THE SONG-GARDEN.—FIRST BOOK.

THE SONG-GARDEN:

A SERIES OF SCHOOL MUSIC BOOKS, PROGRESSIVELY ARRANGED,

EACH BOOK COMPLETE IN ITSELF.

FIRST BOOK.

BY LOWELL MASON,

DOCTOR OF MUSIC.

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This work is the production of which Dr. Marx has been occupied several years, and which has been brought to a perfect state of perfection. Each Book being complete in itself, may be used as a whole or in parts, according as the need may dictate. In editor of the various, but in the same sense; it is believed that the three together, furnish the most symmetrical and complete musical instruction possible. The first Book is designed for the use of children of all ages, from the earliest years, and is intended to be the foundation on which to build, and which will be continued in the Second and Third Books, which are intended for the use of children of intermediate and advanced classes, respectively.

The Second and Third Books contain music of a more advanced grade, with the elements of music and notation more fully set forth, both theoretically and practically. The Second Book contains songs and exercises entirely different from those of the First, and adapted to the wants of the intermediate class. The Third Book contains songs and exercises for the advanced class, and is intended to be used after the completion of the Second Book.

The Song Garden is designed to furnish a series of music-books for schools and families, progressively arranged. It comprises three Books, each of which is complete in itself, and may be used separately. This First Book contains songs, only, and is designed for the use of children of all ages. The Second Book contains songs and exercises for the use of children of intermediate classes. The Third Book contains songs and exercises for the use of children of advanced classes.

Preface

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and the pupils catching by imitation, not only the more mechanical acquirements of sight and sound, but also the agreeable emotional and beautiful expression. This is the natural process of hearing to sing, just as it is natural for children to learn to talk before they learn spelling, reading, or grammar. The process of hearing and practice of such songs, affects sensation and physical and mental capacities; and in order to master the full benefit of them, there should be singing daily, or, better yet, several times every week. Singing once or twice a week is, in these respects, the other educational exercises practised so often—better than nothing, but far less beneficial than if pursued regularly every day. Even in the best houses, however, if circumstances are favorable, some little progress may be made in reading the harmony and composition of musical science, at the rotation and classification of tones, and notation. But the chief value of music, as rightly used from this book, in school or families, will be social and moral. From the beginning, these little songs may and should be used to draw out and guide the feelings of the pupil; and they should be used as expressive science. It is difficult to give directions for the use of this musical science, for each pupil is a new and different one, and in each case, the different scientific technique, of vocal science, of the rotation and classification of tones, and notation.

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ment which the beats of a pedestal of thirty inch in length will describe, and with a very distinct articulation. Each portion of this should be clearly followed by a pause after the word once, and a falling inflection (drawing a slant) on the word two. When the pupils are able themselves to count with tolerable accuracy, the test lesson may be written upon the board, with accents and infections marked thus:

Ooh, bold; ooh, two; ooh, two; ooh, one, two.

After sufficient practice in counting as above, bars may be substituted for the accents, and the commas, accents, and infection marks may be omitted, thus:

One two, three, four, five.

The words and one and two may be dropped, and the syllable lb may be substituted for the two, still retaining the accenting voice.

In the learning or the inflection.

Fourth Steps. From this repeating lb is an ordinary speech voice, the pupils may be gradually led, by analogy, to its utterance in music.

The above impression of the index noted, with Bartlett's work, contains some faults. It is too sensible a fact概况 for the spirit of music, and its analogy, to the oral note, is frequently, as a note, rejected by the whole.

On the supposition that the foregoing lesson is now written in a song voice, or in monosyllables, the next step may be the substitution of notes for the bars in the utterance of the notes now represented by the letter lb, and the syllable lb is to be used as a litchet.

5. When the foregoing is sung readily at the pitch first given, let it be repeated at a pitch a fifth higher (g, c, or f), then carefully leading the pupil to a practical knowledge of such a change, though no definition or explanation of an interval need now be given. It must not be expected that all the pupils will be able at first to sing at the same pitch, or be higher or lower, but encouraged to try, they will gradually succeed; the teacher must let it appear how perfect a work that he may be perfect and uniform, wanting nothing.

6. Sketching passages or marking the time by sections of the band (leading times) in connection with reading or without it, may be introduced now, or whenever it is found most convenient. 8.b. In each of the following examples the teacher should first give the example by singing, then having the pupil a model for imitation, and leading him to a clear perception of what he is asked to do, before they are asked upon his attempt themselves.

ELEMETARY DEPARTMENT.

