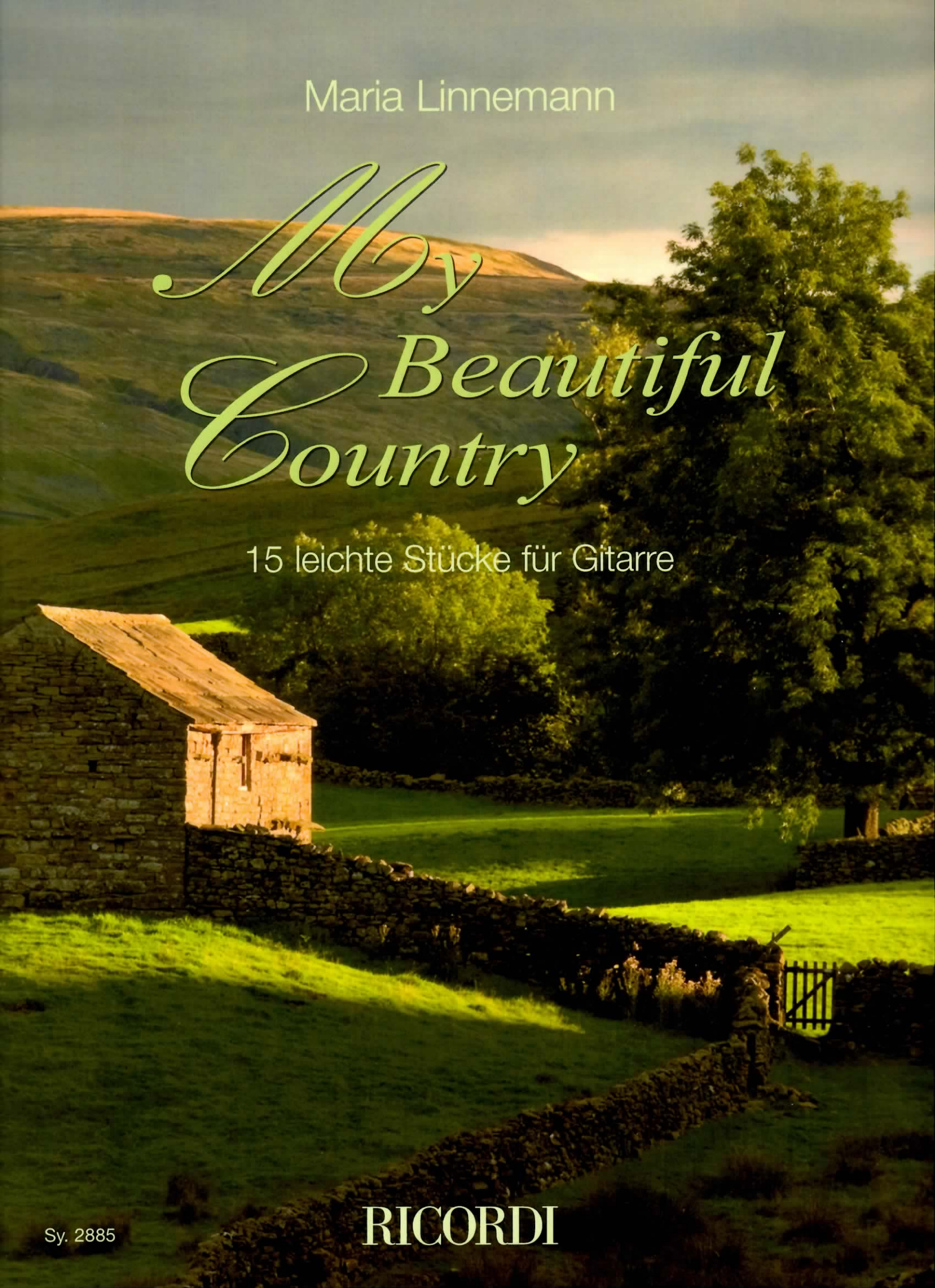
Maria Linnemann

My Beautiful Country

15 leichte Stücke für Gitarre



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RICORDI

This new collection of solo pieces once more reflects the many sources of inspiration that I have encountered on my travels around the world in past decades. I hope they afford much pleasure to all whose fingers bring them to life.

Maria Linnemann

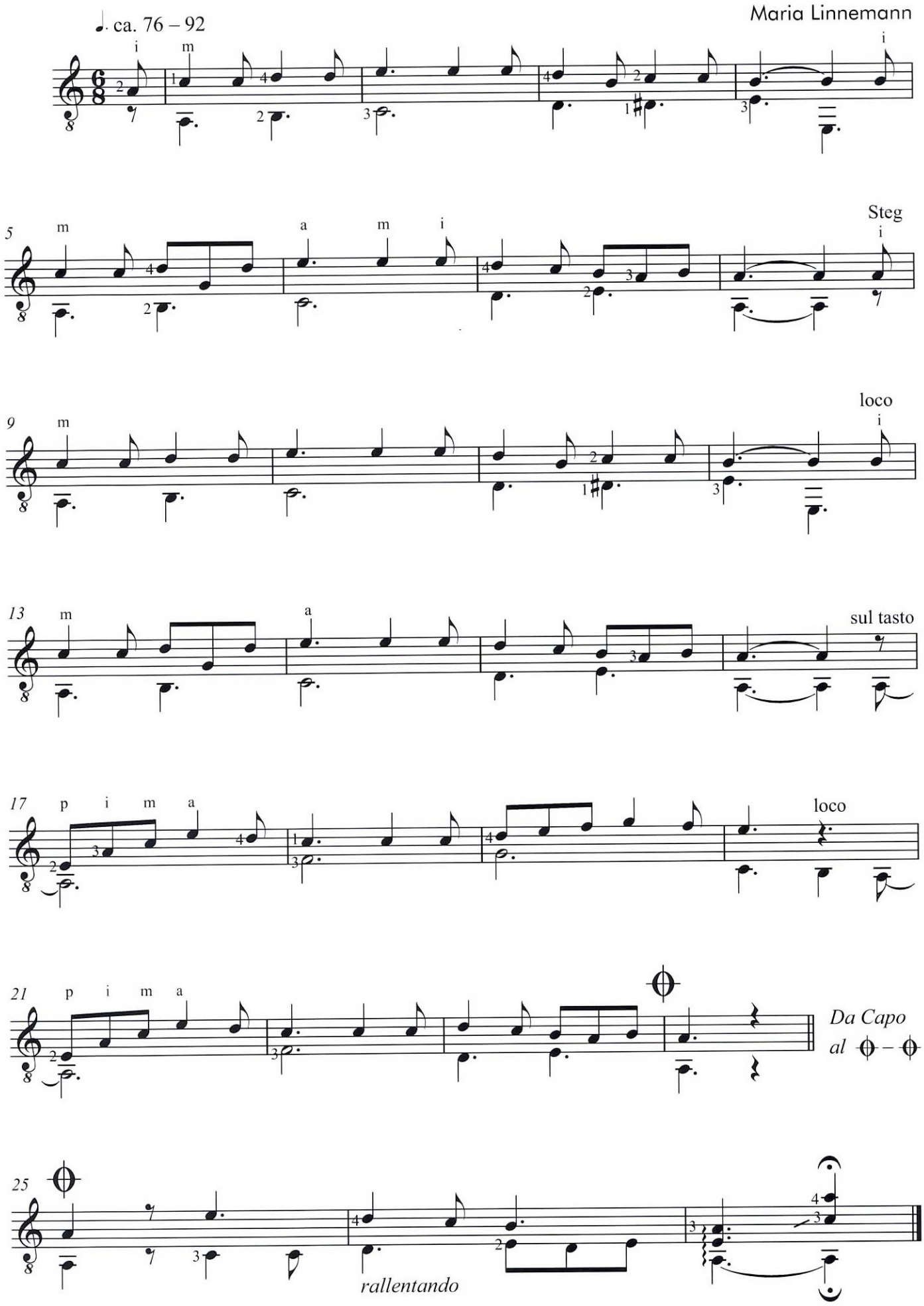
Diese neue Sammlung von Solostücken spiegelt einmal mehr die vielen Inspirationsquellen wieder, die mir in den vergangenen Jahrzehnten auf meinen Reisen um die Welt begegnet sind. Ich hoffe, sie bereiten allen, deren Finger sie zum Leben erwecken, viel Freude!

Maria Linnemann

für Ingrid

Chant de Haute-Provence

Maria Linnemann



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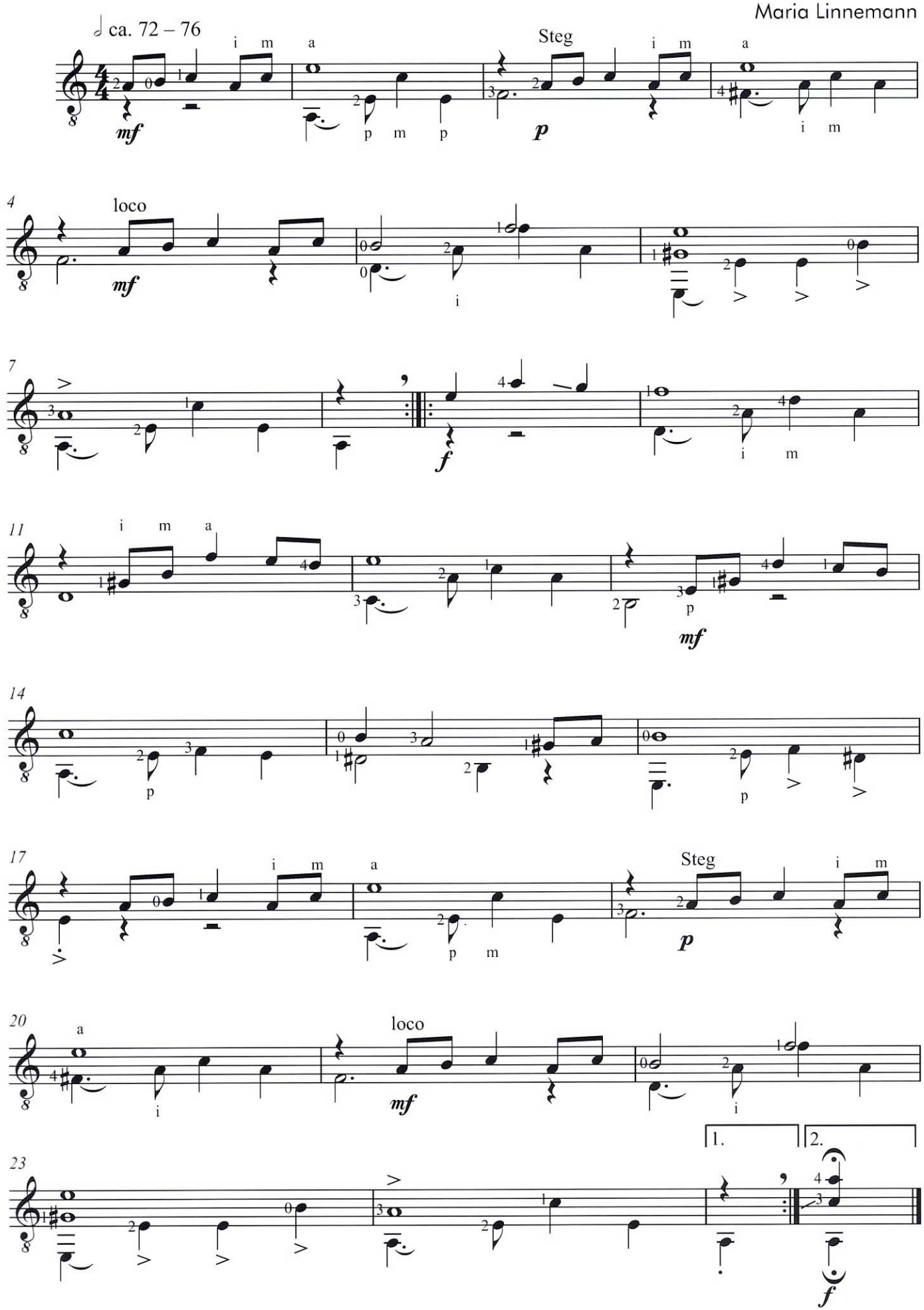
für Bea

