

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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* From *Only Easy Music for Baritone Ukulele*

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

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



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

fingerings 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

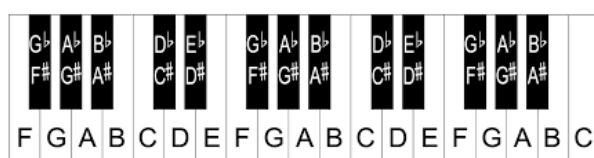
You will notice that many of the pieces in this book are in major keys. You will also notice that some pieces have a key signature that does not seem to match the key the piece is written in. These are modal pieces, based on scales other than those we are most familiar with (the major scale and the melodic 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.
<i>Allegro</i>	Quick. lively, bright
<i>Andante</i>	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.
<i>ff, f, mf, mp, p, pp</i>	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.
<i>Maestoso</i>	Majestic
<i>Moderato</i>	Moderate tempo
Mixolydian	See “A Brief Music Theory Lesson” on page vi.
<i>p, i, m, a</i>	Right hand finger indications. Thumb, index, middle, and ring fingers, respectively.

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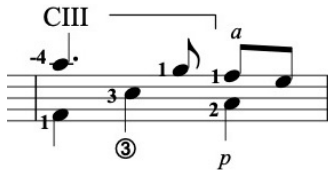
Ritardando. Hold back, gradually diminishing in speed.

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.



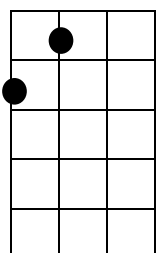


frequently Used Chords

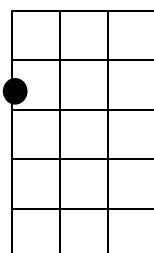
Baritone Ukulele



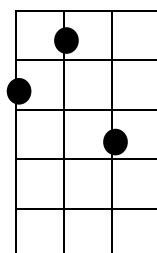
E



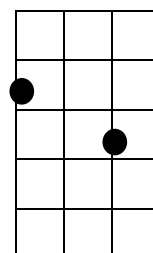
E_m



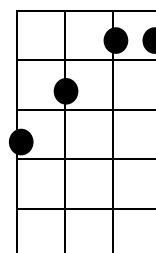
E7



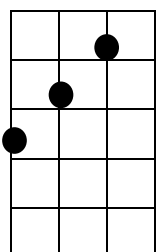
E_m7



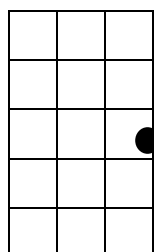
f



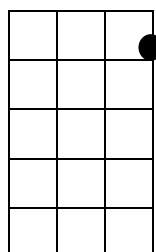
fM7



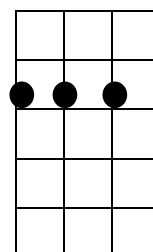
G



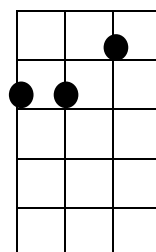
G7



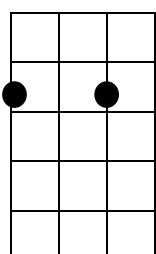
A



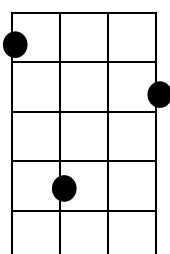
A_m



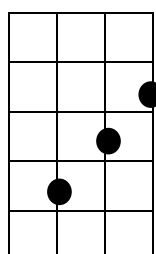
A7



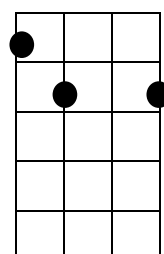
B



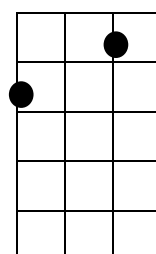
B_m



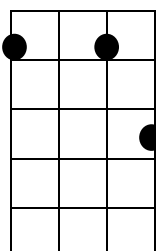
B7



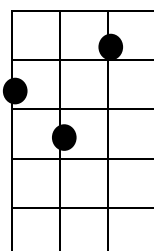
C



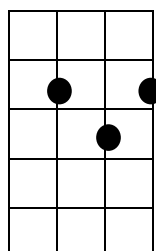
C_m



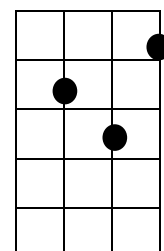
C7



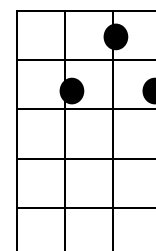
D



D_m



D7



Irish Washerwoman

Arranged for Baritone Ukulele
by Ellen S. Whiaker

Irish Traditional Jig

Allegro

First system of music (measures 1-3). The treble staff shows a melody in G major, 6/8 time, with fingerings *m* and *i*. The baritone ukulele staff shows the corresponding fretboard positions. A large, stylized "PREVIEW" watermark is centered over the page.

Second system of music (measures 4-5). The treble staff shows a melody in D7, with fingerings 1, 2, and 0. The baritone ukulele staff shows the corresponding fretboard positions.

