



Jumpin' Jim's

U K U L E L E  
M A S T E R S



**JOHN  
KING**

**THE**  
*Classical*

**UKULELE**

Famous  
Classical &  
Traditional  
Works  
Arranged for  
Ukulele



# Jumpin' Jim's Ukulele Masters

# JOHN KING

## THE CLASSICAL UKULELE

Selected, Arranged and Performed by John King

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## Foreword

**W**hat is it about the ukulele that inspires players to tackle challenging, unexpected material? Perhaps it is the sly delight in demonstrating that Bach's "Jesu, Joy Of Man's Desiring" can be satisfyingly reduced to the four strings of an instrument normally associated with happy island melodies. Whatever the reason, top ukulele players often like to amaze an audience with a classical piece or two.

Lost in the novelty is the fact that the ukulele, in the right hands, is as justified in taking on this material as any other fretted instrument. This is why it is such a great pleasure to be publishing this book of well-known classical and traditional works arranged by John King. With his background in classical guitar, plus a personal and profound interest in the history of the ukulele and Hawaiian music, John is uniquely qualified to arrange this first-of-its-kind music book. Listening to the CD alone should make any doubters reconsider whether Bach, Beethoven, Mozart and Chopin should be attempted on the ukulele.

In the course of determining the best way to present this material, a few key decisions were made: One was to put all of the arrangements into easy-to-read ukulele tablature. This allows non-musicians to tackle these arrangements without needing to know how to read music. Secondly, we were thrilled when John suggested that he record these pieces on a basic concert Fluke ukulele. This, he felt, would demonstrate that it isn't necessary to play an expensive, luthier-made instrument to get the kind of a sound heard here.

This book is now the fourth in the Ukulele Masters series. As with the other books arranged by Lyle Ritz and Herb Ohta, it is our hope that players and listeners will become more accustomed to hearing the ukulele presented in a jazz or classical music setting. After listening to how beautiful the Bach Preludes and Scott Joplin's "The Entertainer" sound here, you can't help but be optimistic about the future of this instrument's potential.

A very special thank you to John King for his enthusiasm for this project from the beginning. Also to Dale Webb for suggesting the idea and The Magic Fluke Company for providing the Fluke. Finally, thank you to Charyl Roberts, Ronny Schiff and Liz Beloff for all that you do.

—Jim Beloff  
Los Angeles, CA, 2004

**Also available: (Books)** *Jumpin' Jim's Ukulele Favorites; Jumpin' Jim's Ukulele Tips 'N' Tunes; Jumpin' Jim's Ukulele Gems; Jumpin' Jim's Ukulele Christmas; Jumpin' Jim's '60s Uke-In; Jumpin' Jim's Gone Hawaiian; Jumpin' Jim's Camp Ukulele; Jumpin' Jim's Ukulele Masters: Lyle Ritz; Jumpin' Jim's Ukulele Beach Party; Jumpin' Jim's Ukulele Masters: Herb Ohta; Jumpin' Jim's Ukulele Masters: Lyle Ritz Solos; Jumpin' Jim's Ukulele Spirit; Jumpin' Jim's Gone Hollywood; Jumpin' Jim's Ukulele Island; The Ukulele: A Visual History. (CDs)* *Jim's Dog Has Fleas; For The Love Of Uke; Lyle Ritz & Herb Ohta—A Night of Ukulele Jazz. (Videos)* *The Joy Of Uke 1; The Joy Of Uke 2.*

# Biography



**J**ohn King began playing the ukulele in 1960 while living in Hawai'i, receiving his first instruction from his mother, an accomplished amateur. After many years of studying the technique and history of the classical guitar, he returned to his first love, the ukulele, with new understanding and insight. His technique has been described by critics as flawless, effortless and sublime.

King's CD of Bach compositions, arranged for the unaccompanied ukulele and performed in the *campanella* style of the Baroque era, has been featured on National Public Radio and praised by the Honolulu Star Bulletin for its "harplike sound." Deeply interested in the history of Hawai'i and Hawaiian music as well as the ukulele and guitar, he has devoted much of his time to research, both in Hawai'i and on the Mainland. His book *The Hawaiian Ukulele and Guitar Makers: 1884-1930* (NALU music, 2001) was called "the most scholarly work on ukulele history in Hawai'i" by the journal of the Ukulele Hall of Fame Museum. He is a contributor to the *Hawaiian Journal of History and Soundboard*, and his musical compositions and arrangements for guitar have been published by Tuscany and Editions Orphée. Mr. King teaches guitar at Eckerd College in St. Petersburg, Florida.

In 2004, King released a second CD, "Royal Hawaiian Music." This recording is a collection of musical works popular during the reign of the Royal Four, the family that led Hawai'i in the last half of the nineteenth century. Also in 2004, he edited and arranged a book/CD for Mel Bay Publications entitled *Famous Solos & Duets for the 'Ukulele* which features arrangements by Ernest Ka'ai, Henry Kailimai, and George Kia Nahaolelua from their early twentieth century songbooks.



## Credits

The CD that is included in this book was recorded between February and July 2004 at Paul Oldack Productions, Tampa, FL. The recording was edited by Sue Bober and mastered by Paul Oldack. Sessions were recorded direct to disk using Wavelab 4 and a Groove Tubes GT-1 mike fed through an Avalon AD 2022 pre-amp and analog-to-digital converter. Clocking was provided by a Rosendahl Nanosyncs master clock. For the recording John King played a concert Fluke ukulele with Aquila Nylgut strings and a 1986 Miguel Rodriguez guitar. The music was engraved using Sibelius 2.1 and Adobe Illustrator on a Power Macintosh 7500/400 running OS 9.1. Photos of John King courtesy of Elizabeth Malthock Beloff.



