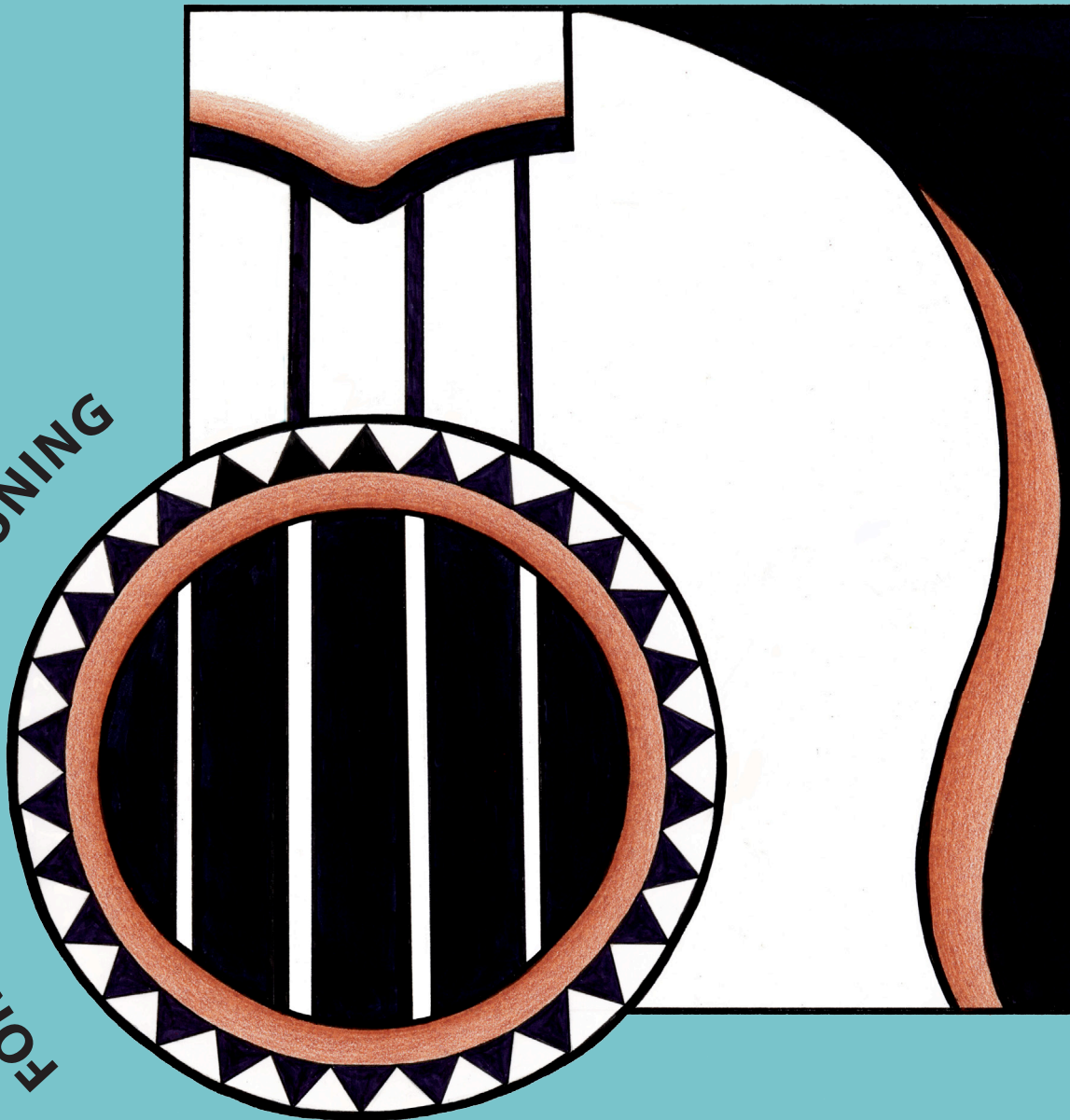


Ukulele

Sounds of Earlier Music

FOR LOW G STRING TUNING



Chord melody arrangements by Elizabeth Ragsdale

**A special thanks
to members of the
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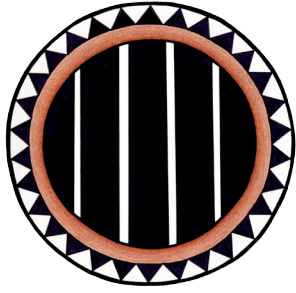


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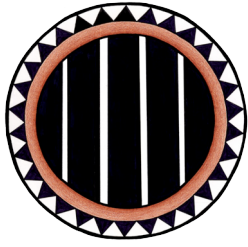
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► Easier songs, to get you started, are indicated in **bold type**.



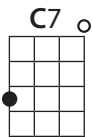
Getting started

Welcome to **Ukulele Sounds of Earlier Music**. This unique collection includes 26 songs from the Renaissance, Baroque, and Classical musical periods. The tunes were chosen because they have memorable melodies and are well suited to the ukulele.

These instrumental arrangements feature common chords played at intervals to enrich the sound of the melody. Each song is presented in two ways: (1) you strum the chords and pick the melody, all with a downward strum of your thumb, and (2) you play only two notes of the chords, called double stops, and pick the melody.

Level

This book was written for the beginner in chord melody playing, but not the absolute beginner on the ukulele. It will be helpful to be familiar with most of the chords used in this book. The standard chord tabs for each song are displayed at the top of the page. Occasionally an alternate way of playing a chord is also shown. An \circ indicates the string is not sounded. (See the Appendix for a complete list of the chords.)



The melodies in this book rarely extend beyond a C (3rd fret of A string), so your hand can stay in first position. No melody goes beyond a D (5th fret).

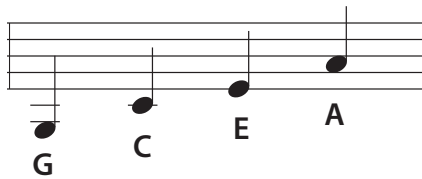
The ability to read music is helpful but not necessary. You may wish to begin with the easier songs, indicated in bold type in the table of contents. As shown in the following example, tabs are used below the melody line to show you where to place your fingers on the strings.

The four lines represent the four ukulele strings. The numbers indicate which frets to place your fingers on, not which fingers to use. A zero means the string is played open. The marks below the numbers indicate how long the notes are held. You can check your rhythm by listening to YouTube videos, which are available for most of the songs.

Tuning

The songs were written for a low G string ukulele. Low G string sets are available for soprano, concert,

tenor, and baritone ukuleles. The low G string is ideal for melody playing because the pitch of the open strings ranges from low to high.