With reading or without it may be introduced now, or whenever it is found most convenient. It is recommended, that before their attention is directed to the printed lesson in the book, these be written upon the blackboard; this will enable the instructor to engage the attention of all good pupils, all eyes will be directed to one point, and all will see and easily keep the place during the singing. When the teacher sings giving out the lesson as a model, before it is attempted by the pupils, or afterwards for the purpose of correcting faults, or familiarizing note or style. In performance, the pupil should carefully mark the time by counting, evenly by feeling gently, or both, and when, afterwards, the pupil sings, the teacher should correct or hear, both, marking the time distinctly.

When sufficient progress has been made, let reading (without notes) and singing proceed together; do not substitute reading or singing without the feel under any circumstances. There is danger that the syllables (do, re, mi, etc.) may come to be repeated as notes of the scale tones: care should be observed, therefore.

In feeling the time the hand should be held in a proper position, and the Tommy properly made. The pupil.

MELODIO.

Baptista Meloio Carisio progressively arranged.
ELEMTARY DEPARTMENT.

DISTINGUISH BETWEEN THE PROPER TYPES OF THE letters (chief, two, three, etc.) and the syllables which are applied to them for the purpose of giving the pupil a distinct conception of relative value and pitch by syllabic association.

The letters are spoken in regularly related sets, groups, or times, adapted to the requirements of the pupil; hence to the teaching of the principles involved in the syllables, these are the basis of a syllabic system. Thus, for example, the phonetic symbols representing the sounds in the word "teacher" might be written as "te-te-er" or "te-te-er." This method facilitates learning by associating similar sounds together. By dividing syllables into their component sounds, as "te-er," it is easier to understand and remember them.

As in ordinary reading, these will be noted, for the most part, as the sounds are read, until a familiarity with the symbols is established, and in the practice of these, or similar exercises, a reading of fiction, both in rhythm and in melody, will be undertaken.

Two syllables must be used to form a common meaning.

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2. The following table is given to show the relationship between the two types of syllables:

<table>
<thead>
<tr>
<th>Syllable Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple</td>
<td>te-er</td>
</tr>
<tr>
<td>Compound</td>
<td>te-te-er</td>
</tr>
</tbody>
</table>

RECAPITULATION—Let the teacher first sing a single phrase, reading it by pattern, or by rules; when the pupil has been trained by the teacher, it may be written upon the blackboard, and be sung from the note; thus repeated with each succeeding phrase or singlet, until the whole is known. The teacher will now be able to give out a section, or even more, of verse.

A. Alliteration: The line has been taken to represent the line so far in the following manner, it is understood that the following lines should be written in a verse and the proper letter should be written in the blank space below the line, thereby enforcing the concept.

2. Syllables are made up of a series of vowels or consonants.
LONG TONES represented by LONG NOTES.

The New TUNES in connected with ONE and TWO. Two Lines and one Space.

Adagio. Do, re, mi, re, mi, do, mi, re, mi, so, do.

Now in one line, then a way, Note to note, or syllable or play.

1. The phrases 1 and 2 signify that the melody may be sung in two parts or on a melody. For a description of each, consult the table of melody notes. See the key note for melody second book, page 24. A solo should not be attempted if sung in one line.

2. The presumes being.
ELEMENTARY DEPARTMENT.

§ 20.  

One, three, one, three, one, three, one, three, one, three, one.

Pt. 1, 2, 3.

The True FOUR, in connection with ONE, TWO, and THREE.

§ 21.  

Lilies.  One, one, two, three, three, three.

Fy, my king.  Fly up high.  In the sky. Pure and bright.

How to beat with sleep-y eyes.  With the morning early rise.

§ 22.  

He will not fight, he will not bite.  My dog is always right.

* Found only aster.
"Here I go,Here I go," says the bee, down by the brook.  
"Not so li, silly li," says the bird, while swinging high.

Now we join in sing-ing,  
Happy vol-os ring-ing.

shh, shh, don't a-way!  
Sun, sun, shone to-day!  
shh, rain, rain a-poor!

In the win-ter com-mo-dous,  
Then will we a-walking go.

TWO PART or TRIPLER MEASURE.  
Mind the second.

Fare-thee-well, sugar-cane, black horse-in, too,  
All are de-li-ous, I wish, do you?

back to the boughs and sing in the trees!  
Back to the leaves that sing in the breeze!

Oh, the li-go beat we play!  
Sing and play we in our boat.

Sop, John, sop, John, we he may leap;  
Sop, John, step him, as he may leap.

shoo, swing, swing to and fro,  
Smooth ly, surely we go.

Do, . . . . . , do, . . . . . , do, . . . . . , do.

FOUR PART or QUADRUPLE MEASURE.  
Mind the second.