# The Classical Ukulele

With the recent discovery and publication of a manuscript of duets for machete (the ukulele's European, or more precisely, Madeiran, predecessor) and guitar, the argument against the validity of performing classical music on the little four-string instrument has been rendered moot. Nineteenth-century travellers to Madeira often remarked on the range of different musical styles they experienced, from repetitive chordal song accompaniments to brilliant instrumental music, all performed on the machete. That this tradition of both rustic and urban performance practice was brought to Hawai'i by Madeiran immigrants is demonstrated by the earliest published music for the ukulele: in addition to providing instructions for accompanying songs and dances, pioneer ukuleleists stressed the potential of the instrument for rendering difficult classical pieces. While this aspect of the ukulele's personality has been greatly overshadowed by its reputation as an easily mastered rhythm instrument, succeeding generations of players have consistently striven to raise performance standards and expectations, so that today's virtuosos nearly all include some classical pieces in their repertoire.

## About The Arrangements

**An Air From County Derry** (*Danny Boy*). First published in 1855, the origin of the tune sometimes known as *Londonderry Air* has long been the subject of controversy: scholars disagree on its alleged antiquity. Fred Weatherly added lyrics to the melody and published the song as *Danny Boy* in 1913. Ernestine Schumann-Heink recorded Weatherly's song in 1915 leading to its widespread popularity in both Europe and America. In this arrangement, only the melody is played, using the *campanella* technique in imitation of an Irish harp. Left hand positions should be held as long as possible to prolong string vibrations.

**Greensleeves**. The earliest known publication of this English tune dates from 1580, with the title *A New Northern Dittie of the Lady Greene Sleeves*. In his *Merry Wives of Windsor*, William Shakespeare mentions it twice, in Act Two and Act Five, when Falstaff exclaims: "Let the sky rain potatoes; let it thunder to the tune of 'Green Sleeves.'" In the late nineteenth century, words by William Chatterton Dix were wedded to the tune, creating the beloved Christmas carol *What Child is This?* Care should be taken to emphasize the melody when played simultaneously with the accompaniment.

**Sakura** (*Cherry Blossoms*). The traditional Japanese folk song *Sakura* celebrates the cherry blossoms of spring. Solo arrangements for koto or shakuhachi bamboo flute are common, and the tune has been used in the popular Anime cartoon series. In the West, the melody has gained favor with classical guitarists and has even been performed by the Vienna Boys Choir. Played near the bridge (*sul ponticello*) and with the tip of the thumbnail emphasizing the attack, this version of *Sakura* sounds like a miniature koto.

**The Celebrated Chop Waltz** (*Chop Sticks*). Euphemia Allen was just sixteen years old when she wrote *Chop Sticks*; the piece was published for piano solo in 1877 under the pseudonym Arthur De Lulli. Parts of the music were to be played with the sides of the hands, in a chopping motion, hence the name, *Chop Waltz*. A similar effect can be achieved on the ukulele by playing the final section with a rapid up-and-down strum.

**Prélude** (Op. 28, No. 20). Barry Manilow's 1975 hit *Could It Be Magic* was based on Chopin's *Prélude*, one of a group of twenty-four the Polish composer wrote in 1836. This arrangement relies on octave harmonics to extend the playable range of the ukulele. Octave harmonics are produced by lightly touching the string with the right-hand index finger an octave above the stopped note and then plucking with the right-hand ring finger. Chords with octave harmonics on top can be accomplished by plucking the harmonic simultaneously with other strings played by the thumb and middle finger of the right hand.

**'Alekoki**. Originally composed as a chant by William Lunalilo, who succeeded Kamehameha V as king, 'Alekoki was adapted by David Kalakaua and set to music by Lizzie Alohikea. The lively hula recounts a forbidden love affair between Lunalilo and Victoria Kamamalu and gets its name from the pool of water where the lovers met. Left-hand positions, like the barré in measure seven, should be taken whole and held as long as possible.

**Pūpū A'o 'Ewa** (*Shells of Ewa*). dates to the 1870s and is usually described as an *himeni*, or Hawaiian hymn. The beautiful melody, with its false echo device, has been popular since its inception, and most recently was interpreted as the hapa-haole tune *Pearly Shells*. John Ford used the piece effectively in the film *Donovan's Reef*, a story of ex-patriate Americans living in post-World War Two French Polynesia. To create the "question and answer" dialogue, both upper and lower voices must be clearly articulated.

**Ah! Vous Dirai-je, Maman** (Theme from K. 265). According to his catalogue, Sir Ludwig von Köchel, Wolfgang Amadeus Mozart was about twenty-two years old when he used the French folk song *Ah! Let Me Tell You, Mother* as the theme for a set of twelve variations. The simple melody, which we know as *Twinkle, Twinkle Little Star*, is well-suited for use in the variation form. Due to the limited range of the ukulele, octaves in the original have been interpreted as unisons, to give them added weight.

**Prélude** (BWV 846). J. S. Bach's C major Prelude from the first book of *The Well-Tempered Clavier* was probably conceived as a keyboard exercise for his oldest sons. A simple arpeggio study, the *Prélude* has become one of Bach's most recognizable works, partly through the effort of Charles Gounod who used it as the basis of his famous aria, *Ave Maria*. This arrangement consistently turns the arpeggio figure inside-out, a transcription technique suggested by Bach himself. Left-hand positions should be adhered to strictly, allowing the piece to flow without interruption.

**Ahe Lau Makani** (*There is Breath*). Three Hawaiian women, including the future queen of the Kingdom of Hawai'i and her sister, composed *Ahe Lau Makani* in 1868. Lili'uokalani, Likelike, and Kapoli probably wrote this song at Hamohamo, the Waikiki home of Lili'uokalani, hence their identification on the manuscript as the "three graces of Hamohamo." The challenge in performing this arrangement is to make a seamless transition between the plucked and strummed sections. The *tambora* is accomplished by striking the strings near the bridge with the side of the right-hand thumb.

