

Music for Two or More Ukuleles

Duet and Trio Arrangements for
Classical and Fingerstyle Ukulele

by Ellen S. Whitaker



Standard Notation and Tablature
Music for All Levels: Beginner to Advanced



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Art on pages 1 and 147

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* Found also in *Christmas Music for Ukulele: Low G*

** Found also in *Music for Classical and Fingerstyle Ukulele*

*** Found also in *More Music for Classical and Fingerstyle Ukulele*

+ Found also in *Traditional Jewish Music for Ukulele: Low G*

++ Expanded version of same title from *Traditional Jewish Music for Ukulele: Low G*

^ Duet version of the solo from *Music for Classical and Fingerstyle Ukulele*

^^ Found also in *Celtic Music for Ukulele: Low G*

Introduction

The pieces chosen for this collection are drawn from a variety of sources, including classical music from various time periods and instrumentations (guitar, piano, lute, orchestral), as well as from folk traditions (such as well-loved Celtic, Klezmer, Christmas and Blues tunes).

Players of any level of expertise will enjoy playing something in this collection with others.

There are parts that can be played by ukulele in standard (re-entrant) tuning, as well as low G tuning. Where one or the other of those is actually required for the part, it will be labeled as such. Parts marked simply “Ukulele,” without any tuning indicated, can be played by either.

There are a couple of pieces that call for baritone ukulele. If you don’t know a baritone ukulele player, a guitarist can fill that role.

There are twenty-two pieces arranged in two parts and four arrangements in three parts. These can be played by just two or three players or in a larger ensemble with multiple people on each part.

Players of very different skill levels can enjoy playing together because most of the pieces have at least one part that is very easy, while another part (or parts) may be more challenging. For example, in the duet, *Freylechs from Warsaw*, Ukulele II has a simple accompaniment throughout.

In the other arrangements, each player gets the melody at times and plays a supportive role at times. Care was taken to make each part fun to play, regardless of the role. In the trio arrangements, all three parts are fairly easy.

Duet and Trio arrangements are presented in separate sections. Although the pieces are not strictly ordered from least to most challenging, those requiring the least experience, stamina and skill (for at least one part) tend to be closer to the front of each section.

Liberties were necessarily taken on occasion while moving this music from other instruments to the ukulele. For example, octave displacement has been used in a couple of locations to keep the music within the range available on the ukulele. Some pieces were transposed to a key that would make the music more comfortable and idiomatic to the ukulele, and certain articulations were changed for the same reason.

The suggested left-hand fingerings are chosen with an effort to balance concerns for comfort, smoothness, cleanness, efficiency and timbre.

The left-hand fingering suggestions take the following considerations into account:

- ease of holding long notes for their full value to maintain the smoothness of each voice in multi-voice textures,
- allowing the notes of an arpeggio to sound together as they should,

- making position shifts as comfortable as possible,
- creating a smooth (*legato*) sound in melodic passages,
- creating a consistent timbre within a voice, and
- allowing for the convenient use of a pivot finger or guide finger.

Often, there is more than one good way to finger a passage, so feel free to make changes after considering the reasons for the given suggestions. Sometimes the reason for a certain fingering may only become apparent several beats later.

Some of the right-hand finger suggestions are made with timbre as the main consideration. Using the thumb, *p*, in the lowest (bass) 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 follow the individual voices in the piece and appreciate the interactions between them.

Right hand fingering choices are made also to facilitate the smooth execution of quick melodic passages. These choices tend to be somewhat more subjective. The basic principles applied are sometimes in conflict with one another, so each player will consider what is most comfortable for them in some instances. The principles applied (and sometimes weighed against one another) in this collection include efforts to:

- avoid the repetition of a finger after a short note,
- avoid awkward string crossings,
- recognize that the repetition of movement patterns is comfortable for humans, and
 - where possible, keep *i*, *m* and *a* in home position when thumb and fingers play simultaneously and in arpeggio textures. Home position means *a*, *m*, and *i* are responsible for stings 1, 2, and 3 respectively, with the thumb generally responsible for the fourth string. But wherever the bass note falls on the third or second string, the thumb will take that note while the fingers on the higher sounding strings will usually play their own home string.

In the scores you will see boxed text including the word “Note” from time to time. Refer to the *Study Notes* section for the corresponding information. These notes can guide you toward playing with more ease and/or explain “curious” fingering suggestions.

Because this music is at various levels, ranging from beginner to advanced, foundational information is sometimes included in the study notes, such as explanations of specific notations and instruction in technique.

The included *Notation Guide* can provide information about notations you may be unfamiliar with.

There are pieces included in the collection wherein a player on any

instrument can join in to provide harmonic support by playing the indicated chords, *ad-libbing* the particulars. Chord Charts are provided for ukulele (G-C-E-A tuning) as well as for baritone ukulele (D-G-B-E tuning).

The author welcomes any comments or questions, and can be contacted at: whitaker.guitar@gmail.com.

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November 12, 2024
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*Several other books of music for ukulele,
baritone ukulele and classical guitar
can be previewed at the author's website:
EllenWhitakerGuitar.com*

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Annotations and Study Notes

On Bright Days by Giovanni Gastoldi

pages 2-3

Perform this piece in a lively, joyful manner, perhaps imagining the exhilaration and relief one feels on a sunny comfortable day after a long cold winter.

Neither part of this duet should present the player with any difficulty.

Ukulele I starts in second position and stays there through most of the piece. There is a momentary shift into higher positions beginning at the end of measure 10 through the first part of measure 12, but then we return to second position for the rest of the piece. Ukulele II is in first position throughout with left-hand finger numbers reliably corresponding to fret numbers.

Note: In Ukulele II, it is fine to allow the low G at the end of measures 2 and 4 to ring through the first two beats of the following measure (mm. 3 and 5 respectively). This adds a pleasing fullness to the texture. However, be especially careful to damp the low G string (silence it) on beat 3 of measure 5 where the G is dissonant with the A on beat 3.

Bourrée by Robert de Visée

pages 4-5

This well known Bourrée is a favorite solo among classical guitarists. In this two-part arrangement, Ukulele II has a very easy, single-voice texture where the left-hand fingerings and the fret numbers correspond throughout. Although not at all difficult, Ukulele I has a somewhat more challenging part with a number of pull-off slurs, unexpected rhythm in measure 4, a few position shifts and occasional two-voice texture.

Note: In Ukulele I, measure 16, the F# is taken with finger 3 to facilitate a smooth transition into measure 17, where finger 2 will be used on the D.

Allegro in 6/8 Time by Fernando Carulli

pages 6-11

Originally written for solo guitar in the key of C, this piece has been transposed to F in this arrangement to make it more idiomatic to the ukulele. While the piece begins and ends in F major, it includes a section in D minor, which adds a nice contrast. The piece should be played at a lively tempo, with the dotted quarter note at around 100 on the metronome.

In measure 12, Ukulele II should be careful to damp the C and E as indicated by the rests. This will allow Ukulele I to sound alone from the B-natural through the G as intended by the composer.

Bagatelle by Robert Schumann

pages 12-17

In Bagatelle, neither part should present any difficulty once you are familiar with it. Ukulele I has the easier of the two parts. Although there are several position changes, the entire melody can be played on the first string.

Ukulele II is also not at all difficult and its melodic nature makes it fun to practice on its own. Shape the phrases lyrically and tuck the droning Gs into the background.

In Schumann's original piano score, there are some long phrase marks. It is not usual to see such marks in the scores for fretted stringed instruments, so they have been removed and replaced with a simple "breath" mark (comma) at the beginning of phrases where the phrase structure may not be obvious.

Note 1: Using finger 3 on the droning G for the first two beats of this measure makes the rest of the measure go more smoothly. As you change to your 3rd finger for the G, connect it to the G from the previous measure by replacing finger 2 with finger 3 precisely on the second half of beat 1. This same material should be handled this way also in mm. 15 and 23.

Note 2: It may be tempting, especially on a tenor sized ukulele, to release the droning G in mm. 13 and 21 as you play the C# on beat 4 with finger 1. But we should not release the G, so that the drone notes connect to one another throughout the piece.

Six Miniatures - No. 5

pages 18-25

by Béla Bartók

Taking care with the dynamics and articulations (*staccato*, *tenuto* and accent marks) is important in this piece.

The use of phrase marks is not common in music notation for classical ukulele. Most of the phrase marks in Bartók's original piano version have been edited out for a less cluttered appearance. This has been done where the phrase repeats, or where the bounds of a phrase is obvious due to the presence of rests or phrase marks on adjacent phrases. Play *legato* unless *staccato* is indicated.

Note: In Ukulele II the rhythmic notation has been altered. In measures 13-17, and in other measure that share this texture, the notes on the first half of each beat have been changed from eighth notes to quarters to indicate a *legato* line connecting those quarter notes to one another. The repeated drone note that arrives on the second half of the beat has also been changed to a quarter note in places where it can be allowed to continue to ring. The resulting thickening of texture, while not indicated in Bartók's original score, works well on the ukulele.

Raisons and Almonds Lullaby

pages 26-34

by Abraham Goldfaden

Ukulele I has the melody and Ukulele II plays an arpeggio accompaniment pattern. Allow all the notes of the arpeggios to ring together. The chord symbols above the staff are provided to allow Ukulele II (or another instrumentalist) to experiment with other chord voicings and/or accompaniment patterns.

Note 1: The small A note, slurred to the G, is a grace note. It should be played right on the beat. The G that is being ornamented by the grace note is meant to arrive a little late. As one would when doing any pull-off slur to a fretted note, prepare the G with the left hand finger before playing the grace note that precedes it. Once both fingers are on the fretboard, play the A and then pull off to the waiting G.

Note 2: Using finger 1 here makes it feel more automatic later when you need to do so in the second ending to facilitate an easy shift to fifth position in measure 42 (necessary to play the high F).

Andantino (Three Pieces on Five Notes, No.1) pages 35-37

by Igor Stravinsky

Neither part is difficult once the piece becomes familiar. The change in meter (measures 9 and 10) and the unusual harmony may be surprising at first, but the piece is comfortable to play. Ukulele II has the easier of the two parts.

Españoleta pages 38-43

by Gaspar Sanz

A favorite solo among students of classical guitar, Españolaeta makes a fun and easy duet for ukulele.

Note: In Ukulele I, it is suggested that the A be taken on second string (in all but one place). This produces a timbre than is warmer than the open A string and is also more consistent with the timbre of the other notes in the phrase. In measure 6, the open A is used instead to allow a smooth position shift from fifth position back to second position.

Melody pages 44-49

by Robert Schumann

Originally a piano piece, Schumann's Melody works exceptionally well as a duet for ukuleles. Each part is fun to play, even in practice without the other part. The piece should present no difficulty for intermediate players. Ukulele I is the easier of the two parts in this one. Both parts have position shifts and notes that are played on alternate strings to allow notes of the prevailing harmony to ring together. String indications and left-hand fingering suggestions should be observed to create the desired textures and also to make position shifts easy and smooth. Play the piece at a moderate tempo that communicates a cheerfully energetic mood.

Allegro pages 50-55

by Wolfgang Amadeus Mozart

Neither part in this duet is difficult, but Ukulele II is the easier of the two parts, making this a good duet for players with different skill levels to play together. Articulation marks (*staccato* and *tenuto*) should be observed to capture the mood of the original piano composition.

Note: Using finger 2 for the F allows for a *legato* movement to the C# onto finger 1.

The Water Is Wide pages 56-61

Traditional Scottish

In this original arrangement of the ever-popular Scottish tune, each part gets a turn playing the lovely melody in its entirety. Meanwhile, the accompanying part plays lyrical phrases in what feels like a conversation between the parts. Practicing one's part alone is satisfying enough, but playing the two parts in combination has proven to be a surprising delight.

Eye Hath Not Seen

pages 62-67

by Robert de Lassus

Originally a vocal work, this interesting Renaissance piece is frequently played as a solo by classical guitarists. It is a polyphonic piece. Polyphonic compositions are comprised of two or more melodies which interact with one another. This is in contrast to the homophonic textures we are more accustomed to in modern times, wherein there is just one melodic line sounding at a time and the other voice or voices provide harmonic support for that melody. In polyphonic writing, each voice is equally important. No voice is merely playing a supportive role.

When playing this piece as a solo guitarist, it is a challenge to shape each of the melodic lines lyrically while playing them simultaneously. Arranged for two ukuleles, this becomes much easier. Each player should take care to connect the notes of their part in a smooth *legato* line, and shape the phrases dynamically as one might sing them.

Count carefully, as there are some tricky rhythms, and the parts are independent from one another rhythmically.

Carol of the Bells

pages 68-73

by Mykola Lyontovych (Ukrainian Traditional)

Note 1: Although it is best in general to let the notes ring in this piece, we do not want the G and A ringing together as the resulting dissonance is not intended. Therefore, as you articulate the A that follows, damp the G by releasing it.

Note 2: For a *legato* sound, we use finger 2 for the Bb, leaving finger 1 available for the F that follows in the lower voice.

Four Short Canons (No.4)

pages 74-79

by Konrad M. Kunz

The parts are approximately equal in terms of required skill level and the amount of enjoyment practicing one's part alone might bring. A minimum of left hand fingerings are notated as the fret numbers and finger numbers often align and, where they don't, the fingering is what one would expect within the current left hand position on the neck.

