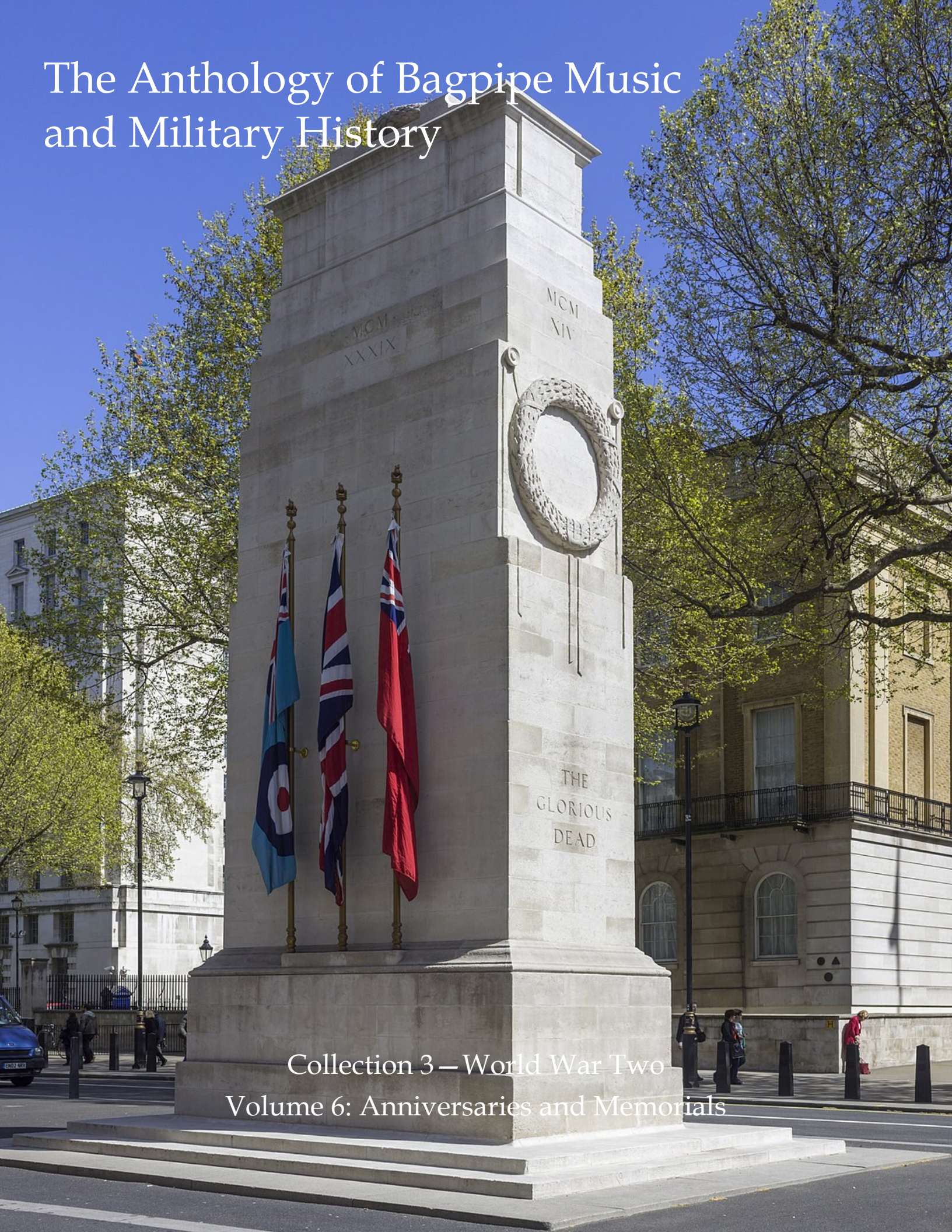


The Anthology of Bagpipe Music and Military History



Collection 3 – World War Two
Volume 6: Anniversaries and Memorials



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So many other distinguished pipers from around the globe

Dedicated to the "Greatest Generation" who are quickly and have almost faded into a new story.
Their sacrifice preserved the "better nature" of our common humanity.

"We pipe in the "Footsteps of Giants"

First Edition

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OVERVIEW

This anthology covers military history as told through the lens of bagpipe music, its composers, and the tunes they honor and remember.