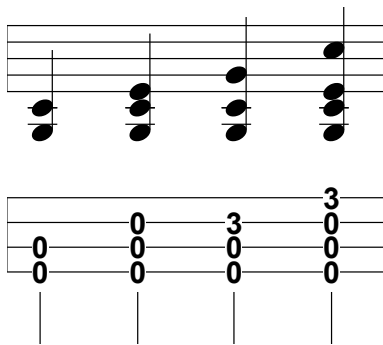


Chord melody arrangements

In chord melody playing, sometimes referred to as solo fingerpicking, you strum chords and pick the melody. The highest note played in a chord is what the ear hears as the melody note. Many well-known players prefer this style, including Jake Shimabukuro and James Hill.

Technique

1. Strumming chords: To strum the chords, brush down the strings with your thumb, playing only those notes indicated in the tablature. The tab for a chord may show 2, 3, or 4 vertical numbers. For example, a C chord may be strummed any of the following ways, depending on the melody note.

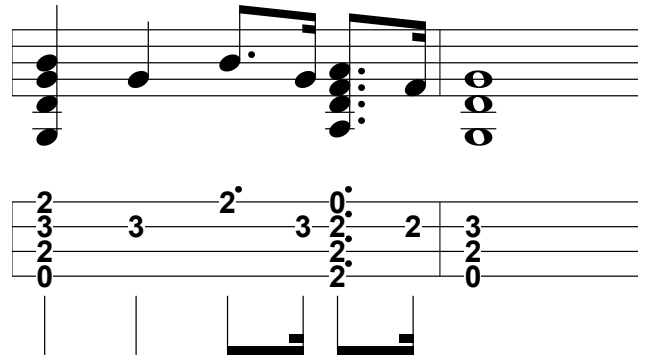


Alternate between strumming the chords and picking the individual melody notes, all done with the thumb. This technique gives you a lighter and smoother sound than strumming a chord on every melody note.

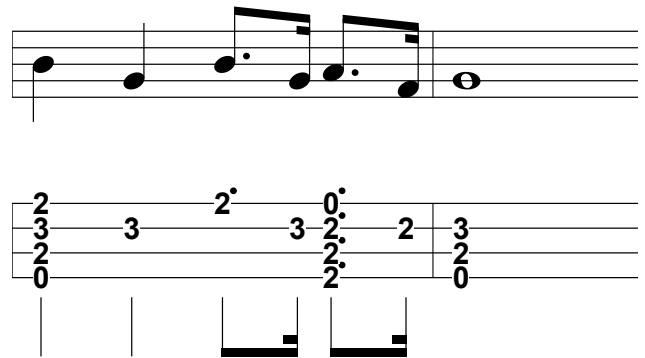
2. Playing double stops: The technique of playing two notes at the same time is especially suited to earlier music. You can (a) pluck the notes in a pinching motion with your thumb and fingers, (b) strum the notes if they are on adjacent strings, or (c) rapidly pick the notes.

For ease of reading, only the melody note is displayed in the top part of the score, even though chords are sometimes being played.

Standard music notation



Simplified music notation in this book



The rewards

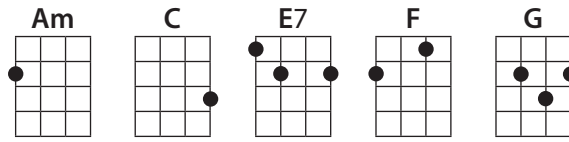
Learning the chord melody technique, which is not difficult, is a satisfying addition to whatever kind of ukulele playing you're already doing. You'll be demonstrating that the ukulele is indeed a real musical instrument with a lot more potential than often recognized. Have fun on your adventure!

► Tip

You may find it easier to finger an entire chord, as indicated at the top of each page, even though you may not be strumming all the strings. Likewise, you can often keep your fingers in a set position as you play a whole segment of the melody, with the goal of shifting your hand as little as possible.

Allegretto in A Minor*

Matteo Carcassi (1792–1853)



Am E7 Am

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

6 Am G C G C

6 0 0 2 3 3 2 0 3 1 2 0 0 0 0 3 0 3 0 3 0 3 0 0 0 0 0 0 0 0

11 Am G F C F C F

11 3 3 2 2 0 0 1 0 3 3 1 0 1 1 0 3 0 3 1 0 1 1 0 0 0 0 0 0 0

16 C E7 Am E7 Am

16 0 3 3 0 0 0 1 0 0 0 3 0 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0

*Original in E Minor

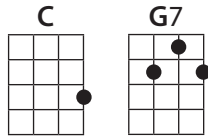
Allegretto in A Minor

Matteo Carcassi (1792–1853)

The image displays a musical score for the piece "Allegretto in A Minor" by Matteo Carcassi. It is presented in a format suitable for guitar, with a standard musical staff and a guitar tablature staff below it. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning. The key signature is one flat (A minor), and the time signature is 6/8. The first system (measures 1-5) has chords Am, E7, and Am. The second system (measures 6-10) has chords Am, G, C, G, and C. The third system (measures 11-15) has chords Am, G, F, C, F, C, and F. The fourth system (measures 16-20) has chords C, E7, Am, E7, and Am. The tablature staff uses numbers 0-3 to indicate fret positions and includes symbols for string selection (T for top, B for bottom) and picking directions (up and down strokes). The standard notation staff shows the melody with eighth and sixteenth notes, rests, and a repeat sign at the end of the piece.

Allegretto in C*

Matteo Carcassi (1792–1853)



9

C G7 C

9

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

0 0 0 0 0 2 0 0 0 0 0 0 0 0 0

9

C G7 C G7

9

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

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

17

G7 C G7 C

17

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

2 2 0 2 0 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

25

G7 C G7 C

25

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

2 2 0 2 0 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Original in A

Allegretto in C

Matteo Carcassi (1792–1853)

C G7 C

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

9 C G7 C G7

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

17 G7 C G7 C

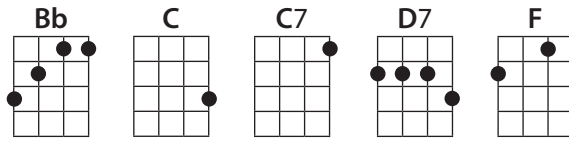
1 3 3 2 3 3 3 0 3 3 0 3 3 1 3 3 2 3 3 0 3 1 0 2 0

25 G7 C G7 C

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

Allegretto in F*

Matteo Carcassi (1792–1853)



1 F D7 Bb C7 F

The first system of the piece consists of a treble clef staff with a key signature of one flat (B-flat) and a 6/8 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature with two lines, T (top) and B (bottom). The tablature includes fret numbers (0, 1, 2, 3) and bar lines. The first measure has a B-flat chord, the second a D7 chord, the third a B-flat chord, the fourth a C7 chord, and the fifth an F chord.

5 F D7 Bb C7 F

The second system of the piece continues the melody. It starts with a measure marked '5' on the left. The tablature includes a measure with a circled '1' on the top line and a '2' on the bottom line, indicating a specific fingering or technique.

9 C C7 F C

The third system of the piece continues the melody. It starts with a measure marked '9' on the left. The tablature includes a measure with a circled '1' on the top line and a '2' on the bottom line, indicating a specific fingering or technique.