**Tarantella Italiana**. The tarantella is a folk dance of southern Italy. It has been described as both being caused by, and the cure of, the bite of the tarantula spider. Popular at weddings, the Neapolitan style tarantella arranged here is a quick *moto perpetuo* surprisingly well-suited to performance on the ukulele. Care should be taken to orchestrate the right-hand fingering in order to avoid awkward string crossings.

**Jesu, Joy Of Man's Desiring**. This free arrangement of "Wohl mir, dass ich Jesum habe" from J. S. Bach's Cantata No. 147 is the first classical piece I ever played on the ukulele. Never intended to be a legitimate transcription of all the orchestral and choral parts, the challenge was to include the essence of the piece: its famous, running obbligato figure and the chorale melody. Octave harmonics and the cross-string trill just before the final statement of the *ritornello* are the main technical difficulties in this arrangement.

**Prélude** (from BWV 1007). J. S. Bach probably composed the beautiful violoncello suites during his years as capellmeister in Cöthen. This is profound, inspired music by one of the divinities of music; that it can be played convincingly on the ukulele is indeed fortunate. The famous *Prélude* was most recently used as the theme music for the 'cello-playing surgeon, Stephen Maturin, in the film *Master and Commander*. The left-hand fingering has been thoroughly worked out in this arrangement to allow for effective use of the *campanella* technique.

**Rigaudon**. Jean-Baptiste Lully was born in Italy and became a French citizen while working in the court of Louis XIV; he is generally considered to be the founder of French opera. An energetic French dance from Provence, the *Rigaudon* was popular in England and France in the seventeenth and eighteenth centuries. This arrangement demonstrates the charming and beautiful sound of the ukulele duet.

**Für Elise**. Catalogued as a *werke ohne opus* (work without opus), the *Klavierstück* (keyboard piece), or *Bagatelle in A minor* was published in 1810. The identity of Elise, the dedicatee, is unknown. This faithful transcription, in the original key, is a fragment that includes only the A and B sections. The famous melody can be played as an effective solo, or with guitar accompaniment.

**Menuett.** J. S. Bach's famous *Menuett* in G is transcribed here in the key of F major, though without altering the relative pitch of a single note. Sometimes attributed to one of his sons, the *Menuett* is taken from the "Little Notebook of Anna Magdalena Bach," the master's second wife. Bach's little dance was used as the basis for the hit song *Lover's Concerto* in the early 1960s. Like the Beethoven *Bagatelle*, the *Menuett* can be played as a solo, or with the accompaniment of a guitar.

**La Carolina.** Taken from a collection of piano pieces entitled *Madeira Cotillions* in the Library of Congress, *La Carolina* is remarkably similar in form and content to pieces in the recently discovered manuscript of duets for machete and guitar. From 1830, this piece is typical of the music fashionable Madeirans danced to at the many balls and entertainments put on by the upper-classes. The ukulele part can be played with the right-hand fingers or a thumb pick (as it is on the accompanying CD).

**Les Barricades Mystérieuses.** François Couperin's haunting harpsichord piece has become a favorite with classical guitarists over the years, but solo guitar transcriptions necessarily truncate the range of the original. This ukulele and guitar arrangement preserves Couperin's pitch assignments while distributing the left and right hand parts evenly between the two instruments, the ukulele playing the syncopated melody and the guitar playing the running quarter-note accompaniment.

**The Entertainer.** Scott Joplin was the composer at the vanguard of the Ragtime Era, a time when the ukulele was becoming popular on the Mainland. In a form experimented with by Europeans like Debussy and Stravinsky, Joplin was the undisputed king. While he obviously wrote his rags for piano, most were also published for other instruments and ensemble combinations like mandolin, guitar, band, and orchestra. Some Joplin rags were dedicated to stringed-instrument players like banjoists, or, in the case of *The Entertainer*, "James Brown and his Mandolin Club." Given the diverse instrumental (and sometimes vocal) settings of Joplin's originals, an arrangement for ukulele and guitar seems perfectly natural. The ukulele part, while not difficult, is best played from memory since it encompasses the entire fretboard of the instrument.

## Explanation of Left-Hand Fingering Symbols

It is often necessary to indicate left-hand fingering since some notes can be played on different strings and in different positions. The fingering symbols employed in this book are ones which have been commonly used in classical guitar literature for the past century. The fingers are indicated by Arabic numerals; the strings by Arabic numerals enclosed in circles. Roman numerals indicate the position of the first finger, or, if preceded by the barré symbol, the fret at which to make the barré. A full barré encompasses all four strings and a partial barré, three or fewer strings. The hinge barré is played with a hyperextended distal interphalangeal joint using just the tip of the index finger and its use can be inferred by context. Guide fingers are those digits which have been previously placed on a string and remain on that string while the hand is shifted up or down the neck.

- |                           |                     |                          |
|---------------------------|---------------------|--------------------------|
| o Open string (no finger) | ① First string (A)  | C Full Barré             |
| 1 First finger (index)    | ② Second string (E) | ∂ Partial or Hinge Barré |
| 2 Second finger (middle)  | ③ Third string (C)  | iv Position (fret)       |
| 3 Third finger (ring)     | ④ Fourth string (G) | ↖ Guide finger           |
| 4 Fourth finger (little)  |                     | ♦ Harmonic               |

## Right-Hand Technique

The most important aspect of the right-hand technique is tone production. A round, clear tone free from extraneous noise is central to the classic aesthetic. Strums are notated *rasgueado* and are played with the index finger. Strings may be plucked with the fleshy tips of the fingers or with the fingernails. If nails are used, they should be filed and polished so that they do not produce rough and scratchy sounds. A plectrum can also be used to good effect in some of the pieces. In general, I employ the thumb, index, and middle fingers, and less commonly the ring finger. It is best to organize a right-hand pattern for each piece (even if it is unique from beginning to end) and memorize it, rather than trust to chance that your fingers will find the proper strings at the proper time. Ideally, the left and right hands should always be synchronized.





