

Celtic Music for Baritone Ukulele

Easy and Intermediate Arrangements

by Ellen S. Whitaker



Revised Edition



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

Arranged for Baritone Ukulele

and presented in
Tablature and Standard Notation



Press For Peace Music Publications

Celtic Music for Baritone Ukulele

Easy and Intermediate Arrangements
- Revised Edition -

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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*

A note to those who bought this book from Amazon:

This revised edition corrects some typos and a couple of errors found in the first edition - for which the author takes full responsibility. And, importantly, it replaces the interior file that was damaged during Amazon's printing process in the previous edition. The damaged file had layout problems that were not caused by the author, and that were not present when the book was bought from other booksellers. So, the the damage was specific to Amazon's copy of the file.

There should be no problem with this edition, but if you bought this book from Amazon and find that the fingering and/or tablature don't match the standard notation in any of the tunes, or you see that the tablature "clef" appears in the middle of the page instead of at the beginning of the staff line where it belongs, please take a couple of photos of problematic pages and contact the author directly, and immediately, before writing a review on Amazon's page. She'll make sure you get what you paid for, and do her very best to prevent this from happening to anyone else. She can be reached through her website: EllenWhitakerGuitar.com.

Thank you!



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

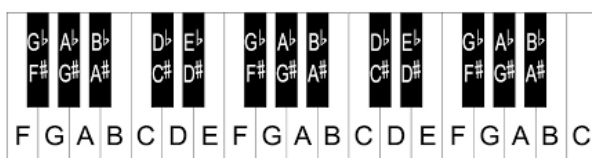
You will notice that many of the pieces in this book are in major keys. You will also notice that some pieces have a key signature that does not seem to match the key the piece is written in. These are modal pieces, based on scales other than those we are most familiar with (the major scale and the melodic 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 <i>vi</i> .
<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 <i>vi</i> .
<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 <i>vi</i> .
<i>p, i, m, a</i>	Right hand finger indications. Thumb, index, middle, and ring fingers, respectively.

rit.

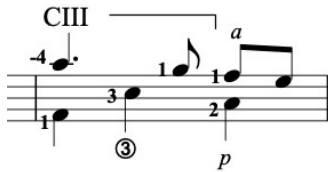
Ritardando. Hold back, gradually diminishing in speed.

simile

Continue in the same manner.

swing eighths

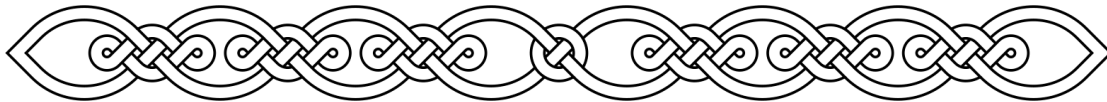
Instead of dividing the beat evenly, give the first eighth note 2/3 of the beat and the second eighth note only 1/3 of the beat.



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.



