

PERKINS'

MODEL

CLASS-BOOK.

WHITE, SMITH & CO.

CHICAGO, ILL.  
188 & 190 State St.

OTTAWA, ILL.  
SIMON BROS.

NEW YORK.  
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DETROIT, MICH.  
C. J. WHITNEY.

BOSTON, MASS.  
516 Washington St.

1892

## PREFACE.

Give special attention to the course and method pursued in the elementary department of this book. The Departments are: 1st. Elementary. 2d. Vocalizing and Solfeggi. 3d. Glees. 4th. Hymn Tunes. 5th. Anthems. 6th. Chants. 7th. Concert Choruses. The music (all but the Concert Choruses) is generally of an easy grade.

Respectfully submitted. H. S. PERKINS.  
Chicago, Ill., Sept., 1881.

Book Opus 23.

### Remarks — Suggestions.

The Editor has intended to keep in view:— *Progressive steps, order of arrangement, gradual development*; also, the condition and wants of all classes who desire to learn the Art and Science of Singing, whether in the juvenile or adult singing school, or vocal instruction in Seminaries, Academies, &c., &c.

It is believed that the most rapid and substantial progress and development are made when the art and science, practice and theory, sentiment and technic, are happily wedded in a course of musical instruction.

*Note* singing is good; *Solfeggio* exercises are useful; *Note* singing is indispensable; attention to breathing, phrasing, and expression; memorizing technical terms, expressions, and useful facts,— such as the scale, intervals, staff, clefs, letters, (pitch names) signature, key, measure, accent, time, &c,— all are essential.

Very soon after the pupils have gained a practical knowledge of intervals they should learn Key-relationship, change of key, and simple modulation. Not only should the eye be familiar with the signs which suggest, or indicate, the *change of Key*, or the various keys, but the ear, also.

The *melodic* effect of this change of Key should be learned directly following the study of One and Two-part exercises and songs, and the *harmonic* effect after Three-Part Songs have been practiced.

They should *know* in what key the music begins and continues throughout the composition, also, *think*, as well as *sing*, in the proper key, even if the *change* is only temporary. If this is done pupils will not *trip* and *stumble* at the sight of a *chromatic*:— sharp, (♯) flat, (♭) or natural (♮). The *thinking* should precede the *doing*. The reasoning powers should be brought into action—and the problem solved mentally—before “drawing the conclusion.” Singers—beginners even—should never “jump at a conclusion.” They should learn to sing at *first sight*, and not depend upon “instinct,” or “intuition.” Alto singers too often fall into the habit of following a melody either a *third* or *sixth* below. Such young persons are called “natural alto singers!” The *talent* should not be encouraged. The habit should never be contracted. To prevent it the Alto singer, or singers, should alternate with the Soprano, in all exercises and songs within the range of their voices.

The “HAND INDICATOR” may be used extensively in all elementary work, not only to first illustrate relative pitch and to develop simple melodies, but to introduce exercises in two parts.

The “MUSICAL LADDER” can be used in a similar way with very great success. It should be drawn upon the black-board, the *long steps* being three inches and the *short steps* an inch and a half, and figured, &c., as may be necessary during the different stages of progress. Use one pointer for a simple melodic exercise, and two pointers for two-part exercises. The “MODULATOR” should, also, be drawn upon the black-board. This diagram will greatly aid the pupil to appreciate Key-relation, change of Key, transposition, &c.

The first exercises in this book are written without the Clef to practically illustrate the *flexibility of scale position* in regard to its representation upon the staff. There being no *Clef* or *Signature*, there is no restriction. This practically teaches *transposition*, and that it is just as “*natural*” to commence at one point as at any other, or (to use language more fitting as we pass on) to *sing in one Key as another*.

I do earnestly exhort the singing teacher to give close attention to the *radical vowel sound* in every syllable and word; also to the proper degree of force, as well as time, which consonant elements demand, that the pronunciation may be pure and *natural*,— yes, CORRECT. Language should not be annihilated nor mutilated when wedded to music. The two individual parts—music and language—should be approximately correct, then the union of the two will be perfect in the same ratio. There should be no doubt as to the correct pronunciation in singing, for it is the same as the best models in speaking. Teachers who are in doubt can ascertain by reference to “Webster” or “Worcester” as a rule. The short *i*, short *e*, or obscure sound of any letter, should be clearly defined. Final letters should not be allowed to “telescope” over the following word. This is a very common error. The most troublesome letters are *s*, *t*, *d*, *n* and *ch*. They need close watching.

Although the introduction of exercises for special practice in vowel and consonant elements, words to be spelled phonetically, short sentences—with difficult consonant combinations—to be recited (spoken) and sung, and formulas for Sol-Fa-ing, are a new feature in elementary works of this kind, yet it is believed by the editor to be fitting and timely, inasmuch as they are each (to the extent of their introduction) strictly elementary, and therefore belong to the curriculum of instruction in the early stages of training and discipline in singing. If due attention is paid to the *method* of teaching, the simplicity and *naturalness* of presentation as herein set forth, an *easier* system of notation will not be needed.

