

The Swallow's Tail (A dorian)

Travellers Version

traditional Irish Reel, also played in E dorian

transcribed by Frank Weber, learned from Paddy Keenan's Recording

Recordings: Paddy Keenan: Paddy Keenan (1975); Anna Mhoireach (Anna Murray): Out of the Blue (1994); Oige: Live (1994); Iain MacDonald: A Controversy of Pipers (Compilation 1995); Angus D. MacColl: The Clan MacColl (1996); Field Marshal Montgomery Pipe Band: Unplugged (2001); Dervish: Spirit (2003); Martin McCormack: Uilleann Pipes and Whistles (2005); Luke Daniels: Lost Music of the Gaels (2006); Christopher Dean: Celtic Journey (2006); Pádraig Rynne: Bye a While (2006); Clodagh Holland: Comhaltas Live #257-1 (2008); Clodagh Holland: Comhaltas Live #285-6 (2009); Dervish: 21 Years From Stage to Stage (2010); Enda Seery: The Winding Clock (2010); Nua: Both Sides (2010); Jules Bitter & Tom Acton: The Hill of Women (2010); The Friday Night Sessions: Traditional Music from Glasgow (2011); Breda Smyth & Brendan O'Regan: Ceol Tigh Neachtain - Music from Galway (Compilation 2011); Pigeons on the Gate: Last Nights Craic (2012); Kennedy's Kitchen: The Birds Upon the Trees (2013); Battlefield Band: The Burren Backroom Series, Vol. 1 (Compilation 2014); Poitín: Simple Pleasures (2016); Mícheál Darby Ó Fátharta: An Rithim Réidh (2017)

First part of the musical score for 'The Swallow's Tail (A dorian)'. It consists of four staves of music in treble clef with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are indicated above the notes: Am, Am, G, G, Am, Am, G, Em, G, Am. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece ends with a double bar line and repeat dots.

Variation of the first part:

Variation of the first part of the musical score. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are indicated above the notes: Am, Am, G, G, Am, Am, G, Em, G, Am. The variation follows the same structure as the first part but with some melodic changes in the first few measures. It also ends with a double bar line and repeat dots.