

The Anthology of Bagpipe Music and Military History



Collection 2 – World War One
Volume 3: The Units

COVER PAGE

British troops who took part in the capture of Lesboeuufs on the Somme parade after being relieved by a fresh unit. Lesboeuufs, located north-east of Albert, was attacked by the Guards Division on September 15, 1916 and finally secured 10 days later.



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Collection 2 World War One Volume 3: The Units

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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

World War 1, Volume 3, begins our time remembering the historical British Army and Commonwealth units of the “Great War”. These tunes selected here were written either during the war or afterwards in honor of these units and their service during the Great War and Occupations shortly afterwards.

Our story begins with in 1914 with the British Army Regular Army Units, the “Old Contemptibles”, as they performed outnumbered heroic service to halt the initial German invasions of Belgium and France. We begin with the largest military alliances and units like “Allies”, the Canadian Expeditionary Force and the Australian New Zealand Army Corps ANZACs, and historical Scottish Divisions. We also bring in the famous surge in volunteers under Lord Kitchener and King George V’s new Army. Finally, we have tunes on the battalions and regiments that were in the trenches. Interesting the Argylls have more tunes named for their Great War service than any other Regiment given their famous pipe majors. It must be noted that pipers and pipe bands in 1915 were ordered to remain in the rear areas given terrible casualties and losses when they were leading out front. That still did not stop some regimental pipers from still leading the charge thru “No Mans” land.

Many of the historical regiments that served in the Great War have now faded away into historical associations and regimental museums as the current British Army has significantly reduced its size. Gone now as separate regiments or amalgamated into other battalions and regiments are: the 51st Highland Division, Royal Scots, Kings Own Scottish Borderers, Highland Light Infantry, Royal Highland Fusiliers, Queens Own Highlanders, Cameron Highlanders, Seaforth Highlanders, Gordons, London Scottish, Scottish Rifles, Scottish Horse, Scots Greys, Tyneside Scottish, Liverpool Scottish and so many other famous regiments.

Today the Royal Regiment of Scotland retains the historical lineage for some of these historical regiments like the Black Watch and Argylls. The Royal Irish Regiment today also represents a long list of many historical Irish Regiments like the London Irish that have honorably served since the Napoleonic times.

Looking back through historical national and regimental archives, family libraries, and what is available to most international historians, most information is over 100-years old, the stories on the tunes and even their composers has fading away into history. In some cases, it was only possible to determine the person or unit the tune is named for or their composer served during the Great War and simply was remembered by a piper with a tune. Their stories are now clouded in past history and not available in basic academic research.

The tunes here continue to retell their stories, sacrifice, courage beyond measure and historical heritage in service to King George V during some of the darkest times mankind has brought upon himself. And now let us introduce these famous units and their pipe tunes in hopes they bring a moment of reflection to all pipers today. Now...to the pipes.

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Eternal Father, Strong to Save

Eternal Father, Strong to Save is a British hymn traditionally associated with seafarers, particularly in the maritime armed services.

The original hymn was written in 1860 by William Whiting, an Anglican churchman from Winchester, United Kingdom. Whiting grew up near the ocean on the coasts of England and at the age of thirty-five had felt his life spared by God when a violent storm nearly claimed the ship he was travelling on, instilling a belief in God's command over the rage and calm of the sea. As headmaster of the Winchester College Choristers' School some years later, he was approached by a student about to travel to the United States, who confided in Whiting an overwhelming fear of the ocean voyage. Whiting shared his experiences of the ocean and wrote the hymn to "anchor his faith". In writing it, Whiting is generally thought to have been inspired by Psalm 107 which describes the power and fury of the seas in great detail:

"Some went out on the sea in ships; they were merchants on the mighty waters. They saw the works of the Lord, his wonderful deeds in the deep. For he spoke and stirred up a tempest that lifted high the waves. They mounted up to the heavens and went down to the depths; in their peril their courage melted away." Psalm 107: 23–26

Within a year the text appeared in the influential first edition of *Hymns Ancient and Modern* (HA&M) in 1861 (the setting is reproduced below) and its circulation became widespread throughout England.

It was popularized by the Royal Navy and the United States Navy in the late 19th century, and variations of it were soon adopted by many branches of the armed services in the United Kingdom and the United States. Accordingly, it is known by many names, variously referred to as the **Hymn of His Majesty's Armed Forces**, the **Royal Navy Hymn**, the **United States Navy Hymn** (or simply **The Navy Hymn**), and sometimes by the last line of its first verse, "**For Those in Peril on the Sea**". The hymn has a long tradition in civilian maritime contexts as well, being regularly invoked by ship's chaplains and sung during services on ocean crossings

The original words of the 1861 version are:

Eternal Father, strong to save,
Whose arm hath bound the restless wave,
Who bid'st the mighty ocean deep Its own appointed limits keep;
O hear us when we cry to Thee,
For those in peril on the sea.

O Christ, Whose voice the waters heard
And hushed their raging at Thy word,
Who walkedst on the foaming deep,
And calm amidst its rage didst sleep;
O hear us when we cry to Thee,
For those in peril on the sea.

Most Holy Spirit, Who didst brood
Upon the chaos dark and rude,
And bid its angry tumult cease,
And give, for wild confusion, peace;
O hear us when we cry to Thee,
For those in peril on the sea!

O Trinity of love and power,
Our brethren shield in danger's hour;
From rock and tempest, fire and foe,
Protect them wheresoe'er they go;
Thus evermore shall rise to Thee
Glad hymns of praise from land and sea.

Amen



HMS Renown and HMS Tiger at full speed in the choppy North Sea, circa 1916-1918

The Boys in Blue

The Boys in Blue was accepted as the Navy March by Admiral Sir Percy Scott of the 4th Cruiser Squadron.

Admiral **Sir Percy Moreton Scott, 1st Baronet**, KCB, KCVO (July 10, 1853 – October 18, 1924) was a British Royal Navy officer and a pioneer in modern naval gunnery. During his career he proved to be an engineer and problem solver of some considerable foresight, ingenuity and tenacity. He did not, however, endear himself to the Navy establishment for his regular outspoken criticism of the Navy's conservatism and resistance to change and this undoubtedly slowed the acceptance of his most important ideas, notably the introduction of directed firing.

Until the end of the nineteenth century, the accepted range at which warships would open fire on an enemy was 2,000 yards. The development of the torpedo as a practical weapon forced a change in this policy, and it became necessary to engage an enemy at ranges outside torpedo range. This in turn meant that the old system whereby a gunlayer in each turret pointed and fired the turret guns independently could no longer be expected to achieve a significant hit rate on an opposing ship. Scott was instrumental in encouraging the development and installation, initially in dreadnought battleships and battlecruisers, of director firing, a system whereby the guns were all pointed, elevated and fired from a single point, usually at the top of the foremast. By firing all the guns simultaneously it was possible to observe the simultaneous splashes produced and correct the aim visually. This system was only practical in ships having a uniform caliber main armament, which dreadnought battleships and battlecruisers had, but conferred a significant advantage in accuracy particularly in bad weather and heavy seas when visibility was poor.

Before the First World War, Captain Frederic Dreyer developed a system which enabled a target ship's range and bearing to be plotted continuously so that the proper range and deflection to hit it could then be calculated. These data were then relayed to the director, allowing a further improvement to accuracy. In 1903 Dreyer had described a device, later developed by Vickers and Scott as the Vickers range clock, that automatically kept track of the changing range to an enemy ship.

Scott retired from the navy in 1913 to make way for the promotion of younger men. However he continued to be employed by the Navy in connection with his director-firing work. He also directed his attention to the issue of submarines, against which there was no effective defense at the time. In November 1914 Scott was called into the Admiralty by Winston Churchill and Lord Fisher, returned once more as First Sea Lord, to be told he was to be employed as an advisor in connection with the gunnery efficiency of the fleet. In January 1915 Churchill offered Scott command of the fleet for the Gallipoli Campaign. He decided that the ships of the Mediterranean Fleet could not possibly perform the tasks required of them and so he refused the appointment.

In September 1915, following a Zeppelin raid on London, the First Lord, Arthur Balfour ordered Scott to establish the London Air Defense Area to defend London from the increasing threat of air attack. Scott worked tirelessly to get guns from the Navy and Army for conversion into anti-aircraft guns.

For the rest of the war Scott continued to suggest improvements on a wide range of subjects. By 1918, with his supporters gone from the Admiralty, Scott was underemployed: in his opinion he was being given too little information to provide good advice on gunnery while the advice he gave was ignored.



The image displays a musical score for 'The Boys in Blue (Navy March)'. 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 nine 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 double bar line and a repeat sign. The fourth staff continues the melody. The fifth staff begins with a key signature change to three sharps (F#, C#, and G#) and continues the melody. The sixth staff continues the melody. The seventh staff includes a triplet of eighth notes. The eighth staff is marked with a first ending bracket and a '1' above it. The ninth staff is marked with a second ending bracket and a '2' above it. The score concludes with a double bar line and repeat dots.

The British Navy

The Grand Fleet was the main battlefleet of the Royal Navy during the First World War. Formed in August 1914 from the First Fleet and part of the Second Fleet of the Home Fleets, the Grand Fleet included 25–35 modern capital ships. It was commanded initially by Admiral Sir John Jellicoe.

The 10th Cruiser Squadron carried out the Northern Patrol between Shetland and Norway and cruisers from Cromarty and Rosyth operated a second line (and screened the fleet) in enforcing the blockade of Germany. The administrative complications of the distant blockade across the northern exits of the North Sea overwhelmed the capacity of Vice Admiral Francis Miller, the Base Admiral in Chief from August 7, 1914, devolving on the commander in chief, Admiral John Jellicoe. To relieve the administrative burdens on Miller and Jellicoe, the post of the Admiral of the Orkneys and Shetlands was created to oversee the defense of the islands, naval bases and shore duties. Vice-Admiral Stanley Colville was appointed to the command (September 7, 1914 – January 19, 1916) with Miller under his authority.

Admiral Jellicoe was significantly concerned about the possibility of submarine or destroyer attacks on Scapa Flow. While the Grand Fleet spent almost the first year of the war patrolling the west coast of the British Isles, their base at Scapa was defensively reinforced, beginning with over sixty blockships sunk in the many entrance channels between the southern islands to enable the use of submarine nets and booms. These blocked approaches were backed by minefields, artillery and concrete barriers.

Admiral Jellicoe was succeeded by Admiral Sir David Beatty in December 1916.

The Grand Fleet was based first at Scapa Flow in the Orkney Islands, and later at Rosyth on the Firth of Forth. It participated with the biggest fleet action of the war – the Battle of Jutland – in June 1916.

After the Battle of Jutland, the German High Seas Fleet rarely ventured out of its bases at Wilhelmshaven and Kiel in the last two years of the war to engage with the British fleet.

