

# *More Music For Classical and Fingerstyle Ukulele*

by Ellen S. Whitaker



**Low G Tuning**

**Classical Repertoire and Traditional Favorites**

**Tablature and Standard Notation**

**Easy, Intermediate and Advanced Levels**



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**More Music For Classical and Fingerstyle Ukulele**

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*MORE MUSIC FOR CLASSICAL AND FINGERSTYLE UKULELE  
LOW G*

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# Introduction

*More Music for Classical and Fingerstyle Ukulele*, as was true of the volume that preceded it, contains arrangements I have written for my ukulele students and some I've written especially for this volume. You'll find arrangements of classical pieces, originally written for various instruments or ensembles. Some are adaptations of popular guitar works that nearly every classical guitar student is familiar with, including professional level repertoire. Also included are instrumental arrangements of traditional folk tunes from a variety of origins. The level of expertise necessary to play the pieces herein varies widely, from beginner to advanced.

Although the pieces are not strictly ordered from least to most challenging, those requiring the least technical skill and/or stamina are closer to the front of the book and those requiring the most experience are presented toward the end.

Most of the arrangements are in a two-voice (or three-voice) texture. The right hand thumb will be playing a lower line (aka "voice") of music while the fingers will be playing a higher voice (or voices). Take care to connect the notes of the bottom line with one another and to connect the notes of the top line with one another to get the full effect of the multiple voice texture.

The suggested left-hand fingerings are chosen with an effort to balance concerns for comfort, smoothness, cleanliness, efficiency and timbre. Before changing any left-hand fingerings, consider how it will affect the smoothness of the individual lines. Sometimes the reason for a certain fingering will only become apparent several beats later. Be certain that you will not be releasing a long note too soon or sacrificing the convenient use of a guide finger or pivot finger.

Right-hand finger suggestions take into account timbre and smoothness. Using the thumb, *p*, in the bottom voice and fingers (*i*, *m*, and *a*) in the top voice(s) creates a distinct difference in the timbre between the voices. This will help your audience to follow the individual voices in the pieces and appreciate the interactions between the voices.

Regarding choices made while arranging the classical pieces in this collection: Liberties were necessarily taken when moving this music from other instruments to the ukulele. To the extent possible, original voice-leading was maintained. For voicings that would be impossible on the ukulele, the most defining notes of a chord were kept when a note needed to be sacrificed. Bass

notes that would be unavailable on the ukulele were sometimes omitted and or replaced by another member of the present chord rather than to leave the melody note unaccompanied. Octave displacement was used on occasion in order to retain a voice within the texture and keep it all within the ukulele's range. Chords and intervals were sometimes inverted to maintain a fuller representation of the intended harmony. Guitar music has been transposed to the key that retained, to the greatest extent possible, the fingerings of the original composition.

# Glossary

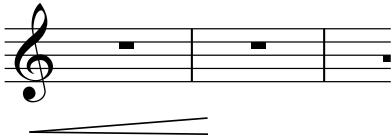
<i>a tempo</i>	Back to the original tempo
<i>accelerando</i>	Gradually speed up
<i>Alla marcia e molto marcato</i>	In the manner of a march and very marked
<i>Allegretto</i>	Pretty lively and cheerful. Not quite as quick as <i>Allegro</i>
<i>Allegro</i>	Quick, lively, bright
<i>Andante</i>	Flowing, slowish but not slow
<i>cresc. poco a poco</i>	<i>Crescendo</i> (increase volume) little by little
<i>Coda</i>	A small section added to a piece or portion thereof that adds a feeling of finality
<i>D.C. al Fine</i>	<i>Da Capo al Fine.</i> “From the head to the end.” Return to the beginning and play to the spot marked <i>Fine</i> .
<i>D.S al Fine</i>	<i>Dal Segno al Fine.</i> “From the sign to the end.” Return to the sign (see notation key) and play to the spot marked <i>Fine</i> .
<i>D.S. al Coda</i>	<i>Dal Segno al Coda.</i> Return to the sign (see notation key) and play to the instruction to jump to the <i>Coda</i> , at which point you would follow that instruction and jump to the <i>Coda</i> .
<i>dim.</i>	<i>Diminuendo (diminishing).</i> Gradually reduce volume.
<i>dim e rit.</i>	Gradually reduce volume and slow down simultaneously.
<i>dolce</i>	Sweetly
<i>Fine</i>	The end of the piece
<i>Larghetto</i>	Slow and dignified, but less slow than <i>Largo</i>
<i>Largo</i>	Broad, very slow and dignified
<i>Legato</i>	Performed with a smooth connection between the notes
<i>Lento</i>	Slowly
<i>Moderato</i>	Moderate tempo
<i>Moderato assai</i>	Very moderately paced
<i>natural</i>	Play with right hand in usual location on the fretboard side of the sound hole.
<i>Più mosso</i>	More quickly

<i>Più vivo</i>	More lively
<i>ponticello</i>	Play with the right hand close enough to the bridge to get a bright metallic sound.
<i>rall.</i>	<i>rallentando</i> . Gradually slow down.
<i>rit.</i>	<i>ritarndando</i> . Hold back, gradually diminishing in speed.
<i>rubato</i>	A rhythmic “give and take” within a musical phrase used to add expression in performance, elongating the beat, sometimes and hurrying the beat at others. The “give and take” should be equal parts lingering and hurrying so that next phrase will end begin exactly when it would have if the previous phrase had been played in a strictly metric way with every beat being exactly the same length.
<i>the</i>	
<i>Spirto</i>	Spirited, with vigor
Swing eighths	Rather than dividing the quarter note beat evenly, divide it so that the first half of the beat is twice as long as the second half. In other words, treat two eighth note values within a beat like a triplet (see notation guide) with the first two notes of it tied together.
<i>vib.</i>	<i>vibrato</i> . A fluctuation in pitch created by adding and removing tension on the string as the note is ringing. In <i>The Neighbor Blues</i> , create this effect by rapidly bending the string back and forth while maintaining pressure on it. When the string is bent, the pitch goes up. When the string is straight the pitch returns to the in-tune written pitch.

