Celtic Music for Baritone Ukulele

Easy and Intermediate Arrangements

by Ellen S. Whitaker

Variety of traditional songs, fiddle tunes, jigs, reels, hornpipe, marches, ballads, laments, etc.
from
Ireland, Scotland, Wales and Cornwall

Arranged for
Baritone Ukulele

Tablature and Standard Notation

Press For Peace Music Publications

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Celtic Music for Baritone Ukulele

Easy and Intermediate Arrangements

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Author's email address: whitaker.guitar@gmail.com
Author's website: EllenWhitakerGuitar.com

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** From *Music for Baritone Ukulele: Classical and Fingerstyle*
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Introduction

The tunes arranged in **Celtic Music for Baritone Ukulele** are among the most popular traditional music from Ireland, Scotland, Wales and Cornwall. You'll find a nice variety of songs and instrumental pieces, fiddle tunes, jigs, reels, hornpipe, marches, laments and ballads.

The arrangements vary from a simple melody (and lyrics) with chords for accompaniment to more complex fingerstyle instrumental arrangements in a two-voice texture.

The level of expertise necessary to enjoy this book is beginner through early intermediate.

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

Many of the arrangements are in a two-voice texture. The right hand thumb will be playing a lower line (aka "voice") of music, which will have the note-stems pointing downward. The fingers will be playing a higher voice (or voices).

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 pieces in this collection: Liberties were necessarily taken when moving this music from other instruments to the ukulele. Octave displacement was used on occasion in order to keep a melody within the ukulele's range. Ornamentation was kept to a minimum, so less experienced players can enjoy the music, but players are encouraged to ad lib their own ornamentation if they wish.

For pieces that are modal, rather than based on a scale in the major/minor system of tonality, I have provided the mode beneath the title. You'll see that the key signatures for these pieces are unusual. Please see "A Brief Music Theory Lesson" on the next page if you are curious about the modes.

A Brief Music Theory Lesson:

About the Modes

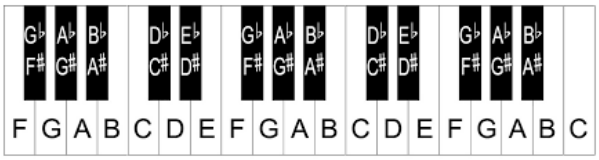
You will notice that many of the pieces in this book are in major keys. You will also notice that some pieces have a key signature that does not seem to match the key the piece is written in. These are modal pieces, based on scales other than those we are most familiar with (the major scale and the melodic or harmonic forms of the minor scale).

For example, *Red-haired Boy* clearly has the note G as its home base. If it were in G major, it would have one sharp in its key signature. If it were in G minor, the key signature would have two flats. But the key signature has no sharps or flats. This is because the piece is based on the notes found in the scale built on G in Mixolydian mode.

Mixolydian mode is frequently found in Celtic music. A mode is the pattern of intervals between the consecutive notes of a scale. A Mixolydian scale is created by following the pattern of whole steps (w) and half steps (h) one would find if playing a G scale with no sharps or flats:
G w **A** w **B** h **C** w **D** w **E** h **F** w **G**

If we begin a scale on the note A, and follow the Mixolydian pattern of whole steps and half steps, it will yield the following scale: **A B C# D E F# G A.** *Corne Yards* is in A-Mixolydian. Note that there are only two sharps in the key signature instead of the three we would find if it were A major.

To illustrate the seven modes (of which Mixolydian is one), it is helpful to look at the scales derived from each mode that do not require any sharps or flats. That is, we can demonstrate the modes using just the white keys on a piano.



There is always only a half step from E and F and also from B and C (no black key between the notes in these pairs). Remembering this makes it easy to see where the half steps fall in each scale.

If we begin a scale on A and use no sharps or flats, we are following the pattern of whole steps and half steps known as Aeolian mode. That is:

w - h - w - w - h - w - w

All seven modes are listed below together with the scale derived from them that requires no sharps or flats:

Aeolian	A B C D E F G A
Locrian	B C D E F G A B

Ionian	C D E F G A B C
Dorian	D E F G A B C D
Phrygian	E F G A B C D E
Lydian	F G A B C D E F
Mixolydian	G A B C D E F G

In addition to several pieces in major keys (Ionian mode), and a few in Mixolydian, this volume includes pieces also in Dorian mode and Aeolian mode. Aeolian mode, although known as the "natural form" of our minor scale, has a distinctly modal sound when it is used in its natural form.

Ordinarily, in contemporary Western music, the 7th note of the minor scale is altered, being raised a half step to provide a "leading tone," pulling the music more strongly toward the home note (scale degree 1, aka the "tonic"). this is referred to as the harmonic form of the minor scale.

Another way that the minor scale gets altered in contemporary western music is to raise both scale degree 6 and scale degree 7 by a half step each. When a melodic line is moving upward toward the tonic from scale degree 6 through the raised 7th scale degree, scale degree 6 is raised also. Otherwise, a leap of a step and a half would exist between the 6th and 7th degree. We raise scale degree 6 to reduce this interval to just a whole step (major 2nd). We call this the "melodic form of the minor" because it is the ascending melodic movement that makes it "necessary" to raise scale degree 6 when scale degree 7 is raised.

Separation of Soul and Body is in Aeolian mode. We get a modal sound because scale degree 7, although used extensively in the piece, is never raised by a half step to create a "leading tone." And because scale degree 7 is never raised, neither then is scale degree 6.

Without any alterations to the Aeolian scale within a piece, it is more descriptive to say the piece is in Aeolian mode rather than in the minor mode. The sound of the Aeolian mode in its unaltered form is quite different from what we hear in pieces using the more usual harmonic or melodic forms of the minor scale.

Dorian mode is another mode that does not have a "leading tone." That is to say that scale degree 7 is a whole step away from tonic. You will find that when the tonic is approached by step in Dorian mode, it is generally approached from above rather than from below. It is often also approached by leap. *Nyth y Gwew* is an example of a tune in Dorian mode.

Mixolydian mode also lacks the "leading tone" effect of a 7th scale degree that is only a half step away from tonic. And like Dorian mode, pieces in Mixolydian mode often have melodic movement to the tonic by leap or from above when moving stepwise to tonic.

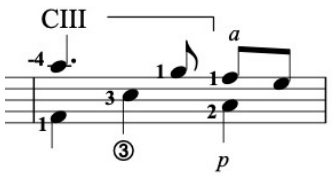
Glossary and Notation Guide

1,2,3,4	Left-hand finger numbers. Pointer finger, middle finger, ring finger and pinky finger respectively. The left-hand thumb is not numbered because it is not used on the fretboard.
-1, -2, -3, -4	A dash in front of a left-hand finger number indicates a "guide finger." It means that the finger should remain in very light contact with the string as it shifts to its new note on that same string.
Aeolian	See "A Brief Music Theory Lesson" on page *vi.*
Allegro	Quick. lively, bright
Andante	Flowing, slowish but not slow
CIII, 1/2CIII	Bar the 3rd fret (with the index finger), and bar half of the 3rd fret (2 strings), respectively.
III	A Roman numeral without a "C" in front of it, is a position number and does not mean to bar multiple strings. In this case, the III means third position. If the fingers of your left hand were placed on adjacent frets, your 1st finger would be on the third fret.
Dorian	See "A Brief Music Theory Lesson" on page *vi.*
ff, f, mf, mp, p, pp	Dynamic markings, indicating relative volume. Very strong, strong, medium-strong, medium-soft, and soft (or restrained), very soft, respectively.
G, C, D7, Am, Em, F, etc.	Accompaniment chords for an accompanist to play ad lib, or for accompanying yourself singing in the songs where lyrics are provided.
Maestoso	Majestic
Moderato	Moderate tempo
Mixolydian	See "A Brief Music Theory Lesson" on page *vi.*
p, i, m, a	Right hand finger indications. Thumb, index, middle, and ring fingers, respectively.

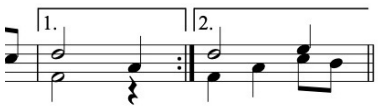
rit. Ritardando. Hold back, gradually diminishing in speed.

simile Continue in the same manner.

swing eighths Instead of dividing the beat evenly, give the first eighth note 2/3 of the beat and the second eighth note only 1/3 of the beat.



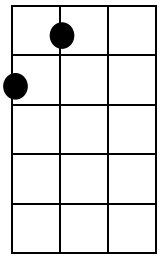
Bar the 3rd fret with the 1st finger. (CIII) The circled number is a string number. the F will be played on the 3rd string instead of on the 2nd string at the 1st fret because, with the 3rd fret bar, we do not have access to the 1st fret F.



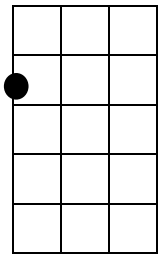
First ending and 2nd ending. The first time through the section that is being repeated, use the material under the line marked with the "1." The 2nd time through the section, skip the first ending and do the material in the second ending instead.

Frequently Used Chords
Baritone Ukulele

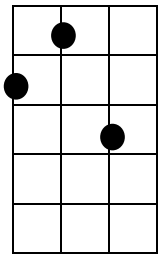
E



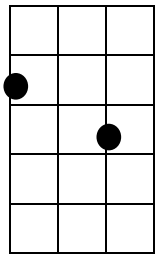
Em



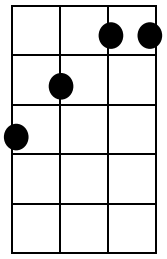
E7



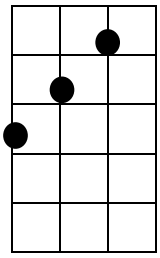
Em7



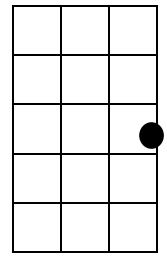
F



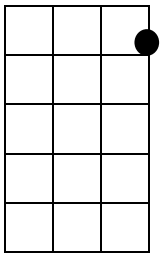
FM7



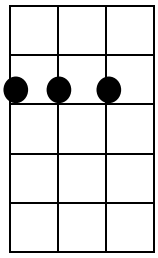
G



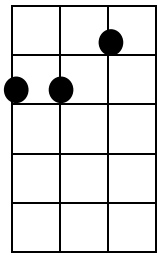
G7



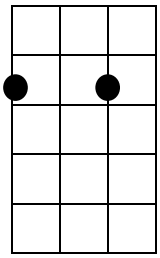
A



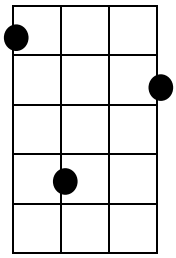
Am



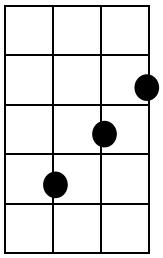
A7



B



Bm



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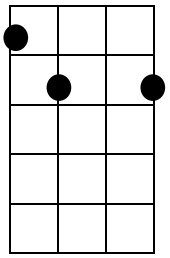
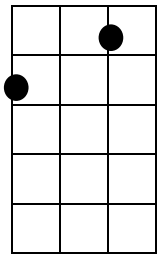


C



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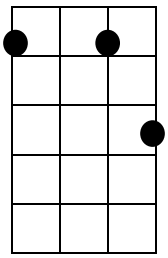

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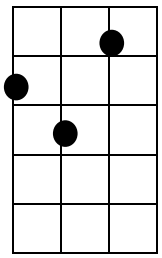

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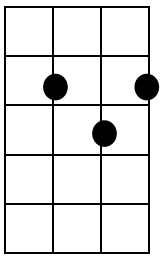
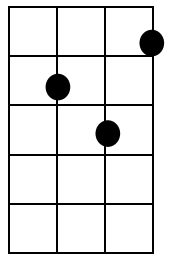


Dm



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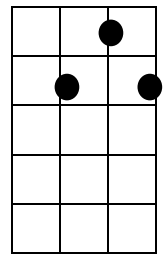
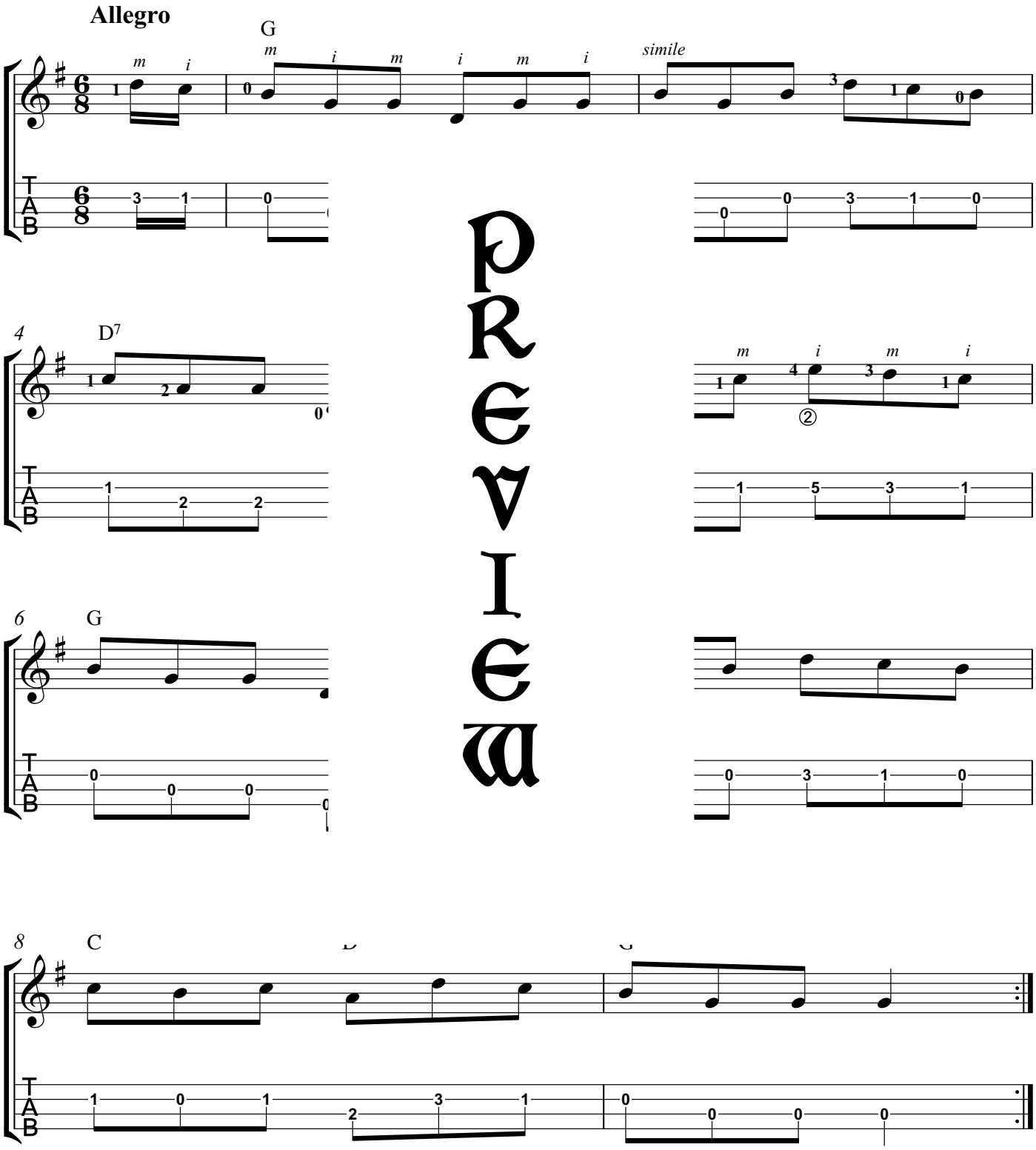


Irish Washerwoman

Arranged for Baritone Ukulele
by Ellen S. Whiaker

Irish Traditional Jig



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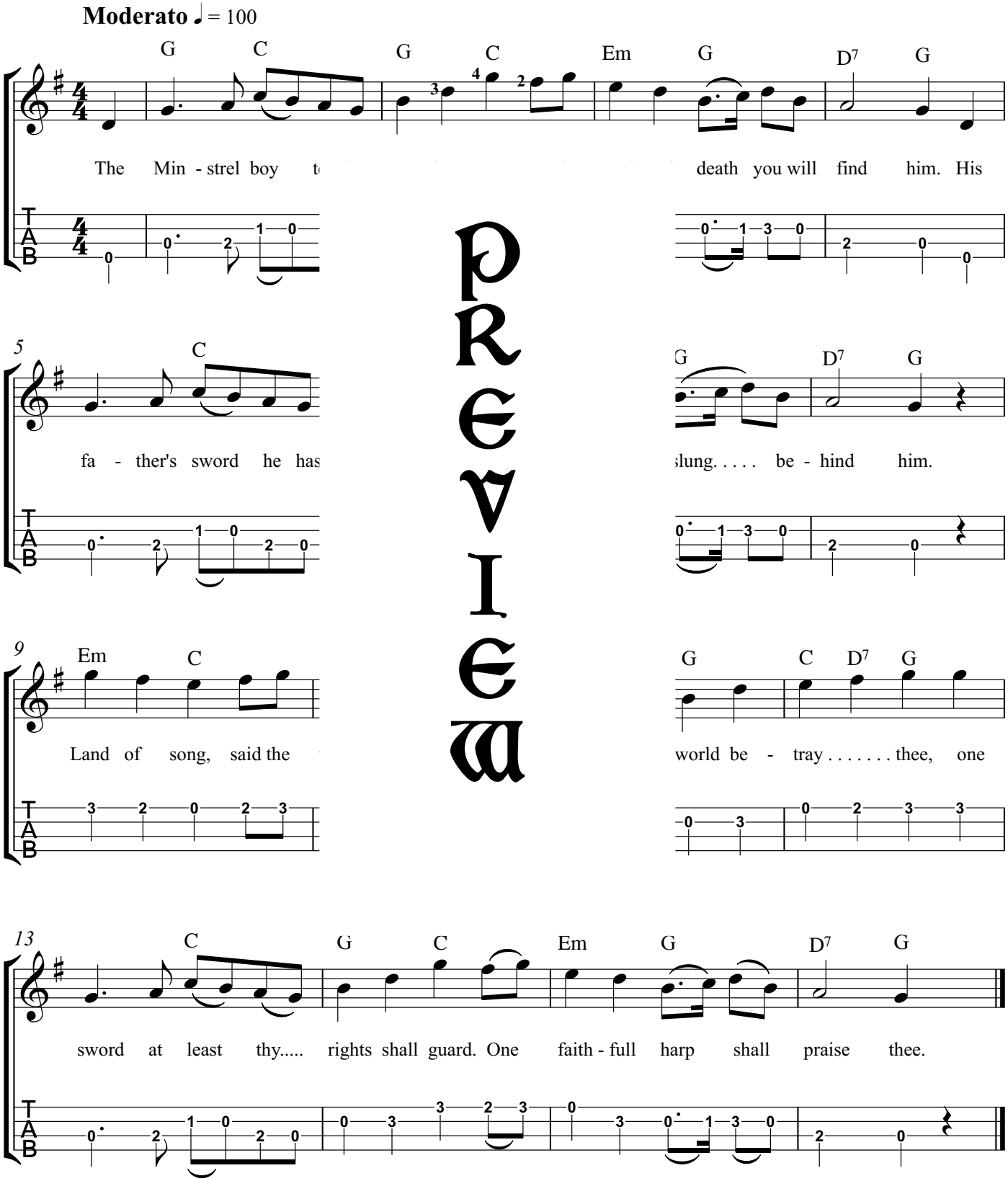
The Minstrel Boy

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Tune: Medieval Irish Air
Words: Thomas Moore



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Loch Lomond

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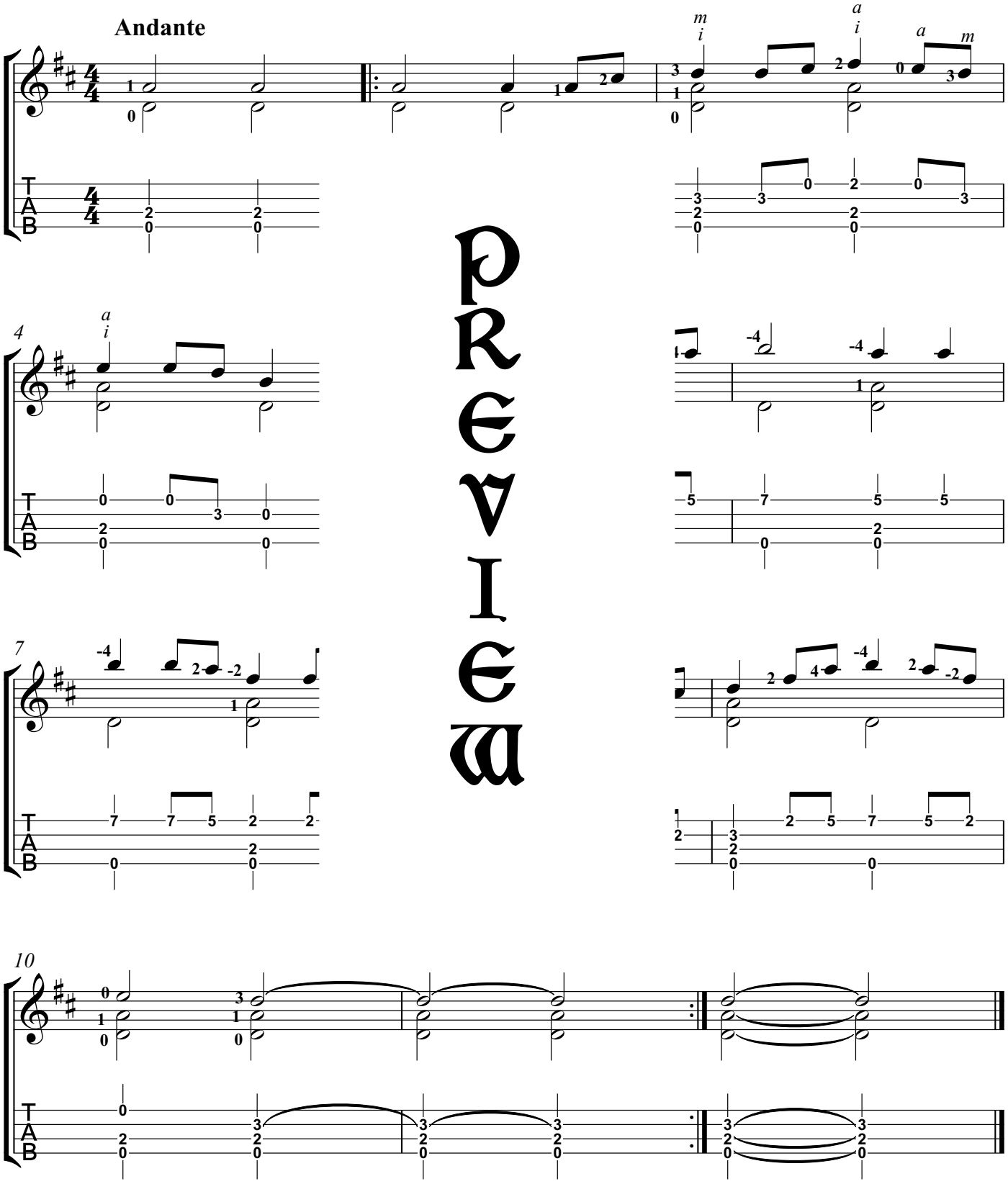
Scottish Traditional