The Anthology comprises eight collections:

Collection 1: Pre-World War One (*1750 through 1905*)

Volume 1: 1750 to 1900 Wars in North America

Annex A: History of US Military Pipe Bands

Volume 2: Wars on the Continent (*Napoleon and Crimea*)

Volume 3: India and Afghanistan

Volume 4: Africa and Boer War

Collection 2: World War One

Volume 1: The Battles (*1914 to 1918 and Occupation*)

Volume 2: Leaders and Heroes

Volume 3: The Military Units (*Army, Navy and Air Force*)

Volume 4: Special Occasions (*Anniversaries and Memorials*)

Collection 3: World War Two

Volume 1: Northern Europe

Volume 2: Africa

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

Volume 4: Italy

Volume 5: Leaders and Heroes

Volume 6: Anniversaries and Memorials

Collection 4: Post World War Two (*1950 to present*)

Collection 5: Regimental Marches and Duty Tunes

Volume 1: United Kingdom

Volume 2: Canada, South Africa, New Zealand, Australia, USA

Collection 6: Special Collection

- Prisoners of War
- Paratroopers/Commandos
- 51st Highland Division

Collection 7: Military Units (*Army, Navy and Air Force*)

Collection 8: Piobaireachds (*1750 to Present*)

INTRODUCTION

This volume brings to a final conclusion our travel back in into the story of World War Two as remembered in our bagpipe music. It was a time when humanity teetered on the abyss of darkness and we stepped back into the light.

During our journey we saw the how darkness and evil begins with “Appeasement” when “Good Men and Countries chose to do nothing” and only then after most exceptional courage and standing firm together finally turned the world away from that abyss.

We traveled with our pipes to France, Belgium, East Africa, North Africa, Malaysia, England, Burma, New Guinea, India, Sicily, Italy, Austria, Holland, Norway, Germany and ended with victory parades in Berlin and Vienna and finally in Tokyo Harbor.

Famous battlefields were brought back into memory playing rare pipe tunes that are forever captured in our military and piping music history with resounding names like Dunkirk, El Alamein, Bismarck, Battle of Britain, Dam Busters, Tobruk, El Alamein, Anzio, Dieppe, Singapore, Battle of the Atlantic, Imphal, Kohima, D-Day/Normandy, Caen, Arnhem, Wadi Akarit, Mareth Line, Longstop Hill, Bridge on the River Kwai, Hong Kong, Port Moresby, Burma, Salerno Bay, Monte Cassino, Crossing the Po River, Ortano, Leros, The Rhine, Vienna and so many more.

We journeyed together into far and near battlefields in deserts, jungles, beaches, mountains, cities, parachute drop zones, bridges, skies over Britain and Germany, Atlantic battle, under the seas, over and on rivers. We watched the very beginnings of the armed conflict, the difficult years and then thru difficult years and to final victory.

Our pipe music remembers the Prime Minister and the President, our generals, their officers, pipe majors to privates, prisoners of war to commandos and then our most honored heroes, who we pause in honor for their sacrifices.

World War 2 brought seminal changes to the world’s geopolitical boundaries, governments, colonies, independence, and also began the Iron Curtain and Cold War as once Allies turned to national interests. The United Nations began with the task to defeat the Axis evil and prevent its return in future generations, trying to learn the lessons of the history. We watched military bagpipers also dwindle as their historical regiments were reduced afterwards and many regiments remain now only in museums and military bagpipes today are just an additional duty for soldiers.

The veterans from the Greatest Generation are most esteemed and honored as we are in the 80th anniversary of World War 2 and this year, 2023, is the 80th anniversary of victory in North Africa and Sicily, Invasion of Italy and the end of Italy as an Axis power. The “Greatest Generation” who rose up and answered the call to save humanity from its darkest nature, are fading quickly now into history and “Going Home” and in the next decade will be gone in their presence here but not our memory.

To them this Collection of bagpipe tunes and inspiring history is humbly dedicated.

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The White Cliffs of Dover

(There'll Be Bluebirds Over) The White Cliffs of Dover is a popular World War II song composed in 1941 by Walter Kent to lyrics by Nat Burton. Made famous in Vera Lynn's "The Forces Sweetheart" 1942 version, who sang this song, and others, which kept up the morale of the British population and Forces overseas. Her more popular song was "We'll meet again"

Walter Kent (born Walter Maurice Kaufman, November 29, 1911 – March 2, 1994) was an American composer and conductor. Kent was born to a Jewish family^[2] on November 29, 1911, in New York City. He graduated from Townsend Harris Hall High School. Kent received a scholarship to attend the Juilliard School of Music in New York where he chose to pursue advanced study of the violin. Kent was also involved in private music study with Leopold Auer and Samuel Gardner. He also received more formal education at City College of New York. After completion of his university education, Kent conducted his own orchestra in New York, performing in theatres and on the radio. Additionally, Kent became a freelance architect following his education, continuing to write music in his spare time.

Throughout the 1930s and 1940s, Kent worked in the motion picture industry composing songs for films, including several westerns. As World War II started in Europe, Kent's thematic concepts of his work turned towards the conflict, with the composition of the melody of "(There'll Be Bluebirds Over) The White Cliffs of Dover" in 1941. The song was a piece that expressed sympathy for England's struggle against the looming Nazi threat at the time.

Preceding his death in 1989, Kent journeyed to Kent, England (the Anglo-Saxon namesake of his adopted surname) to view the cliffs of Dover. At the time of his visit, he donated an original manuscript of the song "(There'll Be Bluebirds Over) The White Cliffs of Dover" and participated in the preliminary stages of planning a war commemoration tourist center.