13 C7 F C7 F

The fourth system of the piece continues the melody. It starts with a measure marked '13' on the left. The tablature includes a measure with a circled '1' on the top line and a '2' on the bottom line, indicating a specific fingering or technique.

*Original in D

Allegretto in F

Matteo Carcassi (1792–1853)

F D7 B \flat C7 F

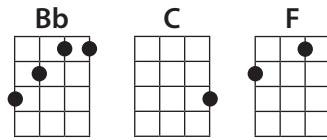
5 F D7 B \flat C7 F

9 C C7 F C

13 C7 F C7 F

Allegretto in F*

Mauro Giuliani (1781–1829)



Musical notation for the first system, measures 1-6. Chords: F, C, F, C, F, Bb.

7

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

Musical notation for the second system, measures 7-11. Chords: F, C, F, C, F.

7

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

Musical notation for the third system, measures 12-15. Chords: C, F, Bb, F, C.

12

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

Musical notation for the fourth system, measures 16-20. Chords: C, F, Bb, F, C, F.

16

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

*Original in C

Allegretto in F

Mauro Giuliani (1781–1829)

F C F C F B \flat

T
A
B

0 0 3 0 0 3 0 1 1 2 3

1 0 1 0 1 0 3 3 0 1 0

2 0 2 0 0 3 3 0 0 0

7 F C F C F

12 C F B \flat F C

12 3 0 3 3 0 1 0 2 0 1 3 1 0 0 0

3 3 0 1 2 3 1 0 0 0 1

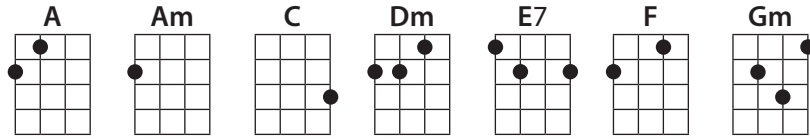
16 C F B \flat F C F

16 3 0 3 3 0 1 0 2 0 1 3 1 0 0 0 1

3 3 0 1 2 3 1 0 0 0 2

Allemande

Anonymous (Renaissance)



Musical notation for measures 1-4. Chords: Dm, Am, E7, A.

Staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Staff 2: Bass clef. Fingering: 0 0 0 5 3 2 0 3 2 0 0 4 0 0 0.

Staff 3: Treble clef. Fingering: 1 2 2 1 2 2 0 0 0 2 0 1 0 1 2.

Musical notation for measures 5-8. Chords: C, F, C, F.

Staff 1: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Staff 2: Bass clef. Fingering: 3 1 2 0 1 0 1 3 0 3 1 2 0 1 0 1 3 0.

Staff 3: Treble clef. Fingering: 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0.

Musical notation for measures 9-12. Chords: C, Dm, A, Dm, F.

Staff 1: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Staff 2: Bass clef. Fingering: 3 1 0 3 1 0 2 1 0 2 0 2 0 0 1 3 0.

Staff 3: Treble clef. Fingering: 0 0 0 0 2 2 1 2 2 2 2 2 0 0 0 0.

Musical notation for measures 13-16. Chords: C, Dm, Gm, A, Dm.

Staff 1: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Staff 2: Bass clef. Fingering: 3 1 0 3 1 3 0 1 0 3 1 0 2 0 1 3 0.

Staff 3: Treble clef. Fingering: 0 0 0 2 3 3 2 3 1 1 2 2 1 1 2 2.

Allemande

Anonymous (Renaissance)

Dm Am E7 A

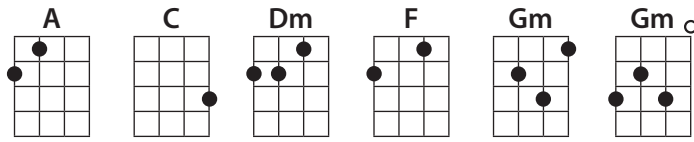
5 C F C F

9 C Dm A Dm F

13 C Dm Gm A Dm

Allemande

Pierre Phalèse (1510–1573)



Chords: Dm C Gm A Dm

5

Chords: C A Gm F Gm

5

Chords: C Gm A

8

Chords: Gm F Gm C Dm A Dm

11

Allemande

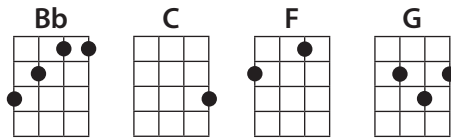
Pierre Phalèse (1510–1573)

The musical score is presented in three systems, each with a treble clef staff and a guitar tablature staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes the following elements:

- System 1:** Treble staff with notes and rests. Chords above: Dm, C, Gm, A, Dm. Tablature staff with fret numbers (0, 1, 3, 1, 0, 3, 1, 0, 0, 0, 0, 0, 0, 1, 3, 1, 1, 3, 0) and string numbers (T, A, B, 2, 2, 2, 2).
- System 2:** Treble staff with notes and rests. Chords above: C, A, Gm, F, Gm. Tablature staff with fret numbers (3, 0, 1, 0, 3, 1, 0, 2, 0, 0, 0, 0, 3, 0, 2, 0, 1, 3) and string numbers (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).
- System 3:** Treble staff with notes and rests. Chords above: Gm, F, Gm, C, Dm, A, Dm. Tablature staff with fret numbers (3, 0, 2, 0, 1, 3, 1, 0, 1, 1, 0, 3, 1, 0, 2, 0, 0, 0, 0, 0, 0, 0, 2, 2, 1, 2) and string numbers (8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8).

Almain

John Dowland (1563–1626)



Musical notation for the first system of the piece. The treble clef staff shows the melody with a key signature of one flat (Bb) and a common time signature. Chords F, C, Bb, C, F, G, and C are indicated above the staff. Below the staff is a guitar tablature with two lines, T (top) and B (bottom), and fret numbers.

Musical notation for the second system of the piece, starting at measure 5. The treble clef staff shows the melody. Chords F, C, Bb, C, F, G, and C are indicated above the staff. Below the staff is a guitar tablature with two lines, T (top) and B (bottom), and fret numbers.

Musical notation for the third system of the piece, starting at measure 9. The treble clef staff shows the melody. Chords C, F, C, and F are indicated above the staff. Below the staff is a guitar tablature with two lines, T (top) and B (bottom), and fret numbers.

Musical notation for the fourth system of the piece, starting at measure 13. The treble clef staff shows the melody. Chords C, F, C, and F are indicated above the staff. Below the staff is a guitar tablature with two lines, T (top) and B (bottom), and fret numbers.