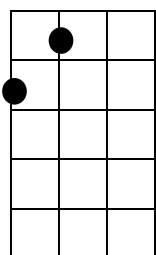


Frequently Used Chords

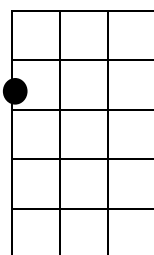
Baritone Ukulele



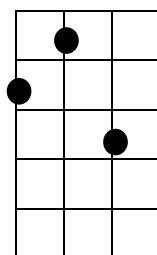
E



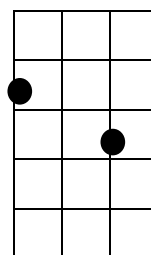
E_m



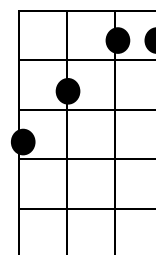
E₇



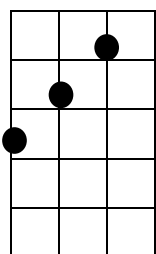
E_m7



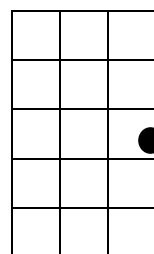
f



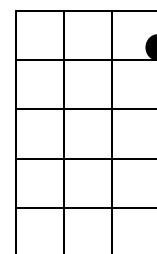
f_M7



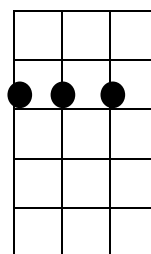
G



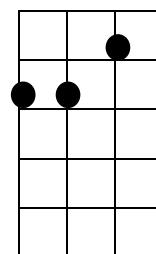
G₇



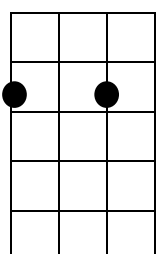
A



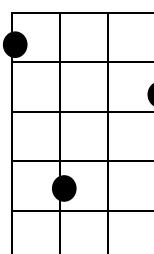
A_m



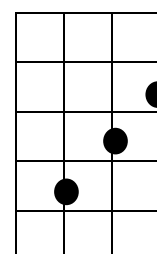
A₇



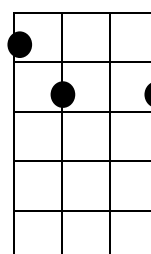
B



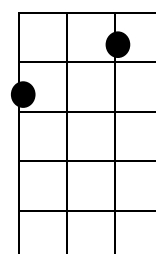
B_m



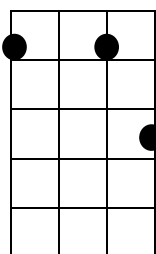
B₇



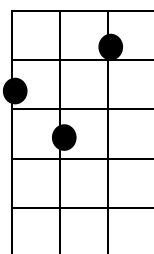
C



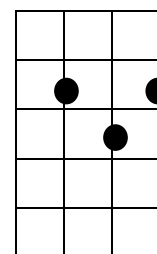
C_m



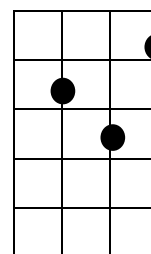
C₇



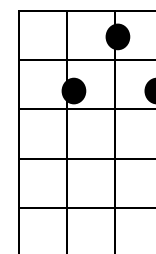
D



D_m



D₇



Irish Washerwoman

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Irish Traditional Jig

Allegro

Musical notation for the first system of the piece. It consists of a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is marked with dynamics *m* and *i*, and includes a triplet. Above the staff, the chord **G** is indicated. Below the staff is a baritone ukulele tablature with fret numbers 3, 1, 0, 0, 0, 0, 0, 0, 3, 1, 0.

Musical notation for the second system, starting at measure 4. The treble staff shows a melody with dynamics *m* and *i*. The chord **D7** is indicated above the staff. The baritone ukulele tablature shows fret numbers 1, 2, 2, 0.

Musical notation for the second system, showing a melody with dynamics *m* and *i*. A circled 2 indicates a second ending. Fret numbers 1, 4, 3, 1 are shown.

Musical notation for the second system, showing a melody with fret numbers 1, 5, 3, 1.

Musical notation for the third system, starting at measure 6. The treble staff shows a melody with dynamics *m* and *i*. The chord **G** is indicated above the staff. The baritone ukulele tablature shows fret numbers 0, 0, 0, 0.

Musical notation for the third system, showing a melody with fret numbers 0, 3, 1, 0.

Musical notation for the third system, showing a melody with fret numbers 0, 3, 1, 0.

Musical notation for the fourth system, starting at measure 8. The treble staff shows a melody with dynamics *m* and *i*. The chords **C**, **D7**, and **G** are indicated above the staff. The baritone ukulele tablature shows fret numbers 1, 0, 1, 2, 3, 1, 0, 0, 0, 0.

**P
R
E
V
I
E
W**

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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 to the war has gone. In the ranks of death you will find him. His

5 C

fa - ther's sword he has

G D7 G

slung. . . . be - hind him.

9 Em C

Land of song, said the w

G C D7 G

world be - tray thee, one

13 C G C Em G D7 G

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

P
R
E
V
I
E
W

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Loch Lomond

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Scottish Traditional

Andante

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

$\text{♩} = 112$
D

**P
R
E
V
I
E
W**

3 G D

5 2. A7

7 D D A7

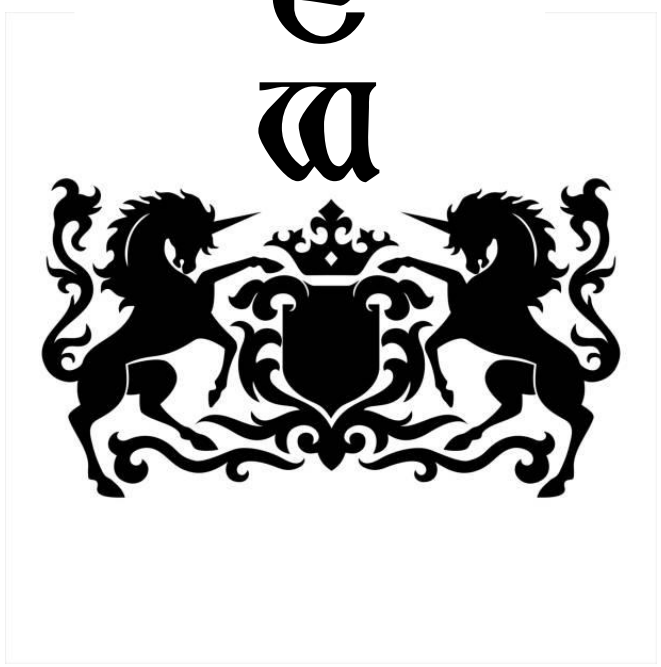
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9 G A7 D

11

A7 D

PRIVILETA



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

P R E V I E W

Slowly G

C

4 C

Em D

8 D7 G C

2 12 C G Am C G

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

16 D7 G Bm G

But come ye back when sum - mer's in the mea - dow

20 D7

Or when the

G Am

white with snow.

24 D7

'Tis I'll be t

G Em

r in sha - -dow,

28 Em G Am D7 G C G

Oh Dan - ny Boy, Oh Dan - ny Boy I love you so.

