



Anthology
of
Bagpipe Tunes

Funerals and Memorials
for
Military, Fire, Police, EMS, September 11

7st Edition

28 February 2024



Forward

This anthology provides bagpipers around the world a unique collection of tunes and traditional ceremonial protocol to play in both formal and private funeral and memorial ceremonies for military, police, fire, emergency medical services and civilians as each have their own historical and modern traditions and tunes.

Our bagpipes touch our common humanity and spirits in ways no other music instrument reaches into and they pierce through the darkest moments of sadness and night with their laments, to mourn or remember loss and sacrifice, and then they raise those same dim spirits to again rejoice and return to normal life in the light of a new morning sunrise.

In the solemn dignity that goes with funeral ceremonies and service organization memorials, there is a touch of humor that can be added at the right time and there are a few tunes here to remind us laughter is the best medicine for the spirit (Proverbs 17:22).

My gratitude and acknowledgement to dear piper friends around the globe who helped assemble this anthology and most especially to George Delanghe, Cochrane, Alberta, Canada and John Haynes, London, UK who both have contributed, edited, and transcribed many of the tunes in this anthology.

As inscribed on my bagpipes

“Only the Pipes Can Be Heard in Both Worlds”

Milan Kobulnicky

Lieutenant Colonel

United States Army Special Forces (Retired)

Williamsburg, Virginia USA





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Bagpipes in Military and Civilian Ceremonies

For Scottish Military Funerals

(Each Regiment may slightly differ versions of a tune, add unique tunes or ceremony differences)

- ❖ Flowers of the Forest *(Played going to gravesite)*
- ❖ Lochaber No More *(Played at gravesite, in between rifle volleys)*
 - After 1st Volley play 1st 4 Bars
 - After 2nd Volley play 2nd 4 Bars
 - After 3rd Volley play 2nd Part
- ❖ Johnny Cope *(or another reveille like tune played at end; mourning over; go back to life)*

For Irish Military Funerals

- ❖ Oft in the Stilly Night *(Lament and Lights Out)*
- ❖ Saffron Kilt *(Last Post)*
- ❖ Dawning of the Day *(Reveille)*

For USA Military Funerals

There is no official USA or DoD military protocol or historical tradition for use of bagpipes at USA military funerals for active, reserve, retirees or veterans. Bagpipes are permitted at military ceremonies in Arlington National Cemetery and other national cemeteries provided they do not disturb other ongoing events. Coordination with the cemetery before prevents disruptions of ceremonies. The US Military Service bugler playing taps is our primary traditional instrument for US military funeral and memorial ceremonies.

The bagpipes are often played at the end of the formal military ceremony at a gravesite. The piper begins playing the requested tunes, bows head to the family in salute and then walks slowly away as the pipes fade. Amazing Grace or other hymns, laments and common funeral and memorial tunes in this anthology or desired by the family may be substituted. The family's wishes should be honored with understanding that not all tunes can be well played on pipes and everything the piper does, wears and plays should be in keeping the dignity and solemn nature of the ceremony and location.

Wear of US Military uniforms and awards with civilian highland dress should be in keeping with your respective Military Service regulations for mixing use of military dress uniforms with civilian attire and display of military awards on civilian attire. Pipers in military or civilian dress should render appropriate military honors or civilian courtesy to their national flag, anthem and other appropriate flags and music like Taps according to their national and Military Service traditions which would include standing at attention, rendering a hand salute or like customs.

For Civilian Funerals including Fire, Police, EMS and 911 Memorials

The piper in consultation with the family and Service organization determines tunes appropriate and traditional. This might include piping as the casket is moved into and out of the funeral home, church, and graveyard site. It is also tradition to pipe at the conclusion of events at the graveyard where the piper bows to the family and walks slowly away. When playing tunes that were written for march tempo 80 beats per minute for a funeral or memorial service, the tempo would normally be slowed to slow march speed, 60 beats per minute.

Regimental Duty Tunes

For Lights Out, Last Post, Funerals and Laments

Royal Regiment of Scotland (*Today's Scottish Regiment in the British Army*)

- Flowers of the Forest
- Lochaber No More

Scots Guards

- Donald Blue *(Lights Out)*
- Highland Cradle *(Last Post)*
- Flowers of the Forest
- Lochaber No More

Argyll and Sutherlanders

- Fingal's Weeping *(Lights Out)*
- Flowers of the Forest
- Lochaber No More

Black Watch

- Black Watch Dirge *(Used until WW2 as their Lament)*
- Donald Blue *(Lights Out)*
- Scotland the Brave *(Last Post)*
- Flowers of the Forest
- Lochaber No More

Cameronians/Scottish Rifles

- Highland Soldier *(Last Post)*
- Lochaber No More *(Last Post)*
- Alone I Weary *(Lights Out)*
- Sleep Darling/Sleep Dearie Sleep *(Lights Out)*

Gordon Highlanders

1. Donald Blue *(Lights Out)*
2. Haughs of Cromdale *(Last Post)*
3. Death of the Chief *(Funeral)*
4. Gordons Funeral March *(Funeral)*
5. Flowers of the Forest
6. Lochaber No More

Liverpool Scottish

- Lord Lovats Lament *(Lights Out)*
- Flowers of the Forest

London Scottish

- Flowers of the Forest

Kings Own Scot Borderers

- Lie Down on your Wee Pickle Straw *(Lights Out)*
- Lochaber No More *(Last Post)*
- Funeral *(None Listed)*

Royal Scots

- Sleep Dearie Sleep *(Lights Out)*
- Lochaber No More *(Last Post)*
- Funeral *(None listed)*

Queens Own Highlanders

- Sleep Dearie Sleep *(Lights Out)*
- We Will Return Home to Kintail *(Funeral)*
- McGregor of Rora *(Funeral)*
- Flowers of the Forest

Royal Highland Fusiliers

- Lochaber No More *(Last Post)*
- Sleep Dearie Sleep *(Lights Out)*
- Flowers of the Forest
- Lochaber No More

Seaforth Highlanders

- Sleep Dearie Sleep *(Lights Out)*

- Land O the Leal *(Funeral)*
- Flowers of the Forest
- Lochaber No More

Irish Guards

- Oft in the Stilly Night *(Lights Out)*
- Saffron Kilt *(Last Post)*

Royal Irish Regiment, Royal Irish Rangers

- Oft in the Stilly Night *(Lights Out)*
- Royal Irish Rangers Lament *(Lament)*
- Dawning of the Day *(Reveille end of funeral)*

Canadian Guards

- No More to Return *(Regimental Lament)*

Canadian Argylls

- Lochaber No More *(Regimental Lament)*

Calgary Highlanders

- Donald Blue *(Lights Out)*
- Flowers of the Forest

Canadian Scottish

- Highland Cradle Song *(Lights Out)*
- Lochaber No More *(Last Post)*
- Flowers of the Forest

Canadian Cameron Highlanders of Ottawa

Canadian 48th Highlanders

Canadian Essex and Kent

- Flowers of the Forest

The Tunes

Chapter 1

For Regimental Military Funerals

Funeral, Last Post and Lights Out

1. Alone I Weary
2. Black Watch Dirge Lochaber No More
3. Dawning of the Day
4. Death of the Chief
5. Donald Blue
6. Johnny Cope
7. Fingal's Weeping
8. Flowers of the Forest QOCH
9. Flowers of the Forest SG
10. Gordon Highlander's Funeral March
11. Haughs of Cromdale
12. Highland Cradle
13. Highland Soldier
14. Land of the Leal
15. Lie Down on your Wee Pickle Straw
16. Lord Lovat's Lament
17. Lochaber No More
18. McGregor of Rora
19. No More to Return
20. Oft in the Stilly Night
21. Royal Irish Rangers Lament
22. Saffron Kilt
23. Scotland the Brave
24. Sleep Dearie Sleep
25. We Will Return Home to Kintail

Chapter 2

For Taps (*Bagpipers only play if a bugler is not present*)

- | | |
|----------------------|-----------------------|
| 26. Taps | (USA) |
| 27. Last Post | (UK and Commonwealth) |
| 28. Rouse (Reveille) | (UK and Commonwealth) |
| 29. // Silencio | (Europe) |

Chapter 3

For Royal Family Funerals

30. Lament for Diana
31. Salute to Willie the Royal Fendersmith
32. Sleep Dearie Sleep
33. To Thy Rest
34. Oft in the Stilly Night (*QE2 Queen Mother and PM John Spooore*)

Chapter 4

For Service Organizations

For Fire, Police, EMS and September 11 (911) Ceremonies

35. Angels from the Ashes 911
36. Drummers Lost 911
37. Fallen Heroes 911 *James*
38. Fallen Heroes 911 *Watt*
39. FDNY Honor the Bravest
40. Firefighters Lament
41. Heroes of September 11
42. Honor our Fallen
43. The Fallen RSM
44. The Fireman AKA Fireman's March

Chapter 5

Hymns for Funerals

45. Abide with Me
46. Amazing Grace *with harmonies and counterpoint*
47. Eternal Father Strong to Save (*Naval Services Tradition Hymn*)
48. Guide Me Great Jehovah
49. Highland Cathedral *with harmonies and counterpoint*
50. Lift High the Cross
51. Lord is My Shepherd
52. Martyrdom
53. Morning Has Broken
54. Nearer my God to Thee
55. The Day that thou Gavest Lord
56. When the Saints Go Marching In

Chapter 6

For Other Funerals, Laments, Memorials and Farewells

57. A Dirge to Fallen Heroes
58. A Pittance of Time
59. Absent Friends
60. Aloha Oe (*Hawaiian Farewell*)
61. Ashokan Farewell
62. Athol Highlanders Slow or Funeral March
63. Auld Lang Syne
64. Balmoral *with seconds*
65. Crusaders (*Slow March*)
66. Danny Boy
67. Dark Island
68. *Enterrement des Soldats (French Soldier Lament)*
69. Going Home
70. Fallen Hero
71. Honor the Fallen
72. *Ich Hatte einen Kamerade (German Soldier Lament)*
73. In Remembrance
74. Millenium Prayer for Peace
75. Minstrel Boy
76. Mist Covered Mountains *with harmony (Slow March)*
77. Mists of Time
78. Morag of Dunvegan *with harmonies (Slow March)*
79. Mull of the Mountains
80. My Home (*Slow March*)
81. Over the Hills and Far Away
82. Parting Glass
83. Path to Peace
84. Piper to the End
85. Piper's Prayer
86. Po Atauau (Now is the Hour) (*Maori Farewell*)
87. Salute to the Last Man Standing
88. Sergeant Mackenzie and Mansions of the Lord (*Played together*)
89. Skye Boat Song *with harmony*
90. The Fallen Hero
91. The Funeral
92. The Prayer
93. Those Endearing Young Charms/My Lodgings on the Cold Ground

- 94. Time to Say Goodbye
- 95. Unknown Warrior (*Tomb of the UK Unknown Warrior*)
- 96. Warriors Coming Home
- 97. We Will Remember Them (*New Zealand Lament*)
- 98. Weeping Soldiers Lament
- 99. When the Battle is O'er WW2
- 100. When the Pipers Play Oh Wally Wally

Chapter 7

For Parachuting into Eternity (*Special Operations, Commandos, Airborne*)

- 101. Ballad of the Green Beret (US Special Forces)
- 102. Band of Brothers (US 101st Airborne Division WW2)
- 103. Blood on the Risers (US Paratroopers WW2)
- 104. Darby's Rangers (US Army Rangers WW2)
- 105. Frederick's Black Devils (First Special Service Force WW2)
- 106. Lament for a Chindit (Chindits WW2)
- 107. *Marche Des Parachutistes Belges* (Special Air Service)
- 108. Ride of the Valkyrie (UK Parachute Regiment/Viking Funerals)
- 109. Sarie Marie (Royal Marine Commandos)

Chapter 8

For Lighter Spirits

You know what they always say: you can't spell 'funeral' without 'fun.'"

