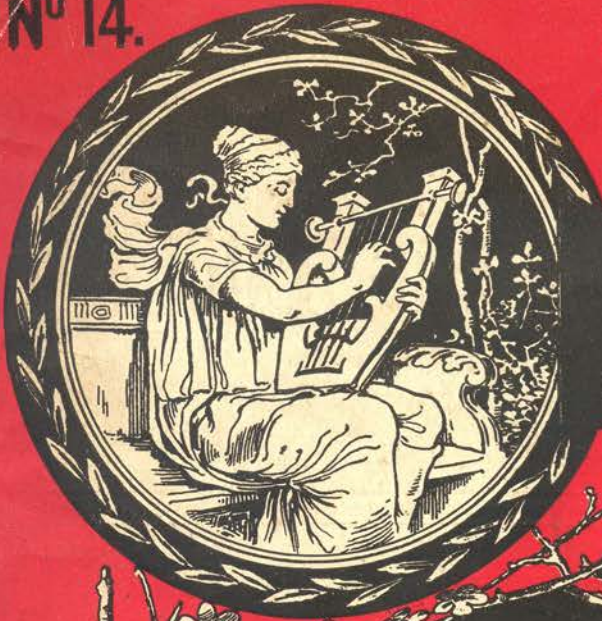


Nº 14.

SUNBEAM MUSIC BOOKS



# WICKINS'

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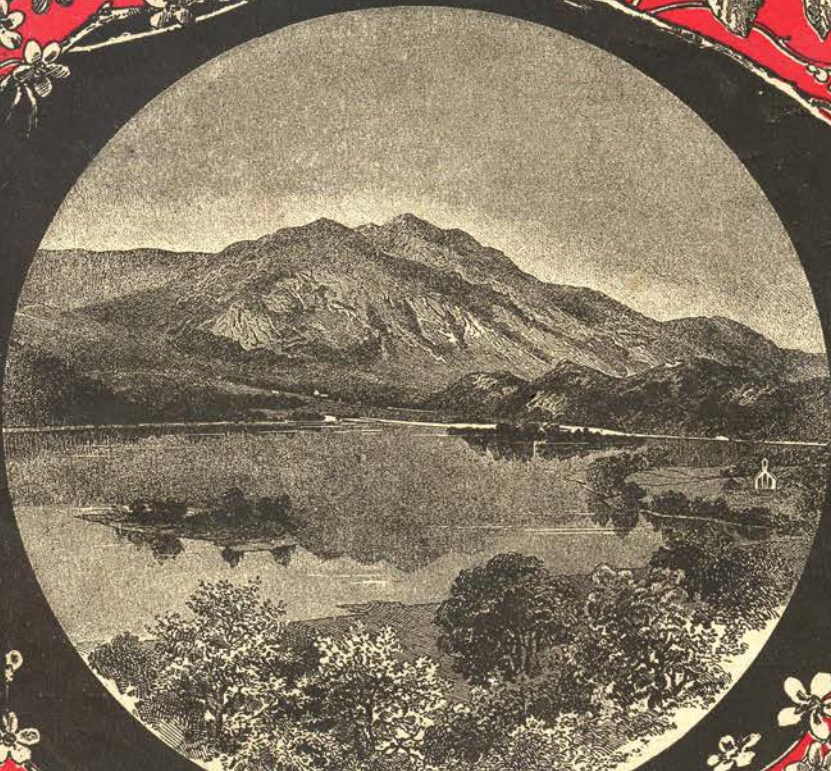
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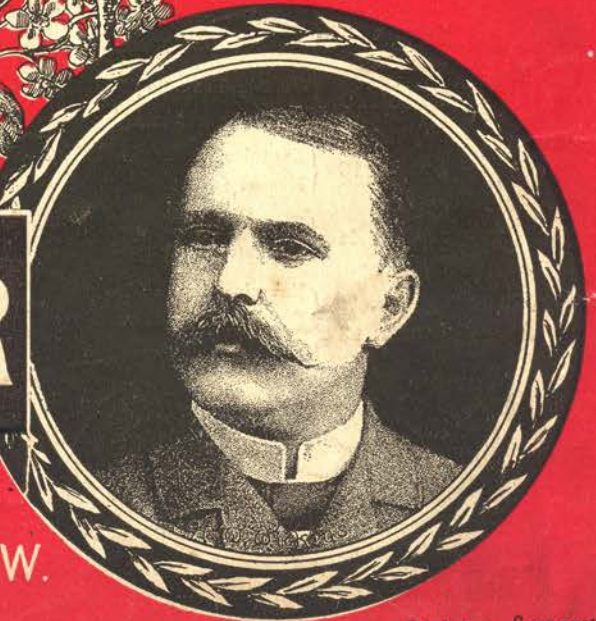
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## WICKINS' EASY MANDOLINE TUTOR

BY D. CARATI.