Note 1: In mm. 9,11,13,15 and 16, the F in Ukulele II was raised an octave from the original piano composition, which changes the melodic contour. This was done to keep the pitch within the range of the ukulele, while maintaining the original octave for the surrounding notes. This maintains the wide range of register of the original. The second iteration is handled differently to maintain melodic contour, while narrowing the overall register.

Note 2: In the original composition, the entire 16-measure piece repeats exactly by means of a repeat sign. In this arrangement, the repetition is written out completely. However, in the second iteration of mm. 9-16, all of Ukulele II's notes are raised an octave this time, maintaining the contour of the original melodic line while bringing it into the range of the ukulele. This contrasts with having raised only the F in the first iteration of the piece which changed the melodic contour but maintained the original octave for all of the other notes.

La Florentine

pages 80-89

by Francois Couperin

Originally published for harpsichord this lengthy and lovely Baroque period piece works very well for two ukuleles when transposed to the key of G minor. Players of very different skill levels can enjoy this one together. The Ukulele II part is quite easy. Ukulele I needs to be played by an experienced player.

Note 1: As you play the F#, damp the low G that precedes it with your right thumb. If the low G were to continue sounding under the F# undesirable dissonance would result.

Note 2: Slide finger 4 to the high Eb while still holding the F that precedes it. Then, while holding the high Eb, shift finger 1 to the third fret for the lower Eb. In this way, you make a compression shift into third position, maintaining legato lines.

Where is My Good Man?

pages 90-95

by Memphis Minnie

This blues song is another good one for players at very different levels to enjoy together. The Ukulele II part is very easy. Ukulele I requires several position shifts and careful attention to rhythm as the melody has quite a bit of syncopation. If two experienced players want to do this one, they could trade parts on the repeats.

With the exception of the last measure, Ukulele II should be played with the right thumb throughout for a consistent “bass-y” timbre.

Use swing eighths.

Araber Tanz

pages 96-103

by Naftule Brandwein Orchestra

Ukulele I has the melody throughout, which requires quite a bit of agility on the ukulele. Ukulele II provides harmonic and rhythmic support. Chord symbols are provided in case other instrumentalists want to play along and/or Ukulele II wants to experiment with voicing the chords differently than the notated voicing.

Note: It is important to actually damp the strings on the rests. You can do this by simply planting the right hand fingers on the strings they just played to silence them. Properly placed silences serve a percussive/rhythmic function in this accompaniment and enhance the lively feel of this *Klezmer* tune.

Andante (Op. 60, No. 14)

pages 104-109

by Fernando Sor

This is a very popular solo guitar piece. Transposed here to A minor from E minor, very little else (a bit of octave displacement) was needed to make it work beautifully for two ukuleles. You'll enjoy some nice surprises when the two parts are played together.

Ukulele I has the easier of the two parts in this one, but neither part is particularly difficult. Take care to silence the strings on the rests. Expressive markings (dynamics and tempo changes) are merely suggestions and were not included in Sor's original.

Note 1: Use finger 2 for the Bb here to keep the melody smooth while moving to A in the melody on beat 3. “Walking” rather than hopping from the Bb (with 2) to the C# (with 1) keeps

the melody smooth because the Bb can continue to ring until the C# bass note (which sounds together with the melody A) is prepared.

Note 2: Use finger 3 for the D and 2 for A in this measure because it is necessary to use this fingering in the next three measures — where finger 1 will be otherwise busy.

Note 3: Damp the low G from measure 15 with *p* as you play the F on beat one in measure 16 with *m*. Unintended dissonance and messiness will result if the low G is allowed to continue to ring.

Note 4: The sixteenth note A is taken on the 2nd string here to produce a more pleasing timbre and to prevent the melody voice from overlapping with itself.

Funeral March (First Theme)

pages 110-118

by Frederic Chopin

This famous Funeral March theme should be played slowly with feeling and careful attention to dynamics. The dotted rhythms should be performed as true dotted 8ths followed by 16ths. We need to hear a clear four-part subdivision of the beat, with the dotted 8th being exactly three times longer than the 16th note that follows. If not learned carefully, these rhythmic figures can sound like swing 8ths (where the first note is only twice the length of the second).

Note: Using finger 2 for this F keeps finger 1 available for the low G# that follows, allowing for a smooth and noiseless movement to the G#.

Ukulele I is the easier of the two parts, but neither part is particularly difficult.

Freylechs from Warsaw

pages 120-125

Klezmer Traditional

Freylechs from Warsaw is another popular *klezmer* tune and is recorded and performed live by countless *Klezmer* bands.

In this arrangement, Ukulele II has the accompaniment throughout, which is significantly easier to play than the melody. Therefore, this is a good duet for players with very different skill levels to enjoy together.

Ukulele I requires quite a bit of agility. The slurs and suggested alternation between the *i* and *m* fingers will make the quick-moving passages flow more easily. Finger alternation is especially important in 16th note passages. Repetition of a right hand finger after 16th notes must be strictly avoided for the melody to be played at tempo.

Note 1: Articulate all rests, in both parts of this duet, by silencing the strings at exactly the time the rest arrives. This will keep the accompaniment feeling crisp and energetic, and helps accentuate the syncopation in the melody.

Note 2: The line connecting the G# and A in beat 4, together with the ligature mark indicates a *glissando* or sliding articulation. It is a slur (aka *legato*) played by means of sliding the finger from one note to another while continuing to apply pressure on the string. The second note is not articulated with the *right* hand at all in this case, distinguishing it from *portamento*.

Note 3: The As are played on the second string in this measure to create a consistent timbre.

Musette (from English Suite No. 2) by Johann Sebastian Bach

pages 126-133

Don't hurry the piece. Play sweetly and gracefully.

Ukulele I is challenging to learn but lies comfortably in the hand once learned. A simple grace note ornament may be substituted for some of the trills, if desired, to make the piece a bit more accessible.

Ukulele II is significantly easier, so should be played by the less experienced player.

Two Part Invention in C Major by Johann Sebastian Bach

pages 134-145

In this arrangement of Bach's C Major Invention, Ukulele II has a significantly easier part to play than Ukulele I.

Ukulele II plays primarily in first or second position, with few position shifts. Ukulele I will be playing in many positions, and hybrid positions too, all over the neck. Most of the position shifts are marked with Roman numerals. The passages with hybrid positions are not generally given Roman numerals.

Ukulele I should work to get the sweetest possible timbre in the upper registers and to make position shifts gracefully, maintaining a *legato* sound. The piece works well and maintains its character without the ornaments, so there is the option to simplify the piece by playing it without some (or any) of them.

In both parts, most phrase marks from the original keyboard score have been removed and replaced with "breath" marks at the beginning of phrases where the phrase structure may not be obvious.

Once learned and played as a duet, this Invention is well worth the time and effort invested in practicing it.

Note 1: Optionally, if using re-entrant tuning, you could play the G on the open 4th string. During the open note, one can easily make the position shift to the 10th fret. Otherwise, you should finger the G with 3 on the 3rd fret of the 2nd string and then use your 3rd finger as a guide finger to the 10th fret on the same string for the D that follows.

Note 2: There are a few places where it was necessary to change the octave of a few notes to keep the two voices from crossing or to keep the music within the ukulele's range. In this measure, the 16th notes on beats 3 and 4 that were originally in the right hand of the keyboard work and would have therefore naturally fallen to Ukulele I in this duet. This would have been the only measure in the entire piece where Ukulele I would have gone below the 3rd string C, which would have required Low G tuning. Therefore, these 16th notes have been moved down an octave *and* given to Ukulele II instead, and the notes Ukulele II would have played here are given to Ukulele I. This allows the voices to stay out of each other's way while allowing for Ukulele I to be in re-entrant tuning if desired.

Note 3: There are many places in Ukulele I where there are various possible left-hand fingerings one could choose while moving from one position to another, or playing in hybrid positions. Fingering suggestions are just suggestions, so feel free to experiment with other options. Some position shifts require minor stretches. Conversely, in this spot, the fingering suggestions result in a compression shift into seventh position at the end of the measure.

Lift Every Voice and Sing

pages 149-157

Words by James Weldon Johnson

Music by John Rosamond Johnson

The poetry of James Weldon Johnson, set to music by his brother John, is moving and inspiring. The full impact of the hymn can only be communicated when the lyrics are sung while the music enhances and illuminates the meaning of the words. Yet, the music alone is recognized as beautiful in its own right.

Without leaving anything out of John Johnson's original four-part score, dividing the material into a trio of ukulele parts, yields an arrangement where none of the parts is difficult.

Ukulele I is the easiest of the three parts, playing a one-voice texture with some position shifts. Ukulele II, in low G tuning, uses a mixture of one and two-voice textures. And the third part provides an opportunity for baritone ukulele (or guitar) to be part of the ensemble, providing the bass line and some internal harmony as well.

Note: Taking the C here with the second finger provides a smoother transition to the Eb (taken with finger 1) that follows.

Study in G-minor

pages 158-163

by Mauro Giuliani

This piece should not be played quickly. Let the music "breathe." This little study can be very moving when careful attention is paid to the dynamics.

None of the parts of this arrangement is particularly difficult. Ukulele I and the Baritone Ukulele parts require a small bit of agility during the 16th-note arpeggios, but these passages are not at all fast in this 3/8 time piece. Ukulele II is easy for the left hand. Count carefully to accurately learn the spots with syncopation.

Estudio (Op. 6, No. 8)

pages 165-173

by Fernando Sor

Many guitarists know this as "Estudio 1," in Andres Segovia's collection of twenty *Studies for the Guitar by Fernando Sor*. The studies in that publication are from various collections of studies by Sor. This study from Opus 8 is a favorite of many students of the classical guitar. Because a three-voice texture is maintained throughout it makes an easy trio arrangement with each part playing a one-voice line. Enjoy the interaction between the voices.

Ukulele II and III have easy parts in this arrangement, with Ukulele III being the easiest. Although Ukulele I has several position shifts, you will find the part very comfortable to play once you have been through those changes a few times so you can anticipate them. A particularly fun series of shifts comes in mm. 26-30.

Occasional vibrato works nicely in this one, especially when playing at or above the 7th fret. The *portamento* written into Ukulele I and Ukulele II is a suggestion from the arranger and was not written in the original score. If you choose to use *portamento*, do not leave the first note early. Rather, let it ring for its full value. When sliding to the second note, it will sound right on the beat upon arrival, and then should be articulated with the right hand. The arrival on the note, sounded by means of the slide, will sound as an un-notated grace note before the "official" playing of the note with the right hand finger just after the beat.

Tres Hermanicas

Sephardic Traditional

pages 174-193

In this arrangement everyone gets to play the melody at times. There are a variety of textures in the accompanying parts to keep things interesting. None of the parts is difficult to learn. The melody is played a total of seven times, with the accompaniment changing each time, giving each repetition a different flavor. Substantial in length, but not at all difficult to play, this makes a nice performance piece for an ensemble of three or more players. Each verse is marked with a boxed-text rehearsal letter to facilitate efficient group practice.

Note 1: In the first four measures of the piece, Ukuleles II and III begin with an accompaniment pattern which will reappear (with some variation) in each of the three parts. It is important when you see a rest above the bass note on beat one that you take those rests literally and silence the other strings as you play the bass note. You can do this by simply planting the right hand fingers (i, m and a) on the higher strings as you play the bass note with your thumb. This will keep the accompaniment sounding crisp and clear.

Note 2: Taking the Bb with 2 here keeps 1 free for the C# that follows, so it can be “walked to” smoothly.

The song has a suspenseful-sounding ending on the dominant chord rather than tonic, so when you hear that, do not worry. You have not made a mistake.



