

# **Solo Ukulele für Einsteiger**

von Wilfried Welti

[www.ukulele-arts.com](http://www.ukulele-arts.com)

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# Vorwort

Als ich meine erste Ukulele kaufte, war es nur eine Riesengaudi. Das Instrument war billig, sah lächerlich aus (Farbe: Pink!), und sollte eigentlich nur ein Spaß nebenbei sein. Doch obwohl es sich nur um ein schlecht verarbeitetes Sperrholz-Instrument handelte, zeigte sich das Potential schnell.

Die Ukulele hat einige Vorteile gegenüber der Gitarre, und das gilt in besonderem Maße für denjenigen, der in die wunderbare Welt der Saiteninstrumente einsteigen möchte. Der aus meiner Sicht wichtigste: Sie ist einfach zu spielen. Die Saitenspannung ist geringer, und die meisten Akkordgriffe sind im Vergleich zur Gitarre sehr viel einfacher. Die Maße des Instruments sind zudem ausgesprochen kinderfreundlich.

Akkordbegleitung zu Liedern ist mit der Ukulele eine sehr dankbare Angelegenheit. Doch damit erschließt sich nur ein geringer Teil der Möglichkeiten dieses Instrumentes. Es zeigt sich, daß – sofern man mit der Beschränkung des Tonvorrats umgehen kann – für das solistische Spiel ebenfalls ein ausgesprochen einfacher Einstieg gefunden werden kann.

Die Auswahl an fertig arrangierten und leicht spielbaren Solostücken für Ukulele ist jedoch ausgesprochen mager. So kam es, daß ich selbst anfang, eine Vielzahl kleinerer Stücke für die Ukulele zu bearbeiten.

Dieses Buch stellt eine Auswahl dieser Bearbeitungen für Ukulele dar. Mehrere Mitglieder des Ersten Deutschen Ukulelenclubs haben ebenfalls einige Bearbeitungen für dieses Buch zur Verfügung gestellt.

Großer Wert wurde auf einfache Spielbarkeit gelegt. Der Schwierigkeitsgrad der Stücke steigt innerhalb jedes Kapitels fortschreitend von vorne nach hinten. Dennoch versteht sich dieses Buch nicht als Ukulelenschule. Kenntnisse des Notensystems, der Tabulatur und gitarrentypischer Notationen werden nicht vermittelt.

Wenn die Anfangsschwierigkeiten gemeistert sind, fällt das selbstständige Arrangieren von Ukulele-Solos wesentlich leichter. Darum soll dieses Buch vor allem einen Einstieg bieten.

Für dieses Buch wurden ausschließlich gemeinfreie Stücke aus Volksmusik und Klassik verwendet. Dies hat den Vorteil, daß ich dieses Buch kostenfrei zur Verfügung stellen kann. Es darf von jedermann frei kopiert und weitergegeben werden, solange dafür kein Geld verlangt wird. Das Recht zum Verkauf behalte ich mir allerdings vor.

Besonderen Dank möchte ich an folgende Personen aussprechen, ohne deren Mithilfe dieses Buch nicht möglich gewesen wäre:

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Einige Originalkompositionen

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Jeweils mehrere Bearbeitungen für Ukulele

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Frohes Ukeln wünscht euch

*Wilfried Welti*

# Einführung

Sämtliche Stücke sind in zweigleisiger Notation gesetzt: Notenschrift und Tabulatur. Dieses Buch ist kein Lehrbuch! Die Beherrschung von Notenschrift und Tabulatur wird vorausgesetzt. Ebenfalls vorausgesetzt werden grundlegende Kenntnisse über die Ukulele und Spieltechnik. Weiterführende Informationen finden sie hier:

<http://www.ukulele-arts.de>

Die Stücke sind grundsätzlich auf Sopran-, Konzert-, Tenor- und Baritonukulele spielbar, setzen jedoch eine Stimmung mit hoher 4. Saite voraus. Die meisten Stücke wurden für C-Stimmung gesetzt (G-C-E-A). Diese Stimmung ist jedoch keine Voraussetzung um dieses Buch verwenden zu können. Wer nach der Tabulatur spielt, kann problemlos eine beliebige transponierte Stimmung verwenden, z.B: A-D-F#-H, oder D-G-H-E. Einige wenige Stücke wurden in D-Stimmung notiert. Man kann sie jedoch ebenfalls problemlos nach Tabulatur in C-Stimmung spielen.

Wenn man alle Stücke in ihrer gesetzten Tonart spielen möchte, empfiehlt sich die C-Stimmung und ein Ukulelen-Kapodaster. Um Stücke in D-Stimmung zu spielen, wird dann der Kapodaster im 2. Bund gesetzt. Viele der einfacheren Stücke nutzen nur einen geringen Bereich des Griffbretts, oft nur bis zum 3. oder 5. Bund. Diese Stücke können mithilfe des Kapodasters in vielen anderen Tonarten gespielt werden.

Dieses Buch ist in 7 Abschnitte unterteilt: Kinderlieder, Volkslieder, Folk Songs, Mittelalter, Renaissance, Klassik, 20/21. Jhdt. Die einfachsten Stücke befinden sich eher am Anfang, die schwierigsten eher am Ende der Abschnitte. Es ist daher für einen Anfänger nicht unbedingt sinnvoll, das Buch geradewegs vorne bis hinten durchzuspielen. Wenn ein Stück zu schwierig erscheint, ist es oft besser, mit einem anderen Stück weiterzumachen.