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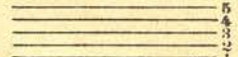
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# WICKINS' EASY MANDOLINE TUTOR


By D. CARATI.

## LESSON I.

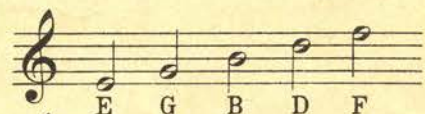
### \*"Rudiments of music and tuning the Mandoline."

Music is written on and between five lines. — These lines are called a **stave** 

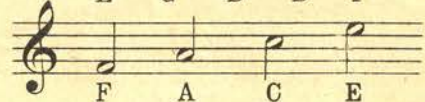
All musical notes are named after the first seven letters of the Alphabet: **A. B. C. D. E. F. G.**

All Mandoline music is written in the Treble  Clef.

The names of the notes on the five lines are, **E. G. B. D. F.**



The names of the notes in the spaces are, **F. A. C. E.**

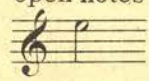



Other notes than these are written by adding short lines above and below the stave called





The Mandoline has four double strings.  
(It is played upon by a piece of tortoise-shell called a plectrum.)

open notes

The First or E strings. 

The Second or A strings. 

The Third or D strings. 

The Fourth or G strings. 

Correct way of holding the Mandoline and Plectrum.  
The Plectrum should be held between the thumb and first finger firmly.

### The strings are tuned in fifths.

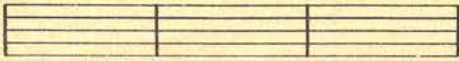
These four double strings must be strictly in tune, corresponding to the notes on the piano; or any other instrument playing these notes.  
Another way is to put the 2<sup>nd</sup> strings in unison with an A tuning fork, and then tuning all the other double strings a fifth apart from each other.

\*) For fuller details of the Rudiments of music see Wickins' Elements of Music. Price 1/- net.  
Sunbeam Music Books No. 14.



## LESSON II.

### On the value of notes and common time.

Music is divided into bars thus  each containing an equal number of beats.

The sign "C" is used for common time, when the value of four crotchets is counted to each bar. —

#### Different kinds of notes:



These should be repeated and learnt: — A Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

### Method of holding the Mandoline.

The Mandoline can be played either sitting or standing, and should be held lightly between the thumb and first finger of the left hand. When sitting the left foot should rest upon a footstool to elevate the knee. When standing hold the instrument firmly to the right side, and keep the left arm free from the body. The fingers of the left hand should be arched, the **very tips** only touching the strings, and by pressing them firmly between the frets a clear and ringing note will be produced.

### How to use the Plectrum.



The Plectrum.

The proper use of the Plectrum ensures the principal charm of Mandoline playing. It must be held firmly between the thumb and first finger, the forearm resting about half way between the bridge and the hole; the hand must be arched to keep the Plectrum perpendicularly over the strings: keeping the wrist quite loose and free gives the executant great power over the proper use of the Plectrum.

For soft playing the strings should be struck near the fingerboard, and for loud playing near the bridge.

### Exercises for the Plectrum, and Right Hand, upon the open Strings.

The Strings must be struck by alternate strokes downward and upward, the downward stroke is indicated by the sign  $\square$ , and the upward stroke by the sign  $\nabla$

Practise very slowly at first.

1<sup>st</sup> Exercise.



2<sup>nd</sup> Exercise.

















LESSON VI.

The popular Scales for the Mandoline.

G major } 1 sharp. | C major. | D major } 2 sharps. | A major } 3 sharps.  
 E minor } | A minor. | B minor } | F# minor }  
 F major } 1 flat. | Bb major } 2 flats. | Eb major } 3 flats.  
 D minor } | G minor } | C minor }

The Student before studying an exercise or playing a melody should first practise well the Scale of the key in which it is written.

The slurs — shew where the semitones occur.

No 1. G major. (One sharp.)

No 2. E minor (relative to G major.)

No 3. C major.

No 4. A minor (relative to C major.)

No 5. D major. (Two sharps.)

No 6. B minor (relative to D major.)

No 7. A major. (Three sharps.)

No 8. F# minor (relative to A major.)

No 9. F major. (One flat.)

