

**THE PROGRESSIVE
GLEE AND
CHORUS BOOK**

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The Progressive Glee and Chorus Book by George B. Loomis

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GEORGE B. LOOMIS

**THE PROGRESSIVE
GLEE AND
CHORUS BOOK**

THE
PROGRESSIVE
GLEE AND CHORUS BOOK;

CONSISTING CHIEFLY OF MUSIC SELECTED FROM THE

BEST GERMAN, ENGLISH, AND ITALIAN AUTHORS:

HANDEL,	HAYDN,	BEETHOVEN,	MOZART,	MENDELSSOHN,	WEBER,
SCHUMANN,	SCHUBERT,	MARSCHNER,	ABT,	FRANZ,	KREUTZER,
CURSCHMANN,	BARNBY,	HATTON,	FARMER,	COSTA,	RICHARDS,
GLOVER,	BELLINI,	VERDI,	DONIZETTI,	MEYERBEER,	FLOTOW,
		AND MANY OTHERS.			

ADAPTED FOR USE IN

HIGH SCHOOLS, ADVANCED SINGING CLASSES, AND MUSICAL SOCIETIES.

ARRANGED AND COMPOSED BY

GEORGE B. LOOMIS.

DESIGNED TO FOLLOW

LOOMIS'S PROGRESSIVE MUSIC LESSON SERIES.

IVISON, BLAKEMAN, TAYLOR & CO.,
NEW YORK AND CHICAGO.

1881.

Music

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P R E F A C E .

THIS Book is designed, primarily, to complete the Series known as "LOOMIS' PROGRESSIVE MUSIC LESSONS," it being the fifth book.

While the series aims to present the subject in such a progressive manner as to adapt it especially to the needs of graded schools, from Primary to Grammar and High School grades, No. 4 is equally well adapted, apart from the series, as a song book for Female Semiparics and private schools, where two and three-part music is desired. This last book is also well adapted for use in advanced singing classes and singing societies, where a good class of music is desired, which shall be of moderate difficulty and of sufficient merit to be worth learning.

Some of the features of this book, to which attention is directed, are *first*, its *elementary* department, in which the elements of music are presented in a concise and comprehensive form, to which are added some new features, as the names and compass of different kinds of voices and instruments, a classification of collections of voices and instruments, a list of different kinds of instruments used in orchestras and bands, names of different classes of musical compositions, etc. Then follows a brief treatise on harmony and brief biographical sketches of a few of the great composers, and a few choice *soffeggios* and oratorio solos for class practice. It is believed that this portion of the book is somewhat more educational in its make-up than books of this class generally.

The musical portion of the work consists of three and four-part secular and sacred music, composed, selected, and arranged from many sources, largely from the German and English, of that which seemed to the author to be adapted to the end in view—that of educating the people through the medium of song. Of the power of music in this direction we have yet much to learn. Germany appreciates it; England is following in her wake; and may we not hope that our own favored America may soon be abreast of them in this regard, so that it may be possible, in every village and hamlet of our land, to find some who, on many a social occasion, may be able to form a chorus, and sing many popular songs, the words and music of which are worthy to be woven into the warp and woof of our American character.

Many of the songs of this book have been translated and arranged especially for it, and it is believed that they are of a character which shall commend them to those who desire to go beyond that which is merely superficial and transitory.

The pieces are arranged as nearly in progressive order as the best arrangement of pages would permit.

If the book shall contribute in any degree to building up and establishing in the rising generation greater purity and moral integrity, a truer and nobler manhood, the work of the author shall not have been in vain. To have contributed to such an end will compensate for the labor expended which has been a labor of love.

INDIANAPOLIS, IND., December, 1878.

GEO. B. LOOMIS.

It is the intention that this

*Transfer to
Music
7-27-05*

THE ELEMENTS OF MUSIC

PRESENTED

IN THE FORM OF STATEMENTS.



CHAPTER I.