# Kinderlieder

## Guten Abend, gute Nacht

Johannes Brahms (1833-1897)

Dies ist vielleicht das einfachste Stück des Buches, was die Technik der linken Hand angeht. Auch wer noch niemals eine Ukulele in der Hand hatte, kann die verwendeten Griffe mit ein wenig Geduld meistern.

Wesentlich anspruchsvoller (wie bei vielen Stücken in diesem Buch) ist die Technik der rechten Hand. Die gewellten Pfeile bedeuten, daß man mit einem Finger über die Saiten streichen soll (Arpeggio). Die beste Wahl hierfür ist meistens der Zeigefinger.

Die Richtung der Pfeile sollte unbedingt beachtet werden! Der letzte Ton eines Arpeg-

gio ist meistens der Melodieton, und sollte im Spiel deutlich hervorgehoben werden.

Beim Spielen von Achtel- oder Sechzehntelnoten sollte darauf geachtet werden, daß sich die Finger beim Anschlagen der Töne abwechseln. Meistens wechseln sich Zeige- und Mittelfinger ab. Dies nennt sich „Wechselschlag“. Der Ringfinger wird seltener verwendet, was ein Problem darstellt: Um eine gleichmäßige Ausbildung der Finger zu erzielen, sind zusätzliche Übungen für den Ringfinger notwendig.

# Muss i denn

Friedrich Silcher (1789-1860)

The image displays a musical score for the piece "Muss i denn" by Friedrich Silcher. The score is written for guitar and includes a treble clef staff with a 4/4 time signature. The guitar part is represented by three staves labeled T (Treble), A (Acoustic), and B (Bass), with numerical tablature indicating fret positions. The score is divided into systems, with measure numbers 1, 6, 12, 18, 22, and 28 marked at the beginning of each system. The piece features a first ending (1.) and a second ending (2.). The tablature includes various techniques such as natural harmonics (indicated by (0) above the string) and specific fretting patterns. The notation includes notes, rests, and dynamic markings like accents.

# Der Kuckuck und der Esel

Carl Friedrich Zelter (1758-1852) / Hoffmann von Fallersleben (1789-1874)

First system of musical notation for 'Der Kuckuck und der Esel'. It consists of a treble clef staff with a key signature of one flat and a 2/4 time signature. Below the staff are three lines for guitar strings: T (Treble), A (Middle), and B (Bass). The notation includes fingerings (0-3) and a capo position of 2.

Second system of musical notation for 'Der Kuckuck und der Esel'. It continues the melody and accompaniment from the first system, ending with a double bar line. Fingerings and capo position are indicated throughout.

Für dieses Stück ist es bequem, jeder Saite einen Finger der rechten Hand zuzuordnen.

Für die Sechzehntel sollte trotzdem der Wechselschlag verwendet werden.

# Es tanzt ein Bi-Ba-Butzemann

*altes deutsches Kinderlied*

First system of musical notation for 'Es tanzt ein Bi-Ba-Butzemann'. It features a treble clef staff with a key signature of one sharp and a 4/4 time signature. Below are three guitar string lines (T, A, B) with fingerings and a capo position of 2. A first ending bracket is shown above the staff.

Second system of musical notation for 'Es tanzt ein Bi-Ba-Butzemann'. It continues the melody and accompaniment, including a second ending bracket. Fingerings and capo position are indicated.

Third system of musical notation for 'Es tanzt ein Bi-Ba-Butzemann'. It concludes the piece with a final double bar line. Fingerings and capo position are indicated.

# Volkslieder

## Kein schöner Land

Anton Wilhelm von Zuccalmaglio (1803-1869)

Musical score for 'Kein schöner Land' in 3/4 time. The score consists of two systems. The first system has a vocal line (T) and guitar accompaniment (A, B). The second system has a guitar accompaniment (6) and guitar accompaniment (T, A, B). The guitar accompaniment (A, B) includes fret numbers and fingerings.

## An Alexis send ich Dich

Friedrich Heinrich Himmel (1765-1814)

Musical score for 'An Alexis send ich Dich' in 3/4 time. The score consists of three systems. The first system has a vocal line (T) and guitar accompaniment (A, B). The second system has a guitar accompaniment (6) and guitar accompaniment (T, A, B). The third system has a guitar accompaniment (10) and guitar accompaniment (T, A, B). The guitar accompaniment (A, B) includes fret numbers and fingerings. Performance markings include *mf (a tempo)*, *fine*, *rit.*, *p*, *cresc.*, and *d.c. al fine*.

# Freut euch des Lebens

Hans Georg Nägeli (1773-1836)

Musical score for 'Freut euch des Lebens' by Hans Georg Nägeli. The score is in 3/4 time and consists of four systems of music. Each system includes a vocal line (treble clef) and a guitar accompaniment (three staves labeled T, A, B). The guitar part uses a standard six-string configuration with fret numbers indicated by numbers 0-3. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

# La Jardinière du Roi

altes französisches Volkslied

Musical score for 'La Jardinière du Roi', an old French folk song. The score is in 3/4 time and consists of two systems of music. Each system includes a vocal line (treble clef) and a guitar accompaniment (three staves labeled T, A, B). The guitar part uses a standard six-string configuration with fret numbers indicated by numbers 0-7. The piece concludes with a 'D.C. al Fine' instruction.

