

The Anthology of Bagpipe Music and Military History



Collection 2 – World War One
Volume 4: Special Occasions

COVER PAGE

The Menin Gate, officially the Menin Gate Memorial to the Missing, is a war memorial in Ypres, Belgium, dedicated to the British and Commonwealth soldiers who were killed in the Ypres Salient of World War I and whose graves are unknown. The memorial is located at the eastern exit of the town and marks the starting point for one of the main roads that led Allied soldiers to the front line.

Designed by Sir Reginald Blomfield and built by the Imperial War Graves Commission (since renamed the Commonwealth War Graves Commission), the Menin Gate Memorial was unveiled on July 24, 1927.

Since 1928, the "Last Post" has been sounded every evening at 8 p.m. by buglers of the local Last Post Association at the war memorial at Ypres in Belgium known as the Menin Gate, commemorating the British Empire dead at the Battle of Ypres during the First World War.



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Collection 2

World War One

Volume 2: Special Occasions

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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

This volume brings to an end our travels back into the story of “The Great War” as remembered by our pipers and their music. A journey that stirs such somber thoughts on the depths of the best and then worst of mankind and our common humanity and how we let national pride’s ambition go above our better human natures.

We traveled with our military pipers thru the long years in France and Belgium, and then on distant battlefields in Macedonia, Romania, Egypt, Iraq, Greece, and Palestine. They played their pipes in Middle East deserts to African jungles, in muddy French and Belgium trenches and across the insanity of “No Man or Piper’s Land” until the future of military pipers very existence became in doubt and they were they usually ordered to remain in safer rear areas. Our music brings back the Battle of Jutland and the clash of battleships and we watched the beginning of the Royal Air Force and battles in the air in 1918.

We visited storied battlefields while playing rare pipe tunes that are forever captured in our military and piping music history with haunting names like Somme, Ypres, Passchendaele, Jerusalem, Gallipoli, Mons, Christmas 1914, Messines, Loos, Beaumont Hamel, Baghdad, Cambrai, Mouves, Vimy, Arras, Amiens, and Across the Rhine and Occupations of Germany and Turkey. The scars of war on those battlefields will remain for many centuries to come.

Our pipe music remembers the King and the Kaiser, princesses, generals and their officers, pipe majors to privates and prisoners of war. We also learned of our piper heroes, and their sacrifices, and two pipers who earned the Victoria Cross.

World War 1 brought seminal changes to the world’s geopolitical boundaries, economies, technology, military strategy and tactics and afterwards our first attempt to learn from our mistakes in establishing the League of Nations. We saw ancient monarchies and Empires fade into history, old countries were reborn, isolationist former colonies become a world power and impact the international stage.

The veterans from “The Great War” have all faded away now into history and “Gone Home.” The last UK WW1 veteran, Royal Navy veteran Claude Choules died in May 2011, age 110, and the last USA veteran Frank Buckles, an ambulance driver in France, died February 2010, age also 110. On the 11 hour or 11 November 2018, the nations remembered the Centenary of the Armistice that brought an end to four years of insane conflict. That same Armistice and peace also set the seeds for the next terrible conflict of the World’s nations just one generation and 21 years later.

To those veterans now in history’s honored memory, this Collection of bagpipe tunes and inspiring history is humbly dedicated.

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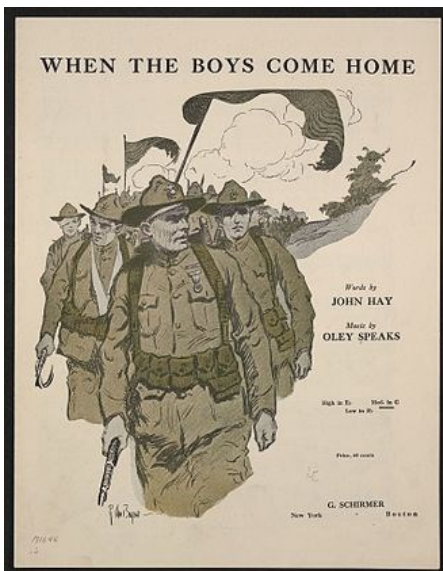
When the Boys Come Home Again

The tune, **When the Boys Come Home Again** was composed by Pipe Major William Mann. Mann was born in 1864 in Ellon, Aberdeenshire. He was Pipe Major of the 1st Volunteer Battalion of the Gordons and then with the full regiment from 1904. During the war he was probably with 2/4th Gordons which then combined with 2/5th as reserve battalion as his obituary states he coached pipers from other units at Scone, Bedford and Norwich where these second line battalions were stationed.

When the Boys Come Home Again

March

PM William Mann

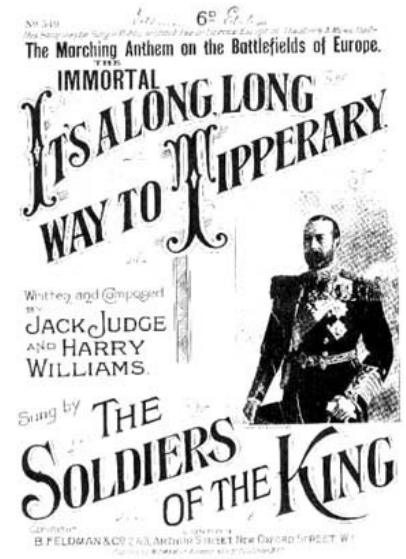


"When the Boys Come Home" was also a popular song in WW1. It was first published as sheet music in 1915 with music by Oley Speaks and lyrics by John Hay. Oley Speaks composed the song. John Hay wrote the lyrics. The piece was written for both voice and piano. The song, written in first person, takes on a positive tone. The lyrics detail the happiness and celebration that will be felt when the soldiers return home from war. Another song published in 1918 with the same name had lyrics by John Hay and music by Calvin W. Laufer.

It's a Long Way to Tipperary

It's a Long Way to Tipperary (or "It's a Long, Long Way to Tipperary") is an English music hall song written by Jack Judge and Harry Williams, though authorship of the song has long been disputed.

Jack Judge's parents were Irish, and his grandparents came from Tipperary. Judge met Harry Williams (Henry James Williams, September 23, 1873 – February 121, 1924) in Oldbury, Worcestershire at the Malt Shovel public house, where Williams's brother Ben was the licensee. Williams was severely disabled, having fallen down cellar steps as a child and badly broken both legs. He had developed a talent for writing verse and songs, and played the piano and mandolin, often in public. Judge and Williams began a long-term writing partnership that resulted in 32 music hall songs published by Bert Feldman. Many of the songs were composed by Williams and Judge at Williams's home, The Plough Inn (later renamed The Tipperary Inn), in Balsall Common. Because Judge could not read or write music, Williams taught them to Judge by ear.



Judge was a popular semi-professional performer in music halls. In January 1912, he was performing at the Grand Theatre in Stalybridge, and accepted a 5-shilling bet that he could compose and sing a new song by the next night. The following evening, January 31, Judge performed "It's a Long Way to Tipperary" for the first time, and it immediately became a great success. The song was originally written and performed as a sentimental ballad, to be enjoyed by Irish expatriates living in London. Judge sold the rights to the song to Bert Feldman in London, who agreed to publish it and other songs written by Judge with Williams. Feldman published the song as "It's a Long, Long Way to Tipperary" in October 1912, and promoted it as a march.

It was recorded in 1914 by Irish tenor John McCormack. It was used as a marching song among soldiers in the First World War and is remembered as a song of that war. Welcoming signs, in the referenced town of Tipperary, Ireland, humorously declare, "You've come a long way" in reference to the song.

Up to mighty London
Came an Irishman one day.
As the streets are paved with gold
Sure, everyone was gay,
Singing songs of Piccadilly,
Strand and Leicester Square,
Till Paddy got excited,
Then he shouted to them there:

Chorus

It's a long way to Tipperary,
It's a long way to go.
It's a long way to Tipperary,
To the sweetest girl I know!
Goodbye, Piccadilly,
Farewell, Leicester Square!
It's a long long way to Tipperary,
But my heart's right there

Paddy wrote a letter
To his Irish Molly-O,
Saying, "Should you not receive it,
Write and let me know!"
"If I make mistakes in spelling,
Molly, dear," said he,
"Remember, it's the pen that's bad,
Don't lay the blame on *me!*"

Molly wrote a neat reply
To Irish Paddy-O,
Saying "Mike Maloney
Wants to marry me, and so
Leave the Strand and Piccadilly
Or you'll be to blame,
For love has fairly drove me silly:
Hoping you're the same!"

It's a Long Way to Tipperary

March

arr. George Delanghe

The image shows a musical score for the march 'It's a Long Way to Tipperary'. It consists of four staves of music in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line. The second and third staves continue the melody. The fourth staff concludes the piece with a double bar line and repeat signs, indicating the end of the march.



The song was featured in the 1951 film *On Moonlight Bay*, the 1960s stage musical and film *Oh! What a Lovely War*, and the 1970 musical *Darling Lili*, sung by Julie Andrews. It was also sung by the prisoners of war in Jean Renoir's film *La Grande Illusion* (1937) and as background music in *The Russians Are Coming, the Russians Are Coming* (1966). It is also the second part (the other two being "Hanging on the Old Barbed Wire" and "Mademoiselle from Armentières") of the regimental march of Princess Patricia's Canadian Light Infantry. *Mystery Science Theater 3000* used it twice, sung by Crow T. Robot in *Mystery Science Theater 3000: The Movie* (1996), then sung again for the final television episode. It is also sung by British soldiers in the film *The Travelling Players* (1975) directed by Theo Angelopoulos, and by Czechoslovak soldiers in the movie *Černí baroni* (1992).

Keep the Home-Fires Burning

Keep the Home-Fires Burning (Till the Boys Come Home)" is a British patriotic composed in 1914 by Ivor Novello with words by Lena Guilbert Ford. Ivor Novello (born David Ivor Davies; January 15, 1893 – March 6, 1951) was a Welsh actor, dramatist, singer and composer who became one of the most popular British entertainers of the first half of the 20th century.

He was born into a musical family, and his first successes were as a songwriter. His first big hit was "Keep the Home Fires Burning". His 1917 show, *Theodore & Co*, was a wartime hit. After the war, Novello contributed numbers to several successful musical comedies and was eventually commissioned to write the scores of complete shows.

Lena Guilbert Brown was born in Venango County, Pennsylvania and attended Elmira College, graduating in 1887. She married physician Harry Hale Ford and settled in Elmira, later divorcing him and relocating, with her mother and son, to London, England, where they would remain for twenty years. During World War I, Ford opened her home to soldiers and took care of them.

While in Britain she met Ivor Novello, with whom she collaborated to produce "Keep the Home Fires Burning". It was the first major success for Novello and the only one for Ford. Among Ford's other published musical works are "When God Gave You to Me", "We Are Coming, Mother England", and "God Guard You".

The song was published first as "'Till the Boys Come Home" on October 8, 1914 by Ascherberg, Hopwood and Crew Ltd. in London.^[2] A new edition was printed in 1915 with the name "Keep the Home-Fires Burning". The song became very popular in the United Kingdom during the war, along with "It's a Long Way to Tipperary".

The lyricist Lena Ford was killed in March 1918 during a German air raid on her home in Warrington Crescent in Maida Vale.

They were summoned from the hillside,
They were called in from the glen,
And the country found them ready
At the stirring call for men
Let no tears add to their hardships
As the soldiers pass along,
And although your heart is breaking,
Make it sing this cheery song:

Chorus

Keep the Home Fires Burning,
While your hearts are yearning.
Though your lads are far away
They dream of home.
There's a silver lining
Through the dark clouds shining,
Turn the dark cloud inside out
Till the boys come home

Overseas there came a pleading,
"Help a nation in distress."
And we gave our glorious laddies—
Honor made us do no less, [*or Honor bade us do no less*]
For no gallant son of Freedom [*or For no gallant Son of Britain*]
To a tyrant's yoke should bend, [*or To a foreign yoke shall bend*]
And a noble heart must answer [*or And no Englishman is silent*]
To the sacred call of "Friend".

The first four staves of the musical score are written in treble clef, key of D major (two sharps), and 4/4 time. The first staff begins with a repeat sign. The music consists of a series of eighth and sixteenth notes, with some beamed pairs and occasional rests. The fourth staff concludes with a double bar line and repeat dots.

Chorus

The chorus section consists of four staves of musical notation. It continues in the same key and time signature. The first staff starts with a repeat sign. The notation features a mix of eighth and sixteenth notes, often beamed together. The fourth staff ends with a double bar line and repeat dots, and includes first and second endings marked with '1' and '2' above the staff.

Pack Up Your Troubles In Your Old Kit-Bag

Pack Up Your Troubles in Your Old Kit-Bag, and Smile, Smile, Smile is the full name of the marching song, published in 1915 in London. It was written by Welsh songwriter George Henry Powell (April 27, 1880 – December 3, 1951) under the pseudonym of "George Asaf", and set to music by his brother Felix Powell (May 23, 1878 – February 10, 1942). George wrote the lyrics, the music was written by Felix. Although Felix Powell was a Staff Sergeant in the British Army, George Powell was a pacifist, and became a conscientious objector when conscription was imposed in 1916.

Private Perks is a funny little codger with a smile
A funny smile
Five feet none, he's an artful little dodger with a smile
A funny smile
Flush or broke, he'll have his little joke
He can't be suppressed
All the other fellows have to grin
When he gets this off his chest

Chorus

Pack up your troubles in your old kit-bag
And smile, smile, smile
While you've a lucifer to light your fag
Smile, boys, that's the style
What's the use of worrying?
It never was worthwhile, so
Pack up your troubles in your old kit-bag
And smile, smile, smile

Private Perks went a-marching into Flanders with his smile
His funny smile
He was loved by the privates and commanders for his smile
His funny smile
When a throng of Germans came along with a mighty swing
Perks yelled out:
"This little bunch is mine! Keep your heads down, boys, and sing!"

Private Perks, he came back from Bosche-shooting with his smile
His funny smile
'Round his home he then set about recruiting with his smile
His funny smile
He told all his pals, the short and tall, what a time he'd had
And as each enlisted like a man
Private Perks said "Now, my lad..."



Pack Up Your Troubles In Your Old Kit-Bag

arr. George Delanghe

The image displays a musical score for the piece "Pack Up Your Troubles In Your Old Kit-Bag" by George Delanghe. The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. It consists of nine staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of beamed eighth notes and sixteenth notes, and some notes are marked with accents. The piece concludes with a double bar line on the final staff.

Now Is the Hour

Now Is the Hour (Māori: *Pō Atarau*) is a popular song from the early 20th century. Often described as a traditional Māori song, its creation is usually credited to several people, including Clement Scott (music), and Maewa Kaihau and Dorothy Stewart (arrangement and lyrics).

The tune of the song first became known in 1913 when it was published by W.H. Paling and Co as a piano-variations piece in Australia, called "Swiss Cradle Song" and credited to "Clement Scott". Some sources say that after a tour of New Zealand, the British music critic and travel writer Clement Scott wrote the tune to the "Swiss Cradle Song". However, the family members of an Australian, Albert Saunders, have long claimed that the "Clement Scott" who wrote the tune is a pseudonym for Saunders Australian composer Clarence Elkin also claimed to be the writer. Although a court case shortly after Saunders' death was inconclusive as to authorship, his son has provided journalists with handwritten compositions written by Saunders that were subsequently published by W.H. Paling and Co under the name of "Clement Scott". New Zealand journalist Max Cryer concluded in 2020 that: "Scott was really Albert Saunders", and noted that the National Library of Australia credits Saunders as the composer of the song.

The piece consisted of eight variations to the main 16-bar theme. Paling sold 130,000 copies of "Swiss Cradle Song". Māori words were added around 1915 and the tune was slightly changed. It became known as "Po Atarau" and was used as a farewell to Māori soldiers going to the First World War. After this, some white New Zealanders "mistakenly thought [the song was] an old Maori folksong". One claim attributes the first words to two Māori groups of sheep shearers, the Grace and Awatere families, of Tuparoa.

In 1920, Maewa Kaihau (friend to Ramai Hayward) wrote an opening verse in English as "This is the hour..." for her daughter who had become attached to a member of a visiting royal party, who was shortly to leave. She also modified the "Po Atarau" tune and added another Māori translation. When it became popular, Maewa Kaihau claimed the words and tune as her own work, but then Paling asserted their copyright for the tune. Nevertheless, Maewa Kaihau's words were copyrighted in 1928. In 1935, Kaihau modified the "Po Atarau" version again to become the "Haere Ra Waltz Song", which was performed as the last waltz at dances and farewells.

Now is the hour for me to say goodbye
Soon you'll be sailing far across the sea
While you're away oh please remember me
When you return you'll find me waiting here¹

Now Is the Hour

arr. Aitch



He Sleeps Tonight by Lonesome Pine

The music for *He Sleeps Tonight by Lonesome Pine* was composed by Joe Slater, using the pseudonym Felix Le Roy. The lyrics were written by George Foster. This version of the song was included in the compilation titled 'Tivoli Annual No 38', published by Joe Slater Publishing Company, Sydney, and dates from about 1916. The song was first performed by Stanley Kirkby, supported by an ensemble of four singers.

