

The Anthology of Bagpipe Music and Military History



Collection 3 – World War Two
Volume 2: Africa



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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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1940 East Africa

Tug Argan Gap

The Battle of Tug Argan was fought between forces of the British Empire and Italy from August 11-15, 1940 in British Somaliland (later the independent and renamed Somalia). The battle determined the result of the Italian conquest of British Somaliland after the Italian invasion and the larger East African Campaign of the Second World War.

Italian invasion forces were advancing northwards on a north-south road toward the colonial capital of Berbera through the Tug Argan gap (named after the dry riverbed *tug* running across it) in the Assa hills, when they encountered British units lying in fortified positions on a number of widely distributed hills across its breadth. Italian infantry, after an intense four-day encounter, overran the undermanned British positions and were able to seize the gap, compelling the defenders to withdraw to Berbera. 2nd Battalion The Black Watch was part of a small force assembled to guard the withdrawal.



The tune ***Tug Argan Gap*** was composed by Pipe Major John MacKenzie (left). A native of Campbeltown, Kintyre, John MacKenzie joined the Argyll and Sutherland Highlanders as a young piper in 1938, and later became Pipe Major of the 2nd Battalion and the 8th Battalion of that regiment.

After leaving the Army, he returned to Campbeltown for a spell, and among many other activities, became a founder member of the Kintyre Piping Society. He emigrated with his family to what was then Rhodesia in 1953, but after several years returned to Scotland and was appointed piping instructor at Queen Victoria School, Dunblane. He trained the band there to the very highest standard, and under his guidance they became World Juvenile Champions.

His own many successes in solo competition included the winning of the March Strathspey and Reel category for former winners at the Argyllshire Gathering. He excelled as a teacher, and some of his pupils themselves went on to become champion pipers. He produced his own book of pipe music, which proved very popular with pipers all over the world. His compositions were of the highest quality and became favorites not only with pipers but other musicians as well.

Later in life, he turned his talents to historical research and the composition of piobaireachd. He was much sought after as a judge, and was always prepared to give constructive comment and encouragement to younger players.

John MacKenzie was a popular and well respected figure, and his piping stories became part of piping folklore. He was awarded the BEM for his services to piping in the Army; this was presented to him by Prince Philip at Queen Victoria School on his final parade before retirement.

The image displays a musical score for a march titled "Tug Argan Gap" by John M. MacKenzie. 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. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several first and second endings marked with "1" and "2" above the notes. The score concludes with a double bar line and repeat dots.

Colonel RCB Anderson, DSO MC

The Battle of Sidi Barrani (December 10-11, 1940) was the opening battle of Operation Compass, the first big British attack of the Western Desert Campaign of the Second World War. Sidi Barrani, on the Mediterranean coast in Egypt, had been occupied by the Italian 10th Army, during the Italian invasion of Egypt (September 19-16, 1940) and was attacked by British and Commonwealth troops, who re-captured the port.

Lt-Col R.C.B. Anderson commanded the 1st Battalion of the Argyll and Sutherland Highlanders. During the battle, Anderson, sensing the diversion of the enemy's attention, called for a charge, just as the supporting artillery arrived at last through the dust storm and opened fire with a barrage intended for the Italian gun-line. Fortunately for the Matildas and the Queen's the barrage fell well beyond. The Argylls rose from their positions and, to the sound of sand-choked pipes, cleared a series of small hillocks, which turned out to be their original objective of Alam el Dab. By this time they were so close to the Italian gun-line that the gunners could not deflect the guns sufficiently to hit them. The Leicesters also felt the pressure easing and moved forward on the right, whilst 2nd Queen's reached their objective at Bir Hiweishi astride the east-west track by 9.30am. It was found afterwards that the Battalion had moved straight across the front of an Italian battery whose gunners had taken cover from the storm and therefore had not seen the advance. They were taken prisoner later by 2/Lt A.G. Cheston of the Carrier Platoon. Shelling now lessened, but three Italian aircraft made a low-level attack on the Battalion, luckily causing no casualties.

The tune, **Colonel RCB Anderson, DSO MC** was composed by Pipe Major Robert Hill. It was Hill's "sand-choked pipes" that led the Battalion. Hill was Pipe Major of the Argyll and Sutherland Highlanders from 1938-1948. He was the PM of the 57 (Middlesex) General Hospital from 190-1967 and of the 257th (Eastern) General Hospital from 1967-1968. He died in 1977.

Colonel RCB Anderson, DSO MC

Slow Air

PM Robert Hill

The image displays a musical score for the tune 'Colonel RCB Anderson, DSO MC'. The score is written on four staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is a slow air, characterized by its steady, rhythmic progression. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and repeat signs. The score is presented in a clear, black-and-white format, suitable for printing and use by pipe bands.

With Wellesley's Rifles at Keren



The Battle of Keren took place from February 3 to March 27, 1941. Keren was attacked by the British during the East African Campaign. A force of Italian regular and colonial troops defended the position against British troops (mostly from Sudan and British India) and Free French forces. The town of Keren, in the colony of Italian East Africa, was of tactical importance to both sides. The road and railway through Keren were the main routes to the colonial capital of Italian Eritrea at Asmara and the Red Sea port of Massawa, which surrendered to the British after the battle.

