

The Anthology of Bagpipe Music and Military History



Collection 3 – World War Two

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



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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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Far East



Sergeant Major John Robert Osborne, VC at Mount Butler

Company Sergeant Major John Robert Osborn (right), VC (January 2, 1899 – December 19, 1941) was born in England and came to Canada in 1920, after serving World War I with the Royal Naval Volunteer Reserve. Osborn first lived in Saskatchewan and then settled in Winnipeg, Manitoba. He was 42 years old, and a Warrant Officer Second Class, holding an appointment as Company Sergeant-Major for A Company in the 1st Battalion, The Winnipeg Grenadiers, during the Second World War when the following deed took place on Mount Butler, Hong Kong for which he was awarded the VC.



His citation in the London Gazette reads:

At Hong Kong on the morning of 19th December 1941 a Company of the Winnipeg Grenadiers to which Company Sergeant-Major Osborn belonged became divided during an attack on Mount Butler, a hill rising steeply above sea level. A part of the Company led by Company Sergeant-Major Osborn captured the hill at the point of the bayonet and held it for three hours when, owing to the superior numbers of the enemy and to fire from an unprotected flank, the position became untenable. Company Sergeant-Major Osborn and a small group covered the withdrawal and when their turn came to fall back, Osborn single-handed engaged the enemy while the remainder successfully rejoined the Company. Company Sergeant-Major Osborn had to run the gauntlet of heavy rifle and machine gun fire. With no consideration for his own safety he assisted and directed stragglers to the new Company position exposing himself to heavy enemy fire to cover their retirement. Whenever danger threatened he was there to encourage his men.

During the afternoon the Company was cut off from the Battalion and completely surrounded by the enemy who were able to approach to within grenade throwing distance of the slight depression which the Company was holding. Several enemy grenades were thrown which Company Sergeant-Major Osborn picked up and threw back. The enemy threw a grenade which landed in a position where it was impossible to pick it up and return it in time. Shouting a warning to his comrades this gallant Warrant Officer threw himself on the grenade which exploded killing him instantly. His self-sacrifice undoubtedly saved the lives of many others.

Company Sergeant-Major Osborn was an inspiring example to all throughout the defense which he assisted so magnificently in maintaining against an overwhelming enemy force for over eight and a half hours and in his death he displayed the highest quality of heroism and self-sacrifice.

Osborn was the first Canadian awarded a Victoria Cross in the Second World War. He was the only Victoria Cross awarded for Battle of Hong Kong.



The tune, **Sergeant Major John Robert Osborne, VC at Mount Butler** was composed by Pipe Major MWO Alan B. 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. He 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.

He 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.

Clark 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.

The tune commemorates Osborn's gallant acts in defense of Hong Kong on Christmas Day, 1941.

Sergeant Major John Robert Osborne, VC at Mount Butler PM MWO Alan Clark

Crossing the Causeway

The Fall of Singapore, also known as the Battle of Singapore, took place in the South–East Asian theatre of the Pacific War. The Empire of Japan captured the British stronghold of Singapore, with fighting lasting from February 8 to 15, 1942. Singapore was the foremost British military base and economic port in South–East Asia and had been of great importance to British interwar defense strategy. The capture of Singapore resulted in the largest British surrender in its history.

The British outnumbered the Japanese but much of the water for the island was drawn from reservoirs on the mainland. The British destroyed the causeway, forcing the Japanese into an improvised crossing of the Johore Strait.

During the withdrawal of the 11th Indian Infantry Division, the 2nd Argylls slowed the enemy advance and inflicted heavy casualties on them. During these actions the battalion became so depleted by battle that it was ordered back into Singapore. Two days later, 2,000 or so men of the 22nd Australian Brigade (the absolute tail guard of the British forces) arrived at the causeway. An Australian staff officer was amazed to find the Argylls camped on the Malay side of the water, and asked why they were in Malaya when they could have been in the relative comfort of Singapore. Lt. Col. Stewart replied "You know the trouble with you Australians is that you have no sense of history. When the story of this campaign is written you will find that the ASHR goes down as the last unit to cross this causeway what's more – piped across by their pipers".

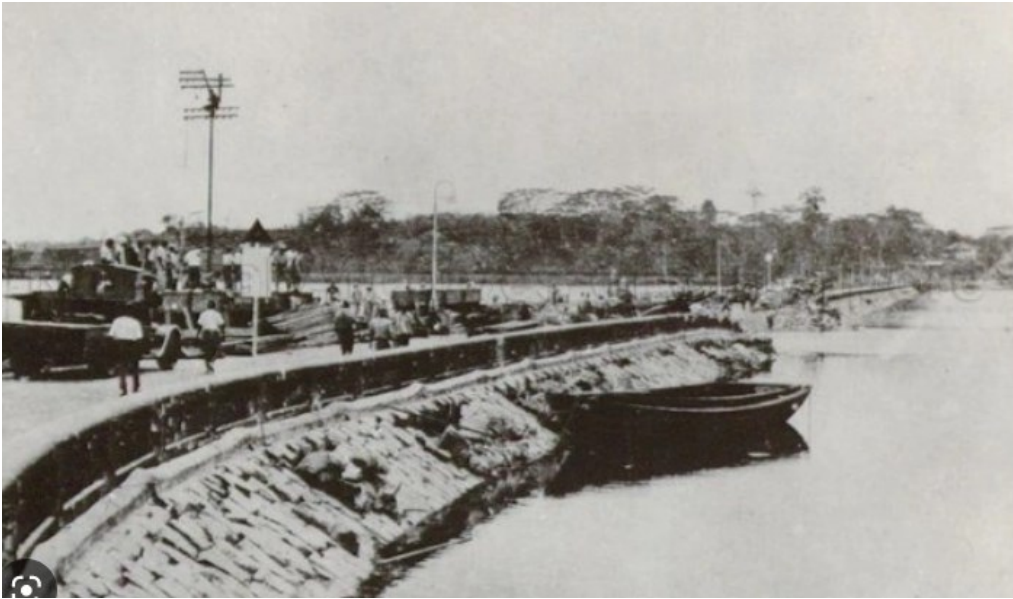
The tune, **Crossing the Causeway** was composed by Pipe Major Eric Moss commemorating the 2nd Battalion's defense of the causeway. Major Eric Moss of Glencoe enlisted in the 93rd as a boy piper in 1925. At the Fall of Singapore in 1942, the Japanese made prisoners of the men of the 2nd Battalion. They also took the Argylls' chalice and salver. The men managed to retrieve the chalice, and Major Eric Moss spent the next three years in POW camps concealing this item from his captors.

Crossing the Causeway

Retreat March

PM Eric Moss

The image displays a musical score for the piece 'Crossing the Causeway'. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 3/8. The score consists of four 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 includes a second ending bracket. The fourth staff concludes the piece with a final double bar line and repeat dots. The notation includes various note values such as eighth and sixteenth notes, rests, and repeat signs.



