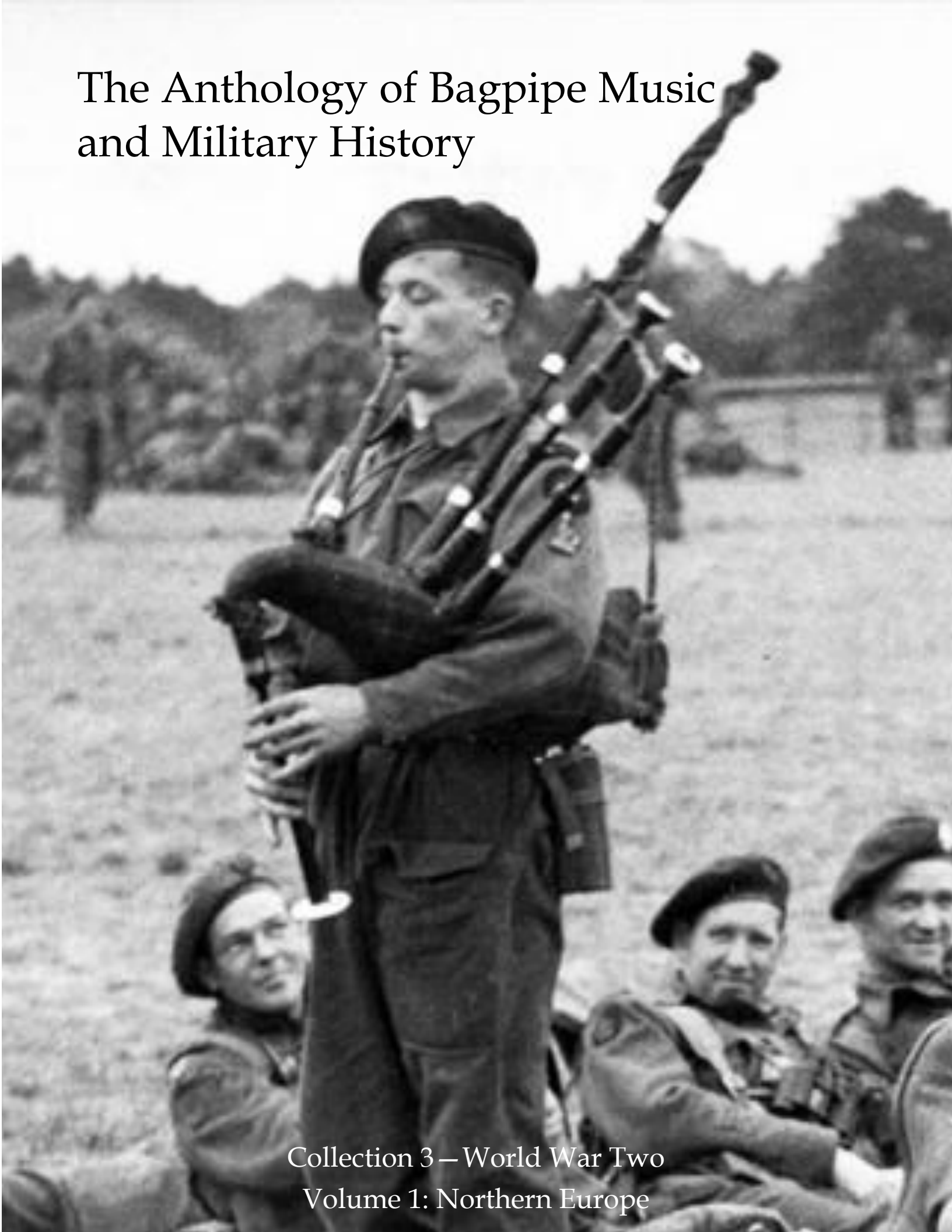


The Anthology of Bagpipe Music and Military History



Collection 3 – World War Two
Volume 1: Northern Europe



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Collection 3

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Transcribed and assembled by

Lieutenant Colonel Milan J. Kobulnicky
US Army Special Forces Retired

Williamsburg, Virginia USA

and

Dr. Peter L. Heineman

Council Bluffs, Iowa USA

And with the exceptional help from

John Hayes, London, England, Lindon Irish Pipes and Drums

and

Chief Warrant Officer 5 Jay Leasure, US Army Retired

Strasburg, Colorado, USA

and

So many other distinguished pipers from around the globe

Dedicated to the "Greatest Generation" who are quickly and have almost faded into a new story.
Their sacrifice preserved the "better nature" of our common humanity.

"We pipe in the "Footsteps of Giants"

First Edition

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OVERVIEW

This anthology covers military history as told through the lens of bagpipe music, its composers, and the tunes they honor and remember.

The Anthology comprises eight collections:

Collection 1: Pre-World War One (*1750 through 1905*)

Volume 1: 1750 to 1900 Wars in North America

Annex A: History of US Military Pipe Bands

Volume 2: Wars on the Continent (*Napoleon and Crimea*)

Volume 3: India and Afghanistan

Volume 4: Africa and Boer War

Collection 2: World War One

Volume 1: The Battles (*1914 to 1918 and Occupation*)

Volume 2: Leaders and Heroes

Volume 3: The Military Units (*Army, Navy and Air Force*)

Volume 4: Special Occasions (*Anniversaries and Memorials*)

Collection 3: World War Two

Volume 1: Northern Europe

Volume 2: Africa

Volume 3: Far East, China, Burma, India, New Guinea

Volume 4: Italy

Volume 5: Leaders and Heroes

Volume 6: Anniversaries and Memorials

Collection 4: Post World War Two (*1950 to present*)

Collection 5: Regimental Marches and Duty Tunes

Volume 1: United Kingdom

Volume 2: Canada, South Africa, New Zealand, Australia, USA

Collection 6: Special Collection

- Prisoners of War
- Paratroopers/Commandos
- 51st Highland Division

Collection 7: Military Units (*Army, Navy and Air Force*)

Collection 8: Piobaireachds (*1750 to Present*)

INTRODUCTION

Collection 3, World War Two, continues where Collection 2, World War One, left off; sadly where international differences were never resolved and the terrible lessons and costs of World War One were not learned. It begins before the armed conflict with the timeless lessons of the Munich Crisis and Appeasement in 1938 and follows the skirl of the pipes around the globe in defeat, sacrifice, courage and final victory. It tells the story on land, air and sea battles and in prison of war camps. The story comes to its Victory in Europe epilogue when Field Marshal Montgomery signed a part of the German surrender on Luneberg Heath on May 4, 1945, and then Allied victory celebrations in Vienna and Berlin. Then ends with the Victory in the Pacific, when General of the Army Douglas MacArthur, accepted the surrender of the Japanese Empire on the USS Missouri and his concluding remarks remains elusive even today:

“It is my earnest hope and indeed the hope of all mankind that from this solemn occasion a better world shall emerge out of the blood and carnage of the past - a world founded upon faith and understanding - a world dedicated to the dignity of man and the fulfillment of his most cherished wish - for freedom, tolerance and justice.”

The tunes were often found in Scottish, Canadian, and Irish regimental standard settings. Included are tunes from around the Commonwealth; including New Zealand, Australia and South Africa. There are also tunes representing the USA experience and also France to complete the story of the Allies. The collection includes tunes and personal stories from private collections and manuscripts never before published. Sadly, many tune histories and composer biographies are now lost or hidden in regimental or family archives. This is a living history and will be updated as more tunes are discovered and more lost history is added to the stories.

During World War 2, regimental pipes bands and unit bagpipers were generally kept in safer rear-area locations—to not repeat the terrible sacrifices in WW1 when they were leading their regiments out front in “No Mans or Pipers Land”. Despite London’s orders to remain in safer areas, their pipes were still heard on the front lines in all theaters of war, from the Battle of France in 1940 to Victory Europe and Victory Pacific Day in 1945. They suffered the ignominy of surrenders in the Fall of France, Singapore, Hong Kong, Tobruk and many early defeats. They continued to pipe and secretly write tunes as prisoners of war in German and Japanese camps.

Pipers were found playing in all conditions and aspects of the war. From the hottest desert sands in North Africa to steamy jungles in the Far East their pipe’s wailing echoes were heard above the sounds of battle. They landed on pristine Italian beaches and piped through the harsh mud and cold Italian mountains. They landed on the Normandy beaches of D-Day and in gliders around Arnhem, Holland in Operation Market Garden. In final victory, they piped across the Rhine River and led Allied victory celebrations in Berlin and Vienna. Of interesting side note, the USMC formed the first and only USA WW2 Pipes and Drums Band in Ireland during the war.

Pipers played their unique music each day for regimental duty calls, during conflicts to bring a light and a comforting music in terrible darkness, they terrified enemies (or at least kept them from sleeping!), and piped in joyful victory celebrations. Finally, they piped most reverently their regiments’ warriors “going home to their Heavenly Father and eternal rest” in their Last Post, Lights Out and Funeral tunes.

As we concluded WW2’s 75th anniversary in 2020 and celebrate the 80th from 2019 to 2025 - with encore ceremonies around the globe - it is hoped this collection will give pipers new tunes and their story to keep the incredible memory alive.

Now begins the tunes and their stories:

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Northern Europe



The Crisis

The Munich Agreement was an agreement concluded at Munich on September 30, 1938, by Germany, the United Kingdom, France, and Italy. It provided "cession to Germany of the Sudeten German territory" of Czechoslovakia, despite the existence of a 1924 alliance agreement and 1925 military pact between France and the Czechoslovak Republic, for which it is also known as the Munich Betrayal. Most of Europe celebrated the Munich agreement, which was presented as a way to prevent a major war on the continent. The four powers agreed to the German annexation of the Czechoslovak borderland areas named the Sudetenland, where more than three million people, mainly ethnic Germans, lived. Adolf Hitler announced that it was his last territorial claim in Northern Europe.

The Crisis was composed by Pipe Major J.B. Robertson (below) at the time of the Munich Agreement.

James Blair Robertson was born in Dundee, Scotland in 1905. He was for many years a living legend among competing pipers. Competitively, his record was superb. At the Argyllshire Gathering between 1929 and 1950 he won the Former Winners' MSR nine times. At Braemar he won the Royal Highland Society Championship outright and the Gold Medal at Portree on six separate occasions. In the days when travel was not easy, he travelled widely around the Highland Games circuit each summer. In 1937, for example, he attended 17 highland games with the following result: 29 firsts, 13 seconds and three thirds.

J. B. was destined to join the Scots Guards. His father, Alexander, was in the regiment and was killed in action in 1914. It was while being educated at the Queen Victoria School, Dunblane – which remains a boarding school predominantly for children of those who served in Scotland's armed forces – that he received his first piping lessons. These were from Pipe Major Wilson of the Highland Light Infantry. J. B. joined the 1st Battalion, The Scots Guards in 1922 and was instructed by its Pipe Major, Alex Ross. Subsequently, he received piobaireachd instruction from John MacDonald of Inverness along with Bob Brown and Bob Nicol. He later came under the guidance of Archibald Campbell of Kilberry.

J. B. – or Robbie as he was known – was awarded the Gold Medal at Oban in 1932 and at Inverness in 1937. He is one of the few who have succeeded in achieving 'the Double', winning the Open and Clasp contests at Oban and Inverness in the same year. He, along with John Wilson, Bob Brown, Robert Reid, David Ross and Bob Nicol dominated the competitive field in those pre-War years. Many of J.B.'s tunes can be found in the Scots Guards collection.

In 1945, whilst Regimental Sergeant Major, he was awarded the MBE for his service in Egypt between 1935-45. He retired from the army in 1950 and formed a pipe band in London, the Robertson Pipe Band. In later years, J. B. was a leading light – and committee member – in the Scottish Piping Society of London. He was also a staunch support of the Boys' Brigade piping in the area.

When he died, in London on October 2, 1988, one of the last remaining links with the leading pipers of the 1920s and 1930s was gone.



The image displays a musical score for a march titled "The Crisis" by PM J.B. Robertson. The score is written for a single melodic line and consists of 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The notation includes various rhythmic values, rests, and repeat signs. The score begins with a double bar line and a repeat sign, indicating the start of the piece. The music concludes with a final cadence and a repeat sign.

Munich Agreement

The Munich Agreement was concluded at Munich on September 30, 1938, by Germany, the United Kingdom, France, and Italy. It provided "cession to Germany of the Sudeten German territory" of Czechoslovakia, despite the existence of a 1924 alliance agreement and 1925 military pact between France and the Czechoslovak Republic, for which it is also known as the Munich Betrayal. Most of Europe celebrated the Munich agreement, which was presented as a way to prevent a major war on the continent. The four powers agreed to the German annexation of the Czechoslovak borderland areas named the Sudetenland, where more than three million people, mainly ethnic Germans, lived. Adolf Hitler announced that it was his last territorial claim in Northern Europe.



(From left) Italian leader Benito Mussolini, German Chancellor Adolf Hitler, a German interpreter, and British Prime Minister Neville Chamberlain meeting in Munich, September 29, 1938

Germany had started a low-intensity undeclared war on Czechoslovakia on September 17, 1938. In reaction, the United Kingdom and France on September 20, formally asked Czechoslovakia to cede its Sudetenland territory to Germany, which was followed by Polish territorial demands brought on September 21, and Hungarian on September 22. Meanwhile, German forces conquered parts of Cheb District and Jeseník District and briefly overran, but were repelled from dozens of other border counties. Poland also grouped its army units near its common border with Czechoslovakia and also instigated generally unsuccessful sabotage on September 23. Hungary also moved its troops towards the border with Czechoslovakia, without attacking.

An emergency meeting of the main European powers – not including Czechoslovakia, although their representatives were present in the town, or the Soviet Union, an ally to both France and Czechoslovakia – took place in Munich, Germany, on September 29-30, 1938. An agreement was quickly reached on Hitler's terms, being signed by the leaders of Germany, France, Britain, and Italy. The Czechoslovak mountainous borderland that the powers offered to appease Germany had not only marked the natural border between the Czech state and the Germanic states since the early Middle Ages, but it also presented a major natural obstacle to any possible German attack. Having been strengthened by significant border fortifications, the Sudetenland was of absolute strategic importance to Czechoslovakia.

On September 30, Czechoslovakia yielded to the combination of military pressure by Germany, Poland, and Hungary, and diplomatic pressure by the United Kingdom and France, and agreed to give up territory to Germany on Munich terms. Then, on October 1, Czechoslovakia also accepted Polish territorial demands.

The Munich Agreement was soon followed by the First Vienna Award on November 2, 1938, separating largely Hungarian inhabited territories in southern Slovakia and southern Subcarpathian Rus' from Czechoslovakia. On November 30, 1938 Czechoslovakia ceded to Poland small patches of land in Spiš and Orava regions.

In March 1939, the First Slovak Republic, a Nazi puppet state, proclaimed its independence. Shortly afterwards, Hitler reneged on his solemn promises to respect the integrity of Czechoslovakia by invading Czechia and turning it into the Protectorate of Bohemia and Moravia, giving Germany full control of what remained of Czechoslovakia, including its significant military arsenal that later played an important role in Germany's invasions of Poland and France. As a result, Czechoslovakia had disappeared.

Today, the Munich Agreement is widely regarded as a failed act of appeasement, and the term has become "a byword for the futility of appeasing expansionist totalitarian states.

Appeasement and Aggression

Appeasement

Slow Air

Musical score for 'Appeasement', a Slow Air. The score is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth and fifth staves have second ending brackets.



Instituted in the hope of avoiding war, appeasement was the name given to Britain's policy in the 1930s of allowing Hitler to expand German territory unchecked. Most closely associated with British Prime Minister Neville Chamberlain. Appeasement was popular for several reasons. Chamberlain - and the British people - were desperate to avoid the slaughter of another world war. Britain was overstretched policing its empire and could not afford major rearmament. Its main ally, France, was seriously weakened and, unlike in the First World War, Commonwealth support was not a certainty. Many Britons also sympathized with Germany, which they felt had been treated unfairly following its defeat in 1918.

But, despite his promise of 'no more territorial demands in Europe', Hitler was undeterred by appeasement. In March 1939, he violated the Munich Agreement by occupying the rest of Czechoslovakia. Six months later, in September 1939, Germany invaded Poland and Britain was at war.

Aggression

Slow Air

Musical score for 'Aggression', a Slow Air. The score is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth and fifth staves have second ending brackets.

How I Miss My Kilt

The plaintive title of this tune reflects the anguish felt in all Highland regiments when, at the outbreak of WWII, the War Office issued instructions that their kilts were to be handed into store for the duration of hostilities. In no small part thanks to the efforts of the commander of the 51st Highland Division, Major General Douglas Wimberly, this order was later rescinded. Perhaps this tune, written while the composer was a prisoner of war, helped to win the argument.

How I Miss My Kilt

Strathspey

PM Alexander McDonald, Black Watchr

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The piece concludes with a double bar line.

Aldershot



Conference of Chief Engineers (C.E.S) and Commanders, Royal Engineers (C.R.E.s), November 7, 1941

Aldershot a town in Hampshire, England. It lies on heathland in the extreme northeast corner of the county, 31 mi southwest of London. Aldershot is known as the "Home of the British Army", a connection which led to its rapid growth from a small village to a Victorian town.

In 1939 Regular Troops reporting to Aldershot Command included 1st Infantry Division and 2nd Infantry Division. On the outbreak of the Second World War in September 1939, General Officer Commanding-in-Chief (GOC-in-C) Aldershot Command (Sir John Dill) became General Officer Commanding (GOC) I Corps in the new BEF which was dispatched to France. Unlike the other Home Commands, Aldershot had no Coast divisions or other defense forces under its command, and was solely responsible for providing drafts and reserve formations. In 1941 the Command was downgraded to 'Aldershot Area' within a new South-Eastern Command. South Eastern Command ceased to exist at the end of 1944, and Aldershot was transferred to Southern Command, without its own GOC.



Part of Aldershot's barracks—South Cavalry Barracks built in 1855 and renamed Beaumont Barracks in 1909—were used during the war as a POW German Working Camp. Stabling was on the ground floor with accommodations on the first floor.

The barracks were demolished in the 1970s.

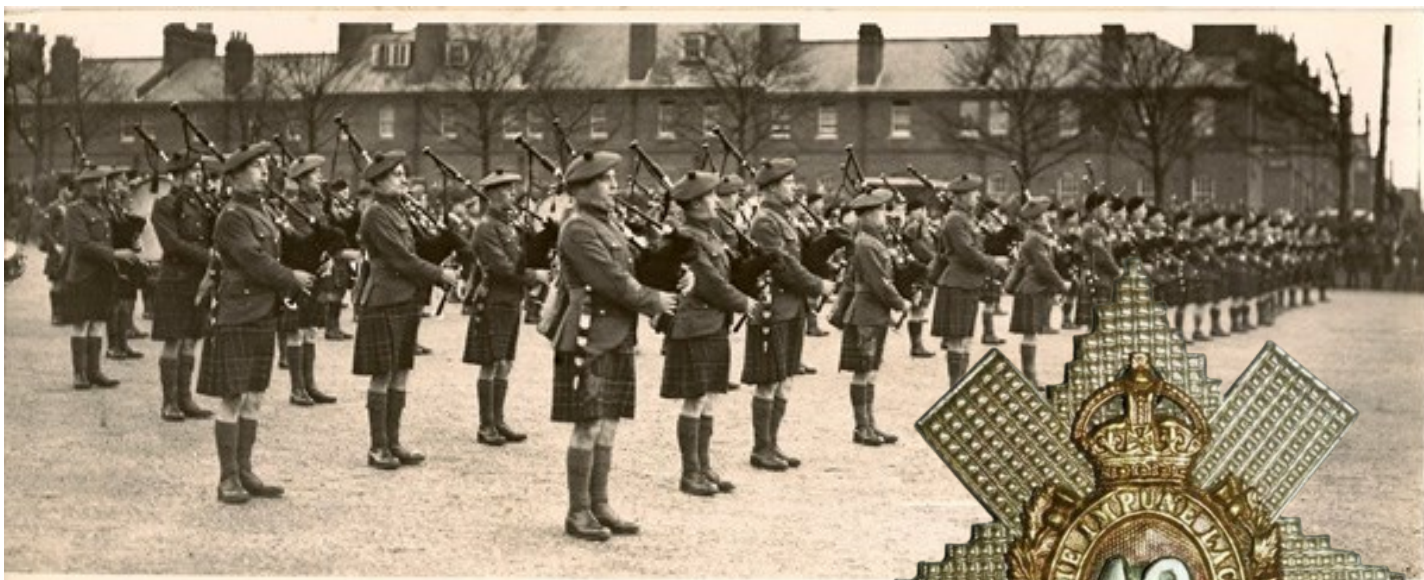
Beaumont Barracks, Aldershot, Hants

The 42nd Leave Aldershot for France, 5/10/1939

Established in 1854, Aldershot has long been seen as the home of the British Army. The garrison was established when the War Department bought a large area of land near to the village of Aldershot, with the objective of establishing a permanent training camp for the British Army. Over time, this camp grew into a military town and continues to be used by the Army to the present day. The garrison area covers approximately 500 acres and its population is about 10,500.

The Regiment was first raised in the wake of the a Jacobite rebellion (1715), when James Stuart the son of the deposed James II raised the Scottish Clans in rebellion against King William III and attempted to retake the crown his father had lost in 1688. The British government lacked the resources to keep a standing army in the Scottish Highlands to oversee the clans and ensure their loyalty. Therefore six Companies were recruited in 1725 from the loyal and trustworthy highland clans of; Campbell, Grant, Fraser and Munro, to prevent inter-clan fighting, raiding and enforce the law. The Regiment was initially known as the Regiment of the Line in 1739 but became the 43rd Highland Regiment of Foot in 1740 and renumbered the 42nd in 1742.

In 1881 the 42nd was merged with the 73rd (Perthshire) Regiment of Foot as part of the Childers Reforms and renamed The Black Watch (Royal Highlands). The 1st, 4th and 6th Battalions were dispatched to France where they faced the German blitzkrieg in May 1940. Against this massive armored assault the ill-equipped British troops were forced to withdraw to Dunkirk. The 4th and 6th Battalions were successfully evacuated from France but the 1st Battalion, with most of the 51st Highland Division, was less fortunate. For most of the Battalion, the rest of the war was spent as prisoners in camps in Germany and Poland.



Massed Bands of the 51HD at Aldershot, 1939



We're Going To Hangout out the Washing on the Siegfried Line



We're Going to Hang out the Washing on the Siegfried Line is a popular song by Ulster songwriter Jimmy Kennedy, OBE, written while he was a Captain in the British Expeditionary Force during the early stages of the Second World War, with music by Michael Carr. It was first published in 1939. The British version of the song was aired by the BBC in 1939. The Nazis released a parody version through the Reich Broadcasting Corporation and a French version was released soon after the original and includes some of the English lyrics .

Kennedy was born in Omagh, County Tyrone, Northern Ireland. His father, Joseph Hamilton Kennedy, was a policeman in the Royal Irish Constabulary (RIC). While growing up in the village of Coagh, Kennedy wrote several songs and poems. He graduated from Trinity College, Dublin, before teaching in England. He was accepted into the Colonial Service, as a civil servant, in 1927.

While serving in the British Army's Royal Artillery, he wrote the wartime hit, "We're Going to Hang out the Washing on the Siegfried Line". His hits also included "Cokey Cokey" (1945; known as "The Hokey Pokey" and "Okey Cokey" in several locales), and the English lyrics to "Lili Marlene". After the end of the war, his songs included "Apple Blossom Wedding" (1947), "Istanbul (Not Constantinople)" (1953), and "Love Is Like a Violin" (1960).

We're gonna hang out the washing on the Siegfried Line,
Have you any dirty washing, mother dear?
We're gonna hang out the washing on the Siegfried Line,
'Cause the washing day is here.

Whether the weather may be wet or fine,
We'll just rub along without a care!
We're going to hang out the washing on the Siegfried Line
If that Siegfried Line's still there!

Mother dear I'm writing you from somewhere in France,
Hoping to find you well.
Sergeant says I'm doing fine, a soldier and a half,
Here's a song that we all sing, this'll make you laugh.

We're going to hang out the washing on the Siegfried Line,
Have you any dirty washing, mother dear?
We're gonna hang out the washing on the Siegfried Line,
'Cause the washing day is here.

Whether the weather may be wet or fine,
We'll just rub along without a care!
We're going to hang out the washing on the Siegfried Line,
If that Siegfried Line's still there!

Whether the weather may be wet or fine,
We'll just rub along without a care!
We're going to hang out the washing on the Siegfried Line,
If that Siegfried Line's still there!

Music on the reverse



We're Going to Hang out the Washing on the Siegfried Line

The image displays a musical score for the song "We're Going to Hang out the Washing on the Siegfried Line". The score is written on four staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with some measures featuring beamed eighth notes and a final measure in each line containing a half note with a fermata. The accompaniment consists of a steady bass line of quarter notes, often with a dotted quarter note in the first half of the measure. The overall style is that of a simple, rhythmic folk or military march.

Abbeville

Abbeville is a commune in the Somme department and in Hauts-de-France region in northern France. The Battle of Abbeville took place from May 27 to June 4, 1940, during the Battle of France. On May 20, the 2nd Panzer Division advanced 56 mi to Abbeville on the English Channel, overran the 25th Infantry Brigade of the 50th (Northumbrian) Infantry Division and captured the town at 8:30 p.m. Only a few British survivors managed to retreat to the south bank of the Somme and at 2:00 a.m. on May 21, the III Battalion, Rifle Regiment 2 reached the coast, west of Noyelles-sur-Mer.

