More Music For
Classical and Fingerstyle
Ukulele

by Ellen S. Whitaker

Low G Tuning
Classical Repertoire and Traditional Favorites
Tablature and Standard Notation
Easy, Intermediate and Advanced Levels

Press For Peace Music Publications

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More Music For Classical and Fingerstyle Ukulele

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Introduction

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

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

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

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

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

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

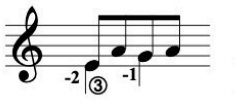
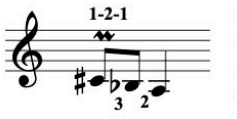
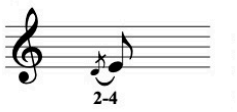
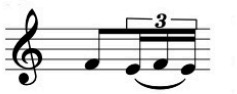
notes that would be unavailable on the ukulele were sometimes omitted and or replaced by another member of the present chord rather than to leave the melody note unaccompanied. Octave displacement was used on occasion in order to retain a voice within the texture and keep it all within the ukulele's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

Glossary

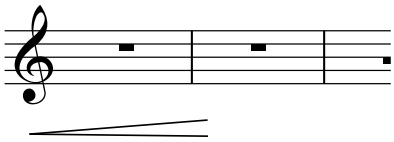
a tempo	Back to the original tempo
accelerando	Gradually speed up
Alla marcia e molto marcato	In the manner of a march and very marked
Allegretto	Pretty lively and cheerful. Not quite as quick as Allegro
Allegro	Quick. lively, bright
Andante	Flowing, slowish but not slow
cresc. poco a poco	*Crescendo*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

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

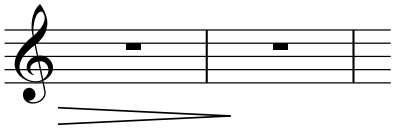
Notation Key

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

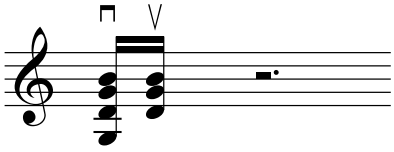
Notation Key (Page 2 of 3)



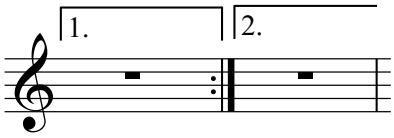
Crescendo. Gradually increase volume.



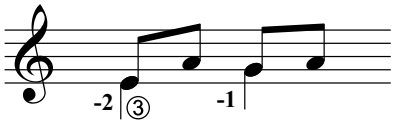
Decrescendo. Gradually decrease volume.



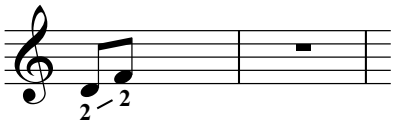
Strum down. Strum up. (Respectively)



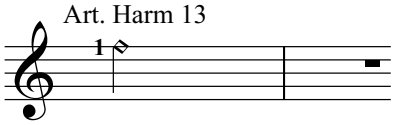
First ending and second ending. Play the music under the line marked "1" only the first time through the passage. Skip the first ending the second time the passage is played, and go to the second ending.



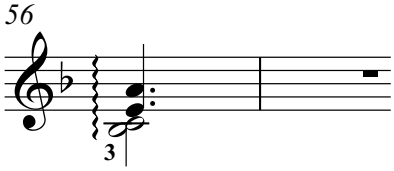
A dash in front of a left hand finger number indicates a guide finger. The finger has already been on the same string and will lightly glide to the note with the dashed finger number beside it.



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

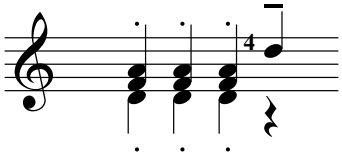


Artificial harmonic. While holding down an F with the left hand at the first fret of the second string, execute the harmonic with the right hand marking the node at the 13th fret with the i finger while plucking with the a finger.

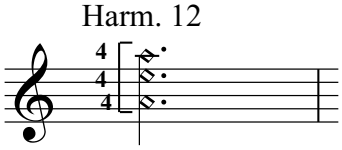


Arpeggio. Instead of articulating all of the notes of the chord simultaneously, stagger them ("roll" the chord) by plucking the notes one at a time in rapid succession beginning with the 4th string.

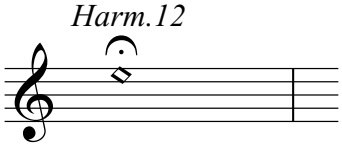
Notation Key (Page 3 of 3)



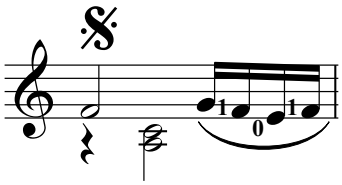
The dots above and below the notes of the chord indicate staccato, which means play the chords detached from one another, rather than smoothly.
The line above the D is a tenuto mark, which means hold the note until the very end of its written value (and maybe even a little more).



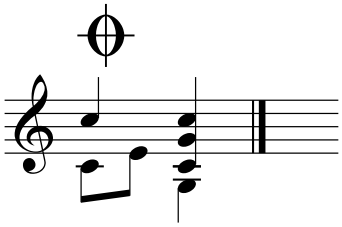
Natural harmonics at the 12th fret. Mark the 12th fret node by lightly placing the 4th finger across the 1st three strings. Pluck the strings and then release the node by removing the 4th finger from the strings.



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



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

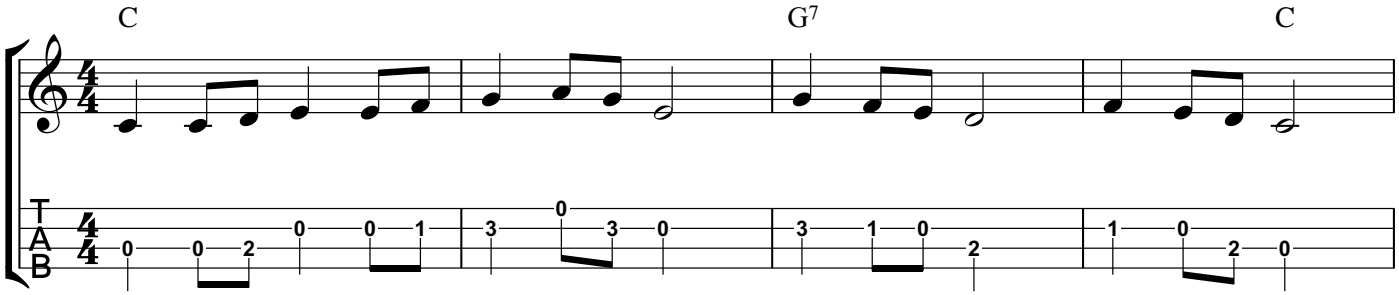


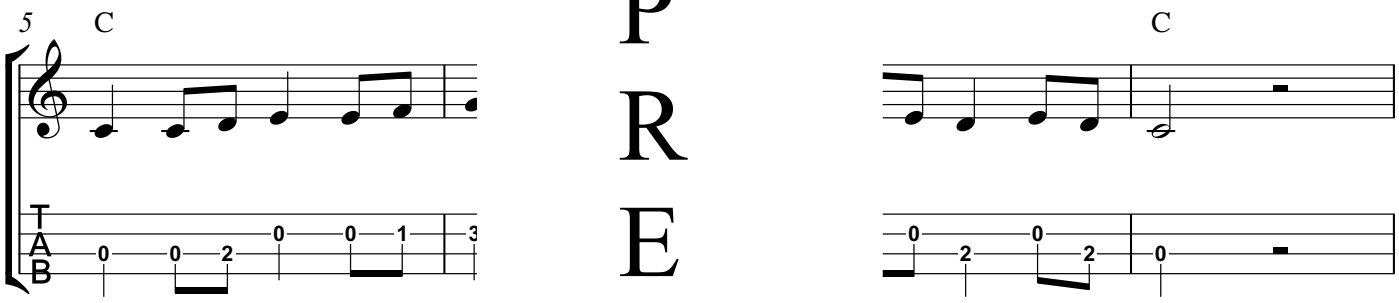
Coda symbol. This is the spot you will jump to when following the instruction "To Coda."

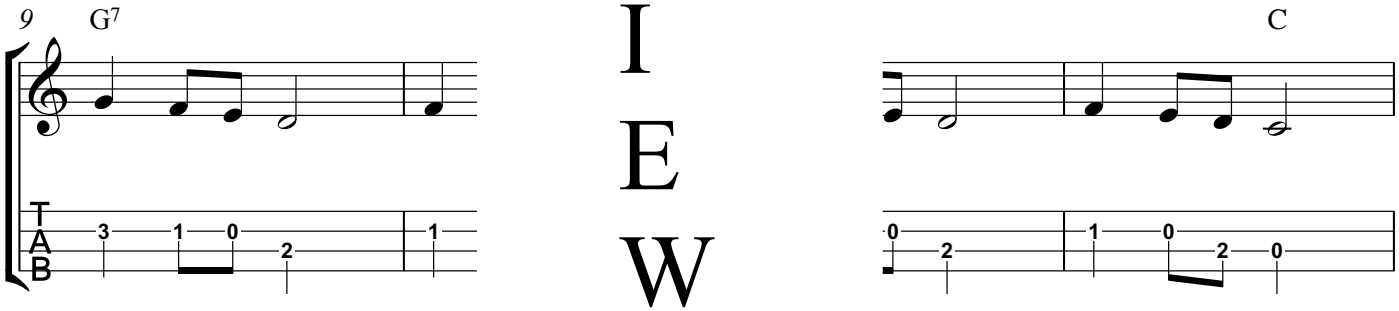
Long, Long Ago

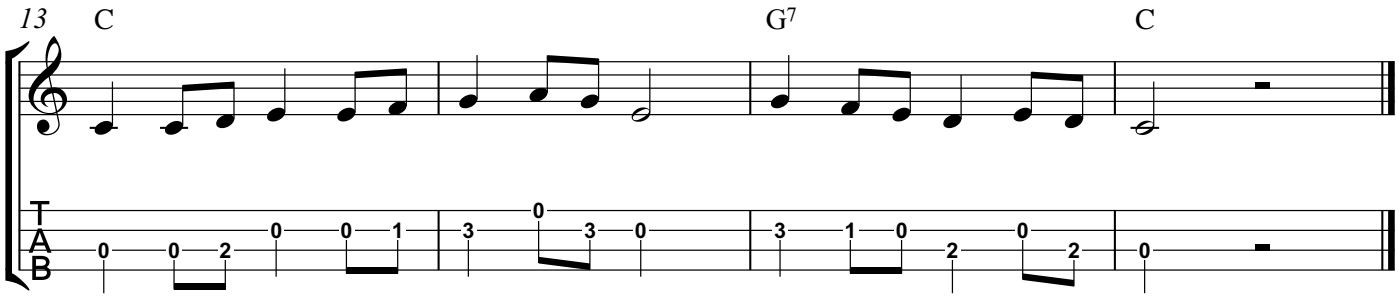
Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional









PREVIEW

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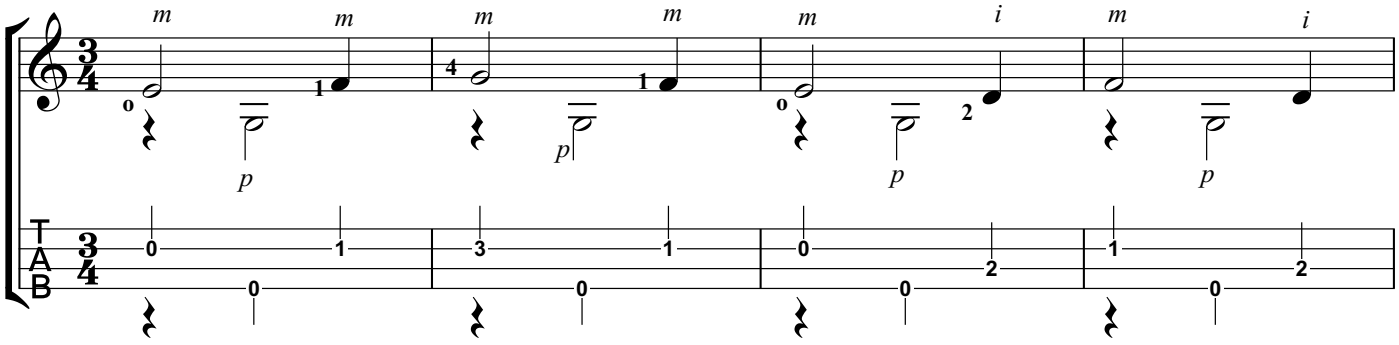
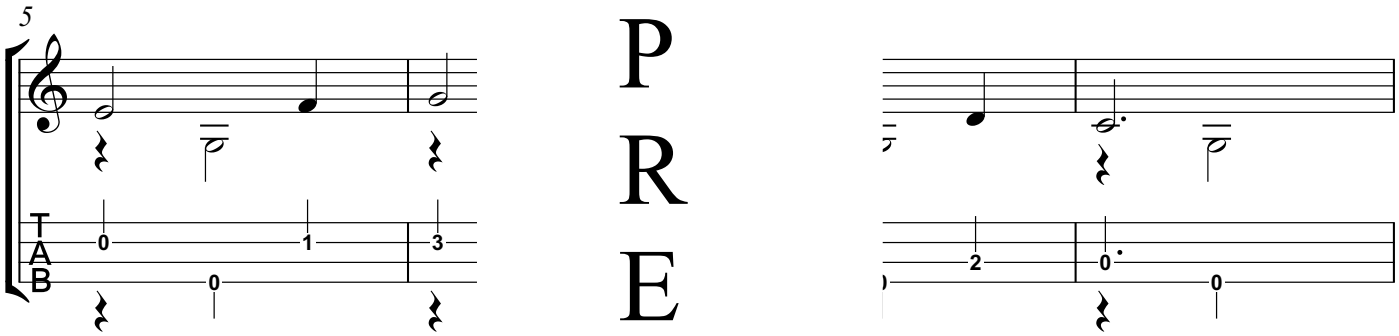
Second Prelude

Low G

Ellen S. Whitaker
(b. 1957)

Allegro





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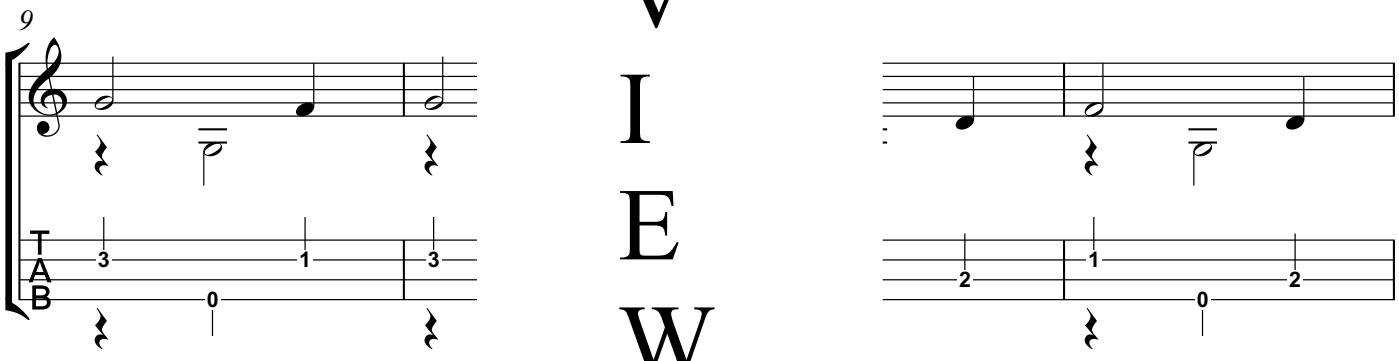

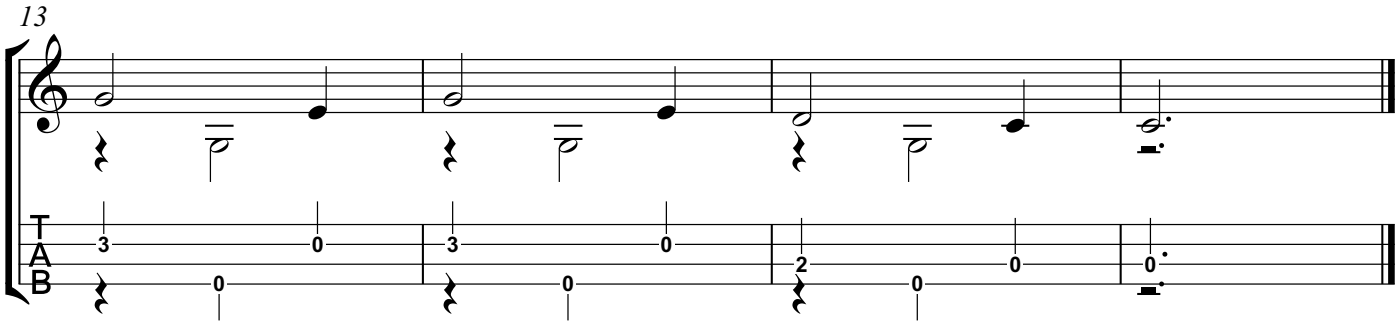

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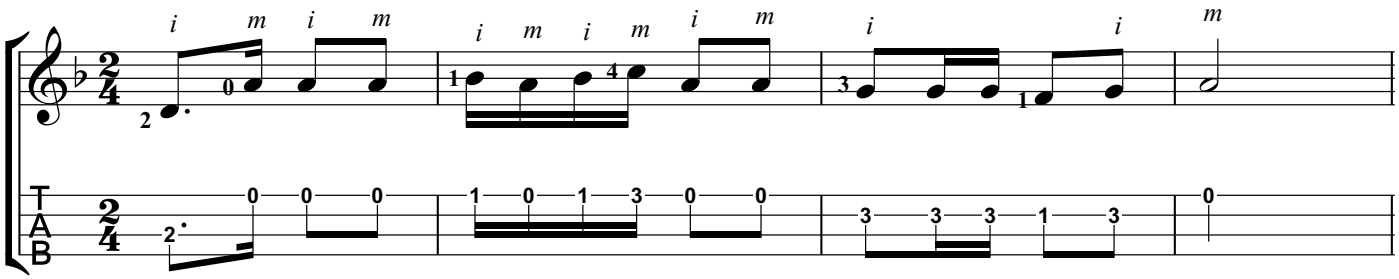
Üsküdar'a Gider Iken

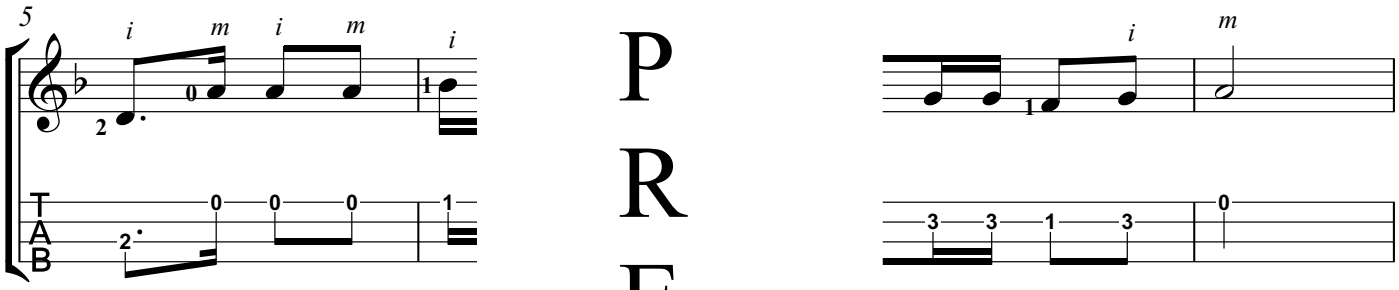
Transcribed and Edited for Ukulele
by Ellen S. Whitaker

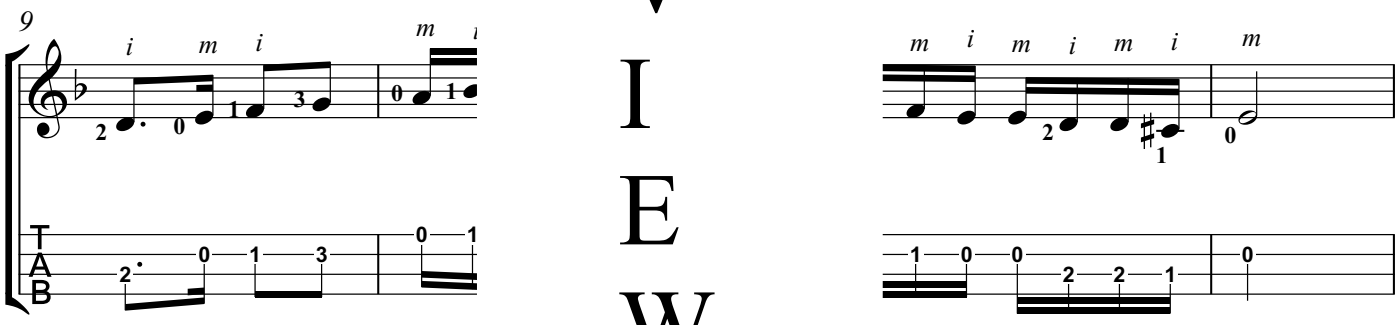
Turkish Folk Song

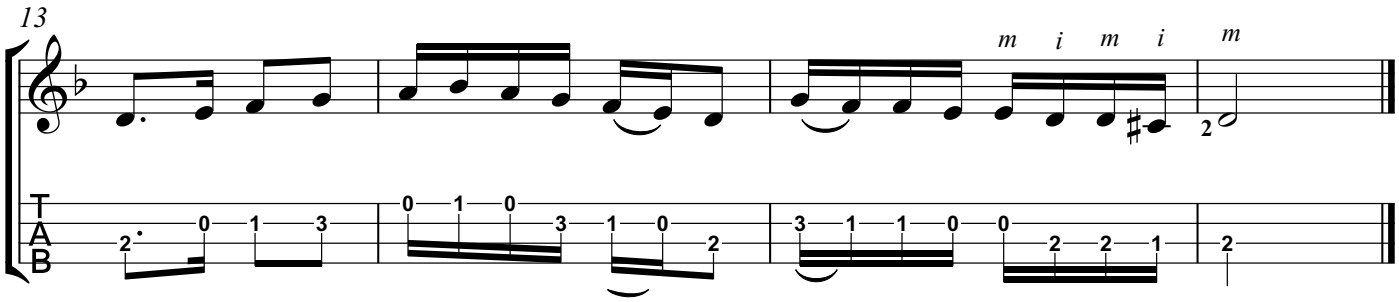
Low G

Moderato









PREVIEW

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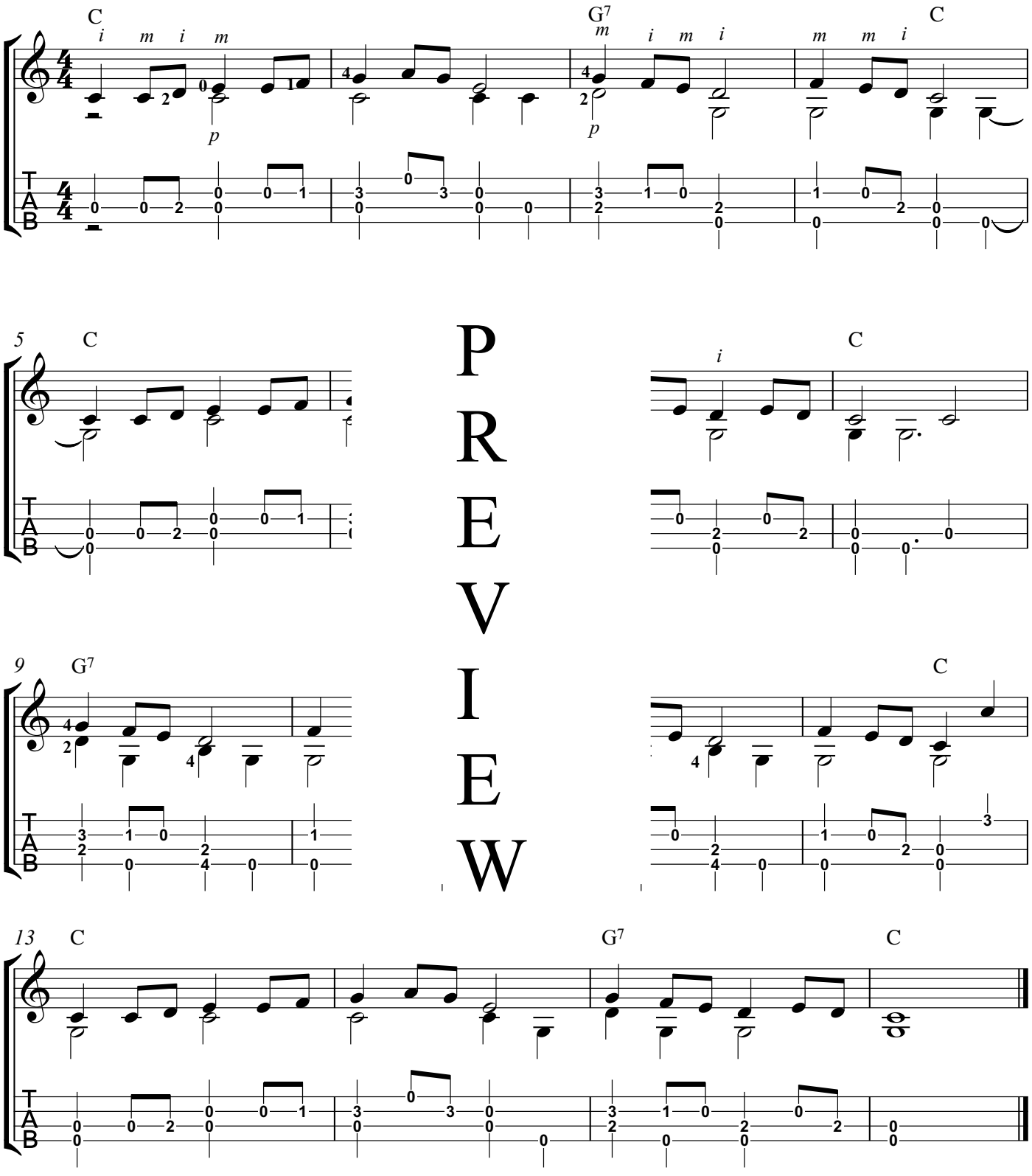
Long, Long Ago
(With Harmony)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional

Low G



PREVIEW

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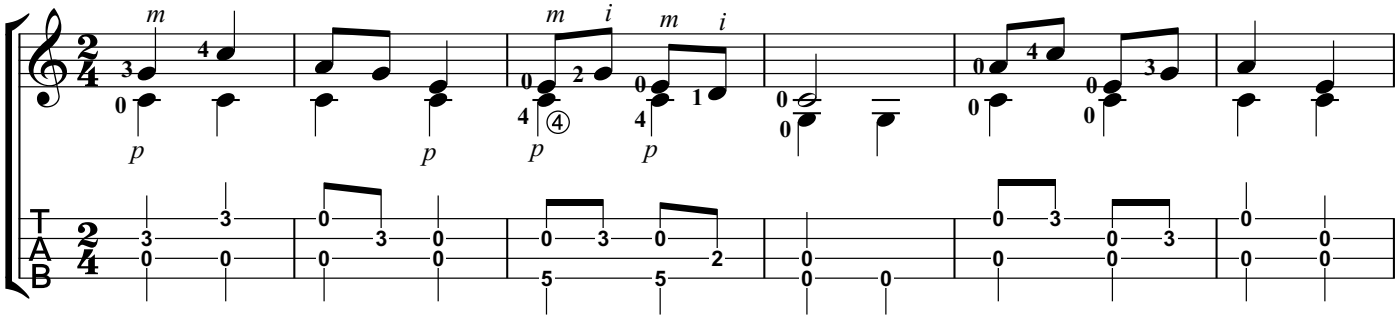
The Bamboo Flute

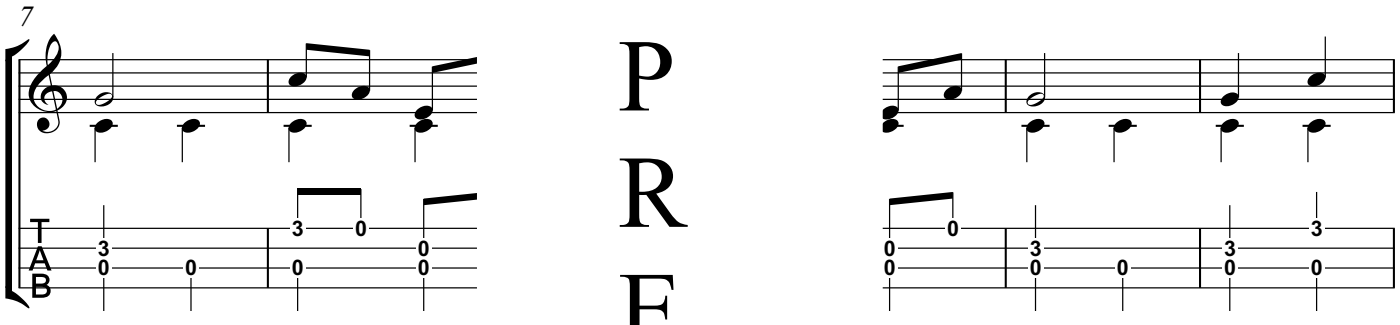
Arranged for Solo Ukulele
by Ellen S. Whitaker

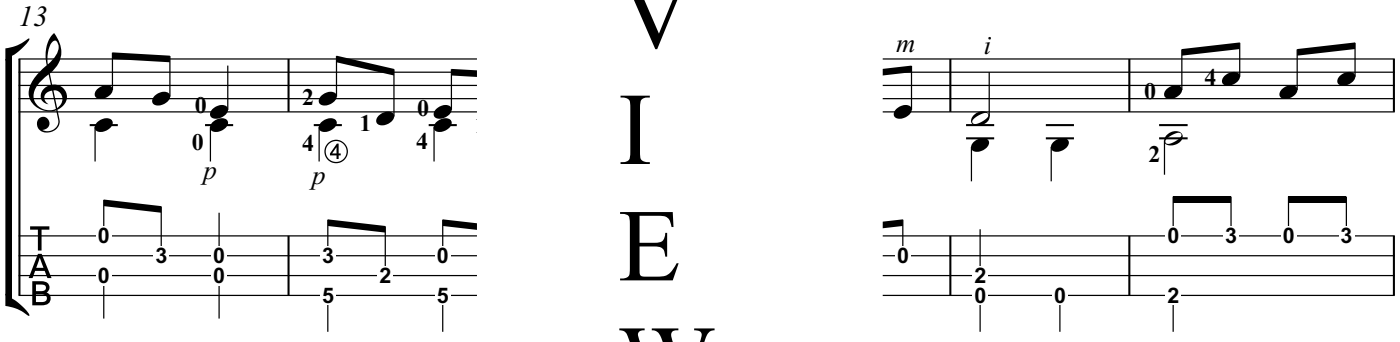
Chinese Traditional

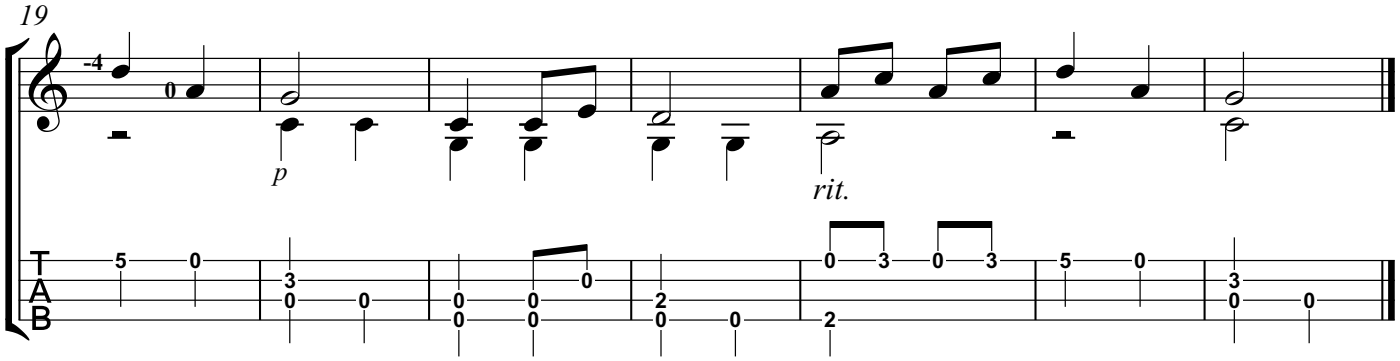
Low G

Andante









PREVIEW

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Lesson (Opus 60, No. 2)

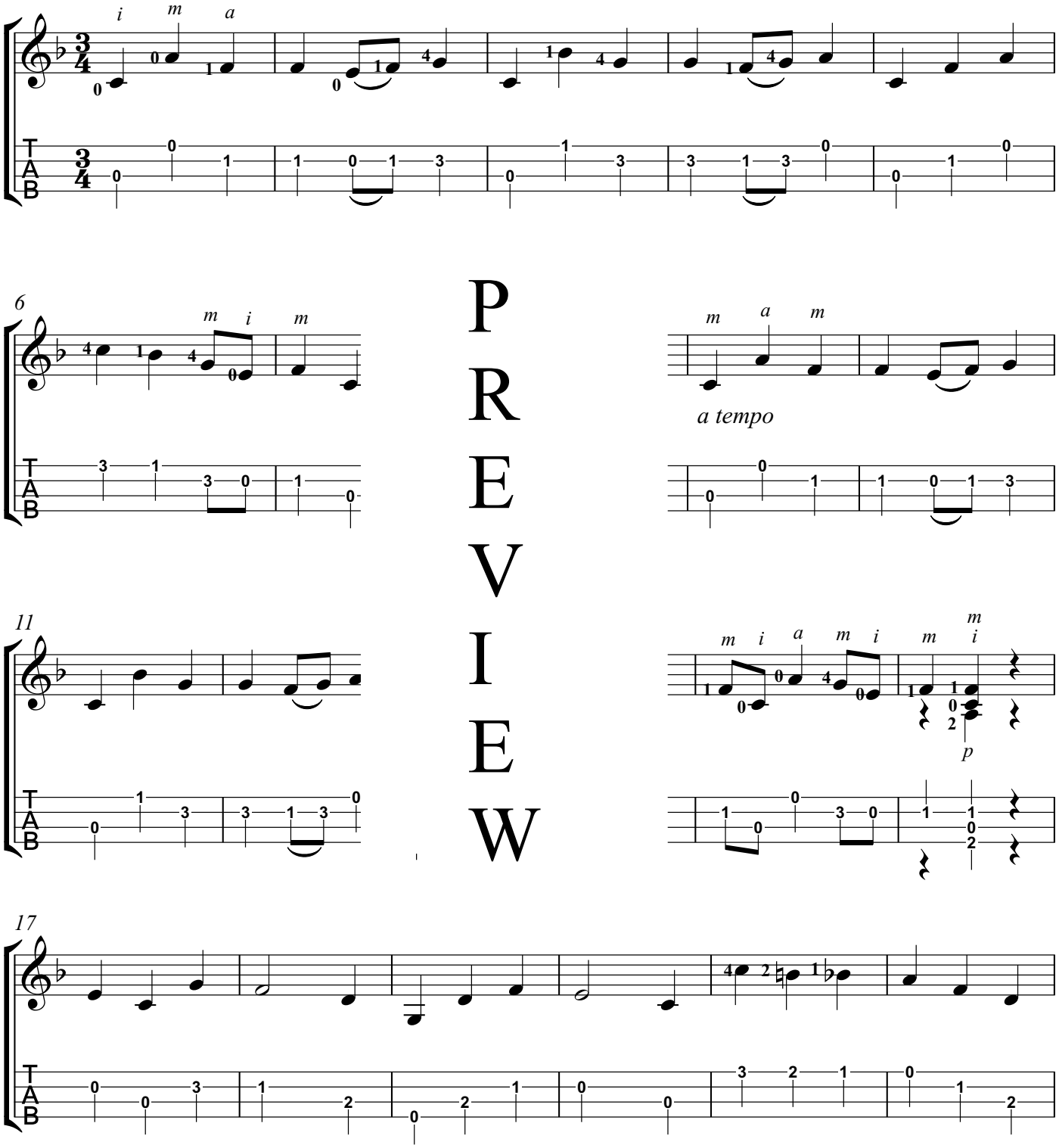
From *Introduction to the Study of the Guitar*

Edited and Arranged for Solo Ukulele
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Low G

Allegro



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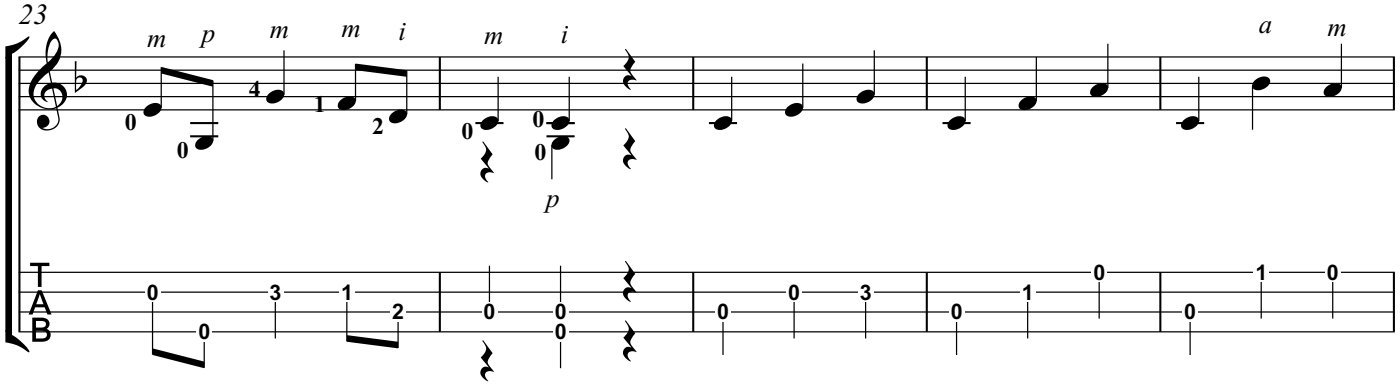

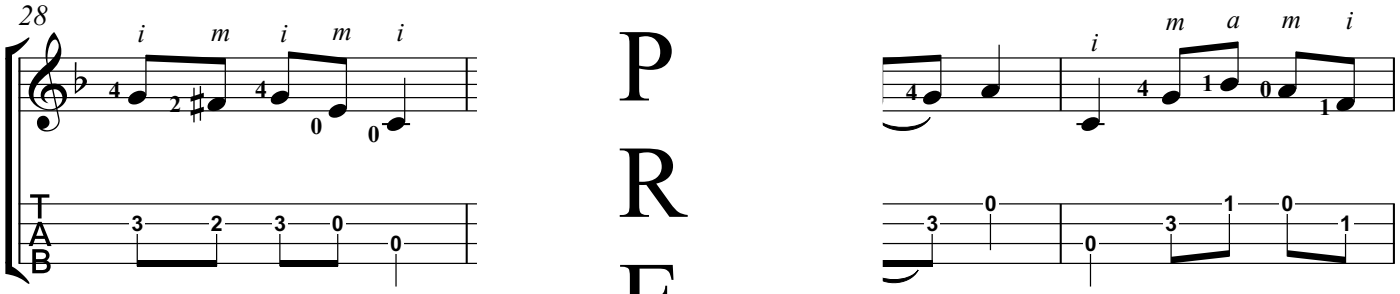

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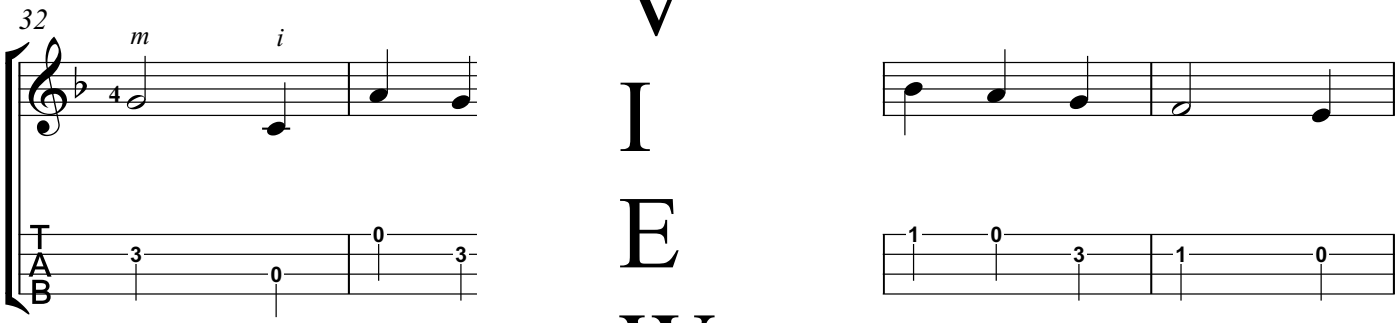
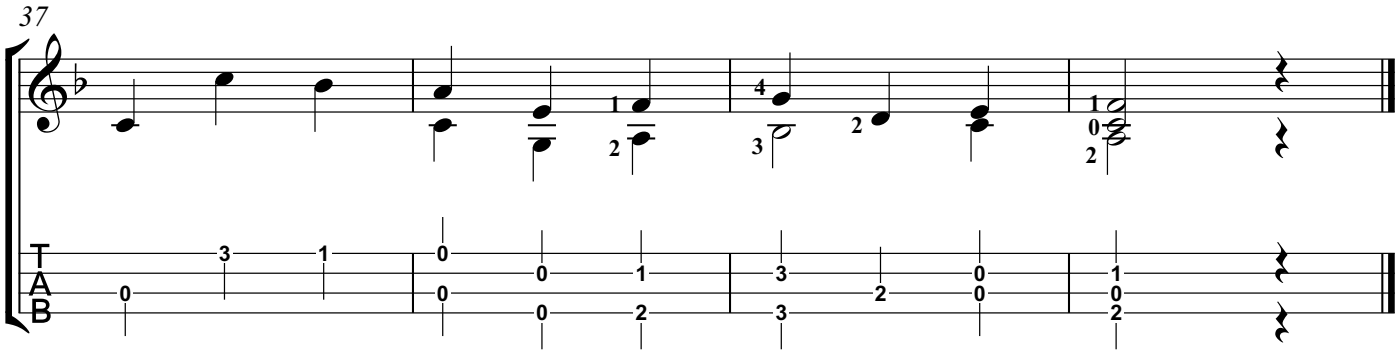




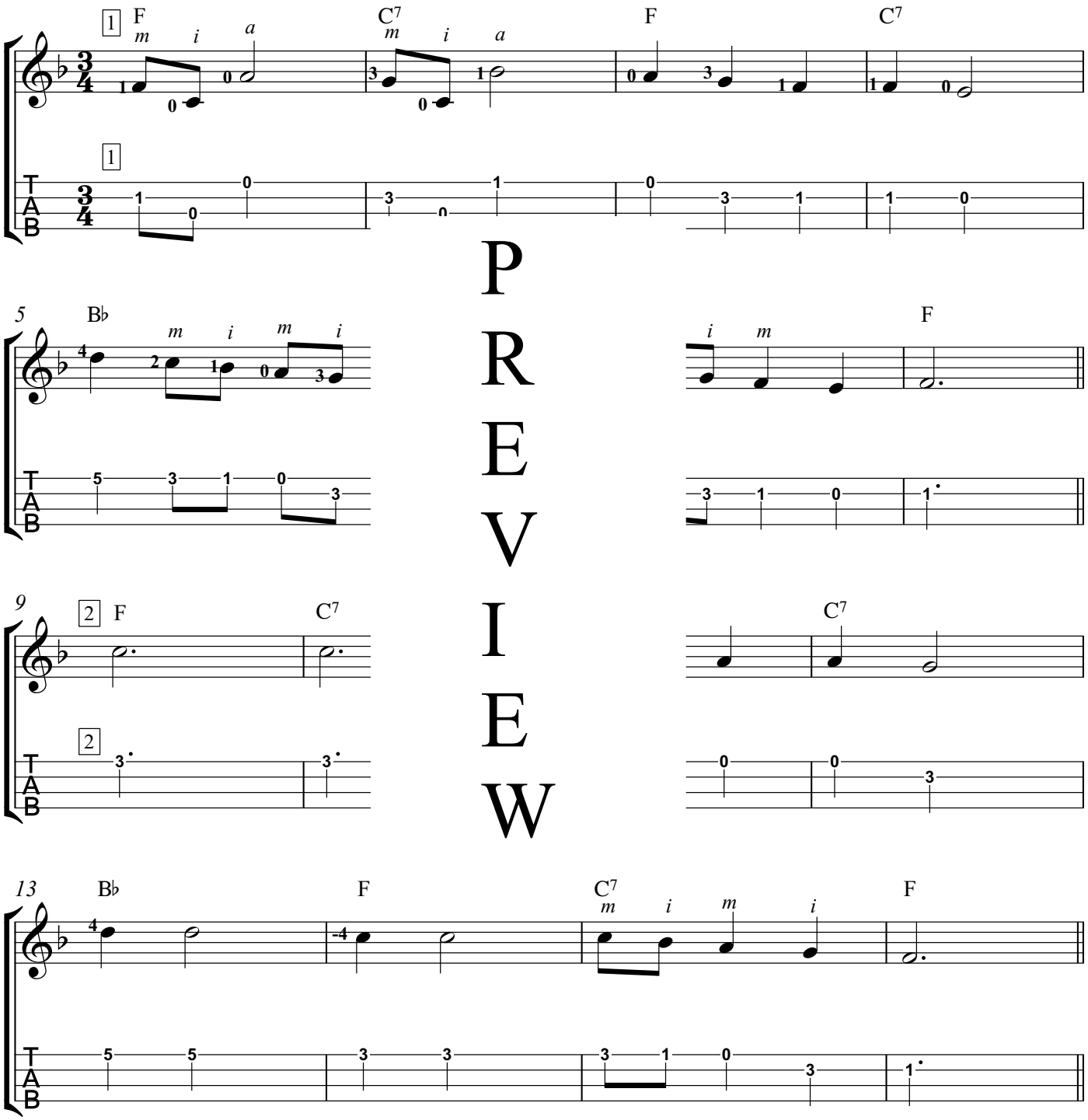
Dona Nobis Pacem

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

Arranged for Ukulele
by Ellen S. Whitaker

Anonymous

Moderato



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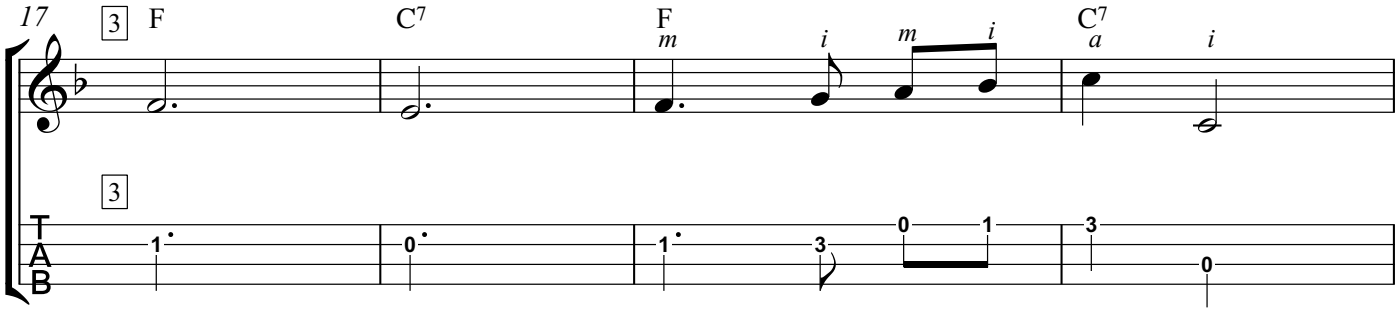
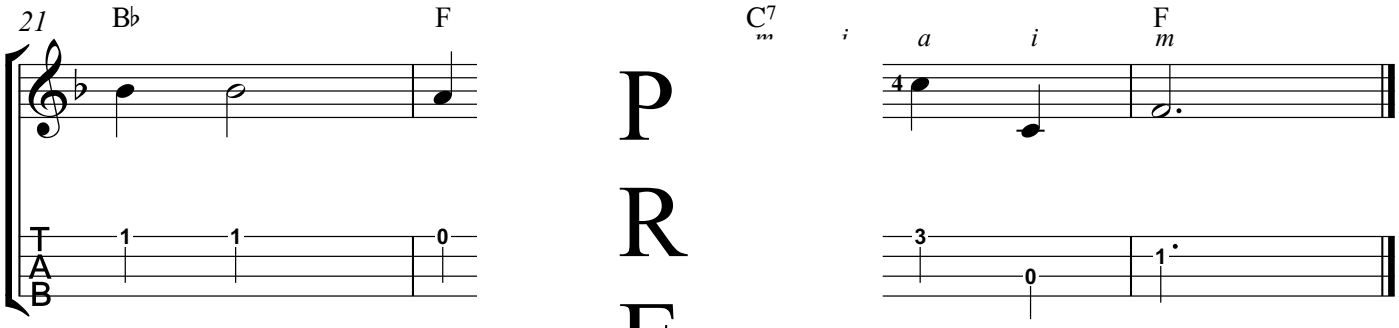




PREVIEW

Old French Song

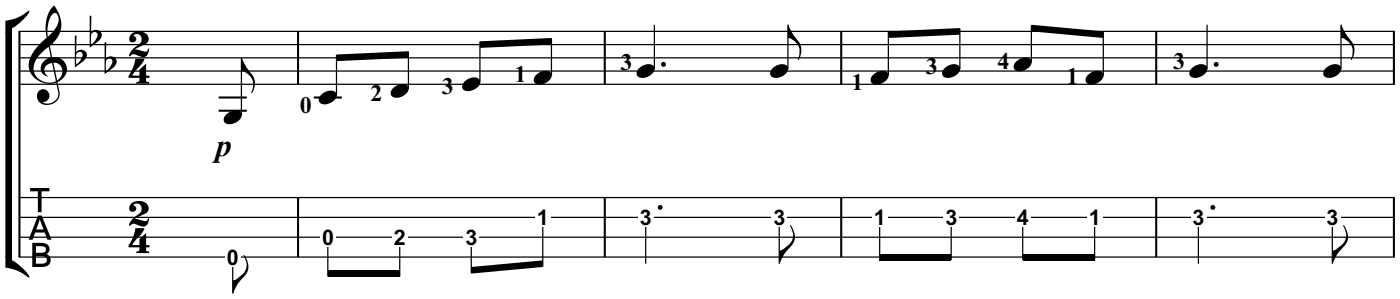
(Op. 39, No. 16, melody)

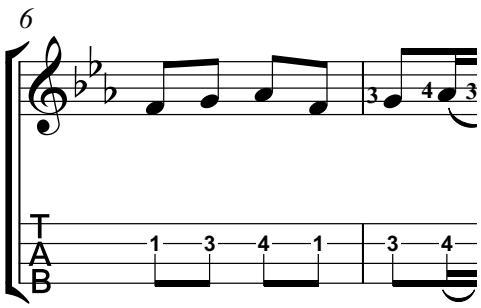
Arranged for Solo Ukulele
by Ellen S. Whitaker