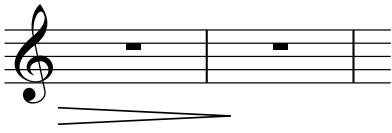
# Notation Key

<i>p, i, m, a</i>	Right hand fingers: thumb, index, middle and ring fingers.
<i>1, 2, 3, 4</i>	Left hand fingers: index, middle, ring and little finger..
CII, 3/4 CII	Barre chord at the 2nd fret and 3-string Barre chord at the 2nd fret.
II, III, IV	Roman numerals without a “C” in front of them indicate position. Second position means that the index finger will be in alignment with the 2nd fret, which puts the the middle finger in alignment with the 3rd fret and so on.
<i>pp p mp mf f ff</i>	Dynamic markings: <i>pp</i> = <i>pianissimo</i> (very soft or restrained) <i>p</i> = <i>piano</i> (soft or restrained) <i>mp</i> = <i>mezzo piano</i> (medium soft) <i>mf</i> = <i>mezzo forte</i> (medium strong) <i>f</i> = <i>forte</i> (strong) <i>ff</i> = <i>forissimo</i> (very strong)
C, G7, F, D, Am, etc.	Chord symbols for an accompanist.
	Circled numbers are string numbers. The E will be played on the 3rd string in this instance, rather than on the open 2nd string.
	A mordent. This ornament indicates that you should play the written note, then hammer onto the note above it and then pull off again to the written note. All is done quickly so that the final note of the three notes is the longest.
	A grace note ornament. Play the smaller ornamental note on the beat, pulling off rather quickly to the main note. The main note arrives just a bit late.
	Triplet. This indicates that three notes of a certain value are occupying the same time-space that two would ordinarily occupy. The division of time is evenly divided into three parts instead of the usual two.

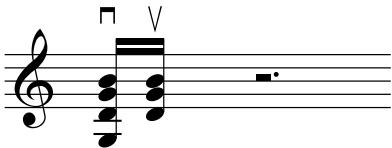
## Notation Key (Page 2 of 3)



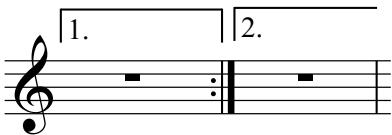
Crescendo. Gradually increase volume.



Decrescendo. Gradually decrease volume.



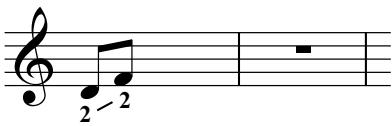
Strum down. Strum up. (Respectively)



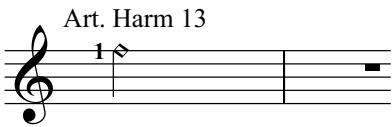
First ending and second ending. Play the music under the line marked “1” only the first time through the passage. Skip the first ending the second time the passage is played, and go to the second ending.



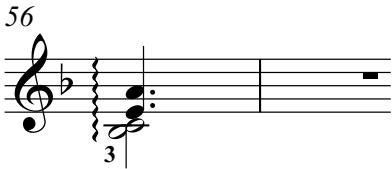
A dash in front of a left hand finger number indicates a guide finger. The finger has already been on the same string and will lightly glide to the note with the dashed finger number beside it.



Portamento. The finger slides audibly (and quickly) along the same string from the first note to the second note. Resist the temptation to leave the first note early. The second note should be articulated with the right hand after arriving there with the left.

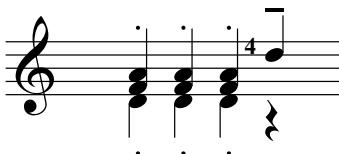


Artificial harmonic. While holding down an F with the left hand at the first fret of the second string, execute the harmonic with the right hand marking the node at the 13th fret with the i finger while plucking with the a finger.



Arpeggio. Instead of articulating all of the notes of the chord simultaneously, stagger them (“roll” the chord) by plucking the notes one at a time in rapid succession beginning with the 4th string.

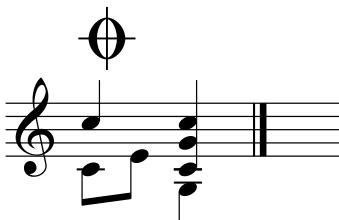
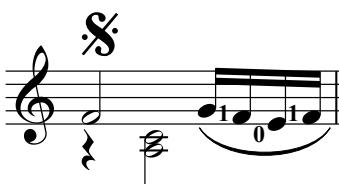
## Notation Key (Page 3 of 3)



Harm. 12



*Harm. 12*



The dots above and below the notes of the chord indicate staccato, which means play the chords detached from one another, rather than smoothly.

The line above the D is a tenuto mark, which means hold the note until the very end of its written value (and maybe even a little more).

Natural harmonics at the 12th fret. Mark the 12th fret node by lightly placing the 4th finger across the 1st three strings. Pluck the strings and then release the node by removing the 4th finger from the strings.

The symbol above the note is a fermata, which means to let the note ring for as long as your musical instincts tell you to, but always longer than the note's written value.

The sign (segno) symbol. This is the place you will return to when you see the instruction “D.S. al Fine” or “D.S. al Coda.”

Coda symbol. This is the spot you will jump to when following the instruction “To Coda.”

# Long, Long Ago

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Traditional

The sheet music consists of five staves of ukulele notation. The first staff starts at measure 1 with a C chord, followed by measures 4 and 13. The second staff starts at measure 5 with a C chord, followed by measures 9 and 13. The third staff starts at measure 13 with a C chord. The lyrics are written vertically between the staves: P, R, E, V, I, E, W.

1 C

4 G<sup>7</sup>

5 C

9 G<sup>7</sup>

13 C

P  
R  
E  
V  
I  
E  
W

A B A B A B A B

A B A B A B A B

A B A B A B A B

A B A B A B A B

A B A B A B A B

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# Second Prelude

Low G

**Allegro**

Ellen S. Whitaker  
(b. 1957)

Musical score for measures 1-4. The top staff shows a treble clef, 3/4 time, and dynamic markings: *m*, *m*, *m*, *m*, *m*, *i*, *m*, *i*. The bottom staff shows a bass clef, with tablature for strings T, A, and B. Fingerings and dynamics are indicated below the tablature.

Musical score for measure 5. The top staff shows a treble clef, 3/4 time, and dynamic *p*. The bottom staff shows a bass clef, with tablature for strings T, A, and B. Fingerings and dynamics are indicated below the tablature.

P  
R  
E  
V  
I  
E  
W

Musical score for measure 6. The top staff shows a treble clef, 3/4 time, and dynamic *p*. The bottom staff shows a bass clef, with tablature for strings T, A, and B. Fingerings and dynamics are indicated below the tablature.

Musical score for measure 9. The top staff shows a treble clef, 3/4 time, and dynamic *p*. The bottom staff shows a bass clef, with tablature for strings T, A, and B. Fingerings and dynamics are indicated below the tablature.

Musical score for measure 10. The top staff shows a treble clef, 3/4 time, and dynamic *p*. The bottom staff shows a bass clef, with tablature for strings T, A, and B. Fingerings and dynamics are indicated below the tablature.

Musical score for measure 13. The top staff shows a treble clef, 3/4 time, and dynamic *p*. The bottom staff shows a bass clef, with tablature for strings T, A, and B. Fingerings and dynamics are indicated below the tablature.