Wallflower

Maria Linnemann



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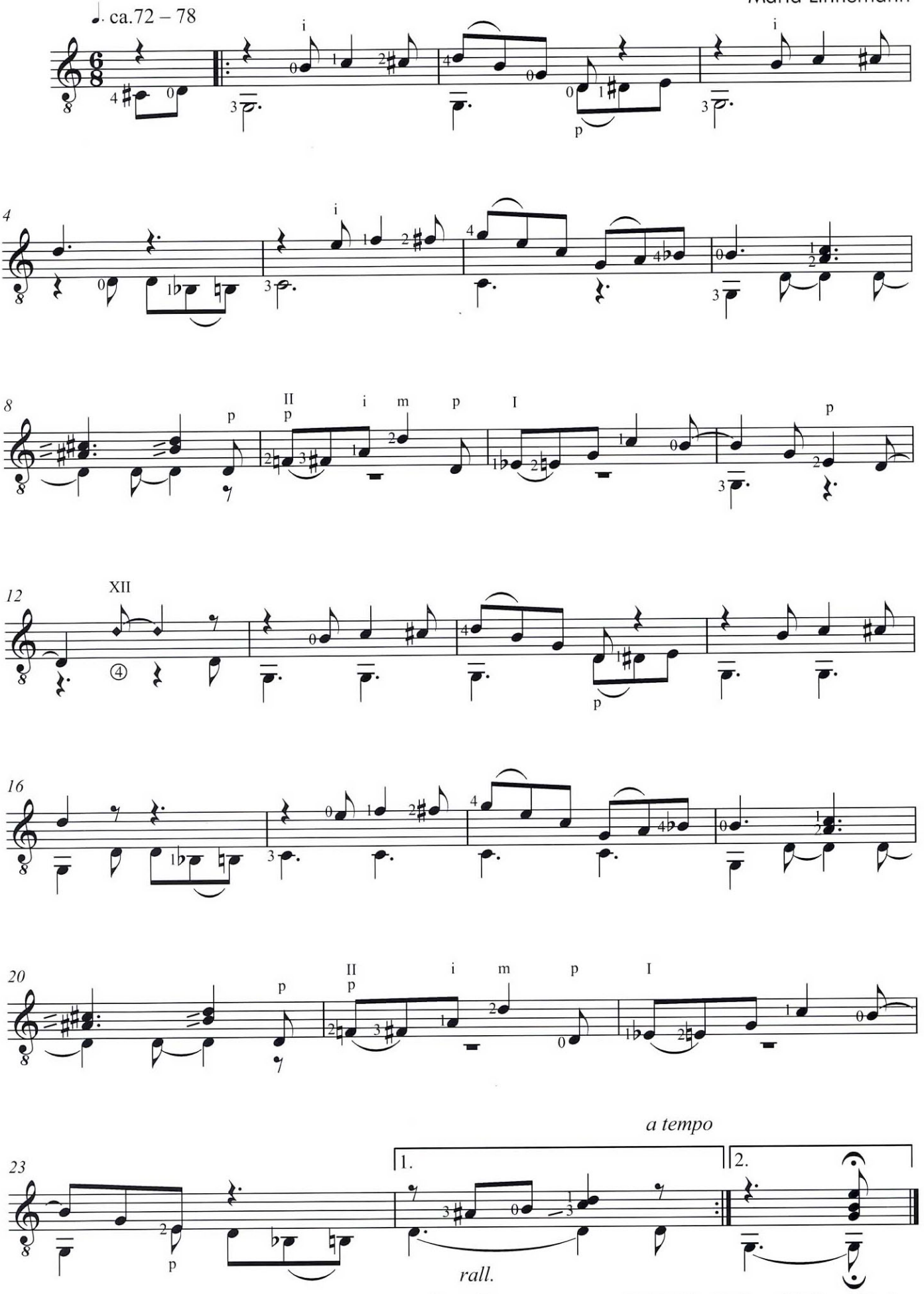
Traffic Jam Blues

Maria Linnemann



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für Tirke

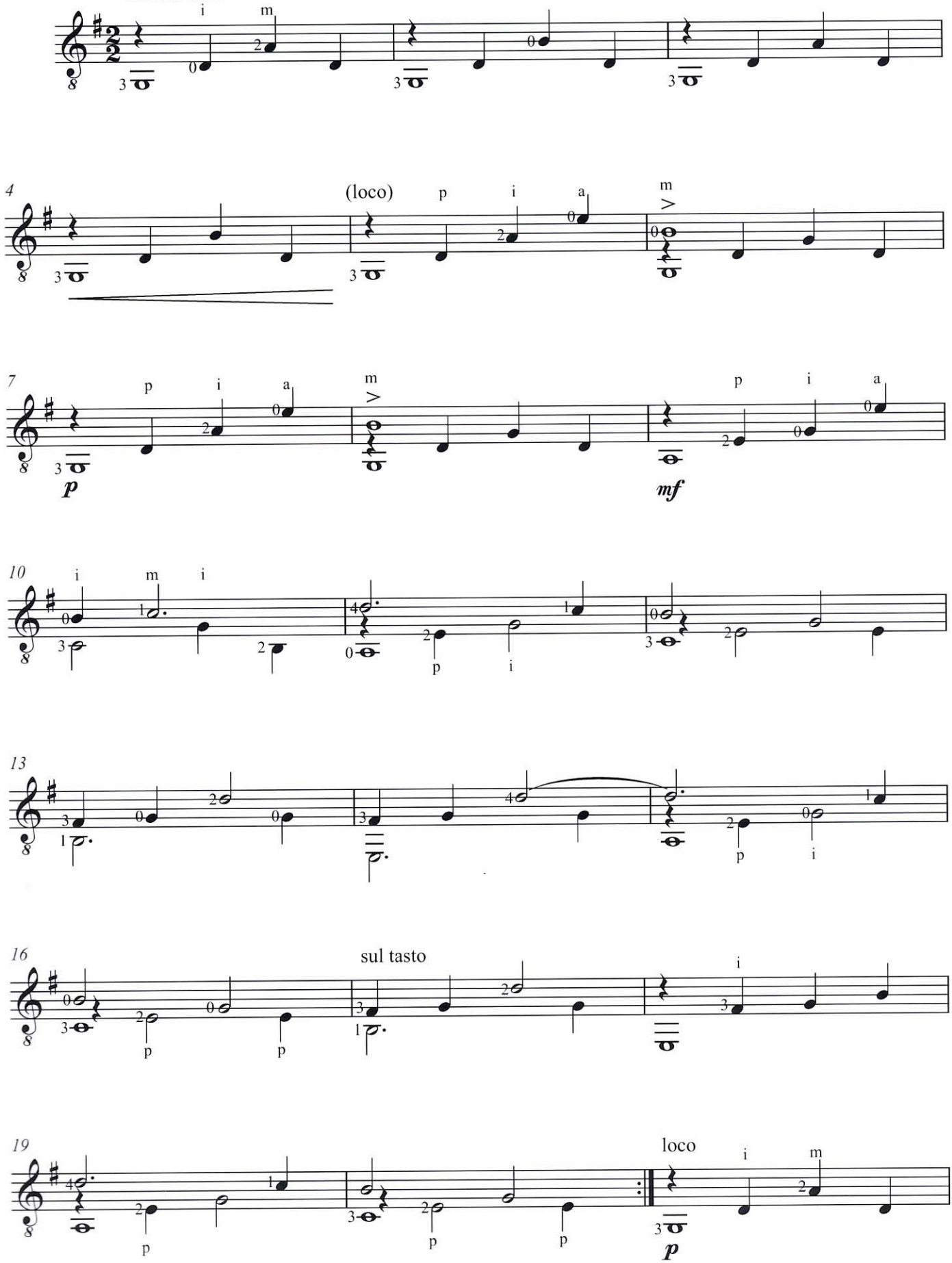
Lullaby for a Violin

Capo II ad lib.

♩ ca. 80 – 88

2.x sul tasto

Maria Linnemann



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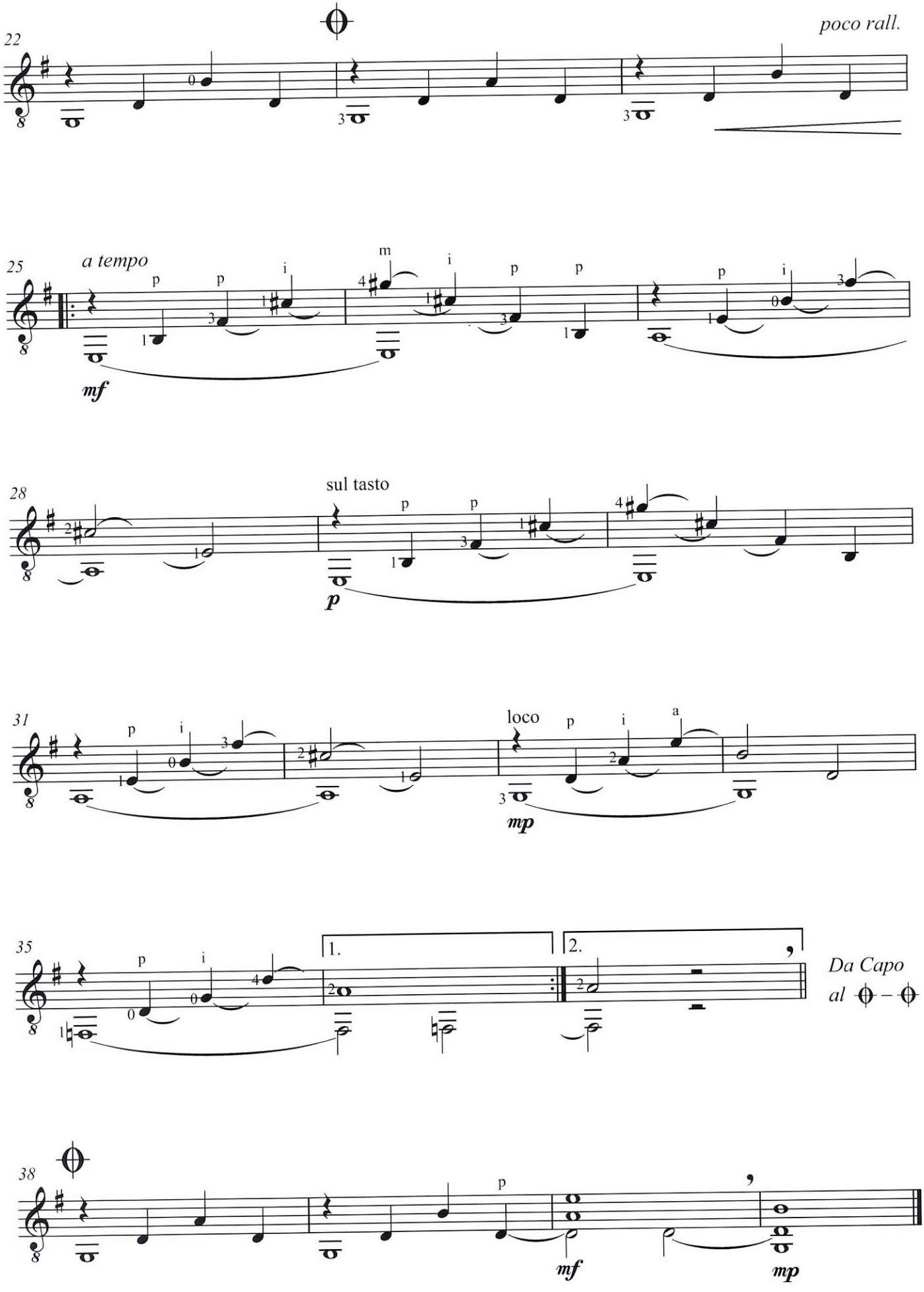