Chord Charts

Ukulele GCEA tuning

A

2 1 0 0

Am

2 0 0 0

A7

2 1 4 0

Bb

3 2 1 1

Bbm

3 1 1 1

C

3 1 1 1

Cm

3 1 1 1

C7

0 0 0 1

D

2 3 4 0

Dm

2 3 1 0

Db

1 1 1 4

E

4th fret

1 1 1 4

Em

0 3 2 1

E7

1 2 0 3

F

2 0 1 0

Fm

1 0 2 4

Fdim

1 3 1 4

G

0 1 3 2

Gm

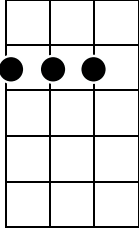
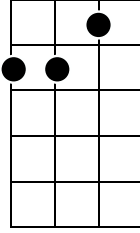
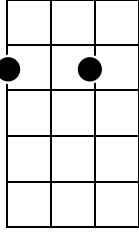
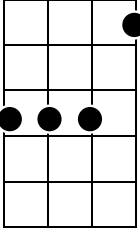
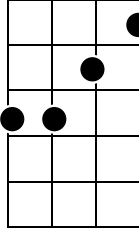
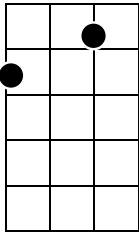
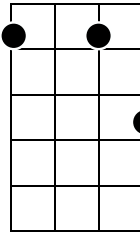
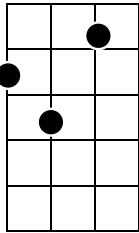
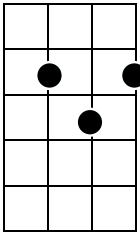
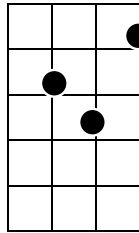
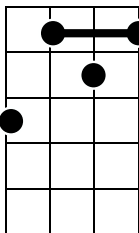
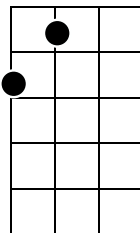
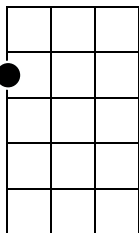
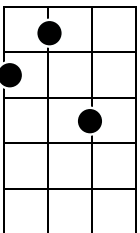
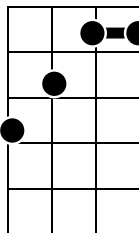
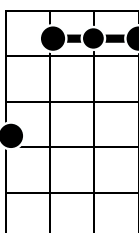
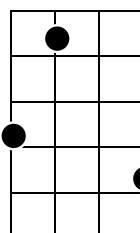
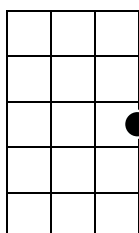
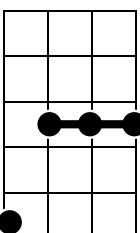
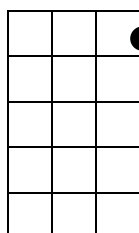
0 2 4 1

G7

0 2 1 3

Chord Charts

Baritone Ukulele DGBE Tuning

A	Am	A7	Bb	Bbm
				
2 3 4 0	2 3 1 0	2 0 3 0	2 3 4 1	2 3 4 0
C	Cm	C7	D	Dm
				
2 0 1 0	1 0 2 4	2 4 1 0	0 1 3 2	0 2 4 1
Db	E	Em	E7	F
				
3 1 2 1	2 1 0 0	2 0 0 0	2 1 4 0	3 2 1 1
Fm	Fdim	G	Gm	G7
				
3 1 1 1	3 1 0 4	0 0 0 3	3 1 1 1	0 0 0 1

Notation Guide

1,2,3,4	Left-hand finger numbers. Pointer finger, middle finger, ring finger and pinky finger, respectively.
-1, -2, -3, -4	A dash in front of a left-hand finger number indicates a guide finger, which remains in very light contact with the string as it shifts to its new note on that same string.
① ② ③ ④	Circled numbers are string numbers. Play the note on the indicated string. This notation lets you know the note is taken on a string other than where that note is usually played, or other than where it was just played within the piece.
<i>Adagio</i>	Slowly
<i>Allegretto</i>	Quick and lively, but not as quick as <i>Allegro</i>
<i>Allegro</i>	Quick. lively, bright
Am, C, G, D7, Em, F, etc.	Accompaniment chords for an accompanist to play <i>ad lib</i> , or for accompanying oneself singing in the songs where lyrics are provided.
<i>Andante</i>	Flowing, slowish but not really slow.
<i>Andantino</i>	Somewhat <i>Andante</i> which, <i>unfortunately</i> , sometimes means a bit slower than <i>Andante</i> and sometimes means a bit faster. So, use your own judgement on that one.
CIII, 1/2CIII	Bar the third fret (with the index finger) and bar half of the third fret (two strings), respectively.
III	A Roman numeral without a “C” in front of it is a position number, and does not mean to bar multiple strings. In this case, the III means third position. If the fingers of your left hand were placed on adjacent frets, your first finger would be on the third fret.
<i>con tenerezza</i>	With tenderness.
<i>crescendo</i>	Gradually increase in strength or volume.

D.C al Fine

dolce

ff, f, mf, mp, p, pp

Giocoso* or *Giocosamente

grazioso

Legato

Lento

Maestoso

Moderato

p, i, m, a

più f

poco rit.

rit.

simile

tr.

with swing

From the beginning (***Da Capo***) to the end (***al Fine***)

Sweetly

Dynamic markings, indicating relative volume. Very strong, strong, medium-strong, medium-soft, and soft (or restrained), very soft, respectively.

Playfully and/or with humor

Gracefully

Smoothly

Slowly

Majestic

Moderate tempo

Right hand finger indications. Thumb, index, middle, and ring fingers, respectively.

More ***forte***. With more strength or volume.

A small amount of *ritardando*. Slow down a little bit, gradually

Ritardando.. Hold back, gradually diminishing in speed.

Continue in the same manner.

Trill

Swing your beat division, making the first “half” of the beat twice as long as the second half of the beat, even though this is not indicated in the notation. If it were notated as it sounds, in 4/4 time, it would be notated as a triplet figure of three eighth notes with the first two eighth notes in that triplet figure tied to one another. Swing eights are not notated as triplets because this would look chaotic on the page if done throughout a piece, especially given that frequently the first note in a beat will be in one voice (the bass usually), while the note on the second half of the beat is in a different voice, (such as the melody).



First ending and second ending. The first time through the section that is being repeated, use the material under the line marked with the “1.” The second time through, skip the first ending and play the second ending instead.



Hammer-on slur and pull-off slur, respectively. In each pair of notes connected by a curved line, articulate the first note in the usual way with the right hand finger. Then, articulate the second note of the pair using only the left hand finger to sound the note. For hammer-on slurs, we “hammer” the finger onto the string to sound the second note. For the pull-off slur, we prepare both notes with the left hand, articulate the first note in the usual way and then slide our 4th finger off the string to sound the second note (F) which is already prepared with the 1st finger on the string.



Start at a *mezzo piano* dynamic (somewhat restrained) and gradually *crescendo* (get stronger/louder), then gradually *decrescendo* (diminish in volume).



Accent marks above notes. In this case the accented notes are melody notes. You should bring them out dynamically in relation to the accompanying notes around them. Connect them to one another, allowing them to continue to ring over the unaccented notes they are beamed with.



The line under the D indicates *tenuto*. That is, “lean on” the note, holding it for its full and complete value, giving it “weight.”



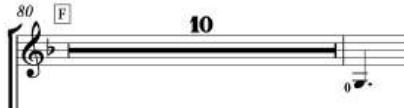
The dots above and below the notes indicate *staccato*. Play the notes in a detached manner. The third chord has an accent mark above it.



Portamento. The line between the two “3” finger numbers indicates *portamento*. It means to make your guide finger audible by keeping pressure on the string as you slide up to the second note. Do not leave the first note early. Articulate the second note with your right hand finger as you arrive or just a bit late (after we hear the note arrive with the slide). If articulated a bit late, the second note sounds twice. The first time is essentially a grace note embellishment.



Glissando. The line drawn between note heads, together with the ligature mark indicates that you will perform the *legato* (slur) by means of sliding. Do not articulate the D with the right hand. Keep finger 3 firmly on the string as you slide from one note to the other. The articulation of the D will be made by your third finger as it arrives on that fret.



Rest for ten consecutive measures. This way of notating multi-measure silences is used in the individual parts of ensemble music to save paper and reduce page turns.



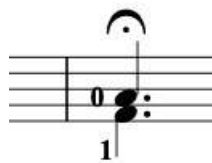
The curved line under this group of notes is a phrase mark. Play the notes smoothly and think of them together as a musical idea.



A comma in music notation is called a breath mark, which is a way to show where one musical phrase ends and the next begins.



Marcato. Marked. The Cs in this example should be emphasized.

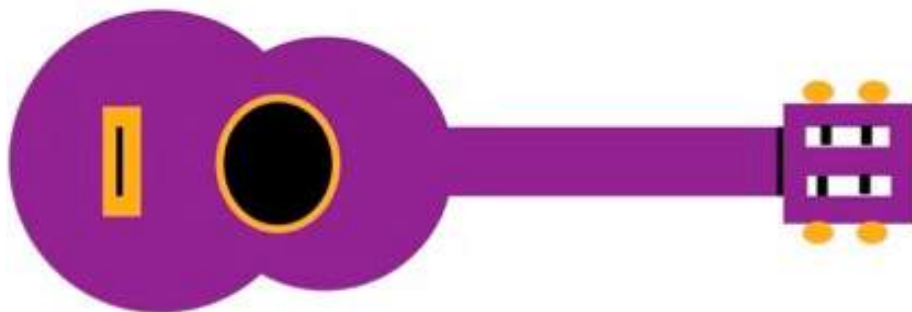


Fermata. Pause mark. Hold the notes longer than their written value. Use your judgement about how long that should be.



Music in Two Parts

Please note:
In print version of the book,
all images will be in black
and white.



On Bright Days

(Full Score with Tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Giovanni Gastoldi
(1556-1622)

Allegro

Ukulele I

Ukulele II (Low G)

TAB

Uke. I

Uke. II

TAB

P
R
E
V
I
E
W

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11

Uke. I

Uke. II

16

Uke. I

Uke. II

P
R
E
V
I
E
W

Bourrée

(Full Score with Tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert de Visée

Allegro ♩ = 144

Ukulele I

Ukulele II (Low G)

Uke. I

Uke. II

P
R
E
V
I
E
W

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Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

Uke. I

Uke. II

Allegro in 6/8 Time

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen Whitaker

Fernando Carulli
(1770-1841)

Allegro

Ukulele I (Low G)

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

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13

Uke. I

Uke. II

Fine

17

Uke. I

Uke. II

22

Uke. I

Uke. II

D.C. al Fine

P
R
E
V
I
E
W



Allegro in 6/8 Time

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen Whitaker

Fernando Carulli
(1770-1841)

Allegro

Ukulele I
(Low G)

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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Uke. I

13

Fine

Uke. I

17

Uke. I

22

P
R
E
V
I
E
W

D.C. al Fine



Romantische Gitarre - Laurent in Mirecourt (1830)

Allegro in 6/8 Time

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen Whitaker

Fernando Carulli
(1770-1841)

Allegro

Ukulele II
(Low G)

T
A
B

4

Uke. II

T
A
B

8

Uke. II

T
A
B

13

Uke. II

T
A
B

Fine

P
R
E
V
I
E
W

0 3 2

0 3 2

7 7

-1 0 0 7

Uke. II

17

Uke. II

22

P
R
E
V
I
E
W

D.C. al Fine

Please note:

In print version of the book,
all images will be in black
and white.



Bagatelle

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert Schumann
(1810-1856)

Moderato

Ukulele I

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

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2

13

Uke. I

Uke. II

Note 2

m *i*

16

Uke. I

Uke. II

p *m* *mf*

19

Uke. I

Uke. II

22

Uke. I

Uke. II

rit. *m* *i* *m* *p*

P
R
E
V
I
E
W

Bagatelle

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert Schumann
(1810-1856)

Moderato

Ukulele I

p

Uke. I

p

Uke. I

p

Uke. I

p

P
R
E
V
I
E
W

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Uke. I

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

Bagatelle

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert Schumann
(1810-1856)

Moderato

Ukulele II (Low G)

Ukulele II (Low G) musical notation (Measures 1-4). Includes treble clef, 4/4 time signature, and key signature of one sharp (F#). The melody is marked with *p* (piano) and *m* (mezzo-forte). The bass line is in TAB format with fret numbers: 0, 3, 2, 3, 4, 3, 3, 0, 1, 1, 1, 3.

Uke. II

Uke. II musical notation (Measures 5-6). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *m*. The bass line is in TAB format with fret numbers: 0, 3, 0, 3, 2, 2, 2.

Uke. II

Uke. II musical notation (Measures 7-8). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *mf*. The bass line is in TAB format with fret numbers: 2, 3, 2, 3, 3, 4.

Uke. II

Uke. II musical notation (Measures 9-12). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *mf*. The bass line is in TAB format with fret numbers: 4, 0, 2, 4, 0, 0, 2, 4, 0, 2, 3, 4, 0, 2, 3, 4, 0, 3.

P
R
E
V
I
E
W

Uke. II musical notation (Measures 13-14). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *mf*. The bass line is in TAB format with fret numbers: 3, 4, 3, 0.

Uke. II musical notation (Measures 15-16). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *mf*. The bass line is in TAB format with fret numbers: 4, 3, 5, 3, 4, 0, 3.

Uke. II musical notation (Measures 17-18). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *mf*. The bass line is in TAB format with fret numbers: 1, 0, 0, 1.

Uke. II musical notation (Measures 19-20). Includes treble clef and 4/4 time signature. The melody is marked with *p* and *mf*. The bass line is in TAB format with fret numbers: 1, 0, 3, 3.

Uke. II

12

Note 2

mp

Uke. II

15

m

Uke. II

18

mp

P
R
E
V
I
E
W

Uke. II

21

m i m

p

rit.

Six Miniatures - No. 5

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Béla Bartók
(1881-1945)

Allegro

Ukulele I (Low G)

Ukulele II (Low G)

p

Uke. I

Uke. II

m i m i etc.