**P
R
E
V
I
E
W**

Separation of Soul And Body

(in D Aeolian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Turlough O'Carolan

Moderato ♩ = 96

Measures 1-4: Treble clef, 4/4 time. Dynamics: *mf*, *p*. Fingerings: *i*, *m*, *a*, *i*, *a*. Baritone ukulele staff shows fret numbers and string numbers (T, A, B).

Measures 5-6: Treble clef, 4/4 time. Dynamics: *m*, *i*, *i*. Baritone ukulele staff shows fret numbers and string numbers.

Measure 7: Treble clef, 4/4 time. Dynamics: *i*. Baritone ukulele staff shows fret numbers and string numbers.

Measure 8: Baritone ukulele staff, 4/4 time. Baritone ukulele staff shows fret numbers and string numbers.

Measures 9-10: Treble clef, 4/4 time. Baritone ukulele staff shows fret numbers and string numbers.

Measure 11: Treble clef, 4/4 time. Dynamics: *i*, *m*, *p*. Baritone ukulele staff shows fret numbers and string numbers.

Measure 12: Baritone ukulele staff, 4/4 time. Baritone ukulele staff shows fret numbers and string numbers.

Measures 13-16: Treble clef, 4/4 time. Baritone ukulele staff shows fret numbers and string numbers. Includes circled numbers 3 and 4.

P
R
E
V
I
E
W

Furry Day Carol

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Cornish

Allegro ♩ = 160

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

5

mp

9

f *mf*

13

f *mf*

P
R
E
V
I
E
W

Ashgrove

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welch Tune

Musical notation for measures 1-4. The top staff is in treble clef, 3/4 time, with notes and slurs. The bottom staff is a baritone ukulele tablature with fret numbers and bar lines. Dynamic markings include *p* and *a*. Fingerings are indicated by numbers 1-4. A circled 4 is at the end of the first system.

Musical notation for measures 5-6. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 5 starts with a circled 5. Measure 6 ends with a circled 3.

Musical notation for measures 7-9. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 7 starts with a circled 10 and a Roman numeral III. Measure 8 has a circled 2. Measure 9 has a circled 3.

Musical notation for measures 10-13. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 10 starts with a circled 14. Measure 11 has a circled 4. Measure 12 has a circled 3 and a sharp sign (#). Measure 13 has a circled 4.

P
R
E
V
I
E
W

Musical notation for measures 14-15. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 14 has a circled 2. Measure 15 has a circled 1.

Musical notation for measures 16-17. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 16 has a circled 1. Measure 17 has a circled 2.

Musical notation for measures 18-19. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 18 has a circled 3. Measure 19 has a circled 4.

Musical notation for measures 20-21. The top staff is in treble clef, 3/4 time. The bottom staff is a baritone ukulele tablature. Measure 20 has a circled 1. Measure 21 has a circled 3.

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18

22

P R E V A I L E A



Red-Haired Boy

(in G Mixolydian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Hornpipe

Swing eighths ♩ = 140

Musical notation for measures 1-4. Treble clef, 4/4 time. Chords G and G. Tablature below shows fret numbers for strings T, A, B.

Musical notation for measures 5-6. Treble clef, 4/4 time. Chords C and C. Tablature below shows fret numbers for strings T, A, B.

Musical notation for measures 7-8. Treble clef, 4/4 time. Chords C and G 1/2. Tablature below shows fret numbers for strings T, A, B.

Musical notation for measures 9-12. Treble clef, 4/4 time. Chords Dm, F, and G. Tablature below shows fret numbers for strings T, A, B.

P
R
E
V
I
E
W

Musical notation for measures 9-10. Treble clef, 4/4 time. Chord G. Tablature below shows fret numbers for strings T, A, B.

Musical notation for measures 11-12. Treble clef, 4/4 time. Chord G. Tablature below shows fret numbers for strings T, A, B.

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15 Dm

TAB 2 3 0 2 3 0

18 G 1/2 CIII Dm

TAB 3 3 3 5 3 6

PREVAIENTA

C

TAB 3 0 3 0 1 0 1

2. G

TAB 0 0 0



Nyth y Gwew

(in D Dorian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welch

♩ = 126

Measures 1-3: Treble clef, 4/4 time. Measure 1: quarter notes G4, A4, B4, C5. Measure 2: quarter notes B4, A4, G4, F4. Measure 3: quarter notes E4, D4, C4, B3. Baritone ukulele tablature: Measure 1: 2, 3, 2, 3, 2, 0. Measure 2: 3, 2, 2, 2, 0. Measure 3: 3, 2, 3, 2, 0, 0.

4

Measures 4-5: Treble clef, 4/4 time. Measure 4: quarter notes B4, A4, G4, F4. Measure 5: quarter notes E4, D4, C4, B3. Baritone ukulele tablature: Measure 4: 1, 1, 1, 2, 0, 2. Measure 5: 2, 0, 2.