For Dogs and Cats

- 110. Cats are Raising Hell
- 111. Lament for the Dog
- 112. Piper's Farewell to His Dog
- 113. Throw the Dead Cat Under the Table (*Meow*)

When In Graveyards at Night with a Full Moon

- 114. Ass in the Graveyard
- 115. Fairies on the Gravestone
- 116. Halloween
- 117. Stairway to Heaven
- 118. The Haunting

For Aliens, Space Force and Outer Space Funerals

119. Death of a Space Piper
120. Inner Light (*Star Trek Captain Pickard's Theme*)

For Viking Lines and Cruise Ships Sinking

121. My Heart Will Go On
122. Valhalla Calling Me

Chapter 9

Piobaireachd

1. Lament for Pipers Who Fell in the Great War
2. Brigadoon Funeral March (*For Visiting Hidden Scottish Towns every 100 years*)
3. Lament for the *Dead* (*For the Zombie Apocalypse*)



United States Tomb of the Unknown Soldier

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Chapter 1



For

Military Funerals

Regimental Standard Settings Tunes

Funerals

Lights Out

Last Post



4 4 Slow March

Alone, I Weary!

Not Listed

The musical score for "Alone, I Weary!" is presented in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, rhythmic style with a mix of eighth and quarter notes. The second and third staves continue the melody, and the fourth staff concludes the piece with a double bar line.

aka The Weary Maid; Cutting Bracken:

H



4 4 Funeral March

The Black Watch Dirge

Not Listed

Used from the 1700's to 1940 by 1BW

H



4 4 March

The Dawning of the Day

Not Listed



London Irish Rifles



Funeral March

The Death of the Chief

Not Listed



2 4 Slow Air

Donald Blue

Not Listed





Fingal's Weeping

Slow Air

2 4 Lament

Flowers of the Forest

QOCH Setting

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It includes a repeat sign and a double bar line. The music is written in a single melodic line with various note values and rests. The score concludes with a double bar line and repeat dots.

2 4 Lament

The Flowers of the Forest

Not Listed

The image displays a musical score for the piece 'The Flowers of the Forest'. It consists of eight staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a steady, rhythmic melody with a mix of eighth and sixteenth notes. There are two distinct triplets marked with a '3' and a slur, one in the first staff and another in the eighth staff. The score concludes with a double bar line and repeat dots.



Scots Guards Version



4 4 Funeral March

The Gordon Highlanders Funeral March

Not Listed



2 4 March

The Haughs of Cromdale

J Stewart

- Sud mar chaidh an cal dholaidh -



6 8 Slow March

Highland Cradle Song

Not listed



Reel

The Highland Soldier

PMj A R McKay [F & K, RGA]

H



24 March

Johnny Cope

Scots Guards Setting

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent triplets and slurs. The piece begins with a repeat sign and ends with a double bar line and repeat dots.



2 4 Funeral March

Land o`the Leal

Not Listed

The musical score is written in G major (one sharp) and 2/4 time. It consists of four 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 funeral march, characterized by a slow, steady rhythm. The melody is primarily composed of quarter and eighth notes, with some triplet patterns. The bass line consists of simple quarter notes. The second and fourth staves end with double bar lines and repeat signs, indicating the end of the piece. The third staff continues the melody and bass line.



6 8 Slow Air

Lie Down on your Wee Pickle Straw

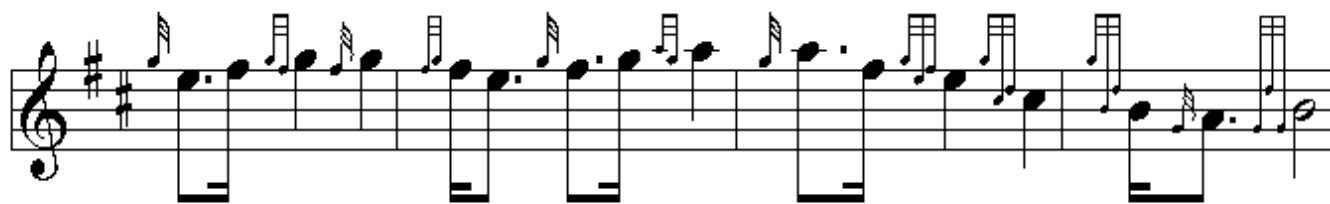
Not Listed

The musical notation is presented in four staves, each in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff also begins with a repeat sign. The fourth staff concludes the piece with a final cadence. The notation is clear and legible, suitable for a printed music book.



Slow March

Lochaber no More





4 4 March

Lord Lovat's Lament

Not Listed

The musical score for 'Lord Lovat's Lament' is presented in four staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a single melodic line across the staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some rests. The second and fourth staves end with double bar lines, indicating the end of the piece. The third staff continues the melody without a double bar line at the end.



3 4 Retreat

MacGregor of Ruara

Not Listed

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign. The melody is primarily composed of eighth and sixteenth notes, with some dotted rhythms. The second and fourth staves end with repeat signs. The overall structure suggests a short, rhythmic piece.



arr G Delanghe

No More to Return

Major Archie Cairns





6 8 Irish Lament

Oft In The Stilly Night

Not Listed

The musical score is written in G major (one sharp) and 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a single melodic line. The first staff includes a repeat sign with first and second endings. The second staff continues the melody. The third staff begins with a repeat sign. The fourth, fifth, and sixth staves continue the melodic line, with the sixth staff ending with a double bar line.

The Rangers Lament

R Ir Rangers Funeral March

Pipers Rob Williams & Alan Ayres

The image displays a musical score for 'The Rangers Lament', a funeral march. 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 3/4. The music begins with a repeat sign and a first ending bracket. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with frequent use of slurs and ties. The piece concludes with a final cadence. A large, semi-transparent watermark of the Royal Rangers crest is centered over the score. The crest features a harp, a crown, and the text 'ROYAL RANGERS'.



6 8 Waltz

The Saffron Kilt

PMj P Flynn [R Ir Fus]

London Irish Rifles



4 4 March

Scotland the Brave

Not Listed



6 8 Slow Air

Sleep Dearie, Sleep

Not Listed

The musical score is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a repeat sign. The melody is characterized by a mix of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

QOHldrs

H



4 4 Slow Air

We Will Go Home to Kintail

Not Listed

The image displays a musical score for the piece "We Will Go Home to Kintail". The score is written in 4/4 time and is classified as a "Slow Air". It consists of eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The music is presented in a single melodic line across the staves.



Chapter 2

The Last Tunes Played at a Funeral

(Tradition is a bugler but pipers can also play)

Taps

Last Post

The Rouse

I Silencio

Bugle Calls

arr P/M R. de Lange & G Delanghe

Taps



There are no official lyrics for taps.

Day is done, gone the sun,
From the hills, from the lake, from the skies.
All is well, safely rest, God is nigh.

Fading light, dims the sight,
And a star gems the sky, gleaming bright.
From afar, drawing nigh, falls the night.

Thanks and praise, for our days,
'Neath the sun, 'Neath the stars, 'Neath the sky,
As we go, this we know, God is nigh.

While the light fades from sight,
And the stars gleaming rays softly send,
To thy hands we our souls, Lord, commend.



The Story of Taps

Up until the Civil War, the traditional call at day's end was a tune borrowed from the French called *Lights Out*. Then, in the aftermath of the bloody Seven Days battles in July of 1862 General Daniel Adams Butterfield called the bugler to his tent. He thought *Lights Out* was too formal and he wanted to honor his men with something different. Oliver Wilcox Norton, the bugler, tells the story: "...showing me some notes on a staff written in pencil on the back of an envelope, (he) asked me to sound them on my bugle. I did this several times, playing the music as written. He changed it somewhat, lengthening some notes and shortening others, but retaining the melody as he first gave it to me. After getting it to his satisfaction, he directed me to sound that call for Taps thereafter in place of the regulation call. The music was beautiful on that still summer night and was heard far beyond the limits of our Brigade. The next day I was visited by several buglers from neighboring Brigades, asking for copies of the music which I gladly furnished. The call was gradually taken up through the Army of the Potomac." This more emotive and powerful Tap was soon adopted throughout the military. It was officially recognized by the US Army in 1874, and it became standard at military funeral ceremonies in 1891. The origin of the word "taps" is thought to have come from the Dutch word for "tattoo," which is "taptoe." More than likely, "Taps" comes from the three drum taps that were played as a signal for "Extinguish Lights" when a bugle was not used in the rendition.

arr G Delanghe

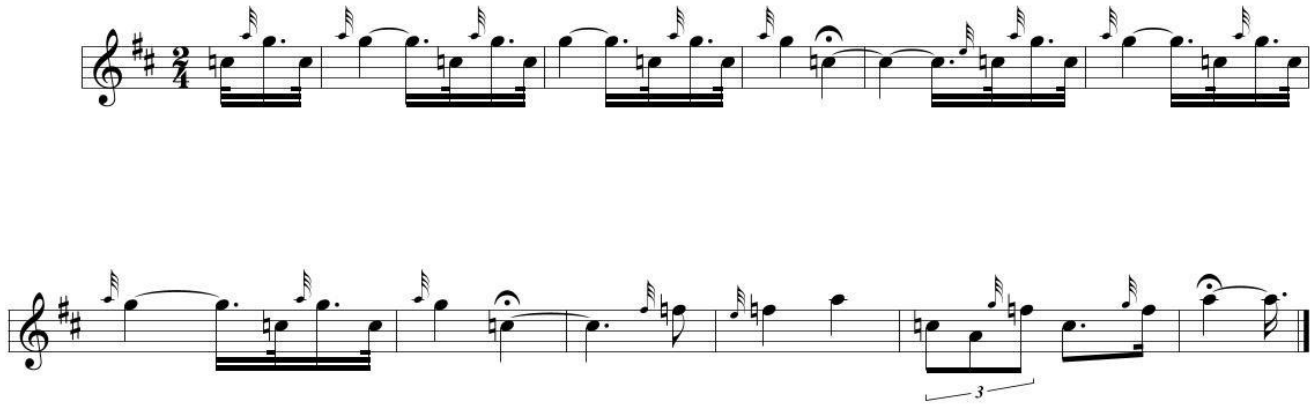
The Last Post

Anonymous Composer

The musical score for "The Last Post" is presented in a single system with seven staves. The key signature is G major (one sharp) and the time signature is 2/4. The melody is written on the top staff, starting with a treble clef and a key signature of one sharp. The accompaniment is written on the six lower staves, also using a treble clef and one sharp. The piece features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several measures with slurs over the melody, and the piece concludes with a final cadence. The notation includes various note values, rests, and articulation marks.

Rouse

arr N Kobulnicky & G Delanghe



We use Last Post and Reveille (Rouse) at Remembrance Day ceremonies. It draws the symbolic association between the soldier's last duty of sitting sentry (death) and his rising above his mortal duties (reveille).

The last note of Last Post marks the beginning of the 2 minutes of silence.

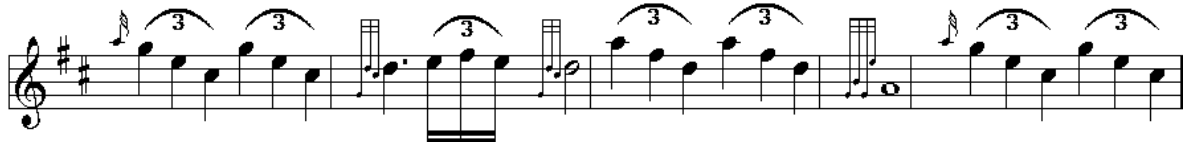
During the silence, do not play any musical instrument, including bagpipes. This would detract from quiet reflection on the service and sacrifice of the dead. Following the 2-minute period of silence, play Rouse. Then lay the official wreaths. During the laying of wreaths, the parade shall be in the stand at ease position.



arr G. Delanghe

Il Silencio

Nini Rosso, 1926-1994



Chapter 3



For Royal Family Funerals

Lament for Diana

The musical score consists of five staves of music in treble clef, 6/4 time, and D major. 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 measures containing triplets. A prominent melodic line is accompanied by a more rhythmic bass line. The piece concludes with a final double bar line.



6 8 Irish Lament

Oft In The Stilly Night

Not Listed

The musical score consists of six staves of music in 6/8 time, written in treble clef with a key signature of two sharps (D major). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and repeat signs. The first staff begins with a repeat sign and a double bar line. The music is a lament, characterized by its slow, mournful tempo and melodic structure.