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für Harald

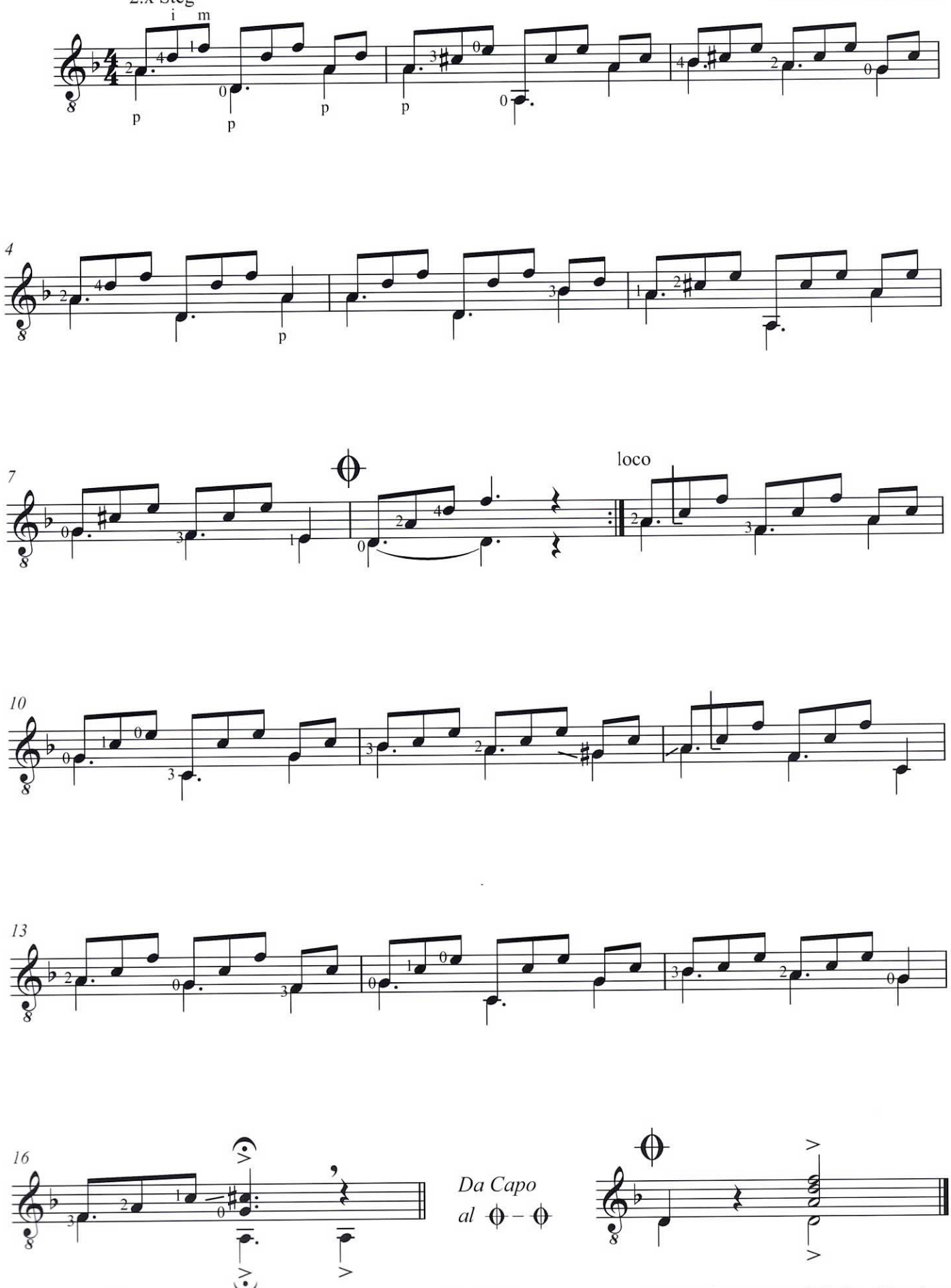
Kopfstand-Rumba

Lebhaft / Lively

♩ ca.152 – 184

2.x Steg

Maria Linnemann



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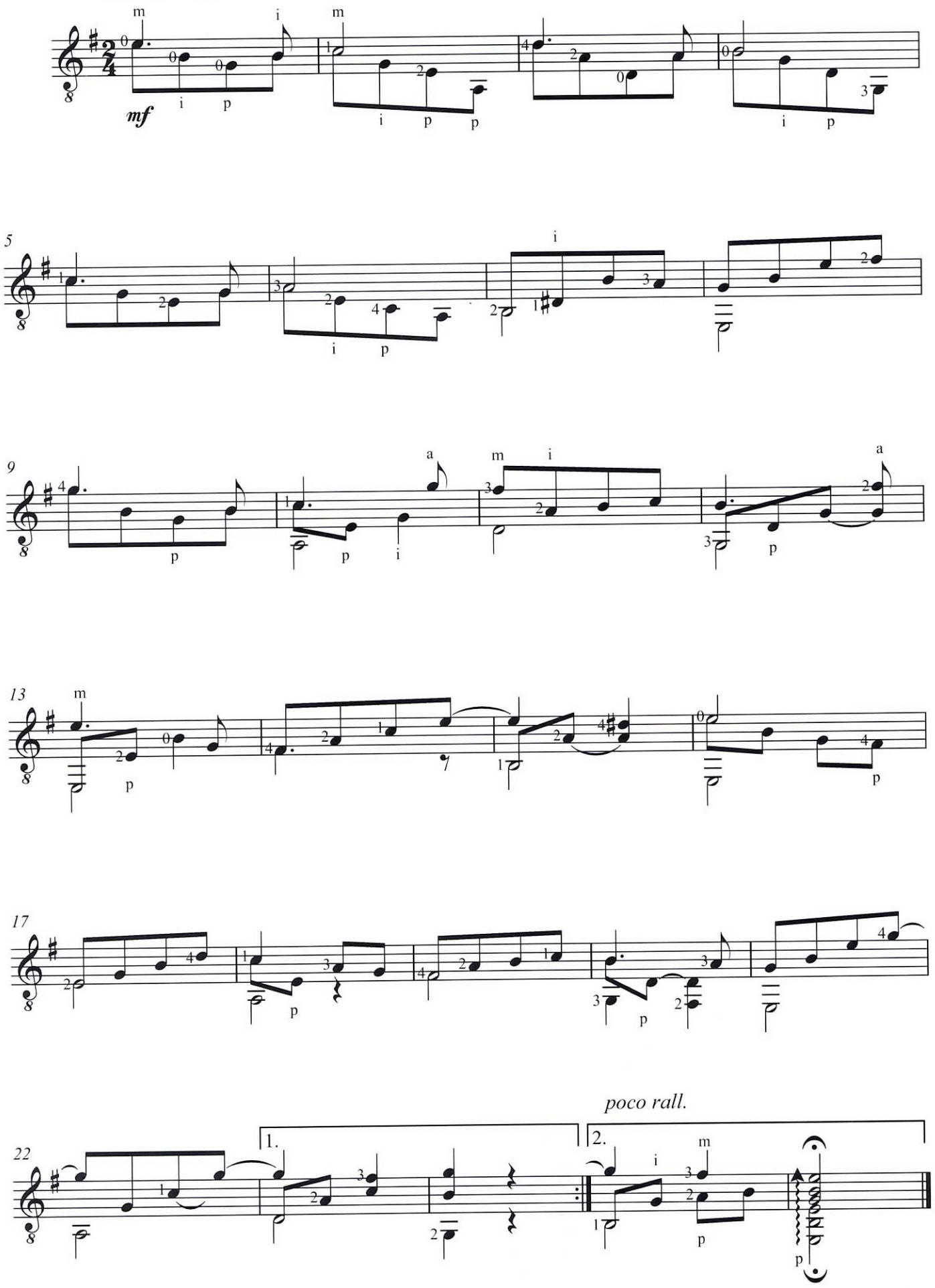
Prelude