7

Measures 6-7: Treble clef, 4/4 time. Measure 6: quarter notes B4, A4, G4, F4. Measure 7: quarter notes E4, D4, C4, B3. Baritone ukulele tablature: Measure 6: 3, 2, 3, 2, 0, 2. Measure 7: 3, 2, 3, 2, 0, 2.

10

Measures 8-10: Treble clef, 4/4 time. Measure 8: quarter notes B4, A4, G4, F4. Measure 9: quarter notes E4, D4, C4, B3. Measure 10: quarter notes B4, A4, G4, F4. Baritone ukulele tablature: Measure 8: 3, 0, 1, 0, 3, 3. Measure 9: 1, 0, 2, 0, 2, 2. Measure 10: 3, 0, 1, 3, 5, 5.

P
R
E
V
I
E
W

Measure 11: Treble clef, 4/4 time. Quarter notes B4, A4, G4, F4. Baritone ukulele tablature: 2, 2, 2, 2, 0.

Measure 12: Treble clef, 4/4 time. Quarter notes B4, A4, G4, F4. Baritone ukulele tablature: 2, 2, 2, 2, 0.

2.

Measure 13: Treble clef, 4/4 time. Quarter notes B4, A4, G4, F4. Baritone ukulele tablature: 1, 2, 1, 4.

Measure 14: Treble clef, 4/4 time. Quarter notes B4, A4, G4, F4. Baritone ukulele tablature: 2, 2, 3, 5.

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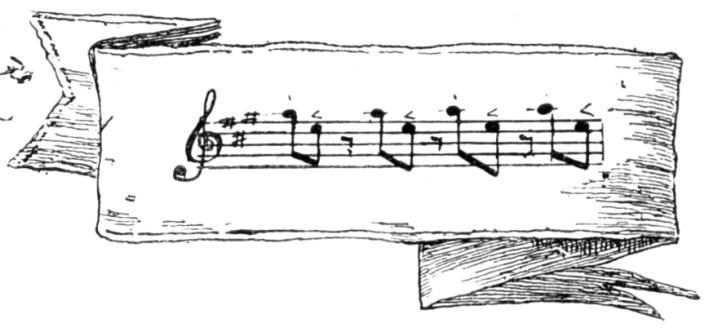
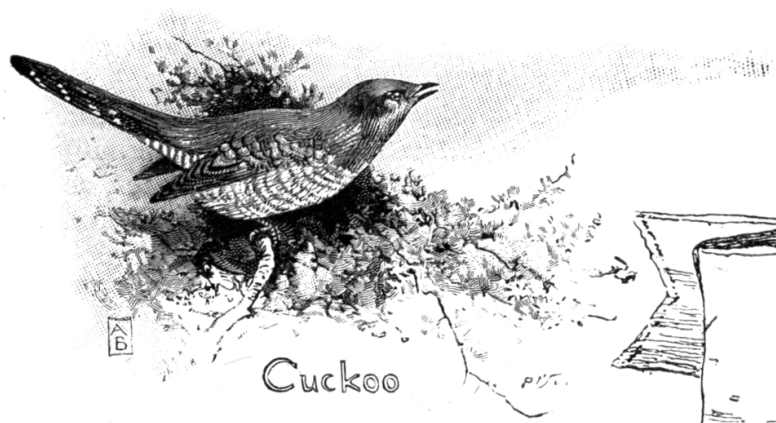
13

16

P R E V A I L E W

2.

