

# The Anthology of Bagpipe Music and Military History



Collection 3 – World War Two  
Volume 4: Italy



# **The Anthology of Bagpipe Music and Military History**

## **Collection 3 World War Two Volume 4: Italy**

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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
- 51<sup>st</sup> 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 75<sup>th</sup> 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:

# TABLE OF CONTENTS

## Volume 4: Italy

### Sicily and Salerno

<a href="#">The Hills of Sicily</a> .....	1
<a href="#">Smokey VC (Sgt Ernest Alvia Smith VC, CM, CD)</a> .....	3
<a href="#">London Scottish at Primosole Bridge</a> .....	4
<a href="#">Salerno Bay</a> .....	6
<a href="#">Lieutenant Colonel A.S.A. Galloway</a> .....	9

### The Drive North

<a href="#">The Moro River Crossing</a> .....	12
<a href="#">The Heroes of Ortana</a> .....	14
<a href="#">Monte Catarelto</a> .....	15
<a href="#">The 24th Guards Brigade at Anzio</a> .....	17
<a href="#">The Plains of Tuscany</a> .....	19
<a href="#">Heights of Casino</a> .....	20
<a href="#">The 89th at Leros</a> .....	22
<a href="#">91st and 59th at Monte Cerere</a> .....	24
<a href="#">Argylls' Crossing the River Po</a> .....	26
<a href="#">The Argylls at Ferrara</a> .....	27

### VE Day in Italy

<a href="#">The 1st Argylls in Venice</a> .....	29
<a href="#">The 8th Argylls' March through Vienna</a> .....	32





Sicily and Salerno

# Hills of Sicily

## Hills of Sicily - Solo Piper Intro to Farewell to the Creeks

Slow March



The tune above is an introduction to ***Farewell to the Creeks*** (page following) by Pipe Major James Robertson (1886 – 1961), from Banffshire. Robertson (right) was a piper with the 1<sup>st</sup> Battalion Gordon Highlanders.

As to the date of composing the tune, some accounts have it as 1915 when JRobertson was a POW in Germany following the capture of large numbers of the unsuccessful British Expeditionary Force sent to France in 1914. By this account, it was written onto a piece of yellow blotting paper during a lengthy sentence to solitary confinement, having persistently refused to undertake military-related work for the Germans. He was better rewarded for this stubbornness after the war when he was awarded the Meritorious Service Medal. Other accounts, however, put the date of composition at 1919 when James was serving in Limerick, Ireland, having rejoined his regiment after the war ended. The “Creeks” referred to in the title are those at Portknockie on the Moray coast where he grew up.



In 1943, Hamish Henderson (left), an Intelligence Corps officer serving in Sicily, heard the pipes and drums of the 153 Brigade playing ‘Farewell To The Creeks’. He was immediately inspired to write lyrics, calling his song ‘The Highland Division’s Farewell To Sicily’.

Although he argued strongly for peace, even well into the early years of the war, he became convinced that a satisfactory peace could not be reached and so he threw himself into the war effort. Joining as an enlisted soldier in the Pioneer Corps, he later applied for and received a commission in the Intelligence Corps. He was quite effective as an interrogator due to his command of six European languages and deep understanding of German culture.

He took part in the Desert War in Africa, during which he wrote his poem *Elegies For the Dead in Cyrenaica*, encompassing every aspect of a soldier's experience of the sands of North Africa. On May 2, 1945, Henderson personally oversaw the drafting of the surrender order of Italy issued by Marshal Rodolfo Graziani.



The image displays a musical score for a march titled "Farewell to the Creeks" by PM James Robertson. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece begins with a repeat sign and a first ending bracket. The music is characterized by a steady, rhythmic pattern typical of a march.

## Smokey VC (Sgt. Ernest Alvia Smith VC, CM, CD)

Ernest Alvia "Smokey" Smith VC, CM, OBC, CD (May 3, 1914 – August 3, 2005) came of age during the Great Depression and, along with many others, struggled to find steady employment.

He was 25 when he joined the Canadian Army on March 15, 1940, becoming part of The Seaforth Highlanders of Canada. In 1943, he first entered into combat. On July 10, 1943, he was part of the 1st Canadian Infantry Division landing in Sicily, remaining active throughout the Sicily and Italian campaign between July 1943 and February 1945.

On the night of October 21/22, 1944 at the River Savio, in northern Italy, Private Smith was in the spearhead of the attack which established a bridgehead over the river. With a PIAT anti-tank launcher he disabled a Mark V Panther tank at a range of just 30 feet, and while protecting a wounded comrade, killed four Panzergrenadiers and routed others. When another tank was sent to take out his position, he used another PIAT to damage it enough to cause it to retreat. He then carried his wounded comrade, and later joined a counterattack to disperse the Germans still attacking his previous position. The squad destroyed three Panther tanks, two self-propelled artillery pieces, a half-track, a scout car, and a large number of German soldiers. Smith had been promoted to corporal nine times, but demoted back to private each time prior to his actions at the River Savio. He later achieved the rank of sergeant.



The tune, **Smokey VC (Sgt. Ernest Alvia Smith VC, CM, CD)** was composed by [Pipe Major Hugh MacPherson](#).

Smokey VC (Sgt. Ernest Alvia Smith VC, CM, CD)