# Die Loreley

*Friedrich Silcher (1789-1860)*

The musical score for 'Die Loreley' is presented in three systems. Each system consists of a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The guitar part includes fret numbers and fingerings for the strings. The first system is numbered 1, the second 6, and the third 10. The guitar accompaniment features a mix of chords and arpeggiated patterns.

# Kommt, ihr G'spielen

*Melchior Franck (1580-1639)*

The musical score for 'Kommt, ihr G'spielen' is presented in two systems. Each system consists of a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The guitar part includes fret numbers and fingerings. The first system is numbered 1, and the second 5. The guitar accompaniment features a mix of chords and arpeggiated patterns.

# Dat du min Leevsten büst

*Norddeutsches Volkslied*

Musical score for 'Dat du min Leevsten büst' in 3/4 time, featuring a treble clef and a key signature of one flat. The score is divided into three systems, each with a vocal line and a guitar accompaniment. The guitar part includes fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The first system (measures 1-4) shows a vocal melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The second system (measures 5-8) continues the melody with a triplet of eighth notes in the eighth measure. The third system (measures 9-12) concludes the piece with a double bar line and repeat dots.

# Heideröslein

*Franz Schubert (1797-1828)*

Musical score for 'Heideröslein' in 3/4 time, featuring a treble clef and a key signature of one flat. The score is divided into three systems, each with a vocal line and a guitar accompaniment. The guitar part includes fret numbers for the Treble (T), Middle (A), and Bass (B) strings. The first system (measures 1-4) shows a vocal melody with a triplet of eighth notes in the first measure. The second system (measures 5-8) continues the melody with a triplet of eighth notes in the eighth measure. The third system (measures 9-12) concludes the piece with a double bar line and repeat dots.

# Die Gedanken sind frei

*deutsches Volkslied*

The image displays a musical score for guitar and voice, consisting of four systems of music. Each system includes a vocal line (treble clef) and a guitar line (treble clef). The guitar line features fret numbers and fingerings for the Treble (T), Alto (A), and Bass (B) strings. The score is written in 3/4 time and includes various musical notations such as chords, melodic lines, and fingerings.

**System 1 (Measures 1-4):**  
Vocal: G4, A4, B4, G4, F4, E4, D4, C4.  
Guitar: T (3, 3, 7, 3), A (0, 0, 0, 0), B (0, 0, 0, 0).  
Fingering: T (3, 3, 7, 3), A (0, 0, 0, 0), B (0, 0, 0, 0).

**System 2 (Measures 5-8):**  
Vocal: G4, A4, B4, G4, F4, E4, D4, C4.  
Guitar: T (3, 3, 7, 3), A (0, 0, 0, 0), B (0, 0, 0, 0).  
Fingering: T (3, 3, 7, 3), A (0, 0, 0, 0), B (0, 0, 0, 0).

**System 3 (Measures 9-12):**  
Vocal: G4, A4, B4, G4, F4, E4, D4, C4.  
Guitar: T (2, 5, 2, 3, 7, 3), A (1, 0, 0, 0), B (2, 0, 0, 0).  
Fingering: T (2, 5, 2, 3, 7, 3), A (1, 0, 0, 0), B (2, 0, 0, 0).

**System 4 (Measures 13-16):**  
Vocal: G4, A4, B4, G4, F4, E4, D4, C4.  
Guitar: T (0, 3, 0, 7, 7, 8, 7, 3), A (1, 0, 0, 7, 7, 8, 7, 0), B (2, 2, 0, 7, 7, 7, 0, 0).  
Fingering: T (0, 3, 0, 7, 7, 8, 7, 3), A (1, 0, 0, 7, 7, 8, 7, 0), B (2, 2, 0, 7, 7, 7, 0, 0).

# Gaudeamus Igitur

*Traditionelles Studentenlied*

Der D-Akkord im 9. und 11. Takt wird im kleinen Barree gespielt (Zeigefinger über drei Saiten legen).

Der Übergang H7 → Em im 10. Takt kann bequem gespielt werden, indem die Spitze des Zeigefingers (welcher für das Barree des

H7 verwendet wird) angehoben wird, so daß für das Em nur noch der untere Teil des Zeigefingers die A-Saite herunterdrückt, die G-Saite jedoch frei schwingen kann. E- und C-Saite werden normal mit Mittel- und Ringfinger gegriffen.

# Es ist ein Schnitter, der heißt Tod

*Altes deutsches Volkslied*

The musical score consists of three systems, each with a vocal line (treble clef) and a guitar accompaniment line (treble clef with tablature). The key signature has one flat (B-flat), and the time signature is 3/4. The guitar accompaniment is written in a style that includes fingerings and fret numbers.

**System 1 (Measures 1-8):**  
Vocal line: G4, A4, B4, A4, G4, F4, E4, D4, C4.  
Guitar: T (1, 1), A (3, 2), B (0, 2). Fingering: 1, 1, 0, 1, 3, 1, 5, 5, 6, 6, 5, 6-5, 1, 1, 2, 3.