Salute to Willie, The Royal Fendersmith

Pipe Major James M. Banks

Musical score for 'Salute to Willie, The Royal Fendersmith' by Pipe Major James M. Banks. The score consists of four staves of music in treble clef, key of D major (one sharp), and 12/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with a 'u' (up-bow or up-bow) and some phrases enclosed in brackets. The piece concludes with a double bar line.

Salute to Willie, The Royal Fendersmith

Royal Tribute 2000
Harmony

Musical score for 'Salute to Willie, The Royal Fendersmith' by Royal Tribute 2000. The score consists of four staves of music in treble clef, key of D major (one sharp), and 12/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with a 'u' (up-bow or up-bow) and some phrases enclosed in brackets. The piece concludes with a double bar line.

Royal Tribute 2000

To Thy Rest

arr G Delanghe

Pipe Major A. B. Clark CD

The musical score is presented in four systems, each consisting of two staves. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The piece concludes with a double bar line at the end of the fourth system.

Chapter 4



For Fire, Police, EMS
and
September 11 (911)

Service Organization Funerals and Memorials

Angels from the Ashes

ANGELS

arr G Delanghe

Blair Douglas

The image displays a musical score for the piece 'Angels from the Ashes' by Blair Douglas, arranged by G Delanghe. The score is written in treble clef with a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes several measures with slurs and ties. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Drummers Lost

Slow Air

P/M Scott Sim



Slow Air

Fallen Heroes

C/Sgt Mark James

The first section of the music consists of four staves of notation. The key signature is one sharp (F#) and the time signature is 6/8. The notation features a melodic line with various note values including eighth and sixteenth notes, often beamed together. There are repeat signs at the beginning and end of the section.

Seconds

The second section of the music consists of eight staves of notation. It continues in the same key signature and time signature. The notation is similar to the first section, featuring a melodic line with eighth and sixteenth notes. There are repeat signs at the beginning and end of the section.

Written for Boston E.M.S. Regimental Pipes & Drums



Written for Boston E.M.S. Regimental Pipes & Drums

Fallen Heroes

Tribute Lament

*by Robert Watt
11th March 2011*

The image displays a musical score for a piece titled "Fallen Heroes" by Robert Watt, dated 11th March 2011. The score is presented as a "Tribute Lament" and consists of eight staves of music. The notation is written in treble clef with a common time signature (C). The music is characterized by a somber and reflective mood, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The score includes several dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo), and is punctuated by slurs and accents. The piece begins with a double bar line and concludes with a final double bar line. The overall structure is a single melodic line, likely intended for a solo instrument or voice.

4 4 Air

FDNY Honor the Bravest

PSgt. Mark James

The image displays a musical score for the piece 'FDNY Honor the Bravest'. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The first staff begins with a repeat sign. The second and fourth staves end with repeat signs. The overall style is that of a traditional pipe and drum air.

Firefighters Lament

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The piece begins with a double bar line and a repeat sign. The melody is composed of eighth and quarter notes, with some slurs and ties. The score is divided into five systems, each containing a single staff of music. The piece concludes with a double bar line and a repeat sign.

4 4 March

Heroes of September 11th

PMJ Pat Martens

The image displays a musical score for a 4/4 march. It consists of four staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is written in a rhythmic style characteristic of a march, featuring a mix of eighth and sixteenth notes, often beamed together. The melody is primarily composed of quarter and eighth notes, with some rests and slurs. The score concludes with a double bar line and repeat dots at the end of each staff.

Honor Our Fallen

The image displays a musical score for a 6/8 Slow March titled "Honor Our Fallen" by Ron Stepka. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 6/8 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The score consists of eight staves of music, with a repeat sign at the beginning of the first staff and a double bar line at the end of the eighth staff. The notation includes various note values, rests, and dynamic markings, all presented in a clear, black-and-white format.

Bagpipes

The Fallen

R. S. Macdonald

♩ = 72

6

11

17

23

28

34

40

45

1.

2.

5

5

Detailed description: The image shows a musical score for a bagpipe piece titled 'The Fallen' by R. S. Macdonald. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is indicated as quarter note = 72. The score consists of ten staves of music. The first staff begins with a repeat sign and a tempo marking. The second staff is marked with a '6'. The third staff is marked with an '11' and contains a first ending bracketed with a '1.' above it. The fourth staff is marked with a '17' and contains a second ending bracketed with a '2.' above it. The fifth staff is marked with a '23'. The sixth staff is marked with a '28'. The seventh staff is marked with a '34'. The eighth staff is marked with a '40'. The ninth staff is marked with a '45' and ends with a double bar line. There are two instances of the number '5' below the notes, likely indicating fingerings. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

The Firefighter

The musical score for 'The Firefighter' is presented in four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a rhythmic, march-like style. The first staff contains the first eight measures, the second staff the next eight measures, the third staff the next eight measures, and the fourth staff the final eight measures. The piece concludes with a double bar line and repeat dots. The notation includes various note values, rests, and phrasing slurs.

Chapter 5



For Christian Funerals and Memorials Hymns



Composer: Henry F Lyte

Abide with me, fast falls the eventide
 The darkness deepens Lord, with me abide
 When other helpers fail and comforts flee
 Help of the helpless, oh, abide with me

Swift to its close ebbs out life's little day
 Earth's joys grow dim, its glories pass away
 Change and decay in all around I see
 O Thou who changest not, abide with me

I fear no foe, with Thee at hand to bless
 Ills have no weight, and tears no bitterness
 Where is death's sting?
 Where, grave, thy victory?

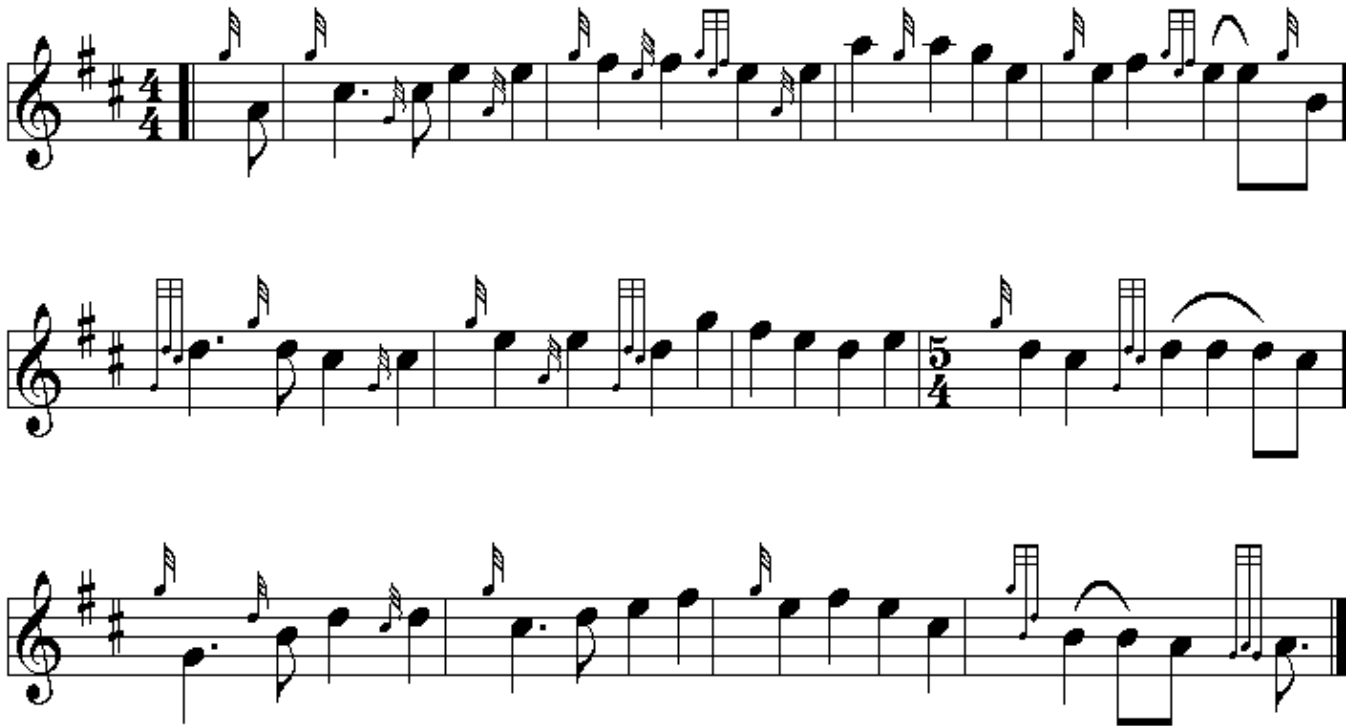
I triumph still, if Thou abide with me
 Hold Thou Thy cross before my closing eyes
 Shine through the gloom and point me to the skies
 Heaven's morning breaks, and earth's vain shadows flee
 In life, in death, o Lord, abide with me
 Abide with me, abide with me

Amazing Grace

arr G Delanghe

Tune : New Britain, Words: John Newton

The musical score is arranged in three systems, each with four staves (treble, alto, tenor, and bass clefs). The key signature is D major (two sharps) and the time signature is 3/4. The score includes guitar chords indicated above the first staff of each system. The first system has chords D, D7, G, D, and D. The second system has chords D, A, A, D, D7, and G. The third system has chords D, D, G, D, and a first ending with a D chord, followed by a second ending with a D chord. The piece concludes with a double bar line.



Eternal Father, strong to save,
Whose arm hath bound the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep;
Oh, 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 walked upon the foaming deep,
And calm amidst its rage didst sleep;
Oh, 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;
Oh, hear us when we cry to Thee,
For those in peril on the sea!

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

arr G Delanghe

Guide Me, Oh Thou Great Jehovah

John Hughes, 1873-1932



Highland Cathedral

CATHAIR-EAGLAIS NA GÀIDHEALTACHD

arr G Delanghe

Ulrich Roever and Michael Korb

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a 4/4 time signature. The music is a piano accompaniment for the Gaelic song 'Highland Cathedral'. Above each system, guitar chords are indicated: D, A, D, Bm, Em, A; G, D, G, A, D; A, F#m, D, Em, A, Em; A, F#m, D, D; D, A, D, Bm, Em, A; G, D, G, A, D. The piece concludes with a double bar line and repeat dots.

Highland Cathedral

CATHAIR-EAGLAIS NA GÀIDHEALTACHD

arr G Delanghe

Ulrich Roever and Michael Korb

The musical score is arranged in six systems, each consisting of two staves. The top staff of each system contains guitar chords, and the bottom staff contains the piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score begins with a repeat sign. The guitar chords are: D, A, D, Bm, A, G, D, Em, A, D, A, F#m, D, Em, A, Em, A, F#m, D, Em, D, D, A, D, Bm, Em, A, G, D, Em, A, D.

arr G Delanghe

Lift High the Cross

Sydney H. Nicholson

Words: George W. Kitchin, Rev. Michael R. Newbolt



(Refrain)

Lift high the cross, the love of Christ proclaim
till all the world adore his sacred name.

Come, Christians, follow where the Master trod,
our King victorious, Christ the Son of God.

Led on their way by this triumphant sign,
the hosts of God in conquering ranks combine.

Each newborn servant of the Crucified
bears on the brow the seal of him who died.

O Lord, once lifted on the glorious tree,
your death has brought us life eternally.

So shall our song of triumph ever be:
praise to the Crucified for victory!

arr G Delanghe

The Lord's My Shepherd

The musical score is written on three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and quarter notes, with a repeat sign at the beginning. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line and repeat signs, including first and second endings.

The Lord's my Shepherd, I'll not want.
He maketh me down to lie
In pastures green; He leadeth me
The quiet waters by.

My soul He doth restore again;
And me to walk doth make
Within the paths of righteousness,
Even for His own Name's sake.

Yea, though I walk in death's dark vale,
Yet will I fear no ill;
For Thou art with me; and Thy rod
And staff my comfort still.

My table Thou hast furnishèd
In presence of my foes;
My head Thou dost with oil anoint,
And my cup overflows.

Goodness and mercy all my life
Shall surely follow me;
And in God's house forevermore
My dwelling place shall be.

Martyrdom

Arr. by PM A.M. Cairns



How Long, O Lord?" your Martyrs ask
Beneath your altar stone.
While victory is clear in heav'n,
Here evil claims the throne.

The Holy Ghost upholds your saints,
Gives courage to the weak.
"Trust me, dear souls, you will yet find
The Edenland you seek."