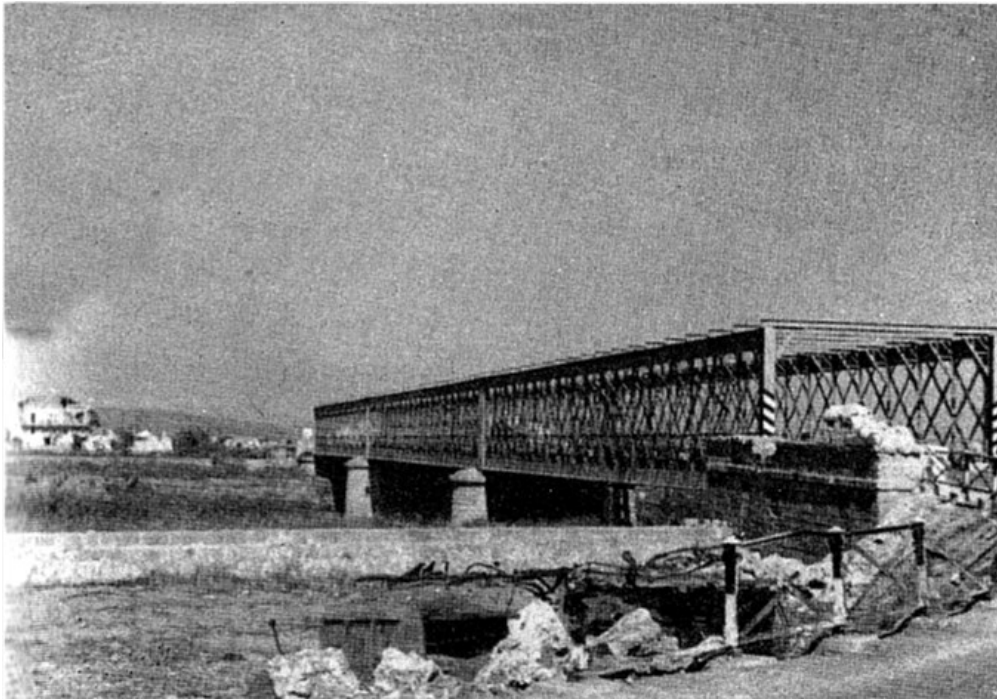
March

PM Hugh MacPherson



## The London Scottish at Primosole Bridge

Operation Fustian was an airborne forces operation undertaken during the Allied invasion of Sicily in July 1943. The operation was carried out by Brigadier Gerald Lathbury's 1st Parachute Brigade, part of the British 1st Airborne Division. Their objective was the Primosole Bridge across the Simeto River. The intention was for the brigade, with glider-borne forces in support, to land on both sides of the river. They would then capture the bridge and secure the surrounding area until relieved by the advance of British XIII Corps, which had landed on the south eastern coast three days previously. Because the bridge was the only crossing on the river and would give the British Eighth Army access to the Catania plain, its capture was expected to speed the advance and lead to the defeat of the Axis forces in Sicily.



The battle was the first major action in which the 1st Battalion The London Scottish (The Gordon Highlanders) took part in. The peacetime battalion of the regiment, served as infantry within the 168th (London) Infantry Brigade (alongside the 1st London Irish Rifles and 10th Royal Berkshire Regiment), part of the 56th (London) Infantry Division (nicknamed "The Black Cats"), playing a significant part in the Italian Campaign, fighting in the Allied invasion of Sicily, fighting at Monte Cassino, Battle of Anzio, Gothic Line (afterwards transferred to 167th (London) Infantry Brigade) and Operation Grapeshot, the final offensive in Italy in 1945.

Pipe Major Charles Turnbull was playing a tune he had composed when one of the Cockney Jocks asked what it was. On being told it had no name, he shouted "Call it Primrose Bridge!" Sadly, the jock was killed in action a few days later.

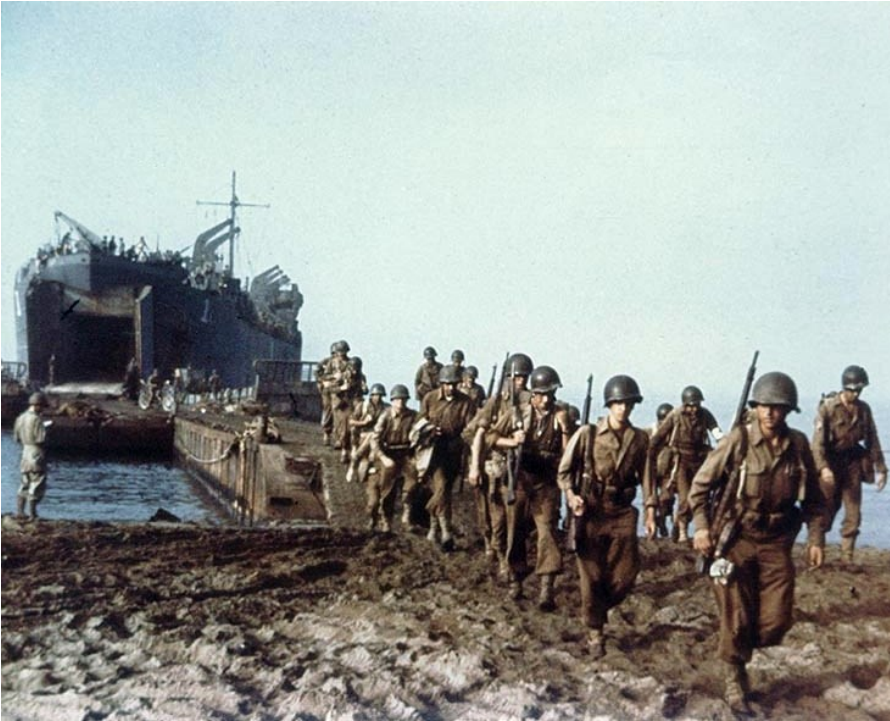
Being founded right after the regiment was raised, the Regimental Pipes and Drums of The London Scottish is one of the oldest army pipe bands in the world. It wears its distinctive Hodden Grey tartan maintaining the traditions of the original London Scottish. The pipes and drums accompany the entire regiment during official dinners, military parades, presentation of colors and other regimental functions, effectively providing musical support. It has performed at many high profile events in the City of London as well as Greater London, most notably the Beating Retreat, Lord Mayor's Show and The Royal Caledonian Ball. Outside of the United Kingdom, the band has had the opportunity to perform at many parades and military tattoos in countries such as Germany, Italy, Switzerland, Uzbekistan and Jamaica.

From 1953 to 2002, the Pipe Major of the London Scottish held the position of Piper to the Queen Mother.

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The piece begins with a repeat sign. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several repeat signs throughout the score, indicating first and second endings. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a final double bar line.

# Salerno Bay

Operation Avalanche was the codename for the Allied landings near the port of Salerno, executed on September 9, 1943, part of the Allied invasion of Italy. The Italians withdrew from the war the day before the invasion, but the Allies landed in an area defended by German troops. Planned under the name *Top Hat*, it was supported by the deception plan Operation Boardman.



The landings were carried out by the U.S. Fifth Army, under Lieutenant General Mark W. Clark. It comprised the U.S. VI Corps, the British X Corps, and the U.S. 82nd Airborne Division, a total of about nine divisions. Its primary objectives were to seize the port of Naples to ensure resupply, and to cut across to the east coast, trapping the Axis troops further south.

In order to draw troops away from the landing ground, Operation Baytown was mounted. This was a landing by the British Eighth Army, under General Sir Bernard Montgomery, in Calabria in the 'toe' of Italy, on September 3. Simultaneous sea landings were made by the British 1st Airborne Division at the port of Taranto (Operation Slapstick). General Montgomery had predicted Baytown would be a waste of effort

because it assumed the Germans would give battle in Calabria; if they failed to do so, the diversion would not work. He was proved correct. After Baytown, the Eighth Army marched 300 miles north to the Salerno area against no opposition other than engineer obstacles.

The Salerno landings were carried out without previous naval or aerial bombardment in order to achieve surprise. Surprise was not achieved. As the first wave approached the shore at Paestum a loudspeaker from the landing area proclaimed in English, "Come on in and give up. We have you covered." The troops attacked nonetheless.

The Germans had established artillery and machine-gun posts and scattered tanks through the landing zones which made progress difficult, but the beach areas were captured. Around 07:00 a concerted counterattack was made by the 16th Panzer Division. It caused heavy casualties but was beaten off. Both the British and the Americans made slow progress, and still had a 10 miles gap between them at the end of day one. They linked up by the end of day two and occupied 35–45 miles of coastline to a depth of 6–7 miles.

Over September 12-14, the Germans organized a concerted counterattack by six divisions of motorized troops, hoping to throw the Salerno beachhead into the sea before it could link with the British Eighth Army. Heavy casualties were inflicted, as the Allied troops were too thinly spread to be able to resist concentrated attacks. The outermost troops were therefore withdrawn in order to reduce the perimeter. The new perimeter was held with the assistance of naval and aerial support, although the German attacks reached almost to the beaches in places.