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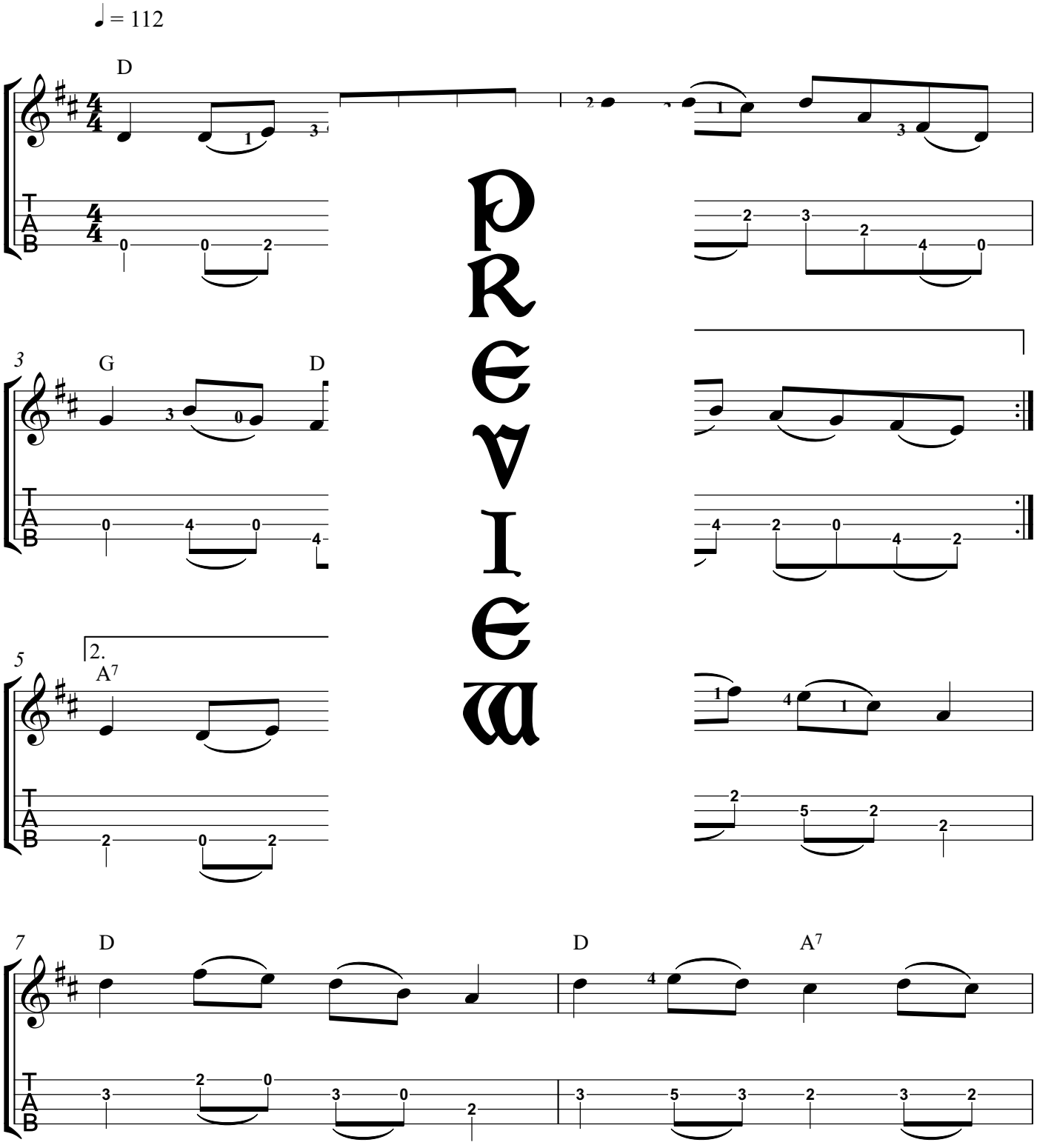
Scotland The Brave

(Second position throughout)

Arranged For Baritone Ukulele
by Ellen S. Whitaker

Scottish Traditional



PREVIEW

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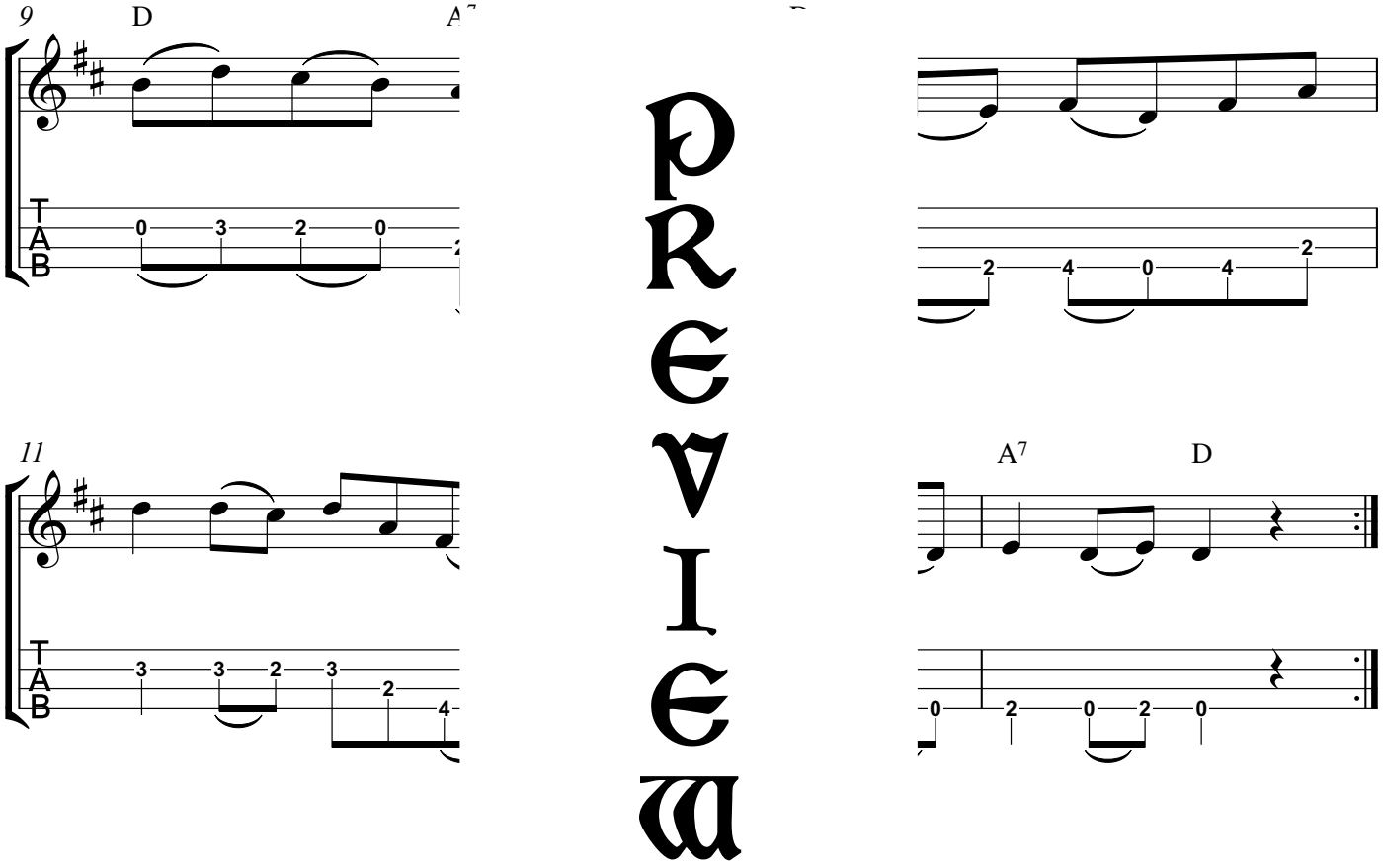


PREVIEW

The chord symbols provided above the staff can be used to accompany the melody notes while they are sung and/or played on your ukulele. The picking pattern suggested below can be used for guitar or ukulele. Please note: Where the ukulele player always plays the 4th string at the beginning of the measure, a guitar player should play the root of the chord instead, which may be on the 6th, 5th or 4th strings, depending on the chord. Where there are two chords in the same measure, play the first half of the picking pattern for each chord.

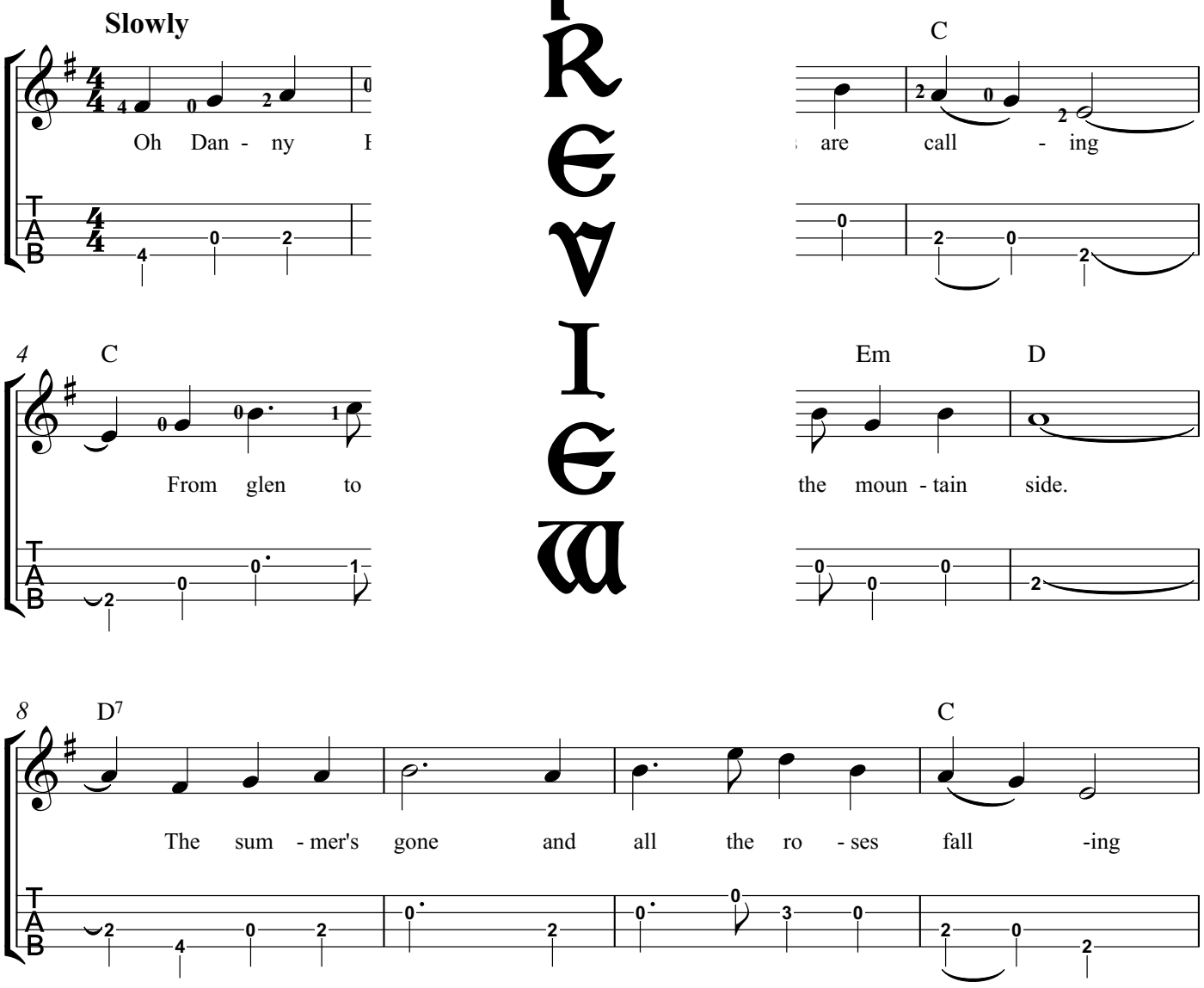
PICKING PATTERN

String numbers:	④	③	②	①	②	③	④	③
Right-hand fingering:	p	i	m	a	m	i	p	i
Count in 4/4 time:	1	+	2	+	3	+	4	+

Danny Boy

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish



PREVIEW

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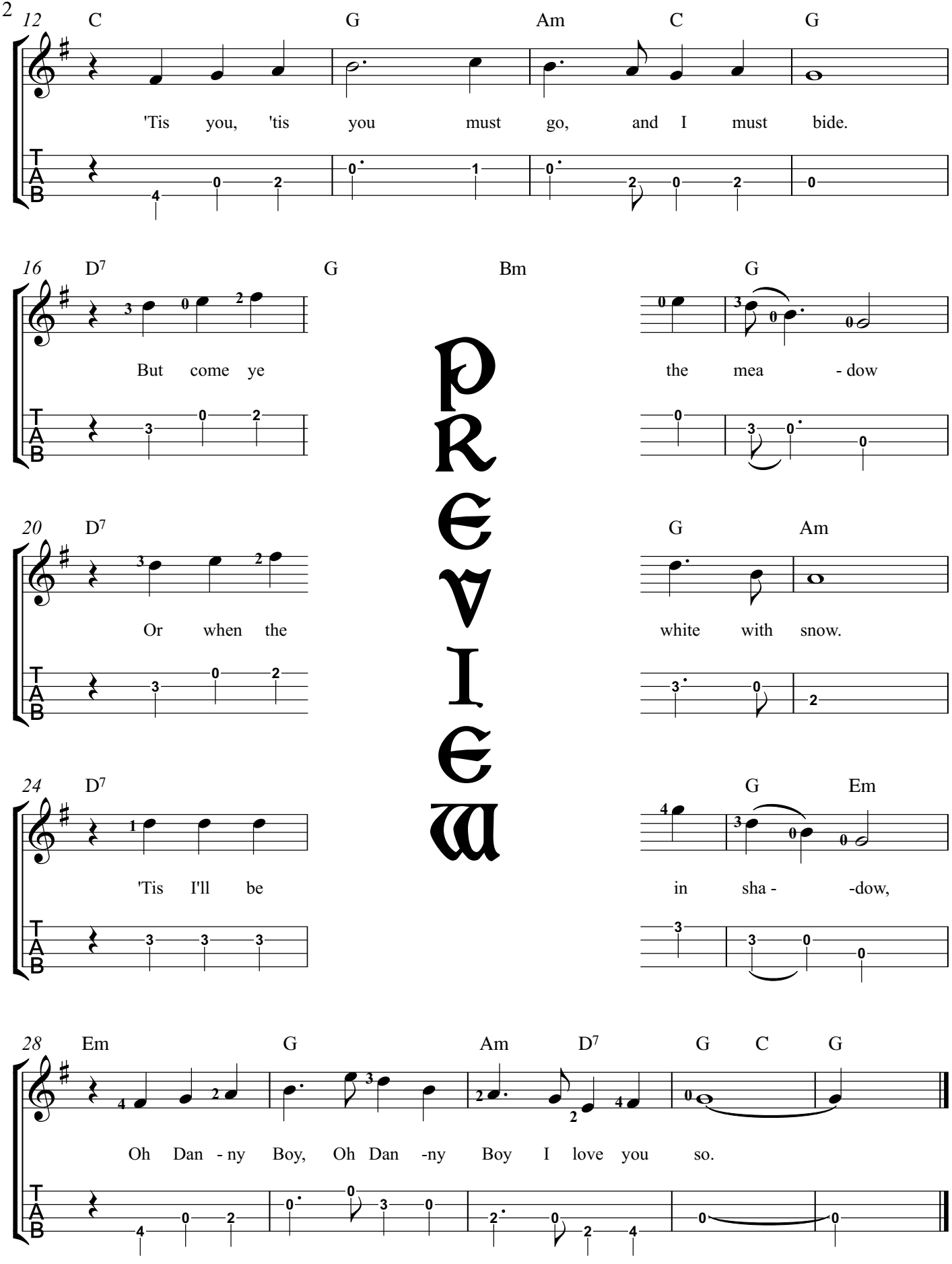

12 C G Am C G
'Tis you, 'tis you must go, and I must bide.
16 D7 G Bm G
But come ye the mea - dow
20 D7 G Am
Or when the white with snow.
24 D7 G Em
'Tis I'll be in sha - -dow,
28 Em G Am D7 G C G
Oh Dan - ny Boy, Oh Dan -ny Boy I love you so.

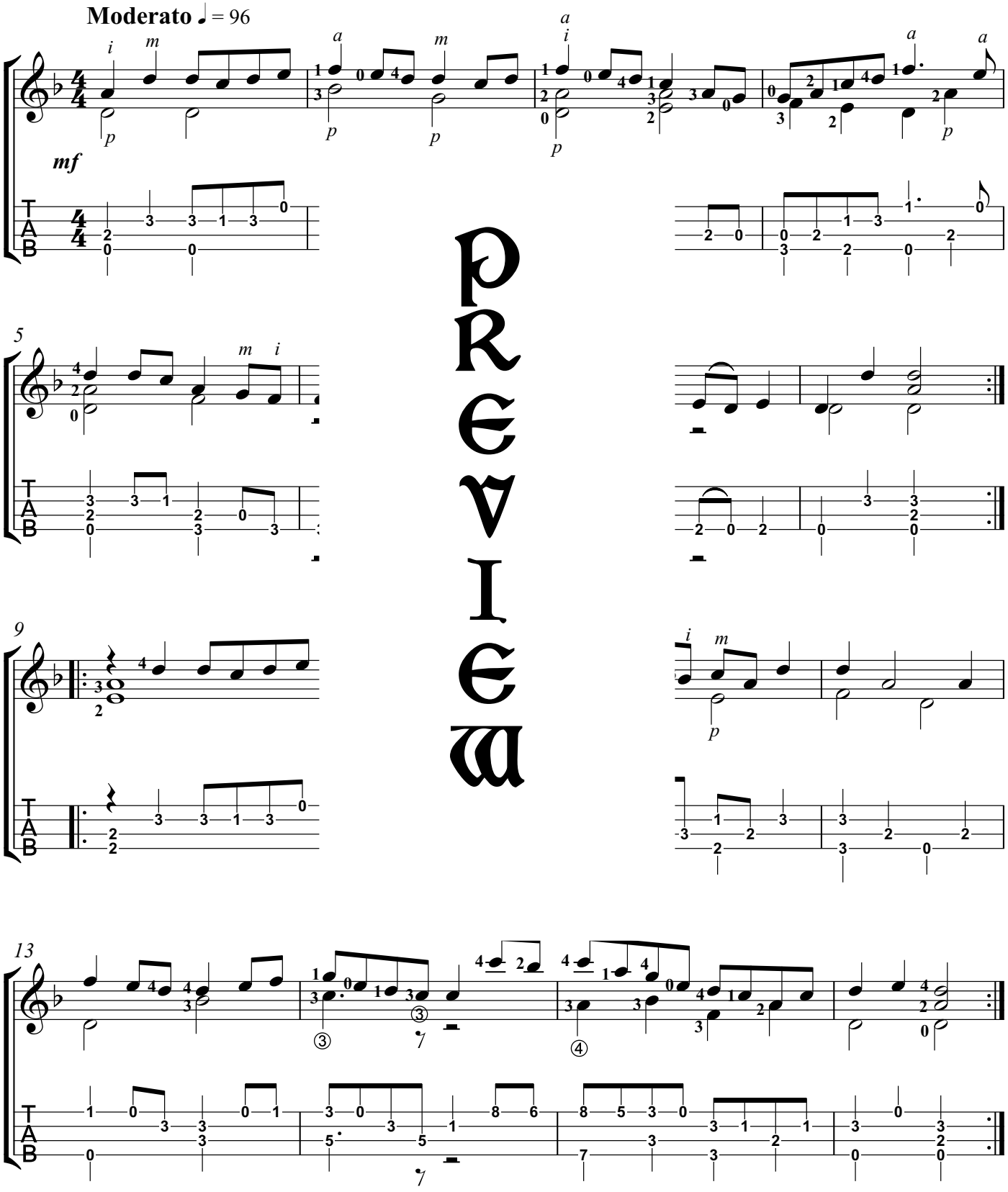
PREVIEW

Separation of Soul And Body

(in D Aeolian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Turlough O'Carolan



PREVIEW

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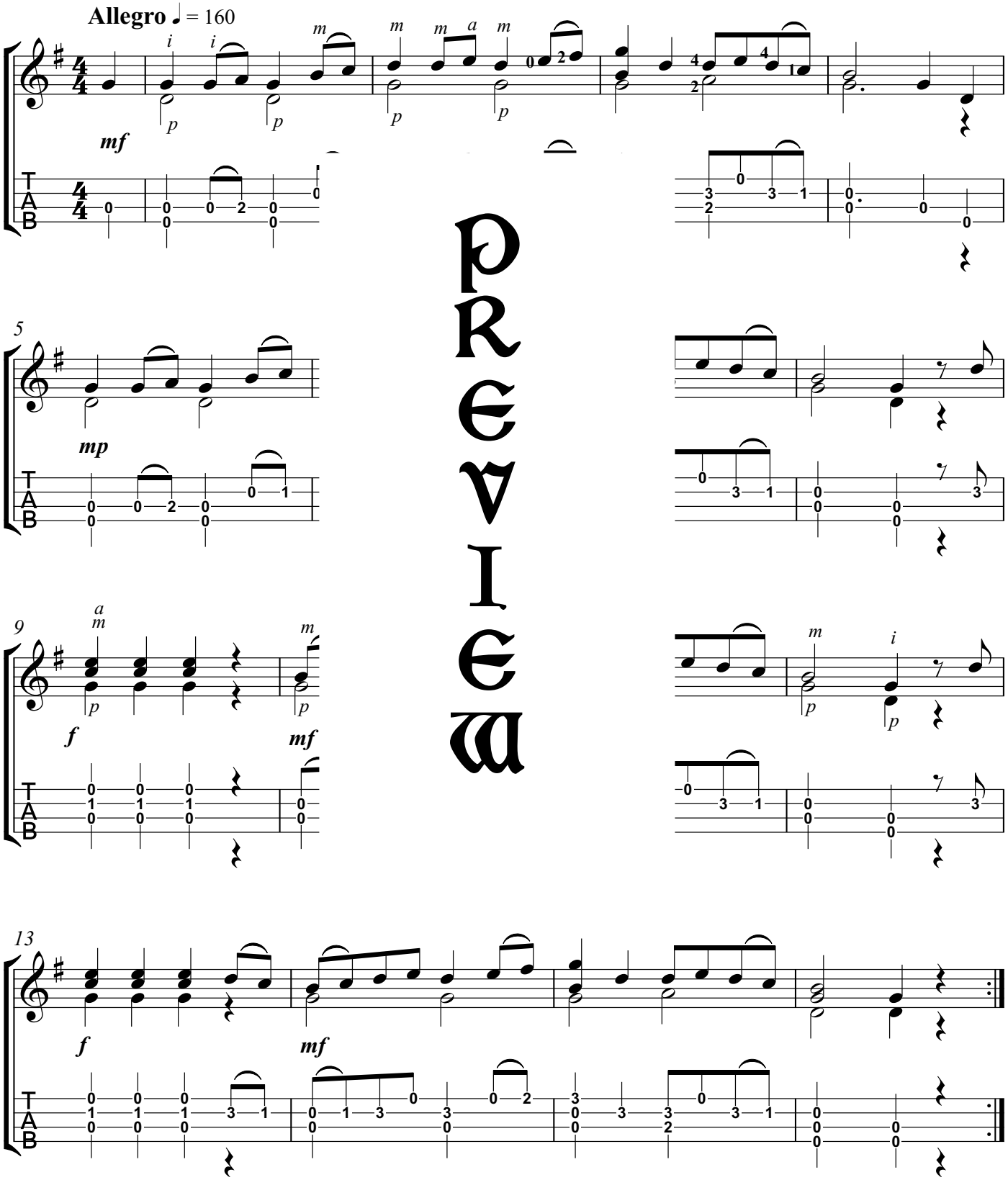
Furry Day Carol