Uke. I

Uke. II

V

p

Uke. I

Uke. II

Note

P
R
E
V
I
E
W

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17 VII

Uke. I

Uke. II

m i a i m i m i m i a i

21 V

Uke. I

Uke. II

P

25

Uke. I

Uke. II

p

**P
R
E
V
I
E
W**

29

Uke. I

Uke. II

33 VII

Uke. I

Uke. II

7 4 4

m p m p

37

Uke. I

Uke. II

mp

i p i p m

41 V

Uke. I

Uke. II

poco cresc. - - - -

P
R
E
V
I
E
W

m i m i



Six Miniatures - No. 5

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Béla Bartók
(1881-1945)

Allegro **8**

Ukulele I (Low G)

Uke. I

Uke. I

VII

Uke. I

P
R
E
V
I
E
W

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Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

Uke. I

Six Miniatures - No. 5

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Béla Bartók
(1881-1945)

Allegro

Ukulele II (Low G)

m i m i m

p

TAB 2/4 0 1 3 1 0 1 3 1 0

Uke. II

5 *m i m i etc.*

TAB 0 1 3 1 0

Uke. II

9 *p m*

TAB 0 1 3 1 0

Uke. II

13 *m i a i m i m i*

Note

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

P
R
E
V
I
E
W

TAB 1 0 1 3 1 1 0 2 0 0

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Uke. II

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

Uke. II

21

Uke. II

25 *p*

Uke. II

29

P
R
E
V
I
E
W

33

Uke. II

33

Uke. II

37

i p i p i

mp

Uke. II

41

poco cresc. - - - -

P
R
E
V
I
E
W

m i m i



Raisons and Almonds Lullaby

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Abraham Goldfaden
(1840-1906)

Moderato

Ukulele I

Ukulele II (Low G)

Dm *i m i i* Am

p let ring- - - *simile*

Uke. I

Uke. II

Dm Am

Uke. I

Uke. II

Am C7

Uke. I

Uke. II

Note 1

P
R
E
V
I
E
W

4 2 1

E7

1 2 0

4 1 3

F

2 0 4

15

Uke. I

Uke. II

A7 Dm *a m i*

p

19

Uke. I

Uke. II

Dm

23

Uke. I

Uke. II

Dm A

F

27

Uke. I

Uke. II

A7 Dm

P
R
E
V
I
E
W

31

Uke. I

Uke. II

Gm Dm

35

Uke. I

Uke. II

A7

39

Uke. I

Uke. II

A7

1.

Note 2

Dm

42

Uke. I

Uke. II

Dm

rit.

m

i

p

P
R
E
V
I
E
W

Raisons and Almonds Lullaby

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Abraham Goldfaden
(1840-1906)

Moderato

Ukulele I

Ukulele I musical notation, measures 1-4. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody starts with a whole note G3, followed by a half note F3 and a quarter note E3. A repeat sign follows, with a 4-measure rest. The melody continues with a half note D3, a quarter note C3, a half note B2, a quarter note A2, a half note G2, and a quarter note F2. The final measure contains a half note E2 and a quarter note D2.

Uke. I

Uke. I musical notation, measures 5-7. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note D3, a quarter note C3, a half note B2, and a quarter note A2. The final measure contains a half note G2 and a quarter note F2.

Uke. I

Uke. I musical notation, measures 8-11. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The final measure contains a half note C2 and a quarter note B1.

Uke. I

Uke. I musical notation, measures 12-15. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note B1, a quarter note A1, a half note G1, and a quarter note F1. The final measure contains a half note E1 and a quarter note D1.

P
R
E
V
I
E
W

Ukulele I musical notation, measures 16-17. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note D3, a quarter note C3, a half note B2, and a quarter note A2.

Ukulele I musical notation, measures 18-19. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note G2, a quarter note F2, a half note E2, and a quarter note D2.

Ukulele I musical notation, measures 20-21. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note C2, a quarter note B1, a half note A1, and a quarter note G1.

Ukulele I musical notation, measures 22-23. The notation includes a treble clef and a key signature of one flat. The melody starts with a half note F1, a quarter note E1, a half note D1, and a quarter note C1.

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Uke. I

15

Uke. I

Uke. I

Uke. I

27

P
R
E
V
I
E
W

31

Uke. I

35

Uke. I

39

Uke. I

P
R
E
V
I
E
W

1.

Note 2

42

Uke. I

Raisons and Almonds Lullaby

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Abraham Goldfaden
(1840-1906)

Moderato

Ukulele II (Low G)

Dm *i* *a* *m* *i* *i* Am

let ring----- simile

Uke. II

4 Dm Am

Uke. II

8 Am C

Uke. II

12

P
R
E
V
I
E
W

E7 F

15 A7 Dm *a m i*
Uke. II *p*

19 Dm
Uke. II

23 Dm A
Uke. II

27 A7 Dm
Uke. II

P
R
E
V
I
E
W

31 Gm Dm

Uke. II

35 A7

Uke. II

39 A7

Uke. II

P
R
E
V
I
E
W

1. Dm

42 Dm

Uke. II

rit. *m* *i* *p*

1. Andantino

from *Three Easy Pieces on Five Notes*
(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Igor Stravinsky
(1882-1971)

Andantino

Ukulele I (re-entrant) *mp*

Ukulele II

Uke. I

Uke. II

Uke. I *mf*

Uke. II

Uke. I *D.C. al Fine*

Uke. II

P
R
E
V
I
E
W

Fine

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1. Andantino

from *Three Easy Pieces on Five Notes*
(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Igor Stravinsky
(1882-1971)

Andantino

Ukulele I (re-entrant) *mp*

Uke. I

Uke. I *mf*

Uke. I *D.C. al Fine*

P
R
E
V
I
E
W

Fine

1. Andantino

from *Three Easy Pieces on Five Notes*
(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Igor Stravinsky
(1882-1971)

Andantino

Ukulele II

mp

Uke. II

Uke. II

mf

Uke. II

D.C. al Fine

P
R
E
V
I
E
W

Fine

Españoleta

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Gaspar Sanz
(1650-1720)

Moderato

Ukulele I

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

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20

Uke. I

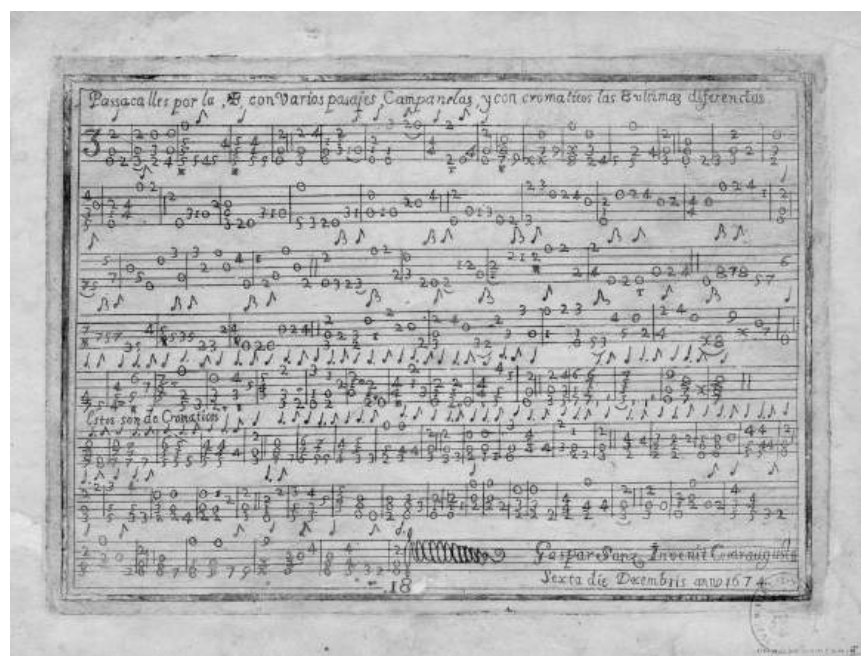
Uke. II

P
R
E
V
I
E
W

26

Uke. I

Uke. II



Españoleta

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Gaspar Sanz
(1650-1720)

Moderato

Ukulele I

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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21

Uke. I

26

Uke. I

P
R
E
V
I
E
W



Españoleta

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Gaspar Sanz
(1650-1720)

Moderato

Ukulele II (Low G)

Uke. II

Uke. II

Uke. II

P
R
E
V
I
E
W

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Uke. II

24

Uke. II

28

P
R
E
V
I
E
W

m

p



Melody

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert Schumann
(1810-1856)

Moderato

The image displays a musical score for two ukuleles, labeled Ukulele I and Ukulele II (Low G). The score is in 4/4 time and marked 'Moderato'. It features two systems of music. The first system includes measures 1-4, and the second system includes measures 5-8. Ukulele I is written in treble clef, and Ukulele II is written in treble clef with a low G string. The score includes various musical notations such as notes, rests, and fingerings. A large, vertical watermark reading 'PREVIEW' is centered over the score. The watermark is composed of the letters P, R, E, V, I, E, W stacked vertically. The score also includes dynamic markings like *mp*, *p*, *m*, and *n*, and articulation markings like *i*. There are also some circled numbers (2, 3) and a '3' above a measure in the first system. The second system includes a measure with a '7' above it and another with a '2' above it. The score ends with a double bar line and repeat dots.

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10

Uke. I

Uke. II

13

Uke. I

Uke. II

16

Uke. I

Uke. II

18

Uke. I

Uke. II

P
R
E
V
I
E
W

Melody

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert Schumann
(1810-1856)

Moderato

Ukulele I

mp

Uke. I

Uke. I

P
R
E
V
I
E
W

Uke. I

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Uke. I

12

Uke. I

15

Uke. I

18

P
R
E
V
I
E
W



Melody

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Robert Schumann
(1810-1856)

Moderato

Ukulele II (Low G)

Uke. II

Uke. II

Uke. II

P
R
E
V
I
E
W

10

Uke. II

7 2 4 1 2 3 4 5 4 3 2 1 3 2 1 0

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

13

Uke. II

4 2 3 3 2# 1

5 3 4 3 2 3 2

16

Uke. II

4 0 1# -1 3

4 3 0 1 2 3 3

19

Uke. II

4 2 3 1 0 3 3 2 0

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

P
R
E
V
I
E
W

4 2 3 3 2# 1

5 3 4 3 2 3 2

4 0 1# -1 3

4 3 0 1 2 3 3

Allegro

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Wolfgang Amadeus Mozart
(1756 -1791)

Allegro giocoso

Ukulele I

Ukulele II (Low G)

mf *p*

Uke. I

Uke. II

P
R
E
V
I
E
W

Uke. I

Uke. II

mf *mf*

mp

Uke. I

Uke. II

p *mp* *p*

Note

20

Uke. I

Uke. II

23

Uke. I

Uke. II

28

Uke. I

Uke. II

P
R
E
V
I
E
W

Goffredo Amadi Mrazoff

Allegro

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Wolfgang Amadeus Mozart
(1756 -1791)

Allegro giocoso

Ukulele I

mf *p*

TAB 2/4 10 7 3 2 5 3 3 0 0 2 2 3 3

Uke. I

TAB 0 0 2 2 3 3

Uke. I

mf

TAB 3 3 5

Uke. I

p

TAB 4 0 5 0 7 0 8 8 10 5 5 2 2 3

P
R
E
V
I
E
W

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Uke. I

20

f

T 3 3 5 3 7 7 7 3 2 5 3 3 7 3 0 0 2 2

A

B

Uke. I

25

p

T 3 3 0

A

B

Uke. I

29

f

T 3 7 3 5

A

B

P
R
E
V
I
E
W

f

4 2 1 2 4

7 5 3 5 7

4 2

10 3 7

Please note:
In print version of the book,
all images will be in black
and white.



Allegro

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Wolfgang Amadeus Mozart
(1756 -1791)

Allegro giocoso

Ukulele II (Low G)

mf *p*

Uke. II

7

mf

Uke. II

13

mf

Uke. II

20

f *p*

P
R
E
V
I
E
W

mf *p*

Uke. II

27

mf

P
R
E
V
I
E
W

Please note:
In print version of the book,
all images will be in black
and white.



The Water is Wide

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional Scottish

Moderato

P
R
E
V
I
E
W

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Uke. I ¹⁷

Uke. II

Uke. I ²¹

Uke. II

Uke. I ²⁵

Uke. II

P
R
E
V
I
E
W

Uke. I ²⁹

Uke. II

The Water is Wide

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional Scottish

Moderato

Ukulele I (Low G)

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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Uke. I

17

Uke. I

21

Uke. I

25

Uke. I

29

m
i

p

P
R
E
V
I
E
W

The Water is Wide

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional Scottish

Moderato

Ukulele II
(Low G)

Uke. II

Uke. II

Uke. II

P
R
E
V
I
E
W

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Uke. II

17

Uke. II

21

Uke. II

25

Uke. II

29

P
R
E
V
I
E
W

Eye Hath Not Seen

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Roland de Lassus
(1530-1594)

Andante ♩ = 100

Ukulele I

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

Uke. I

Uke. II

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15

Uke. I

Uke. II

19

Uke. I

Uke. II

23

Uke. I

Uke. II

27

Uke. I

Uke. II

29

Uke. I

Uke. II

P
R
E
V
I
E
W

Eye Hath Not Seen

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Roland de Lassus
(1530-1594)

Andante ♩ = 100

Ukulele I

Musical notation for Ukulele I, measures 1-4. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff shows fret numbers for strings T, A, B. Fingerings and circled 2s are indicated.

Uke. I

Musical notation for Ukulele I, measures 5-6. The top staff is a treble clef with a key signature of one flat. The bottom staff shows fret numbers for strings T, A, B. A circled 5 is indicated.