# An Air From County Derry

## (Danny Boy)

Traditional

Ukulele

V ③ 1

② ① ② 3

V ③ 1 ② 2

② ① ② 3

\*The four lower lines depict the strings of the ukulele, the bottom line representing the fourth or "G" string, etc. The numerals on these lines indicate the fret at which the string is to be pressed down. 0 indicates an open string (no fingers).

5

V ③ 4

8

VII

④ 3 ② 3 ④ 1 ① 2 4

11

VIII

② 1

14

VIII

V ③ 1 ② 3 ③ 1 ② 3 ③ 4



TRACK 2

# Greensleeves

Traditional

Ukulele

Musical notation for measures 1-6. Measure 1 includes fingering: 2, 3, 1, 3, 1. Measure 5 includes fingering: 1, 1. Measure 6 includes fingering: 1.

Musical notation for measures 7-13. Measure 7 includes fingering: 1, 2, 3, 4, 3, 0. Measure 10 includes fingering: 5, 7, 7, 5, 7.

Musical notation for measures 14-19. Measure 14 includes fingering: 1, 0, 2, 3. Measure 15 includes fingering: 2, 3. Measure 19 includes fingering: 4, 3.

Musical notation for measures 20-25. Measure 20 includes fingering: 1, 3. Measure 21 includes fingering: 1. Measure 24 includes fingering: 1, 1.

Musical notation for measures 26-30. Measure 26 includes fingering: 10, 10. Measure 27 includes fingering: 10, 9. Measure 28 includes fingering: 5, 7. Measure 29 includes fingering: 0, 7. Measure 30 includes fingering: 0, 7, 0.

Musical notation for measures 31-34, including first and second endings. Measure 31 includes fingering: 0, 2. Measure 32 includes fingering: 0, 2. Measure 33 includes fingering: 0, 2. Measure 34 includes fingering: 0, 1.



TRACK 3

# Sakura

(Cherry Blossoms)

Traditional

Ukulele

sul ponticello

VII

① ④ ② ① ② ③ ③ 0 ③ 0

② ③ VII ①

12 7 10 0 0 10 10 7 10 10 7

10 10 5 0

5

④ ② ③ ① ③ ② ③

10 7 7 10 7 10 0 0 6

10 10 10 5 6

8

VII

0 0 5 0 10 7 7 10 7 10 10

10 10

11

VII

0 0 5 0 0 0 5 0 10 10 7

10 10 7

14

10 10 7 0 7 10 10 0 12 7 10 0 0 1 0 2 0

10 10 10 5 0



# The Celebrated Chop Waltz

## (Chop Sticks)

Arthur DeLulli  
(pseud. Euphemia Allen)

Ukulele

5

9

13

18

22

26

30

1. 2.

35

39

43

47

1. 2.

52

Cv—

56

Cv— Cv—



60

5 3 2 0 0 7 5 8 10 0

64

1 0 7 5 8 2 3 0 7 0 0

69

3 3 3 3 3 3 3 3 3 3 3 3

73

2 2 2 2 2 3 3 3 3 2 0

77

3 3 3 3 3 3 3 3 3 3 3 3

81

2 2 2 2 2 3 0 0 0



# Prelude

(Op. 28, No. 20)

Frédéric Chopin

Largo

Ukulele

Musical notation for measures 1-4. Chord labels: VII, VIII, VII, III, V, ♯III. Fingering numbers are provided for both hands.

Musical notation for measures 5-8. Chord labels: Cv, III, VII. Fingering numbers are provided for both hands.

Musical notation for measures 9-12. Chord labels: C1, ♯Civ. Fingering numbers are provided for both hands.

Musical notation for measures 13-16. Chord labels: CII, VII, III, V. Fingering numbers are provided for both hands.

Musical notation for measures 17-20. Fingering numbers are provided for both hands.

Musical notation for measures 21-24. Fingering numbers are provided for both hands.



TRACK 6

# 'Alekoki

## Hula

David Kalakaua

Ukulele

Ukulele

5

11

8

12

15

19



# Pūpū A'o 'Ewa

Traditional

Ukulele

First system of music (measures 1-3). Treble clef, 4/4 time. Ukulele part includes fingerings (1, 2, 4, 2) and a capo (C) marking.

Second system of music (measures 4-5). Treble clef, 4/4 time. Ukulele part includes fingerings (1, 2, 4, 2) and a capo (C) marking.

Third system of music (measures 6-7). Treble clef, 4/4 time. Ukulele part includes fingerings (1, 2, 4, 2) and a capo (C) marking.

Fourth system of music (measures 8-9). Treble clef, 4/4 time. Ukulele part includes fingerings (1, 2, 4, 2) and a capo (C) marking.

Fifth system of music (measures 10-11). Treble clef, 4/4 time. Ukulele part includes fingerings (1, 2, 4, 2) and a capo (C) marking.



# Ah! Vous Dirai-je, Maman

(Theme from K. 265)

W. A. Mozart

III 1 4 0 V 1 3 2 3 VII 3 V 1 3 II 0 2 0 3 2 0

Ukulele

9

17 CII

25

33

41



**BWV 846 (From the Well-tempered Clavier, Bk. 1)**

J. S. Bach

Ukulele

Ukulele

3 V VIII V VIII VII

② ① ② ①

7 5 10 8 7 5 8 8 8 7 7 8 7 8 7 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5

VII

Cv

② ① ③ ② ④

2 1 3 4

8 7 12 9 12 8 7 12 9 12

5 5 5 5 5 5 5 5

6 5 6 5 6 5 6 5

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'V', contains measures 7 through 10. The second system, labeled 'III', contains measures 11 through 14. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. Fingerings are indicated by numbers 1-4 above the notes. The bass line includes fingerings and a '0' (representing a natural or open string) for measures 7, 8, 9, and 10. Measure 11 begins with a '4' and a '2' above the first two notes, indicating a specific fingering for the bass line.