The tune, **Salerno Bay** was composed by Willie Bryson.

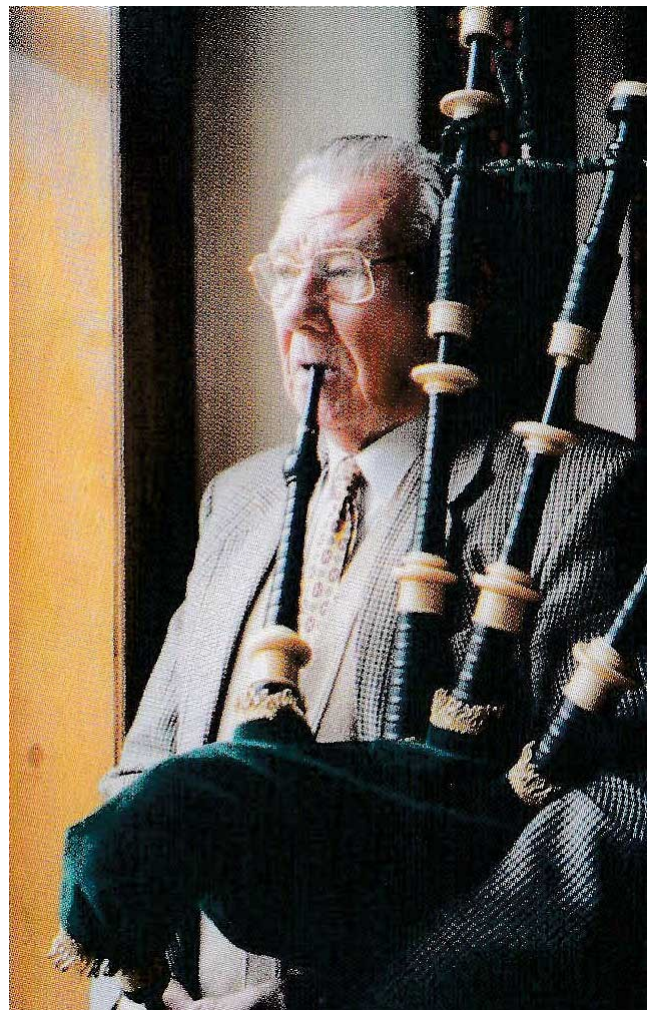
Bryson was called up for active service aged 21 and enlisted at Maryhill Barracks on January 15, 1940 into the Highland Light Infantry. On completing basic training, at the end of April 1940, he approached Pipe Major Bert Lewis about joining the pipes and drums and he transferred to HQ Coy as a piper. He 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.



On June 6, 1944, he was transferred to Newhaven, where he boarded ship and set off into the Channel. He then transferred to landing craft and landed on Arromancies Beach in the second wave of troops just after D-Day. Major Bowie turned to him and said, "Play up, Bryson" and as the landing craft touched the sand he played Scotland the Brave and led his company up the beach. On 'Hill' 112, he was confronted by a German soldier who appeared out of thin air. He had his hands up and was shouting 'kammerade'. Bryson took him prisoner and escorted him to Company HQ.

On September 30, 1944, while standing-to at dusk on the Dutch frontier, the Germans opened up a mortar attack. One exploded a couple of yards from Bryson who was severely wounded with abdominal injuries. Stretcher bearers were called and he spent 11 days in a field hospital, in Eindhoven. After two major operations he was flown back to the UK.

He was discharged from the hospital in May 1945, and discharged from the HLI as being not fit for active service. He took a job with an artificial limb maker-he retired in 1983 aged 65



The image displays a musical score for a march titled "Salerno Bay" by Willie Bryson. The score is written in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 6/8. The music is organized into eight horizontal staves. The first staff begins with a double bar line and repeat dots, indicating the start of the piece. The notation consists of a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern characteristic of a march. The melody is primarily composed of eighth notes, with some sixteenth-note runs. The piece concludes with a final double bar line and repeat dots on the eighth staff.

## Lieutenant Colonel A.S.A. Galloway

Col. A. Strome Carmichael-Galloway, ED, CD, FRHSC was a battle-hardened infantry officer, a prolific if unsubtle writer and a co-founder of the Monarchist League of Canada; with his bristling moustache, he was one of the Canadian Army's "characters", noted for legendary coolness under fire as well as for the maintenance of social standards and the care of his men.

Galloway's battlefield initiation had occurred in 1943 when he was sent with other Canadian officers to gain experience with the British First Army in Tunisia. Attached to the 2nd London Irish Rifles, he was commanding a company when his CO saw paratroopers from the Hermann Goering Division advancing on a large farm, and ordered him to seize it.

Rising to his feet, Galloway yelled "Fix bayonets", then roared "Charge" as he led his men across an open field under tracer fire, by which only one man was hit. They found no Germans on reaching the stables and living quarters of "Stuka Farm". But minutes later the enemy was hurling stick grenades through the windows; and for several hours the London Irish occupied one room while the Germans battled with them from next door. When the Germans finally retired, Galloway discovered that, in the chaos of the battle, the Allied leadership was preparing to take the farm again; he judiciously withdrew several hundred yards to the safety of a slit trench containing cactus.



Andrew Strome Ayers Carmichael Galloway was born at Humboldt, Saskatchewan, on November 29 1915. His family later moved to St Thomas, Ontario, where in 1932 he joined the Elgin militia regiment on 50 cents a day. He was commissioned two years later.

Galloway worked as a newspaper sub-editor, and enjoyed saluting the King with drawn sword during the Royal tour of the Dominion in 1939 shortly before being called up; he transferred to the RCR shortly before the outbreak of war. After being advised to take a pair of gumboots with him, he was dispatched to Britain in 1940. There he started the practice, which he maintained long after the war, of having his collars laundered in Britain.

On returning to the RCR following his two months with the London Irish, Galloway led his company on to the beaches of Sicily on July 10 1943. While escorting some German prisoners to the rear, he stopped for a moment to chat with another officer when enemy mortar bombs began exploding near the road. As his prisoners dived for cover Galloway laid into them with his stick shouting: "Get out of that ditch, you bastards - they're your mortars."

In December 1943 the Royal Canadian Regiment was engaged in the costly advance from the Moro River in Italy to the coastal town of Ortona. As they launched two companies in an attack a mile southwest of the port, the artillery barrage which preceded it began falling, due to faulty maps, on a flanking battalion. The guns then ceased firing, and the advancing RCR found themselves face to face with entrenched enemy paratroopers whom the barrage had left unscathed. Murderous cross-fire cost them all their officers. Galloway took over command.



Throughout the following night, with its strength reduced to 178 officers and men, the regiment held its position under mortar fire and sniping. Then, bringing forward every man who could be spared from his support platoons, Galloway formed three companies of 65 men each, who advanced the next day behind an intense barrage to find the opposing German 1st Parachute Regiment had withdrawn back into Ortona.