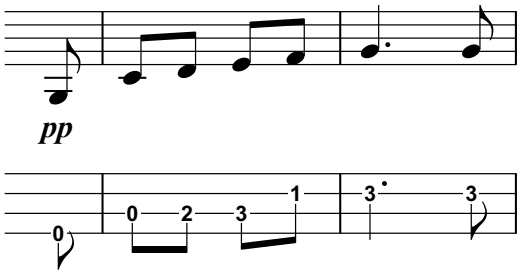
Peter I. Tchaikovsky
(1840-1893)

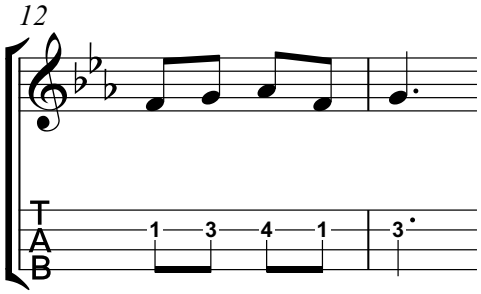
Low G

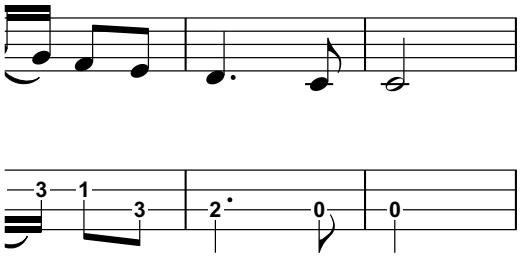
Moderato assai

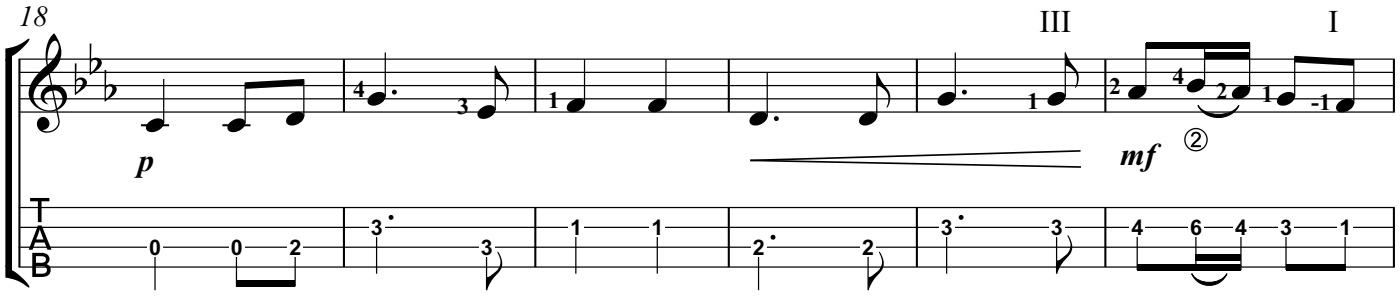












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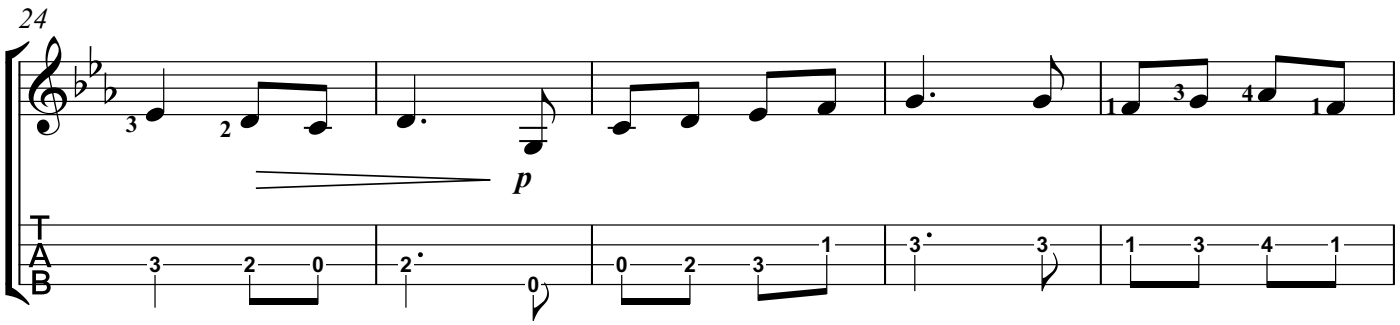
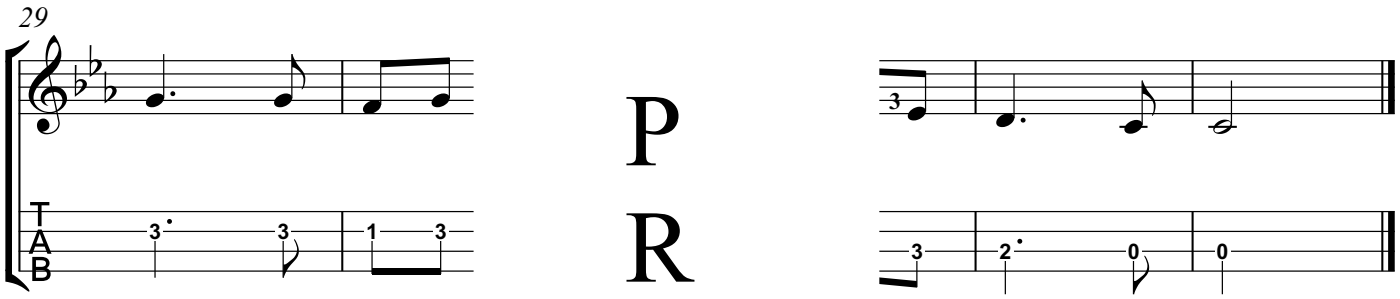




PREVIEW

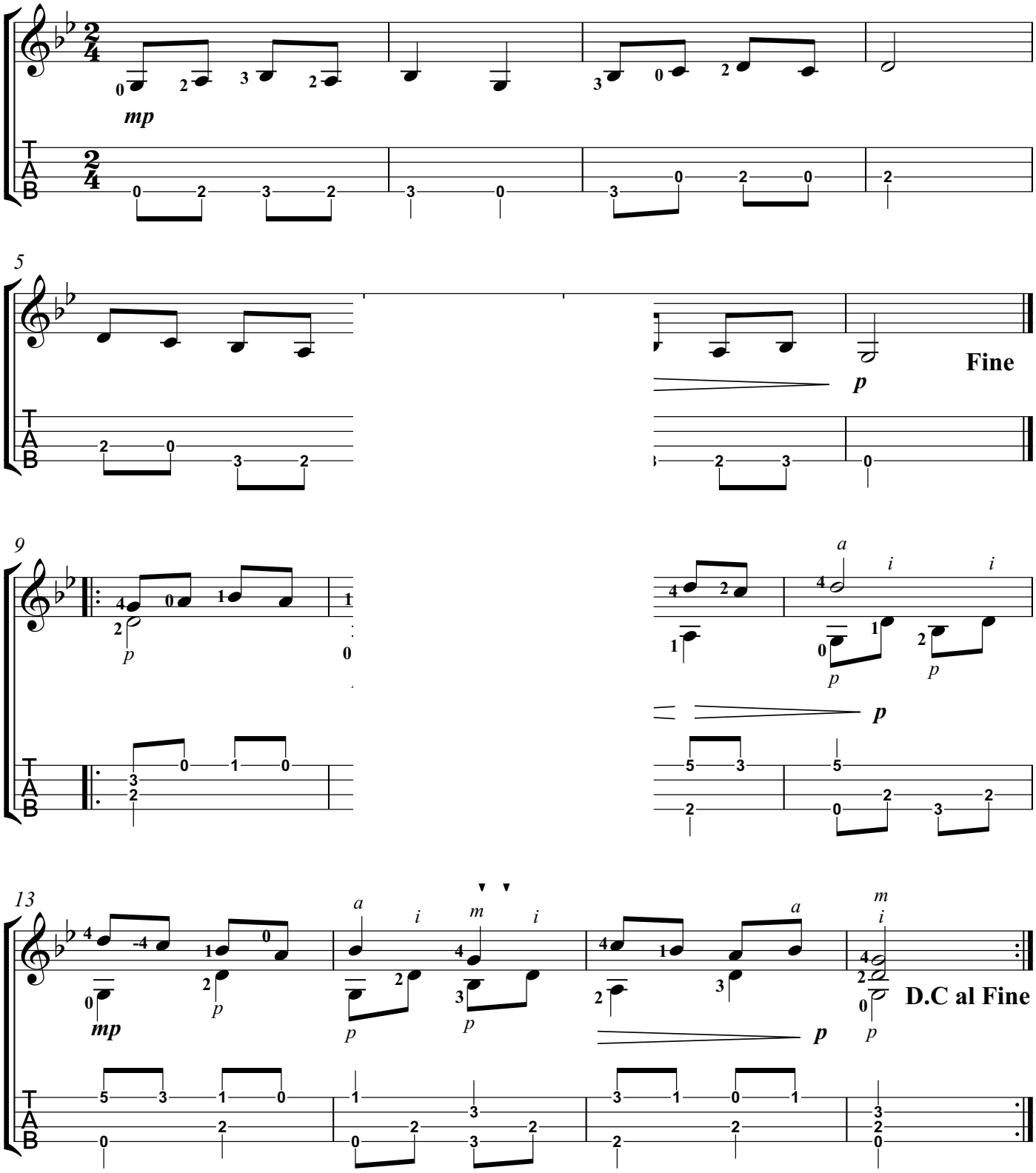
Aijā, Ancīt, Aijā

Arranged for Solo Ukulele
by Ellen S. Whitaker

Latvian Lullaby

Low G

Andante *sweetly*



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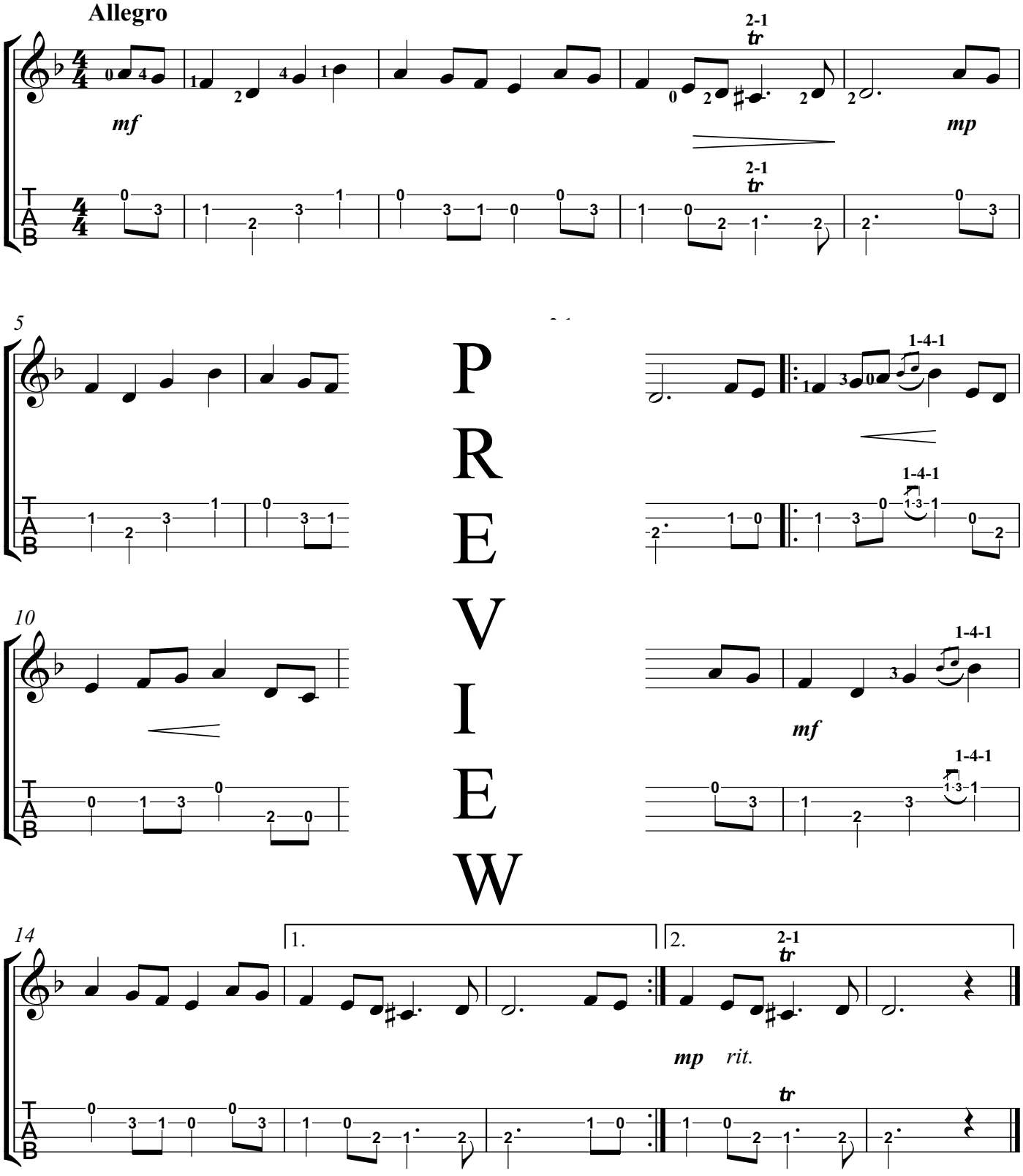
Bourrée

Arranged for Solo Ukulele
by Ellen S. Whitaker

Johann Krieger
(1652 - 1735)



PREVIEW

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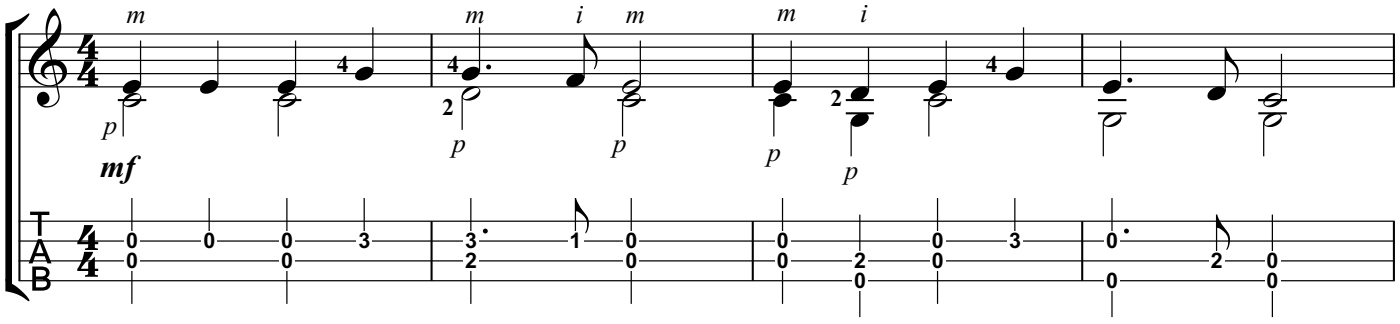
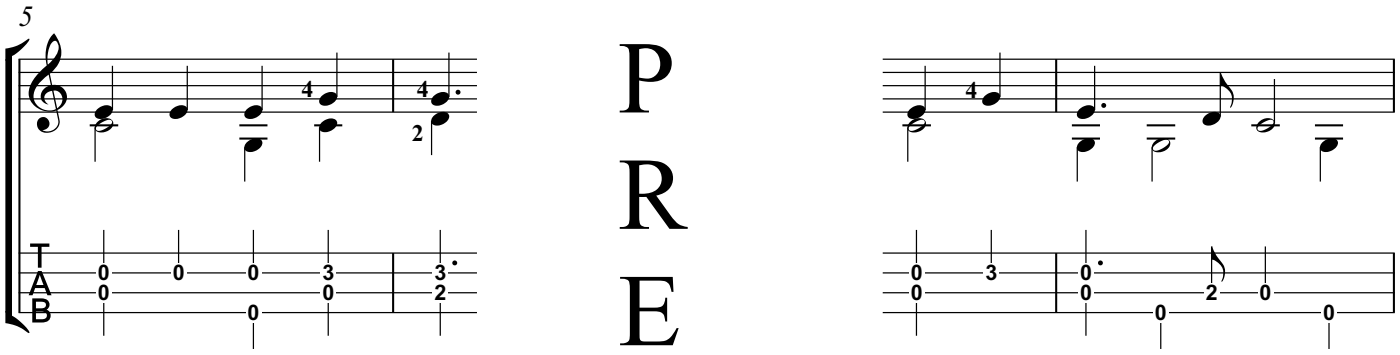
Angels We Have Heard On High

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional French

Low G





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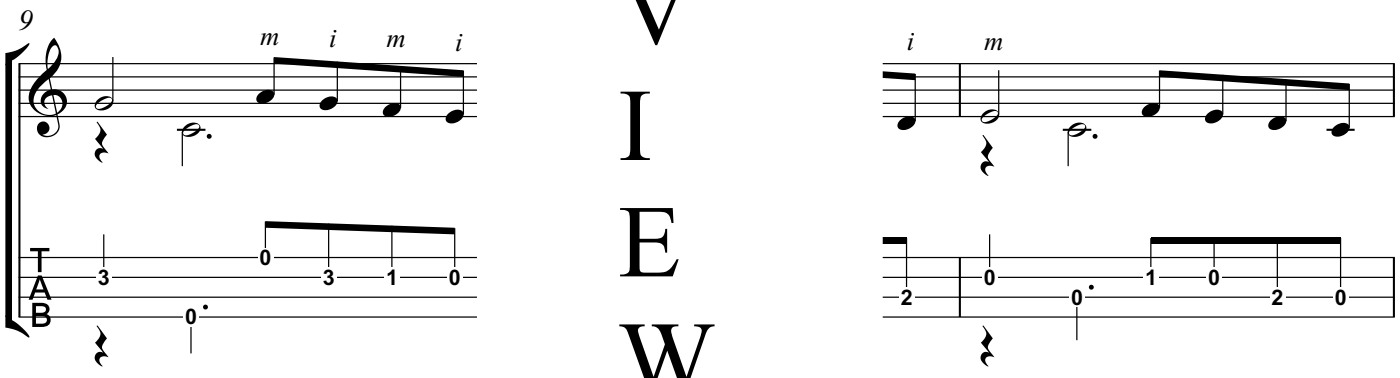

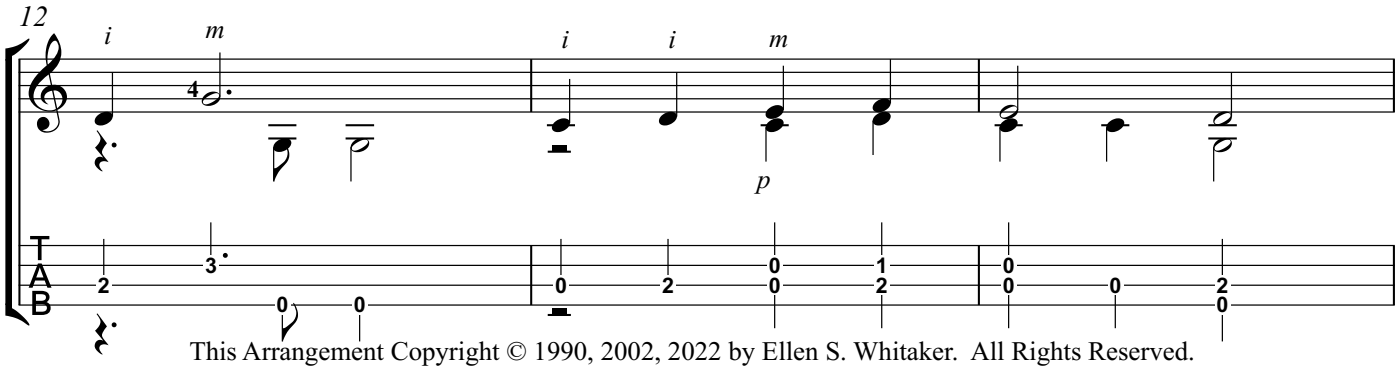

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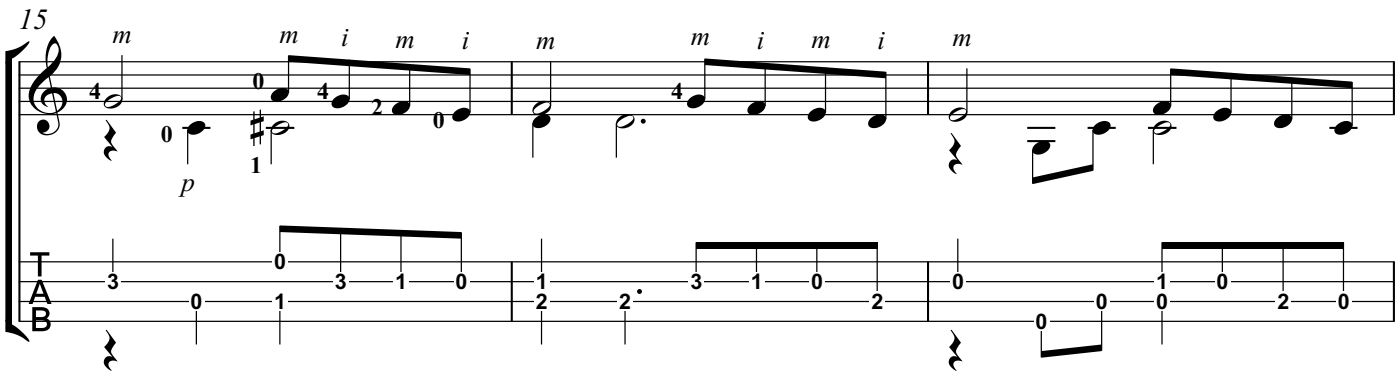
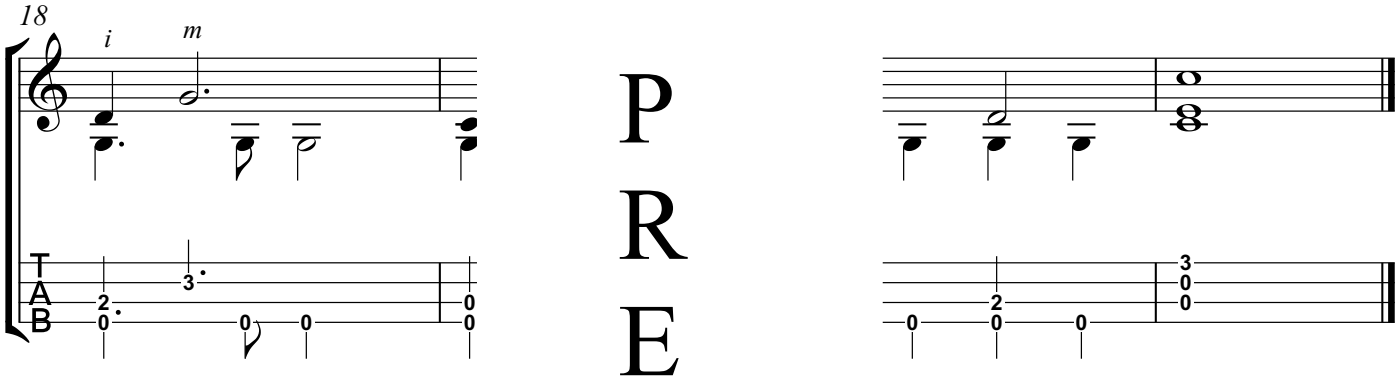




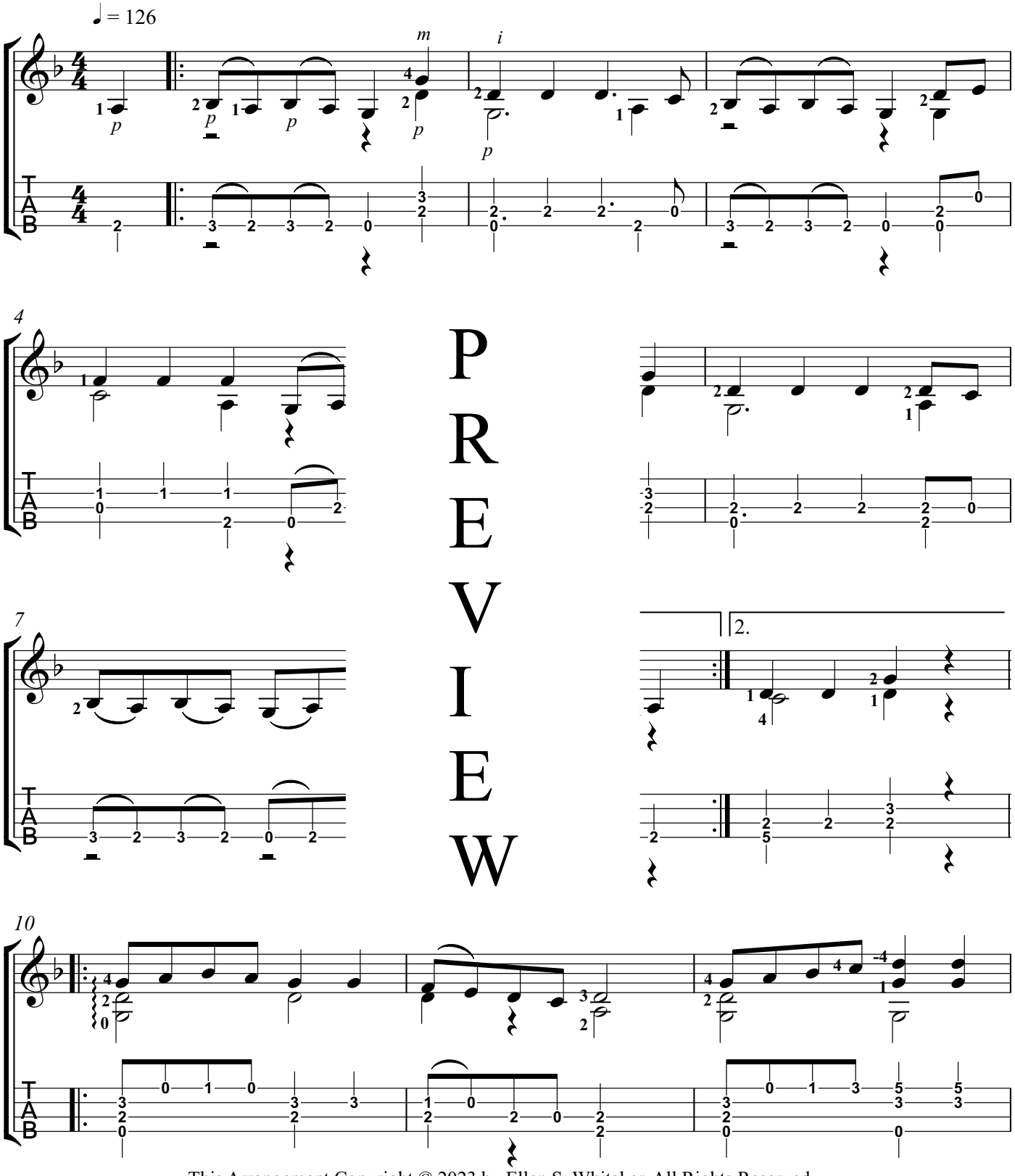
PREVIEW

Nyth y Gwew

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Welch

Low G



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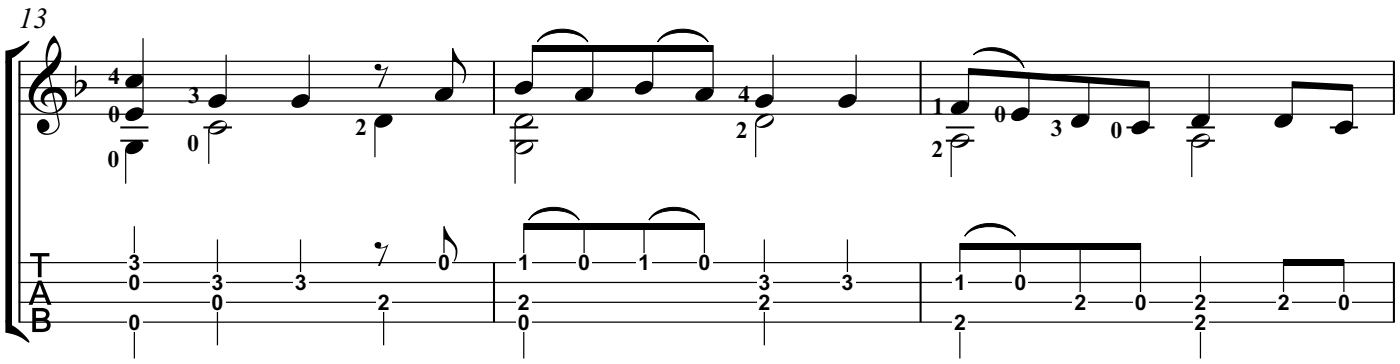
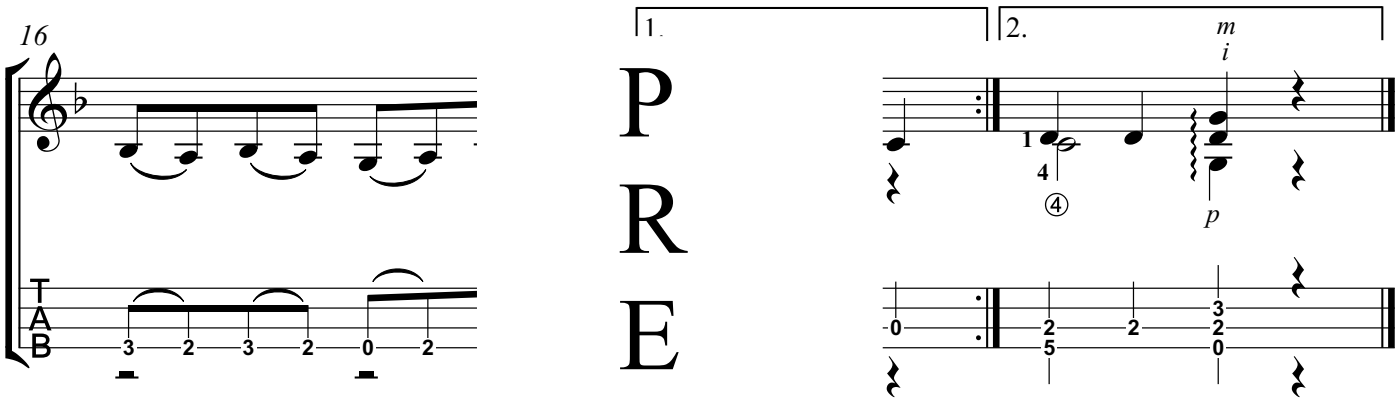




PREVIEW

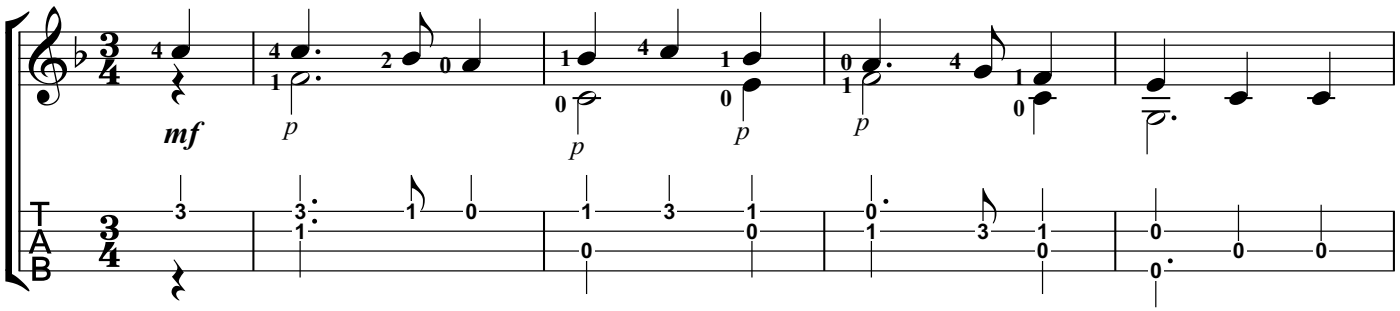
Streets of Laredo

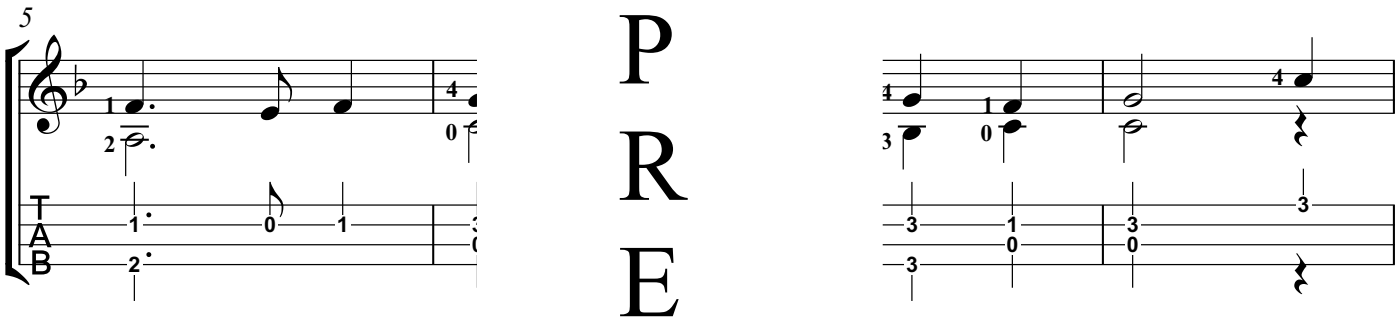
Arranged for Solo Ukulele
by Ellen S. Whitaker

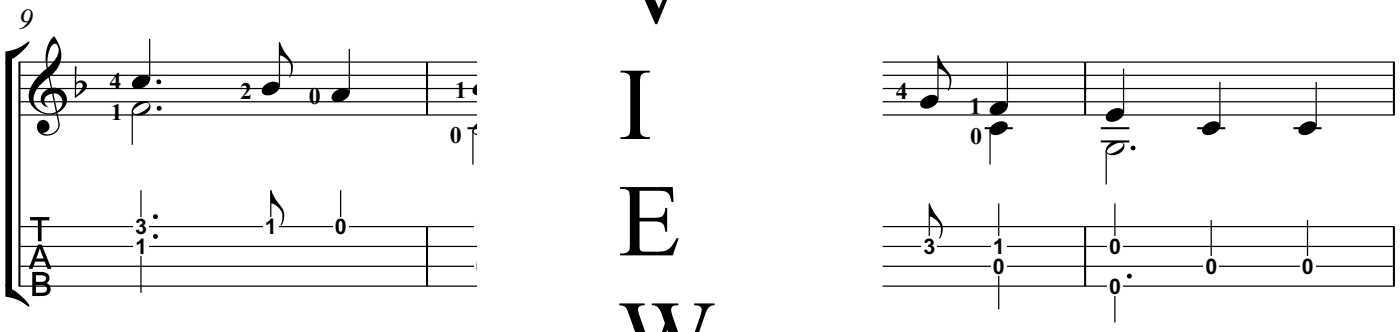
American Folk Song

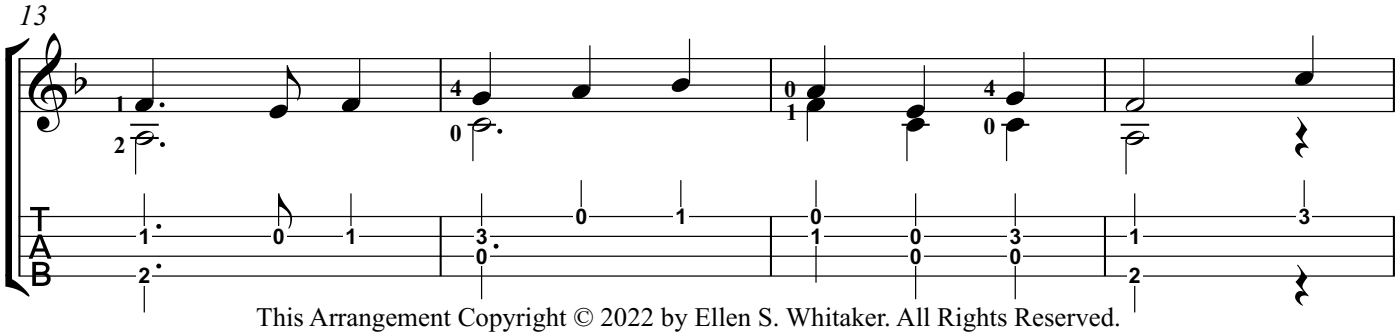
Low G

Moderato









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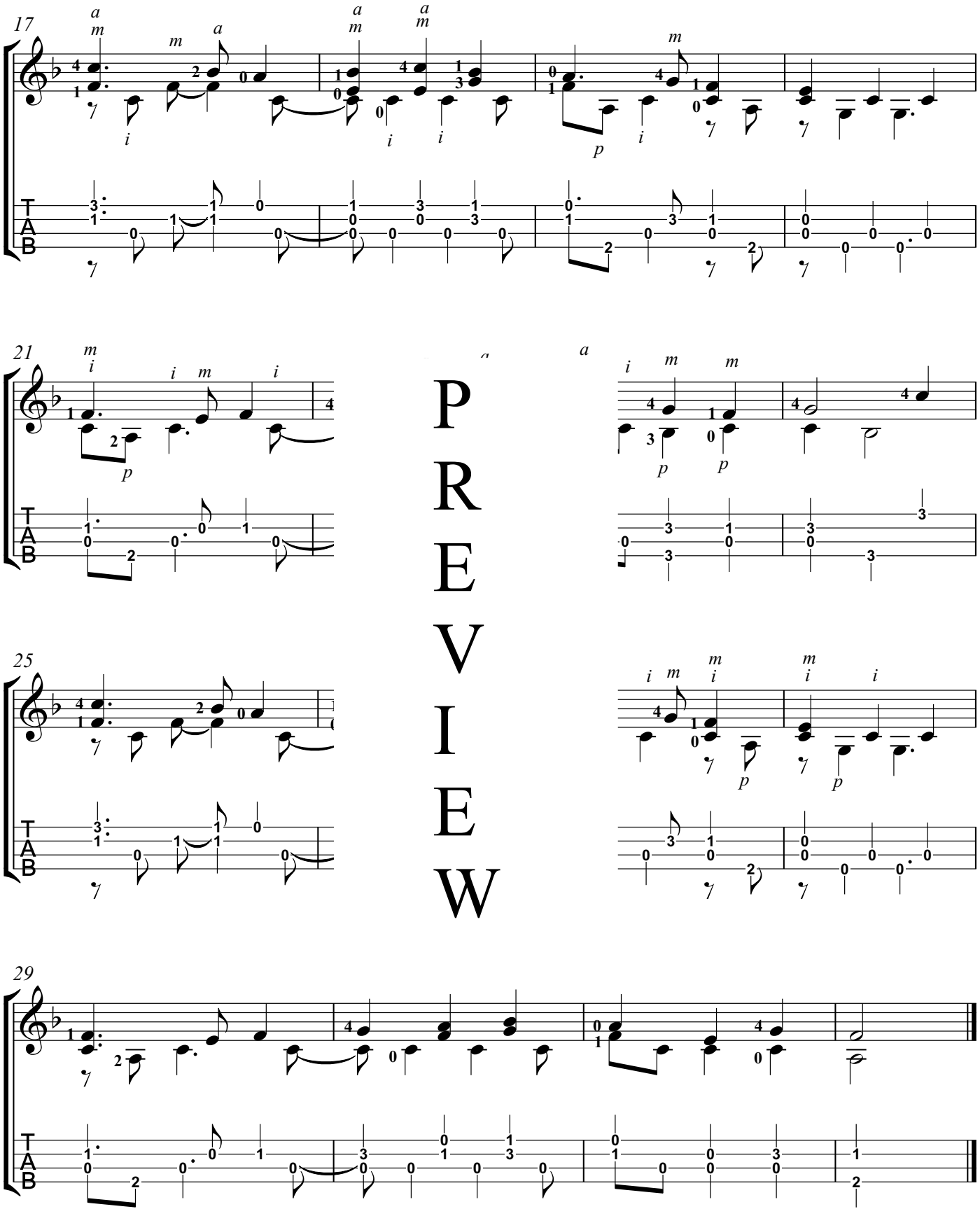


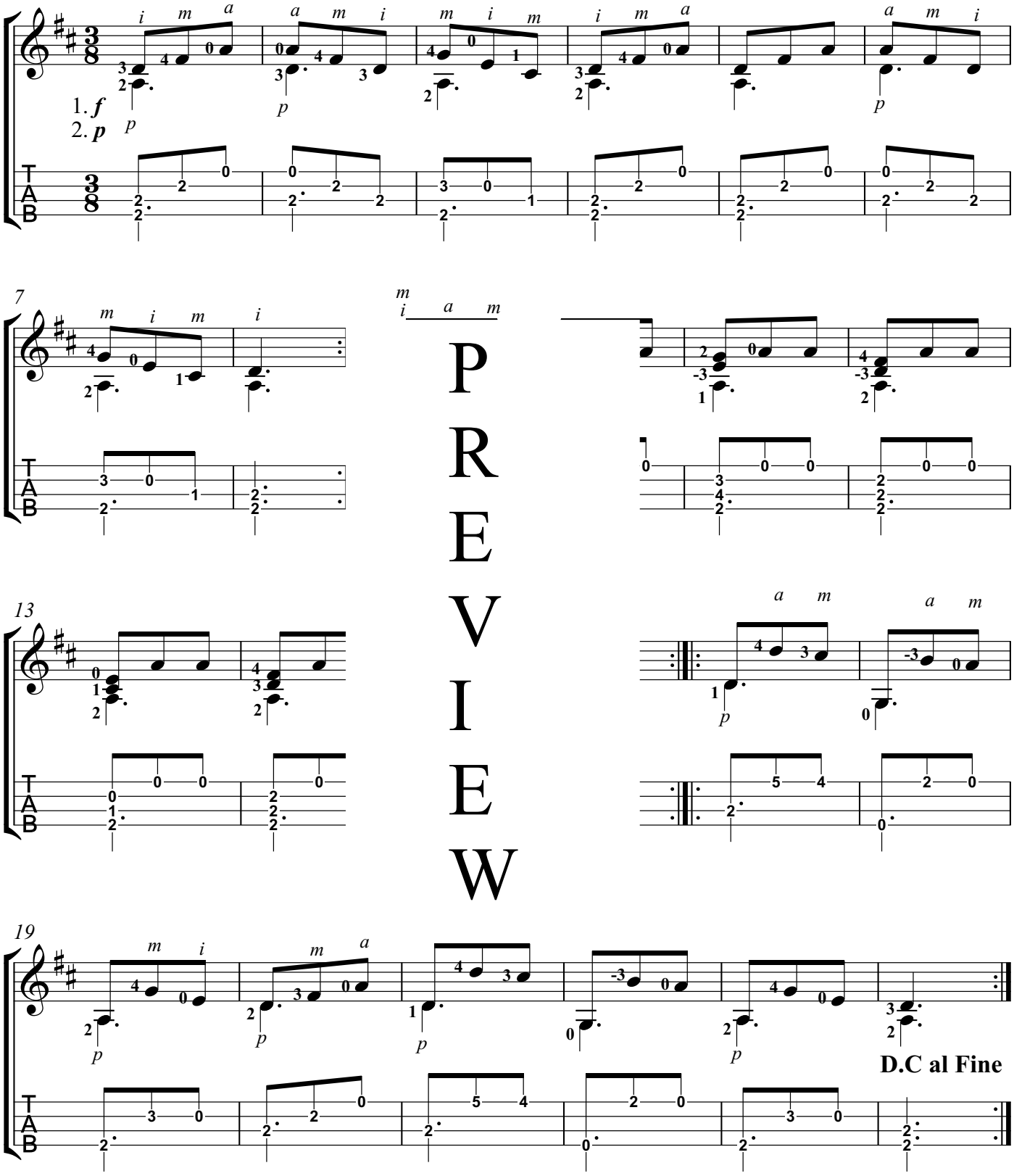
PREVIEW

Waltz

Arranged for Solo Ukulele
by Ellen S. Whitaker

Fernando Carulli
(1770-1841)

Low G



PREVIEW

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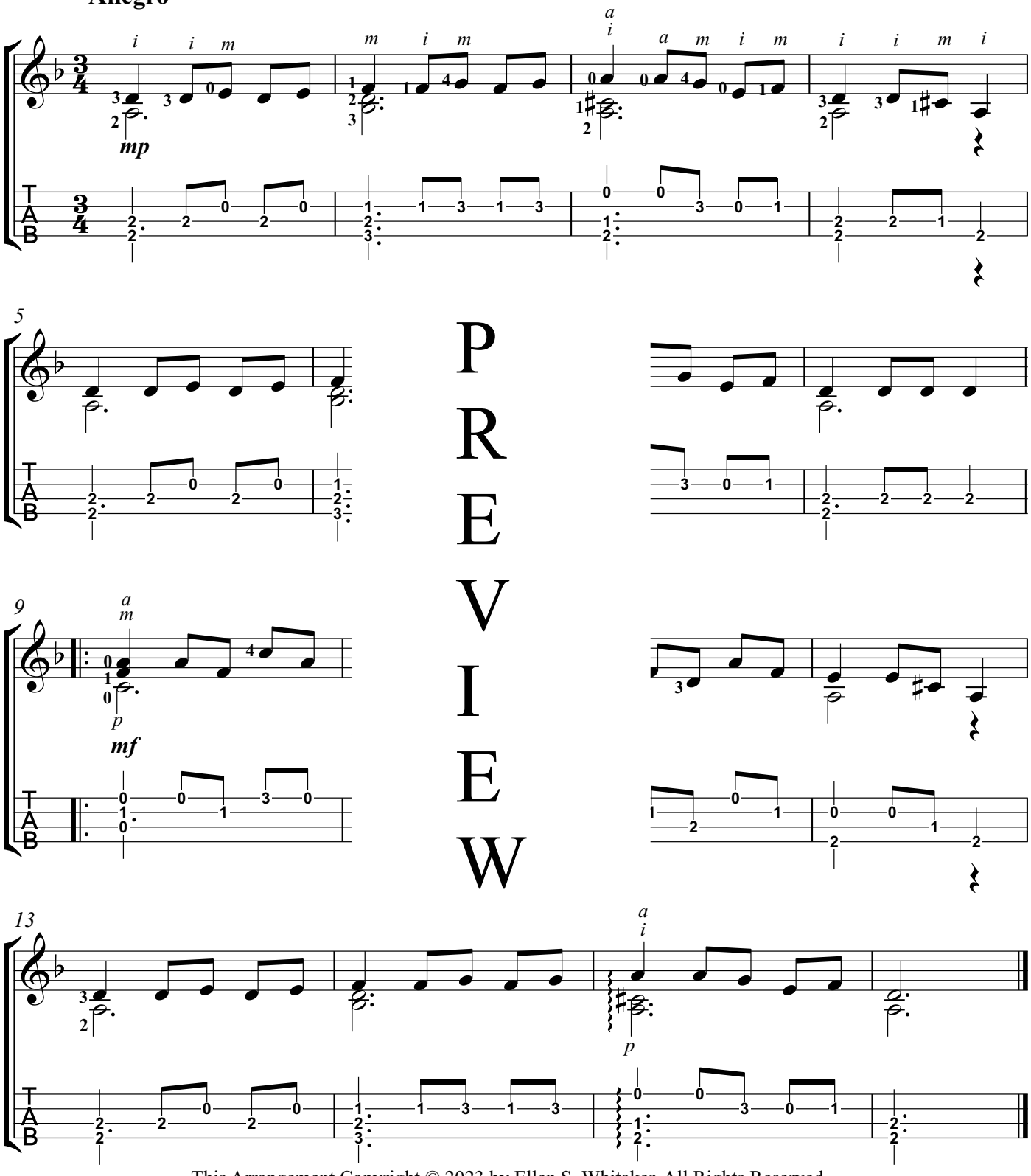
Vorvindar Gladir

Arranged for Solo Ukulele
by Ellen S. Whitaker

Icelandic Folk Song

Low G

Allegro



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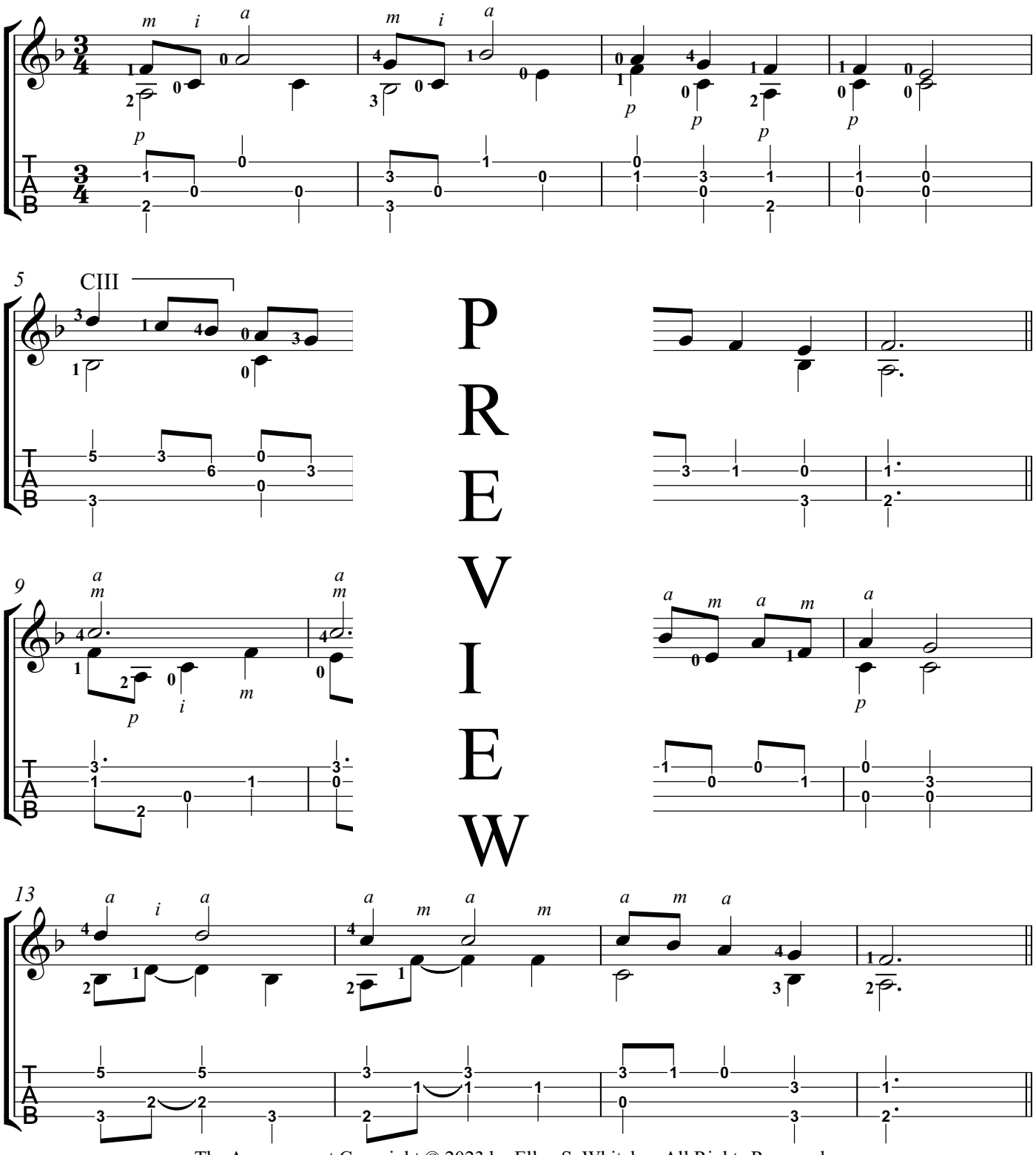
Dona Nobis Pacem
(Harmonized version)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Anonymous