The Causeway

Another tune commemorating the event, *The Causeway*, was composed by Pipe Major Kenneth Robson. Robson is probably best remembered for leading the 1st Battalion Argyll & Sutherland Highlanders under the command of Lt Col Colin Campbell Mitchell (Mad Mitch) to the tune of Monymusk at Crater (Aden) in 1967.

The Causeway

Reel

PM Kenneth Robson

Highland Laddie



It was the day when, in one corner of the city at least, all that stood between the invading Japanese army and the conquest of Hong Kong was a lone Scotsman armed with nothing but a set of bagpipes.

Pipe Major William Craigie Keith Mackie (left) was reportedly last seen alive on Christmas Eve, 1941, at Stanley, Hong Kong, playing the tunes "Cock O' the North" and "Heilan' Laddie" as the Japanese attacked.

Aged 59, Pipe-Major Mackie was a retired soldier who came to work in Hong Kong between the two world wars. A member of the volunteer defense force, he died in the last stand of British Commonwealth forces around Stanley just a day before Hong Kong was surrendered to the Japanese. Before moving to the Far East, Mackie served in World War I where he was awarded the Meritorious Service Medal for his service in France.

Highland Laddie

March

Trad

Cock o' the North

The Cock o' the North

March

Trad

The musical score for 'Cock o' the North' is presented in ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a treble clef and a key signature of one sharp. The first staff contains the initial melody, followed by a repeat sign. The second staff continues the melody. The third staff features a first ending bracket over the final two measures. The fourth staff continues the melody. The fifth staff features a second ending bracket over the final two measures. The sixth staff continues the melody. The seventh staff features a first ending bracket over the final two measures. The eighth staff continues the melody. The ninth staff features a first ending bracket over the final two measures. The tenth staff continues the melody and concludes with a double bar line and repeat dots.

Imphal



The Battle of Imphal took place in the region around the city of Imphal, the capital of the state of Manipur in Northeast India from March until July 1944. Japanese armies attempted to destroy the Allied forces at Imphal and invade India, but were driven back into Burma with heavy losses. Together with the simultaneous Battle of Kohima on the road by which the encircled Allied forces at Imphal were relieved, the battle was the turning point of the Burma campaign, part of the South-East Asian theatre of World War II. The Japanese defeat at Kohima and Imphal was the largest up until that time, with many of the Japanese deaths resulting from starvation, disease and exhaustion suffered during their retreat. The Battle of Imphal was bestowed as Britain's Greatest Battle in 2013.

Imphal

Strathspey

PM Willie Bryson

The Strathspey, **Impfal** 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.

China, Burma, India



Captain John Young, Assam Regiment

Lieutenant McCulloch “Jock” Young (right) was commissioned in the Argyll and Sutherland Highlanders, but was Company Commander of A Company, 1st Battalion, Assam Regiment. The regiment was raised on June 15, 1941 in Shillong by Lt. Col. Ross Howman to meet the claim of the then undivided state of Assam for its own fighting unit and to counter the threat of the Japanese invasion of India.

In March 1944, Young found himself commanding a company, in an isolated defensive box at Kharasom, in Assam on the route of two Japanese battalions making for Kohima. Alone in the jungle, his company of just over 100 men were ordered to halt the Japanese advance on Kohima and to fight to the last man and bullet. For four days, Young and his men held off multiple attacks by two Japanese battalions.

With radio contact lost and realizing that their position was hopeless, he ordered his men to break out at night and make their way back to the regiment at Kohima, thus saving their lives. Young stayed with the wounded men and fought until his death in compliance with orders.

In 2011, a granite plaque was unveiled outside Lt Young's former home in Glasgow's west end. The inscription on the plaque reads:

7 Jedburgh Gardens was the home of Lieutenant John M. Young, Argyll and Sutherland Highlanders attached The Assam Regiment who, age 24, in World War II at Kharasom near Kohima, gave his life in a heroic stand to protect India from invasion having first saved the lives of the brave men he led.



The tune, ***Captain John Young, Assam Regiment*** was the result a competition run by Robert Wallace when he was editor of the Piping Times for a fitting tune to commemorate Captain Young's heroic bravery at the Battle of Kohima. The competition was won by Pipe Major Peter MacInnes.

Peter MacInnes is a well-known piping figure and has various awards for both his solo playing and band performances over the years. Peter joined the Army at 16 and did induction training at Pirbright, Surrey. He then joined the Scots Guards 2nd Battalion and saw action in the Falklands in the early 80s where his courage resulted in him receiving a medal "for bravery under fire."

He went on to become Pipe Major of the Guards in the 90s, as well as having postings around the world including Cyprus, Germany and Africa. He was later employed by Glasgow District Council as the sole piping instructor for Glasgow.

He later moved to Canada where he was instrumental in organizing the games at Maxville. Peter contracted Alzheimer's Disease and died at Maxville Manor in 1984.



PM Peter MacInnes

Captain John Young, Assam Regiment

The Heroes of Kohima

Kohima is the hilly capital of India's north eastern border state of Nagaland which shares its borders with Burma. The British incursions into the Naga territory beginning in the 1840s met with stiff resistance from the independent loving Nagas who had never been conquered by any empire before. The stiffness of the resistance can be gauged from the fact that it took nearly four decades for the British to conquer.

In 1944 during the Battle of Kohima along with the simultaneous Battle of Imphal was the turning point in the Burma Campaign. For the first time in South-East Asia the Japanese lost the initiative to the Allies which they then retained until the end of the war. This hand-to-hand battle and slaughter prevented the Japanese from gaining a high base from which they might next roll across the extensive flatlands of India like a juggernaut.

Kohima has a large cemetery for the Allied war dead maintained by the Commonwealth Graves Commission. The cemetery lies on the slopes of Garrison Hill, in what was once the Deputy Commissioner's tennis court which was the scene of intense fighting. The epitaph carved on the memorial of the 2nd British Division in the cemetery:

*When You Go Home, Tell Them Of Us And Say,
For Your Tomorrow, We Gave Our Today*

The tune, **The Heroes of Kohima** was composed by Lance Bombardier Stewart of the 8th Gordons who were sent to Burma as the 100th (Gordon Highlanders) Anti Tank Regiment Royal Artillery. The 9th Gordons as the 116th Regiment (Gordon Highlanders) Royal Armored Corps, had taken part in the battle at Kohima in April and June of 1944.

The Heroes Of Kohima

Slow Air

Lance Bombardier Stewart

The musical score for 'The Heroes of Kohima' is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in treble clef and consists of a single melodic line. 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 and a first ending bracket. The fourth staff concludes the piece with a final cadence.

The Hills of Kohima

Kohima's strategic importance in the wider 1944 Japanese Chindwin offensive lay in that it was the summit of a pass that offered the Japanese the best route from Burma into India. Through it ran the road which was the main supply route between the base at Dimapur in the Brahmaputra River valley and Imphal, where the British and Indian troops of IV Corps (consisting of the 17th, 20th and 23rd Indian Infantry Divisions) faced the main Japanese offensive.