No 10. D minor (relative to F major.)

No 11. Bb major. (Two flats.)

No 12. G minor (relative to Bb major.)

No 13. Eb major. (Three flats.)

No 14. C minor (relative to Eb major.)

The page contains 14 musical staves, each representing a different scale. Each staff begins with a treble clef and a key signature. The scales are: 1. G major (one sharp), 2. E minor (relative to G major), 3. C major, 4. A minor (relative to C major), 5. D major (two sharps), 6. B minor (relative to D major), 7. A major (three sharps), 8. F# minor (relative to A major), 9. F major (one flat), 10. D minor (relative to F major), 11. Bb major (two flats), 12. G minor (relative to Bb major), 13. Eb major (three flats), and 14. C minor (relative to Eb major). Each scale is written in a single line of music, showing the sequence of notes and their fingerings (1, 2, 3, 4). Slurs are placed over the notes to indicate where semitones occur, which is particularly helpful for the minor scales and those with multiple sharps or flats.



# LESSON VII.

## "Dotted Notes."

A dot . placed to the right of any note, makes it half as long again; for example: —

1 dotted minim = 3 crotchets.      1 dotted crotchet = 3 quavers.

The diagram shows two musical staves. The first staff illustrates that a dotted minim (half note with a dot) is equivalent in duration to three crotchets (quarter notes). The second staff illustrates that a dotted crotchet (quarter note with a dot) is equivalent in duration to three quavers (eighth notes).

Practise the following Exercise until it can be played correctly and easily.

### Exercise on dotted Notes.

Count four crotchets.

The exercise consists of four staves of music in treble clef, G major (one sharp), and 2/4 time. The first staff begins with the instruction "Count four crotchets." and features various rhythmic patterns including dotted notes and eighth notes. The subsequent three staves continue with more complex rhythmic exercises involving dotted notes and eighth notes.

### HEARTS OF OAK.

Maestoso.

DR. W. BOYCE.

The score for "Hearts of Oak" is written in treble clef, G major, and 2/4 time. It includes the tempo marking "Maestoso." and the composer's name "DR. W. BOYCE." The music features a variety of dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). There are also accents and a triplet of eighth notes in the first measure. The piece concludes with a final *f* dynamic marking.



## LESSON VIII.

## "Rests."

All musical notes have their corresponding "rests," which are the same length in duration as the notes to which they belong.

Semibreve rest	Minim rest	Crotchet rest	Quaver rest	Semiquaver rest
----------------	------------	---------------	-------------	-----------------

## Exercise on Rests.

Practise the following Exercise, until able to play it correctly and easily.

## HOME TO OUR MOUNTAIN. (Trovatore.)

Andantino.


VERDI.





# LESSON IX.

## On the Tremolo.

The continuity of sound upon the Mandoline is produced by the "Tremolo," which is the rapid repetition of a note to its required length. This requires flexibility of the wrist and considerable practice in the management of the plectrum, to prepare for this effective style of playing.

When several notes are connected by a slur, thus:  they are to be played smoothly by drawing the plectrum gently over the strings.

Exercise: 



Do not fail to make all the strokes up and down, or down and up; alternately.

### Example of Tremolo playing.





## LESSON X.

## Triple time.

The sign  $\frac{3}{4}$  is used for triple time when the value of three crotchets is counted to each bar.

Exercise on  $\frac{3}{4}$  time.



## LESSON XI.

"On  $\frac{6}{8}$  time."

The time signature  $\frac{6}{8}$  is used when there is the value of six quavers to a bar, the Student should count one beat to each quaver.

Exercise on  $\frac{6}{8}$  time.

Exercise on  $\frac{6}{8}$  time. The exercise consists of four staves of music in G major (one sharp) and  $\frac{6}{8}$  time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody. The third and fourth staves feature a rhythmic accompaniment of eighth notes.

## ST. PATRICK'S DAY.

St. PATRICK'S DAY. The piece is in G major and  $\frac{6}{8}$  time. It begins with the instruction "Con spirito." and a dynamic marking of *mf*. The first staff has a *mf* marking. The second staff has a *rall.* marking. The third staff has a *tempo* marking. The fourth staff has a *dim. e rall.* marking. The piece concludes with a double bar line.



## LESSON XII.

Exercise on  $\frac{2}{4}$  time.

## DOON BY THE BURN.

## THE MAID O'LOGIE.

Rondo allegretto.

## AIR POLONAIS.

WEBER



# LESSON XIII.

## Exercise for the left Hand.

Allegro.

