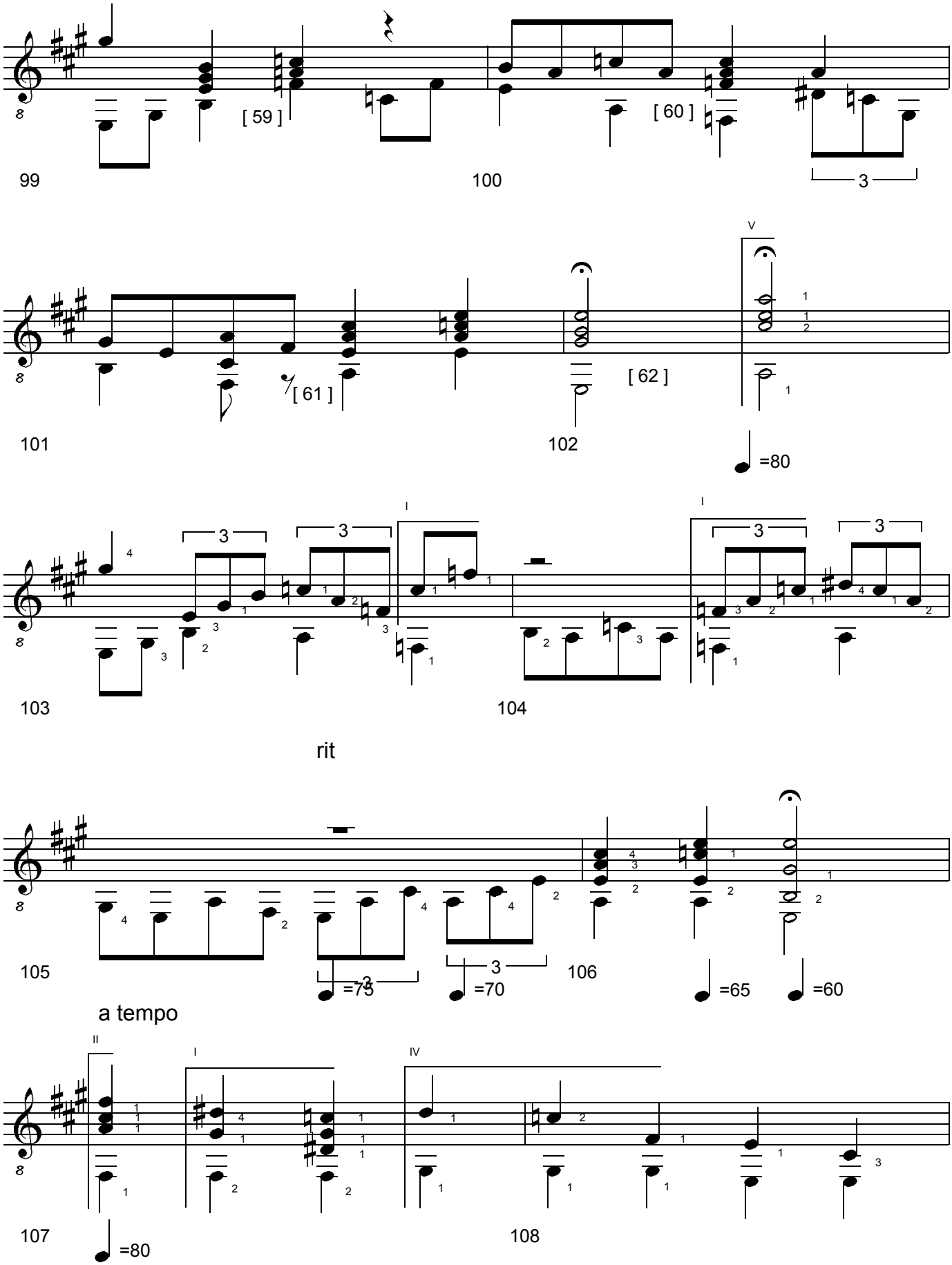
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



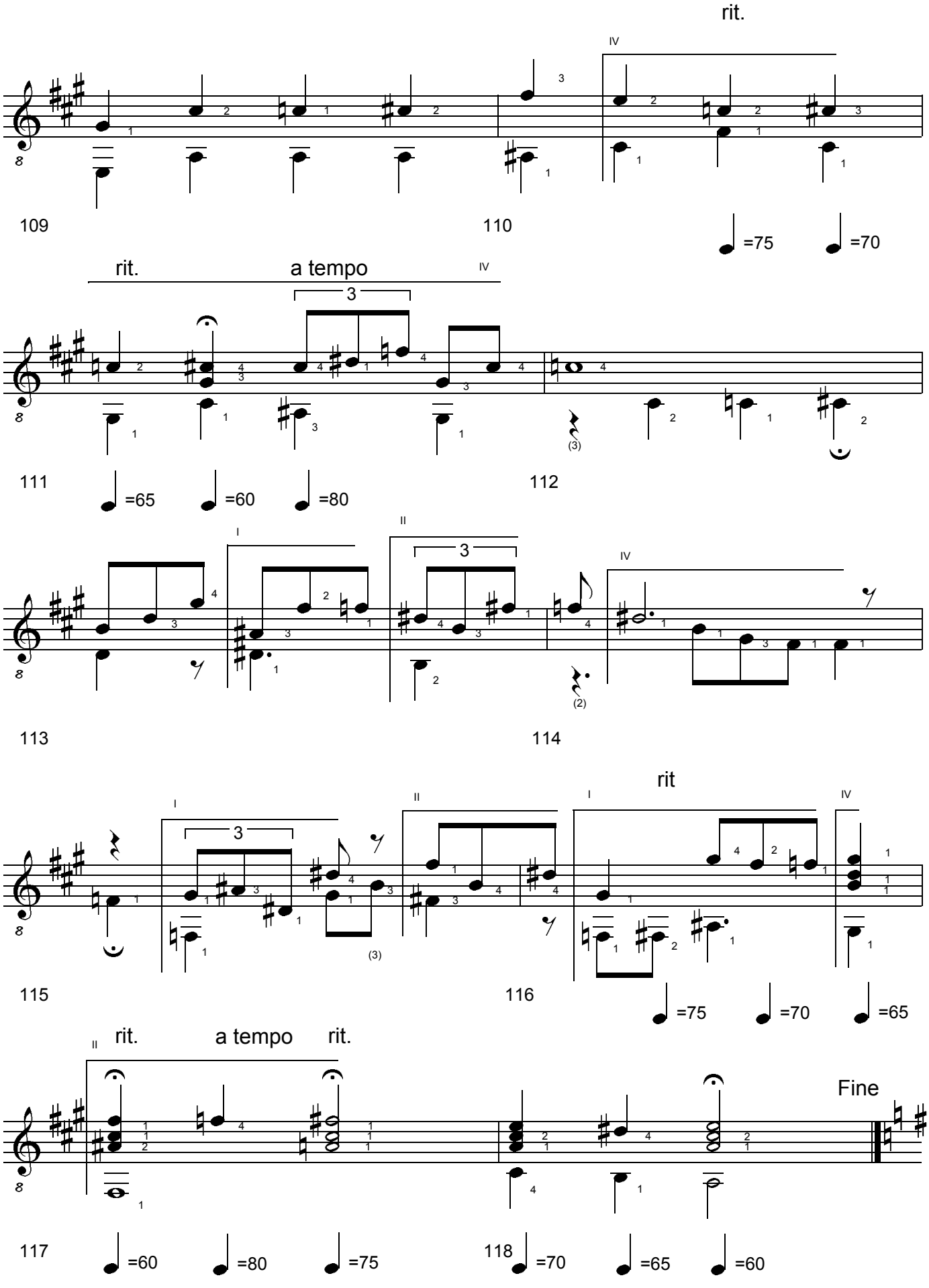
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

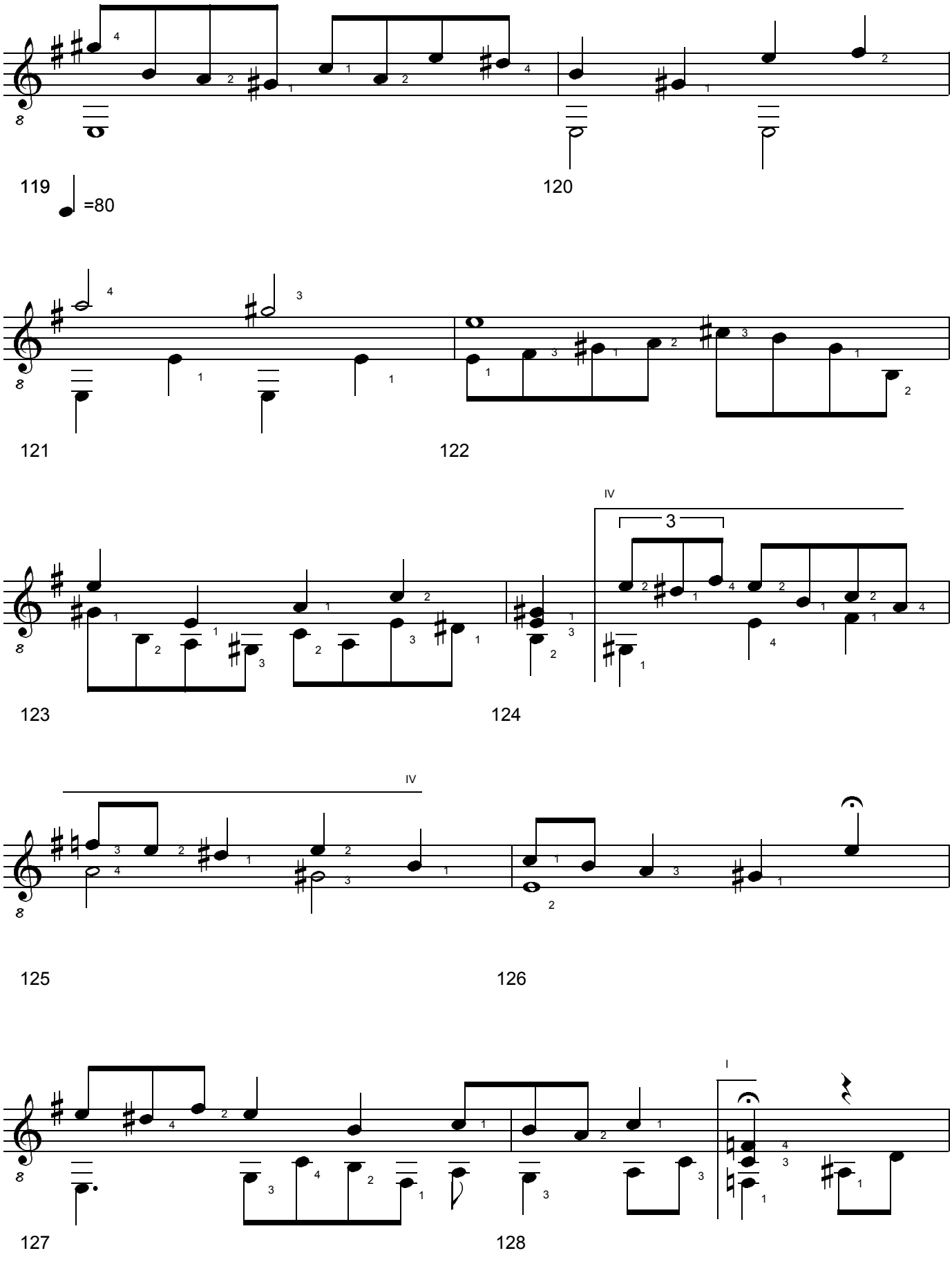


BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

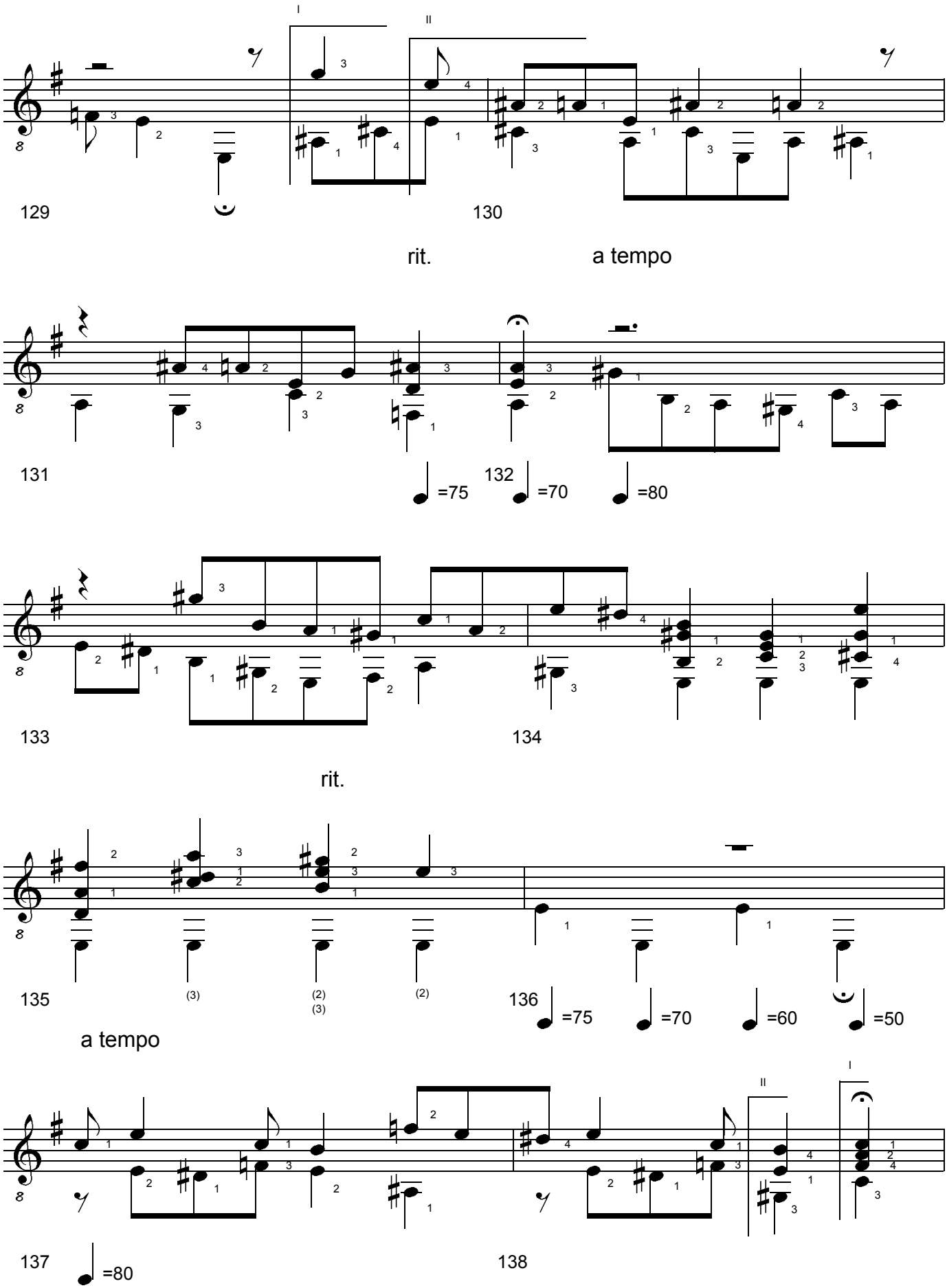


BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

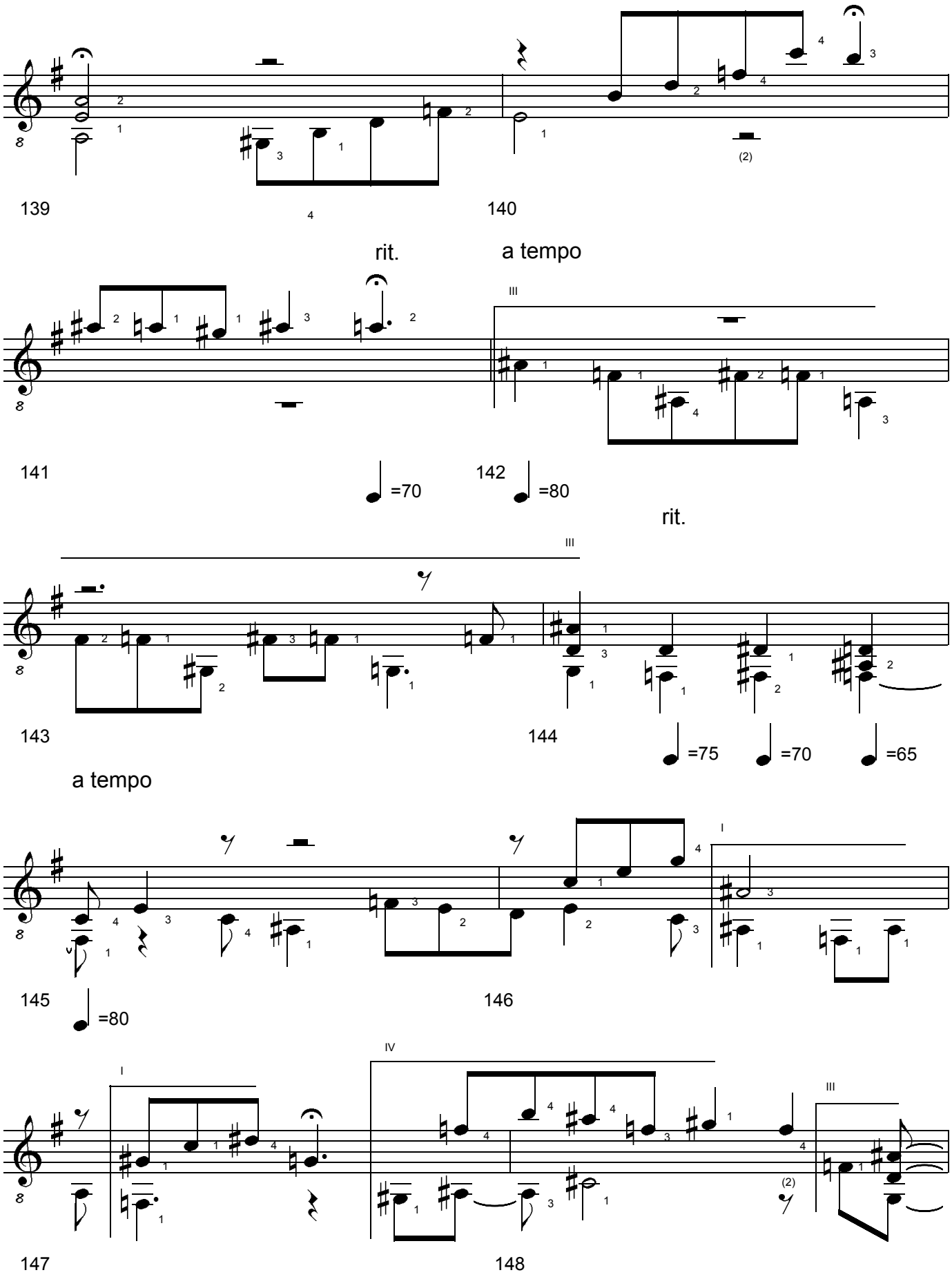
3. Movement (Reading Leon's Letter - Fleur's Solo): Moderato grazioso



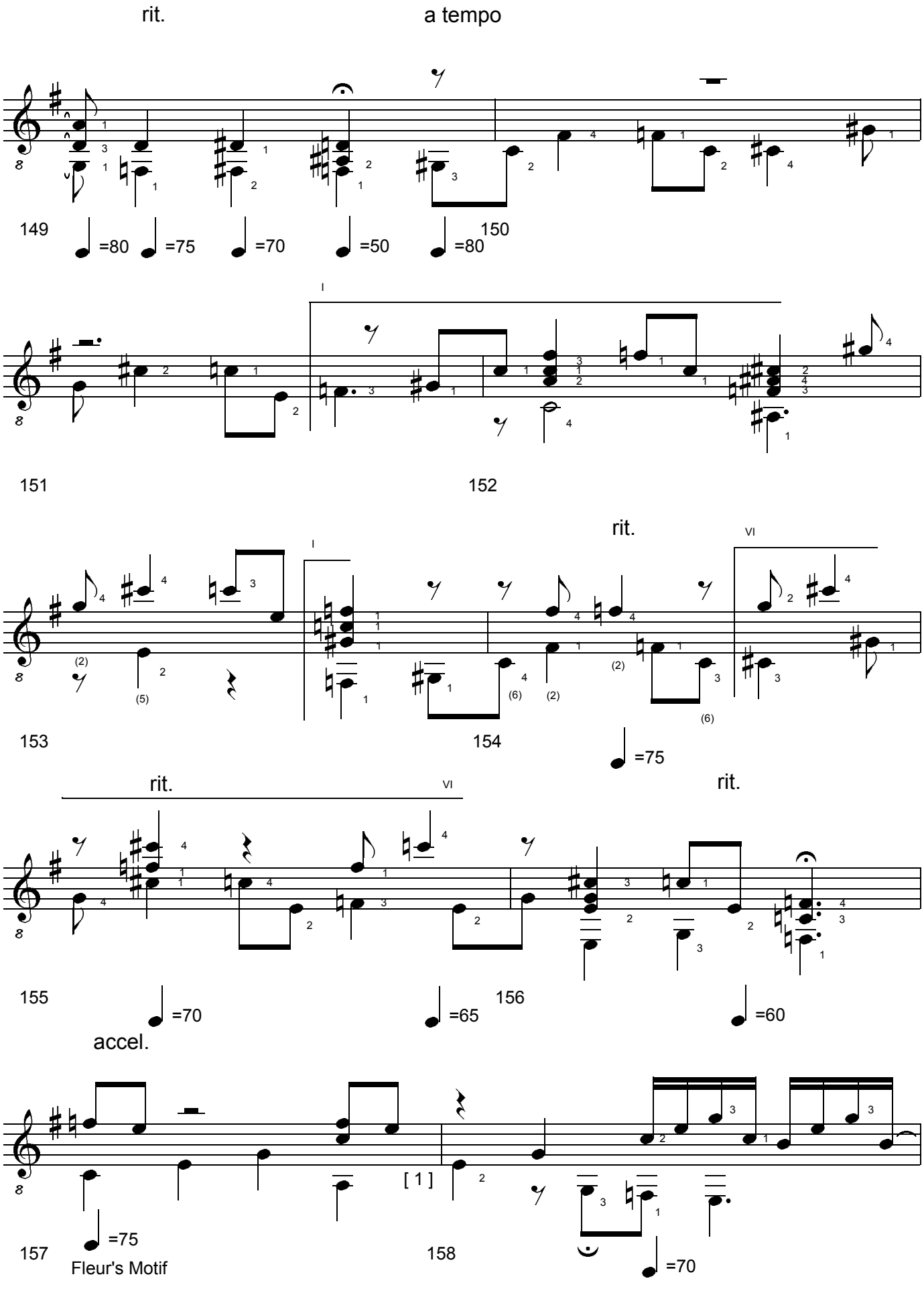
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



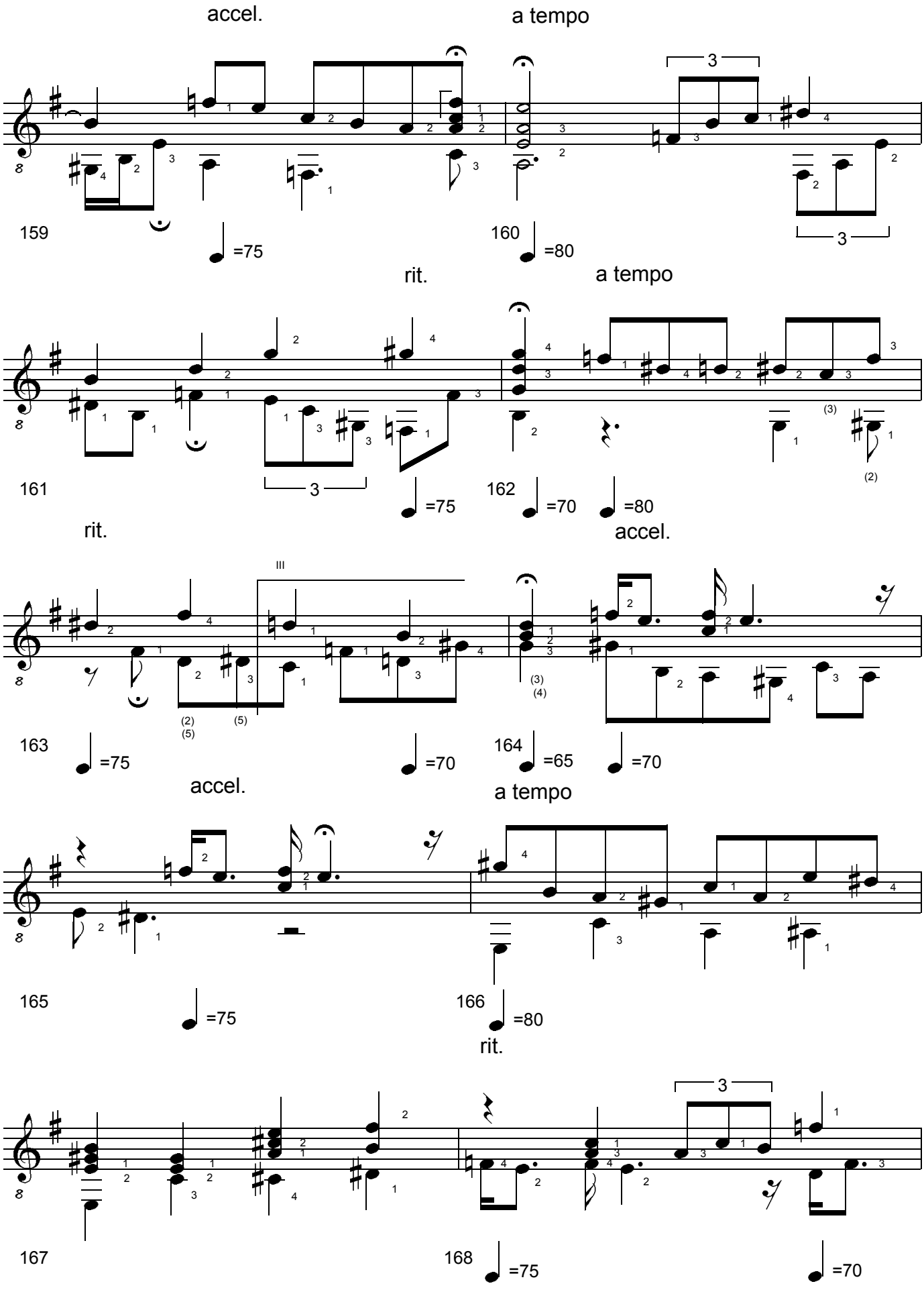
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



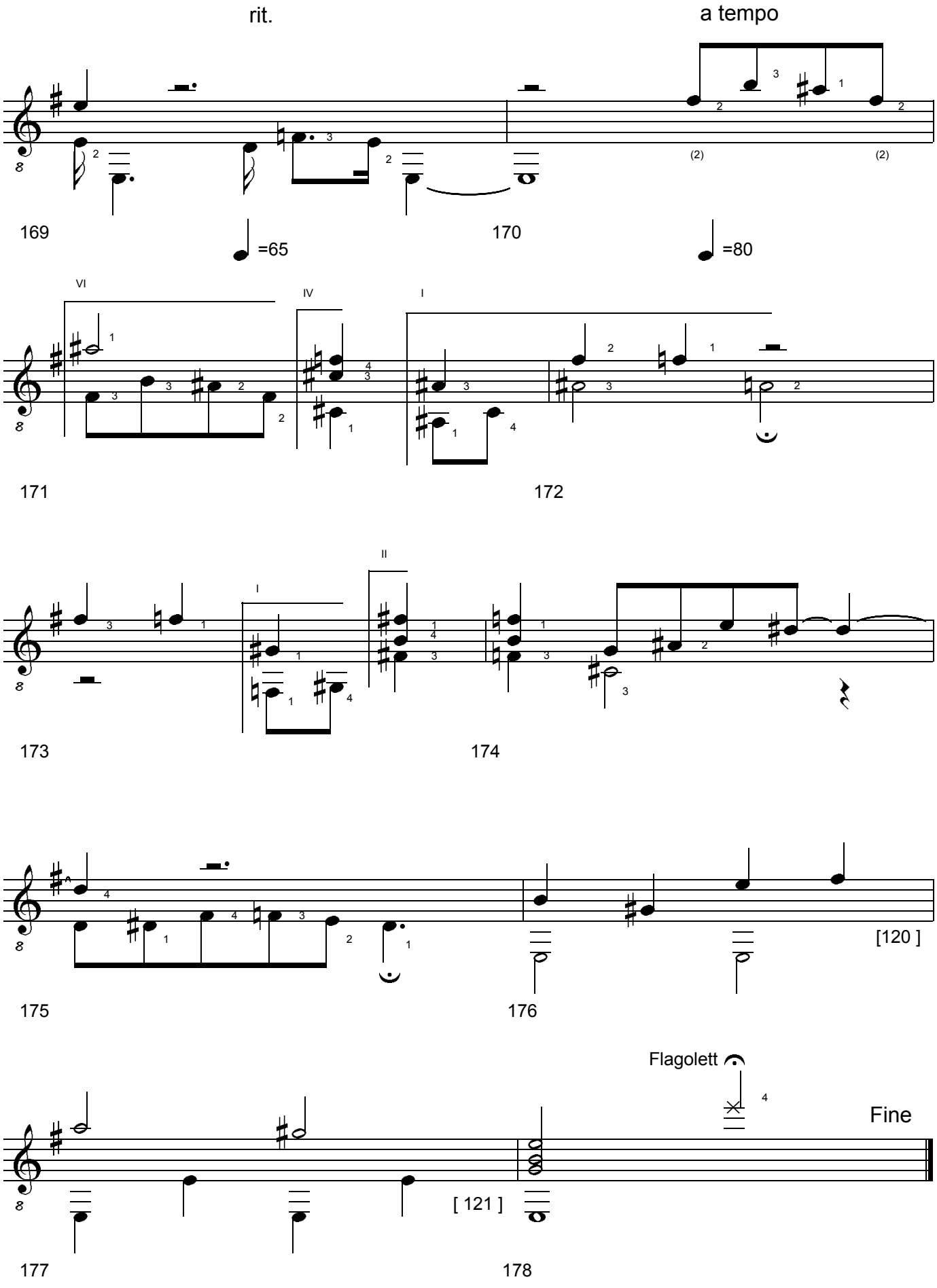
BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351



BERGKRISTALL #3. Concert Study for Solo Guitar. (c) Uwe Warneke 2004. All Rights Reserved. US Copyright Office, PAU 2-908-351

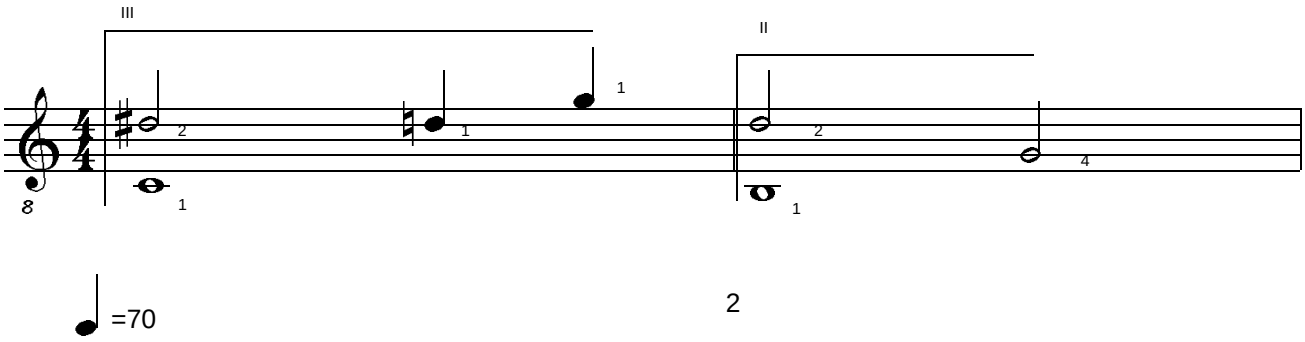
BERGKRISTALL No. 4

Uwe Warneke

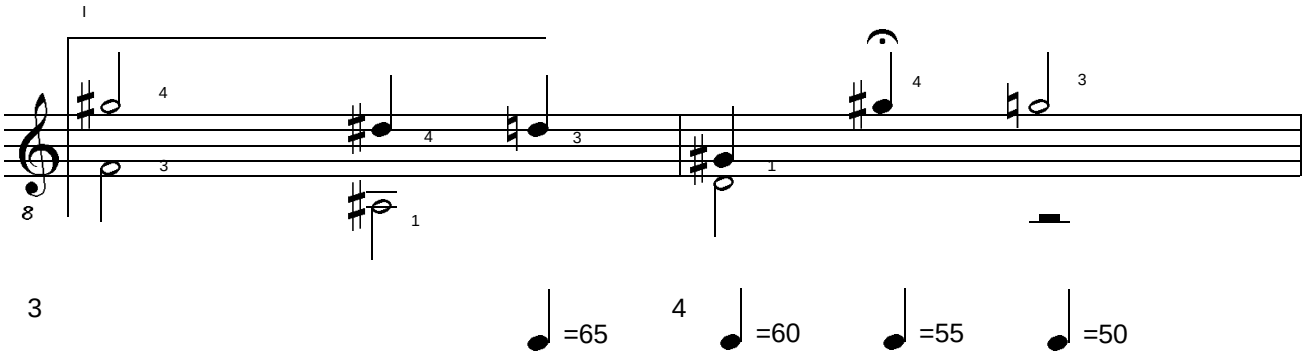
op. 61

Concert Study for Solo Guitar (3 scenes from TVbeat)

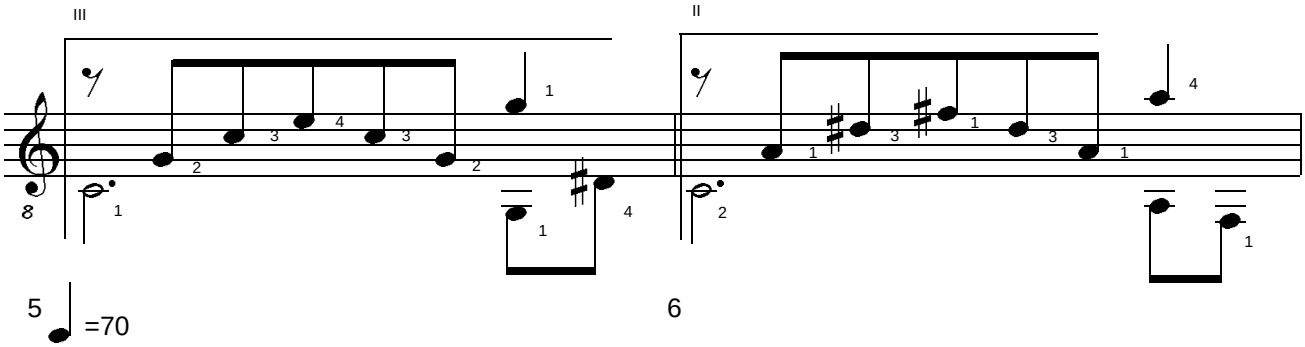
1. Movement: Fleur's Temptation (Andantino con brio)



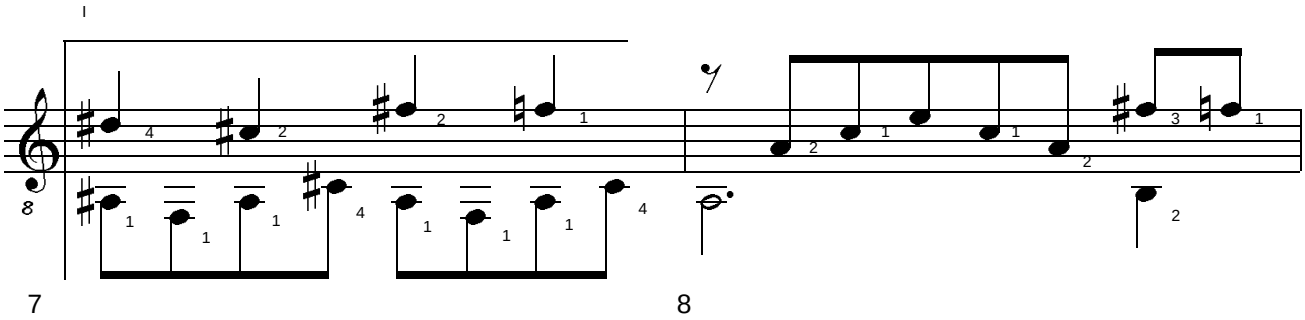
rit

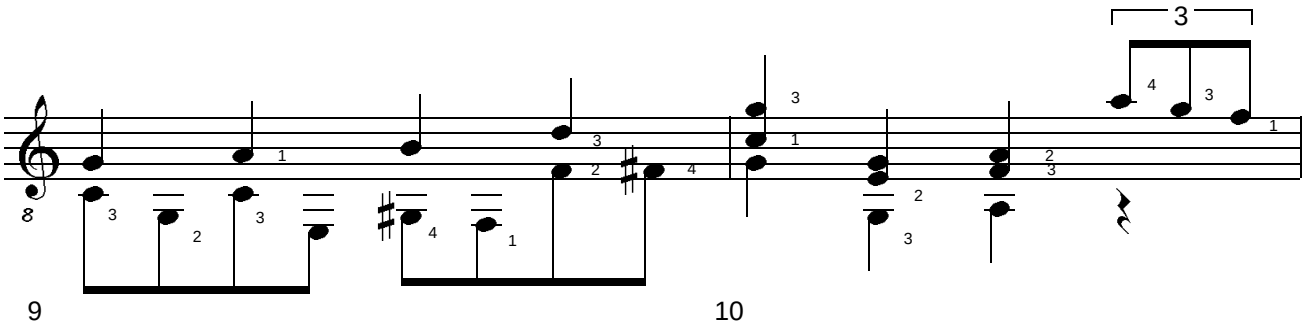


a tempo

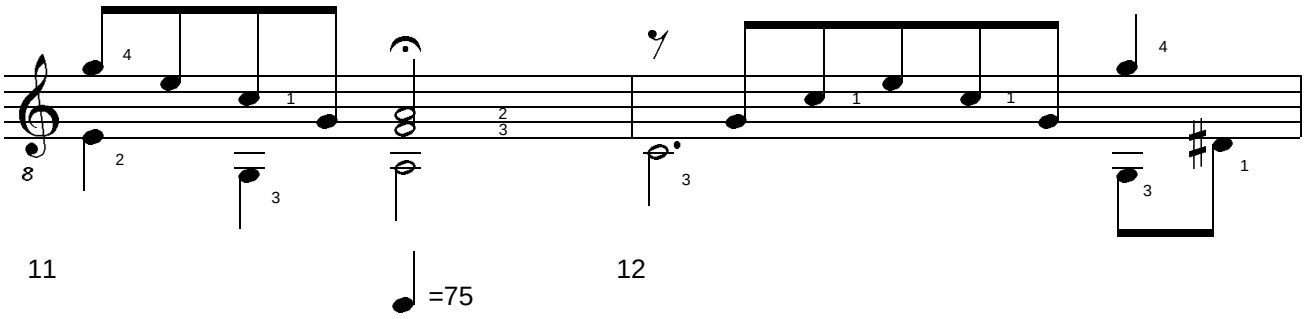


BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

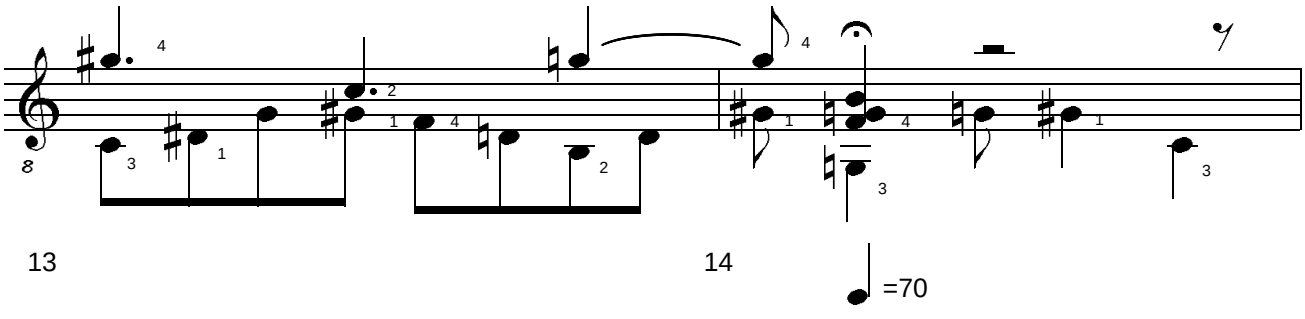




accel.

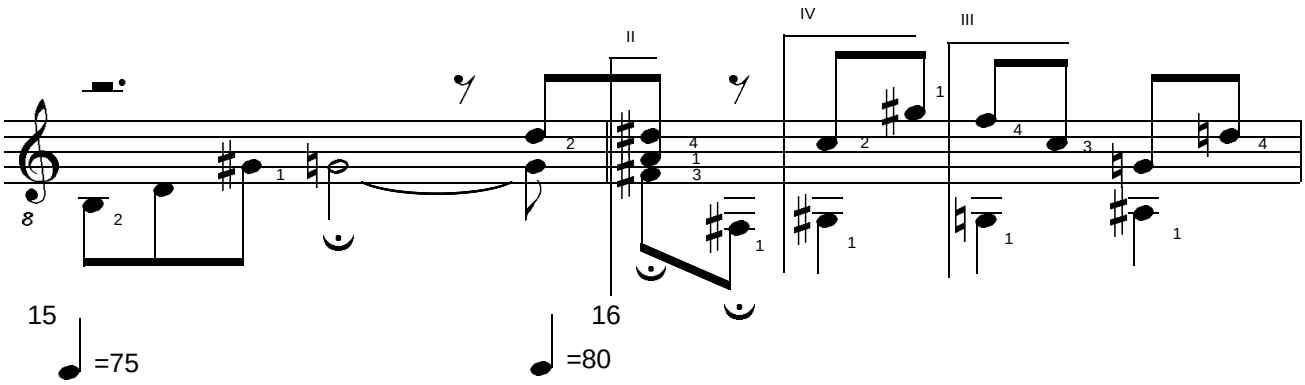


a tempo



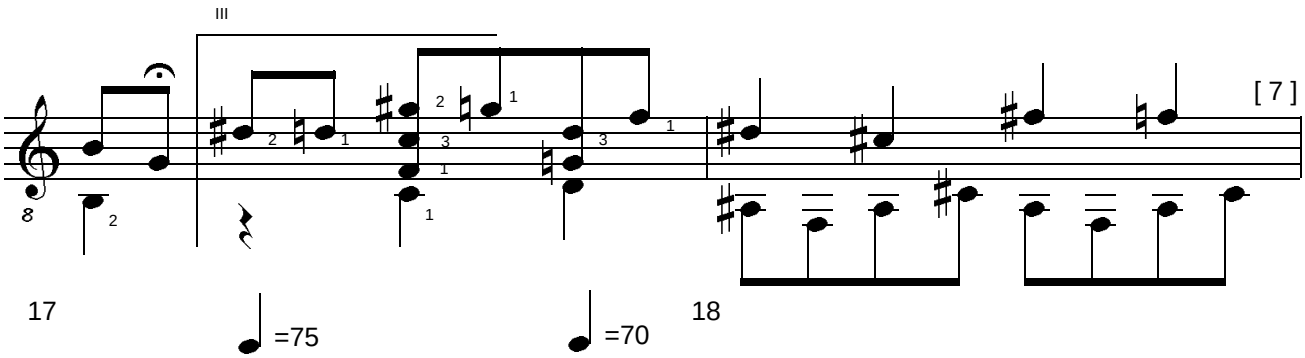
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

accel.



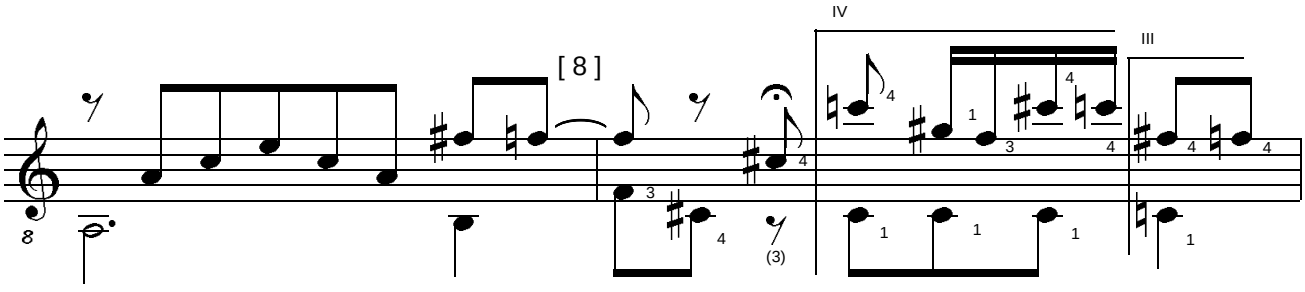
15 =75 16 =80

rit a tempo



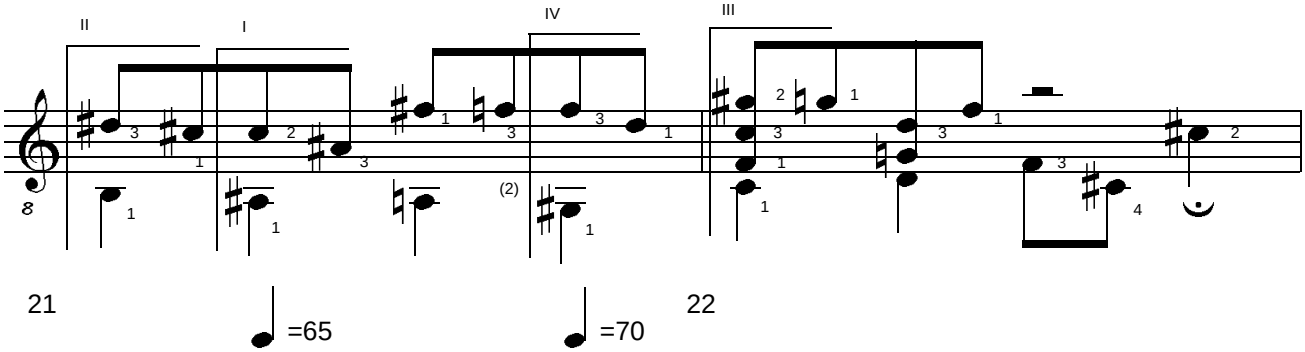
17 =75 =70 18

rit. accel.



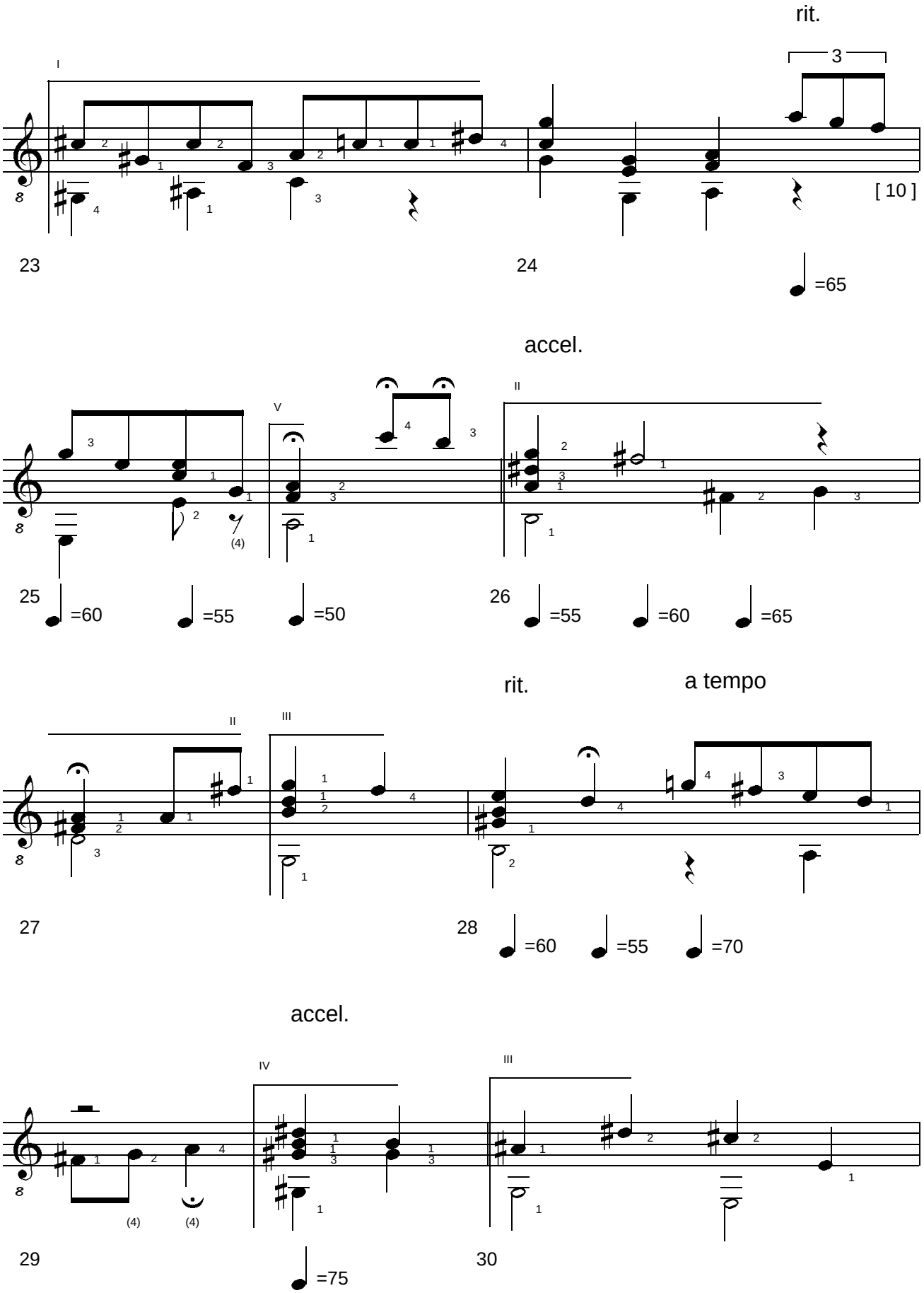
19 20 =65 =60 =50 =60

a tempo

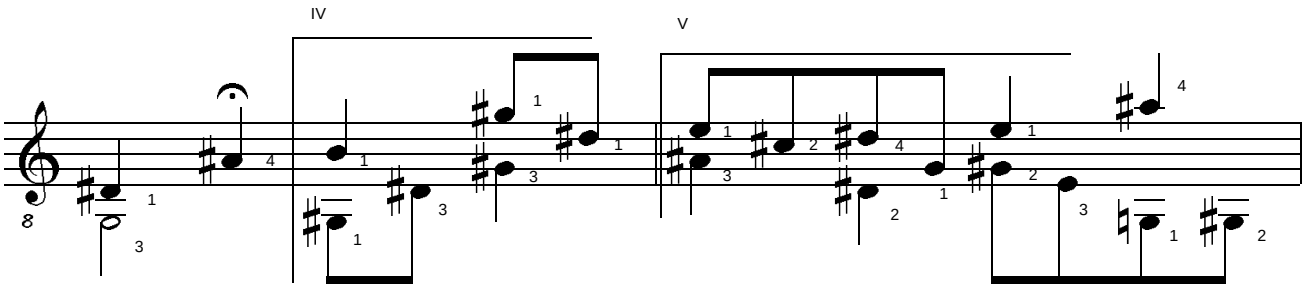


21 =65 =70 22

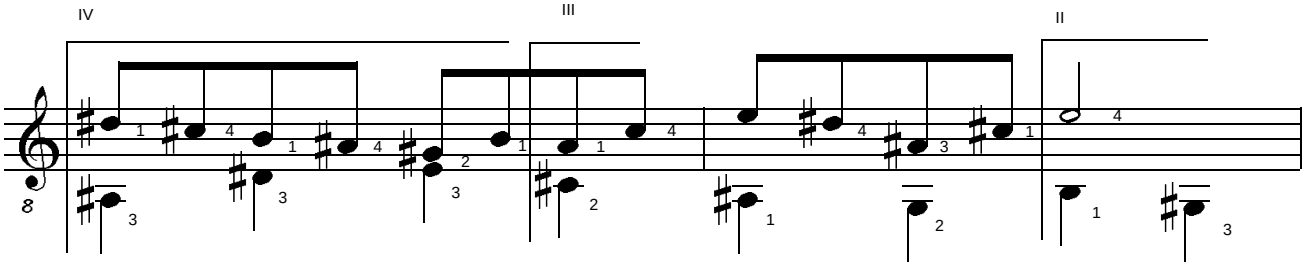
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



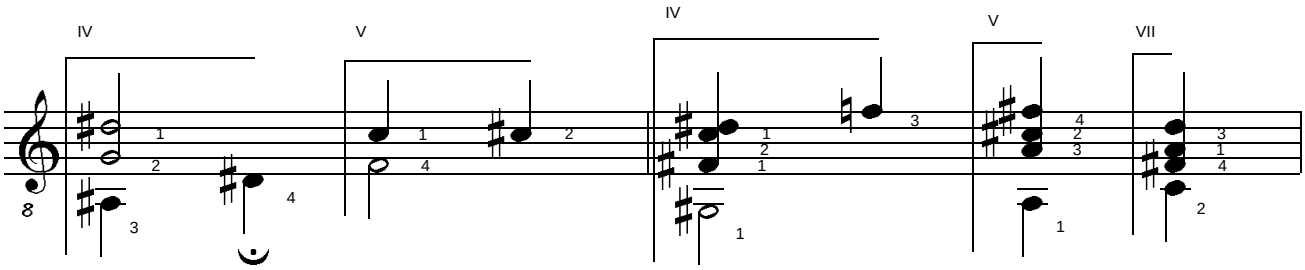
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



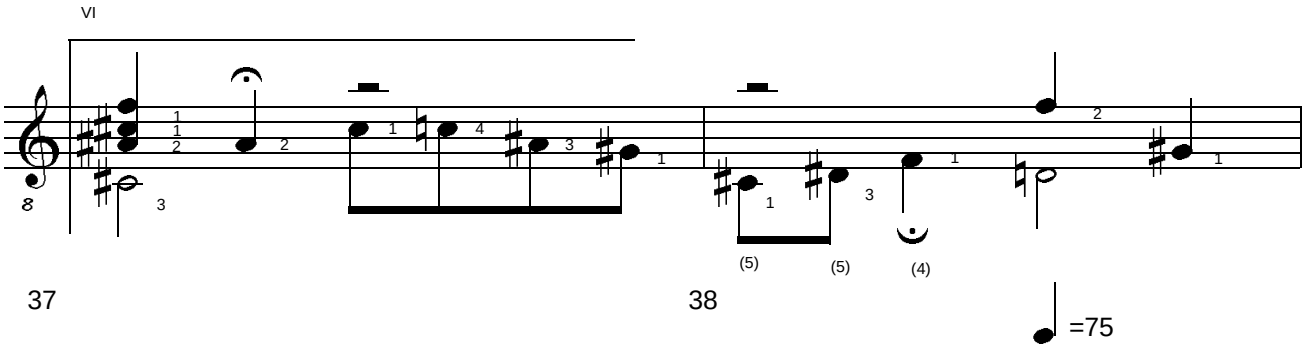
a tempo



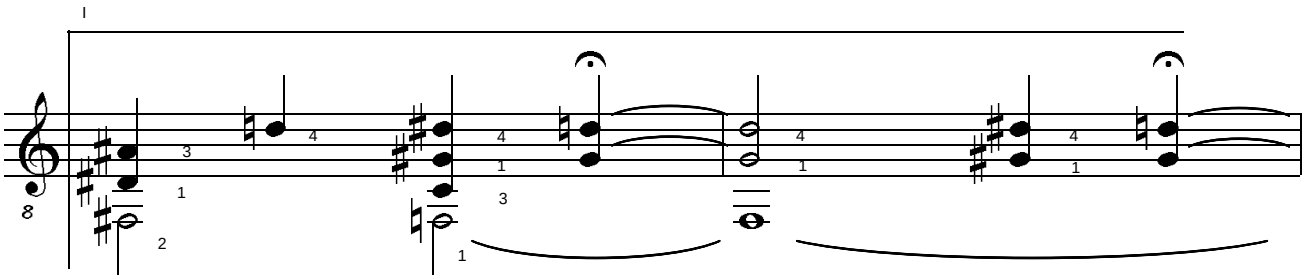
accel.

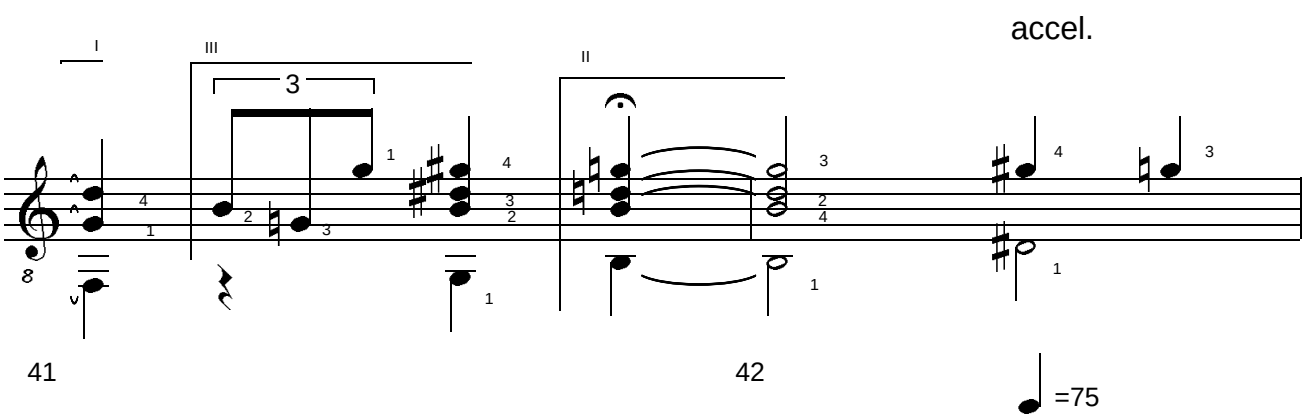


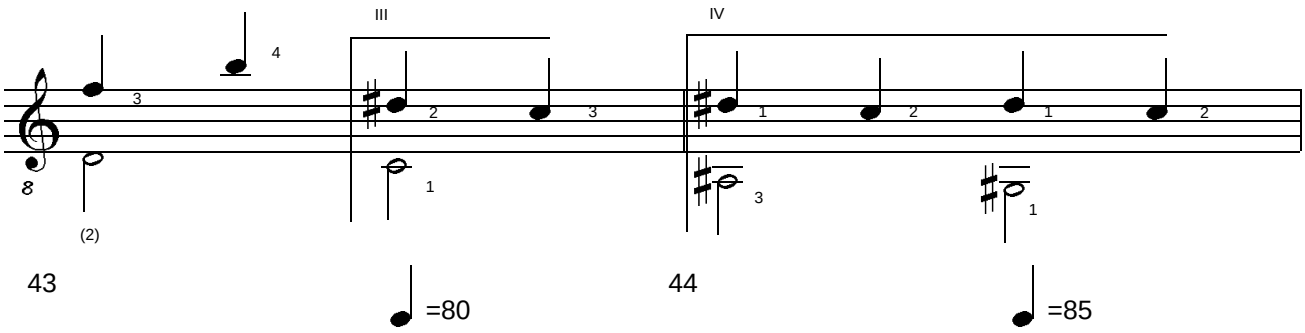
a tempo

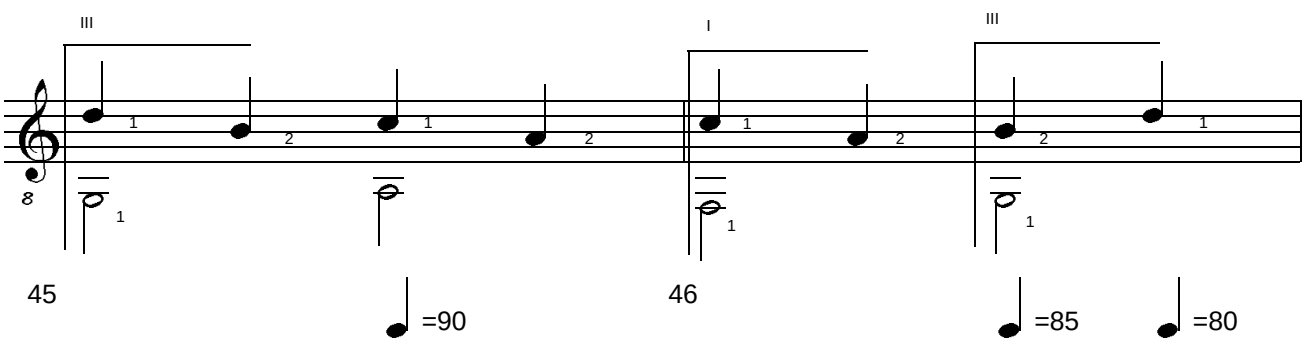


BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



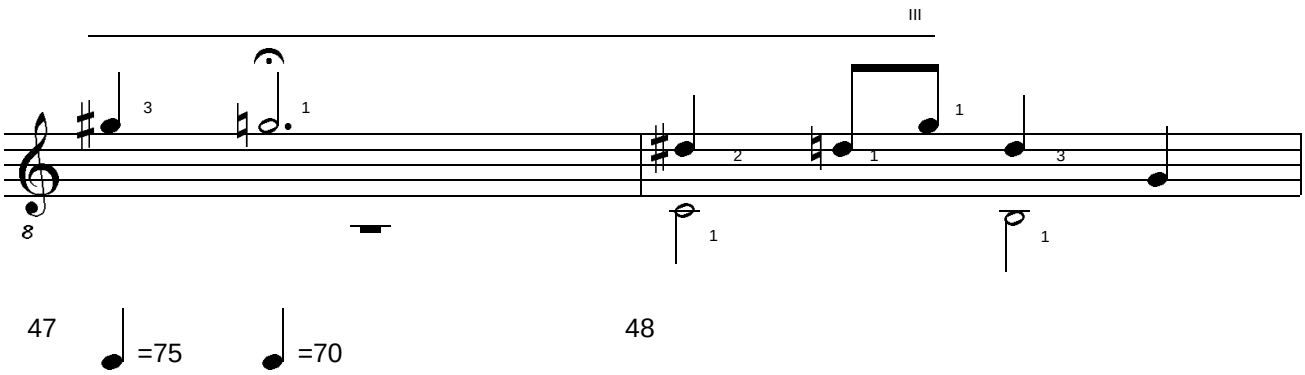




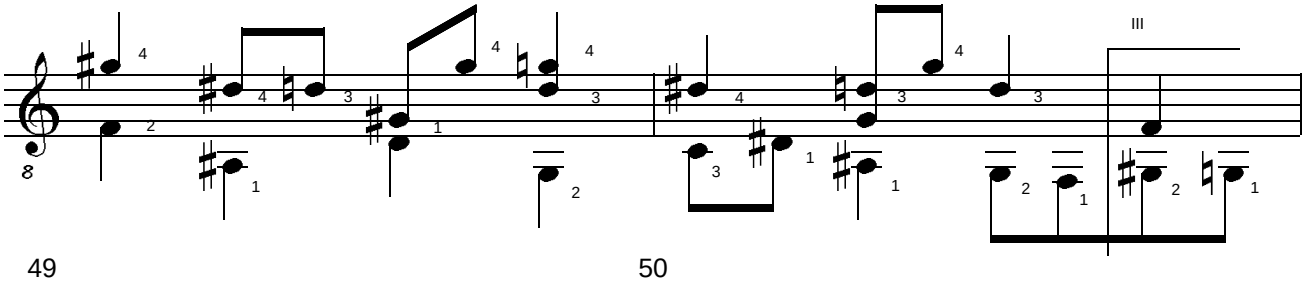


BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

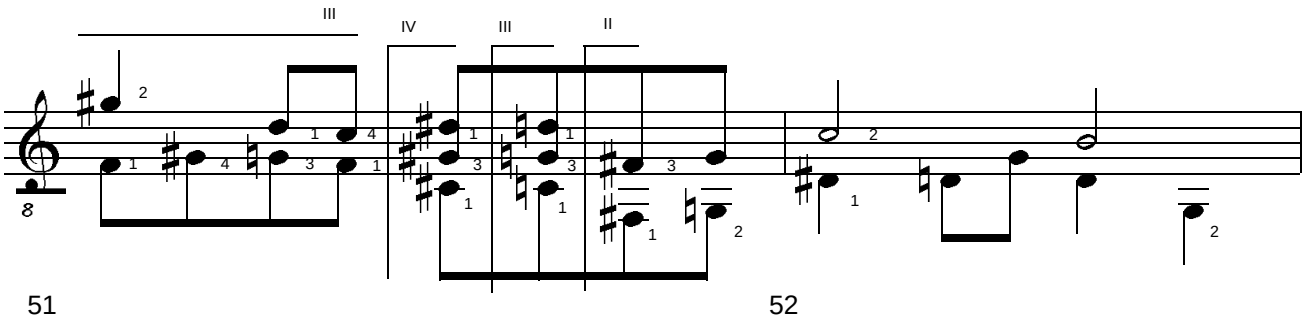
a tempo



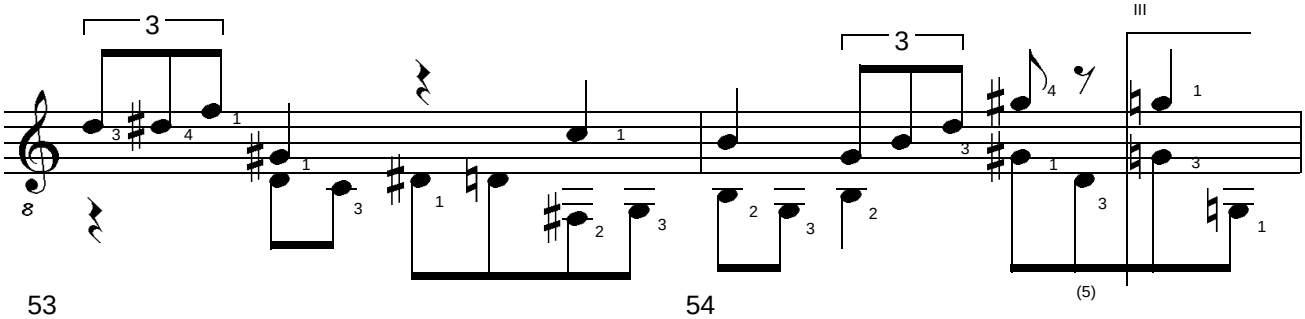
47 =75 =70 48



49 50

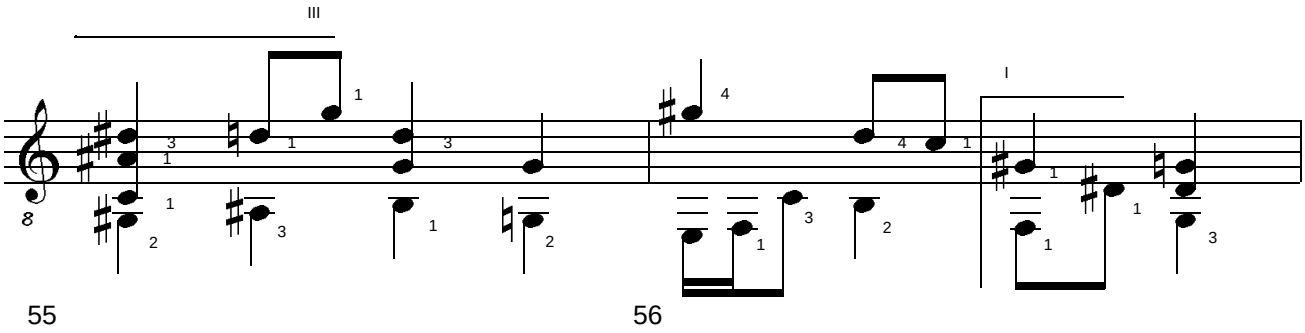


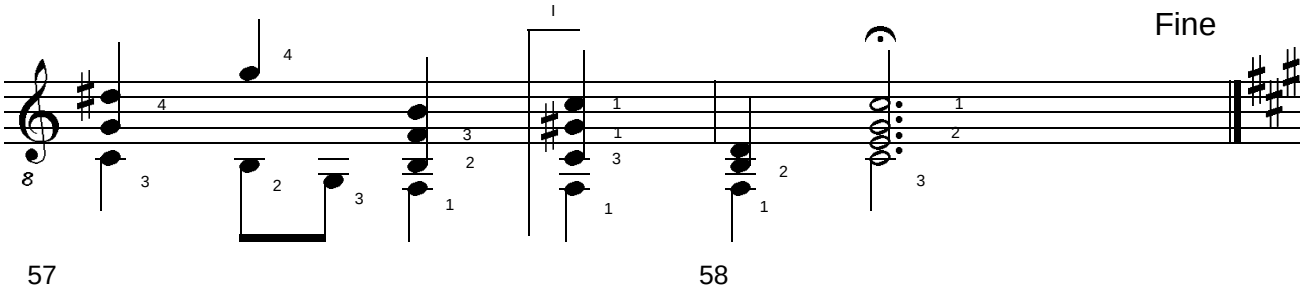
51 52



53 54

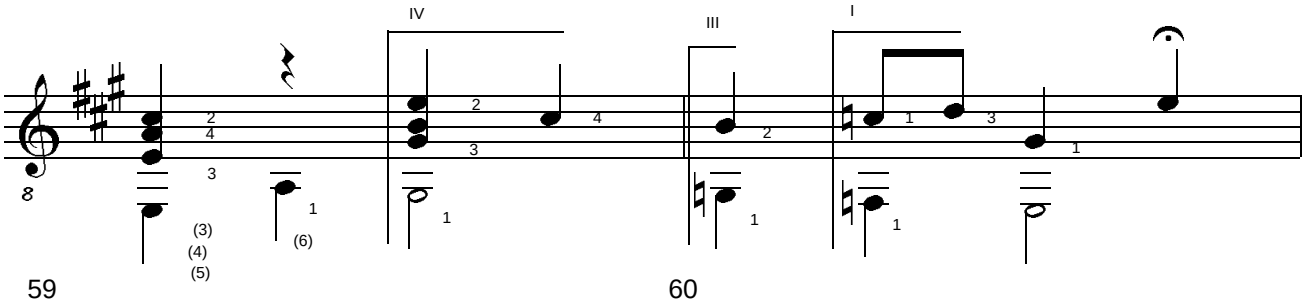
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

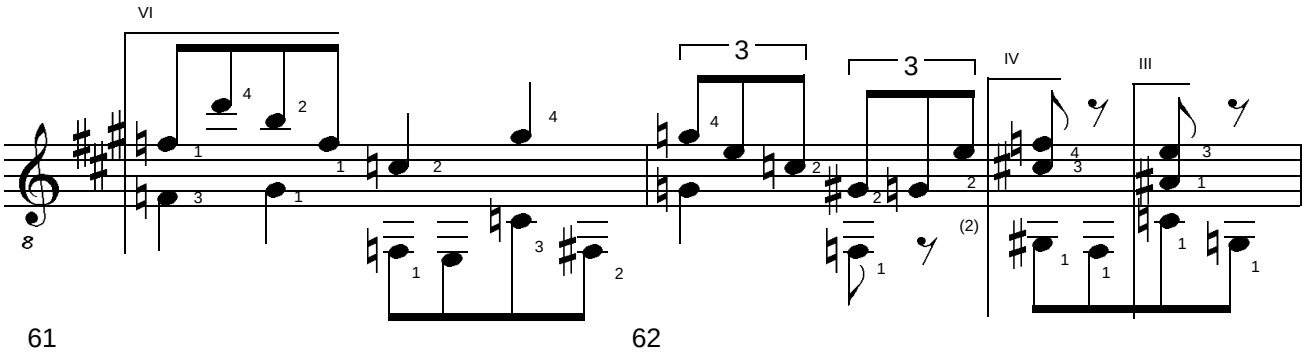




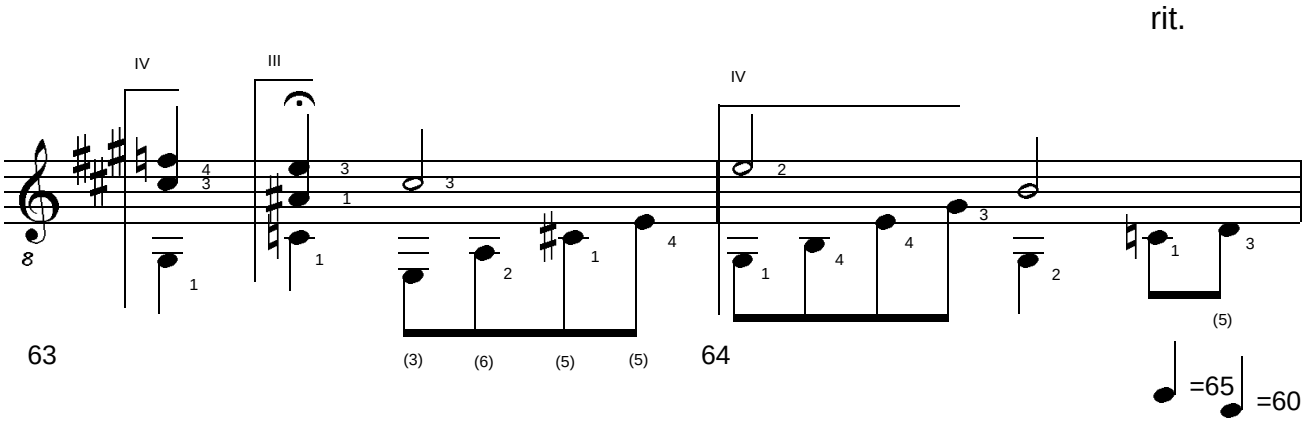
2. Movement: Leon in Dancing Palace (Andantino con anima)

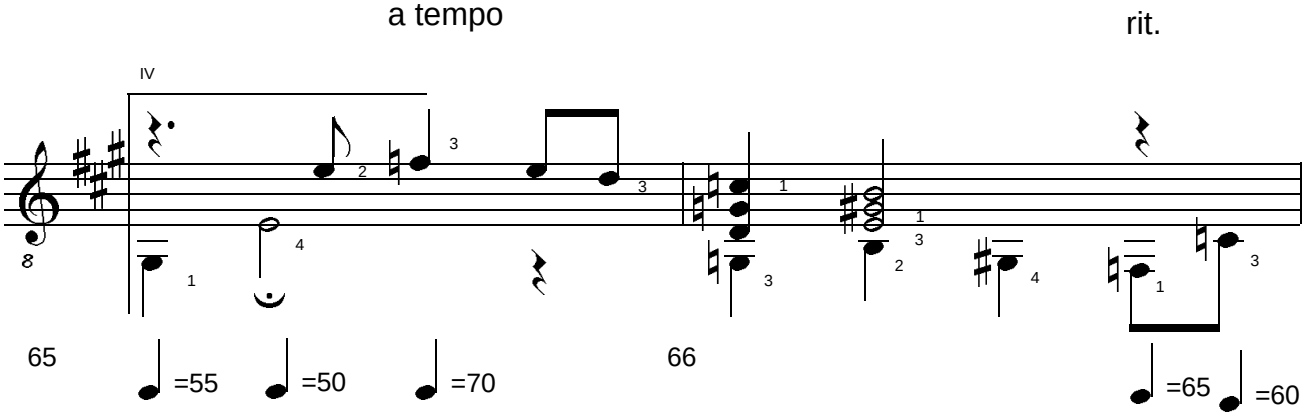
Blinded by Amazing Lights

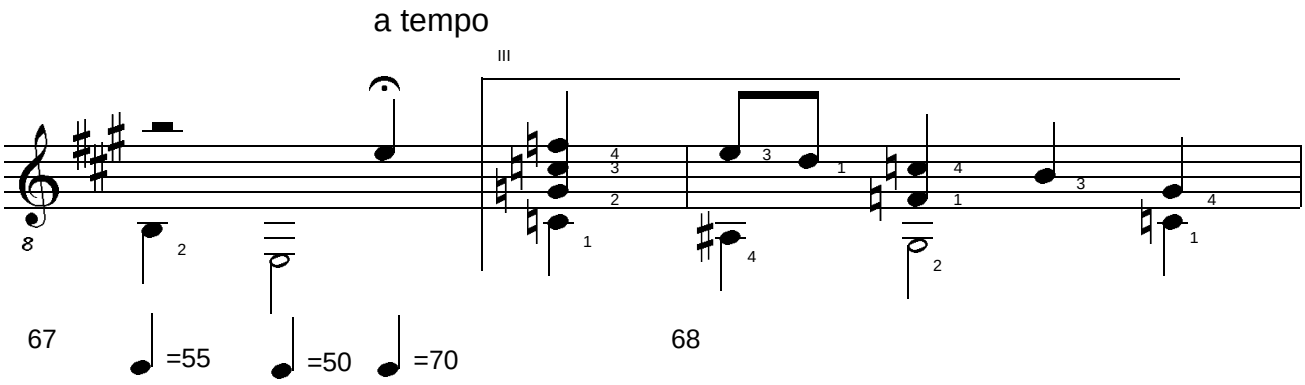


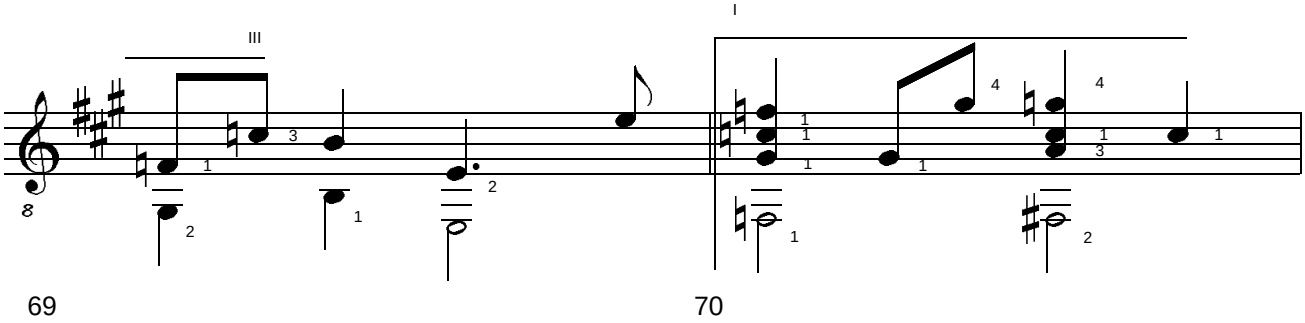


BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

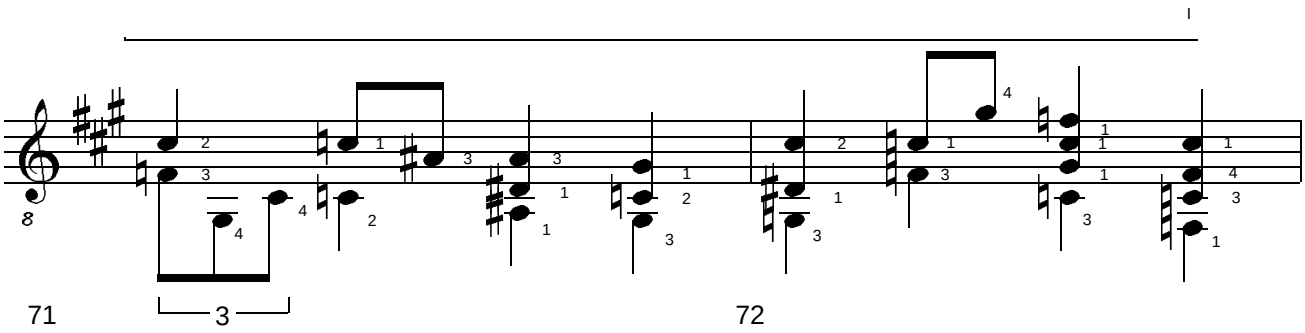


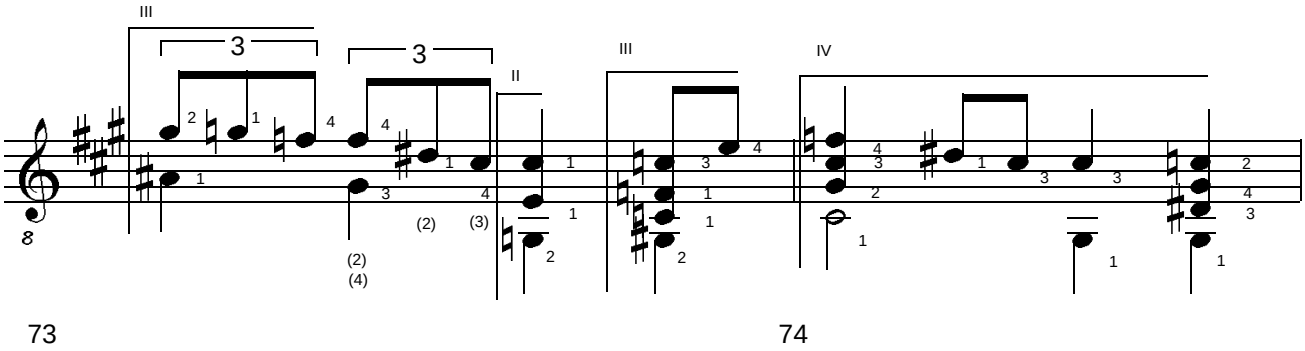






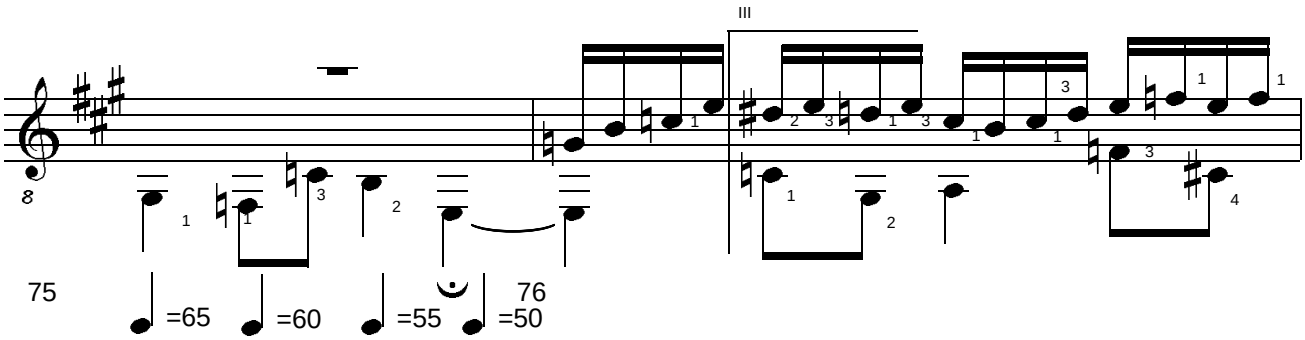
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

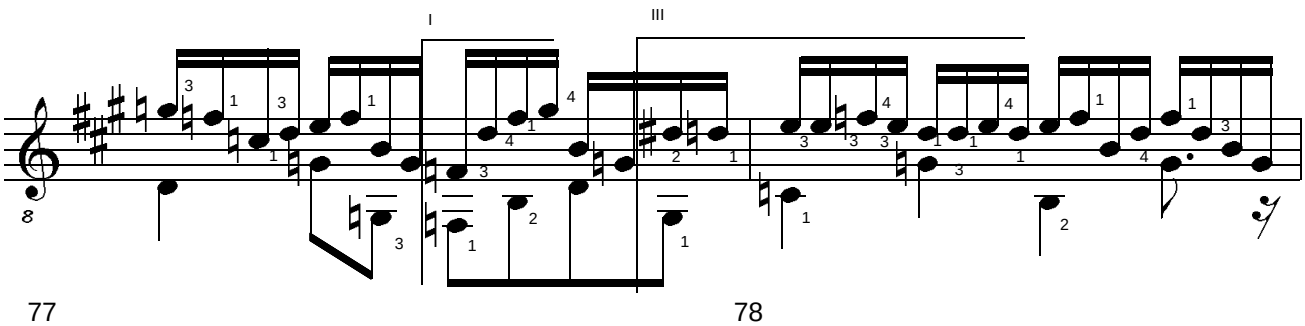




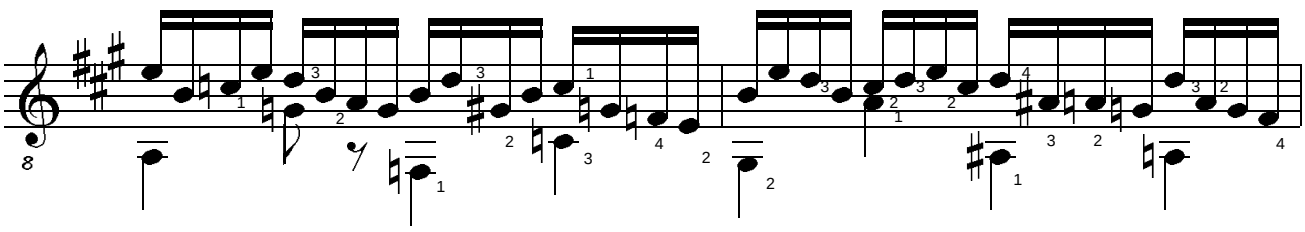
All people can dance!

rit.





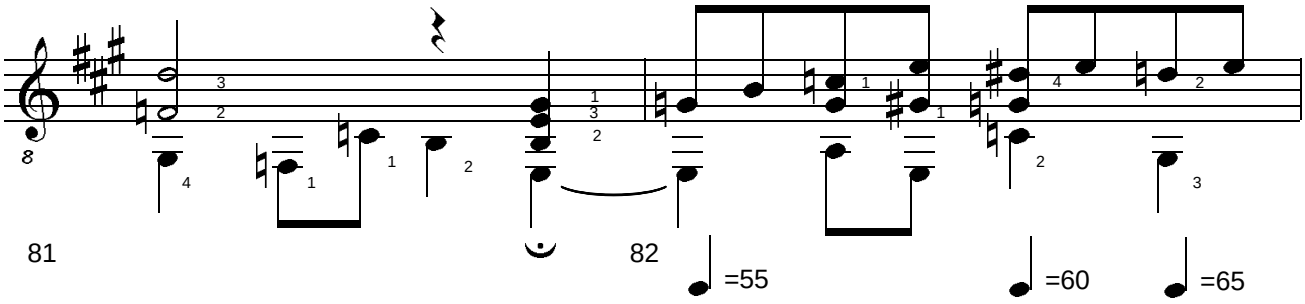
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



79 80

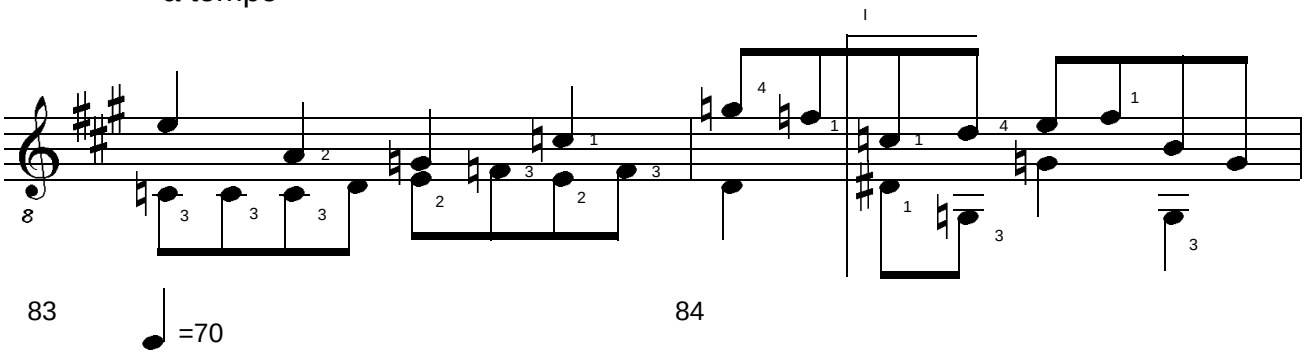
Wait! Show me how to dance!

accel.

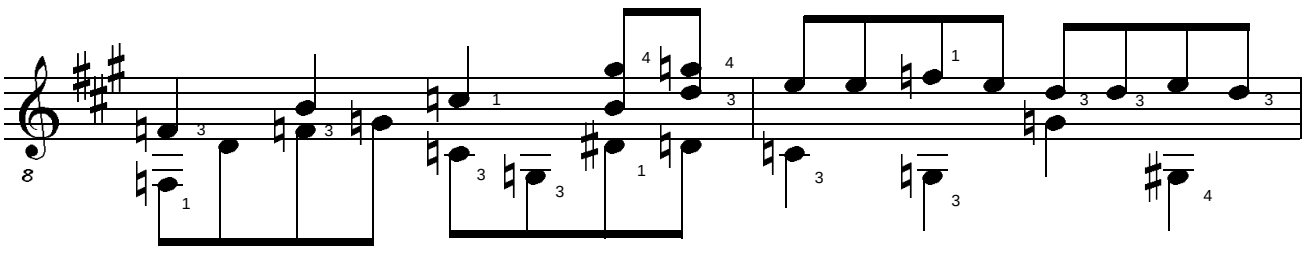


81 82 =55 =60 =65

a tempo

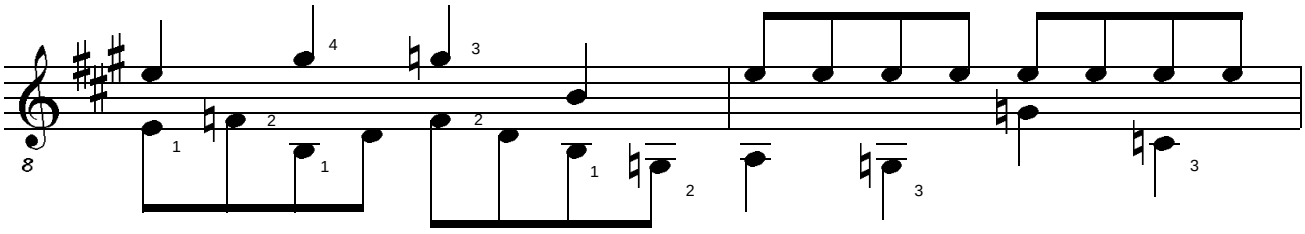


83 =70 84

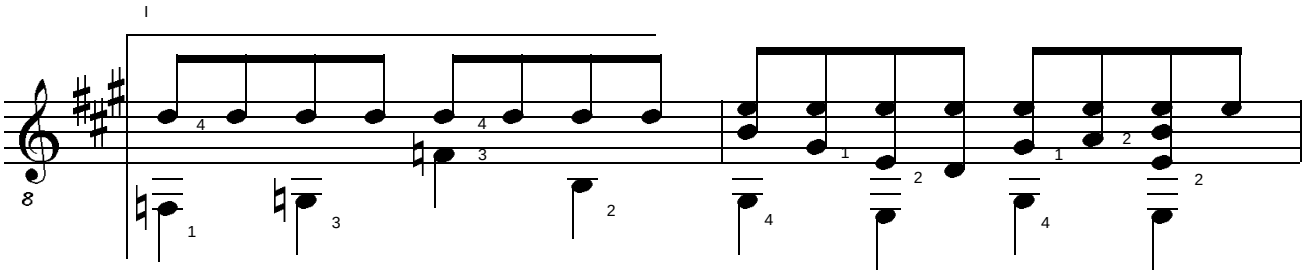


85 86

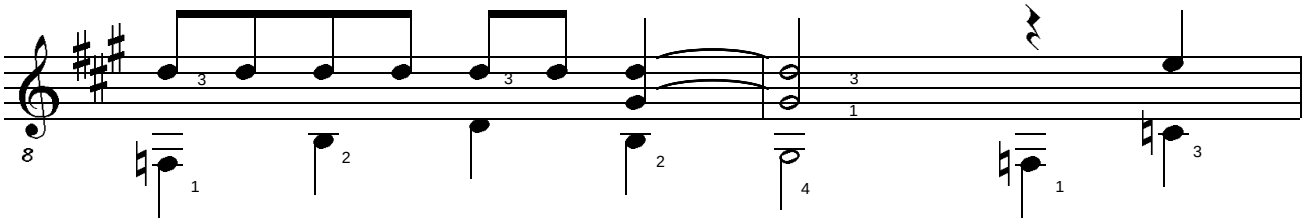
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



87 88

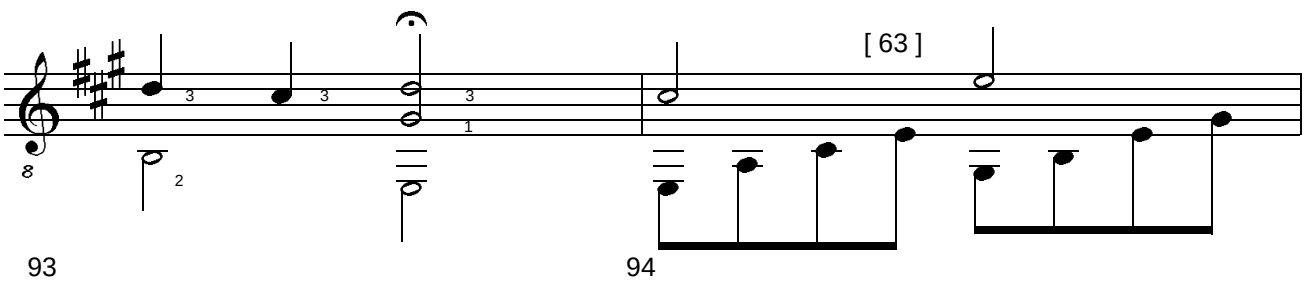


89 90



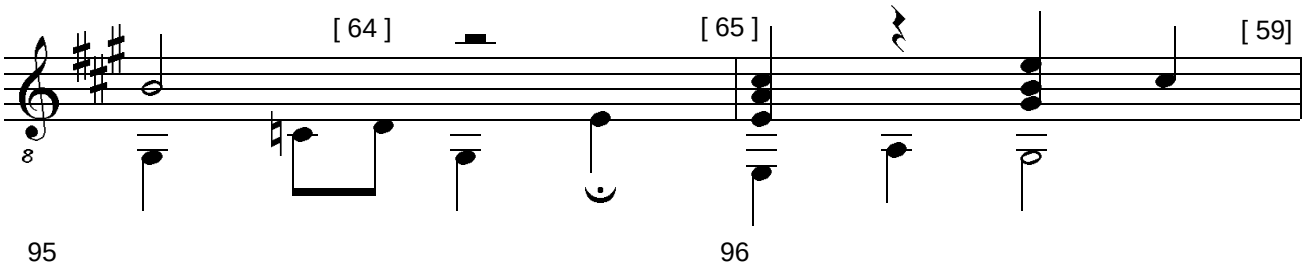
91 92

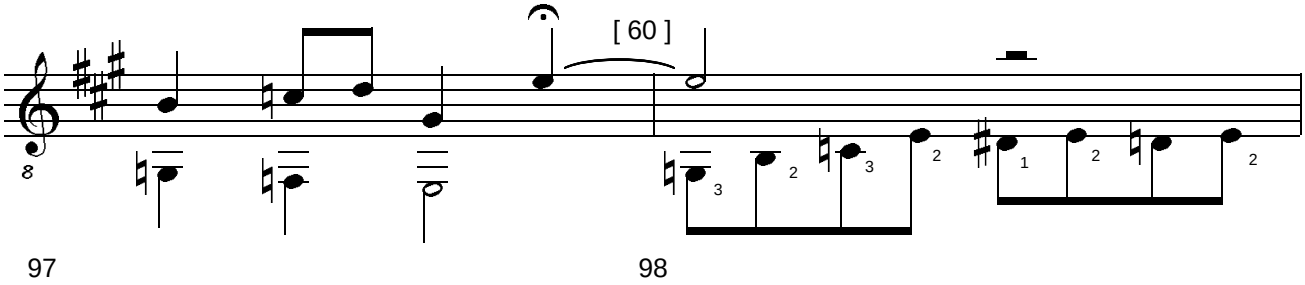
I can DANCE!



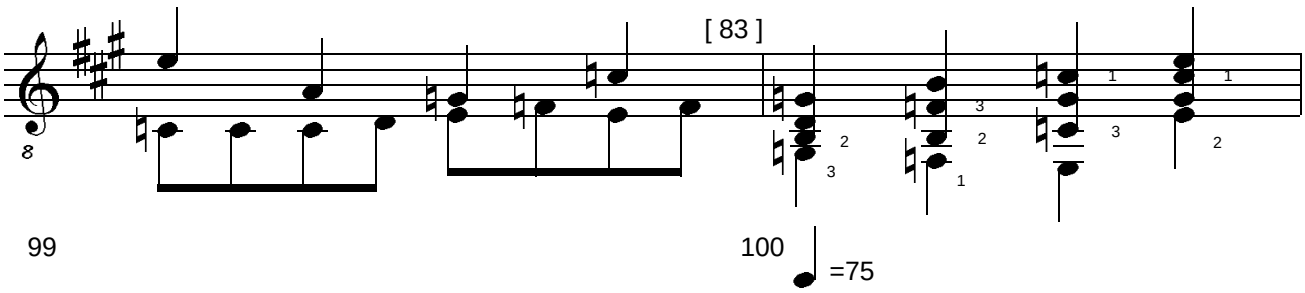
93 94

BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



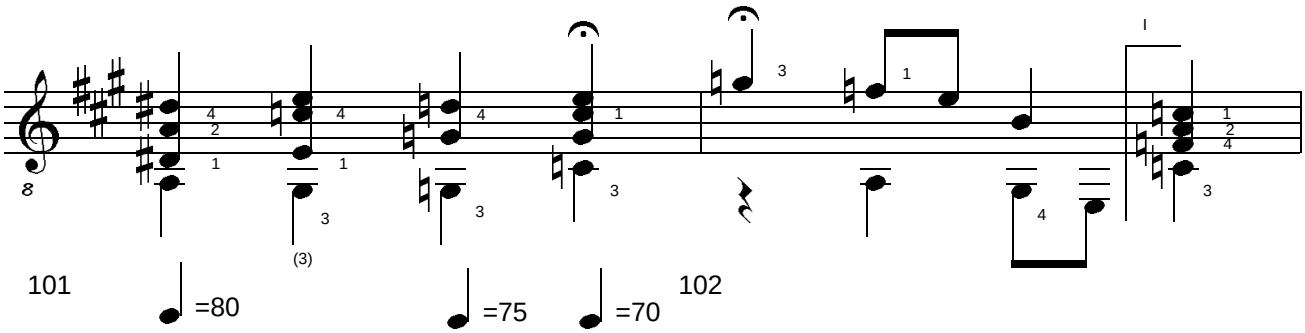


accel.

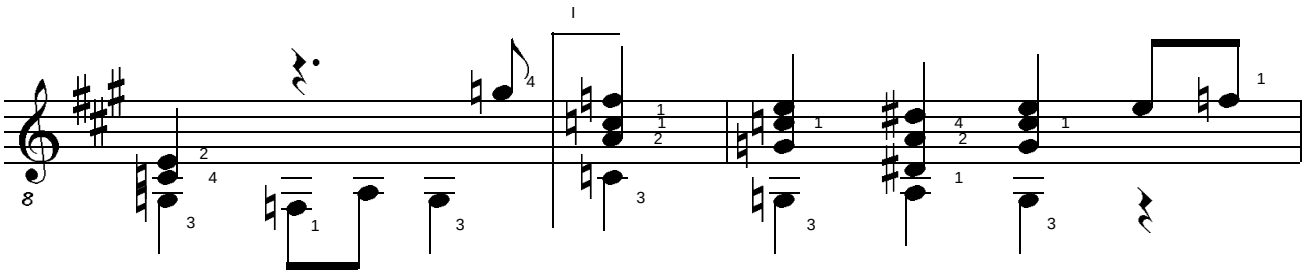


rit. a tempo

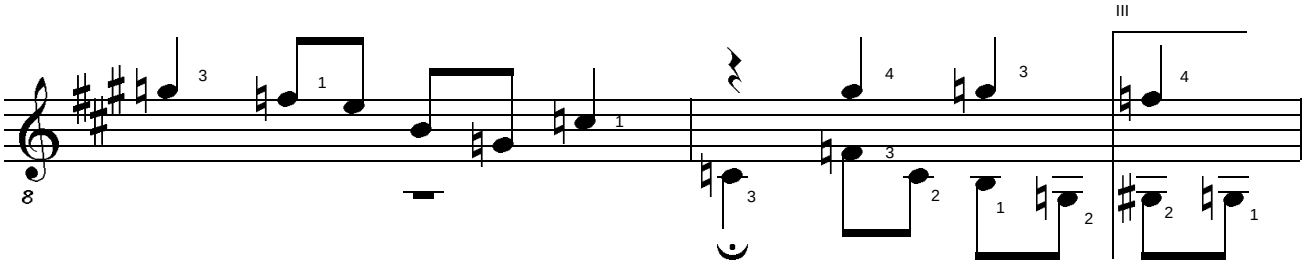
Am I a media world citizen now? - Yes, you are!



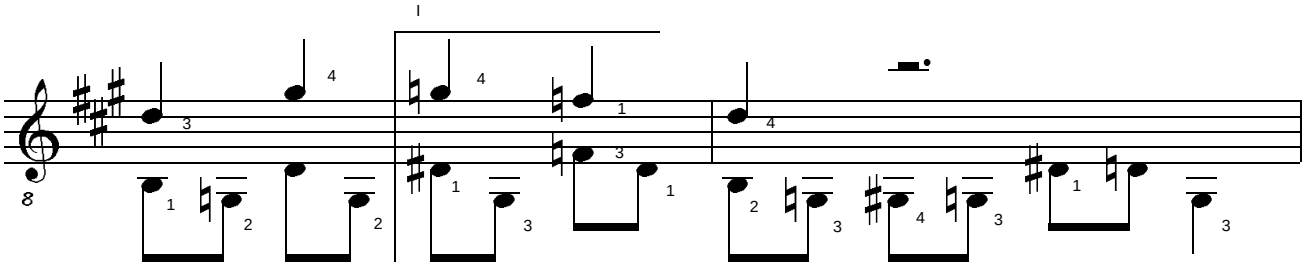
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



103 104

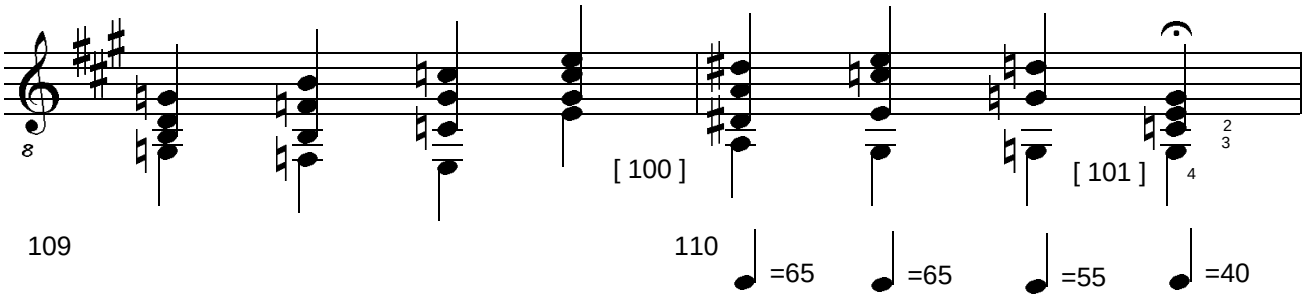


105 106



107 108

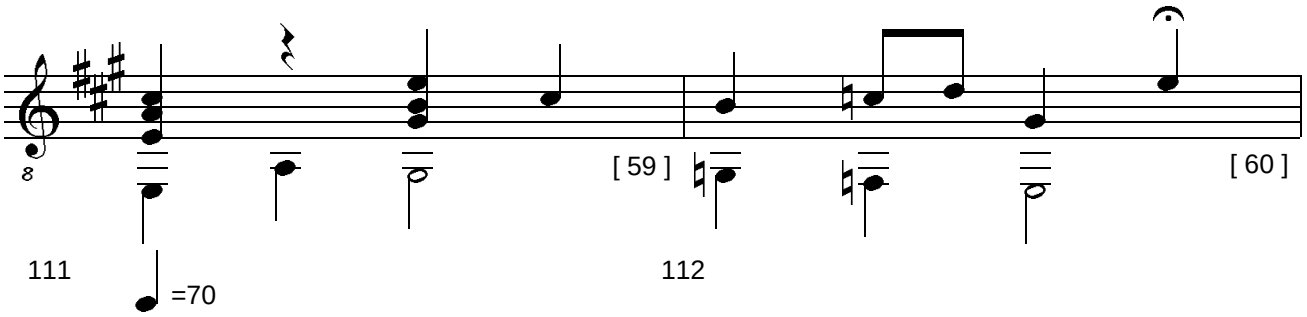
rit.



109 110 =65 =65 =55 =40

BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

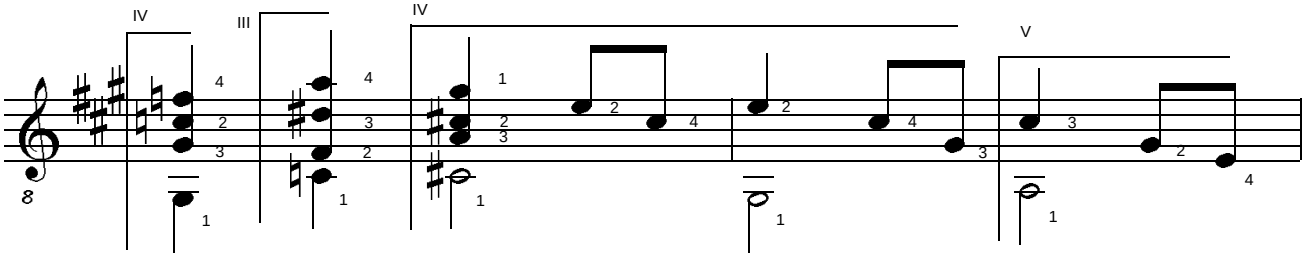
a tempo



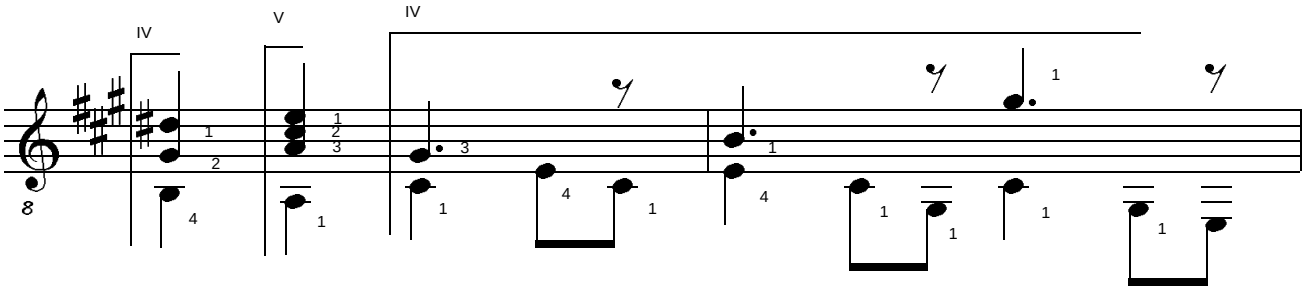
111 112

=70

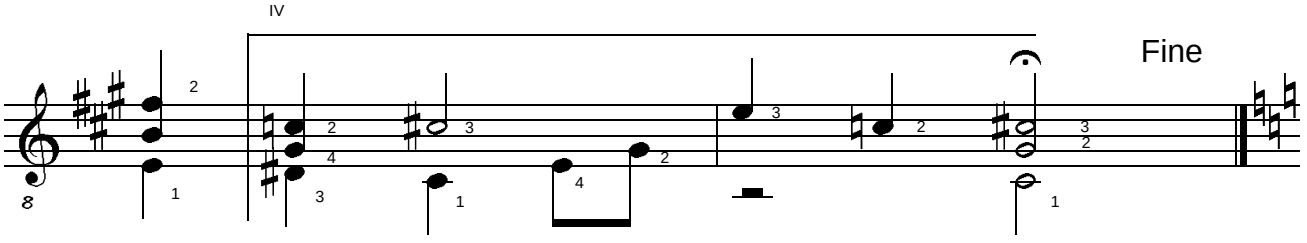
Let me discover my new world



113 114



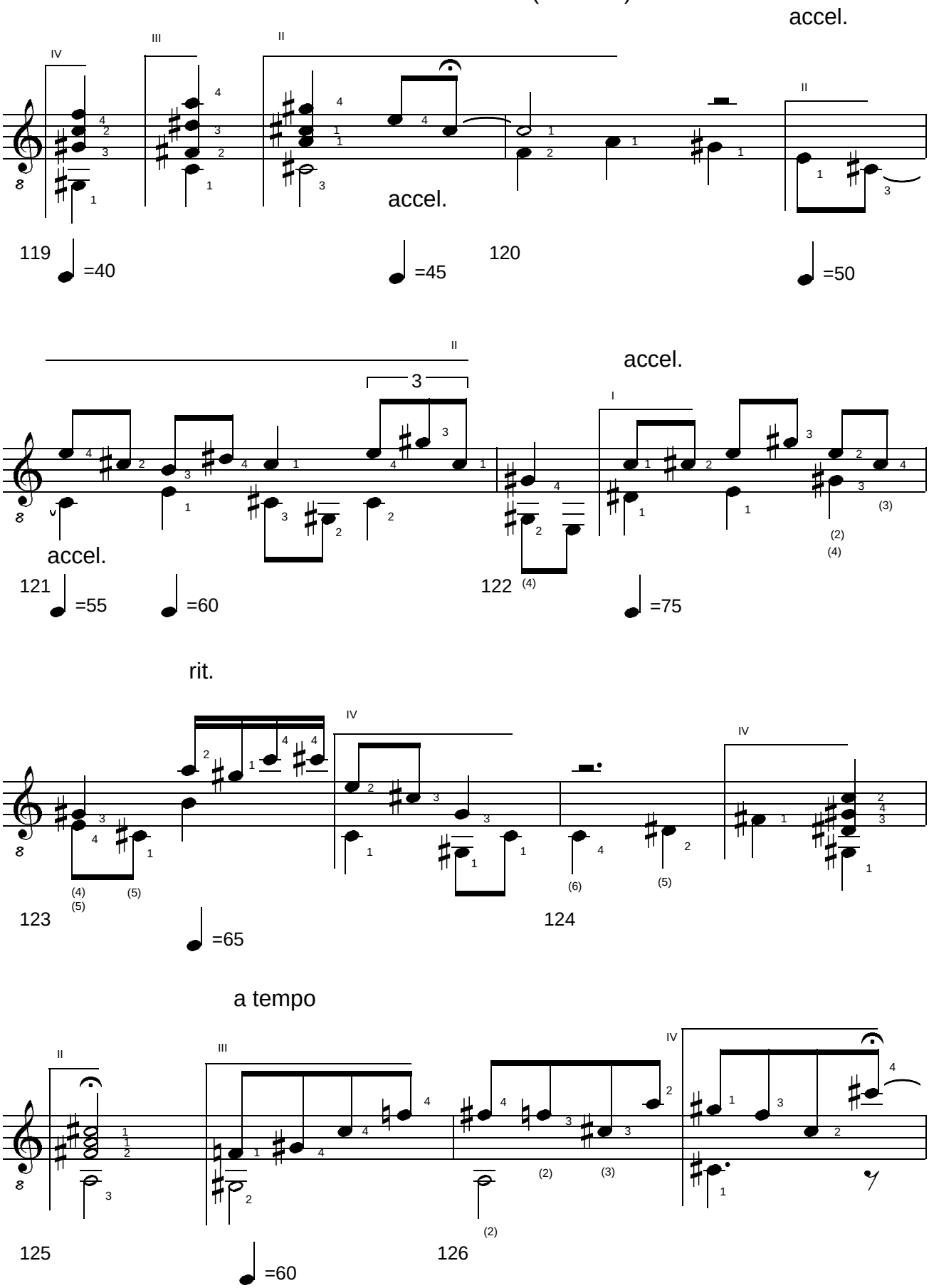
115 116



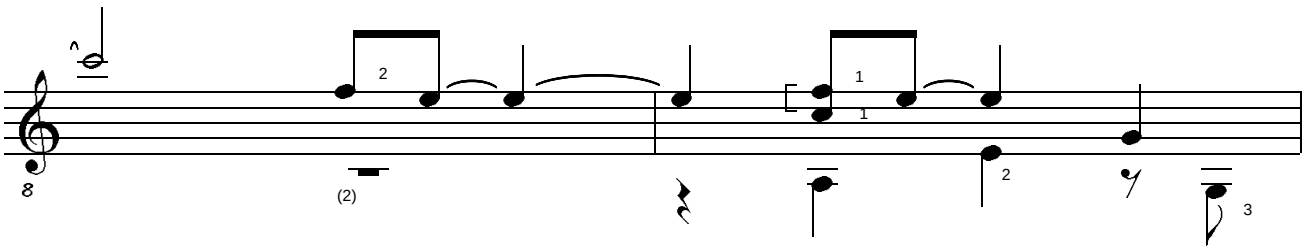
117 118

BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

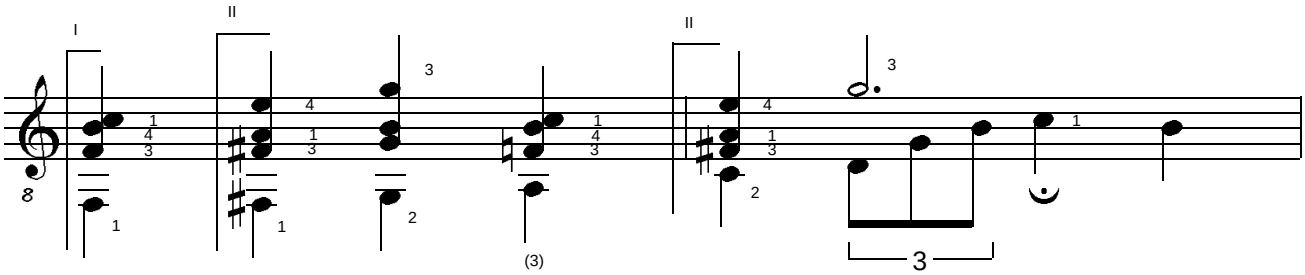
3. Movement: Leon meets Fleur for the first time (Andante)



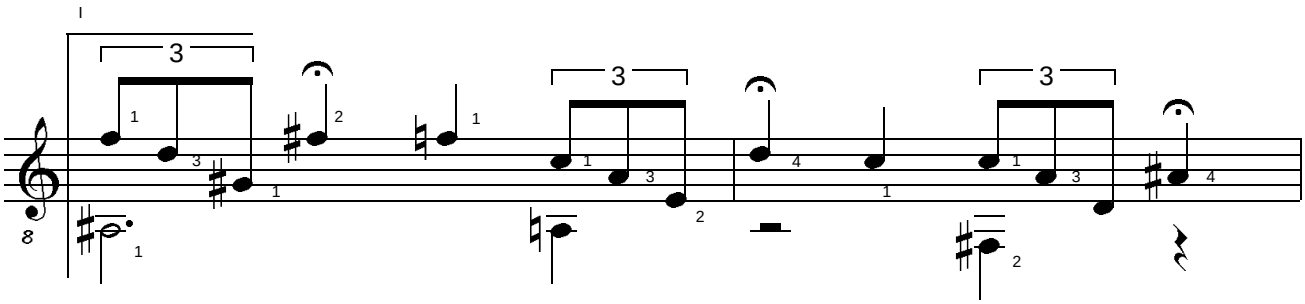
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



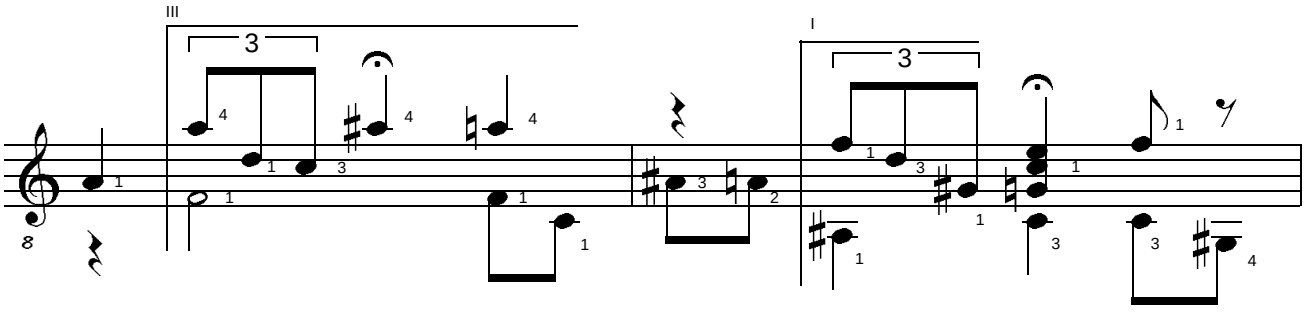
127 128



129 130

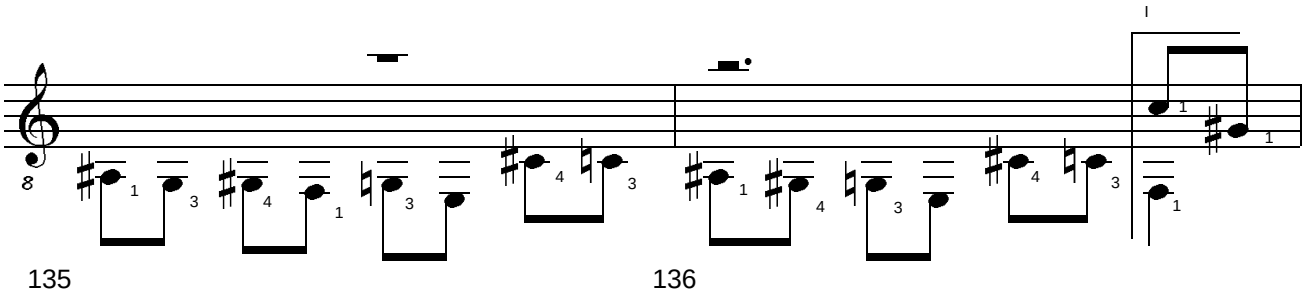


131 132

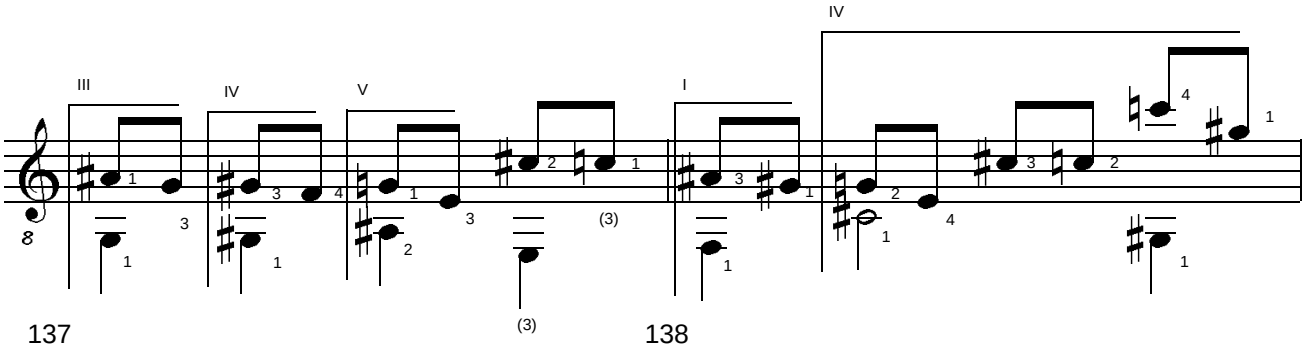


133 134

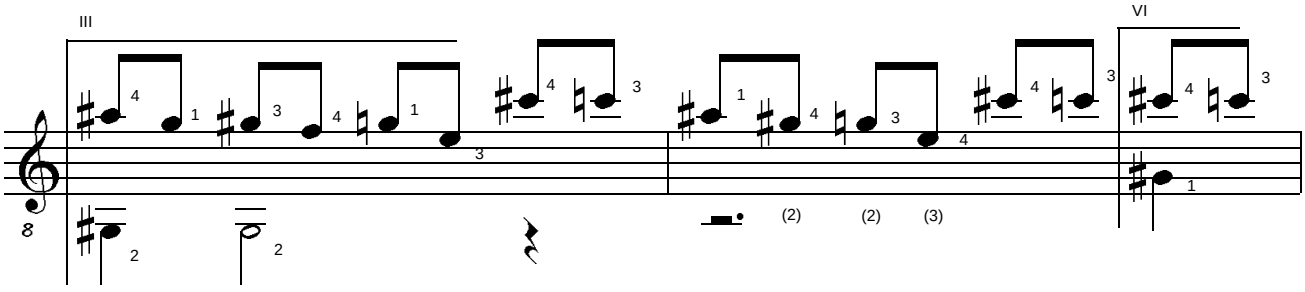
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



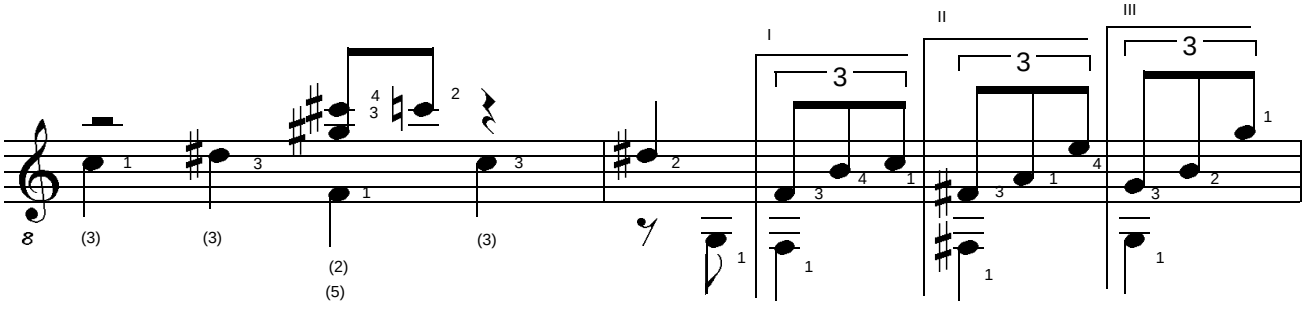
135 136



137 138

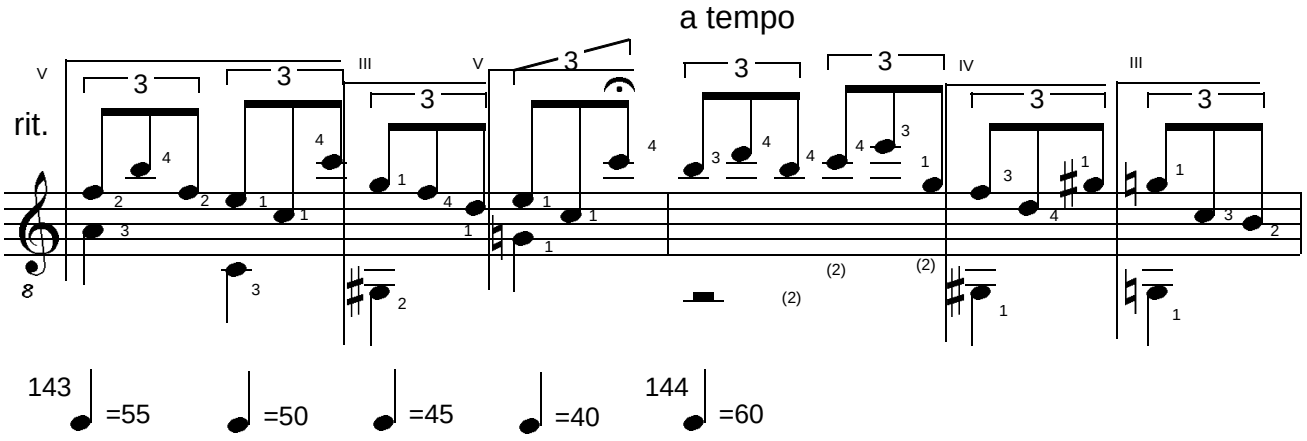


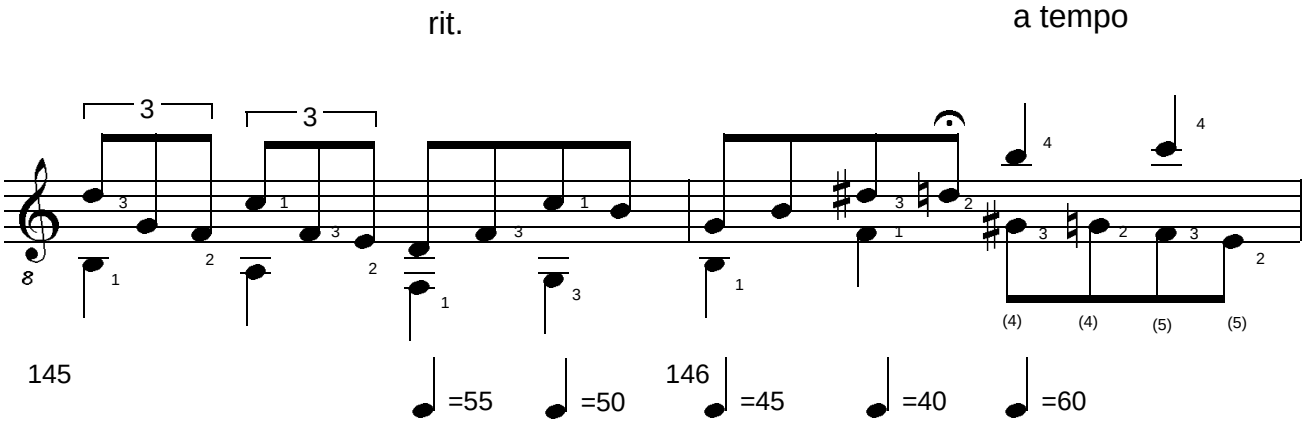
139 140

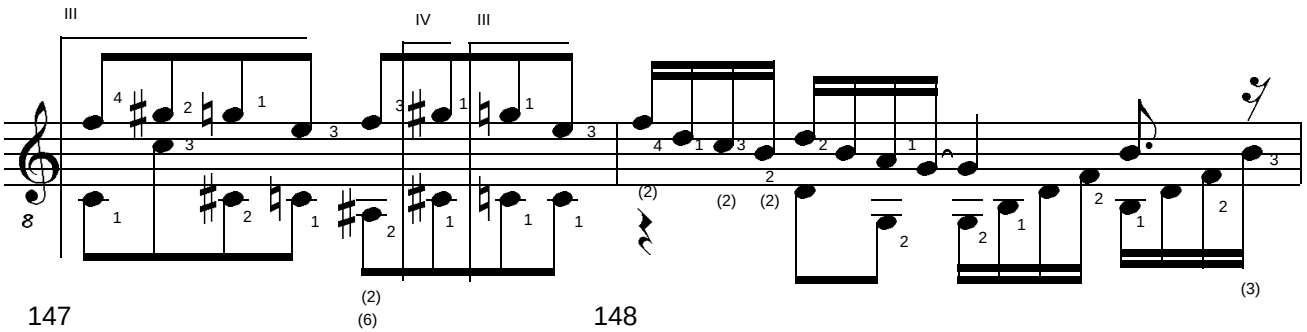


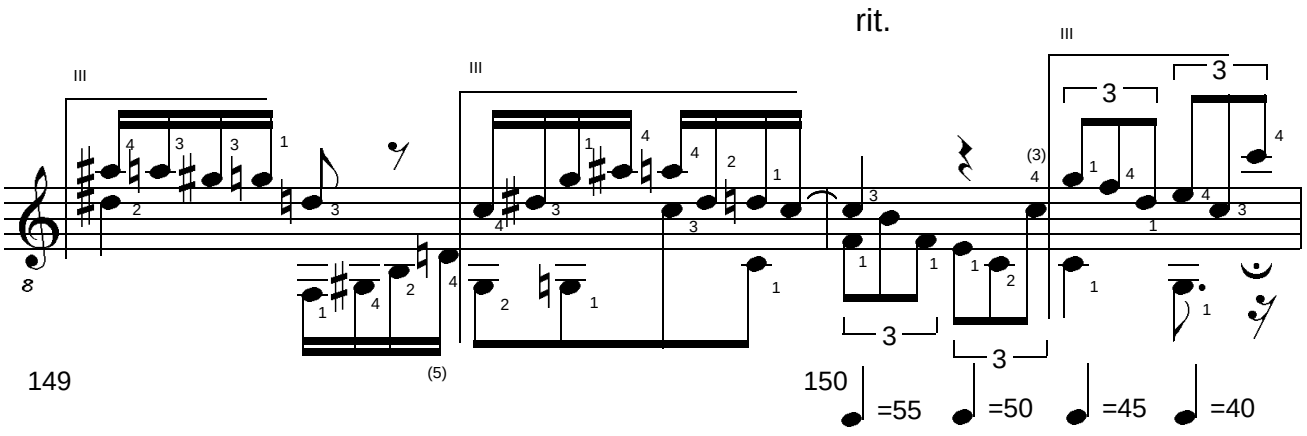
141 142

BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

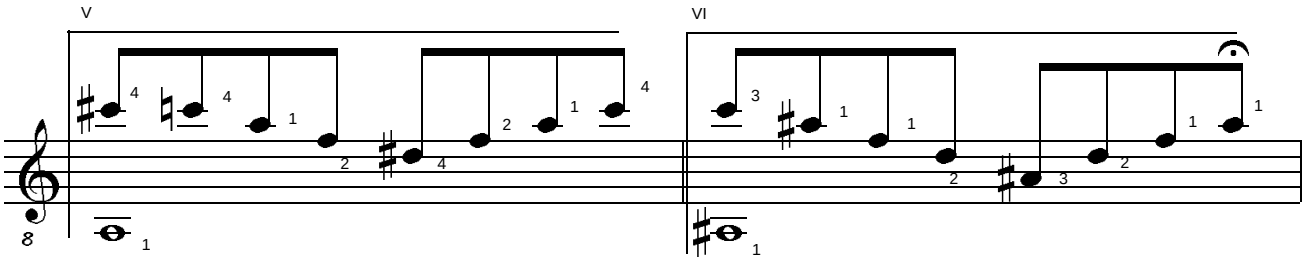






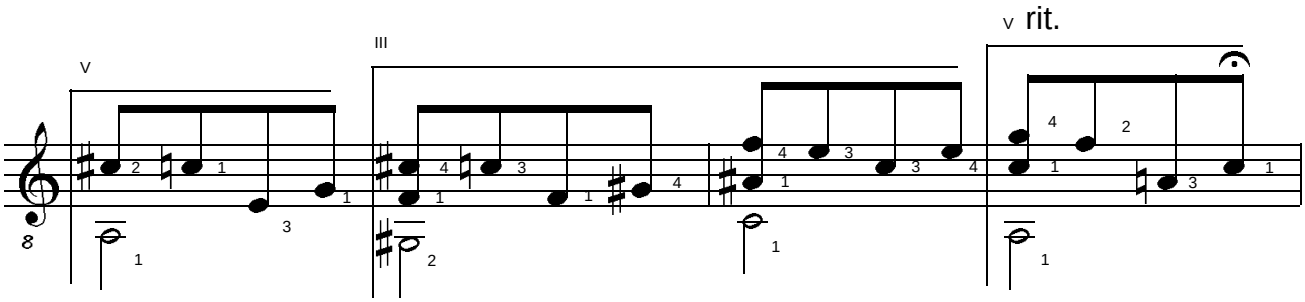


BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



a tempo

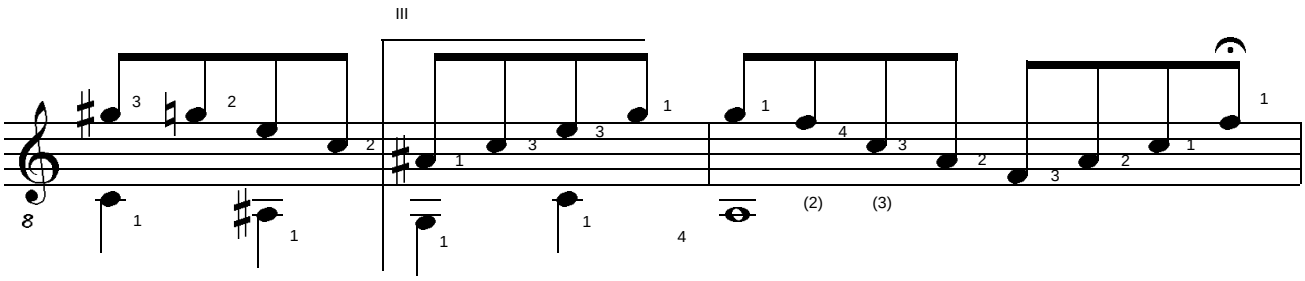
151 152



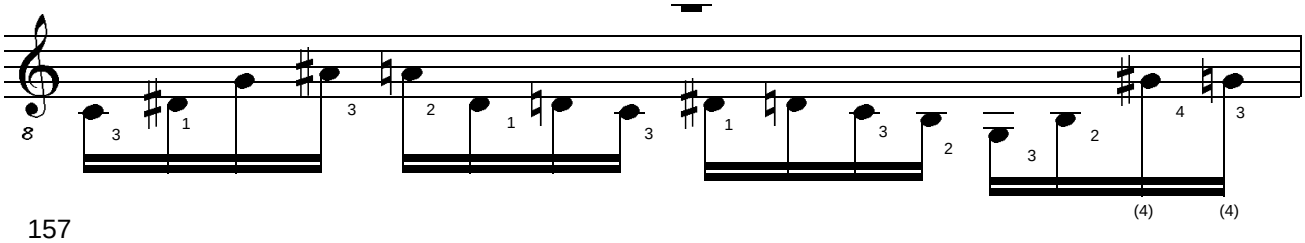
153 154

=55 =50

a tempo

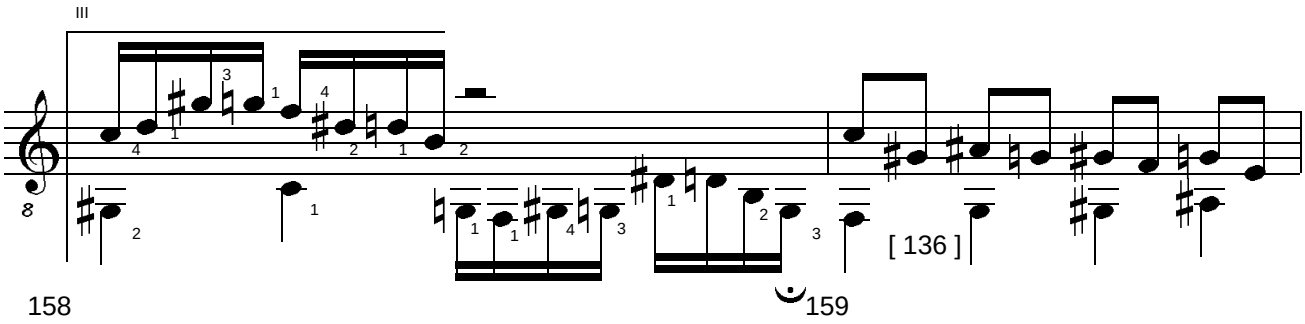


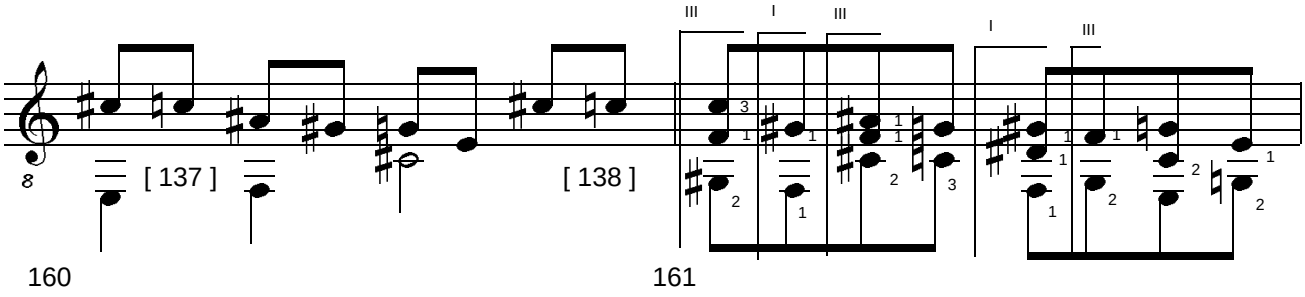
155 =60 156

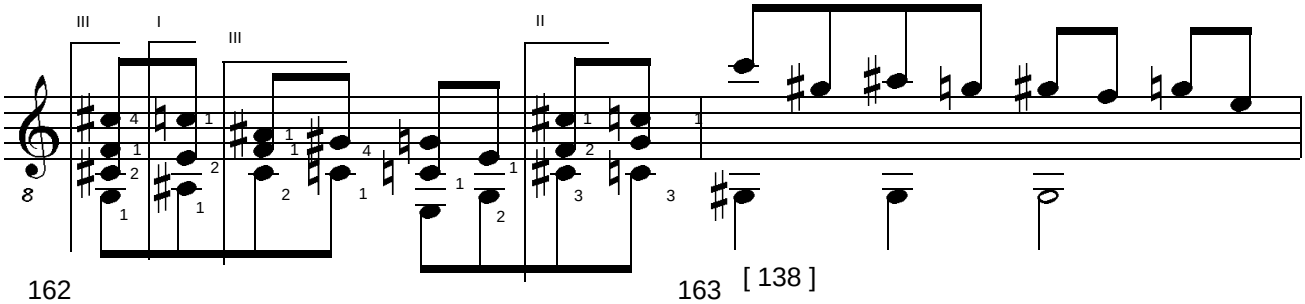


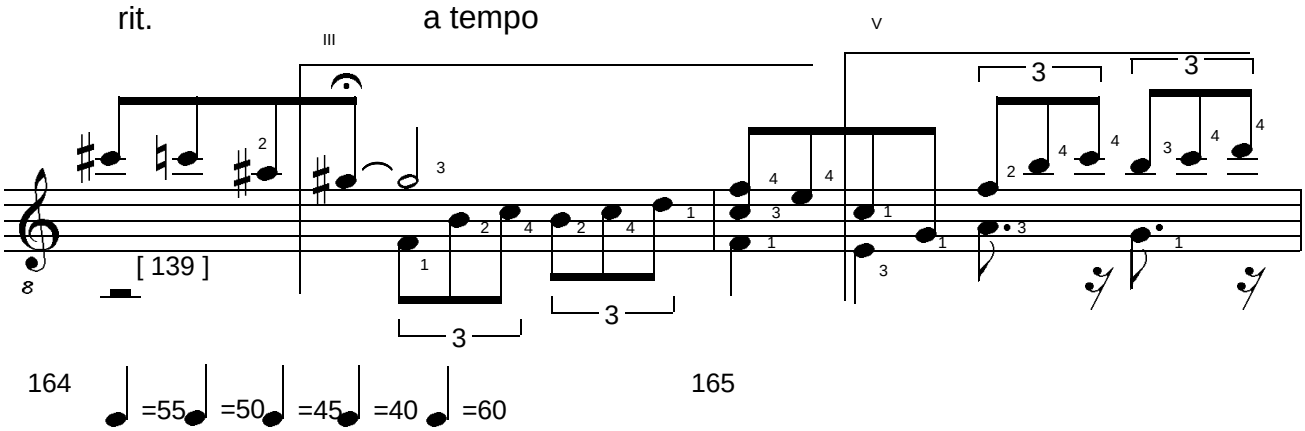
157

BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

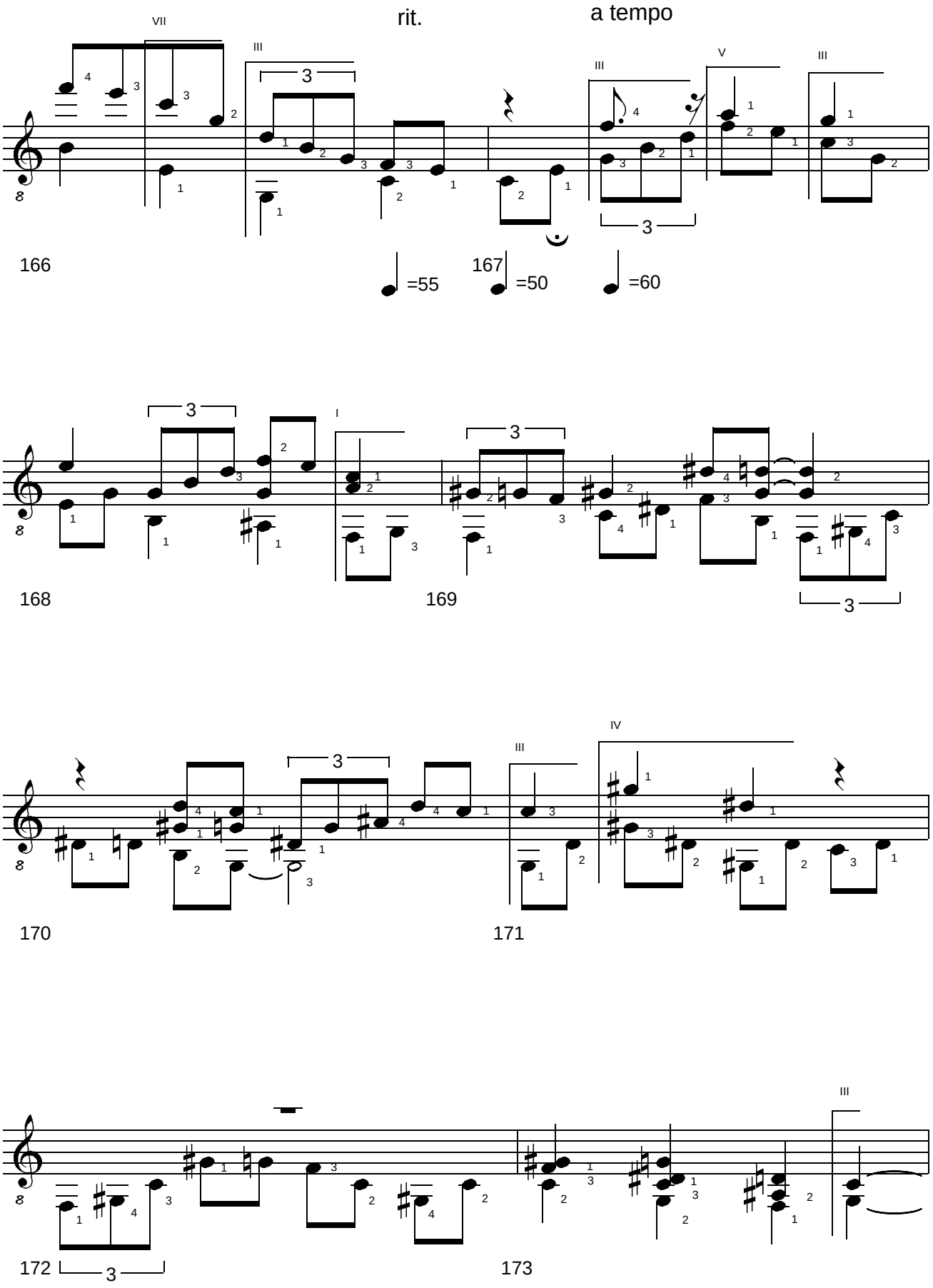




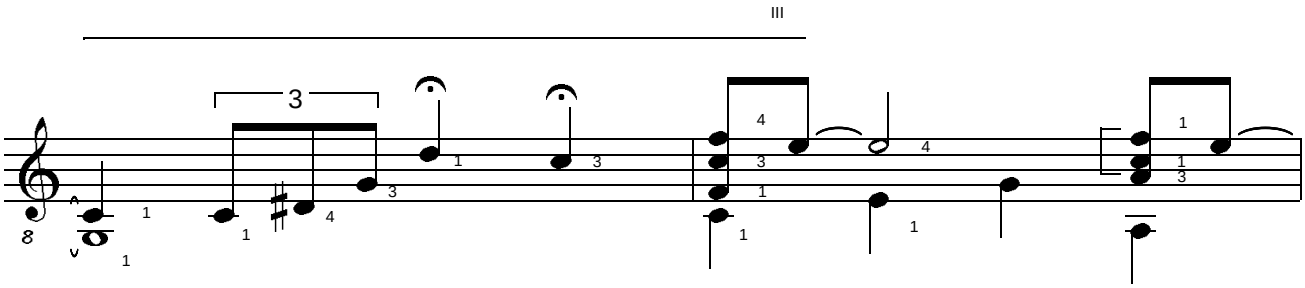




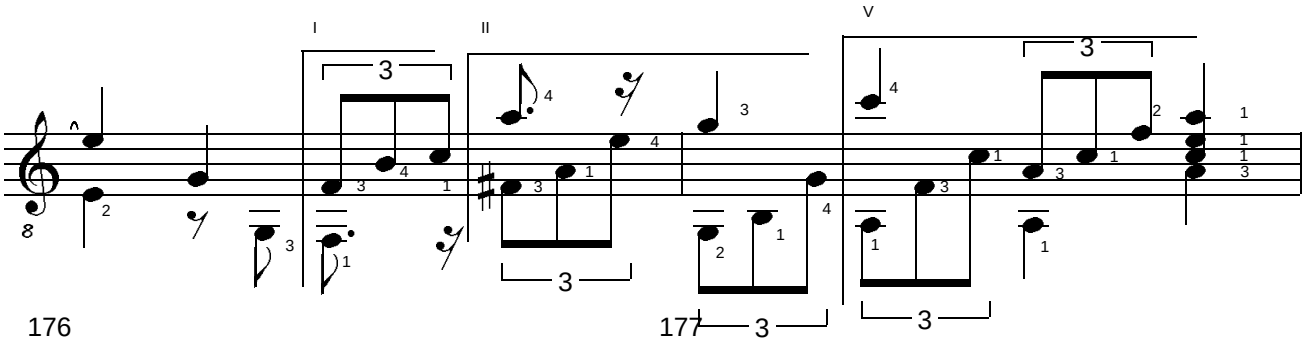
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



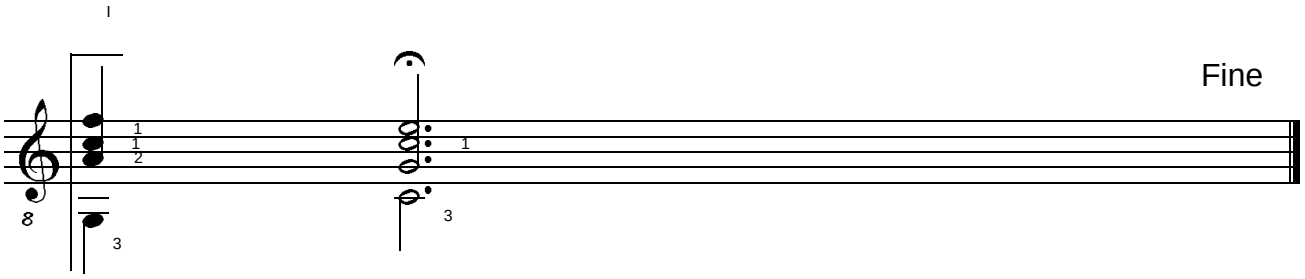
BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415



174 175



176 177



178

BERGKRISTALL #4. Concert Study for Solo Guitar. (c) Uwe Warneke 2005. All Rights Reserved. US Copyright Office, PAU 3-002-415

HYAZINTH

Concert Study in five movements for Solo Guitar

by Uwe Warneke

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

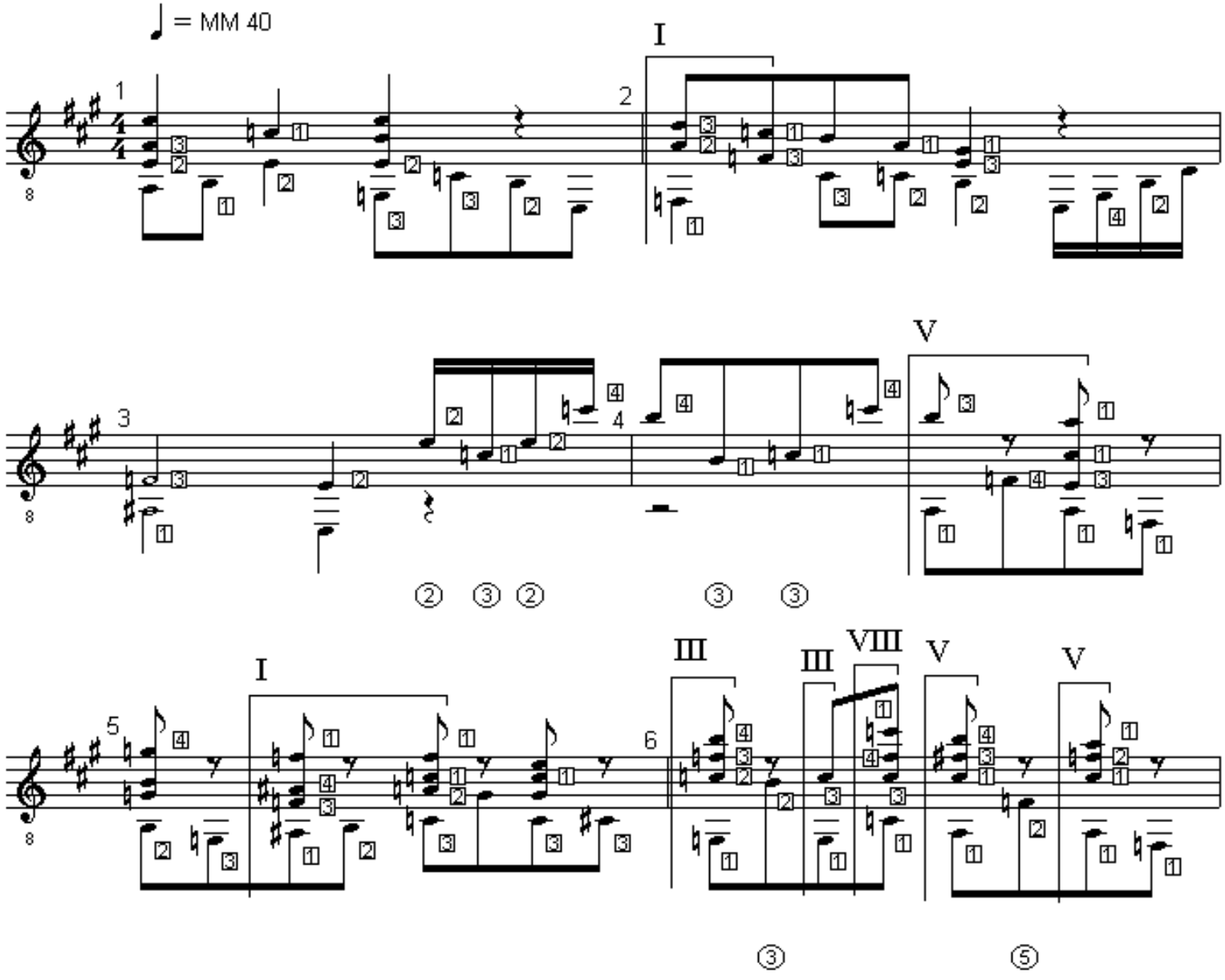
HYAZINTH

Concert Study for Solo Guitar

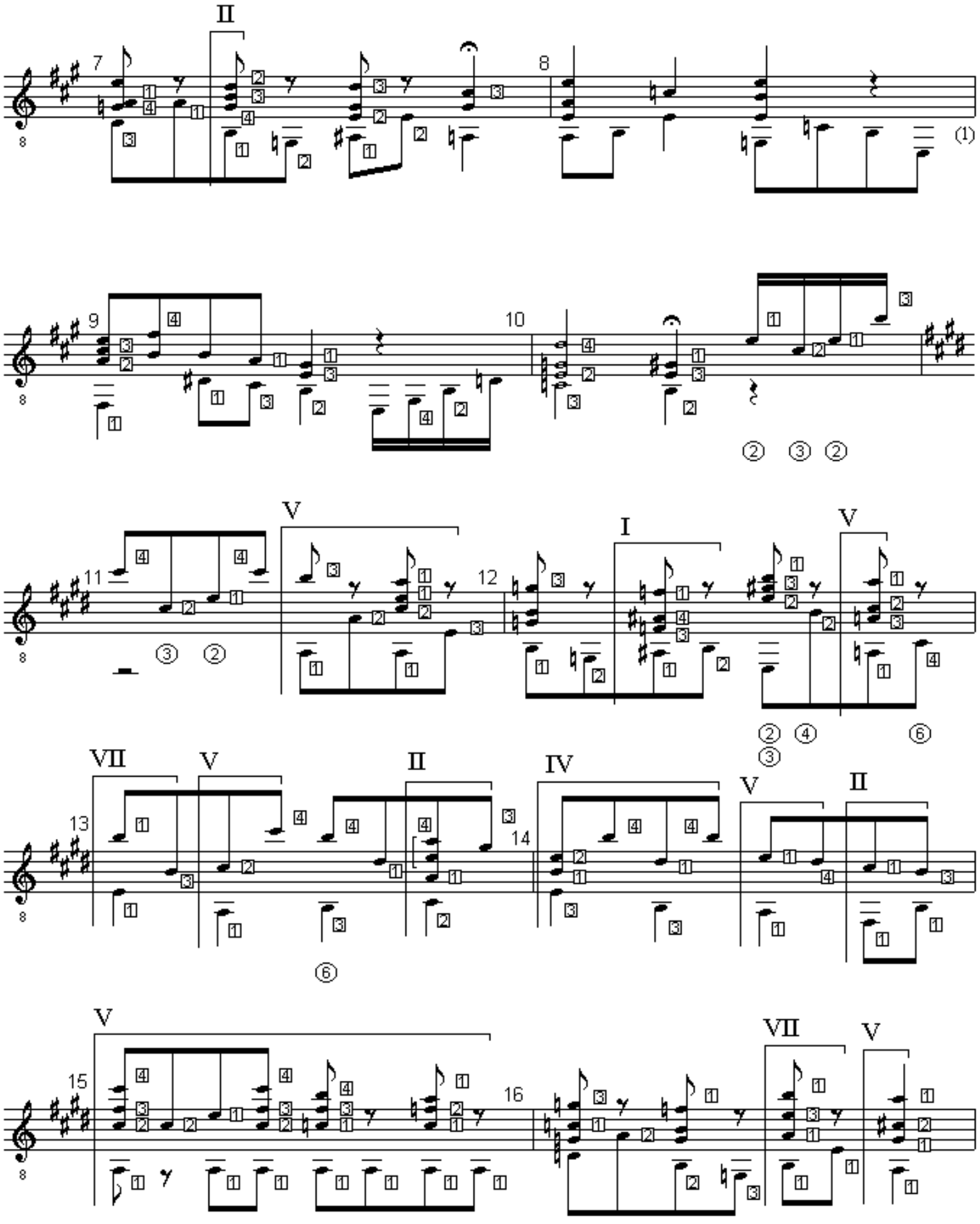
Uwe Warneke

op.39

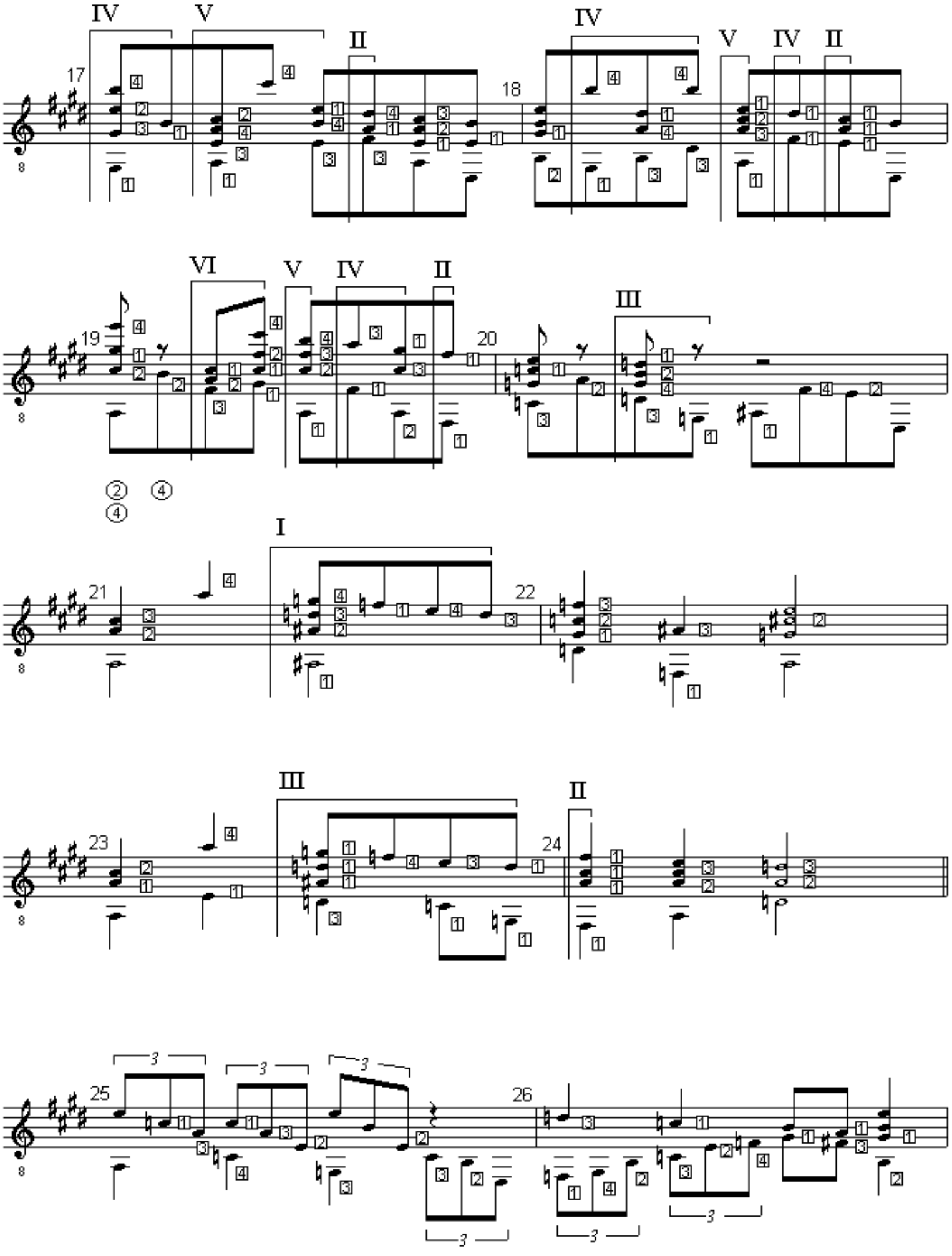
1. Movement: ***Lento con moto***



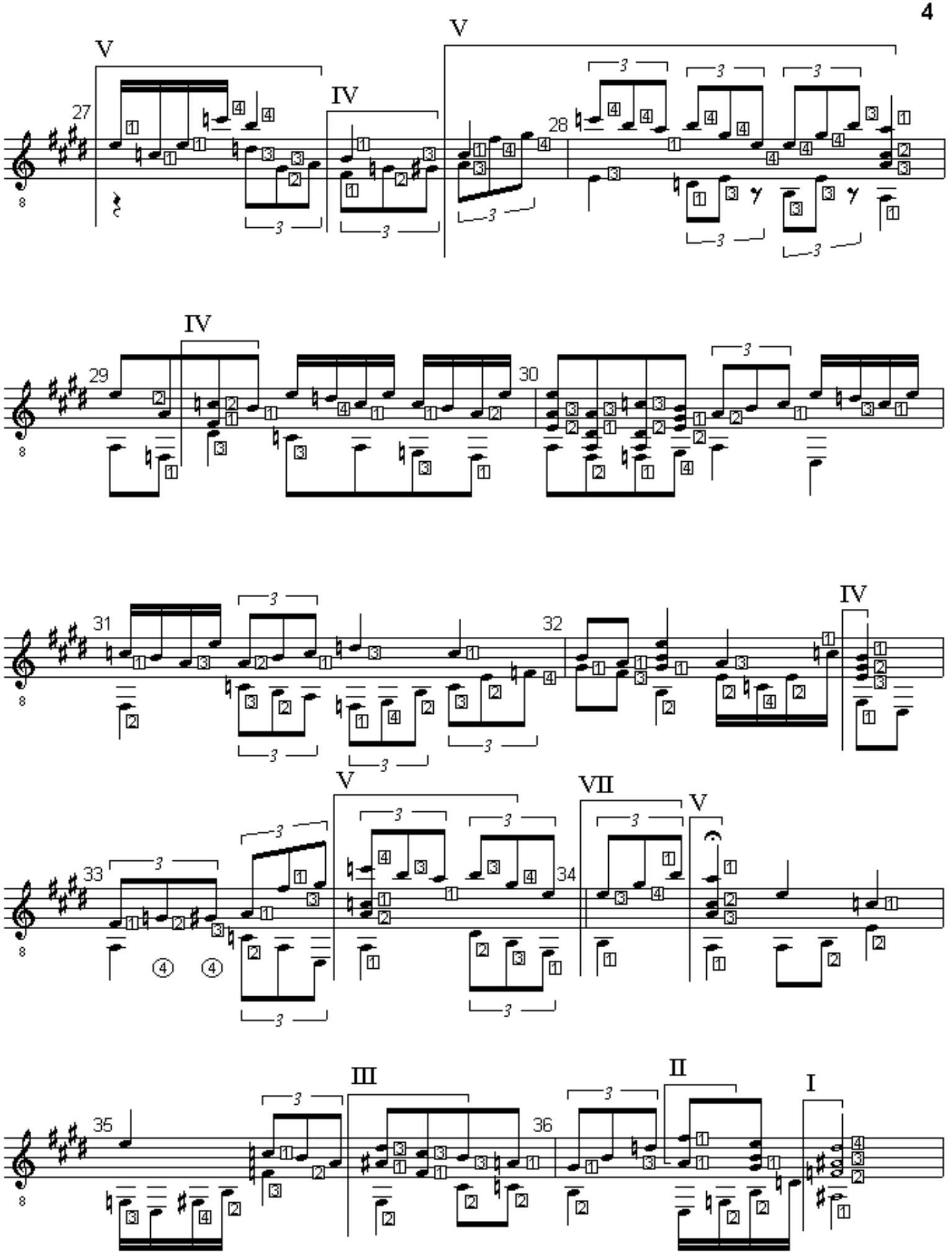
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



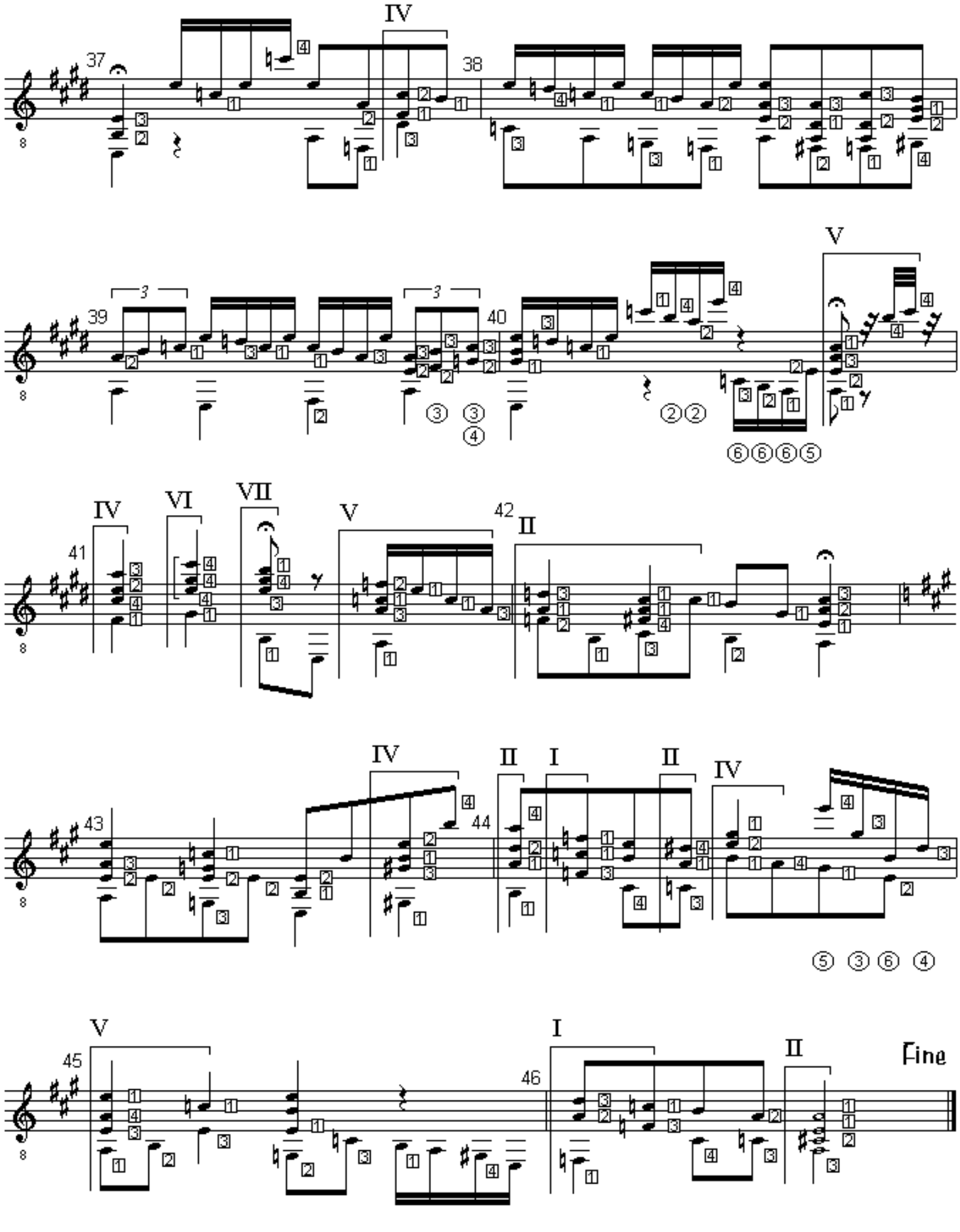
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

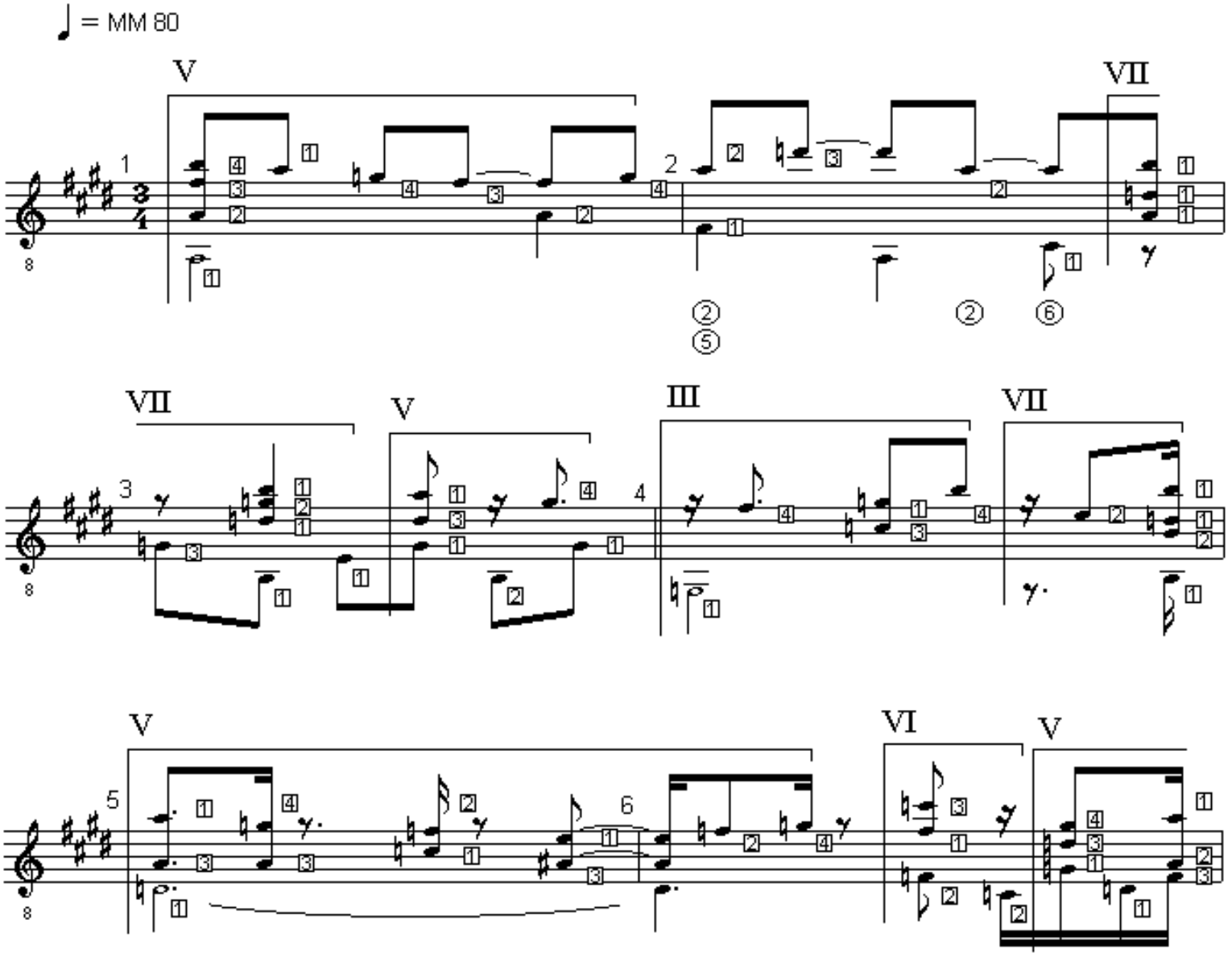


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

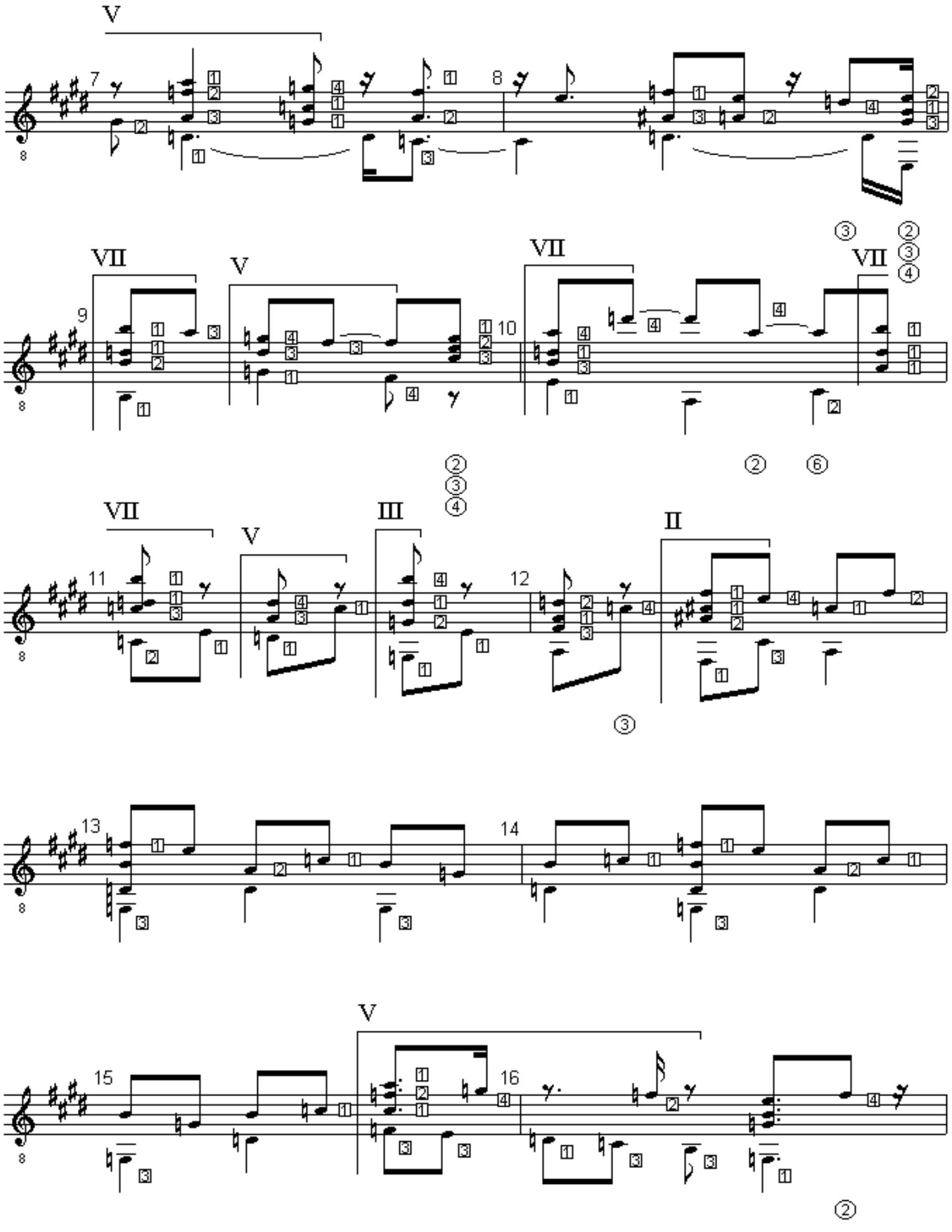


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

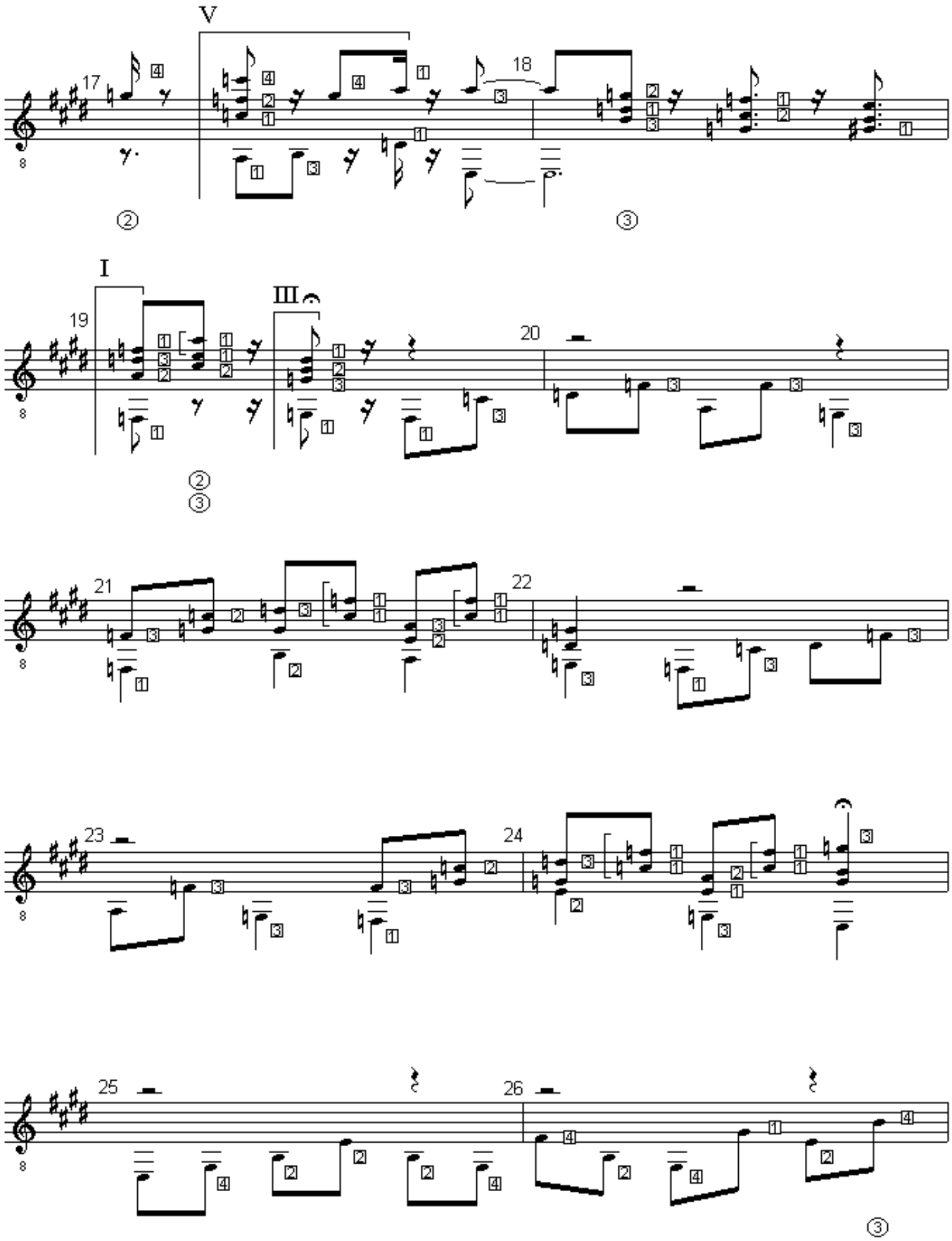
2. Movement: **Moderato con brio**



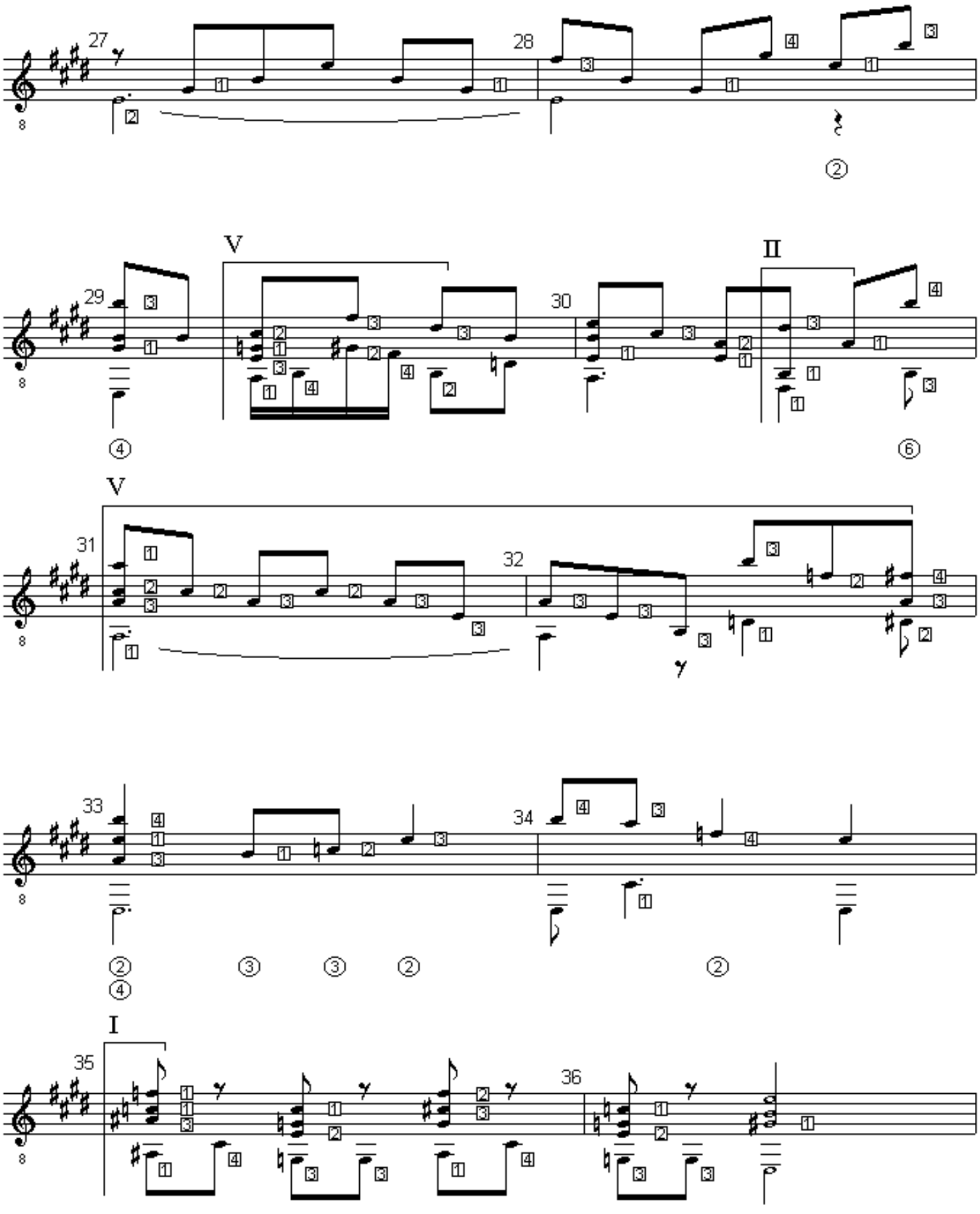
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



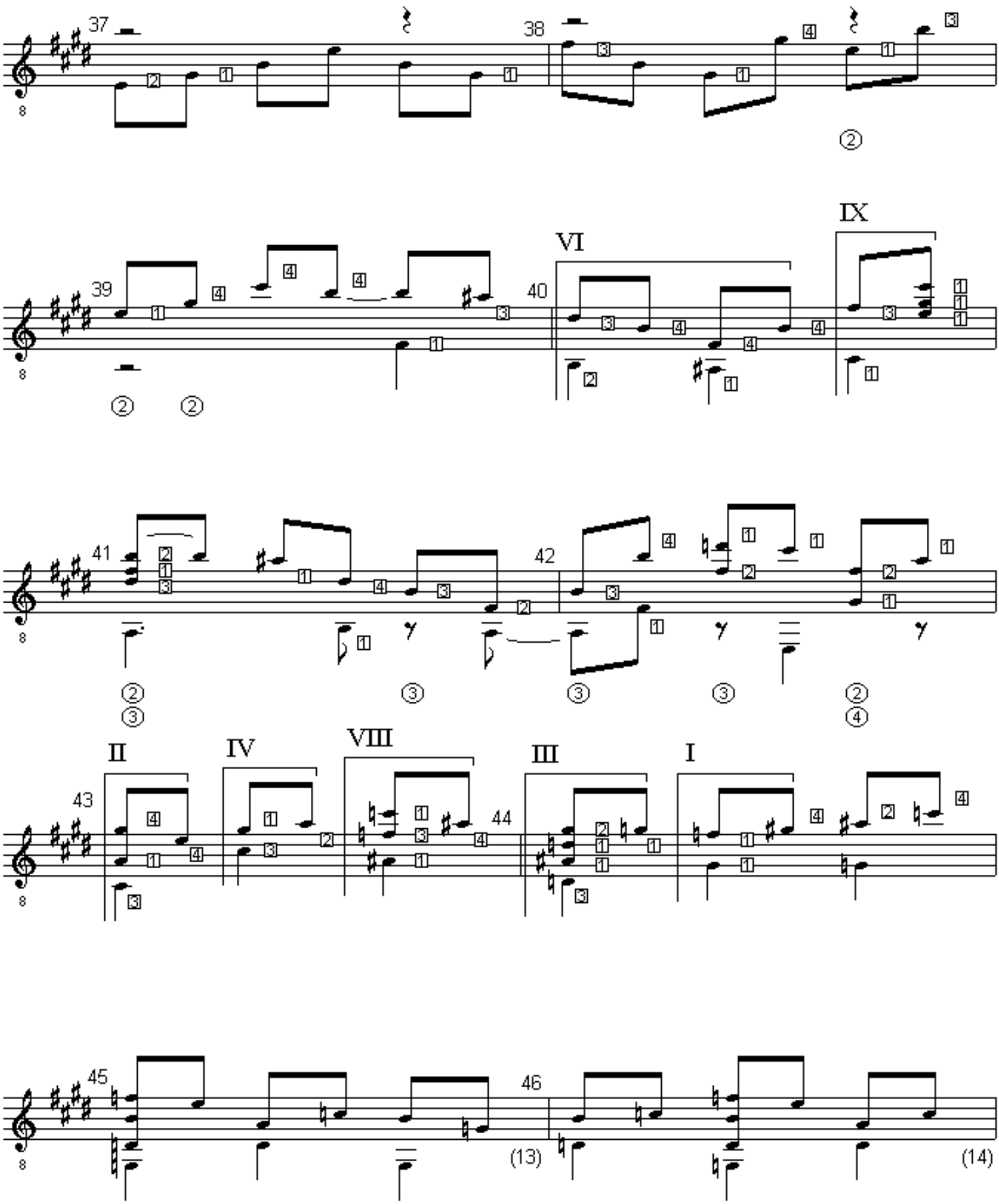
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



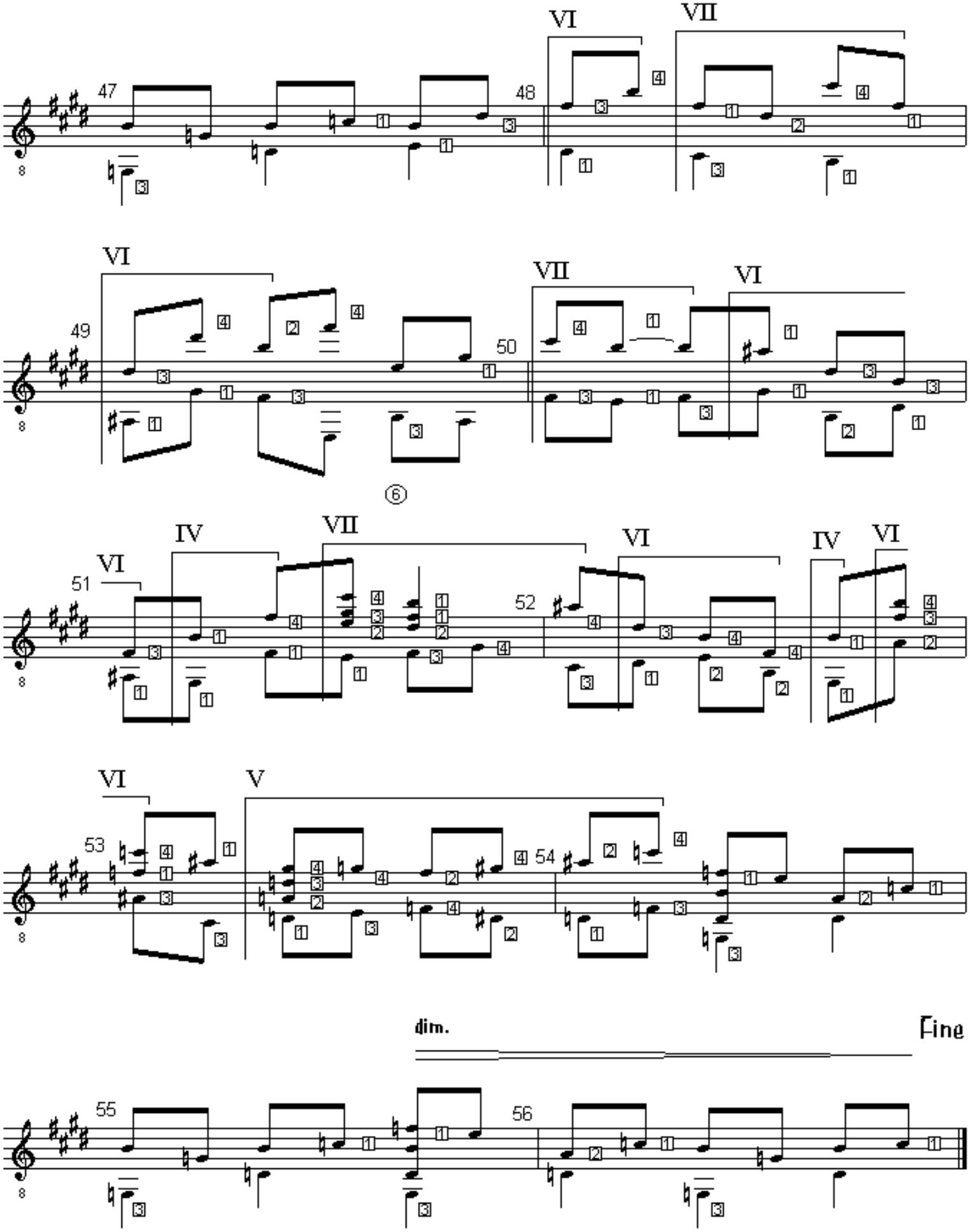
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

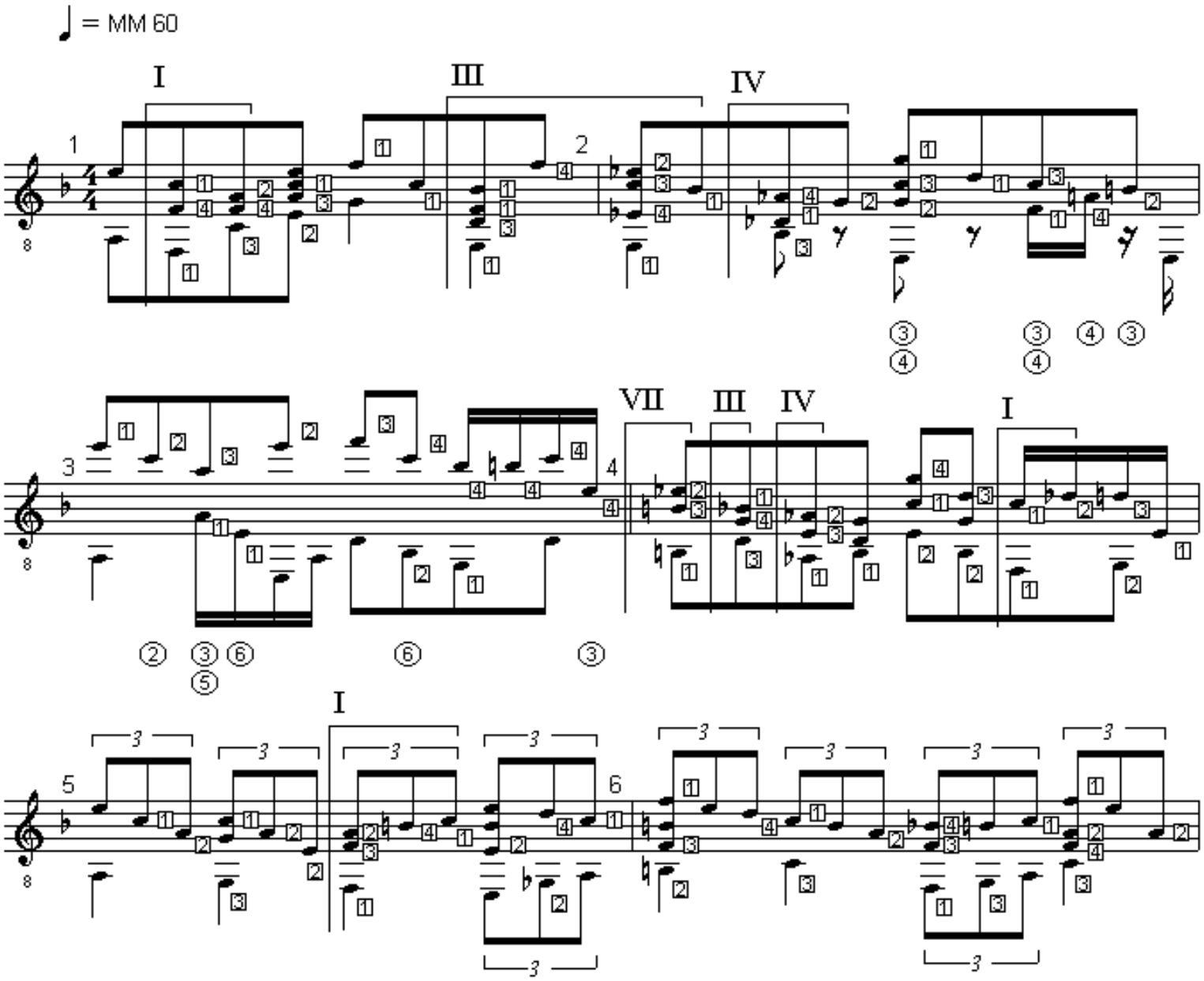


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

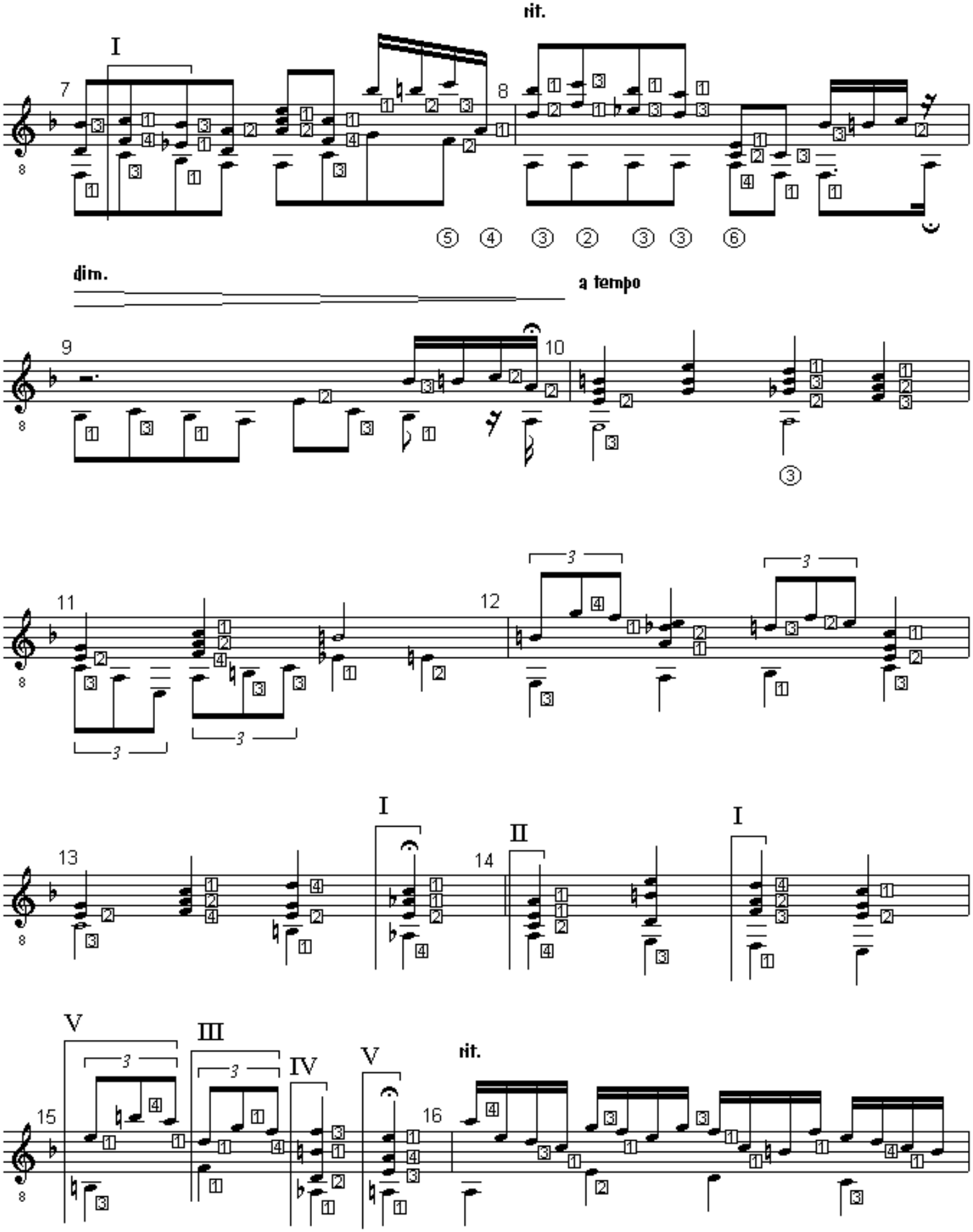


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

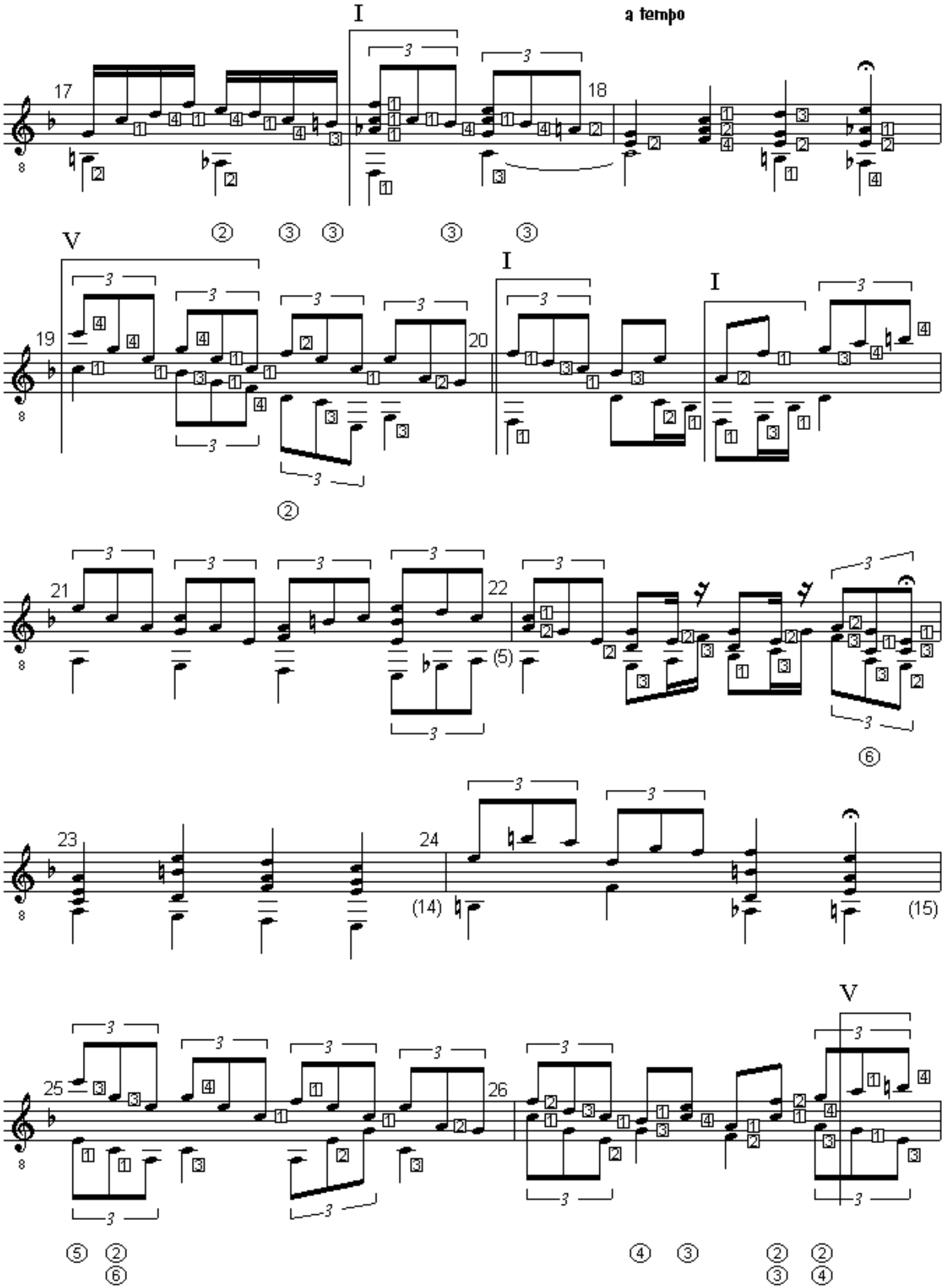
3. Movement: *Andante con anima*



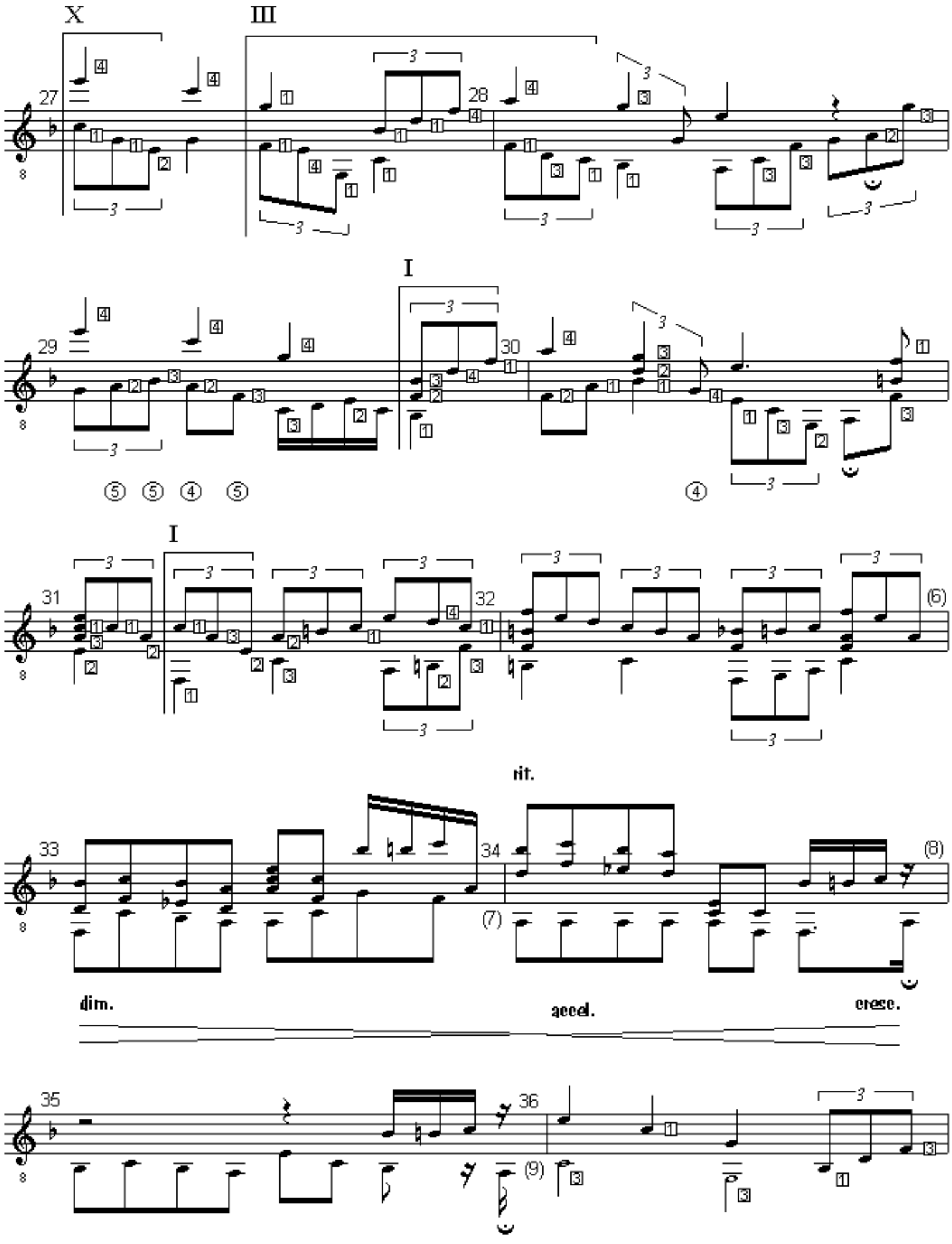
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