Following the German defeat, 74 ships of the High Seas Fleet (*Hochseeflotte*) of the Imperial German Navy (*Kaiserliche Marine*) were interned in Gutter Sound at Scapa Flow pending a decision on their future in the peace Treaty of Versailles.

During April 1919 the Grand Fleet was disbanded, with much of its strength forming a new Atlantic Fleet.

Most of the interned German warships were later scuttled despite Royal Navy attempts to save them.



The hornpipe, **The British Navy** was composed by Alexander T. Cameron. Alexander Taylor (A.T.) Cameron (1868-1957) was well known in piping circles as a piper, judge and composer. A.T. Cameron was the second son of Alexander Cameron and Elizabeth Cameron (nee Taylor) . Alexander and Elizabeth Cameron had seven sons and three daughters. Five of their sons were pipers: Duncan Cameron, Alexander Taylor Cameron, Donald Duncan Cameron, John Angus Cameron and William McKay Cameron. Another son, Angus Frank Cameron was a drummer and was killed on the Somme in World War One.

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*.



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

The British Navy

Hornpipe

A. T. Cameron

The musical notation for 'The British Navy' is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat dots.

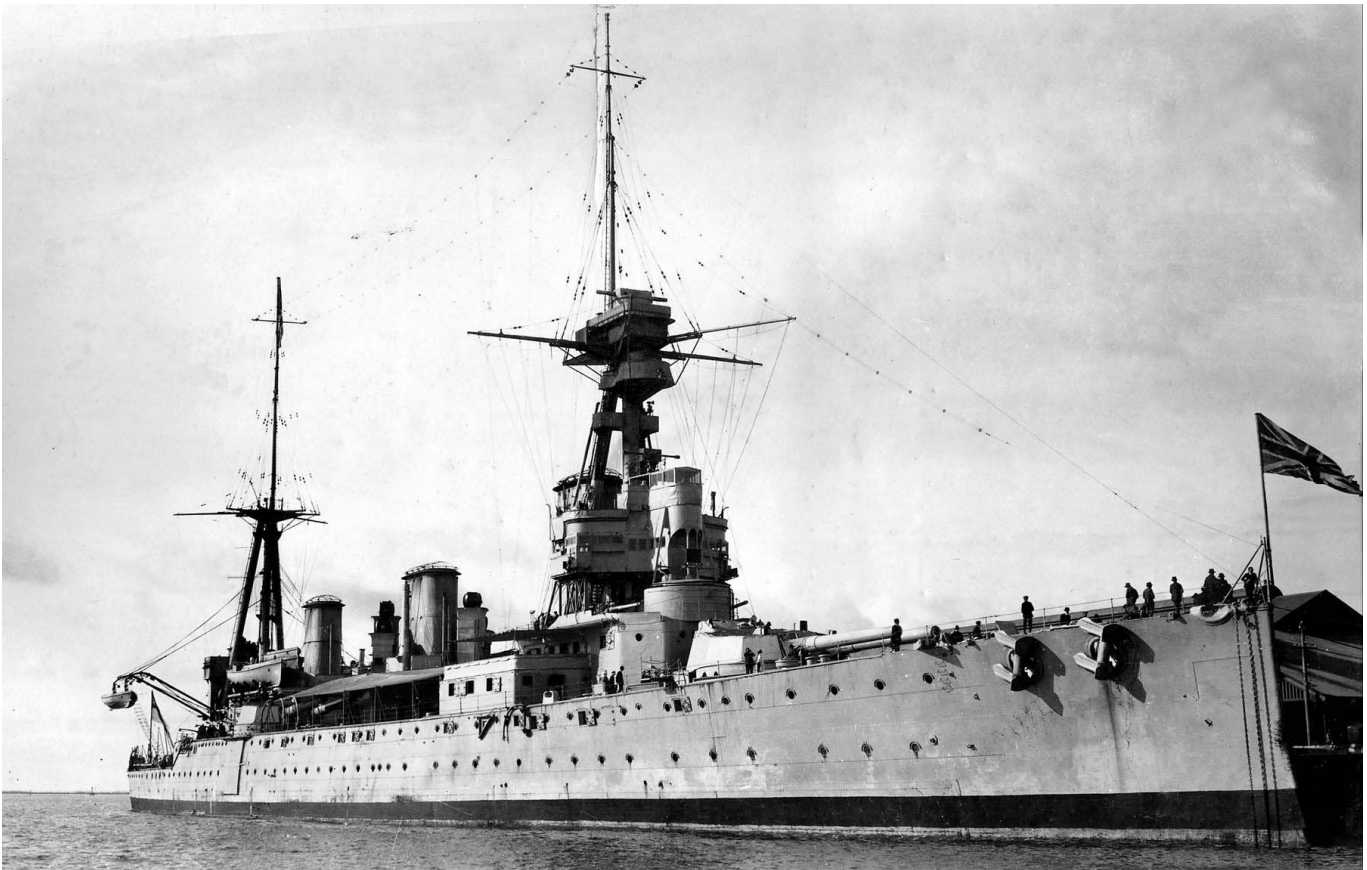
H.M.S. New Zealand

HMS *New Zealand* was one of three *Indefatigable*-class battlecruisers. Launched in 1911, the ship was funded by the government of New Zealand as a gift to Britain, and she was commissioned into the Royal Navy in 1912. She had been intended for the China Station, but was released by the New Zealand government at the request of the Admiralty for service in British waters.

During 1913, *New Zealand* was sent on a ten-month tour of the British Dominions, with an emphasis on a visit to her namesake nation. She was back in British waters at the start of the First World War, and operated as part of the Royal Navy's Grand Fleet, in opposition to the German High Seas Fleet. During the war, the battlecruiser participated in all three of the major North Sea battles—Heligoland Bight, Dogger Bank, and Jutland—and was involved in the response to the inconclusive Raid on Scarborough, and the Second Battle of Heligoland Bight. *New Zealand* contributed to the destruction of two cruisers during her wartime service and was hit by enemy fire only once, sustaining no casualties; her status as a "lucky ship" was attributed by the crew to a Māori piupiu (warrior's skirt) and hei-tiki (pendant) worn by the captain during battle.

After the war, *New Zealand* was sent on a second world tour, this time to allow Admiral John Jellicoe to review the naval defenses of the Dominions. In 1920, the battlecruiser was placed in reserve. She was broken up for scrap in 1922 in order to meet the United Kingdom's tonnage limit in the disarmament provisions of the Washington Naval Treaty.

The hornpipe, *H.M.S. New Zealand* was composed by [Alexander T. Cameron](#).



The image displays a musical score for a hornpipe. It is written in the key of D major (indicated by two sharps) and a 2/4 time signature. The score consists of eight staves of music. Each staff begins with a repeat sign (two vertical lines with dots) and a first ending bracket. The music is characterized by a steady eighth-note rhythm, often with beamed eighth notes. The melody is simple and repetitive, typical of a hornpipe. The piece concludes with a final double bar line and repeat dots.

The Melinka

The Melinka was a fishing boat belonging to Robert Buchan of Inverallochy. It was requisitioned by the government as part of the Royal Naval Volunteer Reserve and refitted with a gun.

The Royal Naval Reserve (RNR) is one of the two volunteer reserve forces of the Royal Navy in the United Kingdom. Together with the Royal Marines Reserve, they form the Maritime Reserve. The present RNR was formed by merging the original Royal Naval Reserve, created in 1859, and the Royal Naval Volunteer Reserve (RNVR), created in 1903.

At the turn of the 20th century, there were concerns at the Admiralty and in parliament that the RNR was insufficient to bolster the manning of the greatly-expanded fleet in the event of large-scale war. Despite the huge growth in the number of ships in the British merchant service since the RNR's foundation, many of the additional seamen were from the colonies or were not British subjects. The pool of potential RNR officers had shrunk since 1859 and experience in the Boer War showed that it would not be possible to call up a sufficient number of reservists without negatively impacting the work of the merchant and fishing fleets. In 1903 an Act of Parliament was passed enabling the Admiralty to raise a second reserve force – the Royal Naval Volunteer Reserve. While the RNR consisted of professional civilian sailors, the RNVR was open to civilians with no prior sea experience. By the outbreak of the First World War there were six RNVR divisions in major ports around the UK.

On mobilization in 1914, the RNR consisted of 30,000 officers and men. Officers of the permanent RNR on general service quickly took up seagoing appointments in the fleet, many in command, in destroyers, submarines, auxiliary cruisers and Q-ships. Others served in larger units of the battle fleet including a large number with the West Indies Squadron who became casualties at the Battle of Coronel and later at Jutland. Fishermen of the RNR section served with distinction on board trawlers fitted out as minesweepers for mine clearance operations at home and abroad throughout the war, where they suffered heavy casualties and losses.

A number of RNR officers qualified as pilots and flew aircraft and airships with the Royal Naval Air Service, whilst many RNR ratings served ashore with the RN and RNVR contingents at Gallipoli and at the Battle of the Somme with the Royal Naval Division. Merchant service officers and men serving in armed merchant cruisers, hospital ships, fleet auxiliaries and transports were entered in the RNR for the duration of the war on special agreements. Although considerably smaller than the RN and the RNVR (which was three times the size of the RNR at the end of the war), the RNR had an exceptional war record, members being awarded twelve Victoria Crosses.

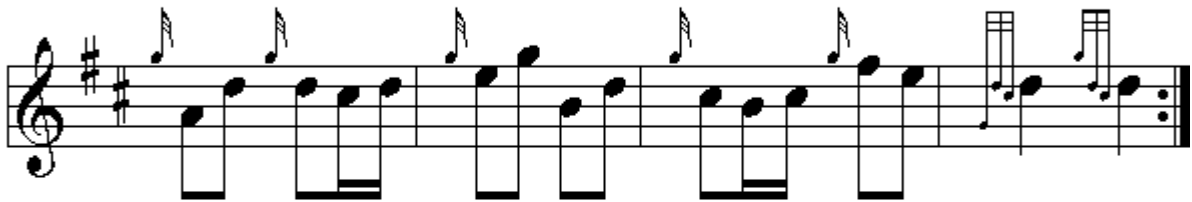
The polka, ***The Melinka*** was composed by the grandson of owner Robert Buchan who notes;

She was the one they had during the Great War when the government requisitioned her, fitted a gun on her, made him a group skipper in the R.N.V.R with brass buttons and a sword (he was the only one who could navigate scientifically, and how therefore knew where he was going when south of Yarmouth) and sent her to the Dardanelles loaded with tatties. There they spied many fairlies, and brought some of them home, including a genuine swordfish, and stories—some hilarious, others not—of the war.



The Melinka

Polka



The Allies

The Allies, or the Entente Powers, were an international military coalition of countries led by France, the United Kingdom, Russia, the United States, Italy, and Japan against the Central Powers of Germany, Austria-Hungary, the Ottoman Empire, and Bulgaria in World War I (1914–1918).

