

**GANTVOORT'S
SCHOOL
MUSIC READER**

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Gantvoort's School Music Reader by A. J. Gantvoort

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BY

A. J. GANTVOORT

BEING A REVISION OF
GANTVOORT'S MUSIC READER FOR RURAL AND VILLAGE SCHOOLS

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July 23, 1908.

PREFACE.

Since the demand for instruction in the elements of vocal music and sight-singing has become almost universal, coming even from the smallest villages, and the rural schools, teachers in those schools have desired a music book designed especially for their use. Their expressed desire was: 1) that the book should be large enough and contain enough songs to be of use to them and their pupils through several years of school life; 2) that it contain all the rudimental musical instruction necessary to enable the pupil on leaving school to take an intelligent part in the singing of the social circle and the church; 3) that it be so arranged that the music lesson could be given to all pupils in the room, old and young, advanced and beginning, at the same time, although the older and more advanced pupils had different and more difficult work than the younger pupils; 4) that it be arranged so as to be equally applicable in village schools; 5) that the book should contain songs for all occasions of school life, and many occasions of social life; 6) that many of the *four-part* songs should be so arranged as to be correct when sung in two parts, (Soprano and Alto), or in three parts, (Soprano, Alto and Bass); 7) that the book be so arranged as to be suitable for use in Teachers' Institutes, and other Teachers' Meetings, and that it contain many of the old and familiar songs, as well as many new ones; 8) that the music be of the *best* class.

This book is an attempt to gratify this manifold desire on the part of thousands of teachers in our rural and village schools, and is thus arranged to meet their wants: Part I, (pp. 3—20), contains a number of rote songs, with accompaniment, for Primary pupils.

Part II, (pp. 25—108), contains "The Elements of Music and Musical Notation," consisting of a series of graded exercises, with and without words, interspersed with a large number of songs, which are the outgrowth of the exercises which precede them, and may serve as further illustrations of the difficulties contained in the exercises. This portion of the book (Part II) is arranged to be used in three different ways: 1) The upper part of all pages which are divided by a line across the entire page, and the upper parts, (Soprano and Alto) of all the three-part exercises and songs, form one continuous elementary course, complete in itself, which can be used for all grades up to and including the sixth year of school life. 2) The lower part of the divided pages, and the bass part of all the three-part exercises and songs, can be used as a complete course for advanced pupils who have finished the upper part of the pages, or who, in conjunction with younger pupils just beginning, are reviewing this work; exercises on the different parts of the same page, which have the same number, being written so as to form perfect harmony with each other. 3) The *complete* pages (ignoring the dividing line) may be used consecutively with older pupils, and will then form a complete course of instruction for singing classes and teachers' institutes.

Part III contains explanations of the Minor Mode and Minor Scales, the tenor part as well as more difficult rhythmical exercises in compound measure, and should *not* be used until Part II has been thoroughly mastered, with *this* exception, that when the book is used for adult classes, the paragraphs containing explanations of the tenor clef and tenor part, may be used when necessary. When thus used the tenors should sing the soprano part of all three-part songs and exercises.

Part IV is a collection of songs, which can be used as such, or in connection with the instruction contained in Parts II and III. The four-part songs marked with a * are complete as two-part songs (Soprano and Alto,) or three-part songs (Soprano, Alto and Bass).

That this book may meet the wants of the teachers of our land, that it may aid in the dissemination of elementary musical knowledge, and in fostering the love of music in our children, is the earnest wish of

THE AUTHOR.

PART I.—ROTE SONGS.

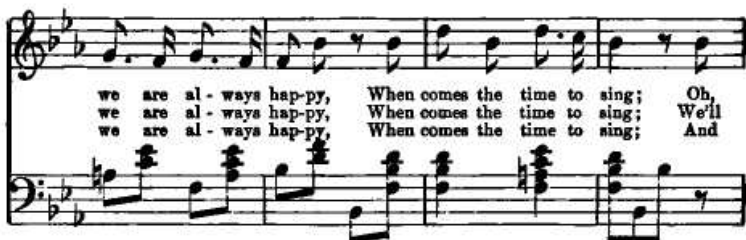
'TIS TIME TO SING.

Allegretto.