The Rajputana Rifles are the senior most rifle regiment of the Indian Army. They were formerly called the 6th Rajputana Rifles when part of the British Indian Army. The regiment was created in the 17th century when the East India Company recruited Rajputs to protect its operations. The impressive performance of the French local units which were composed of local recruits mixed with French officers helped the company to decide that it needed to do something similar. In January 1775, it raised the first local infantry units; the 5th and 6th battalions of the Bombay Sepoys.

The 5th battalion performed superbly and was re-designated the 4th Regiment Native Infantry (Rifle Corps) in 1841. It thus became the first Rifle Regiment of the Indian Army. In early 19th century the 4th Regiment Native Infantry was renamed as the 104 Wellesley's Rifles. In 1921, the battalions finally took its current title, the 1st battalion of the Rajputana Rifles Regiment.

With Wellesley's Rifles at Keren was composed by a corporal of the 2nd battalion Cameron Highlanders after they fought alongside the 1st battalion 6th Rajputana rifles in world war two. The East African campaign culminated (March 1941) with the battles at Keren in Eritrea where 33 Italian battalions (subsequently reinforced by a further 9) were defeated by 19 British and Indian battalions.



The image displays a musical score for a march in G major and 6/8 time. The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes repeat signs and ends with a double bar line and repeat dots. The overall style is that of a traditional military march.

1942 North Africa



The Eighth Army

The Eighth Army, formed in September 1941, was a diverse formation made up of units from all corners of the British Empire, with infantry divisions coming from Australia, New Zealand, South Africa and India.

The original core of the army was based on the Western Desert Force, fighting in the North African campaign. It comprised of the 7th Armored Division and 4th Indian Division, which had had success in the early fighting of Operation 'Compass' during 1940-1941.

By October 1942, the Eighth Army was made up of 7 British divisions and 4 Commonwealth divisions, including the 4th and 5th Indian Divisions, 9th Australian Division and the New Zealand Division.



The tune, ***The Eighth Army*** was composed by Pipe Major Peter MacLeod (1879-1965); shown to the left.

Born in Aird Uig on the island of Lewis on December 13, 1879, Peter Roderick MacLeod went 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.

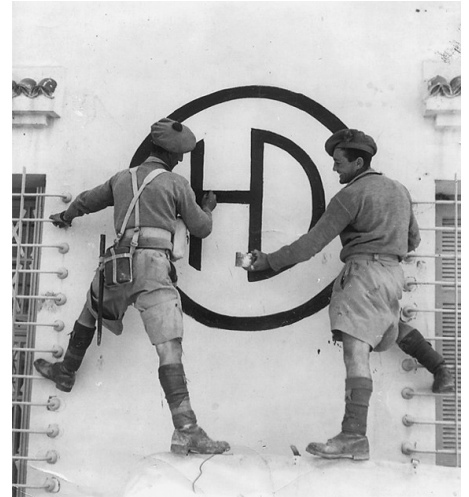
He joined the Territorial Army in the early 1900s and enlisted in the 7th Cameronians (Scottish Rifles). He achieved the rank of Pipe Major and served in Egypt and Gallipoli.

He composed more than 200 tunes in his lifetime and was one of the most original composers of his day.

The musical score is written for a single melodic line in 6/8 time, with a key signature of two sharps (F# and C#). The piece begins with a repeat sign and a first ending bracket. The melody is characterized by a steady eighth-note pulse, often with beamed eighth notes. The score consists of ten staves of music. The first staff starts with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also features a first ending bracket. The fourth staff continues the melody. The fifth staff has a second ending bracket. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff has a first ending bracket. The tenth staff has a second ending bracket. The piece concludes with a final double bar line.

51st Highland Division Welcome to Egypt

The 51st (Highland) Division was an infantry division that fought on the Western Front in France during the First World War from 1915 to 1918. The division was raised in 1908, upon the creation of the Territorial Force, as the Highland Division and later 51st (Highland) Division from 1915. The division's insignia was a stylized 'HD' inside a red circle. Early doubts about the division's performance earned it the nickname of "Harper's Duds" after the name of its commander, Major General George Harper.



The division was renamed the 51st (Highland) Infantry Division and fought during the Second World War as part of the Territorial Army after the Territorial Force was disbanded in 1920. In June 1940, the 51st (Highland) Infantry Division was attached to French 10th Army and after a fighting retreat from the Somme the greater part of the division was forced to surrender, having been cut off at St Valery-en-Caux on the Channel coast. In North Africa, the reconstituted Highland Division was nicknamed the "*Highway Decorators*" in reference to the 'HD' insignia that adorned road signs along their axis of advance.

In June 1942 the 51st Highland Division moved by train to a variety of ports, and embarked for an unknown destination. They moved around Africa leaving Durban on the 16th July and disembarked on 14th August 1942 at the entrance to the Suez Canal at Port Tewfik.

In late August the Division moved into the Nile delta through Khatatba. Here they took up positions to defend the western approaches to Cairo with 152 Brigade on the Mena-Cairo road, 153 Brigade south of Mena and 154 Brigade west of Cairo covering the Nile barrage. At this time the enemy were no more than 50 miles west in the area of El Alamein and to its south.