Musical score for 'Exercise for the left Hand' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a forte (f) dynamic and includes a fermata. The second staff features several accents (v) and a four-measure rest (4). The third staff includes a four-measure rest (4) and a 'Fine.' marking with a star. The fourth staff concludes with a forte (f) dynamic and a 'D.C. al Segno.' instruction.

D.C. al Segno.

## THE MINSTREL BOY.

Andante maestoso.

Musical score for 'THE MINSTREL BOY' in G major, common time. It consists of three staves of music. The first staff starts with a mezzo-forte (mf) dynamic and includes a fermata. The second staff features a crescendo (cresc.) leading to a forte (f) dynamic, followed by a piano (p) dynamic. The third staff includes a crescendo (cresc.) leading to a forte (f) dynamic, followed by a piano (p) dynamic.

## AULD LANG SYNE.

Affettuoso.

Musical score for 'AULD LANG SYNE' in G major, 2/4 time. It consists of two staves of music. The first staff starts with a piano (p) dynamic and includes a fermata. The second staff features a crescendo (cresc.) leading to a forte (f) dynamic. The piece concludes with a 'rall. e dim.' instruction.

## GREEN GROW THE RASHES, O! (Reel.)

Musical score for 'GREEN GROW THE RASHES, O!' in G major, common time. It consists of two staves of music. Both staves begin with a forte (f) dynamic and a fermata. The second staff includes a four-measure rest (4).



LESSON XIV.

Exercise to give freedom in playing.

Allegretto.

Musical notation for the first exercise, Allegretto, in G major and 8/8 time. It consists of four staves of music featuring various rhythmic patterns and four-measure rests.

Andante.

Musical notation for the second exercise, Andante, in G major and 3/4 time. It consists of three staves of music, including a section with notes marked with a star.

\* On those Notes that have a Dot, the plectrum should be taken quickly off the Strings.


ASH GROVE.

Allegretto.

Musical notation for the piece 'ASH GROVE' in G major and 3/4 time. It consists of three staves of music with dynamic markings like *p*, *f*, *cresc.*, and *rall. e dim.*



"Tied Notes."

When one note is joined to another of the same name by means of a slur , the second note is not played again, but merely held on its full value.

SARABANDA.

CORELLI.

**Largo.**

*p espress.* *mf*

*p* *mf*

*f* *ff*

*p dolce* *mf* *f* *rit.*

SCARLET POPPIES.

W. H. JUDE.

**Valse brillante.**



# LESSON XVI.

The different positions on the Mandoline are formed by moving the hand one note higher on the fingerboard for each position. See Diagram on page 3.

## Exercise

On slurred and Staccato notes.

*Allegretto.*

The exercise consists of five staves of music in G major (one sharp) and 3/4 time. It features a variety of rhythmic patterns, including slurred eighth and sixteenth notes, and staccato notes. Fingerings (1-4) and trills (tr) are clearly marked throughout the piece.

## OLD AND NEW GAVOTTE .

THEO. BONHEUR .

The 'Old and New Gavotte' is a two-part piece in G major and 2/4 time. The first part is marked *mf* and includes trills (tr) and slurs. The second part is marked *mp* and includes trills, slurs, and a *rall.* (rallentando) section before returning to *tempo*. The piece concludes with first and second endings, followed by the instruction *D. C.* (Da Capo).



LESSON XVII.

Exercise on Legato playing.

Andante.

BLUE BELLS OF SCOTLAND.

Andante.

AULD ROBIN GRAY.

Andante.

HARP THAT ONCE THRO' TARA'S HALLS.

Moderato con espressione.



LESSON XVIII.

Exercise.

For giving freedom to the fingers.

**Allegro.**

HUNTING THE HARE.

**Vivace.**

JENNY JONES.

**Allegretto.**

GARYOWEN. "We may roam through this world."

**Allegro.**







# LESSON XX. NAUTCH DANCE.

By ED SILVA.

Gavotte time.

Musical score for 'NAUTCH DANCE' in 3/4 time. The score consists of six staves of music. The first staff begins with a piano (*p*) dynamic and includes a trill (*tr*). The second staff features a forte (*f*) dynamic and another trill. The third and fourth staves continue the melodic line with trills. The fifth staff returns to a piano (*p*) dynamic. The sixth staff concludes with a forte (*f*) dynamic and a trill.

## LOVE'S YOUNG DREAM.

Allegretto.

Musical score for 'LOVE'S YOUNG DREAM' in 6/8 time. The score consists of three staves. The first staff starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff concludes with a piano (*p*) dynamic and trills (*tr*).