By the end of the first decade of the 20th century, the major European powers were divided between the Triple Entente and the Triple Alliance. The Triple Entente was made up of the United Kingdom, France, and Russia. The Triple Alliance was originally composed of Germany, Austria–Hungary, and Italy, but Italy remained neutral in 1914. As the war progressed, each coalition added new members. Japan joined the Entente in 1914 and, despite proclaiming its neutrality at the beginning of the war, Italy also joined the Entente in 1915. The term "Allies" became more widely used than "Entente", although the United Kingdom, France, Russia, and Italy were also referred to as the Quadruple Entente and, together with Japan, as the Quintuple Entente. The colonies administered by the countries that fought for the Allies were also part of the Entente powers such as American Philippines, Belgian Congo, British India, French Algeria, and Japanese Korea.

The United States joined near the end of the war in 1917 (the same year in which Russia withdrew from the conflict) as an "associated power" rather than an official ally. Other "associated members" included Serbia, Belgium, Montenegro, Asir, Nejd and Hasa, Portugal, Romania, Hejaz, Panama, Cuba, Greece, China, Siam, Brazil, Armenia, Luxembourg, Guatemala, Nicaragua, Costa Rica, Haiti, Liberia, and Honduras. The treaties signed at the Paris Peace Conference recognized the United Kingdom, France, Italy, Japan, and the United States as "the Principal Allied and Associated Powers".

The Allies

Polka

R. Adamson

Kitchener's Army



Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (June 24, 1850 – June 5, 1916) was an Irish-born senior British Army officer and colonial administrator. In 1914, at the start of the First World War, Kitchener became Secretary of State for War, a Cabinet Minister. One of the few to foresee a long war, lasting for at least three years, and also having the authority to act effectively on that perception, he organized the largest volunteer army that Britain had seen, and oversaw a significant expansion of material production to fight on the Western Front. Despite having warned of the difficulty of provisioning for a long war, he was blamed for the shortage of shells in the spring of 1915 – one of the events leading to the formation of a coalition government – and stripped of his control over munitions and strategy.

On June 5, 1916, Kitchener was making his way to Russia on HMS *Hampshire* to attend negotiations with Tsar Nicholas II when in bad weather the ship struck a German mine 1.5 miles west of Orkney, Scotland, and sank. Kitchener was among 737 who died; he was the highest-ranking British officer to die in action in the entire war.

The tune, *Kitchener's Army* was composed by Pipe Major G.S. McLennan in 1915 for the new volunteer Army.

George Stewart McLennan was born on February 9, 1883 in Edinburgh, 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. Among his half-siblings was Gold Medal winner Donald Ross McLennan. George suffered from polio as a child, and could not walk until the age of four and a half.

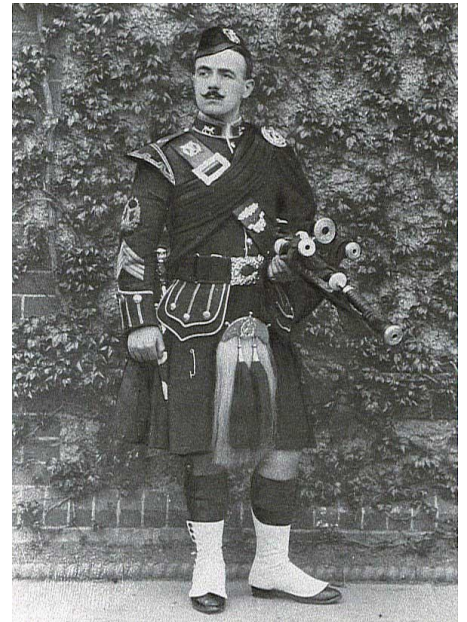
McLennan began receiving piping tuition from his father at the age of four, and later received tuition from his uncle Pipe Major John Stewart, and in Highland dancing from his cousin William McLennan. He made rapid progression, winning the Amateur National Championship at the age of nine, and was invited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

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. At the time there were several other prominent musicians in the city, including fiddler James Scott Skinner.

He died on May 13, 1929 of lung cancer after a long period of ill health connected to the makeshift operation.



The image displays a musical score for the march "Kitchener's Army" by PM George S. McLennan. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a single melodic line. The score includes several first and second endings, indicated by bracketed lines with "1" and "2" above them. The piece concludes with a double bar line and repeat dots.

King George V's Army

The tune, *King George V's Army* was composed by [Pipe Major George S. McLennan](#). Having heard the GS composition *Kitchener's Army*, which he composed in 1915 for the new volunteer Army, the 'old sweats' asked him for a tune to commemorate their efforts up to that point in the war. The story goes that GS was having a nap on his bunk and heard the drummers practicing a beating for the tune *East Neuk of Fife* and he composed this tune, *King George's Army*, to suit the beating he heard. The title was later changed to *King George V's Army*.

King George V's Army

March 2/4

P.M. G.S. McLennan

The musical score for 'King George V's Army' is presented in eight staves. It is written in G major (one sharp) and 2/4 time. The melody is written in treble clef and features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march. The piece begins with a repeat sign and ends with a double bar line and repeat sign.

The ANZACS

The Australian and New Zealand Army Corps (ANZAC) was originally a First World War army corps of the Mediterranean Expeditionary Force. It was originally intended to name the corps the Australasian Army Corps, this title being used in the unit diary in line with the common practice of the time which often saw New Zealanders and Australians compete together as Australasia in sporting events. However, complaints from New Zealand recruits led to adoption of the name Australian and New Zealand Army Corps. The administration clerks found the title too cumbersome so quickly adopted the abbreviation A. & N.Z.A.C. or simply ANZAC. Shortly afterwards it was officially adopted as the codename for the corps, but it did not enter common usage amongst the troops until after the Gallipoli landings.

At the outset, the corps comprised two divisions; the Australian Division, composed of the 1st, 2nd and 3rd Australian Infantry Brigades and the New Zealand and Australian Division, composed of the New Zealand Infantry Brigade, New Zealand Mounted Rifles Brigade, Australian 1st Light Horse Brigade and 4th Australian Infantry Brigade. The 2nd and 3rd Australian Light Horse Brigades were assigned as corps level troops, belonging to neither division.

Despite being synonymous with Australia and New Zealand, ANZAC was a multi-national body: in addition to the many British officers in the corps and division staffs, the Australian and New Zealand Army Corps contained, at various points, the 7th Brigade of the Indian Mountain Artillery, Ceylon Planters Rifle Corps troops, the Zion Mule Corps, several battalions from the Royal Naval Division, the British 13th (Western) Division, one brigade of the British 10th (Irish) Division and the 29th Indian Brigade.

Following the evacuation of the Gallipoli peninsula, in December 1915, the Australian and New Zealand units reassembled in Egypt. The New Zealand contingent expanded to form their own division; the New Zealand Division. The First Australian Imperial Force underwent a major reorganization resulting in the formation of two new divisions; the 4th and 5th divisions. (The Australian 3rd Division was forming in Australia and would be sent directly to England and then to France.) These divisions were reformed into two corps: I ANZAC Corps and II ANZAC Corps. I ANZAC Corps, under the command of General Birdwood, departed for France in early 1916. II ANZAC Corps, commanded by Lieutenant General Alexander Godley, followed soon after.

In January 1916, the 4th (ANZAC) Battalion, Imperial Camel Corps, was formed with Australian and New Zealand troops. The 1st and 3rd Battalions were Australian, while the 2nd Battalion was British. Then in March 1916, the ANZAC Mounted Division with three Australian and one New Zealand brigade, was formed for service in Egypt and Palestine. There was also the 1st (ANZAC) Wireless Signal Squadron, which served with the British expeditionary force in Mesopotamia in 1916–1917.



The image displays a musical score for the march 'The Anzacs' by Alexander T. Cameron. The score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The music is organized into ten staves. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also begins with a repeat sign. The fourth staff continues the melody. The fifth staff begins with a repeat sign. The sixth staff continues the melody. The seventh staff begins with a repeat sign. The eighth staff continues the melody. The ninth staff begins with a first ending bracket labeled '1'. The tenth staff begins with a first ending bracket labeled '2'. The score concludes with a double bar line and repeat dots.

The Canadian Expeditionary Force in WWI

The Canadian Expeditionary Force (CEF) was formed following Britain's declaration of war on Germany on August 15, 1914, with an initial strength of one infantry division. The division subsequently fought at Ypres on the Western Front, with a newly raised second division reinforcing the committed units to form the Canadian Corps. The CEF and corps was eventually expanded to four infantry divisions, which were all committed to the fighting in France and Belgium along the Western Front. A fifth division was partially raised in 1917, but was broken up in 1918 and used as reinforcements following heavy casualties.

As a Dominion in the British Empire, Canada was automatically at war with Germany upon the British declaration. Popular support for the war was found mainly in English Canada. Of the first contingent formed at Valcartier, Quebec in 1914, about two-thirds were men who had been born in the United Kingdom. By the end of the war in 1918, at least half of the soldiers were British-born.

The Canadian Expeditionary Force raised 260 numbered infantry battalions, two named infantry battalions (The Royal Canadian Regiment and Princess Patricia's Canadian Light Infantry), 17 mounted regiments, 13 railway troop battalions, five pioneer battalions, four divisional supply trains, four divisional signals companies, a dozen engineering companies, over 80 field and heavy artillery batteries, fifteen field ambulance units, 23 general and stationary hospitals, and many other medical, dental, forestry, labor, tunnelling, cyclist, and service units. Two tank battalions were raised in 1918 but did not see service. Most of the infantry battalions were broken up and used as reinforcements, with a total of fifty being used in the field, including the mounted rifle units, which were re-organized as infantry. The artillery and engineering units underwent significant re-organization as the war progressed, in keeping with rapidly changing technological and tactical requirements.



The tune, ***The Canadian Expeditionary Force in World War I*** was composed in 2014 by Pipe Major Yves Holbecq. Holbecq lives in Coullemont in Northern France, a small village located close to the famous battlefields of Arras and Amiens. He was a sports teacher and served as a corporal in the French Air Force. Both of his grandfathers served during the Great War; both wounded but survived the war and his father served also in beginning of WW2--a family tradition of service. Holbecq is the treasurer of the Piper's Memorial of Longueval (Somme), piper of the RB Legion North France Branch, Honorary Member of the Tyneside Scottish Regiment and represents the 4th Battalion, Cameron

Highlanders for memorial events. He began piping in 1997 and today is the Pipe Major of the Battle of the Somme Pipe Band which is dedicated to keeping the memory alive of all the soldiers and officers who fought to liberate his country. He has composed more than ten tunes in this Anthology that are dedicated to remembering the stories of WW1 and WW2 .



The Royal Army Medical Corps in WWI

The Royal Army Medical Corps was formed on the June 23, 1898. The formation was the merger of the former Medical Staff with the Medical Staff Corps thus uniting the Senior Officers with the lower ranks. There was an element of the new Corps at the Boxer Rebellion in China, but the first warfare experience was in the South African War of 1899-1902 where the embryo of modern warfare took place, and the first results of high velocity rifle fire were found. The experiences of that war set up the organization that took the field in France in 1914, but by 1918 it was a vastly different service.