m
i



Campbell's Farewell to Redcastle

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

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Scottish March

♩ = 80

7

4

8

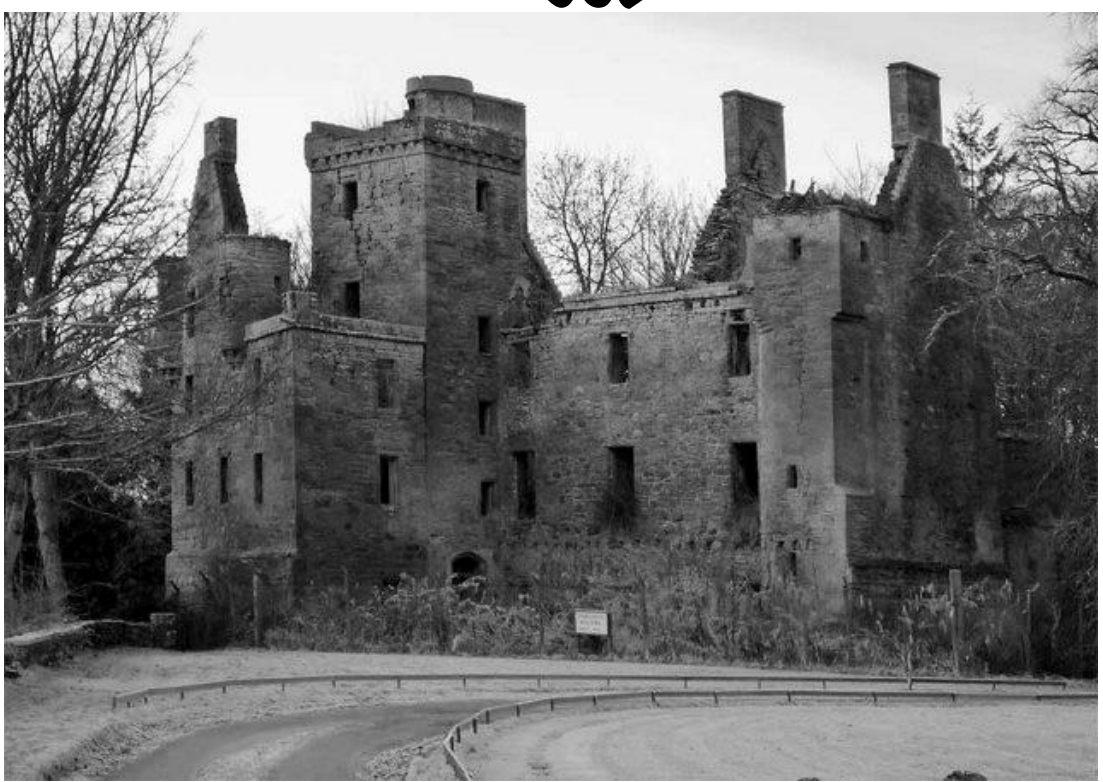
12

P
R
E
V
I
E
W

16

21

PREVAILE



Sleep Sound Ida Morning

(in A Dorian)

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Shetland Fiddle Tune

Quick and energetic ♩ = 120

Musical notation for measures 1-3, including treble and baritone ukulele staves with fingerings and dynamics.

Musical notation for measures 4-5, including treble and baritone ukulele staves with fingerings and dynamics.

Musical notation for measures 4-5, including treble and baritone ukulele staves with fingerings and dynamics.

Musical notation for measures 6-7, including treble and baritone ukulele staves with fingerings and dynamics.

Musical notation for measures 6-7, including treble and baritone ukulele staves with fingerings and dynamics.

PREVIEW

Musical notation for measures 8-10, including lyrics: *m i a i m i a i m i m m i a*, and treble and baritone ukulele staves.

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12

T
A
B

0 2 0 0 2 2

0 2 0 0 2 2

15

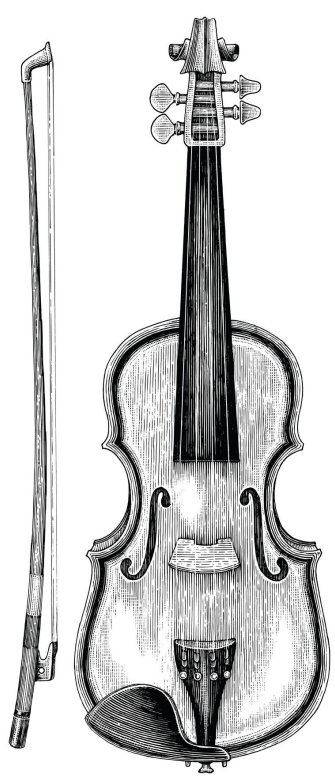
T
A
B

3 2 1 4 0 1

2 0 1 3

2 2

P R E V I E W



Mary Hamilton

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Scottish Ballad

Moderato ♩. = 60-72

Musical notation for the first system (measures 1-4). The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in tenor clef for baritone ukulele. Fingerings and accents are indicated above notes. A 'CII' marking is above the second measure of the top staff.

Musical notation for the second system (measures 5-8). The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in tenor clef for baritone ukulele. Fingerings and accents are indicated above notes. A circled '4' is below the first measure of the top staff.

Musical notation for the third system (measures 9-11). The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in tenor clef for baritone ukulele. Fingerings and accents are indicated above notes.

Musical notation for the fourth system (measures 12-15). The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in tenor clef for baritone ukulele. Fingerings and accents are indicated above notes. 'CVII' and 'VII' markings are above the first and second measures of the top staff respectively.

P R E V I E W

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15

18

21

PREVIEW



Wo Betyd Thy Waerie Bodie

(in D Mixolydian)

Arrangement and Variation for Baritone Ukulele
by Ellen S. Whitaker

Scottish Lute Tune

Andante ♩ = 100

Theme

The image displays a musical score for a baritone ukulele. It is divided into three sections: 'Theme' (measures 1-4), 'Variation' (measures 5-8), and a continuation of the theme (measures 9-12). Each section includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a baritone ukulele (TAB) staff with fret numbers. A large, vertical 'PREVIEW' watermark is centered over the score. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute.

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17 Theme

21

PREVALETA



All Through the Night

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Welsh Song

Moderato ♩ = 120

The first system of music consists of a treble clef staff and a baritone ukulele staff. The treble staff has a 4/4 time signature and contains a melody with notes marked with dynamics *m*, *p*, and *i*. The ukulele staff shows fret numbers (0, 1, 2, 3, 4, 5) and fingerings (1, 2, 3, 4) for the strings.

The second system of music continues the melody from the first system. It includes a treble clef staff and a baritone ukulele staff with fret numbers and fingerings.

The third system of music includes a treble clef staff and a baritone ukulele staff. It features a dynamic marking *a* and a fingering *1/2CI* above the treble staff.