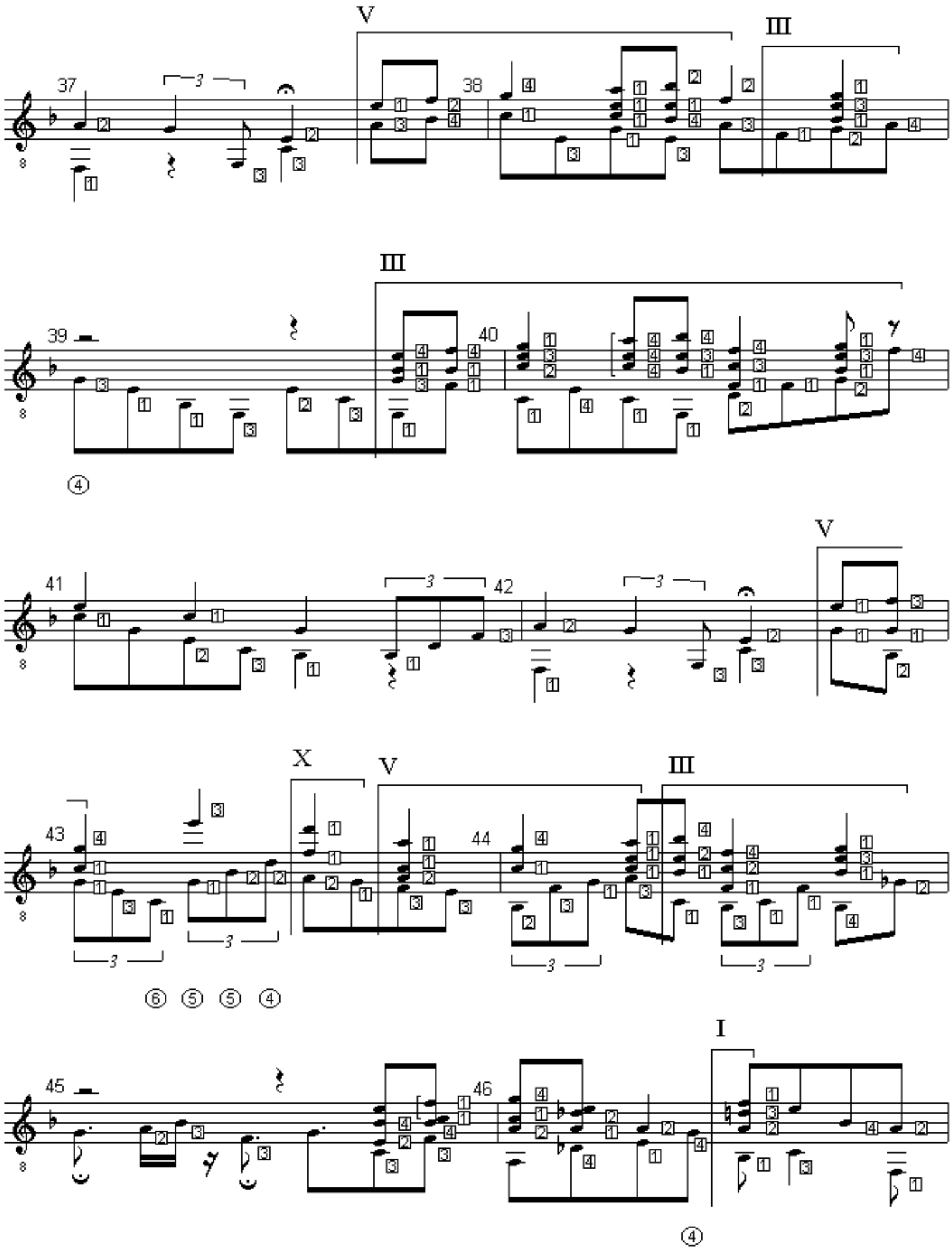


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

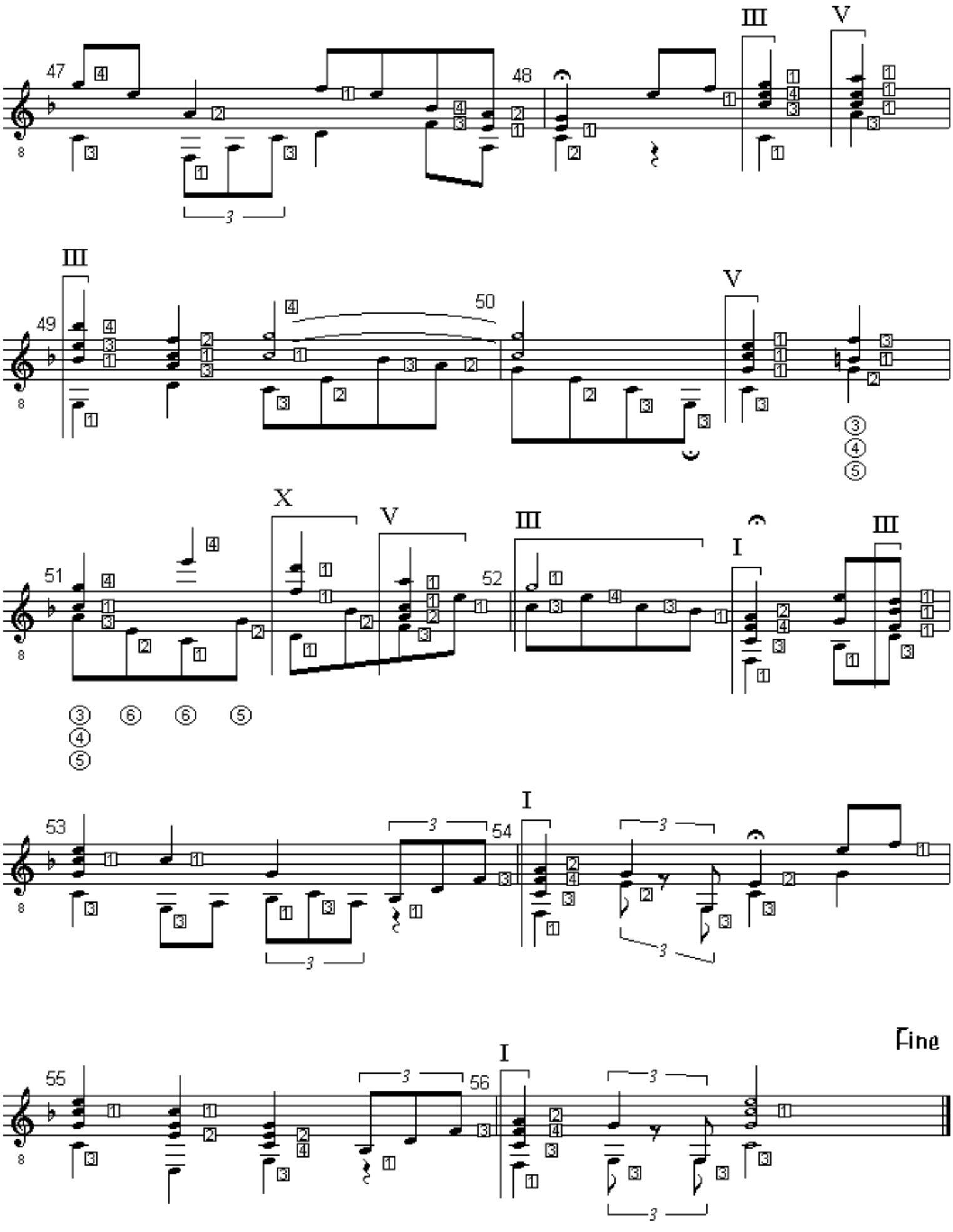


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

a tempo

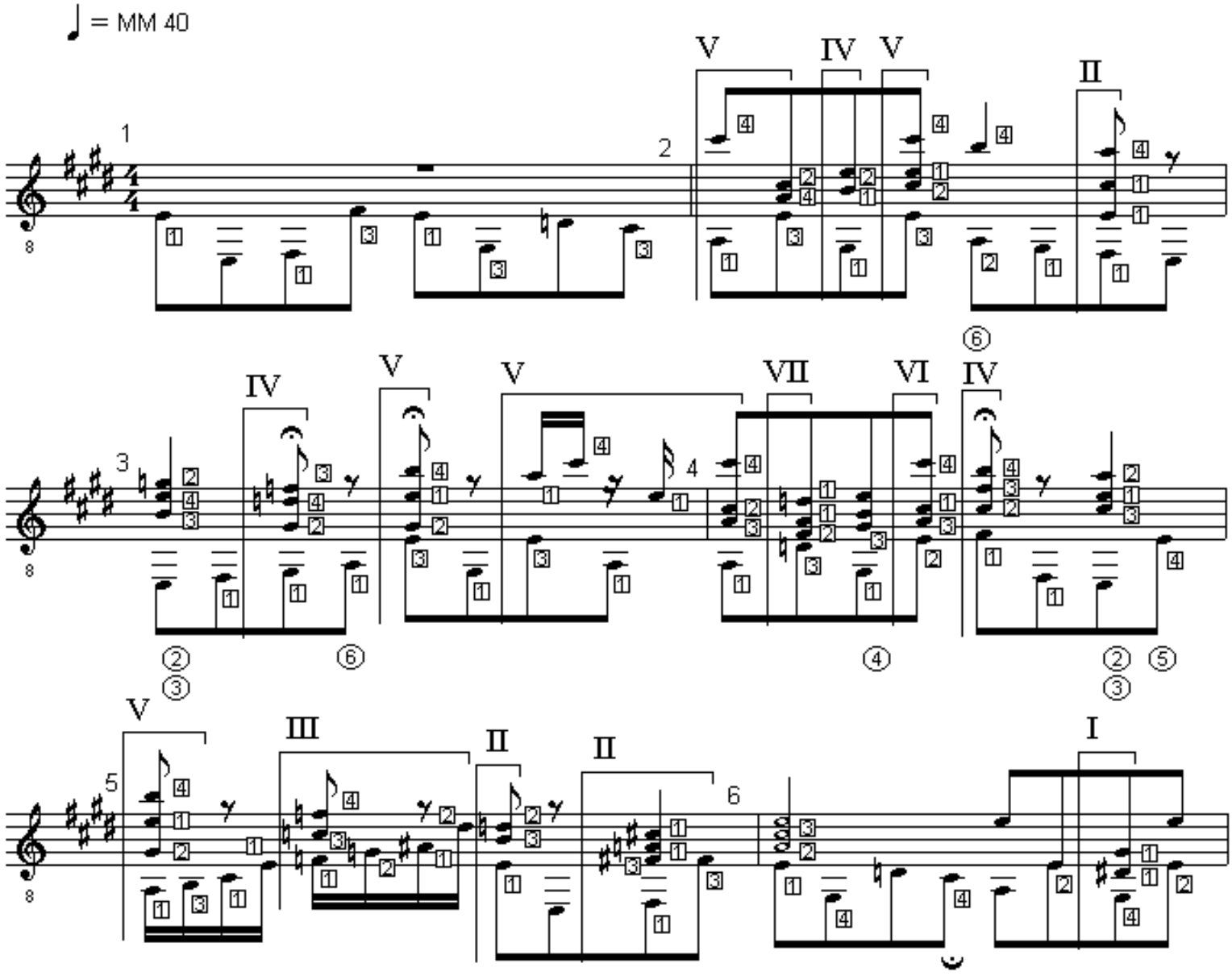


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

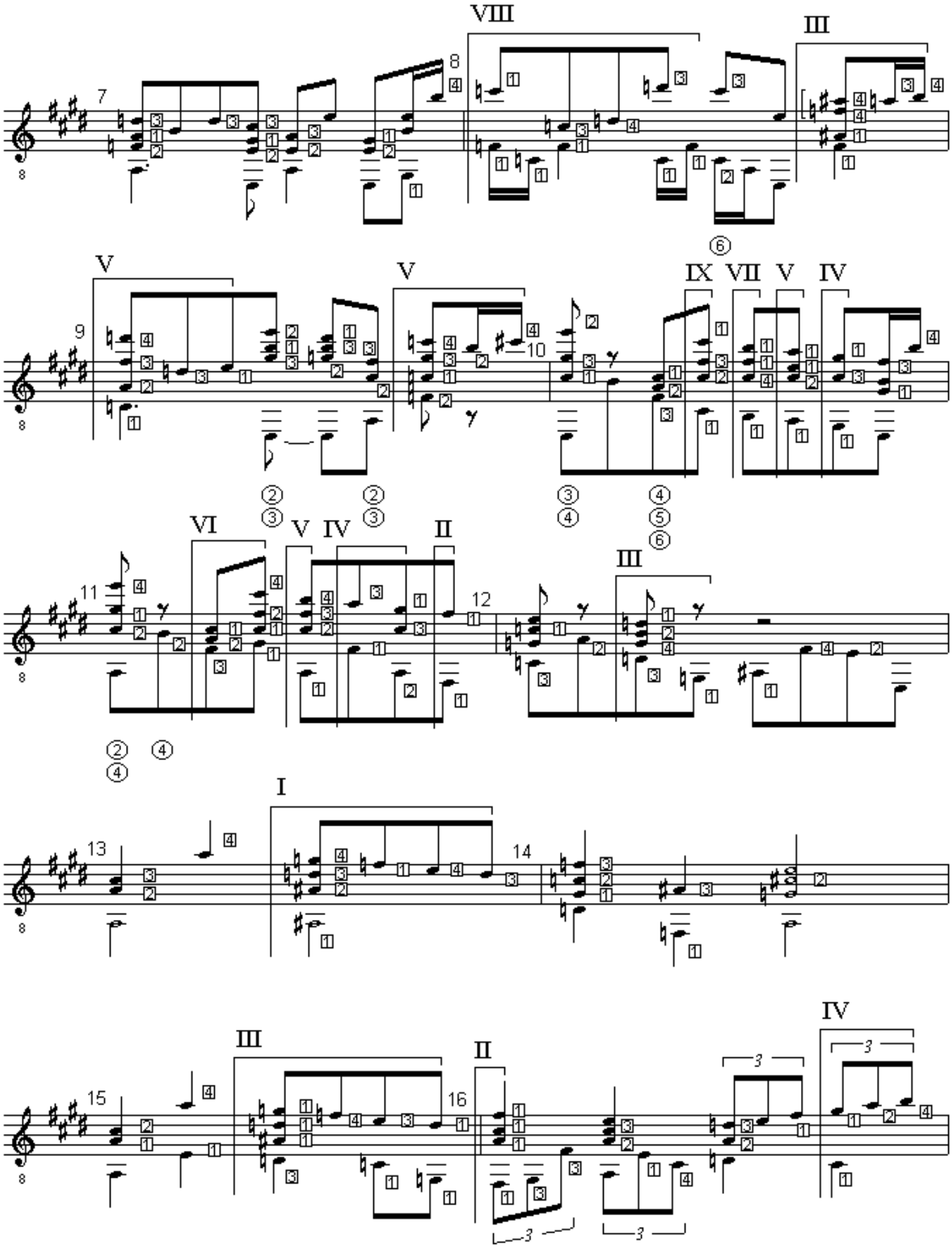


HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

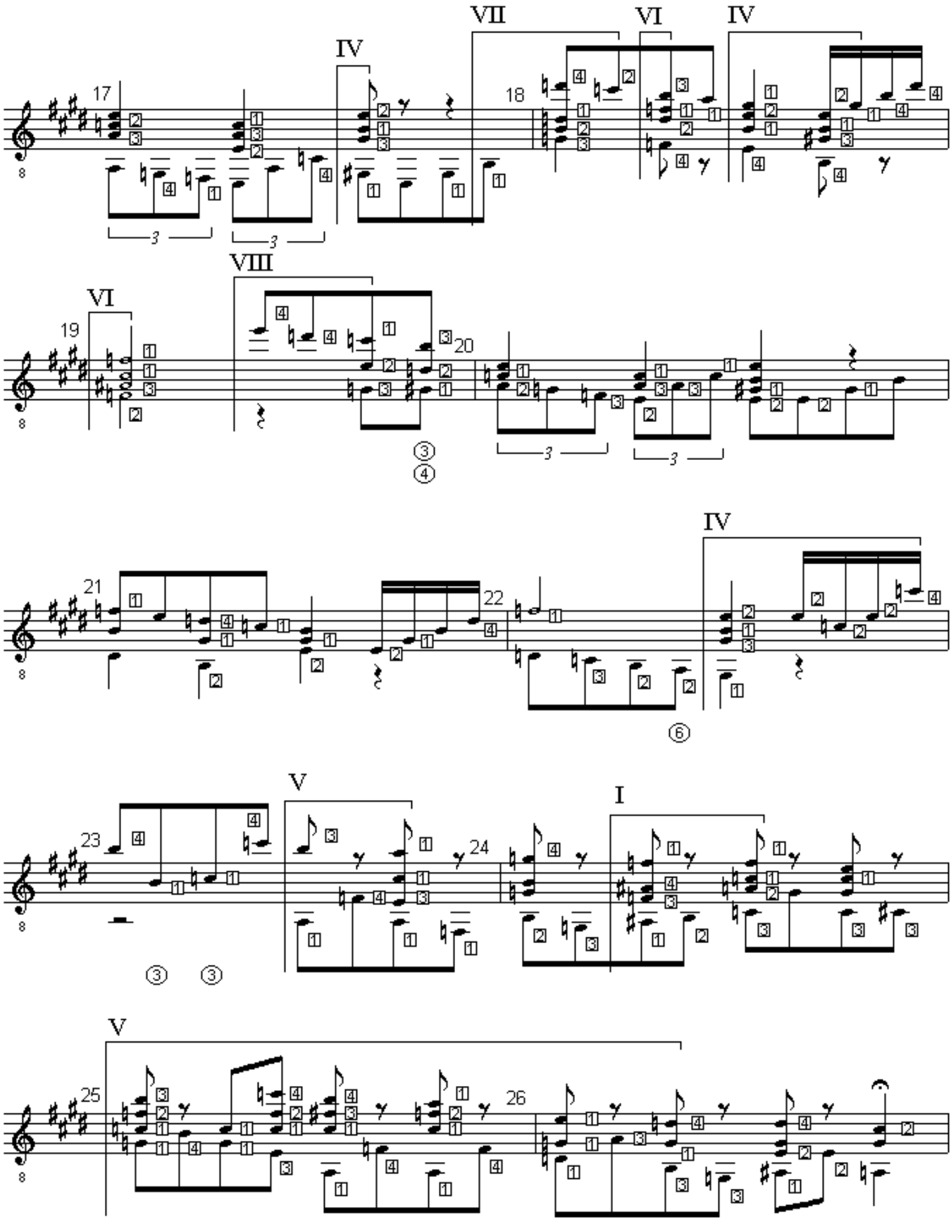
4. Movement: *Lento con forza*



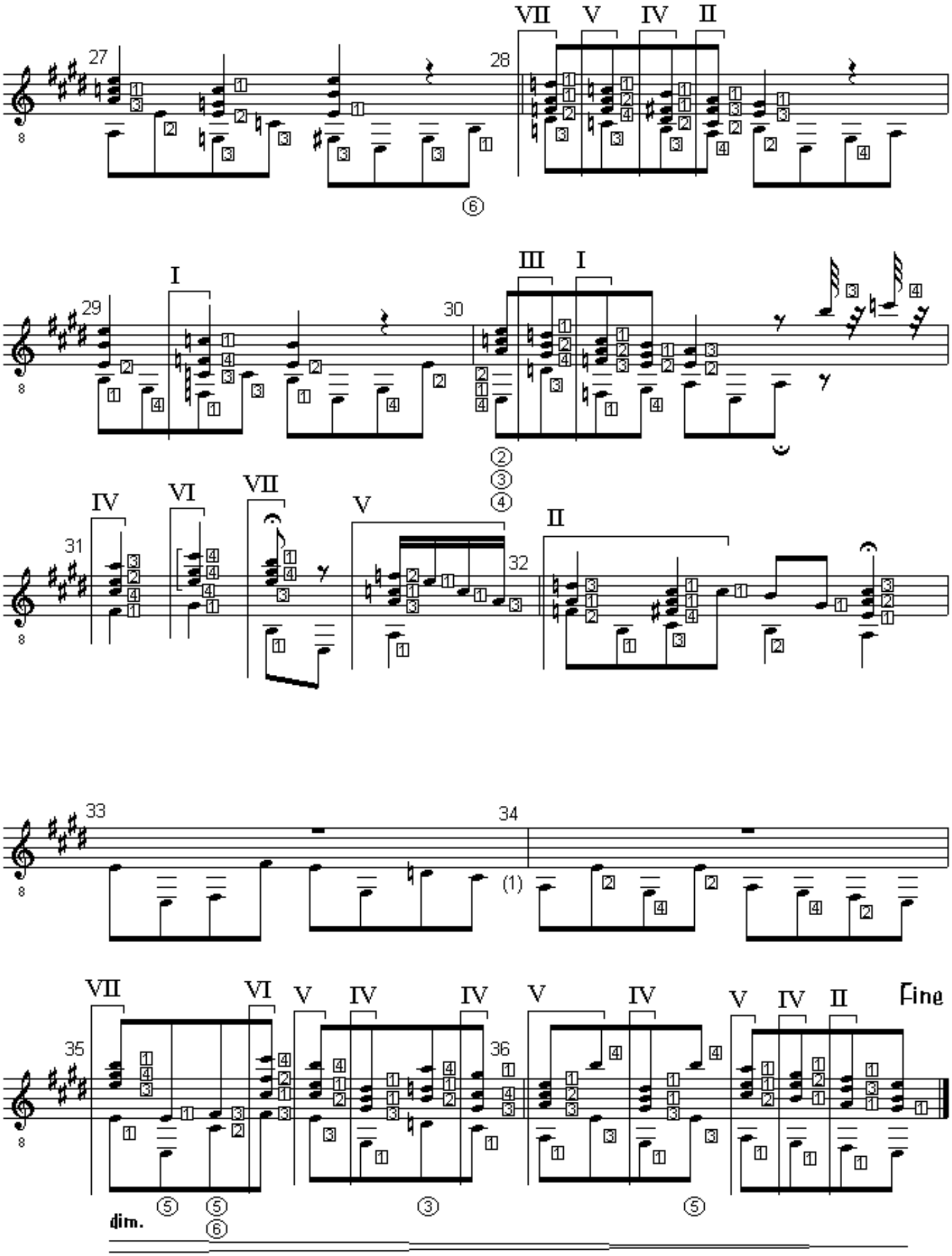
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



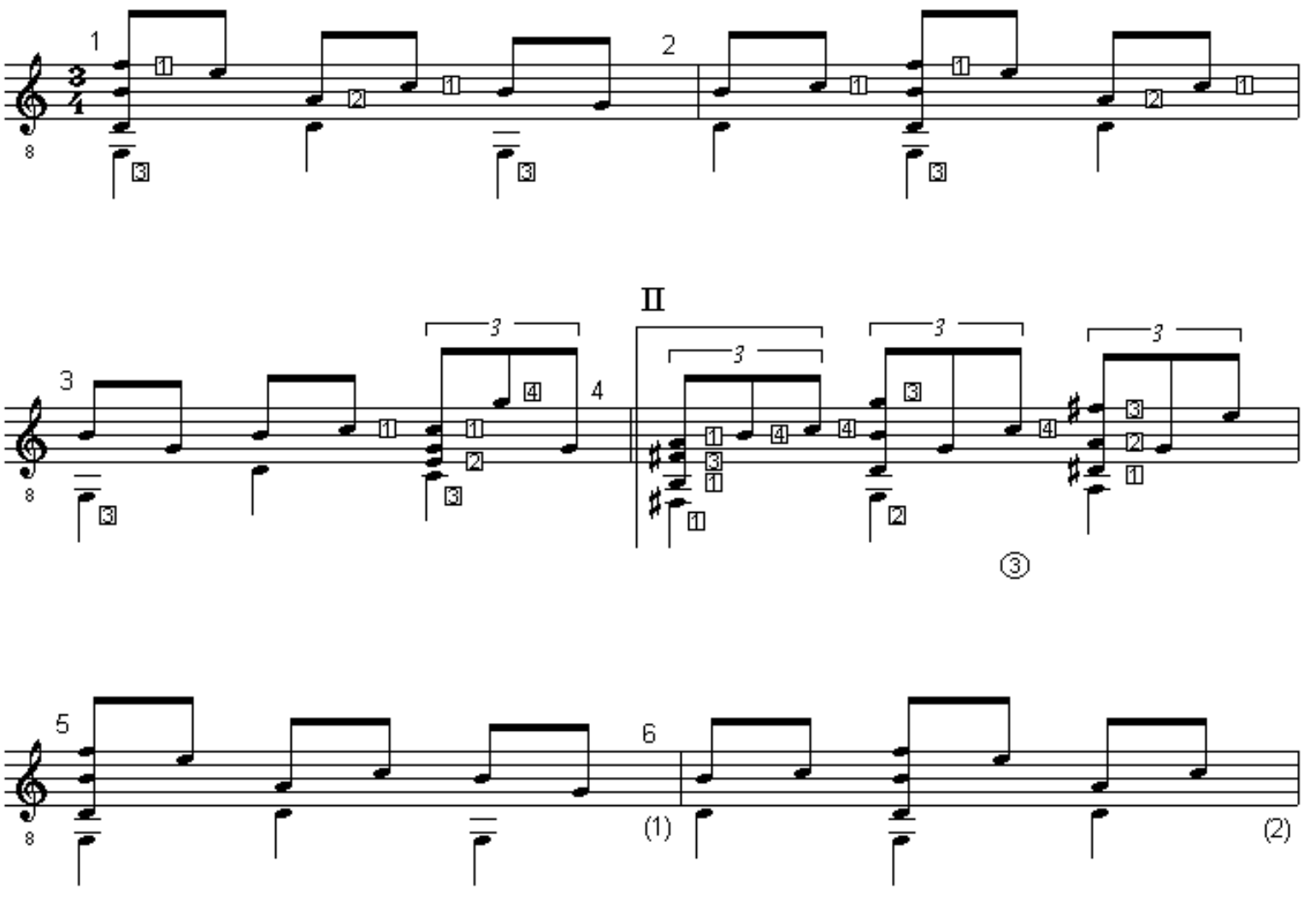
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



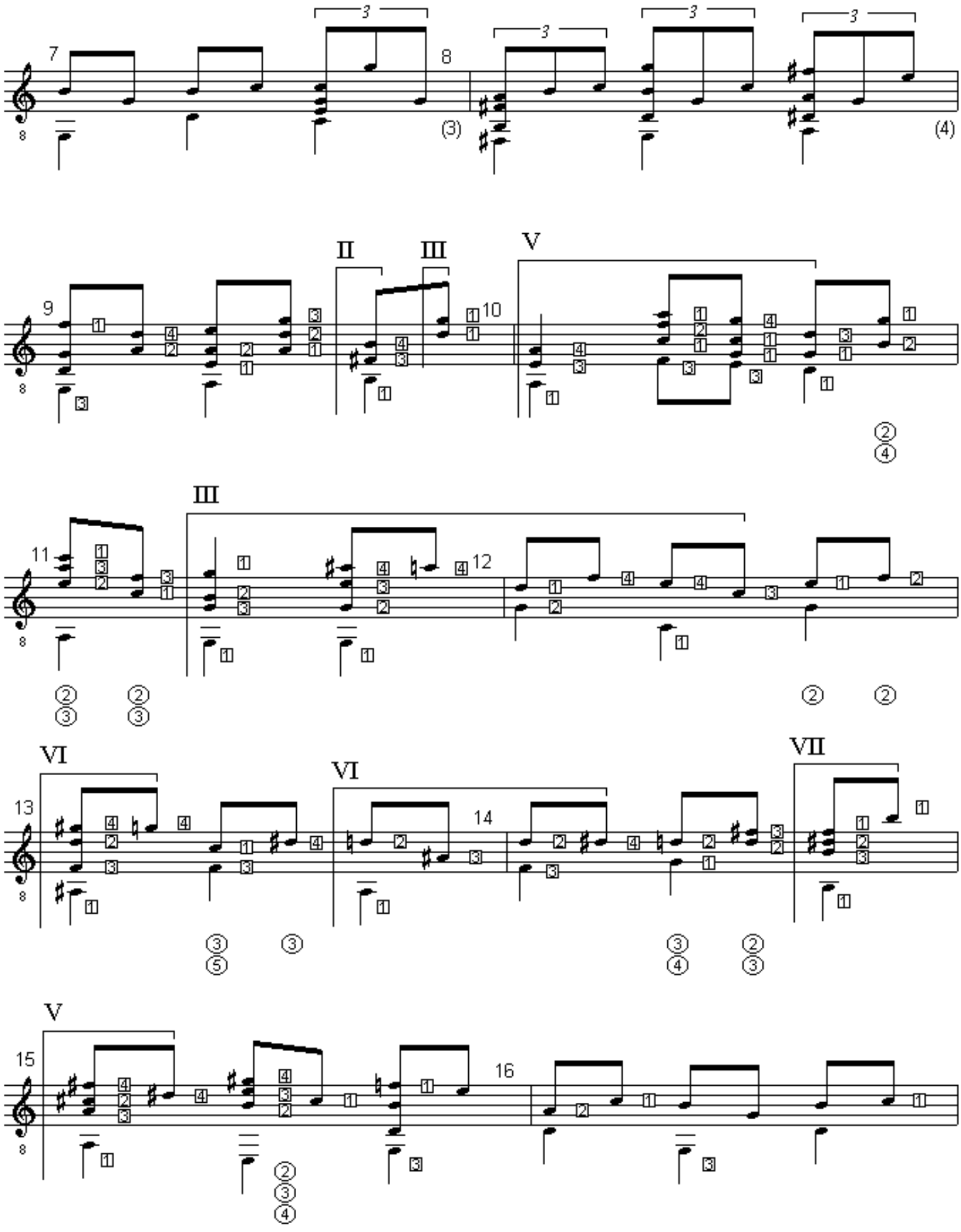
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

5. Movement: **Moderato con fuoco**

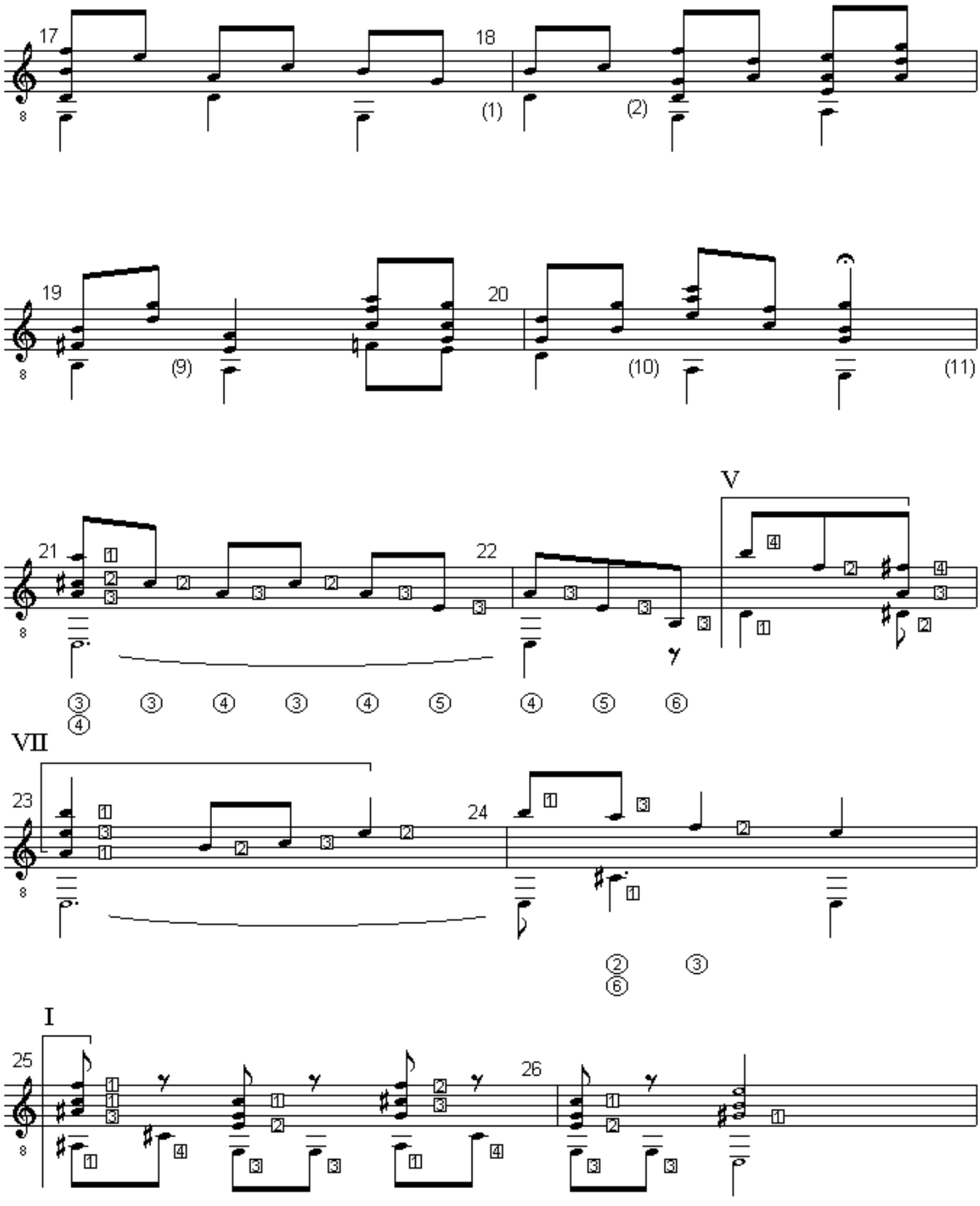
♩ = MM 80



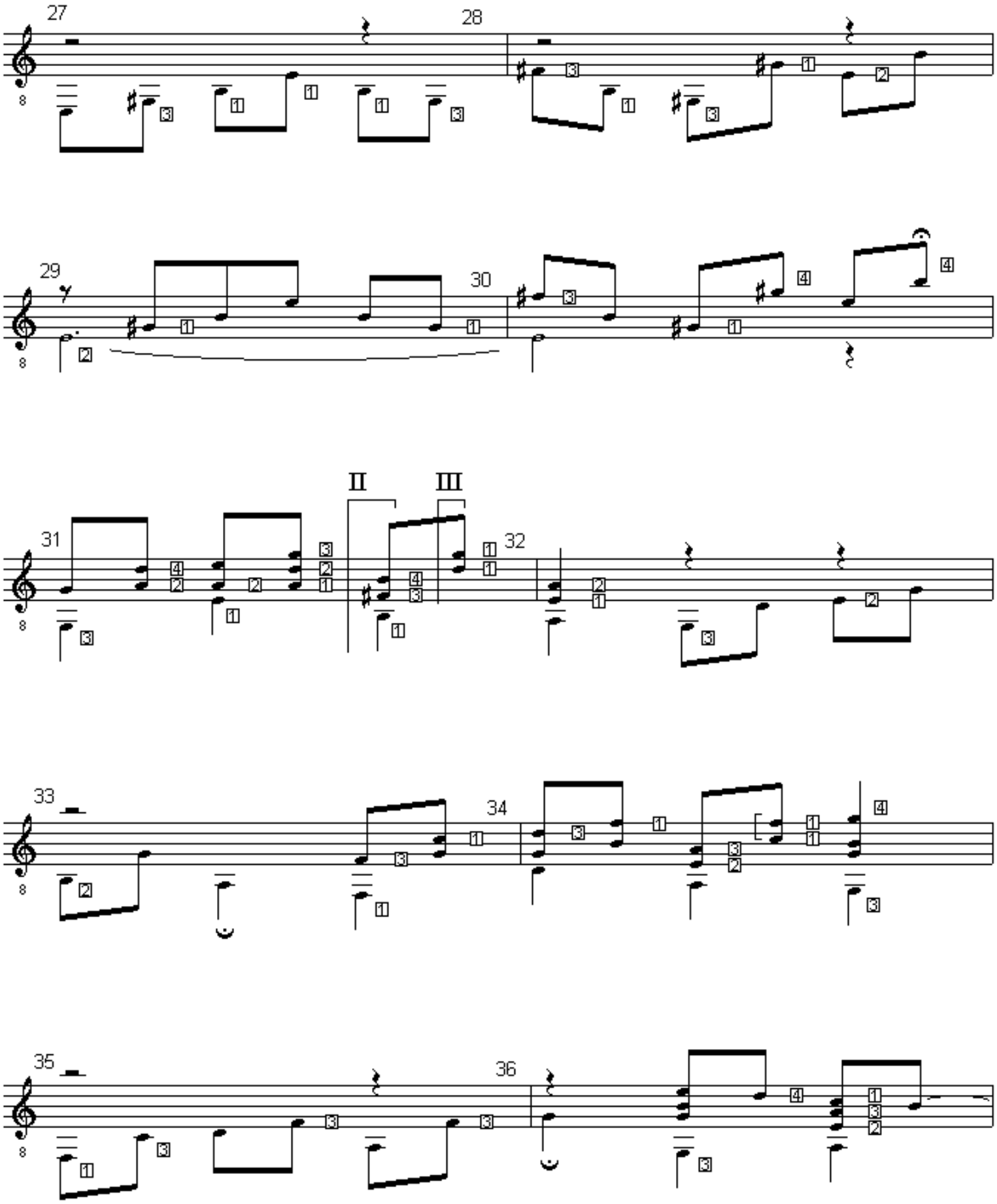
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



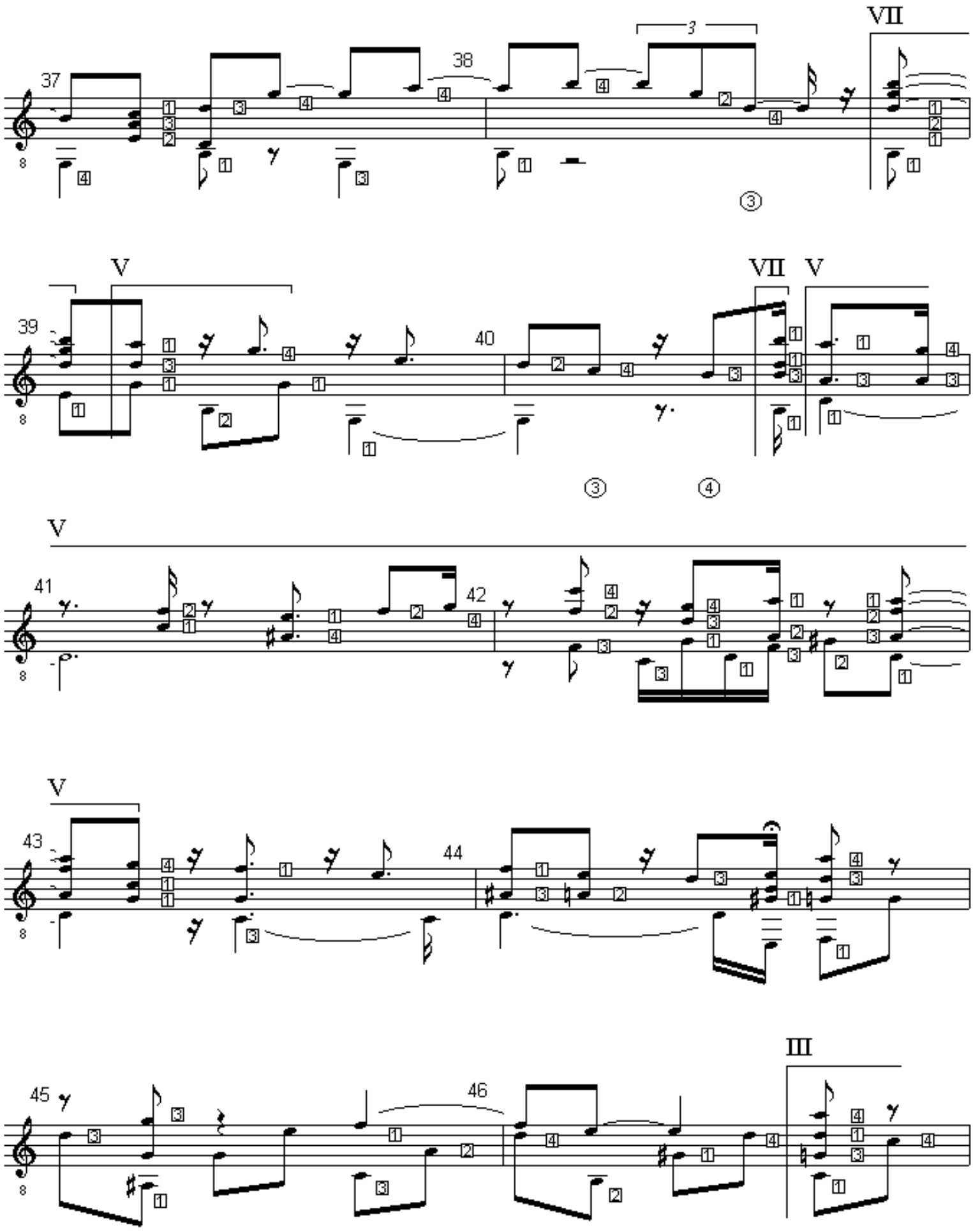
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



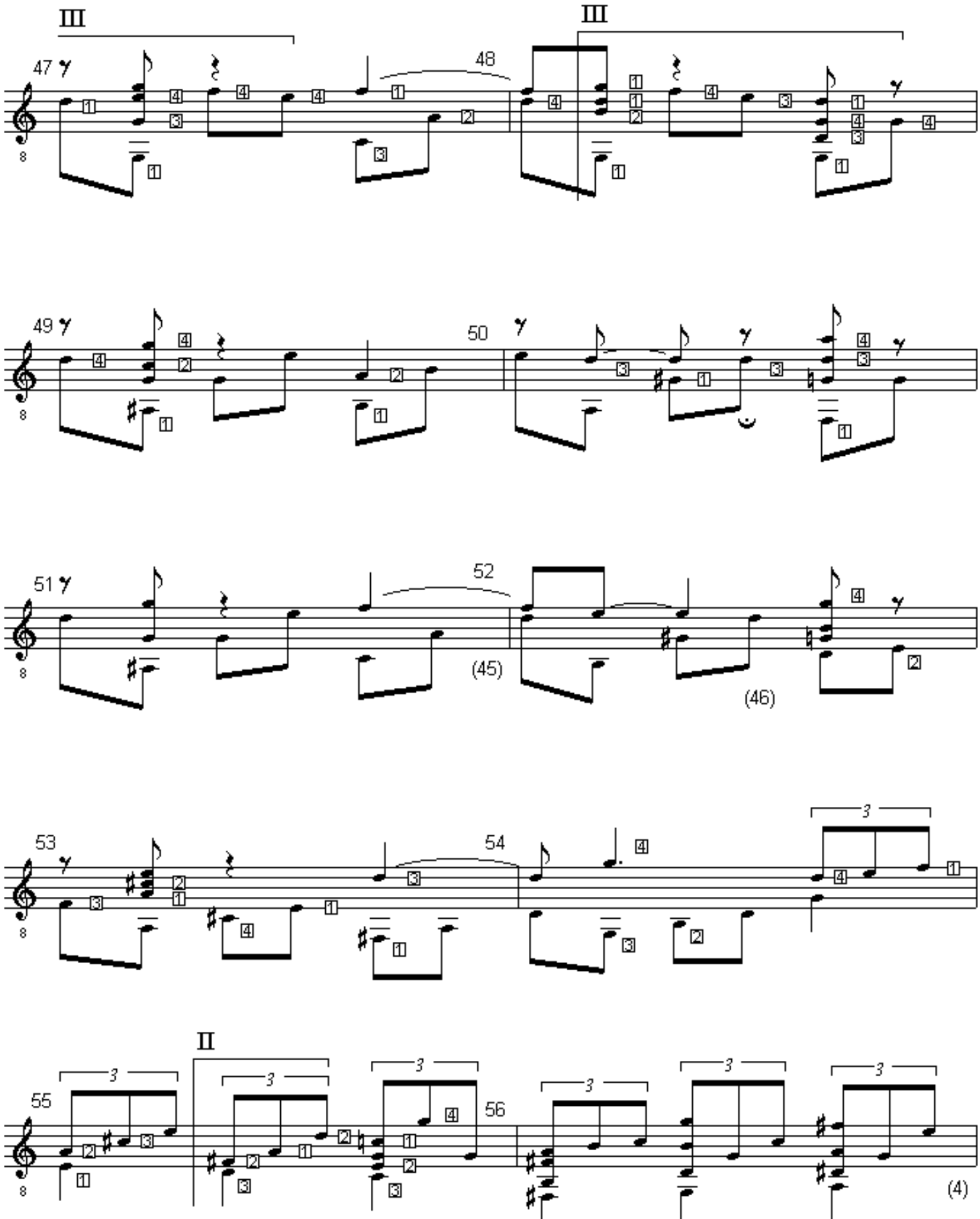
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



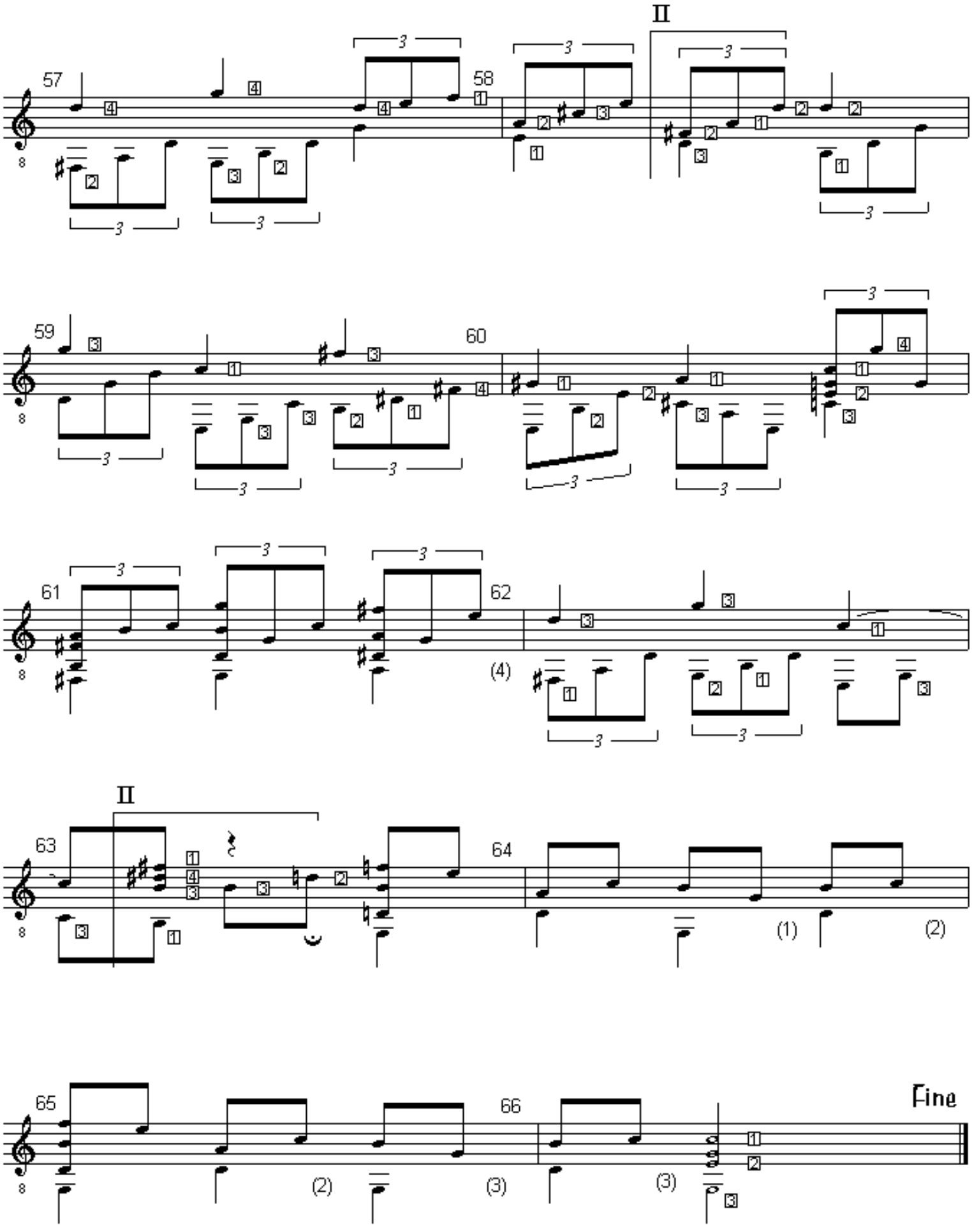
HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426



HYAZINTH. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

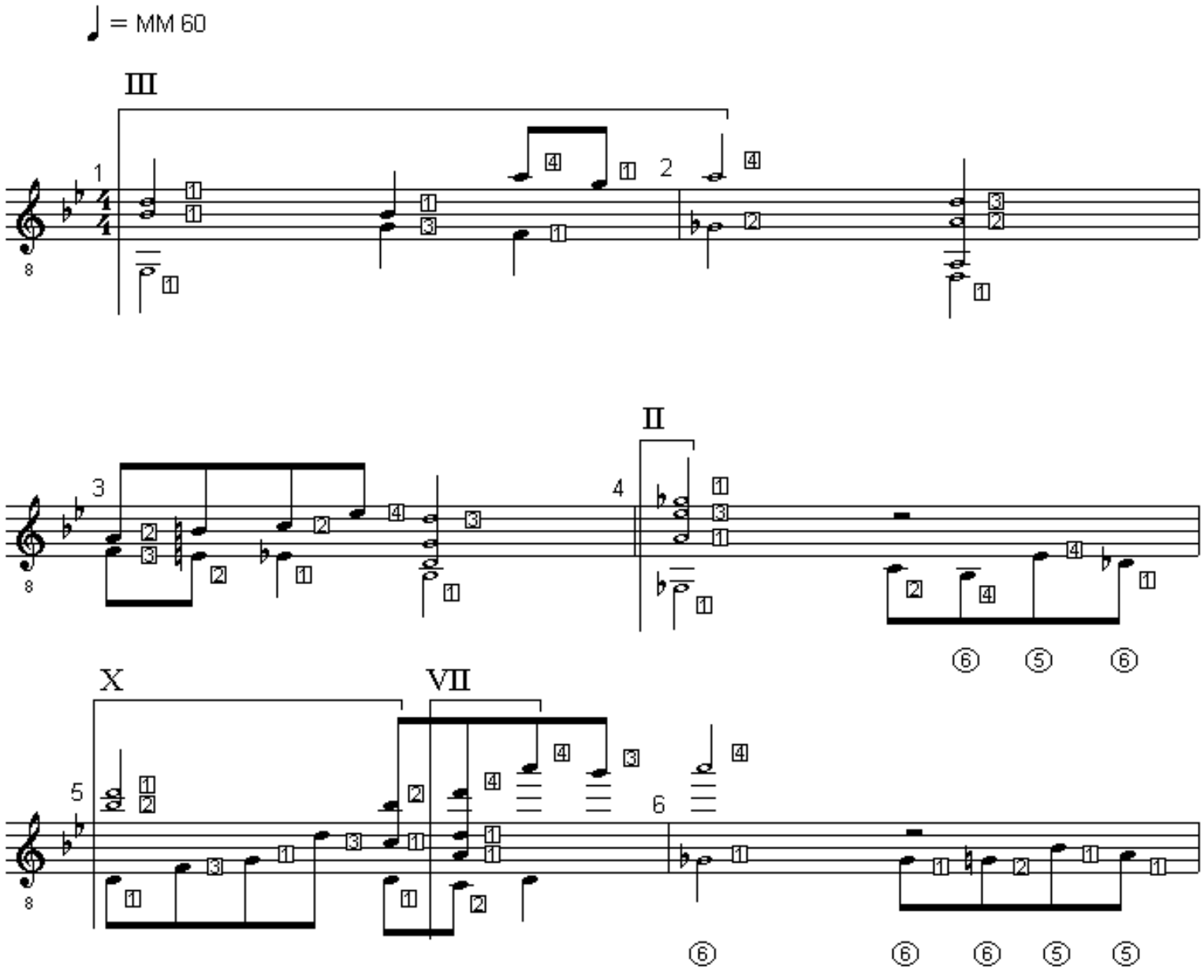
Variations on ONYX

Study for Solo Guitar

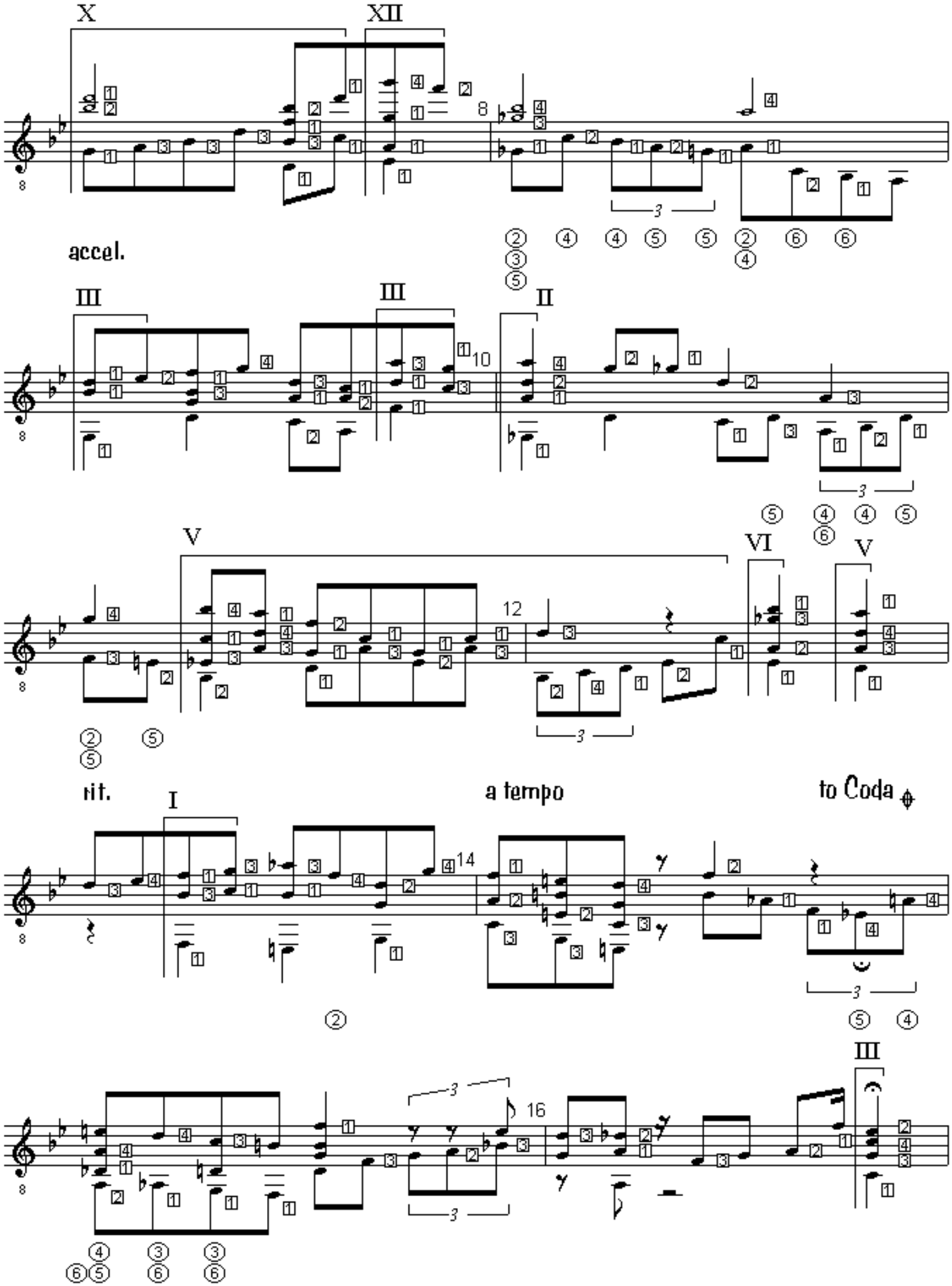
Uwe Warneke

op.40

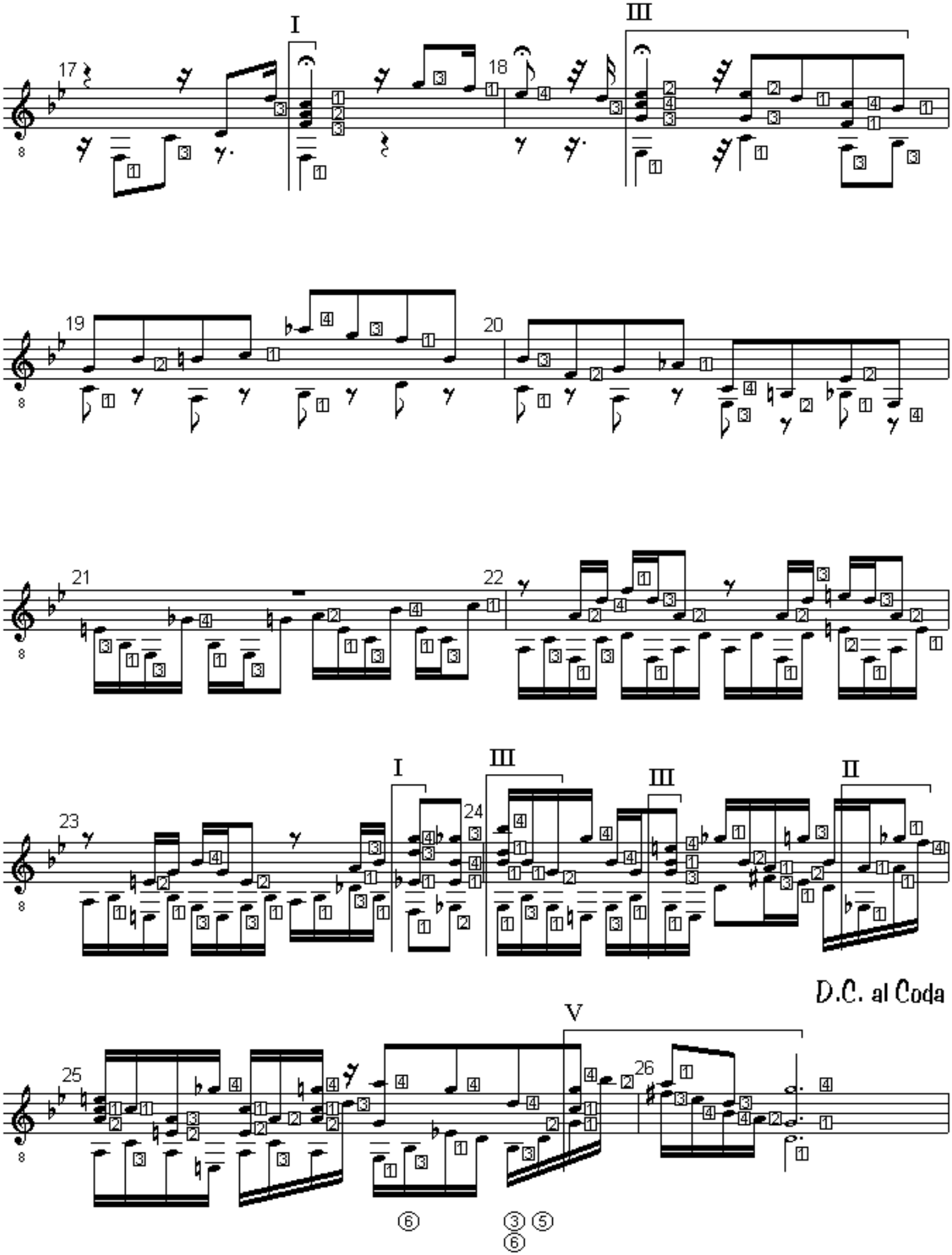
Andante



Variations on ONYX. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

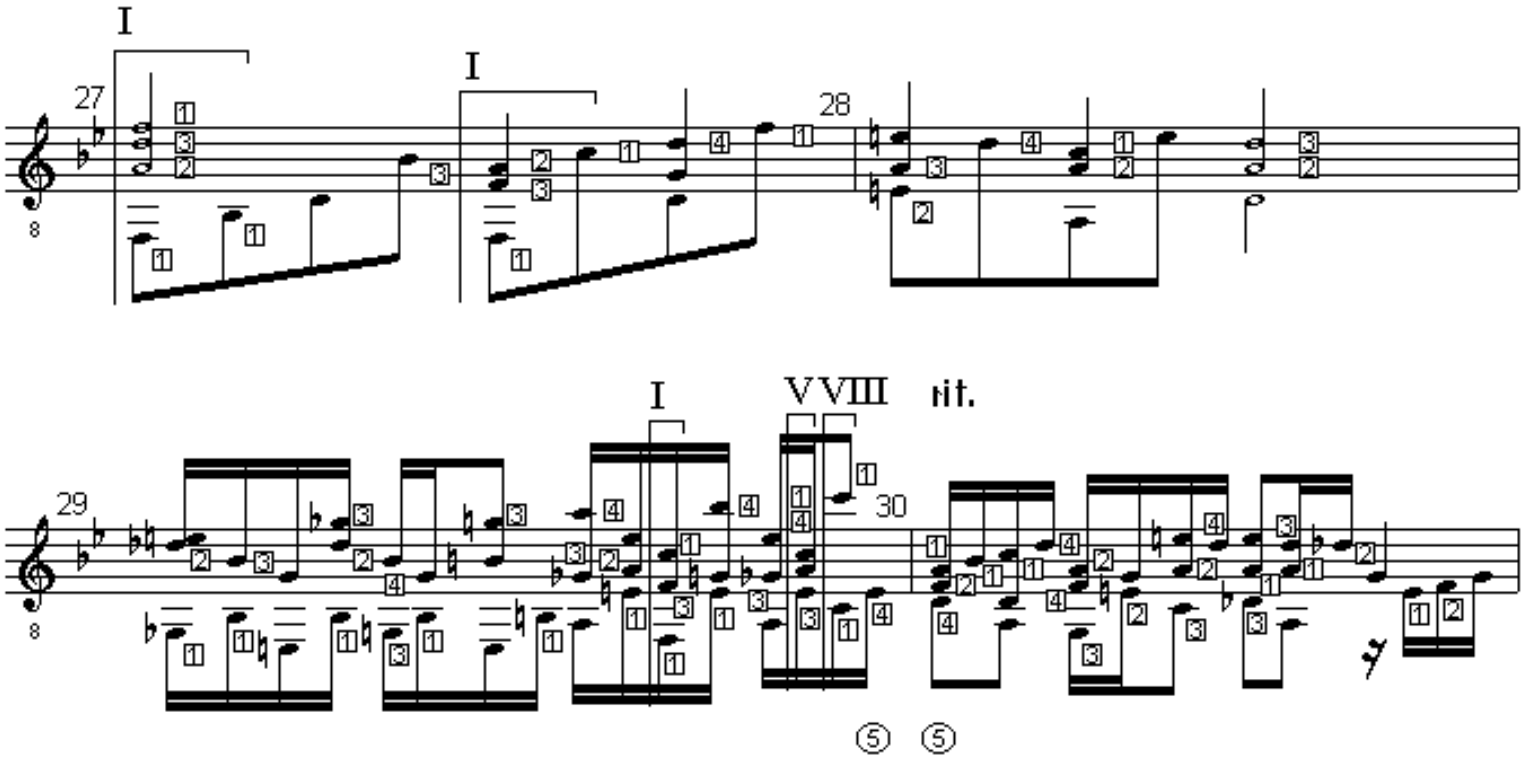


Variations on ONYX. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

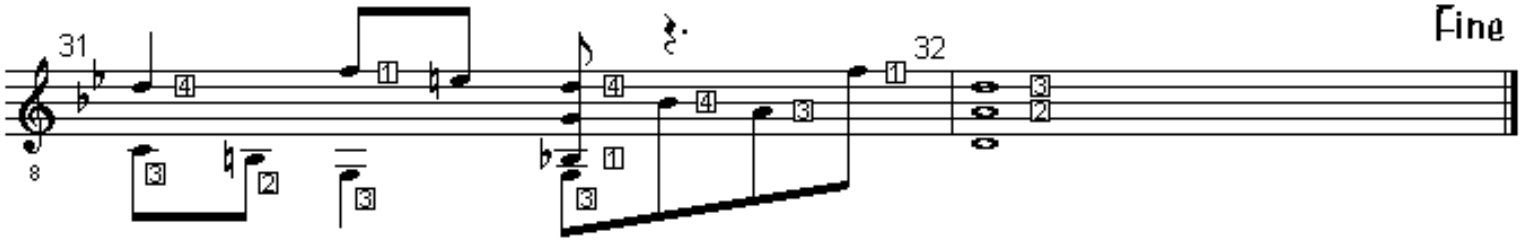


Variations on ONYX. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

Coda



a tempo



Variations on ONYX. Study for Solo Guitar. (c) Uwe Warneke '00. All Rights Reserved. US Copyright Office. PAU 2-507-426

JADE

Concert Study in three movements for Solo Guitar

by Uwe Warneke

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

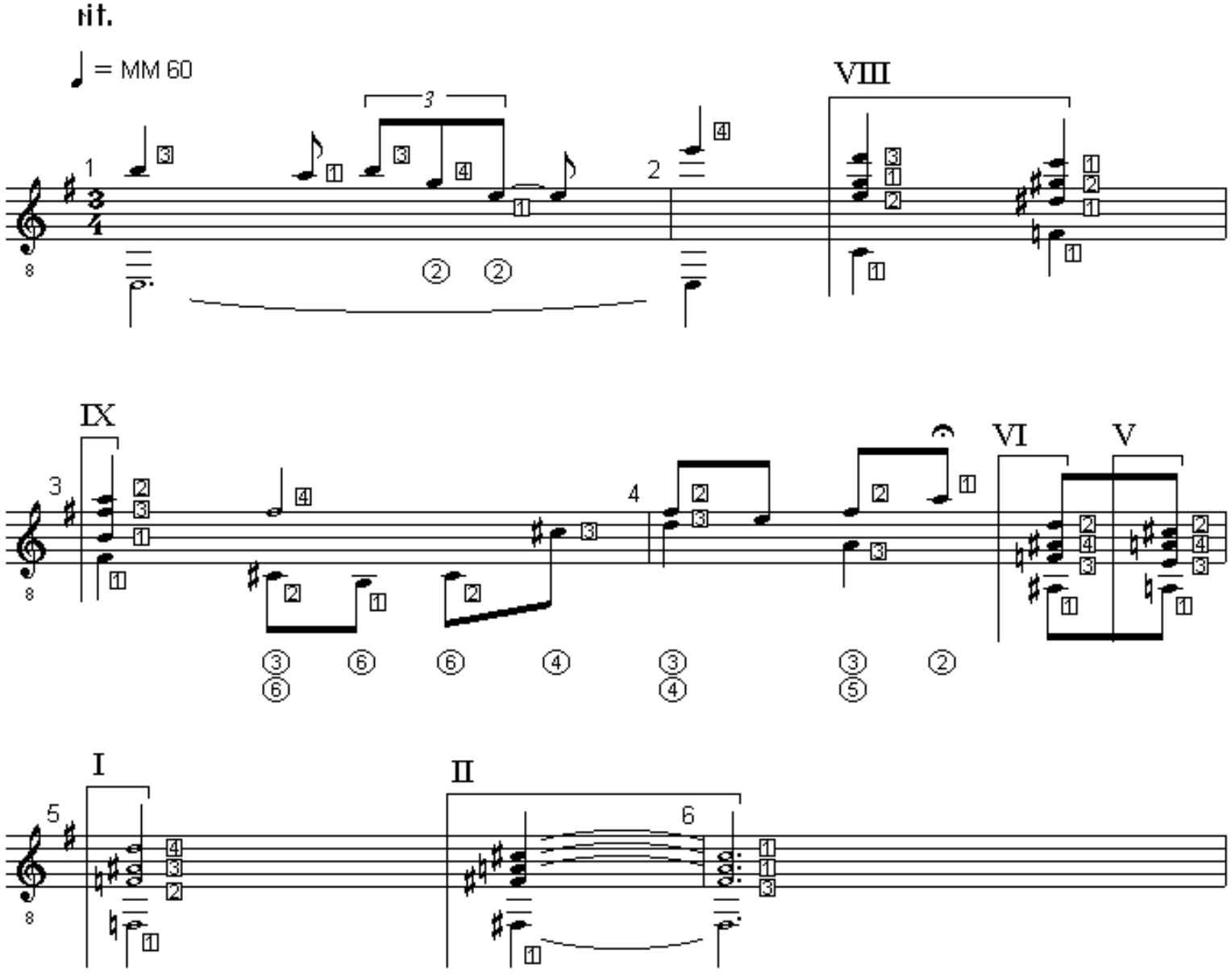
JADE

Concert Study for Solo Guitar

Uwe Warneke

op.41

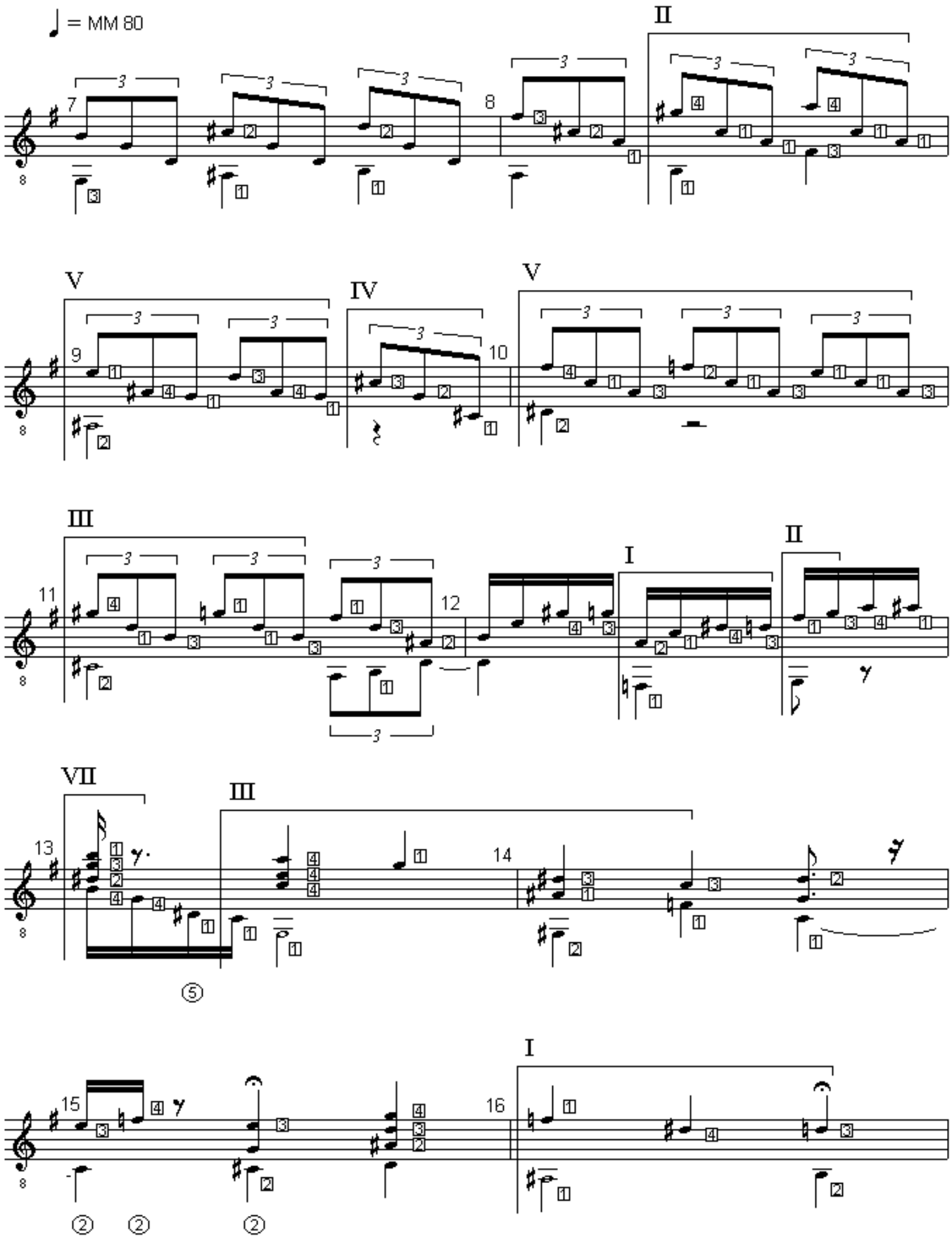
1. Movement: ***Moderato***



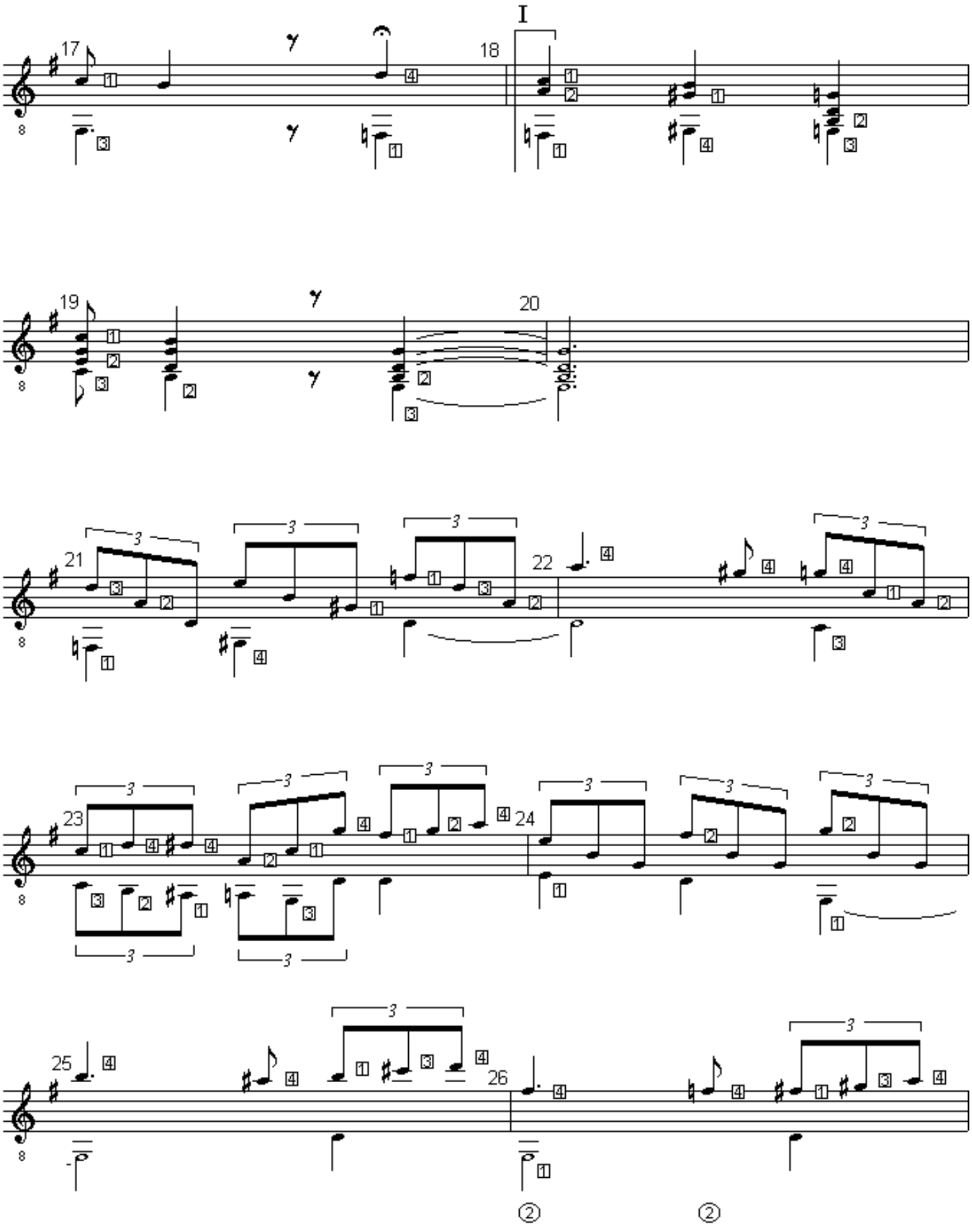
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

a tempo

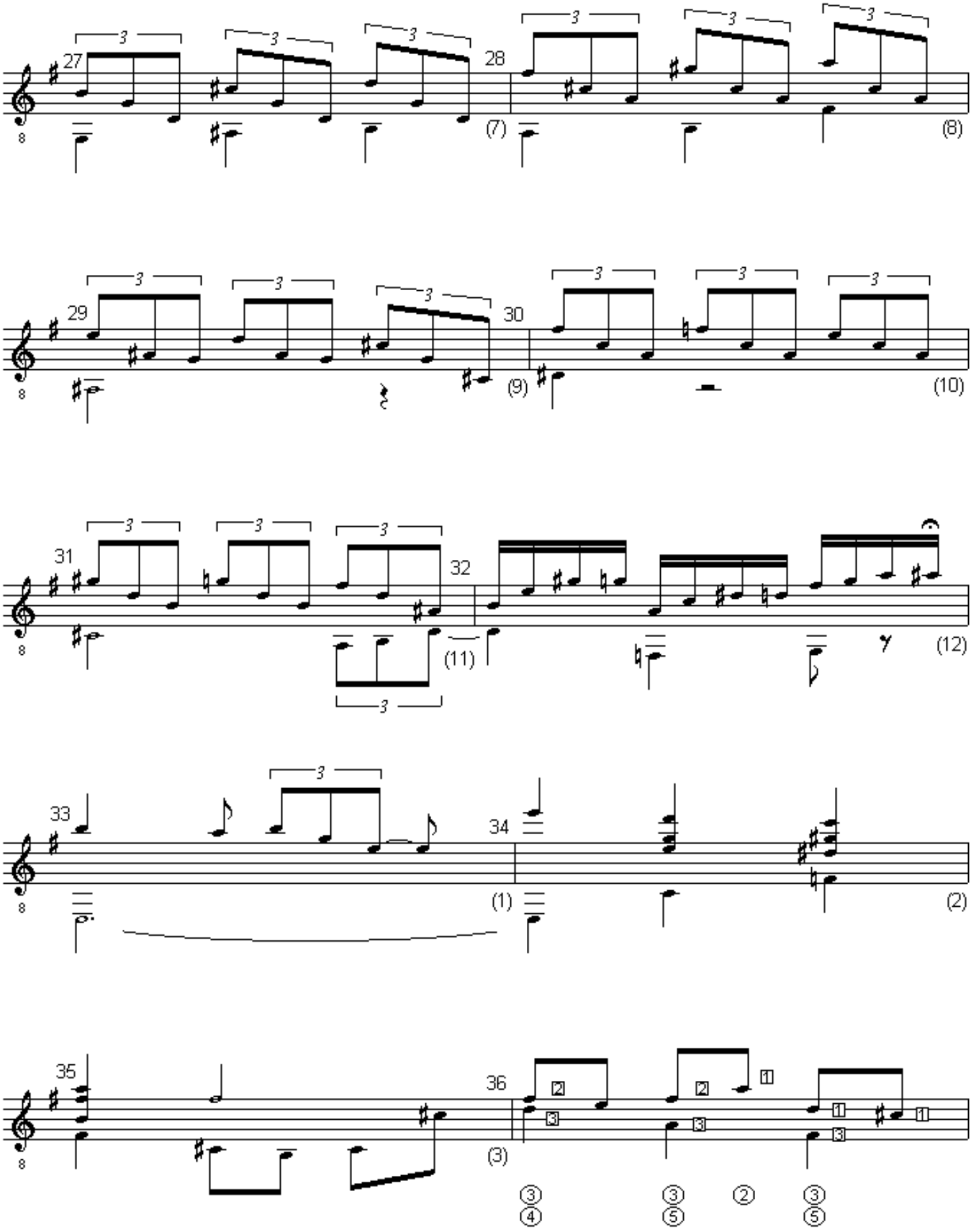
♩ = MM 80



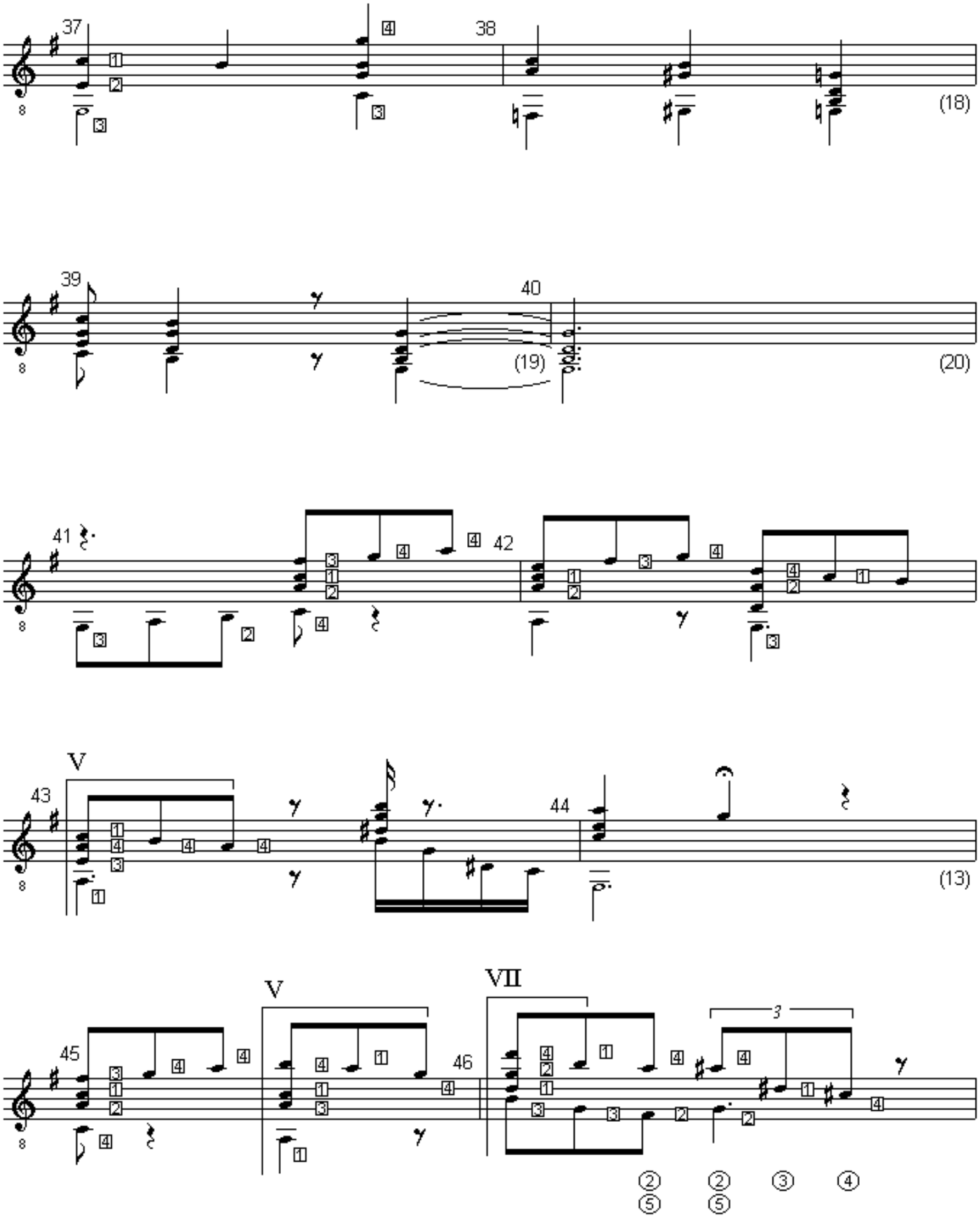
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



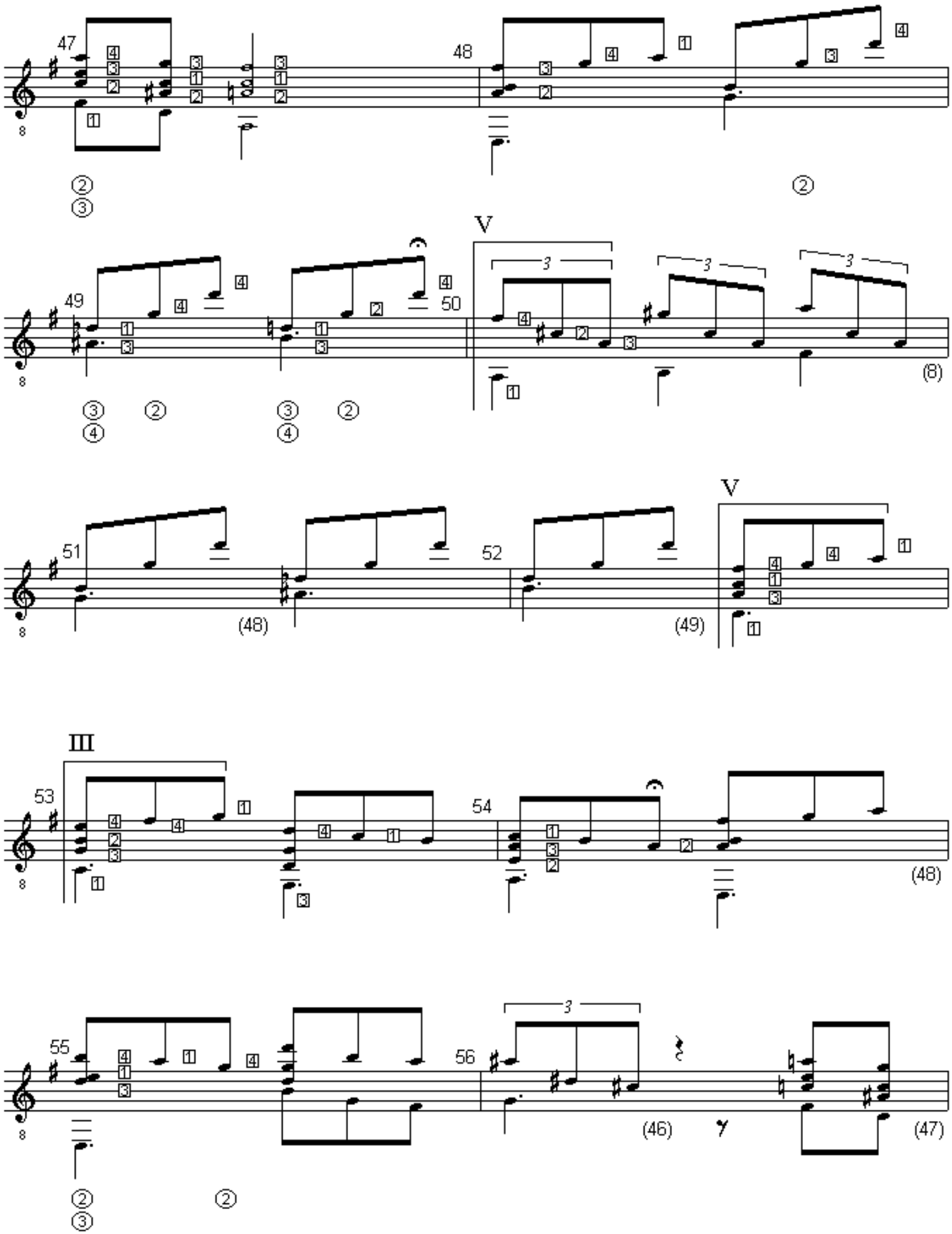
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



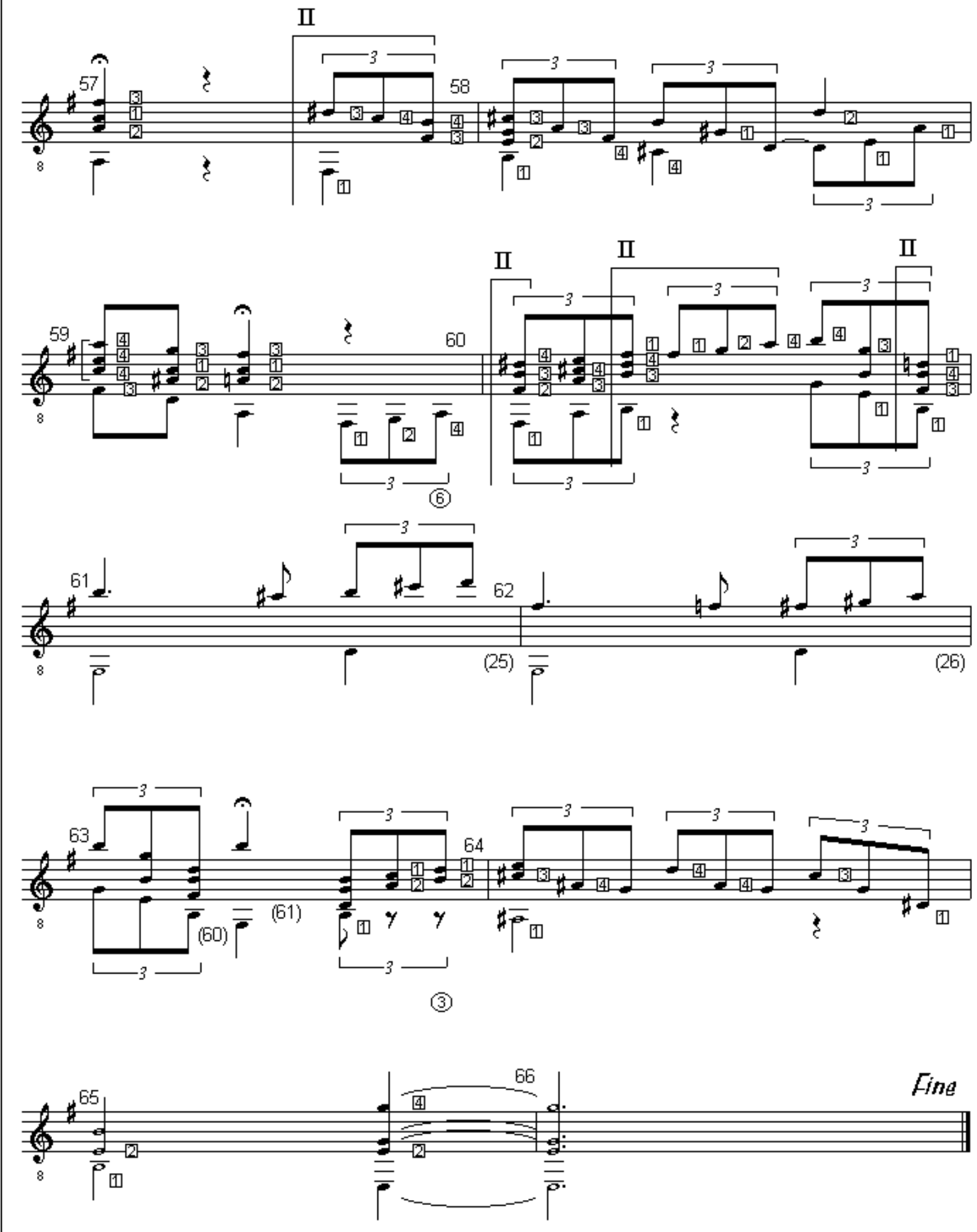
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

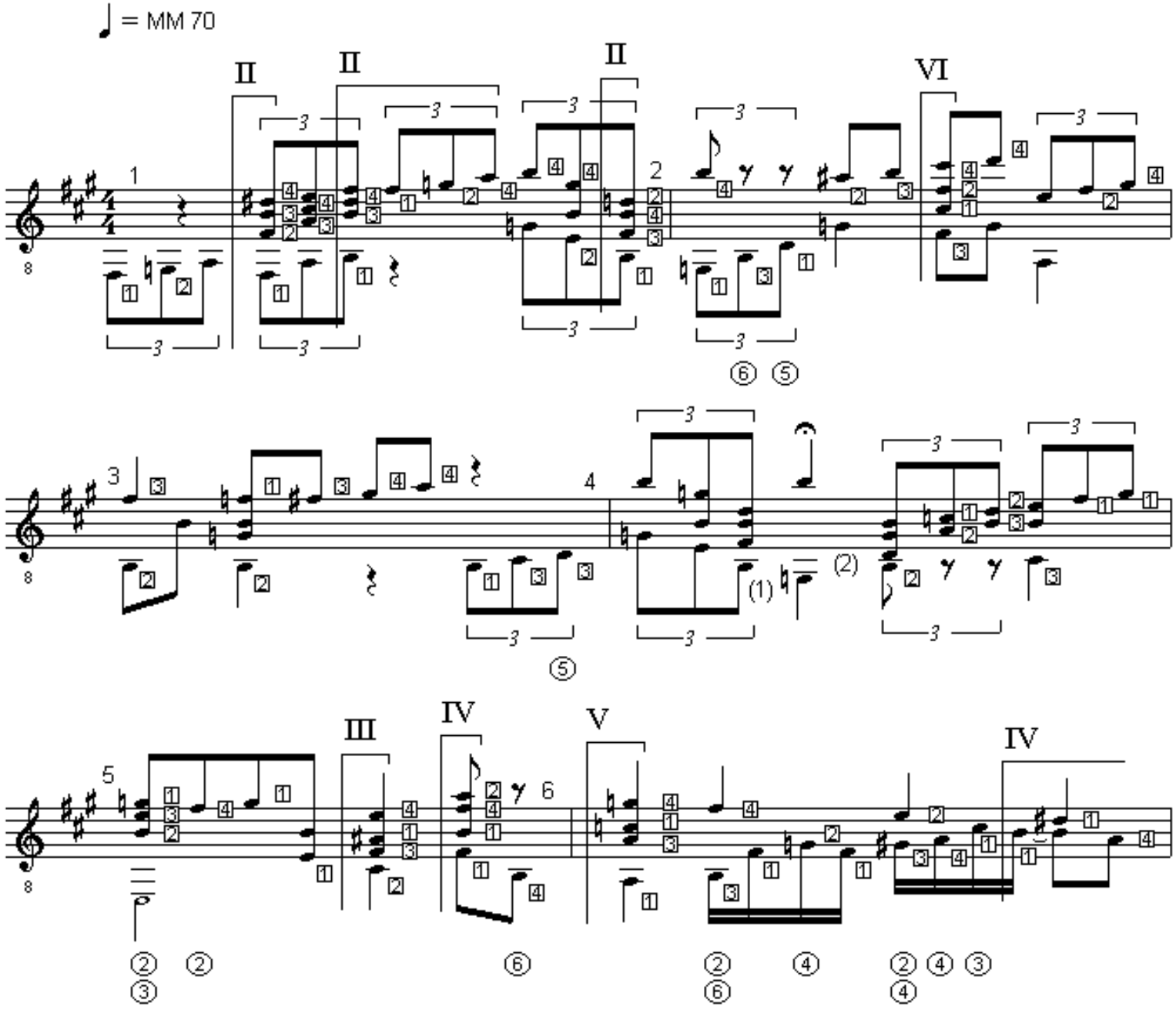


JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

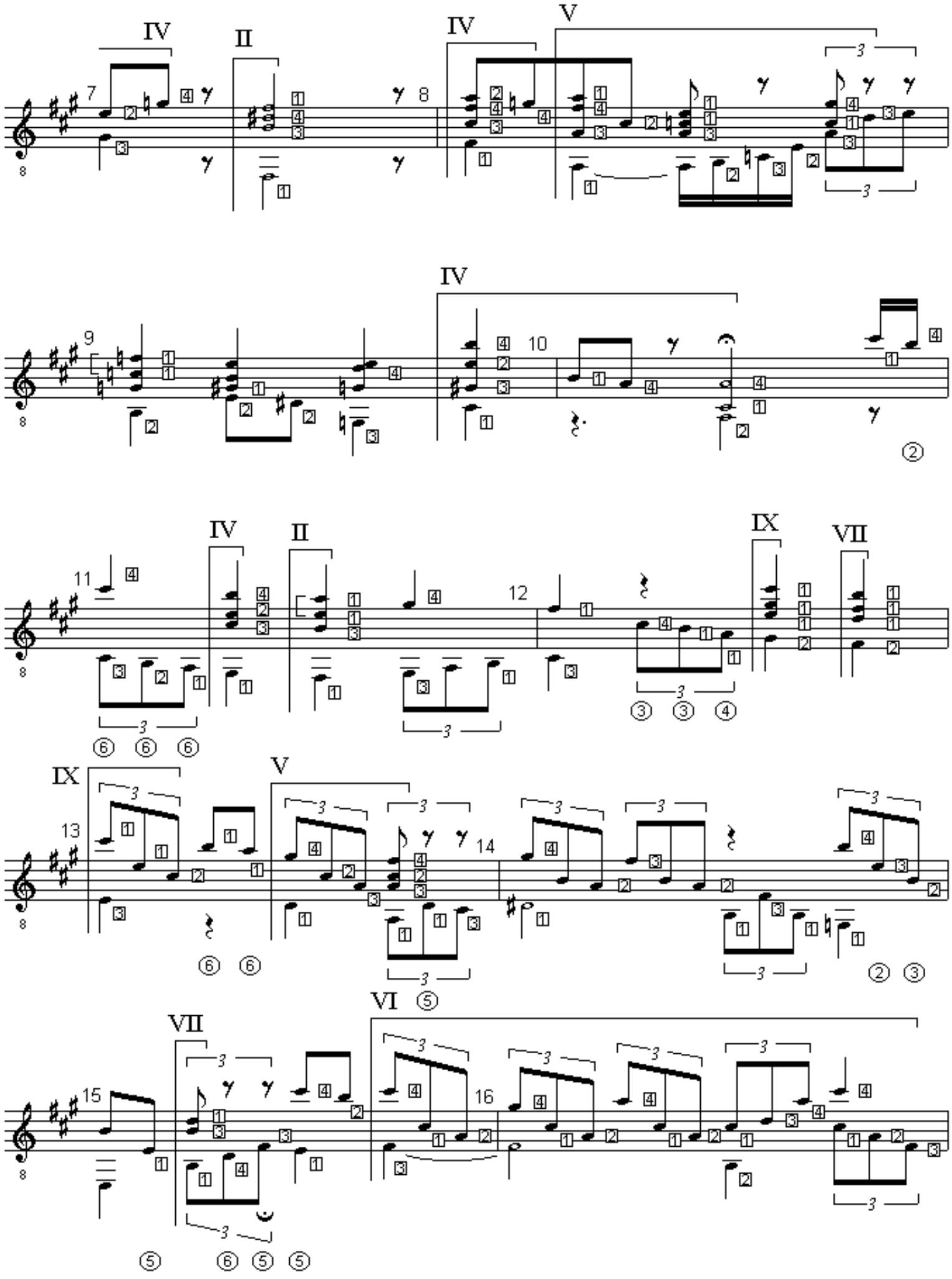


JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

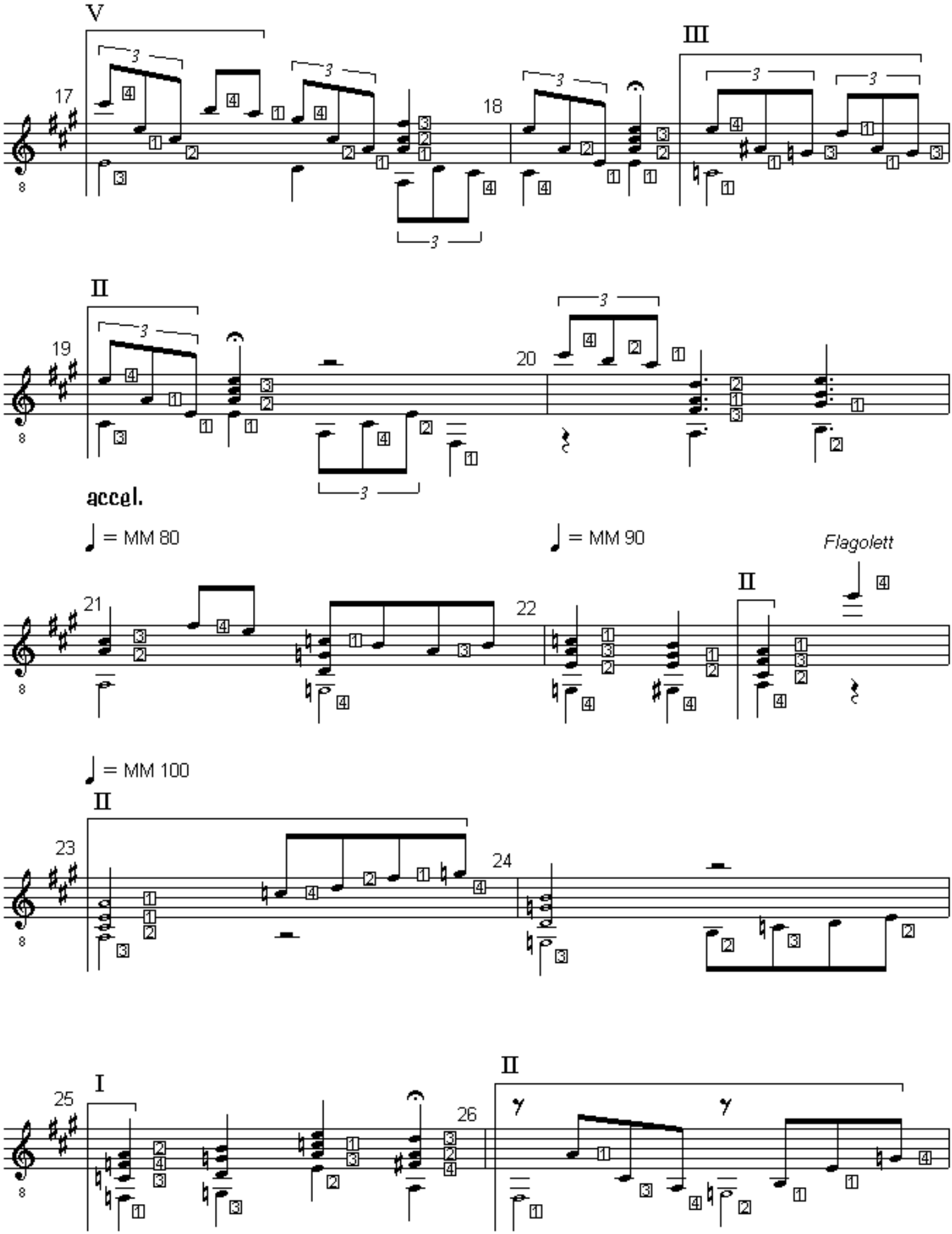
2. Movement: *Andantino*



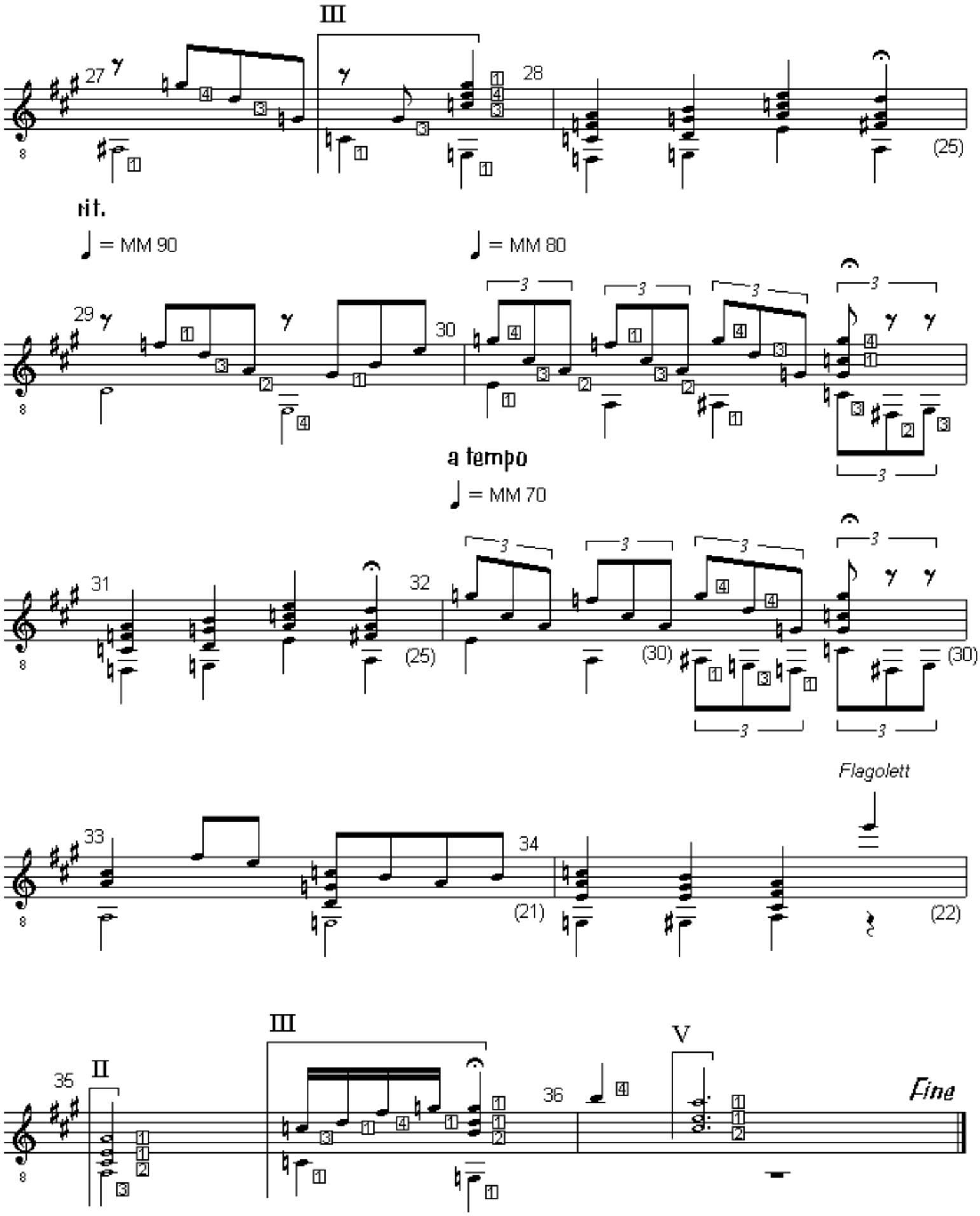
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

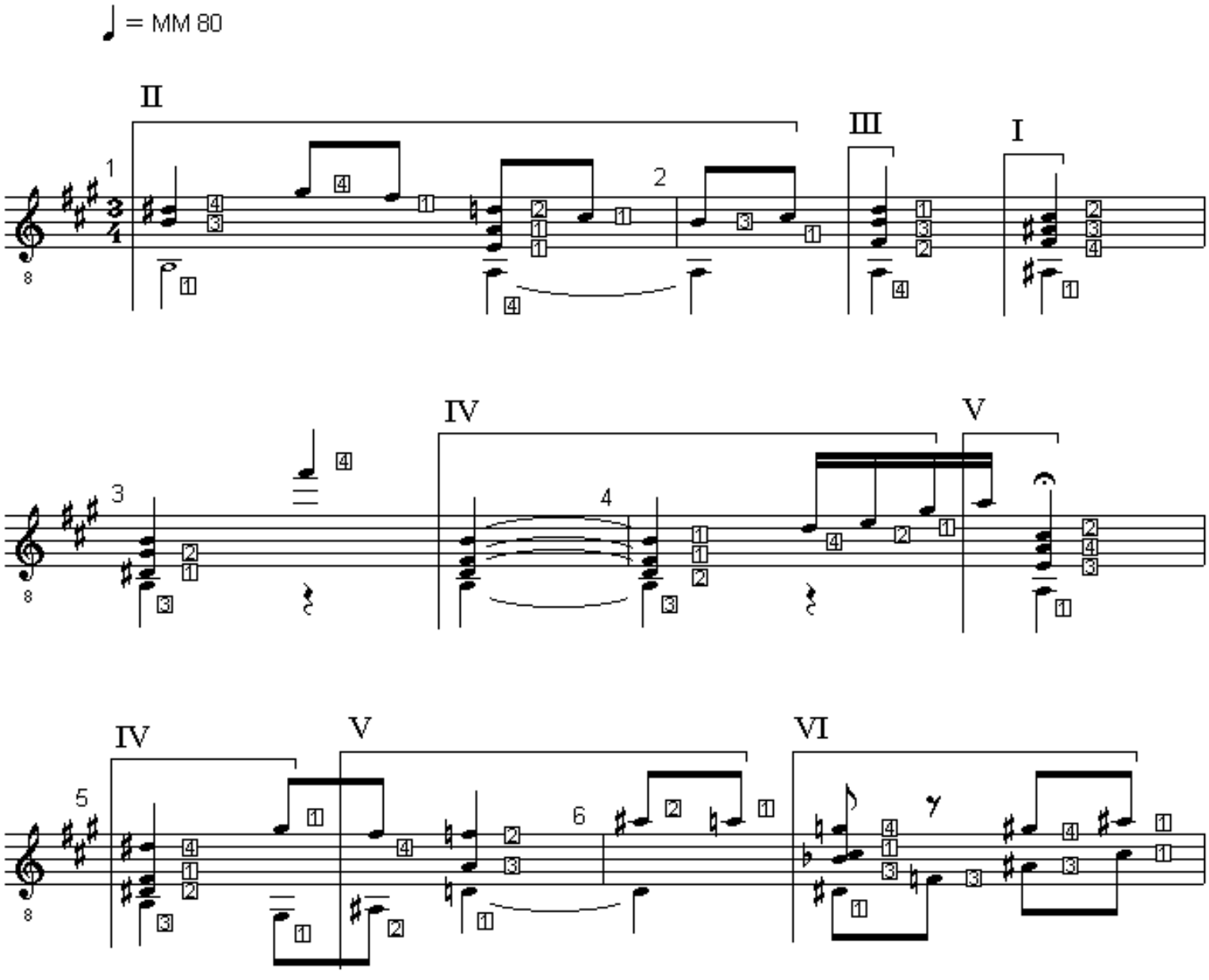


JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

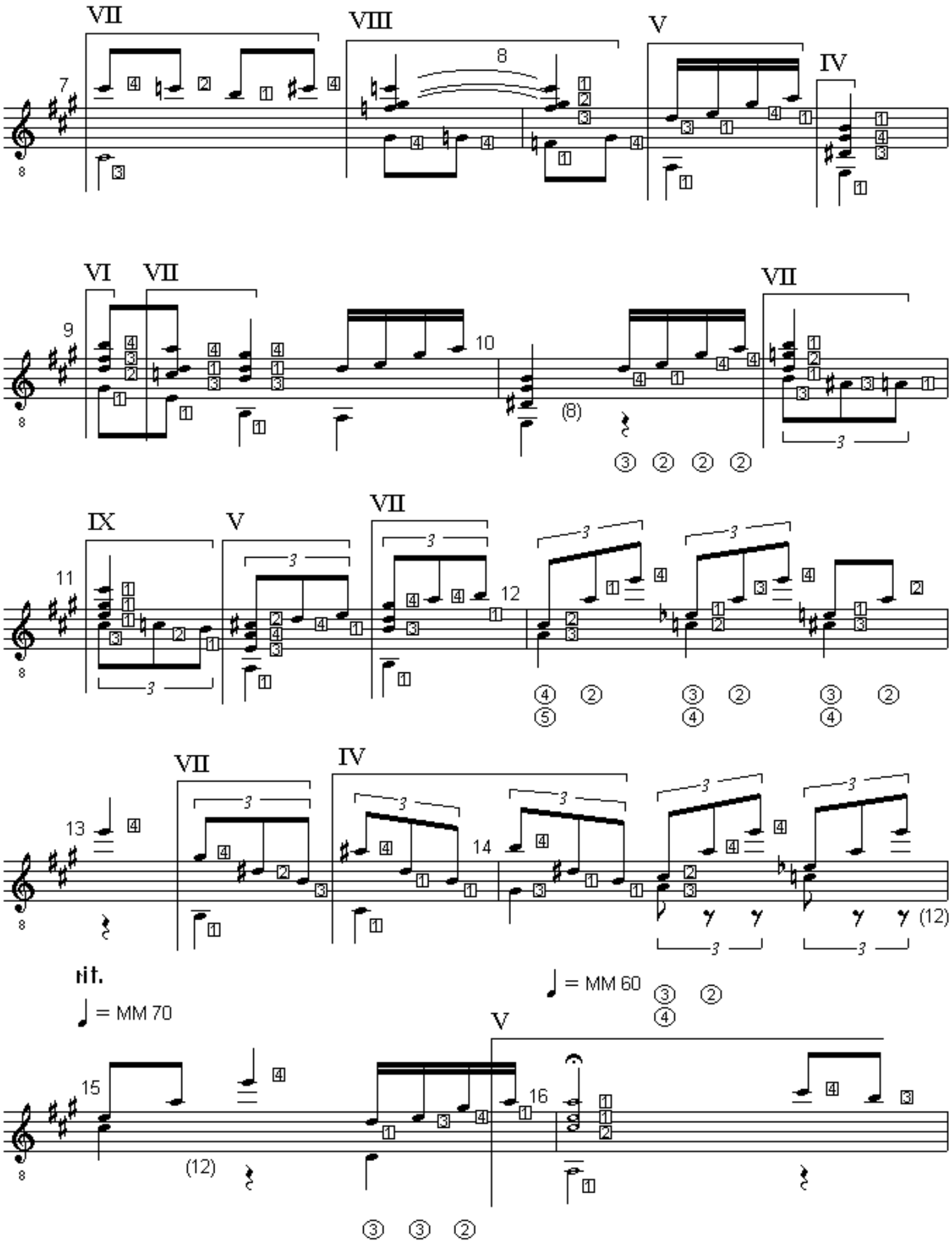


JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

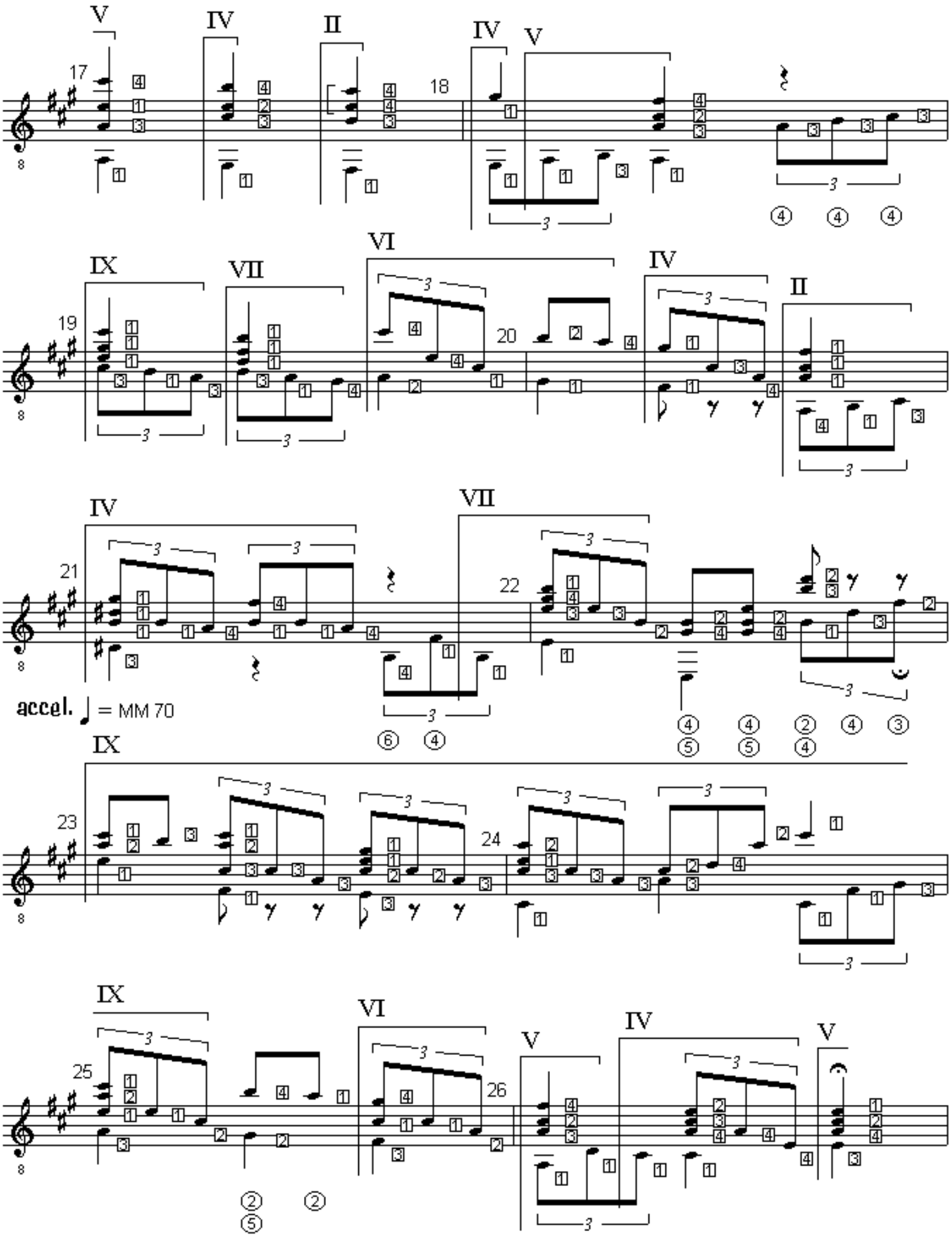
3. Movement: *Moderato*



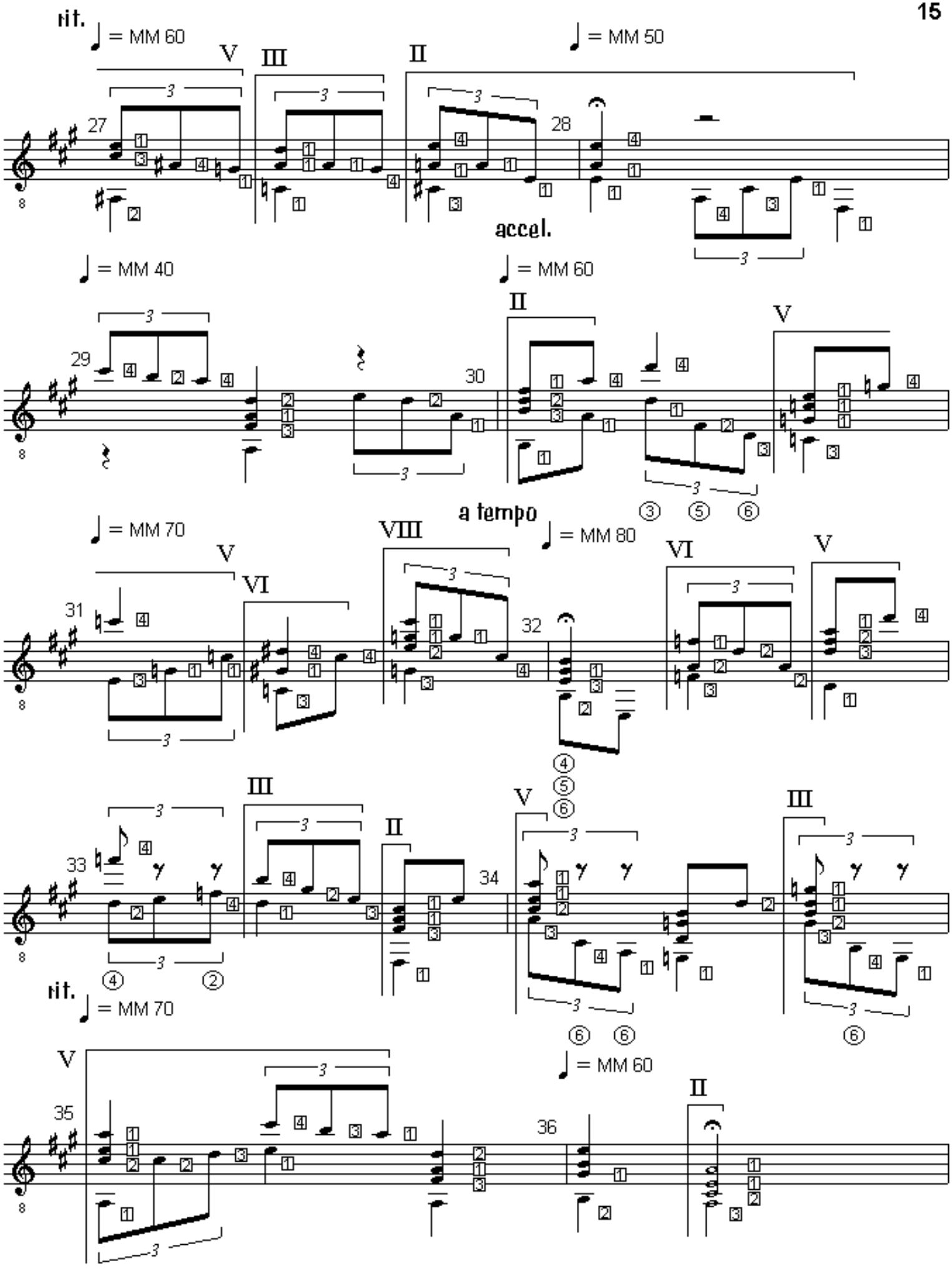
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



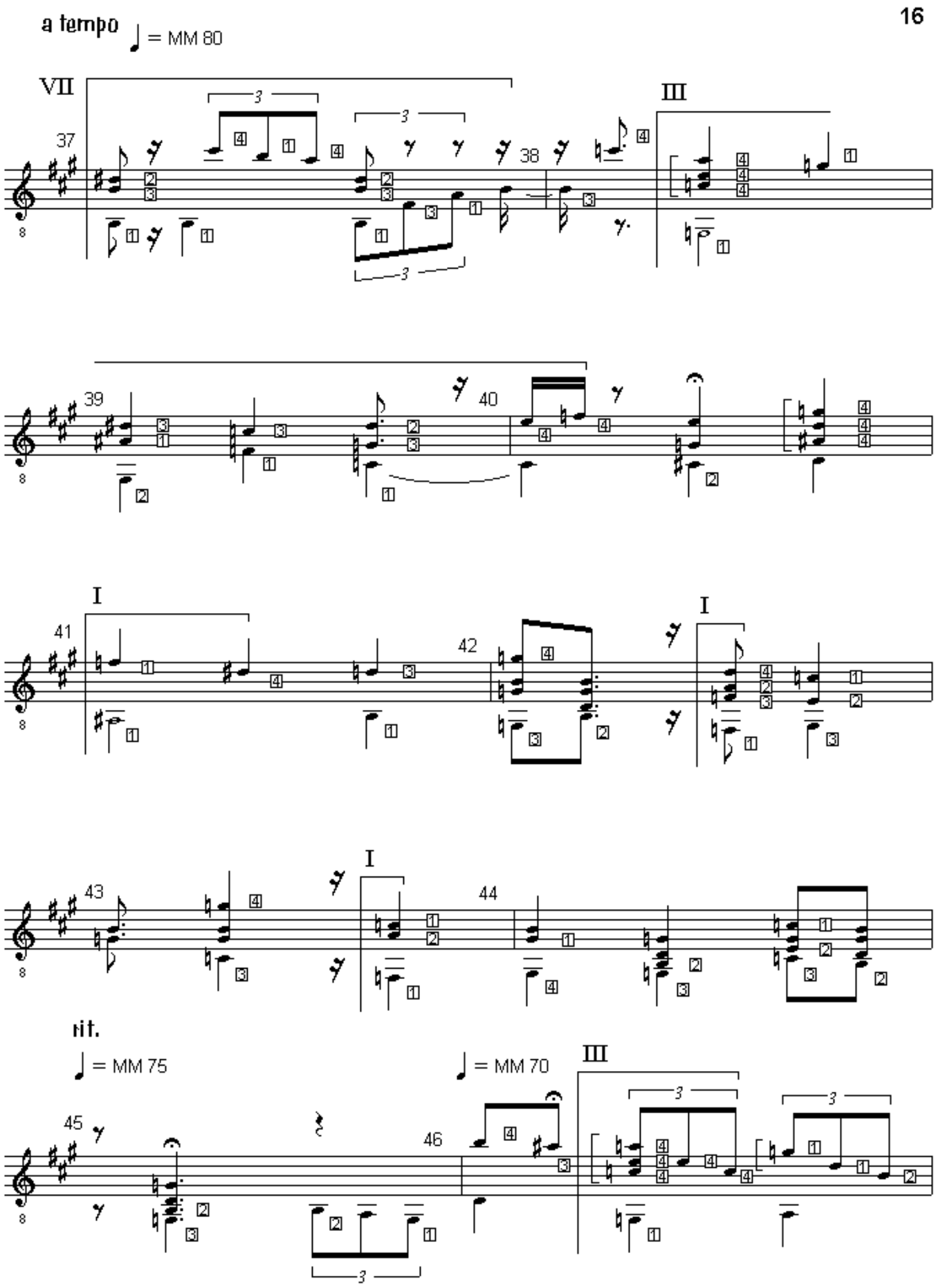
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



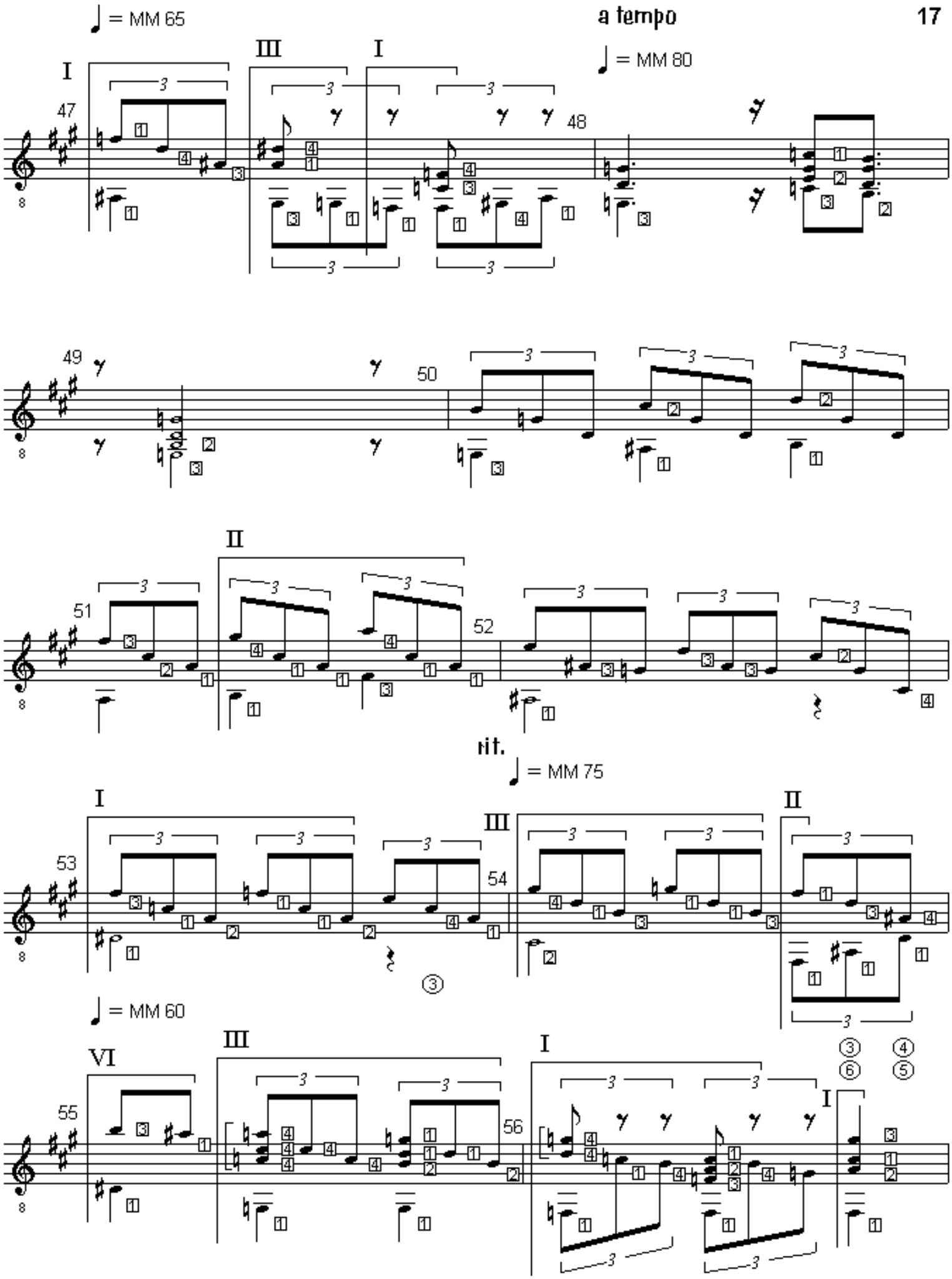
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



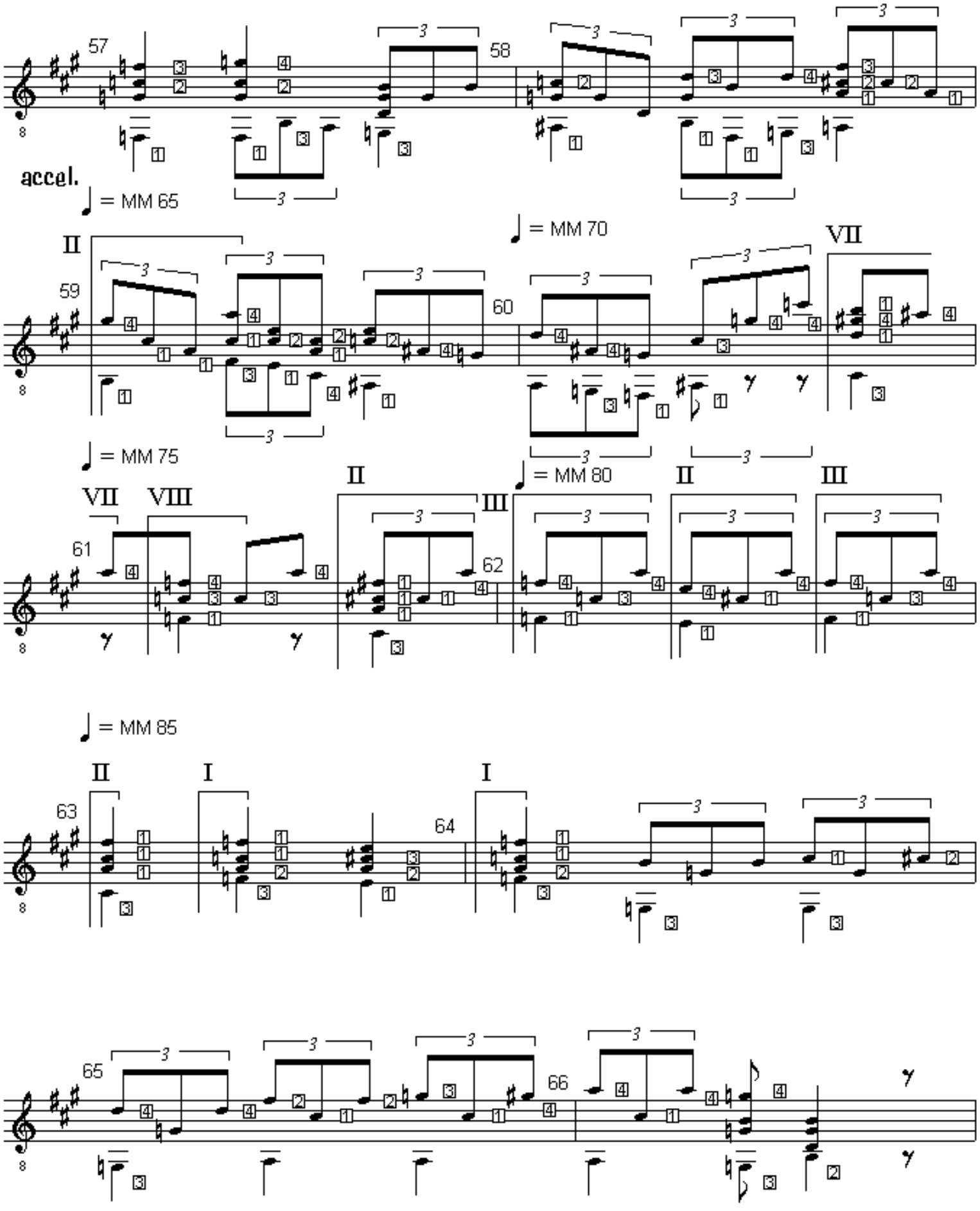
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



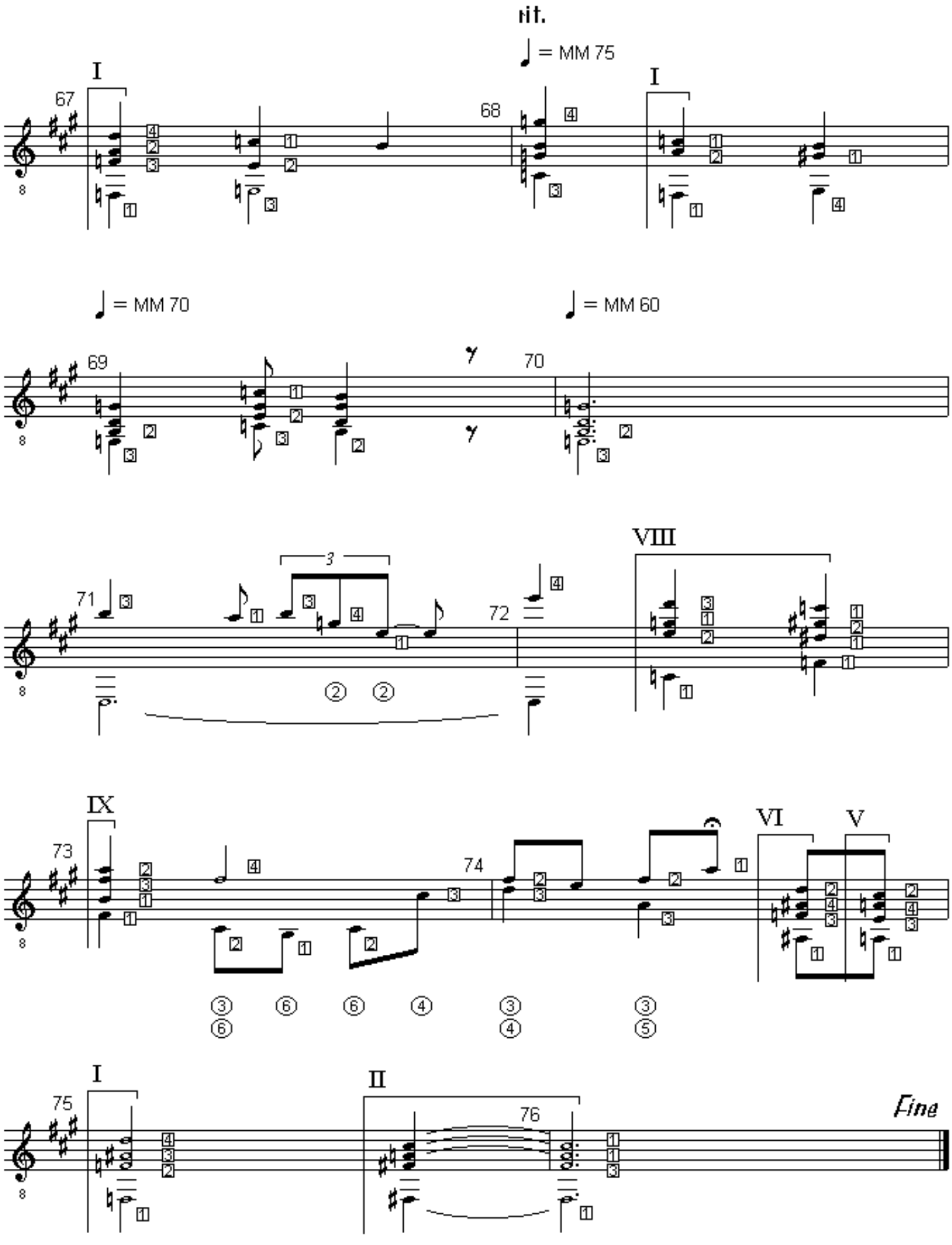
JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950



JADE. Study for Solo Guitar. (c) Uwe Warneke'01. All Rights Reserved. US Copyright Office, PAU 2-565-950

GRANAT

Concert Study in seven movements for Solo Guitar

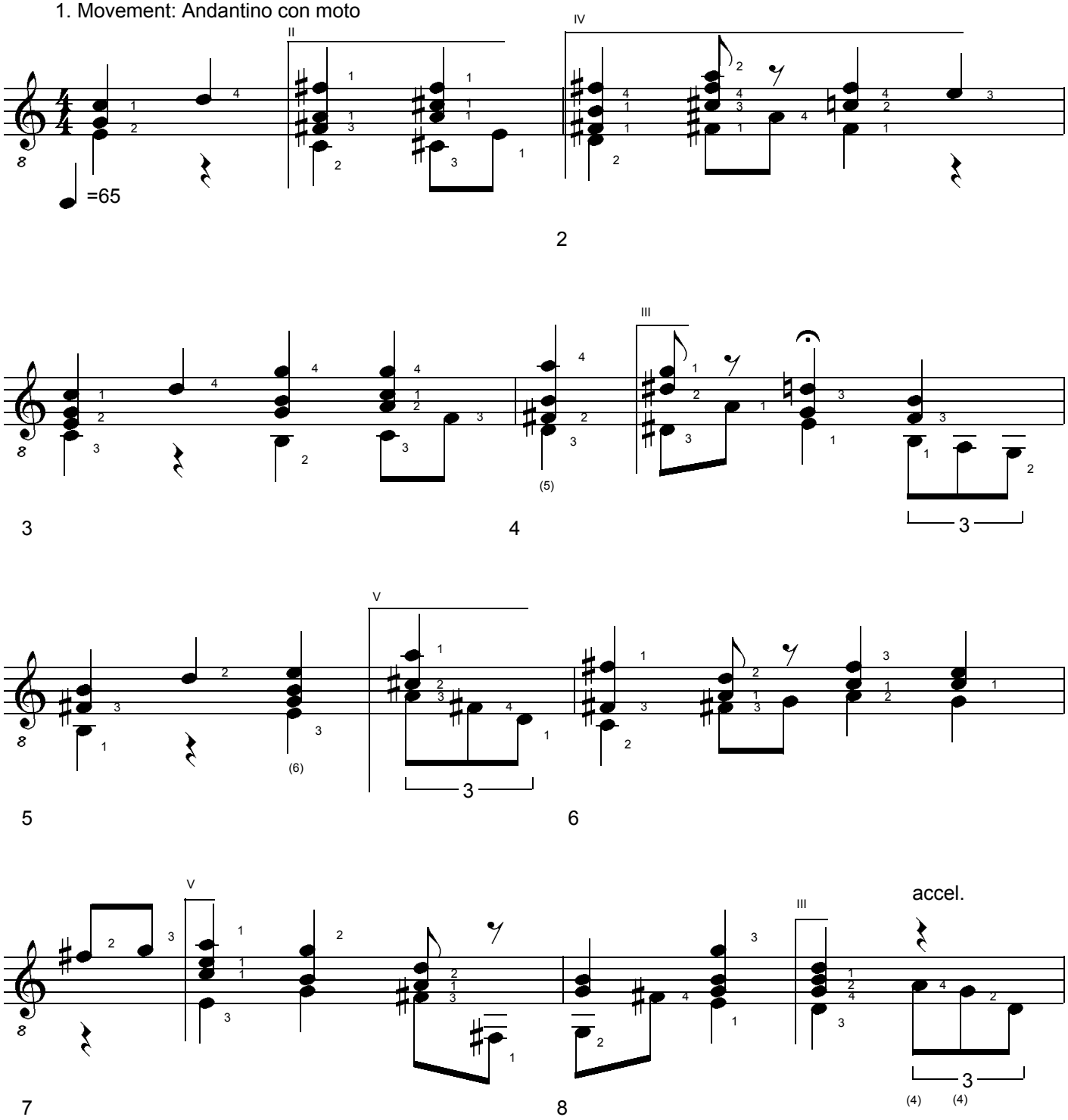
by Uwe Warneke

GRANAT

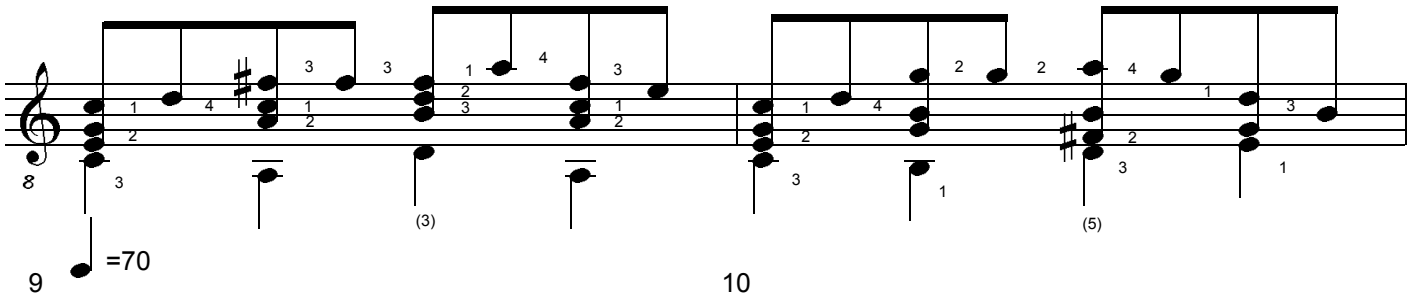
Concert Study for Solo Guitar

Uwe Warneke
op.43

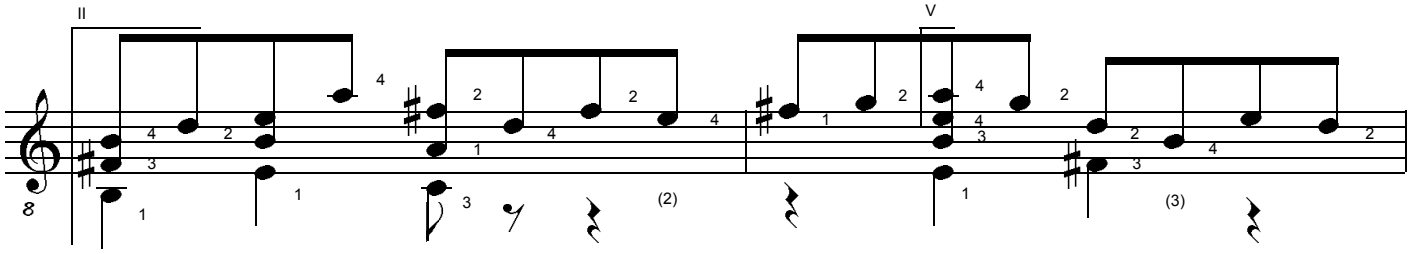
1. Movement: Andantino con moto



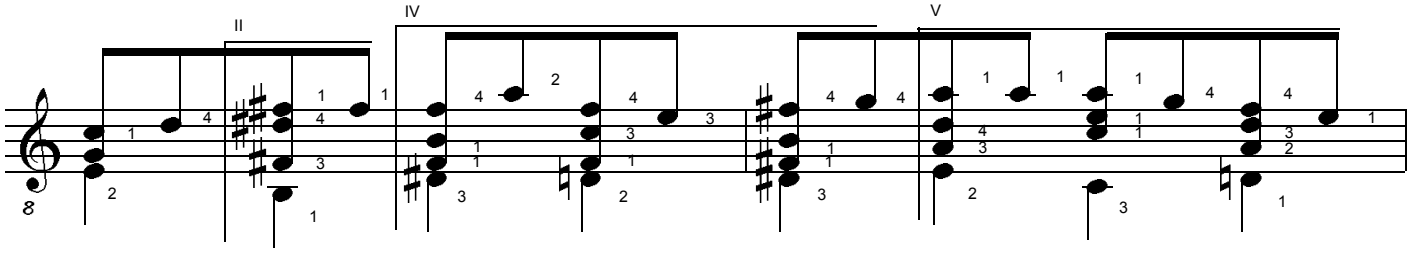
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639



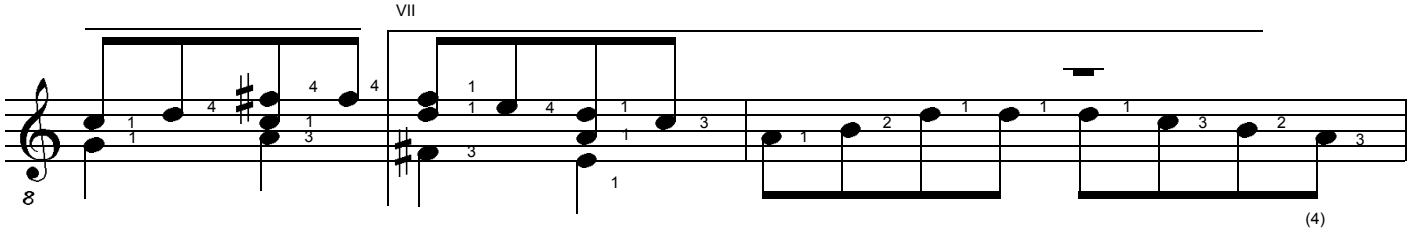
9 10



11 12

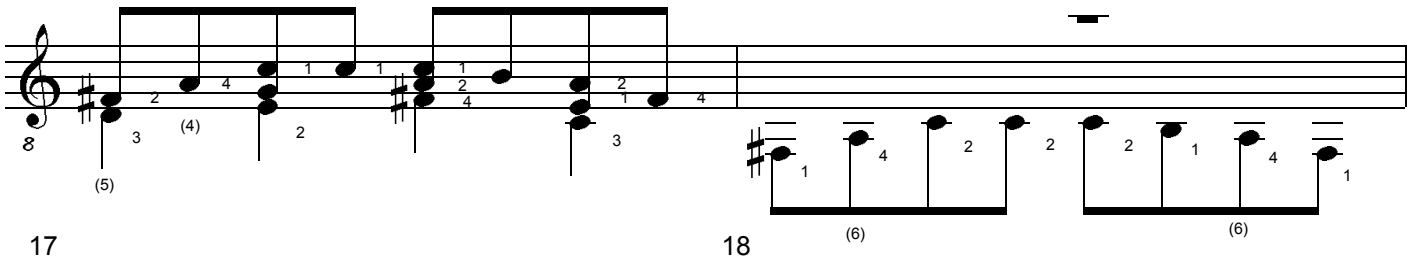


13 14



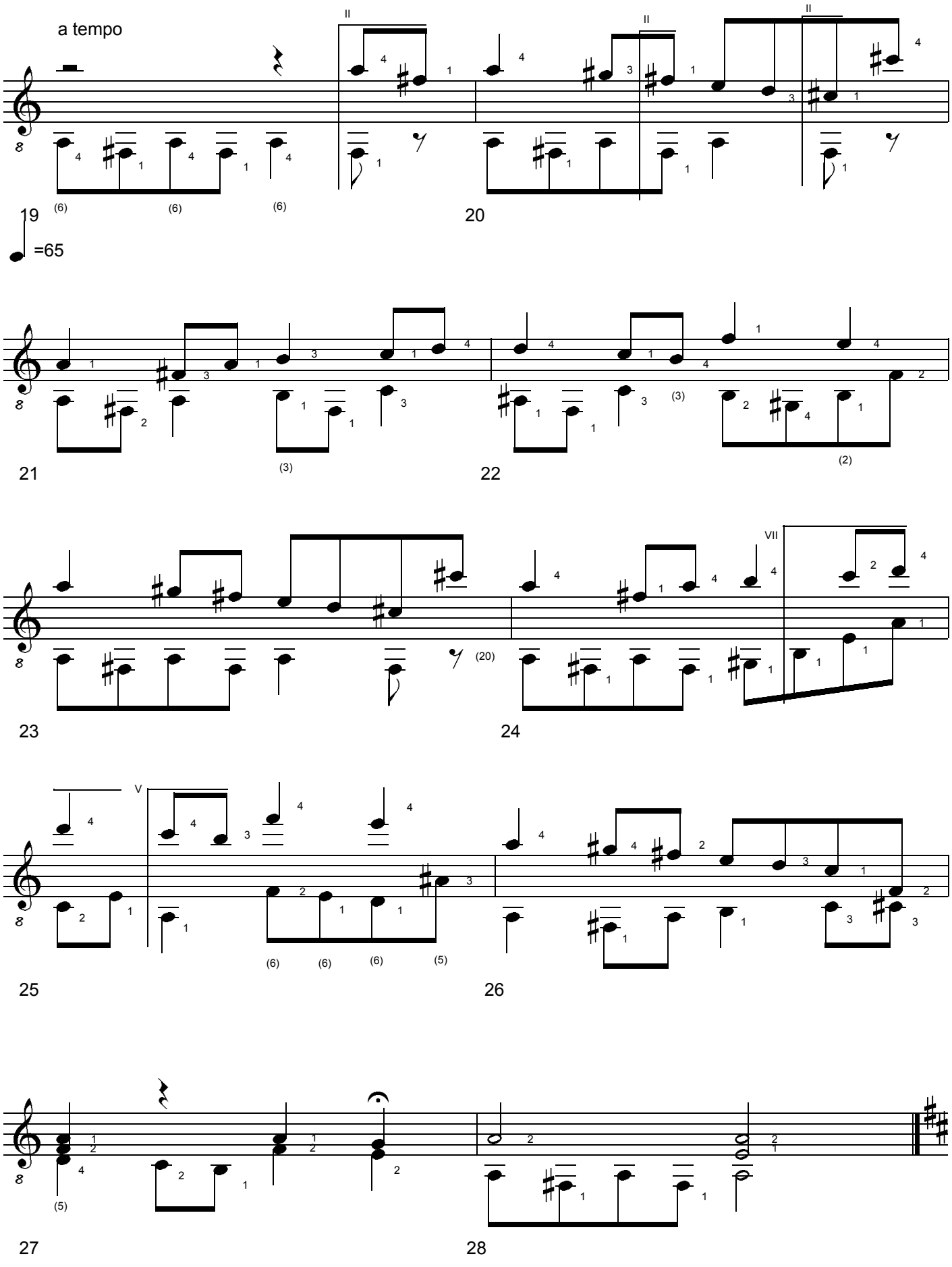
15 16

rit.



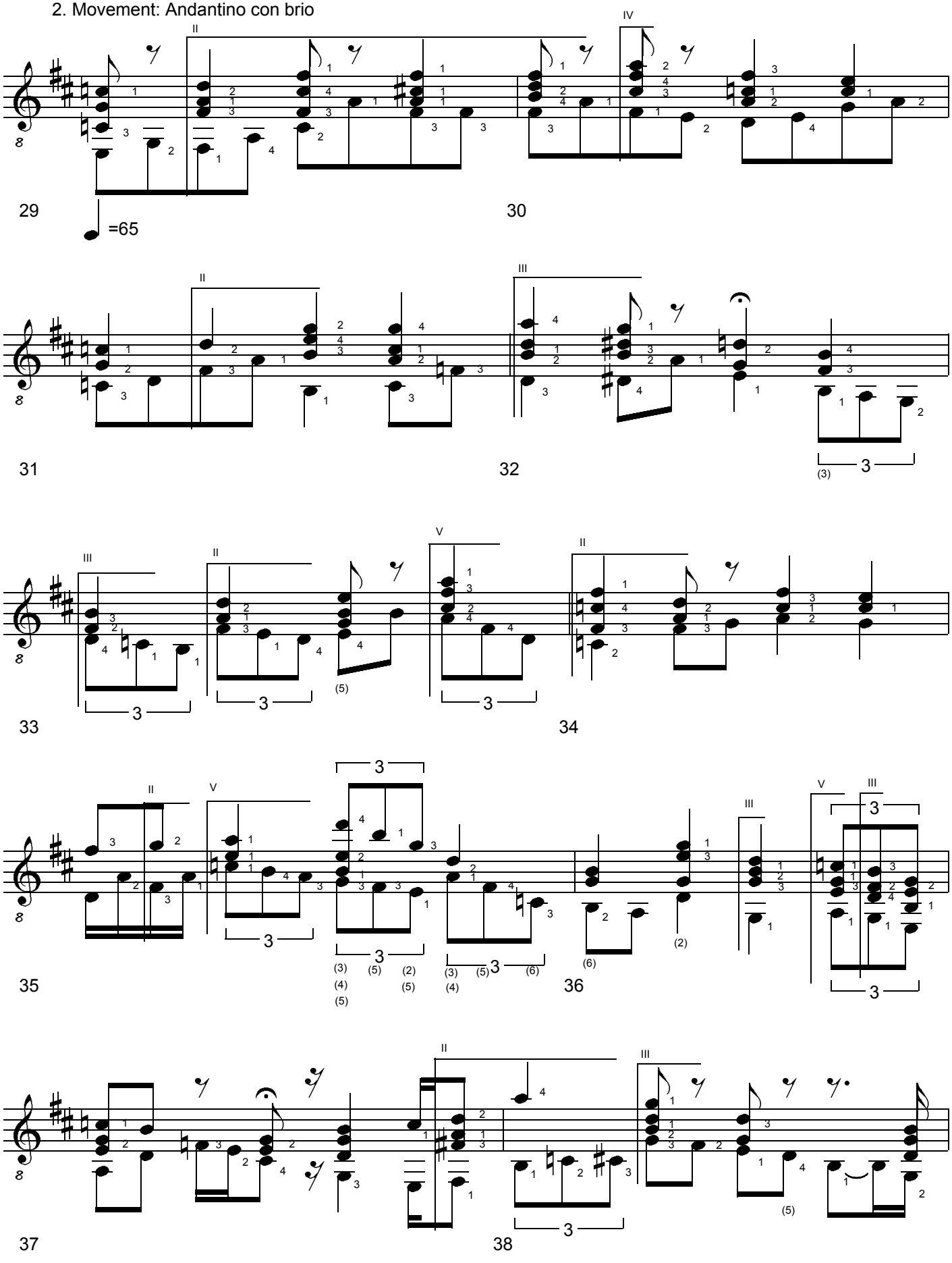
17 18

GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

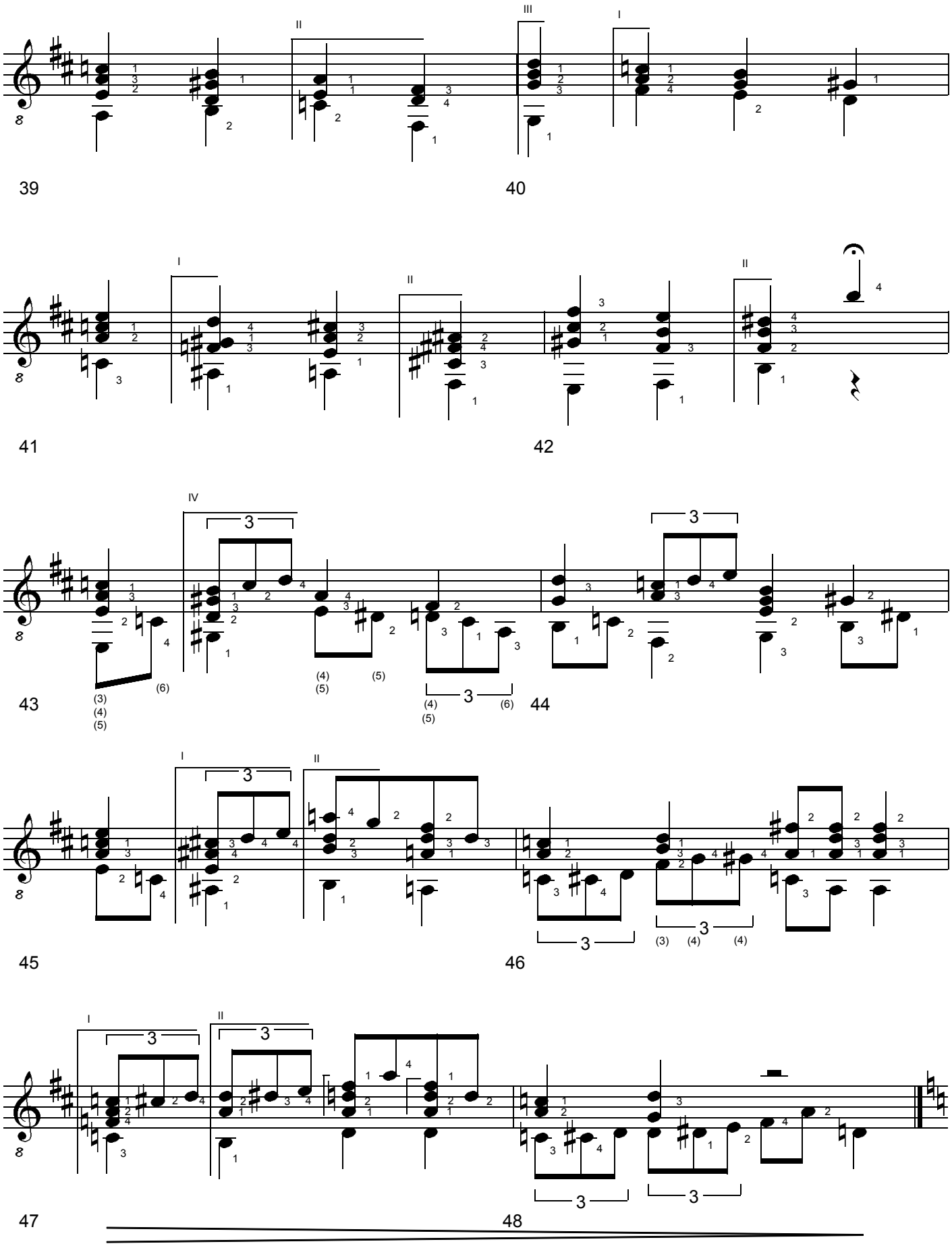


GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

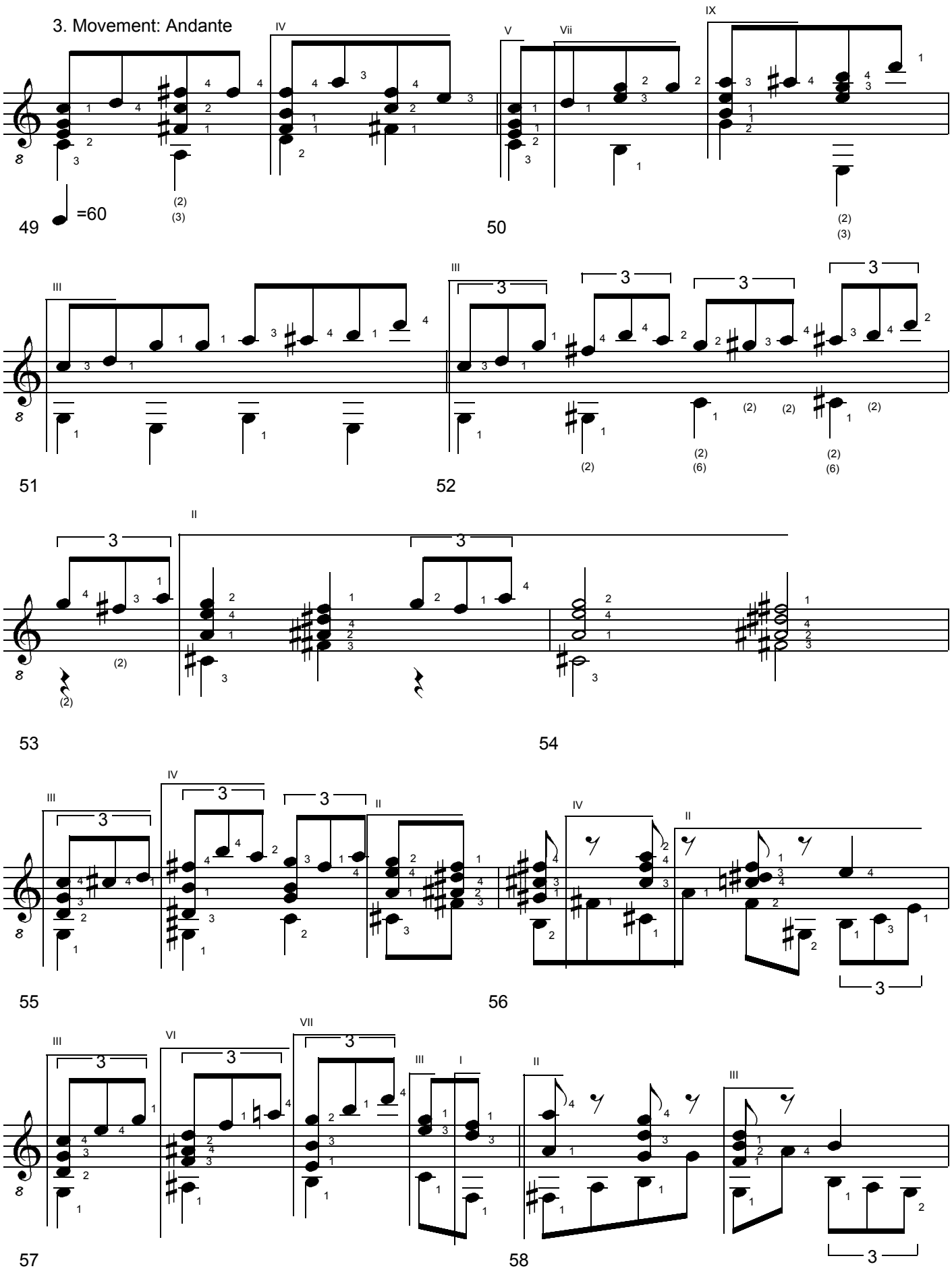
2. Movement: Andantino con brio



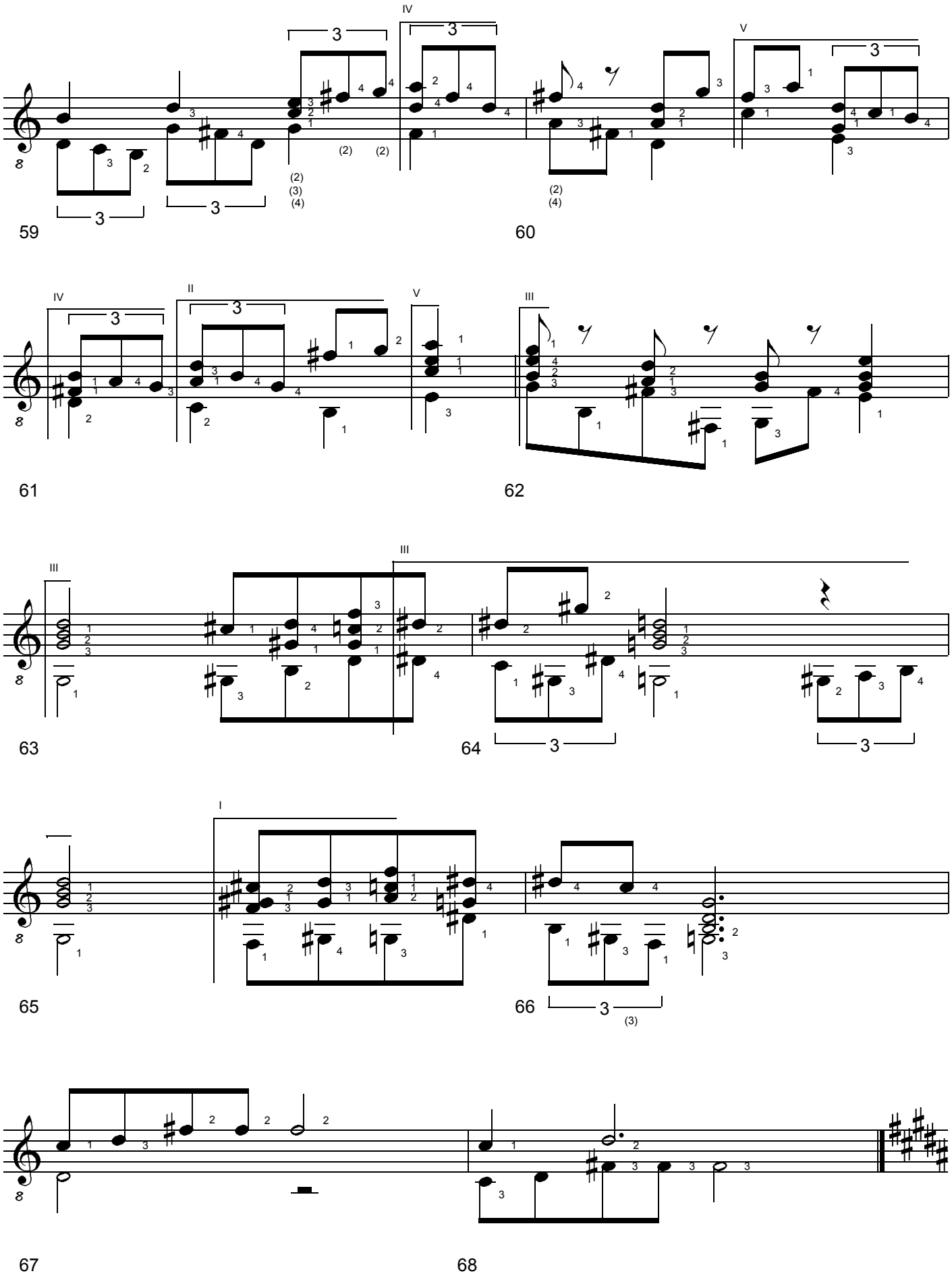
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639



GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

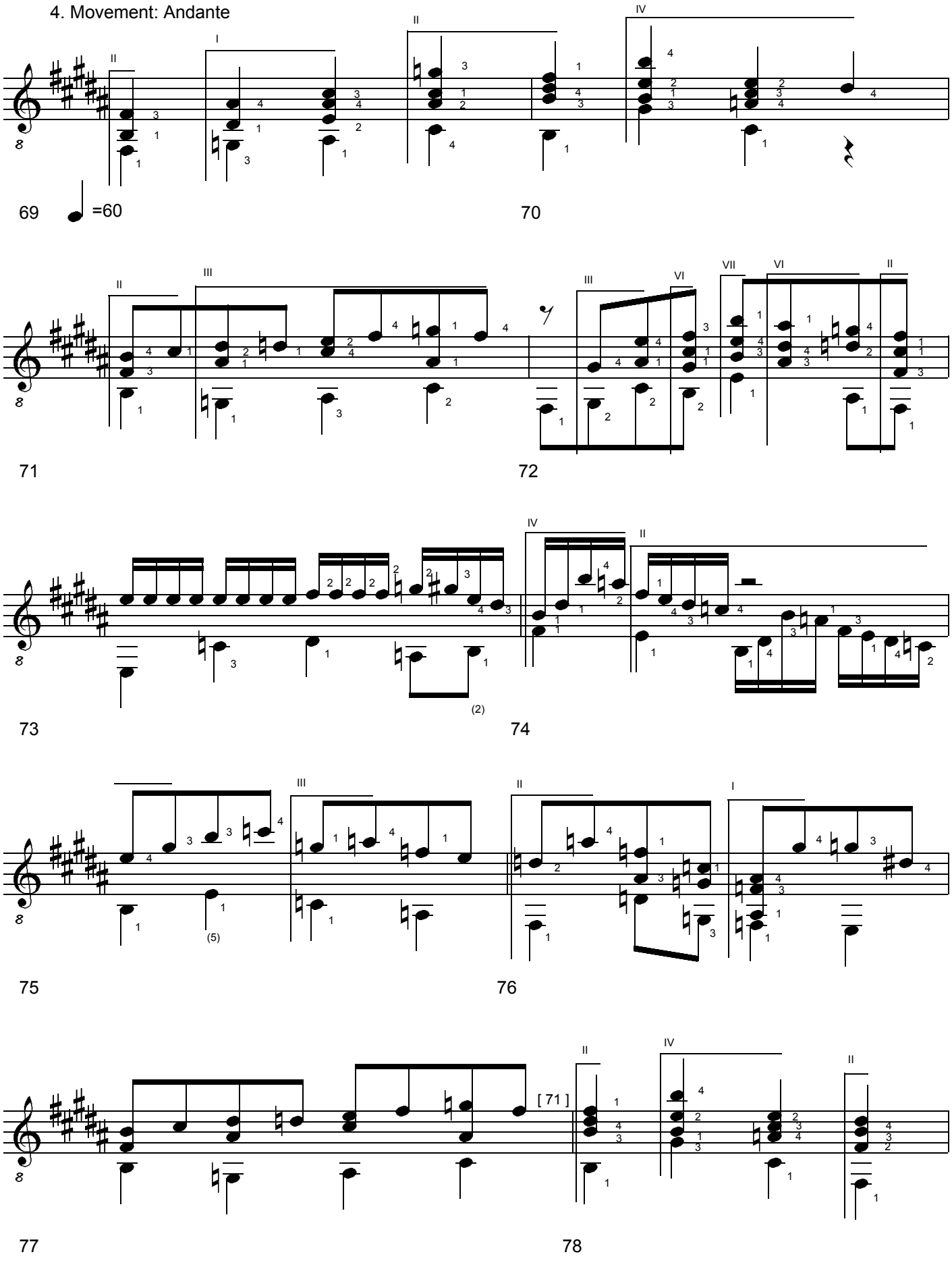


GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

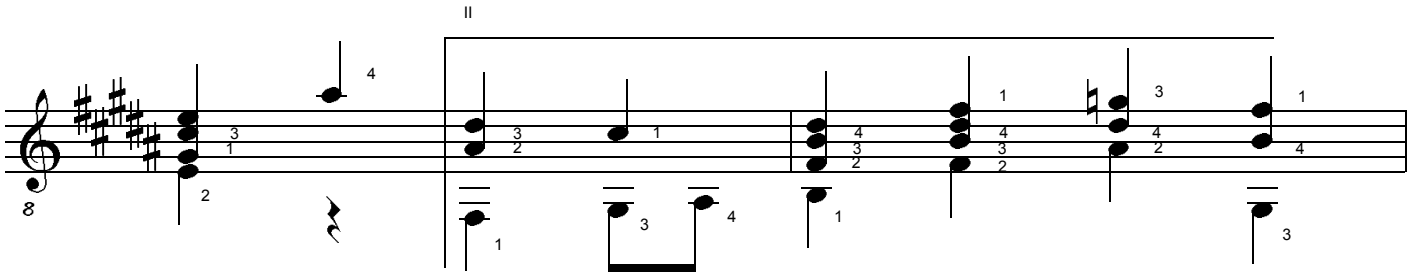


GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

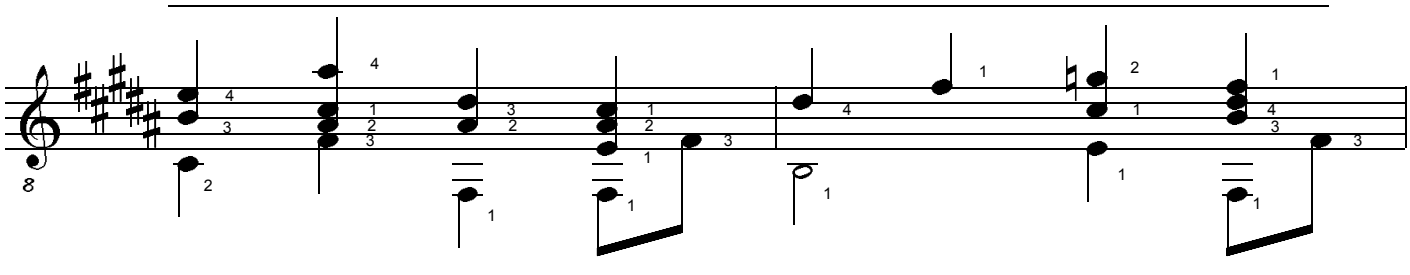
4. Movement: Andante



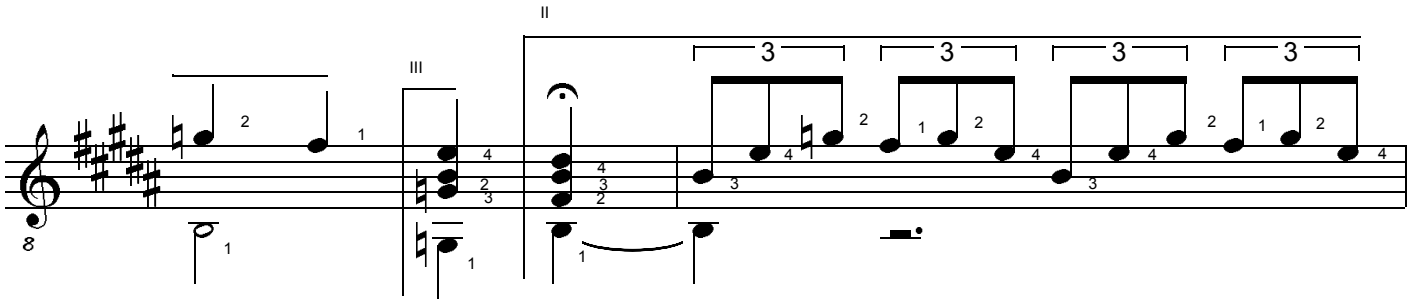
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639



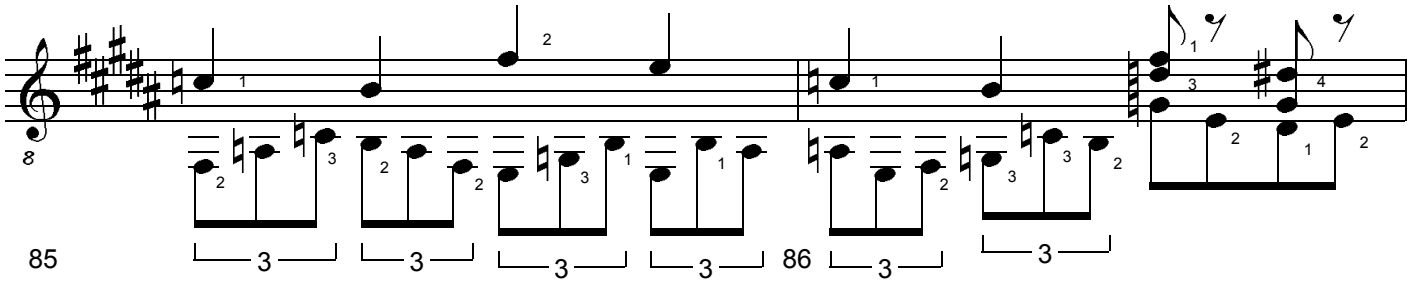
79 80



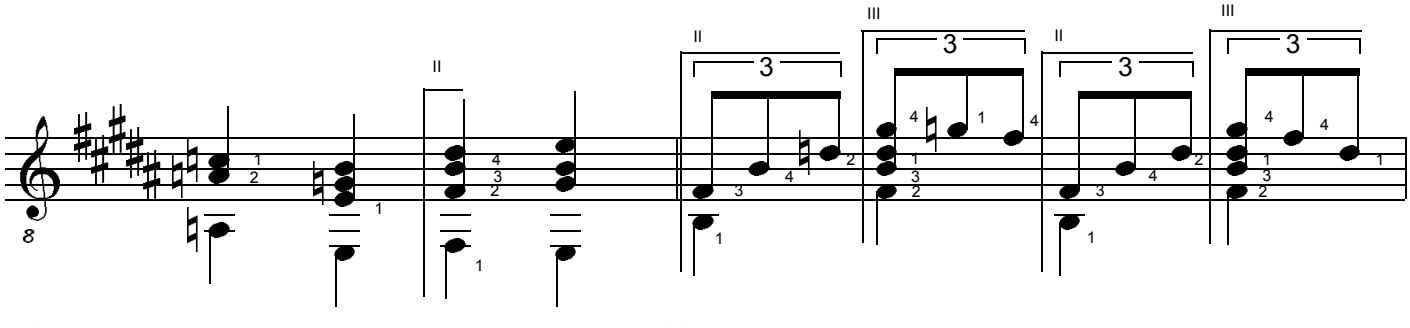
81 82



83 84

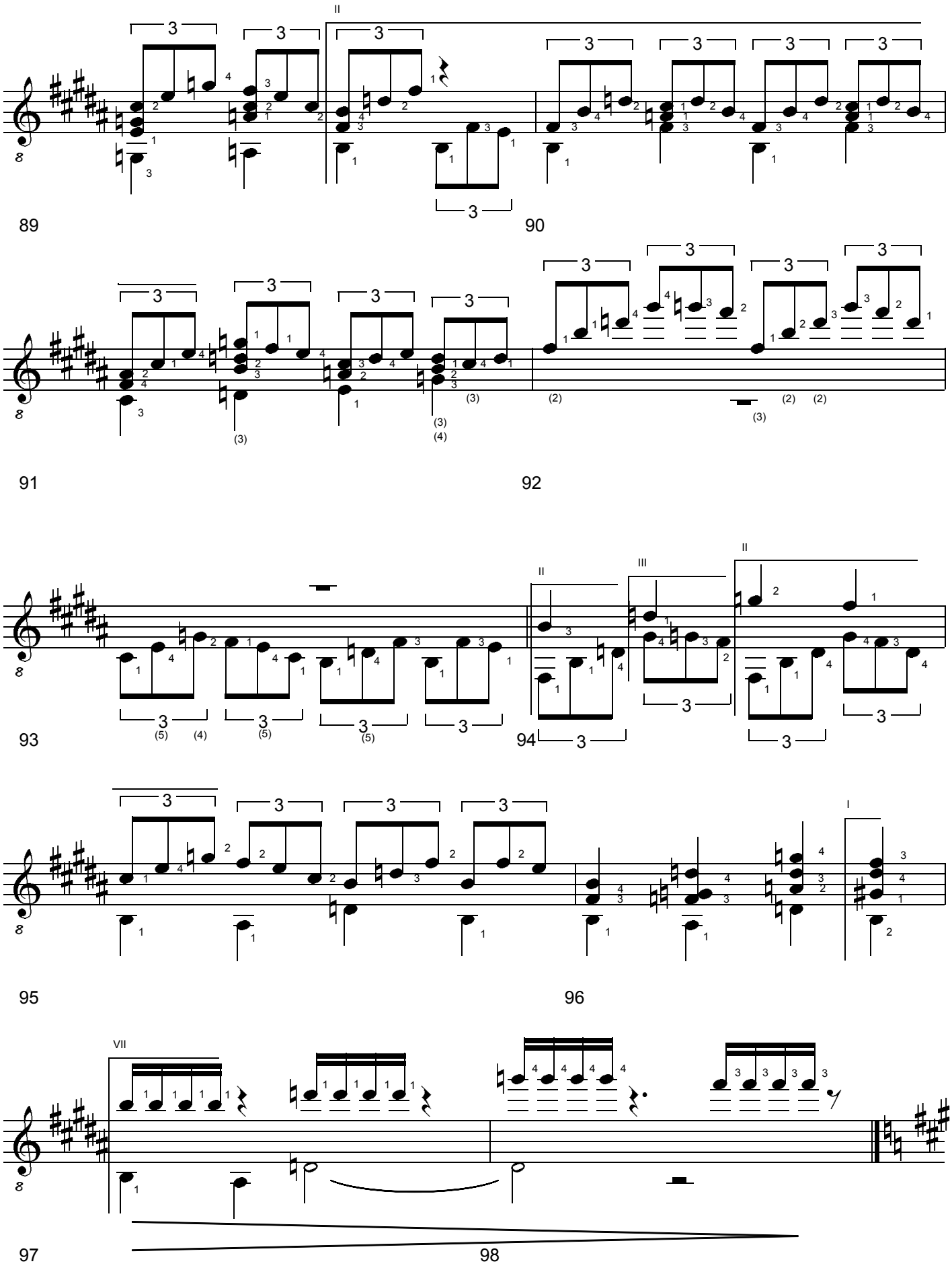


85 86



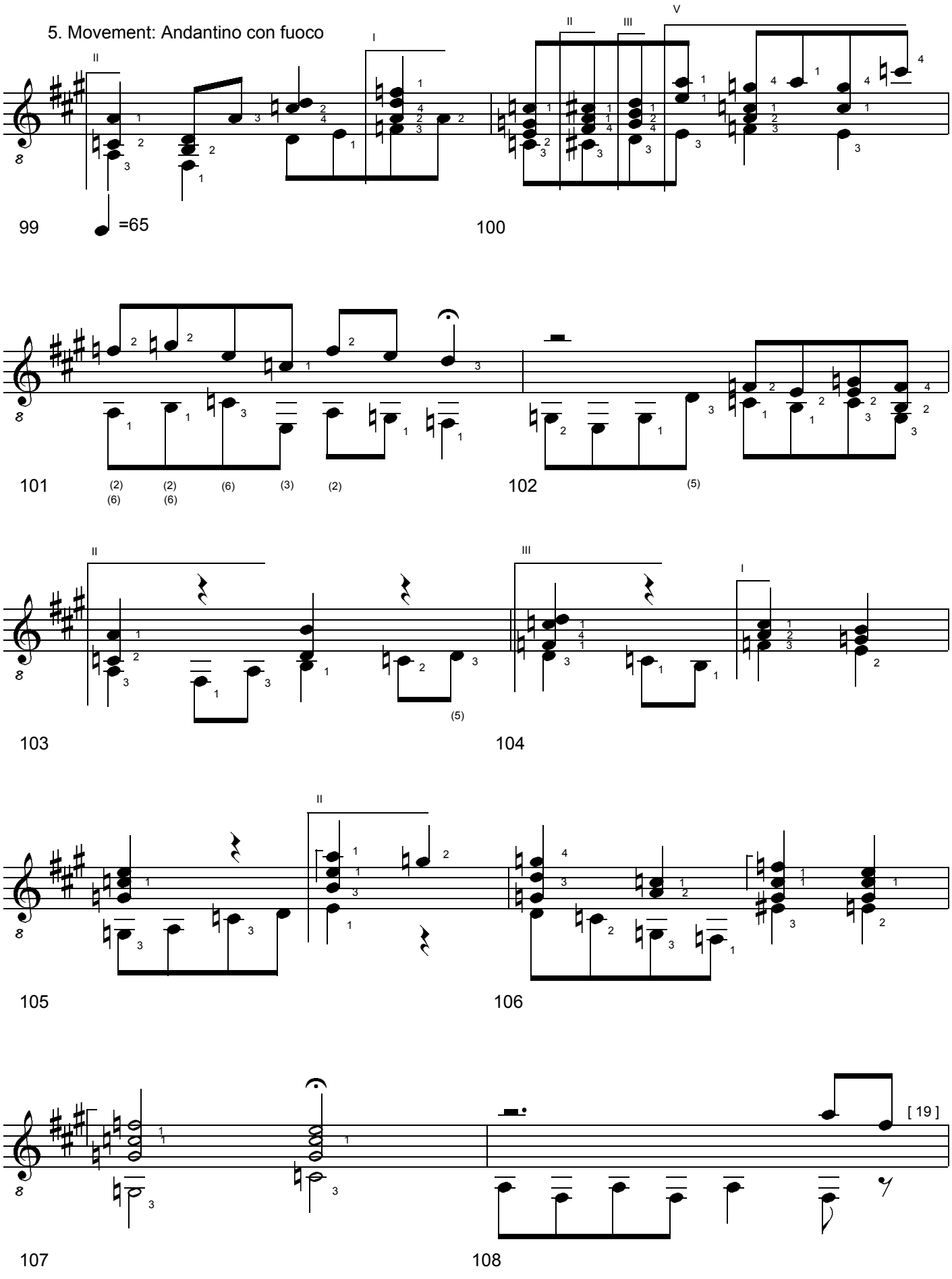
87 88

GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

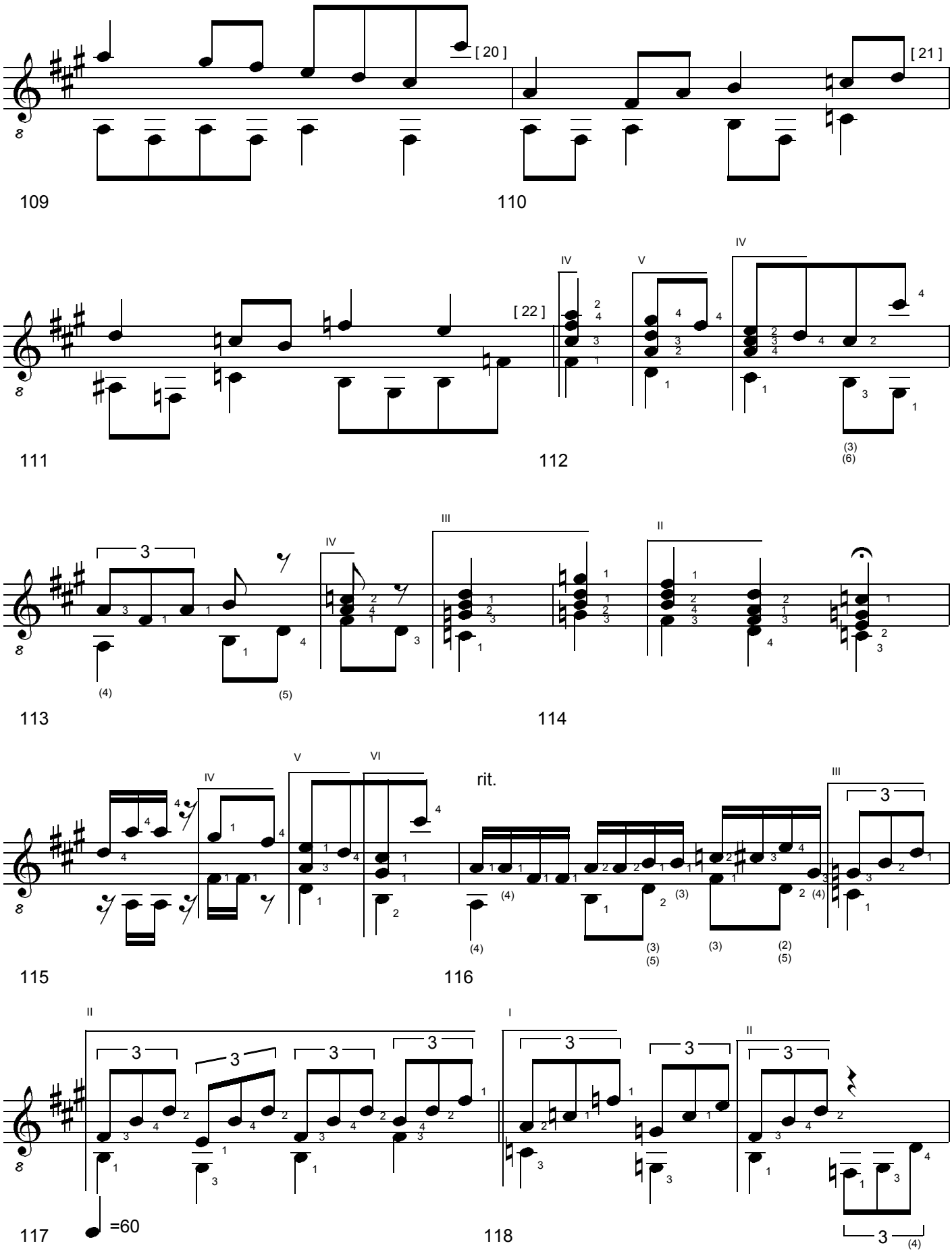


GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

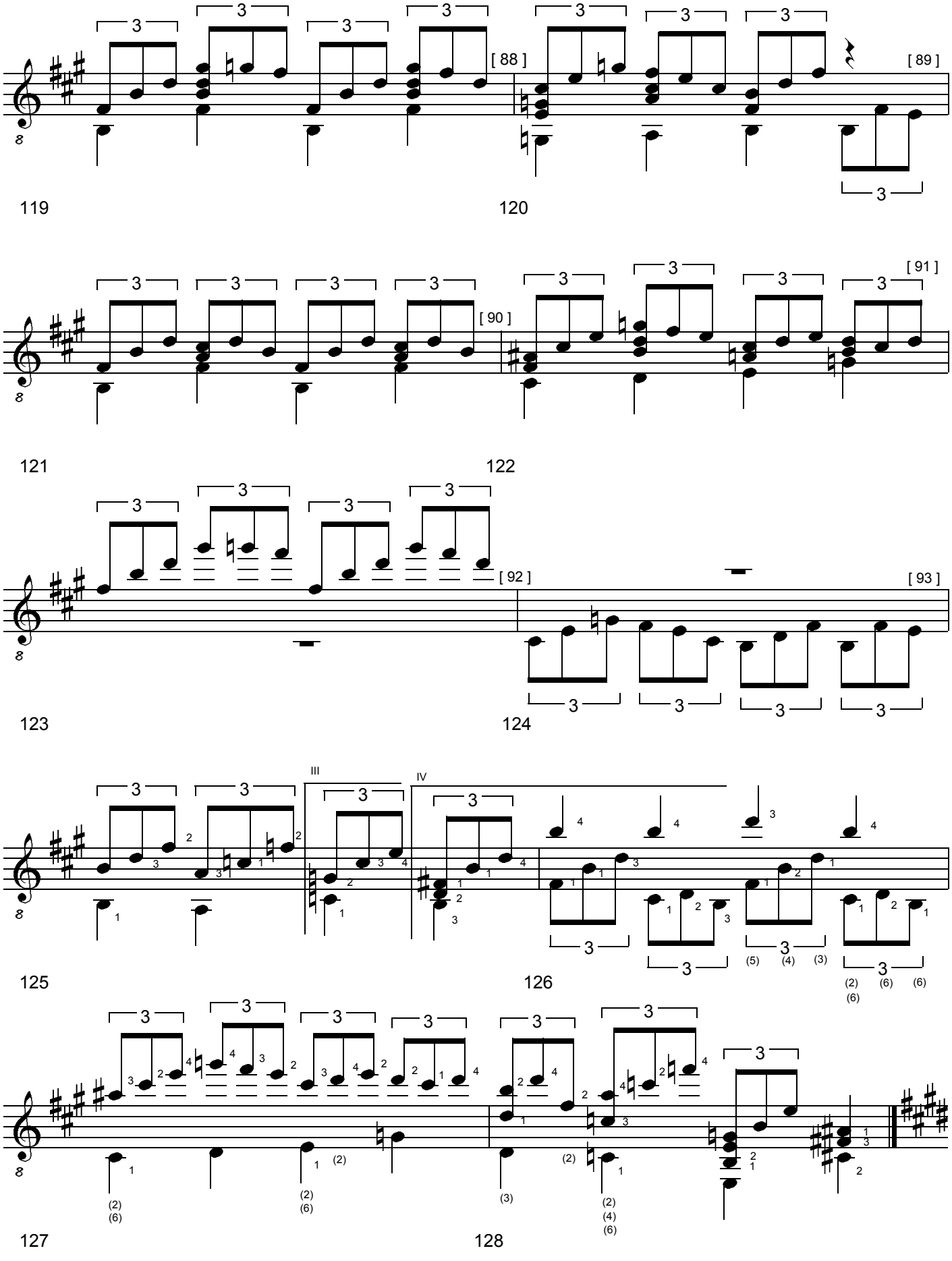
5. Movement: Andantino con fuoco



GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

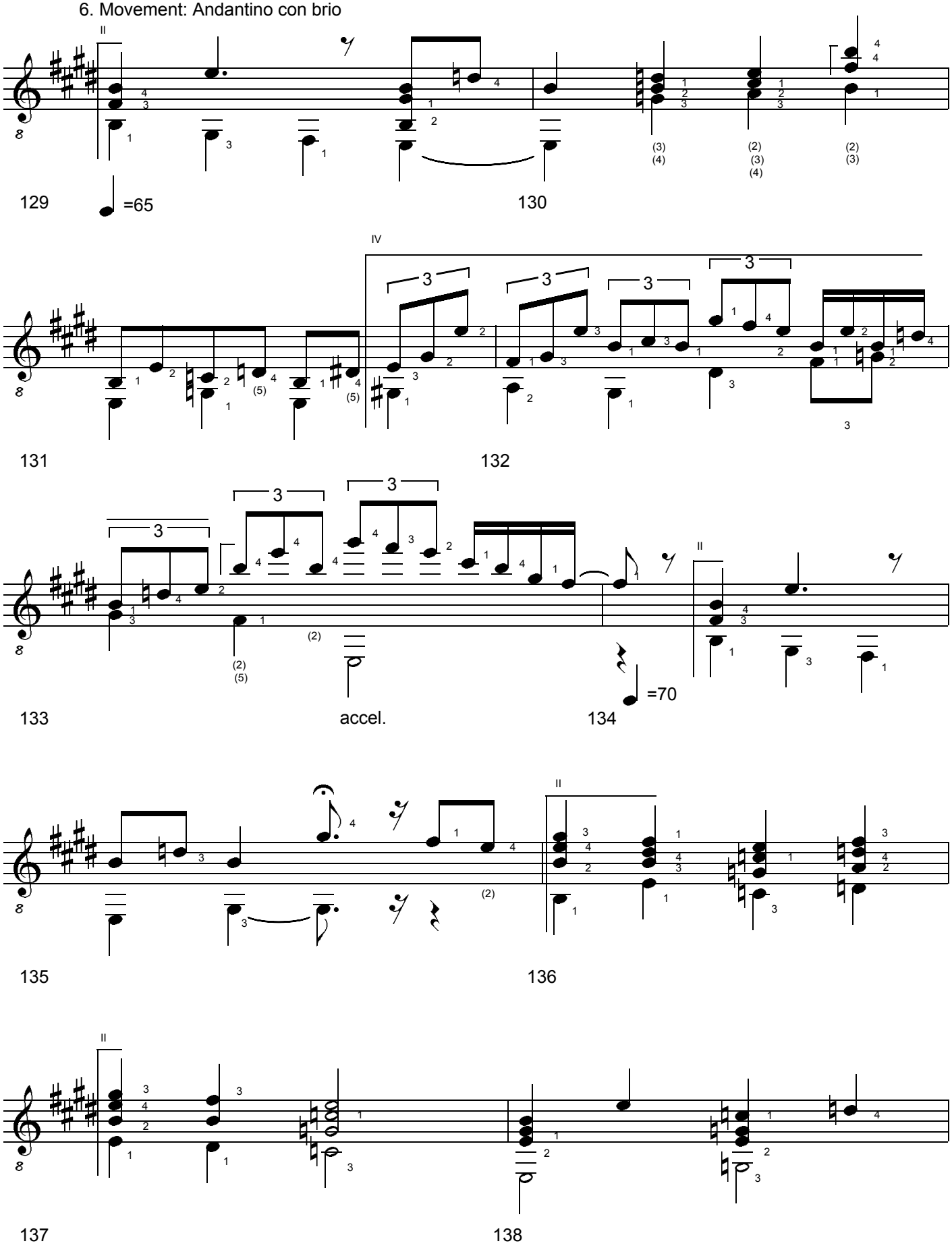


GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

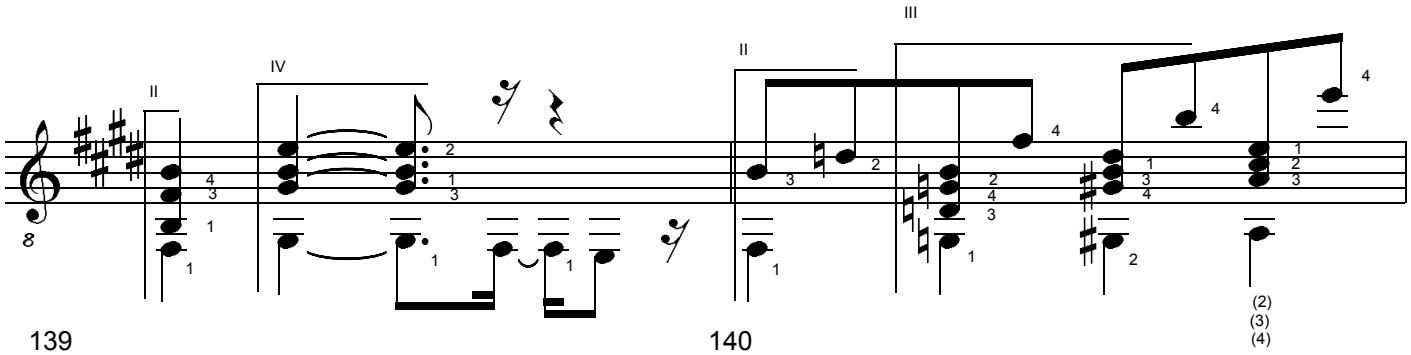


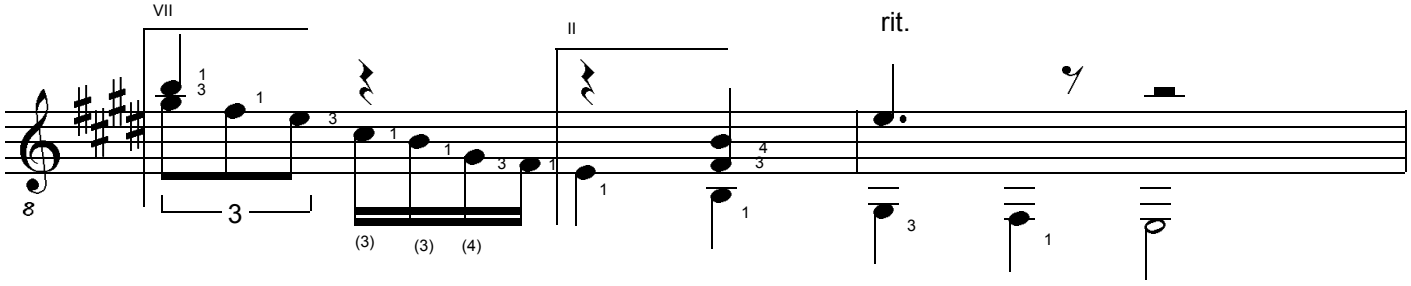
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

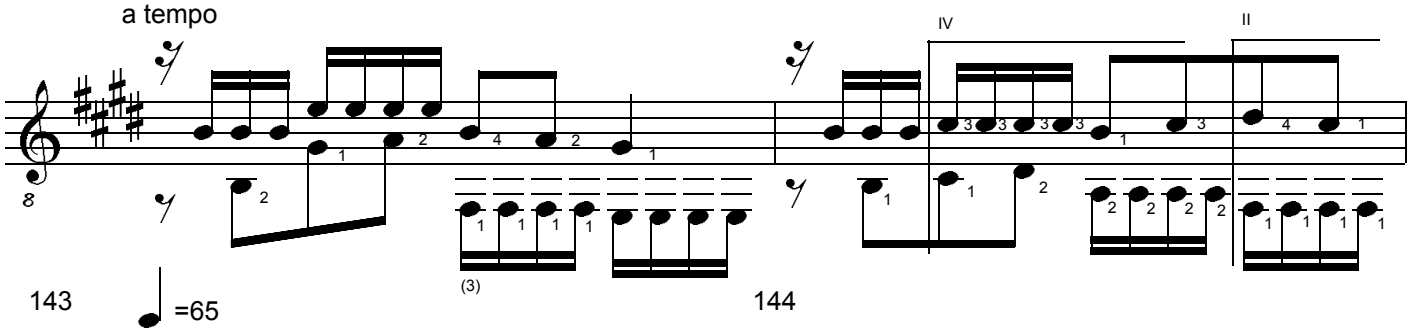
6. Movement: Andantino con brio

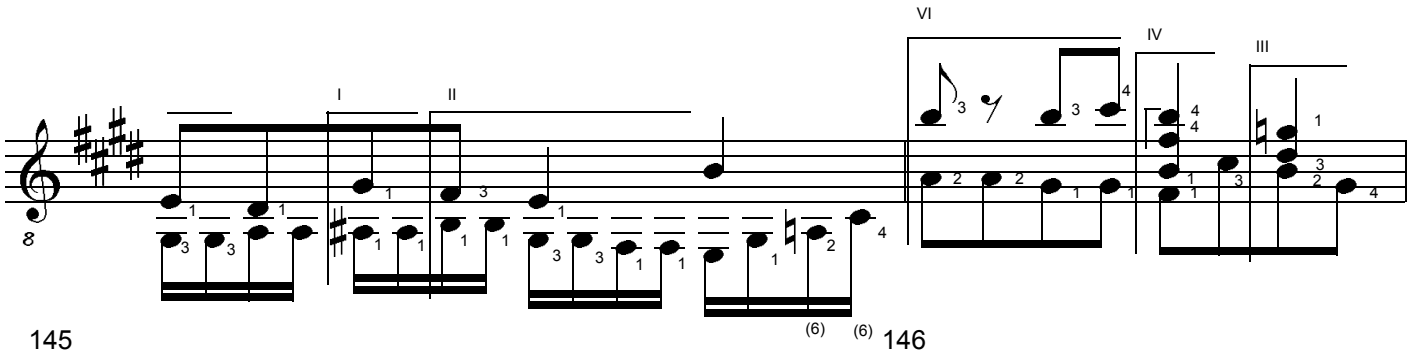


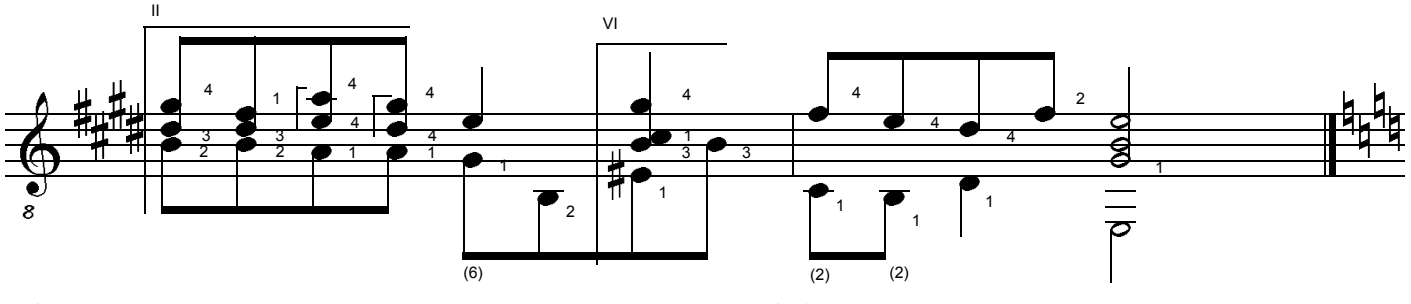
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639





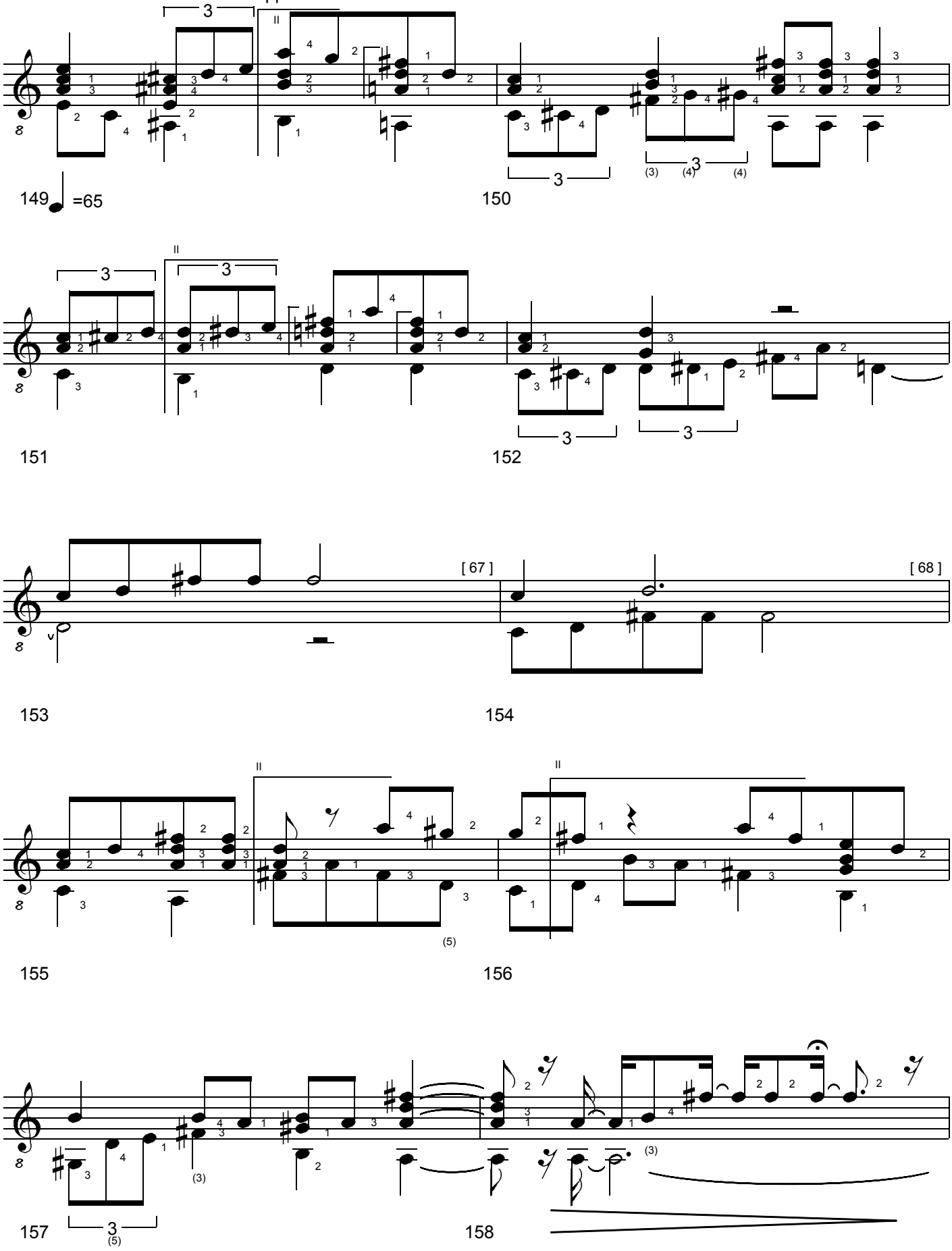




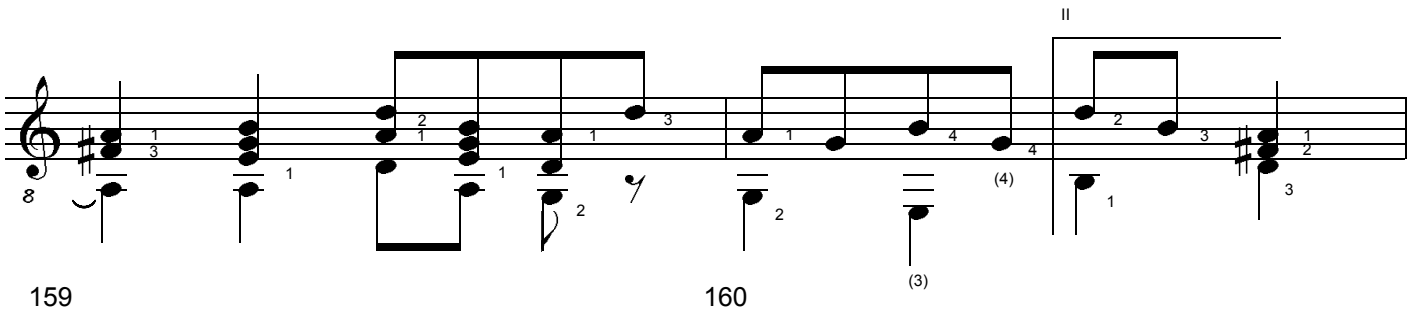


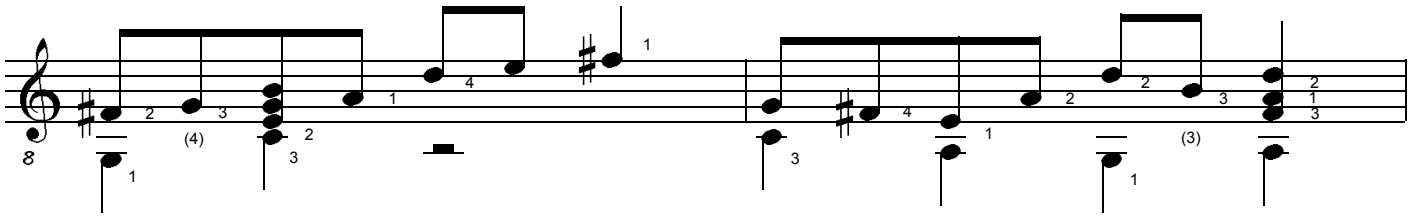
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

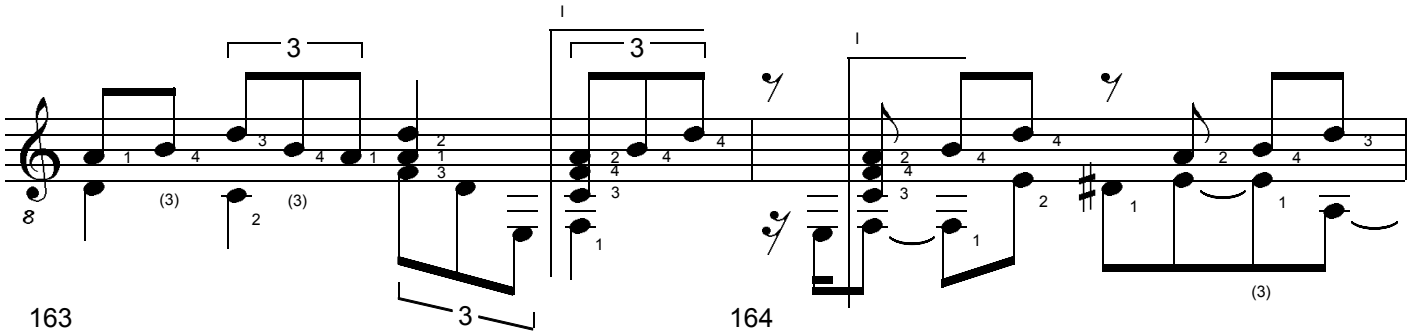
7. Movement: Andantino appassionato



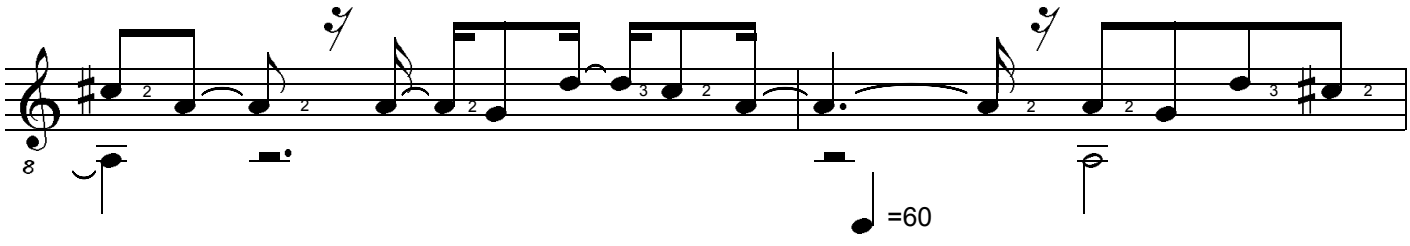
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

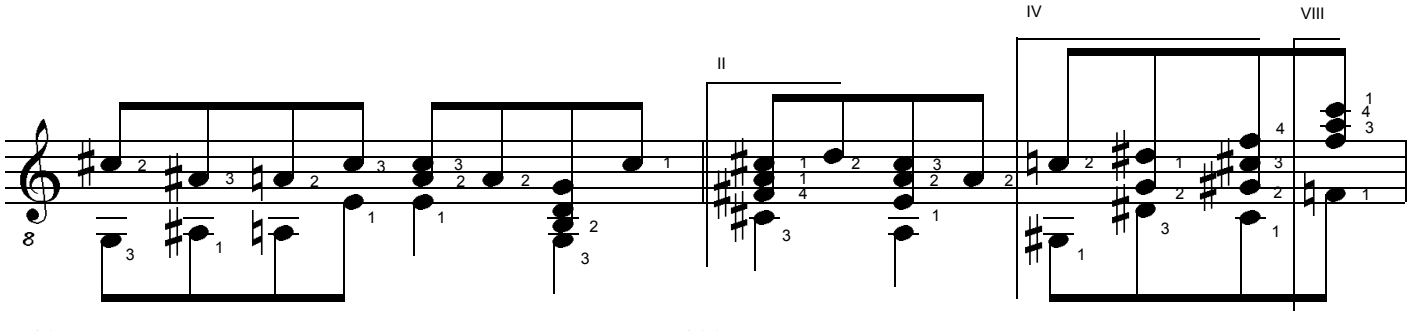




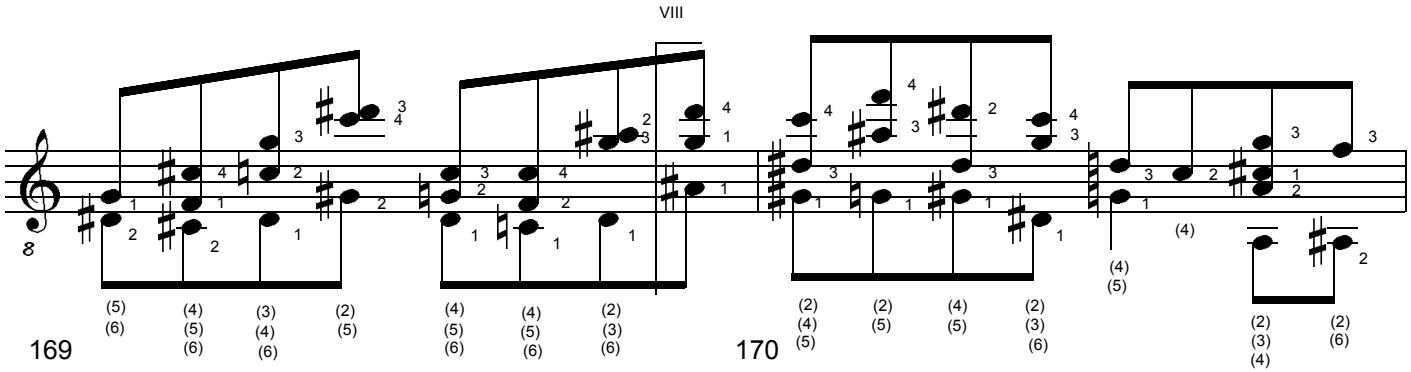


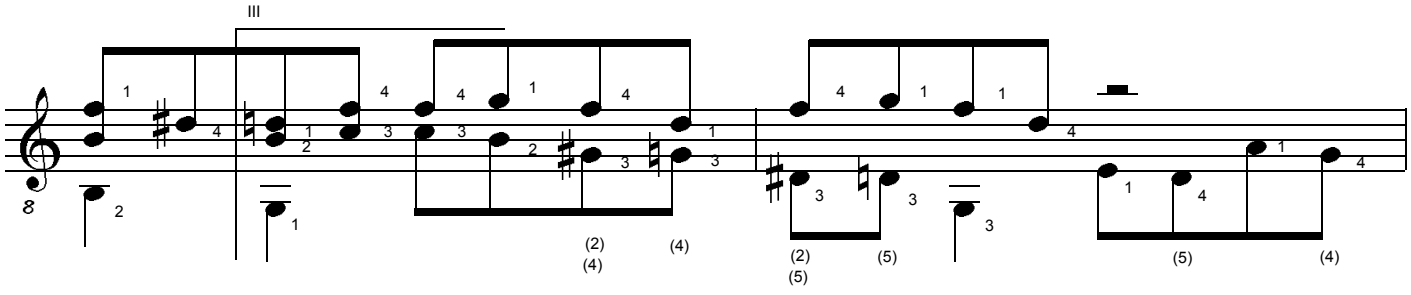
rit.