Low G

Moderato



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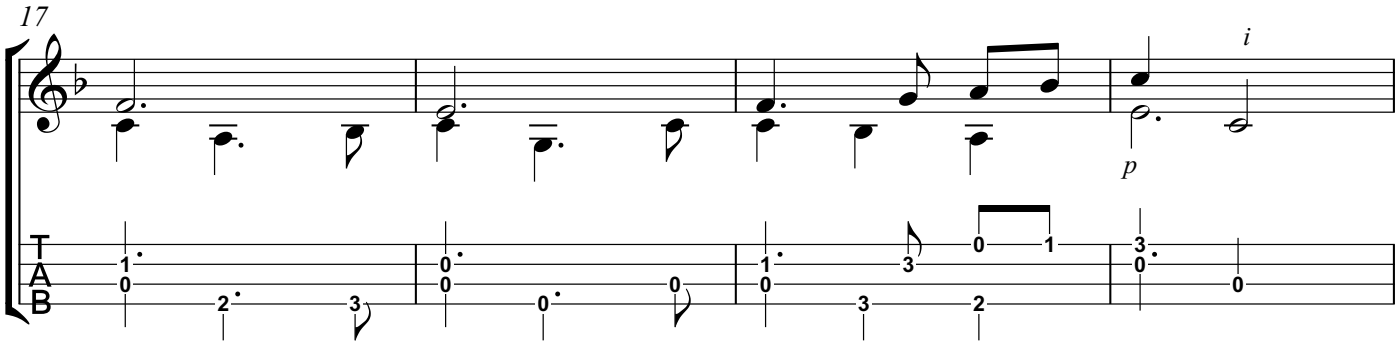
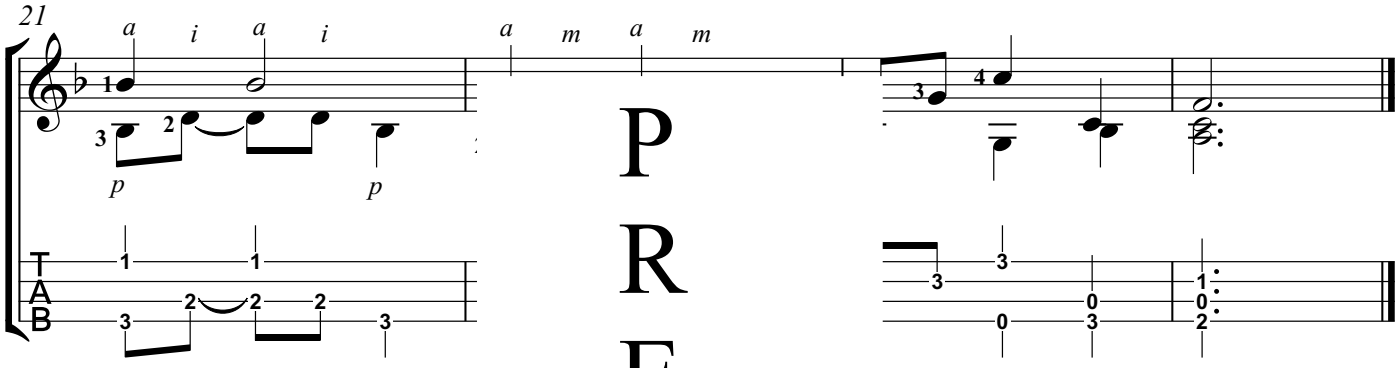


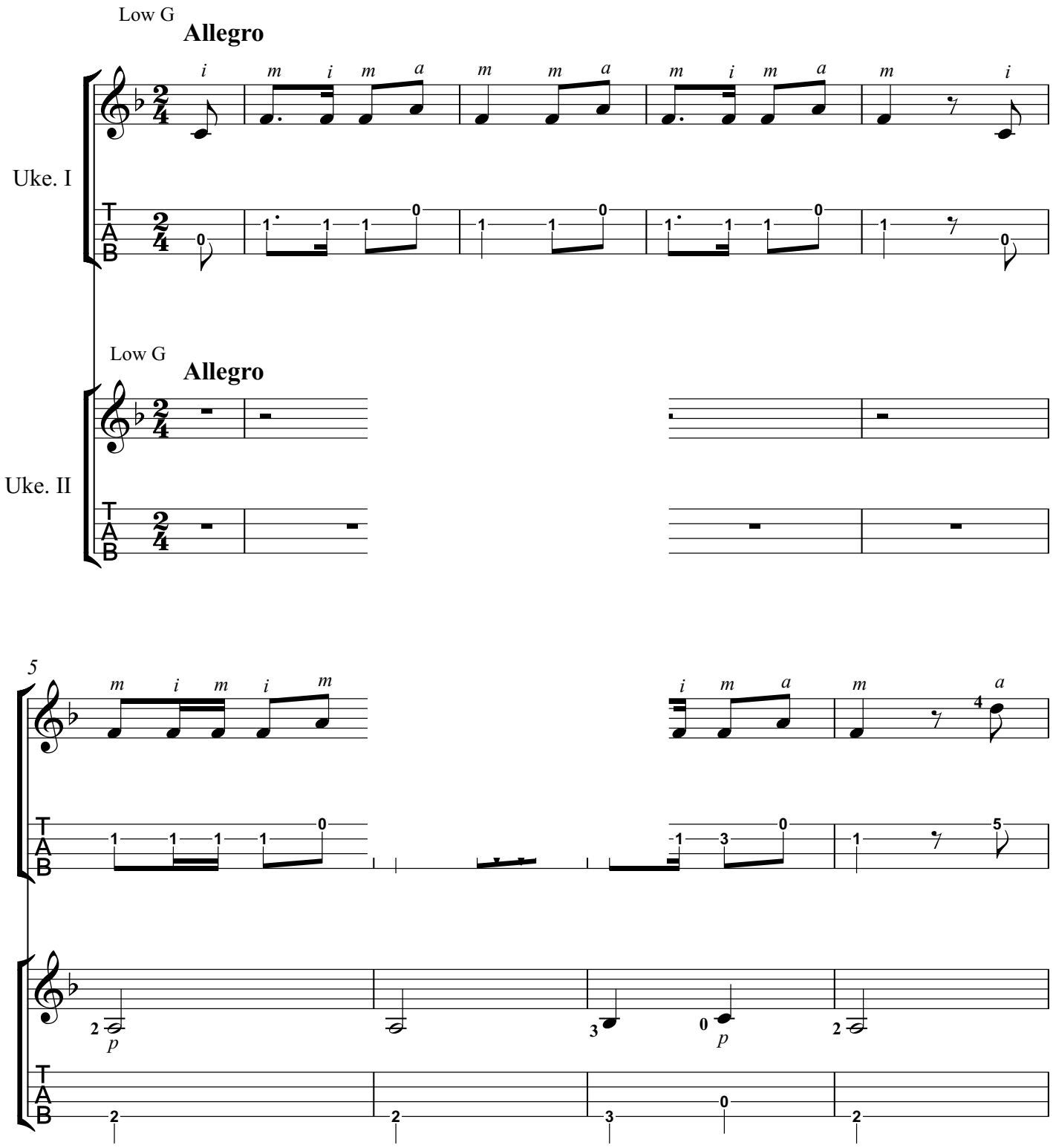


PREVIEW

El Cucù
(Duet, Full Score)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Peruvian Folk Song



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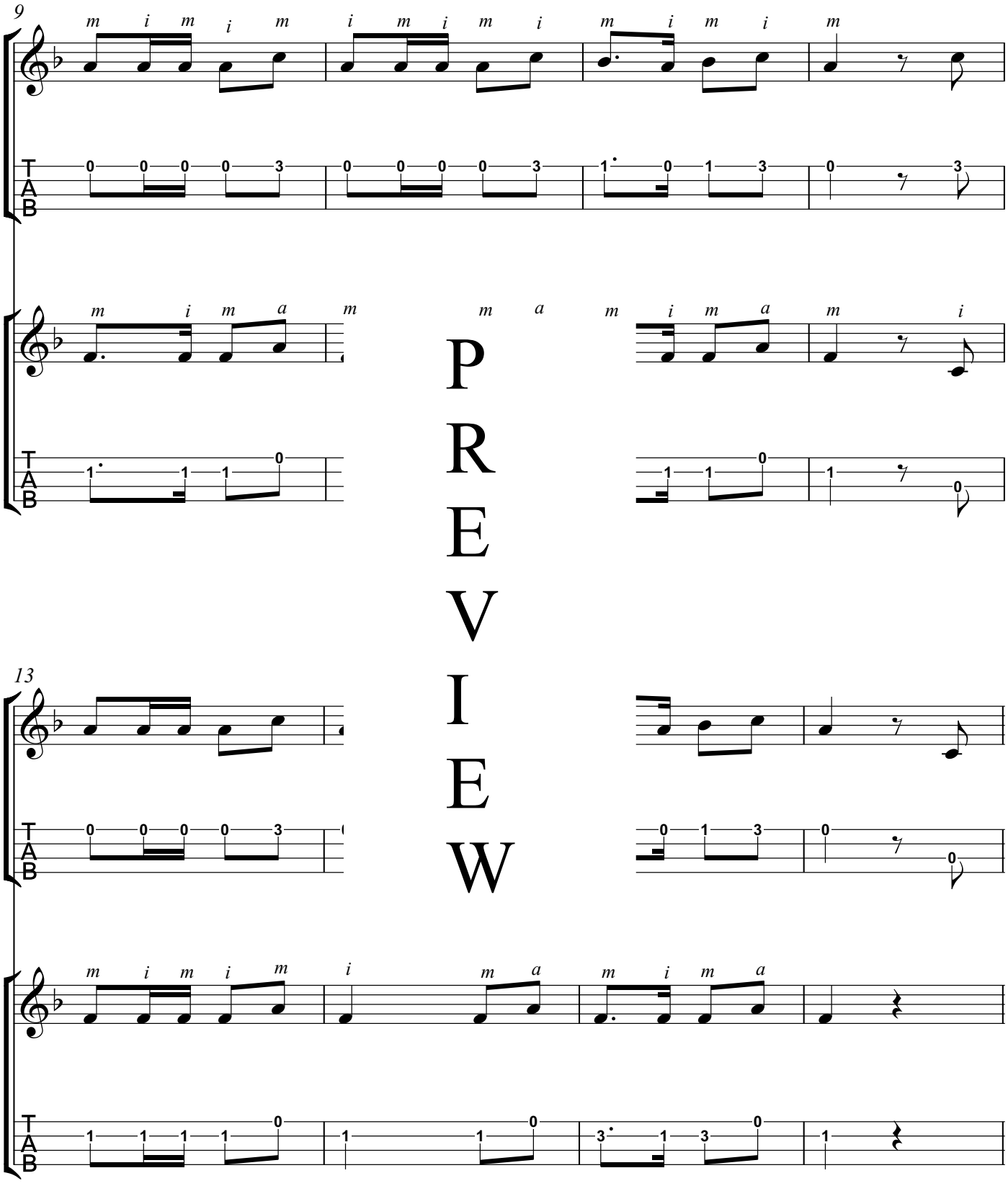
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13
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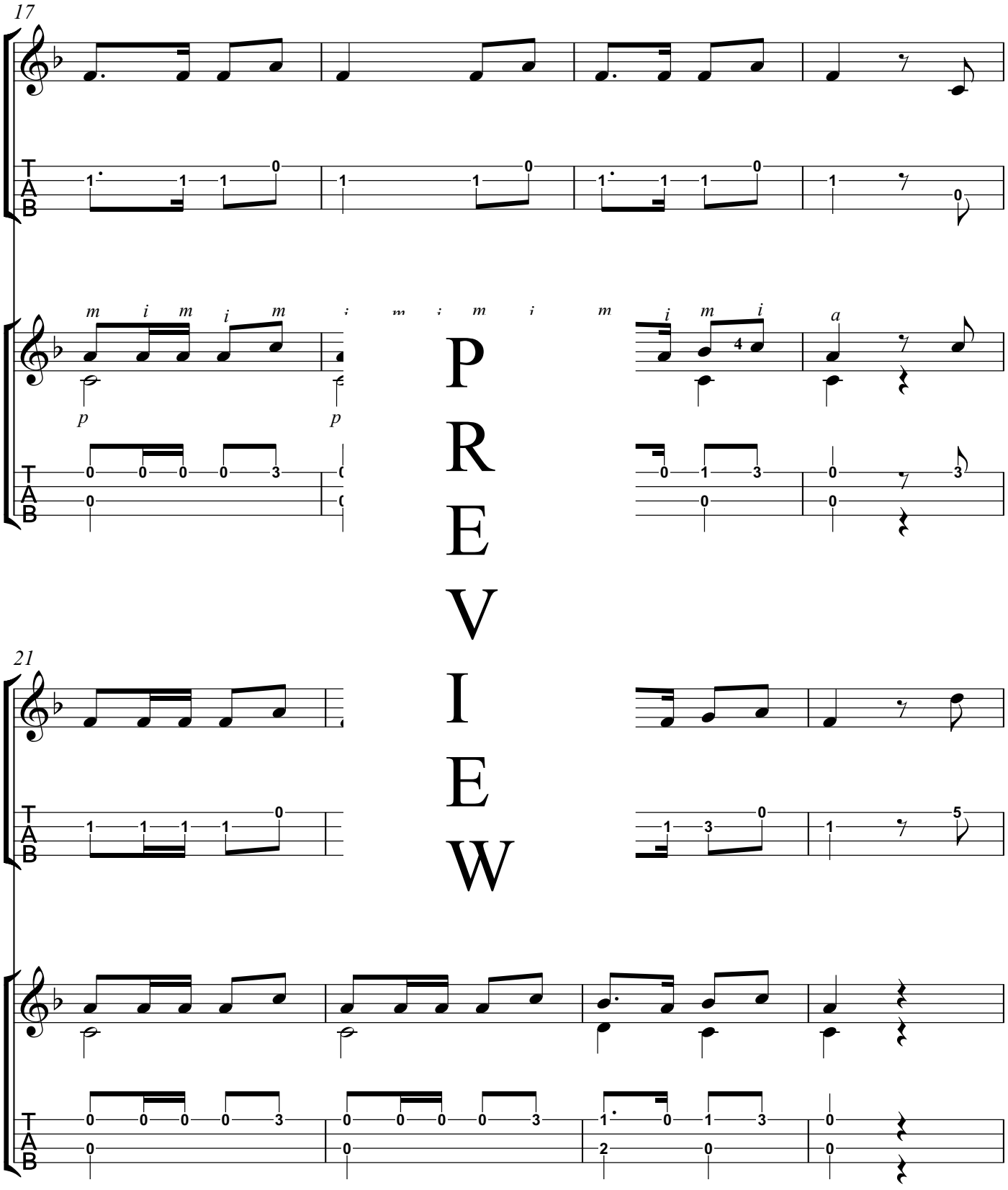

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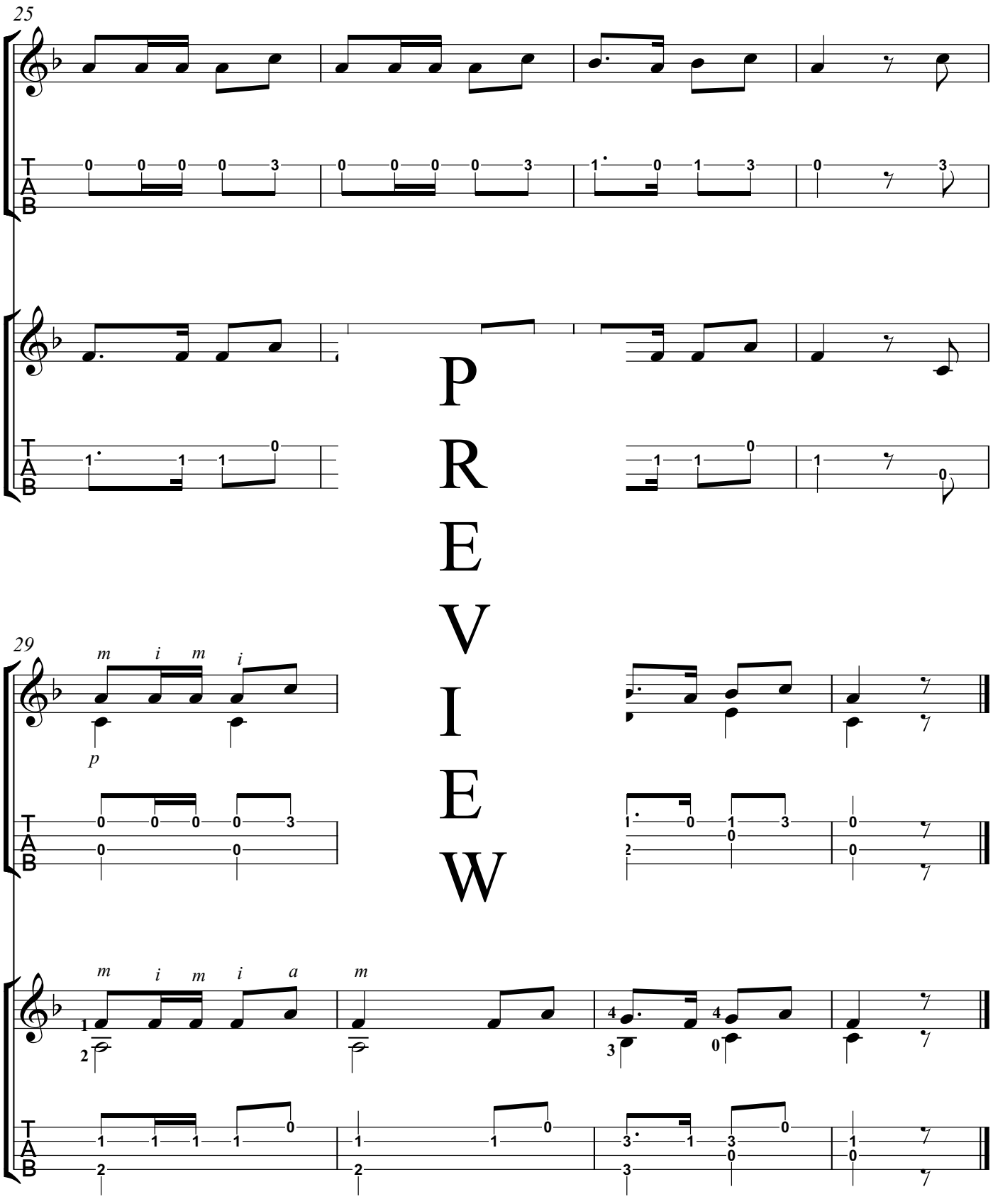


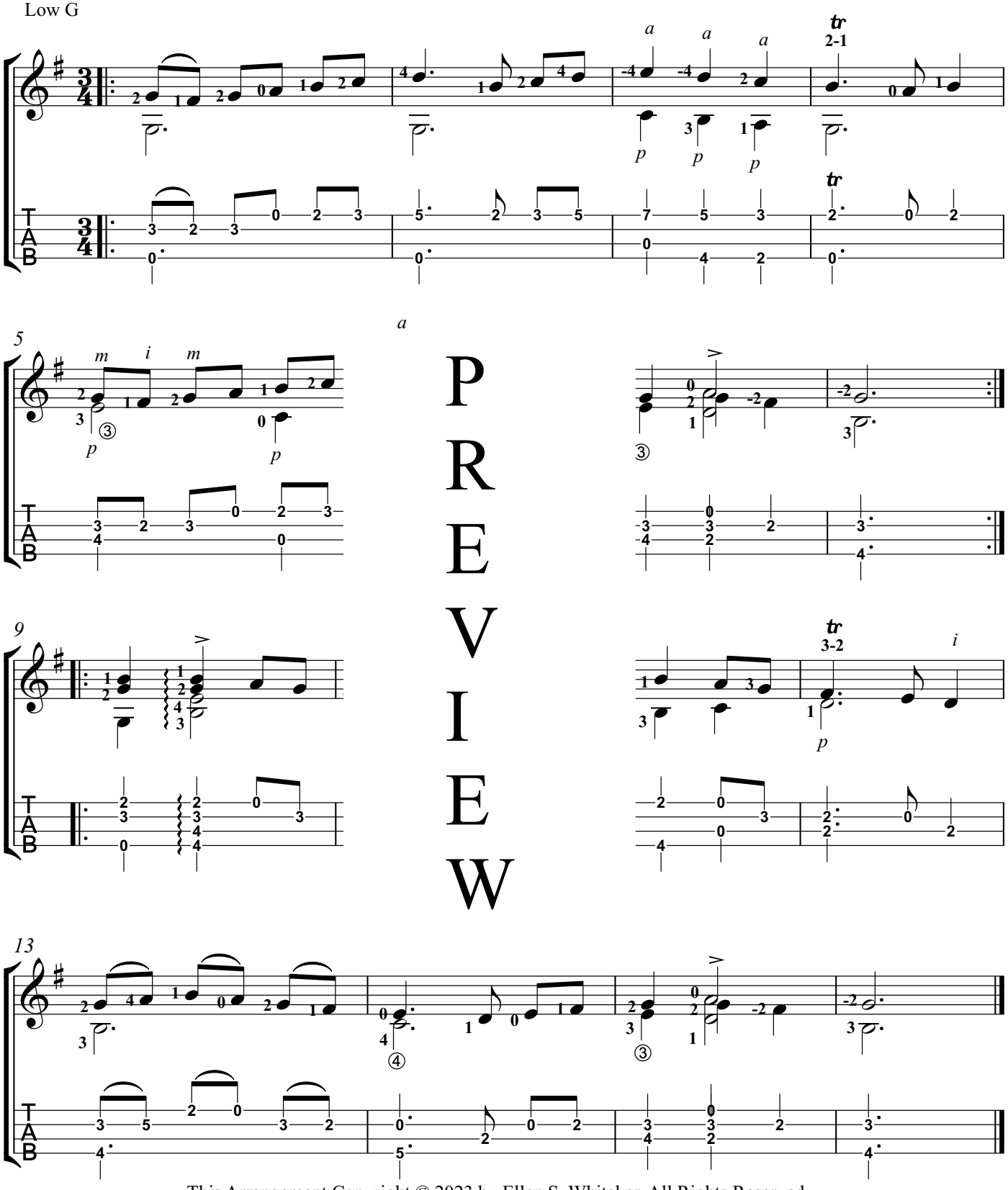
PREVIEW

Bianco Fiore

Arranged for Solo Ukulele
by Ellen S. Whitaker

Anonymous

Low G



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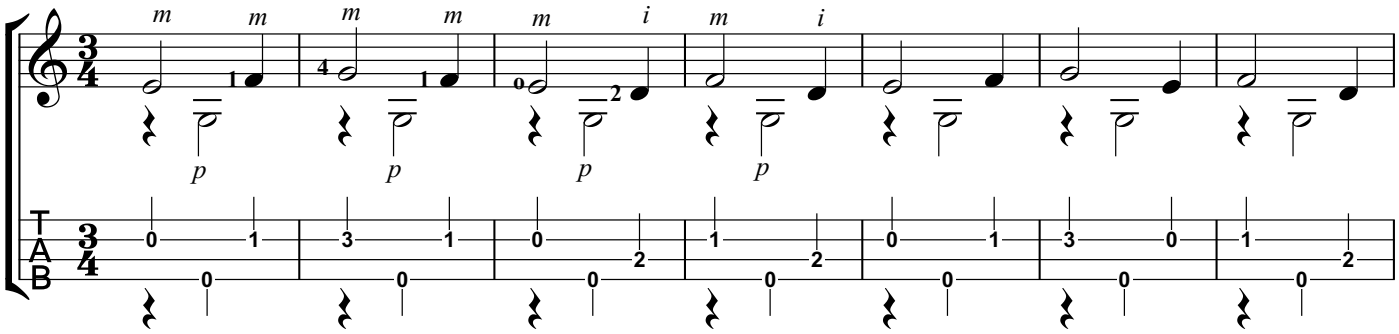
Second Prelude

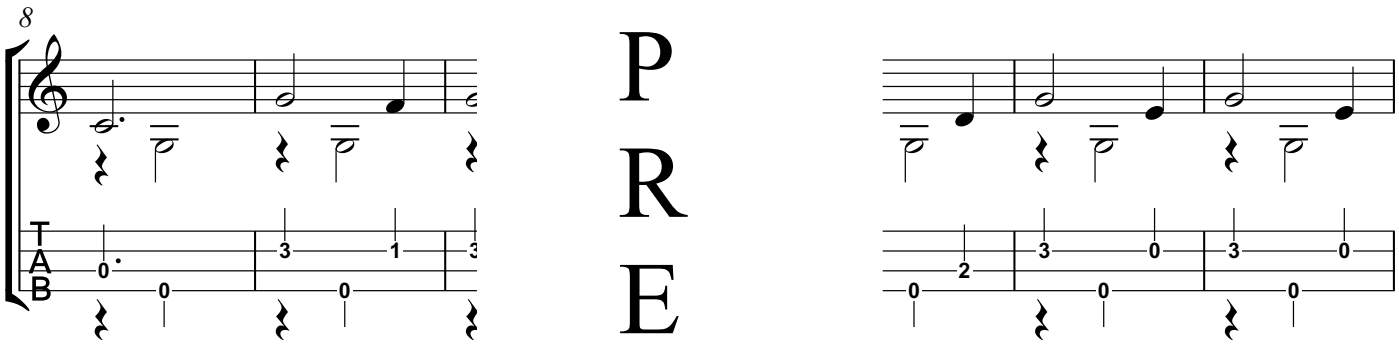
With Variations

Low G

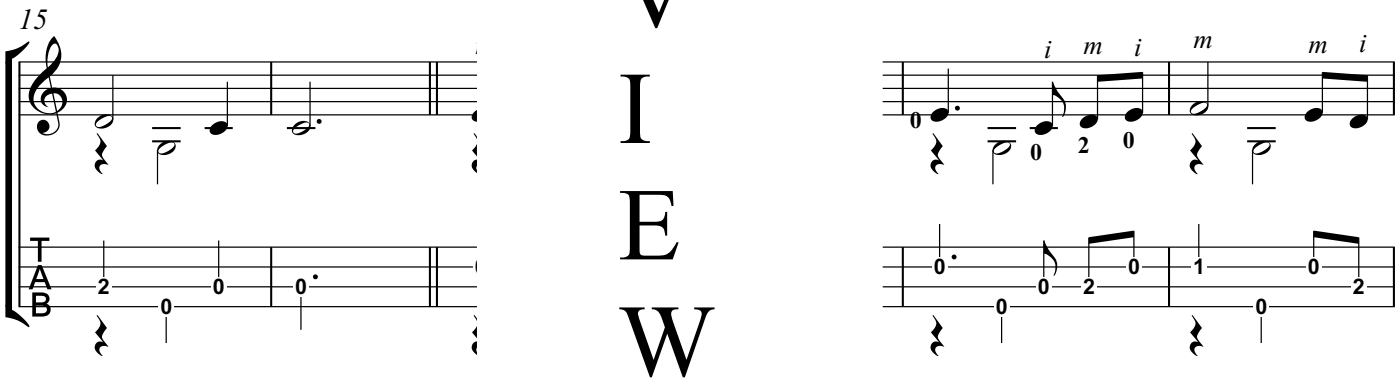
Ellen S. Whitaker
(b. 1957)

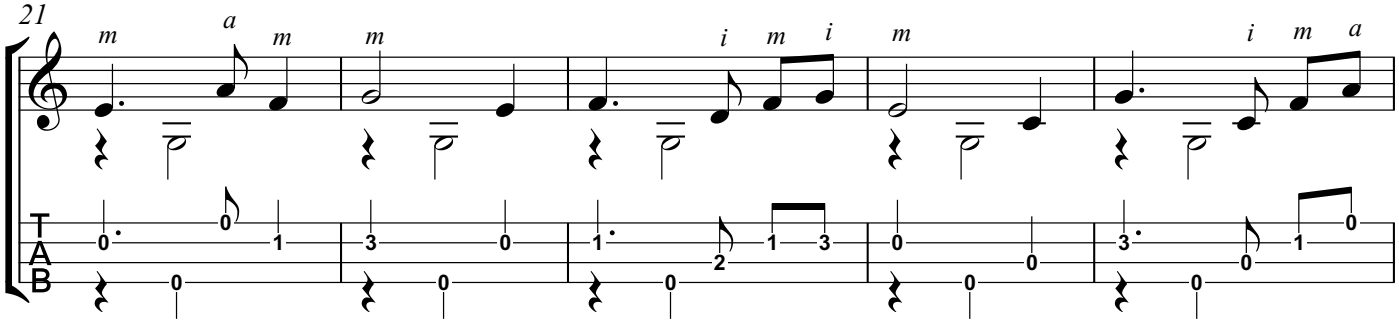
Allegro





Va





PREVIEW

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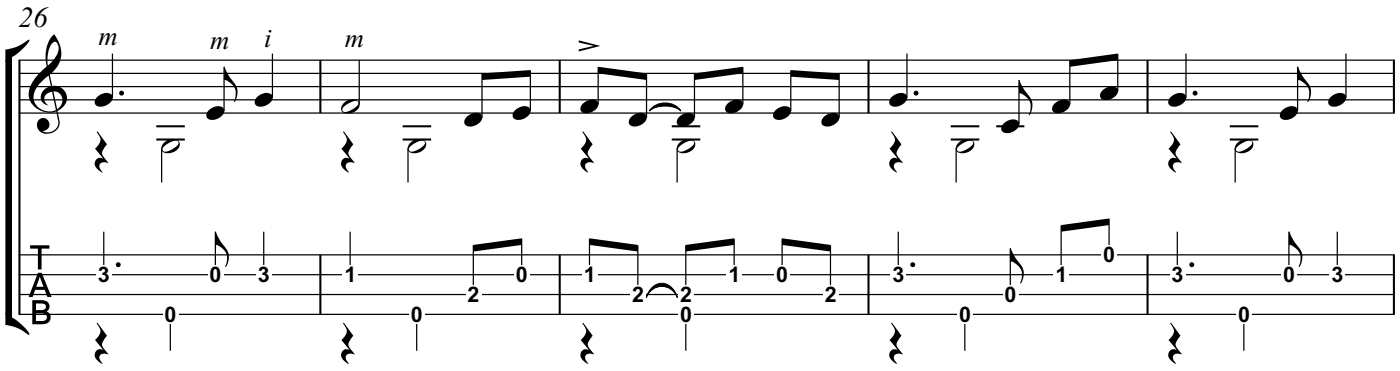

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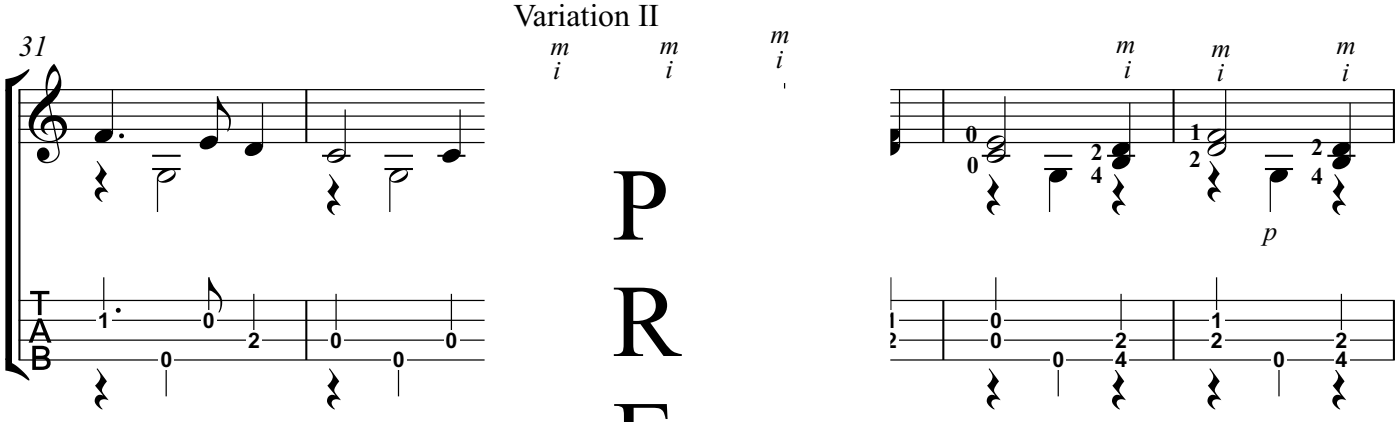

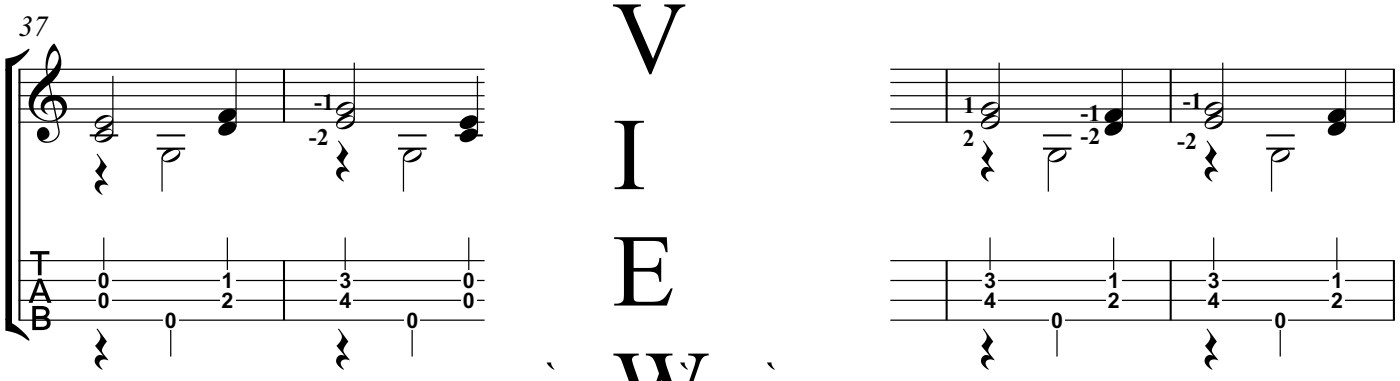

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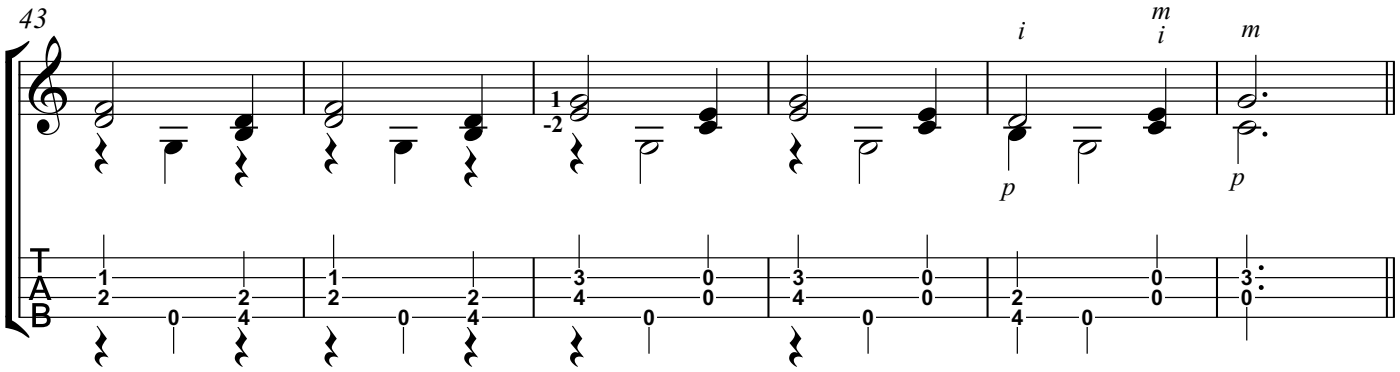
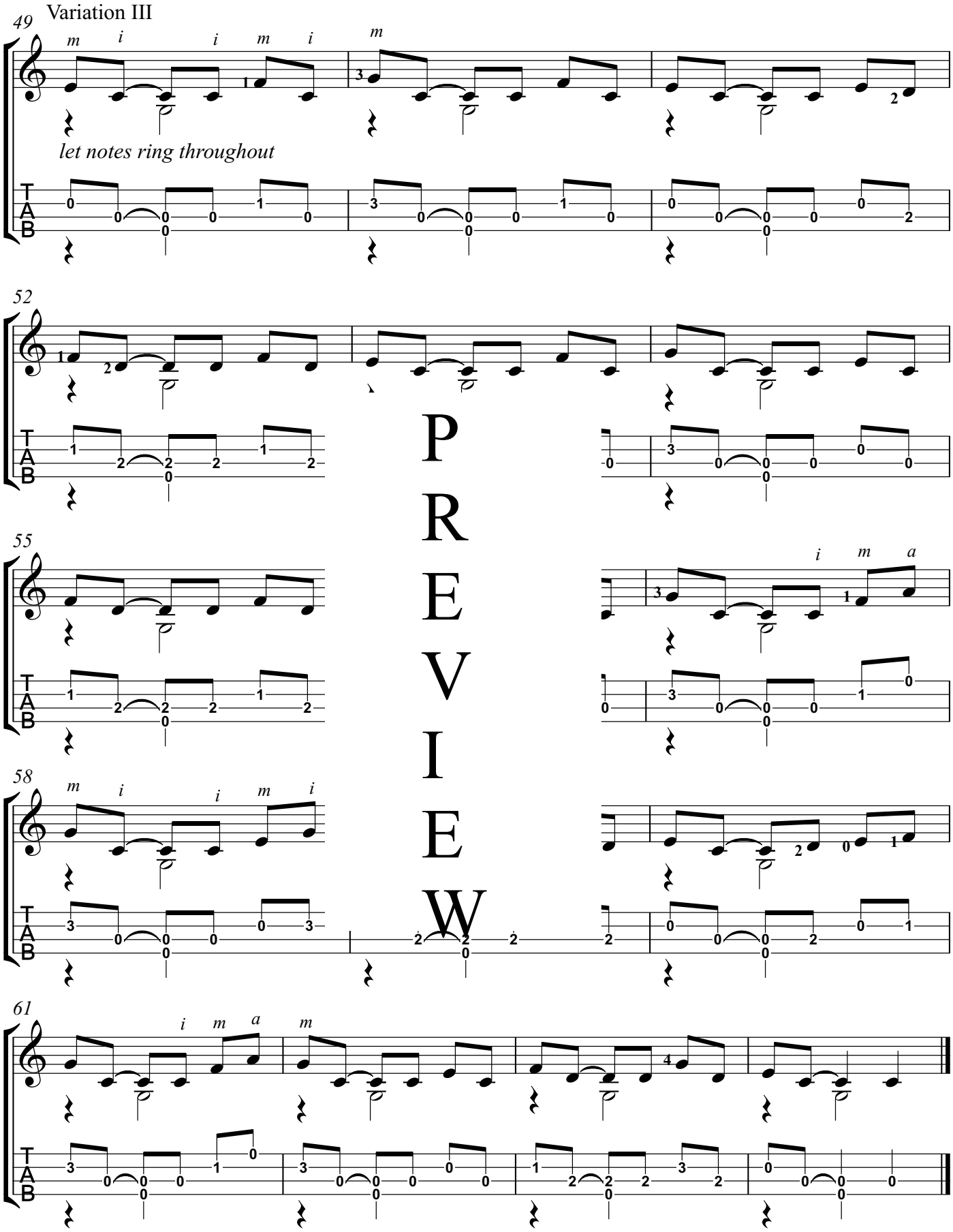


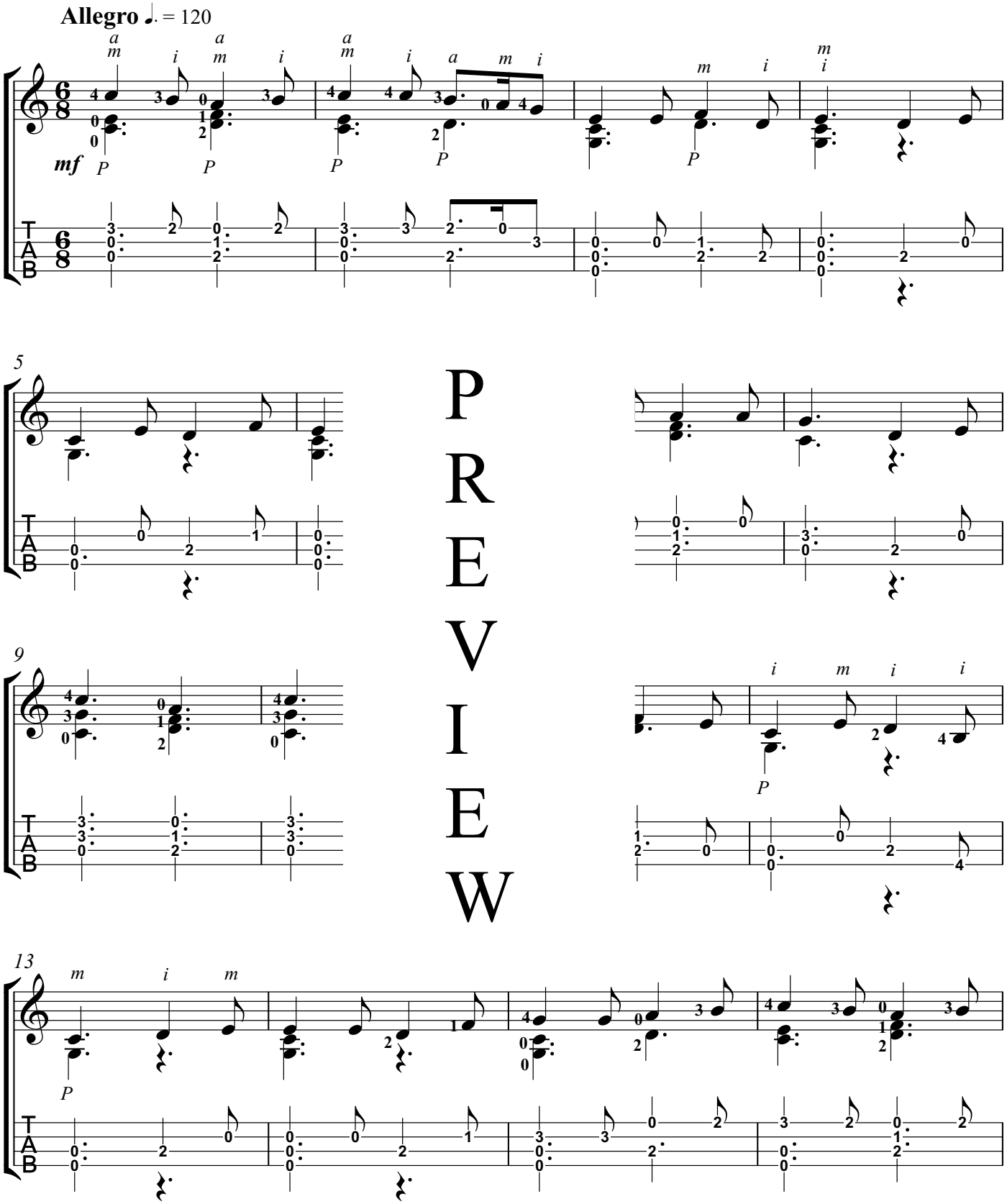

Variation III
49
let notes ring throughout
52
55
58
61
PREVIEW

Sumer Is Icumen In

Arranged for Solo Ukulele
by Ellen S. Whitaker

Anonymous
(13th Century)

Low G



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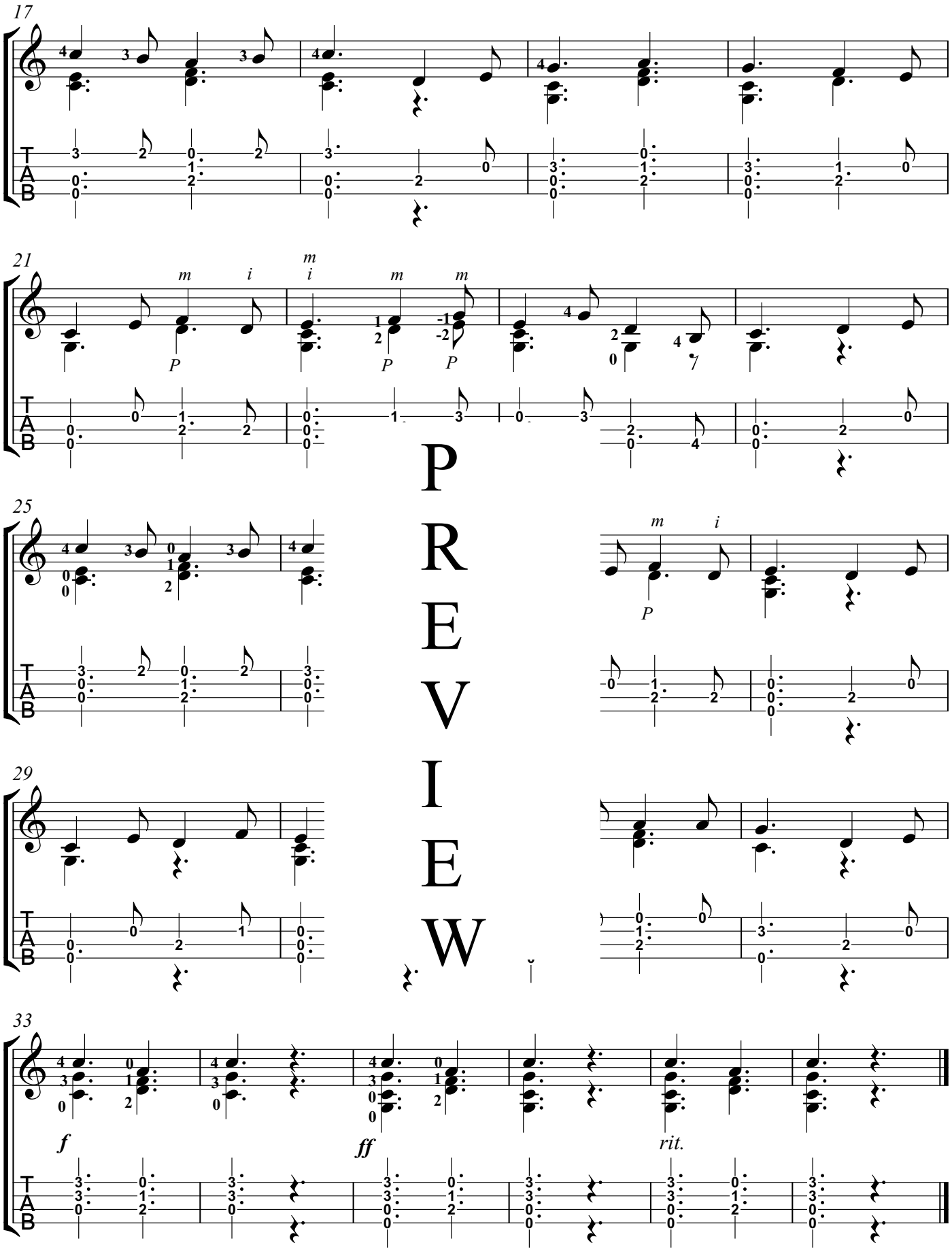


PREVIEW

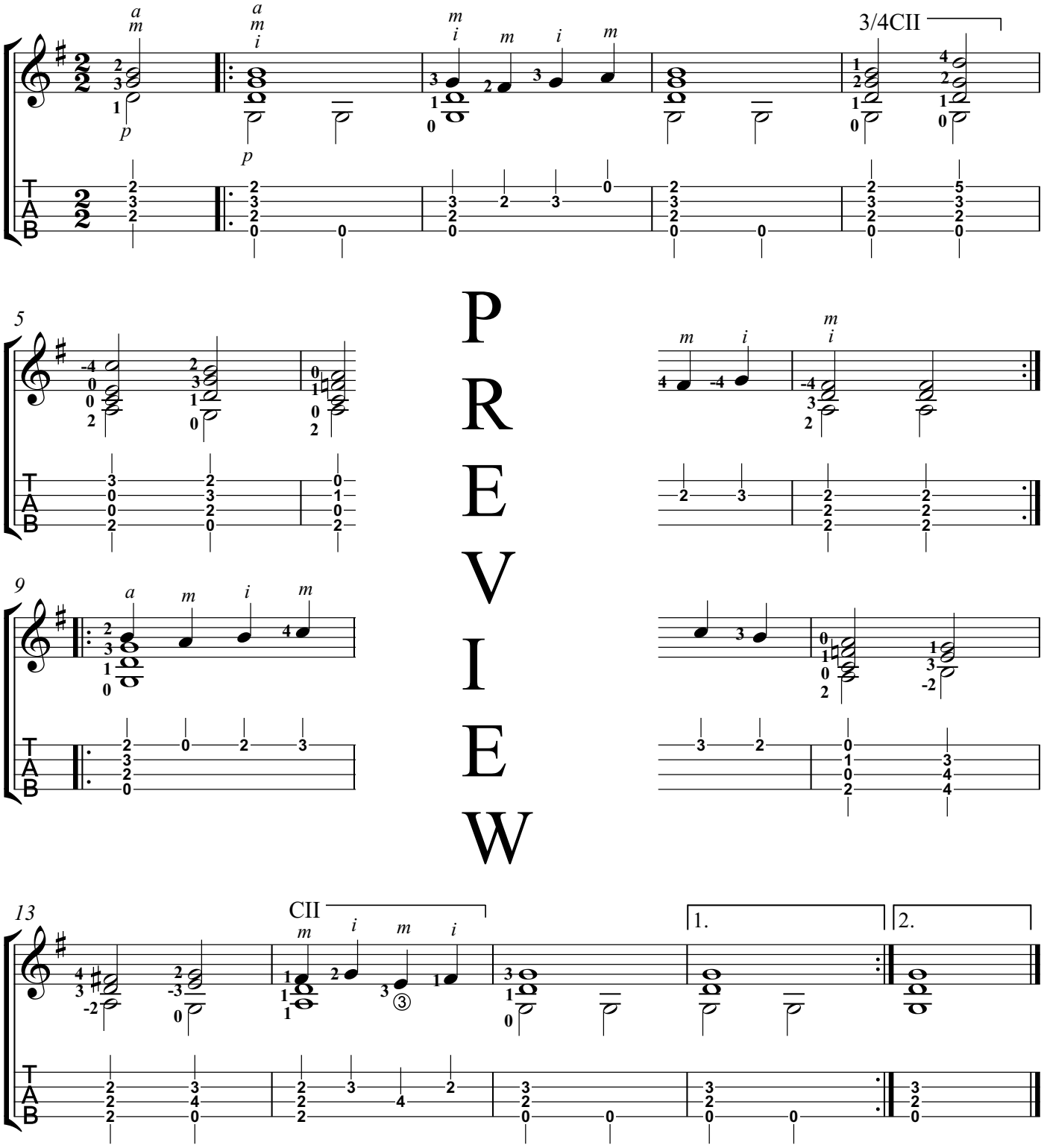
Passamezzo

Arranged for Solo Ukulele
by Ellen S. Whitaker

Anonymous
(16th Century)