Continuation of the first system (measures 3-4). The treble staff shows a melody with a triplet and fingerings 3, 1, 0. The baritone ukulele staff shows the corresponding fretboard positions.

Continuation of the second system (measures 5-6). The treble staff shows a melody with fingerings *m*, *i*, *m*, and *i*. The baritone ukulele staff shows the corresponding fretboard positions.

Third system of music (measures 6-7). The treble staff shows a melody in G, with fingerings 1, 2, and 0. The baritone ukulele staff shows the corresponding fretboard positions.

Continuation of the third system (measures 7-8). The treble staff shows a melody with fingerings 1, 5, 3, and 1. The baritone ukulele staff shows the corresponding fretboard positions.

Continuation of the third system (measures 8-9). The treble staff shows a melody with fingerings 1, 2, and 0. The baritone ukulele staff shows the corresponding fretboard positions.

Continuation of the third system (measures 9-10). The treble staff shows a melody with fingerings 0, 3, 1, and 0. The baritone ukulele staff shows the corresponding fretboard positions.

Fourth system of music (measures 11-13). The treble staff shows a melody in C, with fingerings 1, 0, 1, 2, 3, 1, 0, 0, 0, and 0. The baritone ukulele staff shows the corresponding fretboard positions.

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The Minstrel Boy

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Tune: Medieval Irish Air
Words: Thomas Moore

Moderato ♩ = 100

G C G C Em G D7 G

The Min - strel boy t death you will find him. His

TAB 4/4 0 0 2 1 0

5 C

fa - ther's sword he has

TAB 0 2 1 0 2 0

9 Em C

Land of song, said the

TAB 3 2 0 2 3

13 C G C Em G D7 G

sword at least thy.... rights shall guard. One faith - full harp shall praise thee.

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

P
R
E
V
I
E
W

0 1 3 0 2 0 0

G D7 G

slung.... be - hind him.

0 1 3 0 2 0

G C D7 G

world be - tray..... thee, one

0 3 0 2 3 3

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Loch Lomond

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Scottish Traditional

Andante

Measures 1-3 of the song. The treble clef staff shows a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a half note G4, followed by a half note A4, and then a quarter note G4. A repeat sign follows. The bass clef staff shows a 4/4 time signature and a key signature of two sharps. The bass line begins with a half note G2, followed by a half note A2, and then a quarter note G2. The right hand (RH) part shows a melody starting with a half note G4, followed by a half note A4, and then a quarter note G4. The left hand (LH) part shows a bass line starting with a half note G2, followed by a half note A2, and then a quarter note G2.

Measures 4-5 of the song. The treble clef staff shows a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a half note G4, followed by a half note A4, and then a quarter note G4. The bass clef staff shows a 4/4 time signature and a key signature of two sharps. The bass line begins with a half note G2, followed by a half note A2, and then a quarter note G2.

Measures 6-7 of the song. The treble clef staff shows a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a half note G4, followed by a half note A4, and then a quarter note G4. The bass clef staff shows a 4/4 time signature and a key signature of two sharps. The bass line begins with a half note G2, followed by a half note A2, and then a quarter note G2.

Measures 8-10 of the song. The treble clef staff shows a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a half note G4, followed by a half note A4, and then a quarter note G4. The bass clef staff shows a 4/4 time signature and a key signature of two sharps. The bass line begins with a half note G2, followed by a half note A2, and then a quarter note G2.

P
R
E
V
I
E
W

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Scotland The Brave

(Second position throughout)

Arranged For Baritone Ukulele
by Ellen S. Whitaker

Scottish Traditional

♩ = 112

**P
R
E
V
I
E
W**

The image displays a musical score for the song "Scotland The Brave" on a baritone ukulele. The score is presented in a preview format, with the word "PREVIEW" written vertically in large, stylized letters across the center. The music is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 112 beats per minute. The score includes measures 1 through 7, each with a treble staff and a corresponding tablature staff. Measure 1 is marked with a 'D' chord. Measure 2 is marked with a 'G' chord. Measure 3 is marked with a 'D' chord. Measure 4 is marked with a '2.' and an 'A7' chord. Measure 5 is marked with a 'D' chord. Measure 6 is marked with a 'D' chord. Measure 7 is marked with a 'D' chord and an 'A7' chord. The tablature staves use numbers 0-4 to indicate fret positions. The score is arranged for baritone ukulele, with the treble staff and tablature staff grouped together for each measure.

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9 D A⁷

11

PREVIEW

A⁷ D



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

Slowly

C

4 C

Em D

8 D7 C

2 12 C G Am C G

'Tis you, 'tis you must go, and I must bide.

16 D7 G Bm

But come ye

G

the mea - dow

20 D7

Or when the

G Am

white with snow.

24 D7

'Tis I'll be

G Em

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

Moderato ♩ = 96

Measures 1-4 of the piece. The treble staff shows a melody with notes marked *i*, *m*, *a*, *m*, *i*, *a*, *a*. The bass staff shows a baritone ukulele accompaniment with notes marked *p*, *p*, *p*, *p*. The tempo is Moderato, 96 beats per minute. The key signature is one flat (Bb).

Measures 5-8 of the piece. The treble staff shows a melody with notes marked *m*, *i*. The bass staff shows a baritone ukulele accompaniment with notes marked *p*, *p*, *p*, *p*. The tempo is Moderato, 96 beats per minute. The key signature is one flat (Bb).