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# Üsküdar'a Gider Iken

Transcribed and Edited for Ukulele  
by Ellen S. Whitaker

Turkish Folk Song

Low G

**Moderato**

1      i      m      i      m      i      m      i      m      i      m  
2 .      0      0      0      1      0      1      3      0      0      3      3      3      1      3      0

5      i      m      i      m      i  
2 .      0      0      0      1  
T      A      B      2 .      0      0      0      1

P  
R  
E  
V  
I  
E  
W

9      i      m      i      m      l  
2 .      0      1      3      0      1  
T      A      B      2 .      0      1      3      0      1

i      m  
3      3      1      3      0

m      i      m      i      m      i      m  
1      0      0      2      2      1      0

m      i      m      i      m  
3      1      1      0      0      2      2      1      2

13      m      i      m      i      m  
2 .      0      1      3      0      1      0      3      1      0      2  
T      A      B      2 .      0      1      3      0      1      0      3      1      0      2

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# Long, Long Ago

(With Harmony)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Traditional

Low G

5

P  
R  
E  
V  
I  
E  
W

9 G<sup>7</sup>

13 C

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# The Bamboo Flute

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Chinese Traditional

Low G

**Andante**

Musical score for measures 2-6. The top staff shows a treble clef, 2/4 time, dynamic 'm' (mezzo-forte), and 'i' (indicated by a vertical line). The bottom staff shows a bass clef, 2/4 time, dynamic 'p' (pianissimo), and 'T A B' (string names). Fingerings are indicated above the notes: measure 2 (0), measure 3 (2), measure 4 (4), measure 5 (4), measure 6 (0).

Musical score for measure 7. Treble clef, 2/4 time, dynamic 'p'. Bass clef, 2/4 time, dynamic 'p'. Fingerings: 3, 0, 3, 0.

P  
R  
E  
V  
I  
E  
W

Musical score for measure 7. Treble clef, 2/4 time, dynamic 'p'. Bass clef, 2/4 time, dynamic 'p'. Fingerings: 0, 3, 0, 3, 0.

Musical score for measures 13-17. Treble clef, 2/4 time, dynamic 'p'. Bass clef, 2/4 time, dynamic 'p'. Fingerings: 0, 2, 1, 0, 4, 4.

Musical score for measures 13-17. Treble clef, 2/4 time, dynamic 'p'. Bass clef, 2/4 time, dynamic 'p'. Fingerings: 0, 3, 0, 3, 0.

Musical score for measures 19-23. Treble clef, 2/4 time, dynamic 'p'. Bass clef, 2/4 time, dynamic 'p'. Fingerings: 5, 0, 3, 0, 0, 0, 2, 0, 0, 3, 0, 3, 5, 0, 3, 0.

*rit.*

# Lesson (Opus 60, No. 2)

From *Introduction to the Study of the Guitar*

Edited and Arranged for Solo Ukulele  
by Ellen S. Whitaker

Fernando Sor  
(1778-1839)

Low G

**Allegro**

Musical score for measures 1-5. The top staff shows a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings i, m, and a are indicated above the notes. The tablature below shows the corresponding fingerings: 0, 1, 1, 0, 1, 3; 0, 1, 3, 3, 1, 3; 0, 1, 0.

Musical score for measures 6-10. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings m, i, and m are indicated above the notes. The tablature below shows the corresponding fingerings: 3, 1, 3, 0, 1, 0.

P  
R  
E  
V  
I  
E  
W

Musical score for measure 11. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings m, a, and m are indicated above the notes. The tablature below shows the corresponding fingerings: 0, 1, 1, 0, 1, 3.

Musical score for measure 12. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings m, i, a, m, i, m, i are indicated above the notes. The tablature below shows the corresponding fingerings: 1, 0, 3, 0, 1, 0.

Musical score for measure 13. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings m, i, a, m, i, m, i are indicated above the notes. The tablature below shows the corresponding fingerings: 1, 0, 3, 0, 1, 0.

Musical score for measures 14-15. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings 1, 0, 3, 0, 1, 0 are indicated above the notes. The tablature below shows the corresponding fingerings: 1, 0, 3, 0, 1, 0.

Musical score for measures 16-17. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-line guitar neck with strings T, A, G, B. Fingerings 1, 0, 3, 0, 1, 0 are indicated above the notes. The tablature below shows the corresponding fingerings: 1, 0, 3, 0, 1, 0.

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23

TAB notation below:

A	0	3	1	2	0	0	3	0	1	0
B	0							0	1	0

28

TAB notation below:

A	3	2	3	0	0
B					

P  
R  
E  
V  
I  
E  
W

TAB notation below:

3	0	1	0	1	0
0	3	1	0	1	0

32

TAB notation below:

A	3	0	0	3	-
B					

37

TAB notation below:

A	3	1	0	0	1	-3	2	0	1	0
B	0						3	2	0	2

# Dona Nobis Pacem

Can be played as a solo, as a three-part round,  
or as a duet using accompanying chords ad lib

Arranged for Ukulele  
by Ellen S. Whitaker

Anonymous

**Moderato**

The sheet music consists of four staves of ukulele notation. The first staff starts at measure 1, the second at measure 5, the third at measure 9, and the fourth at measure 13. The lyrics "P R E V I E W" are written vertically in large, bold letters between the staves. The music includes various chords and fingerings such as F, C7, Bb, and G, along with specific fingerings like m, i, and a.

**1** F *m* *i* *a*      C<sup>7</sup> *m* *i* *a*      F      C<sup>7</sup>  
T A B    3 1 0    3 0 1    0 3 1    1 0  
**P**  
**R**  
**E**  
**V**  
**I**  
**E**  
**W**  
**13** B<sub>b</sub>      F      C<sup>7</sup> *m* *i* *m* *i*      F  
T A B    5 5    3 3    3 1 0 3    1  
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17 [3] F C<sup>7</sup> F<sub>m</sub> i m i C<sup>7</sup><sub>a</sub> i

21 B<sup>b</sup> F

P  
R  
E  
V  
I  
E  
W

# Old French Song

(Op. 39, No. 16, melody)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Peter I. Tchaikovsky  
(1840-1893)

Low G

**Moderato assai**

Musical score for measures 1-5. Treble clef, 2/4 time, key signature of three flats. Dynamics: *p*. Fingerings: 0, 2, 3; 1; 3. Chord diagrams: A (0), B (0-2-3).

Musical score for measures 6-11. Treble clef, 2/4 time, key signature of three flats. Fingerings: 1-3, 4-1; 3-4. Chord diagrams: A (1-3, 4-1), B (3-4).

P  
R  
E  
V  
I  
E  
W

Musical score for measures 12-17. Treble clef, 2/4 time, key signature of three flats. Dynamics: *pp*. Fingerings: 0, 2, 3; 1; 3. Chord diagrams: A (0-2-3), B (1-3).

Musical score for measures 18-23. Treble clef, 2/4 time, key signature of three flats. Dynamics: *p*. Fingerings: 3-1, 3; 2, 0; 0. Chord diagrams: A (0-2), B (3-1-3).

Musical score for measures 24-29. Treble clef, 2/4 time, key signature of three flats. Fingerings: 2, 2; 3, 3; 2, 2; 3, 3. Chord diagrams: A (2, 2), B (3, 3).