Almain

John Dowland (1563–1626)

F C B \flat C F G C

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 F C B \flat C F G C

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

9 C F C F

9 3 3 3 0 0 0 1 3 3 1 0 1 0 3 1 3 1 0 1

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

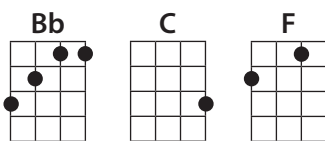
13 C F C F

13 3 3 3 0 0 0 1 3 3 1 0 1 0 3 1 3 1 0 1

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

Andante

Fernando Sor (1778–1839)



Musical notation for measures 1-6. Chords: F, Bb, C, F, C, F.

Tablature for measures 1-6. Includes string labels T, A, B and fret numbers.

Musical notation for measures 7-12. Chords: Bb, C, F, C, F, C, F.

Tablature for measures 7-12.

Musical notation for measures 13-18. Chords: C, F, C, F.

Tablature for measures 13-18.

Musical notation for measures 19-24. Chords: Bb, C, F, C, F, C, F.

Tablature for measures 19-24.

Andante

Fernando Sor (1778–1839)

The image displays a musical score for guitar, consisting of five systems of music. Each system includes a treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. Above the staff, chords are indicated: F, Bb, C, F, C, F, Bb, C, F, C, F, C, F, C, F. Below the staff is a guitar tablature (TAB) section with two staves (T and B) and vertical lines representing strings. The TAB includes fret numbers (0-3) and fingerings (1-3). Below the TAB are chord diagrams showing the fingerings for each chord on the strings.

System 1: Measures 1-6. Chords: F, Bb, C, F, C, F. TAB: 0 1 0 3 | 1 0 1 0 | 2 1 0 3 | 1 0 3 0 | 0 1 0 3 | 1 0 1 0. Diagrams: 1-2-3, 1-2-3, 2-3-2, 1-2-3, 1-2-3, 1-2-3.

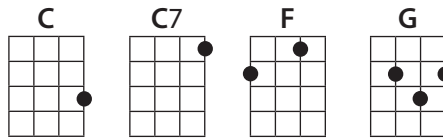
System 2: Measures 7-12. Chords: Bb, C, F, C, F, C, F. TAB: 1 0 3 | 1 0 0 | 3 1 0 | 0 1 0 | 0 0 3 0 | 1 0 0. Diagrams: 1-2-3, 1-2-3, 3-2-1, 1-2-3, 1-2-3, 1-2-3.

System 3: Measures 13-18. Chords: C, F, C, F, C, F. TAB: 3 0 0 | 1 0 3 | 1 2 3 | 0 3 3 | 1 1 0 3 | 1 0 1 0. Diagrams: 3-2-1, 1-2-3, 1-2-3, 3-2-1, 1-2-3, 1-2-3.

System 4: Measures 19-24. Chords: Bb, C, F, C, F, C, F. TAB: 1 0 3 | 1 0 3 0 | 0 1 0 3 | 1 0 1 3 | 3 1 3 0 | 1. Diagrams: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 3-2-1, 1-2-3.

Andantino

Matteo Carcassi (1792–1853)



Musical notation for the first system, measures 1-4. Chords: F, C, F, C7.

The first system of music consists of four measures. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. The notes are: M1: F4, G4, A4, Bb4; M2: C5, Bb4, A4, G4; M3: F4, G4, A4, Bb4; M4: C5, Bb4, A4, G4. The guitar tablature below shows fingerings: M1: 1 0 1 0 / 2 0 0 0; M2: 0 0 0 0 / 0 0 3 0; M3: 1 0 1 0 / 2 0 0 0; M4: 0 0 1 0 / 2 0 0 0.

Musical notation for the second system, measures 5-8. Chords: F, C7, F, C7, G.

The second system of music consists of five measures. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. The notes are: M5: F4, G4, A4, Bb4; M6: C5, Bb4, A4, G4; M7: F4, G4, A4, Bb4; M8: C5, Bb4, A4, G4; M9: G4, A4, Bb4, C5. The guitar tablature below shows fingerings: M5: 1 0 1 0 / 2 0 0 0; M6: 0 0 0 0 / 0 0 3 0; M7: 1 0 1 0 / 2 0 0 0; M8: 0 0 1 0 / 2 0 0 0; M9: 1 1 2 3 / 0 0 2 3.

Musical notation for the third system, measures 9-12. Chords: C, G, C, F, C.

The third system of music consists of four measures. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. The notes are: M9: F4, G4, A4, Bb4; M10: C5, Bb4, A4, G4; M11: F4, G4, A4, Bb4; M12: C5, Bb4, A4, G4. The guitar tablature below shows fingerings: M9: 3 0 3 3 / 0 0 0 0; M10: 2 3 2 3 / 0 0 0 0; M11: 3 0 1 0 / 0 0 0 0; M12: 0 0 0 0 / 0 0 3 0.

Musical notation for the fourth system, measures 13-16. Chords: F, C7, F.

The fourth system of music consists of four measures. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. The notes are: M13: F4, G4, A4, Bb4; M14: C5, Bb4, A4, G4; M15: F4, G4, A4, Bb4; M16: F4, G4, A4, Bb4. The guitar tablature below shows fingerings: M13: 1 0 1 0 / 2 0 0 0; M14: 0 0 0 0 / 0 0 3 0; M15: 1 0 1 0 / 2 0 0 0; M16: 1 0 1 0 / 2 0 0 0.

Andantino

Matteo Carcassi (1792–1853)

F C F C7

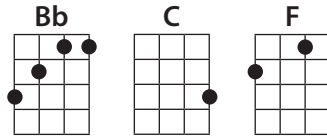
4 F C7 F C7 G

7 C G C F C

10 F C7 F

Canarie

Joachim van den Hove (1567–1620)



Sheet music for the piece "Canarie" by Joachim van den Hove. The music is in 2/4 time and B-flat major. It consists of three systems of music, each with a treble clef staff and a guitar tablature staff. The tablature staff is labeled with T, A, and B strings. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. Chord diagrams for F, Bb, C, and F are provided above the treble clef staff. The tablature staff shows fingerings for each note, with numbers 0-3 indicating fret positions.

Canarie

Joachim van den Hove (1567–1620)

The musical score for 'Canarie' is presented in three systems. Each system consists of a treble clef staff, a guitar tablature staff, and a chord diagram staff. The key signature is one flat (Bb) and the time signature is 2/4. The piece is in a simple, rhythmic style with a repeating melodic pattern.

System 1 (Measures 1-6):

- Chords: F, Bb, C, F, Bb, F
- Tablature: 0 1 3 0 | 1 3 0 | 1 0 3 1 | 0 1 3 0 | 1 3 0 | 1 3 1
- Diagram: Shows the fretting for each chord on the first six frets.

System 2 (Measures 7-12):

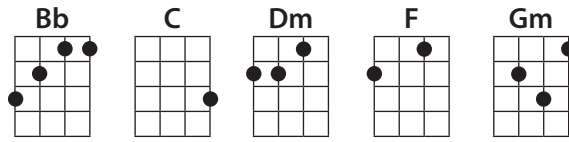
- Chords: F, Bb, C, F, Bb, F
- Tablature: 3 0 1 3 | 1 0 3 1 | 3 0 1 3 | 1 3 1 | 2 2
- Diagram: Shows the fretting for each chord on the first six frets.