From his arrival in Italy until the end of the war, Galloway took part in 25 of the 27 actions in Italy and northwest Europe for which his regiment was awarded battle honours, commanding it for short periods at Ortona, in the Gothic Line battles and during the winter fighting west of Ravenna. Although wounded at Motta Montecorvino in September 1943, he was away from the battalion for only five weeks.

He died in 2009.

The tune, **Lieutenant Colonel A.S.A. Galloway** was composed by Pipe Major Ronald Hill. Roland "Ronnie" Hill was Pipe-Major of the 4th Battalion Seaforth Highlanders was "brought out" to Canada in the 1950s to become Pipe-Major of the 4th Battalion Canadian Guards of Ipperwash, Ontario.

When the 4th Battalion disbanded Ronnie Hill became Command Inspector of Pipe Bands for Ontario, where one of his responsibilities was the trade testing of pipers and drummers in the various active pipe bands in Ontario. Hill coordinated the Massed Band Concerts at the Canadian National Exhibition in the 1960s, responsible for the music and coordination of militia pipe bands for those concerts. He was originally from Invergordon, Scotland, and died in 1976.

**Lieutenant Colonel A.S.A. Galloway**      Retreat      PM Ronald Hill

The image displays a musical score for the tune 'Lieutenant Colonel A.S.A. Galloway'. The score is written on five staves of music, all in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a repeat sign. The second and third staves continue the melody. The fourth staff is marked with a first ending bracket (1) and the fifth with a second ending bracket (2). The music consists of a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern characteristic of a pipe band tune.

# The Drive North

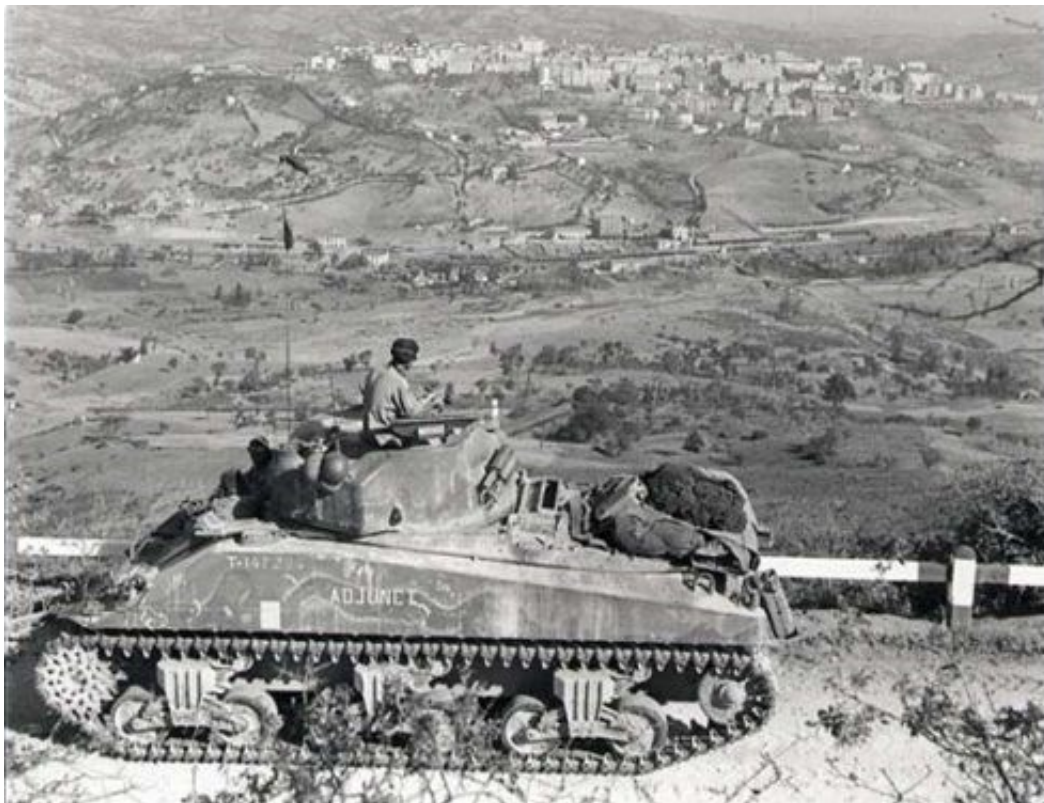


## The Moro River Crossing

The Moro River Campaign was an important battle of the Italian Campaign fought between elements of the British Eighth Army and LXXVI Panzer Corps (*LXXVI Panzerkorps*) of the German 10th Army (*10. Armee*). Lasting from December 4, 1943 to January 4, 1944, the campaign occurred primarily in the vicinity of the Moro River in eastern Italy. The campaign was designed as part of an offensive launched by General Sir Harold Alexander's Allied 15th Army Group, with the intention of breaching the German Army's Winter Line defensive system and advancing to Pescara—and eventually Rome.

Beginning on December 4, four infantry divisions—one British, one Canadian, one Indian and one New Zealand (which included an armored brigade)—and two armored brigades (one British and one Canadian) of V Corps and XIII Corps attacked heavily defended German positions along the Moro River, achieving several exploitable bridgeheads by December 8. Throughout the next week, nearly continuous combat operations by both sides—designed to keep one another pinned down—created stagnated defensive positions near Orsogna and a narrow pit known as "The Gully". After being held at the Gully for 10 days, the Canadians succeeded in outflanking German defenses, and forcing a German withdrawal to the Ortona–Orsogna Line. On December 20, the line was attacked by both corps.

By December 26, strong German defenses had stalled Canadian forces during the Battle of Ortona and British and New Zealand forces in Orsogna. Although both Ortona and Villa Grande were captured by the end of December, general exhaustion among the Allied forces prevented the capture of Orsogna and an advance to Pescara. When harsh winter weather set in, it became clear to the Allied commanders that no further progress would be made and General Alexander called off the offensive.





The tune, *The Moro River Crossing* was composed by Pipe Major Hugh MacPherson. His father, Donald, fought his way across Sicily and up the east coast of Italy as a member of the First Canadian Division and was seriously wounded by a German 'moaning Minnie' mortar round in early December, 1943 while commanding a Bren Gun emplacement covering Royal Canadian Engineers constructing a bridge across the Moro River.

A native of Prince Albert, Saskatchewan, MacPherson is a graduate of the famous Pipe-Major's Course at Edinburgh Castle under Captain John MacLellan in 1975, 11 years after he joined the The

Black Watch (Royal Highland Regiment) of Canada at age 17. He was assigned to form an air force volunteer band at Canadian Forces Base Portage la Prairie, Manitoba, after which he served as pipe-major of Canadian Forces Europe at Lahr, West Germany 1977-'82.