Espressivo

♩ ca. 96 – 112

Maria Linnemann



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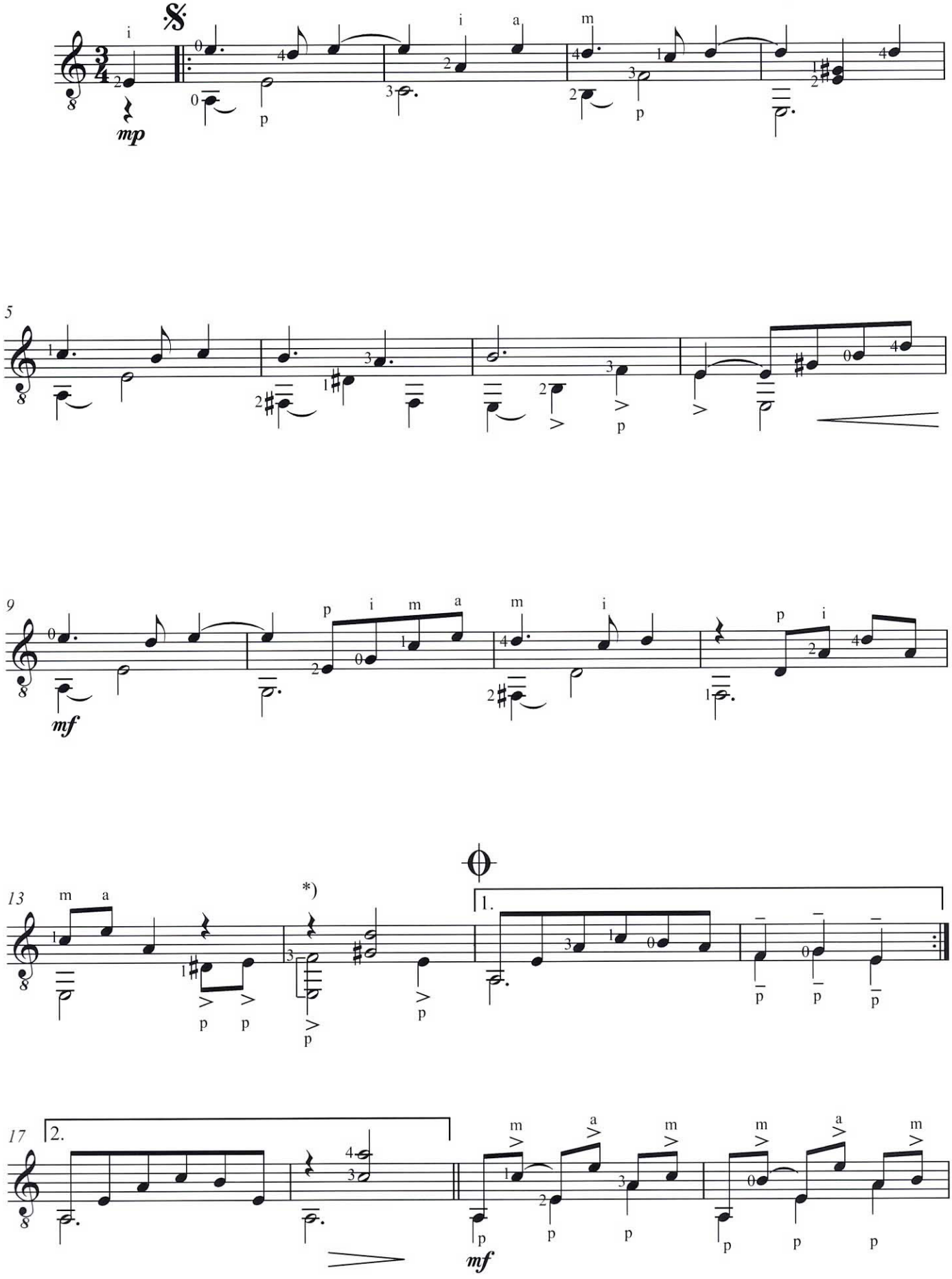
Da Svidanya

Maria Linnemann



*) Der Daumen schlägt kurz vor dem Schlag *E* an, danach auf den Schlag *f*. Die 5. Saite wird dabei übersprungen.
The thumb plucks the note E *shortly before the beat and then* f *on the beat. The 5th string is passed over.*

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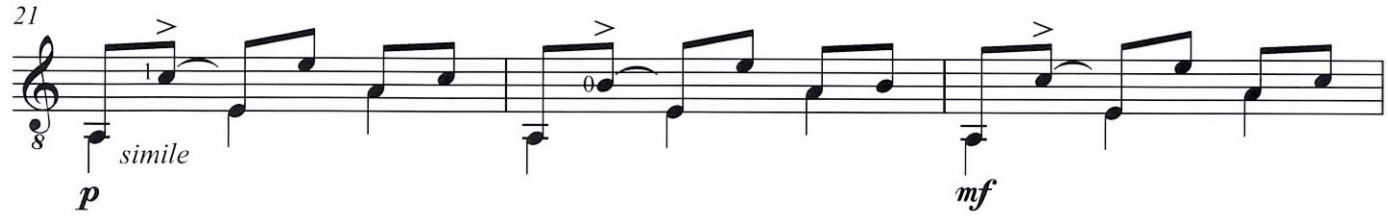

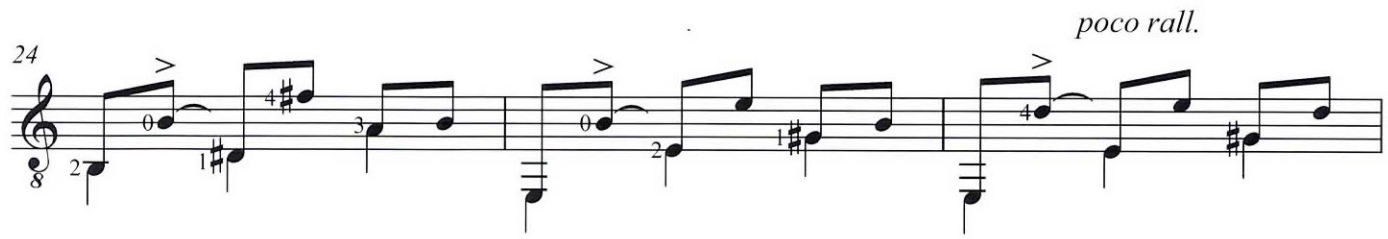

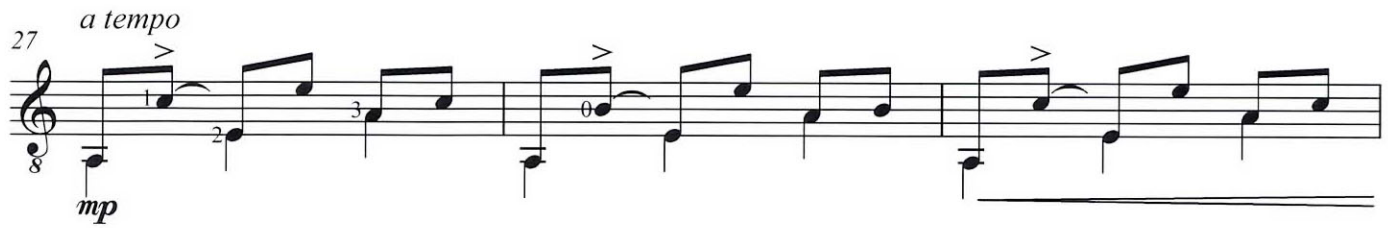

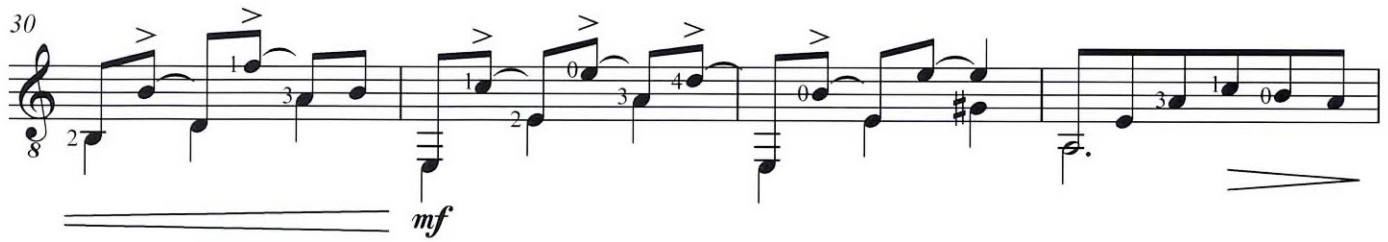

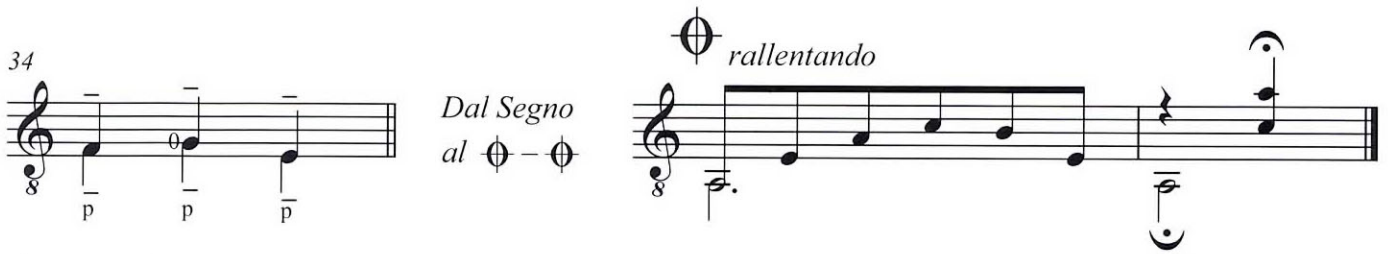

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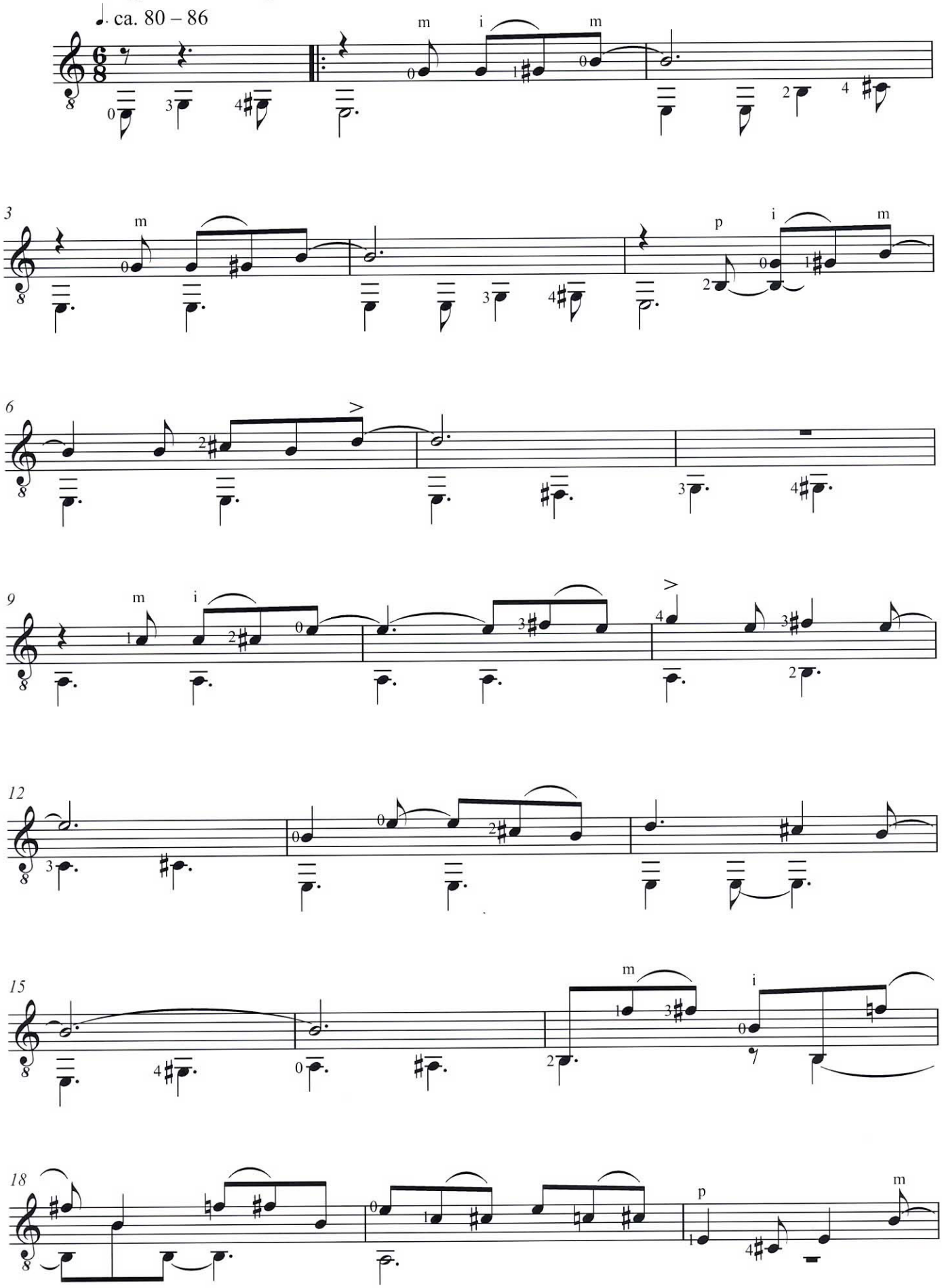
für Philip