Uke. I

Musical notation for Ukulele I, measures 7-8. The top staff is a treble clef with a key signature of one flat. The bottom staff shows fret numbers for strings T, A, B. A circled 8 is indicated.

Uke. I

Musical notation for Ukulele I, measures 9-12. The top staff is a treble clef with a key signature of one flat. The bottom staff shows fret numbers for strings T, A, B. Fingerings and circled 2s are indicated.

P
R
E
V
I
E
W

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17

Uke. I

21

Uke. I

26

Uke. I

29

Uke. I

Eye Hath Not Seen

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Roland de Lassus
(1530-1594)

Andante ♩ = 100

Ukulele II
(Low G)

Uke. II

Uke. II

Uke. II

P
R
E
V
I
E
W

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Uke. II

15

Uke. II

18

Uke. II

22

Uke. II

25

1/2CII

Uke. II

29

P
R
E
V
I
E
W

Carol of the Bells

(Full Score. See parts for tablature.)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Ukrainian Christmas Carol by
Mykola Lyontovych (1914)

Allegro ♩ = 140

Ukulele I (Low G)

p let notes ring

Ukulele II (Low G)

6

11

15

**P
R
E
V
I
E
W**

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2

19

Note 2

23

i m a m m

P
R
E
V
I
E
W

27

32

Carol of the Bells

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Ukrainian Christmas Carol by
Mykola Lyontovych (1914)

Allegro ♩ = 140

Ukulele I
(Low G)

1 0 1 2

6 1 0 1 2 1 0 1

11 1 2 2 3 2 2 2

15 0 3 0 1 0 3 0 1 0 3 0 1 0 3 0 1

P
R
E
V
I
E
W

i m m i

1 2 0 0 1 2

p

0 3 0 1 0 3 0 1

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19

mf Note 2

23

p

P
R
E
V
I
E
W

i m a m m

f *p*

27

mf

32

Carol of the Bells

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Ukrainian Christmas Carol by
Mykola Lyontovych (1914)

Allegro ♩ = 140

Ukulele II (Low G)

p

P
R
E
V
I
E
W

9

mp

15

m m i

19

mf

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2

23

Musical notation for measures 23-26. The top staff is a treble clef with a key signature of one flat. The bottom staff is a guitar TAB. Fingerings are indicated by numbers 1-4. A sharp sign is present above the first measure.

P
R
E
V
I
E
W

27

Musical notation for measures 27-31. The top staff includes lyrics: *p* i m i m i m. The bottom staff is a guitar TAB. Dynamics include *f* (forte) and *p* (piano).

32

Musical notation for measures 32-35. The top staff continues the melody. The bottom staff is a guitar TAB. Dynamics include *p* (piano).



Four Short Canons (No.4)

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Konrad M. Kunz
(1812-1875)

Allegretto

Ukulele I *mf* $\frac{1}{2}$ CI

Ukulele II (Low G)

Uke. I $\frac{4}{4}$

Uke. II

Uke. I $\frac{8}{4}$

Uke. II

Uke. I $\frac{11}{4}$

Uke. II

P
R
E
V
I
E
W

V $\frac{2}{4}$

Uke. I 15 1/2CI

Uke. II

Uke. I 19 1/2CI

Uke. II

P
R
E
V
I
E
W

Uke. I 23 V

Uke. II

Uke. I 27

Uke. II

Uke. I 30

Uke. II

Four Short Canons (No.4)

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Konrad M. Kunz
(1812-1875)

Allegretto

Ukulele I

1/2 CI

mf

Uke. I

4

Uke. I

8

Uke. I

11

P
R
E
V
I
E
W

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Uke. I

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

V

Four Short Canons (No.4)

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Konrad M. Kunz
(1812-1875)

Allegretto

Ukulele II (Low G)

mf

Uke. II

Uke. II

Uke. II

P
R
E
V
I
E
W

Uke. II

15

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

Uke. II

20

3 4 0 2 3 2 1 3 2

Uke. II

25

1/2CI

Note 2

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

P
R
E
V
I
E
W

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

Uke. II

29

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

La Florentine

(Full Score. See parts for tablature)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Francois Couperin
(1668-1733)

Allegretto con tenerezza

Ukulele I (Low G)

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

i m m i m m i m a

P leggiero

let ring-----|

i m m i m

**P
R
E
V
I
E
W**

i i

i m m i m

p p p

III

III

1.

p

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9 2.

Uke. I *a i a a i a a*

Uke. II

p let ring----- *mp* let ring-----

m *p* *m* *p*

12

Uke. I

Uke. II

- (let ring)-----

m *p*

15 V

Uke. I

Uke. II

p p p etc.

18 Note 2 III II

Uke. I

Uke. II

P
R
E
V
I
E
W

let ring-----

m
I

4
2
3 *p* 0

i i a a i a

4

1 ③

p

21

Uke. I

Uke. II

III

mp

24

Uke. I

Uke. II

27

Uke. I

Uke. II

1/2C

P
R
E
V
I
E
W

30

Uke. I

Uke. II

poco rit

m

p

33

Uke. I

Uke. II

p
a tempo

Note 1

m i m i

37

Uke. I

Uke. II

m

40

Uke. I

Uke. II

I

44

Uke. I

Uke. II

i m i

m

p

p

1. 2.

P
R
E
V
I
E
W

V III

i i i

La Florentine

(Part, Ukulele I)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Francois Couperin
(1668-1733)

Allegretto con tenerezza

Ukulele I
Low G

i m m i m m i m a

let ring-----|

P leggiero

T
A
B

P R E V I E W

Uke. I

4 III

T
A
B

V

Uke. I

7 III

p

T
A
B

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Uke. I

9 [2.] *a i a a i a a*
p let ring----- | *mp* let ring ---

Uke. I

12 (let ring) -----

Uke. I

15 V

Uke. I

18 Note 2 III II

P
R
E
V
I
E
W

let ring----- |

p

Uke. I

21 III
mp

Uke. I

Uke. I

27 1/2C

Uke. I

30 poco rit.

P
R
E
V
I
E
W

Uke. I

33

p
a tempo

T
A
B

Uke. I

37

T
A
B

Uke. I

40

T
A
B

P
R
E
V
I
E
W

V III

6 8 5 8 6 0

1 4 4 2

0 1 1 3 3
2 2 2

Uke. I

44

1. 2.

T
A
B

La Florentine

(Part, Ukulele II)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Francois Couperin
(1668-1733)

Allegretto con tenerezza

Ukulele II
Low G

p leggiero

Note 1

Uke. II

p cresc.

Uke. II

p

Uke. II

p

P
R
E
V
I
E
W

24

Uke. II

mp

31

Uke. II

m

p

poco rit.

38

Uke. II

m

p

P
R
E
V
I
E
W

m i m i m

42

Uke. II

i i i i i m i

Where Is My Good Man?

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Memphis Minnie
(1897-1973)

$\text{♩} = 128$ *with swing*

Ukulele I

Ukulele II (Low G)

p *p* *p* *p sff*

P R E V I E W

Uke. I

Uke. II

Uke. I

Uke. II

Uke. I

Uke. II

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15

Uke. I

Uke. II

18

Uke. I

Uke. II

21

Uke. I

Uke. II

P
R
E
V
I
E
W

25

Uke. I

Uke. II

D.S. with repeat, then 2nd ending

p *i* *a* *m*

Where Is My Good Man?

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Memphis Minnie
(1897-1973)

Ukulele I

$\text{♩} = 128$ *with swing*

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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15

Uke. I

18

Uke. I

21

Uke. I

25

Uke. I

D.S. with repeat, then 2nd ending

P
R
E
V
I
E
W

Where Is My Good Man?

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Memphis Minnie
(1897-1973)

Ukulele II (Low G)

$\text{♩} = 128$ *with swing*

p p p p p simile

Uke. II

5

Uke. II

9

Uke. II

13

P
R
E
V
I
E
W

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Uke. II

17

Uke. II

21

Uke. II

25

P
R
E
V
I
E
W



Araber Tantz

(Full Score. See parts for tablature)

Transposed and Arranged for Ukulele
by Ellen S. Whitaker

Klezmer tune transcribed from
Naftule Brandwein Orchestra in 1926

Lively ♩ = 125

The image shows a musical score for two ukuleles, Ukulele I and Ukulele II, in 4/4 time. The key signature has one flat (Bb). The tempo is marked 'Lively' with a quarter note equal to 125 beats per minute. The score is divided into measures 1 through 7. Ukulele I plays a melodic line with notes and rests, while Ukulele II provides a harmonic accompaniment with chords and triplets. Chord symbols C, Fm, and Db are indicated above the staves. Ukulele II includes specific fingering and strumming patterns such as '1/2CIII', '1/2C', '1/2CIV', and '1/2CIII'. A large, vertical 'PREVIEW' watermark is centered over the right side of the score. A 'Note' box is present on the right side of the second system.

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2

9 Fm *m i m*

Uke. I

Uke. II

11 C *i m m i* 3

Uke. I

Uke. II

13 C

Uke. I

Uke. II

15 C

Uke. I

Uke. II

17 Fm 3

Uke. I

Uke. II

P
R
E
V
I
E
W

Uke. I

19 C *i m i* Bbm *i m i* 1. C *m* 3

Uke. II 3/4CI 4 0 0

Uke. I 21 2. C Bbm C *i m m i*

Uke. II 3/4CI

Uke. I 23 C *m i m i m* 3 4

Uke. II 3/4CI

Uke. I 25 1. C *m* 2. C *m*

Uke. II 4 0 0 4 0 0

P
R
E
V
I
E
W

Araber Tantz

(Part, Ukulele I)

Transposed and Arranged for Ukulele
by Ellen S. Whitaker

Klezmer tune transcribed from
Naftule Brandwein Orchestra in 1926

Lively ♩ = 125

Ukulele I (Low G)

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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Uke. I

15 C Bbm C

i m i m i m

T
A
B

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

Uke. I

18 Fm

T
A
B

1 7 0 4 3 1

3

Uke. I

21 C Bbm

m i m

T
A
B

0 7 3 1 4 3 1

Uke. I

24 C Bbm C

m i m

1. C m 2. C m

T
A
B

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

1. C m

T
A
B

0 7 0 4 3 1

3

C Bbm

m i m i m i m i m

T
A
B

0 1 0 1 3 3 1 4 3 1

P
R
E
V
I
E
W

Araber Tantz

(Part, Ukulele II)

Transposed and Arranged for Ukulele
by Ellen S. Whitaker

Klezmer tune transcribed from
Naftule Brandwein Orchestra in 1926

Lively ♩ = 125

Ukulele II (Low G)

Chords: C, *am*, Fm

Uke. II

Chords: C, D

Uke. II

Chord: C

Uke. II

Chords: C, *Db*, C

P
R
E
V
I
E
W

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Uke. II

9 C Fm

Uke. II

11 C

Uke. II

13 C

Uke. II

15 C 3/4 CI C a m i

P
R
E
V
I
E
W

Uke. II

17 C Fm C 3/4CI

Uke. II

20 1. C

3/4CI

Uke. II

22 C

3/4CI

P
R
E
V
I
E
W

Uke. II

24 C Bbm 3/4CI 1. C 2. C

Andante (Op. 60, No. 14)

(Full Score. See parts for tablature.)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andante ♩ = 100

Ukulele I

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

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P
R
E
V
I
E
W

Uke. I

13 *m* *i* *i* *m* *a* *m* *m* *i* *rit.*

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

Uke. II

i *i* *i* *i*

p *p* *l*

rit. *m* *m* *i*

Note 3

P R E V I E W

Uke. I

17 *a* *tem* *m*

mp *mf*

Uke. II

m *i* *i*

p

a *i*

Uke. I

22

Note 4

Uke. II

rit. *i* *i*

p *p* *p*

Andante (Op. 60, No. 14)

(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andante ♩ = 100

Ukulele I

mp

Uke. I

mp

Uke. I

mf

Note 1

P
R
E
V
I
E
W

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Uke. I

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

p *mp* *mp* *rit.* *mf*

T A B 3 2 1 2 0 5 5 5

P
R
E
V
I
E
W

Uke. I

17 *m* *c*

mp *a tempo* *mf*

T A B 4 0 0 0

a *i*

mf

T A B 2 2 2 0

Uke. I

22 *m*

rit. *mf*

Note 4

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

Andante (Op. 60, No. 14)

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andante ♩ = 100

Ukulele II (Low G)

i
P
mp

Uke. II

i
P

Uke. II

m
m
i
i
i
m
p
mf
p

Note 2

P
R
E
V
I
E
W

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Uke. II

13 *i i i i m*

p p p

mp mp

rit. mf

Note 3

TAB

P
R
E
V
I
E
W

Uke. II

17 *m i i*

mp mf a te

TAB

Uke. II

22

p p p

rit.

TAB

Funeral March

First Theme

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Frederic Chopin
(1810-1849)

Lento ♩ = 60

The image displays a musical score for two ukuleles, Ukulele I and Ukulele II (Low G), for the first theme of Chopin's Funeral March. The score is in 4/4 time and begins with a tempo marking of **Lento** at 60 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each containing two staves. The first system covers measures 1-3, the second system measures 4-6, the third system measures 7-9, and the fourth system measures 10-12. Ukulele I plays a melodic line with slurs and accents, while Ukulele II provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano), *m* (mezzo-forte), and *mf* (mezzo-forte). A large, vertical watermark reading "PREVIEW" is centered over the right side of the score.

