

THE FLOWERS COLLECTION

The  
**Battle of Manassas**

*March for the Union*

**PIANO**

BY

**BLIND TOM.**

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The director of Blind Tom's concerts was at first accustomed himself to announce the pieces to be played; connecting with them such incidents or facts with regard to this wonderful being as would be of interest. Noticing however that Tom often repeated to himself what had been said, after they returned to their apartments from the performances, it occurred to him that it would be interesting to the audience to have Tom announce himself, which is now done; and he speaks of "This boy Tom" "This singular being" &c; with as much gravity and earnestness as if he were speaking of another person. The following are the exact words with which Tom announces his Battle of Manassas. (Remember that it was the director who was laid up by the accident)

"Tom will now play for you his Battle of Manassas. This is a piece of his own conception of a battle.

The circumstances under which he produced it were these: Soon after the battle occurred, I happened to a very serious accident which kept me in Nashville for several months. Tom was often in my room. Every little paragraph about the battle was discussed in various forms for a week or more. He heard this thing read of and talked of, and after hearing it for ten days he took his seat at the Piano and produced what he will now play for you; and when asked what that was, he was playing, his reply was, that it was his battle of Manassas.

In the first place he will represent the Southern Army leaving home to their favorite tune of 'The Girl I left behind me', which you will hear in the distance, growing louder and louder as they approach Manassas, (the imitation of the drum and fife) He will represent the Grand Union Army leaving Washington city to the tune of Dixie. You will all recollect that their papers, and our papers, and their prisoners, spoke of the fact that when the Grand Union Army left Washington, not only their bands were playing Dixie, but their men were also singing it.

He will represent the eve of battle by a very soft sweet melody, then the clatter of arms and accoutrements, the war trumpet of Beauregard, which you will hear distinctly; and then Mc Dowell's in the distance, like an echo of the first. He will represent the firing of cannon to Yankee Doodle, Marseillaise Hymn, Star Spangled Banner, Dixie, and the arrival of the train of cars containing Gen Kirby Smith's reinforcements; which you will all recollect was very valuable to Gen Beauregard upon that occasion after the arrival of which, the fighting will grow more severe, and then the retreat:

# BATTLE OF MANASSAS.

by BLIND TOM.

The Southern army leaving home to the tune of "The Girl I left behind me"

Drums.

Fife. *ppp* Increase very gradually.

*pp*

8

10

8

3

8

*p*

1st

Repeat from  $\phi$  *mf*  
increasing to *f*.

8

2nd Northern army leaving Washington to the tune of Dixie:

*ppp*

8

*pp*

8

8

*p*

This system shows the first two staves of a piano piece. The right hand starts with a treble clef and a common time signature. The left hand has a bass clef. The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note chords and a triplet of eighth notes at the end of the system.

This system continues the piano part from the first system. It features similar rhythmic patterns in both hands, including a triplet of eighth notes in the right hand.

8

*1st.* *2nd.* *Adagio.* *The eve of Battle.*

*Repeat from  $\phi$  mf. increasing to ff.* *Ped p con espres*

This system marks a change in tempo and mood. It includes first and second endings. The tempo is marked *Adagio.* and the title *The eve of Battle.* is introduced. A repeat sign indicates a return to a previous section with a dynamic of *mf.* that increases to *ff.* The system concludes with a piano (*p*) dynamic and the instruction *con espres* (con espressione).

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

This system consists of a single staff with a treble clef. It features a series of notes with a sustained pedal effect, indicated by the word *Ped* and an asterisk (\*) below each note.

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

This system continues the single-staff piece from the previous system, maintaining the *Ped* (pedal) effect with an asterisk (\*) under each note.

*Ped* \* *Ped* \* *Ped* \* *Ped* *p* The noise of.

arms and accoutrements. *cres.* . . . . . *cres.* . . . . .

do . . . . . al *f*

*Gen. Beaugard's Trumpets.*

*ff*

*Gen. Me Dowell's trumpets in the distance.*

*pp*

Fifes.

Yankee Doodle heard through the noise of battle Drums.

