

# ARMED FORCES SALUTE

BASSES

THE CAISSON SONG • SEMPER PARATUS • THE MARINES' HYMN •  
THE U.S. AIR FORCE • ANCHORS AWEIGH

Arranged by BOB LOWDEN

**Maestoso** **March Tempo**

(12) **L'istesso tempo** 3 (16) **THE CAISSON SONG** 4

(24)

(32)

(40)

(48) **Slowly in 4**

(54) **SEMPER PARATUS**  
**With feeling** 4

Official Coast Guard Marching Song  
**SEMPER PARATUS** (Always Ready)

Words and Music by Captain FRANCIS SALTUS VAN BOSKERCK, U.S.C.G.

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BASSES

March tempo

63

Musical staff for measures 63-70. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piece starts with a *sfz* dynamic marking, followed by a *f* dynamic. The music consists of eighth and quarter notes with various rests.

71

Musical staff for measures 71-78. The music continues with eighth and quarter notes, maintaining the *f* dynamic.

79

Musical staff for measures 79-86. The music features eighth notes with accents (^) and quarter notes. The dynamic remains *f*.

87

Musical staff for measures 87-90. The music includes eighth notes with accents (^) and quarter notes. The dynamic is *mp*. A "Bsn." marking is present at the end of the staff.

91 THE MARINES' HYMN  
play 2nd time only

Musical staff for measures 91-100. The music consists of quarter notes with a *mp* dynamic. A first ending bracket labeled "1" and "Play" spans measures 95-100.

101

Musical staff for measures 101-108. The music consists of quarter notes with a *mp* dynamic. A second ending bracket labeled "2" spans measures 101-108.

109

Musical staff for measures 109-114. The music consists of quarter notes with a *f* dynamic.

115 L'istesso tempo

Musical staff for measures 115-118. The key signature changes to one flat (B-flat). The time signature is 6/8. The music consists of half notes with a *mp* dynamic. A second ending bracket labeled "2" spans measures 115-118.

THE CAISSON SONG  
By EDMUND L. GRUBER

THE MARINES' HYMN

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BASSES

123 THE U.S. AIR FORCE

Bass line for measures 123-134. Measure 123 starts with a dynamic of *f*. Measure 124 has a dynamic of *mp*. There are accents (^) over notes in measures 124 and 125.

Bass line for measures 131-134. Measure 131 starts with a dynamic of *f*. Measure 132 has a dynamic of *mp*. There are first and second endings marked with 1 and 2.

Bass line for measures 135-142. Measure 135 starts with a dynamic of *mp*. There are accents (^) over notes in measures 138 and 141.

Bass line for measures 143-150. Measure 143 starts with a dynamic of *f*. There are accents (^) over notes in measures 145 and 148.

Bass line for measures 151-154. Measure 151 starts with a dynamic of *mp*. Measure 152 has a dynamic of *poco rit.*. Measure 153 has a dynamic of *mp*. Measure 154 has a dynamic of *mp = mf*. There are accents (^) over notes in measures 152 and 153.

155 Slowly

Play no vib.

Bsn. *mp*

Bass line for measures 159-162. Measure 159 starts with a dynamic of *mp*. Measure 160 has a dynamic of *poco rit.*. Measure 161 has a dynamic of *pp*. Measure 162 has a dynamic of *pp*. There is a decrescendo hairpin in measure 159.

159 March tempo

163 ANCHORS AWEIGH

Bass line for measures 163-170. Measure 163 starts with a dynamic of *pp*. Measure 164 has a dynamic of *mp*. There are accents (^) over notes in measures 166 and 169.

Bass line for measures 171-178. Measure 171 starts with a dynamic of *mp*. Measure 172 has a dynamic of *f*. There are accents (^) over notes in measures 174 and 177.

Bass line for measures 187-194. Measure 187 starts with a dynamic of *f*. There are accents (^) over notes in measures 189 and 192.

Bass line for measures 195-202. Measure 195 starts with a dynamic of *sfp*. Measure 196 has a dynamic of *sfz*. Measure 197 has a dynamic of *f*. There are accents (^) over notes in measures 195, 198, and 201.