Take-It-Easy-Blues

Langsam und lässig / Slow and nonchalant

Maria Linnemann



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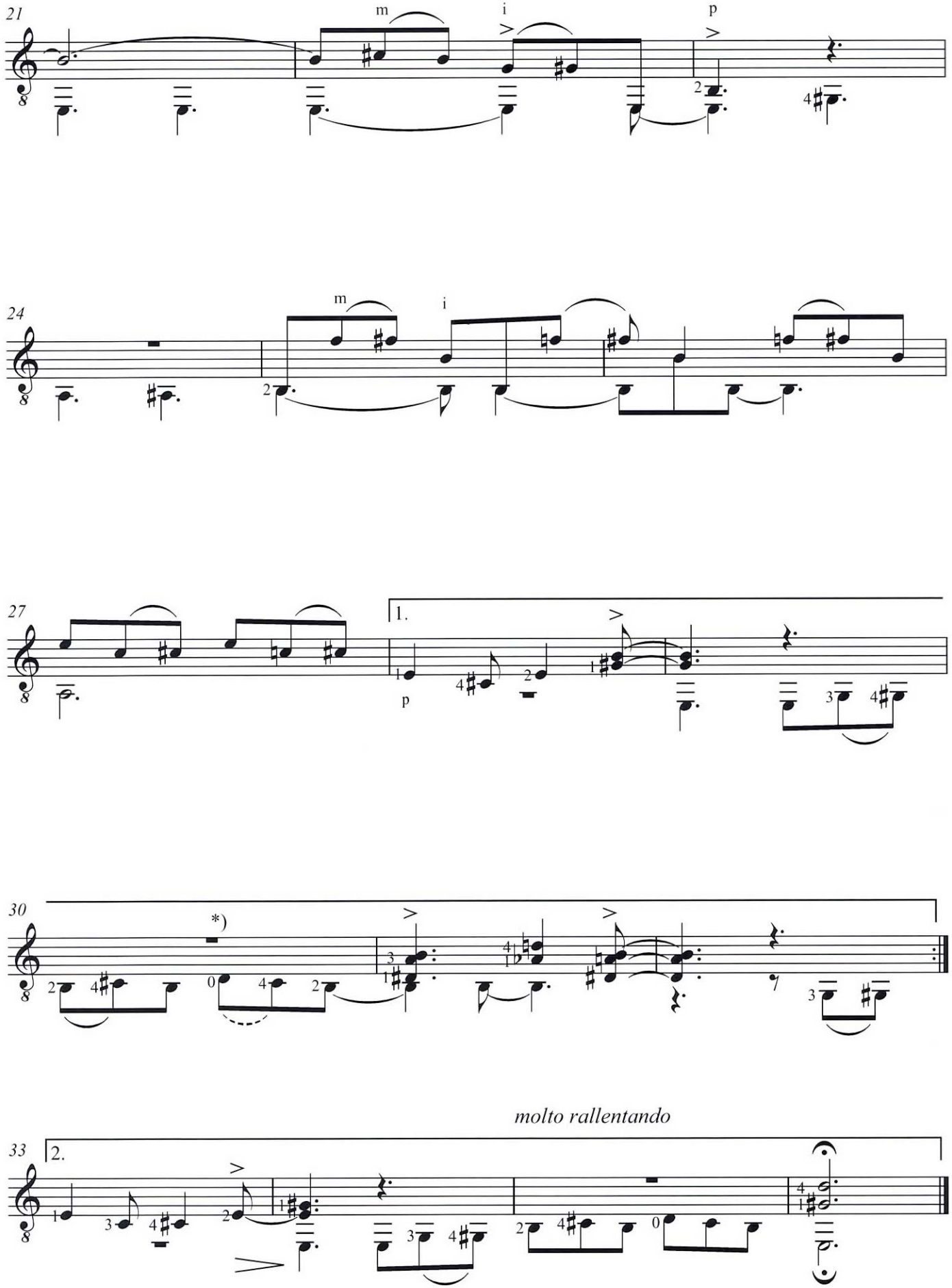

*) Das *cis* entsteht durch Aufschlagen des vierten Fingers auf die 5. Saite.
Play c-sharp *by striking the 5th string with the 4th finger.*

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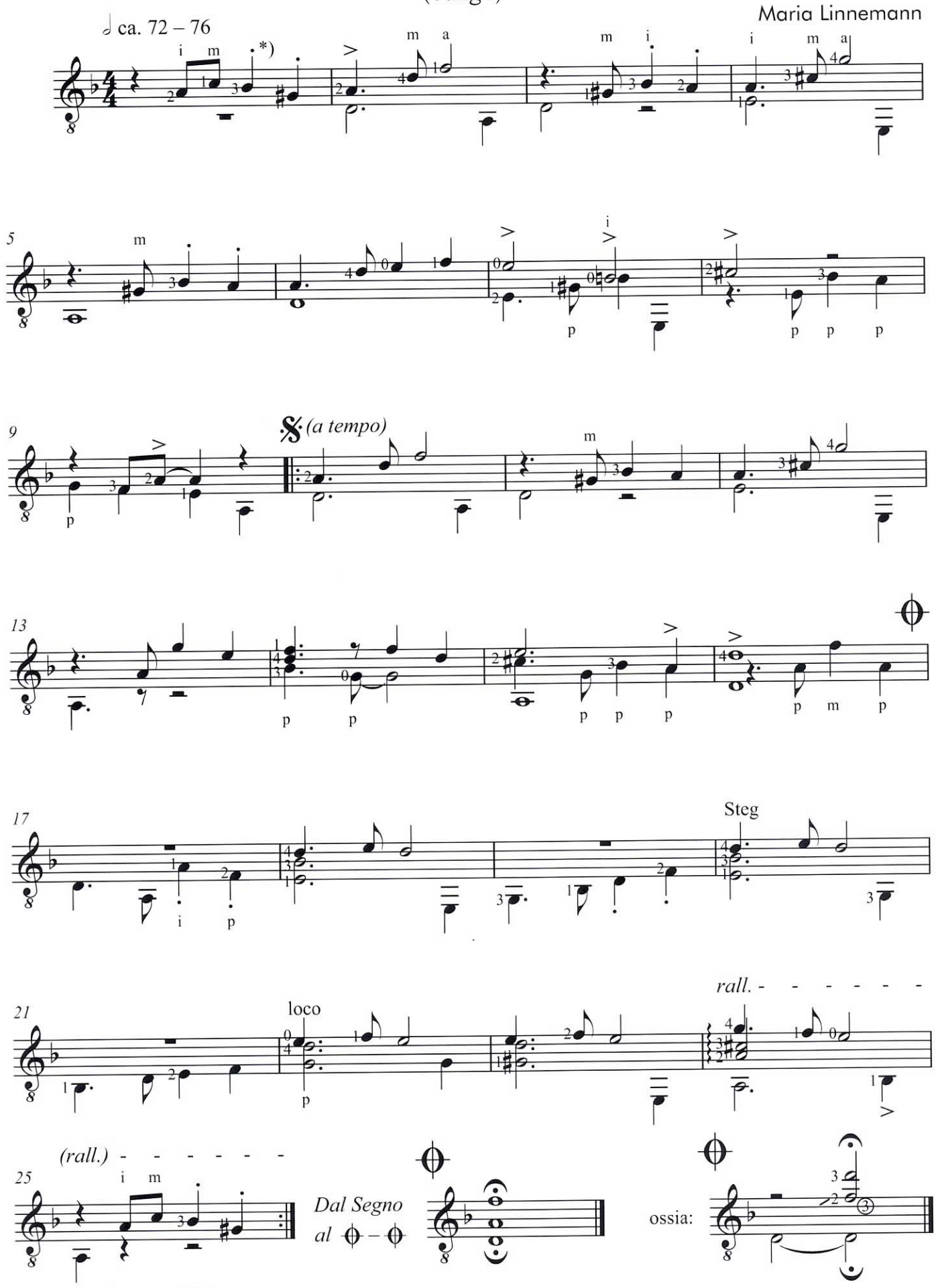
Do You Remember?

(Tango)

Maria Linnemann



*) Staccato immer ad libitum
All staccatos ad libitum

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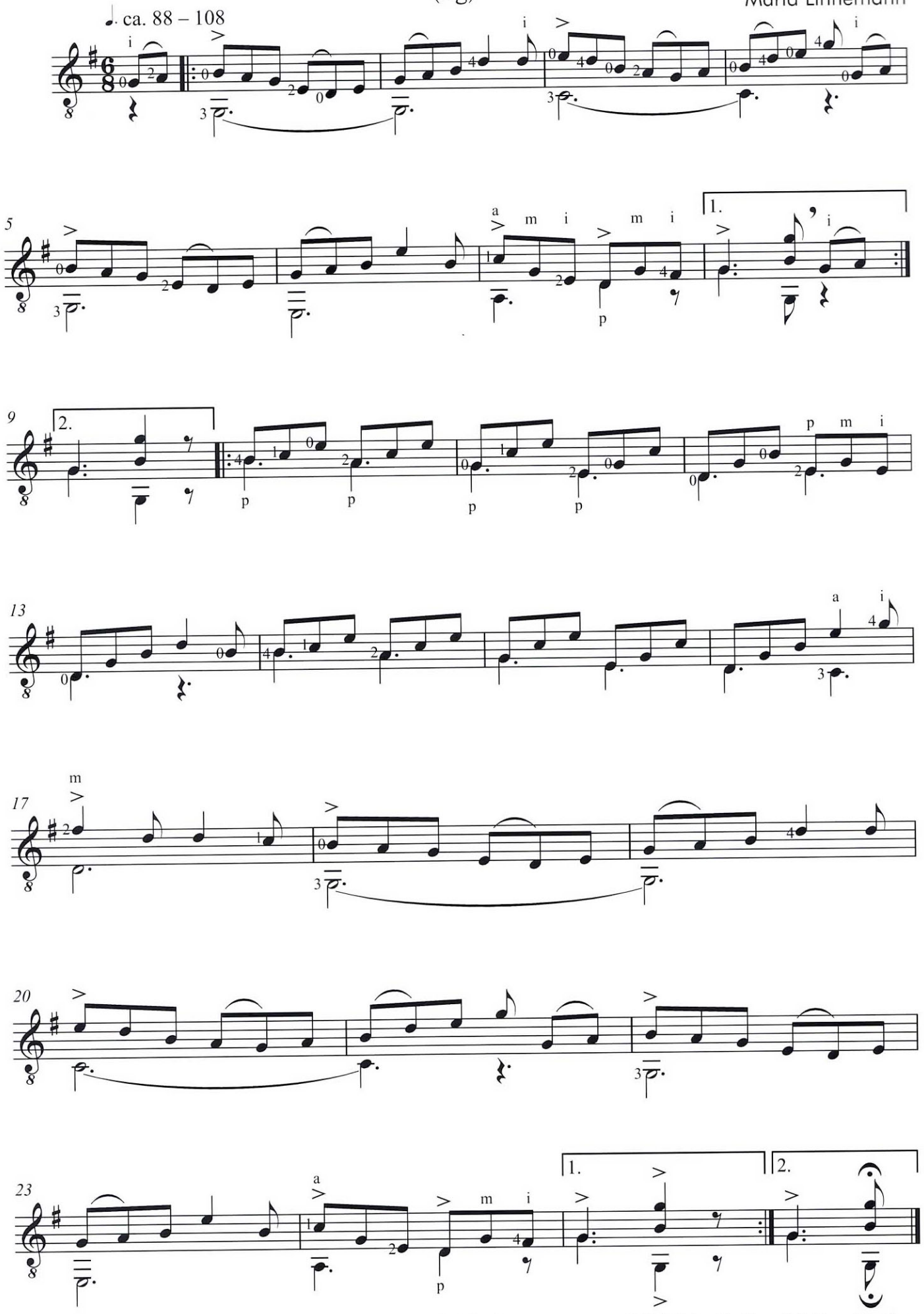
Without a Care