Kohima Ridge itself runs roughly north and south. The road from Dimapur to Imphal climbs to its northern end and runs along its eastern face. North of the ridge lay the densely inhabited area of *Naga Village*, crowned by *Treasury Hill*, and *Church Knoll* (Baptist and other Christian missionaries had been active in Nagaland over the preceding half century). South and west of Kohima Ridge were *GPT Ridge* and the jungle-covered *Aradura Spur*. The various British and Indian service troop encampments in the area gave their names to the features which were to be important in the battle e.g. "Field Supply Depot" became *FSD Hill* or merely *FSD*.

The tune, *The Hills of Kohima* was composed by Pipe Major Andrew Venters (right). Venters is a former Pipe Major of the Queens Own Highlanders (now The Highlanders), and is a retired Piping instructor of the National Piping Center's in the Highlands, Scotland.



The Hills of Kohima

March

PM Andrew Venters

Lieutenant Colonel DJS Murray



Lt Col David John Skelton Murray (left): soldier and piper. Born: September 14, 1921, in Kuldana, British India (now Pakistan). Died, January 8, 2017, in Petersfield, Hampshire, aged 95.

Murray was the last surviving officer of the Queen's Own Cameron Highlanders to have fought at the Battle of Kohima, which in the spring of 1944 stopped the Japanese invading India. He would also be, from around 1956, the man in charge of the massed pipe bands at Edinburgh Military Tattoo, and would go on to serve in Malaya, Austria, and the Middle East.

Murray's task at Kohima, as a 22-year-old Lieutenant, was to command a platoon bringing three -inch mortars up steep jungle-clad slopes near India's border with Burma to help regain the Naga Village from the enemy. The Nagas, local former headhunters, joined the British and Indians in resisting the Japanese onslaught, and carried the Camerons' ammunition. Murray would be Mentioned in Dispatches at the end of the advance by General "Bill" Slim's 14th Army that won back Burma.

His army postings after Kohima took him, with the 1st Camerons, in 1946 to Japan, where he served as part of the Allied occupation force and was appointed Adjutant of the battalion. It was there that he met his first wife, Hilary Leigh, who was serving with the Queen Alexandra's Royal Army Nursing Corps.

Murray served with the Malay Regiment during the Malayan Emergency from 1948, and his language skills – he acquired fluency in Malay – were prized. He attended Staff College, Camberley, in 1954, and was then appointed Brigade Major of 154 Brigade at Stirling. At this stage in his career he became a respected judge at piping competitions and brought some outstanding pipers to serve with the Camerons.

In 1963 Murray was appointed to command the 4th/5th Camerons, a Territorial Army battalion in Inverness-shire and Nairn. Other postings included Spital, Austria, where he was able to use his German. He also knew French, and was to learn Arabic before taking command of the training regiment of the Abu Dhabi Defence Force in 1967. In Abu Dhabi he established the military college of the United Arab Emirates at Al Ayn.

Murray learned the pipes while attending George Watson's College, Edinburgh, and received tuition from Pipe Major Robert Reid in Glasgow and Pipe Major Willie Ross at Edinburgh Castle.

Murray began winning piping competitions from the 1950s, when he entered for the Royal Scottish Pipers Society amateur competition. He later became Piping Convener of the Northern Meeting, was President of the Piobaireachd Society, and supported the Army School of Piping.

Himself an admired amateur piper, he had achieved what he called his "dream job", as deputy producer of the Edinburgh Tattoo. For many of those who thrilled at the skirl of the pipes from the 1950s to the 1970s, it will have been David Murray's voice they remember, introducing the bands and the tunes.

The march, *Lieutenant Colonel D.J.S. Murray* was composed by John M. Allan of the Scots Guards and Queen's Own Highlanders. Major Allan MBE, was Director of Army Bagpipe Music from 1981 to 1990.

Lieutenant Colonel D.J.S. Murray

March

Colonel John M. Allan

The image displays a musical score for a march in G major and 4/4 time. The score is written on eight staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a steady eighth-note accompaniment with a dotted quarter note on top. The score includes several triplet markings, indicated by a '3' above a group of three notes. The piece concludes with a double bar line.

An alternate version of this tune was arranged as a reel 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 G major (one sharp) and 2/4 time. It consists of eight staves of music. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Many notes are decorated with ornaments, such as grace notes and trills, which are characteristic of traditional Scottish or Irish reel music. The piece begins with a key signature of one sharp (F#) and a common time signature of 2/4. The melody is continuous across all staves, with some staves containing more complex rhythmic figures and ornaments than others. The score concludes with a double bar line.

Burma Rifles March Past

The expansion of the British Indian Army during World War I led to the raising of two companies of Burma Pioneers in Mandalay in November 1916. Burmese of all groups were recruited for these units. After expanding to four companies, the Pioneers became the 70th Burma Rifles in September 1917. The 85th Burman Rifles were raised from the Burma Military Police in July 1917. A second battalion of 70th Burma Rifles was raised in January 1918 and both battalions served in the Middle East in 1918–20. Two more battalions were raised during 1918.

The regiment was expanded during the Second World War to a total of 14 battalions and served through the Japanese invasion of Burma during the Burma Campaign. Eight Battalions of Infantry were raised along with a holding battalion, a training battalion and four territorial battalions. The men of the territorial battalions were under no obligation to serve outside the borders of Burma.

After the British Burma Army's retreat from Burma, a reconstituted 2nd Battalion continued to take part in the Burma Campaign. The 2nd battalion participated in the 1st and 2nd Chindit expeditions into Burma. As a result, for the 1943 Chindit operation, the battalion was expanded and broken down into reconnaissance platoons for the Chindit columns. In 1944, the battalion was broken down into three detachments for attachment to Special Forces units among the Chindit force. In 1945, the 2nd Burma Rifles was reconstituted as an infantry battalion. In July 1945, the 1st battalion was re-raised in Burma. Over the following three years leading up to Burmese independence, the 3rd through 6th battalions were re-raised.

The tune, *The Burma Rifles March Past* was picked up by the pipers of the 1st Camerons when the battalion moved from Calcutta in India to Maymyo in Upper Burma in 1925. The tune was passed by ear from one generation of pipers to another and was played on the line of march by the 1st Camerons pipers in Burma in December 1944.

The Burma Rifles March Past

March

The musical score is written in a single system with four staves. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are repeat signs at the beginning and end of the piece. The melody is simple and rhythmic, characteristic of a march.

The Lass of Gowrie

The tube, *The Lass of Gowrie* was the march of the 1st Punjab Regiment of the old Indian Army. They were an infantry regiment of the British Indian Army from 1922 to 1947. Upon the Partition of India, it was transferred to the newly-raised Pakistan Army. The setting is based on a fiddle tune by the same name composed by Neil Gow. The title "Lass o' Gowrie" comes from lyrics set to the melody by Caroline Oliphant of Gask (1766-1845), whose father joined the Jacobite rebellion of Bonny Prince Charlie in 1745. With the failure of the rebellion, the Oliphant family's fortunes collapsed, but Caroline was born into the post-Jacobite sympathies. The song was one of those requested by Queen Victoria for a recital by noted singer of Scots songs John Wilson, when she visited Taymouth Castle in 1842.