Measures 9-12 of the piece. The treble staff shows a melody with notes marked *i*, *m*. The bass staff shows a baritone ukulele accompaniment with notes marked *p*, *p*, *p*, *p*. The tempo is Moderato, 96 beats per minute. The key signature is one flat (Bb).

Measures 13-16 of the piece. The treble staff shows a melody with notes marked *i*, *m*. The bass staff shows a baritone ukulele accompaniment with notes marked *p*, *p*, *p*, *p*. The tempo is Moderato, 96 beats per minute. The key signature is one flat (Bb).

PREVIEW

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Furry Day Carol

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Cornish

Allegro ♩ = 160

mf *p* *p* *p* *p* *m* *m* *a* *m*

mp *f* *mf*

f *mf*

P R E V I E W

5 9 13

f *mf*

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Ashgrove

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welch Tune

Measures 1-4 of the song. The treble staff is in 3/4 time. The baritone ukulele part is shown below. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). A repeat sign is present at the end of measure 2. A circled 4 indicates a fourth finger fingering in measure 4.

Measures 5-6. Measure 5 starts with a '5' above the staff. The baritone ukulele part continues with fingerings 1, 3, 0, 3, 1, 0.

Measures 7-8. Measure 7 starts with a '10' above the staff. Measure 8 has a 'III' above the staff. The baritone ukulele part continues with fingerings 3, 0, 6, 3, 5.

Measures 9-12. Measure 9 starts with a '14' above the staff. The baritone ukulele part continues with fingerings 0, 1, 3, 0, 1, 0, 3, 1, 0, 3, 2, 3, 0, 0.

P
R
E
V
I
E
W

Measures 13-14. Measure 13 has a '2.' above the staff. The baritone ukulele part continues with fingerings 0, 3, 1, 0, 0, 5.

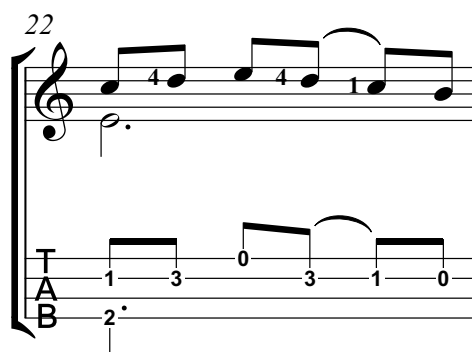
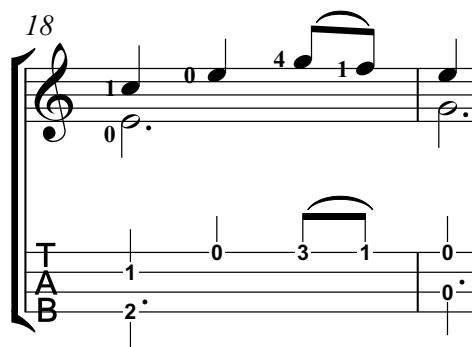
Measures 15-16. Measure 15 has a '2.' above the staff. The baritone ukulele part continues with fingerings 1, 0, 1, 0, 1.

Measures 17-18. Measure 17 has a '1' above the staff. The baritone ukulele part continues with fingerings 2, 0, 2.

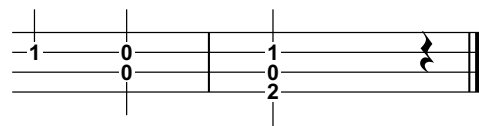
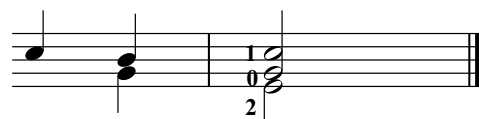
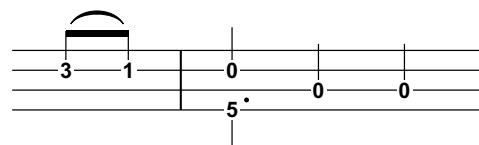
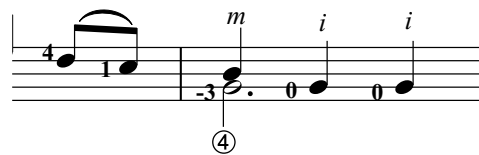
Measures 19-20. Measure 19 has a '3' above the staff. The baritone ukulele part continues with fingerings 3, 0, 4, 0.

Measures 21-22. Measure 21 has a '1' above the staff. The baritone ukulele part continues with fingerings 1, 3, 1, 0, 3, 0.

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PREVIEW



Red-Haired Boy

(in G Mixolydian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Hornpipe

Swing eighths ♩ = 140

First system of music. Treble clef, 4/4 time. Chords: G, G. Tablature below shows fret numbers.

Second system of music. Treble clef, 4/4 time. Chords: C. Tablature below shows fret numbers.

Third system of music. Treble clef, 4/4 time. Chords: C, C. Tablature below shows fret numbers.

Fourth system of music. Treble clef, 4/4 time. Chords: Dm, F, G. Tablature below shows fret numbers.

P
R
E
V
I
E
W

First system of music. Treble clef, 4/4 time. Chords: G. Tablature below shows fret numbers.