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13

Uke. I *m* *m* *i* *i* *m*

Uke. II *mp* *mf* *p* *p* *p* *p* *p* *p*

16

Uke. I *a* *m* *i* *m* *a* *a* *m* *i*

Uke. II *f* *a* *m* *i* *p* *p*

18

Uke. I *m* *i* *m* *i*

Uke. II *p* *p*

21

Uke. I *a* *i* *m* *i* *a* *i* *m* *i*

Uke. II *p* *mf* *i* *m*

P
R
E
V
I
E
W

Note

a *m* *i*

Uke. I *m*

Uke. II *i* *m* *p* *p* *p* *p* *p*

P
R
E
V
I
E
W

Uke. I *mf*

Uke. II *mf*

Uke. I *mp*

Uke. II *mp*

Funeral March

First Theme
(Part, Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Frederic Chopin
(1810-1849)

Lento ♩ = 60

m i m i m i m i m i

Ukulele I

TAB 4/4 2 2 2 2 2 2 2 1 0

Uke. I

4

TAB 1 0 2 2 2 2

Uke. I

7

TAB 5 3 1 0 0 1

Uke. I

10

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

P
R
E
V
I
E
W

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Uke. I

13 *m* *mp* *mf* *m* *i* *m* *i* *m*

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

Uke. I

16 *a* *m* *i* *m* *p* *f* *f*

TAB: 0 0 1 3 0 0 1 3

a *a* *i*

P
R
E
V
I
E
W

16 *m* *i* *m* *mf* *mf* *mf*

TAB: 1 0 1 2 1

Uke. I

19 *mp* *mp* *mp*

TAB: 3 3 3

19 *i* *m* *i* *m* *i* *mp* *mp* *mp*

TAB: 2 2 2 1 0

Uke. I

22 *m* *mp* *f*

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

Uke. I

25

mf

T 0 | 3 | 2 | 1 |

A 3 | 2 | 2 | 1 |

B 2 | 2 | 2 | 1 |

Uke. I

28

mp

T 0 | 3 | 2 | 1 |

A 1 | 1 | 1 | 2 |

B 1 | 1 | 1 | 2 |

P
R
E
V
I
E
W



Funeral March

First Theme (Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Frederic Chopin
(1810-1849)

Lento ♩ = 60

Ukulele II (Low G)

Ukulele II (Low G) measures 1-4. The staff shows a treble clef, key signature of one flat, and 4/4 time. The notes are: 2 (p), 2 (p), 2 (p), 3, 2, 2, 2, 3, 2, 2, 2, 3, 4 (i). The ukulele tablature below shows: 2, 2, 2, 2, 2, 2, 2, 3.

Uke. II

Uke. II measures 5-6. The staff shows a treble clef, key signature of one flat, and 4/4 time. The notes are: 3, 2, 4, 2, 4. The ukulele tablature below shows: 2, 3, 2, 3.

Uke. II

Uke. II measures 7-8. The staff shows a treble clef, key signature of one flat, and 4/4 time. The notes are: 3, 2, 4, 2, 4. The ukulele tablature below shows: 2, 2, 2, 2, 3, 2, 3.

Uke. II

Uke. II measures 9-12. The staff shows a treble clef, key signature of one flat, and 4/4 time. The notes are: 3, 2, 4, 2, 4, 3, 2, 4, 2, 4, 3, 2, 4, 2, 4. The ukulele tablature below shows: 2, 3, 2, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 3. Dynamics include *mf* and hairpins.

P
R
E
V
I
E
W

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Uke. II

13

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

Uke. II

16

p *f* *p* *p* *p* *p*

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

Note

1 4 2 2 4

Uke. II

19

mp

p

3 2 2 3 4

2 2 2 3

P
R
E
V
I
E
W

Uke. II

22

mf *f* *p* *p* *p* *p* *p*

i *m* *i* *m*

Uke. II

25

mf

Uke. II

28

mp

P
R
E
V
I
E
W



Please note:
In print version of the book,
all images will be in black
and white.



Freylechs from Warsaw

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Klezmer Traditional

Fast ♩ = 120

Ukulele I (Low G)

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

Note 1 let ring-----

Ukulele II (Low G)

a
m

p Note 1

4

m

② ③

7

II

Note 2

p

10

m *a* *m*

I II

② ③ ② 2 ②

P
R
E
V
I
E
W

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13

16

19 (3/4CII) -----|

22

D.C. al Fine

P
R
E
V
I
E
W

m a m i

3/4CII

Freylechs from Warsaw

(Part, Ukulele I)

Arranged for Ukuleles
by Ellen S. Whitaker

Klezmer Traditional

Fast ♩ = 120

Ukulele I (Low G)

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

Note 1 let ring-----|

Uke. I

②

Uke. I

Note 2

Uke. I

② ③ ② 2 ②

P
R
E
V
I
E
W

0

II

②

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Uke. I

Uke. I

Uke. I

Uke. I

D.C. al Fine

P
R
E
V
I
E
W

Freylechs from Warsaw

(Part, Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Klezmer Traditional

Fast ♩ = 120

a
m

Ukulele II
(Low G)

Ukulele II (Low G) measures 1-3. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a guitar-style tablature with strings labeled T, A, B. A box labeled "Note 1" is placed under the first measure. Dynamics include "p" and "a m".

Uke. II

Uke. II measures 4-5. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a guitar-style tablature with strings labeled T, A, B.

Uke. II

Uke. II measures 6-7. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a guitar-style tablature with strings labeled T, A, B.

Uke. II

Uke. II measures 8-10. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a guitar-style tablature with strings labeled T, A, B.

P
R
E
V
I
E
W

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13

Uke. II

16

Uke. II

19

Uke. II

22

Uke. II

D.C. al Fine

P
R
E
V
I
E
W

Musette

from English Suite No. 2
(Full Score. See parts for tablature.)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Johann Sebastian Bach
(1685-1750)

Andantino grazioso

Ukulele I

Ukulele II (Low G)

p dolce
i p p i m m i i i p p i

p legato

Uke. I

Uke. II

Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

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Uke. I *mf* *tr.* 3-1-3-1

Uke. II *m* *i* *p*

Uke. I ③ ② ②

Uke. II

Uke. I *p* *cresc.*

Uke. II

Uke. I *mf* *p*

Uke. II *m* *i* *m* *m* *i* *i* *p* *p*

let ring-----|

P
R
E
V
I
E
W

18

Uke. I *tr.*

Uke. II

20

Uke. I *tr.*

Uke. II

resc.

22

Uke. I *tr.* *i* *m*

Uke. II

P
R
E
V
I
E
W

24

Uke. I II |1. V |2.

Uke. II

mf *mp*

Musette

from English Suite No. 2
(Part, Ukulele I)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Johann Sebastian Bach
(1685-1750)

Andantino grazioso

Ukulele I

II
1
tr. 2-1-2-1
0
P dolce

T
A
B
4/4
2 2
3 2
0 2 3 2
0 0 0

Uke. I

3
tr. 1-0-1-0
m a m

T
A
B
tr.
2 0
3 5 2 3

Uke. I

6
V ② II
3 1 4 3 0 2 1
②

T
A
B
0 7 5 8 7 0 3
0 7 5 8 7 0 3

Uke. I

10
tr. 3-1-3-1 ②
②

T
A
B
tr.
7 5 8 5 7 8 7 8 7 8 5
7 8 7 5 8 7 0 3

P
R
E
V
I
E
W

tr. 2 1
V 1 1
mf

T
A
B
tr.
3 2
3 5 5

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Uke. I

13

p *cresc.*

Uke. I

16

mf

Uke. I

20

tr.

Uke. I

23

mf *mf* *mp*

P
R
E
V
I
E
W

tr. *i m i m i*

Musette

from English Suite No. 2
(Part, Ukulele II)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Johann Sebastian Bach
(1685-1750)

Andantino grazioso

Ukulele II (Low G)

i p p i m m i i p p i

p legato

p p p p p p p

TAB 4/4 2 0 4 2

7

Uke. II

3

TAB 2 0 2 0

0 0 2 0 0

3

TAB 3 1 0 2

0 0 0 0

P
R
E
V
I
E
W

Uke. II

6

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

7 7 7 7 7 7 7 7

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Uke. II

9

2.

mf

m i

p

Uke. II

12

Uke. II

15

cresc.

Uke. II

18

P
R
E
V
I
E
W

m i m m i i

let ring-----

p

Uke. II

21

cresc.

mf

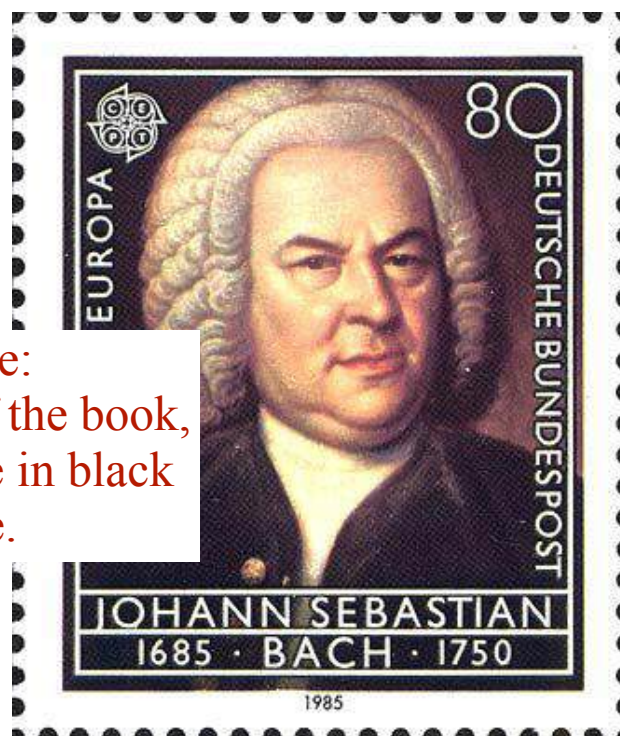
Uke. II

24

mp

P
R
E
V
I
E
W

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Two Part Invention in C Major

(Full Score. See parts for tablature)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Johann Sebastian Bach

Allegro ♩ = 144

Ukulele I

Ukulele II (Low G)

Uke. I

Uke. II

Uke. I

Uke. II

Uke. I

Uke. II

P
R
E
V
I
E
W

V

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Uke. I *5* *2-1-2* *m i m i m i m a*

Uke. II *II* *1/2CII* *crescendo*

Uke. I *6* *m a* *IV* *V* *m i* *m* *II*

Uke. II

P
R
E
V
I
E
W

Uke. I *7*

Uke. II *p*

Uke. I *8*

Uke. II

Uke. I *9*

Uke. II *mp* *I* *①*

10

Uke. I *mf* V IV 3

Uke. II

11

Uke. I *p* V II

Uke. II *1/2CI* *p*

12

Uke. I

Uke. II

13

Uke. I *crescendo*

Uke. II

14

Uke. I IV III 1-3-1 II *f*

Uke. II

P
R
E
V
I
E
W

4

Uke. I

Uke. II

15

p

Uke. I

Uke. II

17

Uke. I

Uke. II

19

V

②

crescendo

VII

Note 3

Uke. I

Uke. II

20

1-2-1

①

W

Uke. I

Uke. II

21

I

poco rit.