The song was written about a year after the Royal Air Force and German Luftwaffe aircraft had been fighting over southern England, including the white cliffs of Dover, in the Battle of Britain. Nazi Germany had conquered much of Europe and in 1941 was still bombing Britain. With neither America nor the Soviet Union having yet joined the war, Britain was the only major power fighting the Axis powers in Europe (see *The Darkest Hour*). The American lyricist, Nat Burton, wrote his lyric (perhaps unaware that the bluebird is not indigenous to Britain, though the migrant Swallow 'Bluebird' is a well known British harbinger of Spring and Summer) and asked Kent to set it to music.^[1] Notable phrases include "Thumbs Up!" which was an RAF and RCAF term for permission to go, and "flying in those angry skies" where the air war was taking place.

The lyrics looked toward a time when the war would be over, and peace would rule over the iconic white cliffs, Britain's symbolic border with the European mainland.

The full song includes two verses rarely found in recordings:

'll never forget the people I met braving those angry skies.
I remember well as the shadows fell, the light of hope in their eyes.
And tho' I'm far away, I can still hear them say "Thumbs Up!"
for when the dawn comes up,... There'll be blue birds over...

When night shadows fall, I'll always recall out there across the sea
Twilight falling down on some little town;
It's fresh in my memory.
I hear mother pray, and to her baby say "Don't cry,"
This is her lullaby.... There'll be blue birds over...

The White Cliffs of Dover

Walter Kent

(Chorus)

There'll be bluebirds over
The white cliffs of Dover
Tomorrow, just you wait and see

I'll never forget the people I met
Braving those angry skies
I remember well as the shadows fell
The light of hope in their eyes
And though I'm far away
I still can hear them say
"Thumbs up!"
For when the dawn comes up

(Bridge)

The shepherd will tend his sheep
The valley will bloom again
And Jimmy will go to sleep
In his own little room again

I may not be near, but I have no fear
History will prove it too
When the tale is told
It will be as of old
For truth will always win through;
But be I far or near
That slogan still I'll hear
"Thumbs up!"
For when the dawn comes up

When night shadows fall, I'll always recall
Out there across the sea
Twilight falling down on some little town
It's fresh in my memory
I hear mother pray
And to her baby say
"Don't cry!"
This is her lullaby

Lili Marlene

Lili Marleen is a German love song that became popular during World War II throughout Europe and the Mediterranean among both Axis and Allied troops.

The words were written in 1915 as a poem of three verses by Hans Leip (1893–1983), a school teacher from Hamburg who had been conscripted into the Imperial German Army. Leip reportedly combined the nickname of his friend's girlfriend, Lili, with the name of another friend, Marleen, who was a nurse. The poem was later published in 1937 as "Das Lied eines jungen Soldaten auf der Wacht" ("The Song of a Young Soldier on Watch"), with two further verses added.

It was set to music by Norbert Schultze in 1938 and recorded by Lale Andersen for the first time in 1939. In early 1942 she recorded the song in English, the lyrics translated by Norman Baillie-Stewart, a former British army officer working for German propaganda. Songwriter Tommie Connor also wrote English lyrics with the title "Lily of the Lamplight" in 1944. Another English translation was done by Dr. Theodore Stephanides during World War II and published in his memoir *Climax in Crete* in 1946.

After the occupation of Belgrade in 1941, Radio Belgrade became the German forces' radio station under the name of *Soldatensender Belgrad* (Soldiers' Radio Belgrade), with transmissions heard throughout Europe and the Mediterranean. The song was published in South Africa, in a wartime leaflet, with an anonymous English translation, as "Lili Marleen: The Theme Song of the Eighth Army and the 6th Armoured Division". Many Allied soldiers made a point of listening to the song at the end of the day. Allied soldiers in Italy later adapted the tune to their own lyrics, creating the "D-Day Dodgers" song. A cartoon by Bill Mauldin in the American army newspaper *Stars and Stripes* shows two soldiers in a foxhole, one playing a harmonica, while the other comments, "The krauts ain't following ya too good on 'Lili Marlene' tonight, Joe. Think somethin' happened to their tenor?"

In 1944, the Morale Operations Branch of the U.S. Office of Strategic Services (OSS) initiated the Muzak Project, musical propaganda broadcasts designed to demoralize enemy soldiers. Marlene Dietrich, the only performer who was told her recordings would be for OSS use, recorded several songs in German for the project, including "Lili Marleen".

"Lili Marleen" became the theme song on the German language OSS MO radio station *Soldatensender*. After its warm reception by the troops in Europe, the song was re-recorded and released, with the spelling "Lili Marlene" after her name, *Marlene*, with Charles Magnante on the accordion, citing him as the "orchestra director" for both it and the single's B-side, "Symphonie", sung in French. The single was released by Decca Records in 1945. The original OSS recording of "Lili Marleen" remains unissued.