They did not have long to wait - Rommel commenced his attack on the night of 30th August. The 8th Army weathered the storm and by 7th September the Battle for Alam Halfa, Rommel's main objective, was over. The 51st Highland Division has not been directly involved with the enemy attack and done little other than take part of the western edge of the minefield. The initiative, and the decision when and how to counter attack, was with Montgomery.

The tune, *51st Highland Division Welcome to Egypt* was composed by Pipe Major William Davidson of the 7th Battalion Black Watch RHR. Known as 'Bunts', who came from Lochgelly in Fife.

The image displays a musical score for a march. It consists of eight staves of music, each written on a five-line staff with a treble clef. The key signature is one sharp (F#), 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 score begins with a repeat sign and ends with a double bar line and repeat dots. The melody is consistent across all staves, suggesting a single melodic line for a single instrument or voice.

Buckie Marauder

The tune, ***The Buckie Marauder***, composed by Lance Sergeant I. Lowther, commemorates the life of Major G.R. Mitchell M.B.E B.E.M in the Armed Forces and the Scot's Guards in particular. Originally from Buckie (a burgh town on the Moray Firth coast of Scotland), Mitchell was one of the original Special Air Service Marauders. When he retired, he became a Military Knight at Windsor Castle.

Ian Lowther (below) is the Piping Instructor at Queen Victoria School, Dunblane. He taught piping at The National Piping Centre (TNPC) after retiring from the Army where he was a Scots Guards Pipe Major. He is also the Chief Instructor and Training Officer for the National Army Cadet Force Pipes & Drums and Pipe Major of the Scots Guards Association Pipes & Drums (Scotland).



Major G. R. Mitchell on horseback. Photograph taken 1917 by unidentified photographer

The musical score for 'The Buckie Marauder' is written in G major (one sharp) and 6/8 time. It consists of eight staves of music. The first two staves are marked '2 of 2', indicating a second ending. The fourth staff is marked '1', indicating a first ending. The music features a mix of eighth and sixteenth notes with a steady bass line. The piece concludes with a double bar line and repeat dots.

Lament for Captain T. Ballantyne Dykes

On June 13, the 21st Panzer Division attacked Rigel Ridge in the middle of a sandstorm. The Germans overran part of the 2nd Scots Guards at the Knightsbridge Box at the west end of Rigel Ridge, overlooked by the 6th South African Anti-tank battery of the 2nd Field Regiment, Natal Field Artillery and a battery of the 11th Regiment RHA nearby. The South African gunners kept firing until their guns were destroyed, allowing the withdrawal of other Allied formations. The South African battery commander had decided to stay and maintain fire against the German tanks, to delay the Germans for as long as possible. The remaining guns were commanded individually and fired at the Panzers over open sights. The German tanks took up positions behind the ridge, with anti-tank guns placed between them. A column of Panzers attacked from the rear, surrounding them and cutting off all escape and the gunners kept firing until the eight guns had been destroyed. About half the gun detachments were killed and wounded, including the battery commander and many officers. The last gun in action was manned by Lieutenant Ashley and a signaller; when the battery had been silenced, the Axis tanks approached cautiously and the South African gunners were taken prisoner. (The entire Natal Field Artillery Regiment was captured and was not re-formed until after the war.) The Germans captured over 3,000 Allied prisoners.

Capt. (temp. Maj.) Thomas Lamplugh Ballantyne Dykes, 2nd Scot's Guard was killed (age 29) commanding F Company at the Battle of Rigel Ridge. He was the son of Colonel Frescheville Hubert Ballantine Dykes, D.S.O., O.B.E., and Winifred Mary Ballantine Dykes, of Broughton-in-Furness, Lancashire.

The tune, *Lament for Captain T. Ballantyne Dykes* was composed by M. MacAulay of the 2nd Battalion Scot's Guard in 1943 to commemorate Captain Dykes' passing.

Lament for Captain T. Ballantyne Dykes

Slow March

Pipe Corporal M. MacAulay

The image displays a musical score for a slow march. It consists of four staves of music, each beginning with a treble clef, 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 music is presented in a clear, black-and-white format suitable for a printed score.

Glen Gelder

Composed on a troopship on the way to Egypt in 1942, the tune was called after the composer's 'home ground'. Glen Gelder lies between Balmoral Castle and Lochnagar. After the War, His Majesty King George VI heard that Jimmy McGregor (right), one of his pipers, had composed a tune and asked that it should be played that night around the table at Balmoral Castle. After a rapid practice and led by Pipe Major Alex MacDonald, Bob Brown, Bob Nicol, Jimmy McGregor and his brother William, played the tune and, later that evening, the composer was delighted to receive the pipe program signed by both Their Majesties The king George and The Queen. The night the Royal Family asked for the tune to be played again and this time the composer was given a pipe program signed by Their Royal Highnesses The Princess Elizabeth and The Duke of Edinburgh.



Glen Gelder

Slow Air

PM James McGregor

The Ruins of Tobruk

The Axis capture of Tobruk, also known as the Fall of Tobruk and the Second Battle of Tobruk (June 17-21, 1942) was part of the Western Desert campaign in Libya. The battle was fought by the *Panzerarmee Afrika* (*Armata Corazzata Africa* in Italian), a German–Italian military force in north Africa which included the *Afrika Korps* (*Generalleutnant* Erwin Rommel), against the British Eighth Army (General Neil Ritchie) which comprised contingents from Britain, India, South Africa and other Allied nations.