Low G

Allegro



PREVIEW

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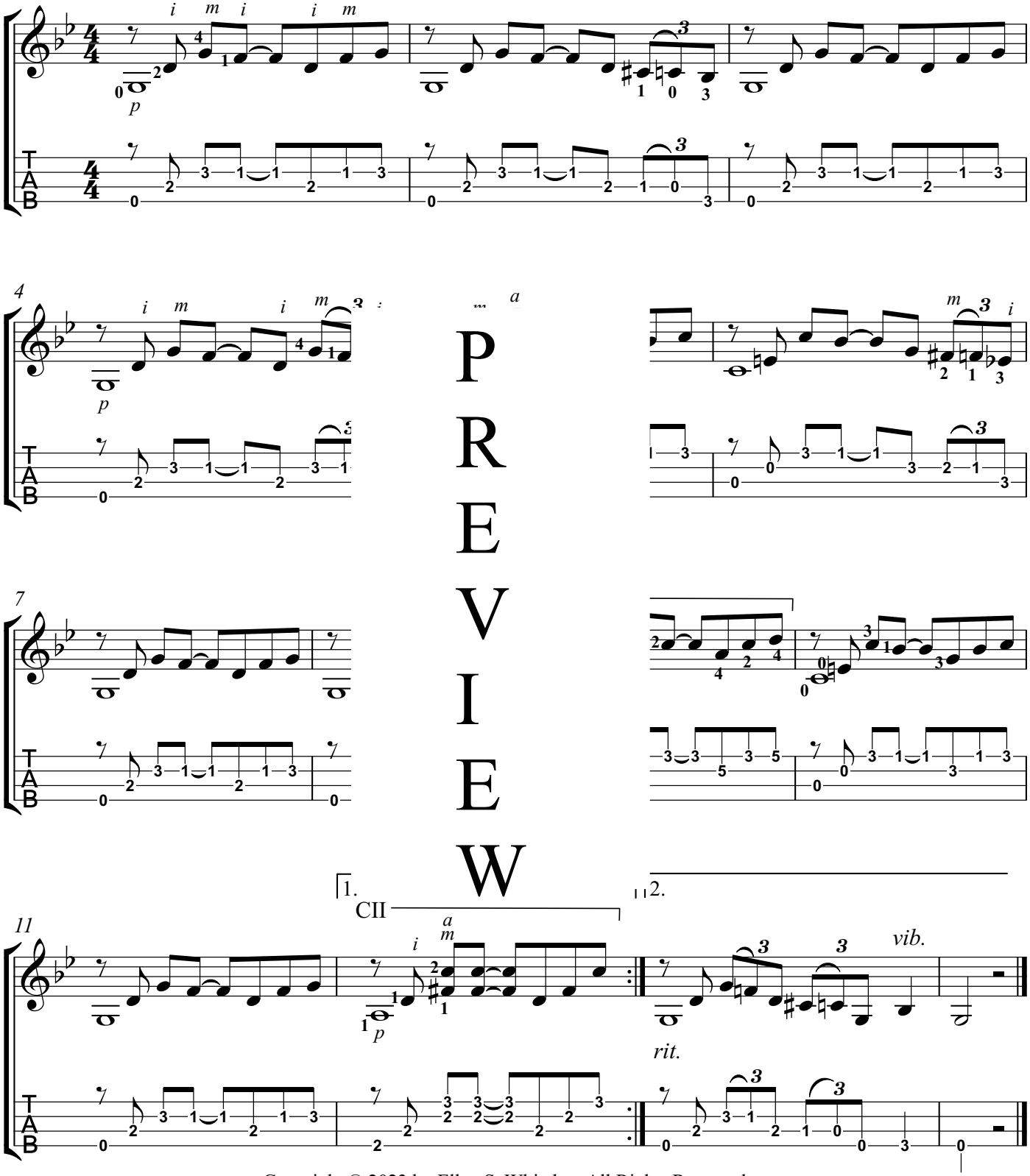
The Neighbor Blues

Low G

Not Fast
Swing eighths

Ellen S. Whitaker
(b. 1957)



PREVIEW

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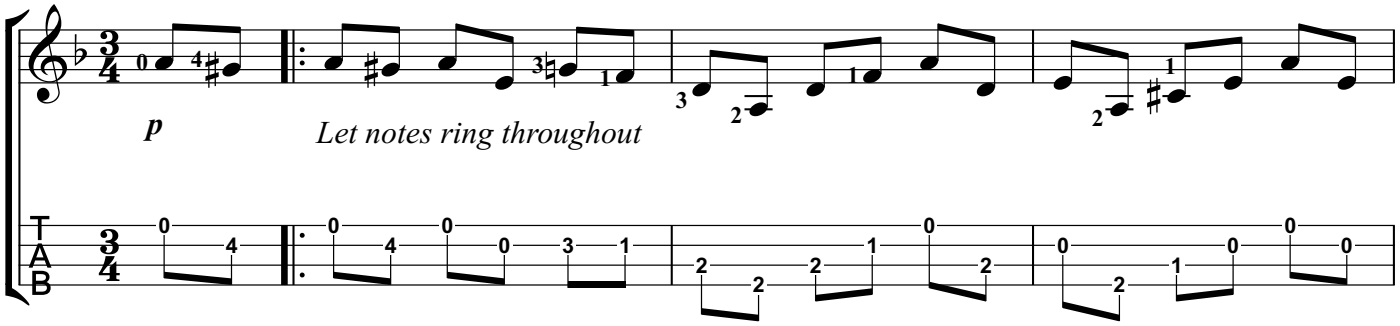
Für Elise

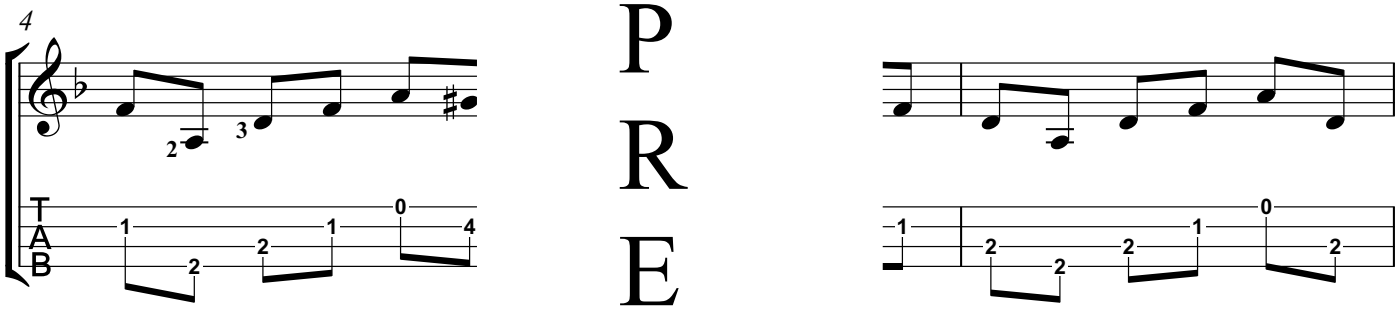
Edited and Arranged for Solo Ukulele
by Ellen S. Whitaker

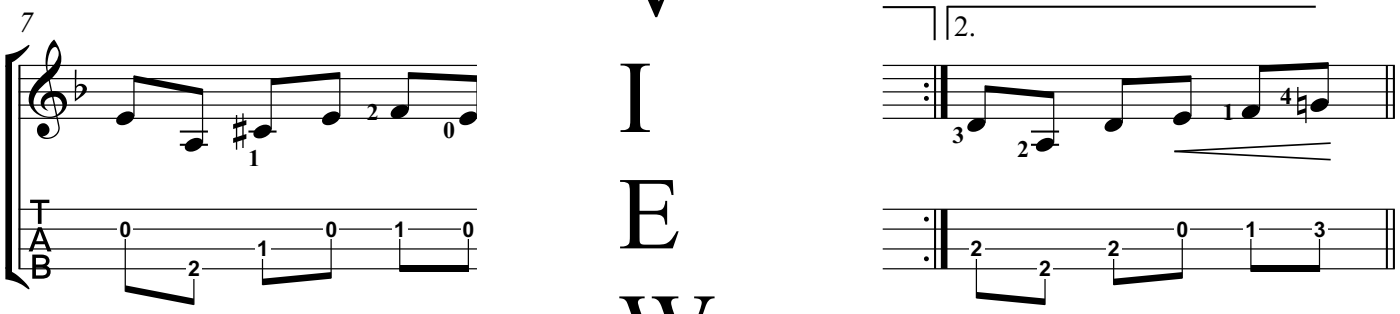
Ludwig van Beethoven
(1770-1827)

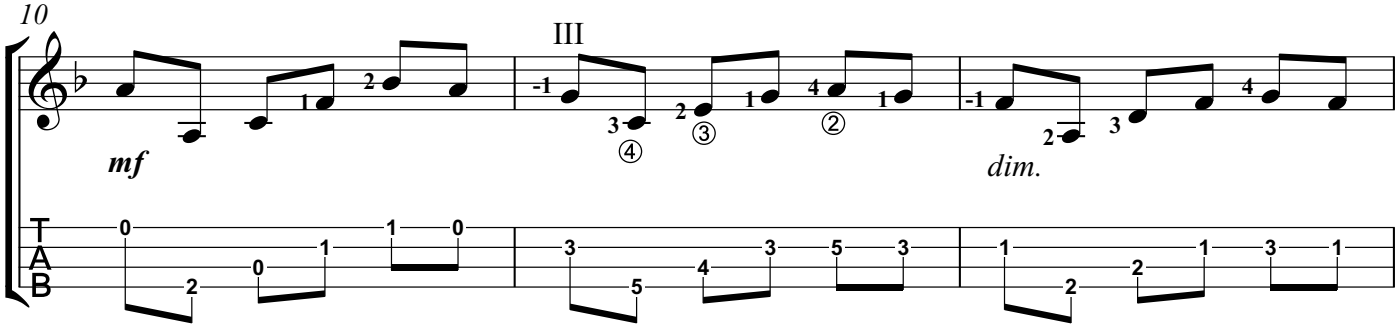
Low G

Moderato *(with rubato)*









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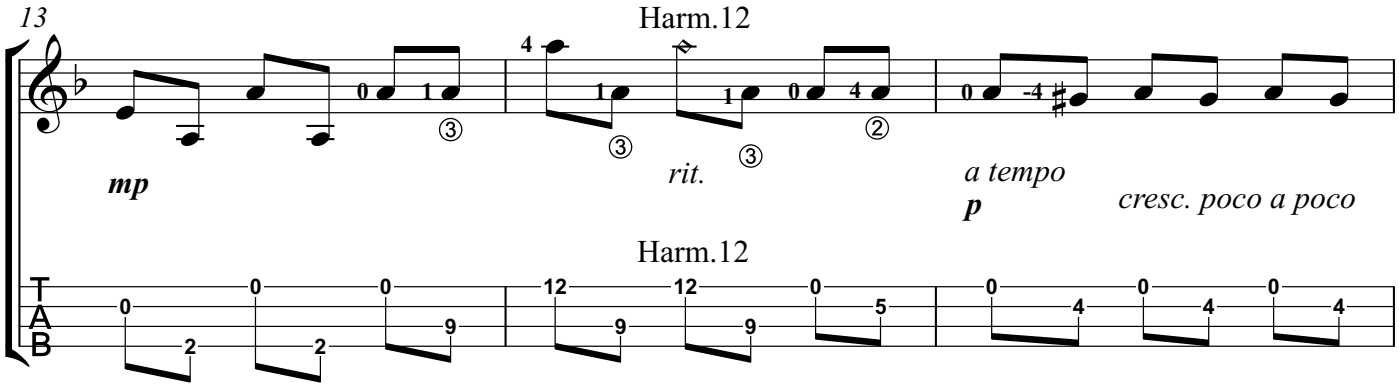
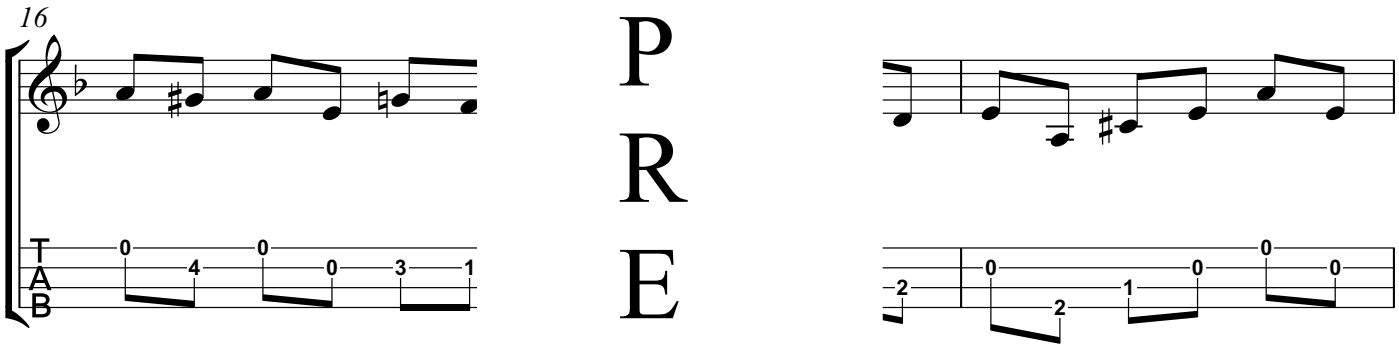

13
Harm.12
mp
rit.
a tempo
p
cresc. poco a poco
Harm.12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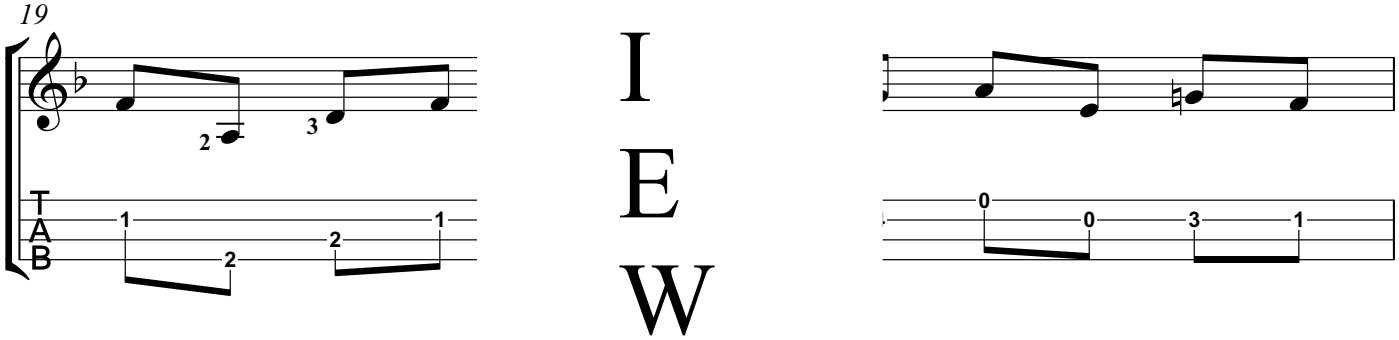
PREVIEW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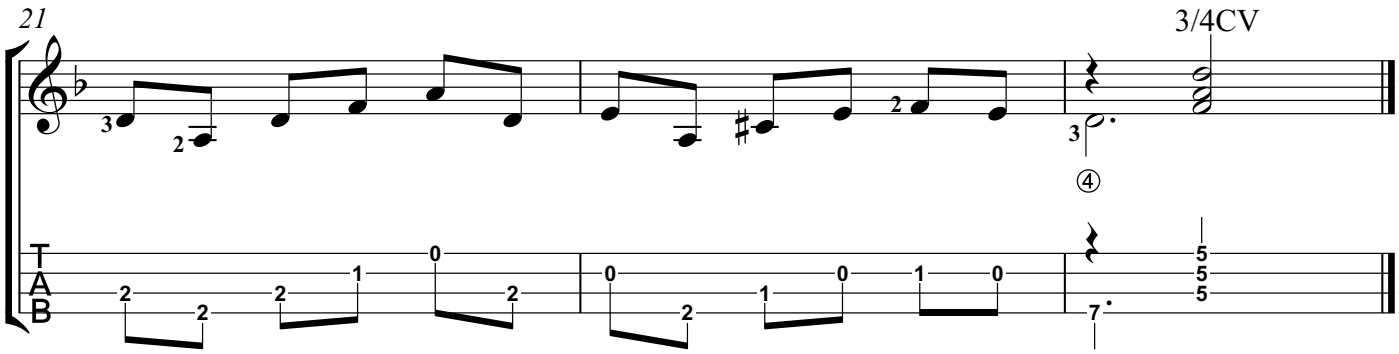
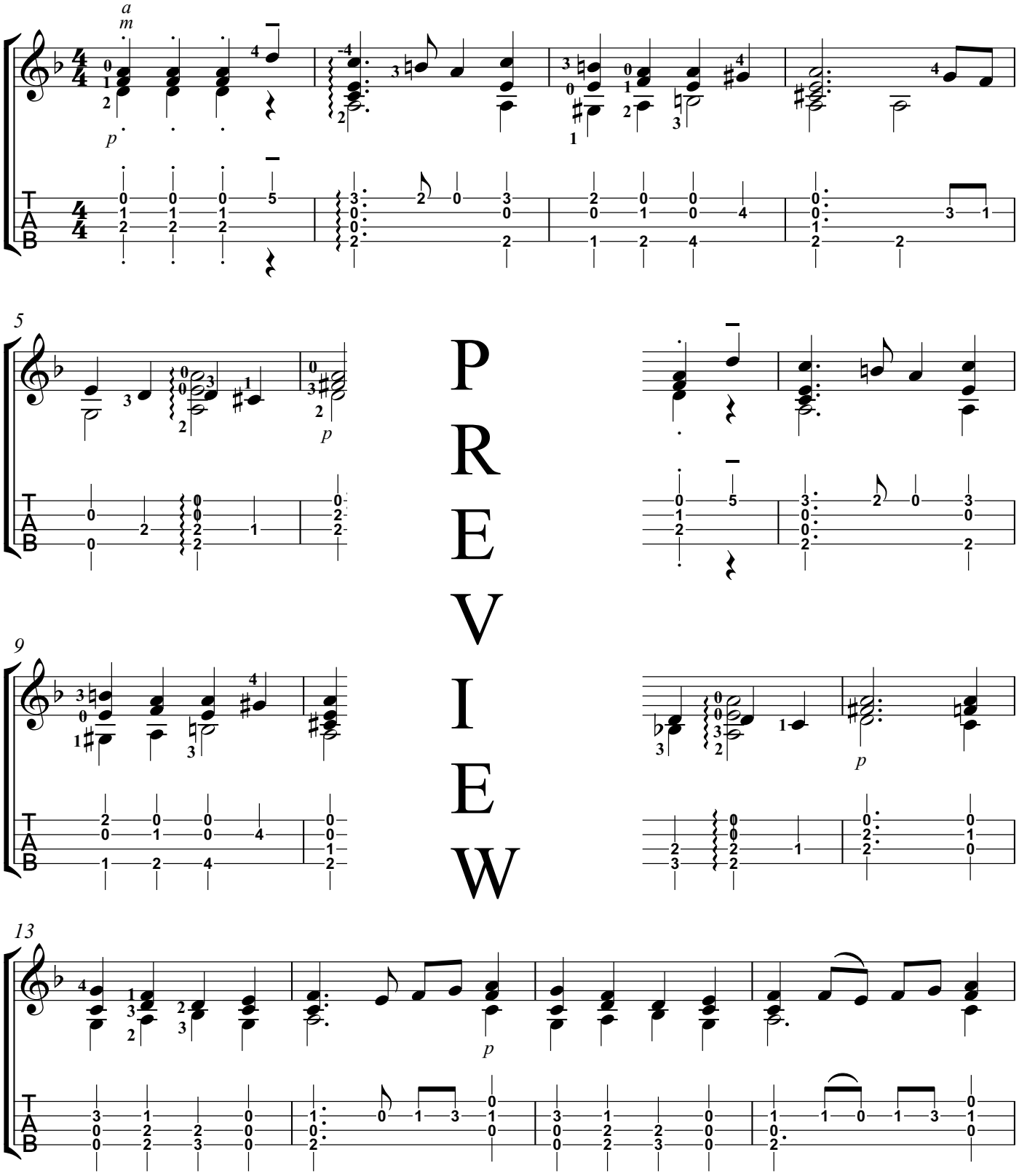

21
3/4CV

Pezzo Tedesco

Arranged for Solo Ukulele
by Ellen S. Whitaker

Anonymous lute piece
(Italian Renaissance)

Low G



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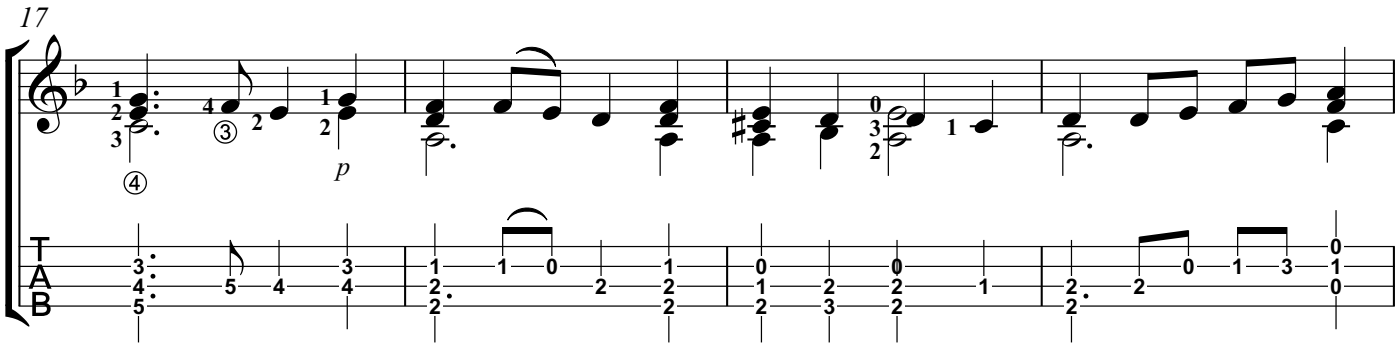
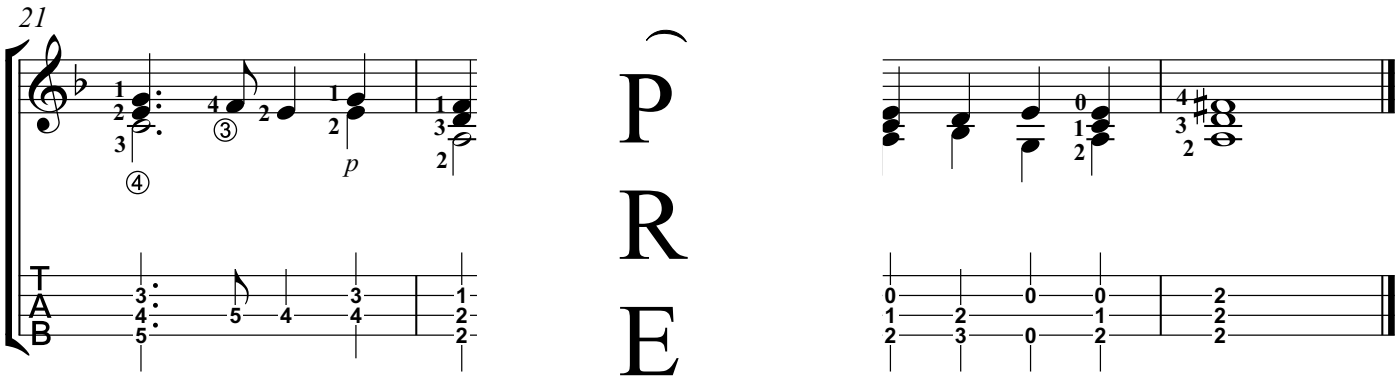




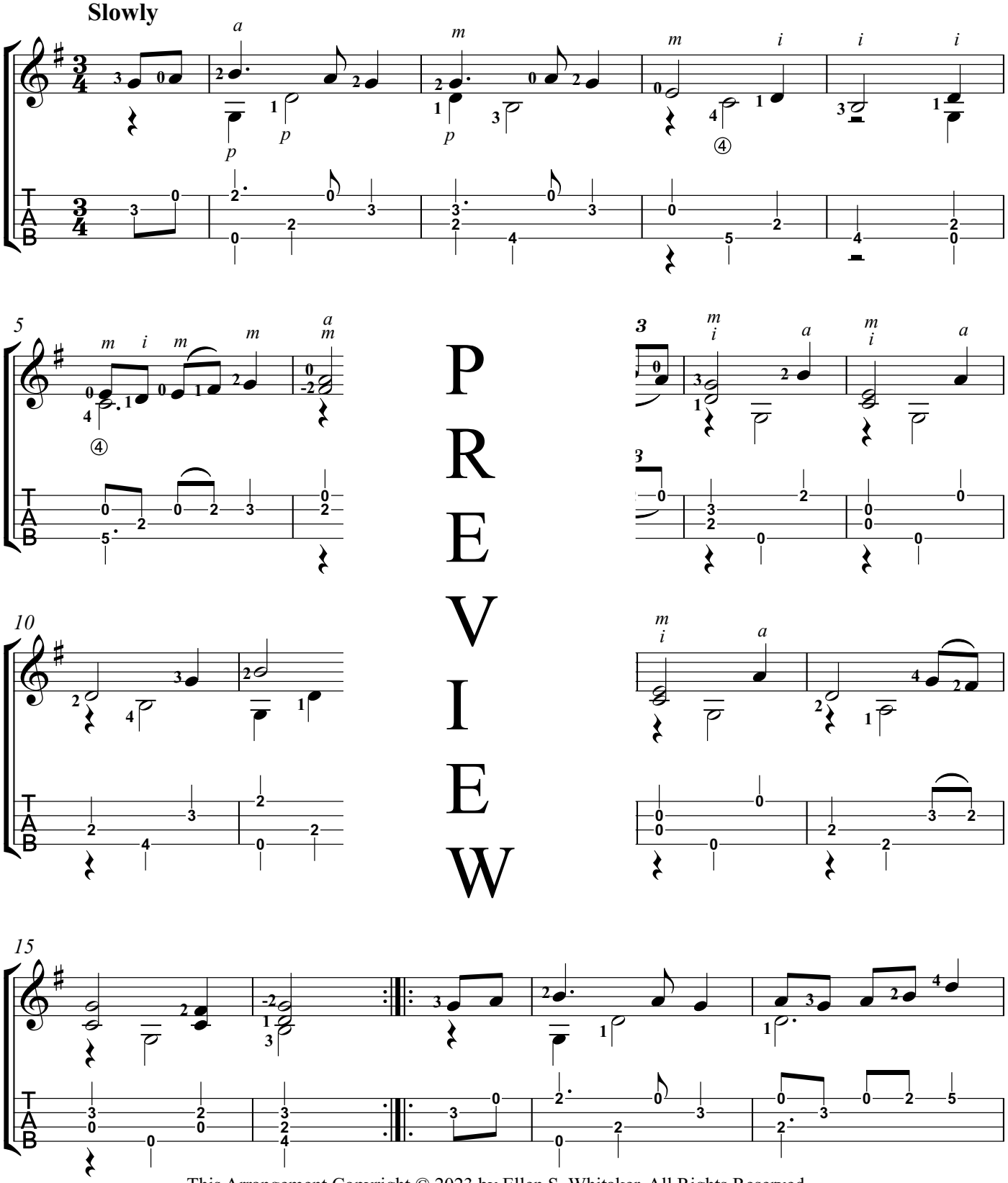
PREVIEW

Si Bheag, Si Mhor

Arranged for Solo Ukulele
by Ellen S. Whitaker

Celtic Traditional

Low G



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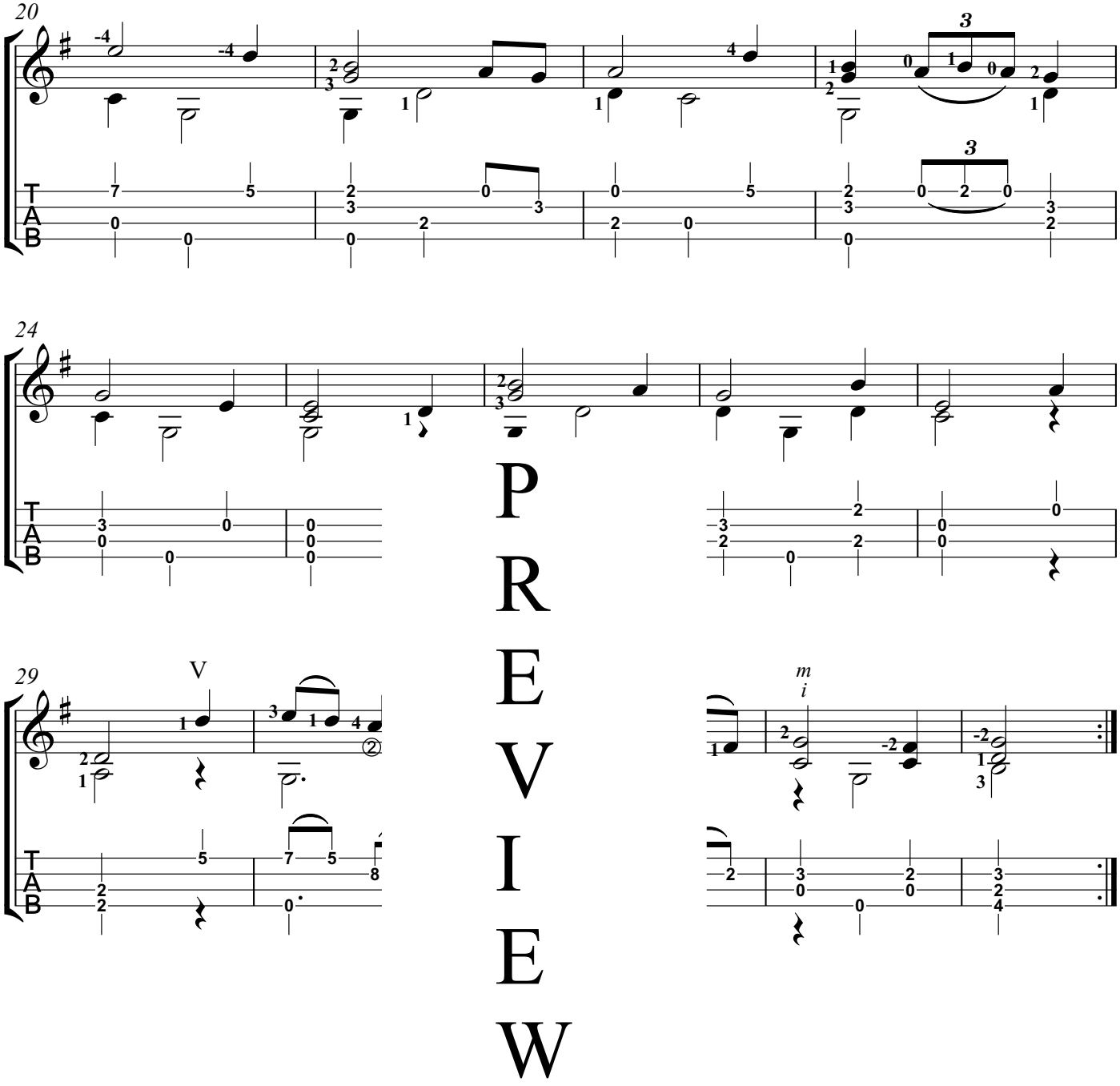


PREVIEW

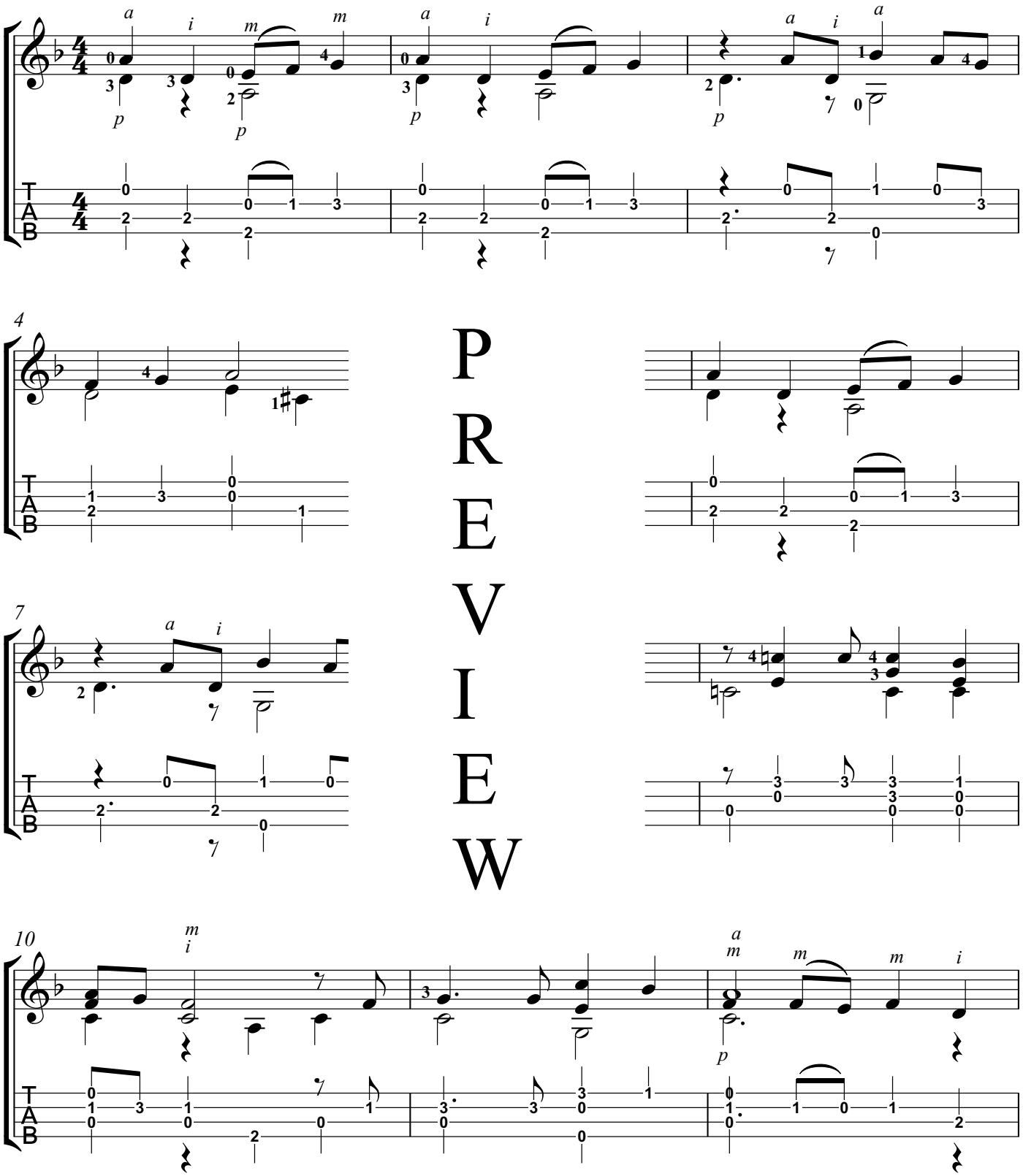
Dona Dona

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

Arranged for Solo Ukulele
by Ellen S. Whitaker

Sholom Secunda
(1894-1974)

Low G



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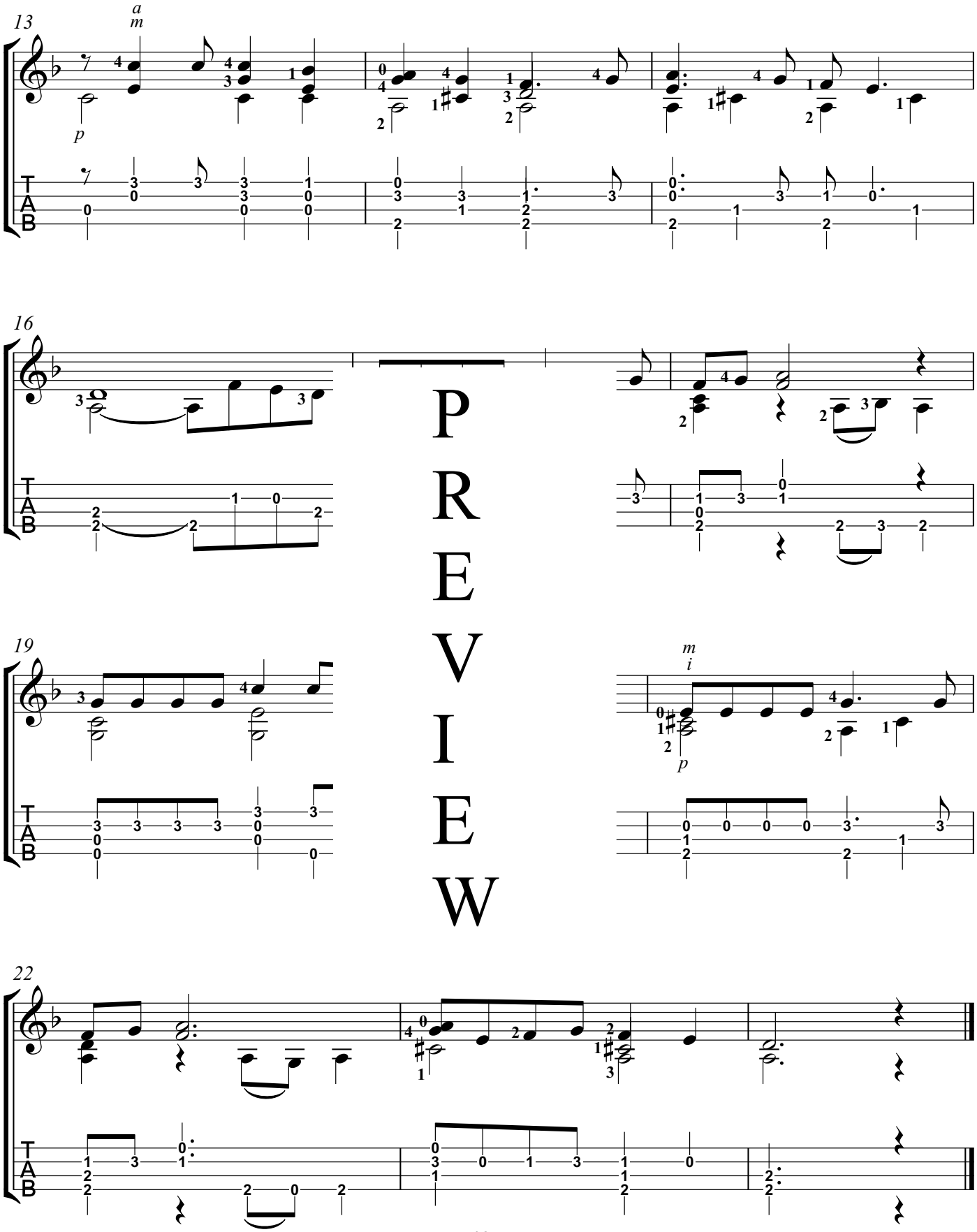


PREVIEW

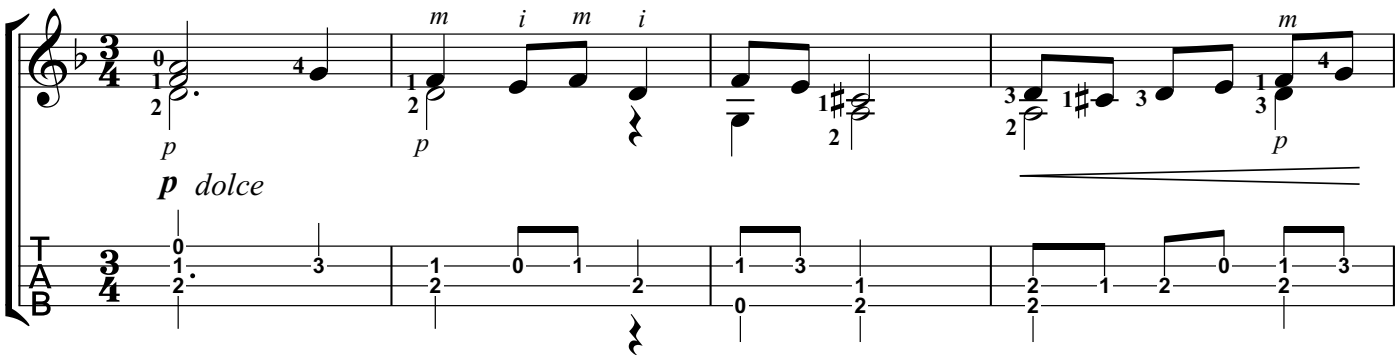
Prelude

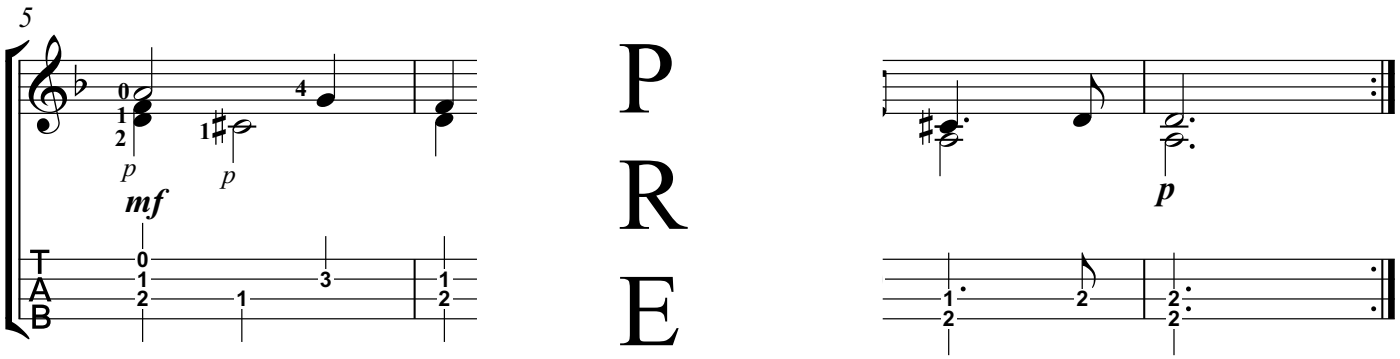
Arranged for Solo Ukulele
by Ellen S. Whitaker

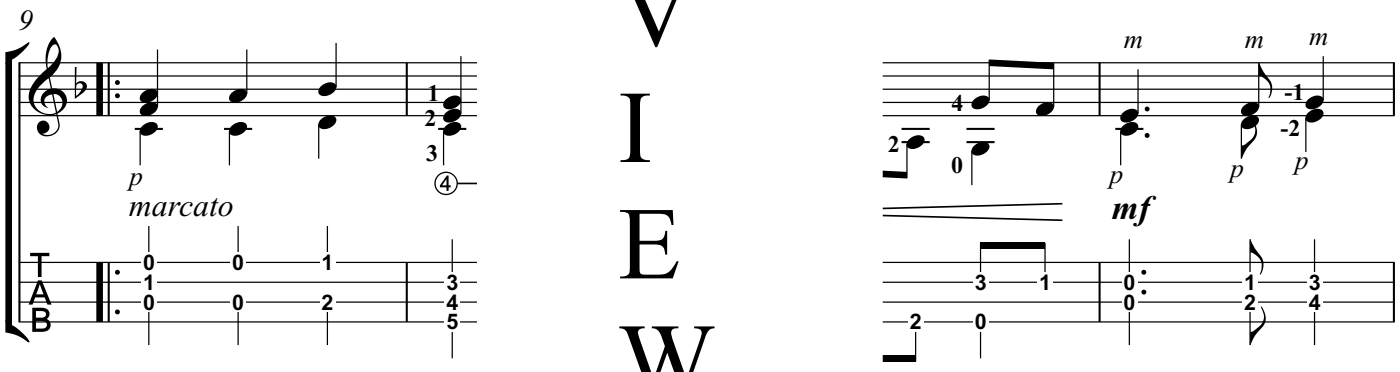
Robert de Visée
(c.1635- 1733)

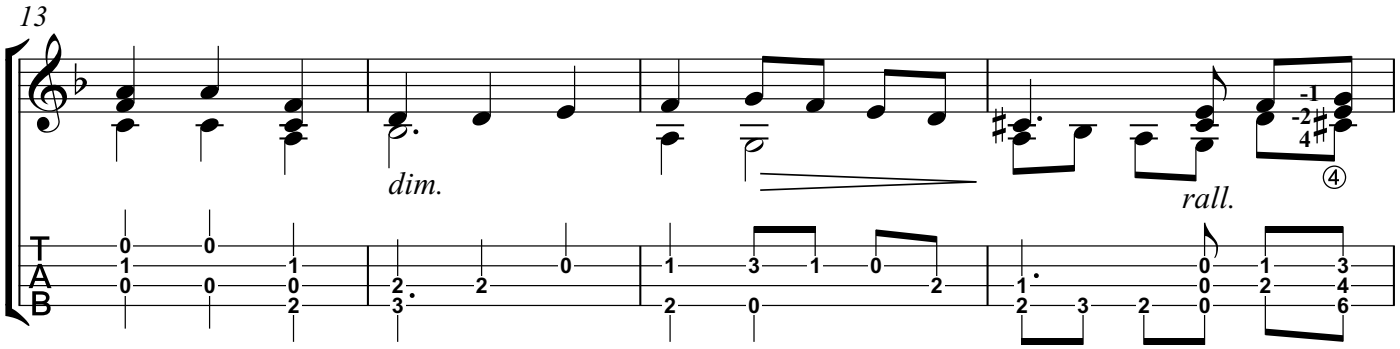
Low G

Moderato









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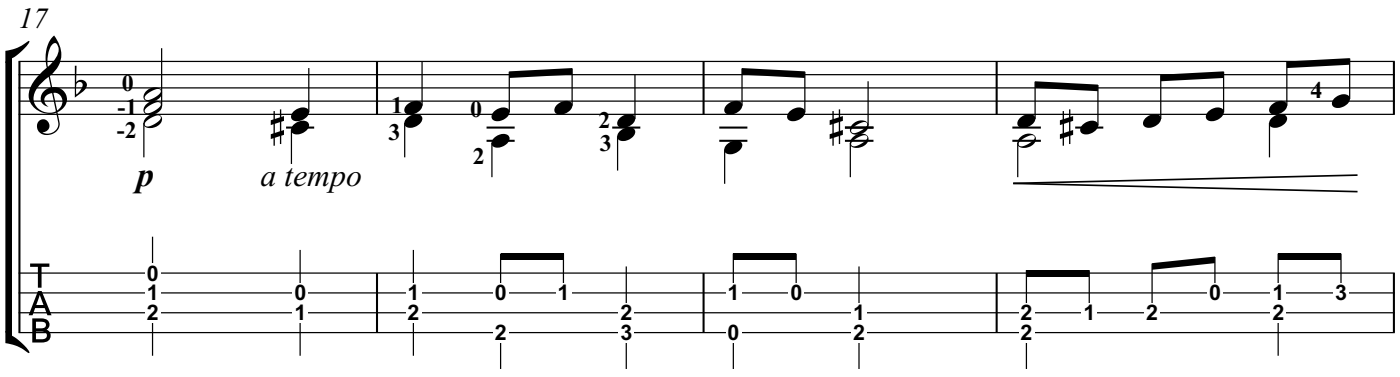
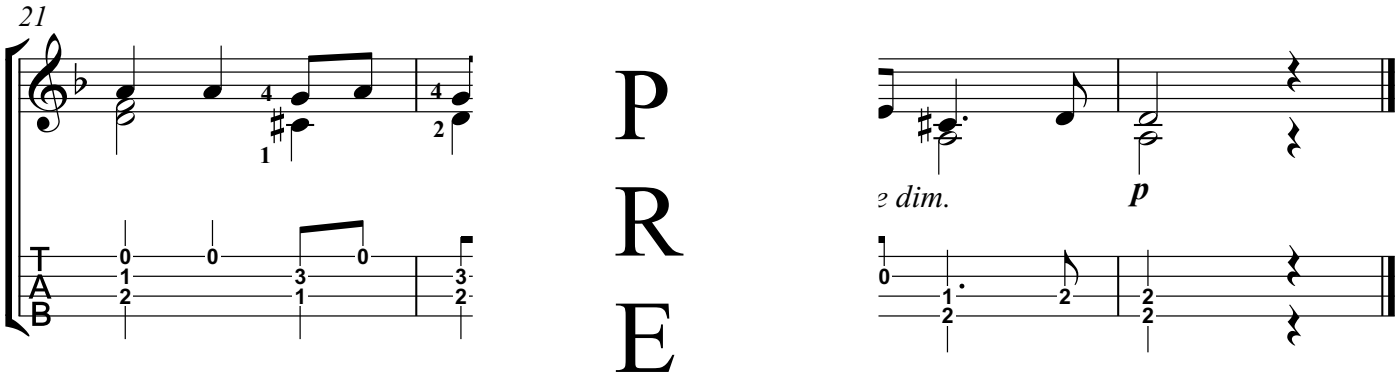