**System 2 (Measures 9-15):**  
Vocal line: D4, C4, B3, A3, G3, F3, E3, D3.  
Guitar: T (5, 5), A (6, 5), B (7, 5). Fingering: 5, 5, 5, 6, 5, 6, 5, 6, 3, 5, 3, 5, 3, 5, 3, 3, 3.

**System 3 (Measures 16-19):**  
Vocal line: C4, B3, A3, G3, F3, E3, D3, C3.  
Guitar: T (0, 0), A (1, 2), B (2, 0). Fingering: 0, 0, 1, 2, 2, 1, 5, 6, 5, 6, 1, 0, 0, 1, 1, 3, 2, 2, 0.

In Takt 15 kann man das a statt mit dem Ringfinger mit dem Mittelfinger greifen, um dann im nächsten Takt bequem mit dem Mittelfinger in den Dm-Akkord hineingleiten zu können. Diesen greift man dann mit Mittel- Ring- und kleinem Finger. In Takt

18 kann man dann auf dem Mittel- und kleinen Finger in den B-Akkord im 5. Bund gleiten. In Takt 19 gleitet man wieder auf dem Mittelfinger zurück in den Dm-Akkord.

# Folk Songs

## Tom Dooley

*Thomas C. Land*

Musical score for "Tom Dooley" in 4/4 time, key of D major. The score consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below each staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The first system (measures 1-4) shows a melody in the treble staff and a bass line in the B staff. The second system (measures 5-8) continues the melody and bass line. The score includes various guitar techniques such as barre (indicated by a '2' over a fret number), triplets, and specific fretting patterns.

## Down by the Sally Gardens

*Irishes Volkslied*

Musical score for "Down by the Sally Gardens" in 4/4 time, key of D major. The score consists of three systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below each staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The first system (measures 1-4) shows a melody in the treble staff and a bass line in the B staff. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the piece. The score includes various guitar techniques such as barre, triplets, and specific fretting patterns.

# Amazing Grace

komponiert 1831 von James P. Carrell und David S. Clayton

Musical score for 'Amazing Grace' in 3/4 time. The score consists of two systems. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 9 and ends at measure 16. Each system includes a treble clef staff with a key signature of one flat and a guitar chord diagram below it. The chord diagrams are labeled T, A, and B, representing the top, middle, and bottom strings respectively. The notation includes various chords, including triads and dyads, and includes a triplet of eighth notes in measures 3, 7, and 11.

# Home on the Range

State Song of Kansas

Musical score for 'Home on the Range' in 3/4 time. The score consists of four systems. The first system starts at measure 1 and ends at measure 8. The second system starts at measure 10 and ends at measure 17. The third system starts at measure 18 and ends at measure 25. The fourth system starts at measure 26 and ends at measure 33. Each system includes a treble clef staff with a key signature of one sharp and a guitar chord diagram below it. The chord diagrams are labeled T, A, and B, representing the top, middle, and bottom strings respectively. The notation includes various chords, including triads and dyads, and includes a triplet of eighth notes in measures 3, 7, 11, 15, 19, and 23.

# Aura Lee

amerikanisches Volkslied

The musical score for 'Aura Lee' is presented in three systems. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below each staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The first system (measures 1-4) shows a melody in the treble staff and corresponding chords in the guitar staves. The second system (measures 5-8) continues the melody and includes a transition from H7 to Em between measures 5 and 6. The third system (measures 9-12) concludes the piece. Fingering numbers (1-5) and bar lines are clearly marked throughout the score.

Der H7 → Em Übergang zwischen Takt 5 und 6 kann auf dieselbe Weise gespielt werden wie bei Gaudeamus Igitur: Der Zeigefinger wird in der Barré-Position belassen, lediglich die Fingerspitze wird angehoben

um die G-Saite frei schwingen zu lassen. Aus dem Em-Akkord kann man dann in Takt 6 auf Mittel- und Ringfinger in den G7-Akkord gleiten.

# Scarborough Fair

Altes englisches Volkslied

The musical score for 'Scarborough Fair' is presented in two systems. Each system consists of a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. Below each staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The first system (measures 1-8) shows a melody in the treble staff and corresponding chords in the guitar staves. The second system (measures 9-12) concludes the piece. Fingering numbers (1-5) and bar lines are clearly marked throughout the score.

# Nobody knows the trouble I've seen

*amerikanischer Gospel Song*

Musical score for 'Nobody knows the trouble I've seen' in 4/4 time, featuring guitar and bass. The score is divided into four systems, each with a vocal line and a guitar/bass line. The guitar line includes fret numbers and fingerings. The bass line includes fret numbers and fingerings. The score ends with a double bar line and a 'P' (Piano) marking.

# Oh my Darling Clementine

*amerikanisches Volkslied*

Musical score for 'Oh my Darling Clementine' in 3/4 time, featuring guitar and bass. The score is divided into two systems, each with a vocal line and a guitar/bass line. The guitar line includes fret numbers and fingerings. The bass line includes fret numbers and fingerings. The score ends with a double bar line and a repeat sign.