AUSTRALIAN WAR MEMORIAL P10588 002

The Eighth Army was defeated in the Battle of Gazala and was driven eastwards toward the Egyptian border, leaving Tobruk isolated. Winston Churchill placed great store on the symbolic value of Tobruk; an exchange of ambiguous signals between Churchill and Auchinleck led to the garrison being surrounded, rather than evacuated as intended. On June 20, the *Panzerarmee Afrika* attacked Tobruk with massed air support, penetrated a weak spot on the eastern defensive perimeter and captured the port. Much of the garrison on the western perimeter had not been attacked but they were cut off from their supplies and transport, without the means to escape from Tobruk, the majority had to surrender; 33,000 prisoners were taken.

The surrender was the second largest capitulation by the British Army in the war, after the fall of Singapore in February 1942. The loss of Tobruk came as a severe blow to the British leadership and precipitated a political crisis in Britain. The United States expedited the dispatch of supplies and equipment to the Middle East. Rommel persuaded the Axis commanders that the supplies captured at Tobruk and the disorganized state of the British forces would enable the Axis easily to occupy the Egypt and the Suez Canal. Operation Herkules, the Axis invasion of the island of Malta, was postponed and the Axis air forces instead supported the pursuit into Egypt, which suffered severe supply constraints as the *Panzerarmee Afrika* receded from its bases. The Axis advance was halted at the First Battle of Alamein in July 1942.

The tune, *The Ruins of Tobruk* was composed by William MacDonald. William “Willie” was one of the great pipers of the 20th century. Born at Glasgow’s Stobhill Hospital on December 5, 1927, to Hebridean parents and, due to the early death of his mother and his father serving overseas in the military, he was brought up in Benbecula by his grandparents. That island’s name became synonymous with his own in piping circles so as to differentiate him from other William MacDonalds.

His father was Donald-James MacDonald, who was Pipe-Major of the 1st Highland Light Infantry. Willie MacDonald enlisted in the HLI as a teenager with his first overseas posting being Palestine. He also had tours of duty in Egypt, Cyprus, Portugal, Germany and England. When the HLI disbanded in 1958 he left the army, but re-enlisted to join the Cameron Highlanders.

Although not a frequent competitor, he won the Highland Society of London’s Gold Medal at the Northern Meeting in 1965 playing “The Vaunting,” and went on to add the Argyllshire Gathering Gold Medal in 1967 with “Mary’s Praise.” He won the Clasp at Inverness in 1967, and the Senior Piobaireachd at Oban in 1969 and 1973 with “Donald Gruamach’s March.” He won the Dunvegan Medal in 1956 playing “The Duke of Hamilton’s Salute.”

After his competing year, Willie MacDonald served frequently as an adjudicator of many piping competitions, returning to both the Argyllshire Gathering and the Northern Meeting to be on the other side of the table.

William MacDonald died in 2010.

The musical score for 'The Ruins of Tobruk' is presented in a single system of eight staves. The notation is in treble clef, D major (two sharps), and 2/4 time. The piece features a rhythmic melody with frequent eighth-note patterns and rests. The score includes several first ending brackets, with the first ending appearing at the end of the first, third, fifth, and seventh staves. The final staff concludes with a double bar line and repeat dots.

The Battle of Deir El Shein, 1942

The First Battle of El Alamein (July 1-27, 1942) was fought in Egypt between Axis forces of the Panzer Army Africa and Allied forces of the Eighth Army under General Claude Auchinleck.

At about 10:00 on 1 July, 21st *Panzer* Division attacked Deir el Shein. 18th Indian Infantry Brigade—supported by 23, 25-pounder gun-howitzers, 16 of the new 6-pounder anti-tank guns and nine Matilda tanks—held out the whole day in desperate fighting but by evening the Germans succeeded in over-running them. The time they bought allowed Auchinleck to organize the defense of the western end of Ruweisat Ridge. The 1st Armored Division had been sent to intervene at Deir el Shein. They ran into 15th *Panzer* Division just south of Deir el Shein and drove it west. By the end of the day's fighting, the *Afrika Korps* had 37 tanks left out of its initial complement of 55.

The tune, ***The Battle of Deir El Shein*** was composed by Pipe Major Angus Lawrie (right) and dedicated to John Deuchar, the Armory Sergeant of the Essex Regiment; which was awarded Battle Honors for their efforts at Deir El Shein. 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 serving 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.

Angus Lawrie published a collection of his music, *The Oban Connection*, in the 1980s, and his sheepskin pipe bags for a time were among the most widely played.

Lawrie died in December, 2018.



Pipe Major Nicoll MacCallum (left) and composer's father, Kenneth Lawrie (right) - both from the 8th Battalion Argyll & Sutherland Highlanders, piping troops from train to barracks , Aldershot, 1939.