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

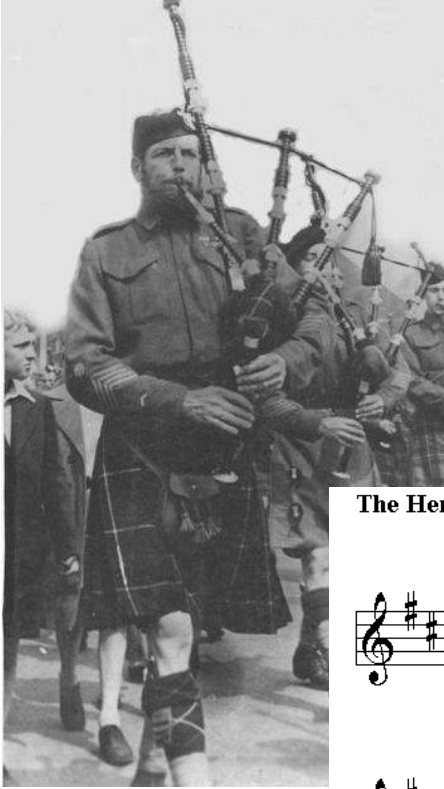
**The Moro River Crossing**

Slow March

PM Hugh MacPherson

# The Heroes of Ortona

The Battle of Ortona (December 20-28, 1943) was a battle fought between two battalions of elite German *Fallschirmjäger* (paratroops) from the German 1st Parachute Division under *Generalleutnant* Richard Heidrich, and assaulting Canadian troops from the 1st Canadian Infantry Division under Major General Christopher Vokes. It was the culmination of the fighting on the Adriatic front in Italy during "Bloody December". The battle was known to those who fought it as the "Italian Stalingrad," for the brutality of its close-quarters combat, which was only worsened by the chaotic rubble of the town and the many booby traps used by both sides. The battle took place in the small Adriatic Sea town of Ortona (Abruzzo).



The tune, *The Heroes of Ortona* was composed by Pipe Major Edmund Esson (1906-1981) MBE, 1st Battalion Seaforth Highlanders of Canada.

The Heroes of Ortona

Retreat March

PM Edmund Esson

The musical score is written on five staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first staff contains the first measure of the piece, followed by a repeat sign. The second staff continues the melody. The third staff also continues the melody. The fourth staff contains a first ending bracket, starting with a first ending sign (1) and ending with a repeat sign. The fifth staff contains a second ending bracket, starting with a second ending sign (2) and ending with a repeat sign. The music consists of eighth and sixteenth notes, with some rests and slurs.

## Monte Catarelto

The 24th British Guards Brigade was ordered to occupy the heights of Monte Catarelto (point 707) East (the 1st Battalion Scots Guards) and Bucciagni Ridge West of Highway 6620 (the 3rd Battalion Coldstream Guards) which runs parallel to the Brasimone Creek. Having arrived in Castiglione on September 28th, 1944, two companies of the Scots Guards went north.

One reached the Palazzo di Sparvo at 22h00. The next day, a sixteen year old lad named Lino, handed them a German map which had been left in his Grandmother's house located above Creda. This map revealed the identity of the defenders, one of the best Divisions in Italy, namely the 16th SS Panzer Grenadier "Reichsführer".

On the morning of September 30, when the rest of the battalion had arrived in the area of operations and the tactical HQ had settled in at the Palazzo di Sparvo, the attack on point 678 began. It was located south of Monte Catarelto. After two hours of intense fighting, a company took over the top.



On the afternoon of September 30, the attack on Monte Catarelto began. It was opposed by the II Battalion of the 35th SS Pz. Gr. Regiment. After three hours, the Scots were near the top but then they were forced to retreat into the nearby woods. During the night of October 1st, the Germans, reinforced by the 16th SS Armored Reconnaissance Battalion commanded by Major Reder, organized the strongest counter-attack of the entire battle. They were opposed by divisional artillery, but in the late afternoon, the Scots Guards were forced to withdraw one km to the positions of point 678.

On October 1st, the attack of the 3rd Battalion Coldstream Guards at the Bucciagni Ridge on the opposite side of the valley of Brasimone Creek, was launched. It was defended by the 36th SS Pz. Gr. Regiment. On the night of October 2nd, the 5th Battalion Grenadier Guards took over the positions from the Scots, intending to occupy Monte Catarelto. The attack was opposed by SS troops, so they did not reach the top.

During the night of 2nd, 3rd October, the Germans retreated from the entire front held by the Brigade of Guards, allowing the Grenadiers to occupy Monte Catarelto and the Coldstream Guards to take Bucciagni Ridge.

The Scots Guards suffered 90 losses, including 23 killed, 58 wounded and 9 taken prisoner. The Grenadier Guards had 4 killed and 13 wounded. The Coldstream Guards had only one man killed. The 24th Brigade of Guards estimated that the German losses were 250 killed and wounded.

The impact that this battle had on the Scots Guards was so strong that a march in 6/8 rhythm played by bagpipes was devoted to Monte Catarelto. The Scots were awarded four decorations, three to the Grenadiers and two to the Coldstream Guards.

The tune, *Monte Catarelto* by Alexander 'Alick' MacDonald of the 1st Battalion Scots Guard was composed in 1941 during the Italian campaign and dedicated to the Left Flank. MacDonald was Pipe Major from 1938 to 1945 and was the Sovereign's Piper from 1945 until 1966

The image displays a musical score for a march titled "Monte Catarelto" by PM Alexander MacDonald. 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 labeled "2 of 2". The second staff continues the melody and also features a "2 of 2" first ending bracket. The third and fourth staves continue the main melody. The fifth staff introduces a more complex rhythmic pattern with sixteenth notes. The sixth and seventh staves continue this pattern. The eighth staff has a first ending bracket labeled "1". The ninth and tenth staves conclude the piece with a first ending bracket labeled "2 of 4".

## 24th Guards Brigade at Anzio

The Battle of Anzio was a battle of the Italian Campaign that took place from January 22, 1944 (beginning with the Allied amphibious landing known as Operation Shingle) to June 5, 1944 (ending with the capture of Rome). The operation was opposed by German forces in the area of Anzio and Nettuno.

The Scots Guards took part in the initial landings at Anzio and saw heavy fighting there, including at Campoleone and Carroceto, with the Allies not breaking out of the Anzio beachhead for a number of months. The 1st Battalion, as part of its brigade, joined the 6th South African Armored Division in May. The regiment took part in many fierce engagements throughout 1944, including at Monte San Michele and against the Gothic Line, a formidable defensive line. In 1945, the regiment continued to take part in some bitter engagements, including in April when it took part in an amphibious landing of the Bonifica area, east of the Argenta Gap, where the 1st Battalion saw heavy fighting, receiving heavy casualties in the process. In May, the battalion found itself in Trieste which had been captured by Yugoslavian and Croatian forces. The battalion would remain in Trieste until 1946.

The tune, *24th Guards Brigade at Anzio* was composed by, then, Pipe Sergeant K.G. Roe of the 1st Battalion.





The image displays a musical score for a march. It consists of 12 staves of music, all written in 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 a key signature change to one sharp. The notation includes various note values, rests, and dynamic markings, though the latter are not clearly legible. The piece concludes with a double bar line and repeat dots.

# The Plains of Tuscany

The following tune was composed by Pipe Major, Alexander MacDonald when the 1st Battalion was fighting in Italy after the Battle of Anzio.

The Plains of Tuscany

March

PM Alexander MacDonald

The musical score for 'The Plains of Tuscany' is presented in a single staff in treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a repeat sign. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beamed eighth notes and sixteenth notes. The score includes several first and second endings, indicated by '1' and '2' above the notes. The piece concludes with a final cadence.