The 1st Armored Division (Major-General Roger Evans) arrived in France from May 15 without artillery, short of an armored regiment and the infantry of the 1st Support Group, which had been diverted to Calais. From May 27 to June 4, attacks by the Franco-British force south of the Abbeville bridgehead, held by the 2nd Panzer Division, then the 57th Infantry Division, recaptured about half of the area; the Allied forces lost many of their tanks and the Germans much of their infantry, some units running back over the River Somme. On June 5, the divisions of the German 4th Army attacked out of the bridgeheads south of the Somme and pushed back the Franco-British divisions opposite, which had been much depleted by their counter-attacks, to the Bresle with many casualties.

The Allies lacked battlefield co-ordination, which contributed to the Allied failure to defeat the Germans and magnified the cost of lack of preparation and underestimation of the German defenses south of the Somme. The chronic lack of battlefield communication within and between the British and French divisions, which was caused by a shortage of radios, led to elementary and costly tactical errors. The lack of communication continued after reinforcement by the 51st (Highland) Infantry Division (Major-General Victor Fortune) and French armored and infantry divisions. The Germans had committed substantial forces to the bridgeheads, despite the operations in the north, that culminated in the Dunkirk evacuation. The Somme crossings at Abbeville and elsewhere were still available on June 5, for *Fall Rot* (Case Red), the final German offensive, which brought about the defeat of France.

Abbeville

Retreat

John Barnes

The image displays a musical score for the piece 'Abbeville' by John Barnes. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a second ending bracket. The third staff continues the melody. The fourth staff concludes the piece with a final cadence. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Dunkirk



The Dunkirk evacuation, codenamed Operation Dynamo and also known as the Miracle of Dunkirk, or just Dunkirk, was the evacuation of more than 338,000 Allied soldiers from the beaches and harbor of Dunkirk, in the north of France, between May 26 and June 4, 1940. The operation commenced after large numbers of Belgian, British, and French troops were cut off and surrounded by German troops during the six-week Battle of France. In a speech to the House of Commons, British Prime Minister Winston Churchill called this "a colossal military disaster", saying "the whole root and core and brain of the British Army" had been stranded at Dunkirk and seemed about to perish or be captured. In his "We shall fight on the beaches" speech on June 4, he hailed their rescue as a "miracle of deliverance".

On the first day only 7,669 Allied soldiers were evacuated, but by the end of the eighth day, 338,226 had been rescued by a hastily assembled fleet of over 800 vessels. The Royal Navy provided the anti-aircraft cruiser HMS *Calcutta*, 39 destroyers, and many other craft. The Merchant Navy supplied passenger ferries, hospital ships, and other vessels. Britain's Belgian, Dutch, Canadian, Polish, and French allies provided vessels as well. Larger ships such as destroyers were able to carry about 900 men per trip.

A wide variety of small vessels from all over the south of England were pressed into service to aid in the Dunkirk evacuation. They included speedboats, Thames vessels, car ferries, pleasure craft, and many other types of small craft. The most useful proved to be the motor lifeboats, which had a reasonably good capacity and speed. Some boats were requisitioned without the owner's knowledge or consent. Agents of the Ministry of Shipping, accompanied by a naval officer, scoured the Thames for likely vessels, had them checked for seaworthiness, and took them downriver to Sheerness, where naval crews were to be placed aboard. Due to shortages of personnel, many small craft crossed the Channel with civilian crews.

The first of the "little ships" arrived at Dunkirk on 28 May. The wide sand beaches meant that large vessels could not get anywhere near the shore, and even small craft had to stop about 100 yards (91 m) from the waterline and wait for the soldiers to wade out. In many cases, personnel would abandon their boat upon reaching a larger ship, and subsequent evacuees had to wait for boats to drift ashore with the tide before they could make use of them. In most areas on the beaches, soldiers queued up with their units and patiently awaited their turn to leave. But at times, panicky soldiers had to be warned off at gunpoint when they attempted to rush to the boats out of turn. In addition to ferrying out on boats, soldiers at De Panne and Bray-Dunes constructed improvised jetties by driving rows of abandoned vehicles onto the beach at low tide, anchoring them with sandbags, and connecting them with wooden walkways.

The Dunkirk Boatmen

The Dunkirk Boatmen was composed by Pipe Major John Balloch. The tune is a tribute to the crews of the small craft that sailed across the English Channel to ferry the soldiers from the beaches out to the bigger ships. Balloch originally named the tune, "*The Boatman of Dunkirk*" in honor of a neighbor, Alasdair MacMillan, who worked for the Caledonian Steam Packet Company and who had crewed one of the small boats. When Mr. McMillan pointed out that many others had been involved, the tune was renamed "*The Dunkirk Boatmen*."

Balloch was born on November 29, 1860 at Burnfoot, Falkirk, near Stirling, son of William Balloch, an iron moulder, and Helen (Oswald) Balloch. He was well known in his day as a composer, with a number of his tunes published in James Robertson's (Royal Scots) book of bagpipe music. Unfortunately, many of the tunes in this book don't list the composer.

He joined the army in 1878 as a piper in the 57th Brigade, which comprised the 42nd and 79th Highlanders, and played his pipes with the leading company of the 79th in the battle of Tel-el-Kebir during the famous charge, and through the Egyptian Campaign, 1881-84, was conspicuous as a piper. He was transferred as Pipe Major to the 1st Battn. K.O.S.B. in 1886, and led the pipers of that battalion on the expedition to Upper Burmah. He retired 1899, and became Pipe Major to the 5th Argyll and Sutherland Highlanders (Greenock). In 1914 Balloch rejoined his old regiment and was posted Pipe Major to the 8th Battn. K.O.S.B., with which he served in France from July 1915-18, when he was invalided home.

Though he retired as a Pipe Major around the turn of the century and opened a tobacconist shop in Greenock, he and his older son Donald enlisted when the Great War started in 1914. John was 54 and Donald was 17 and they served in the trenches together. He also had a second son, Ian Allister, born in 1901. John Balloch was awarded the Meritorious Service Medal in 1932.

Balloch conducted the mass bands at the Diamond Jubilee of Her Majesty, Queen Victoria. His compositions include "25th K.O.S.B.'s Farewell to Meerut," and "Auchmountain's Bonnie Glen" which took premier honours at Cowal Highland Gathering and Scotstoun, in the band contests. He also first introduced the combination of pipe organ and Highland bagpipe in a concerted piece in Greenock Town Hall, which was a success. He was piper to the Greenock Highland Society, Burns Mother Club, Innerkip Society, and Pipe Major of the Greenock Police Band. The Pipe-Major served with the 79th Queen's Own Cameron Highlanders and King's Own Scottish Borderers.

John Balloch died on September 3, 1947, Thomson Home, Rothesay on the Isle of Bute at 86. His profession was listed as 'Pipe Major, Retired.' His wife, Elizabeth Ann (Porteous), had died two years earlier at 85.



Pipe Major John Balloch, wife Elizabeth and son Donald McDermaid, taken in Dublin, 1899. Balloch is in the uniform of the King's Own Scottish Borderers (the K.O.S.B.'s)

The image displays a musical score for a march titled "The Dunkirk Boatmen" by PM John Balloch. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is organized into eight staves, each containing a single line of notation. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The piece begins with a repeat sign and a first ending bracket. The overall style is characteristic of a traditional march, with a steady, rhythmic pulse and a clear melodic line.

The Boats at Dunkirk



The Boats at Dunkirk (on the following page) was composed by William J. Watt. William Joseph Watt was born in Aberdeenshire in 1894. He began learning the pipes at age 13 in the 7th Gordon Highlanders. He served in WW1 from 1914 to 1918 then immigrated to Canada in 1922. He settled in Winnipeg and worked for the CNR Transcona Shops until his retirement in 1959. William Watt was a prolific composer and many of his tunes are published in the Gordon Highlanders Volumes 1 & 2, John Wilson's Book 3 and Iain MacDonald's Book "Along the Road".

The Tune was composed on June 26, 1940 in memory of the gallant men of the Royal and Merchant Navies and those civilian sailors who helped evacuate the British Expeditionary Force from Dunkirk.



The Boats at Dunkirk

Retreat William J. Watt, Gordon Highlanders

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The piece begins with a repeat sign. The first system contains the first 12 measures. The second system contains measures 13 through 24, with a first ending bracket over the final 6 measures. The third system contains measures 25 through 36, with a second ending bracket over the final 6 measures. The fourth system contains measures 37 through 48, with a repeat sign at the beginning. The fifth system contains measures 49 through 60, with a first ending bracket over the final 6 measures. The sixth system contains measures 61 through 72, with a second ending bracket over the final 6 measures. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

The Heroes of Dunkirk

The Heroes of Dunkirk was composed by Pipe Major Donald MacLeod.

Donald MacLeod is widely regarded as one of the greatest pipers of the 20th century, both in terms of his competition prowess and as an outstanding composer and arranger of memorable pipe tunes.

He was born in Stornoway in 1916 and initially taught the pipes by his father, Donald “Doyle” MacLeod, pipe major of the Lewis Pipe Band, before going on to be tutored by two of the greatest piping teachers of their time, Pipe Major Willie Ross and, for some 27 years, John MacDonald of Inverness.

In 1937 he enlisted in the 2nd Battalion Seaforth Highlanders, where his pipe major was the famous D R MacLennan. Donald became pipe major after just four years and during the Second World War saw action in France with the 51st Highland Division and was taken prisoner by the Germans at St Valery. He managed to escape during a forced march and was picked up by the Resistance and placed with some other Scots escapees. The only Gaelic speaker among them, the story goes, he responded in Gaelic when challenged and was presumed to be eastern European. He made it back home, returning to France and eventually piping the 7th Seaforths across the Rhine – against the orders of his CO.

During the post-war years, while still in the Army, he became a force to be reckoned with on the competition circuit. Between the late 1940s and early 1960s, he won the prestigious gold medals for piobaireachd at Inverness and Oban and eight clasps from the Northern Meeting, as well as eight silver stars, the top march, strathspey and reel award.

Apart from being in demand as a virtuoso recitalist, he taught widely in North America as well as in Scotland. In his later years he pioneered the use of recordings for teaching, producing more than 40 piobaireachd tutorial tapes covering some 230 piobaireachd, a labor of love completed only a few months before his death in 1982.

Donald made a memorable farewell appearance in 1977, sharing the bill with his old friend and piping colleague Duncan Johnstone at the annual Glasgow recital of the Scottish Pipers Association. He was made an MBE the following year for services to piping and is remembered fondly as a patient, encouraging and kindly figure.



The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff also continues the melody. The fourth staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line and repeat dots.

St. Valery-en-Caux



The source of the regiment's name "Black Watch" is uncertain. In 1725, following the Jacobite rebellion of 1715, General George Wade was authorized by George I to form six "watch" companies to patrol the Highlands of Scotland, three from Clan Campbell, one from Clan Fraser of Lovat, one from Clan Munro and one from Clan Grant. These were to be "employed in disarming the Highlanders, preventing depredations, bringing criminals to justice, and hindering rebels and attainted persons from inhabiting that part of the kingdom." The force was known in Gaelic as *Am Freiceadan Dubh*, "the dark" or "black watch".

The epithet to the left may have come from the uniform plaids of dark tartan with which the companies were provided. Other theories have been put forward; for instance, that the name referred to the "black hearts" of the pro-government militia who had sided with the "enemies of true Highland spirit", or that it came from their original duty in policing the Highlands, namely preventing "blackmail" (Highlanders demanding extortion payments to spare cattle herds)

The regiment was created as part of the Childers Reforms in 1881, when the 42nd (Royal Highland) Regiment of Foot (The Black Watch) was amalgamated with the 73rd (Perthshire) Regiment of Foot to form two battalions of the newly named Black Watch (Royal Highlanders). The 42nd became the 1st Battalion, and the 73rd became the 2nd Battalion.

In 1908, the Volunteers and Militia were reorganized nationally, with the former becoming the Territorial Force and the latter the Special Reserve; the regiment now had one Reserve and five Territorial battalions.

The 51st Highland Division was captured at St. Valery-en-Caux on June 12, 1940 which marked the beginning of the long march into captivity in Germany. About 10,000 men of the division were captured at St Valery- along with thousands of French soldiers.



Major General V.M. Fortune, General Commanding Officer 51st Highland Division (right) with Major General Erwin Rommel at Saint-Valery-en-Caux after the surrender of the 51st Division to Rommel's 7th Panzer Division June 12, 1940.

After the capture, it was decided to reconstitute it in the UK around a nucleus provided by the 9th Scottish Division. Less than thirty members of the old 1st Battalion were available, but it was rebuilt and joined by the 5th and 7th Battalions which had not yet gone overseas.



Heroes of St. Valery

There was a happy sequel to the tragedy of St. Valery. After the Allies had landed in Normandy in June 1944, the 51st Division was allowed the satisfaction of liberating St. Valery. The leading troops were the 152 Brigade composed of the reformed 2nd Seaforth, the 5th Seaforth and the 5th Camerons. The composer of **Heroes of St. Valery**, Pipe Major Donald MacLean of Lewis, was Pipe Major of the 2nd Bn Seaforth Highlanders when they were captured in 1940. The tune was first played at the Highland Brigade gathering in Edinburgh in 1947.

This larger-than-life piping character was known variously as “Big Donald MacLean” and “Donald MacLean of Lewis,” as recalled in Donald MacLeod’s popular 6/8 march. References in piping books to “Pipe Major Donald MacLean” are generally to him.

Born in 1908, his interest in the pipes began in 1916 when his older brother Murdo took up the instrument to help in the recovery of a lung wound suffered in the Great War. Donald borrowed his brother’s chanter and soon both were being taught by Peter Stewart of Barabhas. He joined the Seaforth Highlanders at age 18 in 1926 and was posted to Aldershot, where he came under the strong influence of Pipe Major, D. R. MacLennan, half-brother of the famous G. S. In 1931, while a Corporal with the 1st Seaforths, he earned his Pipe Major’s Standard Certificate at the Army School of Piping under Willie Ross and became pipe major of the 2nd Battalion Seaforths in 1936 – the youngest pipe major in the British army at that time. His piping pedigree would also include piobaireachd studies with Angus MacPherson, son of Calum Piobaire. Donald MacLeod started him on piobaireachd during the war as a way to strengthen his fingers for light music playing. Big Donald later became particularly well known as a march player.

On June 12, 1940, he, along with the likes of Donald MacLeod, John Wilson, George McIntyre and many other pipers in the 51st Highland Division, were captured in France at St. Valery. He would spend the next five years as a prisoner of war in Germany and Poland. It was during this time that he wrote his famous competition march “Major David Manson at Clachantrushal” on a practice chanter borrowed from fellow piper Alex Craig. David Manson was a retired officer of the Canadian army who worked as a Glasgow silversmith. He had visited Donald’s home before the war and gave him a set of engraved silver pipes. “Clachantrushal” refers to a monolith – said to be the largest standing stone in Scotland – that stands near the home.

At war’s end he took over the Scottish Command School of Piping, then moved to the Highland Brigade training school, finally retiring from the army in 1948 after 22 years. Donald’s last public appearance was at the Cowal Games, Argyll on August 29, 1964. He evidently enjoyed the day, participating fully in the celebrations, but sadly died in a taxi later. He was only 56. He lies buried at the cemetery in Barabhas.



Donald MacLeod (left) and Donald MacLean with the 2nd Battalion Seaforths, Aldershot, 1939.



The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also begins with a repeat sign. The fourth and fifth staves are connected by first and second ending brackets, respectively. The sixth staff begins with a repeat sign. The seventh and eighth staves continue the melody. The ninth and tenth staves are also connected by first and second ending brackets. The piece concludes with a double bar line and repeat dots.

St. Valery



John Wilson in 1927, shortly after winning the Gold Medal at the Argyllshire Gathering

The hornpipe, **St. Valery** was composed by Pipe Major John Wilson. He was born in Edinburgh in 1906 and began learning the pipes in 1915 from Pipe Major Robert Thomson of the Argyll & Sutherland Highlanders at Edinburgh Castle. He progressed quickly and in 1917 was sent for tuition to Roderick Campbell, who won the Gold Medal at Oban in 1908 and was one of the leading composers and teachers of the day. They developed a most productive teacher-pupil relationship and were good friends until Campbell died in 1937.

On the eve of Armistice Day in 1918 he was enjoying the usual playful explorations of a 12-year-old when he found and accidentally ignited the detonator of a stray hand grenade and blew off the major parts of the thumb and first two fingers of his left hand. Only short stumps remained extending from the knuckle of his hand. The majority of young pipers might have abandoned the pipes, but no so the young John Wilson, who displayed the perseverance that would be a guiding trait throughout his life. He went back to the practice chanter and relearn his fingering. By 1921 he was winning the major amateur prizes again.

In 1924, still in his teens, he began capturing the top prizes. He won the Marches at Oban that year, and the following year the Gold Medal at Inverness. In 1927 he won the Gold Medal at Oban and the Strathspeys and Reels at Oban and Inverness.

His life revolved around piping, and he took on a variety of jobs, from accounting clerk to male model, leaving as required to spend the summers playing the Games circuit. He was a professional piper, achieving sustained success throughout the 1920s and '30s against the likes of Robert Reid, R. U. Brown, Willie Ross, J. B. Robertson and Malcolm R. MacPherson. It was a Golden Age of piping, and John Wilson was one of the great pipers of the age. During what he called his peak year in 1936, he received 70 prizes in 72 events, winning first in 35 of them and second in 24. Two of these firsts included the Clasp at Inverness and the Former Winners' March, Strathspey and Reel at Oban.

By this time he was flourishing as a composer, and his tunes were gaining in popularity. In 1937 he published his first book of bagpipe music containing original compositions not just by himself, but by John MacColl, G. S. McLennan, Roderick Campbell, Peter MacLeod Jr., and Ian C. Cameron. A second volume would appear in 1957 and a third in 1967. To this day the three John Wilson collections rank in stature alongside those of Willie Ross and Donald MacLeod.

He volunteered for service in World War II and was appointed Pipe Major of the 4th Battalion Cameron Highlanders, the Inverness-shire Territorials.

In June of 1940 his life changed forever when he and the unit, including General Fortune, was captured by the German army at St. Valery, France. He would spend the next five years in prisoner-of-war camps, cut off from friends, family and piping, until liberated by U.S. forces in April of 1945.

He would not compete again until 1948, and the next year his life would bring about great change again when, on the prompting of his friend George Duncan, he decided to immigrate to Canada.

His extensive legacy of tunes belong with the best in pipe music: the slow airs “Loch Rannoch,” and “Leaving Lochboisdale,” his reel “Tom Kettles,” and his six-part setting of “Loch Carron,” his now classic four-part setting of “The Irish Washerwoman,” the hornpipes “Bobbie Cuthbertson” and “St. Valery,” and a string of great old-style jigs like “Sandy Thomson,” “Angus MacPherson,” John Grieve,” “Before Kirkmichael Games” and many more.

He suffered a heart attack in 1955 and in 1963 cancer was discovered in his left lung and the lung was removed. Despite these difficulties he judged and taught relentlessly, and even returned to the Boards at the Brockville games in 1972 at the age of 66, earning seconds in the Strathspey and Reel and the Jig against the leading Ontario players of the time. He died from lung cancer in Toronto on November 6, 1979.

St. Valery

Hornpipe

PM John Wilson

The musical score for "St. Valery" is a hornpipe in 2/4 time, one sharp (F#). It is presented in ten staves. The first staff starts with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth staff continues. The fifth staff has a first ending bracket. The sixth staff continues. The seventh staff has a first ending bracket with two endings. The eighth staff continues. The ninth staff has a first ending bracket. The tenth staff continues and ends with a repeat sign.

This tune recalls the long and unpleasant march made by the officers and men of the 51st Highland Division from St. Valery-en-Caux where they had been captured to the Rhine where they were loaded onto barges at Mobeke for transportation to prisoner of war camps in Germany and Poland.

From St. Valery To The Barges

March

PM Alexander McDonald, Black Watch

The image displays a musical score for a march. It consists of eight staves of music, each containing a single melodic line. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a style typical of Scottish bagpipe tunes, featuring a mix of eighth and sixteenth notes, often beamed together. The score begins with a repeat sign and a double bar line. The melody is rhythmic and repetitive, characteristic of a march. The notation includes various note values, rests, and repeat signs throughout the piece.

The Allandale Pipers



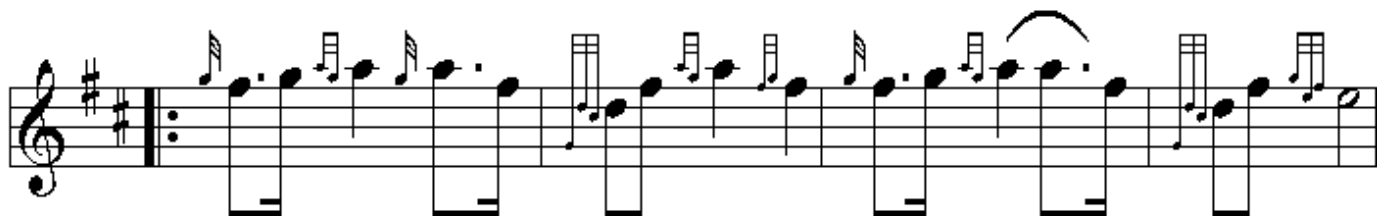
On the outbreak of WW2 in 1939, the band signed up en masse and joined the local Territorial Army detachment of the Argyll and Sutherland Highlanders. The band became the Pipes and Drums of the 7th Battalion Argyll and Sutherland Highlanders, and formed part of the new 51st Highland Division.

After training all over UK, they were taken to North Africa, where they took part in the Battle of El Alamein in November 1942. Pipe Major Maclachlan and others were killed in this battle. They then fought their way across North Africa, before taking part in the victory parade in Tunis in 1943.

The 7th Argylls continued to fight, in Sicily, then from D-Day to the end, where they again formed part of the Massed Pipes and Drums on the victory parade in Bremerhaven.

Although the Allandale band disbanded in the early 50s, members helped to form what is now Denny and Dunipace Pipe Band.

The Allandale Pipers was written by Roy Smith in remembrance of the Allandale Pipers of WWII.



The musical score for 'The 12th of June' is presented in ten staves. It is written in G major (one sharp) and 2/4 time. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent triplets. The score includes a first ending (marked '1') and a second ending (marked '2') that leads back to the beginning of the piece. The notation includes various rhythmic values, including eighth, sixteenth, and triplet notes, as well as rests and repeat signs.

The Battle of Cherbourg

During the Second World War, the German Army occupied north of France and fortified the coastline against invasion. As a deep-water port, Cherbourg was of strategic importance, very heavily protected against seaborne assault.

German troops arrived in the outskirts of Cherbourg on June 17, 1940, towards the end of the Battle of France. Two days later, the City Council declared the city open, and *Generalmajor* Erwin Rommel, commander of the 7th Panzer Division, received the surrender of the city from the hands of the maritime prefect, Vice-Admiral Jules Le Bigot, who had earlier destroyed submarines under construction at the arsenal and East Fort.

Four years later, Cherbourg, the only deep-water port in the region, was the primary objective of the American troops who had landed at Utah Beach during the Battle of Normandy. The Battle of Cherbourg was required to give the Allies a point of logistic support for human resupply and material of the troops. American troops encircled the city on June 21, 1944. At the end of furious street fighting and bitter resistance from the Fort du Roule, *Generalleutnant* Karl-Wilhelm von Schlieben, *Konteradmiral* Walter Hennecke and 37,000 German soldiers surrendered on June 28, to Major General Joseph Lawton Collins, Commanding General (CG) of the U.S. VII Corps. After a month of demining and repairs by American and French engineers, the port, completely razed by the Germans and the bombing, welcomed the first Liberty ships and became, until the victory of 1945, the busiest port in the world, with traffic double that of New York.

Cherbourg was returned to France by the Americans on October 14, 1945.

The Battle of Cherbourg had no Black Watch participants; the 52nd Lowland Division had already been evacuated from France but was sent back after Dunkirk as part of the Second British Expeditionary Force (2BEF) to cover the withdrawal of Allied forces near Cherbourg during Operation Aerial. The Division fought with great gallantry there, sufficiently so for Pipe Major Alexander McDonald to compose the following tune while himself a prisoner of war.



American forces at Cherbourg

The image displays a musical score for a march titled "The Battle of Cherbourg" by PM Alexander McDonald, Black Watch. The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also begins with a repeat sign. The fourth and fifth staves are grouped by a first ending bracket, with a "1" above the bracket. The sixth and seventh staves are grouped by a second ending bracket, with a "2" above the bracket. The eighth staff begins with a repeat sign. The ninth and tenth staves are grouped by a first ending bracket, with a "1" above the bracket. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march.

Piper to the End

The tune, *Piper to the End* was written by Mark Knopfler, of the rock band Dire Straits. The song is about Knopfler's uncle Freddie who was a piper of the 1st Battalion, Tyneside Scottish, the Black Watch, Royal Highland Regiment. Freddie carried his pipes into action in World War II and was killed with fellow fighters at Ficheux, near Arras in the north of France in May 1940. He was just 20 years old.