March versions of the melody were employed by several regiments in the British army, in addition to the 1st Punjab, including the 55th Foot, raised in Stirling in 1755; 2nd battalion of The Border Regiment; 70th Regiment (originally raised in Glasgow in 1756) which became the 2nd Battalion of the East Surrey Regiment (later the 2nd East Surrey); and, 57th (West Middlesex) Regiment, which became the Middlesex Regiment in 1881.

The Lass of Gowrie

March

Neil Gow

The musical score for 'The Lass of Gowrie' is presented in four staves. It is written in treble clef, G major (one sharp), and 2/4 time. The first staff 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.

The 1st Burma Rifles Quickstep



The Burma Rifles came into being in April 1937 following the separation of Burma from India, when the 20th Burma Rifles, the junior line infantry regiment of the Indian Army, was transferred from the Indian establishment to the Government of Burma. Being no longer part of the Indian Establishment, the number "20" was dropped from the regiment title. At the time of transfer, there were four regular infantry battalions.

Between 1937 and March 1939, the 1st Battalion, The Burma Rifles was stationed at Mingaladon, under command of the Rangoon Infantry Brigade Area. On March 29, 1939 the battalion arrived at Maymyo from Mingaladon. Although the 1st Battalion saw no immediate action following the outbreak of war with Japan, December 1941 and January 1942 were occupied with the preparation and occupation of defensive positions.

The 1st Battalion, Burma Rifles was reduced in strength to around 50% of establishment by March 25, 1942. The battalion crossed into India on May 15, 1942, camping at Palel and then Milestone 109 on the Manipur Road. The battalion was still active on May 20, 1942 but was disbanded soon after.

The 1st Burma Rifle's Quickstep

A. McLeod



Lament for a Chindit

The Chindits, officially as Long Range Penetration Groups, were special operations units of the British and Indian armies which saw action in 1943–1944 during the Burma Campaign .

The Chindits were the largest of all the allied special forces of the 2nd World War. Formed and lead by Major-General Orde Wingate DSO, they fought behind enemy lines in Northern Burma during 1943 and 1944 in the War against Japan. They were unconventional due to their total reliance on airdrops for their supplies and complete dependence on wireless for communications.

In March 1942 Lt.Col. (then) Wingate arrived in India after carrying out successful guerrilla operations in Palestine and Abyssinia. Using his understanding of guerrilla warfare he proposed a scheme of Long Range Penetration operations deep into the enemy-held territories of Burma. In July 1942 the 77th Indian Infantry Brigade was formed for this task.

Wingate organized and specially trained the Chindits in commando methods, preparing them for jungle fighting, sabotage, and air supply dropping. The Chindits would infiltrate deep behind the Japanese lines in Northern Burma. For many months they lived in and fought the enemy in the jungles of occupied Burma, hundreds of miles behind the Japanese forward positions.

Their mission was to raid the enemy's lines of communications, blowing bridges, railway tracks and blocking supply routes. They would harass the enemy to cause confusion, disrupt their plans and divert their resources.

The Chindits were organized into columns with a strength of about 340. Each column was strong enough to defend itself and capable of mounting surprise attacks on enemy targets, yet small enough for concealment and for mobility to evade and slip through enemy nets. Columns would combine to strike larger targets and then disappear back into the jungle.

There were two Chindits expeditions into Burma, the first in February 1943, code-named Operation Longcloth, consisted of a force of 3,000 men who marched over 1,000 miles during the campaign. It was an experimental operation to prove British forces could operate many hundreds of miles from their own bases in the midst of Japanese controlled territory and to test Wingate's theories and to gain experience.

The 2nd expedition in March 1944 was on a much larger scale and consisted of a force of 20,000 men. They were given the name Special Force and was composed mainly of British battalions supplemented by Burma Rifles, Gurkha and Nigerian battalions and a company of Hong Kong volunteers.

Wingate had wanted an airborne invasion, to assist this United States provided an air task force to be known as 1st Air Commando. Equipped with bomber, fighter, transport, glider and light aircraft they provided the Chindits with direct air support and evacuated their casualties. The fly-in of the bulk of the force, code name Operation Thursday, was by the RAF and 1st Air Commando. Gliders were used to land advance parties who then constructed airstrips for the transport planes. It was the second-largest airborne invasion of World War II.

Once inside Burma, well-defended strongholds were established from which columns operated, air supply drop zones established and nearby airstrips were built for evacuating casualties. Floater columns patrolled outside the perimeter of the stronghold to counter-attack the flanks and rear of any enemies approaching or attacking the stronghold.

Tragically their leader, General Wingate, was killed in a plane crash a few weeks after the launch of Operation Thursday. Towards the end of their operations, the Chindits came under new command and the plans for them were changed. They were used for tasks that they were not trained for or equipped for and were kept in the field much longer than Wingate had planned. Casualties were high.



The tune, ***Lament for a Chindit*** was composed by Pipe Major Joe Massey (left). Massey 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.

Lament for a Chindit

Slow Air

Joe Massey

Colonel Fergusson

Brigadier Bernard Edward Fergusson, Baron Ballantrae, KT, GCMG, GCVO, DSO, OBE (May 6, 1911 – November 28, 1980) was a British Army officer, military historian, and the last British-born Governor-General of New Zealand.

Fergusson was educated at Eton College and the Royal Military College, Sandhurst. From the latter, he was commissioned as a second lieutenant into the Black Watch on August 27, 1931. He was promoted to lieutenant on August 27, 1934. He served with the 2nd Battalion of his regiment in the British Mandate of Palestine during the Arab revolt and later became aide-de-camp (ADC) to Major General Archibald Wavell, then General Officer Commanding of the 2nd Infantry Division in England, on March 11, 1937. In October 1937, he was on secondment to the Green Howards. Fergusson was promoted to captain on 27 August 1939, only a few days before the outbreak of the Second World War.¹



In 1940, Fergusson was serving as a brigade major for the 46th Infantry Brigade before becoming a general staff officer in the Middle East. In October 1943 he was promoted to acting brigadier and given command of the 16th Infantry Brigade, which was converted into a Chindit formation for operations in the deep jungles of Burma miles behind Japanese lines. He commanded this brigade throughout the Chindit operations of 1944 before becoming Director of Combined Operations from 1945 to 1946. He ended the war as a major (war-substantive lieutenant-colonel).

After the war, Fergusson held various positions, including command of the 1st Battalion, Black Watch.

Colonel Fergusson

March

PM James Jenkinson



The tune, **Colonel Fergusson** was composed by Pipe Major James Jenkinson of the Black Watch. Jenkinson lost an eye in action at Tobruk.