NOTE.—In the first four books of this series, the subject was so presented in its elements, practically and theoretically, as to need here little more, if anything, than brief statements on each topic, followed, when necessary, with such explanations or illustrations as may seem needful to enable new pupils to obtain a correct idea of things, technical terms, definitions, signs, etc., employed in music.

Statement 1. Musical sounds are called tones.

Statement 2. Tones have four properties or attributes: Length or Duration, Pitch, Force or Power, and Quality.

NOTE.—To be able to interpret readily and correctly in song or upon an instrument the symbols or signs employed to represent these different properties, constitutes one a good reader of music.

Statement 3. In treating of these tone-properties, three departments are necessary.

Whatever pertains in any way to tone-lengths belongs to the department of **Rhythmics**.

Statement 4. Whatever pertains in any way to tone-pitch belongs to the department of **Melodics**.

Statement 5. Whatever pertains in any way to tone-force or quality belongs to the department of **Dynamics**.

Statement 6. The length or duration of tones is represented chiefly by characters called notes, named whole (○), half (◐), quarter (◑), eighth (◒), sixteenth (◓), etc.

Each note may be followed by a dot, which increases its time-value one-half, as, ○. = ◐◑, ◐. = ◑◒, etc.

Each note may be followed by two dots, which increase its time-value three-fourths, as, ○.. = ◐◑◒, ◐.. = ◑◒◓, etc.

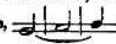

Statement 7. Characters indicating duration of silence are called **Rests**, named Whole (≡), Half (≡), Quarter (≡), Eighth (≡), Sixteenth (≡), etc. Rests are sometimes used as follows:




, the first as long as two whole rests, the second as four, etc.

The whole rest is sometimes used to fill any kind of measure. Dots may follow Rests, as Notes, with like results.

Statement 8. Another character employed to represent length is the **Tie**, a curved line under or over two or more notes on the same degree of the staff, by which a single tone as long as the several notes indicate, is represented, as, ◑—◑.

Statement 9. Another character representing length is the **Slur**, like the Tie in form and use, save that the notes are on different degrees of the staff, as, . With eighth and sixteenth notes the slur is indicated as follows: , etc.

Statement 10. Still another character indicating a tone or rest of indefinite length, according to the fancy of the performer, is the **Pause** or **Hold**, made thus \curvearrowright . It may be used over a **Note** or **Rest**.

Statement 11. The **Triplet** also is a representative of length, indicating that **three** notes with it have the same time-value as **two** notes of the same kind **without** it, as, , etc.

Statement 12. Points and dots over notes, called **Staccato** and **Marcato**, also have to do with the lengths of the tones, as,



when performed are as follows:



NOTE.—From the foregoing statements it appears that the representatives of tone-lengths are **Notes** primarily, and in connection with them are **Dots, Tie, Slur, Pause or Hold, Triplet, Staccato** and **Marcato** marks.

Statement 13. The relative length or duration of tones is computed or determined by portions of time, called **Measures**, of which there are four **kinds** in common use—double, triple, quadruple, and sextuple; or, two-part, three-part, four-part, and six-part.

Statement 14. Measures are represented by spaces between lines, called **Bars**, crossing the staff.

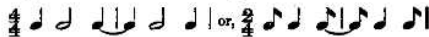
Statement 15. **Bars** are vertical lines crossing the staff, and used to separate written measures. A **Double Bar** is often used at the end of a line of poetry, or of a musical phrase, and always at the close of a piece of music.

Statement 16. Measures are indicated by **Counts** or **Beats**.

Statement 17. In double measure the beats are **down** and **up**; in triple measure, **down**, **left**, and **up**; in quadruple measure, **down**, **left**, **right**, and **up**; in sextuple measure, **down**, **left**, **right**, **up**, **up**, or, in **quick** movement, **down** and **up**.

Statement 18. The **first** part of each measure is **accented**, also the **third** part of quadruple and the **fourth** of sextuple measure, as indicated by heavy words in Statement 17.