LYRICS

When I leave this world behind me
To another I will go
And if there are no pipes in heaven
I'll be going down below
If friends in time be severed
Someday we will meet again
I'll return to leave you never
Be a piper to the end

This has been a day to die for
Now the day is almost done
Up above, a quiet seabird
Turns to face the setting sun
Now the evening dove is calling
And all the hills are burning red
And before the night comes falling
Clouds are lined with golden thread

This has been a day to die on
Now the day is almost done
Here the pipes will lay beside me
Silent with the battle drum
If friends in time be severed
Someday here we will meet again
I'll return to leave you never
Be a piper to the end

Piper to the End

Mark Knopfler

The musical score is written in treble clef, 2/4 time, and the key signature has two sharps (D major). It consists of four staves of music. The first staff begins with a repeat sign. The second and third staves continue the melody with various note values and rests. The fourth staff concludes the piece with a first ending bracket over the final two measures, which then leads to a second ending bracket over the final two measures.

Early Commando Raids: 1941-42



Norway Raid

Operation Archery, also known as the Måløy Raid, was a British Combined Operations raid against German positions on the island of Vågsøy, Norway, on December 27, 1941.

British Commandos of No. 3 Commando, two troops of No. 2 Commando, a medical detachment of No. 4 Commando, a demolition party from 101 Troop (canoe) of No. 6 Commando, and a dozen Norwegians from Norwegian Independent Company 1 conducted the raid. The Royal Navy, led by the light cruiser HMS *Kenya*, with the destroyers HMS *Onslow*, *Oribi*, *Offa* and *Chiddingfold*, provided fire support. The submarine HMS *Tuna* was in support as the force navigational check. *Prince Charles* and *Prince Leopold* transported the troops. Also in support were Royal Air Force bombers and fighter-bombers .

John Malcolm Thorpe Fleming Churchill, DSO & Bar, MC & Bar (September 16, 1906 – March 8, 1996) fought in the Second World War with a longbow, bagpipes, and a Scottish broadsword. Nicknamed "Fighting Jack Churchill" and "Mad Jack", he was known for the motto: "Any officer who goes into action without his sword is improperly dressed."

Churchill was born into an aristocratic Oxfordshire family, but was not related to Winston Churchill, although later the German army thought he was. Following Sandhurst, he was commissioned into the Manchester Regiment in 1926. He served in the 2nd Battalion in Burma and India between 1926 and 1932, including service in the 1930-32 rebellion in Burma. (He received the Indian General Service Medal with Burma clasp).

Throughout his life he was keen motor-cyclist. In 1926, he rode down a railway line (as there was no road) 500 miles from Maymyo in central Burma via Mandalay to Rangoon simply to visit a friend, then months later rode his 1923 OHV Zenith bike 1,500 miles across India from Poona to Calcutta, in order to catch a boat to return to his battalion.

While staying in Maymyo with the Cameron Highlanders, Churchill was enthralled by its pipe band, and became a pupil of Pipe Major Cameron. Later, back in England, he was taught by Donald Fraser (ex P/M Seaforths) who had played at the Battle of Tel-el-Kebir in Egypt in 1882. He became a very good player. In 1931, his bagpipe (right) was made (probably by a special order) by Robertson of Edinburgh. African blackwood, full silver, engraved and hall-marked. Incidentally, it was the first pipe played on foreign soil after Dunkirk.

At the Aldershot Tattoo in 1938 he came second in the Officer's class of the Piping Championships, the only Englishman out of 70 entrants. He also developed his skill at archery, which had started as a hobby, and was selected as a member of the British Team for the World Archery Championships in Oslo in 1939. He returned, just in time to enter the war, in which he excelled as a warrior.

During the 'phoney' war, Churchill served with the British Expeditionary Force in France, with the 2nd Manchesters. In December 1939 he patrolled the German outposts on the Maginot Line using his longbow and arrows (which could kill, silently, at 200 yards) during that bitter winter. He then volunteered to assist the Finns against the Russian invasion of their country; he had time for some skiing in Chamonix before the expedition was cancelled.



In 1940, Jack Churchill was awarded the M.C. for holding the village of L'Épinette, near Bethune. Again, he used his longbow to good effect. After Dunkirk, he was the first volunteer for the Army Commandos. He was now in his element. His first operation was the raid on Vaagso, in Norway December 27th, 1941. He led two troops of No. 3 Commando in the assault on the heavily defended coastal battery on Maaloy Island. He went into battle playing *The March of the Cameron Men*, then, sword in hand, leapt ashore into the smoke-screen laid by Hampdens [twin-engine medium bombers – Editor] of the Royal Air Force. Surprise was complete, and the island was captured. When celebrating with a captured bottle of Moselle from the German C.O.'s hut – a demolition charge exploded nearby breaking the bottle and gashing his head.



In September 1943, during the Salerno landings in Italy, he, commanding No. 2 Commando, sword in hand, with only two other commandos, captured more than 40 prisoners at Pigo Letti, and marched them back to his Brigade area. It is thought that he was recommended for a V.C. but it was watered down to a D.S.O., perhaps because of his unusual methods and style.

On June 3rd/4th 1934, Churchill was taken prisoner, during the assault on the Island of Brac, the third largest island in the Adriatic, launched from the Island of Vis, with Yugoslav partisan forces. Churchill led the night attack on hill 622 playing his pipes at the head of No. 40 Royal Marine Commando, commanded by Lt. Col. J.C. 'Pops' Manners D.S.O who was killed at his side. The main attack failed due to heavy machine-gun and mortar fire. He lay on the summit with a small group of Royal Marines then he rolled on his back, blew up his pipes and played *Will Ye No Come Back Again?* There was then a grenade attack and he was seized by men of the German 118th Jager Division which garrisoned the island. He was interrogated by Major General Keubler. He could not persuade him that he wasn't related to Churchill. He was flown in a Heinkel III to Berlin and imprisoned in Sachsenhausen concentration camp and chained to the floor for the first month. His pipes and sword were taken and subsequently exhibited in the War Museum in Vienna. He, in the company of Squadron Leader James R.A.F, tunnelled his way out, but was recaptured and later sent to Niederdorf in Austria. On April 20, 1945 the floodlights failed and he walked away from a working party, and survived on gathered vegetables cooked in a rusty tin which he kept in his jacket, with matches, for eventual use. He crossed the Alps, and eventually spotted an American armored column in the distance. He raced to catch them despite an injured ankle.

Soon after his escape, the end of the war left him frustrated having missed a lot of action. He was, in due course, made a full Colonel of No. 3 Commando Brigade. Churchill had many more adventures after the war, particularly in Palestine, and commanded the 5th Scottish Parachute Battalion. He was the only officer ever to command both a Commando and Parachute battalion.

After the war he also served with the Seaforths and H.L.I. He played his pipes at war memorials after the war. Jack Churchill died on the 8th March, 1996, aged 89.

The March of the Cameron Men

The March of the Cameron Men is a song composed by Mary Maxwell Campbell in 1829. Campbell (1813-1886) was the fifth daughter of Dugald John Compbell of Skerrington, parish of Old Cumnock, Ayrshire, and his wife Janet Campbell Baillie, daughter of William Baillie, a Lord of Session, who took the title of Lord Polkemmet. When "March of the Cameron Men" was first published in Edinburgh it was attributed as only "by a lady", but in subsequent editions her name was substituted, in part because authorship of the song was being claimed for others.

The lyrics begin:

*There's many a man of the Cameron Clan
That has followed his Chief to the field:
He has sworn to support him or die by his side,
For a Cameron never can yield.*

Chorus:
*I hear the pibroch sounding, sounding,
Deep o'er the mountain and glen,
While light-springing footsteps are trampling the heath,
'Tis the march of the Cameron Men.*

The March of the Cameron Men

March

Trad

The musical score for 'The March of the Cameron Men' is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and repeat signs. The melody is written on a single treble clef staff.

St. Nazaire Raid

The St. Nazaire Raid or Operation Chariot was a British amphibious attack on the heavily defended Normandie dry dock at St. Nazaire in German-occupied France during the Second World War. The operation was undertaken by the Royal Navy (RN) and British Commandos under the auspices of Combined Operations Headquarters on March 28, 1942. St Nazaire was targeted because the loss of its dry dock would force any large German warship in need of repairs, such as *Tirpitz*, sister ship of *Bismarck*, to return to home waters by running the gauntlet of the Home Fleet of the Royal Navy and other British forces, via the English Channel or the North Sea.

A force of commandos landed to destroy machinery and other structures. German gunfire sank, set ablaze, or immobilized virtually all the small craft intended to transport the commandos back to England. The commandos fought their way through the town to escape overland but many surrendered when they ran out of ammunition or were surrounded by the Wehrmacht defending Saint-Nazaire.

Of the 612 men who undertook the raid, 228 returned to Britain, 169 were killed and 215 became prisoners of war. German casualties included over 360 dead, some of whom were killed after the raid when *Campbeltown* exploded. To recognise their bravery, 89 members of the raiding party were awarded decorations, including five Victoria Crosses. After the war, St Nazaire was one of 38 battle honors awarded to the commandos. The operation has been called "the greatest raid of all" in British military circles.

Major-General Corran William Brooke Purdon CBE MC (May 4, 1921 – June 27, 2018) Purdon was born in Cobh, near Cork, Ireland, during the Irish War of Independence. His father worked for the army as a medical officer and his mother was a homemaker. In the early 1920s the family moved to India. In 1926, after his father completed his tour with the Indian Army, the family moved to Belfast. Purdon was educated firstly in India, then at Campbell College in Belfast and, finally, at the Royal Military Academy Sandhurst.

He was commissioned into the Royal Ulster Rifles in 1939 at the start of the Second World War. He was attached to No. 12 Commando and saw action with that unit in the raid on St Nazaire, for which he was awarded the Military Cross. He was subsequently imprisoned in Colditz Castle for a year. He became commanding officer of the 1st Battalion, Royal Ulster Rifles in 1962 and in that role was deployed to Borneo during the Indonesia–Malaysia confrontation. He went on to be Commander, Sultan of Oman's Armed Forces and Director of Operations during the Dhofar Rebellion in 1967, Commandant, School of Infantry in 1970 and General Officer Commanding North West District in 1972. His last appointment was as General Officer Commanding, Near East Land Forces in 1974 before retiring in 1976.

After retiring from the British Army, Purdon was appointed Deputy Commissioner of the Royal Hong Kong Police in 1978, and worked for it until his retirement in 1981 at the age of 60.

Purdon died in his sleep of natural causes at his home in the early hours on June 27, 2018 at the age of 97 with his family at his side.

The tune ***Colonel Purdon Farewell to Sarawak*** was composed by Pipe Major Andrew Wilson, BEM of the Royal Ulster Rifles/Queen's U.O.T.C.



Purdon at Merville Battery, June 2014

Dieppe Raid

Operation Jubilee or the Dieppe Raid (August 19, 1942) was an Allied amphibious attack on the German-occupied port of Dieppe in northern France, during the Second World War. Over 6,050 infantry, predominantly Canadian, supported by a regiment of tanks, were put ashore from a naval force operating under protection of Royal Air Force (RAF) fighters.

The port was to be captured and held for a short period, to test the feasibility of a landing and to gather intelligence. German coastal defenses, port structures and important buildings were to be demolished. The raid was intended to boost Allied morale, demonstrate the commitment of the United Kingdom to re-open the Western Front and support the Soviet Union, fighting on the Eastern Front.

Aerial and naval support was insufficient to enable the ground forces to achieve their objectives; the tanks were trapped on the beach and the infantry was largely prevented from entering the town by obstacles and German fire. After less than six hours, mounting casualties forced a retreat. The operation was a fiasco in which only one landing force achieved its objective and some intelligence including electronic intelligence was gathered.

Within ten hours, 3,623 of the 6,086 men who landed had been killed, wounded or became prisoners of war. The *Luftwaffe* made a maximum effort against the landing as the RAF had expected, but the RAF lost 106 aircraft (at least 32 to anti-aircraft fire or accidents) against 48 German losses. The Royal Navy lost 33 landing craft and a destroyer.

Both sides learned important lessons regarding coastal assaults. The Allies learned lessons that influenced the success of the D-Day landings. Artificial harbors were declared crucial, tanks were adapted specifically for beaches, a new integrated tactical air force strengthened ground support, and capturing a major port at the outset was no longer seen as a priority. Churchill and Mountbatten both claimed that these lessons had outweighed the cost. The Germans also believed that Dieppe was a learning experience and made a considerable effort to improve the way they defended the occupied coastlines of Europe.



Hunter Force

During the Battle of Dieppe, a small group of soldiers from the Essex & Kent Scottish Regiment were able to advance into the town. They were known as the Hunter Force.



The tune, **Hunter Force** was composed by Pipe-Major Alan C. Clark. Clark began piping in Oldcastle, Ontario where he grew up. His teacher was Pipe Major Colin Hill, grandson of Pipe Major Ron Hill 3rd Canadian Guards. At the age of 14 he was brought down to the Essex and Kent Scottish and recruited as a boy piper. In 1986, he joined the Essex and Kent Scottish and officially started his career as a piper in the Canadian Army. Pipe Major Clark was appointed Pipe Major of the Essex and Kent Scottish in 1992 and was at that time the youngest Pipe Major in the Canadian Army.

Clark joined the Ceremonial Guard in 1993 and in 2004 was appointed as Pipe Major. In 2006, he was promoted to Master Warrant Officer and in April 2007 was awarded the Commander Land Staff Commendation for services to Piping in the Army. He has achieved much success in his piping career outside of the military.

He holds a Piping Judge's Certificate from the Pipers' and Pipe Band Society of Ontario, a level 6 Graduate Certificate, and Senior Instructor's Certificate from the Institute of Piping in Scotland and is a member of the music comity of the PPBSO.

In 2010, he was the first winner of the Piping Centre shield at the Scottish Piping Society of London, UK and in the same year won the Open Piobaireachd Trophy at the New Hampshire Highland Games. He has been a piper in the Grade 1, 78th Fraser Highlanders Pipe Band and is currently working with the Glengarry Pipe Band, And Pipe Major of the Ceremonial Guard and The Cameron Highlanders of Ottawa.

Hunter Force

March

PM A.C. Clark

The Cameron Pipers at Dieppe

In 1910, the 79th Highlanders of Canada were organized in Winnipeg, Manitoba. Ten years later, they were renamed and became known as the Cameron Highlanders of Canada and in 1923 the Royal prefix was entitled, making them the Queen's Own Cameron Highlanders of Canada.

The Regiment mobilized the Queens's Own Cameron Highlanders of Canada, C.A.S.F. on September 1, 1939. They sailed overseas in December of that year and first saw action when they hit the beaches of occupied Europe during the Dieppe Raid.

On that ill-fated day they were to land at Pourville west of Dieppe. They were to support the South Saskatchewan Regiment. The daunting plan for the Queen's Own Cameron Highlanders of Canada was that they were to land 30 minutes after the South Saskatchewan Regiment, push beyond the village of Pourville, occupy a German airfield, destroy a German Battery, and finally connect with allied tanks and raid a German Headquarters south of Pourville. These tasks would have been impossible for any troop in the Second World War. In reality, the events did not go as planned and the Queen's Own Cameron Highlanders of Canada were stopped well short of the town and were faced with enemy fire. When the Raid came to an end, the Regiment had lost 76 soldiers.

In July 1944, The Queen's Own Cameron Highlanders of Canada were stationed in northwestern Europe and remained there until the end of the Second World War, when they returned home to Canada. They were disbanded on November 30, 1945.

The Cameron Pipers at Dieppe was composed by William Watt of Winnipeg, Manitoba in honor of the Queen's Own Cameron Highlanders of Canada pipers who took part in the Dieppe Raid.



M.Gen. Sir James Drew, KBE, CB, DSO, MC, DL, M.Gen. in Command Training, Combined Operations, officially presents new pipes and drums to the Cameron Pipes & Drums to replace those lost during the Dieppe Raid.

The image displays a musical score for a march titled "The Cameron Pipers at Dieppe" by W. Watt. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff features a first ending bracket. The fourth staff continues the melody. The fifth staff features a second ending bracket. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a march.

The Heights Above Dieppe



The dead of the 2nd Canadian Infantry Division of the Essex Scottish Regiment of Windsor were buried, by the kindness of the French people, in a plot of high ground beyond the town of Dieppe in the village of Hautot-sur-Mer, in what is now the official Canadian War Cemetery.

The Heights Above Dieppe was composed in 1982 by Pipe Major Thomas "Tommy" S. Coulton (right). Coulton was a piper with the Essex Scottish 4th Brigade in 1942. He joined the Essex Scottish in England following the Unit's massacre at Dieppe. Prior to the Second World War, Tom studied under the tutelage of Norman Fraser, a Canadian Army Veteran who served during WWI. After joining the Canadian Army Tom studied under Pipe Major Bobby Stoker, a Gold Medalist and Army Piper from Calgary, Alberta, Tom's place of birth. He was later selected to attend the Army School of Bagpipe Music in Edinburgh, Scotland, where he then studied under the legendary Pipe Major Willie Ross.

In 1953 Tom was selected to singularly represent his Regiment, the 2nd Battalion, Essex Scottish, at the Coronation of Queen Elizabeth II. (Notably, one member of every Regiment in the British Commonwealth was chosen to form this unique "Regiment of Honor" for the Royal Coronation Ceremonies.

He later moved to Newton, Iowa and founded the Mackenzie Highlanders Pipes and Drums in the mid '70's.

The Heights Above Dieppe

Slow March

PM Tommy Coulson, Essex Scottish

Return to Dieppe

Return to Dieppe was another tune composed by Pipe Major Thomas “Tommy” S. Coulton.

Return to Dieppe, September 1944 Retreat

PM Tommy Coulson

The musical score for "Return to Dieppe" is presented in four staves. It is written in the treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a steady eighth-note accompaniment in the lower register, while the upper register features a series of eighth-note patterns, often beamed together. The piece begins with a repeat sign and concludes with a double bar line and repeat dots. The overall mood is somber and reflective, consistent with its title and the historical context of a retreat.

Canadian Heroes (The Dieppe Raiders)



The tune, **Canadian Heroes (The Dieppe Raiders)** was composed by Pipe Major Hugh MacPherson.

A native of Prince Albert, Saskatchewan, MacPherson is a graduate of the famous Pipe-Major's Course at Edinburgh Castle under Captain John MacLellan in 1975, 11 years after he joined the The Black Watch (Royal Highland Regiment) of Canada at age 17. He was assigned to form an air force volunteer band at Canadian Forces Base Portage la Prairie, Manitoba, after which he served as pipe-major of Canadian Forces Europe at Lahr, West Germany 1977-'82.

MacPherson was successful as a pipe band leader with the Welland Police and the 2nd Battalion, The Royal Canadian Regiment. From April 1992 until he retired in 2000, he was pipe-major of Air Command Pipes & Drums in Ottawa, achieving the rank of Chief Warrant Officer in 1995 as the Canadian Forces Senior Pipe-Major. He was also Personal Piper to successive Governors General of Canada, officially the federal vice-regal representative of the Canadian monarch. He also played with the Grade 1 Clan MacFarlane for a period in the 1970s.

The composer accompanied many groups of Canadian veterans on commemorative pilgrimages to Dieppe. The tune honors the men, living and dead, who were involved in the abortive raid at Dieppe.

Canadian Heroes (The Dieppe Raiders)

March

PM Hugh MacPherson

The Essex Scottish at Dieppe

In the 1860s, with the Fenians threatening Canada, the Windsor area of Ontario felt the need to establish an army for their protection. It wasn't until June 12, 1885, however, that the regiment, known as the 21st Essex Battalion of Infantry, was authorized. It was formed by the amalgamation of five infantry companies in the Windsor area. The Regiment went through a number of name changes before settling on the Essex Scottish Regiment on July 15, 1927.

On September 1, 1939, the Essex Scottish Regiment, C.A.S.F. was mobilized. Within only a few days the Regiment had recruited a full strength force, including a notable number of Americans. The Regiment set sail for England as part of the 2nd Canadian Infantry Division on August 16, 1940. It was two years later before they experienced their first fight, the Dieppe Raid, which left the Regiment almost completely decimated.



On that ill-fated day, a misleading message was received by the headquarters ship, which led officials to believe that the Essex Scottish Regiment had breached the seawall successfully and were making headway in the town, when in fact they were on the pebble covered beach, pinned down and being fired at by the enemy. By the end of the Dieppe Raid, the Essex Scottish Regiment had suffered 121 fatal casualties.

In July 1944, after regaining their strength, the Regiment moved on to northwestern Europe. They landed on the coast of Normandy and fought their way through France, Holland, and Germany until the end of the war in the fall of 1945.

By the war's end, the Essex Scottish Regiment had suffered more than 550 war dead and had been inflicted with the highest number of casualties of any unit in the Canadian Army during the Second World War, more than 2,500. The Regiment returned home after the war in 1945, where they were disbanded on December 15.



The Essex Scottish and its pipe band entering Dieppe, France in 1944 with the forward-sweeping Canadian Army

The image displays a musical score for a march titled "The Essex Scottish at Dieppe" by PM Alexander McDonald. The score is written in treble clef with a key signature of two sharps (D major) and a time signature of 6/8. It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second and third staves continue the melody. The fourth and fifth staves are bracketed together and labeled with a first ending (1) and a second ending (2) respectively. The sixth and seventh staves continue the main melody. The eighth and ninth staves are also bracketed together and labeled with first and second endings. The final staff concludes the piece with a double bar line and repeat dots.



D-Day and Normandy

Normandy Shores

Normandy Shores

Hornpipe

Dave Best

The musical score for "Normandy Shores" is presented in a single system of eight staves. The notation is in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The piece begins with a repeat sign. The melody is composed of eighth and sixteenth notes, frequently beamed together in groups. The fifth staff includes two triplet markings over groups of notes. The score ends with a final double bar line.

The Men of Pegasus Bridge



Pegasus Bridge, originally called the Bénouville Bridge after the neighboring village, is a road crossing over the Caen Canal, between Caen and Ouistreham in Normandy.

On the night of June 15, 1944, a force of 181 men, led by Major John Howard, took off from RAF Tarrant Rushton in Dorset, southern England in six Horsa gliders to capture Pegasus Bridge, and also "Horsa Bridge", a few hundred yards to the east, over the Orne River. The force was composed of D Company (reinforced with two platoons of B Company), 2nd Battalion, Oxford and Bucks Light Infantry; 20 sappers of the Royal Engineers of 249 Field Company (Airborne); and men of the Glider Pilot Regiment. The object of this action was to prevent German armor from crossing the bridges and attacking the eastern flank of the landings at Sword Beach.

Five of the Ox and Bucks's gliders landed as close as 47 yards from their objectives from 16 minutes past midnight. The attackers poured out of their battered gliders, completely surprising the German defenders, and took the bridges within 10 minutes. They lost two men in the process, Lieutenant Den Brotheridge and Lance corporal Fred Greenhalgh.

Greenhalgh drowned in a nearby pond when his glider landed. Lieutenant Brotheridge was mortally wounded crossing the bridge in the first minutes of the assault and became the first member of the invading Allied armies to die as a result of enemy fire on D-Day.

One glider, assigned to the capture of the Orne river bridge, landed at the bridge over the River Dives, some 7 miles off. Most of the soldiers in this glider moved through German lines towards the village of Ranville where they eventually re-joined the British forces. The Ox and Bucks were reinforced at 03.00hrs by Lieutenant Colonel Pine-Coffin's 7th Parachute Battalion, and linked up with the beach landing forces with the arrival of Lord Lovat's Commandos.

The image displays a musical score for a march titled "The Men of Pegasus Bridge" by PM John C. Cumming. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The score consists of ten staves of music. The first seven staves form the main body of the piece, leading to a first ending bracket. The eighth staff is the first ending, which concludes with a double bar line and repeat dots. The ninth and tenth staves are marked with "1" and "2" respectively, indicating two different endings or variations of the first ending. The piece ends with a final double bar line and repeat dots.

The Sixth of June, 1944

The Sixth of June, 1944 was composed by Pipe Major Stuart Samson, MBE to commemorate the anniversary of the D-Day landings in Normandy. Captain Stuart Samson was the last Pipe Major of the Gordon Highlanders, being the Pipe Major at their amalgamation with The Queens Own Highlanders. He later became the director of the Army School Of Piping and Highland Drumming.

After leaving the armed forces, Stuart worked at the National Piping Centre in Glasgow, teaching the degree students on the Royal Conservatoire BMus (Traditional Music – Piping) degree course. He is senior judge for the Solo Piping Judges Association.



The Sixth of June, 1944

March

PM Stuart D. Sampson, MBE

The Shores of Normandy

The lyrics for *The Shores of Normandy* were written by James Radford (October 1, 1928 – November 6, 2020). Radford was an English folk singer-songwriter, peace campaigner and community activist. He was also the youngest known participant in the Allied invasion of Normandy in June 1944.

Radford was born in Hull, East Riding of Yorkshire, England in October 1928. He became a member of the Merchant Navy at 15 and later joined the Royal Navy upon turning 18.

The first song Radford wrote, "The Shores of Normandy", is also his most successful and best known, having been performed by him at two televised concerts at the Royal Albert Hall in London in the 70th anniversary year of the invasion in 2014 and released as a single in May 2019 to raise funds for the Normandy Memorial Trust. It topped the Amazon and iTunes download charts in the first week of June 2019, and reached number 72 on the official charts.



