

# Return from Fingal (E dorian)

traditional Irish March, also played in A dorian

transcribed and arranged by Frank Weber, learned from the Lúnasa and Cran albums.

Cran play in A dorian, Lúnasa play the A dorian version on Bb whistle and chanter, so it sounds in F dorian.

Recordings: Séamus Ennis: *The Pure Drop* (1974); William Coulter & Friends: *Celtic Crossing* (1995); Séamus Ennis: *Return from Fingal* (Compilation 1997); Cran: *Black, Black, Black* (1998); Lúnasa: *Merry Sisters of Fate* (2001); Pierre Bensusan: *Guitar Recital* (1998); Marcille Wallis: *The Celtic Ray* (2000); Ben Edom: *Spindrift* (2001); An Spiorad: *On the Wren (Live in Ireland)* (2003); Irony & Omen Sade: *Rising Sea* (2004); The Corrs: *Home* (2005); John Walsh: *Aon Dó Trí* (2005); Elizabeth Nicholson: *The Lulling Hour* (2006); James Keane: *That's the Spirit* (2006); Matt Schwarz: *The Journey Harper* (2008); Pierre Bensusan: *2* (2009); Mórğa: *Mórğa* (2009); Stuart Boyd: *Borscht* (2009); Callanish: *Far From Home* (2010); Feàrna: *Ceilidh for Seven Nations* (2010); Dan Compton & Fran Slefer: *Session at the Cottage* (2011); Fleadh: *The Cleggan Bay Disaster* (2013); Steve Baughman & Robin Bullock: *Alone and Together* (2015); Michael Holohan, Mick O'Brien, RTE Contempo Quartet & Boyne Chamber Orchestra: *The Road to Lough Swilly* (2018); Lilt: *X* (2019)

The musical score is written for a single melodic line in E Dorian mode, which is represented by a key signature of two sharps (F# and C#). The score consists of four staves of music. Above each staff, the corresponding chords are indicated: Em, Em, A, D, D, Bm for the first staff; Em, Em, A, D, D, Bm, Em for the second staff; D, A, G, D, G, D, G, Bm for the third staff; and D, A, G, D, D, D, Bm, Em for the fourth staff. The melody is composed of eighth and sixteenth notes, with some triplets and a final double bar line with repeat dots. The overall structure is a 32-measure piece, typical of an Irish march.