PREVIEW

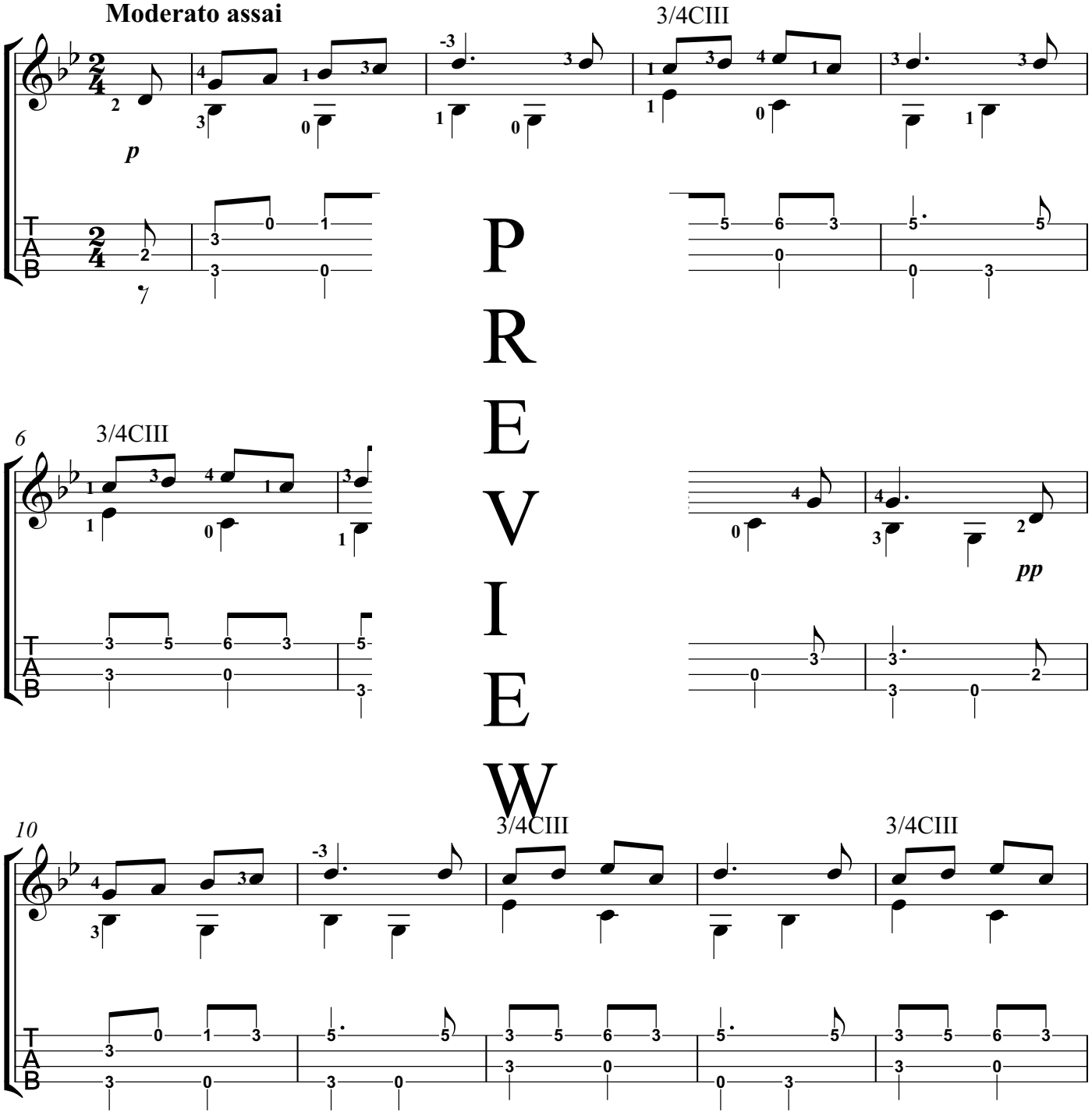
Old French Song

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

Arranged for Solo Ukulele
by Ellen S. Whitaker

Peter I. Tchaikovsky
(1840-1893)

Low G



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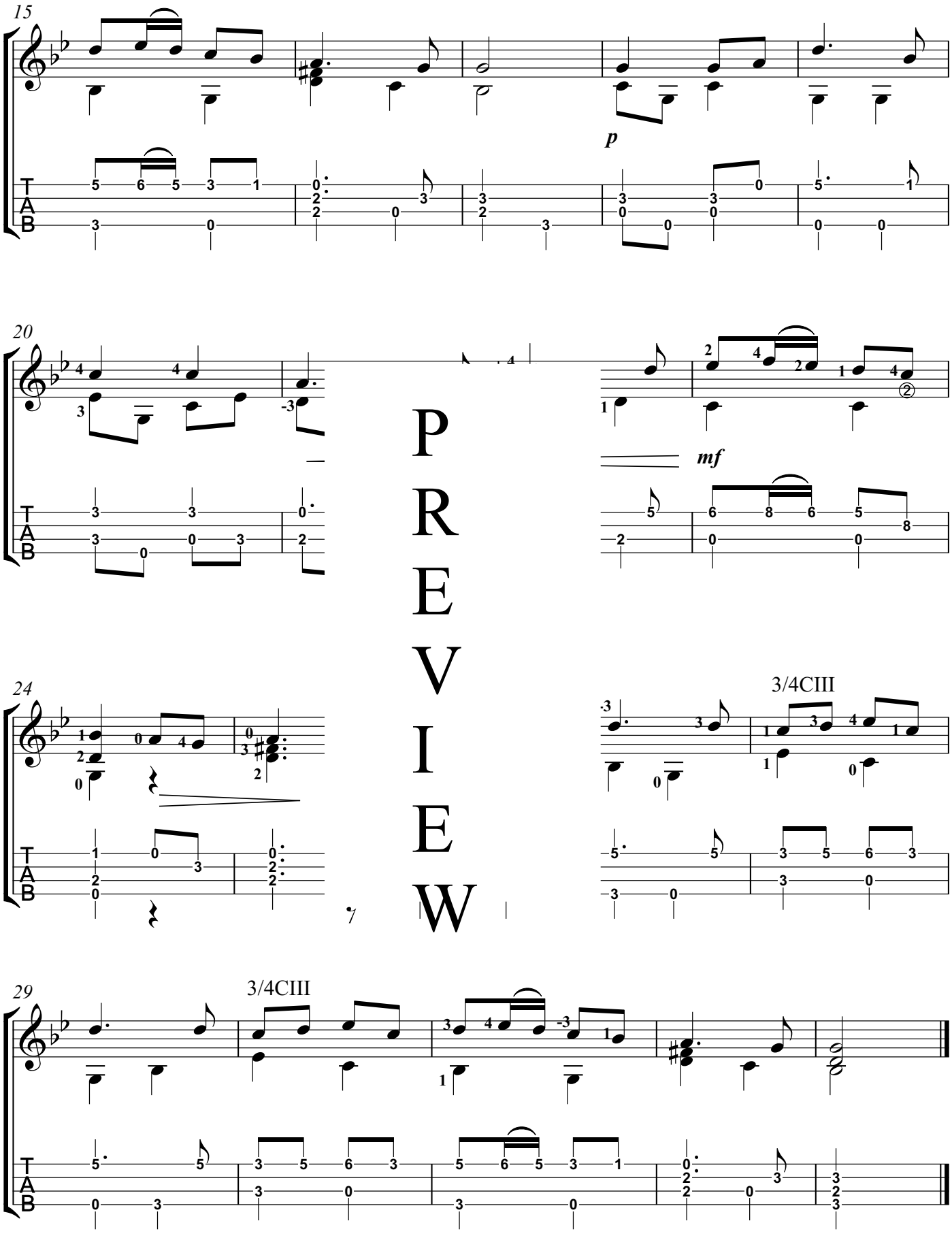


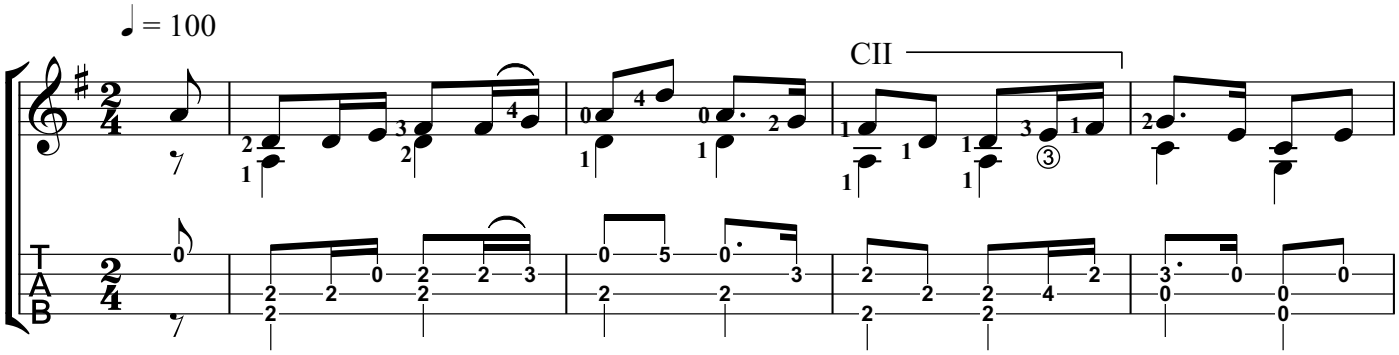
PREVIEW

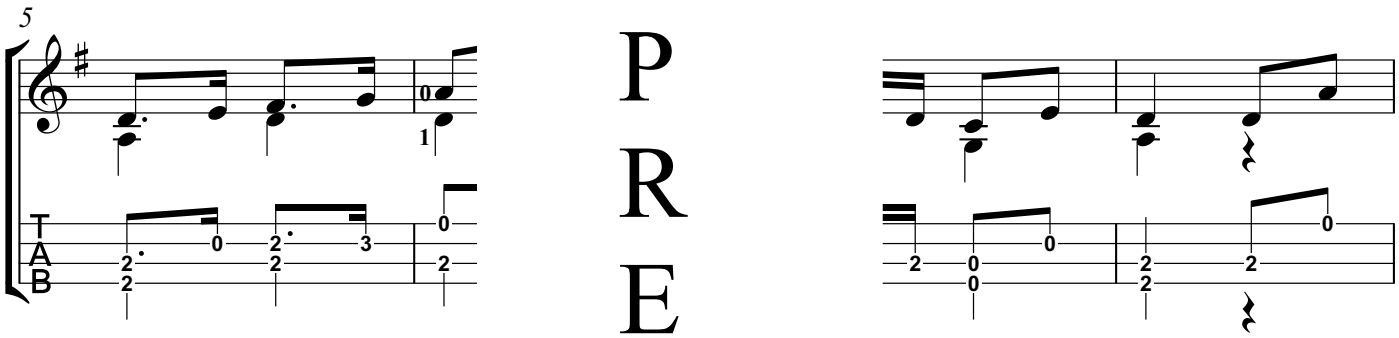
Campbell's Farewell to Redcastle

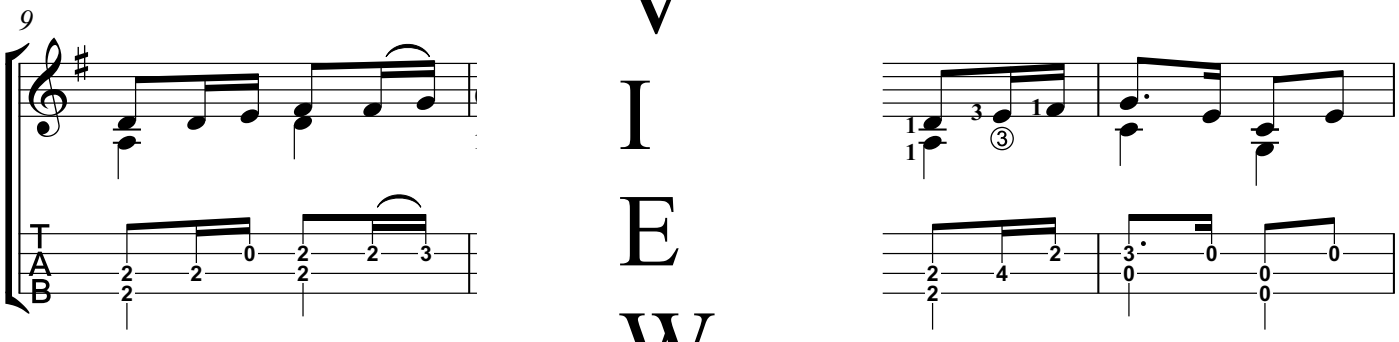
Arranged for Solo Ukulele
by Ellen S. Whitaker

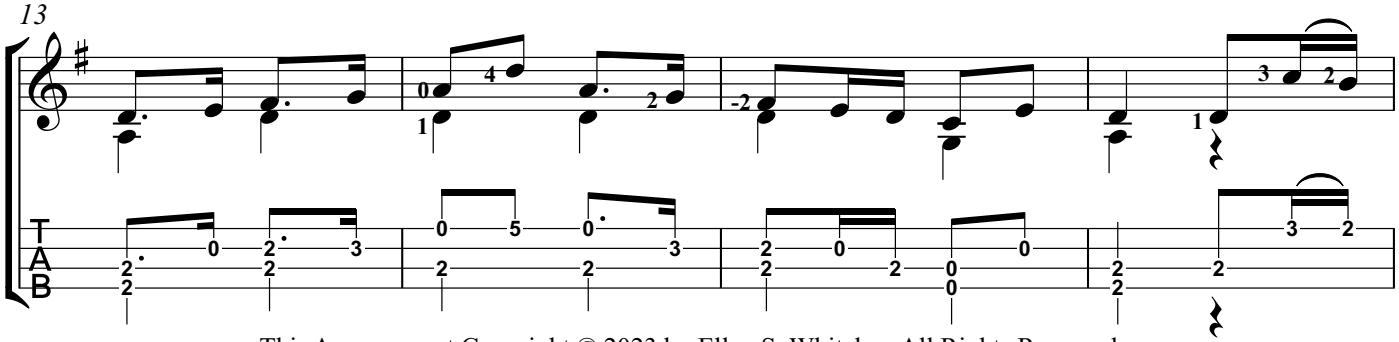
Traditional Scottish March

Low G









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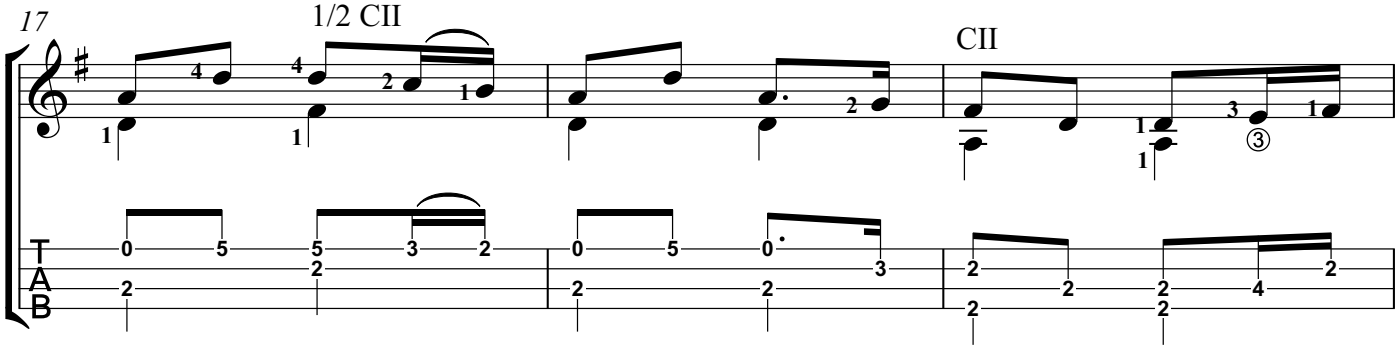

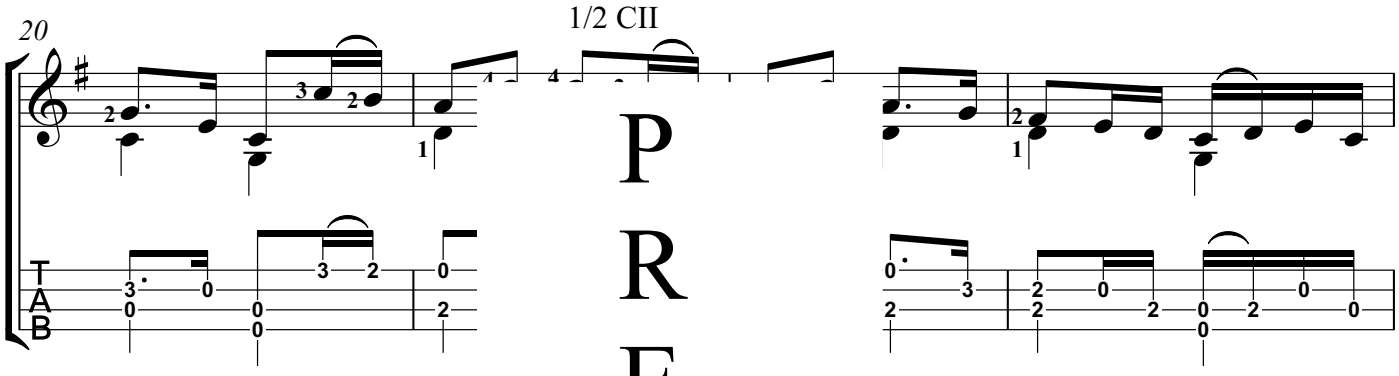

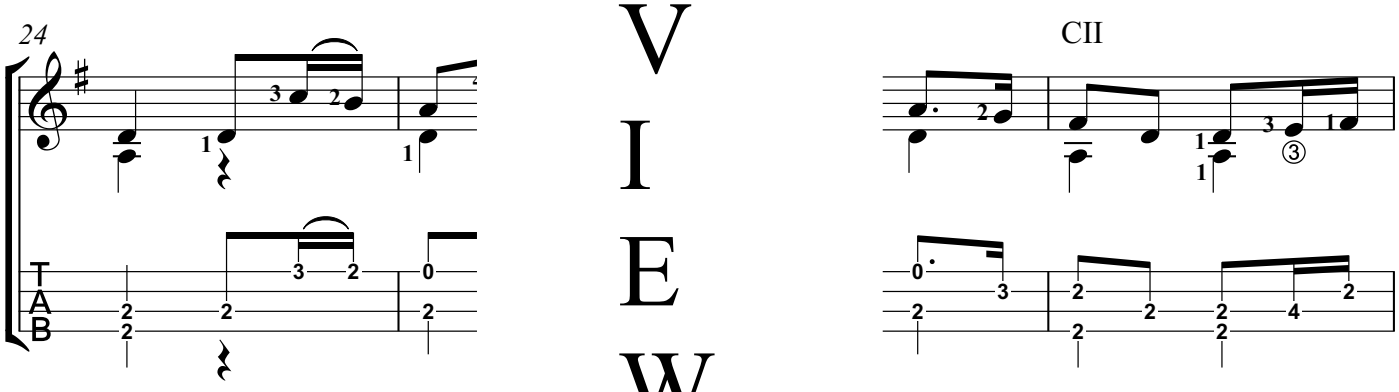

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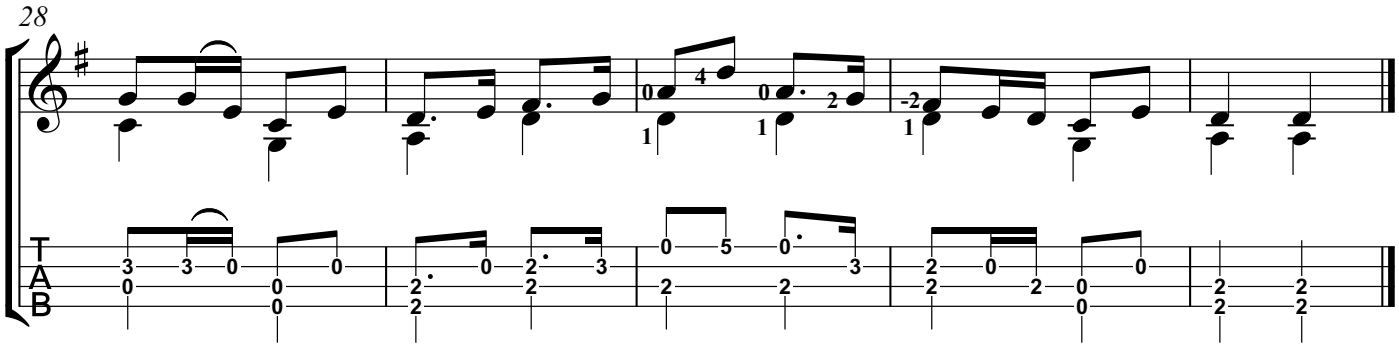


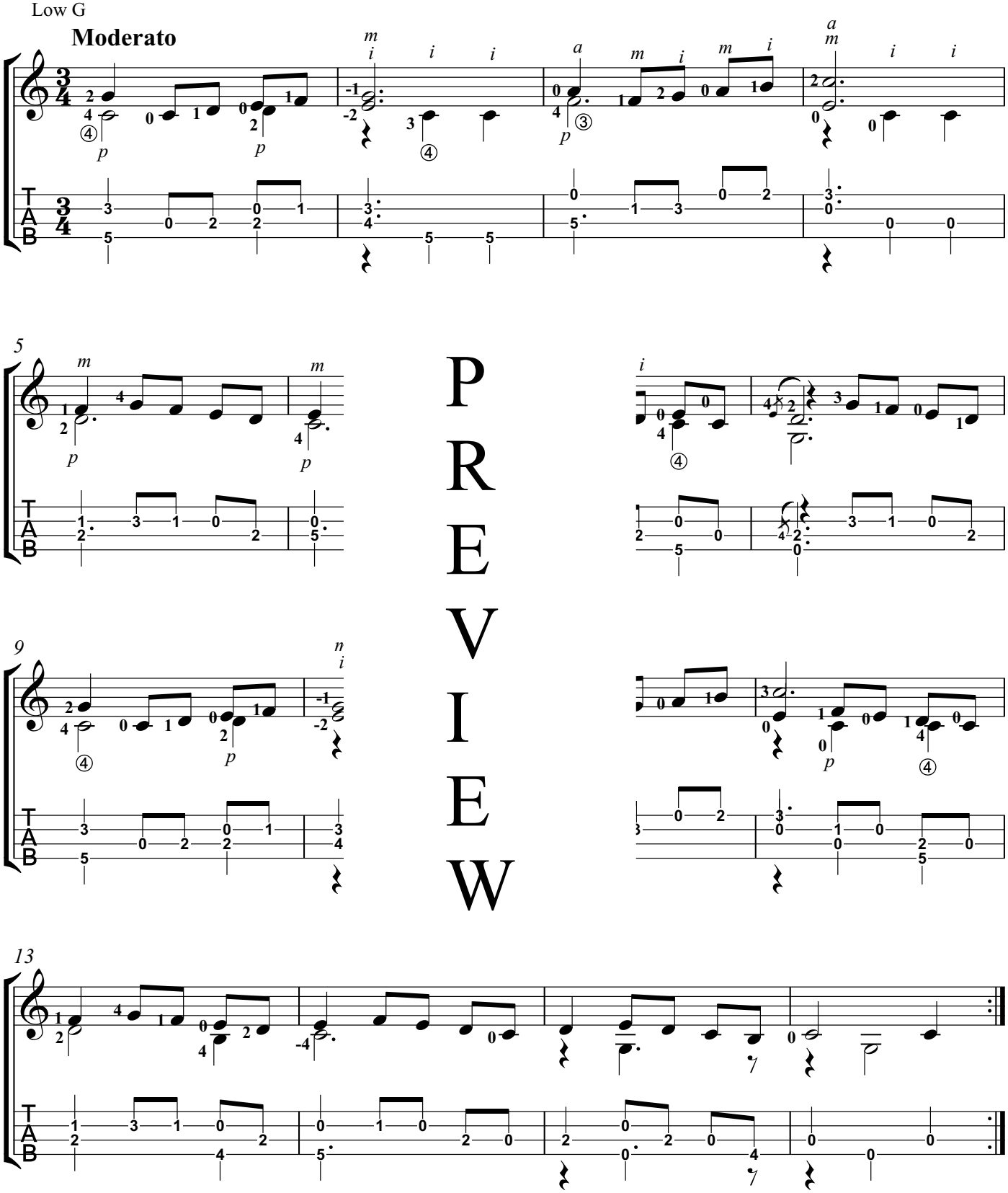
Minuet in G

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

Arranged for Solo Ukulele
by Ellen S. Whitaker

Christian Petzold
(1677-1733)

Low G



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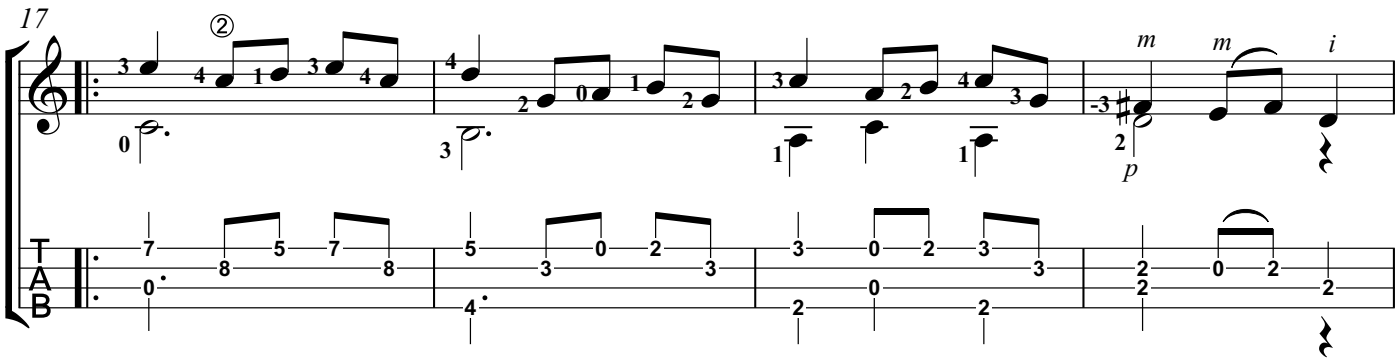
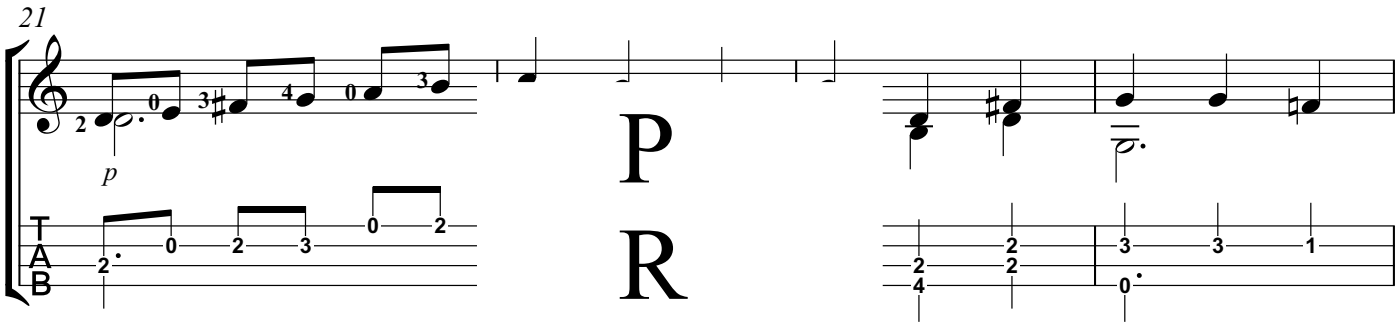
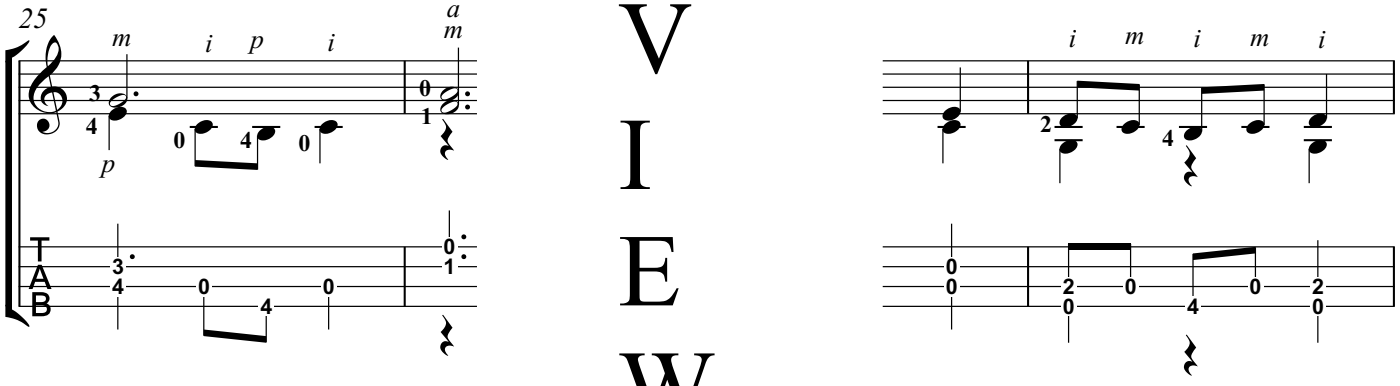
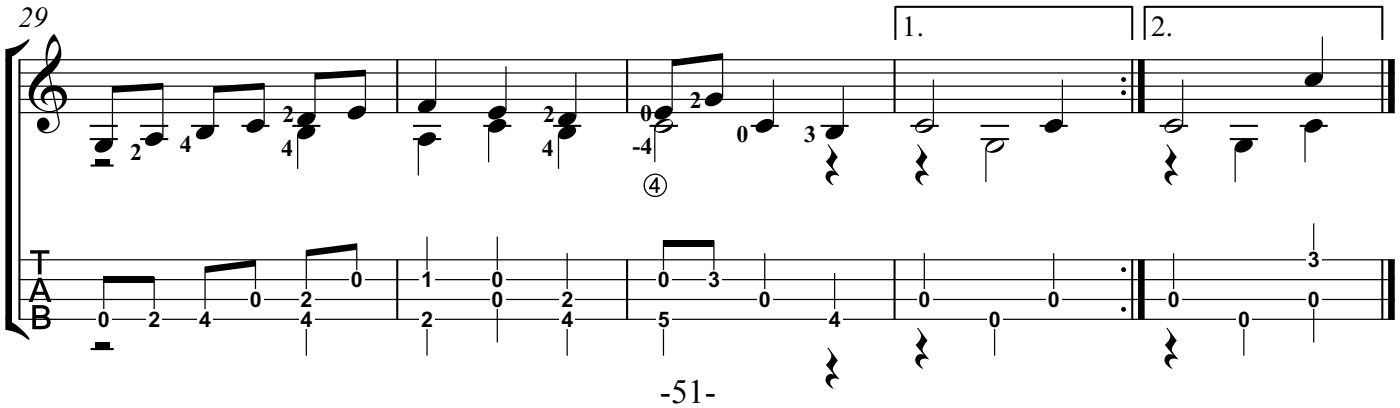








PREVIEW

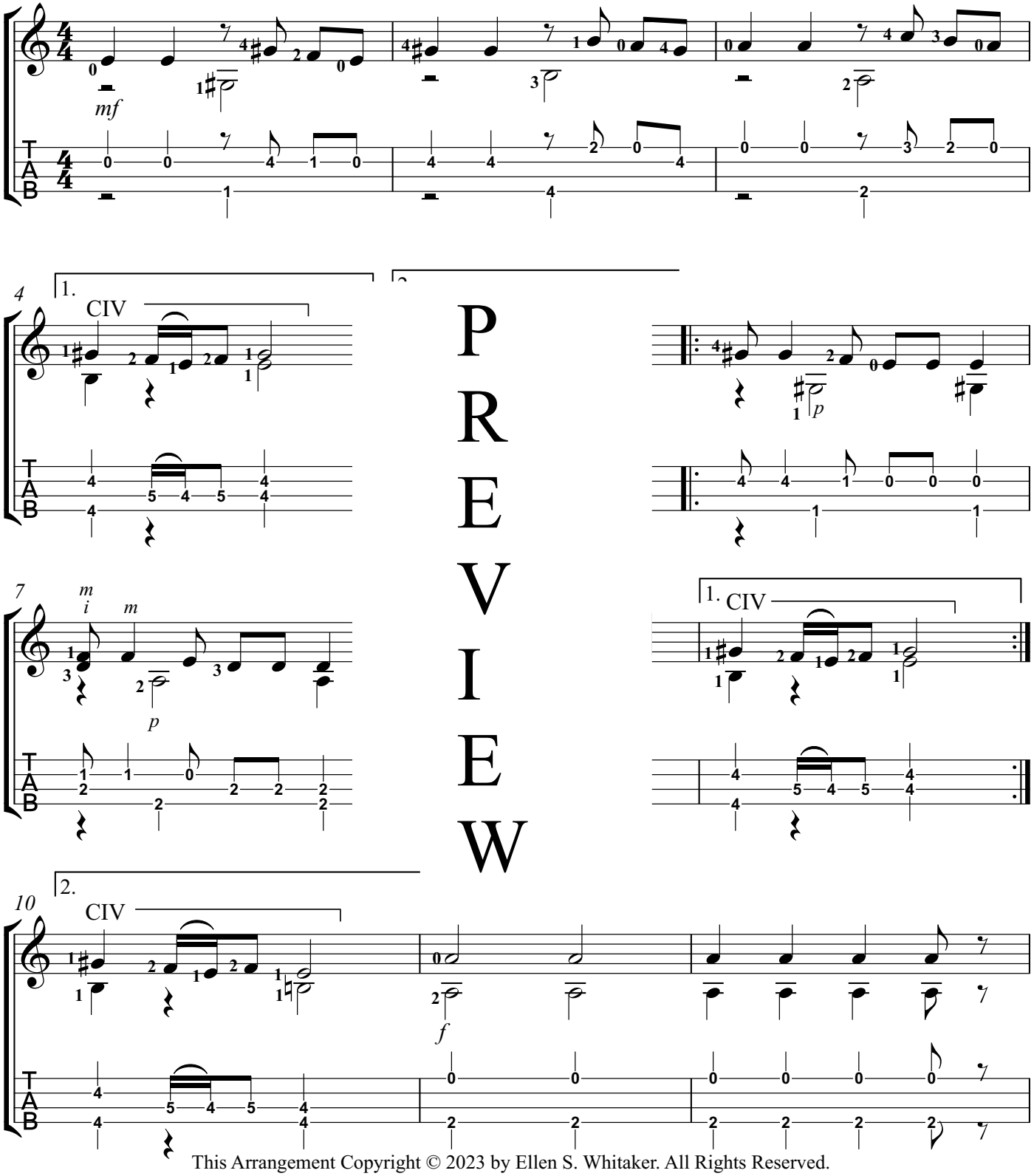
Hava Nagila

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Israeli Song

Low G

With Energy



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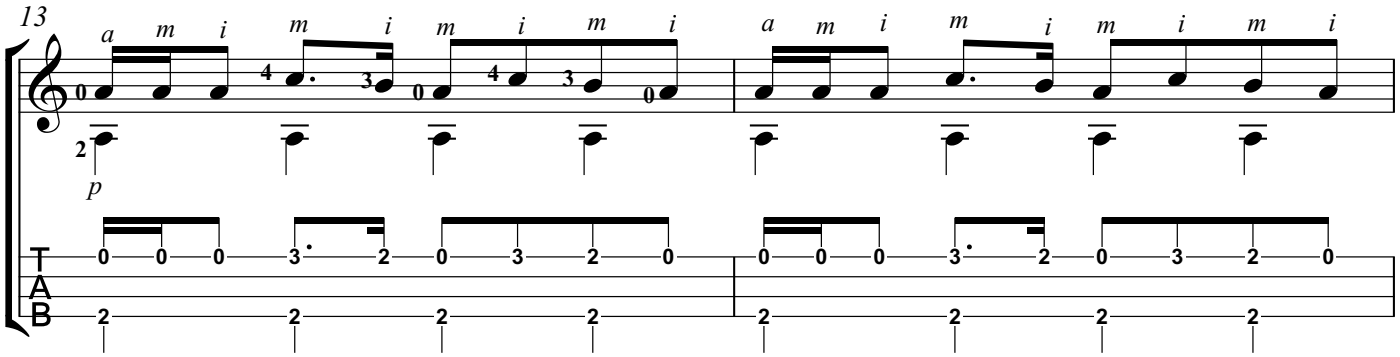
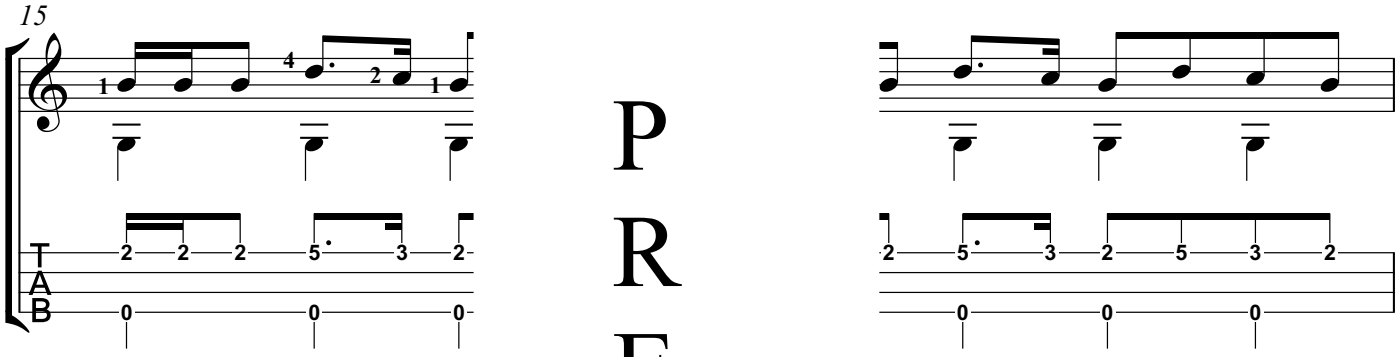
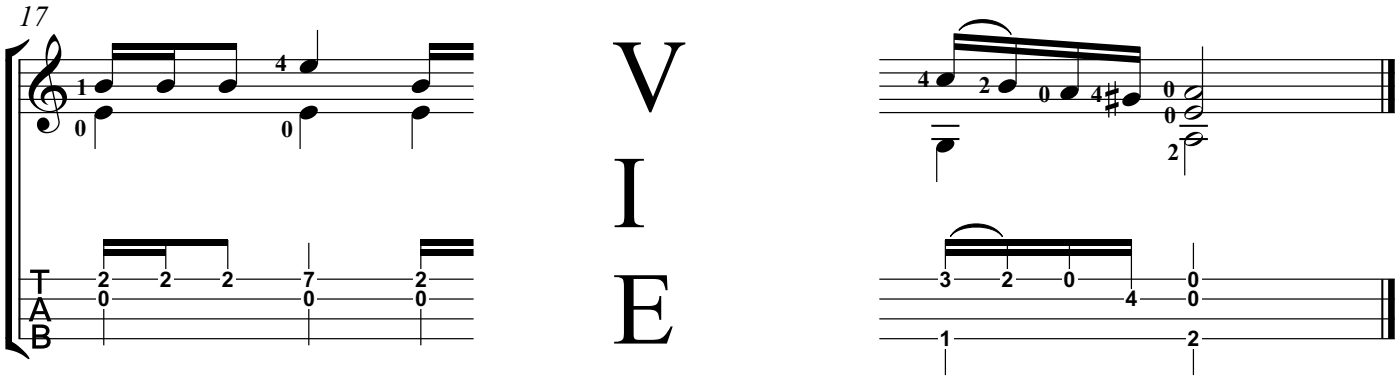






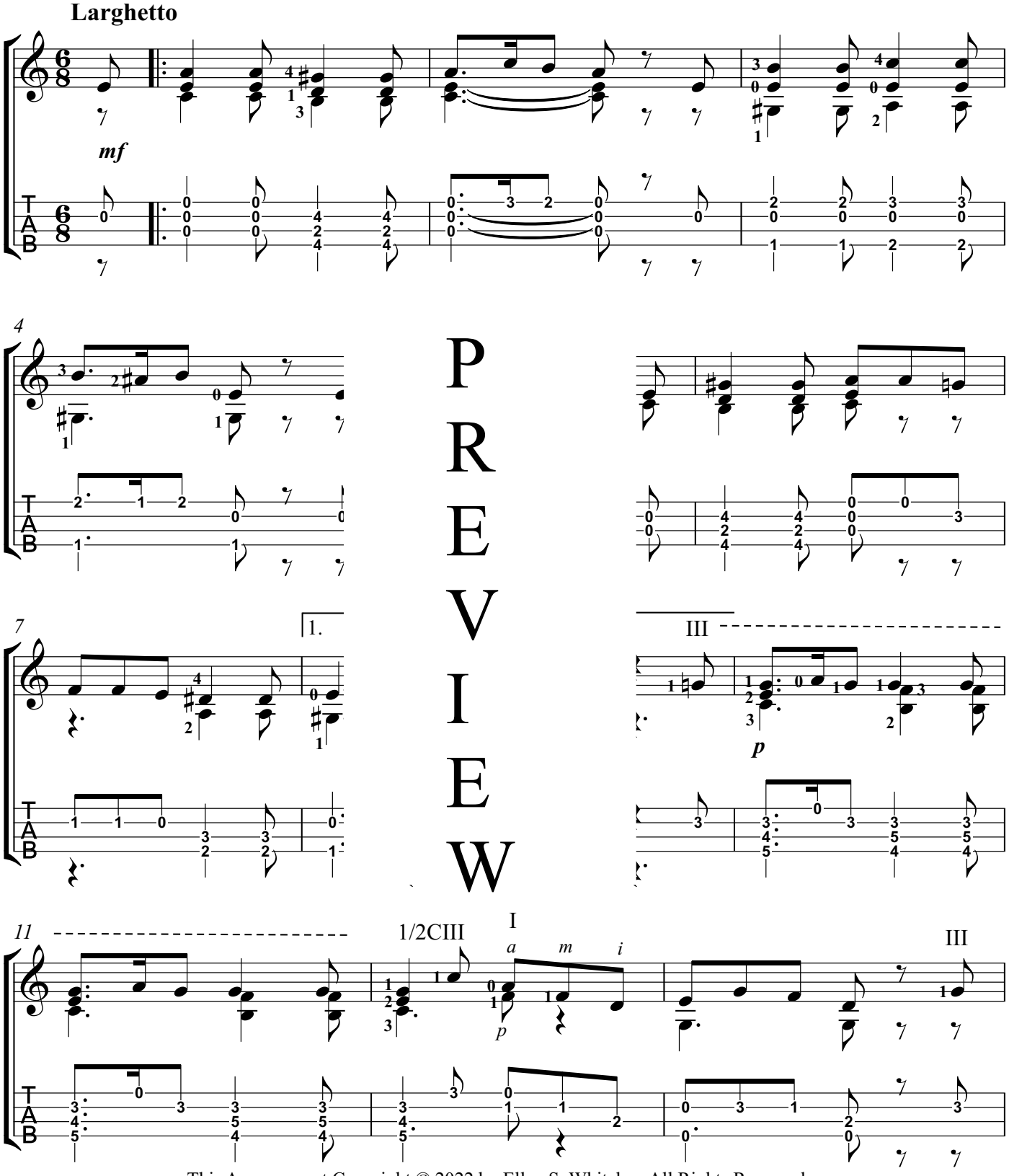
PREVIEW

Larghetto

Arranged for Solo Ukulele
by Ellen S. Whitaker

Fernando Carulli
(1770-1841)

Low G



PREVIEW

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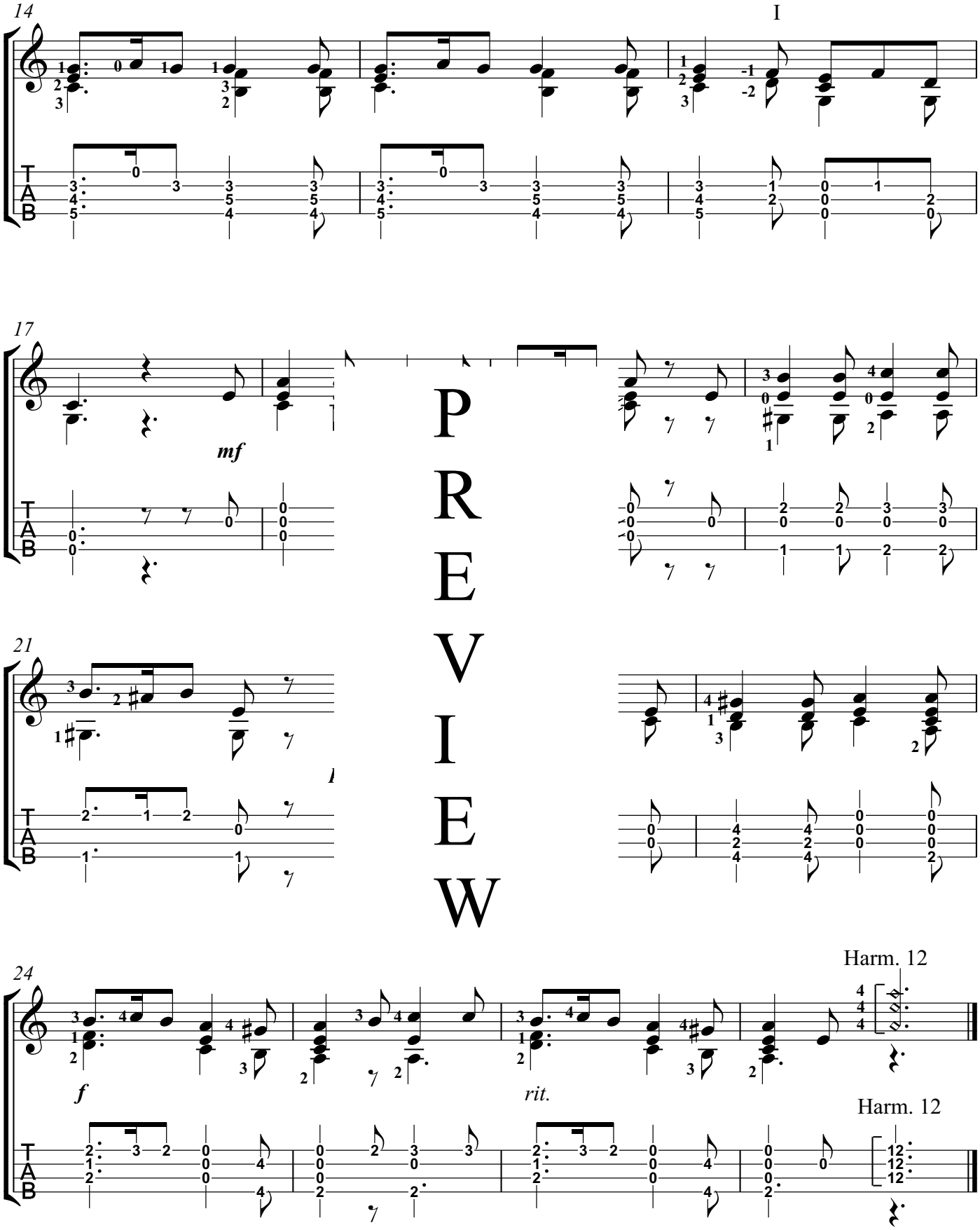


PREVIEW

Minuet in G Minor

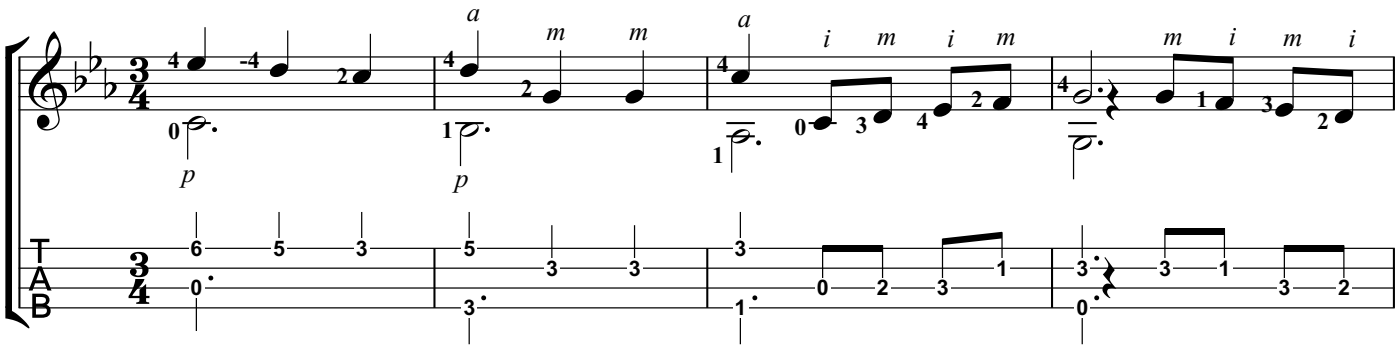
(Transposed to C Minor)

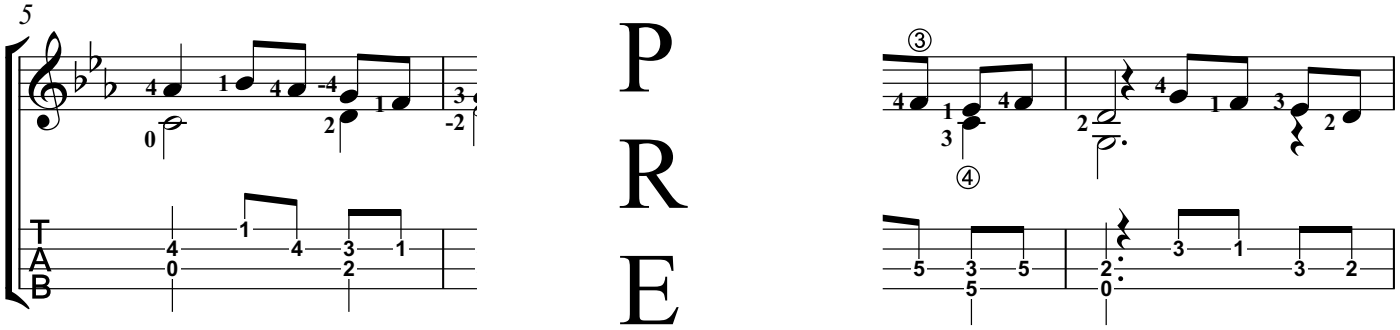
Arranged for Solo Ukulele
by Ellen S. Whitaker

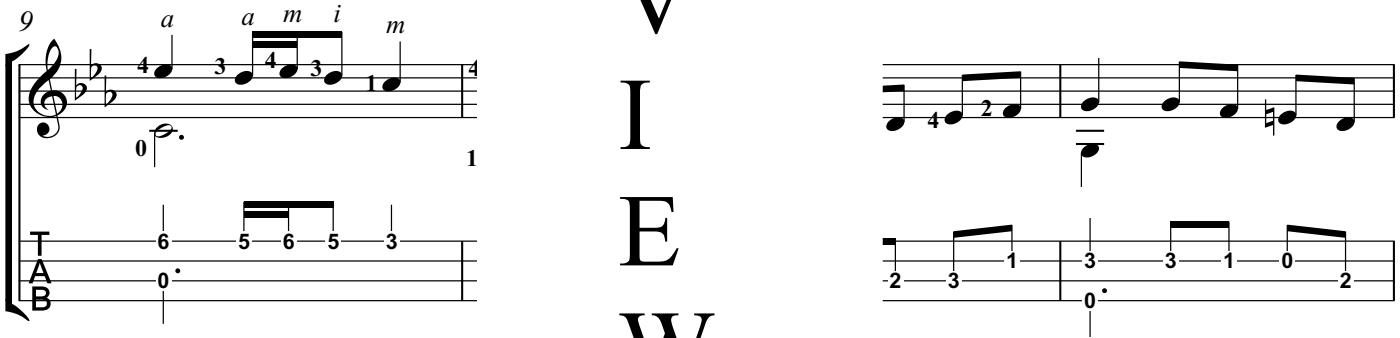
From the Notebook of
Anna Magdalene Bach