The Liar whispers in their ear,
"How can you be so sure?
Has God been seen, or heard or touched
By anyone impure?"

But Jesus is the Victor still,
The Spirit surety.
For God has sent his only Son
To be our purity.

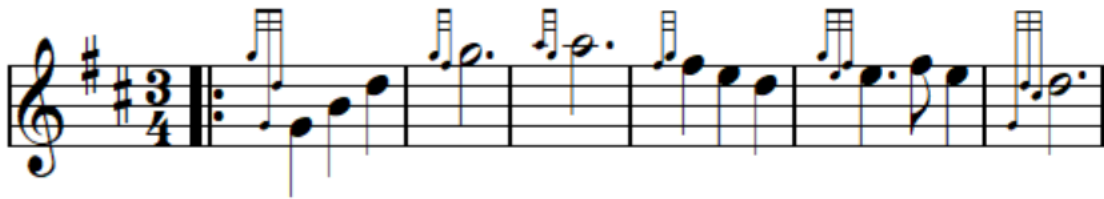


arr G Delanghe

Morning Has Broken

Traditional Scottish

Traditional Scottish, Lyrics by Eleanor Farjeon



Nearer, My God, to Thee

Hymn

Lowell Mason, arr. P. Heineman



Nearer, my God, to Thee, nearer to Thee
E'en though it be a cross that raiseth me

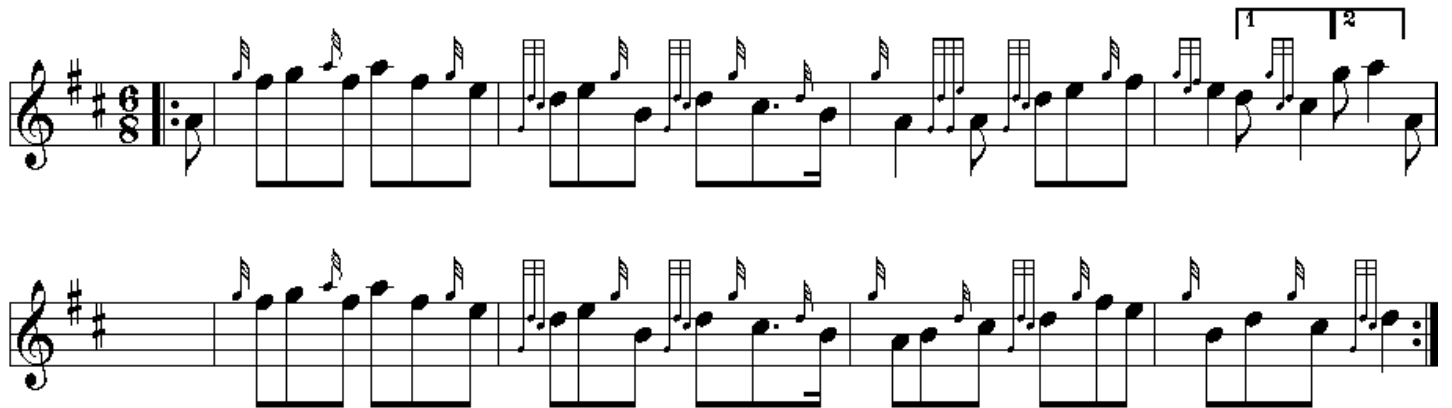
Still all my song shall be nearer, my God, to Thee
Nearer, my God, to Thee, nearer to Thee

Though like the wanderer, the sun gone down
Darkness be over me, my rest a stone

Yet in my dreams I'd be nearer, my God, to Thee
Nearer, my God, to Thee, nearer to Thee

Or if on joyful wing, cleaving the sky
Sun, moon, and stars forgot, upwards I fly

Still all my song shall be nearer, my God, to Thee
Nearer, my God, to Thee, nearer to Thee
Nearer, my God, to Thee, nearer to Thee

The Day that Thou Gavest ..

St Clement

H

The day thou gavest, Lord, is ended
 The darkness falls at Thy behest
 To thee our morning hymns ascended
 Thy praise shall sanctify our rest

We thank thee that thy church, unsleeping
 While Earth rolls onward into light
 Through all the world, her watch is keeping
 And rests not now by day or night

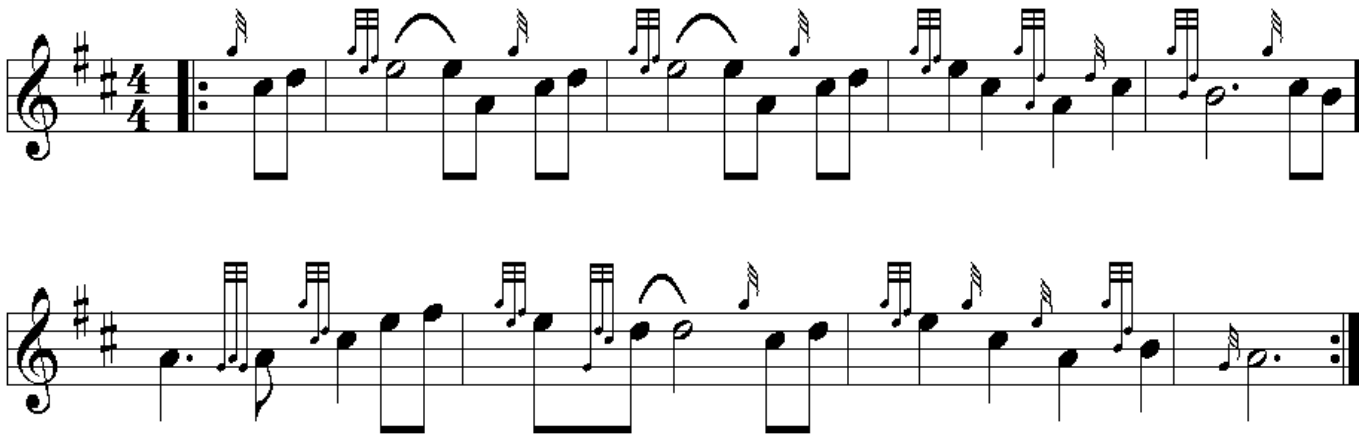
As o'er each continent and island
 The dawn leads on another day
 The voice of prayer is never silent
 Nor dies the strain of praise away

The sun that bids us rest is waking
 Our brethren 'neath the western sky
 And hour by hour fresh lips are making
 Thy wondrous doings heard on high

So be it, Lord, thy throne shall never
 Like earth's proud empires, pass away
 Thy kingdom stands, and grows forever
 'Til all thy creatures own thy sway

March

When the Saints Go Marchin' In



Oh, when the saints go marchin' in,
Oh, when the saints go marchin' in,
Lord, I want to be in that number
When the saints go marchin' in.

And when the sun, begins to shine,
And when the sun, begins to shine,
Oh, how I want to be in that number
When the sun begins to shine.

Oh, when the trumpet, sounds its call
Oh, when the trumpet, sounds its call,
Lord, how I want to be in that number
When the trumpet sounds its call.

Oh, when the saints go marchin' in,
Oh, when the saints go marchin' in,
Lord, how I want to be in that number
When the saints go marchin' in.

Chapter 5



For Civilian Events
and
Other Common Tunes
for
Laments
Farewells
Memorials
Funerals

A Dirge to Our Fallen Heroes

PM A.R. MacLeod

The image displays a musical score for the piece "A Dirge to Our Fallen Heroes" by PM A.R. MacLeod. The score is written for four staves, all using a treble clef. The key signature is G major, indicated by two sharps (F# and C#), and the time signature is 3/4. The music is characterized by a somber and rhythmic melody, featuring a series of eighth and sixteenth notes. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the piece with a final cadence. The overall mood is reflective and respectful, consistent with the title "A Dirge".

A Pittance of Time

arr G Delanghe

Terry Kelly

D Bm G A7 Bm D Em7

A A D Bm G A7 D

Bm G A7 G D A Bm

G D G A D D G

A F#m Em G A D D

G A G D Em

1-3. 4. A D

nev-er for get why they died. Take a pit - tance of time. God for - pit-tance of time.

2. God forgive me for wanting to strike him
Give me strength so as not to be like him
My heart pounds in my breast, fingers pressed to my lips
My throat wants to bawl out, my tongue barely resists

But two minutes I will bide
It's a pittance of time
For the boys and the girls who went over
In peace may they rest, may we never forget why they died.
It's a pittance of time

3. Read the letters and poems of the heroes at home
They have casualties, battles, and fears of their own
There's a price to be paid if you go, if you stay
Freedom is fought for and won in numerous ways

Take two minutes would you mind?
It's a pittance of time
For the boys and the girls all over
May we never forget our young become vets
At the end of the line it's a pittance of time

4. It takes courage to fight in your own war
It takes courage to fight someone else's war
Our peacekeepers tell of their own living hell
They bring hope to foreign lands that the hatemongers can't kill.

Take two minutes, would you mind?
It's a pittance of time
For the boys and the girls who go over
In peacetime our best still don battle dress
And lay their lives on the line.
It's a pittance of time

6 8 Slow Air

Absent Friends

John Spoor RVM

The musical score for 'Absent Friends' 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. The melody is composed of eighth and quarter notes, with some rests. There are two first endings: the first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The score concludes with a double bar line and repeat dots.

Specifically written for times when a Lament isn't quite appropriate.

Aloha Oe

FAREWELL TO THEE
HAWAII'S FAREWELL SONG

Queen Liliuokalani, 1838-1917

Smoothly, with feeling

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. A repeat sign with first and second endings is present. The second staff is labeled 'Chorus' and continues the melody. The third and fourth staves complete the piece, with the fourth staff ending with a double bar line and repeat dots. The score includes various musical notations such as slurs, ties, and dynamic markings.

Queen Liliuokalani, 1838-1917
Composed in 1878

1. Proudly glides the rain o'er the cliffs,
Blown onward by the gentle breeze;
How the scene recalls the distant past,
And I live once again my memories.

Chorus:

Farewell to thee, farewell to thee,
O beautiful one who lives among the flowers,
One fond embrace before I leave,
Until we meet again.

2. Thoughts of you will fill the lonely hours;
I'll see you standing on the shore
Of this lovely island of my dreams
Till the day I return to you once more.

3. I have seen and watched your loveliness,
The sweet rose of Maunawili,
And 'tis there the birds of love dwell
And sip the honey from your lips.



Queen Liliuokalani

Ashokan Farewell

arr G Delanghe

Music by Jay Ungar

The sun is sinking low in the sky above Ashokan The
pines and the willows know soon we will part. There's a whisper in the
wind of promises unspoken And love that will always re
main in your heart. My thoughts will return to sound or your

Ashokan Farewell

D D G A A

laugh - ter, The ma - gic of danc ing mov - ing as one. And a

D A G D

time we'll re mem ber long e ver af - ter the

D D A D

moon light and mu sic and danc - ing are done.

D D A D



4 4 Funeral March

The Athole Slow

Arrgd Aitch, '84

Musical score for 'The Athole Slow' in 4/4 time, featuring four staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is a funeral march, characterized by a slow, somber tempo. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

Should auld acquaintance be forgot
 And never brought to mind?
 Should auld acquaintance be forgot
 And the days of auld lang syne?

For auld lang syne, my dear
 For auld lang syne
 We'll drink a cup of kindness yet
 For the sake of auld lang syne

And surely you will buy your cup
 And surely I'll buy mine!
 We'll take a cup of kindness yet
 For the sake of auld lang syne

We two have paddled in the stream
 From morning sun till night
 The seas between us Lord and swell
 Since the days of auld lang syn

For old acquaintance be forgot
 And never brought to mind
 Should old acquaintance be forgot
 For the sake of auld lang syne?

For old acquaintance be forgot
 And never brought to mind
 Should old acquaintance be forgot
 In the days of auld lang syne?

For auld lang syne, my dear
 For auld lang syne
 We'll drink a cup of kindness yet
 For the sake of auld lang syne

Balmoral

3/4 Retreat

R Bruce Gordon Highlanders

Musical score for Balmoral, 3/4 Retreat, R Bruce Gordon Highlanders. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of four staves of music. The first staff begins with a repeat sign. The second and fourth staves include first and second endings marked with '1' and '2' above the notes.