In October 2015 Radford was appointed a Chevalier of the Légion d'Honneur by the French Republic "in recognition of... steadfast involvement in the Liberation of France during the Second World War".

He died from COVID-19 on November 6, 2020, after spending three weeks in intensive care. He was 92.

The song is sung to the tune of "Dawning of the Day."

Lyrics

In the cold grey light of the sixth of June,
In the year of forty-four,
The Empire Larch sailed out from Poole to join with thousands more.
The largest fleet the world had seen, we sailed in close array,
And we set our course for Normandy at the dawning of the day.

There was not one man in all our crew but knew what lay in store,
For we had waited for that day through five long years of war.
We knew that many would not return, but all our hearts were true,
For we were bound for Normandy, where we had a job to do.

Now the Empire Larch was a deep-sea tug with a crew of thirty-three,
And I was just the galley-boy on my first trip to sea.
I little thought when I left home of the dreadful sights I'd see,
But I came to manhood on the day that I first saw Normandy.

At Arromanches, off the Beach of Gold,
'Neath the rockets' deadly glare,
We towed our blockships into place and we built a harbor there.
'Mid shot and shell we built it well, as history does agree,
While brave men died in the swirling tide on the shores of Normandy.

For every hero's name that's known, a thousand died as well.
On stakes and wires their bodies hung, rocked in the ocean swell;
And many a mother wept that day for the sons they loved so well,
Men who cracked a joke and cadged a smoke
As they stormed the gates of hell.

As the years pass by, I can still recall the men I saw that day
Who died upon that blood-soaked sand where now sweet children play;
And those of you who were unborn, who've lived in liberty,
Remember those who made it so on the shores of Normandy.

The Dawning of the Day

March 2/4

Thomas Connellan/arr. K. Hiestand

The image displays a musical score for the piece 'The Dawning of the Day'. It consists of four staves of music, all written in treble clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a repeat sign after the first measure. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the piece with a final cadence and a double bar line. The notation includes various note values, rests, and repeat signs.

The Plains of Normandy

The Plains of Normandy was composed by Pipe Major John MacLellan. John A. MacLellan was born in Dunfermline, Fife, in July, 1921. He attended Fort Augustus Abbey School and joined the Queen's Own Cameron Highlanders as a boy piper in 1936. His potential became apparent quickly, and in 1941 at age 19 he was named Pipe Major of the 9th Battalion, Queen's Own Cameron Highlanders: the youngest man ever named pipe major in the British Army to that point.

He would subsequently serve as pipe major with the 1st Seaforth Highlanders, the Lowland Brigade, and the 11th Seaforths. He was promoted to Warrant Officer 1 with his appointment in 1954 as RSM of the 1st and 11th Seaforths and served in Germany, Egypt, and Gibraltar.

In 1946 he attended the Pipe Major's course under Willie Ross and graduated with a Distinguished Certificate. He would later be sent for piobaireachd instruction to John MacDonald of Inverness, then the Piobaireachd Society's official instructor.

Prizes began to fall to him immediately after the war, when he won the marches at the Argyllshire Gathering in 1947 and the Former Winners' MSR the following year. He won the Gold Medal at Oban in 1957 ("In Praise of Morag"), the Gold Medal at Inverness in 1959 ("MacLeod of Raasay's Salute"), the Open Piobaireachd at Oban in 1948 ("The Vaunting"), and 1958 ("The Lament for Colin Roy MacKenzie"), the Clasp at Inverness in 1958 ("The Daughter's Lament") and 1963 ("The Salute on the Birth of Rory Mor MacLeod"), as well as the Former Winners' March, Strathspey and Reel at Oban (1948, 1958, 1963, 1964) and at Inverness (1948, 1958, 1963). The Scottish Piping Society of London also felt his competing prowess as he won Bratach Gorm there along with five wins in the Former Winners' March, Strathspey and Reel. By the time he retired from competing in 1968 he had compiled one of the most successful competitive careers on record. His most notable competitive achievement was to win the four major former winners' events at Oban and Inverness in 1958 – a feat not accomplished before or since.



During the 1960s and 1970s he published six books of bagpipe music, many containing his own compositions and arrangements. He also turned to piobaireachd composition. At this he excelled, and he is thought by many to be the best composer of piobaireachd during the latter 20th century.

From 1978 to 1981 he and his wife Christine (known as 'Bunty') changed the face of piping periodicals by publishing the popular and influential "International Piper" magazine. John MacLellan also became a pioneer of piping summer schools, travelling to set up and teach schools in South Africa, Australia, the United States, Canada and New Zealand.

As early as 1962 he had proposed the idea of amalgamating the Army School, the College of Piping and the Piobaireachd Society under one umbrella to form the Institute of Piping. While the actual amalgamation did not happen, the Institute of Piping was born from this ambitious plan.

Shortly after retiring from competition, he was offered membership in the Piobaireachd Society, and this work would form a significant part of his piping contribution during the rest of his life. He soon became Honorary Secretary of the Music Committee, one of the most influential and important appointments in piping, responsible for all aspects of publication, set tunes and judging.

John MacLellan died at his home in April of 1991 at the age of 70.



The Plains of Normandy

Slow Air

PM J.A. MacLellan, 1945

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some rests. The second and third staves continue the melody, maintaining the same rhythmic and melodic patterns. The score ends with a double bar line and repeat dots.

The Nova Scotia Highlanders' March to Falaise

The capture of Caen on July 9, 1944 brought to a close the initial phase of the Battle of Normandy. General Bernard Montgomery, commanding all Allied land forces in the bridgehead, turned his attention to the next phase of operations. In his opinion, further offensive action should include the destruction of German armor, the capture of Falaise, and the encirclement and destruction of the German 7th Army by both the U.S. 1st Army and British 2nd Army.

The Allied armies developed a multi-stage operation. It started with a British/Canadian attack along the eastern line around Caen in Operation Goodwood on July 18. The Nova Scotia Highlanders were part of the 9th Canadian Infantry Brigade along with the Highland Light Infantry of Canada and the Stormont, Dundee and Glengarry Highlanders. On August 8, Allied ground forces commander General Bernard Montgomery ordered the Allied armies to converge on the Falaise–Chambois area to envelop Army Group B, with the First US Army forming the southern arm, the British the base, and the Canadians the northern arm of the encirclement.



North Nova Scotia Highlanders taken in Canada before the battalion went overseas in July of 1941

The Nova Scotia Highlanders' March to Falaise

March

P. Towell

Heroes O' Caen

Heroes O' Caen was composed by Willie Bryson. In his own words,

I was born into the world of farming, and after moving house, I arrived at Kilsyth, where my mother and father asked me if I wished to join the Kilsyth Pipe Band. I was aged 11. Pipe Major R. Anderson charged six pence per week for lessons. He was succeeded by Pipe Major R. Hair. Our family moved to various local areas around Glasgow such as Stepps, Bishopbriggs and Uddingston but such was my commitment and enthusiasm to be a successful piper that I travelled from the above areas twice a week with my pipes strapped to a new bicycle I bought for £4 19/6 [\$8].

After leaving school I was employed in various activities: a coal merchant's, garages and whinstone quarrying, none of which promoted the best piping skills. When Pipe Major Anderson of Kilsyth retired, my mother paid £8 [\$13] for his pipes, chanter and case, which I am still using and playing to this day.

At 18 years of age I met a girl, Retta Steele, and we were married on July 15, 1938. We were very happy and my eldest daughter, Anna was born on July 24, 1939. Dates were now very important in my life.

On September 3, 1939, Anna was christened and war was declared on the same day. I was called up for active service aged 21 and enlisted at Maryhill Barracks on January 15, 1940 into the Highland Light Infantry. My wife received £1.26p a week and I received 14 shillings a week less four shillings barracks damages, deducted even if you didn't cause any damage. My total pay was 10 shillings per week — and I had to salute for it!

On completing basic training, at the end of April 1940, I approached Pipe Major Bert Lewis about joining the pipes and drums and he transferred me to HQ Coy as a piper. I was in the company of regular pipers, Duke and John McPhail, Sandy McFarlane, Harry Forbes, J. Killow, W. McQuarrie and Boy Rankin. I was at Maryhill Barracks for three years and became very proficient in piping trainees on route marches to Loch Lomond and the Campsie Hills for target practice and return to barracks.



After these long marches troops had to have foot inspections but pipers didn't as we felt that we were of superior stature and returned to our quarters without taking our socks off. We were definitely a breed of our own. As pipers, we were expected to lead from the front and be able to complete any task given to us. On my last leave home, I told my wife that I would not be back for some time as the invasion of Europe would be soon. I was then posted to Bridge of Don barracks Aberdeen under Pipe Major Cruickshanks, and after route marching all round Aberdeen was posted to the 1st Battalion HLI at Sittingbourne, Kent, under Pipe Major McDonald and placed as piper to 'D' Coy under Major W. Bowie. I had attended the swimming baths in Aberdeen and now at Sittingbourne to learn to swim but couldn't. I was petrified that I would drown in the Channel during our crossing. I still cannot swim to this day. Whilst in Kent pipers were again very busy route marching all over the South Downs. We, as usual, were up to all sorts of tricks. When orderly piper, we would open the doors of nissan huts to play reveille. You can imagine the reception we got from the members of the companies. They threw anything to hand to show annoyance at being woken up. Great fun, really.

As we approached D-Day, June 6, 1944, we were transferred to Newhaven, where we boarded ship and set off into the Channel. We then transferred to landing craft and landed on Arromancies Beach in the second wave of troops just after D-Day.

Major Bowie turned to me and said, "Play up, Bryson" and as the landing craft touched the sand I played Scotland the Brave and led my company up the beach. This was my proudest moment and luckily the beach-head had been secured and we did not come wider tire. Later, the Company runner got shot in the foot and I was asked to take over his duties on 'Hill' 112 a notable battle point constantly under fire. Whilst up there I came across a grave that had a Lee-Enfield rifle and bandoliers of bullets on it. I looked at my issue of a piper's revolver, and thought 'no contest'. I took possession of the rifle so that I could defend myself better if required. On another occasion on 'Hill' 112 I was confronted by a German soldier who appeared out of thin air. He had his hands up and was shouting 'kammerade'. I took him prisoner and escorted him to my Company HQ.

Later, Pipe Major McDonald called on the pipers of A, B, C and D Coys., and any personnel who could play drums, to assemble for a march through local towns. We played through Caen and Falaise. This was greatly appreciated by the local population. Shortly afterwards the Falaise Gap was opened up and we boarded trucks and by-passed Paris arriving at the Belgian frontier. After some action we approached the Dutch frontier. D Company had many battles with the Germans, but finally we overran the opposition and cleared the areas of Ostelbeers, Westerbeers, and Middlebeers. The casualties were very high with approximately 50 dead. On September 30, 1944, whilst we were standing-to at dusk, the Germans opened up a mortar attack. One exploded a couple of yards from me. I didn't feel anything at the time but was severely wounded with abdominal injuries. Stretcher bearers were called and I spent 11 days in a field hospital, in Eindhoven. After two major operations I was flown back to the UK and arrived at Landough Hospital near Cardiff.

Six weeks later I managed to get on a train to Glasgow and was admitted to Gartloch Hospital. Life was one big trial, but when I look back, still enjoyable. On Christmas Eve 1944, my wife gave birth to my second daughter Jean. It meant the three of us were in hospital over Christmas and New Year. What a way to start 1945! After another two major operations I made some progress in getting better. I was finally discharged from hospital in May 1945 and discharged from the HLI as being not fit for active service. Despite training in the Springburn railway workshops I had difficulty in obtaining good employment. I was so weak that I could not complete a day's work. I'd lost all my strength. I finally got a job with an artificial limb maker, a good job for someone like me with a disability. My third child, William was born on April 18, 1956.

I retired in 1983 aged 65. After the Army, I did not resume playing my pipes until the late 60s when I was asked to play at some meetings. I found that I had forgotten many tunes but after that I played at all my family weddings and birthdays. My dear wife, Retta passed away on July 24, 1991, and later that year I was asked to attend the Veteran Pipers Association on a Friday afternoon at the College of Piping. This changed my life completely and the encouragement and kindness shown inspired me to play every day and build up a repertoire of tunes. I now play at many weddings, Burns Suppers, installation ceremonies, and at all reunions of the HLI. I would appeal to all veteran pipers aged 60 upwards in the Glasgow area to come and join the Veterans. In spite of everything that has happened to me it has given me inspiration to again lead from the front and be proud to keep up the tradition of piping.

Heroes O' Caen

Retreat

W. Bryson

The image shows the musical notation for two piped tunes. The first two staves are for 'Heroes O' Caen' and the last two for 'Retreat'. Both pieces are in 3/4 time and D major. The notation includes a key signature of one sharp (F#) and a 3/4 time signature. The first measure of each staff contains a triplet of eighth notes. The music is written on a single treble clef staff.

Bill Millen Set

William Millin was born in Regina, Saskatchewan, on July 14, 1922, to a father of Scottish origin who moved the family to the Prairies, but returned to Glasgow as a policeman when William was three. He grew up and went to school in the Shettleston area of the city. He joined the Territorial Army in Fort William, where his family had moved, and played in the pipe bands of the Highland Light Infantry and the Queen's Own Cameron Highlanders before volunteering as a commando and training with Lovat at Achnacarry along with French, Dutch, Belgian, Polish, Norwegian, and Czechoslovak troops.

Millin is best remembered for playing the pipes whilst under fire during the D-Day landing in Normandy. Pipers had traditionally been used in battle by Scottish and Irish soldiers. However, the use of bagpipes was restricted to rear areas by the time of the Second World War by the British Army. Lovat, nevertheless, ignored these orders and ordered Millin, then aged 21, to play. When Private Millin demurred, citing the regulations, he recalled later, Lord Lovat replied: "Ah, but that's the English War Office. You and I are both Scottish, and that doesn't apply."

Millin played "Highland Laddie" "The Road to the Isles" and "Blue Bonnets Over The Border" as his comrades fell around him on Sword Beach. Millin states that he later talked to captured German snipers who claimed they did not shoot at him because they thought he had gone mad.

Millin, whom Lovat had appointed his personal piper during commando training at Achnacarry, near Fort William in Scotland, was the only man during the landing who wore a kilt – it was the same Cameron tartan kilt his father had worn in Flanders during World War I – and he was armed only with his pipes and the sgian-dubh sheathed inside his kilt-hose on the right side.

Lovat and Millin advanced from Sword to Pegasus Bridge, which had been defiantly defended by men of the 2nd Bn the Ox & Bucks Light Infantry (6th Airborne Division) who had landed in the early hours by glider. Lovat's commandos arrived at a little past one p.m. at Pegasus Bridge although the rendezvous time in the plan was noon. To the sound of Millin's bagpipes, the commandos marched across Pegasus Bridge. During the march, twelve men died, most shot through their berets. Later detachments of the commandos rushed across in small groups with helmets on. Millin's D-Day bagpipes were later donated to Dawlish Museum. A set of pipes he used later in the campaign, after the originals became damaged, were donated to the now "Pegasus Bridge Museum".

Millin saw further action with 1 SSB in the Netherlands and Germany before being demobilized in 1946 and going to work on Lord Lovat's highland estate. In the 1950s he became a registered psychiatric nurse in Glasgow, moving south to a hospital in Devon in the late '60s until he retired in the Devon town of Dawlish in 1988. He made regular trips back to Normandy for commemoration ceremonies. France awarded him a Légion d'honneur for gallantry in June 2009. In 2006, a Devon folk singer, Sheelagh Allen, wrote a song about him, "The Highland Piper".

Millin played the pipes at Lord Lovat's funeral in 1995. Millin, who suffered a stroke in 2003, died in hospital in Torbay on 17 August 2010, aged 88.



The Road to the Isles

The Road to the Isles, composed by Pipe Major John McLellan DCM, was originally called 'The Bens of Jura', though it previously had other titles. It is part of the Kennedy-Fraser collection and it appeared in a book entitled 'Songs of the Hebrides' published in 1917, with the eponymous title by the Celtic poet Kenneth Macleod. The poem is headed by the statement 'Written for the lads in France during the Great War'. The impression is given by the notes appended to the book that the author was Kenneth Macleod himself. Marjory Kennedy-Fraser toured the Western Isles of Scotland in the summer of 1917 and collected a group of local tunes. The tune associated with the Road to the Isles was an air played by Malcolm Johnson of Barra on a chanter and composed by Pipe Major John McLellan of Dunoon (originally titled 'The Bens of Jura' and "The Burning Sands of Egypt"). Kenneth Macleod then wrote the words for a voice and harp (or piano) arrangement of this air by Patuffa Kennedy-Fraser.



Pipe Major John McLellan DCM of Dunoon (1875-1949), became pipe-major with the 8th Argyll & Sutherland Highlanders in 1919, just after World War I ended, following James Wilson and, before Wilson, Willie Lawrie in the role. Before the 8th Argylls, McLellan was a piper the Highlight Light Infantry in the Boer War, during which he was awarded the Distinguished Conduct Medal for gallantry in battle. "DCM" often deservedly accompanies his name, and also distinguishes him from other prominent John Mac/McLellans in piping.

In addition to composing music, McLellan was a recognized poet, and would often add lyrics to his compositions which entered the public domain in 2019, 70 years after his death.

The Road to the Isles

Slow March

PM John McLellan

The Highland Laddie

Highland Laddie, also known as Hielan' Laddie, is the name of an ancient Scottish popular folk tune. Highland Regiments raised in the 18th and early 19th centuries employed many unique symbols to differentiate themselves from other regiments and enlisted distinctive music to announce their arrival, but as a result of the Cardwell Reforms of 1881, all British Army Highland Regiments were required to use "Highland Laddie" as their regimental march. Over time, many of these regiments had managed to return to their pre-Cardwell marches when, in March 2006, the establishment of the Royal Regiment of Scotland saw the disappearance of all Scotland's historic infantry regiments and their distinctions, including music, and the adoption of a new regimental march, "Scotland the Brave".

The Highland Laddie

March

Trad.

The musical score for 'The Highland Laddie' is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a final cadence. The notation includes various note values, rests, and articulation marks such as slurs and accents.

The Brown Haired Maiden

The Brown Haired Maiden

March

The musical score is written in treble clef, G major (one sharp), and 2/4 time. It consists of five staves of music. The first staff begins with a repeat sign and a double bar line. The second staff ends with a repeat sign and a double bar line. The third staff begins with a repeat sign and a double bar line. The fourth staff is marked with a first ending bracket (1) and ends with a repeat sign and a double bar line. The fifth staff is marked with a second ending bracket (2) and ends with a repeat sign and a double bar line. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

All the Blue Bonnets are Over the Border

Blue Bonnets Over the Border is mentioned as an “ancient air” to which words were written by Sir Walter Scott and first published in 1820 in *The Monastery*. “All the Blue Bonnets are Over the Border” is a Scottish ballad about Bonnie Prince Charlie’s 1745 march into England. There is a misconception that the ‘Blue Bonnets’ are associated with the Jacobites of Scotland, but the tune, which was originally known as ‘Leslie’s March’, predates the Jacobites. The blue bonnet or woollen cap was a common form of headdress worn by border folk while they went about their daily lives in seventeenth century Scotland.

The tune itself has been dated as far back as the 1640s, when it went under the title, ‘Leslie’s March’ or the quaint spelling of the time, ‘Lifslie’s March’.

All the Blue Bonnets are Over the Border

March

Trad

The image displays a musical score for the tune 'All the Blue Bonnets are Over the Border'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece is identified as a 'March' and is attributed to 'Trad' (traditional).

Pipe Major Samuel Scott Set



Samuel Scott was born in Glasgow on October 6, 1905. His mother and father, Margaret MacLean Paul and William Scott of Glasgow, sailed for Canada two years later and settled in the Ottawa Valley. By the time Samuel was eight years old, he was taking bagpipe lessons and learning Gaelic mouth music from Pipe-Major Tait through the St. Andrew's Society in Ottawa. In 1920, he enlisted with the Non-Permanent Active Militia, joining the Cameron Highlanders of Ottawa (Machine Gun).

When Germany invaded Poland in September of 1939, Scott was among the first senior noncommissioned officers of the Camerons to volunteer to fight for Canada as part of the 4th Canadian Infantry Brigade with the Royal Regiment of Canada, the Royal Hamilton Light Infantry and the Essex Scottish. By September 15, 1939, the Camerons' Pipe-Major was Samuel Scott, who went to war at the remarkable age of thirty-four.

Scott was among the first Camerons to depart for the marshalling area for the invasion of France, accompanied by the Commanding Officer, one other senior noncommissioned officer and a private, as part of the colonel's command group. They were joined by the regiment and forged in the crucible of the Normandy landing, and then to the strains of "The March of the Cameron Men" and "Pibroch o' Donald Dhuibh" went straight into the heart of the Nazis at Carpiquet, Boulogne-Calais, Ghent and Nijmegen.

There can be no doubt that Samuel Scott's presence on the beaches of Normandy on D-Day, with his pipes playing as the Camerons waded through the sea, was the inspiration for the makers of the film, *The Longest Day*, in which Lord Lovat waves his swagger-stick in the air and shouts the command: "Piper – play the 'Black Bear'!"

By the winter of 1944, the pipes that Scott had taken to war had been exposed to shrapnel, the heat and dust on the road to Falaise and the relentless rain and fog along the polders of the Low Countries. The continuing decimation of humanity and the growing Honor Roll of the Camerons failed to discourage Pipe-Major Scott. In spite of these odds, the band paraded on December 16, 1944, in Nijmegen, playing a retreat with the Queen's Own Cameron Highlanders and the Queen's Own Cameron Highlanders of Canada, for the pleasure of the 3rd Division Headquarters personnel.

With victory in Europe, Scott returned to his young family and his prewar profession as an auditor. He immediately commenced a teaching program to attract young pipers to the Camerons, and in the early 1960s, offered private tuition at his home in Manotick, Ontario.

Sadly, Samuel Scott gave up this life in a motor vehicle crash on January 3, 1972. He was on his way to pick up a shipment of new practice chanters that Kenny Murchison had sent to him from the United States. True to his kindness of heart, Samuel went first to the aid of the driver who struck his car, to inquire of her well-being. She was injured only slightly, but unfortunately, Samuel died before adequate medical assistance could be provided.

The March of the Cameron Men

The Cameron Highlanders of Ottawa (Duke of Edinburgh's Own) is a Canadian Army Primary Reserve infantry regiment. The regiment mobilized the 'The Cameron Highlanders of Ottawa (Machine Gun), CASF' for active service on September 11, 1939. It was re-designated: '1st Battalion, The Cameron Highlanders of Ottawa (Machine Gun), CASF' on November 7, 1940; '3rd Infantry Division Support Battalion (The Cameron Highlanders of Ottawa), CIC, CASF' on May 1, 1943; and '1st Battalion, The Cameron Highlanders of Ottawa (Machine Gun), CIC, CASF' on February 24, 1944.



In Iceland, Pipe Major Samuel Scott learned to play the pipes on horseback

The unit embarked for garrison duty in Iceland with "Z" Force on July 1, 1940, and on April 28, 1941 it was transferred to Britain. On D-Day, June 6, 1944, it landed in Normandy, France as a part of the 3rd Canadian Infantry Division, and it continued to fight in North West Europe until the end of the war. The overseas battalion was disbanded on December 31, 1945.

The regiment subsequently mobilized the '3rd Battalion, The Cameron Highlanders of Ottawa (Machine Gun), CIC, CAOF' on June 1, 1945 for active service with the Canadian Army Occupation Force in Germany. The battalion was disbanded on May 18, 1946.

The March of the Cameron Men

March

Trad

The Piobaireachd of Donald Dhu



The next tune is an interesting example of a quickstep derived from a classical source. This melody was, at the end of the 18th century, both the theme of a well known piobaireachd and also the melody of an equally well known Gaelic Saga, both of which commemorate events which took place in the 15th century. 'Donuil Dubh' was Donald Cameron of Lochiel (c. 1695 – 1748) - shown left, a kinsman of Donald, second Lord of the Isles. The Lords of the Isles had always been a law unto themselves and in 1411 Donald set out to enforce his claim to the Earldom of Ross. Donuil Dubh supported him in this enterprise, which was only partly successful because although he gained vast areas of Skye, Inverness-shire and Moray he did not obtain title to the Earldom. This campaign ended with the savage but inconclusive Battle of Harlaw which was fought in Aberdeenshire against the King's Army led by the Earl of Mar (the Duke of Albany was Regent for his young nephew, King James I).

The song, *Piobaireachd Dhomhnuill Duibh* comes to us through the MacDonald traditions from South Uist. There were other versions of the song in Skye and Barra. It has been claimed that the song was a MacDonald song celebrating the victory of Donald Balloch at Inverlochy. It has also been argued that the Camerons would not compose such a song to celebrate a defeat. However, there are other reasons for believing that patronymic 'Mac Dhomhnuill Dhuibh' applied to the Cameron chiefs to this day derives originally from the Donald Cameron of Lochiel who fought at Harlaw and later at Inverlochy.