Joe Slater was an Australian composer who wrote a number of musical pieces under several pseudonyms. He also owned a publishing company, Joe Slater & Co, in Liechhardt, Sydney which later appears to have moved to Haymarket, Sydney. Amongst his compositions are the patriotic song 'As a mother loves her son', published in 1915, and 'Your eyes are the light of my world', which was published in its entirety in the Sunday Times, Sydney, on 15 February 1914. He remained active in theatre for most of his life and was also a keen cricketer who had played for Liechhardt, Sydney.

Descriptions on the music itself indicate that this is a soldier story ballad, dedicated to the 'brave heroes who have fallen at the Dardanelles'. The lyrics of this song begin with a grieving mother who has learned her son died at Gallipoli and ends with the chorus line of how he now sleeps 'in a soldier's lonely grave.'

There's a little rustic cottage
There's a mother old and grey
And her tears are softly falling
For her boy who went away
He had heard the call of duty
And in battle nobly fell
Now in silence she is grieving
For the boy she loved so well.

All the world has heard the story
It shall live for ever more
How the boys won deathless glory
On that distant Anzac shore
Many brave hearts are silent
Many mother's hearts will yearn
And their eyes grow dim with weeping
For the boys who'll never return.

Chorus

He sleeps tonight by lonesome pine
In far off Dardanelles
A wooden cross on the mountain side
His story sadly tells
He gave his life for his country's sake
The bravest of the brave
But he sleeps tonight by the lonesome pine
In a soldier's lonely grave



He Sleeps Tonight by Lonesome Pine

The image displays a musical score for the piece "He Sleeps Tonight by Lonesome Pine". The score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music begins with a repeat sign. The melody is characterized by a steady eighth-note rhythm, often moving in a stepwise fashion. There are several instances of beamed eighth notes and some dotted rhythms. The piece concludes with a double bar line and repeat dots.

ANZAC We Remember You



The 25th of April was officially named ANZAC Day in 1916. 'ANZAC' stands for Australian and New Zealand Army Corps.

On April 25, 1915, Australian and New Zealand soldiers formed part of the allied expedition that set out to capture the Gallipoli peninsula. These became known as Anzacs and the pride they took in that name continues to this day. The objective was to capture Constantinople (now Istanbul in Turkey), the capital of the Ottoman Empire, and an ally of Germany. The Anzacs landed on Gallipoli and met fierce resistance from the Ottoman Turkish defenders. Their plan to knock Turkey out of the war quickly became a stalemate, and the campaign dragged on for eight months.

At the end of 1915, the allied forces were evacuated. Both sides suffered heavy casualties and endured great hardships. Over 8,000 Australian soldiers were killed. News of the landing on Gallipoli and the events that followed had a profound impact on Australians at home. The 25th of April soon became the day on which Australians remember the sacrifice of those who had died in the war. The Anzacs were courageous and although the Gallipoli campaign failed in its military objectives, the Australian and New Zealand actions during the campaign left us all a powerful legacy.

With the coming of the Second World War, Anzac Day also served to commemorate the lives of Australians who died in that war. The meaning of Anzac Day today includes the remembrance of all Australians killed in military operations.

Anzac Day remembrance takes two forms. Commemorative services are held at dawn – the time of the original landing in Gallipoli – across the nation. Later in the day, ex-servicemen and women meet to take part in marches through the major cities and in many smaller centers. Commemorative ceremonies are more formal and are held at war memorials around the country.

A typical Anzac Day ceremony may include the following features: an introduction, hymn, prayer, an address, laying of wreaths, a recitation, the Last Post, a period of silence, either the Rouse or the Reveille, and the national anthem. After the Memorial's ceremony, families often place red poppies beside the names of relatives on the Memorial's Roll of Honor, as they also do after Remembrance Day services. Rosemary is also traditionally worn on Anzac Day, and sometimes on Remembrance Day. Rosemary has particular significance for Australians as it is found growing wild on the Gallipoli peninsula. Since ancient times, this aromatic herb has been believed to have properties to improve the memory.



The tune, **ANZAC We Remember You** was composed by Pipe Major James Murray. Murray (left) started piping at the age of 10, initially being taught by his father and then later by Bert Barron of St Andrews and Donald MacPherson. Steadily climbing the ranks of the junior solo circuit, he played with local bands Cupar and District and Kinglassie and District. He went on to lead famous bands such as Dysart and Dundonald, and more recently, Fife Constabulary in Grade 1. Before that he played with former World Champions Shotts and Dykehead and won the Grade 1 World Pipe Band Championship title on two occasions with them, in 2003 and 2005, and both under P/M Robert Mathieson.

The tune won the prestigious composing competition in 2015 to commemorate 100 years since the bravery and sacrifice of the Gallipoli landings during WW1.

ANZAC We Remember You

Slow March

PM James Murray

Ali Dender's ANZAC Bikkies

During World War One, the friends and families of soldiers and community groups sent food to the fighting men. Due to the time delays in getting food items to the front lines, they had to send food that would remain edible, without refrigeration, for long periods of time that retained high nutritional value; the Anzac biscuit (bikkie) met this need. Although there are variations, the basic ingredients are: rolled oats, sugar, plain flour, coconut, butter, golden syrup or treacle, bi-carbonate of soda, and boiling water. The biscuit was first known as the Soldiers' Biscuit. The current name, Anzac Biscuit, has as much to do with Australia's desire to recognize the Anzac tradition and the Anzac biscuit as part of the staple diet at Gallipoli. The Anzac biscuit is one of the few commodities that are able to be legally marketed in Australia using the word 'Anzac', which is protected by Federal Legislation.

The polka, *Ali Dender's ANZAC Bikkies* was composed by Pipe Major David M. MacMurchie. Ali (Alma) Dender is the composer's sister who, on request from the family, had sent her recipe for ANZAC biscuits.

David 'Blue' MacMurchie was born in 1957 in Western Australia, a third generation piper. At the age of 19 he left Australia to serve as a piper in the Royal Scots Dragoon Guards. He attended the Senior Pipers Course in Edinburgh Castle (1977) and was recommended for the Pipe Majors Course from which he graduated in 1983 with a double "A" pass. He was also awarded The Institute of Piping Senior Teacher's Certificate and the Graduate Certificate.

Following his army career, he returned to Australia to become the instructor of the Western Australia Police Pipe Band during which time he received the Advanced and Instructor's Certificate from the Australian Pipe Band College (1985).

He started his own business under the name of "Scotland Australia" making bags, reeds, chamber and small pipes before returning to Scotland in 1990 to set up his business which expanded in 1993 to become MacMurchie Bagpipe Makers of Edinburgh.

He joined the Lothian and Border Police Pipe Band for four years and then the Black Bottle Whisky Pipe Band—both Grade I. Over the years, he has competed as a soloist, with Grade I bands, and judged piping competitions in Scotland, Australia and Hong Kong.



- 1 cup plain flower sifted
- 1 cup rolled oats
- 1 cup desiccated coconut
- 1 cup brown sugar
- 1/2 cup butter
- 2 tablespoons golden syrup
- 1 teaspoon bicarbonate of soda
- 2 tablespoons boiling water

Preheat oven to 180°C or 350°F

Combine flour, oats, coconut, and sugar in a bowl. Melt butter and golden syrup together in a saucepan over low heat (do not let boil). Pour liquid into dry ingredients and mix well. Spoon dollops of mix, about the size of a walnut, onto a greased tray; leave gap between each one as the biscuits will flatten out and spread. Bake for 15-20 minutes until golden brown. Cool on wire rack and seal in an airtight container. Finally, get the kettle boiling, make a cuppa and eat a few or lots!!!

Alma (MacMurchie) December 4, 2007.

The image displays a musical score for a polka titled "Ali Dender's ANZAC Bikkies" by PM David MacMurchie. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of eight staves of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a polka. The notation includes various note values, rests, and bar lines, with a double bar line at the end of the eighth staff. The music is presented in a clean, black-and-white format.

Continued next page

Ali Dender's ANZAC Bikkies (continued)

The image displays a musical score for the piece "Ali Dender's ANZAC Bikkies (continued)". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of eight measures, each containing a sequence of eighth and sixteenth notes, often beamed together. The melody is rhythmic and characteristic of a folk or traditional style. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line at the end of the eighth measure.

In Remembrance



The Battle of Jutland (May 31, - June 1, 1916) was the largest naval battle of the First World War. It was the only time that the British and German fleets of 'dreadnought' battleships actually came to blows.

The German High Seas Fleet hoped to weaken the Royal Navy by launching an ambush on the British Grand Fleet in the North Sea. German Admiral Reinhard Scheer planned to lure out both Admiral Sir David Beatty's Battlecruiser Force and Admiral Sir John Jellicoe's Grand Fleet. Scheer hoped to destroy Beatty's force before Jellicoe's arrived, but the British were warned by their codebreakers and put both forces to sea early.

Jutland was a confused and bloody action involving 250 ships and around 100,000 men. Initial encounters between Beatty's force and the German High Seas Fleet resulted in the loss of several ships. The Germans damaged Beatty's flagship, HMS *Lion*, and sank HMS *Indefatigable* and HMS *Queen Mary*, both of which blew up when German shells hit their ammunition magazines.



The tune, *In Remembrance* was composed by Kirkwall City Pipe Band piper Andy Cant and performed in St Magnus Cathedral, Kirkwall Orkney as part of BBC Battle of Jutland 100 year memorial celebrations in June, 2016.

The image displays a musical score for the piece "In Remembrance" by Andy Cant. The score is written for a single melodic line on a treble clef staff. The key signature is D major, indicated by two sharps (F# and C#), and the time signature is 6/8. The music is characterized by a slow, contemplative tempo, with a melodic line that moves primarily in eighth and sixteenth notes, often grouped in pairs. The melody is supported by a steady bass line consisting of eighth notes. The score is divided into eight systems, each containing a single staff. The notation includes various musical symbols such as slurs, ties, and dynamic markings, all rendered in black ink on a white background.

H.M.S. Caroline



HMS *Caroline* is a decommissioned C-class light cruiser of the Royal Navy that saw combat service in the First World War and served as an administrative center in the Second World War. *Caroline* was launched and commissioned in 1914. At the time of her decommissioning in 2011 she was the second-oldest ship in Royal Navy service, after HMS *Victory*. She served as a static headquarters and training ship for the Royal Naval Reserve, based in Alexandra Dock, Belfast, Northern Ireland, for the later stages of her career. She was converted into a museum ship. From October 2016 she underwent inspection and repairs to her hull at Harland and Wolff and opened to the public on July 1, 2017 at Alexandra Dock in the Titanic Quarter in Belfast

Caroline was the last remaining British First World War light cruiser in service, and she is the last survivor of the Battle of Jutland still afloat.



The tune, ***H.M.S. Caroline*** was composed by Harry Stevenson in 2016 for the centenary of The Battle of Jutland.

Stevenson began piping around his 12th birthday. His father was Pipe Sergeant in the East Belfast Pipe Band and was his principal tutor, a very thorough and patient teacher. In his long piping career, he only played in three bands: East Belfast 1957-59, Armstrong Memorial 1960-1975, and his local Boys Brigade – 77th Belfast Company. He then returned to Armstrong as their Pipe Major for 4 years (1978-81) when he finally stopped band playing.

His litany of accomplishments include winning All Ireland in 1966; winning Grade 2 at the Worlds in Hazelhead Park Aberdeen in 1970; taking the band to 6th place in the Scottish Championships in 1980; winning the Ulster Senior in 1964; third in the Open Strathspey & Reel at the Aboyne Games in 1967; and first at the 1969 Ayresshire, Dumfriesshire & Galloway Branch solos.

An RSPBA judge and frequent lecturer, his collection of music—published and unpublished—contributed greatly to the efforts of this anthology.

The musical score for "H.M.S. Caroline" is presented in five staves. It is written in treble clef, key of D major (indicated by two sharps), and 3/8 time. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also continues the melody. The fourth staff is marked with a '1' and a first ending bracket. The fifth staff is marked with a '2' and a second ending bracket. The piece concludes with a double bar line.

The Loos Memorial

The Battle of Loos took place from September 25, to October 8, 1915 in France on the Western Front, during the First World War. It was the biggest British attack of 1915, the first time that the British used poison gas and the first mass engagement of New Army units. The French and British tried to break through the German defenses in Artois and Champagne and restore a war of movement. Despite improved methods, more ammunition and better equipment, the Franco-British attacks were largely contained by the Germans, except for local losses of ground. The British gas attack failed to neutralize the defenders and the artillery bombardment was too short to destroy the barbed wire or machine gun nests. German tactical defensive proficiency was still dramatically superior to the British offensive planning and doctrine, resulting in a British defeat.

The tune, *The Loos Memorial* was composed by Pipe Major W. Robertson of the Argyll and Sutherland Highlanders in 2015 for the centenary remembrance.

The Loos Memorial (A Centenary Remembrance, 1915-2015)

PM W. Robertson

The musical score for 'The Loos Memorial' is presented in four staves. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The first staff begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes, with some triplets. The second and third staves continue the melody, with the third staff also featuring a repeat sign and first ending bracket. The fourth staff concludes the piece with a final cadence. The notation includes various note values, rests, and articulation marks such as slurs and accents.

The Battle of the Aisne

The First Battle of the Aisne was the Allied follow-up offensive against the right wing of the German First Army (led by Alexander von Kluck) and the Second Army (led by Karl von Bülow) as they retreated after the First Battle of the Marne earlier in September 1914. The Advance to the Aisne (September 6 – October 1) consisted of the Battle of the Marne (September 7-10) and the Battle of the Aisne (September 12-15).

The tune, *The Battle of the Aisne* was composed by Pipe Major R.I. MacLean of the Queen's Own Highlanders in 2014 for the centenary remembrance.

The Battle of the Aisne (A Centenary of Remembrance, 1914-2014)

PM R.I. MacLean

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 and a first ending bracket. The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into five systems, each containing a single line of music. The first system starts with a repeat sign and a first ending bracket. The second system continues the melody. The third system also continues the melody. The fourth system includes a first ending bracket labeled '1'. The fifth system includes a first ending bracket labeled '2'. The piece concludes with a double bar line.



Back to the Somme

The Battle of the Somme (July 1 - November 18, 1916) was a joint operation between British and French forces intended to achieve a decisive victory over the Germans on the Western Front. For many in Britain, the resulting battle remains the most painful and infamous episode of the First World War.

In December 1915, Allied commanders had met to discuss strategies for the upcoming year and agreed to launch a joint French and British attack in the region of the River Somme in the summer of 1916. Intense German pressure

on the French at Verdun throughout 1916 made action on the Somme increasingly urgent and meant the British would take on the main role in the offensive.

Back to the Somme (1916 - 2016)

François Bergez

The tune, ***Back to the Somme*** was composed by piper François Bergez, director of *Somme* Tourisme, in 2016 for the centenary remembrance.



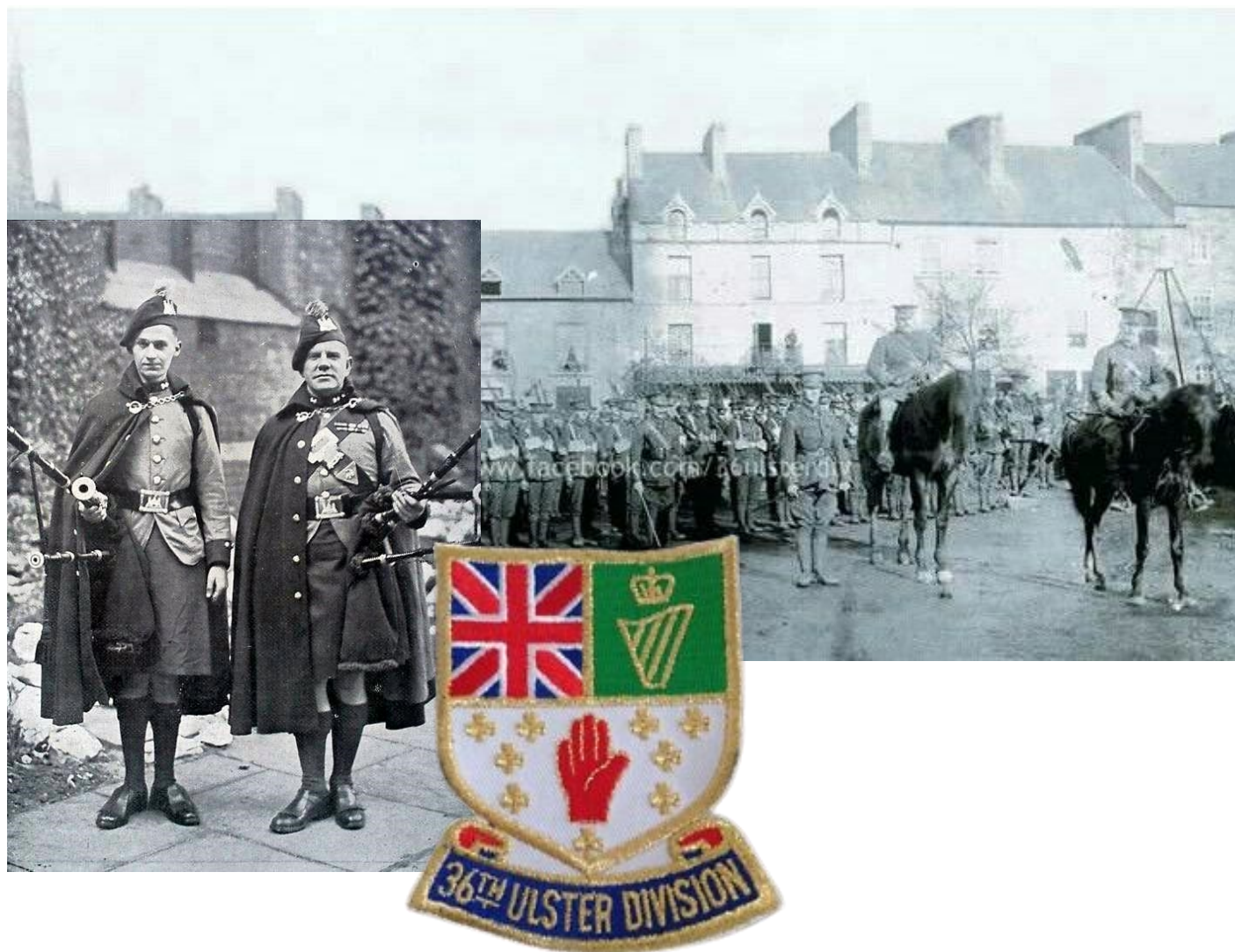
The 36th Ulster and Irish Divisions at the Somme