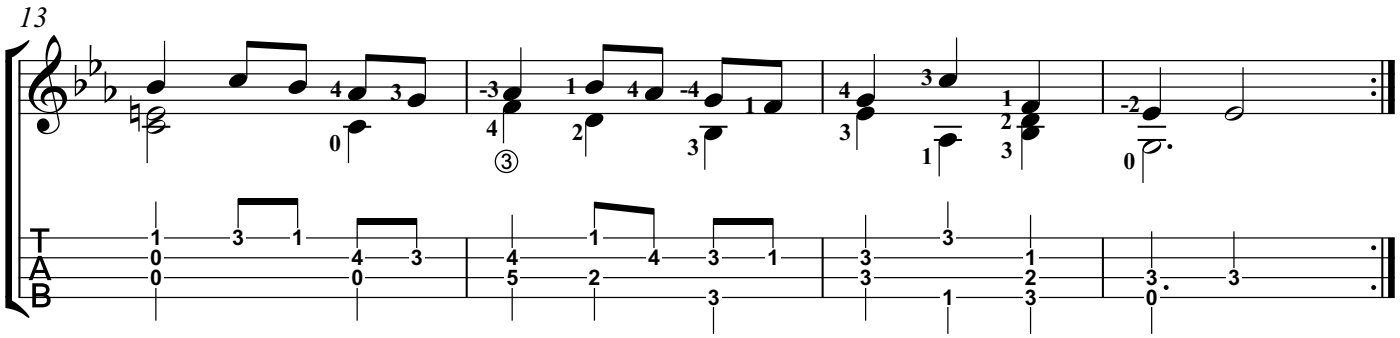
Low G

Andante









PREVIEW

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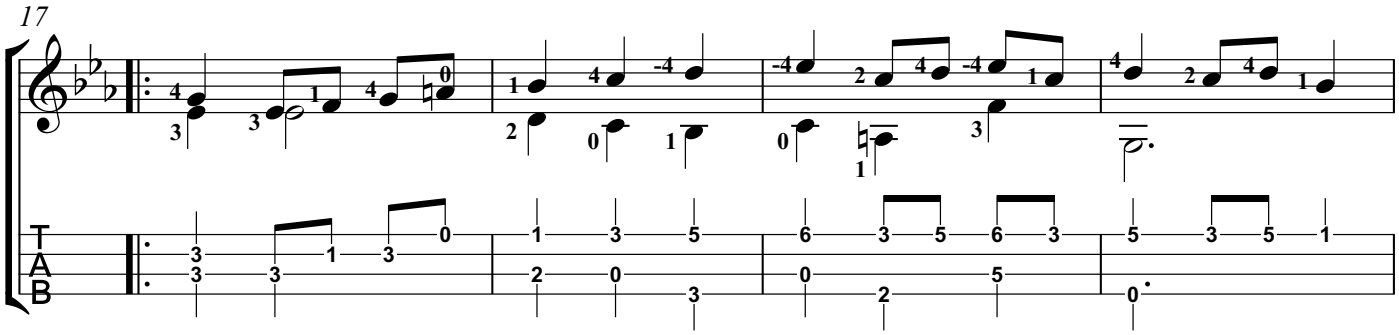

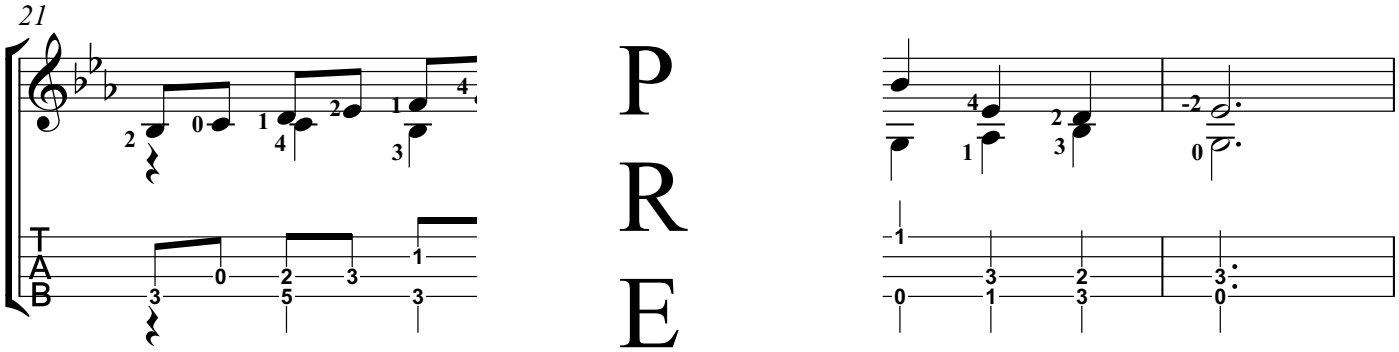

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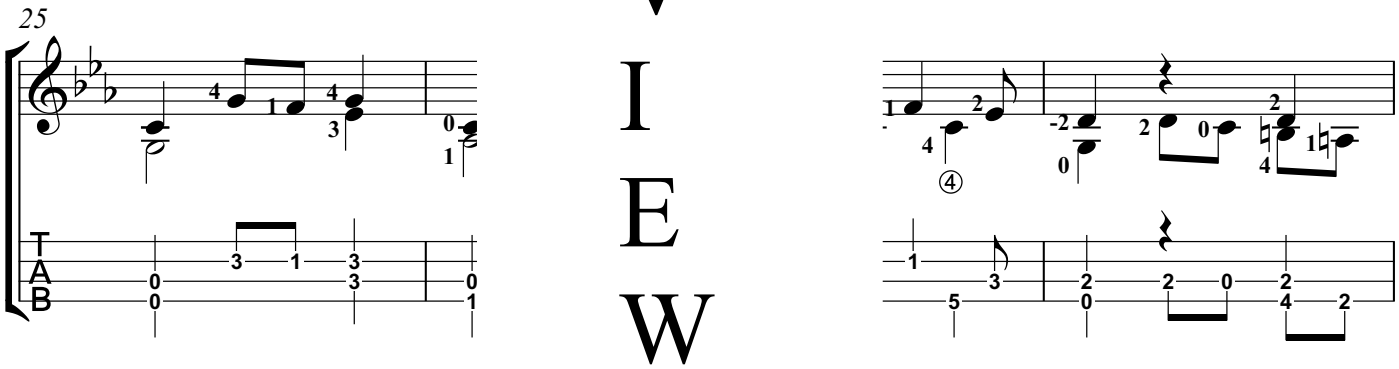
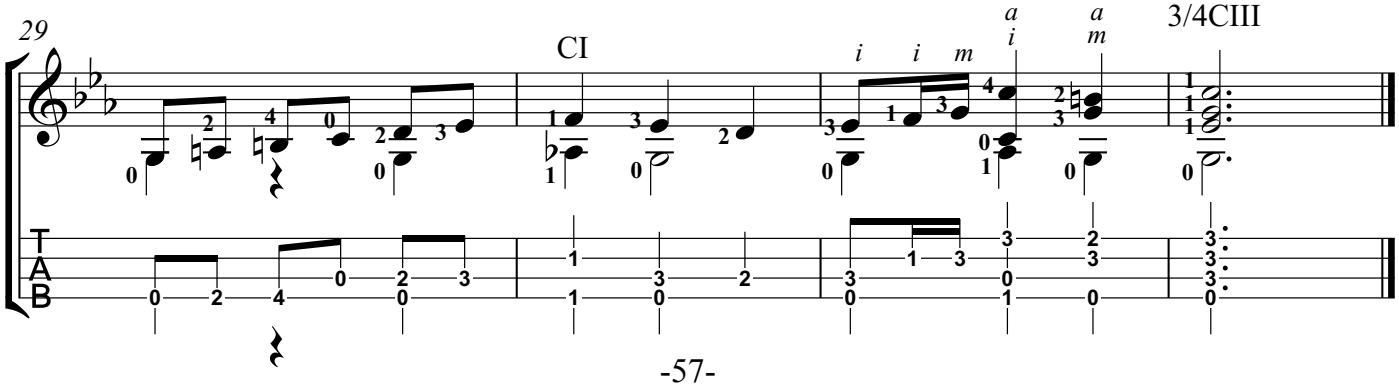




Branle De Bourgogne

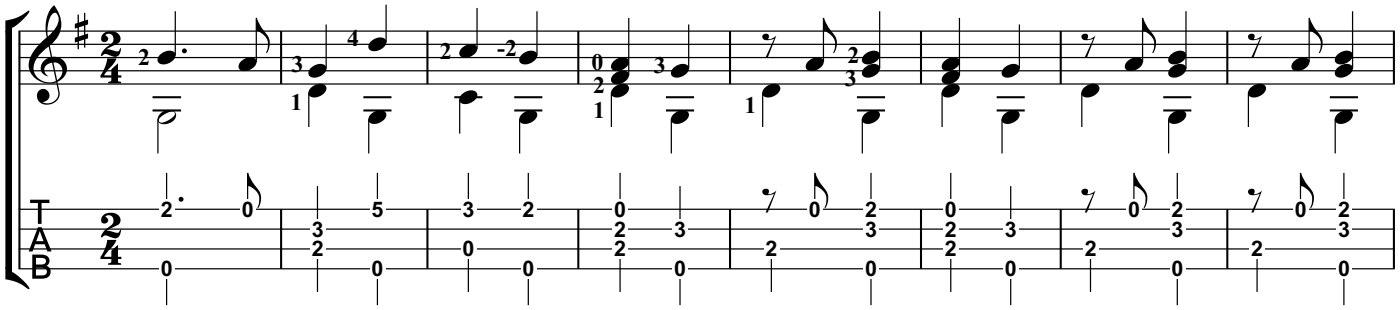
from *First Book of Tablature for the Guitar* (1551)

Edited for Solo Ukulele
by Ellen S. Whitaker

Adrien Le Roy
(16th Century)

Low G

♩ = 120



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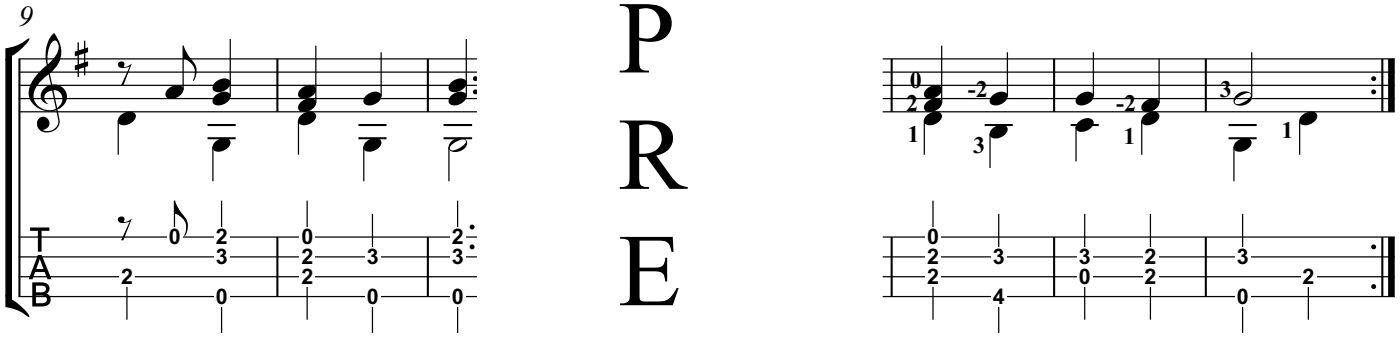

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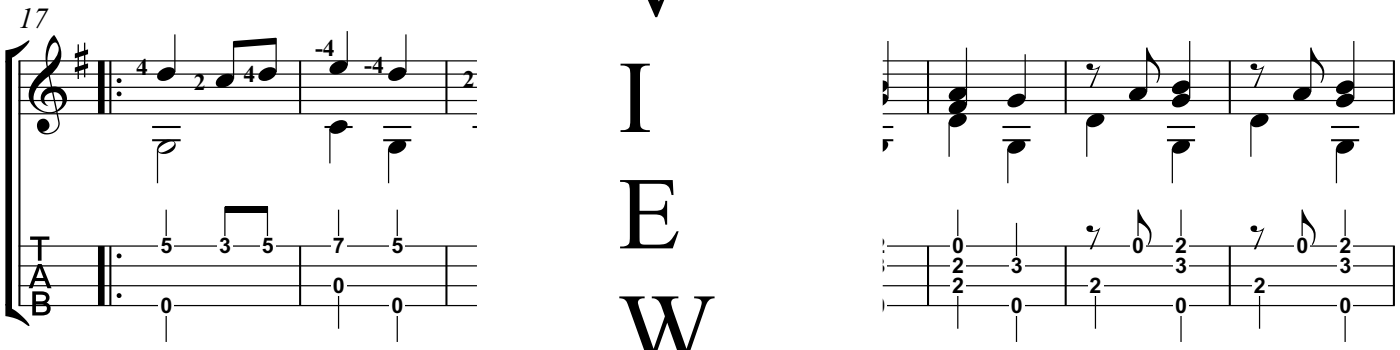

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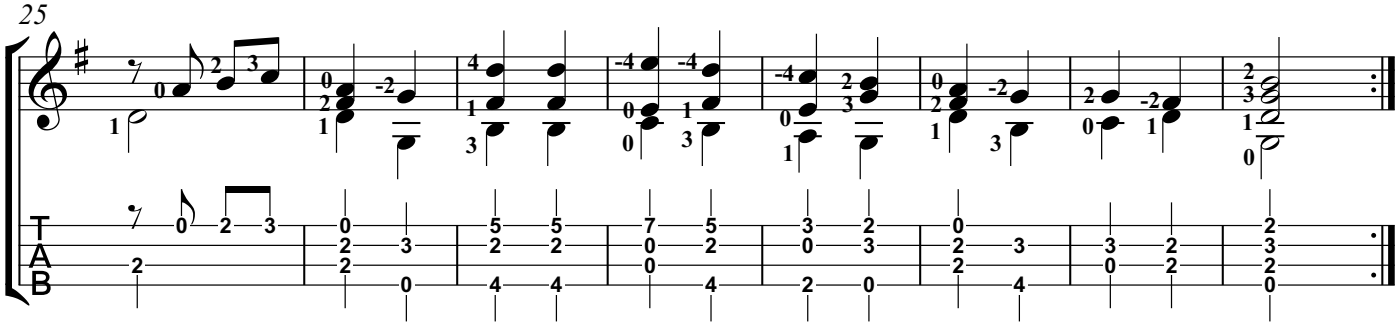

PREVIEW

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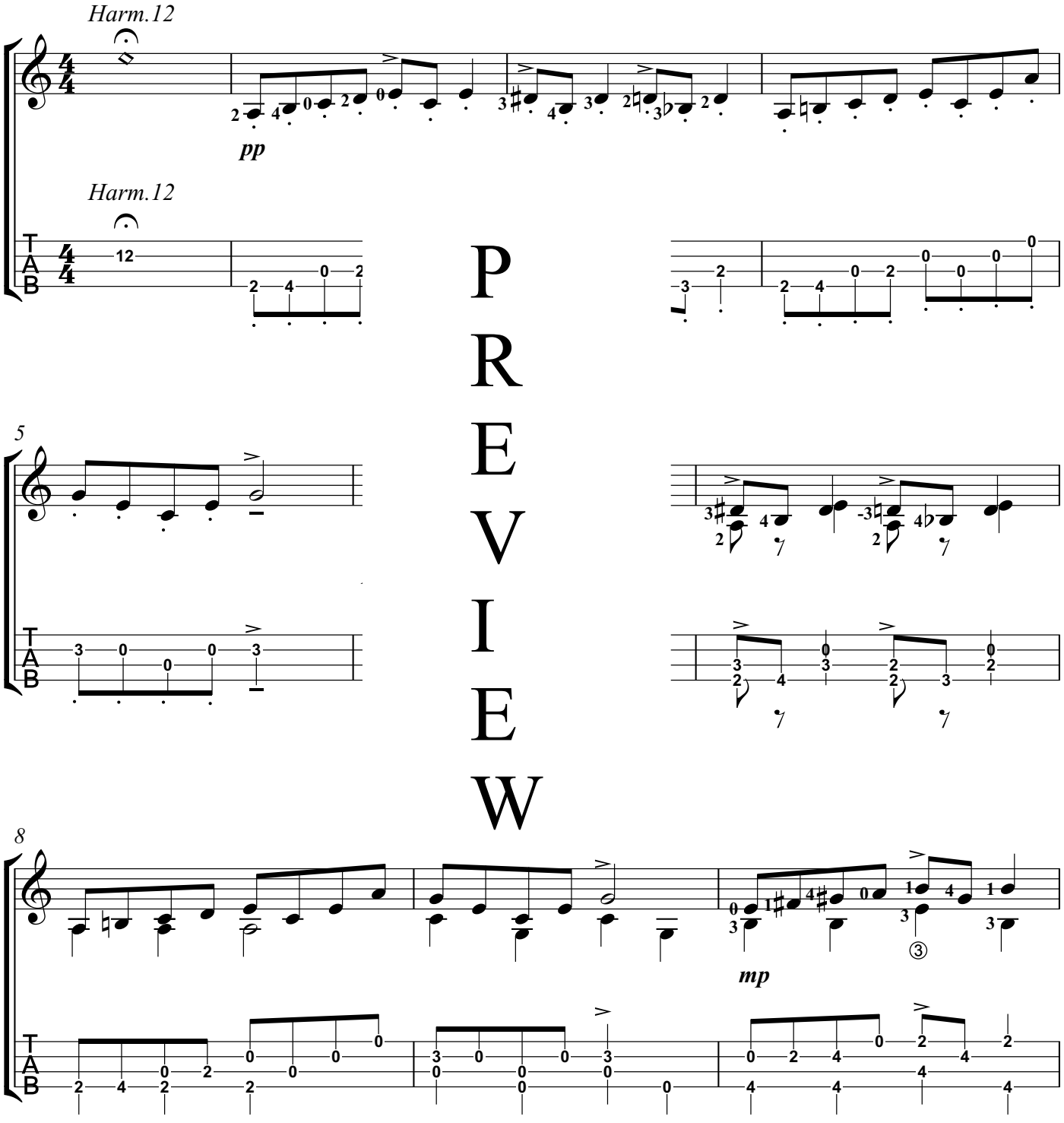
In the Hall of the Mountain King

Arranged for Solo Ukulele
by Ellen S. Whitaker

Edvard Grieg
(1843-1907)

Low G

Alla marcia e molto marcato



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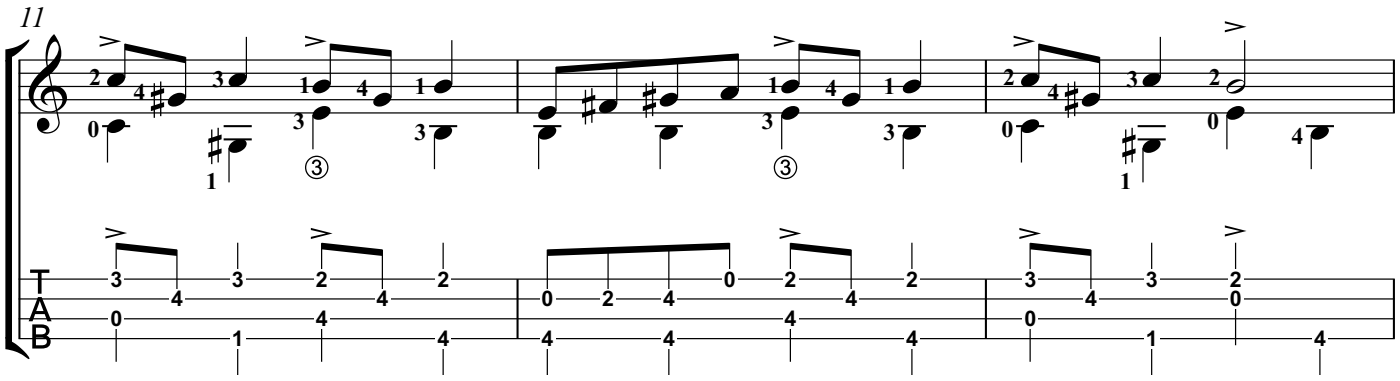

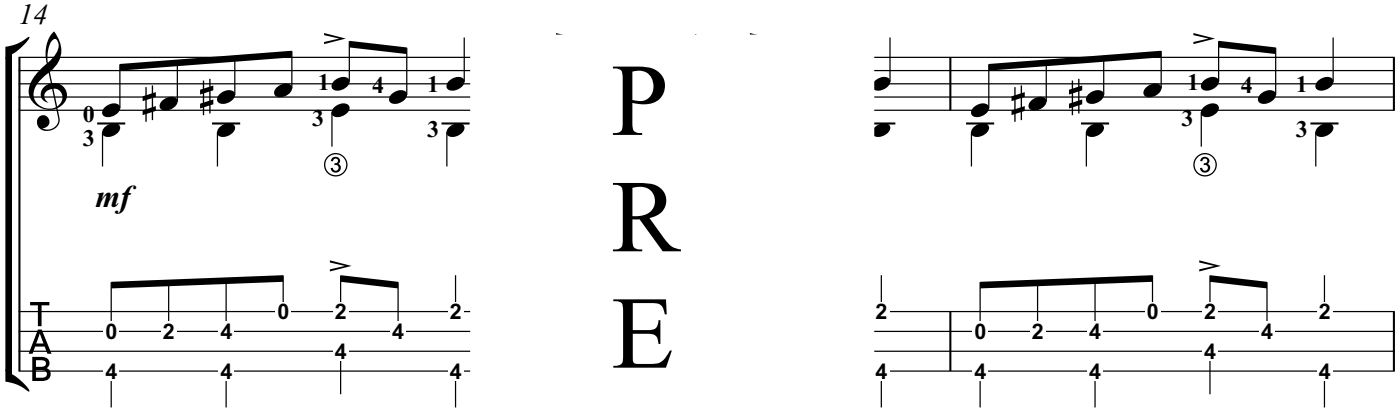

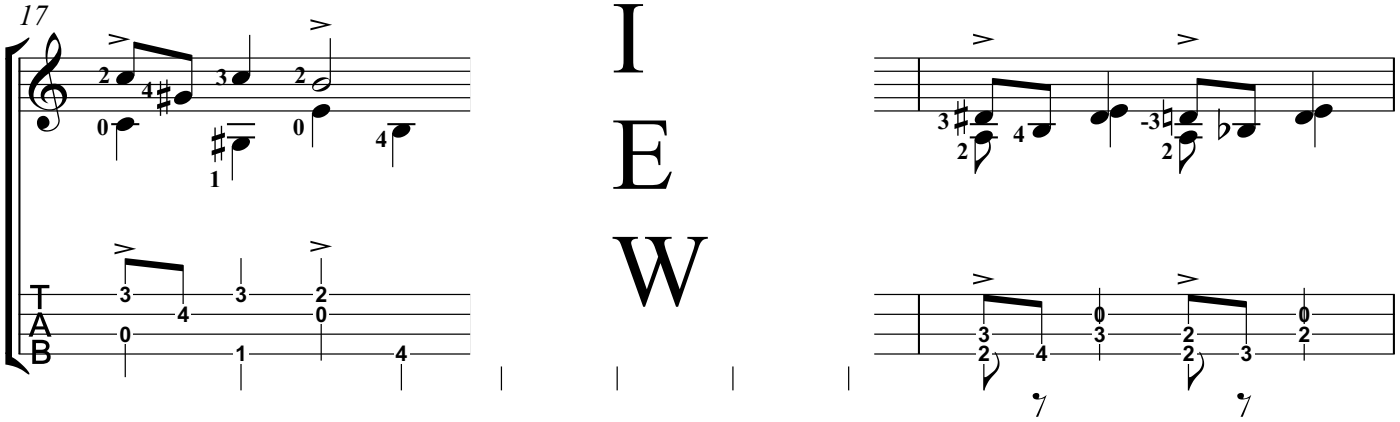

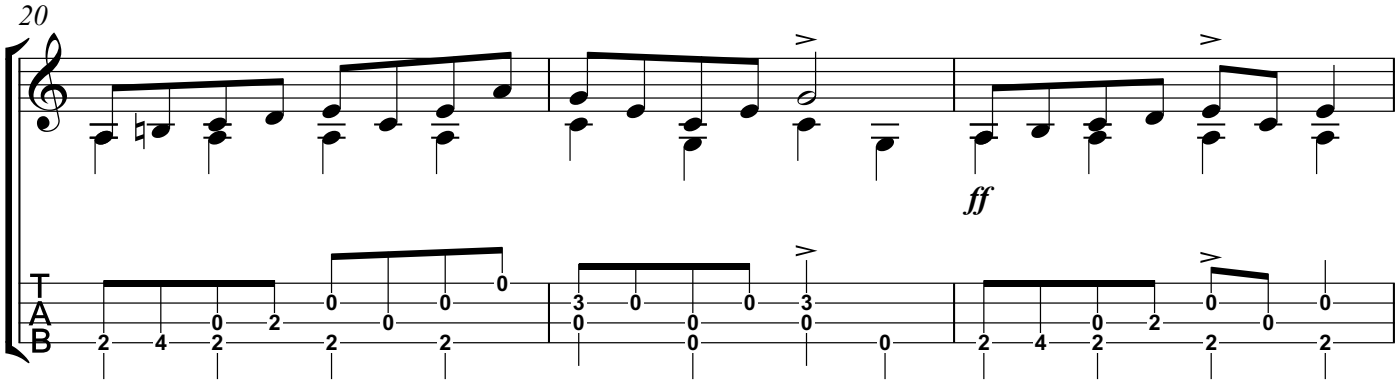

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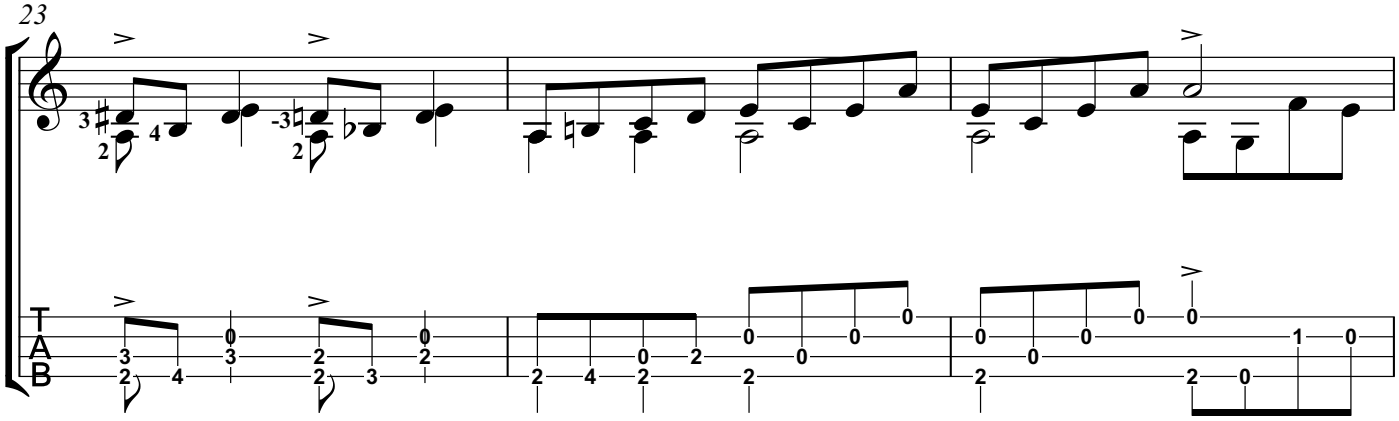

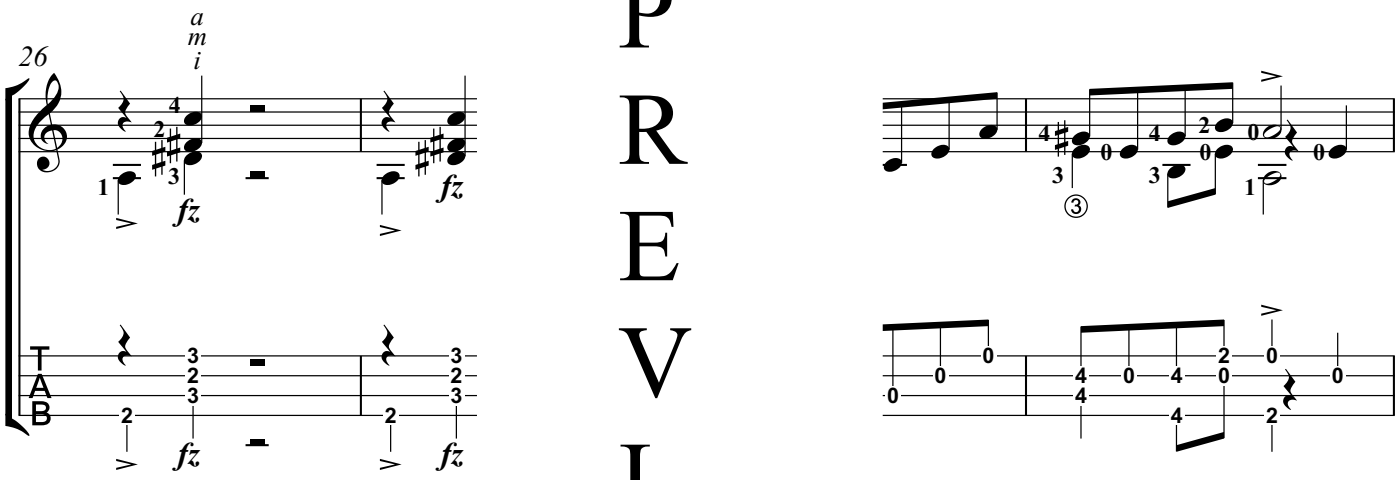

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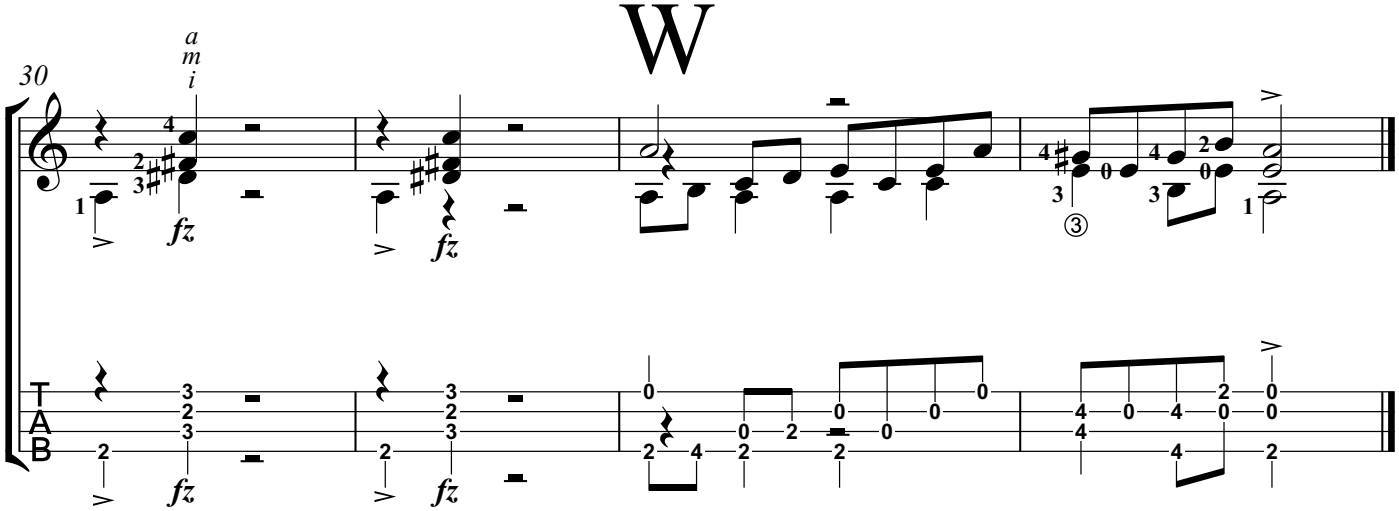
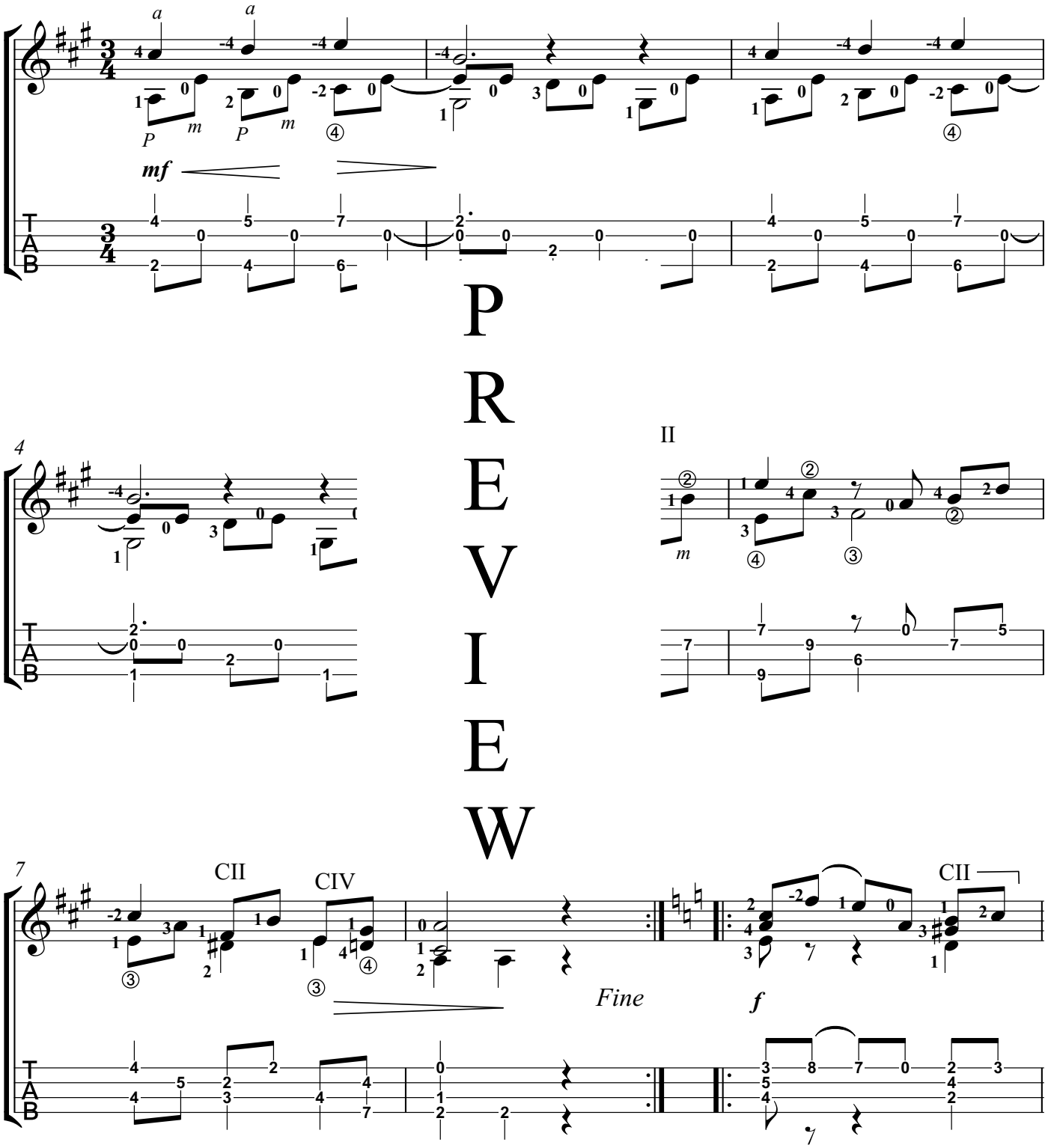


Arranged for Solo Ukulele
by Ellen S. Whitaker

Francisco Tarrega
(1852-1909)

Low G

Andante



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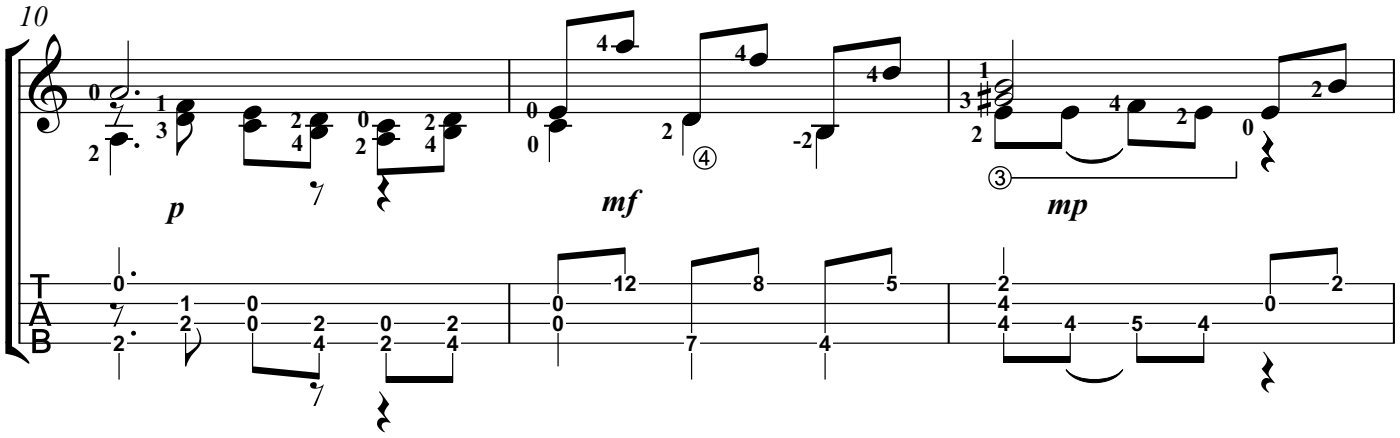

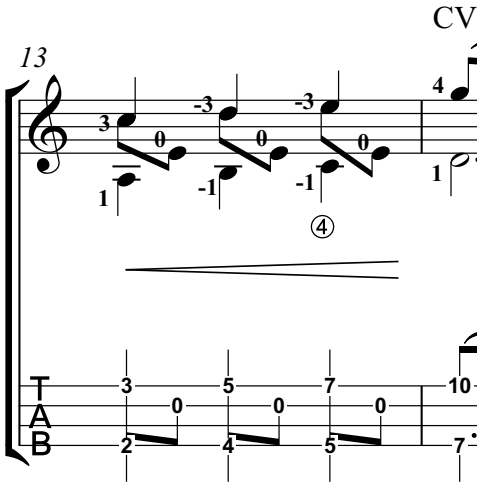

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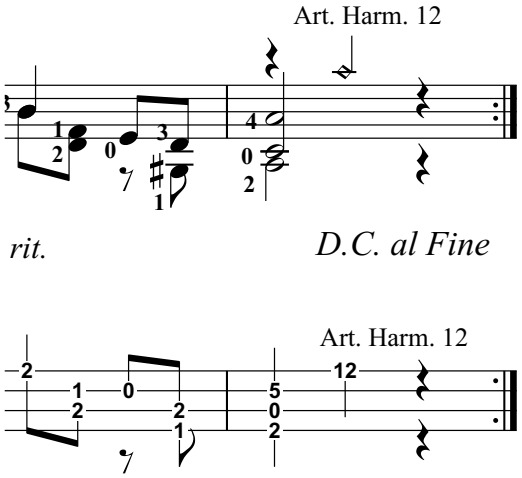


Study in B Minor

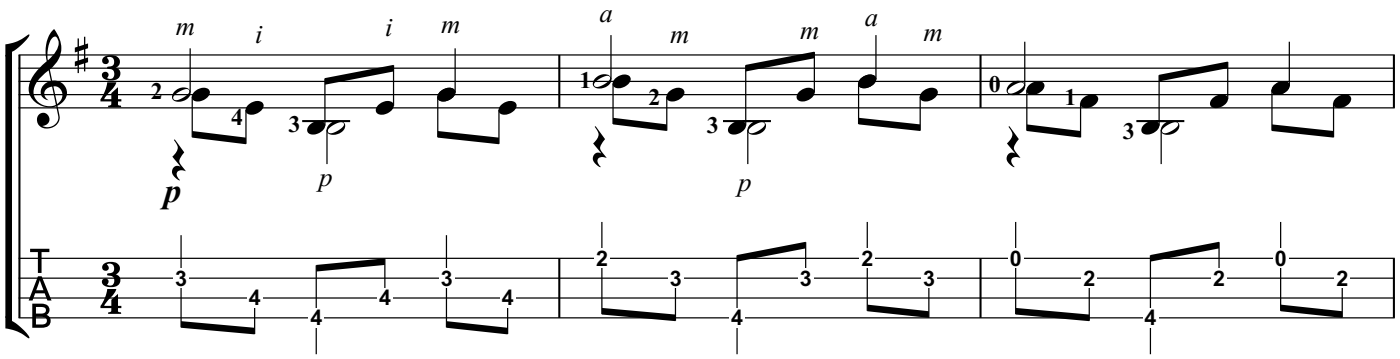
(Transposed to E minor)

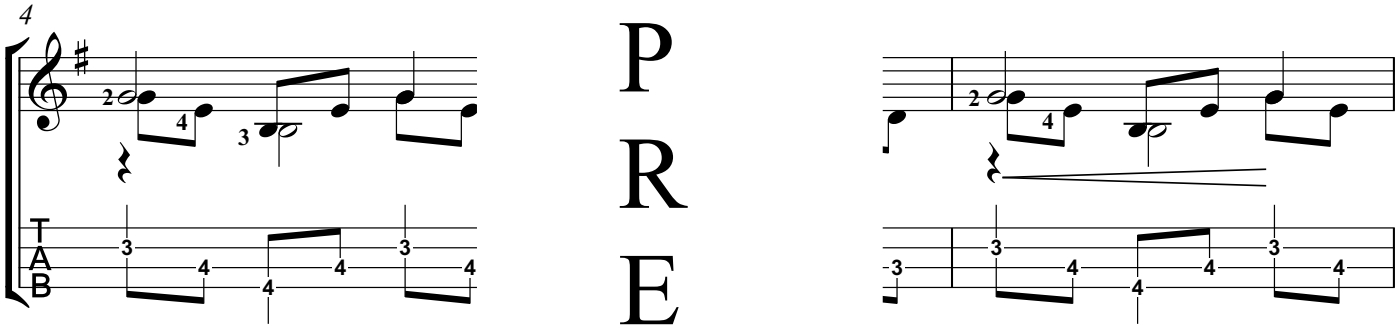
Arranged for Solo Ukulele
by Ellen S. Whitaker

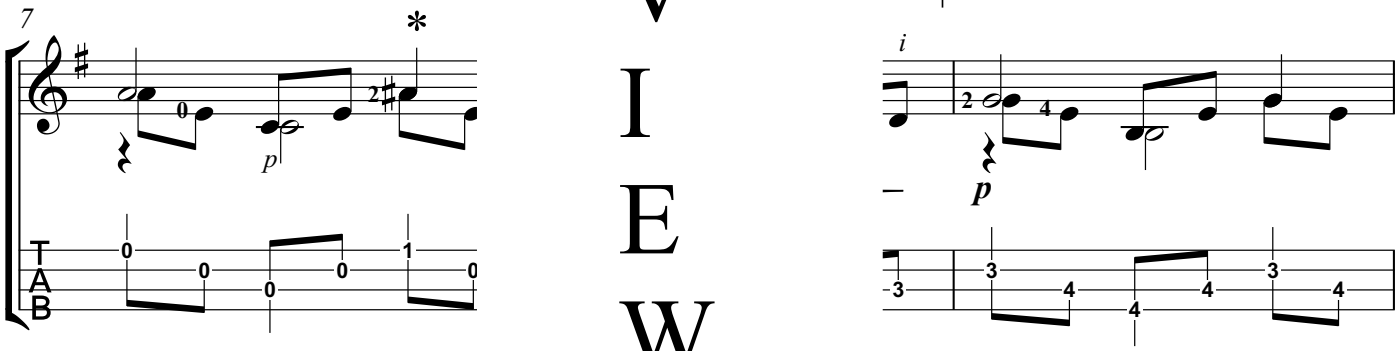
Fernando Sor

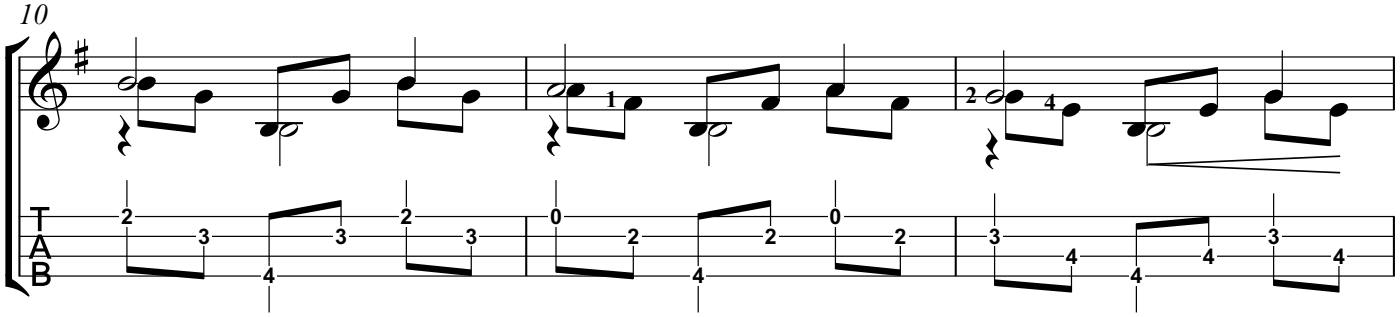
Low G

Allegretto









PREVIEW

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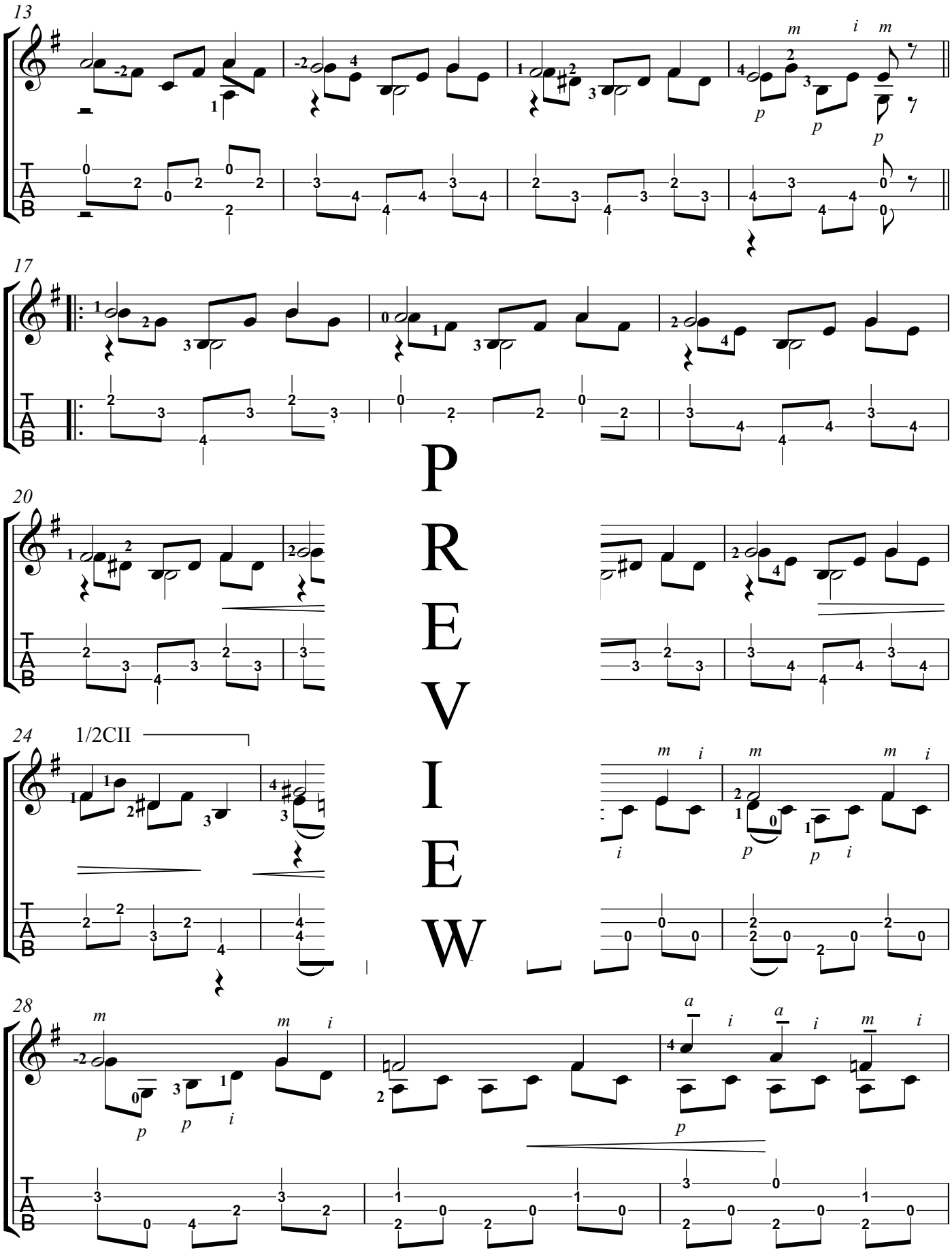
✻ Using 2 here allows 1 to prepare for the barre chord in measure 8. Likewise, in measures 39 and 40.