While she was touring the world in live one-woman cabaret shows from 1953 to 1975, the song was part of Dietrich's usual line-up, usually following "Falling in Love Again". She always introduced her signature song with some variation of this quote, from a 1960s concert, somewhere in Europe:

Now, here is a song that is very close to my heart. I sang it during the war. I sang it for three long years, all through Africa, Sicily, Italy, to Alaska, Greenland, Iceland, to England, through France, through Belgium ... [long pause] ... to Germany, and to Czechoslovakia. The soldiers loved it, '*Lili Marlene*'.

Outside the barracks
 By the corner light
 I always stand and wait for you at night
 We will create a world for two
 I'll wait for you, the whole night through
 For you, lili Marleen
 For you, lili Marleen

Bugler tonight, don't play the call to arms
 I want another evening with it's charms
 Then we will say goodbye and pass
 I'll always keep you in my heart
 With me, lili Marleen
 With me, lili Marleen

Give me a rose to show how much you care
 Tie to the stem a lock of golden hair
 Surely tomorrow, you'll feel blue
 But then will come a love that's new
 For you, lili Marleen
 For you, lili Marleen

When we are marching in the mud and cold
 And when my pack seems more than I can hold
 My love for you renews my might
 I'm warm again, my pack is light
 It's you, lili Marleen
 It's you, lili Marleen

My love for you renews my might
 I'm warm again, my pack is light
 It's you, lili Marleen
 It's you, lili Marleen



Lili Marlene

arr. George Delanghe



Published May 8, 2020

I speak to you today at the same hour as my father did, exactly 75 years ago. His message then was a salute to the men and women at home and abroad who had sacrificed so much in pursuit of what he rightly called a "great deliverance."

The war had been a total war; it had affected everyone, and no one was immune from its impact. Whether it be the men and women called up to serve; families separated from each other; or people asked to take up new roles and skills to support the war effort, all had a part to play. At the start, the outlook seemed bleak, the end distant, the outcome uncertain. But we kept faith that the cause was right -- and this belief, as my father noted in his broadcast, carried us through.

Never give up, never despair -- that was the message of VE Day. I vividly remember the jubilant scenes my sister and I witnessed with our parents and Winston Churchill from the balcony of Buckingham Palace. The sense of joy in the crowds who gathered outside and across the country was profound, though while we celebrated the victory in Europe, we knew there would be further sacrifice. It was not until August that fighting in the Far East ceased and the war finally ended.

“ Never give up, never despair - that was the message of VE Day

”

Many people laid down their lives in that terrible conflict. They fought so we could live in peace, at home and abroad. They died so we could live as free people in a world of free nations. They risked all so our families and neighborhoods could be safe. We should and will remember them.

As I now reflect on my father's words and the joyous celebrations, which some of us experienced first-hand, I am thankful for the strength and courage that the United Kingdom, the Commonwealth and all our allies displayed.

The wartime generation knew that the best way to honor those who did not come back from the war, was to ensure that it didn't happen again. The greatest tribute to their sacrifice is that countries who were once sworn enemies are now friends, working side by side for the peace, health and prosperity of us all.

Today it may seem hard that we cannot mark this special anniversary as we would wish. Instead we remember from our homes and our doorsteps. But our streets are not empty; they are filled with the love and the care that we have for each other. And when I look at our country today, and see what we are willing to do to protect and support one another, I say with pride that we are still a nation those brave soldiers, sailors and airmen would recognize and admire.



May 8, 1945.
George VI VE Day Broadcast, London

Today we give thanks to Almighty God for a great deliverance. Speaking from our Empire's oldest capital city, war-battered but never for one moment daunted or dismayed - speaking from London, I ask you to join with me in that act of thanksgiving...

Let us remember those who will not come back: their constancy and courage in battle, their sacrifice and endurance in the face of a merciless enemy; let us remember the men in all the services, and the women in all the services, who have laid down their lives. We have come to the end of our tribulation and they are not with us at the moment of our rejoicing...



Ministry of Health, London

During the celebrations that followed the announcement of the end of the war in Europe, Churchill and his principal colleagues appeared on the balcony of the Ministry of Health in Whitehall, and made two brief speeches to the vast crowd. After the words "This is your victory" the crowd roared back, "No-it is yours." It was an unforgettable moment of love and gratitude.

God bless you all. This is your victory! It is the victory of the cause of freedom in every land. In all our long history we have never seen a greater day than this. Everyone, man or woman, has done their best. Everyone has tried. Neither the long years, nor the dangers, nor the fierce attacks of the enemy, have in any way weakened the unbending resolve of the British nation. God bless you all.



VE 75 Years



May 8, 2020 marked 75 years since the end of the Second World War in Europe. VE (Victory in Europe) Day signaled the end of almost six terrible years of fighting between the Allies and Nazi Germany. While war would continue in the Pacific though to August of 1945, VE Day gave welcome pause for celebration and thanksgiving.