The Battle of Deir El Shein, 1942

Retreat

PM Angus Lawrie

El-Alamein



After the First Battle of El-Alamein, Egypt, ended in a stalemate, the second one was decisive. It marked the beginning of the end for the Axis in North Africa. The charismatic Field Marshal Erwin Rommel was comprehensively defeated by the British Eighth Army, and Allied material superiority meant that he had little chance of rallying his broken forces.

The tune, *El Alamein* was composed by Pipe Major William Denholm (1932-2020); shown to the left. Denholm enlisted in the 1st Battalion of the Royal Scots in the 1930s. He was promoted to Pipe Major of the battalion during the war. In 1942, a competition was held in Edinburgh for the composition of a 6/8 march to be named "The Battle of El Alamein," which Pipe Major Denholm won, although he had not taken part in the battle. It is in four measures, the first two of which were played in slow time at Pipe Major Denholm's funeral by his friend Captain John MacLellan of the Queen's Own Highlanders. The tune became popular for a time as a slow march in two parts, its prominence having been forgotten. It is now very rarely heard.

After the Second World War he played in the Edinburgh Police Pipe Band under Pipe Major Donald Shaw Ramsay.

El Alamein

Slow March

PM William Denholm

The musical score for 'El Alamein' is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a repeat sign and a first ending bracket. The second staff continues the melody, featuring a second ending bracket. The third staff concludes the piece with a first ending bracket. The fourth staff provides a final ending for the piece. The music is a slow march, characterized by its 6/8 time signature and the use of dotted rhythms and eighth notes.

H.D.



One of the most beautiful tunes commemorating events at El Alamein is a 4/4 march simply known as H.D.; the shoulder flash worn by soldiers of the Highland Division. The tune was written in later years by Piper Rodney Sumner of the 1st Battalion Scots Guards. Rodney served with Pipe Majors Angus Macdonald and Gavin Stoddart; later Director of Army Piping.

H.D.

March

Rodney Sumner

Major John MacRae, DSO, of Feorlinn

Major John Donald Christopher S. MacRae of the 2nd Bn. Scots Guards was killed in action at the first Battle of Alamein on July 19, 1942. He is buried at the El Alamein War Cemetery. He was the son of Colonel Sir Colin William MacRae of Feoirlinn, C.V.O., C.B.E., D.L., J.P., and of Lady Margaret MacRae, O.B.E., J.P. (nee Crichton-Stuart), of Rothesay, Buteshire. B.A., Hons. (Cantab.).

He is commemorated with the tune, *Major John MacRae, DSO, of Feorlinn* by Pipe Sergeant A. MacLennan of the 2nd Bn.

Major John MacRae, DSO, of Feorlinn

March

Pipe Sergeant A. MacLennan

The image displays a musical score for a march in 2/4 time, written in G major (one sharp). The score is presented on eight staves, each containing a single melodic line. 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.

Brigadier J. Oliver's Return to El Alamein



Brigadier James Oliver was probably the most distinguished Territorial soldier in the 51st (Highland) Division in the last war. A solicitor by profession, Oliver was commissioned in the 4/5th Battalion The Black Watch in 1926 and on mobilization became second in command. In May 1942, he was promoted to lieutenant colonel and commanded the 7th Battalion at the battle of El Alamein. Here the clear tactical head for which he was ever after renowned throughout the Highland Division showed itself. Attacking in a confused situation which involved vicious close-quarter fighting Oliver's battalion sustained such devastating casualties that its four companies were soon reduced to the strength of two. In the heat of battle he was able to regroup the survivors as two companies and went on to capture and hold a crucial position. For this he earned his first DSO.

Later, in the fighting short of Tripoli he won his second DSO, again in difficult circumstances where his decisiveness prevented retreating German units from installing themselves in positions from which it might have been extremely difficult to dislodge them. The situation was complicated by the fact that the Germans were using captured British lorries, and were at first, not unnaturally, taken for friends by Oliver's men who had marched in the dark for 14 miles along the sea shore to take them in their rear with the object of stopping them from falling back. Towards the close of the Sicilian campaign he was again promoted to command 152 Brigade in the Highland Division.

In January 1944, he took command of 154 Brigade, also in the Highland Division which contained the 1st and 7th Black Watch and the 7th Argylls. He led it with consummate skill throughout the campaign in North West Europe. When the Highland Division's commander General Rennie, was killed by a mortar bomb on the banks of the Rhine as he returned from inspecting Oliver's brigade HQ, Oliver temporarily commanded the division with equal skill, and was appointed CBE in March 1945.

After the war he returned to his legal practice and commanded a brigade in the reconstituted Territorial Army until 1950, being awarded the Territorial Decoration. His formidable brain power and energy were then deployed on behalf of the Angus and Dundee Territorial and Auxiliary Forces Association, The Earl Haig Fund for Scotland and to regimental charities and trusts. He was an ADC to the Queen from 1953 to 1963, and a deputy, and later vice lieutenant for Angus between 1948 and 1981; he was Honorary Colonel of the 6/7th Black Watch and, after the reorganization of the TA in 1967, of the 51st Highland Volunteers.

The tune, *Brigadier J. Oliver's Return to El Alamein* was composed by Donald MacFarlane to commemorate when James Oliver returned to the battlefield for the dedication and unveiling of the Alamein Memorial by Field Marshal Montgomery on October 24, 1954. MacFarlane was a native of Arbroath and Pipe Sergeant of the 4th/5th Battalion The Black Watch (RHR) before the last war and later became Pipe Major of the Arbroath Royal British Legion Pipe Band.