Musical score for measures 30-35. Treble clef, 2/4 time, key signature of three flats. Dynamics: *mf*, <sup>②</sup>. Fingerings: 2, 2; 3, 3; 2, 2; 3, 3; 4, 6, 4, 3, 1. Chord diagrams: A (2, 2), B (3, 3).

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24

p

29

P  
R  
E  
V  
I  
E  
W

# Aijā, Ancīt, Aijā

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Latvian Lullaby

Low G

**Andante sweetly**

Low G

**Andante sweetly**

1

2

3

4

5

6

7

8

9

10

11

12

13

mp

p

a i i

p

p

p

D.C al Fine

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# Bourrée

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Johann Krieger  
(1652 - 1735)

**Allegro**

The musical score consists of four staves. The top staff is for the ukulele, showing a treble clef, a key signature of one flat, and a 4/4 time signature. It includes dynamic markings *mf*, *tr* (trill), and *mp*. The bottom staff shows tablature for the ukulele's four strings (T, A, G, C) with fingerings indicated by numbers above the notes. The score is divided into measures by vertical bar lines.

The middle section contains the lyrics "P R E V I E W" in large, bold, serif capital letters, each aligned with its corresponding measure of music.

The bottom staff shows tablature for the ukulele's four strings (T, A, G, C) with fingerings indicated by numbers above the notes. The score is divided into measures by vertical bar lines.

Measure 14 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It includes dynamic markings *mp* and *rit.* The bottom staff shows tablature for the ukulele's four strings (T, A, G, C) with fingerings indicated by numbers above the notes. The score is divided into measures by vertical bar lines.

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# Angels We Have Heard On High

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Traditional French

Low G

Musical notation for measures 1-4. The top staff shows a treble clef, a common time signature, and dynamic markings: *m*, *p*, *mf*, *p*, *p*, *p*, *i*, *m*, *m*, *i*. The bottom staff shows the ukulele fingerings: T (Treble) 4-0-0-3, A 4-0-0-3, B 4-0-0-3. Measures 1-4 consist of eighth-note patterns.

Musical notation for measure 5. The top staff shows a treble clef, a common time signature, and dynamic *p*. The bottom staff shows the ukulele fingerings: T 0-0-0-3, A 0-0-0-3, B 0-0-0-3. Measure 5 consists of eighth-note patterns.

P  
R  
E  
V  
I  
E  
W

Musical notation for measure 9. The top staff shows a treble clef, a common time signature, and dynamic *p*. The bottom staff shows the ukulele fingerings: T 3-0-0-3, A 3-0-0-3, B 0-0-0-3. Measure 9 consists of eighth-note patterns.

Ukulele fingerings corresponding to the lyrics P, R, E, V, I, E, W. The first two letters (P, R) correspond to measures 5-6, and the last five letters (E, V, I, E, W) correspond to measures 9-12. Fingerings shown: P (T 4-0-0-3, A 4-0-0-3, B 2-0-0-0), R (T 4-0-0-3, A 4-0-0-3, B 0-0-0-0), E (T 0-3-0-0, A 0-0-2-0, B 0-0-0-0), V (T 0-3-0-0, A 0-0-2-0, B 0-0-0-0), I (T 0-0-0-0, A 0-0-0-0, B 0-0-0-0), E (T 0-0-0-0, A 0-0-0-0, B 0-0-0-0), W (T 1-0-0-0, A 1-0-0-0, B 2-0-0-0).

Musical notation for measures 12-15. The top staff shows a treble clef, a common time signature, and dynamics *i*, *m*, *i*, *i*, *m*, *p*. The bottom staff shows the ukulele fingerings: T 2-3-0-0, A 2-0-0-0, B 0-0-0-0. Measures 12-15 consist of eighth-note patterns.

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15

T  
A  
B

18

T  
A  
B

P  
R  
E  
V  
I  
E  
W

# Nyth y Gwew

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Traditional Welch

Low G

$\text{♩} = 126$

1

**P**

**R**

**E**

**V**

**I**

**E**

**W**

7

10

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13

16

P  
R  
E  
V  
I  
E  
W

1. | 2. *m i*

# Streets of Laredo

Arranged for Solo Ukulele  
by Ellen S. Whitaker

American Folk Song

Low G

**Moderato**

Music notation for solo ukulele. The top staff shows a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff shows the ukulele's four strings labeled T (top), A, B, and G (bottom). Measure 4 starts with a dynamic *mf*. Measures 5 and 6 continue the melody. Fingerings are indicated above the notes: 4, 1, 2, 0; 1, 0; 0, 1, 2, 3; 1, 0; 0, 1, 3, 1; 0, 0, 0.

Music notation for solo ukulele. Treble clef, one flat, 3/4 time. Bottom staff shows strings T, A, B. Fingerings: 1, 0; 2, 0; 1, 0; 2.

P  
R  
E  
V  
I  
E  
W

Ukulele tab for the letter P. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows the ukulele's four strings. Fingerings: 3, 0; 1, 0; 0, 1; 3.

Music notation for solo ukulele. Treble clef, one flat, 3/4 time. Bottom staff shows strings T, A, B. Fingerings: 1, 0; 0, 1; 3, 1; 0.

Ukulele tab for the letter R. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows the ukulele's four strings. Fingerings: 3, 0; 1, 0; 0, 1; 3.

Music notation for solo ukulele. Treble clef, one flat, 3/4 time. Bottom staff shows strings T, A, B. Fingerings: 1, 0; 2, 0; 1, 0; 3, 0; 0, 1; 1, 0; 0, 3, 1; 2.

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17

21

P  
R  
E  
V  
I  
E  
W

25

29

# Waltz

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Fernando Carulli  
(1770-1841)

Low G

1. *f*  
2. *p*

7

*m* *i* *a* *m*

P

R

E

13

V

I

E

19

D.C al Fine

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# Vorvindar Gladir

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Icelandic Folk Song

Low G

**Allegro**

Low G

**Allegro**

Treble clef, Bass clef, Tenor clef, Alto clef

1

2

3

4

5

6

7

8

9

10

11

12

13

P  
R  
E  
V  
I  
E  
W

mp

a

i

m

p

mf

a

i

m

p

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# Dona Nobis Pacem

(Harmonized version)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Anonymous

Low G

**Moderato**

1      *m*    *i*    *a*      *m*    *i*    *a*      *p*      *p*      *p*

T A B    1 0    0      3 0    1      0 1    3 0    1      0 1    0 0

5      CIII

1 P      0 P

T A B    5 3    6 0    3      3 0    1 0    1 0

P  
R  
E  
V  
I  
E  
W

9      *a*    *m*      *a*      *m*

1 0    2 0    0 1    0 1      4 D.

T A B    3 1    2 0    1 0    3 0      3 1 0 1 0 3 0

*a*    *m*    *a*    *m*    *a*    *m*

0 1    1 0    0 1    1 0    0 1    1 0

13     *a*    *i*    *a*      *a*    *m*    *a*      *m*    *a*      *a*    *m*    *a*

2 1 0 1    2 1 0 1    3 1 0 1    3 1 0 1    3 1 0 1    2 P.