The tune, **VE 75 Years** was composed by Pipe Major Roger Bayes of the City of Norwich Pipe Band. It was played at 3.00pm by pipers at the summit of the UK's highest peaks: Ben Nevis (Scotland), Mount Snowdon (Wales), Scafell Pike (England) and Slieve Donard (Northern Ireland).



The musical score is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The piece begins with a repeat sign. The first staff contains the first eight measures. The second staff is a first ending, marked '2 of 2', and contains measures 9 through 16. The third staff contains measures 17 through 24. The fourth staff is a first ending, marked '1', and contains measures 25 through 32. The fifth staff contains measures 33 through 40. The sixth staff is a second ending, marked '2 of 4', and contains measures 41 through 48. The seventh staff contains measures 49 through 56. The eighth staff is a first ending, marked '1', and contains measures 57 through 64. The score concludes with a double bar line and repeat dots.

September 1, 1945
President Harry Truman Broadcast,
Washington, DC

*My fellow Americans, and the Supreme Allied
Commander, General MacArthur, in Tokyo Bay:*

*The thoughts and hopes of all America--indeed of
all the civilized world--are centered tonight on the
battleship Missouri. There on that small piece of
American soil anchored in Tokyo Harbor the
Japanese have just officially laid down their arms.
They have signed terms of unconditional surrender...*

*Our first thoughts, of course--thoughts of gratefulness and deep obligation--go out to those of our loved ones
who have been killed or maimed in this terrible war. On land and sea and in the air, American men and
women have given their lives so that this day of ultimate victory might come and assure the survival of a
civilized world. No victory can make good their loss.*

*We think of those whom death in this war has hurt, taking from them fathers, husbands, sons, brothers, and
sisters whom they loved. No victory can bring back the faces they longed to see...*

*We think of all the millions of men and women in our armed forces and merchant marine all over the world
who, after years of sacrifice and hardship and peril, have been spared by Providence from harm...*



September 2, 1945
General Douglas MacArthur, aboard the U.S.S.
Missouri, Tokyo Bay

*We are gathered here, representatives of the major
warring powers—to conclude a solemn agreement
whereby peace may be restored. The issues involving
divergent ideals and ideologies, have been determined
on the battlefields of the world and hence are not for
our discussion or debate. Nor is it for us here to meet,
representing as we do a majority of the people of the
earth, in a spirit of distrust, malice or hatred. But rather
it is for us, both victors and vanquished, to rise to that
higher dignity which alone befits the sacred purposes
we are about to serve, committing all our people
unreservedly to faithful compliance with the obligation
they are here formally to assume.*

*It is my earnest hope and indeed the hope and indeed the hope of all mankind that from this solemn
occasion a better world shall emerge out of the blood and carnage of the past—a world founded upon faith
and understanding—a world dedicated to the dignity of man and the fulfillment of his most cherished wish—
for freedom, tolerance and justice.*

VP 75 – Lest We Forget

The end of the Second World War on August 15, 1945, known as Victory in the Pacific (VP) Day (known as VJ—Victory over Japan in Britain), was a time of great joy, celebration and elation, as well as deep sorrow. Around 1 million Australians served overseas in Europe, North Africa, the Pacific and defending Australia in the navy, army, air force personnel or in women's services. The Second World War was of significance for Tasmania. From a population of just 250 000, more than 30 000 Tasmanians served.

For the Midura Pipe Band (below)—the only pipe band to enlist en masse in the Australian Army in World War Two—members were captured in 1942 and held prisoner at Changi, Singapore until VP Day in 1945.



While VP Day represented a homecoming and reunions for some families and community members, many would not return home. During the Second World War, more than 39 000 Australians lost their lives, and thousands were taken prisoner of war.

The tune, **VP 75—Lest We Forget** was composed by Mark Saul. Recognized as one of the world's most successful and respected contemporary composers of bagpipe music, Mark Saul continues to push the idiom to new territories and remain accessible to wide audiences. His compositions have appeared regularly on CDs since 1992, and are continually played and recorded by numerous pipe bands, folk groups and solo artists from around the world.

In the early 1990s, Saul played as a civilian member of the Grade One Victoria Police Pipe Band. In 1993, he left the band to pursue other creative interests, including forming the original band *One* with two people who shared his interest in combining traditional and modern music. In 1999, Saul formed the band Mumonkan with previous members of *One* and an additional rock guitarist. Around this time, Saul also accepted an invitation to join pop electronic/dance act Sonic Animation as a 'live' guest and touring member,^[1] contributing his knowledge of music performance and production to the already internationally recognized act.

Saul has published multiple volumes of his compositions for Highland bagpipes and has also written commercial music for TV ads and film.

The image displays a musical score for the piece "Lest We Forget" by Mark Saul. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is organized into eight horizontal staves. The first staff begins with a double bar line and a repeat sign. The notation includes quarter notes, eighth notes, and half notes, often grouped with slurs and ties. The piece concludes with a final double bar line and repeat sign on the eighth staff.