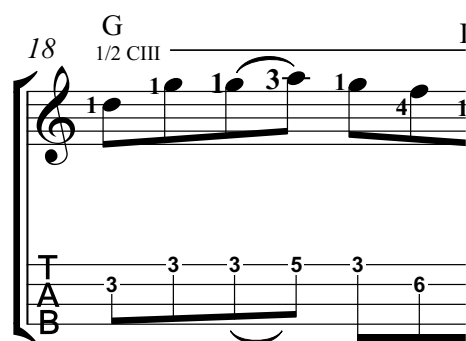
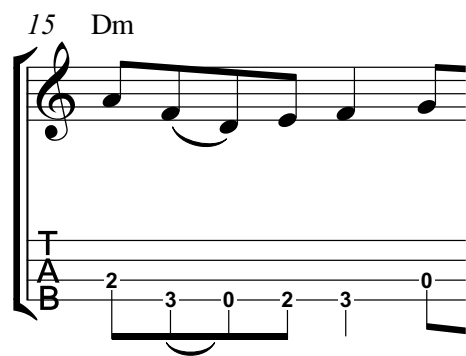
Second system of music. Treble clef, 4/4 time. Chords: G. Tablature below shows fret numbers.

Third system of music. Treble clef, 4/4 time. Chords: G. Tablature below shows fret numbers.

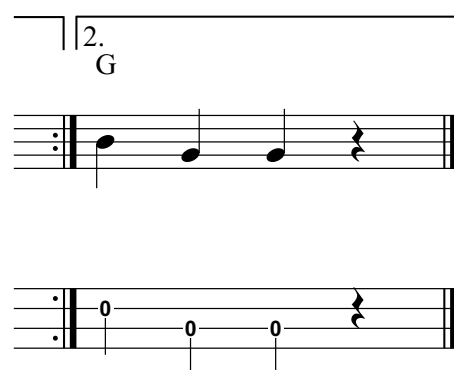
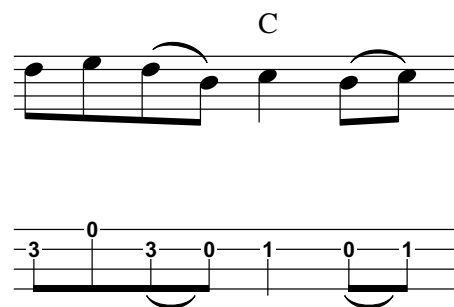
Fourth system of music. Treble clef, 4/4 time. Chords: G. Tablature below shows fret numbers.

Fifth system of music. Treble clef, 4/4 time. Chords: G. Tablature below shows fret numbers.

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PREVIEW



Nyth y Gwew

(in D Dorian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

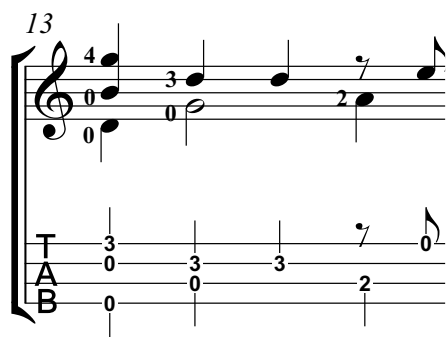
Traditional Welch

$\text{♩} = 126$

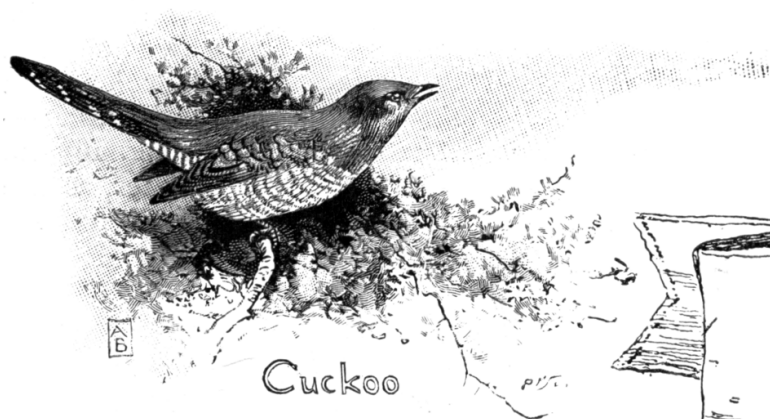
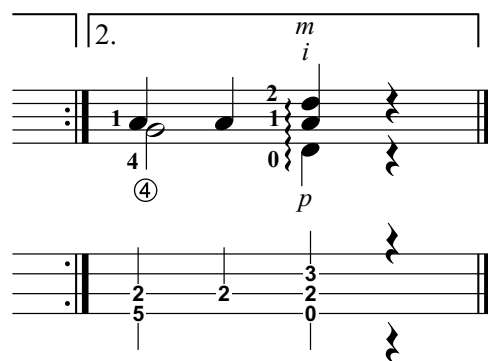
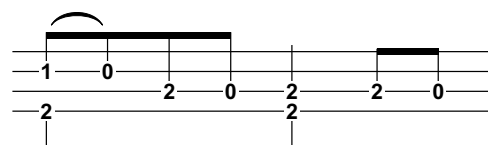
PREVIEW