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Cornish



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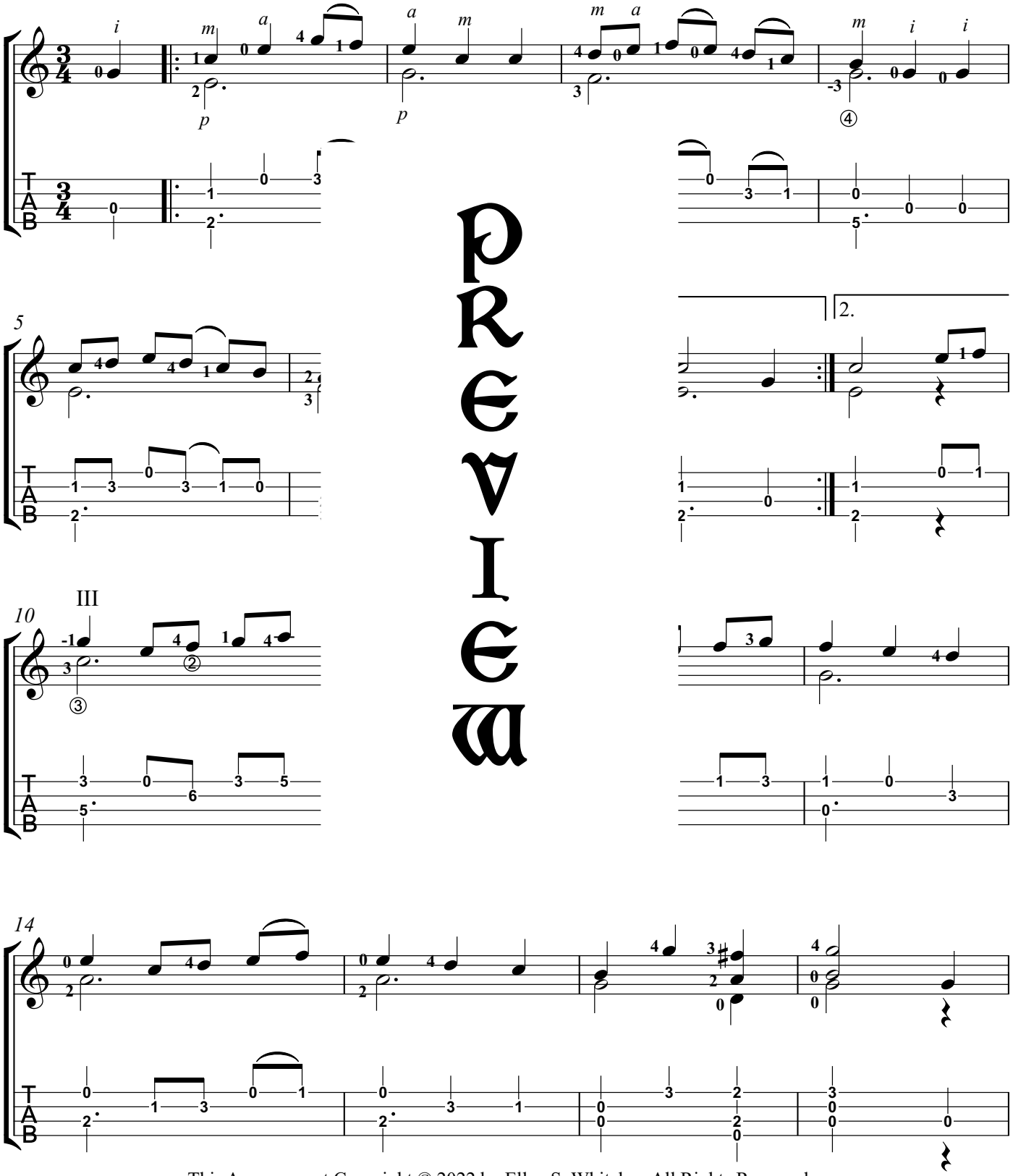
Ashgrove

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welch Tune



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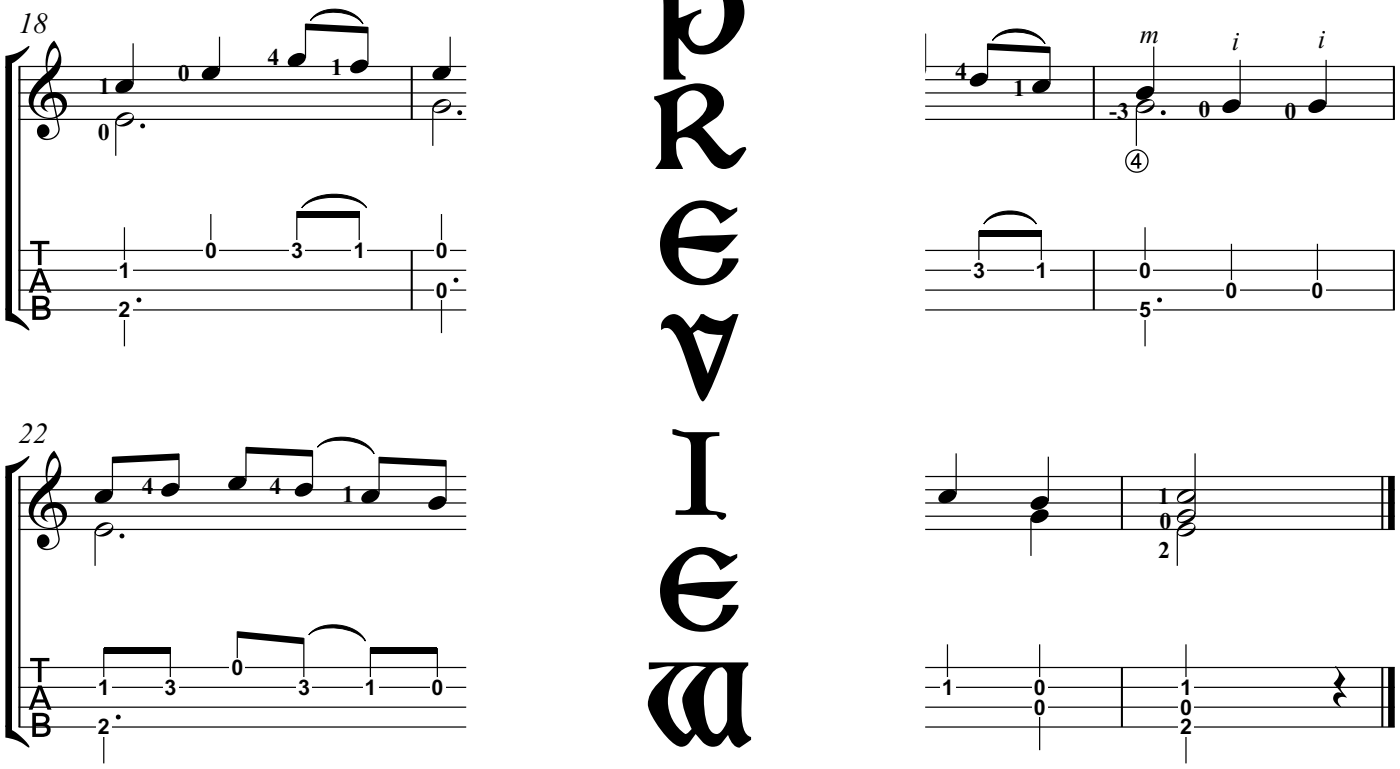


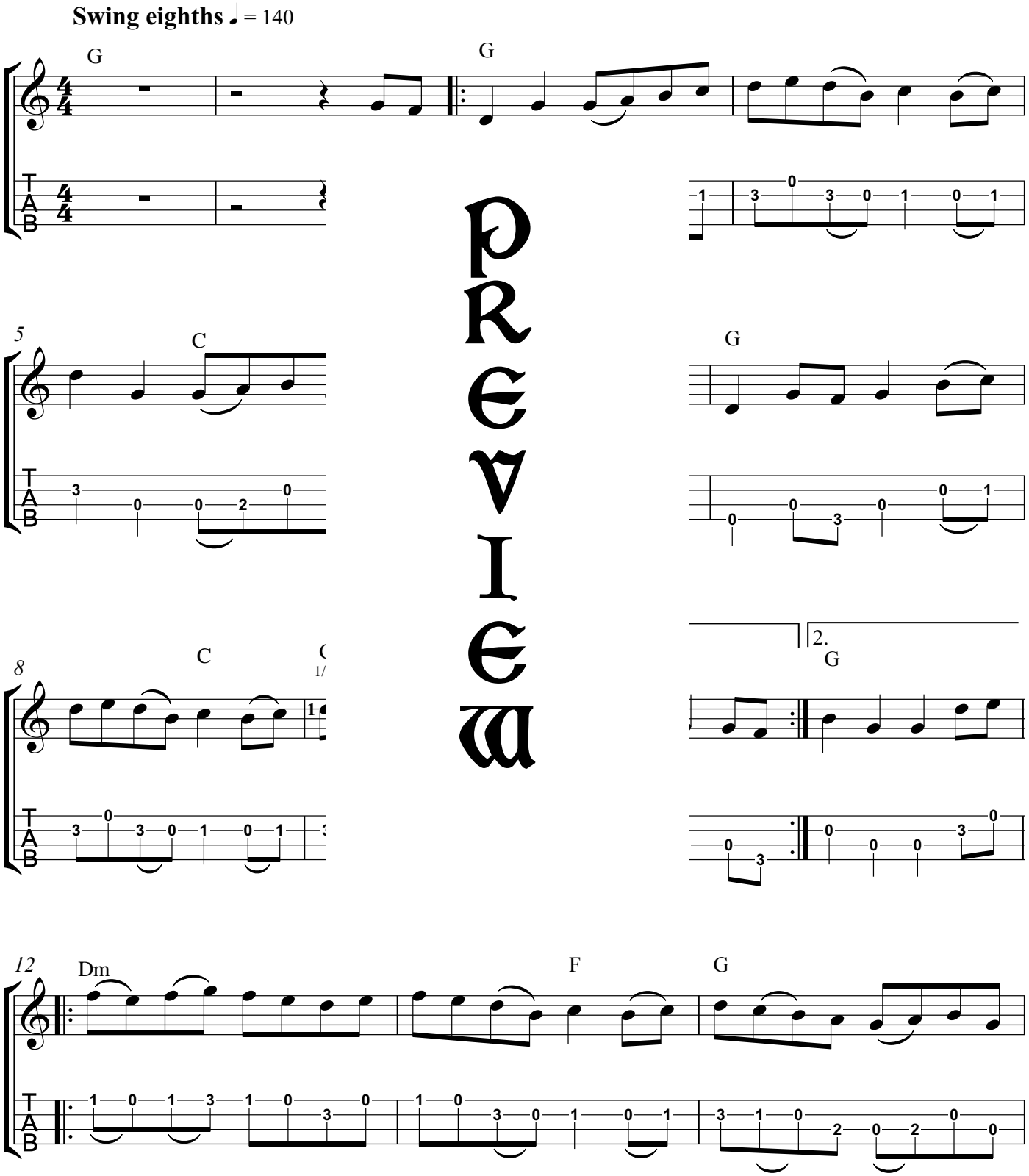
PREVIEW

Red-Haired Boy

(in G Mixolydian)

Arranged for Baritione Ukulele
by Ellen S. Whitaker

Traditional Irish Hornpipe



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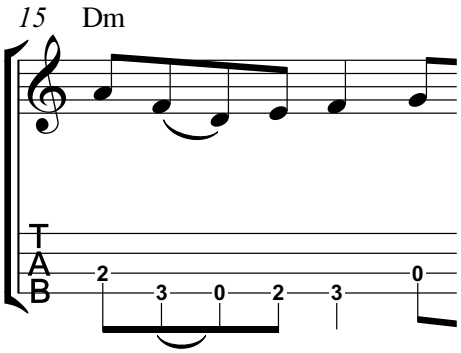
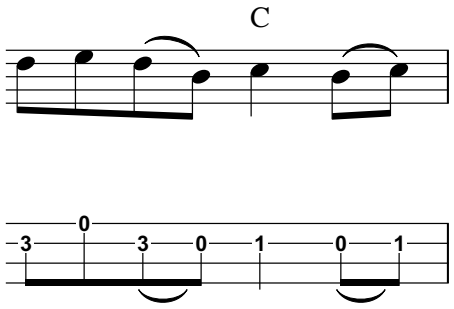
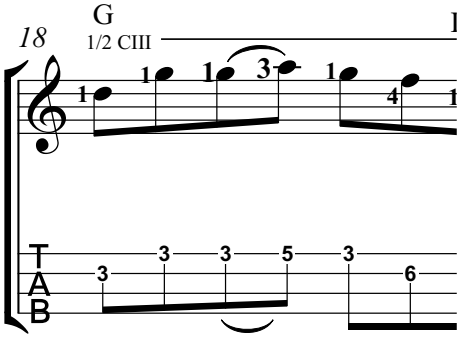
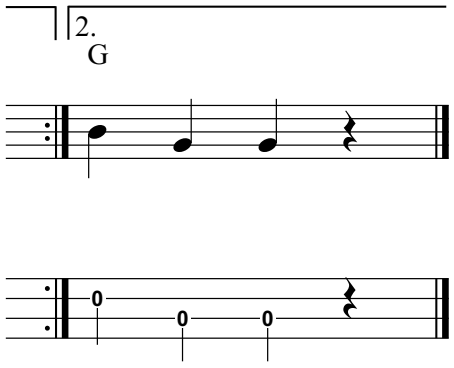








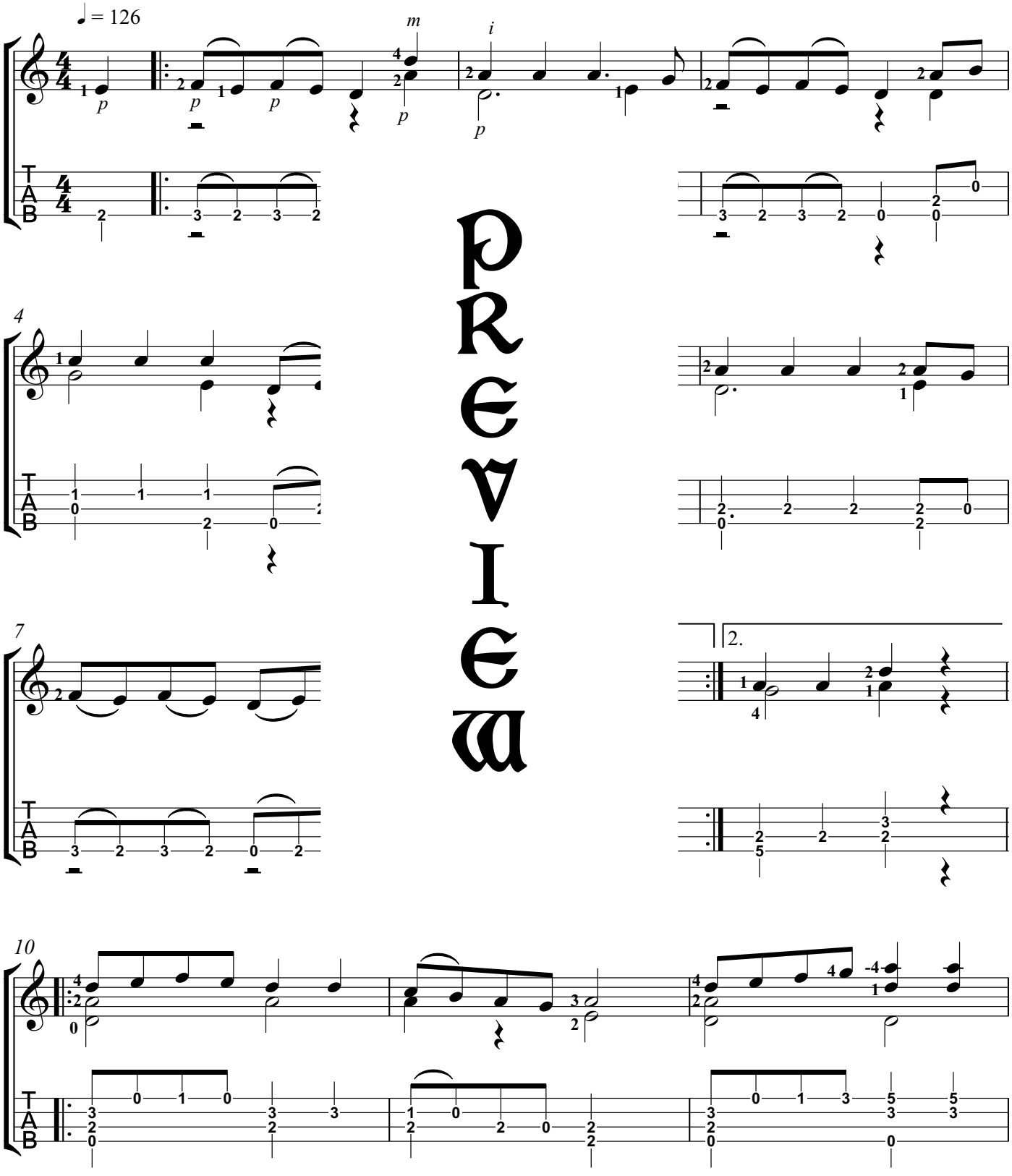
PREVIEW

Nyth y Gwew

(in D Dorian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welch



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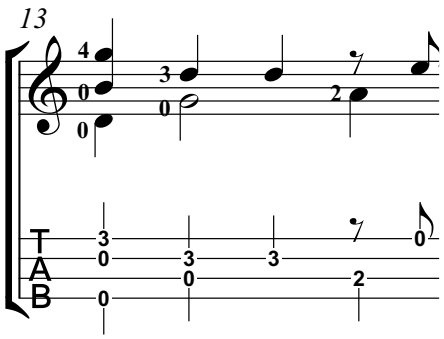

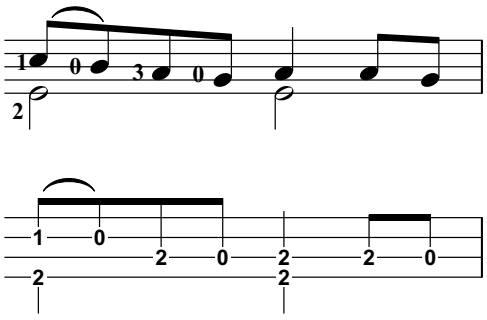

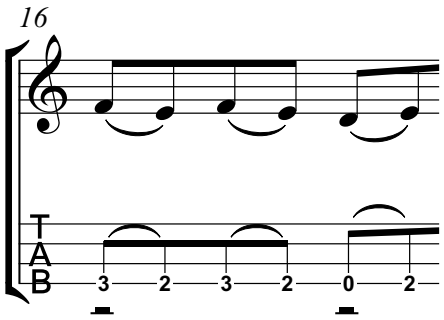

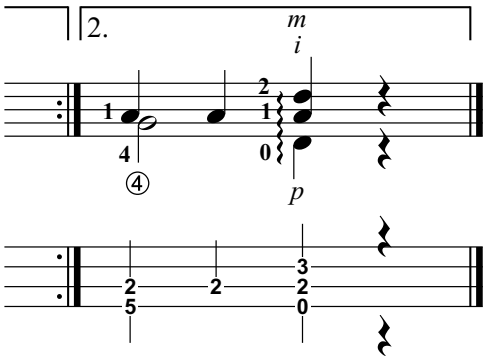

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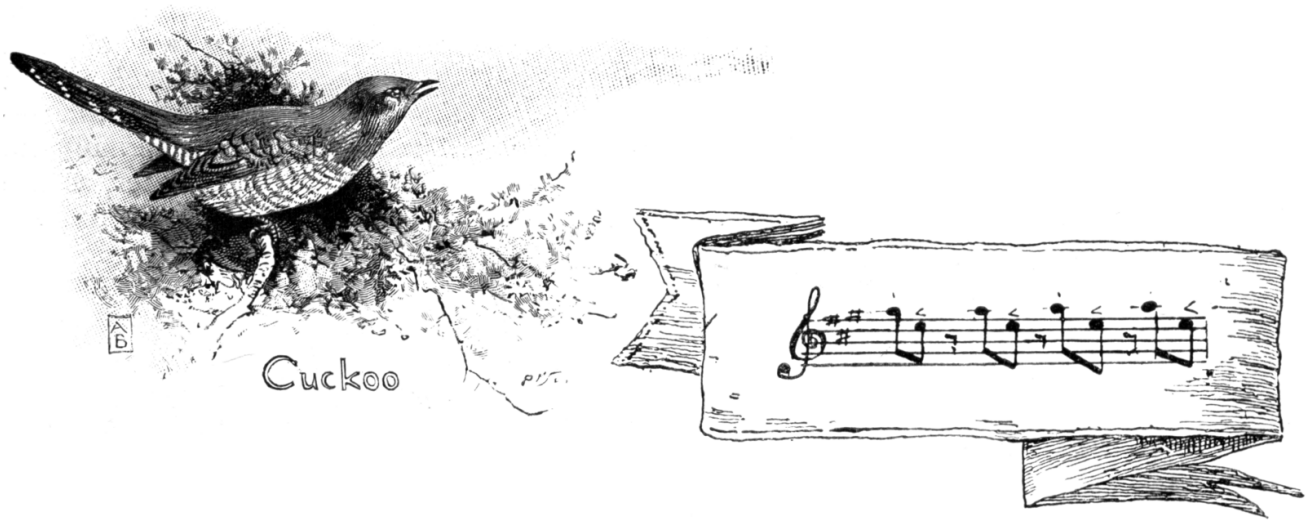
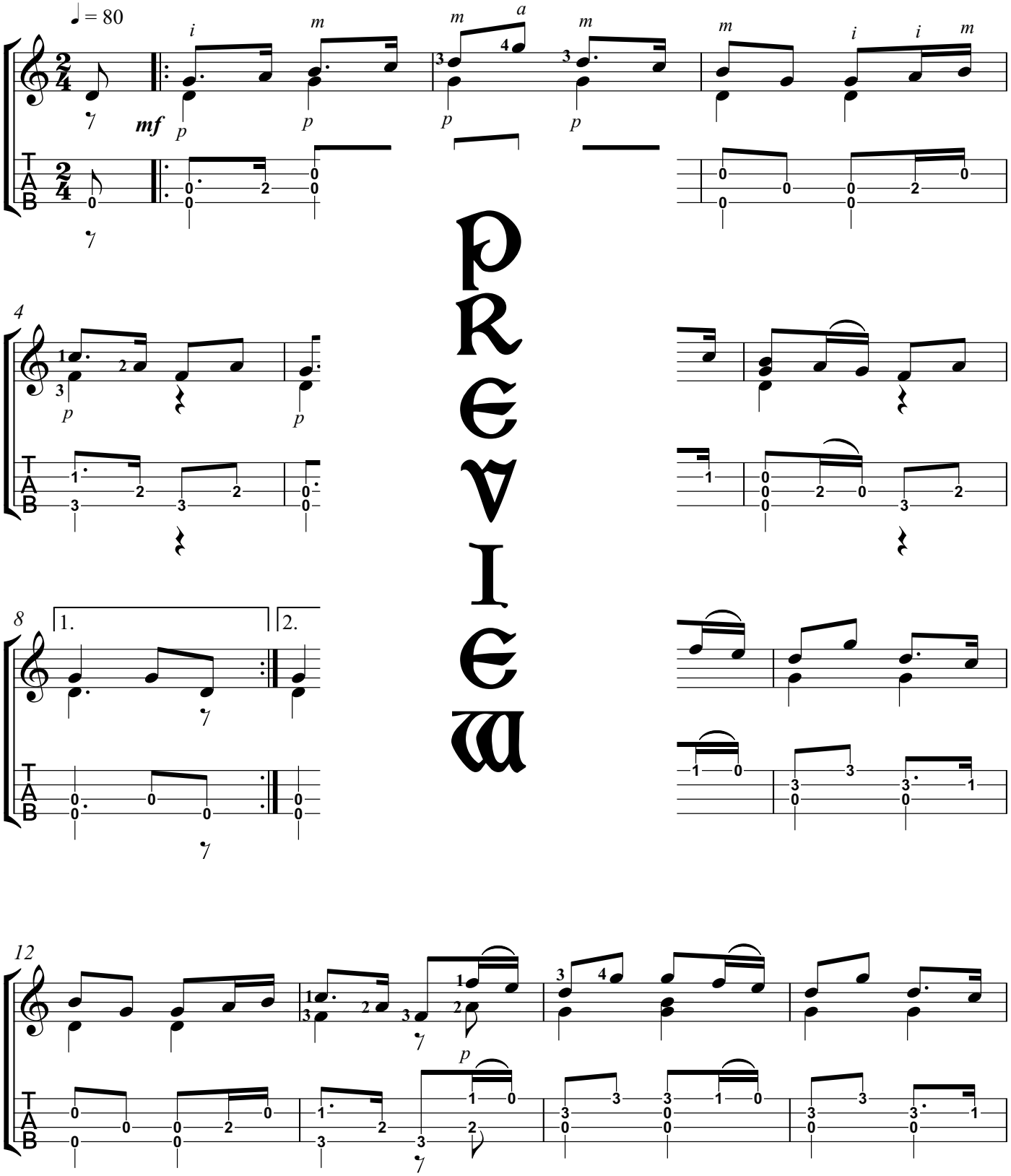


