WYPER'S MELODEON TUTOR FOR 19 KEYS

Containing all the necessary Instruction, with a splendid selection of Tunes specially arranged for this Instrument.



THE BROTHERS WYPER.

CONTENTS.

High Level Hornpipe

Lady Ann Hope

De'il Amang the Tailors

Flowers of Edinburgh

Sprig of Shillelagh. (Set of Jigs)

Soldier's Joy. (Reel)

Auld Robin Gray

Rights of Man

Original Lancers

Blackthorn Stick

Humours of Donnybrook

Pride of the Ball

The Thistle. Scotch Waltzes

AND MANY OTHERS.

PUBLISHED BY

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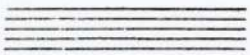
WYPER'S MELODEON TUTOR.

RUDIMENTARY.

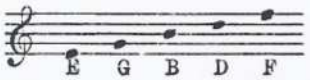
ALL musical sounds are expressed on paper by characters called notes, and are named after the first seven letters of the alphabet, namely A, B, C, D, E, F, G.

STAFF.

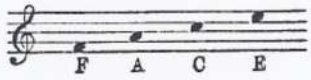
The staff consists of five parallel lines and four spaces :—



The notes are written on or between, above or below the lines of the staff ; the notes on the lines are :—

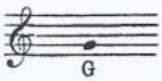


and in the spaces they are :—



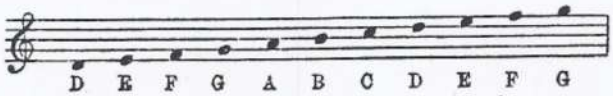
CLEF.

The names of the notes are determined by a sign called a clef placed at the beginning of the staff. There are two clefs in modern use, the one used for the accordian is the treble or G clef, and is placed on the second line, thus the note on the second line is G :—

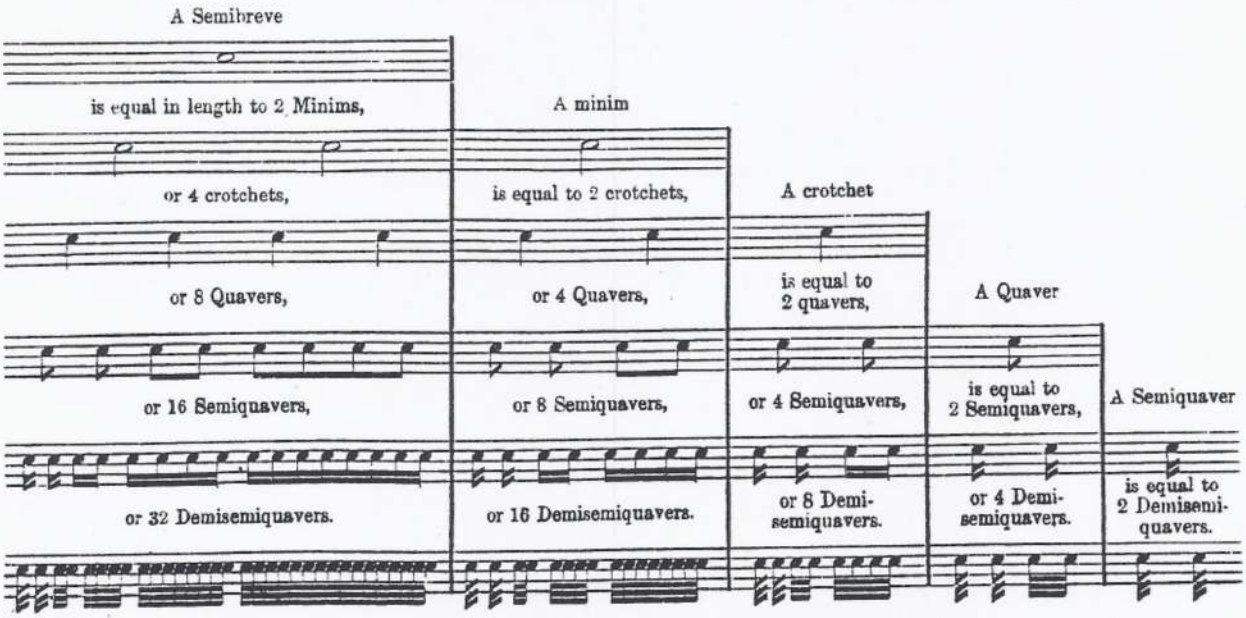


The rest of the notes follow in alphabetical order counting upwards.

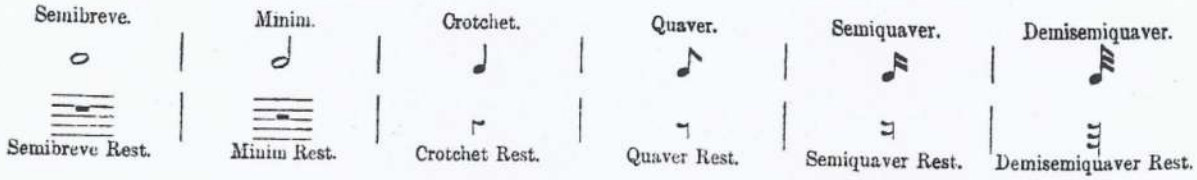
Example :—



NOTES AND THEIR RELATIVE VALUE OR DURATION.