10

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PREVIEW



Campbell's Farewell to Redcastle

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

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Scottish March

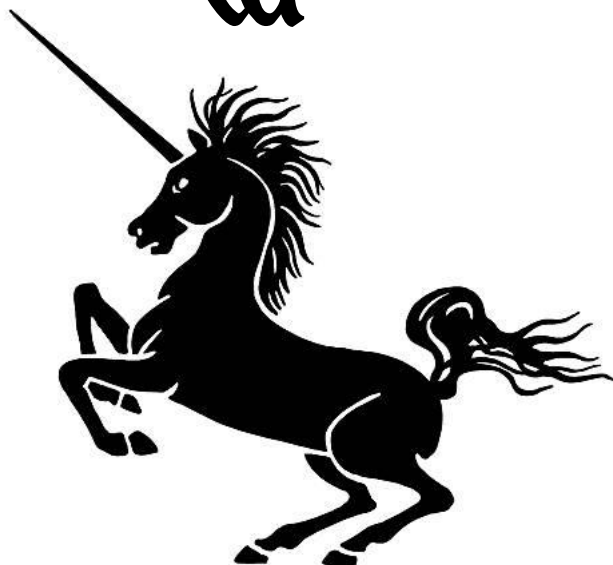
The image displays a musical score for a piece titled "PREVIEW" by David Hooten. The score is written for guitar and bass, with a tempo of 80 beats per minute. The music is in 2/4 time and features a mix of treble and bass clefs. The guitar part is written in the upper staves, and the bass part is written in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*. A large, stylized title "PREVIEW" is centered vertically across the middle of the page. The score is divided into measures, with some measures containing multiple notes and rests. The overall layout is clean and professional, typical of a music manuscript.

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16

21

PREVIEW



Sleep Sound Ida Morning

(in A Dorian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

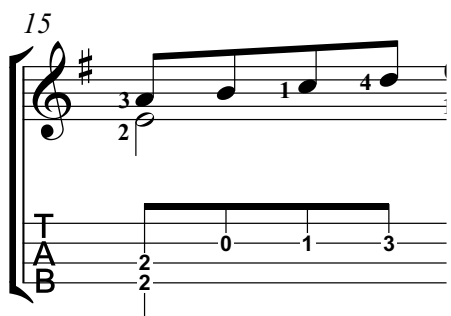
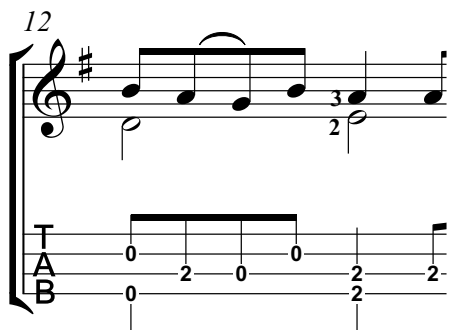
Traditional Shetland Fiddle Tune

Quick and energetic ♩ = 120

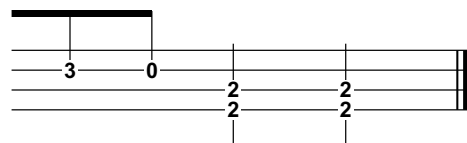
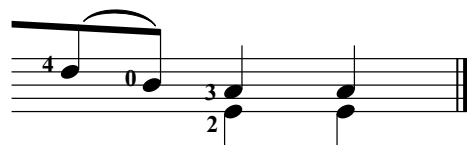
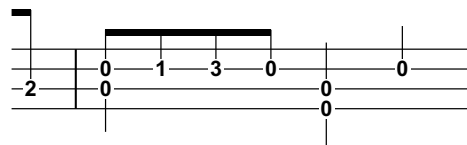
P R E V I E W

The musical score is arranged for Baritone Ukulele in A Dorian. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Quick and energetic" with a quarter note equal to 120 beats per minute. The score includes various musical notations such as accents, slurs, and fingerings. The baritone ukulele part is shown in a simplified notation with fret numbers (0-5) and string numbers (1-4). The word "PREVIEW" is written vertically in large, stylized letters across the center of the page.

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PREVIEW



Mary Hamilton

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Scottish Ballad

Moderato ♩. = 60-72

P R E V I E W

The musical score is presented in a preview format, showing measures 1 through 15. The notation includes a treble clef, a baritone ukulele (B) part, and a tenor (T) part. The score is in G major (one sharp) and 6/8 time. The tempo is marked 'Moderato' with a quarter note equal to 60-72 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. The central watermark 'PREVIEW' is oriented vertically.

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15

Musical notation for measures 15-17. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.

18

Musical notation for measures 18-19. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.

21

Musical notation for measures 21-22. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.

PREVIEW

Musical notation for measures 23-24. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.

Musical notation for measures 25-26. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.

Musical notation for measures 27-28. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.

Musical notation for measures 29-30. Treble clef, key of D major. Bass clef with T, A, B strings. Fingerings and techniques are indicated by numbers and dots.