Campbell's Farewell to Redcastle

(In G-Mixolydian, Capo 2 for A-Mixolydian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Scottish March



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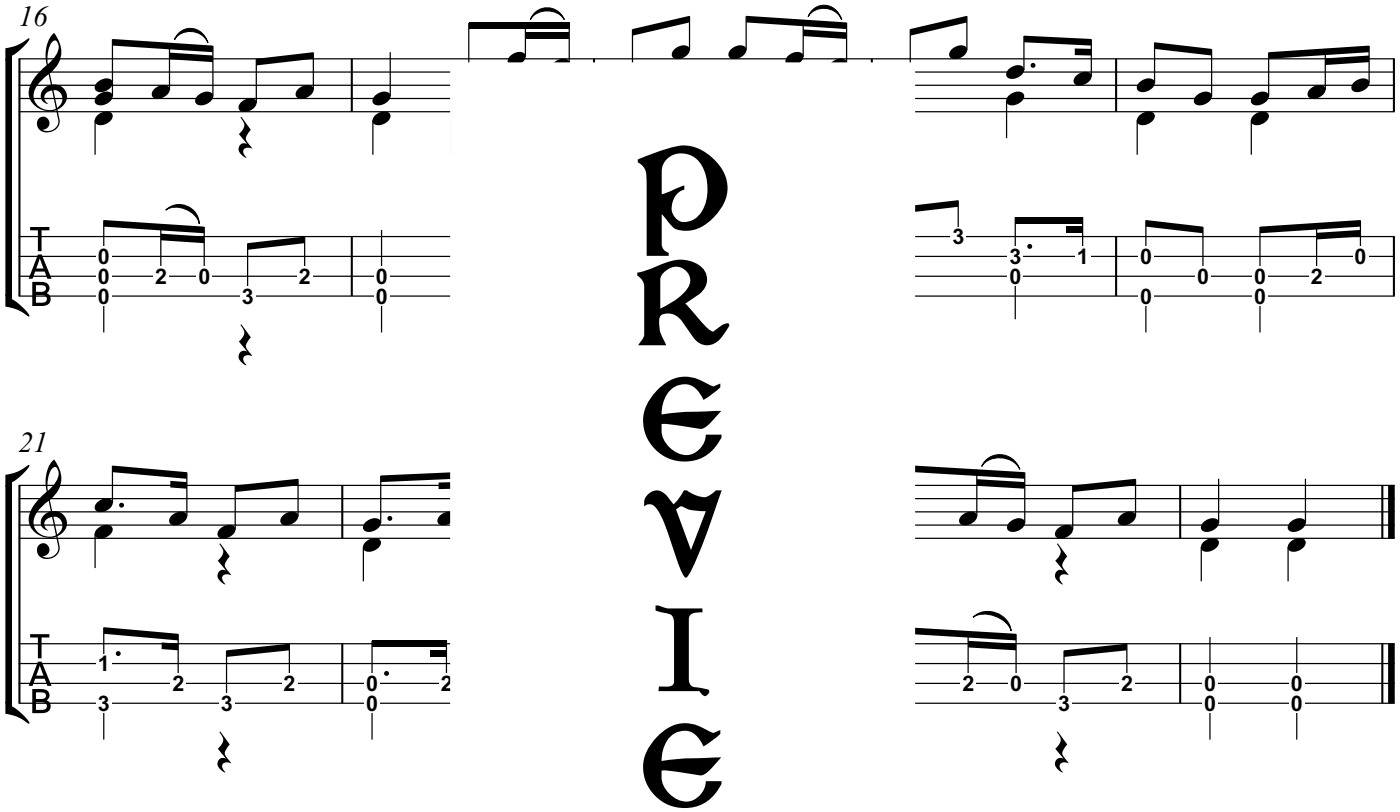

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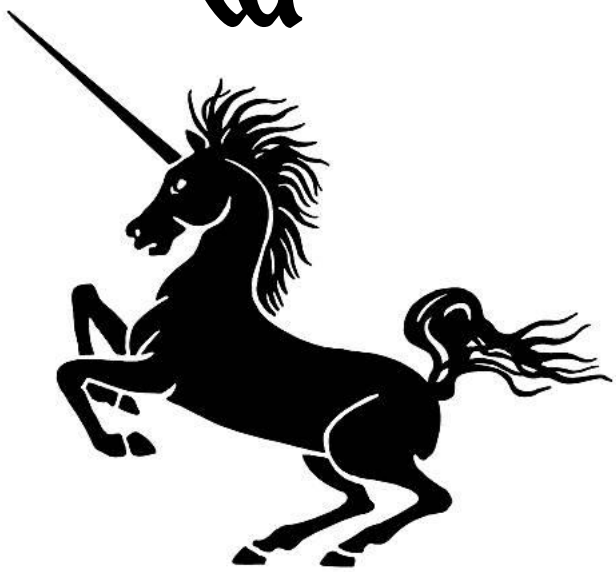


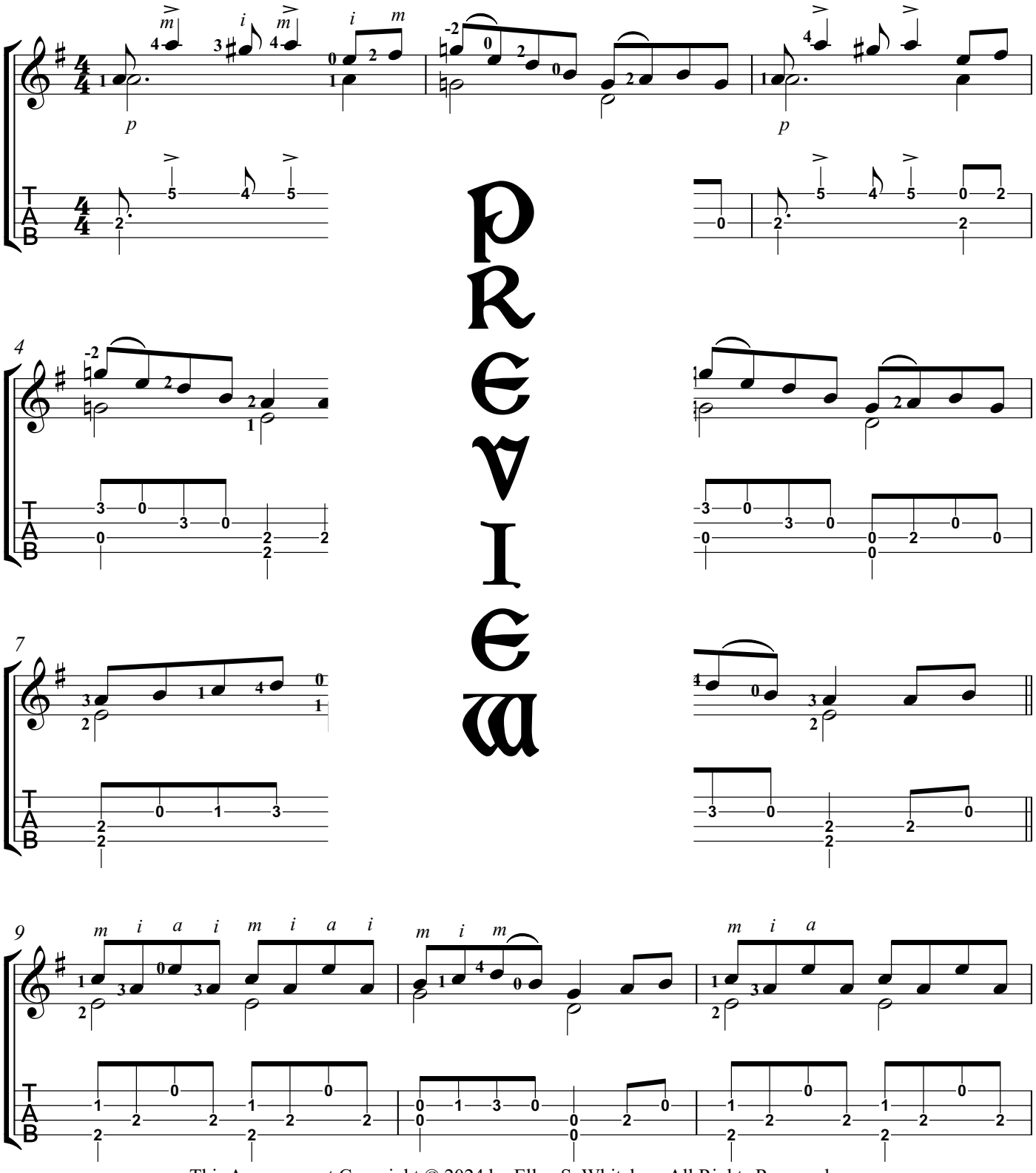
Sleep Sound Ida Morning

(in A Dorian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Shetland Fiddle Tune

Quick and energetic ♩ = 120



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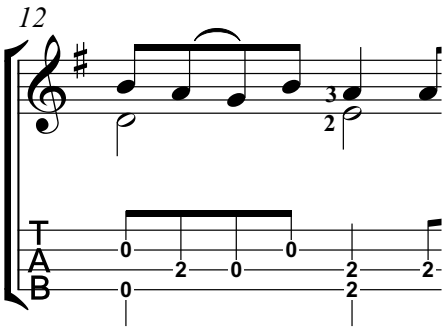
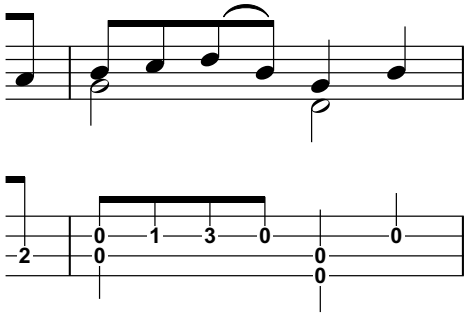
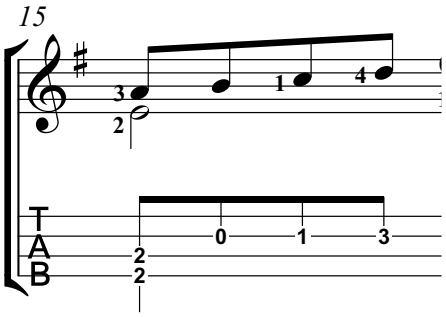
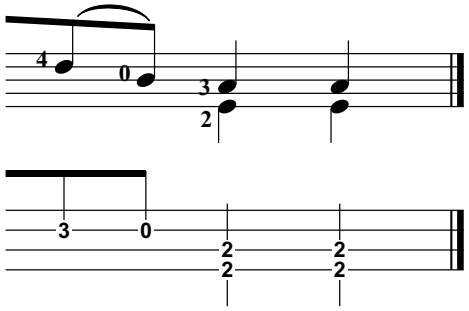








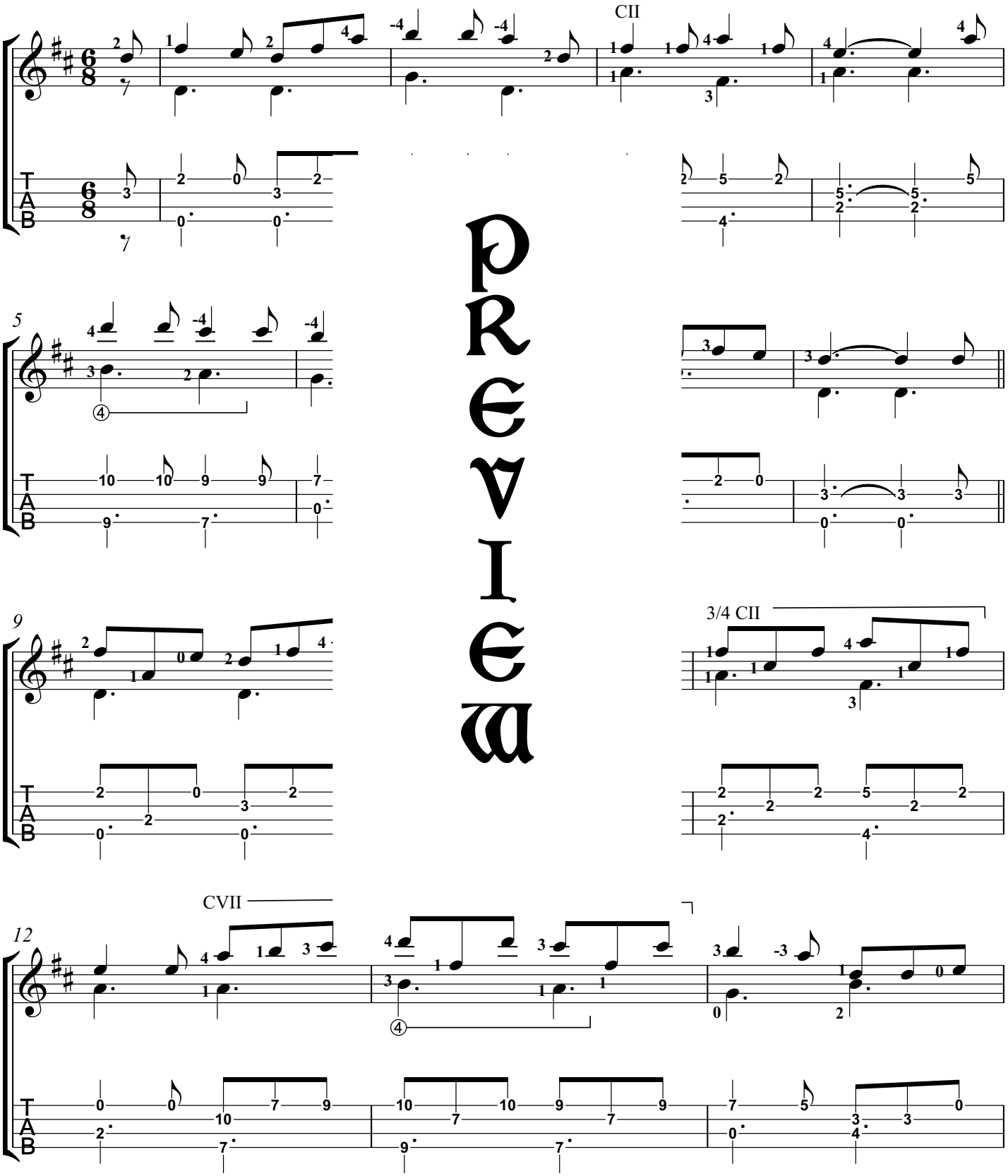
PREVIEW

Mary Hamilton

Traditional Scottish Ballad

Arranged for Baritione Ukulele
by Ellen S. Whitaker

Moderato ♪. = 60-72



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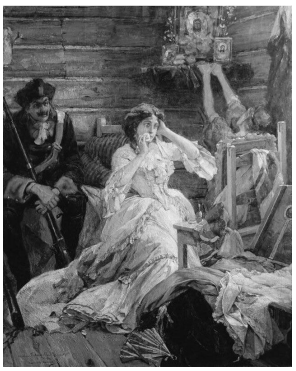


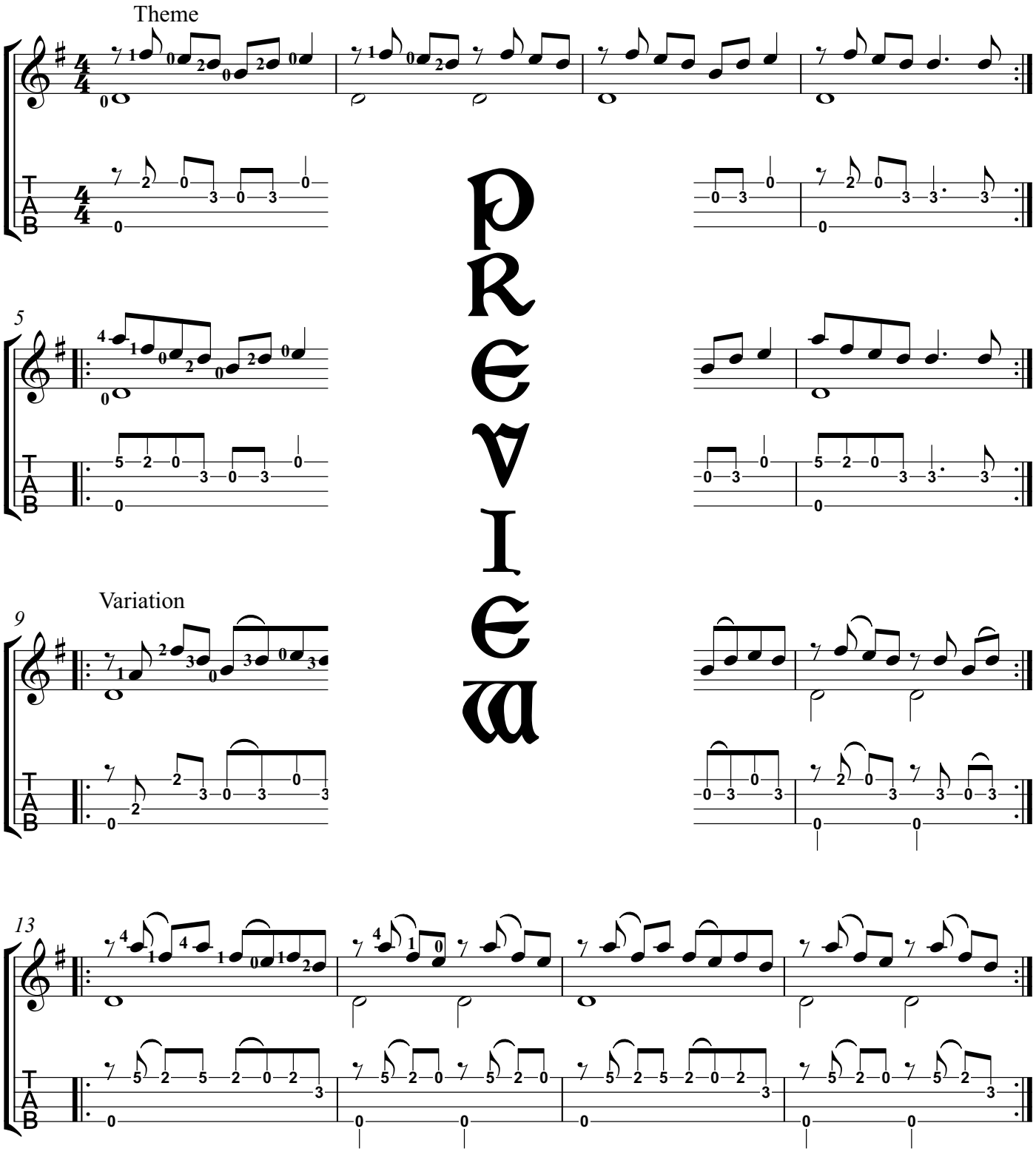
Wo Betyd Thy Waerie Bodie

(in D Mixolydian)

Arrangement and Variaiotn for Baritone Ukulele
by Ellen S. Whitaker

Scottish Lute Tune

Andante ♩ = 100



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Theme

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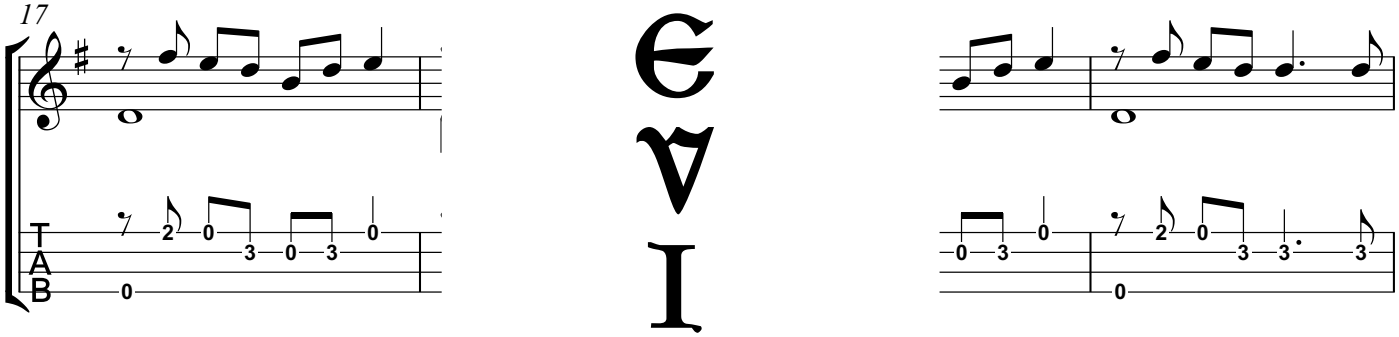