Monte Cassino 75

January 17, 1944, marked the first day of what came to be known as the Battle of Monte Cassino – the Allied forces' extensive efforts to penetrate the Axis defensive lines in Italy, break through to Rome, and bring World War II toward its conclusion. The numerous defensive lines, held by Italian and German forces, collectively known as the Winter Line, stretched across much of the width of the Italian mainland, and significantly hindered the Allied advance northward to the capital. The four month campaign was hard-fought, and took a heavy toll upon Allied forces, surprising some who had expected Italy to fall with little resistance.

The campaign was named for the prominent abbey of Monte Cassino, a landmark occupying high ground on the outskirts of the town of Cassino, itself on the Winter Line. The Allies bombarded the abbey repeatedly, and over the course of the fighting launched major assaults along the defenses four times. The battle, which ended on May 18, 1944 after Polish soldiers reached the top of Monte Cassino, is considered as one of the most important military operations during the Second World War.

The 75th anniversary of the Battle of Monte Cassino was commemorated in May, 2019.



The tune, **Monte Cassino 75** was composed by Stephen Beattie, Pipe Major of the Black Watch Association (Stoke on Trent) Pipe Band after visiting the battle site in 2003. The Black Watch Association Pipe Band is based in Newcastle-Under-Lyme, Staffordshire and in addition to serving the North Midlands including Stoke-on-Trent and South Cheshire



Monte Cassino 75

PM Stephen J. Beattie

75th Anniversary March



The tune, **75th Anniversary March** was composed by Pipe Major Terry Tully. Tully's name is synonymous with traditional Irish music in the world of bagpipes. His accomplishments both as a solo player and as Pipe Major of the St. Laurence O'Toole Pipe Band have boosted the already high credibility of Irish Highland piping.

Born on June 2nd, 1956, he followed in the footsteps of his paternal grandfather, father and mother who were all pipers. Tully first became interested in the pipes around 1964 from listening to his father Tommy. In 1966, at the age of 10, Terry joined the St. Joseph's Pipe Band from Clondalkin. Between 1967 and 1973 he was part of the revival on Highland piping in the Republic of Ireland, where a new generation of pipers was beginning to make its mark.

In 1971, Terry played at his first All Ireland Solo Championship in the juvenile grade at Howth, taking third place to winner Ian Jess and runner up to Vivian McCann. At the end of 1973, he joined St. Laurence O'Toole, who were then competing in Grade 3 under the leadership of his father. In 1974 the band won the All Ireland Grade 3 championship and the next year it was promoted to Grade 2.

Tully 3rd in the junior section of the All Ireland in 1983, and Best Junior Piper at the invitational Piper of the Year event in Mid-Antrim in 1984. Solo success at the All Ireland Senior level followed quickly as Terry gained 3rd in 1986 and '87, and 2nd in 1988 and '89. He won the All Ireland Solo Championship in 1990, 1994 and 1996.

Tully retired from competition in 2022 after an illustrious career spanning more than 50 years.

75th Anniversary March

Terry Tully

The image displays the musical notation for the '75th Anniversary March' in G major (one sharp) and 4/4 time. It consists of four staves of music. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a treble clef staff. The first staff begins with a double bar line and a repeat sign. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a final cadence.

The Sidlaw Hill Soldier



The tune, *The Sidlaw Hill Soldier* refers to a memorial (left) to 440 soldiers of the 4th/5th Battalion Black Watch recruited from Dundee and Angus who lost their lives in the Second World War. It was unveiled by the Queen Mother in 1959 and relocated in 1985 following construction of the nearby dual carriageway – previously it was sited on the peak of Powrie Brae.

The tune was composed by Pipe Major Derek Potter. Born in Dundee, Potter was educated at Whitfield School where he first took up the pipes under the tutelage of Pipe Major Ian Duncan. In 1988 he followed his brother's footsteps and joined the Pipes and Drums of the Royal Scottish Dragoon Guards where he attained to position of tank commander.

He was promoted to regimental Pipe Major in 2002; his first performance was to lead the Pipes and Drums at the funeral of the Queen Mother.

In 2008, he was appointed as the Queen's personal piper (Piobair an Bhan Rìgh), a post he held until December 2012.





Broken Saplings



The Boy Scouts Are Carrying On. This was the slogan of the Scout Movement during the Second World War (1939 – 1945). By the end of 1940 over 53,000 Scouts had trained to undertake over hundred and seventy National War Service jobs.

On the September 1, 1939 Operation Pied Piper began. This was the code name of a mass evacuation of civilians, particularly children, from areas thought to be at risk from air raids. During the War over 3.5 million people in the UK were relocated. The Government had been planning the evacuation scheme and had approached civilian organizations to assist with the program. Older Scouts were used to help organize groups of children, carry luggage and offer comfort where necessary.

