

Corrienessan's Salute

There are settings of this tune in the following published sources:

--**David Glen**'s *Ancient Piobaireachd*, pp.180-1, where it bears the title "A Salute to the Corry of the Tiny Fall" and an attribution to Roderick (Dall) MacKay, Glen adding in a note that "The Urlar, Var. 1st and its Doubling is from an old MS. in possession of Dr. Chas. Bannatyne. The Taor-luaths and Crun-luaths have been added by the Compiler."

--**William Stewart**, *et.al.*, eds., *The Piobaireachd Society Collection* (first series), ii, 8-9.

--**G. F. Ross**'s *Collection of MacCrimmon and Other Piobaireachd*, pp.44-5, with the title "Lament for the Great Music."

Glen sets the piece as follows:

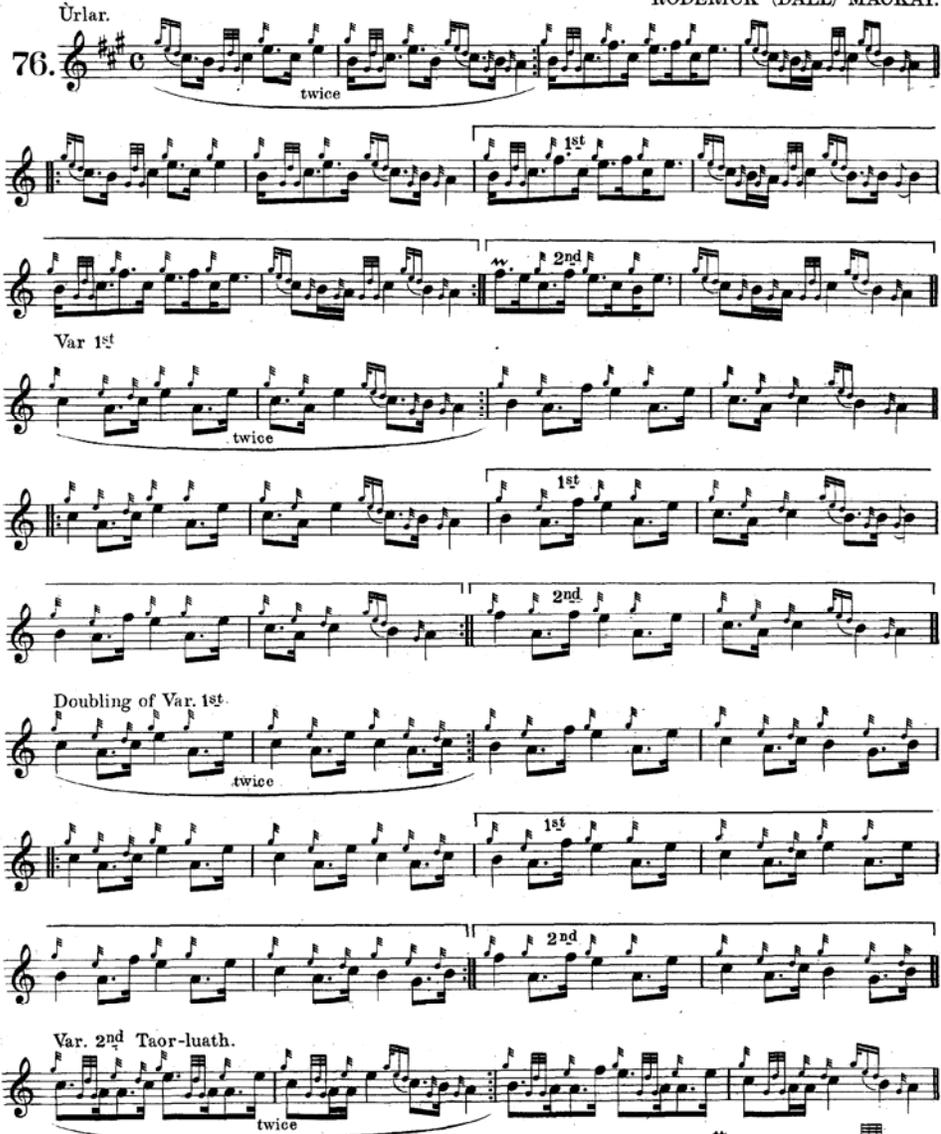
A SALUTE TO THE CORRY OF THE TINY FALL.

FÀILTE CHOIR' AN-EASAIN.

(CORRINESS.)

Composed by
RODERICK (DALL) MACKAY.

Ùrlar.

76. 

twice

1st

2nd

Var 1st

twice

1st

2nd

Doubling of Var. 1st.

twice

1st

2nd

Var. 2nd Taor-luath.

twice

*The Ùrlar, Var. 1st and its Doubling is from an old MS. in possession of D^r Chas Bannatyne. }
The Taor-luaths and Crun-luaths have been added by the Compiler.

Written  Played 

Doubling of Var. 2nd Dúblachadh an Taor-luath.

twice

1st

2nd

Repeat Ùrlar.