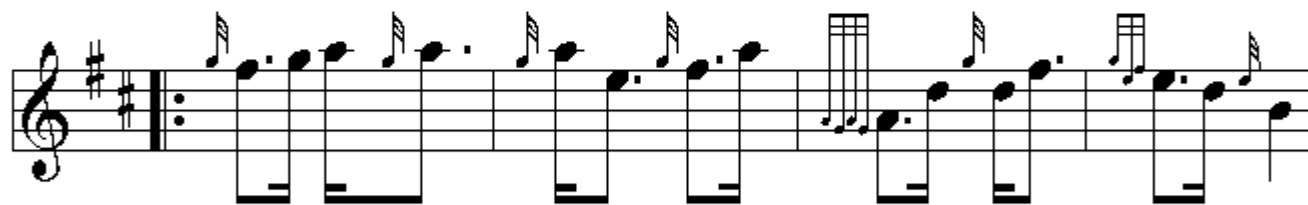
The 36th (Ulster) Division was an infantry division of the British Army, part of Lord Kitchener's New Army, formed in September 1914. Originally called the *Ulster Division*, it was made up of mainly members of the Ulster Volunteer Force, who formed thirteen additional battalions for three existing regiments: the Royal Irish Fusiliers, the Royal Irish Rifles and the Royal Inniskilling Fusiliers. However, regular Officers and Soldiers and men from all around the United Kingdom made up the strength of the Division. The division served from October 1915 on Western Front as a formation of the British Army during the Great War.

The 36th Division was one of the few divisions to make significant gains on the first day on the Somme. It attacked between the Ancre and Thiepval against a position known as the Schwaben Redoubt. During the Battle of the Somme the Ulster Division was the only division of X Corps (United Kingdom) to have achieved its objectives on the opening day of the battle. This came at a heavy price, with the division suffering in two days of fighting 5,500 officers and enlisted men killed, wounded or missing.

Of nine Victoria Crosses given to British forces in the battle, four were awarded to 36th Division soldiers.

The slow air, *The 36th Ulster and Irish Division at the Somme* was composed by [Pipe Major Iain Bell](#) on the 100th anniversary of the battle.





Battle of Loos – 28 September 1915

The Battle of Loos took place from September 25, to October 8, 1915 in France on the Western Front. It was the biggest British attack of 1915, the first time that the British used poison gas and the first mass engagement of New Army units. The French and British tried to break through the German defenses in Artois and Champagne and restore a war of movement. Despite improved methods, more ammunition and better equipment, the Franco-British attacks were largely contained by the Germans, except for local losses of ground. The British gas attack failed to neutralize the defenders and the artillery bombardment was too short to destroy the barbed wire or machine gun nests. German tactical defensive proficiency was still dramatically superior to the British offensive planning and doctrine, resulting in a British defeat.

The London Irish Rifles (LIR) were in a Division composed of London Territorials and were given the responsibility, and honor, of leading their Brigade, which in turn led their Division. The LIR, while advancing under crossfire on open ground, and wearing gas masks, Kicked a football between them all the way to the enemy trenches.

The tune, *Battle of Loose—25 September 1915* was composed by John Haynes in 2013 to commemorate the event.



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

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

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

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

The musical score is written on six staves in treble clef, 4/4 time, with a key signature of two sharps (D major). The melody is a single line of music, starting with a treble clef and a key signature of two sharps. The time signature is 4/4. The music is a slow air, characterized by a steady, unhurried pace. The melody consists of a series of eighth notes and quarter notes, with some longer note values. The piece concludes with a double bar line and repeat dots.

Remembering Vimy

Many historians and writers consider the Canadian victory at Vimy a defining moment for Canada, when the country emerged from under the shadow of Britain and felt capable of greatness. Canadian troops also earned a reputation as formidable, effective troops because of the stunning success. But it was a victory at a terrible cost, with more than 10,000 killed and wounded.

The Canadian Corps was ordered to seize Vimy Ridge in April 1917. Situated in northern France, the heavily-fortified ridge held a commanding view over the Allied lines. The Canadians would be assaulting over an open graveyard since previous French attacks had failed with over 100,000 casualties.



The tune, ***Remembering Vimy*** was composed by Bob Worrall. The tune is dedicated to those of the Canadian Corps and the 3,598 young Canadians who made the ultimate sacrifice at the Battle of Vimy Ridge between April 9-12, 1917; particularly Private Albert James Worrall (March 9, 1888—April 9, 1917).

Worrall is one of North America's leading teachers, adjudicators and performers. He is a respected composer, having published three successful collections of bagpipe music, is featured on three solo piping recordings, and was a member of the folk group "Scantily Plaid".

After a piping career with a number of Ontario's leading pipe bands, including the City of Toronto Pipe Band and the General Motors Pipe Band, he retired from competitive piping in 1983. His solo accomplishments were extensive, both in North America and Scotland. He won the North American Professional Championship an unprecedented seven times and the Ontario Professional Championship Supreme title for 12 of his 13 years in the professional class. He was also the 1977 winner of the March and Strathspey/Reel events in Inverness.

A member of North American and the Royal Scottish Pipe Band Association's judging panels, Worrall has been selected to judge the World Pipe Band Championships in Glasgow on fourteen occasions. For the last twelve years he has been the color commentator for the BBC's broadcast of the World Pipe Band Championships. He is a member of the Piobaireachd Society's Senior Judges list and has adjudicated major competitions throughout the United Kingdom, New Zealand, Australia, Brittany and South Africa. His recent overseas piping ventures have included teaching and performing engagements in Zimbabwe, Australia and Italy. His M.C. skills have been called upon by the Field Marshal Montgomery, Scottish Power, Inveraray and District, and Toronto Police Pipe Bands.

Worrall was the senior instructor at the Gaelic College in Cape Breton for 15 years. More recent piping camps have included Kingston (Ontario), the Ohio Scottish Arts School, Lake Diefenbaker (Saskatchewan), Washington State and Oregon, Vancouver Island, Uruguay, Australia and South Africa. Weekend workshops, adjudicating and recitals provide him with a schedule that has taken him to virtually all of the Canadian provinces and 36 U.S. States.

Remembering Vimy

March

Bob Worrall

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 melody consists of a series of eighth and sixteenth notes, often beamed together in groups of four or six. There are several instances of triplets. The piece concludes with a final cadence consisting of a half note followed by a quarter note.



Hallowe'en

In the small hours of the morning of October 31, 1914, the 2nd Bn Inniskilling Fusiliers began to take over the positions of the 57th Rifles at the small village of Messines. As they were doing so, the Germans launched their first assault on the village at about 4:30 AM. A few sections of the 57th Rifles' trenches were taken, but elsewhere the attacks were beaten off with the aid of enfilading artillery fire coming from across the valley on Hill 63 (at La Hutte).

As daylight appeared the German heavy artillery was brought up and began to demolish the village, building by building. Their 122 Fusilier Regiment and 125 Infantry Regiment continued to press the barricades and trenches; gaps began to be forced in the line. By 9 AM it was evident that the 9th Lancers could no longer be kept in their current position and they were recalled into the village. As they withdrew the Germans brought up demolition engineers and the British were pushed back to the main street. Help, however, was at hand.

At 1 PM, two battalions from II Corps, which had been sent to assist the Cavalry made their most timely arrival. The 2nd Bn KOYLI, attacking to the northern side of the village and the 2nd Bn KOSB, together with the Inniskillings to the south. The exterior trenches that had been lost earlier in the day were regained but within the village the Germans had too many machine guns, too many men and the counter-attacking troops were too tired after their forced march to be able to engage in street warfare.

The first Territorial Force London Scottish battalion to go into battle had joined I Corps on October 30 and had immediately been dispatched to assist the Cavalry. Lt Colonel George Malcolm had 750 men under his command and was originally ordered to move towards Hollebeke and assist the 2nd Cavalry Division. With the events now unfolding at Messines he was redirected south towards Wijtschate and told to counter attack south-eastwards from the area of the windmill on the main road to Messines.

Being unable to use the main road which was by now under heavy fire, the London Scottish moved into the cover of the ridge on its western side as far as l'Enfer Wood (Hell's Wood). Here they were ordered to reinforce the line on the eastern side of the road. Thinking that a full scale counter-attack was in progress, Lt Colonel Malcolm ordered his men into battle formation and advanced under fire. Reaching the British line they linked up with the 4th Cavalry Brigade and some managed to get so far forward that they came into contact with the German infantry.

Now coming under very heavy fire they were forced to take cover in whatever shelter was too hand in and around the burning mill. There they were forced to remain until the line was reorganised that night. Their first action had cost them 321 casualties. In Messines the British held sector was now in flames and the German infantry constantly swept the streets with machine gun fire. The cost to the Germans though had been extremely high and for the moment they were forced to accept that they had secured part of Messines.



The tune, **Hallowe'en** was composed by Pipe Major John Spoore to commemorate the 60th anniversary of the Battle of Messines.

Following Regular Army Service from 1957-63 (Gordon Highlanders) and "A" Emergency Reserve, Spoore served for 23+ years with The London Scottish ("G" Coy 51 Hld. Vols); serving as Pipe Major from 1984 - 90. He was appointed "Personal Piper to HM Queen Elizabeth Queen Mother" serving from 1985-90.

Spoore was Awarded RVM (Silver) and installed as Freeman of The City of London in 1997. He played at Queen Mother's funeral 2002.

Now long retired, but busier than ever with piping, he is serving as Vice. Chairman / Hon. Secretary of The Gordon Highlanders London Assoc.

The musical score is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by eighth and sixteenth notes, often beamed together. There are two first endings and two second endings marked with '1' and '2' respectively. The score concludes with a final double bar line.

RAF 100



The Royal Air Force (RAF) was formed towards the end of the First World War on April 1, 1918, becoming the first independent air force in the world, by regrouping the Royal Flying Corps (RFC) and the Royal Naval Air Service (RNAS). Following the Allied victory over the Central Powers in 1918, the RAF emerged as the largest air force in the world at the time. Since its formation, the RAF has taken a significant role in British military history.

The tune, **RAF 100** was composed by Pipe Major Ian Hughes (right) of the Royal Air Force Pipes and Drums for the occasion of the Centenary Parade of the Royal Air Force, July 10, 2018.



The image displays a musical score for a march titled 'RAF 100' by PM Ian Hughes. The score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests and slurs. The melody is simple and repetitive, typical of a march. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

CAS's Quickstep

The tune, **CAS's Quickstep** was composed by Pipe Major Finlay McGhee (right) of the RAF Waddington Pipes and Drums. Finlay started learning the bagpipes in his home village of Kyle of Lochalsh at the age of 9 and went on to serve with the Queens Own Highlanders. Instructed in the Sultanate of Oman and is currently a full time Pipe Major based in Lincoln.

The tune was composed for the Chief of Air Staff (CAS) on the occasion of the Centenary Parade of the RAF. His grandfather, Willie McGhee DCM enlisted in the 1/5 Argyll & Sutherland Highlanders in 1914 aged 17. He served in Gallipoli from June 1915 to December 1916. During the Dardanelles Campaign he was awarded the Distinguished Conduct Medal for gallantry. His citation in the London Gazette read: 'For conspicuous gallantry and devotion to duty. After the first objective had been gained and on the enemy making a very heavy counter attack, he rushed forward, rallied the men, and succeeded in overcoming those of the enemy who had entered the position. 'He showed fine dash and bold initiative.'

Sgt. McGhee then served on the Western Front in France and suffered gunshot wounds to the left arm and chest. The bullet in his chest was close to the heart and could not be removed; it stayed with him for the rest of his long life. He was medically discharged in 1918 aged 21.



The image displays a musical score for 'The CAS's Quickstep' by PM Finlay MacGhee. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of eight measures of music. The first measure begins with a repeat sign. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together, and includes several slurs and accents. The piece concludes with a double bar line.

The Green Fields of France

"No Man's Land" (also known as **"The Green Fields of France"** or **"Willie McBride"**) is a song written in 1976 by Scottish-born Australian folk singer-songwriter Eric Bogle, reflecting on the grave of a young man who died in World War I. **Bogle** (born September 23, 1944) is a Scottish-born Australian folk singer-songwriter. Born and raised in Scotland, he emigrated to Australia at the age of 25, to settle near Adelaide, South Australia.

The chorus refers to two famous pieces of military music, the "Last Post" and the "Flowers of the Forest". Its melody, its refrain ("did they beat the drum slowly, did they play the fife lowly"), and elements of its subject matter (a young man cut down in his prime) are similar to those of "Streets of Laredo", a North American cowboy ballad whose origins can be traced back to an 18th-century English ballad called "The Unfortunate Rake" and the Irish Ballad "Lock Hospital". In 2009, Bogle told an audience in Weymouth that he had read about a girl who had been presented with a copy of the song by then prime minister Tony Blair, who called it "his favorite anti-war poem". According to Bogle, the framed copy of the poem credited him, but stated that he had been killed in World War I.

According to the song, the gravestone of the soldier, Willie McBride, says he was 19 years old when he died in 1916. According to the Commonwealth War Graves Commission, there were eight soldiers named "William McBride", and a further six listed as "W. McBride", who died in France or Belgium during the First World War but none matches the soldier in the song. Two "William McBrides" and one "W. McBride" died in 1916 but one is commemorated in the Thiepval Memorial and has no gravestone. The other two are buried in the Authuille Military Cemetery but one was aged 21 and the age of the other is unknown. All three were from Irish regiments.

Oh how do you do, young Willy McBride
Do you mind if I sit here down by your graveside
And rest for a while in the warm summer sun
I've been walking all day, and I'm nearly done
And I see by your gravestone you were only nineteen
When you joined the great fallen in 1916
Well I hope you died quick
And I hope you died clean
Oh Willy McBride, was is it slow and obscene

Chorus

Did they beat the drums slowly
Did they play the fife lowly
Did they sound the death march as they lowered you down
Did the band play the last post and chorus
Did the pipes play the flowers of the forest

And did you leave a wife or a sweetheart behind
In some loyal heart is your memory enshrined
And though you died back in 1916
To that loyal heart you're forever nineteen
Or are you a stranger without even a name
Forever enshrined behind some old glass pane
In an old photograph torn, tattered, and stained
And faded to yellow in a brown leather frame

The sun shining down on these green fields of France
The warm wind blows gently and the red poppies dance
The trenches have vanished long under the plow
No gas, no barbed wire, no guns firing down
But here in this graveyard that's still no mans land
The countless white crosses in mute witness stand
Till' man's blind indifference to his fellow man
And a whole generation were butchered and damned

And I can't help but wonder oh Willy McBride
Do all those who lie here know why they died
Did you really believe them when they told you the cause
Did you really believe that this war would end wars
Well the suffering, the sorrow, the glory, the shame
The killing and dying it was all done in vain
Oh Willy McBride it all happened again
And again, and again, and again, and again

The Green Fields of France

Slow Air

The musical score consists of six staves of music, all in treble clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is a single melodic line. The first staff begins with a repeat sign. The melody is characterized by a steady eighth-note accompaniment in the lower register and a more active upper register. The piece concludes with a double bar line.

The Unknown Warrior



British grave of the Unknown Warrior

The British grave of the Unknown Warrior (often known as 'The Tomb of the Unknown Warrior') holds an unidentified member of the British armed forces killed on a European battlefield during the First World War. He was given a state funeral and buried in Westminster Abbey, London on November 11, 1920, simultaneously with a similar interment of a French unknown soldier at the Arc de Triomphe in France, making both graves the first examples of a tomb of the Unknown Soldier, and the first to honor the unknown dead of the First World War.



French grave of the Unknown Warrior

The British soldier's coffin was interred in the far western end of the Nave in Westminster Abbey in soil brought from each of the main battlefields, and covered with a silk pall. Servicemen from the armed forces stood guard as tens of thousands of mourners filed silently past. The ceremony appears to have served as a form of catharsis for collective mourning on a scale not previously known.

The grave was then capped with a black Belgian marble stone (the only tombstone in the Abbey on which it is forbidden to walk) featuring this inscription, composed by Herbert Edward Ryle, Dean of Westminster, engraved with brass from melted down wartime ammunition.