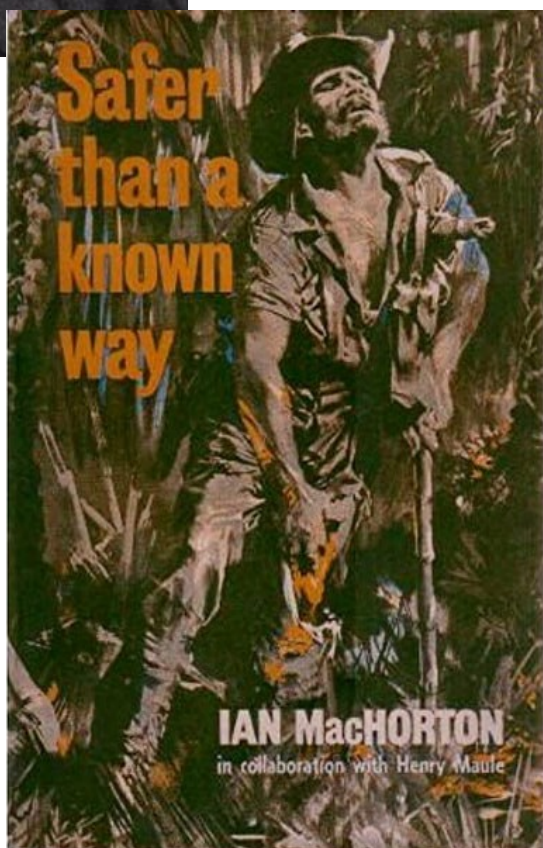
Captain I.R. MacHorton



Lieutenant Ian MacHorton (left) was a 19 year old officer in the first long-range penetration raid of Wingate's Chindits into Japanese-dominated Burma.

Earlier in the war, a sixteen year old MacHorton had assisted his father in rescuing British soldiers from the beaches of Dunkirk, returning these exhausted men to the ports of Weymouth and Poole in Dorset. Sent overseas himself two years later, he attends the Officers Training Centre at Bangalore in his quest for a commission into the Indian Army. He then becomes a last minute recruit to Operation Longcloth, joining 77th Brigade in January 1943

His unit walked hundreds of miles behind Japanese lines to wreak havoc on the support lines and to force the Japanese to remove troops from the advance to protect their rear.



MacHorton was wounded and ordered abandoned because there was no means of evacuation. Through sheer courage and determination, he forced himself to continue against indeterminable odds to rejoin his unit.

The tune, **Captain I.R. MacHorton** was composed by Pipe Major John Massie (pictured to the right from the cover of Soldier Magazine in Malaya, 1953 wearing the crossed khukuris of the Gurkha Regiment on his shoulder). During his career, John Massie was Pipe Major of The Royals Scots Fusiliers, The Gordon Highlanders, The Infantry Training Regiment at Fort George (as a Cameron Highlander) and, the Aberfield Apprentice College.



The image displays a musical score for a march titled "Captain I.R. MacHorton". 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 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 second ending brackets. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall style is that of a traditional march.

9th BN The Gordon Highlanders Crossing the Irrawaddy

The Gordon Highlanders were represented in the Burma campaign by the 8th and 9th Battalions; but neither fought as infantry. The 8th Gordons were converted to a Light Anti-Aircraft Regiment of the Royal Artillery, while the 9th Gordons became a tank regiment of the Royal Armored Corps. On February, 24 the Gurkhas moved south of Pakokku, crossed Irrawaddy River and took over part of Nyaung U bridgehead. On February 25, a squadron of the 116th Regiment RAC (Gordon Highlanders), part of the 255th Indian Tank Brigade, supported the assault of the battalion and the village was soon secured.

9th BN The Gordon Highlanders (116th Regiment RAC) Crossing the Irrawaddy

PM A.A. Sims

The musical 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 consists of 16 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are repeat signs at the beginning and end of the piece. A first ending bracket is present over measures 11 and 12, with a '2 of 4' marking above it. The score concludes with a double bar line and repeat dots.

Over the Chindwin

It was on the night of the 3rd and 4th of December, 1944, that General Slim ordered the 11th Division to establish a bridgehead across the River Chindwin. This was 'softened-up' by artillery and R.A.F. bombers. It was not until the 8th December that the enemy began to give way and abandon their positions, and to withdraw to Shwegyin.

On the 10th, engineers completed a floating 'Bailey Bridge' over the Chindwin river. It was 1,154 feet long and at that time was the longest Bailey Bridge in the world. The engineers assembled the spans in the Myitta River, protected from air attack by barrage balloons brought from Calcutta where they were no longer needed. The parts of the bridge had been made in Great Britain, America and India, put together in Calcutta, ferried across the Brahmaputra and transported by train to the railhead at Dimapur. Here they were loaded on lorries and borne more than 300 miles further over mountain roads to Kalewa. It was here that the floating bays were built and towed by motor boats to where they were positioned across the Chindwin River.

The bridge was then floated into the Chindwin River where in twenty eight hours of continuous assembly it was put in place. During the building attacks by Japanese 'Zero' fighters were made. Our anti-aircraft fire brought down two of their aircraft. 7th Battalion Worcestershire Regiment cautiously crossed the bridge with infantry and vehicles. The numerous pontoons made the crossing hazardous and unsteady.

The tune, ***Over the Chindwin*** was composed by Pipe Major Evan Macrae. Evan Macrae was born on the Black Isle on February 21, 1922 and brought up at Armadale in Skye while his father was engaged with the Forestry Commission. In military and teaching circles, he was one of the most recognizable and popular pipers of his generation. He joined the army in 1939 and was appointed Pipe Major of The Cameron Highlanders Pipe Band before his 18th birthday, an appointment which appears to leave him without rival as the youngest army pipe major of any generation. He died on April 12, 1991.

In 1942, he sailed with the 1st Camerons to India and was engaged in the Burma Campaign as Pipe Major of the battalion. His well-known march 'Over the Chindwin' commemorates the crossing of the River Chindwin by the 79th in December 1944 during the advance after the battle of Kohima. He also took part in the Aden campaign. Pipe-major Evan Macrae led the 51st Highland Division's Victory Parade at Bremerhaven on May 12, 1945, where his physique and deportment led to widespread attention. Images of him soon appeared on postcards and tea towels and on a range of ceramic items where he is represented with a feather bonnet on his head.



Following his WW2 service, Evan Macrae served in the Suez Canal zone emergency from 1951. He lived in Dover in the late 1950s, while the Cameron Highlanders were based at the castle there. He worked in Edinburgh and Liverpool where he was Pipe Major of the Liverpool Scottish and retired as one of the longest continuously-serving Pipe Majors in the history of the British Army.

He took up employment with Highland Council as Piping Instructor in Lochaber schools in 1974 and was involved with the Lochaber Schools Pipe Band. In Skye, he is remembered as the initiator of Piping instruction at Sabhal Mòr Ostaig and was lead tutor on the historic first Piping course there in April 1977. He was also appointed senior instructor at the Coeur d'Alene School of Piping in Idaho, Montana in 1978 and served there over the course of the summers until 1990, his 12-year period progressing piping significantly in Montana.

