

Title:	Glory! glory! or The Little octoroon
Name(s):	Root, George F. (George Frederick) 1820-1895 Root, George F. (George Frederick) 1820-1895
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GLORY! GLORY!

OR THE

LITTLE OCTOROON.

Words and Music by GEO. F. ROOT.

Moderato.

Pianoforte.

The musical score for "Glory! Glory!" begins with a dynamic instruction "Moderato." followed by a treble clef, a key signature of one flat, and a common time signature. The piano part is divided into two staves: the upper staff for the right hand and the lower staff for the left hand. Both staves feature eighth and sixteenth note patterns. The right hand staff starts with a series of eighth notes, while the left hand staff begins with a quarter note followed by a half note.

1. Near the old plan - ta - tion, At the close of day,
2. Fly, my pre - cious dar - ling, To the Un - ion camp;
3. When the blaz - ing camp - fires Gleam'd a - mid the wood,
4. Then the brave old gun - ner Took her in his arms,

The musical score continues with another section of piano music. The right hand staff begins with a quarter note followed by a half note, and the left hand staff starts with a quarter note. The piano part concludes with a repeat sign and the number "3".

4

Stood the wea - ry moth - er and her child. List - 'ning to the sounds A-
 I will keep the hounds and hun - ters here. Go right through the for - est
 And the boys were halt - ing for the night. In her won - drous beau - ty
 Think - ing of his own dear ones at home. And through all the march - es,

long the val - ley's way, While their hearts with hope were throb - bing wild!
 Though 'tis dark and damp, God will keep you, dear one, nev - er fear.
 Lit - tle Ro - sa stood Trem - bling and a - lone, be - fore their sight.
 And their rude a - larms Safe - ly brought the lit - the Oc - to - roon.

CHORUS.

Glo - ry! glo - ry! How the Freed - men sang! Glo - ry! glo - ry! How the
 Glo - ry! glo - ry! How the Freed - men sang! Glo - ry! glo - ry! How the
 Glo - ry! glo - ry! How the Freed - men sang! Glo - ry! glo - ry! How the

5

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The lyrics are written below the notes. The score includes a repeat sign with '1st' and '2nd' endings.

old woods rang! 'Twas the loy - al ar - my Sweep - ing to the sea,
old woods rang! 'Twas the loy - al ar - my Sweep - ing to the sea,
old woods rang! 'Twas the loy - al ar - my Sweep - ing to the sea,

Fling - ing out the ban - ner of the Free!
Fling - ing out the ban - ner of the Free, of the Free.
Fling - ing out the ban - ner of the Free!

"Inaugurates a new era."

The MUSICAL CURRICULUM inaugurate a new era in piano-teaching. While it is instructive and thorough to the pupil, it interposes vocal exercises and songs, the art of writing, and, in its exercises vocal exercises and songs, the art of writing, and, in its exercises, the knowledge of chords, scales, music, most add to both the pleasure and profit of the pupil.

New York, July 17, 1866.

Six Reasons why the Curriculum is Best.

I have taught instrumental as well as vocal music for many years. Having had the piano, many text books and highly finished methods, claiming to meet all the various necessities and wants of both teacher and pupil, but with every one of them, (although containing some good points,) I was continually in adapting the exercises as arranged to the wants of the pupils.

When the CURRICULUM made its appearance into the musical world, I procured a copy, examined it carefully, and pronounced it the most complete method for the piano, based on the following reasons:

1. The exercises and studies are smoothly and progressively linked together.

2. The exercises over each piece are perceptually reminding the student, in the absence of the teacher, how he must hold the hands, strike the keys, and play with good taste and expression.

3. The exercises and studies are smoothly and progressively linked together.

4. The introduction of these devices which not only cultivate the taste, but give the learner in the important art of playing, a second time.

5. The songs, so advantageously adapted to educate the people in those things particularly which are pleasant, which secure purity and happiness.

6. The art of singing, playing, and of composing, can be understood by the student; who, under the direction of a skillful teacher, carefully and patiently, will learn to sing, compose, and to play.

I am delighted with H, and I predict for it a brilliant and successful future.

