

TENTING ON THE OLD CAMP GROUND.

Arranged by M.F.H. SMITH

Tempo di Marcia.

(Reveille.)

First system of the piano introduction. The treble clef staff contains a melody of eighth notes in a 4/4 time signature, marked with a forte *f* dynamic. The bass clef staff is mostly empty, with a few notes in the first measure.

Second system of the piano introduction. The treble clef staff continues the melody with some rests and slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes.

First system of the vocal line. The treble clef staff shows the melody for the lyrics, starting with a quarter rest followed by a series of notes.

1. We're tent - ing to-night on the old Camp ground, Give us a song to cheer Our
2. We've been tent - ing to-night on the old Camp ground, Thinking of days gone by, Of the
3. We are tired of war on the old Camp ground, Ma - ny are dead and gone, Of the
4. We've been fight - ing to-day on the old Camp ground, Ma - ny are ly - ing near;

Piano accompaniment for the vocal line. The treble clef staff has chords and rests, while the bass clef staff has a steady accompaniment of chords and notes.

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wea - ry hearts, a song of home, And friends we love so dear.
 lov'd ones at home that gave us the hand, And the tear that said, "Good bye!"
 brave and true who've left their homes, Others been woun - ded long.
 Some are dead and some are dying, Ma - ny are in tears.

CHORUS.

Ma - ny are the hearts that are wear - y to - night, Wish ing for the war to

cease; Ma-ny are the hearts look-ing for the right To see the dawn of

peace. *Last verse.* Tent ing to-night, Dy-ing to-night, Tent ing to-night, Dy-ing to-night, Tent - ing on the old Camp (Omit.)

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Last Time ppp

ground. Dy-ing on the old Camp ground.

pp *ppp*

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal melody and bass line. The second system contains the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *pp* and *ppp*. The piece concludes with a double bar line.