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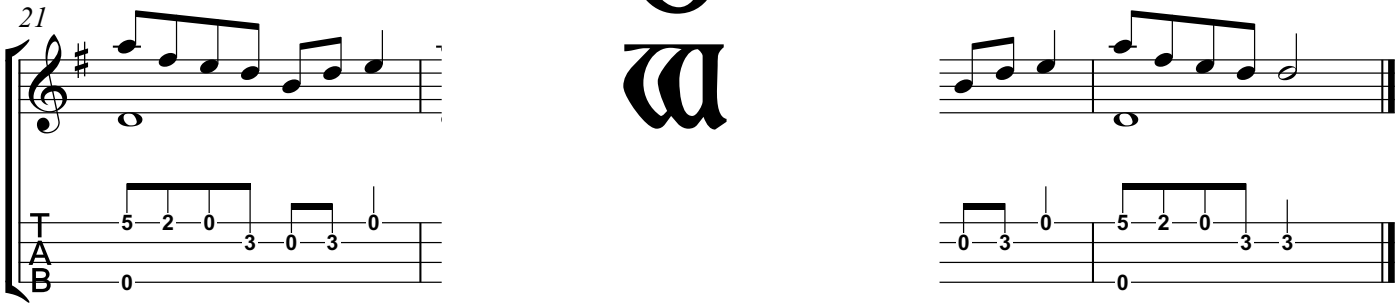
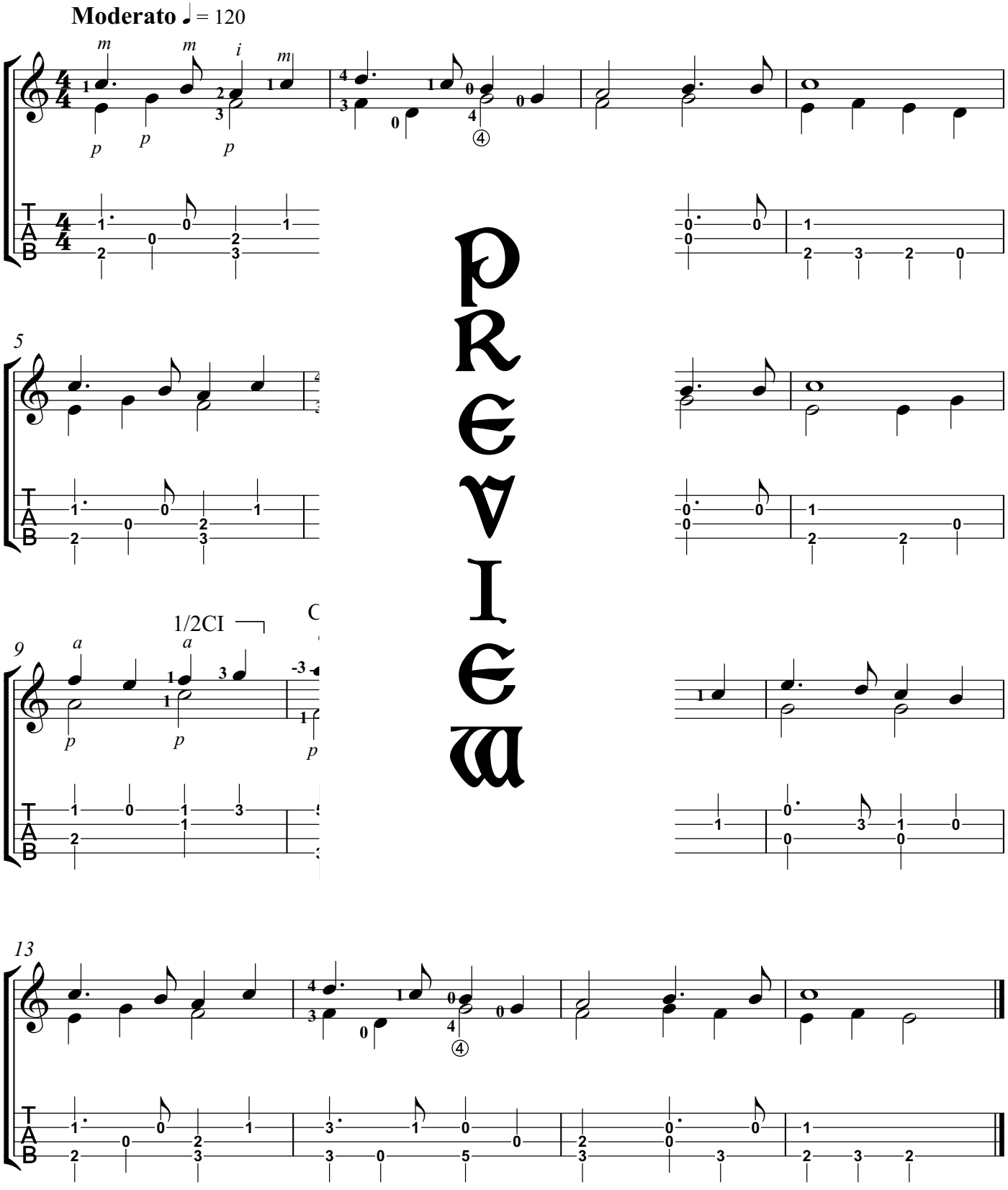


All Through the Night

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welsh Song



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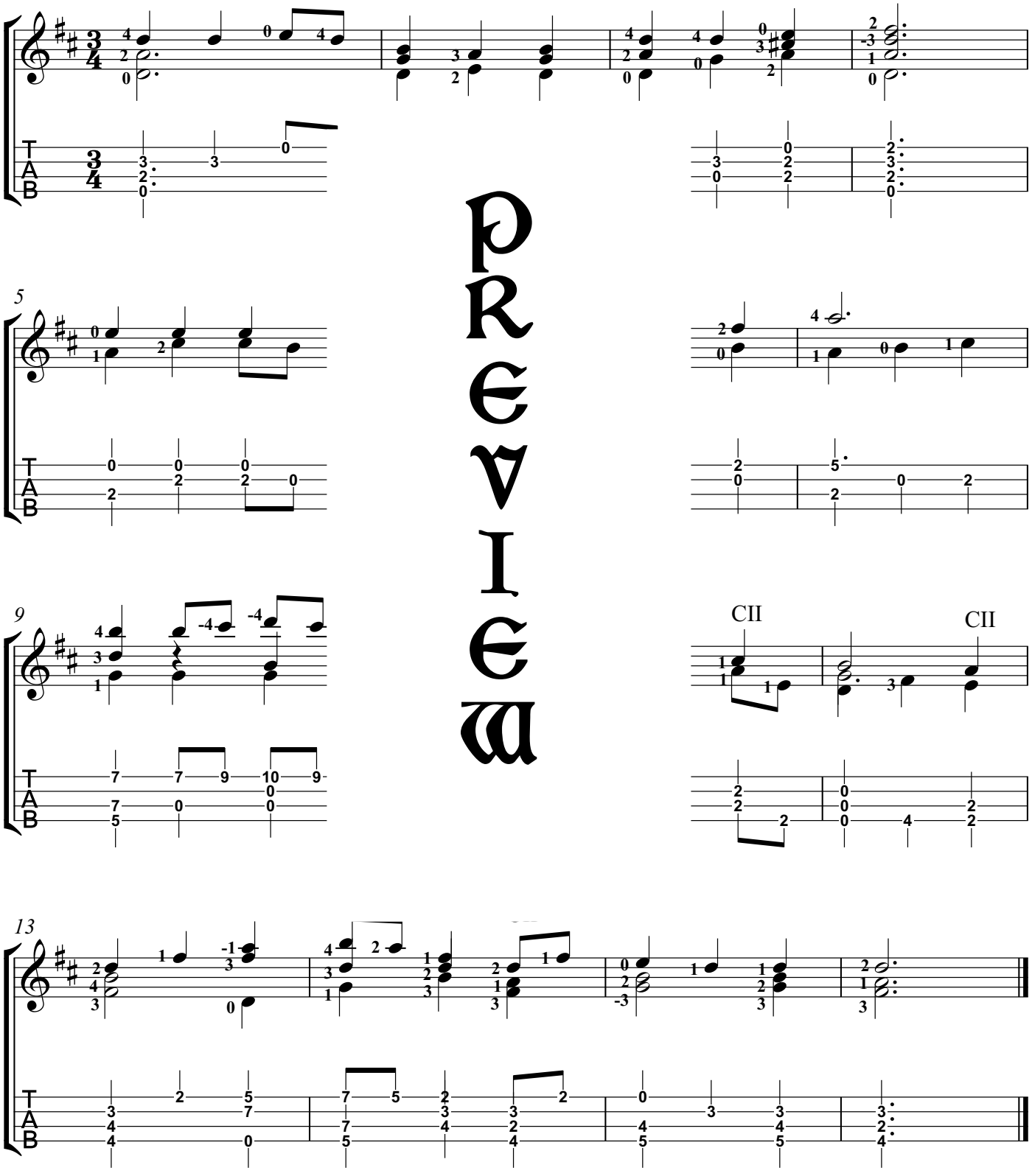
Be Thou My Vision

Arrranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Hymn



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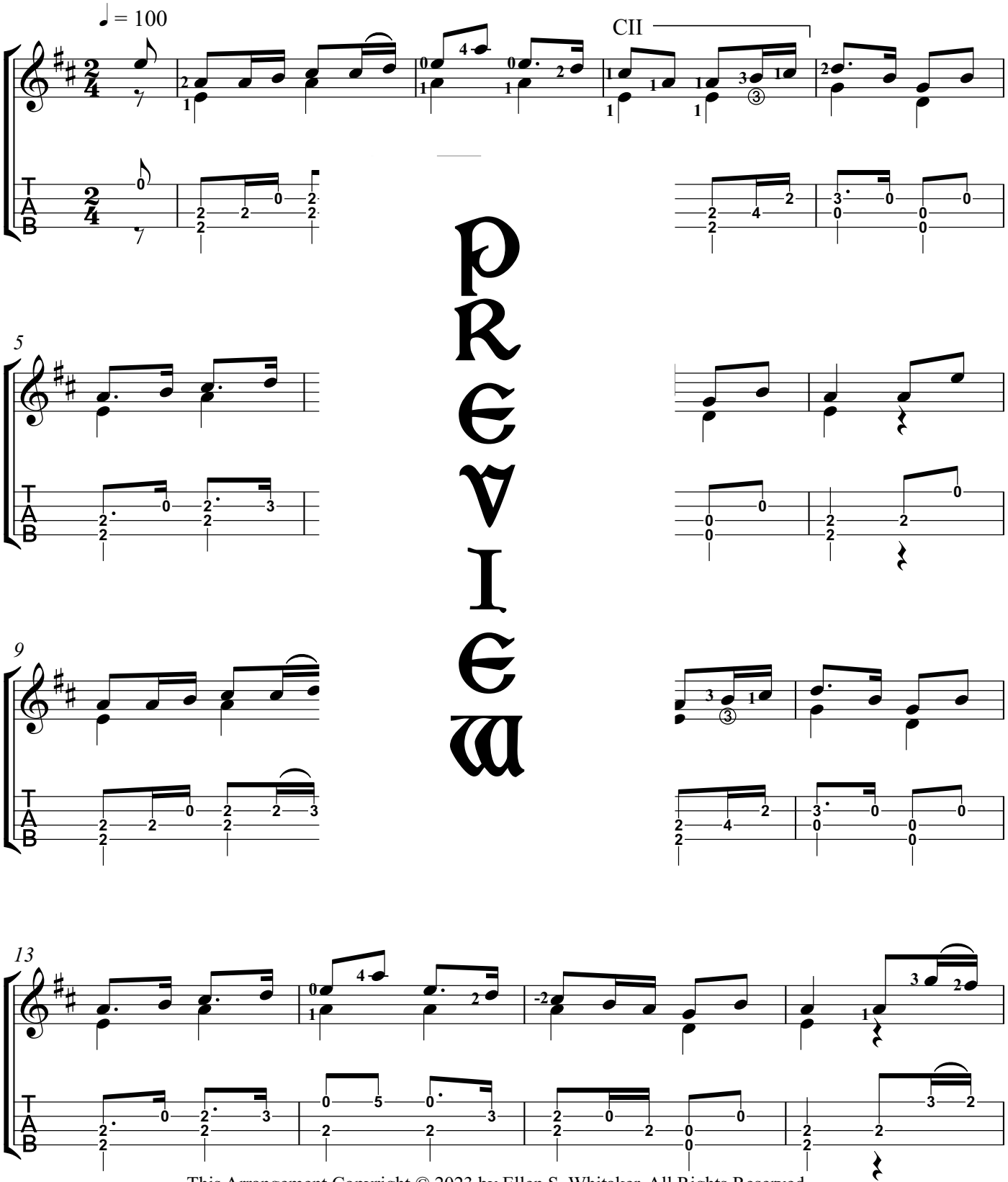
Campbell's Farewell to Redcastle

(slightly more difficult in A-Mixolydian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Scottish March



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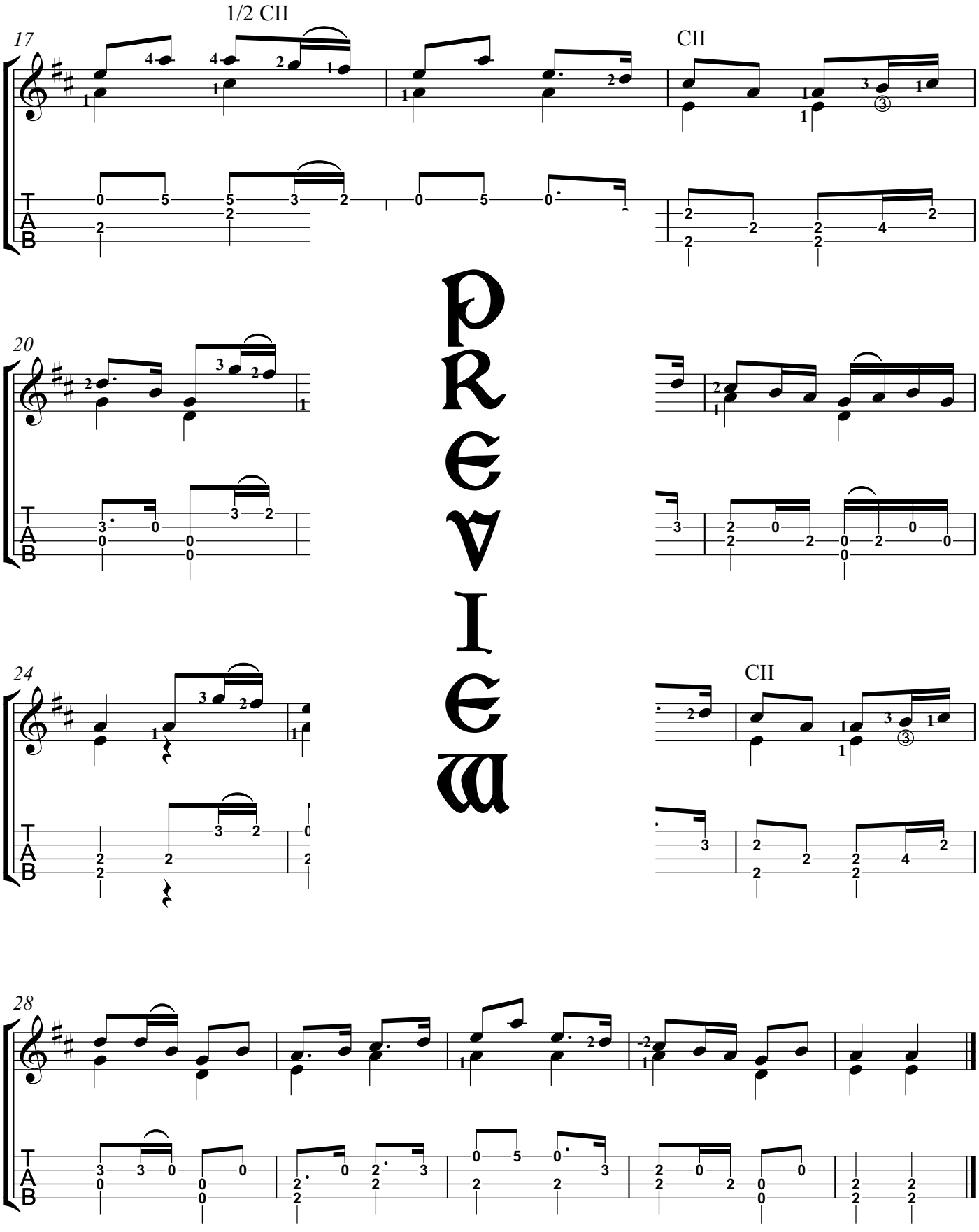

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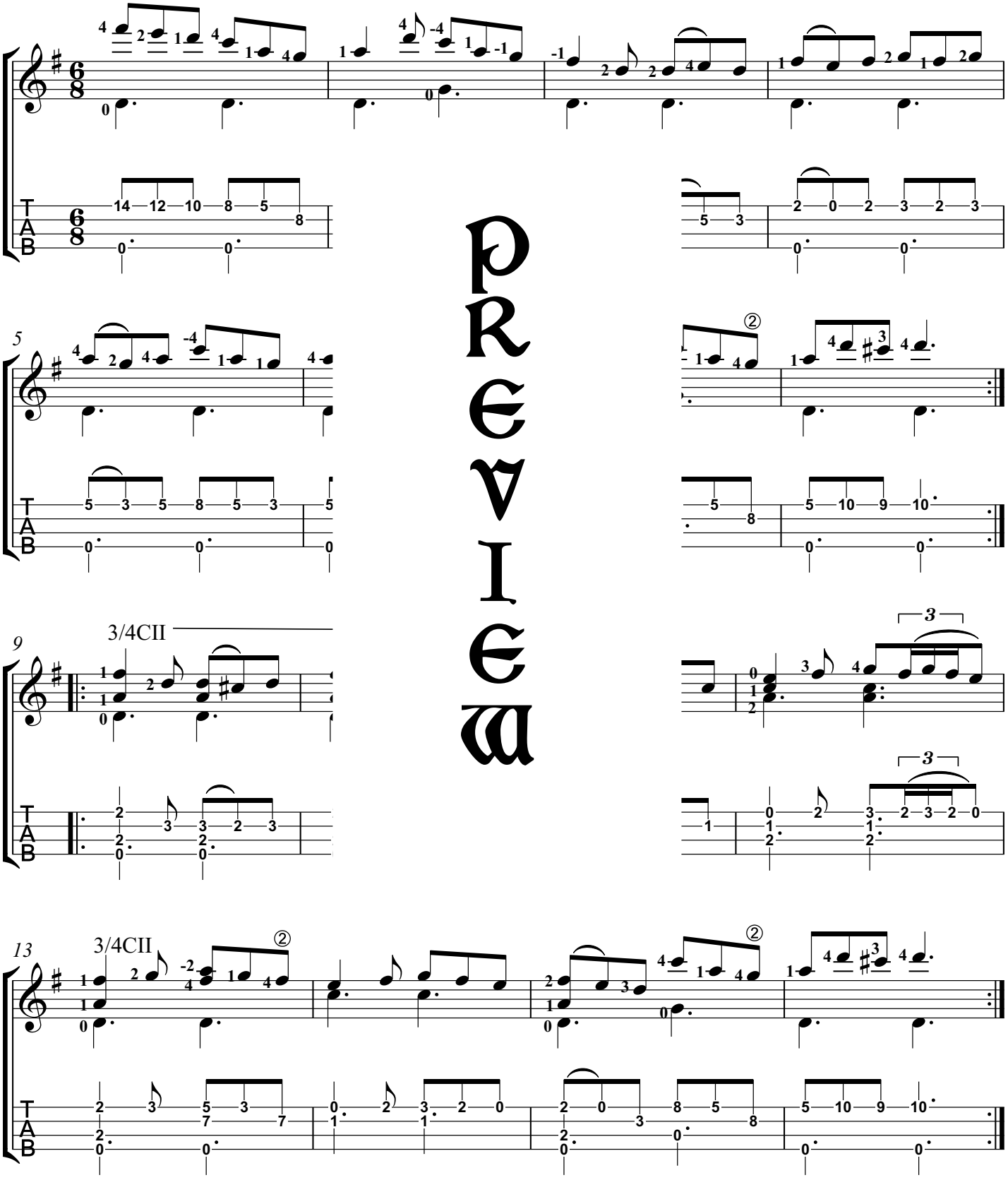
Banish Misfortune

Arranged for Baritione Ukulele
by Ellen S. Whitaker

Irish Traditional

Allegro



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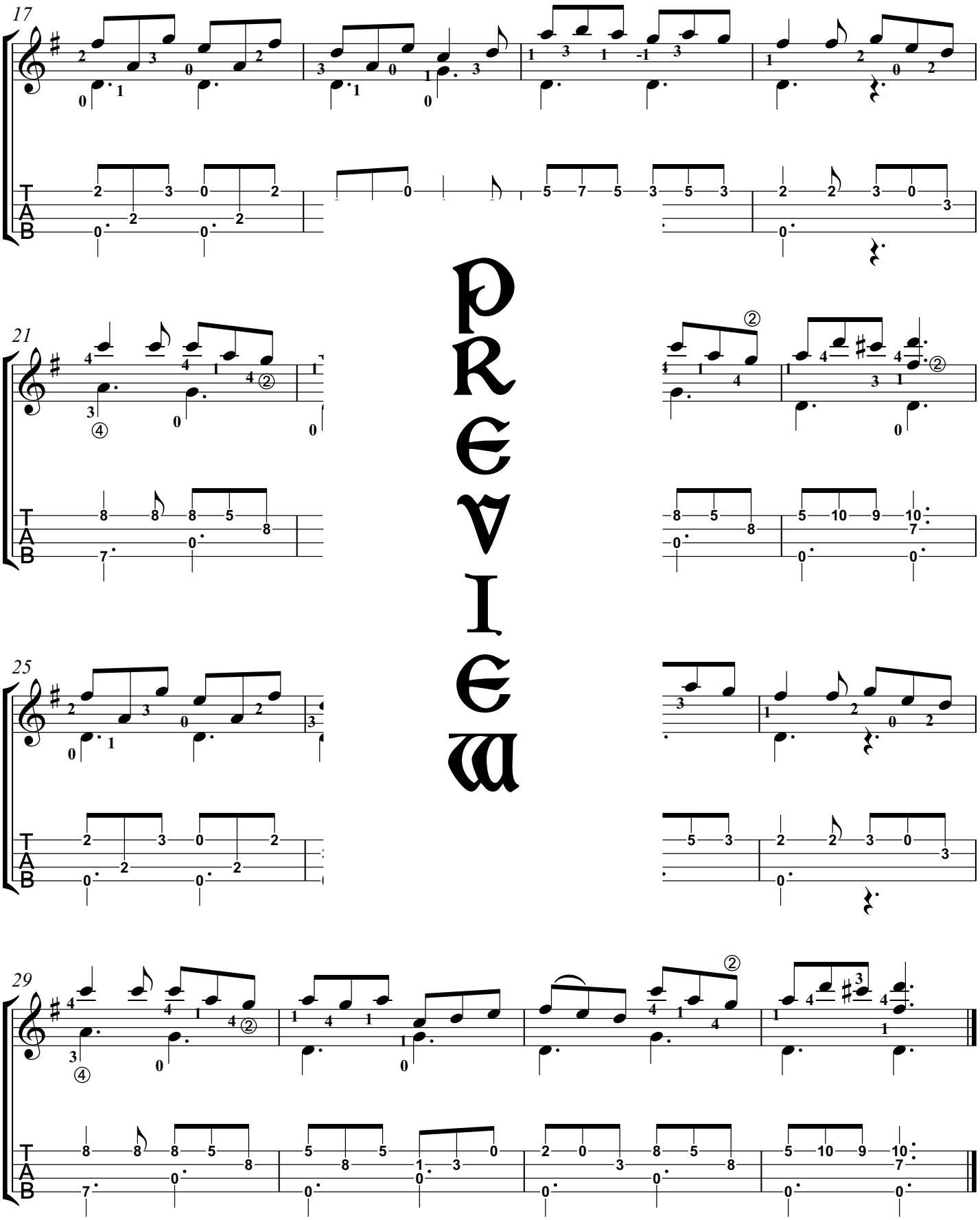
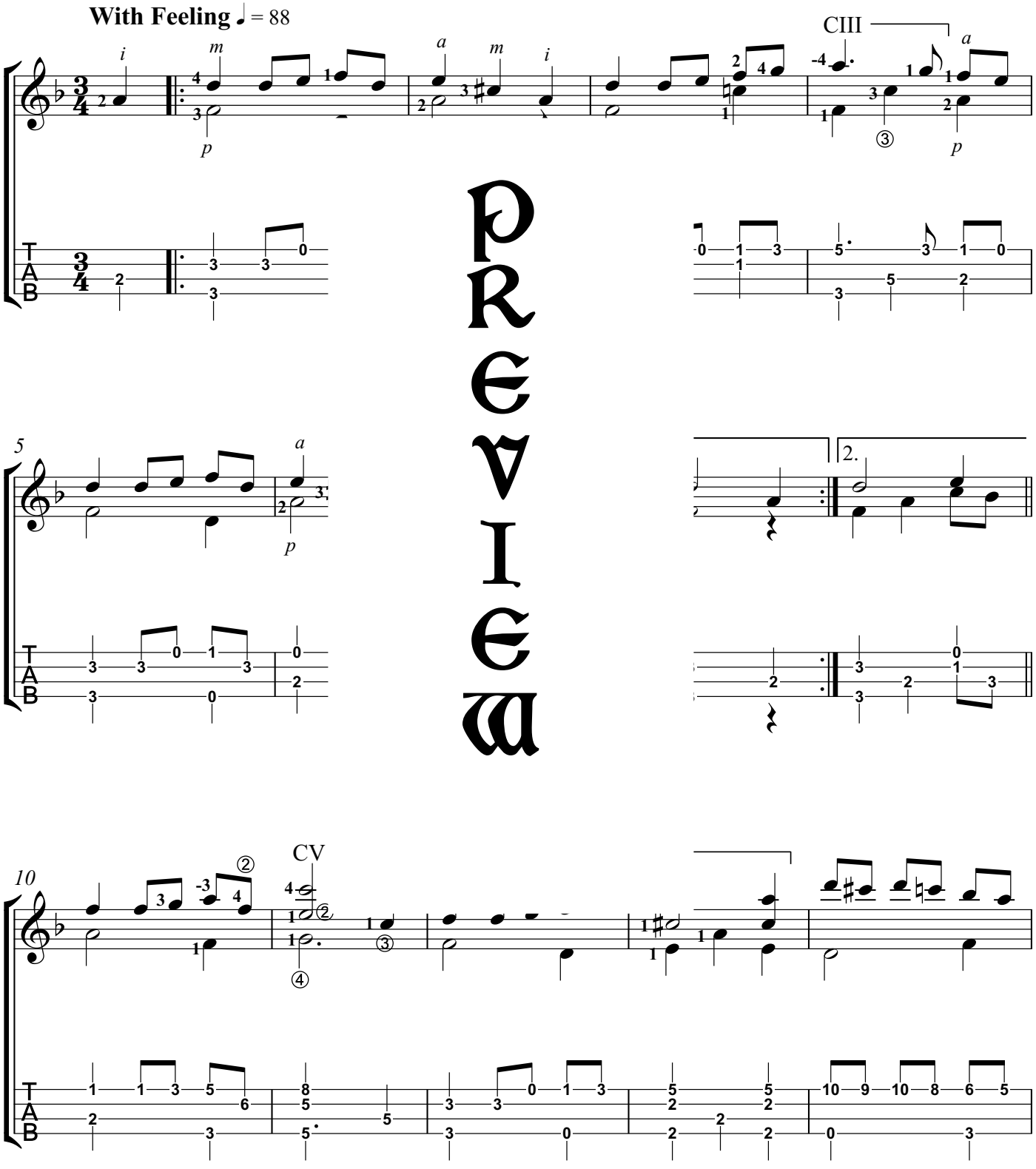


