

The Morning Dew

Image 1. 'The Morning Dew' as a standard transcription.

X:1
T:The Morning Dew
M:C
L:1/8
K:EDor
E2 EB BAFA|EB (3BAB AGFD|E2 EB BAFA|BcdB AGFD|
E2 EB BAFA|EB (3BAB AGFD|E2 EB BAFA|BcdB AGFA ||
B2 eB fB eA|B2 dB AGFA|B2 eB fBef|gedB ABGA|
B2 eB fB eA|B2 dB AGFA|(3Bcd eg f2 fe| dcdB AGFA||
B2 EB GBEA|B2 EB AD D2|B2 EB GBEA|BcdB AGFA|
B2 EB AB EA|B2 EB AD D2|BAGF EFGA|BcdB AGFD |>|

Image 2. 'The Morning Dew' in ABC notation.

The Morning Dew (First version)

The musical score for the first version of 'The Morning Dew' consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, along with dynamic markings like 'n' and 'v'.

The Morning Dew (Second version)

The musical score for the second version of 'The Morning Dew' consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, along with dynamic markings like 'n' and 'v'.

The Morning Dew (Third version)

The musical score for the third version of 'The Morning Dew' consists of four staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, along with dynamic markings like 'n' and 'v'. The score concludes with the notation '(E.T.C.)'.

Image 3. 'The Morning Dew' as a complex transcription.



Image 4. 'Lakeside Cottages' (oil on canvas: Paul Henry).



"Timeless, the thatched, whitewashed cottage, mortarless stone wall, and hay drying portray a centuries-old lifestyle."

Image 5. 'Timeless' cottage (photo: Jill Uris).



Image 6. A session at Pepper's Pub, Feakle, Co Clare (photo: Frank Miller)

A NOTE ON SESSION ETIQUETTE

Every year, thousands of people attend traditional music sessions all over Ireland. These sessions take place in city bars, on street corners during *fleadhanna*, and in small rural pubs. To the stranger or visiting musician, the session may seem like a haphazard affair which stops and starts without any apparent logic. However, each session has its own internal logic, social code and sense of time, all of which vary from one setting to the next. The following set of pointers should help the visiting musician, as well as the listener, to enjoy the session and, hopefully, to come to terms with some of the unspoken subtleties of Irish social life.

Most pubs reserve special seating areas for musicians. These will usually be self-evident on arrival and should not be occupied by the visitors, unless they are invited specifically by the most senior musicians. *Bodhrán* players should use discretion when 'sitting in' to sessions. A 'quiet' peripheral role is always appreciated by experienced musicians. If a second *bodhrán* player is present, it is usually a good idea for one player to take a break, rather than have both *bodhráns* play together. A similar practice holds for guitars and other harmony instruments.

Every session has a key or a number of key players. The standard practice in the West of Ireland is to defer to the oldest player in the session. He or she usually starts each set of tunes, sets the rhythm and pace of the music (which should be respected scrupulously) and decides on the combination of tunes to be played during any one set.

Sessions generally consist of dance music, but may also involve an occasional solo song, or dance. It is usually considered polite to wait until one is invited before giving a solo performance. The interlude between tunes is an important opportunity for conversation, and for learning names of tunes and sources. It is impolite for the unacquainted stranger to interrupt this ritual to give a solo performance. However, when solo performances – especially songs – are taking place, an attentive silence is always appreciated.

Although sessions are usually held in a public place, most musicians are uncomfortable when members of the audience record their music on video tape or audio recorders. Many musicians feel that this intrudes on the intimacy of the gathering and steals the *draíocht* of the music. It is most impolite to record without the explicit permission of the musicians, most of whom will give it in any case. It is extremely impolite to record a session with a concealed tape recorder. This constitutes an act of musical piracy.

Finally, Ciarán Carson, in his wisdom, has suggested that the best form of appreciation for the music is to buy a 'discreet drink' for the musicians. He is absolutely right! Enjoy the music!

Image 7. Codifying the session (Ó hAllmurhain 1998: 160).



Image 8. Tulla's pipe band (photo: Helen O'Shea).



Image 9. The Tulla Millennium Stone (photo: Helen O'Shea).



Image 10. The priest.
 Image 11. The politician.
 Image 12. The guard.
 Image 13. The Tulla Millennium
 Stone revealed.
 (Photos 10-13: Helen O'Shea).





Image 14.
Water pump, Tulla,
sporting Co. Clare
colours
(photo: Helen O'Shea).

Image 15.
Shop display, Tulla,
supporting Co. Clare
hurling team
(photo: Helen O'Shea).





Image 16. Mary MacNamara (photo: Mícheál Ó Catháin).



Image 20. 'Martin Hayes (with P.J. Hayes) (oil on canvas: Catharine Kingcome).

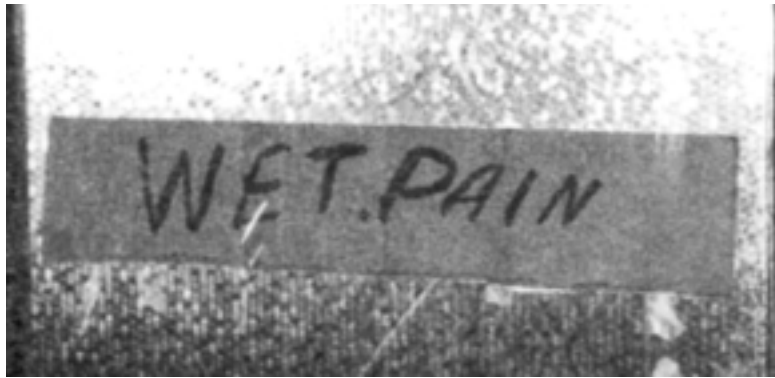


Image 17. 'Wet. Pain'
(photo: Steve Pyke)
(O'Grady 1997: 93).



Image 18. Josephine Marsh
(photo: Christy McNamara) (Woods
1997: 76).

Image 19. Josephine Marsh (photo:
Helen O'Shea).