At the outbreak of the Great War, just 16 years after its formation, there were 9,000 Warrant Officers and Men of the RAMC; this grew to 113,000 by 1918. The British Army had never before fielded a field ambulance in conflict.

Throughout the war RAMC personnel were praised over and over again in dispatches. By 1929 the Corps could proudly boast ownership of many foreign orders and various foreign medals, along with - 1,111 Meritorious Service Medals including one extra bar 3,002 Military Medals including 95 with one extra bar, and 4 with 2 extra bars, 395 Distinguished Conduct Medals including 9 with one extra bar, 3 Albert Medals, 1,484 Military Crosses including 61 with one extra bar, 22 with 2 extra bars and 1 with 3 extra bars, 499 Distinguished Service Orders including 25 with 1 extra bar, and 7 Victoria Crosses, two of which included 1 extra bar.

The tune, *The Royal Army Medical Corps in WWI* was composed by [Pipe Major Yves Holbecq](#) in 2016.

The Royal Army Medical Corps in WWI

March

PM Yves Holbecq

The image displays a musical score for a march titled "The Royal Army Medical Corps in WWI". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of 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 features a second ending bracket. The fourth staff concludes the piece with a final double bar line. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march.

March of The Scottish Division

The Scottish Division was a British Army Infantry command, training and administrative apparatus designated for all Scottish line infantry units.

In the Battle of Loos, notable for being the first battle in which British forces used poison gas, the 9th (Scottish) Division assaulted the Hohenzollern Redoubt, the 5th Camerons suffered horrific casualties, and Corporal James Dalgleish Pollock gained a Victoria Cross for his actions.

The 9th (Scottish) Division took part in major fighting during the Somme offensive. Notably it relieved the 30th Division at Montauban and later attacked German positions at Bernafay Wood, where it succeeded in capturing vital objectives and forcing a German withdrawal. In the Somme offensive, the 9th (Scottish) Division liberated the village of Longueval; the village now has a statue of a Scottish piper at its crossroads that commemorates this fact and also other pipers who served in the First World War.



The tune, ***March of The Scottish Division*** was composed by Tony Kelly. Kelly was in the Gordon Highlanders and served in H M Forces for a total of 26 years. During his service, he has played at many Royal Functions and Dinners, Military Parades, Tournaments and Tattoo's, including Edinburgh Castle, The Palace of Holyrood House etc., World – Wide Band Tours and European Film Premiers. i.e.” The Battle of Waterloo“ and “The Tunes of Glory “ .

He spent four years in Brunei, as H M the Sultan's Piper and Pipe-Major of the Royal Brunei Armed Forces. This duty encompassed Band Tours in the Far East and Northern Australia and also a recording of Combined Band Music of the Royal Brunei Armed Forces in Singapore.

Since leaving the Army, he has played on various occasions for H M the Queen and Family, many corporate and military functions and dinner's in London, including Clarence House, Mansion House, Astor House, Spencer House etc., including Europe and the Far East.

While assisting with the musical advancement of the London Scottish Pipes & Drums in 2000, Kelly had the honor of being on Parade for the 100th Birthday Celebrations, for H.M. Queen Elizabeth the Queen Mother, in London's Horse Guards Parade, also at Clarence House and the 100th. Birthday Celebration Tattoo at Edinburgh Castle.

The image displays a musical score for the piece 'March of The Scottish Division' by Tony Kelly. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is organized into ten staves. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also features a repeat sign and a first ending bracket. The fourth staff is the first of two staves enclosed in a first ending bracket, marked with a '1'. The fifth staff is the second of two staves enclosed in a first ending bracket, marked with a '2'. The sixth staff continues the melody. The seventh staff features a repeat sign and a first ending bracket. The eighth staff is the first of two staves enclosed in a first ending bracket, marked with a '1'. The ninth staff is the second of two staves enclosed in a first ending bracket, marked with a '2'. The tenth staff concludes the piece with a final cadence. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs.

The Iron Division

Also by [Pipe Major George S. McLennan](#) is the tune, **The Iron Brigade**. Having been serving at the Gordon's Depot in Aberdeen, GS McLennan was posted back to the 1st Battalion in France following the death of Pipe Major Tom Henderson. As part of the 3rd Division the Gordons were to take part in the defensive battles in the face of the German offensive launched from March 1918, and GS was immensely proud that his "Iron Division" would not break, just bend a little. In some areas the tune title was disapproved of as there was a suggestion that it might be confused with the German's own "Iron Division" (the 16th Division).

General Peter Graham, the driving force behind the publications of the Gordon Highlanders Pipe Music Collections, commanded the Iron Division during his Army Career. It can be seen from the original manuscript for this tune that it had in fact been written some seven years earlier - on January 22, 1911 - and had been extracted to dedicate to his comrades. As GS completed tunes to his satisfaction, they were committed to his 'big' manuscript book and allocated a sequential number within the tune type. In this instance the tune that would become "The Iron Division" was initially recorded as March #22.



The image displays a musical score for 'The Iron Division' by PM George S. McLennan. 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 piece begins with a repeat sign and a first ending bracket. The melody is characterized by a steady eighth-note pulse, often with beamed eighth notes, and includes several triplet markings. The score consists of eight staves of music, each containing a measure of the melody. The final measure of the eighth staff concludes with a double bar line and repeat dots.

H.R.H. Princess Louise's 10th Battalion A&S Highlanders

The Argyll and Sutherland Highlanders fielded 27 battalions and lost over 6,900 officers and other ranks during the course of the war. The 10th Battalion, formed in Stirling in 1914, served on the Western Front. They were disbanded in 1919.

HRH Princess Louise Duchess of Argyll

March

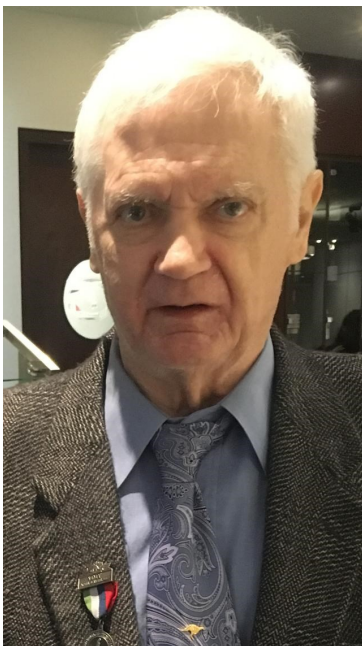
PM John McLellan

The image displays a musical score for a march. It consists of ten staves of music, each containing a single melodic line. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a repeat sign and a first ending bracket. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two second ending brackets, one starting at the fifth staff and another at the tenth staff. The score concludes with a double bar line and repeat dots.

The 48th Highlanders of Canada Pipes and Drums



The Pipes and Drums of the 48th Highlanders were on the first parade of the Regiment in 1891. Since then, they have been recognized as one of Canada's pre-eminent musical organizations. In its first year, the band was organized with a total strength of 14 pipers and 5 drummers combined. During World War I, the pipe band accompanied the regiment to Europe where it led it into battle.



The tune, ***The 48th Highlanders of Canada Pipes and Drums*** was composed by Pipe Major Angus J. MacDowell. MacDowell is the son of Lt. Col. Thain W MacDowell VC DSO, 38th Ottawa CEF. The 48th were a militia regiment which volunteered for the 15th Btn. CEF. They fought in all the major battles on the Western Front.

Angus MacDowell was born in Montreal in 1937. He joined the 401 Squadron R.C.A.F. Pipe Band in Westmount in March 1954 as a drummer before switching to pipes in the fall of 1957.

In July 1958, 401 Squadron re-formed as the City of Montreal Pipe Band and Angus became pipe major briefly in 1961. It was a short-lived appointment though, as he stepped down in 1962 when famed composer and ex-Scots Guards and Edinburgh Police piper George Grant immigrated to the Montreal area and was invited to take over the band. Angus remained as pipe sergeant.

He played in the Clan MacRae Society Pipe Band under Alec MacLeod in 1963-64, and then in the Renfrew Pipe Band under Tom Anderson in late 1964 and 1965.

He left the piping scene for some before becoming associated with the British Caledonian Airways Pipe Band during a six-month stay in London, England beginning in the fall of 1979. He would return to the Canadian pipe band scene again as a side drummer and tenor drummer with the 48th Highlanders in the summer of 1981. From 1983 until 1989 he played as a piper and drummer in Montreal's Black Watch Association Pipe Band.

He died in 2018.

The musical score is presented in a single system with eight staves. Each staff contains a line of music written in a treble clef. The key signature is G major (one sharp) and the time signature is 4/4. The music is a march, characterized by its rhythmic drive and melodic clarity. The score features a variety of rhythmic patterns, including dotted rhythms and syncopation, and is written in a single system with eight staves.

10th Btn. Gordon Highlanders' March

The 10th (Service) Battalion, Gordon Highlanders was raised in Aberdeen in September 1914 as part of Kitchener's Second New Army and joined the 44th Brigade, 15th (Scottish) Division. They trained at Aldershot and in November moved to Midhurst then to Chisledon in March 1915 and to Tidworth for final training in May.

They proceeded to France in the second week of July 1915, landing at Boulogne. They were in action in the Battle of Loos in 1915. In spring 1916, they were involved in the German gas attacks near Hulluch and the defense of the Kink position, suffering heavy losses, and on May 11, 1916 they amalgamated with the 8th Battalion to form the 8/10 Gordons.



The tune, ***10th Btn Gordon Highlanders' March*** was composed by Pipe Major A. R. MacLeod in 1914. The tune is included in the MacLeod's Tutor for the Highland Bagpipes. The exact publication date is not known, but judging from some tune titles, it appears to have been published after World War I. It presents 130 or so tunes, and over 50 of the settings are either arrangements or original compositions by Pipe Major A.R. MacLeod. Pipe Major A.R. 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.

The image displays a musical score for the '10th Btn Gordon Highlanders' March' by PM A. R. MacLeod. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It consists of ten staves of music. The first seven staves are single-line staves, each containing a melodic line. The eighth and ninth staves are bracketed together and labeled with a '1' above the first staff, indicating a first ending. The tenth staff is also bracketed with the eighth and ninth staves and labeled with a '2' above the first staff, indicating a second ending. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings. The score concludes with a double bar line and repeat dots.

The 90th's Farewell to France

The Cameronians (Scottish Rifles) was formed in 1881 under the Childers Reforms by the amalgamation of the 26th Cameronian Regiment and the 90th Perthshire Light Infantry. These became the new unit's 1st and 2nd Battalions respectively. It was designated as a rifle unit, rather than regular infantry, and recruited in Lanarkshire, Dumfriesshire and Galloway.