## ZITTI, ZITTI. (Il Barbiere.)

ROSSINI.

Allegro.

Musical score for 'ZITTI, ZITTI' in 2/4 time. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff features a piano (*p*) dynamic. The third and fourth staves continue with a forte (*f*) dynamic.



SKIPPING VOCAL WALTZ.

By VIVIANO.

Musical score for 'SKIPPING VOCAL WALTZ' by Viviano. The score consists of seven staves of music in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'p'. The melody is characterized by light, skipping eighth and sixteenth notes. The piece concludes with a 'Fine' marking and a final cadence.

TOBY POLKA.

By CH. STEPHANO.

Musical score for 'TOBY POLKA' by Ch. Stephano. The score consists of seven staves of music in 2/4 time. It begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of 'f'. The melody is characterized by rhythmic eighth-note patterns and includes several trills ('tr'). The piece concludes with a 'Fine' marking.



# LESSONS XXII & XXIII. AFTER SUNDOWN WALTZ.

THEO. BONHEUR

Tempo di Valse.

Melody.

Accomp<sup>t</sup>

The first system of music features a melody line in treble clef and an accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It starts with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest. The accompaniment starts with a mezzo-piano (*mp*) dynamic and consists of chords in the right hand and a simple bass line in the left hand.

The second system continues the melody and accompaniment. The melody line has a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest. The accompaniment continues with chords and a bass line.

The third system continues the melody and accompaniment. The melody line has a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest. The accompaniment continues with chords and a bass line.

The fourth system continues the melody and accompaniment. The melody line has a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest. The accompaniment includes dynamic markings *cresc.* and *dim.* and ends with the word *Fine.*

Con spirito.

The fifth system is marked *Con spirito.* and begins with a forte (*f*) dynamic. The melody line features eighth notes with accents, and the accompaniment continues with chords and a bass line.



*D.C. al §*

**No. 2.** *mp*

*cresc.*

*cresc.* *rall.*

*D.C. al Fine.*



LESSON XXIV.

THE LAST ROSE OF SUMMER.

Andante espressivo.

Mandoline.

Accomp<sup>t</sup>

The musical score for 'The Last Rose of Summer' is presented in two systems. The first system includes a Mandoline part and an Accompaniment part. The Mandoline part is written in a treble clef with a 3/4 time signature. The Accompaniment part is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The tempo is marked 'Andante espressivo'. The second system continues the Mandoline and Accompaniment parts. The Mandoline part features a melodic line with various ornaments and slurs. The Accompaniment part provides a harmonic foundation with chords and moving bass lines.

COME O'ER THE MOON-LIT SEA.

Andante moderato.

DEVEREUX.

Mandoline.

Accomp<sup>t</sup>

The musical score for 'Come O'er the Moon-lit Sea' is presented in two systems. The first system includes a Mandoline part and an Accompaniment part. The Mandoline part is written in a treble clef with a common time signature. The Accompaniment part is written in a grand staff (treble and bass clefs) with a common time signature. The tempo is marked 'Andante moderato'. The second system continues the Mandoline and Accompaniment parts. The Mandoline part features a melodic line with various ornaments and slurs. The Accompaniment part provides a harmonic foundation with chords and moving bass lines. The score includes dynamic markings such as 'mf' and 'cresc.' in the accompaniment, and 'rall.' in the final section.



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An old English House in Kent built in the 28th year of King Edward I. — 1300. There is a Tradition that one of the former owners was Bow-bender to Queen Elizabeth, and not many years ago there hung up in this house, a bow curiously enamelled, which was said to have belonged to the Queen. From Hasted's History of Kent.

# OF OLD IRELAND

- |   |  |
|---|--|
| 37. Kathleen Mavourneen . . . Piano Solo                          | 43. Barney, take me home<br>again . . . . . Piano Solo |
| 38. Wearin' o' the Green . . . Piano Solo                         | 44. The Last Rose of Summer. Piano Solo                |
| 39. Garryowen . . . . . Piano Duet                                | 45. The Young May Moon . . Piano Duet                  |
| 40. The Harp that once thro'<br>Tara's Halls . . . . . Piano Solo | 46. Saviourneen Deelish. . . . Piano Solo              |
| 41. The Minstrel Boy. . . . . Piano Duet                          | 47. Meeting of the Waters . . Piano Duet               |
| 42. My Lodging is on the cold<br>ground. . . . . Piano Solo       | 48. St Patrick's Day . . . . . Piano Solo              |

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