If you wish that I should love you, Then you ever must love all.
If you wish that none should hate you, Then you must not hate at all.

Cold will freeze, and fire will burn; He who tries will surely learn.

Now do spin their winding turns; Lost thy present dark on earth.

When the pupils have been taught the first four tones, and have been accustomed to sing it on the last pitch given, and able to change and sing it a fifth below, they have really been taught the whole scale of eight tones, since the

pitches remain are the same between the tones five, six, seven, and eight, as between one, two, three, and four. The notation may follow immediately by a staff of four lines and three spaces.

\[
\begin{align*}
\text{At the lower pitch:} & \\
\text{At the higher pitch:} & \\
\text{Ascending:} & \\
\text{Descending:} &
\end{align*}
\]

The pupils may first sing the lower intonation, ascending, and the lower end the upper, completing the scale. After a few repetitions, let the teacher and pupil sing both intonations (the whole
The syllables to the upper lines may be changed to the following, and the whole scale be thus represented:

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Do, do, re, re, mi, mi, fa, sol, la, ti, do.
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There is no danger of too much fatiguing training in the scale, the practical knowledge of which the pupils are now supposed to have, in some extent, acquired. The whole may be sung connectingly, or it may be divided into two parts, one division singing the lower, and the other the upper treble; or the other way, the teacher and the pupil; or the two divisions may alternate in measure, as in the first division singing the first line, the second division singing the two lines, etc. All the utility of succession of lines, too, which may be found in the treble, should gradually receive attention. Now is the time to fix in the mind, by much training, an accurate and never-to-be-forgotten idea of the relationship in length, in pitch, and in force. Be careful that the lessons do not weary the pupils; do not continue them longer than they continue to afford pleasure to the learners. Nor should the songs be long, not any longer, be prolonged as to become wearisome and unpleasant, and the teacher should be especially watchful that his pupil be not required to sing them too long, too low or high, or too loud, but other habit be learned which may be written in time as the pupil's powers increase in capacity.

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**ELEMENTARY DEPARTMENT**

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**ELEMENTARY DEPARTMENT.**

**3**

Thereby their tender vocal organs should receive benefit. Scale lessons follow, written in two parts or as rounds; the lines are being represented by different degrees of the staff, or the lines being written in different positions on the staff. The pitch may be changed in singing those lessons, although the dif-

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**5**

**3**

**6**

**7**
THE SONG-GARDEN.

FIRST BOOK.

MORNING. "From Slumber awake." C. HUNTER.

1. From slumber - wake, And see the day break; From east - ern skies streaming, The
   2. The morning is fair, Goss, breathe the fragrant air. The
   3. In sleep - en, a rise, For time swiftly flies: The night is for sleeping, the

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2. The morning is fair, Goss, breathe the fragrant air. The

3. In sleep - en, a rise, For time swiftly flies: The night is for sleeping, the
OUR BABY. "Steads of rose."

1. Close is youth, Close is age, Life is but a by! Time of him, Life of age.
2. Month so fair, Year so rare, Just as oft as may be, Life is joy.

OUR GEORGIE. "The boy is playing."

1. Think of the boy, All the day, Happy life, Happy boy.
2. Think I keep, Sweetest else, Dashing little boy, Happy life.
3. They I keep, Sweetest else, Dashing little boy, Happy life.
4. They I keep, Sweetest else, Dashing little boy, Happy life.

SPEAK DISTINCTLY.—Bound for Two Parts.

Whether you whisper low or loudly still, Still distinctly speak, or do not speak at all.

With pen and lamp and at his book—A soli deum in te est—

3. Aims his face his paper king, Then reads his ball, no array, And hails his health to me.
4. Aims his face his paper king, Then reads his ball, no array, And hails his health to me.
5. Aims his face his paper king, Then reads his ball, no array, And hails his health to me.

With mother's eye so bright and kind,
With mother's eye so bright and kind,
With mother's eye so bright and kind,

And watch him, always sure.
And watch him, always sure.
And watch him, always sure.

If he falls, To give him word of cheer.
If he falls, To give him word of cheer.
If he falls, To give him word of cheer.

4. Ah, George! These are happy days!
5. Ah, George! These are happy days!
6. Ah, George! These are happy days!

And you—why playing boy?
And you—why playing boy?
And you—why playing boy?
THE LORD'S PRAYER. (For Chanting.)

Our Father which art in heaven, Holy be thy name, Thy kingdom come, Thy will be done on earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever. Amen.

THE LORD'S PRAYER. (For Listening.)

Our Father which art in heaven, Hallowed be thy name, Thy kingdom come. Thy will be done on earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever. Amen.