

### 3. The March into Virginia

*Ending in the first Manassas*

Soprano

Piano

Soprano

Pno.

Soprano

Pno.

The musical score consists of four systems of music. The first system shows the Soprano part in treble clef and the Piano part in both treble and bass staves. The second system continues with the Soprano and Piano parts. The third system shows the Soprano part again, with the piano providing harmonic support. The fourth system concludes the piece with the Soprano and Piano parts.

Measure 1: Soprano rests. Piano dynamic *mf*, tempo  $\text{♩}=108$ . Measure 2: Soprano rests. Piano dynamic *mf*, dynamic *tr*. Measure 3: Soprano rests. Piano dynamic *tr*. Measure 4: Soprano rests. Piano dynamic *non cresc.* Measure 5: Soprano rests. Piano dynamic *mf*, dynamic *Did*.

## Battle-Pieces: The March into Virginia

8

S      all the lets and bars ap-pear to ev - ery just or larg - er end, \_\_\_\_\_

Pno.

8

S

10      f

Whence      should      come      the      trust      and      cheer?      Youth

Pno.

10

S

12

must      its      ig - no - rant      im - pulse lend...

Pno.

12      mp

14

S      Age finds place in the rear      place in the rear

Pno. {

14

S      *p*

Pno. {

17

S      place in the rear.

Pno. {

17

S      *pp*

Pno. {

19

S      All wars are boy - ish, and \_\_\_\_\_ are fought \_\_\_\_\_ by boys, The

Pno. {

## Battle-Pieces: The March into Virginia

21

S      cham - pi-ons and en-thu - siasts of the state:

Pno.

21

S

Pno.

23 *mp*

S      Tur - - - bid ar - - - dors and vain joys

Pno.

24

S      not bar - ren - ly a - bate... Stim - u-lants to the power ma-ture pre -

Pno.

26 *molto riten. quasi recit.*

S      par - a - tives \_\_\_\_ of fate. Who here fore -

Pno. {

26      *sf* *colla voce*

S      cast-eth the e - vent? What heart but spurns at

Pno. {

28      *poco accel.* *sf* *ancora colla voce*

S      pre - ce - dent And

Pno. {

30      *poco accel.*

## Battle-Pieces: The March into Virginia

31

S warn - - - ings of the wise, Con -

Pno. *sforzando* *ancora colla voce*

32 *piu riten.* temned fore-clos-ures of sur - prise? \_\_\_\_\_

Pno. *accel.* *a tempo* *f*

34 The ban - ners play, the bu - gles call, The

Pno. *trill*

36

S      air is blue and prod - i - gal. No bery-ry-ing par - ty, pleas - ure-wooed,

Pno.

36

S      no pic - nic par - ty in the May, ev - er went less loth than they In -

Pno.

38

S      to the leaf - y neigh - bor-hood. (spoken vigorously--not *sprechstimme*)

In Bac - chic glee they file toward Fate,

Pno.

## Battle-Pieces: The March into Virginia

42

S      Mo - loch's un - in - i - ti - ate      Ex - pec - tan - cy, and glad sur - mise of

Pno.      *p*      *p*      *p*

42

S      bat - tle's un - known mys - ter - ies.

Pno.      *poco ritenuto*

44

S      All they feel is this: 'tis

Pno.      *a tempo*      *f*

*rit.*

44

S      glo - ry.

Pno.      *pp*      *poco ritenuto*

47

S      A rap - ture sharp, though

Pno.      *f*      *a tempo*

49

S      tran - si - to - ry,      Yet      last - ing in be-lau - reled sto - ry.

Pno.

49

S

Pno.

51

S      So they gay - ly go to fight,      Chat - ting left and laugh - ing right.

Pno.

51

S

Pno.

53

S      *p*      But some who this blithe mood pre -

Pno.

53

*p*  
*meno mosso*

## Battle-Pieces: The March into Virginia

56

Sent, As on light-some files they fare, Shall

Pno.

56

59

die ex - pe-rienced ere three days are spent. Per - ish, en -

Pno.

59

62

light - ened by the vol - lied glare; Of

Pno.

62

*tempo primo*

*rit.*

*sf* *sf*

The musical score consists of two staves: Soprano (S) and Piano (Pno.). The Soprano staff uses a treble clef, and the Piano staff uses a bass clef. The key signature is A major (two sharps). The score includes lyrics in parentheses under the Soprano part. Dynamic markings include 'non piu mosso' (not too much movement), 'sf' (sforzando), and 'rit.' (ritardando). Measure numbers 56, 59, and 62 are marked. The piano part features harmonic patterns and rhythmic figures, including sixteenth-note chords and sustained notes. The vocal line follows a melodic line with eighth and sixteenth notes, often accompanied by piano chords. The vocal part ends with a forte dynamic at measure 62.

65

S

shame sur - vive and like to ad - - - a - mant,

Pno.

65

*molto meno mosso quasi recit.*

S

The throe of Sec-ond Ma-nas - sas

Pno.

67

*colla voce*

69

*a tempo*

S

share.

Pno.