The fourth system of music concludes the piece. It includes a treble clef staff and a baritone ukulele staff with fret numbers and fingerings.

P
R
E
V
I
E
W

The first system of the preview section shows a treble clef staff with a melody.

The second system of the preview section shows a treble clef staff with a melody.

The third system of the preview section shows a treble clef staff with a melody.

The fourth system of the preview section shows a treble clef staff with a melody.

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Be Thou My Vision

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Hymn

The first system of music consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment in the baritone ukulele part starts with a 3/4 time signature and includes chords such as G4, A4, and B4.

The second system of music starts at measure 5. The treble clef staff features a melody with four measures, each marked with a piano (*p*) dynamic. The baritone ukulele part provides accompaniment with chords corresponding to the melody.

P
R
E
V
I
E
W

The third system of music continues the melody and accompaniment. The treble clef staff shows a melody with a piano (*p*) dynamic. The baritone ukulele part includes chords and fingerings.

The fourth system of music starts at measure 9. The treble clef staff features a melody with four measures, each marked with a piano (*p*) dynamic. The baritone ukulele part includes chords and fingerings.

The fifth system of music continues the melody and accompaniment. The treble clef staff shows a melody with a piano (*p*) dynamic. The baritone ukulele part includes chords and fingerings.

The sixth system of music starts at measure 13. The treble clef staff features a melody with four measures, each marked with a piano (*p*) dynamic. The baritone ukulele part includes chords and fingerings.

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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

♩ = 100

CII

5

9

13

P
R
E
V
I
E
W

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

TAB

20 $\frac{1}{2}$ CII

24 CII

28

PREVIEW

Banish Misfortune

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Irish Traditional

Allegro

Musical notation for measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in tenor clef with a key signature of one sharp and a 6/8 time signature. Fingerings are indicated by numbers 1-4. The bottom staff includes fret numbers 14, 12, 10, 8, 5, 8, 5, 10, 8, 5, 3, 2, 3, 3, 5, 3, 2, 0, 2, 3, 2, 3.

Musical notation for measures 5-8. The top staff is in treble clef with a key signature of one sharp and a 6/8 time signature. The bottom staff is in tenor clef with a key signature of one sharp and a 6/8 time signature. Fingerings are indicated by numbers 1-4. The bottom staff includes fret numbers 5, 3, 5, 8, 5, 3, 5.

Musical notation for measures 9-10. The top staff is in treble clef with a key signature of one sharp and a 6/8 time signature. The bottom staff is in tenor clef with a key signature of one sharp and a 6/8 time signature. Fingerings are indicated by numbers 1-4. The bottom staff includes fret numbers 8, 5, 8, 5, 10, 9, 10.

Musical notation for measures 9-12. The top staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is in tenor clef with a key signature of one sharp and a 3/4 time signature. The bottom staff includes fret numbers 2, 3, 3, 2, 3, 2, 2, 3, 2, 0.

Musical notation for measures 13-14. The top staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is in tenor clef with a key signature of one sharp and a 3/4 time signature. The bottom staff includes fret numbers 0, 1, 1, 2, 3, 2, 3, 2, 0.

Musical notation for measures 13-16. The top staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is in tenor clef with a key signature of one sharp and a 3/4 time signature. Fingerings are indicated by numbers 1-4. The bottom staff includes fret numbers 2, 3, 5, 3, 7, 0, 2, 3, 2, 0, 2, 0, 3, 8, 5, 8, 5, 10, 9, 10.

**P
R
E
V
I
E
W**

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17

21

25

29

PREVIEW

Glwysen

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Edward Jones
(1752-1824)

With Feeling ♩ = 88

Musical notation for the first system (measures 1-4). The treble staff shows a melody with fingerings *i*, *m*, *a*, *m*, *i* and dynamics *p*. The baritone ukulele staff shows chords and fingerings. Chord symbols $1/2CII$ and $CIII$ are indicated above the staff. A circled 3 indicates a triplet.

P R E V I E W

Musical notation for the second system (measures 5-8). The treble staff shows a melody with fingerings *a* and dynamic *p*. The baritone ukulele staff shows chords and fingerings. A circled 3 indicates a triplet.

Musical notation for the third system (measures 9-12). The treble staff shows a melody with fingerings 3 , -3 , 4 and dynamics *p*. The baritone ukulele staff shows chords and fingerings. Chord symbols CV and CII are indicated above the staff. A circled 3 indicates a triplet.

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15

p *p* *p*

3 4 0 4

③

TAB: 6 5 6 5 3 1 3 1 3 1 0 3 2 0 2 2

18

p

3 0 1 3

TAB: 3 3 0 1 3

1/2CII CIII

a *p*

1 4 -4 1 1 3 2

③

TAB: 1 3 5 3 1 0

22

p

1 3 1 2 4 3

④

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

PREVIEW

Si Bheag, Si Mhor

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Celtic Traditional

Slowly

Musical notation for measures 1-4. The score is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written on a single staff, and the baritone ukulele accompaniment is written on a four-line staff labeled 'T A B' for Tenor, Alto, and Bass strings. Dynamic markings include *p* (piano) and *a* (accents). Fingerings are indicated by numbers 1-4. A circled 4 indicates a fourth fret. The ukulele part uses fret numbers 0, 2, 3, 4, 5 and includes a circled 4.