(Jig)

Maria Linnemann



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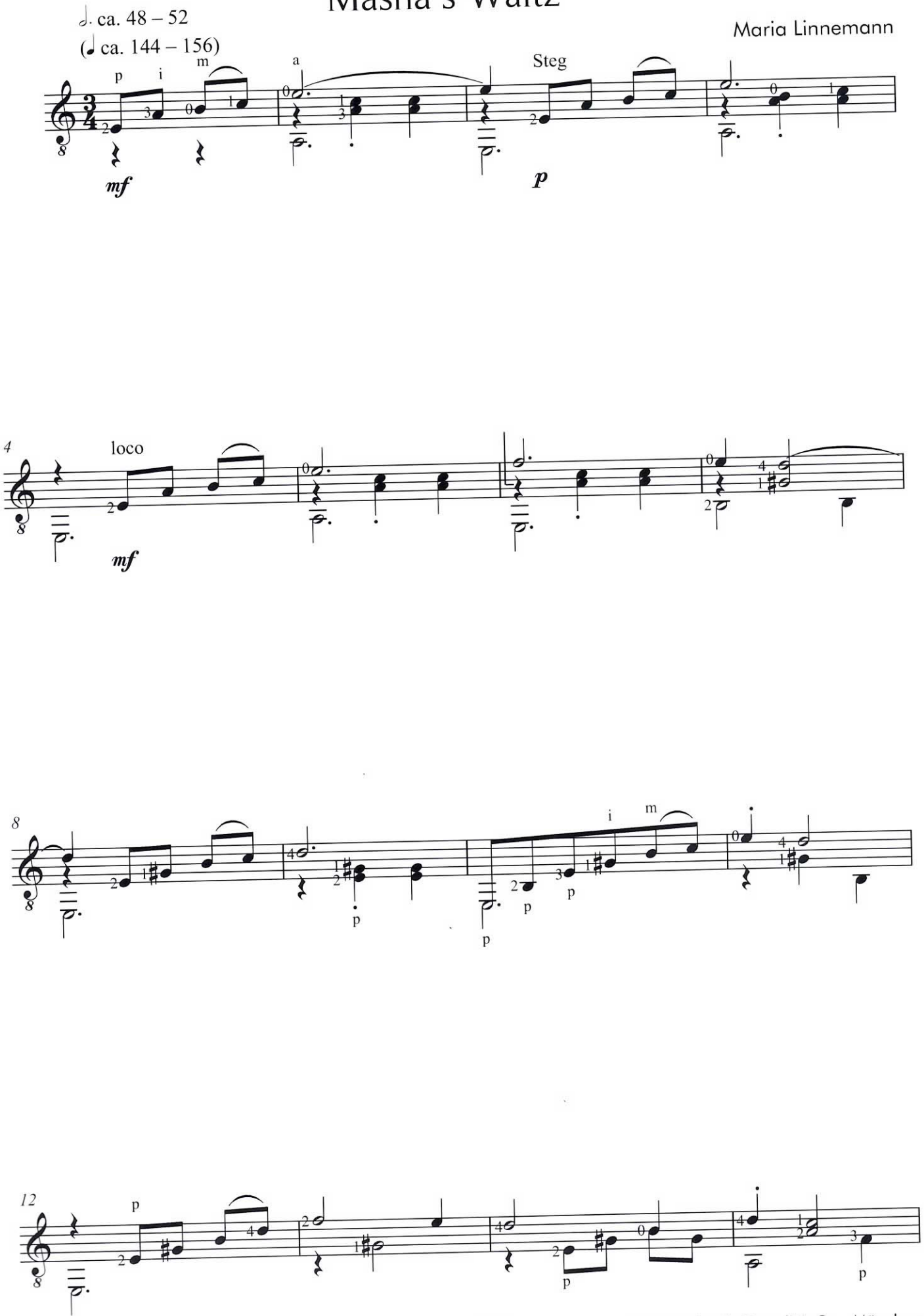
für Philip

Masha's Waltz

Maria Linnemann



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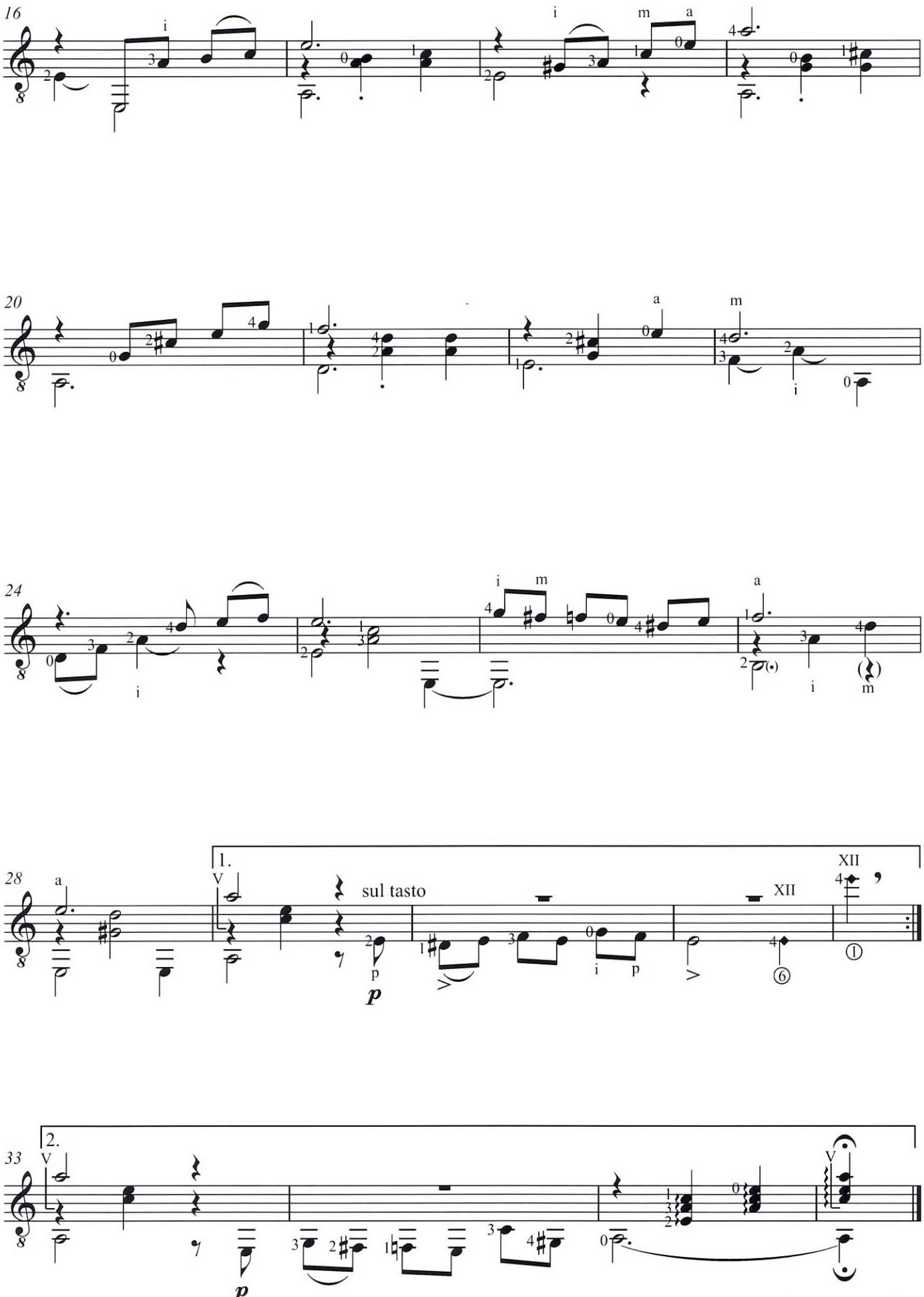

