

# AN ARMED FORCES TRIBUTE

Arranged by Andrew H. Dabczynski

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

## AN ARMED FORCES TRIBUTE

For the first time, string orchestras can honor our service men and women with their own patriotic tribute. In this up-beat and lively intermediate-level arrangement, stirring melodies are provided for all string sections. The signature marches of the five branches of the armed forces are presented with strong, rhythmic accompaniments and clever counter-melodies. *An Armed Forces Tribute* will complete any string orchestra concert program, and offers a chance for audience participation as veterans and their families are recognized. It's sure to be a hit with students of all abilities, and a heart-warming winner with every audience.



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

## PROGRAM NOTES

*An Armed Forces Tribute* is an arrangement of the patriotic anthems of all five branches of the American services. In this medley, arranged by Andrew H. Dabczynski, the strains of “America the Beautiful” serve as an apt introduction. We then hear the famous “Marine Hymn,” a melody drawn from an obscure aria by the master of 19th-century French comic opera, Jaques Offenbach. However, it has been associated with the Marines for well over one hundred years. Next, we hear “The U.S. Air Force,” by Yukon-born amateur pilot Robert Crawford. Crawford, with his catchy melody and signature “Off we go!” lyric, won a 1938 contest sponsored by Liberty Magazine to find a theme song for what was then the Army Air Corps, and later the U.S. Air Force. The orchestra then plays “Semper Paratus (Always Ready),” the anthem of the U.S. Coast Guard. The melody was composed in 1927 by Captain Francis Saltus Van Boskerck, then Commander of the Coast Guard’s Bering Sea Forces. It was made famous during World War II by radio crooner Rudy Vallee, who himself enlisted in the Coast Guard. The Army’s “Caisson Song”—or “The Army Goes Rolling Along”—follows next. Its history goes back to 1908 when Brigadier General Edmund Louis “Snitz” Gruber, a graduate of the United States Military Academy at West Point, wrote the song to recall the bumping, rattling, and ever-present caissons—or ammunition wagons—that were part of every Army march. Finally, we hear the Navy’s “Anchors Aweigh,” written in 1906 by Lt. Charles A. Zimmerman, then director of the U.S. Naval Academy Band. “Anchors aweigh” is a nautical term that means that the anchor has been hoisted, and the ship is ready to sail. The energetic Navy theme song was first performed and sung at the 1906 Army-Navy football game—and helped the Navy team win, 10-0! These five anthems are genuine Americana, and stir our hearts in gratitude for the service of the brave members and veterans of the armed forces, and for the sacrifices of their loving families.

## NOTES TO THE CONDUCTOR

*An Armed Forces Tribute* is a patriotic medley that features the anthems of all five branches of the military services. It is customary for members and veterans in the audience to rise and be recognized as their respective anthem is played. After an introductory quote from “America the Beautiful,” the “Marine Hymn” is presented in the key of D (m. 5) with the melody in the violins and a syncopated counter-melody in the celli. Roles shift in measure 10, with the melody played by violas and celli. It closes with the melody back in the violins. A direct transition to F major (m. 18) announces “The U.S. Air Force,” with the melody in the first violins. Care should be taken to play all the bowings in the accompaniment with marked articulations as indicated. A “drum-roll” transition (mm. 46–49) announces the U.S. Army’s “Caisson Song.” Here, the celli and basses keep the melody “rolling along” at its onset, with the second violins/violas then taking over, and finally the first violins. Again, the accompaniment should always be articulate and rhythmic. A transition to G-major (m.74) leads to the Coast Guard’s “Semper Paratus,” with the harmonized melody in the violins. While the interesting bass line should be equally emphasized, care should be taken to observe the musical dynamics. “Anchors Aweigh” of the Navy is heard with a direct modulation to D-major (m. 86). The melody predominates in the first violins; players should be advised to exaggerate the chromatic alterations in the accompaniment. A coda that combines the Navy anthem with strains of “America the Beautiful” closes the arrangement.

## 3

*Arranged by Andrew H. Dabczynski (ASCAP)*

## String Bass

## Str. Bass

10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

14 15 16 17

Air Force  
 "The U.S. Air Force"  
 Words and Music by ROBERT CRAWFORD

18

(♩ = ♩.)

Vlns.