Referring to the piobaireachd in 1815, Neil MacLeod of Gesto names it *Piobaireachd Dhomhnuill Duibh*, or *Camerons' Gathering* on the authority of Iain Dubh MacCrimmon. General Thomason names the tune in Gaelic and *Black Donald of the Isles' March* quoting presumably his principal authorities, Donald MacDonald (1800) and Angus MacKay (MS dated about 1840). There is a mistake here in that "of the Isles" cannot refer to "Black Donald". The Piobaireachd Society failed to throw light on the problem by publishing the tune in 1920 under the name *Black Donald Balloch of the Isles' March to Inverlochy* thus confusing the issue between Black Donald (i.e. Lochiel) and Donald Balloch (i.e. Freckled) of the Isles (though he was never Lord of the Isles — that was his cousin Alexander). The current version of the Piobaireachd Society' books gives the tune as *Black Donald's March*.

In 1797 both the song and the piobaireachd would have been well known to many of the highlanders who joined the 79th Cameron Highlanders, as they became under Alan Cameron of Erracht. There is no record of when or how the tune was adapted as a quickstep but it was a popular tune within all the right associations with Clan Cameron and therefore it is not hard to imagine how some piper might have experimented with the rhythm of the drummers' beating applied to this tune. The result was obviously successful and popular and from the earliest record of this activity, *Pibroch O Donuil Dubh* is given as the Regimental March Past.

Why should this tune also have been the Regimental March Past of the Seaforth Highlanders? There is no obvious reason, other than the fact that it is a particularly good marching tune. There is no reference to this tune having been used by the 72nd Highlanders, it was in vogue in the 78th Highlanders probably from the time of Pipe Major Ronald MacKenzie (Pipe Major 1865 1879). It is referred to by Sir Wolsey Haig in the 78th as the March Past in Column. It is recorded as the Fall In and March Past of the 3rd Volunteer Battalion Seaforth Highlanders in their *Duty Calls and Favourite Tunes of the Seaforth Highlanders* published in 1901 (Ronald MacKenzie was still serving as Pipe Major of the Volunteers at that time). In 1912 when the Duty Calls of the Seaforth Highlanders were standardized, this became the Regimental March Past.

The image displays a musical score for a march titled "The Piobaireachd of Donald Dhu". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of ten staves of music. The first four staves feature a melody with eighth and sixteenth notes, often beamed together. The fifth and sixth staves introduce a more complex texture with sixteenth-note runs. The seventh and eighth staves continue this texture with similar rhythmic patterns. The final two staves conclude the piece, with the last staff containing first and second endings marked with "1" and "2" above the notes.

My Faithful Fair One (Mo Rùn Gael, Dìleas)

The song, My Faithful Fair One (Mo Rùn Gael, Dìleas) was written by Iain MacGhill-Eathain from Mull. The author of this arrangement for highland bagpipes as a regimental retreat is unknown.

Sèist

Mo rùn geal dìleas, dìleas, dìleas
Mo rùn geal dìleas nach till thu nall
Cha till mi fhèin riut, a ghaoi chan fhaod mi
'S ann tha mi ghaoil 'na mo laighe tinn.

Is truagh nach robh mi an riochd na faoilinn
A shnàmhadh aotrom air bhàrr nan tonn
Is bheirinn sgrìobag do'n eilean Ileach
Far bheil an rìbhinn dh'fhàg m'inntinn trom.

Thug mi mìos ann am fiabhras claidhte
Gun dùil rium oidhche gu'm bithinn beò
B'e fàth mo smaointean a là 's a dh'oidhche
Gum faighinn faochadh is tu bhì 'm chòir.

Cha bhì mi strì ris a' chraoibh nach lùb leam
Ged chinneadh ùbhlán air bhàrr gach gèig
Mo shoraìdh slàn leat ma rinn thu m'fhàgail
Cha d'fhàinig tràigh gun muir-làn na dèidh.

Chorus

My faithful fair darling,
My faithful fair darling, won't you turn back to me;
I will not turn with you, my love, I cannot
For my beloved is lying ill.

I grieve I am not in the guise of a seagull,
Swimming light on top of the waves;
And I would journey to the island of Islay
Where tarries the maiden who vexes my soul.

I spent a month in the torment of fever
When each night I did not expect to survive;
The object of my thoughts each day and night
That my request be granted and you at my side.

I will not struggle with the tree I can't bend,
Though each bough be amply laden with apples;
My fond farewell to you if you have left me,
The sea never ebbs, but follows the flow

My Faithful Fair One

Retreat March

The musical notation for the Retreat March is presented in four staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation uses a treble clef and features a series of eighth and sixteenth notes, with some rests, creating a rhythmic pattern characteristic of a march. The first staff begins with a repeat sign. The second and fourth staves end with repeat signs and a double bar line.

Major General R.F. Keller



Major General Rodney Frederick Leopold Keller CBE (October 2, 1900 – June 21, 1954) was a notable Canadian Army officer who rose to divisional-level command in the Second World War.

Keller entered the Royal Military College in Kingston, Ontario, in the last years of the First World War. Upon graduating, he joined the Princess Patricia's Canadian Light Infantry, one of the regiments of the Canadian Permanent Force. Like many other promising Canadian officers of that era, he attended Staff College, Camberley in England.

When Canada went to war, Rod Keller was sent overseas as a brigade major. He rose to the command of Princess Patricia's Canadian Light Infantry in 1941 and was promoted Officer Commanding the 1st Canadian Infantry Brigade a few months later. Keller was made a major-general and, between September 8, 1942, and August 8, 1944, he served as General Officer Commanding the 3rd Canadian Infantry Division. Major-General Keller was popular with his troops, who appreciated his manners and outspoken language; however, a drinking problem and several breaches of security measures before D-Day cost him the support of both his superior officers and his own staff. Ernest Côté, the quartermaster of the 3rd Division, called Keller a "conventional tactician" who was "very much a spit and polish officer who cut quite a figure in his battledress. We always cut a spare uniform for him, ironed and ready to go just in case. He cared for the division and was sensitive to any slight on its reputation. He was a very proud man and on top of the division's training."

During the first month ashore in Normandy, it was noted he was "jumpy and high strung". The quartermaster of the 3rd Division, Côté was frustrated with Keller's chronic indecisiveness on D-Day and later stated in an interview that the responsibility of command seemed to be too much for him. Keller's immediate superiors in I British Corps and 2nd British Army considered him unfit to command the division, but Lieutenant General Guy Simonds, who was scheduled to command II Canadian Corps upon its activation in Normandy, held off on making a decision about his relief, even refusing a resignation by Keller who himself admitted to the strain. During the Battle for Caen, Keller handled Operation Windsor poorly, sending a reinforced brigade in to handle a divisional operation and delegating the planning to one of his brigadiers. Keller was also reportedly shell-shy by August, and rumours began to spread among the division that "Keller was yeller."

Despite the continued complaints from above and below, Simonds, and General Harry Crerar, another of his admirers, refused to relieve him. Fate intervened when he was wounded by friendly fire on August 8. US bombers accidentally carpet bombed his divisional headquarters during Operation Totalize. Keller received no further active military command. He died ten years later, in 1954, while visiting Normandy.

The quickstep, *Major General R.F. Keller* was composed by [Pipe Major Samuel Scott](#).

The musical score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The piece consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also begins with a repeat sign. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket. The sixth staff begins with a repeat sign. The seventh staff continues the melody. The eighth staff begins with a repeat sign. The ninth staff has a first ending bracket. The tenth staff has a second ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Pipe Major Sam Scott



The quickstep, ***Pipe Major Sam Scott*** was composed by Pipe Major Peter Roderick MacLeod.

Born in Aird Uig on the island of Lewis on December 13, 1879, Peter R. MacLeod came to Glasgow around 1900, where he worked as a shipwright at Connells Shipbuilders until about 1927. At that time he was involved in an industrial accident in which his right leg became entangled in the gearing of a winch, necessitating amputation. This marked the end of his competitive piping career, and in fact he would not work again until 1941 when he returned to the shipyards until his retirement in 1955. Though he was fitted with an artificial leg, he was in pain from the injury for much of his life and would remove the prosthesis to ease the discomfort.

He joined the Territorial Army in the early 1900s and enlisted in the 7th Cameronians (Scottish Rifles). He achieved the rank of Pipe Major and served in Egypt and Gallipoli.

He composed more than 200 tunes in his lifetime and was one of the most original composers of his day, penning such distinctive classics as “The Conundrum,” “Dora MacLeod,” “John Morrison, Assynt House,” “Major Manson,” “Hugh Kennedy,” and “Pipe Major Willie MacLean.”

He also composed a piobaireachd called “Salute to Dame Flora MacLeod of MacLeod,” which earned accolades from those who heard it. However, the score and hence the tune, have been lost.

His pupils included his sons Iain and Peter Jr., Norman Gillies and double Gold Medalist and former Piobaireachd Society president Andrew Wright.

Peter was a longtime resident of 22 Exeter Drive in the Partick area of Glasgow. His wife Christina MacDonald predeceased him and in later life he lived with his daughters Chrissie and Dora (of strathspey fame) in Knightswood. He died in Erskine Old Soldiers’ Hospital in Glasgow on June 16, 1965.

The musical score is written in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also begins with a repeat sign. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff begins with a repeat sign and a first ending bracket. The ninth staff has a second ending bracket. The tenth staff continues the melody. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together.

MajGen Spry's Welcome to 3rd Can. Div.

Major General Daniel Charles Spry CBE DSO CD (February 4, 1913 – April 2, 1989) was a senior Canadian Army officer who commanded the 3rd Canadian Infantry Division during Operation Veritable in World War II.

The 3rd Canadian Division is a formation of the Canadian Army responsible for the command and mobilization of all army units in the provinces of Manitoba, Saskatchewan, Alberta and British Columbia, as well as all units extending westwards from the city of Thunder Bay.

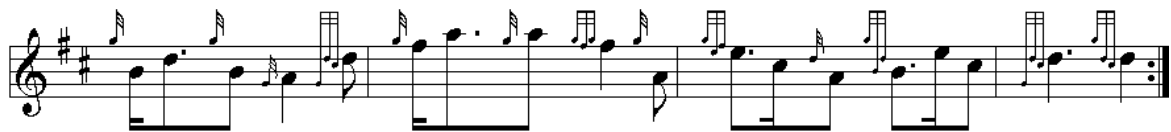
It was first created as a formation of the Canadian Corps during the First World War. It was stood down following the war and was later reactivated as the 3rd Canadian Infantry Division during the Second World War. The second iteration served with distinction from 1941 to 1945, taking part in the D-Day landings of June 6, 1944. A duplicate of the 3rd Canadian Division was formed in 1945 to serve on occupation duty in Germany and was disbanded the following year.

In 1943, Spry commanded the 1st Battalion, The Royal Canadian Regiment and then the 1st Canadian Infantry Brigade, in Italy. In 1944, he commanded the 12th Canadian Infantry Brigade. Later, in 1944, he took charge of the 3rd Canadian Division, in northwest Europe, until the end of the Rhineland Campaign. The commander of II Canadian Corps, Guy Simonds, was dissatisfied with Spry's performance during the assaults on heavily defended woodland near Moyland, southeast of Kleve and later on the Hochwald, saying that he "lacked quick tactical appreciation and robust drive in ... urgent tactical situations". In turn, Spry felt that neither Simonds nor Crerar fully understood the situation "at the sharp end of battle". Simonds was adamant that Spry should go but Crerar was more sympathetic and he campaigned for Spry's appointment to the Canadian Reinforcement Units in Britain, appreciating Spry's ability as a trainer of soldiers (endorsed by Simonds) and the value of having a battle experienced officer in that role. Spry was relieved of command of the 3rd Division at the end of Operation Blockbuster and he duly left for Britain to command the Canadian Reinforcement Units.



The quickstep, *MajGen Spry's Welcome to 3rd Can. Div* was composed by [Pipe Major Samuel Scott](#).





Market Garden



The Heroes of Oosterbeek

The Heroes of Oosterbeek was composed by Angus Lawrie (1930-2018) who visited Arnhem and was fascinated to find that much of the fighting there in 1944 had taken place at Oosterbeek. When visiting the cemetery there in 1978, he was particularly moved at finding the grave of a young soldier called McCullough from Oban. This tune was composed then to commemorate those what had fallen at Oosterbeek.

Born in Oban, Scotland, in 1930, Lawrie completed his national service with the Argyll & Sutherland Highlanders, and was a member of the Grade 1 Glasgow/Strathclyde Police Pipe Band during the 1960s and '70s under pipe-majors Ronald Lawrie, his cousin, and Ian McLellan.

Angus Lawrie penned more than 300 tunes, the most well-known of which are the 4/4 march, "The 1976 Police Tattoo," the hornpipe "Old Toasty" (Ronald Lawrie's father's nickname), and the march, "Dugald Gillespie."



After retiring as a police officer, Lawrie was pipe-major of the Grade 1 Britoil in the 1980s, the band that was previously named Clan Campbell and, before that, Red Hackle. After Britoil folded, he was pipe-major of Johnstone, which at the time was a Grade 3 band.

The Heroes of Oosterbeek

Retreat

PM Angus Lawrie

Gliding to Arnhem

In August 1944, the Allies launched Operation Dragoon to liberate the port cities of Toulouse and Marseille in southern France. Heavy fog made it difficult to land some gliders, but losses overall were light compared to the next airborne operation to use gliders a month later, Operation Market-Garden. It began September 17, 1944, and ended on September 25. The glider and airborne troops had to fly 300 miles from bases in England to landing zones (LZs) 64 miles behind German lines and near the towns of Eindhoven and Nijmegen in the Netherlands. Initially, the glider pilots succeeded in landing in or near the planned LZs, but German forces in the area were considerably larger and better equipped than expected. The glider and airborne soldiers had been set on a rigid schedule to capture and hold nine vital bridges that would allow British ground forces approaching from the south to reinforce them. Meeting these objectives also depended on timely resupply drops from the air. Bad weather and a cascading series of other delays allowed the Germans to hold key bridges at Arnhem and ultimately cut off the British ground force before it could get close enough to help.

The 7/K.O.S.B., the only Scottish regiment in 1st Airborne Division, flew from Wiltshire in gliders to take part in the battle of Arnhem. This was to be the first and only action of the war. At 1.30 p.m. the Borderers' gliders landed and their pipers, playing their company marches, acted as company rallying points. None of the battalions' pipers withdrew at the end of the battle. They were stretcher-bearers and remained with the wounded, going with them into the prisoner of war camps. This battle is commemorated by another Denholm tune, Red Devils at Arnhem. Blue Bonnets o'er The Border is the regimental march and was played at the landing zone by Piper Willie Ford from Selkirk to rally the Bn into an assembly area. Not all the pipers deployed by Air, the Pipe Major and other established Pipers travelled as part of a seaborne echelon with the plan to meet up and history tells us this did not happen.

The 7th KOSB and to give them their proper title they are the: 7th (Galloway) Battalion King's Own Scottish Borderers, 1st Airborne Division, the Commanding Officer was Lieutenant-Colonel Robert Payton-Reid, DSO who commanded at Arnhem. The whole Battalion was trained as Glider Troops and wore the Maroon Beret with the KOSB Regimental cap badge positioned slightly forward of the left ear, on the sleeves of the battle dress was a 2x2" square of Regimental Leslie Tartan (known as a tartan patch) below this a maroon patch with Pegasus in white embroidery and below that an oblong patch of maroon material with the word 'Airborne' in white. Glider troops did not attend parachute school as they did not jump from the glider. Each Glider was crewed by a pilot and co-pilot both members of the Glider Pilot Regiment and all rank Sergeant, once on the ground these men joined the unit they had just flown in and fought alongside them, many being KIA, one of these pilots latched on to Payton-Reid during the battle and saved the CO's life on more than one occasion.

The Hamilcar (shown below) was the largest glider in use with British Airborne forces; some 38 'went down' during Operation 'Market Garden'.



The image displays a musical score for a march titled "Gliding to Arnhem" by D. MacArthur. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of eight staves of music. The melody is characterized by a steady eighth-note rhythm, often with beamed eighth notes. The accompaniment is provided by a bass line consisting of a series of eighth notes, creating a consistent rhythmic foundation. The piece concludes with a double bar line and repeat dots. The notation includes various note values, rests, and phrasing slurs.

Arnhem

Arnhem was composed by [John Haynes](#) of Isleworth after meeting a survivor of this battle—Major Tony Hibbert (1917-2014), MBE, MC (right).

Tony Hibbert was educated at Marlborough but had to leave when he was 16 because of the Great Depression. Sent to Germany by his employer it took only a short while for Tony to appreciate that the country was one huge armed camp preparing for war. In 1935 he packed his bags and skedaddled for home, threw up his job and started to cram for the Royal Military Academy (RMA).

Tony passed out of the RMA and was commissioned into the Royal Artillery In January 1938. Later he commanded a half-Battery of 15 AA Battery RA in the British Expeditionary Force, equipped with obsolete guns salvaged from a Russian Cruiser in 1917. He defended the Northern perimeter of Dunkirk for the last four days of the siege and when his ammunition ran out on May 31 he had to destroy his guns.

Tony served with the Paras in North Africa and Italy as a Staff Officer and after completing a course at the Staff College, Camberley, was posted to the 1st British Airborne Division as Brigade Major of No 1 Parachute Brigade in July 1944. Soon after he was involved in planning for the Arnhem Operation and went to Airborne Corps HQ with his Brigade Staff to receive orders from General Browning. After an uneventful drop onto DZ-X, Tony led the Brigade HQ Group in a race to the bridge and joined forces with Lt. Col. Frost and the 2nd Battalion. They were under orders to hold the bridge for 48 hours and in the event they held it for 72 hours against overwhelming odds. Tony and the remnants of the bridge party tried to get back to the Oosterbeek perimeter by infiltrating German lines but all except 2 were taken prisoner. Subsequently, while being transported in a lorry to Germany, Tony escaped by jumping off the back with Major Denis Munford. The SS guard on the truck opened fire on them both and Denis Munford was wounded and later recaptured. Although bruised and bloodied from the jump, Tony escaped injury from the bullets and made good his escape.



After linking up with the Dutch Resistance Army he and other senior British officers were able to round up remnants of the 1st British Airborne Division evading capture, and organize the famous Pegasus I escape. This daring and brilliantly executed operation resulted in the successful evacuation through German lines of 138 men back across the Rhine to Allied positions. Having crossed the river with the others Tony was sitting on the bonnet of his overcrowded jeep when it collided in the dark with another coming in the opposite direction. He broke his leg very badly, resulting in a 5 month hospital stay.

In 1945 Tony received a Military Cross for his gallant actions at the bridge and during the subsequent escape. In 2009 he donated this MC to the Hartenstein Museum at Oosterbeek in recognition of the acts of heroism performed by the Dutch in sheltering and aiding the beleaguered remnants of the British Airborne Division.

Tony Hibbert was awarded the MBE for his contributions to Tourism and Sailing in 2006. Tony, i/c T FORCE, was presented with the Great Seal of Kiel by the German Consul for liberating the city before the Russians came..

Tony Hibbert died at home at the age of 97 on Sunday October 12, 2014 in Trebah Garden.



Pipe Major John Haynes was born in 1932 in Camberwell, London. The family moved to Hounslow, west of London, where John went to Grammar School. He apprenticed at an instrument maker before being called up for National Service in 1950. Being an Air Cadet got him into the Royal Air Force (RAF). He was sent to Singapore for three years where he learned to play the bagpipes from the RAF Seletar Pipe Band.

After returning to the UK, he joined the Pride of Murray Pipe Band where he stayed for 30 years leading the Grade 4 band and instructing; having passed the RSPBA Instructor's Exam.

Haynes is best known for his composition, *Cockney Jocks* composed in 1967 when the London Scottish, with whom he was guested, was to be disbanded.

Haynes has also played for the Surrey Pipe Band and the London Irish Rifles; where he was Pipe Sergeant and Instructor for 10 years.

The musical score for 'Arnhem Lament' is presented in eight staves. It is written in treble clef, D major (two sharps), and 6/4 time. The first staff starts in 6/4, and the second staff changes to 4/4. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, frequently beamed together. Phrasing slurs and accents are used throughout to shape the melodic lines. The piece ends with a double bar line on the eighth staff.

The Red Devils Over Arnhem

The Red Devils in the title refers to the 1st Parachute Brigade. Formed from three parachute battalions as well as support units and assigned to the 1st Airborne Division, the brigade first saw action in Operation Biting – a raid on a German radar site at Bruneval on the French coast. They were then deployed in the Torch landings in Algeria, and the following Tunisia Campaign, where it fought as an independent unit. In North Africa each of the brigade's three parachute battalions took part in separate parachute assaults. The brigade then fought in the front line as normal infantry until the end of the campaign, during which they earned the nickname the "Red Devils". Following the Axis surrender in North Africa, when 1st Airborne Division arrived in Tunisia the brigade once more came under its command. The brigade's next mission was Operation Fustian, part of the Allied invasion of Sicily. This was also the British Army's first brigade-sized combat parachute jump. Because of casualties sustained in Sicily, the brigade was held in reserve for the division's next action, Operation Slapstick, an amphibious landing at Taranto in Italy.



At the end of 1943, the brigade returned to England, in preparation for the invasion of North-West Europe. Not required during the Normandy landings, the brigade was next in action at the Battle of Arnhem, part of Operation Market Garden. Landing on the first day of the battle, the brigade objective was to seize the crossings over the River Rhine and hold them for forty-eight hours until relieved by the advancing Corps, coming 60 miles from the south. In the face of strong resistance elements, the brigade managed to secure the north end of the Arnhem road bridge. After holding out for four days, with their casualties growing and supplies exhausted they were forced to surrender. By this time the remainder of the brigade trying to fight through to the bridge had been almost destroyed and was no longer a viable fighting force.



Men of the 1st Parachute Brigade during the Battle of Arnhem, part of Operation Market Garden

Reformed after the battle, the brigade took part in operations in Denmark at the end of the war and then in 1946 joined the 6th Airborne Division on internal security duties in Palestine. Post-war downsizing of the British Army reduced their airborne forces to a single brigade and led to the 1948 dissolution of 1st Parachute Brigade.

The Red Devils Over Arnhem

March

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece includes several repeat signs, including first and second endings. The first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The score concludes with a double bar line and repeat dots.

The Skymen of Arnhem

The 'Market Garden' plan employed all three divisions of First Allied Airborne Army. The US 101st Division was ordered to capture Eindhoven, and bridges over the canals and rivers north of the town. The US 82nd Division was tasked with securing crossings in and around Nijmegen, and holding the strategically important Groesbeek Heights to the east, which bordered German territory around Kleve. British 1st Airborne Division - with the 1st Polish Independent Parachute Brigade attached - had the hardest task of all. They were to capture the all-important bridge over the Lower Rhine at Arnhem, the most distant objective from the Allied front line. Altogether, some 35,000 parachute and glider troops were involved in the operation.

Although the largest airborne operation of the war up to that point, Market Garden's ultimate outcome remains debated: The operation succeeded in liberating the Dutch cities of Eindhoven and Nijmegen along with many towns, and limited V-2 rocket launching sites. However, it failed to secure a bridgehead over the Rhine, with the advance being halted at the river.

The Skymen of Arnhem was composed by [Willie Bryson](#).



The image displays a musical score for a march titled "The Skymen of Arnhem" by Willie Bryson. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece concludes with a final cadence on the eighth staff.

Major Tony Hibbert MBE, MC

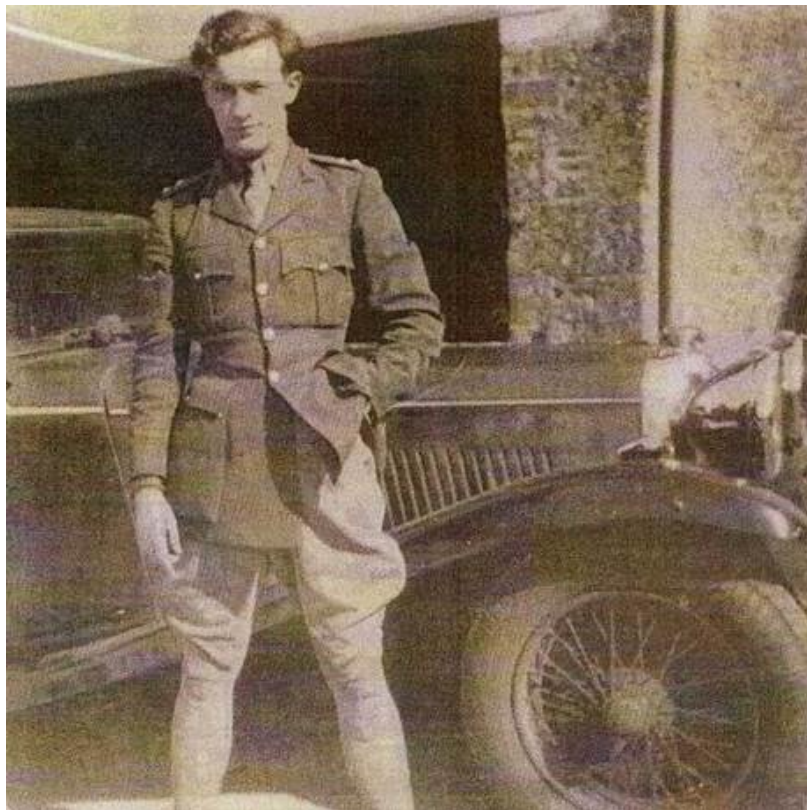
Also composed by [John Haynes](#) in tribute to Major Tony Hibbert is the following military two step.