System 3 (Measures 13-18):

- Chords: F, Bb, C, F, Bb, F
- Tablature: 0 1 3 0 | 1 3 0 | 1 0 3 1 | 0 1 3 0 | 1 3 1 | 2 2
- Diagram: Shows the fretting for each chord on the first six frets.

Dear Nightingale

Benno Kaiser (Baroque)



Musical notation for the first system, measures 1-4. Chords: F, C, F, C, F, C. Includes treble clef, 4/4 time signature, and guitar tablature.

Musical notation for the second system, measures 5-8. Chords: F, C, F, C, F, C, F. Includes treble clef and guitar tablature.

Musical notation for the third system, measures 9-12. Chords: F, C, F, C, Gm, Bb, F. Includes treble clef and guitar tablature.

Musical notation for the fourth system, measures 13-16. Chords: C, F, Bb, Dm, C, F. Includes treble clef and guitar tablature.

Dear Nightingale

Benno Kaiser (Baroque)

Chord symbols: F, C, F, C, F, C, F, C, F, C, Gm, Bb, F, C, F, Bb, Dm, C, F

System 1 (Measures 1-4):
Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
Guitar: 0, 1-1, 3-3, 0, 1, 0, 1-1, 3-3, 0, 1, 0, 3-0, 0.

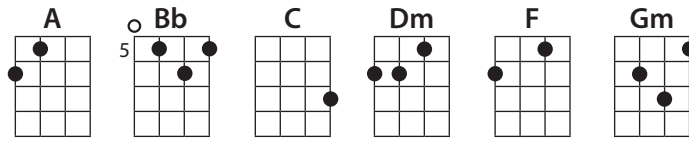
System 2 (Measures 5-8):
Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
Guitar: 1-0, 1-3, 0, 3, 0, 1-0, 3-3, 3-1, 0, 3-1, 3, 0, 1, 0.

System 3 (Measures 9-12):
Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
Guitar: 0, 3-1, 3-0, 1, 0, 0-1, 3-3, 3-3, 0-1, 1-1, 1, 1-3, 1-0, 0.

System 4 (Measures 13-16):
Melody: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.
Guitar: 3-0, 0-1, 3, 1, 0-1, 1-3, 1-0, 1, 3-1, 0, 1, 2.

Españoleta

Gaspar Sanz (1640–1710)



Musical notation for the first system, measures 1-5. Chords: Dm, C, F, Bb.

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

Musical notation for the second system, measures 6-11. Chords: C, F, C.

6. 3 0 1 0 1 3 0. 3 1 0. 3 1 0 0 1 0 3 0 1 3

Musical notation for the third system, measures 12-16. Chords: Dm, A, Dm, A.

12. 1. 0 2 0 2 1 0 0 1. 0 2 0 0

Musical notation for the fourth system, measures 17-21. Chords: F, A, F, Gm, A, Dm.

17. 0. 3 1 0. 1 3 1. 0 3 0. 2 1 2. 2.

Españoleta

Gaspar Sanz (1640–1710)

The musical score for "Españoleta" is presented in a system of four staves. The first staff is the treble clef with a 3/4 time signature and a key signature of one flat (Bb). The second staff is the guitar tablature, with a T/B indicator for the top/bottom strings. The third staff shows the chord diagrams for each measure. The fourth staff is the continuation of the tablature.

Measure 1: Chords: Dm, C, F, Bb. Tablature: 2 0 | 1̇ 0 1 | 3 0 1 | 0̇ 1 3 1 | 0 1 0 | 5̇ 3 5

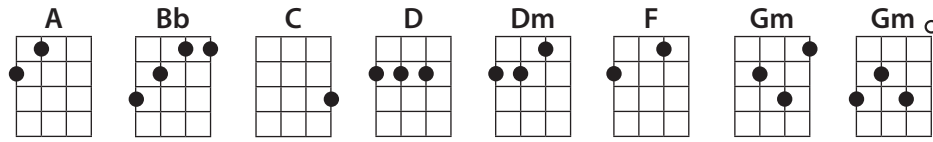
Measure 2: Chords: C, F, C. Tablature: 3 0 1 | 0 1 3 | 0̇ 3 1 | 0̇ 3 1 0 | 3 1 0 | 3 1 3

Measure 3: Chords: Dm, A, Dm, A. Tablature: 1̇ 0 2 | 0 2 1 | 0 0 | 1̇ 0 2 | 0 0

Measure 4: Chords: F, A, F, Gm, A, Dm. Tablature: 0̇ 3 1 | 0̇ 1 3 | 1̇ 0 3 | 0̇ 2 1 | 2̇

Larghetto Espressivo

Ferdinando Carulli (1770–1841)



Musical notation for the first system, measures 1-4. Chords: Dm, Gm, Dm, A.

Measures 1-4: Melody in treble clef, key of D minor, 6/8 time. Chords: Dm (measures 1-2), Gm (measures 3-4), Dm (measure 5), A (measure 6). Tablature: 0 1 1 0 3 0 | 2 1 0 0 3 1 | 1 0 0 0 | 0 2 2 2 2 2.

Musical notation for the second system, measures 5-8. Chords: Dm, Bb, Dm, Gm, Dm, A, Dm.

Measures 5-8: Melody in treble clef, key of D minor, 6/8 time. Chords: Dm (measures 5-6), Bb (measure 7), Dm (measure 8), Gm (measure 9), Dm (measure 10), A (measure 11), Dm (measure 12). Tablature: 0 1 1 1 1 1 | 5 1 3 3 0 1 0 0 0 | 2 2 2 1 1 2 1 2 0 | 2 2 2 2 2 2 2 2 0.

Musical notation for the third system, measures 9-12. Chords: F, C, F, Gm, C, D.

Measures 9-12: Melody in treble clef, key of D minor, 6/8 time. Chords: F (measures 9-10), C (measures 11-12), F (measure 13), Gm (measure 14), C (measure 15), D (measure 16). Tablature: 1 1 0 0 | 1 1 1 3 0 1 1 0 0 | 3 0 3 2 2 2 | 0 0 0 0 0 0 2 2 2.

Musical notation for the fourth system, measures 13-16. Chords: Gm, D, Gm, F.

Measures 13-16: Melody in treble clef, key of D minor, 6/8 time. Chords: Gm (measures 13-14), D (measure 15), Gm (measure 16), F (measure 17). Tablature: 3 3 2 2 | 3 0 1 0 3 0 3 1 1 3 0 | 1 0 2 2 2 2 2 2 2 2.