## The Heights of Cassino

The Battle of Monte Cassino, also known as the Battle for Rome and the **Battle for Cassino**, was a series of four assaults made by the Allies against German forces in Italy during the Italian Campaign. The ultimate objective was to break through the Winter Line, and facilitate an advance towards Rome.

At the beginning of 1944, the western half of the Winter Line was anchored by Germans holding the Rapido-Gari, Liri and Garigliano valleys and several of the surrounding peaks and ridges. Together, these features formed the Gustav Line. Monte Cassino, a historic hilltop abbey founded in 529 by the Benedict of Nursia, dominated the nearby town of Cassino and the entrances to the Liri and Rapido valleys. Lying in a protected historic zone, it had been left unoccupied by the Germans, although they manned some positions set into the slopes below the abbey's walls.

Repeated artillery attacks on assaulting allied troops caused their leaders to conclude incorrectly that the abbey was being used by the Germans as an observation post, at the very least. Fears escalated, along with casualties, and in spite of evidence, it was marked for destruction. On February 15, 1944, Allied bombers dropped 1,400 tons of high explosives, creating widespread damage. Fallschirmjäger forces then occupied the area and established defensive positions amid the ruins.

Between January 17 and May 18, Monte Cassino and the Gustav defenses were attacked on four occasions by Allied troops. On May 16, soldiers from the Polish II Corps launched one of the final assaults on the German defensive position as part of a twenty-division assault along a twenty-mile front. On May 18, a Polish flag followed by the British flag were raised over the ruins. Following this Allied victory, the German Senger Line collapsed on May 25, and the German defenders were driven from their positions. The capture of Monte Cassino resulted in 55,000 Allied casualties, with German losses estimated at around 20,000 killed and wounded. The battle has been described as a Pyrrhic victory, or a victory which was not worth the effort.

Two tunes entitled *The Heights of Cassino* follow. The first was composed by [Willie Bryson](#), the second by Pipe Major Donald MacRae of the 2nd Cameron Highlanders; one of the Battalions which suffered there.



The musical score for 'The Heights of Cassino' is presented in eight staves. The key signature is G major (one sharp) and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff contains the initial melody. The second staff is marked '2 of 2' and contains a second melodic line. The third staff continues the melody. The fourth staff is marked '1' and contains a first ending. The fifth staff continues the melody. The sixth staff is marked '2 of 4' and contains a second melodic line. The seventh staff continues the melody. The eighth staff is marked '1' and contains a first ending. The score concludes with a double bar line and repeat dots.

## The 89th at Leros

The Battle of Leros was the central event of the Dodecanese campaign and is widely used as an alternate name for the whole campaign. After the Armistice of Cassibile the Italian garrison on the Greek island Leros was strengthened by British forces on September 15, 1943. The battle began with German air attacks on September 26, continued with the landings on November 12, and ended with the capitulation of the Allied forces four days later.

The 89th (Princess Victoria's) Regiment of Foot was a regiment of the British Army, raised on 3 December 1793. Under the Childers Reforms the regiment amalgamated with the 87th (Royal Irish Fusiliers) Regiment of Foot to form the Princess Victoria's (Royal Irish Fusiliers) in 1881.

1st Battalion fought in France with the British Expeditionary Force in 1940, before being evacuated from Dunkirk. After a spell of home service, it went on to fight in Tunisia (1943) and Sicily and Italy (1943-45), taking part in many engagements, including the Battle of Cassino (1944).

2nd Battalion served on the besieged island of Malta during 1940-43, but was later captured by German forces on the Greek island of Leros (1943). On the day after the capitulation on Leros, the Germans allowed the Faughs to hold a burial service for the Commanding Officer. Major Bill Shepherd led the burial party and then led the survivors of the 2nd Battalion into captivity.

They were moved to mainland Greece on a German destroyer, arriving safely in Athens where the officers and men were then separated. The officers were moved by train through Salonika, Yugoslavia and Bulgaria eventually arriving in Vienna, Austria. They then spent 14 days on a cattle truck, fed only on bread and ersatz coffee. Arriving at Moosburg, Bavaria they were held for a short time in POW Camp Stalag VII-A before moving to Luckenwalde where they arrived on Christmas Day 1943.



Among the many captured by the Germans was a Dubliner named Jack Harte who later became a Senator in Seanad Éireann. He published a memoir of his wartime experiences with the Faughs and attachment to the Special Boat Service. Like many of his fellow Fusiliers, he was humble in defeat and bitter in captivity, but he considered himself lucky to have served in this gallant regiment.

The 89th at Leros

Quick March

PM J. MacCormack

The image displays a musical score for a quick march. It consists of eight staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots. The overall style is characteristic of traditional pipe band music.

Omaha Pipes and Drums 9.24.14

## 91st and 59th at Monte Cerere

The tune, *The 91st and 59th at Monte Cerere* was composed by Peter McGinn, Pipe Major of the 1st Battalion Argyll & Sutherland Highlanders, to commemorate a tough but successful battle in the mountains of Italy during the winter of 1944 when the 1st Battalion fought alongside the 59ths (8th Indian Division).

The Argyll and Sutherland Highlanders (Princess Louise's) was a line infantry regiment of the British Army that existed from 1881 until amalgamation into the Royal Regiment of Scotland on March 28, 2006. The regiment was created under the Childers Reforms in 1881, as the Princess Louise's (Sutherland and Argyll Highlanders), by the amalgamation of the 91st (Argyllshire Highlanders) Regiment of Foot and 93rd (Sutherland Highlanders) Regiment of Foot, amended the following year to reverse the order of the "Argyll" and "Sutherland" sub-titles. The Argyll and Sutherland Highlanders was expanded to fifteen battalions during the First World War (1914–1918) and nine during the Second World War (1939–1945).

The 1st Battalion fought in the Western Desert Campaign, Crete, Abyssinia, Sicily and in the Italian Campaign. The first action for the 1st Battalion was at Sidi Barani where they joined the battle on December 10, 1940 as part of the 16th Infantry Brigade. On May 17, 1941 the battalion moved to Crete where they formed part of the defense based on the east side of the island at Tymbaki. Most of the Argylls marched from Tymbaki to the airfield at Heraklion on the night of May 24 to help support the 14th Infantry Brigade in the fighting at that airfield. They were successfully evacuated on May 29 from Heraklion but their convoy suffered air attacks and many casualties on the route away from Crete. The Argylls left at Tymbaki were captured when the island surrendered. The 1st Battalion was shipped to Alexandria and after garrison duties followed by a raid into the Gondar region of Abyssinia, they were sent back to the Western Desert where they were eventually attached to the 161st Indian Infantry Brigade, part of 4th Indian Infantry Division, and fought in the Second Battle of El Alamein. In 1943 the 1st Battalion landed on Sicily during Operation Husky, the Allied invasion of Sicily, attached to the 5th British Infantry Division as the 33rd Beach Brick. From February 1944 the battalion fought through the Italian Campaign with the 19th Indian Infantry Brigade, attached to 8th Indian Infantry Division.