III ————— CII

9

② ①  
3 1

①  
2

5 3 0 3 0 3 5 3 0 3 0 3 | 2 2 2 2 2 2 2 2 2 2 2 2

II

11

III

13

15

Cv

17

Cv

V

VII

19

21

Cv

V

23  $\text{Cv}$   $\text{Cv}$   $\text{V}$

25  $\text{VII}$   $\text{V}$

27  $\text{V}$   $\text{VI}$

29  $\text{VII}$   $\text{V}$

31  $\text{V}$   $\text{VI}$

33  $\text{I}$   $\text{V}$   $\text{I}$   $\text{V}$   $\text{I}$





# Ahe Lau Makani

Lili'u, Likelike, and Kapoli

Lively

Ukulele

Ukulele notation for measures 1-3. Treble clef, key of D major (two sharps). Measure 1: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 2: Quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 3: Quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 0, 5, 5, 5, 7, 9, 9, 10, 0, 8, 5, 5, 5, 7.

Ukulele notation for measures 4-6. Measure 4: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 5: Quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 6: Quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 8, 10, 9, 10, 13, 0, 1, 3, 0, 1, 5, 7, 10, 7, 8, 9, 5, 5.

Ukulele notation for measures 7-9. Measure 7: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 8: Quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 9: Quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 0, 1, 3, 0, 1, 5, 7, 10, 7, 8, 9, 5, 5, 1, 0, 3, 1, 5.

Ukulele notation for measures 10-12. Measure 10: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 11: Quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 12: Quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 1, 3, 1, 12, 8, 10, 6, 8, 7, 5, 3, 0, 3, 1, 1.

Ukulele notation for measures 13-15. Measure 13: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 14: Quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 15: Quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 0, 1, 3, 1, 5, 3, 1, 12, 8, 10, 6, 8, 7, 5, 3, 0, 3, 1, 1.

Ukulele notation for measures 16-18. Measure 16: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 17: Quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 18: Quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Fingering: 8, 5, 5, 8, 5, 0, 0, 0, 1, 0, 7, 5, 7, 8, 5, 7.

19

0 0 1 0 | 7 5 7 0 0 | 0 0 1 0

22

7 5 7 0 0 | 0 0 1 0 | 7 5 7 0 0

25

0 0 1 0 0 | 0 0 7 0 0 | 5 3 3 0 1

28

3 3 1 1 | 0 0 1 0 | 0 0 7 0 0

31

5 7 0 5 7 0 | 7 0 0 0 0 | 0 3 0 1 5

34

7 10 7 8 5 | 0 3 0 1 5 | 7 10 7 8 8

37 *rasg.*

0 3 0 1 5 7 10 7 8 0 3 0 1 5  
 1 1 1 1 1 0 0 0 5 5 1 1 1 5  
 2 2 2 2 0 0 0 0 5 5 2 2 2 0

40 *rasg.*

7 10 7 8 8 0 0 3 1 1 5 3 3 3 12 12 12  
 6 6 6 5 5 1 1 1 1 1 2 1 1 1 2 2 2  
 0 0 0 5 5 0 0 0 2 2 2 0 0 0 10 10 10

43 *rasg.*

10 10 8 7 7 5 3 3 3 1 1 1 0 0 3 1 1 5  
 6 6 6 6 6 6 5 5 5 3 3 3 1 1 1 1 1 1  
 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0

46 *rasg.*

3 3 3 12 12 12 10 10 10 12 12 10 8 8 8 8  
 1 1 1 5 5 5 6 6 6 6 6 6 5 5 5 5  
 2 2 2 10 10 10 0 0 0 0 0 0 5 5 5 5

49

0 0 1 0 7 5 7 0 7 0 0 1 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 5 5 5 5 5 5 5 5 5

52

7 5 7 0 0 0 0 1 0 7 5 7 0 5 0 2  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

58 *sambora*

62 *zamb.*

3 3 3 3 1 0 0 0 1 1 3 3 3 3 3  
0 0 0 0 0 1 0 0 1 1 0 0 0 0 1  
0 0 0 0 2 2 2 2 2 2 0 0 0 0 2

65

0 1 3 1 2 5 3 1 12 8 10 6 8 7 6 5

68

3 3 1 1 0 3 1 5 3 1 12 8

0 0 1 2 2 10

[illegible]



# Tarantella Italiana

Vivace

Traditional

Ukulele

V

VI VIII V V

10

14

18

V

23

23 24 25 26 27

28

28 29 30 31

32

32 33 34 35

36

36 37 38 39

40

40 41 42 43 44

45

0 5 6 5 0 6 10 10 5 6 5 10 10 5 6 5 5 5 6 8 6 11 11

50

5 7 6 5 6 5 | 0 6 0 6 | 6 6 6 6 | 2 0 0 0

0 7 0 0 | 6 7 6 0 | 7 0 7 0 | 3 2 3

54

5 10 6 10 | 5 6 5 10 6 10 | 5 6 5 5 6 5 | 6 8 6 11 8 11

58

5  
7 6 5 6 5  
0 7 6 5 6 5  
0 7 6 5 6 5  
2 0 6 6 6 6  
3 2 0 2 3 0 0

63

67

3 2 0 3 2 0 3 0 2 0 5 10 6 10 5 6 5 10 6 10

72

5 6 5 6 5 6 8 11 5 7 6 5 5 0 6 0 0 6 7 6 6 7 6

77

2 0 0 0 6 5 10 6 10 5 6 5 10 6 10 5 6 5 5 6 5

81

6 8 11 11 5 7 6 5 5 0 8 0 8 8 6 6 7 6

85

2 0 0 0 3 5 10 5 10 5 10 6 7

③  
3  
0





# Jesu, Joy Of Man's Desiring

(From Cantata No. 147)