Yours in much respect,

H. HARRIS,
State Normal School, Trenton, N. J.

"That it should be Practical and Progressive, would be expected of its author."

I am much pleased with the "Musical Curriculum," as it is based on the principle that the study of music should be connected with the piano-forte that property being the only part of the instrument which can be practised. That it should be practical and progressive, would be expected of its author.

Wm. BAKER.

"Beyond all Question."

Beyond all question the MUSICAL CURRICULUM is the most simple, progressive, thorough and useful instruction book for the piano ever issued.

New York, July 31, 1866.

CHAR. FRASER.

"Best Work that has ever been issued."

Having carefully examined the proofs of the MUSICAL CURRICULUM since the first edition was printed, I have no hesitation in heartily commending it to its friends. I may, unfortunately, be the only person for which it was written, as the best work that has ever been issued.

ANDREW HARRISON.

"An excellent Work."

Having carefully examined the "Musical Curriculum," by Geo. F. Root, I come to the conclusion that it is an excellent work, and far superior to recent works from other works of a similar kind, because as the difficulties in it progress very gradually, besides teaching the pupil so good principles of harmony and singing.

THOMAS MORSELL.

Chicago, Sept. 12, 1866.

"A Contribution to the Science of Teaching."

I am in receipt of the "Musical Curriculum," by Mr. Root. I have examined it with great care, and of every step with remarkable interest. The exercises are graded with remarkably good judgment, so that the pupil finds in every lesson something to be mastered, but there is nothing to be mastered which is not easily learned, and the difficulties in it progress very gradually, besides teaching the pupil so good principles of harmony and singing.

RICHARD P. BAKER.

Day's Sup. Com. School, Harrisburg, Pa.

"Will become popular wherever it is introduced."

Mr. Geo. F. Root—I received, and have carefully examined your Musical Curriculum, and have to state that I fully agree with you in your estimate of the valuable testimonies your work has received. The treatment of the study of vocal and instrumental music in this book is, in my knowledge, unequalled, and as the exercises are progressively arranged from the easiest to the end, I have no doubt that the method will become popular wherever it is introduced. I shall introduce your MUSICAL CURRICULUM in this school by another term.

GEORGE A. MITCHELL.

North Granville, (N. Y.) Lodi Seminary.

"Cut loose from the stumbling blocks in the old beaten paths."

I think this a work that only needs a trial to convince one of its value. There are very few indeed used by the American teachers. Mr. Root seems to have cut loose from the stumbling blocks in the old beaten paths, and to have launched out in a new, original, and practical method. May his success attend the effort.

G. D. ADAMS.

Prof. of Music in State Normal School, Winona, Minn.

"It's only fun."

As formerly learned, the study of music was a subject for the group of subjects which were presented, the pupil is led from step to step, in such a way that the study is a delight, even to young minds. As a pupil remarked to me the other day, "It's only fun."

But now, in the use of the book, is like trying it, which every one who who dares his own work high and the pupil's progress increased.

I have interested pupils in the Curriculum, and have never done my work so well and so easily before.

C. C. MORSE.

"The Book I have long been trying to find."

WHEELING, W. Va.

I have now had the MUSICAL CURRICULUM about two months, and find it just the instruction that I have long been trying to find. It is so progressive that pupils go easily from one lesson to another, so that the use is a pleasure both to pupil and teacher.

F. G. BAKER.

Prof. of Music in Wheaton College.

"It interests the Child."

The "Curriculum" I have used, and I cannot express my surprise at the work in terms strong enough. It interests the child, and makes the former dredge of learning to play a pleasure. I congratulate you upon the success you are having in your work to the people. I will introduce it here, because it is a great work.

C. M. PARKER.

Patent Office, Washington.

"The best Instructor."

KENT, Ohio.

I find the "Musical Curriculum" to be the best Instructor that I have had the pleasure of teaching during twelve years.

HAROLD M. WHITING.

Patent Office, Washington.

"Has saved me very many headaches."

I have ten pupils in the "Curriculum," and am very much pleased with it. It has saved me very many headaches, and gives me a better idea of the great work you are doing in this country, than anything you have written.

C. H. GREENE.

"The best Instructor."

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