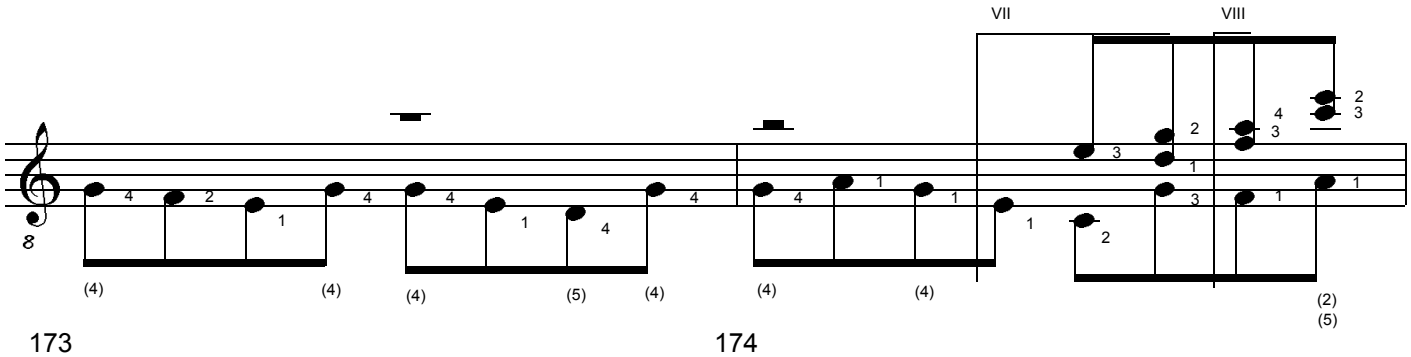


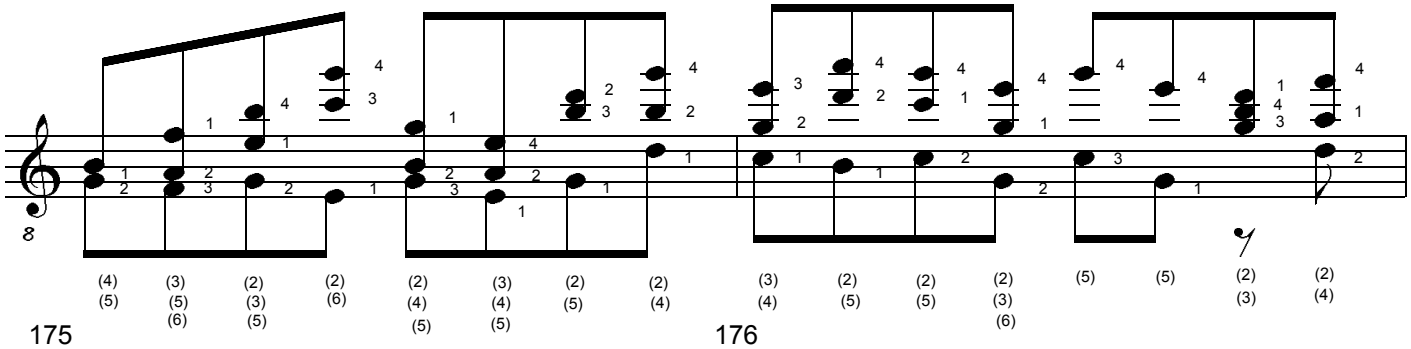


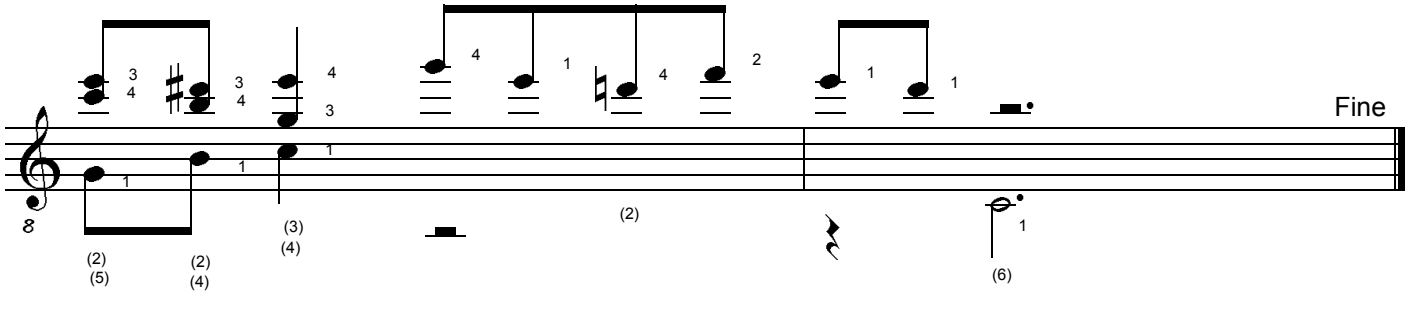
GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639











GRANAT. Concert Study for Solo Guitar. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office, PAU 2-809-639

SERPENTIN

Concert Study in five movements for Solo Guitar

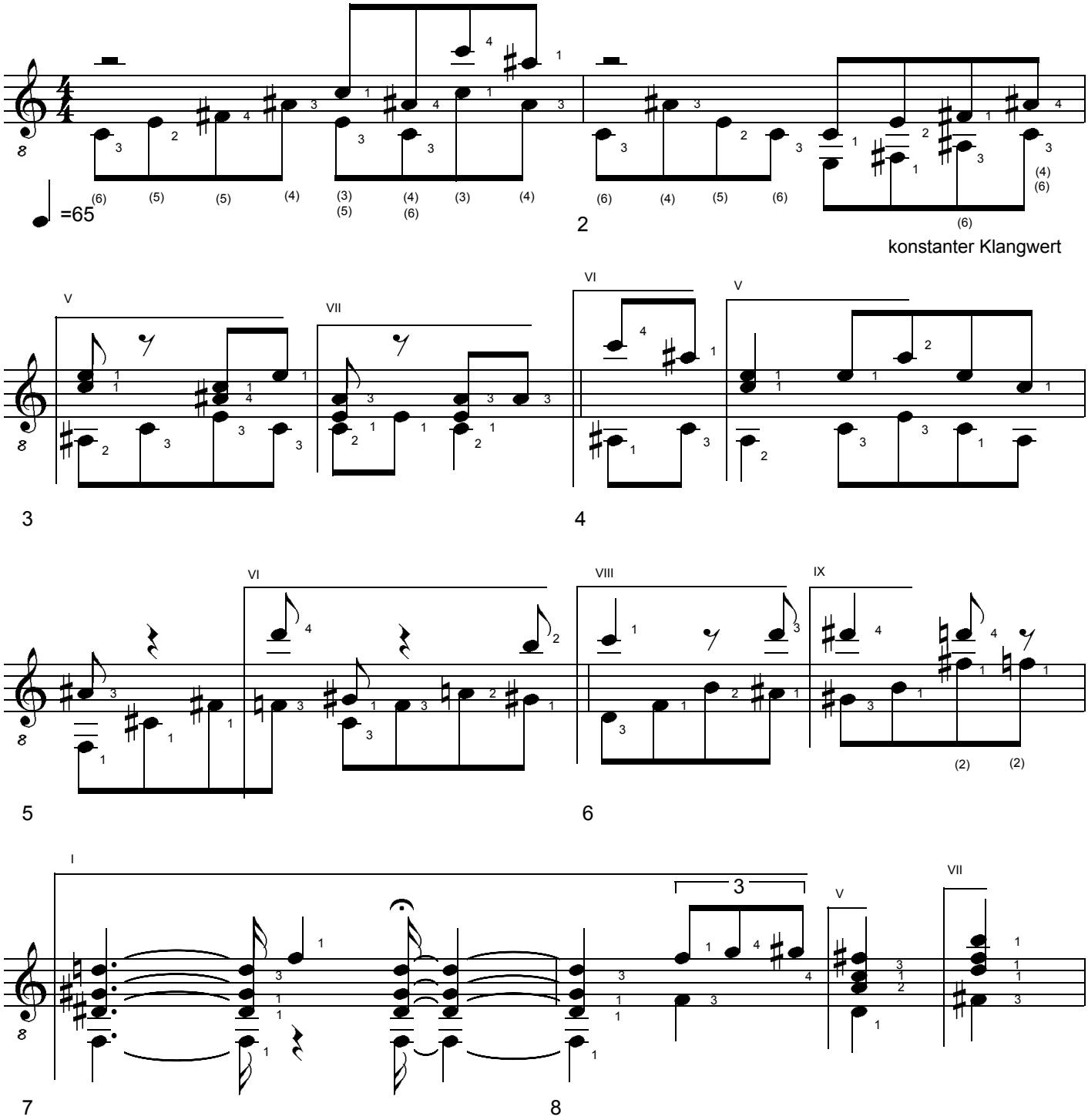
by Uwe Warneke

SERPENTIN

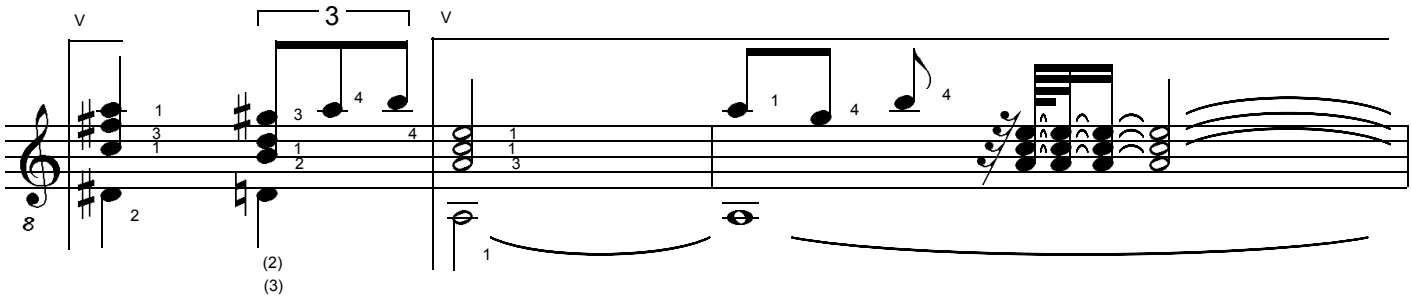
Study for Classical Guitar

Uwe Warneke
op.47

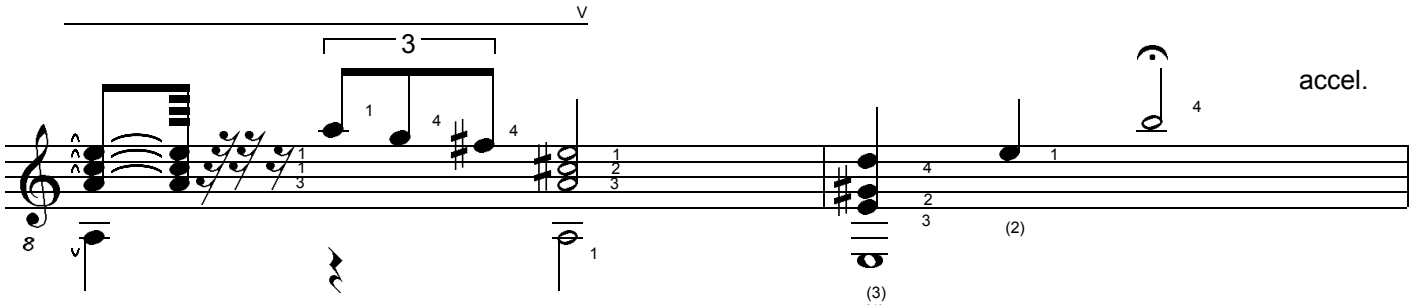
1. Movement: Andantino con moto



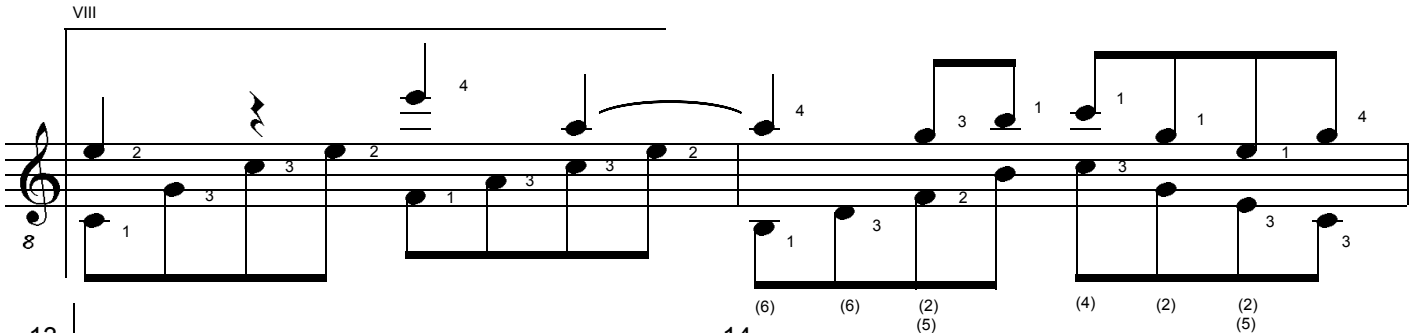
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



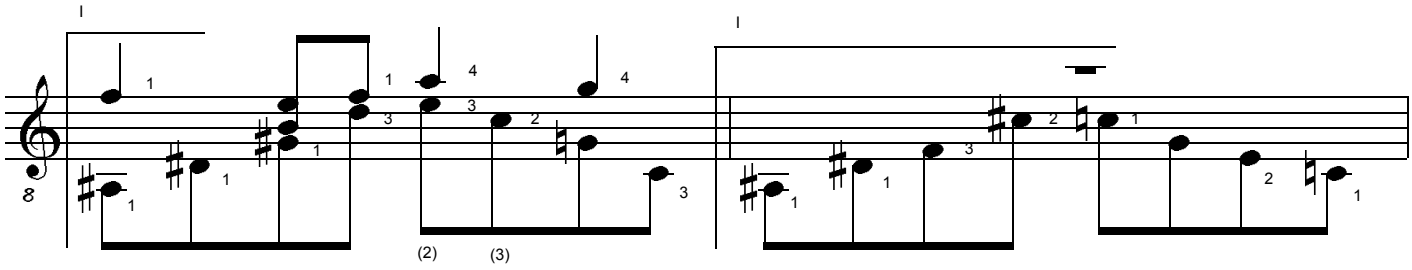
9 10



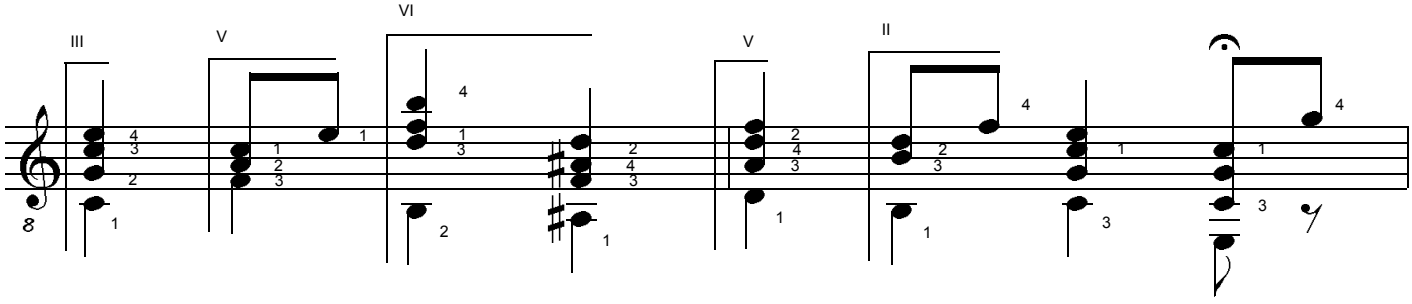
11 12



13 =70 14

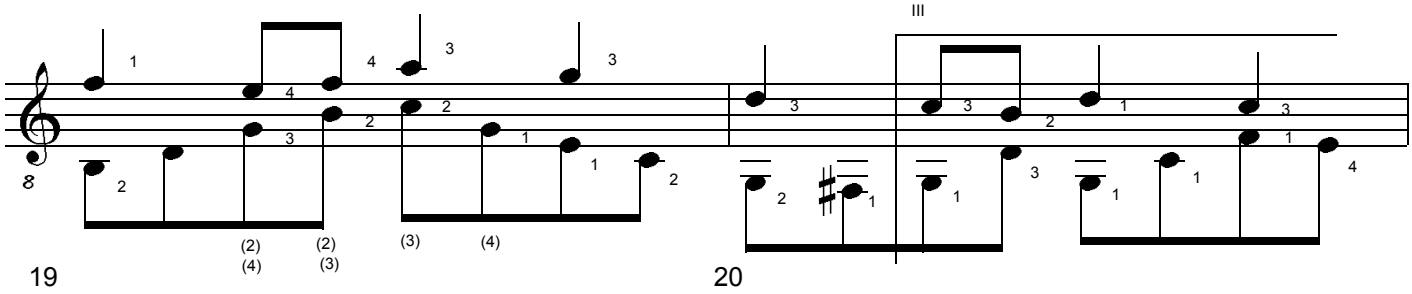


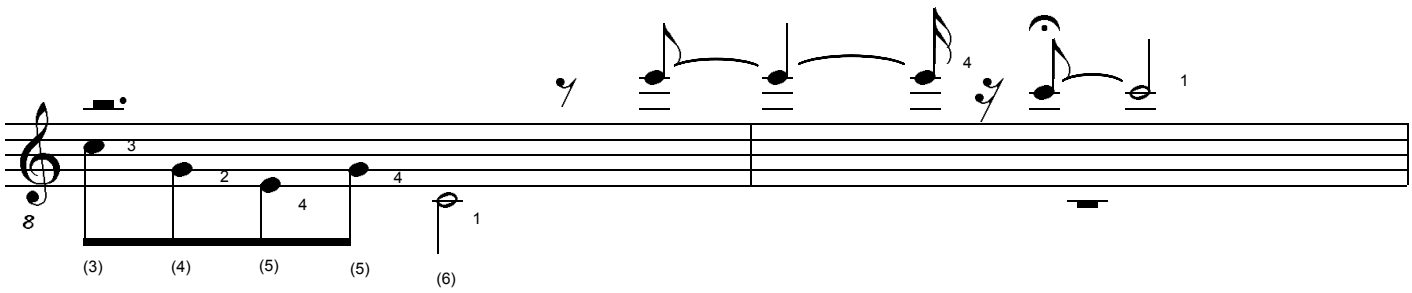
15 16

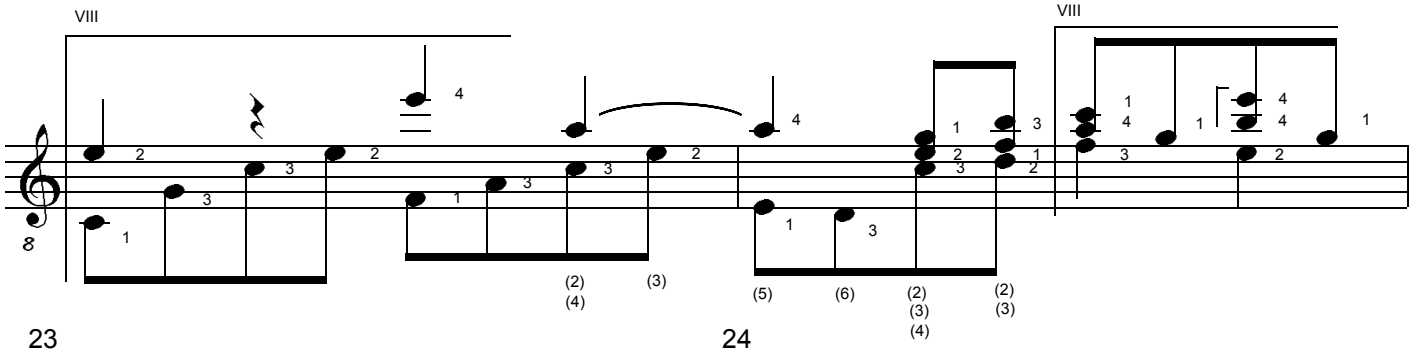


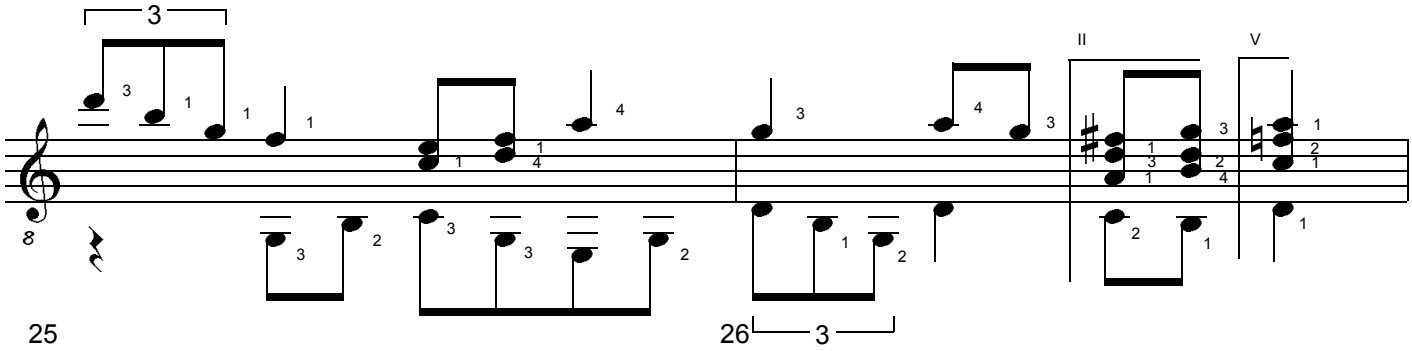
17 18

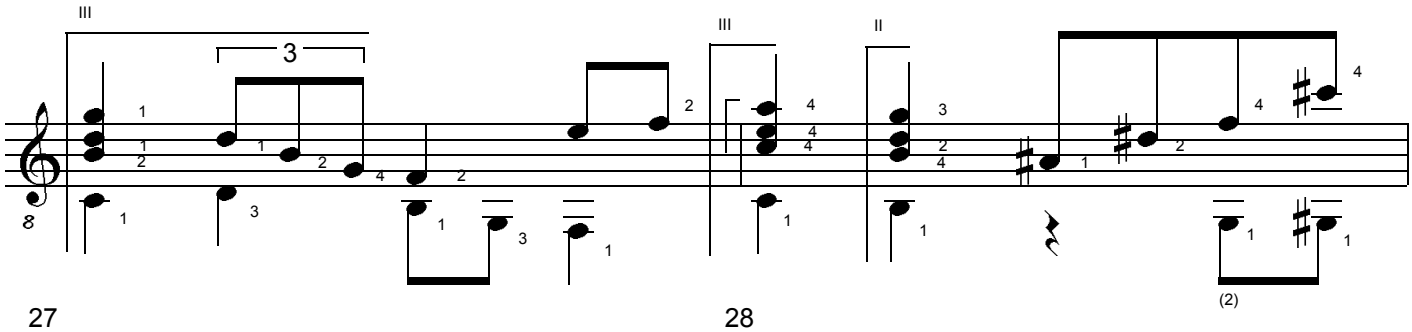
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



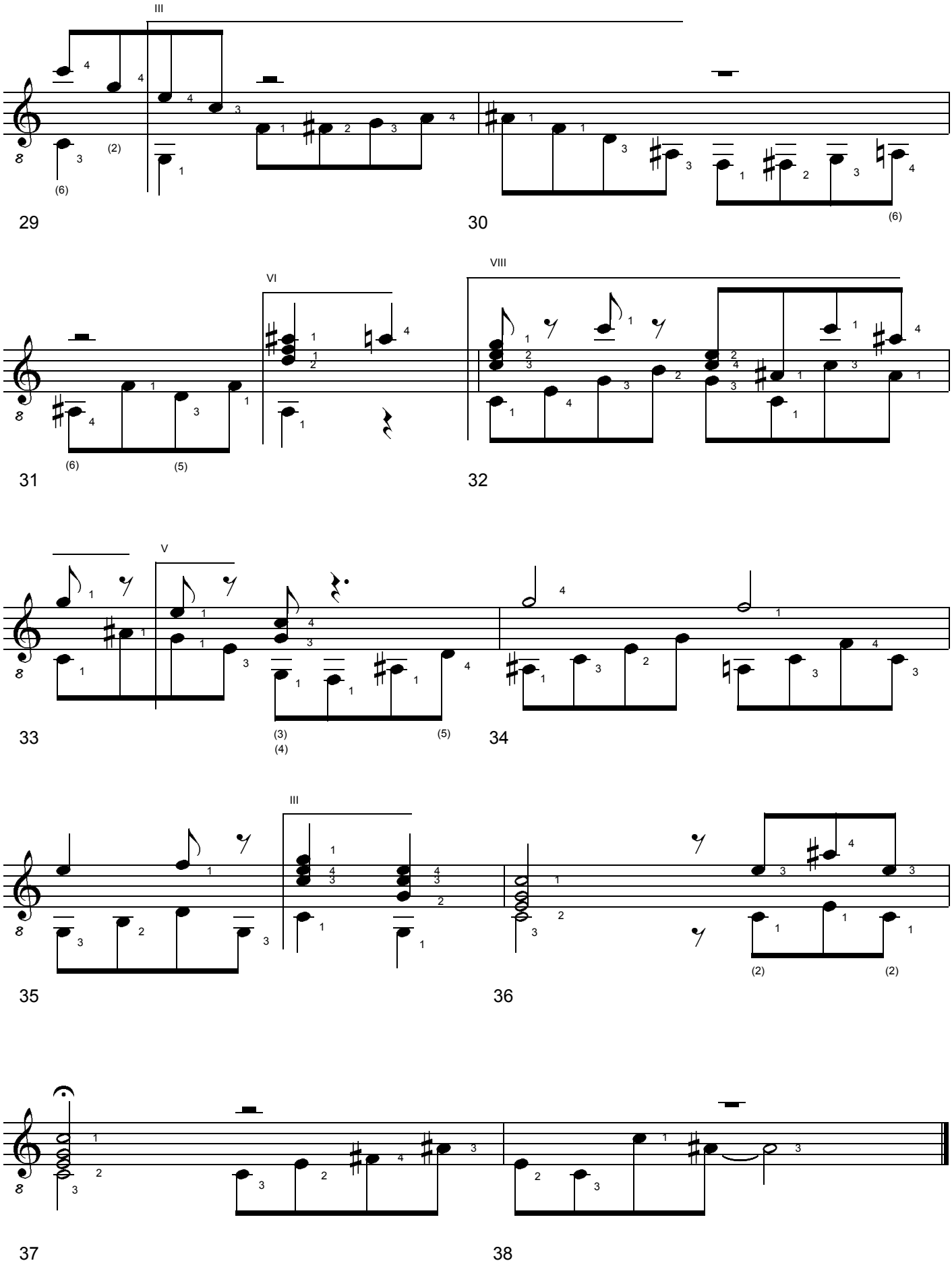






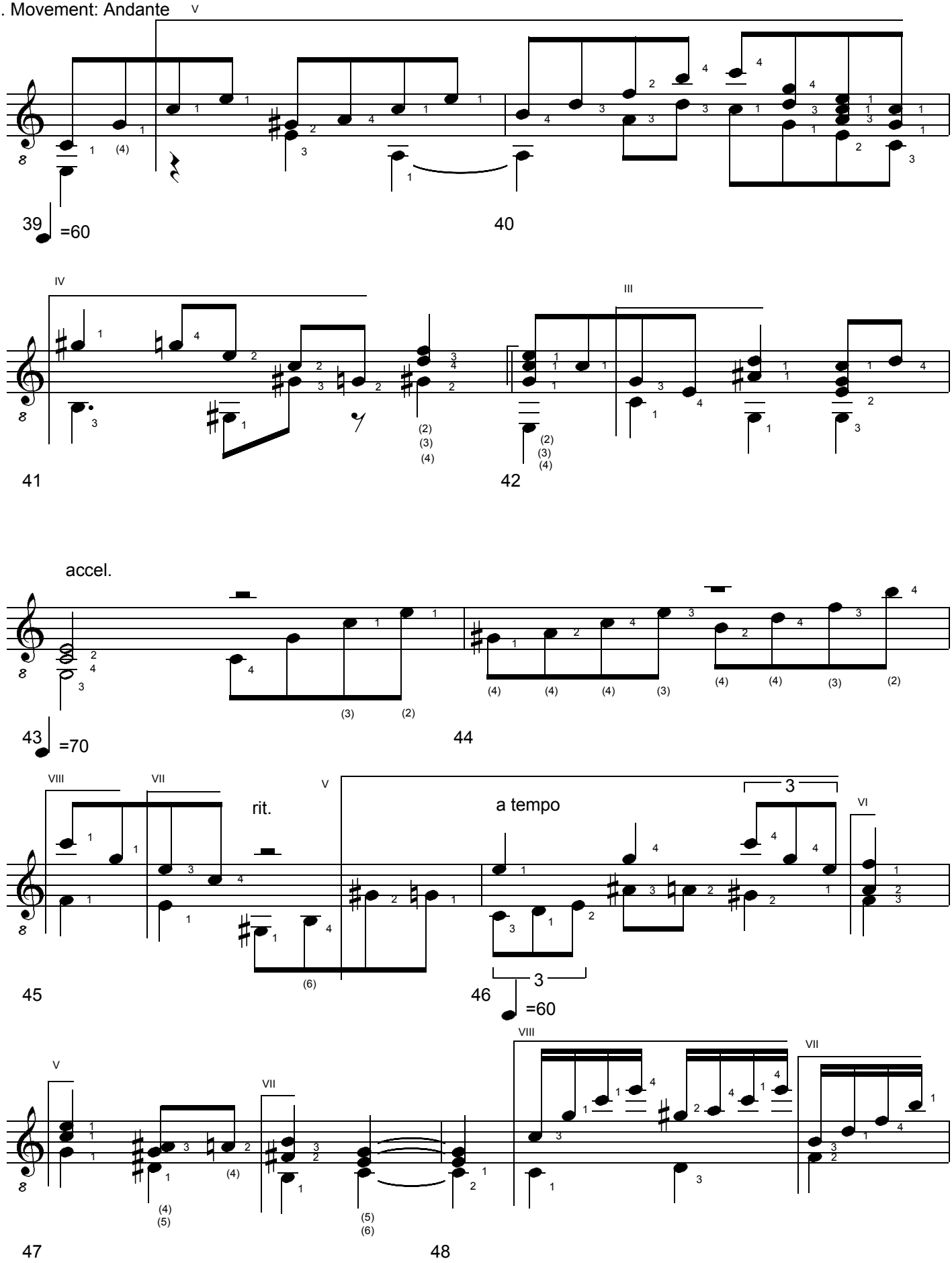


SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

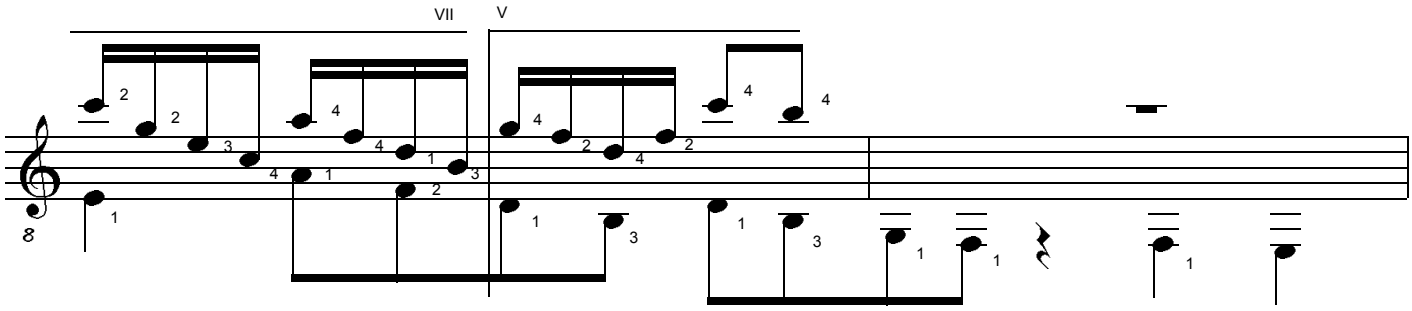


SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

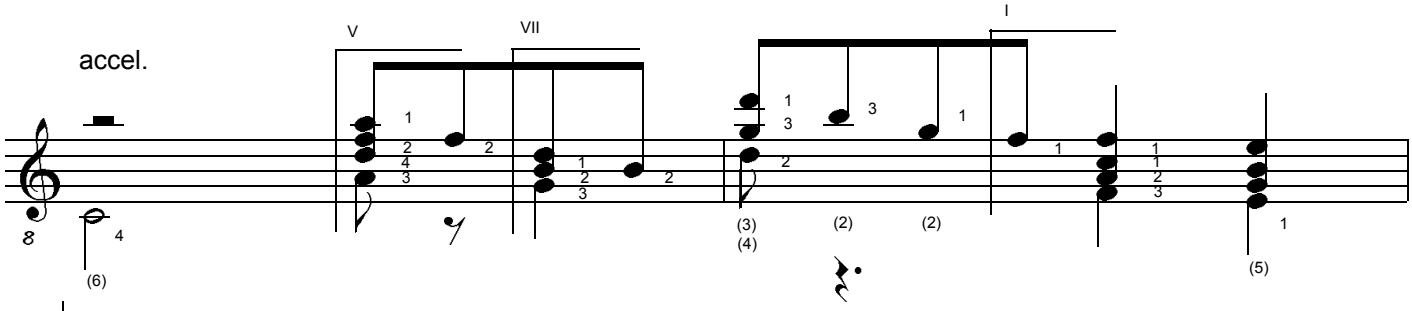
2. Movement: Andante



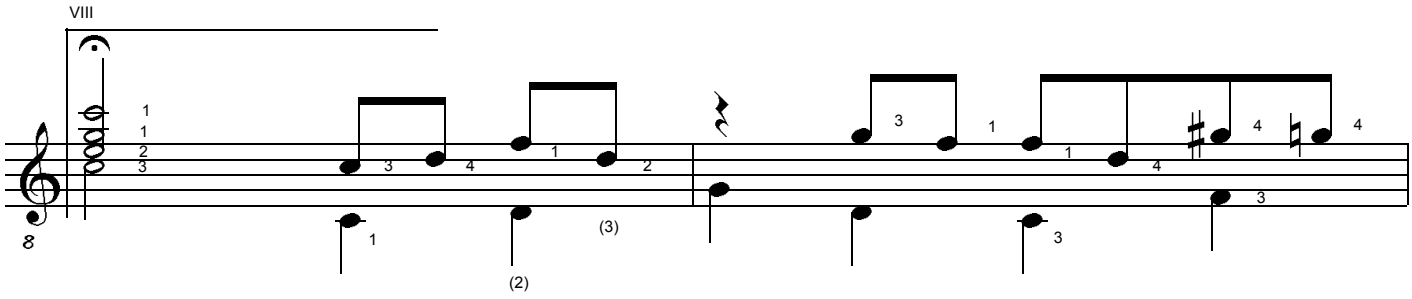
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



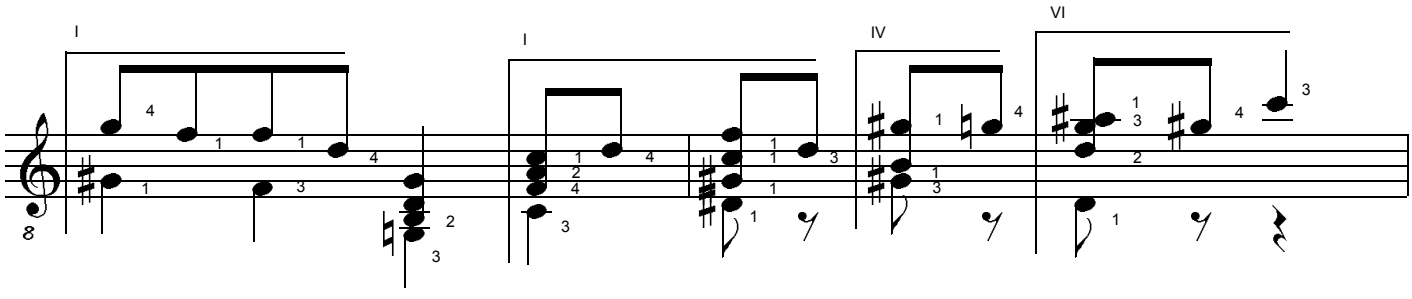
49 50



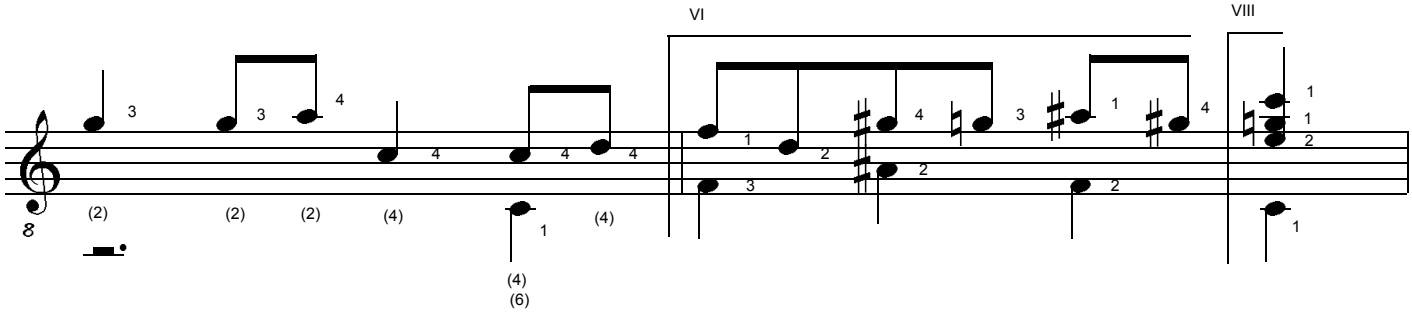
51 =70 52



53 54

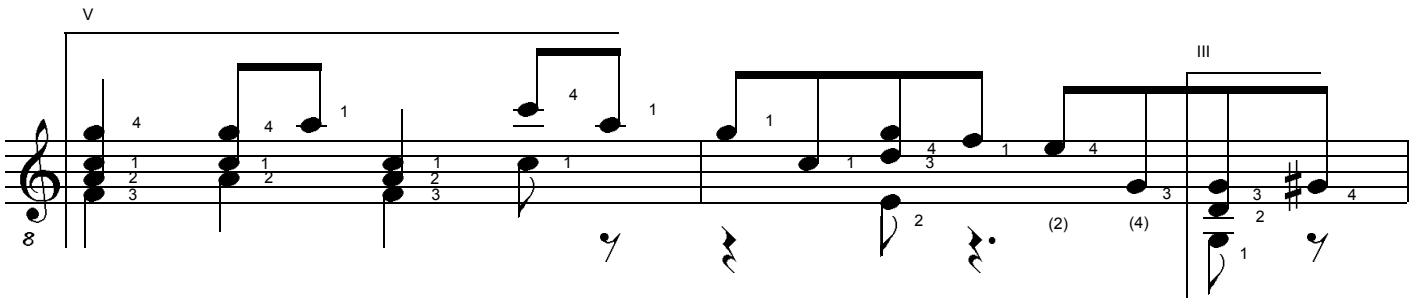


55 56

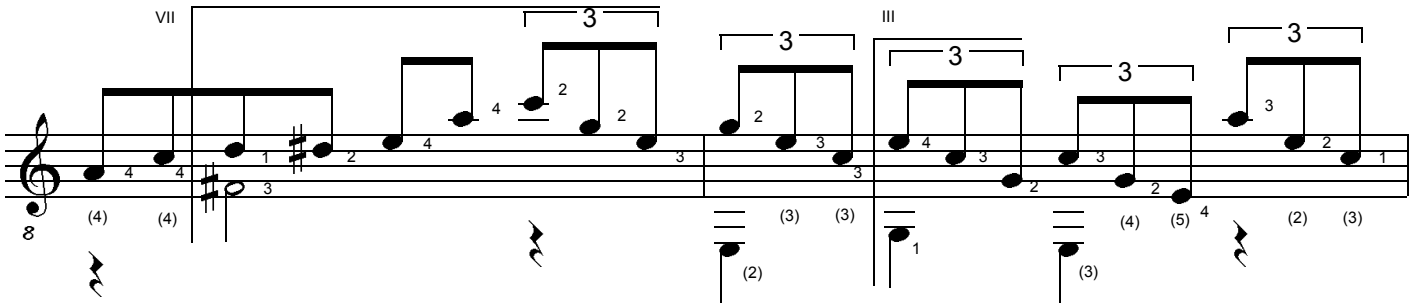


57 58

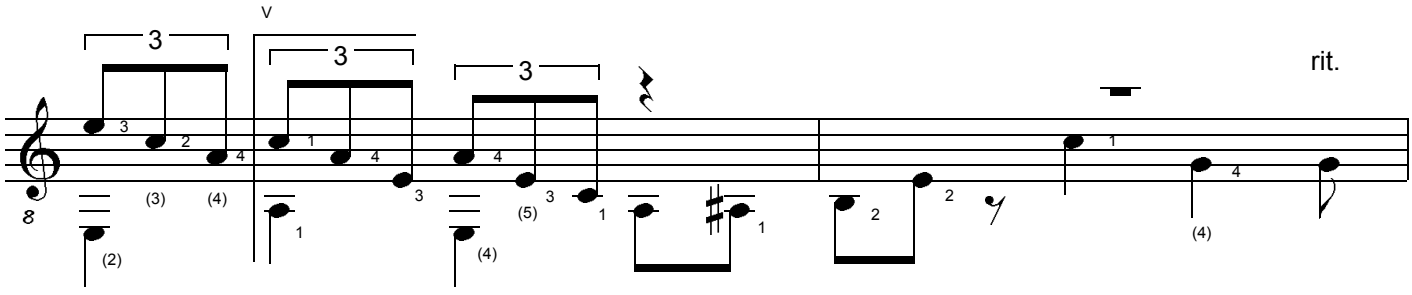
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



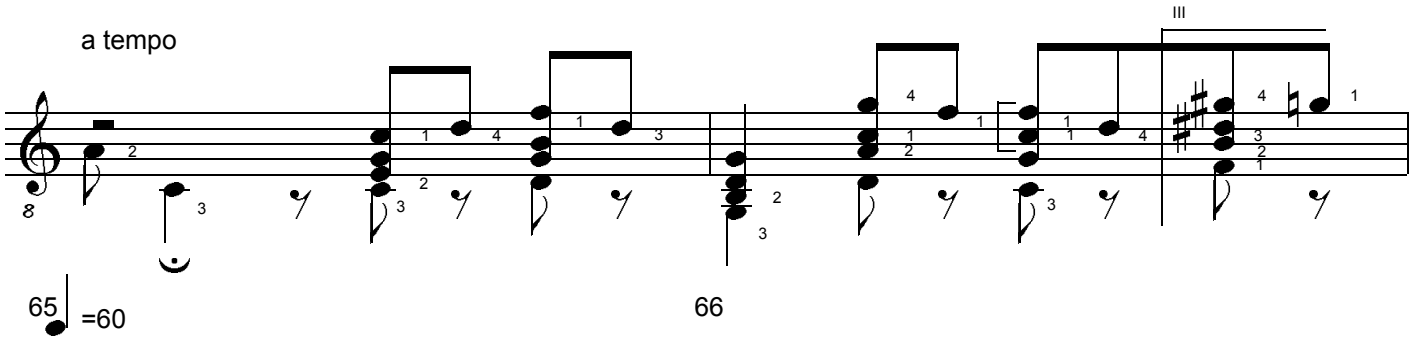
59 60



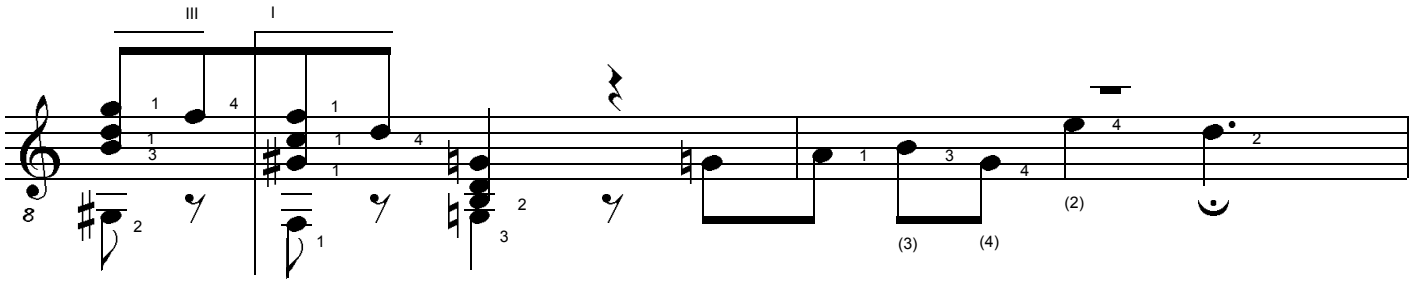
61 62



63 64

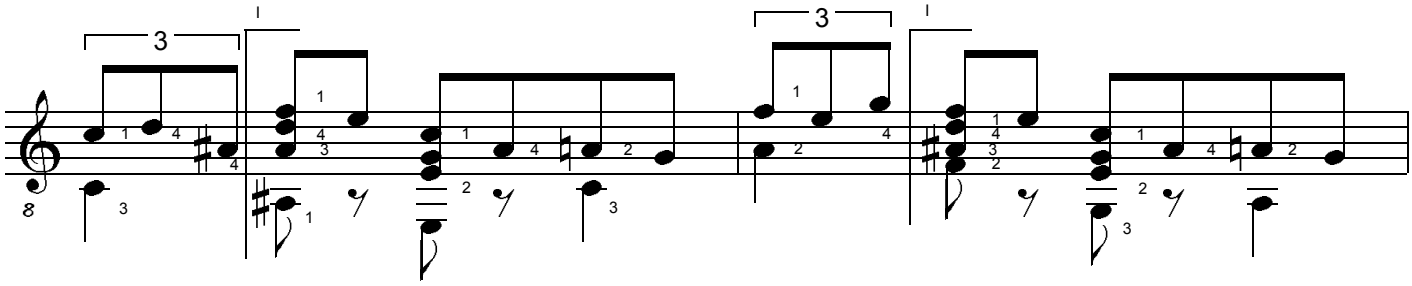


65 =60 66

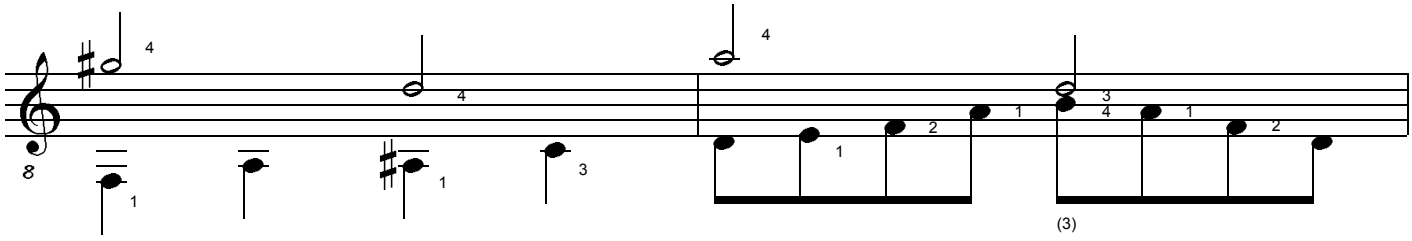


67 68

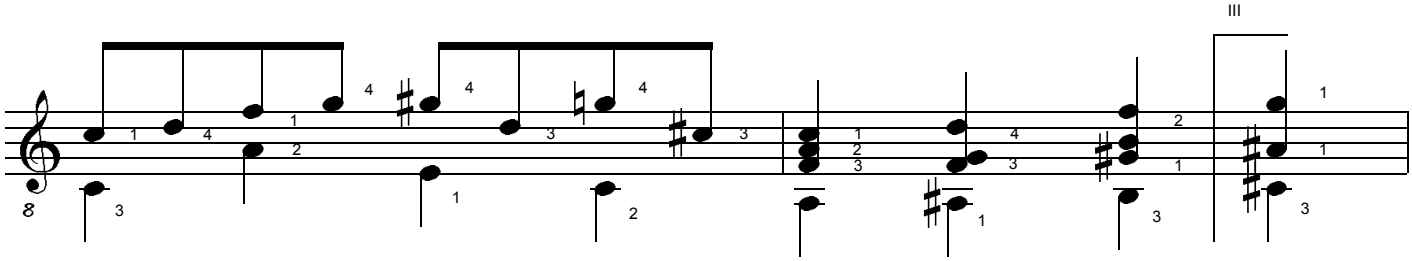
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



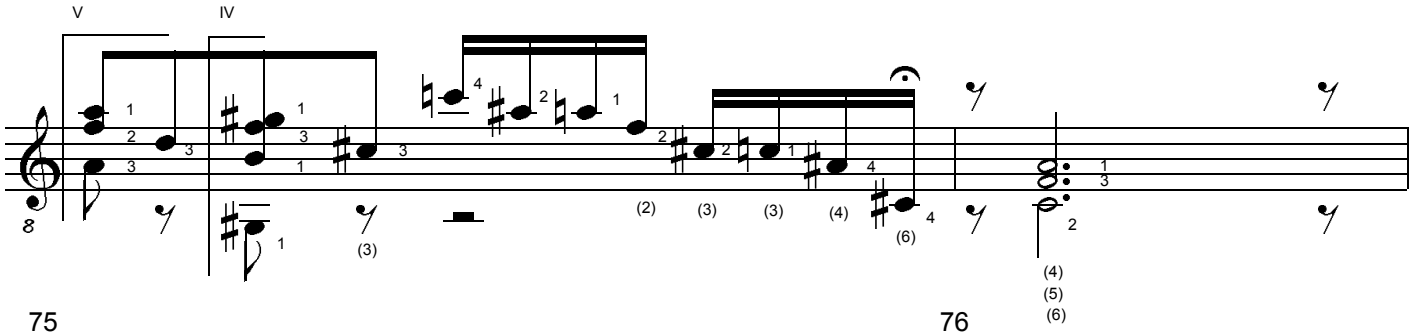
69 70



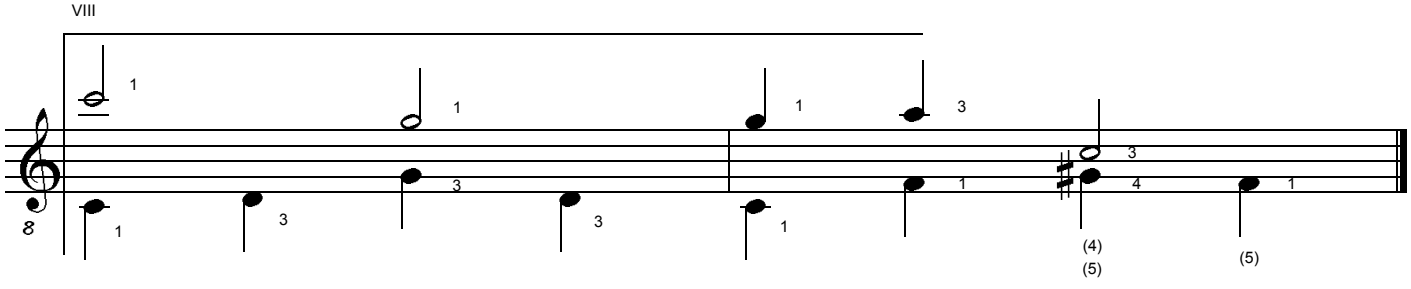
71 72



73 74



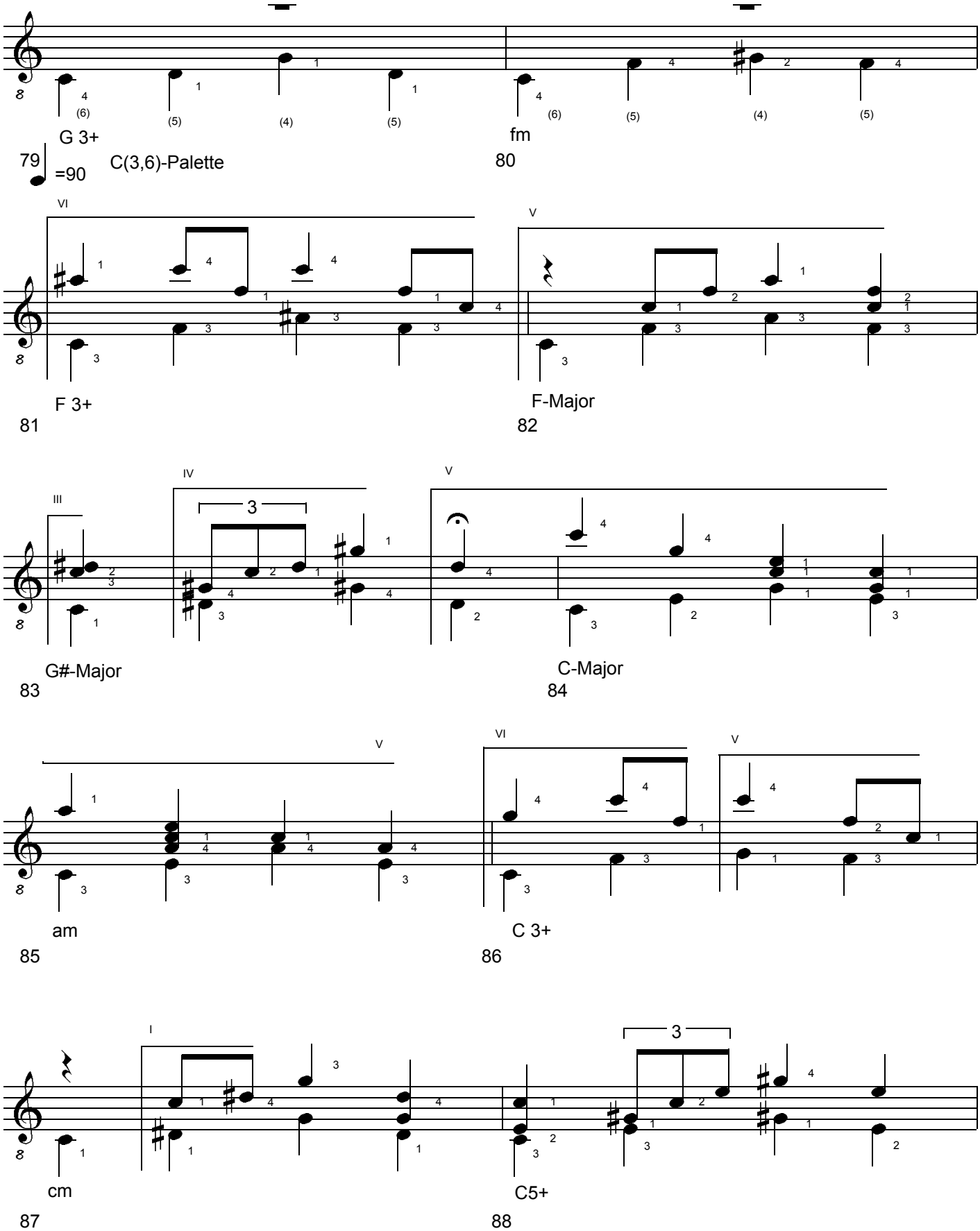
75 76



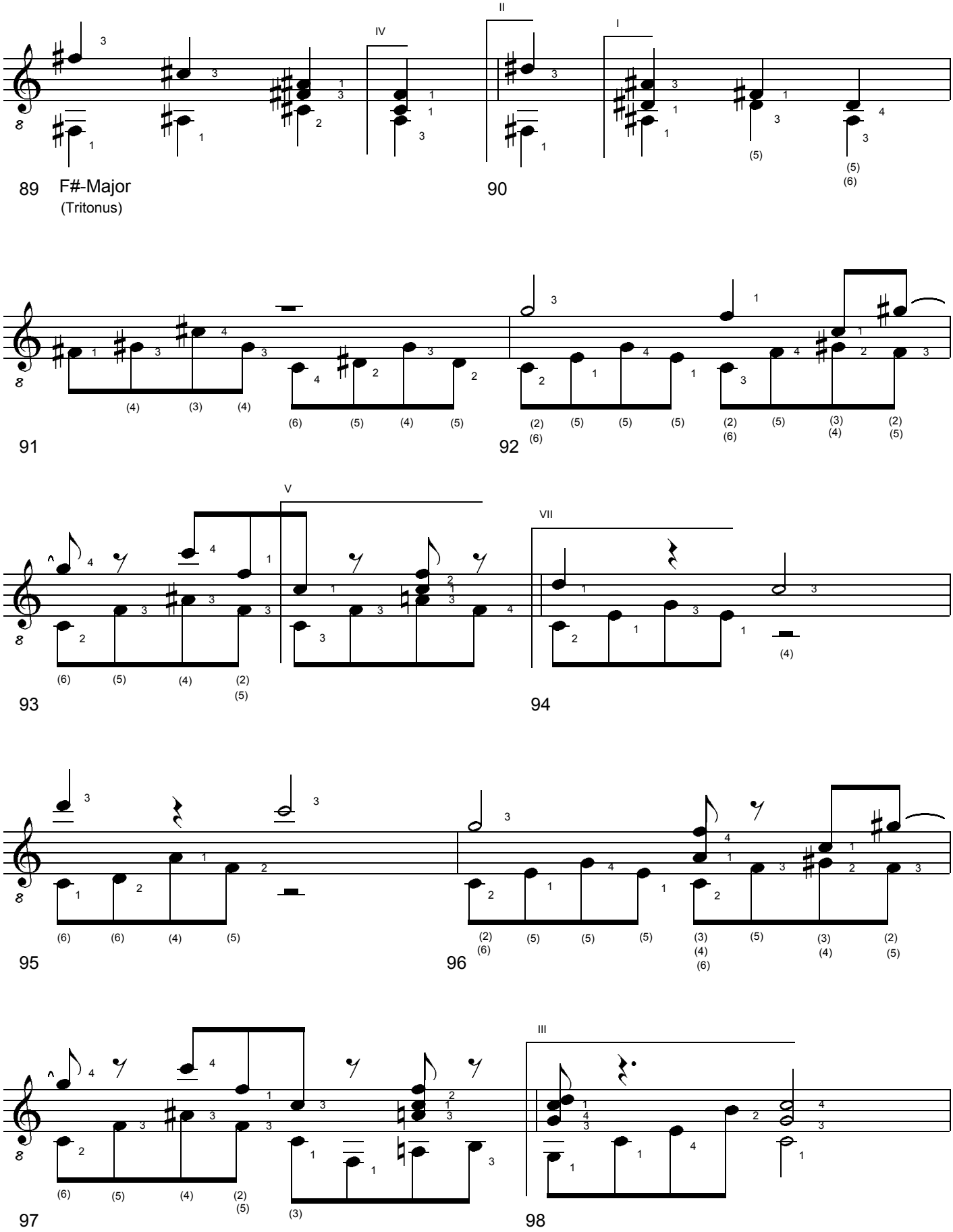
77 78

SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

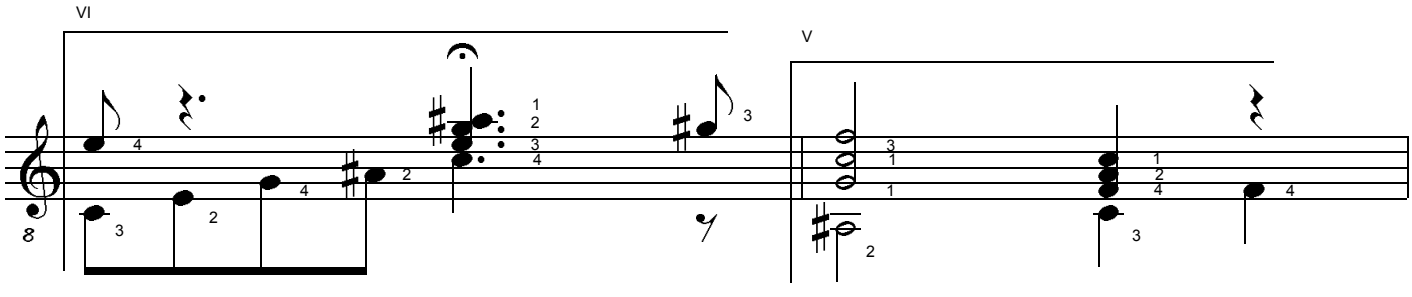
3. Movement: Allegro Moderato



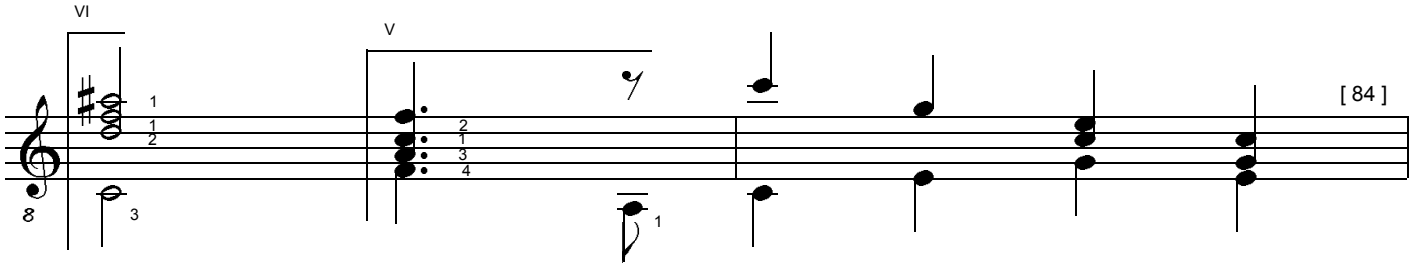
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



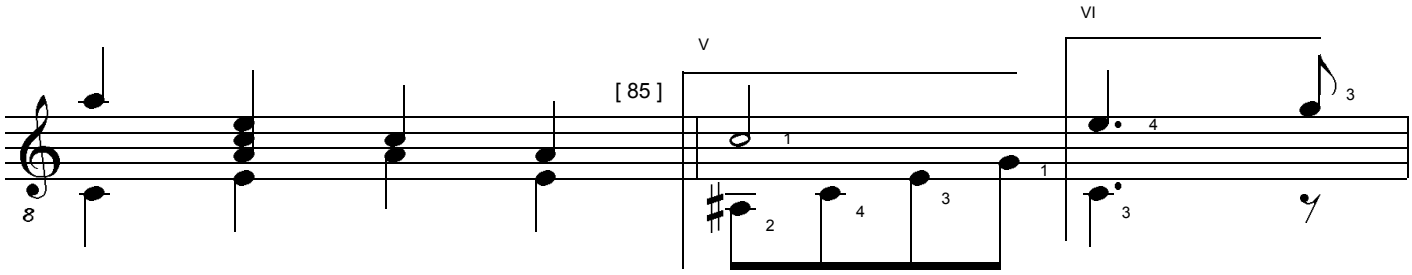
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



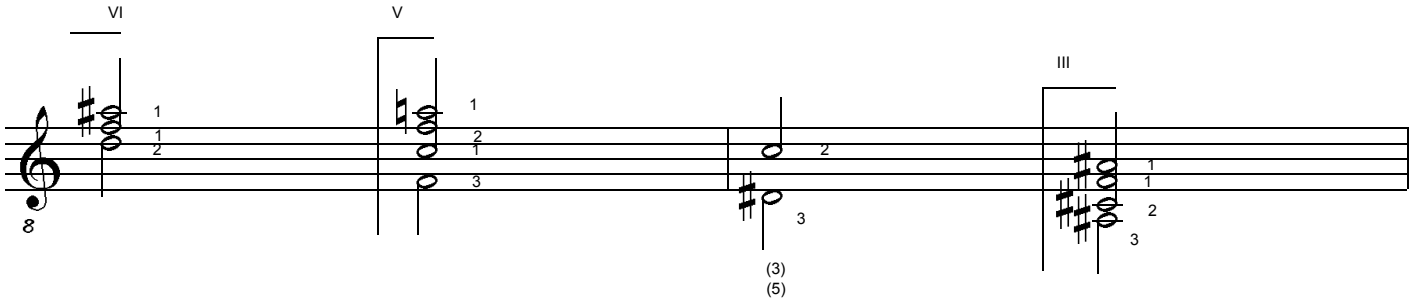
99 100



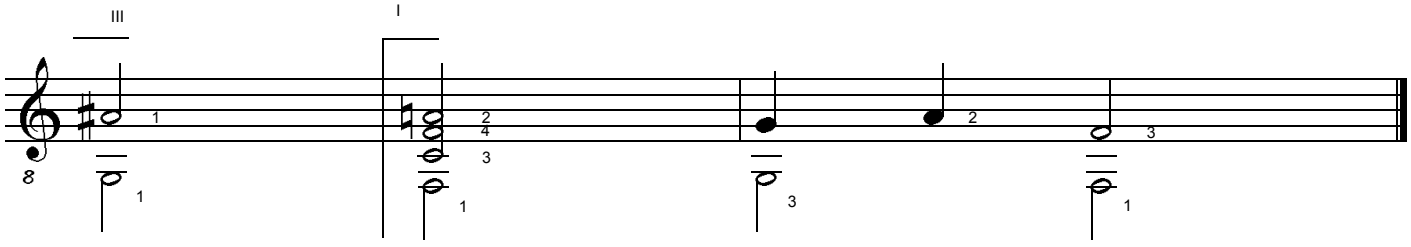
101 102



103 104



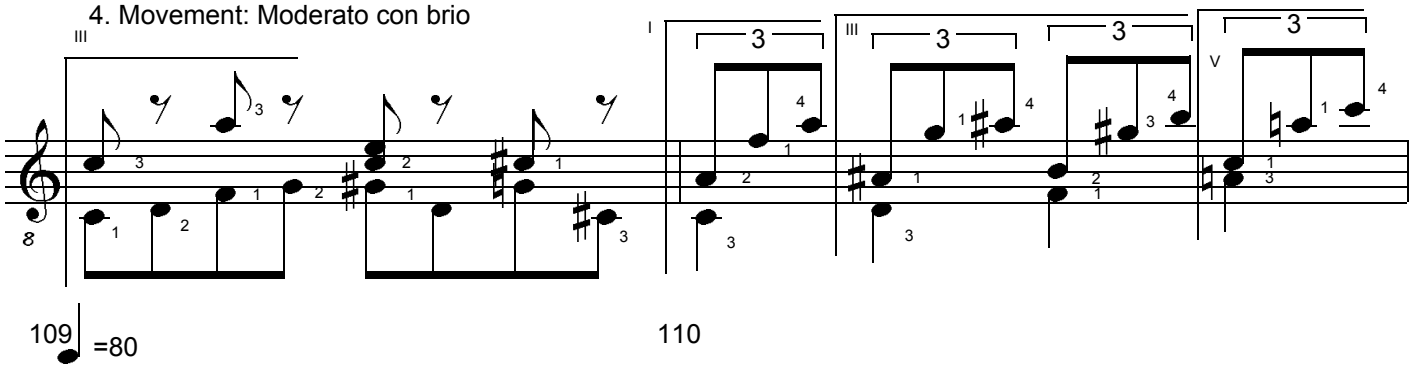
105 106

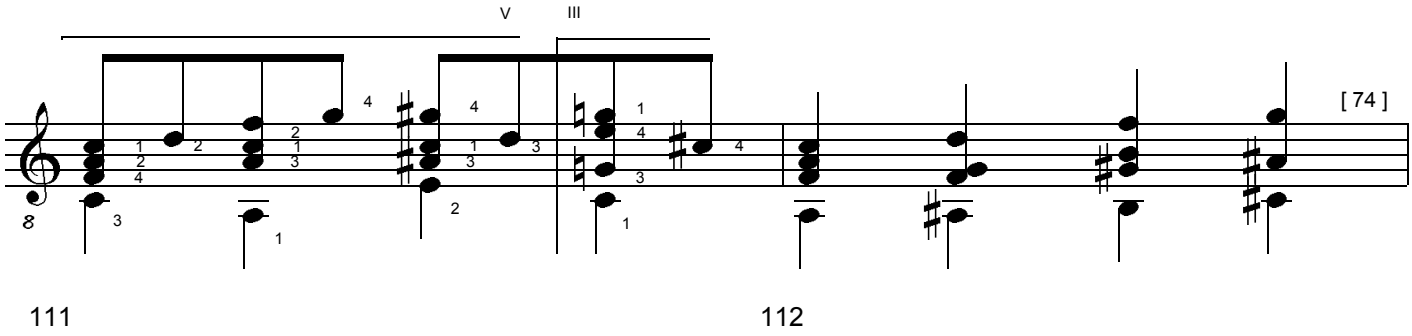


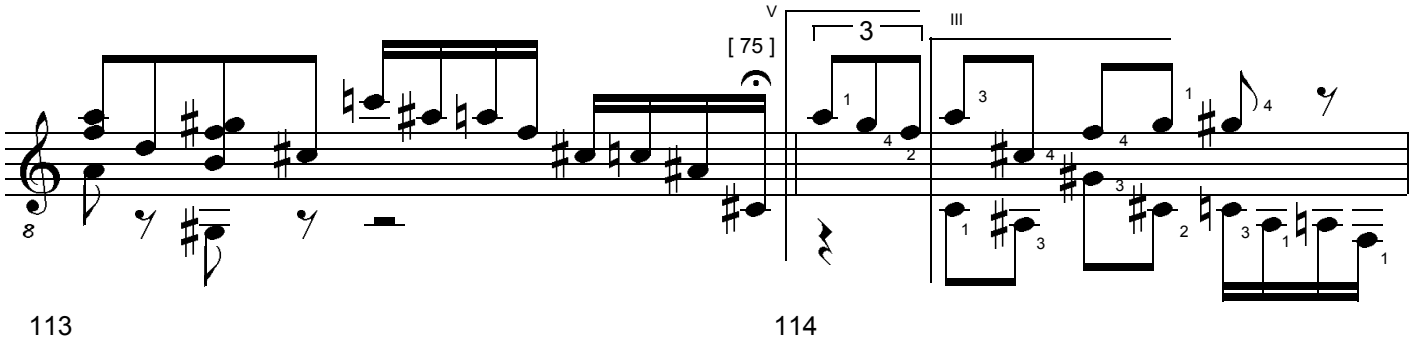
107 108

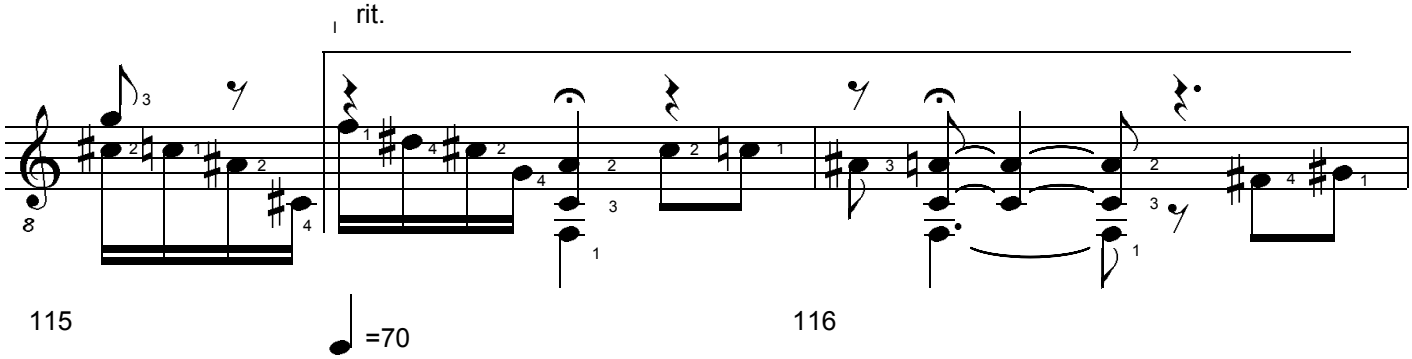
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

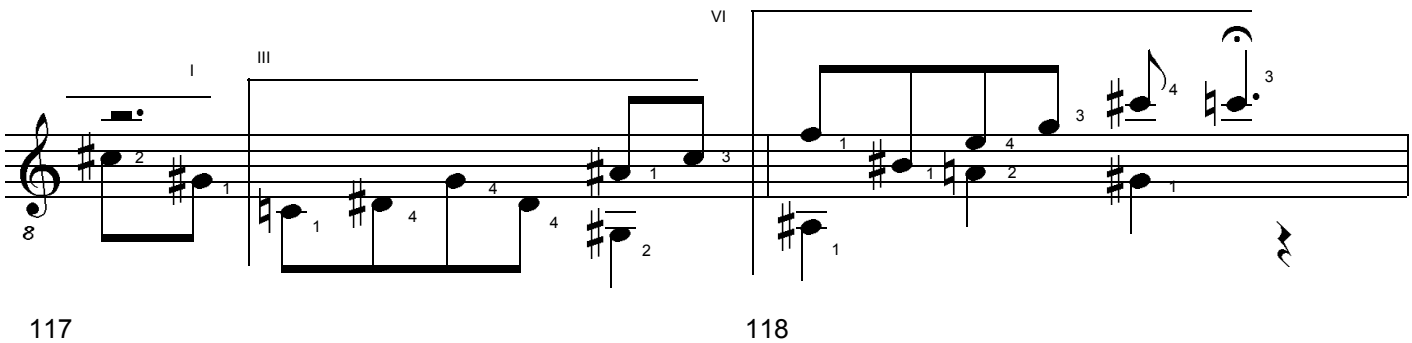
4. Movement: Moderato con brio



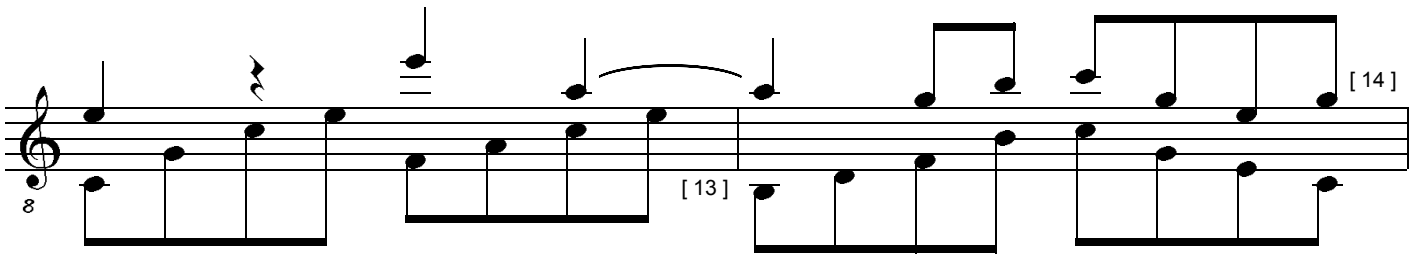




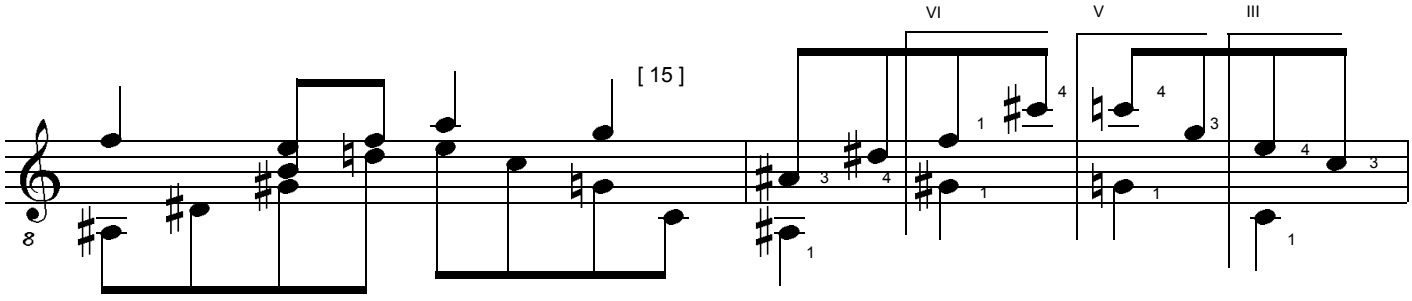




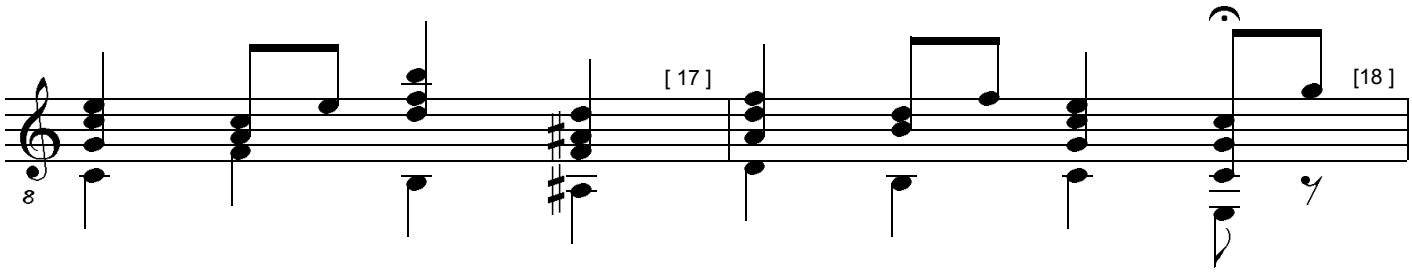
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



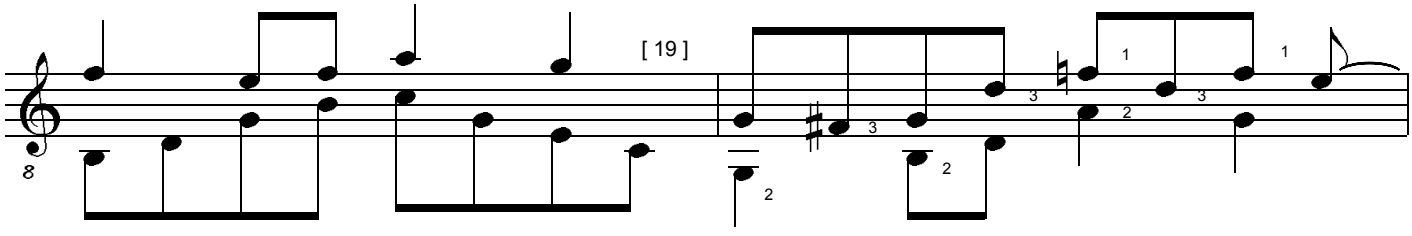
119 120



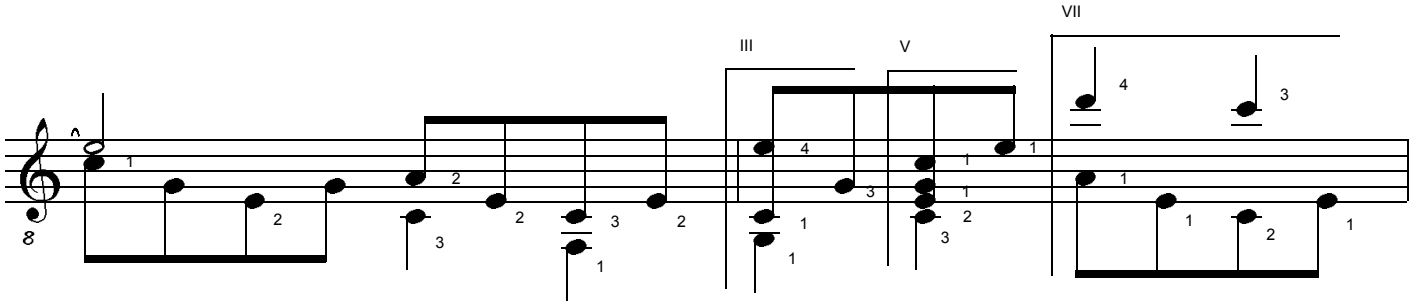
121 122



123 124

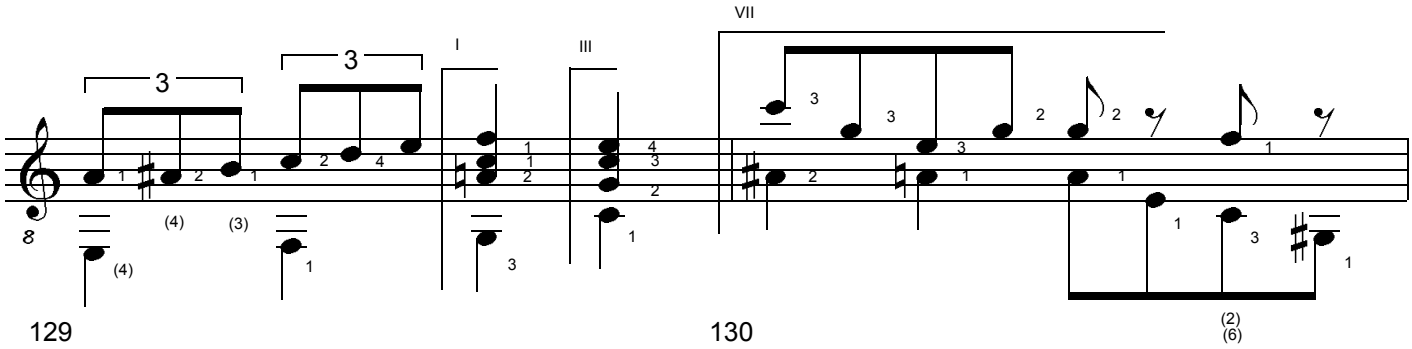


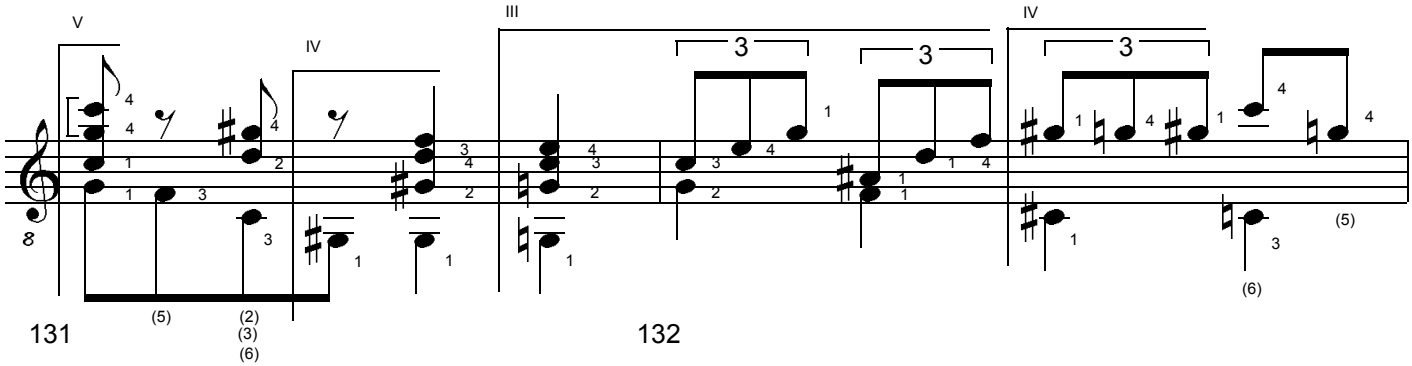
125 126

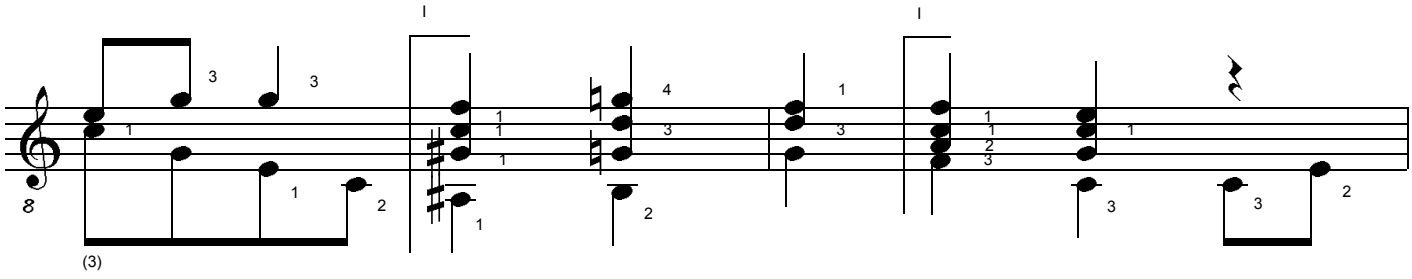


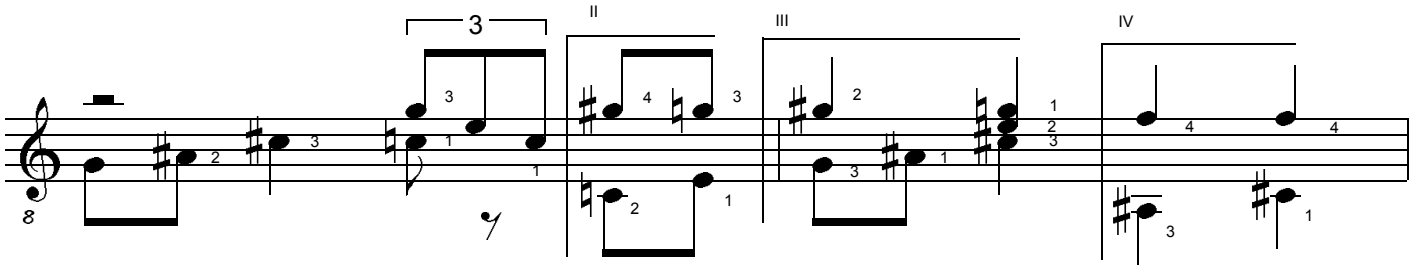
127 128

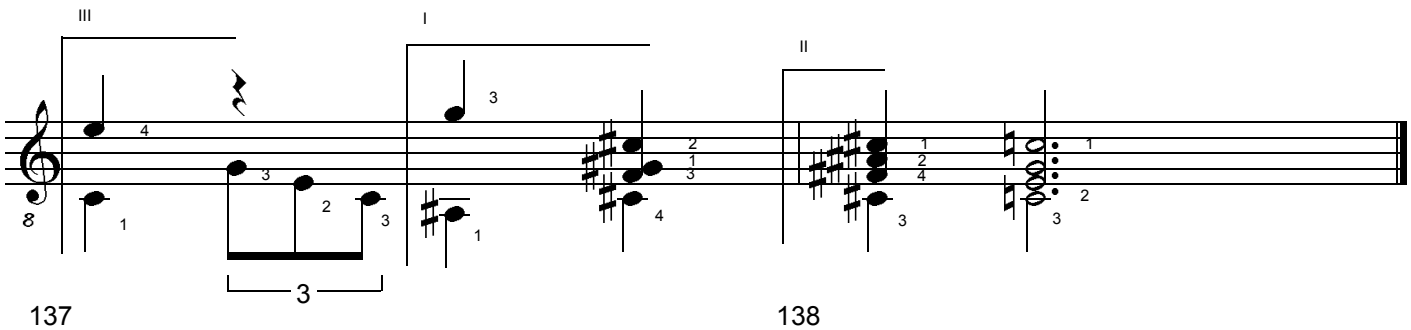
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899





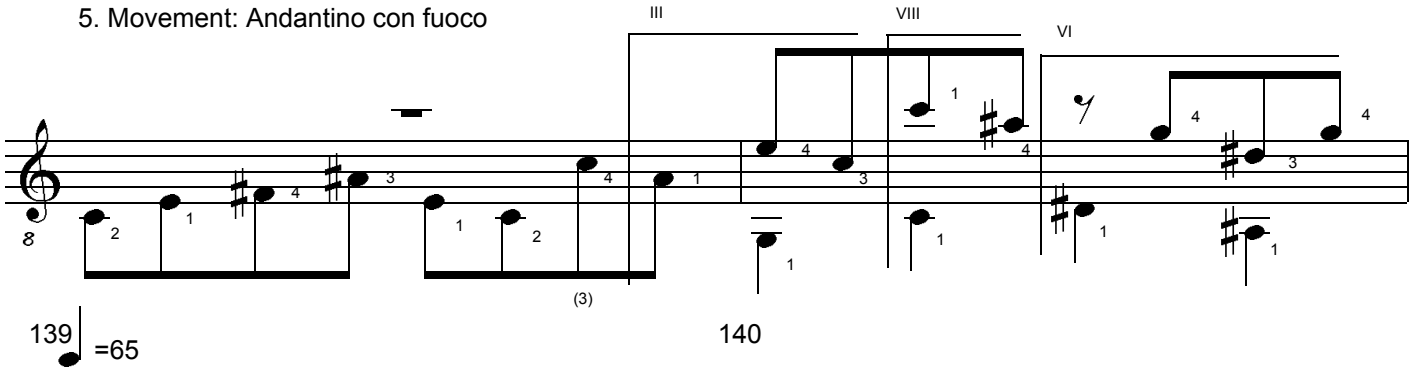


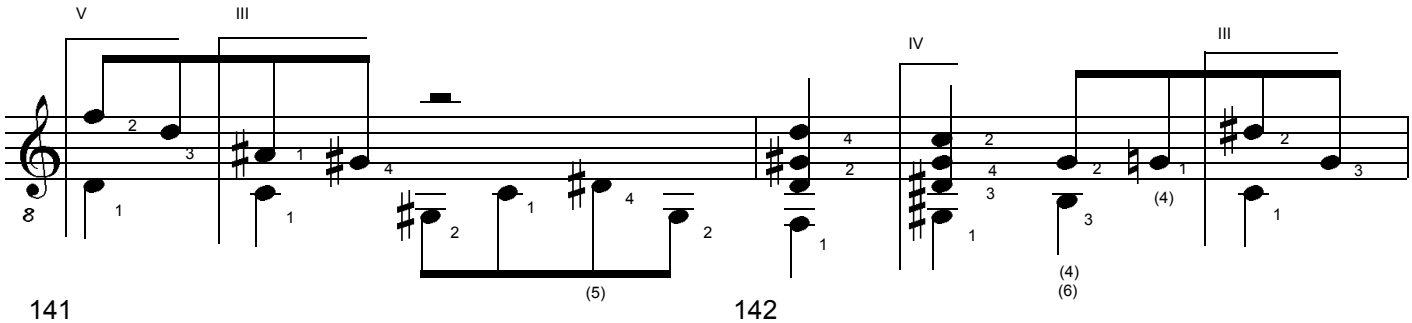


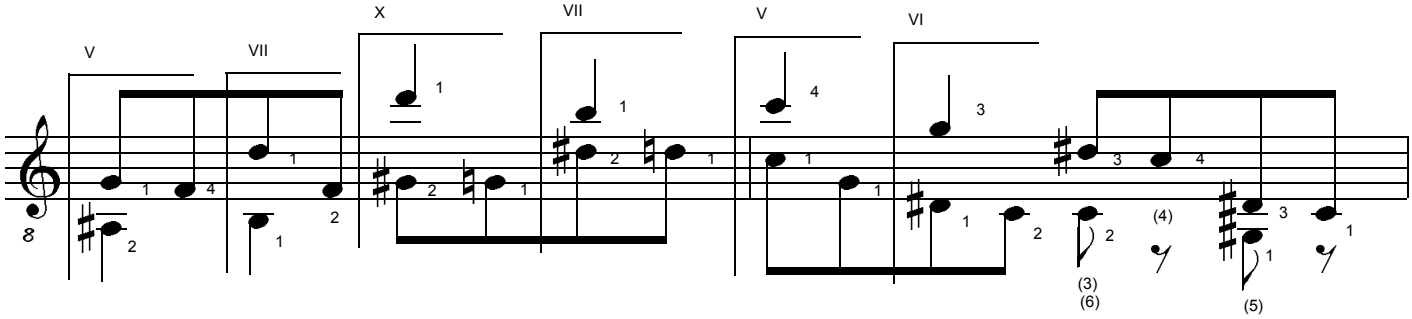


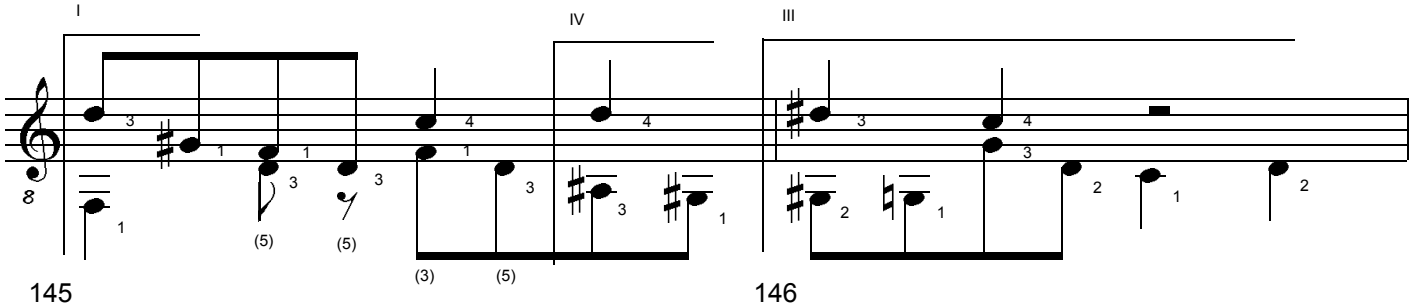
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

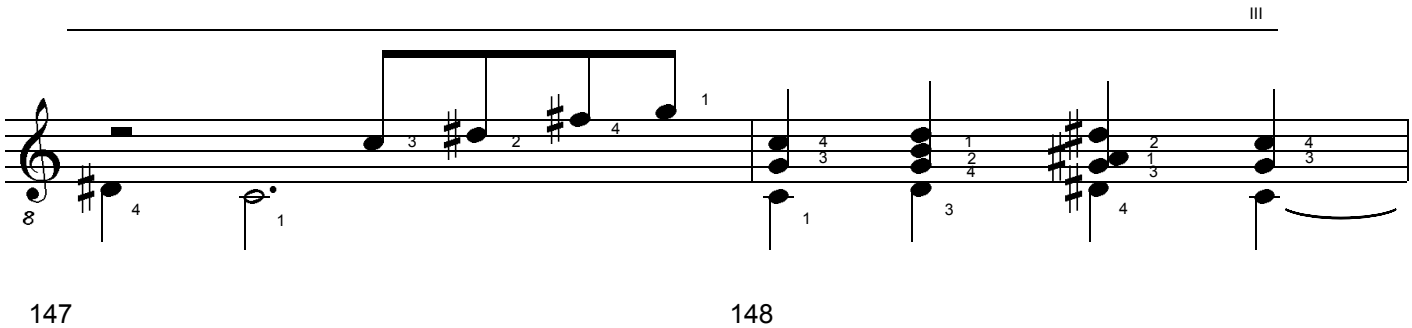
5. Movement: Andantino con fuoco



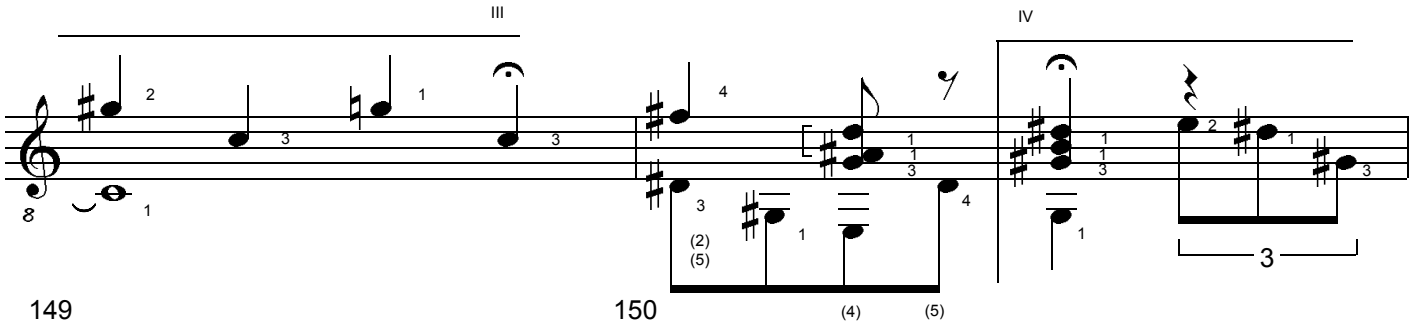


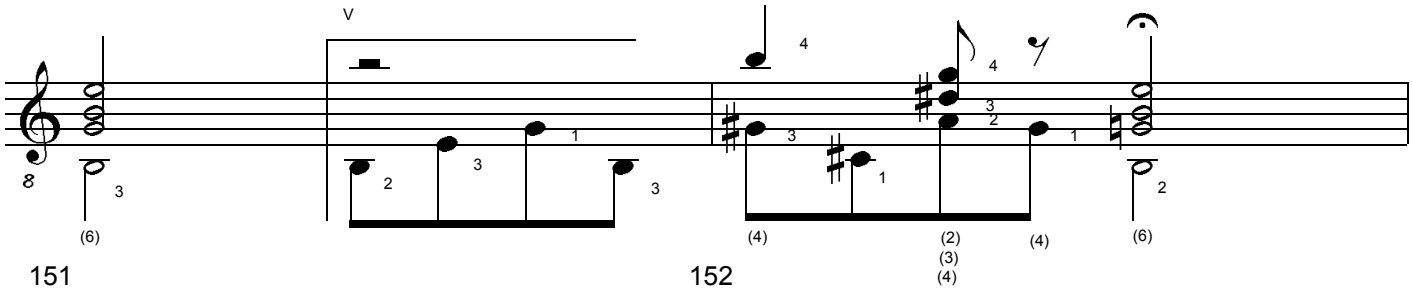


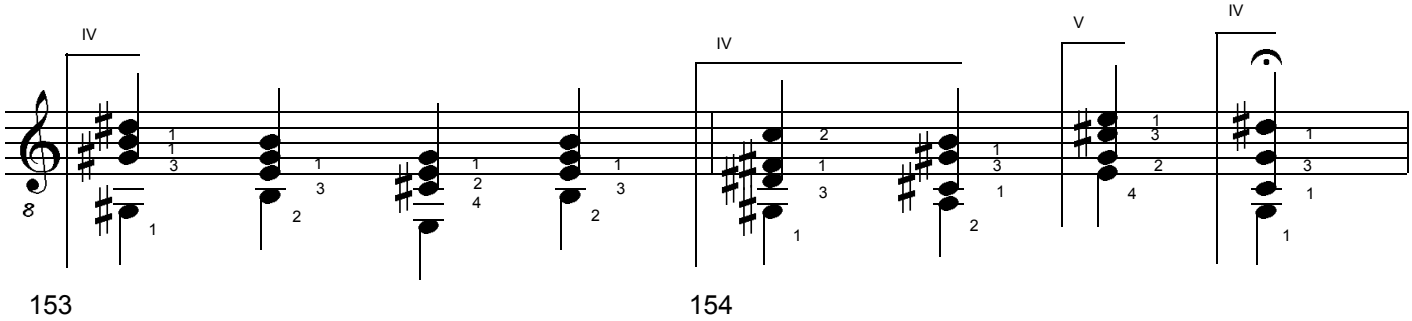


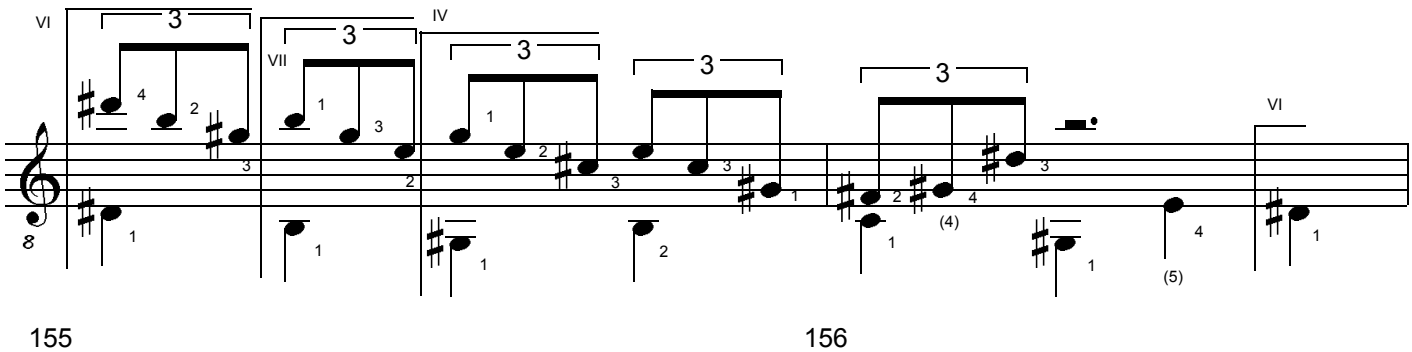


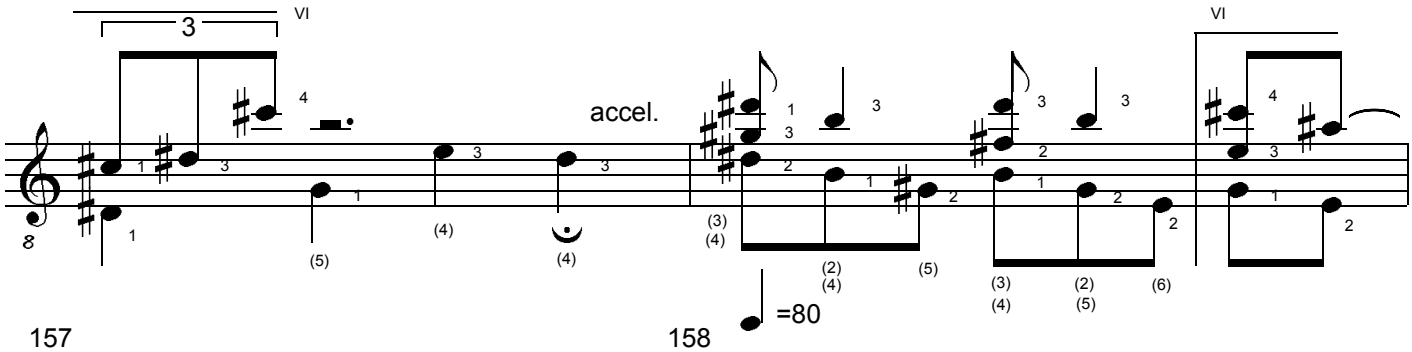
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



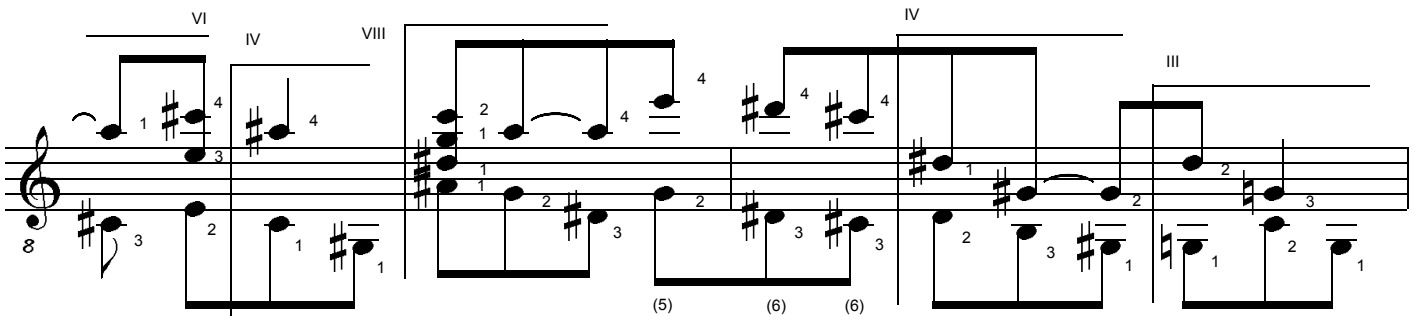


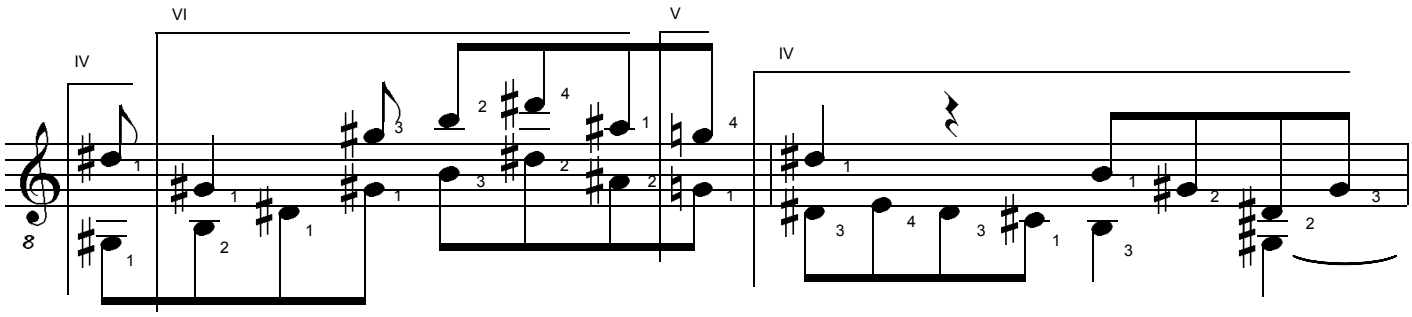


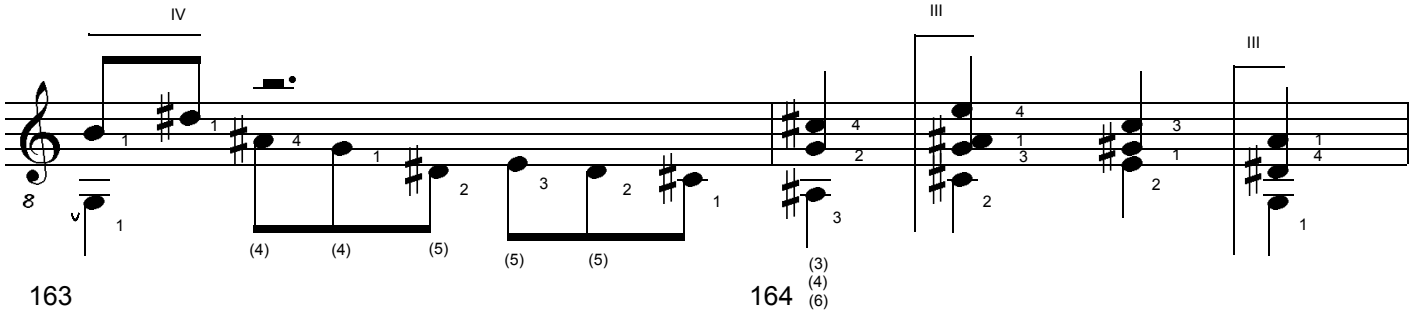


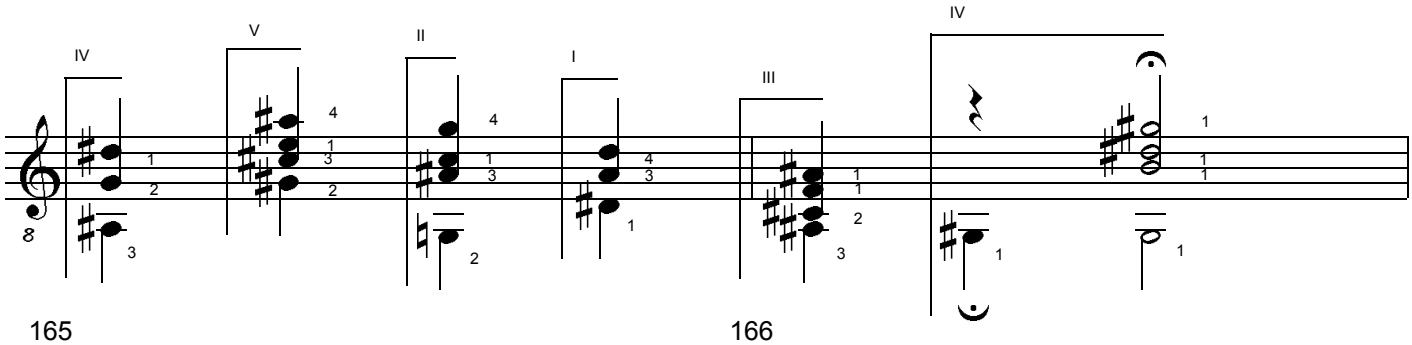


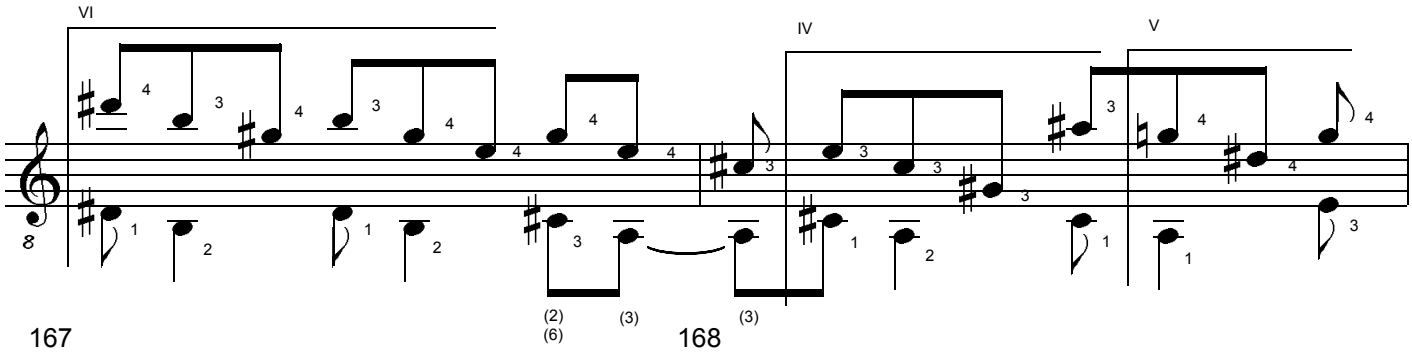
SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



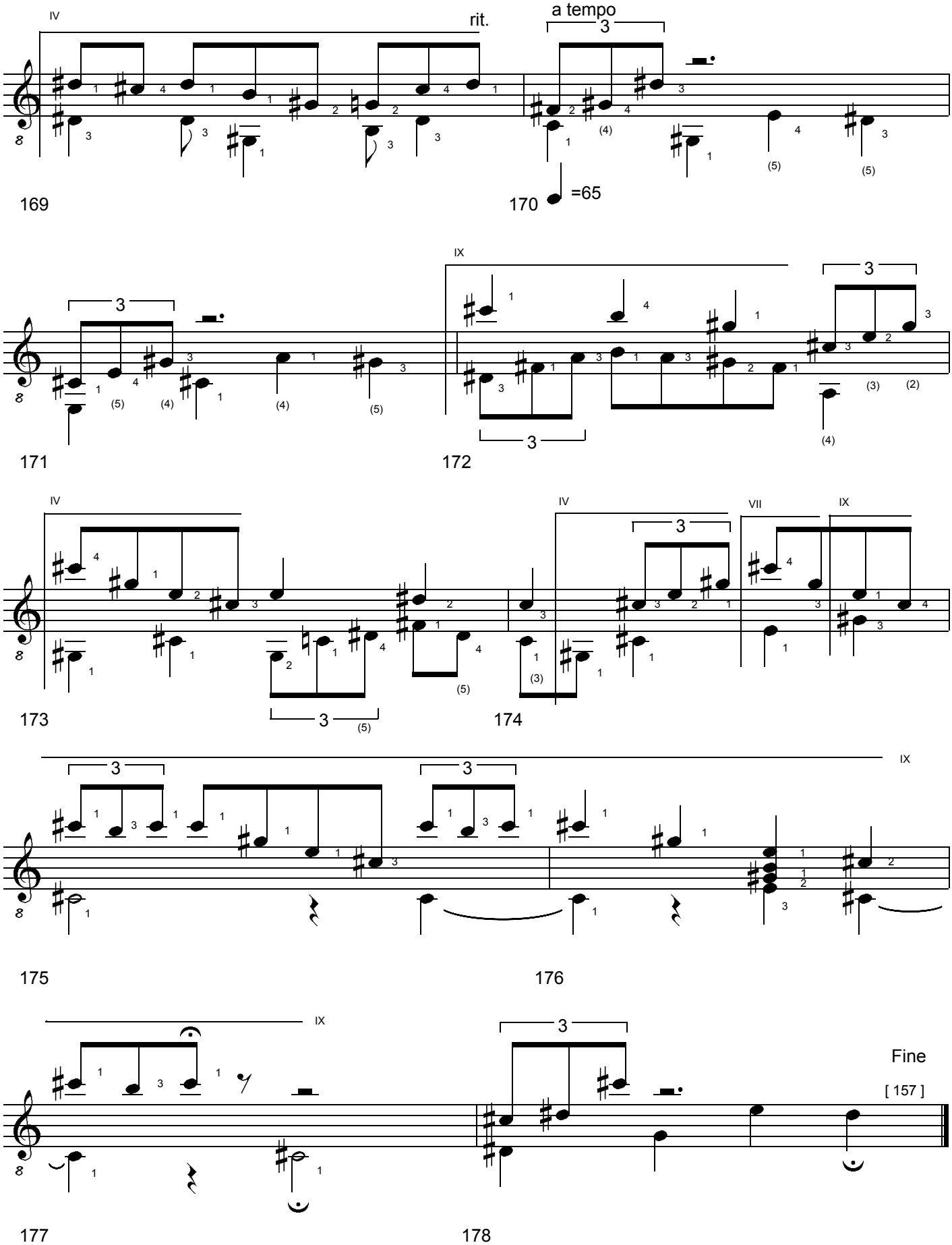








SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



SERPENTIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

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

(c) Uwe Warneke, 17.03.2003

Klangwertberechnung:

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

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

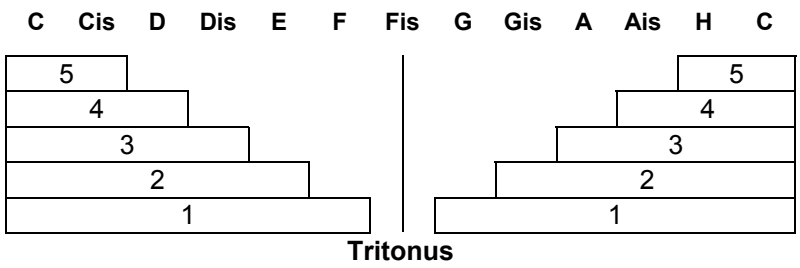
Die 10 Dreiklänge der
C(3,6)-Palette

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

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

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

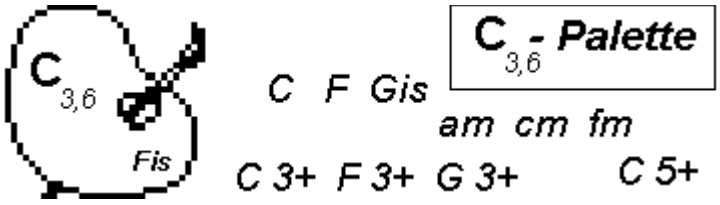
In keinem der zehn C(3,6)-Palette-**Drei**klängen mit dem Klangwert **6** (oder aber in den zugehörigen Tonleitern) gibt es die Note Fis. Fis ist Tritonus der C(3,6)-Palette.

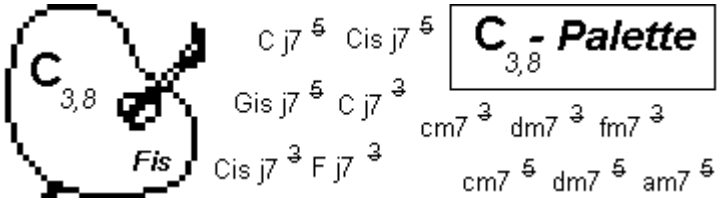


Tritonus

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

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





Konstanter Klangwert

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

LAPISLAZULI

Concert Study in five movements for Solo Guitar

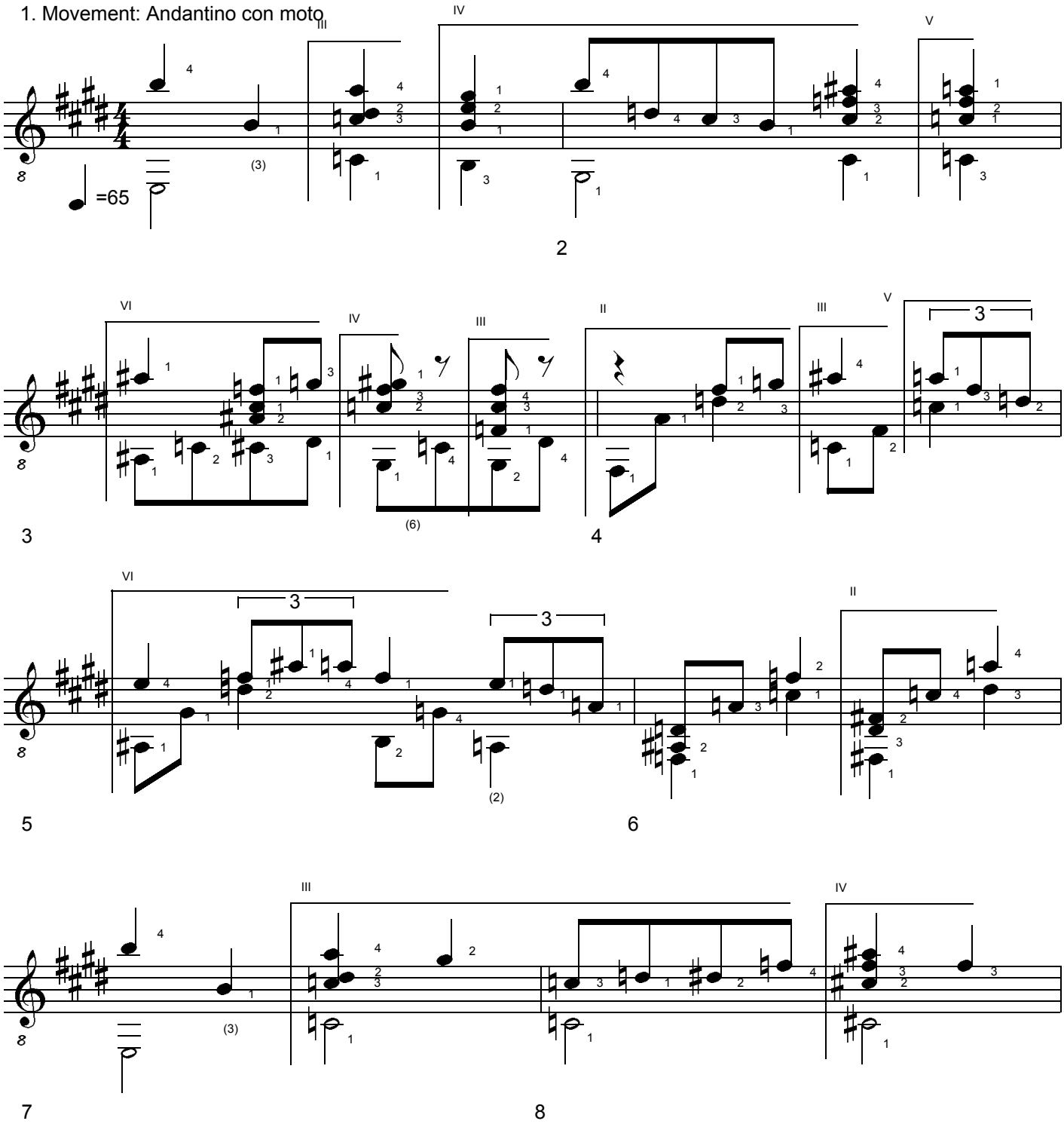
by Uwe Warneke

LAPISLAZULI

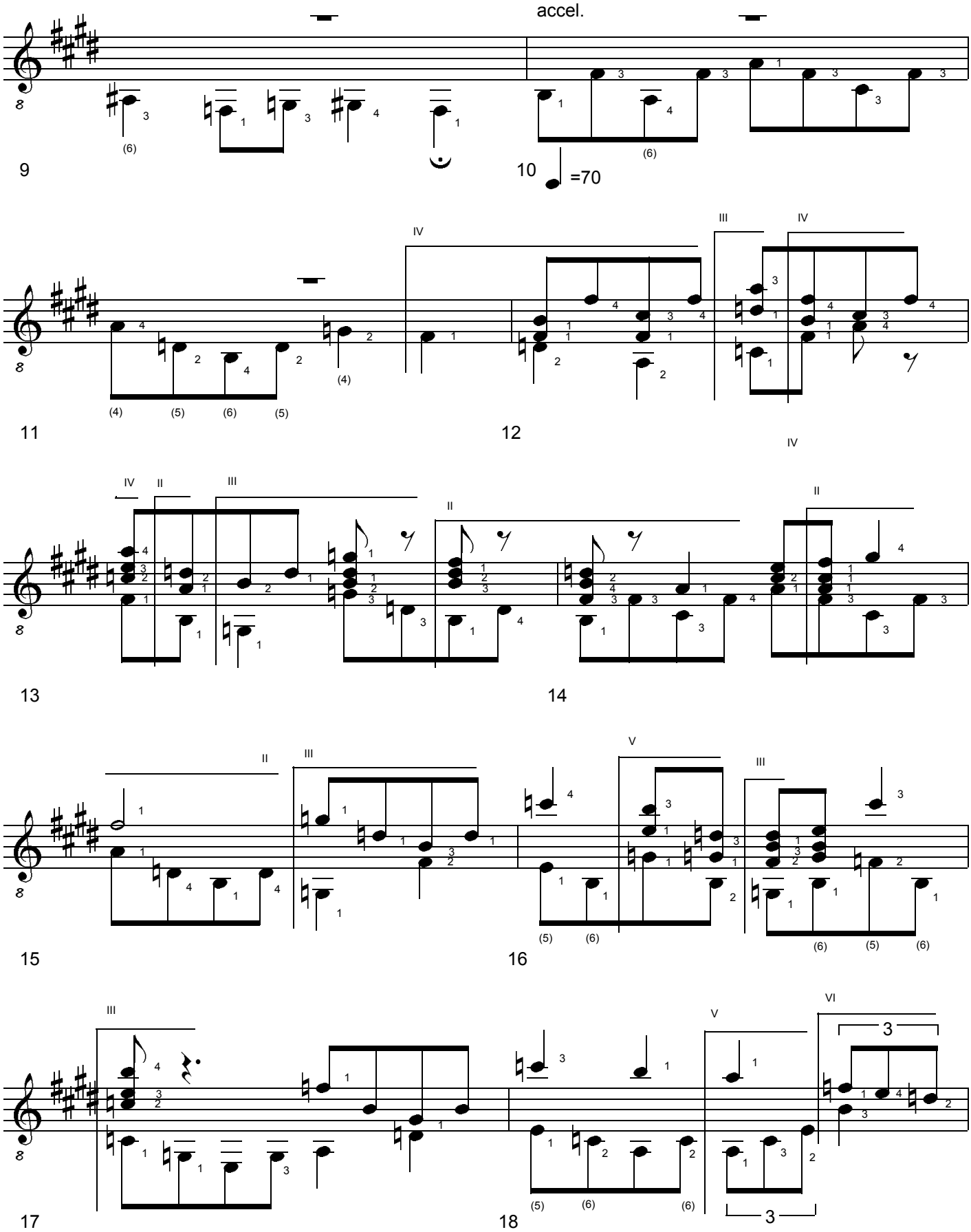
Study for Classical Guitar

Uwe Warneke
op.48

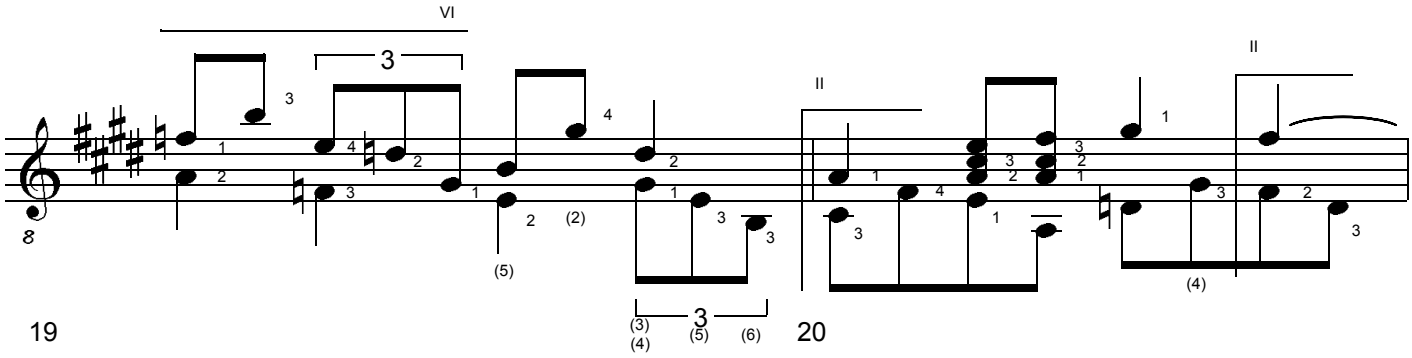
1. Movement: Andantino con moto

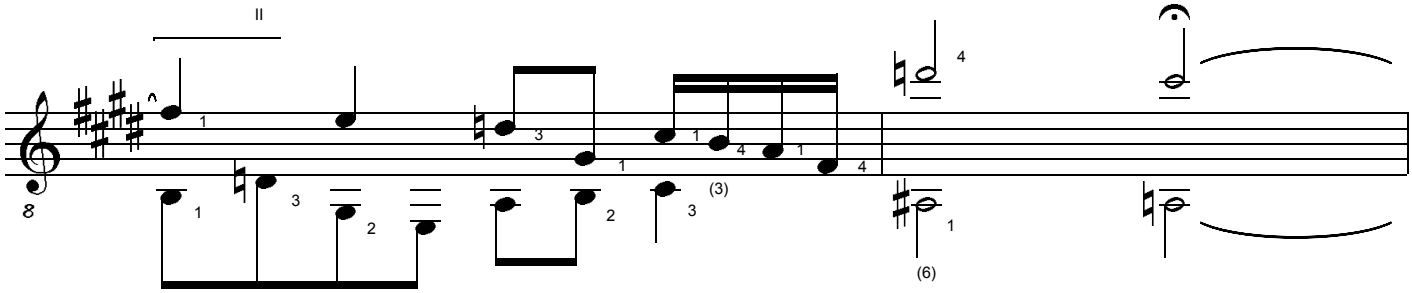


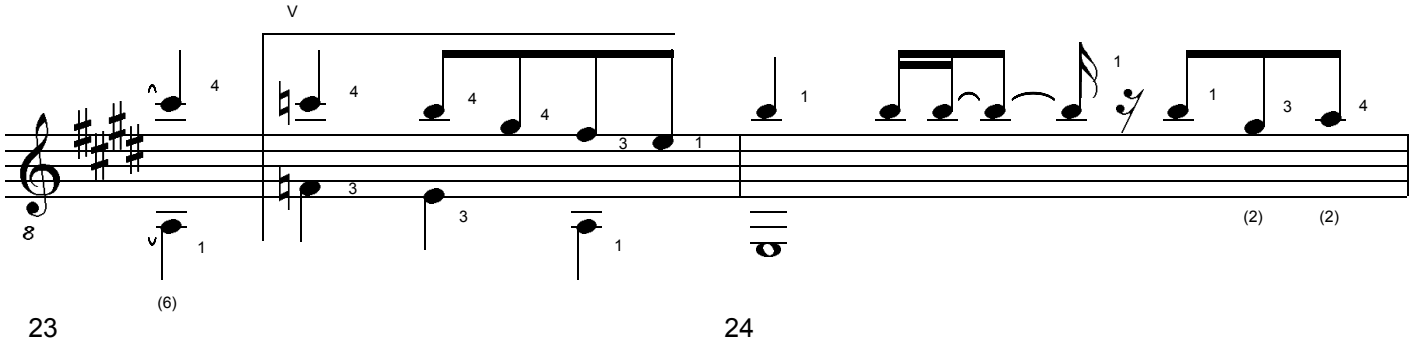
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

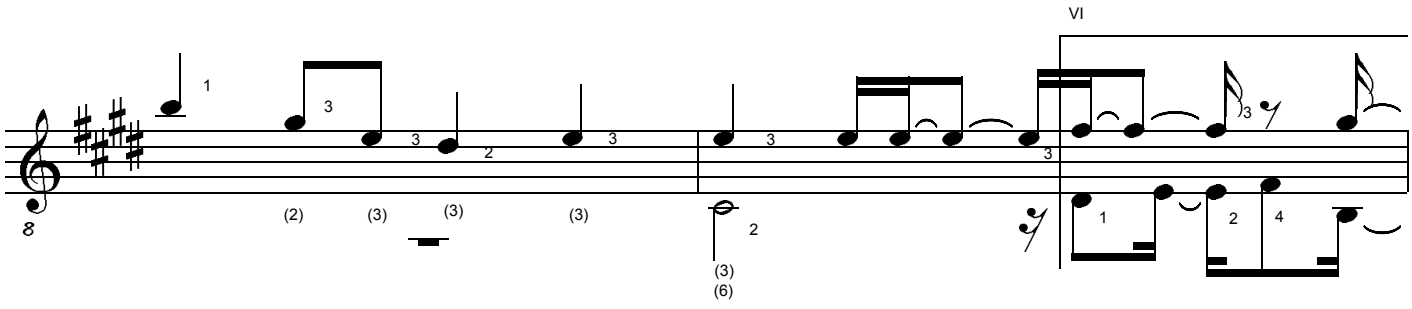


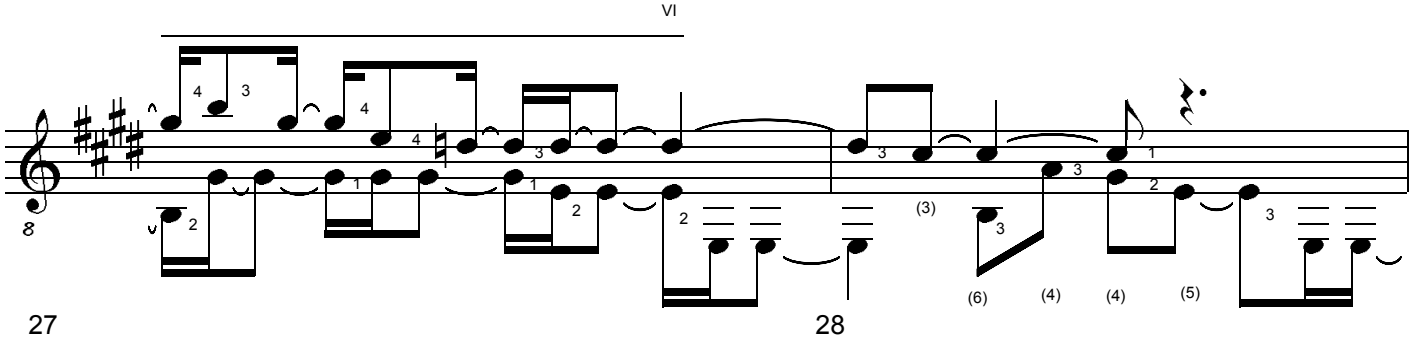
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



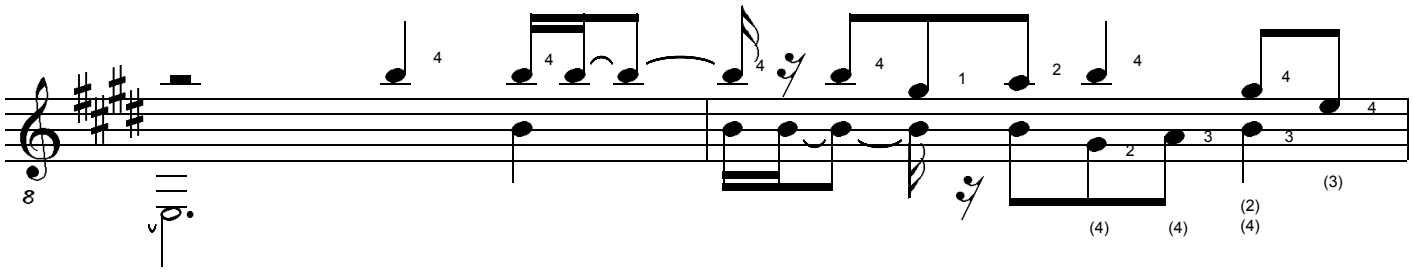




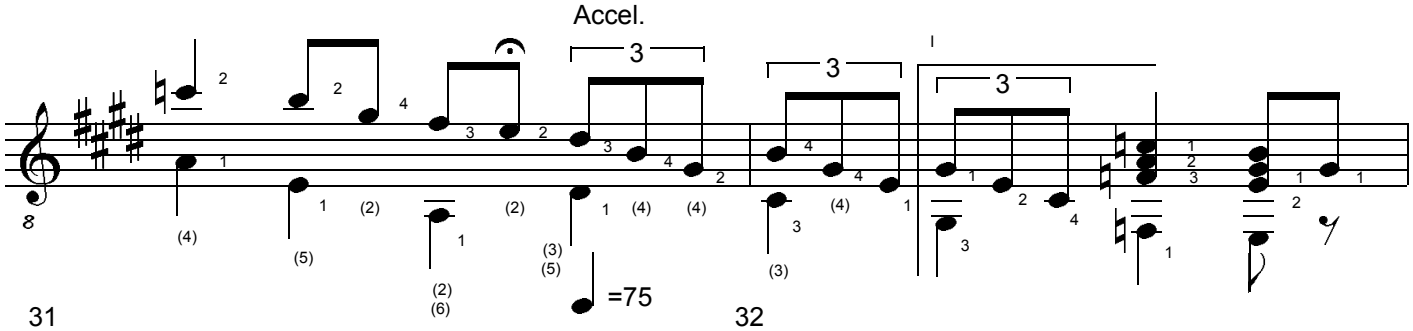




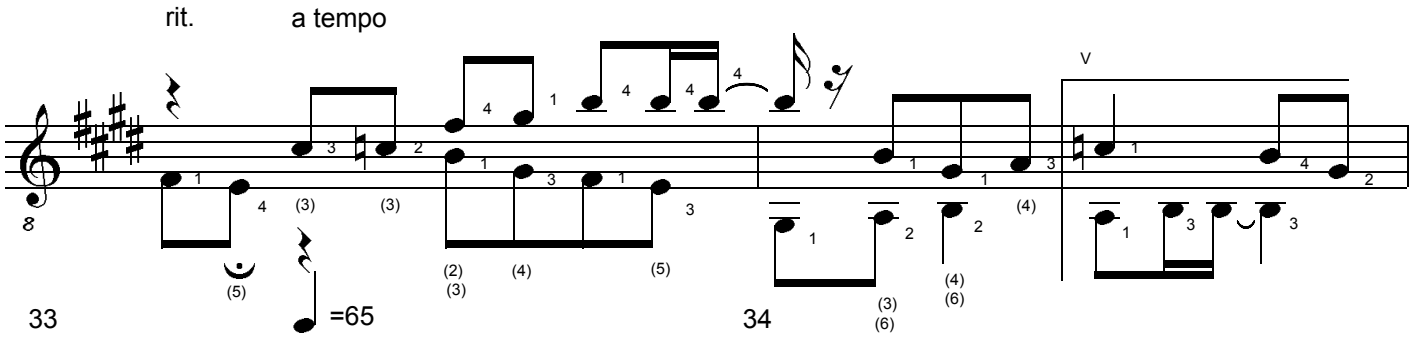
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



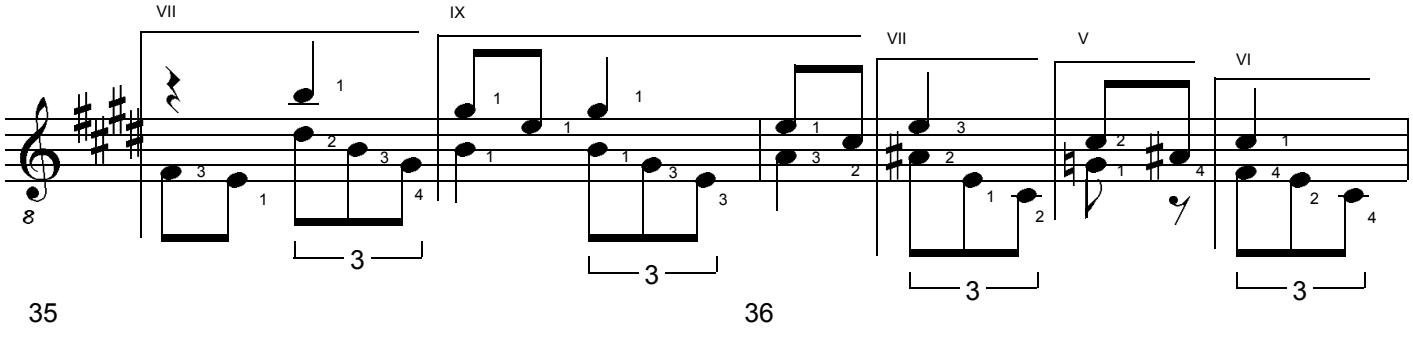
29 30



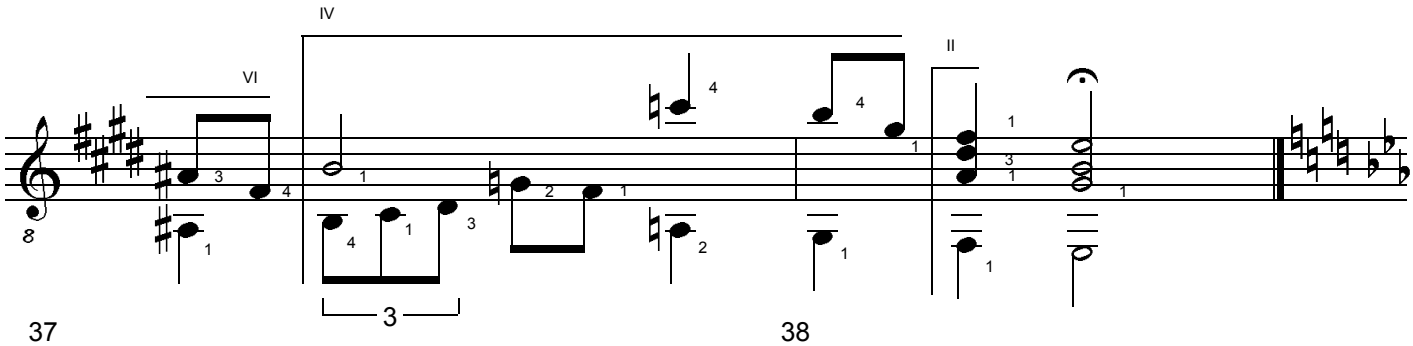
31 32



33 34



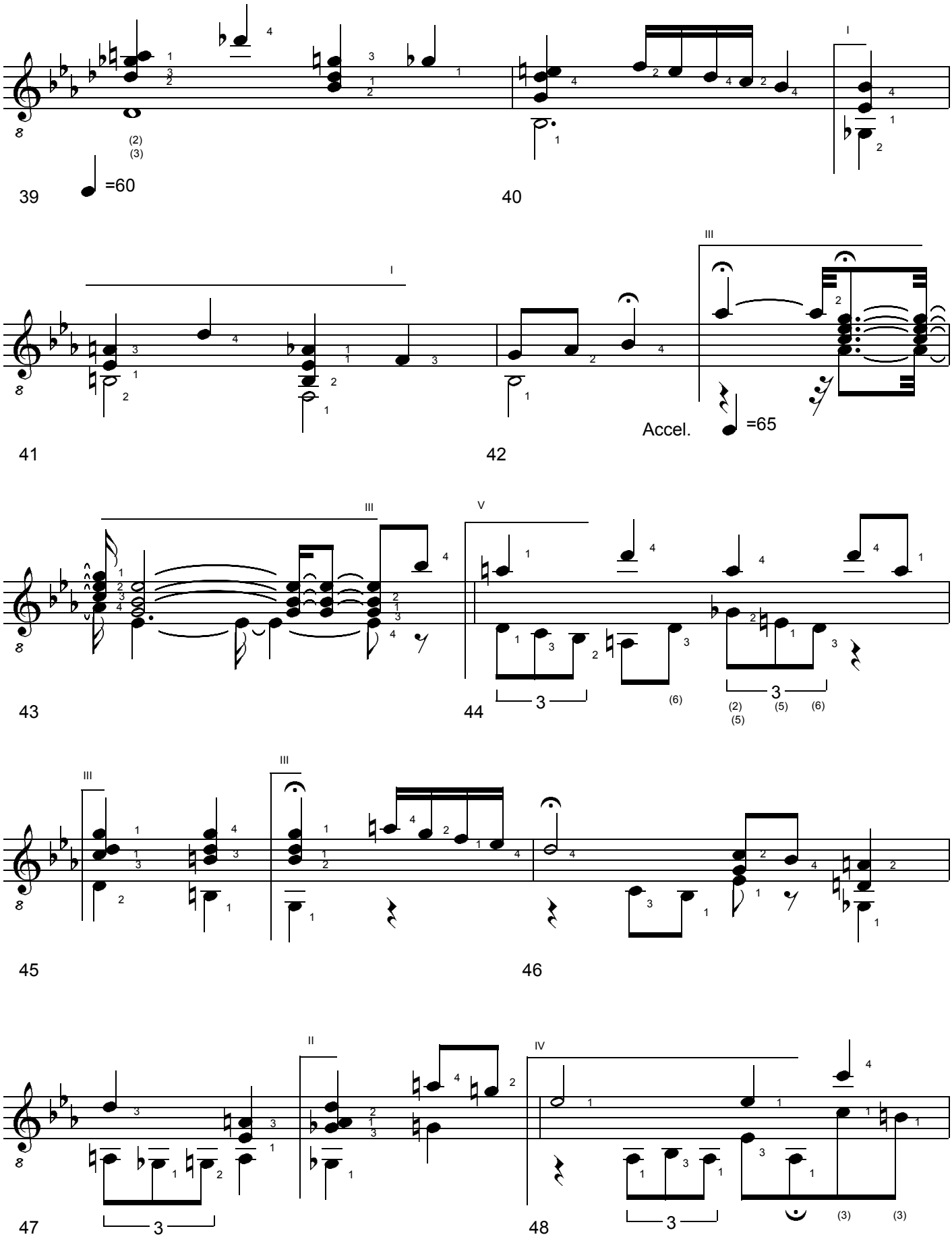
35 36



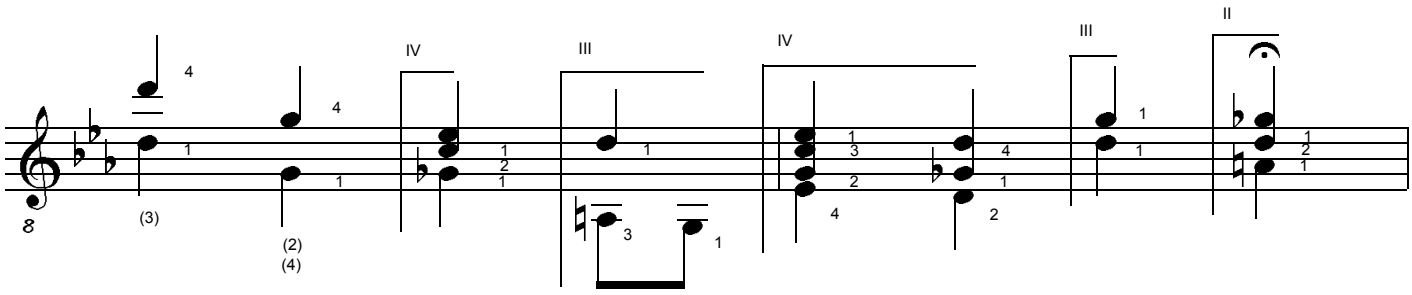
37 38

LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

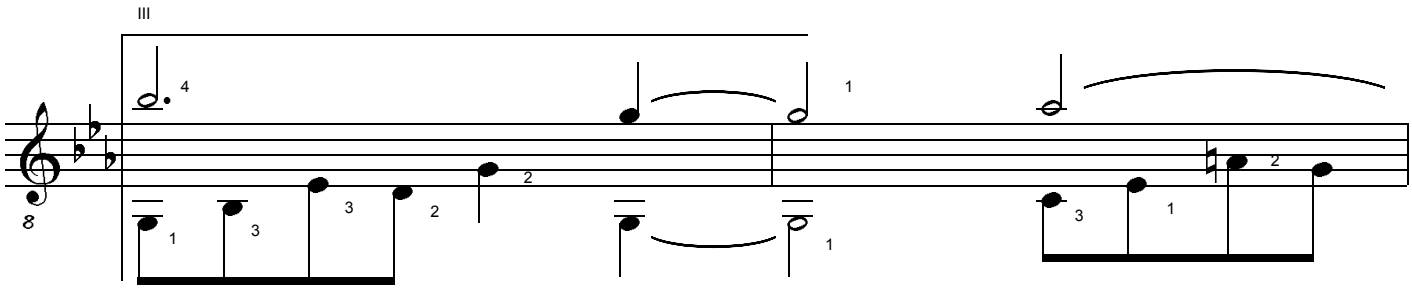
2. Movement: Andante



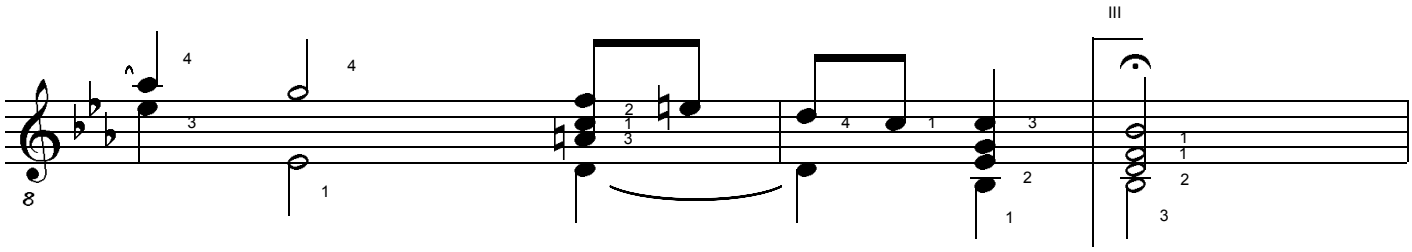
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



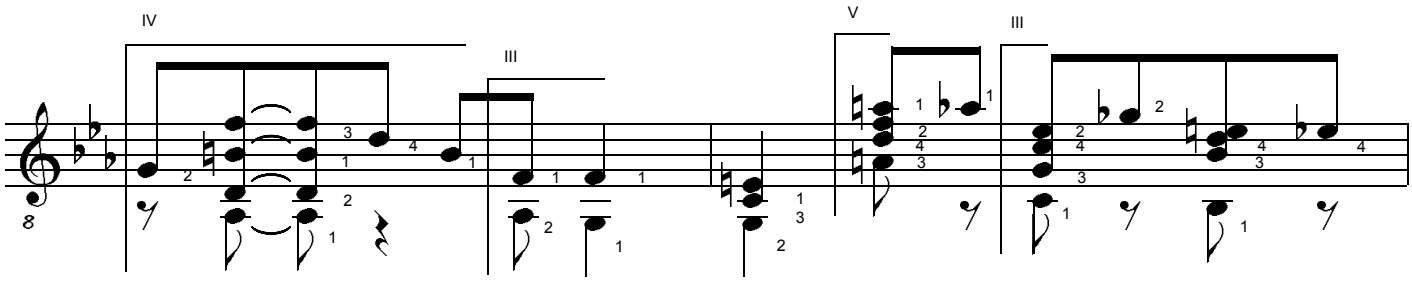
49 50



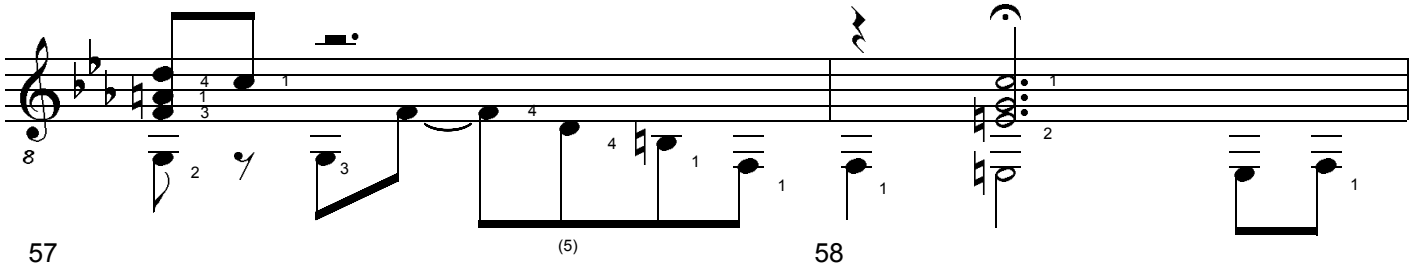
51 52



53 54

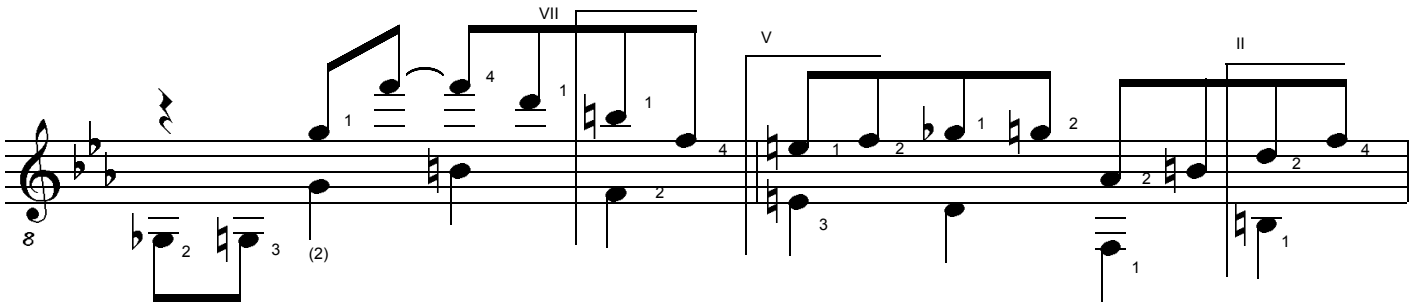


55 56

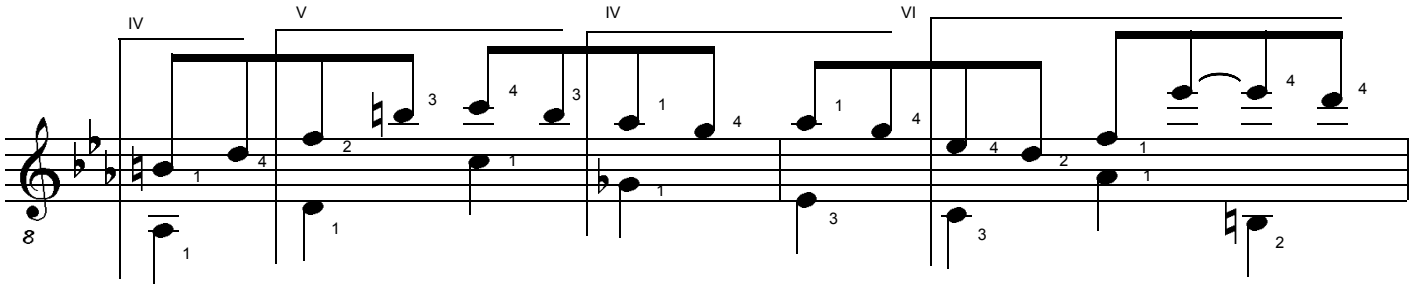


57 58

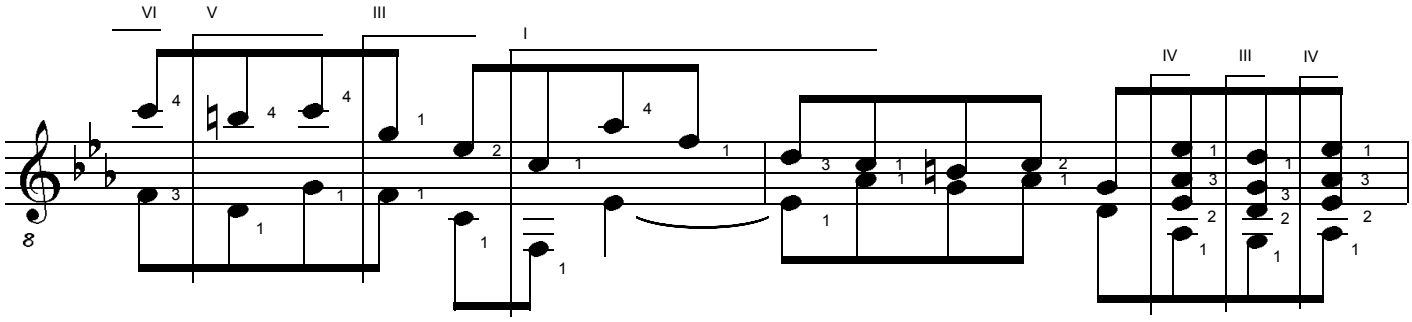
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



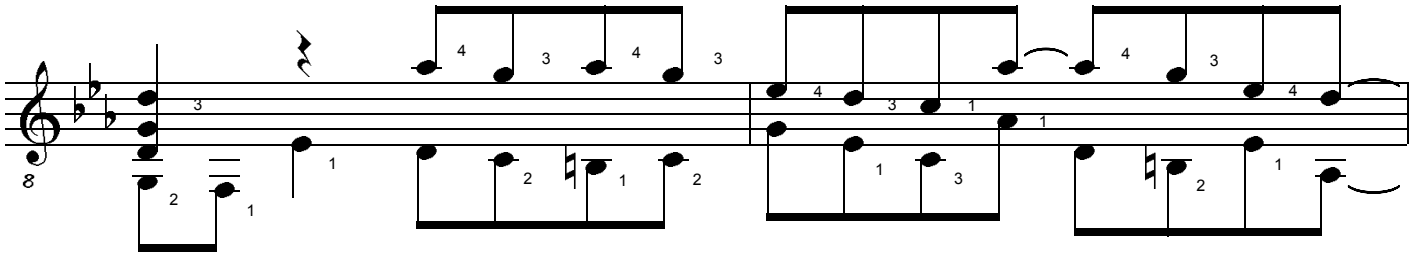
59 60



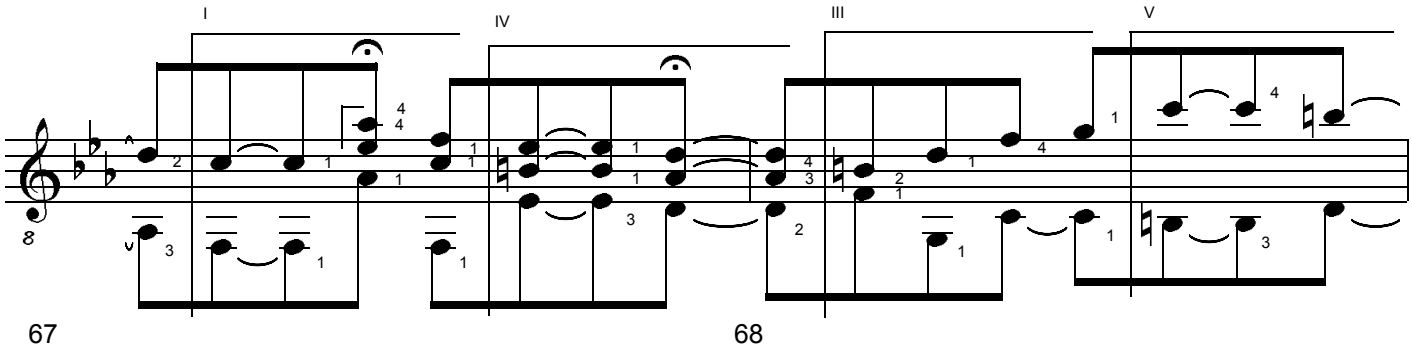
61 62



63 64

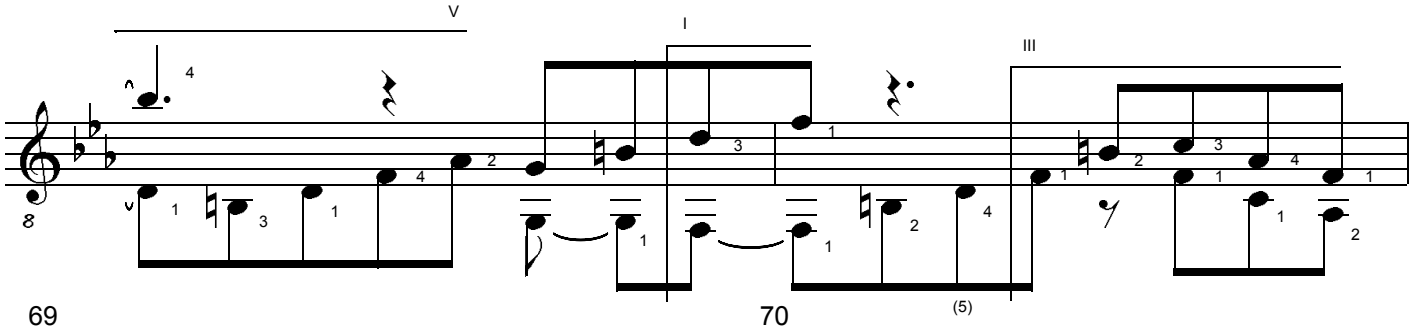


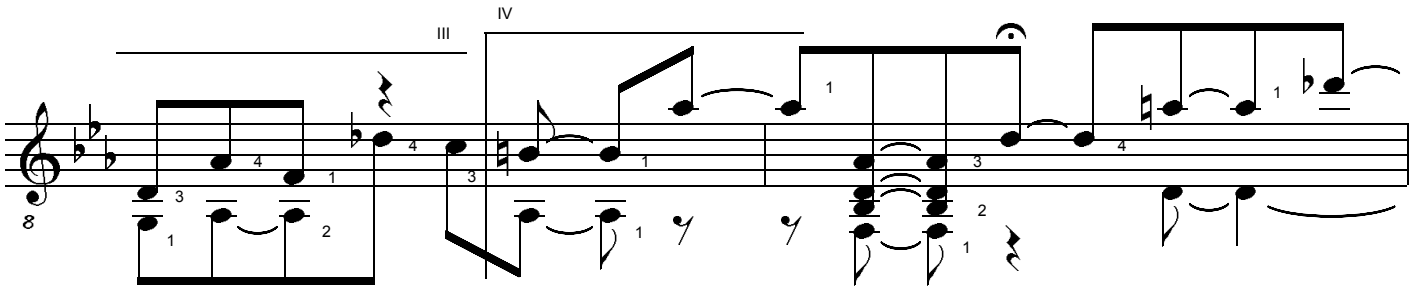
65 66

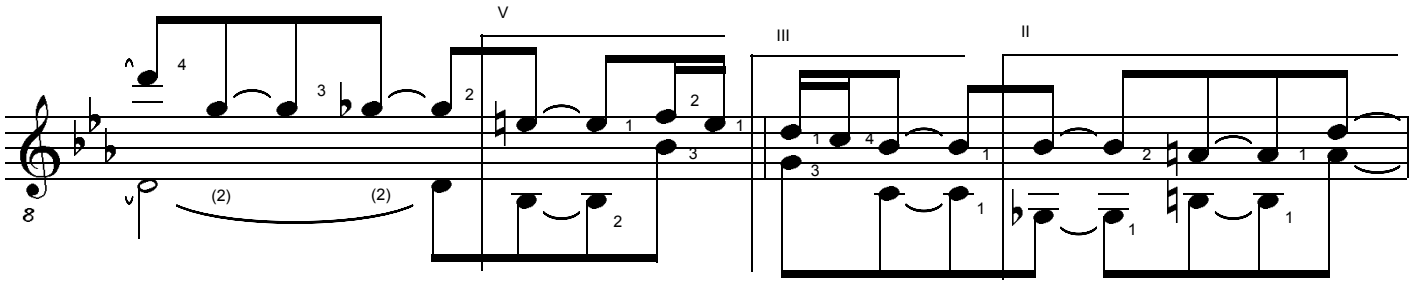


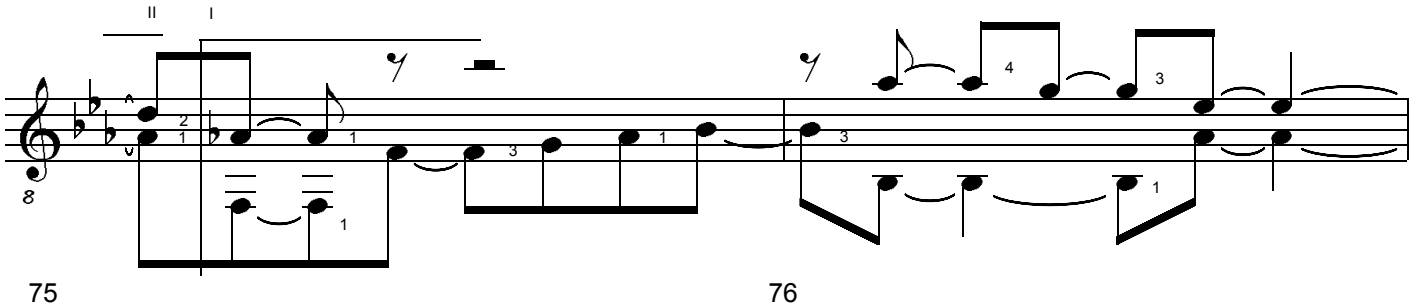
67 68

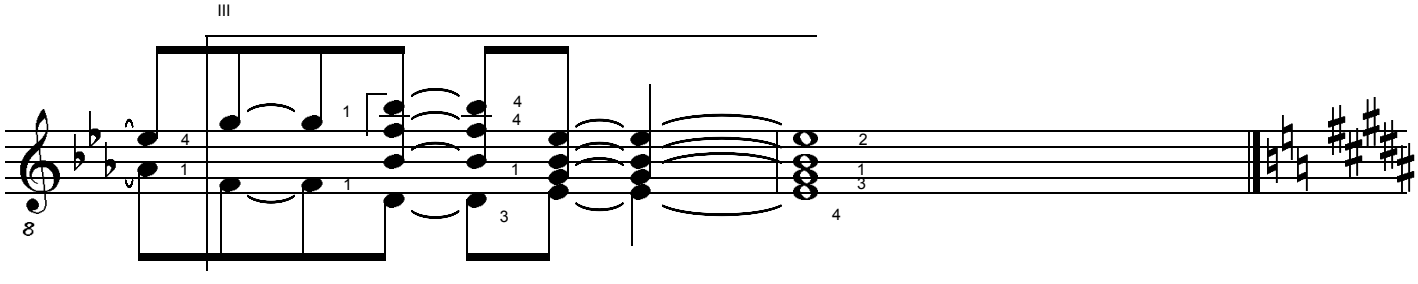
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899





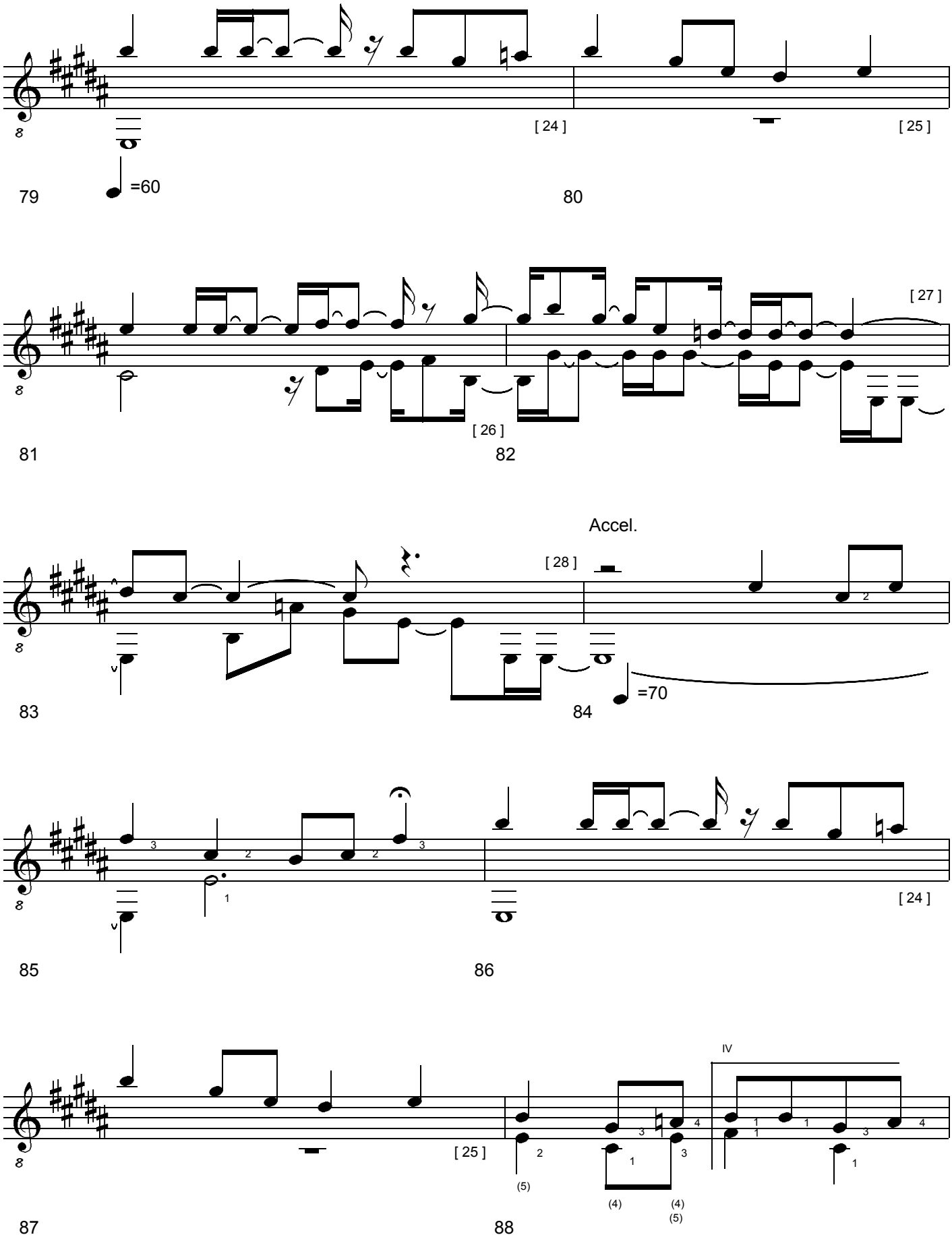




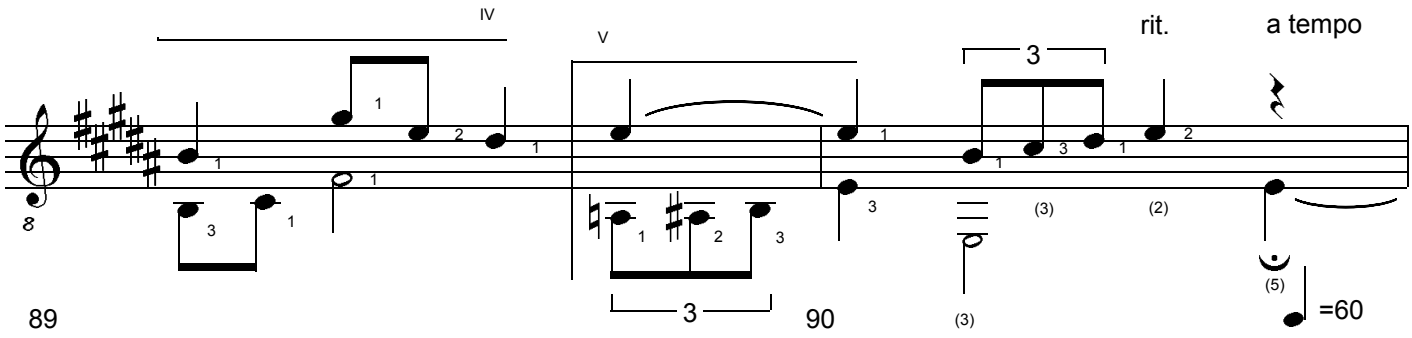


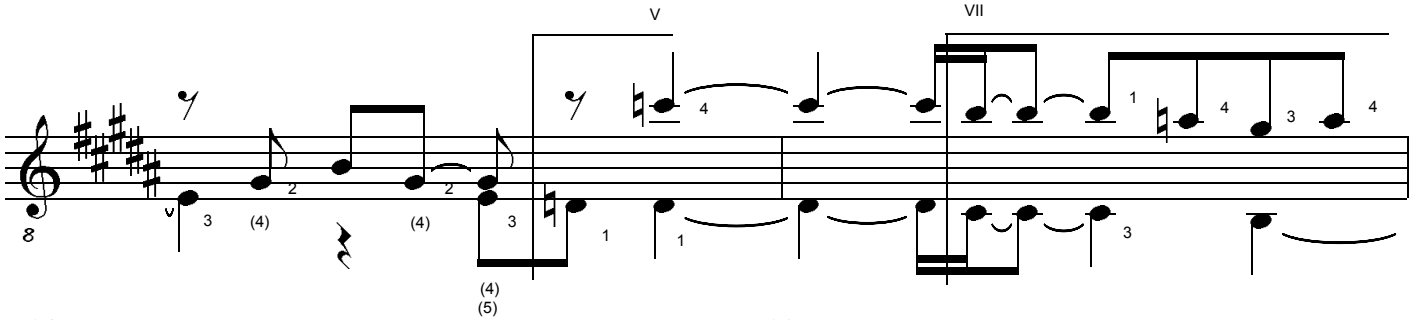
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

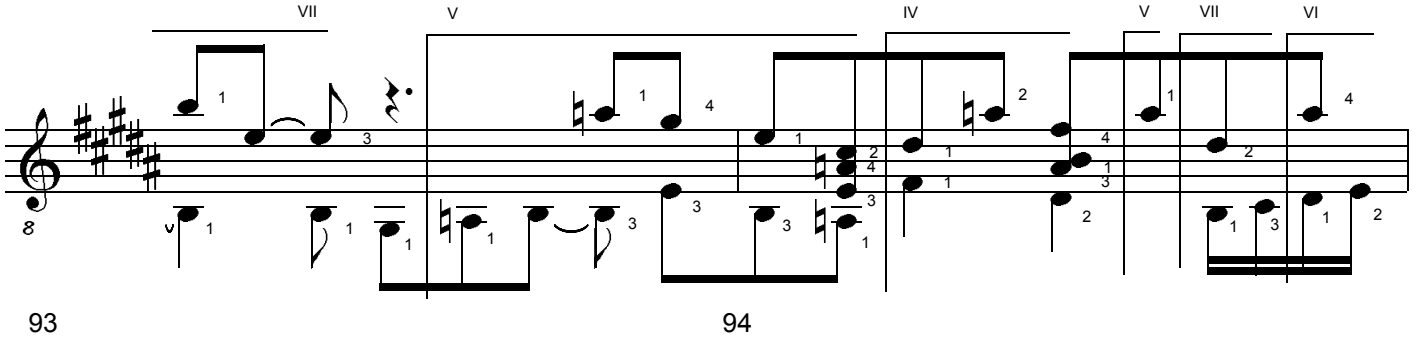
3. Movement: Andantino con fuoco

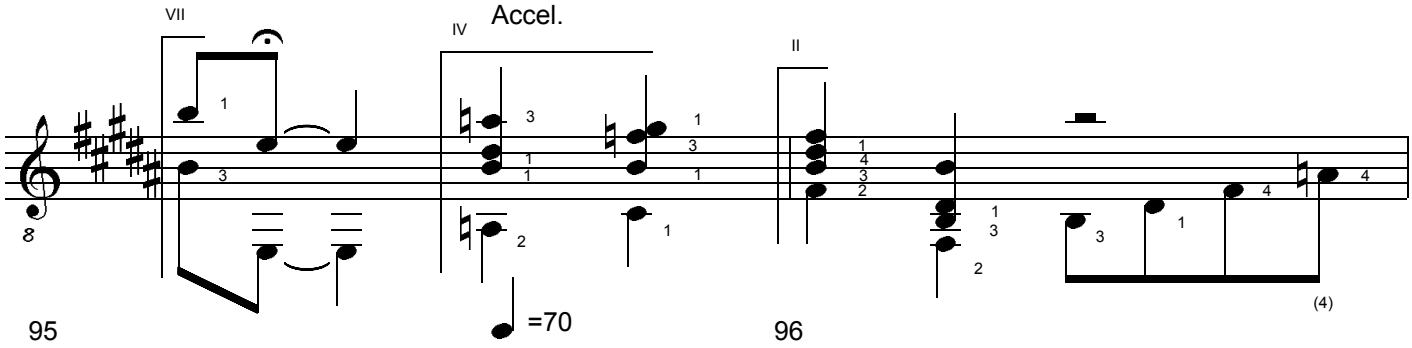


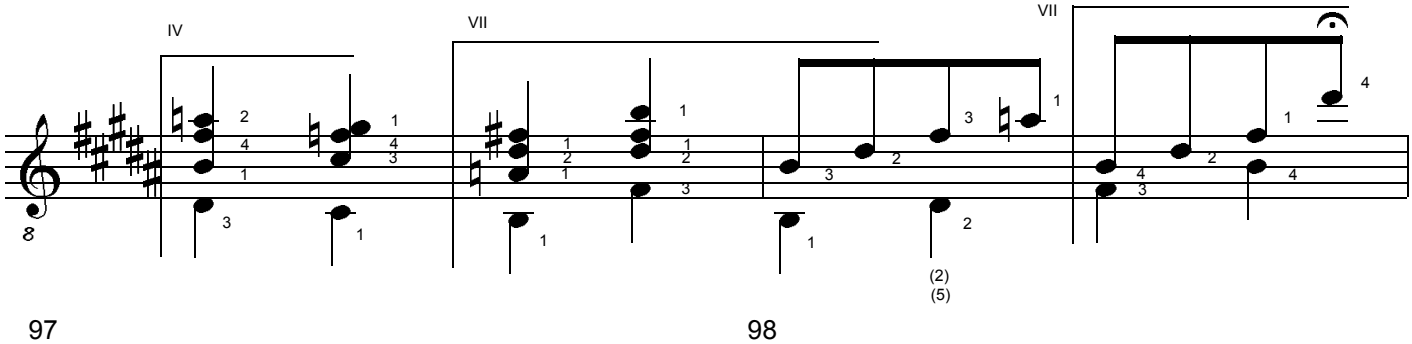
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



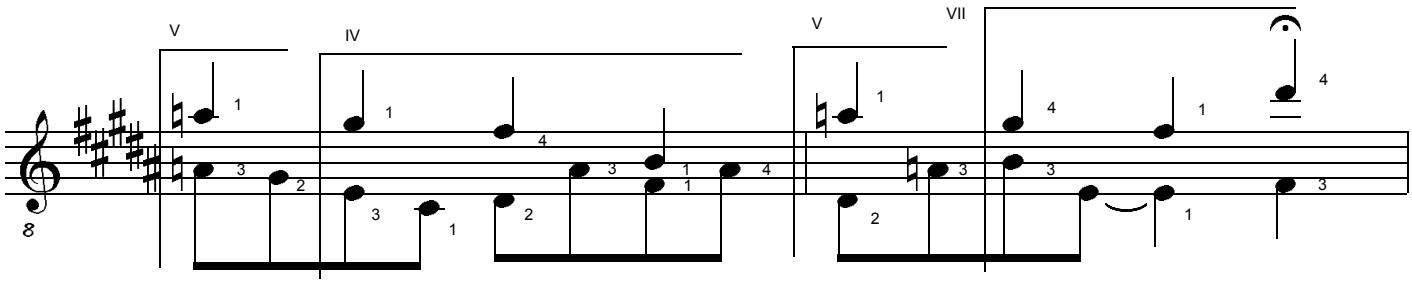




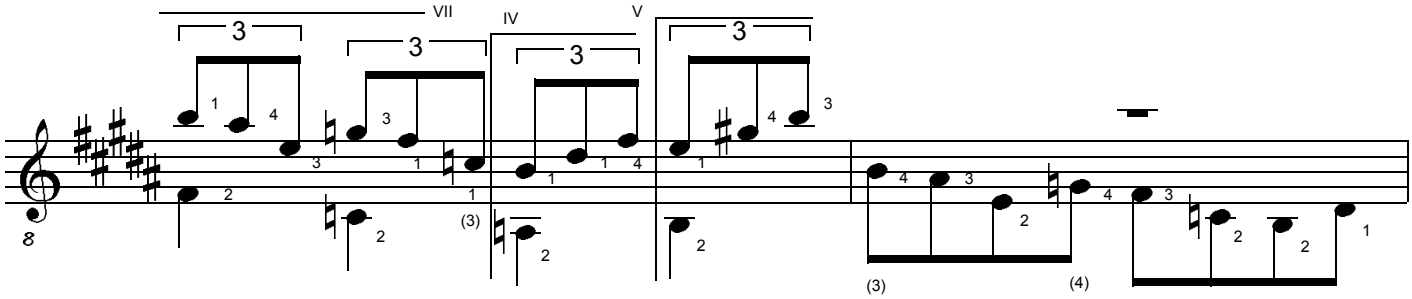




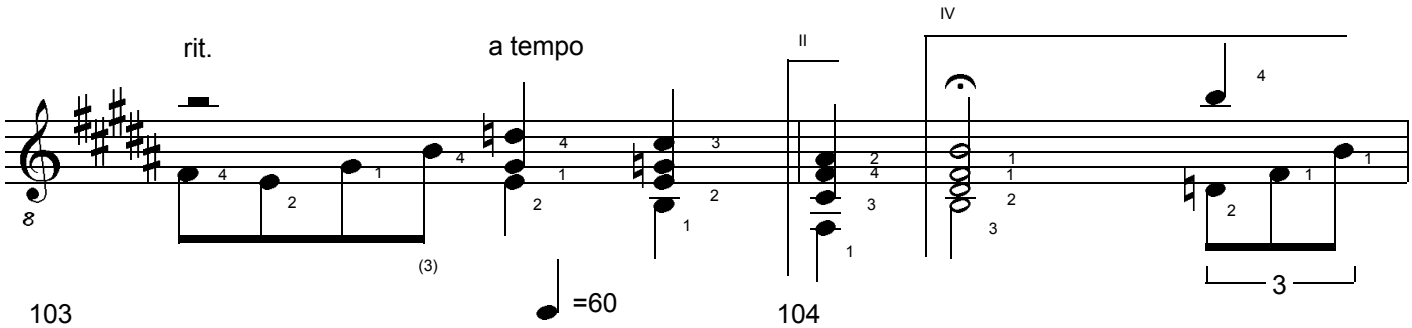
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



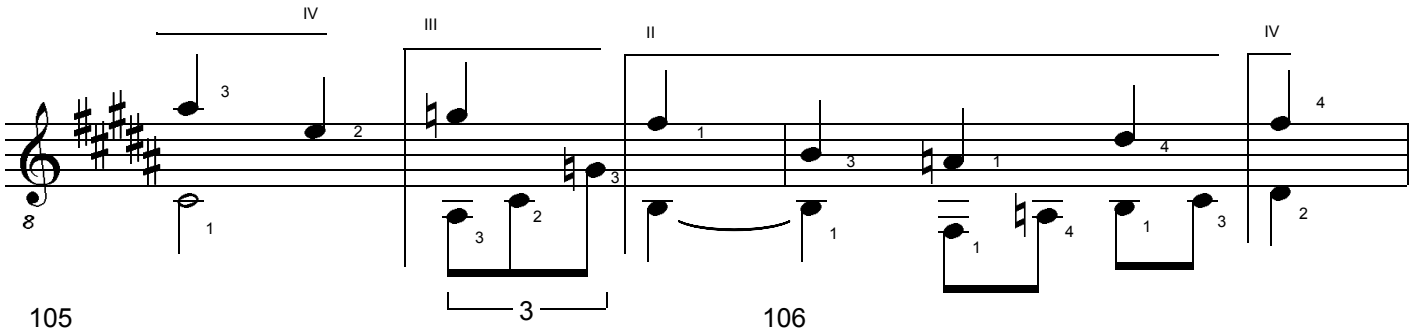
99 100



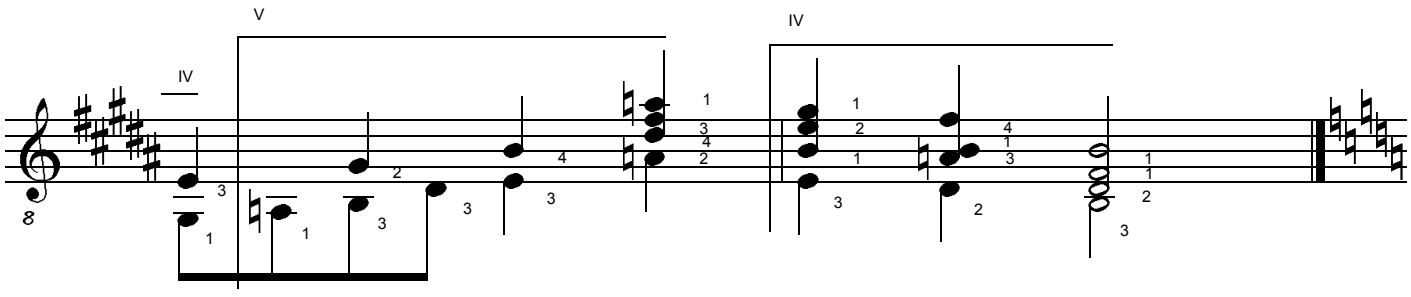
101 102



103 104

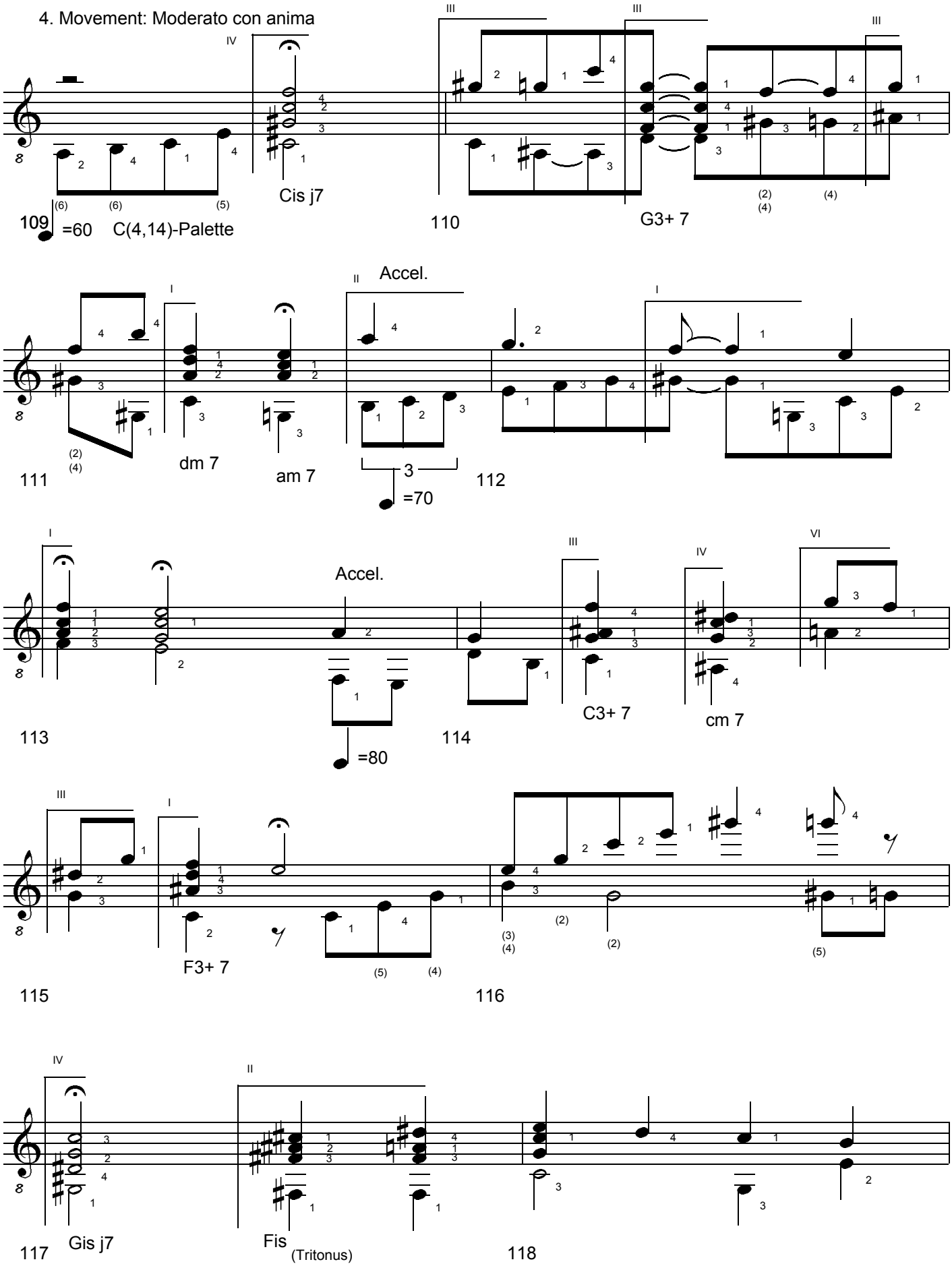


105 106

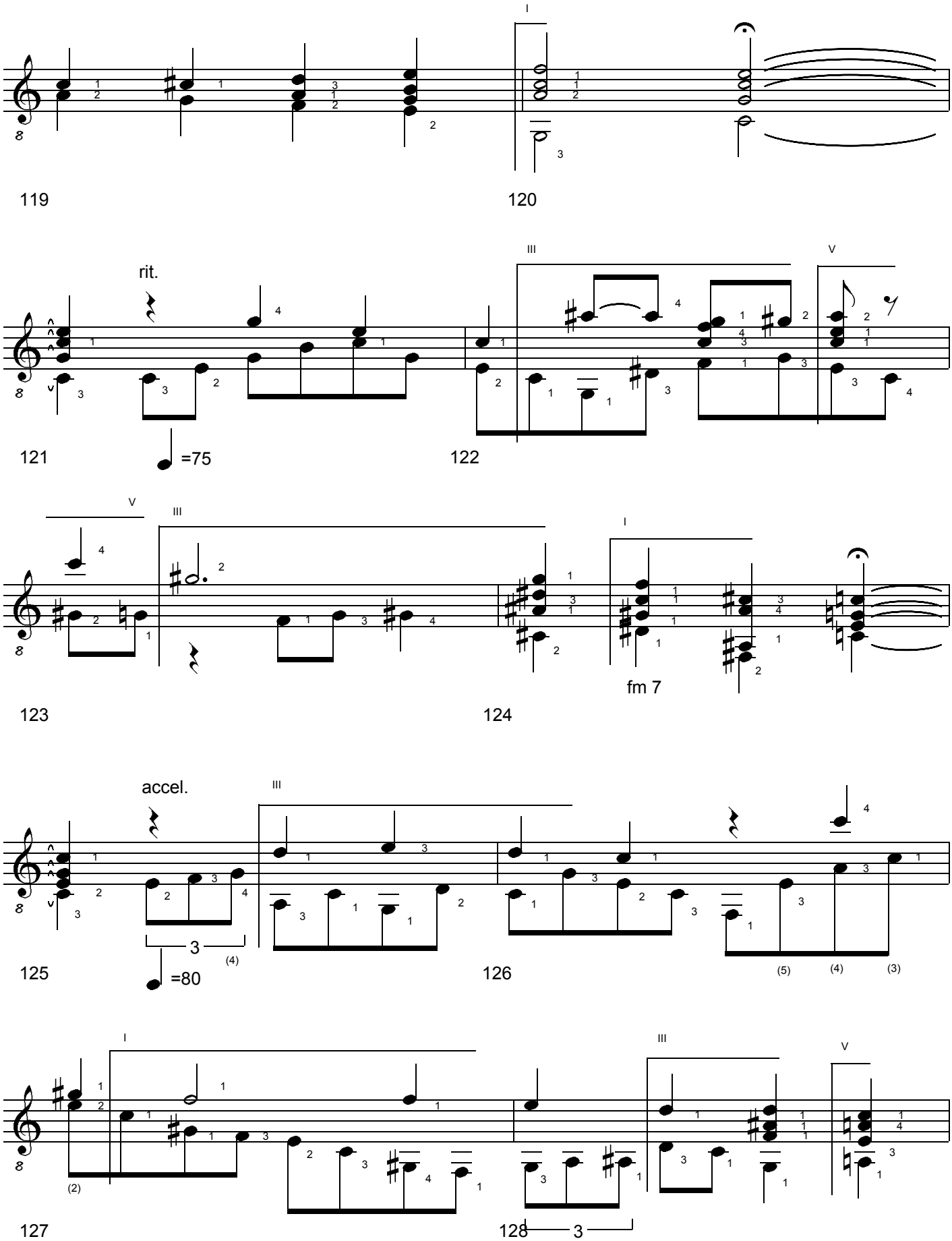


107 108

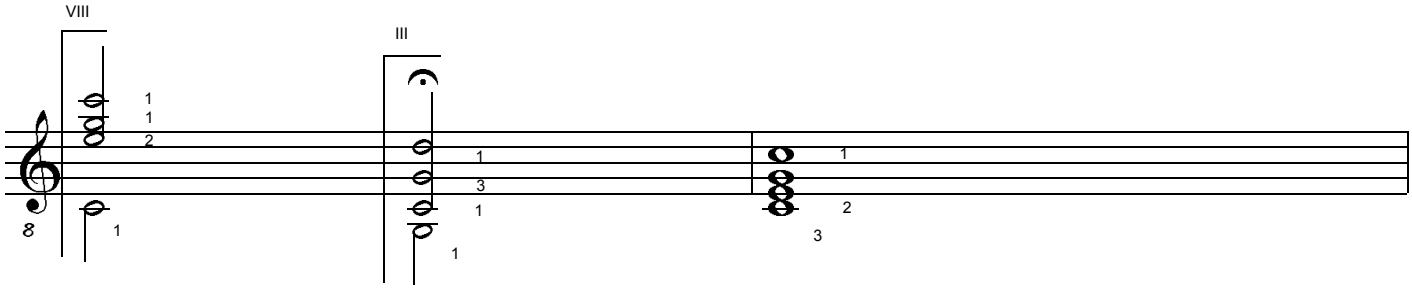
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

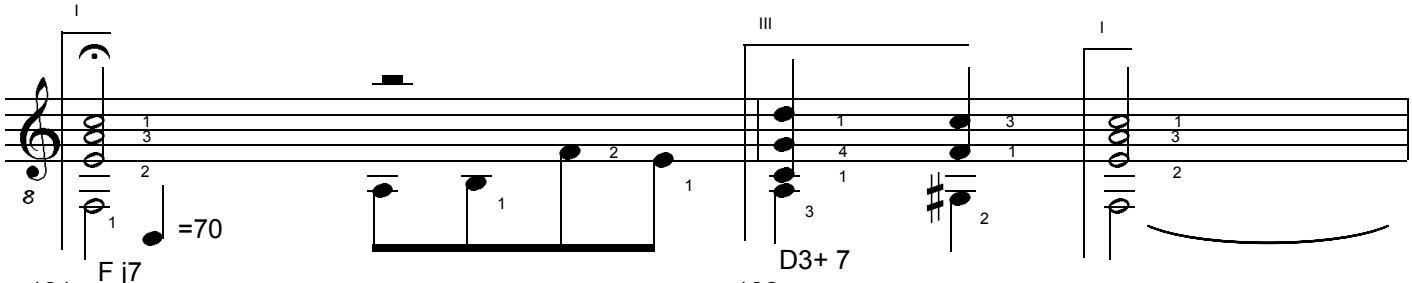


LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

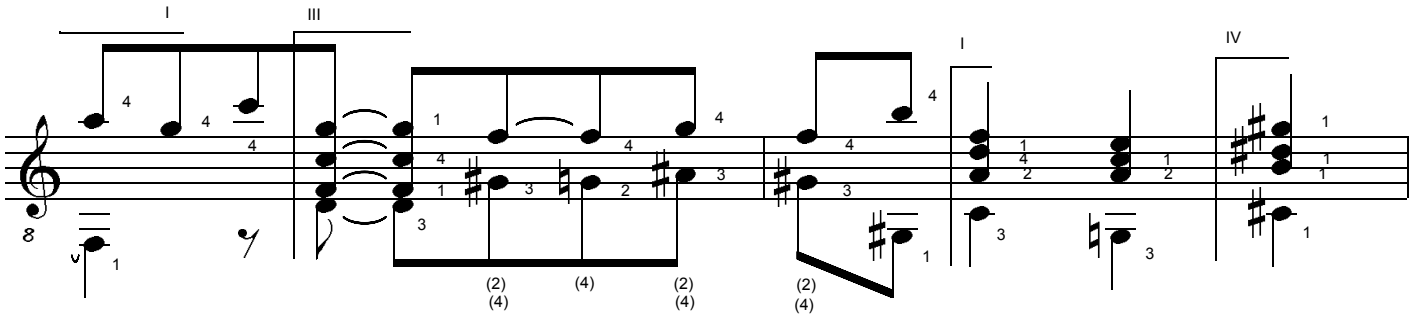


129 130

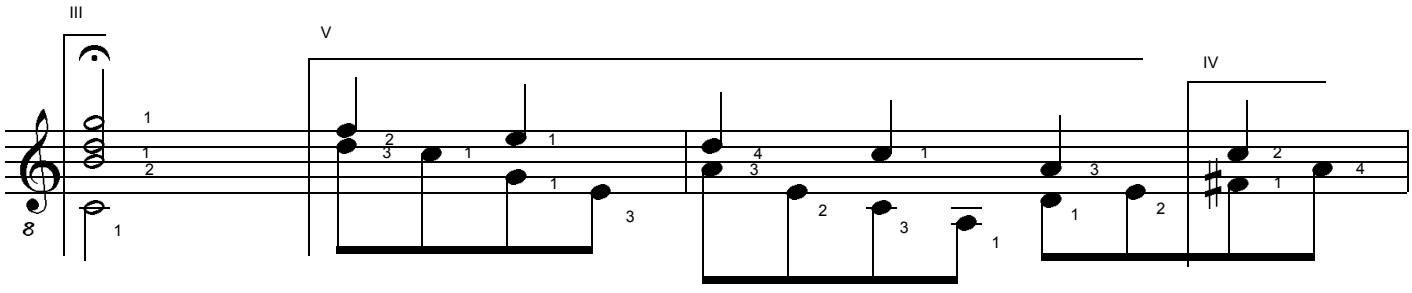
rit.



