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# Einleitung

Die vorliegende Ausgabe beinhaltet 30 dem Kanon der klassischen Gitarrenliteratur des 19. Jahrhunderts entnommene Kompositionen. Sie wurden für den viersaitigen E-Bass bearbeitet, sind darüber hinaus spielbar für Akustik-, Kontrabass und Cello.

Die Stücke sind nach Themenschwerpunkten geordnet, es werden Tonleiterspiel, Lagenwechsel, Akkordzerlegungen und der gleichzeitige mehrstimmige Anschlag geübt. Der Schwierigkeitsgrad ist leicht (1) bis mittelschwer (5) und als Zahl in Klammern hinter den einzelnen Titeln vermerkt.

Die Bearbeitungen liegen jeweils in einer Noten- und einer Noten-Tabulatur-Version vor. Dies garantiert einerseits einen leichteren Einstieg in die Stücke und gibt Anhaltspunkte für mögliche Einrichtungen. Andererseits schafft dies durch die alleinige Konzentration auf die Noten die Fähigkeit, das Blattspiel zu verbessern.

Um das Notenbild nicht mit Sonderzeichen zu überfrachten, sind Bedeutung und Wirkung wichtiger musikalischer Fachbegriffe vorangestellt. Die Art und Weise ihrer Anwendung ist bewusst dem eigenen Geschmack überlassen.

Ich wünsche viel Spaß und musikalischen Gewinn.

*Jan Kock*

# Introduction

This edition features 30 compositions selected from classical guitar canons of the 19th century. They have been adapted here for the four string electric bass and beyond that, they can also be performed on acoustic bass, double bass and cello.

The pieces are organized according to their respective thematic focus. These include playing scales, shifting positions, arpeggios and the simultaneous attack of several notes at the same time. The level of difficulty ranges from easy (1) to moderately difficult (5) and is indicated in the title of each piece by a number in parentheses.

Each adaptation is available in both notated and fretboard tablature forms. This allows initial easy access to the pieces and provides clues for potential approaches to performance. When focusing on the notated versions, they will also help you to improve your sight reading.

In order to not overload the music with special symbols, an explanation of the meaning and corresponding effect of important musical terminology precedes the etudes. The manner in which you interpret them has been deliberately left to your own personal taste.

I wish you much pleasure with these etudes and hope you profit musically from them.

*Jan Kock*

# Einstimmige Spielstücke

## Single Note Etudes

### Op. 60 No. 1 (2)

Fernando Sor

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# Tonleitern Scales

Tempo di minuetto moderato (4)

Fernando Sor

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# Einstimmige Melodien in Verbindung mit Bässen

## Single Note Melodies Combined with Bass Notes

### Andantino (2)

Anton Diabelli

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Beispieleseiten  
Classique Bassics

# Arpeggios

Walzer (Variation II) (3–4)

Waltz (Variation II) (3–4)

Ferdinando Carulli

The musical score is written in bass clef with a 3/4 time signature. It consists of two variations, VII and IX, each with four measures. Variation VII is marked with fingering numbers 1, 4, 3, 3, 4. Variation IX is marked with fingering number 4. The score includes repeat signs and a 'Fine' marking at measure 16. The piece concludes with 'D.C. al Fine' at measure 22.