Pipe-major Evan Macrae was the winner of the Highland Society of London's Gold Medal for Piobaireachd at the Argyllshire Gathering in Oban in 1982.

The musical score for 'Over the Chindwin' is written 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 music is a march, characterized by a steady, rhythmic melody. The score includes repeat signs and first and second endings. 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.

Heroes of Rimau



The tune, **Heroes of Rimau** (after the book by the same title) was composed by Pipe Major Sandy Forbes in memory of a group of men known as "Z Force". Z Special Unit was a joint Allied special forces unit formed to operate behind Japanese lines in South East Asia. Predominantly Australian, Z Special Unit was a specialist reconnaissance and sabotage unit that included British, Dutch, New Zealand, Timorese and Indonesian members, predominantly operating on Borneo and the islands of the former Dutch East Indies.

The unit carried out a total of 81 covert operations in the South West Pacific theatre, with parties inserted by parachute or submarine to provide intelligence and conduct guerrilla warfare. The best known of these missions were Operation Jaywick and Operation Rimau, both of which involved raids on Japanese shipping in Singapore Harbor; the latter of which resulted in the deaths of 23 commandos either in action or by execution after capture.

Operation Rimau was a follow-up to the successful *Operation Jaywick*, which had taken place in 1943, being a further attack on Japanese shipping at Singapore Harbour. Rimau (Malay for "tiger") was again led by Lieutenant Colonel Ivan Lyon, a British officer on secondment from the Gordon Highlanders. Originally named *Operation Hornbill*, the goal of "Rimau" was to sink Japanese shipping by placing limpet mines on ships. It was intended that motorized semi-submersible canoes, known as Sleeping Beauties, would be used to gain access to the harbor.

Heroes of Rimau

March

PM Sandy Forbes



Calon Lân

Calon Lân (Welsh for 'A Pure Heart') is a Welsh hymn, the words of which were written in the 1890s. This arrangement for the Highland Bagpipes is intended to commemorate the association between the 1st Battalion The Queens Own Cameron Highlanders and the 1st Battalion Royal Welch Fusiliers in the 2nd Division during the Burma Campaign and between the 1st Camerons and the 2nd Battalion Royal Welch Fusiliers in Japan immediately after the war.

During the Second World War, the 1st Battalion, Royal Welch Fusiliers was a Regular Army unit and part of the 6th Infantry Brigade, assigned to the 2nd Infantry Division. It served in France in 1940 with the British Expeditionary Force. The battalion fought in the short but fierce battles of France and Belgium and was forced to retreat and be evacuated during the Dunkirk evacuation. After two years spent in the United Kingdom, waiting and preparing for the invasion that never came (Operation Sea Lion), the 1st RWF and the rest of 2nd Division were sent to British India to fight the Imperial Japanese Army after a string of defeats inflicted upon the British and Indian troops. The battalion was involved in the Burma Campaign, particularly the Battle of Kohima, nicknamed *Stalingrad of the East* due to the ferocity of fighting on both sides, that helped to turn the tide of the campaign in the South East Asian theatre.

The 2nd Battalion was part of 29th Independent Infantry Brigade throughout the war. In 1942, it fought in the Battle of Madagascar, then part of Vichy French, before being transferred to the South-East Asian Theatre. In 1944, the battalion and brigade became part of 36th British Infantry Division, previously an Indian Army formation.



Calon Lân

Retreat

Trad.

Musical notation for the Highland Bagpipes, showing four staves of music. The notation is in treble clef, key of D major (one sharp), and 3/4 time. It consists of four staves of music, each with a repeat sign at the beginning and end. The first staff starts 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 starts with a repeat sign and a double bar line. The fourth staff ends with a repeat sign and a double bar line.

John Benson's Jocks

The tune, *John Benson's Jocks* was composed by Drummer Bill Robinson and penned by Piper A. Mackay in 1995 to commemorate the 50th anniversary of the 2nd Battalion Black Watch's service to India under the command of Lieutenant Colonel John Benton. The entire Battalion was engaged in parachute training with the 44th Indian Airborne Division in preparation for the final assault on Japanese occupied Burma in 1945.

The 44th Indian Airborne Division was created in 1944. It provided a parachute battalion for one minor airborne operation, but the war ended before the complete formation could take part.



John Benson's Jocks

March

A. Mackay



New Guinea



Kokoda



The Kokoda Track campaign or Kokoda Trail campaign was part of the Pacific War of World War II. The campaign consisted of a series of battles fought between July and November 1942 in what was then the Australian Territory of Papua. It was primarily a land battle, between the Japanese South Seas Detachment under Major General Tomitarō Horii and Australian and Papuan land forces under command of New Guinea Force. The Japanese objective was to seize Port Moresby by an overland advance from the north coast, following the Kokoda Track over the mountains of the Owen Stanley Range, as part of a strategy to isolate Australia from the United States.

The tune, **Kokoda** was composed by Lincoln Hilton (left). Originally from Port Macquarie, NSW; at the age of 11, Lincoln Hilton picked up his pipes and since then hasn't put them down. Lincoln now runs one of Australia's most extensive piping programs at Haileybury College alongside Modern Piping. He has brought together an international team of world-class piping composers who bring new music and inspiration to our global bagpipe community across 33 countries.

Kokoda

March

Lincoln Hilton

A musical score for the 'Kokoda March' by Lincoln Hilton. The score is written on four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and slurs. The score ends with a double bar line and repeat dots.

PTE Joe McConnell

Joseph William McConnell was a private with the 2/24th Australian Infantry Battalion. He was killed in action in New Guinea on November 10, 1943, and is entombed at Lae War Cemetery, Lae, Morobe Province, Papua New Guinea.

The tune, **PTE Joe McConnell** was composed by Murray Blair (right). Blair grew up on the south-west coast of Victoria, Australia, and was taught by his father Donald Blair. At age 17, he moved to Melbourne for academic studies and also joined the Victoria Police Pipe Band where he remained from 1991 to 1999. In 1999, he left the band due to suffering from focal dystonia, however he still remains closely associated with the band and won the RU Brown Silver Medal for Piobaireachd in 2003.

Professionally, he is an audio engineer and television sound recordist with BBC training and he has worked with major broadcasters around the world including BBC, ITV and ABC. With an audio engineering and piping background combined, Murray developed the Blair Digital Chanter, Blair Bagpipe Tuner, the Bagpipe Tuner App for iPhone/iPad Bagpipe Tuner and the Blair Pro Pipe Band tuner.



PTE Joe McConnell

Murray Blair

POWs



The Hills of Java

The tune, *The Hills of Java* is a reminder of a visit the composer—John Laing of Gordon Highlanders—made to Java with a friend Paddy Quinn who helped compose the tune. The visit took place toward the end of 1941 when they were both serving in the 2nd Battalion in Singapore. Lang was a forester on the Kildrummy estate before retiring. He died at the age of 79. Laing's grandson, Michael, had the pipes his grandfather treasured throughout his three years as a prisoner of war refurbished. Crafted from silver and ebony, they were kept hidden. The time he was liberated, the bag had been eaten by ants and the box by termites but the drones were still in excellent shape.