Major Tony Hibbert MBE, MC

Military Two Step

John Haynes

The image displays a musical score for a military two-step. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 12/8. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a two-step. The score includes repeat signs and a final double bar line with repeat dots.



The 32nd Guards Brigade

The 32nd Infantry Brigade was an infantry brigade formation of the British Army that saw active service during both the First and the Second World Wars. The Brigade was raised originally as the 32nd Infantry Brigade, part of the 11th (Northern) Division, a New Army formation which served at Gallipoli and on the Western Front during the First World War. The Brigade was reformed as 32nd Infantry Brigade (Guards) on October 1, 1941, during the Second World War. In 1942, the brigade joined the Guards Armored Division, and later saw service during Operation Overlord, the Allied advance from Paris to the Rhine, including Operation Market Garden, and the Western Allied invasion of Germany.



The 32nd Guards Brigade was composed by Pipe Major John Sidney Roe, BEM, of the 1st Battalion Scots Guards.

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piece is a quickstep, characterized by its rhythmic pattern of eighth and sixteenth notes. The score consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket. The sixth and seventh staves continue the melody. The eighth staff has a first ending bracket. The ninth and tenth staves have first and second ending brackets respectively, indicating the final cadence of the piece.

No. 2 Company Grenadier Guards

The Grenadier Guards' first involvement in the war came in the early stages of the fighting when all three regular battalions were sent to France in late 1939 as part of the British Expeditionary Force (BEF). The 1st and 2nd Battalions were serving in the 7th Guards Brigade, which also included the 1st Battalion, Coldstream Guards, and were part of the 3rd Infantry Division, led by Major General Bernard Montgomery. The 3rd Battalion was in the 1st Guards Brigade attached to the 1st Infantry Division, commanded by Major General Harold Alexander. As the BEF was pushed back by the German blitzkrieg during the battles of France and Dunkirk, these battalions played a considerable role in maintaining the British Army's reputation during the withdrawal phase of the campaign before being themselves evacuated from Dunkirk. After this, they returned to the United Kingdom, where they undertook defensive duties in anticipation of a possible German invasion. Between October 1940 and October 1941, the regiment raised the 4th, 5th, and 6th Battalions. Later, in the summer of 1941, there was a need to increase the number of armored and motorized units in the British Army and as a result many infantry battalions were converted into armored regiments; the 2nd and 4th Battalions were re-equipped with tanks, while the 1st Battalion was motorized. The 1st and 2nd (Armored) Battalions were part of the 5th Guards Armored Brigade, attached to the Guards Armored Division, and the 4th Battalion was part of the 6th Guards Tank Brigade Group. They subsequently served in the North West Europe Campaign of 1944–45, taking part in several actions, including the Battle for Caen, particularly in Operation Goodwood, as well as Operation Market Garden, the Battle of the Bulge and Operation Veritable.

No 2 Company, 2nd Battalion Grenadier Guards was renamed Nijmegen Company for the battle honor won by the 2nd (Armored) Battalion in 1944. Nijmegen is the largest city in the Dutch province of Gelderland and tenth largest of the Netherlands as a whole, located on the Waal river close to the German border. In 1940, the Netherlands was invaded by Germany, with Nijmegen being the first Dutch city to fall into German hands. On February 22, 1944, Nijmegen was heavily bombed by American planes, causing great damage to the city center. It was subsequently claimed by the Allies that the American pilots thought they were bombing the German city of Kleve, while the Germans alleged that it was a planned operation authorized by the Dutch government in exile. The Dutch organization for investigating wartime atrocities, the NIOD, announced in January 2005 that its study of the incident confirmed that it was an accident caused by poor communications and chaos in the airspace. Over 750 people died in the bombardment.



2nd Battalion Grenadier Guards

During September 1944, the city saw heavy fighting during Operation Market Garden. The objective of the Battle of Nijmegen was mainly to prevent the Germans from destroying the bridges. Capturing the road bridge allowed the British Army to attempt to reach the 1st British Airborne Division in Arnhem. The bridge was heavily defended by over 300 German troops on both the north and south sides with close to 20 anti-tank guns and two anti-aircraft guns, supported with artillery. The Germans' late attempt to blow the road bridge was possibly foiled by a local Dutch resistance hero, Jan van Hoof, who is said to have cut the wires to the bridge. The Germans made repeated attacks on the bridge using bombs attached to driftwood, midget submarines and later resorted to shelling the bridge with 88mm barrages. Troops were positioned on the bridge giving an excellent arc of fire in case of attack. Troops that couldn't fit onto the bridge were positioned in a bombed-out house slightly upstream of the bridge. During the shelling, the house was hit, killing six soldiers and wounding one. Nijmegen was liberated from German occupation by the British Grenadier Guards of the Guards Armored Division, as well as elements of the American 82nd Airborne Division in September 1944. The city would later be used as a springboard for Operation Veritable, the invasion across the Rhine River by Allied Troops.

Pipe Major Alexander MacDonald of the Scots Guard composed the tune **No. 2 Company Grenadier Guards** in honor of the Company when it served with the 1st Battalion Scots Guard in Sharjah, Trrucial Oman in 1970.

No. 2 Company Grenadier Guards

PM Alexander MacDonald

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The piece begins with a repeat sign. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. There are two first endings: the first ending is marked with a '1' and leads to a double bar line; the second ending is marked with a '2' and leads to a double bar line. The score concludes with a final double bar line.

1945 to Victory in Europe and Home



The Irish Guards

Following the Normandy landings, the 2nd and 3rd Irish Guards were landed in France on June 25 to take part in the Normandy Campaign. The Irish Guards, as part of the Guards Armored Division, took part in Operation Goodwood (July 18-20). The Irish Guards also saw action in Operation Bluecoat launched on July 30 which saw the British capture the strategically important high ground around the Mont Pincon area. Following the breakout from Normandy and rapid advance through the more open French terrain, the 2nd and 3rd Irish Guards crossed the River Seine on August 29 and began the advance into Belgium with the rest of the Guards Armored Division towards Brussels which was liberated on September 3.

Following the liberation of Brussels, the Irish Guards pushed into north-east Belgium in the face of stiffening resistance and reached the Dutch border on the evening of September 10, capturing the strategically vital Joe's Bridge in a daring surprise assault. The Irish Guards were then chosen to be part of the ground force of Operation Market Garden.

After Hawker Typhoons were called in to provide the Irish Guards aerial support, the Guardsmen moved forward to clear the German positions, manned by elements from two German parachute battalions and two battalions of the 9th SS Panzer Division and soon routed the German forces flanking the road. The fighting soon died down and the Irish Guards were able to advance and occupy Valkenswaard. Despite the progress of XXX Corps, the unexpected resistance meant that the advance was already much slower than planned. Early on September 18, reconnaissance units of the Guards Armored Division made contact with the U.S. 101st Airborne Division who had liberated Eindhoven, with the rest of XXX Corps reaching the city later that day. The Irish Guards now camped outside Son while the Royal Engineers built a Bailey bridge over the Wilhelmina Canal so that XXX Corps could advance to Nijmegen. The bridge was completed early on September 19 and XXX Corps continued their advance. Later that day the Guards Division, still led by the 2nd Irish Guards, reached Nijmegen where the U.S. 82nd Airborne Division was located.

The tune, *The Irish Guards* was composed by [Pipe Major John McLellan](#).



The Irish Guards

PM John McLellan

The musical score for "The Irish Guards" is written in G major (one sharp) and 6/8 time. It consists of five staves of music. The first two staves form the main body of the piece. The third staff begins with a repeat sign and a first ending bracket. The fourth staff continues the first ending. The fifth staff begins with a second ending bracket, marked with a '2' above it, and concludes with a double bar line. The melody is primarily composed of eighth and sixteenth notes, with some dotted rhythms.

Marcus McLaurin of the 772nd Tank Battalion



The tank destroyer battalion was a type of military unit used by the United States Army during World War II. The unit was organized in one of two different forms—a towed battalion equipped with anti-tank guns, or a mechanized battalion equipped with armored self-propelled guns. The tank destroyer units were formed in response to the German use of massed formations of armored vehicles units early in WWII. The tank destroyer concept envisioned the battalions acting as independent units that would respond at high speed to large enemy tank attacks. In this role, they would be attached in groups or brigades to corps or armies. In practice, they were usually individually attached to infantry divisions. Over one hundred battalions were formed, of which more than half saw combat service. The force was disbanded shortly after the end of the war when the concept had been shown to be militarily unsound.

The 772nd Tank Battalion was formed on September 20, 1943 at Pine Camp, New York. It was relieved from the 5th Armored Division and assigned to Special Troops, XIII Corps, and attached to the 5th Armored Division.

The tune *Marcus McLaurin of the 772nd Tank Battalion* was composed by Patrick McLaurin (left) in honor of his grandfather who fought in the European theater.

Marcus McLaurin of the 772nd Tank Battalion March

Patrick McLaurin



The Day We Crossed the Rhine



The tune, *The Day We Crossed the Rhine* was composed by Sergeant William Buchanan (left). Buchanan became Pipe Major of the Calgary Highlanders in 1924, and left the band in 1925. He also instructed the Calgary Ladies Pipe Band, before his death by heart attack in 1931. The tune commemorates the Canadian Scottish Regiment crossing the Rhine.

The Canadian Scottish Regiment (Princess Mary's) is a distinguished infantry regiment dating its roots back to the early 1900's. Many battle honors were earned as the regiment passed through France, Belgium, and Holland and over the Rhine into Germany. Lieutenant-Colonel D.G. Crofton accepted for formal surrender of all German Forces in Calais after bloody battle on October 1944. On November 2, he accepted the pistol of the commanding officer of the German forces of Cadzand, taking over 800 prisoners. Lieutenant-Colonel Crofton was wounded in Niel, Germany on February 8, 1945. His successor, Major LS Henderson (later Colonel) was preparing to assault Aurich in May 5, 1945 when news of Germany's surrender was received. Returning to Canada, the active role of the 1st Battalion ended on January 15, 1946, when it reverted to reserve status. On April 1st the 3rd Battalion, less its numerical prefix, became a one-battalion regiment of the Canadian Army (Regular Force). Total battle casualties for the Scottish were 349 killed or died of wounds, 952 wounded and 85 taken prisoner. Honors and awards included 4 DSOs, 6 MCs, 5 DCMs and 13 MMs.

The Day We Crossed the Rhine

March

PM William Buchanan

The 10th Battalion Highland Light Infantry Crossing the Rhine

The Highland Light Infantry (HLI) was a light infantry regiment of the British Army formed in 1881. It took part in the First and Second World Wars.

The 10th Battalion HLI landed in Normandy on June 18, 1944 as part of the 227th (Highland) Brigade. They took part in Operation Epsom, engaging in heavy fighting around Cheux. They advanced through Normandy, fighting alongside 6th Guards Tank Brigade. The 10th Battalion crossed the Rhine in Buffalo amphibians at Xanten on March 24, 1945. The Battalion then advanced on to the Elbe, making one final assault in Buffaloes to cross the Elbe a few days before the surrender of German forces in Northern Germany.

After the war, the Highland Light Infantry was amalgamated with the Royal Scots Fusiliers in 1959 to form the Royal Highland Fusiliers. The regular 1st battalions of the two Regiments combined at Redford Barracks, Edinburgh to form the 1st Battalion of the new regiment (1 RHF).



The tune, ***The 10th Battalion Highland Light Infantry Crossing the Rhine*** was composed by Pipe Major Donald Shaw Ramsay. Ramsay was born in Avonbridge, Scotland, near Falkirk, and taught by Sandy Forrest of Torphichan and Bathgate Pipe Band, a pupil of John MacDougall-Gillies. He competed as an amateur and as a professional with promising success. But he did not pursue solo competition after the outbreak of the Second World War when he joined the Highland Light Infantry. He passed the pipe-majors' course at the Castle under Willie Ross and subsequently became Pipe Major of the 10th H.L.I. out of Wick, part of the 15th Scottish Infantry Division. At age 20, he was the youngest Pipe Major ever appointed in the British Army. He saw action on the continent and proved himself a dynamic leader even at a young age.

After the war, he became piper to the Duke of Hamilton, then in 1947 he joined the Edinburgh Police Force. In 1949 he took over from Duncan Cameron as Pipe Major of the Edinburgh Police Pipe Band. In 1957 he was severely wounded in a shooting in the line of duty. He spent some months in hospital recuperating, and though he returned to policing. In 1964, Ramsay was convinced by Frank Thomson, owner of the Invergordon Distillery, to return to Scotland to become Pipe Major of the fledgling Invergordon Distillery Pipe Band

He compiled two significant collections of bagpipe music published by Hugh MacPherson: *The Edcath Collections, Books 1 and 2* in 1953 and 1958 respectively, the former also containing drum scores for many of the tunes. In 1953 Ramsay and James Robertson published *The Master Method for Highland Bagpipe*, a collection of tunes and a tutor component for both light music and piobaireachd.

He died on July 14, 1998 and was buried at Grand Sable Cemetery in Polmont, Scotland.

The image displays a musical score for a march. It consists of eight staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 6/8. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots. The overall style is characteristic of early 20th-century military band music.

Crossing the Oder

Crossing the Oder

March

W. Bryson

The image displays a musical score for the march 'Crossing the Oder'. It consists of eight staves of music, each containing a single melodic line. The music is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

On January 22, 1945, Soviet forces reached the Oder River and begin crossing it into German territory. Hitler reorganized his armies in an attempt to stem the bleeding but all was for naught. While stalling Soviet forces at Kustrin, the Red Army claimed some 50 miles as the war front in February. Poznan fell to the Soviets on the 22nd and Lower Silesia fell two days later. The Soviets then began a new offensive through Hungary into Austria.

The tune, ***Crossing the Oder*** was composed by [Willie Bryson](#).

Bonnie Shores of Nova Scotia

The Bonnie Shores of Nova Scotia was composed by Pipe Major Tommy Coulson of the 2nd Battalion Essex Scottish Regiment in October, 1990 to commemorate his return to Nova Scotia.

Founded in 1885 as the 21st Essex Battalion of Infantry, it went through several name changes including: 1887 - 21st Battalion, Essex Fusiliers; 1900 - 21st Regiment, Essex Fusiliers; 1920 - The Essex Fusiliers, acquiring its present title in 1927.

During World War II the regiment was among the first Canadian units to see combat in the European theatre during the invasion of Dieppe. By the end of The Dieppe Raid, the Essex Scottish Regiment had suffered 121 fatal casualties, with many others wounded and captured. The Essex Scottish later participated in Operation Atlantic and was slaughtered attempting to take Verrières Ridge on July 21. By the war's end, the Essex Scottish Regiment had suffered over 550 war dead; its 2,500 casualties were the most of any unit in the Canadian army during the Second World War.



The Bonnie Shores of Nova Scotia

March

PM Tommy Coulson

Lüneburg Heath

On May 4, 1945, at 18:30 British Double Summer Time, at Lüneburg Heath, south of Hamburg, Field Marshal Sir Bernard Law Montgomery accepted the unconditional surrender of the German forces in the Netherlands, northwest Germany including all islands, in Denmark and all naval ships in those areas. The surrender preceded the end of World War II in Europe and was signed in a carpeted tent at Montgomery's headquarters on the Timeloberg hill at Wendisch Evern.

The event is commemorated by [Pipe Major John MacLellan](#).



Field Marshal Montgomery (seated second from the right) signs the terms of the surrender watched by Rear Admiral Wagner and Admiral von Friedeburg

The image displays a musical score for a march titled "Lunenburg Heath" by PM J.A. MacLellan. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The piece concludes with a final double bar line and repeat sign.

The Argyll & Sutherland Highlanders of Canada March through Berlin

The Argyll and Sutherland Highlanders of Canada (Princess Louise's), or A & SH of C, is a Primary Reserve Highland infantry regiment of the Canadian Forces. The regiment was formed on September 13, 1903 and gazetted three days later as the 91st Regiment Canadian Highlanders.

Details from the regiment were called out on service before the actual start of the war on August 26, 1939 and placed on active service on September 1, 1939 as The Argyll and Sutherland Highlanders (Princess Louise's) (Machine Gun), CASF (Details), for local protection duties. The details were formed as a battalion and designated The Argyll and Sutherland Highlanders (Princess Louise's), CASF on August 15, 1940. It was re-designated the 1st Battalion, The Argyll and Sutherland Highlanders (Princess Louise's) (Machine Gun), CASF on November 7, 1940 and then the 1st Battalion, The Argyll and Sutherland Highlanders (Princess Louise's), CASF on February 1, 1941. It served in Jamaica on garrison duty from September 10, 1941 to May 20, 1943, and embarked for Great Britain on July 21, 1943. On July 26, 1944, it landed in France as part of the 10th Canadian Infantry Brigade, 4th Canadian Armored Division, and it continued to fight in North West Europe until the end of the war.

The Pipes and Drums of the A&SH of Canada led the British victory parade in Berlin on July 21, 1945. The overseas battalion was disbanded on February 15, 1946.



The tune, ***A&SH of Canada March Through Berlin*** was composed by Pipe Major Frank Noble. Frank Augustus Noble was born on January 3, 1917 in Hamilton Municipality, Ontario, Canada.

Noble's death certificate states he was a police constable and that he died due a skull fracture and laceration of the brain due to a bus and street car head on collision.



The image displays a musical score for a march titled "A&SH of Canada Marth through Berlin" by PM F. Noble. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second and third staves continue the melody. The fourth staff starts with a first ending bracket labeled "1". The fifth staff starts with a second ending bracket labeled "2". The sixth and seventh staves continue the main melody. The eighth staff begins with a repeat sign and a first ending bracket labeled "1". The ninth and tenth staves conclude the piece with a second ending bracket labeled "2". The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march.

The Bushy Tailed Yak

Together with the Drum Major, the composer of *The Bushy Tailed Yak* was the only member of the pipes and drums from the 1st Battalion of the Black Watch to avoid capture by the Germans at St. Valery-en-Caux in June 1940. He played for Field Marshal Montgomery, General Eisenhower, and Marshal Zukhov in Berlin in 1945. He died in the back of a truck on his way back to the barracks after his performance. The tune remembers the yaks he must have seen while serving in Northern India.

The Bushy Tailed Yak

Strathspey

James McM Tait

The musical score for 'The Bushy Tailed Yak' is presented in four staves. The first two staves show the main melody in G major (one sharp) and 2/4 time. The third and fourth staves show a variation of the melody, featuring triplets of eighth notes. The piece concludes with a double bar line.

Liberation

The tune, **Liberation** was composed by Pipe Major Christopher Hamilton in 1981.

Born in 1961 in Wichita, Kansas, Chris Hamilton began his study of the bagpipe with Joyce MacFarlane (McIntosh) in 1972 and later studied with Ed Krintz, Roderick W. MacDonald, and Jimmy McIntosh. Over the years, he attended summer school sessions with Donald Lindsay, Iain MacLellan, John MacFadyen, Sandy Jones, and Sandy Keith who were all instrumental in helping to shape his piping technique and musical style.

Chris played with the MacDonald Pipe Band of Pittsburgh and the Erskine Pipe Band of Hamilton, ON before becoming a key member of the City of Washington Pipe Band in 1979. He remained with the band until 2004, winning, among other notable honors, the Grade 2 World Pipe Band Championship.



A graduate of The American University in Washington DC in 1983, Chris has had a lengthy and excellent record as a professional solo piping competitor. In 1987, he won the Boreraig Trophy at Fair Hill, Maryland; in 2001 he won the Professional Jig contest at the Fort Erie, Ontario; and in 2004 was awarded the John Ure Anderson Gold Medal for Piobaireachd at the Ligonier Highland Games. In addition to playing in professional contests, he also serves as a piping adjudicator for the Eastern United States Pipe Band Association.

Chris has been on the faculty of the National Piping Centre (of Glasgow, Scotland) Summer School, the Ohio Scottish Arts School, the Southeast EUSPBA Workshop, the Delco Workshop, and Winter Storm in Kansas City. He has focused in recent years on teaching young people, and several of his students are making impressive showings in the EUSPBA amateur competitions. He is currently the Pipe Major of the MacMillan Pipe Band of Rockland, MD and director and instructor of the Guilford & Glencoe District Juvenile Pipe Band of Baltimore, MD.

Liberation

March

PM Christopher Hamilton

The musical notation for the march 'Liberation' is presented in four staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The melody is written in a single voice on a treble clef staff.

Prisoners of War



The Great Escape



The Great Escape is a 1963 American war film, with elements of adventure and suspense, starring Steve McQueen, James Garner and Richard Attenborough and featuring James Donald, Charles Bronson, Donald Pleasence, James Coburn, Hannes Messemer, David McCallum, Karl-Otto Alberty, Gordon Jackson, John Leyton and Angus Lennie. It was filmed in Panavision.

The film is based on Paul Brickhill's 1950 non-fiction book of the same name, a firsthand account of the mass escape by British Commonwealth prisoners of war from German POW camp Stalag Luft III in Sagan (now Żagań, Poland), in the Nazi Germany province of Lower Silesia. The film depicts a heavily fictionalized version of the escape, with numerous compromises for its commercial appeal, such as focusing more on American involvement in the escape.

In the movie, several Americans (including Hiltz and Henley) were amongst the escapees. In real life, American officers assisted with the construction of the escape tunnel, but weren't amongst the escapees, because the Germans moved them to a remote compound just before the escape.

Wally Floody, the real-life "Tunnel King" (he was transferred to another camp just before the escape), served as a consultant to the filmmakers, almost full-time, for more than a year.

The real-life escape preparations involved six hundred men working for well over a year. The escape did have the desired effect of diverting German resources, including a doubling of the number of guards after the Gestapo took over the camp from the Luftwaffe.

Several cast members were actual POWs during World War II. Donald Pleasence was held in the German camp Stalag Luft I, Hannes Messemer in a Russian camp, and Til Kiwe and Hans Reiser were prisoners of the Americans.

The Great Escape

March

The musical score for 'The Great Escape March' is presented in six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a repeat sign. The first two staves feature a melody of eighth and quarter notes with slurs. The third and fourth staves contain a rhythmic accompaniment of eighth notes, some with triplets. The fifth staff returns to the main melody. The sixth staff concludes the piece with a first and second ending bracket over the final two measures.

Three Wee Crows

Three Wee Crows

Jig

George M. McIntyre

The image displays a musical score for the jig 'Three Wee Crows' by George M. McIntyre. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a jig. The score concludes with a final double bar line and repeat sign.

George M. McIntyre, from Campbeltown, was a prolific composer with over 80 compositions. George played in Campbeltown Pipe Band before joining the 8th Argyll and Sutherland Highlanders in 1938. In 1940, he was captured in France and taken to a Prisoner of War camp in Germany.

Three Wee Crows refers to three young German POW camp guards.

Gena Crombie

Gena Crombie, and other tunes in this collection, was composed by Pipe Major Alexander McDonald of the Black Watch. McDonald was a regular soldier, captured at St. Valery with the 51st Highland Division in June 1940. He spent the remainder of the war in a prisoner of war camp. He put his enforced inactivity to good use and formed among the prisoners a pipe band of which he was, de-facto, Pipe Major. The appointment was never formally recognized by the Army, but it seems right to acknowledge him as such in this collection. The identity of Gena Crombie is not known.



The Stalag 383 band plays for a camp funeral

Gena Crombie

Strathspey

PM Alexander McDonald

The musical score for 'Gena Crombie' is presented in six staves of music. It is a Strathspey in the key of D major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as triplet markings (indicated by a '3' over a group of notes). The piece begins with a repeat sign and ends with a double bar line. The melody is characterized by its rhythmic complexity and the use of triplets.

The Long Awaited Dram

The Long Awaited Dram

Jig

PM Alexander McDonald

The musical score for 'The Long Awaited Dram' is a jig in D major (two sharps) and 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a single melodic line. The score includes several repeat signs and first and second endings, indicated by bracketed lines above the staves. The first ending is marked with a '1' and the second ending with a '2'. The piece concludes with a double bar line and repeat dots.

The Great Liberation

After nearly five years as a prisoner of war, Pipe Major Alexander MacDonald composed this tune with elation in his heart. The war was over.

The Great Liberation

March

PM Alexander MacDonald

The musical score for 'The Great Liberation' is presented in ten staves of music. It is written in the key of D major (two sharps) and 2/4 time. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a march. The score includes first and second endings, with the first ending leading back to the beginning and the second ending concluding the piece. The notation uses a treble clef and includes various musical symbols such as stems, beams, and repeat signs.

Dod and Sandy

Dod and Sandy

Jig

PM Alexander McDonald

Dod and Sandy were George Ackroyd and the composer, Alexander McDonald. They were prisoners of war together. Ackroyd was born in 1902 into a Black Watch piping family; his father, also George, was Pipe Major from 1912-1918 and his brother Ronnie also piped. He enlisted into the Black Watch on March 6, 1916 at age 14 as a boy piper. He rose through the ranks to be Pipe Major of the 2nd Battalion in 1925. He was succeeded in that appointment by the composer.

Sunset over Brimmond



Brimmond Hill lies at the back of Blackburn near Aberdeen where the composer lived and where he could see the most beautiful sunsets. A Gordon Highlander for many years, William J. Maitland was wounded and captured at St. Valery in 1940. He composed this slow air in September 1982.