Statement 19. A tone beginning with an **unaccented** part of a measure and continuing through the **accented** part, or with the **last** half of a part, and continuing through the **first** half of the next, is called a **Syncopated Tone**, and its representative, a **Syncopated Note**, as,



Such a tone should receive **special accent**.

Statement 20. Since a tone one beat in length may be represented by different kinds of notes in different pieces of music, we have what is called **varieties** of measure; as, **half** variety, **quarter** variety, etc.

Statement 21. The kind of measure always depends upon the number of beats in a measure; as, two beats, double measure, etc.

Statement 22. The variety of measure depends upon the kind of note to which we give one beat; as, when a half note receives one beat, it is called half variety, etc.

Statement 23. The kind and variety of measure are usually indicated at the beginning of a piece of music by figures written in the form of a fraction, the upper figure indicating the kind, and the lower the variety, as follows:

VARIETY.	KIND. Double.	KIND. Triple.	KIND. Quadruple.	KIND. Sextuple.
Half.	$\frac{2}{2}$ or $\frac{2}{1}$	$\frac{3}{2}$	$\frac{4}{2}$	$\frac{6}{2}$
Quarter.	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$ or $\frac{4}{1}$	$\frac{6}{4}$
Eighth.	$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$	$\frac{6}{8}$

Occasionally, measures are used marked $\frac{9}{8}$ and $\frac{12}{8}$, the formation of which will be readily understood from the table above, and are called compound forms of measure.

Statement 24. The word time is often used for measure; as, double time, triple time, etc. $\frac{2}{4}$ two-four time, $\frac{3}{8}$ three-eight time.

Statement 25. The figures indicating kind and variety of measure are sometimes called the time-mark, or time-signature.

Statement 26. The time-value of a note means the number of beats given to the tone it represents, and is determined by the variety of measure; as, in half variety of measure the time-value of a half note is one beat, in quarter variety, two beats, and in eighth variety, four beats.

Statement 27. When a portion of a piece of music is to be sung or played a second time, it may be indicated by some mark of repetition, of which there are three in common use; dots, D. C., and D. S.

Statement 28. When dots are used, their position determines how much is to be repeated; when D. C. is used, repeat from the beginning to the word **Fine**; when D. S. is used, repeat from a sign, \mathcal{F} , or \mathcal{S} , to **Fine**. **Fine** signifies the end.

NOTE.—The statements thus far relate only to tone-length.

Statement 29. By the pitch of tones is meant their highness or lowness.

Statement 30. Tones are named with respect to pitch either from their relation to other tones, or, independent of such relation.

Statement 31. That tone-pitch which is ascertained or determined by its relation to other tones is called relative pitch.

Statement 32. Relative pitch is named from the names of numbers, from one to eight, inclusive.

Statement 33. That tone-pitch which is independent of relation to other tones and is determined or ascertained by instrumental aid, is called absolute pitch.

Statement 34. Absolute pitch is named from the names of letters, A, B, C, D, E, F and G.

Statement 35. Eight tones arranged in a certain order of relative pitch are called the **Scale**, from *Scala*, meaning a ladder.


Statement 36. The tones of the scale are named relatively, one, two, three, four, five, six, seven, eight.

Eight of one scale becomes **one** of a higher scale, and **one** of one scale becomes **eight** of a lower scale.

Statement 37. The syllables commonly employed in singing the scale are Do, Re, Mi, Fa, Sol, La, Si, Do.

In the Italian method the syllables are used in place of the letters A, B, C, etc.

Statement 38. The pitch of tones is represented by the staff and clef. Each degree of the staff may be so modified by the use of a sharp, double-sharp, flat and double-flat as to represent five

itches, as follows: 

NOTE.—The above statement differs somewhat from that often given, which is, that the staff alone represents pitch. If a staff is drawn, and it be asked, What pitch does a certain named degree represent? the answer is: It may represent any pitch, but **now** it represents **none**. Not until the clef is added does the staff represent definite pitch. The clef is the life-giving power.