# ON THE LAKE WE FLOAT.

100

V. D. H.

MODERATO, DOLCE.

H. S. PERKINS.

CHORUS.

1. By the twilight pale and tender, On the sleeping lake we float; Every breath of whisp'ring zephyr, Lightly rocks our little boat. Lightly, lightly, lightly, lightly,

2. Labors of the day are end-ed, Every care is now at rest; Evening brings us joyful pleasure, Rocking o'er the water's breast. Lightly, lightly, lightly, lightly,

3. Floating with delightful measure, As we leave the sand-y shore; And the water's placid bosom, Dimples to the dipping oar. Lightly, lightly, lightly, lightly,

RIT. E. DIM. REPEAT CHORUS PP AD. LIB.

On the sleeping lake we float. Lightly, lightly, Lightly, lightly, On the sleeping lake we float, we float, we float, we float, we float, we float, we float, we float.

On the sleeping lake we float. Lightly, lightly, Lightly, lightly, On the sleeping lake we float, we float, we float, we float, we float, we float, we float.

On the sleeping lake we float. Lightly, lightly, Lightly, lightly, On the sleeping lake we float, we float, we float, we float, we float, we float, we float, we float.

# A VINTAGE SONG.

From the unfinished opera "Loreley." MENDELSSOHN.

WILLIAM DUTHIE.

ALLEGRO COMMODO.

1st TENOR AND 1st BASS.

*mf*

Musical staff for the 1st Tenor and 1st Bass part, showing the first line of the score with a treble clef and a key signature of one sharp (F#).

GEN TS FOUR-PART SONG. (May be sung without accompaniment.)

1. On stave and hoop the long year through, We work'd with will and pleas - ure.
2. Thou mak'st our blood so pure and strong, Run sparkling like a riv - er.

2d TENOR AND 2d BASS.

*mf*

Musical staff for the 2nd Tenor and 2nd Bass part, showing the second line of the score.

1. On stave and hoop the long year
2. Thou mak'st our blood so pure and

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings like *mf* and accents.

Musical staff for the 1st Tenor and 1st Bass part, showing the second line of the score.

And when the cask was firm and true,  
Upon his tongue thou pour'st the song,

We press'd the vineyard's treasure.  
Who si - lent bless the giv - er.

Musical staff for the 2nd Tenor and 2nd Bass part, showing the second line of the score.

through, We work'd with will and pleas - ure.  
strong, Run sparkling like a riv - er.

And when the cask was firm and true,  
Upon his tongue thou pour'st the song,

We press'd the vineyard's treasure.  
Who si - lent bless the giv - er.

Piano accompaniment for the second system, continuing the grand staff with treble and bass clefs.

Musical staff for the 1st Tenor and 1st Bass part, showing the final line of the score.

A vintage song. Concluded.

1st & 2nd TENORS. TUTTI. *p* *f* *p*

Now blest be thou, blest be thou, oh, fresh'ning wine. Thou heart, thou heart con-so-ler from the Rhine, Thou'lt cheer..... us without  
 Thou art the king, art the king of wines so true; Thou art, thou art the ve-ry heaven's dew, Well may'st..... thou speed for-

1st & 2nd BASSES. *p* *p* *f* *p*

Now blest be thou, oh, fresh-'ning wine, Thou heart con - so - ler from the Rhine, Thou'lt cheer us, cheer us with-out  
 Thou art the king, of wines so true; Thou art the ver - y heav - en's dew Well may'st, well may'st thou speed for-

meas - ure, Thou'lt cheer... .. us without meas - ure, Thou'lt cheer us without meas - ure.  
 ev - er, Well may'st..... thou speed for - ev - er, Well may'st thou speed forev - er.

meas - ure, Thou'lt cheer us, cheer us with-out meas - ure, Thou'lt cheer us without meas - ure.  
 ev - er, Well may'st, well may'st thou speed for ev - er, Well may'st thou speed for ev - er.

# AVE MARIA.

F. MENDELSSOHN BARTHOLDY  
From "LORELEY."

ANDANTE SOSTENUTO. CHORUS.  
1st & 2d SOPRANO.

(Organ can play large notes only.) Hark! the sound of Eve - ning Bells, A - ve Ma - ri - - a, The boat - man in the

pp

shal - lop kneels, A - ve Ma - ri - - a The sounds thro' glow - ing Heav - ens spread, To greet thee, ho - ly

pp CRES. CRES.

1st & 2d SOPRANO. 1st & 2d ALTO. Vir - gin Maid. A - ve Ma - ri - - a, A - - - ve Ma - - ri - - a, Thou en -

p Unison. CRES. - - - DIM. SOLO.

Ave Maria. Concluded.

- throned on clouds a-bove, A - ve Ma - ri - a, Be thou the guardian of our Love..... A - ve Ma - ri - a, And like the Evening's

CHORUS.