The musical score is presented in a single system with eight staves. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a variety of note values, primarily eighth and sixteenth notes, many of which are beamed together to create a rhythmic pattern. The bass line is consistent, often using quarter and eighth notes. The piece ends with a double bar line and repeat dots, indicating the end of the jig.

Admiral of the Fleet Sir Roderick McGrigor, GCB, DSO

In early 1941, Sir Rhoderick Robert McGrigor GCB (April 12, 1893 – December 3, 1959) was, briefly, Flag Captain, HMS *Renown*, flagship of Sir James Somerville and was involved in the Malta Convoys and other operations in the Atlantic and Mediterranean including the Bombardment of Genoa in February 1941 and the sinking of the *Bismarck* in May 1941. He was promoted to rear admiral on July 8, 1941. Between September 1941 and early 1943, he was Assistant Chief of the Naval Staff (Weapons). In late 1943, he commanded the Naval Force (Force B) covering the capture of the Italian island of Pantelleria (Operation Corkscrew) and the subsequent Invasion of Sicily for which he was awarded the Distinguished Service Order. He served as Flag Officer, Sicily, where he was wounded, for three months before being redeployed as Flag Officer, Taranto and Adriatic until the end of 1943.



Admiral Jerauld Wright (left) and Admiral of the Fleet Sir Rhoderick McGrigor (right)

Appointed a Companion of the Order of the Bath in the 1944 New Year Honors, McGrigor briefly commanded Home Fleet aircraft carriers at the start of the year. From March 27, 1944 he was Rear Admiral commanding 1st Cruiser Squadron (with HMS *Kent* and then HMS *Norfolk* as his flagship) participating in operations off the Norwegian coast and convoys to North Russia. He was mentioned in dispatches for Operation Counterblast (the destruction of enemy shipping off the south-west coast of Norway in November 1944). From April 8, 1945 he also held the post of Second-in-Command Home Fleet, receiving promotion to vice admiral on April 15, 1945. The final air-raid of the war in Europe, Operation Judgement, took place in North Norway under McGrigor's command on May 4, 1945. On June 7, 1945 with the 1st Cruiser Squadron he conveyed King Haakon to Oslo on his return to Norway after five years in Britain, for which he was awarded the honor of Commander of the Norwegian Order of St. Olav. He was advanced to Knight Commander of the Order of the Bath in the 1945 Birthday Honors.

In 1959, Admiral McGrigor was a guest at a Regimental Dinner at The Gordon Highlander Barracks, Aberdeen. Major Moir-Byers, nicknamed "The Bap", who served with distinction in the 2nd Battallion and had been a Japanese prisoner of War, was also at the dinner. The Major played a new composition of his own to Pipe Major Donald MacLeod, then piping instructor to the Highland Brigade Junior Soldiers Wing at the Gorddon Barracks. The Major dedicated the tune to the Admiral and the Pipe Major wrote it down at the dinner.

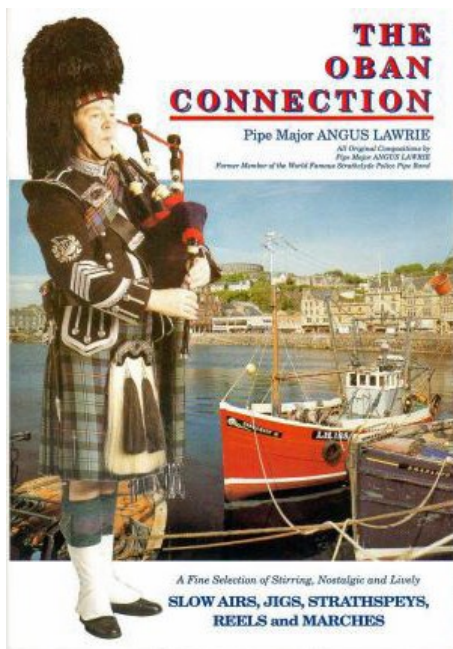


The Heroes of Changi

Following the Fall of Singapore in February 1942, the Japanese military detained about 3,000 civilians in Changi Prison, which was built to house only one-fifth of that number. The Japanese used the British Army's Selarang Barracks, near the prison, as a prisoner of war camp, holding some 50,000 Allied soldiers, predominantly British and Australian, and from 1943, Dutch civilians brought over by the Japanese from the islands in the Dutch East Indies. In the UK, Australia, The Netherlands and elsewhere, the name "Changi" became synonymous with the infamous POW camp nearby, since most of the Japanese prisons were in the Changi area. Around 500 detainees were women who had been separated with their children and marched to the cramped prison camp from their homes. These women and also girls sewed quilts for the prison hospital, daringly embroidering their own secret symbols and stories into the squares, including forget-me-nots, butterflies, angels, scenery of trees and sheep, other symbolic flowers and even a domestic sitting room, ships, birds and a map of Scotland, and one of Australia. They risked severe punishments by sewing depicting their prison environment and adding dozens, or even over 400 names in one case, onto the cloths. One depicted the Changi Stroll, the forced march of the captive women and children over 9 miles to the prison under the occupation by the Japanese on 8 March 1942, coincidentally now International Women's Day commemorating women and the defiance of the suffragettes. Surviving examples of the prison handiwork are in the archives of the British Red Cross, Imperial War Museum, London or held at the Australian War Memorial. About 850 POWs died during their internment in Changi during the Japanese occupation of Singapore, a relatively low rate compared to the overall death rate of 27% for POWs in Japanese camps. However, many more prisoners died after being transferred from Changi to various labor camps outside Singapore, including those on the Burma Railway and at Sandakan airfield.



The tune, *The Heroes of Changi* was composed by Angus Lawrie for an Australian, Colin Macdonald, who was captured by the Japanese and interred in Changi P.O.W. camp.



The accomplished piper, composer and pipe bag maker, Angus Lawrie, died on December 8, 2018, at the age of 88.

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.

The Heroes of Changi

Retreat

Angus Lawrie

Lieutenant Colonel G.R. Elsmie, OBE

George Richard Elsmie (right) was the Commanding Officer of the 1st Battalion The Gordon Highlanders from 1959-1961. He originally joined the 1st Battalion in Edinburgh in 1936 and then went to the 2nd Battalion in Singapore where he was captured by the Japanese in 1942. He spent the rest of the war on the railways in Burma before being reunited with his wife and baby daughter—who escaped almost on the last boat out of Singapore before the invasion—after VJ day in 1945.

As a retired Officer, he ran the Regimental Headquarters from 1965 to 1973. The tune, **Lieutenant Colonel G.R. Elsmie, OBE** was composed by Drum Major Robert Bruce who had also been captured with the 2nd Gordons in Singapore, but met Colonel Elsmie at a reunion of the 2nd Battalion many years later.