Balmoral Seconds

3/4 Retreat Seconds by P/M J.G. Slattery Scots Guard

Musical score for Balmoral Seconds, 3/4 Retreat Seconds by P/M J.G. Slattery Scots Guard. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of four staves of music. The first staff begins with a repeat sign. The second and fourth staves include first and second endings marked with '1' and '2' above the notes.



4 4 March

The Crusaders March

Not Listed

H

Played in Slow Time 60 BPM

London Irish Rifles

- Londonderry Air -

H

1. Oh, Danny boy, the pipes, the pipes are calling
 From glen to glen, and down the mountain side.
 The summer's gone, and all the roses falling,
 It's you, it's you must go and I must bide.
 But come ye back when summer's in the meadow,
 Or when the valley's hushed and white with snow,
 It's I'll be there in sunshine or in shadow,
 Oh, Danny boy, Oh Danny boy, I love you so!

2. But when ye come, and all the flowers are dying,
 If I am dead, as dead I well may be,
 Ye'll come and find the place where I am lying,
 And kneel and say an Avé there for me.
 And I shall hear, though soft you tread above me,
 And all my grave will warmer, sweeter be,
 For you will bend and tell me that you love me,
 And I shall sleep in peace until you come to me!

The musical score consists of six staves of music in G major (one sharp) and 6/8 time. The melody is written on a treble clef staff. The first staff begins with a repeat sign and a double bar line. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a final double bar line.

- An t'Eilean Dorcha -

Away to the westward, I'm longing to be
Where the beauties of heaven' unfold by the sea
Where the sweet purple heather' blooms fragrant and free
On a hilltop high above the Dark Island

Oh Isle of my childhood I'in dreaming of thee
As the steamer leaves Oban, and passes Tìree
Soon I'll capture the magic, that lingers for me
When I'm back, once more upon, the Dark Island.

So gentle the sea breeze' that ripples the bay
Where the stream joins the ocean, and young children play
On a strand of pure silver, I'll welcome each day
And I'll roam forever more, the Dark Island

Oh Isle of my childhood I'in dreaming of thee
As the steamer leaves Oban, and passes Tìree
Soon I'll capture the magic, that lingers for me
When I'm back, once more upon, the Dark Island .

True gem of the Hebrides, bathed in the light
Like a midsummer dawning, that follows the night
How I long for the cry, of the seagulls in flight
As they circle high above' the Dark Island

Oh Isle of my childhood I'm dreaming of thee
As the steamer leaves Oban, and passes Tìree
Soon I'll capture the magic, that lingers for me
When I'm back, once more upon, the Dark Island

Enterrement des Soldats

arr P/M R. de Lange & G Delanghe

By Philippe Rombi

The image displays a musical score for the piece 'Enterrement des Soldats'. It consists of five staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a repeat sign. The melody is characterized by a steady, rhythmic pattern of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a final cadence marked by a double bar line.

Slow Air

Going Home

Traditional



Going Home (2nds)

Slow Air

Arr. B.Szabo



Honor Our Fallen

The image displays a musical score for a 6/8 Slow March titled "Honor Our Fallen" by Ron Stepka. The score is written in treble clef with a key signature of two sharps (F# and C#). The piece begins with a repeat sign and a first ending bracket. The melody consists of eighth and quarter notes, with some dotted rhythms. There are several first and second endings marked with "1" and "2" above the staff. The score concludes with a double bar line and repeat dots.



Ich Hatt' Einen Kameraden

trad.

Musical score for "Ich Hatt' Einen Kameraden" in G major and 4/4 time, consisting of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style with various note values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

In Remembrance

Lament / Slow March

Andy Cant - Kirkwell City Pipe Band

The image displays a musical score for the piece 'In Remembrance'. It consists of ten staves of music, all written in treble clef. The key signature is one flat (B-flat), and the time signature is 6/4. The music is a lament or slow march, characterized by its melodic and rhythmic structure. The notation includes various note values, rests, and phrasing slurs, typical of a pipe band score.

Updated & Corrected; 30th March 2018



'In Remembrance' was written by Andy Cant and played by him on Bagpipes in a duet with the Cathedral Organ played by Mrs. Heather Rendall, at the Ceremony commemorating the 100th Anniversary of the Battle of Jutland held in the Cathedral of St Magnus, Kirkwell, Orkney on 31st May 2016

Millenium Prayer for Peace

The image displays a musical score for the piece "Millenium Prayer for Peace". The score is written in G major (one sharp) and 4/4 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 4/4 time signature. The music is characterized by a steady, flowing melody with frequent eighth-note patterns and occasional sixteenth-note runs. Phrasing is indicated by slurs and ties. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

4 4 March

The Minstrel Boy

Not Listed

The image displays a musical score for 'The Minstrel Boy', a 4/4 march. The score is written on four staves, each beginning with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some triplets and slurs. The piece concludes with a double bar line.

London Irish Rifles

The Mist Covered Mountains

Slow March

Scots Guards Setting



THE MIST COVERED MOUNTAINS (SECONDS)



The Mists of Time

Arr. Kim Persson

The musical score consists of eight staves of music, all in treble clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in a single melodic line. The first staff begins with a repeat sign. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests, slurs, and ties. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

The Mists of Time

Seconds - Arr. Kim Persson

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a single melodic line with a series of eighth and quarter notes, many of which are grouped with slurs and have accents. The second staff continues the melodic line with similar rhythmic patterns and slurs. The third staff further develops the melody, maintaining the same rhythmic and phrasing style. The fourth staff concludes the piece with a final cadence, marked by a double bar line and repeat dots.

CCPB Okt-1995

Morag of Dunvegan

Slow March 6/8

Traditional



Morag of Dunvegan

Seconds



Morag of Dunvegan

1st ras



MULL OF THE MOUNTAINS

Slow Air

The image displays a musical score for the piece "Mull of the Mountains," which is a "Slow Air." 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 four staves of music. The first staff begins with a repeat sign and contains a series of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves complete the piece, ending with a final cadence. The notation includes various note values, rests, and repeat signs, all rendered in black ink on a white background.

My Home

Slow March

Scots Guard Setting

The image displays a musical score for the piece "My Home," a Slow March in G major (one sharp) and 6/8 time, presented as a Scots Guard setting. The score is written on four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots. The notation is clean and professional, typical of a published musical score.

Over the Hills, & Far Away

Here's forty shillings on the drum
 For those who'll volunteer to come
 To 'list and fight the foe today.
 Over the hills and far away.

Chorus

O'er the hills and o'er the main.
 Through Flanders, Portugal and Spain.
 King George commands and we obey. Over the hills and far away.

When duty calls me I must go
 To stand and face another foe.
 But part of me will always stray
 Over the hills and far away.

(Chorus)

If I should fall to rise no more,
 As many comrades did before,
 Then ask the fifes and drums to play.
 Over the hills and far away.

(Chorus)

Then fall in lads behind the drum,
 With colours blazing like the sun. Along the road to come-what may. Over the hills and far away



The Parting Glass

SWEET COOTEHILL TOWN

Traditional
Arr G Delanghe

G Lydian

Bm G D A

Oh all the mo - ney that e'er I spent I
Oh all the co m - rades that e'er I've had Are

Bm G D A Bm G

spent it in good com pa ny And all the harm that
sor - ry for my going a - way And all the sweet hearts that

D A Bm A Bm G

e'er I've done A las, it was to none but me and
e'er I've had Wou - ld wish me one more day to stay But

D D G Bm

all I've done for want of wit To mem ory now I
since it falls un to my lot That I should rise a - nd

D A Bm G D A

can't re call So fill to me the par ting glass Go od
you should not I'll gent - ly rise and I'll soft - ly call Go - od

Bm Bm G Bm G

night and joy be with you all with you all
night and joy be with you all. with you all.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign. The melody is primarily composed of quarter and eighth notes, with some rests. There are several slurs and accents throughout the piece. The final staff concludes with a first and second ending bracket, with the first ending leading back to the beginning of the piece and the second ending leading to a final cadence.

H

It's time, time for peace,
 Time for promise not for grief,
 Our time has come so let it be,
 For we have chosen-the Path to Peace.

As we sing our song of friendship;
 Let the world see how we are.
 Let them hear our voice of promise;
 Let them hear it loud and far.

Can you hear it from a distance?
 Can you hear our hopes and prayers?
 Then it's time to join our voices,
 Join to sing a song we share.

As we sing our song of friendship;
 Let the world see how we are.
 Let them hear our voice of promise;
 Let them hear it loud and far

Piper to the End

arr G Delanghe

Words & Music by Mark Knopfler

A D A D A D



1. When I leave this world be - hind me. To a noth - er is I will go. If ther
 2. This has been a day to die for, now the day is al - most done. Up a
 3. This has been a day to die on, Now the day is al - most done. Here the

A F#m A D E



are no pipes in heav en I'll be go ing down be low. And if friends in
 bove a will pipes in quiet sea bird turns to face the set - ting sun. Now the eve ning
 pipes will lay be side me si - lent with the bat - tle drum. And if friends in

A F#m D A D A



time be sev ered Some - day we will meet a - gain I'll re turn to the
 dove is call ing All the hills are turn - ing red. And be fore the
 time be sev ered Some - day we will meet a gain. I'll re turn to the

F#m A D A A A



leave you nev er, be a pip er to the end. end.
 night comes fal ling clouds are lined with gold - en thread.
 leave you nev er be a pipe er to the end.



“Piper” Bill Millin Plays His Pipes for Fellow Soldiers in 1944

Hymn

The Piper's Prayer

D. MacLeod

The musical score for "The Piper's Prayer" by D. MacLeod is presented in four staves. The key signature is G major (one sharp) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It features a repeat sign at the beginning. The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. The second staff continues the melody, ending with a repeat sign. The third staff also begins with a repeat sign and continues the melodic line. The fourth and final staff concludes the piece with a repeat sign and a double bar line.

Po Atarau

Maewa Kaihau, 1879-1941



Pö atarau
E moea iho nei
E haere ana
Koe ki pāmamao

On a moonlit night
I see in a dream
You going away
To a distant land

Haere rä
Ka hoki mai anö
Ki i te tau
E tangi atu nei

Farewell,
But return again
To your loved one,
Weeping here

“Haere ra,”
te manu tangi pai.
E haere ana,
koe ki pamamao.

“Bon Voyage”
cries out the seabird
as you depart
for a distant land.

“Haere ra,
ka hoki mai ano,
Ki-i te tau,
e tangi atu nei.”

“Farewell,
but return again
to your loved one,
weeping here.”



Maewa Kaihau, 1879-1941

Salute to the Last Man Standing

Retreat

PM Gordon Walker

The image displays a musical score for a piece titled "Salute to the Last Man Standing" and "Retreat" by PM Gordon Walker. The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music is organized into six staves, with the first five staves grouped by a brace on the left. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including accents and slurs. A first ending bracket labeled "1" spans the final two measures of the fifth staff, and a second ending bracket labeled "2" spans the final two measures of the sixth staff. The piece concludes with a double bar line.

Sgt. MacKenzie

arr G Delanghe

Joseph Kilna MacKenzie, 1955-2009

A D A D A



Lay me down in the cold cold ground Where be fore many more have gone.
 When they come I will stand my ground Stand my ground I'll not be a fraid.
 Once a year say a prayer for me Cllose your eyes Say a prayer for me.
 Lay me down in the cold cold ground Where be fore many more have gone.

A D A D A D A



Lay me down in the cold cold ground Where be fore many more have gone.
 Thoughts of home take a - way my fear Sweat and blood hide my veil or tears.
 Nev - er more shall I see the sun, For I fell to the Ger - mans gun.
 Lay me down in the cold cold ground Where be fore many more have gone.

A D A D A D A D A



A D A



A D A




In memory of Sgt. Charles Stuart MacKenzie
 Seaforth Highlanders
 Who along with many others gave up his life
 So that we can live free

We will remember them.

Sgt. Charles Stuart MacKenzie, 1882-1917

Mansions of the Lord

arr G Delanghe

Words and Music by
Nick Glennie-Smith & Randall Wallace

The fal len sol diers let us sing where no rock ets fly nor bul - lets
wing; Our bro ken broth ers let us bring to the man - ions of the
Lord. No more bleed ing, no more fight, no more plead ing through the
night; Just di vine em brace, e ter - nal light in the man - sions of the
Lord.. Where no moth ers cry and no chid - ren weep, we will stand and guard though the ang - els
sleep; All through the ag es safe - ly keep, the man - sions of the Lord.