Wo Betyd Thy Waerie Bodie

(in D Mixolydian)

Arrangement and Variatoin for Baritone Ukulele
by Ellen S. Whitaker

Scottish Lute Tune

Andante ♩ = 100

Theme

5

Variation

9

13

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All Through the Night

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welsh Song

Moderato ♩ = 120

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The music is written for a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The guitar part includes fret numbers (1, 0, 1, 3) and a capo position of 1/2 CI. The vocal line includes lyrics: 'a a 1 3 -3' and 'p p p' (piano). The guitar part includes a 'T' (Treble) and 'B' (Bass) indicator. The score is labeled '1/2 CI' and 'C'.

13

The musical score for Example 13 consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melody of eighth and quarter notes. The bottom staff is a guitar fretboard diagram with three strings labeled T, A, and B. The fret numbers for each string are as follows:

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

PREVIEW

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Be Thou My Vision

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Hymn

Measures 1-4 of the arrangement. The treble staff shows the melody in G major (one sharp) and 3/4 time. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 1, 2, 3, and 4 are indicated above the treble staff.

Measures 5-8 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 5, 6, 7, and 8 are indicated above the treble staff.

Measures 9-12 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 9, 10, 11, and 12 are indicated above the treble staff.

Measures 13-16 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 13, 14, 15, and 16 are indicated above the treble staff.

P
R
E
V
I
E
W

Measures 17-20 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 17, 18, 19, and 20 are indicated above the treble staff.

Measures 21-24 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 21, 22, 23, and 24 are indicated above the treble staff.

Measures 25-28 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 25, 26, 27, and 28 are indicated above the treble staff.

Measures 29-32 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 29, 30, 31, and 32 are indicated above the treble staff.

Measures 33-36 of the arrangement. The treble staff shows the melody. The baritone ukulele part is shown in TAB notation below the treble staff. Measure numbers 33, 34, 35, and 36 are indicated above the treble staff.

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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

$\text{♩} = 100$

CII

**P
R
E
V
I
E
W**

5

9

13

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17 $\frac{1}{2}$ CII CII

20

24

CII

28

P
R
E
V
I
E
W

Banish Misfortune

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Irish Traditional

Allegro

Preview

The musical score is written for a baritone ukulele (T) and a treble clef staff (A/B). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro'. The score is divided into measures, with measure numbers 4, 5, 9, and 13 indicated. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4, and fret numbers are indicated by numbers 0-14. A large, stylized 'PREVIEW' watermark is centered vertically across the page. The score includes a 3/4 CII section starting at measure 9.

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17

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

2 3 0 2 5 7 5 3 5 3 2 2 3 0 3

21

4 4 1 4 ② 1

3 ④ 0 8 8 5 8 7 0 8

②

4 4 ② 3 1 0

8 5 8 5 10 9 10 7 0 0

25

2 3 0 2 3

2 3 0 2 0 2

3 1 2 0 2

5 3 2 2 3 0 3

29

4 4 1 4 ② 1 4 1 4 ② 4 ③ 4 1

3 ④ 0 8 8 5 8 5 8 5 1 3 0 2 0 3 8 5 8 5 10 9 10 7 0 0

P
R
E
V
I
E
W

Glwysen

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Edward Jones
(1752-1824)

With Feeling ♩ = 88

Measures 1-4 of the piece. The treble staff shows a melody with notes marked *i*, *m*, *a*, *m*, *i*, and *a*. The bass staff shows a bass line with notes marked *p* and *a*. The ukulele tablature (T, A, B strings) is shown below the bass staff. Measure 1 starts with a 3/4 time signature and a key signature of one flat. Measure 2 has a 4-measure rest. Measure 3 has a 3-measure rest. Measure 4 has a 4-measure rest.

P
R
E
V
I
E
W

Measures 5-6 of the piece. The treble staff shows a melody with notes marked *a* and *p*. The bass staff shows a bass line with notes marked *p* and *a*. The ukulele tablature (T, A, B strings) is shown below the bass staff. Measure 5 starts with a 5-measure rest. Measure 6 has a 3-measure rest.

Measures 7-8 of the piece. The treble staff shows a melody with notes marked *a* and *p*. The bass staff shows a bass line with notes marked *p* and *a*. The ukulele tablature (T, A, B strings) is shown below the bass staff. Measure 7 starts with a 1-measure rest. Measure 8 has a 3-measure rest.

Measures 9-10 of the piece. The treble staff shows a melody with notes marked *a* and *p*. The bass staff shows a bass line with notes marked *p* and *a*. The ukulele tablature (T, A, B strings) is shown below the bass staff. Measure 9 starts with a 2-measure rest. Measure 10 has a 3-measure rest.

Measures 11-12 of the piece. The treble staff shows a melody with notes marked *a* and *p*. The bass staff shows a bass line with notes marked *p* and *a*. The ukulele tablature (T, A, B strings) is shown below the bass staff. Measure 11 starts with a 2-measure rest. Measure 12 has a 3-measure rest.

Measures 13-16 of the piece. The treble staff shows a melody with notes marked *a* and *p*. The bass staff shows a bass line with notes marked *p* and *a*. The ukulele tablature (T, A, B strings) is shown below the bass staff. Measure 13 starts with a 10-measure rest. Measure 14 has a 3-measure rest. Measure 15 has a 4-measure rest. Measure 16 has a 3-measure rest.