T A B    5 5    3 3    1 1 3 1 1 0 3 3 1 0 1 0 2 2

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17

A musical score for a guitar and a vocal line. The vocal line consists of eighth and sixteenth notes, with dynamics like *i*, *p*, and *p.*. The guitar part shows fingerings (1, 0, 2, 3) and includes a tablature below the staff.

21

A musical score for a guitar and a vocal line. The vocal line features slurs and dynamics *a*, *i*, *m*, and *p*. The guitar part shows fingerings (3, 2, 1, 1) and includes a tablature below the staff. To the right of the music, the lyrics "P R E V I E W" are written vertically.

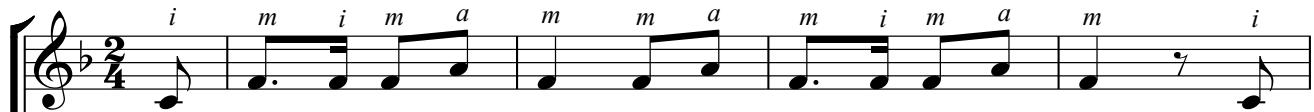
# El Cucù

(Duet, Full Score)

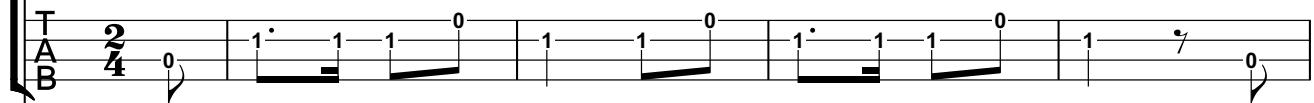
Arranged for Two Ukuleles  
by Ellen S. Whitaker

Peruvian Folk Song

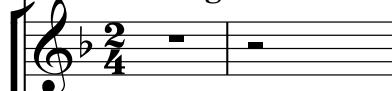
Low G      **Allegro**



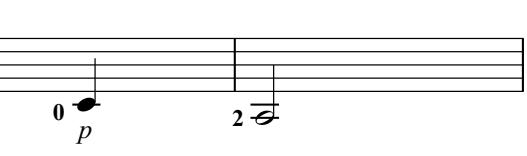
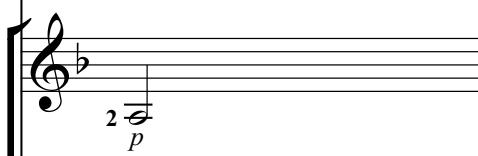
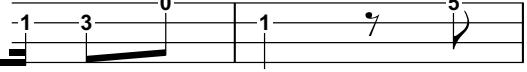
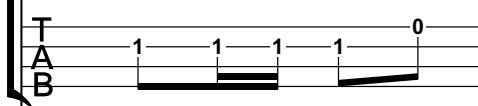
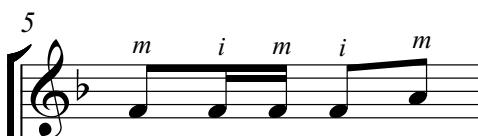
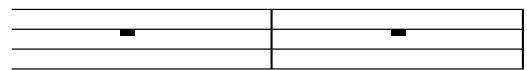
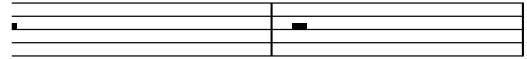
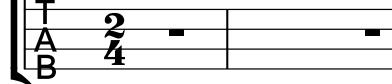
Uke. I



Low G      **Allegro**



Uke. II



9

T A B

m i m i m i m i m i m i m

P R E V I E W

m a m i m a m i

1 1 1 0

13

T A B

0 0 0 0 3 1

m i m i m i

0 1 3 0 .

m a m i m a

1 0 3 0

T A B

1 1 1 1 0 1 0 3 1 3 0 1

17

P  
R  
E  
V  
I  
E  
W

21

25

The musical score consists of three staves. The top staff is for the vocal line, starting with eighth-note patterns. The middle staff is for the guitar, showing fingerings (T, A, B) and string numbers (0, 0, 0, 3; 0, 0, 0, 0, 3; 1, 0, 1, 3; 0, 7, 3). The bottom staff is for the guitar, showing fingerings (1, 1, 1, 0; 1, 1, 0; 1, 7, 0). To the right of the staves, the letters P, R, E, V, I, E, W are written vertically, corresponding to the musical phrases.

P  
R  
E  
V  
I  
E  
W

29

The musical score continues with three staves. The top staff shows eighth-note patterns with dynamics (m, i, m, i) and a piano dynamic (p). The middle staff shows fingerings (0, 0, 0, 0, 3) and string numbers (0, 0, 0, 3). The bottom staff shows fingerings (1, 0, 1, 3; 0, 0, 1, 0; 0, 7, 0). The vocal line continues with eighth-note patterns.

m i m i  
p

T 0 0 0 0 3  
A 0 0 0 3  
B

1. 0 1 3  
2. 1 1 0  
3. 1 7 0

m i m i a m  
2. 1 0 1 3  
3. 1 0 1 3  
4. 1 0 1 3  
5. 1 0 1 3  
6. 1 0 1 3  
7. 1 0 1 3

T 1 1 1 1 0  
A 1 1 1 0  
B 2 2 2 2 0

1. 1 0 1 3  
2. 1 0 1 0  
3. 1 0 1 0  
4. 1 0 1 0  
5. 1 0 1 0  
6. 1 0 1 0  
7. 1 0 1 0

# Bianco Fiore

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Anonymous

Low G

5

9

13

P  
R  
E  
V  
I  
E  
W

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# Second Prelude

With Variations

Low G

**Allegro**

Ellen S. Whitaker  
(b. 1957)

Treble staff:  $\text{G} \frac{3}{4}$ , Low G key signature. Bass staff:  $\text{A} \frac{4}{4}$ . Fingerings: 1, 2, 3, 0, 1, 2, 1, 0, 1, 3, 0, 1, 2.

Treble staff:  $\text{G} \frac{3}{4}$ , Low G key signature. Bass staff:  $\text{A} \frac{4}{4}$ . Fingerings: 0, 3, 1, 3, 0, 1, 3.

P  
R  
E  
V  
I  
E  
W

Treble staff:  $\text{G} \frac{3}{4}$ , Low G key signature. Bass staff:  $\text{A} \frac{4}{4}$ . Fingerings: 0, 2, 0, 0, 0, 0.

Treble staff:  $\text{G} \frac{3}{4}$ , Low G key signature. Bass staff:  $\text{A} \frac{4}{4}$ . Fingerings: 2, 3, 0, 3, 0.

Treble staff:  $\text{G} \frac{3}{4}$ , Low G key signature. Bass staff:  $\text{A} \frac{4}{4}$ . Fingerings: 0, 2, 0, 1, 0, 2.