Larghetto Espressivo

Ferdinando Carulli (1770–1841)

Dm Gm Dm A

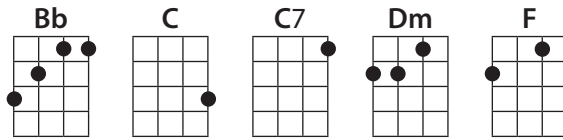
5 Dm B \flat Dm Gm Dm A Dm

9 F C F Gm C D

13 Gm D Gm F

Minuet

Matteo Carcassi (1792–1853)



First system of music (measures 1-6). Chords: F, C, F, C, C7, F.

Musical notation for measures 1-6. The top staff is in treble clef, 3/4 time, with a key signature of one flat (Bb). The bottom staff shows guitar tablature with fret numbers 0, 1, 2, 3. Measure numbers 1 through 6 are indicated above the staff.

Second system of music (measures 7-12). Chords: Bb, C, F, C, Dm.

Musical notation for measures 7-12. The top staff continues the melody. The bottom staff shows guitar tablature. Measure numbers 7 through 12 are indicated above the staff.

Third system of music (measures 13-18). Chords: C, Dm, C, F, C.

Musical notation for measures 13-18. The top staff continues the melody. The bottom staff shows guitar tablature. Measure numbers 13 through 18 are indicated above the staff.

Fourth system of music (measures 19-24). Chords: F, C, C7, F, Bb, C, F.

Musical notation for measures 19-24. The top staff continues the melody. The bottom staff shows guitar tablature. Measure numbers 19 through 24 are indicated above the staff.

Minuet

Matteo Carcassi (1792–1853)

F C F C C7 F

T
A
B

7 Bb C F C Dm

7

13 C Dm C F C

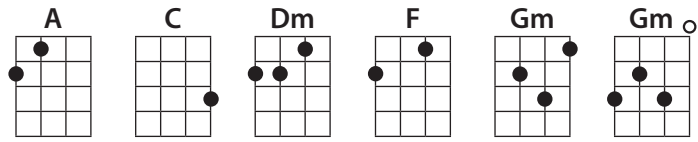
13

19 F C C7 F Bb C F

19

Minuet

Johann Krieger (1651–1735)



Musical notation for measures 1-4. Chords: Dm, Gm, C, F.

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

Musical notation for measures 5-8. Chords: Dm, A, Gm, A, Dm.

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

Musical notation for measures 9-12. Chords: Dm, Gm, C.

9 1 3 0 2 0 1 3 0 0 0

Musical notation for measures 13-16. Chords: Dm, C, Gm, C, F.

13 2 0 1 0 0 3 1 0 3 1 1 0 2

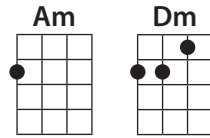
Minuet

Johann Krieger (1651–1735)

The musical score is presented in three systems, each with a treble clef staff and a guitar chord diagram below it. The key signature has one flat (B-flat) and the time signature is 3/4. The first system (measures 1-4) has chords Dm, Gm, C, and F. The second system (measures 5-8) has chords Dm, A, Gm, A, and Dm. The third system (measures 9-12) has chords Dm, Gm, C, Gm, C, and F. The guitar chord diagrams use numbers 0-3 for frets and a slash for the thumb. The first system diagram shows: | 0 1 1 2 | 1 3 | 3 0 0 0 | 0 1 |. The second system diagram shows: | 2 1 0 2 | 1 0 0 | 3 1 0 2 | 2 2 |. The third system diagram shows: | 1 3 0 | 2 3 | 0 1 3 | 0 1 |.

Nonesuch

Anonymous (Renaissance)



Musical score for guitar, consisting of four systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Below the staff are two lines for guitar strings (T and B) with fret numbers and fingerings. Chord diagrams (Am and Dm) are placed above the corresponding measures.

System 1: Treble clef, key signature of one flat, common time. Chord: Dm. Measures 1-6.

System 2: Treble clef, key signature of one flat, common time. Chords: Dm, Am, Dm, Am, Dm. Measures 7-12.

System 3: Treble clef, key signature of one flat, common time. Chords: Am, Dm, Am, Dm. Measures 13-18.

System 4: Treble clef, key signature of one flat, common time. Chord: Dm. Measures 19-24.

Nonesuch

Anonymous (Renaissance)

Dm

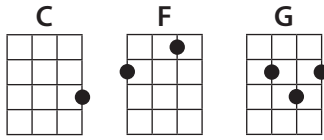
7 Dm Am Dm Am Dm

13 Am Dm Am Dm

19 Dm

Ode to Joy

Ludwig van Beethoven (1770–1827)



Musical notation for measures 1-4. Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: F, C, F, C.

TAB: 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 0: 3 3

AB: 1 0 | 0 0 | 2 0 | 2 0

Musical notation for measures 5-8. Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: F, C, F, C, F.

TAB: 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3: 1 1

AB: 1 0 | 0 0 | 2 0 | 0: 0 2

Musical notation for measures 9-12. Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: C, F, C, F, C, F, G, C.

TAB: 3 3 0 1 | 3 0 1 0 | 3 0 1 0 | 3 1 3 0

AB: 0 2 | 0 2 | 0 2 | 0 0

Musical notation for measures 13-16. Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: F, C, F, C, F.

TAB: 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3: 1 1

AB: 1 0 | 0 0 | 2 0 | 0: 0 2

Ode to Joy

Ludwig van Beethoven (1770–1827)

1 F C F C

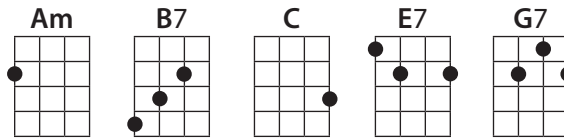
5 F C F C F

9 C F C F C F G C

13 F C F C F

Prelude

Matteo Carcassi (1792–1853)



Am E7

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

2 2 2 1 2 1 2 1 2 1

Am G7 C

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

2 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B7 E7

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

3 3 2 2 2 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

Am E7 Am

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

2 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 2 2 2 2 2

Prelude

Matteo Carcassi (1792–1853)

Am E7

4

Am G7 C

7

B7 E7

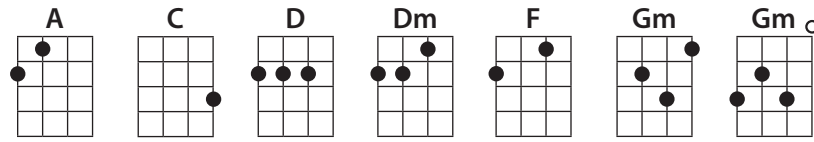
10

Am E7 Am

The image displays the first system of a guitar prelude by Matteo Carcassi. It consists of four systems of music. Each system includes a treble clef staff with a 4/4 time signature, a guitar tablature staff, and a chord diagram. The first system covers measures 1-3, the second measures 4-6, the third measures 7-9, and the fourth measures 10-12. Chords are indicated above the staff: Am, E7, Am, G7, C, B7, E7, Am, and E7. The tablature uses numbers 0-5 for frets and includes bar lines. Chord diagrams show the fingerings for each chord.