The 8th Indian Division landed in Taranto on September 24, 1943, to take its part in the Italian Campaign. The division landed 21 days after the initial invasion, as part of V Corps, commanded by Lieutenant-General Charles Allfrey, serving alongside British 4th Armored Brigade and the British 78th Infantry Division. For 19 months the division was almost continuously in action, advancing through mountainous country, crossing river after river. The formation later adopted the motto "One more river".



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#) and a 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various note values, rests, and repeat signs. The first staff begins with a repeat sign and a double bar line. The eighth staff concludes with a double bar line and repeat dots. The overall structure is that of a single melodic line for a marching band instrument.



# Argylls' Crossing the River Po

The tune, *Argylls' Crossing the River Po*, by Argyll and Sutherland Pipe Major Robert H. Brown, recalls the last stages in the Italian Campaign when the 1st and 8th Battalions advanced across the River Po, the last major obstacle before the surrender of German force in Italy.

The spring 1945 offensive in Italy, codenamed Operation Grapeshot, was the final Allied attack during the Italian Campaign. The Allies had launched their last big offensive on the Gothic Line in August 1944, with the British Eighth Army (Lieutenant-General Oliver Leese) attacking up the coastal plain of the Adriatic and the U.S. Fifth Army (Lieutenant General Mark Clark) attacking through the central Apennine Mountains. Although they managed to breach the formidable Gothic Line defenses, the Allies narrowly failed to break into the Po Valley before the winter weather made further progress impossible. The Allied forward formations spent the rest of the winter in highly inhospitable conditions while preparations were made for a spring offensive in 1945.

**Argylls Crossing the River Po**

**Retreat March**

**PM Robert H. Brown**

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 3/4. The piece begins with a repeat sign. The first system contains the first 12 measures. The second system contains measures 13 through 24, with a first ending bracket over the final 6 measures (measures 19-24) and a second ending bracket over the final 6 measures (measures 20-25). The third system contains measures 25 through 36. The fourth system contains measures 37 through 48, with a first ending bracket over the final 6 measures (measures 43-48) and a second ending bracket over the final 6 measures (measures 44-49). The score concludes with a double bar line.

# The Argylls at Ferrara

Another tune by Pipe Major Robert Brown, *The Argylls at Ferrara*, commemorates the day in April 1945 when the massed Pipes and Drums of the 1st and 5th Battalions 'Beat Retreat' in the main square of Ferrara, Italy—perhaps the first time the pipes had been heard in the city's medieval streets.

The Argylls at Ferrara

March

PM Robert H. Brown

The musical score is presented in a single system with eight staves. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests, typical of a pipe band march. The score begins with a repeat sign and ends with a double bar line and repeat dots. The melody is written in a treble clef.

VE Day in Italy



## 1st Argylls in Venice

The 1st Battalion Argylls formed a Guard of Honor for U.S. General Mark Clark on relinquishing command of the Allied armies in Italy at the end of WWII.

Mark Wayne Clark (May 1, 1896 – April 17, 1984) was a United States Army officer who saw service during World War I, World War II, and the Korean War. Clark (right) was the youngest four-star general in the US Army during World War II. During World War II, he commanded the United States Fifth Army, and later the 15th Army Group, in the Italian campaign. He is known for leading the Fifth Army when it captured Rome in June 1944, around the same time as the Normandy landings.



The 6th Army Pipe Band was founded at the behest of Gen. Mark Clark in 1948 and disbanded in 1959. All members of the 6th Army Pipe Band were regular army and you had to enlist for three years and be auditioned to be assigned to the band. The Band traveled 80,000 miles each year throughout the 6th Army region. The band was billeted in Army/Air Force and Navy bases and also in an occasional flop house.

Clark was also instrumental in establishing the Citadel Pipe Band. In his own words;

*So one day after I arrived at the Citadel, and had taken over in '54, I was sitting in my office thinking about various things, the bagpipes flashed across my mind, and I wondered where they were. Because when I came home from Austria, the band stayed in Austria. While the occupation was about to get over, and Austria was to become an independent state (?) and I brought the bagpipes and kilts back to the United States. And I took them out to the Presidio. I had command of the 6th Army in the city of San Francisco after World War II. I had been overseas 5 years. And so I took the band, the sections equipment out to San Francisco. And I got hold of the band leader of the 6th Army band, and I told him about the band in Austria and the hit it made, and he said he'd give it a whirl. So he found somebody who knew how to teach the bagpipes. And so we organized it into the 6th Army band. And it made a tremendous hit, because the regiment that occupies the army headquarters usually had the regiment, had a group there in the city, and it's called San Francisco's own. It's a shoot out of the just like that in Washington. And the bagpipes made a tremendous hit in San Francisco. So when I left San Francisco in 1947, I guess it was about '49, I left the city of San Francisco and was given the Continental Command of the United States, the whole continent, and the Headquarters, I had two, one in Washington and one in Fort Monroe, Virginia. And so I gathered up my bagpipes, and took them to Fort Monroe, where they had one of the Field Forces there, I think it was the Army Field Force Band And they developed it, and played all throughout that part of Virginia. And, as usual, it was very successful. Then I got my orders to relieve MacArthur, and be prepared to go over to Korea, and as soon as he was relieved by Ridgeway, then, who was already over there. He had the 8th Army, and they put him in temporarily. And they sent for me to get ready to go over. And I went. And I knew I wasn't going to need the bagpipes section over in Korea. So I said to whoever it was Chief of Staff in Washington, and I said "Look, I've got some bagpipes and kilts and paraphernalia that I can't take over to Korea, and I've taken them several places, and I want you to keep them for me, store them," and he said "sure, be glad to." And he called somebody, and he said that I had a box or two or this stuff to turn over and keep until he gets back. Well after the Korean War, in the middle of the war, is when I got my message from (Huey?) if I'd be President of the Citadel. And I told him, "yes, I was interested in it." And I told him I couldn't leave in the middle of the war, but would he hold it for me. And they held it. And I took it. And then, one day, the office of the President there, was I think, that little office, I guess that George,*



6th Army Band

is it your academic, Meenaghan, he got a little office, you, that used to be the office, that was Summerall's office. And I remember when I took, I came, I flew back from Korea, after signing the Korean Armistice, and met Ike as President, and gave him the Korean Armistice, which I signed, and which Kim, who's still that SOB hat runs North Korea. And so at that time the President wanted to know I was going back to Korea. And Ike and I had been friends in battle for years. And he said, "when are you going back to Korea?" And I said, "I'm not going back, Ike." Ike didn't like to be called Ike was he was President. So he said, "what do you mean you're not going back?" And I said, "The war's over, I got 40 years in, and I want to retire." And he said, "you can't retire, the emergency's still on." And he said (?) he said "you could retire," And he said "Do you obey your Commander-in-Chief?" And I said, "yes." And he said "I want you to go back to Korea," which I did for 6 more months. And he said, "I'll order you to Washington for duty." And I said I'd already been to Washington a half dozen times, and I'm going to retire. And he said, "What's your (anxious), why are you so anxious to retire?" I said, "well, I got a good job, it's in education." And he said he'd been at Columbia, and I visited him while he was a continental commander at Columbia." And he said, "What is it?" And I said "It was in education." And he said, "That's good, where are you going?" I said "It was a secret." He said, "From the President of the United States?" I said, "Well, it's a secret, but I guess I'll have to tell you." I said, "It's the Citadel." And Ike turned to me and he said, "Well I'll be God damned," he said "only yesterday I wrote to the chairman of the board of visitors recommending Willard (C?) to be President of the Citadel." Willard C was a Major General, only about so high, a friend of mine, and I said, "Well, you're too late Ike." And Ike said "What do you mean, I'm too late?"