The Skye Boat Song

CUACHAG NAN CRAOBH

arr G Delanghe

Scottish Traditional

$\text{♩} = 50$

D D Em A D G D A

Speed, bon-nie boat, like a bird on the wing. On-ward! the sail - ors cry.

D D Em A D G D D

Car - ry the lad that is born to be King O - ver the sea to Skye. **Fine**

Bm Bm A A G G Bm Bm

Loud the winds howl, loud the waves roar, Thun-der-claps fill the air.
Though the wavcs leap, Soft shall ye sleep, Oc - ean's a Roy - al bed.

D D Em Em G G Bm Bm

Baf - fled our foes, stand by the shore, Fol - low they will not dare.
Rocked in the deep, Ear - a will keep, Watch by your war - y head. **Bm**

D.C. al Fine

The Fallen Hero

Slow March

Nathaniell Gow

The image displays a musical score for 'The Fallen Hero' in 4/4 time, featuring a key signature of two sharps (D major). The score is presented in three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second and third staves continue the melody, maintaining the same rhythmic and melodic patterns. The score concludes with a double bar line and repeat dots at the end of the third staff.

Libor Hadaš, CZ

The Funeral

FROM AMERICAN SNIPER

arr G Delanghe

Ennio Morricone

♩ = 60

D D Bm G

D A D G

F#m F#m G

C#dim F#m D D F#m

C#m Em D

D D D D D



The Prayer

arr P/M R. de Lange & G Delanghe

Words and Music by Carole Bayer Sager and David Foster

The image displays a musical score for the song "The Prayer". It consists of ten staves of music, all written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score begins with a repeat sign. The first staff contains the initial melody, followed by a second staff with a similar line. The third staff continues the melody with some rests. The fourth staff features a first ending bracket labeled "1" and a second ending bracket labeled "2". The fifth and sixth staves show a more rhythmic, eighth-note pattern. The seventh staff continues this pattern. The eighth staff has a melodic line with some rests. The ninth and tenth staves conclude the piece with a final melodic line and a double bar line.

THE PRAYER

I pray you'll be our eyes and watch us where we go
And help us to be wise, in times when we don't know.
Let this be our prayer, when we lose our way
Lead us to the place, guide us with your grace
To a place where we'll be safe.

The light that you give us
I pray we'll find your light will stay in our hearts
And hold it in our hearts
Reminding us When stars go out each night
That in my prayer You are the everlasting star

Let this be our prayer There's so much faith
When shadows fill our day
Lead us to a place Guide us with your grace
Give us faith so we'll be safe
We dream of a world with no more violence

A world of justice and hope Grasp your neighbors' hand
As a symbol of peace and brotherhood
The strength that you give us :
We ask that life be kind Is the wish
And watch us from above That everyone may find love
We hope each soul will find
In and around himself Another soul to love

Let this be our prayer Let this be our prayer
Just like every child Just like every child
Need to find a place, guide us with your grace
Give us faith so we'll be safe
And the faith that you've lit inside us I feel will save us

THOSE ENDEARING YOUNG CHARMS

Air

Traditional

The image displays a musical score for the piece "Those Endearing Young Charms". It consists of four staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a light and rhythmic feel. The score begins with a double bar line and a repeat sign. The first staff contains the first eight measures, the second staff the next eight, the third staff the next eight, and the fourth staff the final eight measures, which conclude with a double bar line and repeat sign.

Time to say Goodbye

The Unknown Warrior

Slow Air

PM George S. McLennan

The image displays a musical score for the hymn 'The Unknown Warrior'. It consists of four staves of music, all written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a repeat sign and a double bar line. The second and fourth staves include first and second endings, indicated by bracketed lines with '1' and '2' above them. The music is a slow, solemn air, characterized by its simple, flowing melody and accompaniment.



The Warriors Homecoming.

Slow Air.

Brookes arr. Wark.

The musical score is written in 4/4 time and consists of a single melodic line and a piano accompaniment. The melody is written on a single treble clef staff, while the piano accompaniment is written on a grand staff (treble and bass clefs). The piece begins with a treble clef and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with a slow, steady pace. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score concludes with a double bar line and repeat dots.



We Will Remember Them



Lament

Flight Sergeant Murray Mansfield RNZAF



Written especially by Murray for the Centennial Service at Chunuk Bair, Gallipoli, April 2015

A soul pauses, "Stand To, Mates", it whispers, and rouses the rest. "Listen ... the piper has come back after all this time and from deep in him he is playing his tune to give us the message, they have kept faith, we have not been forgotten", 'Stand Down' now, we can be about our High Purpose again in peace".

From the words - "The Piper On Chunuk Bair" written by Mr. Alex Davidson.

The Weeping Soldier's Lament — Retreat

D. Siegel

The musical score is written for a single instrument in treble clef, 3/4 time, and D major. It consists of four staves. 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 provide accompaniment with chords and rhythmic patterns. The piece concludes with a double bar line and repeat dots.

When the Battle is O'er

Retreat

19 November 1942



WW2 Collection compiled by Cpl. A. Howden, 1st Bn CH of O

When the Pipers Play

Verse 1

Chorus

Verse 2

Verse 3

When the Pipers Play

Song by Isla St Clair

I hear the voice, I hear the war
I hear the sound, on a distant shore
I feel the spirit of yesterday,
I touch the past, when the pipers play.

The pipes kept playing, for you and me
They kept on saying, we will soon be free
And your soul will never fade away
You'll live forever, when the pipers play

The pibroch rears its deadly cry
Ah, some will live and some will die
And though they passed so far away
I feel their presence when the pipers play

The pipes kept playing, for you and me
They kept on saying, we will soon be free
And your soul will never fade away
You'll live forever, when the pipers play

It speaks of love, I have lost
Its speaks of my eternal cost
It speaks the price of peace today
A price remembered, when the pipers play
We do remember when the pipers play

The pipes kept playing, for you and me
They kept on saying we will soon be free
And your soul will never fade away
You'll live forever, when the pipers play

The pipes kept playing, for you and me
They kept on saying we will soon be free
And your soul will never fade away
You'll live forever, when the pipers play

Chapter 7



For
Special Operations
Commando
Airborne
and
Marine Corps Events

Ballad Of The Green Berets

Words And Music By S. Sgt Barry Sadler



arr P/M R. de Lange & G Delanghe



Fighting soldiers from the sky
Fearless men who jump and die
Men who mean just what they say
The brave men of the Green Beret

Silver wings upon their chest
These are men, America's best
One hundred men will test today
But only three win the Green Beret

Trained to live off nature's land
Trained in combat, hand-to-hand
Men who fight by night and day
Courage peak from the Green Berets

Silver wings upon their chest
These are men, America's best
One hundred men will test today
But only three win the Green Beret

Back at home a young wife waits
Her Green Beret has met his fate
He has died for those oppressed
Leaving her his last request

Put silver wings on my son's chest
Make him one of America's best
He'll be a man they'll test one day
Have him win the Green Beret.





Band of Brothers

arr G Delanghe

Michael Kamen

First system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). The music is in 4/4 time. Above the first staff, the chords A, A, A E, A, and A E are indicated. The melody in the first staff features eighth and sixteenth notes, while the bass line in the second staff consists of quarter notes.

Second system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). Above the first staff, the chords D, A, E, A, E7, A, and A are indicated. The melody in the first staff continues with eighth and sixteenth notes, and the bass line in the second staff remains consistent with quarter notes.

Third system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). Above the first staff, the chords A, E, A, D, G/E, A, A, and E are indicated. The melody in the first staff continues with eighth and sixteenth notes, and the bass line in the second staff remains consistent with quarter notes.

Fourth system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). Above the first staff, the chords A, A, E, A, E, and A are indicated. The melody in the first staff continues with eighth and sixteenth notes, and the bass line in the second staff remains consistent with quarter notes.



**In Memory of Major Richard Dick Winters and Easy Company 506th
Parachute Infantry Regiment, 101th Airborne Division**

Band of Brothers

A musical staff with two systems (treble and bass clef) in the key of A major. The melody is written in the treble clef. Chord symbols are placed above the staff: A, E, D, A, E7, A, E7.

A musical staff with two systems (treble and bass clef) in the key of A major. The melody continues in the treble clef. Chord symbols are placed above the staff: A, A, A, E, A, D, Em/G, F#m.

A musical staff with two systems (treble and bass clef) in the key of A major. The melody continues in the treble clef. Chord symbols are placed above the staff: A, A, A, A.

Theme from Band of Brothers

Requiem for a Soldier

You never lived to see
What you gave to me
One shining dream of hope and love
Life and liberty
With a host of brave unknown soldiers
For your company, you will live forever
Here in our memory
In fields of sacrifice
Heroes paid the price
Young men who died for old men's wars
Gone to paradise
We are all one great band of brothers
And one day you'll see we can live together
When all the world is free
I wish you'd lived to see
All you gave to me
Your shining dream of hope and love
Life and liberty
We are all one great band of brothers
And one day you'll see - we can live together
When all the world is free
From Shakespeare's Henry V, 1598

From Shakespeare's King Henry V:

This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd;
**We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,**
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day



Blood On the Risers

BATTLE HYMN OF THE REPUBLIC

arr G Delanghe

He was just a rookie trooper and he surely shook with fright. He checked off his equipment and made sure to pack it tight. Had to sit and listen to the awful engines roar. Ain't gonna jump no more. Gor-y gor-y what a helluva way to die. Gor-y gor-y what a helluva way to die. Gor-y gor-y what a helluva way to die. We ain't gonna jump no more.

2. "Is everybody happy?" cried the Sergeant looking up,
Our hero feebly answered, "yes" and then they stood him up;
He jumped into the icy blast, his static line unhooked,
And he ain't gonna jump no more.

3. He counted long, he counted loud, he waited for the shock,
He felt the wind, he felt the cold, he felt the awful drop,
The silk from his reserves spilled out, and wrapped around his legs,
And he ain't gonna jump no more.

4. The risers swung around his neck, connectors cracked his dome,
Suspension lines were tied in knots around his skinny bones;
The canopy became his shroud; he hurtled to the ground.
And he ain't gonna jump no more.

5. The days he'd lived and loved and laughed kept running through his mind,
He thought about the girl back home, the one he'd left behind;
He thought about the medic corps, and wondered what they'd find,
And he ain't gonna jump no more.

6. The ambulance was on the spot, the jeeps were running wild,
The medics jumped and screamed with glee, they rolled their sleeves and smiled,
For it had been a week or more since last a 'chute had failed,
And he ain't gonna jump no more.

7. He hit the ground, the sound was "SPLAT", his blood went spurting high;
His comrades, they were heard to say "a hell of a way to die!"
He lay there, rolling 'round in the welter of his gore,
And he ain't gonna jump no more.

8. There was blood upon the risers, there were brains upon the chute,
Intestines were a-dangling from his paratroopers suit,
He was a mess, they picked him up, and poured him from his boots,
And he ain't gonna jump no more.



***Blood on the Risers** was written in World War 2 and remains the “Song of all USA Paratroopers” today and was popular with British Airborne.*





Lieutenant Colonel William O. DARBY
DSC, BS, SS, PH, DSO, and all the USRANGERS Soldiers

Slow Air

PM Y.Holbecq - 2023

The musical score is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is a slow air, characterized by its gentle, flowing melody. The melody is primarily composed of eighth and quarter notes, with some rests. The second staff continues the melody, and the third and fourth staves provide harmonic support with chords and moving lines. The piece concludes with a double bar line and repeat dots.



Frederick's Black Devils

(March of the First Special Service Force)

Highland Bagpipe

Paul Murtha

A musical score for Highland Bagpipe, consisting of seven staves. The first three staves are rhythmic notation with bar lines and measure numbers (8, 15, 15, 8, 16, 16, 16, 16, 15). The last four staves contain melodic notation with notes, rests, and slurs. The score includes first and second endings for the first two measures of the first staff and the first two measures of the second staff. Measure numbers 8, 15, 16, and 15 are placed above the first four staves. Measure numbers 8, 16, 16, 16, and 15 are placed above the fifth, sixth, seventh, eighth, and ninth staves respectively. The notation includes various note values, rests, and slurs, typical of Highland Bagpipe music.