Sunset over Brimmond

Slow Air

William J. Maitland

Musical score for 'Sunset over Brimmond' in G major, 4/4 time, consisting of four staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is a slow air, characterized by its gentle, flowing melody and simple harmonic accompaniment. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4 and moves in a series of eighth and quarter notes, with a steady accompaniment of quarter notes. The second staff continues the melody, which reaches a peak on B4 before descending. The third staff shows the melody moving back down to G4, with some rests and a change in the accompaniment. The fourth staff concludes the piece with a final cadence on G4.

Ronald MacDonald's Farewell to Ulva

The composer of *Ronald MacDonald's Farewell to Ulva* (Duncan MacLean) was born and brought up on Harris. He enlisted in the 4th Battalion Queen's Own Cameron Highlanders and served in the 51st Highland Division at St. Valery where he was captured. The reason for the tune is best told in his own words:

Ronald MacDonald farmed Ulva, land west of Tayvallich in mid-Argyll with a fine view across the Sound of Jura. He was a devotee of Piobaireachd but unfortunately never had the opportunity of being taught by a competent instructor. In 1980 he retired to his native Ardnamurchan and it was on this occasion that I composed the tune. He lives in Sanna on the Ardnamurchan peninsula and I hope he still has the energy to play his beloved Ceol Mor. When he and I met socially we often had a tune, as they say, together.

Sanna is a hamlet at the far western tip of the Scottish peninsula of Ardnamurchan, in Lochaber, Highland. It is one of the most westerly settlements on the mainland of Great Britain, and consists of a small collection of crofts and houses around a series of unspoiled sandy beaches.

Ronald MacDonald's Farewell to Ulva

Air

Duncan MacLean

The musical score is presented in four staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff includes a second ending bracket. The fourth staff concludes the piece with a final cadence.

Major Manson's Farewell to Clachantrushal

Major Manson's Farewell to Clachantrushal was composed by [Pipe Major Donald MacLean](#). Donald Manson (right) was the commanding officer of H Company, 5th Seaforth Highlanders when it was raised. It was one of the first battalions to be wounded in France. The tune was composed when MacLean was a POW.

The Seaforth Highlanders (Ross-shire Buffs, The Duke of Albany's) was a line infantry regiment of the British Army, mainly associated with large areas of the northern Highlands of Scotland. The regiment existed from 1881 to 1961, and saw service in World War I and World War II, along with many smaller conflicts. In 1940 the 5th Battalion joined the reconstituted 152nd Brigade, 51st Highland Division, and served in the Middle East, in the Allied invasion of Sicily in July 1943, in the Allied invasion of Italy in September 1943 and then in North-West Europe.

Clach an Trushal (translated to English "Stone of Compassion") is said to be the tallest standing stone in Scotland. The stone is sited in the village of Ballantrushal on the west side of Lewis. Local legend says that it marks the site of a great battle, the last to be fought between the feuding clans of the Macaulays and Morrisons. However it is actually the solitary upright stone remaining from a stone circle built about 5,000 years ago. It occupied a place within the circle, although its placement was not central.

According to Donald MacLean's grand-nephew, the proper title of this tune is *Major Manson at Clachantrushal*. Allegedly, sheet music for this tune bearing that title was given by Donald to his niece Fiona. The tune title probably commemorated a visit by retired Canadian Army Major David Manson to Donald's home in Ballantrushal. David Manson, who was working as a silversmith in Glasgow, reportedly presented Donald with a set of engraved silver pipes during that visit.



The image displays a musical score for a march in 2/4 time, written in the key of D major (two sharps). The score is organized into ten staves, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece begins with a repeat sign and a first ending bracket. A second ending bracket appears later in the score, indicating a variation in the final few measures. The music concludes with a double bar line and repeat dots.

Jane Allen Buchan

Jane Allan Buchan was composed during the period when James Allan was a prisoner of war. The march is dedicated to his sister who was the wife of a fisherman in Peterhead, Aberdeenshire. James Allan was also a cousin of G.S. Allan; Pipe Major of the Royal Scots who was also a Peterhead man.

Jane Allan Buchan

March

James Allan

The image displays a musical score for the march 'Jane Allan Buchan' by James Allan. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. There are first and second endings indicated by bracketed lines above the staves. The piece concludes with a double bar line and repeat dots.

Battle of Britain



Battle of Graveney Marsh

The Battle of Graveney Marsh, on the night of September 27, 1940 in Kent, England, was the last ground engagement involving a foreign force to take place on the mainland of Great Britain until Operation Nimrod. The fighting took place between the crew of a shot-down German Junkers Ju 88A-1 bomber from KG 77 and a detachment of soldiers from the 1st Battalion, London Irish Rifles (1 LIR), in Seasalter on the north Kent coast. The Ju 88, *W.Nr 088 8099*, 3Z+EL, and nicknamed *Eule* ("Owl") by its crew, was a new model and had only entered service two weeks earlier. The British forces were aware of the new model, and had issued orders to capture one intact if at all possible. It was crewed by *Unteroffizier* (Uffz) Fritz Ruhlandt (pilot), *Feldwebel* Gotthard Richter (bomb aimer); Uffz Erwin Richter (radio operator/gunner); and *Flieger* (Private) Jakob Reiner (gunner).

RAF fighter pilots, from 66 Squadron (Hurricane) and 92 Squadron (Spitfire), had attacked the Ju 88 over Faversham. Previously, fighter pilots had been ordered to, when possible, force German bomber crews to land or crash land, so that they and their aircraft could be captured intact, for intelligence purposes. On this occasion, one of the bomber's engines had already been damaged by anti-aircraft fire during a raid on London and, after the fighter pilots were able to destroy its remaining engine, Ruhlandt made a crash landing on Graveney Marsh. The entire crew survived the crash.



When members of 1 LIR, billeted nearby at the Sportsman Inn in Seasalter, arrived at the crash site, the four German aviators were attempting to destroy classified equipment on board the aircraft. According to some accounts, the Germans had armed themselves with machine guns previously fitted to the Ju 88 and a sub-machine gun. The British opened fire and one of the Germans was hit in the foot. The crew then surrendered and were taken prisoner. The RAF Historical Branch later stated that "some sort of fight took place, but it is far from clear that the [German] crew fired at anything but their own aircraft."

After one of the Germans indicated that the aircraft might explode at any moment, Captain John Cantopher located an object – which he described as a "black box" – and threw it away from the aircraft into a drainage ditch. The prisoners were taken to the Sportsman Inn and given pints of beer. The bomber was captured for examination by British experts. The aircraft was taken to Farnborough Airfield where it was said to have "provided highly valuable information". Cantopher was subsequently awarded the George Medal for his action.

In September 2010, the London Irish Rifles Regimental Association marked its 70th anniversary by unveiling a commemorative plaque at the Sportsman pub.

The tune, *Battle of Graveney Marsh* was composed by John Haynes. John began playing the pipes in the Far East Air Force Band based in Singapore. Later, he joined the Pride of Murray pipe band. He turned out for the London Scottish on various occasions with the Pipe Major of the Pride of Murray who had come from the Regiment. Later he became the London Scottish Museum Curator. When he retired, he joined the Surrey Pipe Band, then British Airways. He later became PSgt/QM of the London Irish Rifles for some 10 years .



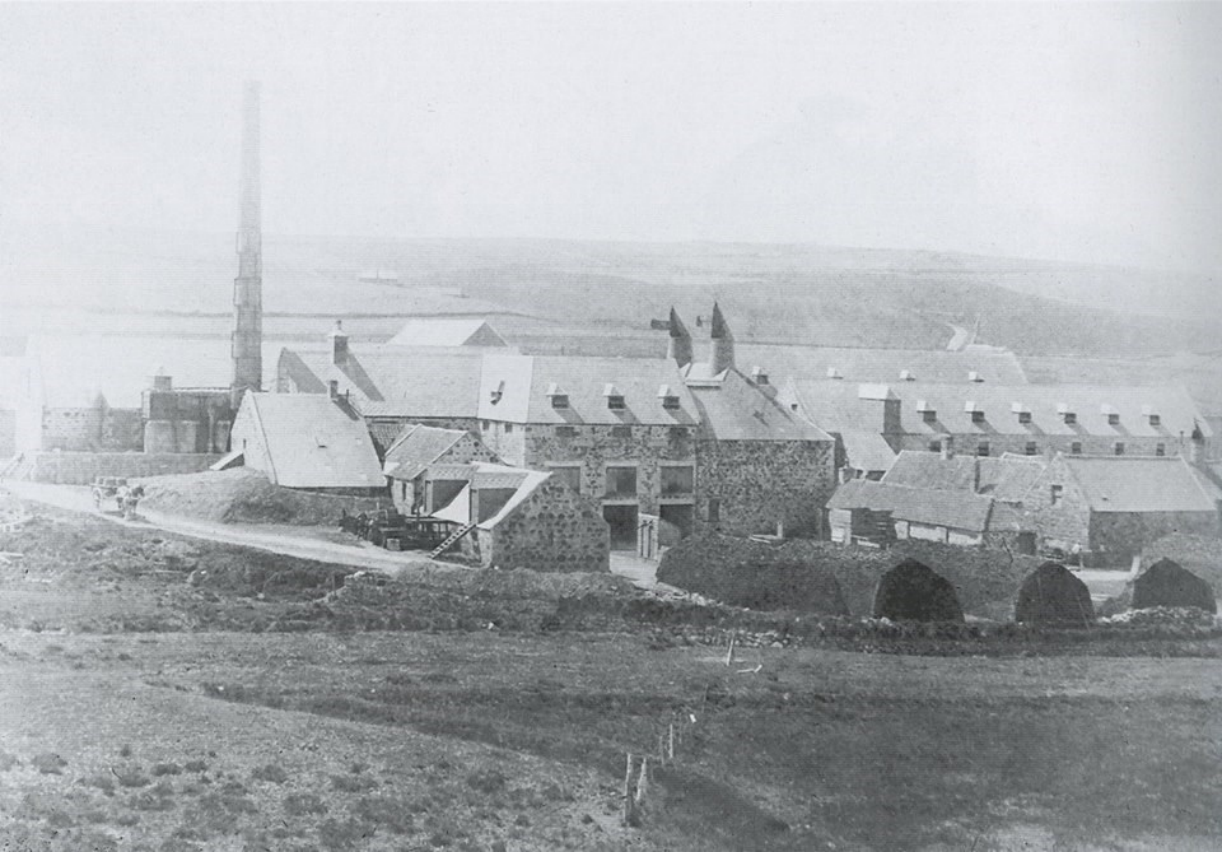
J. Haynes

Battle of Graveney Marsh

Air

John Haynes

Inverboyndie



The first distillery to use the name "Banff" was built by James McKilligan & Co. in 1824 on Banff Bay in Inverboyndie. During the war Banff was bombed and partially destroyed. During the late afternoon of August 16, 1941, a solitary German Junkers Ju-88 blasted the building complex with machine-gun fire, emptied its bomb cargo over the distillery and got a perfect hit at warehouse No 12. The blazing fire that broke out was fed by the warehouses highly flammable content of exploding whisky casks. Some casks it was said went propelling high up in the sky crashing to the ground quite a distance away. A river of burning whisky surrounded the place. Several hundred casks were lost that grim afternoon. Not all become victim of the flames. Thousands of liters found their way to farmlands and watercourses. Farmers claimed that the cows were not milkable days afterwards; hey were too unsteady on their feet (the cows, not the farmers). Waterfowls, wild and tamed were found flapping drunkenly on the brinks of the Boyndie Burns and its mouth. A fireman, passing his helmet to colleagues, filled to the brim with rescued whisky, ended up in court accused for pilfering. It is unlikely that the loss of 63,000 proof gallons was accidental however, as the Banff distillery was being used as a training camp for foreign RAF. Repair work after the bombing started during the winter of 1941 and in 1943 the buildings of Banff distillery formally became home to No. 248 Squadron RAF until the end of the war.

After World War II ended, renovation on the Banff distillery began with the intent of restoring it to operation. While one of the stills was being repaired by a coppersmith on October 3, 1959, vapors inside were ignited and caused an explosion that destroyed the still and damaged part of the distillery. When renovation was finally complete, the distillery returned to operating status and continued to produce whisky until it was finally mothballed in 1983.

The tune, *Inverboyndie* was composed by Pipe Major [James Robertson](#) in 1952.

Inverboyndie

March

PM James Robertson

The musical score for 'Inverboyndie' is presented in nine staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with frequent rests. The score includes several repeat signs and first/second ending markings. The first ending is marked with a '1' and the second ending with a '2'. The piece concludes with a double bar line and repeat dots.

Spitfire

The British Supermarine Spitfire was one of the most popular fighter aircraft of the Second World War. The basic airframe proved to be extremely adaptable, capable of taking far more powerful engines and far greater loads than its original role as a short-range interceptor had allowed for. This would lead to 24 marks of Spitfire, and many sub-variants within the marks, being produced throughout the Second World War and beyond, in continuing efforts to fulfill Royal Air Force requirements and successfully combat ever-improving enemy aircraft.



The strathspey **Spitfire** was composed by Pipe Major Angus MacDonald. Few Highland bagpipers have more persuasively or widely exemplified the highest expressions of their art than Pipe Major Angus MacDonald. Born in Cardonald, Glasgow, Angus MacDonald had his first lessons from his father, former Cameron Highlander Alexander ('Alick') MacDonald, who, in his day, was a well-known Glasgow Police pipe-band piper.

Aged 11, Angus enrolled at Queen Victoria school, Dunblane, which modelled its organization and disciplines on military lines. He became boy pipe major in the school pipe band and an able Highland dancer.

In 1953, aged 15, he enlisted in the 1st Battalion, Scots Guards, where he was tutored by some of the finest Army pipers of the day, including Pipe Major Alexander MacDonald, the Queen's personal piper. His 27-year military career took him to Europe, Asia and Africa, during which time he was promoted from Lance Corporal in 1957 to Pipe Major, and Queen's household piper in 1965.

From 1974, he also piped with the prestigious and much-travelled civilian British Caledonian Airways Pipe Band (now the Scottish Power Pipe Band). In 1980, after several other postings, MacDonald was made senior instructor at the Army School of Bagpipe Music and personal piper to the General Officer Commanding and Governor, Edinburgh Castle.

After retiring from the Army in 1983, he taught in Oman and the United States before joining the College of Piping in Glasgow. In 1996, he became senior instructor at the Piping Center.

Angus MacDonald, piper, born October 20, 1938; died, June 25, 1999.

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is common time (C). The piece is a Strathspey, characterized by its rhythmic complexity and use of triplets. The notation includes a variety of note values, such as eighth, sixteenth, and thirty-second notes, often beamed together in groups. There are several instances of triplets, indicated by a '3' above a slur. The piece concludes with a double bar line.

The Grey Ladies



The Red Cross Hospital and Recreation Corps, whose members were affectionately known as “the gray ladies,” began in 1918 at the Walter Reed Army Hospital in Washington, D.C. There, female volunteers provided recreational services to patients, most of whom were war veterans. During World War I, the service quickly spread beyond Walter Reed to both military and civilian hospitals throughout the United States.

The women wore gray dresses and veils as uniforms and the soldiers affectionately called them “the gray ladies.” The name stuck although the service did not become officially known as the Gray Lady Service until after World War II.

The “Gray Ladies” for many years provided services of a non-medical nature to sick, injured, and disabled patients, including thousands of wounded American servicemen. During World War I, World War II and the Korean War, the gray ladies wrote letters and read to wounded soldiers, helped them get involved in crafts and other activities and did much to ease the loneliness and boredom of long hospital stays. They also provided hospitality services in Red Cross blood centers and helped care for disaster victims.

Nationwide, during World War II, the service reached its peak with almost 50,000 women serving as Gray Ladies in military and other hospitals across the U.S. The Gray Ladies continued to maintain a distinctive presence in American hospitals until the late 1960s when the different volunteer branches of the Red Cross were discontinued in favor of a unified concept of the Red Cross volunteer. The Gray Lady Service, as such, disappeared, and volunteers who performed its traditional functions were simply called members of the Red Cross Volunteer Services.

The tune, ***Grey Ladies*** was composed by Pipe Major Alex Stewart. In 1986 Pipe Major Alex Stewart was appointed full time instructor to the Waddington band. In his time in post, Alex raised the standard of piping and drumming to a new high, not only there but throughout the RAF as a whole. He was a very well known figure in army and civilian piping circles. Though he passed away in 2003 his memory and music lives on.



The image displays a musical score for a march titled "The Grey Ladies" by PM Alex Stewart. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The melody is simple and repetitive, typical of a march. The score consists of eight staves of music, each ending with a double bar line. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The music is written in a clear, legible font, and the overall layout is clean and professional.

The Guards of the Air

The slow air, **Guards of the Air** was composed by [John Haynes](#) in 1953. From John Haynes, *The idea came to me insomuch that [the] RAF tie (right) uses Guard colors but with a thin blue line as a difference. Also it is striped the other way round. Hence the name of the tune. I thought the title was apt considering the war hadn't been over long.*



The Guards of the Air

A musical score for the piece 'The Guards of the Air'. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#) and the time signature is 4/4. The music is a slow air, characterized by its gentle, flowing melody and the use of triplets and slurs. The first staff begins with a repeat sign and a double bar line. The second and third staves continue the melody with various rhythmic patterns, including triplets and slurs. The fourth staff concludes the piece with a final cadence and a double bar line.

Royal Air Force March Past

The tune, **Royal Air Force March Past** was composed by [John Haynes](#) in 1952. He explains, “*We had a MilBand on Seletar and they always played it marching off Monthly parade. We never got a chance to actually play it.*”

Seletar is an area located in the north-east of Singapore. Many airports worldwide have a history of military operations, and Singapore's Seletar Airport (XSP) is no different. It opened on February 28th, 1928, under the name RAF Seletar. The Royal Air Force is the air and space division of the UK's armed forces, and it was present in Singapore due to the fact that the country was a British Crown colony at the time.

Plans to open an RAF base in Singapore dated back as far as 1921, with Seletar being one of two sites shortlisted in 1923. The first aircraft to use the completed RAF base were Supermarine Southampton flying boats. In RAF Seletar's first decade of operation, pioneering aviators Amy Johnson (1930) and Amelia Earhart (1937) landed there on long-distance flights.

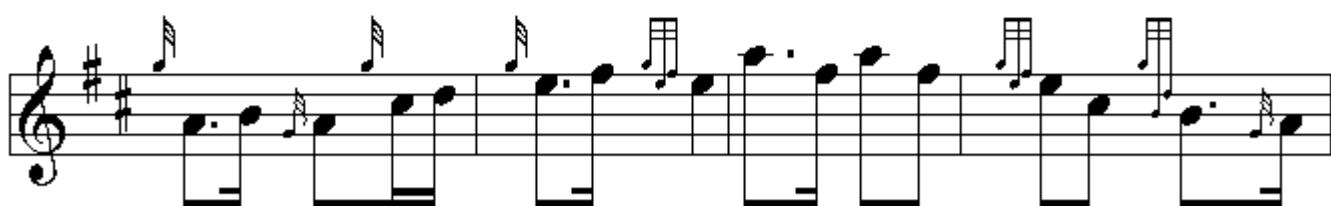
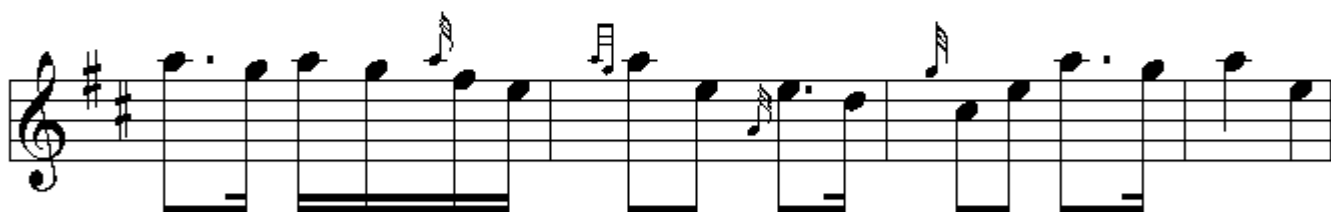
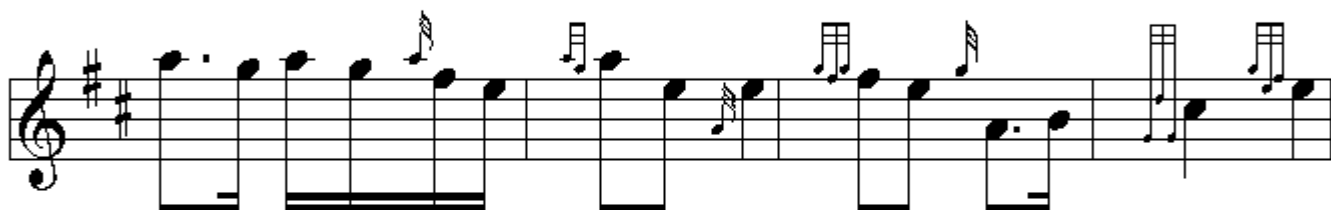
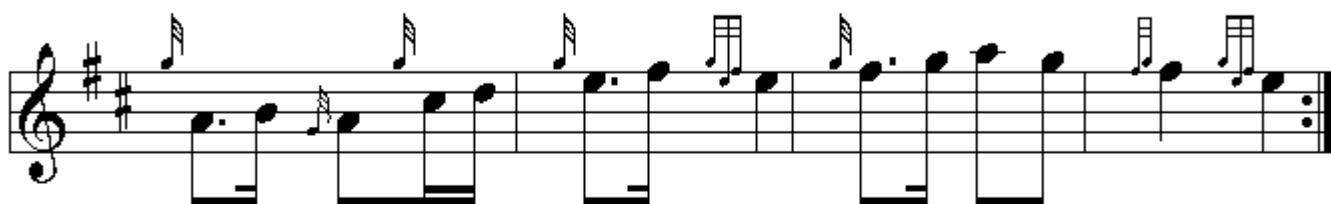
While RAF Seletar was primarily a military base, it did briefly serve civilian flights. These ran from 1930 to 1947, at which point the dedicated Kallang Airport opened. The base was busy during the Second World War, with Australian forces also present there. It remained active after the conflict, and played a key role in a guerilla war known as the Malayan Emergency.

The RAF eventually withdrew from Seletar in 1971, handing the base over to what became the Republic of Singapore Air Force (RSAF). It has since become a civilian airport, primarily handling general aviation and private jets, with a handful of commercial services. To support this transition, Seletar has undergone several changes over the years.



The Royal Air Force March Past March

Arr. John Haynes



Tribute to a Few

Tribute to a Few was composed by Pipe Major Alex Stewart of the RAF, dedicated to the small band of young pilots who flew the Spitfires and Hurricanes against a superior Luftwaffe, and won.

Tribute the the Few

March

PM Alex Stewart

The image displays the musical score for the march 'Tribute to a Few'. It consists of eight staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is a march, characterized by its rhythmic patterns and melodic lines. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and phrasing slurs. The piece concludes with a double bar line.

Granny Manson of Kilbean

Granny Manson, as she was affectionately known, was from Old Meldrum, Aberdeenshire, and was the widow of Aptain Manson; a Gordon Highlander who was severely wounded in the First World War. Their son, who became a Gordon in the Second War, was killed in action in 1942 as a Flight Lieutenant; having transferred to the Royal Air Force. He wore his Gordon kilt from time to time with his RAF uniform. The tune, **Granny Manson of Kilbean** was composed by Pipe Major Ian Blair of Aberdeen in tribute to a wonderful lady who did so much for the Old Meldrum Royal British Legion Pipe Band.

Granny Manson of Kilbean

March

PM Ian Blair

The image displays a musical score for a march titled "Granny Manson of Kilbean". The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. It consists of six staves of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The piece concludes with a final double bar line.

Battle of the Atlantic



Battle of the River Platte

The Battle of the River Plate was fought in the South Atlantic on December 13, 1939 as the first naval battle of the Second World War. The Kriegsmarine heavy cruiser *Admiral Graf Spee*, commanded by Captain Hans Langsdorff, engaged a Royal Navy squadron, commanded by Commodore Henry Harwood, comprising the light cruisers HMS *Ajax*, HMS *Achilles* (on loan to the New Zealand Division) and the heavy cruiser HMS *Exeter*.¹

Graf Spee had sailed into the South Atlantic in August 1939, before the war began, and had begun commerce raiding after receiving appropriate authorization on September 26, 1939. Harwood's squadron was one of several search groups sent in pursuit by the British Admiralty. They sighted *Graf Spee* off the estuary of the River Plate near the coasts of Argentina and Uruguay.

In the ensuing battle, *Exeter* was severely damaged and forced to retire; *Ajax* and *Achilles* suffered moderate damage. Damage to *Graf Spee*, although not extensive, was critical because her fuel system was crippled. *Ajax* and *Achilles* shadowed the German ship until she entered the port of Montevideo, the capital city of neutral Uruguay, to effect urgent repairs. Langsdorff was told that his stay could not be extended beyond 72 hours. Apparently believing that the British had gathered a superior force to await his departure, he ordered the ship to be scuttled.

The tune, *The Battle of the River Platte* was composed by [Pipe Major William J. Watt](#).