PREVIEW

Glwysen

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Edward Jones
(1752-1824)



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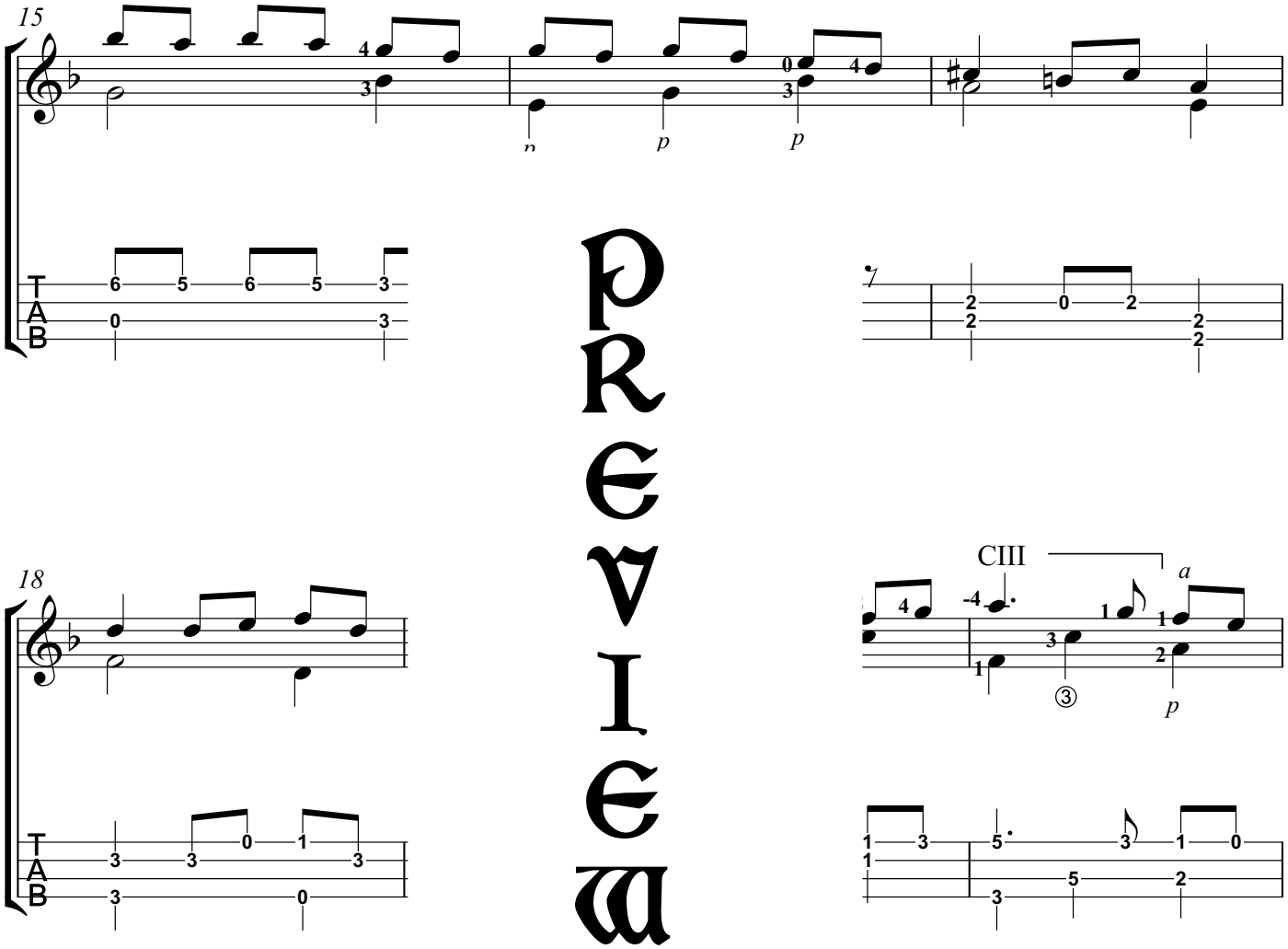
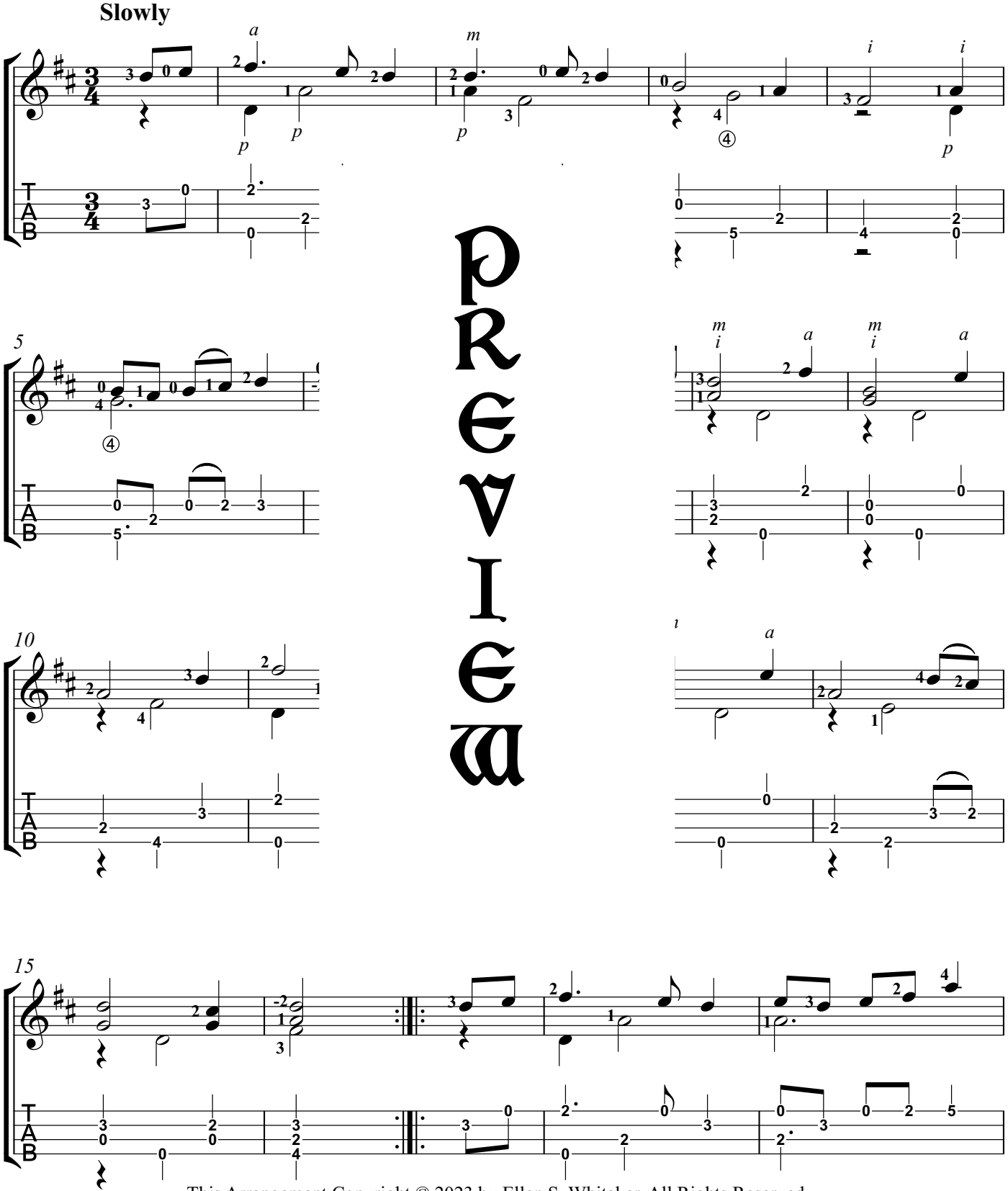


PREVIEW

Si Bheag, Si Mhor

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Celtic Traditional



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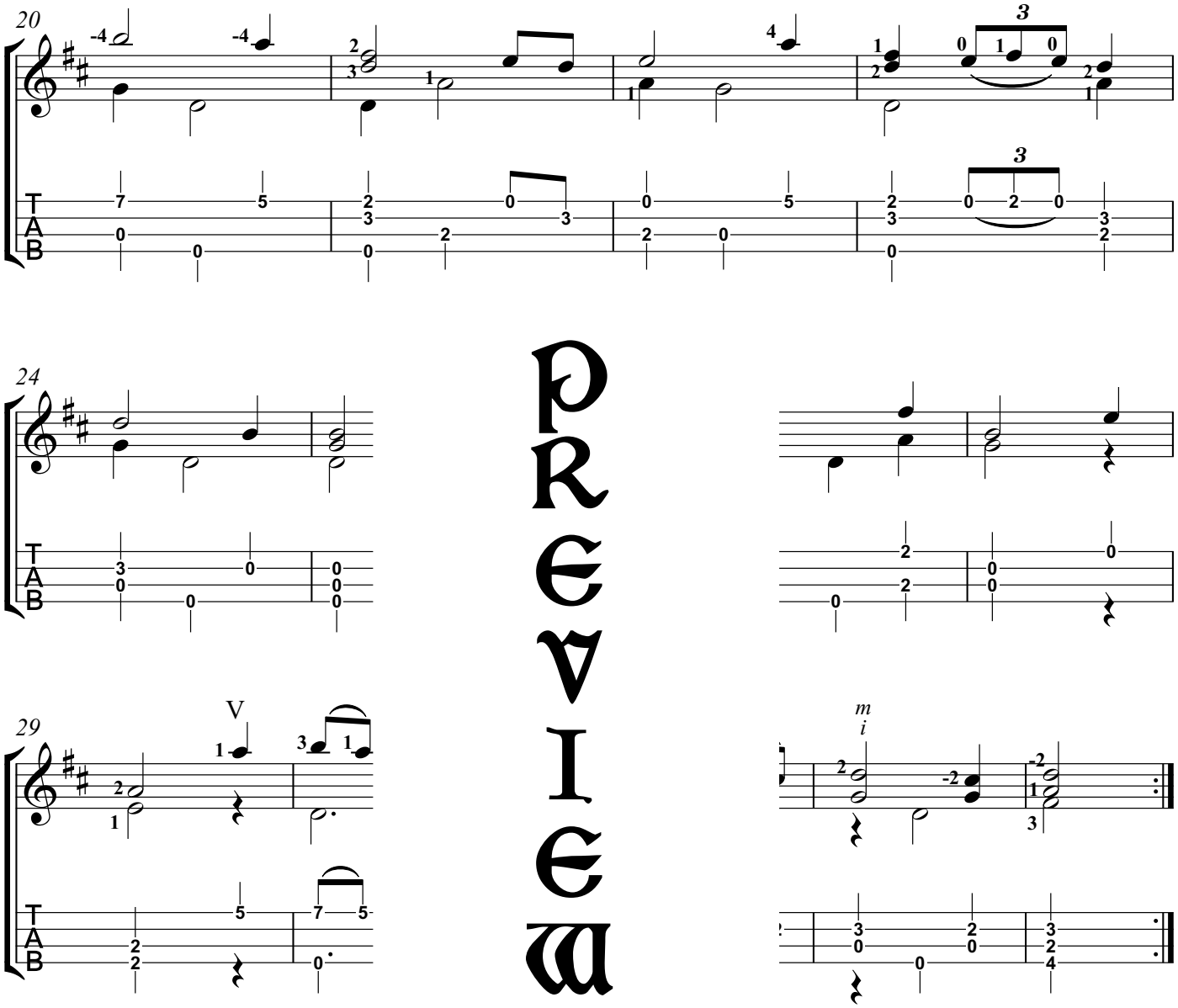

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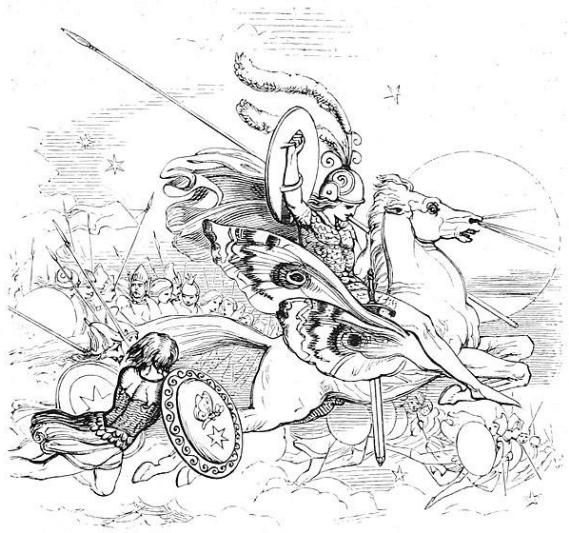


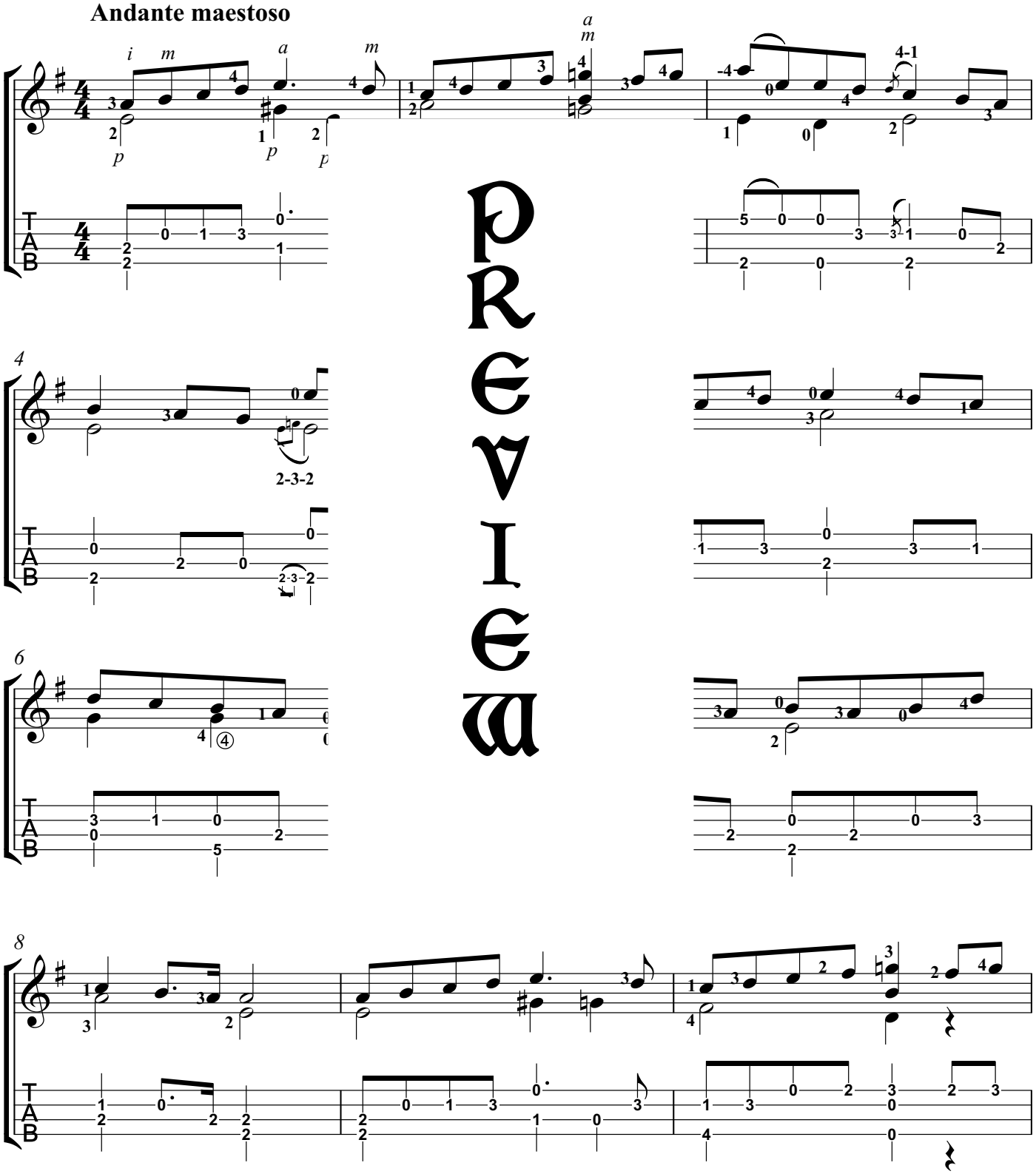
The Lamentation of Owen O'Neill

(in A Dorian)

Editied and Arranged for Baritone Ukulele
by Ellen S. Whitaker

Turlough O'Carolan

Andante maestoso



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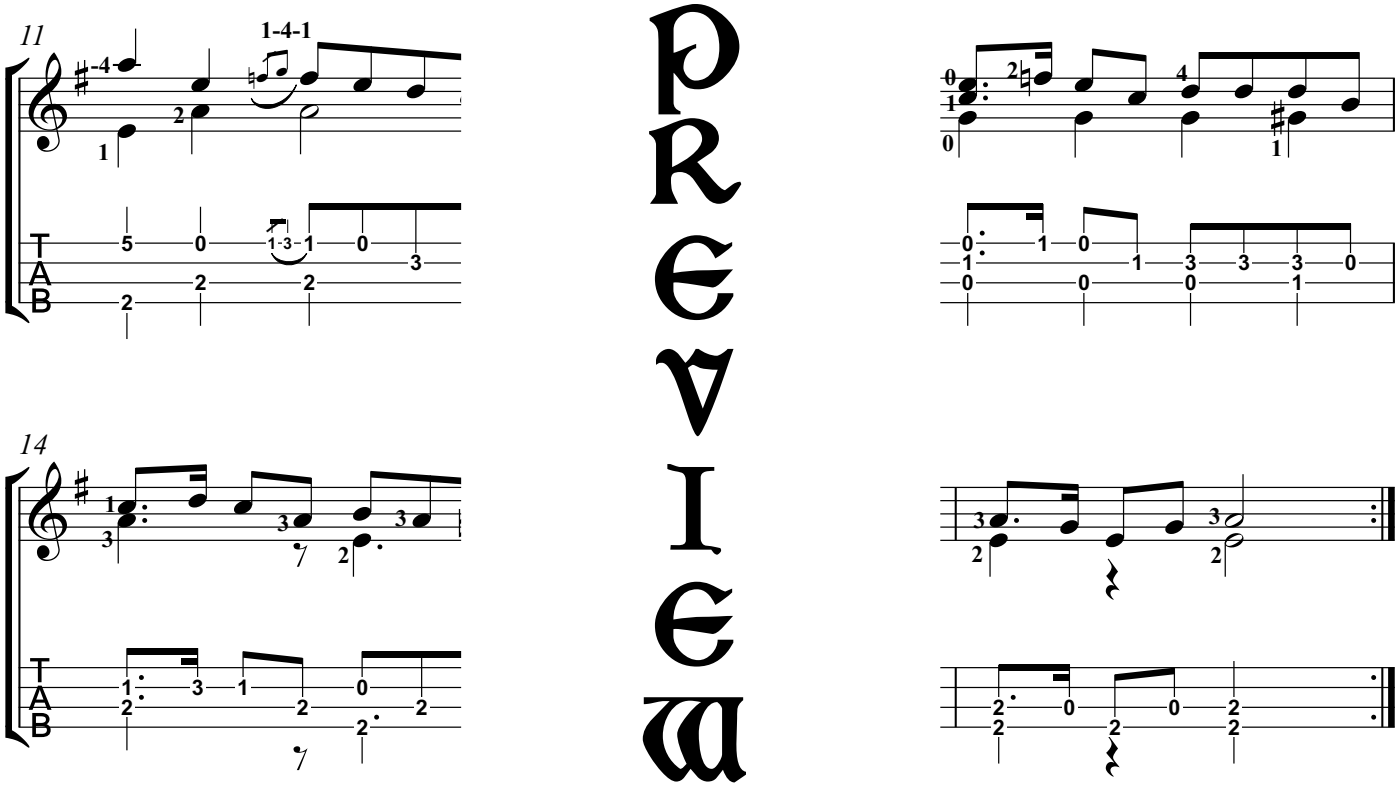
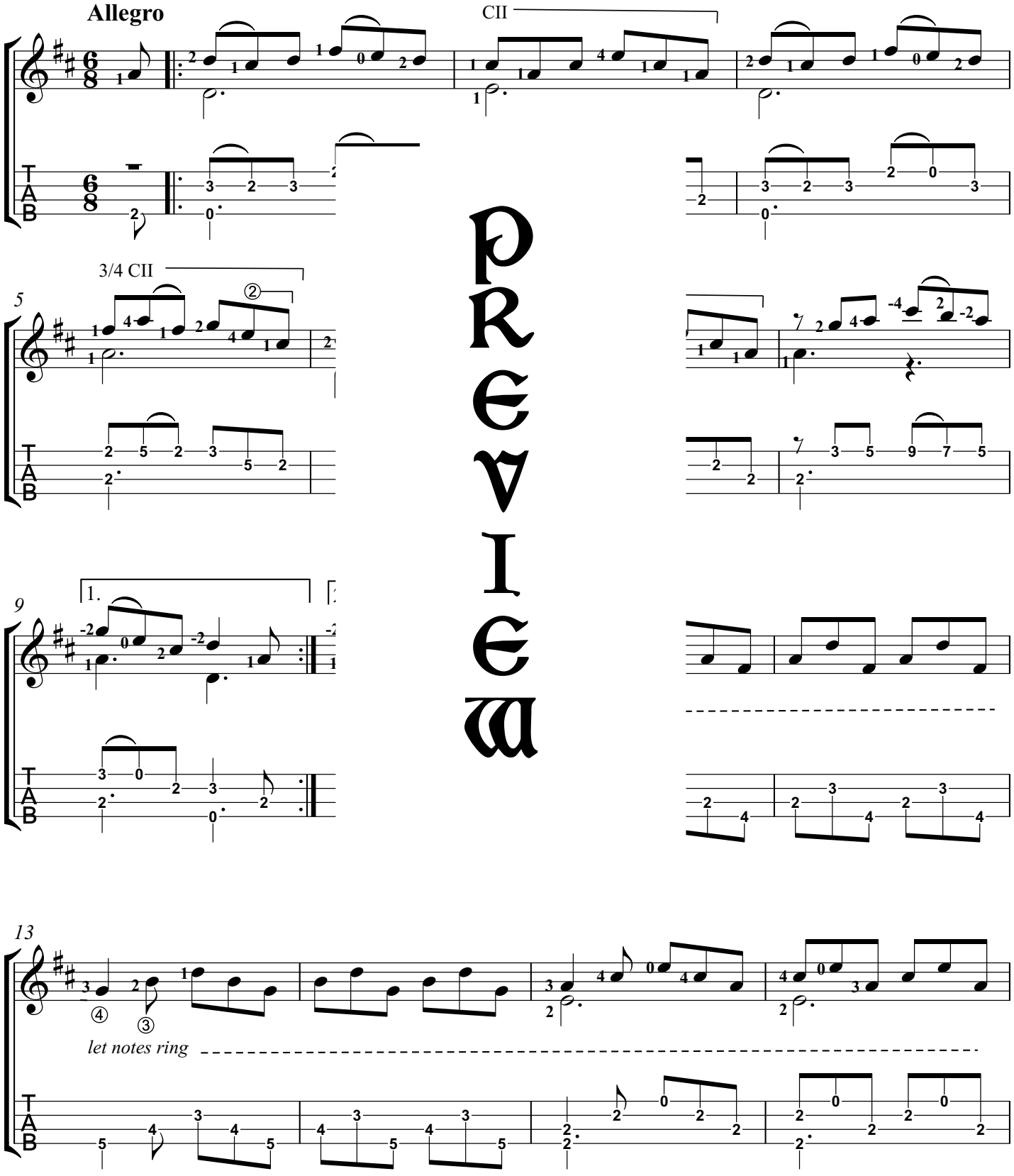