Sarabande

Robert de Visée (1650–1725)



1 Dm A Gm A

5 Dm C D Gm A

9 A Dm D Gm

13 C F Gm A Dm

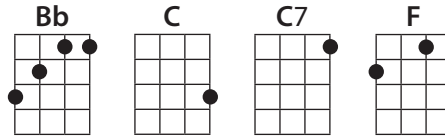
Sarabande

Robert de Visée (1650–1725)

The image displays a musical score for a Sarabande by Robert de Visée. The score is written in a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It consists of a single melodic line and a guitar tablature line. The tablature is divided into measures corresponding to the musical notation, with fingerings indicated by numbers 0-3. Chord labels (Dm, A, Gm, C, D, F) are placed above the staff to indicate the harmonic structure. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The first system includes a 'TAB' label at the beginning of the tablature line. The second system includes a '5' label at the beginning of the tablature line. The third system includes a '9' label at the beginning of the tablature line. The fourth system includes a '13' label at the beginning of the tablature line. The score concludes with a double bar line at the end of the fourth system.

Sonatine op. 71

Mauro Giuliani (1781–1829)



Musical notation for the first system (measures 1-4). The treble clef staff shows the melody with a key signature of one flat (Bb) and a common time signature (C). Chords are indicated above the staff: F, C, F, C, F, Bb, F, C. The guitar tablature below shows fingerings for the strings (T, A, B) and fret numbers (0-3).

Musical notation for the second system (measures 5-8). The treble clef staff shows the melody. Chords are indicated above the staff: F, C, F, C, F, Bb, F, C, F. The guitar tablature below shows fingerings for the strings (T, A, B) and fret numbers (0-3).

Musical notation for the third system (measures 9-12). The treble clef staff shows the melody. Chords are indicated above the staff: C, C7, F, Bb, F, C. The guitar tablature below shows fingerings for the strings (T, A, B) and fret numbers (0-3).

Musical notation for the fourth system (measures 13-16). The treble clef staff shows the melody. Chords are indicated above the staff: F, C, F, C, F, Bb, F, C, F. The guitar tablature below shows fingerings for the strings (T, A, B) and fret numbers (0-3).

Sonatine op. 71

Mauro Giuliani (1781–1829)

F C F C F B \flat F C

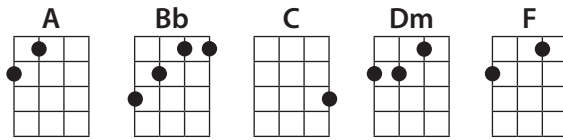
5 F C F C F B \flat F C F

9 C C7 F B \flat F C

13 F C F C F B \flat F C F

Spagnoletta

Mario Fabritio Caroso (1535–1620)



Musical notation for measures 1-5. The key signature has one flat (Bb) and the time signature is 3/4. Chords indicated above the staff are Dm, C, F, and Bb. The guitar tablature below the staff shows fingerings for the strings T, A, and B.

Musical notation for measures 6-11. Chords indicated above the staff are C, F, and C. The guitar tablature continues with fingerings for the strings T, A, and B.

Musical notation for measures 12-17. Chords indicated above the staff are C, Dm, A, Dm, and A. The guitar tablature continues with fingerings for the strings T, A, and B.

Musical notation for measures 18-23. Chords indicated above the staff are Dm, A, Dm, A, and Dm. The guitar tablature continues with fingerings for the strings T, A, and B.

Spagnoletta

Mario Fabritio Caroso (1535–1620)

The musical score for "Spagnoletta" is presented in a system of four systems. Each system consists of a melodic line in treble clef with a 3/4 time signature and a guitar line with tablature. The guitar line includes fret numbers (0-3) and bar lines. Chords are indicated above the melodic line: Dm, C, F, Bb, C, F, C, C, Dm, A, Dm, A, Dm, A, Dm.

System 1: Melodic line (measures 1-5), Chords: Dm, C, F, Bb. Guitar line (measures 1-5).

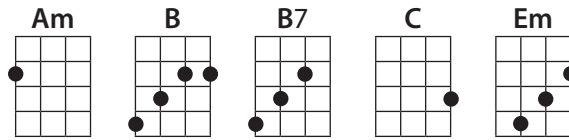
System 2: Melodic line (measures 6-11), Chords: C, F, C. Guitar line (measures 6-11).

System 3: Melodic line (measures 12-17), Chords: C, Dm, A, Dm, A. Guitar line (measures 12-17).

System 4: Melodic line (measures 18-23), Chords: Dm, A, Dm, A, Dm. Guitar line (measures 18-23).

Study No. 5

Fernando Sor (1778–1839)



Em B7 Em

1 2 3 4

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

0 4 | 0 4 | 4 4 | 0 4

5 B7 Em Am B7

5

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

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

9 Em B7 C

9

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

0 4 | 0 4 | 4 4 | 0 0

13 B7 Em B7 Em

13

0 2 2 0 2 | 3 0 0 3 0 | 2 3 3 2 3 | 0 : 4 : 4 : 0 :

4 4 | 0 4 | 4 3 4 3 3 | 4 : 4 : 0 :

Study No. 5

Fernando Sor (1778–1839)

Em B7 Em

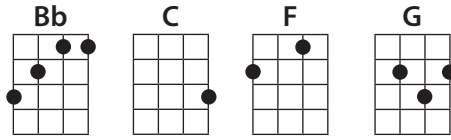
5 B7 Em Am B7

9 Em B7 C

13 B7 Em B7 Em

A Toy

Anonymous (Renaissance)



First system of music (measures 1-5). Chords: C, F, G, C, G, C.

The first system consists of a treble clef staff with a 6/8 time signature and a guitar tablature staff. The treble staff contains a melody of eighth and quarter notes. The tablature staff shows fingerings for the strings, with numbers 0-3 and 2. Above the treble staff, the chords C, F, G, C, G, and C are indicated.

Second system of music (measures 6-10). Chords: C, F, G, C, G, C.

The second system continues the melody and accompaniment. The treble staff shows a melodic line with a key signature change to one flat (B-flat) in measure 10. The tablature staff provides the corresponding fingerings.

Third system of music (measures 11-15). Chords: F, Bb, F, Bb, F, C.

The third system features a more complex melodic line with a key signature of two flats (B-flat and E-flat). The chords F, Bb, F, Bb, F, and C are indicated above the treble staff.

Fourth system of music (measures 16-20). Chords: C, F, G, C, G, C.

The fourth system returns to the original key signature and features a similar melodic pattern to the first system. The chords C, F, G, C, G, and C are indicated above the treble staff.

A Toy

Anonymous (Renaissance)

The musical score for "A Toy" is presented in three systems. Each system consists of a treble clef staff with a 6/8 time signature, a guitar-style tablature staff, and a bass line staff. The tablature uses numbers 0-3 to indicate fret positions and includes symbols for triplets and slurs. The bass line uses a simplified notation with vertical stems and horizontal bars to represent fretted notes.