Treble staff:  $\text{G} \frac{3}{4}$ , Low G key signature. Bass staff:  $\text{A} \frac{4}{4}$ . Fingerings: 0, 1, 3, 0, 1, 2, 1, 3, 0, 0, 3, 0, 1, 0.

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2

26

31

Variation II

P

R

V

I

E

W

37

43

## Variation III

49

*let notes ring throughout*

52

P  
R  
E  
V  
I  
E  
W

55

i  
m  
a  
0

58

W  
2  
0  
2  
0  
1

61

i  
m  
a  
m  
4  
0

# Sumer Is Icumen In

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Anonymous  
(13th Century)

Low G

**Allegro** ♩. = 120

6/8

*mf* *P*

T A B

5

T A B

P  
R  
E  
V  
I  
E  
W

9

T A B

*i* *m* *i* *i*

*P*

13

*P*

2

17

21

25

P R E V I E W

29

33

# Passamezzo

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Anonymous  
(16th Century)

Low G

**Allegro**

P  
R  
E  
V  
I  
E  
W

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# The Neighbor Blues

Low G

**Not Fast**  
*Swing eighths*

Ellen S. Whitaker  
(b. 1957)

P

R  
E  
V  
I  
E

W

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# Für Elise

Edited and Arranged for Solo Ukulele  
by Ellen S. Whitaker

Ludwig van Beethoven  
(1770-1827)

Low G

**Moderato (with rubato)**

*p*      *Let notes ring throughout*

4

P  
R  
E  
V  
I  
E  
W

10

*mf*

III

*dim.*

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13

*mp*

*rit.*

*a tempo*

*p*

*cresc. poco a poco*

Harm.12

16

P  
R  
E  
V  
I  
E  
W

19

21

3/4 CV

(4)

# Pezzo Tedesco

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Anonymous lute piece  
(Italian Renaissance)

Low G

Low G

*a*

*m*

*p*

*T A B*

5

*p*

*T A B*

9

*p*

*T A B*

13

*p*

*T A B*

P  
R  
E  
V  
I  
E  
W

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17

21

P  
R  
E  
V  
I  
E  
W

# Si Bheag, Si Mhor

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Celtic Traditional

Low G

**Slowly**

P  
R  
E  
V  
I  
E  
W

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20

TABULATURE:

T	7	5	2	0	5	2	0	3	2	0	3
A	0	0	3	2	0	2	0	3	2	0	3
B	0	0	0	2	0	2	0	0	2	0	2

24

TABULATURE:

T	3	0	0	0	2	0	3	2	0	0
A	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0

P  
R

29

TABULATURE:

T	5	2	0	5	7	5	8				
A	2	2	1	2	0	0	0	0	0	0	0
B	2	2	1	2	0	0	0	0	0	0	0

V

P  
R  
E  
V  
I  
E  
W

m  
i

TABULATURE:

-2	3	0	2	3	2	4					
0	0	0	0	0	0	0	0	0	0	0	0

**Dona Dona**  
Song from the Musical "Ersterke" (1940/41)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Sholom Secunda  
(1894-1974)

Low G

Musical notation for measures 1-3. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-string ukulele tablature with T, A, G, and B strings. Fingerings are indicated above the notes: 'a', 'i', 'm', '4', 'a', 'i', 'a', 'i'. Dynamic markings include 'p' and 'f'. The tablature shows fingerings corresponding to the notes: 3, 3, 0, 2, 3, 3, 2, 2, 0, 1, 3, 2, 2, 0, 1, 3.

Musical notation for measure 4. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a standard four-string ukulele tablature with T, A, G, and B strings. Fingerings are indicated above the notes: '4', 'a', 'i', '1#'. The tablature shows fingerings corresponding to the notes: 1, 3, 0, 1, 2, 3, 0, 1.

P  
R  
E  
V  
I  
E  
W

Musical notation for measure 7. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-string ukulele tablature with T, A, G, and B strings. Fingerings are indicated above the notes: '2', 'a', 'i', '1'. The tablature shows fingerings corresponding to the notes: 2, 0, 1, 0.

Musical notation for measures 8-9. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a standard four-string ukulele tablature with T, A, G, and B strings. Fingerings are indicated above the notes: '4', '3', '2', '1'. The tablature shows fingerings corresponding to the notes: 0, 2, 1, 3, 2, 2, 0, 1, 3.

Musical notation for measures 10-11. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a standard four-string ukulele tablature with T, A, G, and B strings. Fingerings are indicated above the notes: 'i', '3', '1', '0', '3', '1', '0', '1', '0', '1', '0', '1', '2'. The tablature shows fingerings corresponding to the notes: 0, 1, 3, 1, 0, 2, 0, 1, 0, 1, 0, 1, 2.

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13 *a m*

T A B T A B

16

P  
R  
E  
V  
I  
E  
W

19

T A B T A B

22

T A B T A B

# Prelude

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Robert de Visée  
(c.1635- 1733)

Low G

**Moderato**

P  
R  
E  
V  
I  
E  
W

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17

*p*

*a tempo*

21

P  
R  
E  
V  
I  
E  
W

*z dim.*

*p*

# Old French Song

(Op. 39, No. 16 - Harmonized in Original Key)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Peter I. Tchaikovsky  
(1840-1893)

Low G

**Moderato assai**

3/4CIII

**P**

3/4CIII

**R**

3/4CIII

**E**

3/4CIII

**V**

3/4CIII

**I**

3/4CIII

**E**

3/4CIII

**W**

3/4CIII

**3/4CIII**

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15

*p*

20

P  
R  
E  
V  
I  
E  
W

*mf*

24

*3/4CIII*

29

*3/4CIII*

# Campbell's Farewell to Redcastle

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Traditional Scottish March

Low G

$\text{♩} = 100$

P  
R  
E  
V  
I  
E  
W

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17

20

24

28

# Minuet in G

(BWV 990, Anh. 114. Transposed to C)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Christian Petzold  
(1677-1733)

Low G

**Moderato**

P  
R  
E  
V  
I  
E  
W

13

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17

T  
A  
B

21

T  
A  
B

P  
R  
E  
V  
I  
E  
W

25

T  
A  
B

i m i m i

i m i m i

29

T  
A  
B

1. 2.

-51-

# Hava Nagila

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Traditional Israeli Song

Low G

**With Energy**

4/4

Treble Clef

Bass Clef

*mf*

*p*

T A B

1.