Beneath this stone rests the body
Of a British warrior
Unknown by name or rank
Brought from France to lie among
The most illustrious of the land
And buried here on Armistice Day
11 Nov: 1920, in the presence of
His Majesty King George V
His Ministers of State
The Chiefs of his forces
And a vast concourse of the nation

Thus are commemorated the many
Multitudes who during the Great
War of 1914 – 1918 gave the most that
Man can give life itself
For God
For King and country
For loved ones home and empire
For the sacred cause of justice and
The freedom of the world

They buried him among the kings because he
Had done good toward God and toward
His house

Around the main inscription are four New Testament quotations:

- The Lord knoweth them that are his
- Unknown and yet well known, dying and behold we live
- Greater love hath no man than this
- In Christ shall all be made alive

The unknown warrior was given the United States' highest award for valor, the Medal of Honor, from the hand of General John Pershing; it hangs on a pillar close to the tomb. On November 11, 1921, the American Unknown Soldier was reciprocally awarded the Victoria Cross

The retreat, *The Unknown Soldier* was composed by Pipe Major John McLellan DCM of Dunoon (1875-1949) as a tribute to all those who were killed in the First World War and who have no known graves.

John McLellan was born in St Andrew's Street, Dunoon, on August 8, 1875.

In the early part of his service with the Highland Light Infantry, he was stationed in Malta. It was here that he started naming his compositions after places he had served, to commemorate events or battles, or naming them after officers or friends he had served with.

In 1899, the HLI were bound for the South African War as one of the units of the Highland Brigade. It was at one of these famous actions that he won the Distinguished Conduct Medal.

He left the army in 1903 and joined the Govan Police Pipe Band. Later this band became the City of Glasgow Police Pipe Band and eventually the Strathclyde Police Pipe Band.

On his return to Dunoon, he started to teach and was probably the only teacher in the Cowal area at that time. In 1905 or 1906, he compiled and arranged *The Cowal Collection*. Most of the tunes in this collection were his and being published for the first time, *Lochanside*, *Heroes of Vittoria* and *Cowal Society* among others.

He joined the 8th Argylls (TA) in 1912. They were the successor to the old 5th Volunteer Battalion A&SH, some of whom had fought in the Boer War. Two years later, the 8th Argylls, along with all the other TA units, were mobilized and before long were sent to France at the start of the Great War. He became Pipe Major of the 8th Argylls in 1919 and remained in post through the reconstitution to being a TA unit again and finally retired from the 8th in 1930.

During the 30s and 40s John helped to teach the Dunoon Grammar School Cadet Pipe Band and sometimes helped out with the local BB band.

He died suddenly on July 31, 1949, at Dunoon Cottage Hospital after a short illness. He was buried, with full Military Honors, in Dunoon Cemetery.



The musical score is written for a single melodic line on a treble clef staff. 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, often beamed together in pairs or groups of four. There are several measures with rests, and the piece concludes with a final cadence marked by a double bar line and repeat dots.



Another tune by the same name was composed by Pipe Major George McLennan. The tune recalls the 'Unknown Soldier' of the First World War, whose tomb is in Westminster Abbey.

George Stewart McLennan was born on February 9, 1883 in Edinburgh, to John and Elizabeth (née Stewart) McLennan, the eighth of their nine children (one of whom died in infancy). Many of his ancestors on both sides of the family were prominent pipers.

McLennan began receiving piping tuition from his father at the age of four, and later received tuition from his uncle Pipe Major John Stewart, and in Highland dancing from his cousin William McLennan. He made rapid progression, winning the Amateur National Championship at the age of nine, and was invited by Queen Victoria to play for her at Balmoral Castle.^{[4][2]}

His father enlisted him in the Gordon Highlanders in October 1899 in order to prevent him from joining the Merchant Navy, and he became Pipe major of the 1st Battalion in 1905, one of the youngest ever in the British Army.

McLennan was successful in solo competitions, and won the Gold Medal at the Argyllshire Gathering in Oban in 1904 and at the Northern Meeting in Inverness in 1905, and the Clasp at Inverness for former winners of the Gold Medal in 1909, 1920 and 1921. McLennan had a close friendship and competitive rivalry with Willie Ross, and he travelled to competitions and shared prize money with William Lawrie.

McLennan was posted at the depot in Aberdeen until 1918, when he was sent to the Western Front to succeed Pipe Major Tom Henderson who had been killed. In May 1918 he collapsed and required fluid to be drained from his lungs in a field hospital. When the war ended he was posted back to Aberdeen, and after he was discharged in 1922 he started working in Aberdeen as a bagpipe maker.

He died on May 31, 1929 of lung cancer after a long period of ill health connected to the makeshift operation. 20,000 people lined the route of the procession to Aberdeen station at his funeral on June 4, before he was interred at Newington Cemetery in Edinburgh.



Burial of The Unknown Warrior in Westminster Abbey, with King George V in attendance, 1920

The Unknown Warrior

Retreat March

PM George S. McLennan

Enterrement des Soldats

Enterrement des Soldats (burial of soldiers) was composed by Philippe Rombi. The tune was used in the 2005 war drama film, *Joyeux Noël* (*Merry Christmas*) based on the Christmas truce of December 1914, depicted through the eyes of French, British, and German soldiers.

Rombi studied at the Conservatoire National de Région of Marseille, piano with Pierre Barbizet and conducting with Pol Mule, and obtained First Prize of conducting, Golden Medal in piano and in chamber music, as well as Grand Prix of the City of Marseille. After discovering the compositions of John Williams for *Star Wars* and *Close Encounters of the Third Kind*, Philippe Rombi decided to complete his studies and to specialize in soundtrack writing. He studied at the Ecole Supérieure de Musique of Paris, in the class of Antoine Duhamel, and obtained in two years a Diplôme Supérieur de Composition.

The tune, *Enterrement des Soldats* was arranged for bagpipes by Pipe Major Ray de Lange and G. Delanghe.

Enterrement des Soldats

arr. PM Ray de Lange & G. Delanghe

The musical score is written in a single system with five staves. It is in the key of D major (two sharps) and 4/4 time. The melody is written in a treble clef. The first staff begins with a repeat sign and a key signature of two sharps. The second staff continues the melody with a repeat sign at the end. The third staff continues the melody. The fourth staff continues the melody. The fifth staff concludes the piece with a final cadence and a repeat sign.

The Croix de Guerre



The **Croix de Guerre** is a military decoration of France. It was first created in 1915 and consists of a square-cross medal on two crossed swords, hanging from a ribbon with various degree pins. The decoration was first awarded during World War I, again in World War II, and in other conflicts; the *croix de guerre des théâtres d'opérations extérieures* ("cross of war for external theatres of operations") was established in 1921 for these. The Croix de Guerre was also commonly bestowed on foreign military forces allied to France.

The Croix de Guerre may be awarded either as an individual award or as a unit award to those soldiers who distinguish themselves by acts of heroism involving combat with the enemy. The medal is awarded to those who have been "mentioned in dispatches", meaning a heroic deed or deeds were performed meriting a citation from an individual's headquarters unit. The unit award of the Croix de Guerre with palm was issued to military units whose members performed heroic deeds in combat and were subsequently recognized by headquarters.

In the United States military, the Croix de Guerre was accepted as a foreign decoration. It remains one of the more difficult foreign awards to verify entitlement. The Croix de Guerre unit and individual award were often presented with original orders only and rarely entered into a permanent service record.

The tune, **The Croix de Guerre** was composed by Pipe major Alistair Duthie. Born in New Zealand in 1968, he was educated at St Andrews College in Christchurch and was a member of the world famous pipe band there.

After leaving school he played for the Canterbury Caledonian Society Pipe Band in Grade 1 and immigrated to Scotland in 1988 to join The Black Watch under the guidance of Col. The Hon. WD Arbuthnott MBE. His first posting was to West Berlin and then after to Northern Ireland, followed by postings to England Scotland and Northern Ireland (on various occasions), Germany, Kosovo, Iraq.

He has also toured with the Pipes and Drums to North America on many occasions and has been to Ghana South Africa Turkey.

Duthie Played at the Queen Mothers 90th, 100th birthdays as well as her funeral and has played for the Royal Family on many occasions

On being posted latterly back to Scotland he took over as Pipe Major 51st Highland Regiment (later to be 7 SCOTS) and also played in the Tayside Police Pipe Band. On being discharged in 2009, he became Pipe Major of the Perth and District pipe band and is the Piper to The City of Perth, as well as Piper to the Gaelic Society of Perth and Pipe major of The Black Watch Association

Duthie is was also responsible for the launching of Regimental collection of Bagpipe music for the Black Watch along with General Sir Alistair Irwin. Today Alistair teaches Piping and researches the Pipers of The Black Watch.



The image displays a musical score for a march titled "The Croix de Guerre" by PM Alistair Duthie. The score is written for a single melodic line in 2/4 time, with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff begins with a repeat sign and a first ending bracket. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The notation includes various rests, beams, and repeat signs throughout the piece.

Ich Hatt' Einen Kameraden



Der gute Kamerad ("The Good Comrade"), also known by its incipit as **Ich hatt' einen Kameraden** ("I had a comrade") is a traditional lament of the German armed forces. The text was written by German poet Ludwig Uhland in 1809. Its immediate inspiration was the deployment of Badener troops against the Tyrolean Rebellion. In 1825, the composer Friedrich Silcher set it to music, based on the tune of a Swiss folk song.

The song is about the immediate experience of a soldier losing a comrade in battle, detached from all political or national ideology; as a result, its use was never limited to one particular faction and was sung or cited by representatives of all political backgrounds throughout the 19th and 20th centuries, and was translated for use in numerous fighting forces, French, Dutch, Spanish, and Japanese amongst others.

Ich hatt' einen Kameraden,
Einen bessern findst du nit.
Die Trommel schlug zum Streite,
Er ging an meiner Seite
In gleichem Schritt und Trit.

I had a comrade,
You couldn't find a better one.
The drum called to battle,
He walked by my side,
In the same pace and step.

Eine Kugel kam geflogen:
Gilt's mir oder gilt es dir?
Ihn hat es weggerissen,
Er liegt zu meinen Füßen
Als wär's ein Stück von mir.

A bullet came a-flying,
Was it aimed for me or you?
He was swept away,
He lies at my feet,
As if he were a part of me.

Will mir die Hand noch reichen,
Derweil ich eben lad.
Kann dir die Hand nicht geben,
Bleib du im ew'gen Leben
Mein guter Kamerad!

He reaches out for my hand,
While I was loading.
I cannot hold your hand,
Stay in eternal life
My good comrade!



Ich Hatt' Einen Kameraden

trad.

The Bloody Fields of Flanders

"In Flanders Fields" is a war poem in the form of a rondeau, written during the First World War by Canadian physician Lieutenant-Colonel John McCrae. He was inspired to write it on May 3, 1915, after presiding over the funeral of friend and fellow soldier Lieutenant Alexis Helmer, who died in the Second Battle of Ypres. According to legend, fellow soldiers retrieved the poem after McCrae, initially dissatisfied with his work, discarded it. "In Flanders Fields" was first published on December 8 of that year in the London magazine *Punch*. Flanders Fields is a common English name of the World War I battlefields in Belgium and France.

It is one of the most quoted poems from the war. As a result of its immediate popularity, parts of the poem were used in efforts and appeals to recruit soldiers and raise money selling war bonds. Its references to the red poppies that grew over the graves of fallen soldiers resulted in the remembrance poppy becoming one of the world's most recognized memorial symbols for soldiers who have died in conflict. The poem and poppy are prominent Remembrance Day symbols throughout the Commonwealth of Nations, particularly in Canada, where "In Flanders Fields" is one of the nation's best-known literary works. The poem is also widely known in the United States, where it is associated with Veterans Day and Memorial Day.



In Flanders Fields, the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie,
In Flanders fields

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

The tune, *The Bloody Fields of Flanders* was composed by [Pipe Major John McLellan](#).

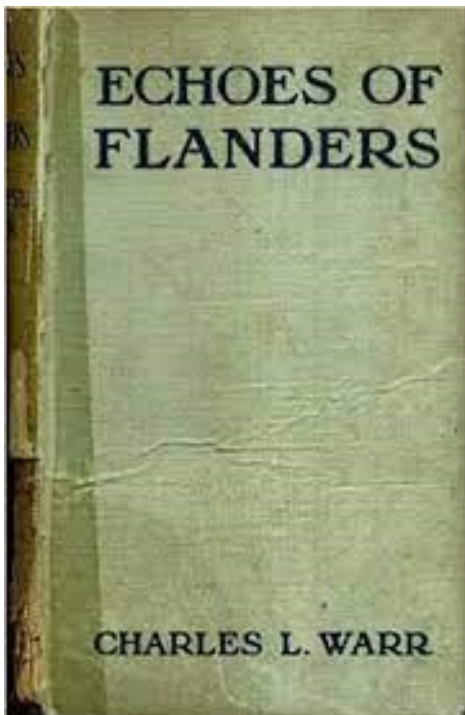
The image displays a musical score for the hymn 'The Bloody Fields of Flanders'. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is a single melodic line with a bass line indicated by a line below the staff. The score begins with a repeat sign and ends with a double bar line and repeat dots. The melody is characterized by a steady, rhythmic pattern of eighth and quarter notes, with some triplet-like groupings.

Echoes of Flanders

The tune, *Echoes of Flanders* was composed by John G. Duguid of Carronbridge. Carronbridge is a village in the parish of Morton in Dumfries and Galloway, Scotland.

“Echoes of Flanders” is also the name of a book by Charles Laing Warr. It is a fictional accounts based on actual incidents involving British troops on the western front in WW1.

Charles Laing Warr KCVO FRSE (1892–1969) was a Church of Scotland minister and author. He was educated at Glasgow Academy and then studied Divinity at the University of Edinburgh. He was commissioned into the 9th Argyll and Sutherland Highlanders in 1914 and served during World War I. When peace returned he was an assistant minister at Glasgow Cathedral. Later he was the minister of St Paul's Greenock and then St Giles' Cathedral. He was Dean of the Thistle and the Dean of the Chapel Royal in Scotland from 1926 to 1969. He was appointed an Extra Chaplain to His Majesty in 1926 and Chaplain-in Ordinary in 1934. He was a sub-prelate of the Order of St John of Jerusalem and an Honorary Chaplain to the King (and later an Honorary Chaplain to the Queen).



The musical score for 'Echoes of Flanders' is presented in eight staves. It is written in 2/4 time and the key of D major. The melody is composed of eighth notes and rests, creating a rhythmic pattern characteristic of a march. The first staff starts with a repeat sign and a key signature change to D major. The piece concludes with a double bar line and repeat dots.

British Valour

The tune, **British Valour** was composed by Alexander T. Cameron. Alexander Taylor Cameron (Born c1868 - Died September 2, 1957 aged 89) . Commonly called Sandy but he often signed his tunes Alick or Alex. He lived for many years in Balclutha, married late in life and had no children.

By far the most prolific composer and in 1934 published 188 tunes in *A New Zealand Collection of Bagpipe Music*.

He followed it two years later in 1934 with 15 more tunes in *The Second New Zealand Collection of Bagpipe Music*. Both of these books were privately published. A further 25 tunes in the writer's collection show how huge his output was. Some consider he was the best composer and indeed, there are a few of his tunes that are very nice. However, it is the writer's opinion that John has more tunes that fall into the category of being very good.

He also had a strong religious bent and the writer has some documents in his collection that attest to this. He would write out music and other material for anyone who wanted them, and many have found their way into the writer's collection. Those that were written in his last few years show a very shaky hand.



Pictured from the left: Duncan, Alex, Donald, John and William Cameron

The musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a single melodic line. The first staff starts with a repeat sign. The second staff ends with a repeat sign. The third and fourth staves also contain musical notation, including a triplet of eighth notes in the third measure of each staff. The piece concludes with a double bar line and repeat dots.

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JIGS		ETC.
LAMENTS	BY	

ALEXANDER TAYLOR CAMERON
MATAURA, N.Z.

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The Thistles and The Roses

The Thistles and The Roses was composed by [Pipe Major George S. McLennan](#) who writes that it was 'taken from an inscription on a War Memorial in France in memory of Scottish and French soldiers who were killed in 1918'. Apparently, his father saw this memorial somewhere in France and was quite definite that it was roses, not fleurs de lis for the fallen French soldiers and thistles for the Scots.

The Thistles and The Roses

March

PM George S. McLennan

The musical score is presented on eight staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece starts with a repeat sign. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beamed eighth notes. The score includes various musical notations such as slurs, ties, and repeat signs, indicating a structured march. The final measure of the piece concludes with a double bar line and repeat dots.

The Last Link

The tune, *The Last Link*, was composed in memory of Private John Babcock. John Henry Foster Babcock (July 23, 1900 – February 18, 2010) was, at age 109, the last known surviving veteran of the Canadian military to have served in the First World War and, after the death of Harry Patch.

Babcock was born into a family of thirteen children on a farm in Frontenac County, Ontario. School was never a concern for Babcock, and he did not earn his high school diploma until the age of 95.