PREVIEW

Father Kelly's Jig

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Celtic Traditional



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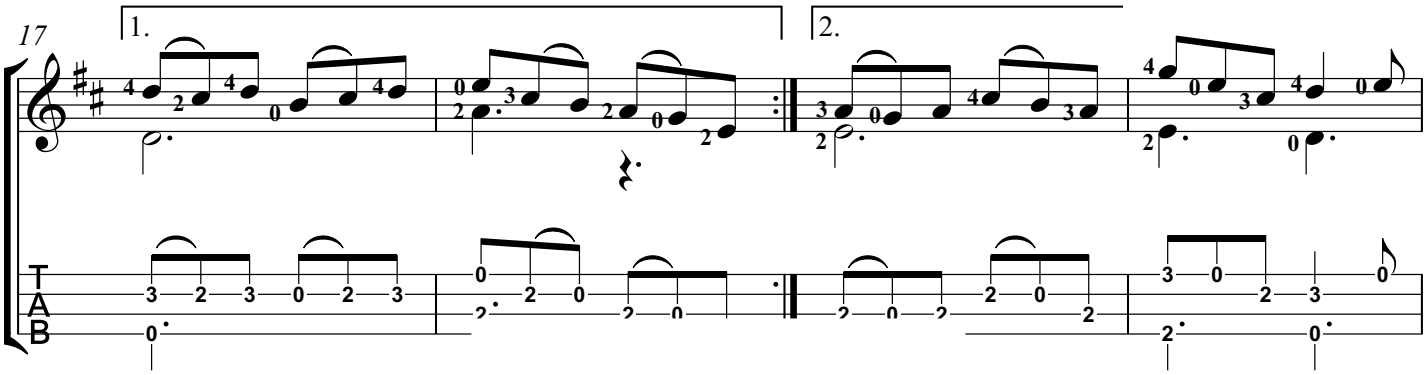

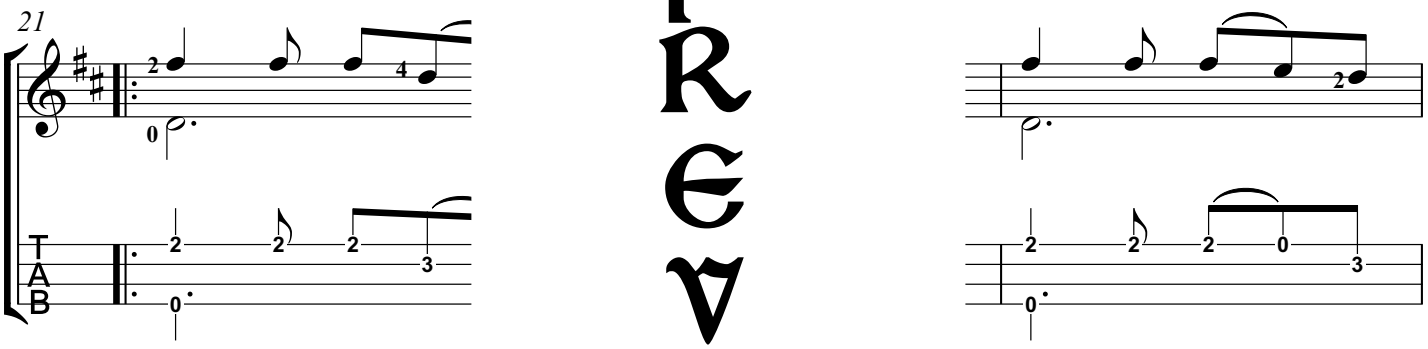

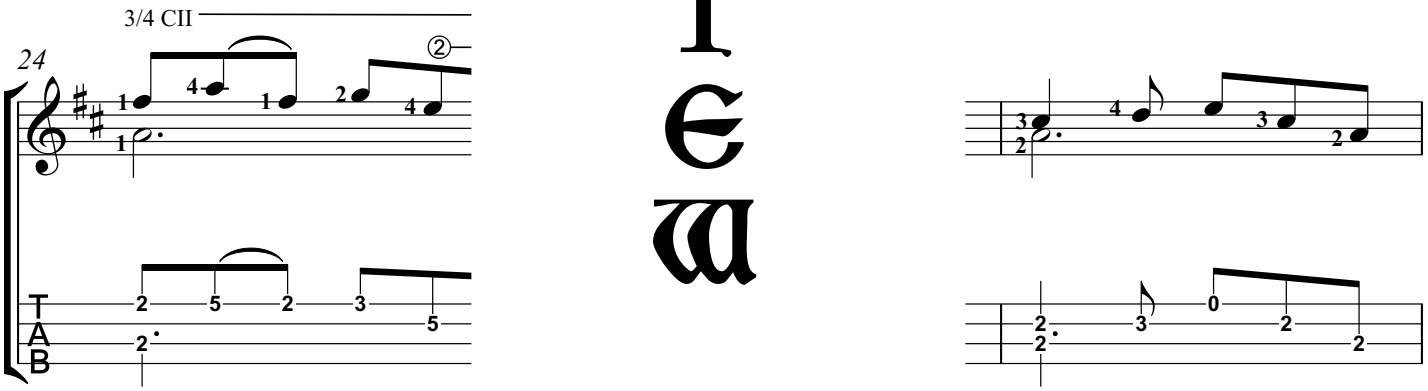

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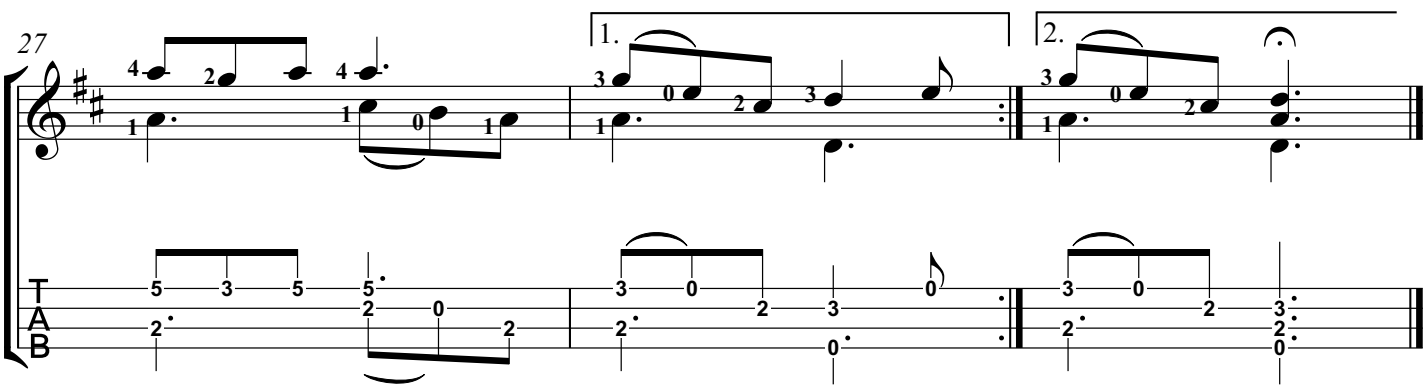
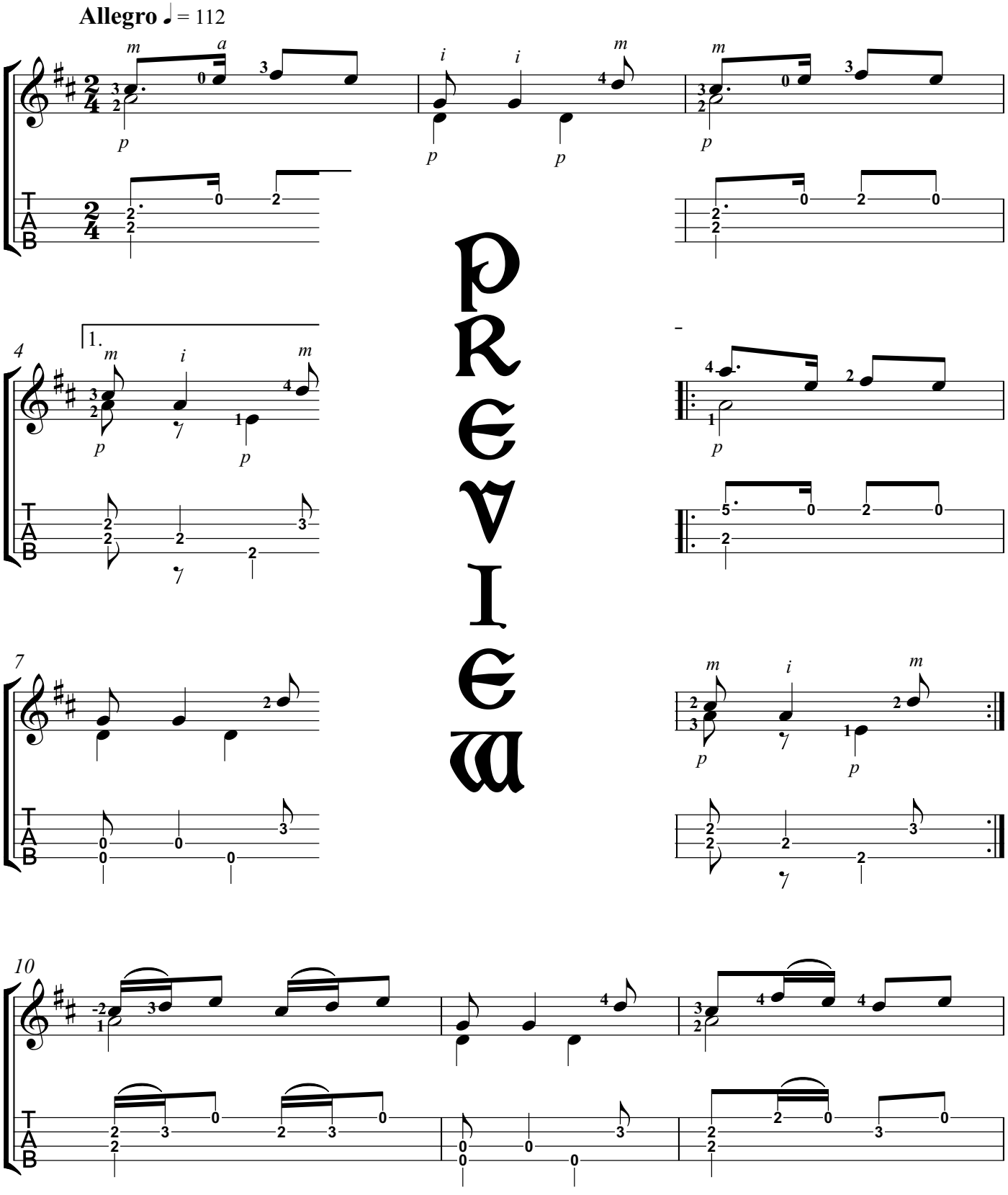


Corne Yards
(in A Mixolydian)

Edited and Arranged for Baritone Ukulele
by Ellen S. Whitaker

Irish Traditional



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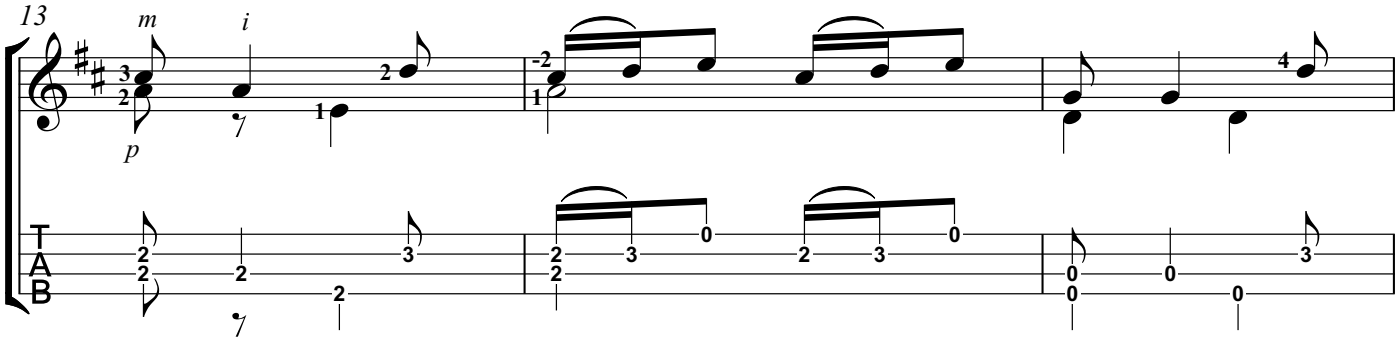
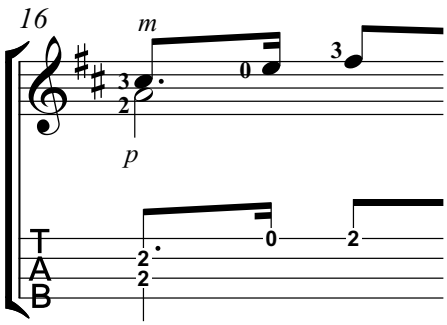
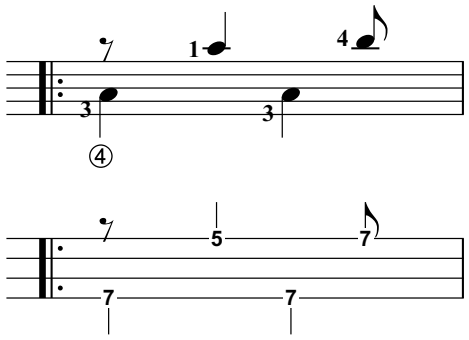
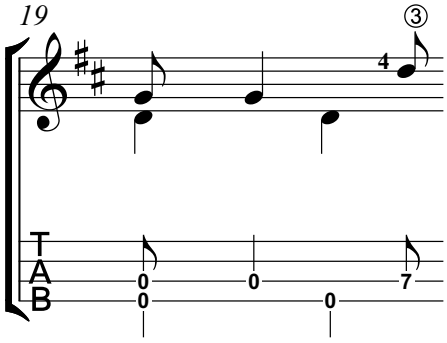
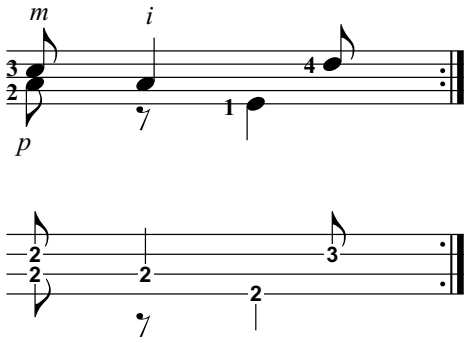


