

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

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.

An Armed Forces Tribute

CONDUCTOR SCORE
Duration - 4:00

Arranged by Andrew H. Dabczynski (ASCAP)

March (♩ = 120)

Violins I
Violins II
Viola
Cello
String Bass

5
Marines
"Marines' Hymn"

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

1. 2.

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 and the first four measures of the second system. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

Vlns. II

Vla.

Cello

Str. Bass

Vlns.

Musical score for measures 22-26 and the fifth through eighth measures of the second system. The instruments and key signature remain the same as in the previous system. The dynamic marking changes to *mf* (mezzo-forte). The score includes first and second endings for measures 25 and 26. A large red watermark "Preview Only" is overlaid diagonally across the page.

Vla.

Cello

Str. Bass

The U.S. Air Force
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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.

mf

32 33 34 35 36

38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

fp *cresc.*

37 *fp* 38 *cresc.* 39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *p*

42 43 44 45 *p* 46

(♩ = ♩)

50 Army
"Caisson Song"

Vlns.

Musical score for Violins I and II, Viola, Cello, and String Bass, measures 47-52. The score is in 2/4 time and features a dynamic shift from *f* to *mf* at measure 50. The Violin I part has a melodic line with accents and slurs. The Violin II part has a similar melodic line. The Viola, Cello, and String Bass parts provide harmonic support with rhythmic patterns and slurs.

47

48

49

50

51

52

Vlns.

Musical score for Violins I and II, Viola, Cello, and String Bass, measures 53-58. The score is in 2/4 time and features a dynamic shift to *f* at measure 58. The Violin I part has a melodic line with accents and slurs. The Violin II part has a similar melodic line. The Viola, Cello, and String Bass parts provide harmonic support with rhythmic patterns and slurs.

53

54

55

56

57

58

59

Vlns. I *mf*

Vlns. II

Vla.

Cello *mf*

Str. Bass *mf*

mp

Opt. div. (3)

59 60 61 62 63 64

67

Vlns. I *ff*

Vlns. II *ff* *mf*

Vla. *ff* *mf*

Cello *ff* *f*

Str. Bass *ff* *mf*

65 66 67 68 69 70

75

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

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

71 72 *cresc.* *ff* 73 *ff* 74 *f* 75

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

76 *mf* *mp* 77 *mp* 78 *mp* 79

SEMPER PARATUS

By CAPTAIN FRANCIS SALTUS VAN BOSKERCK
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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1. 4

2. 4

f

cresc.

80 81 82 83 84

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

86

Navy
"Anchors Aweigh"

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
Vlns. II
Vla.
Cello
Str. Bass

cresc. *ff* *ff* *ff* *ff*

102 103 104 105 106

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

107 108 109 110 111