Lament for a Chindit

Slow Air

Joe Massey

The musical score consists of four staves of music. The first 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 single melodic line with a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The second and third staves continue the melodic line, with the third staff featuring a repeat sign at the beginning. The fourth staff concludes the piece with a final cadence. The notation is clear and legible, with a focus on the melodic contour of the piece.



Marche des Parachutistes Belges
Regimental March
Special Air Service

arr G Delanghe

March of the Belgian Paratroopers

Pierre Leemans

A musical score for a march in 2/4 time, key of D major. The score consists of ten staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The piece concludes with a double bar line and repeat dots.



9 8 Retreat

Valkyrie

PMj Iain MacPherson MM [15 Para]

2 of 2

1





4 4 March

Sarie Marais

J P Toerien

The musical score for "Sarie Marais" is presented in four staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a single melodic line. The first staff begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some rests and phrasing slurs. The second and third staves continue the melody, and the fourth staff concludes it with a double bar line. The overall style is that of a traditional march.

RM Comando March

H

arr G Delanghe

Marines Hymn

Jacques Offenbach



Harmony



From the halls of Montezuma,
To the shores of Tripoli,
We fight our country's battles
In the air, on land, and sea.
First to fight for right and freedom,
And to keep our honor clean,
We are proud to claim the title
Of United States Marines.

Our flag's unfurl'd to every breeze
From dawn to setting sun;
We have fought in every clime and place
Where we could take a gun.
In the snow of far-off northern lands
And in sunny tropic scenes,
You will find us always on the job
The United States Marines.



Here's health to you and to our Corps
Which we are proud to serve;
In many a strife we've fought for life
And never lost our nerve.
If the Army and the Navy
Ever look on Heaven's scenes,
They will find the streets are guarded
By United States Marines

Again in nineteen forty-one
We sailed a north'ard course
And found beneath the midnight sun,
The Viking and the Norse.
The Iceland girls were slim and fair,
And fair the Iceland scenes,
And the Army found in landing there,
The United States Marines.

Chapter 8

For Lighter Spirits

Putting the Fun Back into Funerals

For our Dogs and Cats

For in Full Moon and Graveyards at Night

For Outer Space Funerals

For when Viking Ships and Cruise Ships are Going Down

The Cats Were Raising Hell or Cheeky's March to Glory

Hornpipe

Iain Sherwood 1999

The image displays a musical score for a hornpipe. The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. The first staff includes a repeat sign with first and second endings. The second staff concludes with a repeat sign and a double bar line. The third staff begins with a repeat sign and a double bar line. The fourth staff concludes with a repeat sign and a double bar line. The fifth staff begins with a repeat sign and a double bar line. The sixth staff concludes with a repeat sign and a double bar line. The seventh staff begins with a repeat sign and a double bar line. The eighth staff concludes with a repeat sign and a double bar line. The ninth staff is marked with a first ending bracket and a double bar line. The tenth staff is marked with a second ending bracket and a double bar line.

Cumha a' Chuilein/Lament for the Dog - waltz

Chris Armstrong

The musical score is written for a single melodic line in treble clef. The time signature is 3/4, and the key signature is two sharps (D major). The piece is a waltz, characterized by its 3/4 time signature. The notation includes various note values: eighth notes, sixteenth notes, and rests. The melody is often beamed in groups of two or four notes. The score begins with a repeat sign and ends with a double bar line and repeat sign.

**The Dog at His Master's Grave**

There's a mourner that mourns in that old churchyard,
 For he sleeps on that cold damp grave;
 He heedeth not Winter stern and hard,
 No shelter doth he crave

Nor while life shall last will his memory fail
 For his old friend dead and gone
 He sheddeth no tear, he maketh no wail,
 But his long night watch keeps on

Though rain may fall, though skies may freeze,
 His true heart warmeth the ground
 He heeds not the biting southern breeze,
 Nor the snows that fall around

Oh, where is our reason's boasted claim,
 In virtue? Oh, where is our pride
 When a dog our friendship putteth to shame,
 In his love for the friend that died?

And when fell death his victim shall claim,
 And he sleeps by his master's side,
 Let this epitaph hand him down to fame –
 "Here truth and friendship died"

And when at last in death's cold sleep,
 I am laid in old mother' earth's breast,
 Let a mourner like him above me keep,
 And my spirit shall sweetly rest

H



Reel

Throw the Dead Cat Under the Rug

Trad

The image shows a musical score for a reel in G major (one sharp) and 2/4 time. It consists of two staves of music. The first staff contains the first line of the melody, starting with a repeat sign and ending with a double bar line. The second staff contains the second line of the melody, also starting with a repeat sign and ending with a double bar line. A first ending bracket is placed over the final two measures of the second staff, with a '1' inside the bracket indicating the first ending. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a reel.

arr. G. M. Bottoni, 9/93

6 8 Waltz

The Ass In The Graveyard

PMj Terry Tully

The image displays a musical score for a 6/8 waltz. It consists of eight staves of music, each containing a single melodic line. 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, often beamed together, and rests. The first staff begins with a repeat sign and a first ending bracket. The eighth staff concludes with a double bar line and repeat dots. The overall structure is that of a simple, single-melody waltz.

Fairies on the Grave Stone

arr G Delanghe

Alian Nicholson

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of four staves of music. The first staff begins with a repeat sign. The second staff contains two first and second endings, marked '1.' and '2.'. The third staff features a triplet of eighth notes, marked with a '3'. The fourth staff also contains two first and second endings, marked '1.' and '2.'. The music is characterized by a light, whimsical feel with frequent eighth and sixteenth notes.



6 8 Quickstep



Hallowe'en

PSgt John Spooore [ex Gordons]

to commemorate 60th Anniversary of Battle of Messines '31st Oct 1914' First TA Recd into battle

Stairway to Heaven

arr G Delanghe

Jimmy Page and
Robert Plant

Bm A Em

Bm A Bm A

Em Bm A

There's a

Bm A Bm G

la - dy who's sure all that glit ters is gold, and she's buy ing a stair way to
sign on the wall, but she wants to be sure, cause you know some-times words have two

A Bm Bm A Bm

heav en. When she gets tree there she knows if the stores are all closed, with a
mean ings In a tree by the brook, there's a song bird who sings, some times

G A A Bm A Bm

word she can get what she came — for. There's a giv - en.
all of our thoughts are mis

Detailed description: This is a musical score for the song 'Stairway to Heaven' by Jimmy Page and Robert Plant, arranged by G Delanghe. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first three staves are instrumental, featuring a repeating eighth-note guitar pattern. The fourth staff begins with the lyrics 'There's a' and continues with the first line of the song. The fifth and sixth staves continue the lyrics and include a double bar line with first and second endings. Chord symbols (Bm, A, Em, G) are placed above the staff to indicate the guitar accompaniment. The lyrics are: 'There's a lady who's sure all that glitters is gold, and she's buying a stairway to heaven. When she gets there she knows if the stores are all closed, with a sign on the wall, but she wants to be sure, cause you know sometimes words have two meanings. In a tree by the brook, there's a songbird who sings, sometimes word all she can get what she came for. There's a giv - en.'

The Haunting

6/4 Slow Air

Neil Dickie

The musical score consists of four staves of music in treble clef, 6/4 time, and a key signature of two sharps (F# and C#). The first staff begins with a repeat sign. The melody is characterized by a slow, steady pace with frequent eighth-note patterns and some longer note values. The second and third staves continue the melodic line, featuring various rhythmic values and phrasing. The fourth staff concludes the piece with a final cadence. The notation includes stems, beams, and various note heads, with some notes having slurs or accents.

Death Of A Space Piper

Rare Air



Inner Light

arr G Delanghe

Jay Chattaway

Whistle

Bagpipe

A D A D Bm

G D G A Bm F#m

Bm Em7 A Bm A D A

-II

D A7 Bm G D G A D

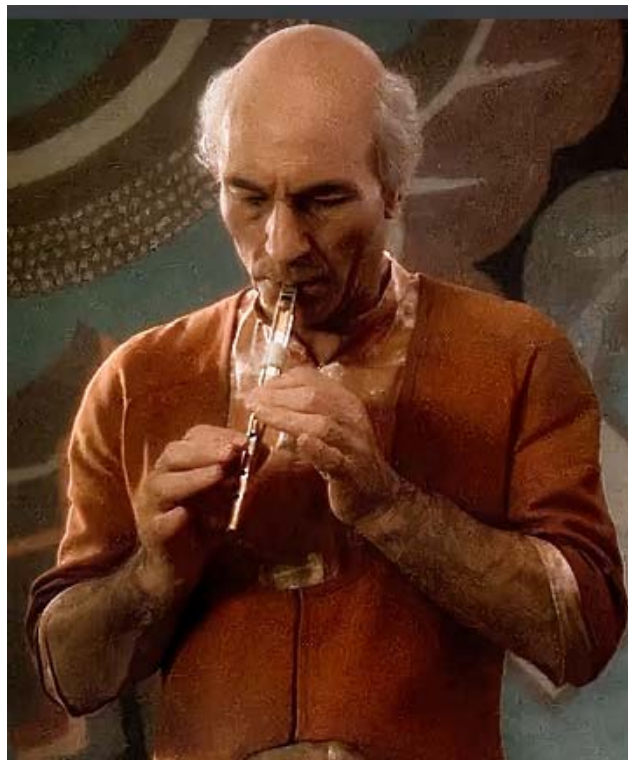
Bm F#m Em Em A Bm

A D A D Bm G

F#m Bm A Bm F#m

Em D D

The musical score is written for guitar in the key of D major (two sharps). It consists of three systems of two staves each. The first system has a melody on the top staff and a bass line on the bottom staff. The second system continues the melody and bass line, with a double bar line in the middle of the top staff. The third system concludes the piece with a final chord on the top staff and a final bass line on the bottom staff.



Picard Playing Ressian Flute

My Heart Will Go On

arr G Delanghe

James Horner

D A G D A D

Ev - ry night in my dreams I see you, I feel you, that is how I

A G D A

know you go on. Far a - cross the dis - tance and

G D A D A F#m Bm

spac - es be - tween us you have come to show you go on.

A G A Bm A

Near, far, wher - ev - er you are, I be - lieve that the heart does go

G A Bm A G A

on. Once more, you o - pen the door and you're

Bm A G A D

here in my heart and my heart will go on and on.

Detailed description: This is a musical score for the song 'My Heart Will Go On' by James Horner, arranged by G Delanghe. The score is written for guitar and voice. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is divided into six systems, each with a line of guitar chords above the staff and a line of lyrics below. The chords are: D, A, G, D, A, D; A, G, D, A; G, D, A, D, A, F#m, Bm; A, G, A, Bm, A; G, A, Bm, A, G, A; Bm, A, G, A, D. The lyrics are: 'Ev - ry night in my dreams I see you, I feel you, that is how I know you go on. Far a - cross the dis - tance and spac - es be - tween us you have come to show you go on. Near, far, wher - ev - er you are, I be - lieve that the heart does go on. Once more, you o - pen the door and you're here in my heart and my heart will go on and on.'