Musical score for measures 18-21. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked (♩ = ♩.). The dynamics are marked *mp* (mezzo-piano) for measures 18-20 and *mf* (mezzo-forte) for measure 21. The Vlns. I part has a *V* (breath mark) above measure 19. The Vla. part has *V* marks above measures 18 and 19. The Cello part has a *V* mark above measure 19. The Str. Bass part has a *V* mark above measure 19 and a *1/2* (half note) mark above measure 21. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the score.

Vlns.

Musical score for measures 22-26. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one flat (Bb) and the time signature is 6/8. The dynamics are marked *mf* (mezzo-forte) for measures 22-25 and *mf* (mezzo-forte) for measure 26. The Vlns. I part has a *1.* (first ending) mark above measure 22 and a *2.* (second ending) mark above measure 26. The Vla. part has a *mf* mark above measure 22. The Cello part has a *mf* mark above measure 22. The Str. Bass part has a *mf* mark above measure 22 and a *mf* mark above measure 26. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the score.

Str. Bass

The U.S. Air Force  
 Words and Music by ROBERT CRAWFORD  
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30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*mp*

*mp*

*mp*

27 28 29 30 31

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*mf*

*mf*

*mf*

*cresc.*

32 33 34 35 36

38

Vlns.

I

II

Vla.

Cello

Str. Bass

37

38

cresc.

39

40

41

Vlns.

II

Vla.

Cello

Str. Bass

42

43

44

45

p

46

50 Army  
"Caisson Song"

Score for measures 47-52, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music includes dynamic markings (*f*, *mf*) and articulation (accents, slurs).

Measures 47-52 are shown. Measures 47-49 feature a crescendo leading to a forte (*f*) dynamic. Measures 50-52 feature a decrescendo leading to a mezzo-forte (*mf*) dynamic. The Vlns. I & II parts have accents on measures 47, 48, and 49. The Vla. part has accents on measures 47, 48, and 49. The Cello and Str. Bass parts have accents on measures 47, 48, and 49. Measures 50-52 feature a decrescendo leading to a mezzo-forte (*mf*) dynamic. The Vlns. I & II parts have accents on measures 50, 51, and 52. The Vla. part has accents on measures 50, 51, and 52. The Cello and Str. Bass parts have accents on measures 50, 51, and 52.

Score for measures 53-58, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music includes dynamic markings (*f*) and articulation (accents, slurs, first and second endings).

Measures 53-58 are shown. Measures 53-57 feature a crescendo leading to a forte (*f*) dynamic. Measures 58 feature a decrescendo leading to a mezzo-forte (*mf*) dynamic. The Vlns. I & II parts have accents on measures 53, 54, 55, 56, and 57. The Vla. part has accents on measures 53, 54, 55, 56, and 57. The Cello and Str. Bass parts have accents on measures 53, 54, 55, 56, and 57. Measures 58 feature a decrescendo leading to a mezzo-forte (*mf*) dynamic. The Vlns. I & II parts have accents on measures 58. The Vla. part has accents on measures 58. The Cello and Str. Bass parts have accents on measures 58.



59

Opt. div.  
(3)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf* *mp* *mp*

59 60 61 62 63 64

67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*ff* *f* *ff* *mf* *ff* *f* *ff* *mf*

65 66 67 68 69 70

75

Coast Guard  
 "Semper Paratus"  
 By CAPTAIN FRANCIS SALTUS VAN BOSKERCK

**Vlns.**  
**Vla.**  
**Cello**  
**Str. Bass**

*cresc.* *ff* *f*

71 72 73 74 75

**Vlns.**  
**Vla.**  
**Cello**  
**Str. Bass**

*mf* *mp* *mp* *mp*

76 77 78 79

## SEMPER PARATUS

By CAPTAIN FRANCIS SALTUS VAN BOSKERCK

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1. 4 2. 4

**Vlns.** I *f* *cresc.*

**Vlns.** II *f* *cresc.*

**Vla.** *f* *cresc.*

**Cello** *f* *cresc.*

**Str. Bass** *f* *cresc.*

80 81 82 83 84

86 Navy "Anchors Aweigh"

**Vlns.** I *f*

**Vlns.** II *f*

**Vla.** *f* *mf*

**Cello** *f* *mf*

**Str. Bass** *f* *mf*

85 86 87 88

94

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

89 90 91 92 93 94

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

95 96 97 98 99 100 101

2. 4 104

Vlns. I *cresc.* *ff*

Vlns. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Str. Bass *cresc.* *ff*

102 103 104 105 106

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

107 108 109 110 111

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