The image displays a musical score for a march titled "The Battle of the River Platte" by PM W.J. Watt. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is organized into ten staves. The first staff begins with a repeat sign. The second staff contains a first ending bracket labeled "1" and a second ending bracket labeled "2 of 2". The third staff also begins with a repeat sign. The fourth staff contains a first ending bracket labeled "1". The fifth staff begins with a repeat sign. The sixth staff contains a first ending bracket labeled "1". The seventh staff begins with a repeat sign. The eighth staff contains a first ending bracket labeled "1". The ninth staff contains a second ending bracket labeled "2". The tenth staff concludes the piece with a final cadence. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs.

HMS Achilles

HMNZS Achilles was a *Leander*-class light cruiser, the second of five in the class. She served in the Royal New Zealand Navy in the Second World War. She was launched in 1931 for the Royal Navy, loaned to New Zealand in 1936 and transferred to the new Royal New Zealand Navy in 1941. She became famous for her part in the Battle of the River Plate, alongside HMS *Ajax* and HMS *Exeter* and notable for being the first Royal Navy cruiser to have fire control radar, with the installation of the New Zealand-made SS1 fire-control radar in June 1940.¹

After Second World War service in the Atlantic and Pacific, she was returned to the Royal Navy. She was sold to the Indian Navy in 1948 and recommissioned as INS *Delhi*. She was scrapped in 1978.

HMS Achilles

Hornpipe

The image displays a musical score for the Hornpipe of HMS Achilles. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The music is a single melodic line, characteristic of a hornpipe.

Sink the Bismarck and Tirpitz

The last battle of the German battleship *Bismarck* took place in the Atlantic Ocean approximately 300 nautical miles (350 mi) west of Brest, France, on May 26-27, 1941 between the German battleship *Bismarck* and naval and air elements of the British Royal Navy. Although it was a decisive action between capital ships, it has no generally accepted name. *Bismarck's* second sea battle was made unavoidable by the decisions of the Fleet Commander (Günther Lütjens), taken well before the encounter with *Hood* and *Prince of Wales*.

Even before the breakout into the North Atlantic, Lütjens had decided against conducting an underway refueling in the Greenland Sea with *Weissenburg*, one of the pre-positioned German tankers, before his ships entered the Denmark Strait. And when, as a result of the battle with *Hood* and *Prince of Wales*, *Bismarck* lost access to several thousand tons of fuel in her forecastle due to a shell hit from *Prince of Wales* (aft of the forecastle, in her anchor locker), Lütjens had to order his ships to slow down to conserve fuel. The decrease in speed made Force H's airborne torpedo attacks inevitable, and those attacks led directly to the final encounter with the Home Fleet.

Determined to avenge the sinking of the "Pride of the Navy" HMS *Hood* in the Battle of the Denmark Strait, the British committed every possible unit to hunting down *Bismarck*. The old *Revenge*-class battleship HMS *Ramillies* was detached from convoy duty southeast of Greenland and ordered to set a course to intercept *Bismarck* if she should attempt to raid the sea lanes off North America.

Prince of Wales and the cruisers *Norfolk* and *Suffolk* were still at sea in the area and tailing the German ships. A British force, the battleship *King George V*, the carrier *Victorious* and their escorts, had set sail from Scapa Flow before the loss of the *Hood*. The battleship *Rodney* was detached from escort duties on May 24.

During the early evening of May 24, an attack was made by a small group of Swordfish biplane torpedo bombers of 825 Naval Air Squadron under the command of Eugene Esmonde from the aircraft carrier HMS *Victorious*. One hit was scored, but caused only superficial damage to *Bismarck's* armored belt.

For some time, *Bismarck* remained under long-distance observation by the British. At about 03:00 on May 25, she took advantage of her opponents' zig-zagging to double back on her own wake; *Bismarck* made a nearly 270° turn to starboard, and as a result her pursuers lost sight of the battleship, thus enabling her to head for German naval bases in France unnoticed. Contact was lost for four hours, but the Germans did not know this. For reasons that are still unclear, Admiral Günther Lütjens transmitted a 30-minute radio message to HQ, which was intercepted, thereby giving the British time to work out roughly where he was heading. However, a plotting error made onboard *King George V*, now in pursuit of the Germans, incorrectly calculated *Bismarck's* position and caused the chase to veer too far to the north. *Bismarck* was therefore able to make good time on 25/26 May in her unhindered passage towards France and protective air cover and destroyer escort. By now, however, fuel was becoming a major concern to both sides.

The British had a stroke of luck on May 26. In mid-morning a Coastal Command Catalina reconnaissance aircraft from 209 Squadron RAF had flown over the Atlantic from its base on Lough Erne in Northern Ireland across the Donegal Corridor. It was piloted by British Flying Officer Dennis Briggs and co-piloted by US Navy observer Ensign Leonard B. Smith, USNR. Smith was at the controls when he spotted *Bismarck* (via a trailing oil slick from the ship's damaged fuel tank) and reported her position to the Admiralty. From then on, the German ship's position was known to the British, although the enemy would have to be slowed significantly if heavy units hoped to engage outside the range of German land-based aircraft. All British hopes were now pinned on Force H, whose main units were the aircraft carrier HMS *Ark Royal*, the battlecruiser HMS *Renown* and the light cruiser HMS *Sheffield*.

HMS Renown

HMS *Renown* was the lead ship of her class of battlecruisers of the Royal Navy built during the First World War. During the Second World War, *Renown* was involved in the search for the *Admiral Graf Spee* in 1939, participated in the Norwegian Campaign of April–June 1940 and the search for the German battleship *Bismarck* in 1941. She spent much of 1940 and 1941 assigned to Force H at Gibraltar, escorting convoys and she participated in the inconclusive Battle of Cape Spartivento. *Renown* was briefly assigned to the Home Fleet and provided cover to several Arctic convoys in early 1942. The ship was transferred back to Force H for Operation Torch and spent much of 1943 refitting or transporting Winston Churchill and his staff to and from various conferences with various Allied leaders. In early 1944, *Renown* was transferred to the Eastern Fleet in the Indian Ocean where she supported numerous attacks on Japanese-occupied facilities in Indonesia and various island groups in the Indian Ocean. The ship returned to the Home Fleet in early 1945 and was refitted before being placed in reserve after the end of the war. *Renown* was sold for scrap in 1948.

The hornpipe, *HMS Renown* was composed by [Pipe Major D.S. Ramsay](#).

HMS Renown

Hornpipe

PM D.S. Ramsay

The image displays a musical score for the hornpipe 'HMS Renown'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and triplet markings. The piece concludes with a double bar line and repeat dots.

Rodney, Repulse and Renown



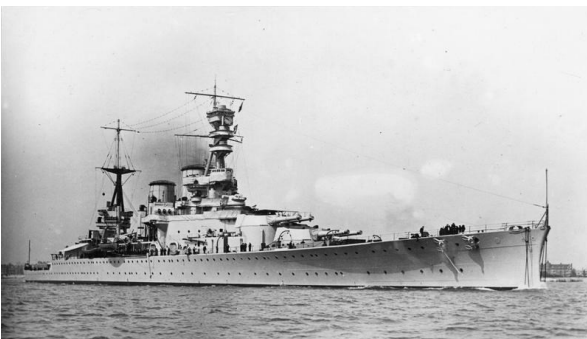
HMS Rodney was one of two Nelson-class battleships built for the Royal Navy in the mid-1920s. The ship entered service in 1928, and spent her peacetime career with the Atlantic and Home Fleets, sometimes serving as a flagship when her sister ship, Nelson, was being refitted. During the early stages of the Second World War, she searched for German commerce raiders, participated in the Norwegian Campaign, and escorted convoys in the Atlantic Ocean. Rodney played a major role in the sinking of the German battleship Bismarck. After a brief refit in the United States, she escorted convoys to Malta and supported the Allied invasion of French Algeria during Operation Torch in late 1942. The ship covered the invasions of Sicily (Operation Husky) and Italy (Operation Baytown) in mid-1943.

During the Normandy landings in June 1944, Rodney provided naval gunfire support and continued to do so for several following offensives near the French city of Caen. The ship escorted one convoy through the Arctic to the Soviet Union in late 1944. In poor condition from extremely heavy use and a lack of refits, she was reduced to reserve in late 1945 and was scrapped in 1948.



HMS Repulse was the second of two Renown-class battlecruisers built for the Royal Navy during the First World War. The ship spent the first months of the Second World War hunting for German raiders and blockade runners. She participated in the Norwegian Campaign of April to June 1940 and searched for the German battleship Bismarck in 1941. Repulse escorted a troop convoy around the Cape of Good Hope from August to October 1941 and was transferred to the East Indies Command. She was assigned in November to Force

Z which was supposed to deter Japanese aggression against British possessions in the Far East. Repulse and her consort, the battleship Prince of Wales, were sunk by Japanese aircraft on December 10, 1941 when they attempted to intercept landings in British Malaya.



See HMS Renown on the previous page.

The image displays a musical score for a jig, consisting of nine staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The music is arranged in two parts, the 3rd and 4th parts, as indicated by the page header. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together. The piece begins with a repeat sign and ends with a double bar line and repeat dots. The overall style is characteristic of traditional Irish or Scottish folk music.

Brother Tom

The tune, **Brother Tom** was composed by Charles MacLeod Williamson and named for his brother who served as a Petty Officer in the Royal Navy during the Second World War. The brother spent most of his serve on the aircraft carrier HMS Indefatigable and being the only piper aboard was often called upon to play. Charles worked for Edinburgh Corporation Transport for many years at Longstone.

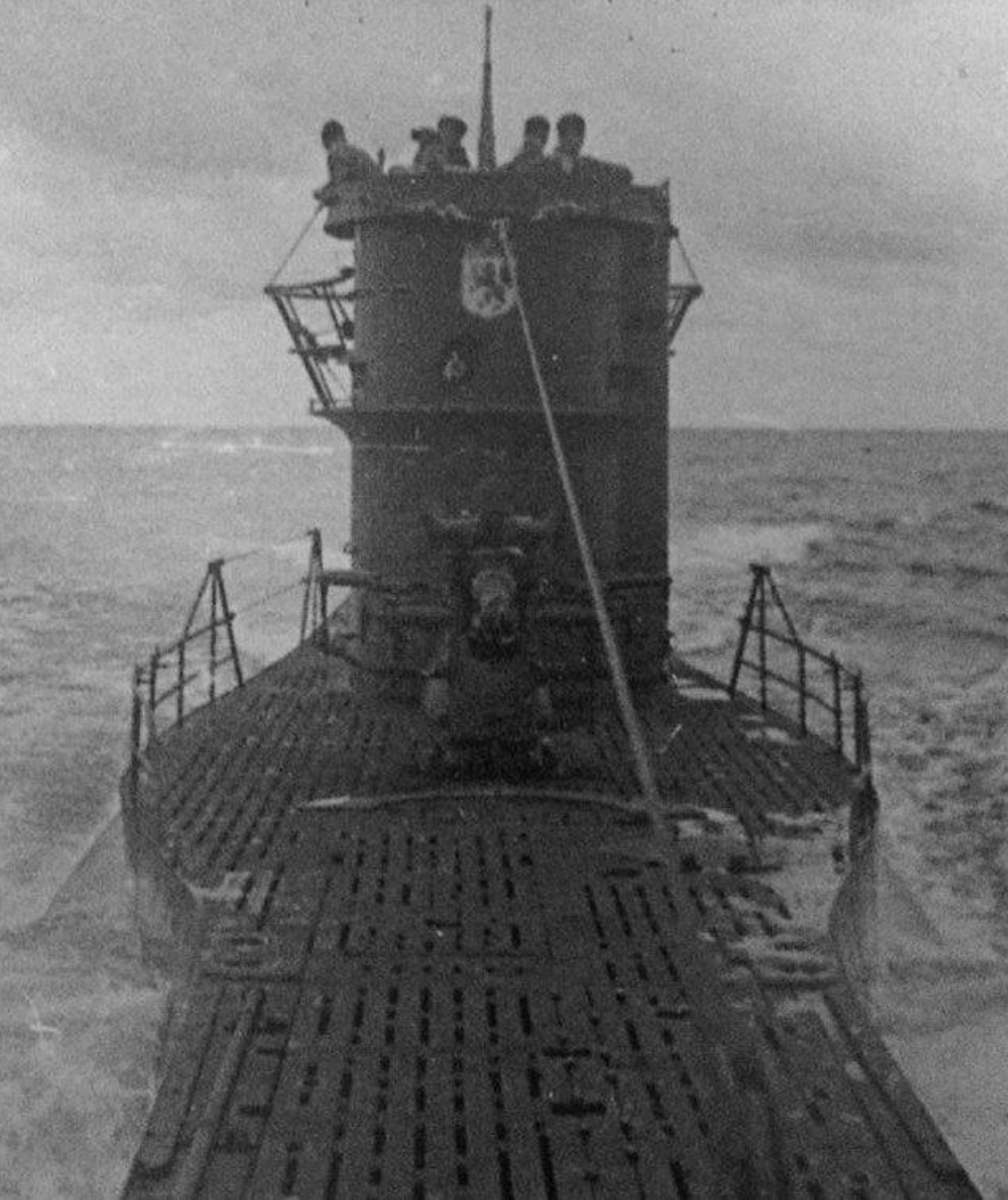
HMS Indefatigable was one of two Implacable-class aircraft carriers built for the Royal Navy (RN) during World War II. Completed in 1944, her aircraft made several attacks that year against the German battleship Tirpitz, inflicting only light damage; they also raided targets in Norway. The ship was transferred to the British Pacific Fleet (BPF) at the end of the year and attacked Japanese-controlled oil refineries in Sumatra in January 1945 before joining the American forces in March as they prepared to invade the island of Okinawa in Operation Iceberg. Indefatigable and the BPF joined the Americans in attacking the Japanese Home Islands in July and August. Following the end of hostilities she visited ports in Australia, New Zealand and South Africa.

After returning to the UK in early 1946, Indefatigable was modified for transport duties, and ferried troops and civilians for the rest of the year before she was reduced to reserve. She was recommissioned in 1950 as a training ship for service with the Home Fleet Training Squadron, participating in exercises and making several port visits overseas. The Board of Admiralty decided that she was redundant in early 1954 and decommissioned her later that year. Indefatigable was sold for scrap the following year.



The image displays a musical score for a jig titled "Brother Tom" by C.M. Williamson. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is organized into eight staves, each containing a single line of notation. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece begins with a repeat sign and a double bar line. The first staff concludes with a double bar line and repeat dots. The second staff continues the melody and ends with a first ending bracket labeled "1" and a second ending bracket labeled "2". The third staff starts with a repeat sign and a double bar line. The fourth staff concludes with a first and second ending bracket. The fifth staff begins with a repeat sign and a double bar line. The sixth staff ends with a first and second ending bracket. The seventh staff starts with a repeat sign and a double bar line. The eighth and final staff concludes with a first and second ending bracket. The overall structure is that of a traditional jig with repeat sections and alternative endings.

Sink the U-Boats



John Alexander Cruickshank, VC



As of this publication, John Alexander Cruickshank is the last living recipient to have been awarded the Victoria Cross during the Second World War. He received the award for his bravery in an attack on a German U-boat on July 117, 944. Despite severe wounds, he ensured the safe arrival and landing of his crew on the return from this attack. Cruickshank was captain and pilot of a Catalina flying boat whose assignment it was to assist in providing anti-submarine cover for ships involved in Operation Mascot, an unsuccessful attack on the German battleship Tirpitz.

His citation included the following:

This officer was the captain and pilot of a Catalina flying boat which was recently engaged on an anti-submarine patrol over northern waters. When a U-boat was sighted on the surface, Flying Officer Cruickshank at once turned to the attack. In the face of fierce anti-aircraft fire he maneuvered into position and ran in to release his depth charges. Unfortunately they failed to drop.

Flying Officer Cruickshank knew that the failure of this attack had deprived him of the advantage of surprise and that his aircraft offered a good target to the enemy's determined and now heartened gunners.

Without hesitation, he climbed and turned to come in again. The Catalina was met by intense and accurate fire and was repeatedly hit. The navigator/bomb aimer, was killed. The second pilot and two other members of the crew were injured. Flying Officer Cruickshank was struck in seventy-two places, receiving two serious wounds in the lungs and ten penetrating wounds in the lower limbs. His aircraft was badly damaged and filled with the fumes of exploding shells. But he did not falter. He pressed home his attack, and released the depth charges himself, straddling the submarine perfectly. The U-boat was sunk.

He then collapsed and the second pilot took over the controls. He recovered shortly afterwards and, though bleeding profusely, insisted on resuming command and retaining it until he was satisfied that the damaged aircraft was under control, that a course had been set for base and that all the necessary signals had been sent. Only then would he consent to receive medical aid and have his wounds attended to. He refused morphia in case it might prevent him from carrying on.

During the next five and a half hours of the return flight he several times lapsed into unconsciousness owing to loss of blood. When he came to his first thought on each occasion was for the safety of his aircraft and crew. The damaged aircraft eventually reached base but it was clear that an immediate landing would be a hazardous task for the wounded and less experienced second pilot. Although able to breathe only with the greatest difficulty, Flying Officer Cruickshank insisted on being carried forward and propped up in the second pilot's seat. For a full hour, in spite of his agony and ever-increasing weakness, he gave orders as necessary, refusing to allow the aircraft to be brought down until the conditions of light and sea made this possible without undue risk.

With his assistance the aircraft was safely landed on the water. He then directed the taxiing and beaching of the aircraft so that it could easily be salvaged. When the medical officer went on board, Flying Officer Cruickshank collapsed and he had to be given a blood transfusion before he could be removed to hospital.

By pressing home the second attack in his gravely wounded condition and continuing his exertions on the return journey with his strength failing all the time, he seriously prejudiced his chance of survival even if the aircraft safely reached its base. Throughout, he set an example of determination, fortitude and devotion to duty in keeping with the highest traditions of the Service.

The musical score is written for a single melodic line in G major (one sharp) and 6/8 time. It begins with a repeat sign and a first ending bracket. The melody is characterized by eighth-note patterns and dotted rhythms. The score includes ten staves of music. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The piece concludes with a final cadence.

HMCS Sackville

HMCS *Sackville* is a Flower-class corvette that served in the Royal Canadian Navy and later served as a civilian research vessel.

Sackville's keel was laid down as *Patrol Vessel 2* at the Saint John Shipbuilding and Drydock Company of Saint John, New Brunswick in early 1940, the second of the Flower-class corvettes ordered by the Royal Canadian Navy. She was launched on May 15, 1941 and commissioned into the Royal Canadian Navy on December 30, 1941.

The ship was assigned to Escort Group C-3 of the Mid-Ocean Escort Force along with two others (*Galt* and *Wetaskiwin*) on May 15, 1942 to replace corvettes going for refit. In August 1942, *Sackville* fought a series of fierce actions escorting Convoy ON-115. Deprived of air cover by heavy fog, the convoy was attacked by two successive U-boat "wolfpacks" off the coast of Newfoundland. On August 3, *Sackville* caught the German submarine *U-43* on the surface and, as the submarine dived, made a series of depth charge attacks which badly damaged the submarine. *U-43* survived but had to retreat to France for repairs with serious damage to its engines, compressors, a leaking hatch and a crewman with internal injuries. The next day *Sackville* attacked *U-704* as it dived, causing the submarine to break off its attack leaving *Sackville* to rescue two survivors from an abandoned but still floating merchant ship. Only a few hours later, *Sackville* detected *U-552* on the surface with radar and landed a four-inch shell on the submarine's conning tower followed by a depth charge. *U-552* nearly sank but managed to regain control and creep back to Germany heavily damaged. *Sackville's* attacks had played a key role in allowing the 41 ship convoy to escape with the loss of only two ships.

Sackville continued in her escort role until starting an extensive refit at Thompson Bros. Machinery Co. Ltd. in Liverpool, Nova Scotia in January 1943. She returned to service in April and was assigned to Escort Group C-1 where she remained until reassigned to a new group Escort Group 9 in July. The group was disbanded following the loss of three of its ships on September 20-22 and the ship assigned to group C-2, where the ship remained on Atlantic escort work until going for refit in Galveston, Texas in February 1944.



The tune, **HMCS Sackville** was composed by Pipe Major Donald Carrigan.

Captain Donald Carrigan was born and raised in Truro and joined the Canadian Forces in 1954, serving 32 years before retiring from the regular force and joining the cadet organization in 1986.

One of the most prominent pipers in the Canadian Forces, Carrigan was the first ever Pipe Major of the Royal Nova Scotia International Tattoo.

Carrigan believed that the future of pipes and drums in Atlantic Canada was in the army cadet program and in 1987 established the Atlantic Region School of Pipes and Drums at Argonaut, to conduct pipes and drums training courses for youth. He also oversaw the program until his retirement in 1995.

Carrigan died on November 7, 1996.

The image displays a musical score for a Hornpipe in 2/4 time, written in the key of D major. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. The score includes first and second endings, indicated by bracketed lines and numbered '1' and '2'. The first ending appears on the third and fourth staves, and the second ending appears on the fifth and sixth staves. The piece concludes with a final cadence on the tenth staff.

British Submarines



Resurgam



Resurgam was composed by Joe Massey in honor of all submariners.

Joe joined the Scots Guards after leaving school, one of three brothers who served with the regiment, the eldest being killed in action. He learnt his piping with the 2nd Battalion and also studied at Buckingham Palace under Alec MacDonald, the then Sovereign's Piper.

For a while he played with the Clan MacLeod Pipe Band. Later he became Pipe Sergeant of the Clan Cruachan Pipe Band. He then joined the Cameron Highlanders 1st Battalion the Liverpool Scottish until its disbandment in 1967.

He then became Pipe Major of the Liverpool Irish and was that regiment's last Pipe Major. The Irish then became the 103 Light Air Defence Regiment, and Joe was asked to form a new band and became its 1st Pipe Major.

Joe then moved to Ayr, where he was P/Sgt of the Killoch Colliery Pipe Band and was called upon during this time to judge the Killoch Junior Solo Piping competition. He then played with British Caledonian Airways Pipe Band for several years before retiring to Anglesey. He now lives in Formby and is currently helping to train the Merseyside Cadet Pipe Band at Altcar.

While serving in the Liverpool Scottish, he was invited by Capt. John MacLellan to be guest Piobaireachd player at the West End Hotel ceildh owned by Gordon Usher, and played in front of D.R. MacLennan and P/M Evan MacRae.

The title is Latin for "*I will rise again*". *Resurgam* is also the name given to an early Victorian submarine and its prototype, designed and built in Britain by Reverend George Garrett. It was intended as a weapon to penetrate the chain netting placed around ship hulls to defend against attack by torpedo vessels.

The first *Resurgam*, built in 1878, was a 14 ft., hand powered, one-man vessel nicknamed "the curate's egg" due to its shape. It was a one-third size prototype for Garrett's design. The second *Resurgam* was built by Cochran & Co. at Birkenhead, England, and launched on November 26, 1879. Her construction was of iron plates fastened to iron frames, with the central section of the vessel clad with wood secured by iron straps. As built, she was 45 feet long by 10 feet in diameter, weighed 30 long tons, and had a crew of three. She was powered by a closed cycle steam engine originally patented in 1872 by the American engineer Emile Lamm which provided enough steam to turn the single propeller for up to four hours. She was designed to have positive buoyancy, and diving was controlled by a pair of hydroplanes amidships. At the time she cost £1,538.

On December 10, 1879 *Resurgam*, crewed by Garret, Jackson (as skipper) and Price (engineer) set out for Portsmouth. However, during the voyage mechanical problems caused the crew to dock at Foryd Harbour, Rhyl, for repairs. Once completed, and after trials, the crew set sail on the night of February 24, 1880 in a high wind, towed by the steam yacht *Elphin*, which Garrett had bought to act as a tender. The *Elphin* developed engine problems and the *Resurgam's* crew transferred to her to assist. Because the entry hatch on the *Resurgam* could not be fastened from outside, the submarine began to ship water and the tow-rope broke under the added weight, the *Resurgam* sinking in Liverpool Bay off Rhyl on February 25, 1880.

The wreck was discovered in 1995 The *Resurgam's* hull is intact although partially damaged and remains at risk from illegal diving and trawling. Since her discovery, the conning tower steering wheel has been broken and portable items have gone missing.

The image displays a musical score for a march titled "Resurgam" by PM Joe Massey. The score is written in 3/4 time and features a key signature of two sharps (F# and C#). It consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and phrasing slurs. The piece begins with a repeat sign and concludes with a double bar line and repeat dots. The overall style is characteristic of a traditional march.

The Dambusters

Operation Chastise or commonly known as the **Dambusters Raid** was an attack on German dams carried out on the night of May 16-17, 1943 by 617 Squadron RAF Bomber Command, later called the Dam Busters, using special "bouncing bombs" developed by Barnes Wallis. The Möhne and Edersee dams were breached, causing catastrophic flooding of the Ruhr valley and of villages in the Eder valley; the Sure Dam sustained only minor damage. Two hydroelectric power stations were destroyed and several more damaged. Factories and mines were also damaged and destroyed. An estimated 1,600 civilians – about 600 Germans and 1,000 forced laborers, mainly Soviet – were killed by the flooding. Despite rapid repairs by the Germans, production did not return to normal until September. The RAF lost 53 aircrew killed and 3 captured, with 8 aircraft destroyed.



The crew of 617 Squadron, aka the Dambusters.

The Dambusters

March

Arrgd Aitch