At the age of fifteen and a half, Babcock was impressed at Perth Road by two recruiting officers, one a lieutenant and one a sergeant, who quoted from the poem "The Charge of the Light Brigade". He was also enticed by the offered salary, which was \$1.10 per day, as opposed to the 50 cents he could have made through physical labor. Babcock was recruited in Sydenham, Ontario and joined the 146th Battalion of the Canadian Expeditionary Force. He was then sent to Valcartier, Quebec. There Babcock underwent a physical, where it was discovered that he was underage. He was designated status A-4: physically fit, but underage. At the time, the minimum age for combat was eighteen. Babcock was turned down, but managed to make it all the way to Halifax by train before he was stopped by the company commander.



In Halifax he was sent to Wellington Barracks, the city's peacetime barracks, where he wrestled freight onto large army vehicles and dug ditches. Tired of the work, Babcock took the opportunity to volunteer for the Royal Canadian Regiment when fifty recruits were called on, claiming that his age was 18. Officials quickly discovered that he was only 16, however, and they placed him in a reserve battalion known as the Boys (or Young Soldiers) Battalion in August 1917. Babcock then undertook an ocean voyage to England and, in Liverpool, he was stationed with the 26th Reserve and sent to Bexhill-on-Sea where he trained with about 1,300 others, about a third of whom were veterans from battles in France.

By March 1918 he had been promoted to acting corporal, but was reduced to the rank of private for neglect of duty. By October of that year, however, he had been restored to acting lance corporal. Soldiers holding acting ranks in the Canadian forces receive the salary and allowances of the rank, but can be restored to a previous rank at any time due to their lack of the necessary training or experience to hold that position permanently.^[12] In Canada during wartime, individuals could be promoted to acting ranks in order to meet service requirements.

With relatives in the United States, Babcock paid the \$7 head tax and moved there in 1921. He received a Canadian Army pension that totaled \$750 shortly after the conflict and took advantage of veteran vocational training in his native country to become an electrician. He ran a small light plant in his home neighborhood of Sydenham, and later had a career as an industrial supply salesman in the United States.

He became a United States citizen in 1946 after serving in the United States Army and achieving the rank of sergeant. In so doing, he lost his Canadian citizenship. After the attack on Pearl Harbor on December 7, 1941, he attempted to sign up for active duty with the army's flying service (the United States Air Force was not formed until 1947), but was turned down for being too old. He therefore spent World War II in the United States Army and among his duty stations was Fort Lewis, located in Tacoma, Washington.

The tune, *The Last Link*, was composed by Pipe Major Alan B. Clark CD. Clark is one of the senior most Pipe Majors in the Canadian Armed Forces with over 37 years of service in the Canadian Army. He began piping in his hometown of Oldcastle, Ontario as a result of his father, a Haligonian whose family came from Cumberland County, Nova Scotia, who had played as a drummer in the Essex and Kent Scottish Regiment. Alan first thought he might be a drummer taking after his father, drumming on the bottom of flipped upside-down chairs in their living room while listening to albums of the Scots Guards. But at some point, he asked if he could learn the pipes, resulting in both simultaneous disappointment and joy in the family.



At the age of thirteen he began taking piping lessons under his first teacher, Gordon Stewart who was a piper with both the Thomas G Simms Memorial Pipe Band and the Windsor Police Pipe Band. One year later he was put under the tutelage of Pipe Major Colin Hill (grandson of Pipe Major Ron Hill of the 3rd Canadian Guards Regiment). Colin was the Pipe Major of the Kingsville Tom Simms Memorial band (eventually transitioning the name to Loch Traigh).

The Last Link

PM Alan B Clark

A Lament

The tune, **A Lament** was composed by Captain G. C. Fleetwood of the 2nd Battalion Royal Fusiliers. 2nd (City of London) Battalion, London Regiment (Royal Fusiliers) was an infantry battalion of the British Army. It was raised at Westminster in 1860 as the 46th Middlesex Rifle Volunteer Corps, renumbered 23rd Middlesex Rifle Volunteer Corps in 1880. On the formation of the Volunteer Force in the early 1880s it became 2nd Volunteer Battalion, Royal Fusiliers (City of London Regiment), an identity it retained until the Territorial Force was set up in 1908. It then became 2nd (City of London) Battalion, London Regiment (Royal Fusiliers). In September 1914, when it was posted to Malta, it was re-designated as the 1/2nd Battalion and retained that identity until that regiment disbanded in 1937.

In January 1915, the Battalion was transferred to France, and first went into the trenches in February, near Armentières, later serving in the Ypres salient. Its first major action was at Gommecourt on the first day of the Battle of the Somme, July 1, 1916, as part of 169th Brigade, 56th (London) Division. The Battalion was in reserve in the morning but, in the early afternoon, was tasked to renew efforts to take the German trenches, an advance of about 200 yards across open ground. It came under heavy machine gun fire from its left flank as well as artillery shelling, and sustained heavy casualties without achieving its objectives. Nine officers and 171 men of the Battalion were killed.

The battalion is mentioned on both the Royal Fusiliers War Memorial and London Troops Memorial, whilst its World War One casualties are mentioned by name in the roll of honor at the Royal Fusiliers Chapel in St Sepulchre-without-Newgate.

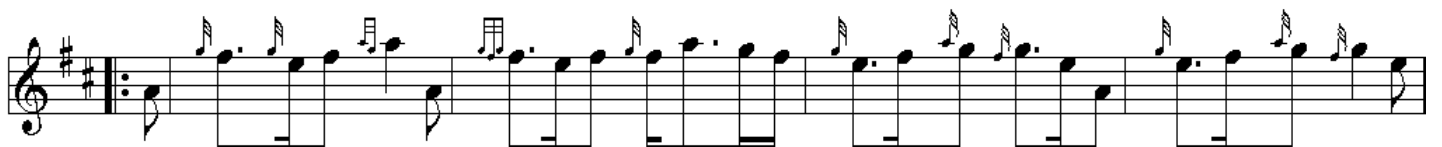
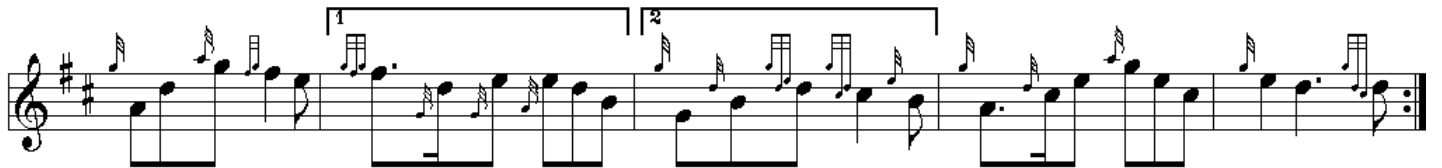
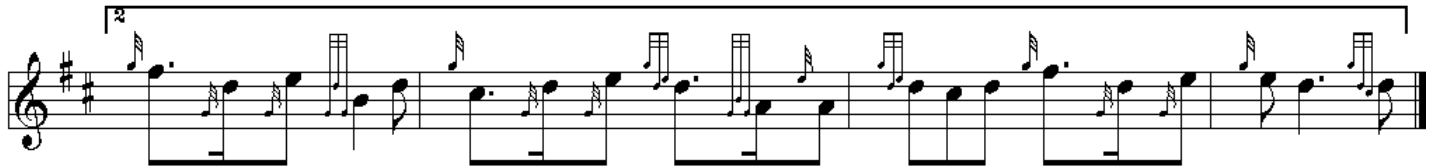
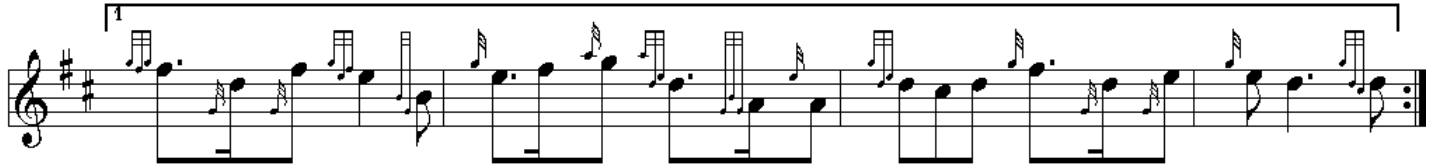
After the Great War, the battalion resumed its affiliation to the Royal Fusiliers, becoming 9th (2nd City of London) Battalion, The Royal Fusiliers (City of London Regiment). The battalion saw service in World War II, notably in the final stages of the Tunisian campaign in mid-1943, and later in Italy throughout most of the Italian campaign, most notably at Salerno, Anzio, the Gothic Line and later the Spring 1945 offensive in Italy.

The battalion was transferred to another corps in 1947, becoming 624th Light Anti-Aircraft Regiment Royal Artillery (Royal Fusiliers). It finally merged with 8th (1st City of London) Battalion, The Royal Fusiliers (City of London Regiment) in 1961 to form The City of London Battalion, Royal Fusiliers (City of London Regiment). That battalion was reduced to company strength in 1967 and is now known as 3 (City of London Fusiliers) Company, London Regiment.





Very slow



The Heroes of the Aisne

In Remembrance of Fallen Camerons

The tune, *The Heroes of the Aisne* was composed by Pipe Major R.I. Maclean of the Queens Own Highlanders in remembrance of fallen Cameronians.

The 1st Battalion, Queen's Own Cameron Highlanders was in Edinburgh when war broke out in August 1914. They proceeded to France with the British Expeditionary Force, landing at Le Havre on August 14, 1914. On the September 5, they joined 1st Brigade in 1st Division and saw action at The Battle of Mons, The Battle of the Marne, The Battle of the Aisne, the Actions on the Aisne heights and the First Battle of Ypres. They were involved in the winter actions leading into 1915 when they saw action at The Battle of Aubers and The Battle of Loos. In 1916 they fought in the Battles of the Somme, having been reinforced by troops from 1/4th Battalion which has been disbanded. In 1917 they took part in the German retreat to the Hindenburg Line and the Third Battle of Ypres. They were in action at the Battles of the Lys, the Second Battles of Arras, the Battles of the Hindenburg Line, The Battle of the Selle and The Battle of the Sambre in 1918. After the Armistice the 1st Division advanced into Germany and formed part of the Occupation Force at Bonn.

The Heroes of the Aisne (In Remembrance of Fallen Camerons)

PM R.I. MacLean

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 4/4. The piece begins with a repeat sign. The melody is composed of eighth and quarter notes, with various phrasing slurs and accents. The score is presented in six staves, with the final staff ending in a double bar line.

Salute to the Last Man Standing



The tune, **Salute to the Last Man Standing** was composed by Pipe Major Gordon Walker. Gordon J. Walker is one of the world's premier solo pipers and comes from a piping background. With two uncles who served both as pipers in the Scots Guards, it was natural he would follow them into the military. He served 16 years with the 1st Btn. The Royal Highland Fusiliers (Princess Margaret's Own Glasgow and Ayrshire Regiment) and saw active service in the Gulf War and operational tours of duty in Bosnia and Northern Ireland.

Before retiring from the Army in October 1999 after a distinguished career, he was the Lone Piper at the Edinburgh Military Tattoo and personal piper to the Lord Provost of Glasgow. He was awarded his Pipe Major's Certificate in 1989 at the Army School of Piping in Edinburgh Castle with which he passed with distinguished honors, and holds all the teaching qualifications of the Institute of Piping.

Walker hails from Cumnock in Ayrshire where he received tuition from the late Pipe Major David Kay, a brilliant tutor, and then in turn from Pipe Major Iain M. Morrison Queen's Own Highlanders, and Captain Andrew Pitkeathly Argyll and Sutherland Highlanders, formerly personal piper to HM Queen Elizabeth II and a Director of the Army Bagpipe Music.

Salute to the Last Man Standing

Retreat

PM Gordon Walker

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign. The second staff continues the melody. The third staff includes a first ending bracket. The fourth staff continues the melody. The fifth staff includes a second ending bracket. The piece concludes with a final cadence.

Sad am I

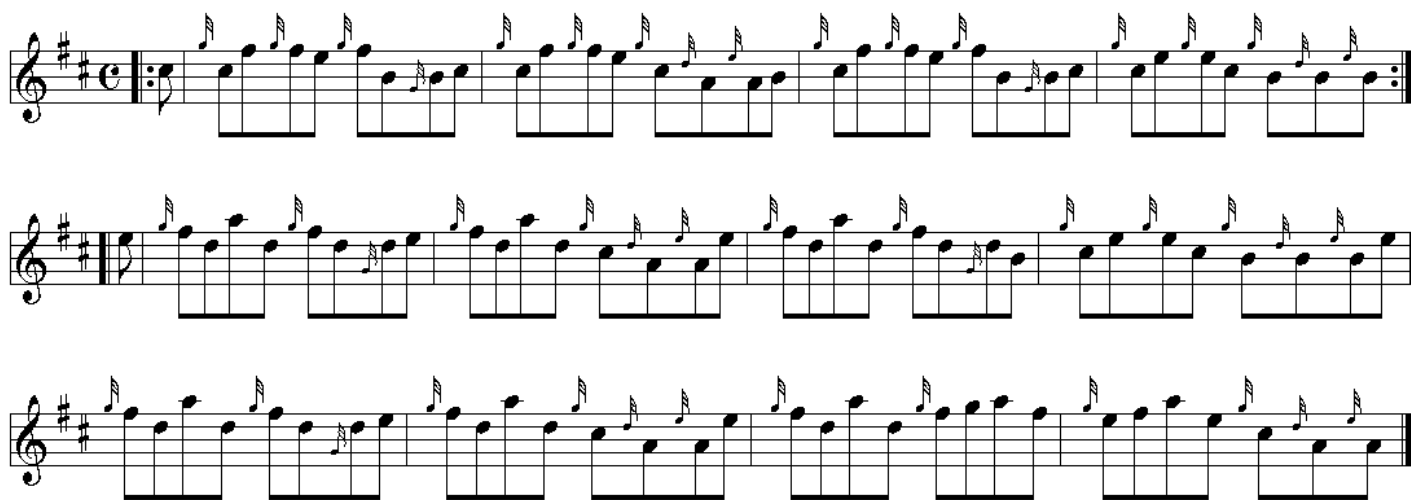
The reel *Sad am I* was composed in 1918 by Ian Hunter MacPherson while he was in the trenches through most of the unpleasant battles on the Western Front.



Sad am I

Reel

PM Ian Hunter McPherson



Ypres

The slow air **Ypres** was composed by [John Haynes](#) and played with Cockney Jocks during a visit to Menin Gate.

The Menin Gate, officially the Menin Gate Memorial to the Missing, is a war memorial in Ypres, Belgium, dedicated to the British and Commonwealth soldiers who were killed in the Ypres Salient of World War I and whose graves are unknown. The memorial is located at the eastern exit of the town and marks the starting point for one of the main roads that led Allied soldiers to the front line.



Ypres

Lament

John Haynes

A Dirge to Our Fallen Heroes

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Also instructions for keeping pipes in good order.

PUBLISHED BY
Pipe-Major A. R. MACLEOD, Edinburgh.

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The tune, *A Dirge to Our Fallen Heroes* was composed by Pipe Major A.R. MacLeod. MacLeod is probably best known for having published the MacLeod's Tutor for the Highland Bagpipe which contains many of his own tunes and settings. MacLeod was a friend of G.S. McLennan, and there is some evidence to suggest he was living in Edinburgh at the time this collection was published. A native of Perth, but of Skye parentage, MacLeod was a Piper in the 26th Cameronians and Pipe Major for one day.

A Dirge to Our Fallen Heroes

PM A.R. MacLeod

Slowly and with feeling

The image displays the musical notation for the tune 'A Dirge to Our Fallen Heroes'. It consists of four staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is written in a style typical of bagpipe music, with many notes beamed together in groups of sixteenth or thirty-second notes. Each staff ends with a double bar line and repeat dots. The overall mood is solemn and slow, as indicated by the tempo marking 'Slowly and with feeling'.

The Anzac Warrior

The tune, *The Anzac Warrior* was composed and is presented here with permission from Pipe Major Iain Bell. Bell began playing pipes at age 10 with Ballydonagh Pipe Band. Most recently, he has written a piping book entitled, *From Scots Borderer to Ulster Scot and Frontiers Beyond*, which includes 43 tunes and stories including The Anzac Warrior .



His tune writing emerged at the age 13, after he had experienced a few years in a pipe band, but his serious composing began in the 1990s when he had returned to the band scene after taking a 20 year break due to work. Bell's composing achieved recognition after winning a competition by the Commonwealth War Graves

Commission/RSPBA (NI) for a slow air titled *Private Richard Maybin* and won, with the tune being played at the National Aboretum for the Somme centenary on Pte. Maybin's actual restored WW1 bagpipe.

His cartoon creation, *Donald Drone*, has received recognition with a 6/8 march named after him, which is due to appear in the new tune book that The National Piping Centre is releasing to celebrate its 25th anniversary.

The Anzac Warrior

Slow March/Air

PM Iain Bell

Musical notation for 'The Anzac Warrior' in G major, 6/8 time, consisting of five staves. The notation is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff continues the melody. The fourth staff begins with a first ending bracket. The fifth staff continues the melody and ends with a double bar line.

Devil's Porridge

Prior to the war, the name Gretna had been better known as a fabled place of romance where runaway lovers could wed legally in the face of opposition from friends or family. Then, in May 1915, the area had created headlines when the Quintinshill signal box close to Gretna became the scene of the worst rail crash in British history. The multi-train collision resulted in an official death toll of 227 people, though it is likely to be an underestimate. The dead included 215 soldiers from the Leith Battalion of the Royal Scots who had been on their way to Gallipoli.



