



Lapislazuli op. 48

concert study in five movements for solo guitar

by Uwe Warneke @2003

Using my Tetrad Chords *Klangpalette* (sound palette)

C(4,x)-Klangpaletten

(c) Uwe Wameke, 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 cis e f	18	c d fis ais	18	c e fis ais	20	c fis gis a	21		
c cis e fis	19	c d fis h	19	c e fis h	17	c fis gis ais	20	c a ais h	26
c cis e g	18					c fis gis h	19		
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 cis gis a	18	c dis f fis	20						
c cis gis ais	19	c dis f g	15						
c cis gis h	20	c dis f gis	14						
		c dis f a	17						
		c dis f ais	14						
		c dis f h	19						
c cis a ais	22	c dis fis g	18						
c cis a h	23	c dis fis gis	17						
		c dis fis a	20						
		c dis fis ais	17						
		c dis fis h	18						
c d dis e	23	c dis g gis	14						
c d dis f	20	c dis g a	17						
c d dis fis	21	c dis g ais	14						
c d dis g	16	c dis g h	15						
c d dis gis	19								
c d dis a	20								
c d dis ais	19								
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



Cj7 Cisj7

C - Palette
4,14

Fj7 Gisj7

cm7 dm7 fm7 am7

C³⁺7 D³⁺7 F³⁺7 G³⁺7

C7 D7 F7 Gis7

C - Palette
4,17

cm6 dism6

fm6 am6

C⁵⁻j7 Cis⁵⁻j7 Fis⁵⁻j7 Gis⁵⁻j7

C³⁺j7 Cis³⁺j7 F³⁺j7 G³⁺j7

LAPISLAZULI

Study for Classical Guitar

Uwe Warneke
op.48

1. Movement: Andantino con moto

Measures 1 and 2 of the first movement. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andantino con moto, with a metronome marking of 65. Measure 1 contains a quarter note G4 (finger 4), a quarter note F#4 (finger 1), and a quarter note E4 (finger 1). Measure 2 contains a quarter note D4 (finger 1), a quarter note C#4 (finger 3), a quarter note B3 (finger 2), and a quarter note A3 (finger 4). A triplet of eighth notes (G#4, F#4, E4) is marked with a (3) below it. Fingering numbers are provided for all notes. Roman numerals III, IV, and V are placed above the staff to indicate fingerings for specific notes.

Measures 3 and 4 of the first movement. Measure 3 contains a quarter note G4 (finger 1), a quarter note F#4 (finger 1), a quarter note E4 (finger 3), and a quarter note D4 (finger 2). Measure 4 contains a quarter note C#4 (finger 1), a quarter note B3 (finger 3), a quarter note A3 (finger 4), and a quarter note G3 (finger 1). A triplet of eighth notes (G#4, F#4, E4) is marked with a (6) below it. Fingering numbers are provided for all notes. Roman numerals VI, IV, III, II, III, and V are placed above the staff to indicate fingerings for specific notes.

Measures 5 and 6 of the first movement. Measure 5 contains a quarter note G4 (finger 4), a quarter note F#4 (finger 2), a quarter note E4 (finger 4), and a quarter note D4 (finger 1). Measure 6 contains a quarter note C#4 (finger 1), a quarter note B3 (finger 4), a quarter note A3 (finger 1), and a quarter note G3 (finger 2). A triplet of eighth notes (G#4, F#4, E4) is marked with a (2) below it. Fingering numbers are provided for all notes. Roman numerals VI and II are placed above the staff to indicate fingerings for specific notes.

Measures 7 and 8 of the first movement. Measure 7 contains a quarter note G4 (finger 4), a quarter note F#4 (finger 1), and a quarter note E4 (finger 1). Measure 8 contains a quarter note D4 (finger 1), a quarter note C#4 (finger 3), a quarter note B3 (finger 2), and a quarter note A3 (finger 4). A triplet of eighth notes (G#4, F#4, E4) is marked with a (3) below it. Fingering numbers are provided for all notes. Roman numerals III and IV are placed above the staff to indicate fingerings for specific notes.

8 *accel.*

9 (6)

10 =70

8

11 (4) (5) (6) (5)

12

8

13

14

8

15

16 (5) (6) (6) (5) (6)

8

17

18 (5) (6) (6) 3

VI

8

19

20

II

8

21

22

V

8

23

24

VI

8

25

26

VI

8

27

28

29 30

31 32

33 34

35 36

37 38

2. Movement: Andante

Musical notation for measures 39 and 40. Measure 39 starts with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes (1, 2, 3) and a quarter note (4). The bass line has a half note (1) and a quarter note (2). Measure 40 continues the melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). A tempo marking of 8 and a metronome marking of =60 are present.

Musical notation for measures 41 and 42. Measure 41 features a melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). Measure 42 continues the melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). A tempo marking of 8 and an acceleration marking of Accel. =65 are present.

Musical notation for measures 43 and 44. Measure 43 features a melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). Measure 44 continues the melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). A tempo marking of 8 and a metronome marking of =65 are present.

Musical notation for measures 45 and 46. Measure 45 features a melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). Measure 46 continues the melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). A tempo marking of 8 and a metronome marking of =65 are present.

Musical notation for measures 47 and 48. Measure 47 features a melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). Measure 48 continues the melodic line with a quarter note (1), a half note (2), and a quarter note (4). The bass line has a half note (1) and a quarter note (2). A tempo marking of 8 and a metronome marking of =65 are present.

49

50

51

52

53

54

55

56

57

(5)

58

59 60

61 62

63 64

65 66

67 68

69 70 (5)

71 72

73 74

75 76

77 78

3. Movement: Andantino con fuoco

8 [24] [25]

79 =60 80

8 [26] [27]

81 82

8 [28] Accel. [27]

83 =70 84

8 [24]

85 86

8 [25] IV

87 88

IV V rit. a tempo

89 90 =60

V VII

91 92

VII V IV V VII VI

93 94

VII IV Accel. II

95 96 =70

IV VII VII

97 98

99

100

101

102

103

$\bullet = 60$

104

105

106

107

108

4. Movement: Moderato con anima

109 =60 C(4,14)-Palette

110 G3+ 7

111 dm 7 am 7

112 =70

113 =80

114 C3+ 7 cm 7

115 F3+ 7

116

117 Gis j7

118 Fis (Tritonus)

119 120

121 122

rit.

=75

123 124

V III I

fm 7

125 126

accel.

=80

127 128

I III V

129 130

131 132

rit.

$=70$

F J7

D3+ 7

133 134

135 136

137 138

139 C j7 =80

140

141

142

143

144

145

146

147

148

5. Movement: Andantino

8 = 70

149

150

151

152

153

154

155

156

157

158

159

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161

162

163

164

165

166

167

168

[158] [159] III V

169 170 Accel. ♩ = 80

V

171 172

VII V

173 174 rit a tempo ♩ = 70

I II

175 176

II I

177 178 Fine