So I came down and I took over the Citadel. And one day, sitting in my office, I mentioned that when I came down with Burns from Ike's office to show me the Citadel. I'd seen it before, but they had a review of the Corps of Cadets and afterwards, of course the President was there and great crowds of people. And he took me into Bond Hall, took me into Summerall's office. And he said, "This is the President's office." And I said, "this little room is the President's office?" "Yes sir," and he said, "Well, you can have an office anyplace you want." So I said, "What will you give me?" So, that's when I built that bigger one back in Bond Hall. It had a big desk for a big fella. And one day, sitting there, I thought about the bagpipes. And so I got on the telephone, and I called up the Chief of Staff cause I knew he'd get action. And I said, and I told him about the bagpipes in storage and I wanted them sent to the Citadel. And he said, "yes sir, we'll get right into it." About 4 days later, I got a telephone call from another General up there, saying that the Chief of Staff told him to get the bagpipes and kilts and equipment, that they'd run into a snag. They'd found that this equipment had been purchased by the government, that they weren't my bagpipes, that they belonged to the government. And they said that we want you to have them, and that we know the history of them, but the technicality that they have to be sold to the Citadel. "Well," I said, "you damn cheap skates, what are you trying to do?" So they said, "Well that's the decision." So I said, "well, what do you want for them?" They said to ask what you'd offer. And I said, "\$25 bucks on the whole works." And they said, "SOLD." So they sent them down. And I had these things, and I opened them up, and I kept thinking about it. It was the summertime, and there were no cadets on campus. In those days, we didn't have much of a summer school. And so I called in somebody, and I said, "Find out how many members of the band live in Charleston." And they found out that the commander lived in Charleston, and a good many of them lived in Charleston. And I said, "Try and gather them up and call them in. Let me talk to to them, that they didn't have to dress up. Tell them they weren't in trouble, I just wanted to meet with the members of the band." So about 15 fellas that came around in the morning. And they said the members of the band were here. And I said, "Very well," and they came in and sat down. And I told them about the bagpipes. I said I've seen their band, and I think it's a magnificent one. But I think it'd be even better with a bagpipe section in it. But I think it'd be even better with a bagpipe section in it. And so I said, "Well, does anybody have any real objections?" And nobody did. And so I said, "Well, any other questions to ask me?" And there wasn't any questions. And I said, "Well, that's it, glad to have met you." And they went out. And pretty soon, old Suzzie Brook, she was my secretary, and she's still hanging around. And she came to the door and said, "Sir, the band hasn't left yet, they're having quite a discussion, and the commander would like to speak to you." And he came in the door, and he stood in the doorway. And I said, "What do you have on your mind?" And said, "Sit, we think this is a fine idea to have a bagpipes section, but who's going to play the bagpipes?" And I said, "You are, that's all, that you very much." He was flabbergasted. And the last thing he said as he went out the door was, "Do we wear those skirts?" So I said, "Yes." So that was a problem to begin with about the skirts. But, they solved it themselves. And as soon as they began to practice. And everybody loved it. And the Saint Andrews Society head we had bagpipes, and 2 or 3 of them would play. So that began the beginning of the bagpipes. From then on, there was no direction to go but up.

The tune, *The 1st Argylls in Venice* by Pipe Major Robert Brown commemorates the 1st Battalion Argylls formed a Guard of Honor for U.S. General Mark Clark on relinquishing command of the Allied armies in Italy at the end of WWII.

**The 1st Argylls in Venice**

**Retreat March**

Pipe Major Robert H. Brown

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The piece begins with a repeat sign. The melody is composed of eighth and sixteenth notes, with frequent beamed sixteenth-note patterns. The score is divided into five systems. The first system contains the first two measures. The second system contains measures 3 through 6. The third system contains measures 7 through 10. The fourth system contains measures 11 through 14, with a first ending bracket above it. The fifth system contains measures 15 through 18, with a second ending bracket above it. The piece concludes with a double bar line.

## The 8th Argyll's March through Vienna

The city of Vienna was bombed 52 times during World War II. Vienna did not look any different after the Second World War than many other European cities, bombed and starving. Initially, only Soviet soldiers were present after the liberation of Vienna, the Western Allies (USA, France and Great Britain) did not follow until September 1945.

At the end of WWII, the 8th Battalion Argylls participated in an Allied Victory parade through Vienna as part of the Four Power Occupation Forces (Soviet American, British and French troops) in Austria. The tune, ***The 8th Argylls' March Through Vienna*** commemorates the event.

Within days of the end of the fighting, the provisional city government was constituted and the political parties re-emerged. The situation of the city was far from encouraging. More than 20 percent of the housing stock was partly or completely destroyed, almost 87,000 flats had become uninhabitable. In the urban area, more than 3,000 bomb craters were counted, many bridges were in shambles, sewers, gas and water pipes had suffered severe damage. The imperative of the immediate after-war period was to solve the most basic problems and get the city back to some degree of working order. The



political context was no less complicated. The Allied Occupation Forces refused to accept the Nazis' territorial expansion. Those districts which had existed until 1938 were divided into four Allied zones. The inner-city district was administered by all four powers, as the "Inter-allied Zone". Districts 22 - 26, namely the 97 Lower Austrian communities which had been merged with Vienna in October 1938, were considered to form part of Lower Austria and came under Soviet control.

In November 1945 the first City Council elections were held in Vienna, and the city was restored to democracy. The 100 seats of the Vienna City Council were divided among the Socialists (58 seats), the People's Party, or Conservatives (36 seats), and the Communists (6 seats). The first and foremost priorities of the new city government were to ensure welfare programs for the young and the elderly, to repair the city-owned utilities and rebuild the city - a program that continued until the early 1960s.

As early as 1946 the "Territorial Review Act" (Gebietsänderungsgesetz) was passed, aimed at repealing the 1938 expansion of the city. Approval by the Allied Occupation Forces was withheld for eight years, since the Soviet forces in particular balked, it did not come into effect until 1954. Since then, the urban area has comprised 23 districts. Compared to the pre-1938 situation, the territory that now forms the 22nd district north of the Danube and the 23rd district at the southern extremity of the urban area has been part of Vienna. A year later, in May 1955, the country was restored to freedom through the conclusion of the "Austrian State Treaty" ("Staatsvertrag"). In Vienna the economy took a decisive turn for the better as a result of assistance granted under the Marshall Plan and because confiscations of industrial property by the Soviets ceased.

The image displays a musical score for a march. It consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are repeat signs at the beginning of the first staff and at the end of the eighth staff. The overall style is characteristic of a traditional Scottish march.