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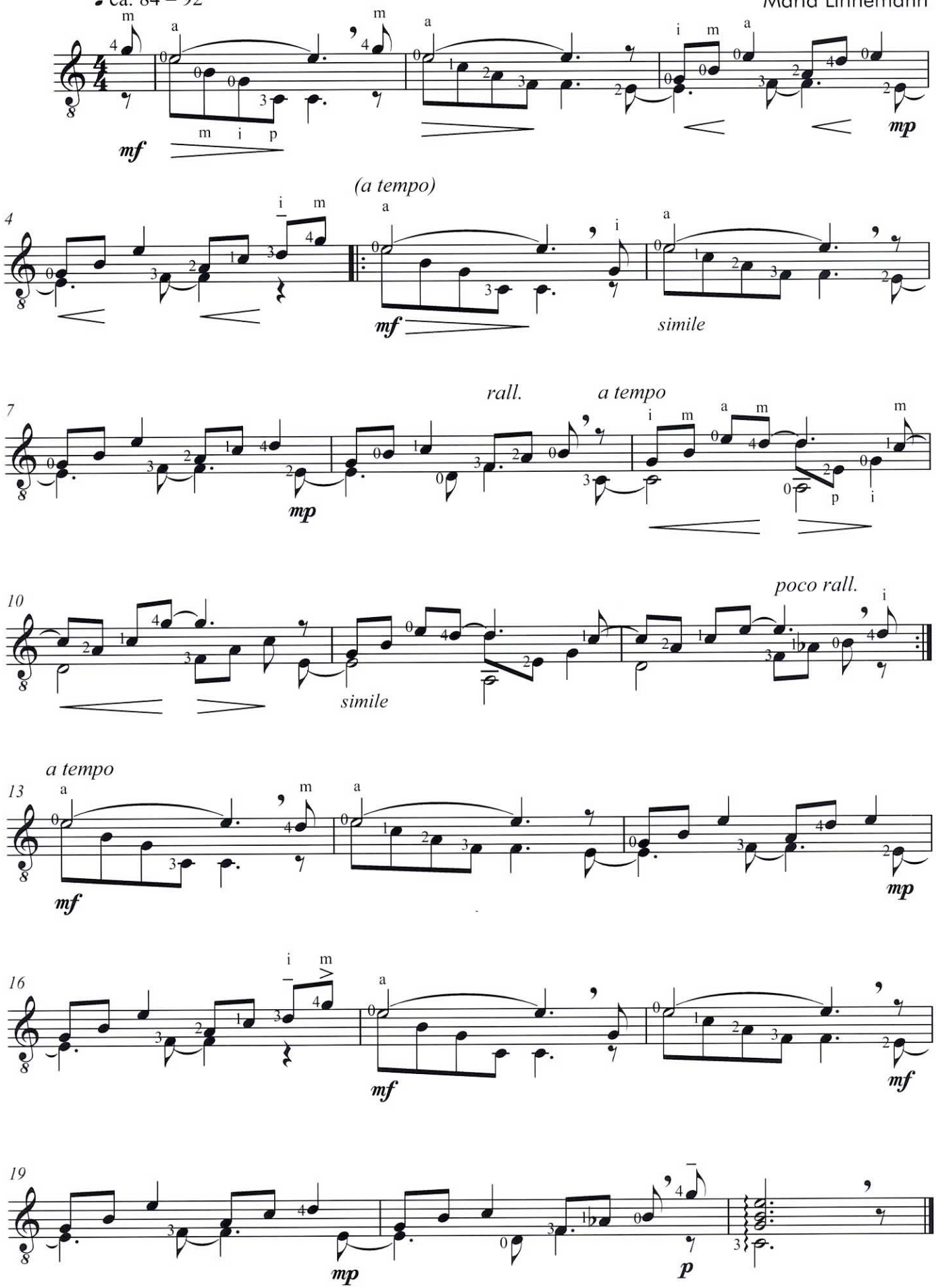
für Eva

Serendipity

Meditativ / Meditatively

♩ ca. 84 – 92

Maria Linnemann



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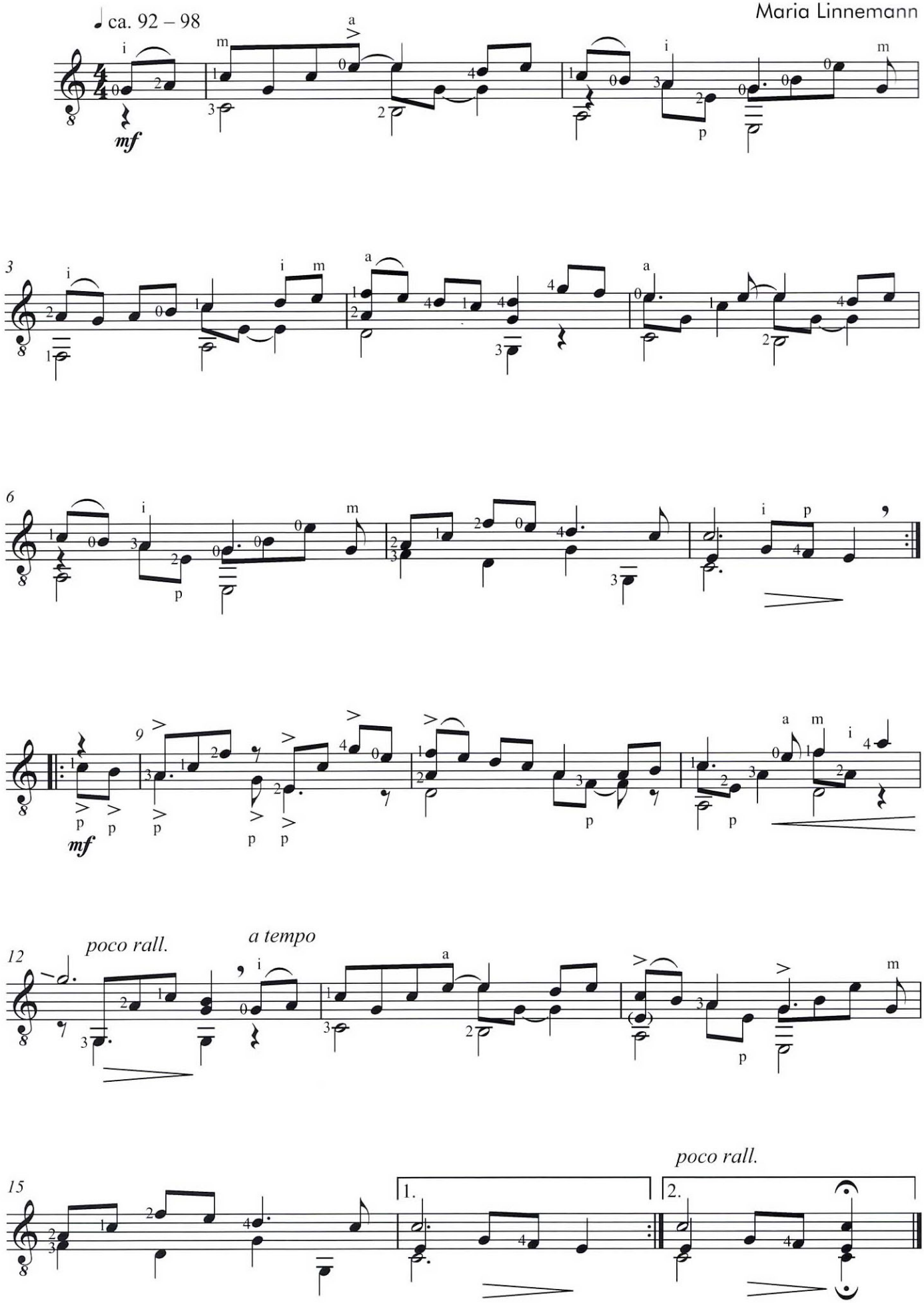
My Beautiful Country

Maria Linnemann



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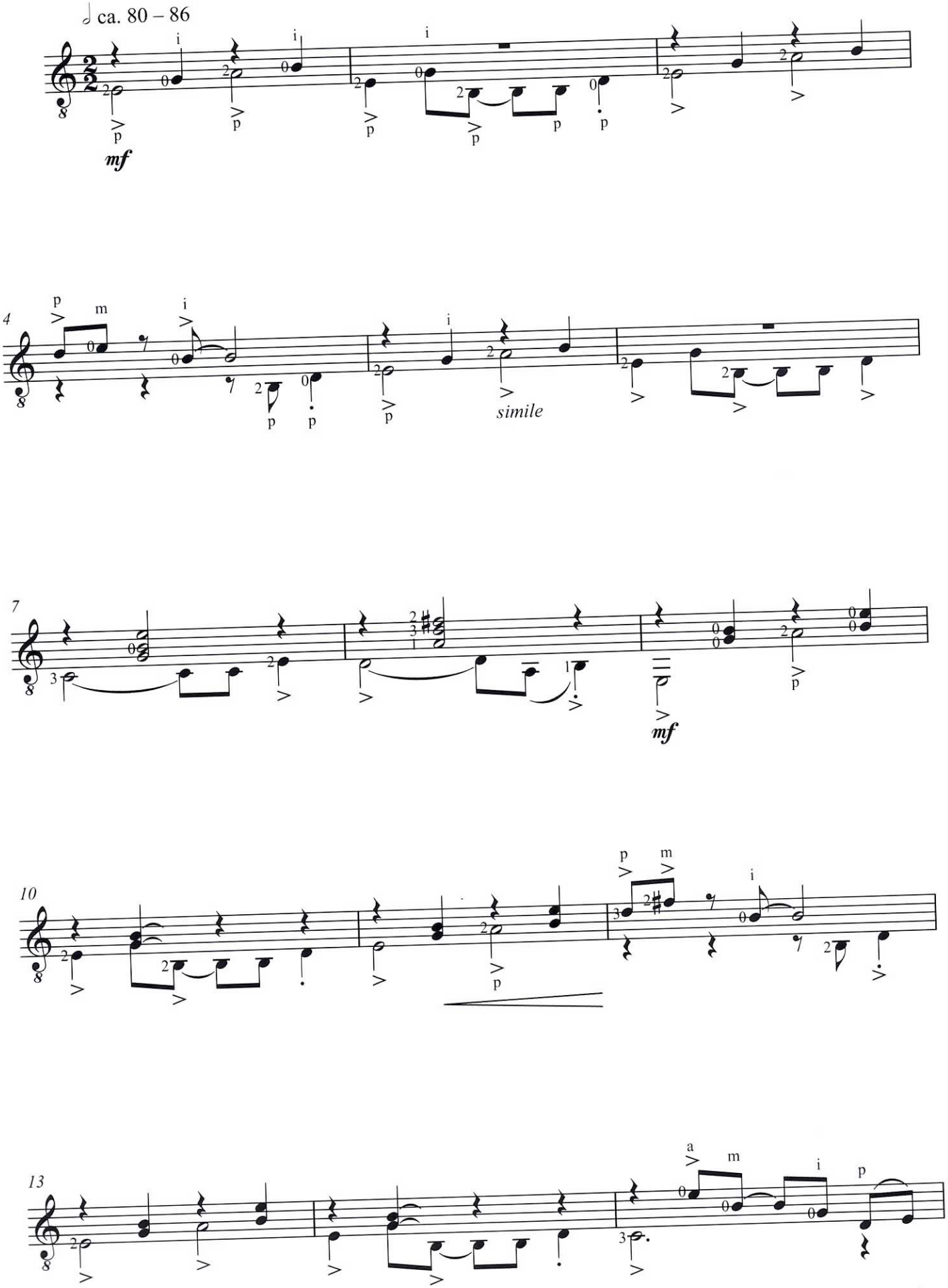
für Victor