\* Note. The Cannon is played by striking with both hands, (if both are at liberty; if not, with the left hand alone) and with the flat of the hand, as many notes as possible, and with as much force as possible, at the base of the piano. This sign  $\Phi$  will indicate when the Cannon is to be used. It must of course be struck as many times as there are signs, when more than one is used in the same measure.

*The Marscellaise.*

Musical score for 'The Marscellaise'. It features a treble and bass clef system. The treble clef part begins with a series of sixteenth-note runs. The bass clef part provides a steady accompaniment with chords and single notes. A dynamic marking of *ff* is present. The time signature is common time (C).

Continuation of the musical score for 'The Marscellaise'. The treble clef part continues with rhythmic patterns and chords. The bass clef part maintains the accompaniment. The time signature remains common time (C).

Continuation of the musical score for 'The Marscellaise'. The treble clef part features more complex rhythmic figures. The bass clef part continues with the accompaniment. The time signature remains common time (C).

*Star Spangled Banner.*

Musical score for 'Star Spangled Banner'. It features a treble and bass clef system. The treble clef part has a melody with some grace notes. The bass clef part provides a rhythmic accompaniment. A dynamic marking of *f* is present. The time signature is 3/4.

Continuation of the musical score for 'Star Spangled Banner'. The treble clef part continues the melody. The bass clef part continues the accompaniment. The time signature remains 3/4.



8f

First system of musical notation with treble and bass clefs. The key signature is one sharp (F#). The piece starts with a dynamic marking of **8f**. The music consists of several measures with a mix of eighth and sixteenth notes.

"Dixie"

Second system of musical notation titled **"Dixie"**. The time signature is **2/4**. It features a piano introduction with a treble clef and a bass clef. The melody is in the treble clef, and the bass clef provides accompaniment. There are fermatas and a **3** measure rest in the treble part.

Reinforcements

Third system of musical notation titled **Reinforcements**. It begins with a piano introduction marked **C** (Crescendo). The treble clef part has a triplet of eighth notes and a **3** measure rest. The bass clef part has a similar triplet and rest.

arrive under Gen Kirby Smith.

Fourth system of musical notation featuring lyrics in the treble clef: **\* chu, chu**. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Whistle.

Whistle.

Fifth system of musical notation with lyrics in the treble clef: **chuchu, chu, chu, chu** and **chu, chu, chu, chu, chuchu**. The piano accompaniment includes **Ped** (Pedal) markings and asterisks. The bass clef part has a **3** measure rest.

\* This 'chu, chu,' (imitating the noise of the engine) also the subsequent 'Whistle' Tom makes with his mouth. Those of our players who may desire to add the exercise of their vocal organs to that of their fingers for their friend's amusement, can do the same; but the piece is complete without.

*chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu.*  
*Ped* \* *Ped* \* *Ped* \*

*chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu.*  
*Ped* \* *Ped* \* *Ped* \*

*chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu, chu.*  
*Ped* \* *Ped* \* *Ped* \*

*Whistle.* *The battle rages more furiously.*  
*chu, chu.*  
*fff Ped Ped Ped Ped Ped Ped* \*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

Musical score system 1, featuring a grand staff with treble and bass clefs. The bass line contains several measures of chords with the instruction "Ped" and asterisks. The treble line contains several measures of chords.

The Retreat.  
Il piu Presto Possibile.

Musical score system 2, featuring a grand staff. The bass line contains several measures of chords with the instruction "Ped" and asterisks. The treble line contains several measures of chords. The instruction "Ped al fine." is present. The dynamic marking "ff" is also present.

Musical score system 3, featuring a grand staff with treble and bass clefs. The bass line contains several measures of chords with the instruction "Ped" and asterisks. The treble line contains several measures of chords.

Musical score system 4, featuring a grand staff with treble and bass clefs. The bass line contains several measures of chords with the instruction "Ped" and asterisks. The treble line contains several measures of chords.

Musical score system 5, featuring a grand staff with treble and bass clefs. The bass line contains several measures of chords with the instruction "Ped" and asterisks. The treble line contains several measures of chords.