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15

TAB

6 5 6 5 3

0 3

18

TAB

3 3 0 1 3

3 0

CIII

4 -4 1 1 2

3 ③ p

1 3 5 3 1 0

1 3 5 2

PREVIEW

22

TAB

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

3 0 2 2 5 3 2 2 3 3

Si Bheag, Si Mhor

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Celtic Traditional

Slowly

Measures 1-4 of the piece. The treble staff shows a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The baritone staff shows a bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *m* (mezzo). Articulation marks include accents (*a*) and slurs. A circled 4 indicates a fourth finger.

Measures 5-8 of the piece. The treble staff shows a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The baritone staff shows a bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *m* (mezzo). Articulation marks include accents (*a*) and slurs. A circled 4 indicates a fourth finger.

Measures 9-12 of the piece. The treble staff shows a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The baritone staff shows a bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *m* (mezzo). Articulation marks include accents (*a*) and slurs. A circled 4 indicates a fourth finger.

Measures 13-16 of the piece. The treble staff shows a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The baritone staff shows a bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *m* (mezzo). Articulation marks include accents (*a*) and slurs. A circled 4 indicates a fourth finger.

PREVIEW

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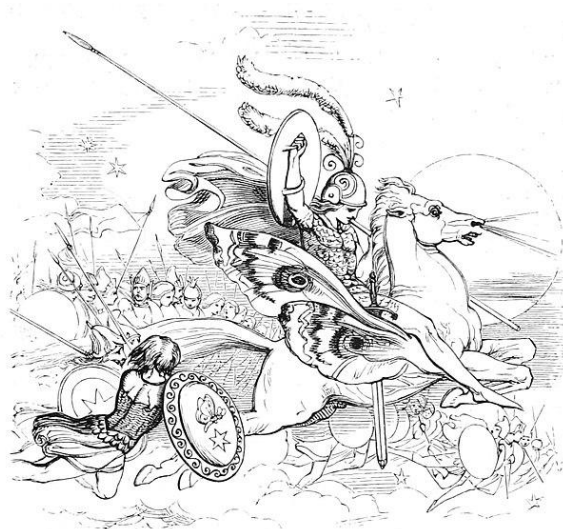
20

24

29

PREVIEW

m
i



The Lamentation of Owen O'Neill (in A Dorian)

Edited and Arranged for Baritone Ukulele
by Ellen S. Whitaker

Turlough O'Carolan

Andante maestoso

Andante maestoso

i m a m

4-1

P

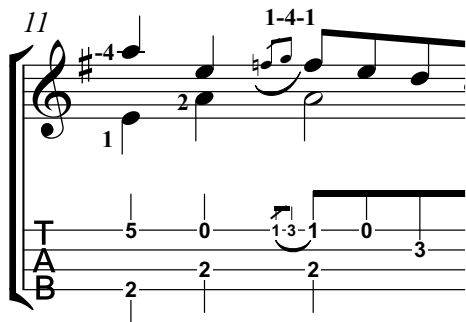
The first system of musical notation consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a half note chord of G4 and B-flat4, followed by a half note chord of G4 and B-flat4, and then a half note chord of G4 and B-flat4. The bottom staff has a bass clef and contains a half note chord of D3 and F3, followed by a half note chord of D3 and F3, and then a half note chord of D3 and F3.

8

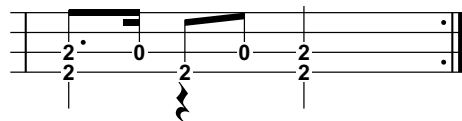
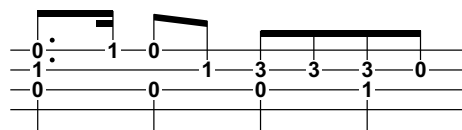
1 3 2 3 2 4

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

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PREVIEW



Father Kelly's Jig

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Celtic Traditional

Allegro

The second exercise is written on a grand staff. The treble staff begins with a quarter note G4 (finger 2), followed by a quarter rest, then a half note G4 (finger 3), a half note F4 (finger 2), and a half note E4 (finger 3). A slur covers the last three notes. The bass staff begins with a half note G3 (finger 0), followed by a half note G3 (finger 0), a half note F3 (finger 2), and a half note E3 (finger 3). A slur covers the last three notes.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody starting with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The lower staff is a bass clef with a key signature of one flat. It contains a bass line starting with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. This is followed by a half note C3, a half note B2, and a half note A2. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a three-staff bass system. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first measure contains a half note G4 (labeled '1'), a quarter note A4 (labeled '0'), and a quarter note B4 (labeled '-2'). The second measure contains a half note A4 (labeled '-2'), a quarter note G4 (labeled '1'), and a quarter note F#4 (labeled '2'). The third measure contains a half note E4 (labeled '1') and a quarter note D4 (labeled '2'). The system ends with a double bar line and repeat dots. The bass system consists of three staves labeled T, A, and B. The T staff has a half note G2 (labeled '3'), a quarter note A2 (labeled '0'), and a quarter note B2 (labeled '2'). The A staff has a half note G2 (labeled '2'), a quarter note A2 (labeled '0'), and a quarter note B2 (labeled '2'). The B staff has a half note G2 (labeled '0') and a quarter note A2 (labeled '2'). The system ends with a double bar line and repeat dots.

