

COMRADES • ALL.



(5)

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COMRADES ALL.

Second and Third Verses by
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Moderato.

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides a rhythmic accompaniment. The tempo is marked *Moderato*. The introduction concludes with a *mp* dynamic marking.

The first vocal line is in G major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F5, ending with a half note G5.

1. Dear com - rades all, we know a sto - - - ry, A
 2. Dear com - rades all, in ranks now bro - - - ken, We
 3. Dear com - rades all, the bu - gle's call - - - ing, From

The piano accompaniment for the first verse features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

The second and third vocal lines continue the melody from the first verse. The second line includes a fermata over the final note. The third line includes a fermata over the final note.

sto - ry of both land and main; 'Tis of a strife not fought for
 hear a - gain the bat - tle fray; We see a - bove the clouds our
 o'er the ramparts of the just; We hear the Captain's or - ders

The piano accompaniment for the second and third verses continues the rhythmic and harmonic pattern established in the first verse.

glo - ry, 'Twas war our Coun-try to sus - tain, Oh,
 to - ken, That al - ways won for right the day. Close
 fall - ing, "Boys, burn - ish up your arms from rust." The

tramp, tramp, tramp, we then were march - ing, Our star - ry flag un-furl'd and
 up, close up! those guns yet thun - der, And stand a - gain a liv - ing
 long roll sounds, a - rouse ye he - roes, Advance the skirmish - ers, the

free; For each a bow of hope o'er - arch - ing, Our
 wall; The world can - not break us as - sun - der, The
 call; Up, up the heights of glo - ry march - ing, For

souls a-roused for vic - to - ry.
grand old guard of com - rades all.
God, and Home, and Comrades all.

mf

f

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. There are repeat signs in the piano part.

CHORUS.

Com - rades all, . . . When war - fare here is end - ed, March - ing on, . . . We
near the oth - er shore; Brave, true hearts for free - dom have con -

Detailed description: This system contains the chorus of the song. It features a vocal line and piano accompaniment. The time signature changes to 6/8. The piano part has a steady accompaniment. Dynamics include *f*. There are repeat signs in the piano part.

tend - ed, We'll join them there in Heaven's camp, To strike our tents no more.

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The lyrics are written below the vocal line.

mp *ff*

This system continues the piano accompaniment from the first system. It features dynamic markings of *mp* (mezzo-piano) and *ff* (fortissimo). Fingerings are indicated with numbers 1-5 above the notes.

Brioso. *f*

This system continues the piano accompaniment. It begins with the instruction *Brioso.* (briskly) and a dynamic marking of *f* (forte). The music is more rhythmic and energetic.

f *ff*

This system continues the piano accompaniment. It features dynamic markings of *f* and *ff*. The music continues with a strong, driving rhythm.

f *f*

This system concludes the piano accompaniment. It features dynamic markings of *f*. The piece ends with a double bar line. Fingerings are indicated with numbers 1-5 above the notes.

Comrades all. 4.-5.