Musical notation for measures 5-6. The score continues with the same key signature and time signature. The ukulele part uses fret numbers 0, 2, 3, 5 and includes a circled 4.

Musical notation for measures 7-9. The score continues with the same key signature and time signature. The ukulele part uses fret numbers 2, 3, 4, 0.

Musical notation for measures 10-14. The score continues with the same key signature and time signature. The ukulele part uses fret numbers 3, 0, 2, 3, 4, 0, 2, 5. A double bar line with repeat dots is present at the start of measure 11.

P
R
E
V
I
E
W

Musical notation for measures 11-12. The score continues with the same key signature and time signature. The ukulele part uses fret numbers 0, 2, 0, 0.

Musical notation for measures 13-14. The score continues with the same key signature and time signature. The ukulele part uses fret numbers 0, 2, 3, 2.

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20

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

24

TAB 3 0 0 0 0 0

29

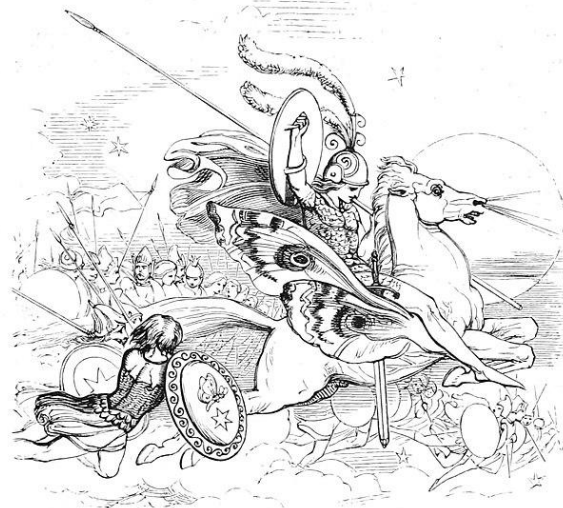
TAB 2 5 7 5 2 0

PREVIEW

TAB 2 0 0 0 0 0

m
i

TAB 3 2 3 2 0 3 2 0 3 2 4



The Lamentation of Owen O'Neill

(in A Dorian)

Edited and Arranged for Baritone Ukulele
by Ellen S. Whitaker

Turlough O'Carolan

Andante maestoso

i m a m
p p p p p

a m

4-1

4

2-3-2

6

8

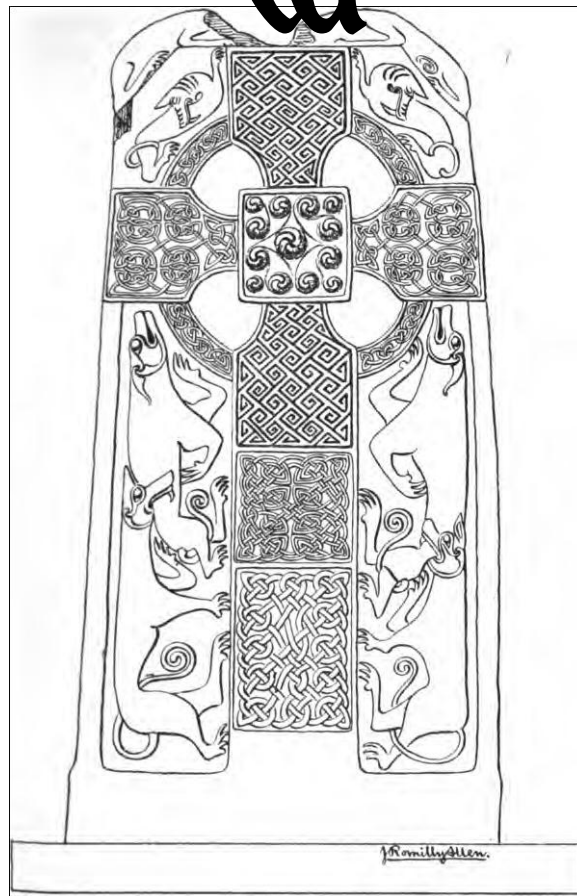
PREVIEW

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11

14

P R E V I E W



Father Kelly's Jig

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Celtic Traditional

Allegro

7

CII

5

3/4 CII

9

1. 2.

13

let notes ring

T
A
B

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17

1. 2.

21

24

3/4 CII

P R E V I E W

27

Corne Yards

(in A Mixolydian)

Edited and Arranged for Baritone Ukulele
by Ellen S. Whitaker

Irish Traditional

Allegro ♩ = 112

Musical notation for measures 1-3. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with notes marked *m*, *a*, *i*, *i*, and *m*. The bottom staff is a baritone ukulele tablature with fret numbers 2, 0, 2, 0, 0, 3, 2, 0, 2, 0. Dynamics include *p* and *m*.