J. S. Bach

Ukulele

③ ② ④ ② ④ ① ② ③ ② ④ ① ② ③ ② ④ ① ② ③

4 1 0 2 4 1 3 2 1 3 1 2 3 1 2 3 1 2

5 1 0 6 5 3 7 8 0 0 6 5 6 0 0 5

4

④ ② ③ ①

0 5 0 0 1 3 0 1 0 6 5 3 7 8 0 0 5 0

7

③ ③ ② ② ③ ④ ① ③ ①

3 0 1 0 1 4 1 0 8 0 1 0 0 0 1 3 3 0

11

③ ① ④ ②

1 0 0 1 3 0 2 4 0 1 1 1 0 0 0 1 3 2

14

③ ① ④ ②

0 1 1 1 3 0 0 2 3 0 1 0 3 5 5

17

20

23

26

29

32

3 0 1 0 3 0 0 6 5 3 7 0 0 0 0 3 5 5 0 5 3 5 10 10 5 0

38

3 7 0 0 | 3 0 1 1 | 1 0 8 0 1 2

10 10 5 0 | 2 3 0 0 4 | 5 5 2

[illegible][illegible]

VIII V

50

53

56

59

62

65



TRACK 13

# Prélude

## From 'Cello Suite No. 1, BWV 1007

J. S. Bach

III—

② ① ④  
1 4 2

V—

② ① ④  
1 2 3

Ukulele

VII—

② ① ④  
1 2 3

V—

② ① ④  
3 2 1

IV—

① 1

II—

② ① ④  
2 4 3

① ②  
1 4

③ ②  
3 2

V—

② ① ④  
4 1 3

Ex—

II—

④ ①  
3 1

II—

④ ①  
1 2 3

IX—

② ③  
1 3 2

④  
4

CVII—

④ ① ④ II—  
2 4 3 1 4

11 IV ② V VIII

4 6 0 6 4 7 6 6 4 | 0 10 8 10 0 0 10 8 10 0

0 0 0 0 0 0 0 5 9 0 5 9 11

13 CIV ④ ② ① V

4 4 5 5 4 4 5 5 | 3 0 8 8 5 8 0 7 8

4 4 4 4 4 4 4 4 4 4 0 5 7

15 III ④ ① ② ④ I

4 5 3 5 5 3 5 4 5 3 5 5 | 0 0 1 1 0 1 0 0 1 1 0 0

0 5 0 4 0 5 5 0 2 0 0 2

17 I ② VII ② ① ④

0 1 0 0 1 0 1 0 1 0 1 | 0 7 8 8 7 8 7 8 8 7 7

0 0 0 0 0 0 0 9 9 0 9

19 III ② ① ④ II ④ ① ② ② ④ ② ④

0 3 7 7 2 5 0 2 0 7 0 | 2 0 3 5 3 0 3 5 3

0 7 5 0 5 0 0 2 4 4 2 4 4

21

I II Cx— II V Cv—

1 2 5 2 5 1 2 5 2 5 | 1 2 0 11 11 2 0 5 0 7

23

Cv— Cv— CvII— VIII XI X VIII II

5 7 0 7 5 8 7 8 12 8 | 11 14 10 12 8 10 0 0 5

25

CII— VIII VII V VI IV

0 2 3 10 8 10 8 5 0 2 0 | 0 0 8 8 7 9 5 6 4

27

II III CII IX II

5 2 3 5 0 2 0 12 10 9 9 | 10 0 10 2 0 3 0

29

VIII V VIII V II

8 10 7 0 8 10 7 0 | 7 0 0 5 2 5 0

31 II  
② ① ④ ①  
1 2 3 2 4 1 II  
1 2 3  
3 0 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5  
2 4 4 0 2 4 5 2 | 4 0 5 2 4 0 5 2

33 II VII  
④ ① ④ ④ ② ③ ④ ②  
2 3 4 2 3 1 2  
5 5 5 5 5 5 10 10 | 10 10 10 10 10 10 10 10  
4 0 2 4 5 7 9 0 | 7 9 10 0 9 10 12 9

35 VII IV II  
④ ① ④ ④ ②  
2 3 4 1 2  
10 10 10 10 10 10 10 5 | 5 5 5 5 5 5 5 5  
10 9 10 7 9 7 9 5 | 7 5 7 4 5 4 5 2

37 II VI X XIII  
④ ② ④ ① ② ③ ④ ① ② ③ ④ ① ② ③ ④ ① ②  
2 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2  
5 0 6 2 3 4 5 6 | 7 8 9 10 11 12 13 14  
4 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

39 XII X  
③ ② ① ② ①  
3 2 1 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2  
15 12 12 15 12 15 12 12 15 12 15 12 15 12 15 10 10 15 10 15 10  
0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

41 XII  
③ ② ①  
3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2  
14 13 13 14 13 14 13 14 13 13 14 13 14 13 13 14 13 14 13 15 12 12 12 12  
0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0





TRACK 14

# Rigaudon

J. B. Lully

Allegro

Ukulele I

Ukulele II

5

8

The musical score is written for two ukuleles, Ukulele I and Ukulele II, in 2/4 time. The key signature has one sharp (F#). The score is divided into three systems, each starting with a measure number (1, 5, and 8). Ukulele I is written on a treble clef staff, and Ukulele II is written on a bass clef staff. Fingerings are indicated by numbers 1-4 above the notes. Fret numbers are indicated by numbers below the staff lines. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some specific markings like '1 3' and '2 4' above notes in measures 6 and 9 respectively.

12

7 3 7 3 7 3 7 0 7 7 7 5 9 7 7 10

3 0 4 0 4 0 0 0 3 3 4 4 7

15

7 7 7 3 0 5 8 8 10 7 7 5 4 4 5 9 12 9 10 10

3 3 3 0 0 5 5 7 4 4 2 5 9 5 5 7

Cv

19

② 3 1 3 1 2 1 3 2 1 2 10 6 6 5 5 5 0 7 9 9 12 9 5 0

3 3 3 0 0 5 5 2 2 2 0 0 9 5 5 2

Cv

22 Cv\_\_\_\_\_

22 Cv

The musical score for exercise 22, 'Cv', consists of two systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano parts are in 4/4 time, with the left hand playing a steady eighth-note bass line and the right hand playing chords. The vocal line is in 4/4 time, with notes and rests. Fingerings are indicated by numbers 1-5. The exercise is marked 'Cv'.