The musical score is written for a single melodic line in treble clef, 6/8 time, and D major. It consists of eight 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 staff continues. The fifth staff has a second ending bracket. The sixth staff continues. The seventh staff has a first ending bracket. The eighth staff concludes with a double bar line. The music is characterized by a steady eighth-note pulse with occasional sixteenth-note patterns.

1943 North Africa



Piper George MacIntyre, 8th Argylls



In the Second World War the Argyll & Sutherland Highlanders consisted of the two Regular Battalions, seven Territorial Battalions and the 15th Battalion. The 1st Battalion saw service in Palestine, North Africa, Crete, Ethiopia, Sicily and Italy.

The 2nd Battalion, who were in Malaya when war broke out, fought the Japanese down the length of Malaya, held the Causeway into Singapore and after the final battles of Singapore became Prisoners of War of the Japanese. In 1942, the 15th Battalion, who were serving in Orkney, were told that they were to be reconstituted as the new 2nd Battalion. They subsequently took part in the Normandy battles and ended up on the Elbe just before V.E. Day.

The 5th Battalion fought in France and Belgium with the British Expeditionary Force before becoming the 91st Anti-Tank Regiment and were subsequently involved in the Normandy Landings and the fighting up to the Elbe.

The 6th Battalion fought in France and Belgium with the British Expeditionary Force before becoming the 93rd Anti-Tank Regiment, they then served in Tunisia, Sicily and Italy.

The 7th and 8th Battalions formed part of the 51st Highland Division in France in 1940 and both battalions suffered grievous casualties before escaping through Le Havre. They were re-formed based on the 10th and 11th Battalions who were still in Scotland. The 7th Battalion remained in the 51st Highland Division for the rest of the war in North Africa and Sicily before returning to take part in the Normandy Landings and through to the Baltic. The 8th Battalion fought in Tunisia, Sicily and all the way up Italy.

The 9th Battalion who had been converted to a Light Anti-Aircraft Regiment also served with the British Expeditionary Force in France, before forming part of the U.K. defenses. They ended the war in Holland.

The tune, ***Piper George MacIntyre, 8th Argylls*** 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. Piper MacIntyre would have met the composer while enduring together the long years of incarceration as prisoners of war.

The image displays a musical score for a march in 2/4 time, written in G major (one sharp). The score is presented in ten staves, organized into five systems of two staves each. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs at the beginning of the first and third systems. The first system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third system also has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The score concludes with a double bar line and repeat dots.

The 7th Argylls at the Mareth Line



On the 28th of March 1943, the 7th Argylls found the Mareth lines abandoned and moved across the Wadi Zigzaou and the following day continued the advance toward Gabes, Tunisia.

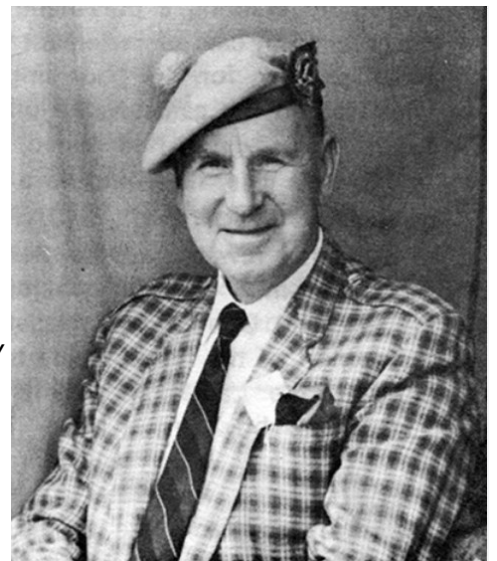
The **Mareth Line** was a system of fortifications built by France in southern Tunisia in the late 1930s. The line was intended to protect Tunisia against an Italian invasion from its colony in Libya. The line occupied a point where the routes into Tunisia from the south converged, leading toward Mareth, with the Mediterranean Sea to the east and mountains and a sand sea to the west.

The line ran along the north side of Wadi Zigzaou for about 31 miles south-westwards from the Gulf of Gabès to Chegumi and the Djebel (mountain) Matmata on the Dahar plateau between the Grand Erg Oriental (Great Eastern Sand Sea) and the Matmata hills. The Tebaga Gap, between the Mareth line and the Great Eastern Sand Sea, a potential route by which an invader could outflank the Mareth line, was not surveyed until 1938.

After the French Armistice of June 22, 1940, the Mareth Line was demilitarized under the supervision of an Italo-German commission. Tunisia was occupied by Axis forces after Operation Torch in 1942, and the line was refurbished and extended by Axis engineers into a defensive position by building more defenses between the line and Wadi Zeuss 3.5 miles to the south but French-built anti-tank gun positions were too small for Axis anti-tank guns which had to be sited elsewhere.

The Battle of Medenine (March 6, 1943) against the Eighth Army was a costly failure. At the Battle of the Mareth Line (March 16-31, 1943) the Eighth Army was contained within the Mareth Line defenses. An outflanking move west and north of the Mareth Line was followed by Operation Supercharge II which broke through the Axis defences of the Tebaga Gap and led them to retreat from the Mareth Line to Wadi Akarit.