Musical notation for measures 4-5. The top staff has a first ending bracket over measures 4 and 5. Notes are marked *m*, *i*, and *m*. The bottom staff has fret numbers 2, 2, 2, 3, 2. Dynamics include *p*.

Musical notation for measures 6-7. The top staff has notes marked *m* and *m*. The bottom staff has fret numbers 0, 0, 0, 3. Dynamics include *p*.

Musical notation for measures 8-10. The top staff has notes marked *m*, *i*, and *m*. The bottom staff has fret numbers 2, 3, 0, 2, 3, 0, 0, 0, 3, 2, 2, 0, 3, 0. Dynamics include *p*.

P
R
E
V
I
E
W

Musical notation for measure 8. The top staff has notes marked *m* and *m*. The bottom staff has fret numbers 5, 0, 2, 0. Dynamics include *p*.

Musical notation for measure 9. The top staff has notes marked *m* and *m*. The bottom staff has fret numbers 2, 2, 2, 3. Dynamics include *p*.

Musical notation for measure 10. The top staff has notes marked *m*, *i*, and *m*. The bottom staff has fret numbers 2, 2, 2, 3. Dynamics include *p*.

13 *m* *i*

p

TAB

16 *m*

p

TAB

19

TAB

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

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

TAB

PREVIEW

④

m *i*

p

Drowsy Maggie

Arranged for Baritone Ukulele
by Ellen S. Whitaker

Traditional Irish Reel

♩ = 140

1. G D

2. G D

A7

A7

13 G D Em D Em

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17 1. G D 2. G D D A7 D

21 A7 G

7 D A7

25

Em

P R E V I E W

28 D Em 1. G D 2. G D

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*

3/4CII

4

3/4CII

7

10

3/4CII

a *a* *ü m*

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

3/4CII

PREVIEW

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13 3/4CII

16

P R E V I E W



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

P
R
E
V
I
E
W

5

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9

m i m a m i m i m

T
A
B

p p p

T
A
B

P R E V I E W

p p

T
A
B

13

i i

T
A
B

T
A
B

m a a

p p p p p

T
A
B

17

m
p

4 1 2 3 2 1 2 3

T
A
B

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

i *m* *a*

T
A
B

2 1 2 0

2 2 2 0

P R E V I E W

i *i* *m*

4 2

T
A
B

2 4 2

21

4 2 1

T
A
B

5 2 2 0

3 3 1

T
A
B

2 4 2 0 0

i *m* *i* *m*

2 3 1 2 2 2 2 3 2 0

T
A
B

2 2 1 2 2 2 2 3 2 0

25

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

T
A
B

m *i* *m* *a*

T
A
B

PREVIA

29

T
A
B

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

T
A
B

m *i* *i* *m*

T
A
B

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Cover Image

Green Ukulele headstock

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Image on page iv, 11 and 52:

Description: yggdrasil, tribal viking tree of life, in ornamental tribal round frame. viking concept

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Image on page ix:

Celtic knot pattern

Wikimedia Commons File:Lokrume helmet pattern.svg

Reconstruction of the pattern on the Lokrume helmet fragment

Upload date: 9 February 2019

Author: TilmannR <https://commons.wikimedia.org/w/index.php?title=User:TilmannR&action=edit&redlink=1>

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Image on page 6:

Celtic Cross with Celtic knot

Author RootOfAllLight

Date October 7, 2022

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Celtic circle ornament.

Wikimedia file: File:Circle Celtic Ornament 2.svg

Source: Book of Durrow; <http://www.craftsmanspace.com/free-patterns/celtic-patterns.html>

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Cuckoo with music

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Photo of Ruins of Redcastle

Author: Dr. Julien Paren

3 January 2009

Source: From geograph.org.uk

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Fiddle and bow sketch

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Image on page 21:

Mary Hamilton awaiting execution. painting by Pavel Svedomskiy.jpg

Author: Pavel Svedomsky (1849-1904)

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Image on page 23:

Drawing of Mandore (small member of lute family)

Wikimedia Commons File:Mandore.jpg

Description: Picture of a mandore, with tablature from Marin Mersenne's Harmonie Universelle, published 1636 in Paris.

Date: 1636

Author: Jack Eden

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Image on page 33:

A fairy army, as illustrated by Sir J. Noel Paton from Midsummer Eve by Mrs. S. C. Hall (published in 1870; reprinted, according to the preface, from The Art-Journal of 1847).

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Image on page 35:

Erect Cross-Slab at St. Madoes, Perthshire (original caption)

Wikimedia Commons File:Celtic Art in Pagan and Christian Times, p183.png

Author: J. Romilly Allen (1847-1907)

Date: 1904

Source: Internet Archive PDF file of book: Celtic art in pagan and Christian times (1904), p. 183

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Image on page 43:

Any of a genus (Thymus) of Eurasian mints with small pungent aromatic leaves

Source: Archives of Pearson Scott Foresman, donated to the Wikimedia Foundation.

This file was extracted from another file: PSF-T950006.png

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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,*
- *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, and*
- *Traditional Jewish Music for Ukulele (Low G): Songs and Klezmer Tunes*

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

