

The Rainy Day #1 (A dorian)

traditional Irish Reel

transcribed and arranged by Frank Weber, learned from uilleann piper Walter Lelle

Recordings: Séamus Ennis (1919-1982): *The Fox Chase* (1974); Séamus Ennis (1919-1982): *Best of Irish Piping* (1974); Séamus Ennis (1919-1982): *Forty Years of Irish Piping* (1977); Maire Ní Ghrada: *The Piper's Rock - A Compilation of Young Uilleann Pipers* (1978); Matt Molloy, Tommy Peoples & Paul Brady: *Molloy, Brady, Peoples* (1978); Robbie Hannan: *Irish Trad. Music played on the Uilleann Pipes* (1990); Conor McKeon: *A New Dawn. Uilleann Piping, Another Generation* (1991); An Teallach Ceilidh Band: *Catching the Sunrise* (1991); Padraic Mac Mathuna: *Blas Na Meala / Hives of Honeyed Sound* (1992); Paddy O'Brien & Séamus Connolly: *Banks of the Shannon* (1993); Noel Hill, Tony MacMahon & Iarla Ó Lionáird: *Aislingí Ceoil - Music of Dreams* (1993); Michael Gorman & Margaret Barry: *The Sligo Champion* (2001); Sean Óg Potts: *Sean Potts* (2002); Joe Burke & Charlie Lennon: *The Morning Mist* (2002); Oisín MacDiarmada: *Ar An Bhfidil* (2004); Mick, Louise & Michelle Mulcahy: *Notes from the Heart* (2005); Nicolas Buckmelter: *Wooden Flute Obsession, Volume 3* (2006); Seamus Walshe: *Clare Accordion* (2006); Inis Fail: *Rebound* (2006); Billy McComiskey: *Outside the Box* (2008); Billy McComiskey & Felix Dolan: *Comhaltas Live #242-4* (2008); Éilís Crean, Kevin Burke, John Mock & John Doyle: *Searbh Siúcra / Bittersweet* (2017); Joannie Madden, Dylan Foley and Kathleen Boyle: *Comhaltas Live #524-12* (2017); Matt & Shannon Heaton: *Virtual Guided Session* (2020-2022); Brian Hughes & Dave Sheridan: *However Long the Day* (2022)

The main musical notation consists of four staves of music in treble clef with a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are primarily eighth and sixteenth notes, with some triplet markings. The chords are indicated above the staff: Am, Am, G, G, Em, Am, C, G, G, Am, Am, Am, G, G, Am, C, D, G, Am.

Variation of last line:

The first variation of the last line shows a different rhythmic pattern for the final measures, with notes beamed together. The chords remain Am, C, D, G, Am.

Variation of last line:

The second variation of the last line shows another rhythmic pattern for the final measures, with notes beamed together. The chords remain Am, C, D, G, Am.