Robert Bruce (below) was born on the of December 26, 1905 in Aberdeenshire. Nicknamed “Drummie”, he was the Drum Major of the Second Battalion Gordon Highlanders. He served in the Regiment from 1925 to 1946. He met and married his wife during his career in the military while stationed in Gibraltar.



Shortly after, he was sent to Singapore and in 1942 was captured by the Japanese. His wife was lucky enough to escape before his capture and left Singapore on the Duchess of Bedford ship on a nine-week journey to Scotland with their son, Bobby. It would be four years before she saw him again. He would spend the war on the notorious Burma Railway. Upon release from capture, Robert left the army and had various odd jobs, but his passion was always the pipe band.

He and his wife would go on to have three more children, one of whom was also a drummer. Although not a piper, he composed several beautiful pipe tunes, with *Balmoral* being one of the most well-known. The tune was actually used in two major films; *Batman Returns* and *Backdraft*. He also composed a delightful tune entitled, *Campsie Hills*, which was written in memory of his father-in-law.

Robert Bruce died on the of November 13, 1978 at the age of 72 and his ashes were scattered.



The image displays a musical score for a march, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. 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 continues the melody. The fifth staff begins with a repeat sign. The sixth staff continues the melody. The seventh staff begins with a repeat sign. The eighth staff continues the melody. The ninth staff begins with a first ending bracket labeled '1'. The tenth staff begins with a first ending bracket labeled '2 of 4'. The score concludes with a double bar line and repeat dots.

Balmoral

As noted previously, the tune **Balmoral** was written by Sir Robert Bruce of the Gordon Highlanders. Bruce was captured during the Battle of Singapore in Malaysia along with many fellow soldiers. The Battle ended on April 9, 1942, when British Lieutenant-General Arthur Ernest Percival surrendered to Japanese General Masaharu Homma; by this point 130,000 soldiers became Prisoners of War.

Bruce was forced to work on this railway and his movements were as follows:- Left Changi, Singapore in May 1943 – He was part of the notorious “H” Force which was treated very badly in Thailand and suffered very heavy casualties. Tonchan, Thailand - until November 1943 Sime Road, Singapore, – until May 1944 Changi, Singapore –until July 1944 Normanton, Singapore –until August 1945 Changi – August 1945 where he was liberated.

Sir Robert, then the Command Sgt Major of the Malay Regiment wrote this tune to honor those British and Allied soldiers who were killed or worked to death on this railway system.

Balmoral

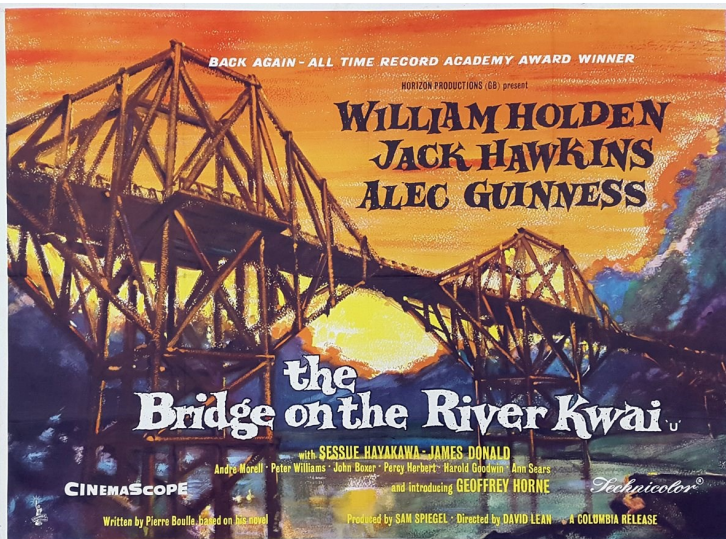
Retreat

DM Robert Bruce

Bridge Over River Kwai

The Bridge over the River Kwai is a novel by the French novelist Pierre Boulle, published in French in 1952 and English translation by Xan Fielding in 1954. The story is fictional but uses the construction of the Burma Railway, in 1942–1943, as its historical setting, and is partly based on Pierre Boulle's own life experience working in Malaysia rubber plantations and later working for allied forces in Singapore and Indochina during World War II. The novel deals with the plight of British prisoners of war forced by the Imperial Japanese Army to build a bridge for the "Death Railway", so named because of the large number of prisoners and conscripts who died during its construction. The novel won France's *Prix Sainte-Beuve* in 1952.

The largely fictitious plot is based on the building in 1942 of one of the railway bridges over the Mae Klong river—renamed Khwae Yai in the 1960s—at a place called Tha Ma Kham, 3 miles from the Thai town of Kanchanaburi.



The movie, *The Bridge on the River Kwai* is a 1957 epic war film directed by David Lean and based on the 1952 novel and is now widely recognized as one of the greatest films ever made. It was the highest-grossing film of 1957 and received overwhelmingly positive reviews from critics. The film won seven Academy Awards (including Best Picture) at the 30th Academy Awards. In 1997, the film was deemed "culturally, historically, or aesthetically significant" and selected for preservation in the National Film Registry by the United States Library of Congress. It has been included on the American Film Institute's list of best American films ever made. In 1999, the British Film Institute voted *The Bridge on the River Kwai* the 11th greatest British film of the 20th century.

The theme for the movie is based on a tune called Colonel Bogey March. The tune was composed in 1914 by Lieutenant F. J. Ricketts (1881–1945), a British Army bandmaster who later became the director of music for the Royal Marines at Plymouth. The march is often whistled. Since service personnel were, at that time, not encouraged to have professional lives outside the armed forces, British Army bandmaster F. J. Ricketts published "Colonel Bogey" and his other compositions under the pseudonym Kenneth J. Alford in 1914. One supposition is that the tune was inspired by a British military officer who "preferred to whistle a descending minor third" rather than shout "Fore!" when playing golf. It is this descending interval that begins each line of the melody. The name "Colonel Bogey" began in the late 19th century as an imaginary "standard opponent" in assessing a player's performance, and by Edwardian times the Colonel had been adopted by the golfing world as the presiding spirit of the course. Edwardian golfers on both sides of the Atlantic often played matches against "Colonel Bogey". Bogey is now a golfing term meaning "one over par".

English composer Malcolm Arnold added a counter-march, which he titled "*The River Kwai March*", for the film *The Bridge on the River Kwai*. The two marches were recorded together by Mitch Miller as "March from the River Kwai – Colonel Bogey". While Arnold did use "Colonel Bogey" in his score for the film, it was only the first theme and a bit of the second theme of "Colonel Bogey", whistled unaccompanied by the British prisoners several times as they marched into the prison camp.

The following arrangement of *Bridge Over River Kwai* was composed by Color Sergeant Mark James.

Bridge Over River Kwai

March

Arr. C/Sgt Mark James

The musical score is presented on two staves. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, many of which are beamed together. There are several accents placed over specific notes. The second staff continues the melody and concludes with a double bar line and repeat dots. The music is a march, characterized by its rhythmic and melodic structure.