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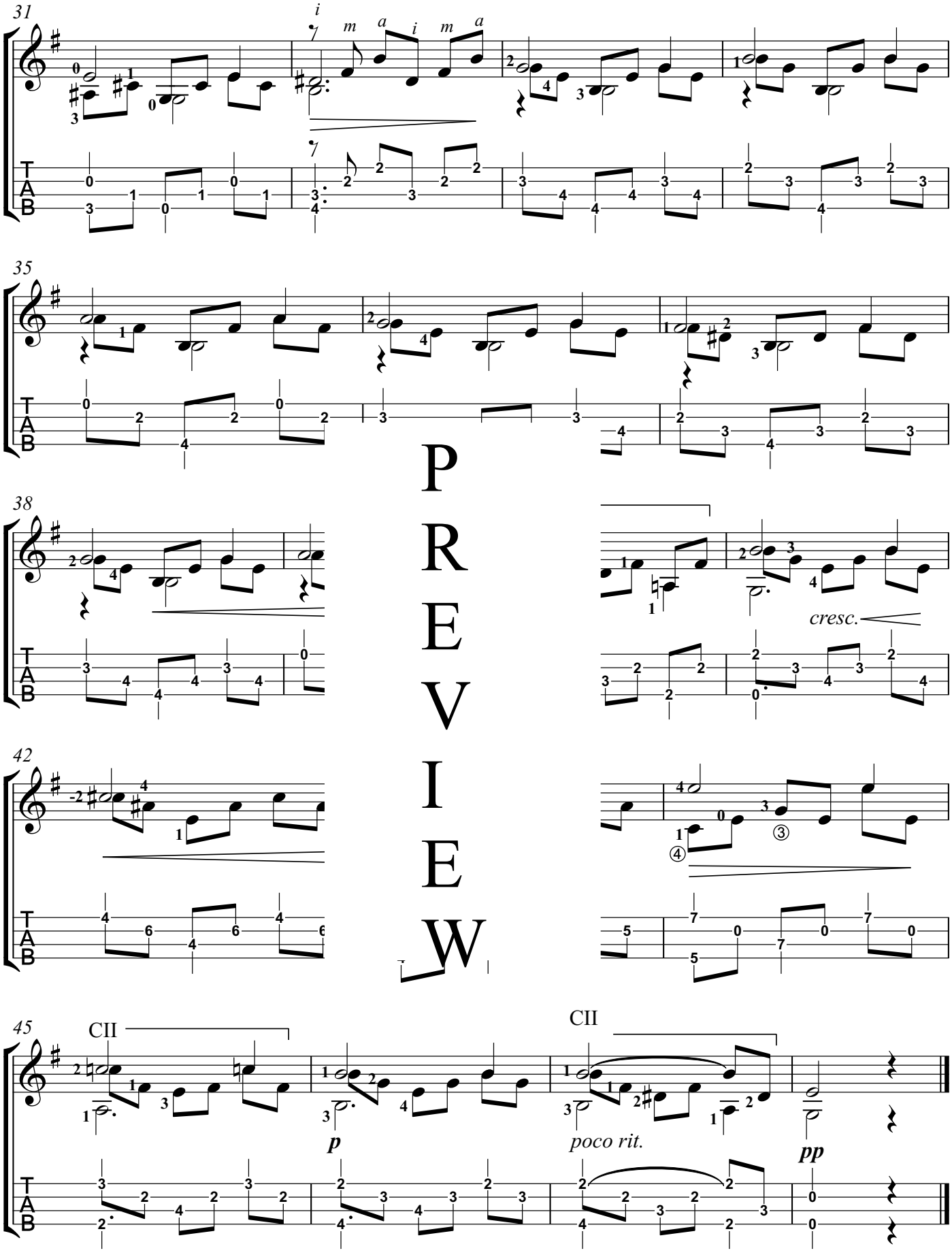

PREVIEW

Funeral March

(First Theme)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Frederic Chopin
(1810-1849)

Low G

Lento ♩ = 60

p

4

7 CII

10 CII

mf *mf*

PREVIEW

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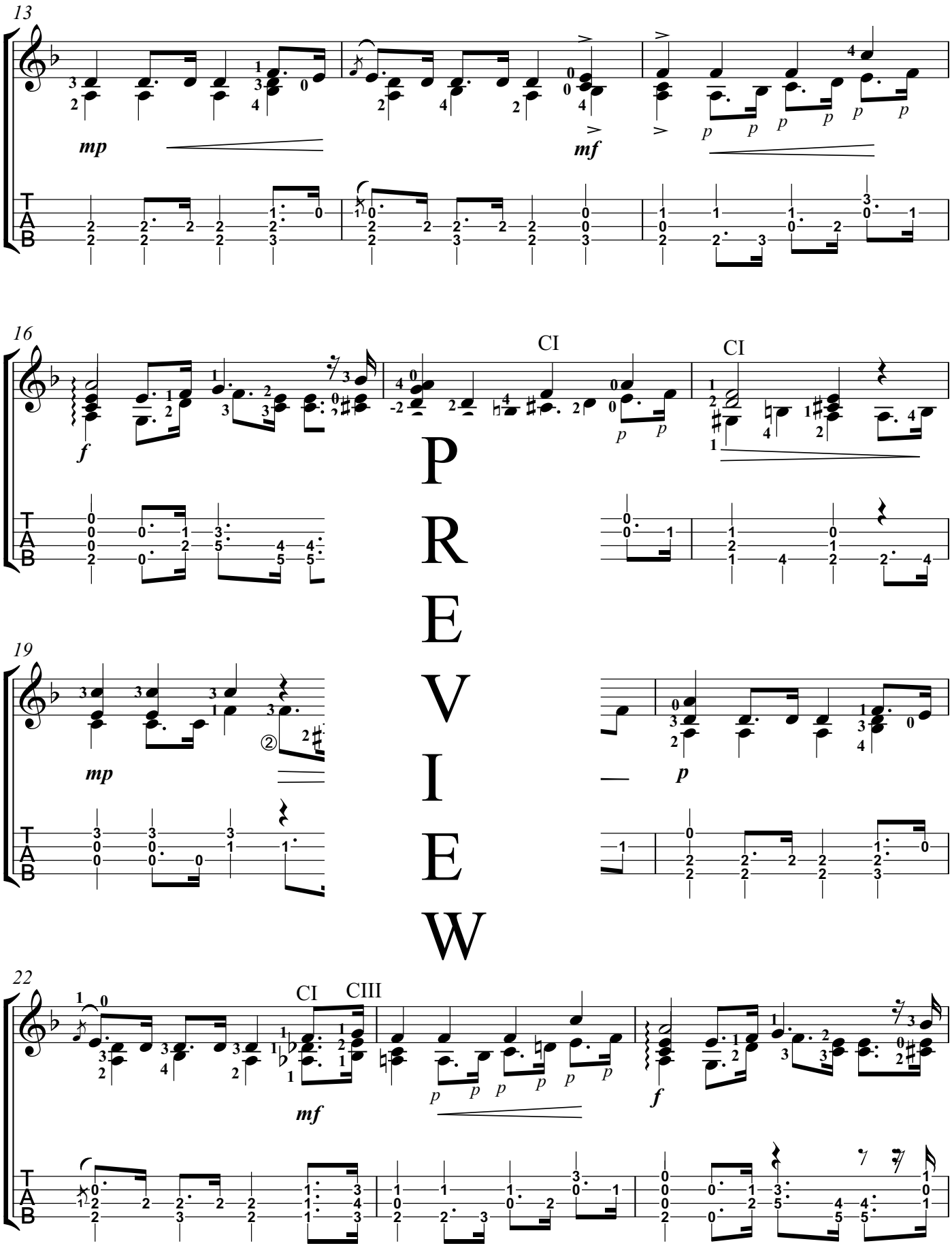

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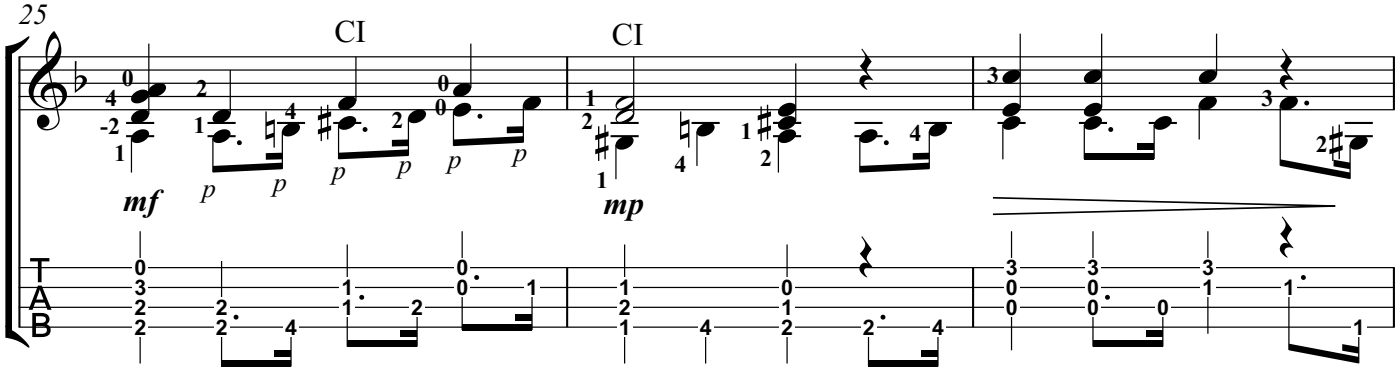
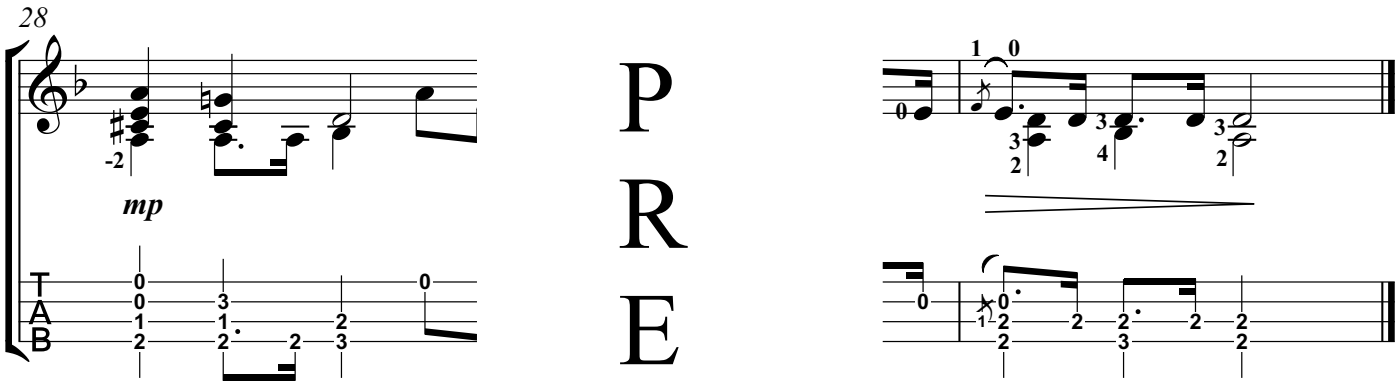




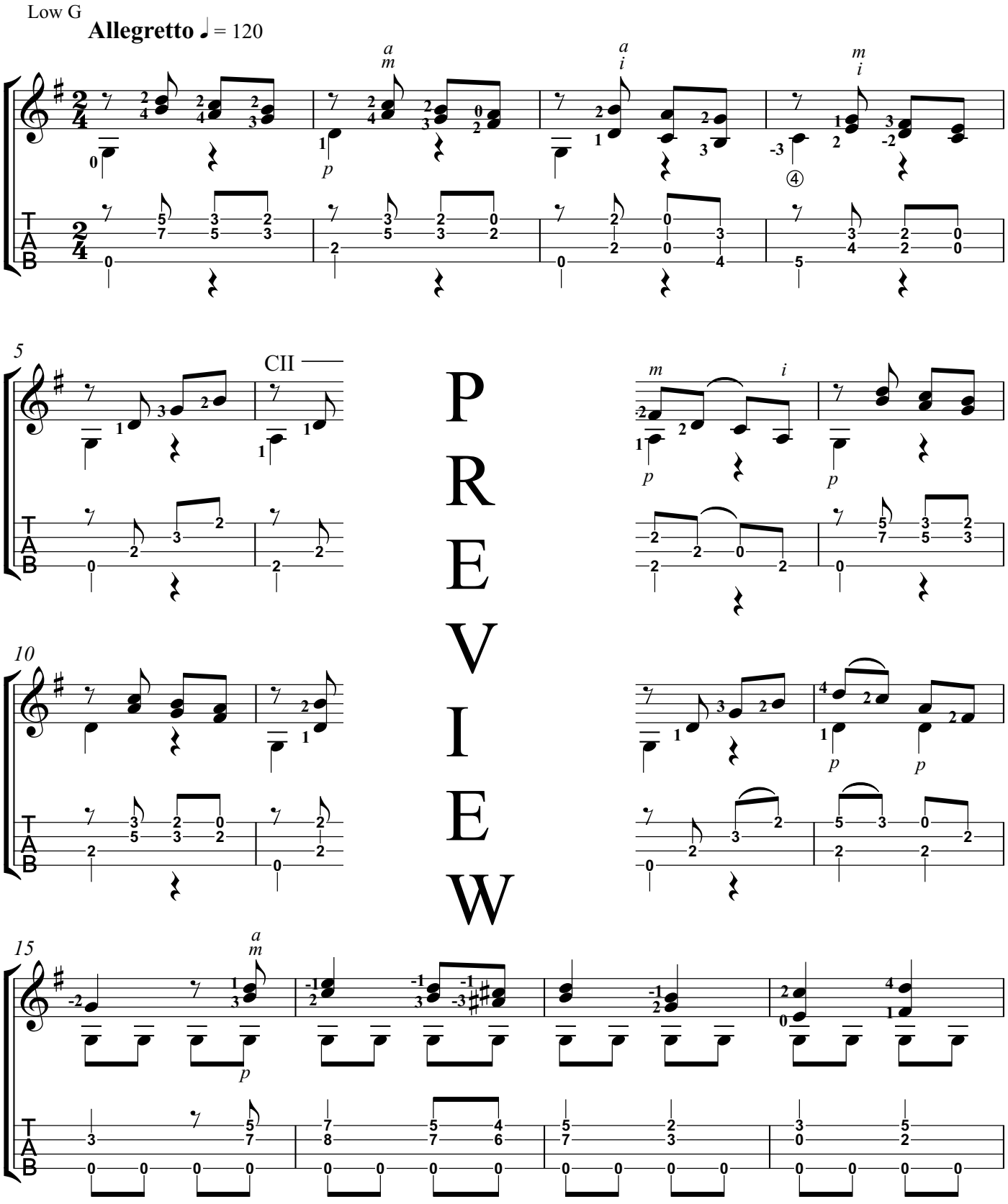
PREVIEW

Allegretto

(Op. 139, No. 3)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Mauro Giuliani
(1781-1829)



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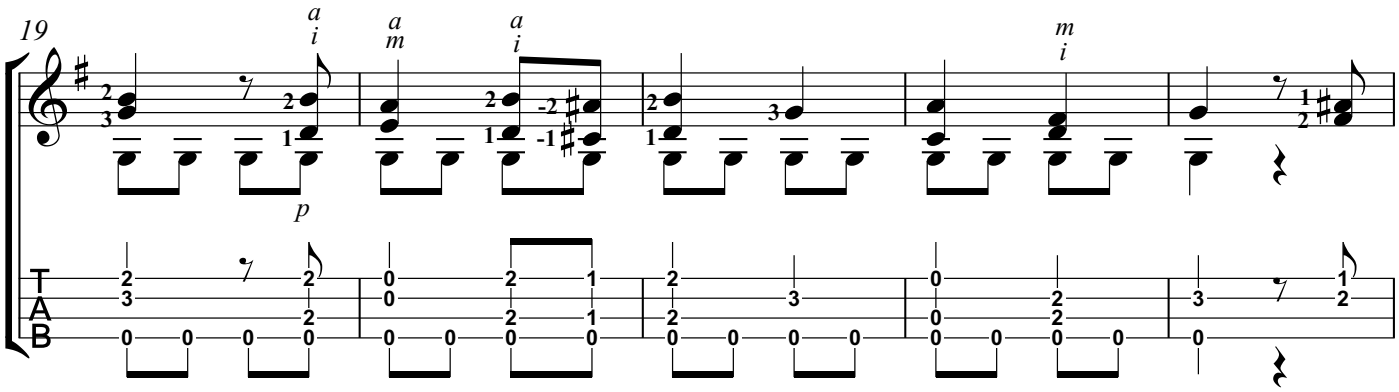

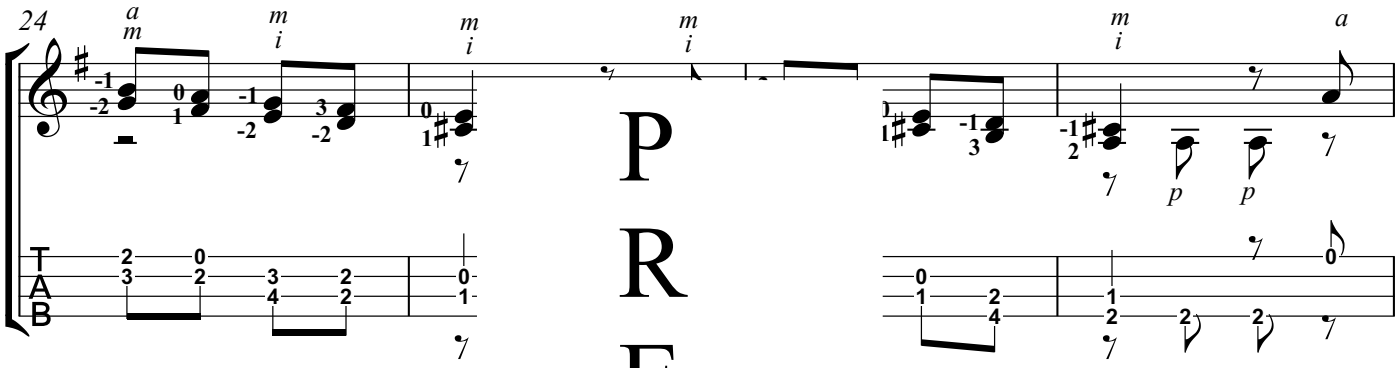

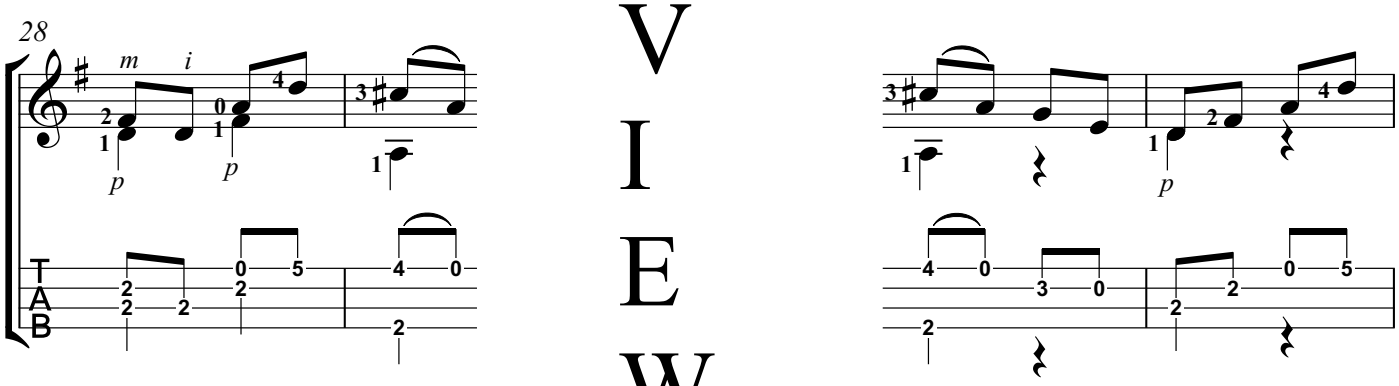

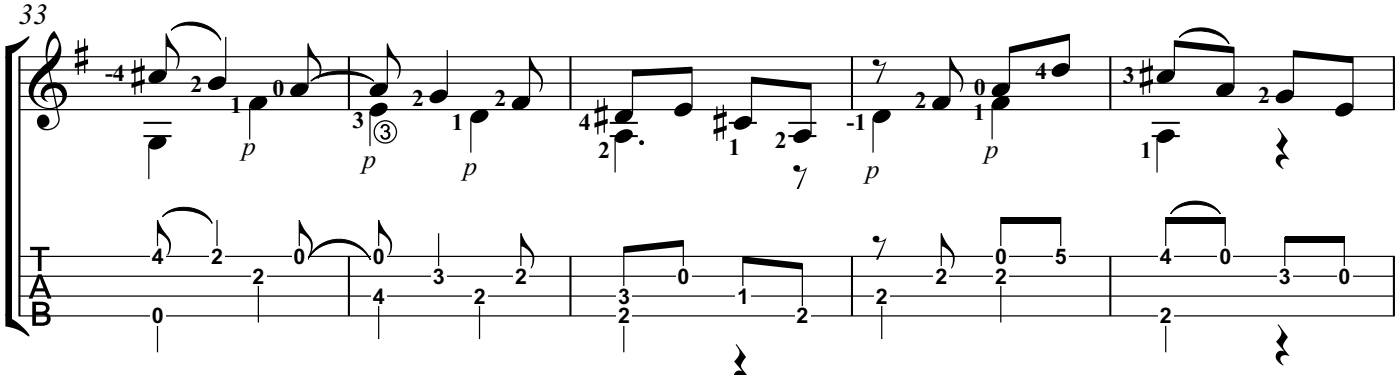

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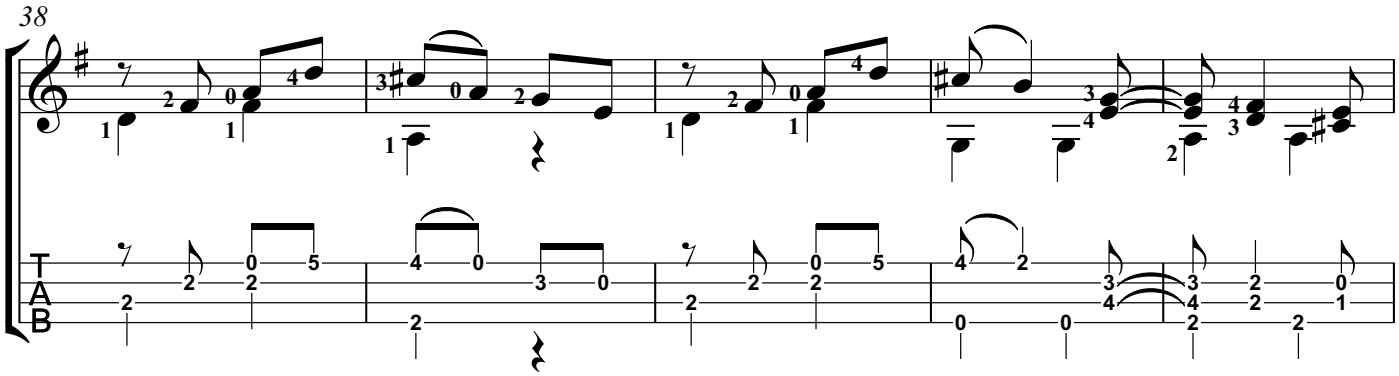

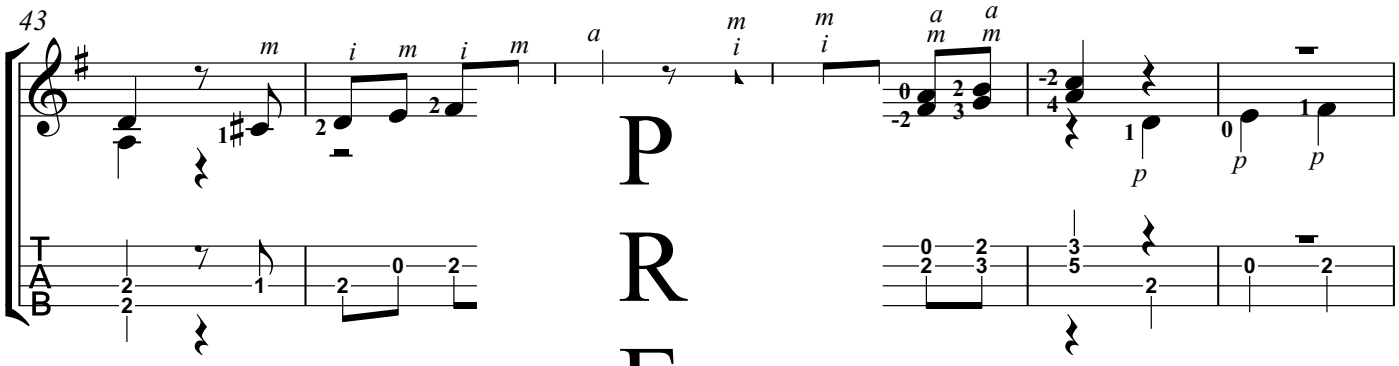

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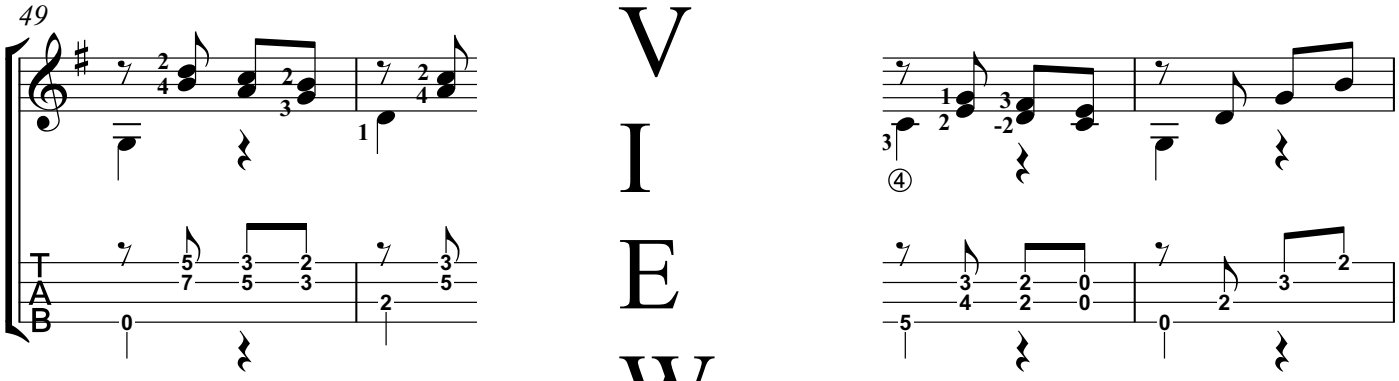

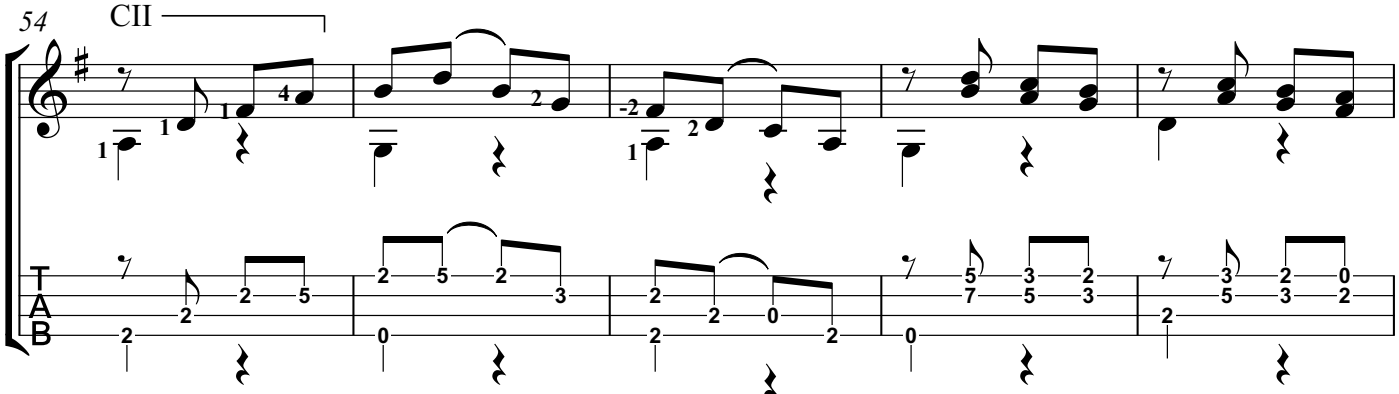

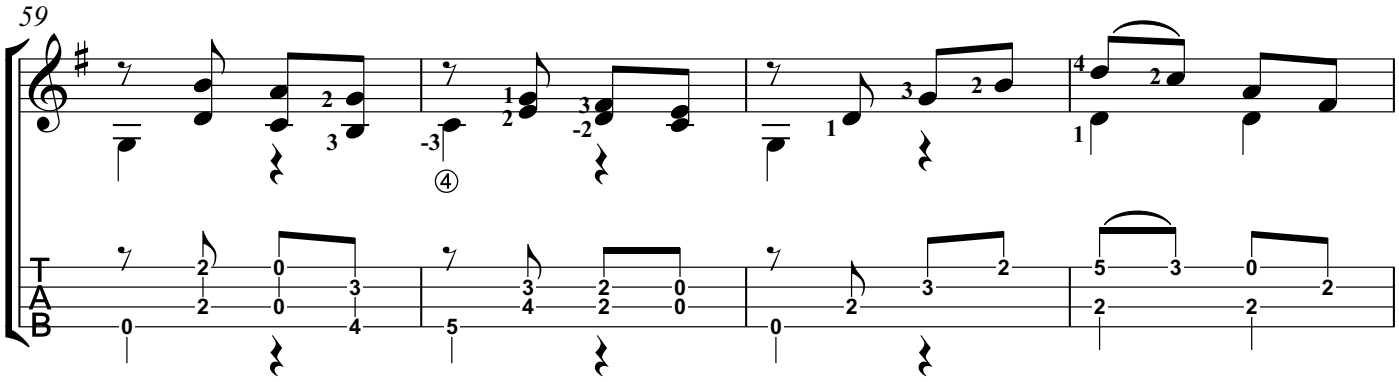

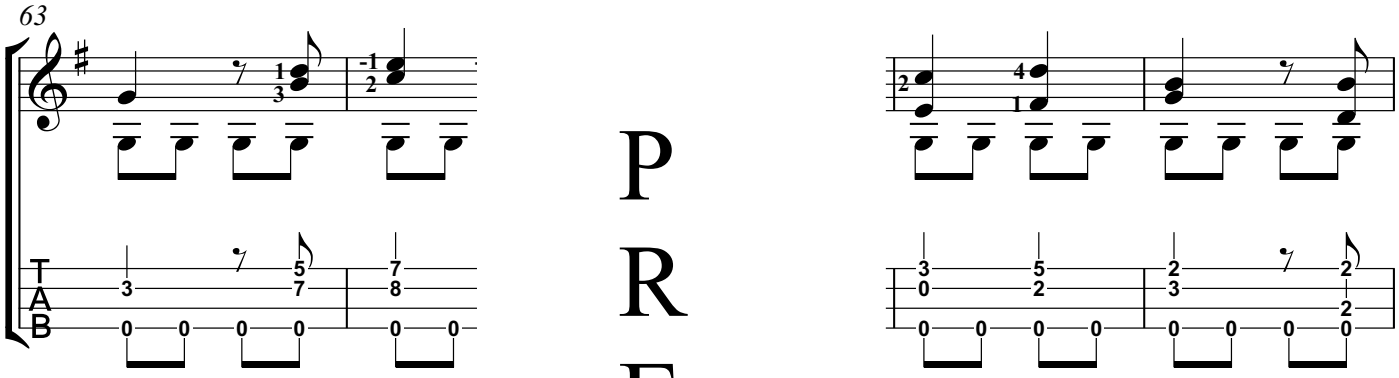

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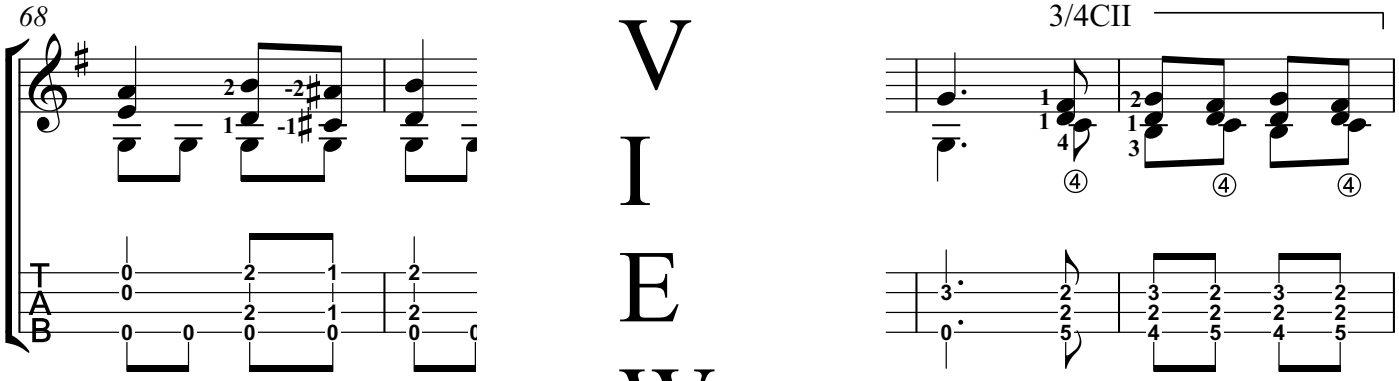
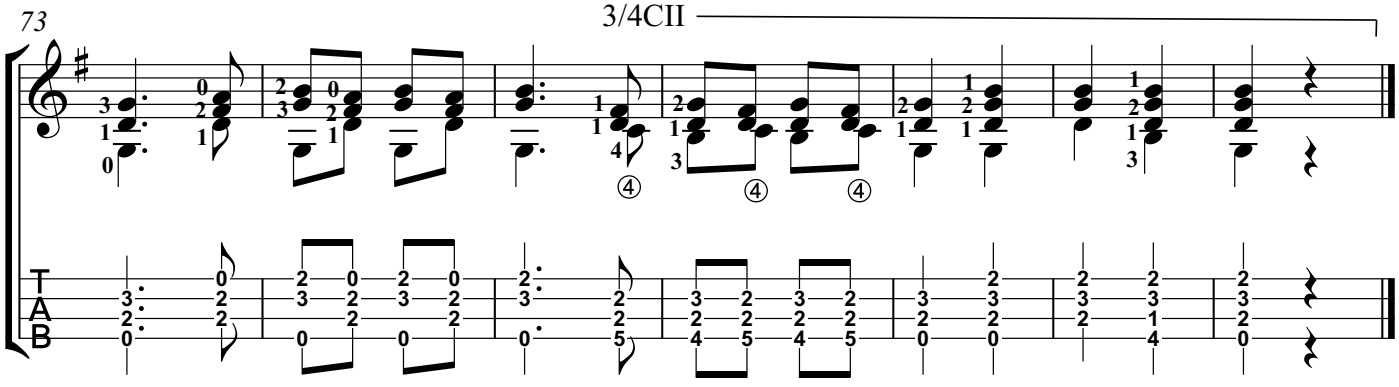




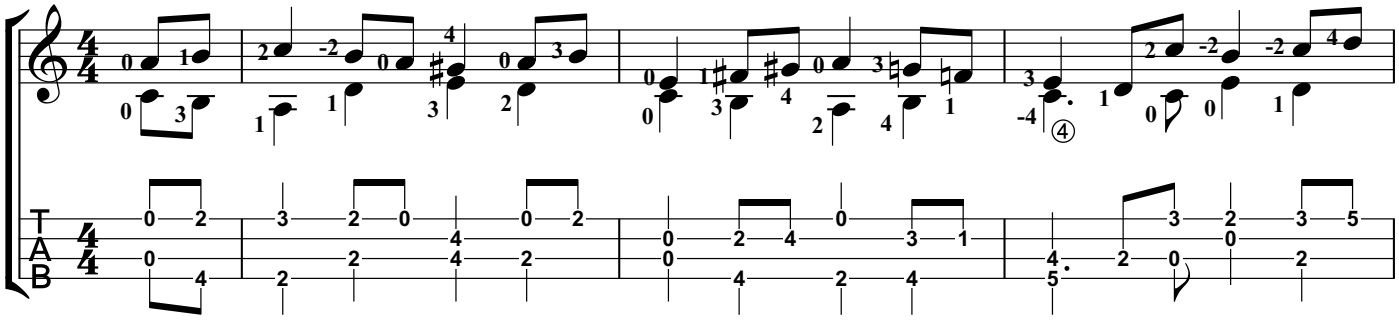
Bourrée in E Minor

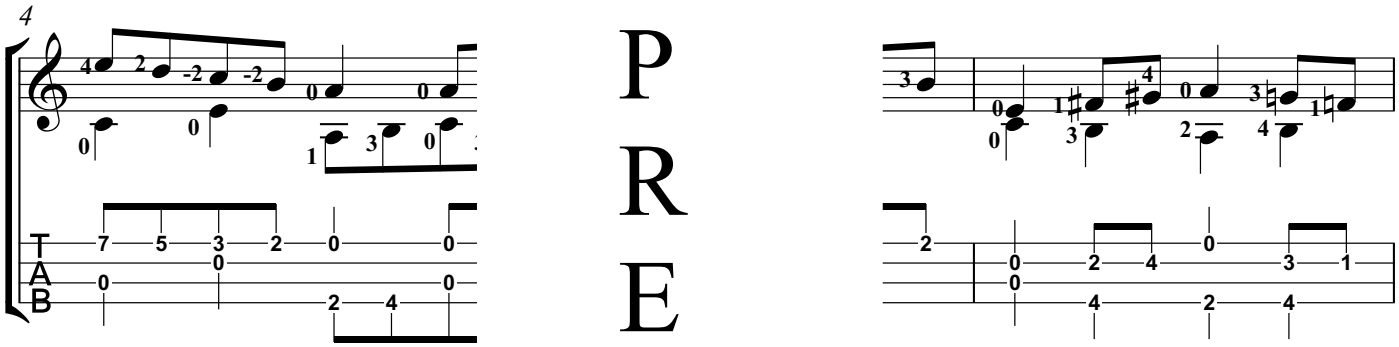
(from BWV 996, transposed to A minor)

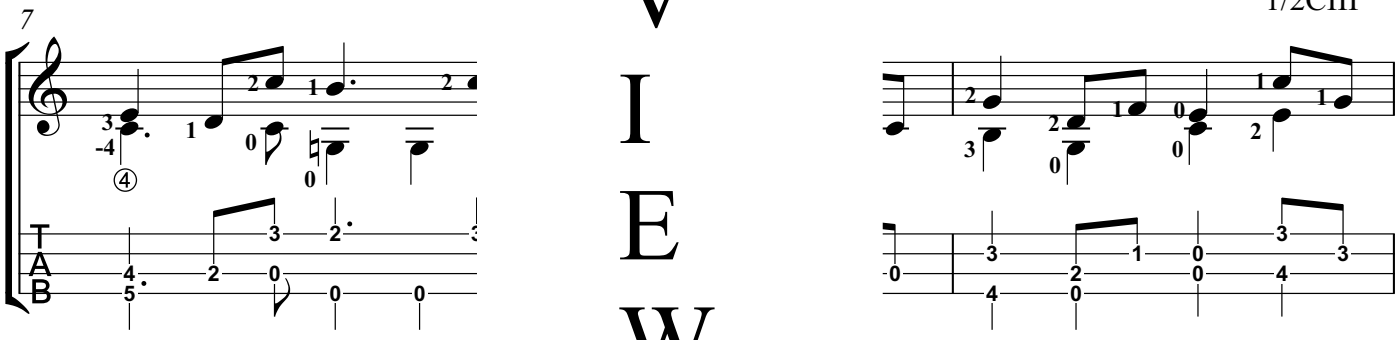
Arranged for Solo Ukulele
by Ellen S. Whitaker

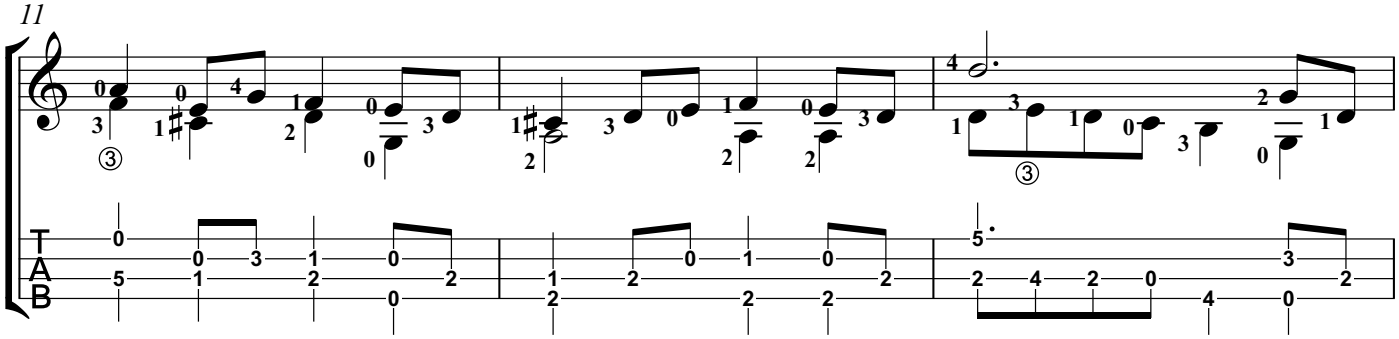
Johann Sebastian Bach
(1865-1750)

Low G









PREVIEW

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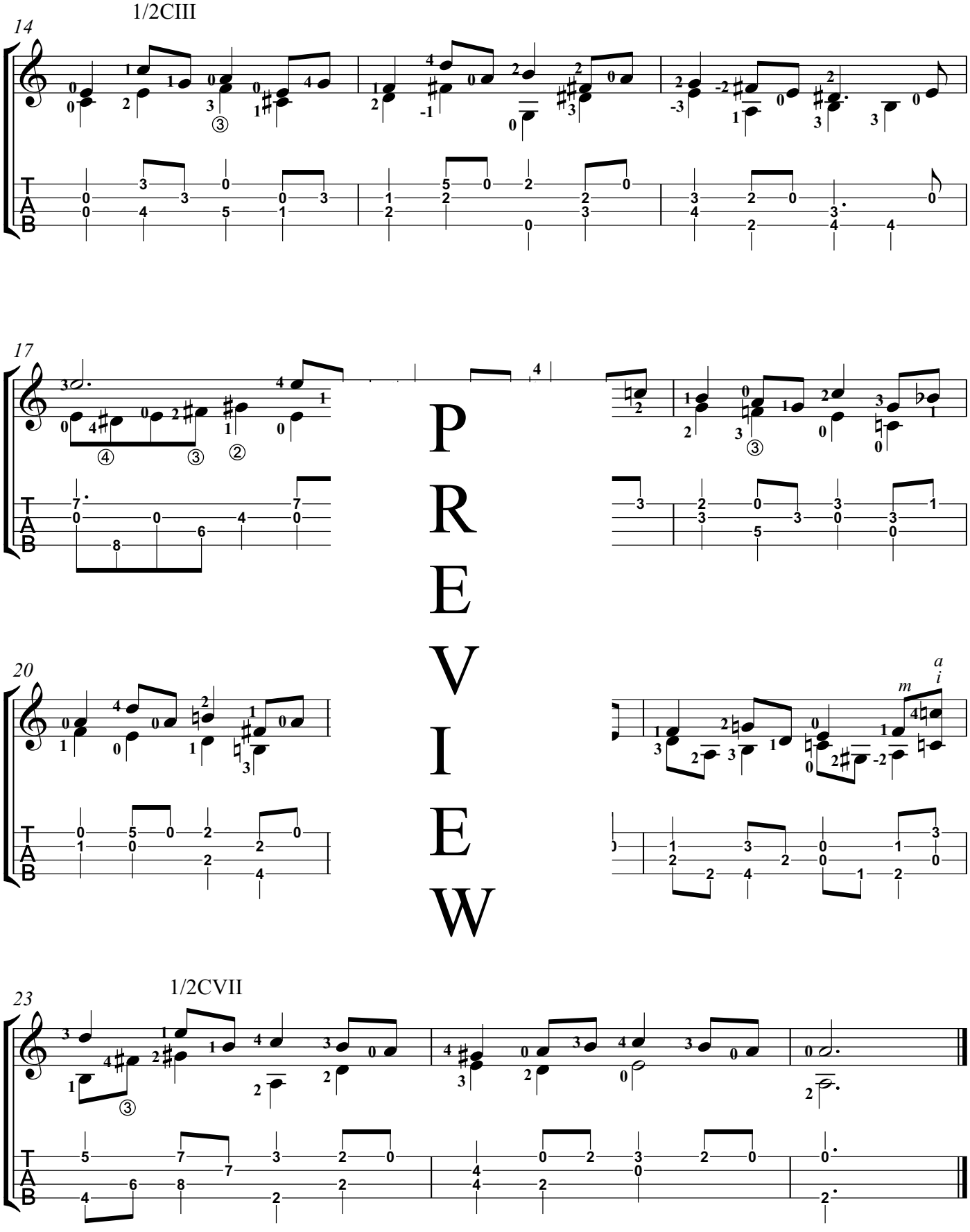


PREVIEW

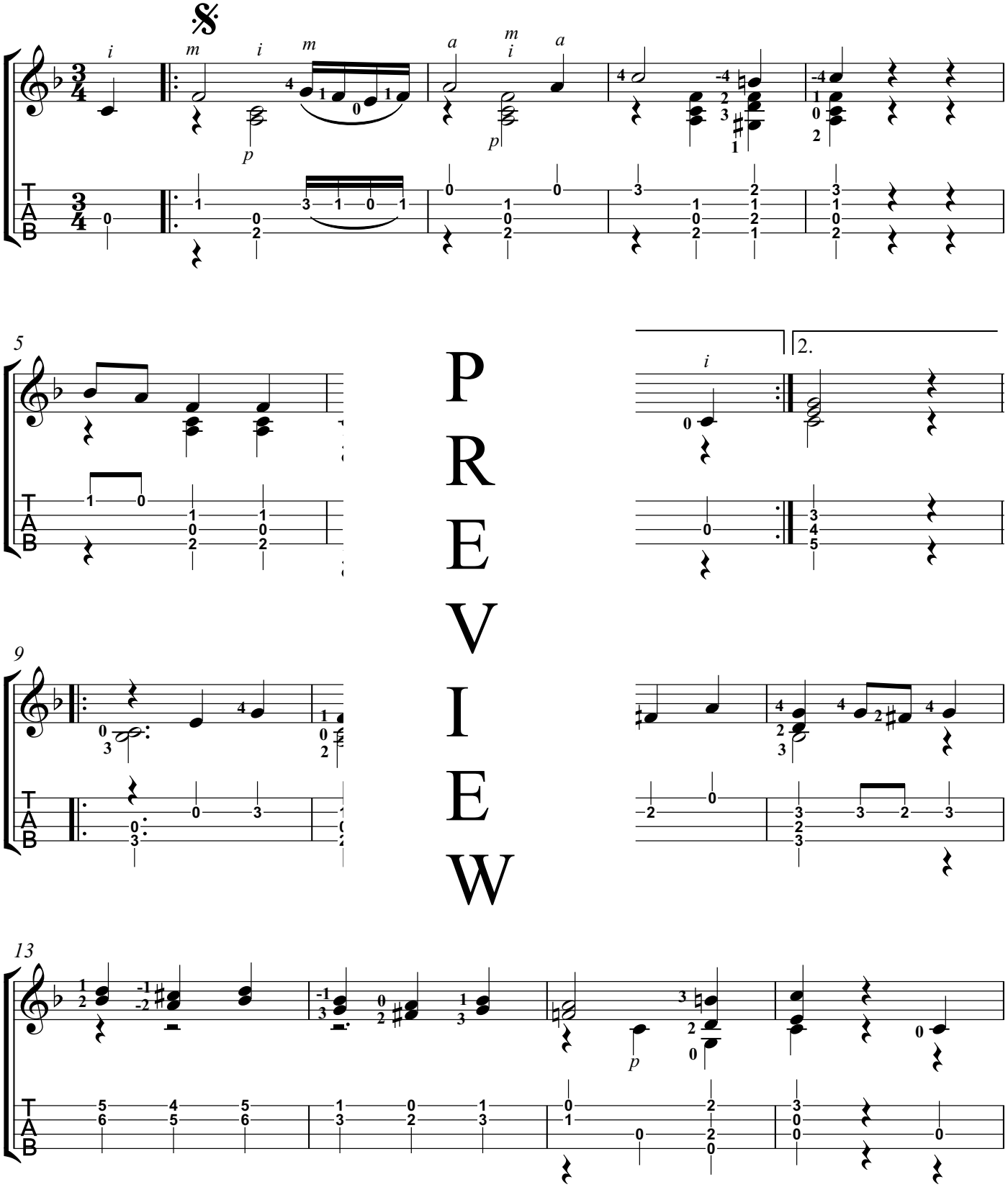
Minuet and Trio

Arranged for Solo Ukulele
by Ellen S. Whitaker

Fernando Sor
(1778-1839)

Low G

Allegro ♩ = 140



PREVIEW

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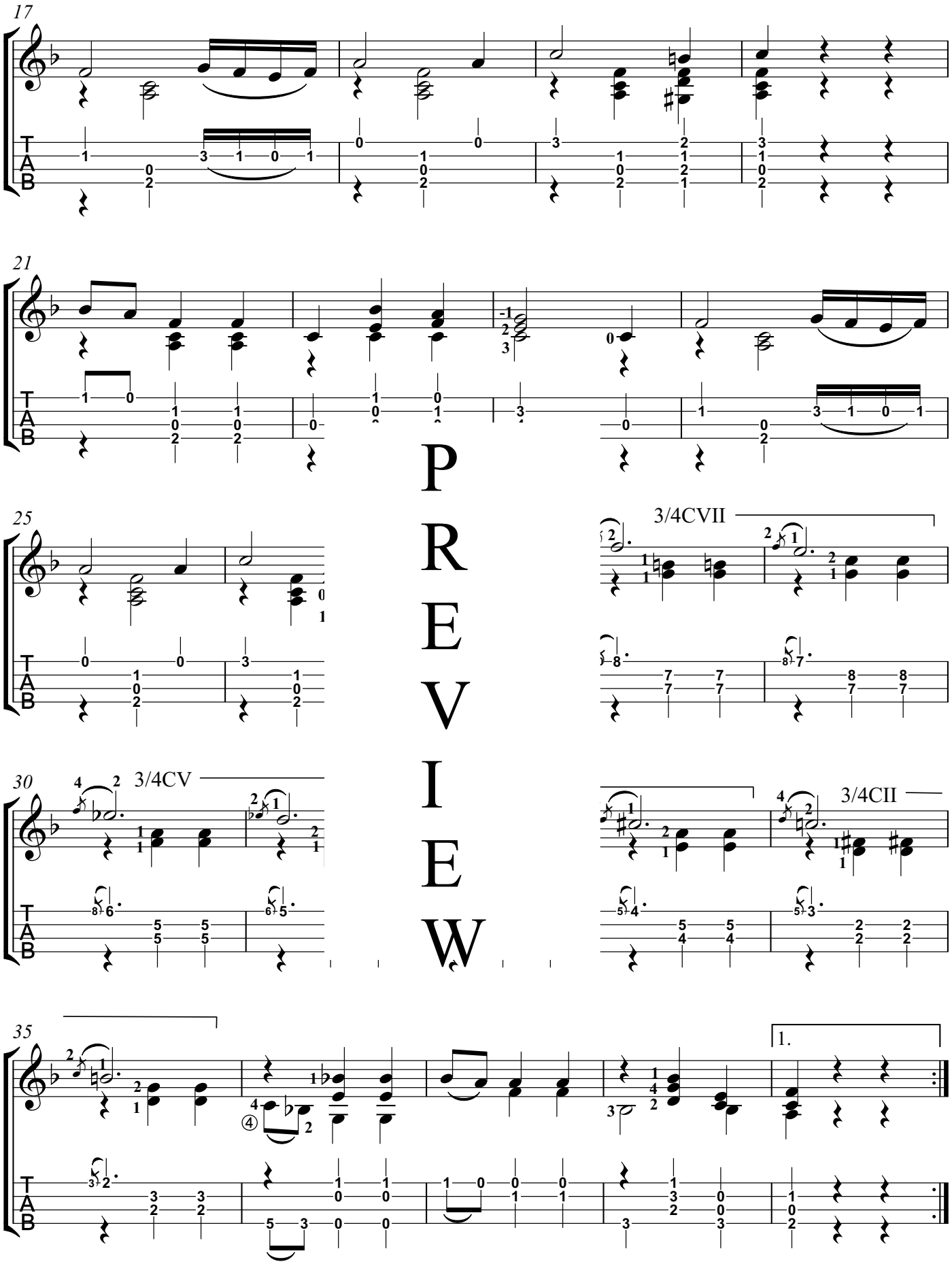