The event is captured in the tune ***The 7th Argylls at the Mareth Line*** by Captain Ian **Currie** Cameron (right). He was born in Islay on 10th January 1909, son of Major William Grant Cameron and Christina Georgina Currie, and younger brother of my father, Duncan R Cameron. Both sons were top class pipers, Duncan becoming Pipe Major of Edinburgh City Police pipe band and Ian becoming a successful solo player and composer of many pipe tunes.



Captain Ian C. Cameron died 7th November 1990 and is buried in Liberton Cemetery, Edinburgh.

The image displays a musical score for a march, consisting of eight staves of music. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The music features a series of eighth and sixteenth notes, often beamed together, and includes repeat signs with first and second endings. The melody is rhythmic and characteristic of a march.

Longstop Hill 1943



The 2nd Battle of Longstop Hill or the Capture of Longstop Hill took place in Tunisia during the Tunisia Campaign from April 21 to 23, 1943. The battle was fought for control over the heights of Djebel el Ahmera and Djebel Rhar, together known as Longstop Hill and vicinity, between the British forces of the First Army and German units of the 5th Panzer Army. The infantry of the 78th *Battleaxe* Division and Churchill tanks of the North Irish Horse captured Longstop Hill after bitter fighting, in which the tanks created a measure of tactical surprise by driving up the hill, a maneuver that only Churchill tanks could achieve. The attackers broke through the German defenses, which were the last great natural barrier on the road to Tunis.



The tune, ***Longstop Hill 1943*** by Piper George M. McIntyre (right) commemorates the action in April 1943 when the 8th Battalion Argylls attacked the hill where their gallantry and determination against significant odds produced an important victory. George McIntyre, Argyll & Sutherland Highlanders, was a POW and renowned composer. He escaped from the prison camps on numerous occasions but was recaptured each time.



The image displays a musical score for a march titled "Longstop Hill 1943" by George M. McIntyre. The score is written in G major (one sharp) and 2/4 time. It consists of eight 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, often with beamed eighth notes. The melody is simple and repetitive, typical of a march. The score includes repeat signs and a final double bar line with repeat dots. The notation is clear and legible, with standard musical symbols for notes, rests, and bar lines.

Pipe Major A.W. Wilson

The reel, *Pipe Major A.W. Wilson* was composed by George MacIntyre in memory of the 8th Battalion Pipe Major killed in the battle of Longstop Hill.

Pipe Major A.W. Wilson

Reel

Piper George M. MacIntyre

The image displays a musical score for a reel in G major (one sharp) and 2/4 time. The score is written on eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of grace notes and slurs. The piece concludes with a double bar line.

Major Duncan MacMillan MM

Duncan MacMillan was the hero of the battle of Longstop Hill. He single handedly charged a German strongpoint, killing the occupants for which he was awarded the Military Medal for bravery in the battle and later commissioned. At the time of the battle, Major McMillan was a 23-year-old sergeant. He died in 2014.



Major Duncan MacMillan

March

Piper George M. MacIntyre

The 51st Highland Division at Wadi Akarit

The Battle of Wadi Akarit (Operation Scipio) was an Allied attack April 6-7, 1943, to dislodge Axis forces from positions along the Wadi Akarit in Tunisia during the Tunisia Campaign. The Gabès Gap, north of the towns of Gabès and El Hamma, is a passage between the sea and impassable salt marshes. The 51st (Highland) Infantry Division breached the defenses and held a bridgehead, allowing the passage of their main force to roll up the Axis defenses. After several determined counter-attacks, the Axis forces withdrew and the Eighth Army, under General Bernard Montgomery, pursued toward Tunis, until reaching Axis defensive positions at Enfidaville.

The tune, *The 51st Highland Division at Wadi Akarit* is the HQ Company March and was composed by Pipe [Major William MacDonald](#).



Cameron Highlanders Storming the Heights of Jebel Ramauna at the Wadi Akarit image: A view of several explosions on a hillside. Clouds of smoke fill the sky. Around the base of the hill and in the foreground Allied soldiers can be seen moving, aiming and firing uphill. Several German soldiers can be seen emerging from the trees with their hands in the air, surrendering.

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 presented on eight 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. The melody is characterized by a strong, rhythmic pulse and a mix of eighth and sixteenth notes, typical of a Highland march. The score concludes with a final cadence on the eighth staff.

Brigadier General Lorne Campbell, V.C. of Akarit

Brigadier Lorne MacLaine Campbell, VC, DSO & Bar, OBE, TD (July 22, 1902 – May 25, 1991) was a British Army officer and a Scottish recipient of the Victoria Cross. He was commissioned as a second lieutenant into the 8th battalion Argyll and Sutherland Highlanders (Territorial Army) on September 23, 1921, then under the command of his father. By 1939, Campbell was a major and second-in-command of the battalion.