Scouts were asked to help prepare the country for air raids, this included preparing for the government imposed blackout. Teams of Scouts helped by painting white lines on the edge of roads making them more visible in the dark. Teams of Scouts could be booked to help put up air raid shelters. There were two main types of shelters, Anderson shelters which could be dug and built in the garden and Morrison shelters erected inside the house. By the end of 1941 over 500,000 Morrison shelters had been issued to households across the UK.

During the Blitz, Scouts supported civilian organizations included the Air Raid Warden's Service, fire and ambulance services. Scouts worked in very dangerous conditions as fire watchers, stretcher bearers, carrying messages, supporting evacuation of hospitals during air raids and carrying out first aid. These were all tasks which Scout training would support.

Not all Scouts undertaking this kind of work survived. One such case was 17 year old Frank Davis of 11th Bermondsey and Rotherhithe (St James') Scout Group. Frank died on 8 December 1940 at Trinity Church, Dockhead, London. He was awarded the Bronze Cross for conspicuous bravery and devotion to duty as an Air Raid Warden having rescued a fellow Scout Messenger he was killed by enemy action.

In 1940 the Home Guard was formed from volunteers who weren't eligible for active service due to age, health or their occupation. Their role was to slow down the enemy advance in case of invasion. Scouts helped teach skills such as tracking, first aid and bushcraft to this newly formed force.

The Dig for Victory campaign was introduced to encourage people to convert land for food production to help increase the amount of home produced food limiting the reliance on imported goods. Scouts helped maintain plots of land including this war garden set up in the grounds of a hospital.

Scouts also carried out other tasks such as working with the Women's Timber Corp to fell wood for the war effort. They also helped collect plants which could be used for medical purposes including sphagnum moss which has antiseptic properties and could be used in wound dressings.

Scouts also carried out a range of other jobs including supporting other civilian services with provision like service cafes for those in the armed forces.

The tune, **Broken Saplings** was composed by Pipe Major Archie W. MacMurchie (right). The original copy of this tune has the following dedication by the composer. *To Margaret Scott-Watson whose desire to play a lament in honour of Boy Scouts who lost their lives in World Wars I and II inspired its composition.*



Broken Saplings

Lament

PM A.W. MacMurchie

The Guns Have Ceased



The slow air, *The Guns Have Ceased* was composed by Pipe Major Joe Massey. Massey joined the Scots Guards after leaving school, one of three brothers who served with the regiment, the eldest being killed in action. He learnt his piping with the 2nd Battalion and also studied at Buckingham Palace under Alec MacDonald, the then Sovereign's Piper.

For a while he played with the Clan MacLeod Pipe Band. Later he became Pipe Sergeant of the Clan Cruachan Pipe Band. He then joined the Cameron Highlanders 1st Battalion the Liverpool Scottish until its disbandment in 1967.

Massey then became Pipe Major of the Liverpool Irish and was that regiment's last Pipe Major. The Irish then became the 103 Light Air Defense Regiment, and he was asked to form a new band and became its 1st Pipe Major.

Massey then moved to Ayr, where he was P/Sgt of the Killoch Colliery Pipe Band and was called upon during this time to judge the Killoch Junior Solo Piping competition. He then played with British Caledonian Airways Pipe Band for several years before retiring to Anglesey. In retirement, he moved to Formby where he helped for several years in training the Merseyside Cadet Pipe Band at Altcar.

The Guns Have Ceased

Slow Air

PM Joe Massey

Soldier's Return

The Demobilization of United States armed forces after the Second World War began with the defeat of Germany in May 1945 and continued through 1946. The United States had more than 12 million men and women in the armed forces at the end of World War II, of whom 7.6 million were stationed abroad.^[1] The American public demanded a rapid demobilization and soldiers protested the slowness of the process. Military personnel were returned to the United States in Operation *Magic Carpet*. By June 30, 1947, the number of active duty soldiers, sailors, Marines, and airmen in the armed forces had been reduced to 1,566,000.

The tune, ***Soldier's Return*** was composed by Major Archie Cairns. Cairns served 52 continuous years in the Canadian Forces, with the Argyll & Sutherland Highlanders of Canada (PL), 2nd Battalion The Canadian Guards, RCAF and the Reserve Force Cadet Instructor's List. He retired in 1993 as a Major, being one of the few to have received the 4th Clasp to the CD. He was awarded numerous other medals and citations, including the Order of Military Merit (Member) for exceptional service and conspicuous merit in bringing credit upon the Canadian Forces through his specialized expertise and professionalism. Cairns was the first to be appointed Senior Pipe Major in the Canadian Forces. His contributions to the world of piping can not be overstated. In 2012, he received the Queen Elizabeth II Diamond Jubilee Medal; Major Cairns had played at the Coronation Ball at the Savoy Hotel in London in June 1953, when he was Pipe Major of the Argylls.

Archie Cairns died in 2016.