System 1 (Measures 1-4): Treble clef staff with notes G4, A4, B4, C5, G4, F4, G4, A4, B4, C5, G4, F4, G4, A4, B4, C5. Chords: C, F, G, C, G, C. Tablature: 0 0 0 1 3 | 1 3 0 | 0 1 3 3 0 2 | 3 0 3 0 0 0. Bass line: G2, A2, B2, C3, G2, F2, G2, A2, B2, C3, G2, F2, G2, A2, B2, C3.

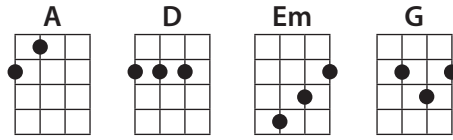
System 2 (Measures 5-8): Treble clef staff with notes G4, A4, B4, C5, G4, F4, G4, A4, B4, C5, G4, F4, G4, A4, B4, C5. Chords: C, F, G, C, G, C. Tablature: 0 0 0 1 3 | 1 3 0 | 0 1 3 3 0 2 | 3 3 0 0 1. Bass line: G2, A2, B2, C3, G2, F2, G2, A2, B2, C3, G2, F2, G2, A2, B2, C3.

System 3 (Measures 9-12): Treble clef staff with notes G4, A4, B4, C5, G4, F4, G4, A4, B4, C5, G4, F4, G4, A4, B4, C5. Chords: F, Bb, F, Bb, F, C. Tablature: 0 1 3 1 2 1 | 0 1 3 1 2 1 | 0 1 3 1 3 2 | 3 0 3 0 0 0. Bass line: G2, A2, B2, C3, G2, F2, G2, A2, B2, C3, G2, F2, G2, A2, B2, C3.

System 4 (Measures 13-16): Treble clef staff with notes G4, A4, B4, C5, G4, F4, G4, A4, B4, C5, G4, F4, G4, A4, B4, C5. Chords: C, F, G, C, G, C. Tablature: 0 0 0 1 3 | 1 3 0 | 0 1 3 3 0 2 | 3 0 3 0 0 0. Bass line: G2, A2, B2, C3, G2, F2, G2, A2, B2, C3, G2, F2, G2, A2, B2, C3.

Volte

Anonymous (Renaissance)



Musical notation for measures 1-4. Chords: D, Em, D.

5

5

5

Musical notation for measures 5-8. Chords: D, G, A, D.

5

5

5

Musical notation for measures 9-12. Chords: D, A.

9

9

9

Musical notation for measures 13-16. Chords: D, A, G, A, D.

13

13

13

Volte

Anonymous (Renaissance)

Musical notation for measures 1-4. Chords: D, Em, D.

5

Musical notation for measures 5-8. Chords: D, G, A, D.

5

Musical notation for measures 9-12. Chords: D, A.

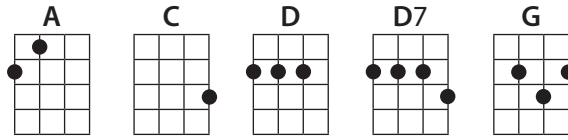
9

Musical notation for measures 13-16. Chords: D, A, G, A, D.

13

Waltz No. 3

Ferdinando Carulli (1770–1841)



Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, C, A, G.

5

5

5

5

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, C, A, G.

5

5

5

5

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D7, G, D, G.

9

9

9

9

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D7, G, D, G.

13

13

13

13

Waltz No. 3

Ferdinando Carulli (1770–1841)

System 1: Melody (measures 1-4), Chords: G, C, A, G. Fretboard diagram: T2, A3, B2. Simplified bass line: 2, 3, 2, 0, 3, 3, 2, 0, 0, 2, 2, 3, 2, 5.

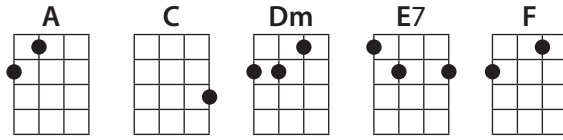
System 2: Melody (measures 5-8), Chords: G, C, A, G. Fretboard diagram: T2, A3, B2. Simplified bass line: 2, 3, 2, 0, 3, 3, 2, 0, 0, 2, 2, 3, 2, 5.

System 3: Melody (measures 9-12), Chords: D7, G, D, G. Fretboard diagram: T2, A3, B2. Simplified bass line: 3, 3, 2, 3, 2, 3, 2, 0, 0, 2, 0, 3, 2, 5.

System 4: Melody (measures 13-16), Chords: D7, G, D, G. Fretboard diagram: T2, A3, B2. Simplified bass line: 3, 3, 2, 3, 2, 3, 2, 0, 0, 2, 0, 3, 2, 5.

What If a Day or a Month or a Year

Anonymous (Renaissance)



Chord progression: Dm A Dm A Dm C F C

5 A Dm C Dm A Dm

9 E7 A Dm C Dm A Dm

Tablature for measures 1-8:

```

T  | | | | | | | |
A  | | | | | | | |
B  | 2 1 2 0 2 1 3 1 0 | 1 0 1 3 1 3 | 0 0 3 1
    | 2 2 2 2 2 2 2 2 | 2 2 0 0 2 2 | 2 2 2 2
    | | | | | | | |
  
```

Tablature for measures 9-12:

```

T  | | | | | | | |
A  | | | | | | | |
B  | 0 1 2 0 3 3 1 1 0 | 1 3 0 3 | 2 0 1 3 1 0
    | 1 2 2 2 0 0 2 2 | 2 2 2 2 2 2 | 2 2 2 2
    | | | | | | | |
  
```


What If a Day or a Month or a Year

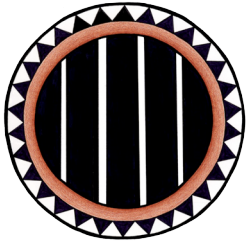
Anonymous (Renaissance)

The musical score is written for guitar in 4/4 time. It consists of three systems of music, each with a treble clef staff for the melody and a bass clef staff for chords and fingerings. The key signature has one flat (Bb).

System 1 (Measures 1-4):
Chords: Dm, A, Dm, A, Dm, C, F, C.
Fingerings: 2, 1-2, 0, 2, 0, 1, 3-1, 0, 1, 2, 0-1, 3, 1-3, 0, 0, 1, 0, 3, 1.

System 2 (Measures 5-8):
Chords: A, Dm, C, Dm, A, Dm.
Fingerings: 0, 1, 2, 0, 0, 1, 0, 3, 3, 1, 2, 1, 0, 1, 1, 2, 3, 0, 1, 3.

System 3 (Measures 9-12):
Chords: E7, A, Dm, C, Dm, A, Dm.
Fingerings: 2, 0, 2, 1, 1, 2, 3, 1, 0, 1, 3, 0, 2, 0, 1, 2, 3, 1, 0, 1, 2, 2.



Appendix