Gretna Green is half a village in Dumfriesshire, the other half being Springfield. In 1915, the town of Gretna did not exist. The great shell crisis of 1915 was ostensibly a reaction to the disastrous events at Neuve Chapelle, which had seen the near destruction of Britain's professional army under the inept group of generals who were later stigmatized as "The Donkeys". Estimates for the number of navvies involved in the construction work vary, but there were at least 10,000 and many of them were Irish. HM Factory Gretna was constructed in nine months.

Housed at first in the wooden huts that quickly became known as "Timber Town", women were the principal workers on the dangerous, demanding process of producing cordite. Dressed in a uniform of trousers, crossover tunic and belt, with their hair often cut short but always completely covered in mop caps for safety reasons, the women collected the gun cotton from large heaps before tipping it into the vats and kneading it by hand. Their skin often turned yellow from handling the dangerous materials.

In theory, the young women were independent working class women with money to spend. Gretna offered its 20,000 workers purpose-built schools, shops, a hospital and cinema. In practice, the workers were kept under surveillance and Timber Town was enclosed by barbed wire.

When the war ended, much of HM Factory Gretna was dismantled. However, housing built for married couples remains, along with a fine architectural legacy in the form of magnificent churches, including the former St Ninian's RC Church, now the Anvil Hall. The River Esk pumping station north of Longtown is another local landmark and the heritage of the entire site is recreated in the new Devil's Porridge Museum.

The tune, *Devil's Porridge* was composed by Iain Bell in honor of the women who worked at Factory Gretna; some of his family worked at the plant. Bell began playing pipes at age 10 with Ballydonaghy Pipe Band. Most recently, he has written a piping book entitled, *From Scots Borderer to Ulster Scot and Frontiers Beyond*, which includes a 43 tunes and stories including *The Anzac Warrior*.





Devil's Porridge (H.M. Factory Gretna)

Reel

Iain Bell

Peace Remains a Soldier's Dream

The song, *Peace Remains a Soldier's Dream* was composed by Denise Anne Tams and arranged by Pipe Major Stephen J. Beattie.



A lonely tear slips down my face
In silky trance it knows its place
Where the kisses used to be
Safe inside my memory
So let me tell you of my dream
Curtain up I'll set the scene
The book is old yet here it starts
My locket holds two golden hearts

And then the band begins to play
Full of pride this Poppy Day
I watch the children let them grow
They'll find out they need to know
The battle long the battle hard
And fate throws up its master card
And all that's gone and in between
Peace remains a soldier's dream

Whispering trees they seem to say
It's drawing near Armistice Day
Remember us in your today
When hearts got lost along the way
The picture old the story true
I never will stop loving you
Eternal Sun in skies of blue
My love lives on forever true

The poppy red we bow and pray
For those who gave us our today
The book is old the message true
He gave his life his love for you
Every time my words unfold
Love unites on loops of gold
Where the youth used to be
Your heart lives on inside of me

A scroll of Honor for the brave

The image displays a musical score for the piece "Peace Remains a Soldier's Dream," arranged by Stephen J. Beattie. The score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "Slow Air." The score is organized into eight horizontal staves, each containing a single line of music. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests, slurs, and ties. The piece concludes with a double bar line at the end of the eighth staff.

Sgt. MacKenzie

Sgt. MacKenzie is a lament written and sung by Joseph Kilna MacKenzie (1955-2009), in memory of his great-grandfather who was killed in combat during World War I. It has been used in the 2002 movie *We Were Soldiers* and the ending scene of the 2012 film *End of Watch*.

Sgt. Charles Stuart MacKenzie went to fight in France during World War I and was shot in the shoulder. The military sent him home to Scotland for treatment, where the surgeon wanted to amputate his arm. Sgt. MacKenzie refused, stating that he had to go back to his men. While recuperating in the hospital, he was asked what it was like to kill "the Hun" (as the Germans were called then). He replied, "what a waste of a fine body of men". His last picture, with him in uniform, was taken on the steps of the hospital. This picture hung in his home above the fireplace. Upon his return to the front, he and his men were engaged in fixed bayonet combat.

MacKenzie was killed on April 9, 1917 during the Battle of Arras. He is buried in Highland Cemetery, Roclincourt Pas-de-Calais, alongside other men from the 51st Highland Division.



Lay me down
In the cold, cold ground
Where before many more have gone
Lay me down
In the cold, cold ground
Where before many more have gone

When they come
I will stand my ground
Stand my ground
I'll not be afraid

Thoughts of home
Take away my fear
Sweat and blood
Hide my veil of tears

Once a year
Say a prayer for me
Close your eyes
And remember me

Never more
Shall I see the sun
For I fell to a German's gun

Lay me down
In the cold, cold ground
Where before many more have gone
Lay me down
In the cold, cold ground
Where before many more have gone
Where before many more have gone

The image displays a musical score for the piece 'Sgt. MacKenzie' by George Delanghe. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. The music is organized into five systems, each containing a single staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of beamed eighth notes and sixteenth notes, often with slurs. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

Longmoor

Longmoor Downs railway station is a former railway station, on the Longmoor Military Railway serving Longmoor Military Camp. The station was the Southern terminus of the original standard gauge railway opened in stages between 1907 and 1908.

The station was also the Northern terminus of an 18 inches tramway used mainly to transport stone from a local quarry to be used in the building of Longmoor Camp and other facilities. There was a loading bank for this line to the South of Longmoor goods yard, it was in use until WWI after which it disappeared during enlargements of the standard gauge facilities. The line was eventually extended northwards towards Bordon as an aid to constructing the standard gauge line.

The early station had no permanent platforms, none are shown on the OS map surveyed in 1908, but undated photographs show platforms constructed of sleepers, the stations on the line were upgraded from 1923 and by 1934 the platforms were solid ash surfaced.

The sleeper platforms appeared to be single sided but by 1928 the main passenger platform was a central platform with running lines both sides, there was also an *ash platform and dock* to the South of the main platform forming a bay on one side with the other on a through line. The station had an adjacent, extensive, goods yard, workshops and engine shed, there were two block posts, the Army's name for a signal box, one at each end of the station, there was a training school and a headquarters building.

The railway completed its extension to Liss in 1933 and additional services were provided, prior to the extension opening the normal service was three trains to and from Bordon in summer, more in winter and more on Mondays and Fridays for soldiers going on leave. After 1933 there were more services, some ran through and some just served either the northern or the southern sections of the line.

The station was featured in the films *The Great St Trinian's Train Robbery*, when it was named *Fordbridge* at one end and *Nutcombe* at the other and *The Magnificent Two*.

The station was closed along with the rest of the line on October 31, 1969.





The tune, **Longmoor** was composed by Pipe Major Colin Thomson (1869-1933) of the 3rd Battalion Argyll and Sutherland Highlanders. He joined the Seaforths in 1889 and quickly made his mark in piping competing in regimental and public venues. He would in due course make his home in Golspie, close to Dunrobin and continued to compete.

In 1894, he was transferred to the Argyll & Sutherland Highlanders, as Sergeant Piper. He continued his attendance at games, sometimes winning, sometimes further back in the list. In 1904 Colin was transferred back from the Argylls to the Seaforth Highlanders, 3rd Battalion, again as Sergeant Piper and piping competitively.

After 18 years of service in the Seaforths and the Argyll & Sutherland Highlanders, he retired from the army. By this time his home was in Golspie, and he became Pipe Major with the 1st Sutherland Volunteers. By this time he was recognized as not only a piper but also a composer.

He signed up as a territorial with the 5th Seaforth Highlanders in 1908. He was on active service during World War 1 as Sergeant Piper from August 5, 1914 through to March 6, 1919 when he was discharged as "No longer physically fit for War Service." He suffered from rheumatism.

He died when under anesthetic during an operation in the Royal Infirmary in Edinburgh.

Longmoor

Reel

PM Colin Thomson

An Eilean Ard

An Eilean Ard was composed by Pipe Major Willie Ferguson after he had returned from leave where he heard the tune played on a piano. He taught the tune to his band and when asked, "What did you think of the tune Fergie?" he replied, "Oh, it's alright, I composed it!"

Willie Fergusson (1885 – 1949) was born in Arbroath. As a youth, and now living in Glasgow, he became a pupil of Farquhar MacRae. He firstly was in a Boys' Brigade band but ran away from home and tried to join the Scots Guards. Being under age his father was sent for and he was taken home.

But as soon as his age permitted he joined the 7th Battalion Highland Light Infantry the Pipe Major where MacRae was Pipe Major. This was most probably the reason for his choosing that regiment. In 1914 Pipe Major MacRae resigned from the HLI and formed the City of Glasgow Pipe Band and later in the same year WW1 was declared. Willie was made Pipe Major of the 7th Battalion HLI at the age of 29.



He served in Flanders, Gallipoli and Palestine, then, following the Armistice in 1918, he restarted the City of Glasgow band Farquhar MacRae having died in 1916. The band included five ex-Army pipe majors. His skill in setting chanters and drones, along with his teaching ability, was rewarded when they won the coveted World Championship title at Cowal in 1919.

Confusion reigned however because newspaper reports incorrectly attributed the winning title to the City of Glasgow *Police* Pipe Band. Fergusson decided to rename the band in order to avoid further confusion. In honor of his friend and teacher Farquhar MacRae, and with the grateful support of the Clan MacRae Society, the band became The Clan MacRae Society Pipe Band. The date was 1st May 1920 and Major MacRae–Gillstrap, the MacRae Clan Chief and owner of Eilean Donan, the famous castle on Loch Duich, agreed to be their patron.

Under Willie Fergusson's leadership the Clan MacRae band went on to win the World Championship four times and become runners-up three times between 1921 and 1927. Another honor was that the band were the first ever to do a radio broadcast.

In 1929 Willie, a carpenter to trade, had a serious accident at work falling thirty feet down a stairwell. He gave up the leadership of the band and went of to convalesce in Canada. He later returned to Scotland and died in 1949 at the age of only 64.

The image displays a musical score for a march titled "An Eilean Ard" by Willie Ferguson. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff features a first ending bracket. The fourth staff continues the melody. The fifth staff has a second ending bracket. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff has a first ending bracket. The tenth staff has a second ending bracket. The music is characterized by a steady eighth-note rhythm and a melodic line that moves primarily in eighth and sixteenth notes.

The Ladies From Hell

Nicknamed *Die Damen aus der Hölle* (Ladies from Hell) by German soldiers for their distinctive tartan kilts and unparalleled bravery, the pipers from the “Black Watch”—the 3rd Battalion, Royal Regiment of Scotland—garnered a fearsome reputation on the battlefields of World War I.

Standing in full view of German soldiers, oftentimes armed with only their bagpipes, pipers were the first “over the top”, acting as a clarion call for British troops to keep moving. The sound of the bagpipes would spread terror among the German troops—when one “Lady from Hell” fell, miraculously another piper would seemingly arise out of the trenches to take his place.

The tune, *The Ladies Frae Hell* was composed by James MacMillan Tait of the 1st Battalion Black Watch in 1941. Tait was the only piper of the 1st Battalion to escape capture at St. Valery-en-Caux in 1940. He fought with the reconstituted 1st Battalion from El Alamein to the end of the war. In 1941 he performed before Field Marshal Montgomery (British Army) General Eisenhower (US Army), and Marshal Zhukow (Soviet Red Army) and died that same night. He is buried at Becklingen in Germany.

The Laddies From Hell

March

James MacMillan Tait

Over the Top

In the First World War the phrase '*over the top*' was used by the British to describe the infantry emerging from the safety of their trenches to attack the enemy across open ground. An early example of that in print is from a 1916 edition of *War Illustrated*:

"Some fellows asked our captain when we were going over the top."

The tune, ***Over the Top*** was composed by Dr. Charles Bannatyne of Salsburgh. Bannatyne received his early education at Ayr Academy and graduated in Medical Science at Glasgow University. The Bannatynes belonged to an old Bute family who migrated in the 17th century to the neighbouring island of Arran, after which they took up residence in Ayrshire.

Intensely interested in everything Highland, Dr. Bannatyne associated himself with every good Highland cause. He was a composer of merit, devoting special attention to bagpipe music, and his marches, strathspeys and reels are everywhere popular.

He was an early member of the Piobaireachd Society and took a share in editing some of the publications of that Society. He had an intimate knowledge of pipe music and was frequently called upon to act as a judge of bagpipe music at Highland gatherings. He was perhaps the first in recent times to revive interest in the ancient cainntaireachd [sic] method of writing piobaireachd music. He possessed a valuable collection of piobaireachd manuscripts, some of them written in cainntaireachd. He was very successful as a composer of bagpipe tunes. He won the first prize for a reel in a competition arranged by the Cowal Highland Gathering in the composition of marches, strathspeys and reels in which most of the leading pipers were competitors, and in a subsequent competition in 1920 he was awarded the first prize for a strathspey.

He was possessed of a fine tenor voice, and on many occasions he figured as a vocalist at charity concerts. Among articles from his pen we note those on "The Voice and Voice Production," which are regarded as authoritative.



The image displays a musical score for a march titled "Over the Top" by Dr. Charles Bannatyne. The score is written in 2/4 time and features a key signature of one sharp (F#). It consists of eight staves of music, each containing a series of rhythmic patterns and melodic lines. The notation includes various note values such as eighth and sixteenth notes, as well as rests and repeat signs. The overall style is characteristic of a traditional march, with a clear, rhythmic structure and a key signature of one sharp.

Another tune by the same name was composed by [Pipe Major John McLellan of Dunoon.](#)

Over the Top

March

PM John McLellan

The image displays a musical score for a march titled "Over the Top" by John McLellan. The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The piece is divided into two main sections, each with a first and second ending. The first section begins with a repeat sign and a first ending bracket. The second section also begins with a repeat sign and includes both first and second ending brackets. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, typical of a march. The score is presented on ten staves, with horizontal lines separating the two main sections.

Sandy Strafed the Germans

The reel, ***Sandy Strafed the Germans*** was composed by Percy Williams. Percy William Affleck Scott was born in Edinburgh in 1872 to what appears to have been a fairly affluent family, and was educated at the Edinburgh Academy. But by the 1890s he had emigrated to New Zealand and appears in a number of newspaper articles in the Marlborough area (as of 1896).

He next appears in China and is employed by the Imperial Chinese Maritime Customs Service. There is mention of him in one book working as a customs officer at Lo Wu (Hong Kong) in the early 1900s. He is also recorded as working for that service from 1899 until 1930.

Between 1926 and 1930, Percy Scott had re-married a Japanese woman (namely Suzu Ichiki) in either Korea or in Japan.

They later ended up living in Victoria, British Columbia where he taught music. He subsequently died therein in 1962.

He appears to have also been a proficient musician playing a variety of instruments including mandolin, banjo and the Great Highland Bagpipe. He also composed a number of bagpipe tunes which were commercially published in Logan's Collection of Highland Bagpipe Music including 'Sandy Strafed the Germans', 'Sir Michael the Wizard', 'The London Scottish Advance to Messines' and 'Major A. Lindsay Steward, ASC'.

In a related note, "Gott strafe England" was an anti-British slogan used by the German Army during World War I. The phrase literally means "May God punish England". It was created by the German-Jewish poet Ernst Lissauer (1882–1937), who also wrote the poem *Hassgesang gegen England* (lit. "Hate song against England", better known as "Hymn of Hate").

In the strained atmosphere brought on by World War I, Lissauer's *Hassgesang* became an instant success. Rupprecht of Bavaria, commander of the Sixth Army, ordered that copies be distributed among his troops. The Kaiser was pleased enough to confer upon the author the Order of the Red Eagle.

Unofficial stamps with the motto were produced by organizations, such as the "Federation of the Germans in Lower Austria". In at least 1916 browncoal bricks were embossed with the motto "Gott Strafe England" and sold in the Netherlands.

In England in 1916, the music hall singer, Tom Clare wrote a comic song "My Hymn of Hate" in a comic vein giving a list of people and phenomena that he hated. The list included, for example, journalists who criticized how the war was being run, but did not want to join the army themselves.



The image displays a musical score for a reel titled "Sandy Strafed the Germans" by Percy W. Scott. The score is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff features a first ending (marked '1') and a second ending (marked '2') over a four-measure phrase. The music is a continuous reel, characterized by a steady eighth-note accompaniment and a melodic line of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

An Eala Bhan (The White Swan)

The poem, *An Eala Bhàn* was penned by Dòmhnall Ruadh Chorùna (Red Donald of Coruna; July 9, 1887 – August 13, 1967), legally Donald MacDonald or Dòmhnall MacDhòmhnaill, was a Scottish Gaelic Bard, North Uist stonemason, and veteran of the First World War. He was known as "The Voice of the Trenches." He wrote *An Eala Bhàn* ("The White Swan") after being wounded in action on a mission in no man's land during the Battle of the Somme. *An Eala Bhàn* is a love song addressed to Magaidh NicLeòid of Lochmaddy, the woman whom the Bard hoped to marry.

English Translation

Sad I consider my condition
With my heart engaged with sorrow
From the very time that I left
The high bens of the mist
The little glens of dalliance
Of the lochs, the bays and the forelands
And the white swan dwelling there
Whom I daily pursue.

O Maggie, don't be sad
Love, if I should die -
Who among men
Endures eternally?
We are all only on a journey
Like flowers in the deserted cattle fold
That the year's wind and rain will bring down
And that the sun cannot raise.