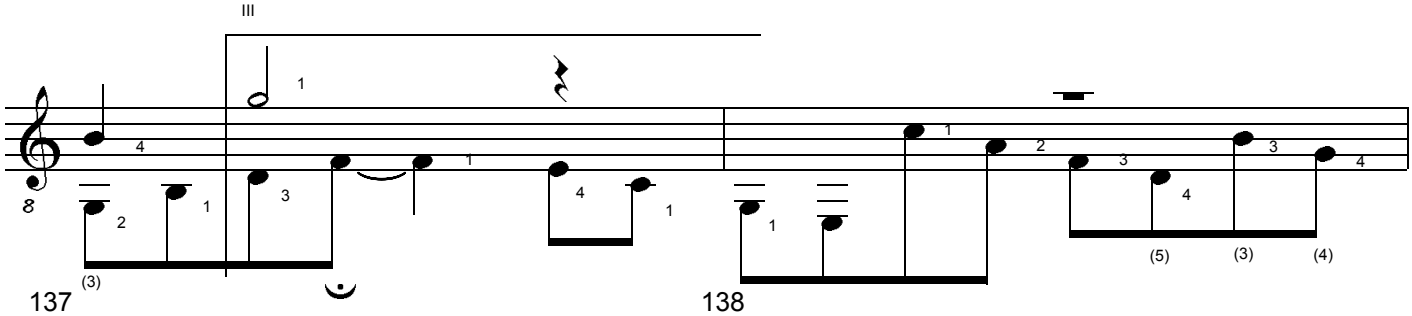
131 132



133 134

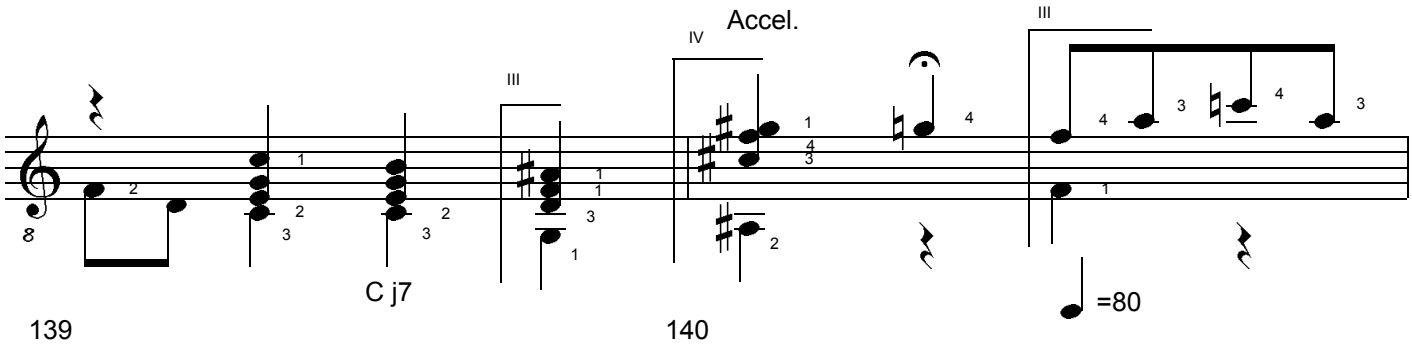


135 136

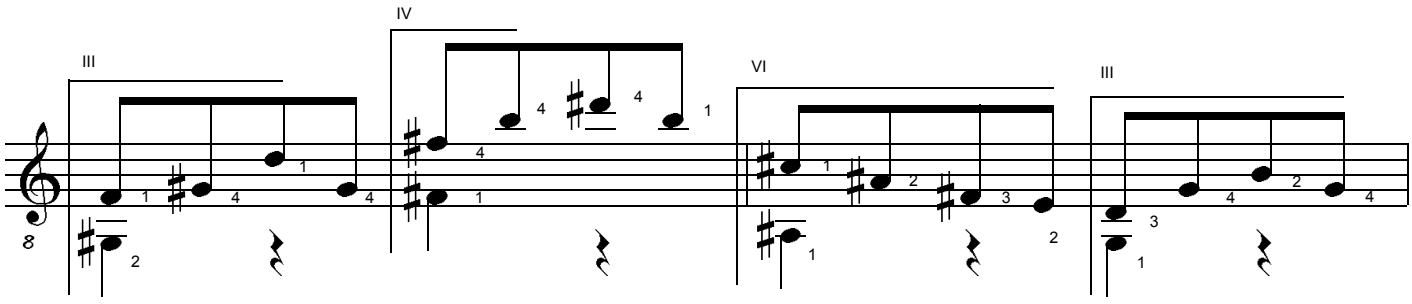


137 138

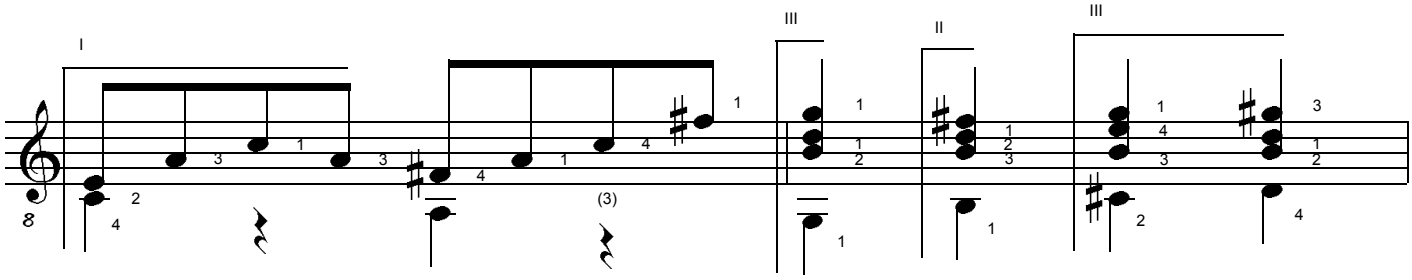
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



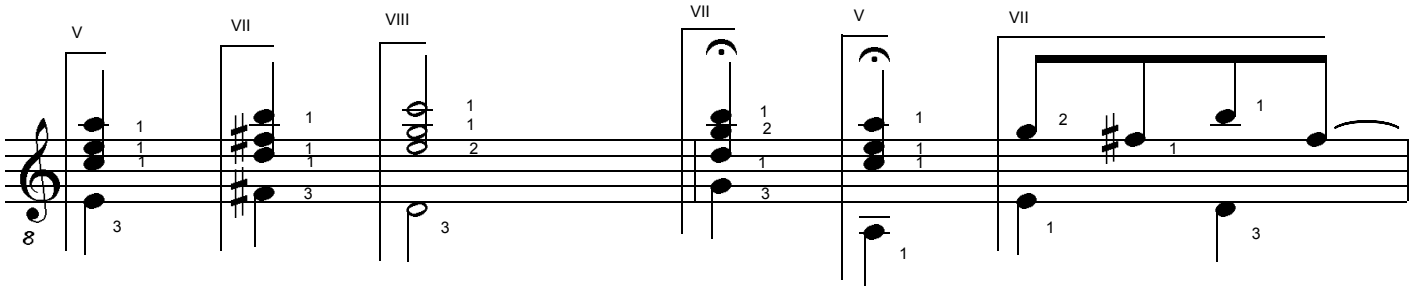
139 140



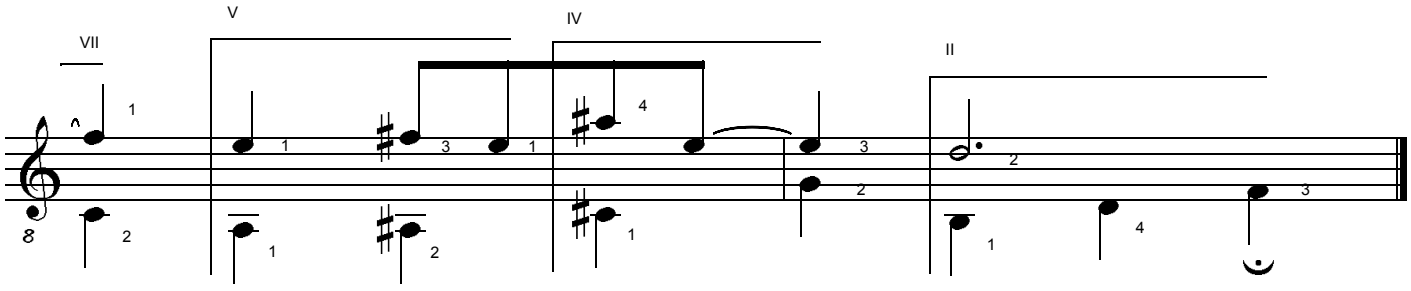
141 142



143 144



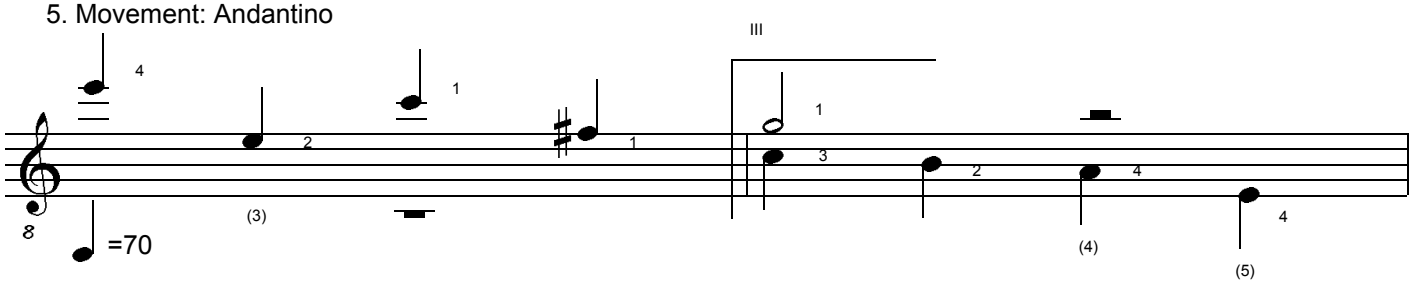
145 146



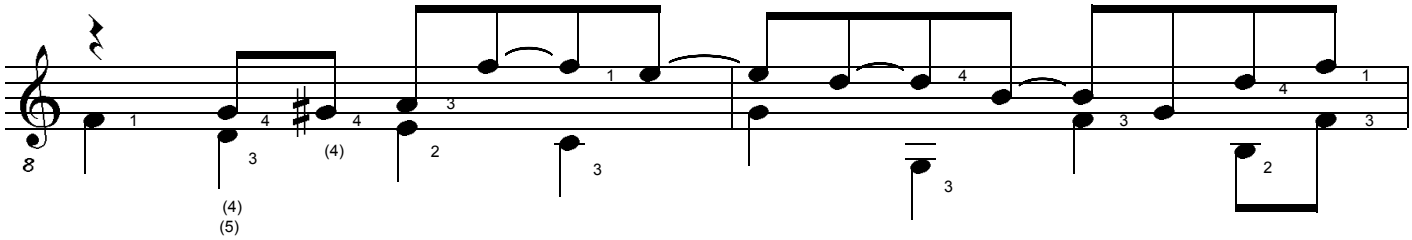
147 148

LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

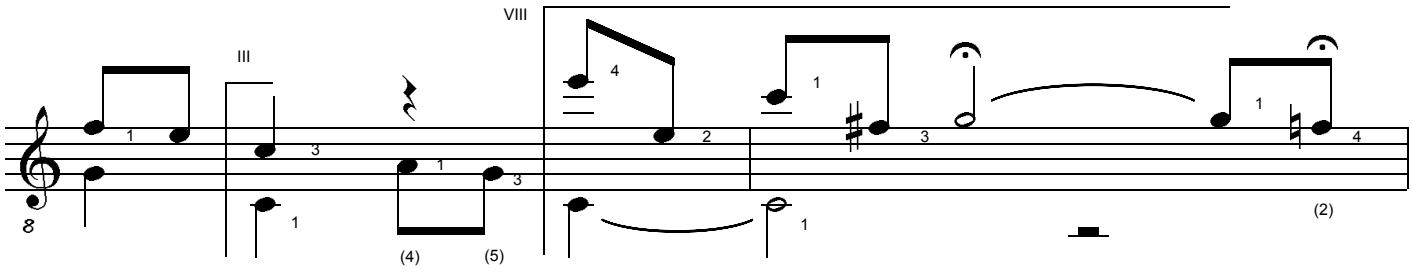
5. Movement: Andantino



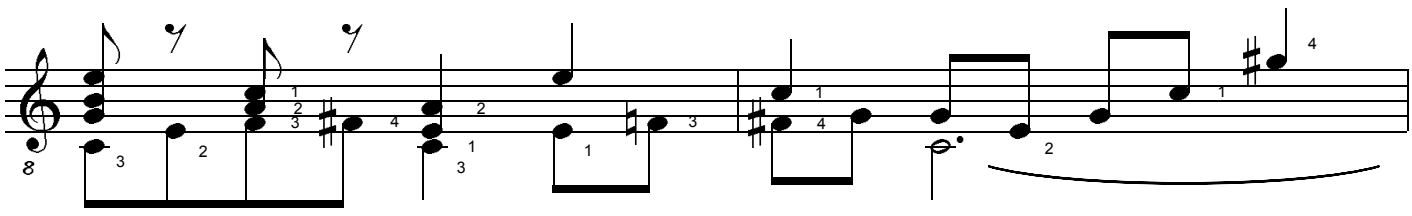
149 150



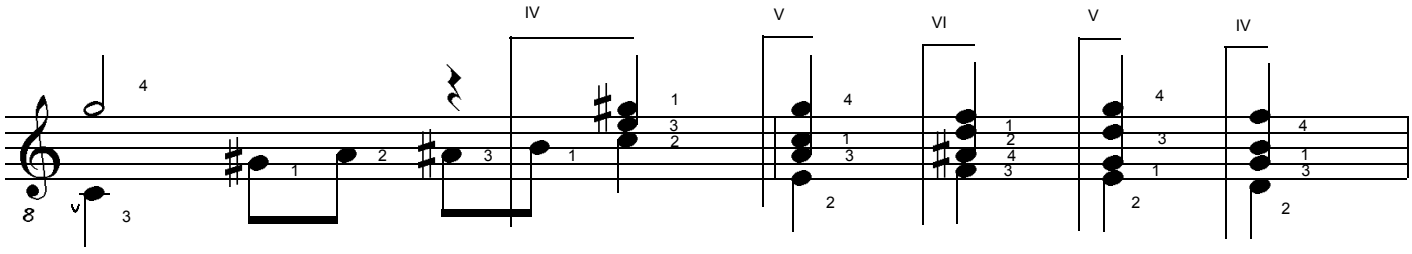
151 152



153 154

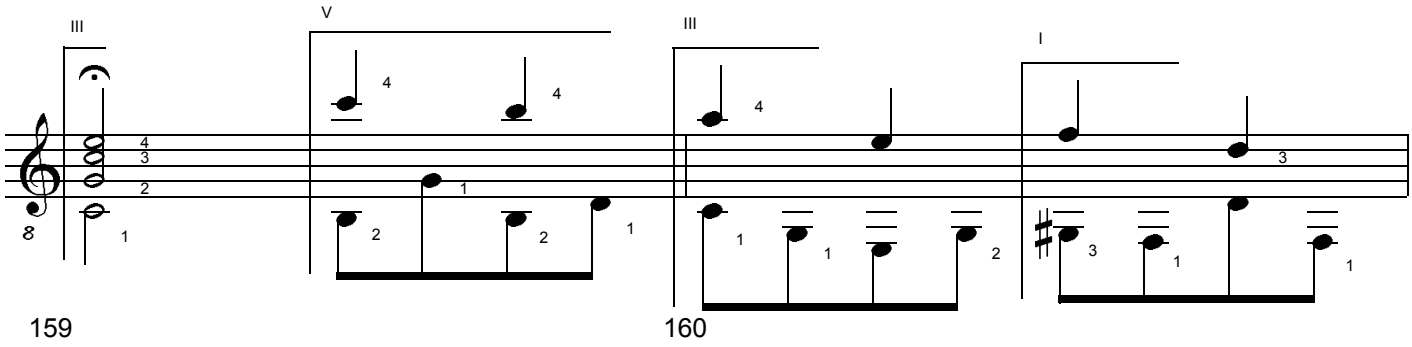


155 156

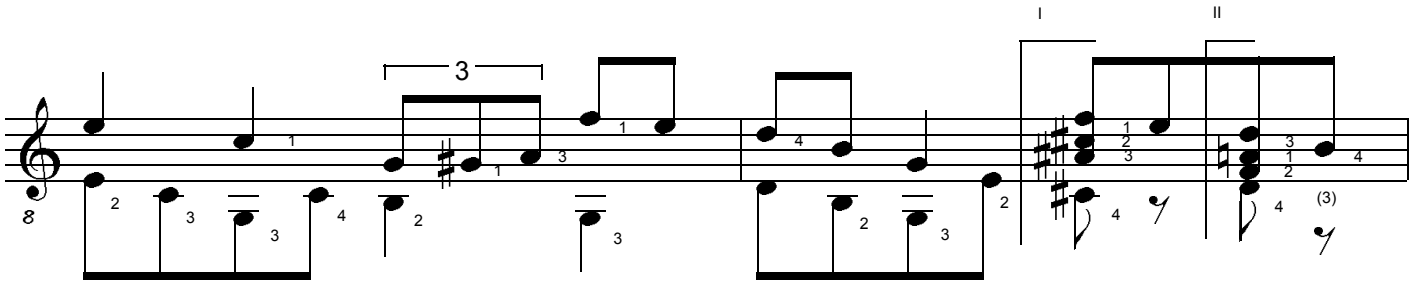


157 158

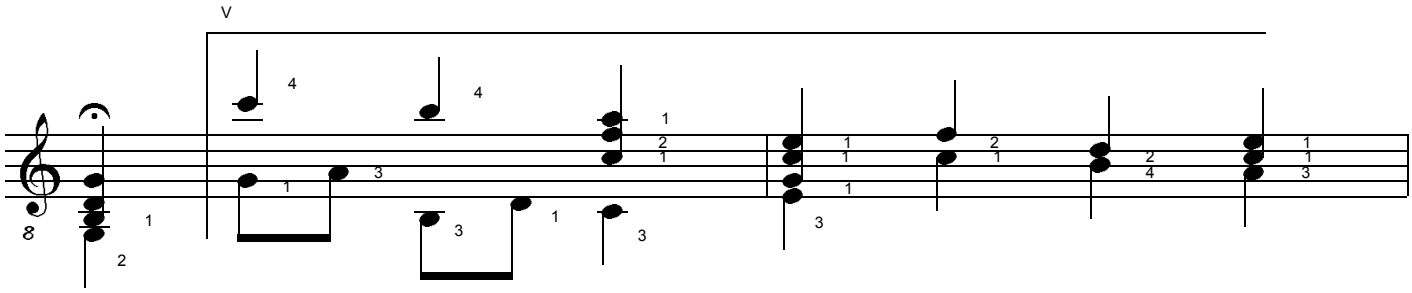
LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



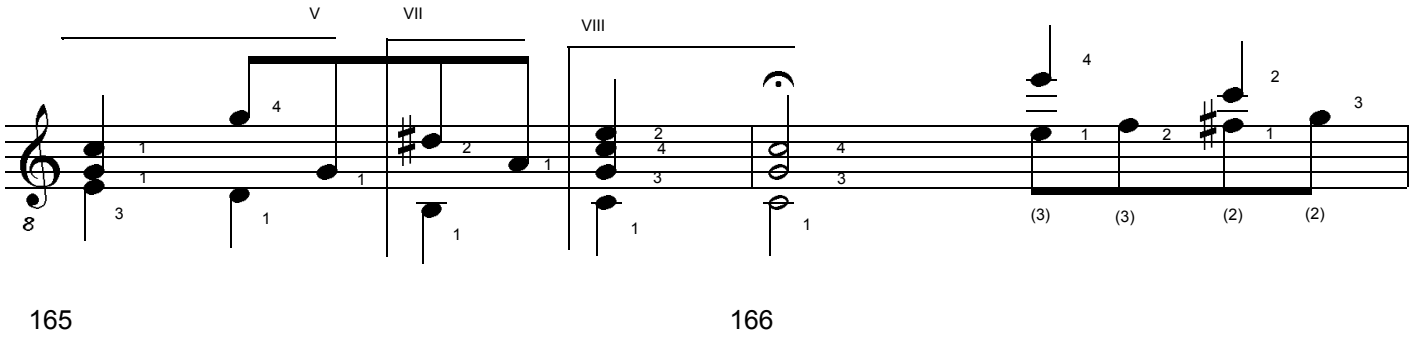
159 160



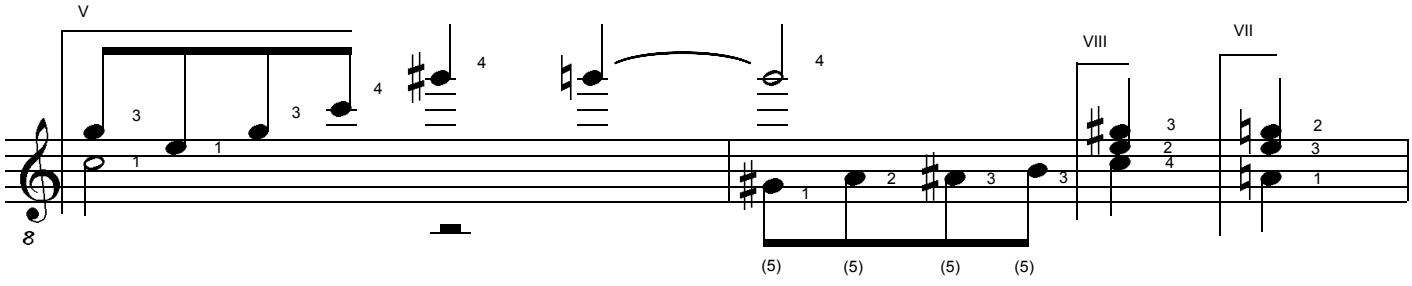
161 162



163 164

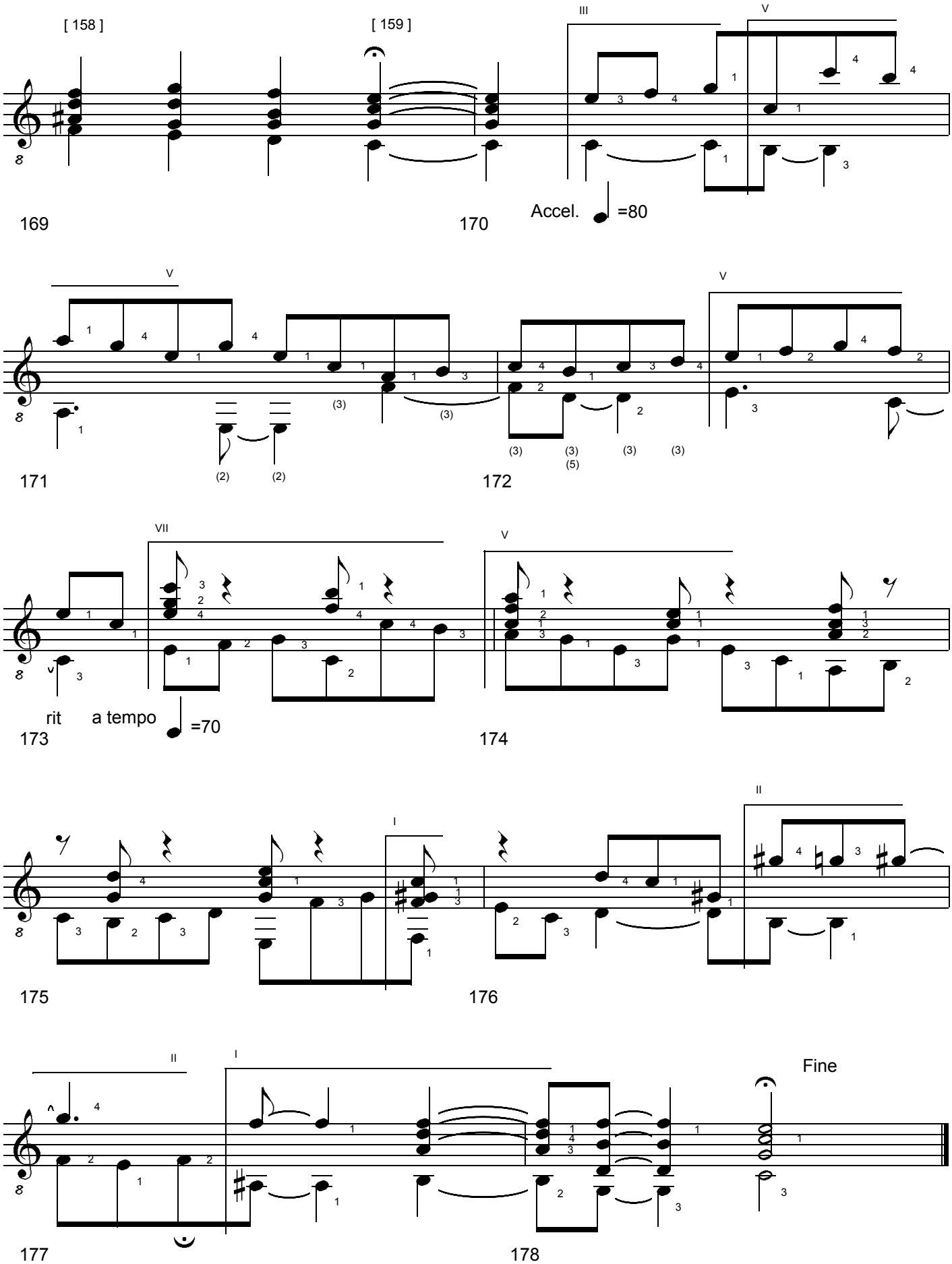


165 166



167 168

LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899



LAPISLAZULI. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-765-899

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

(c) Uwe Warneke, 17.03.2003

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

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

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

C j7 Cis j7

C 4,14 - Palette

F j7 Gis j7

cm7 dm7 fm7 am7

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

C 7 D 7 F 7 Gis 7

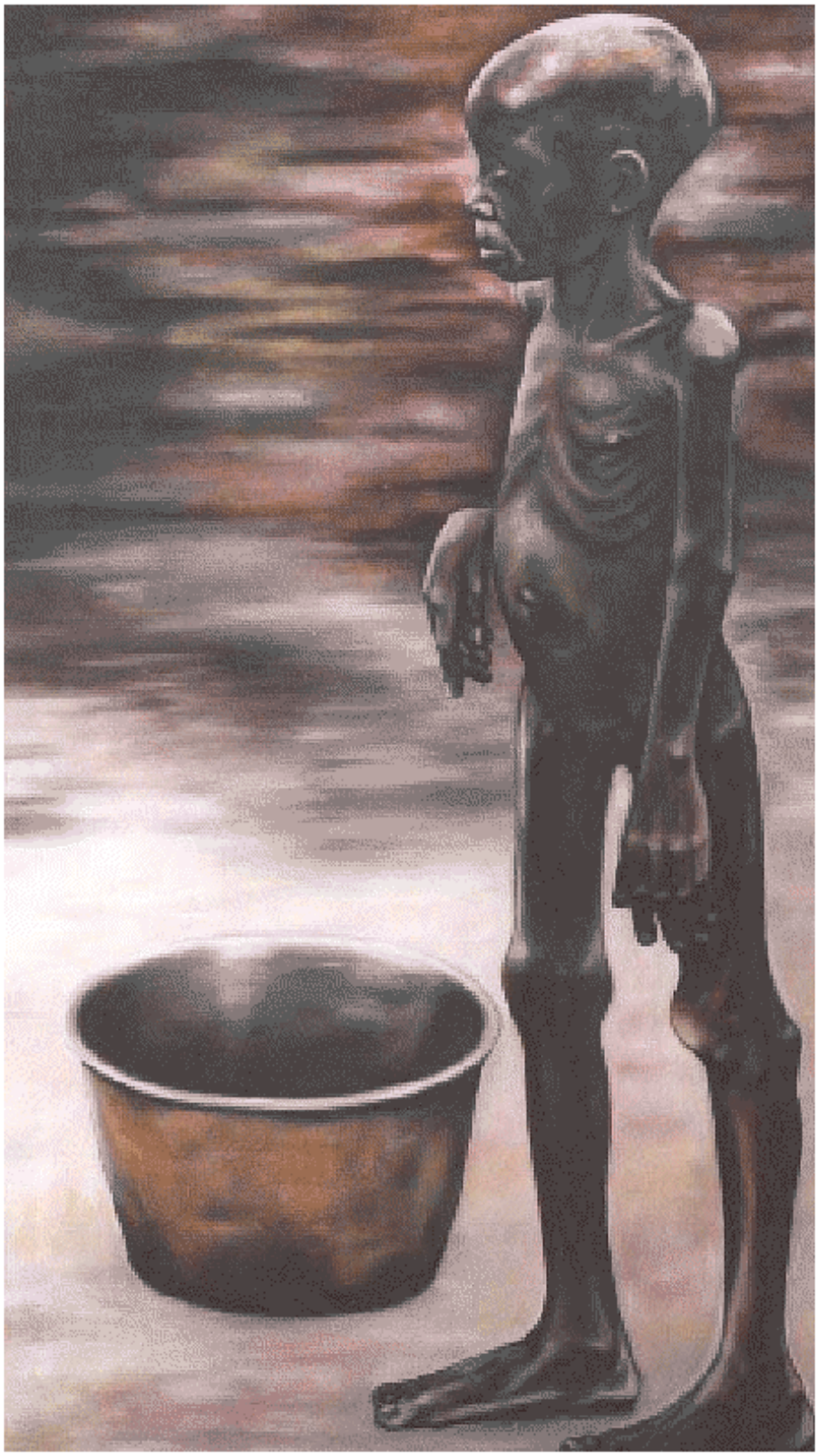
cm 6 dism 6

fm 6 am 6

C 4,17 - Palette

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

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



MONDSTEIN

Concert Study in five movements for Solo Guitar

by Uwe Warneke

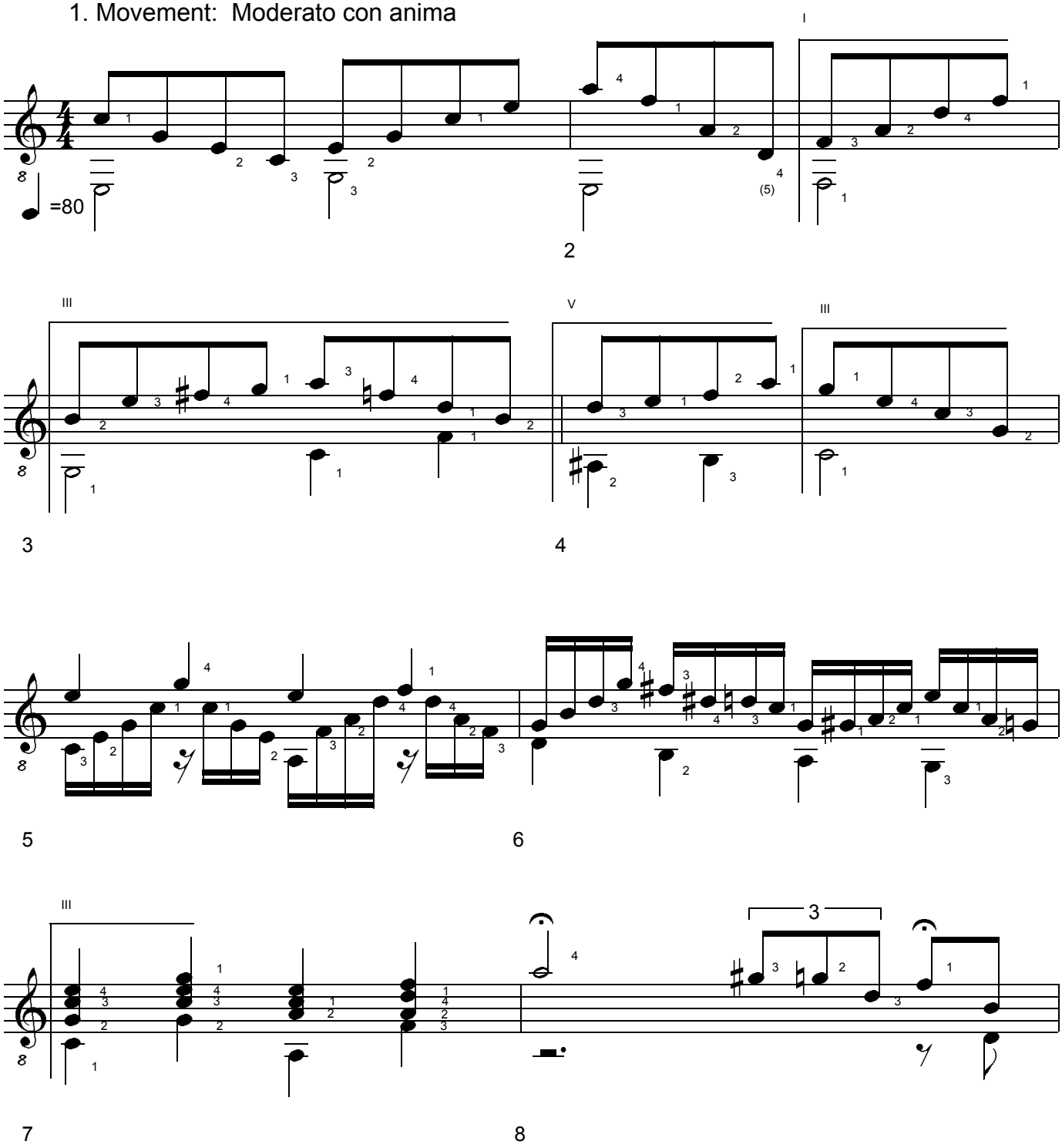
MONDSTEIN

Study for Classical Guitar

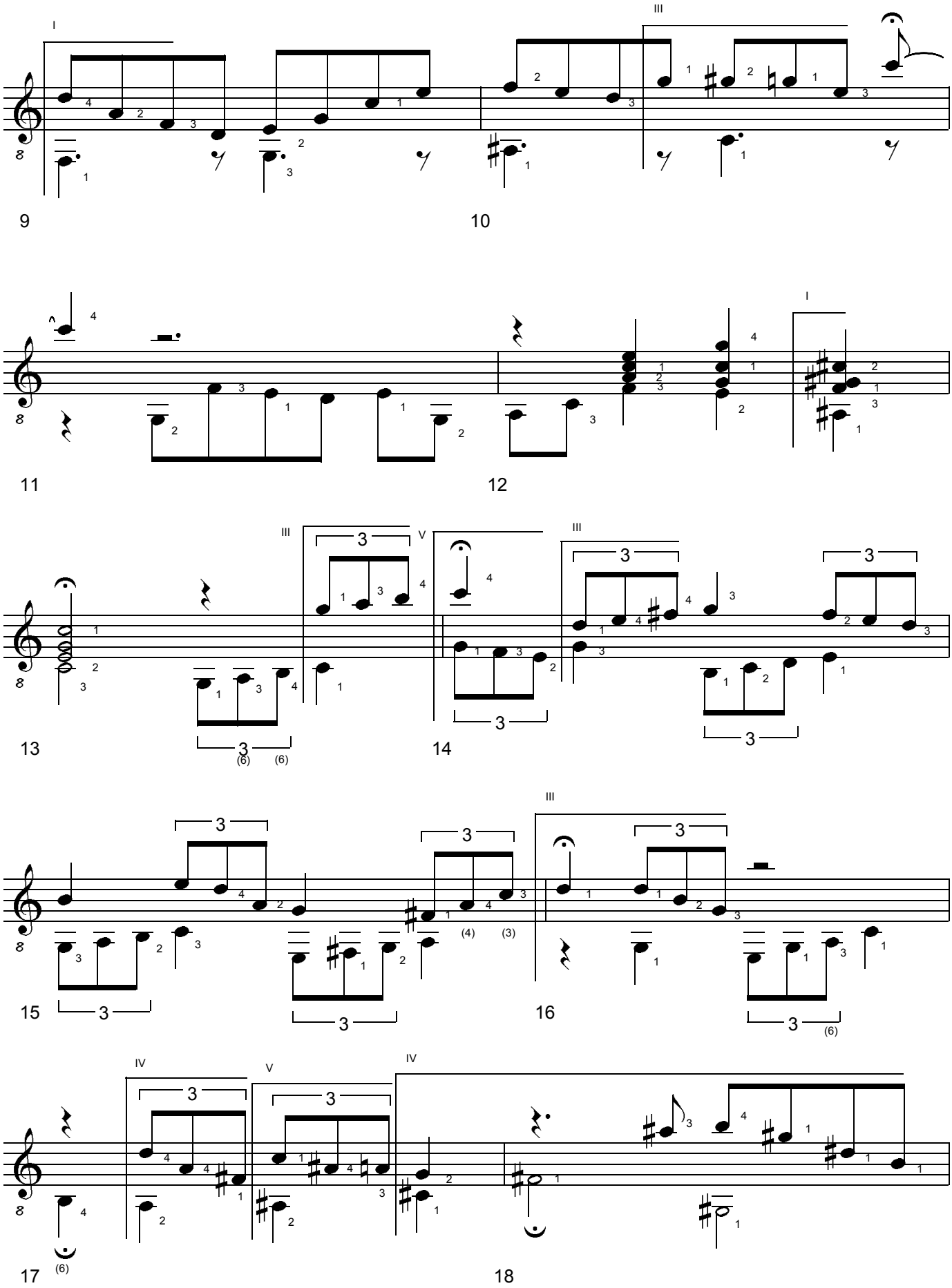
Uwe Warneke

op. 53

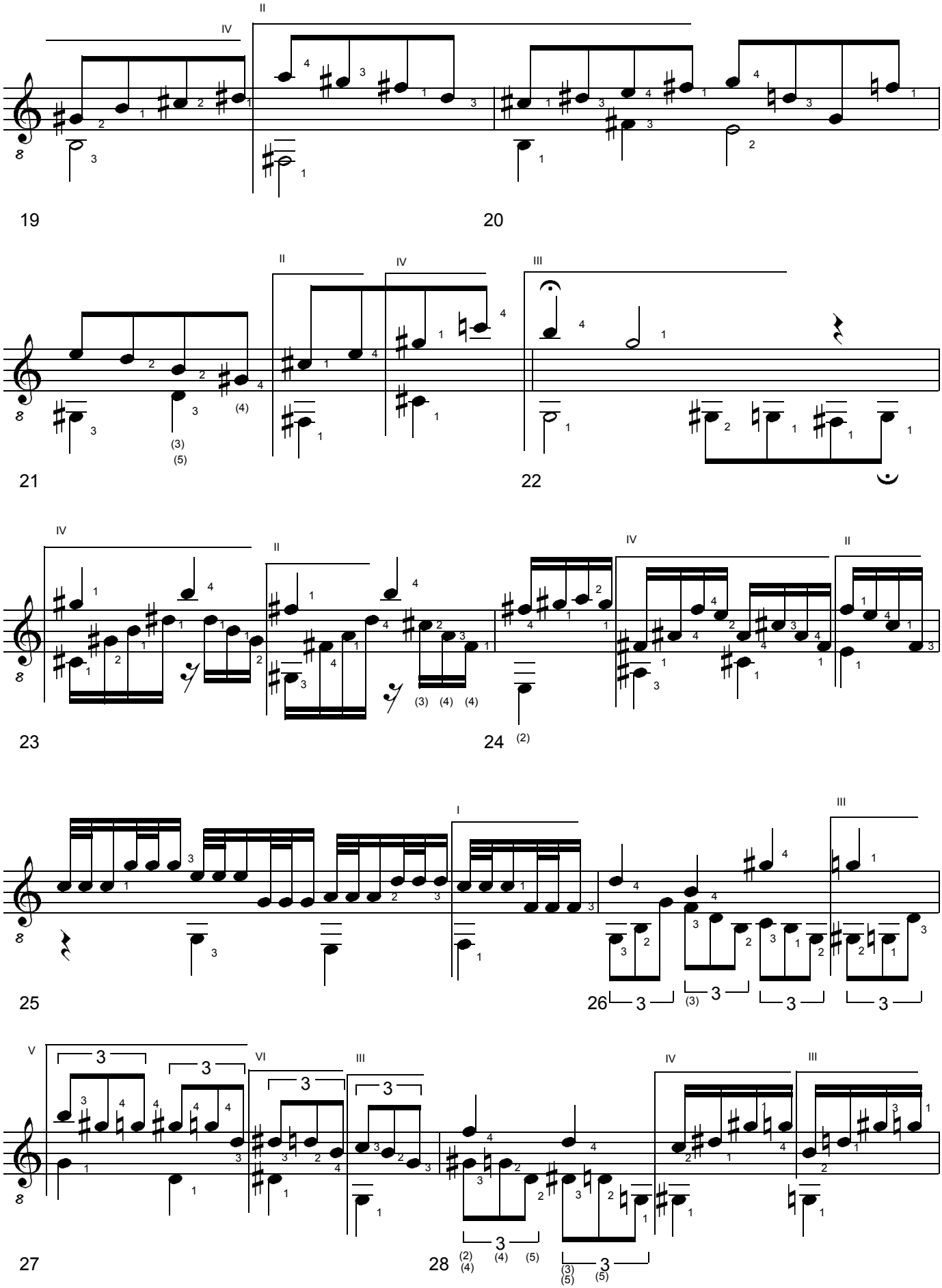
1. Movement: Moderato con anima



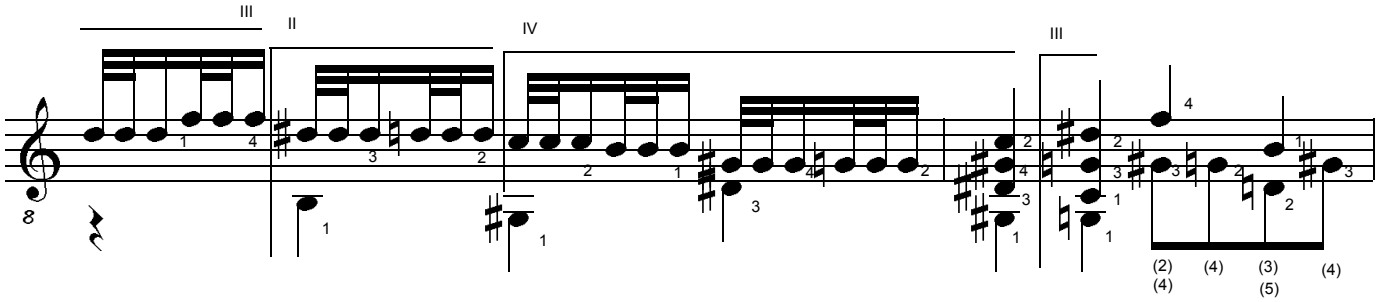
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

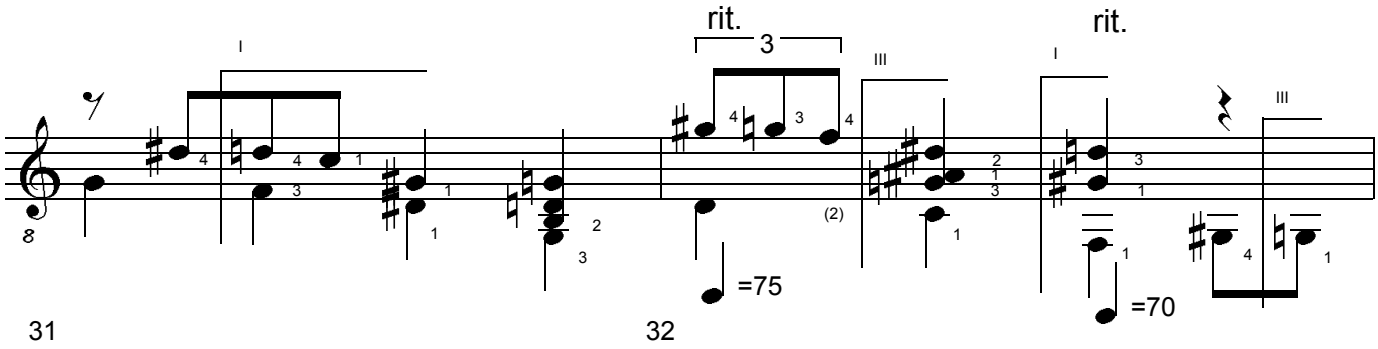


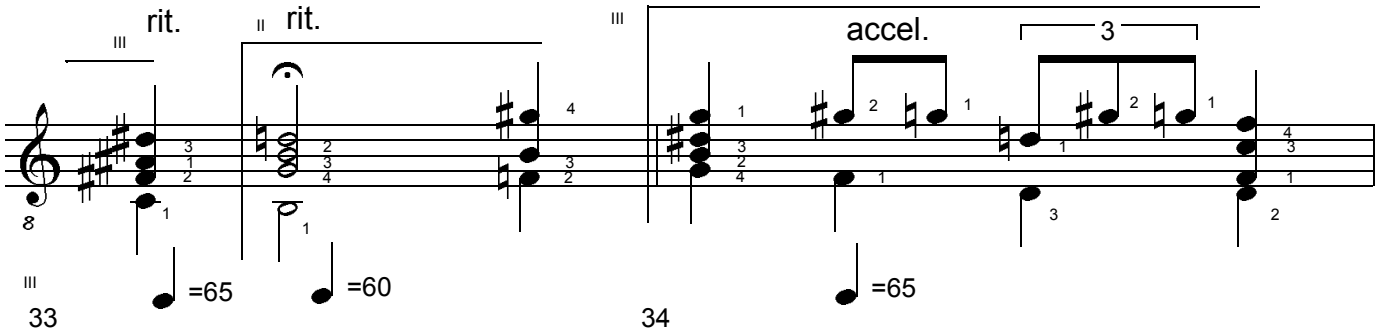
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

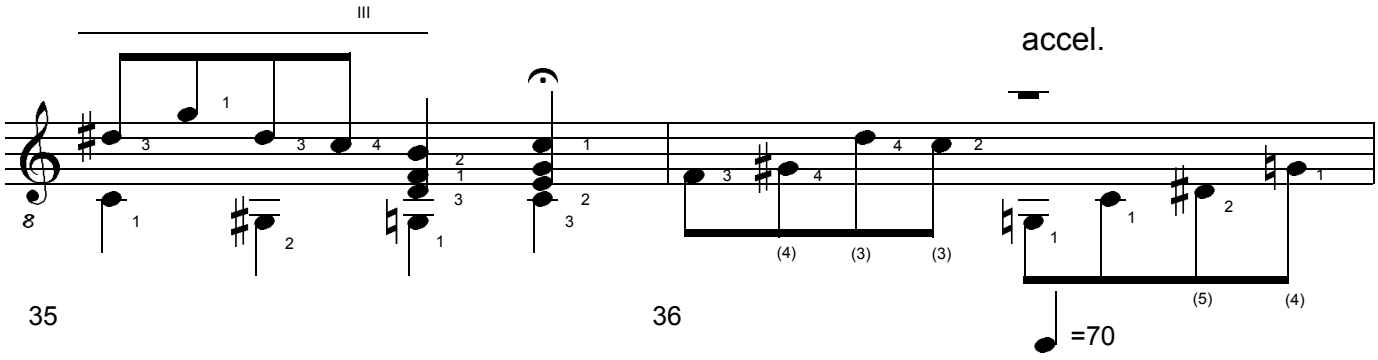


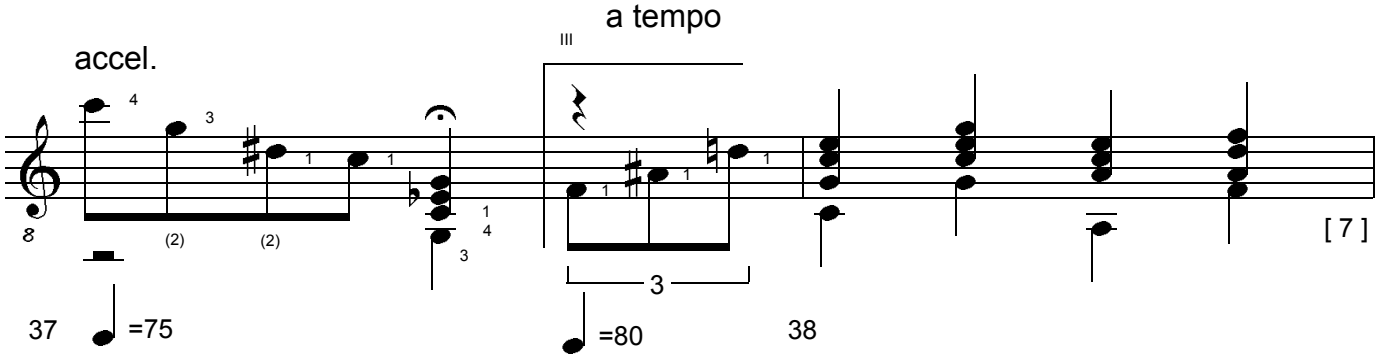
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639



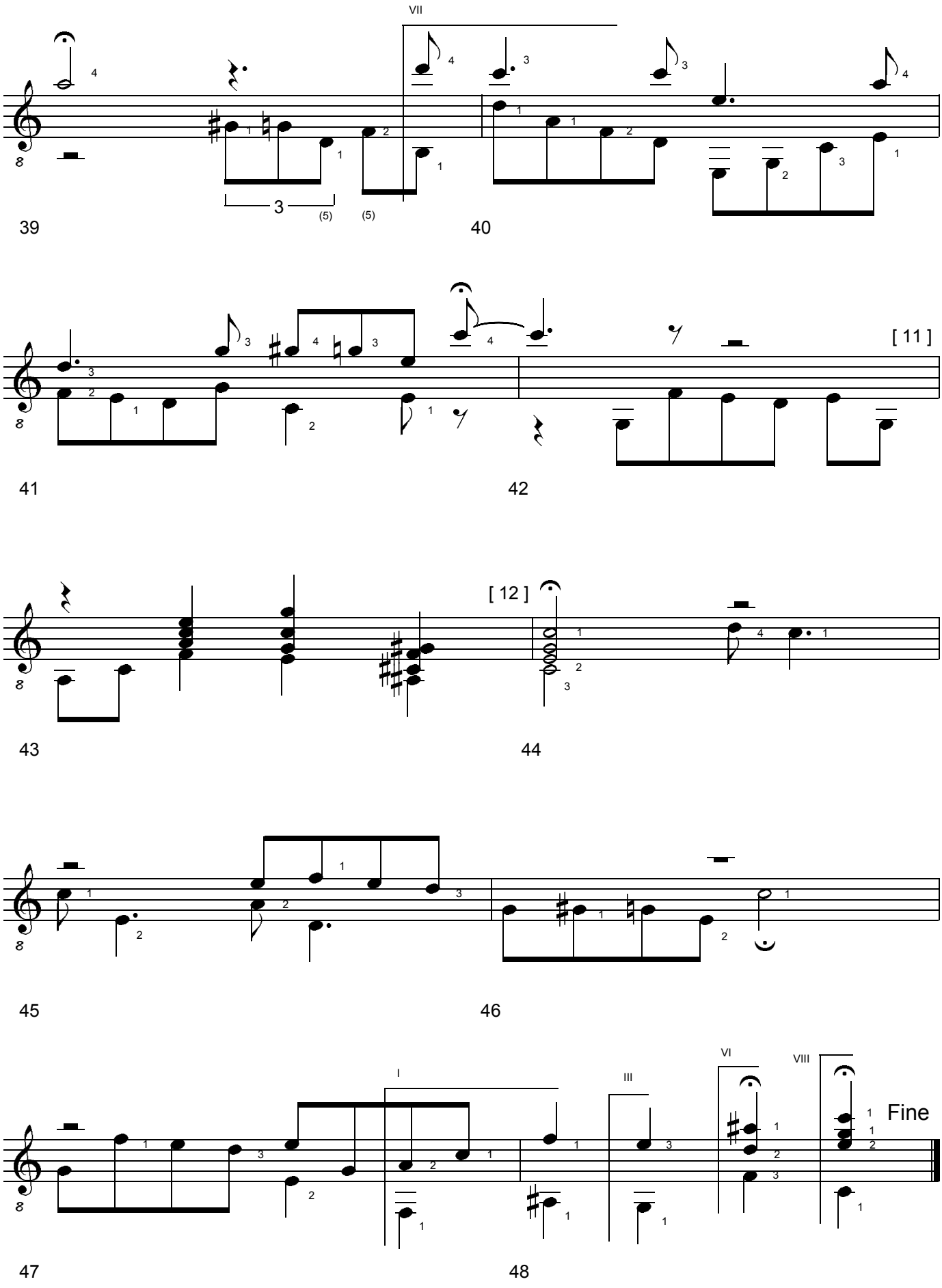






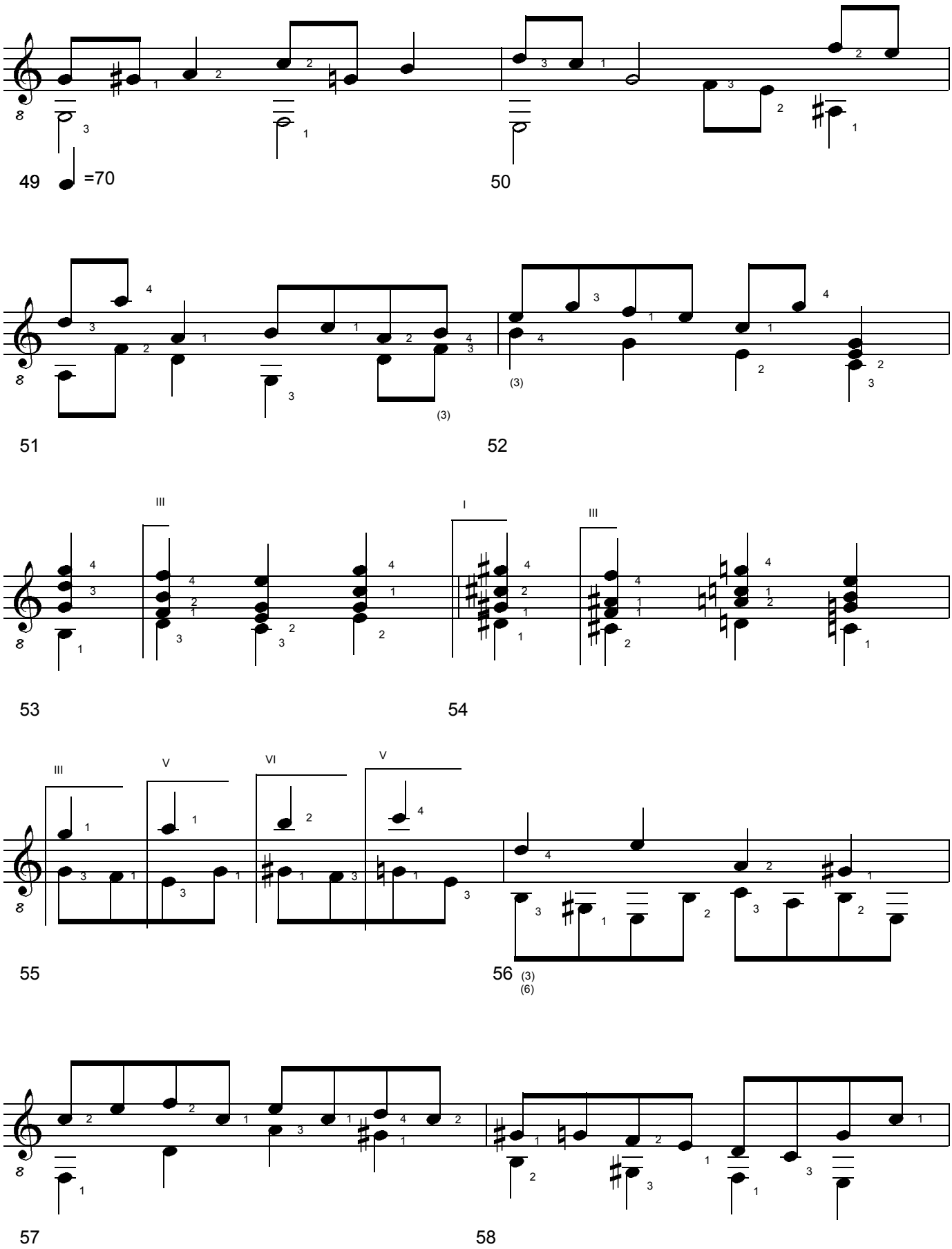


MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

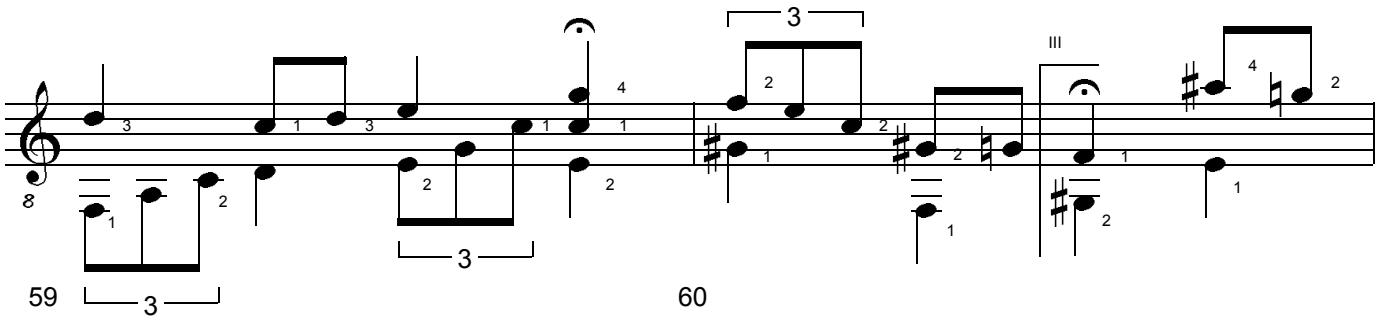


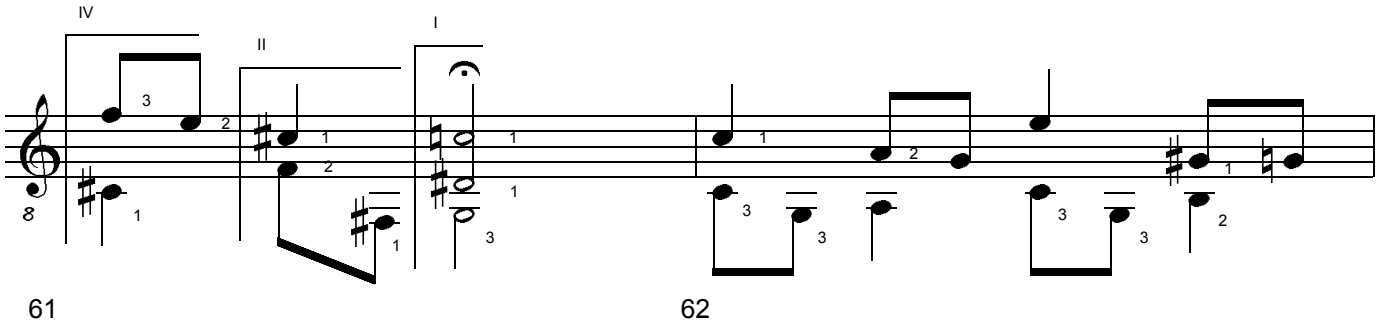
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

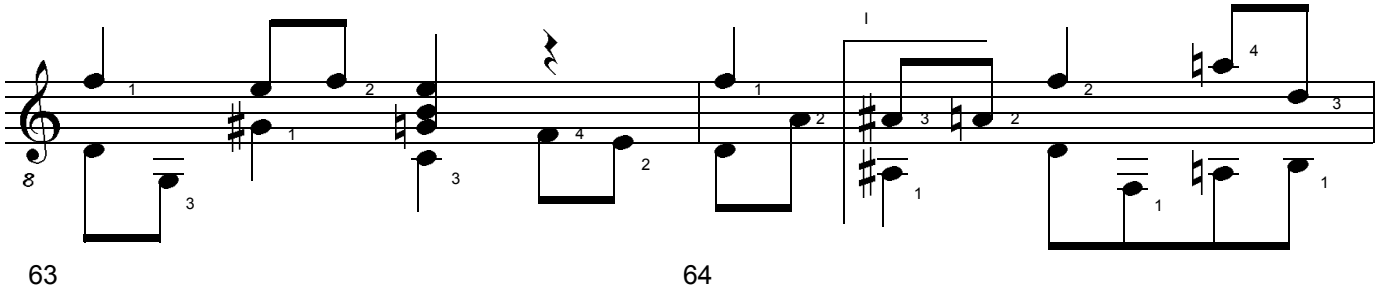
2. Movement: Andantino grazioso

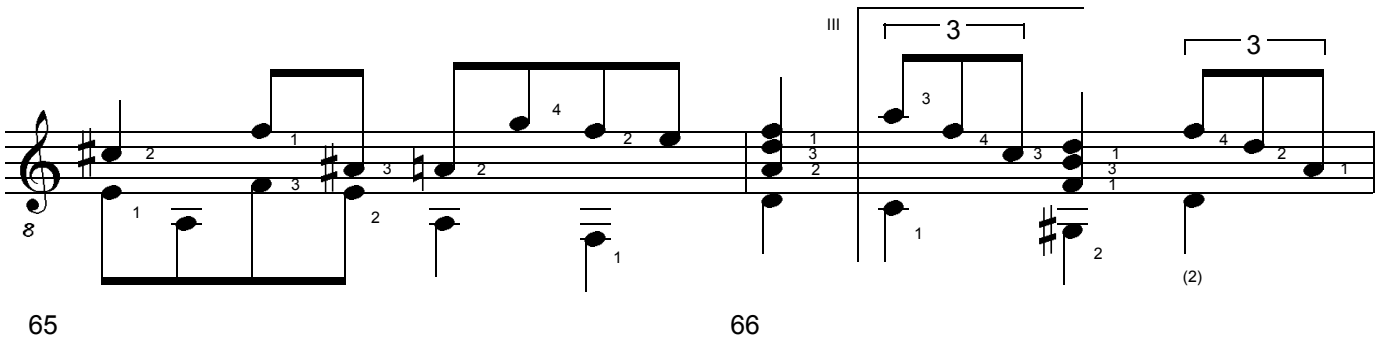


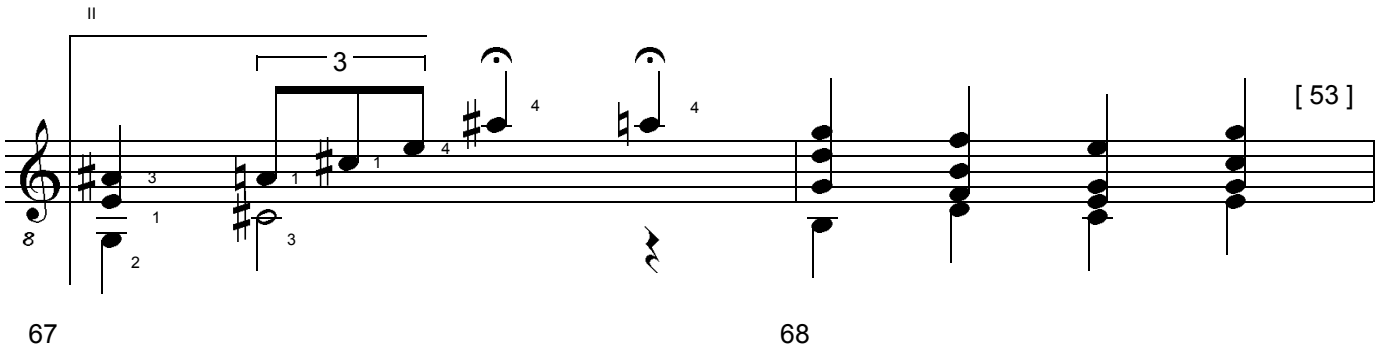
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639



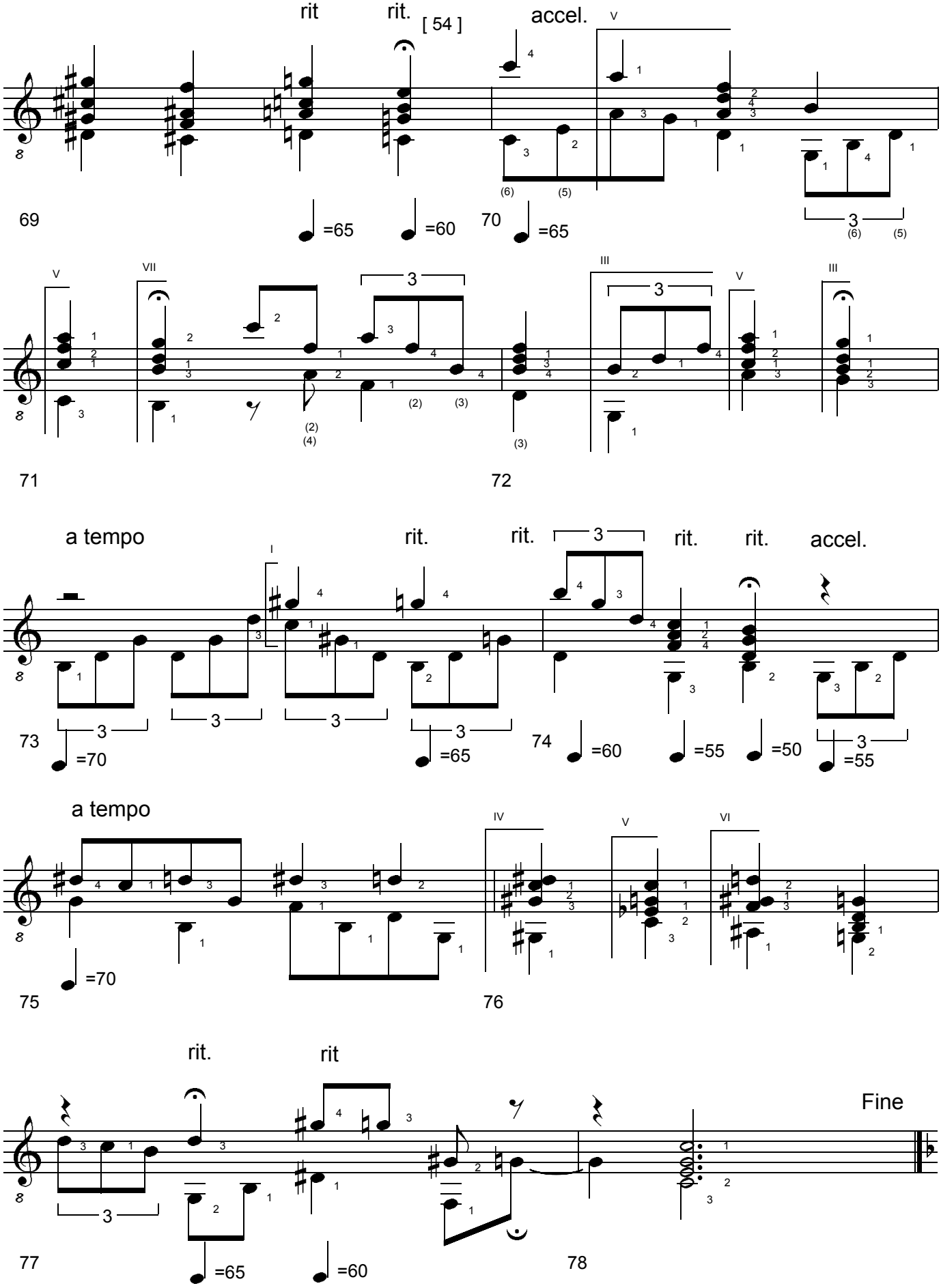






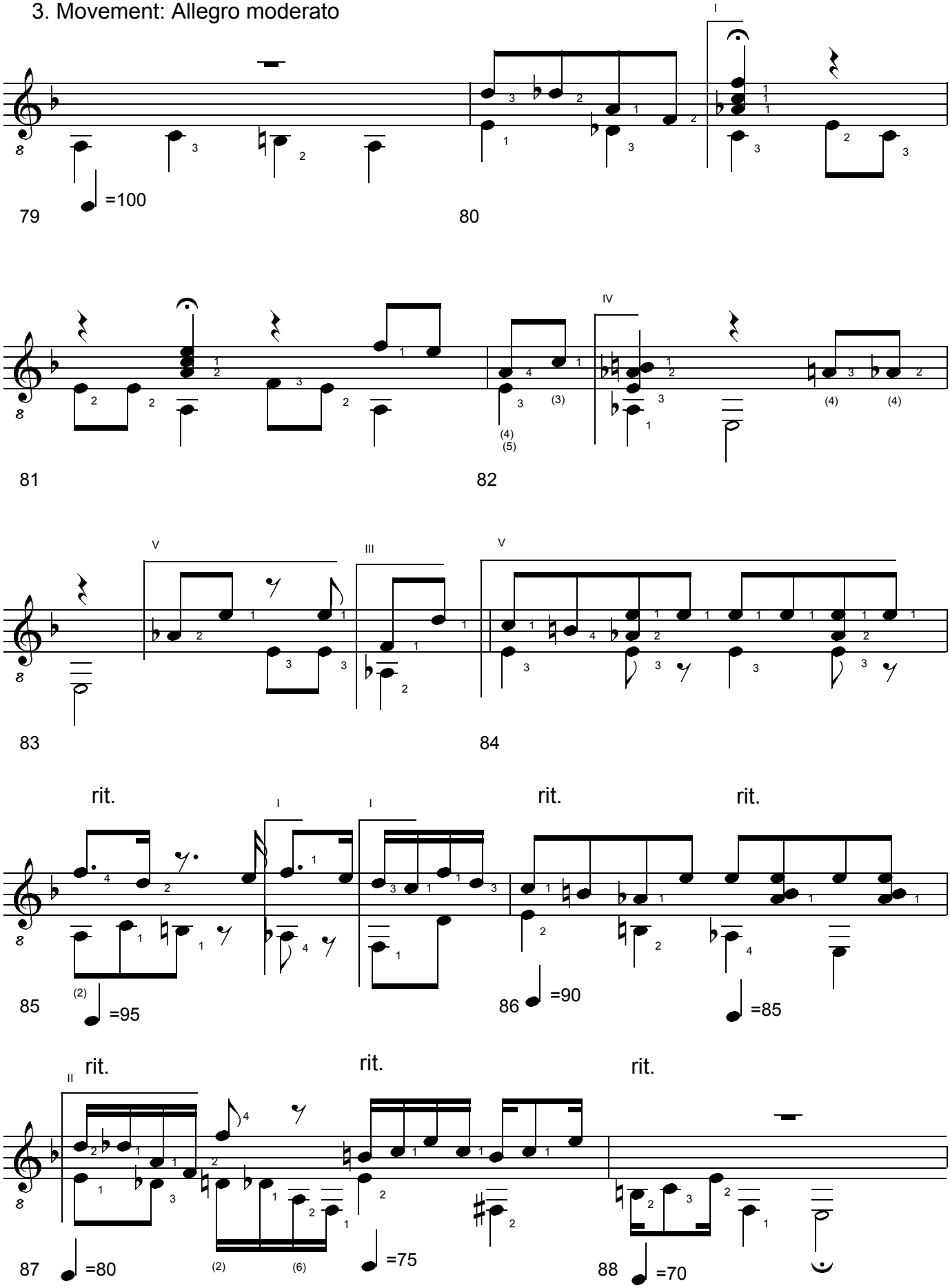


MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

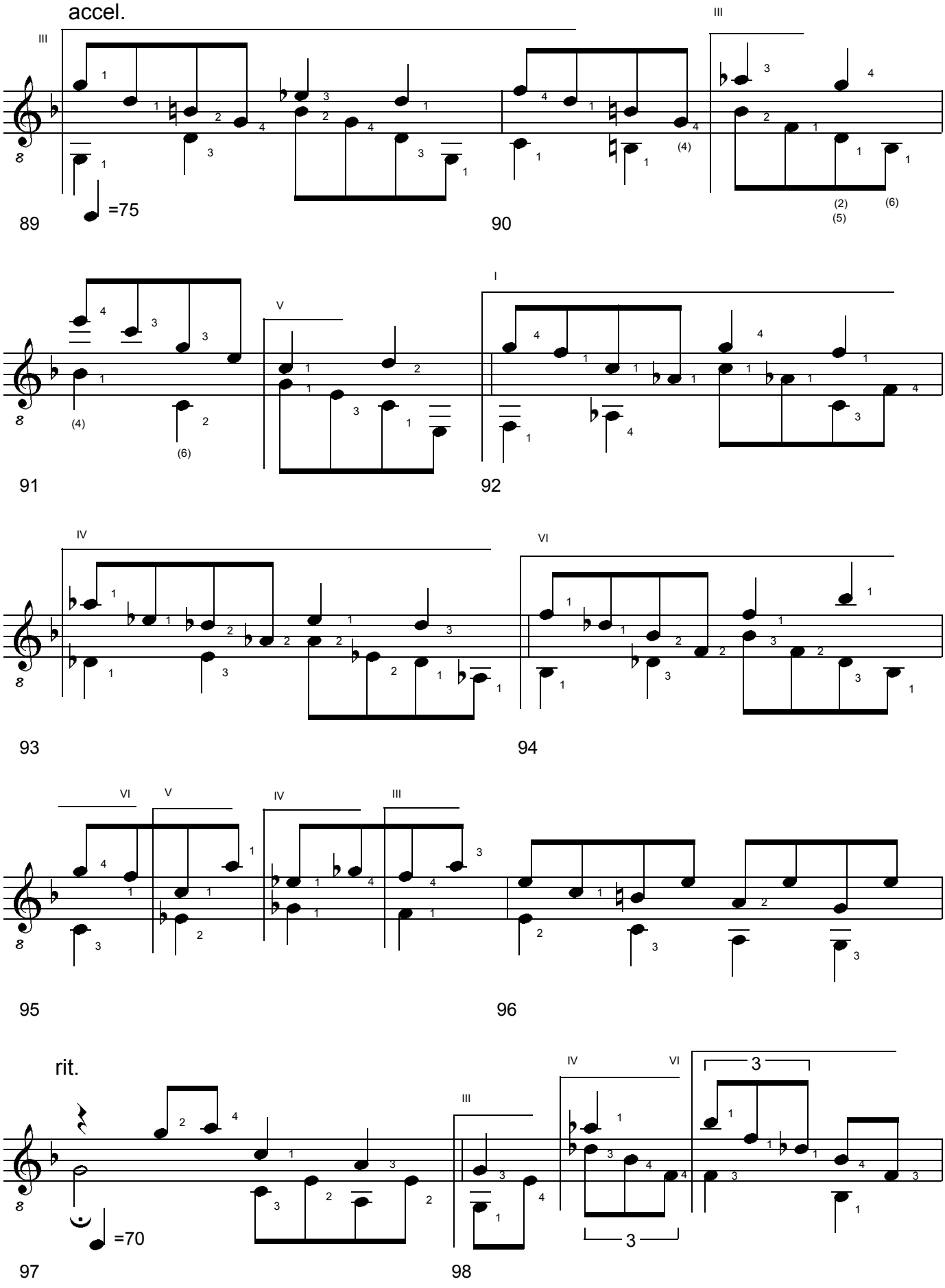


MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

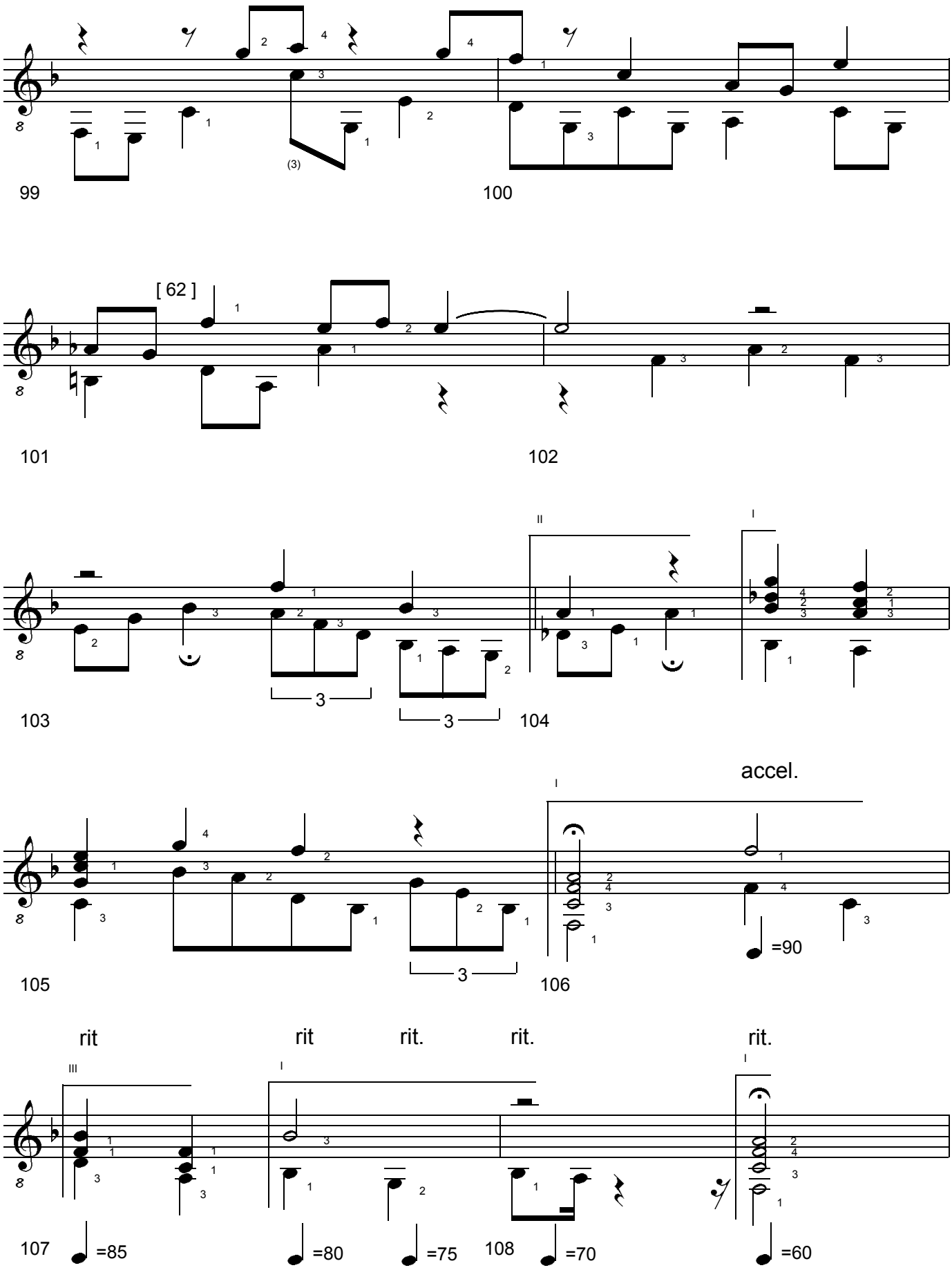
3. Movement: Allegro moderato



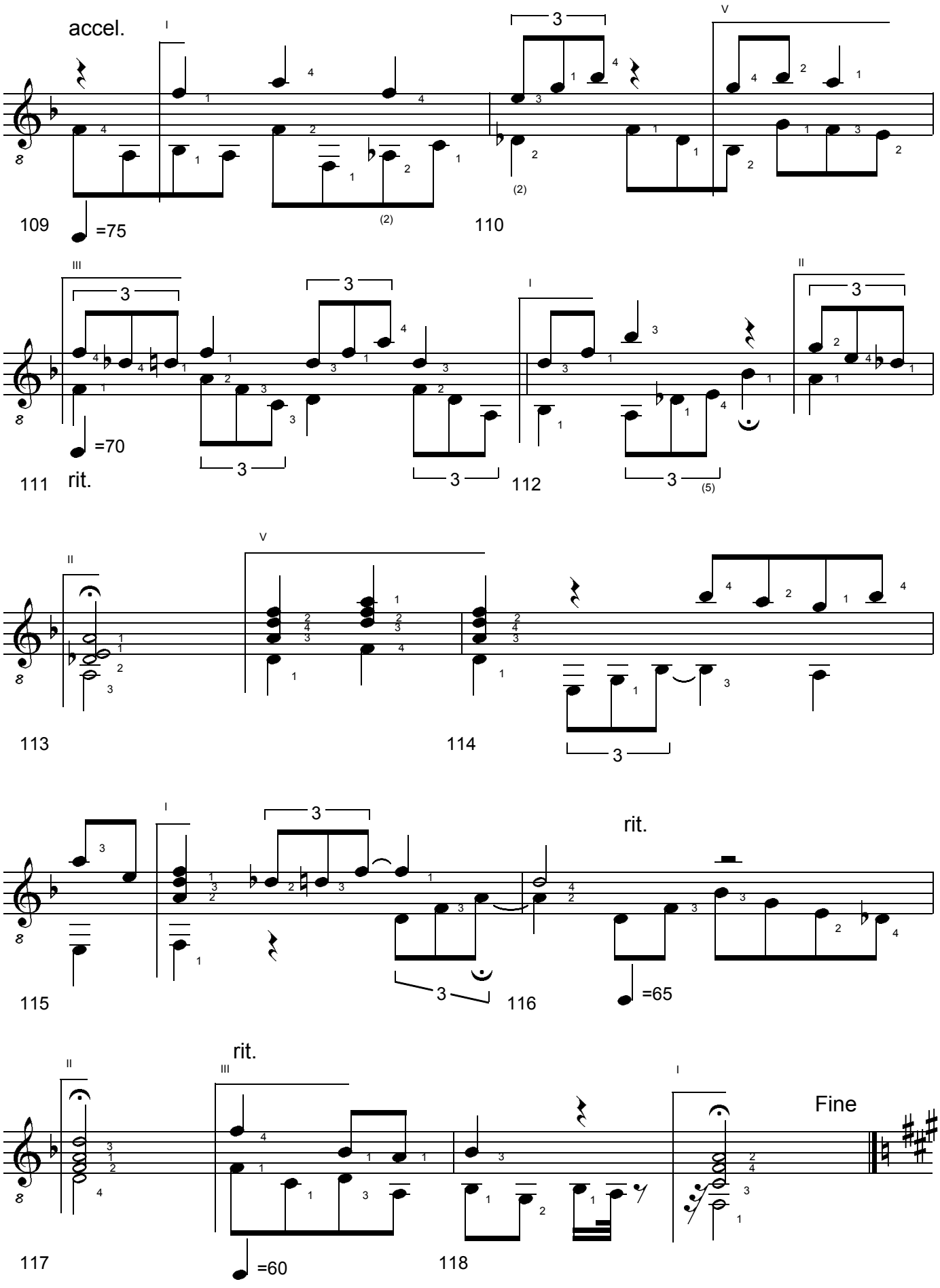
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639



MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

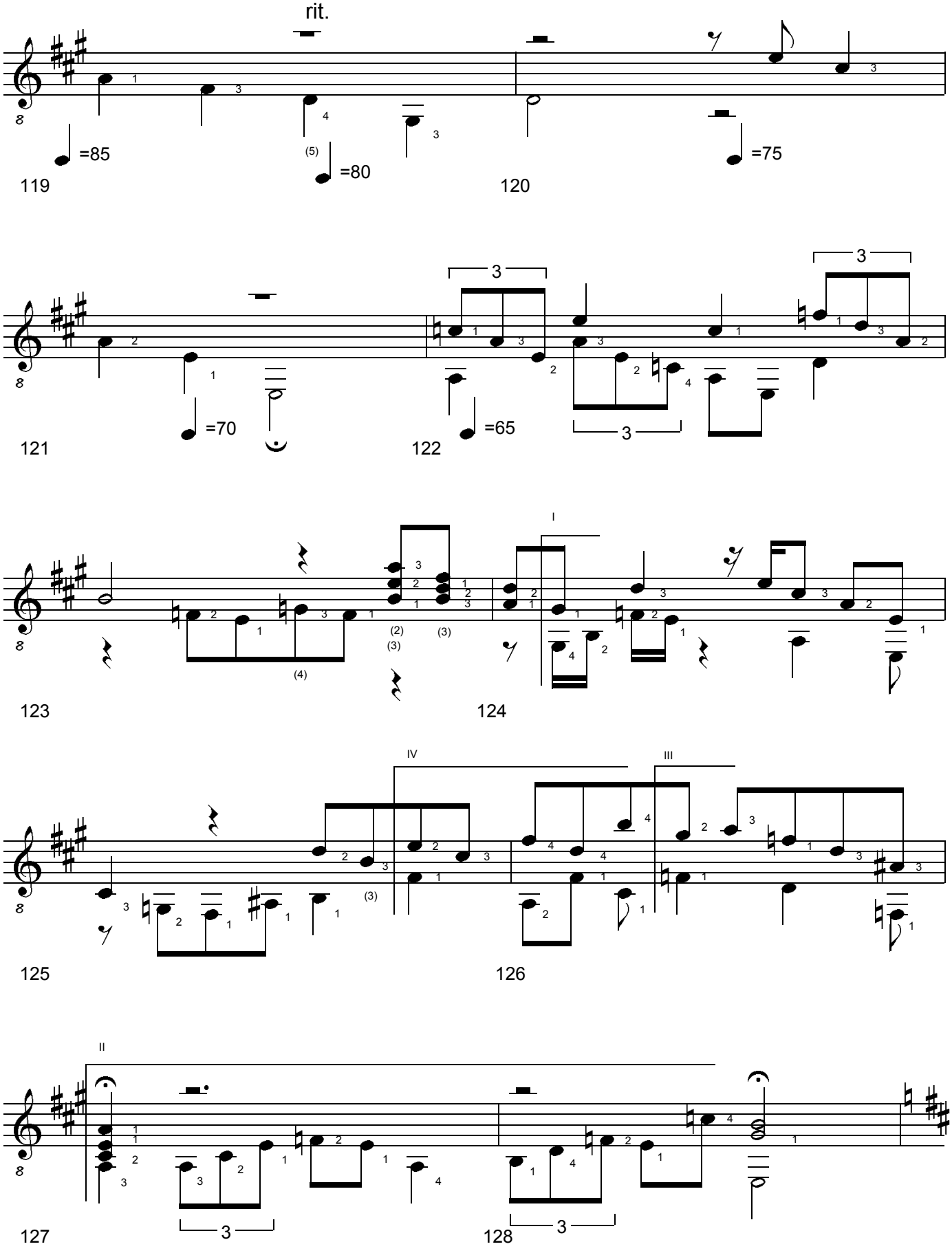


MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639



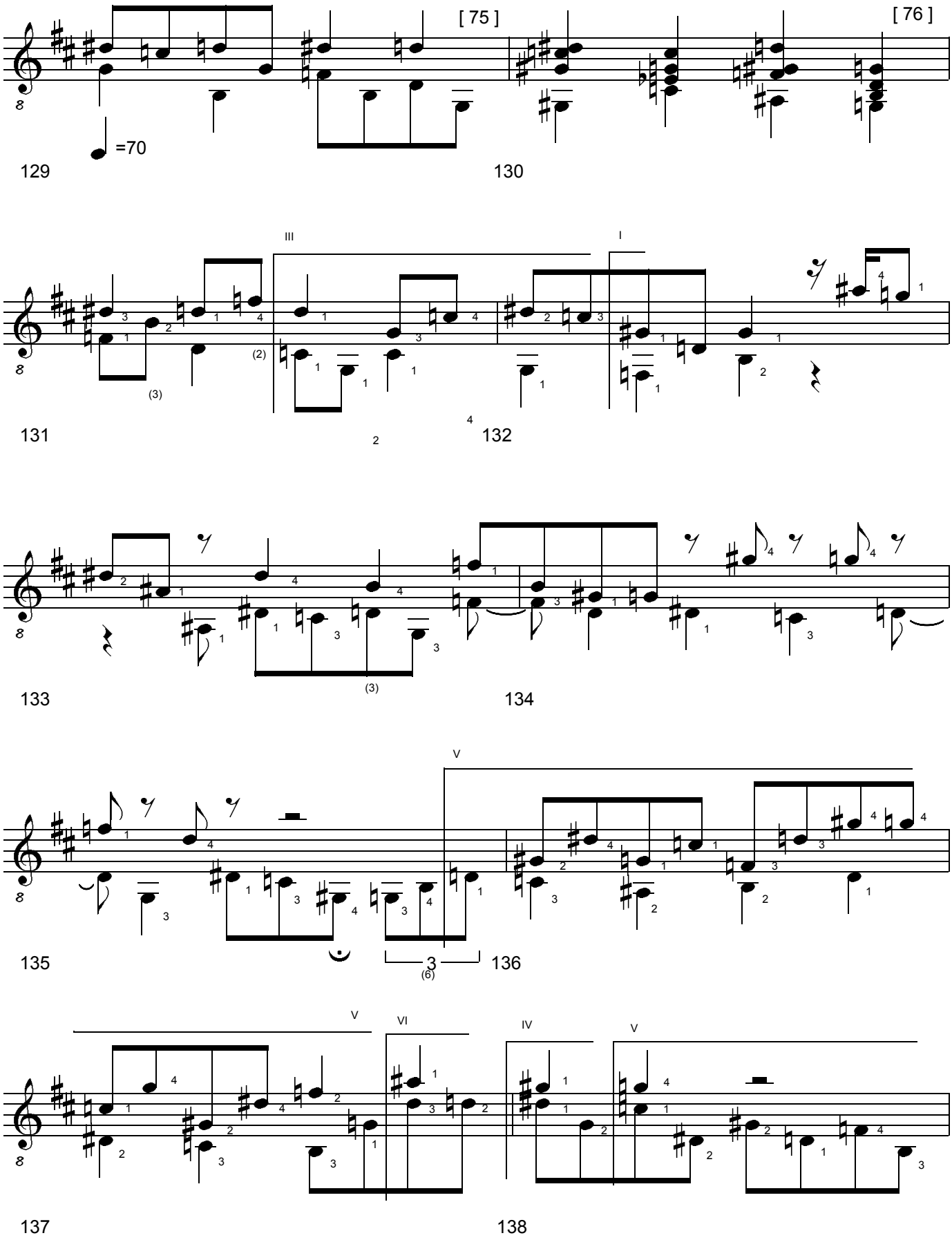
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

4. Movement: Moderato con fuoco

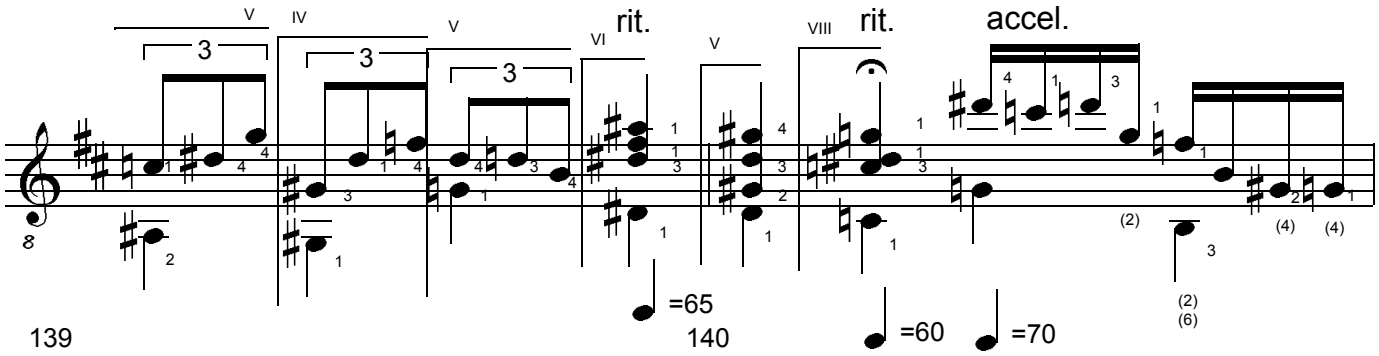


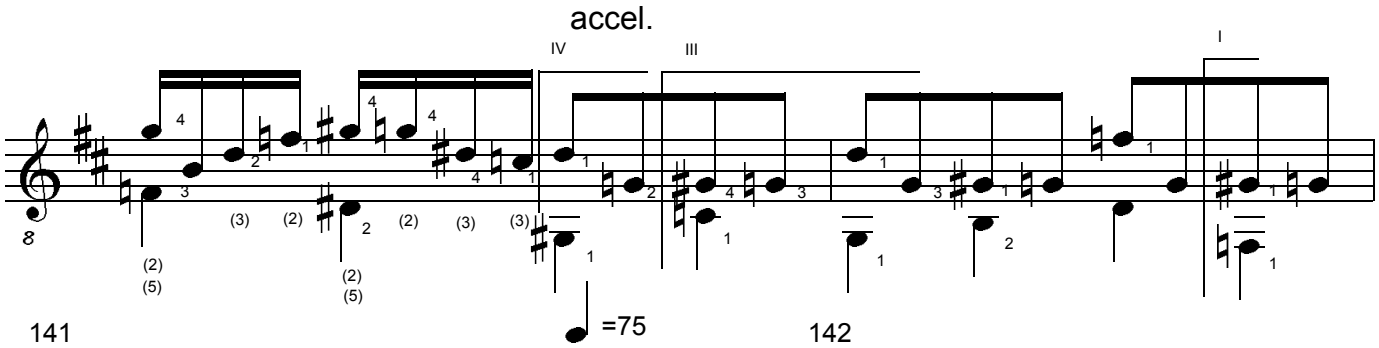
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

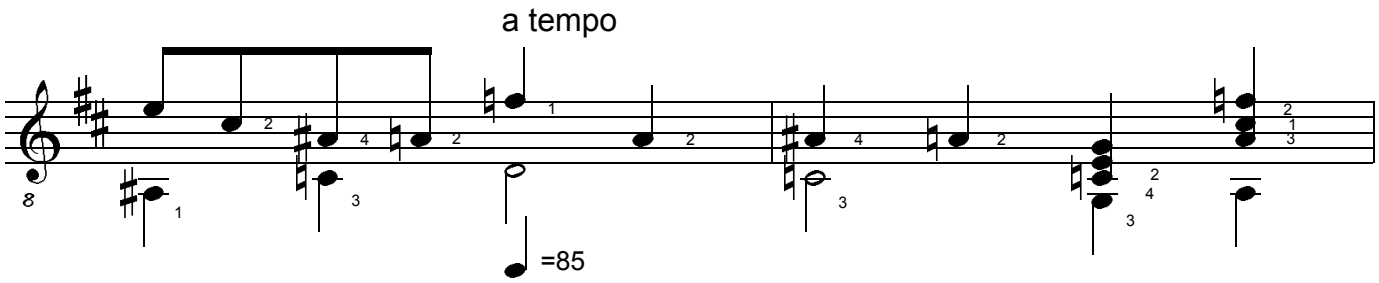
accel.

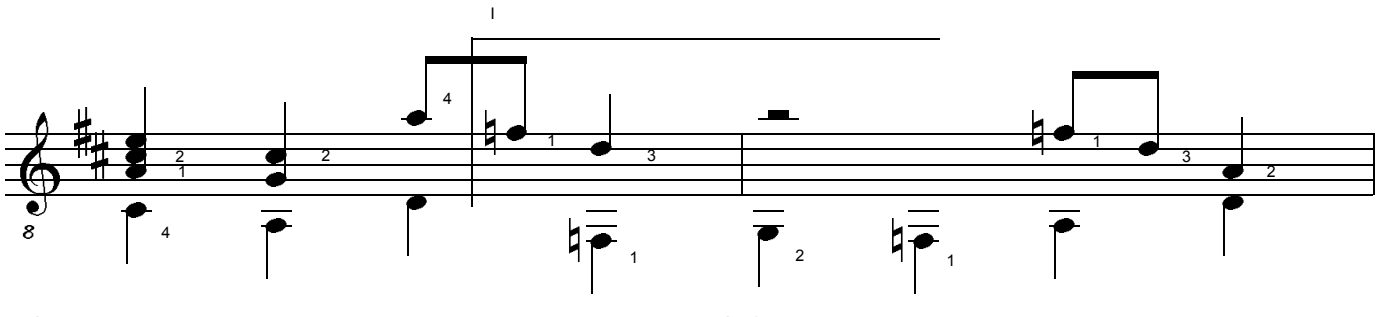


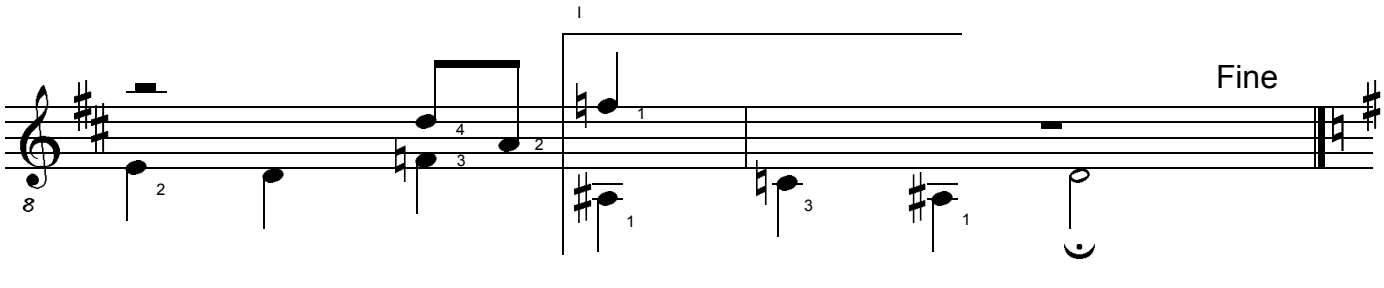
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639





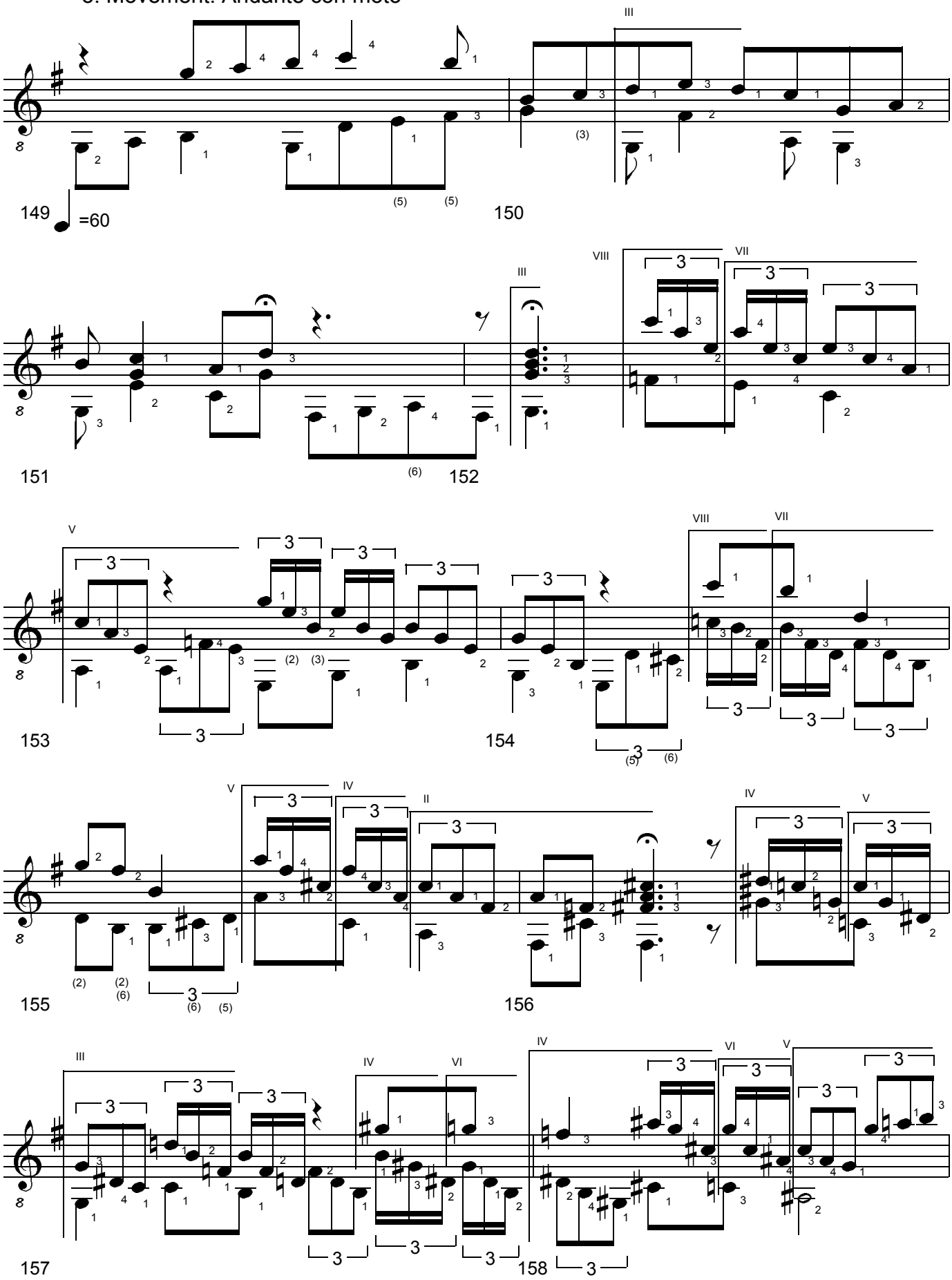




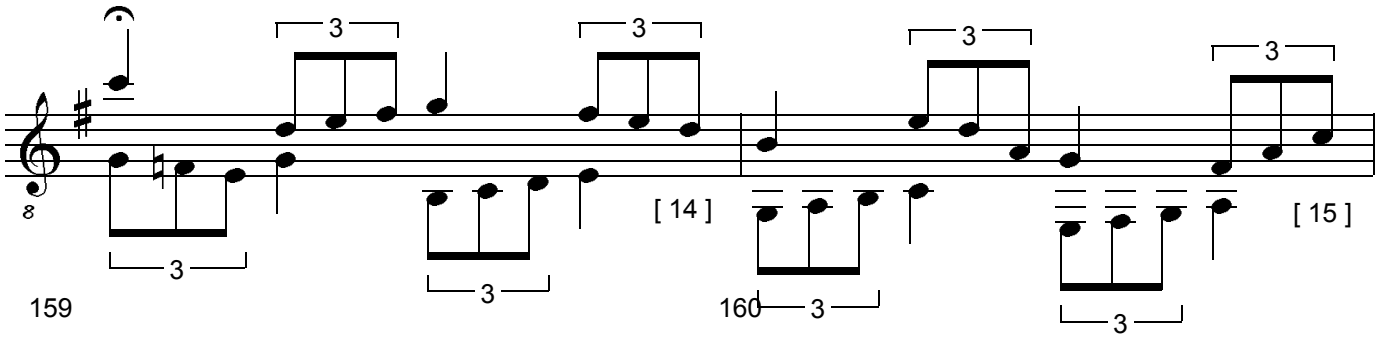


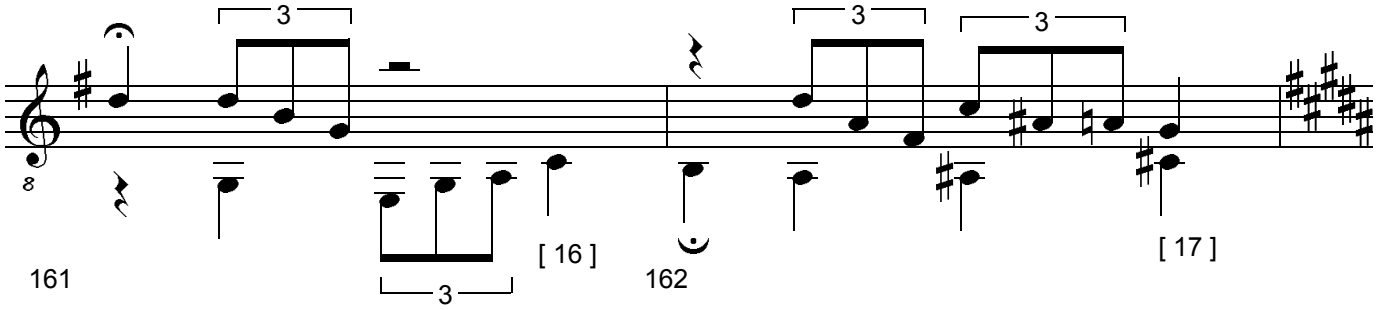
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

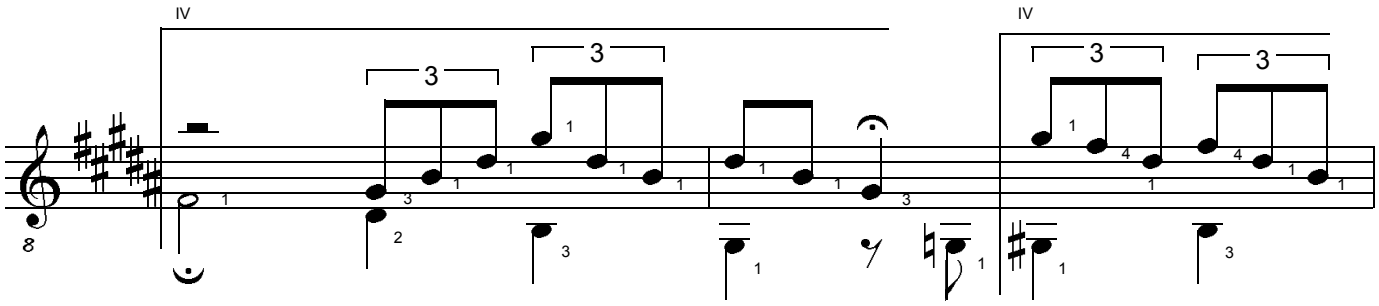
5. Movement: Andante con moto

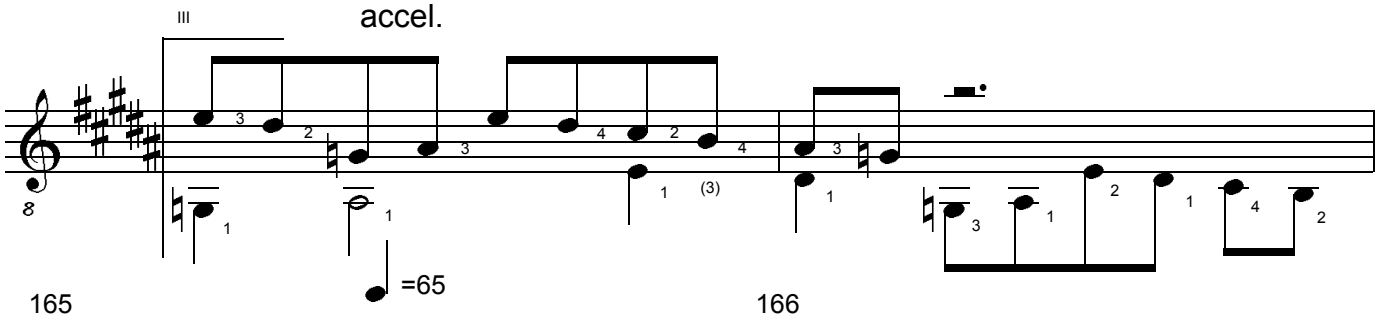


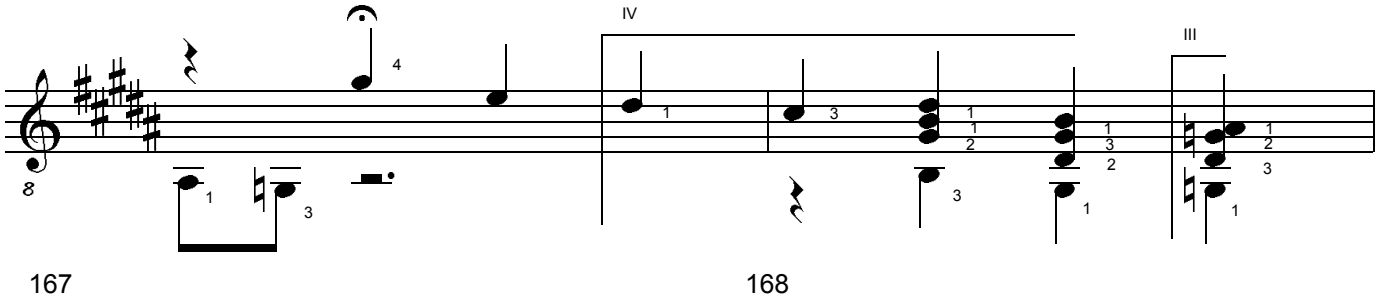
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639



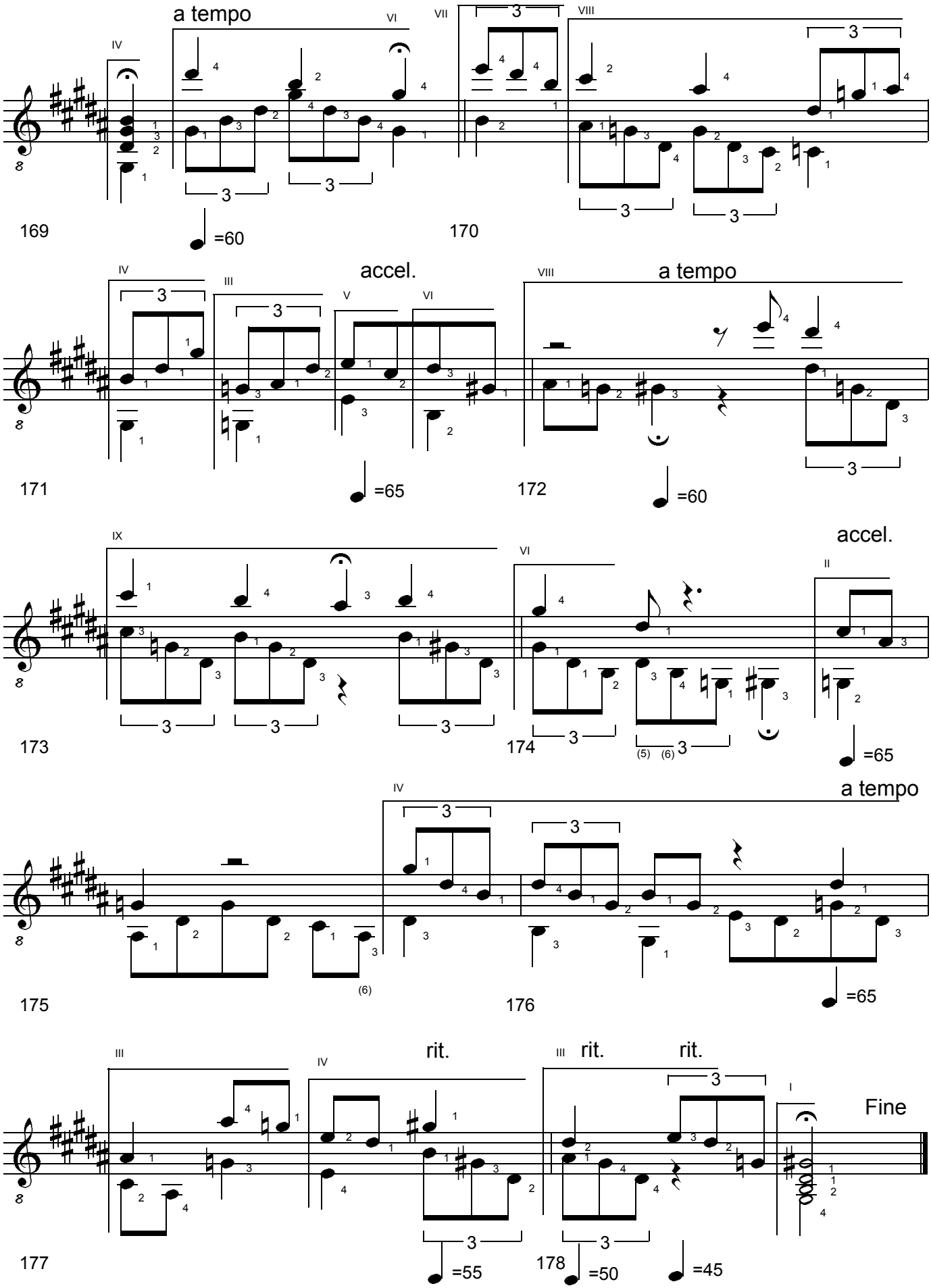








MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639



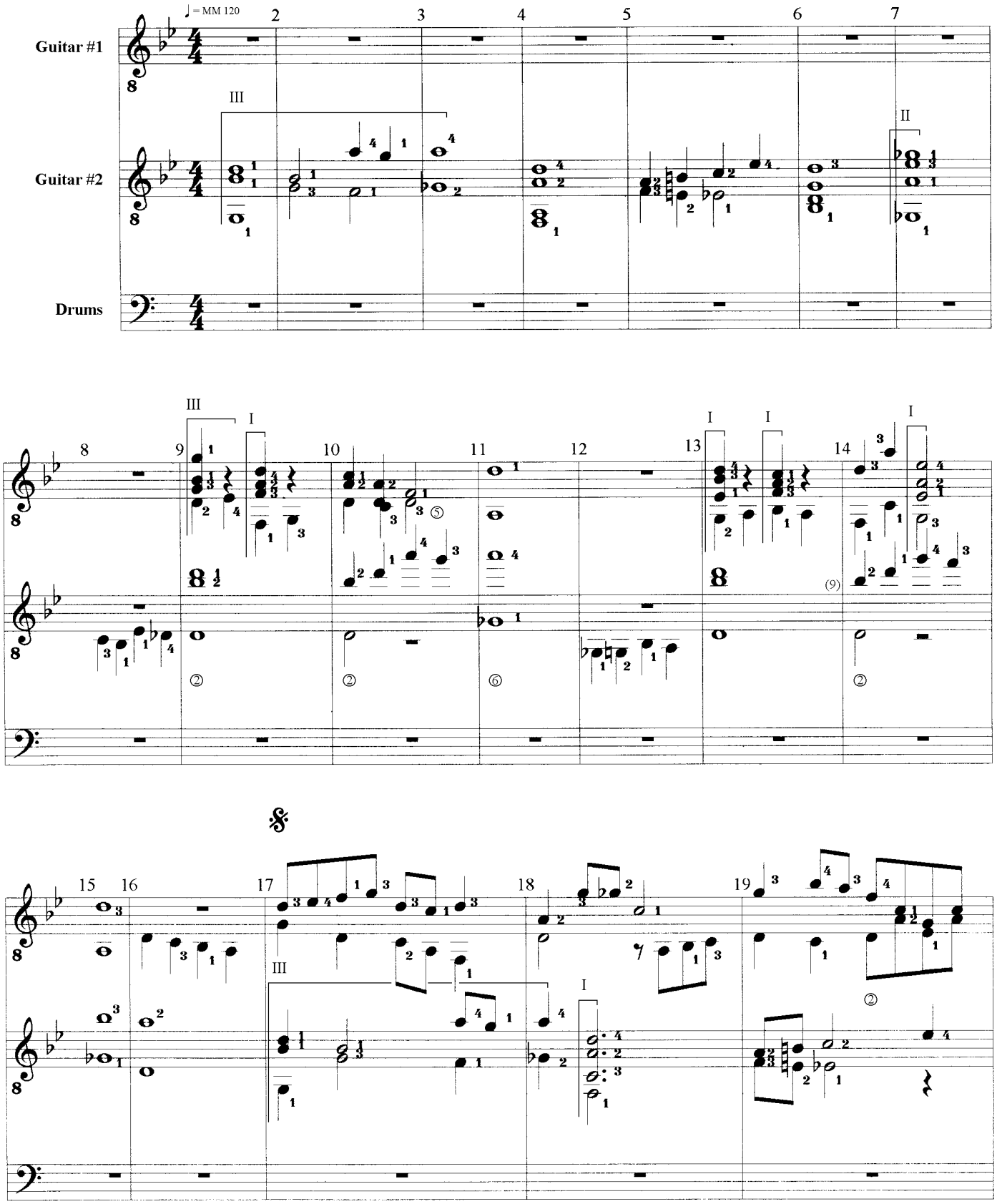
MONDSTEIN. Study for Classical Guitar. (c) Uwe Warneke 2003. All Rights Reserved. US Copyright Office, PAU 2-809-639

ONYX

Study for 2 Solo Guitars & Drums
by Uwe Warneke

Uwe Warneke
Op.32

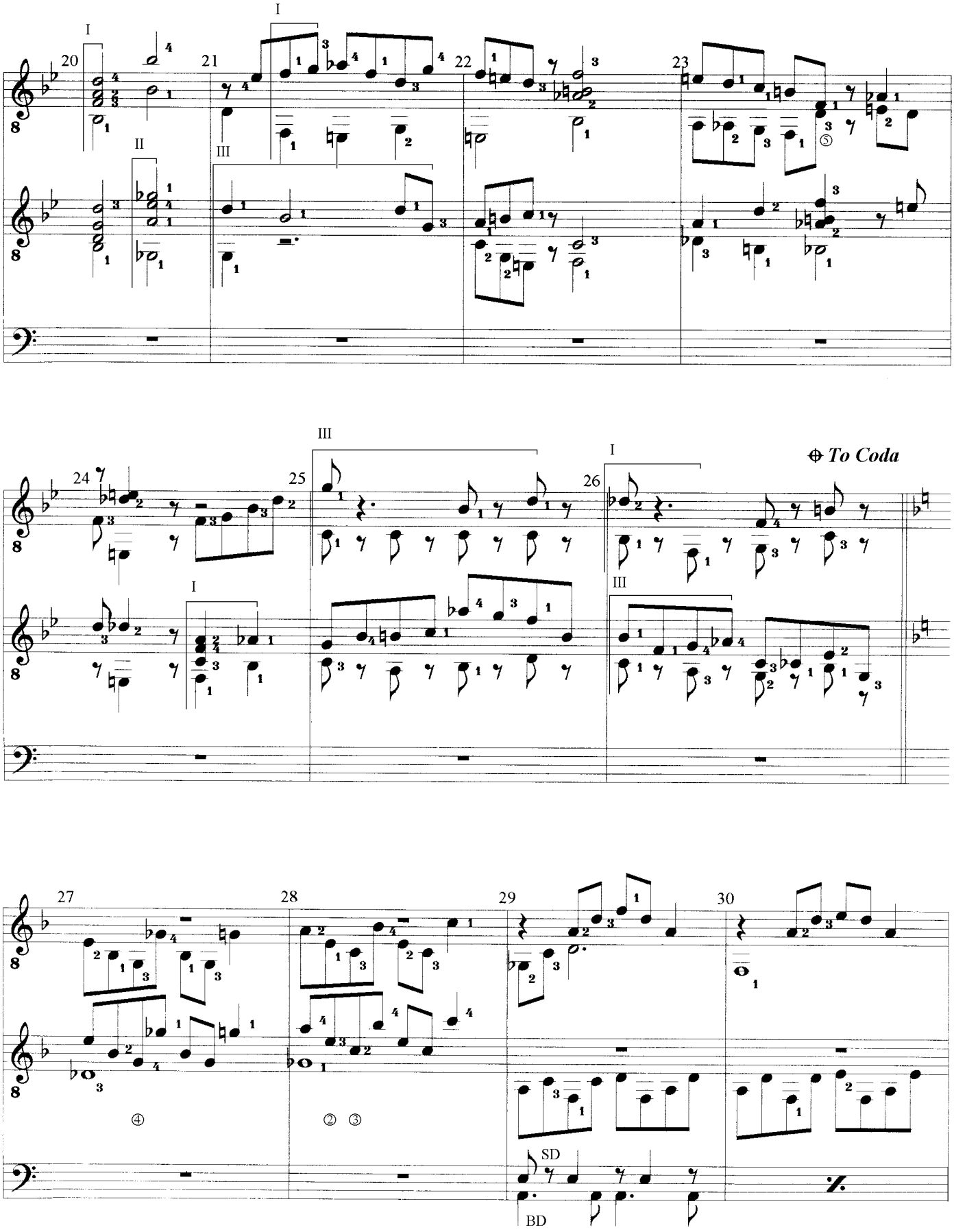
Allegro



ONYX

Study for 2 Solo Guitars & Drums

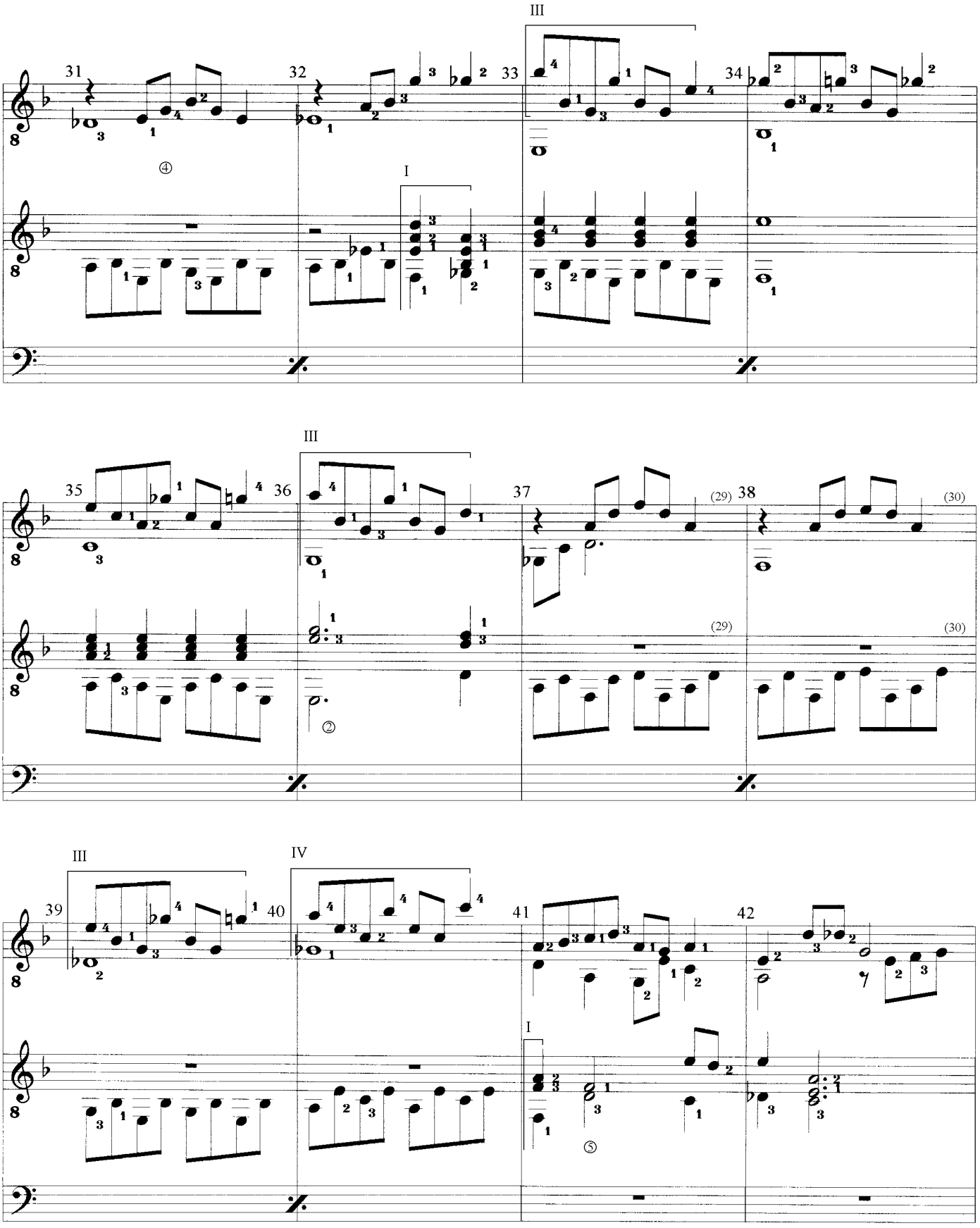
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970



ONYX

Study for 2 Solo Guitars & Drums

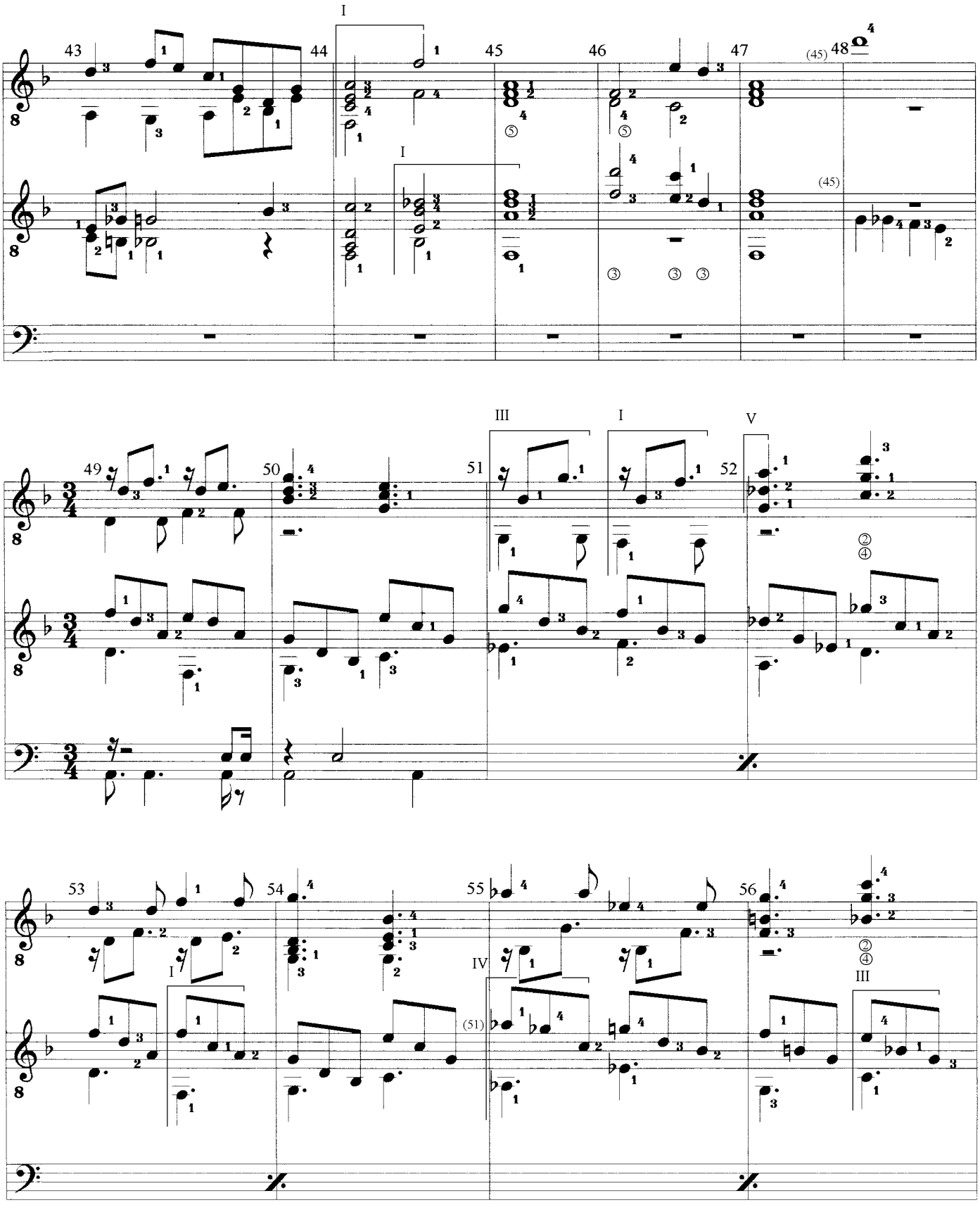
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970



ONYX

Study for 2 Solo Guitars & Drums

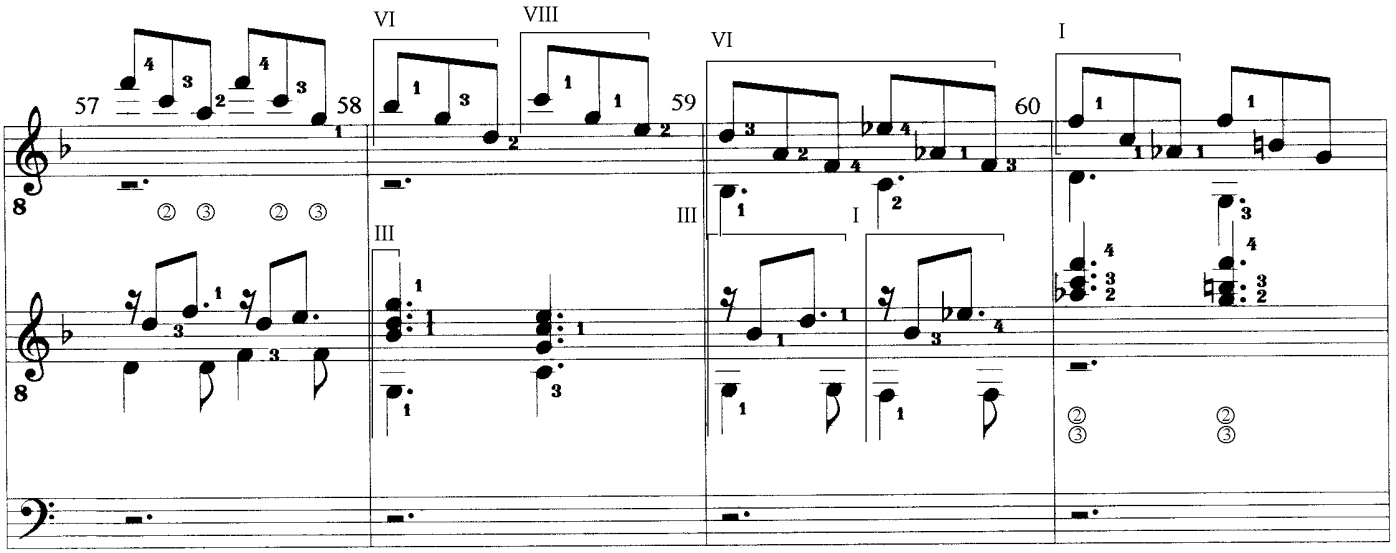
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970

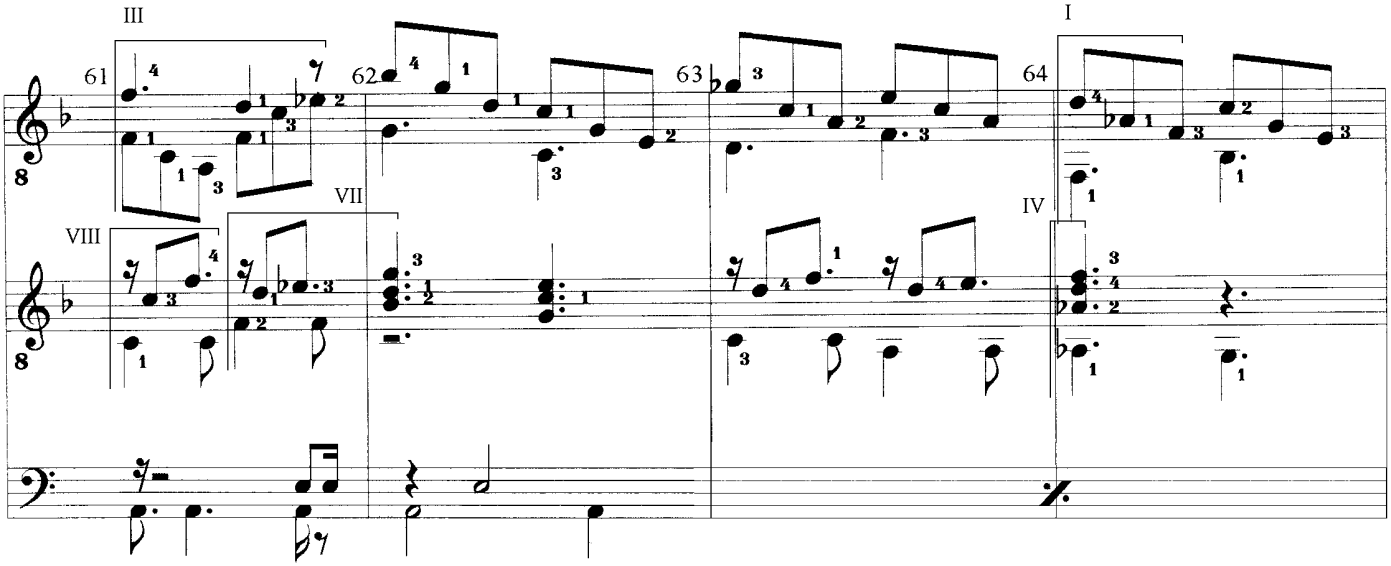


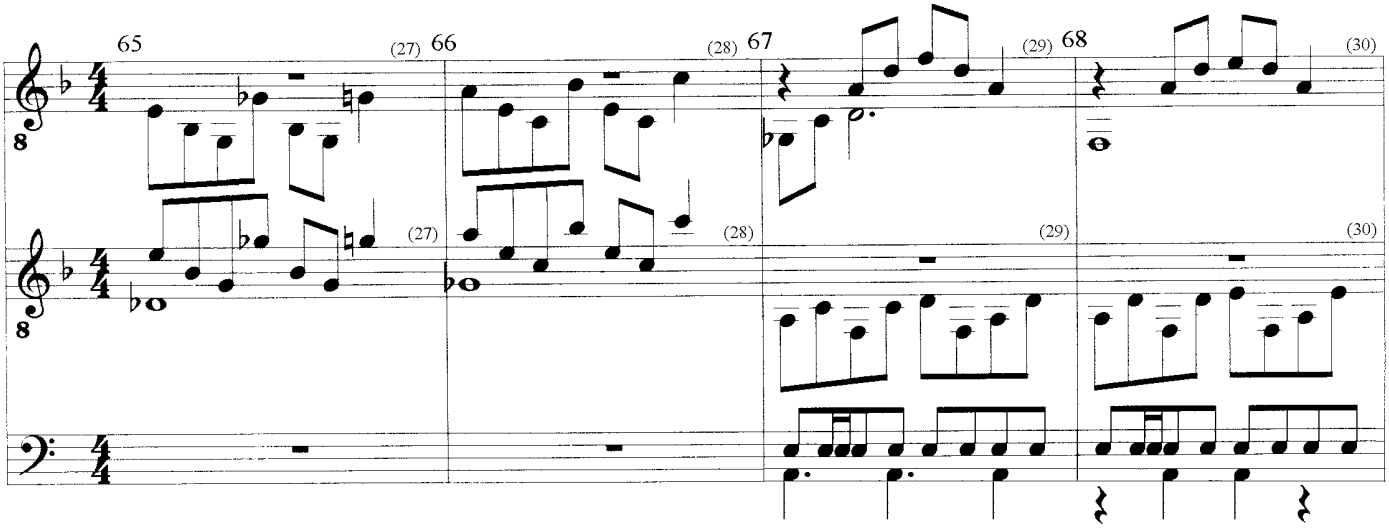
ONYX

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970



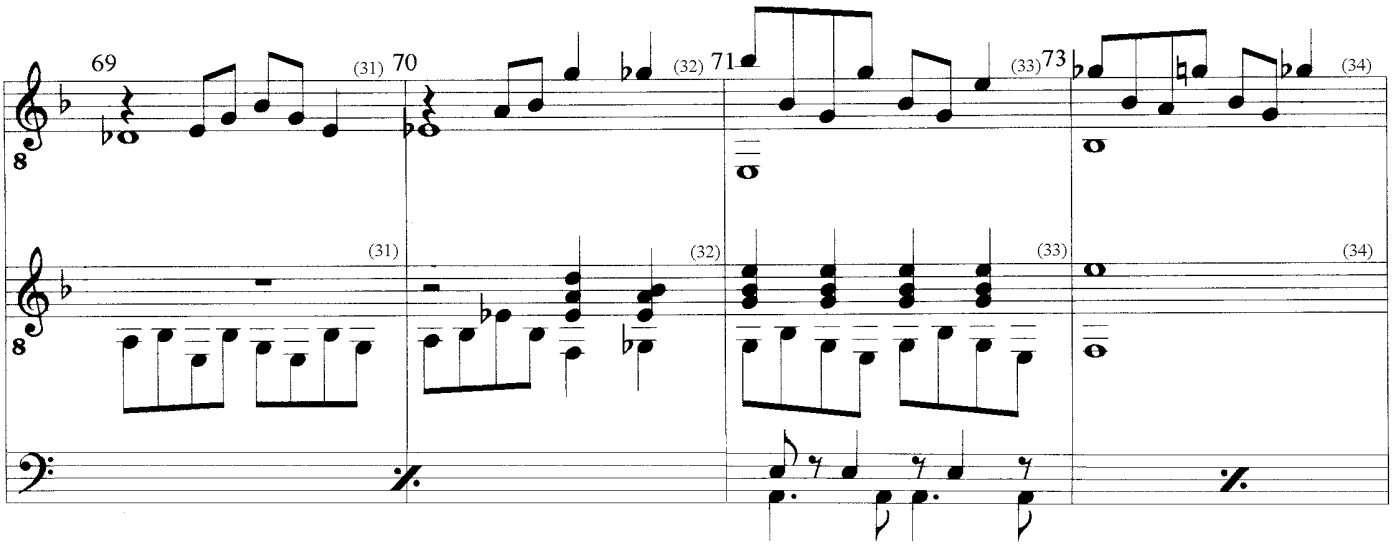


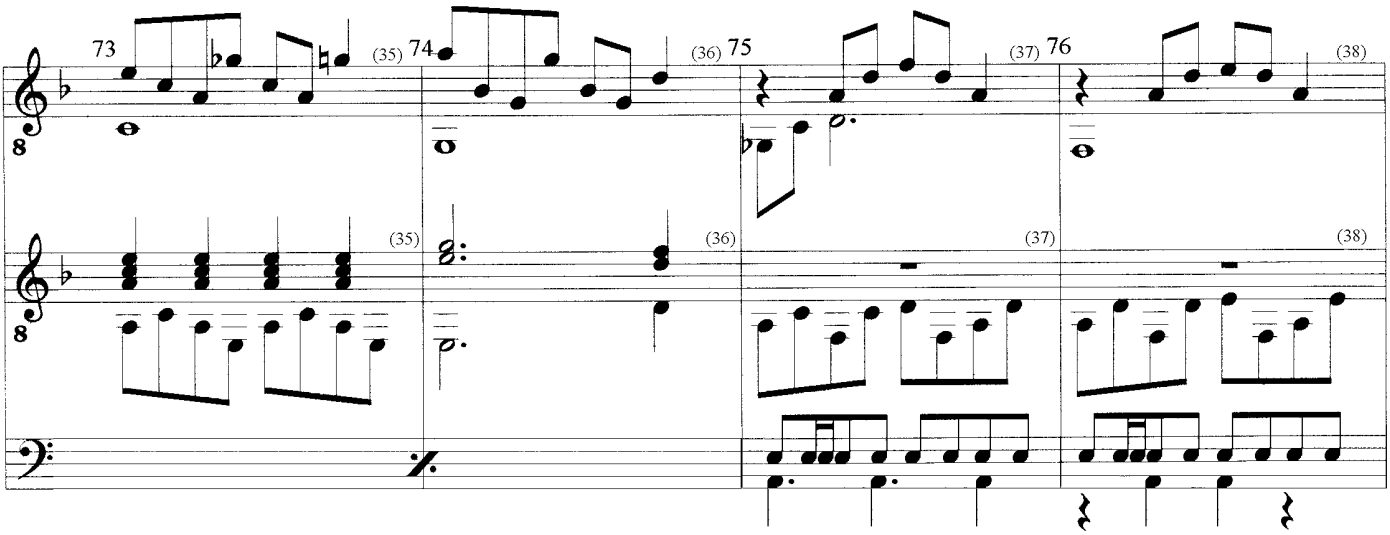


ONYX

Study for 2 Solo Guitars & Drums

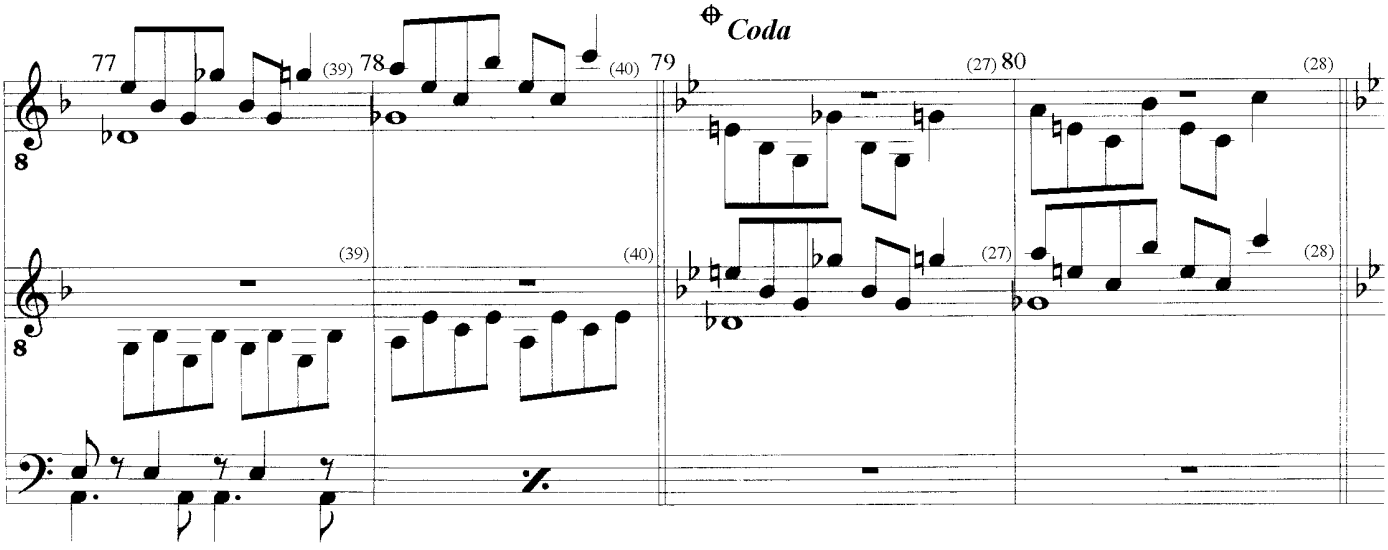
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970





D.S. al Coda

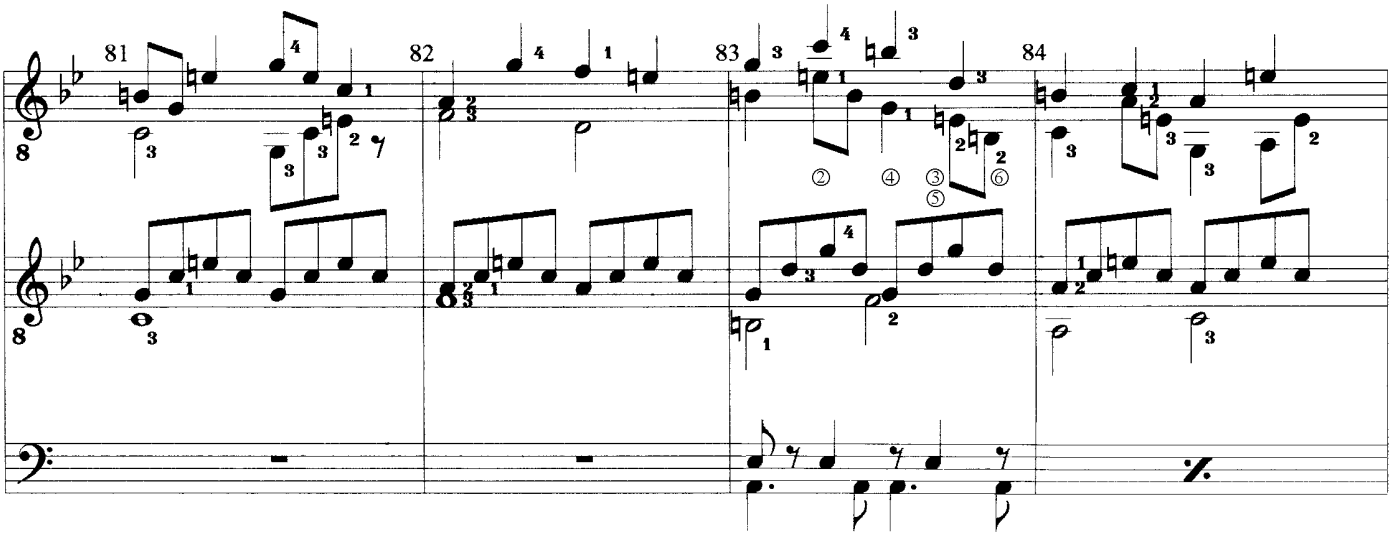
Coda

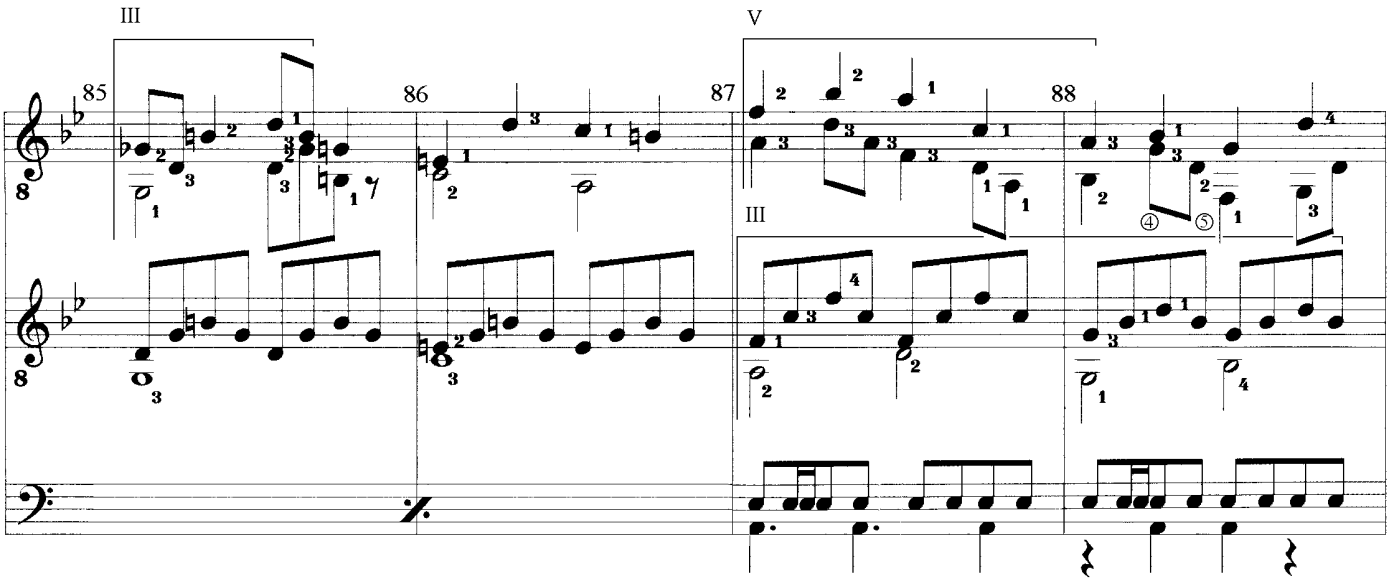


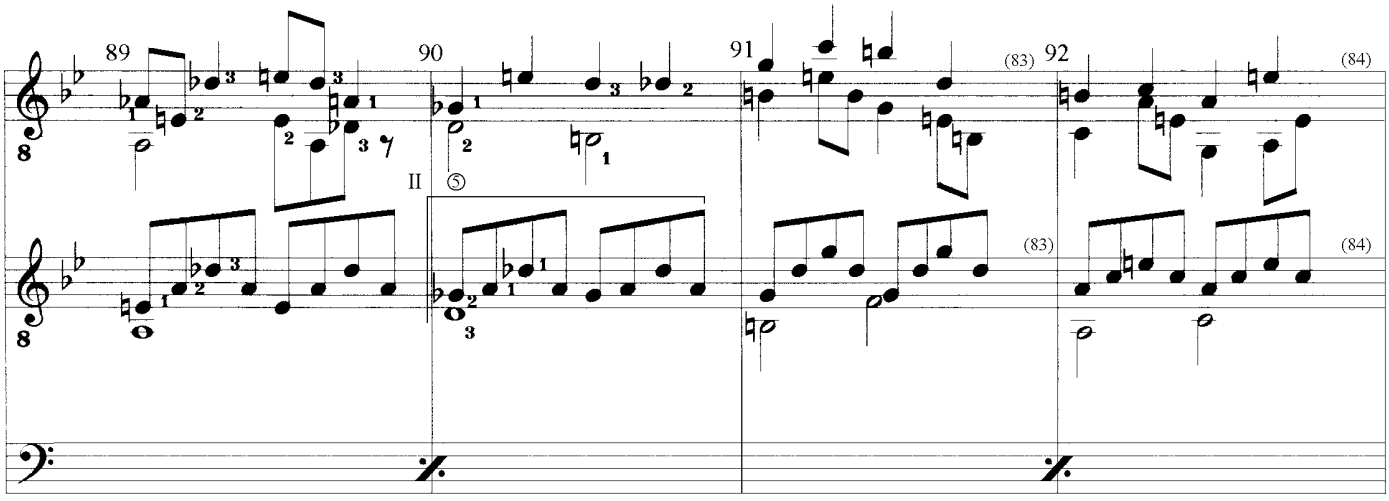
ONYX

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970



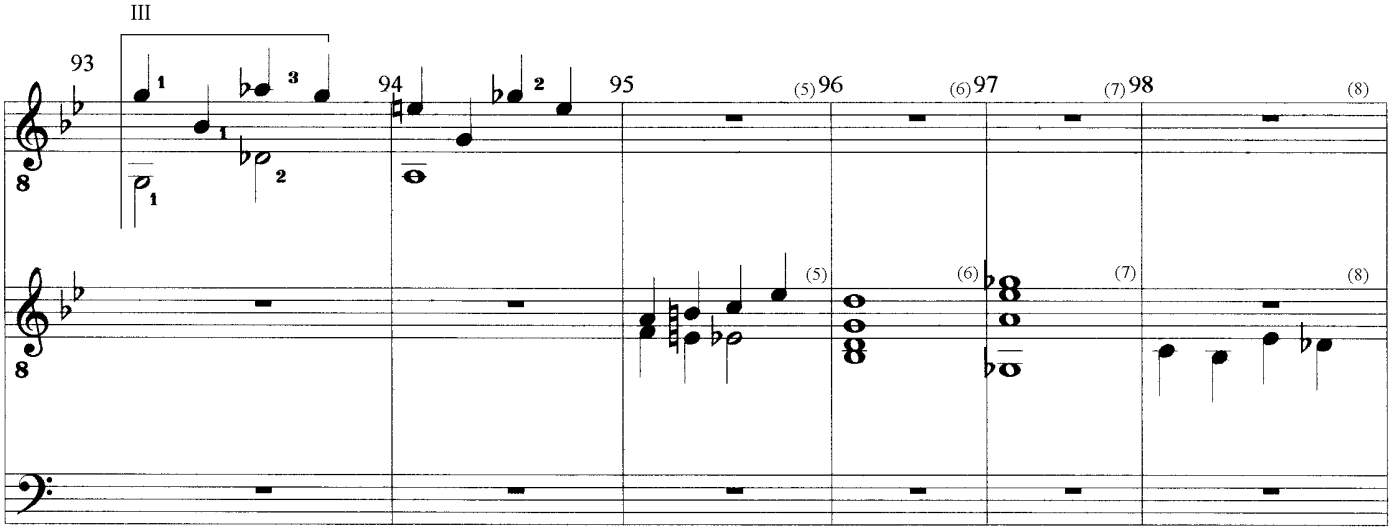


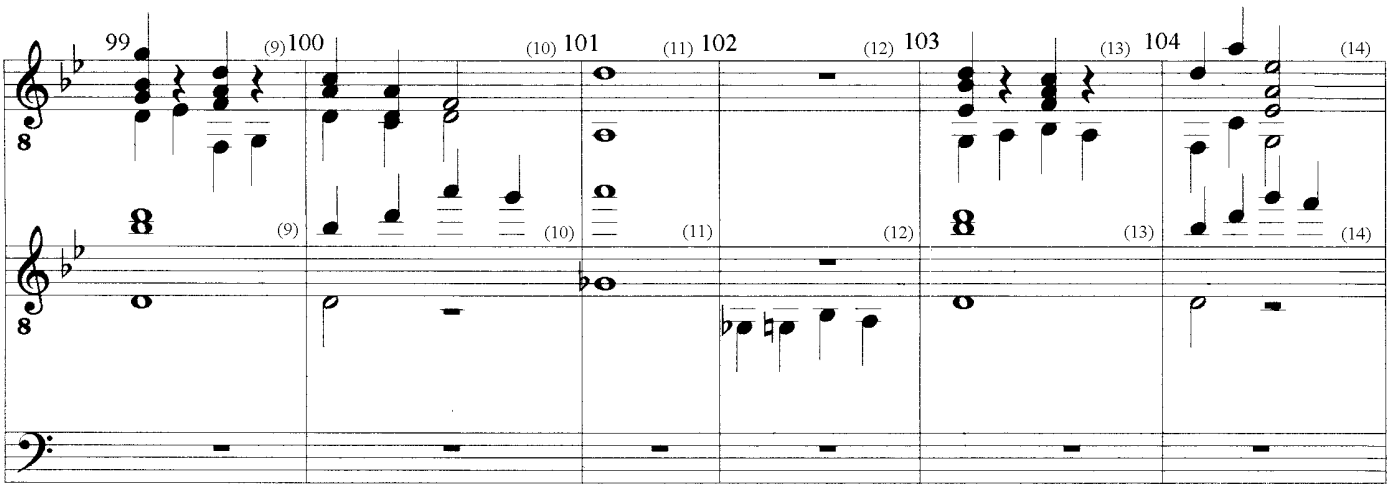


ONYX

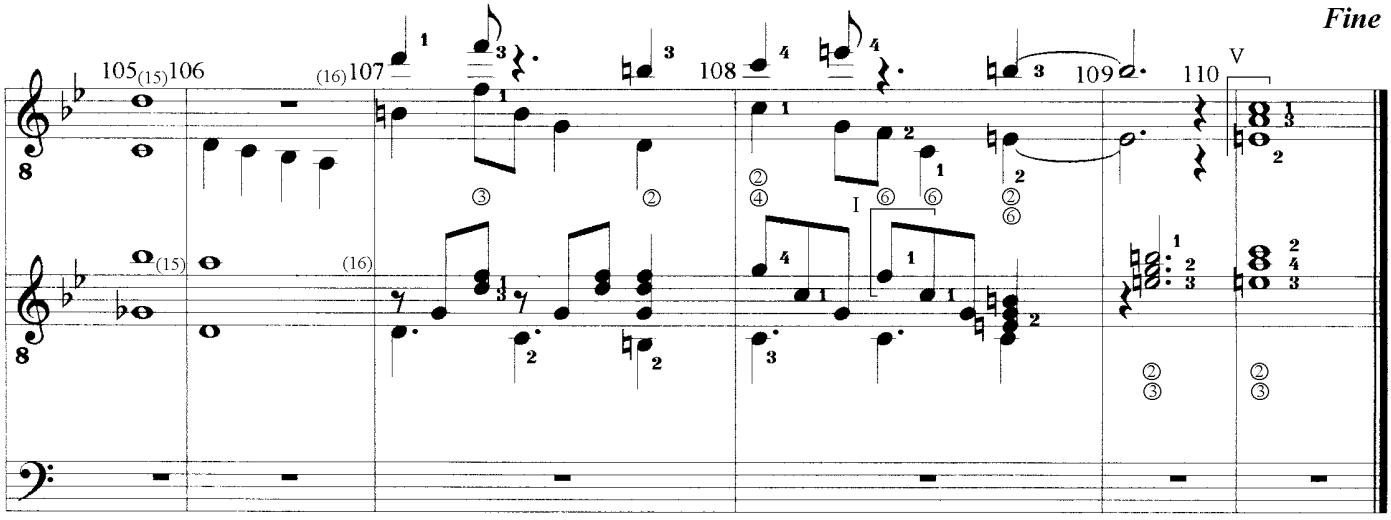
Study for 2 Solo Guitars & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970





Fine



ONYX

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-970

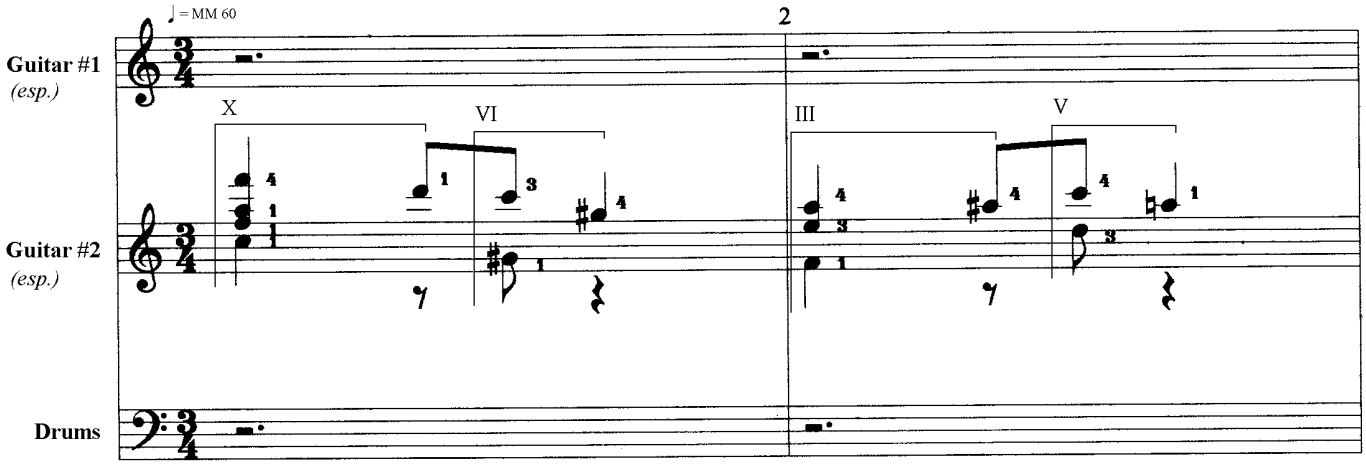
SAPHIR

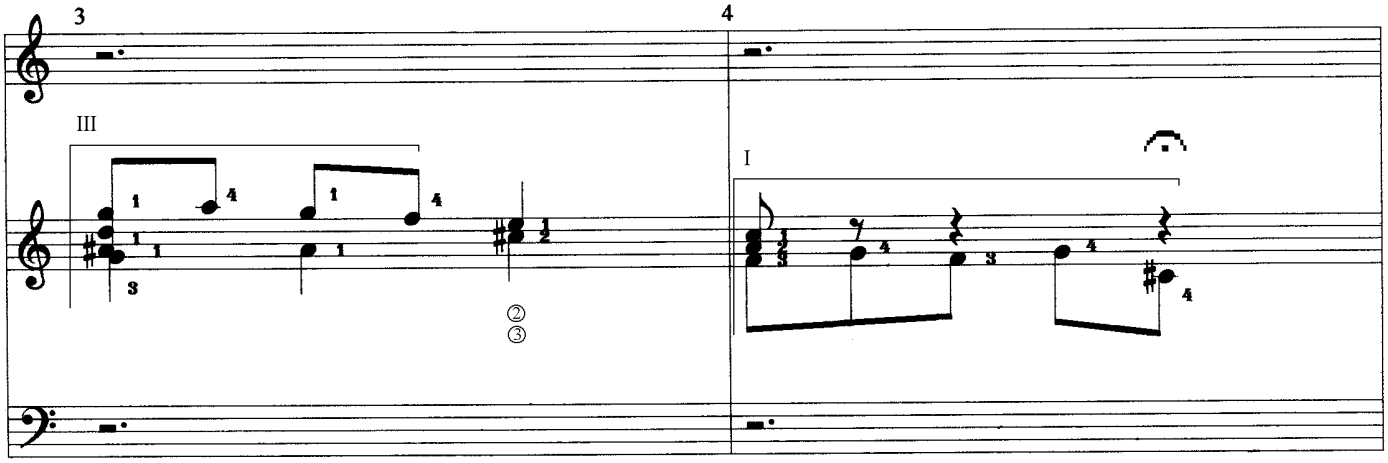
Study for 2 Solo Guitars & Drums

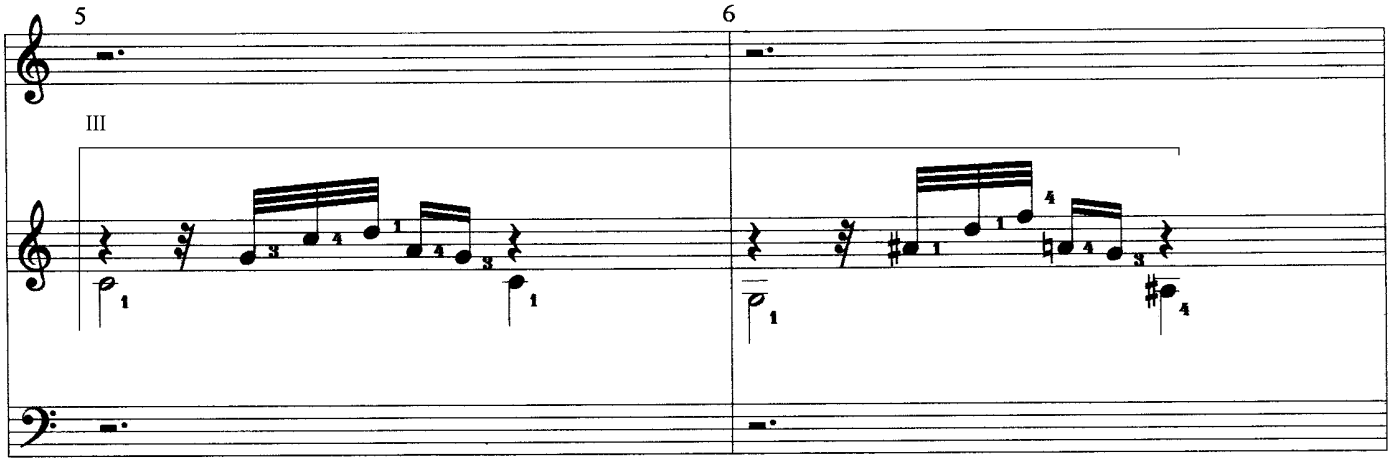
by Uwe Warneke

Uwe Warneke
Op.33

Andante

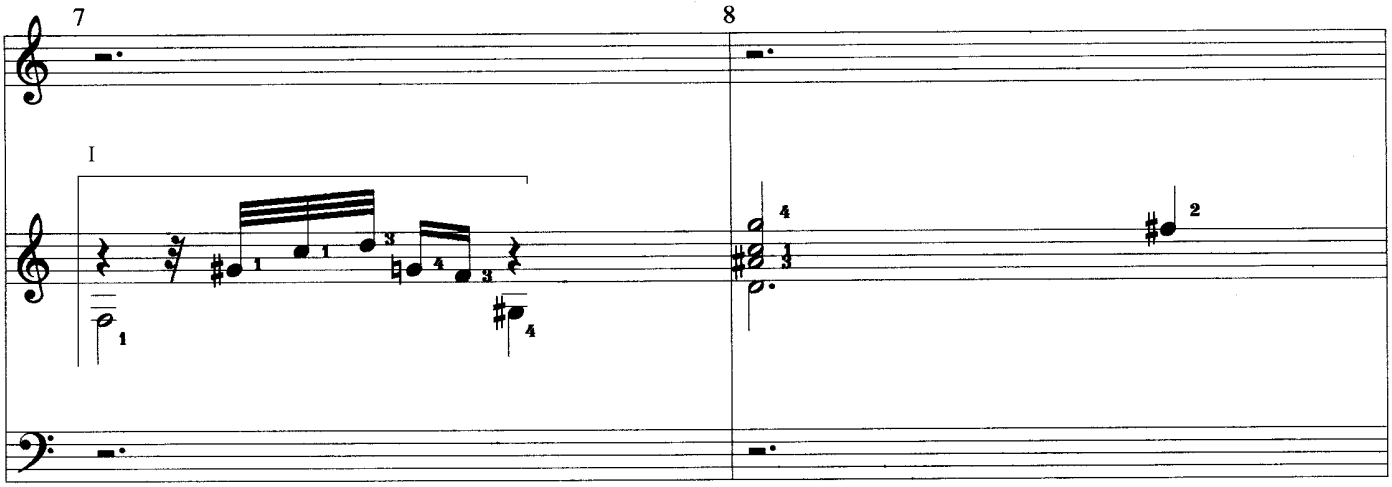


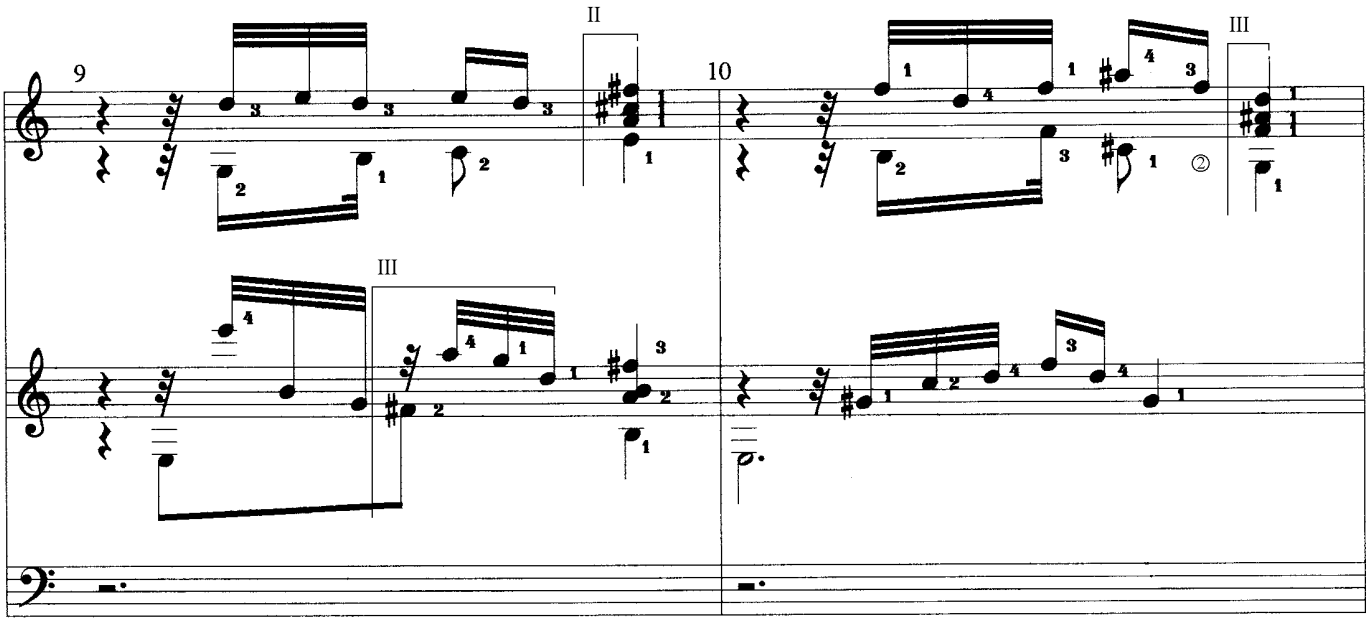


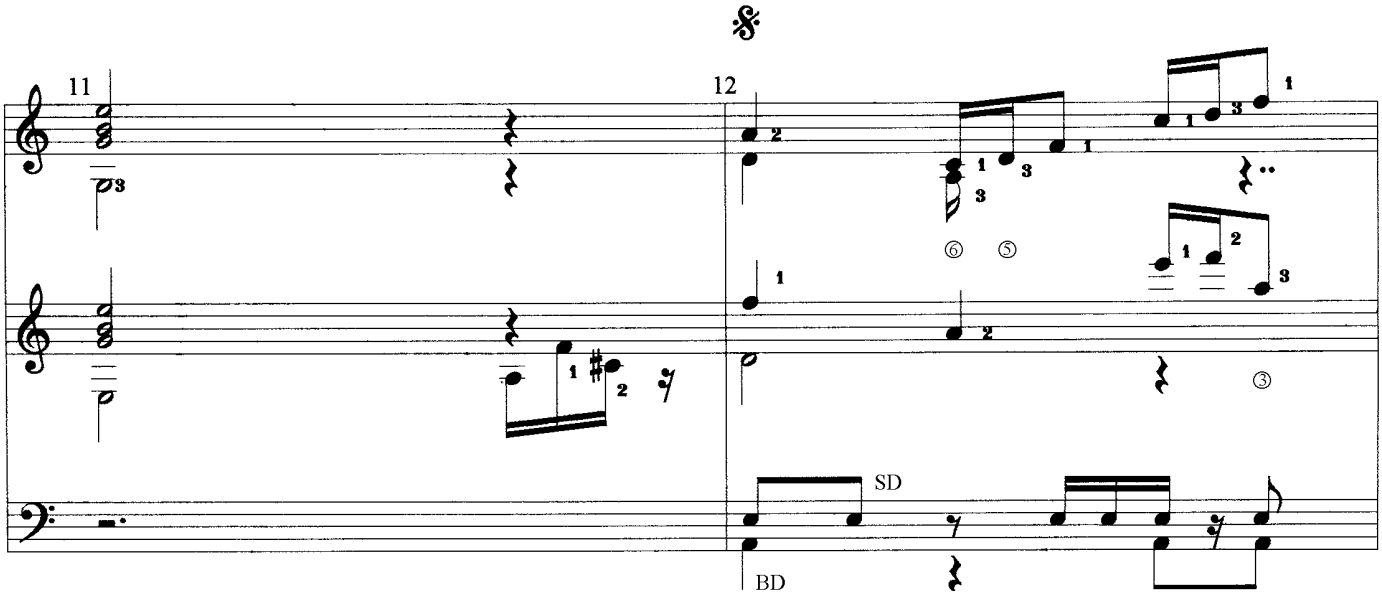


SAPHIR
Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



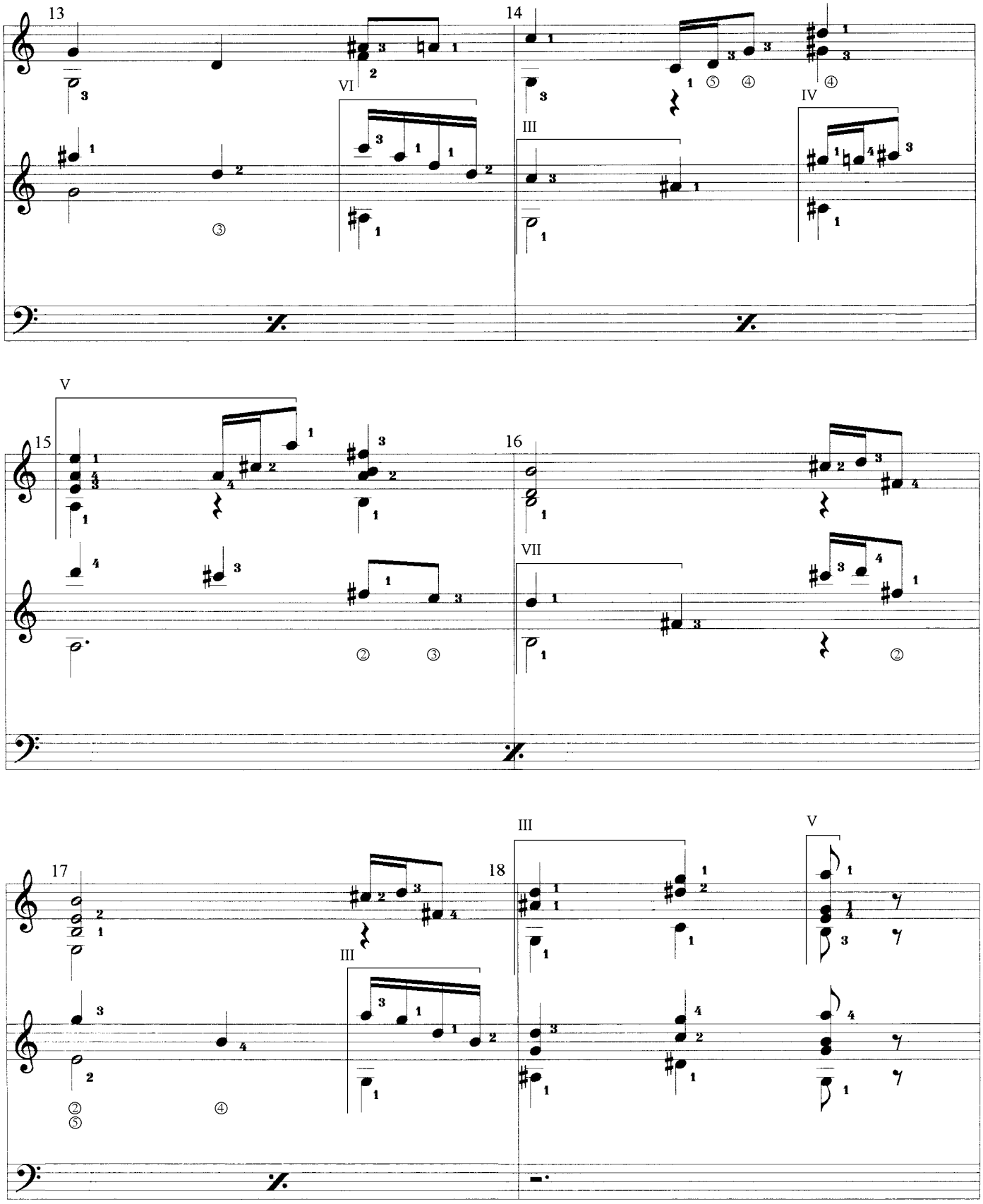




SAPHIR

Study for 2 Solo Guitars & Drums

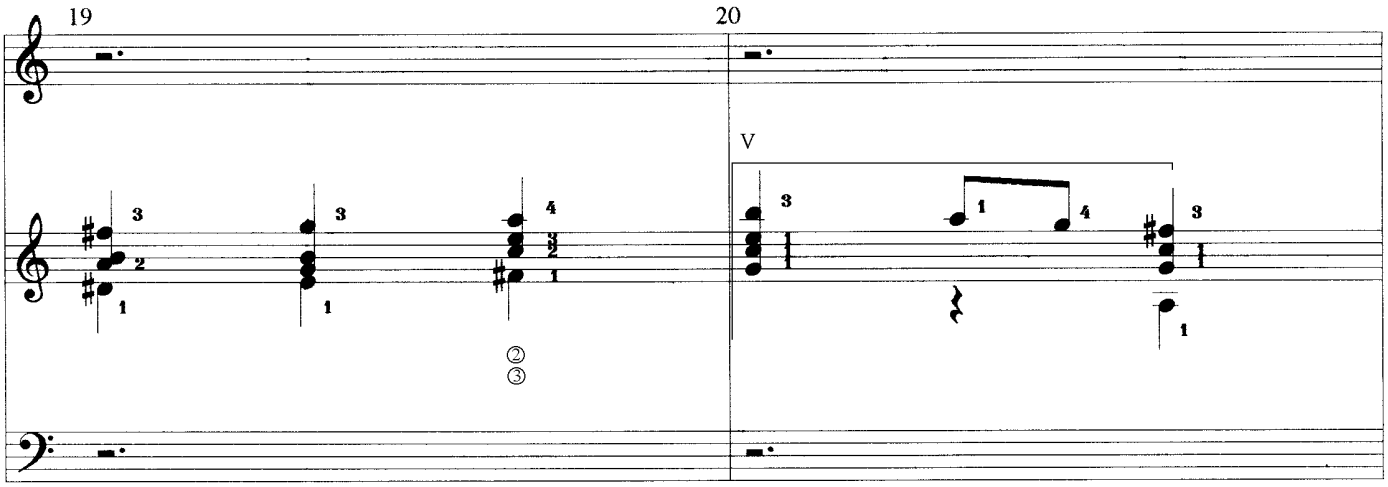
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206

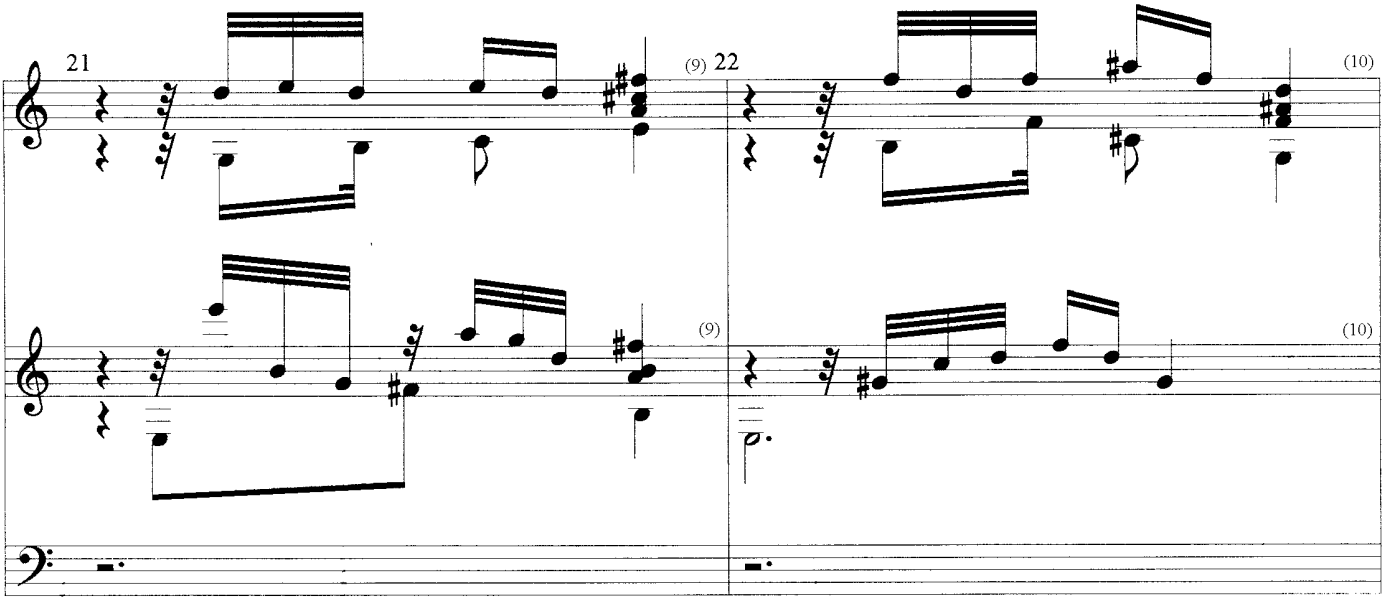


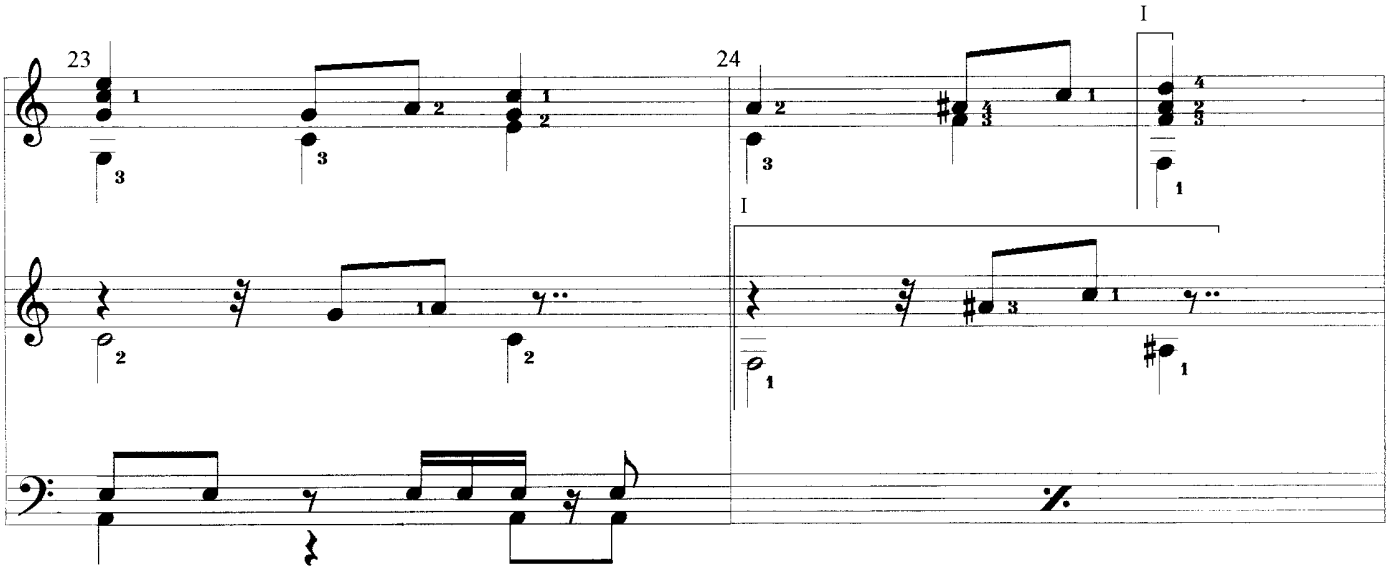
SAPHIR

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



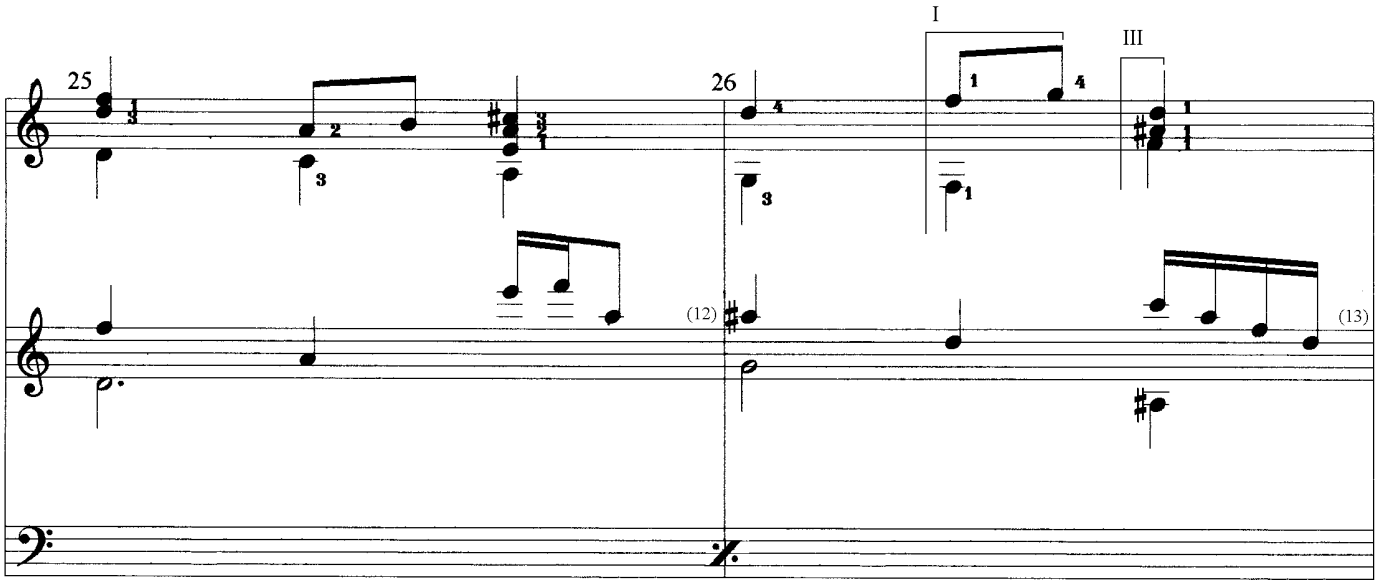


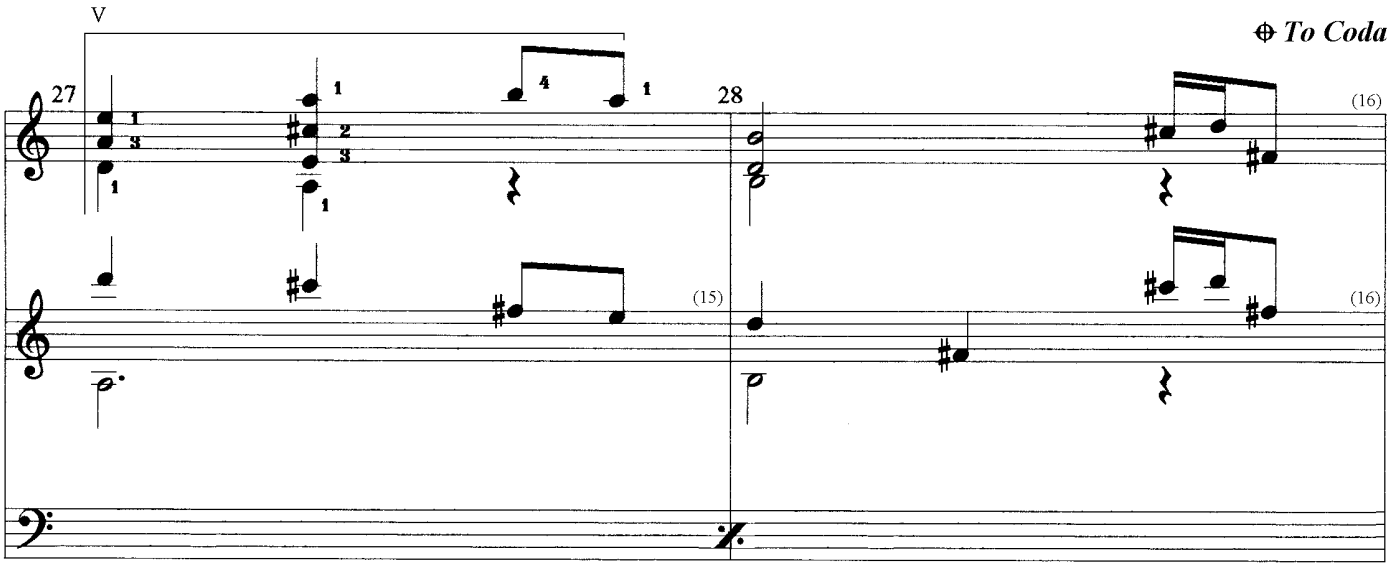


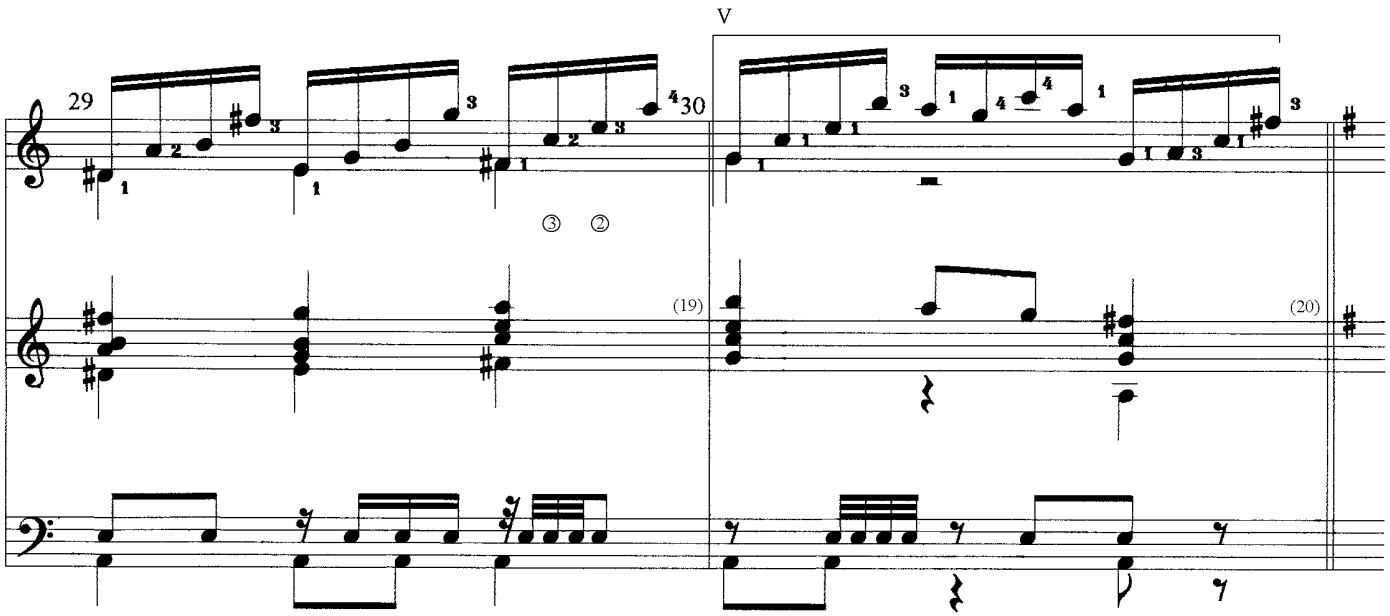
SAPHIR

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



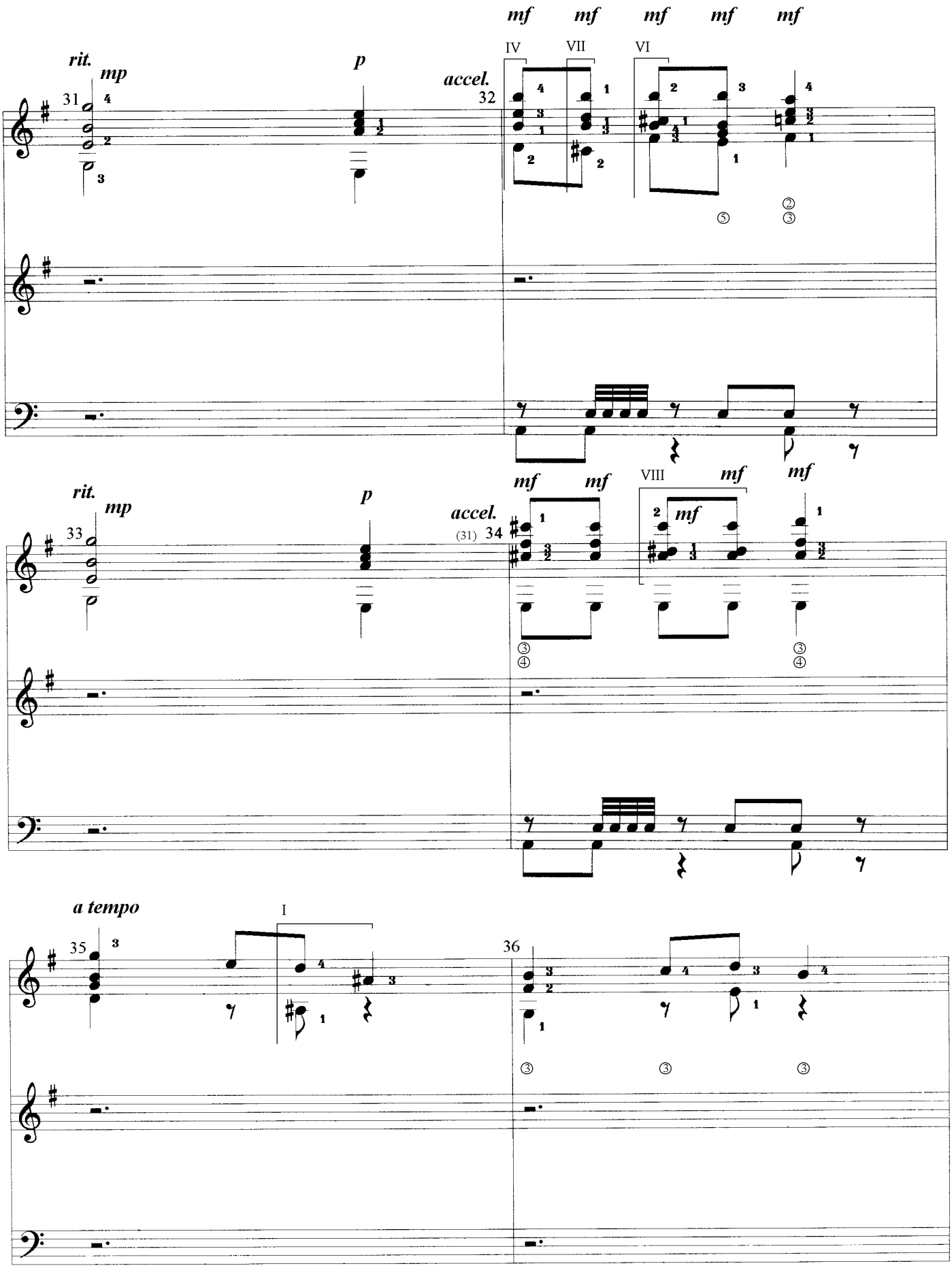




SAPHIR

Study for 2 Solo Guitars & Drums

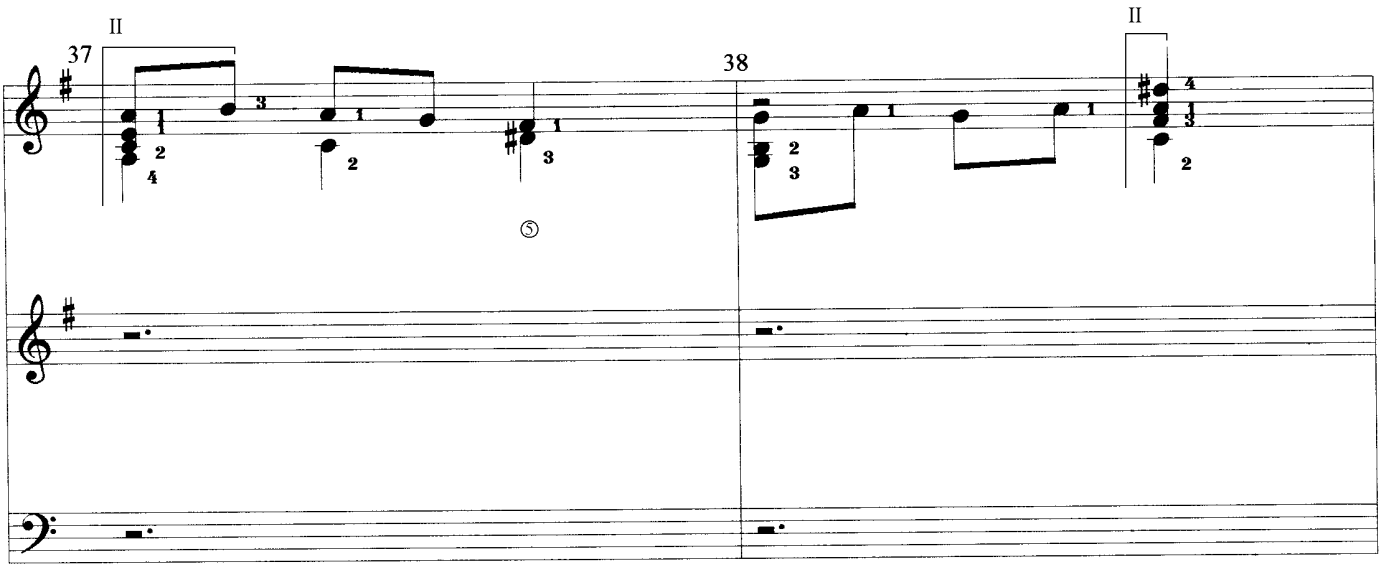
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206