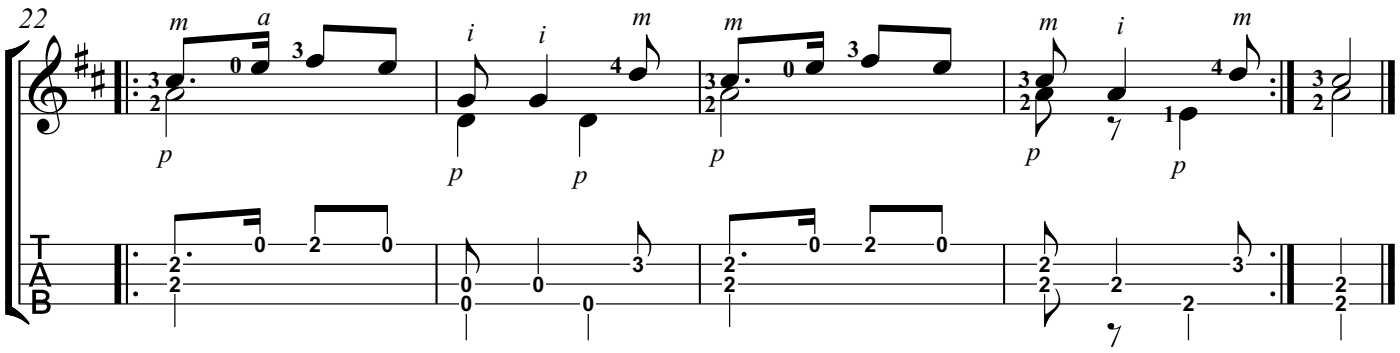




PREVIEW



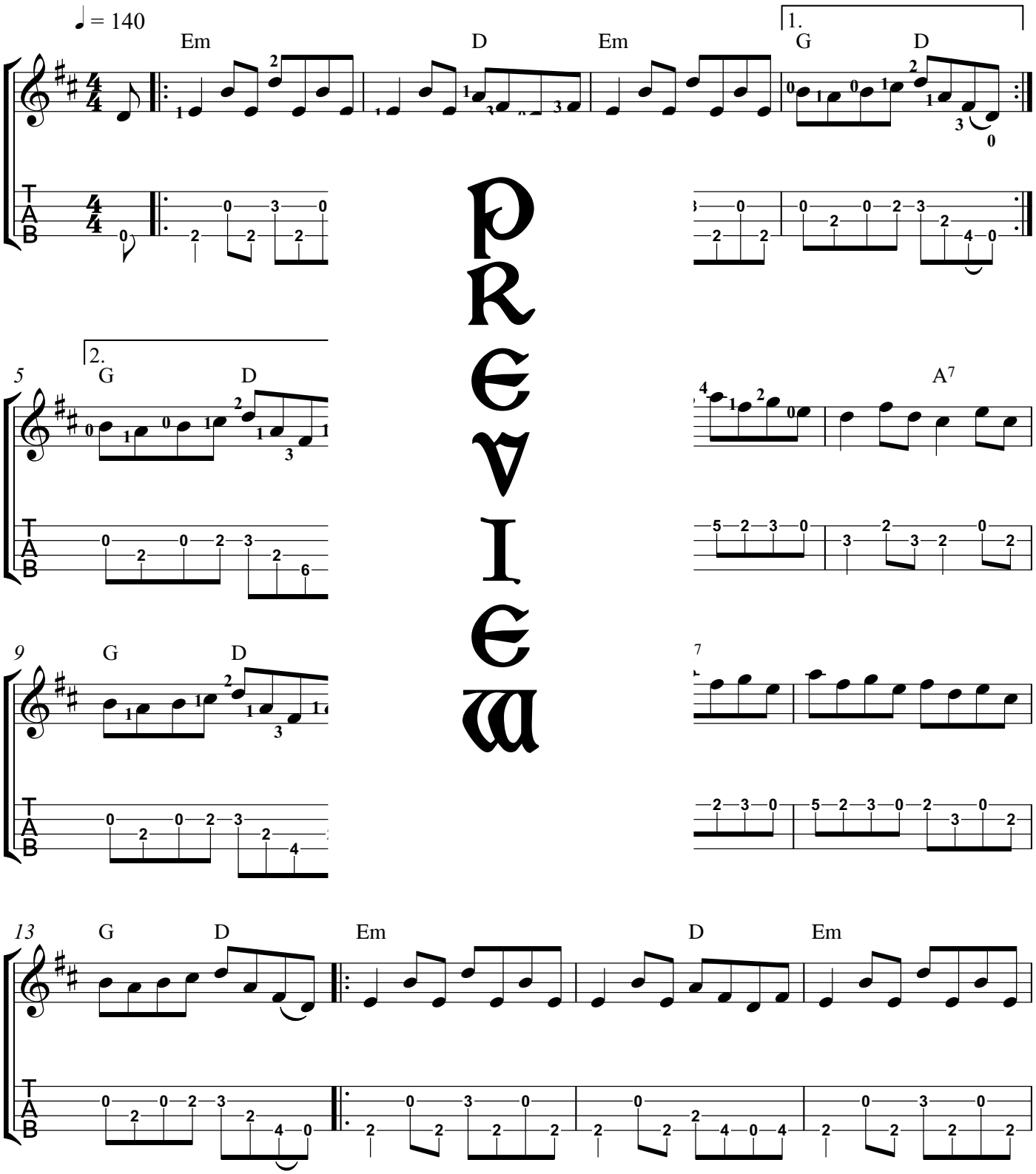




Drowsy Maggie

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Reel



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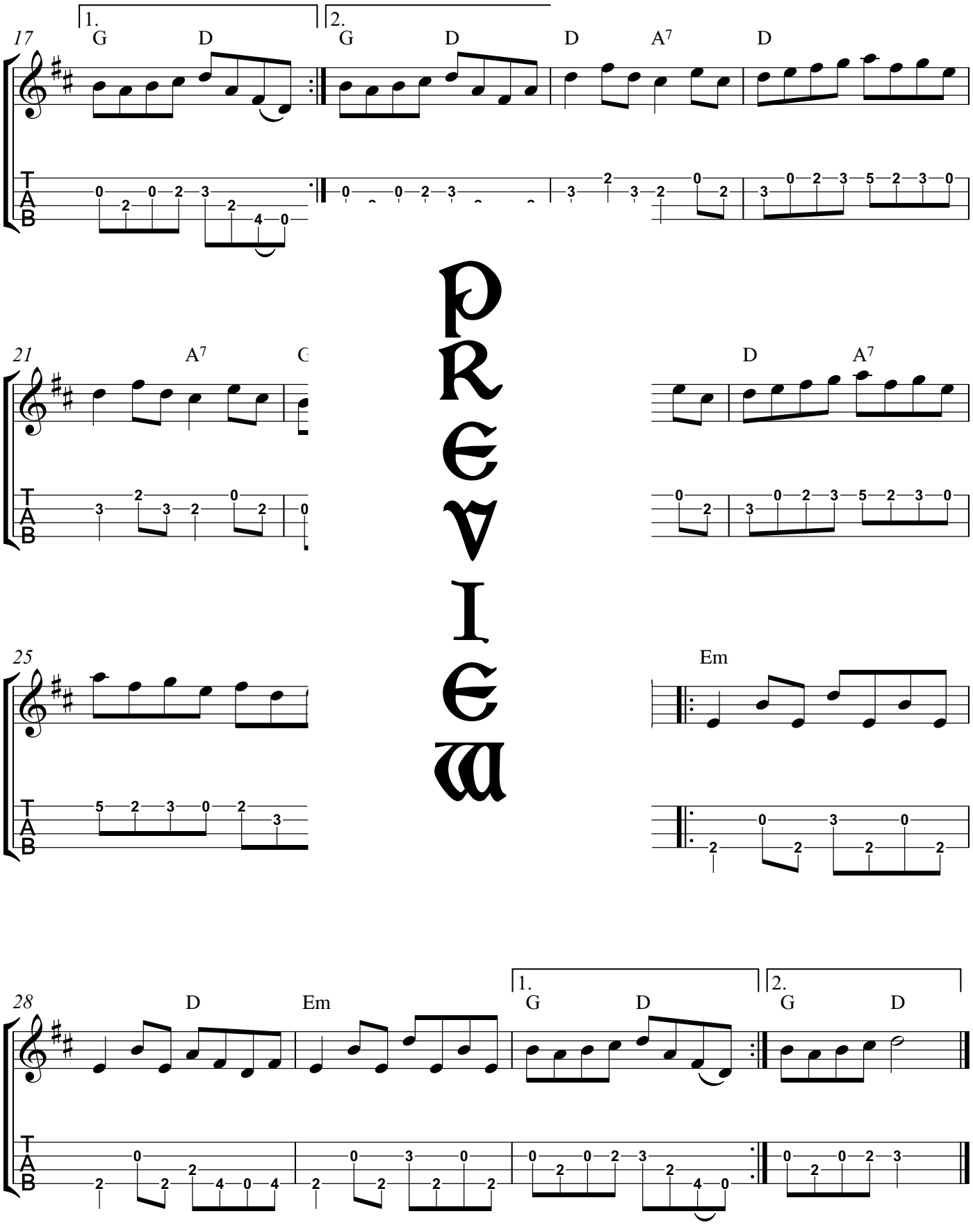
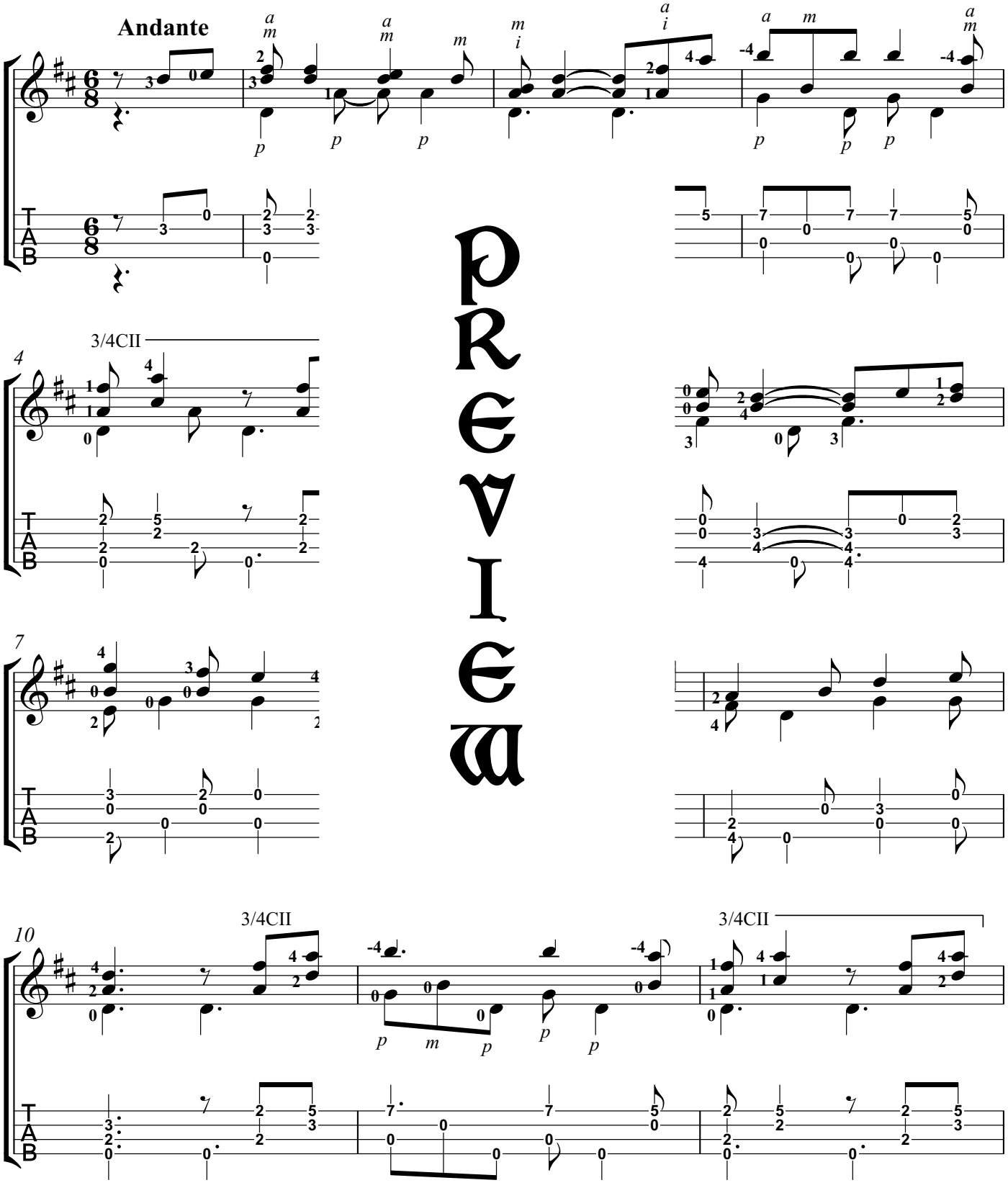


PREVIEW

Wild Mountain Thyme

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Scottish Traditional



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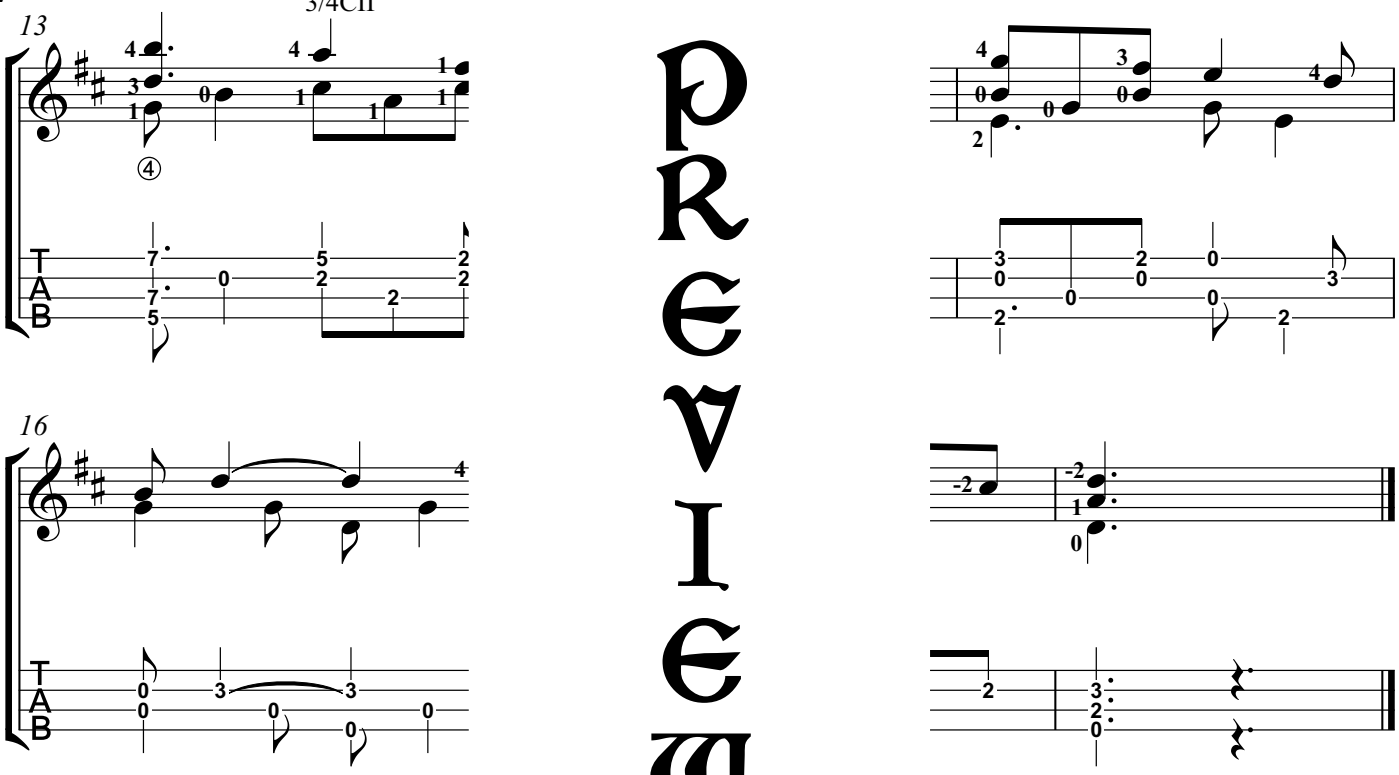
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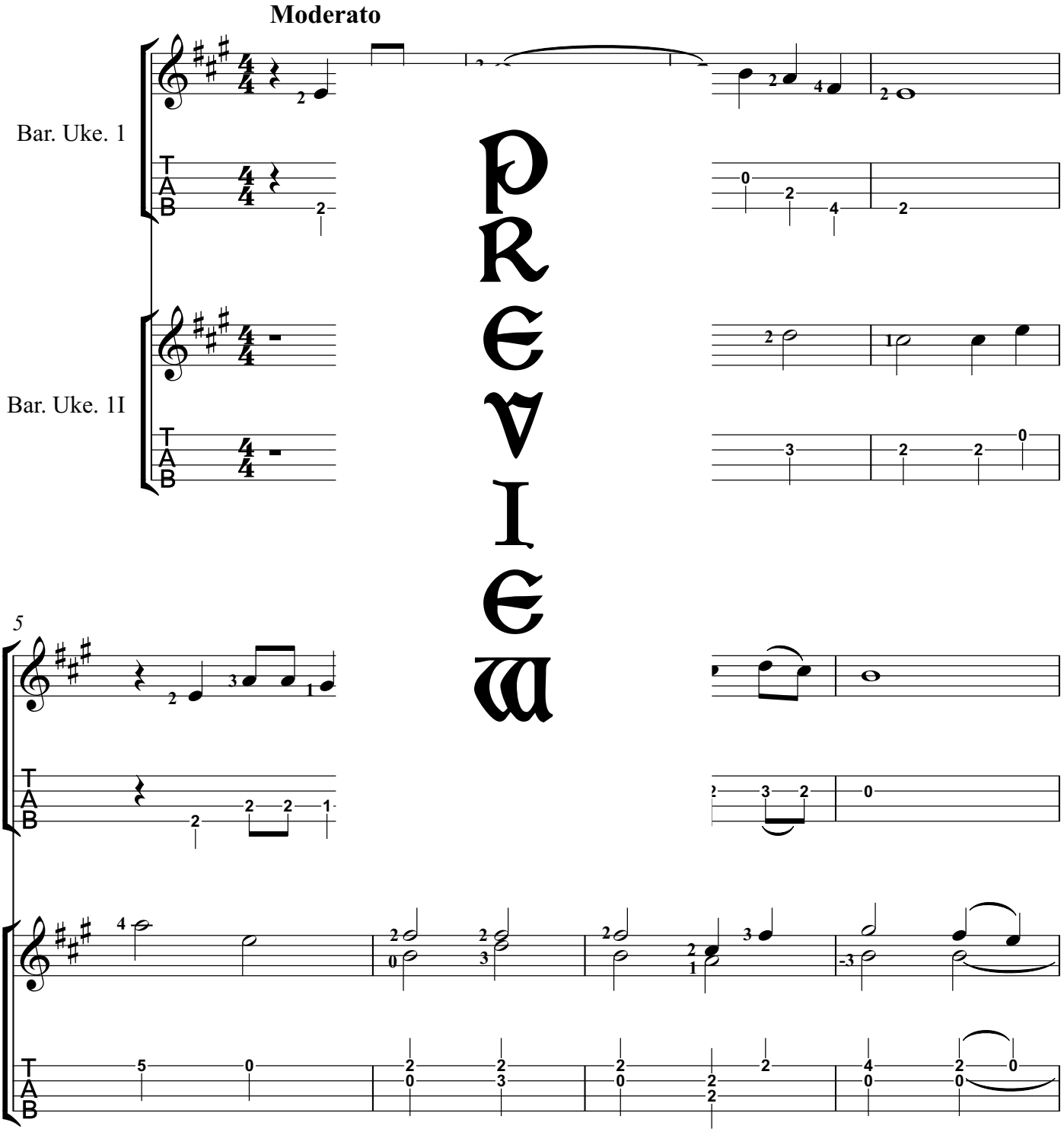
PREVIEW

The Water is Wide
(Duet, Full Score)

Arranged for Two Baritone Ukuleles
(or guitar and baritione ukulele)
by Ellen S. Whitaker

Traditional Scottish



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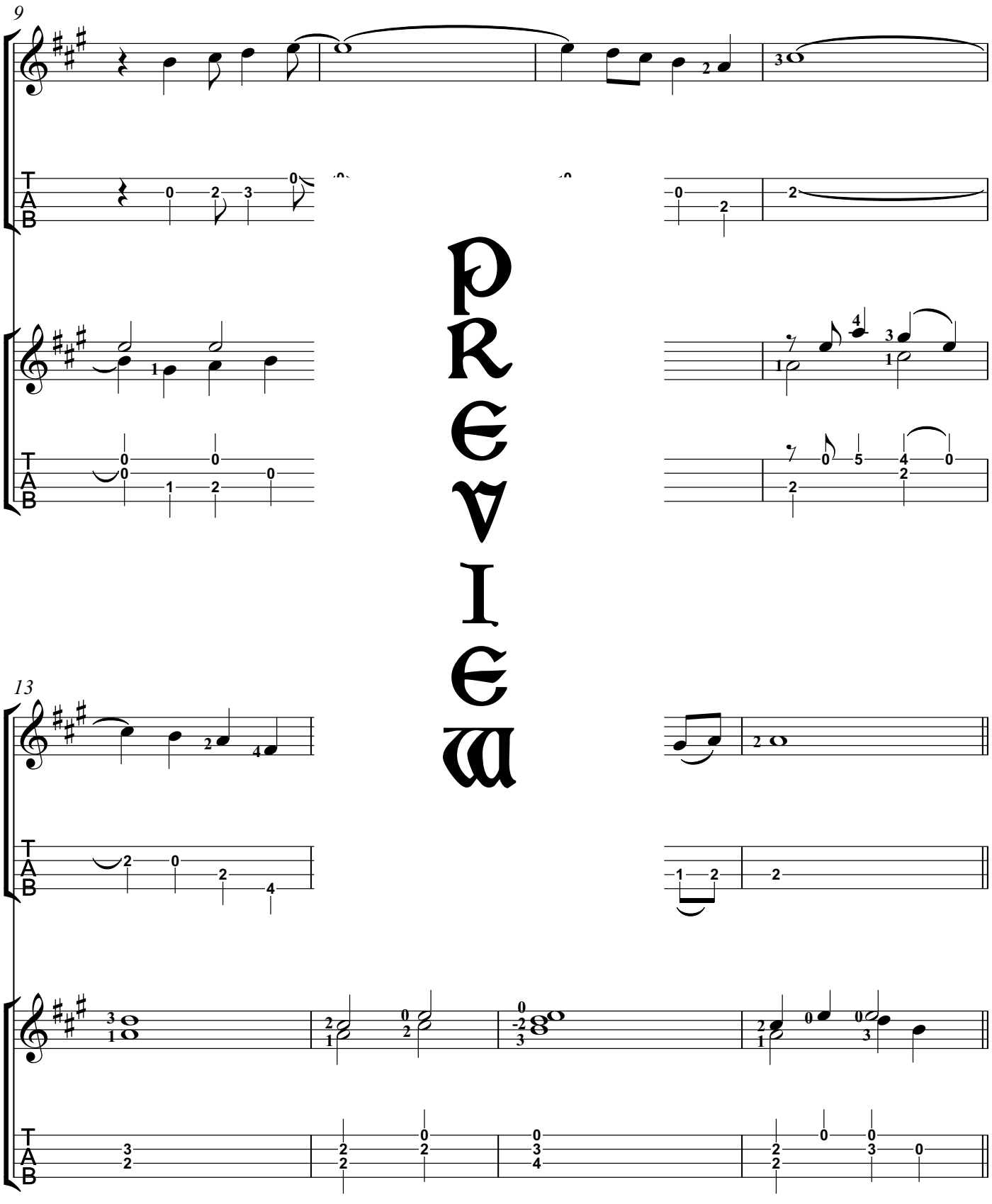

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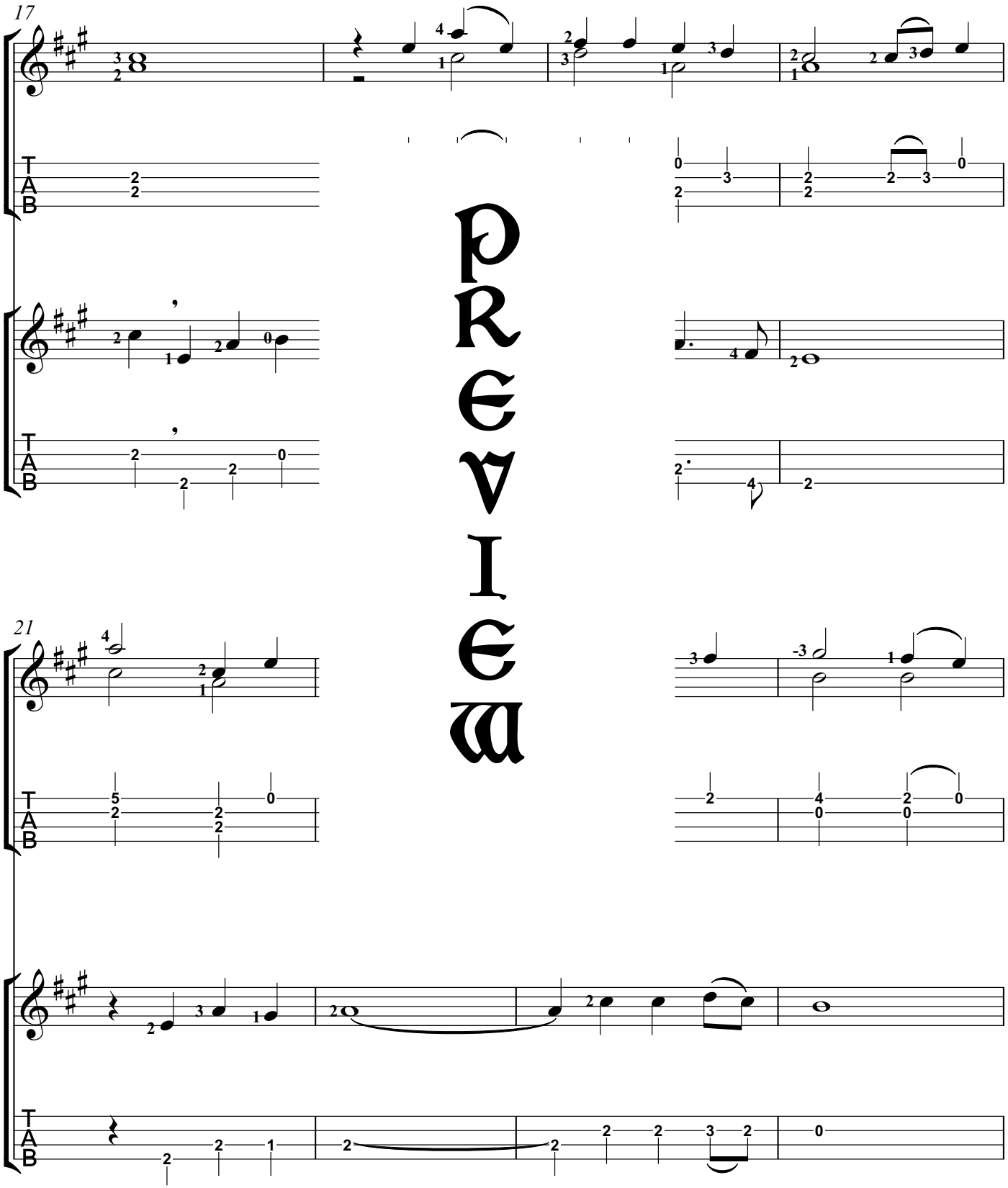

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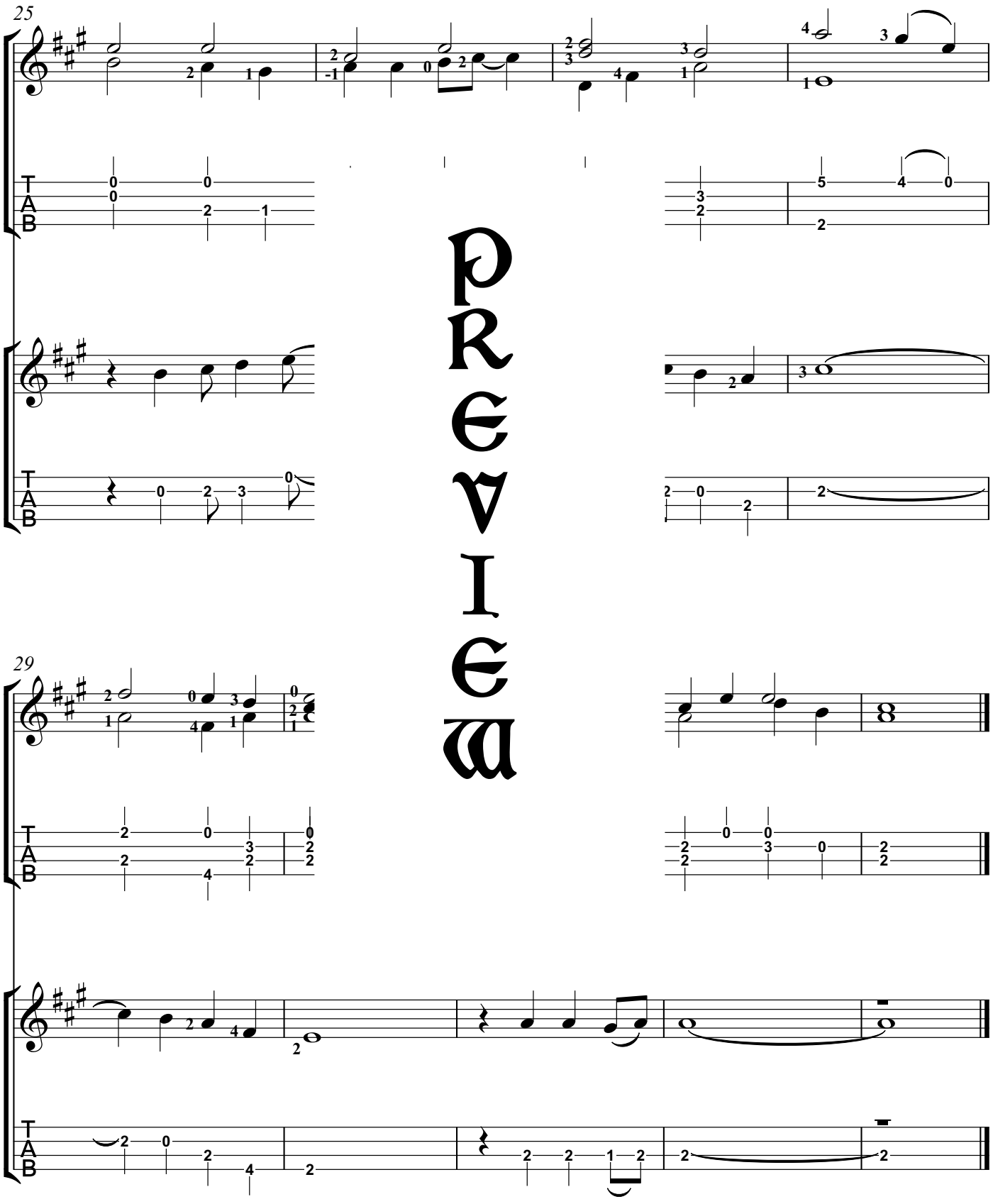

PREVIEW

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 can be previewed at the author's website and include:

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

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.

Author's website: EllenWhitakerGuitar.com