All the ground around me
Is like hail in the heavens;
With the shells exploding -
I am blinded by smoke:
My ears are deafened
By the roar of the cannon;
But despite the savagery of the moment
My thoughts are on the girl called MacLeod.

Crouched in the trenches
My mind is fixed on you, love;
In sleep I dream of you
I am not fated to survive;
My spirit is filled
With a surfeit of longing
And my hair once so auburn
Is now almost white.

But if it should happen
That I am killed in France
And laid in the grave
As thousands are already,
My blessings go with the maiden,
So noble and fair.
May her every day be free of care,
And her life a source of pride.

Goodnight to you, love
In your warm, sweet-smelling bed;
May you have peaceful sleep and afterwards
May you waken healthy and in good spirits.
I am here in the cold trench
With the clamor of death in my ears
With no hope of returning victorious-
The ocean is too wide to swim

An Eala Bhan (The White Swan)



The Shell that Shook the Billet

The tune, *The Shell that Shook the Billet* was composed by Pipe Major John S. Mouat, 13th Royal Scots. During the final advance in 1918 the pipers were employed as bearers, and suffered heavy casualties. Pipe Major Mouat received a mention in dispatches.

The tune is included on the album, *The Unfinished Violin* by Sam Sweeney. Folk musician Sam Sweeney, traced the origins of violin after finding a small note dated 1915 inside the violin's body. The violin, bought in pieces in 2009 at auction, was restored by Rodger Claridge. It appeared brand new, except for a small note, which was identified as a signature. The note encouraged an intrigued Sweeney and his father to research the name and led them on a journey all the way to a cemetery in Belgium.

The name was Richard S Howard, a luthier and music hall performer from Leeds, drafted into the 10th battalion, the Duke of Wellington's Regiment (West Riding) in 1916. Before he was able to complete his last violin, he was tragically killed on the first day of the Battle of Messines on 7th June 1917.



Private Howard left behind a wife and 11-year-old daughter, Rose. In his hunt to find out what happened to Howard, Sweeney met Howard's granddaughter, Mary Sterry, who had previously known nothing about her grandfather. On the eve of the 100th anniversary of Private Howard's death, Mary Sterry and 100 others, including some of Howard's recently discovered relatives, stood at his grave in Woods Cemetery, Ypres, to hear Sweeney playing his violin.

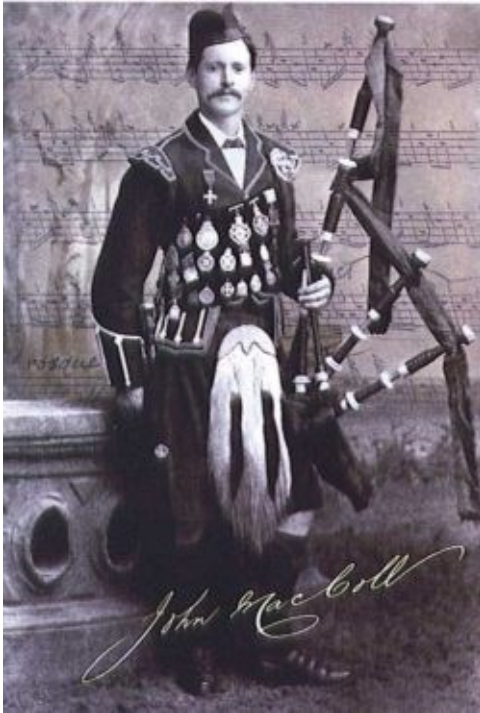
The Shell that Shook the Billet

Jig

PM John S. Mouat

Rugby House

The tune, *Rugby House* was composed by Pipe Major John MacColl (1860-1943), one of the greatest figures from what is often regarded as piping's 'Golden Age.' The title may refer to a British code name for the Passchendaele are in 1917. Other code names used were Stirling Castle, Ascot Cottage, Françoise Farm, MacDonald's Woods, and Malta House.



The 4th son of Dugald MacColl, a tailor and an excellent piper from Kentallen, he distinguished himself from his piping brothers by a desire not just to do well, but to be the best. He would excel not just at composing, but as a piper, a fiddler, a Highland dancer and an athlete.

Instruction came initially from his father, and then from the famous pipe music editor and player Donald MacPhee (1841-1880) and finally from Pipe Major Ronald MacKenzie of the Black Watch (1842-1916), who won the Prize Pipe at Inverness in 1873 and the Gold Medal there in 1875. His initial forays into competitive piping starting when he was 17 in 1877 were not particularly successful. He was competing against piping immortals like Robert Meldrum and John MacDougall Gillies and success was not immediate. But in 1880 he became piper to MacDonald of Dunach and was able to devote his life to piping. He won the Gold Medal at Oban the next year, the Prize Pipe at Inverness in 1883, the Former Winners' Gold Medal at Inverness in 1884, the Clasp at Inverness in 1900 and first prize at the Paris Exhibition in 1902.

He served as pipe-major of the 3rd Battalion of the Black Watch and after that with the Scottish Horse. He trained pipers and taught piobaireachd for the Piobaireachd Society.

Around the turn of the century he, Willie Lawrie and G. S. McLennan revolutionized the composition of light music, and in particular took the competition march form to a level that has not been equaled.

His piobaireachd playing received mixed reactions. He won the major prizes, but never dominated the piobaireachd lists as he could in the light music, where he was considered the best march player of the time. Some thought his piobaireachd playing lacked the expressive feeling of his light music, but John MacDonald of Inverness called one of his performances of "I Got a Kiss of the King's Hand" at Birnam Games "one of the most harmonious performances I have ever listened to." He composed three piobaireachd, two of which (*Lament for Donald MacPhee* and *N.M. MacDonald's Lament*) won composing contests, and the third of which has been lost.

In 1908 he gave up the games circuit and joined the Glasgow firm of R. G. Lawrie as the manager of their new bagpipe making branch. John MacDougall Gillies was similarly in charge of Henderson's pipemaking shop, and as a result, some of the greatest sets of pipes ever made came from these two firms during this time. MacColl retired from Lawrie's in 1936. During those first few decades of the 1900s, he and MacDougall Gillies – who died in 1925 – helped build the Glasgow piping community into a center of piping excellence that has continued to this day.

Musical score for 'Rugby House' Slow March by John MacColl. 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 five 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 is separated from the third by a horizontal line and contains a first ending bracket. The fifth staff is separated from the fourth by another horizontal line and contains a second ending bracket. The music features a steady eighth-note accompaniment and a melodic line with dotted rhythms and eighth-note patterns.

Farewell to the Creeks



The tune, ***Farewell to the Creeks*** was composed by Pipe Major James Robertson in 1919 in Limerick where he had just rejoined the 1st Battalion after his experiences as a prisoner of war from 1914-1918.

Born in Bannffshire on August 23, 1886, Robertson began learning pipes at the age of 15 from P/M William Sutherland of Airdrie.

In 1906 he enlisted in the Gordon Highlanders, where he would befriend and come under the influence of the great G. S. McLennan, the greatest Gordon piper of all. G. S. taught Robertson from 1906 to 1913, recommended him for promotion to Lance Corporal in 1912, and oversaw his advancement to Pipe Corporal in 1913.

Just before the Great War, he attended the Military School of Piping at Inverness under John MacDonald of Inverness, where he certainly would have studied piobaireachd, and became the tenth graduate of what would come to be known as the Army School of Piping.

In August 1914 he went with the 1st Battalion of the Gordons to France as part of the British Expeditionary Force. *The Gordon Highlanders Pipe Music Collection Volume II* (1985) describes his trials and adventures during the war years:

On August 13th there were eighteen pipers in the Battalion, most of whom had been pupils of G. S., but by 27th August only two had escaped capture or death. Robbie was amongst the former being taken with the majority of the Battalion at Bertry on 27th August, and he was to spend virtually the whole War as a prisoner. He was sent to Sennelager near Paderborn in September 1914 and was court martialed by the Germans on three occasions during his time as a POW for 'refusing to carry out work of a military nature, i.e. building Zeppelin sheds and, as a Non-Commissioned Officer, inciting men to refuse similar work.' For years afterwards, Robbie, in his inimitable, amusing style, would recount his experiences as a prisoner in charge of liquidizing human excrement prior to its application as a fertilizer on the surrounding German farmland. This typically efficient German approach was frequently sabotaged by the prisoner in charge, which leaves much to the imagination! Indeed, on 17th December, 1915, so difficult had he become to his captors that he was sentenced to one year's imprisonment. Actually, a large part of this period was spent in solitary confinement and the sentence took one year, ten months to complete. He would not give in. Indeed, such had been his example to others that in February 1920 he was awarded the Meritorious Service Medal in recognition of his valuable services as a prisoner of war.

In April of 1918 he was exchanged as a prisoner and the next year he rejoined the 1st Battalion in Limerick. But it was during his incarceration as a POW in 1915 that he composed his best known tune, "Farewell to the Creeks." It was about the Creeks of Portknockie, where he used to holiday at his uncle's. Many years later he spoke of still being in possession of the piece of yellow blotting paper onto which he first transcribed the tune, apparently while he was in solitary confinement.

A champion boxer in the regiment as a young man, he was respected as a pipe major, a piper and a soldier, though the war and his foreign service perhaps robbed him of his due as a competitive player.

After serving in Malta and finally at the depot in Aberdeen, he retired in April, 1927 and worked as a janitor at the Banff Academy until 1953. He also served as a Special Constable in Banff, achieving the rank of Sergeant. He died in 1961.

The image displays a musical score for a march titled "Farewell to the Creeks" by James Robertson. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of eight staves of music. The first staff begins with a repeat sign and a double bar line. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

March to the Battlefield

March to the Battlefield was popular tune in the 19th century, particularly as a pipe march, and appears in the pipe collections of David Glen, William Ross, Logan and others.



March to the Battlefield

March

The musical score is written in 2/4 time on a treble clef staff. It begins with a key signature of one sharp (F#) and a repeat sign. The melody consists of a series of eighth and sixteenth notes, with some triplets. The score is divided into four staves, each containing a line of music. The first staff starts with a repeat sign and ends with a double bar line. The second staff continues the melody and ends with a double bar line. The third staff continues the melody and ends with a double bar line. The fourth staff continues the melody and ends with a double bar line.

Bydand

Bydand was the Regimental Motto of the Gordon Highlanders. The original phrase was Byde and Fecht which translates as Stay and Fight. Over time, the Fecht was dropped; as it was assumed if you were staying you would be fighting.

The exact shade of meaning of the present participle of 'to bide' or 'to byde' may change with context, but as a broad rule, it can be little else than 'standing', 'staying' or 'biding' - hence 'standing fast' and so to 'stand fast' which is a good Regimental motto. Lord Dudley Gordon commanding the 5th Gordons before an expected German attack in 1918 reminded his men, 'Bide far ye are!'



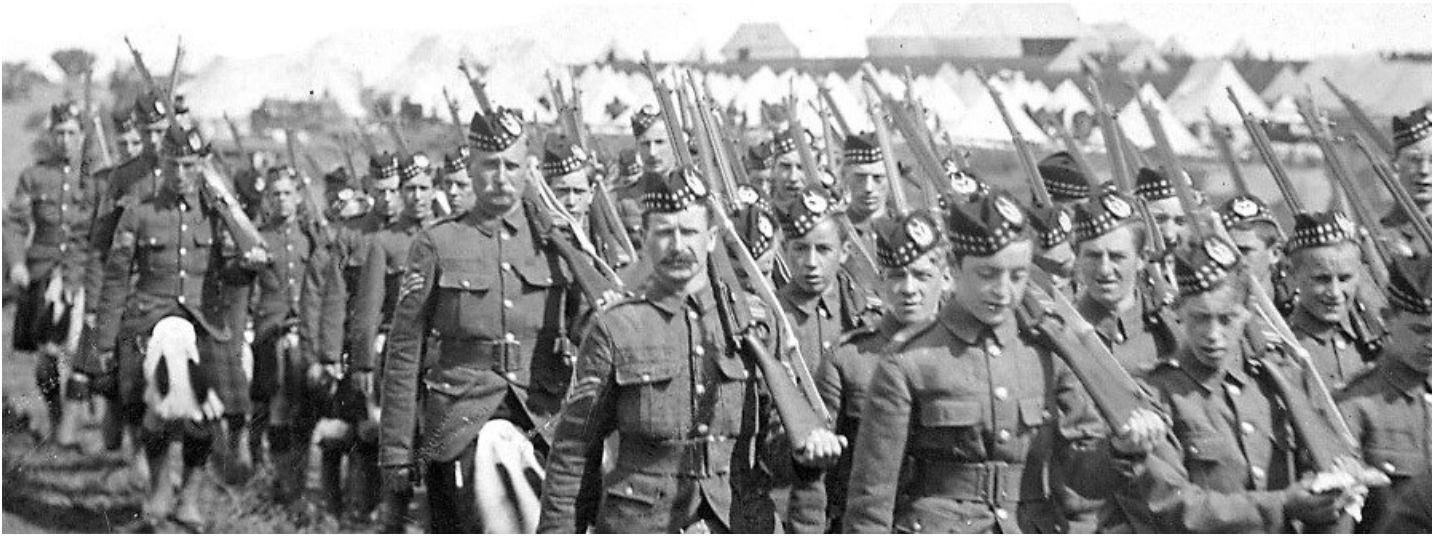
The tune, **Bydad** was composed by Drum Major Robert Bruce Bruce was born on the of December 26, 1905 in Aberdeenshire. Nicknamed "Drummie", he was the Drum Major of the Second Battalion Gordon Highlanders. He served in the Regiment from 1925 to 1946. He met and married his wife during his career in 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.





Bydand

Retreat March

DM Robert Bruce

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of four staves of music. The first staff begins with a repeat sign and contains the first line of the melody. The second staff continues the melody and includes a first ending bracket labeled '2 of 2'. The third staff continues the melody. The fourth staff concludes the piece with a first ending bracket labeled '1'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

The Road to the Isles

The Road to the Isles was composed by Pipe Major John McLellan DCM and was originally called 'The Bens of Jura', though it previously had other titles. It is part of the Kennedy-Fraser collection and it appeared in a book entitled 'Songs of the Hebrides' published in 1917, with the eponymous title by the Celtic poet Kenneth Macleod.^[1] The poem is headed by the statement 'Written for the lads in France during the Great War'. The impression is given by the notes appended to the book that the author was Kenneth Macleod himself. Marjory Kennedy-Fraser toured the Western Isles of Scotland in the summer of 1917 and collected a group of local tunes. The tune associated with the Road to the Isles was an air played by Malcolm Johnson of Barra on a chanter and composed by Pipe Major John McLellan of Dunoon (originally titled 'The Bens of Jura' and "The Burning Sands of Egypt"). Kenneth Macleod then wrote the words for a voice and harp (or piano) arrangement of this air by Patuffa Kennedy-Fraser.

The tune was written as a march for the British Army. It is said to have been played by Bill Millin, piper to Simon Fraser, 15th Lord Lovat, during the first day of the Normandy Landings on D-Day during World War II, during a daring Commando attack during Operation Roast in the Spring 1945 offensive in Italy, and also at the start of construction on Toronto's first subway line, under Yonge Street, in 1949.

The lyrics mention first the hills of the Isle of Skye (whose memory is calling the traveler west); then the successive locations he will pass on the way across the Western Highlands and Inner and Outer Hebrides. The locations mentioned are (in this order): the Cuillin Hills (on the Isle of Skye), Tummel and Loch Rannoch (both in Perthshire), Lochaber (a district in the western Scottish Highlands), Shiel (a reference to Loch Shiel west of Fort William), Ailort (near the Sound of Arisaig), Morar (near Loch Morar), the Skerries (rocky islets – in this case, just off Skye), and the Lews (a former name of the Isle of Lewis).

A cromach or cromack is a shepherd's crook or stick. "Tangle", or sea tangle, is oarweed or similar seaweed.

A far croonin' is pullin' me away
As take I wi' my cromach to the road.
The far Cuillins are puttin' love on me
As step I wi' the sunlight for my load.

Chorus

Sure by Tummel and Loch Rannoch and Lochaber I will go
By heather tracks wi' heaven in their wiles.
If it's thinkin' in your inner heart the braggart's in my step
You've never smelled the tangle o' the Isles.
Oh the far Cuillins are puttin' love on me
As step I wi' my cromach to the Isles.

*It's by Shiel water the track is to the west
By Ailort and by Morar to the sea
The cool cresses I am thinkin' of for pluck
And bracken for a wink on Mother's knee .*

*The blue islands are pullin' me away
Their laughter puts the leap upon the lame
The blue islands from the Skerries to the Lews
Wi' heather honey taste upon each name.*

The musical score is presented in five staves. The first staff starts 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 and fifth staves are connected by a long horizontal line, with a first ending bracket above the fourth staff and a second ending bracket above the fifth staff. The music features a steady, rhythmic melody with various note values including quarter, eighth, and sixteenth notes, and rests.

Machine Gunner's Reel

At the outbreak of the First World War in August 1914, the tactical potential of machine guns was not appreciated by the British Armed Forces. The prevalent attitude of senior ranks at the outbreak of the Great War can be summed up by the opinion of an officer expressed a decade earlier that a single battery of machine guns per army corps was a sufficient level of issue.