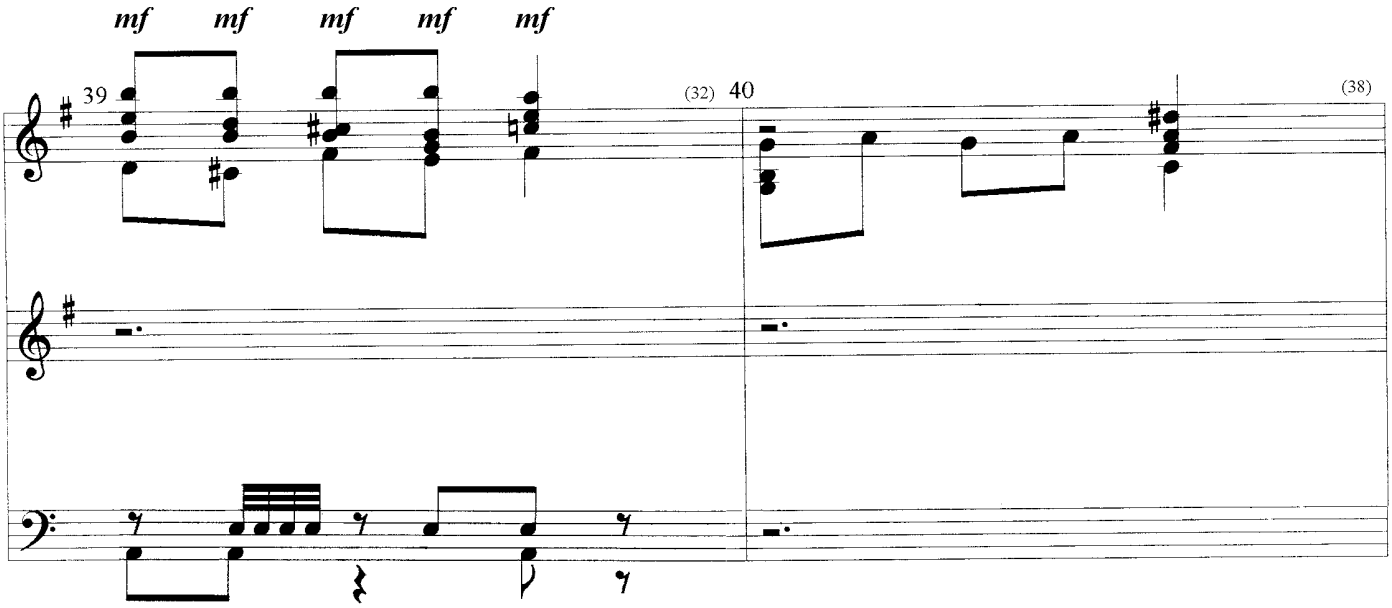


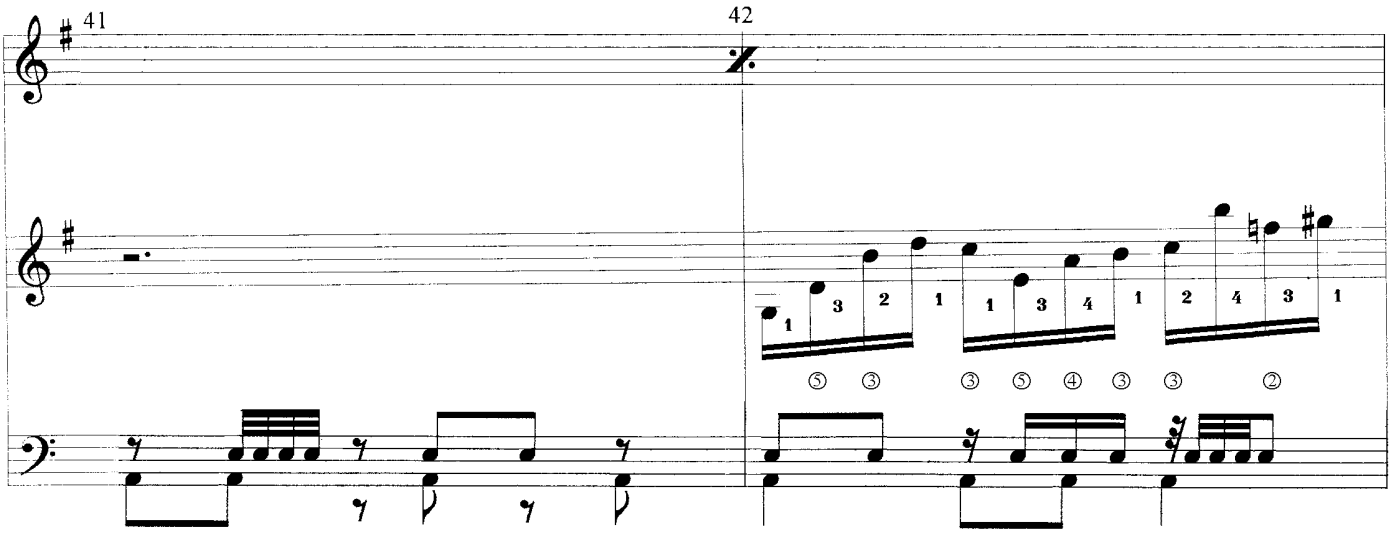
SAPHIR

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



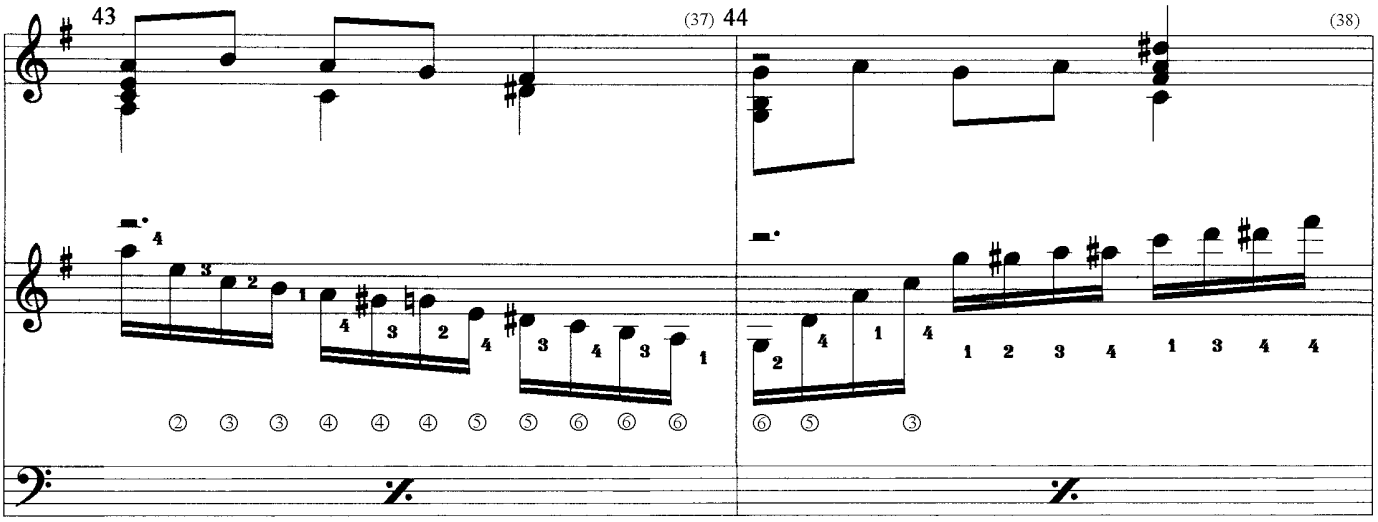


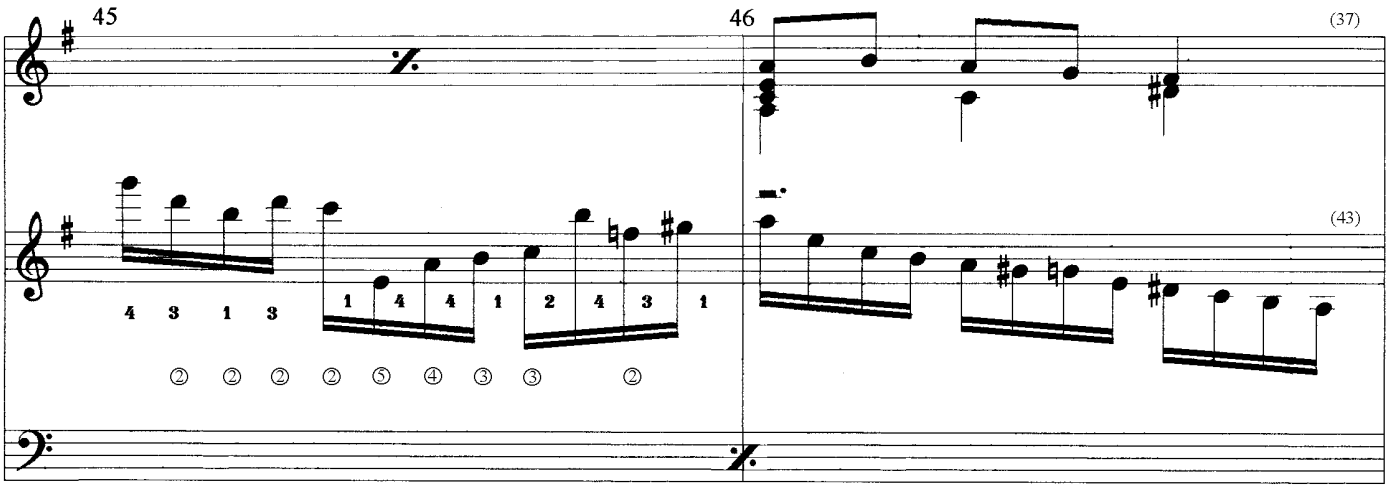


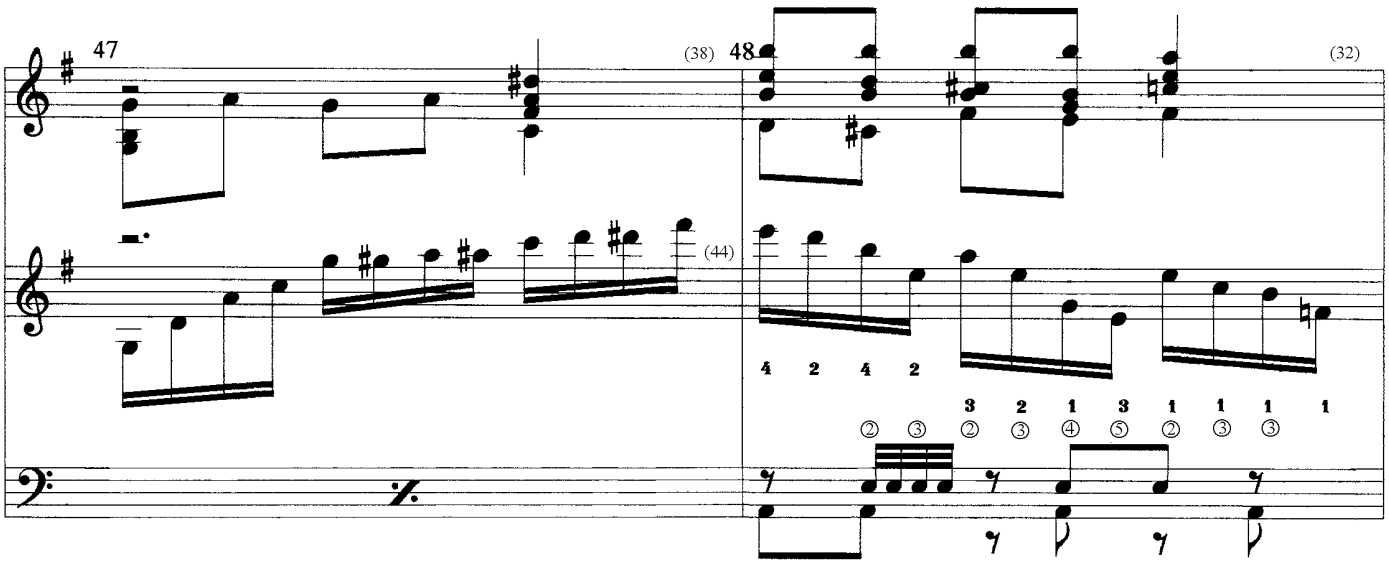
SAPHIR

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



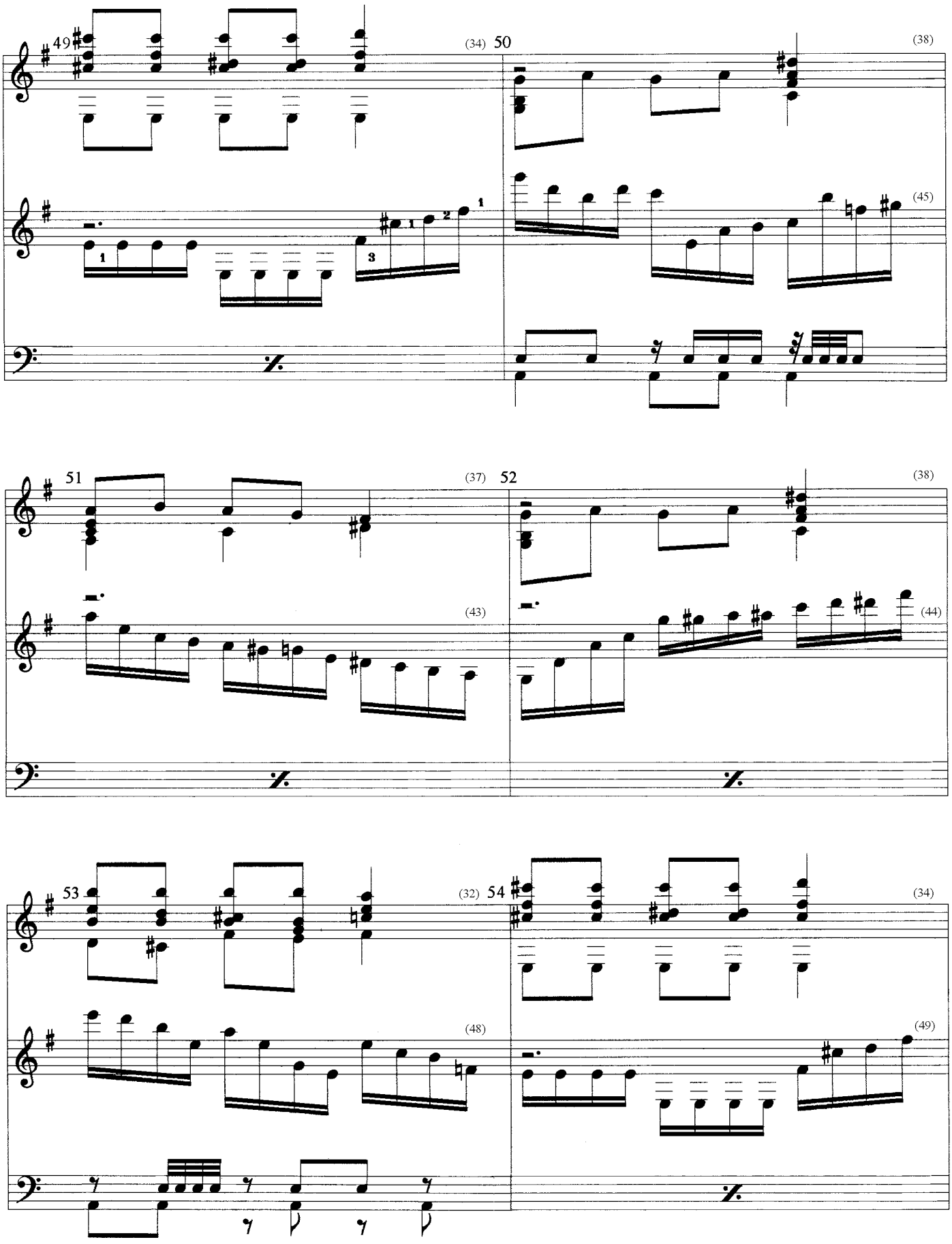




SAPHIR

Study for 2 Solo Guitars & Drums

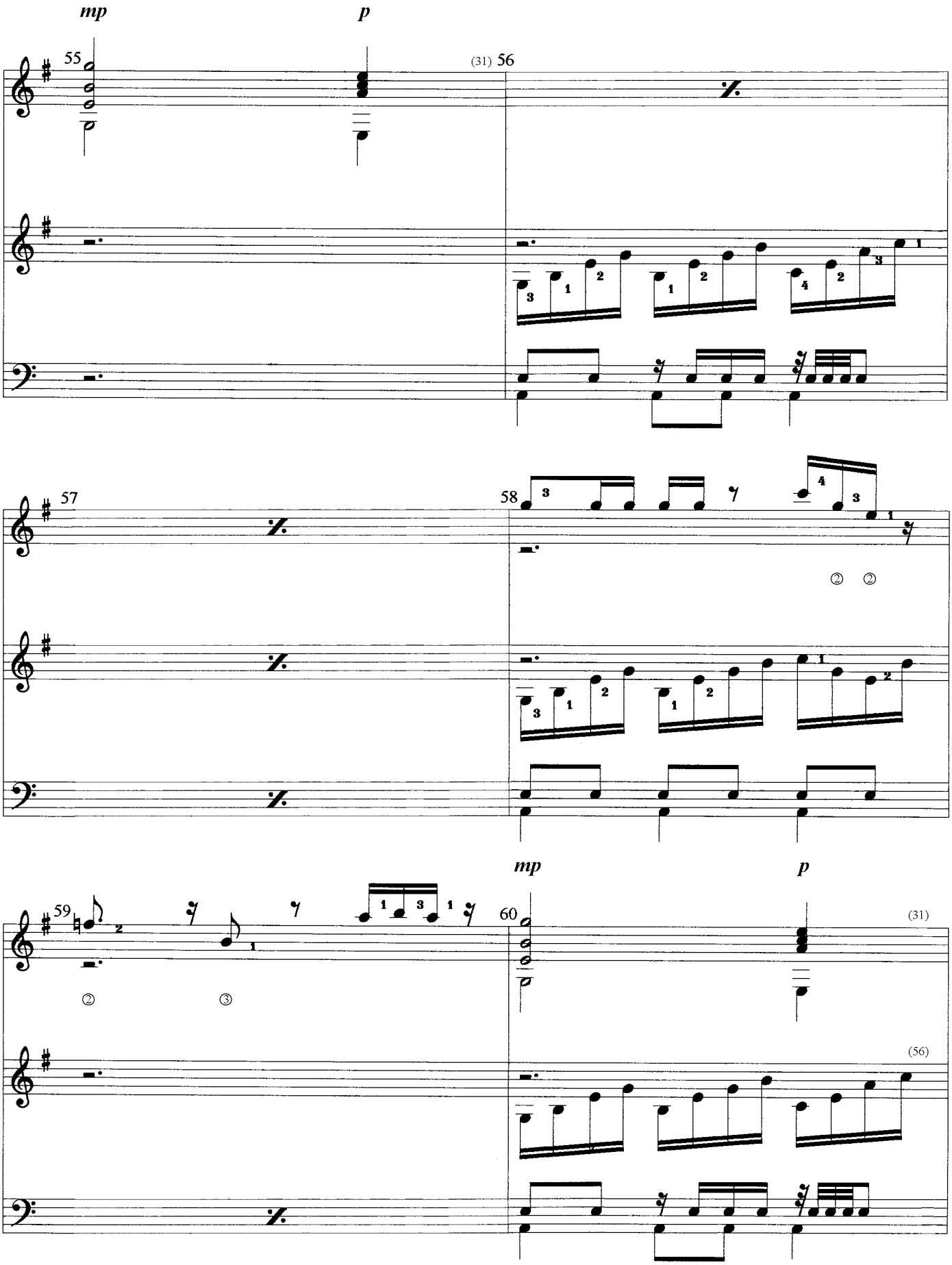
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

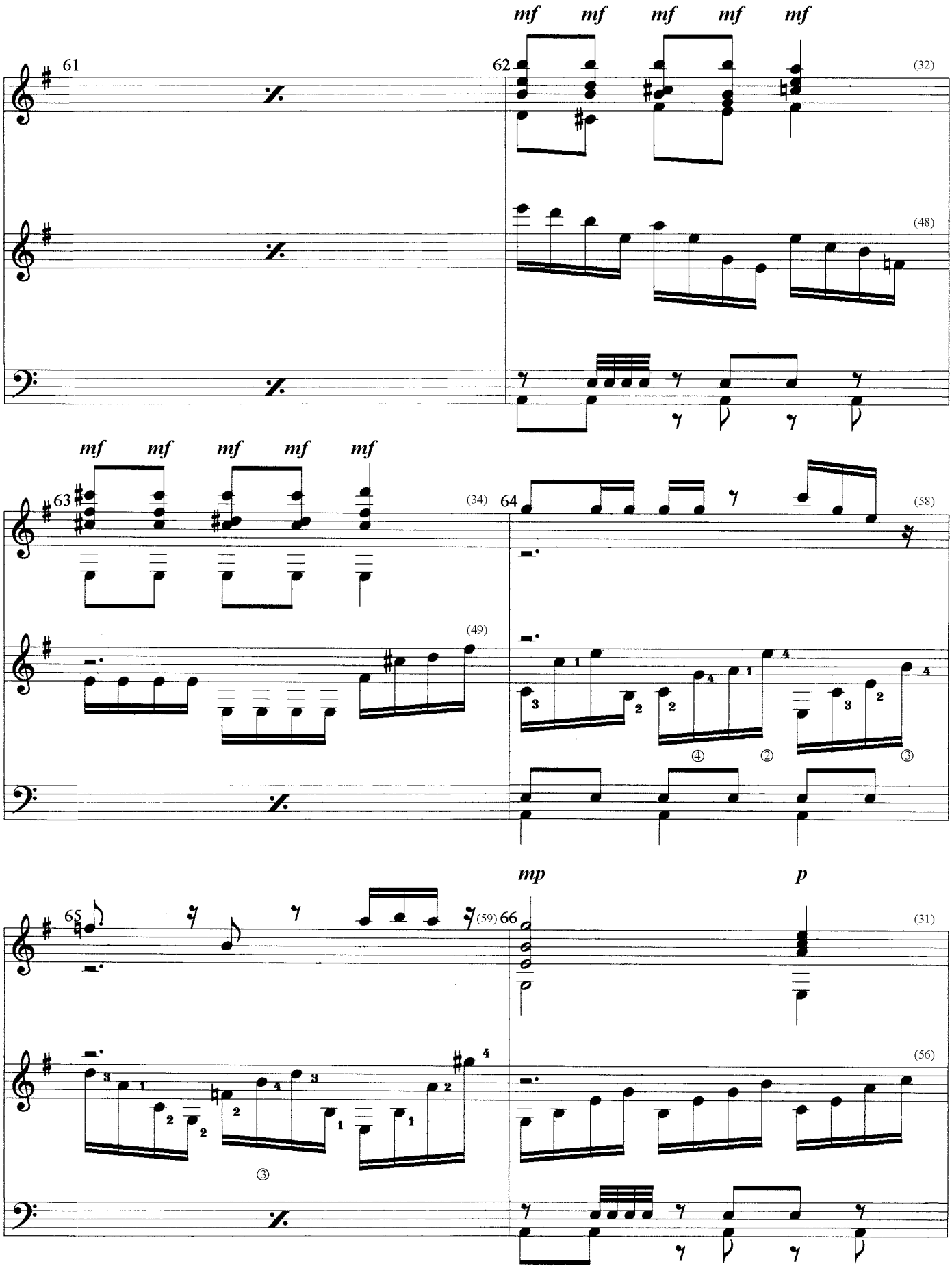
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

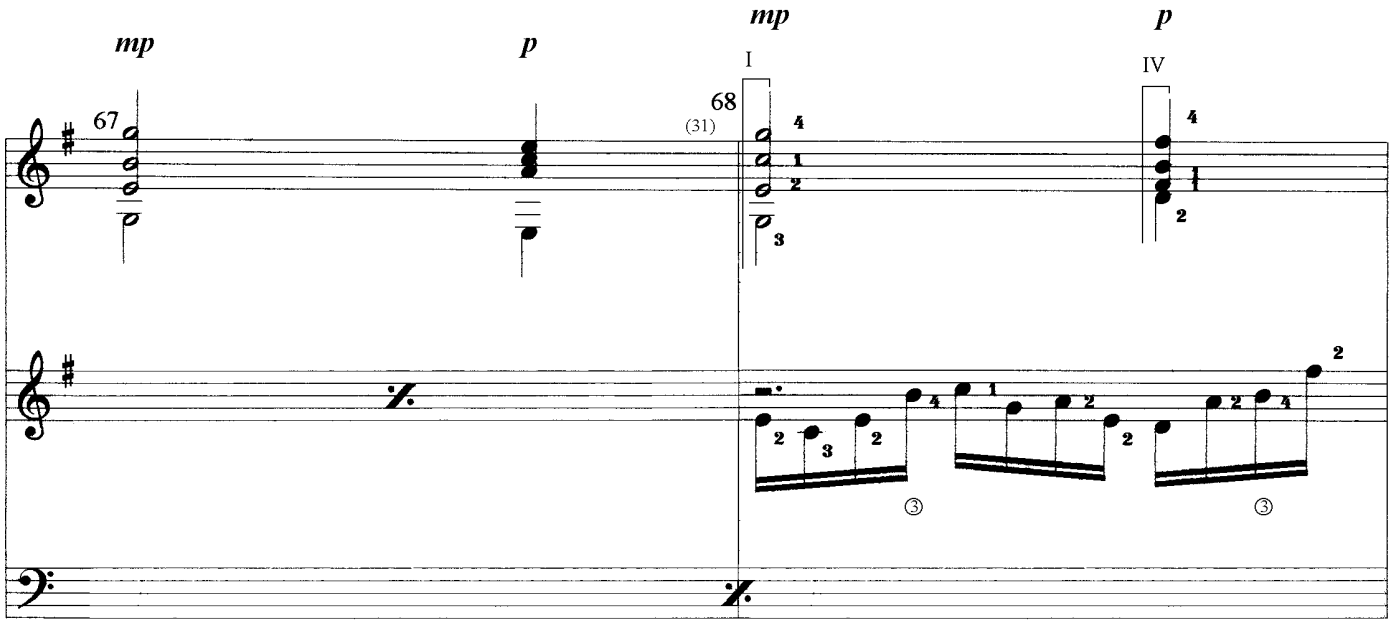
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206

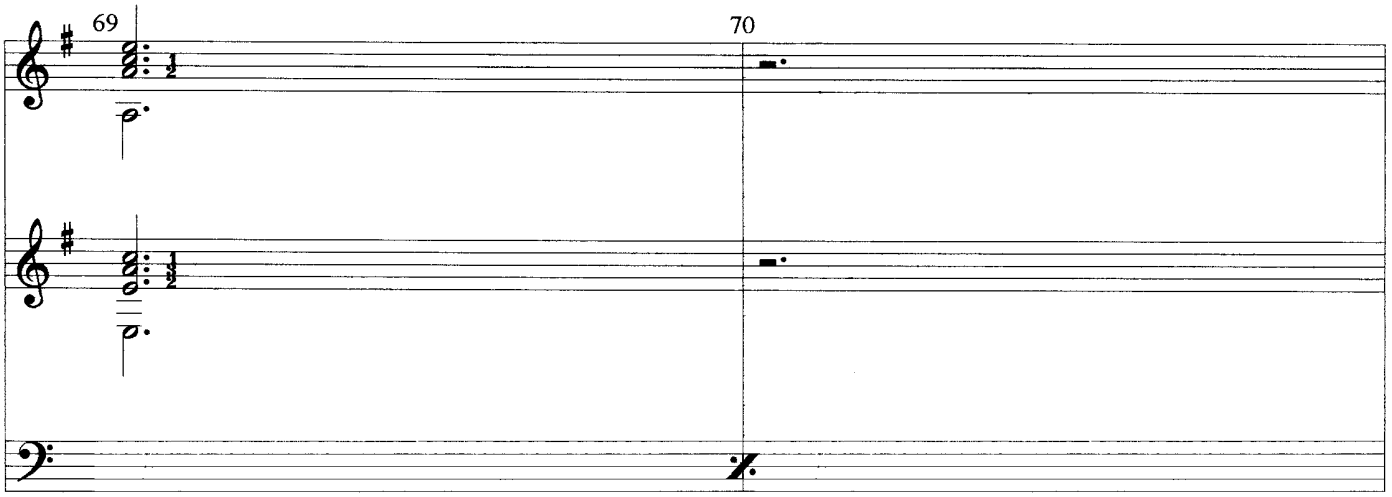


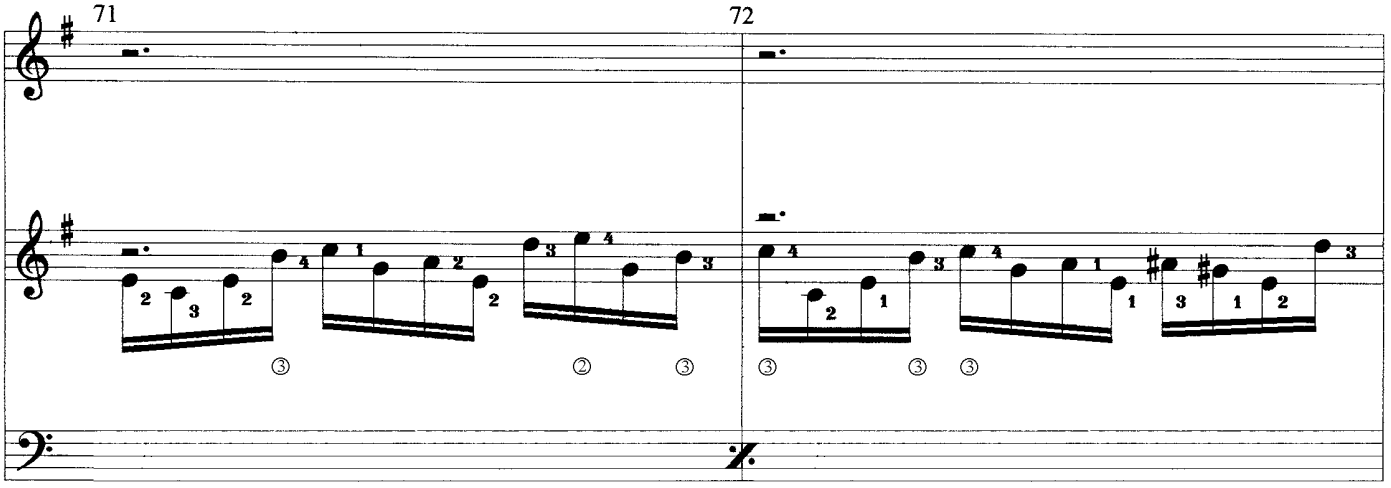
SAPHIR

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



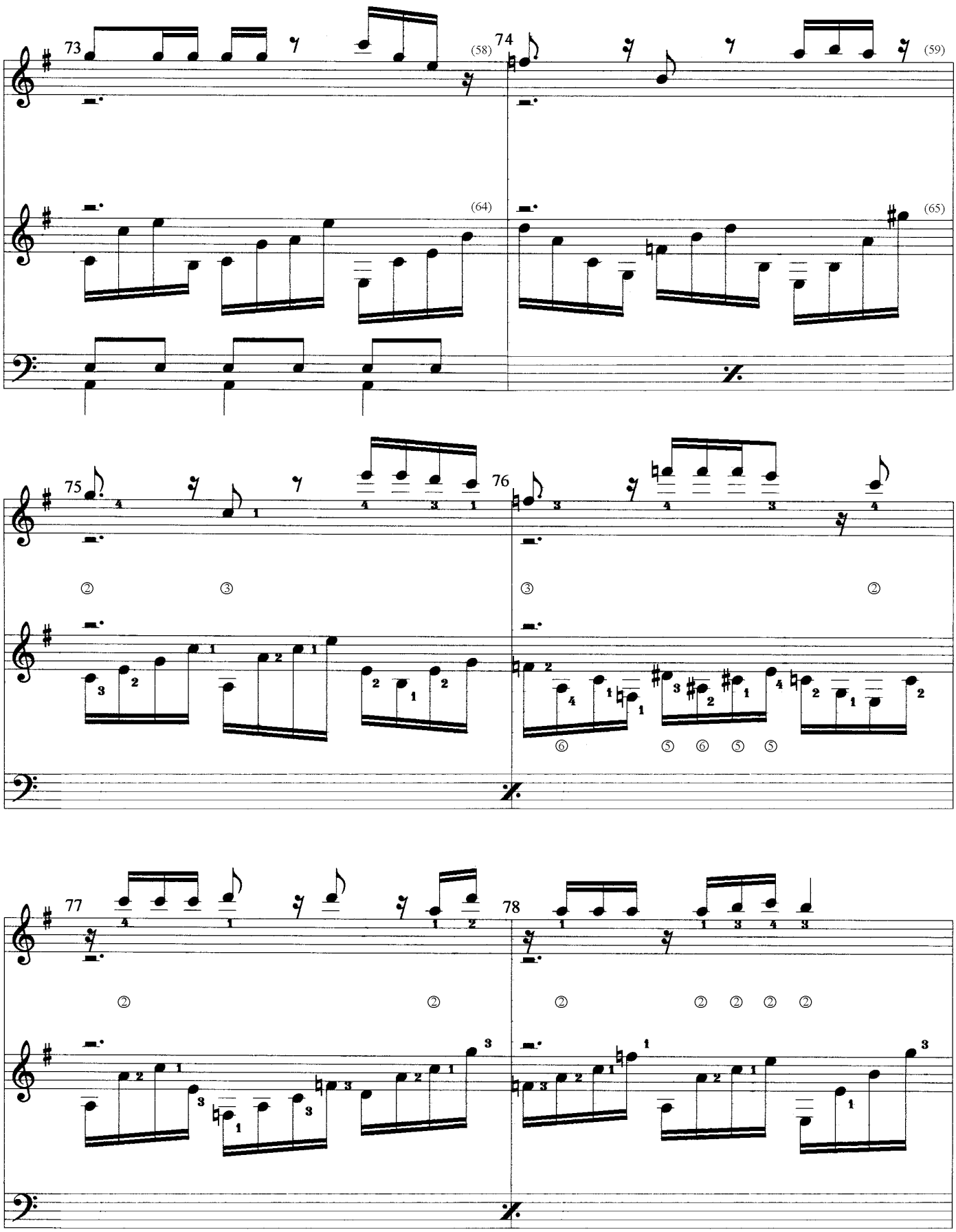




SAPHIR

Study for 2 Solo Guitars & Drums

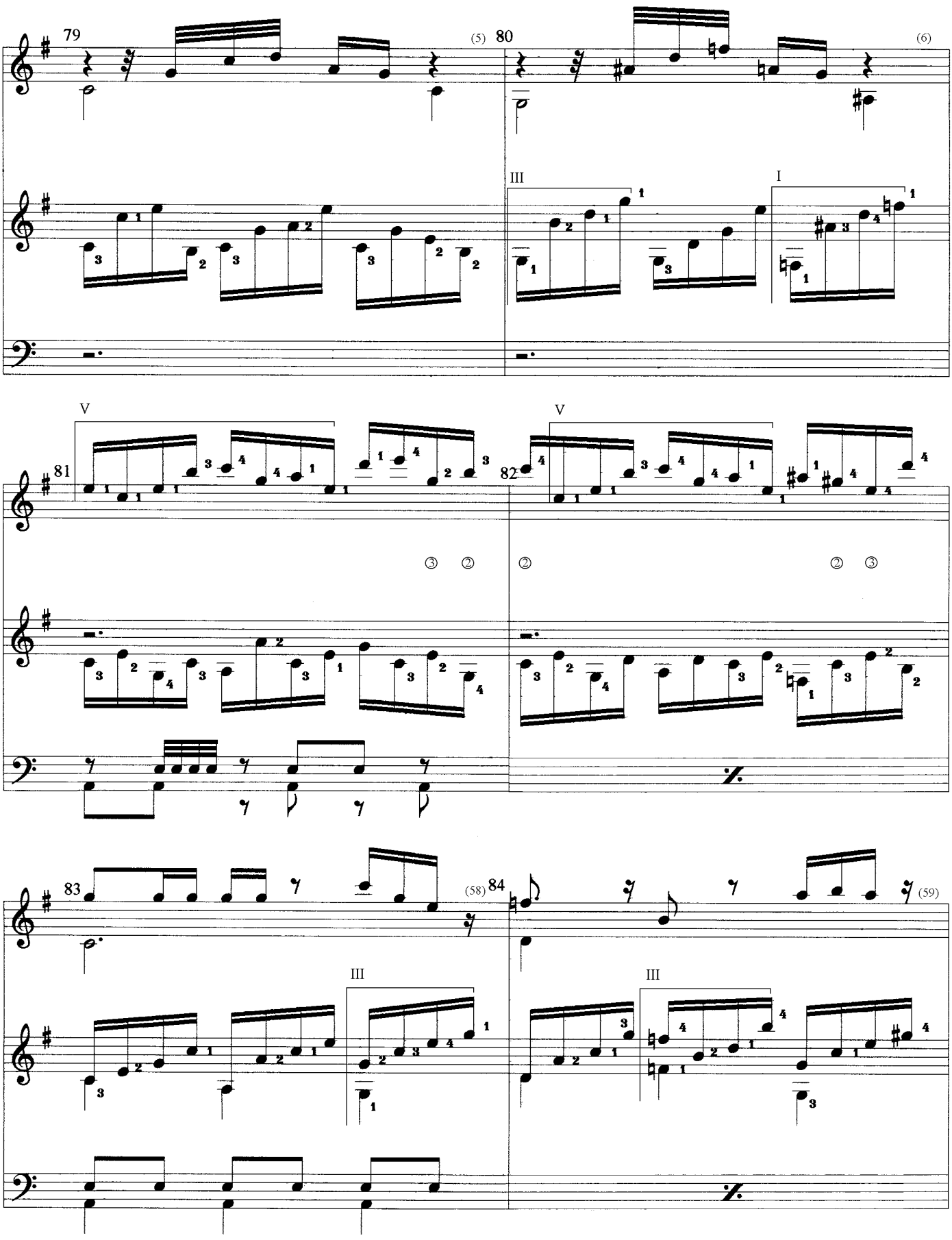
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

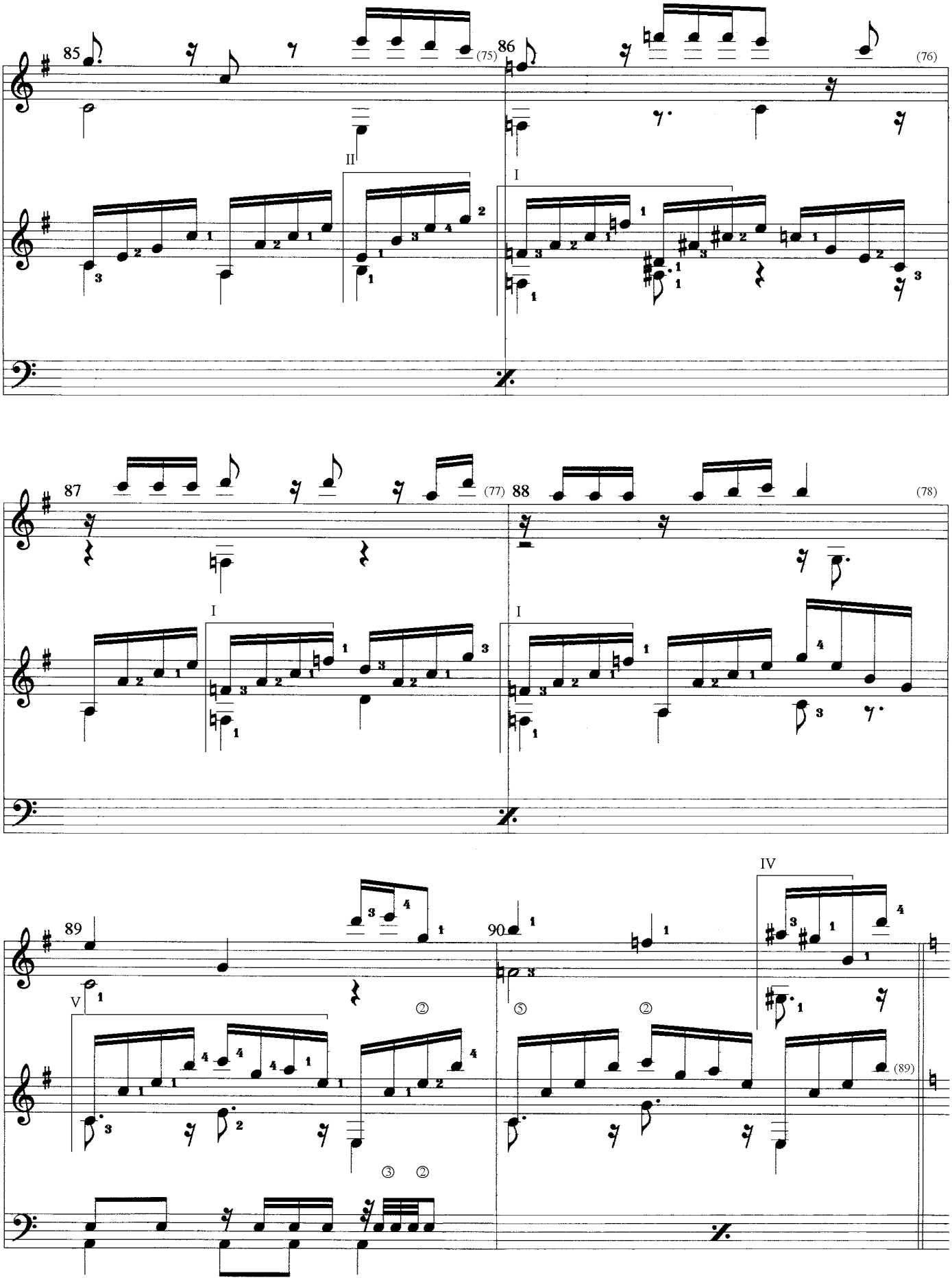
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

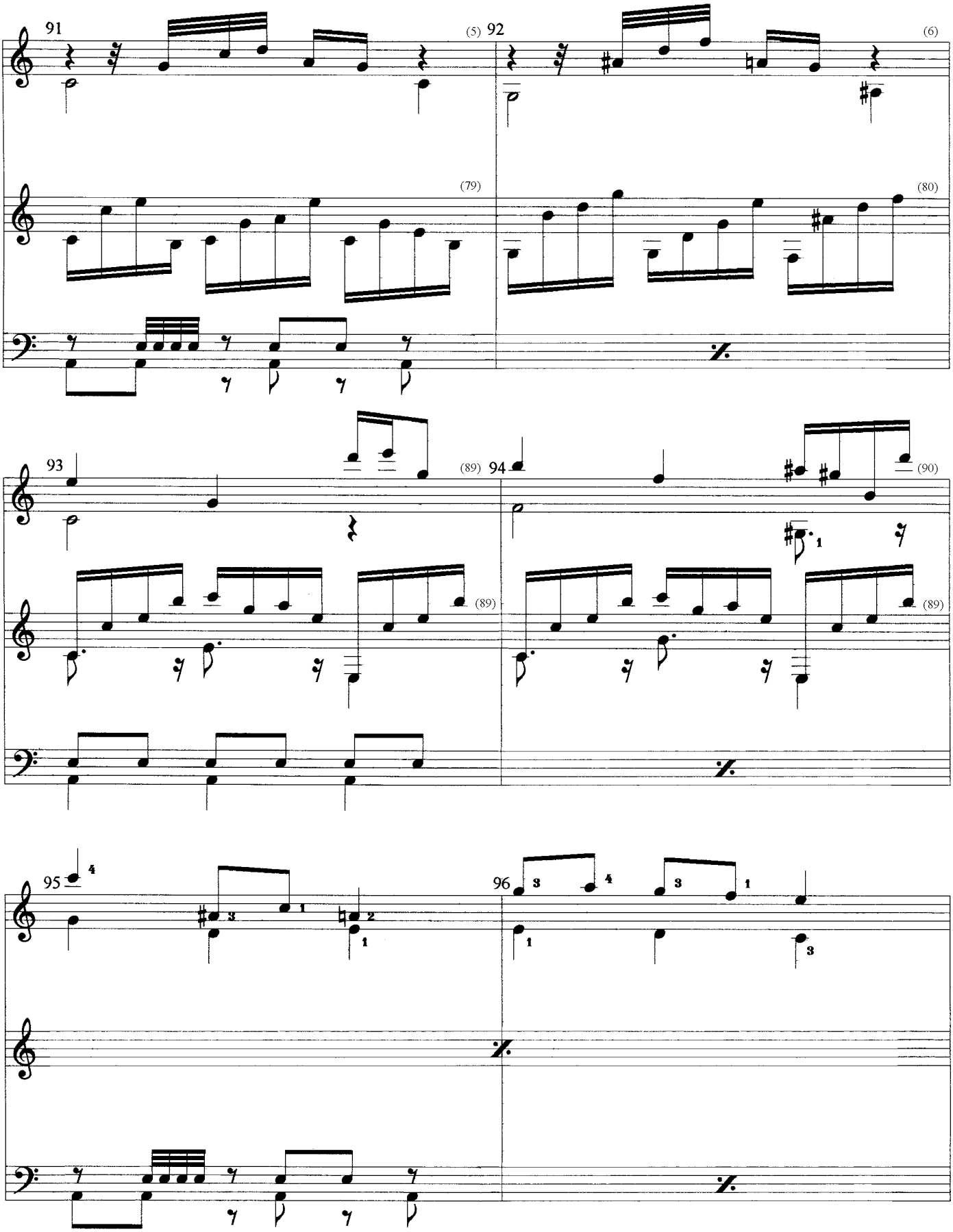
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

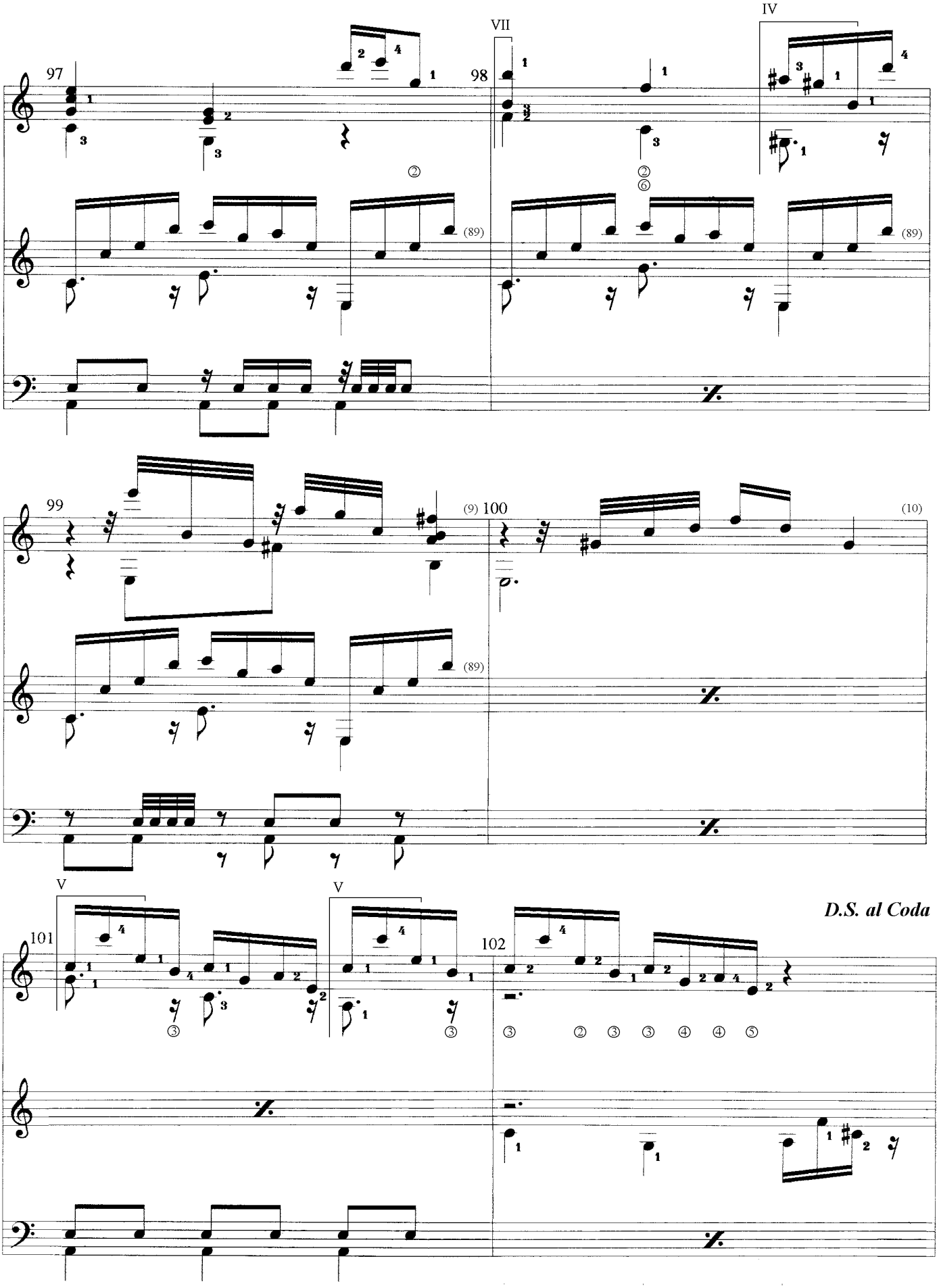
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

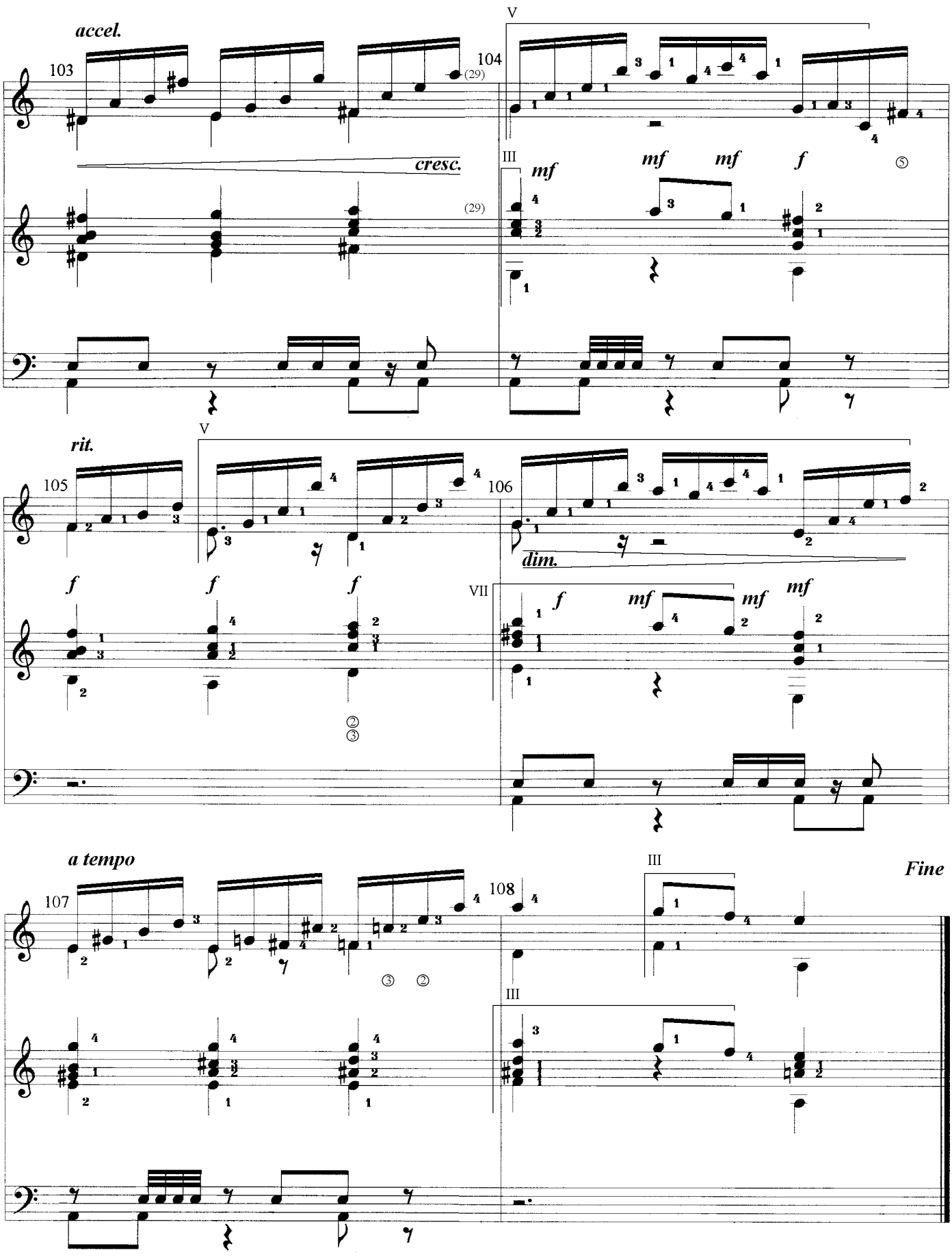
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR

Study for 2 Solo Guitars & Drums

© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206



SAPHIR
Study for 2 Solo Guitars & Drums
© Uwe Warneke 1999
All Rights Reserved
United States Copyright Office, PAU 2-390-206

KEHRIBAR

BERNSTEIN

Study for 2 Solo Guitars & Drums

by Uwe Warneke

Andante

Uwe Warneke
Op. 35

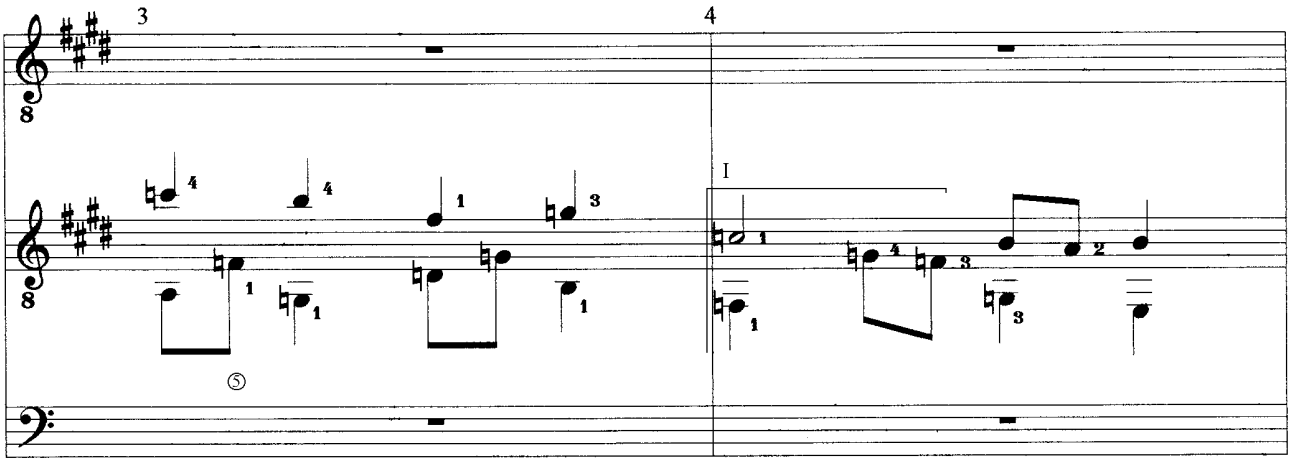
♩ = MM 60

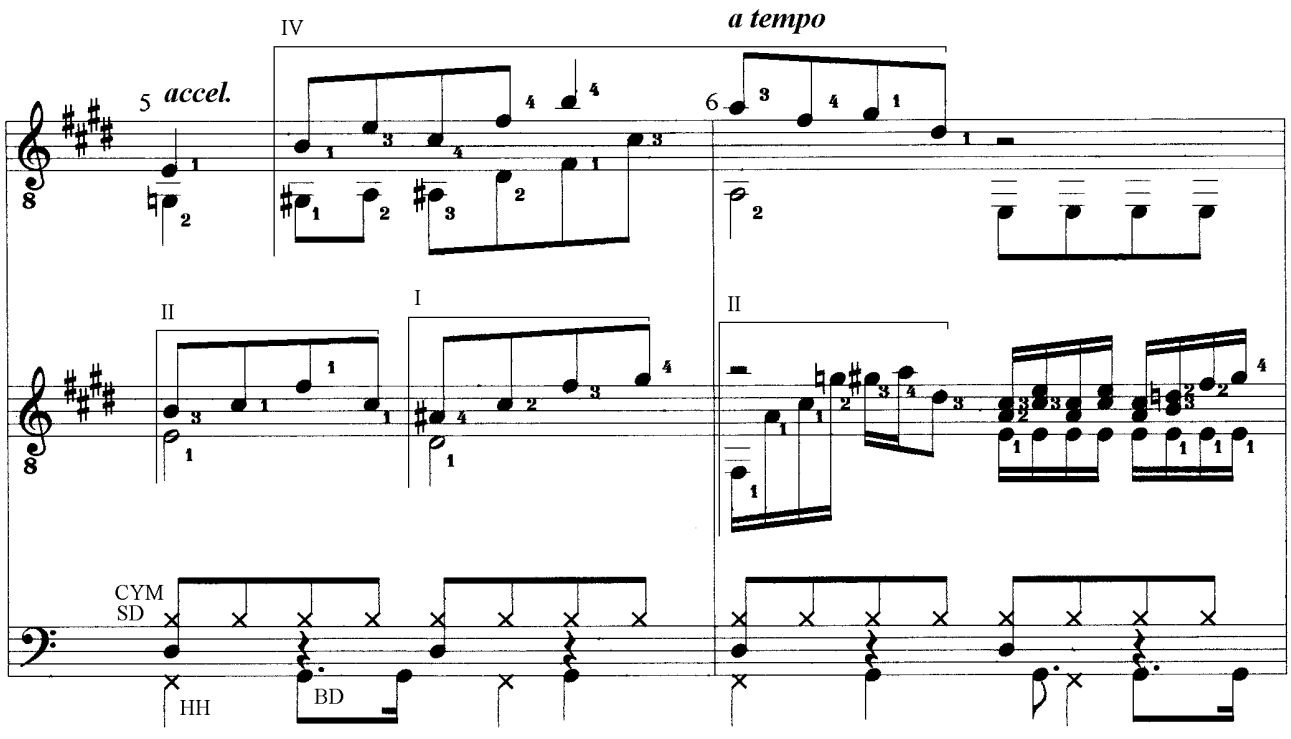
riten.

Guitar#1
(espr.)

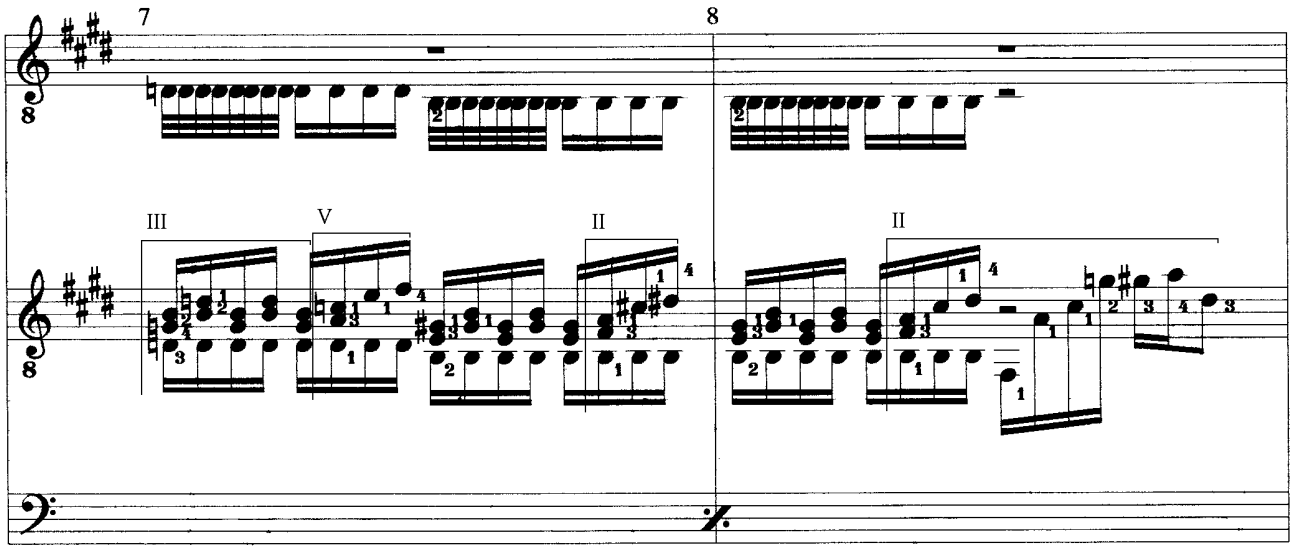
Guitar#2
(espr.)

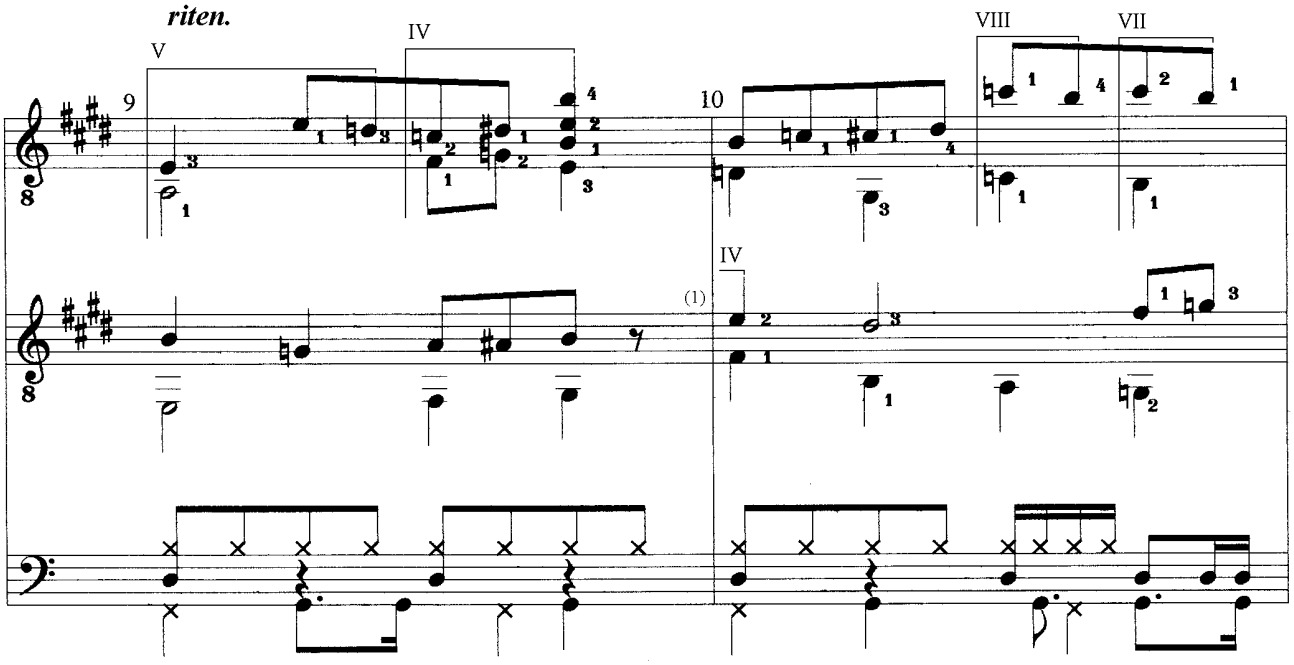
Drums

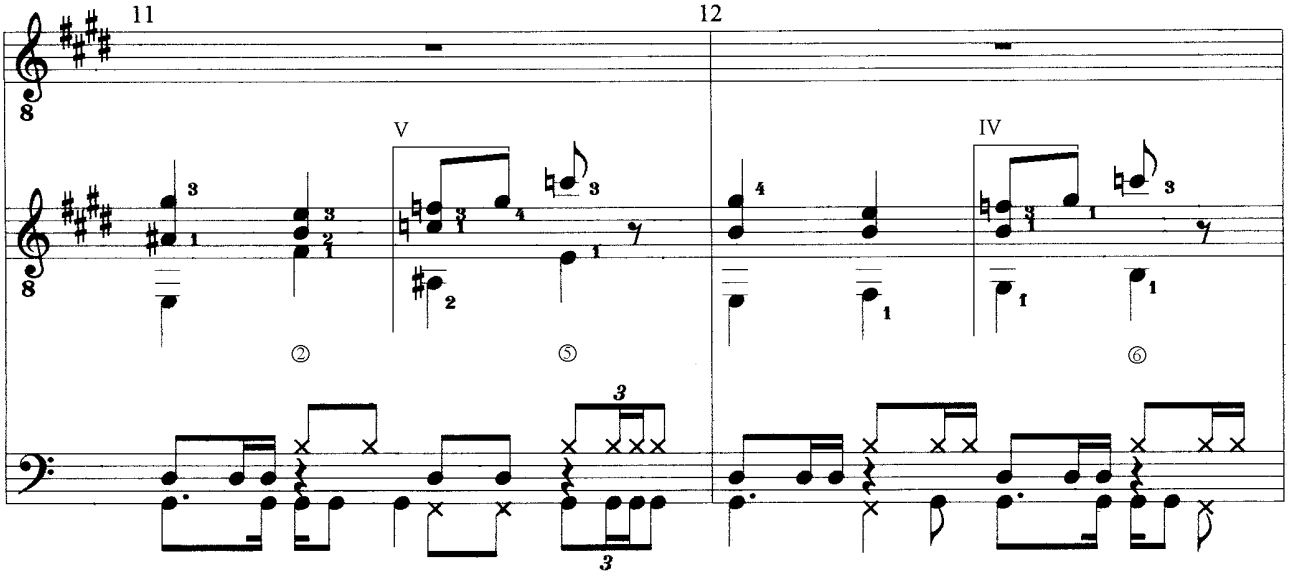




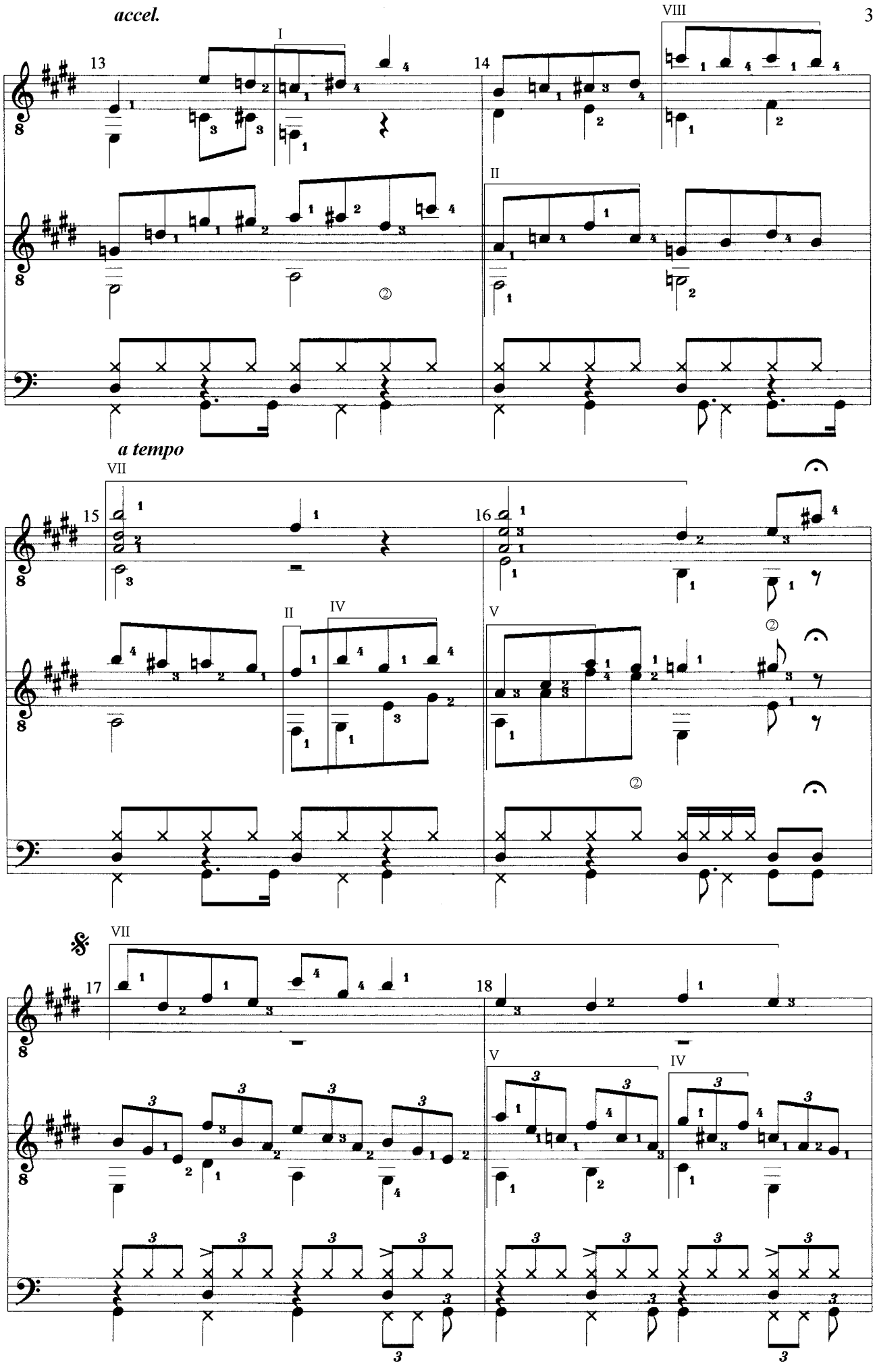
BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560







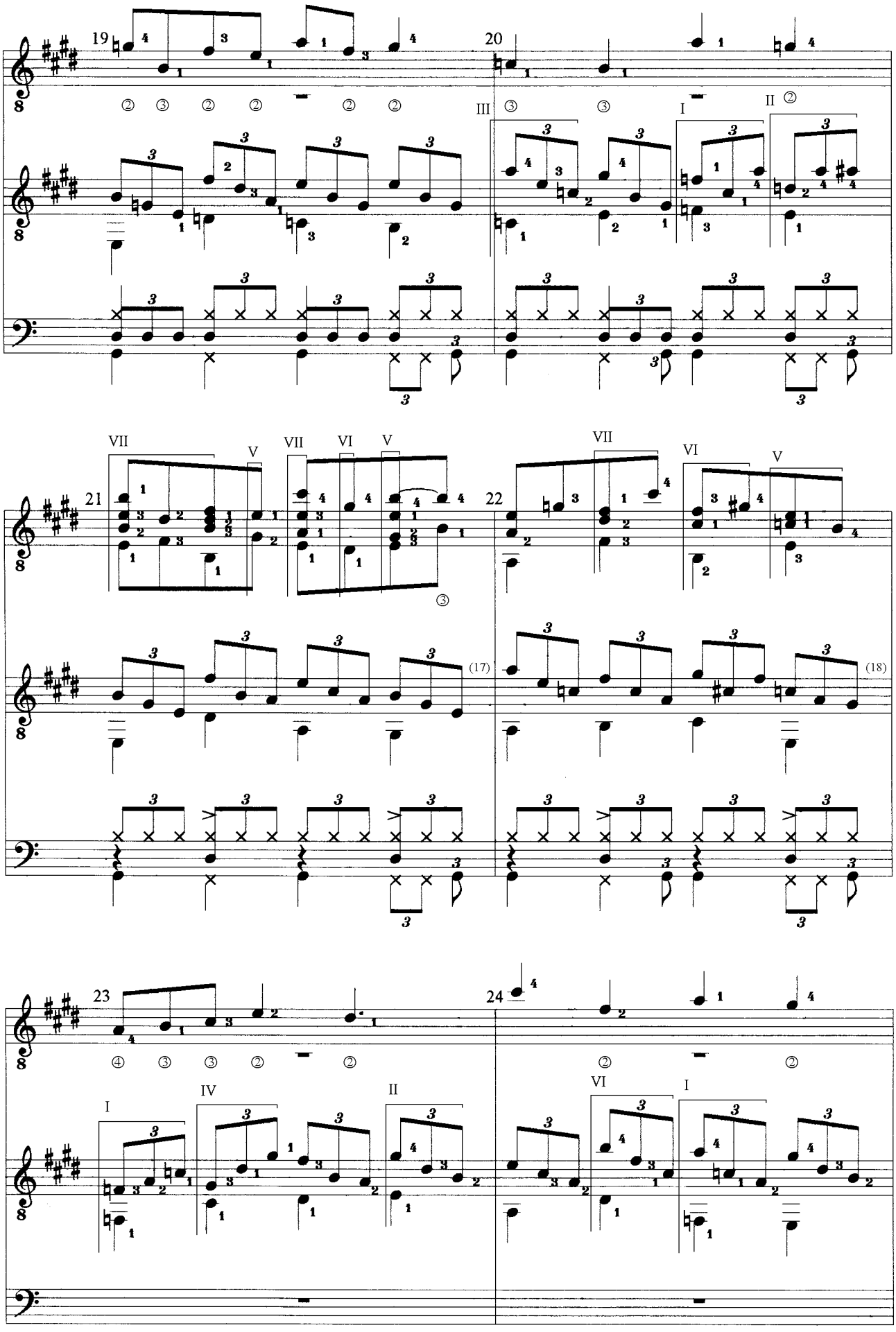
BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



BERNSTEIN

Study for 2 Solo Guitars & Drums

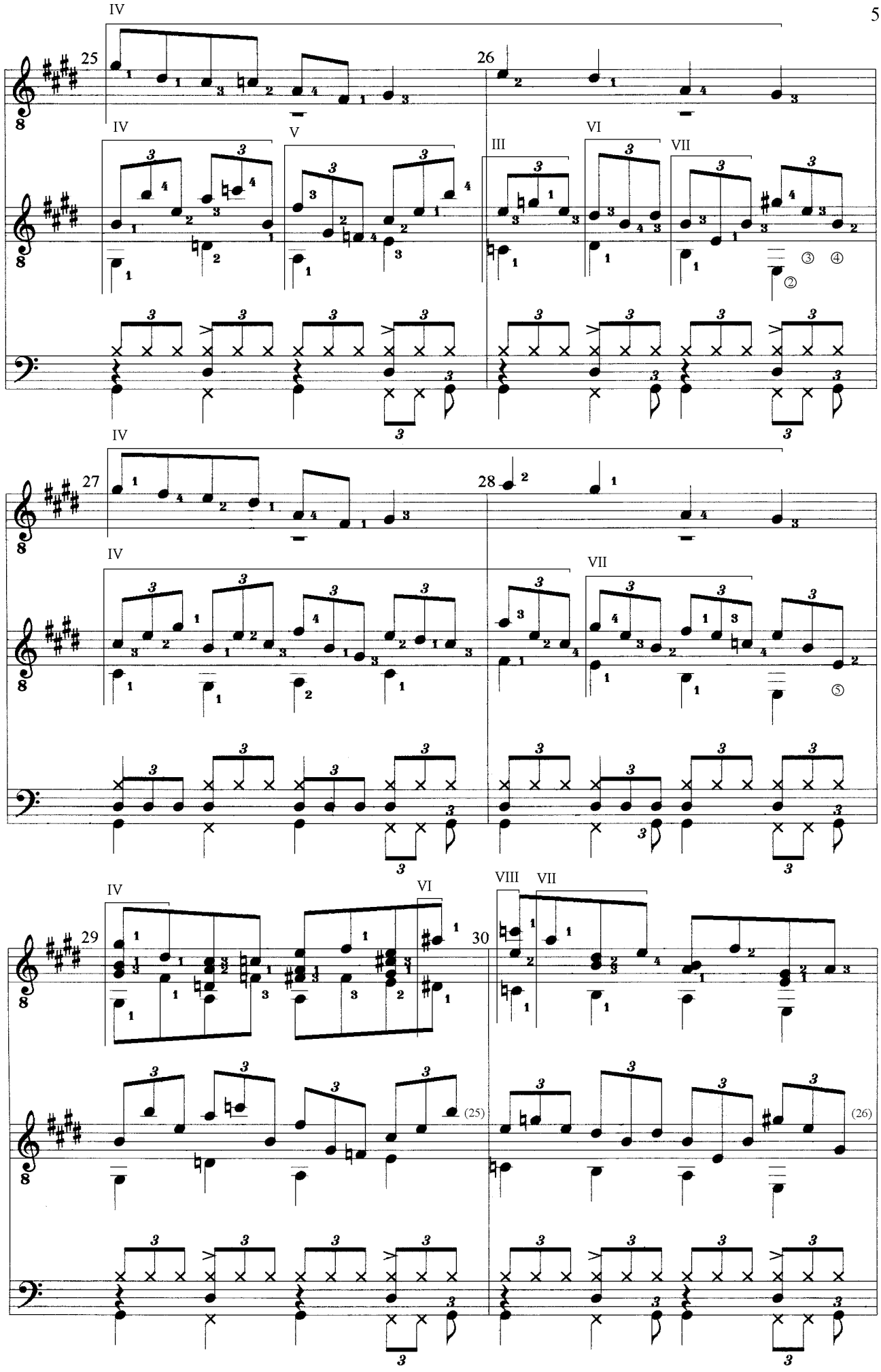
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



BERNSTEIN

Study for 2 Solo Guitars & Drums

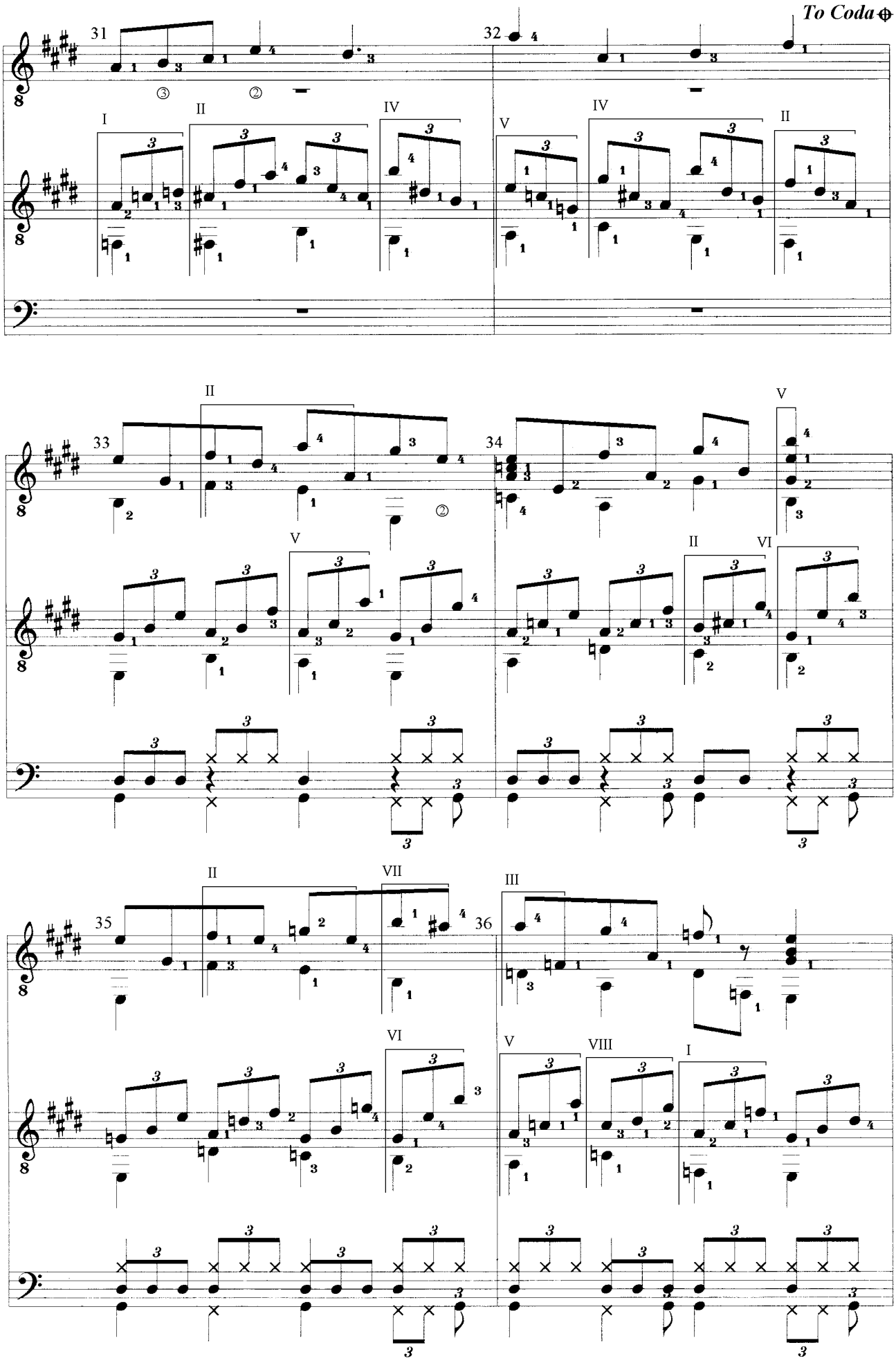
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



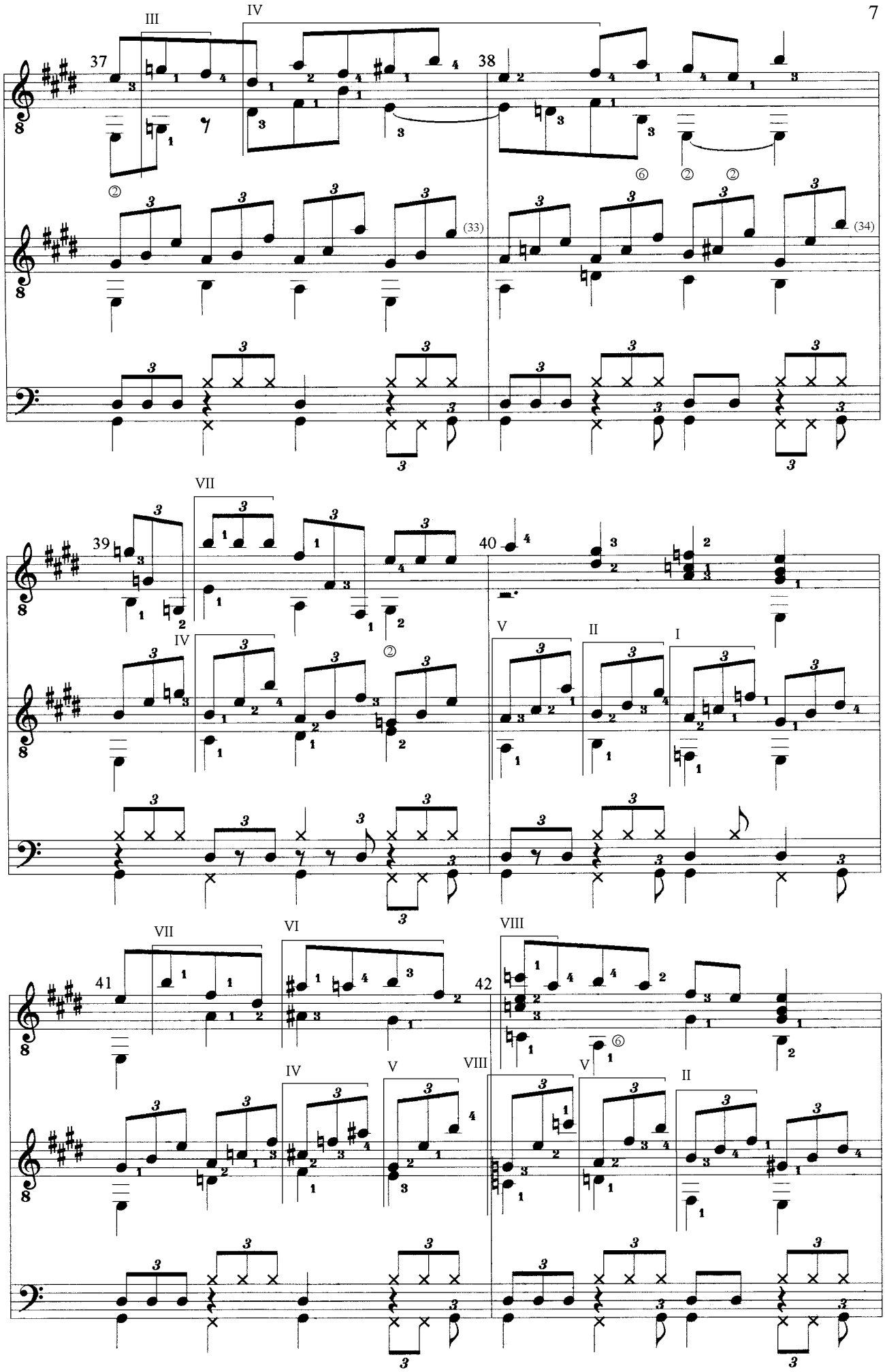
BERNSTEIN

Study for 2 Solo Guitars & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



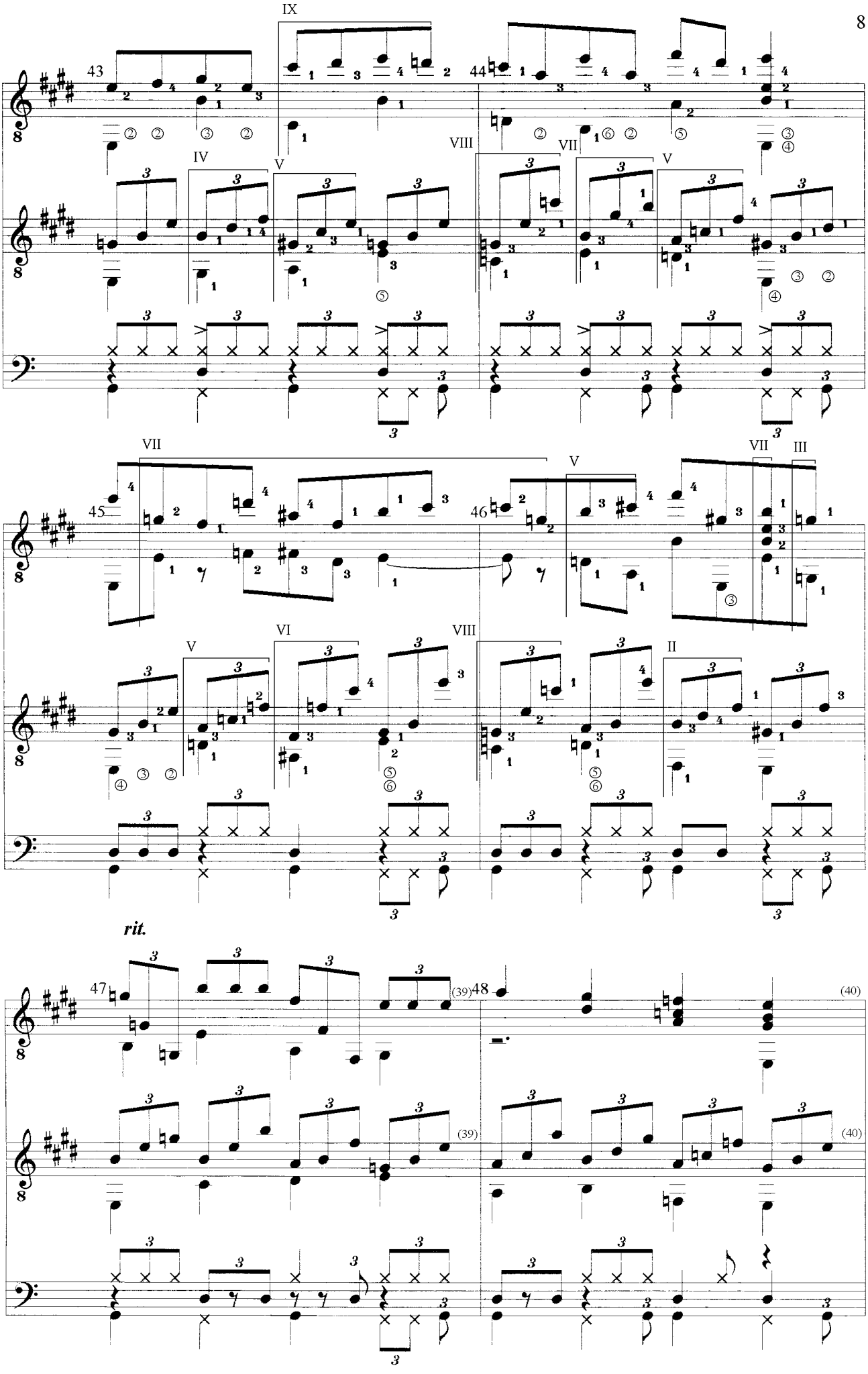
BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



BERNSTEIN

Study for 2 Solo Guitars & Drums

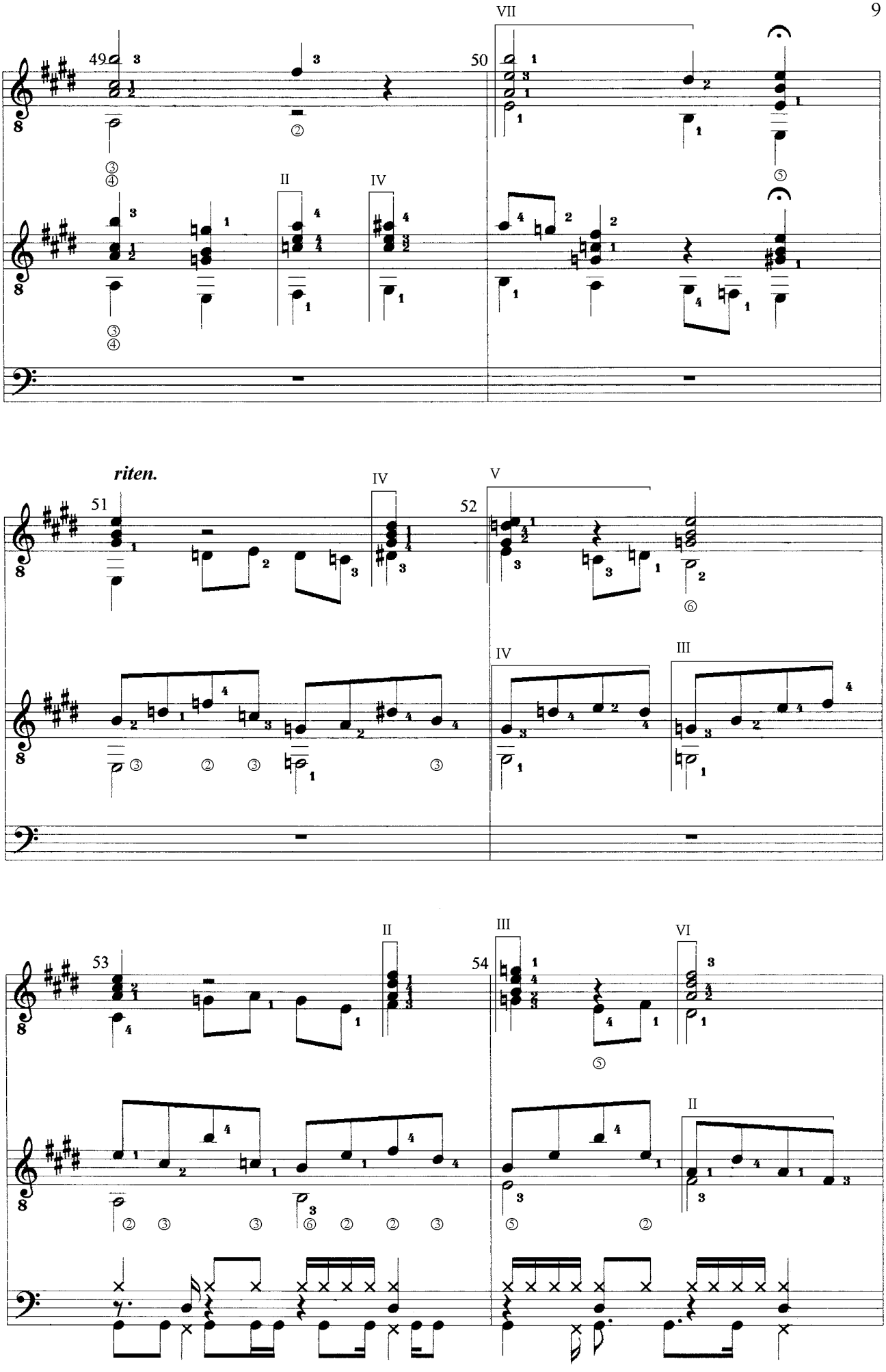
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



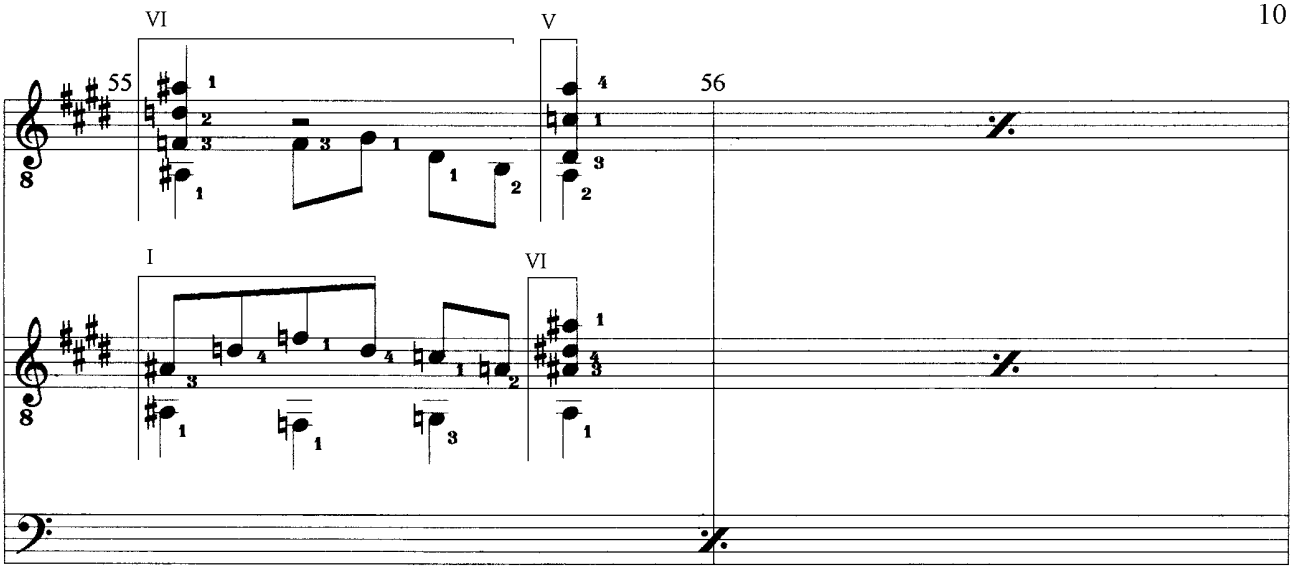
BERNSTEIN

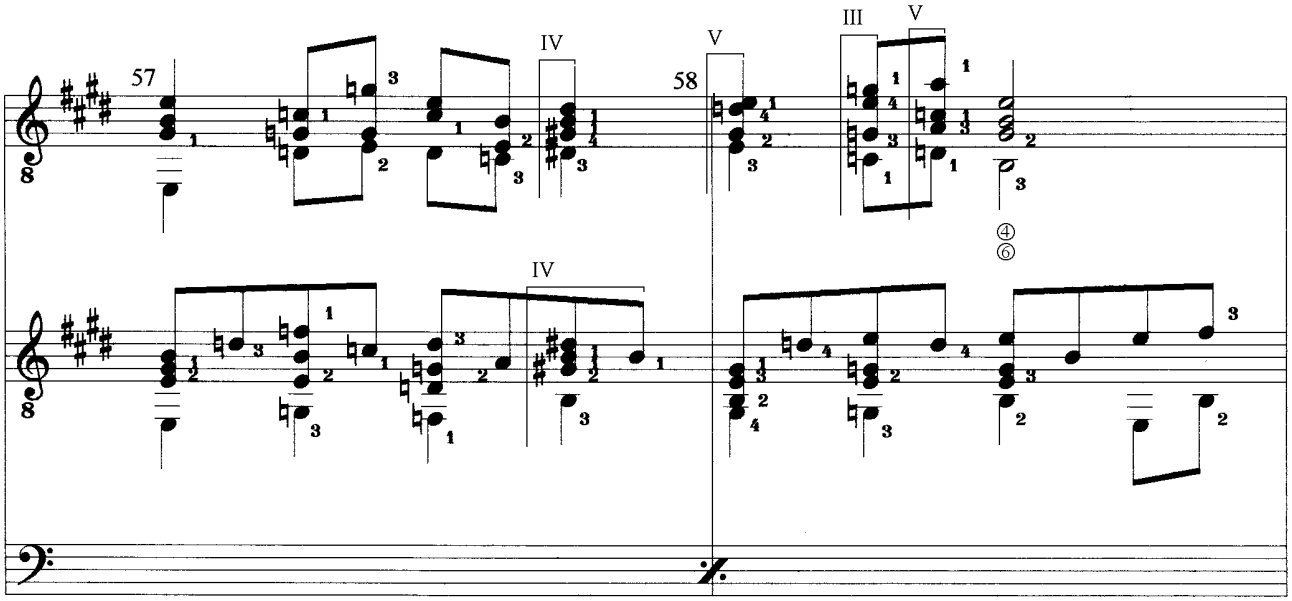
Study for 2 Solo Guitars & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560

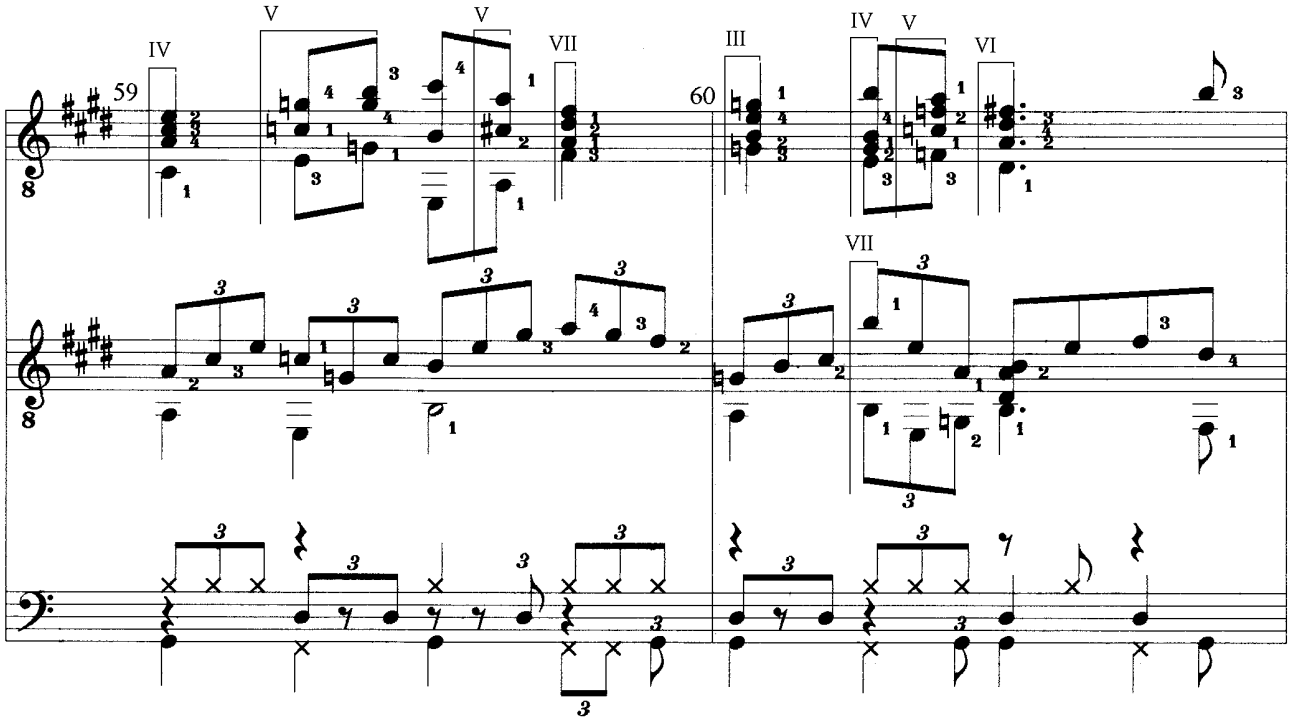


BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



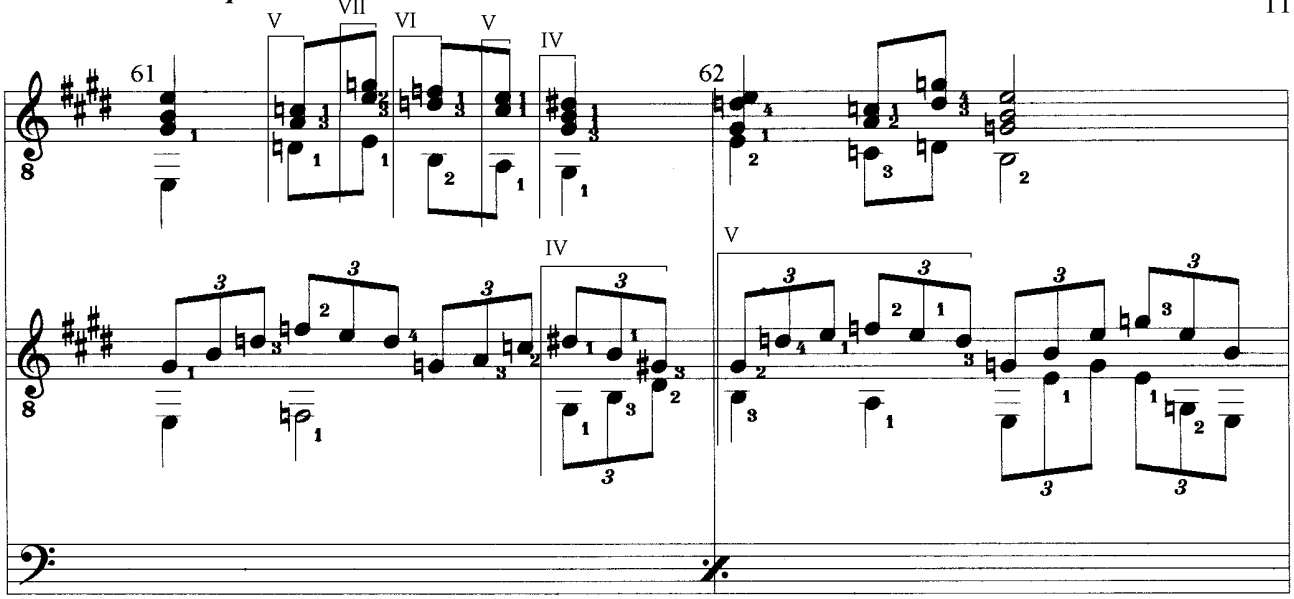


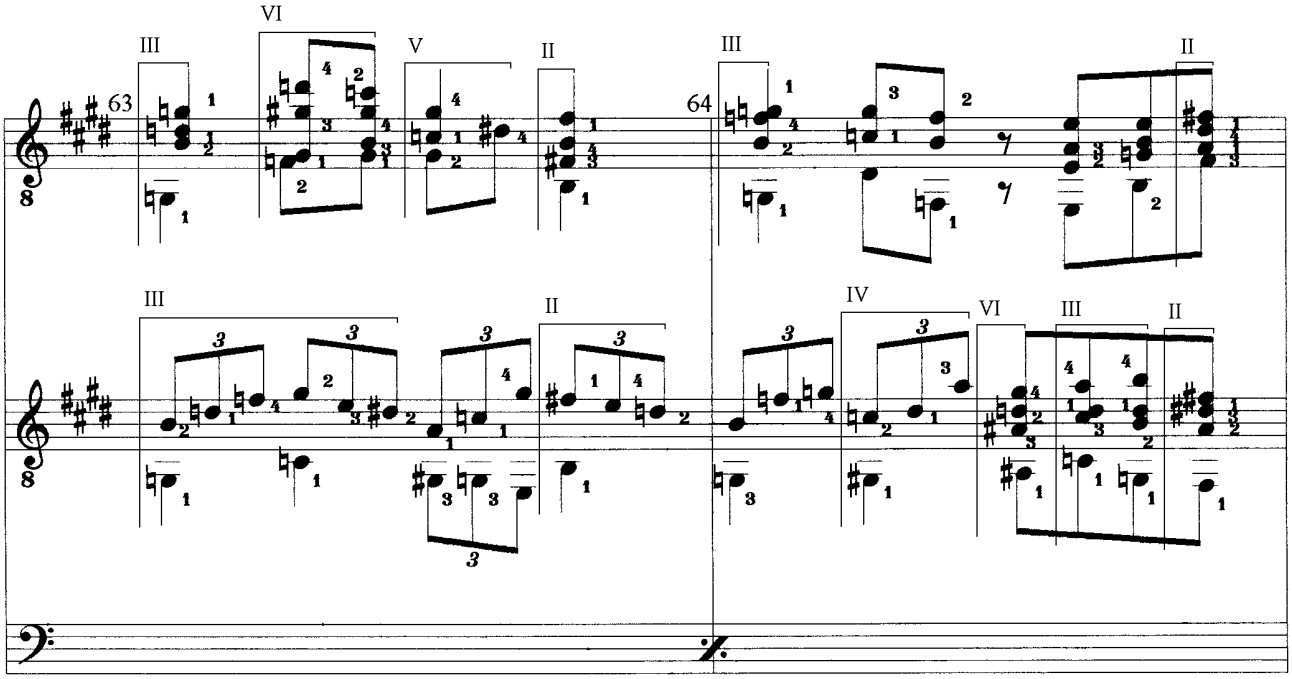
accel.

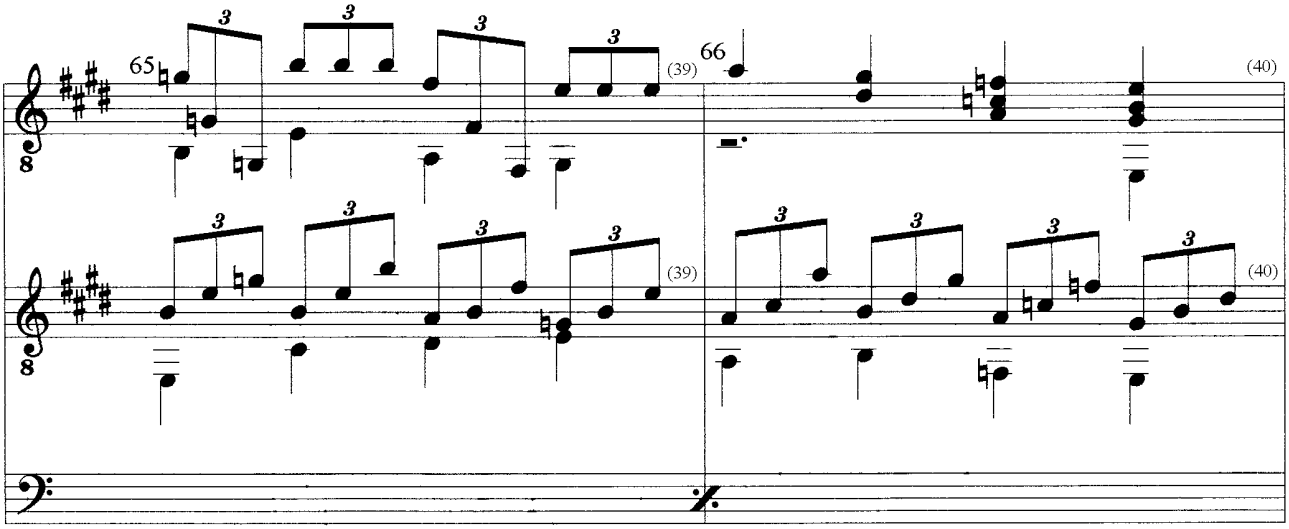


BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560

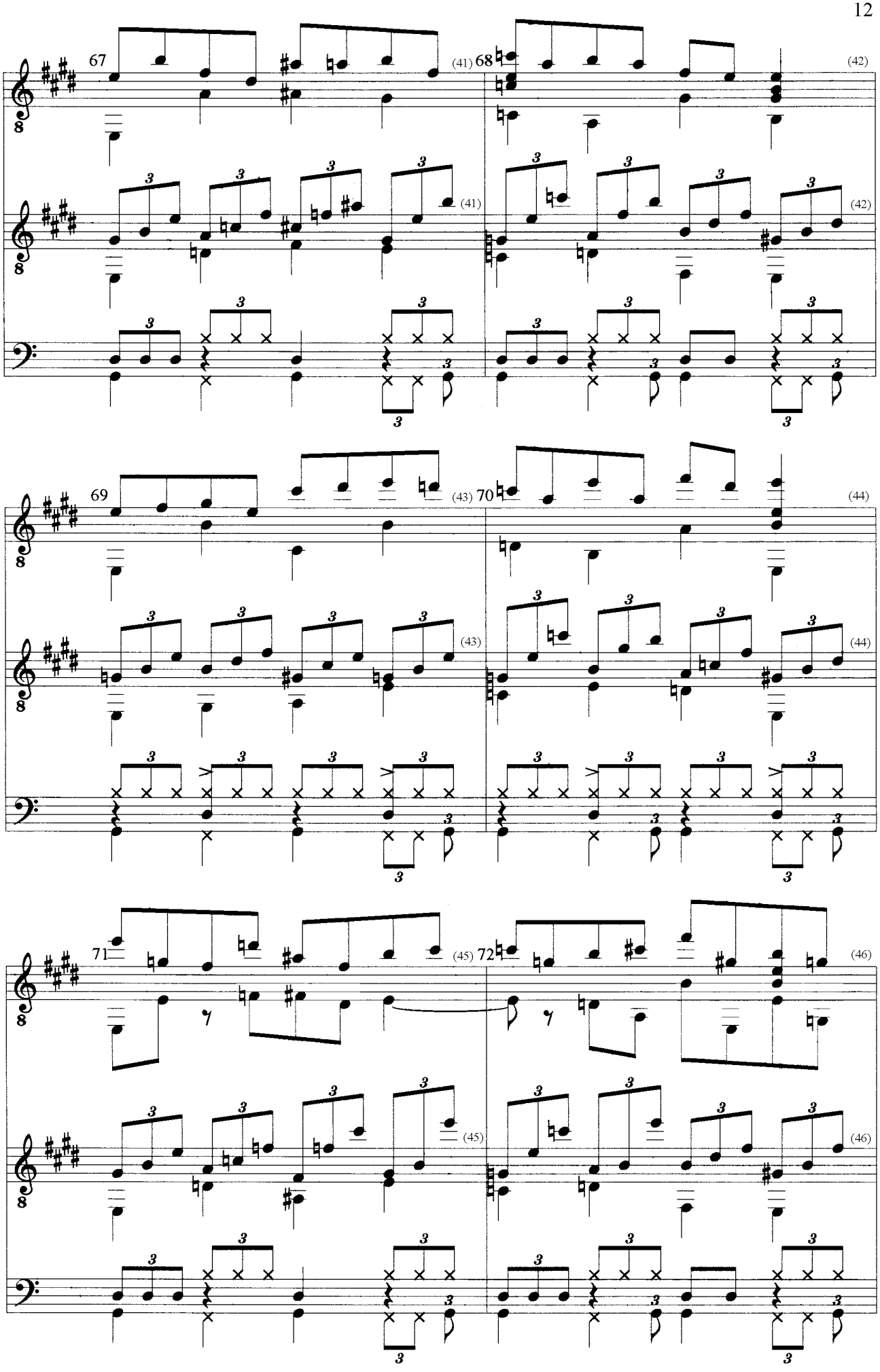
a tempo



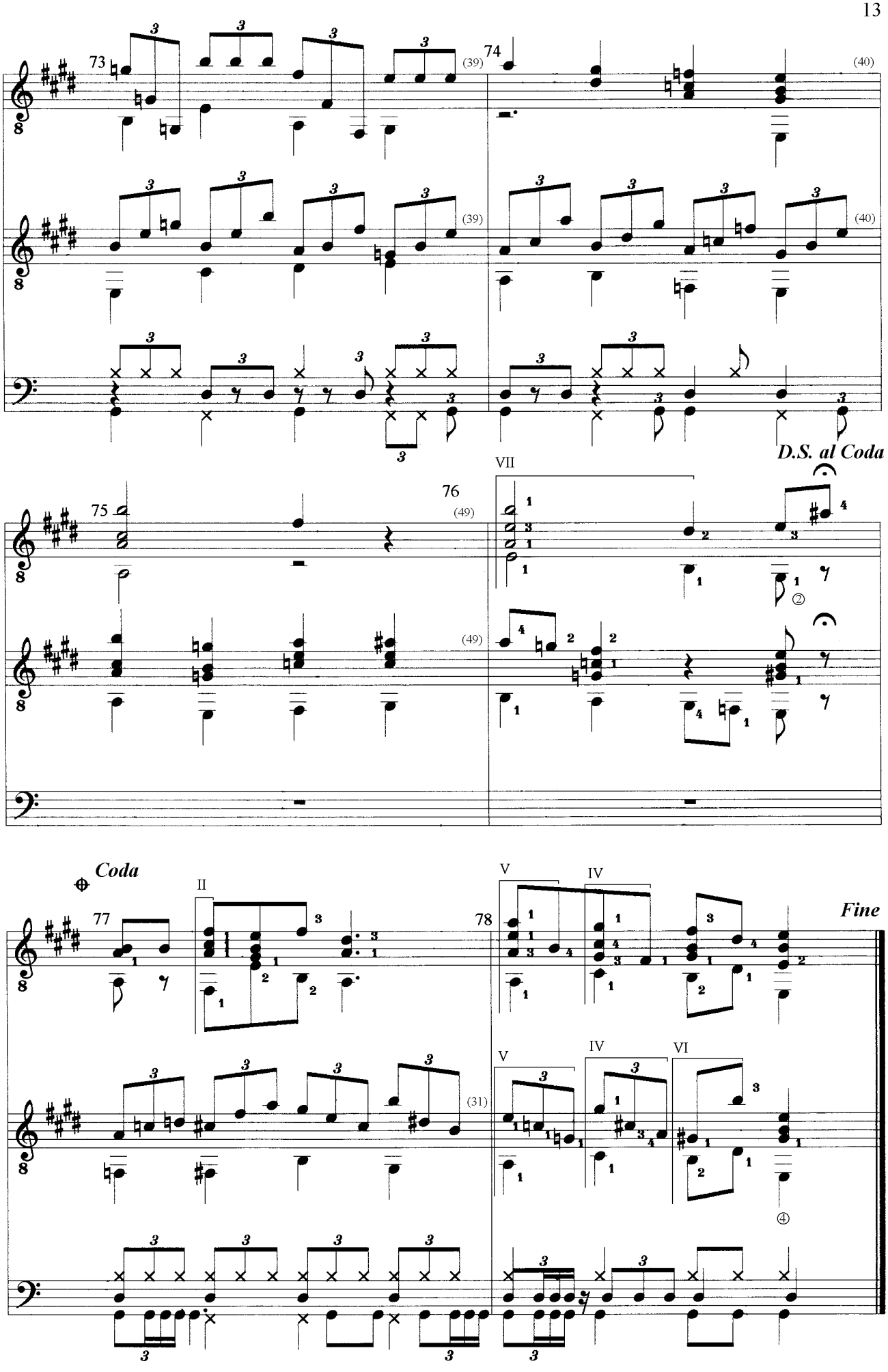




(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560

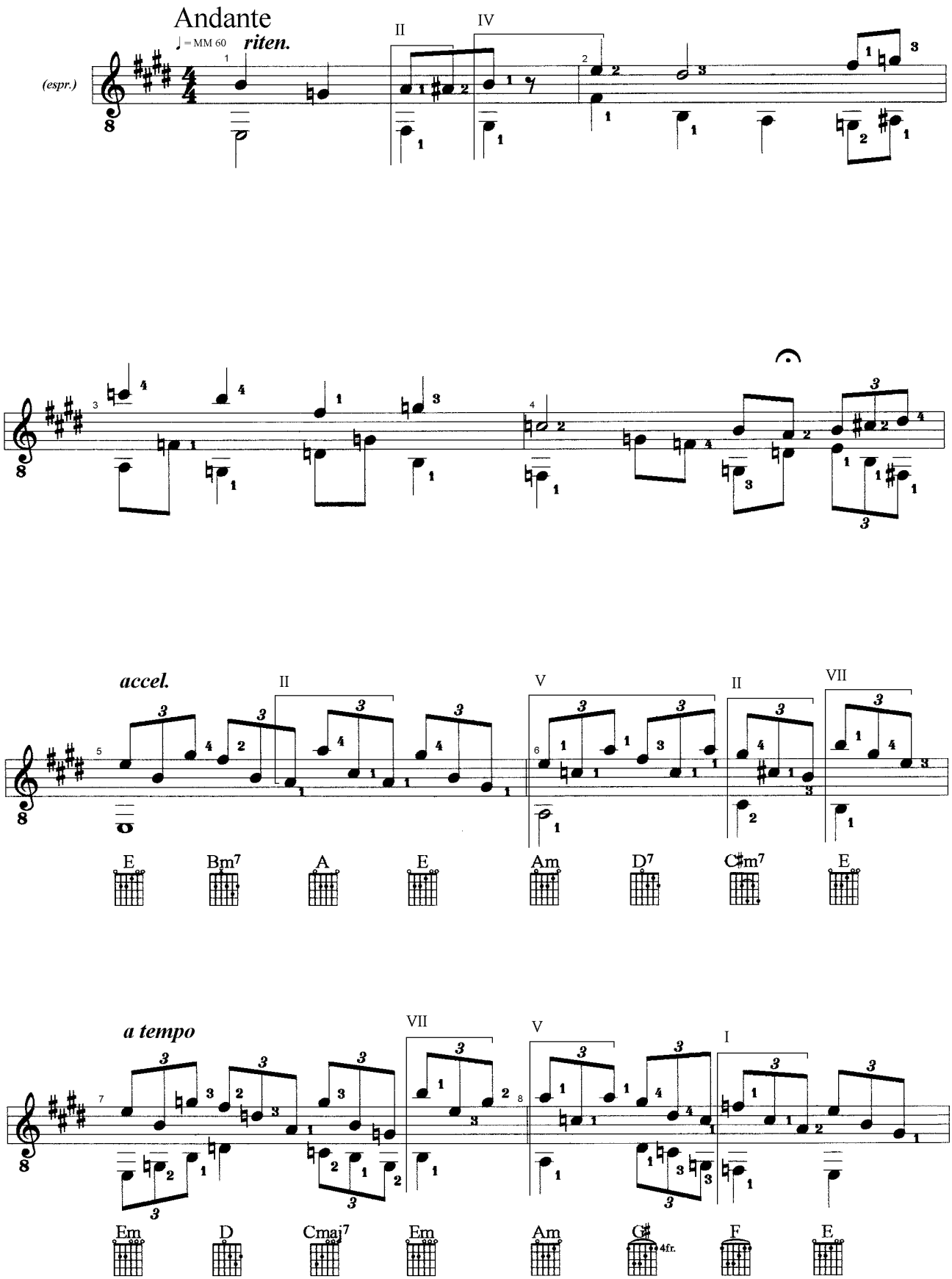


BERNSTEIN
Study for 2 Solo Guitars & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560

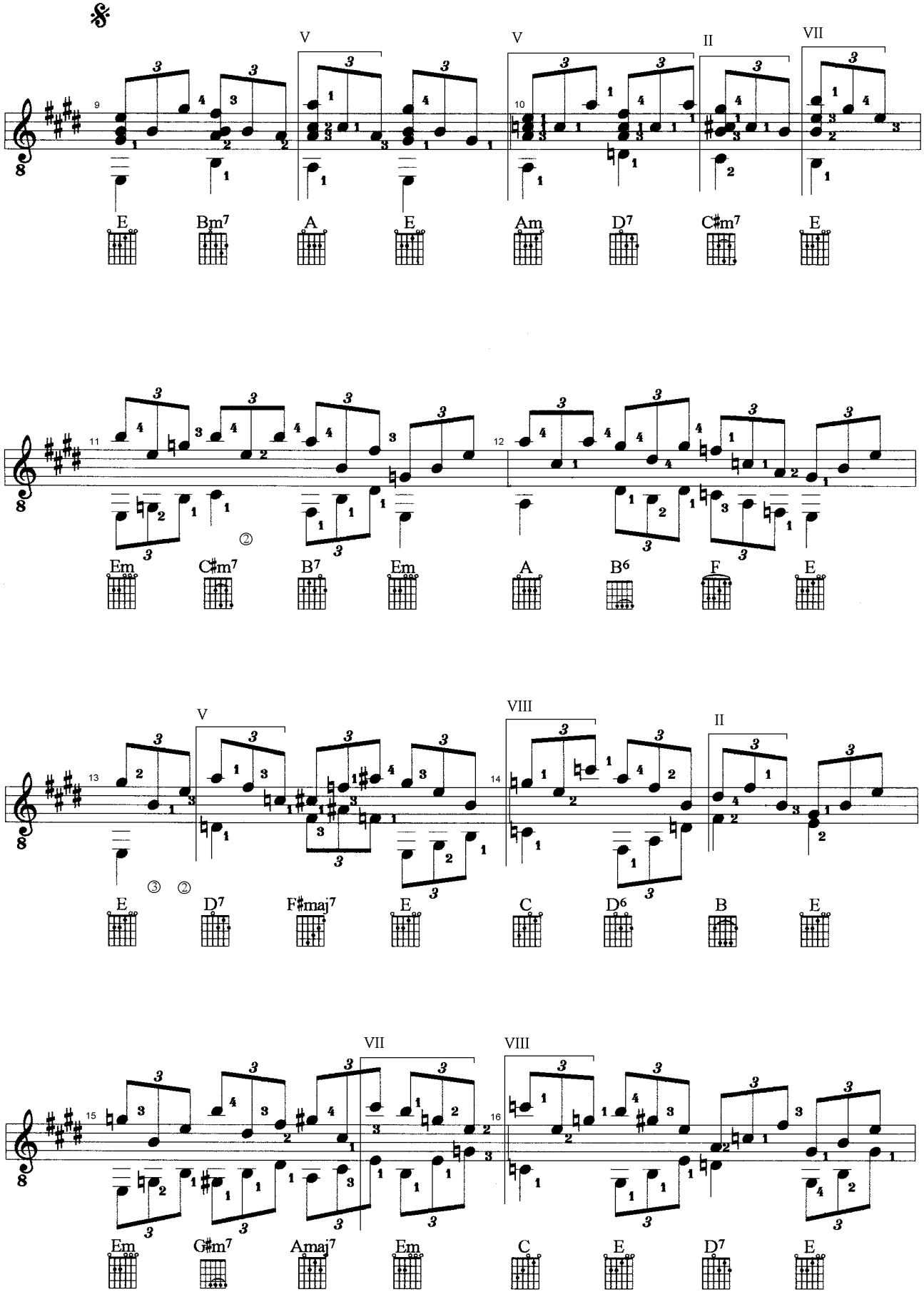
Variations on BERNSTEIN

Solo Guitar

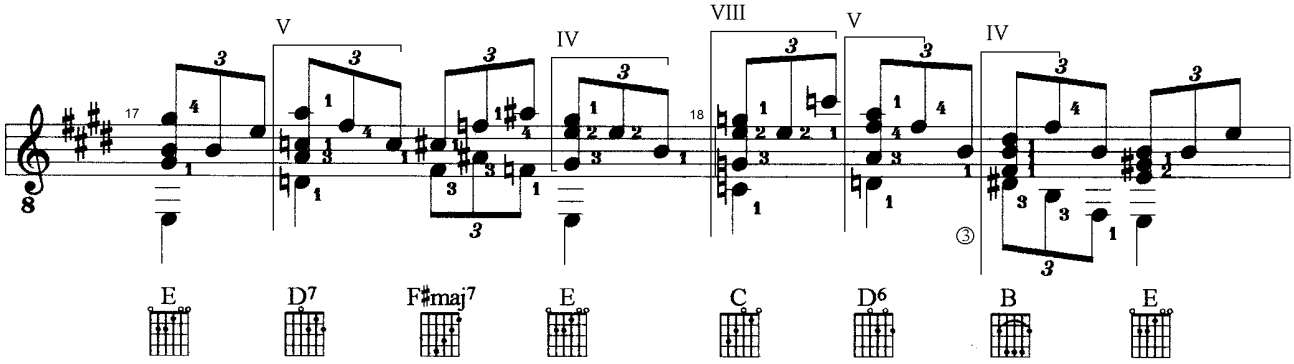
Uwe Warneke
Op.36



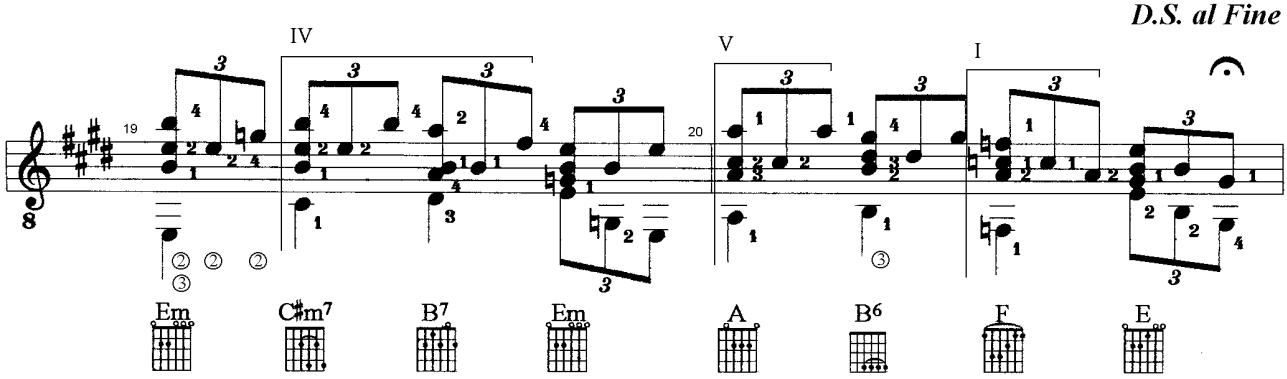
Variations on BERNSTEIN
Study for Solo Guitar
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



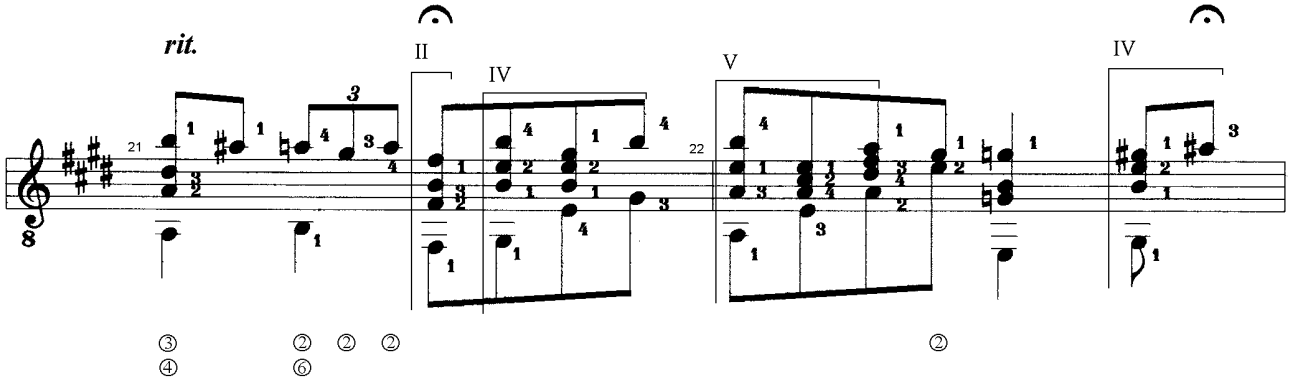
Variations on BERNSTEIN
Study for Solo Guitar
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



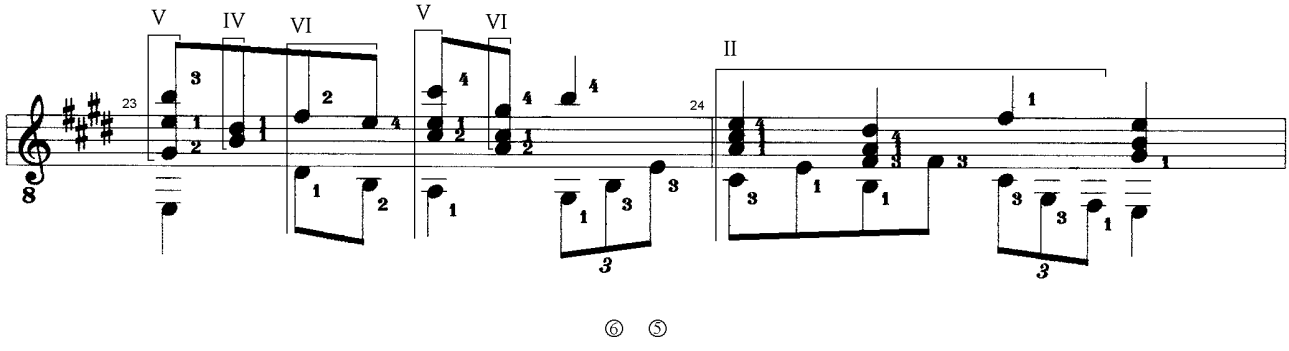
D.S. al Fine



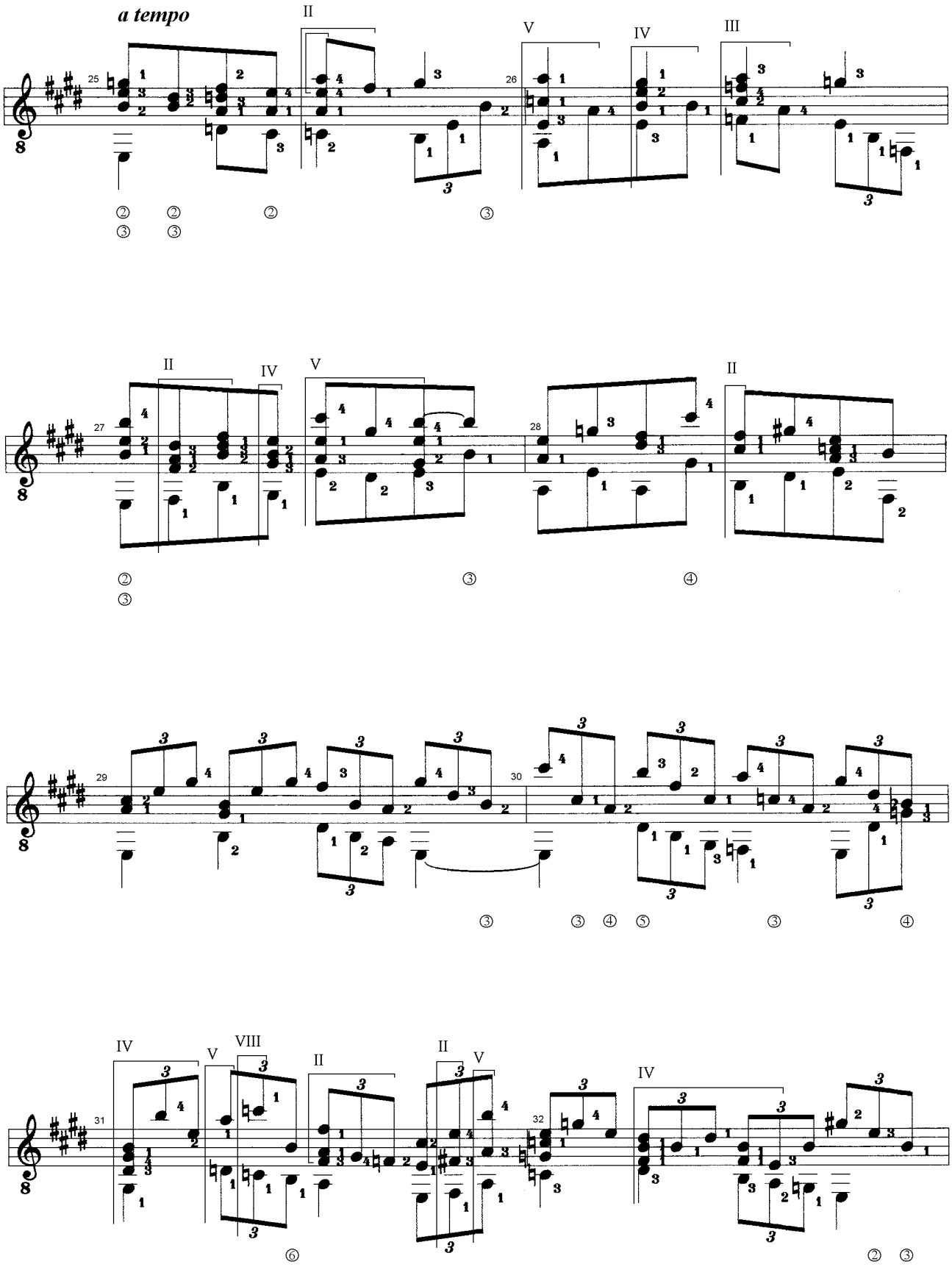
rit.



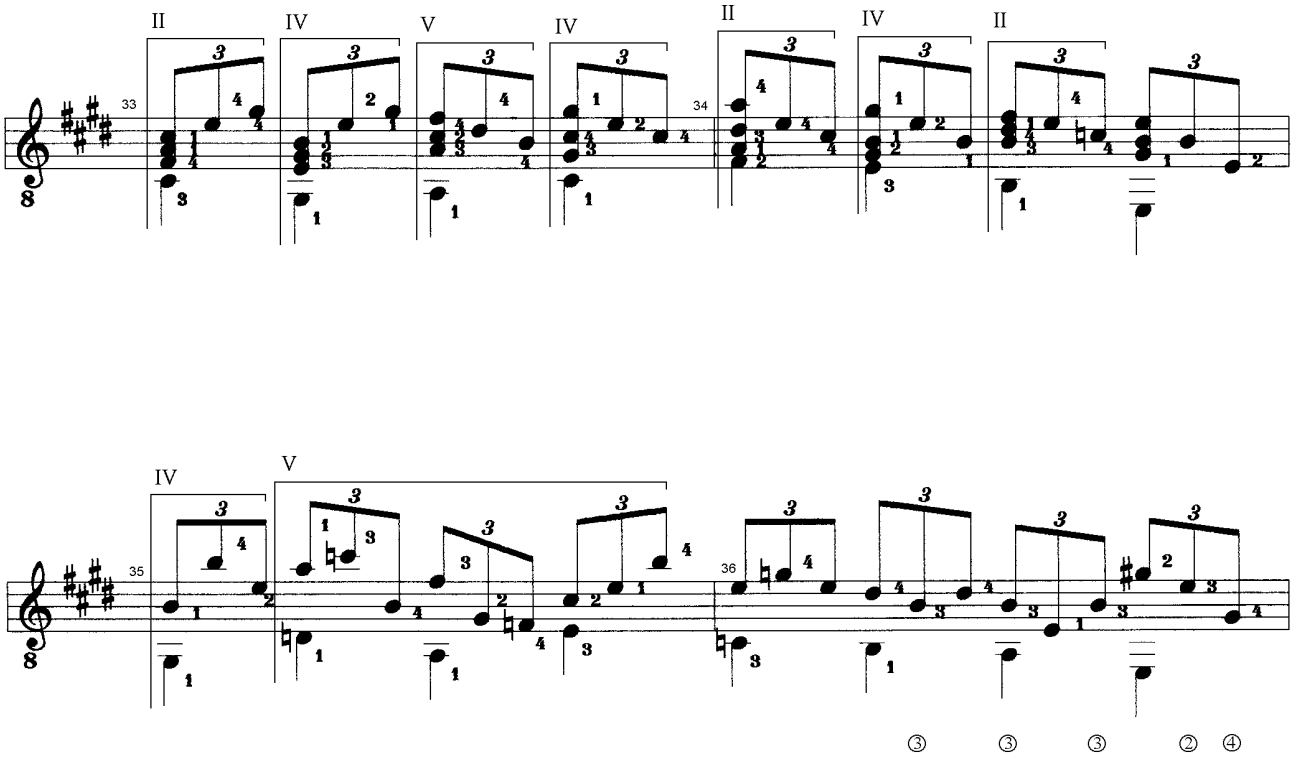
accel.

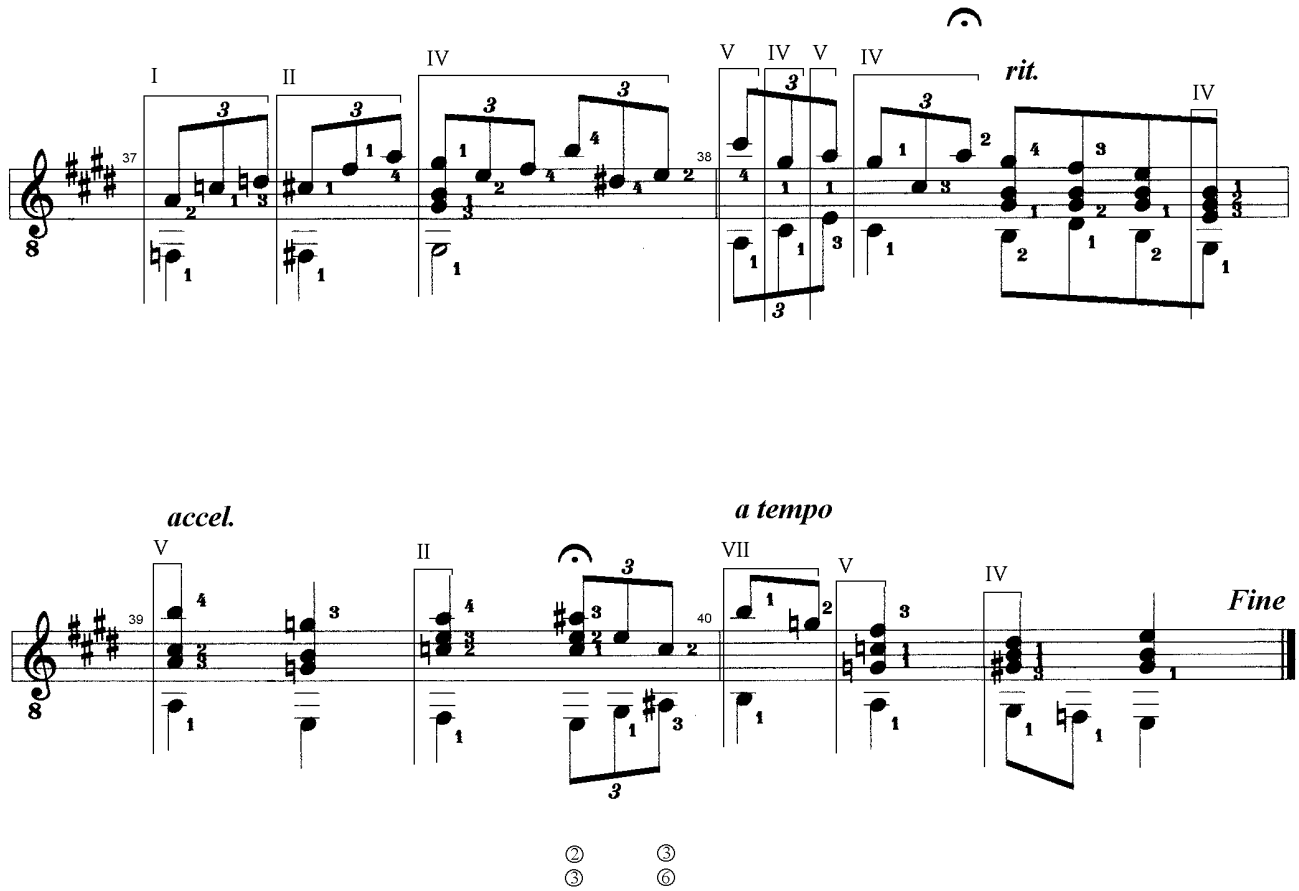


(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560



Variations on BERNSTEIN
Study for Solo Guitar
(c) Uwe Warnecke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560





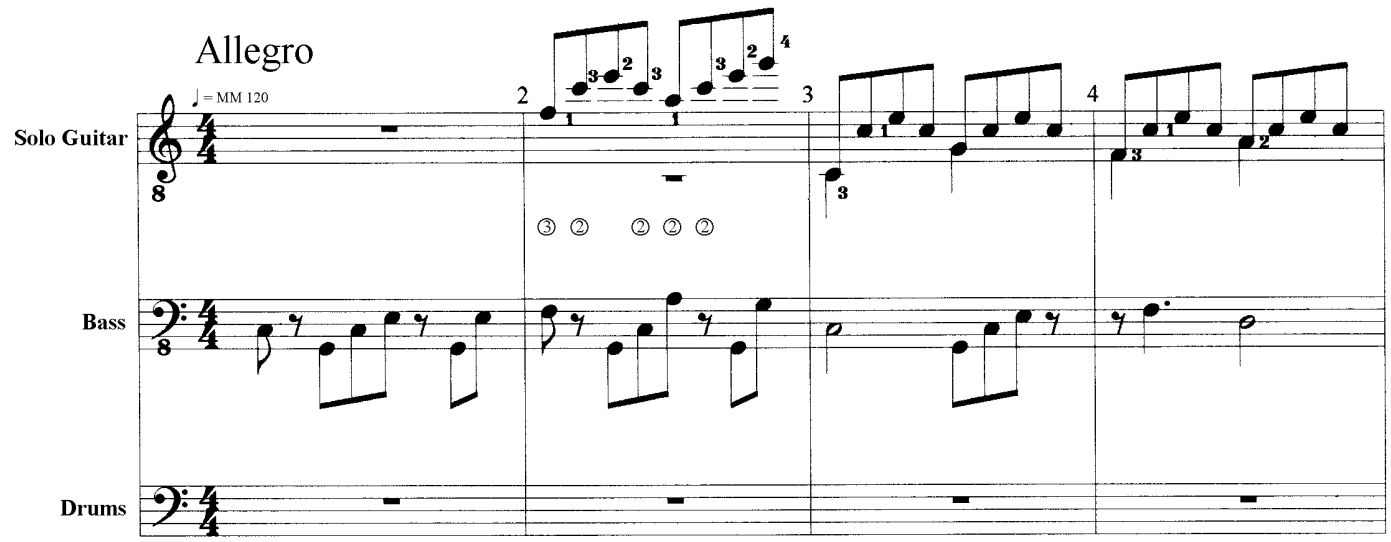
Variations on BERNSTEIN
Study for Solo Guitar
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-446-560

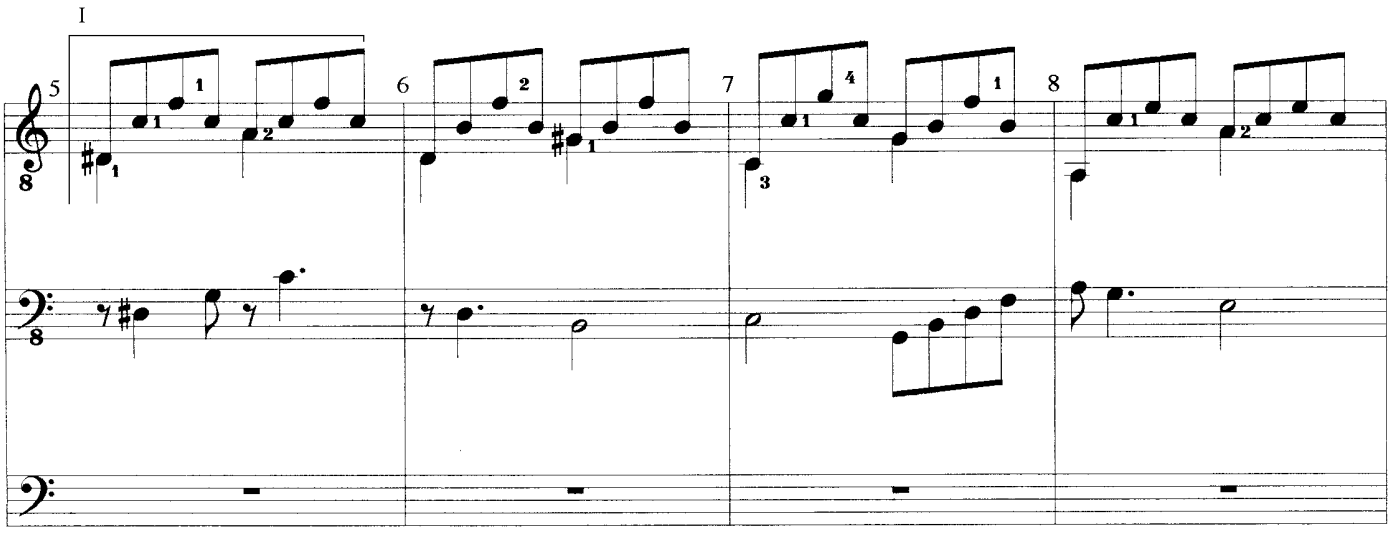
BERYLL

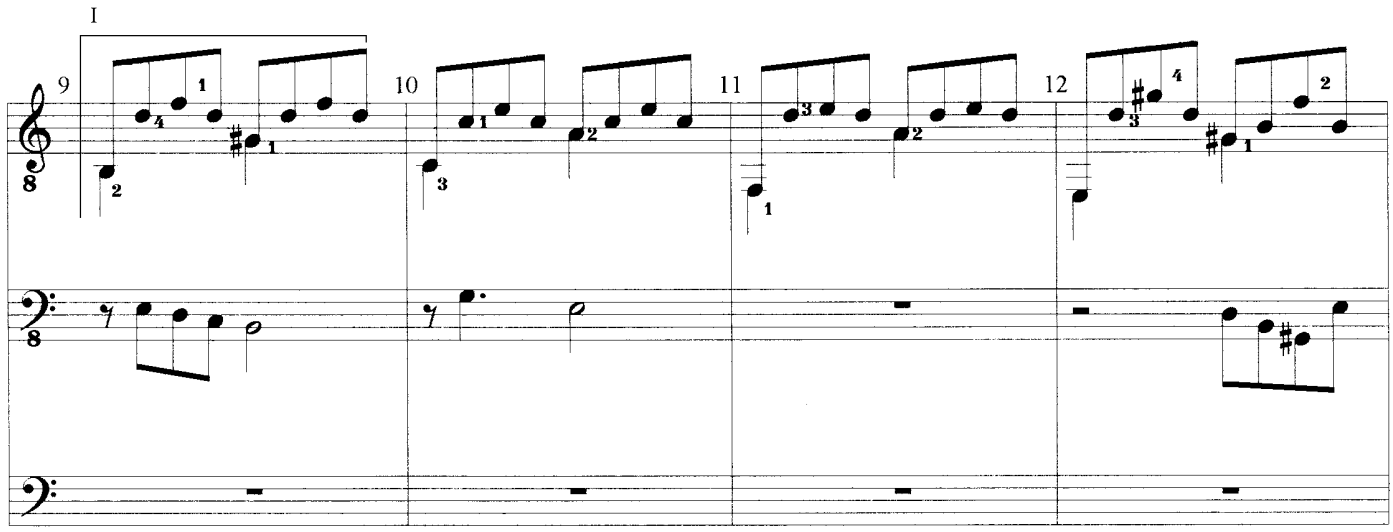
Study for Solo Guitar, Bass & Drums

by Uwe Warneke

Uwe Warneke
Op.31



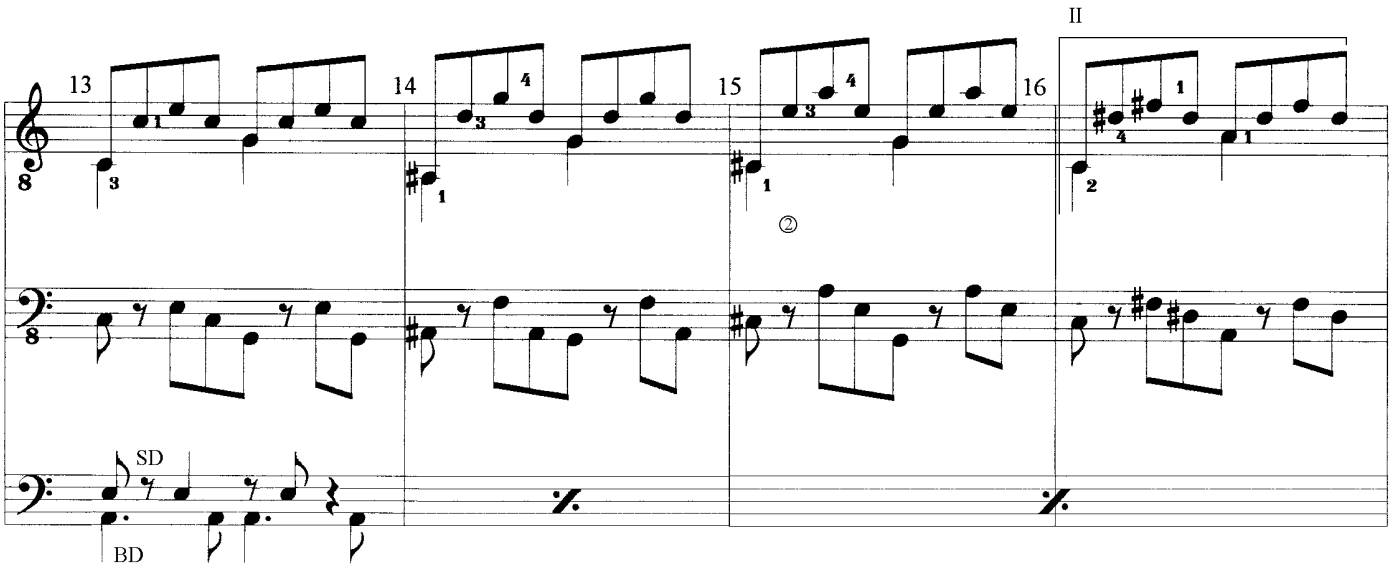


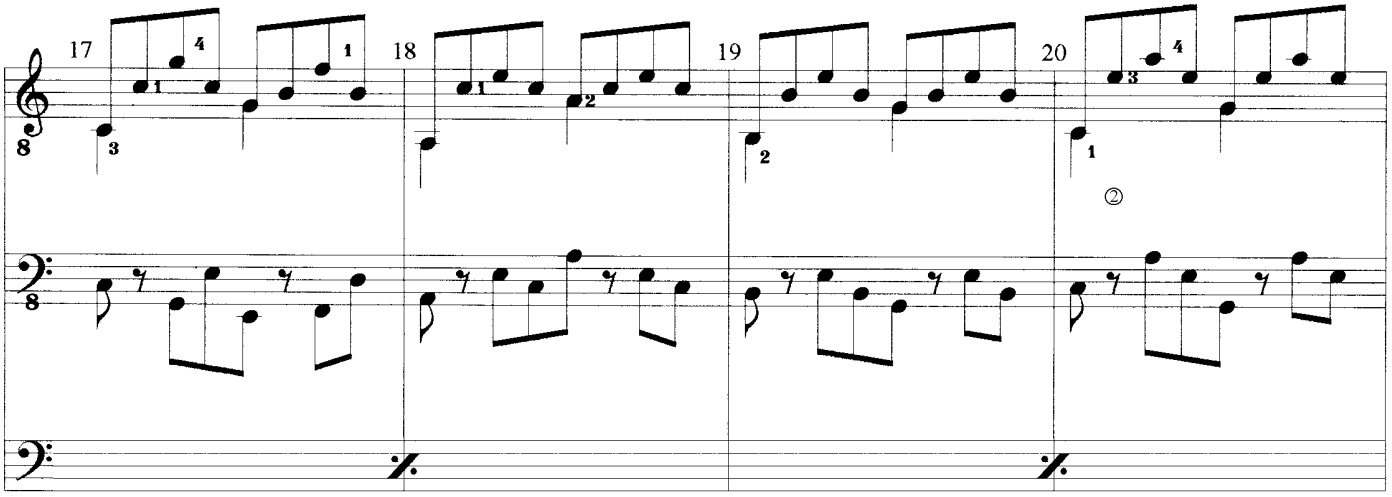


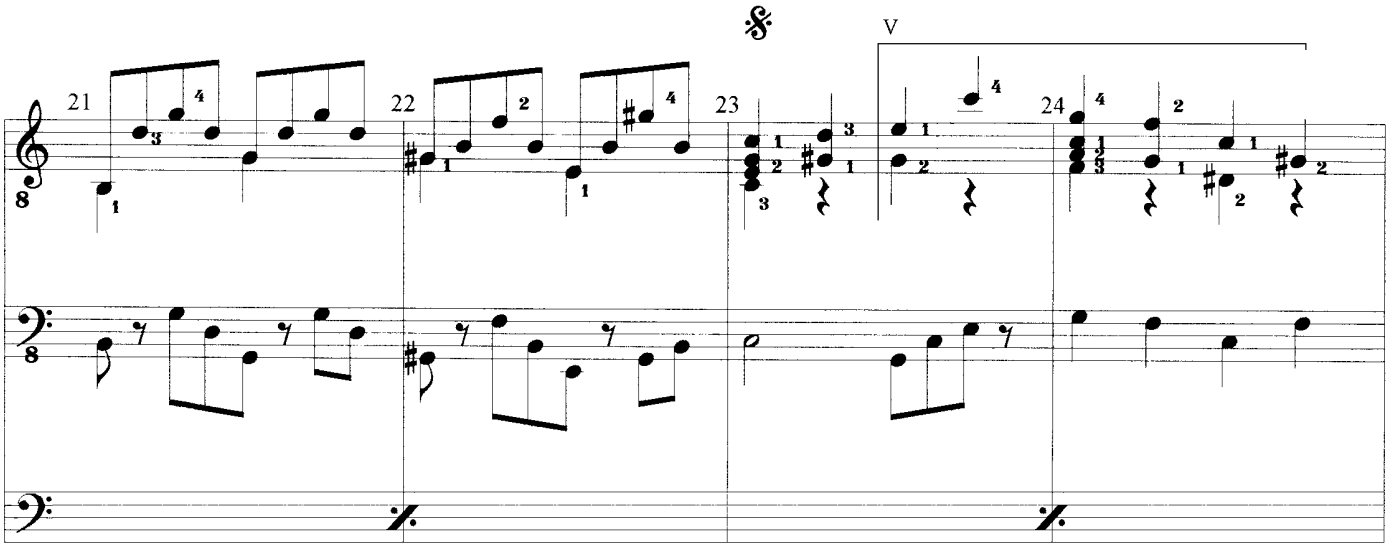
BERYLL

Study for Solo Guitar, Bass & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973



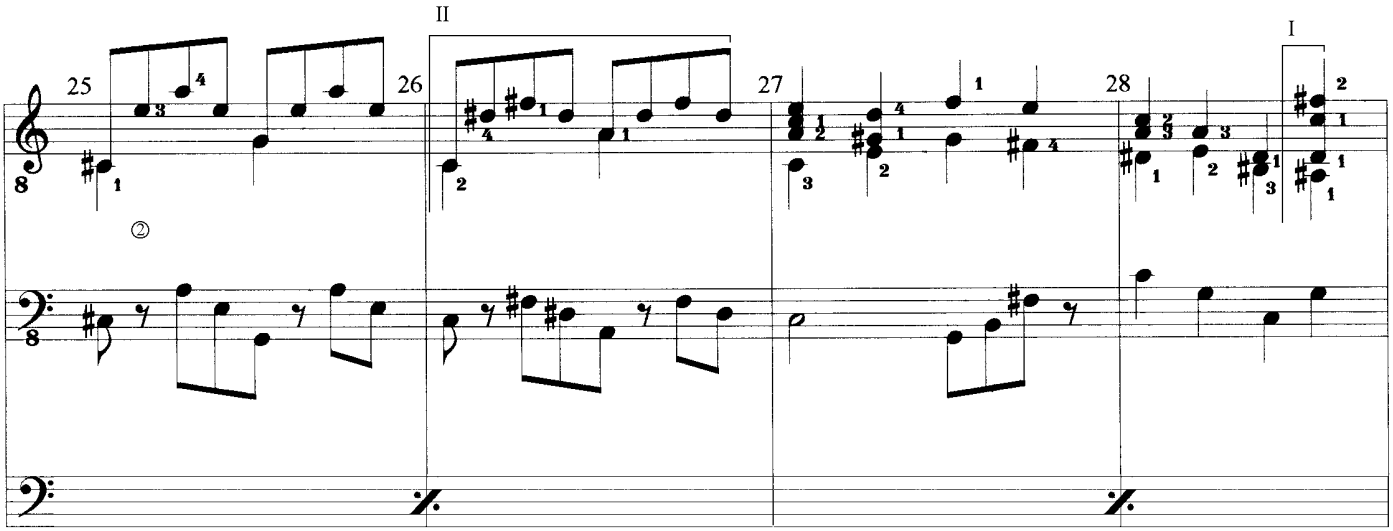


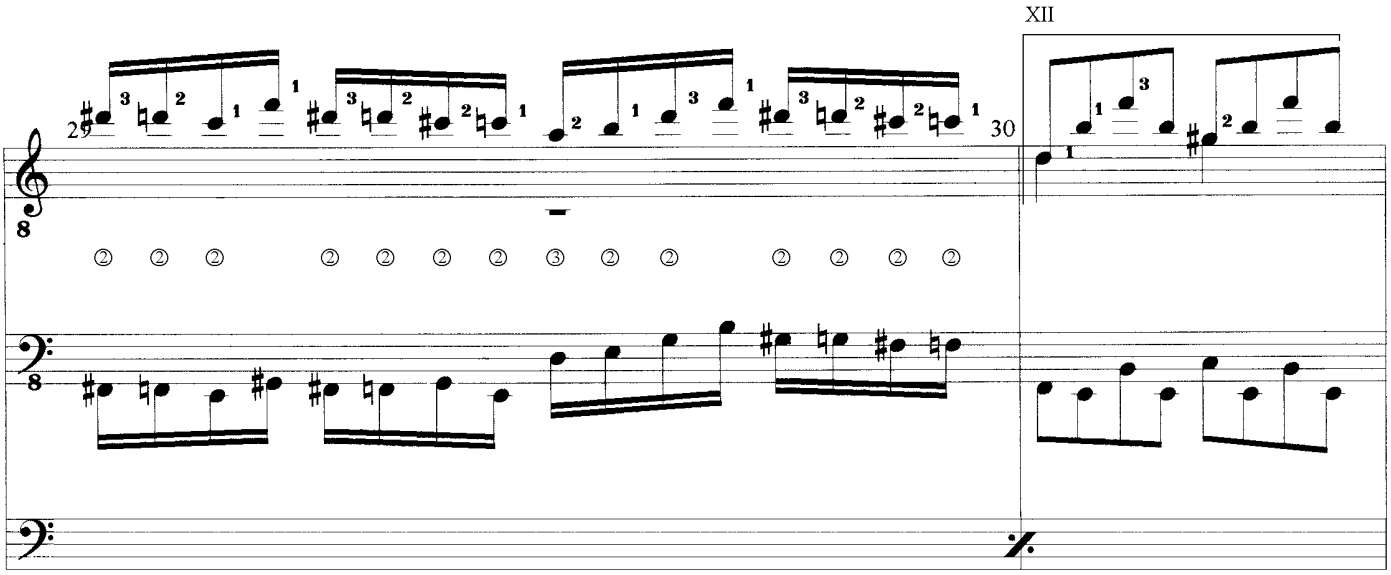


BERYLL

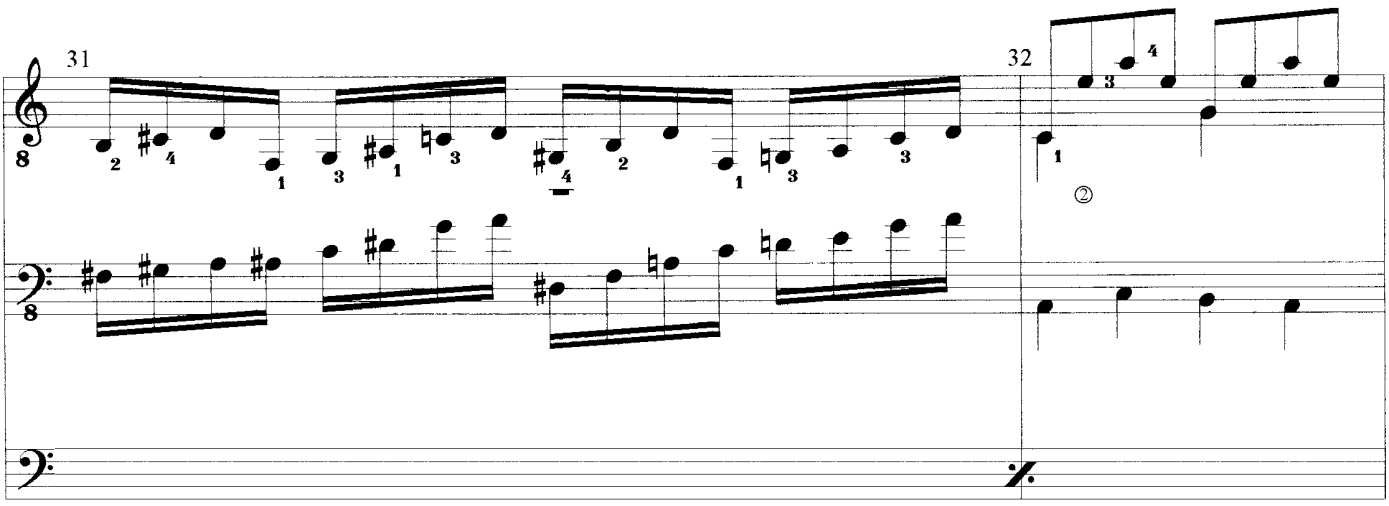
Study for Solo Guitar, Bass & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973





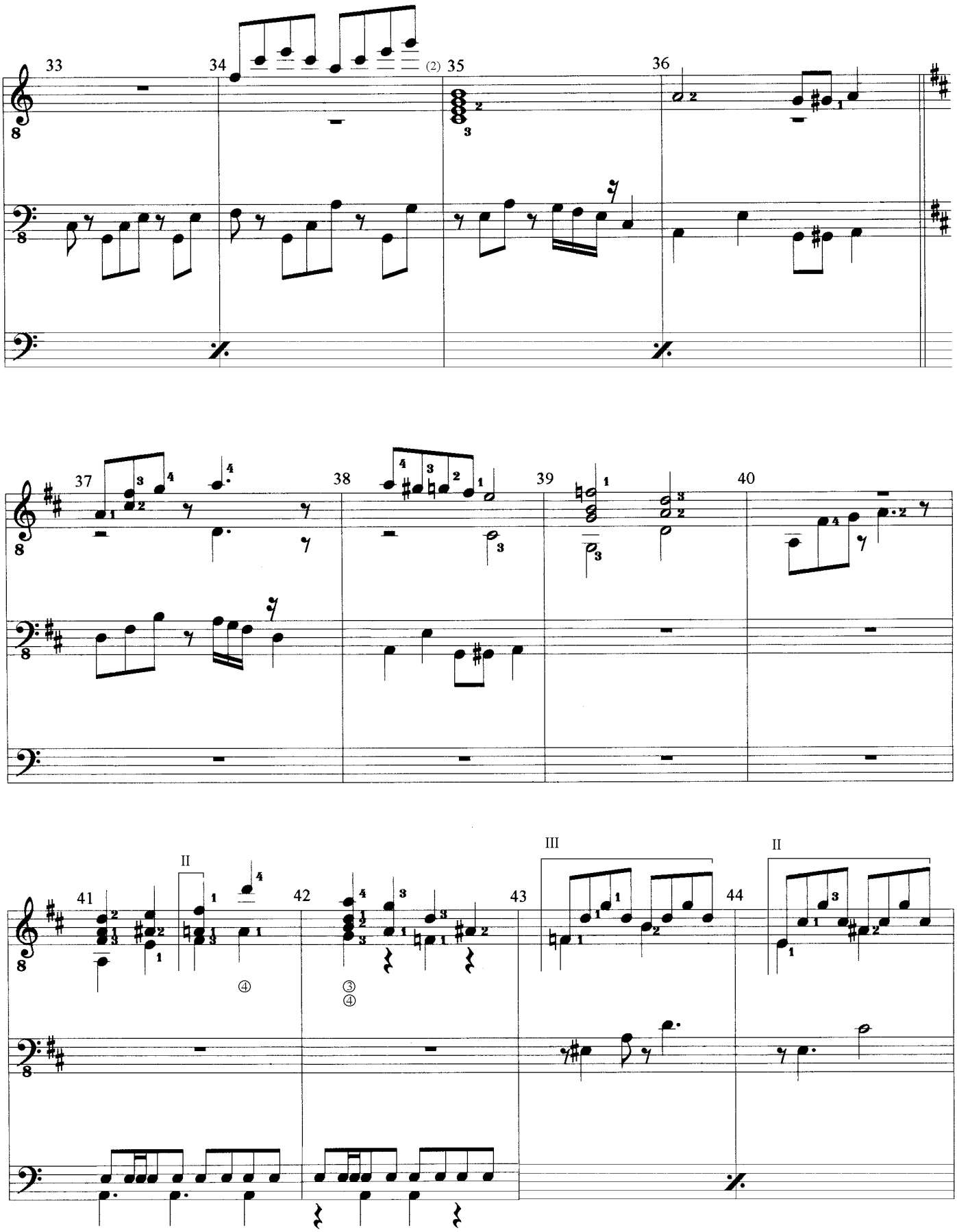
⊕ *To Coda*



BERYLL

Study for Solo Guitar, Bass & Drums

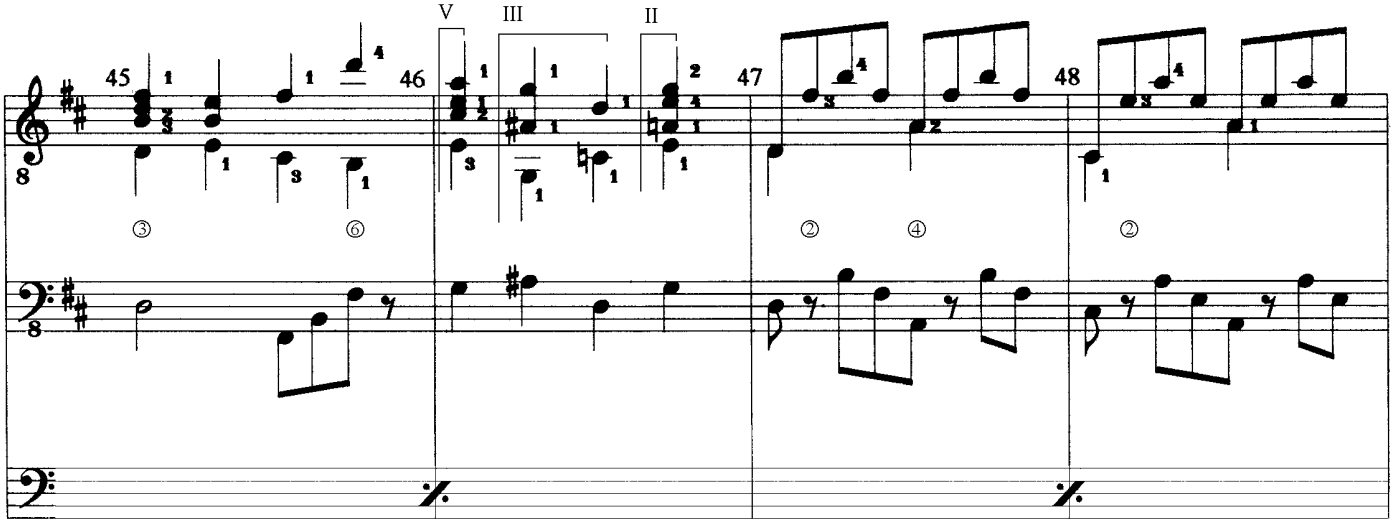
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973

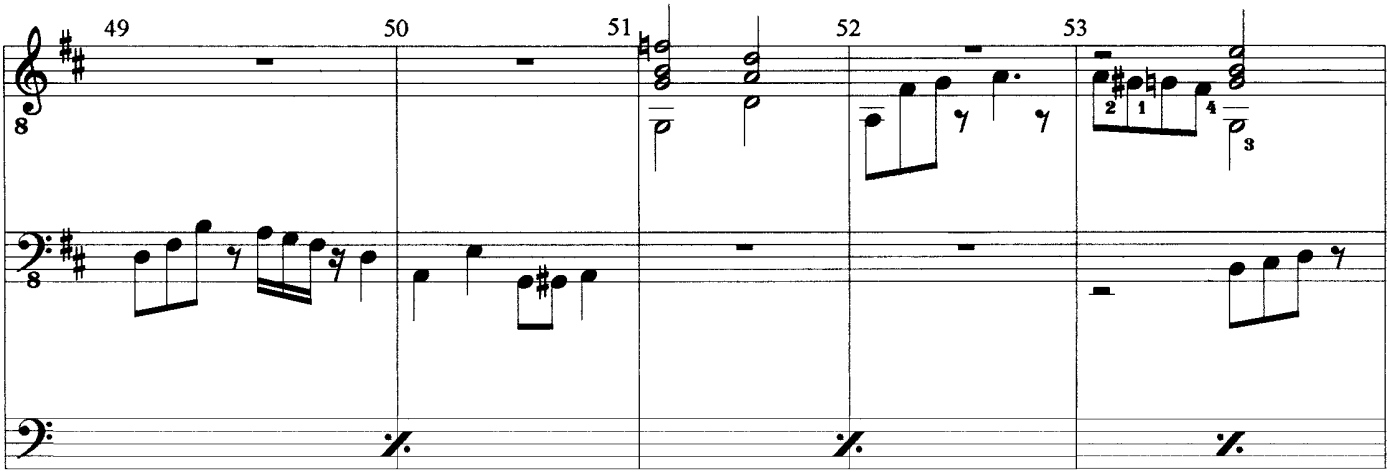


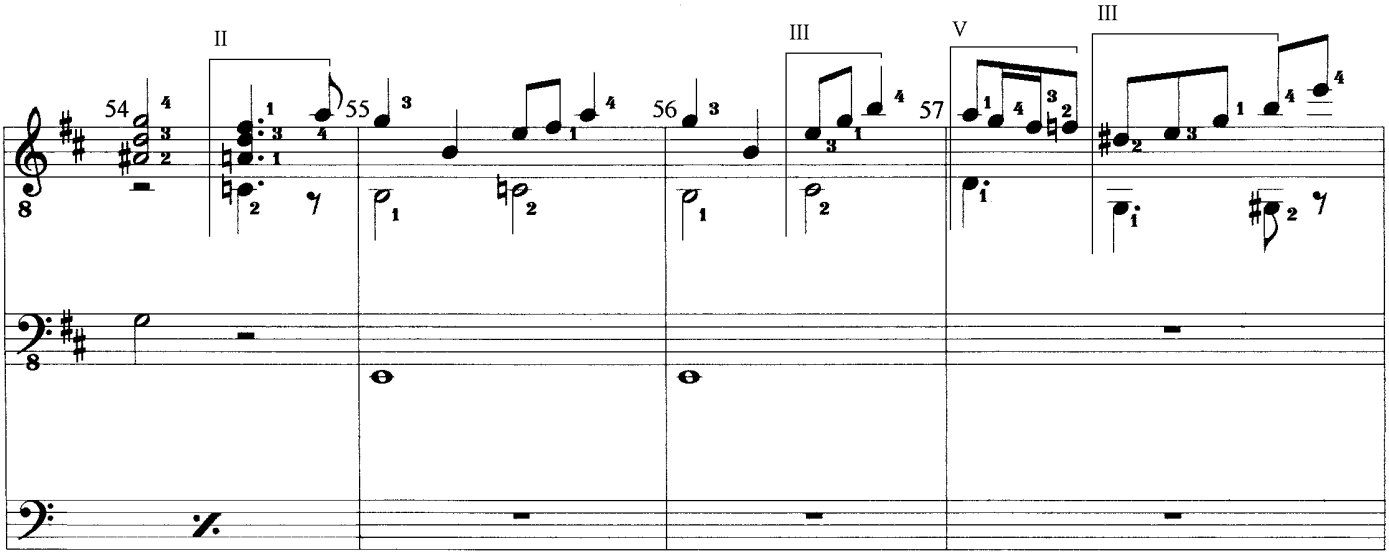
BERYLL

Study for Solo Guitar, Bass & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973



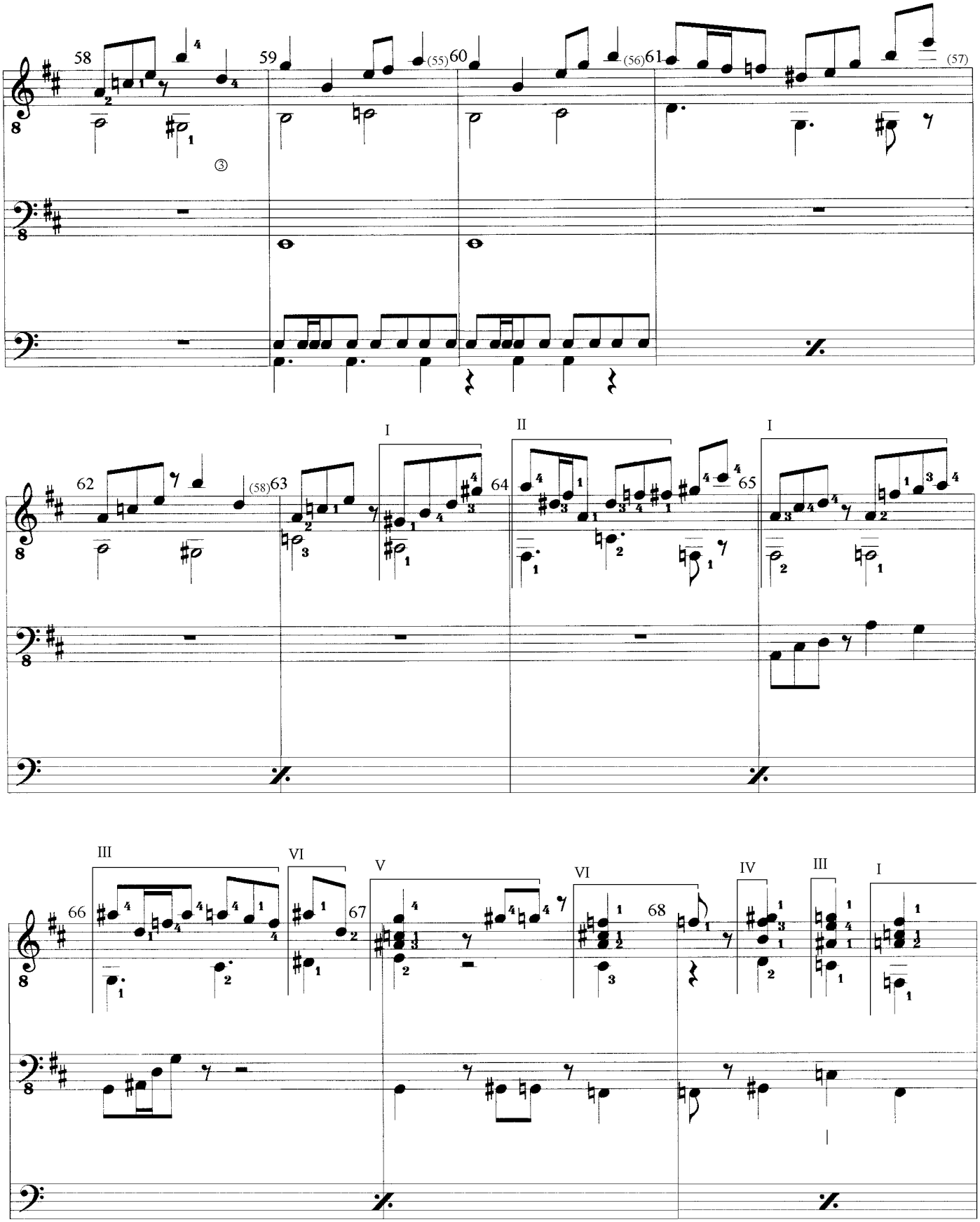




BERYLL

Study for Solo Guitar, Bass & Drums

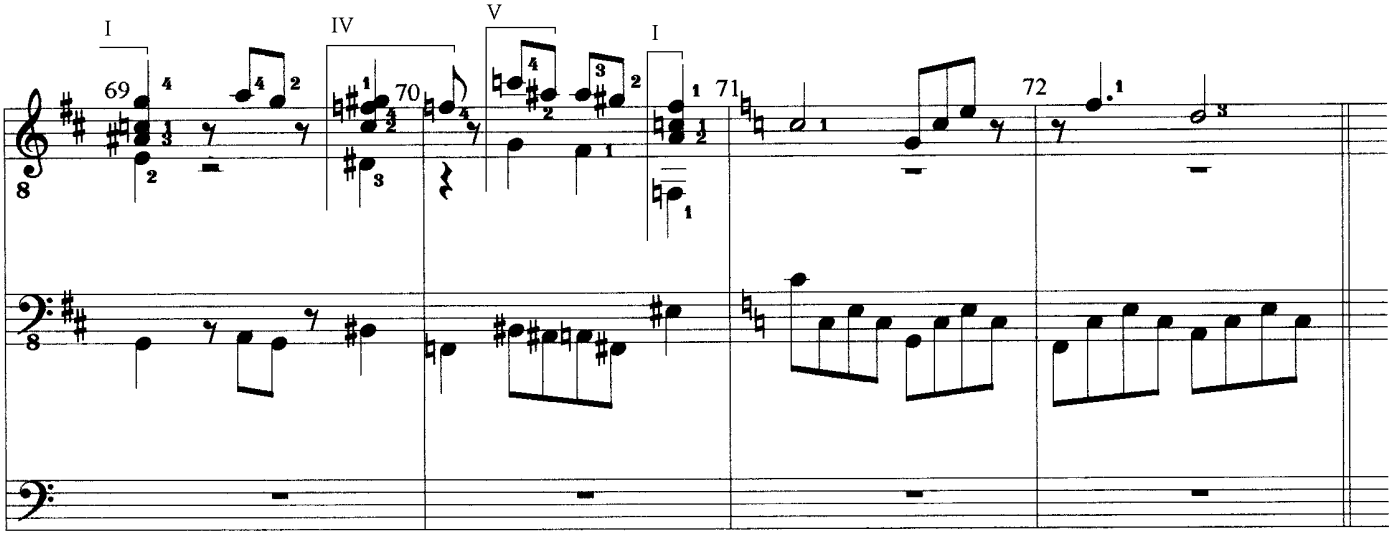
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973

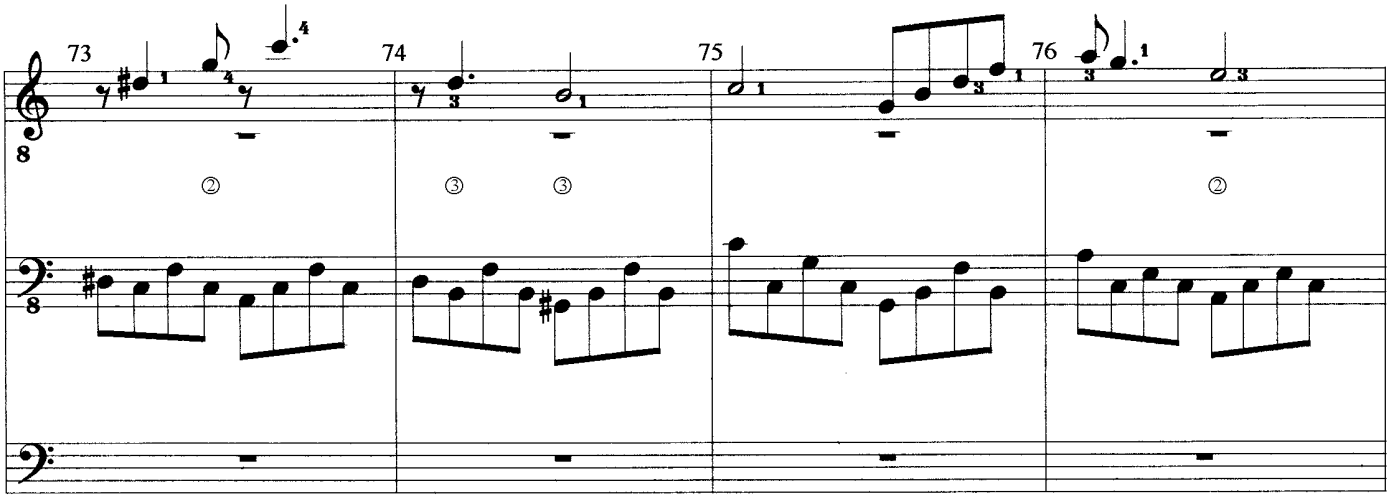


BERYLL

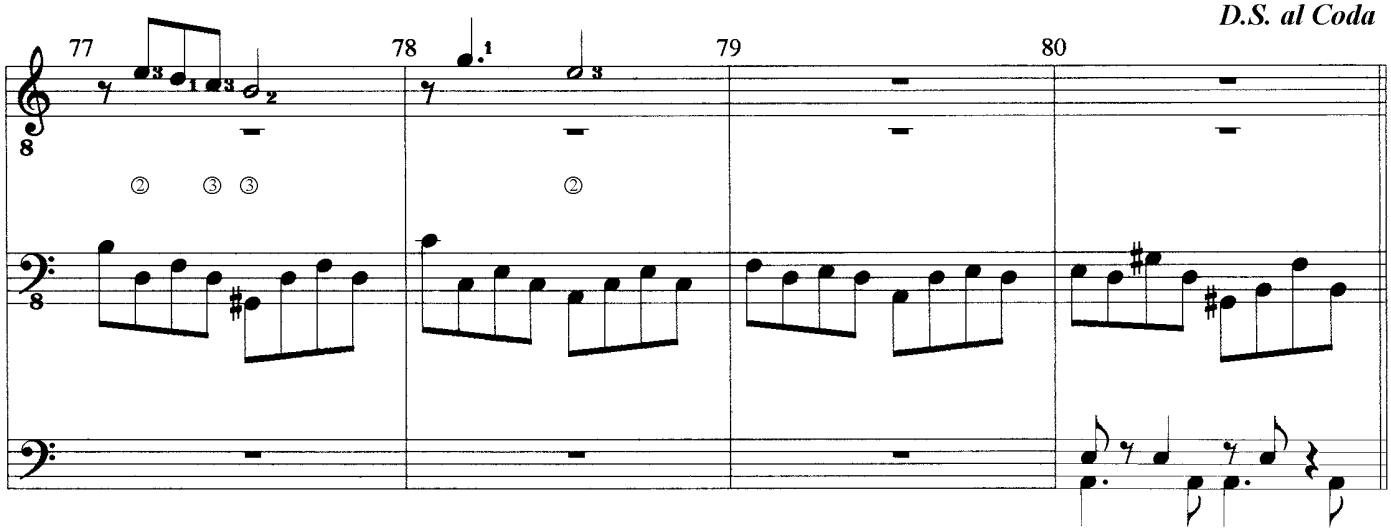
Study for Solo Guitar, Bass & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973





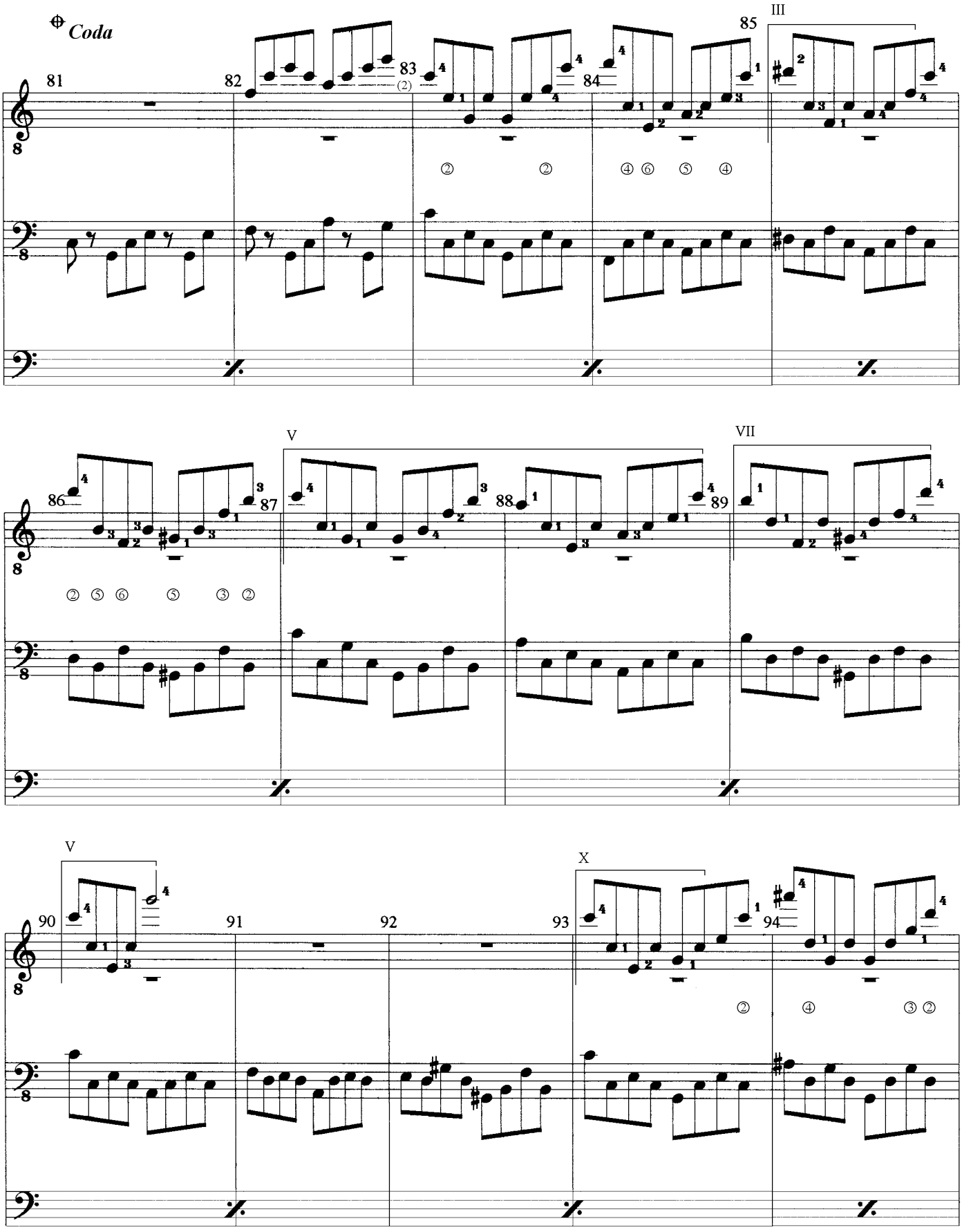
D.S. al Coda



BERYLL

Study for Solo Guitar, Bass & Drums

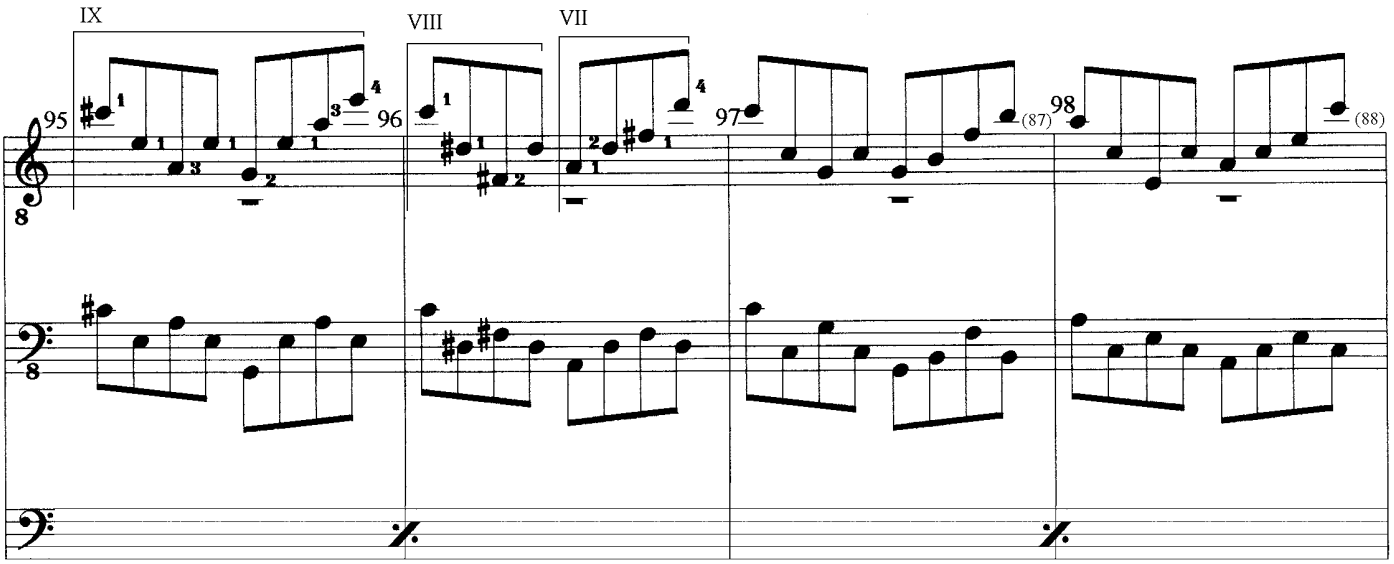
© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973

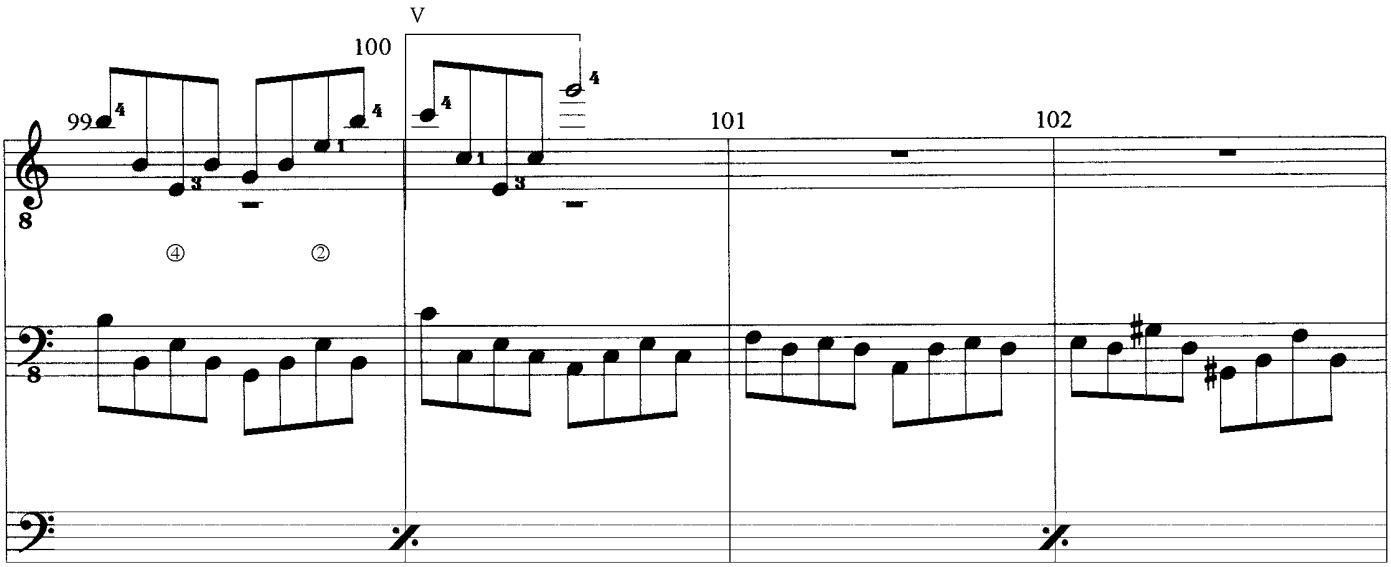


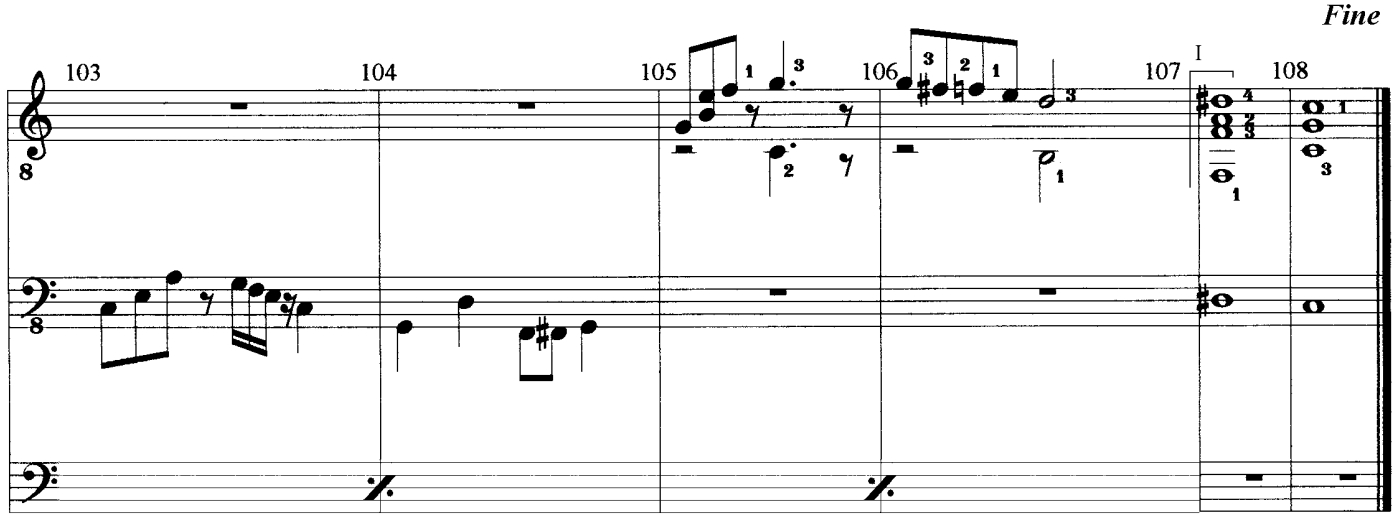
BERYLL

Study for Solo Guitar, Bass & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973







BERYLL

Study for Solo Guitar, Bass & Drums

© Uwe Warneke 1998
All Rights Reserved
United States Copyright Office, PAU 2-337-973

Cuban Impressions

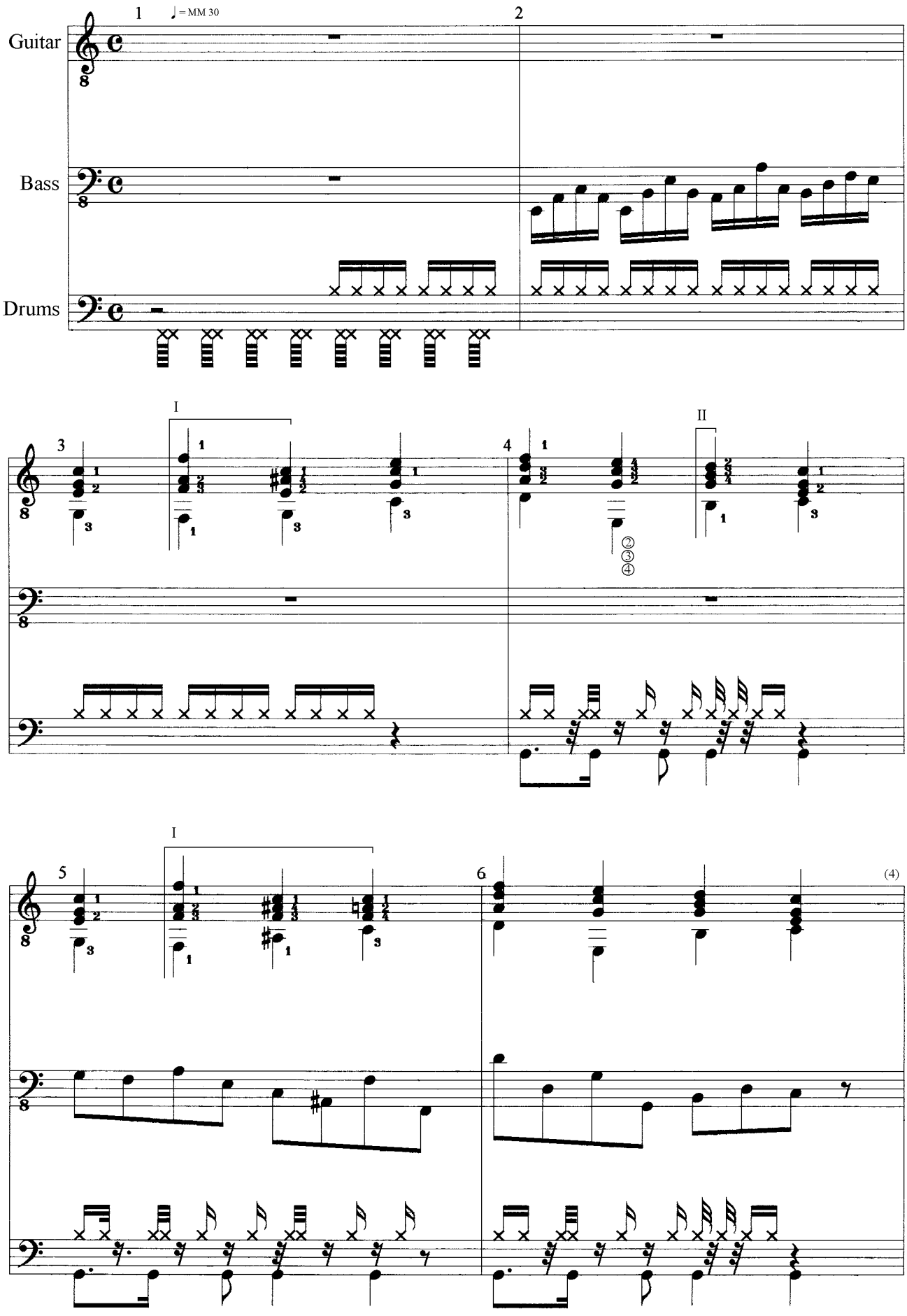
TÜRKIS

Study for Solo Guitar, Bass & Drums

by Uwe Warneke

Uwe Warneke
Op. 37

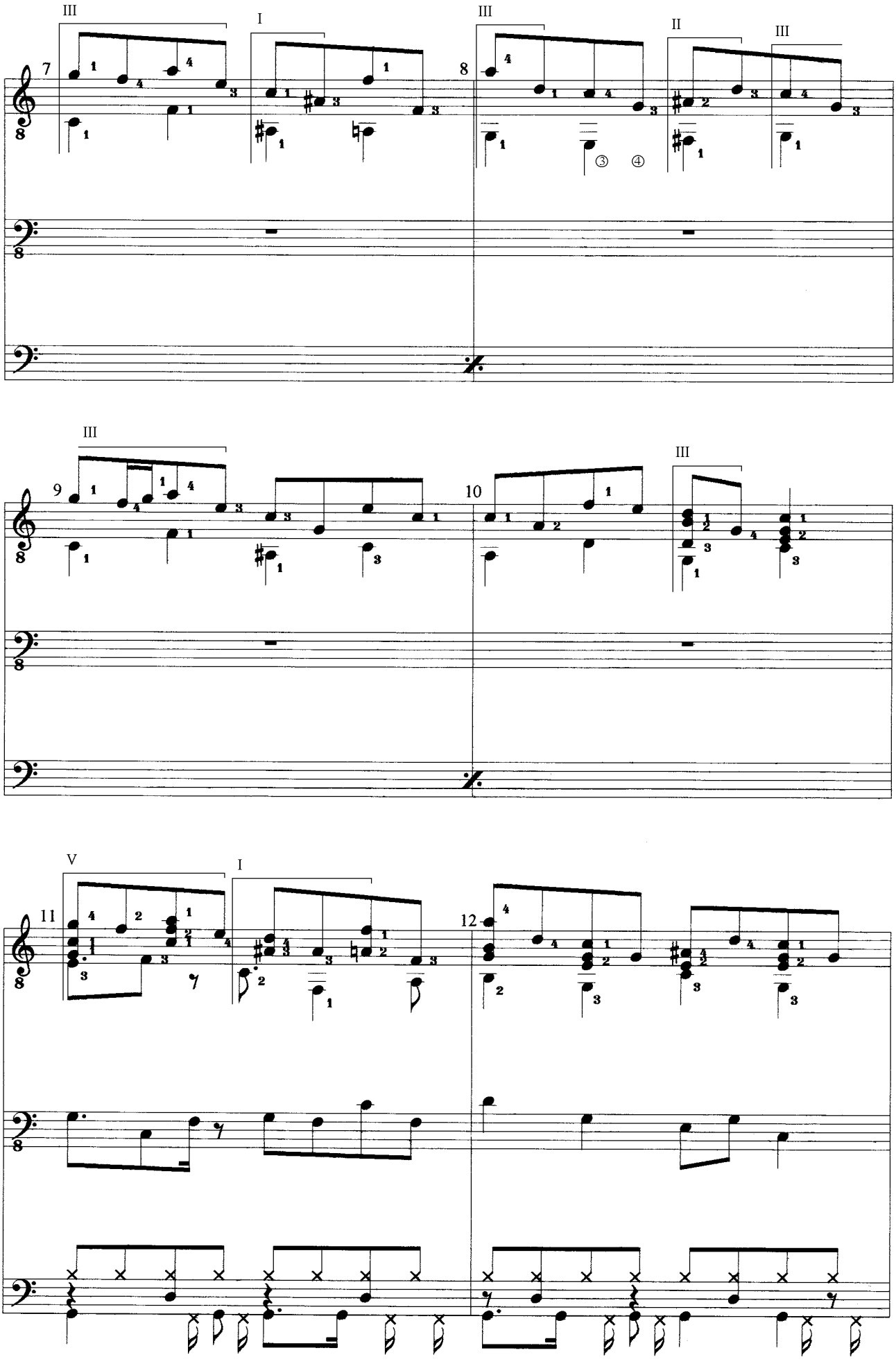
Lento



TÜRKIS

Study for Guitar, Bass & Drums

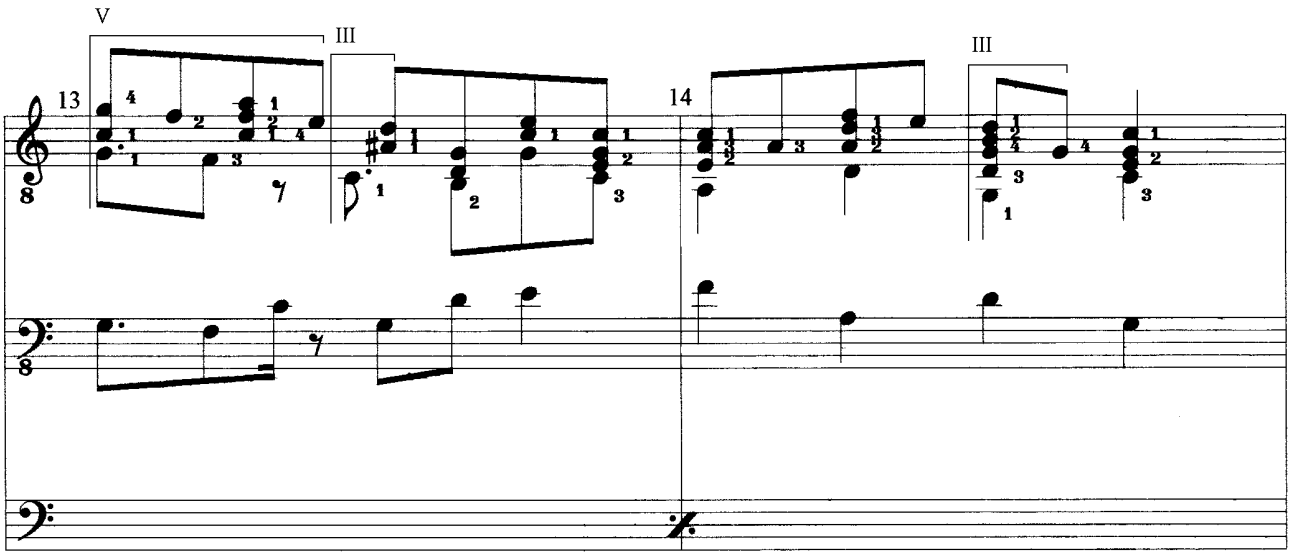
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



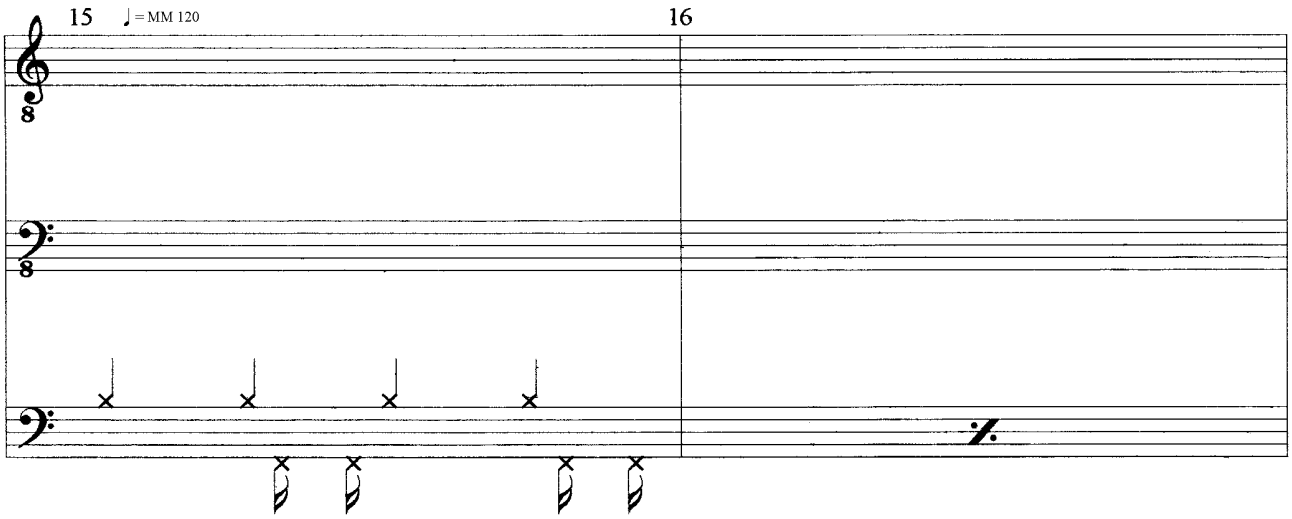
TÜRKIS

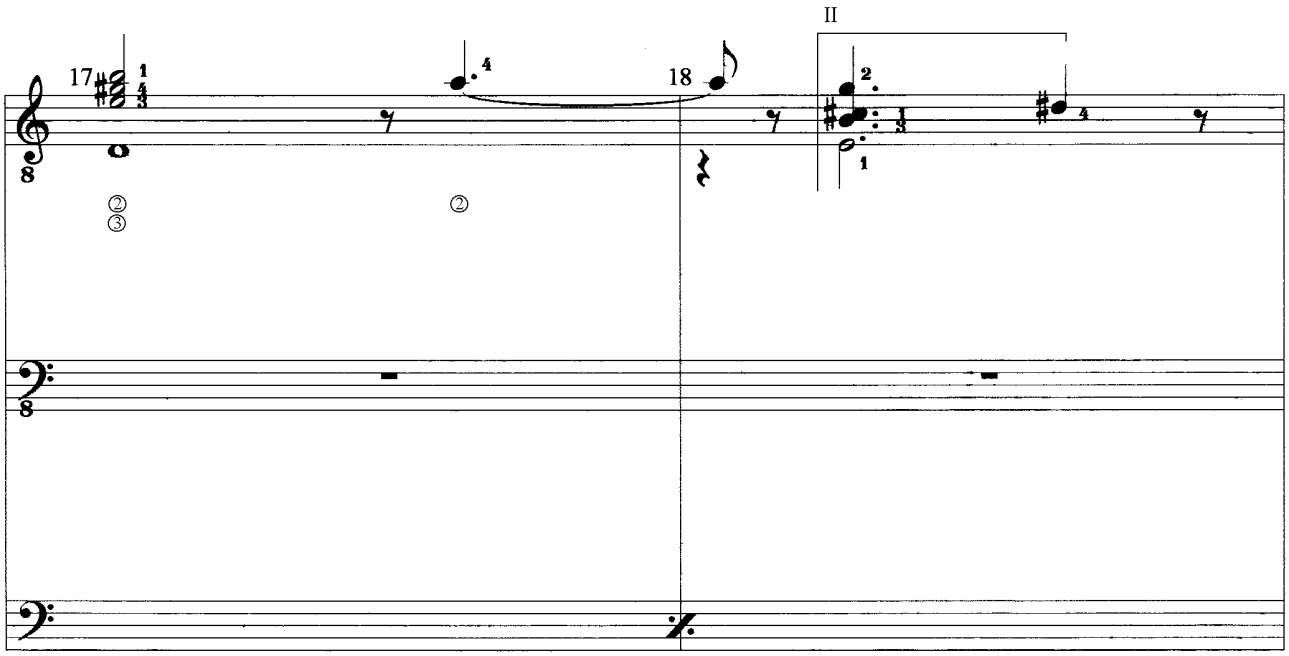
Study for Guitar, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