2nd Battalion was in India at the time of the amalgamation. It was sent to South Africa in 1899 and served throughout the Boer War (1899-1902), fighting at Spion Kop (1900) and helping relieve Ladysmith. It returned to Britain in 1907. 1st Battalion had joined 2nd Battalion in India in 1894. It remained there until 1909, when it was sent to South Africa for three years.

Both battalions were posted to the Western Front in 1914 and remained there throughout the First World War (1914-18). During that conflict, 25 additional Reserve, Territorial and New Army battalions saw service in France and Flanders, Gallipoli, Egypt, Salonika, and at various home stations. Over 7,000 men of the regiment lost their lives.

The tune, *The 90th's Farewell to France* was composed by Iain MacPherson. MacPherson (right) was born in Glasgow on September 19, 1920. After tuition from his father and playing with the Glasgow Shepherds, he joined the 1st Battalion The Glasgow Highlanders, Highland Light Infantry before the war and served throughout the conflict in North West Europe 1944-45, being awarded the Military Medal.

After the war he served with the Parachute Regiment as Pipe Sergeant under Pipe Major George Stoddart. He only competed seriously in 1954 when, at the Argyllshire Gathering, he was 2nd in the March, and at the Northern Meeting, where he was 4th in the Gold Medal and 3rd in the March. In 1971 he played in the light music at the Argyllshire Gathering for only the second time and was placed 5th in the March. He was the Schools Instructor in Glasgow for many years until 1985 when he began travelling extensively to teach abroad.

The story goes that he was tapped to judge in Alaska for the Highland games in the 1980s. He loved the state and its scenery so much that he ended up staying and living here for a few years. He left Alaska just as abruptly as he came. One day he came back from judging events in the Midwest. He had met a woman during these travels, married her, and lived near Oklahoma City for the remainder of his days. He died in 1995.

Iain MacPherson's pipes were Kintail, mounted with imitation silver and imitation ivory. During his time teaching abroad he acted as an unofficial agent for Greig Sharp of Kintail, and several times he sold the pipes he took with him, and on returning Greig would give him another set. Prior to playing Kintail, Iain played a set made by his brother Willie who worked at RG Lawrie's. Iain decided to leave them uncombed. They were ivory mounted with silver slides and the silver discs on the drone tops were half crowns hammered flat. He sold this set in Alaska.



The image displays a musical score for a march. It consists of five staves of music, all written in treble clef with a key signature of two sharps (D major). The first three staves are grouped together by a brace on the left. The fourth staff begins with a first ending bracket labeled '1'. The fifth staff begins with a second ending bracket labeled '2'. The music features a steady, rhythmic pattern of eighth and sixteenth notes, characteristic of a march.



The Gurkha's Battalions in WW1

Historically, the terms "Gurkha" and "Gorkhali" were synonymous with "Nepali", which originates from the hill principality Gorkha Kingdom, from which the Kingdom of Nepal expanded under Prithvi Narayan Shah.

During World War I, more than 200,000 Gurkhas served in the British Army, suffering approximately 20,000 casualties and receiving almost 2,000 gallantry awards. The number of Gurkha battalions was increased to 33, and Gurkha units were placed at the disposal of the British high command by the Gurkha government for service on all fronts. Many Gurkha volunteers served in non-combatant roles, serving in units such as the Army Bearer Corps and the labor battalions.

A large number also served in combat in France, Turkey, Palestine, and Iraq. They served on the battlefields of France in the battles of Loos, Givenchy, and Neuve Chapelle; in Belgium at the battle of Ypres; in Iraq, Persia, Suez Canal and Palestine against Turkish advance, Gallipoli and Salonika. One detachment served with Lawrence of Arabia. During the Battle of Loos (June–December 1915) a battalion of the 8th Gurkhas fought to the last man, hurling themselves time after time against the weight of the German defenses.

During the unsuccessful Gallipoli Campaign in 1915, the Gurkhas were among the first to arrive and the last to leave. The 1st/6th Gurkhas, having landed at Cape Helles, led the assault during the first major operation to take a Turkish high point, and in doing so captured a feature that later became known as "Gurkha Bluff". At Sari Bair they were the only troops in the whole campaign to reach and hold the crest line and look down on the straits, which was the ultimate objective. The 2nd Battalion of the 3rd Gurkha Rifles (2nd/3rd Gurkha Rifles) fought in the conquest of Baghdad.

The tune, *The Gurkha's Battalions in WWI* was composed by [Pipe Major Yves Holbecq](#) in 2023.

The Gurkha's Battalions in WWI

March

PM Yves Holbecq

The image displays a musical score for a march titled "The Gurkha's Battalions in WWI". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of four staves of music. The melody is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third and fourth staves complete the piece with a final cadence.

Harder than Hammers

The tune, *Harder Than Hammers* was composed by [Pipe Major Yves Holbecq](#) in 2023 in the composers words, “...to remember the Tyneside Scottish Rgt. In WW1, this regiment had heavy casualties on 1st July in the Somme , and our band performs each year there to keep the memory of the fallen at La Boisselle, Longueval, Beaumont Hamel, Fricourt, and so forth.”

The origins of the Tyneside Scottish are in the Kitchener's Army and the call to arms in the First World War. The Recruitment to the British Army during the First World War saw the raising of the Pals battalion. The Tyneside Scottish Committee was formed and raised four service Battalions of the Northumberland Fusiliers. These were the 20th (Service) Battalion (1st Tyneside Scottish), 21st (Service) Battalion (2nd Tyneside Scottish), 22nd (Service) Battalion (3rd Tyneside Scottish) and 23rd (Service) Battalion (4th Tyneside Scottish). They formed the 102nd (Tyneside Scottish) Brigade, part of the 34th Division. The 29th (Reserve) Battalion and the 33rd (Reserve) Battalion were formed from the depot companies of the Tyneside Scottish battalions.

The Brigade's first major action was the Battle of the Somme where it sustained a large number of casualties. The Brigade was subsequently brought up to strength and served at Armentiers, Battle of Arras, and the final



The image displays a musical score for a march titled "Harder Than Hammers" by PM Yves Holbecq. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music is organized into six systems, each containing a single staff. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece begins with a repeat sign and concludes with a double bar line and repeat dots. The overall style is characteristic of a traditional march, with a steady, rhythmic pulse.

The Men of Hooge

Arguably the worst single incident of the First World War in terms of the near destruction of command and control of British Divisions was the height of the First Battle of Ypres. At this stage in the war the Germans were pressing the British and Commonwealth troops back and it was felt that a breakthrough by the Germans was possible. Had this occurred, the way would have been open to the channel ports: this would have spelled disaster for the Allies.

Against this background, the commanders of the British 1st and 2nd Divisions (Lieutenant General Sir Samuel Lomax and Major General Sir Charles Monro) had requisitioned, in October, the Chateau at Hooge, just outside Ypres as a suitable place for their headquarters.

Approximately 1,000 of more than 10,000 men who served with the Liverpool Scottish died during World War I. The first major battle of the Liverpool Scottish during the war was on Jun 16, 1915 in what was officially known as “The First Action at Bellewaarde”, which was designed to pin down German reserves while other Allied forces were engaged elsewhere. The action is known to the Liverpool Scottish as the “Battle of Hooge”.

The tune, **The Men of Hooge** was composed by Pipe Major Chris Eyre. Eyre is Pipe-Major of the Liverpool Scottish Regimental Association Pipe Band.

The Men of Hooge

March

PM Chris Eyre

The musical score for 'The Men of Hooge' is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and bar lines. The piece concludes with a double bar line and repeat dots.

The 8th A&H's Farewell to the 51st Division

The Argyll and Sutherland Highlanders was expanded to 15 battalions during the First World War. The 8th Battalion landed in France as part of the 152nd Brigade in the 51st (Highland) Division in May 1915 for service on the Western Front.

The tune, *The 8th A&H's Farewell to the 51st Division* was composed by Pipe Major John McLellan (1875-1949) of Dunoon. The music of John McLellan is part of every piper's repertoire. "Lochanside," "The Highland Brigade at Magersfontein," "The Road to the Isles" and "South Hall" are staples written by creative genius, who was born in 1875 in Dunoon, Scotland. At age eight, after his father died, he moved with his family to his mother's native the Isle of Jura, eventually returning to Dunoon.

McLellan joined the Highland Light Infantry at the age of 17 in 1892. In the early part of his service with the HLI, he was stationed in Malta where he composed the 2/4 march entitled *The Bells of Malta*. The H.L.I. saw service in Crete, during the rebellions there, before moving to Egypt. 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 John won the Distinguished Conduct Medal. He also composed the famous and well-loved Retreat Air *The Highland Brigade at Magersfontein* to commemorate the battle.

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. A number of John's tunes were published in the old Henderson Books under J. McLellan Govan Police.



John McLellan at the time of the Great War



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, John compiled and arranged *The Cowal Collection*. Most of the tunes in this collection were composed by John himself and being published for the first time, *Lochanside*, *Heroes of Vittoria* and *Cowal Society* among others.

John 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. John was off to war again at the age of 39.

(continued)

He was in the band at the beginning of the war under Pipe Major George Ross. Pipe Major Willie Lawrie took over the band in 1915. About this time John was wounded at Laventie in north-west France. In 1916, Pipe Major Willie Lawrie died suddenly. Contrary to popular belief, however, John did not succeed him as Pipe Major. The reason for this is unknown but the post was taken over by the aforementioned James Wilson of Dunoon, John's pupil, who was at that time the youngest Pipe Major in the army at 19 or 20. John 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.

When he retired from the 8th Argylls his successor was Pipe Major George MacDonald. George had been a very successful Pipe Major with his previous band, Millhall Pipe Band, winning the World Pipe Band Championships on three occasions at Cowal Games. Soon after taking over the 8th Argylls he set about publishing a book of pipe tunes composed by members and former members of the 8th. Of the 65 or so tunes published in this book, 40 were penned by John McLellan.

During the 1930s and 1940s he helped to teach the Dunoon Grammar School Cadet Pipe 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 image displays a musical score for a march, consisting of ten staves of music. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, creating a fast and intricate melody. The score is divided into two main sections by a horizontal line. The first section contains five staves, and the second section contains five staves. The first staff of the first section begins with a repeat sign and a first ending bracket labeled '1'. The first staff of the second section begins with a second ending bracket labeled '2'. The final staff of the second section also features a first ending bracket labeled '1'. The notation includes various note values, rests, and dynamic markings, typical of a formal musical score.

The 8th Argyll's Farewell to France

Also by Pipe Major John McLellan is the tune, *The 8th Argyll's Farewell to France*.

The 8th Argyll's Farewell to France

March

PM John McLellan

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a repeat sign. The melody is characterized by a steady eighth-note rhythm, often with beamed eighth notes. The score consists of eight staves of music, each containing a line of the melody. The piece concludes with a final double bar line and repeat dots.