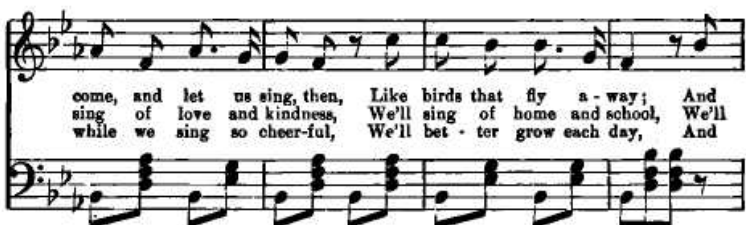
SILCER.



1. We love to make sweet music, To make our voices ring; And
 2. We love to make sweet music, To make our voices ring; And
 3. We love to make sweet music, To make our voices ring; And



we are al-ways hap-py, When comes the time to sing; Oh,
 we are al-ways hap-py, When comes the time to sing; We'll
 we are al-ways hap-py, When comes the time to sing; And



come, and let us sing, then, Like birds that fly a-way; And
 sing of love and kindness, We'll sing of home and school, We'll
 while we sing so cheer-ful, We'll bet-ter grow each day, And



look as bright as dew-drops In warm and sun-ny May.
 sing of morn-ing, mid-day, And even-ing soft and cool.
 then our songs of pleas-ure Will nev-er fade a-way.

THE LINNET.

W. WORDSWORTH.

F. PARL.

Allegretto.

1. Up - on you tuft of ha - zel trees, That twin - kle to the
2. While thus be - fore my eyes he gleams, A broth - er of the

gust - y breeze, Be-hold him perch'd in ec - sta-sies, Yet seeming still to
leaves he seems; When, in a mo-ment, forth he teems His lit - tle song in

hov - er. There, where the flut - ter of his wings Up - on his back and
gush - es, As if it pleased him to dis - dain The voiceless form he

THE LINNET. Concluded.

6

bod - y flings Shadows and sun-ny glimmerings, That cover him all o - ver.
 chose to feign, While he was dancing with the train Of leaves among the bushes.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piece concludes with a double bar line.

DECORATION DAY SONG.

A. J. G. Slowly.

A. J. G.

1. Bring your myr - tle, bring your ros - es, Strew them o'er each sol - dier's
 2. Bring your pan - sies, bring your li - lacs, Spread them out with lav - ish
 3. Let the star - ry flag fly o'er them, Un - to them your voic - es

The musical score is in treble and bass clefs with a key signature of two flats (B-flat major) and a 3/4 time signature. It is marked 'Slowly'. The piece concludes with a double bar line.

grave; Bring your blossoms, bring your smilax, Honor them who fought to save.
 hand O'er the graves of fall - en he - roes, They who died to save our land.
 raise; Let the na - tion sing their glo - ry In its sweet - est songs of praise.

The musical score continues from the previous block, in the same key signature and time signature. It concludes with a double bar line.

THE DEAR OLD ROBINS.

J. R. MURRAY.

1. There's a call up - on the house-top and an an - swer from the plain, There's a
 2. For they bring a thought of summer, of the dreamy, lus - cious days, And of

war - ble in the sun - shine, and a twit - ter in the rain, And thro'
 king - cups in the mead - ow,, mak - ing such a gold - en haze; A

all my heart at sound of those There comes a nameless thrill, As sweet as o - dor
 longing for the clo - ver blooms, For ros - es all a - glow. For fragrant orchards

to the rose, Or ver - dure to the hill, And all these joy - ous mornings My
 where the bees With droning murmurs go; I dream of all the beauties, Of

THE DEAR OLD ROBINS. Concluded.

7

heart pours forth this strain: "God bless the dear old rob - ins, Who have come back again." summer's golden reign, And sing, "God keep the rob - ins, Who have come back again."

THE FIRST ROBIN.

LEWIS BOWY.

A. J. G.

1. O, I saw a rob - in dear, In a tree, And he sang a lit - tle
2. And it blew him far a - way, Out of sight, And the snow was falling
3. When at night I said my pray'r By my bed, I remembered what in
4. For the snow soon went a - way, And at dawn Lit - tle rob - in hopped a -

song, All for me, O, he sang a lit - tle song, But he
down, Thick and white, Oh! it blew him far a - way! And I
church Once was said, How God list - ens to each word, So I
bont On the lawn, And he sang a ju - bi - lee In the

did not sing it long, For the wind was blowing strong As could be.
did not care to play, A - ny more at all that day, Un - til night.
told him of the bird, And I'm ver - y sure he heard What I said.
crook - ed ap - ple - tree, For the win - ter, don't you see? It was gone.