Two Part Invention in C Major

(Part, Ukulele I)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Johann Sebastian Bach

Allegro ♩ = 144

Ukulele I

mp

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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Uke. I

5 2-1-2 *m i m i m i m a* *crescendo*

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

Uke. I

6 *m a* IV V *m i m* II

T 3 2 5 3 7
A B

Uke. I

7 *p*

T 3 7 3
A B

Uke. I

9 *mp*

T 2 5 3
A B

Uke. I

11 *più f* V II

T 5 4 5 7 8 0 2 4 5 2 4 5 2 3 5
A B

P
R
E
V
I
E
W

10 *m i m* V IV

T -5 10 2 0 3
A B

Uke. I

13 *crescendo* V

Uke. I

14 IV III 1-3-1 II

P
R
E
V
I
E
W

Uke. I

15 *p*

Uke. I

Uke. I

19 V VII

Note 3

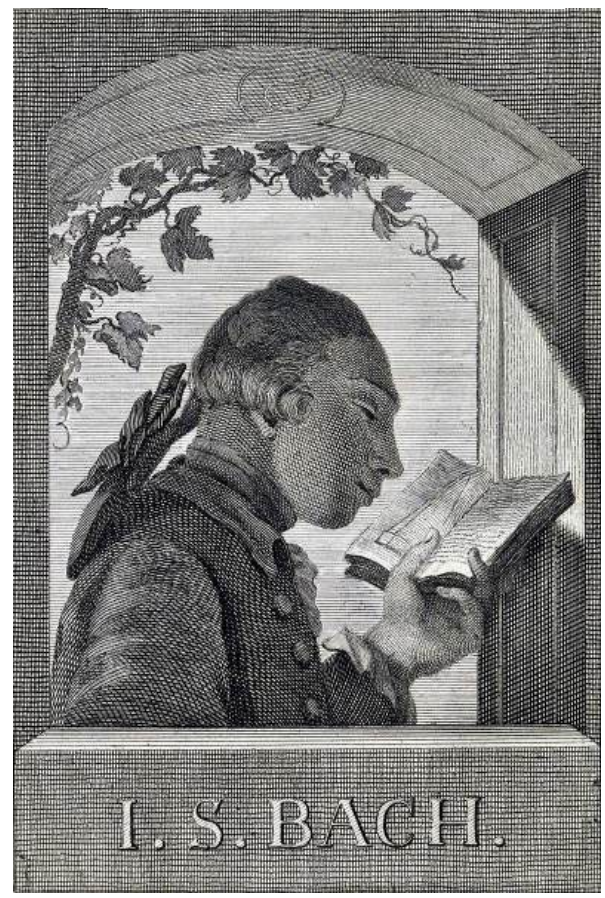
Uke. I

20

Uke. I

21

P
R
E
V
I
E
W



Two Part Invention in C Major

(Part, Ukulele II)

Edited and Arranged for Two Ukuleles
by Ellen S. Whitaker

Johann Sebastian Bach

Allegro ♩ = 144

Ukulele II (Low G)

mp

Uke. II

mf

Uke. II

mf

Uke. II

f

P
R
E
V
I
E
W

crescendo

Uke. II

7

p

T
A
B

Uke. II

8

T
A
B

Uke. II

9

mp

T
A
B

Uke. II

10

mf

T
A
B

P
R
E
V
I
E
W

Uke. II

11

1/2 CI

più f

Uke. II

12

Uke. II

13

crescendo

Uke. II

14

f

P
R
E
V
I
E
W

Uke. II

15

p

Uke. II

17

Uke. II

19

crescendo

Uke. II

21

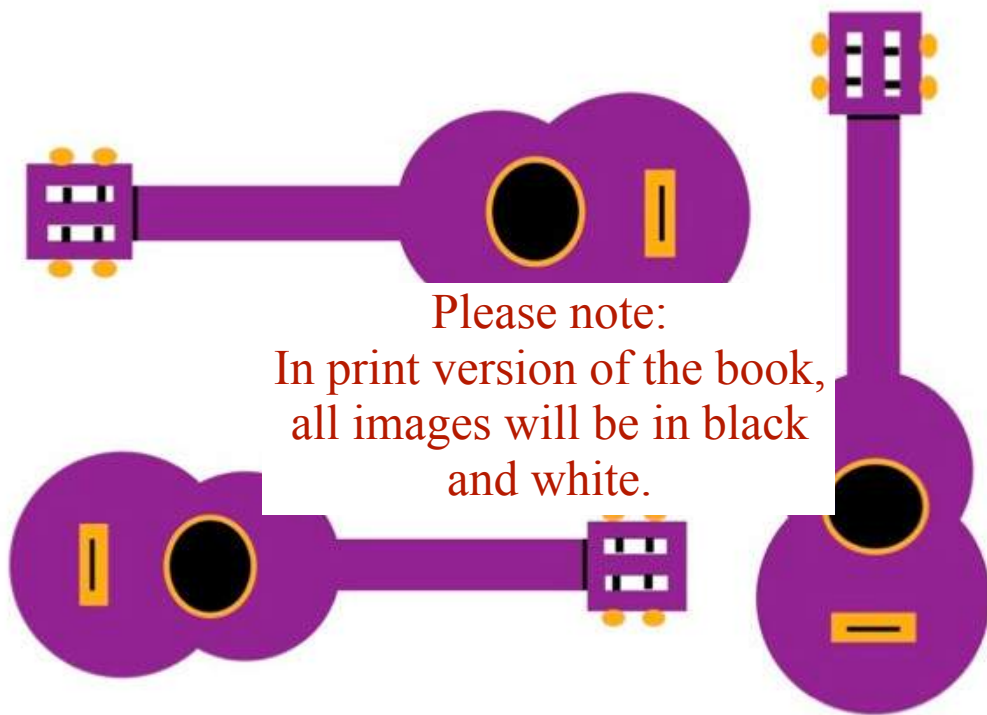
poco rit.

P
R
E
V
I
E
W

f



Music in Three Parts



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and white.



Lift Every Voice and Sing

(Full Score. See parts for tablature)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Words by James Weldon Johnson (1871-1938)
Music by John Rosamond Johnson (1873-1954)

Maestoso ♩ = 60

Ukulele I
Ukulele II (Low G)
Baritone Ukulele

The first system of musical notation for three ukuleles. It consists of three staves: Ukulele I, Ukulele II (Low G), and Baritone Ukulele. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Maestoso' with a quarter note equal to 60 beats per minute. The notation includes various rhythmic values, accidentals, and fingerings.

Uke. I
Uke. II
Bar. Uke.

The second system of musical notation for three ukuleles. It consists of three staves: Uke. I, Uke. II, and Bar. Uke. The notation continues from the first system, including various rhythmic values, accidentals, and fingerings.

P
R
E
V
I
E
W

Uke. I
Uke. II
Bar. Uke.

The third system of musical notation for three ukuleles. It consists of three staves: Uke. I, Uke. II, and Bar. Uke. The notation continues from the previous systems, including various rhythmic values, accidentals, and fingerings.

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12

Uke. I

Uke. II

Bar. Uke.

17

Uke. I

Uke. II

Bar. Uke.

P
R
E
V
I
E
W

22

Uke. I

Uke. II

Bar. Uke.

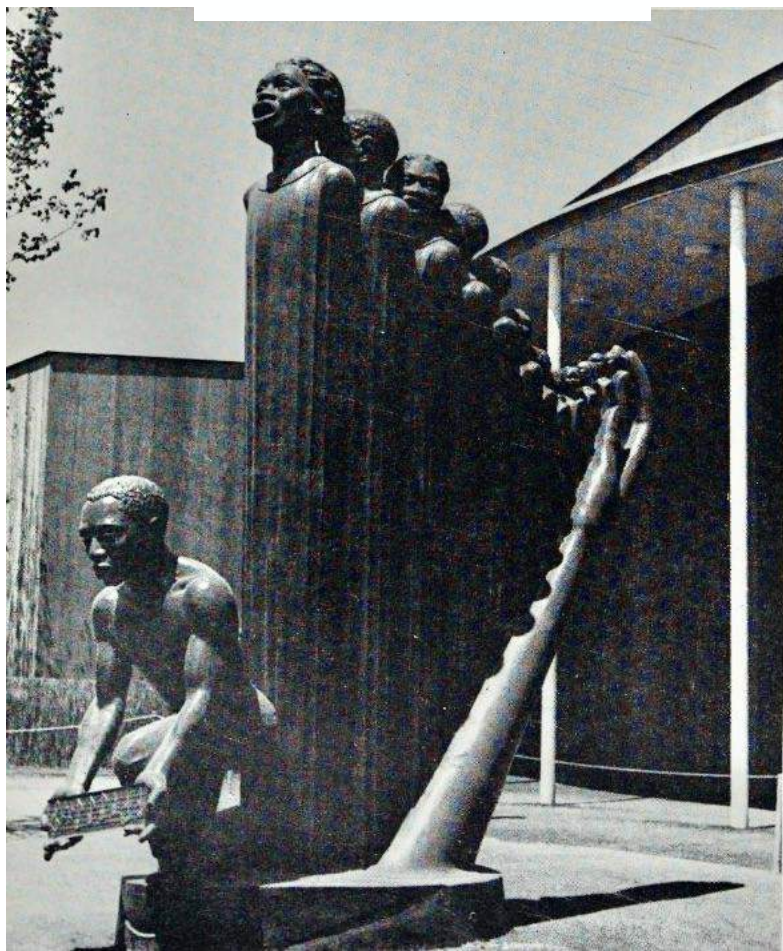
P
R
E
V
I
E
W

27

Uke. I

Uke. II

Bar.
Uke.



Lift Every Voice and Sing

(Part, Ukulele I)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Words by James Weldon Johnson (1871-1938)
Music by John Rosamond Johnson (1873-1954)

Maestoso ♩ = 60

Ukulele I

Uke. I

Uke. I

Uke. I

P
R
E
V
I
E
W

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Uke. I

22

Uke. I

27

P
R
E
V
I
E
W



Lift Every Voice and Sing

(Part, Ukulele II)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Words by James Weldon Johnson (1871-1938)
Music by John Rosamond Johnson (1873-1954)

Maestoso ♩ = 60

Ukulele II
(Low G)

Uke. II

Uke. II

Uke. II

P
R
E
V
I
E
W

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19

Uke. II

25

Uke. II

29

Uke. II

P
R
E
V
I
E
W



Lift Every Voice and Sing

(Part, Baritone Ukulele)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Words by James Weldon Johnson (1871-1938)
Music by John Rosamond Johnson (1873-1954)

Maestoso ♩ = 60

Baritone Ukulele

Bar. Uke.

Bar. Uke.

Bar. Uke.

P
R
E
V
I
E
W

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20

Bar. Uke.

24

Bar. Uke.

28

Bar. Uke.

P
R
E
V
I
E
W



Study in G-minor

(Full Score. See parts for tablature)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Mauro Giuliani
(1781-1829)

Andante ♩ = 92

Ukulele I

Ukulele II (Low G)

Baritone Ukulele

P
R
E
V
I
E
W

Uke. I

Uke. II

Bar. Uke.

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14

Uke. I *mf* *mp* *3/4* CIII *i m a m*

Uke. II *mf* *mn* ④

Bar. Uke. *mf*

P
R
E
V
I
E
W

20

Uke. I *m a m i* ②

Uke. II *a* *p* *f* *poco rit.* *a a a m* ① *mp*

Bar. Uke. *m a m a* *p* *f* *mp*

Study in G-minor

(Part, Ukulele I)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Mauro Giuliani
(1781-1829)

Andante ♩ = 92

Ukulele I

p

Uke. I

p

Uke. I

p

Uke. I

mp *mf* *mp*

P
R
E
V
I
E
W

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Uke. I

17

Uke. I

21

m a m

poco rit.

P
R
E
V
I
E
W

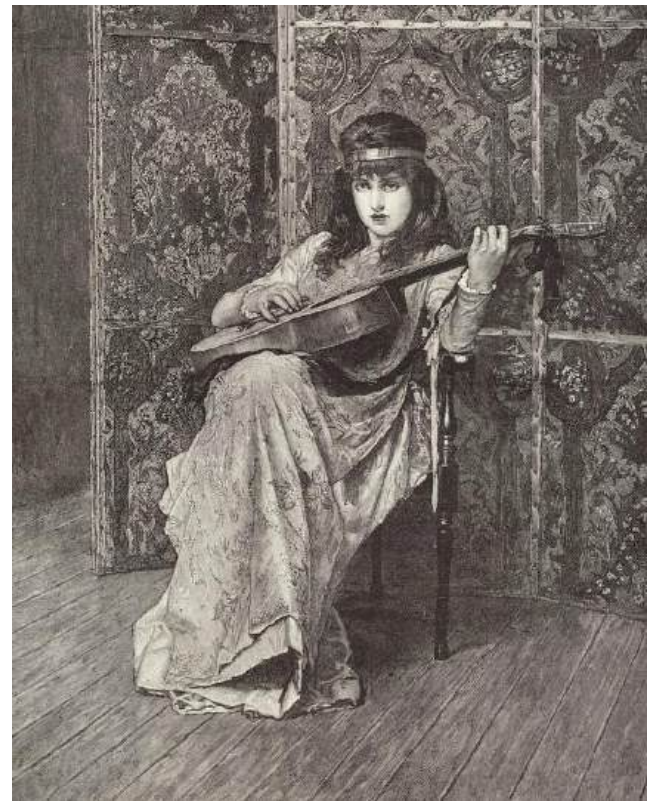
m

m a m i

②

a a m

5 5 3



Study in G-minor

(Part, Ukulele II)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Mauro Giuliani
(1781-1829)

Ukulele II (Low G)

Andante ♩ = 92

i i i

p

a
i

f

Uke. II

p

Uke. II

mf

Uke. II

a

p

poco rit.

f

a

mp

P
R
E
V
I
E
W

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Study in G-minor

(Part, Baritone Uke)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Mauro Giuliani
(1781-1829)

Andante ♩ = 92

Baritone Ukulele

p *f*

Bar. Uke.

p

Bar. Uke.

mp

Bar. Uke.

p *f* *mp*

P
R
E
V
I
E
W

mf

p

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Estudio (Op. 6, No. 8)

a.k.a. Estudio I *Studies for the Guitar by Fernando Sor*, edited by Andres Segovia

(Full Score. See parts for tablature)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andantino ♩ = 92

Ukulele I
p
legato

Ukulele II
p
legato

Ukulele III (Low G)
p
legato

Uke. I

Uke. II

Uke. III

P
R
E
V
I
E
W

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Uke. I *11* 4 2 2 1 4 3 4 -4 4 2 1 3 ② 4 -4 4 2 4

Uke. II 3 4# 4 4 2 0 3 4# 4 -4 1 2

Uke. III 4 2 1# 2 4 4

Uke. I *17* 2 -2 1 2 4 *port.*

Uke. II 1# 1#

Uke. III # 1# 2 2

**P
R
E
V
I
E
W**

Uke. I *24* 1 2 4 ① 2 3 1

Uke. II 4 2 4 1 3 2 1 4# 3#

Uke. III 2 2

30 3

Uke. I

Uke. II

Uke. III

P
R
E
V
I
E
W

35

Uke. I

Uke. II

Uke. III



Estudio (Op. 6, No. 8)

a.k.a. Estudio I *Studies for the Guitar by Fernando Sor* by Segovia
(Part, Ukulele I)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andantino ♩ = 92

Ukulele I

p
legato

T 3/4
A 4
B

Uke. I

T 3/4
A 4
B

Uke. I

T 3/4
A 4
B

P
R
E
V
I
E
W

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18

Uke. I

Uke. I

T 2 3 5 *port.* 7 3 5 7 8 5 7 8 *port.* 10

A

B

24

Uke. I

Uke. I

T 7 8 12 7 8 5 4 3 1 4 3 1 8 8 5 7 7 4

A

B

30

Uke. I

Uke. I

T 4 3 1 2 4 4 4 4 4 4 10 10 10 8 8

A

B

35

Uke. I

Uke. I

T 4 4 (-4) 4 (-4) 4 2 2 2 1 0 1 2

A 8 7 7 7 5 5 5 3 3 3 3 2 0 2 3

B

rit.