Rhythm Section

Maria Linnemann



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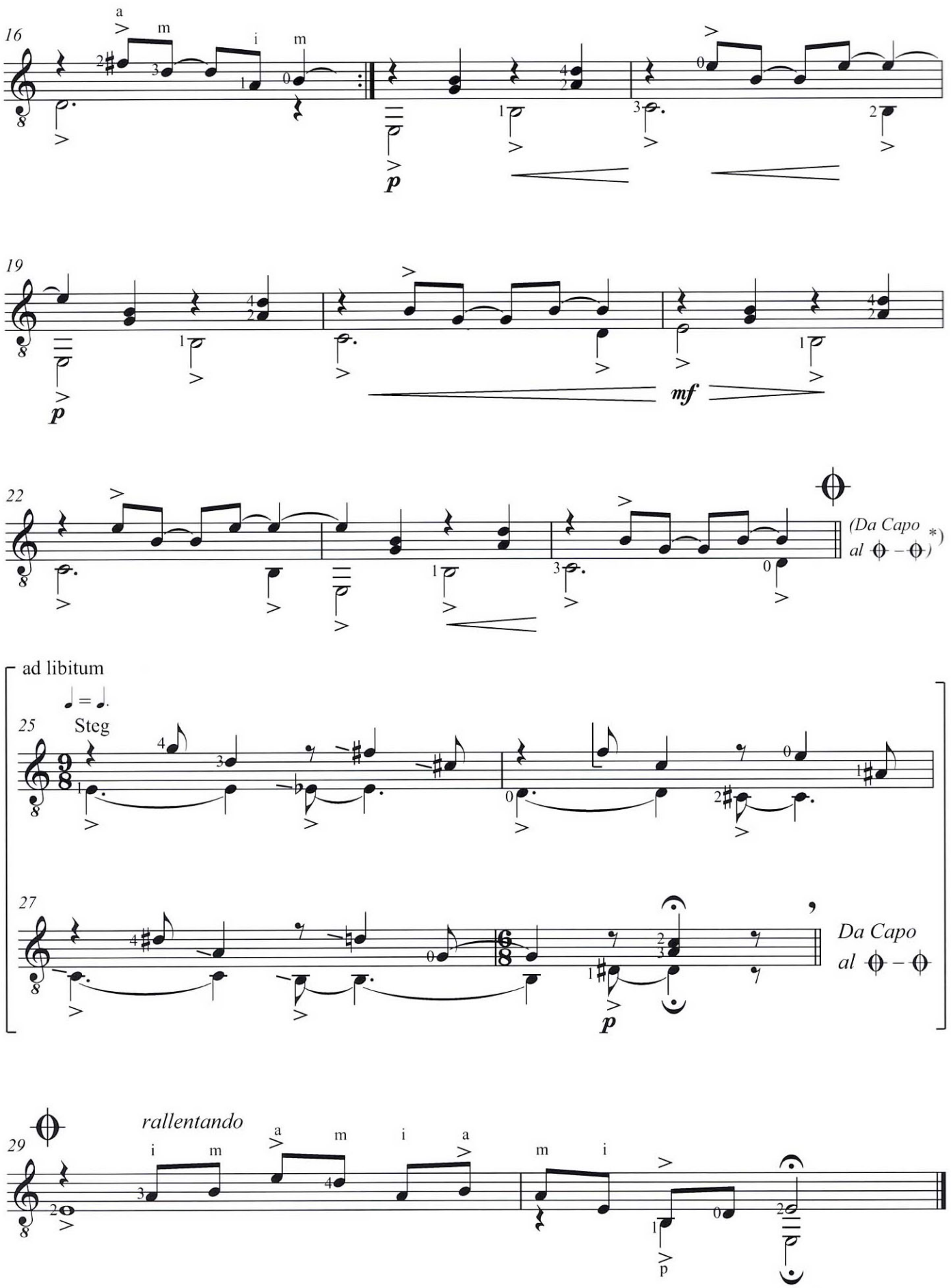

*) Wenn ad-libitum-Abschnitt (Takt 25-28) nicht gespielt wird: Direkt nach Takt 24 *Da Capo al* ⊕ – ⊕ spielen.
If the ad libitum section (bar 25-28) is not played: Da Capo al ⊕ – ⊕ *directly after bar 24.*

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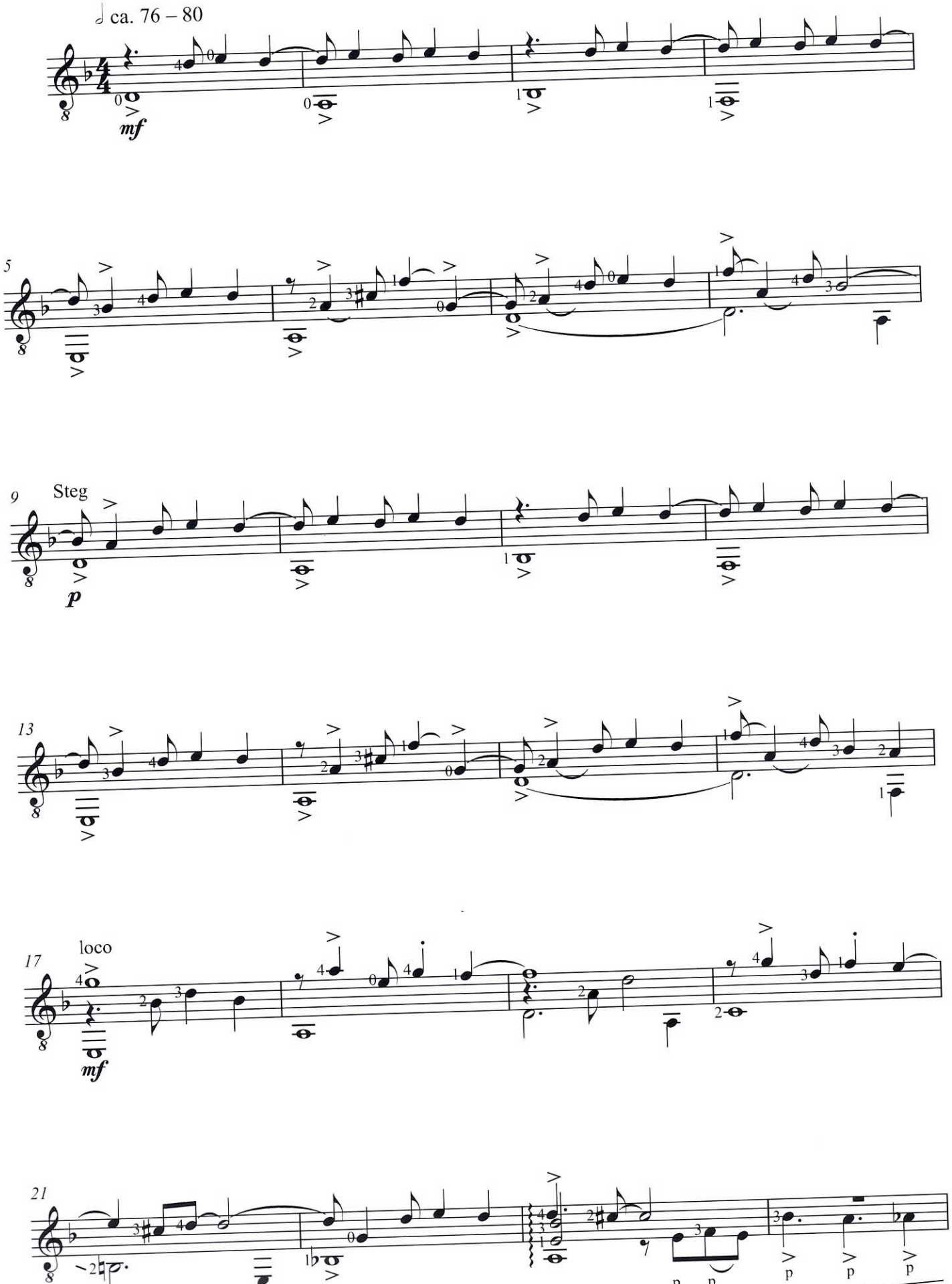
Tango en las sombras

(Hommage à A. P.)

Maria Linnemann



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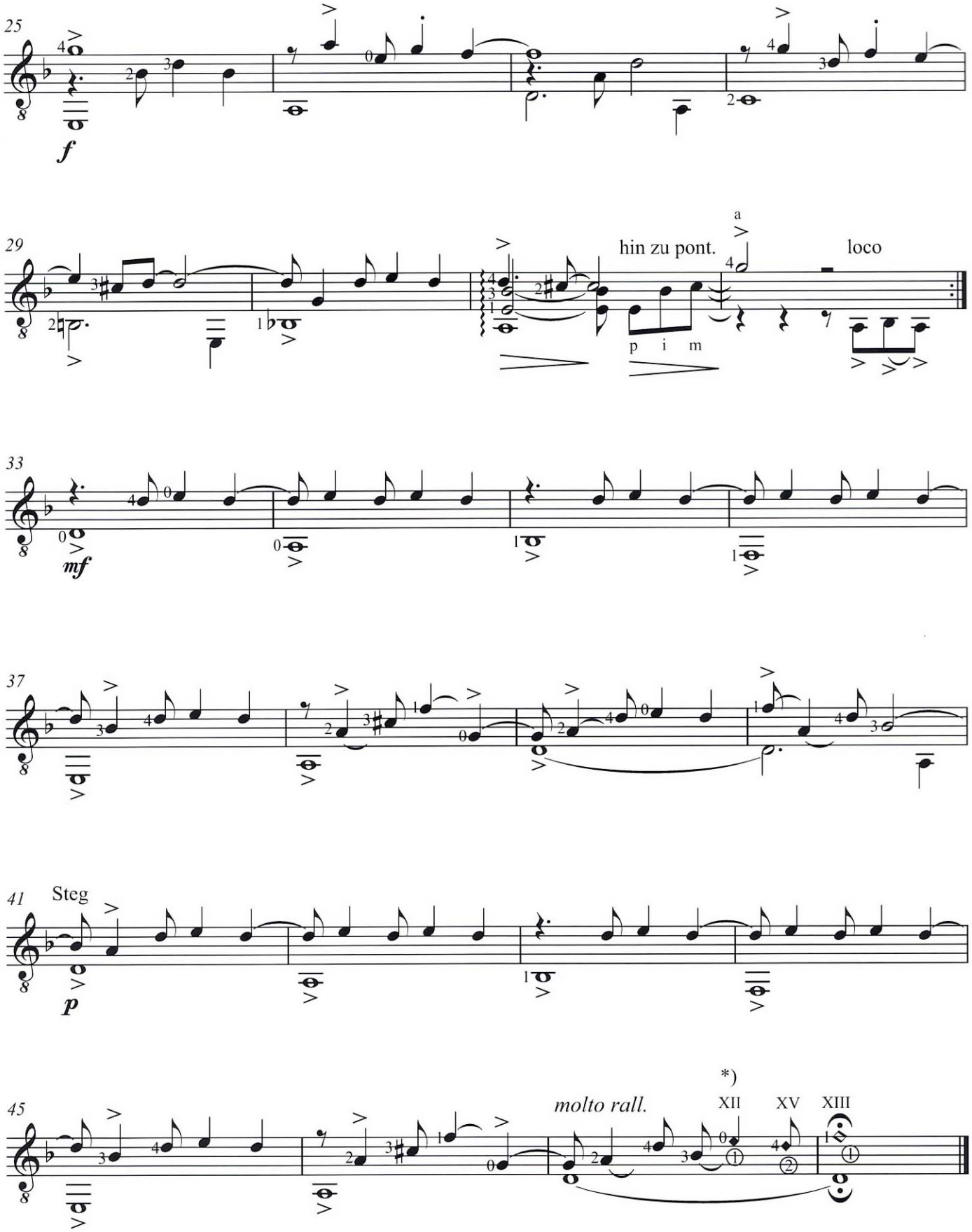

*) Künstliches Flageolett: Linke Hand greift wie gewohnt; **i** berührt die Saite über dem bezeichneten Bundstab (jeweils eine Oktave höher als die geschriebene Note); **a** schlägt an, **i** gibt die Saite unmittelbar nach dem Anschlag frei.

*Artificial flageolet: Left hand plays as usual; **i** lightly touches the string on top of the fret indicated (always one octave higher than the written note); **a** plucks the string; **i** releases the string immediately after it has been plucked.*

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