# Kean O'Hara

*Turlough O'Carolan (1670-1738)*

1

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

A 2 | 0 | 0 | 2 | 2

B 0 | 0 | 0 | 0 | 2

6

T 2 5 7 9 10 | 7 5 3 2 0 | 2 2 5 | 7 5 3

A 3 | 0 3 | 3 | 0

B 2 | 0 | 2 | 0

B 0 | 0 | 0 | 0

10

T 2 5 7 9 10 | 7 5 3 2 0 | 2 2 5 7 10 | 10 9

A 3 | 0 3 | 3 | 0 10

B 2 | 0 | 2 | 0 9

B 0 | 0 | 0 | 0

14

T 7 10 7 0 3 | 0 3 0 3 0 | 0 2 0 2 3 | 2 3

A 7 10 7 0 3 | 0 3 0 3 0 | 2 0 3 2 3

B 7 10 7 0 3 | 0 3 0 3 0 | 2 0 3 2 3

B 7 10 7 0 3 | 0 3 0 3 0 | 2 0 3 2 3

# Aloha Oe

*Königin Lili'uokalani (1838-1917)*

1

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

6

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

10

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

14

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

# Mittelalter

## Robins m'aime

Adam de la Halle (1237-??)

*Fine*

11

T  
A  
B

*D.C. al Fine*

# Ja nuns hons pris

*König Richard Löwenherz (1157-1199)*

1

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

A 0 0 0 0 4 2 2 0 0 4 0 2 4

B 0 0 0 0 0 0 0 0 0 0 0 0 4

9

T 0 3 0 0 0 0 0 0 0 0 0 0 0

A 0 4 4 4 0 2 0 6 0 6 0 2 2 0

B 0 4 4 4 0 0 0 0 0 6 6 2 2 0

16

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

A 2 2 2 2 2 2 0 0 0 0 0 0 0 2 0 0 1 0

B 2 2 2 2 2 2 2<sub>p</sub> 0 0 0 0 0 0 0<sub>p</sub> 0 0 0 2

24

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

A 2 2 2 2 2 2 2 2 0 0 0 2 0 2 0 2

B 2 2 2 2 2 2 2 2 2<sub>p</sub> 0 0 0 2 2<sub>p</sub> 0 2

# Renaissance

## Tantz

*aus dem Lautenbuch von Stephan Craus*

The musical score is presented in three systems, each with a treble clef and a 4/4 time signature. The notation includes a melodic line and a guitar tablature line with strings T, A, and B. The first system consists of six measures. The second system also consists of six measures, with a first and second ending bracketed at the end. The third system begins at measure 13 and consists of six measures, ending with a double bar line. The tablature uses numbers 0-3 to indicate fret positions on the strings.

System 1 (Measures 1-6):  
T: 3 0 3 | 1 1 3 | 1 1 1 0 | 1 1 0 | 1 1 1 0 | 1 1  
A: 0 0 1 | 2 2 | 1 0 2 0 | 0 0 0 | 1 0 2 0 | 0 0  
B: 2 2 | 0 | 0 2 0 | 0 0 0 | 0 2 0 | 0 0

System 2 (Measures 7-12):  
T: 1 0 2 3 | 1 1 3 | 1 1 1 0 | 1 1 0 | 1 1 1 0 | 1 1  
A: 1 1 | 2 2 | 1 0 2 0 | 0 0 0 | 1 0 2 0 | 0 0  
B: 0 | 0 | 0 2 0 | 0 0 0 | 0 2 0 | 0 0

System 3 (Measures 13-18):  
T: 3 0 3 | 1 1 0 | 1 1 0 | 1 1 0 | 1 1 0 | 1 1  
A: 0 0 | 2 2 | 1 0 0 | 0 0 0 | 1 0 0 | 0 0  
B: 2 2 | 0 2 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0

# Bransle

*François Campion (1680-1748)*

1

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

A 0 0 2 0 2 0 2 0 0 2 3

B 0 0 0 0 0 0 0 0 0

6

T 2 3 2 0 0 0 2 3 2 0 0 0 2 3

A 2 0 2 0 2 0 0 2 3

B 0 0 2 0 0 2 0 0 2 0

Kann etwas flotter gespielt werden. Die Zweistimmigkeit des Stückes sollte hervor-

gehoben werden. Im Idealfall klingt es, als würden zwei Ukulelen spielen!

# Spagnoletta

*Mario Fabritio Caroso (1535-1620)*

1

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

A 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

B 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10

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

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

B 2 2 2 1 1 2 2 2 1 1 1 0 2 2 2 2

20

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

A 2 2 2 1 1 2 2 2 1 1 1 0 2 2 2 2

B 2 2 2 1 1 2 2 2 1 1 1 0 2 2 2 2

1. 2.

# Greensleeves

*möglicherweise König Heinrich VIII (1509-1547)*

The image displays a musical score for the piece "Greensleeves". It consists of four systems, each with a standard musical staff and a corresponding guitar tablature staff. The tablature is written for a six-string guitar in a standard tuning (E2-A2-D3-G3-B3-E4). The key signature is one flat (Bb), and the time signature is 6/8. The score is divided into four systems, with measure numbers 1, 6, 10, and 14 indicated at the beginning of each system. The tablature includes various fret numbers (0, 1, 2, 3, 5, 6, 7, 8) and techniques such as triplets and bends. The standard notation shows a melody line with eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the fourth system.