P
R
E
V
I
E
W

Estudio (Op. 6, No. 8)

a.k.a. Estudio I *Studies for the Guitar* by Fernando Sor, edited by Andres Segovia

(Part, Ukulele II)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andantino ♩ = 92

Ukulele II

p *legato* *port.*

T 3/4 3 3 3 3 2 4 5 5 5 5 3 5 7 3 5 3
A
B

P R E V I E W

Uke. II

T 6
A
B 2 3 2 0 2 0

T 2 3 3 1 0
A
B

Uke. II

T 12
A
B 3 4 0 7 5 0 3 1 0 0 4 5 1 0 0

T 4 1 7 1 7
A
B

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18

Uke. II

T
A
B

25

Uke. II

T
A
B

32

Uke. II

T
A
B

36

Uke. II

T
A
B

P
R
E
V
I
E
W

T
A
B

T
A
B

Estudio (Op. 6, No. 8)

a.k.a. Estudio I *Studies for the Guitar* by Fernando Sor, edited by Andres Segovia
(Part, Ukulele III)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Andantino ♩ = 92

Ukulele III
(Low G)

p
legato

T
A
B

3
4

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

Uke. III

6

T
A
B

3 1 0 1 0 2

Uke. III

11

T
A
B

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

P
R
E
V
I
E
W

0 2 2 0

0 3

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Uke. III

17

Uke. III

24

Uke. III

31

Uke. III

36

rit.

P
R
E
V
I
E
W

Tres Hermanicas

(Full score. See parts for tablature.)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Sephardic Traditional

Allegro ♩ = 160

Ukulele I (Low G)

Ukulele II (Low G)

Ukulele III (Low G)

Uke. I

Uke. II

Uke. III

Uke. I

Uke. II

Uke. III

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Uke. I B

Uke. II B *i* *i* *m* *m* *a*

Uke. III B *i* *m* *m* *i* *a* *m*

P
R
E
V
I
E
W

Uke. I B

Uke. II B *m* *a*

Uke. III B *m* *a*

Uke. I B

Uke. II C

Uke. III C

38

Uke. I

Uke. II

Uke. III

44

Uke. I

Uke. II

Uke. III

50

Uke. I

Uke. II

Uke. III

P
R
E
V
I
E
W

56

Uke. I

Uke. II

Uke. III

62

Uke. I

Uke. II

Uke. III

P
R
E
V
I
E
W

68

Uke. I

Uke. II

Uke. III

73

Uke. I

Uke. II

Uke. III

77

Uke. I

Uke. II

Uke. III

P
R
E
V
I
E
W

83

Uke. I

Uke. II

Uke. III

89

Uke. I

Uke. II

Uke. III

95

Uke. I

Uke. II

Uke. III

100

Uke. I

Uke. II

Uke. III

P
R
E
V
I
E
W

105

Uke. I

Uke. II

Uke. III



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Tres Hermanicas

(Part, Ukulele I)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Sephardic Traditional

Allegro ♩ = 160

A

Ukulele I
(Low G)

9

16

22

P
R
E
V
I
E
W

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Uke. I

29 C

3 *p* 2 *p* *p* *p etc.*

Uke. I

39

Uke. I

50 D

Uke. I

58

P
R
E
V
I
E
W

Uke. I

65 E *i* *a*
m

Note 1

p *p*

T A B

Uke. I

69

T A B

Uke. I

73

T A B

Uke. I

77

T A B

P
R
E
V
I
E
W

1/2 CI

T A B

Uke. I

80 **F** **10**

Uke. I

10

Uke. I

95 **G** *m* *i* *r*

Uke. I

p *p*

Uke. I

100

Uke. I

p

Uke. I

105

Uke. I

P
R
E
V
I
E
W

Tres Hermanicas

(Part, Ukulele II)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Sephardic Traditional

Allegro ♩ = 160

Ukulele II (Low G)

Ukulele II (Low G) musical notation, measures 1-6. Includes treble and tenor clefs, 3/8 time signature, and dynamics like *p* and *m*.

Uke. II

Uke. II

Uke. II

Ukulele II musical notation, measures 20-26. Includes treble and tenor clefs, 3/8 time signature, and dynamics like *p*, *m*, and *a*.

P
R
E
V
I
E
W

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26

Uke. II

31

Uke. II

35

Uke. II

C

41

Uke. II

P
R
E
V
I
E
W

50 D 1/2Cl

Uke. II

T
A
B

58

Uke. II

65 E

Uke. II

73

Uke. II

P
R
E
V
I
E
W

80 F

Uke. II

T
A
B

88

Uke. II

T
A
B

95 G *m*

Uke. II

T
A
B

102

Uke. II

T
A
B

P
R
E
V
I
E
W

m i

Tres Hermanicas

(Part, Ukulele III)

Arranged for Three Ukuleles
by Ellen S. Whitaker

Sephardic Traditional

Allegro ♩ = 160

Ukulele III (Low G)

Ukulele III (Low G) measures 1-6. The staff shows a treble clef with a 3/8 time signature. The bass staff shows a 3/8 time signature with fret numbers. Dynamics include *p* and *am*. A box labeled "Note 1" is above the first measure. A box labeled "A" is above the fifth measure.

Uke. III

Uke. III measures 7-13. The staff shows a treble clef with a 3/8 time signature. The bass staff shows a 3/8 time signature with fret numbers. Dynamics include *p*.

Uke. III

Uke. III measures 14-19. The staff shows a treble clef with a 3/8 time signature. The bass staff shows a 3/8 time signature with fret numbers.

Uke. III

Uke. III measures 20-24. The staff shows a treble clef with a 3/8 time signature. The bass staff shows a 3/8 time signature with fret numbers. Dynamics include *i*, *m*, *m*, *i*, *a*, *m*, and *p*. A box labeled "B" is above the first measure.

P
R
E
V
I
E
W

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Uke. III

27 *m a m*

T
A
B

Uke. III

35 C

T
A
B

Uke. III

43

T
A
B

Uke. III

50 D

T
A
B

P
R
E
V
I
E
W

57

Uke. III

T 5 5 3 1 0 1 3 1 0 3 1 1 0 3 1 0 0 0 1 0

A

B

65

Uke. III

[E] *m*
i

T 1 2 2 1# 3

A 1 2 2 1

B

73

Uke. III

T 1 1 1 2 0

A

B

80

Uke. III

[F]

T 0 1 0 3 0 1 0 0 1 3 3 0 1 0 3 5

A

B

P
R
E
V
I
E
W

87

Uke. III

95 G

Uke. III

100

Uke. III

105

Uke. III

P
R
E
V
I
E
W



About the Author

Ellen Whitaker is a classical guitar teacher, ukulele teacher, arranger and composer. She began teaching herself to play 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 classical 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 can be previewed at the author's website and include:

- *Jewish Traditions for Classical and Fingerstyle Guitar*
- *Music for Classical and Fingerstyle Ukulele - Low G*
- *More Music for Classical and Fingerstyle Ukulele - Low G*
- *Music for Baritone Ukulele: Classical and Fingerstyle*
- *More Music for Baritone Ukulele*
- *Christmas Music for Solo Baritone Ukulele*
- *Christmas Music for Ukulele: Low G*
- *Only Easy Music for Baritone Ukulele*
- *Only Easy Music for Ukulele: Low G*
- *Celtic Music for Baritone Ukulele*
- *Celtic Music for Ukulele - Low G*
- *Traditional Jewish Music for Ukulele - Low G: Songs and Klezmer Tunes*

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.

Author's website: EllenWhitakerGuitar.com

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Image of Five Sizes of Ukuleles

Author: Tatiana Smirnova

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Page 1

Two Ukuleles

by Ellen S. Whitaker

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Page 7

Ferdinando Carulli 1830

Image of engraving made in 1830

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Page 9

Klassische Gitarre und ihre Vorläufer - Vihuela, Barockgitarre Romantische Gitarre.jpg

Cropped version, showing only one of the four instruments in the original image.

Author Wikimedia commons user: DrTrumpet

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Page 11

Young Lady Playing the Guitar

Photograph of painting

Attributed to Julie Volpelière (1780-1842)

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Page 20

Béla Bartók in 1927

by unknown author

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Page 25:

Advertisement Poster for the German Piano Manufacturer C. Bechstein published around 1920.
This is a cropped version of the original file.

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Page 39:

Example of tablature written by Gaspar Sanz
from Instrucción de Música sobre la Guitarra Española
1674

Author: Gaspar Sanz

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Page 41:

Dedication Page showing John of Austria
from Instrucción de Música sobre la Guitarra Española
1674

Author: Gaspar Sanz

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Page 43:

The Guitarist
drawing in red chalk created in the 1720s
by Jean-Baptiste Pater

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Page 47:

Robert and Clara Schumann
Lithograph (1847)

by artist Eduard Kaiser (1820-1895)

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Page 51:

Wolfgang Mozart Signature

Traced by hand by Wikimedia user Connormah

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Page 53:

Wolfgang Amadeus Mozart and Thomas Linley in the family of Gavard des Pivets in Florence

Anonymous painter of the French School

1770

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Page 55:

Wolfgang Amadeus Mozart in 1767

Unknown Author

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Page 73:

Noël dans l'Ukraine - les mascarades enfantines

Children dressed up as animals, men and women sing songs celebrating Christmas,

Ukraine, illustration from L'Illustration, year 49, no 2544, November 28, 1891

Author: Frédéric de Haenen, (1853–1928)

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Page 95:

Memphis Minnie, October 10, 1930

Unknown Author

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Page 115

The only known photograph of Frédéric Chopin

by Louis-Auguste Bisson (1814–1876)

circa 1849

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Page 118

Pogrzeb huculski English: Hutsul Funeral, oil on canvas painting 1882

Teodor Axentowicz (1859–1938)

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Page 133:

Portrait of Bach on 1985 Europa Postage Stamp

Author of portrait: Elias Gottlob Haussmann (1695-1774)

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Page 141:

Portrait of Johann Sebastian Bach, print

Print maker: Carl Wilhelm Griesßmann (1765 - After 1805)

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Page 147

Three Ukuleles

by Ellen S. Whitaker

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Page 151:

Lift Every Voice and Sing (also known as The Harp), a sculpture in plaster created by African-American artist Augusta Savage (1892 – 1962) for the 1939 New York World's Fair and located adjacent to the Fair's Contemporary Arts Building. The sculpture was destroyed at the Fair's end in 1940.

This photograph was published in the book "American Negro art" (New York: New York Graphic Society, 1960), by Cedric Dover (1904 – 1961) where it is credited to Carl Van Vechten (1880 – 1964).

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Page 153:

Bob Cole and John Rosamond Johnson, African American composers
circa 1890 (Bob Cole was alive 1869-1911)

Author: White Studios

Source: <http://www.musicals101.com/1890-1900.htm>

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Page 155:

Title: Participants, some carrying American flags, marching in the civil rights march from Selma to Montgomery, Alabama in 1965

(1999 or 2000, from a photo taken in 1965). Title devised by Library of Congress staff.

Author: Library of Congress

Photographer: Peter Pettus

Exhibited: "Voices of Civil Rights" at the Library of Congress, Washington, D.C., 2005.

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Page 157:

James Weldon Johnson

Unknown photographer

Published 1902

Source: Twentieth Century Negro Literature <http://www.gutenberg.org/etext/18772>

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Page 161:

Fanny Bunter, a character in "New Men and Old Acres"

engraving by Gregory, Edward John (1850-1909);

Cropped version of a photographic reproduction of

Illustration for The Illustrated London News, 27 June 1891.

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Page 167:

Portrait of Fernando Sor

Godefroy Engelmann (1788–1839)

After Joseph Bordes (1773–1838)

lithograph, circa 1825

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Page 180:

Thessaloniki Jewish Women Dancing Postcard.

Scanned Ottoman Postcard Created before 1012.

Unknown author.

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