Allegro

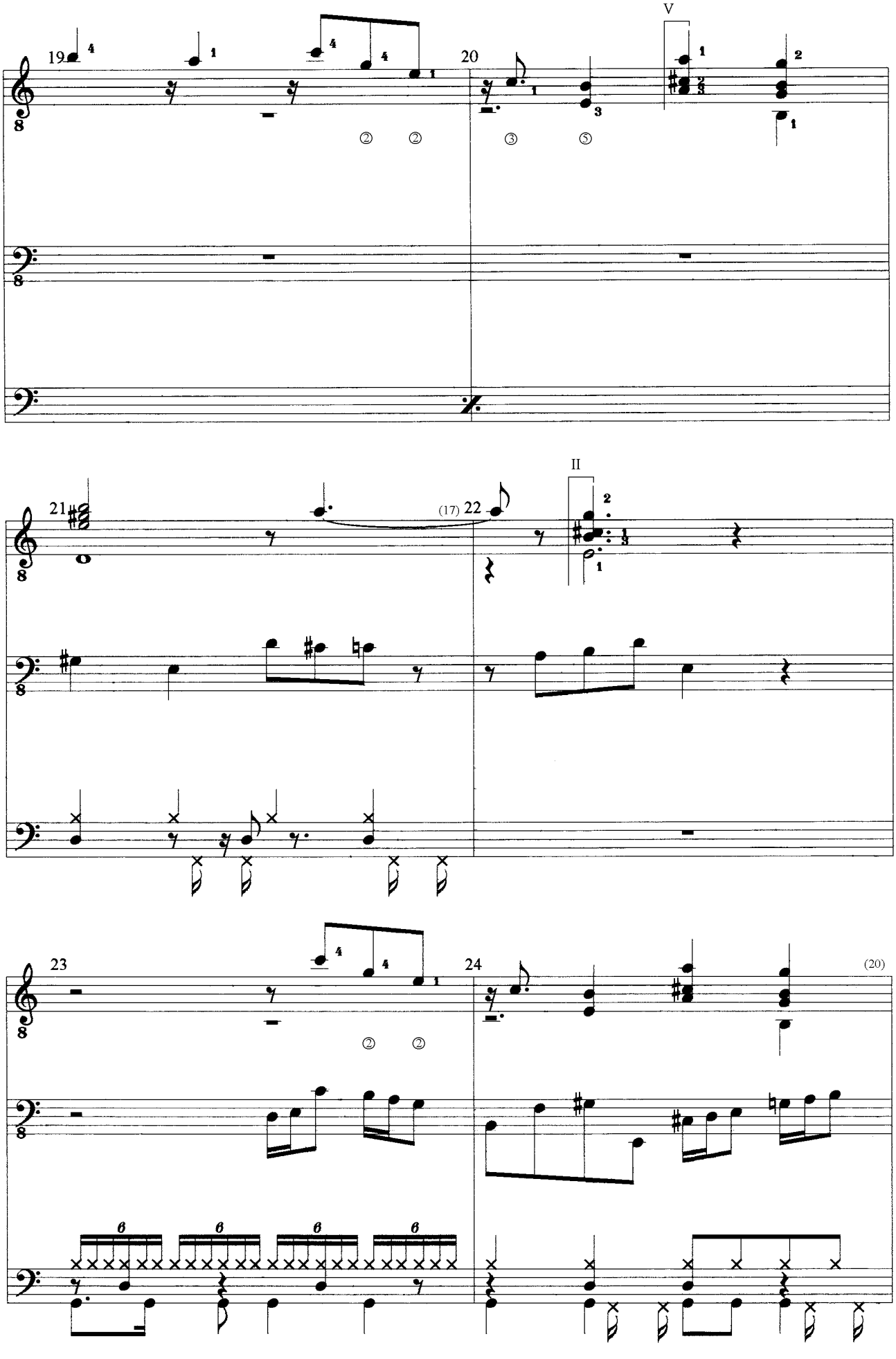




TÜRKIS

Study for Guitar, Bass & Drums

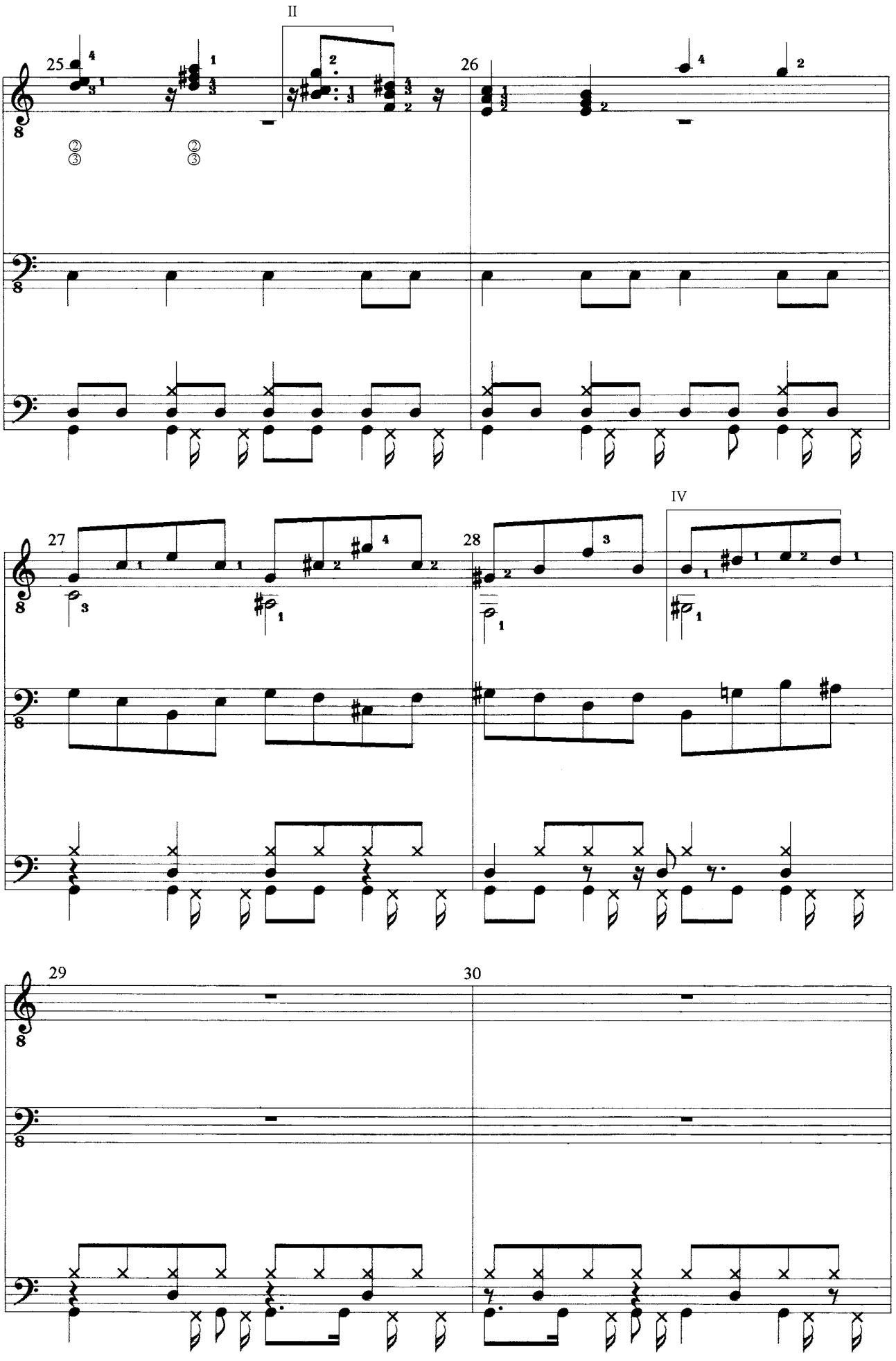
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

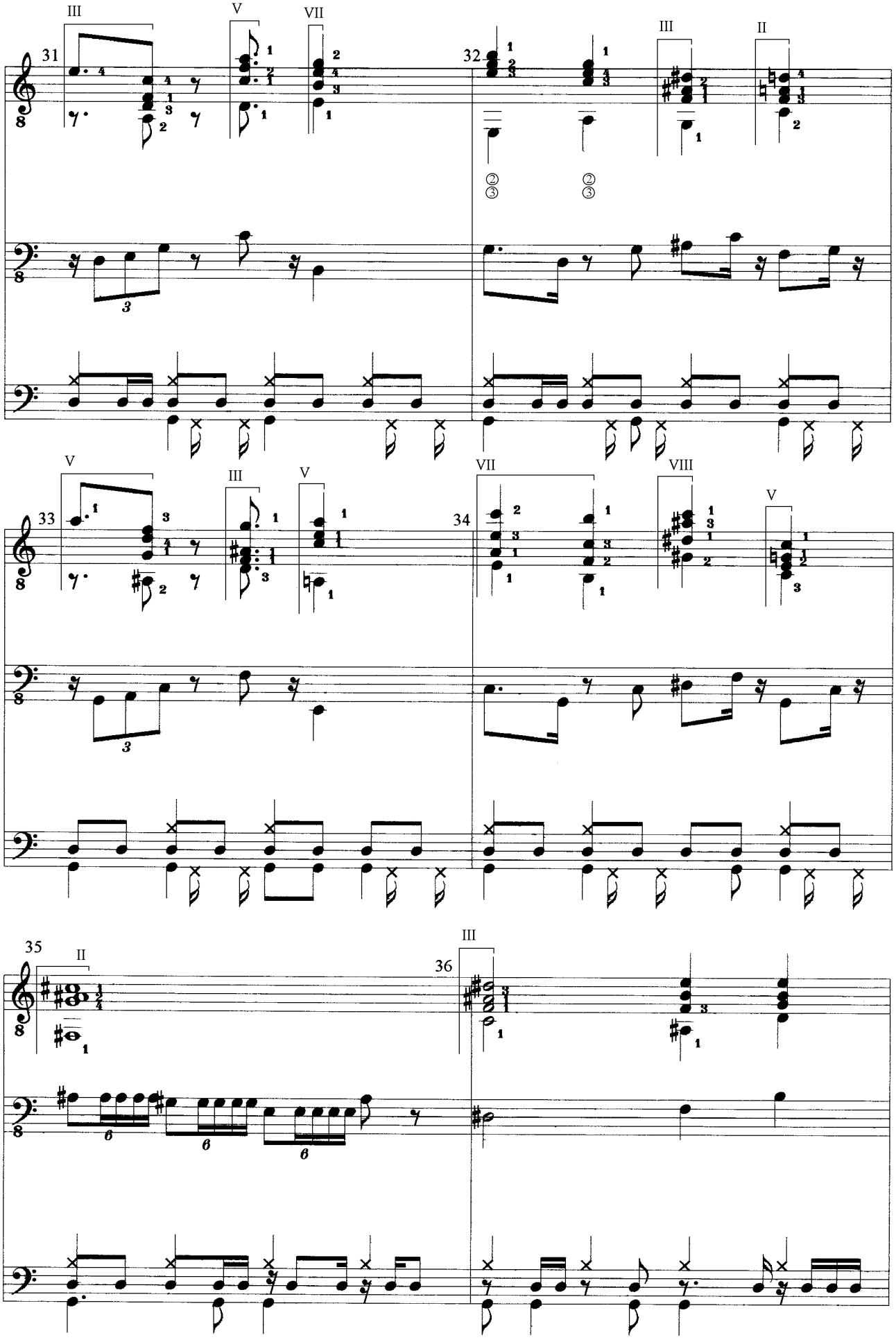
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

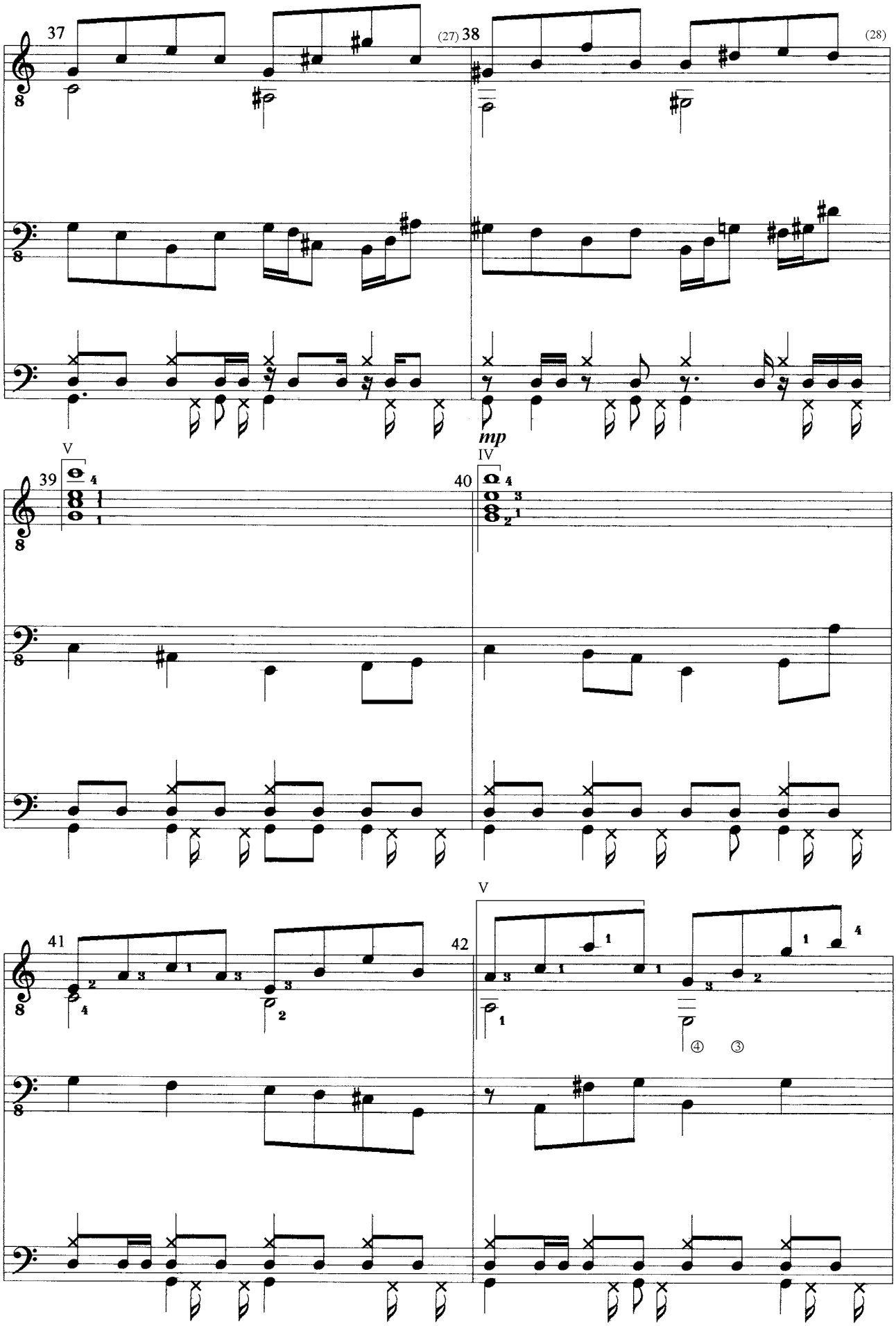
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

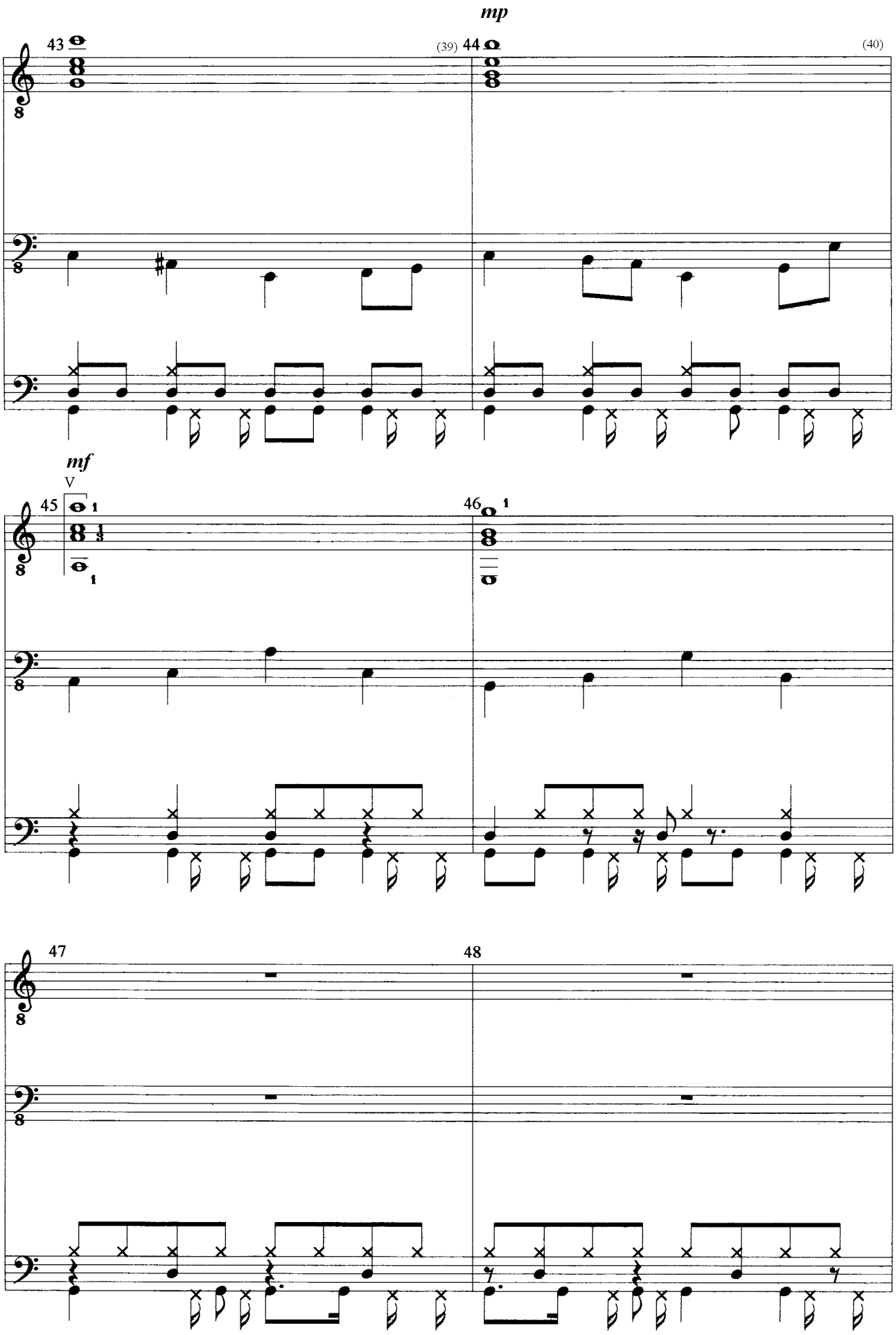
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

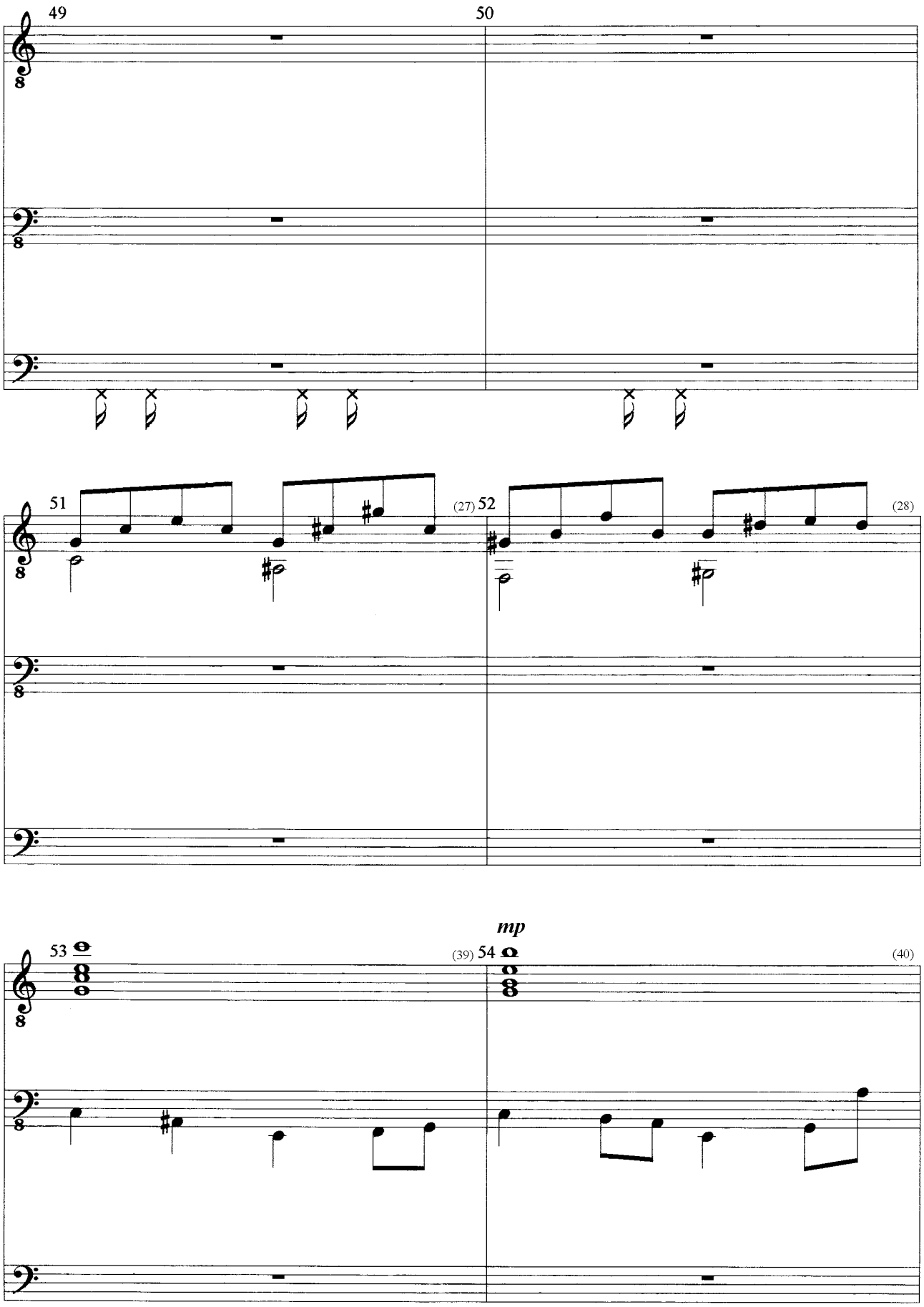
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



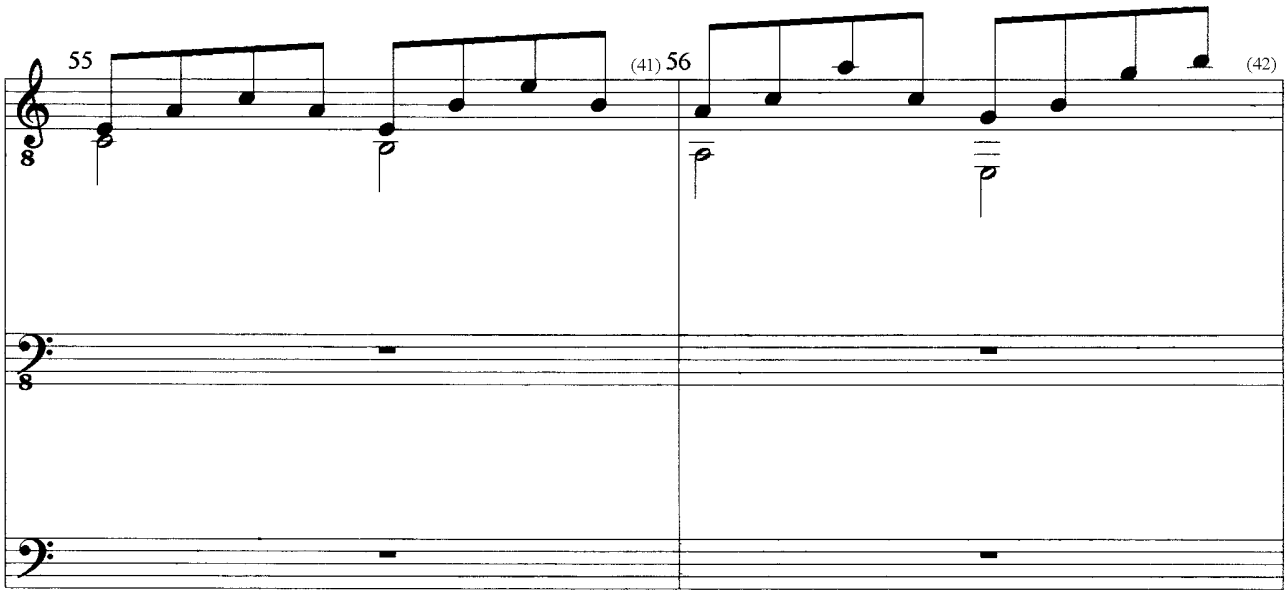
TÜRKIS

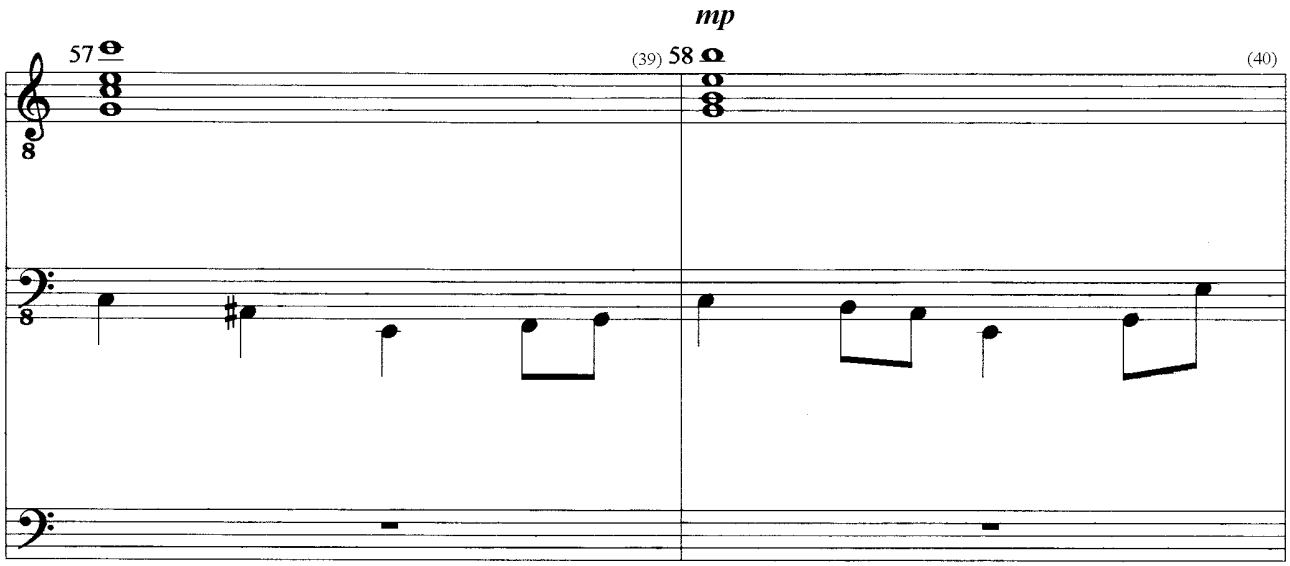
Study for Guitar, Bass & Drums

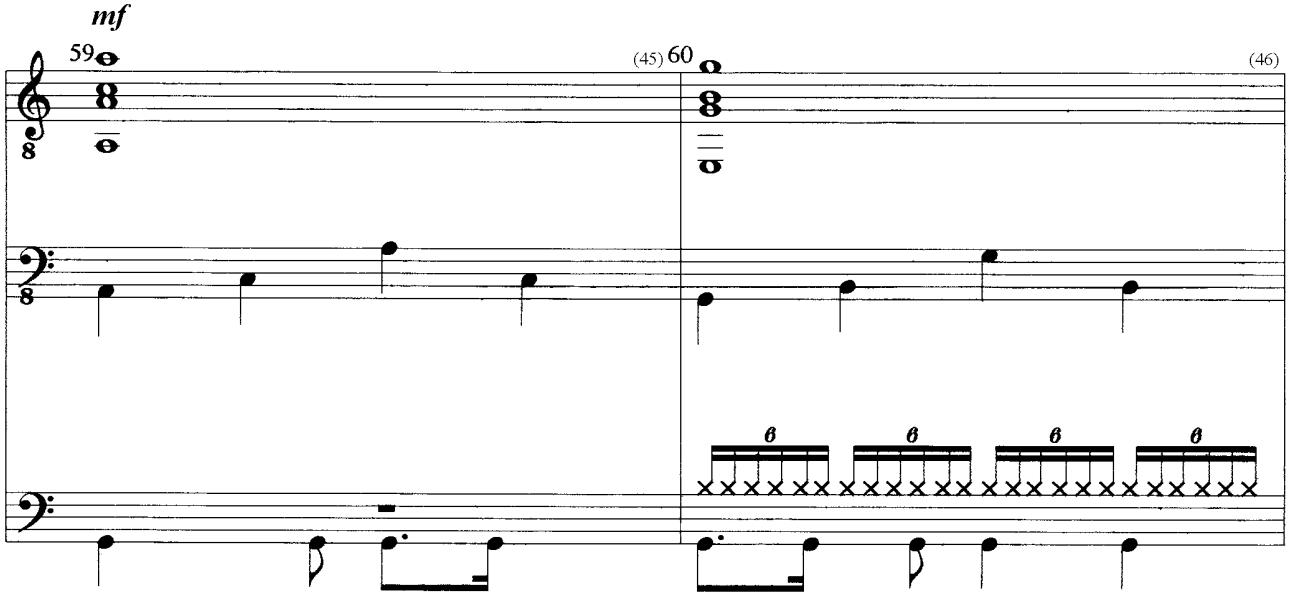
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



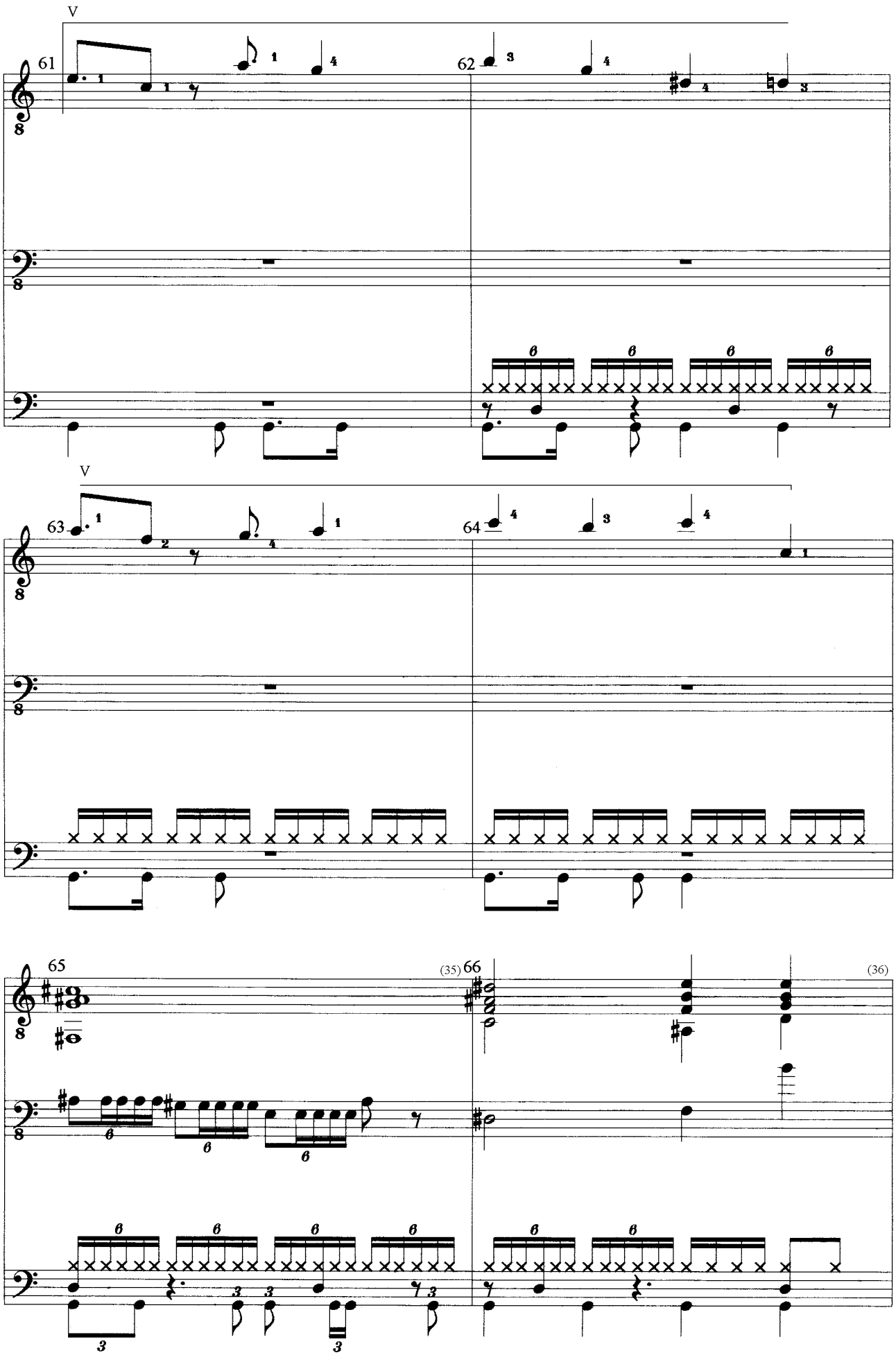
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934







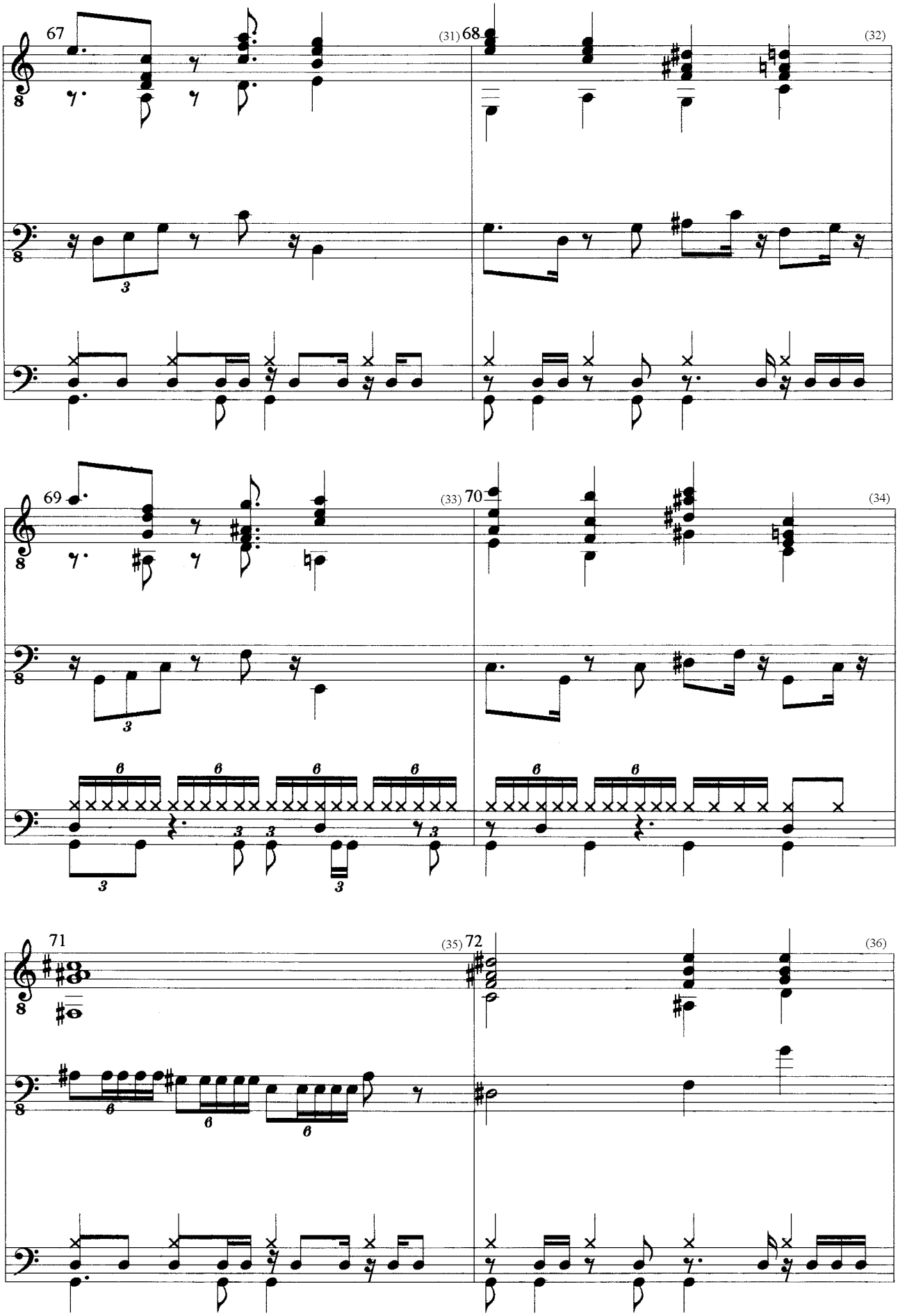
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

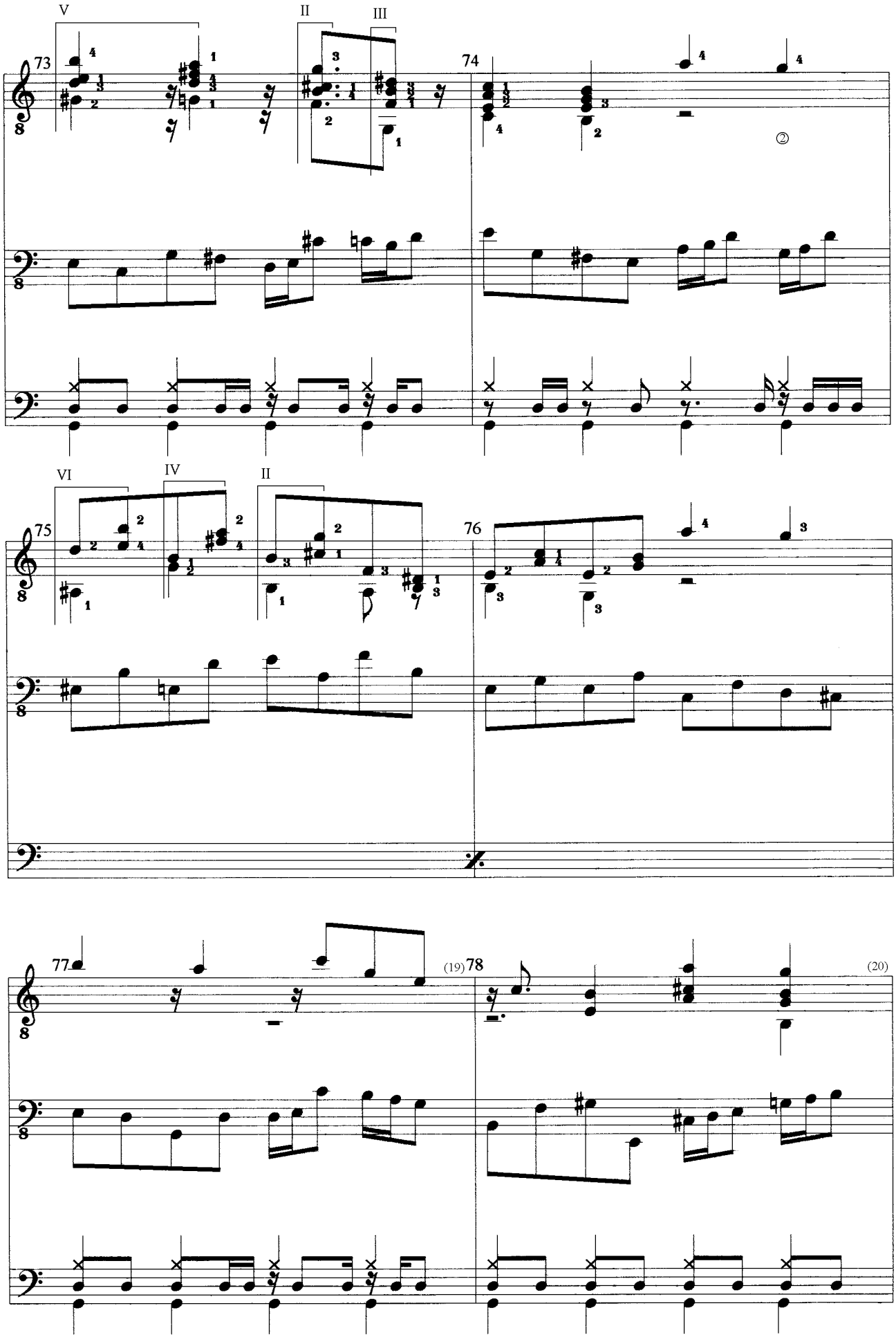
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

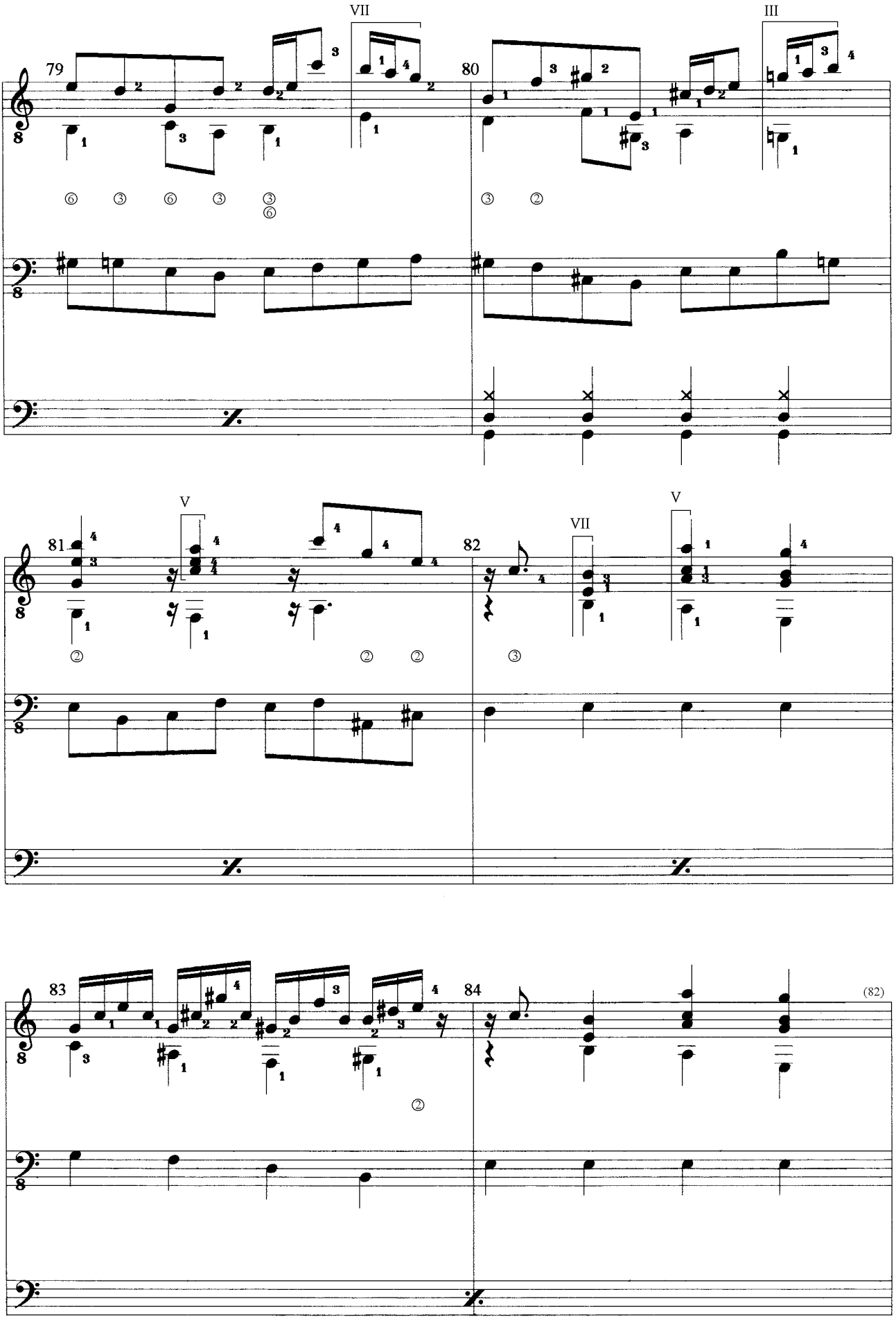
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934



TÜRKIS

Study for Guitar, Bass & Drums

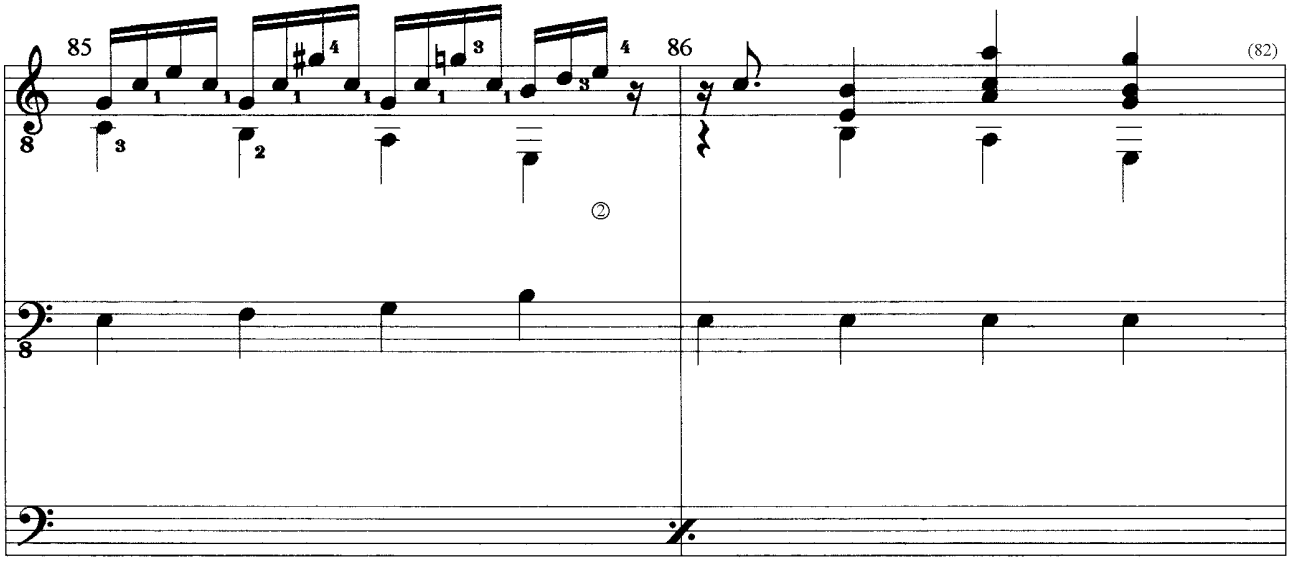
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934

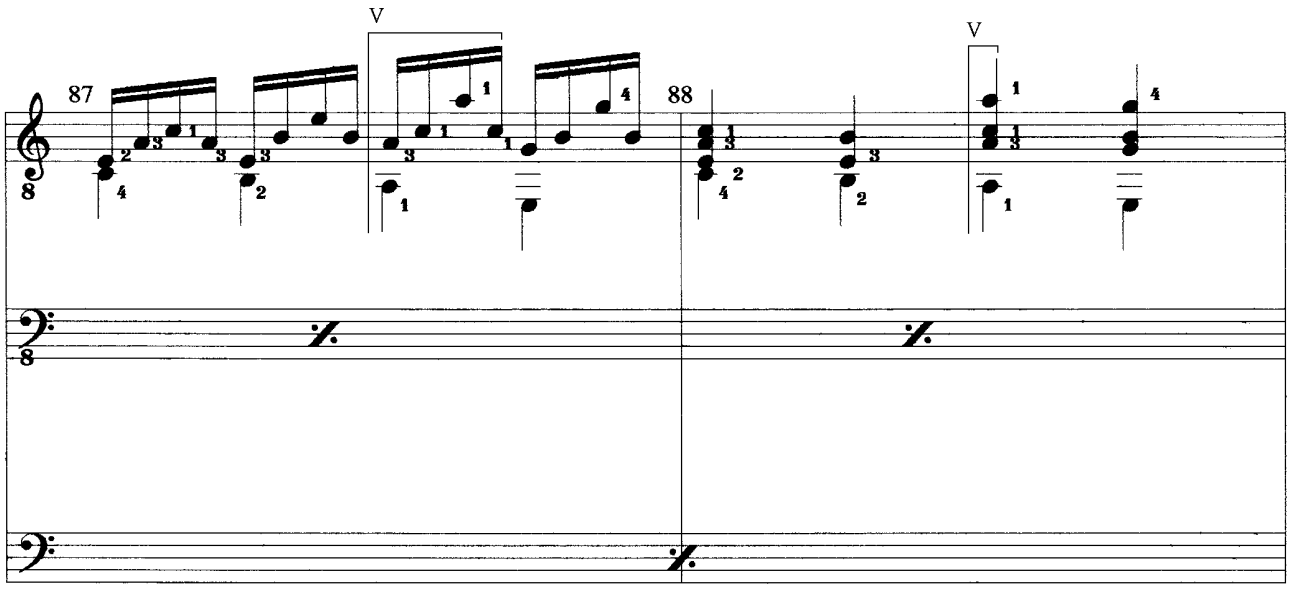


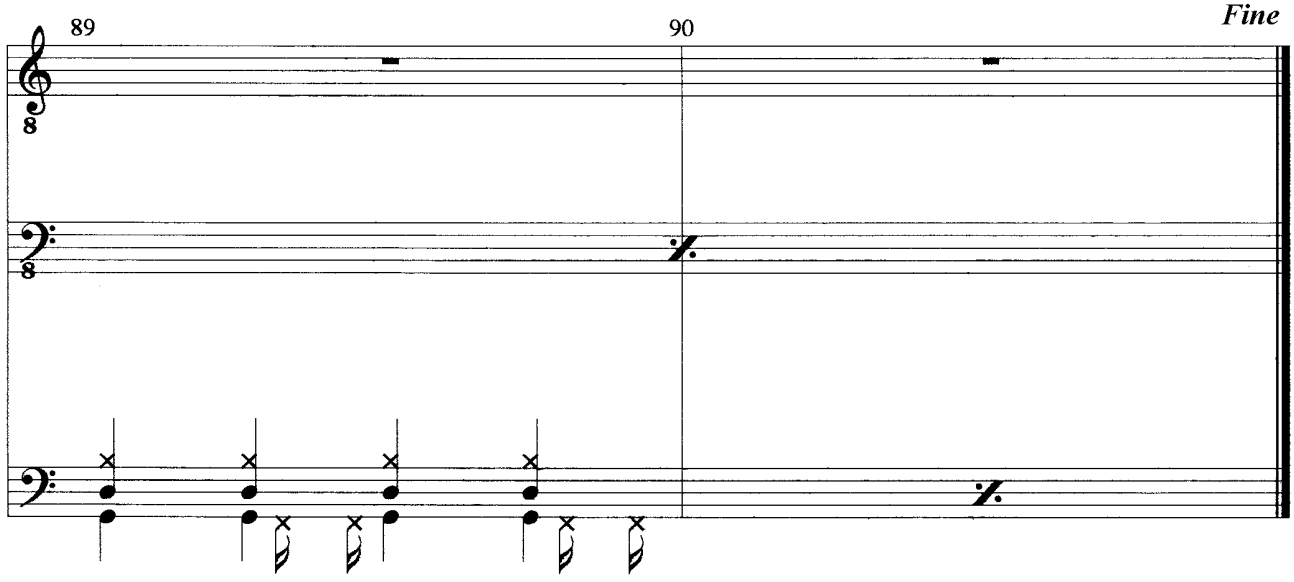
TÜRKIS

Study for Guitar, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934







TÜRKIS

Study for Guitar, Bass & Drums

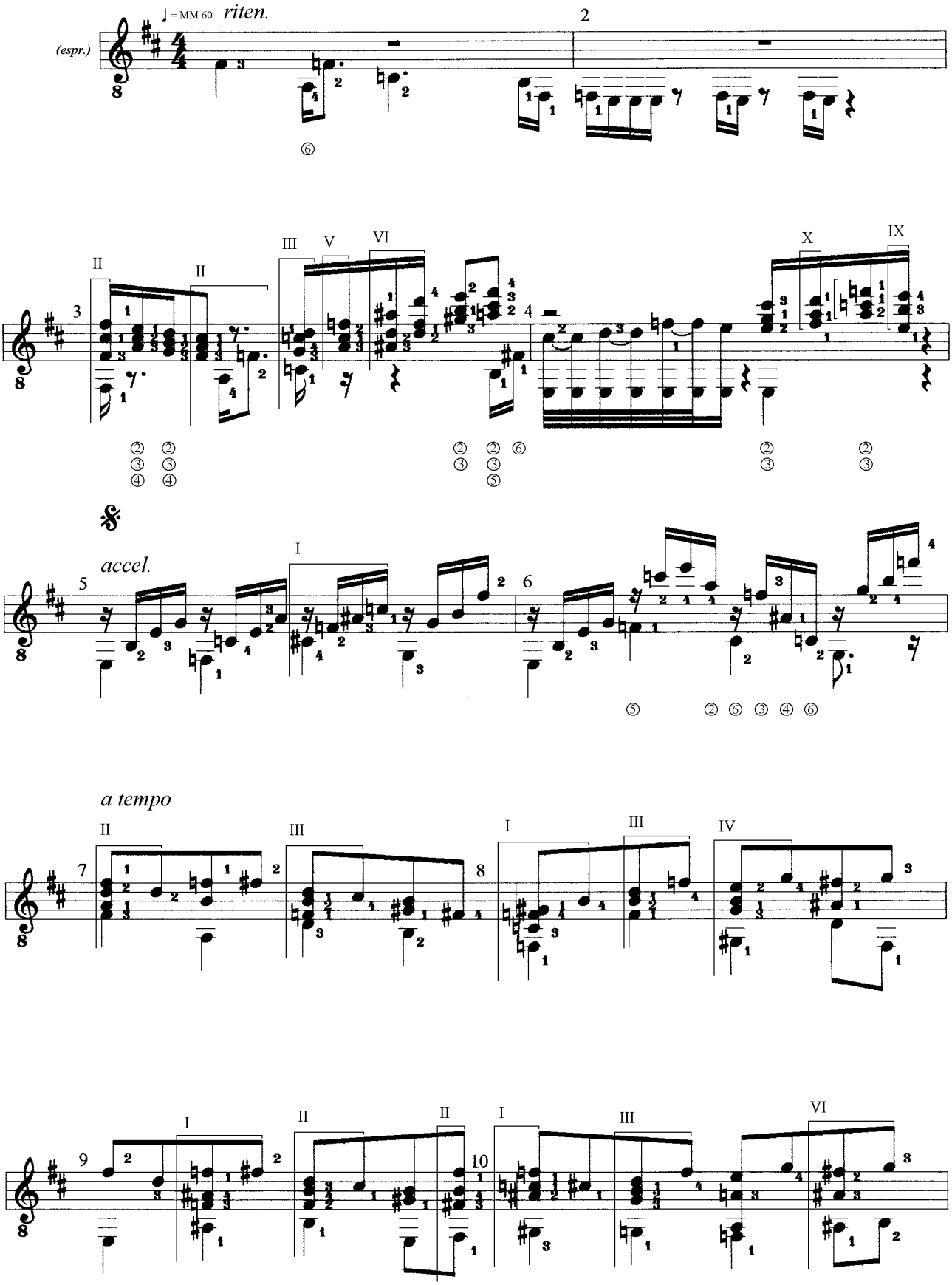
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-444-934

Solo Guitar

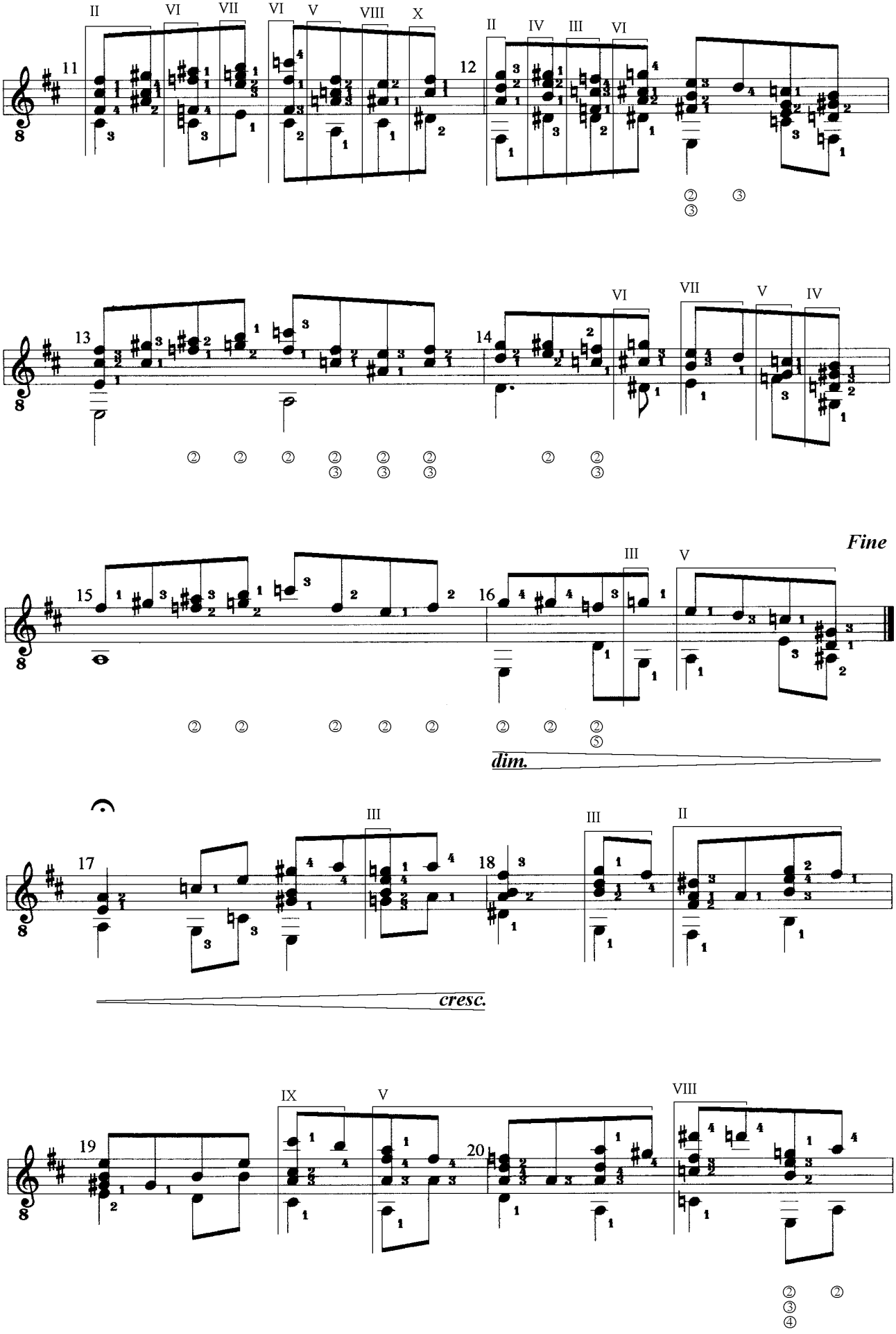
Variations on TIGERAUGE

Uwe Warneke
Op. 38

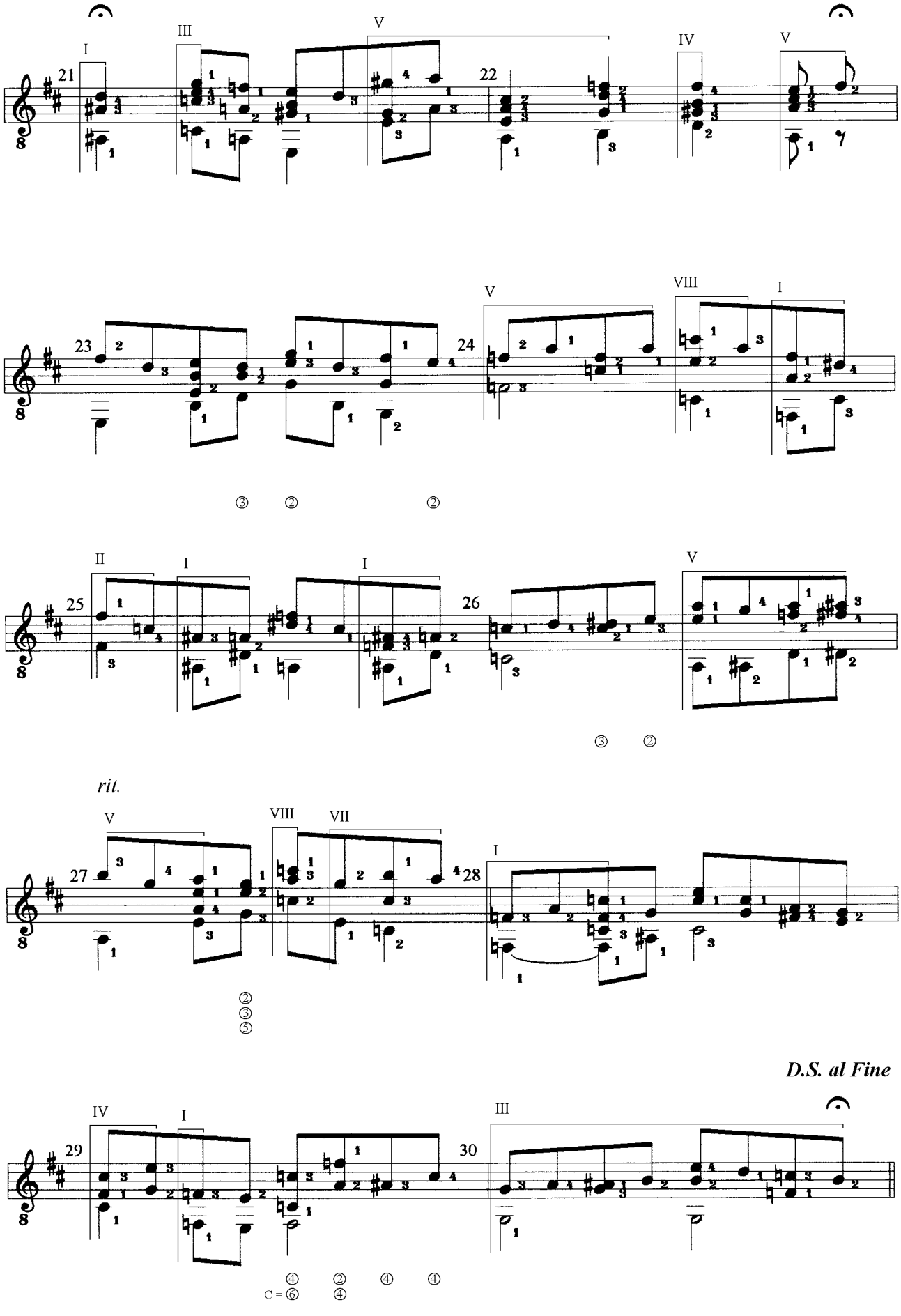
Andante



Variations on TIGERAUGE
Study for Solo Guitar
(c) Uwe Warneke 2000 All Rights Reserved
United States Copyright Office, PAU 2-444-934



Variations on TIGERAUGE
Study for Solo Guitar
(c) Uwe Warnèke 2000 All Rights Reserved
United States Copyright Office, PAU 2-444-934



Variations on TIGERAUGE
Study for Solo Guitar
(c) Uwe Warneke 2000 All Rights Reserved
United States Copyright Office, PAU 2-444-934

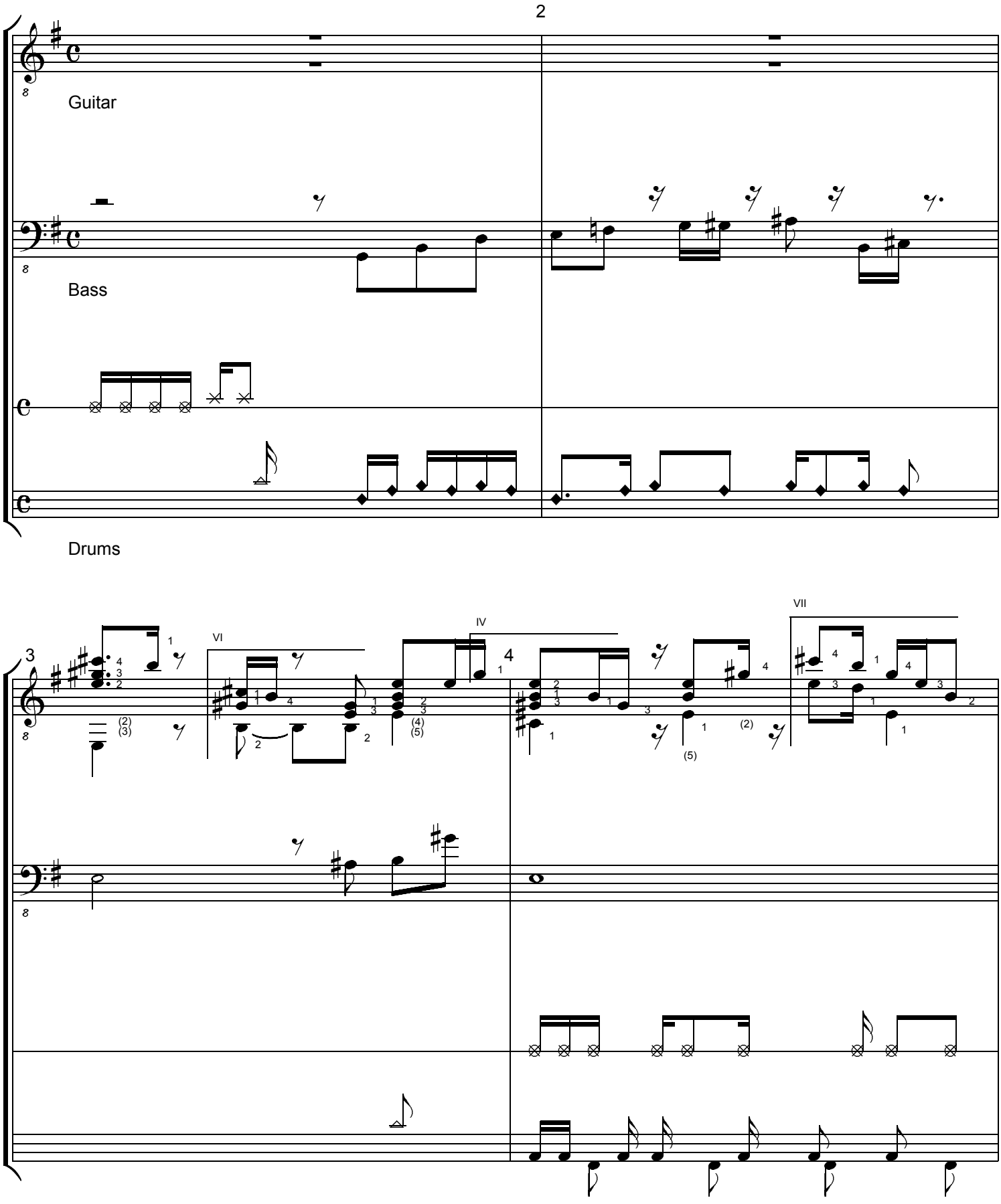
AMAZONIT

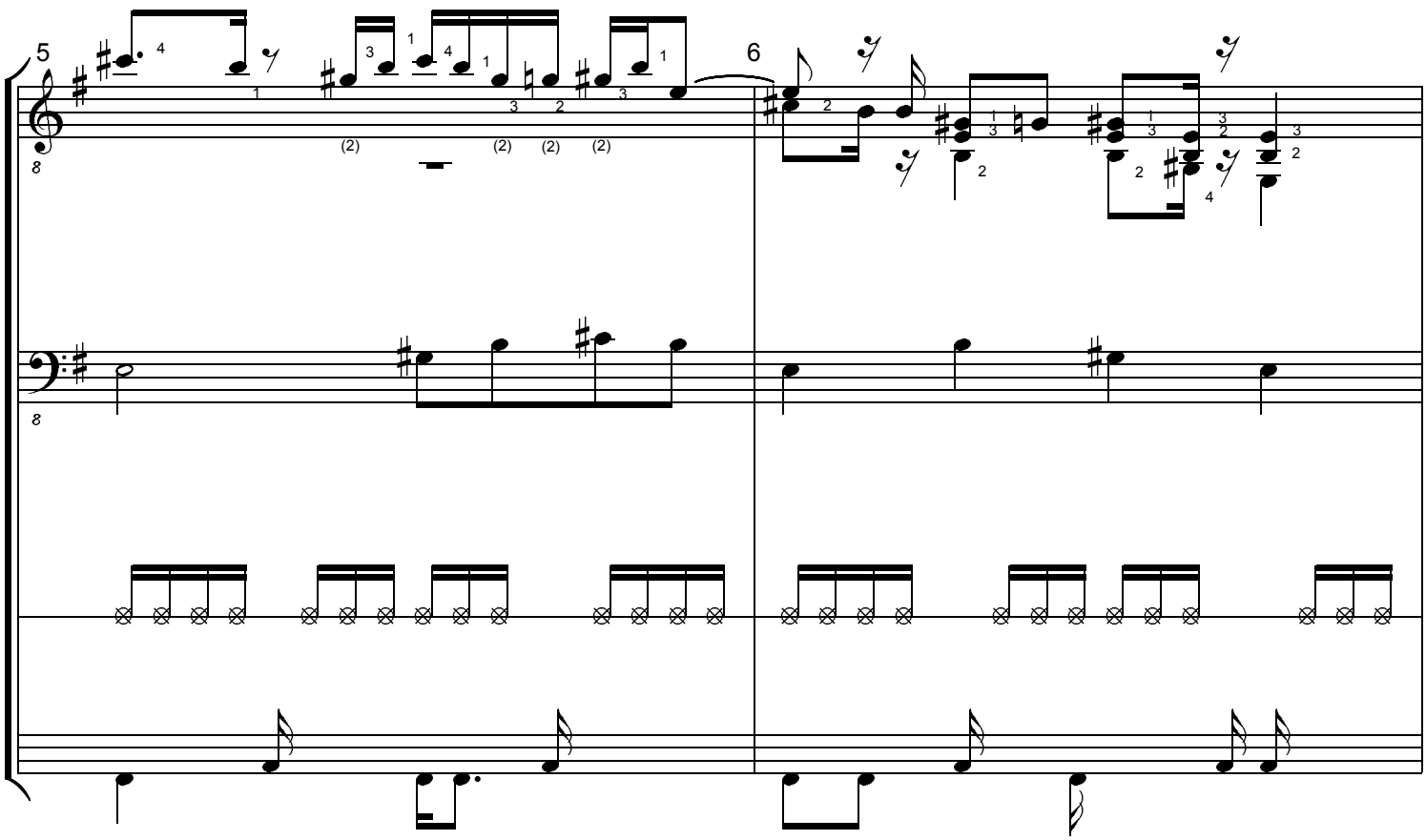
by Uwe Warneke

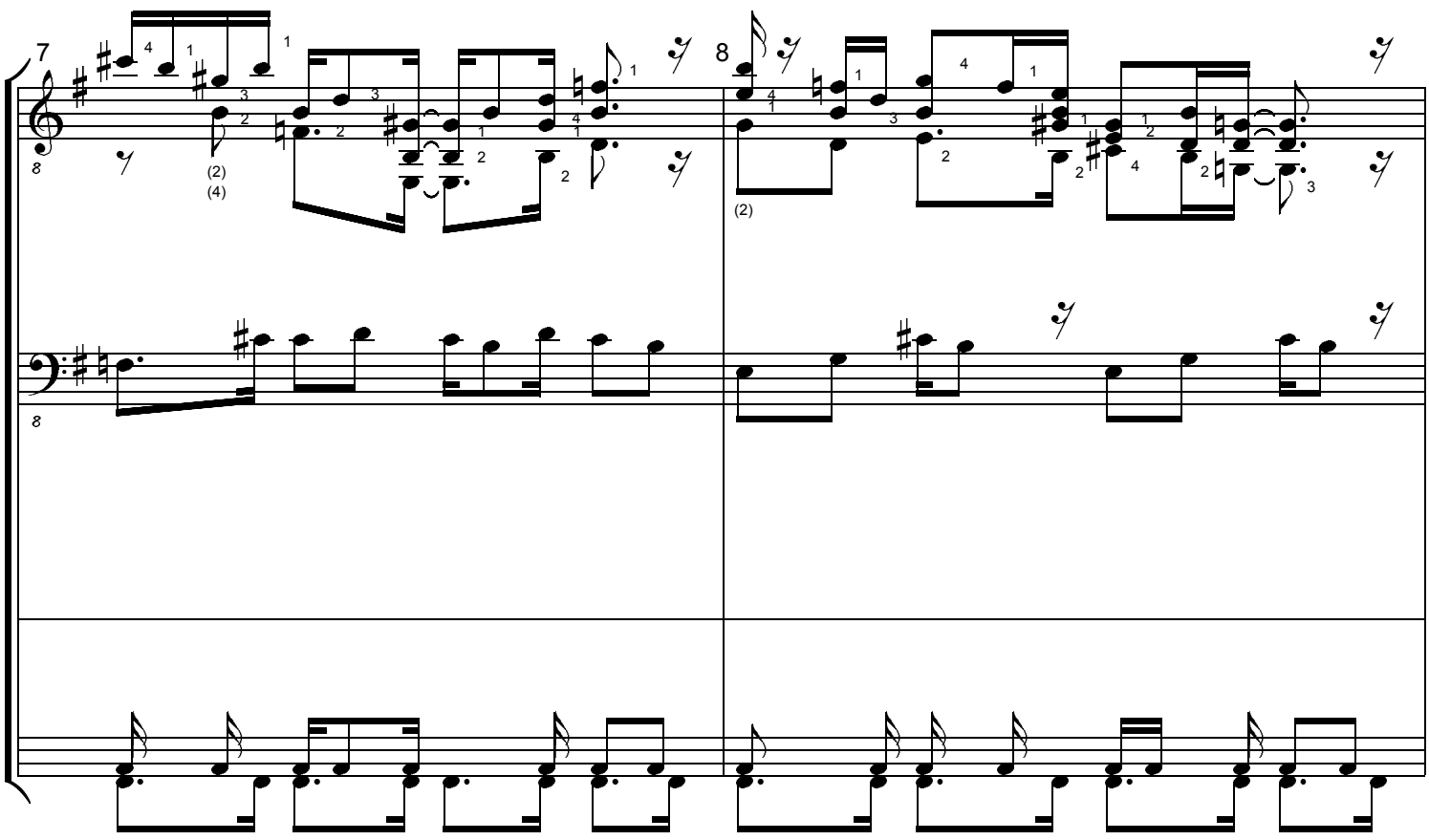
improvisation in jazz mode
for Solo Guitar, Bass and Drums

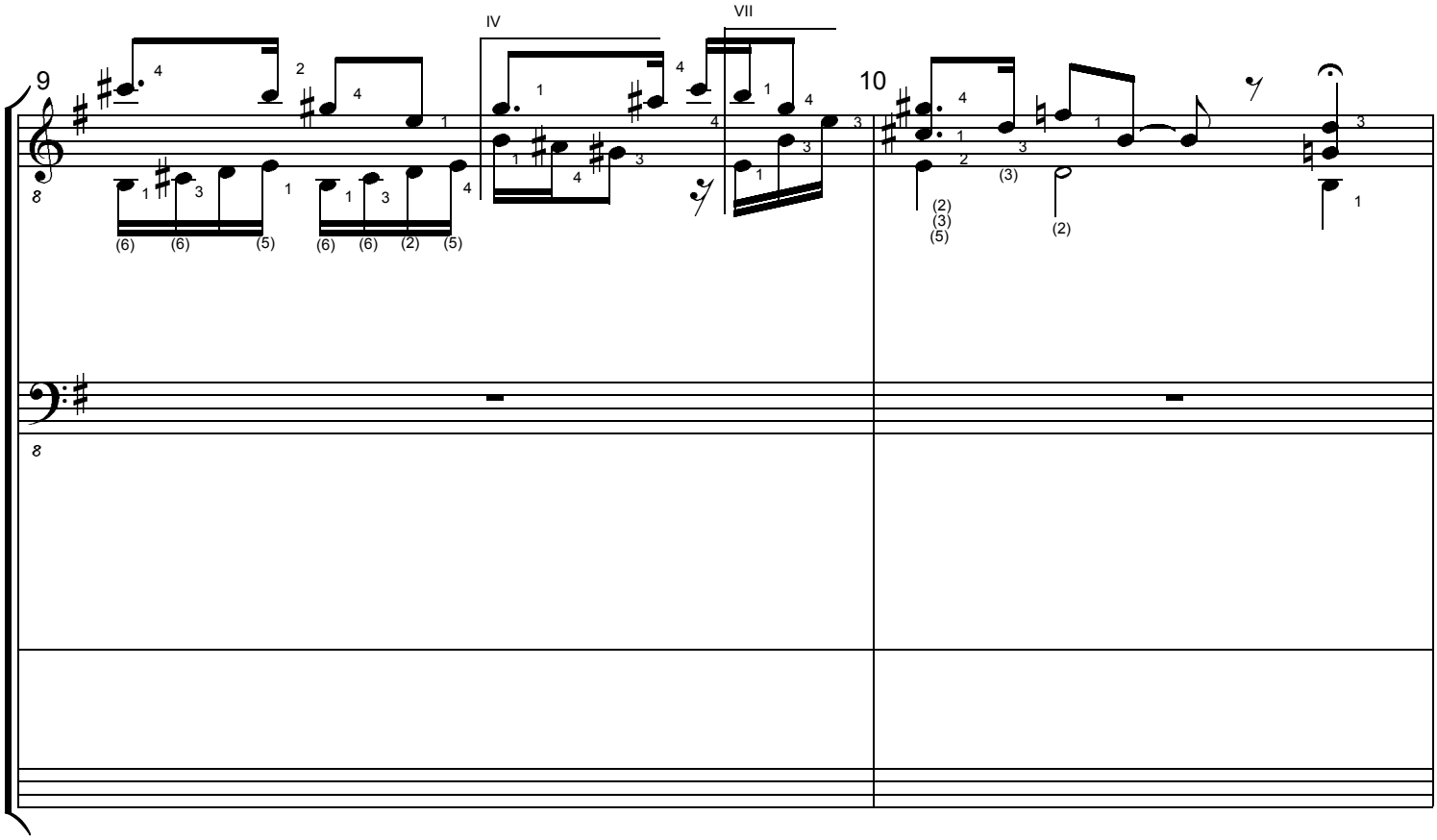
AMAZONIT

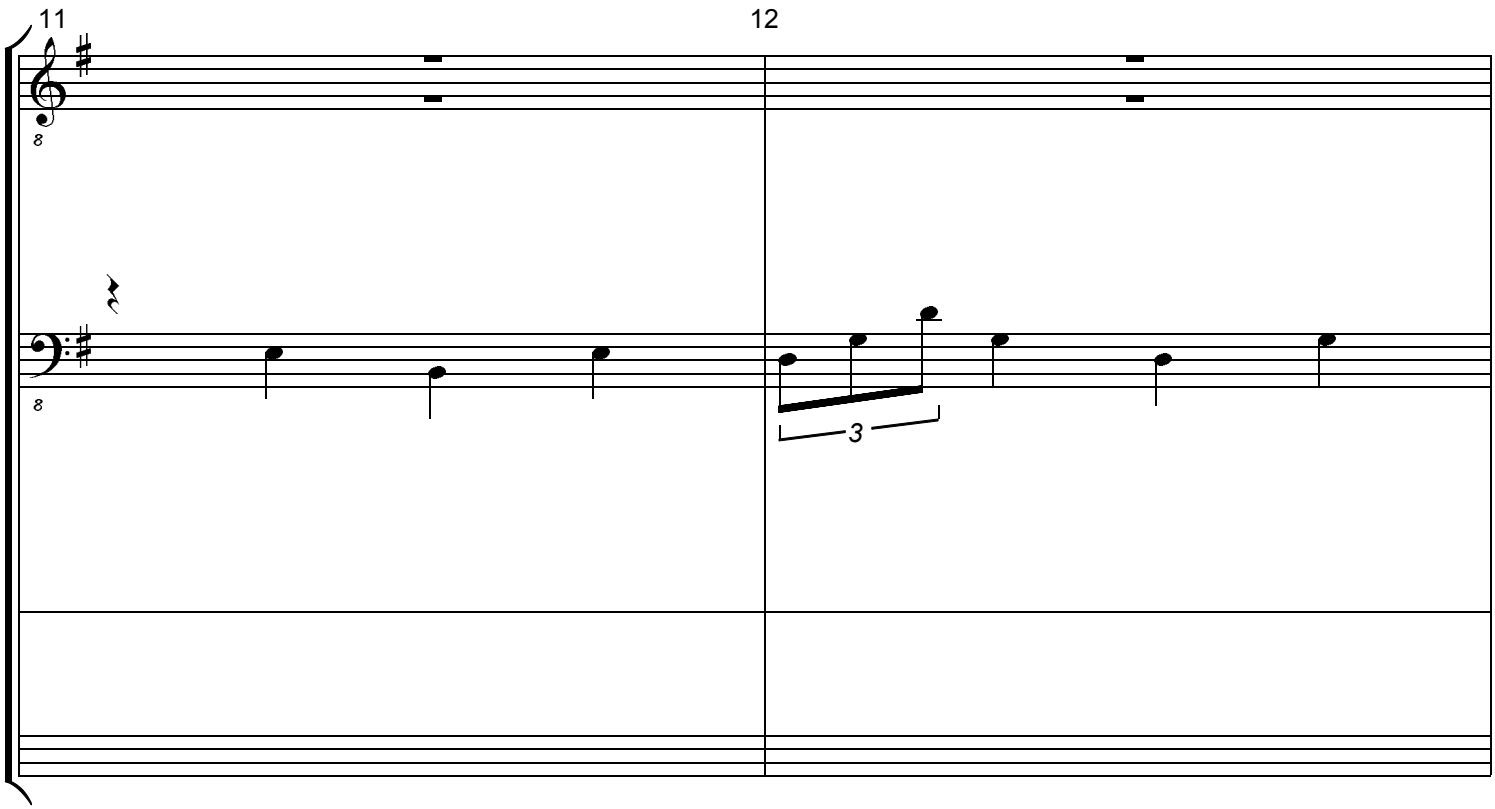
improvisation in jazz mode op.44. (c) Uwe Warneke '02. All Rights Reserved. US Copyright Office. PAU 2-706-088

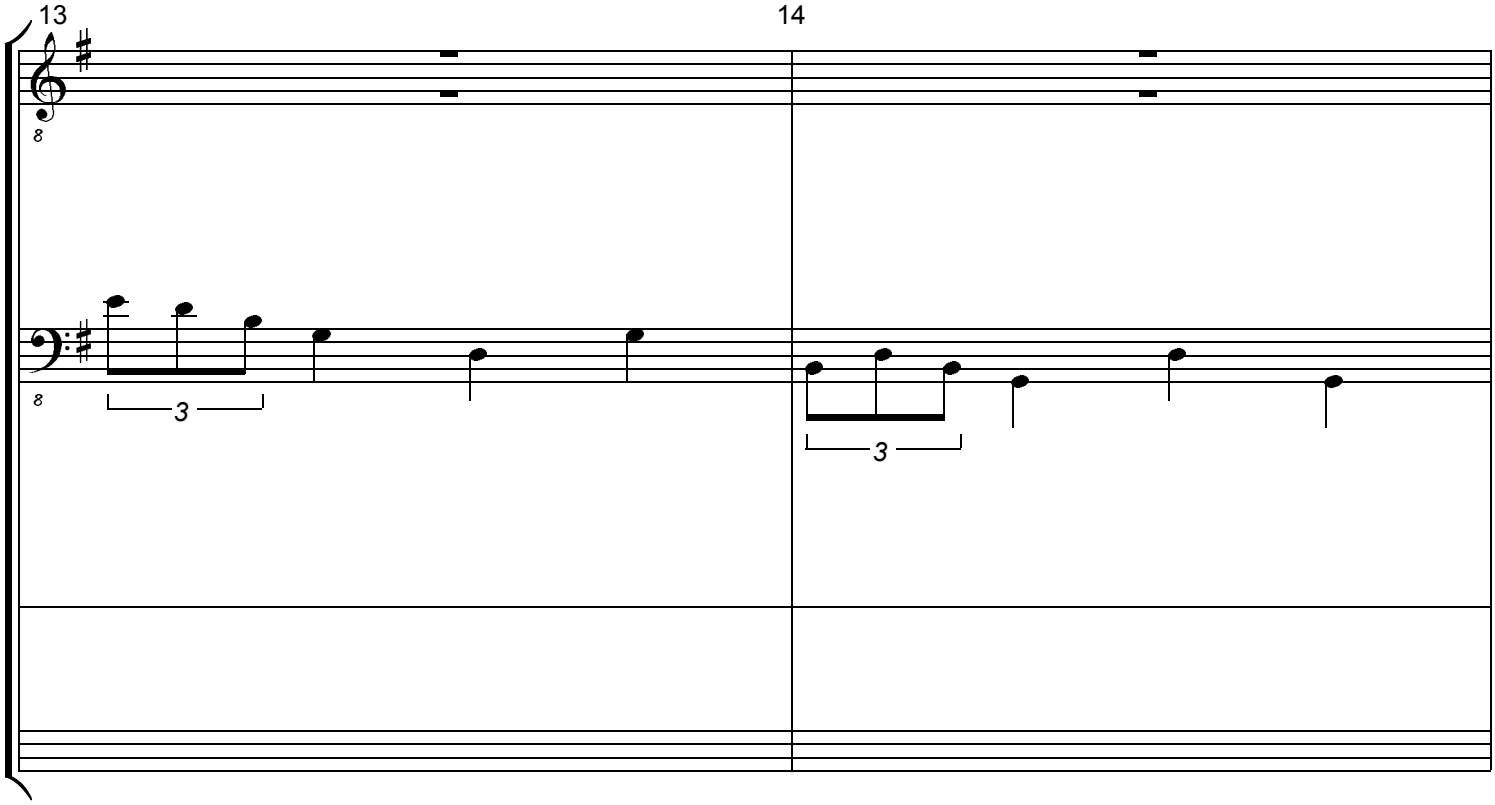


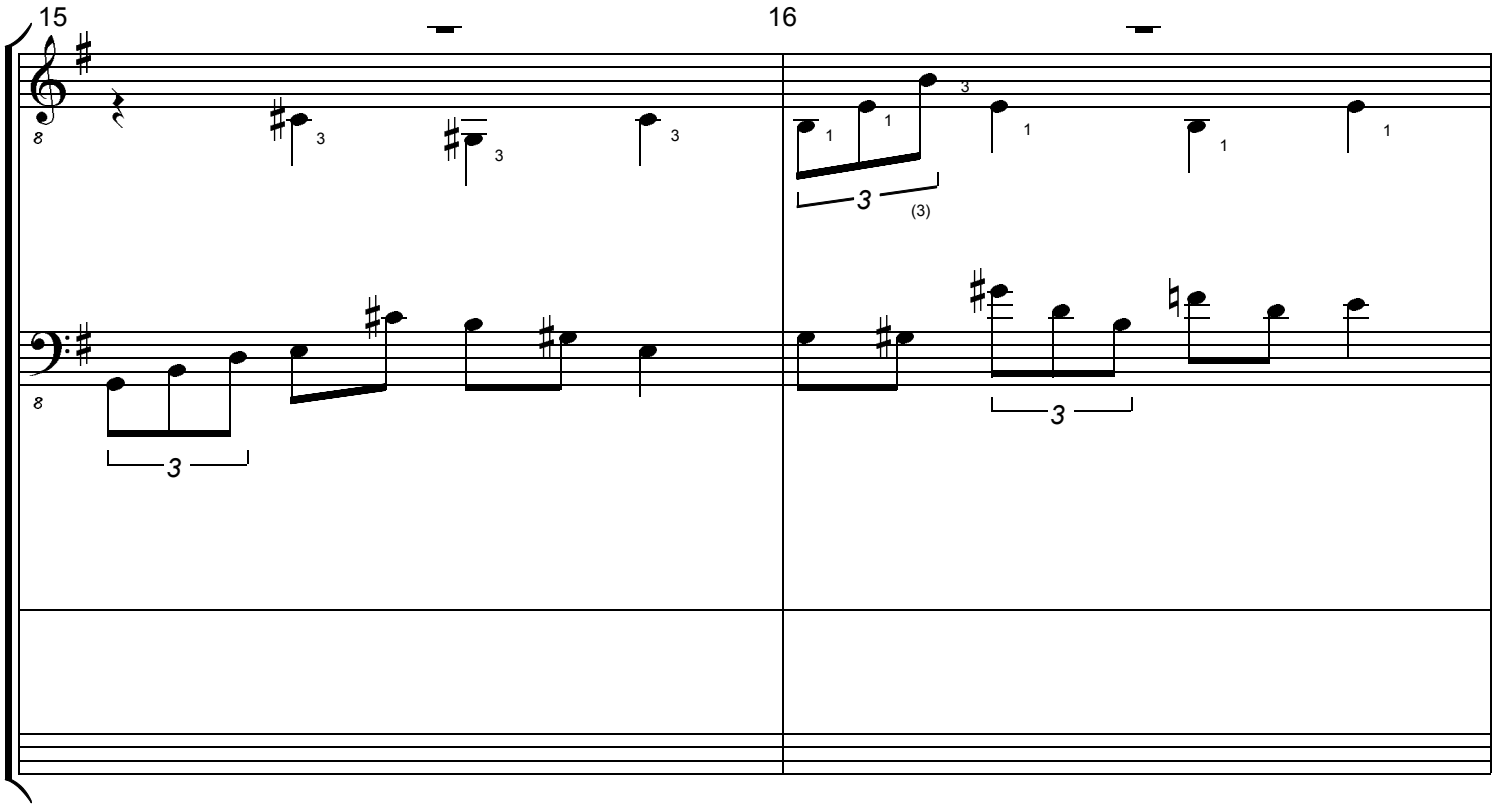

5
6

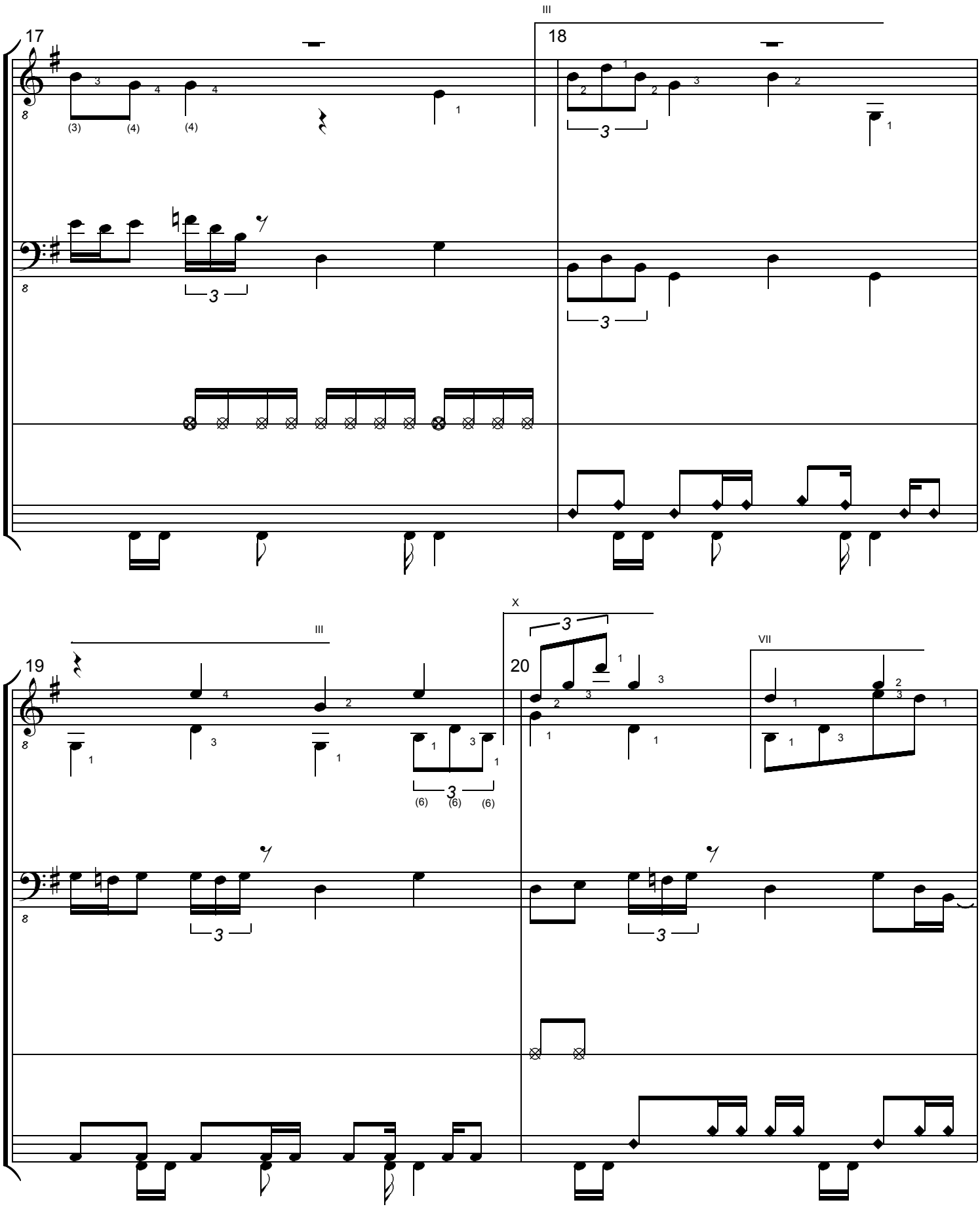

7
8

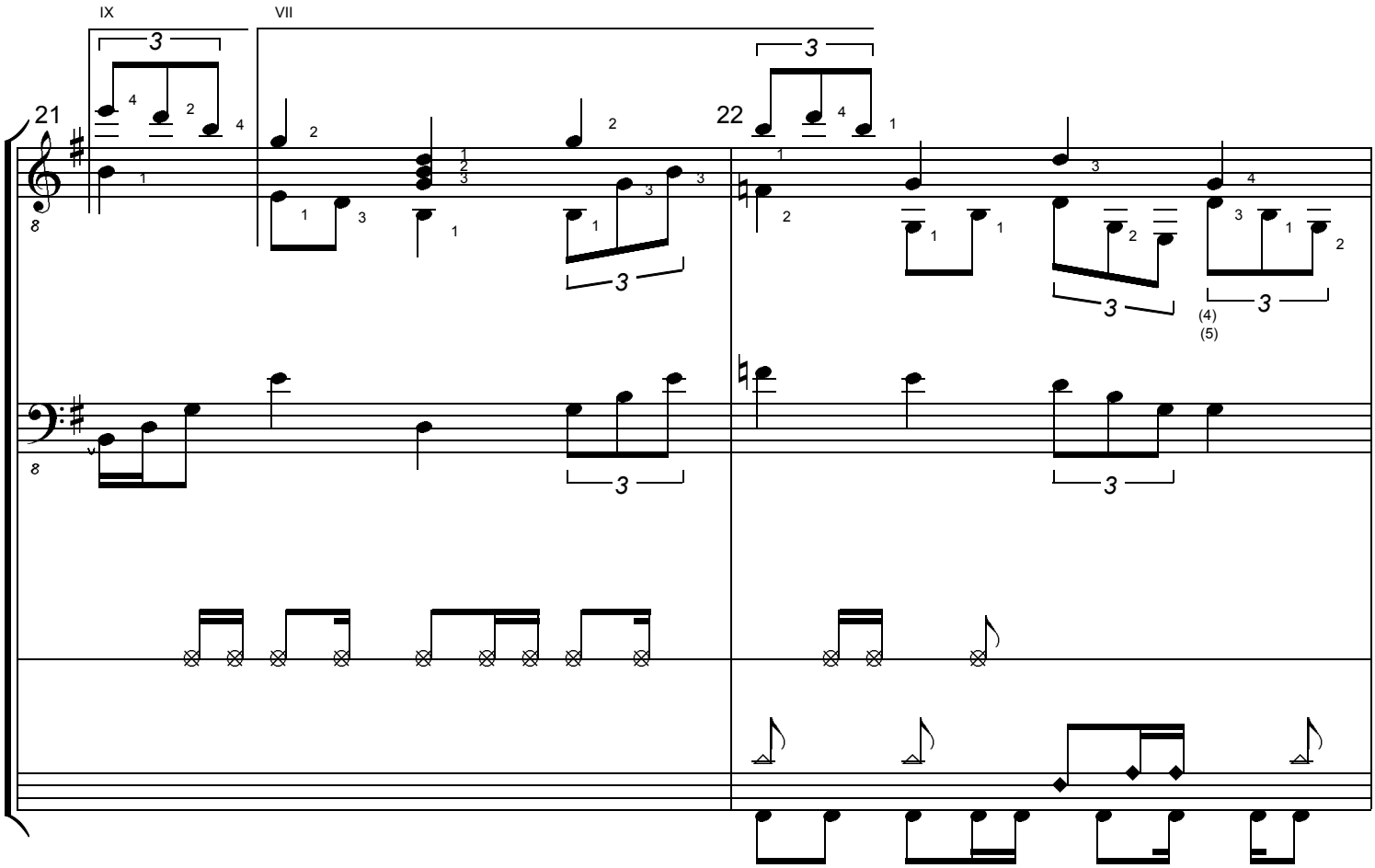

9
10
IV
VII

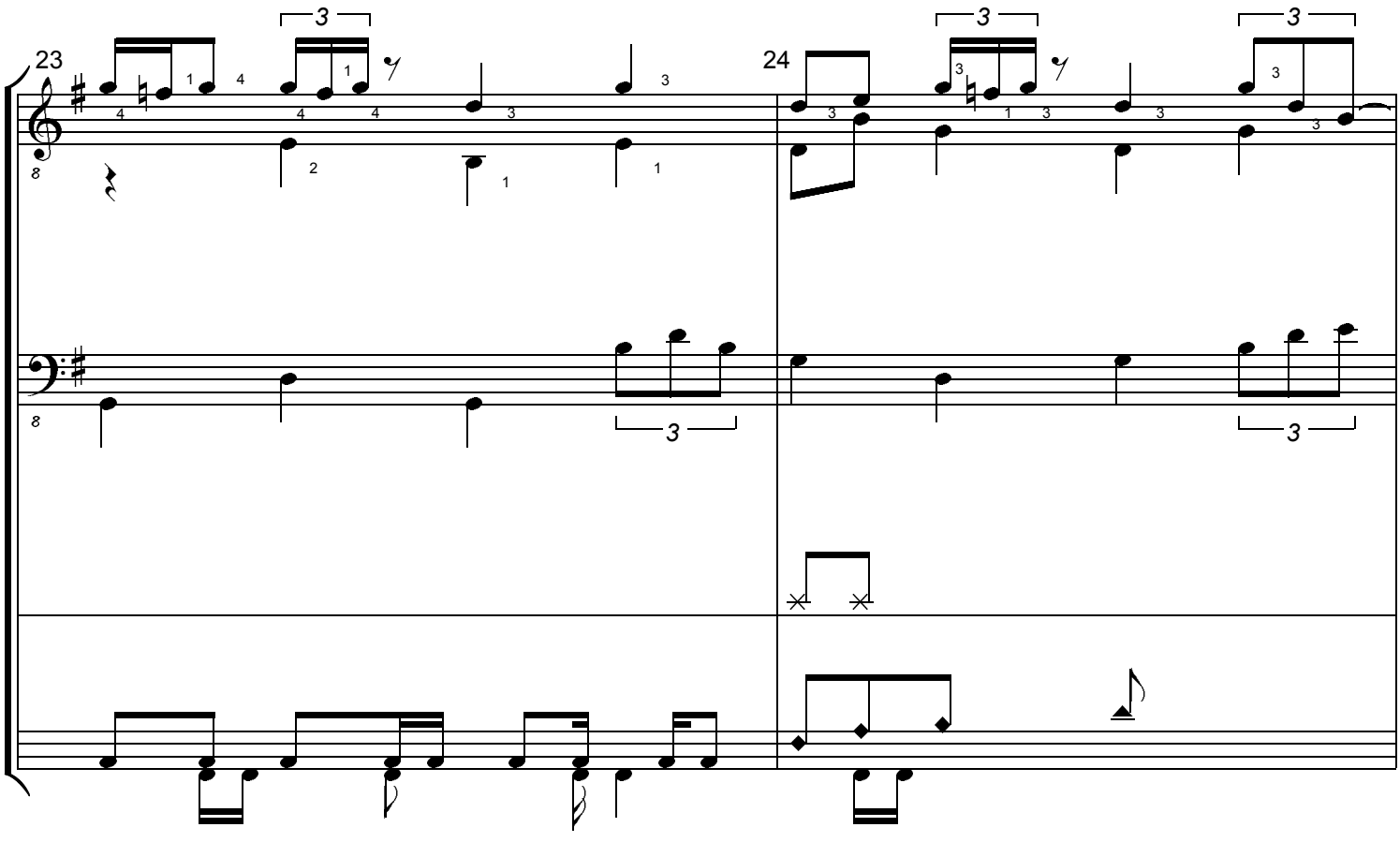

11
12
3

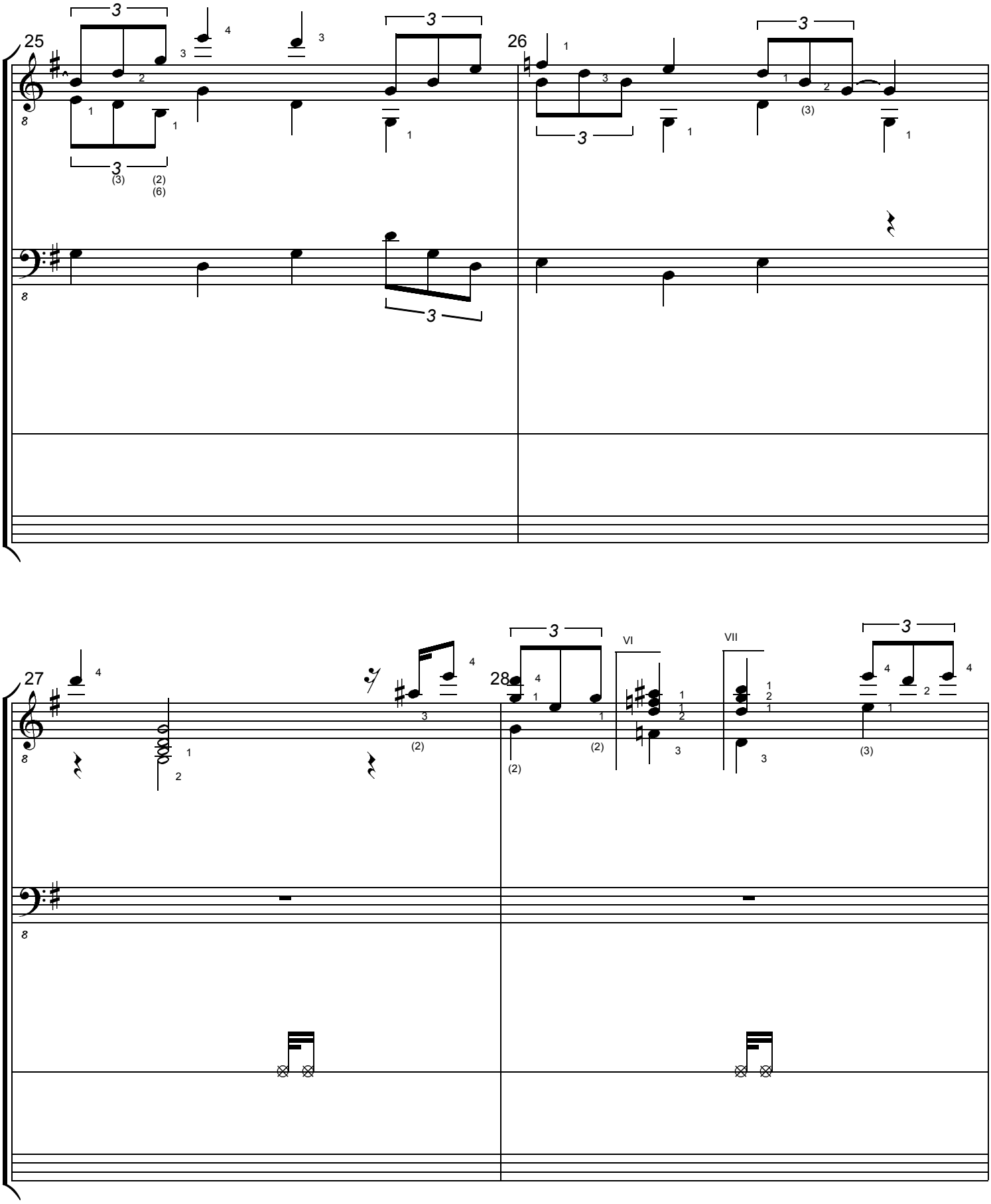

13
14
3
3

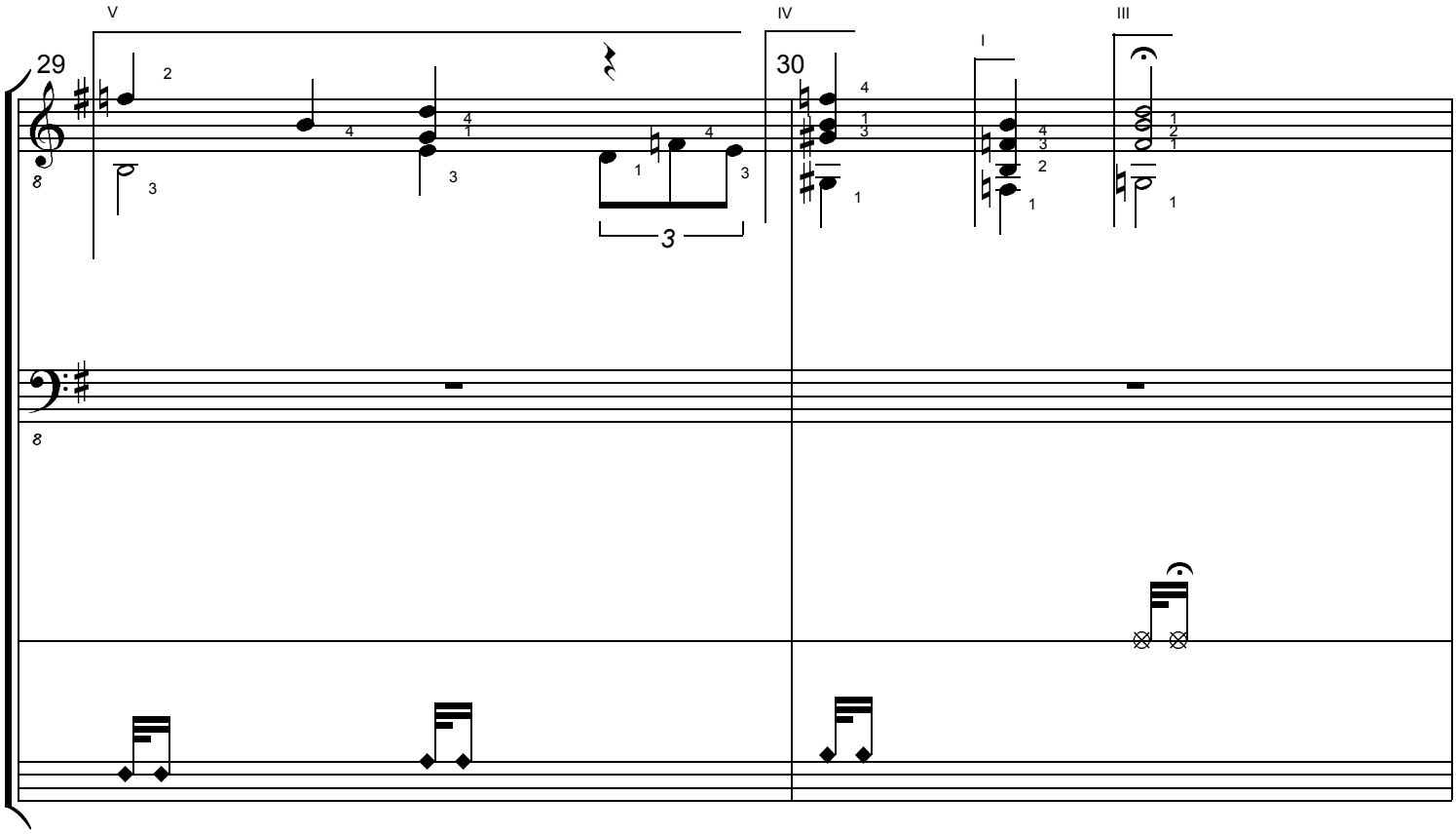

15
16
3
3
3
3
1
1
3
1
1
1
3
(3)
3
3

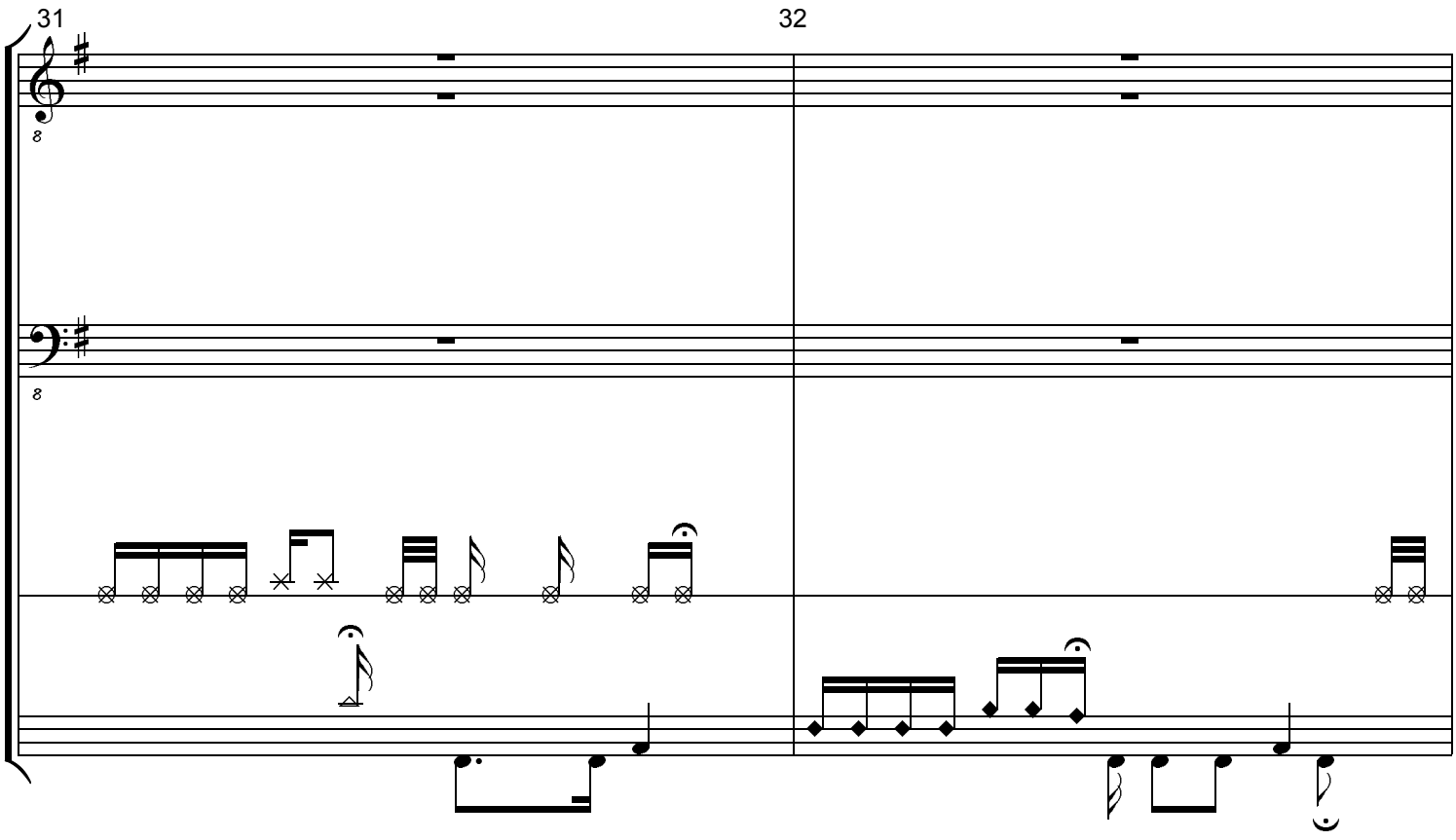

17
18
III
19
20
X
III
VII

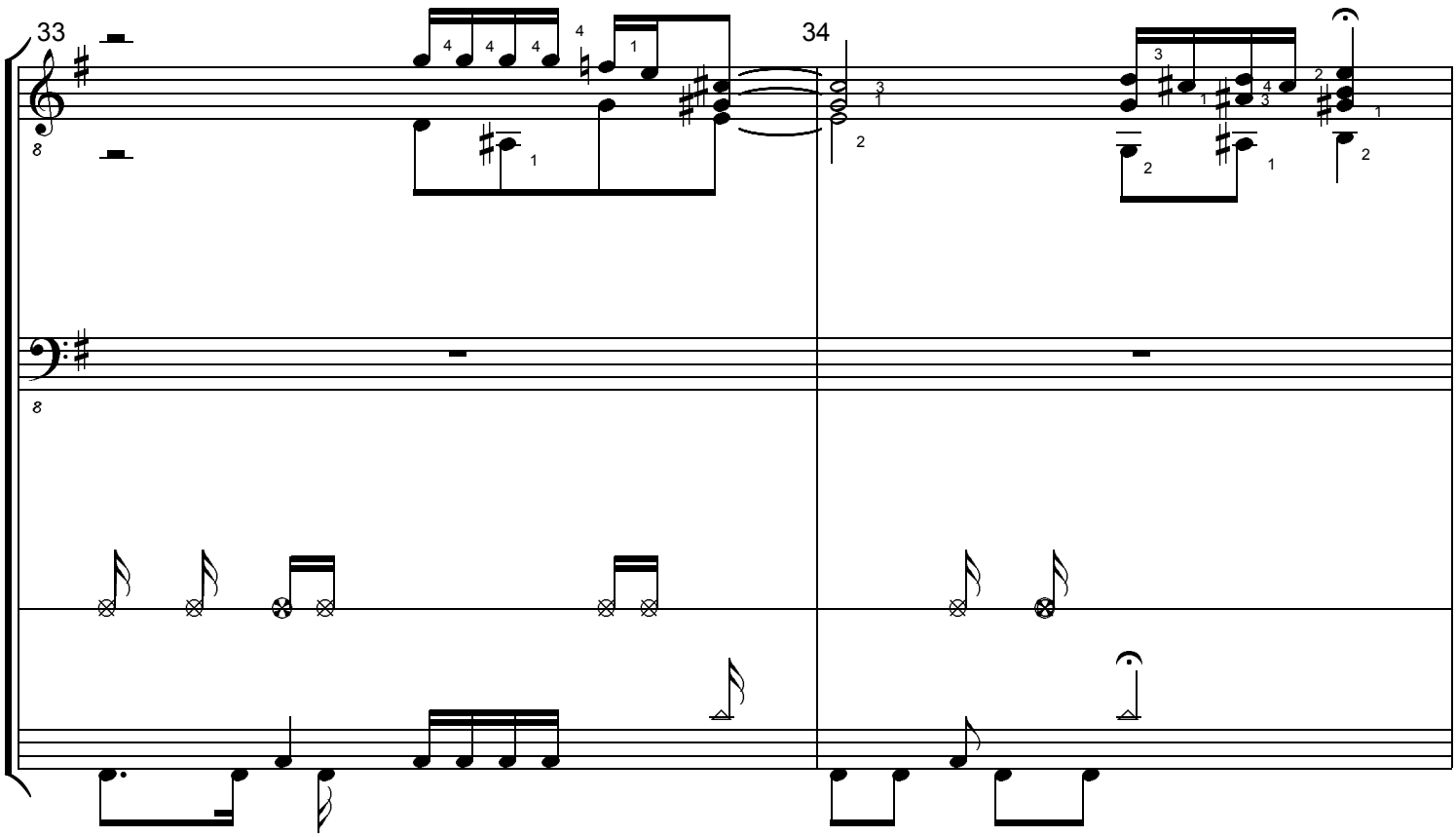

IX
VII
21
22
3
(4)
(5)

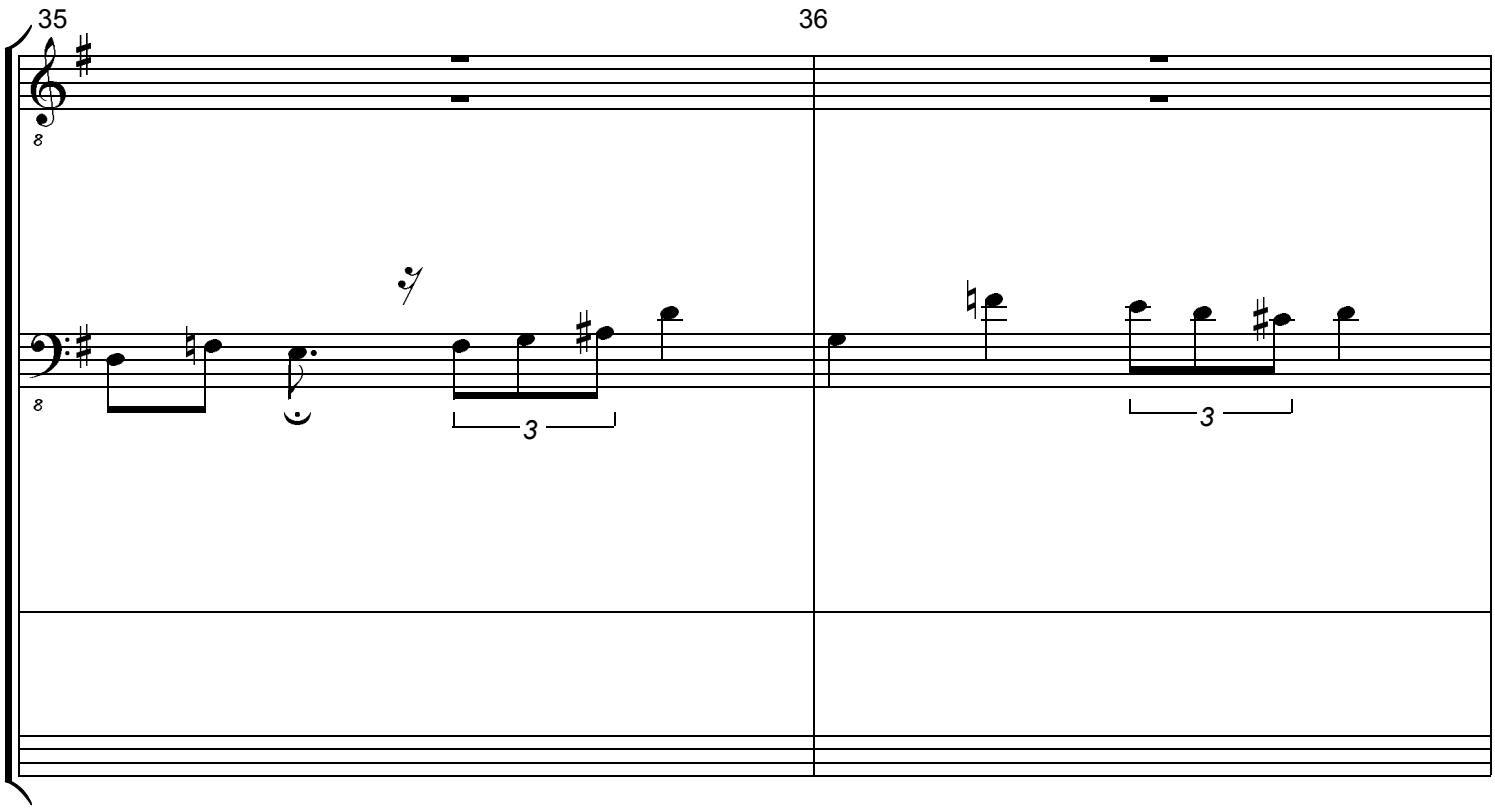

23
24
3

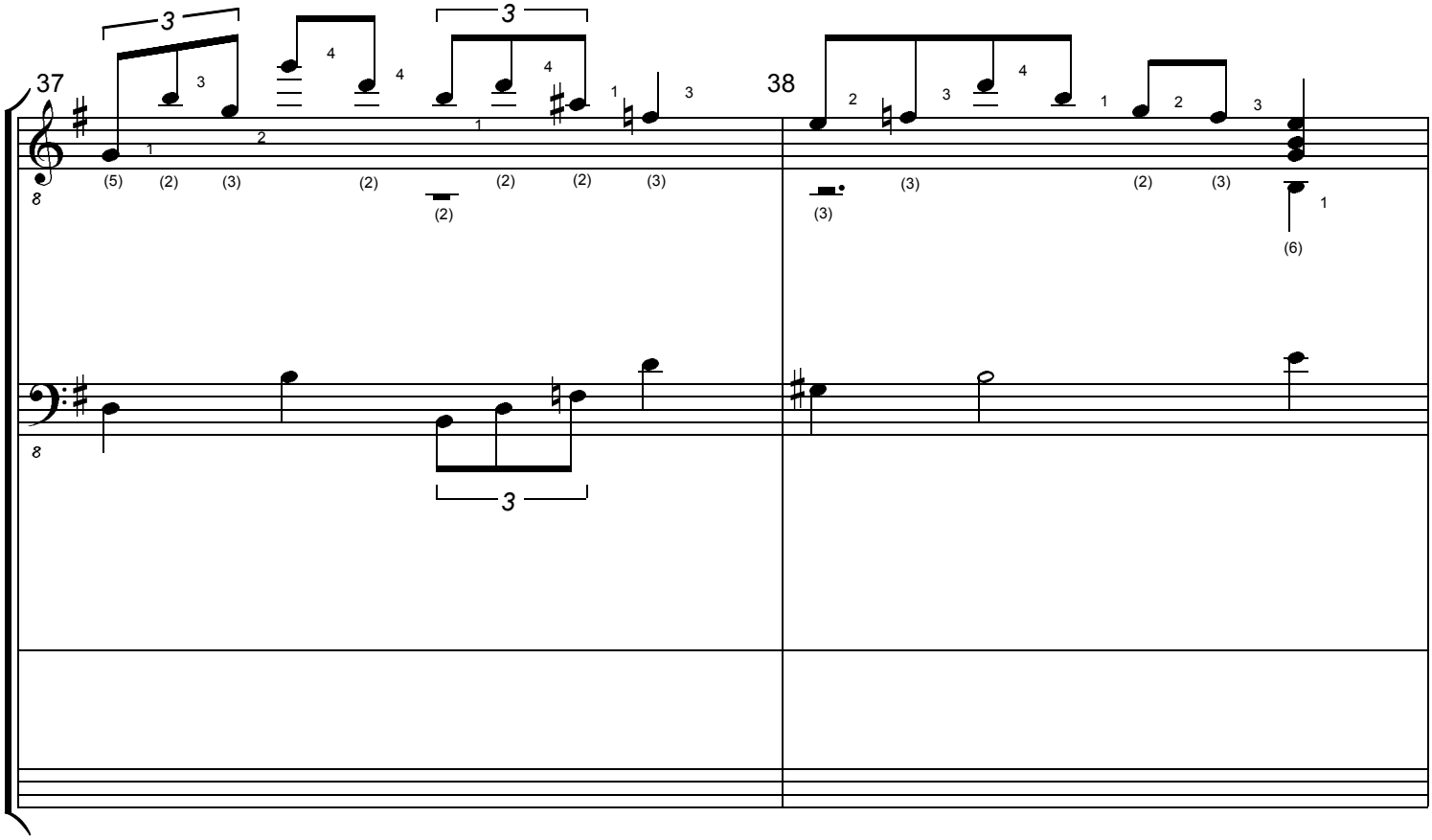

25
26
27
28
VI
VII

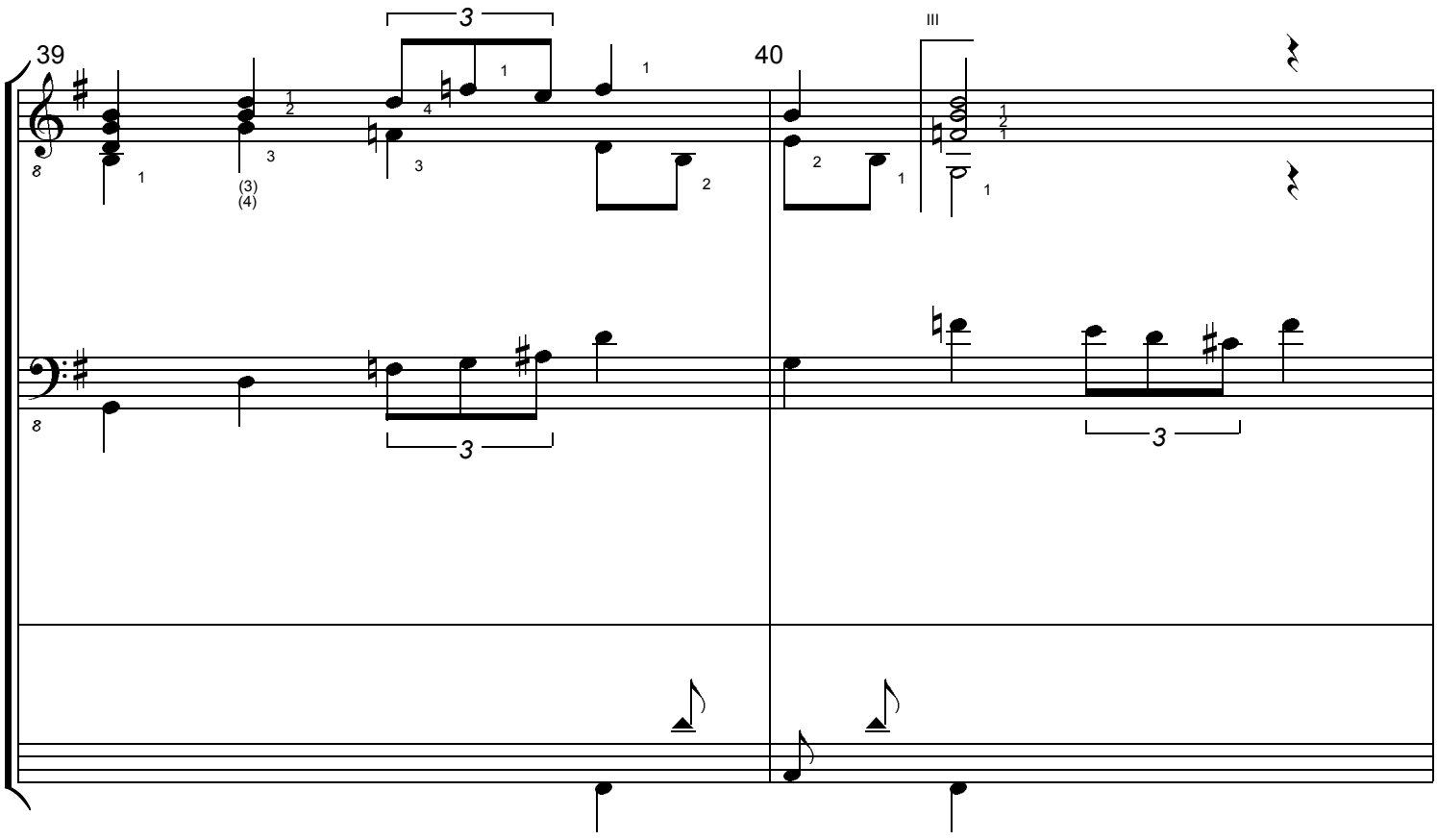

V
IV
I
III
29
30
3

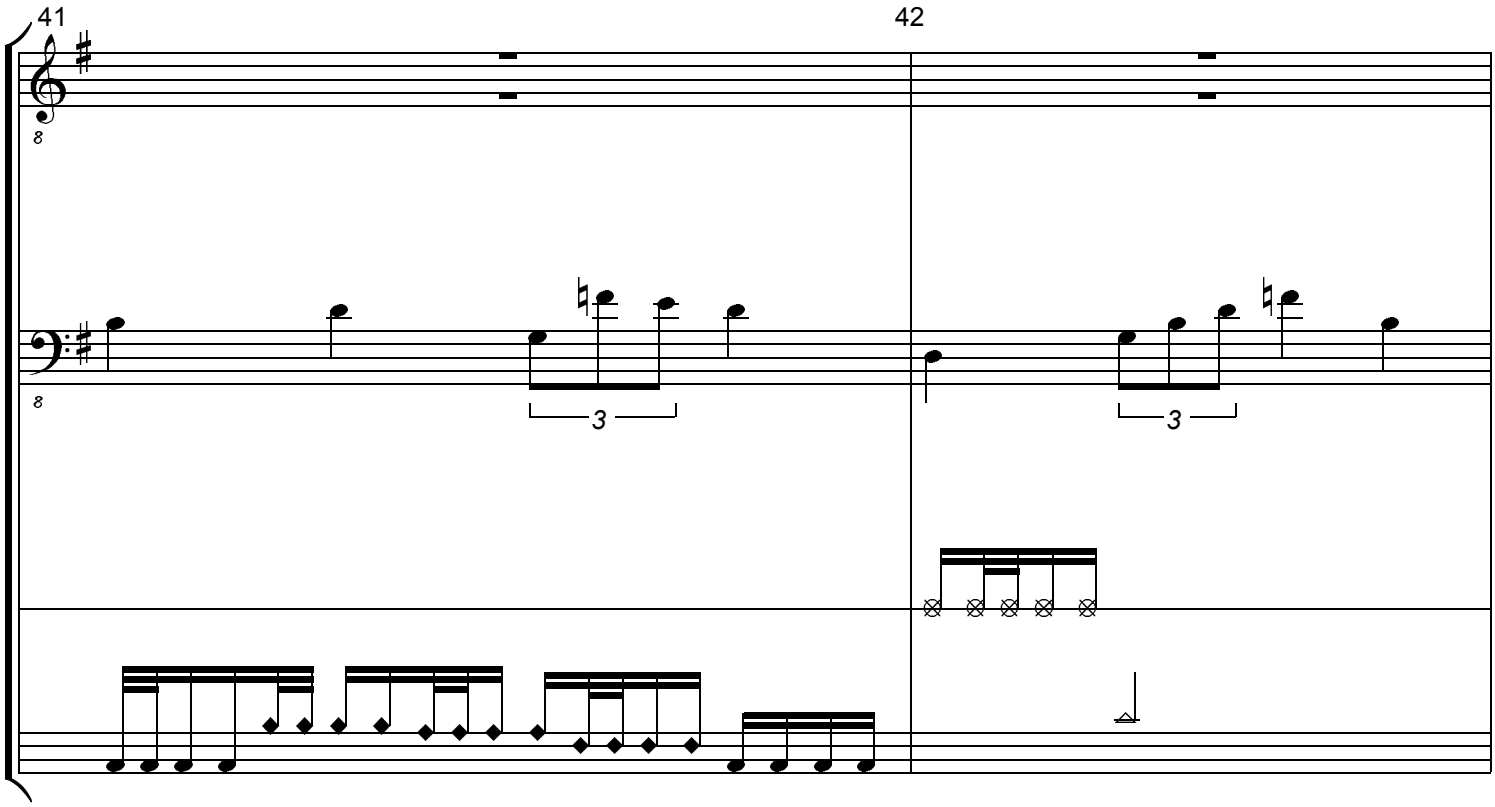

31
32

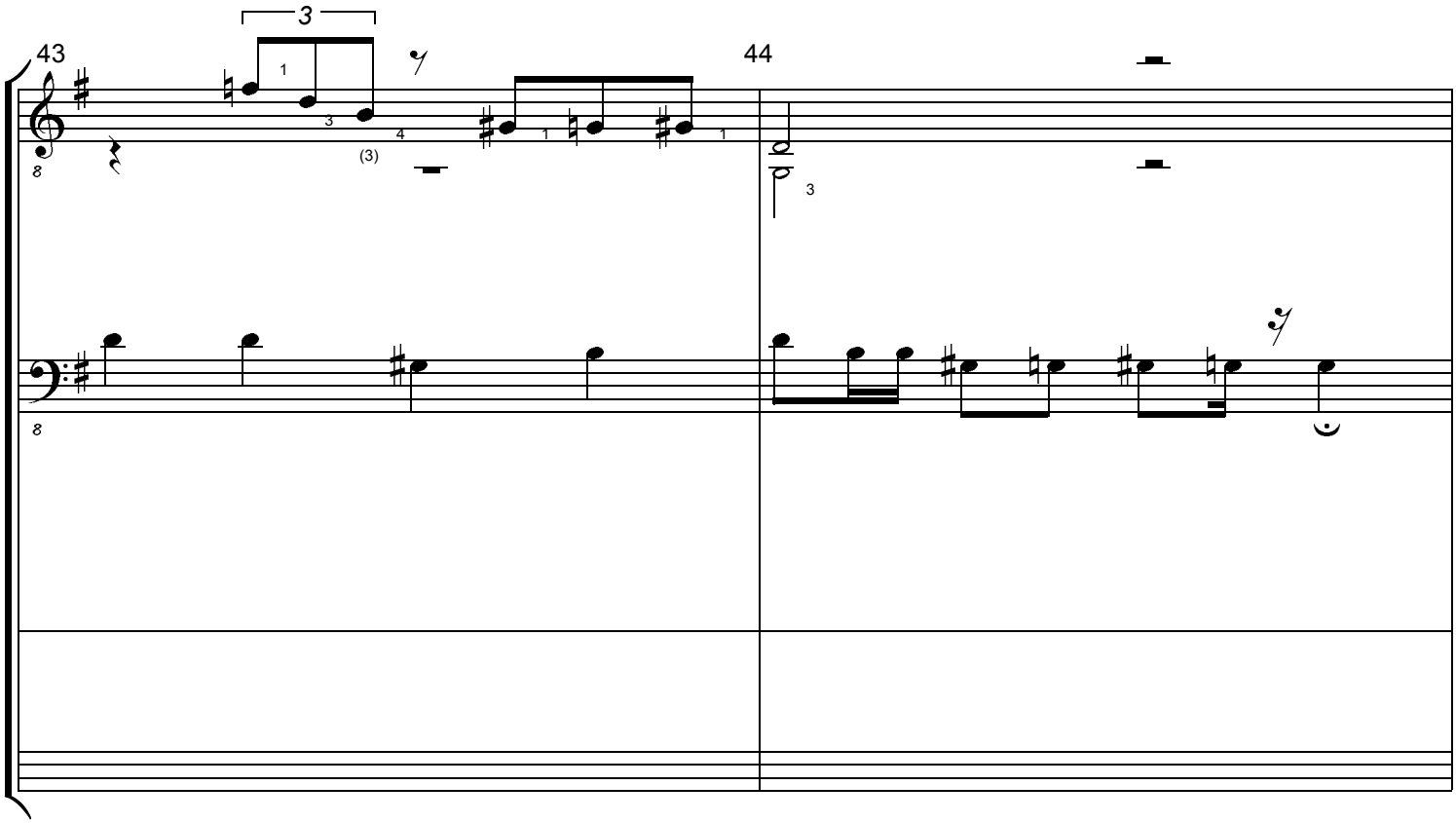

33
34

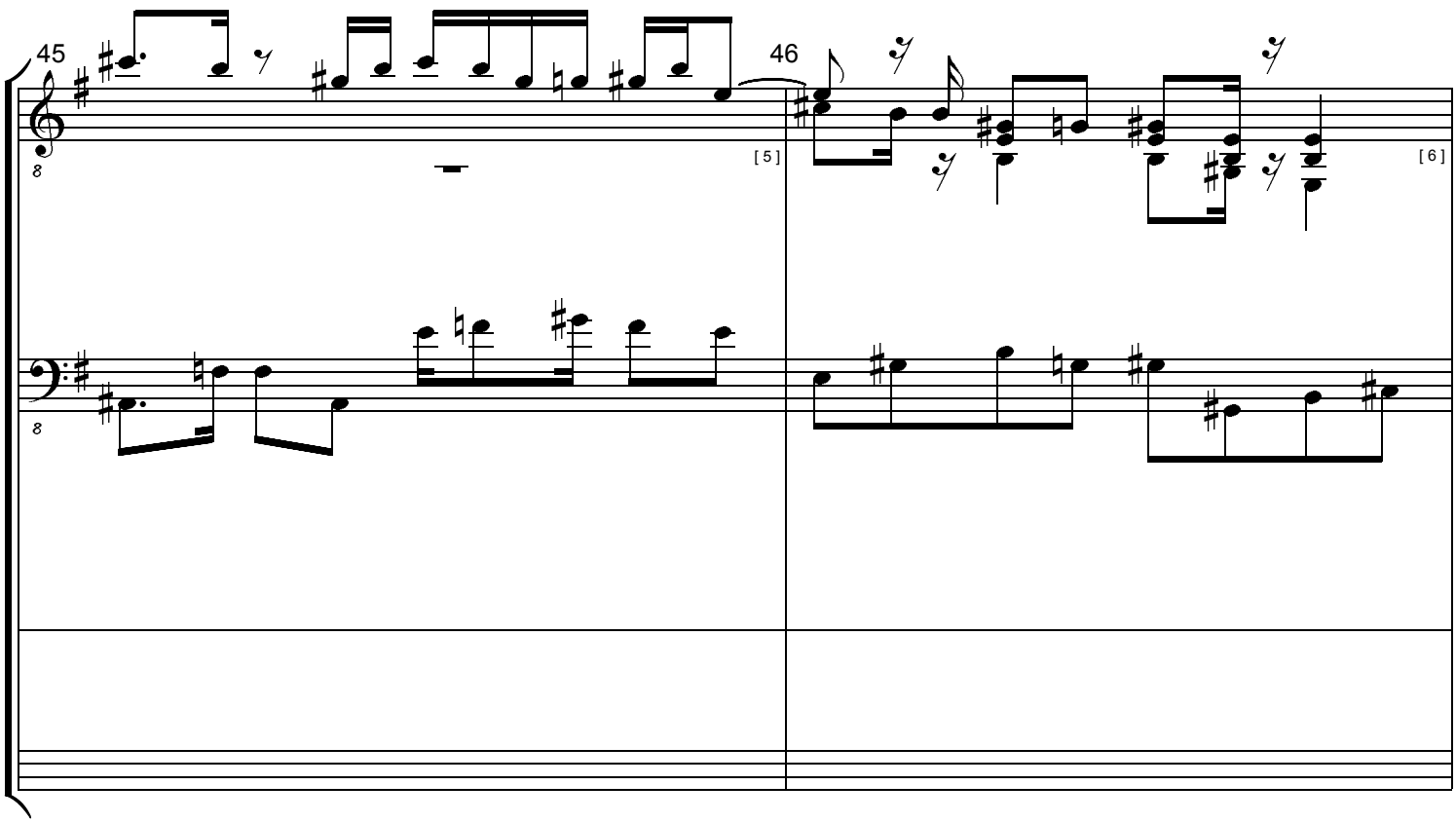

35
36
3
3

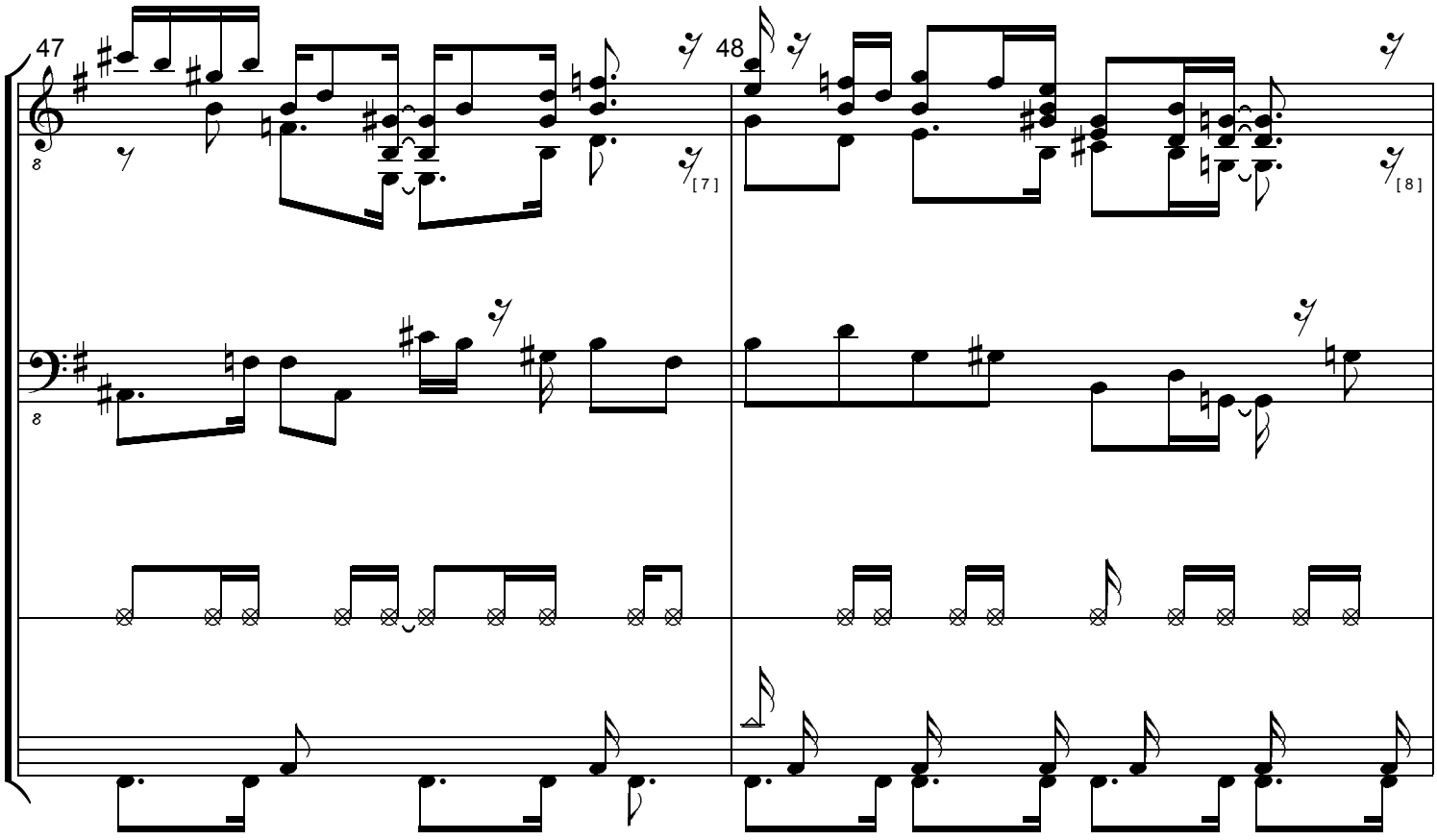

37
38

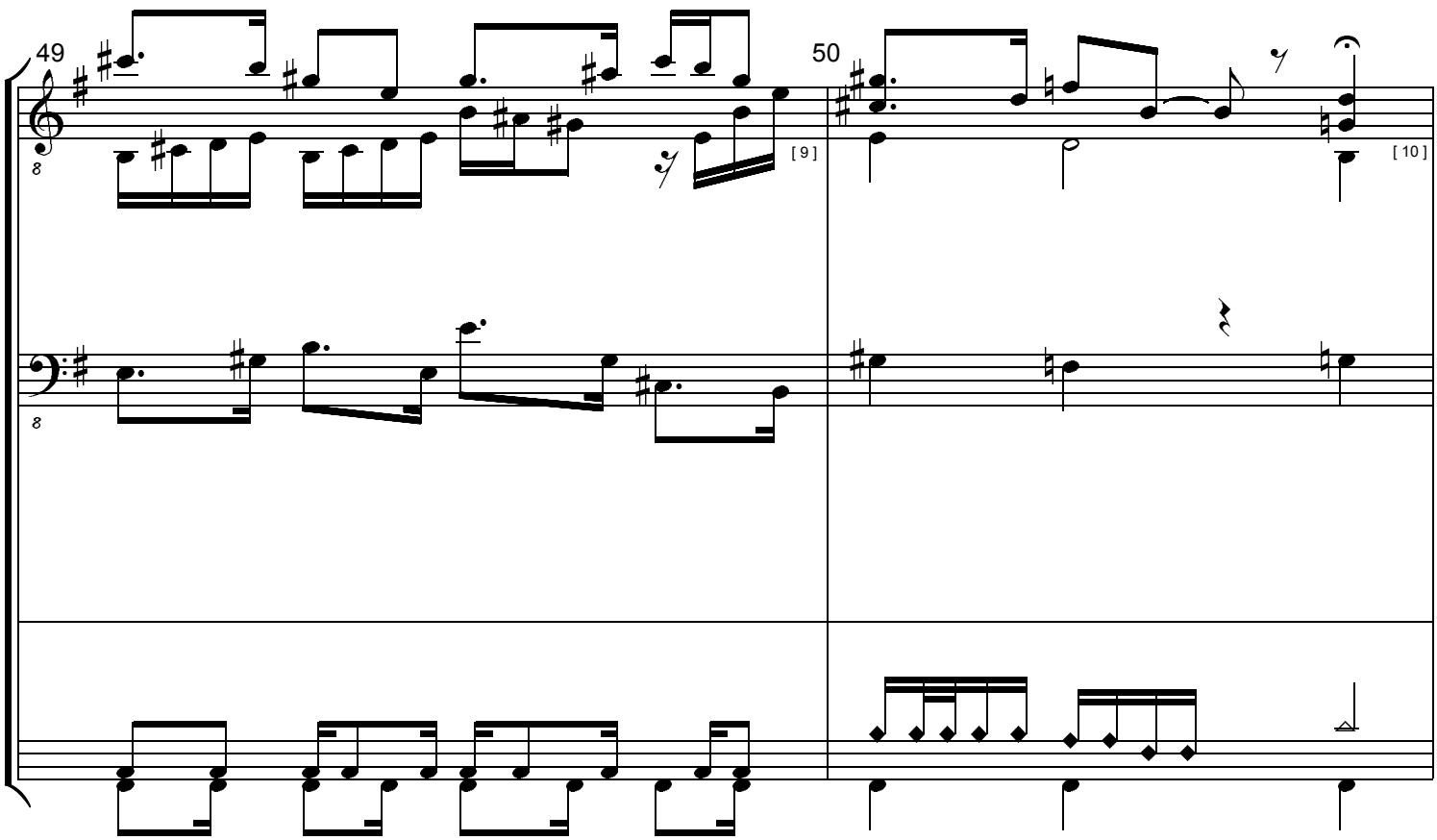

39
40

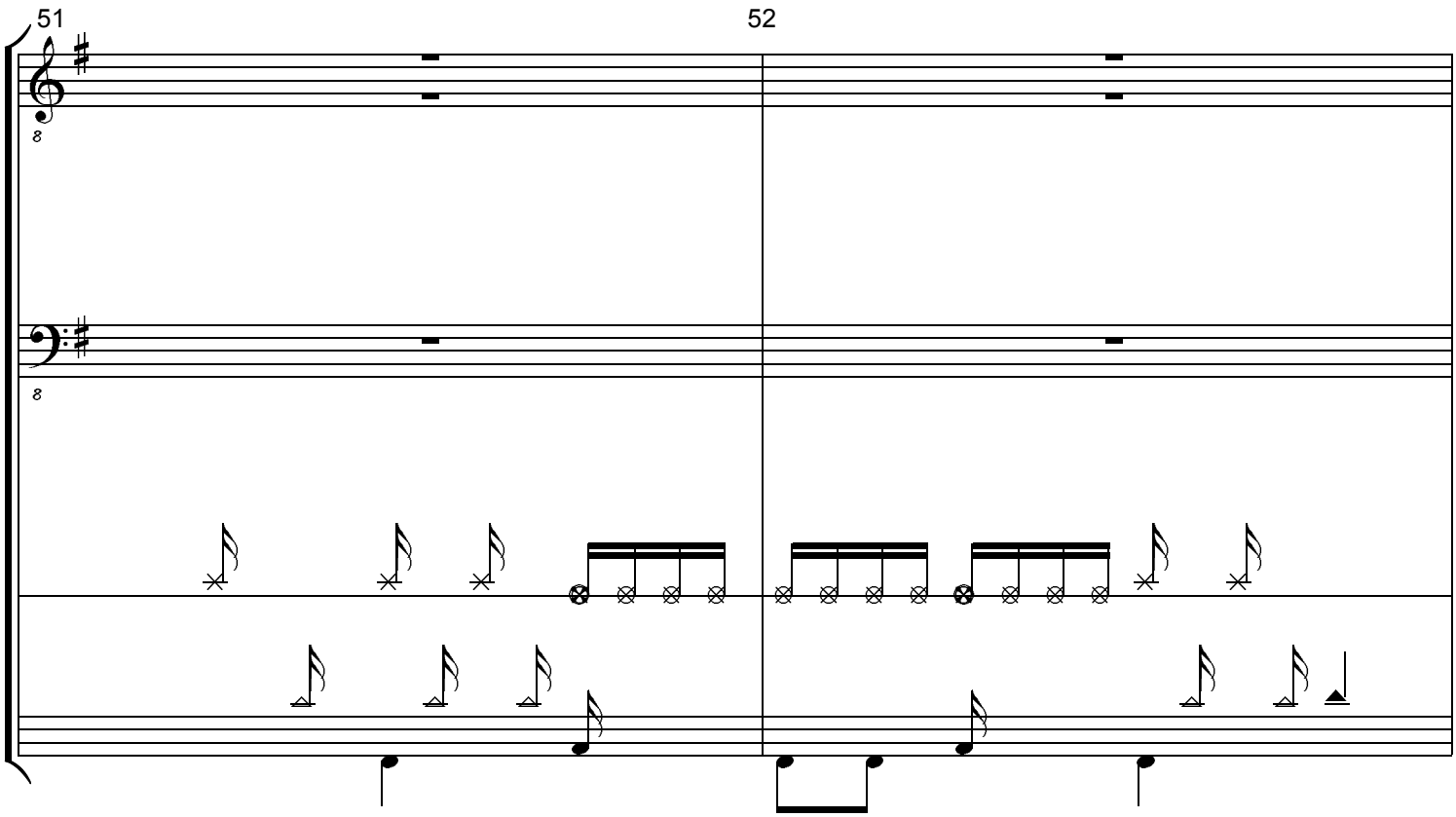

41
42
3
3

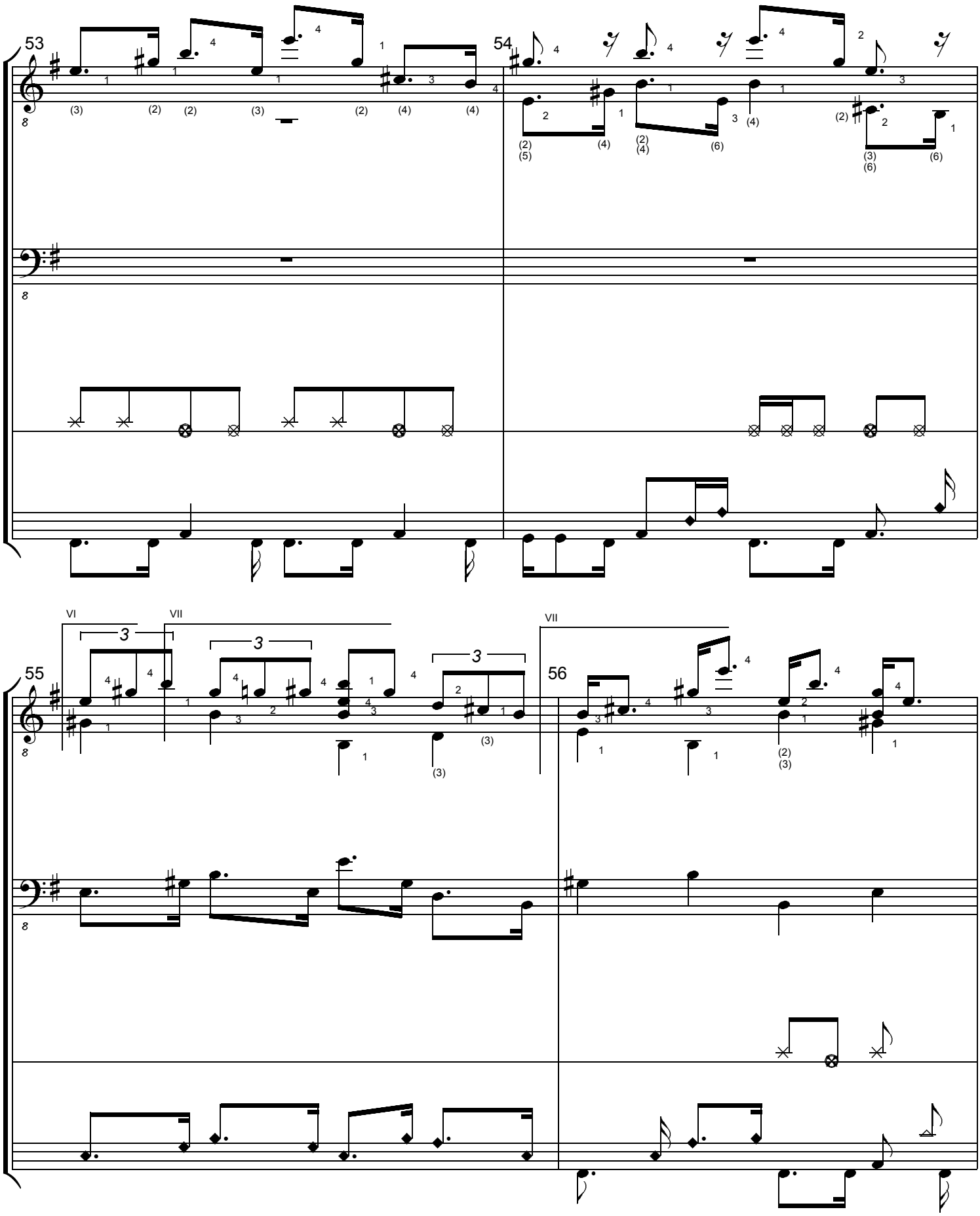

3
43
44
1
3
4
(3)
1
1
3

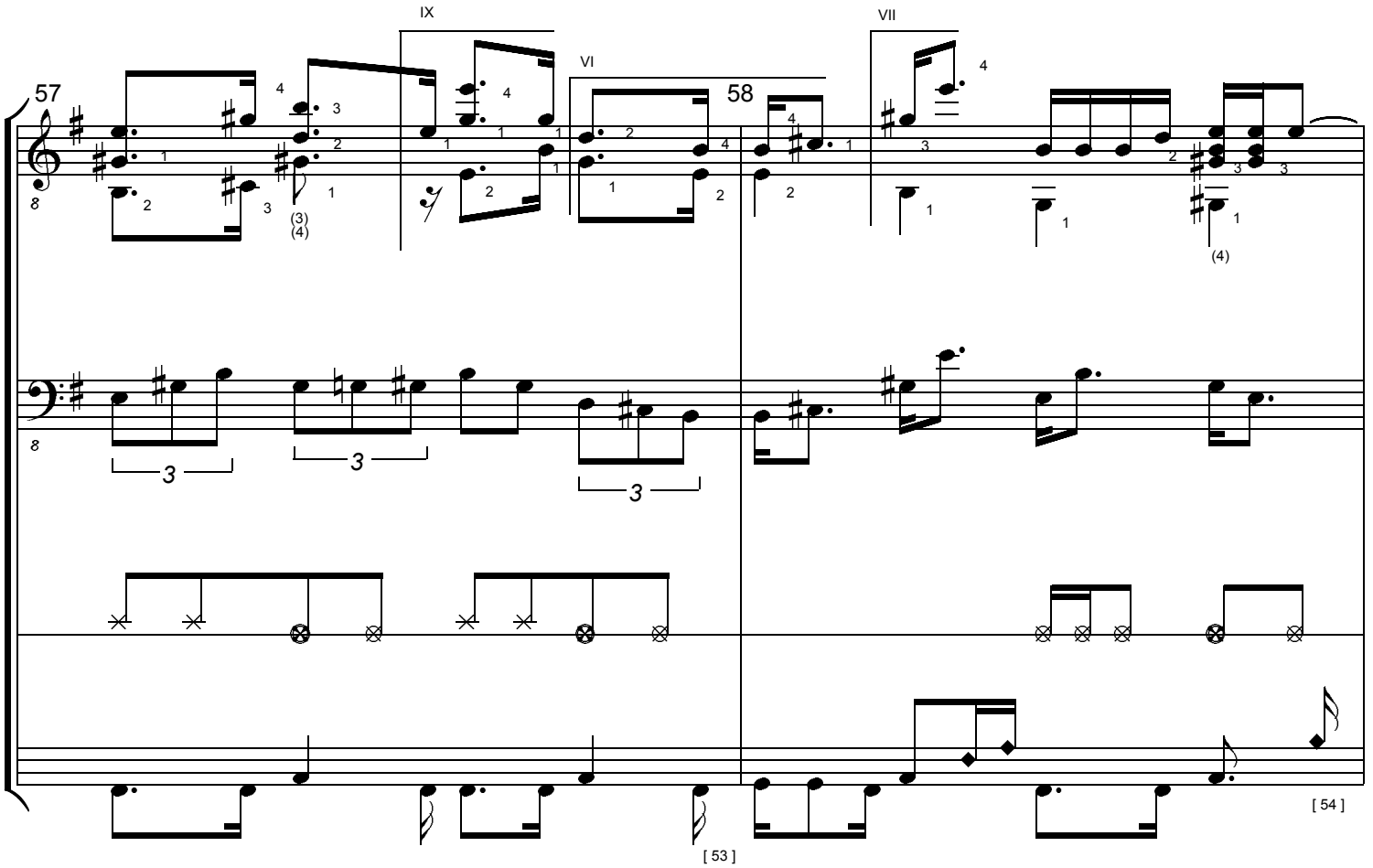

45
46
[5]
[6]

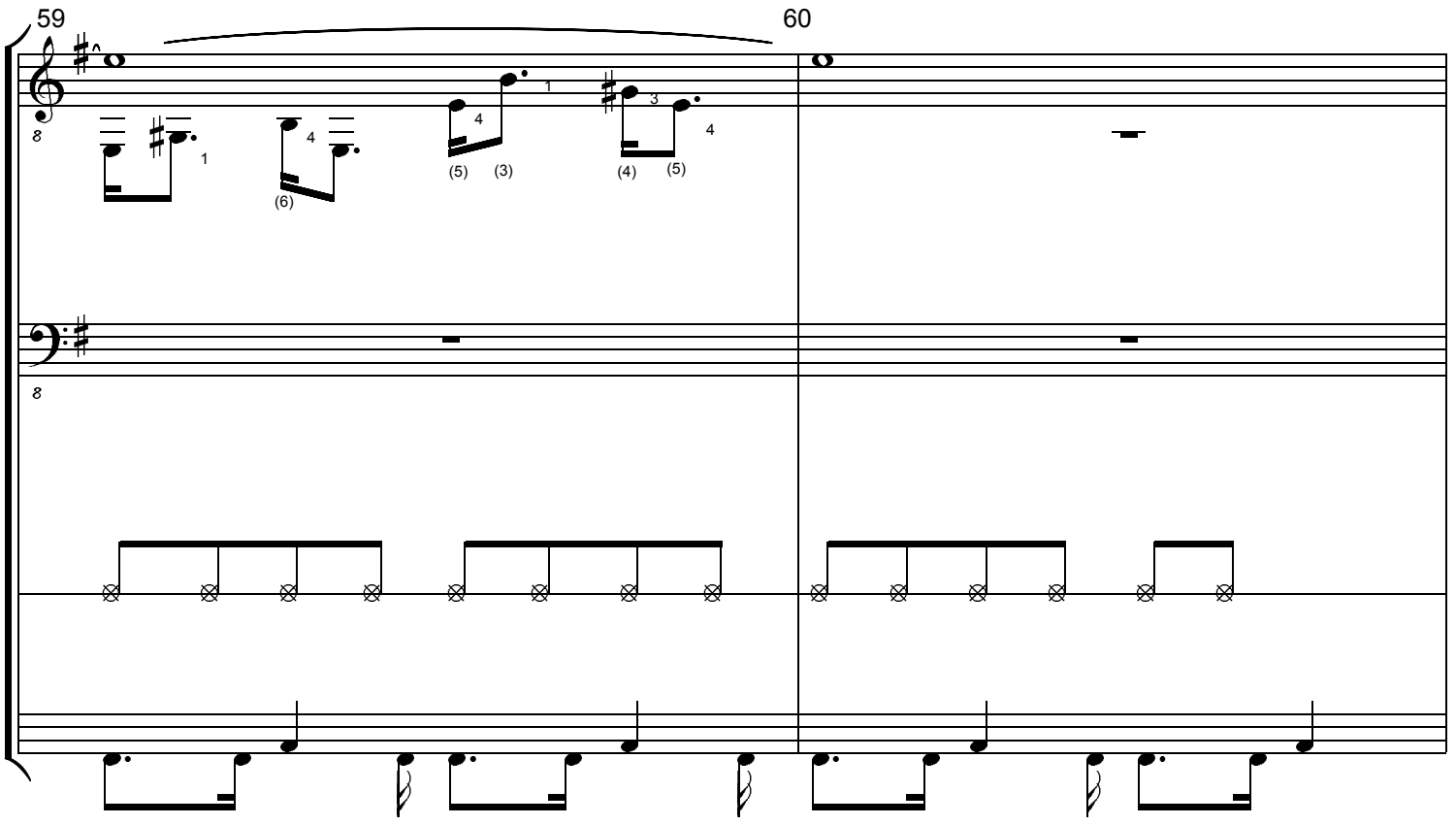

47
48
[7]
[8]

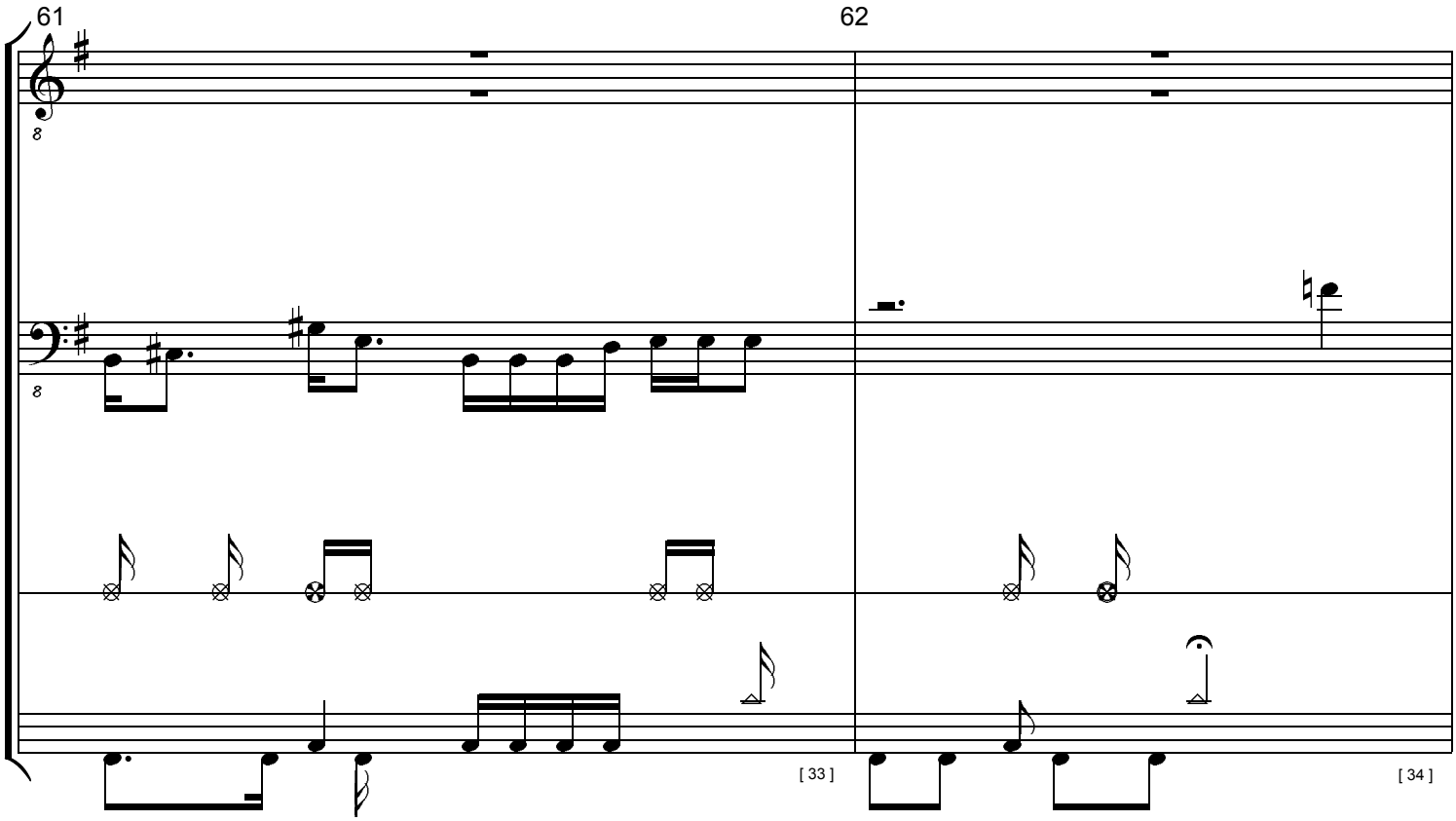

49
[9]
50
[10]

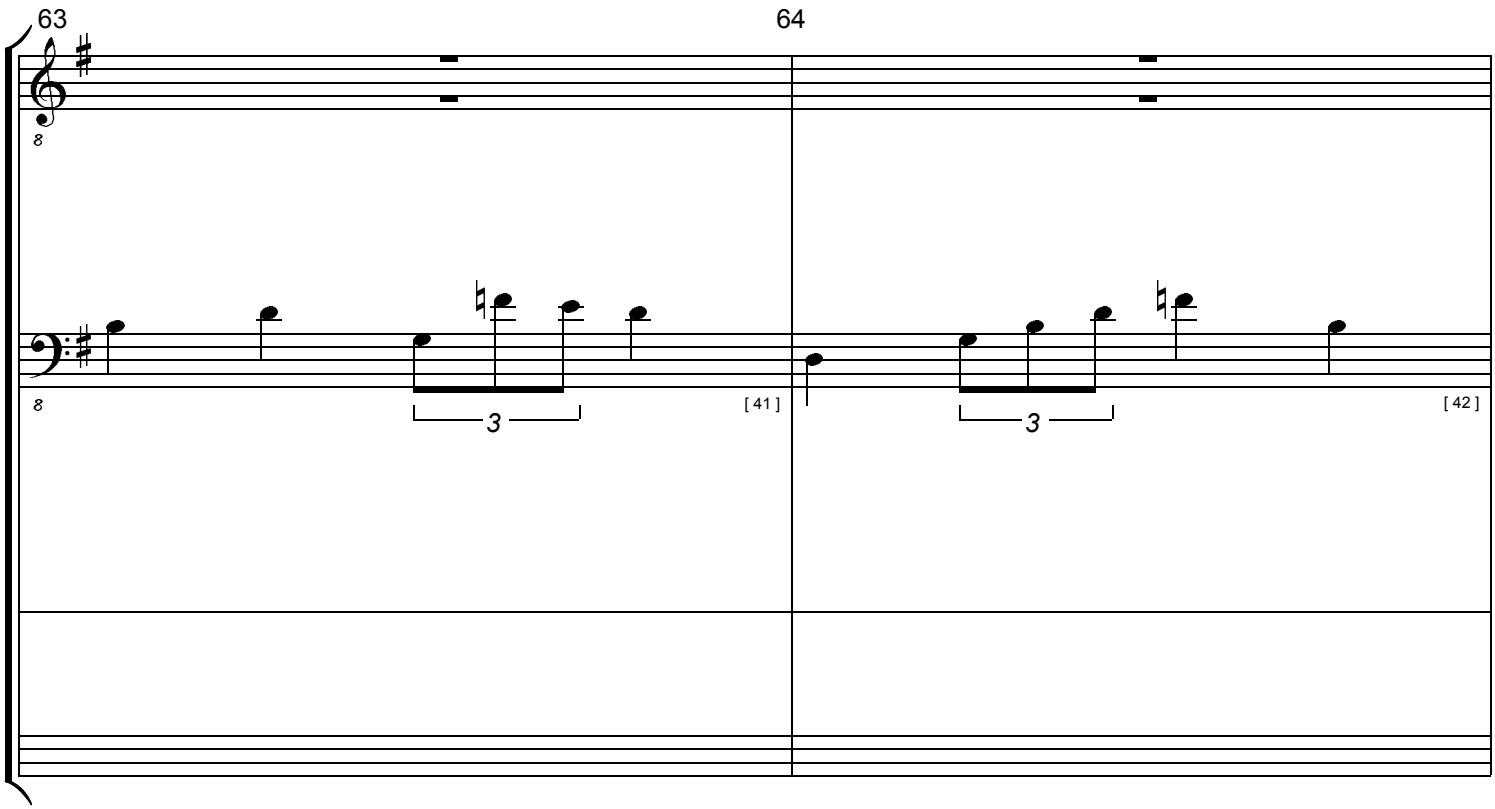

51
52

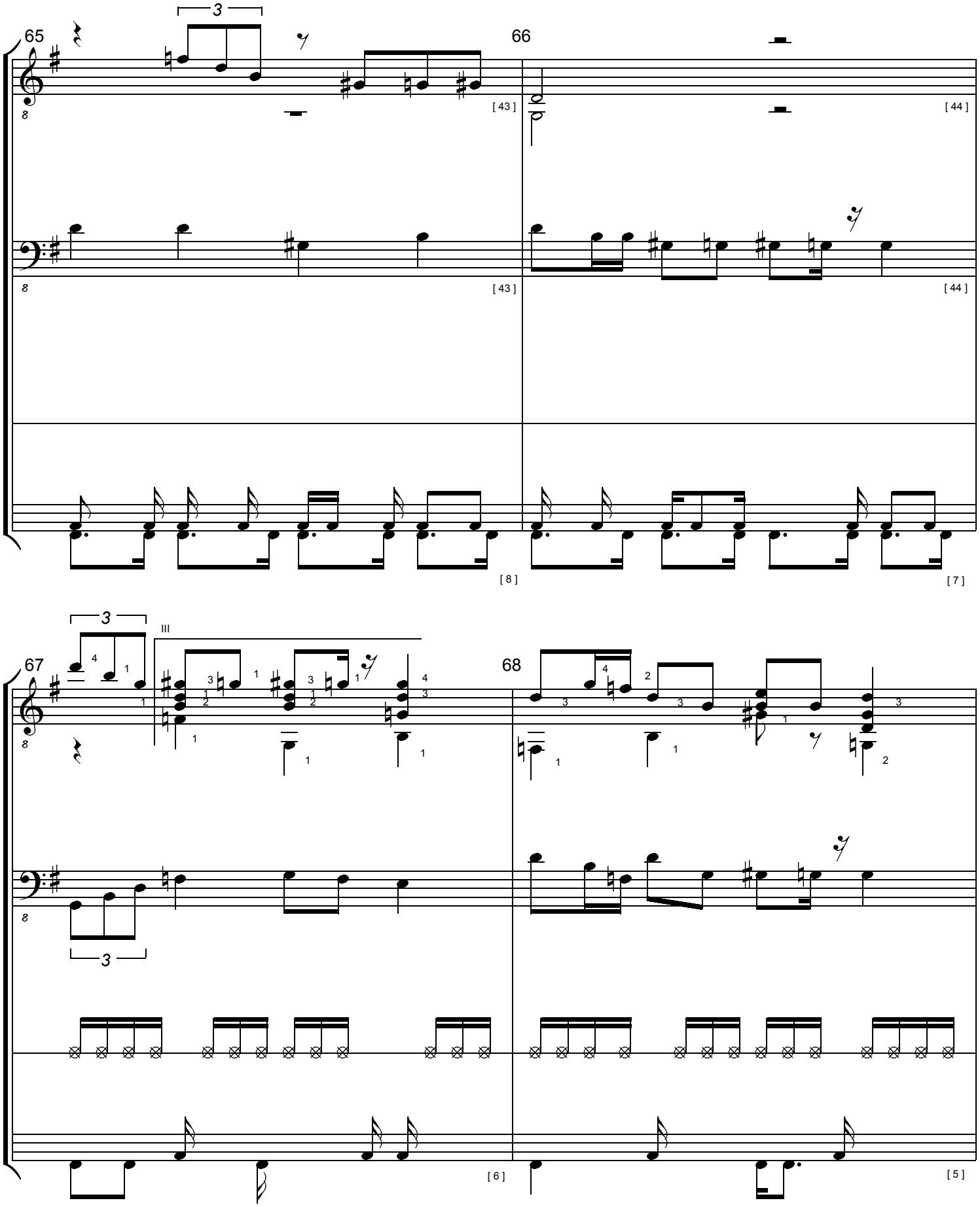

53
54
55
56
VI
VII
VII
3
3
3

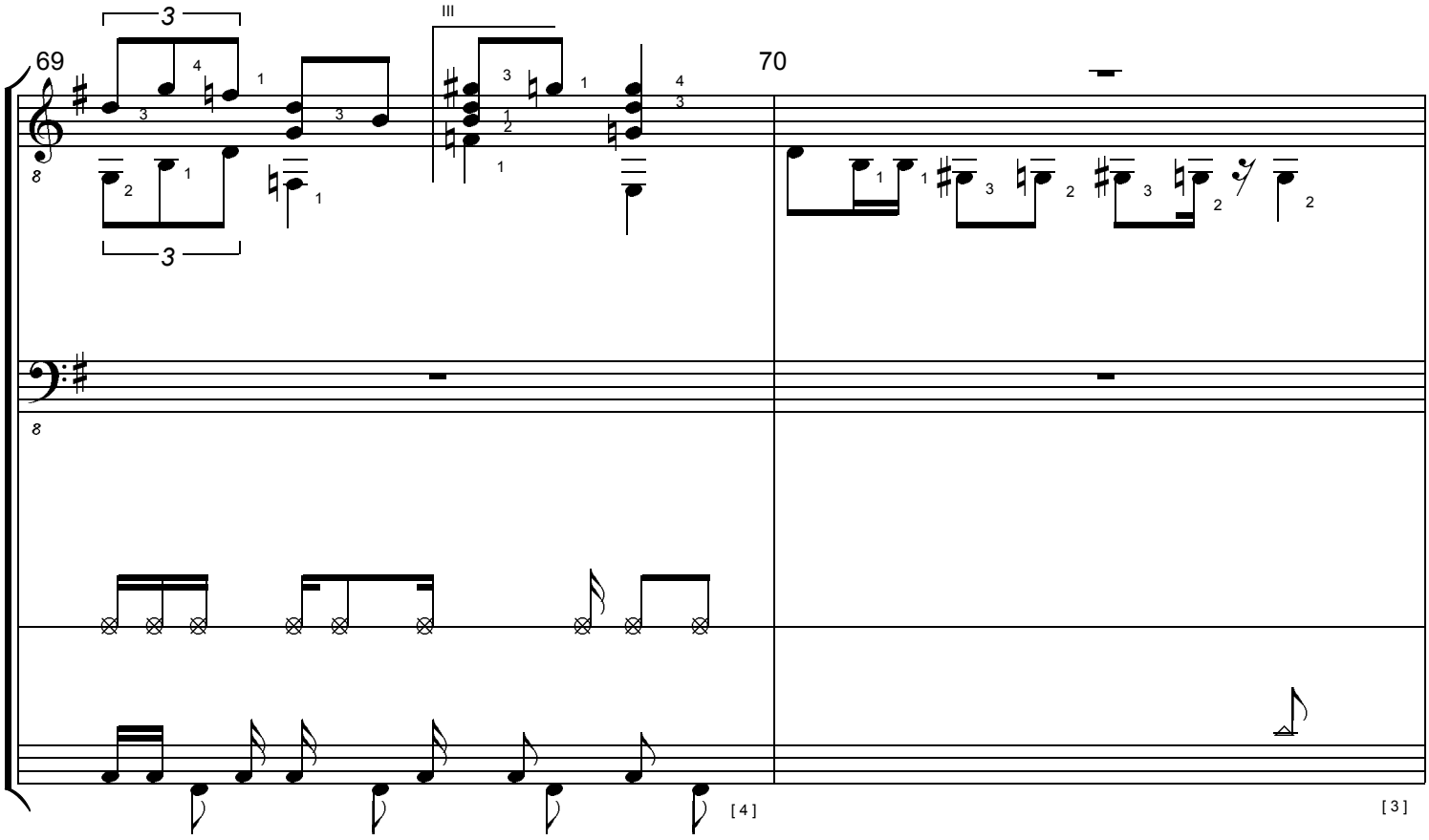

57
58
IX
VI
VII
3
3
3
[53]
[54]

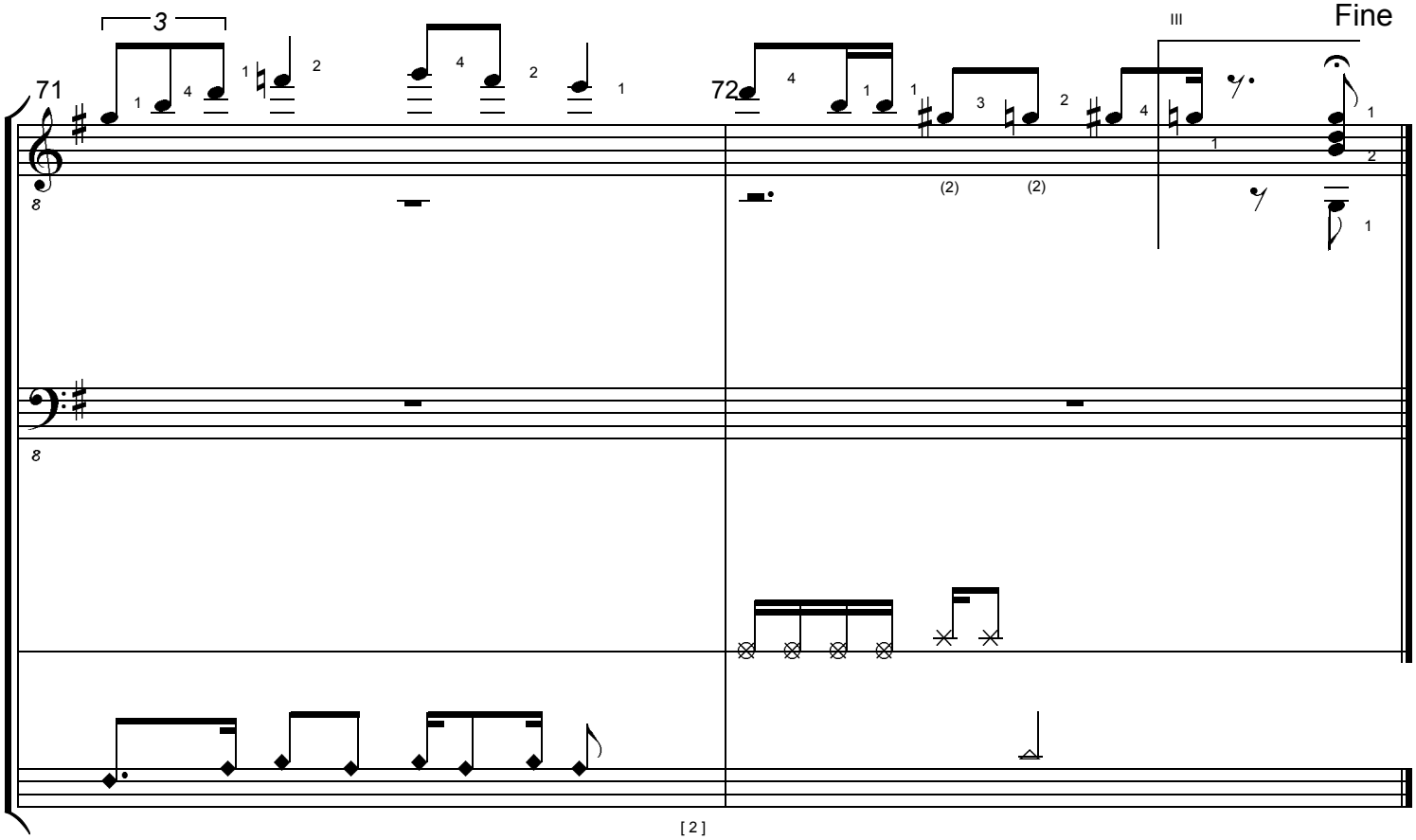

59
60


61
62
[33]
[34]


63
64
3
3
[41]
[42]


65
66
67
68
3
III
[43]
[44]
[8]
[7]
[6]
[5]


69
70
[4]
[3]


71
72
Fine
[2]

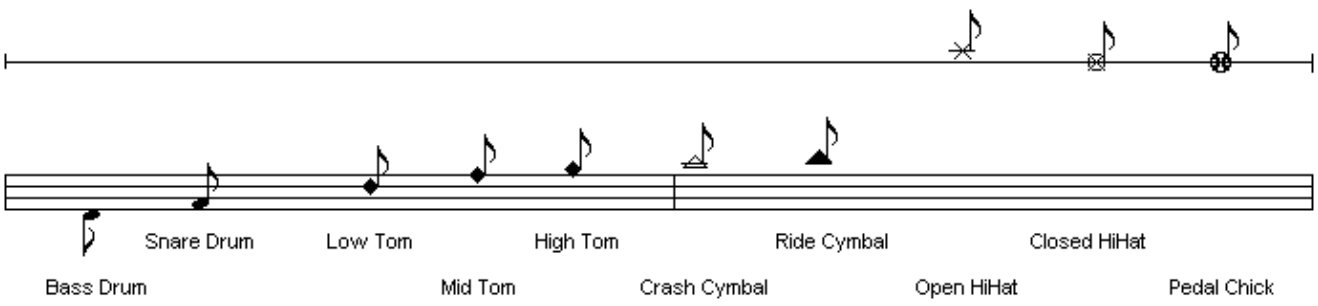
Amazonit

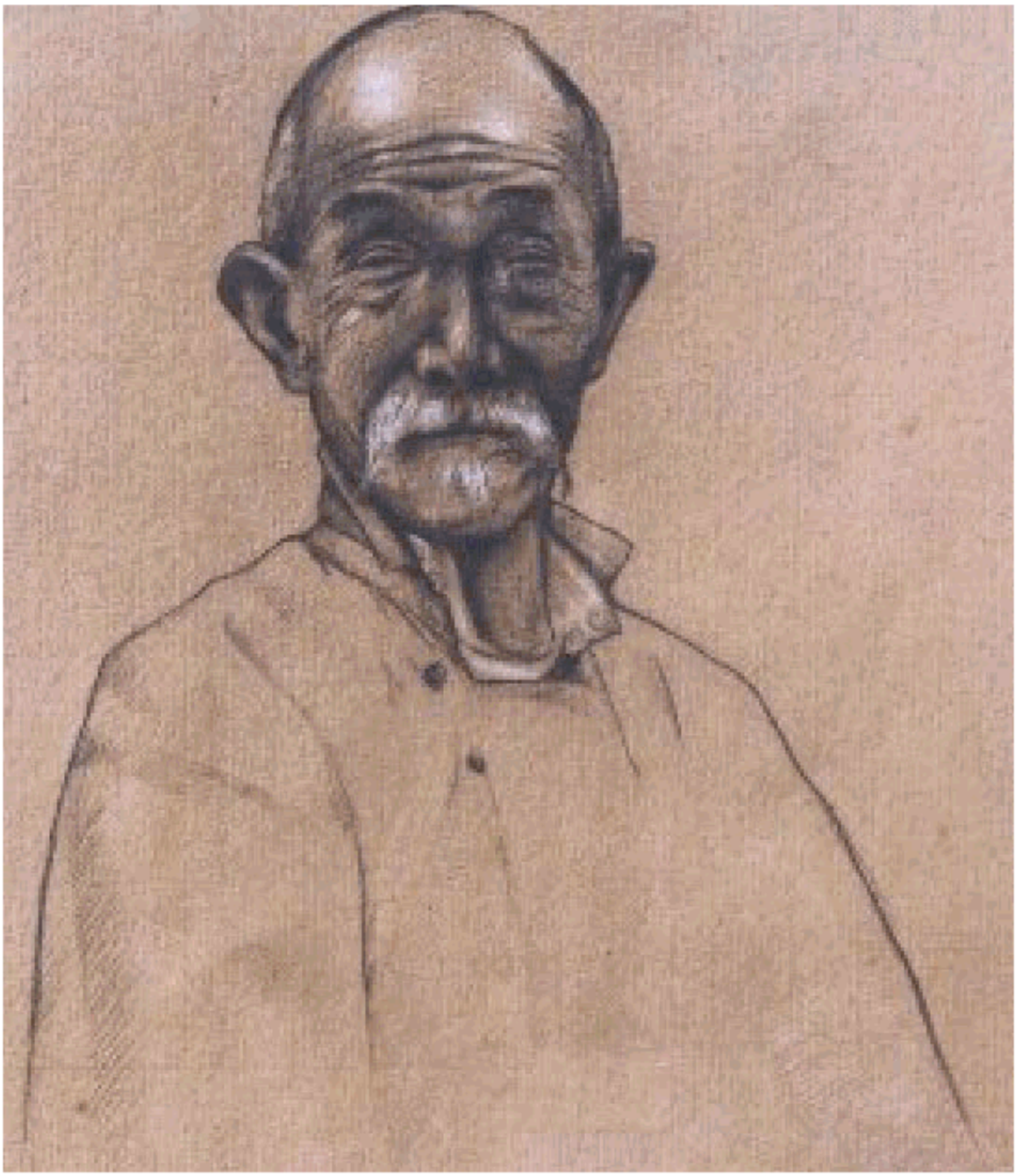
8
2, 4, 16

Key:
G

Notes:
G Gis Ais H Cis D E F

1	2	3	4	5	6	7	8	9	10	11	12
				[45]	[46]	[47]	[48]	[49]	[50]		
	[71]	[70]	[69]	[68]	[67]	[66]	[65]				
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
								[61]	[62]		
37	38	39	40	41	42	43	44	45	46	47	48
						[65]	[66]	[5]	[6]	[7]	[8]
				[63]	[64]	[65]	[66]				
49	50	51	52	53	54	55	56	57	58	59	60
[9]	[10]										
				[57]	[58]			[53]	[54]		
61	62	63	64	65	66	67	68	69	70	71	72
				[43]	[44]						Guitar
		[41]	[42]	[43]	[44]						Bass
[33]	[34]			[8]	[7]	[6]	[5]	[4]	[3]	[2]	Drums





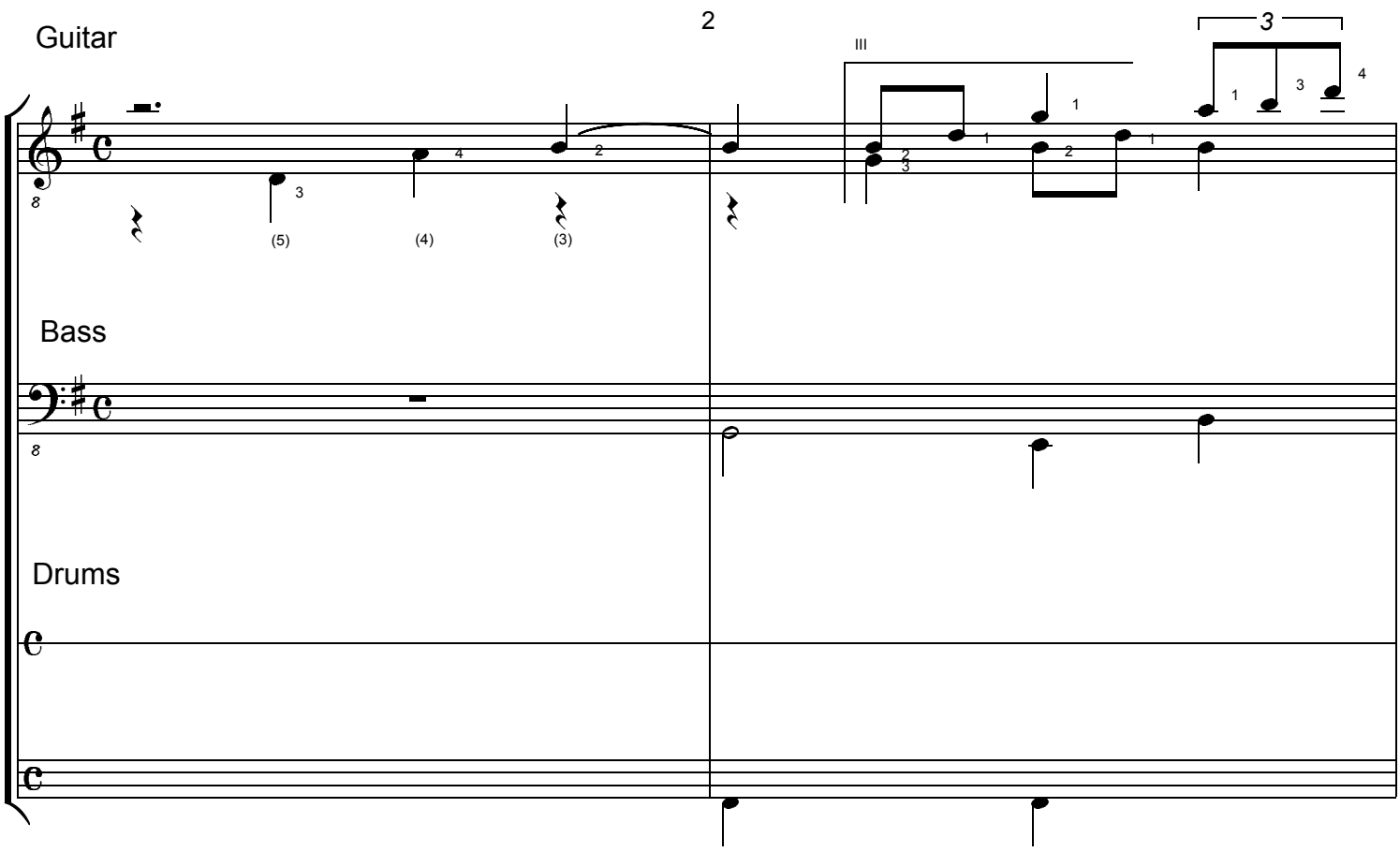
ACHAT

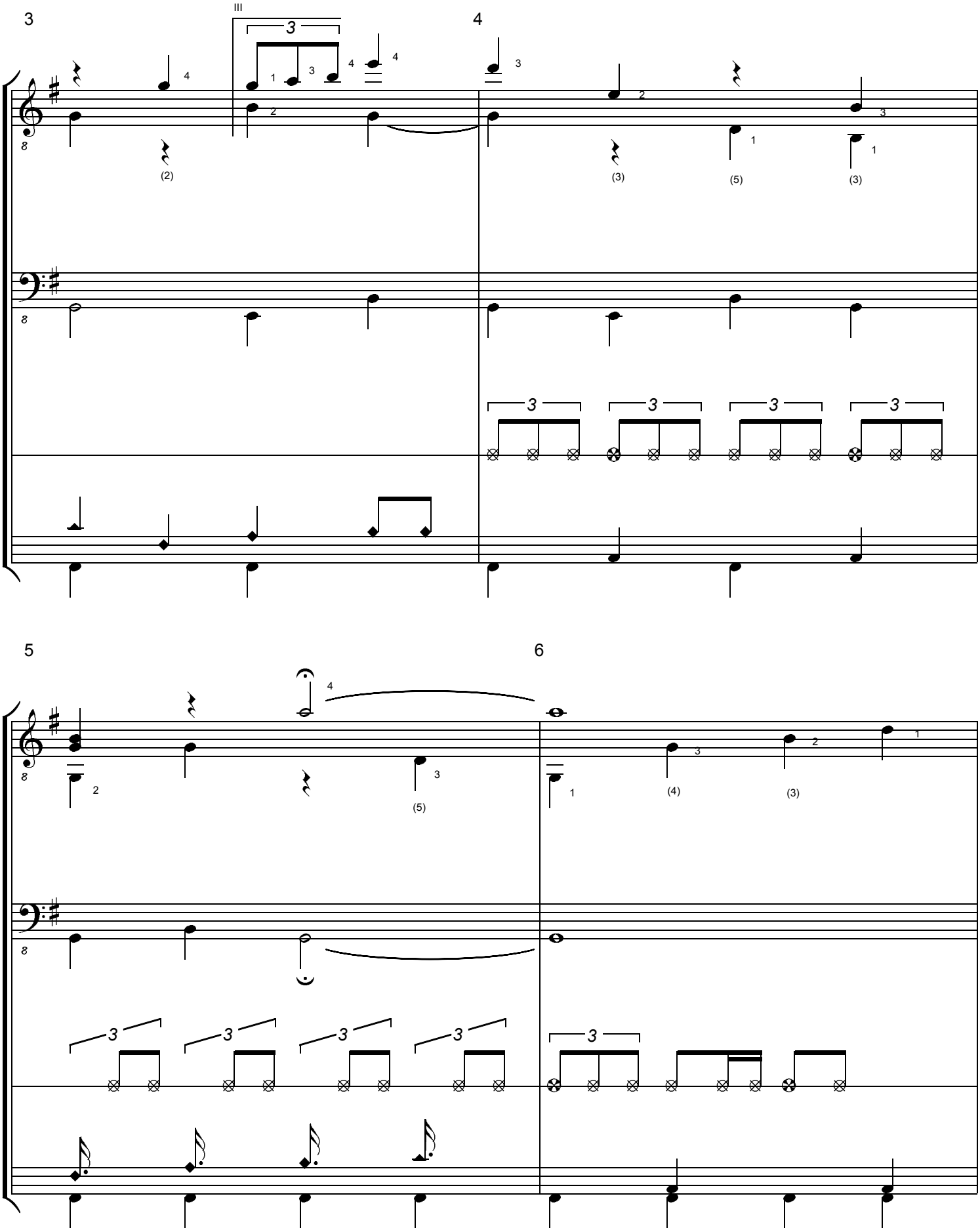
by Uwe Warneke

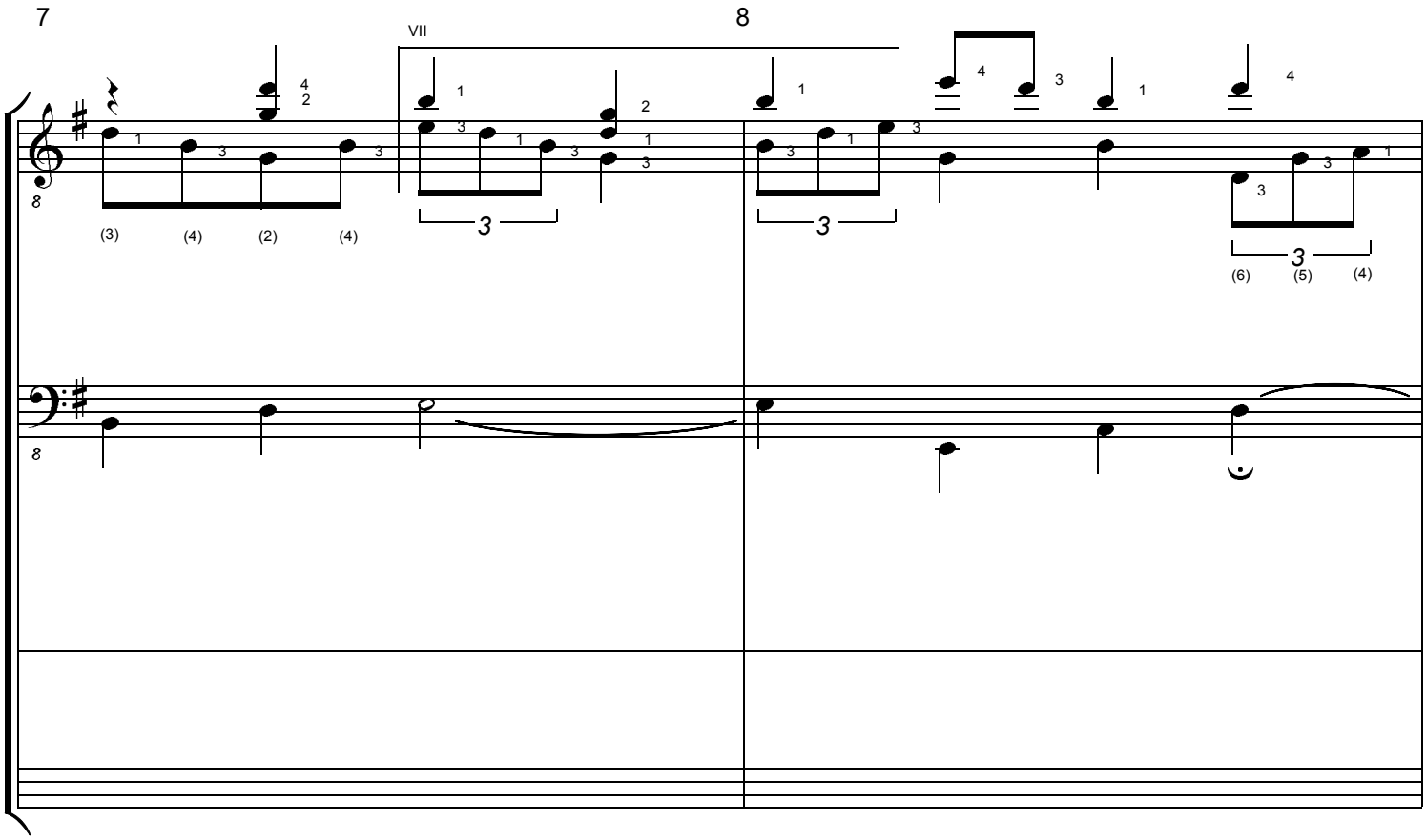
improvisation in pentatonic mode
for Solo Guitar, Bass and Drums