Hark! the sound of Evening Bells, A - ve Ma - ri - a, The boatman in the shallop kneels, A - ve Ma - ri - a, The sounds thro' glowing

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment for the right hand, and the bottom staff is for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "- throned on clouds a-bove, A - ve Ma - ri - a, Be thou the guardian of our Love..... A - ve Ma - ri - a, And like the Evening's". Below this, the word "CHORUS." is written. The lyrics continue: "Hark! the sound of Evening Bells, A - ve Ma - ri - a, The boatman in the shallop kneels, A - ve Ma - ri - a, The sounds thro' glowing". There are dynamic markings "CRES." above the first and second vocal phrases.

glow - ing sky, Let joy and peace a - round it lie, Let joy and peace around it lie. A - ve, A - ve Ma - ri - - a.

CRES. DIM.

Heavens spread, To greet thee ho - ly Vir - gin Maid, A - ve Ma - ri - a, A - ve Ma - ri - a.

*p* *mf*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment for the right hand, and the bottom staff is for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "glow - ing sky, Let joy and peace a - round it lie, Let joy and peace around it lie. A - ve, A - ve Ma - ri - - a.". Below this, the word "CHORUS." is written. The lyrics continue: "Heavens spread, To greet thee ho - ly Vir - gin Maid, A - ve Ma - ri - a, A - ve Ma - ri - a.". There are dynamic markings "CRES." and "DIM." above the first and second vocal phrases. There are also dynamic markings *p* and *mf* in the piano accompaniment. The word "RIT. AD LIB." is written above the final vocal phrase.

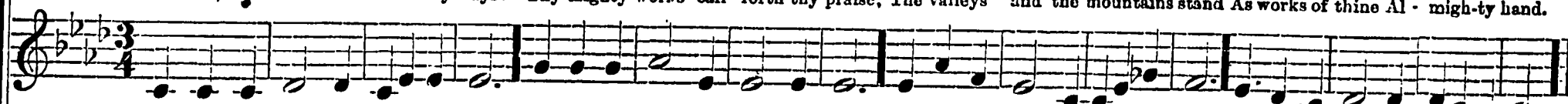
SPEAR. L. M.

H. S. PERKINS.

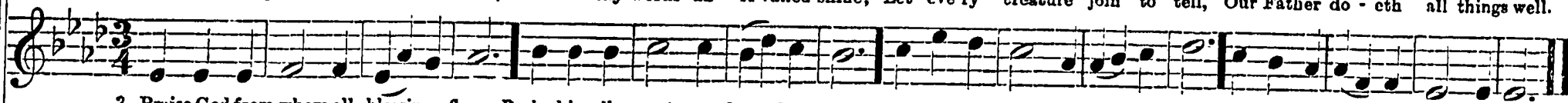
ANDANTE.



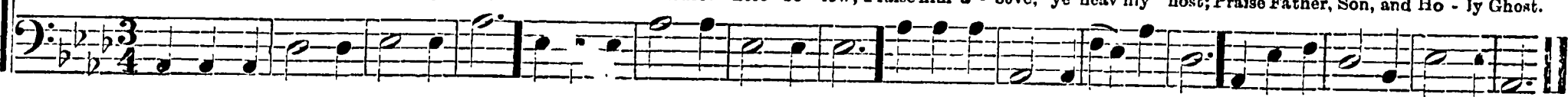
1. Fa-ther, how man-i - fold thy ways! Thy mighty works call forth thy praise; The valleys and the mountains stand As works of thine Al - mighty hand.



2. Wisdom, and pow'r, and love di - vine, In all thy works un - rivalled shine; Let eve-ry creature join to tell, Our Father do - eth all things well.

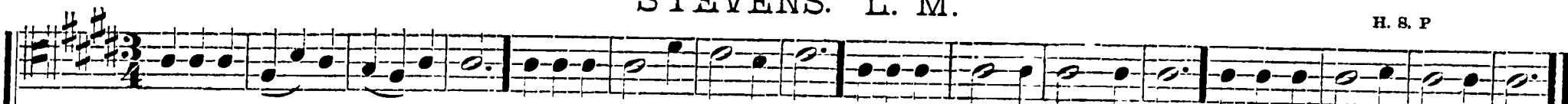


3. Praise God from whom all blessings flow; Praise him all creatures here be - low; Praise him a - bove, ye heav'nly host; Praise Father, Son, and Ho - ly Ghost.

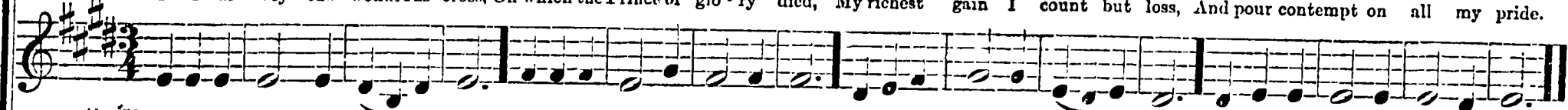


STEVENS. L. M.

H. S. P.



1. When I sur - vey the wondrous cross, On which the Prince of glo - ry died, My richest gain I count but loss, And pour contempt on all my pride.



2. Were the whole realm of na - ture mine, That were a pres-ent far too small; Love so a - maz-ing, so di - vine, Demands my soul, my life, my all.