# Allemande

aus einer Gitarrentabulatur von Pierre Phalèse von 1570

The score is written for guitar in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). It consists of five systems of music, each with a standard staff and a corresponding guitar tablature staff. The tablature is labeled with strings T (Treble), A (Acoustic), and B (Bass). The piece includes various musical notations such as notes, rests, and accidentals, along with specific fret numbers (0-3) and techniques like triplets and slurs. A repeat sign with first and second endings is present at the end of the piece.

System 1 (Measures 1-3):  
T: 0  
A: 2  
B: 0

System 2 (Measures 4-6):  
T: 0 1 0  
A: 0 2 0 2  
B: 0 2 0 3

System 3 (Measures 7-9):  
T: 0 0 0  
A: 0 1 0  
B: 2 0 2 2 2 3

System 4 (Measures 10-12):  
T: 0 0 0  
A: 0 0 0  
B: 1 2 0 0 2 3

System 5 (Measures 13-15):  
T: 1 0 0  
A: 2 0 2  
B: 0 2 2

First Ending (Measures 14-15):  
T: 0 0 0  
A: 2 2 2  
B: 2 2 2

Second Ending (Measures 16-17):  
T: 0 0  
A: 2 2  
B: 2 2

# Gaillarde

aus einer Gitarrentabulatur von Pierre Phalèse von 1570

1

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

4

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

6

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

9

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

11

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

14

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

# Sarabande

Lodovico Roncalli (um 1680)

1

T 3 3 3 5 3 3 1 1 1 0 2 3  
A 0 0 0 7 7 1 1 1 0 2 0  
B 0 0 0 0 0 2 0 0 0 2 0

5

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

9

T 5 5 5 7 0 2 3 2 0 2 0  
A 7 7 7 0 0 1 3 2 0 0 0  
B 0 0 0 0 0 0 1 2 0 2 0

13

T 0 0 0 0 0 2 2 2  
A 1 0 1 0 1 3 1 3  
B 2 0 0 0 0 4 2 0

17

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

# Klassik

## Menuett (einstimmig)

Johann Krieger (1651-1735)

1

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

5

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

*Fine*

9

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

13

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

*D.C. al Fine*

# Menuett (zweistimmig)

Johann Krieger (1651-1735)

1

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

5

T 1 0 0 0 3 1 0  
A 2 1 5 0 2 0 4 1  
B 3 3 0 2 0 2 2 2

*Fine*

9

T 5 3 3 1 0 3 1 0  
A 5 3 5 2 4 2 2 1  
B 5 3 5 2 4 2 2 1

13

T 1 3 5 3 3 1 0 3  
A 2 4 5 0 0 2 0 1  
B 2 4 5 0 0 2 3 0

*D.C. al Fine*

# Serenade

Joseph Haydn (1732-1809)

1

T 0-0-0-0 | 1-1 | 0-0-1-0 | 0 | 0-0-0-0 | 2 2 | 2 | 2 3

A 0-0 | 2-2-2 | 0-0-2-0 | 0 2 | 0-0 | 2-2-2 | 2-0-2 | 2 0

B 0-0 | 0-0 | 0-0-2-0 | 0 2 | 0-0 | 2-2-2 | 2-0-2 | 0 0

9

T 1-1 | 0-0-0 | 3 3 0 0 | 2 | 3-3 | 0-5-3-2 | 5-3 |

A 2-2-2-2 | 0-0-0 | 0 0 2 2 | 3 | 0-0-0-0 | 0-0-0 | 0 | 0

B 2-2-2-2 | 0-0 | 0 0 2 2 | 0 0 | 0-0 | 5 2 | 5 0 |

# Menuett

Robert de Visée (1660-1732)

1

T 3 0 | 2 5 | 2-2-3-5 | 0 0-2-0 | 3 0 | 2 5 | 2-2-3-5 | 0

A 2 | 3 | 3 | 3 | 3 | 3 | 3 | 2

B 0 2 | 0 | 0 | 2 | 0 2 | 0 | 0 | 2

9

T 0 2 3 | 2 0 | 3 | 2 0 2 | 3-2-3-3 | 0 0-2-3 | 2-2-0 | 2 0 2 | 3

A 2 | 0 | 2 | 2 | 2 | 2 | 2 | 2

B 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0

# Andante Grazioso

Wolfgang Amadeus Mozart (1756-1791)

1

T 0 2 2 2 0 2 2 2 0 2 0 0 2 2 2 0 0 0 2 2 0 2 0

A 2 2 2 2 2 2 0 1 1 0 1 2 2 2 0 1 0 2 2 2 2 0

B 0 2 2 2 2 2 1 1 0 0 2 2 2 0 1 1 2 2 0 2 2 1

9

T 0 2 2 2 0 2 2 2 0 2 0 0 2 2 0 2 2 0 2 2 0 2 0

A 2 2 2 2 2 2 0 1 1 0 1 2 2 1 2 2 0 2 2 0 2 2 1

B 0 2 2 2 2 2 1 1 0 0 2 2 1 2 2 0 2 2 1 2

17

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

A 2 2 3 3 3 3 2 2 2 2 2 2 0 0 2 2 2 2 2 0

B 2 2 2 2 2 2 2 2 2 2 2 2 1 0 2 2 2 2 2 1

25

T 0 2 2 2 0 2 2 2 0 2 0 0 2 2 0 2 2 0 2 2 0 2 0

A 2 2 2 2 2 2 0 1 1 0 1 2 2 1 2 2 0 2 2 0 2 2 1

B 0 2 2 2 2 2 1 1 0 0 2 2 1 2 2 0 2 2 1 2

# Menuett

Robert de Visée (1660-1732)