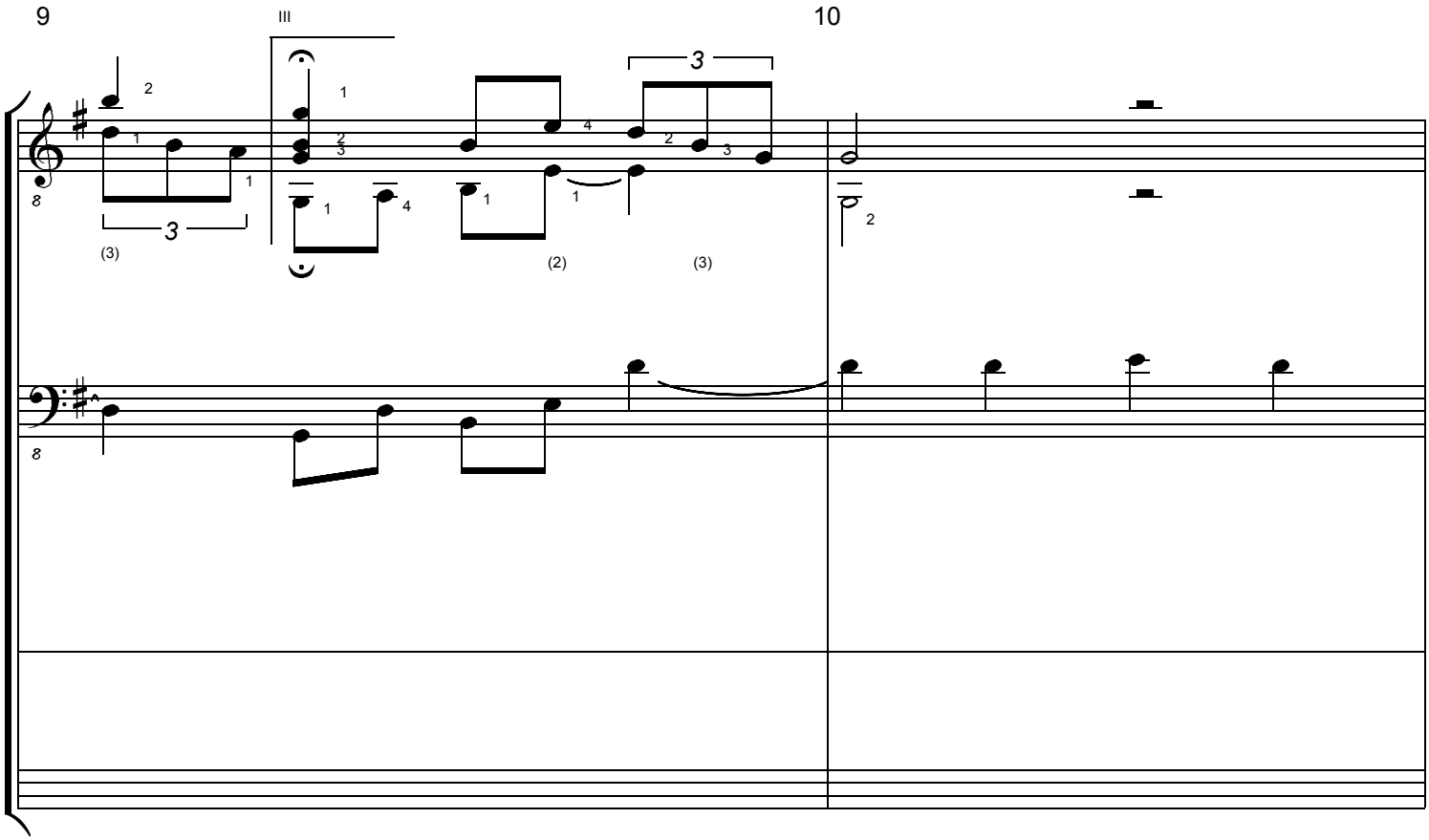
ACHAT

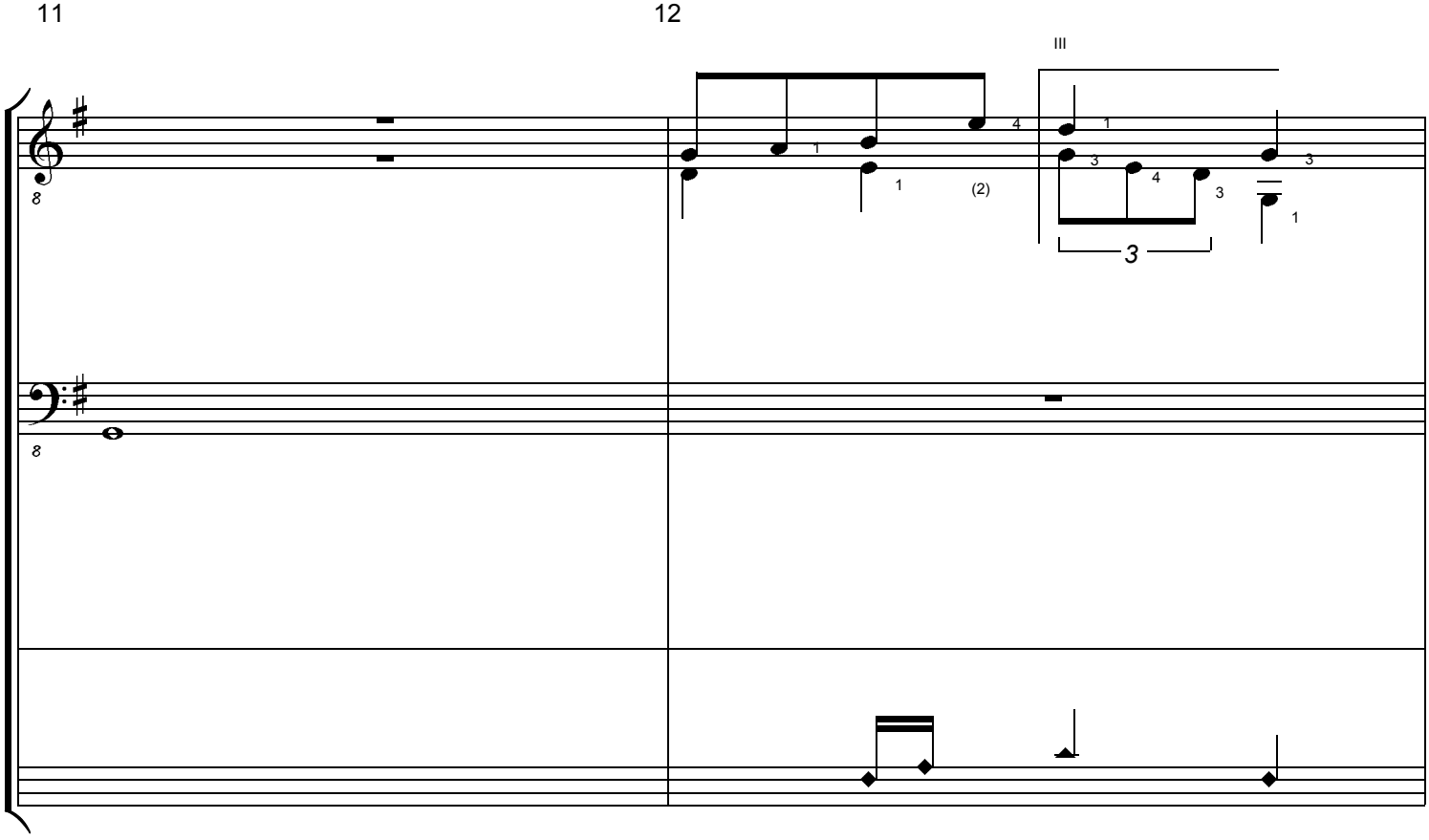
improvisation in pentatonic mode op.45. (c) Uwe Warneke 2002. All Rights Reserved. US Copyright Office. PAU 2-722-379

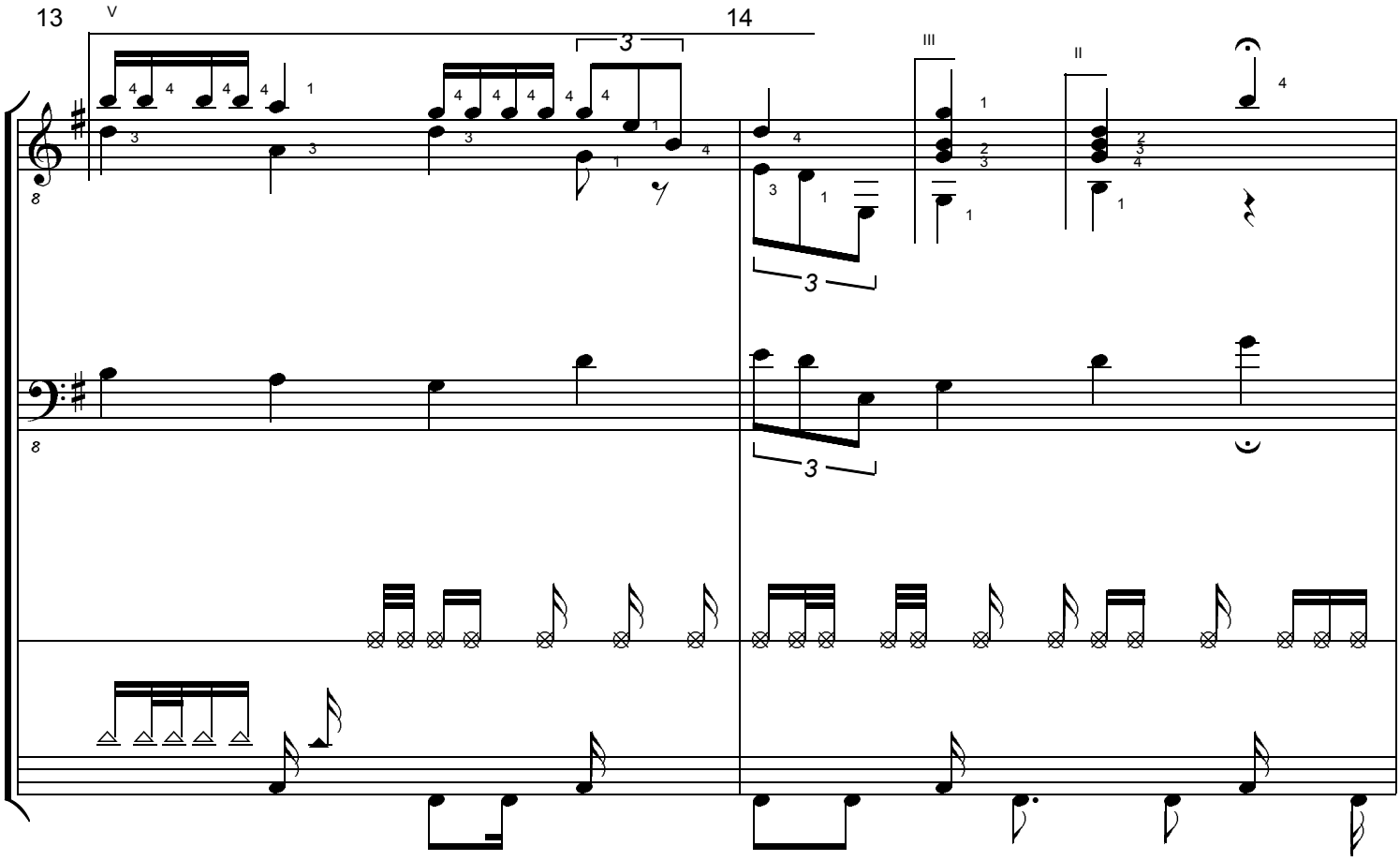


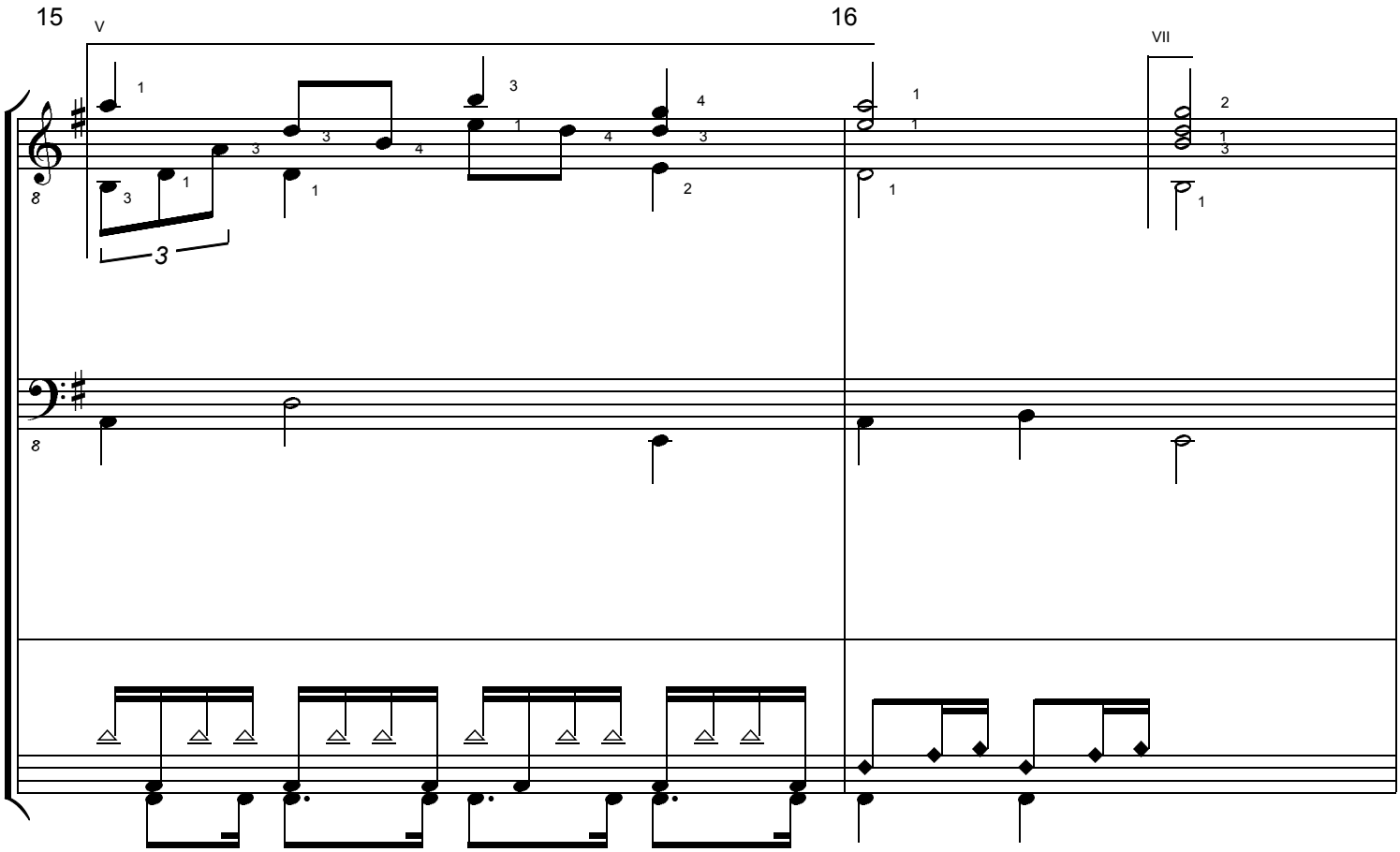

3
III
4
5
6

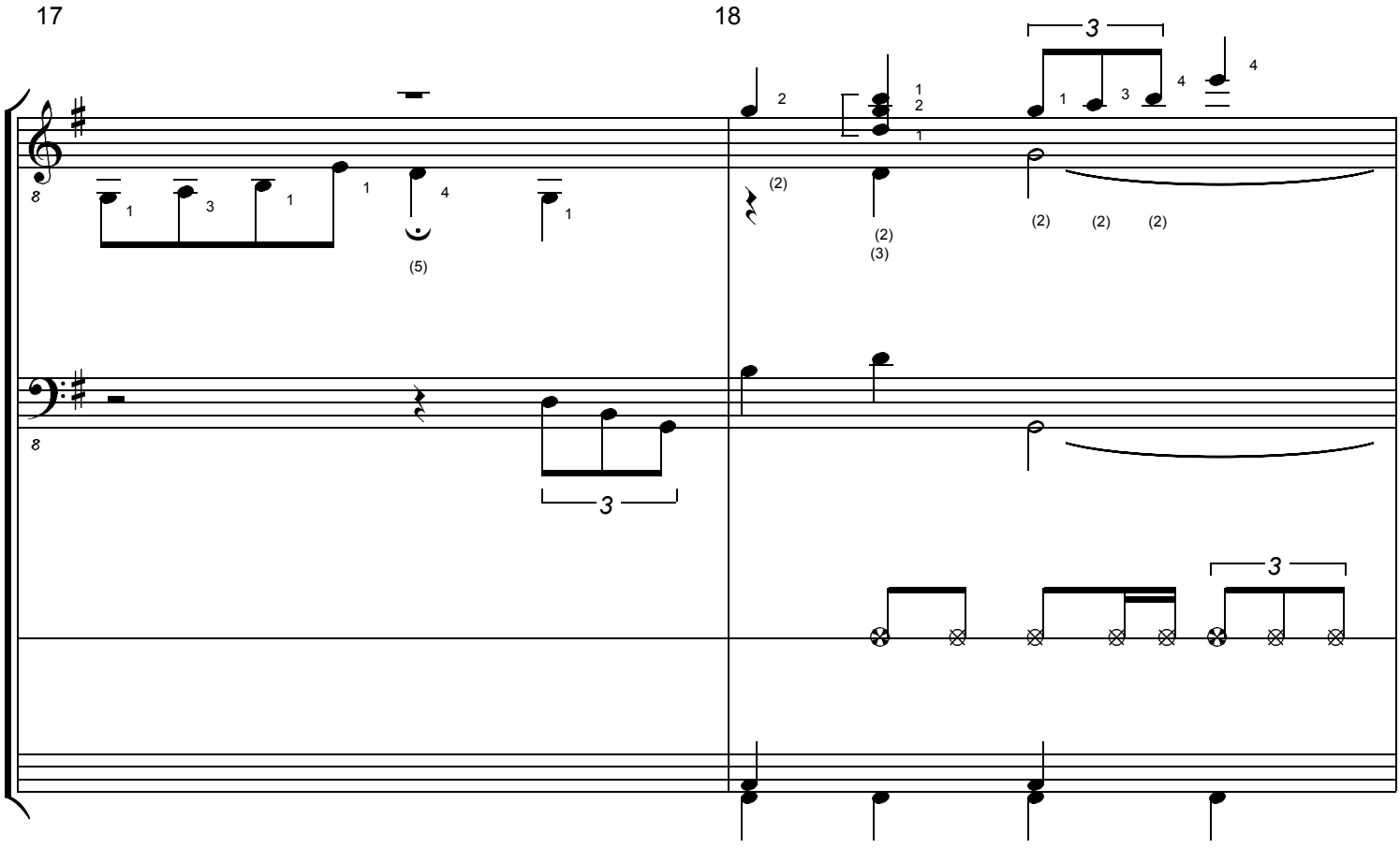

7
8
VII
(3)
(4)
(2)
(4)
3
3
3
(6)
(5)
(4)

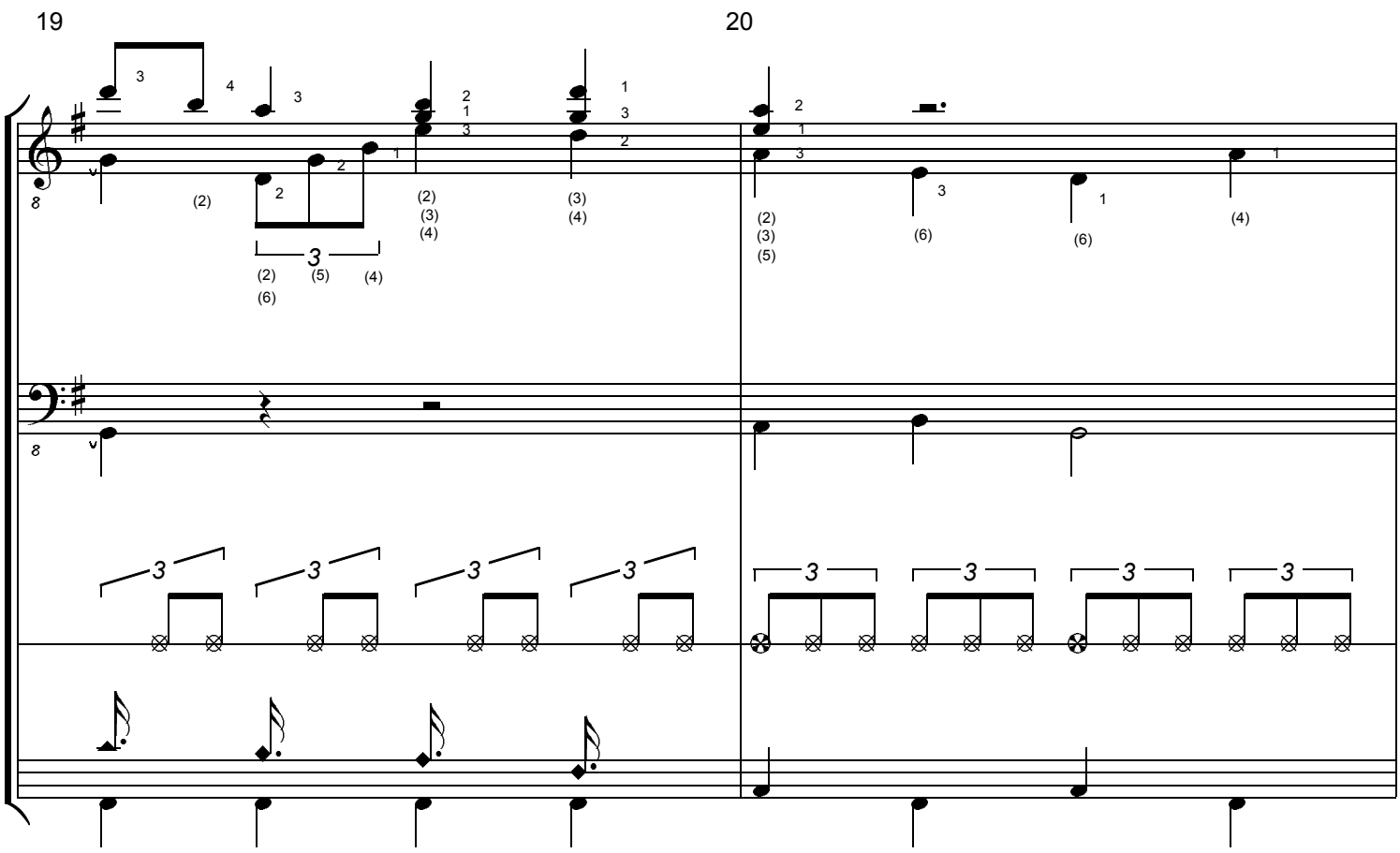

9
10
III
3
3
(3)
(2)
(3)

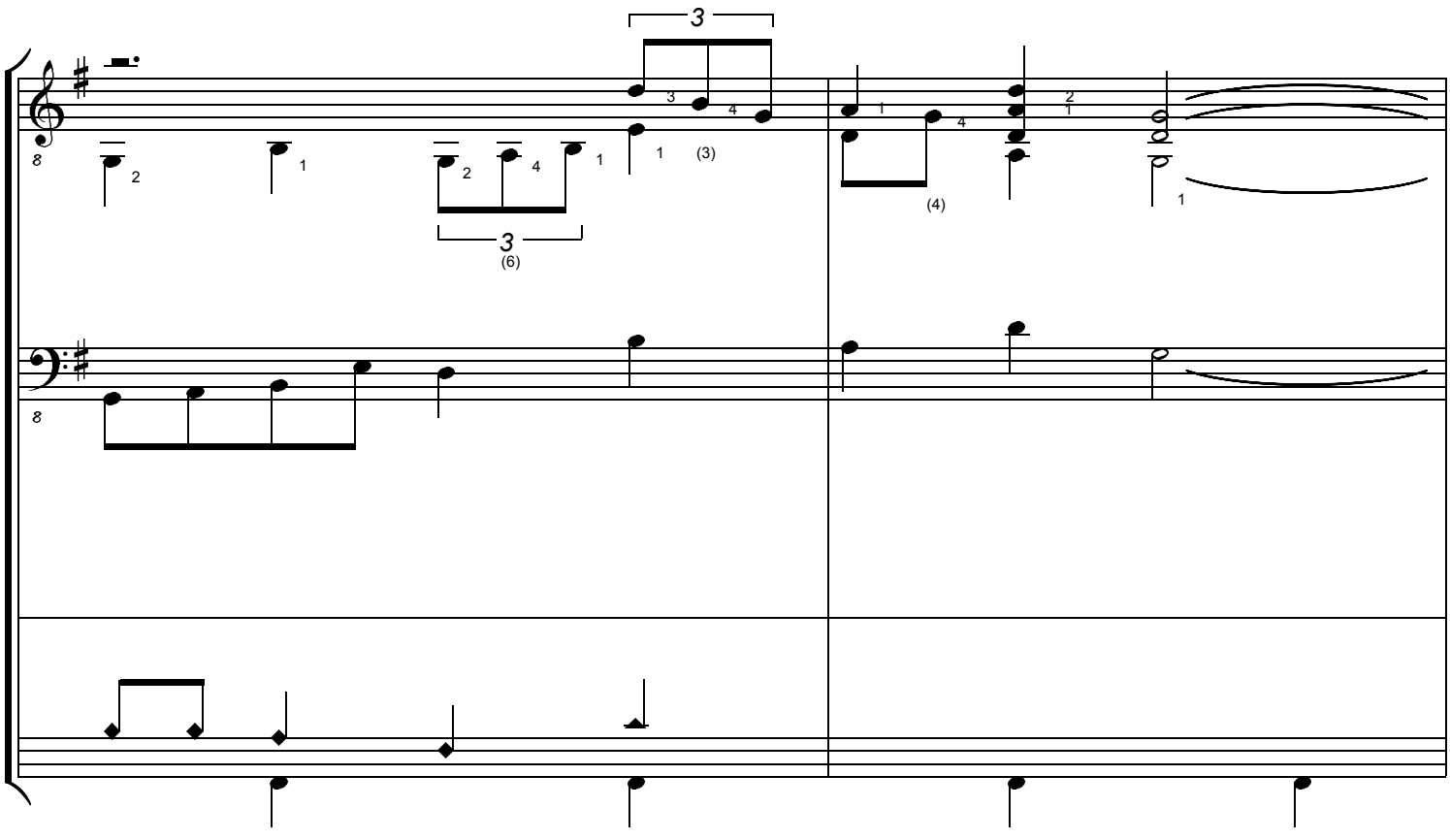

11
12
III
(2)
3

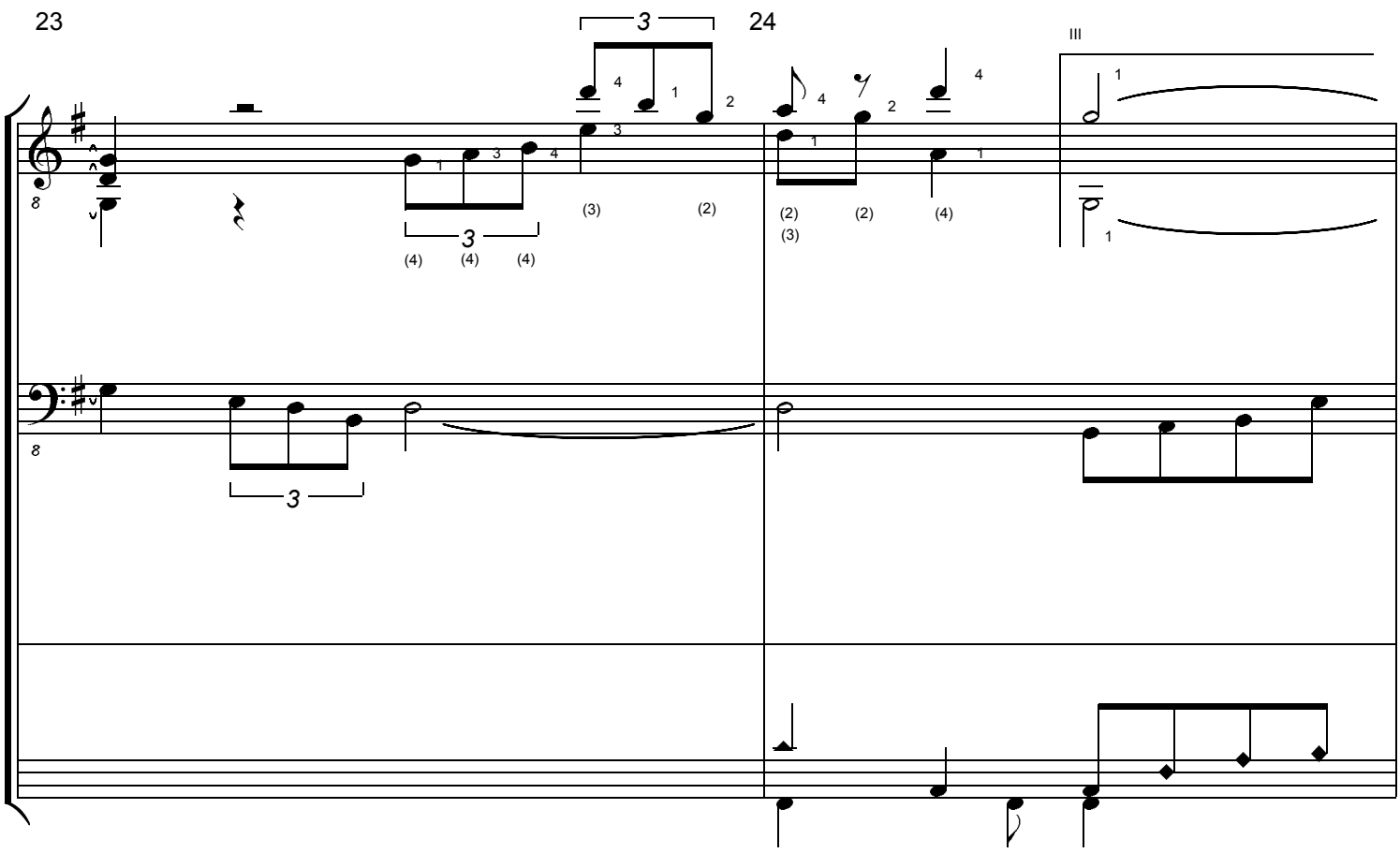

13
V
14
III
II
3

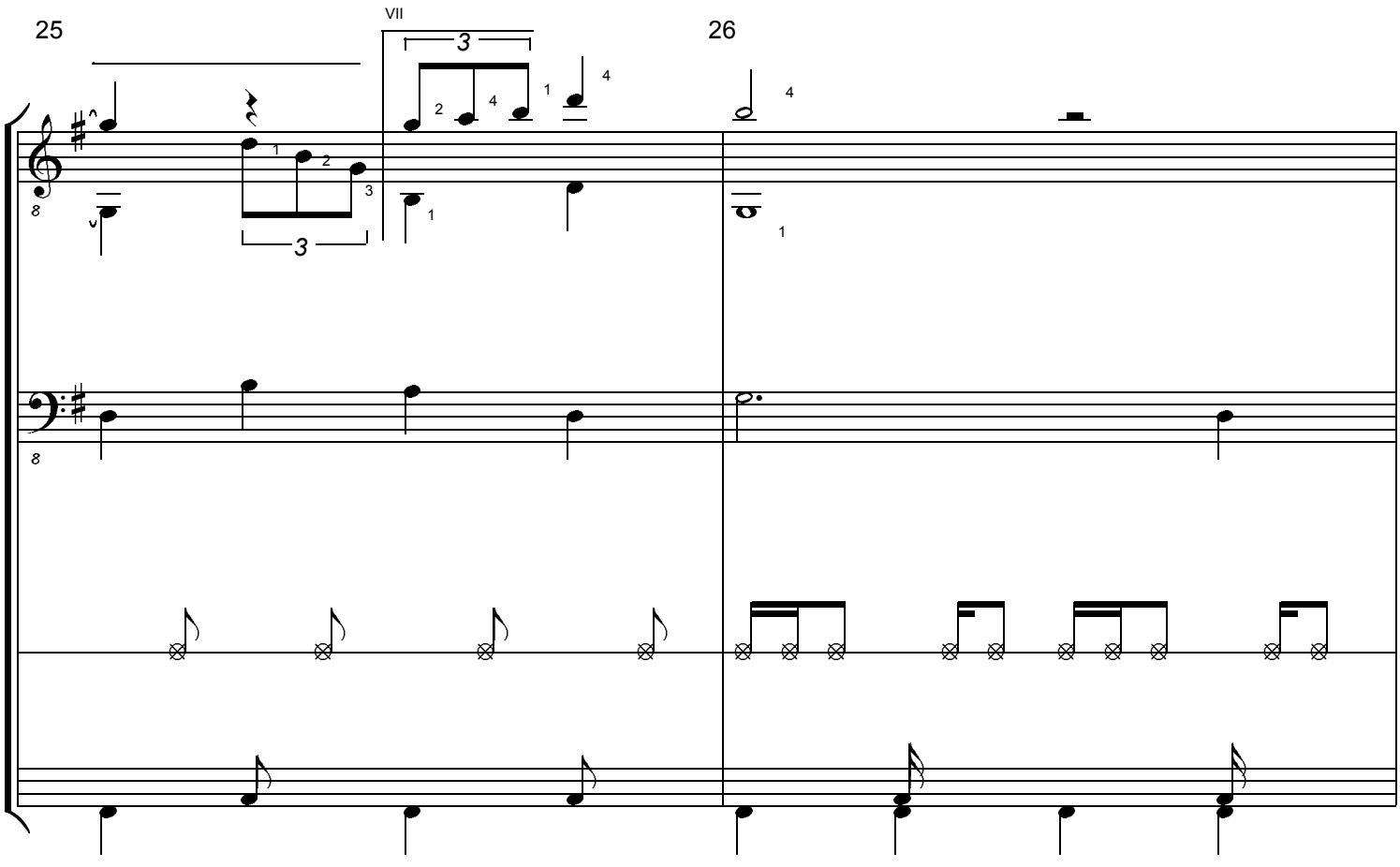

15
V
16
VII


17
18


19
20

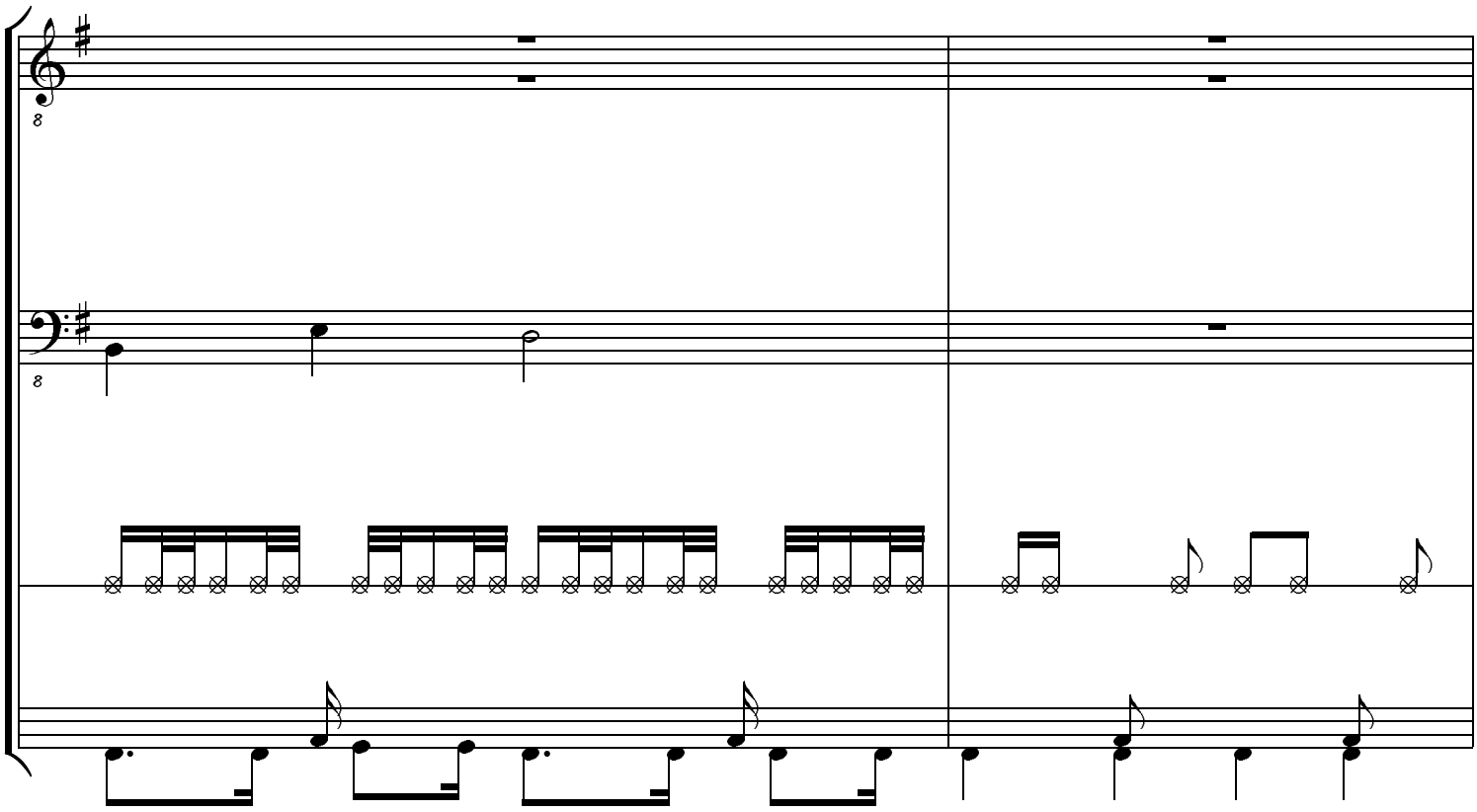

21
22


23
24
III


25
VII
26

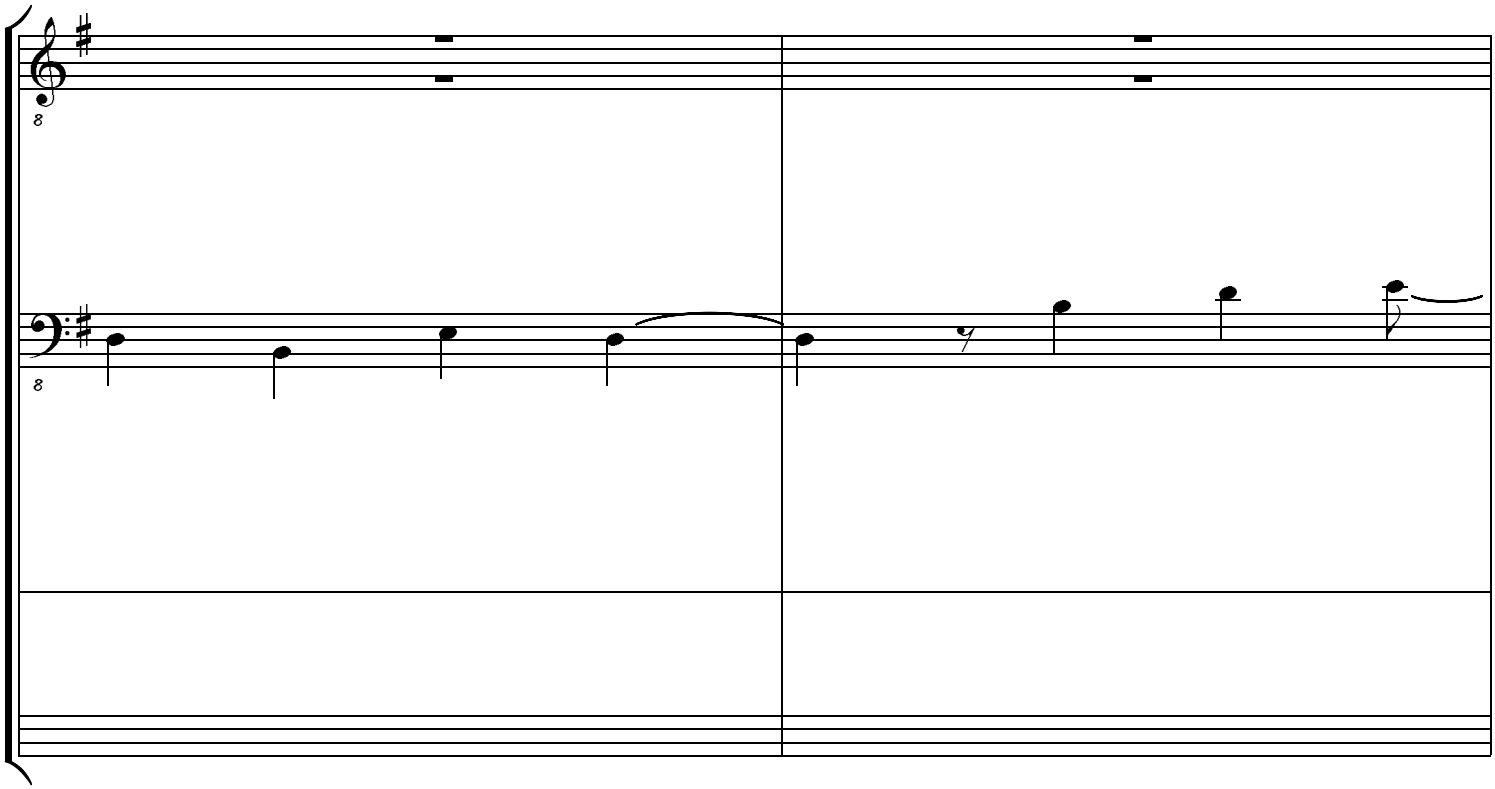
27

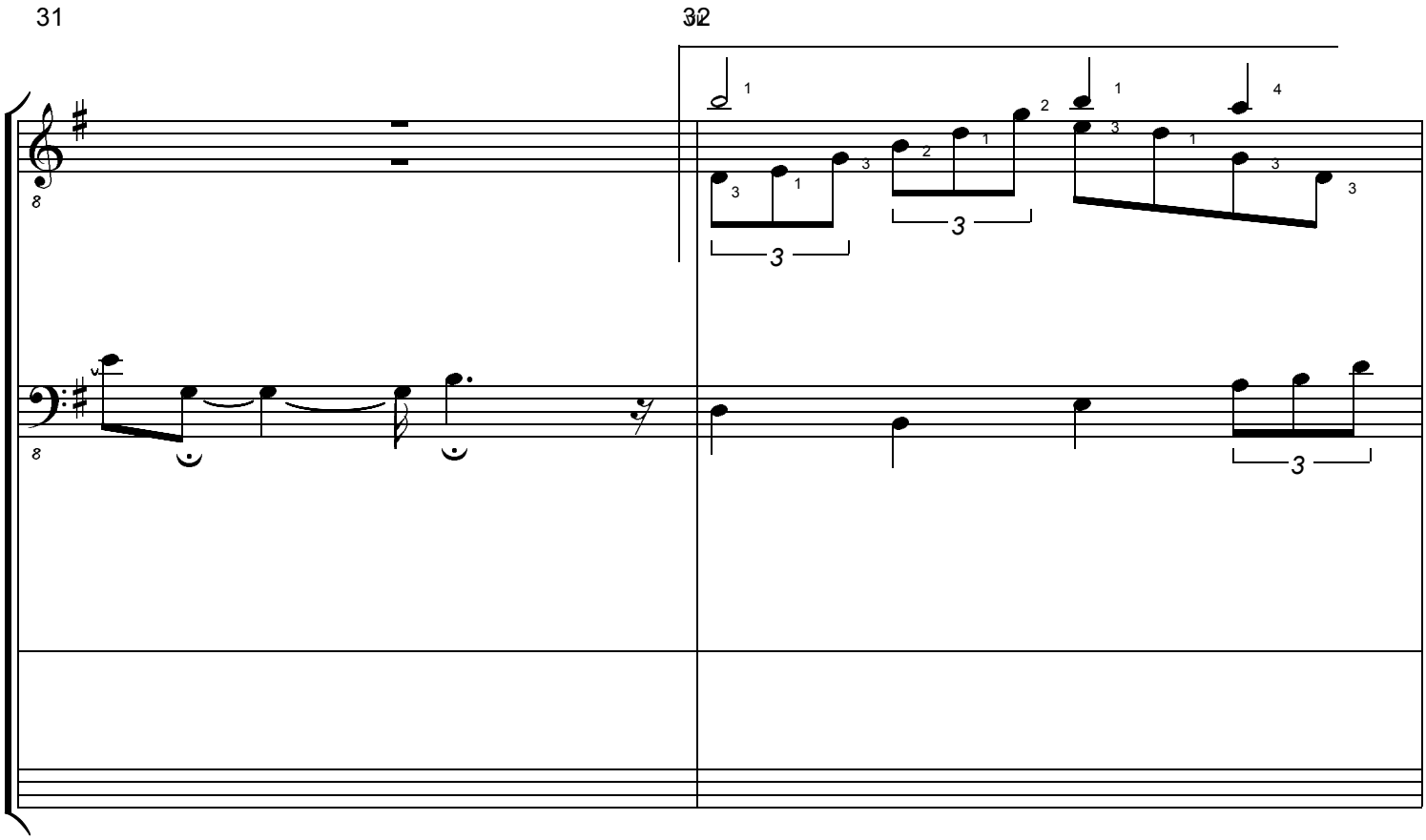
28

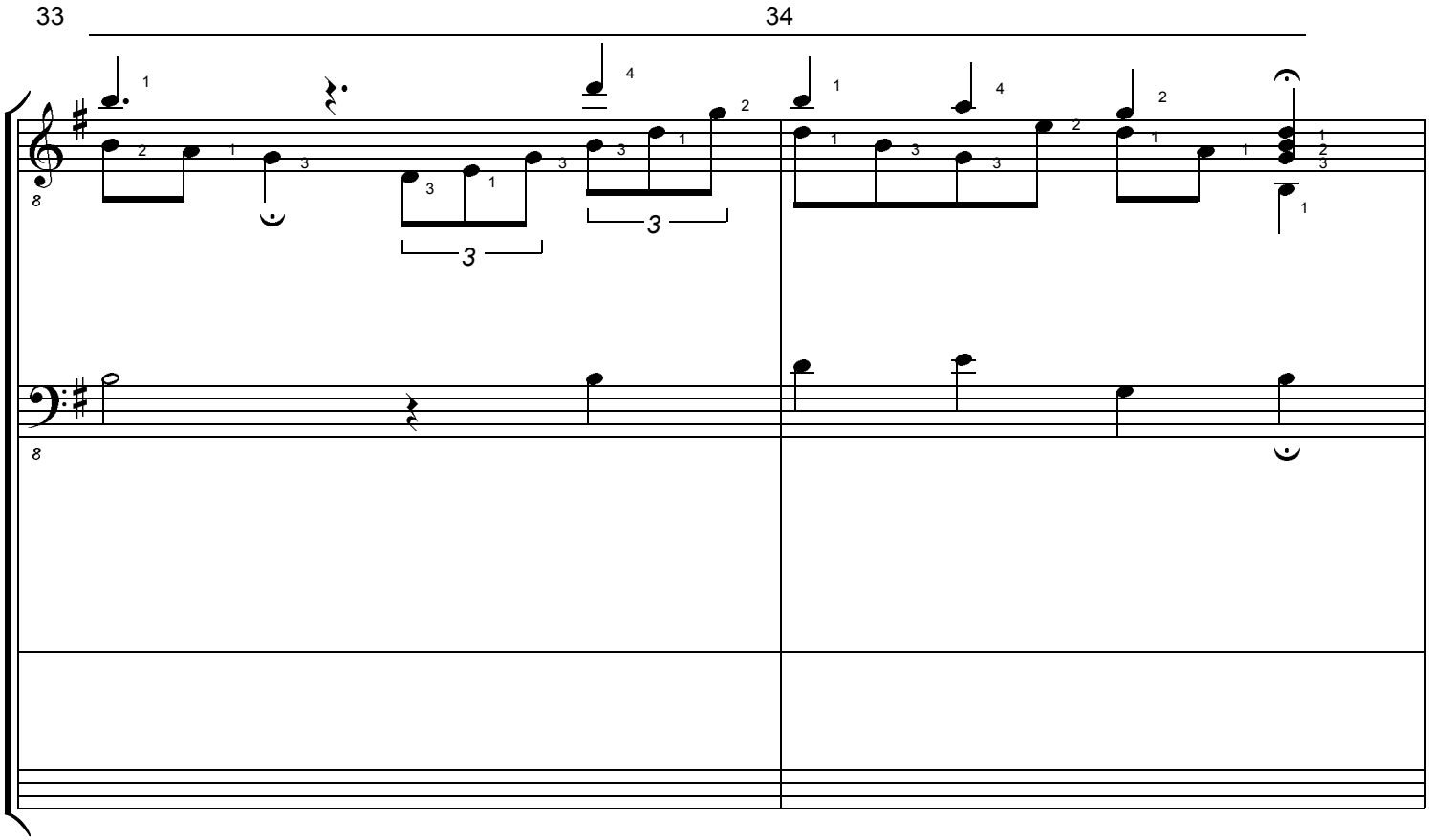


29

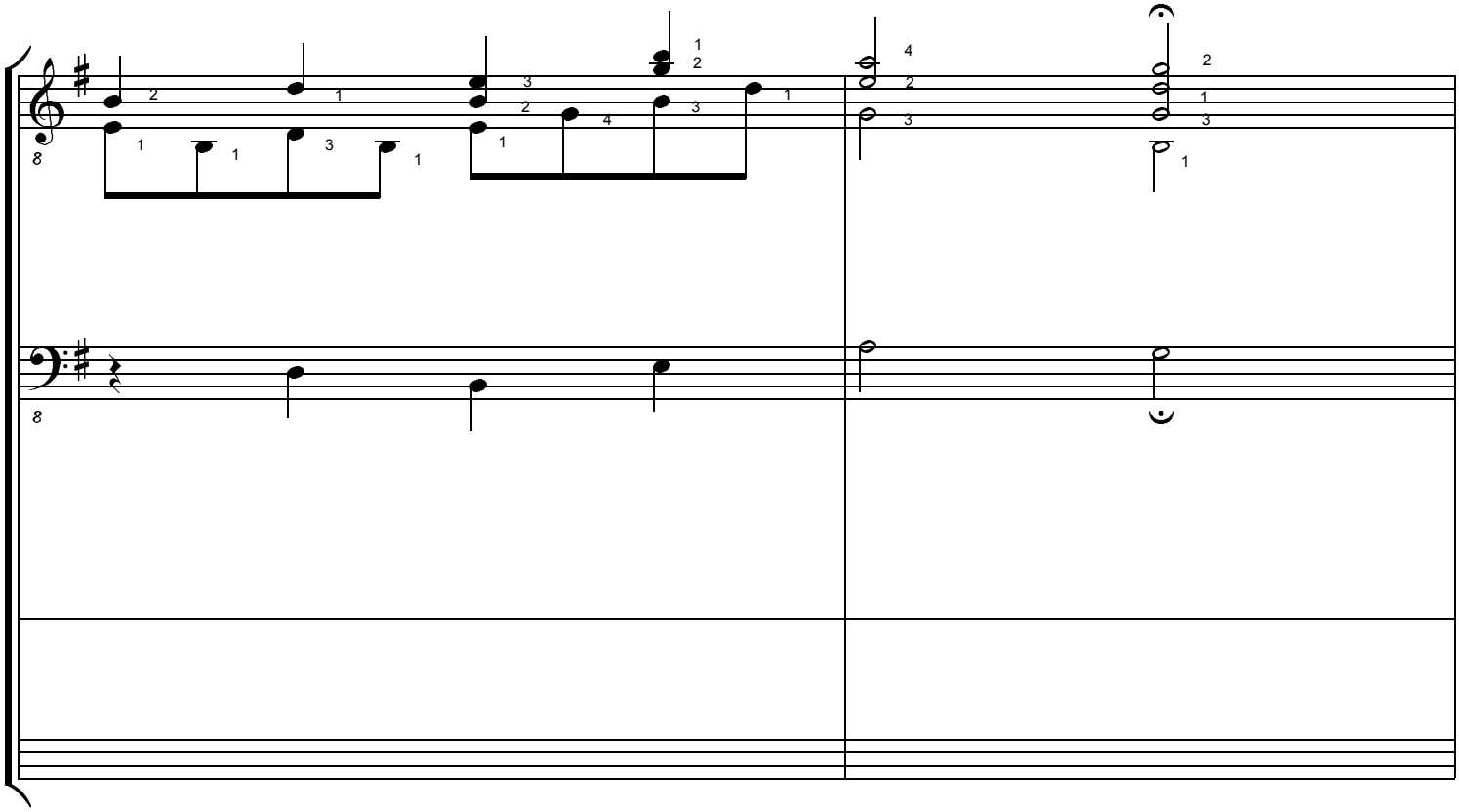
30



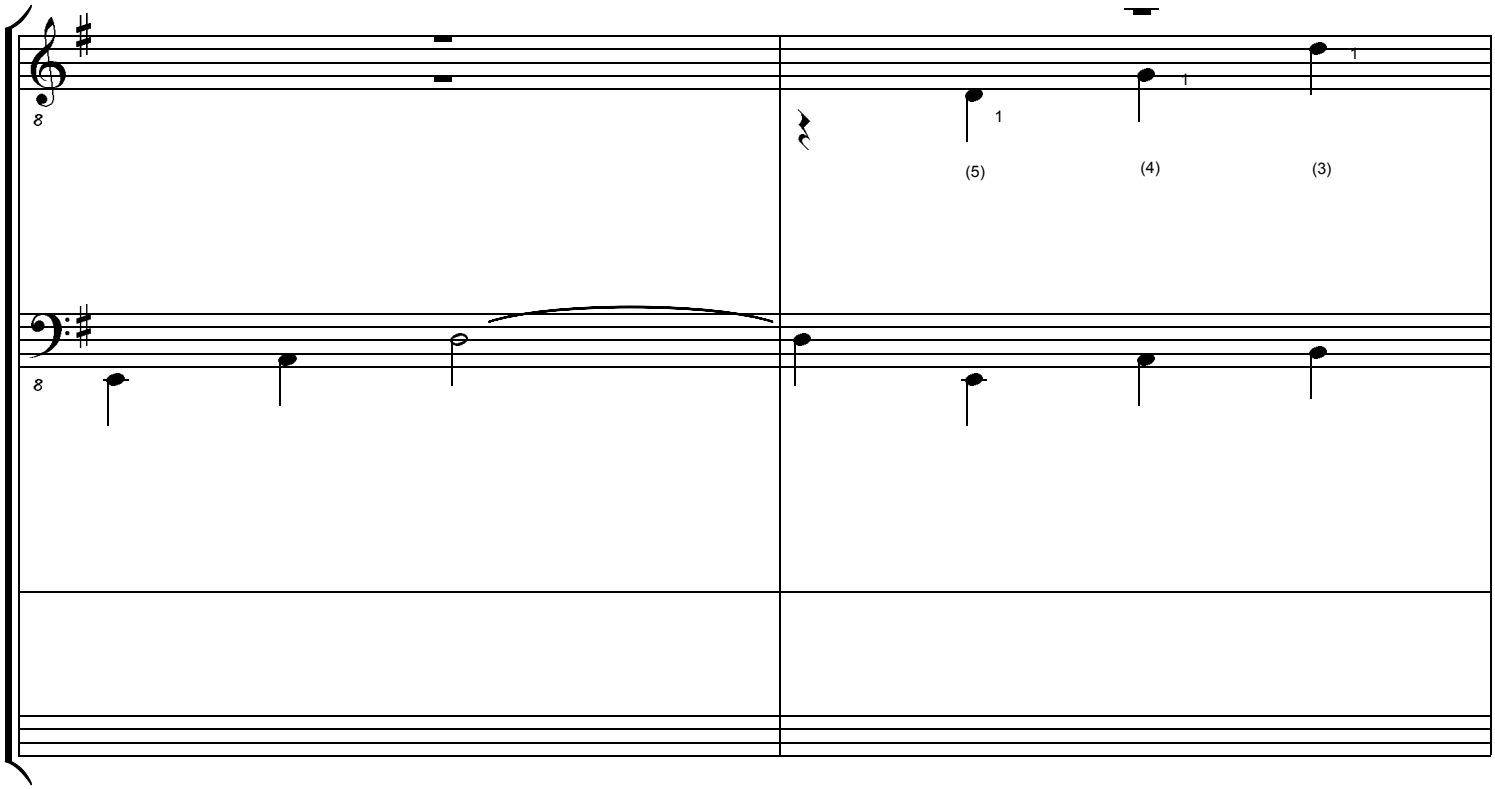

31
32

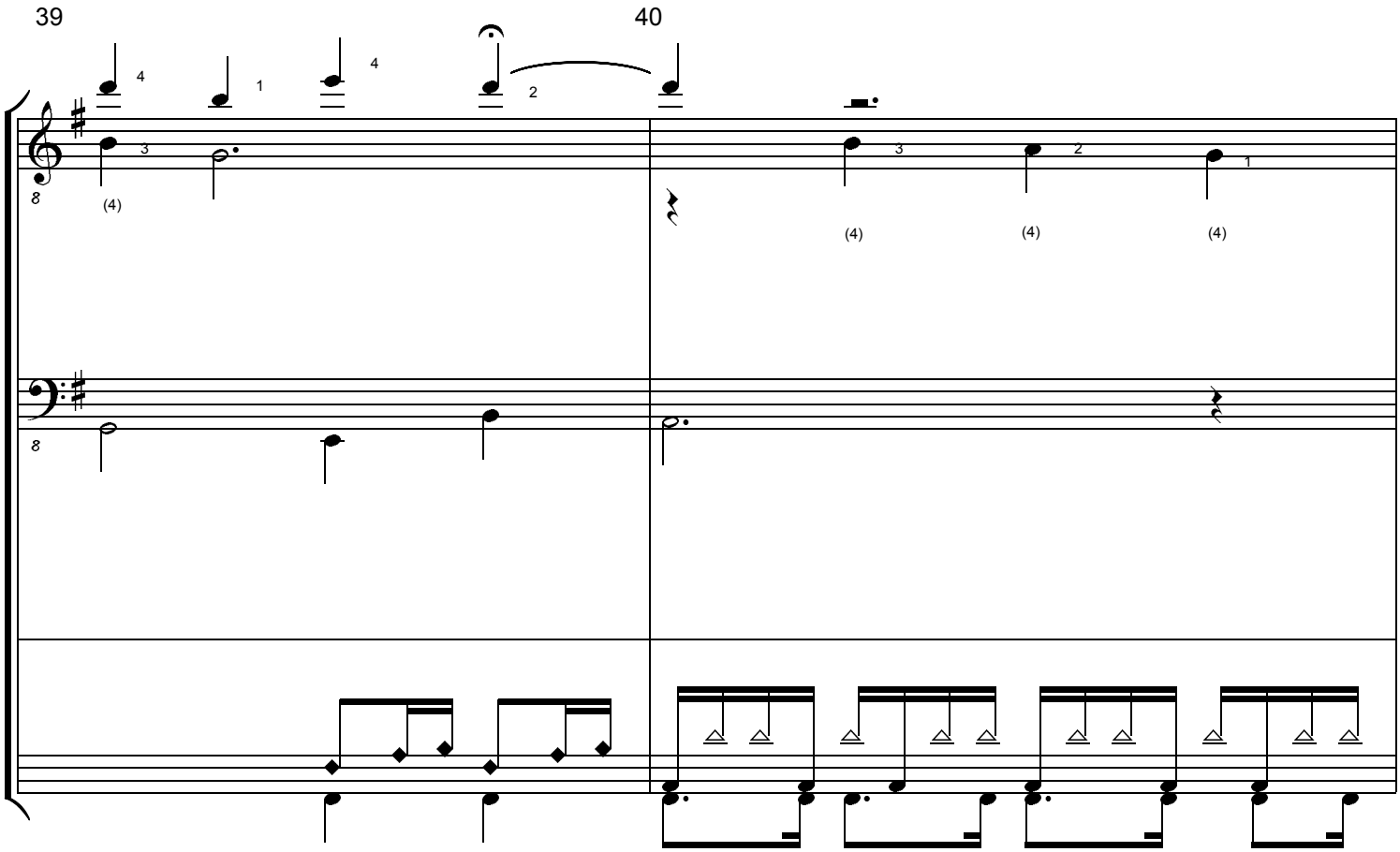

33
34

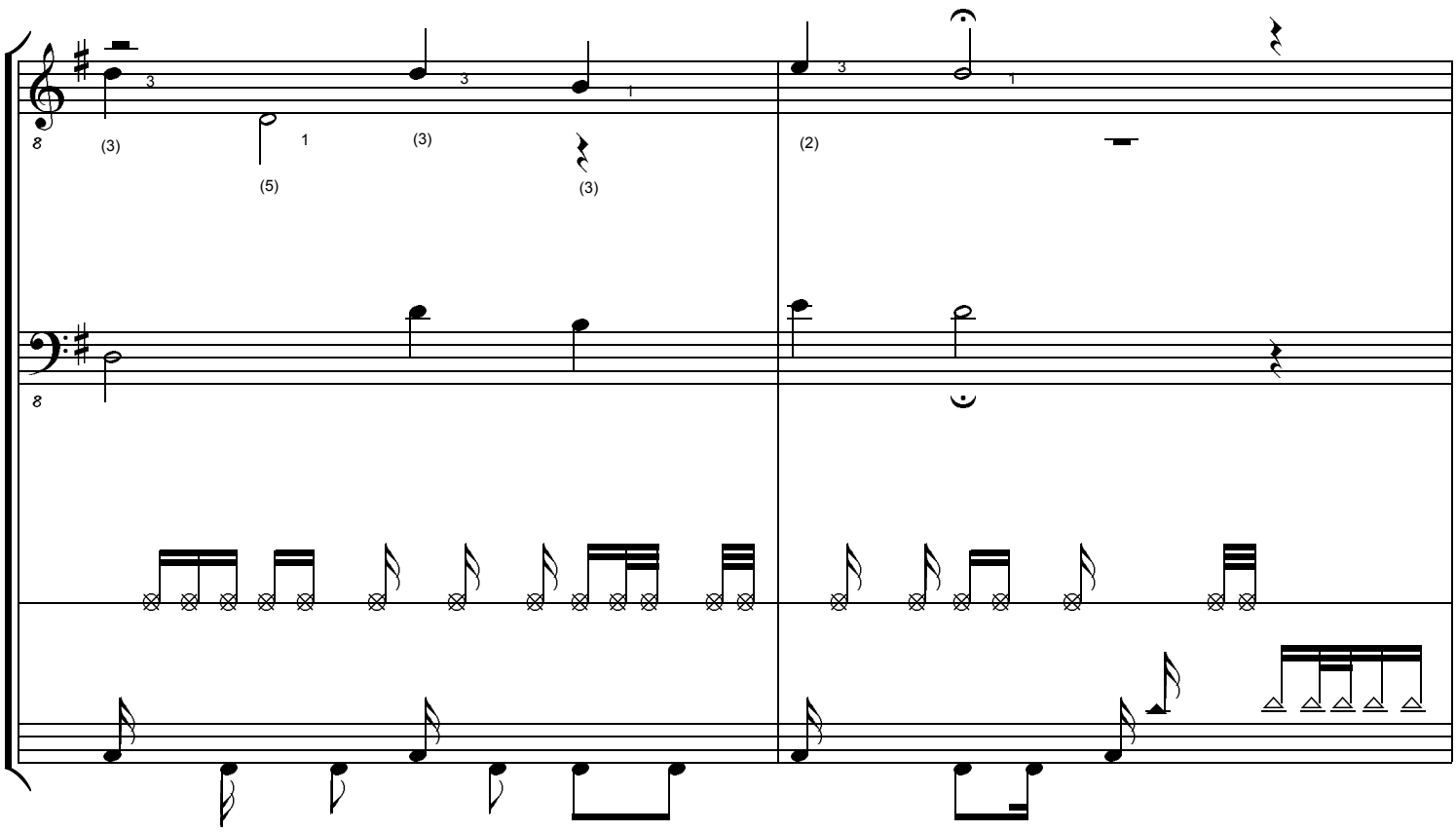
35 36



37 38

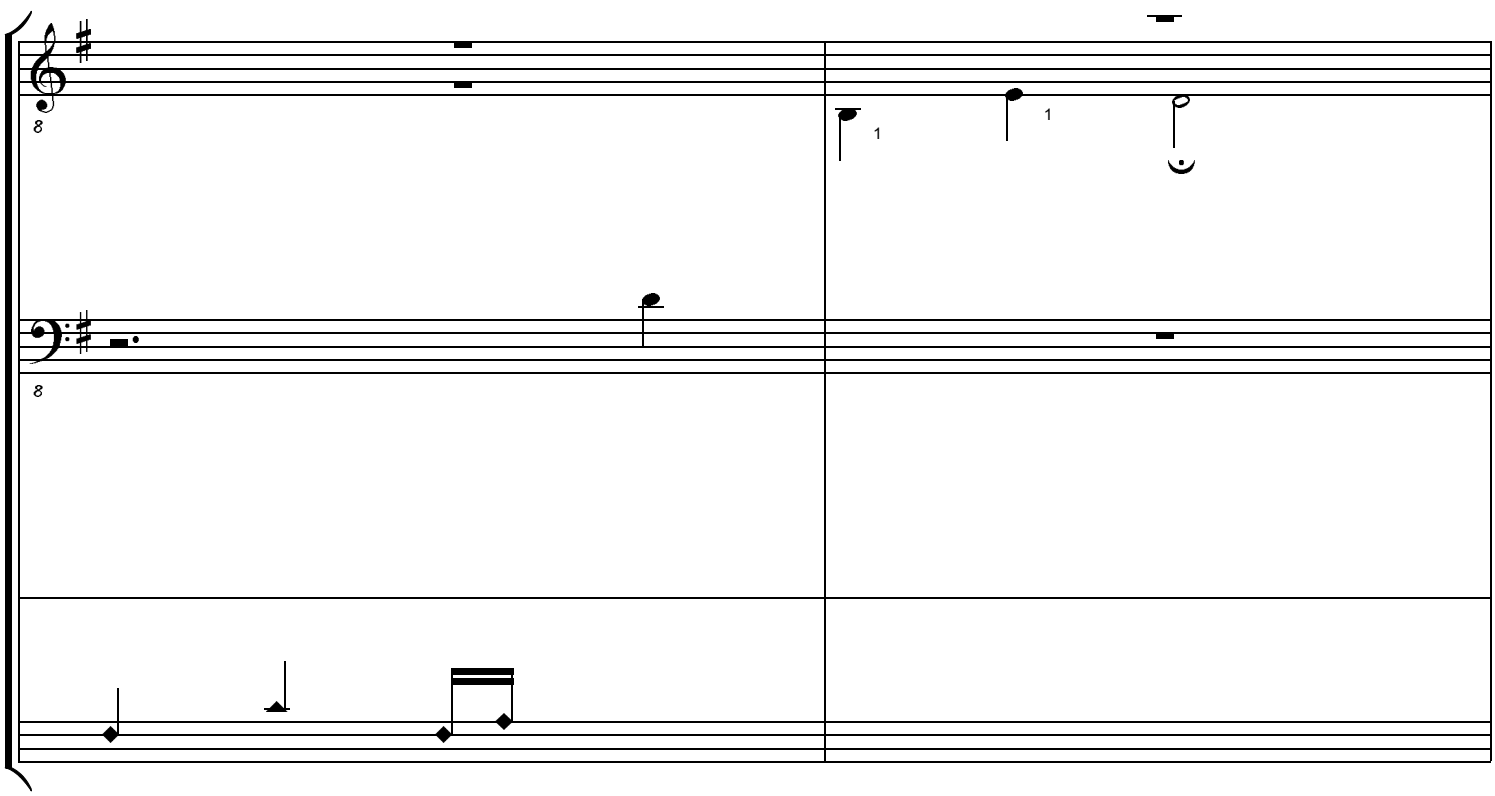



39
40


41
42

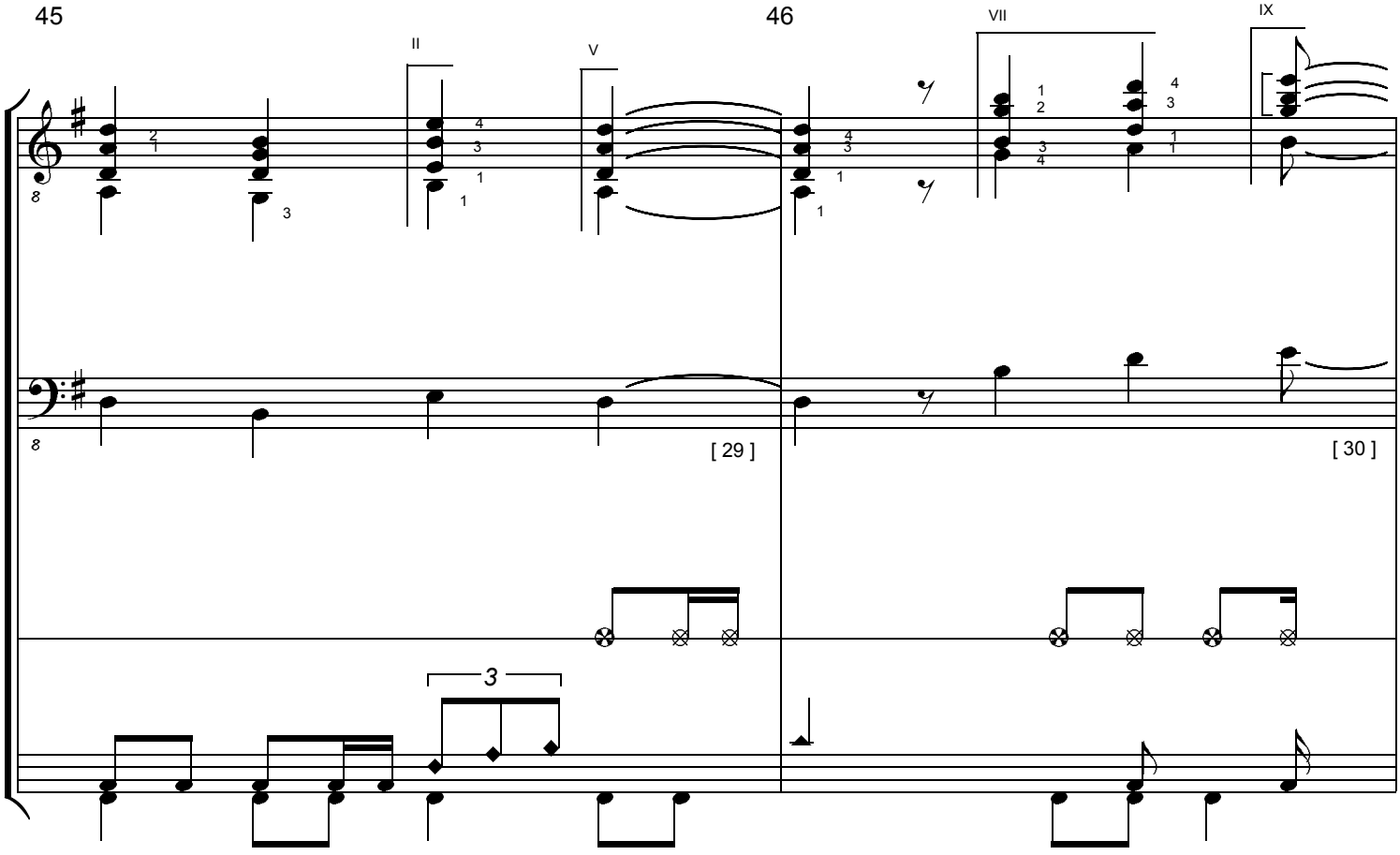
43

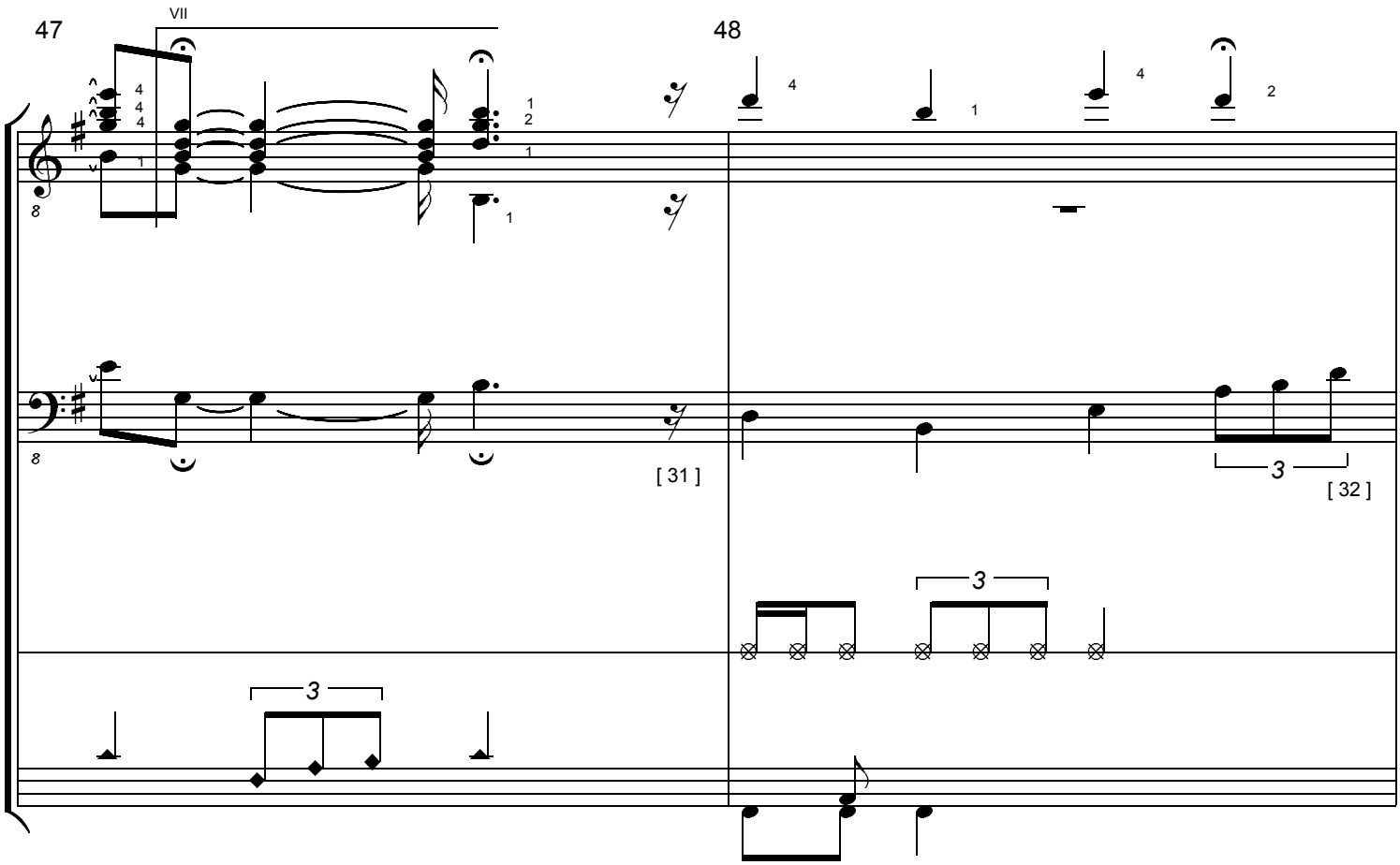
44

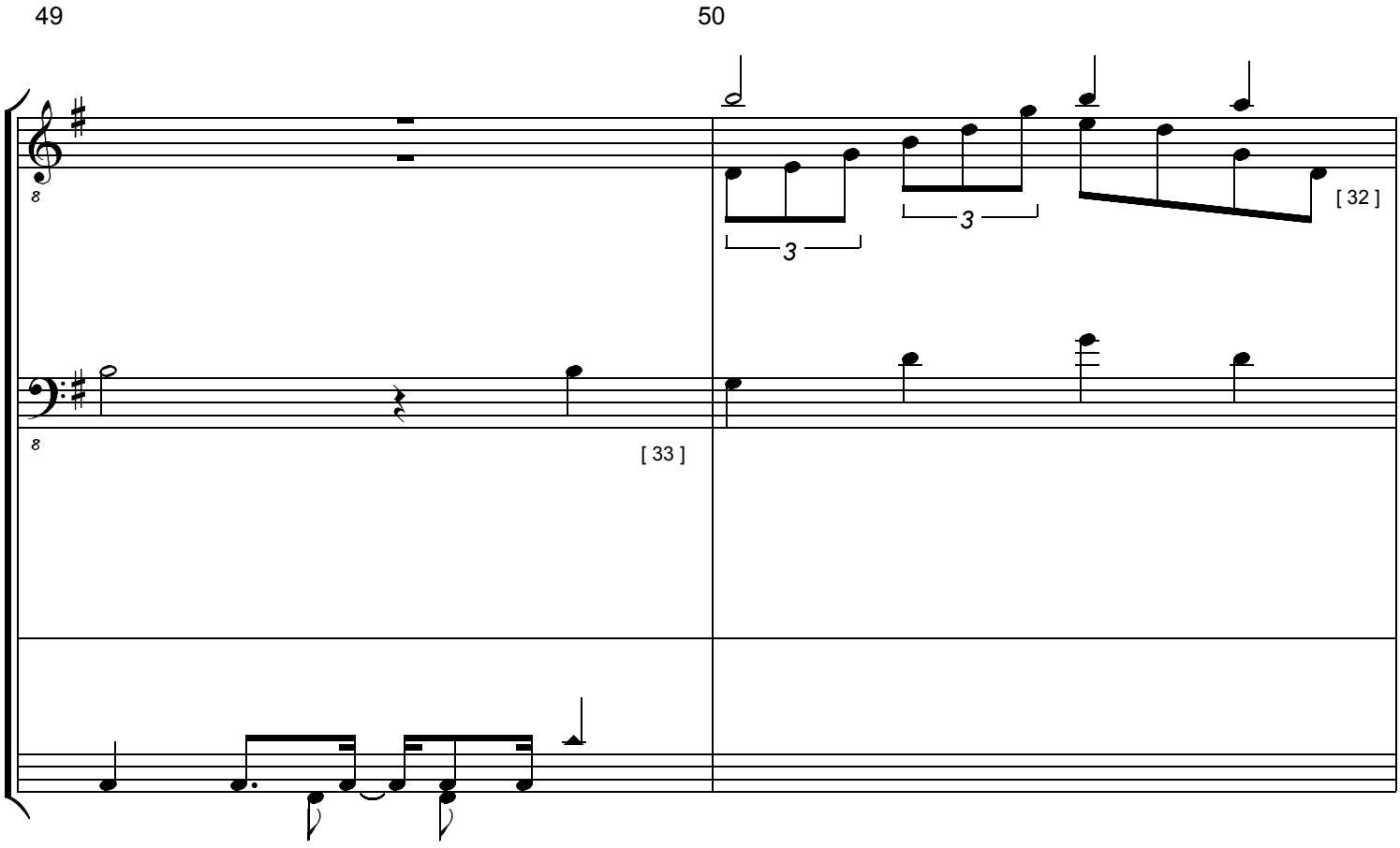


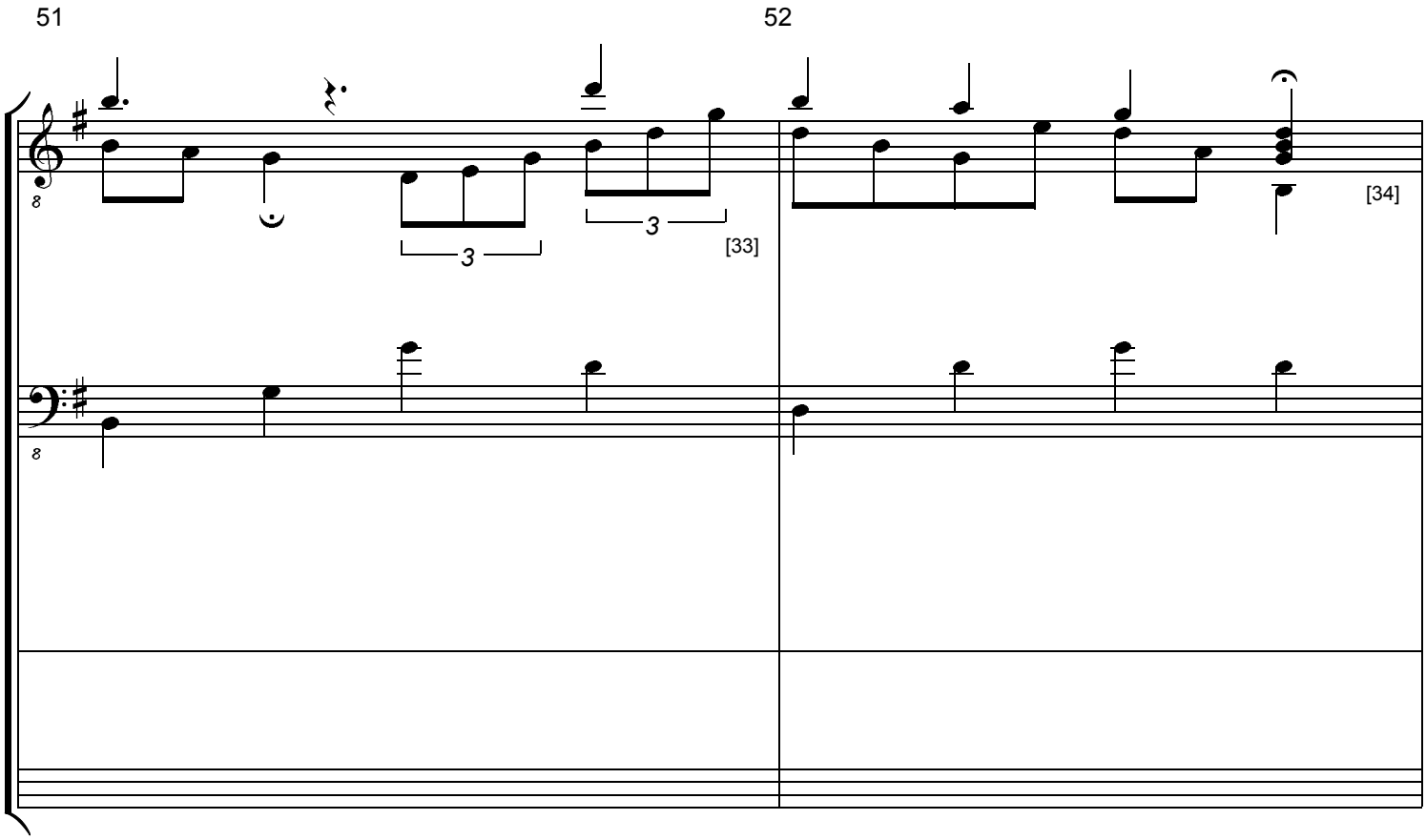
45

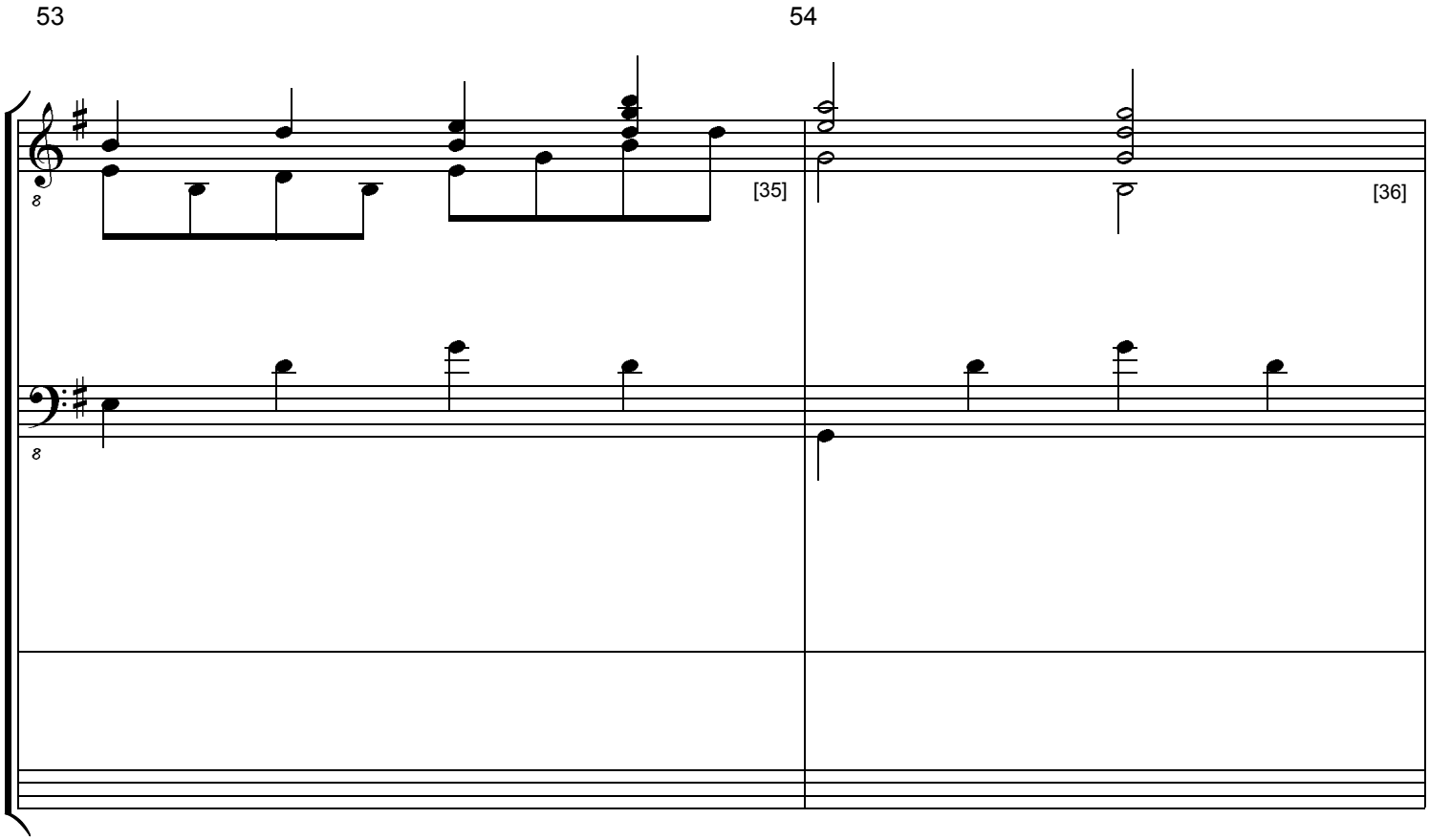
46

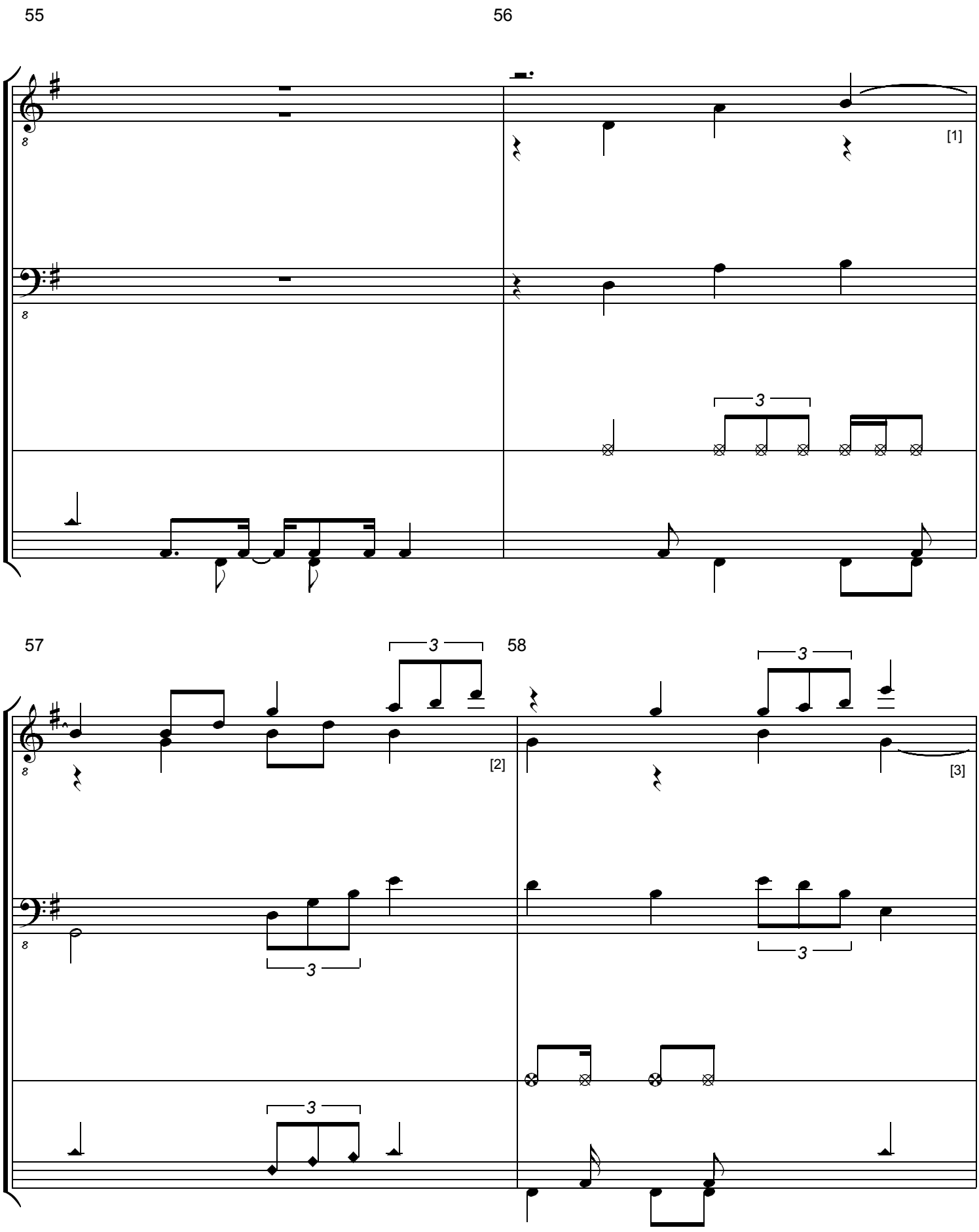


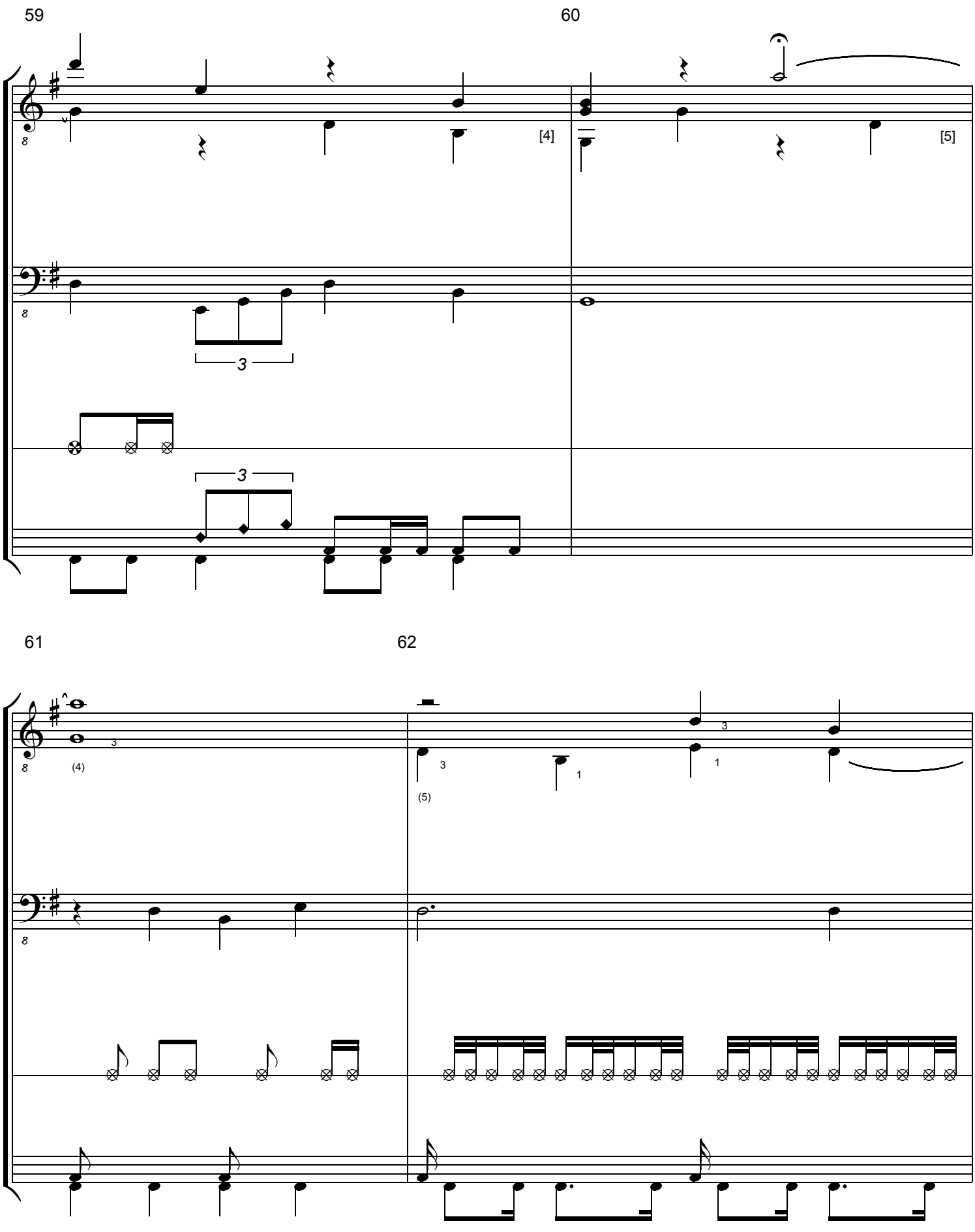

47
VII
48
[31]
[32]
3
3
3

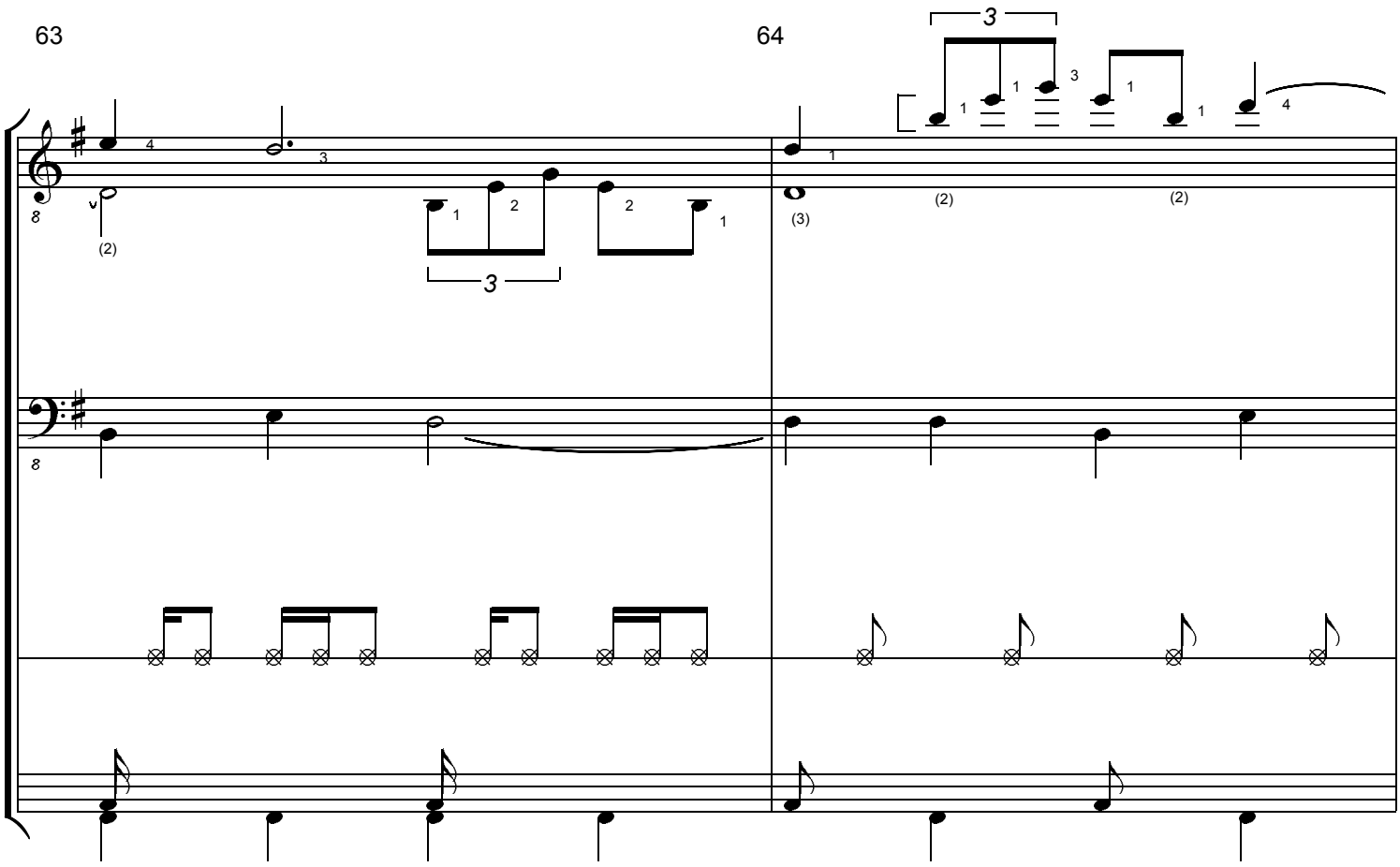

49
50
[33]
[32]
3
3

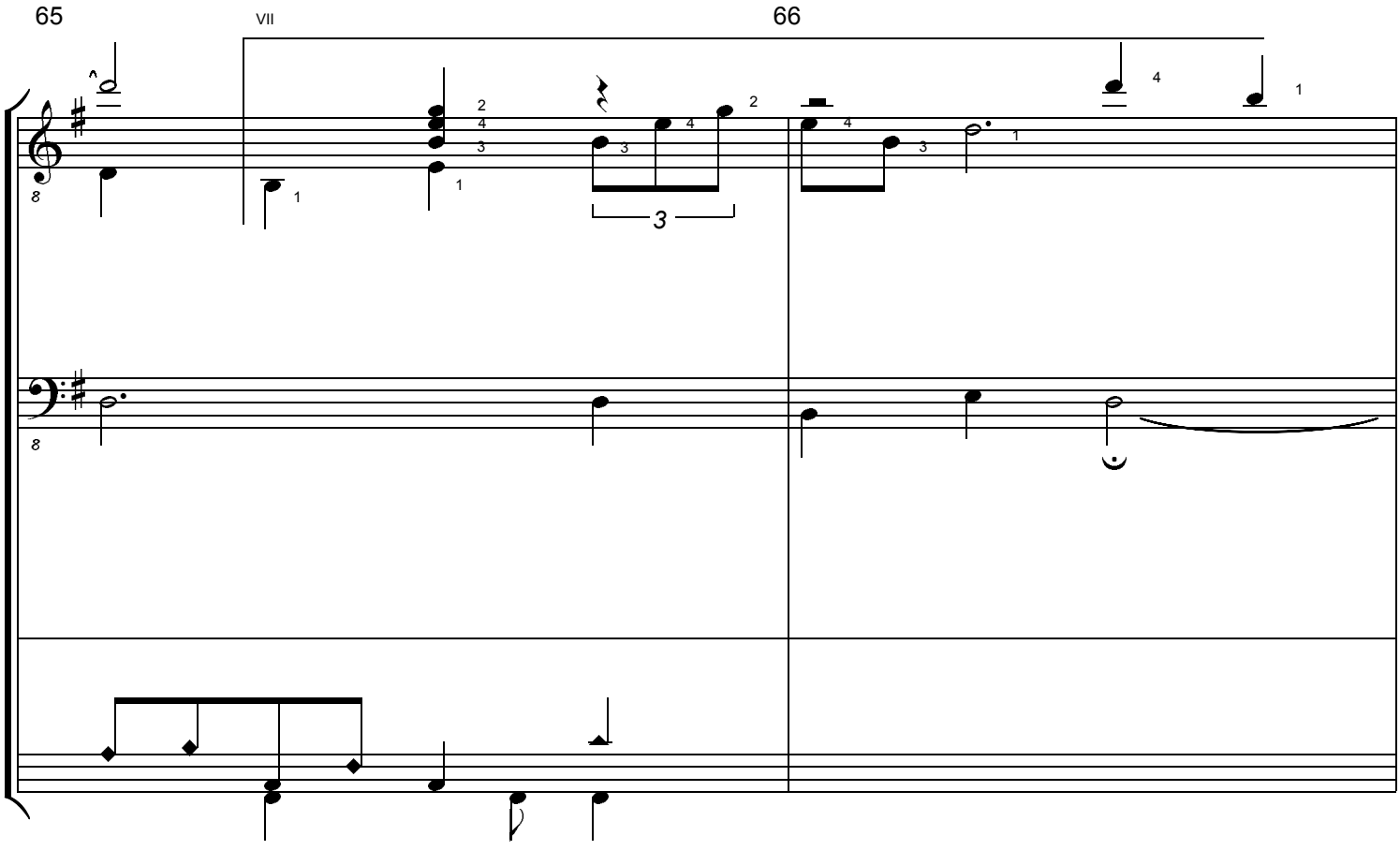

51
52
3
3
[33]
[34]

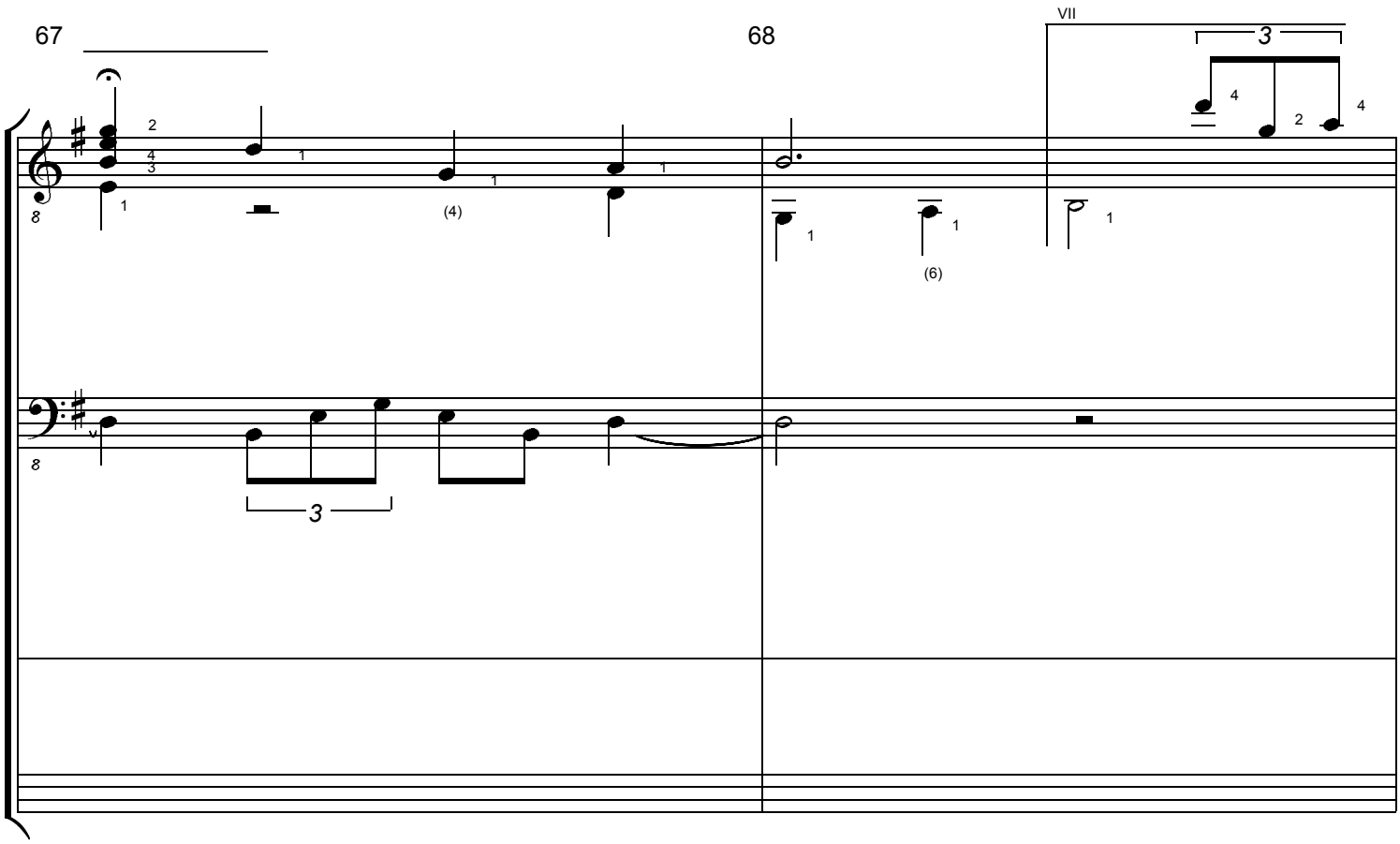

53
54
[35]
[36]

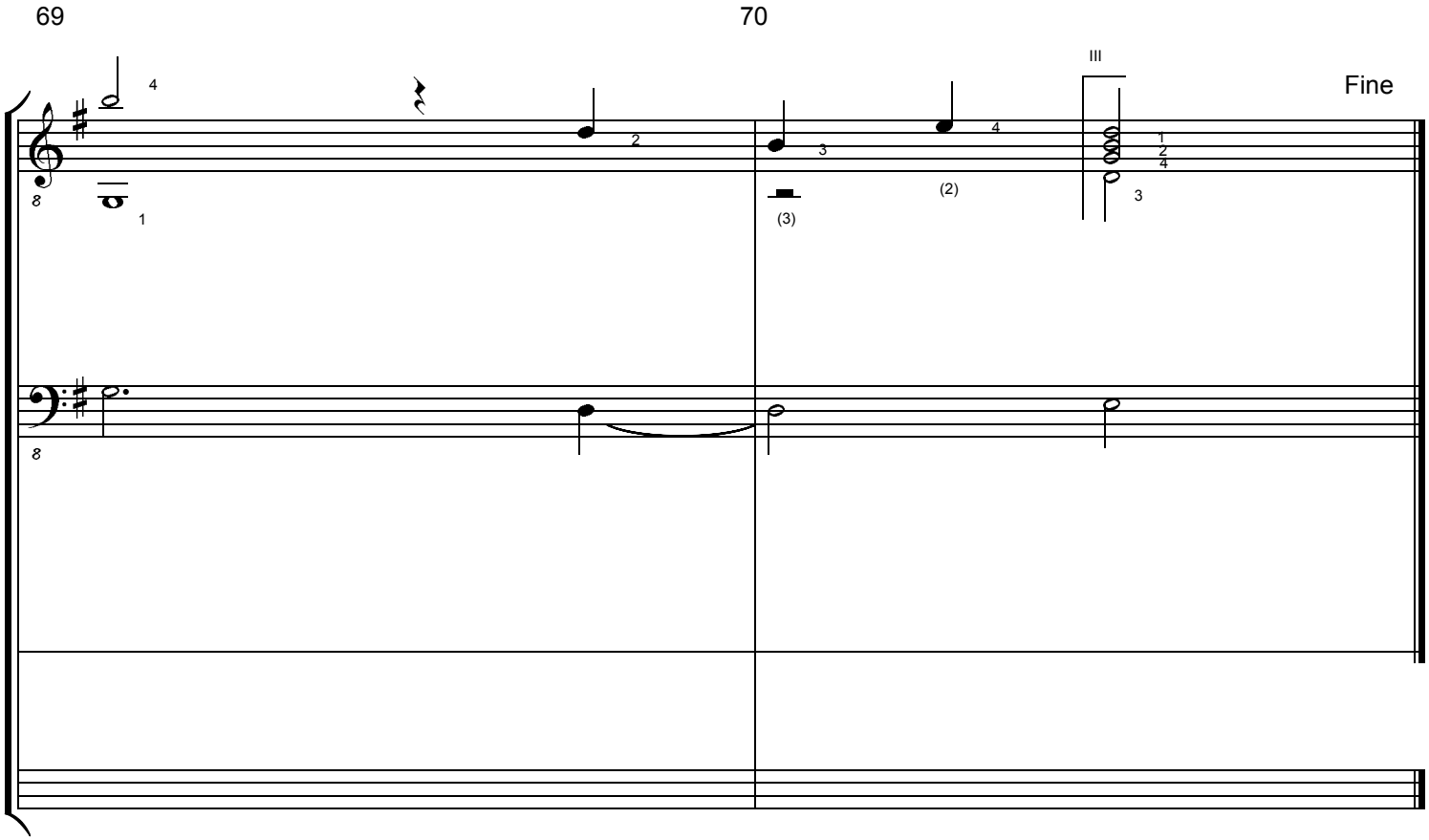

55
56
[1]
3
57
58
3
[2]
[3]
3
3
3
3


59
60
[4]
[5]
3
3
61
62
(4)
(5)
3
3
1
3
1


63
64
3
3
(2)
(3)
(2)
(2)


65
VII
66
3
3


67
68
VII
3
3


69
70
III
Fine

Achat

5
1, 5, 10

Key:
G

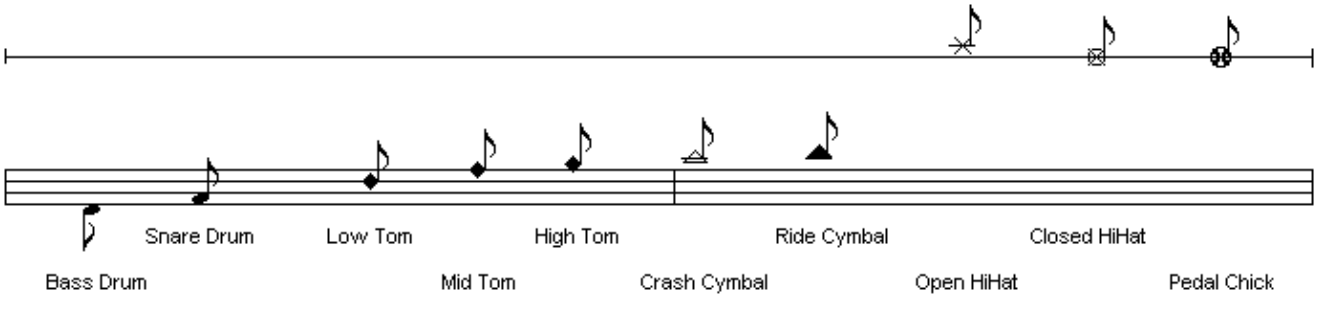
Notes:
E G A H D

1	2	3	4	5	6	7	8	9	10	11	12
[56]	[57]	[58]	[59]	[60]							
	[22]	[21]	[20]	[19]	[18]						[43]
13	14	15	16	17	18	19	20	21	22	23	24
[42]	[41]	[40]	[39]		[6]	[5]	[4]	[3]	[2]		[65]
25	26	27	28	29	30	31	32	33	34	35	36
							[50]	[51]	[52]	[53]	[54]
				[45]	[46]	[47]	[48]	[49]			
[64]	[63]	[62]	[61]								
37	38	39	40	41	42	43	44	45	46	47	48
								[29]	[30]	[31]	[32]
		[16]	[15]	[14]	[13]	[12]		[59]	[58]	[57]	[56]
49	50	51	52	53	54	55	56	57	58	59	60
	[32]	[33]	[34]	[35]	[36]		[1]	[2]	[3]	[4]	[5]
[33]											
[55]						[49]	[48]	[47]	[46]	[45]	
61	62	63	64	65	66	67	68	69	70		
[28]	[27]	[26]	[25]	[24]							

Guitar

Bass

Drums



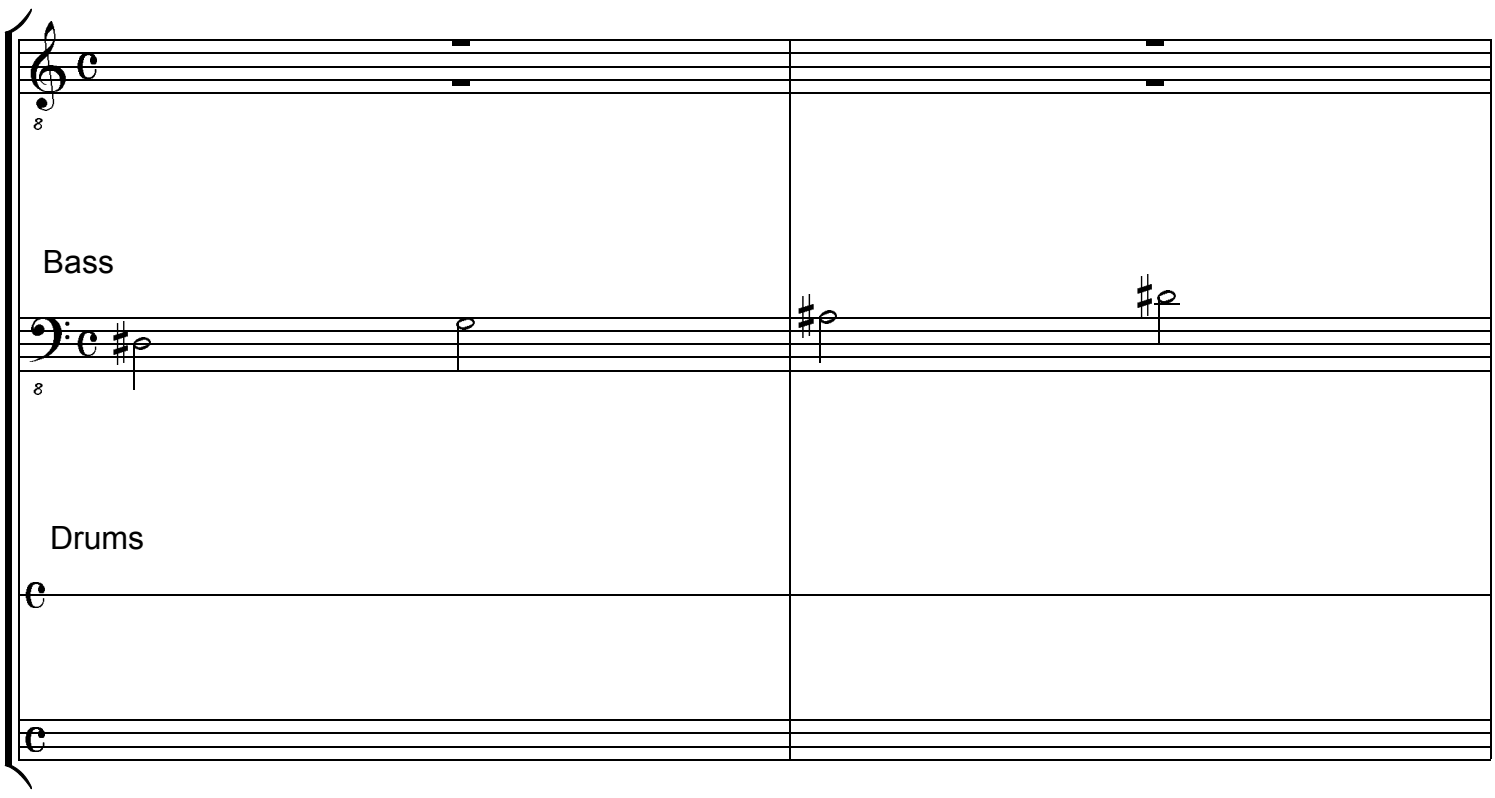
NEPHRIT

by Uwe Warneke

improvisation in gipsy mode
for Solo Guitar, Bass and Drums

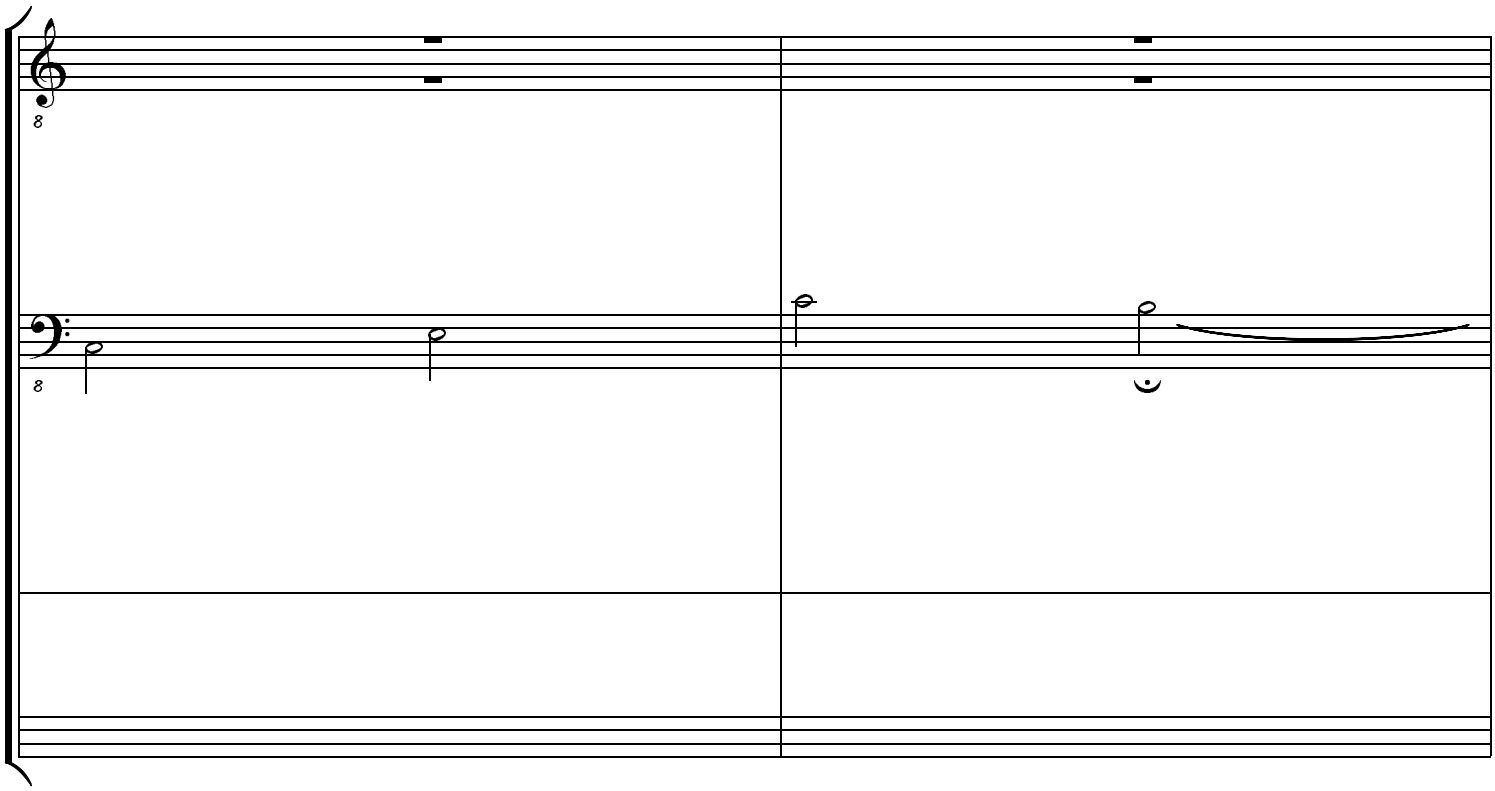
NEPHRIT

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



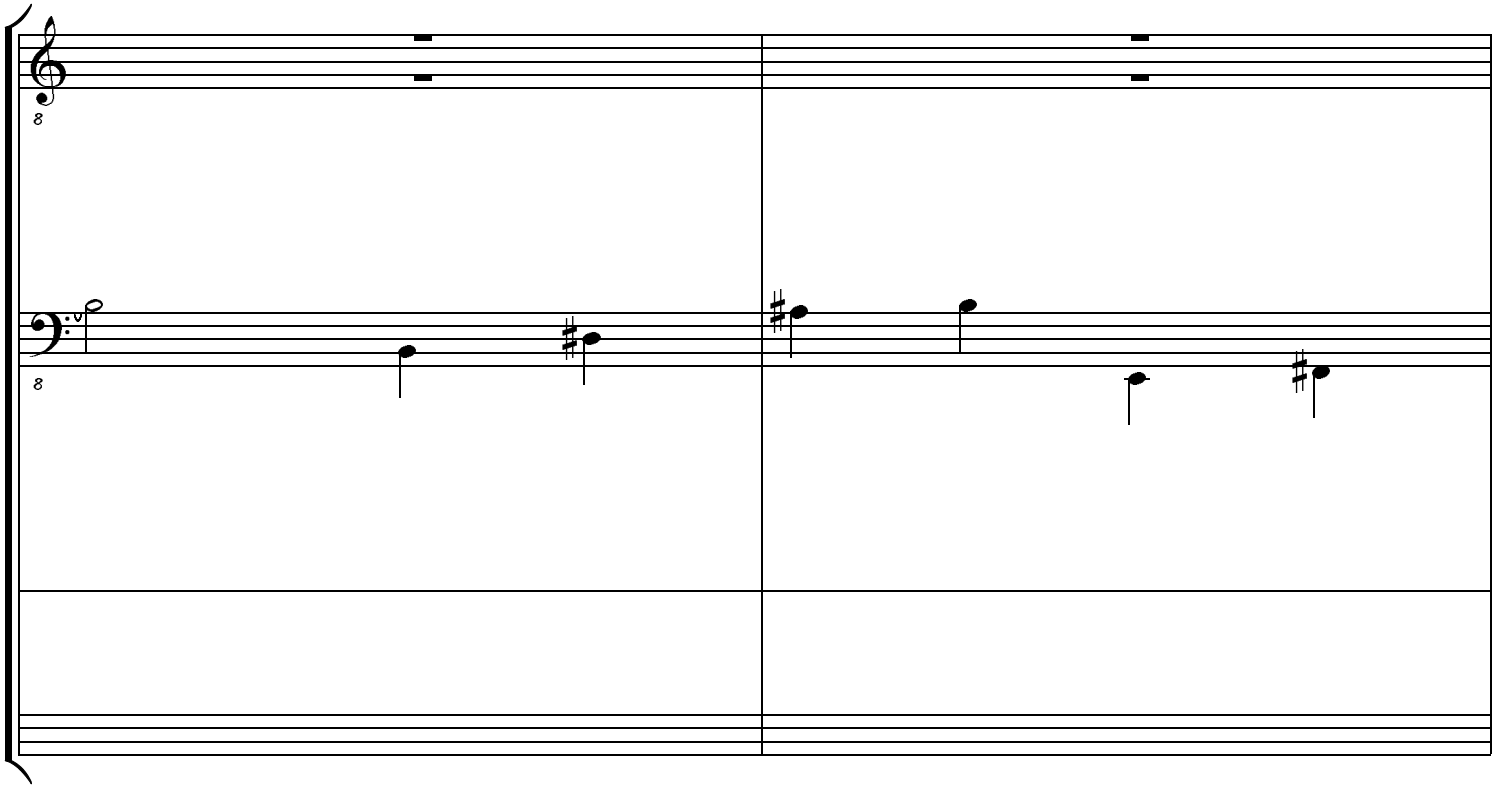
3

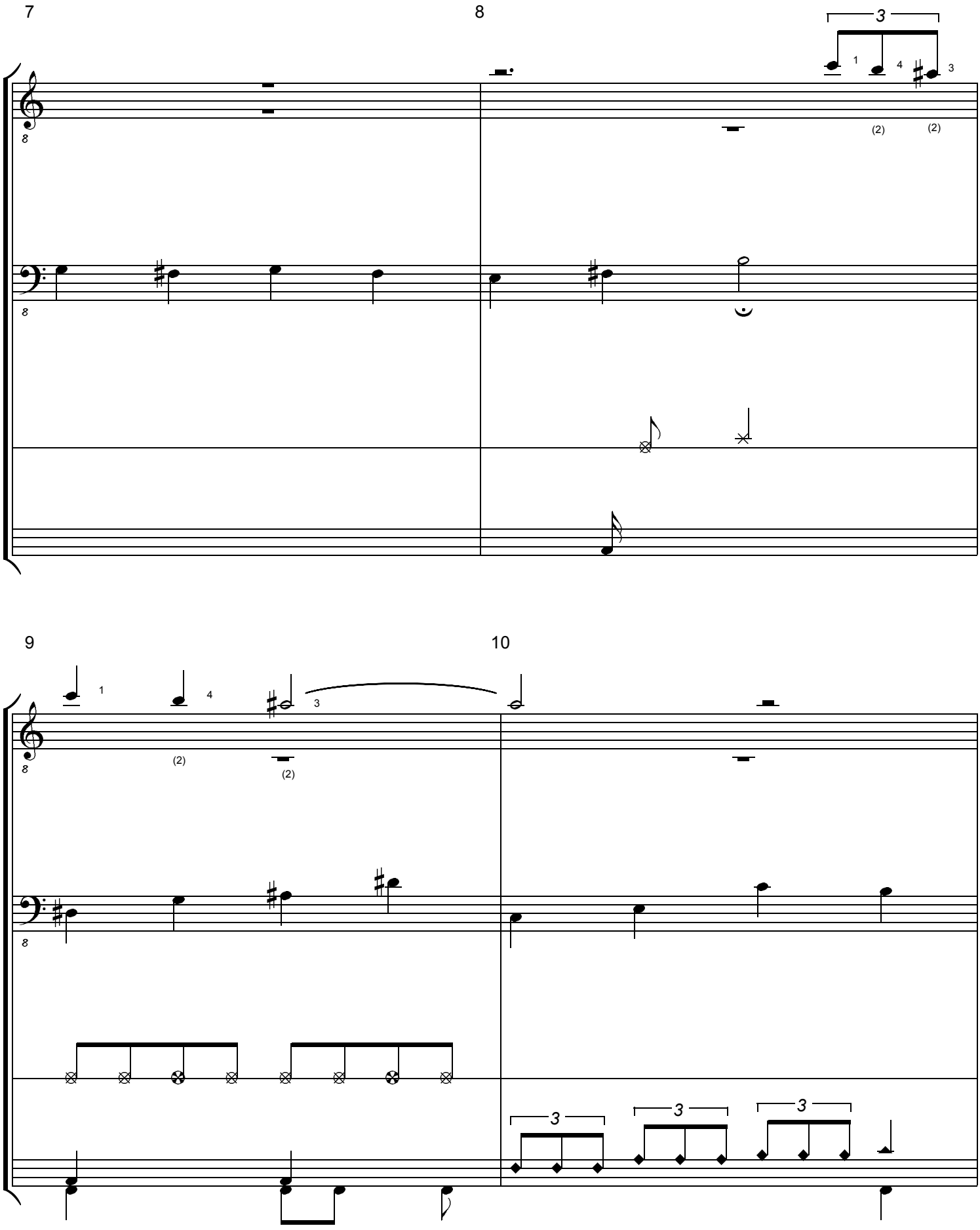
4

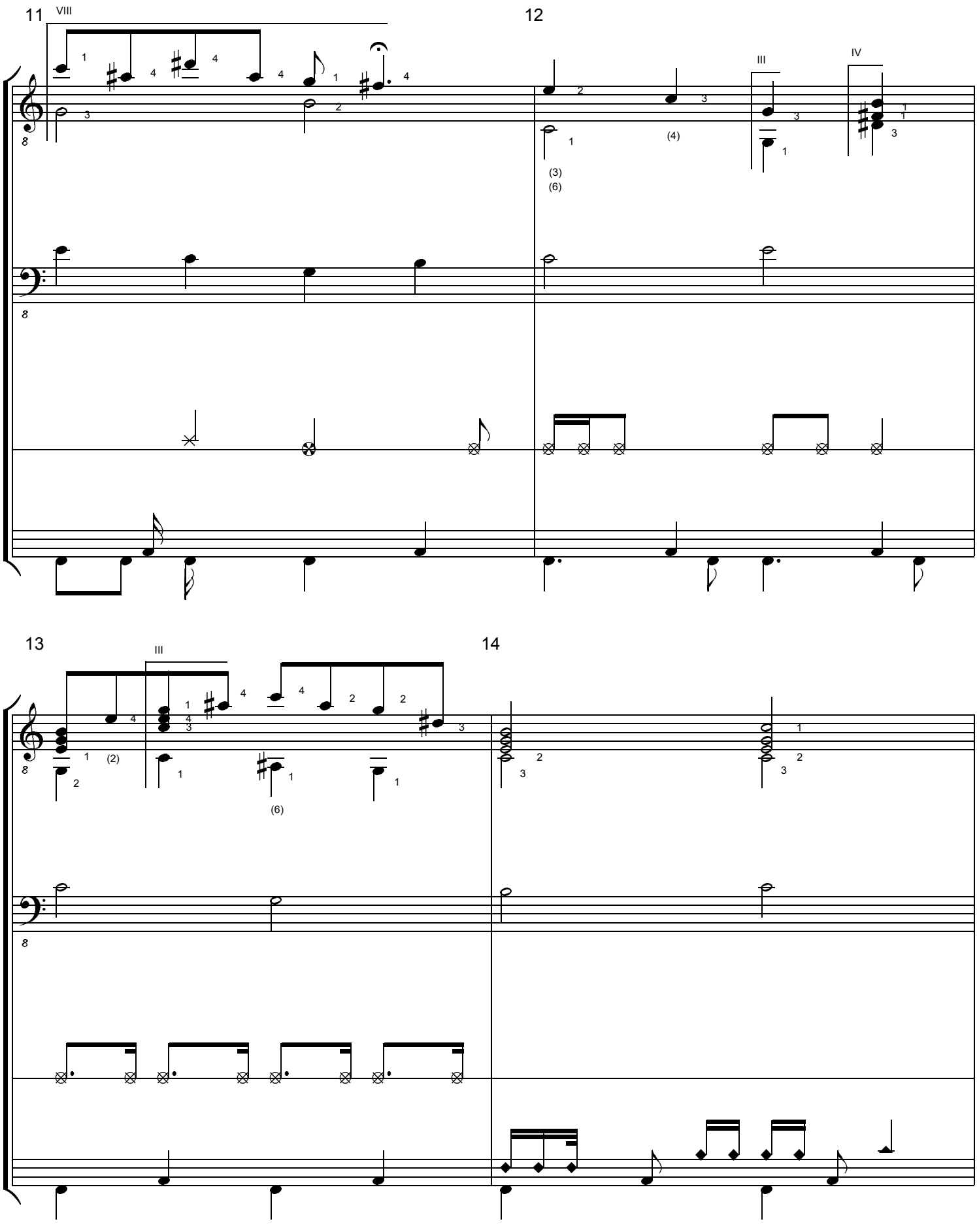


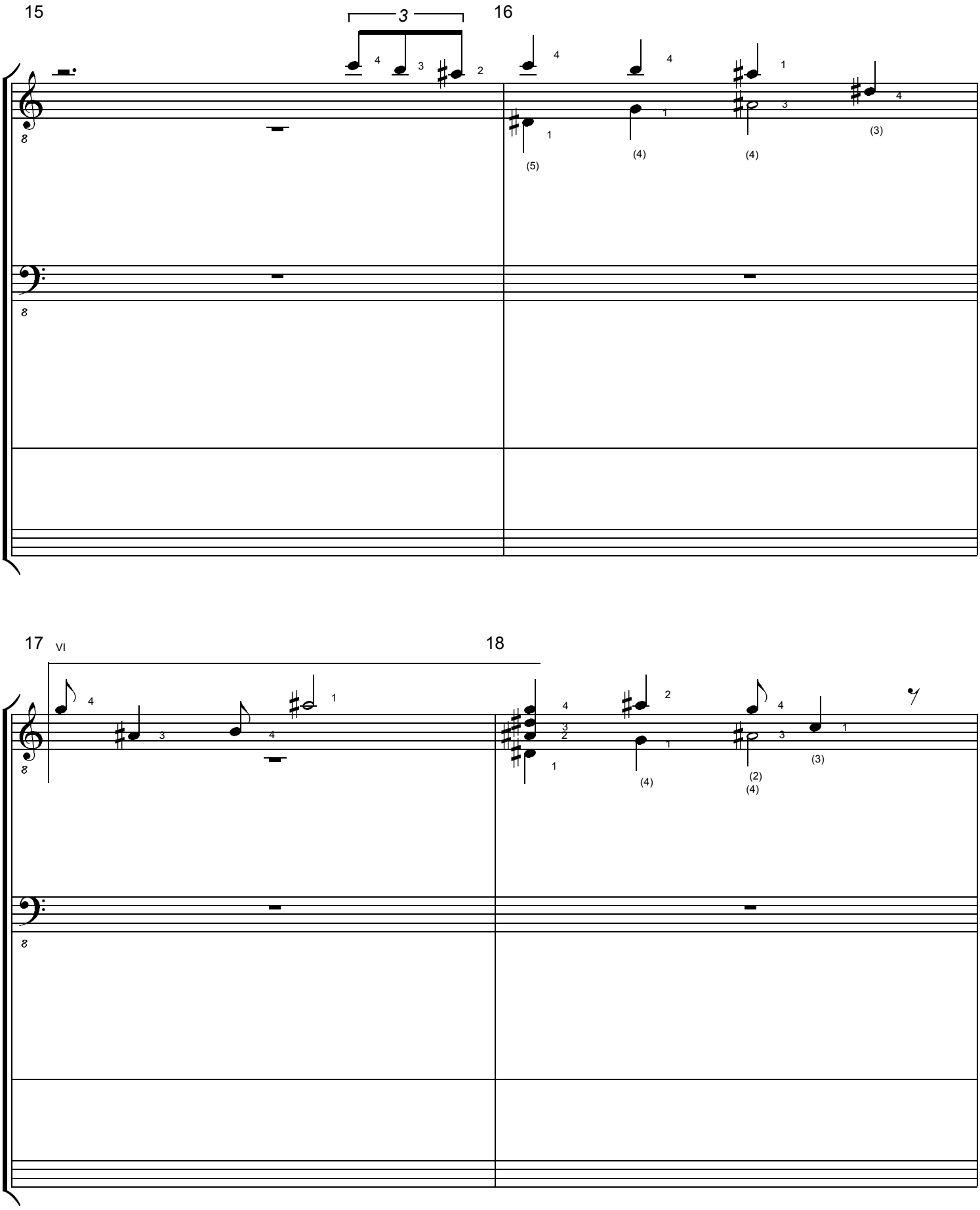
5

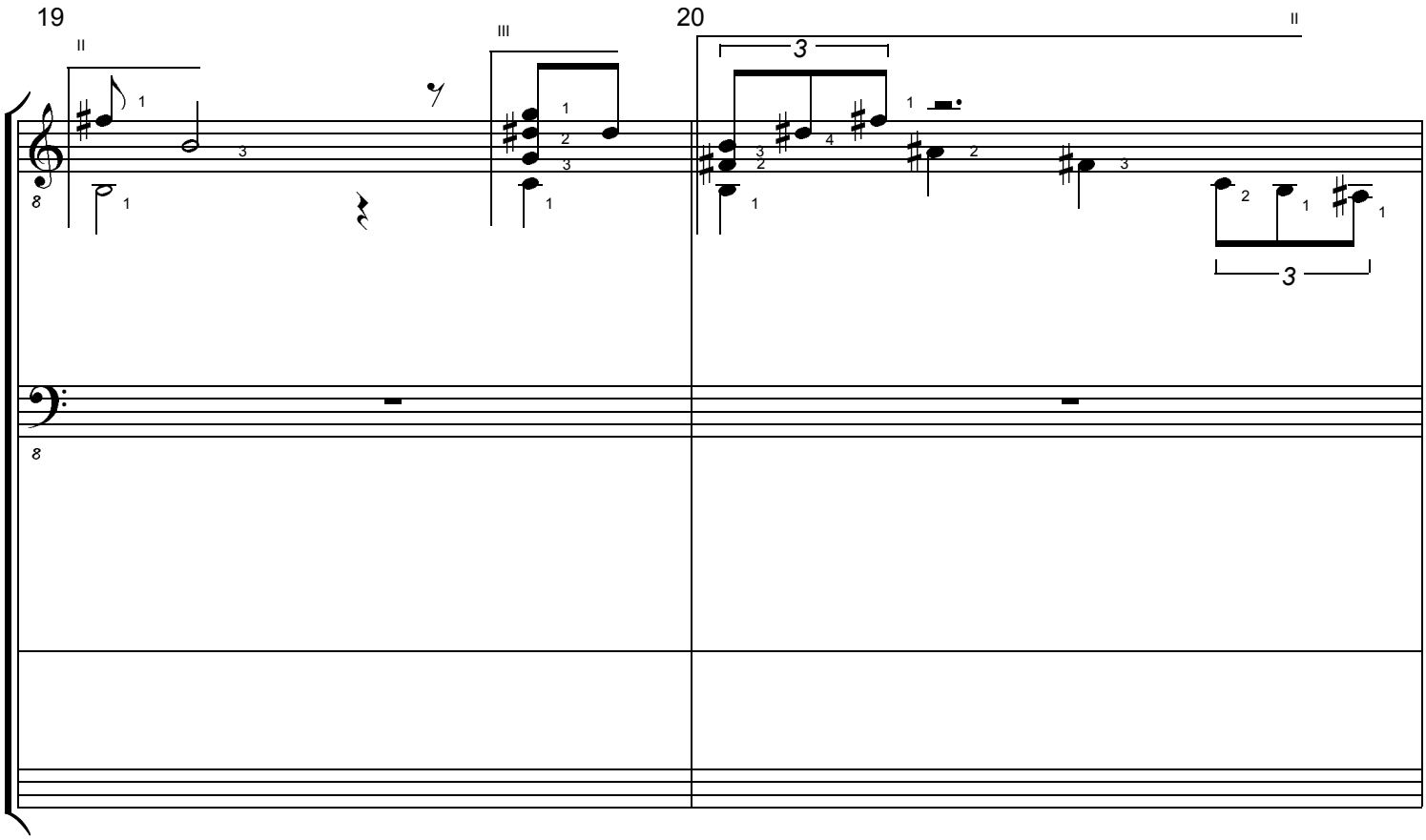
6

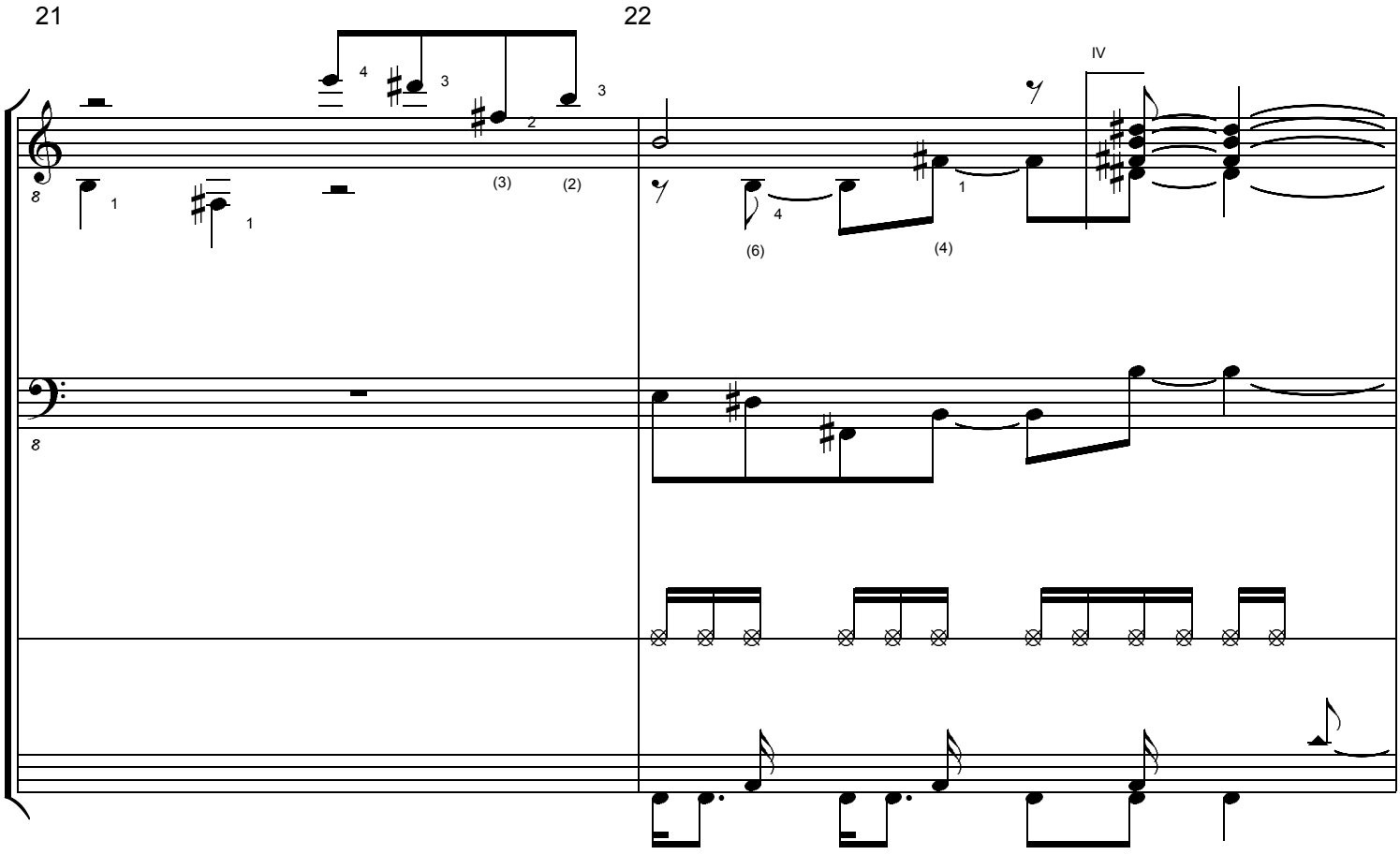


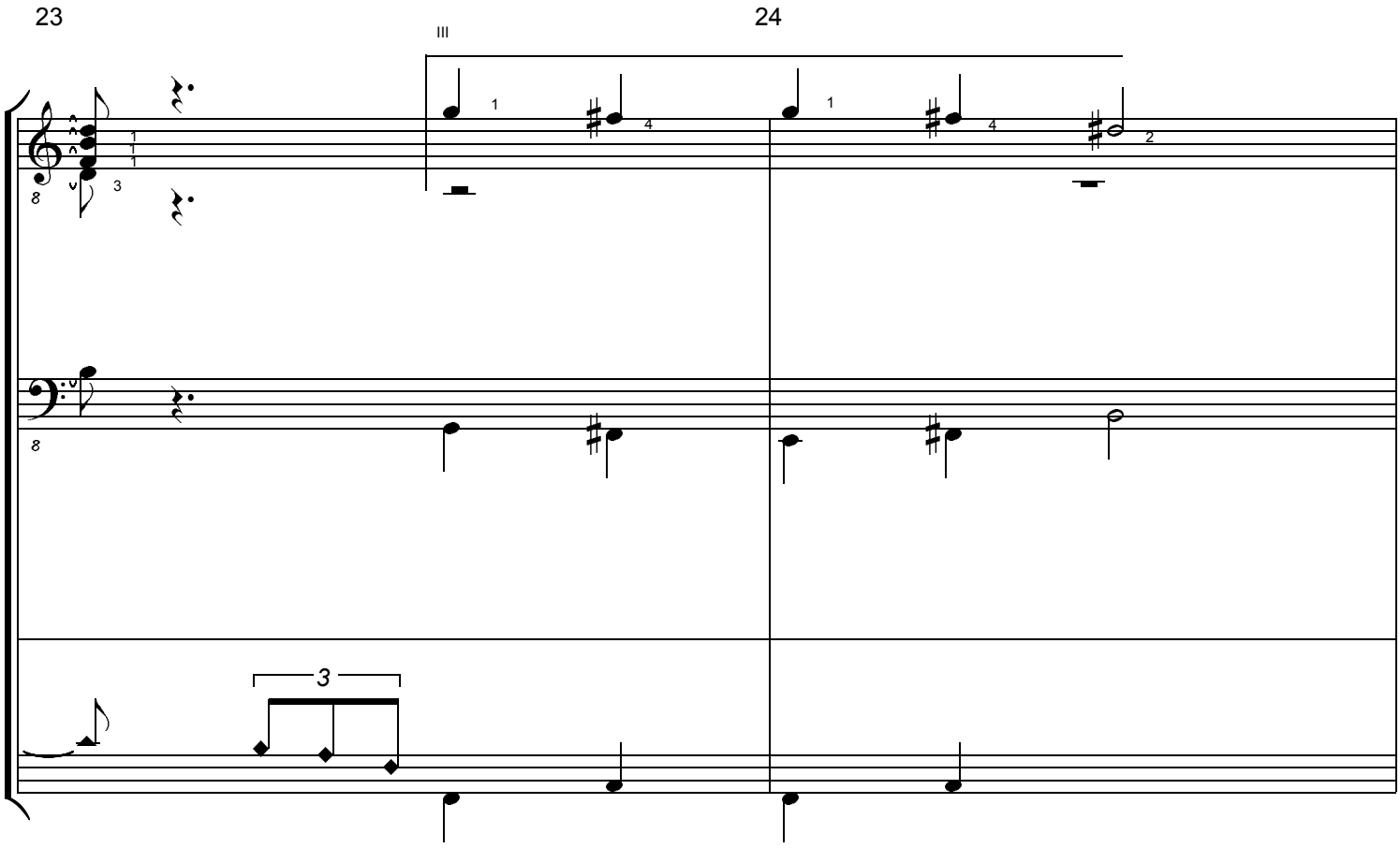

7
8
9
10
3
1
4
3
(2)
(2)
(2)
(2)

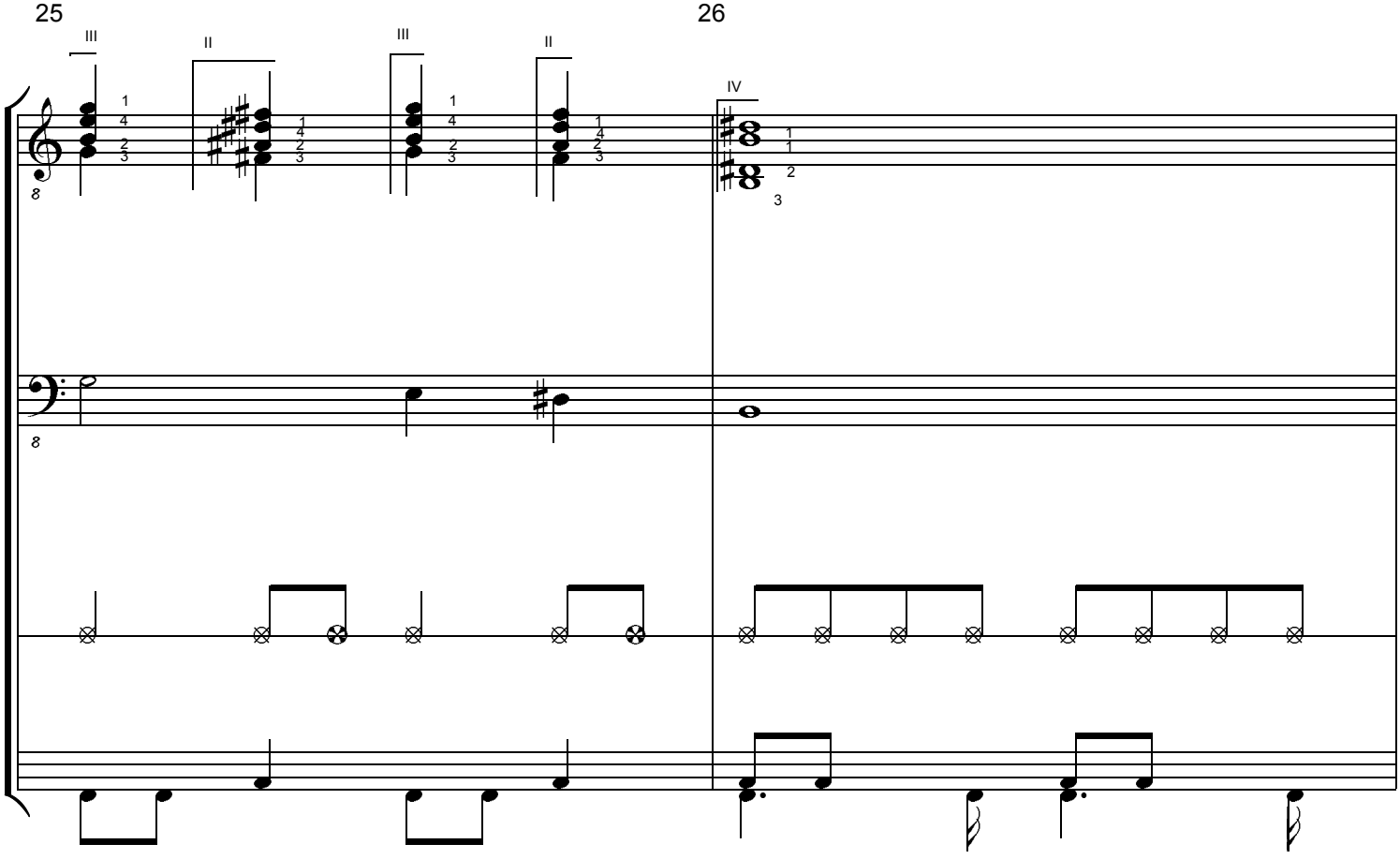

11
VIII
12
III
IV
13
III
14

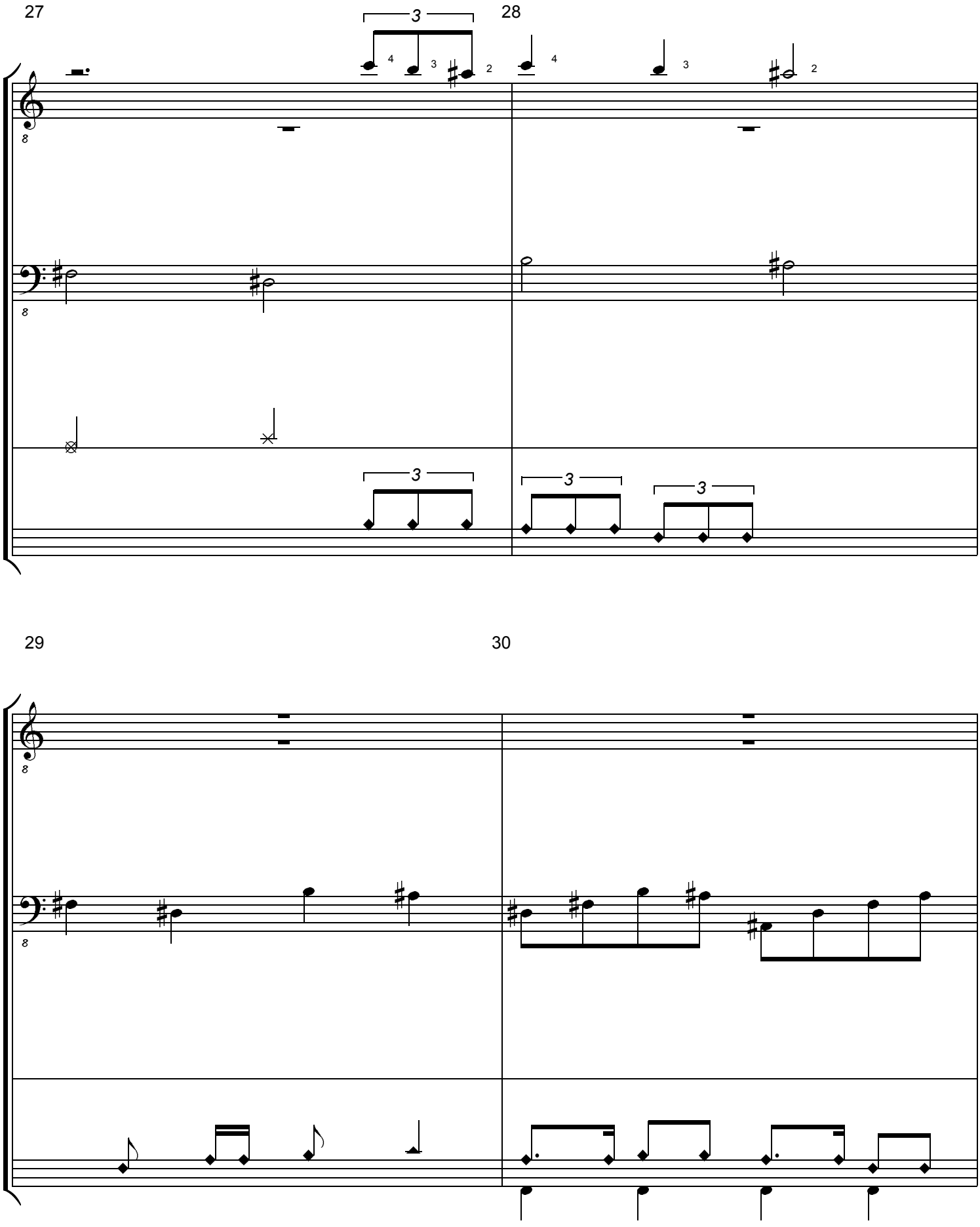

15
16
17
VI
18


19
20


21
22

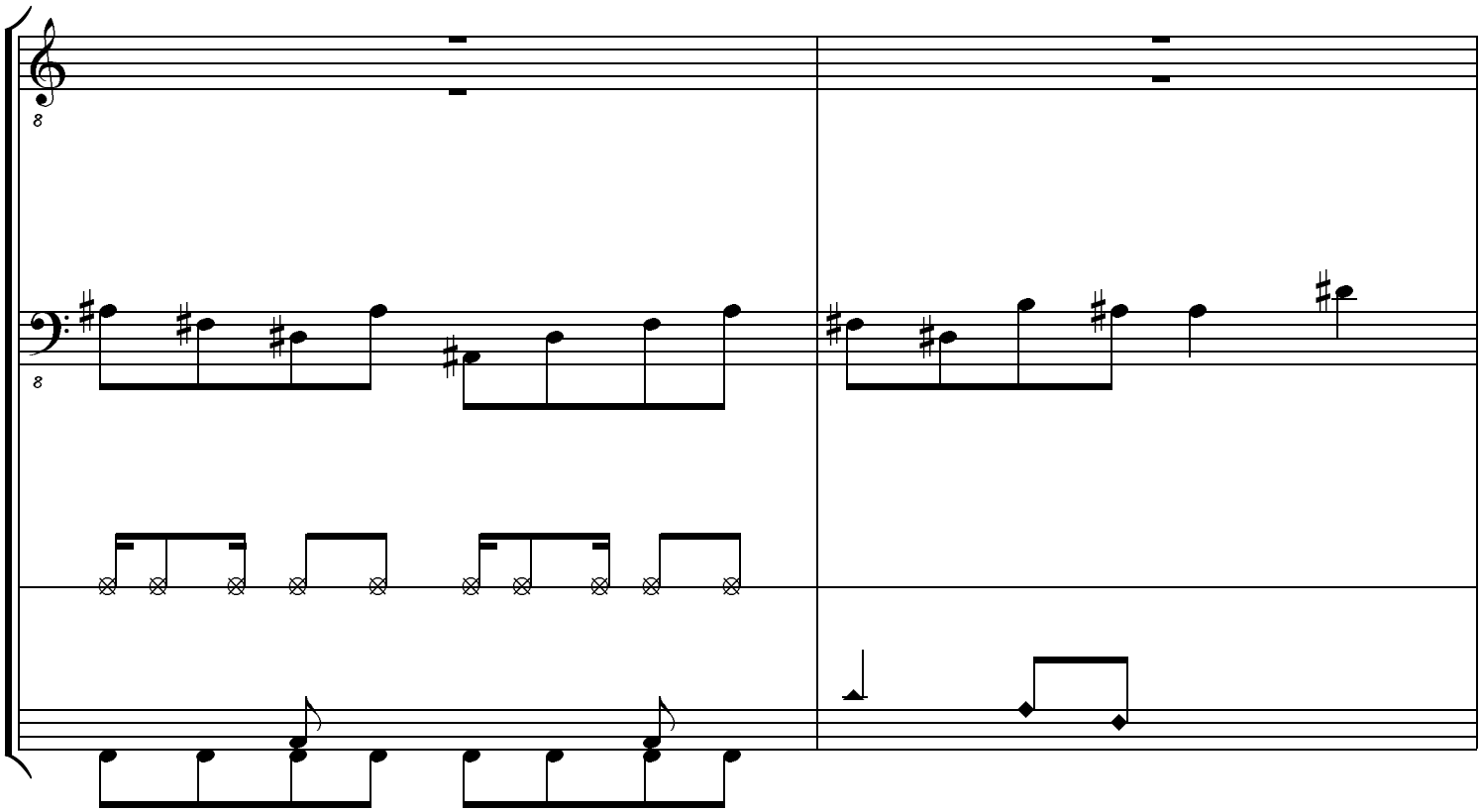

23
24
III
3


25
26
III
II
III
II
IV


27
28
29
30

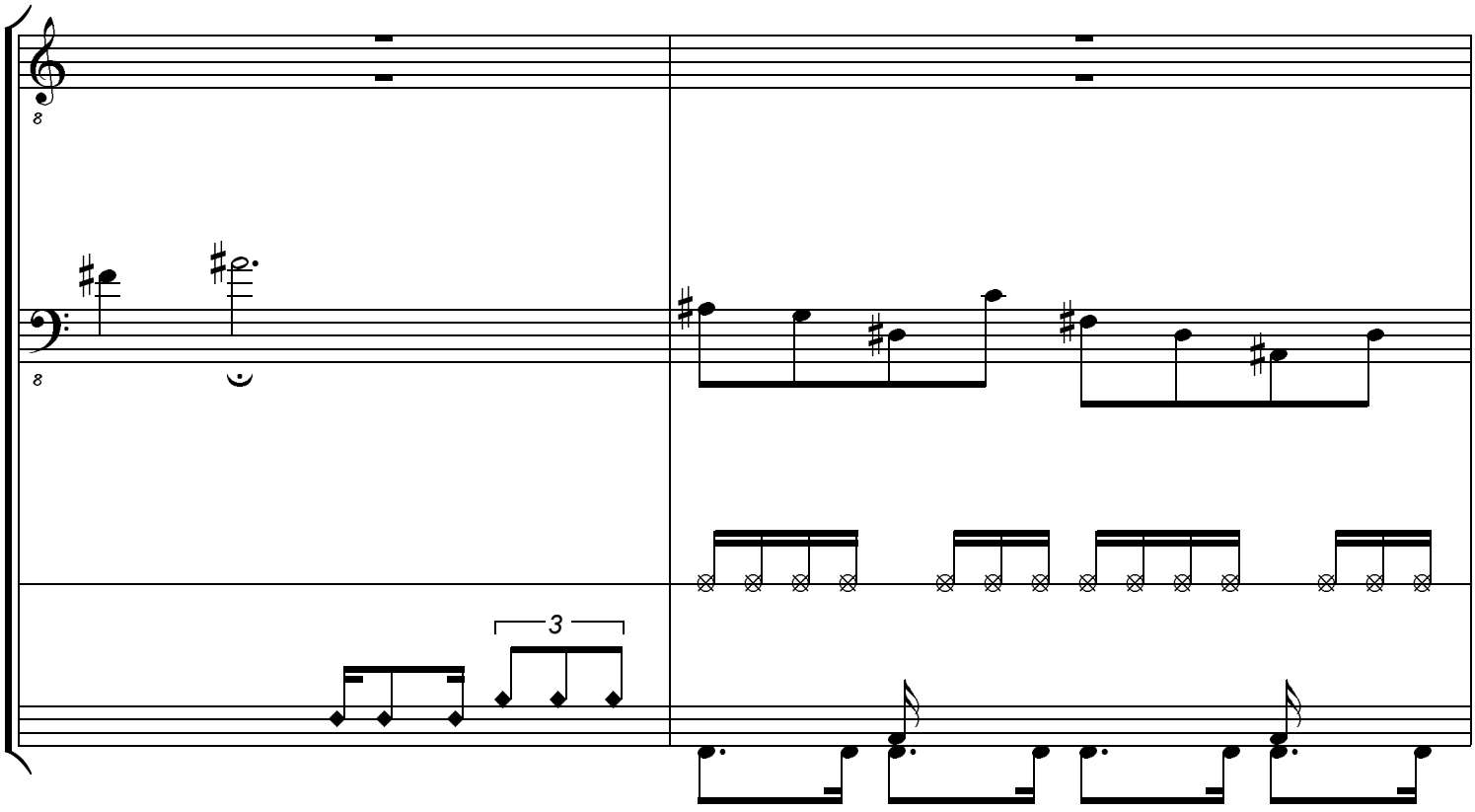
31

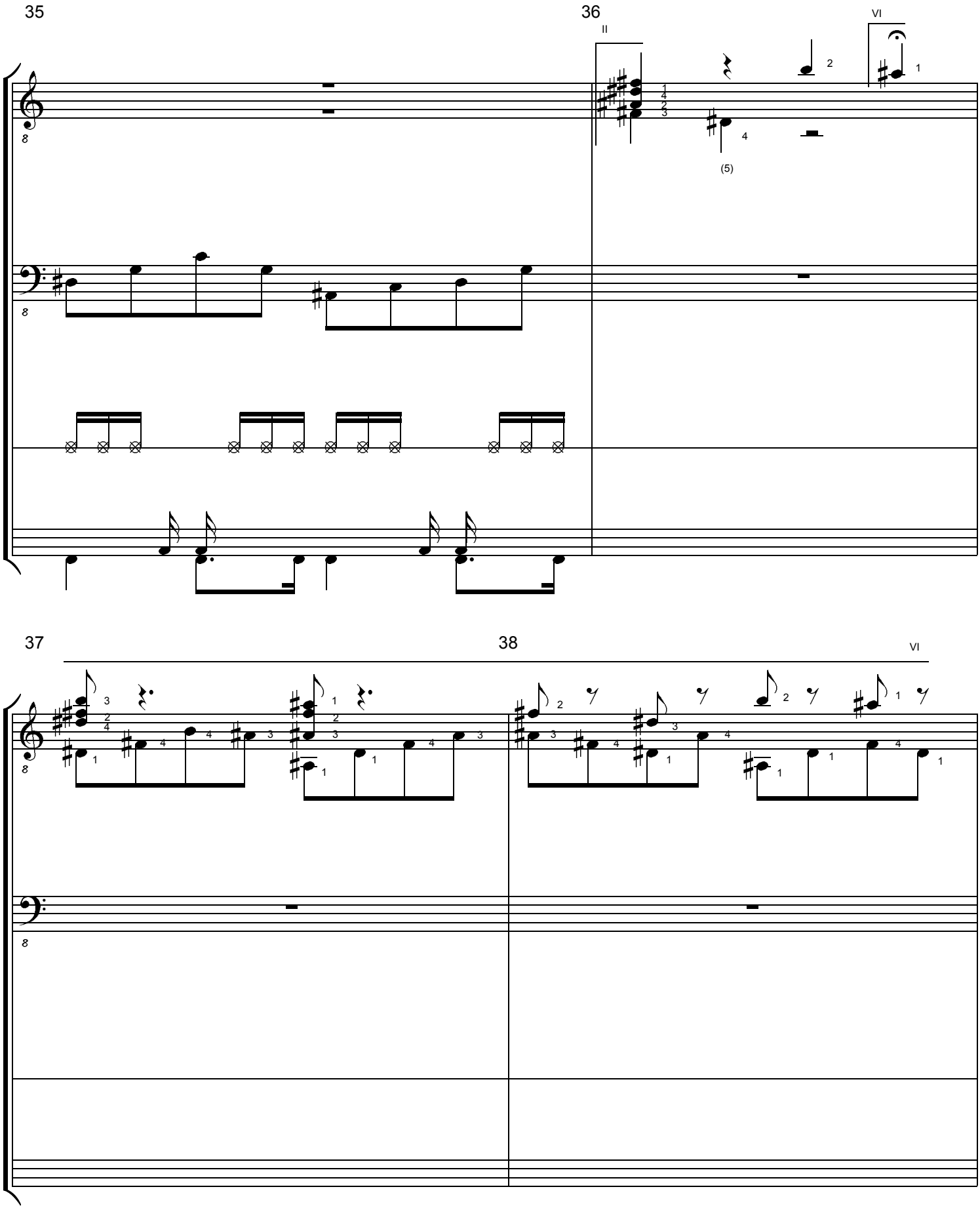
32

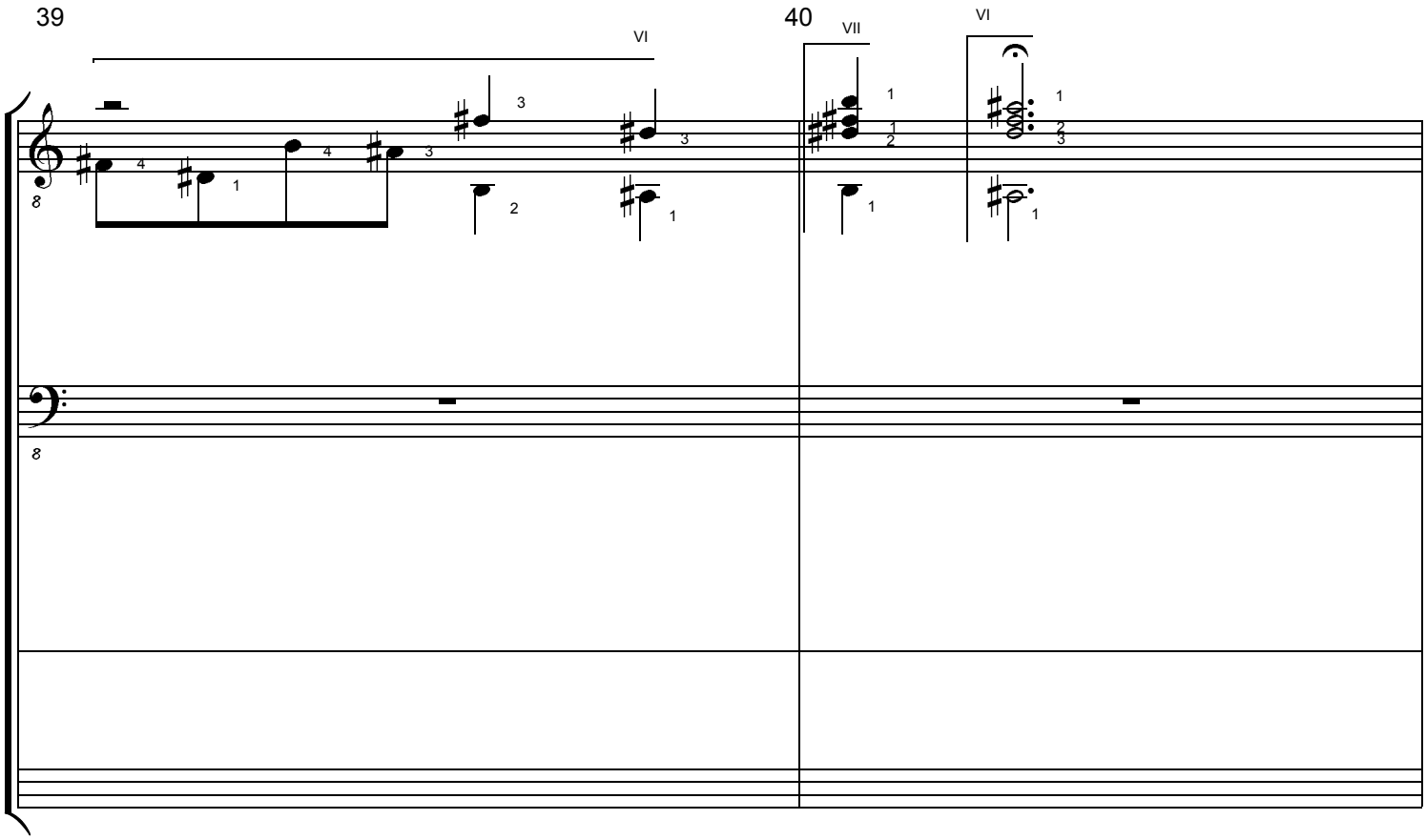


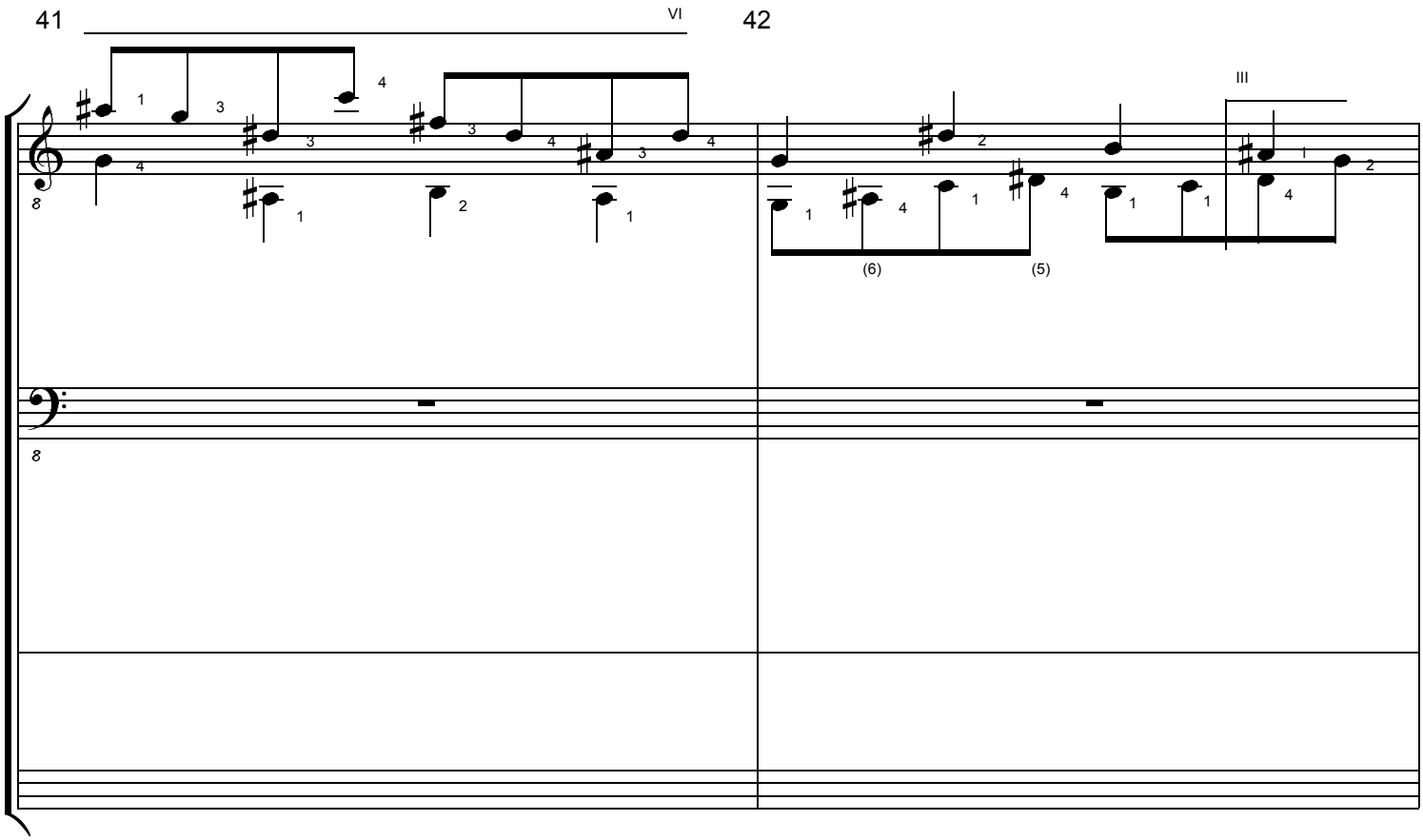
33

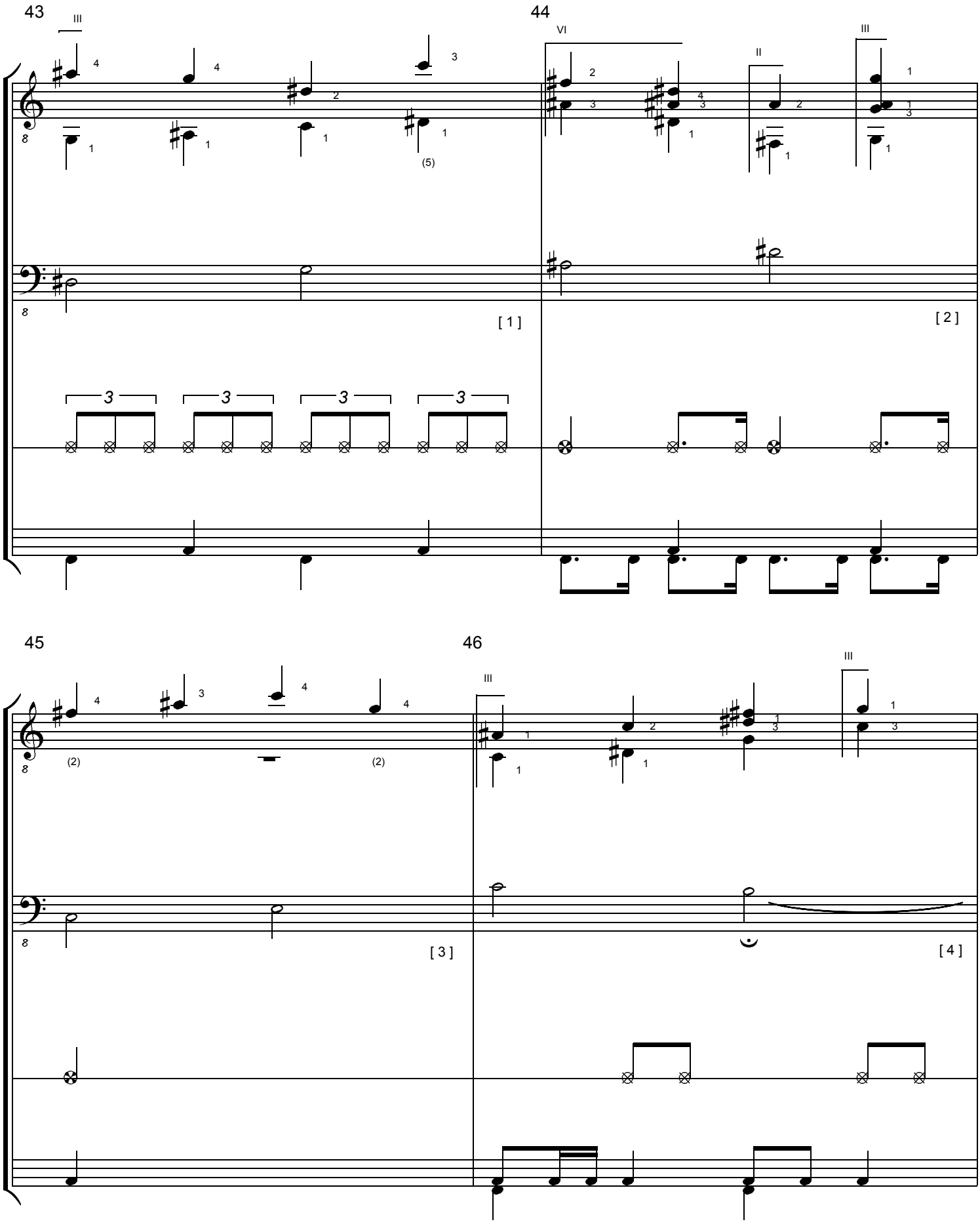
34

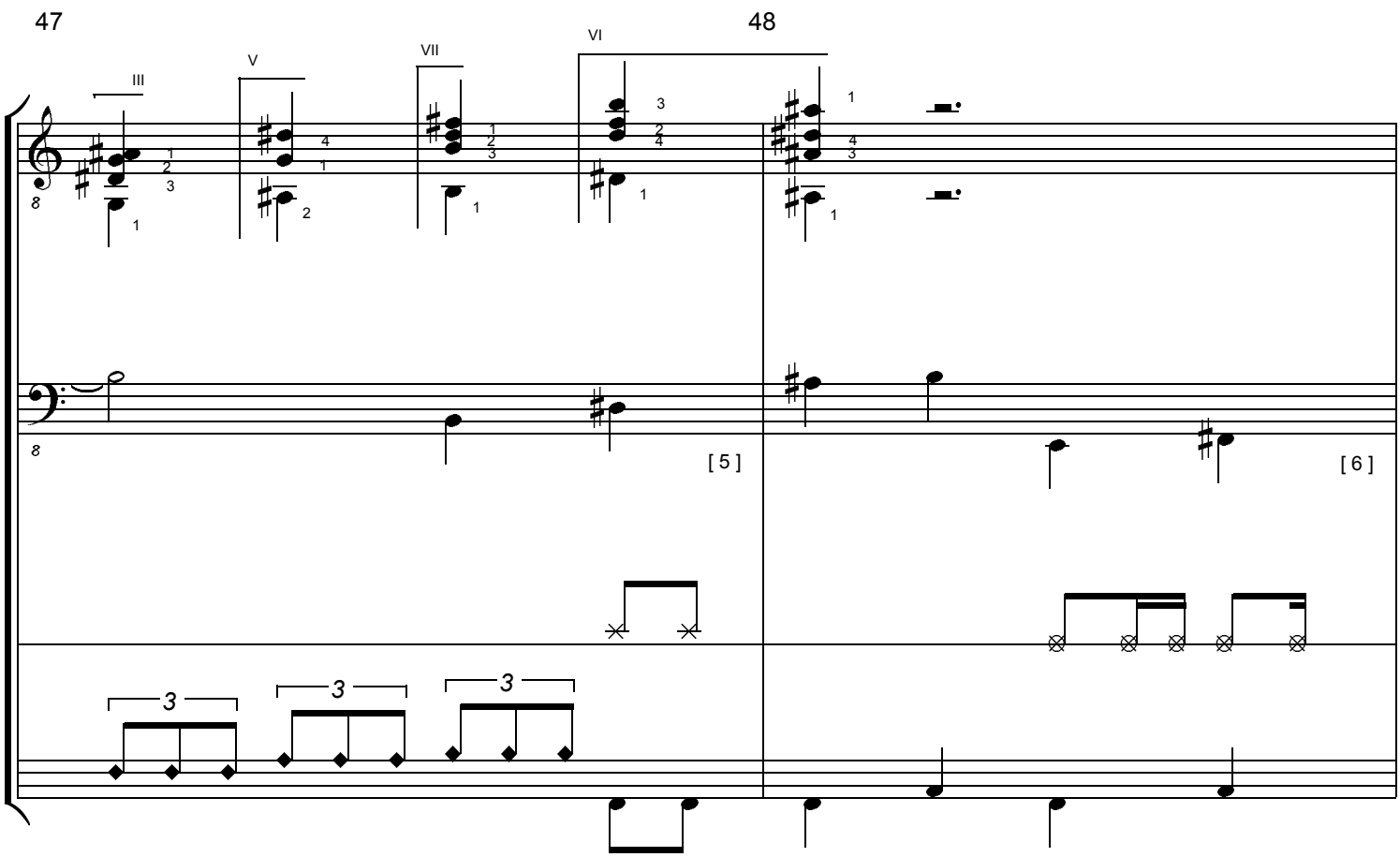


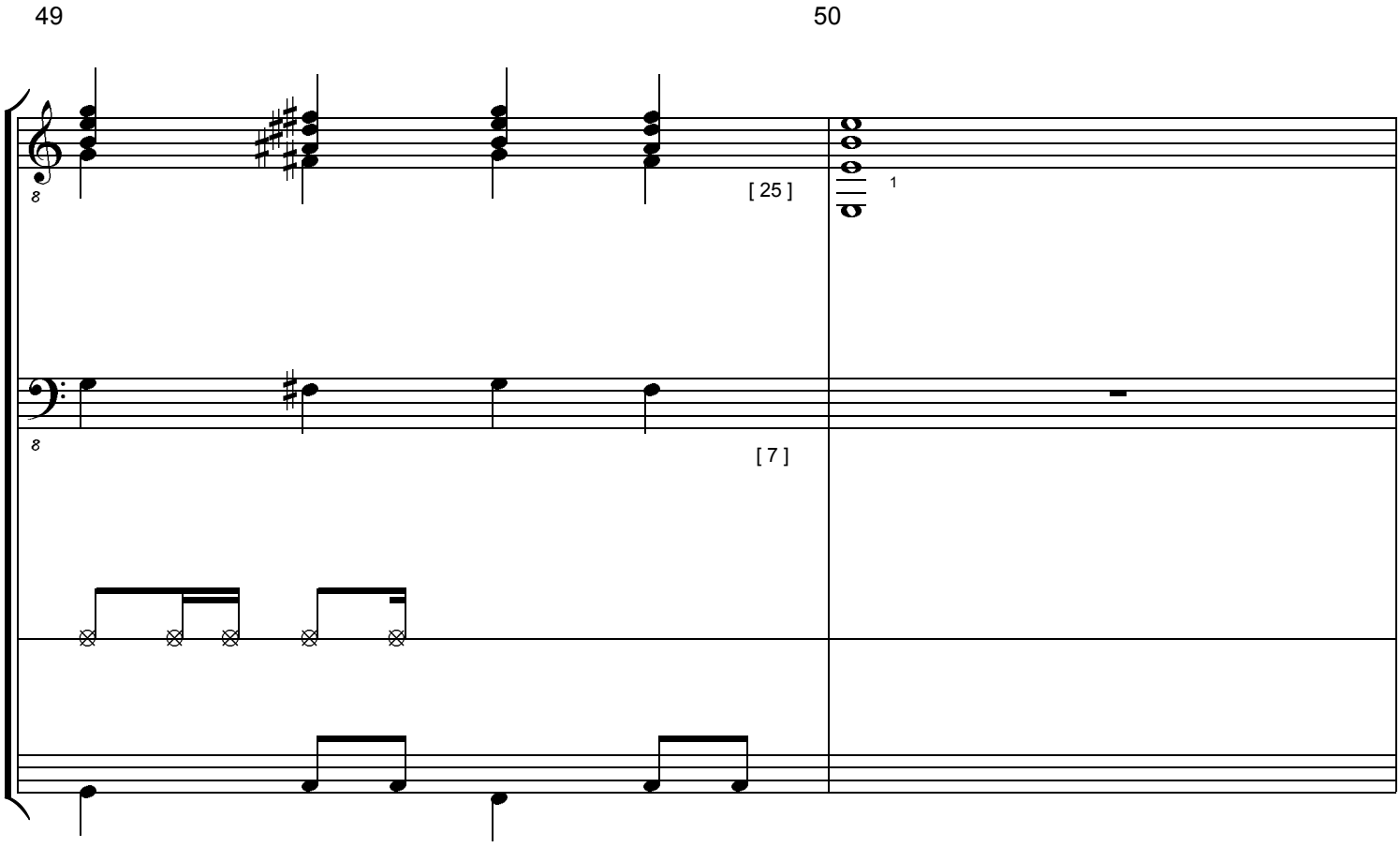

35
36
II
VI
37
38
VI

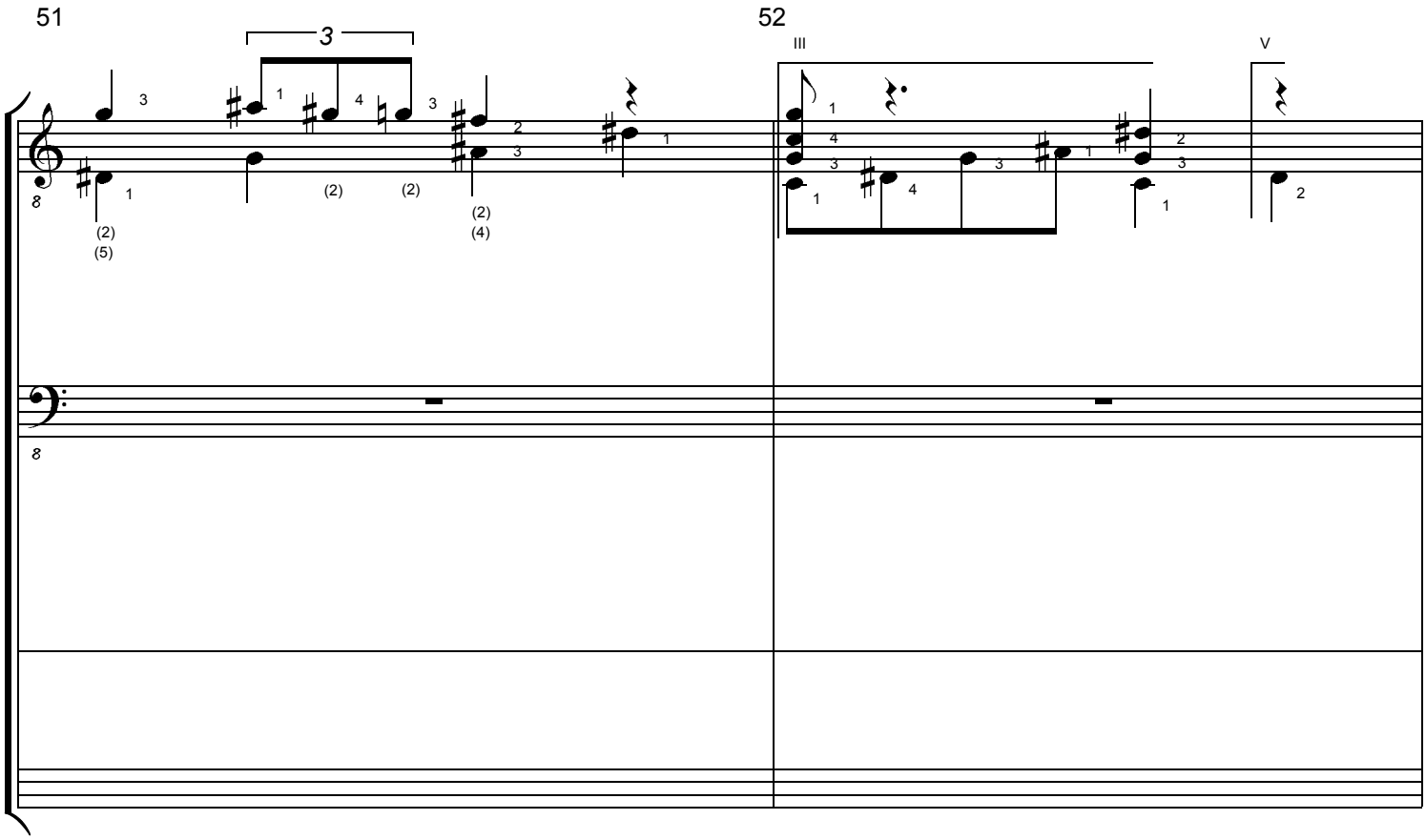

39
VI
40
VII
VI

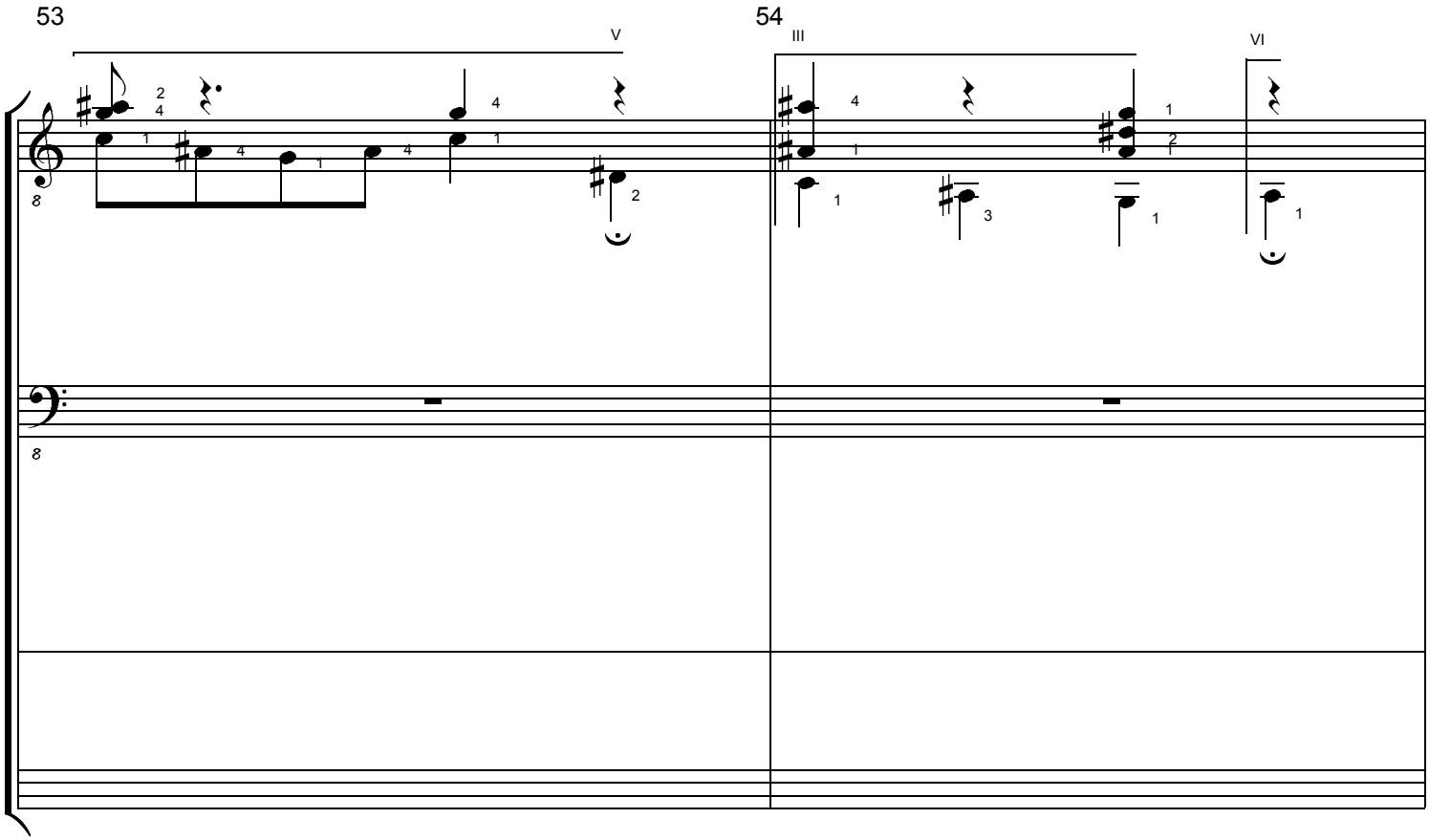

41
VI
42
III
(6)
(5)

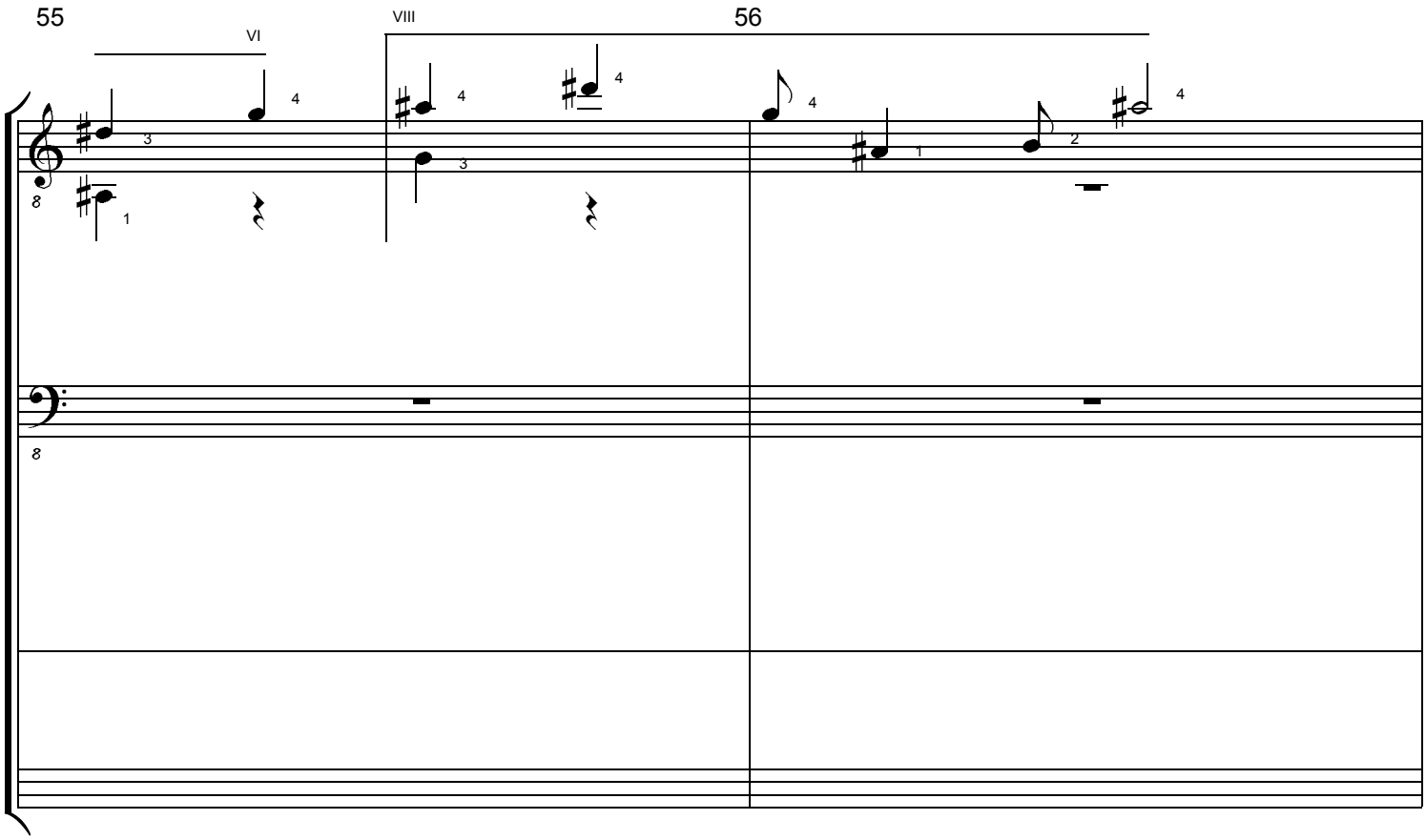

43
44
45
46
[1]
[2]
[3]
[4]

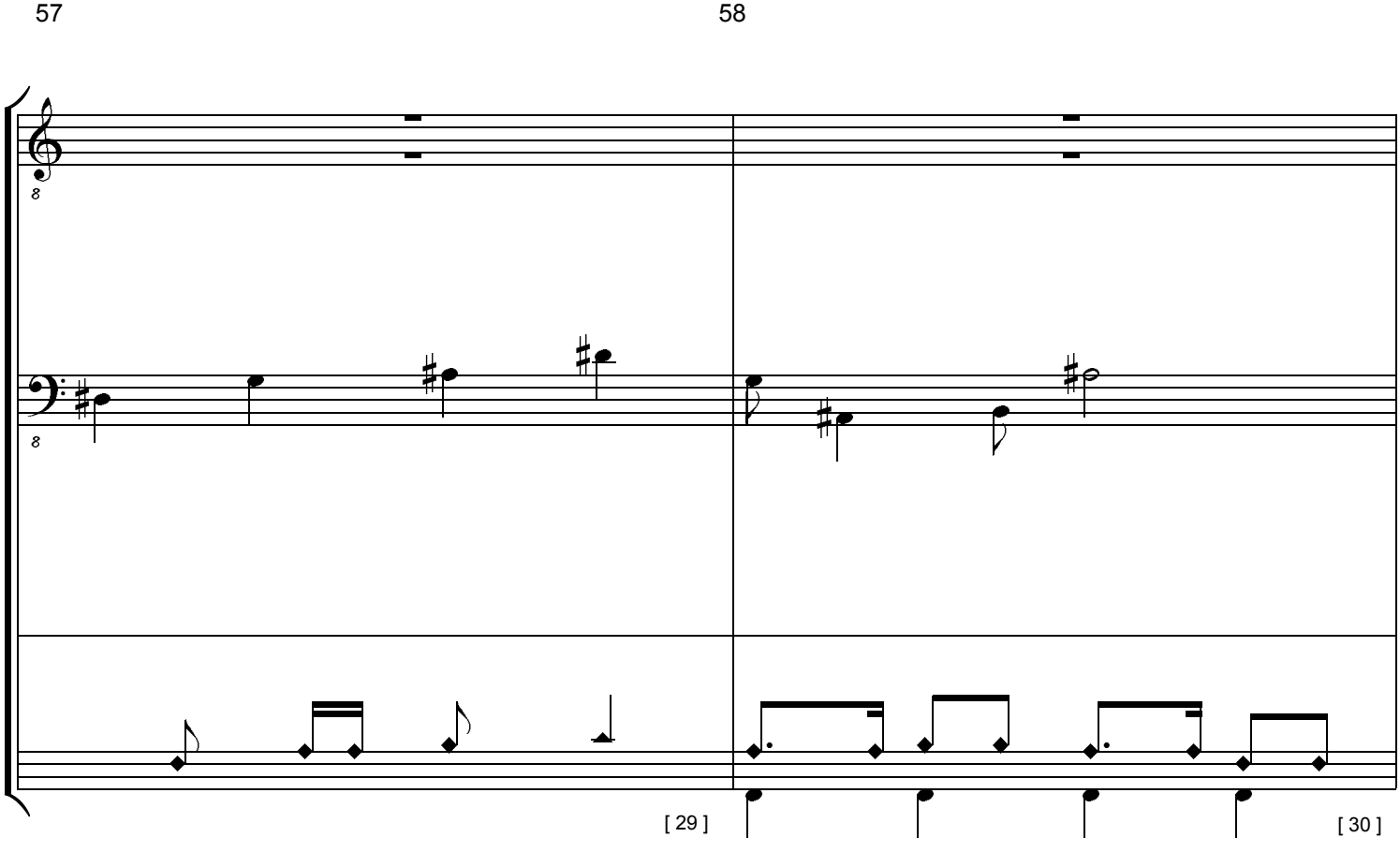

47
48
III
V
VII
VI
[5]
[6]
3
3
3


49
50
[25]
[7]


51
52
III
V

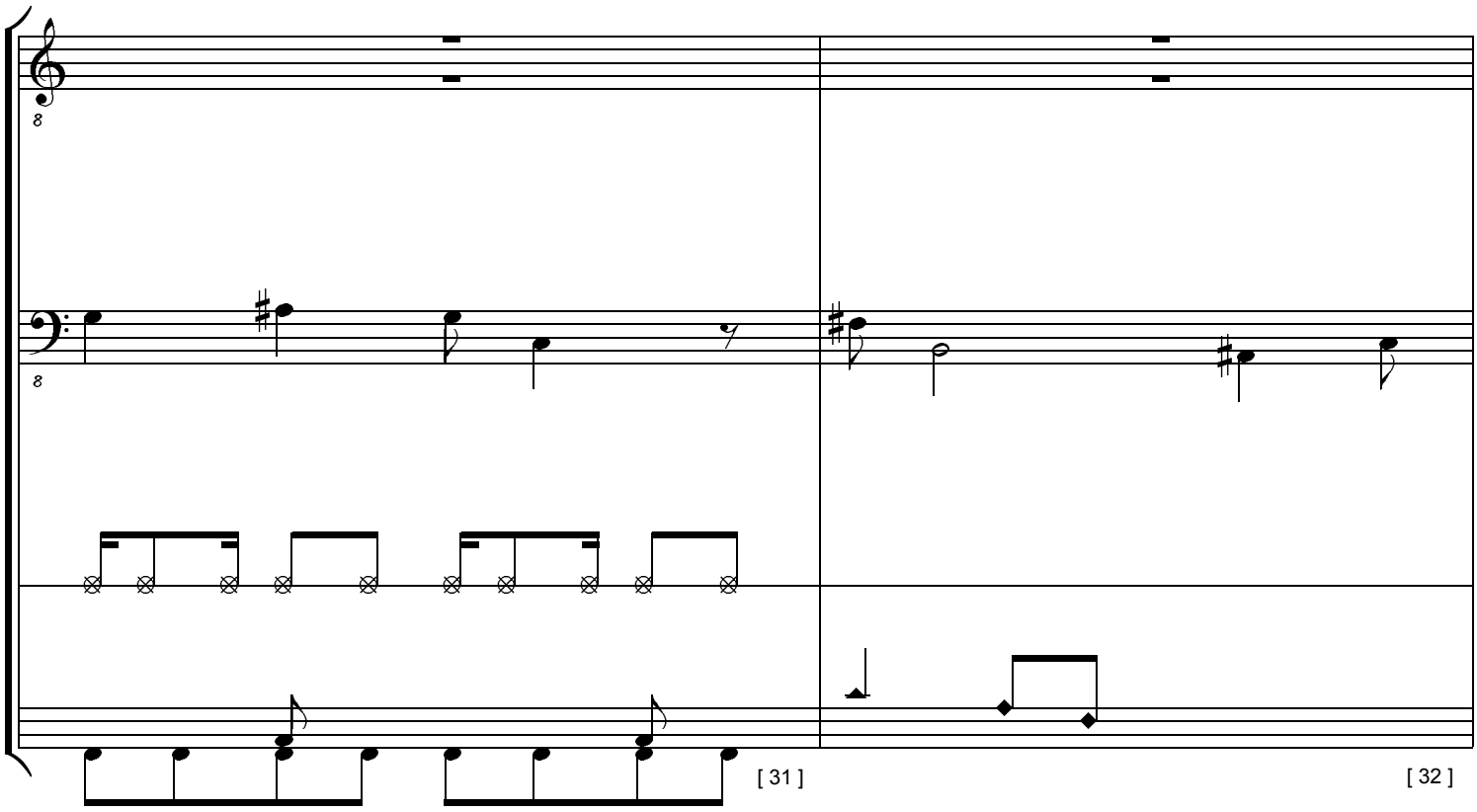

53
54
V
III
VI


55
VI
VIII
56


57
58
[29]
[30]

