

KONA YUKI

Music by Remioromen, Adapted by Corey Fujimoto

Transcribed by Bertrand Le Nistour

Original video : <http://www.youtube.com/watch?v=mUW311j4feM>

High G Tuning

♩ = 80

A Intro

Gsus2 Csus2 G

Ukulele

1 *p* *mf* *p* *i* *p* *m* *i* *m* *i* *p* *p*

let ring throughout

Am7 G5 Dadd11(no5) Gsus2 Csus2

3 *mp* *mf* *p* *m* *i* *m*

G Am7 G5 Dadd11(no5)

6 *p* *p* *i* *m* *m*

B Section

Gsus2 Gadd9 1/2B II G5

9 *i* *m* *i* *p* *i* *p*

Gadd9 1/2B II

Musical notation for measures 21-22. Measure 21 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody consists of eighth notes. Measure 22 continues the melody with a triplet of eighth notes. The guitar tablature below shows the fretting for both hands (T and B) across the six strings.

Emadd9(no5)

Emadd11(no5)

Musical notation for measures 23-24. Measure 23 has a dynamic marking of *mp*. Measure 24 has a dynamic marking of *mf*. The guitar tablature shows fretting for both hands.

Gsus2

Gadd9 1/2B II

Musical notation for measures 25-26. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *i*. Measure 26 continues the melody with a triplet of eighth notes. The guitar tablature shows fretting for both hands.

Emadd9(no5)

Em9(no5)

1/2B II

Musical notation for measures 27-28. Measure 27 has a dynamic marking of *i*. Measure 28 has a dynamic marking of *p*. The guitar tablature shows fretting for both hands.

C Section

Am7

Am

G5

Musical notation for measures 29-30. Measure 29 has a dynamic marking of *i*. Measure 30 has a dynamic marking of *mp*. The guitar tablature shows fretting for both hands.

31 *Gsus2* *Em(no5)* *Emadd9*

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

TAB: 0 3 2 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0

33 *G5* *1/2B II* *Am7*

mf

TAB: 7 5 5 3 2 2 3 5 2 | 0 0 3 0 0 0 5 5

35 *Dadd11(no5)* *Gmaj7* *1/2B I*

i *m*

TAB: 7 5 5 5 2 5 | 2 2 2 5 2 2 2

37 *Emadd11(no5)* *C* *Dadd11*

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

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

39 *C(no5)* *F#m(no5)*

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

TAB: 0 0 0 7 7 5 7 9 | 7 9 12 10 9 7 7 9 7 5 0 2 0

♩ = 60

♩ = 80

D Section

Amadd9 Dadd11

Am7(no5) Dadd11(no5)

1/2B II

i p *m i m*

TAB: 2 0 0 5 3 2 0 | 0 2 0 2 10 || 12 8 0 0 0 0 | 12 10 5 2 2 0 | 3 2 0 0 0 2

Emadd9(no5) Dadd11(no5) C Dsus4

1/2B II

m i p m i p

TAB: 7 2 7 9 10 9 5 7 | 0 0 3 7 9 10 12 10 9 12 | 4 2 2 2 2 2 0 0 0 0 | 0 0 3 3 10 10 10 10 9 9

Em D5 Am7(no5) Dadd11(no5)

1/2B VII 1/2B II

TAB: 10 9 10 12 14 (10) | 12 12 10 5 2 3 2 | 7 7 10 10 14 (10) | 12 12 10 5 2 3 2 | 9 7 9 9 (0) | 8 8 10 5 2 2 0 2 2

Emadd9(no5) Dadd11(no5) C Am Dsus4

1/2B II

p

TAB: 7 2 7 9 10 9 5 7 | 0 0 7 9 10 12 10 9 12 | 0 4 0 0 2 2 0 0 0 0 | 0 0 0 0 0 0 2 2 0 0

C Dsus4 Em 1/2B VII D5

60 61

TAB

Am7(no5) Dadd11(no5) 1/2B II Emadd9(no5) Dadd11(no5)

62 63

TAB

Am Dsus4 Em 1/2B VII Caug/D

$\text{♩} = 60$

64 65

TAB

Am7(no5) Dadd11(no5) 1/2B II Emadd9(no5) Dadd11(no5)

$\text{♩} = 80$

66 67

TAB