PREVIEW

13

let notes ring

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17

1. 2.

21

24

3/4 CII

PREVIEW

27

1. 2.

Corne Yards

(in A Mixolydian)

Edited and Arranged for Baritone Ukulele
by Ellen S. Whitaker

Irish Traditional

Allegro ♩ = 112

Measures 1-3 of the piece. The treble staff shows a melody with notes G4 (accented), A4, B4, G4, F#4, E4, D4, C#4, B4, A4, G4. The bass staff shows a bass line with notes G3, F#3, E3, D3, C#3, B2, A2, G2. The ukulele tablature shows fret numbers 2, 3, 0, 2, 3, 2, 1, 2, 3, 2, 1. Fingering is indicated by 'm' (middle), 'a' (annular), and 'i' (index). Dynamics include 'p' (piano).

Measures 4-6. Measure 4 has a first ending bracket. The treble staff shows notes G4, A4, B4, G4, F#4, E4, D4, C#4, B4, A4, G4. The bass staff shows notes G3, F#3, E3, D3, C#3, B2, A2, G2. The ukulele tablature shows fret numbers 2, 3, 0, 2, 3, 2, 1, 2, 3, 2, 1. Fingering is indicated by 'm' (middle), 'i' (index), and 'a' (annular). Dynamics include 'p' (piano).

Measures 7-9. The treble staff shows notes G4, A4, B4, G4, F#4, E4, D4, C#4, B4, A4, G4. The bass staff shows notes G3, F#3, E3, D3, C#3, B2, A2, G2. The ukulele tablature shows fret numbers 2, 3, 0, 2, 3, 2, 1, 2, 3, 2, 1. Fingering is indicated by 'm' (middle), 'i' (index), and 'a' (annular). Dynamics include 'p' (piano).

Measures 10-12. The treble staff shows notes G4, A4, B4, G4, F#4, E4, D4, C#4, B4, A4, G4. The bass staff shows notes G3, F#3, E3, D3, C#3, B2, A2, G2. The ukulele tablature shows fret numbers 2, 3, 0, 2, 3, 2, 1, 2, 3, 2, 1. Fingering is indicated by 'm' (middle), 'i' (index), and 'a' (annular). Dynamics include 'p' (piano).

P
R
E
V
I
E
W

13 *m* *i*

TAB

16 *m*

TAB

19 ③

TAB

PREVIEW

④

m *i*

TAB

22 *m* *a* *i* *i* *m* *m* *m* *i* *m*

TAB

Drowsy Maggie

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Reel

♩ = 140

Em D Em

1. G D

2. G D

9 G D

13 G D Em D Em

P
R
E
V
I
E
W

4 A7

7

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17

1. G D

2. G D D A⁷ D

21

A⁷ G

D A⁷

25

Em

28

D Em

1. G D

2. G D

P
R
E
V
I
E
W

Wild Mountain Thyme

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Scottish Traditional

Andante

a m *a m* *m* *m i* *a i* *a m* *a m*

p *p* *p* *p* *p* *p* *p*

PREVIEW

3/4CII

7

10

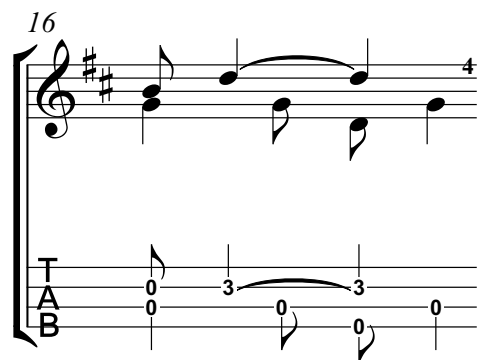
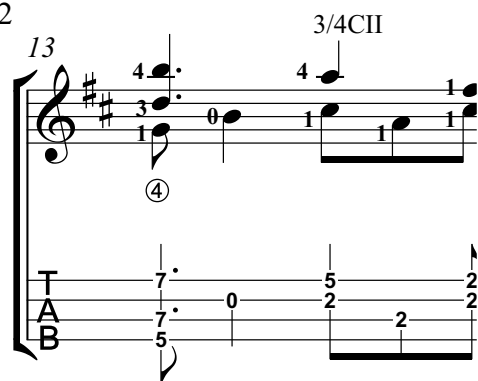
3/4CII

3/4CII

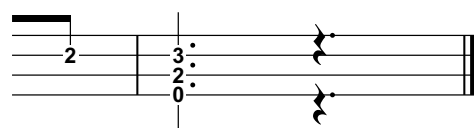
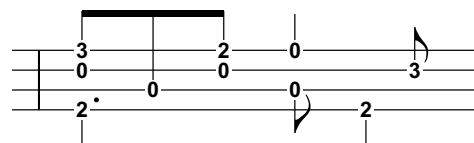
p *m* *p* *p* *p*

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2



PREVIEW



The Water is Wide

(Duet, Full Score)

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

Traditional Scottish

Moderato

Bar. Uke. I

Bar. Uke. II

5

**P
R
E
V
I
E
W**

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9

TAB

13

TAB

PREVIEW

17

PREVIEW

21

25

PREVIEW

29

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