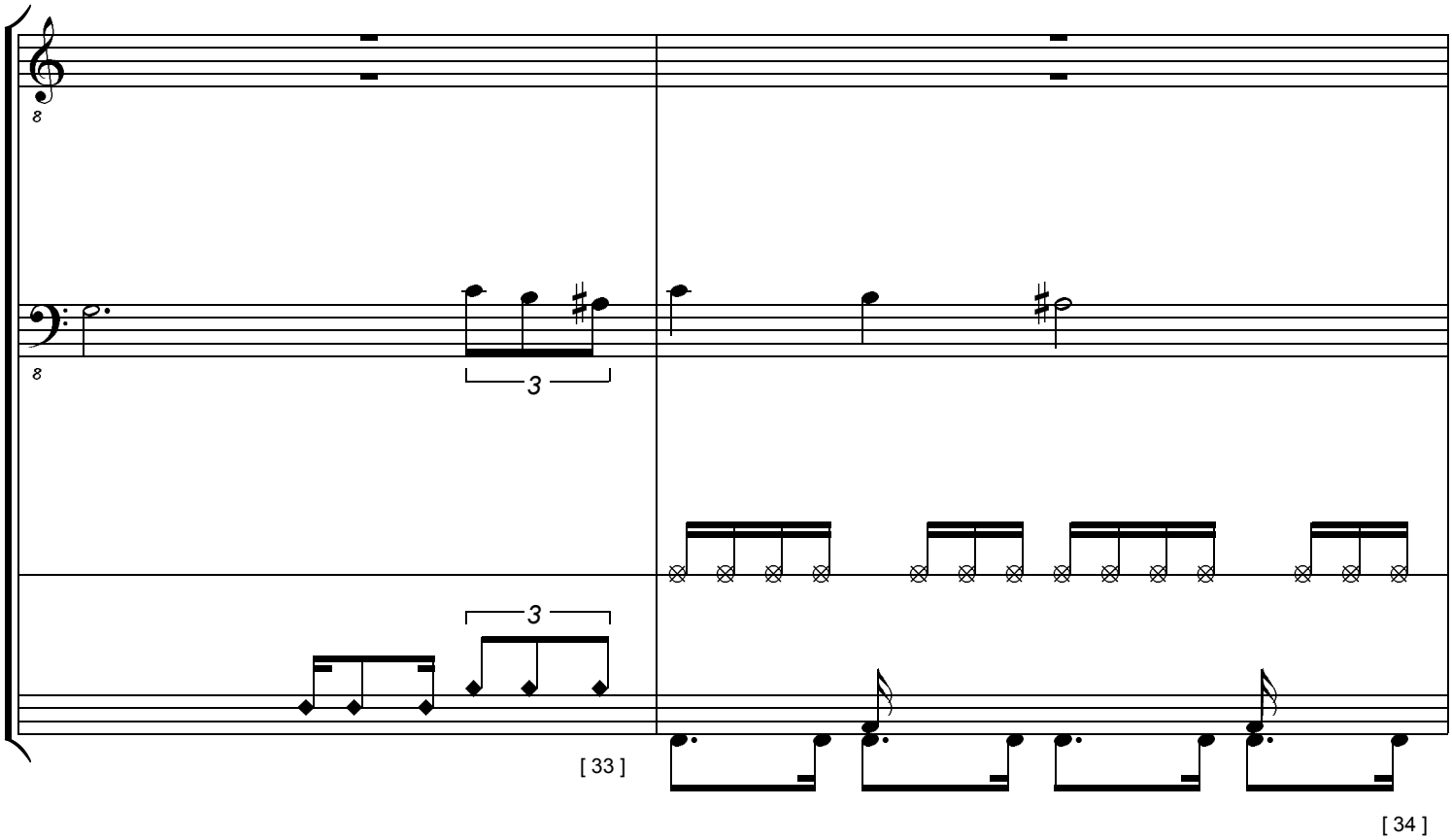
59

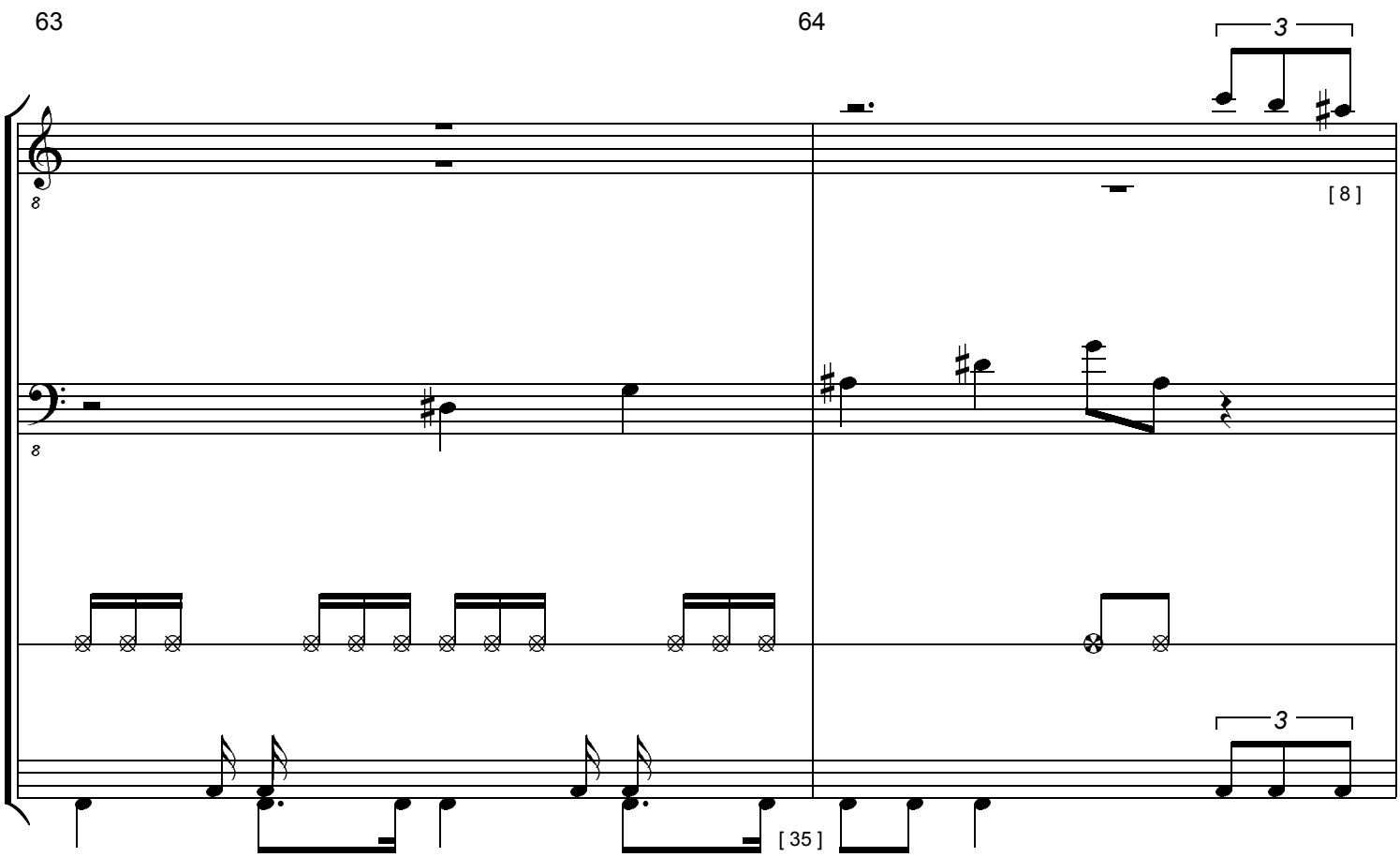
60

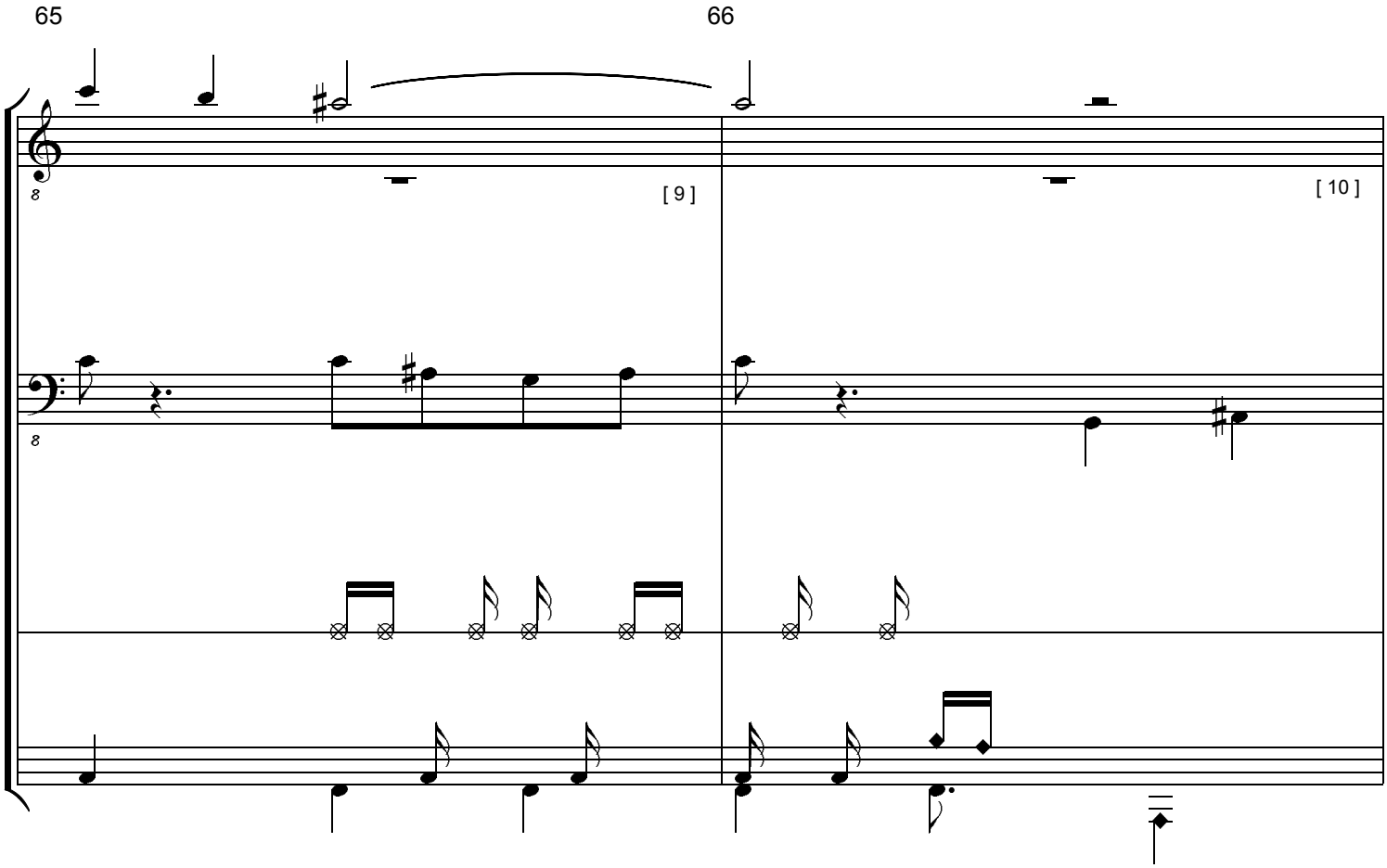


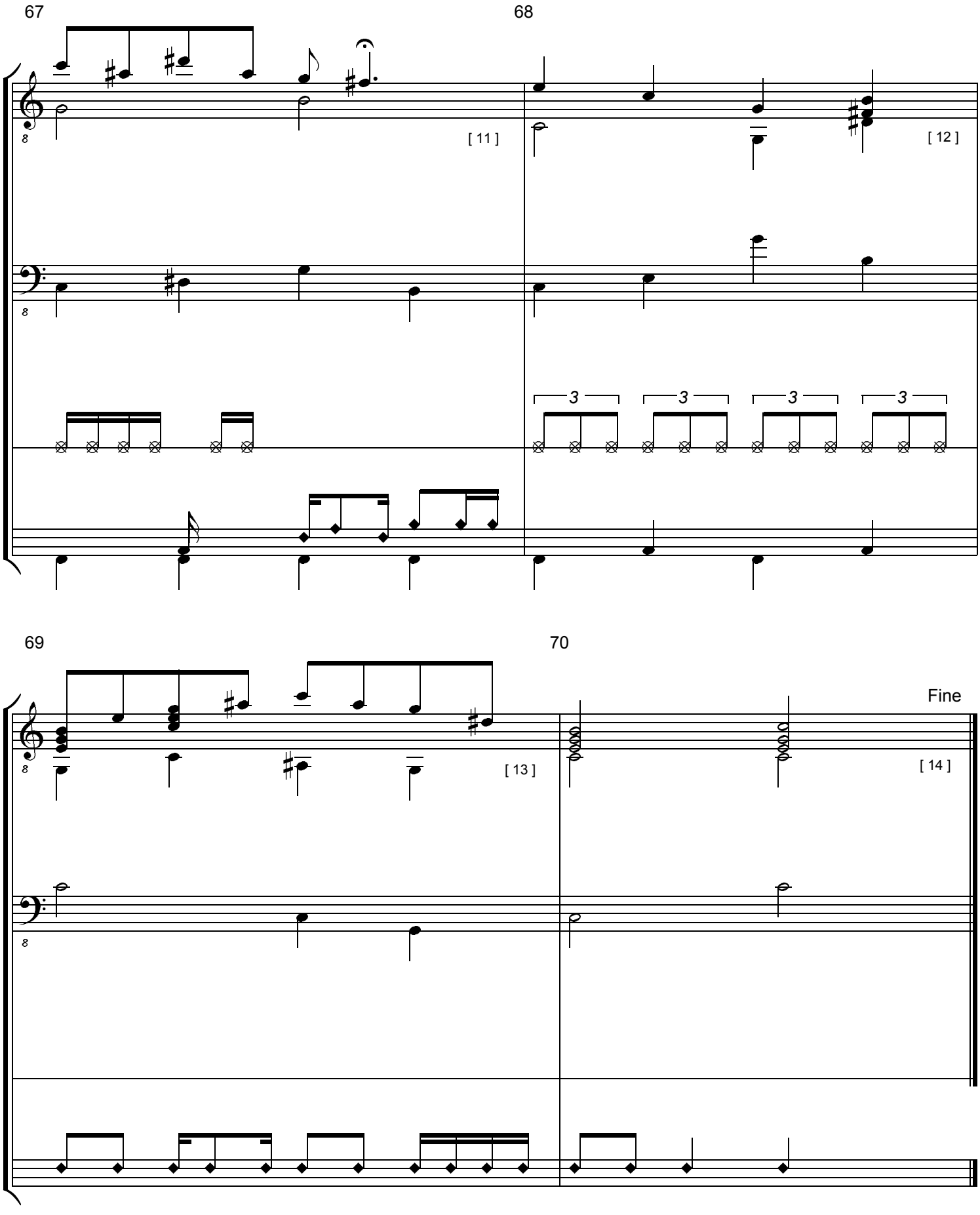
61

62




63
64
3
[8]
3
[35]


65
66
[9]
[10]


67
68
[11]
[12]
3
3
3
3
69
70
Fine
[13]
[14]

Nephrit

7
7, 14, 21

Key:
C

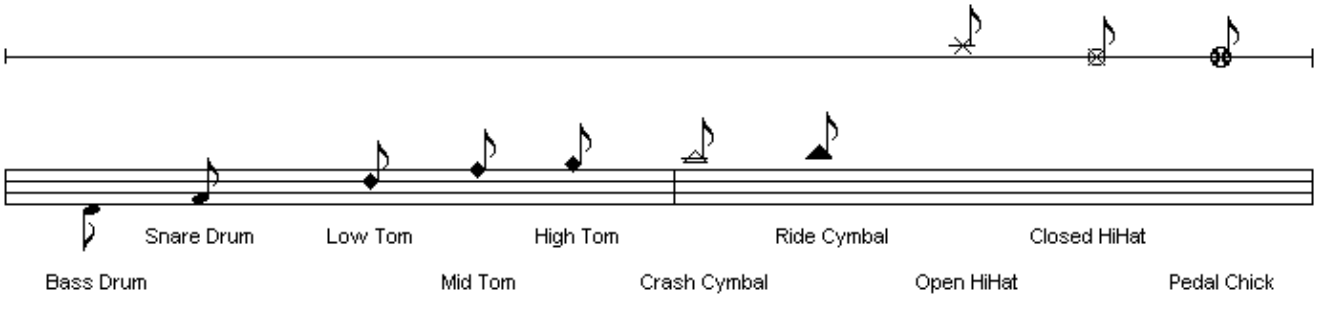
Notes:
E Fis G Ais H C Dis

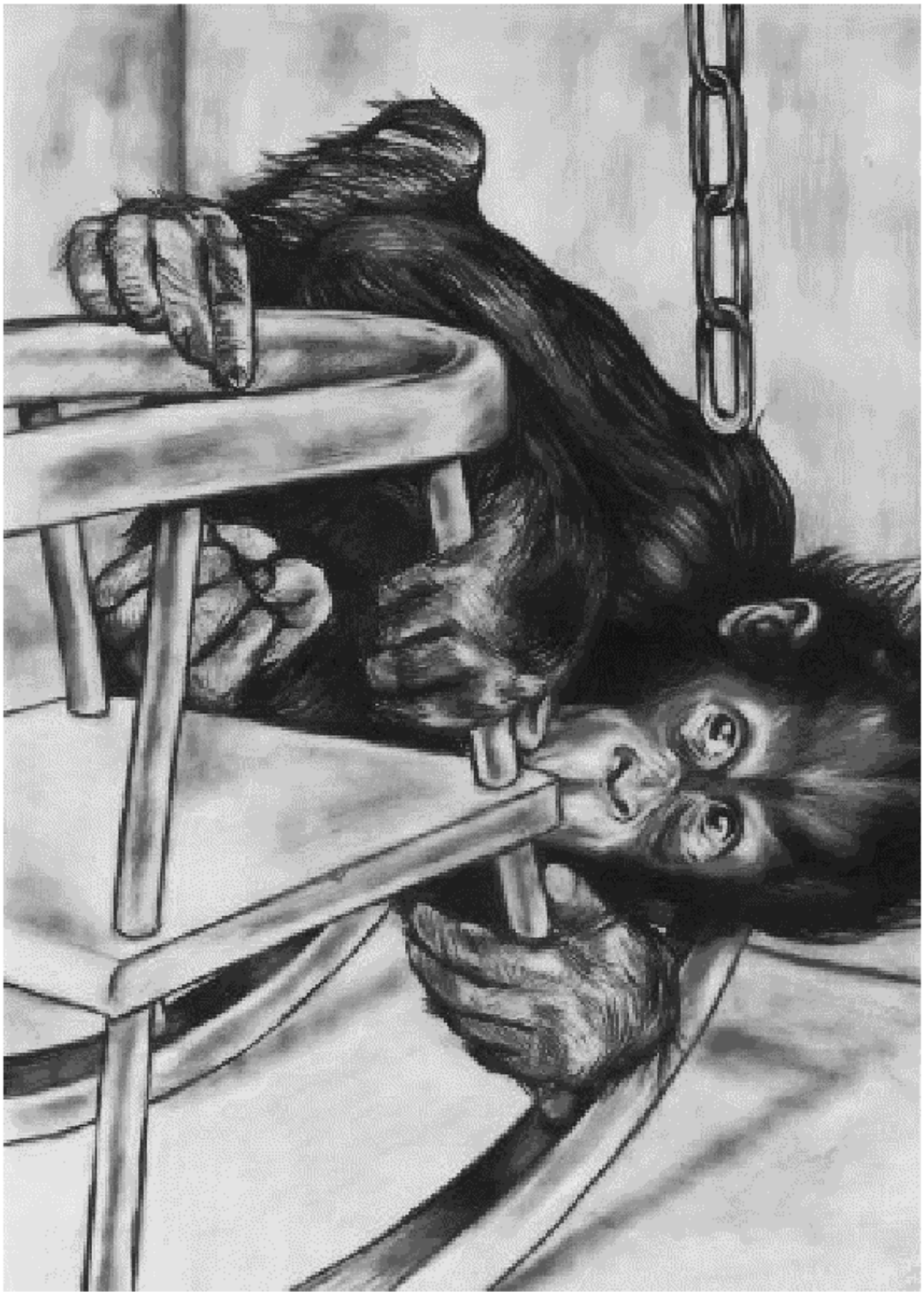
1	2	3	4	5	6	7	8	9	10	11	12
							[64]	[65]	[66]	[67]	[68]
[43]	[44]	[45]	[46]	[47]	[48]	[49]					
13	14	15	16	17	18	19	20	21	22	23	24
[69]	[70]										
25	26	27	28	29	30	31	32	33	34	35	36
				[57]	[58]	[59]	[60]	[61]	[62]	[63]	
37	38	39	40	41	42	43	44	45	46	47	48
						[1]	[2]	[3]	[4]	[5]	[6]
49	50	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		
			[8]	[9]	[10]	[11]	[12]	[13]	[14]		
[33]	[34]	[35]									

Guitar

Bass

Drums





TIGERAUGE

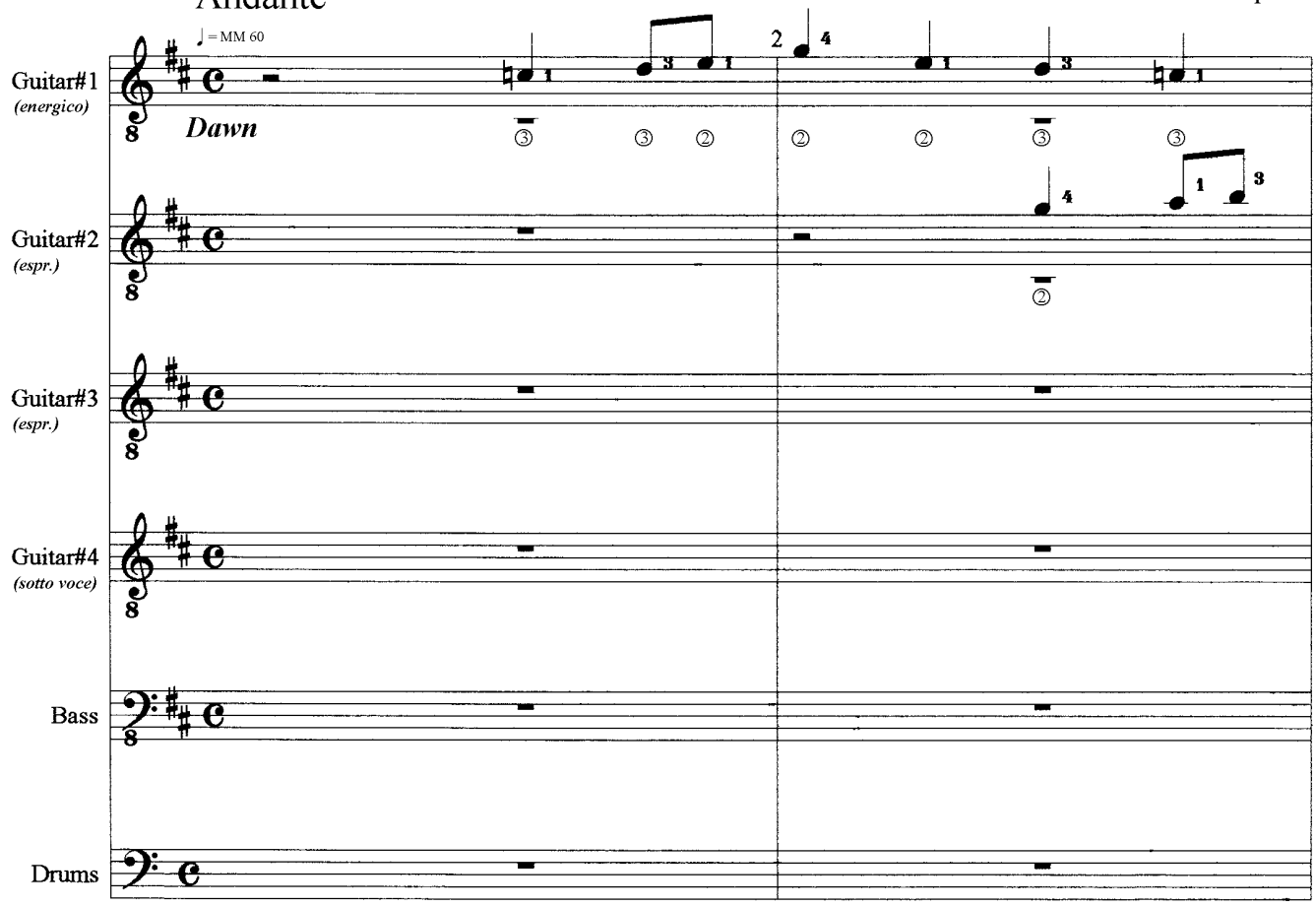
dedicated to souls in zoo

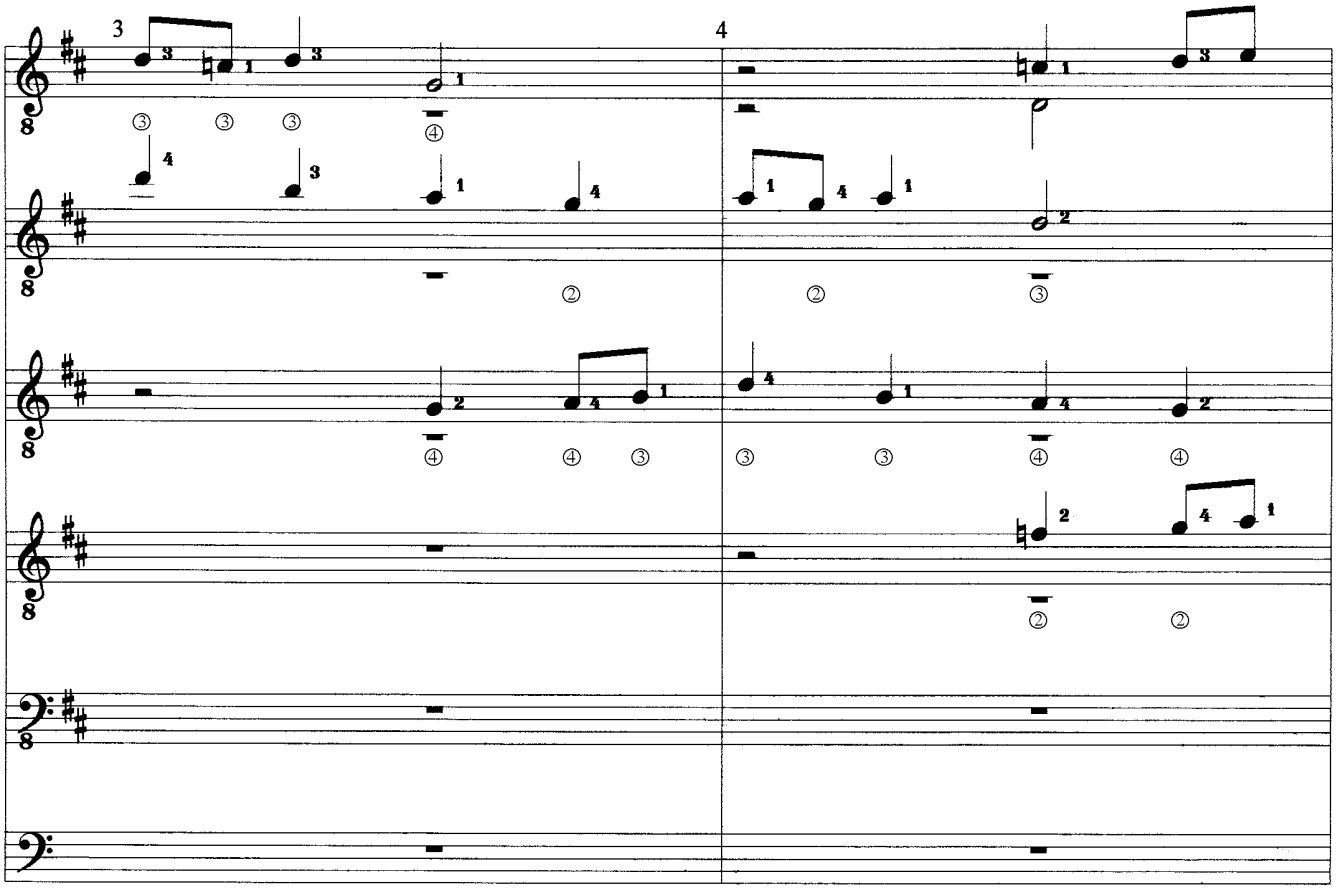
Study for 4 Solo Guitars, Bass & Drums

by Uwe Warneke

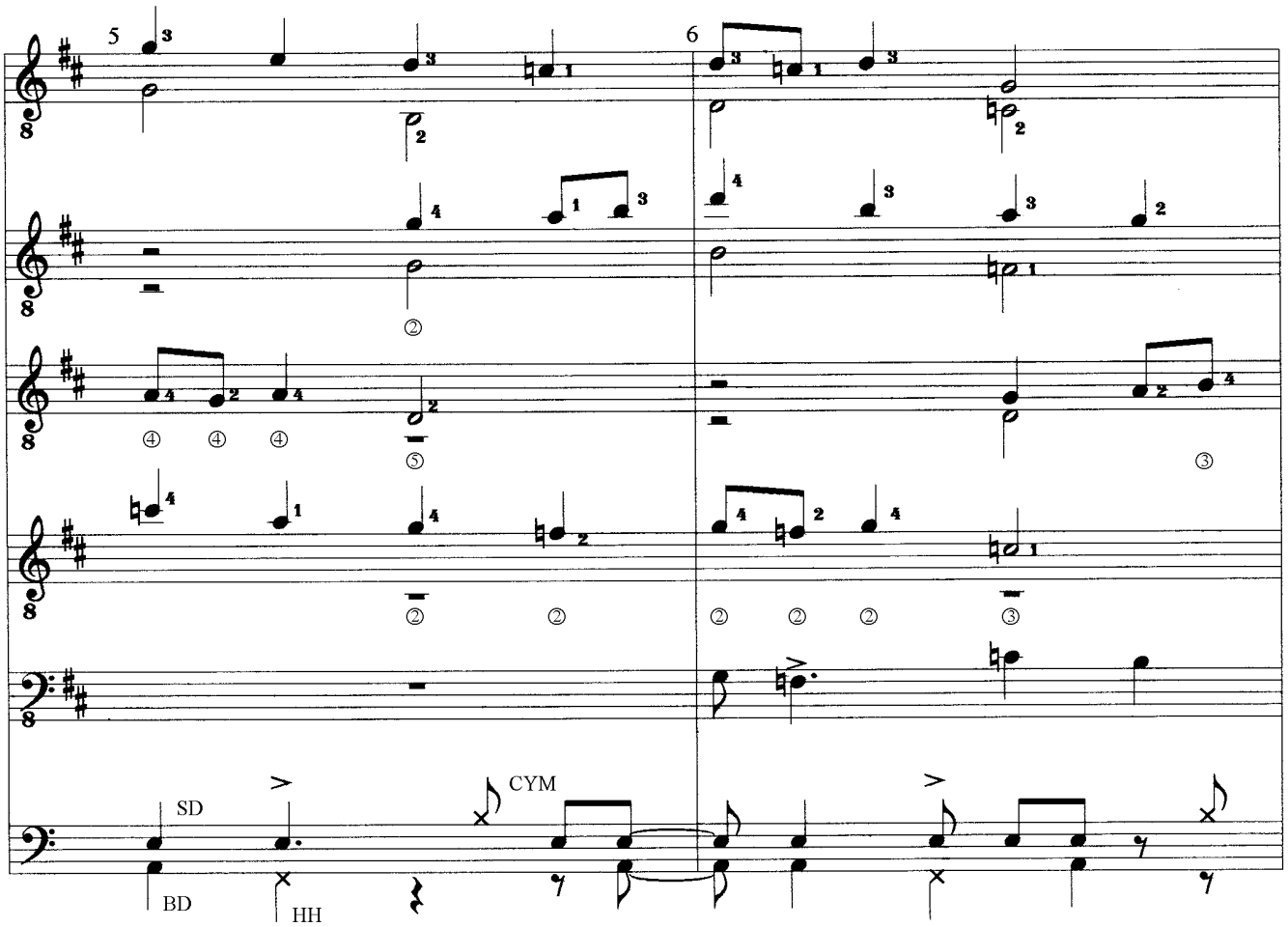
Uwe Warneke
Op. 34

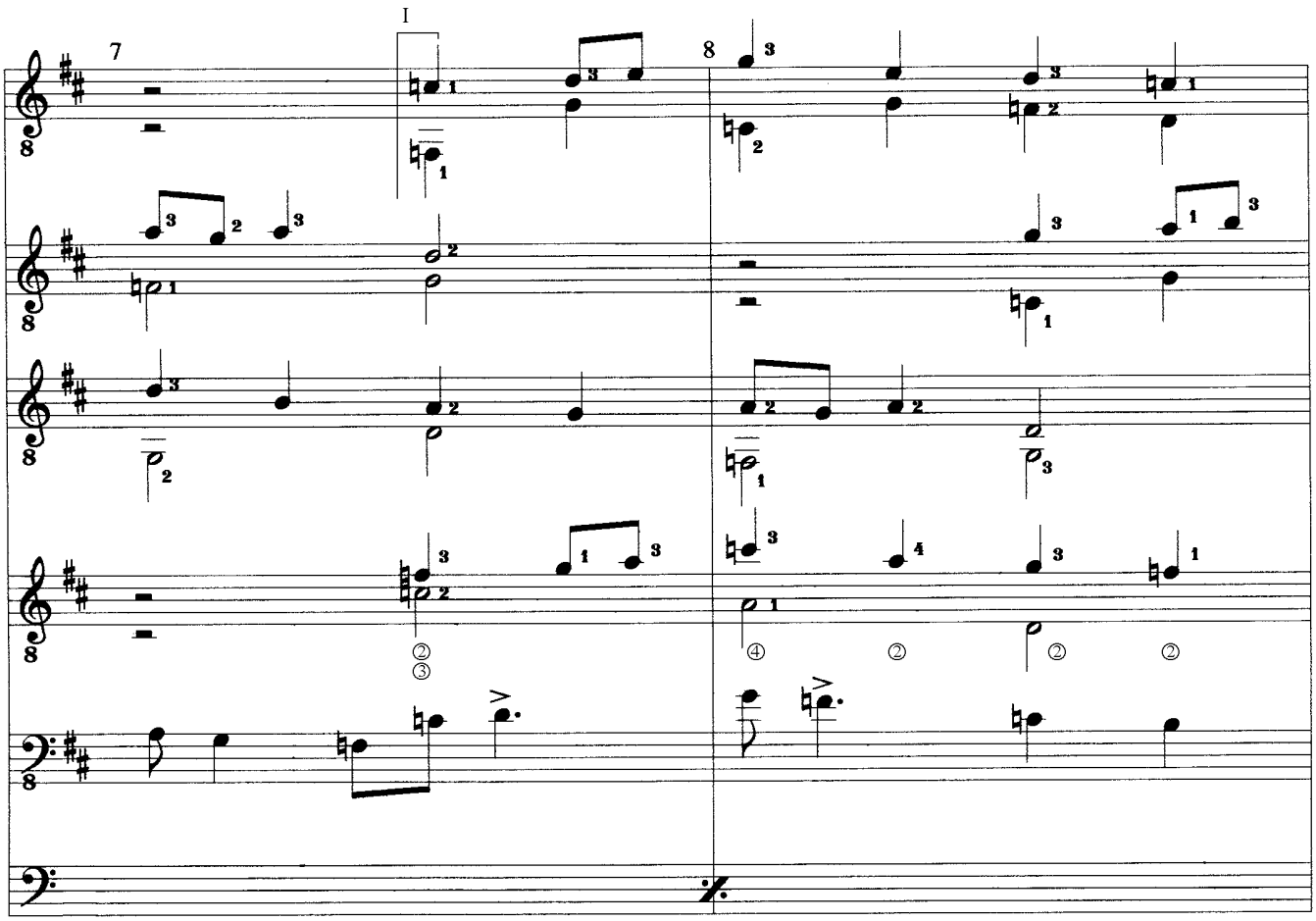
Andante



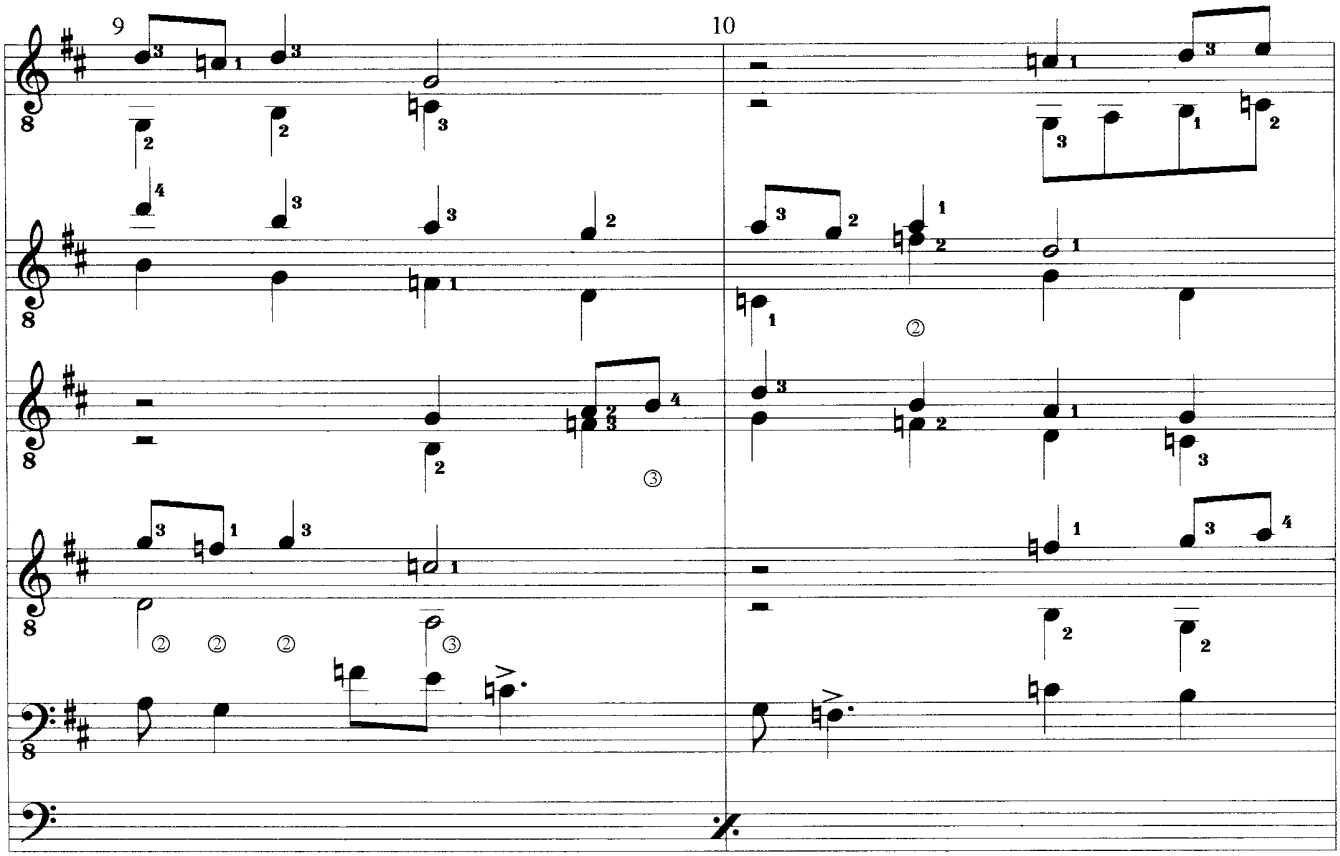


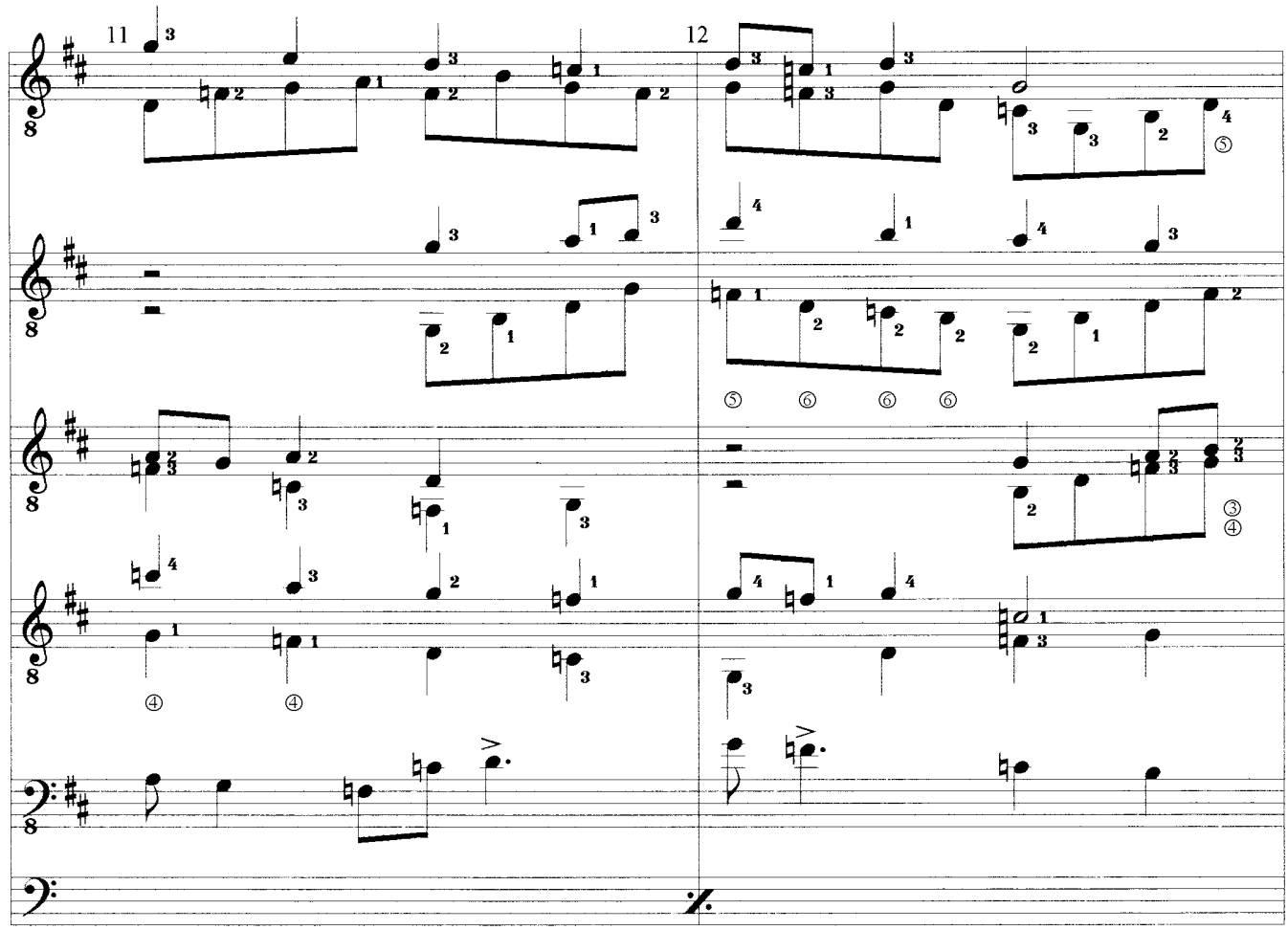
TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



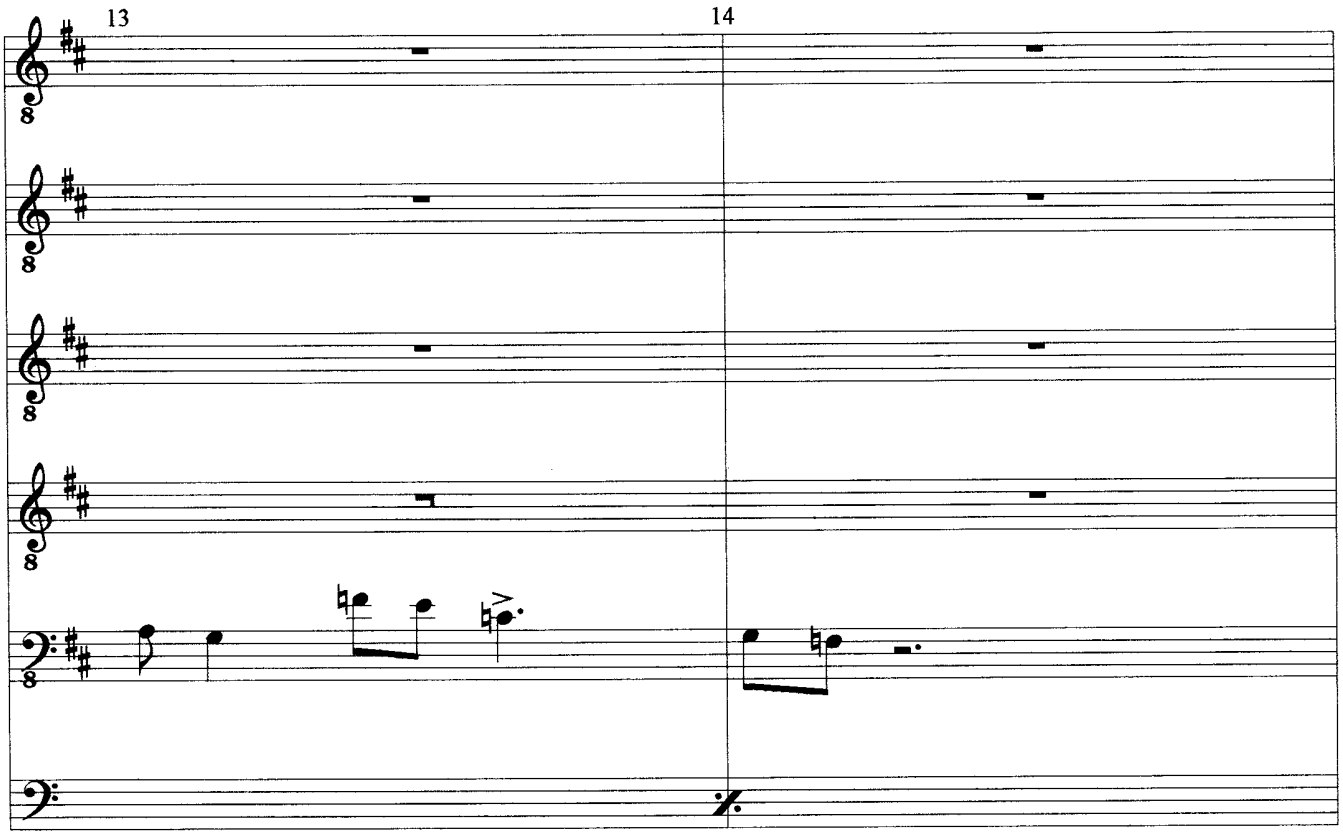


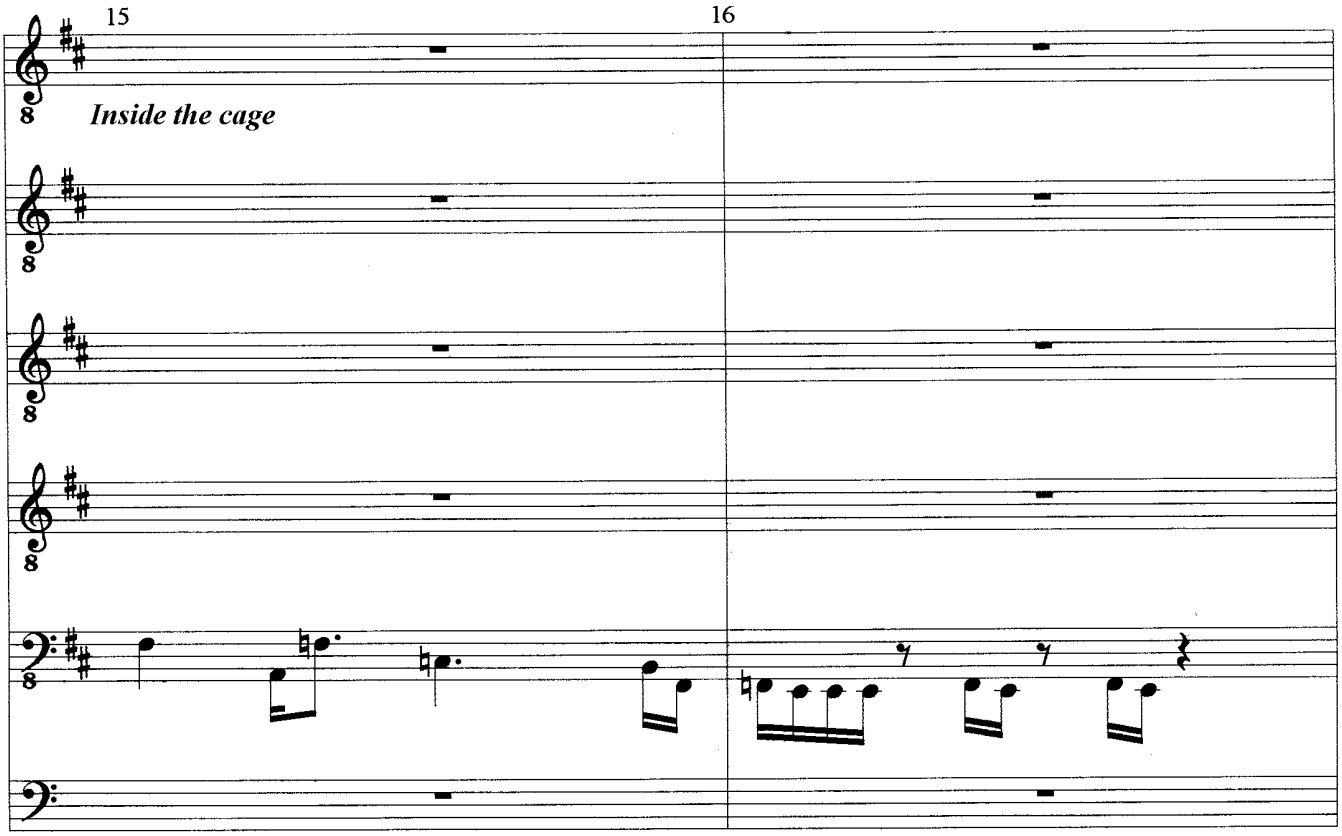
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



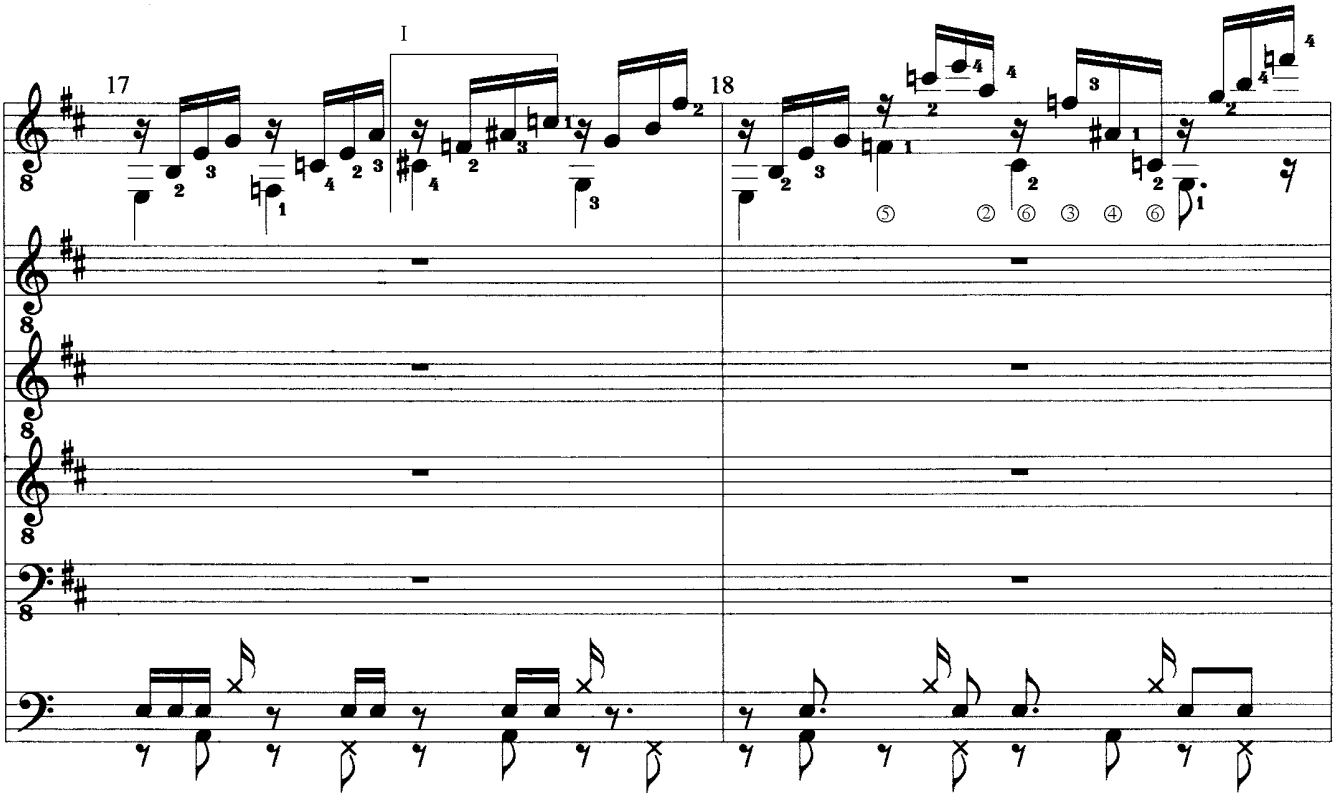


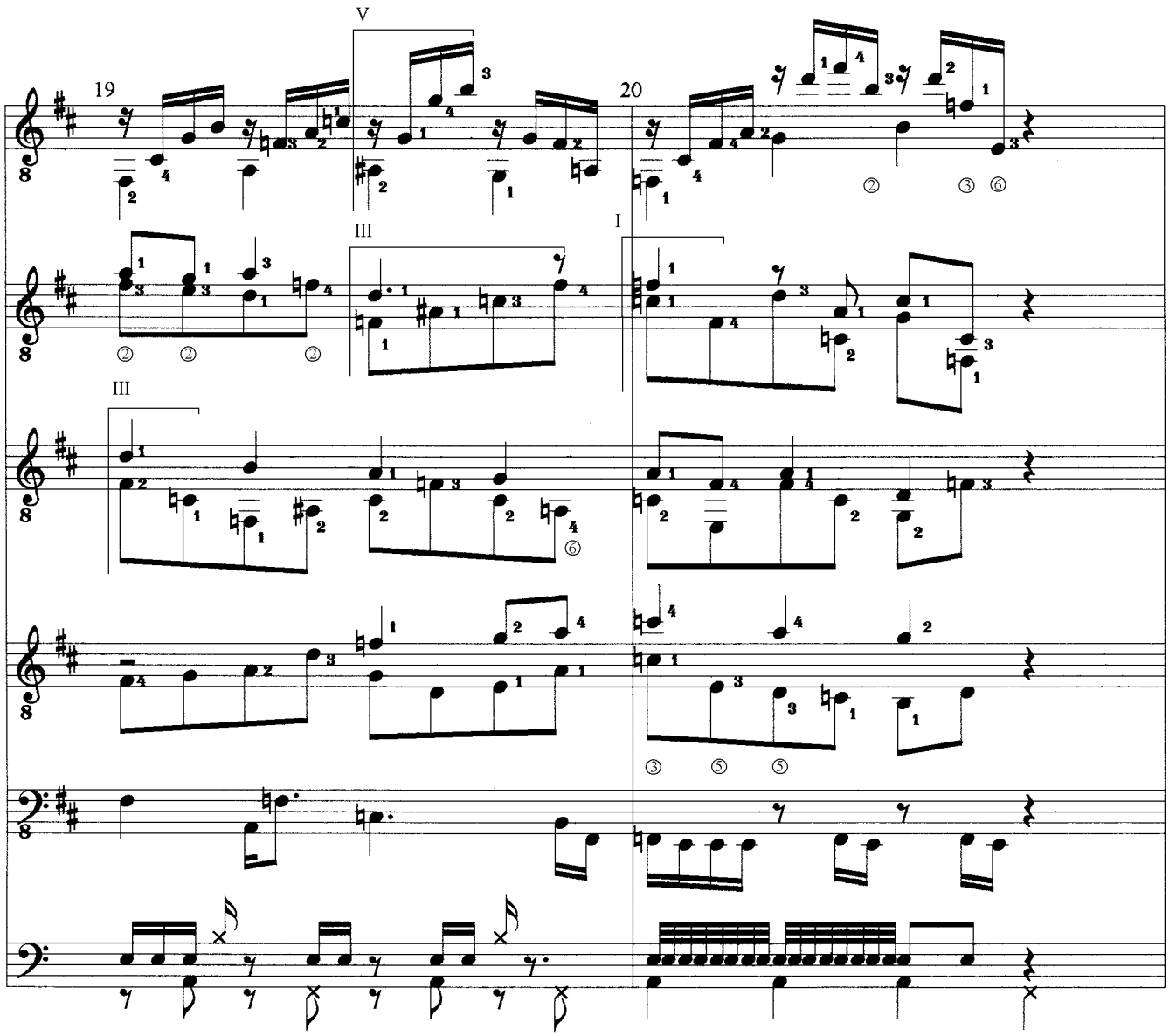
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140





TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

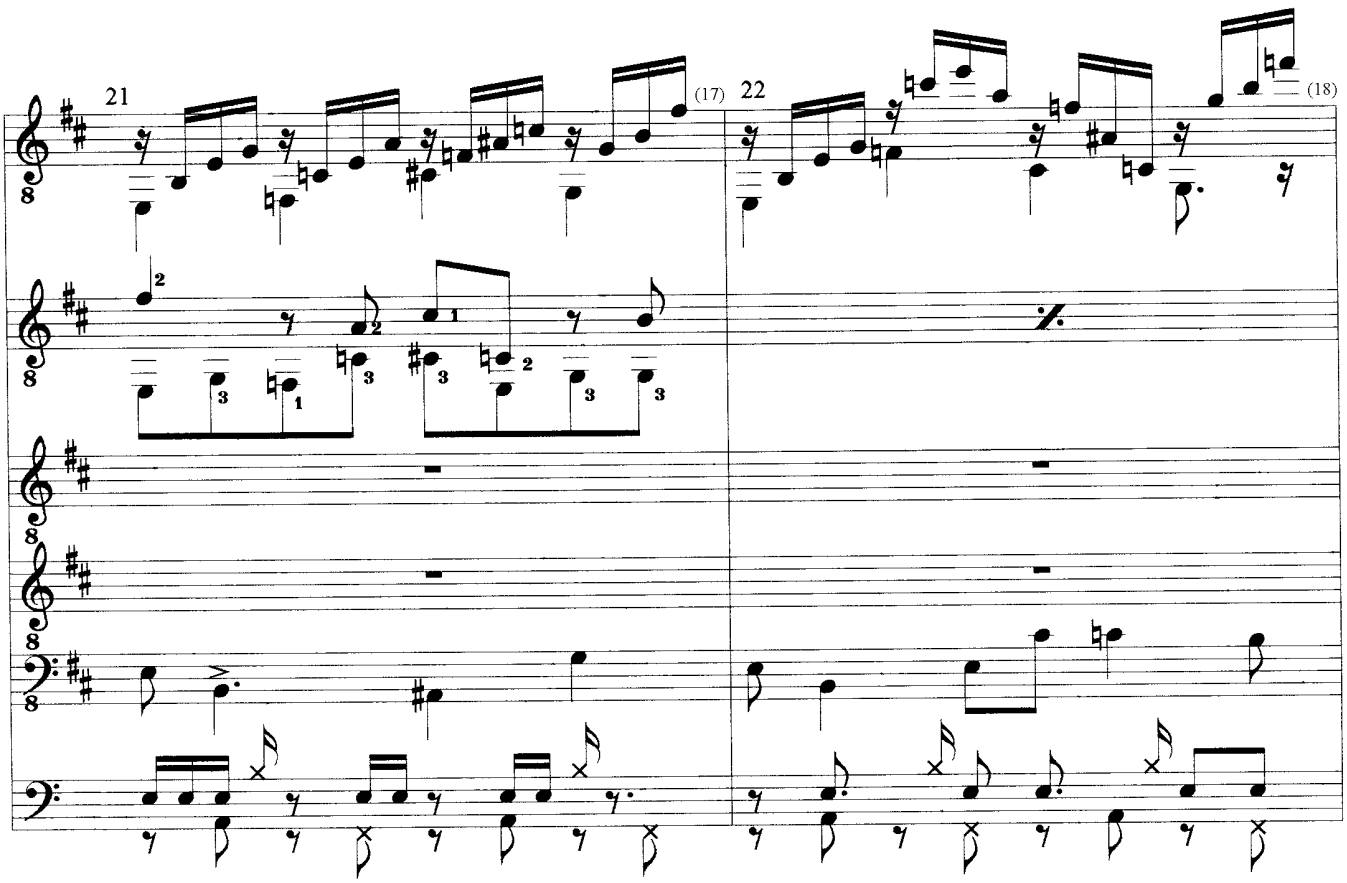


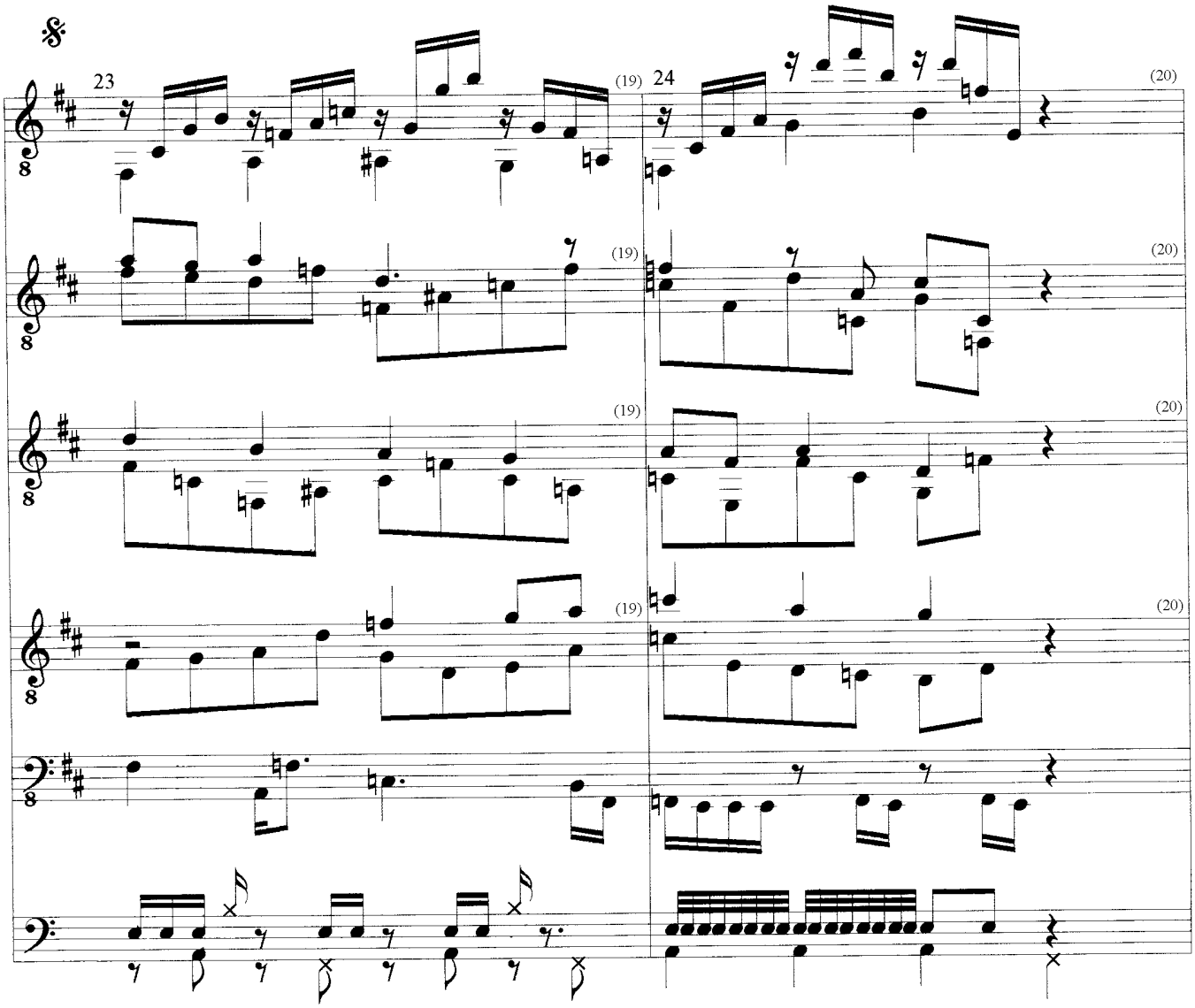


TIGERAUGE

Study for 4 Solo Guitars, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

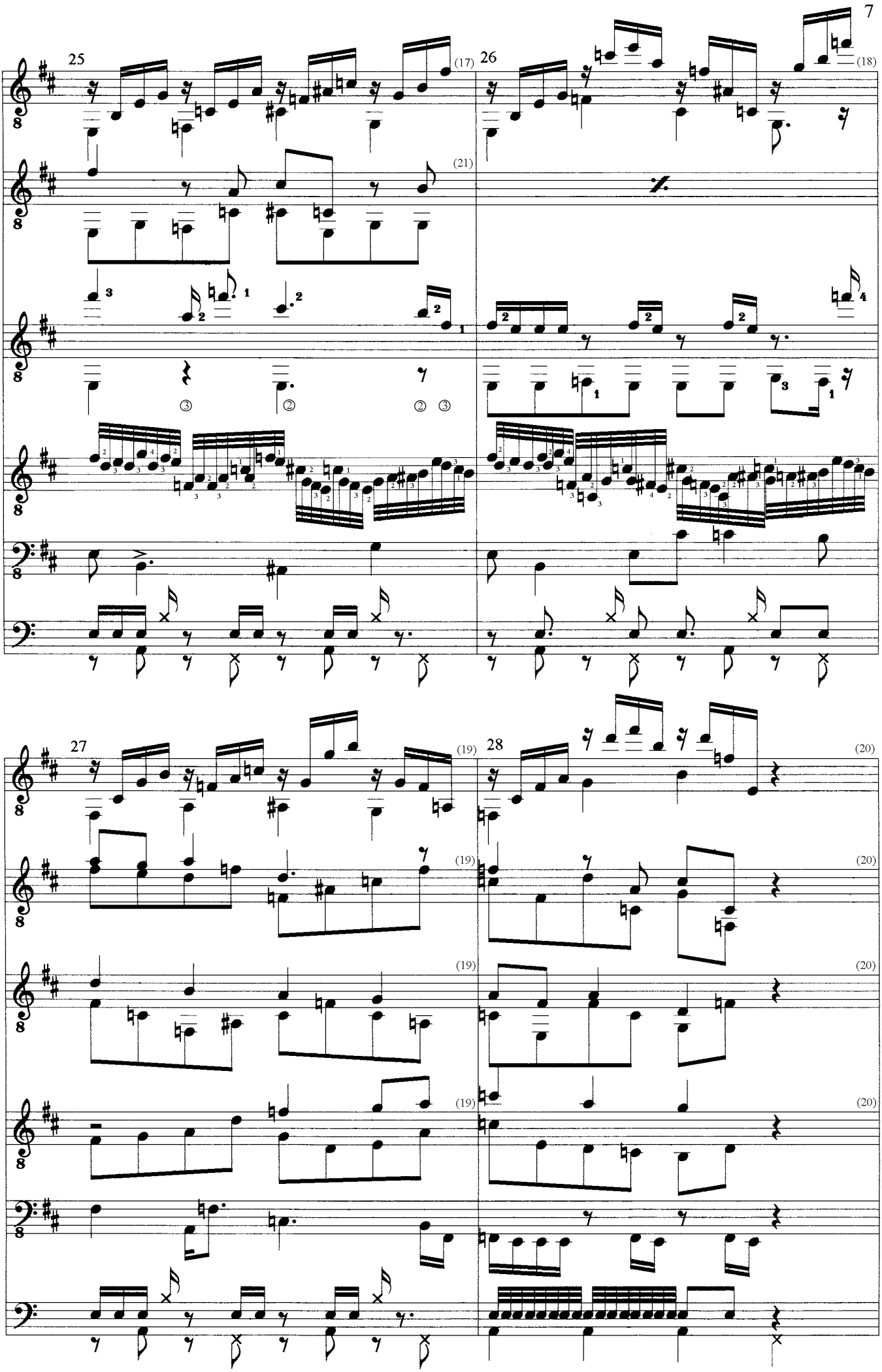




TIGERAUGE

Study for 4 Solo Guitars, Bass & Drums

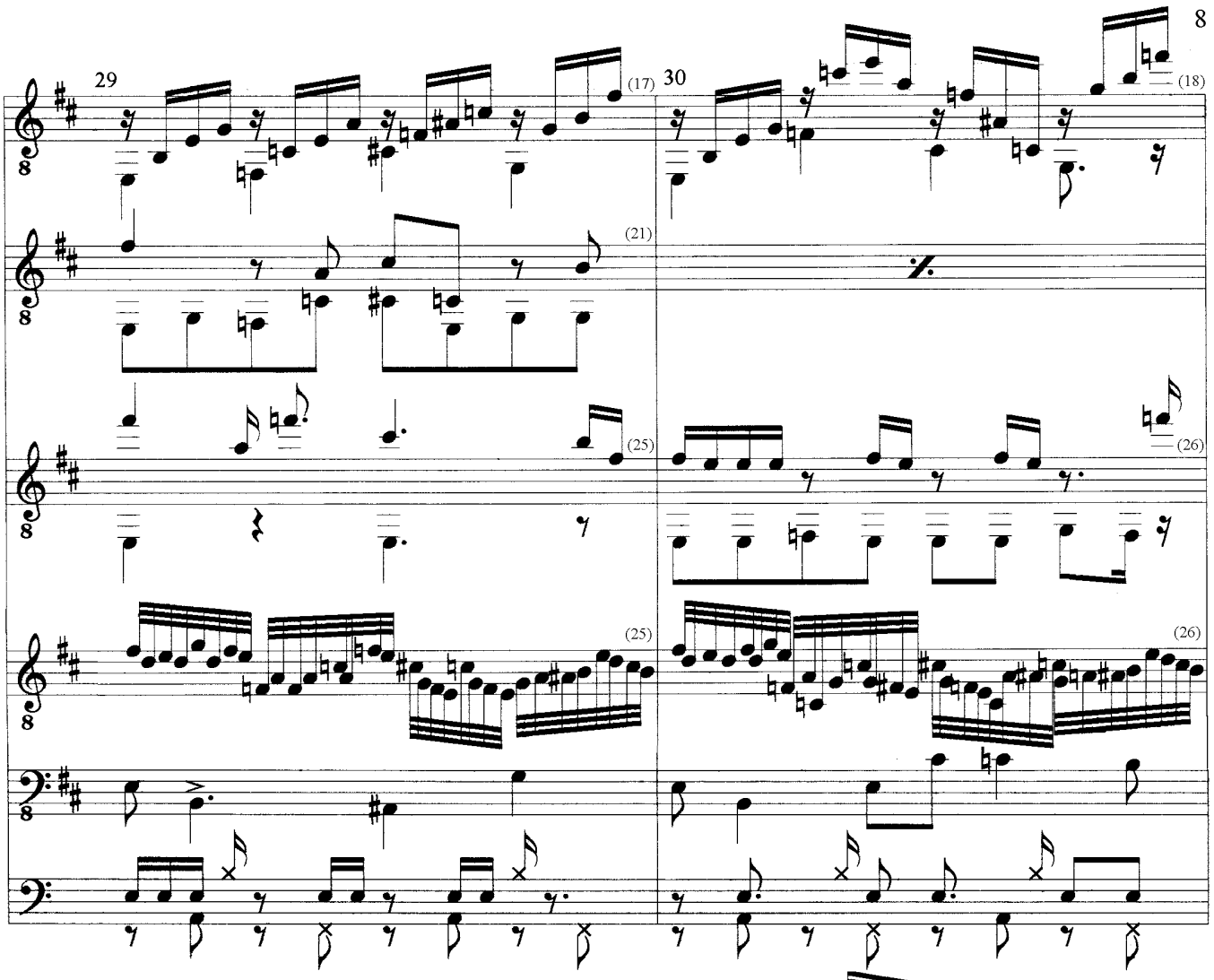
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

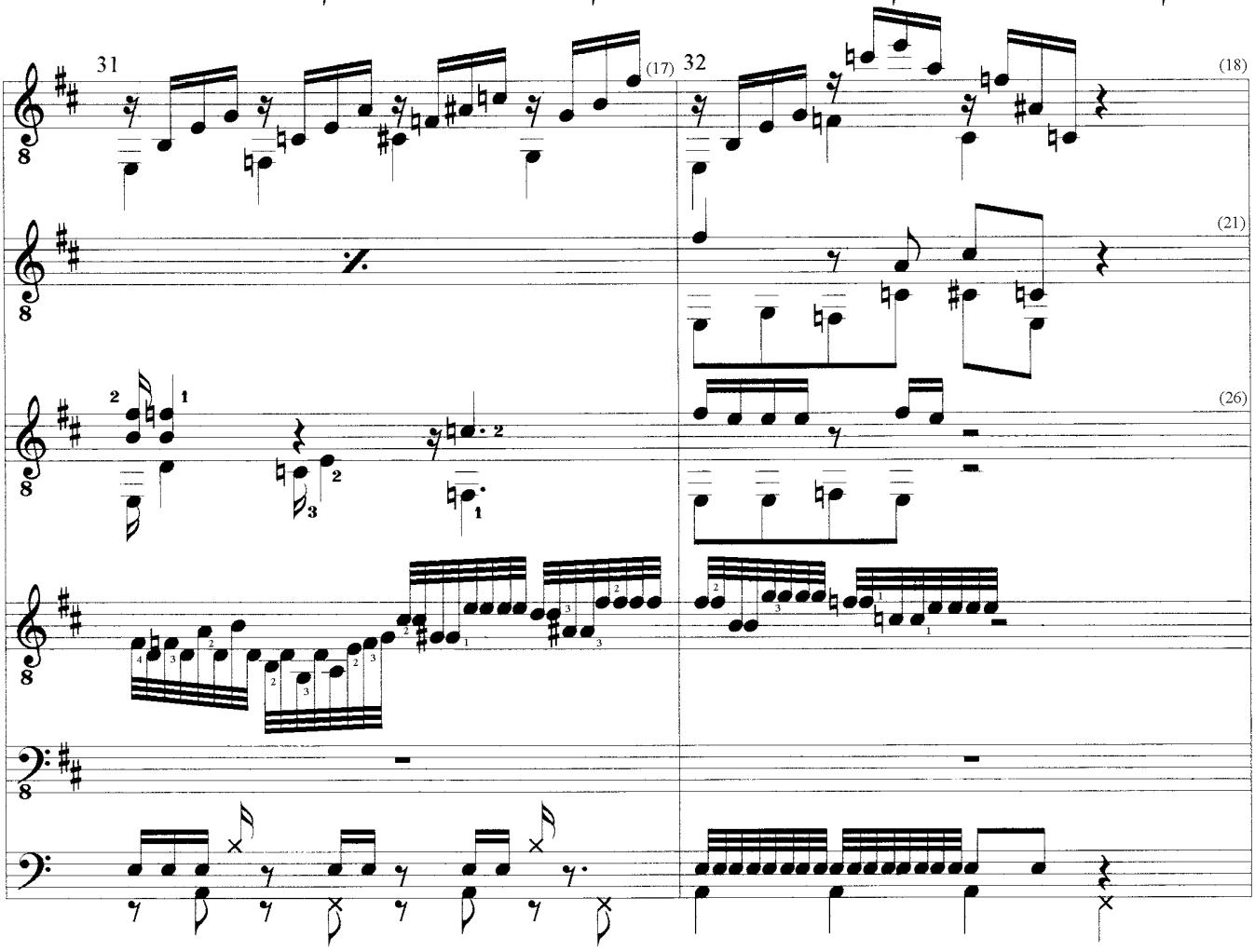


TIGERAUGE

Study for 4 Solo Guitars, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

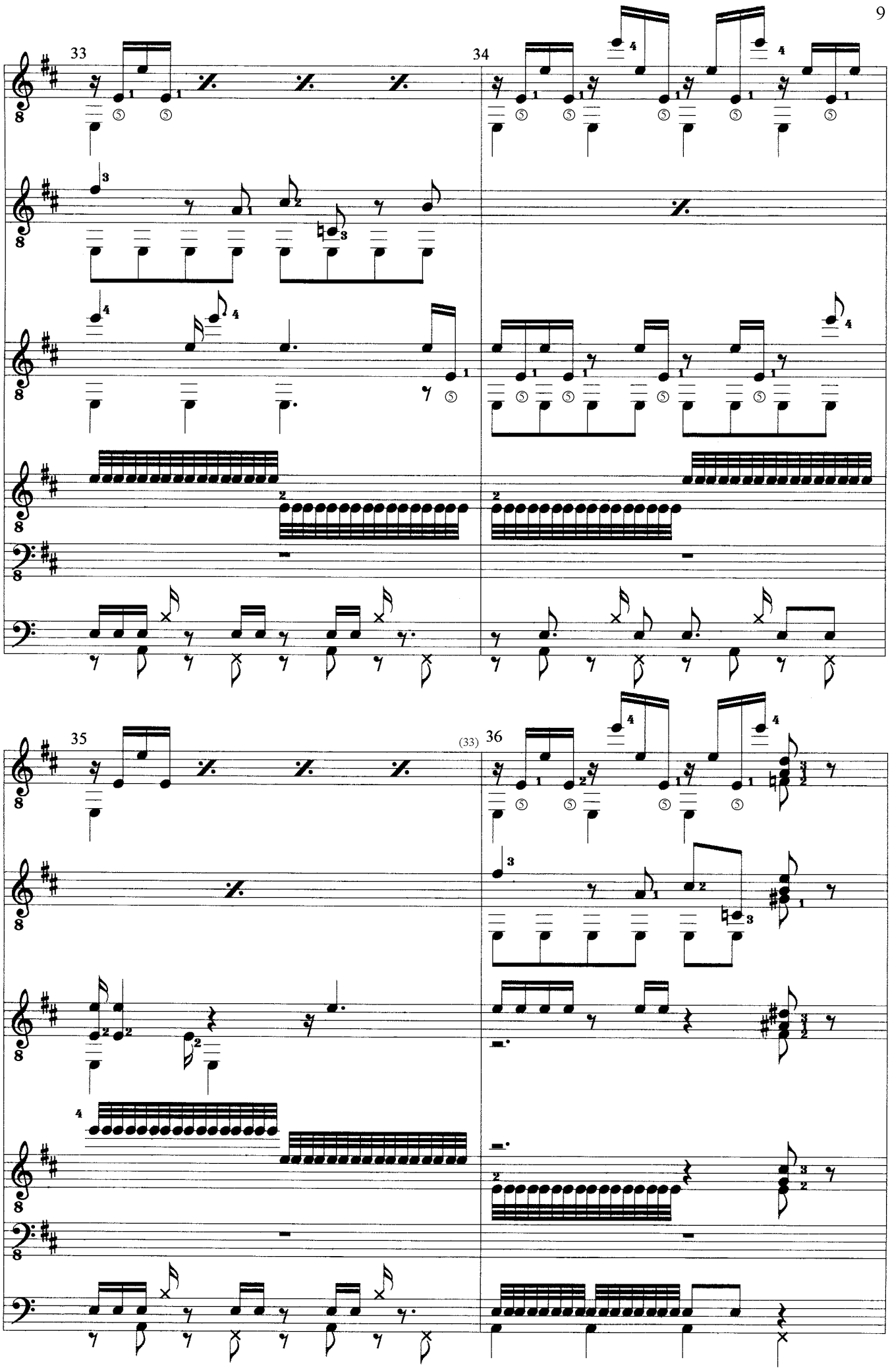




TIGERAUGE

Study for 4 Solo Guitars, Bass & Drums

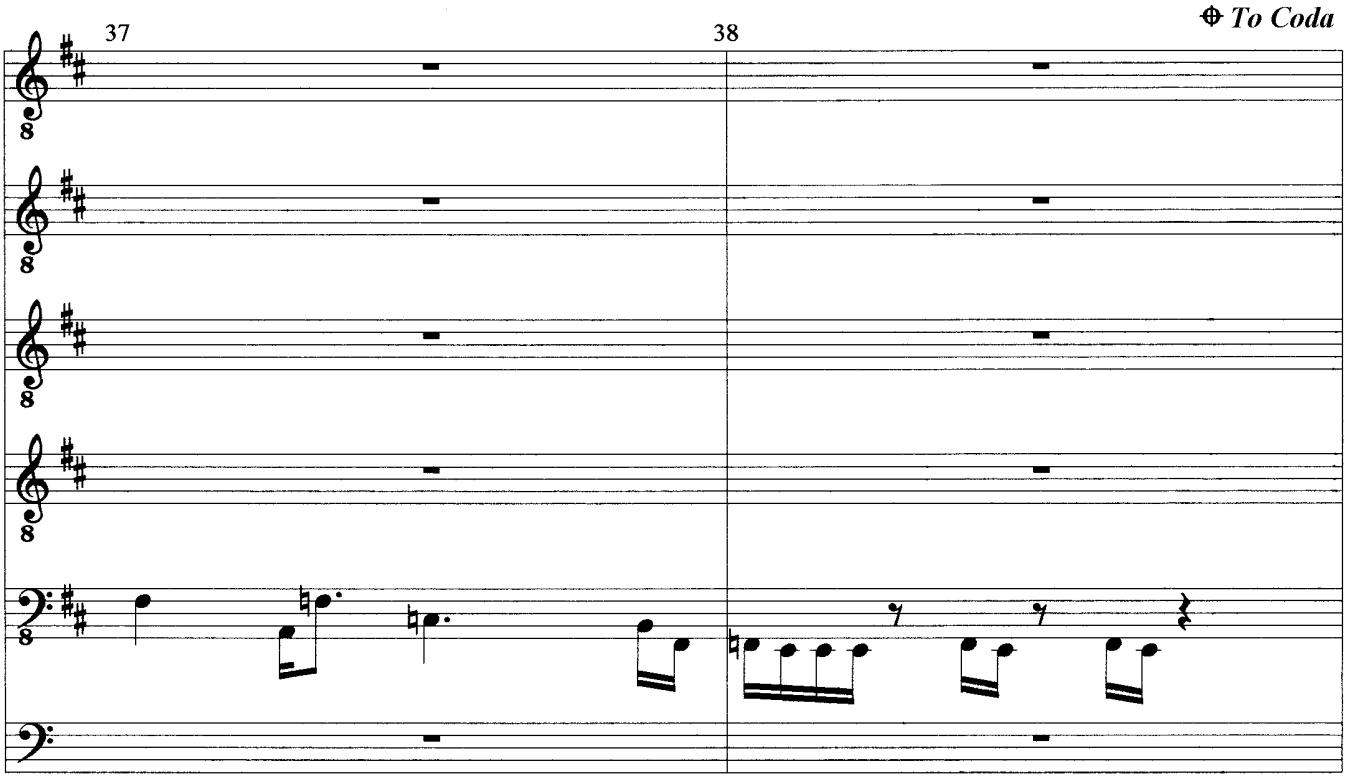
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

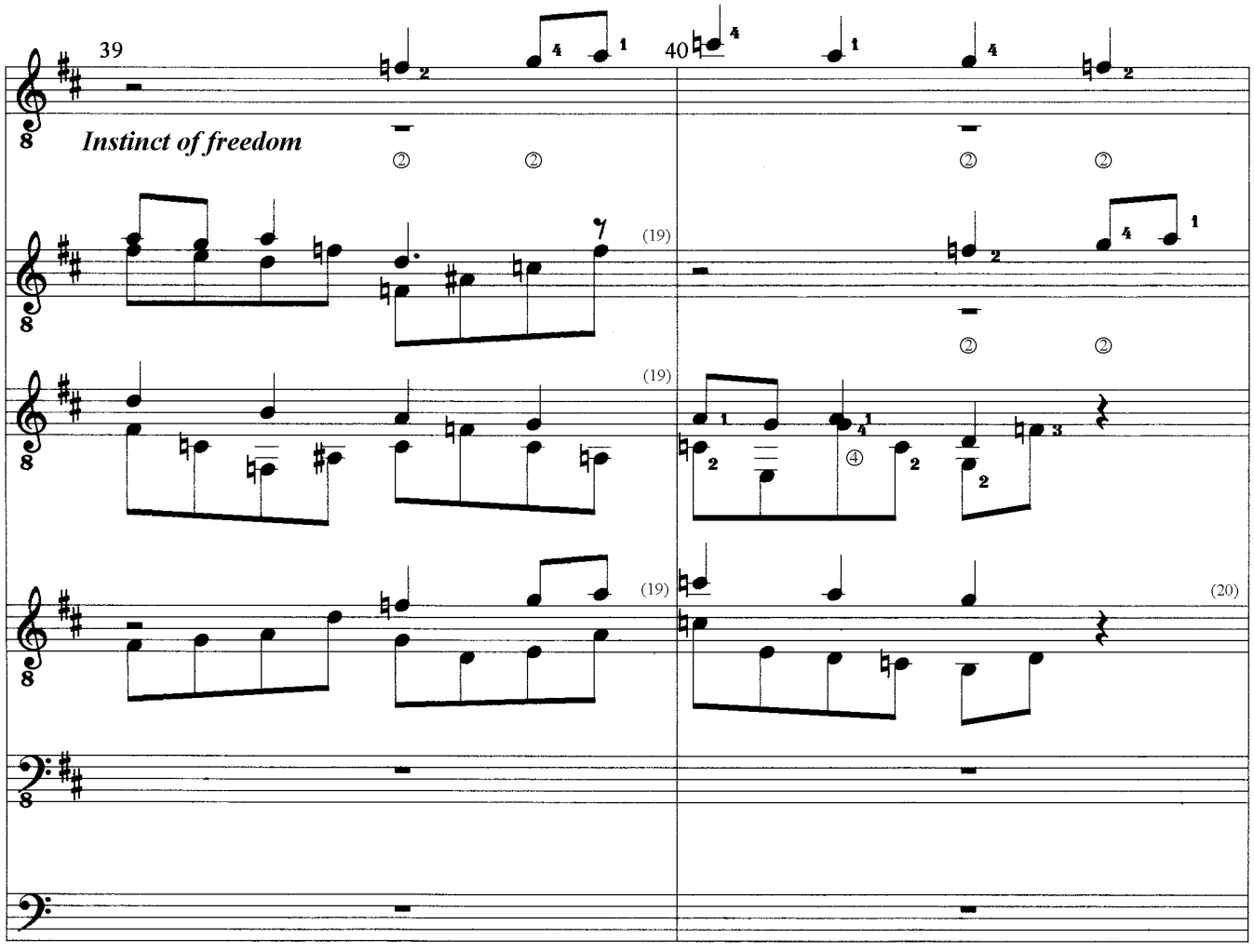


TIGERAUGE

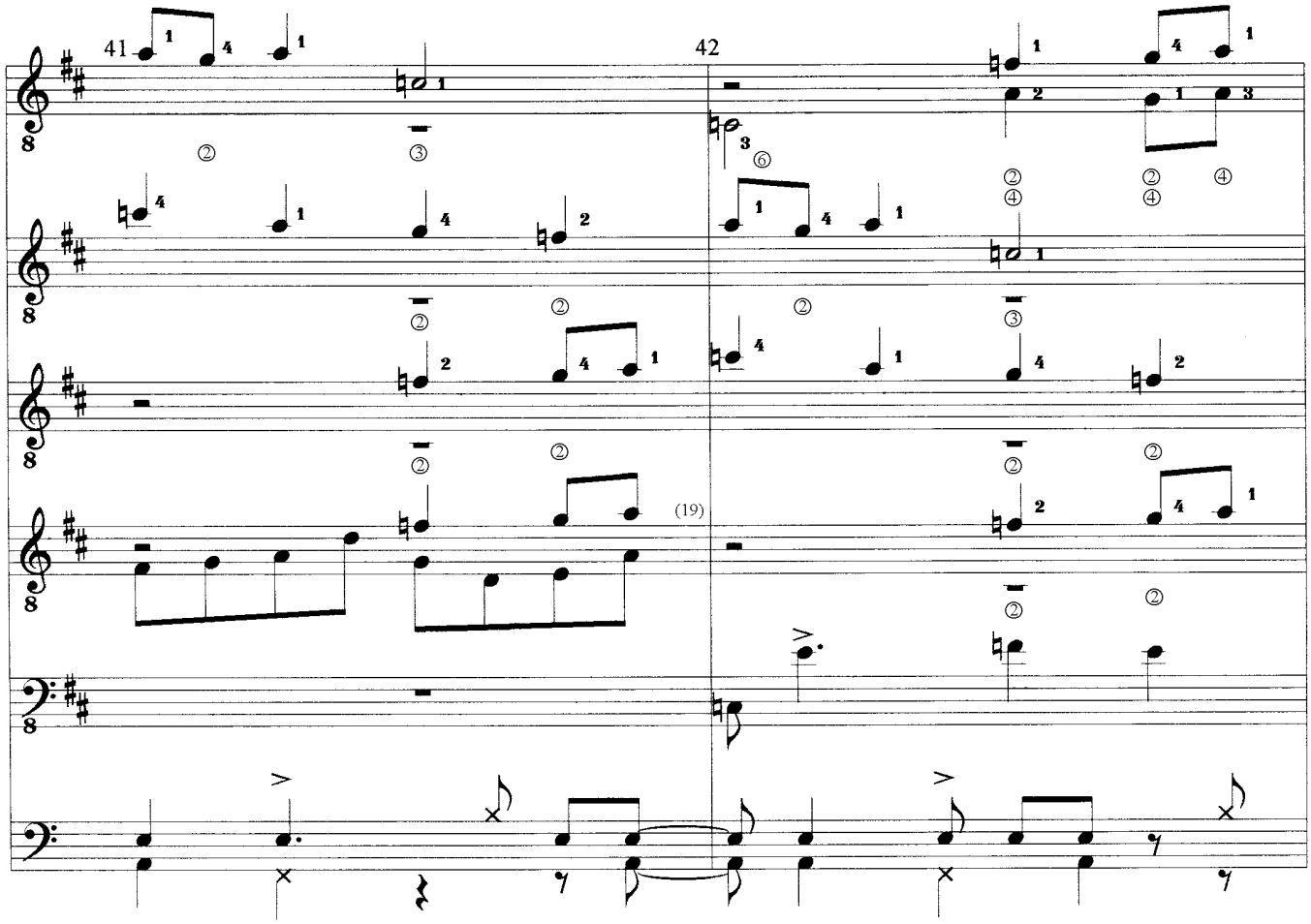
Study for 4 Solo Guitars, Bass & Drums

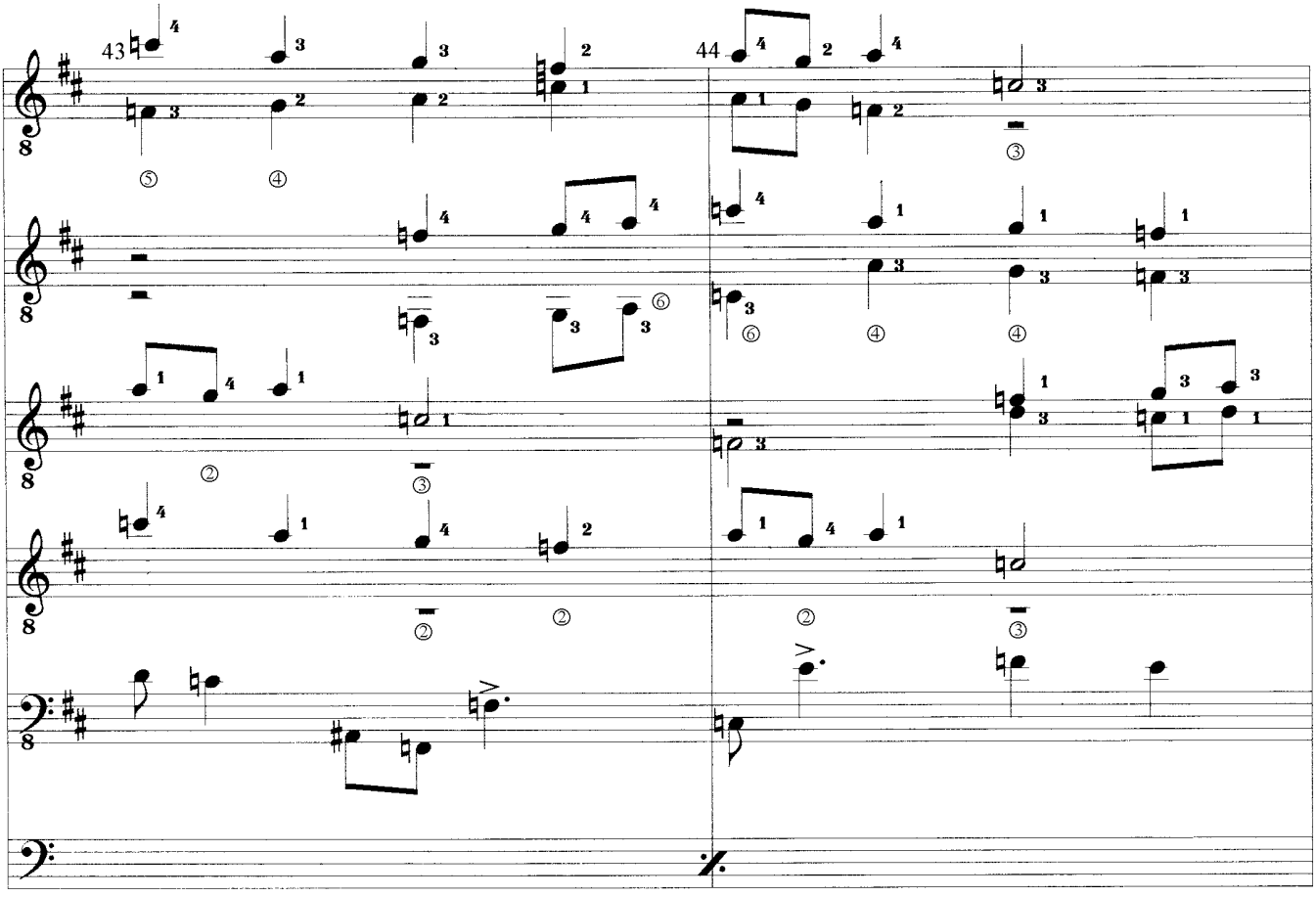
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



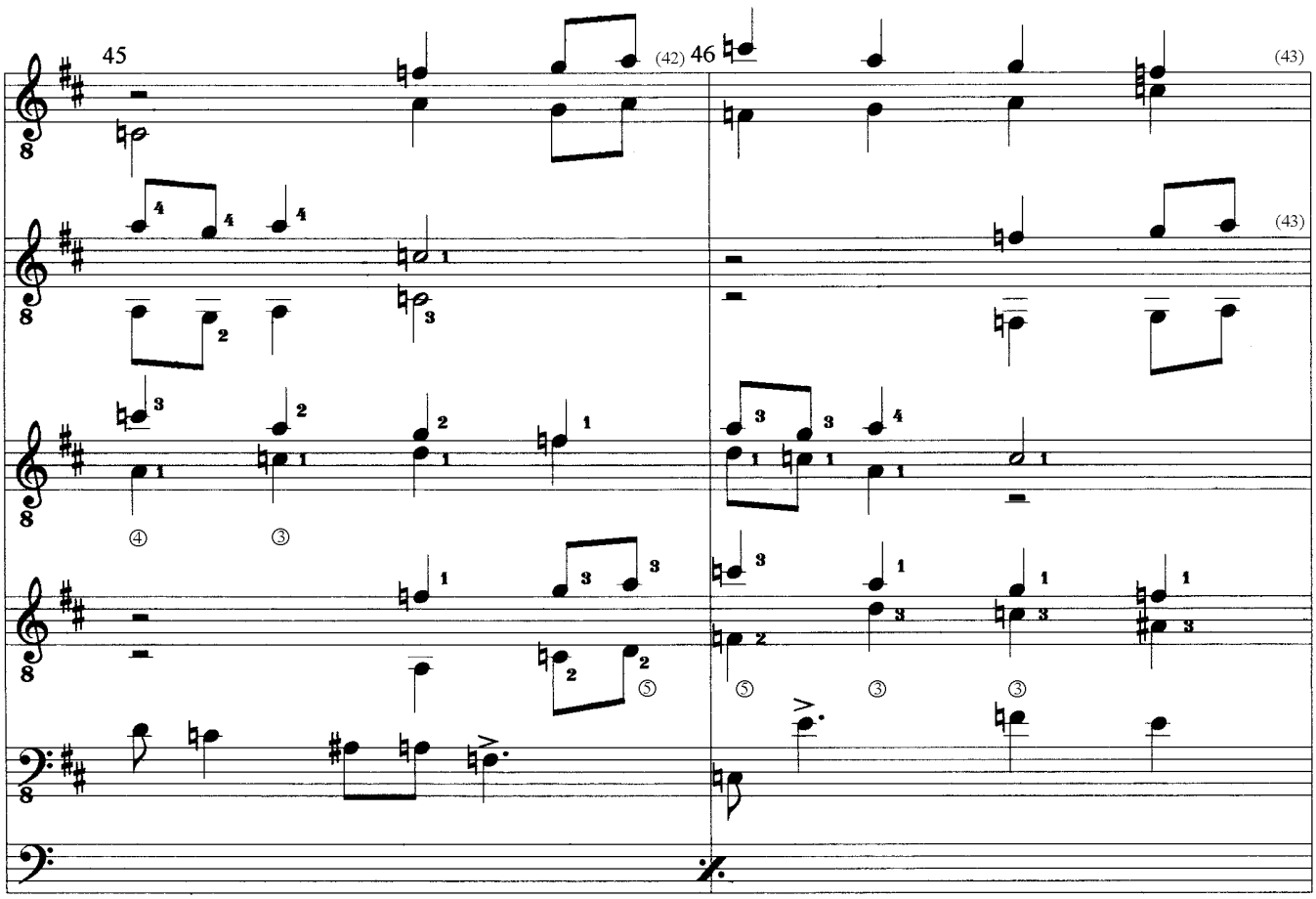


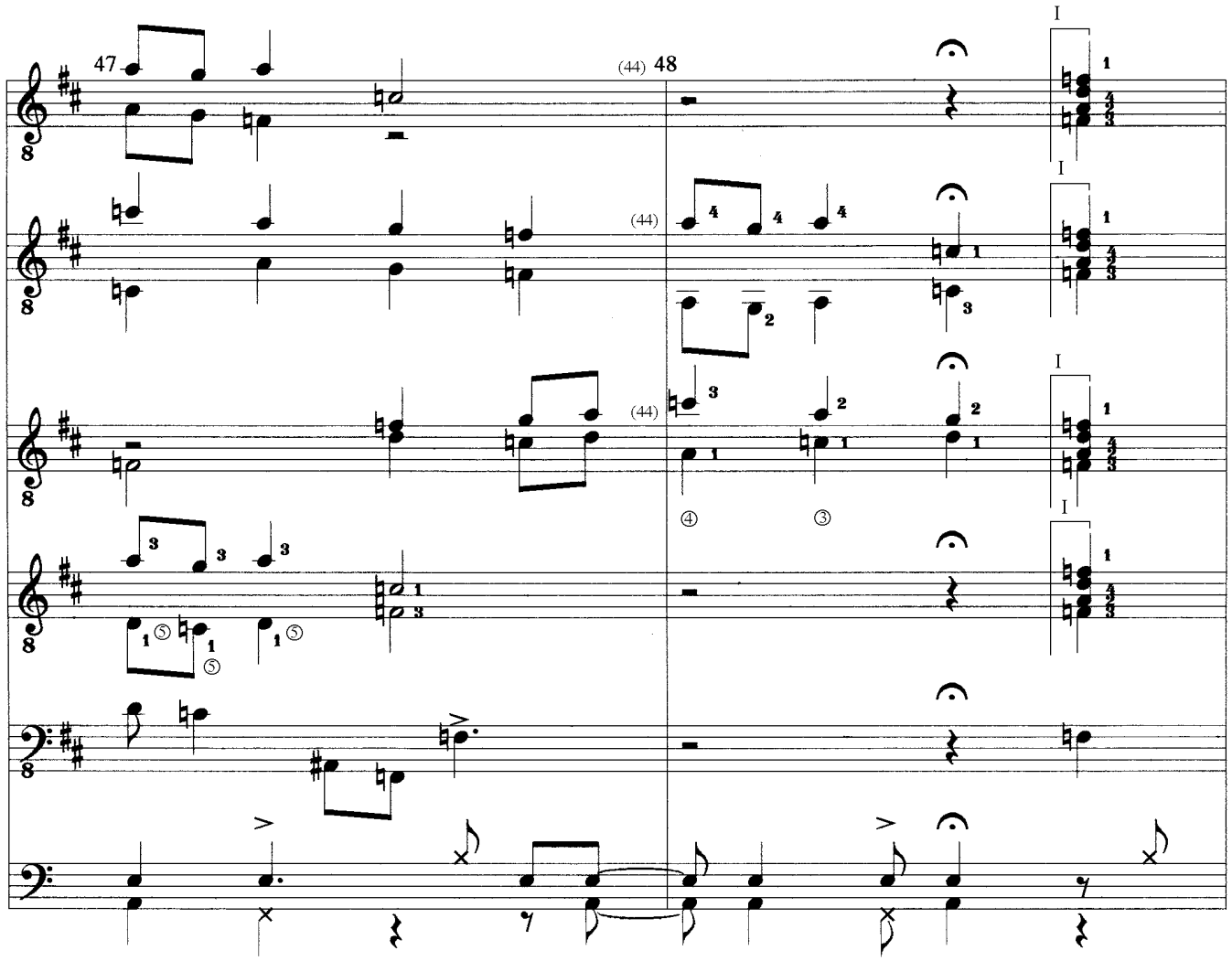
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



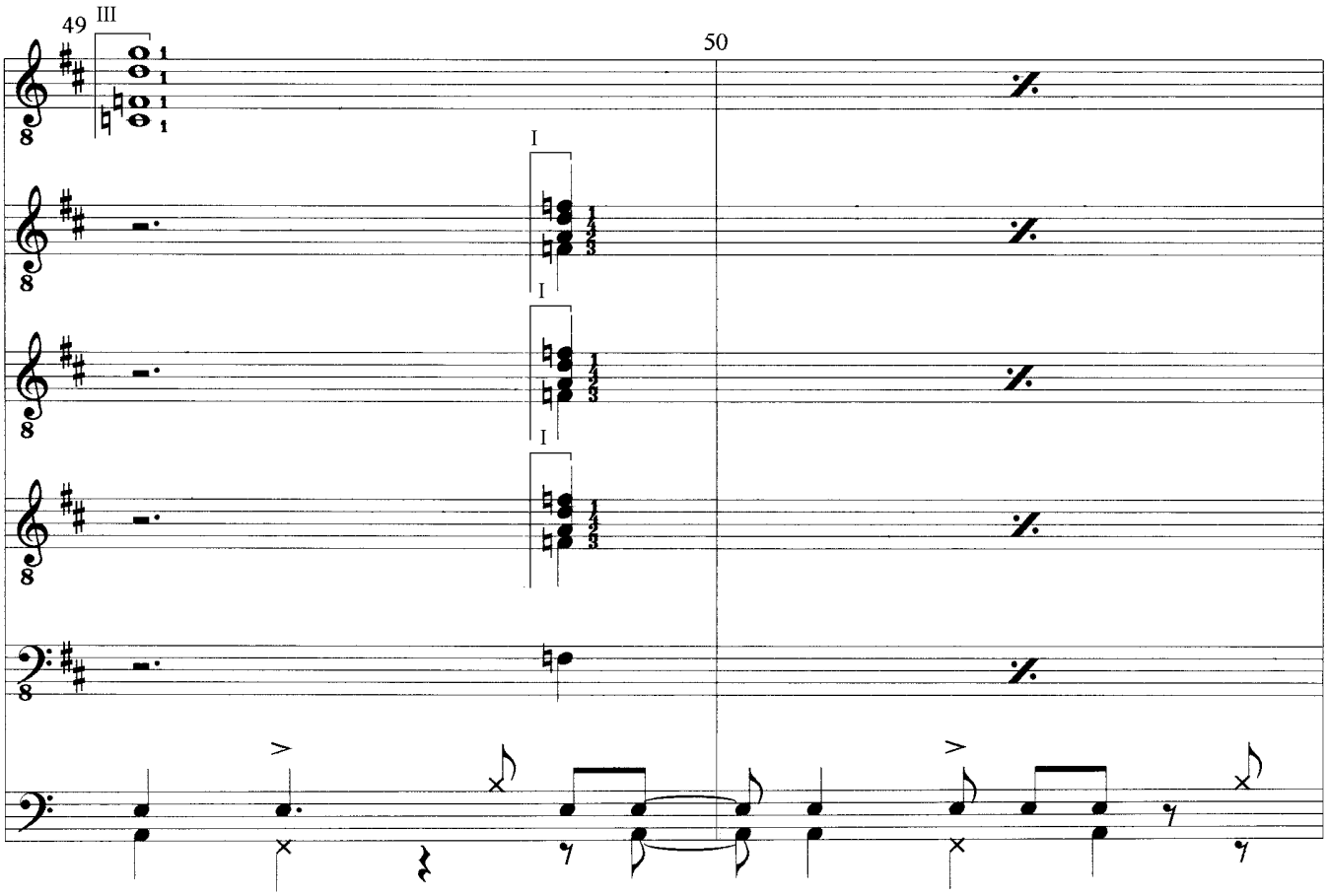


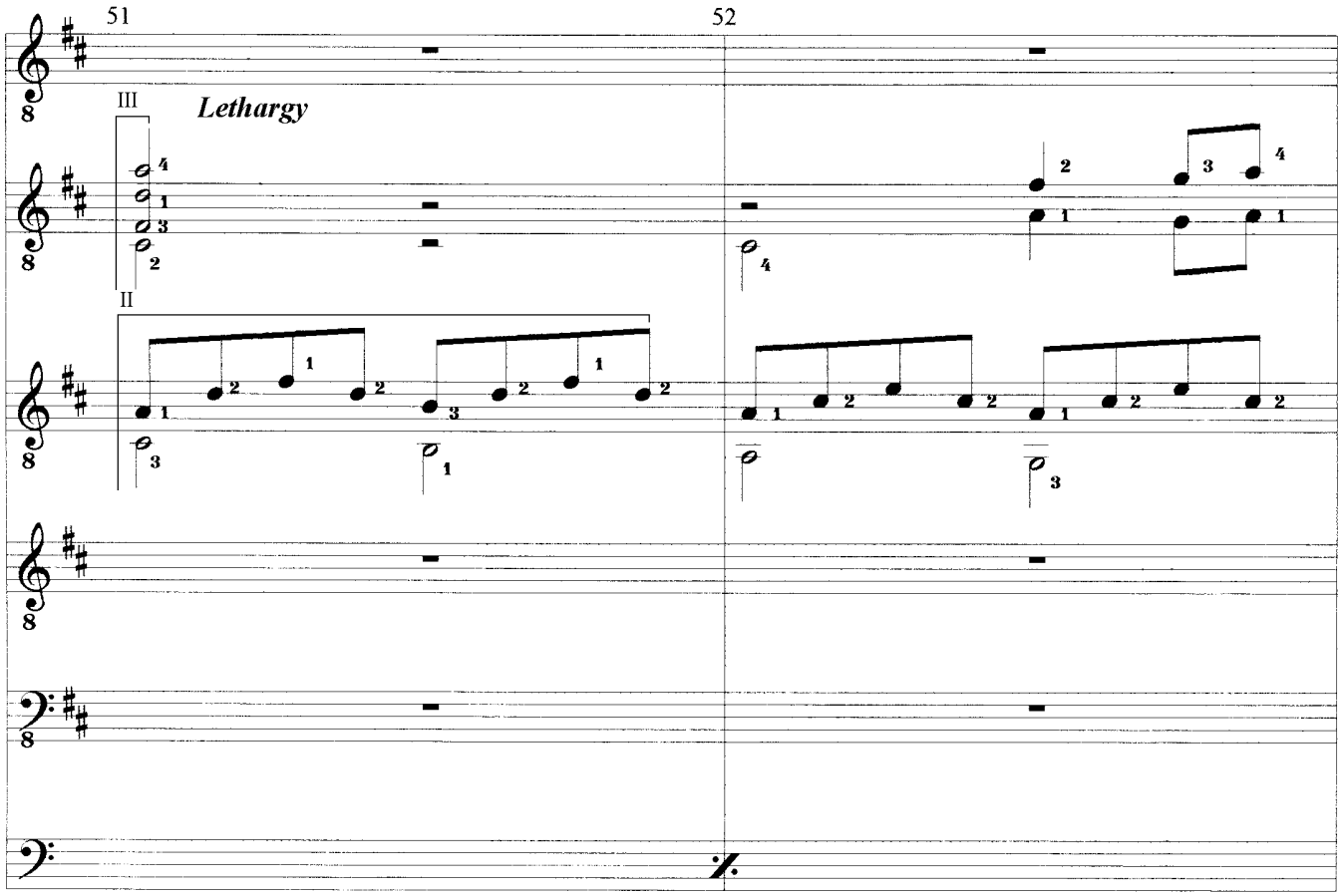
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



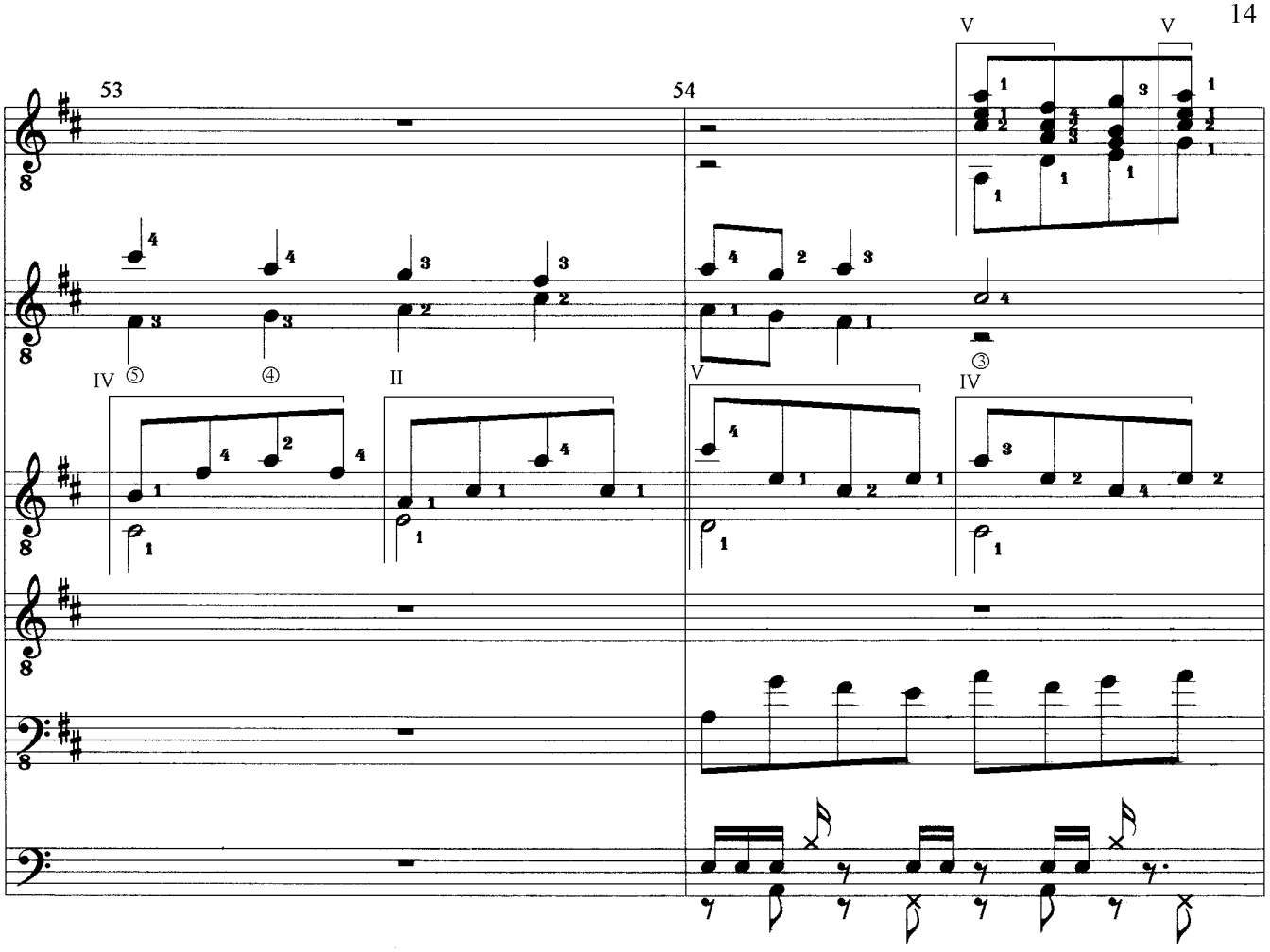


TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140





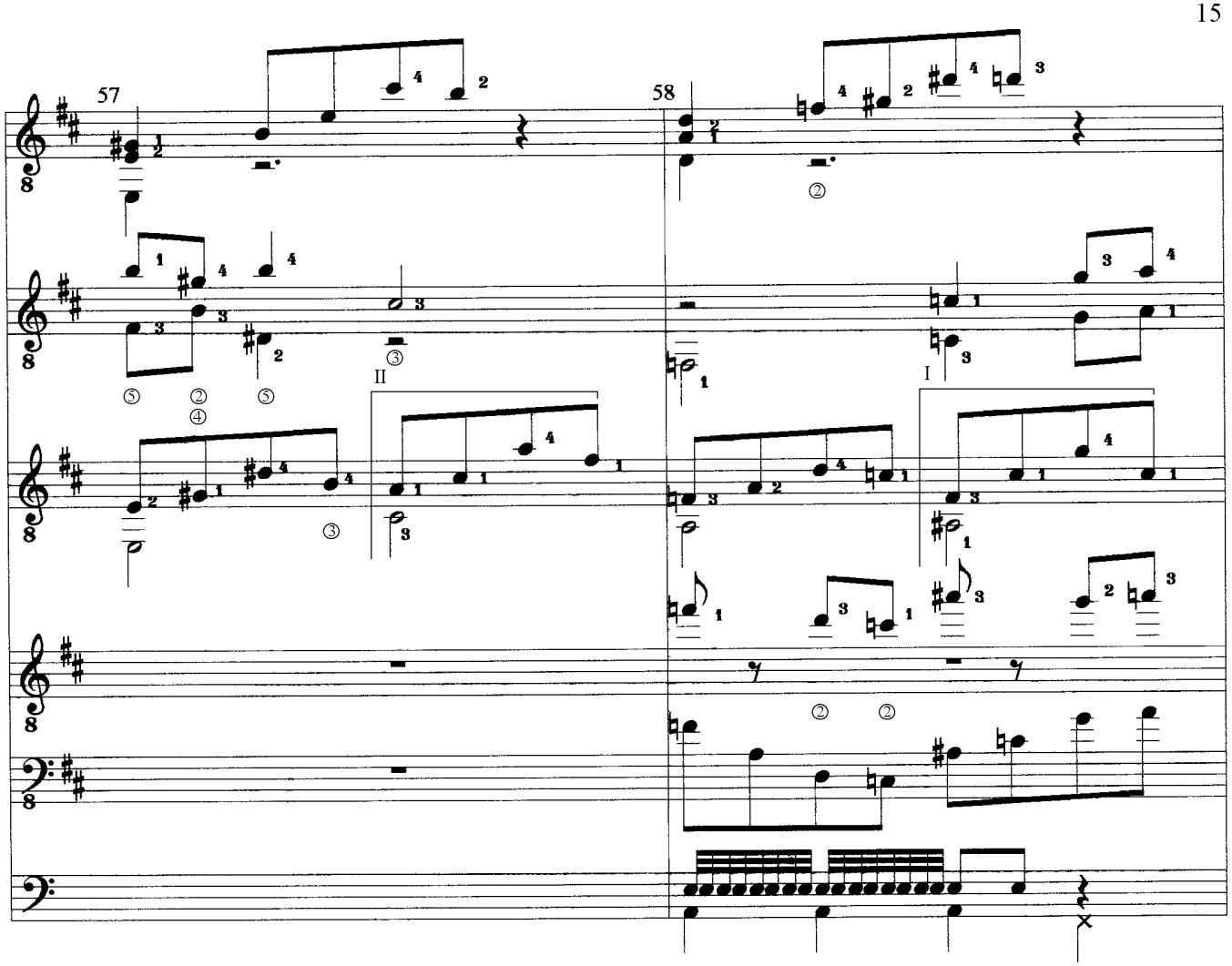
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

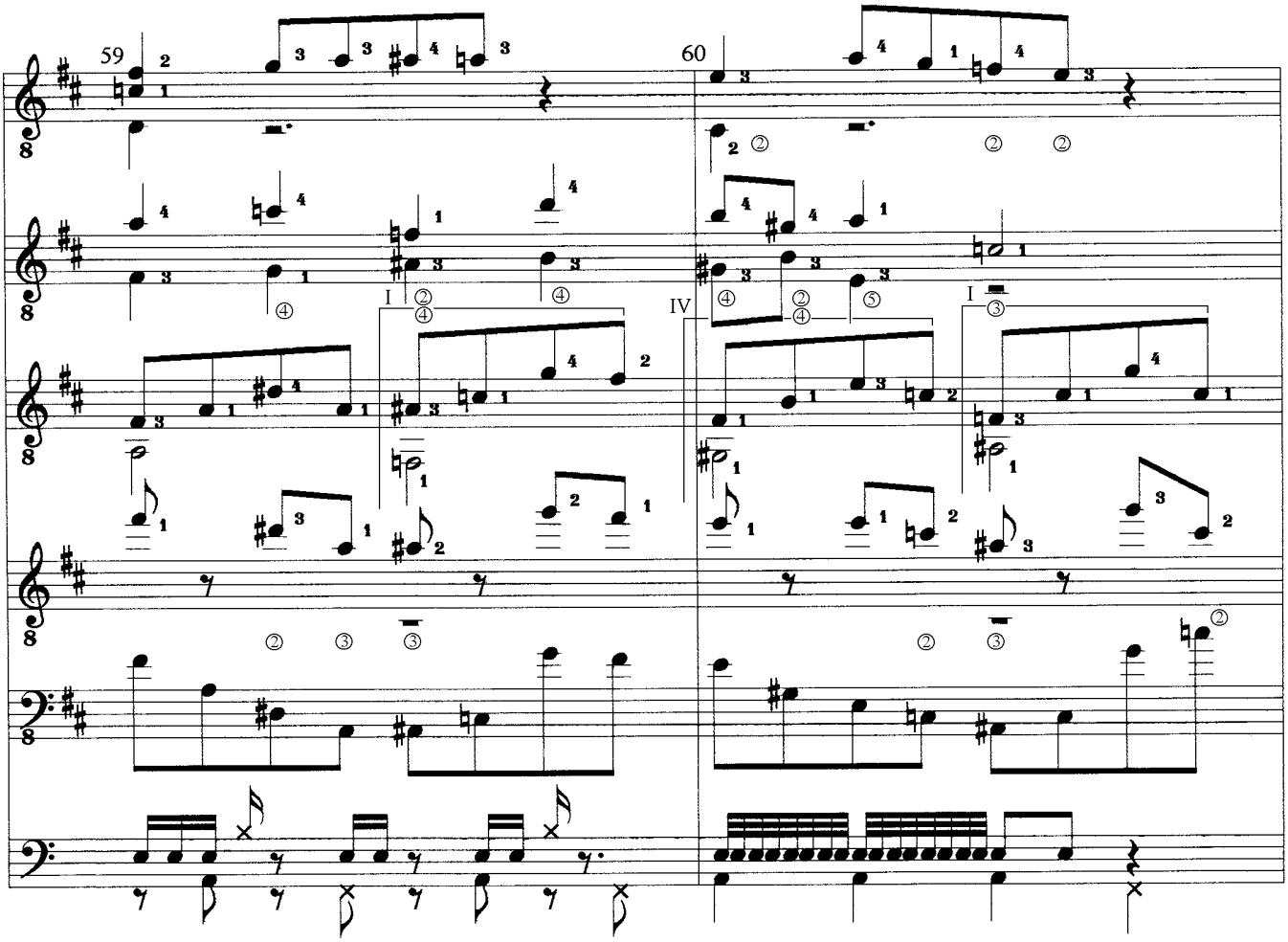


TIGERAUGE

Study for 4 Solo Guitars, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

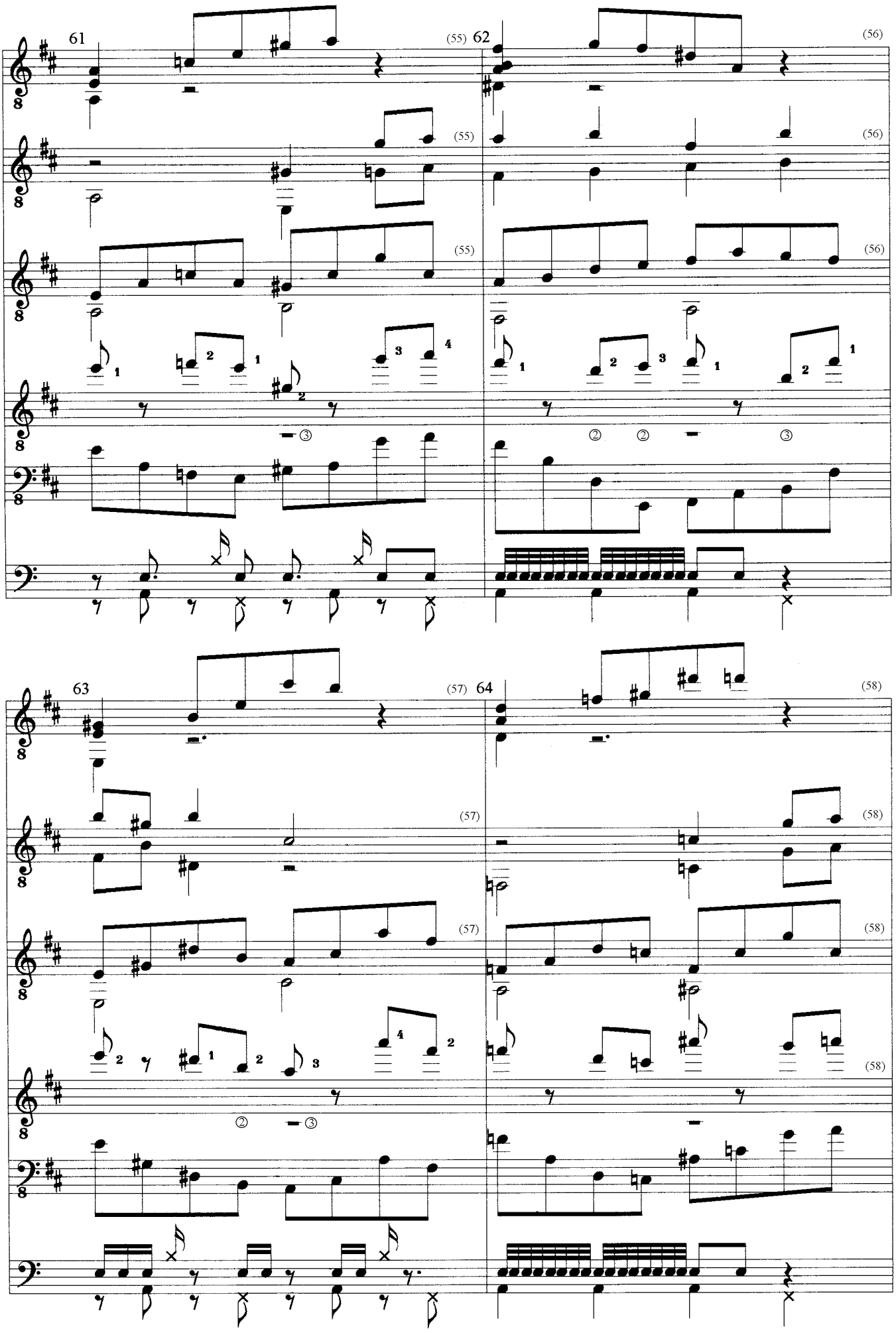




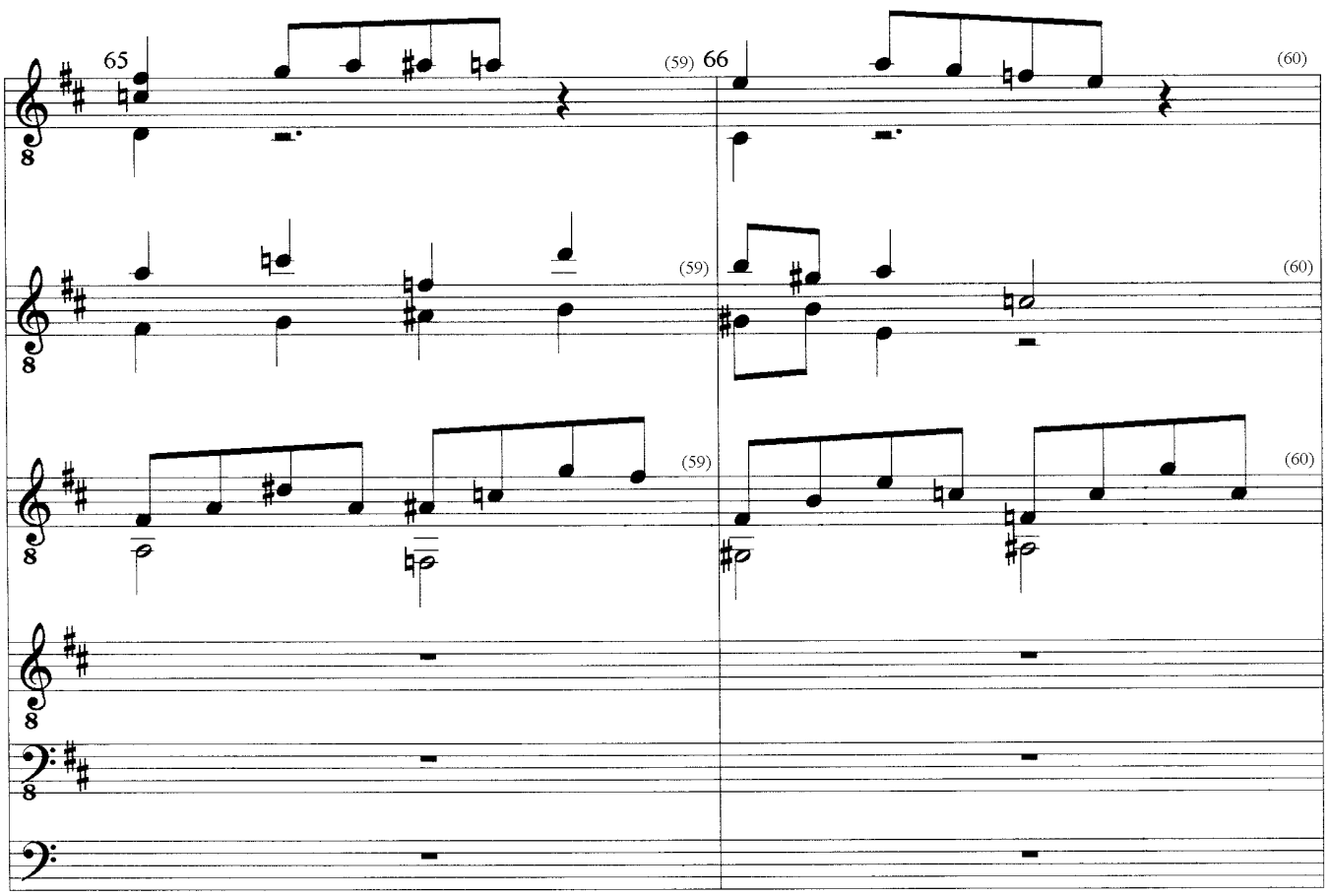
TIGERAUGE

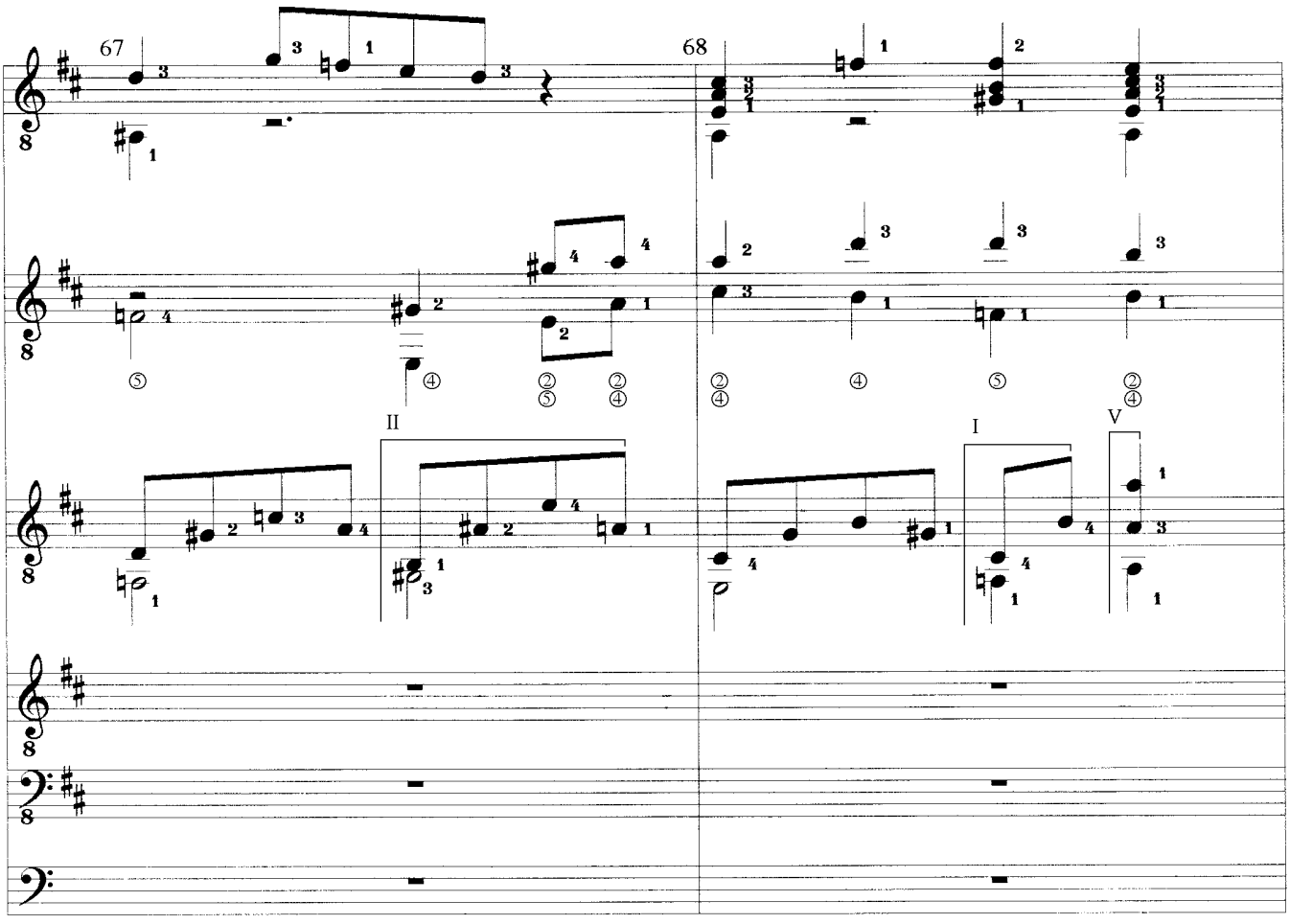
Study for 4 Solo Guitars, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

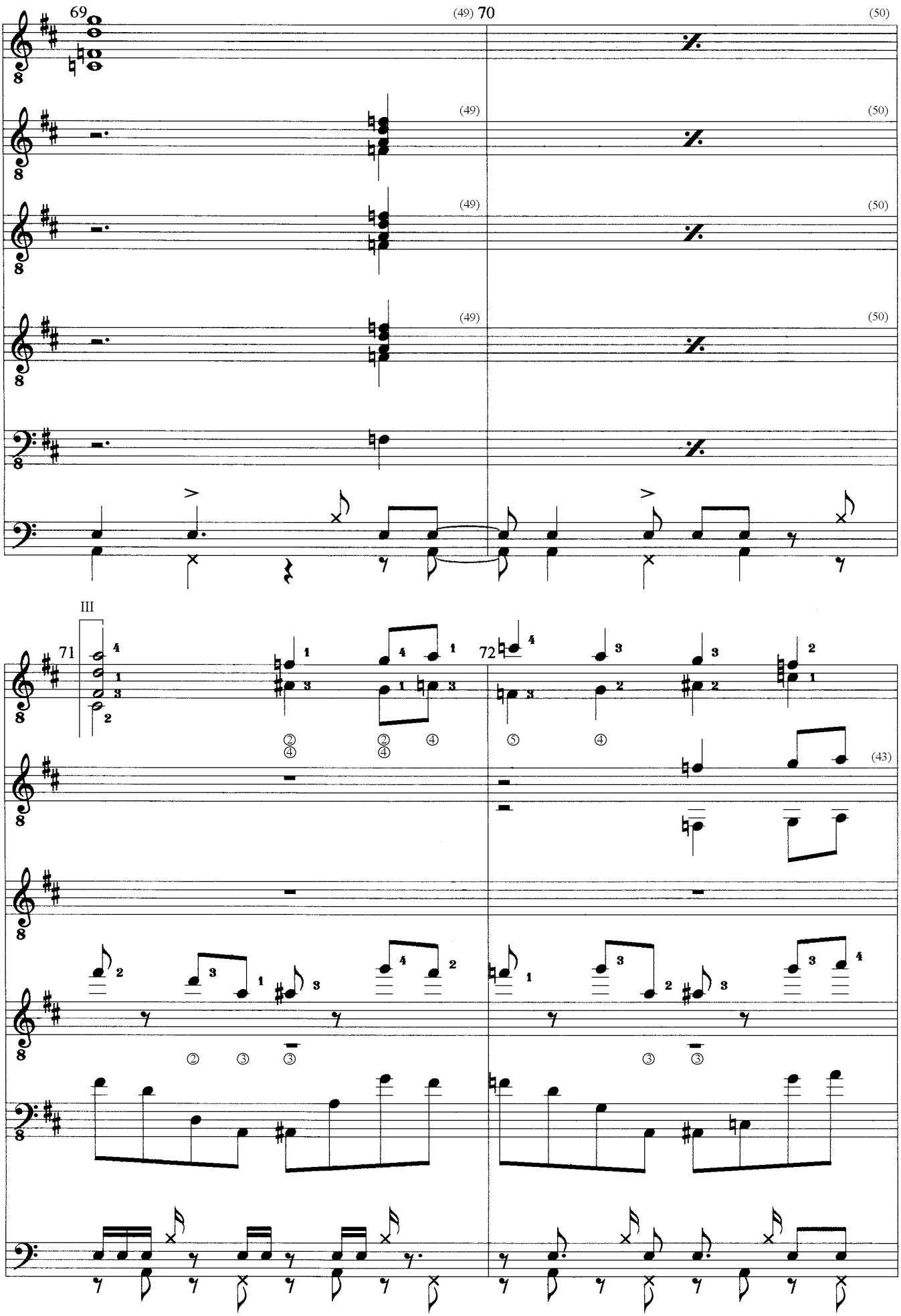


TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

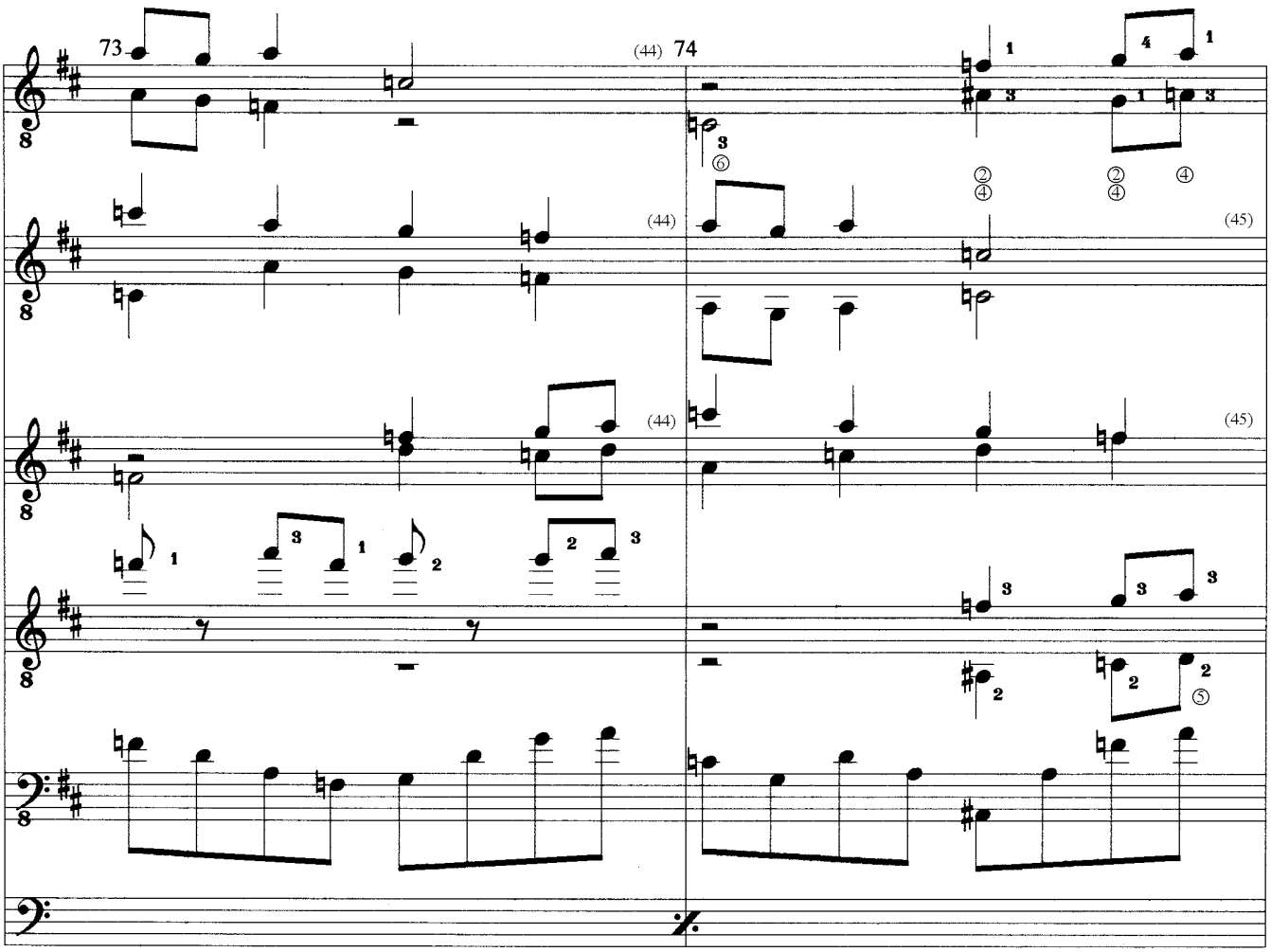


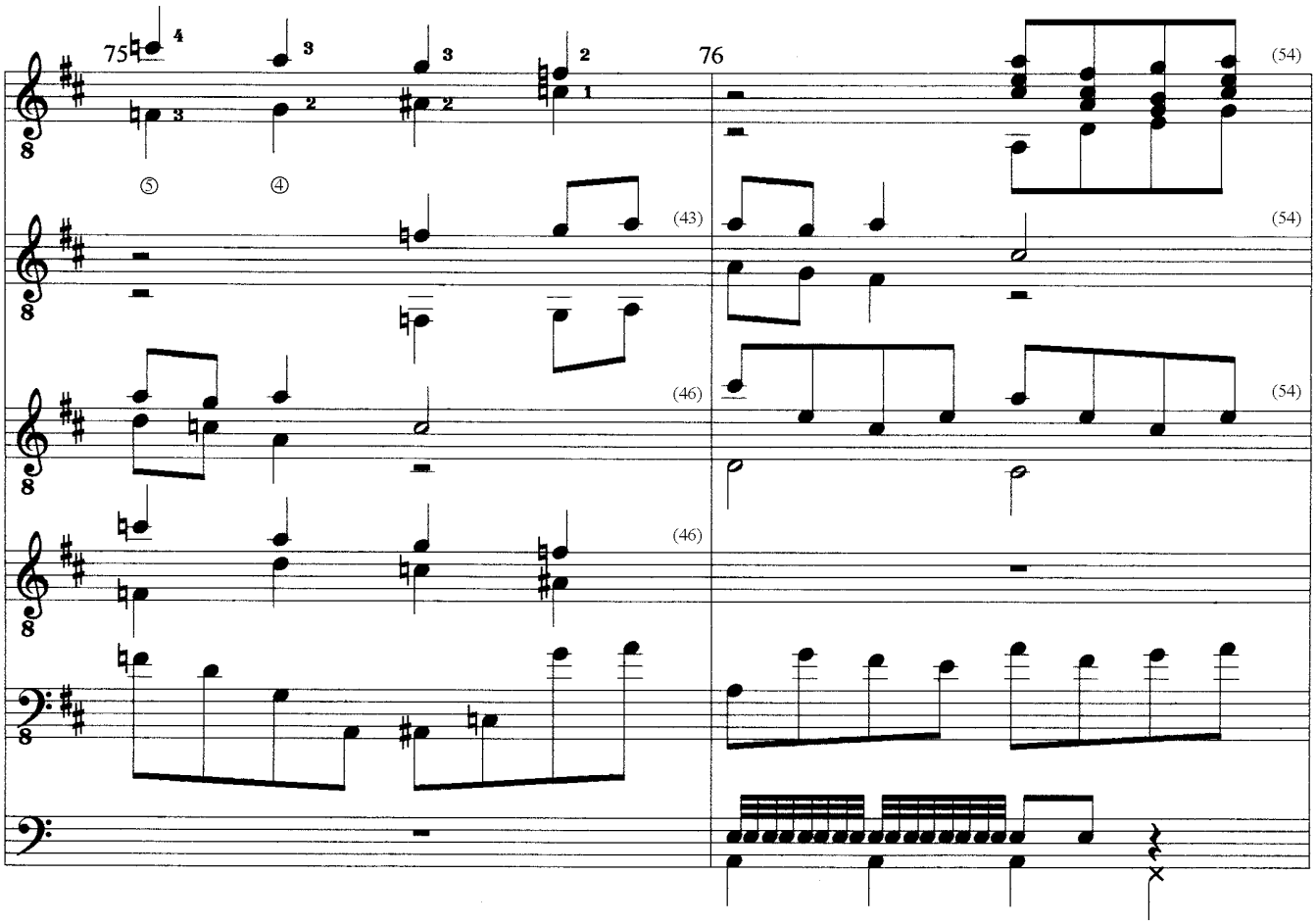


(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

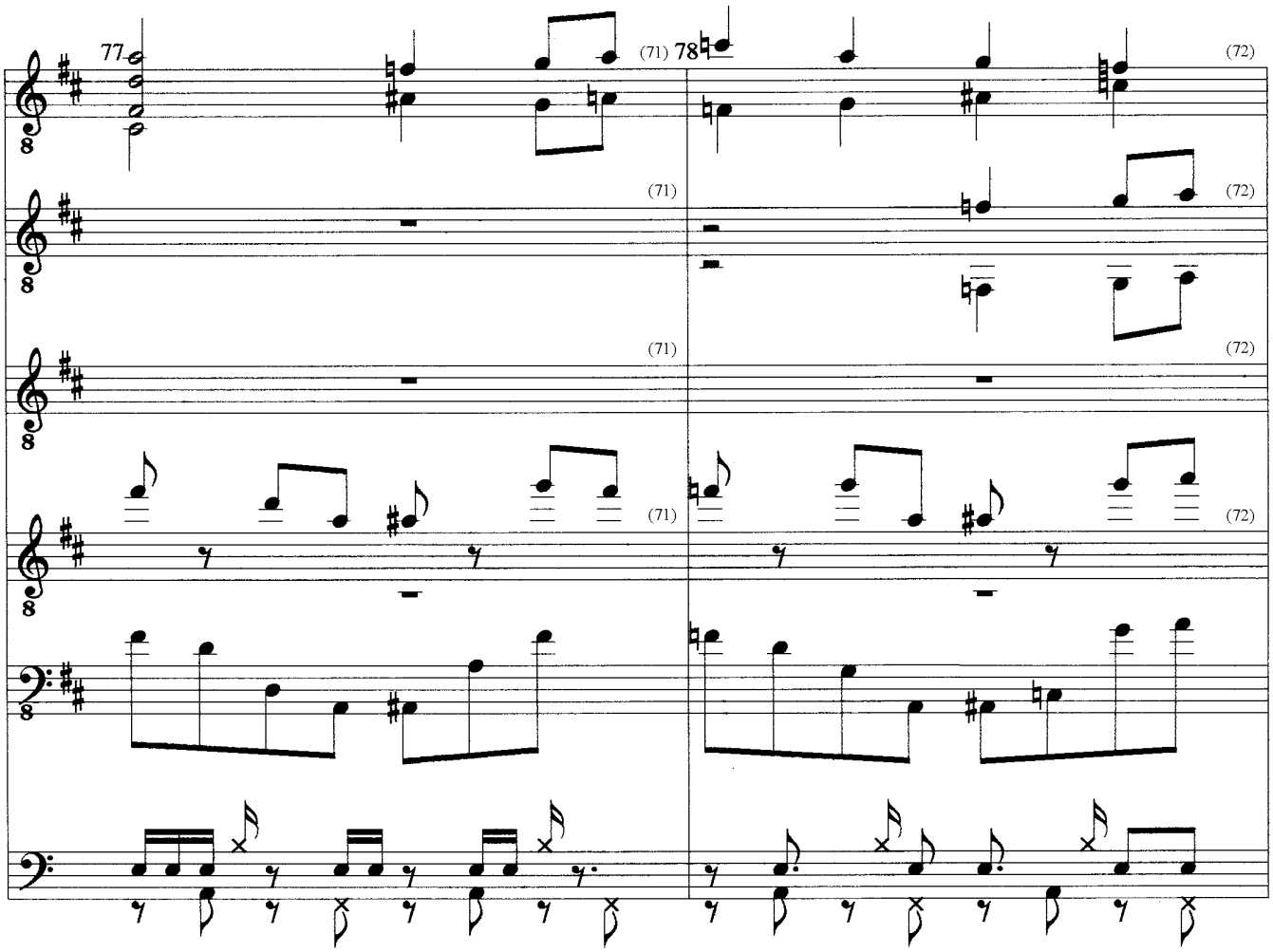


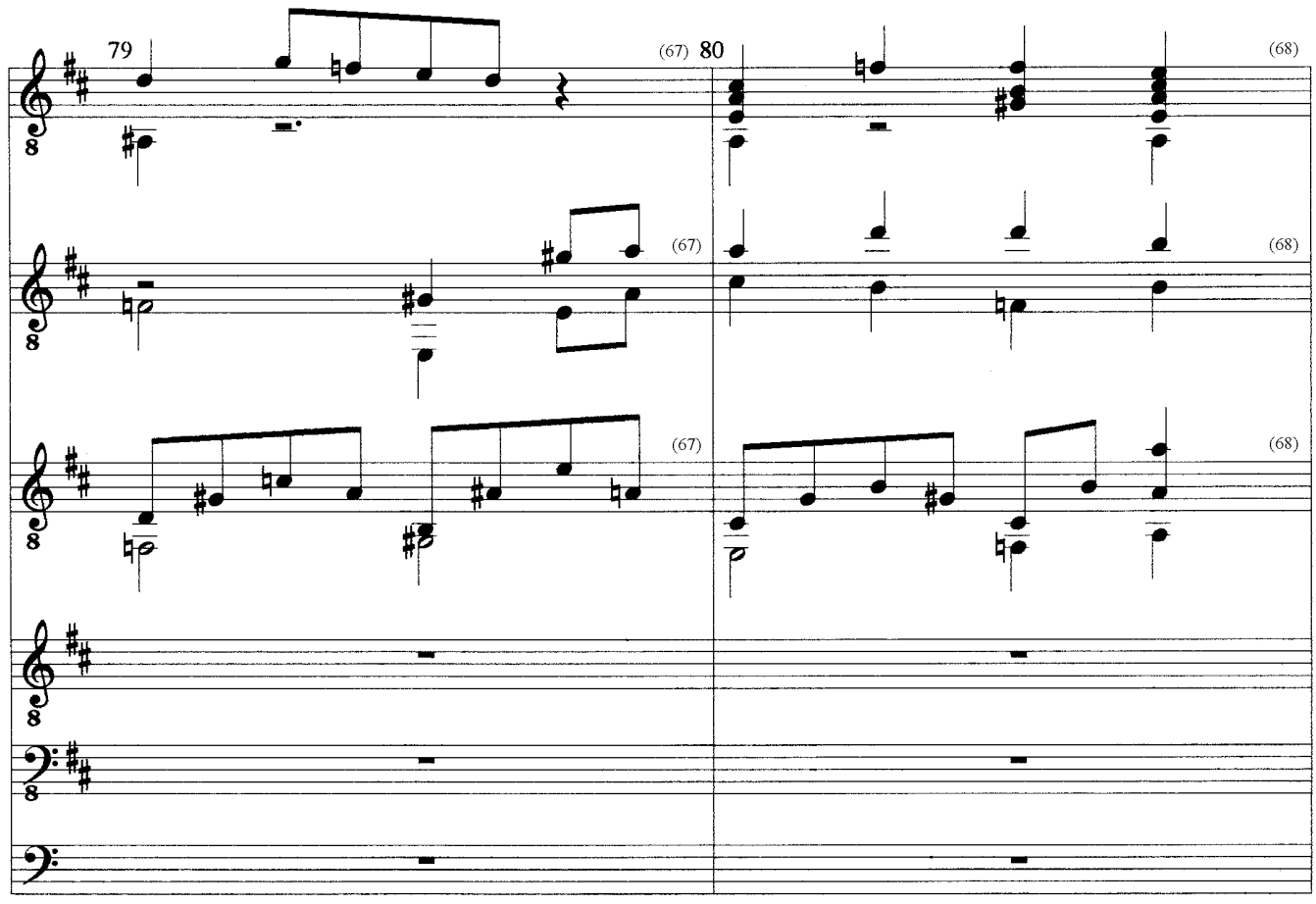
TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



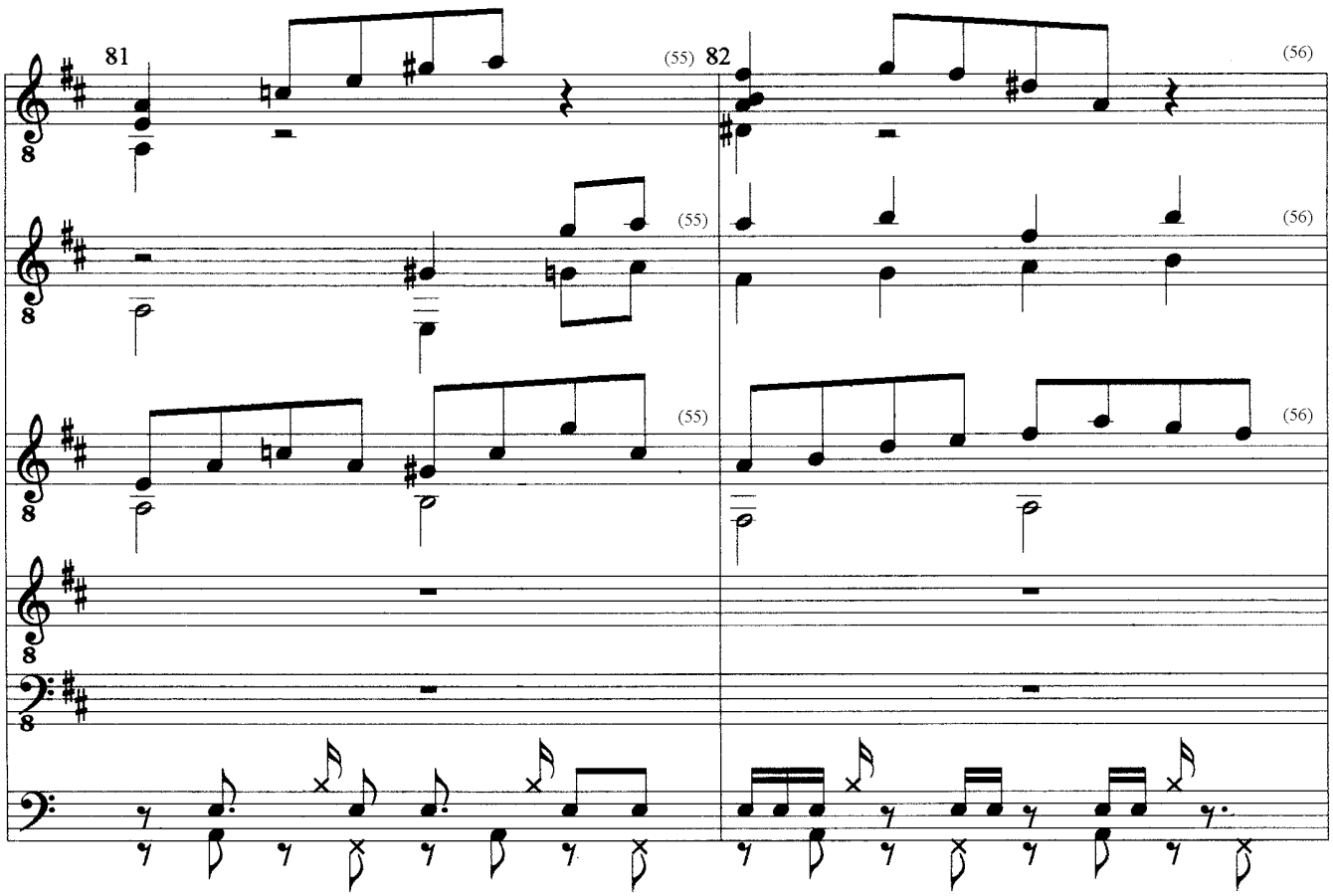


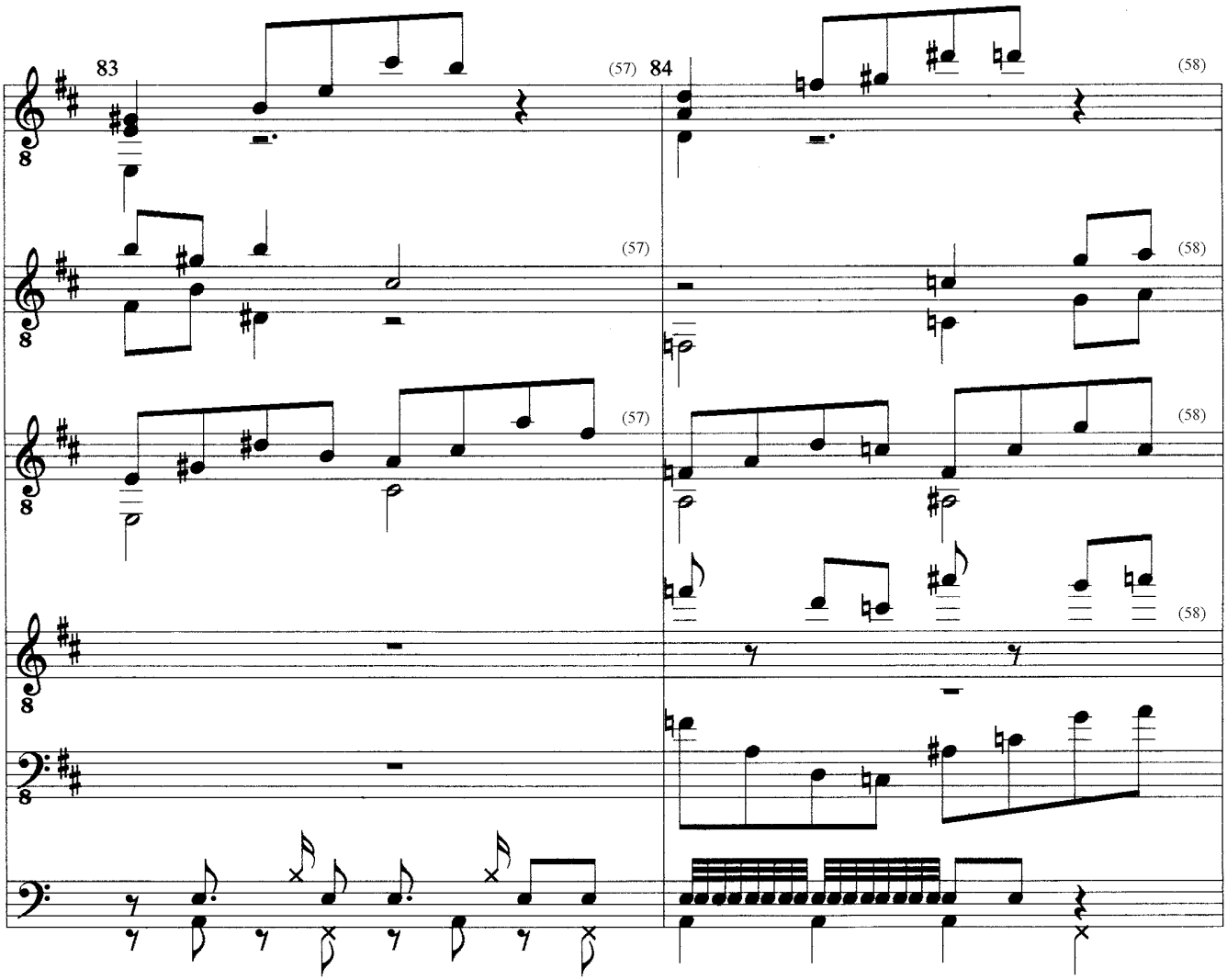
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



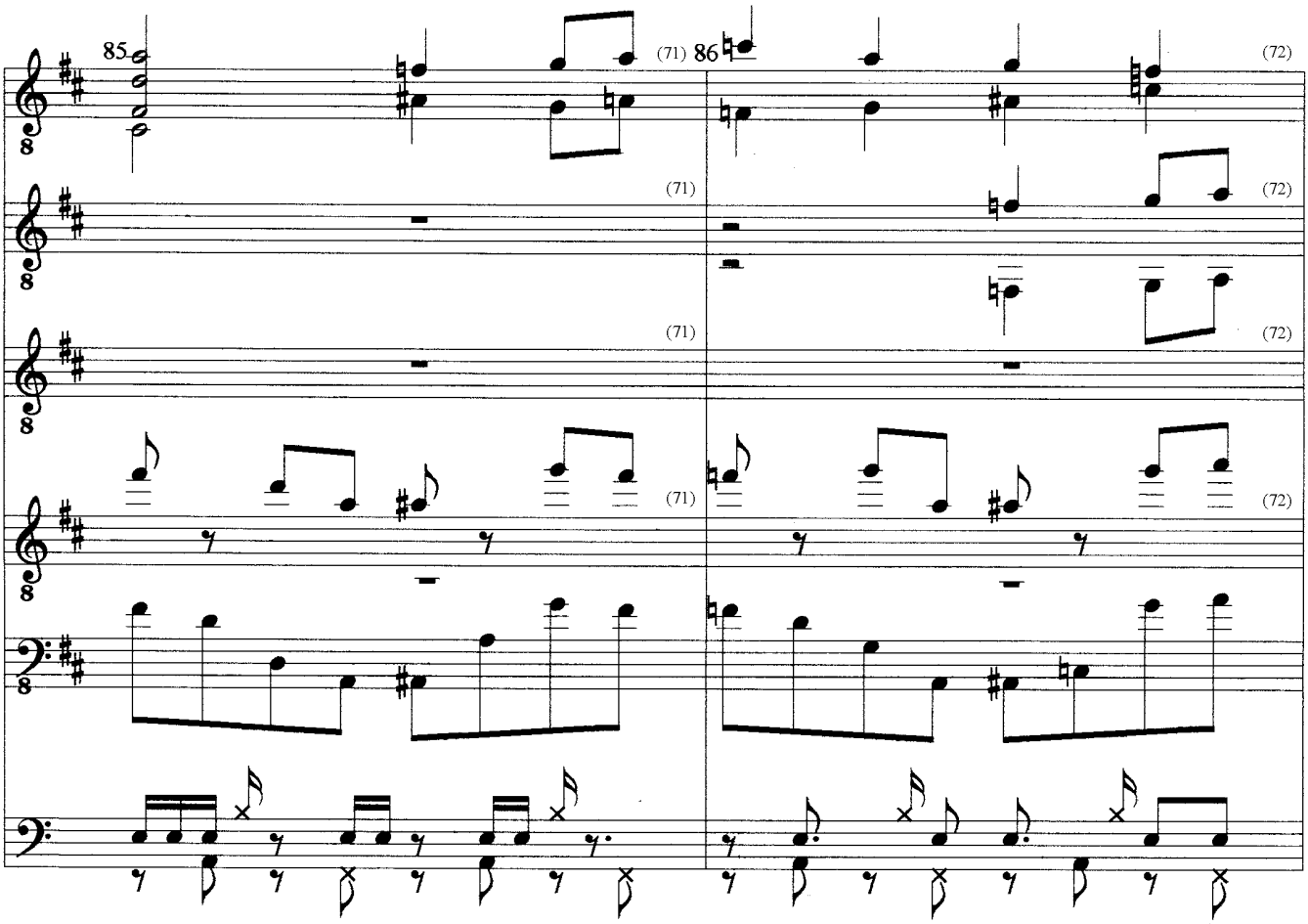


(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

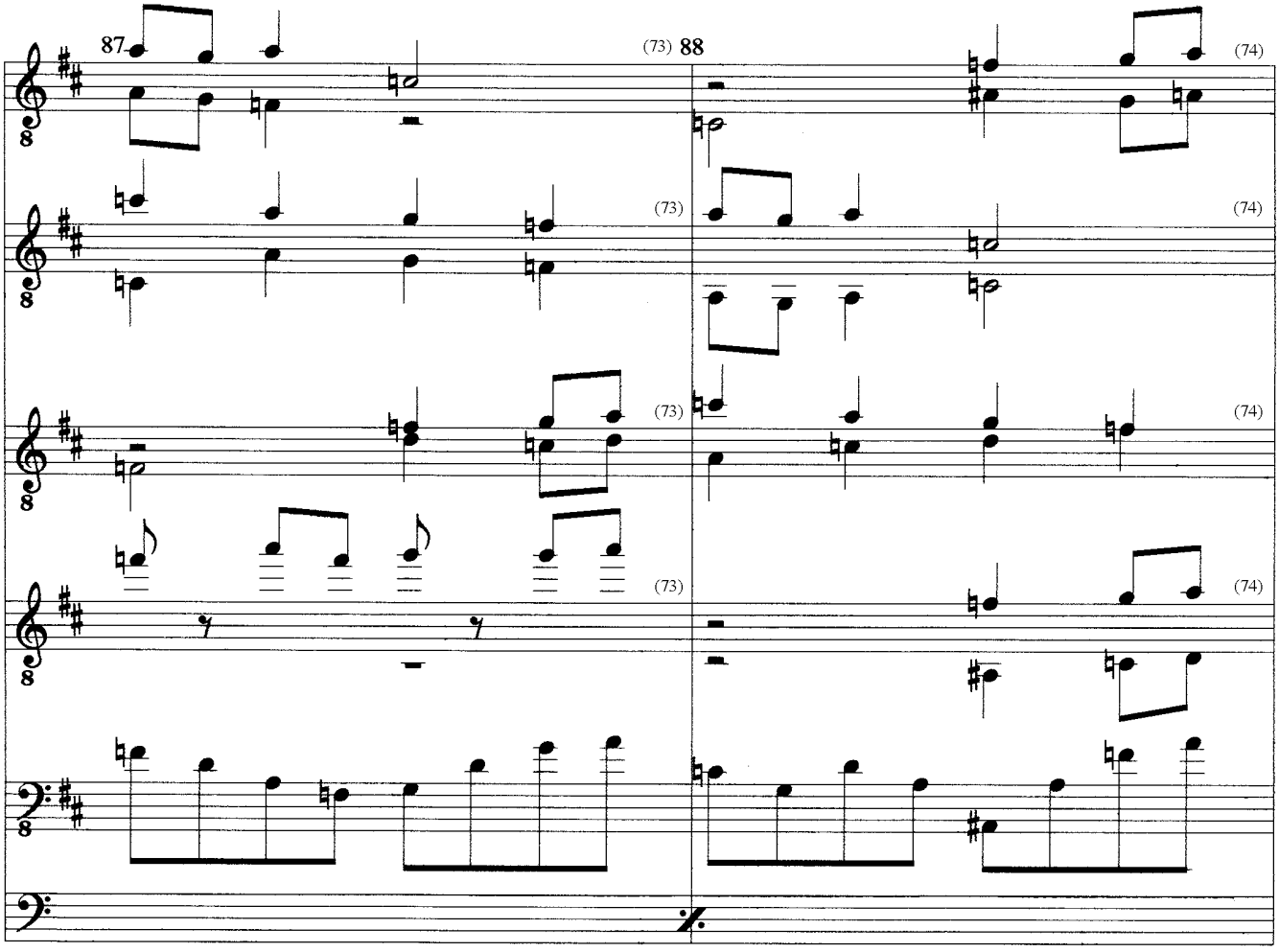




TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

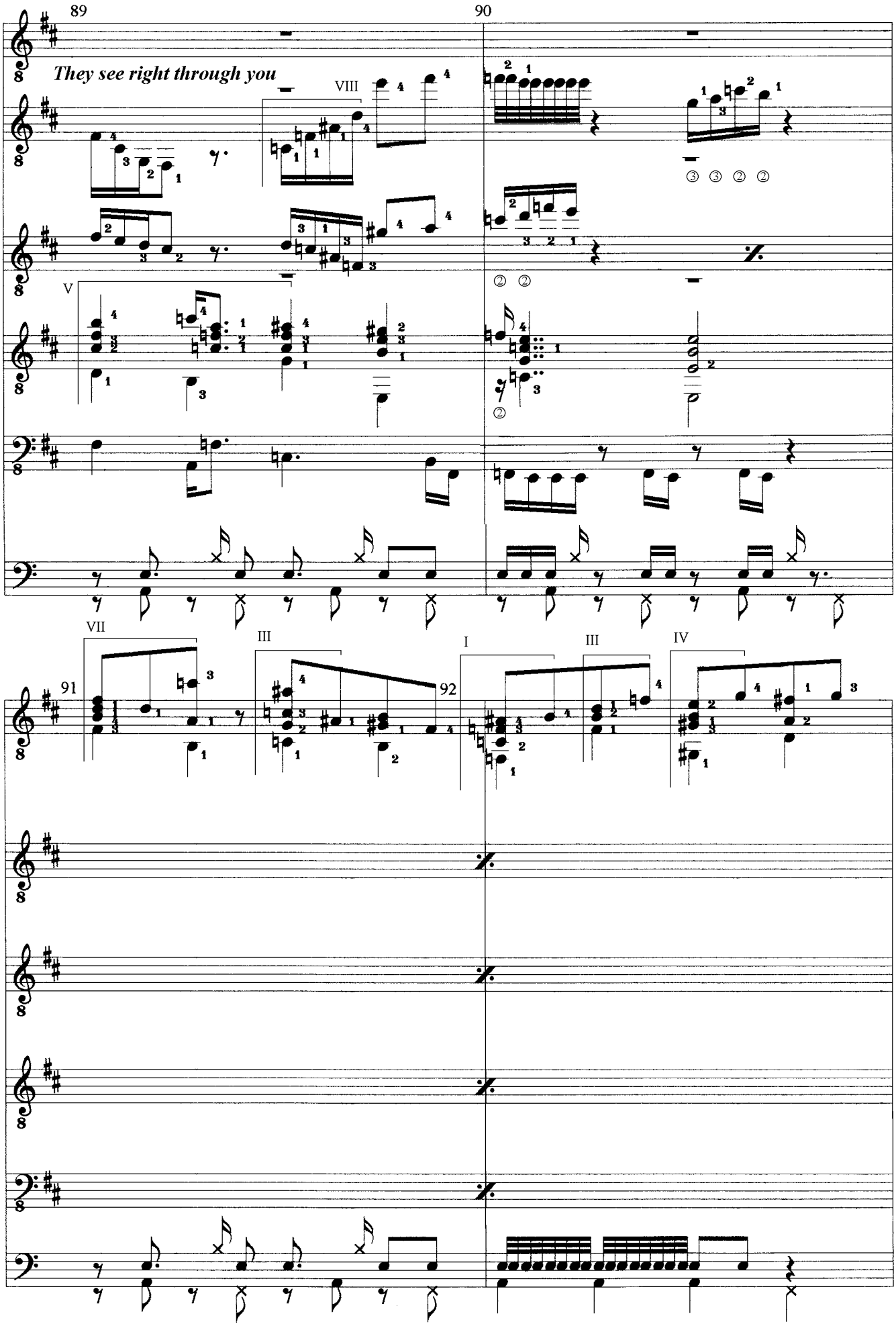


D.S. al Coda

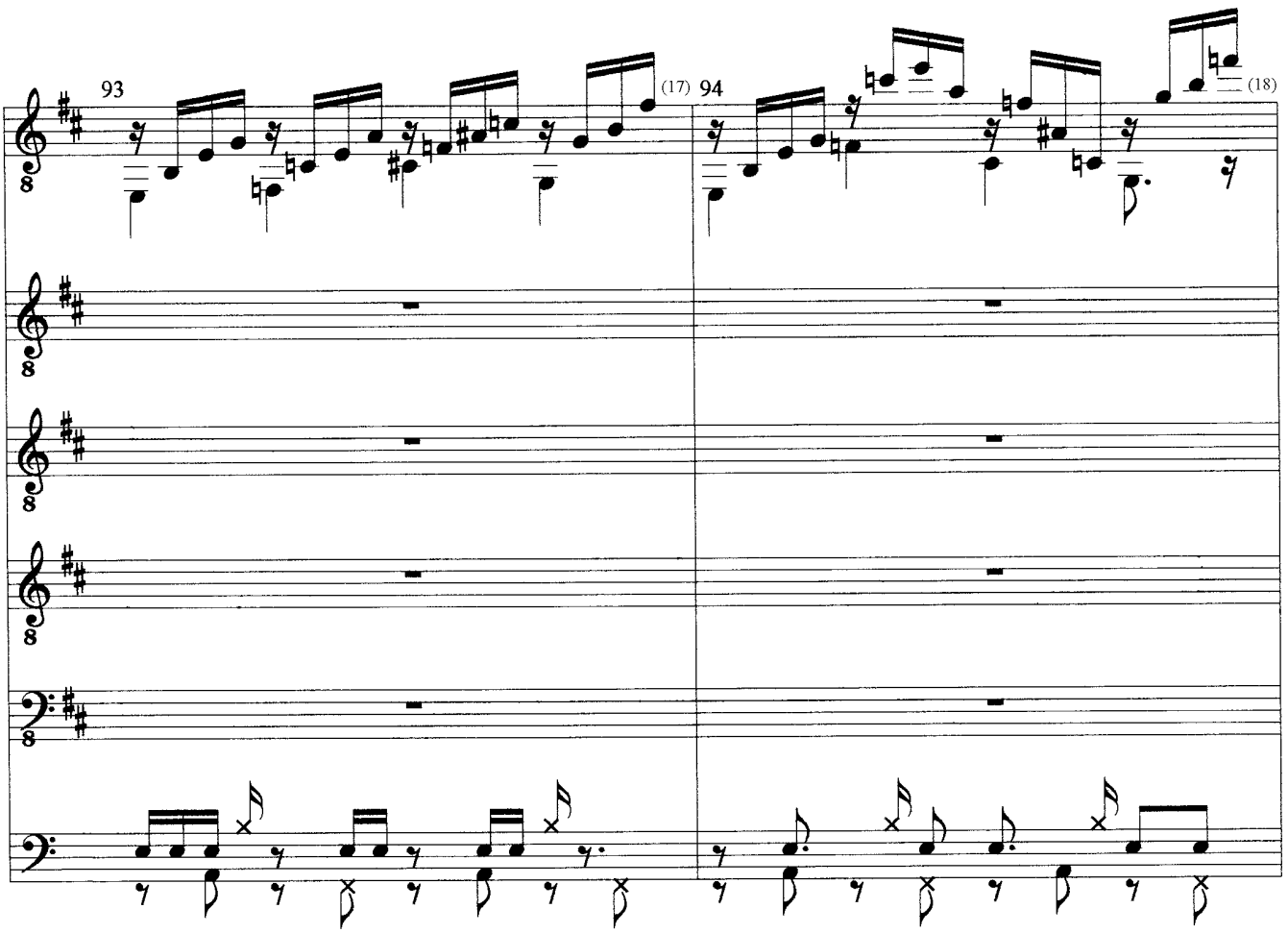


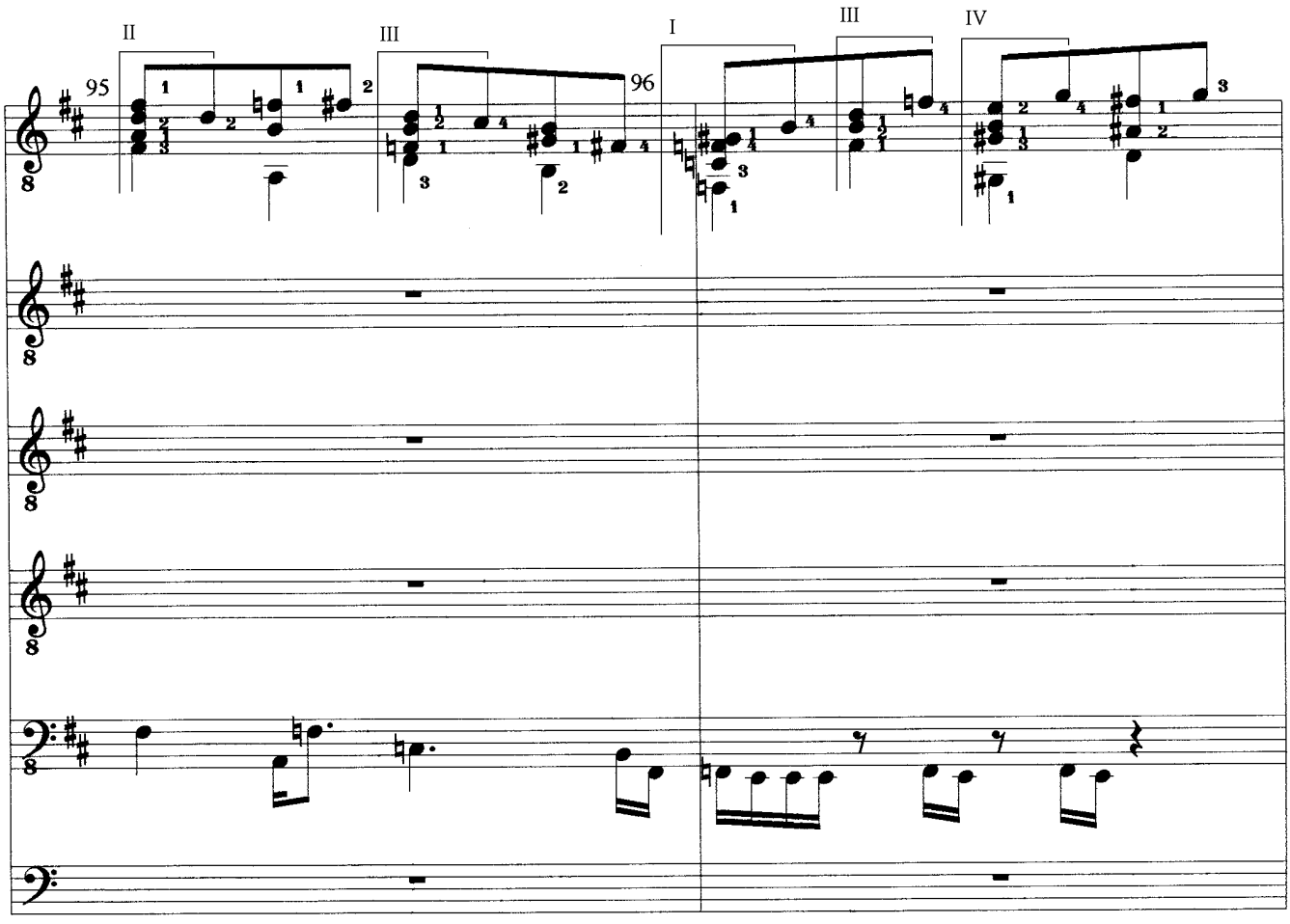
TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

⊕ *Coda*

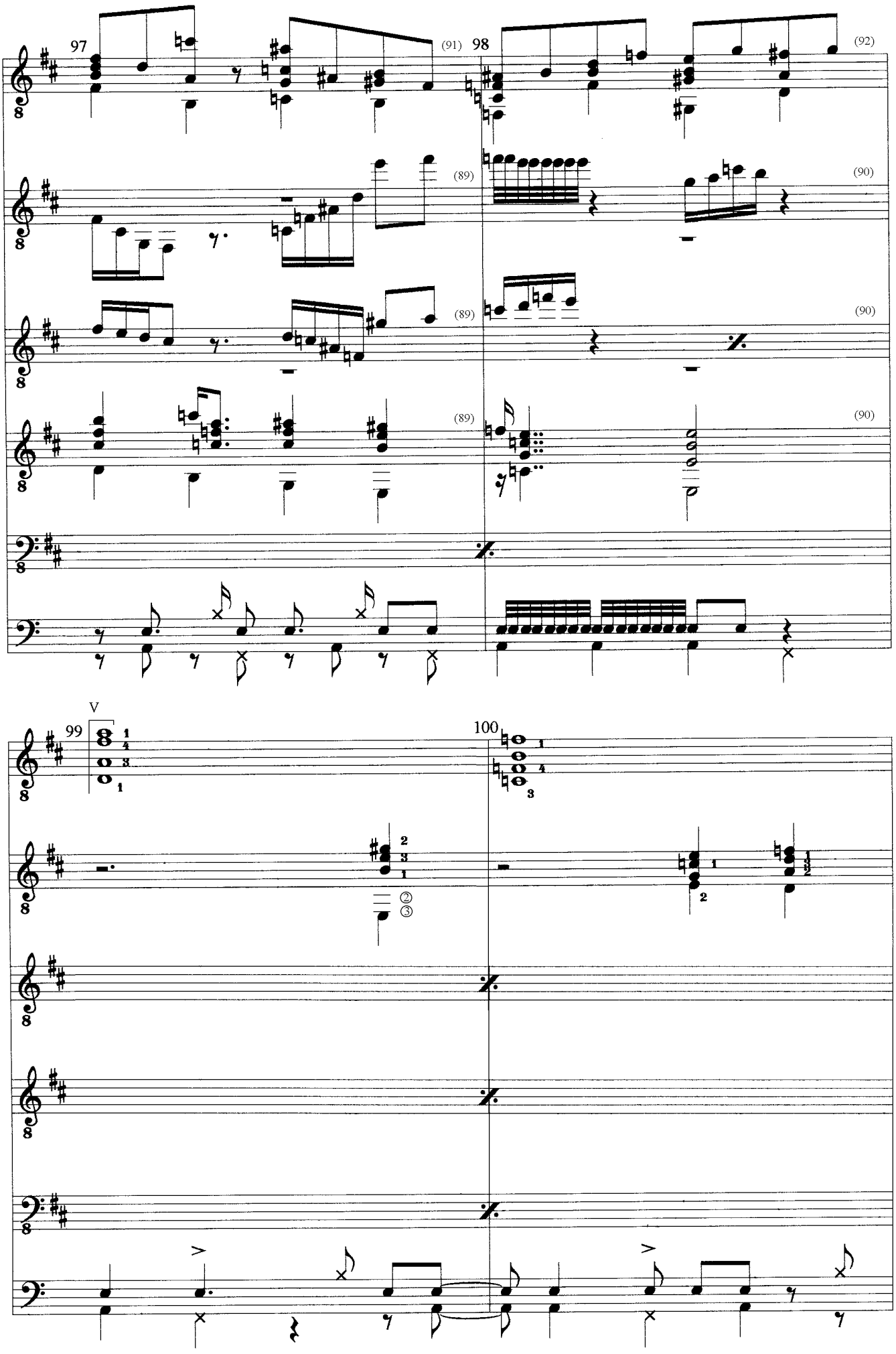


TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

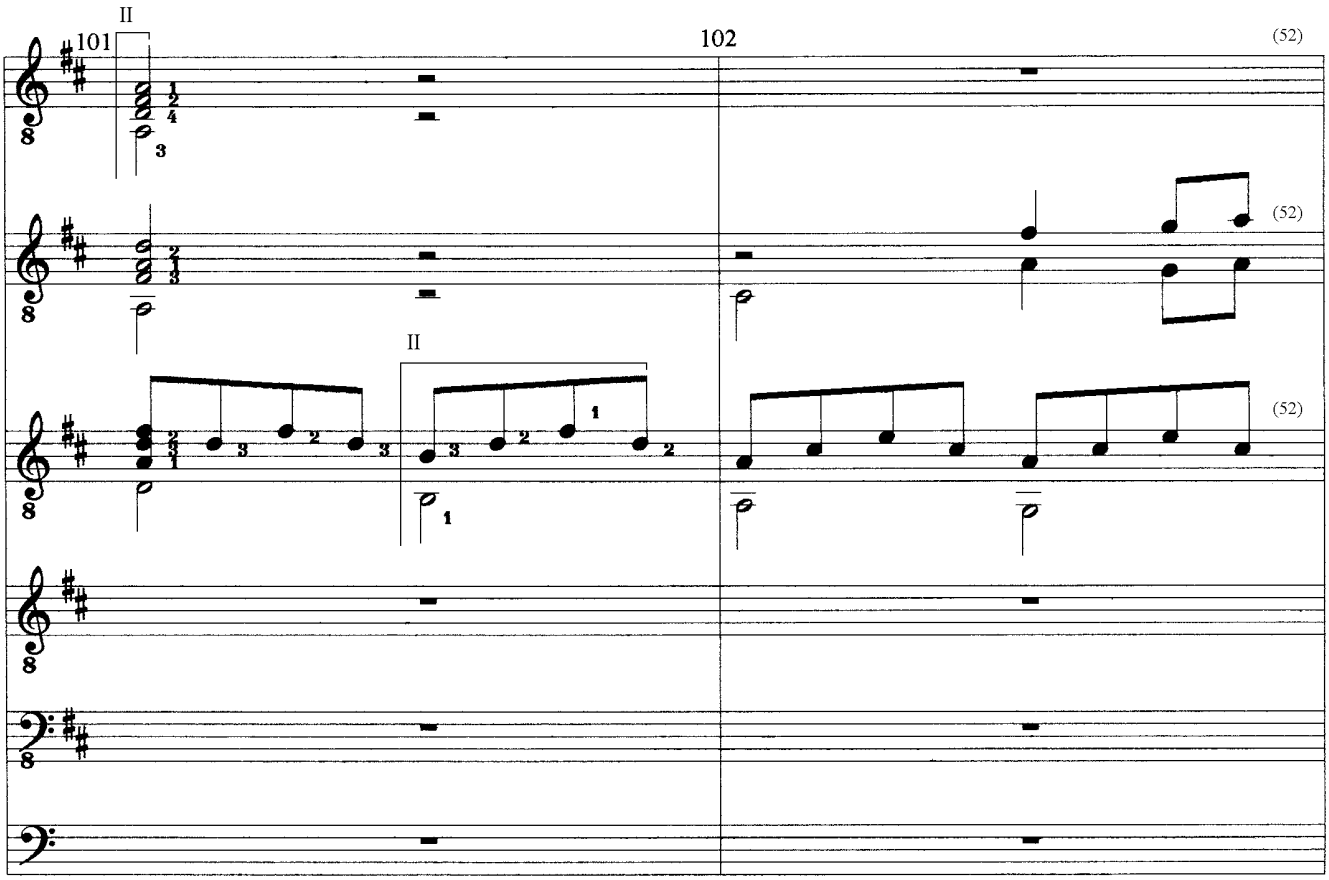


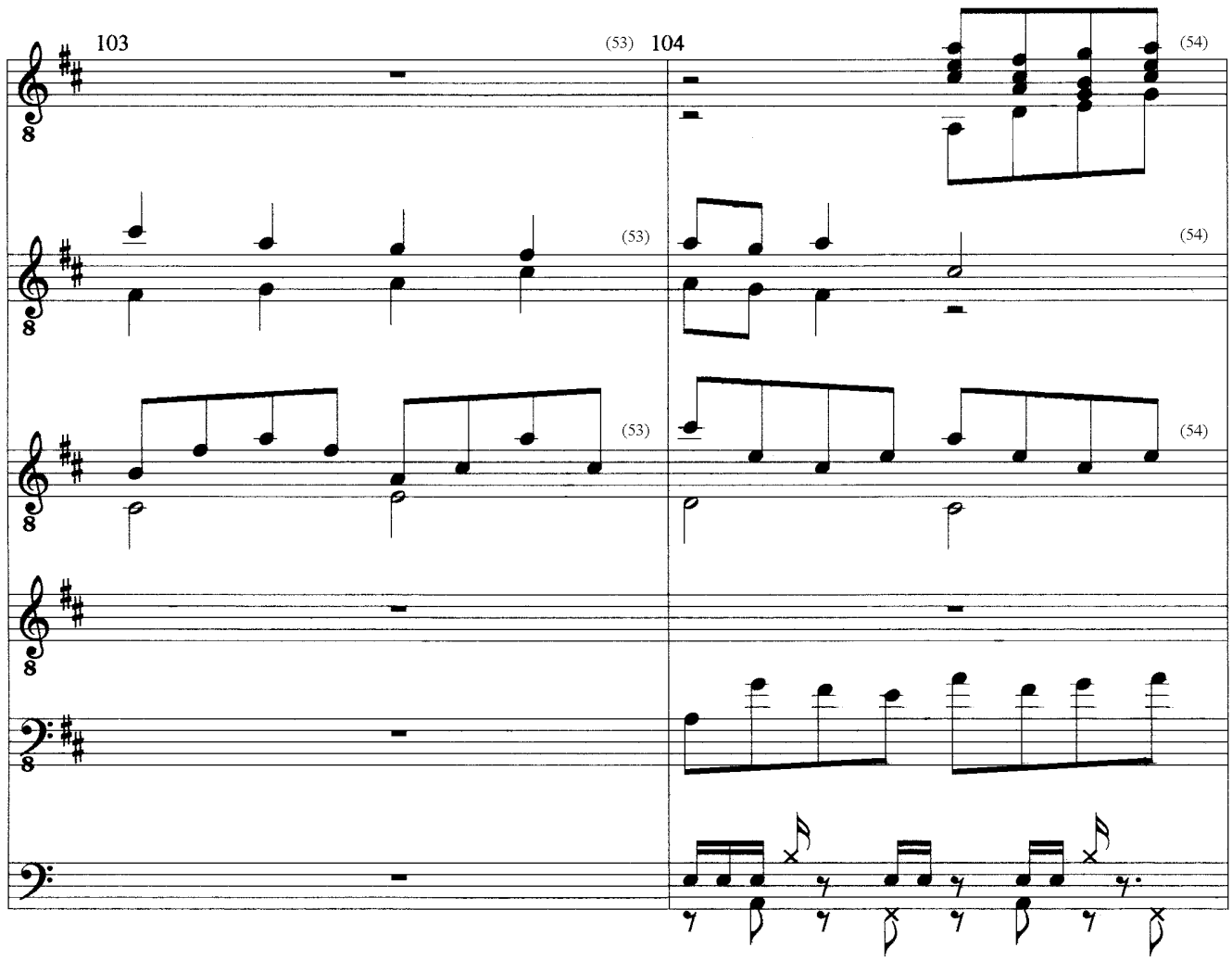


TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

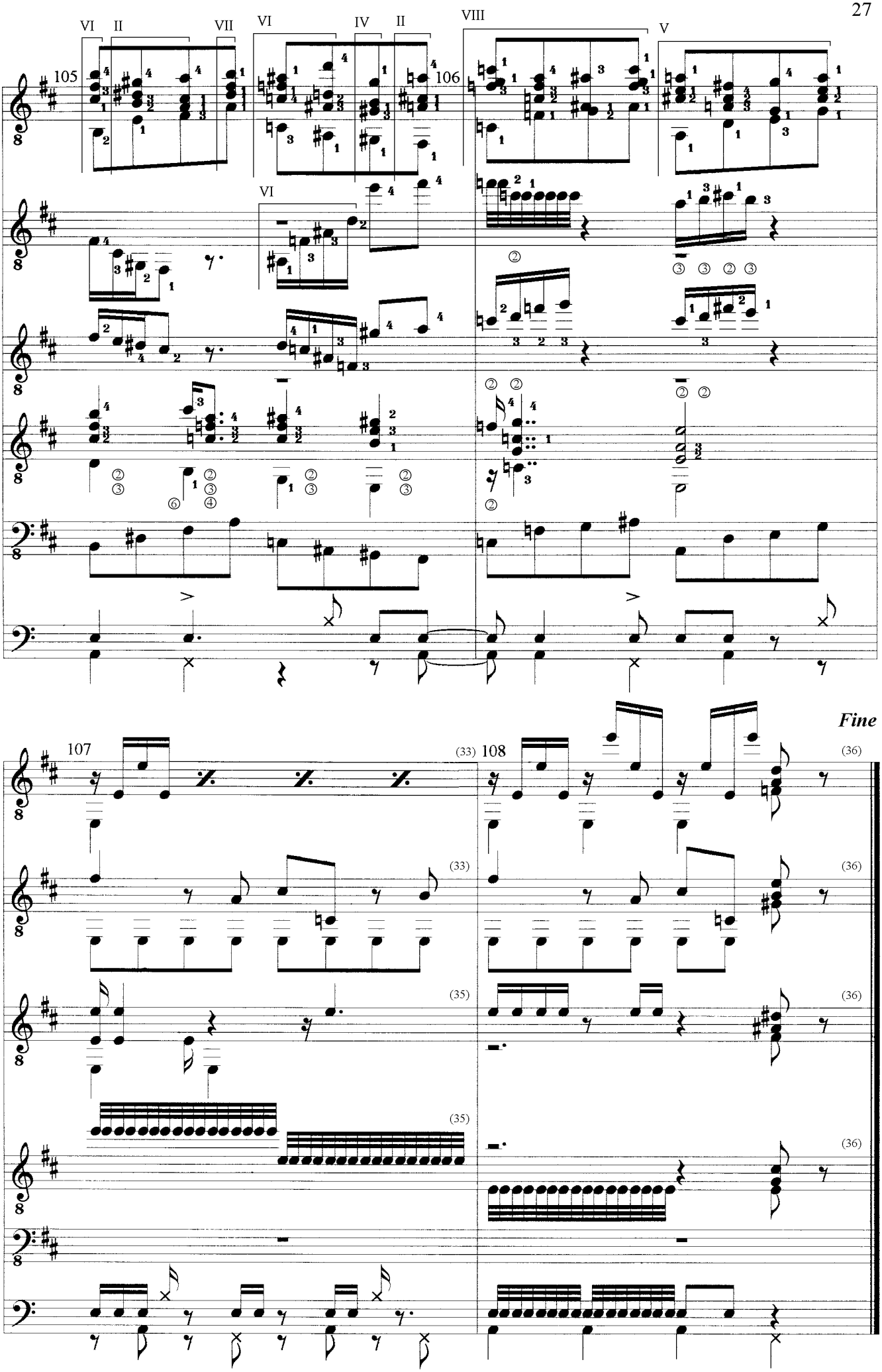


TIGERAUGE
Study for 4 Solo Guitars, Bass & Drums
(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140





(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140



TIGERAUGE

Study for 4 Solo Guitars, Bass & Drums

(c) Uwe Warneke 1999 All Rights Reserved
United States Copyright Office, PAU 2-393-140

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.

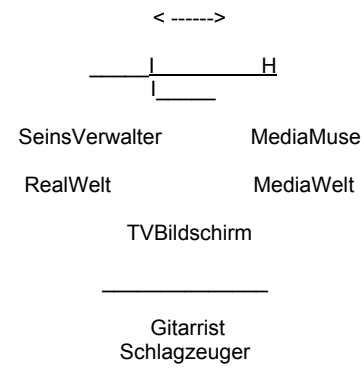
3. Akt

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



Tvbeat: The bet between Mediamuse and SeinsVeralter

Mediamuse (media muse):

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

SeinsVerwalter (existence administrator):

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

Mediamuse:

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

SeinsVerwalter:

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

Mediamuse:

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

SeinsVerwalter:

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

Mediamuse:

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

SeinsVerwalter:

My beings know these gods but they had lost their belief in them. They didn't succeed in accepting that it was never the function of these gods to avert evil and death. If these gods had totally controlled their existence my beings would have been helpless like puppets on a string. In reality my beings always had the power to destroy everything selfmade destroying them but at the end they act like sheeps driven by a herder of consumption. Therefore I had to organize my world the way I did, because instead of respecting each other my beings had destroyed their human

responsibility by vanity. Sometimes one being still tries to believe in love - a weak flame, going dry soon. We limp, because masses, which move too fast, are dangerous.

Mediamuse:

And we dance to discover our self !

SeinsVerwalter:

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

Mediamuse:

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

SeinsVerwalter:

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

Mediamuse:

Let us now then once open the border between our worlds and bet. My guitar and your sound machine 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.

Uwe Warneke 2006

Paintings and Drawings

(1970-1989)

(c) Uwe Warneke

---

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

owner: Ellen Kohlrausch, Bothel

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

owner: Ellen Kohlrausch, Bothel

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

owner: Ellen Kohlrausch, Bothel

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

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

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

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

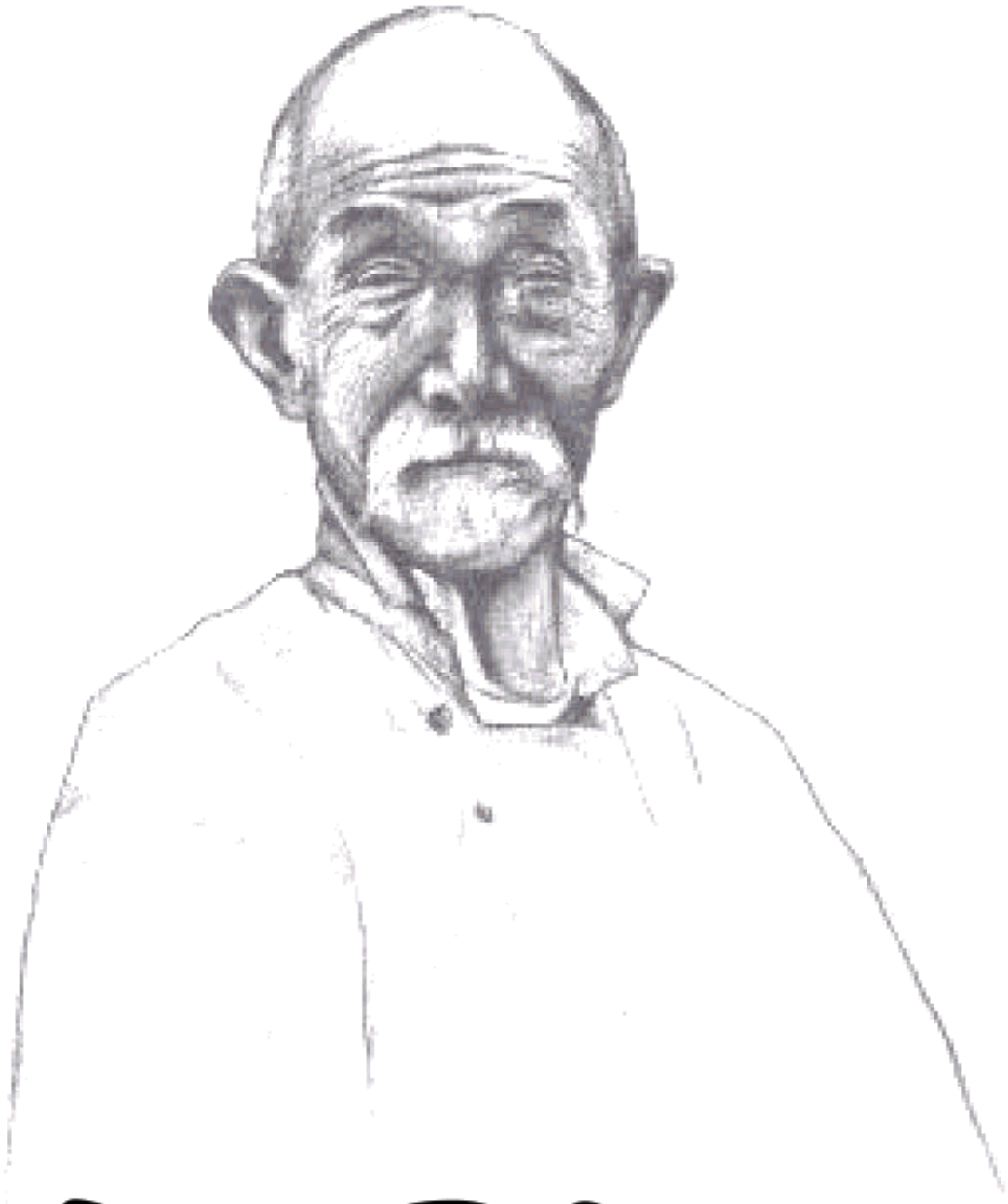
37. **Girl** (1989) — pencil drawing on paper, about 25 cm x 20 cm

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

owner: Ellen Kohlrausch, Bothel

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

owner: Ellen Kohlrausch, Bothel



CLUBS

Strategiespiel für 2 Personen

(c) Uwe Warneke 1998

Clubs

a strategic card game for 2 players

(c)Uwe Warneke'98
Register of Copyrights, Wash.D.C.: TX 2-123-456

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

Have fun! *Uwe Warneke*

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

GAME's OPENING

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

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

GAME

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

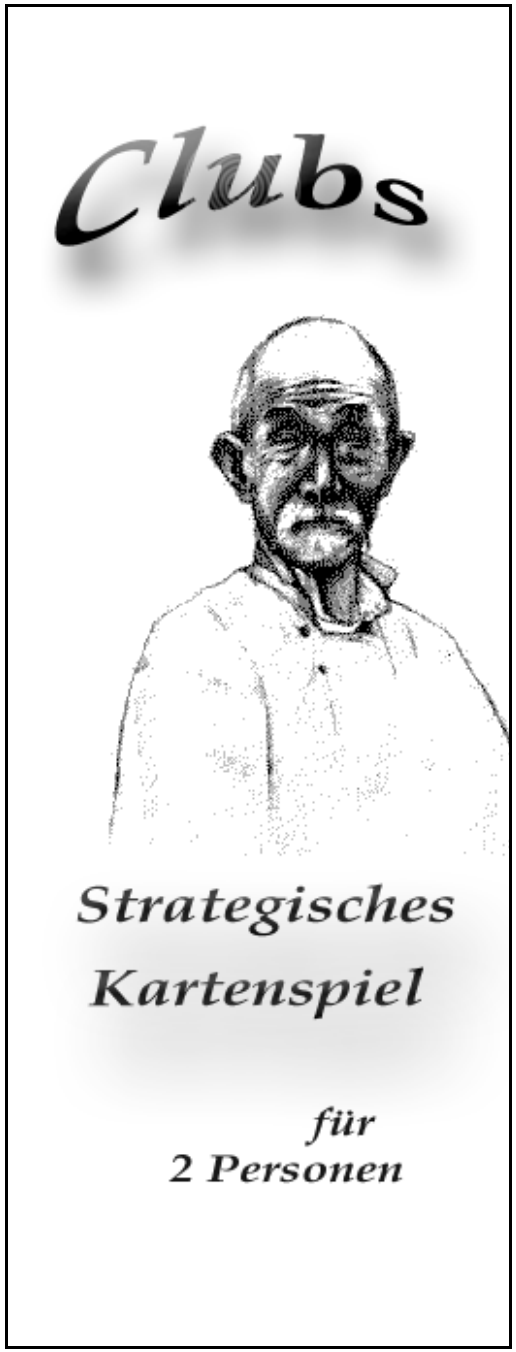
4. Player #1 distributes the 20 talon cards by turns. The winner of the last trick receives the first card. Each Player examines his hand: if he has got one or more Jacks he CAN play WINNINGS, but is not obliged to play this. Who has'nt got any Jack HAS TO PLAY LOSS;

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

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

SETTLEMENT

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



© Uwe Warneke'98

Clubs

ein strategisches Kartenspiel für 2 Personen

(c)Uwe Warneke'98
Register of Copyrights, Wash.D.C.: TX 2-123-456

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

Viel Spaß *Uwe Warneke*

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

SPIELEROEFFNUNG

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

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

SPIEL

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

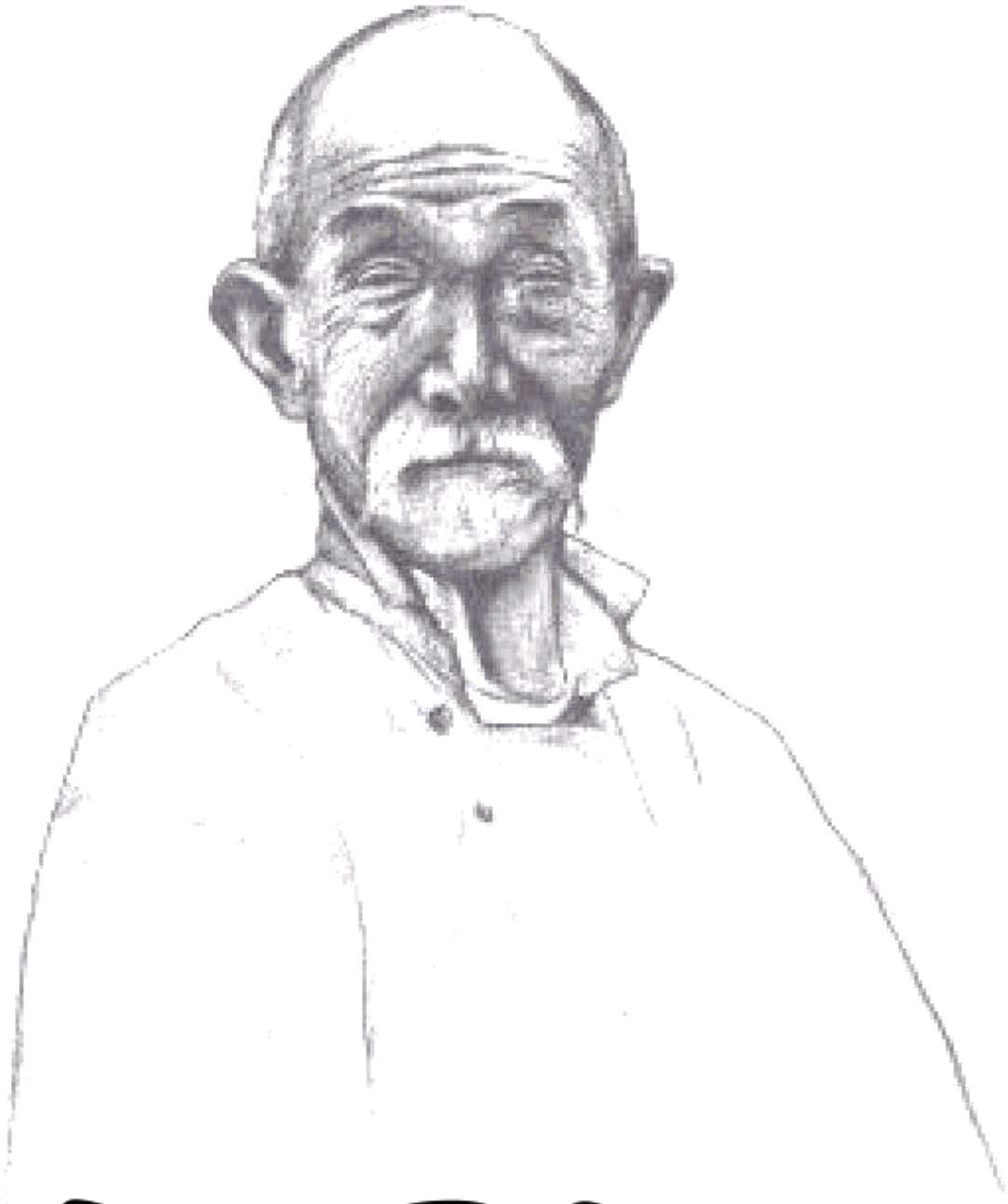
4. Der Geber verteilt die 20 Talonkarten abwechselnd. Der Gewinner des letzten Stiches erhält die erste Karte .Beide Spieler prüfen ihr Blatt: wer einen oder mehrere Buben in der Hand hält, KANN GEWINN spielen, muss es aber nicht. Wer keinen Buben besitzt, MUSS VERLUST spielen;

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

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

ABRECHNUNG

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



CLUBS

Junior

Glücksspiel für 2 Personen

(c) Uwe Warneke 2001

CLUBS *Junior*

Spielanleitung

Ein Spielentwurf

© Uwe Warneke, 2001

Spieler 2

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

Quartettwerte

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

Spieleröffnung

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

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

Spiel

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

Geber *Nehmer*

Der Nehmer benötigt vom Geber die Pik-Dame

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

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

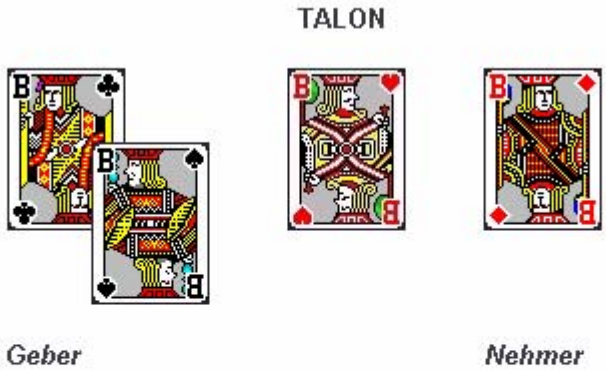
Gegner zu Kartenaufnahme und Gebot. Ein Bluff bei letzter Talonkarte ist nicht erlaubt und bedeutet Spielverlust.

Abrechnung

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

Ein mögliches Endspiel:

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



Der Geber fordert den Karo-Buben und verliert