In August 1939, shortly before the outbreak of the Second World War, Campbell's unit, the 8th (Argyllshire) Battalion, Argyll and Sutherland Highlanders was mobilized for war service. Serving as part of the 154th Infantry Brigade, which also included the 7th Battalion, Argylls and the 6th Battalion, Black Watch, of Major General Victor Fortune's 51st (Highland) Infantry Division, the battalion underwent months of training before departing for France as part of the British Expeditionary Force (BEF) in January 1940. During the Battle of France in May–June, 1940 Campbell was awarded the Distinguished Service Order (DSO) for gallant leadership during the 51st Division's withdrawal to the coast when, although most of the division was captured at Saint-Valery-en-Caux, Campbell and most of the 154th Brigade managed to reach Le Havre and were evacuated.



After returning the battalion, which had suffered very heavy losses, was reformed with large numbers of reinforcements. In 1942 he became Commanding Officer of the 7th Battalion, Argylls (although it was then designated as the 7th/10th Battalion), still serving as part of the 154th Brigade in the 51st (Highland) Division, reformed in August 1940 by the resignation of the 9th (Highland) Infantry Division, and led the battalion overseas to North Africa in August 1942. At the Second Battle of El Alamein in late 1942, Campbell received a Bar to his DSO for his part in the capture of important objectives. He led the battalion, after El Alamein, throughout the Tunisian campaign, at El Agheila, in the capture of the Libyan port of Tripoli, Medenine, and Wadi Akarit, where he gained his Victoria Cross. On April 28, shortly before the campaign came to an end, Campbell became acting commander of the 153rd Brigade.

On May 20, Campbell was promoted to the acting rank of brigadier and took command of the 13th Infantry Brigade, part of the 5th Infantry Division. The brigade, a Regular Army formation, was then serving in Syria, later moving to Egypt, before taking part in the Allied invasion of Sicily, from July until mid-August. After a brief rest, the division, participated in the Allied invasion of Italy, Campbell leading the brigade throughout the 5th Division's involvement in the Italian campaign, seeing service during the Moro River Campaign, the Battle of Monte Cassino, and the Battle of Anzio, before leaving Italy in early July 1944 to return to Egypt, later Palestine, to rest and refit. For eight days in April, he was acting General Officer Commanding of the 5th Division, when the division was in the Anzio beachhead, in place of Major General Philip Gregson-Ellis. Relinquishing command of the brigade in September, Campbell ended the war in the United States, in Washington D.C. as a brigadier with the British Army Staff.

Campbell died at the Royal Victoria Hospital, Edinburgh on May 25, 1991, aged 88, and is buried in Warriston Cemetery in Edinburgh in the upper northern section. His medals are on display at the Argyll and Sutherland Highlanders Museum in Stirling Castle.

The tune, *Brigadier General Lorne Campbell, V.C. of Akarit* was composed by Angus McPherson (shown right with his son Malcolm) in 1943. Angus MacPherson was the son of Malcolm ("Calum Piobaire") MacPherson.



The image displays a musical score for a march in G major and 2/4 time. The score is written on ten staves, each containing a single melodic line. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The score includes repeat signs with first and second endings, and a double bar line at the end of the piece. The key signature has one sharp (F#), and the time signature is 2/4.

Cairo to Tunis

The tune, **Cairo to Tunis** was composed by Piper A. Williams with the 1st Battalion of the Gordon Highlanders.

Two Battalions of the Regiment, the 1st and the 5th, were forced to surrender at St Valery in France in June 1940, along with most of the 51st Highland Division.

Yet both Battalions, together with their Division, were quickly reformed and fought with distinction in North Africa and Sicily. They returned to North West Europe on D-Day, 6th June 1944, and fought their way, along with a reformed 2nd Battalion (see below), from Normandy, through France, Belgium and the Netherlands to victory in Germany in May 1945.



Men of The Gordon Highlanders advance on Tunis, 1942

Cairo to Tunis

March

Piper A. Williams

The Desert March



The Desert March was composed by J. Mauchline with the 3rd and 4th parts 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 organisation 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 Desert March

March

J. Mauchline and PM A. MacDonald

2 of 4

The image displays a musical score for 'The Desert March' in 2/4 time, featuring a key signature of two sharps (F# and C#). The score is presented in a single system with eight staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together, and rests. The music is characterized by a steady, marching-like pulse. The first staff begins with a repeat sign and a first ending bracket. The second staff concludes with a double bar line and repeat dots. The third staff starts with a repeat sign and a first ending bracket. The fourth staff ends with a double bar line and repeat dots. The fifth staff begins with a repeat sign and a first ending bracket. The sixth staff concludes with a double bar line and repeat dots. The seventh staff starts with a repeat sign and a first ending bracket. The eighth and final staff ends with a double bar line and repeat dots.

The African Campaign

This tune was composed by [Pipe Major Alexander McDonald](#) to commemorate the great events in the Western Desert that began in 1940 with the overwhelming defeat by General Wavell (commissioned into The Black Watch in 1901) of the Italian armies. This victory was followed by major setbacks, including the loss of the fortress of Tobruk where the 2nd Battalion fought so gallantly. And then came the epic victory at El Alamein and the ultimate elimination of Axis forces from North Africa.

The African Campaign

March

PM Alexander McDonald

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a repeat sign and a first ending bracket. The melody is composed of eighth and sixteenth notes, with some rests. There are two first ending brackets and two second ending brackets throughout the score. The piece concludes with a final cadence.