The image displays a musical score for a minuet by Robert de Visée. The score is written for a guitar, with a treble clef and a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each containing a melodic line and a guitar tablature line. The tablature is labeled with 'T', 'A', and 'B' for the strings. The first system starts at measure 1, the second at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

# Sarabande

Georg Friedrich Händel (1685-1759)

The image displays a musical score for a Sarabande by Georg Friedrich Händel, arranged for guitar. The score is presented in three systems, each consisting of a treble clef staff with a 3/4 time signature and a corresponding guitar tablature for the strings T (Treble), A (Acoustic), and B (Bass). The key signature is one flat (B-flat), and the piece is in 3/4 time. The first system covers measures 1 through 6, the second system covers measures 7 through 12, and the third system covers measures 13 through 18. The tablature includes various fret numbers and techniques such as triplets and slurs. The piece concludes with a double bar line at the end of the third system.

# Präludium

*Ferdinando Carulli (1770-1841)*

The image displays a musical score for a guitar piece titled "Präludium" by Ferdinando Carulli. The score is written in 6/8 time and consists of six systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a set of three guitar strings (T, A, B) with corresponding tablature. The tablature uses numbers 0-5 to indicate fret positions. The piece features a consistent eighth-note rhythmic pattern. The first system (measures 1-4) has a tablature of 1-0, 1-0, 1-0, 1-0 in the T string and 2-0, 2-0, 0-0, 0-0 in the A and B strings. The second system (measures 5-8) introduces triplets in the T string (1-3, 1-3, 1-3, 1-3) and 0-0, 0-0, 0-0, 0-0 in the A and B strings. The third system (measures 9-12) has 1-0, 1-0, 1-0, 1-0 in the T string and 2-0, 2-0, 3-1, 3-0 in the A and B strings. The fourth system (measures 13-16) has 1-0, 1-0, 1-0, 1-0 in the T string and 2-2, 2-0, 2-0, 2-0 in the A and B strings. The fifth system (measures 17-20) has 3-5, 3-5, 3-5, 3-5 in the T string and 3-2, 3-2, 0-0, 0-0 in the A and B strings. The sixth system (measures 21-24) has 1-3, 1-3, 1-3, 1-3 in the T string and 2-0, 2-0, 0-2, 0-2 in the A and B strings.

25

T  
A  
B

29

T  
A  
B

# Thema der Orgelsymphonie

*Saint-Saëns (1835-1921)*

1

T  
A  
B

4

T  
A  
B

7

T  
A  
B

10

T  
A  
B

# Chant de la Creuse

César Franck (1822-1890)

The image displays a musical score for the piece "Chant de la Creuse" by César Franck. It is arranged for voice and guitar. The score is divided into four systems, each with a vocal line and a guitar accompaniment line. The guitar part includes fretting diagrams for the Treble (T), Alto (A), and Bass (B) staves. The key signature is one flat (B-flat), and the time signature is 2/4. The piece consists of 22 measures. The first system (measures 1-8) shows the vocal line starting with a melodic phrase and the guitar accompaniment with a simple harmonic pattern. The second system (measures 9-16) continues the vocal melody with more complex guitar accompaniment. The third system (measures 17-21) features a more active vocal line and guitar accompaniment. The fourth system (measures 22) concludes the piece with a final vocal note and guitar accompaniment.

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

9  
T ♯5 5 5 3 0 1 0-0 1 0 0-0 2 0  
A ♯5 5 5 0 1 3 0-0 1 1 0-0 3 0  
B ♯2-2 2 0 2 3 2 0 2 2 2 0 2 0

17  
T ♯5 5 3 1 1 3 0 3 3 1 0 0 1 1 1 1 0  
A ♯2 2 2 1 2 1 0 0 0 2 3 2 3 3 3  
B ♯2 2 2 0 2 0 0 0 0 2 0 0 0 0 0

22  
T ♯1 0 0 1 5 1 0 1 0 0 0 0 0 0 0 2 0  
A ♯0 1 3 3 0 1 1 0 0 1 3 0 0 1 1 1  
B ♯0 0 2 0 3 0 0 0 0 2 2 0 0 1 2 2

# Menuett

Silvius Leopold Weiß (1687-1750)

1

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

6

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

*Fine*

11

T 7 0 3 3 1 0 1 5 3 1 0 0 3 3 3 3  
A 5 3 2 3 5 1 0 0 0 0 0 1 3  
B 2 2 4 5 0 2 0 0 0 2

17

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

*D.C. al Fine*

# Deutscher Tanz

*Komponist mir nicht bekannt*

1

T 0 1 0 0 3 0 0 5 3 2 0 2 5 7 3  
A 0 2 0 0 0 1 1 1 1 1 2 5 0 0 1  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