CIV

T A B

P  
R

T A B

7

*m* *i* *m*

*p*

T A B

V  
I  
E  
W

1. CIV

T A B

10

CIV

T A B

T A B

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13

T A B

15

T A B

17

T A B

P  
R  
E  
V  
I  
E  
W

# Larghetto

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Fernando Carulli  
(1770-1841)

Low G

## Larghetto

**P**

**R**

**E**

**V**

**I**

**E**

**W**

11

1/2CIII

I

a

m

i

p

III

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14

17

21

24

# Minuet in G Minor

Arranged for Solo Ukulele  
by Ellen S. Whitaker

(Transposed to C Minor)

From the Notebook of  
Anna Magdalene Bach

Low G

**Andante**

5

9

13

P  
R  
E  
V  
I  
E  
W

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17

21

P  
R  
E  
V  
I  
E  
W

25

29

CI

# Branle De Bourgogne

from *First Book of Tablature for the Guitar* (1551)

Edited for Solo Ukulele  
by Ellen S. Whitaker

Adrien Le Roy  
(16th Century)

Low G

$\text{♩} = 120$

Music score for Branle De Bourgogne, measures 1-8. The top staff is in treble clef, one sharp, 2/4 time. The bottom staff is in bass clef, one sharp, 4/4 time. The music features eighth and sixteenth note patterns.

Music score for Branle De Bourgogne, measures 9-16. The top staff is in treble clef, one sharp, 2/4 time. The bottom staff is in bass clef, one sharp, 4/4 time. The music continues with eighth and sixteenth note patterns.

P  
R  
E  
V  
I  
E  
W

Music score for Branle De Bourgogne, measures 17-24. The top staff is in treble clef, one sharp, 2/4 time. The bottom staff is in bass clef, one sharp, 4/4 time. The music includes a measure with a sixteenth-note grace note pattern.

Music score for Branle De Bourgogne, measures 25-32. The top staff is in treble clef, one sharp, 2/4 time. The bottom staff is in bass clef, one sharp, 4/4 time. The music concludes with a final section of eighth and sixteenth note patterns.

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# In the Hall of the Mountain King

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Edvard Grieg  
(1843-1907)

Low G

**Alla marcia e molto marcato**

*Harm.12*

Ukulele tab for measure 1. The melody line starts with grace notes (2, 4, 0) followed by a eighth note (2). The dynamic is *pp*.

*Harm.12*

Ukulele tab for measure 1. The harmonic line consists of notes 12, 2, 4, 0, 2.

P  
R

Ukulele tab for measure 1. The harmonic line consists of notes 2, 4, 0, 2, 0, 0, 0.

Ukulele tab for measure 5. The melody line consists of notes 2, 4, 0, 2, 0, 2.

E  
V

Ukulele tab for measure 5. The harmonic line consists of notes 3, 2, 4, 0, 2, 0, 0.

Ukulele tab for measure 5. The harmonic line consists of notes 3, 0, 0, 0, 3.

I  
E

Ukulele tab for measure 5. The harmonic line consists of notes 3, 2, 4, 0, 2, 0, 0.

Ukulele tab for measure 8. The melody line consists of notes 2, 4, 0, 2, 0, 2.

W

Ukulele tab for measure 8. The harmonic line consists of notes 3, 2, 4, 0, 2, 0, 0. Dynamic *mp* is indicated.

Ukulele tab for measure 8. The harmonic line consists of notes 3, 0, 0, 0, 3.

Ukulele tab for measure 8. The harmonic line consists of notes 0, 2, 4, 0, 2, 0, 0.

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2

11

T A B T A B

14

*mf*

T A B T A B

P R E V

17

T A B T A B

I E W

> >

3# 2# 4# -3# 2# b#

> >

3# 2# 4# -3# 2# b#

20

T A B T A B

> >

23

26

*a m i*

P  
R  
E  
V  
I  
E  
W

30

*a m i*

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Francisco Tarrega  
(1852-1909)

Low G

**Andante**

Low G

**Andante**

Prelude

CII

Fine

f

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10

*p*      *mf*      *mp*

13

CV

(4)

P  
R  
E  
V  
I  
E  
W

Art. Harm. 12

*rit.*      *D.C. al Fine*

Art. Harm. 12

# Study in B Minor

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Fernando Sor

(Transposed to E minor)

Low G

**Allegretto**

P  
R  
E  
V  
I  
E  
W

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\* Using 2 here allows 1 to prepare for the barre chord in measure 8. Likewise, in measures 39 and 40.

2

13

17

P

20

R

E

24 1/2CII

V

I

E

W

28

L

3

31                    1/2CII

35

P  
R  
E  
V  
I  
E  
W

38

42

45                    CII

*p*

# Funeral March

(First Theme)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Frederic Chopin  
(1810-1849)

Low G

**Lento**  $\text{♩} = 60$

1

*p*

4

*p*

P  
R  
E

V  
I  
E

CII

W

CII

*mf*

*mf*

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13

16

P  
R  
E  
V  
I  
E  
W

19

22

25

CI CI

*mf* *p* *p* *p* *p* *p* *mp*

28

*mp*

P  
R  
E  
V  
I  
E  
W

# Allegretto

(Op. 139, No. 3)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Mauro Giuliani  
(1781-1829)

Low G

**Allegretto** ♩ = 120

P  
R  
E  
V  
I  
E  
W

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19

24

P  
R  
E  
V  
I  
E  
W

28

3#  
I  
E  
W

33

-71-

38

43

P  
R  
E  
V  
I  
E  
W

49

54 CII

59

63

P  
R  
E  
V  
I  
E  
W

68

3/4CII

73

3/4CII

# Bourrée in E Minor

(from BWV 996, transposed to A minor)

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Johann Sebastian Bach  
(1865-1750)

Low G

Measures 1-3: Treble clef staff shows eighth-note patterns. Below is a ukulele neck diagram with strings T (top), A, and B. Fingerings are indicated above the neck: 0, 2, 3; 1, 0, 3; 2, 0, 3; 0, 2, 4; 3, 1, 0, 2; 4, 0, 1, 0, 1.

Measure 4: Treble clef staff shows eighth-note patterns. Below is a ukulele neck diagram with strings T, A, and B. Fingerings are indicated above the neck: 4, 2, -2, 0, 0; 0, 1, 3, 0.

P  
R  
E  
V  
I  
E  
W

Measure 7: Treble clef staff shows eighth-note patterns. Below is a ukulele neck diagram with strings T, A, and B. Fingerings are indicated above the neck: 3, 1, 0, 0; 4, 2, 0, 0.

Measure 8: Treble clef staff shows eighth-note patterns. Below is a ukulele neck diagram with strings T, A, and B. Fingerings are indicated above the neck: 0, 3, 2, 4; 0, 2, 4, 3.

1/2CIII

Measure 9: Treble clef staff shows eighth-note patterns. Below is a ukulele neck diagram with strings T, A, and B. Fingerings are indicated above the neck: 2, 0, 1, 0, 1; 3, 0, 2, 0.

Measure 11: Treble clef staff shows eighth-note patterns. Below is a ukulele neck diagram with strings T, A, and B. Fingerings are indicated above the neck: 0, 0, 4, 1, 0, 3; 3, 1, 2, 0, 2, 1; 0, 2, 1, 0, 2, 1; 1, 2, 3, 1, 0, 3; 0, 2, 1, 0, 2, 1.