25 ④

28

8 9 5 5 0 7 7 5 9 10 10

5 5 2 2 3 2 7 7

32

10 7 8 5 9 10 7 10

36

7 3 7 3 7 3 7 0 5 9 7 7 10

39

7 7 7 3 0 5 7 10 5 4 5 4 7 3 0 0 2



TRACK 15



TRACK 16

# Für Elise

(Fragment from Klavierstück, WoO 59)

Ludwig van Beethoven

Ukulele

VII ① ② ④ ③ ② ③ ④ ③ CIV —

Guitar (optional)

6

① ② ③ ④ ① ② ③ ④ ① ② ③ ④ ① ② ③ ④

11

VII V ① ② ③ ④ ① ② ③ ④ ① ② ③ ④ ① ② ③ ④

15 <sup>①</sup> Harm. 8va

12 19 7 7 7 7 8 0 0 0

13 11 12 11 12 0 2 2

19

4 4 4 8 0 7 7 7 7 8 0 0 0

0 2 1 0 2 2 0 2 2

23

4 2 3 4 0 7 5 5 0

0 2 1 0 2 2 2 2



TRACK 17



TRACK 18

# Menuett

## BWV Anhang 114

J. S. Bach

Ukulele

Guitar (optional)

1 2 3 4 5 6 7 8

V Cv

6

12

V 1

22

VIII VII V Cv

1 2 3 1 2 1 3 2

8 10 7 7 5 5 0 5 7 5 0 5 6 0

2 1 0 1 2 0 1 2 3 2 1 3 2 2 3 2 0 3

[illegible]





## La Carolina

Ricardo Porfyrrio da Fonseca

**Track 19**

Ricardo Porriño da Fonseca

**Ukulele**

**Guitar**

**TAB**

**C1**

**CIII**

**I.**

**II.**

**III**

**IV**

13

4 3 1 4 3 | 1 0 0 1 | 2 5 3 2 3 3 5 6 | 5 3 3

IV III III I III

TAB 4 6 4 6 4 | 5 5 3 5 5 3 | 3 5 3 3 5 3 | 2 1 3 3 3

17

1 2 4 | 4 2 1 | 1. 2. | 4 2 1 4 3

1 5 1 5 2 3 | 1 0 0 1 | 1 0 0 0 | 0 5 5 7 5 4 5 8 7

V III ②

TAB 5 6 5 5 3 | 6 | 6 | 0 2 0 2 3

21

1 1 3 2 | 4 3 1 | 1 3 | 3 2 1 4 3

5 4 5 4 5 | 7 5 4 6 5 3 | 1 0 0 0 | 0 5 7 5 4 5 8 7 5

IV III ②

TAB 2 2 2 2 2 | 2 2 2 2 2 | 0 2 3 0 2 3 | 3 2 3 3 2 3

C1—

25

First system of music (measures 25-28). The system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody features eighth and sixteenth notes, with a repeat sign and first/second endings. The bass staff contains a TAB line with fret numbers (3, 1, 1, 0, 3, 1, 1, 0, 1, 0, 0, 0, 0, 2, 0, 1, 3). Above the first staff, the text "C1—" is written. Above the second staff, the text "Cm—" is written. Above the third staff, the text "TAB" is written.

29

Second system of music (measures 29-31). The system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody features eighth and sixteenth notes, with a repeat sign. The bass staff contains a TAB line with fret numbers (5, 6, 5, 3, 5, 3, 1, 1, 1, 0, 1, 2, 3, 5, 3, 2, 3). Above the first staff, the text "C1—" is written. Above the second staff, the text "Cm—" is written. Above the third staff, the text "TAB" is written.

32

Third system of music (measures 32-34). The system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody features eighth and sixteenth notes, with a repeat sign. The bass staff contains a TAB line with fret numbers (5, 3, 0, 1, 3, 5, 6, 5, 3, 5, 3, 6, 3, 1, 3, 5, 2, 3). Above the first staff, the text "C1—" is written. Above the second staff, the text "Cm—" is written. Above the third staff, the text "TAB" is written.

35

1 0 1 0 1 3 | 1 0 0 1 | 2 3 3 2 3

2 1 3 5 3 | 3 5 3 5 3 | 5 5 3 5 5 3

38

6 4 1 3 | 4 3 1 4 3 | 1 0 0 1 | 2 3 5 3 2 3 5 6

5 6 4 5 6 4 | 4 6 4 4 6 4 | 5 5 3 5 5 3 | 3 5 3 3 5 3

42

5 5 3 5 5 3 | 1 2 3 1 2 3 | 1

2 1 1 3 3 3 | 5 6 5 5 5 3 | 6



TRACK 20

# Les Barricades Mystérieuses

Vivement

François Couperin

Ukulele

Ukulele part, measures 1-3. Treble clef, key of D major (F#), 2/4 time. Chords: CII, II, CII. Fingering: 2, 4, 1, 3, 1, 1.

Guitar

Guitar part, measures 1-3. Treble clef, key of D major (F#), 2/4 time. Fingering: 0, 3, 0, 0, 3, 0, 1, 2, 0, 0, 2, 2.

Ukulele part, measures 4-6. Treble clef, key of D major (F#), 2/4 time. Chords: CII. Fingering: 3, 2, 1, 4, 2, 3, 2, 3, 3, 5, 2, 2, 3, 2, 3, 3, 5, 2.

Guitar part, measures 4-6. Treble clef, key of D major (F#), 2/4 time. Fingering: 3, 2, 0, 3, 0, 3, 0, 3, 0, 1, 0, 0.