Statement 39. Sharps and flats, when placed at the **beginning** of a piece of music, form, with the clef, the **Signature**; and when used **elsewhere** in the music, with the natural (♮) also, are called **Accidentals**.

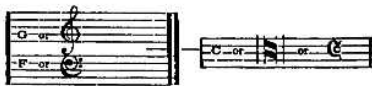
Statement 40. The **Staff** consists of five parallel lines and four intermediate and two adjoining spaces, called **Degrees**. Short lines may be added above and below, called **Added** or **Leger** lines.

Statement 41. A **Clef** is a letter placed on some degree of the staff, giving it power to represent pitch, and by which we determine what pitch it and other degrees represent.

Statement 42. The word clef is from the French, and means **key**.

Statement 43. The letters which are used as clefs are G, F, and C, and in modern vocal music have **fixed** positions on the staff. In old English and orchestral music, the position of the C clef varies.

Statement 44. The position of G, as a clef, is the second line, of F is the fourth line, and of C is the third space. The shape and relative position of each is as follows:



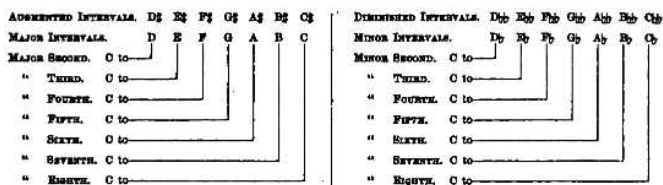
Statement 45. An **Interval** is the difference in pitch between two tones.

Statement 46. Intervals, when named from their **magnitude** or **size**, are of two kinds: **steps** and **half-steps**.

NOTE.—These are sometimes erroneously called **tones** and **semi-tones**, but the objection to the use of the word **tone** for two purposes is obvious.

Statement 47. In harmony, where two or more tones are heard simultaneously, intervals are named, from their **harmonic** effect, **Seconds**, **Thirds**, **Fourths**, **Fifths**, **Sixths**,

Sevenths, and Eighths, or Octaves. The following diagram will show the order and kinds of harmonic intervals in the scale :



Statement 48. Of the seven intervals in the scale, five are steps and two are half-steps.

Statement 49. When the order of intervals in a scale is, from one to two a step, two to three a step, three to four a half-step, four to five, five to six, six to seven, each a step, and from seven to eight a half-step, such a scale is called the Diatonic major scale.

When the order of intervals is, step, half-step, step, step, half-step, step, and step, it is called the Natural minor scale.

When the order is, step, half-step, step, step, half-step, step and a half, and half step, it is called the Harmonic minor scale.

When the order is, step, half-step, step, step, step, step, and half-step, it is called the Melodic minor scale.

Statement 50. Between those tones of the scale where there is the interval of a step, there is an intermediate tone, named both from the tone next below and also the tone next above it.

When named from the tone below, the word sharp, meaning higher, is prefixed, as sharp-one, etc., and when named from the tone above, the word flat, meaning lower, is prefixed, as flat-two, etc.

Statement 51. The tones of the Diatonic scale and the five intermediate tones included, taken together, form the Chromatic scale, the intervals of which are all half-steps, as,



Statement 52. Those tones which constitute the Diatonic scale are called constituent or Diatonic tones, and those which are intermediate are called Chromatic tones. A Chromatic tone of one key may be a Diatonic tone of another, as, sharp-four in the key of C is seven in the key of G.

Statement 53. In applying absolute pitch-names to tones, C is first taken as one of a scale.

This being the case, since absolute pitch is unchangeable, the intervals between C and D, D and E, F and G, G and A, A and B are always steps, or major seconds, and between B and F, and B and C are always half-steps, or minor seconds.

Statement 54. Since the pitch of the scale may be changed, and any absolute pitch be taken as one, such change of pitch is called transposition of the scale.

Statement 55. The terms scale and key are often used synonymously. A scale or key is named from the pitch-name of one, which is called the key-note, or key-tone.