Valhalla Calling

arr G Delanghe

Gavin Dunne

Bm F#m Bm F#m Bm

Ships on vi - gor of the waves are skim - ming Bar - ren sum - mits to the ver - dant plains

F#m Bm F#m G A Bm F#m Bm

Each ho - ri - zon is a new be - gin - ning Rise and reign Far from the fjords and the ice cold cur - rents

Bm F#m Bm F#m Bm F#m G A

Ra - vens soar o - ver new fron - tiers Songs and sa - gas of a fate de - ter - mined Shields and spears

Bm F#m Bm F#m Bm

Vows of fa - vor or the thrill of plun - der Pull to - ge - ther for the clan and kin

Bm F#m Bm F#m A Bm G A

Clank of ham - mers and the crash of thun - der pound wi - thin Oh ho - o - o oh The e - choes of e - ter - ni - ty

Bm G A Bm

Oh ho - o - o oh Val - hal - la cal - ling me Oh oh - o - o oh To

G A Bm

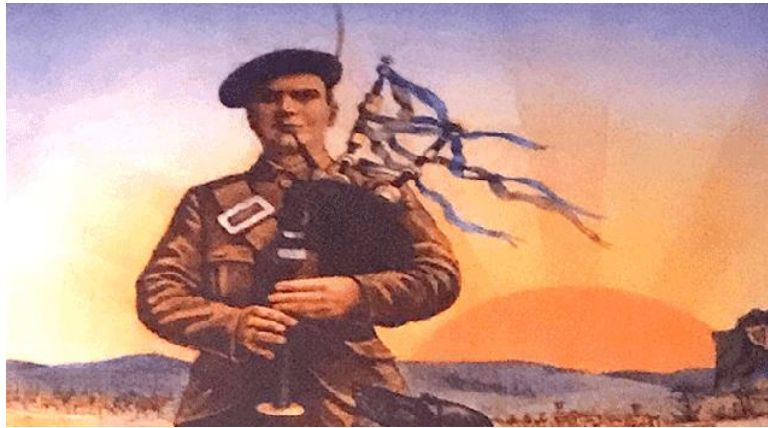
pluck the strings of des - ti - ny Oh ho - o - o oh vat

G A Bm G A Bm

hal - la cal - ling me vat hal - la cal - ling me

Chapter 9

Piobaireachd



The Most Ancient of Bagpipe Laments

Urlar. Lament for the Pipers who fell in the Great War.

*Cumha airson nam Pìobairean a
thuit anns a' Chogadh Mhòr.*

P. M. John Grant.



Variation First.

Two staves of musical notation for 'Variation First'. The music is written in treble clef with a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The piece concludes with a double bar line and repeat dots.

Doubling of Var. First.

Two staves of musical notation for 'Doubling of Var. First'. This section is a direct duplication of the first variation, presented on two separate staves to illustrate the doubling effect. It maintains the same 2/4 time signature and melodic/bass line structure.

Taorluath.

Two staves of musical notation for 'Taorluath'. The notation is more complex, featuring many beamed sixteenth notes and triplets, characteristic of the 'Taorluath' (tairdeán) style in Irish music. It is written in treble clef with a 2/4 time signature.



Doubling of Taorluath.



Crunluath.





Doubling of Crunluath.



8

CUMHA NA MAIRBH.
THE LAMENT FOR THE DEAD.

3.
Very
Slow.

The first section of the music consists of four staves of notation. It begins with a treble clef and a common time signature (C). The tempo is marked '3. Very Slow.' The notation features a series of eighth and sixteenth notes, often beamed together, with many notes having a fermata-like symbol above them, indicating a slow, sustained feel. The melody is written on a single staff.

Thumb Var.

The 'Thumb Var.' section consists of four staves of notation. It continues the melodic line from the first section, maintaining the same tempo and notation style. The notes are primarily eighth and sixteenth notes, with frequent fermatas. The staff is a single treble clef.

1st Var.

The '1st Var.' section consists of four staves of notation. It continues the melodic line, featuring the same tempo and notation style as the previous sections. The notation is consistent, with eighth and sixteenth notes and many fermatas. The staff is a single treble clef.

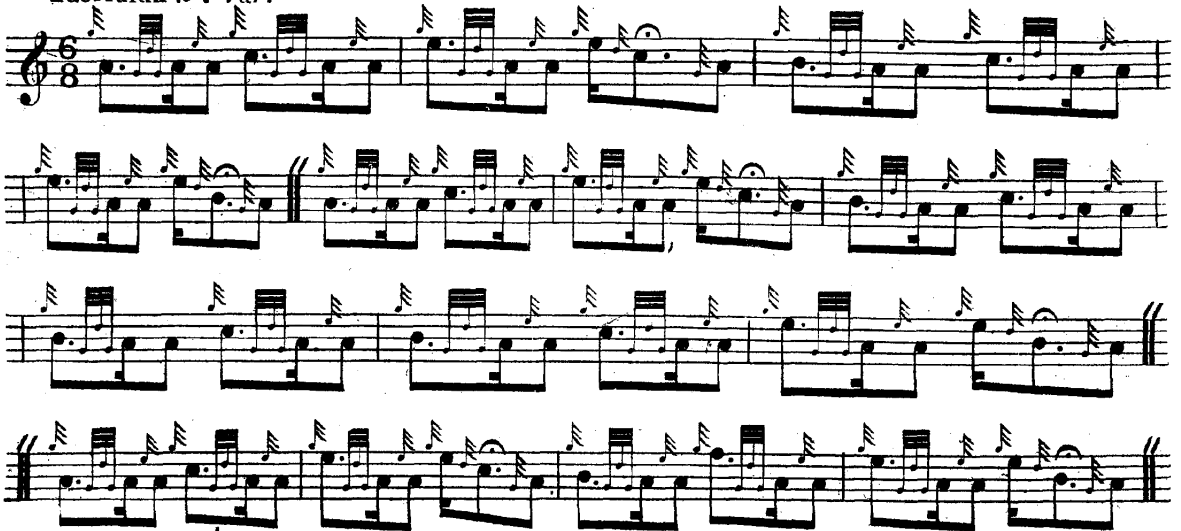
Doubling 1st Var:

9



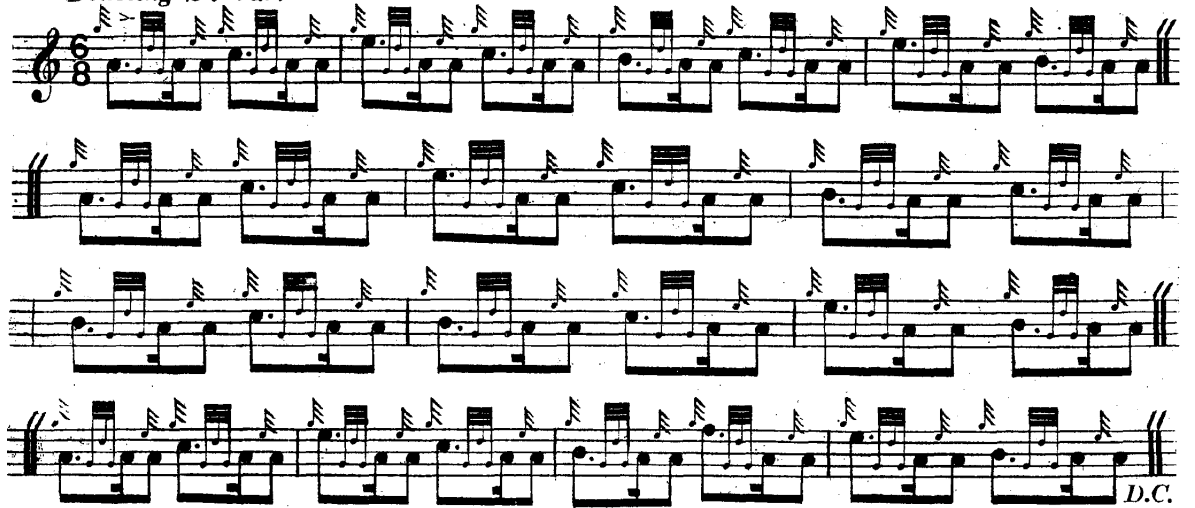
Musical notation for the Doubling 1st Variation, consisting of four staves of music in treble clef with a common time signature (C). The notation features a complex, rhythmic melody with many sixteenth and thirty-second notes, typical of a 'doubling' variation in traditional Irish music.

Taorluidh 2nd Var:



Musical notation for the Taorluidh 2nd Variation, consisting of four staves of music in treble clef with a 6/8 time signature. The notation features a complex, rhythmic melody with many sixteenth and thirty-second notes, typical of a 'taorluidh' variation in traditional Irish music.

Doubling 2nd Var:



Musical notation for the Doubling 2nd Variation, consisting of four staves of music in treble clef with a 6/8 time signature. The notation features a complex, rhythmic melody with many sixteenth and thirty-second notes, typical of a 'doubling' variation in traditional Irish music.

D.C.
V.S.

10 Creanluidh 3rd Var.

Musical notation for the first section, 'Creanluidh 3rd Var.', consisting of four staves of music in 6/8 time. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes, often beamed together. The music features a complex, rhythmic pattern characteristic of traditional Irish dance tunes.

Doubling 3rd Var.

Musical notation for the second section, 'Doubling 3rd Var.', consisting of four staves of music in 6/8 time. This section continues the rhythmic complexity of the first section, with similar note values and phrasing.

Trebling 3rd Var.

Musical notation for the third section, 'Trebling 3rd Var.', consisting of four staves of music in 6/8 time. This section maintains the intricate rhythmic structure of the previous variations.

D.C.

Funeral

(Traditional Piobrohead)

Everyone starts back in horror. Bagpipers appear, followed by Archie Beaton, who is carrying Harry's body.

Andante mesto

Field Dr. *f* *cued for* Ob., Tpt. harmon mute

cued for Cls., Bsn.,
Vla., Cello, Bs.

A

The men lay down the body.

FUNERAL DANCE Maggie dances the Piobrohead, a ritual of mourning, to the sound of the Pipes and Scottish Drums.

B Andante con moto

cued for Bsn., Ob.
f sempre

First system of musical notation, featuring a treble and bass staff with a key signature of three flats and a 2/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment of quarter notes.

Second system of musical notation, continuing the piano accompaniment from the first system.

Third system of musical notation, continuing the piano accompaniment from the first system.

Fourth system of musical notation, including a trumpet part labeled "C Tpt." and a timpani part labeled "Timp.".

Fifth system of musical notation, including an oboe and bassoon part labeled "Ob., Bsn." and a section marker "D".

Sixth system of musical notation, continuing the piano accompaniment from the first system.

E Cis.

F Ob., Bsn.

G Tpt.

Musical score for Tpt. and Timp. The Tpt. part (top staff) features a melodic line with eighth notes and slurs. The Timp. part (bottom staff) provides a rhythmic accompaniment with chords.

H Cls.

Musical score for Cls. The Cls. part (top staff) continues the melodic line with eighth notes and slurs. The Timp. part (bottom staff) continues with chords.

Musical score for Cls. The Cls. part (top staff) continues the melodic line with eighth notes and slurs. The Timp. part (bottom staff) continues with chords.

I Ob., Bsn.

J

Musical score for Ob., Bsn. and Cls. The Ob., Bsn. part (top staff) features a melodic line with eighth notes and slurs. The Cls. part (middle staff) has a melodic line with eighth notes and slurs. The Timp. part (bottom staff) continues with chords. A handwritten mark is present above the Cls. staff.

K

Cls.

L

Ob., Bsn.

M

Musical score for Cls. and Ob., Bsn. The Cls. part (top staff) features a melodic line with eighth notes and slurs. The Ob., Bsn. part (middle staff) has a melodic line with eighth notes and slurs. The Timp. part (bottom staff) continues with chords.

Musical score for Cls. The Cls. part (top staff) continues the melodic line with eighth notes and slurs. The Timp. part (bottom staff) continues with chords.

Musical score for the first system, featuring a piano accompaniment and a melody for Clarinet (Cl.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand. The Clarinet part has a melodic line with slurs and accents.

Musical score for the second system, featuring a piano accompaniment and a melody for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The piano part continues with similar accompaniment. The woodwind part has a melodic line with slurs and accents. There are handwritten annotations above the staff, including a circled 'O' and some scribbles.

Musical score for the third system, featuring a piano accompaniment and a melody for Timpani (Timp.). The piano part continues with similar accompaniment. The Timpani part has a melodic line with slurs and accents.

Musical score for the fourth system, featuring a piano accompaniment and a melody for Timpani (Timp.) solo. The piano part continues with similar accompaniment. The Timpani part has a melodic line with slurs and accents. The text "The funeral procession disappears." is written above the staff.

TOMMY: Jeff, I'm not going back with you!

Musical score for the fifth system, featuring a piano accompaniment and a melody for Timpani (Timp.) solo. The piano part continues with similar accompaniment. The Timpani part has a melodic line with slurs and accents. The text "di - mi - nu - en -" is written above the staff.

JEFF: Just for the record, what are you talking about?

(DIALOGUE CONTINUES)

Musical score for the sixth system, featuring a piano accompaniment and a melody for Timpani (Timp.) solo. The piano part continues with similar accompaniment. The Timpani part has a melodic line with slurs and accents. The text "- do" and "morendo" are written above the staff, and "ppp" is written below the staff.

Back Cover



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