The 8th Argyll's Farewell to 116th Régiment de Ligne

In 1915, the 51st (Highland) Division came south from Flanders to release French troops for the Battle of Verdun. The troops were Bretons, with whom the Highlanders had a shared Celtic heritage. They got on well. The officers enjoyed the high-quality wine in the French messes, and the men probably shared pinard, a rough red wine, the French soldier's daily ration of which was a liter. When the French marched away, some of the 51st's bands led them for a distance. The French/Breton troops of 116 regiment were from Vannes and had been stationed with the Argylls in early 1916, but when the Germans attacked Verdun in February 1916, four French divisions including the 116th were diverted there. Being Bretons, they would have got on well with the Scots and Willie Lawrie composed the tune ***8th Argyll's Farewell to 116th Régiment de Ligne*** in their honor. Verdun was the longest battle in the Great War lasting just over 300 days.



Lawrie was born into a slate quarrying family in Ballachulish, Argyll and was the son of Hugh Lawrie, (Eòghann Thomais Uilleam) who gave him his first lessons on the Highland bagpipes at the age of seven. He later received lessons from John MacColl of Oban.

Lawrie spent some time as piper to the Earl of Dunmore, and also as piper to the Colonel MacDougall of Lunga.

In 1914 he became Pipe Major of the 8th Argyllshire Battalion of the Argyll and Sutherland Highlanders and served with them in France from 1915 to 1916 when he became ill as a result of trench conditions. He was invalided to England where he died in the Third Southern General Hospital in Oxford, possibly as a result of contracting pneumonia and pleurisy in the trenches and then meningitis after being admitted to hospital. He left behind his wife Una and three children, who were all aged under five when he died.

A 'marbhrann' (gaelic lament) was written upon his death by the Islay bard Duncan Johnston who was a close personal friend.

The 8th Argylls' Farewell to the 116th Régiment de Ligne at Basincourt PM William Lawrie

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 2/4. The piece begins with a double bar line and a repeat sign. The melody is composed of eighth and sixteenth notes, often beamed together in pairs or groups of four. There are several instances of triplets and sixteenth-note runs. The piece concludes with a double bar line and a repeat sign.

The 8th Argyll's Farewell to Dunoon



The headquarters of the 8th (Argylshire) Battalion, Argyll and Sutherland Highlanders was at Dunoon. "A" Company drew its troops from Inveraray, Lochgoilhead, Auchnagoul, Dalmally, Furnace, Cairndow, Strachur and Kilchrenan, "B" Company from Campbeltown, "C" from Sothend, Cambeltow, Glenbarr, Tayinloan, Stewarton and Kilchrenan. "D" from Dunoon and Sandback, "E" from Lochgilphead, Kilmartin, Tighnabraich, Glenaruel, Ardishaig and Tayvallich, "F" from Ballaculich, Kinlochleven, Ardgour and Duror, "G" from Bowmore, Jura, Port Ellen, Bridgend and Ballygrant, and "H" from Easdale, Clachan, Oban, Cullipool, Tobernoch, Benderloch, and Ardchattan.

The tune, *The 8th Argyll's Farewell to Dunoon* was composed by [Pipe Major John McLennan](#).

The 8th Argyll's Farewell to Dunoon

March

John McLellan (Dunoon)

The 9th Argylls at Ypres

The 9th Battalion of the Argyll and Sutherland Highlanders came into being in 1908, under the Territorial and Reserve Forces Act of 1907. The 9th was one of five Territorial Battalions which formed part of the Argyll & Sutherland Highlanders Regiment at that time. The Regiment itself had been created in 1881, as part of the Cardwell Reforms of the British Army, by amalgamating the 91st Argyllshire and 93rd Sutherland Highlanders. The Territorial Battalions were intended for home service only, but members of the Territorial Forces could volunteer for service outside the country, although they were voluntary, part-time soldiers.

Between 8 a.m. and 9 a.m. on May 10, 1915, during the Second Battle of Ypres, the regiment of the 9th Argyll and Sutherland Highlanders (Territorial Force) was ordered to reinforce the 2nd Camerons with two companies. Major George James Christie thereupon led A and D Companies through a terrific shellfire to a position two hundred yards west of Hooze. But at 9.30 he was ordered to reinforce the trench south of the Menin Road, which was reported to be breaking. A Company was chosen, and led with dauntless courage by Major Christie; they went forward in short rushes with shouts of "*Good old 9th Argylls*". The advance lay over a bare slope without any cover from the terrible fire, but though men fell fast these brave Scotsmen never wavered.

The 9th Argylls at Ypres

March

John Y. Goodall

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 composed of eighth and sixteenth notes, with some triplet markings. A second ending bracket appears later in the piece, marked with a '2'. The score concludes with a double bar line.

1/5 Seaforth Hdrs Welcome to France

The fifth (Sutherland and Caithness) Battalion, Seaforth Highlanders were a territorial force based at Glospie with the Seaforth & Cameron Brigade, Highland Division. When war broke out, they had just departed for annual camp and were at once recalled to home based and mobilized for full-time service on August 5, 1914. The Division was concentrated at Bedford.

The 5th (Sutherland and Caithness) Battalion and the 6th (Morayshire) Battalion both landed in France as part of the 152nd Brigade in the 51st (Highland) Division in May 1915. They were in action in the Battle of Festubert and the Second Action of Givenchy before moving south to The Somme taking over the line near Hamel.

In 1916, they were in action at the Battles of the Somme, including the attacks on High Wood and The Battle of the Ancre; capturing Beaumont Hamel and taking more than 2,000 prisoners.

In 1917, they took part in the Arras Offensive, The Battle of Pilkmen Ridge, The Battle of Menin Road Ridge, and the Cambrai Operations. They remained in the Cambria area until March 21, 1918 when the enemy launched an overwhelming attack and the Division was engaged in a fighting withdrawal back to Bapaume.

In April, they moved north and fought in The Battles of the Lys before a quiet spell at Oppy near Arras from May to July. They were then in action at The Battle of the Tardenoise, The Battle of the Scarpe, The Pursuit to the Selle and the Final Advance in Picardy.

They were resting in the Cambrai-Iwuy area at the Armistice and demobilization began that December.

The 5th had it's own cap badge.



The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a repeat sign. The first ending is marked with a '1' and a bracket. The second ending is marked with a '2' and a bracket. The score concludes with a double bar line and repeat dots.

The 7th H.L.I.'s Farewell to Dunfermline April 1915

The 7th (Blythswood) Battalion, Highland Light Infantry was a unit of the Territorial Force with its headquarters in Glasgow. It was made up of Companies A through H. They were part of the HLI Brigade, Lowland Division.

They had just departed for annual summer camp when the war broke out and were at once mobilized and moved to Dunfermline in a defensive role. This tune marks that event.



The 7th H.L.I.'s Farewell to Dunfermline April 1915

PM William Ferguson

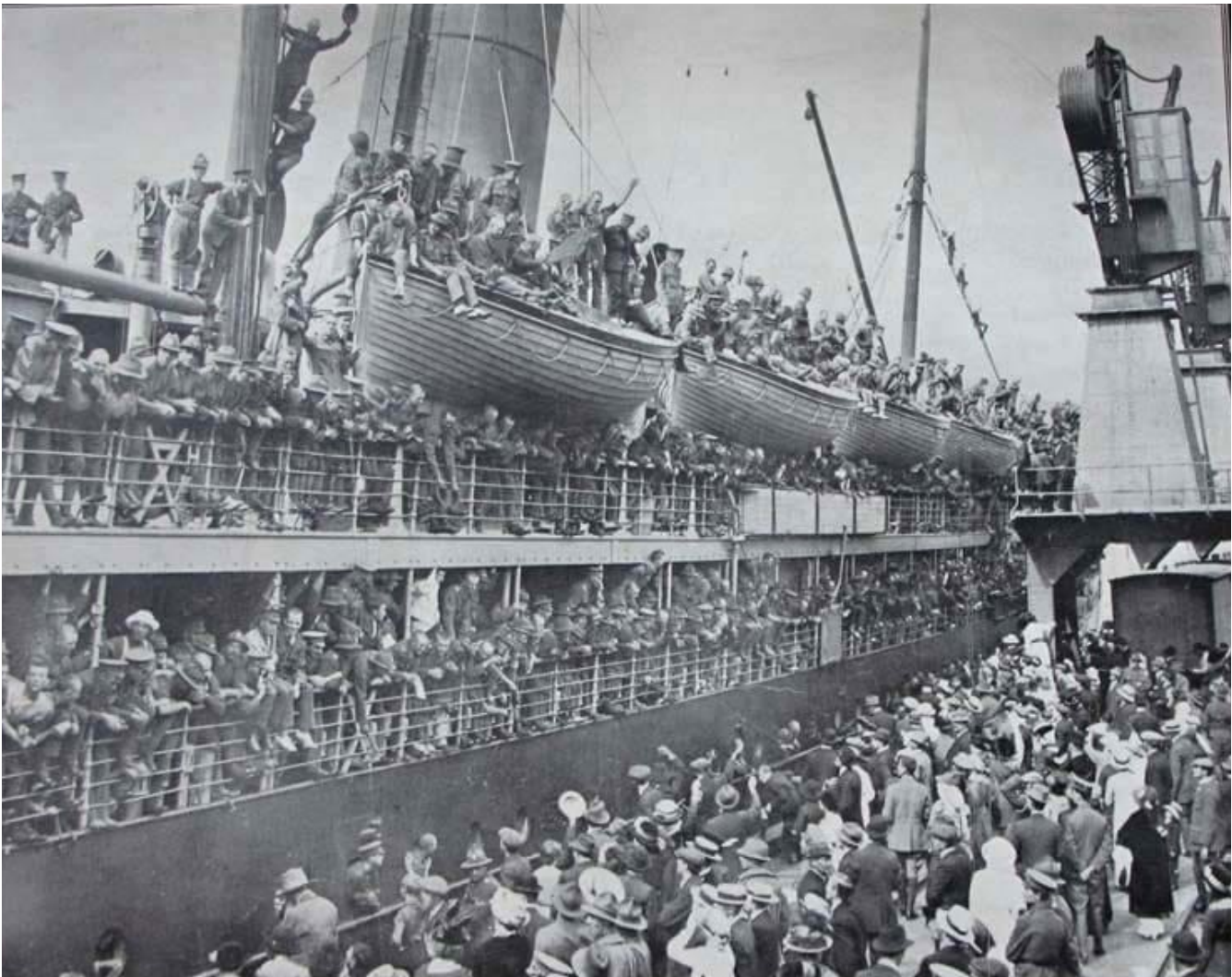


The New Zealand 9th Reinforcements

The military history of New Zealand during World War I began in August 1914. When Britain declared war on Germany at the start of the First World War, the New Zealand government followed without hesitation, despite its geographic isolation and small population. It was believed at the time that any declaration of war by the United Kingdom automatically included New Zealand; and the Governor announced that New Zealand was at war with Germany from the steps of Parliament on August 5.