Ukulele part, measures 7-9. Treble clef, key of D major (F#), 2/4 time. Fingering: 2, 2, 0, 4, 4, 2, 0, 4, 2, 0, 2, 2, 2, 0, 3, 3, 2, 3, 3, 5, 2.

Guitar part, measures 7-9. Treble clef, key of D major (F#), 2/4 time. Fingering: 2, 0, 2, 0, 3, 2, 0, 1, 0, 3, 0, 3.

10

2 3 2 3 3 5 2 2 2 0 4 4 2 0 4 0 4 2 3 3 2 5

TAB 0 3 0 1 2 0 0 2 0 3

13

2 3 2 3 3 5 2 2 3 2 3 3 5 2 2 2 0 4 4 2 0 2

TAB 0 3 0 3 0 3 0 1 2 0 0 2

16

CII

4 2 0 2 2 2 0 2 3 5 5 5 5

TAB 3 2 0 1 0 3 3 2 0 3 3 2

19 CII

5 5 5 4 5 2 0 0 0 0 5 2 2 2 4 2 4

TAB 0 3 3 0 2 0 3 2 2

22 CII

4 2 2 2 4 2 4 2 2 2 2 2 2 2 2 4 1 0 2 0 2 0 2 0

TAB 0 3 2 2 0 3 4 3 0 3 2 0

25 CII

2 2 2 2 4 3 2 2 0 0 5 5 5 0 0 0 0 3 0

TAB 0 3 2 0 2 0 0 2 3 1 2 0





37



The musical score for "The Wind" by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for piano, and the bottom for bass. The guitar part includes a key signature of one sharp (F#) and a 12-string texture. The piano part features a complex, flowing melody with many beamed eighth and sixteenth notes. The bass part is a simple, steady line. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers and a tablature section at the bottom.

58

④ 2 4

5 5 5 5 5 5 3 3

4 4 4 4 4 4 0 0 0 0 2 2 2 2

TAB

0 1 0 1 1 0 0 0 2 0 4

61

② 4 8

2 3 2 2 2 3 2 2 2 0 0 0 0 0 2 0

0 3 2 3 0 3 2 1 0 1

TAB

64

2

1

Q11

TAB

4 1 0 1 0 0 2 2 2 0 2 2 2 0 2 2 0 0 2 0 2

67

1

Q11

Q11

TAB

2 2 2 0 3 2 2 2 0 2 2 0

70

1

Q11

Q11

TAB

3 2 0 0 2 2 3 0 0 2 1 0

73

73

TAB

76

76

TAB

79

79

TAB





25 <sup>②</sup> 9  $\text{♩} = 11$  3 2

TAB 3 5 3 5 3 2 1 0 4 5 0 5

29 III—

TAB 3 4 5 3 2 0 3 5 3 5 3 5 3 1 2 3 1 2 2 3 1 2 0 1 3 2 2 3

34  $\text{♩} = 1$  IV  $\text{♩} = 1$  3 2 3 1 2 3 1 2 2 1. 2.

TAB 1 1 4 4 0 0 0 0 1 2 0 0 1 0 0 0 1 0 1 3 3 3 4 4 0 0 0 0 1 2 0 0 1 0 1 3 3 3 4 4 0 0 0 0 1 2 0 0 3 5 2 0 3 3



39

0 3 0 3 0 3 | 3 3 3 5 6 | 7 3 5 7 7 2 5 | 3 3 0 2 3

TAB 1 0 1 | 1 1 0 | 1 0 0 | 1 1 0  
3 2 3 | 3 2 2 0 | 2 0 3 | 2 2 0

43

0 3 0 3 0 3 | 3 3 0 0 0 0 | 2 0 6 7 7 8 0 | 5 5 5 2 3

TAB 1 0 1 | 1 1 0 | 5 4 0 2 | 0 0 2 0  
3 2 3 | 3 2 2 1 | 0 5 0 4 | 5 0 2

47

0 3 0 3 0 3 | 3 3 3 5 6 | 7 3 5 7 7 2 5 | 3 3 0 2 3

TAB 1 0 1 | 1 1 0 | 1 0 0 | 0 0 3  
3 2 3 | 3 2 2 0 | 2 0 3 | 3

50

50

3 0 3 0 8 7 | 7 8 7 7 8 8 | 7 8 7 7 8 8

7 7 7 7 7 7

TAB 1 0 1 0 | 1 0 3 0 | 2 1 1 1

3 2 0 3 1 0 6 6

53

53

7 3 5 7 7 2 5 | 3 3 | 0 0 0 3

0 5 0 0 2 5 | 0 0 || 1 1 1 2

0 0 0 0 1 0 1 1 1 2

5 5 3 3 3 3

Ct

56

56

5 1 | 1 0 1 1 0 | 1 1 | 2 0 2 2 0 2

3 2 2 2 2 | 0 0 0 0 0 0

0 0 0 0 0 0

1 4 2 4 3 1 4 3 | 4 2 | 0 4 1 1 | 3 4 3 3

0 0 0 0 0 0

TAB 3 2 3 5 3 | 3 3 3 3 | 0 4 0 2 3 | 3 3 0 6

1 0 0 0 5 0 5 5 5 5 5 6

Civ

60

II III

TAB

64

TAB

68

Civ C1

TAB

72

3 5 3 3 5 3 5

0 9 9 0

0 2 2 5 5 0

TAB

75

3 0 0 0

1 0 1 1 0 1 2

5 5 5 5 5

TAB

78

0 0 0 0 0 0

0 7 7 7 7 7

5 4 5 5 4 5

TAB

81

81 82 83 84

IV Cv III

TAB

85

85 86 87 88

TAB

89

89 90 91 92

Cv IV Cv II III

TAB



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Pūpū A'o 'Ewa

Ah! Vous Dirai-je, Maman

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Ahe Lau Makani

Tarantella Italiana

Jesu, Joy Of Man's Desiring

Prélude (from BWV 1007)

Rigaudon

Für Elise

Menuett

La Carolina

Los Barricades Mystérieuses

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