Soldier's Return

March

PM Archie Cairns

The Veteran's March

The tune, *The veteran's March* was composed by Pipe Major Robert. M. Quar to recognize all veterans for their service to their country.

The Veteran's March

March

PM R.M. Quar

The musical score for 'The Veteran's March' is presented in ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a treble clef and a common time signature (C) that changes to 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings (marked with '1') and two second endings (marked with '2') throughout the piece. The score concludes with a double bar line and repeat dots.

Peace Remains a Soldier's Dream

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



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

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

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

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

A scroll of Honor for the brave
Remembrance for those who gave...

Mother, Father, Sister, Brother, Family, Friend.

The image displays a musical score for a piece titled "Peace Remains a Soldier's Dream," which is a "Slow Air" arranged by PM Stephen J. Beattie. The score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The music is characterized by a slow, lyrical tempo, featuring a series of eighth and quarter notes, often grouped with slurs and ties. The melody begins on a G4 and moves through various intervals, including a major second, a minor third, and a major third, before settling into a more stable pattern of quarter notes. The score is divided into eight measures, each ending with a double bar line. The overall mood is contemplative and serene, reflecting the title's theme of peace.

Piper to the End



Piper to the End is a Celtic folk song written by Mark Knopfler, the lead singer and songwriter for the rock band Dire Straits.

The song is about Knopfler's uncle Freddie who was a piper of the 1st Battalion, Tyneside Scottish, the Black Watch, Royal Highland Regiment. Freddie carried his pipes into action in World War II and was killed with fellow fighters at Ficheux, near Arras in the north of France in May 1940. He was just 20 years old

Knopfler explains that he never knew Freddie personally, his mother's brother, but that he was very close to his uncle Kingsley, Freddie's older brother. Kingsley taught Knopfler to play the boogie-woogie piano.

Knopfler explained in an interview, "The pipes always made sense to me, and growing up in Glasgow as well as Newcastle, in my grandmother's home, there were Jimmy Shand records, so the sound of Celtic music always seems familiar to me."

When I leave this world behind me
To another I will go
And if there are no pipes in heaven
I'll be going down below

If friends in time be severed
Someday we will meet again
I'll return to leave you never
Be a piper to the end

This has been a day to die for
Now the day is almost done
Up above, a quiet seabird
Turns to face the setting sun

Now the evening dove is calling
And all the hills are burning red
And before the night comes falling
Clouds are lined with golden thread

We watched the fires together
Shared our quarters for a while
Walked the dusty roads together
Came so many miles

This has been a day to die on
Now the day is almost done
Here the pipes will lay beside me
Silent with the battle drum

If friends in time be severed
Someday we will meet again
I'll return to leave you never
Be a piper to the end

Piper to the End

Mark Knopfler

The image shows a musical score for the piece 'Piper to the End' by Mark Knopfler. The score is written on a single treble clef staff in 2/4 time, with a key signature of one sharp (F#). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several slurs and accents. The piece concludes with a double bar line and repeat signs, with first and second endings indicated by '1' and '2' above the staff.



The Strangest Dream



Last Night I Had the Strangest Dream (also known as ***The Strangest Dream***) is a song written by American folk singer-songwriter Ed McCurdy in 1950. Due to McCurdy's connection with fellow musicians, it was common in repertoires within the folk music community. The song had its first album release when Pete Seeger recorded it as "**Strangest Dream**" for his 1956 album *Love Songs For Friends & Foes*. The strong anti-war theme of the song led it to be recorded by multiple other artists, including The Weavers (1960), Joan Baez (1962), The Kingston Trio (1963), Simon & Garfunkel (1964), and Johnny Cash who released two versions of the song during the 2000s.

"Last Night I Had the Strangest Dream" tells the tale of a narrator, who during one night slept and had a dream. In the dream, he encountered a room filled with men (presumably politicians) signing papers that stated "They'd never fight again".^[3] Following the ratifying and widespread publication of it, the men put aside their differences, joining hand-in-hand, bowing their heads, and praying. The lyrics then go on to describe the reaction of the public, which is joyfulness, with citizens dancing on the street while weapons and army equipment could be spotted on the ground. The song ends with the opening verse, which is "Last night I had the strangest dream, I'd never dreamed before. I dreamed the world had all agreed, to put an end to war."^l

Last night I had the strangest dream
I ever dreamed before
I dreamed the world had all agreed
To put an end to war

And the people in the streets below
Were dancing round and round
And guns and swords and uniforms
Were scattered on the ground

I dreamed I saw a mighty room
The room was filled with men
And the paper they were signing said
They'd never fight again

Last night I had the strangest dream
I ever dreamed before
I dreamed the world had all agreed
To put an end to war


And when the papers all were signed
And a million copies made
They all joined hands and bowed their heads
And grateful prayers were prayed

The Strangest Dream

Slow Air

arr. Aitch





HERE RESTS IN
HONORED GLORY
AN AMERICAN
SOLDIER
KNOWN BUT TO GOD