The tune may refer to the 9th Battery. The 9th Battery was part of the 2nd Brigade New Zealand Field Artillery. The artillery were the second-largest component of the New Zealand Expeditionary Force, after the infantry. Most artillerymen were attached to batteries of 18-pounder field guns, while a few used howitzers. The New Zealand artillery moved to the Western Front in April 1916 as part of the New Zealand Division. It served in the Somme campaign of 1916, for a time independently of the New Zealand Division.

The tune, *The New Zealand 9th Reinforcements* was composed by [Alexander T. Cameron](#).



The musical score consists of eight staves of music, all in treble clef. The key signature is two sharps (F# and C#). The music is a march, characterized by a steady, rhythmic pattern. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a repeat sign and a first ending bracket. The fourth staff continues the melody. The fifth staff has a repeat sign and a first ending bracket. The sixth staff continues the melody. The seventh staff has a repeat sign and a first ending bracket. The eighth staff concludes the piece with a final cadence.

The Reel of the Canadian Scottish



The 16th Battalion (Canadian Scottish) was a unit of the First World War Canadian Expeditionary Force. It was organized at Valcartier on September 2, 1914 in response to the Great War and was composed of recruits from the 91st Regiment Canadian Highlanders, the 79th Cameron Highlanders of Canada, the 72nd Regiment "Seaforth Highlanders of Canada", and the 50th Regiment "Highlanders".

The Battalion would go on to fight and earn battle honors at Second Ypres (1915), Somme (1916), Vimy (1917), Arras and the other battles during the last 100 days of the war.

The Reel of the Canadian Scottish

S.S. Kelly

The Little Black Devils of Canada (8th Winnipeg Battalion)

The 8th Battalion (90th Winnipeg Rifles) also known by the nickname of *The Little Black Devils of Canada*, was an infantry battalion of the Canadian Expeditionary Force during the Great War. The battalion was authorized on August 10, 1914 and was mobilized at Valcartier, Quebec on September 24.

The battalion incorporated the 90th Regiment Winnipeg Rifles which had a history dating back to 1883, elements of the 96th Lake Superior Regiment as well as fresh recruits from Brandon and Winnipeg, Manitoba and Kenora and Port Arthur, Ontario and was assigned the numeric designation as the 8th Battalion as part of a re-organization initiative.

The 8th Battalion was attached to 2nd Infantry Brigade, 1st Canadian Division for the duration of the war and saw action in many the Canadian Corps' most famous and infamous battles including 2nd Ypres, the Somme, Vimy, Passchendaele, Amiens, Arras and Cambrai.

Three members of the 8th Battalion were awarded the Victoria Cross. Company Sergeant-Major Frederick William Hall was posthumously awarded the Victoria Cross for his actions on the night of April 24, 1915 during the Second Battle of Ypres. He was one of the three Great War Victoria Cross recipients who lived in the 700 block of Pine Street in Winnipeg, the others being Leo Clarke and Robert Shankland. In 1925, Pine Street was renamed Valour Road. Cpl. Alexander Picton Brereton and Cpl. Frederick George Coppins were both awarded the Victoria Cross for their actions on August 9, 1918 during the Battle of Amiens.

After the Armistice of November 11, 1918, the 8th Battalion (90th Winnipeg Rifles), CEF was re-designated as The Winnipeg Rifles on March 12, 1920 and are today perpetuated by The Royal Winnipeg Rifles

The 8th Battalion acquired their nickname of '*The Little Black Devils of Canada*' through its connection to its ancestor unit, the 90th Regiment "Winnipeg Rifles" who had earned the moniker during the North-West Rebellion. During that conflict, government forces, clad in dark uniforms, combatted uprisings by the Métis people under Louis Riel and the Cree and Assiniboine of the District of Saskatchewan. This led to the indigenous and Métis fighters referring to their opponents as 'little black devils', which the soldiers came to adopt as an ironic badge of honor. Thus, the 90th Regiment adopted the nickname into their regimental insignia and in their motto "*Hosti acie nominati*" which is Latin for "*named by the enemy force*".

The tune, *The Little Black Devils of Canada (8th Winnipeg Battalion)* was composed by [Pipe Major Yves Holbecq](#) in 2018.



The image displays a musical score for a march titled "The Little Black Devils of Canada" by Yves Holbecq. 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 six staves of music. The first staff begins with a repeat sign and a first ending bracket. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The piece concludes with a double bar line and repeat dots.

The Royal Scots

In total, the Royal Scots raised some thirty-five battalions of infantry and over 100,000 men during the course of the First World War, of which fifteen battalions saw active service. 11,000 soldiers serving in the regiment were killed, and over 40,000 wounded. Among other decorations and honors, the regiment won six Victoria Crosses.

The tune, *The Royal Scots* was composed by piper J. Harper with the 11th Battalion Royal Scots (Lothian Regiment). The 11th, 12th and 13th were raised in August 1914 in Edinburgh, with the 11th and 12th allocated to 9th (Scottish) Division and the 13th to 15th (Scottish) Division, and moved to France in mid-1915. They first saw action at the Battle of Loos, where the 11th was almost wiped out, and spent the remainder of the war on the Western Front. The 11th and 12th moved to Germany after the armistice; the 12th was reduced to a cadre in April 1919 and disbanded in the UK in June, while the 11th was reduced to a cadre and disbanded at Cologne in November. The 13th remained in Belgium, being reduced to a cadre in March 1919 and disbanded in the UK in June .



The Royal Scots

Reel

J. Harper

8th Battn. K.O.S.B. Farewell to Winchester

The 8th (Service) Battalion, The Kings Own Scottish Borderers was raised in Berwick-on-Tweed in August 1914 as part of Kitchener's Second New Army. After initial training in the Berwick area, they joined the 46th Brigade 15th (Scottish) Division and moved to Bordon.

In February 1915, they went into billets at Winchester then moved to Park House and Chisledon Camps on Salisbury Plain in April 1915 for final training.

They fought at the Hooge, being the first division to be attacked by flamethrowers. They were also in action in The Second Attack on Bellewaarde.

On May 28, 1916, they merged with the 8th Battalion to form the 7/8 K.O.S.B.

The tune, **8th Battn. K.O.S.B. Farewell to Winchester** was composed by Pipe Major Robert M. Halliday (below), 8th Battalion K.O.S.B. commemorating their departure from Winchester.



The image displays a musical score for a march. It consists of eight staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a single melodic line. The notation includes various note values such as eighth and sixteenth notes, often beamed together, and rests. There are repeat signs at the beginning of the first and third staves, and at the end of the eighth staff. The overall structure is that of a single melodic line for a marching band.

The Rhodesian Regiment

When the United Kingdom declared war on Germany at the start of World War I in August 1914, the settler society in Southern Rhodesia, then administered by the British South Africa Company, received the news with great patriotic enthusiasm. The Company administrator, Sir William Milton, wired the UK government, "All Rhodesia ... ready to do its duty". Although it supported Britain, the company was concerned about the possible financial implications for its chartered territory should it make direct commitments to the war effort, particularly at first, so most of the colony's contribution to the war was made by Southern Rhodesians individually—not only those who volunteered to fight abroad, but also those who remained at home and raised funds to donate food, equipment and other supplies.

Starting immediately after the outbreak of war, parties of white Southern Rhodesians paid their own way to England to join the British Army. Most Southern Rhodesians who served in the war enlisted in this way and fought on the Western Front, taking part in many of the major battles with an assortment of British, South African and other colonial units, most commonly the King's Royal Rifle Corps, which recruited hundreds of men from the colony, and created homogeneous Rhodesian platoons. Troopers from Southern Rhodesia became renowned on the Western Front for their marksmanship, a result of their frontier lifestyle. Some of the colony's men served in the Royal Flying Corps, one of the two predecessors of the Royal Air Force. The Rhodesia Regiment, the Rhodesia Native Regiment and the British South Africa Police served in the African theatre of the conflict, contributing to the South-West African and East African campaigns.

Though it was one of the few combatant territories not to raise fighting men through conscription, proportional to white population, Southern Rhodesia contributed more manpower to the British war effort than any other dominion or colony, and more than Britain itself. White troops numbered 5,716, about 40% of white men in the colony, with 1,720 of these serving as commissioned officers. The Rhodesia Native Regiment enlisted 2,507 black soldiers, about 30 black recruits scouted for the Rhodesia Regiment, and around 350 served in British and South African units. Over 800 Southern Rhodesians of all races died on operational service during the war, with many more seriously wounded.

The tune, *The Rhodesian Regiment* was composed by Peter R. MacLeod, Jr. Son of composing great Peter R. MacLeod, Peter MacLeod Jr. was the equal of his father as a composer, and superior as a player. Though he never pursued the major prizes with the determination of his peers, he nonetheless placed well at major events against the best players of the day.

He burst on the composing scene in 1931 at the age of 15 by taking 2nd prize in the Cowal Gathering composing competition with "Ballochyle," a 6/8 march far beyond his years. John MacLellan of Dunoon won that year; Roderick Campbell was third.

He spent the war years in North Africa with the African Tank Corps. From 1938 until 1955 he lived in Bulawayo, southern Rhodesia (now Zimbabwe), where he worked at odd jobs but continued actively as a piper and composer.

He died in London on November 25, 1972 at the age of 56.



The image displays a musical score for a march titled "The Rhodesian Regiment" by Peter R. MacLeod, Jr. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by a steady eighth-note rhythm with frequent beamed eighth notes. The score includes several first and second endings, indicated by bracketed lines and the numbers 1 and 2. The piece concludes with a double bar line and repeat dots.

U Company

Aberdeen University Company, 4th Gordon Highlanders, 1914

An Aberdeen University detachment of the 1st Volunteer Battalion, the Gordon Highlanders, was recruited in 1897 and in 1898 became a University Company (U Company). In 1908, following the introduction of the Territorial Forces, the 1st Volunteer Battalion became known as the 4th Battalion, The Gordon Highlanders.

The total number of students enrolled in U Company during the 17 years of its existence was nearly 600. Regular training camps were held in Barry Buddon near Carnoustie and at Tain, and after being mobilized on the outbreak of war, U Company initially underwent training at Bedford with the Highland Division before being sent to France in February 1915. At the beginning of the war the strength of the company was 132 men and this formed approximately one sixth of the Battalion. The majority of the members were from Aberdeen and the North-East but there were also students from Caithness, the Hebrides and Lothian.



U Company was amalgamated with the Aberdeen Grammar School and Robert Gordon's College companies soon after arriving in France to form D Company, although the old designation of U Company continued to be used informally amongst the men. U Company was initially stationed south west of Ypres at La Clytte but soon occupied trenches close to the Menin Road near Ypres. On September 25, 1915 at Hooze, during what was a diversionary attack to deflect attention from the main assault at Loos, 20 miles south of Ypres, a large number of men from U Company (and from the combined D Company) lost their lives in fierce fighting around Sanctuary Wood. U Company from this point effectively ceased to exist: most of the survivors from the unit either returned to their studies at the University after being declared medically unfit or were drafted into other regiments.