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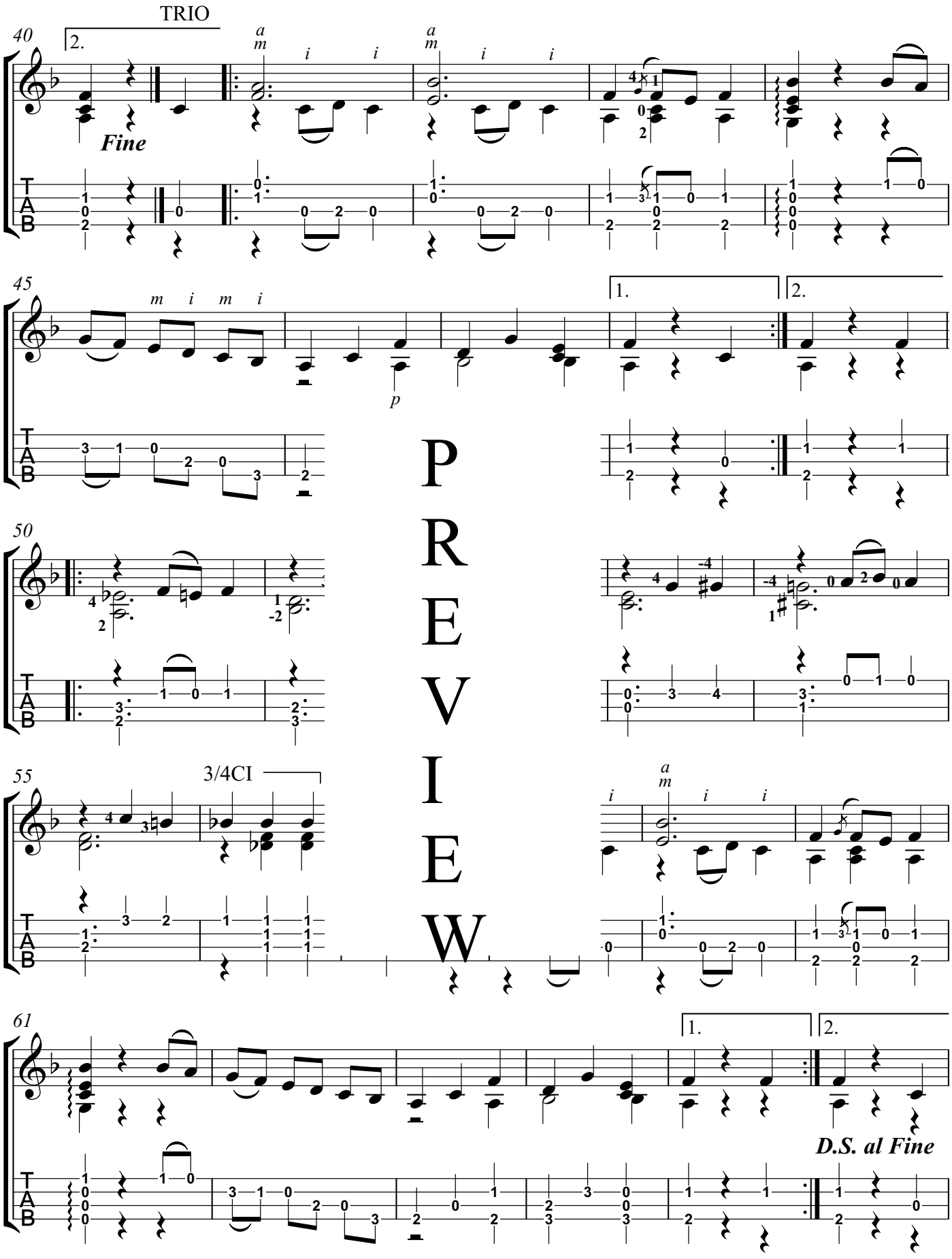


PREVIEW

Sarabande

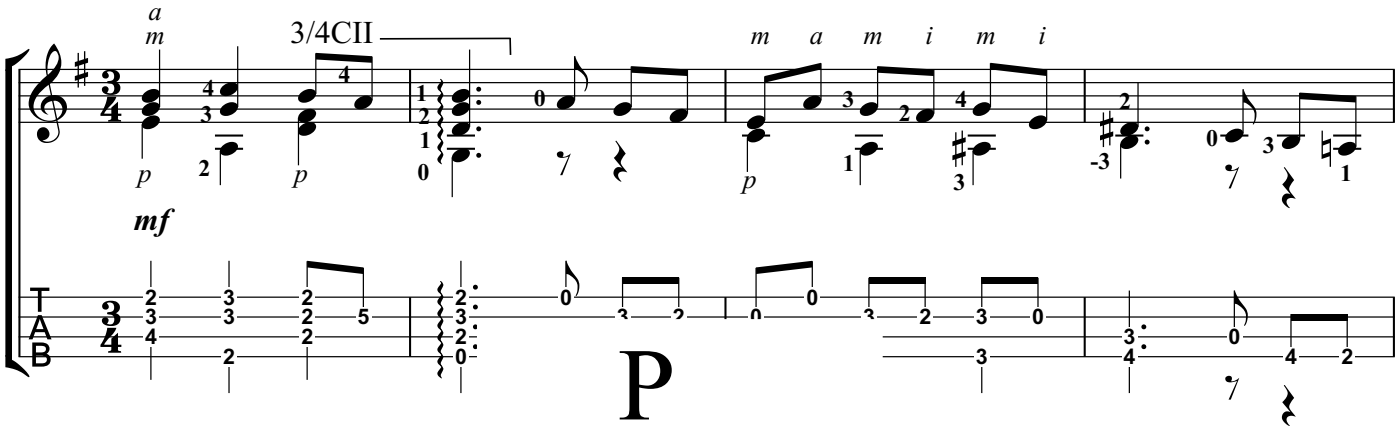
from Partita I for Solo Violin
Transposed from B minor to E minor

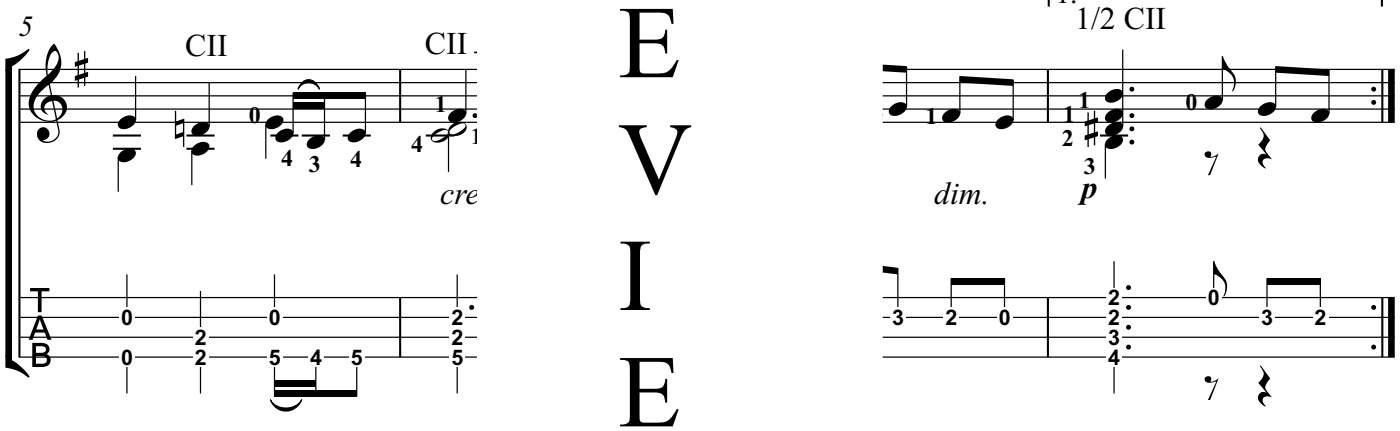
Arranged for Solo Ukulele
by Ellen S. Whitaker

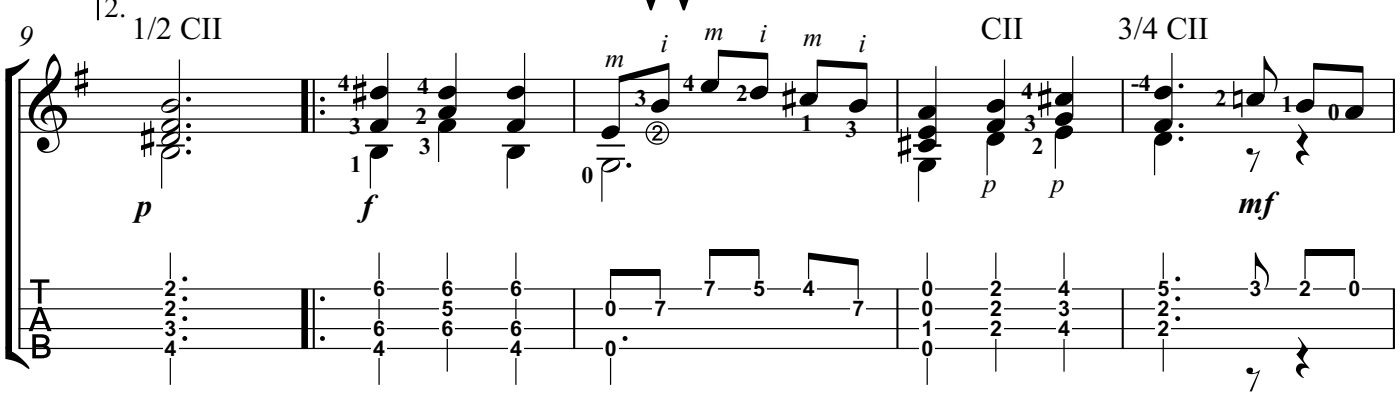
Johann Sebastian Bach
(1865-1750)

Low G

Andante ♩ = 60







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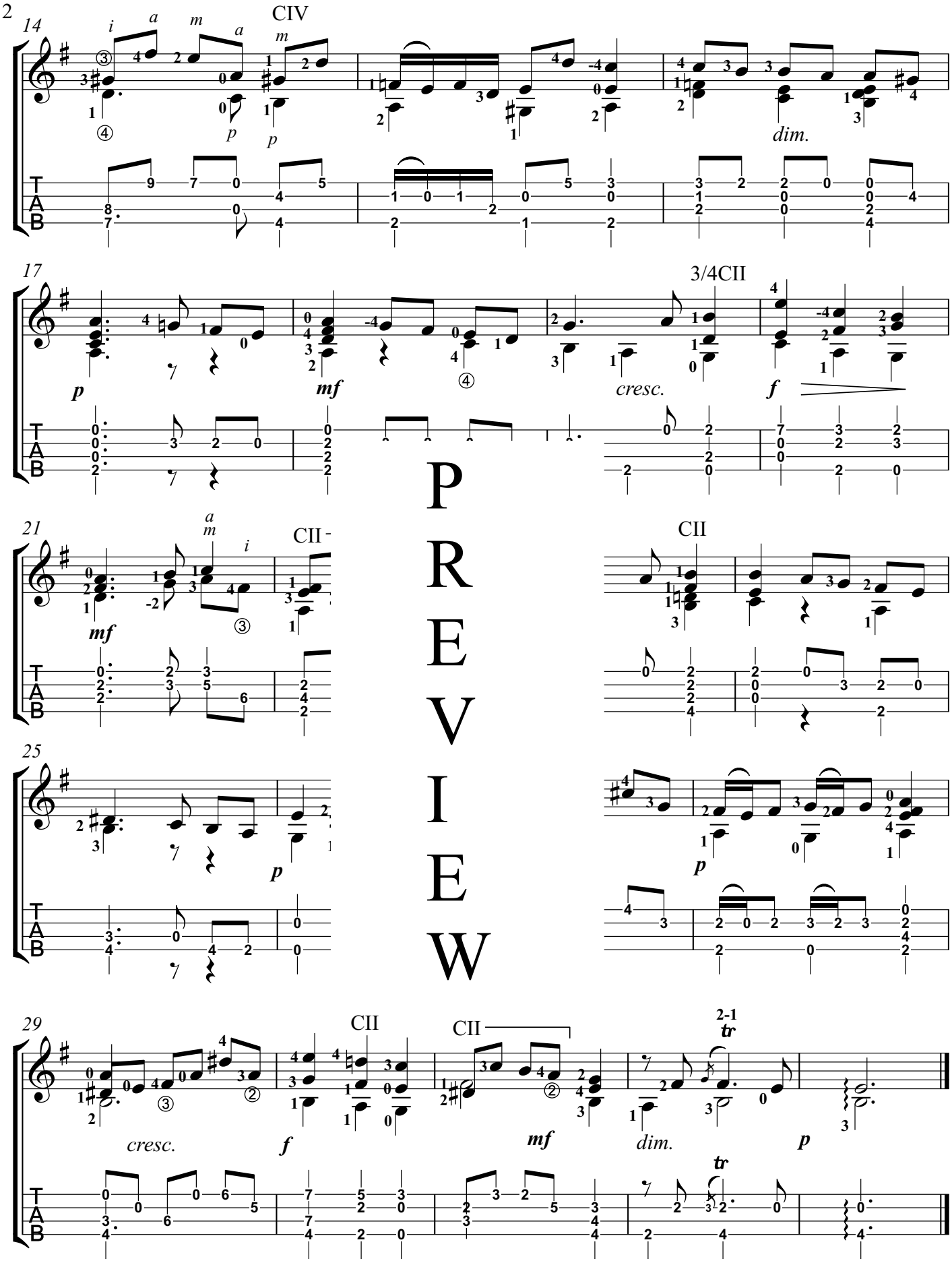


PREVIEW

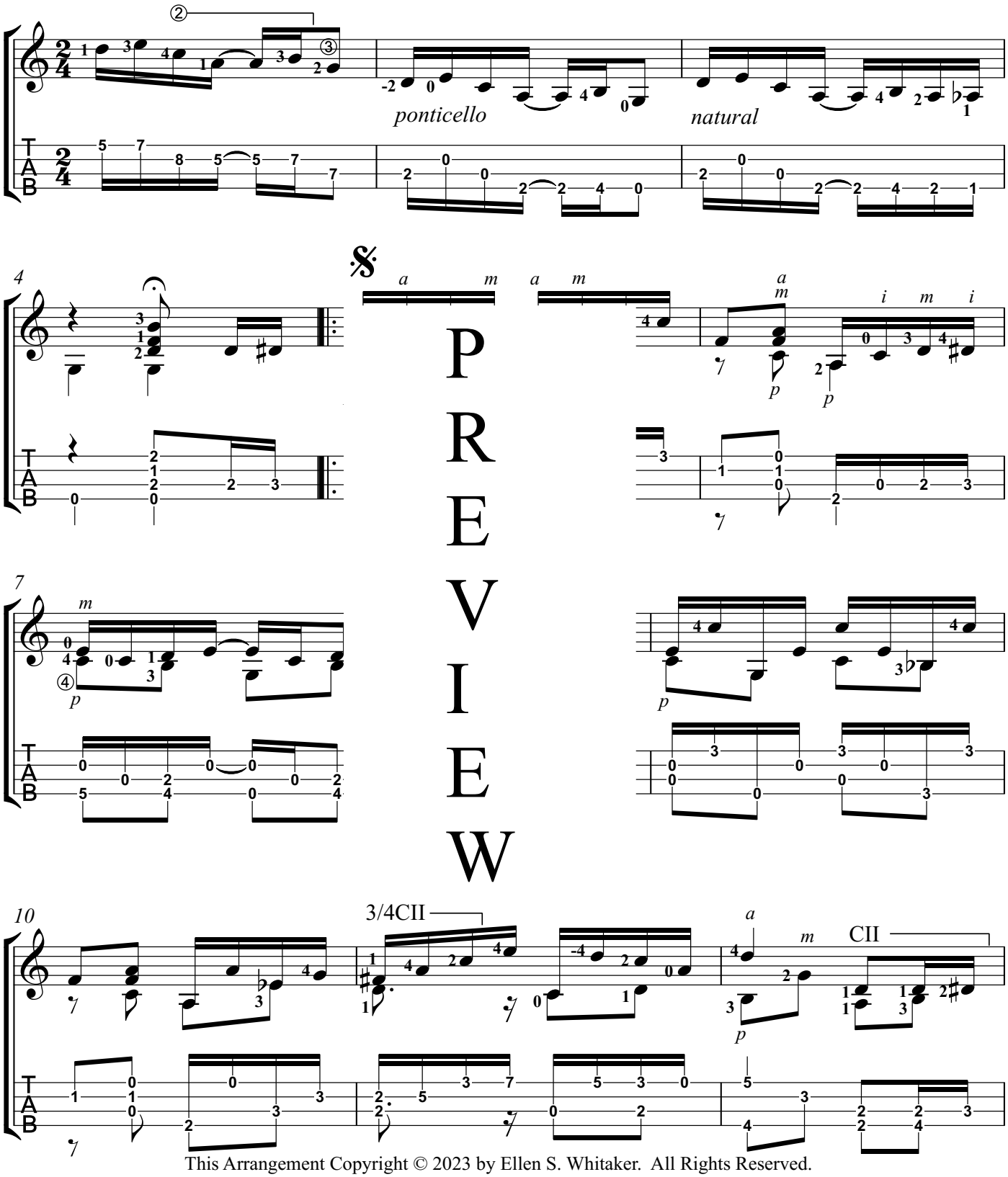
The Entertainer

Arranged for Solo Ukulele
by Ellen S. Whitaker

Scott Joplin
(1868-1917)

Low G

Andante



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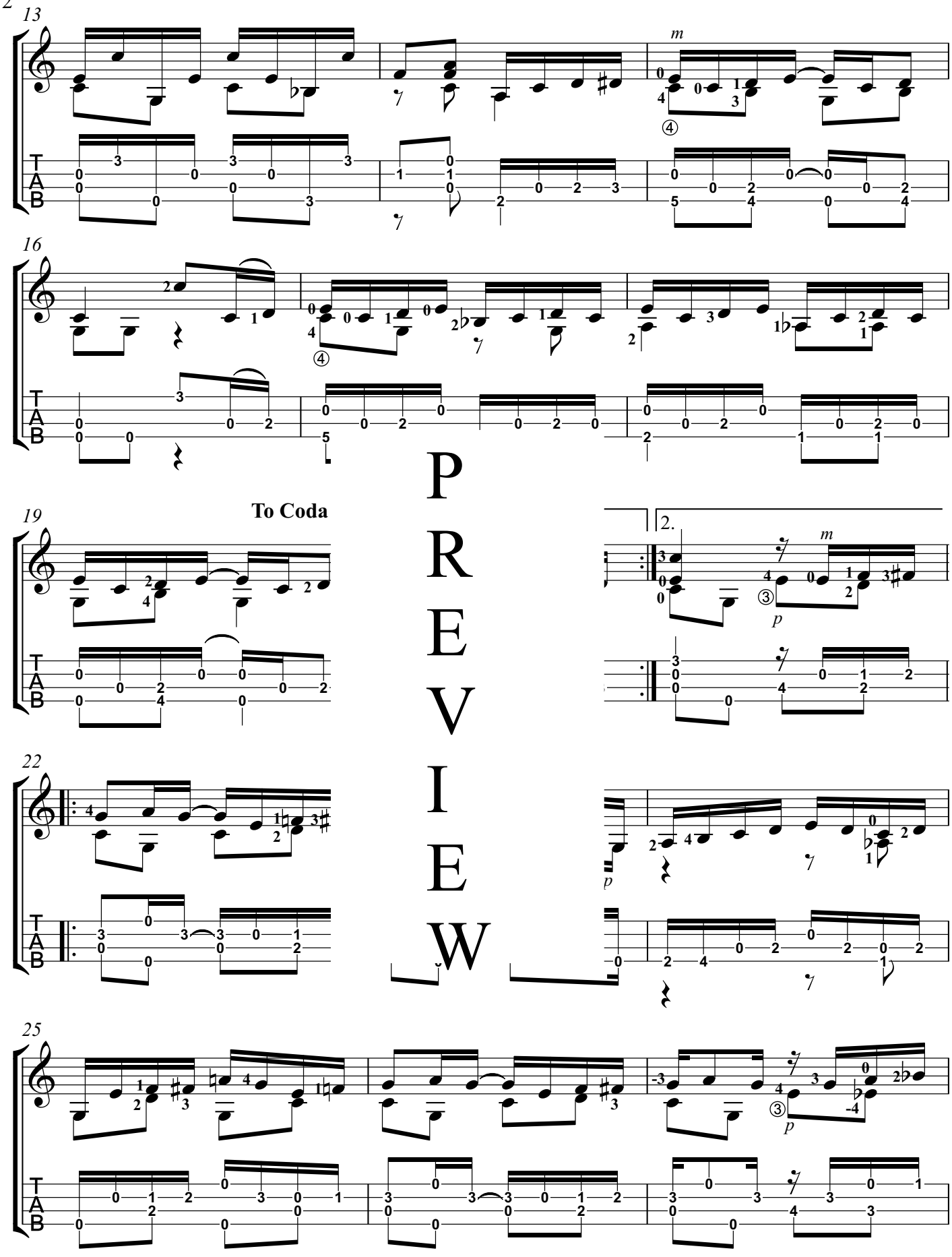

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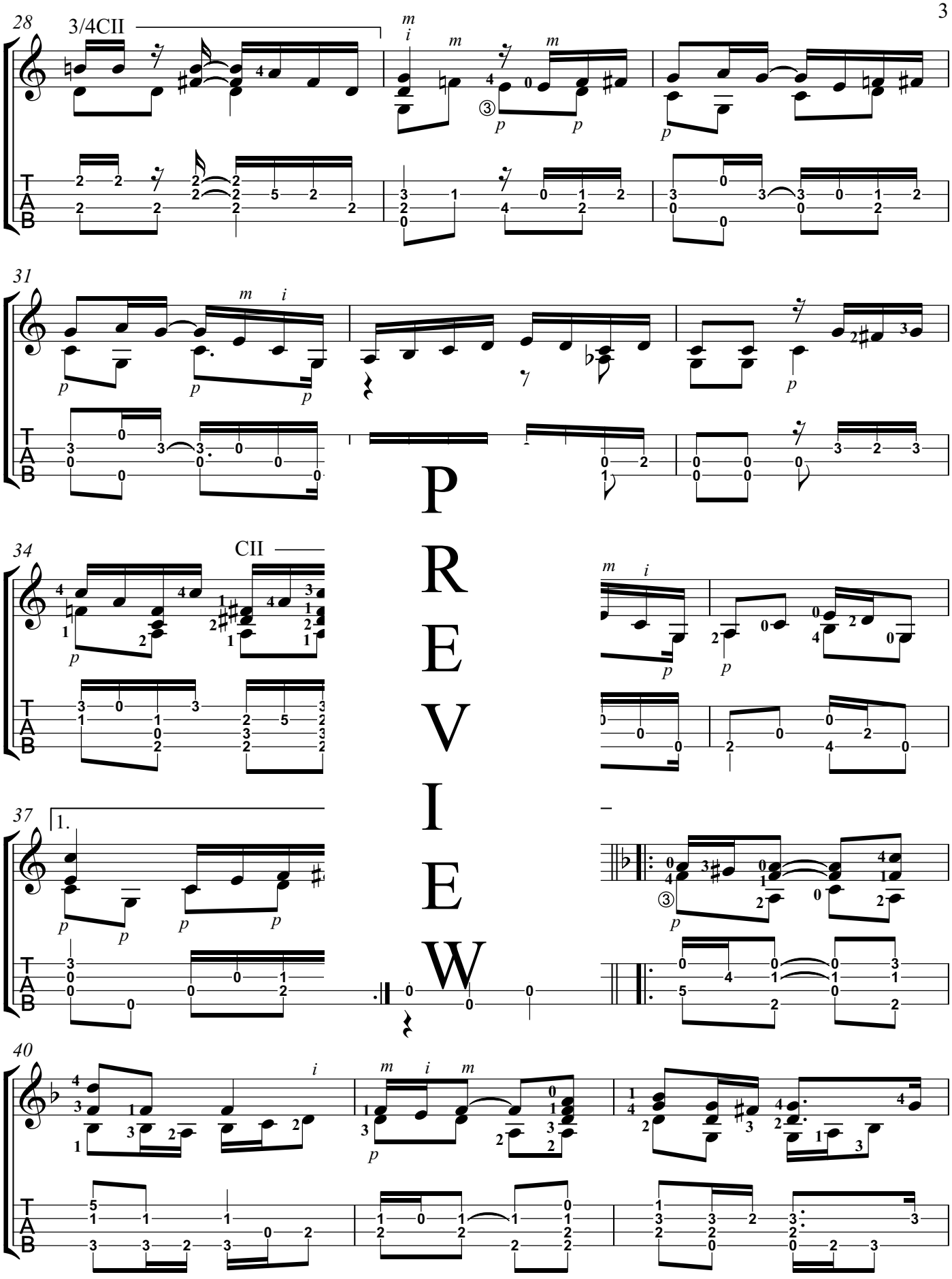

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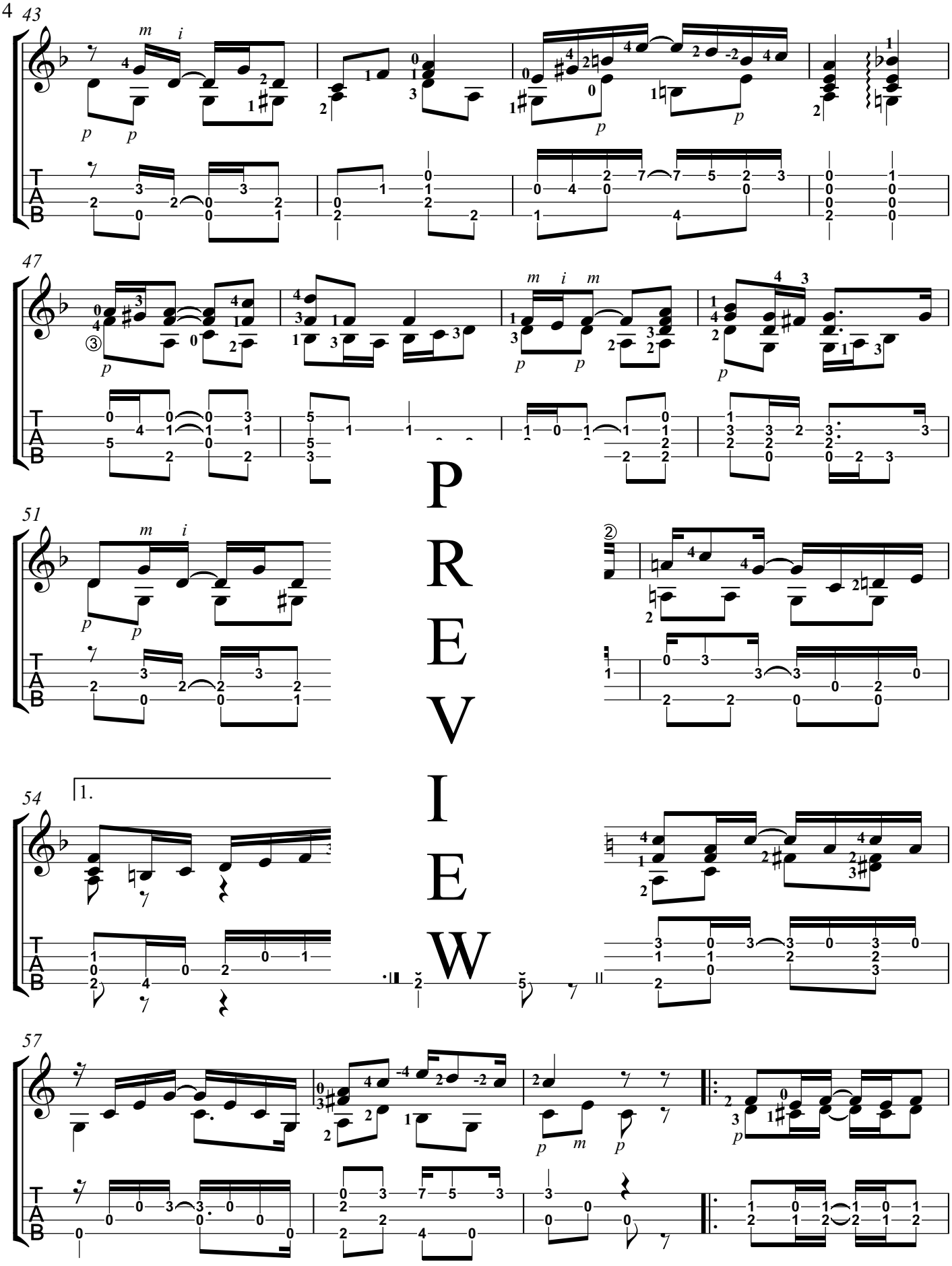
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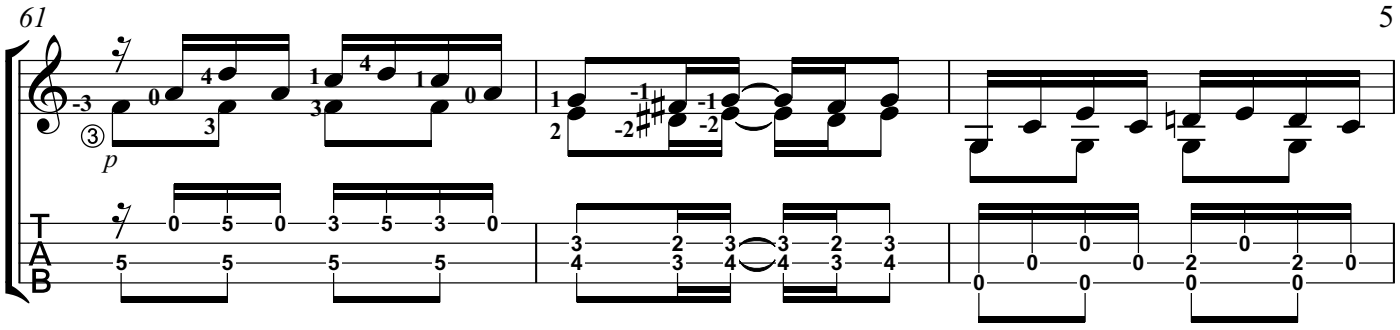
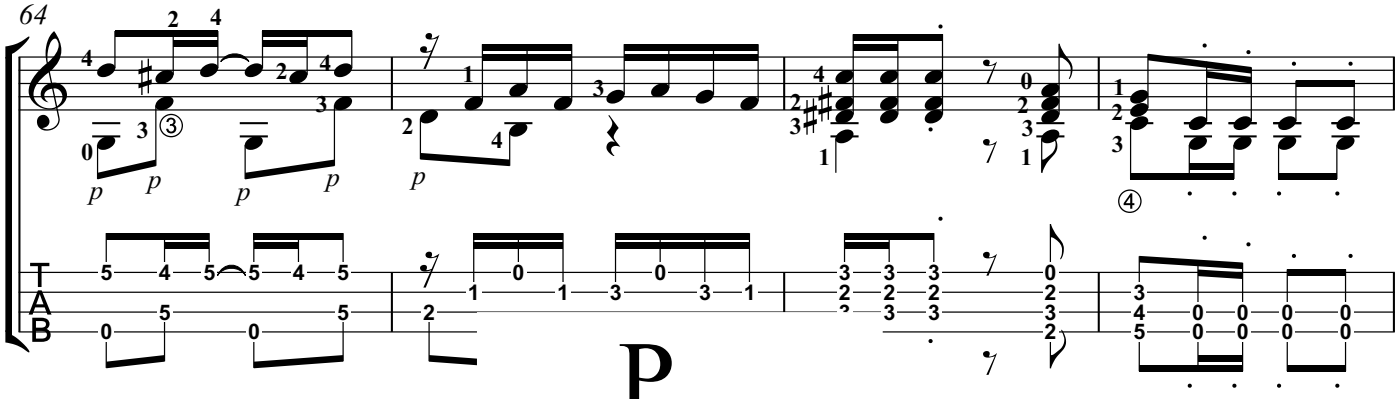
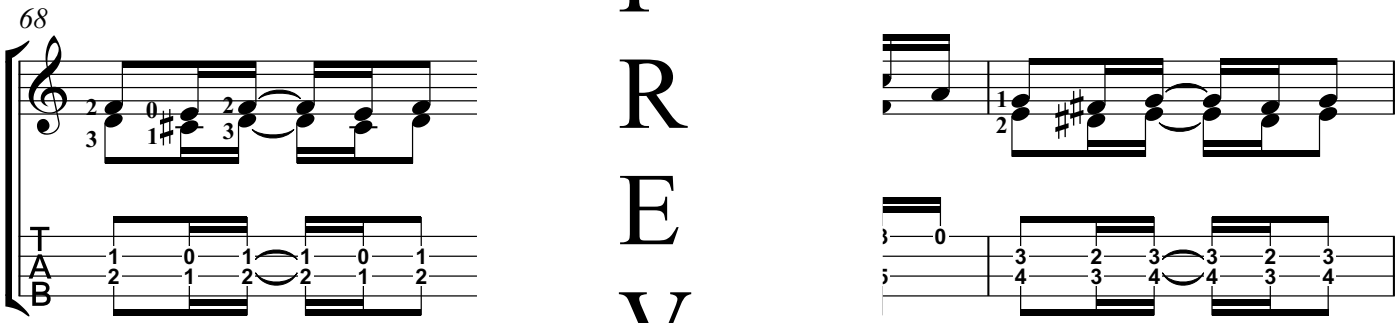
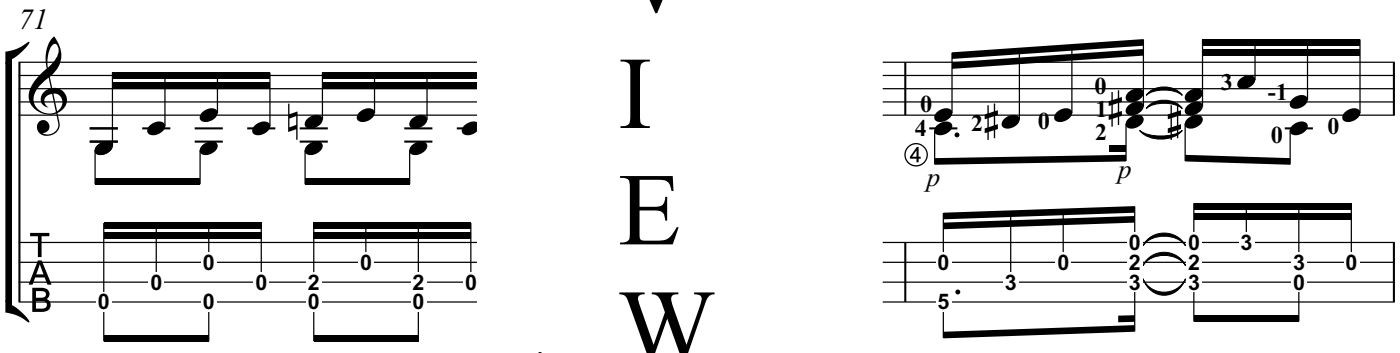
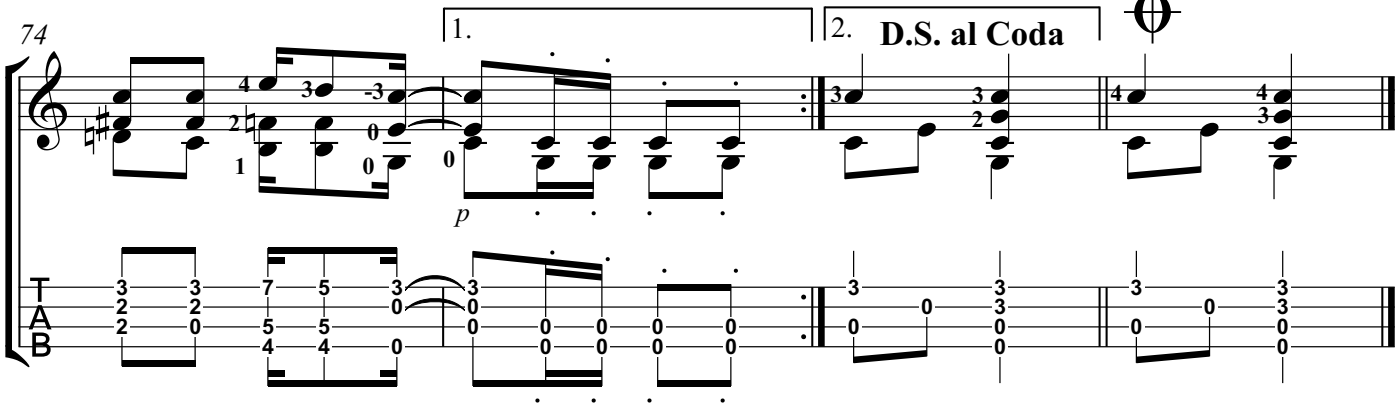
PREVIEW











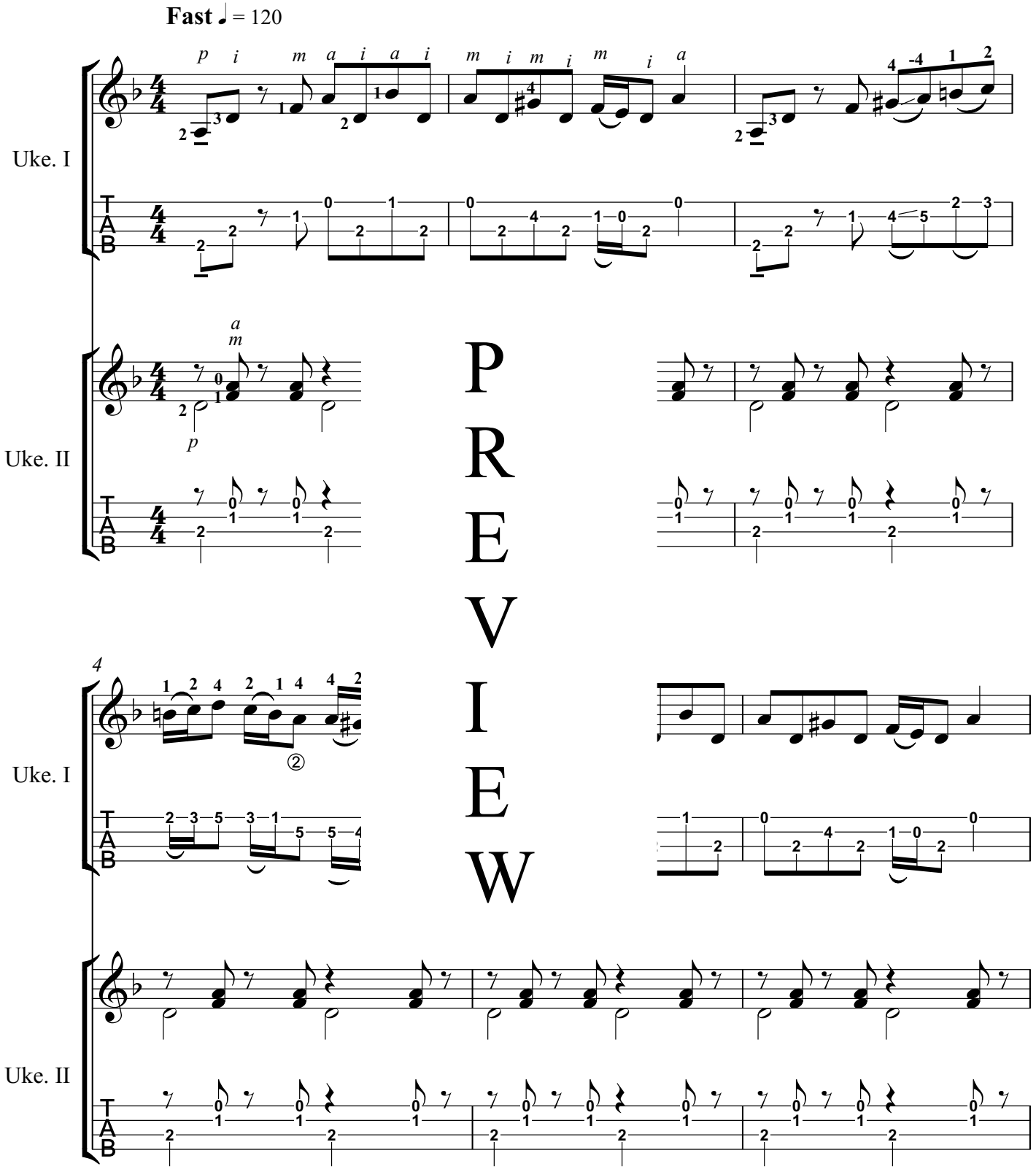
PREVIEW

Freylechs from Warsaw

(Duet, Full Score)

Arranged for Two Low G Ukuleles
by Ellen S. Whitaker

Klezmer Traditional



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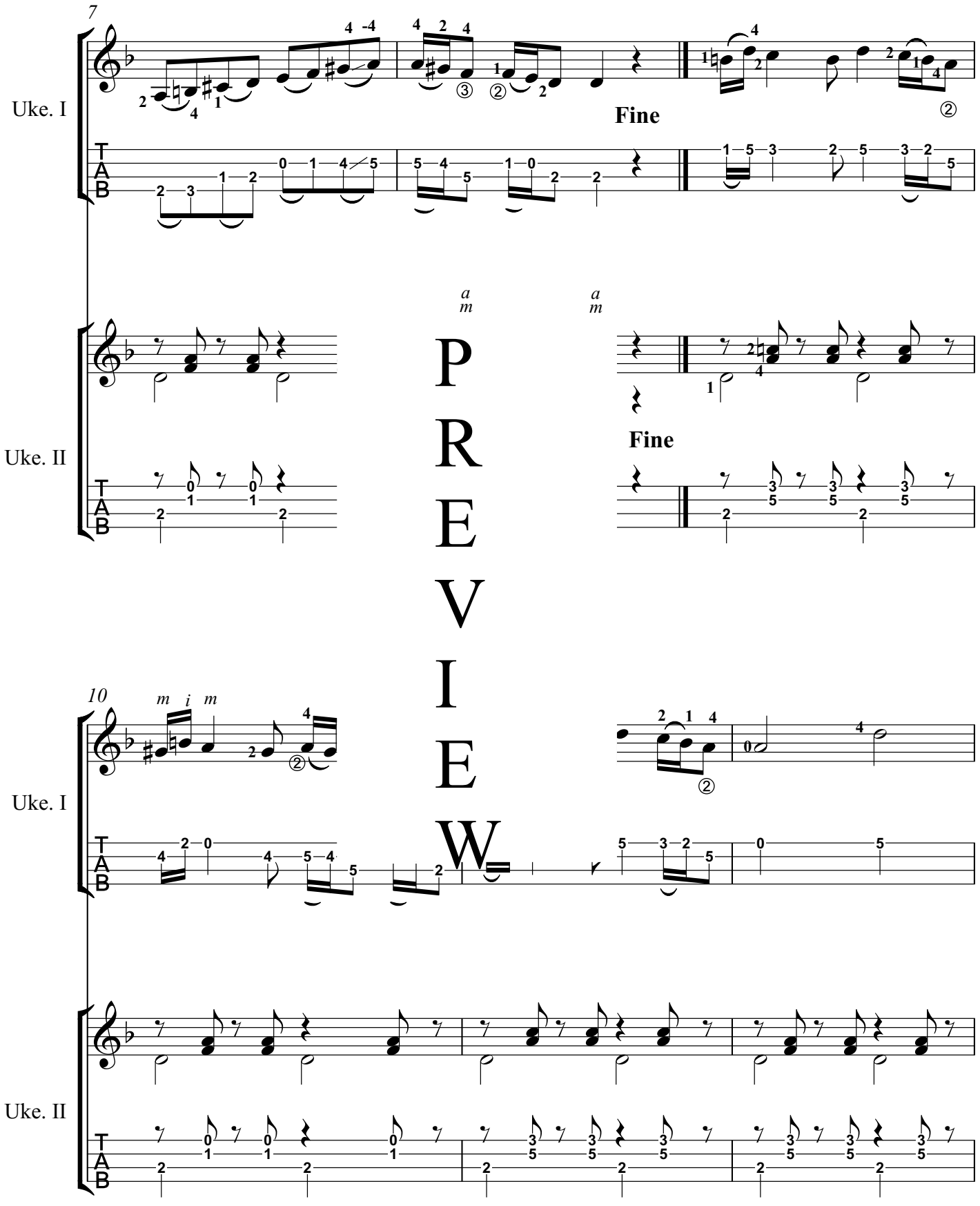

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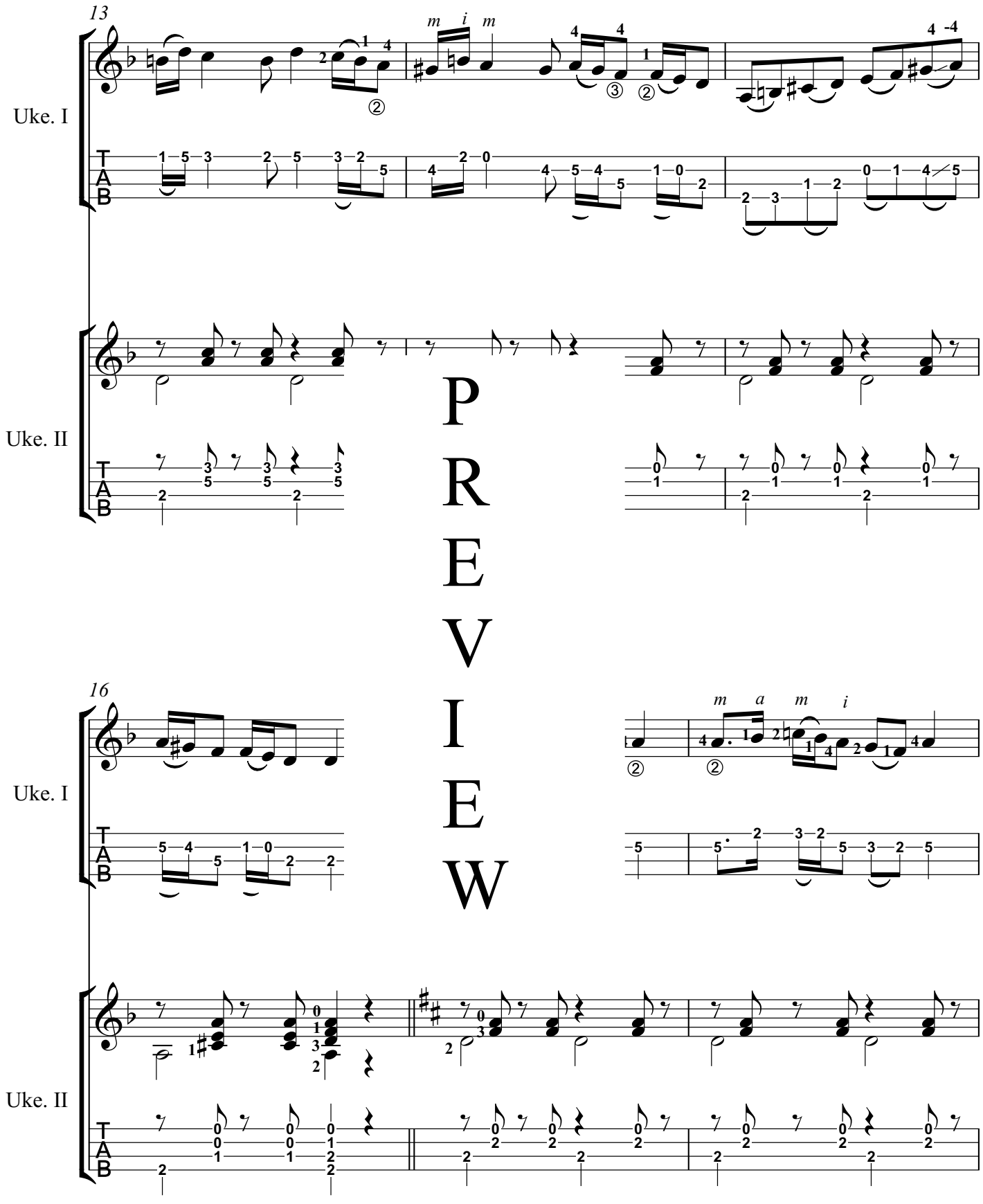

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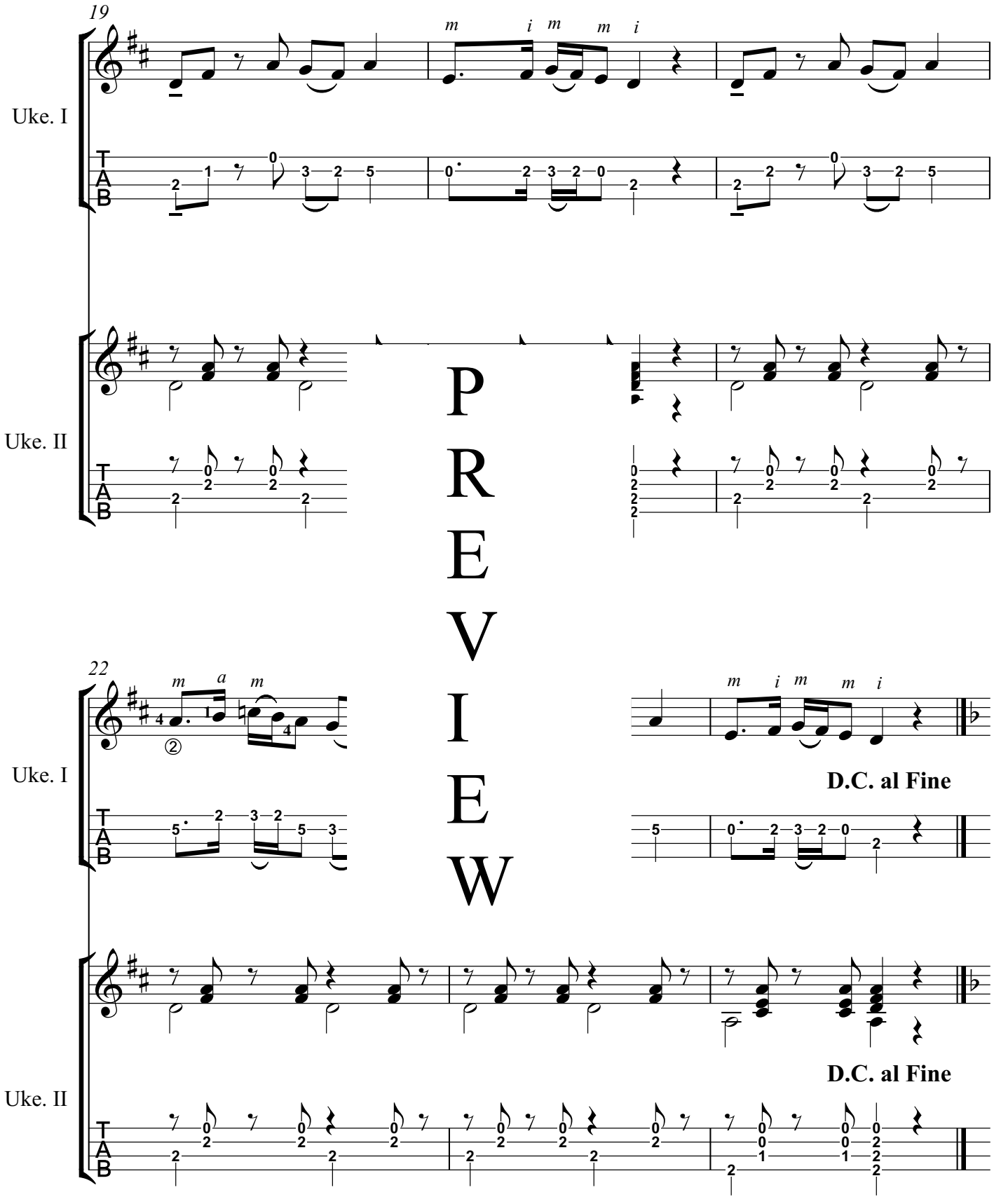

PREVIEW

About the Arranger

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

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

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

Other publications by Whitaker include:

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

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

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