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14 1/2CIII

17

P  
R  
E  
V  
I  
E  
W

20

23 1/2CVII



# Minuet and Trio

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Fernando Sor  
(1778-1839)

Low G  
**Allegro**  $\text{J} = 140$

Musical score for the first section (Minuet). The top staff shows a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The notation includes various fingerings (i, m, a, 4, -4, 3, 2, 1) and dynamic markings (p). The guitar tablature below shows the strings T (top), A, and B with corresponding fingerings.

5

Continuation of the musical score. The top staff starts with a eighth note followed by a sixteenth note. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The guitar tablature below shows the strings T, A, and B with corresponding fingerings.

P  
R  
E  
V  
I  
E  
W

9

Continuation of the musical score. The top staff starts with a sixteenth note followed by a quarter note. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The guitar tablature below shows the strings T, A, and B with corresponding fingerings.

i | 2.  
0 |  
0 | 3 |  
0 | 4 | 5 |

Continuation of the musical score. The top staff starts with a sixteenth note. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The guitar tablature below shows the strings T, A, and B with corresponding fingerings.

13

Continuation of the musical score. The top staff starts with a eighth note followed by a sixteenth note. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The guitar tablature below shows the strings T, A, and B with corresponding fingerings.

2

17

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The guitar part consists of a series of eighth-note chords and single notes. The bass part consists of eighth-note chords. Fingerings are indicated above the notes.

21

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The guitar part consists of eighth-note chords and single notes. The bass part consists of eighth-note chords. Fingerings are indicated above the notes.

P

25

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The guitar part consists of eighth-note chords and single notes. The bass part consists of eighth-note chords. Fingerings are indicated above the notes.

R  
E  
V

$\frac{3}{4}$ CVII —————

Guitar tablature for measure 25. The strings are numbered 1 (top) to 6 (bottom). The tab shows chords in G major: G, C, D, E, B, A. Fingerings are indicated above the strings.

30

$\frac{4}{4}$ CV —————

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The guitar part consists of eighth-note chords and single notes. The bass part consists of eighth-note chords. Fingerings are indicated above the notes.

I  
E  
W

$\frac{3}{4}$ CII —————

Guitar tablature for measure 30. The strings are numbered 1 (top) to 6 (bottom). The tab shows chords in G major: G, C, D, E, B, A. Fingerings are indicated above the strings.

35

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The guitar part consists of eighth-note chords and single notes. The bass part consists of eighth-note chords. Fingerings are indicated above the notes.

TRIO

40 [2.] *Fine*

45 *m i m i* | 1. | 2.

TAB: A 3-1-0-2-0-3-2 | B 2-0-0-2-0-2-0

P  
R  
E  
V  
I  
E  
W

50

55 3/4 CI

61

*D.S. al Fine*

# Sarabande

from Partita I for Solo Violin  
Transposed from B minor to E minor

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Johann Sebastian Bach  
(1865-1750)

Low G

**Andante**  $\text{♩} = 60$

P  
R  
E  
V  
I  
E  
W

1. 1/2 CII

2. 1/2 CII

CII      3/4 CII

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2 14      CIV

17      3/4CII

P R E V I E W

21      CII -

25

29      CII      CII ——————  
                2-1      tr

cresc.      f      mf      dim.      p      tr



# The Entertainer

Arranged for Solo Ukulele  
by Ellen S. Whitaker

Scott Joplin  
(1868-1917)

Low G

**Andante**

The music is arranged for Solo Ukulele in Low G tuning (T-A-B-G). The tempo is Andante. The title "THE ENTERTAINER" is written vertically between the staves.

**Musical Elements:**

- Treble Staff:** Shows standard musical notation with stems and note heads. Fingerings are indicated above the notes (e.g., 1, 2, 3, 4, 5, 6, 7) and below the notes (e.g., -2, 0, 2, 4, 0, 2, 4, 2, 1).
- Bass Staff:** Shows tablature with vertical column numbers (e.g., 2, 5, 7, 8, 5, 7, 5, 7, 2, 0, 2, 4, 0, 2, 0, 2, 4, 2, 1).
- Performance Instructions:**
  - ponticello* (indicated at measure 1)
  - natural* (indicated at measure 1)
  - a* (indicated above measures 4 and 7)
  - m* (indicated above measures 4 and 7)
  - p* (indicated below measures 4 and 7)
  - i* (indicated above measure 7)
  - 3/4CII* (indicated above measure 10)
  - CII* (indicated above measure 10)
- Dynamic Markings:** *p* (piano), *m* (mezzo-forte), *a* (allegro).
- Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 10.

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2 13

T A B

16

T A B

19 To Coda

T A B

P R E V I E W

22

T A B

25

T A B

28 3/4 CII

3

31

34

P

37 1.

E

40

W

4 43

47

51

m i

P  
R  
E  
V

②

54 1.

I  
E  
W

57

61

5

64

P

68

R

E

V

71

I

E

W

74

1. [Measure 74] 2. D.S. al Coda

O

# Freylechs from Warsaw

(Duet, Full Score)

Arranged for Two Low G Ukuleles  
by Ellen S. Whitaker

Klezmer Traditional

**Fast**  $\text{♩} = 120$

**Uke. I**

**Uke. II**

**P**

**R**

**E**

**V**

**I**

**E**

**W**

**Uke. I**

**Uke. II**

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Uke. I

Fine

Uke. II

a  
m

P  
R  
E  
V  
I

Fine

Uke. I

m i m

W

Uke. II

13

Uke. I

T 1-5-3 2-5-3-2-5 4-2-0 4-5-4-5-1-0-2 2-3-1-2 0-1-4-5

A

B

Uke. II

P  
R  
E  
V  
I  
E  
W

16

Uke. I

T 5-4-5-1-0-2-2

A

B

Uke. II

T 0-1-2-0-1-2-0

A

B 2

19

Uke. I

P R E V I E W

22

Uke. I

D.C. al Fine

Uke. II

Uke. II

D.C. al Fine



## About the Arranger

Ellen Whitaker is a guitar teacher, ukulele teacher, arranger and composer. She began teaching herself to play the guitar at nine years of age and studied classical guitar from the age of 12 with various teachers.

She began her formal study of music theory at City College of San Francisco, and went on to earn a BA in Music from Mills College and an MA in Music Theory from the University of California at Santa Barbara.

Whitaker has been teaching guitar since 1981 and ukulele since 2015. While at UCSB, she taught undergraduate classes in music fundamentals, advanced theory and composition.

Other publications by Whitaker include:

- *Jewish Traditions for Classical and Fingerstyle Guitar*,
- *Music for Classical and Fingerstyle Ukulele - Low G*,
- *Music for Baritone Ukulele: Classical and Fingerstyle*,
- *More Music for Baritone Ukulele*,
- *Christmas Music for Baritone Ukulele*, and
- *Christmas Music for Ukulele: Low G*

In addition, she has written original repertoire pieces and studies (for both guitar and ukulele), as well as original pieces for various chamber ensembles.

Whitaker's home and studio are located in Durham, NC where she teaches individual lessons in classical guitar, classical ukulele and music theory.