Var. 3rd Crùn-luath.

twice

1st

2nd

Doubling of Var. 3rd Dúblachadh a' Chrùn-luath.

twice

1st

2nd

Repeat Ùrlar

David Glen's version of the tune was published probably in 1905, so that it would pre-date by several months the second volume of the *Piobaireachd Society Collection* (first series) whose editor, **William Stewart** claimed that his arrangement was the first publication of the tune. Stewart's score is very similar to Glen's, but cuts the first variation and taorluath "up" in contradistinction to Glen, and there are one or two other minor differences in pointing:

Faillte Choir'-an-Gasain

(Corrinessan's Salnte).

Urlar.

The first section, 'Urlar', is written on three staves of music. It begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, often beamed together. A 'Bis' marking is placed below the first staff, indicating a repeat or a specific performance instruction. The notation includes various rhythmic values and rests, typical of a pipe and drum tune.

Siubhal.

The second section, 'Siubhal', is written on three staves of music. It continues with the same notation style as the first section. A 'Bis' marking is placed below the first staff. The melody is more melodic than the first section, with some longer note values.

Dublachadh.

The third section, 'Dublachadh', is written on three staves of music. It features a more complex rhythmic pattern with many sixteenth notes. A 'Bis' marking is placed below the first staff. The notation is dense and fast-paced.

Taor-luath Breabach.

The fourth section, 'Taor-luath Breabach', is written on three staves of music. It is characterized by a very fast and intricate rhythmic pattern, primarily using sixteenth and thirty-second notes. A 'Bis' marking is placed below the first staff. The notation is highly detailed and complex.

Dublachadh.

Bis

Crùn-luath Breabach.

Bis

Dublachadh.

Bis

G. F. Ross's setting is derived from Simon Fraser. There are no grounds to suppose that this represents an independently surviving tradition (as Fraser claimed), or independent evidence to confirm Fraser's title for this tune: "Cumha na Ceol More—Lament for the Great Music—" or his attribution of it to Patrick Òg MacCrimmon. This score is not reproduced here.

Commentary:

There are three tunes which have received the "Corrienessan" title, only one of which concerns us here. There is a tune in David Glen's manuscript (ff.412-414, f.433) which Glen calls "'The Lost Pibroch' Corrienessan (or Corriiness.) Corriiness Salute" but it is not related musically to the tune now called "Corrienessan's Salute." The ground is as follows:



This is a variant of General Thomason's "Nameless No. 4" (*Ceol Mor*, p.382), which in turn is cognate with "Tulloch Ard." Glen also gives "Corrienessan's Lament," ff.392-394, which he says is "arranged by Charles Bannatyne from Air supposed by Rod. Dall MacKay."

In his "Historic, Biographic, and Legendary notes to the tunes" in David Glen's *Ancient Piobaireachd*, Henry Whyte, writing under his pen-name "Fionn," claimed "Corrienessan's Salute" as a composition of Ruairidh Dall, father of the famous John Dall MacKay (p.18), but the tune—at least in the form in which it is commonly heard today—seems likely to have been more recent.

According to Archibald Campbell, it had its origins in a sheet of manuscript in the hand of Angus MacKay which when Campbell wrote (in 1938) was in the possession of the Piobaireachd Society (i.e. himself—since he held its music manuscripts). Campbell says that when Angus MacKay's papers had been acquired by Dr. Charles Bannatyne (this happened in 1904; the Society bought them in turn following Bannatyne's death in 1924), the latter had found the ground and first variation sketched out by MacKay and that either he or David Glen had completed the tune with a taorluath and crunluath breabach.

John MacDonald of Inverness used the tune to illustrate certain points about the timing of breabach movements in a letter he wrote to Archibald Campbell in July 1938:

The most consistent player of all was Calum McPherson, who in my opinion played some tunes much more pleasing than either of the Camerons [Colin or Sandy the younger] [...] He played all breabachs with accent on low A. [i.e. he pointed them "down"] [...] I remember asking Sandy Cameron about the Taorluath Breabach of "Corrienessan" as altered by the then Piob. Society. He said it was all wrong. I questioned the late Dr Bannatyne about it, as I got a copy of this with accent on the low A as soon as he got the tune into shape. He told me that the Society asked him for a copy and altered it to suit themselves. I still have Bannatyne's copy of this and other tunes he attempted to put into notation.

When we consider that it was a matter of written record that the variations concerned were compiled by David Glen well within John MacDonald's lifetime, and Glen had pointed the taorluath "down" and the crunluath "up"--as one would, all else being equal--this kind of mystification is a revealing commentary on power relations in the piping world during the first half of the 20th century.

"Corrienessan's Salute" was the tune with which pipe maker R. G. Hardie won the Gold Medal at Oban in 1947. Archibald Campbell described the occasion in a letter to Seton Gordon:

The piping at Oban was not very satisfactory, and there was not a single decent performance in either piob. competition.

All the players of any repute had entered, but Archie MacNab, Donald MacLeod, PM. Donald Maclean, Malcolm MacPherson and Roderick MacDonald did not appear and Brown and Nicol could not get leave. A joiner in Glasgow called Hardie was given [the medal] for a not inspiring rendering of Corrienessan. [Robert] Reid was placed first in the open with Craigellachie, a tune which is completely beyond him. D. Maclean was second with an indifferent performance of Antrim. I thought Robertson should have been first with the Children, not that he played it well, but he was about the most local.
[NLS. Acc. 7451/2/2. 03/10/1947]

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