6

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

10

T 8 5 2 2 10 7 3 3 8 5 2 2 10 7 3  
A 9 5 2 2 8 0 0 9 5 2 2 8 0 0 1  
B 9 5 2 2 0 0 9 5 2 2 0 0 0 2

15

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

*Fine*

19

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

28

T: 0 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1

A: 0 1 3 1 3 1 3 1 0 0 1 3 1 3 5 3 1 3 1 0 1

B: 0 2 4 4 2 0 0 2 4 3 5 3 1 3 1 4 2 0

*D.C. al Fine*

T: 0 0 1 0 0 0 1 3 0 0 0 1 0 0 3 0 0 0 0

A: 1 0 1 1 0 1 1 1 0 1 1 0 1 2 0 1 0 0 0 1

B: 0 0 0 0 2 0 2 0 2 0 2 0 2 0 0 0 1

# Menuett

*Fernando Sor (1778-1839)*

1

T: 3 3 3 3 2 5 5 5 5 3

A: 0 0 0 1 3 5 5 7 8 0

B: 0 0 0 2 5 5 5 5 0 4

5

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

A: 8 7 5 5 3 1 3 1 0 0

B: 0 0 0 0 3 1 4 2 0 2

9

T: 3 2 1 3 2 3 0 2 3 2

A: 3 2 1 0 2 3 0 2 1 0

B: 0 0 0 0 0 0 0 3 2 0

13

T: 0 2 3 1 0 5 2 2 3

A: 3 2 1 0 3 1 1 1 0

B: 0 0 0 0 2 2 0 0 0

# Freude, schöner Götterfunke

Ludwig van Beethoven (1770-1827)

The image displays a musical score for guitar, consisting of four systems of music. Each system includes a vocal line (Tenor, Alto, and Bass) and a guitar line. The guitar line is written in standard notation with fret numbers and fingerings. The vocal lines are written in a simplified notation with numbers 0-5 and arrows indicating fingerings. The score is divided into four systems, with measure numbers 1, 5, 9, and 13 marked at the beginning of each system. The key signature is one flat (B-flat) and the time signature is 4/4. The guitar line features various chord voicings and melodic lines, while the vocal lines provide harmonic support and melody. The guitar line includes fret numbers and fingerings for the Tenor (T), Alto (A), and Bass (B) positions. The vocal lines are written in a simplified notation with numbers 0-5 and arrows indicating fingerings. The score is divided into four systems, with measure numbers 1, 5, 9, and 13 marked at the beginning of each system.

# 20/21. Jahrhundert

## Forest Creek

Thomas Frühwacht

1

8 0 8 0 8 0 0 0 12 0 10 8 0 7 0

3

T	8-8-8-0	12-10-8-7	12-10-8-7	1-1-1-1	0-8-0-8	12-10-8-7	12-10-8-7	1-1-1-1
A								
B								

11

T	0-8-0-8	8-8-8-8	8-8-8-8	1-1-1-1	0-8-0-8	8-7-5-3	8-7-5-3	1-1-1-1
A								
B								

19

T	0-8-0-8	1-1-1-1	0-8-0-8	12-10-8-7	8-7-5-3	1-1-1-1	0-8-0-8	0-8-0-8
A								
B								

# The Long Way Home

Thomas Frühwacht

The musical score is presented in six systems, each consisting of a vocal line and a guitar line. The vocal line is written in treble clef with a 4/4 time signature. The guitar line is written in a three-part harmony style with strings T, A, and B. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The guitar line uses a mix of open and fretted notes, with many triplets and fingerings indicated by numbers 0, 1, 2, and 3. The vocal line features a melodic line with some grace notes and slurs. The score is divided into measures, with some measures containing repeat signs. The systems are numbered 1, 6, 10, 14, 18, and 22.



# The Entertainer

Scott Joplin (1868-1917)

The image displays the musical score for 'The Entertainer' by Scott Joplin, arranged for guitar. The score is presented in three systems, each consisting of a treble clef staff, a guitar tablature staff, and a bass clef staff. The time signature is 2/4. The first system (measures 1-4) features a melody in the treble clef and a bass line in the bass clef. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) also continues the melody and bass line. The fourth system (measures 13-16) continues the melody and bass line. The fifth system (measures 17-20) continues the melody and bass line. The sixth system (measures 21-24) continues the melody and bass line. The tablature staff for each system contains fret numbers (0-7) and techniques such as triplets (3) and bends (marked with a tilde symbol ~). The bass clef staff contains fret numbers (0-7) and techniques such as triplets (3) and bends (marked with a tilde symbol ~).

25

T 0 0 0 0 1 2 | 0 0 0 1 2 2 2 0 | 0 0 1 2

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

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

29

T 0 0 0 0 1 2 | 0 0 7 3 | 0 2 3 5 7 5 3 5 | 3 0 2

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

B 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0

33

T 3 0 3 0 3 0 | 3 7 10 7 3 | 0 3 7 5 | 3 3

A 1 1 | 2 0 2 0 2 3

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

37

T 3 3 3 3 3 5 6 | 7 3 5 7 2 5 | 3 3 3

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

B 0 0 0 0 0 0 0 0 0 0 0 0 2 3

41

T 3 3 3 3 0 | 0 3 7 5 3 0 | 5 10

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

B 0 0 0 0 0 0 0 0 0 0 0 0 2 3

45

T 3 3 3 3 3 5 6 | 7 3 5 7 2 5 | 3 3 3 5

A 0 0 0 0 1 1 1 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

49

T 7 3 5 7 3 5 3 | 7 3 5 7 3 5 3 | 7 3 5 7 2 5 | 3 3 3

A 0 6 | 5 4 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0