Despite the evidence of fighting in Manchuria (1905 onwards) the army went to war with each infantry battalion and cavalry regiment containing a machine gun section of just two guns. This was soon increased to four guns per section.

These organic (embedded) units were supplemented in November 1914 by the formation of the Motor Machine Gun Service (MMGS) administered by the Royal Artillery, consisting of motor-cycle mounted machine gun batteries.

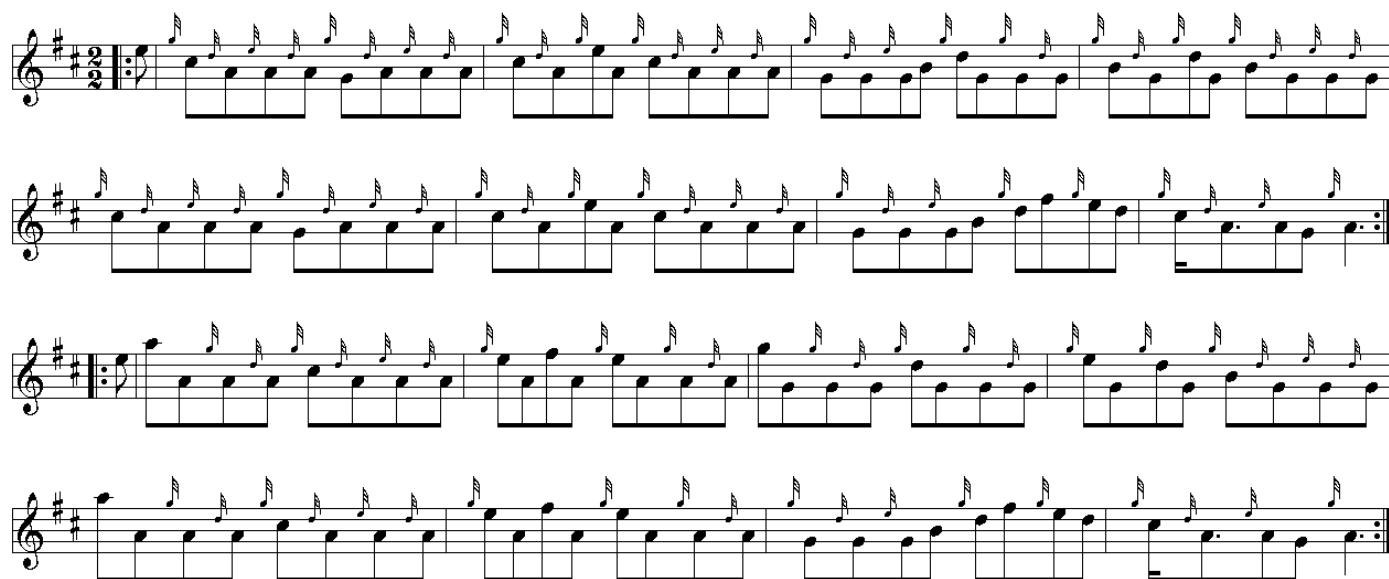
A machine gun school was also opened in France.

After a year of warfare on the Western Front some commanders advocated crewing them with specially trained men who were not only thoroughly conversant with their weapons but understood how they should be best deployed for maximum effect. To achieve this, the Machine Gun Corps was formed in October 1915 – by Command of Brigadier H.B. de Lisle to Captain R. McGillycuddy (4th Royal Dragoon Guards) with Infantry, Cavalry, and Motor branches, followed in 1916 by the Heavy Branch. A depot and training center was established at Belton Park near Grantham, Lincolnshire, and a base depot at Camiers in France. Captain, then Major, McGillycuddy attended an earlier Machine Gun School at Hythe. He formed there, as an ex-Gunner, certain theories on the use of the Machine Gun from which he was able to turn to good account in the war of 1914-18.

The MGC remained in existence after the war until it was disbanded in 1922.



Machine Gunner's Reel



The Piper of Longueval

The tune, *The Piper of Longueval* was composed by Derek Boyce. Boyce is from Portadown in County Armagh, Northern Ireland. He received my first lessons along with his younger brother Philip at age 13 after being persuaded by his father to join the local Marlacoo Band. He was taught by various band members before taking lessons with P/M Norman McCutcheon. He was the first ever person from Northern Ireland to take the famous Pipe Major's course at Edinburgh Castle, which was then taught by the legendary Willie Ross.



At 16, Boyce received tuition from Pipe Major Alexander (Sandy) Davidson of the Scots Guards for about 3 years. After that he played with the Marlacoo and Ballycoan bands when they were in Grade 3. He then worked my way up to the Eden Grade 1 band in 1993 under P/M Davey Caldwell.

Boyce subsequently spent a few years with the Syerla band with P/M Don Shannon, who now lives in Texas. He joined the Grade 2 Killeen band in 1998 and persuaded his brother Philip to join the next year who became pipe major in 2000 and Derek became pipe sergeant winning the All-Ireland in Grade 2 three times and finishing runners up at the Scottish Championships in 2008. He left Killeen in 2010 and played with Cullybackey for a year before joining St Laurence O'Toole in 2011.

In 1998, Boyce started composing after reading an article about a composing competition to commemorate the death of Princess Diana in 1997. He wrote a 6/8 March called "The Pride of Althorpe" and a hornpipe called "Roses Never Fade." He has won a few more composing competitions since and have been placed in several others.

In 2009, he won the Intermediate grade at the All-Ireland solo championships, resulting in his promotion to the senior grade. In 2011, he became an instructor for one of the RSPBA piping and drumming schools in Northern Ireland.



This particular tune was composed to commemorate all the pipers who lost their lives in WW1. The Birmingham War Research Society, England, ran a world-wide composition competition with the College Of Piping; this tune was the winning entry.

On July 20, 2002 a memorial was unveiled at the village of Longueval. It is dedicated to all pipers who fell during the Great War. This tune was played at the unveiling and again in 2016 at the 100 anniversary commemorations of the Battle of the Somme.

Sculptured by Andy De Comyn, the statue depicts a piper in full battle dress, kilt and tin helmet climbing up and over the parapet of a trench encouraging the men on with the sound of his pipes. The plaques around the base of the statue show the regiments which lost a piper.

The Piper of Longueval

March

Derek Boyce

The musical score consists of five staves of music, all in treble clef, 3/4 time, and a key signature of two sharps (F# and C#). 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 is marked with a '1' above the first measure, indicating a first ending. The fifth staff is marked with a '2' above the first measure, indicating a second ending. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots.

Lions Led By Donkeys

"Lions led by donkeys" is a phrase popularly used to describe the British infantry of the First World War and to blame the generals who led them. The contention is that the brave soldiers (lions) were sent to their deaths by incompetent and indifferent leaders (donkeys).

The origin of the phrase pre-dates the First World War. Plutarch attributed to Chabrias the saying that "an army of deer commanded by a lion is more to be feared than an army of lions commanded by a deer". An ancient Arabian proverb says "An army of sheep led by a lion would defeat an army of lions led by a sheep". During the Crimean War, a letter was reportedly sent home by a British soldier quoting a Russian officer who had said that British soldiers were "lions commanded by donkeys"



The tune, ***Lions Led By Donkeys*** was composed by Roderick Campbell. Though not a household name among pipers, Roderick Campbell's contribution to the catalogue of great pipe tunes is outstanding.

He was Born on May 24, 1873 in Lochbroom, Ross-shire to Thomas Campbell and Margaret Morrison, both 27, who had married in 1856. Sandy Cameron reportedly heard him play before he'd received any formal tuition, was amazed by his ability, and subsequently became his teacher. He was no second-rank player, winning the Gold Medal at Oban in 1908, and the Open Piobaireachd there in 1910. He was piper to the Count de Serra Largo, who lived in Tain, Ross-shire, and then to Colonel Scott in Derby, England, and was instructor to the Royal Scottish Pipers Society.

After the Great War he settled in Edinburgh, where he spent most of time making reeds and teaching. Aside from these details, very little is known about him.

He died August 4, 1937 in Edinburgh.

The Gurkha's Battalions in WW1

Prior to the outbreak of the First World War the existing 10 Gurkha Regiments of the Gurkha Brigade had only served in Europe once, very briefly on Malta and Cyprus in 1878. However, in 1914 it became apparent that the British Expeditionary Force was in need of rapid reinforcement to prevent it being outmaneuvered. The Indian Army thus sent The Indian Expeditionary force to France in September and October 1914, containing a number of Gurkha battalions.

The Indian and Gurkha troops that were sent faced one of the worst European winters on record, with extremes of cold, rain, mud and disease, as well as the dangers of modern mechanized trench warfare and cultural and language difficulties. In spite of these difficulties the Indian and Gurkha troops rose to the occasion and managed to stabilize the British western front long enough for conscription of British soldiers to allow replacement of Indian and Gurkha infantry units in 1915.

Gurkha units then moved on to serve in other theatres of war, most famously fighting during the Gallipoli campaign, where the First Battalion of the 6th Gurkha Rifles became the only Allied unit to successfully (albeit briefly) attain their high-ground objectives at the feature known as Sari Bair in August 1915. Gurkha troops fought further east, in Egypt, the Middle East and in Mesopotamia, continuing the fight against the Ottoman Empire until the end of the war in 1918, and remaining in the region for months or even years afterwards to help keep the peace between different factions and tribal groups.

Three Victoria Crosses were awarded to members of Gurkha Regiments during the First World War, including the first ever awarded to a Gurkha soldier. By the end of the First World War over 90,000 Gurkha soldiers had served, with over 20,000 casualties and 6,000 deaths.



The tune, *The Gurkha's Battalions in WW1* was composed by Yves Holbecq, Treasurer of the Pipers Memorial Association and Pipe Major of the Somme Battlefield Pipe Band .



The Gurkha's Battalions in WWI

March

PM Yves Holbecq

A Tribute to the WWI Nurses

Another tune by Pipe Major Holbecq is ***A Tribute to the WWI Nurses***.

Nursing played a crucial role during the First World War. Emergency medical practices evolved enormously during the war years (1914–1918) and thousands more medical workers were involved than in previous wars. New and innovative practices included blood transfusions, the use of antiseptics, local anesthetics, and painkillers. During the course of the War, membership in the American Red Cross grew from 17,000 to more than 20 million, and 20,000 registered nurses were recruited for military service. In the United Kingdom, 38,000 members of the Voluntary Aid Detachment (VAD) served in hospitals or worked as ambulance drivers and cooks.

Modern medical nursing finds its origins in the remarkable career of Florence Nightingale, the “ministering angel” and “lady with the lamp” who served day and night during the Crimean War (1853–1856). Her understanding of the importance of hygiene saved countless lives and set the stage for nursing as we know it today. Nightingale’s model was followed and greatly expanded upon during the First World War by remarkable women such as Edith Cavell, who saved many lives from both sides of the conflict but ended up before a German firing squad; and the subversive motorbike-riding team of Mairi Chisholm and Elsie Knocker, who left their military medical stations to set up their own clinic closer to the front lines where they could save lives rather than simply provide transportation to the morgue. Similarly, novelist Mary Borden founded a field station that she called “the second battlefield” close to the front lines.



The image displays a musical score for a piece titled "A Tribute to the WWI Nurses" by PM Yves Holbecq. The score is written in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 4/4. The tempo is marked "Slow Air". 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 also begins with a repeat sign and a first ending bracket. The fourth staff concludes the piece with a final cadence. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall mood is solemn and respectful.

Cabar Feidh

Cabar Feidh Gu Brath is one of Donald MacLeod's earlier compositions the title for which translates as, 'The Deer's Horn Forever'. The stag's head is the main device in the MacKenzie arms and was adopted within the cap badge of the Seaforth Highlanders – and Donald MacLeod was a devoted Seaforth Highlander.

In both the regular battalions of the Seaforths many had qualified as "acting pipers", thus making the band assume enormous proportions. When the Great War opened these acting pipers reverted to the ranks in terms of the Service regulations, while the "full pipers" played their companies into action until the havoc wrought at Loos.

There, the pipers of most of the battalions of Seaforth might have been seen—and heard—playing the regimental charging tune "Cabar Feidh" at the head of their respective companies, but the results were disastrous. Of the two "New Army" battalions of the regiment, the 7th had lost four killed, and three wounded, and the 8th had also four killed and five wounded; two being captured.

The 2nd Battalion, which lost six pipers killed and five wounded before the close of 1915, used to recall the leadership of Piper McLean. It was he, who in the advance on the hill held by the Germans at Loos, shouted during one of their brief halts, "*At them lads,*" then putting chanter to his mouth he dashed along with the men playing the regimental charging tune "Cabar Feidh" until the objective was taken.



The image displays a musical score for a march titled "Cabar Feidh". The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is 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. The overall style is characteristic of traditional Scottish or Irish folk music.

The Campbells Are Coming

The Campbells Are Coming is a Scottish song associated with Clan Campbell. The song was definitely extant by 1745 and perhaps much earlier. It may have been inspired by the war of the Jacobite rising of 1715 (John Campbell, 2nd Duke of Argyll was the loyalist war leader and many Scottish loyalists were Campbells); According to Lewis Winstock^[5] the tune accompanied the Scottish loyalist vanguard in the Jacobite war, and Robert Wodrow ascribes that name to one of the bagpipe tunes that accompanied Argyle's Highlanders entrance into Perth and Dundee.

Or it may have been concerned with earlier events around the deposing of Mary Queen of Scots. If so, "Lochleven" would presumably refer to Lochleven Castle where Mary Queen of Scots was imprisoned in 1567, and "Great Argyll" may refer to Archibald Campbell, 5th Earl of Argyll who attempted to rescue her.

The song is commonly attributed to Robert Burns, like many Scottish songs which are actually traditional or of unknown origin. Burns did write a version with some different verses, which he published in the *Scots Musical Museum*, a collection of Scottish folk songs (and some new songs) published between 1787 and 1803.

The tune, a traditional Scottish air, is similar to "The Town of Inveraray" and other Scottish songs, but with these martial lyrics:

Chorus:

The Campbells are coming Ho-Ro, Ho-Ro!
The Campbells are coming Ho-Ro, Ho-Ro!
The Campbells are coming to bonnie Lochleven
The Campbells are coming Ho-Ro, Ho-Ro!

Upon the Lomonds I lay, I lay,
Upon the Lomonds I lay, I lay,
I lookit down to bonnie Lochleven
And saw three perches play-hay-hay!

The Great Argyll he goes before,
He makes the cannons and guns to roar,
With sound o'trumpet, pipe and drum,
The Campbells are coming, Ho-Ro, Ho-Ro!

The Campbells they are a' in arms,
Their loyal faith and truth to show,
With banners rattling in the wind,
The Campbells are coming Ho-Ro, Ho-Ro!

Early in the Battle of the Somme the tune, 'The Campbells are Coming', was said to put terror in the German soldiers.



The Campbells Are Coming

March

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 6/8. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming. The score includes a first ending (marked '1') and a second ending (marked '2'), both leading to a final double bar line.



Dumbarton's Drums

Dumbarton's Drums is the march of the Royal Scots Regiment, with the same name as the traditional Scottish folk song but with a different tune.



Serving police constable David Anderson, a piper from Dalgety Street, Edinburgh, answered the call of duty when, on the outbreak of WW1, he signed up with the 15th Battalion of the Royal Scots Regiment in October 1914.

Almost two years later, on July 1st 1916, David, then 26, lined up with his fellow soldiers of the 15th on the banks of the Somme river for what was to become the bloodiest battle of the war. By now Pipe Sergeant, David Anderson heard the sound of the whistle to advance.

Climbing the steps out of the trench he shouldered his pipes and struck up the regimental march, *Dumbarton's Drums*. Leading his company 'over the top', he moved forward into a hail of German bullets. On and on he went, piping all the way out into no man's land.

Other regimental pipers were hit just after going over the top, but David continued to play walking forward through the gunfire and clouds of smoke until, unaccompanied by any of his company, he arrived at an occupied German trench.

His appearance must have startled the German soldiers, who, fearing they were about to be overwhelmed, promptly threw up their hands and surrendered to the unarmed piper.

Soon David was joined by the remainder of his company and together they advanced to a third line of enemy trenches where his luck ran out and he took a round on the right side of his body.

He fell to the ground, stunned and bleeding. After a moment he was able to raise himself to a seated position and, grabbing his muddy bagpipe, continued to encourage his comrades on by playing regimental tunes. Minutes later he was silenced when a bullet passed through his leg.

Though his name has not been revered in the same way as other WW1 piping heroes such as Richardson, Findlater, or Laidlaw, all winners of the Victoria Cross, Pipe Sergeant Anderson's deeds that day displayed remarkable bravery and tenacity in the face of the enemy.



BACK PAGE

The National World War I Museum and Memorial in Kansas City, Missouri was opened in 1926 as the Liberty Memorial. In 2004, it was designated by the United States Congress as the country's official war memorial and museum dedicated to World War I. A non-profit organization manages it in cooperation with the Kansas City Board of Parks and Recreation Commissioners. The museum focuses on global events from the causes of World War I before 1914 through the 1918 armistice and 1919 Paris Peace Conference. Visitors enter the exhibit space within the 32,000-square-foot facility across a glass bridge above a field of 9,000 red poppies, each representing 1,000 combatant deaths.



NATIONAL WORLD WAR I MUSEUM AND MEMORIAL