

16. **Mary Bergin** (tin whistle in E-flat)—Hornpipe: *Father Dollard's Hornpipe*. From her 1993 solo release, *Feadóga Stáin 2*, Shanachie 79083. This is the second in a medley of two hornpipes, the first one being *The Humours of Ballyconnell* (not to be confused with the well-known reel by the same name). Mode: E-flat Ionian (major), transposed here to D Ionian to reflect how the tune would be played on a D instrument.

For biographical information on Mary Bergin and observations on her playing style see the introduction to the preceding transcription.

Though Bergin makes no use of condensed ornaments in this tune, she does play some cranns in m. 1, 5, 9, and 13. I have notated these as short cranns. This is the most clear and convenient way to notate them, in accordance with how I have defined cranns in Chapter 16. However, there are other ways to hear and think of what she is doing here. In each case, these short cranns are preceded by a quarter-note D and followed by an eighth-note D that is articulated with a cut, all of these Ds being slurred together. Taken as a group, then, there are five D notes in this slurred sequence and all but the first one are articulated with cuts. One could look at the unit formed by the quarter-note D plus the short crann as a kind of *long* crann particular to hornpipes and other such tunes with uneven subdivision of the beat (see Chapter 14 for more on this subject). As stated in Chapter 16, cranns are rather personal ornaments that are played in a variety of ways by different players in differing contexts. The hornpipe setting is a somewhat unusual one for cranning and it is useful and instructive to hear how Bergin uses them here.

She uses shakes in m. 24 and 32, but these are a little different from normal shakes as defined in Chapter 18. Here the shakes are preceded by eighth-note C-sharps. The first of the four notes of a normal shake is C-sharp, so in this case Bergin naturally omits that first note and plays a three-note version of the ornament. This is the same as what classical musicians call a mordent.

In m. 24, the first time, she plays what sounds like a cut on C-sharp. The C-sharp is approached from above by a D. When tonguing the C-sharp, she is momentarily still fingering the D. Just an instant after tonguing she lifts B1, B2, and B3 to produce the C-sharp and we hear the very brief D as a “cut”.

As in *Bean Uí Chroidheáin*, Bergin uses double tonguing with a subtle grace. Occasional staccato notes on weak beats serve to give emphasis to the following on-pulse note, as shown in m. 20.