King George V visited Bedford to inspect The Highland Division, which drew a large crowd. Unfortunately, as the year drew to a close, many men had fallen ill as some, especially those from the more rural areas, were exposed to a variety of diseases for the first time. In early December, eight military funerals had been held for men of The Highland Division and by January 9, 1915 there had been 400 cases of measles within The Division which caused directly or indirectly from complications, the death of a further 27 men. Others also died of scarlet fever, diphtheria, pneumonia and other illnesses.

The outbreak of sickness and the associated deaths continued well into 1915. Some men were sent home sick and their deaths do not feature in the Bedford figures.

Recent research indicates that as many as 135 men of The Highland Division died between August 1914 and May 1915, with 33 being buried in the Bedford "Foster Hill Cemetery". Some are buried in other cemeteries in the surrounding area, but of the majority that had had been returned to Scotland, some, probably many would inevitably have died, the exact number of deaths from the Bedford episode, will never be known. They are War Dead, that never left British soil.

The tune, ***U Company Aberdeen University Company, 4th Gordon Highlanders, 1914*** was composed by Pipe Major William Donaldson.

William Donaldson was born in Ellon in the north east of Scotland in 1944. He was raised in Fraserburgh. His father's family came from the Angus and Deeside glens and the Mearns. But it was among his mother's folk from the fishing villages of Inverallochy and Pennan that from infancy he was immersed in traditional music.

He began learning the pipes at the age of 12 when "Mr Drummond", an ex City of Dundee Police Piper came to the area. On moving to Aberdeen University he joined their Officer Training Corps pipe band, becoming pipe sergeant and then Pipe Major. His first composition to have a public airing was the retreat air "Union Glen" on the 1960's BBC radio programme *Chanter*. The band gave a focus for experiment in the light music repertoire, which one band member who went on to great fame in the piping world summed up nearly thirty years later as having "broadened my musical horizons and had a great effect on my musical attitudes". From 1969 to 1977 he studied piobaireachd with Robert Bell Nicol, who agreed to teach him tunes outside the competition repertoire. A stay in Glasgow in 1974 also enabled him to study with Donald MacPherson.

Willie Donaldson's Ph.D. on Jacobite song pioneered a new area of scholarship, a study of the nature of transmission in the traditional performing arts beginning with the broadside song slips from the 17th and 18th centuries. This approach was developed further in various published studies of the song, instrumental music and language of the Scottish people.

Dr. Donaldson's first book is a comprehensive and brilliantly researched look at the history of pipe music, composers and compilers.

His two books *The Highland Pipe and Scottish Society: 1750-1950* (2001) and *Pipers* (2005) are masterly works of research and prose that have broadened the scope of piping literature immensely and occasioned no small amount of controversy.

Dr. Donaldson's work has been recognized by a number of awards including an individual Leverhulme Research Fellowship, the Thomas Blackwell Memorial prize, a Scottish Arts Council prize and a Wingate Fellowship. Willie Donaldson has been a librarian, an archivist and a teacher. He currently teaches in the English Department at M.I.T., in Cambridge Mass.



The image displays a musical score for a march, consisting of six staves of music. The score is written in a single system with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The first staff begins with a repeat sign and a double bar line. The second staff includes a first and second ending bracket. The piece concludes with a final double bar line and repeat sign.

The Polish Battalions Volunteers in WWI

While conscript armies proved indispensable, and even the British in 1916 and the Americans in 1917 began to draft men, significant numbers of volunteers also served in the First World War. Most famously, in Britain 2,675,149 men volunteered, the vast majority in the first half of hostilities. However, even countries with long traditions of conscription also had large volunteering movements. In Germany, around half a million men came forward. The great rush was at the start of the war: in the first 10 days 143,922 men enlisted in Prussian units alone. France's voluntary enlistments were smaller but steadier, reaching 187,905 men by the end of hostilities. In multinational Austria-Hungary, men appear to have been less willing to volunteer for the Emperor's army, although they promptly obeyed call up orders. Some nationalist movements did recruit successfully, however.

The Polish Legionaries, the largest of these forces, had 21,000 volunteers by 1917. While volunteers tended to be disproportionately middle-class, their motives for joining the army may not have been so different from those of conscripts. Patriotic duty appears to have been a prime motivation for both groups, although coercion was also influential. Volunteers were not subject to the legal sanctions faced by conscripts who disobeyed drafting orders but they might be exposed to considerable social pressure to enlist. For small minorities, economic factors or lust for action and adventure were important. These recruits, whether conscripts or volunteers, were 'citizen-soldiers', whose attachment to their societies and stake in their states' existence go far to explain the tremendous resilience of the armies of 1914-18.

The tune, *The Polish Battalions Volunteers in WWI* was composed by [Pipe Major Yves Holbecq](#) in 2014.

The Polish Battalions Volunteers in WWI

March

PM Yves Holbecq

The image displays a musical score for a march. It consists of four staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music is written in a rhythmic, march-like style with frequent eighth and sixteenth notes, and some rests. The score is presented in a clean, black-and-white format.

The 9th Btn HLI at High Wood

The attacks on High Wood, near Bazentin le Petit in the Somme *département* of northern France, took place between the British Fourth Army and the German 1st Army during the Battle of the Somme. After the Battle of Bazentin Ridge on July 14, 1916, High Wood lay undefended for most of the day but delays in communication and confusion caused by orders and counter-orders from British corps headquarters, which had overlapping responsibilities, led to the occupation of High Wood being forestalled by German reserves, which had moved forward to counter-attack British troops in the villages of Bazentin-le-Grand and Bazentin-le-Petit.

On July 14, 1916, a dawn attack was launched on Longueval and other objectives. This was known as the Battle of Bazentin Ridge, and in the main was a success, gaining ground and taking the Germans by surprise. Towards the evening of that day, High Wood came into the reckoning. An attack was originally scheduled for 5.15 p.m., although in the event it was delayed first until 6.15 p.m. and then a little later. The 2nd Queens reached the south-western edge of the wood around 8 p.m., and shortly afterwards they were joined by the 1st South Staffordshires. This day was also one of the few where the cavalry were involved. Squadrons of the 20th Deccan Horse and the 7th Dragoon Guards waited for a while by Crucifix Corner, before advancing. They saw action, armed with weapons spanning the technology of centuries: lances and machine-guns were both used by the cavalry that day.

The infantry advanced through the wood, but met increasing opposition, especially from a strong German line being prepared, known as the Switch Line, which ran through the northern apex of the wood. The British could not take this line, although they did hold around two-thirds of High Wood. Reinforcements were sent up, including men from the 1/9 Highland Light Infantry (Glasgow Highlanders), and like many others over the next weeks and months, they also passed Crucifix Corner on their way up to High Wood.

The tune, *The 9th Btn HLI at High Wood* was composed by [Pipe Major Yves Holbecq](#) in 2023.



The musical score consists of six staves of music. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a rhythmic, march-like style, primarily using eighth and sixteenth notes. Several measures throughout the score feature triplets, indicated by a '3' above a slur over three notes. The score includes repeat signs at the beginning and end of sections, and various rests and articulation marks. The overall structure is that of a single melodic line for a marching band instrument.

The Royal Air Force Marchpast

The history of the Royal Air Force, the air force of the United Kingdom, spans a century of British military aviation.

The RAF was founded on April 1, 1918, towards the end of the First World War by merging the Royal Flying Corps and the Royal Naval Air Service. After the war, the RAF was greatly reduced in size and during the inter-war years was used for policing operations in the British Empire. The RAF underwent rapid expansion prior to and during the Second World War. During the war it was responsible for the aerial defense of Great Britain, the strategic bombing campaign against Germany and tactical support to the British Army around the world.



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

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

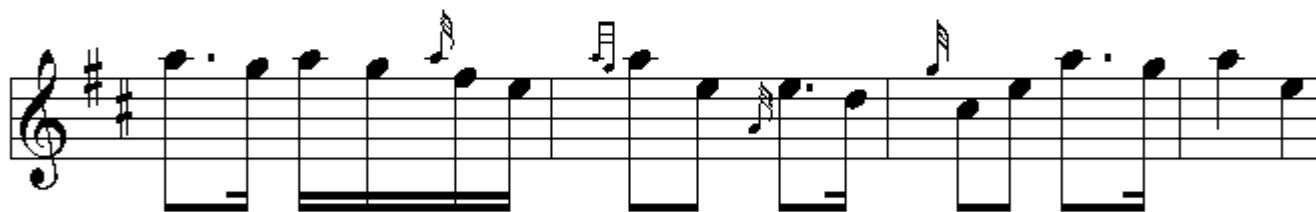
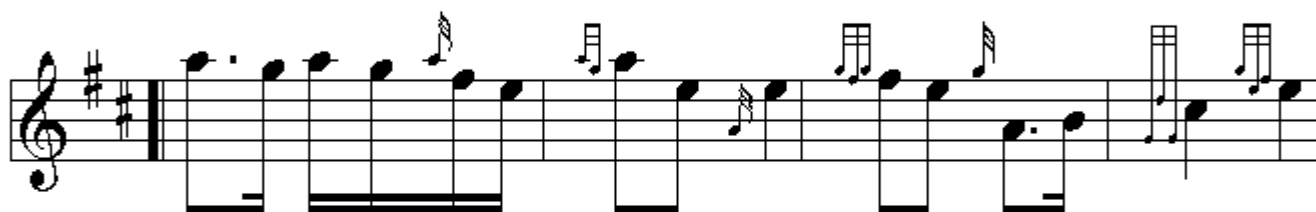
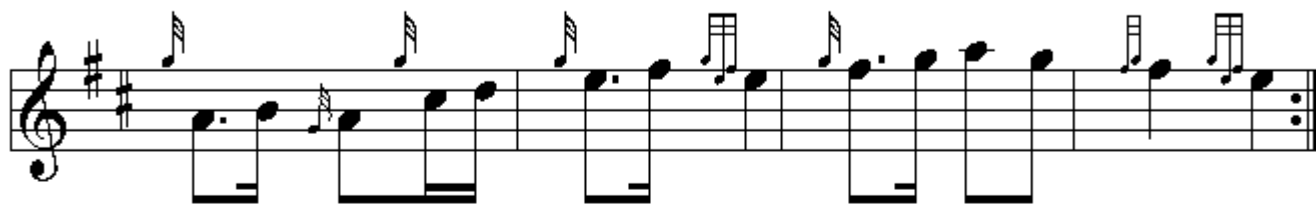
Haynes is best known for his composition, *Cockney Jocks* composed in 1967 when the London Scottish, with whom he was guested, was to be disbanded.

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

The Royal Air Force Marchpast

March

John Haynes



BACK PAGE

The Victoria Contingent of Australian Troops marching down
Bourke Street, Melbourne, prior to departing for the battlefields of
World War I, 1914