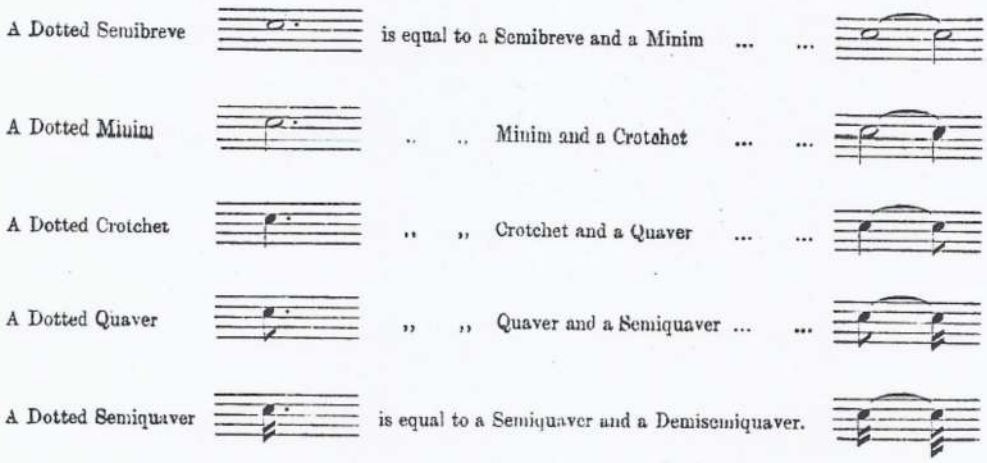


Each note has also a corresponding rest :—

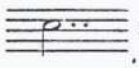


DOTTED NOTES.

A dot placed behind a note increases its value one half, that means that a dotted minim is equal to three crotchets in length and so on in the same proportion. Example :—



When two dots are placed behind a note the second dot is half the value of the first, that is to say a double-dotted minim



is equal to a minim, a crotchet and a quaver

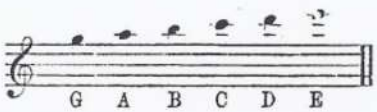


and so on

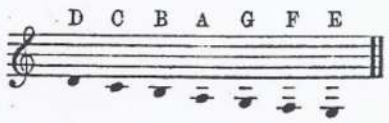
LEGER LINES.

As the Melodeon is capable of producing notes higher and lower than the staff, it is often necessary to employ short additional lines, termed leger lines, either above or below the staff. The notes above the staff counting upwards, and those below the staff counting downwards :—

Notes above the staff.

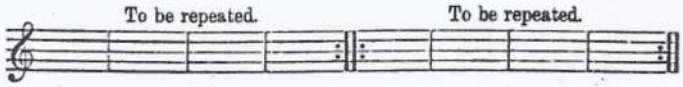


Notes below the staff.



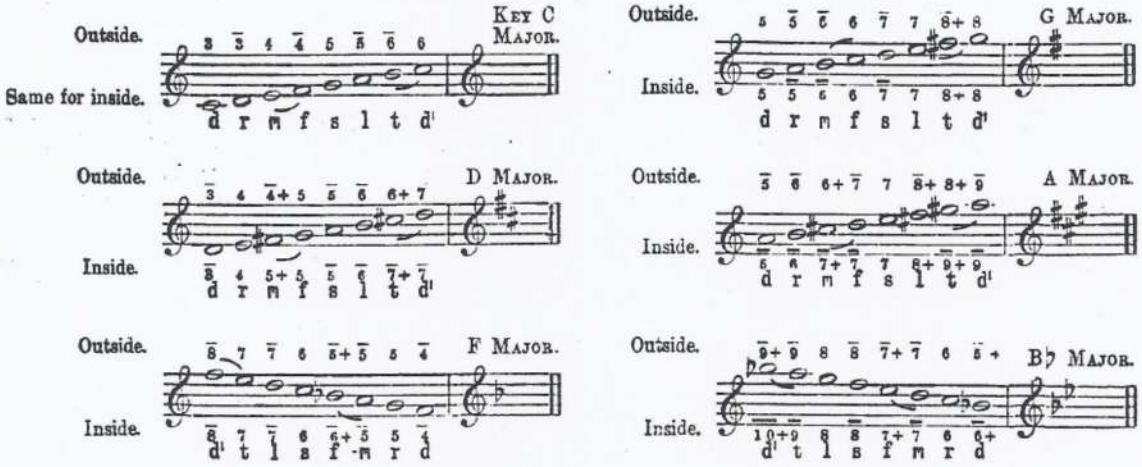
Music is divided into small equal parts by fine upright lines called bars; a double bar marks the end of a strain. When a double bar is dotted on any side, it means that side is to be repeated, and when dotted on both sides, it means that both sides are to be repeated.

Example :—

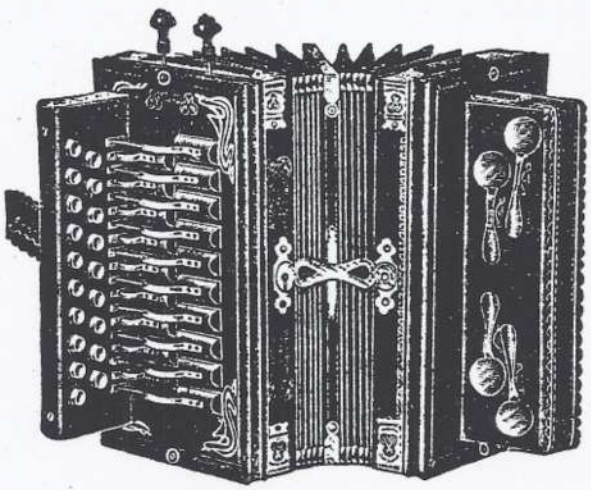


Fine, or this sign  placed ever a double bar indicates that the piece ends there, but when placed over a note means that the note has to be sustained.

Every piece of music is composed in some particular key, the scale of which proceeds upwards from one given sound called the key-note, with which the composition almost invariably terminates :—



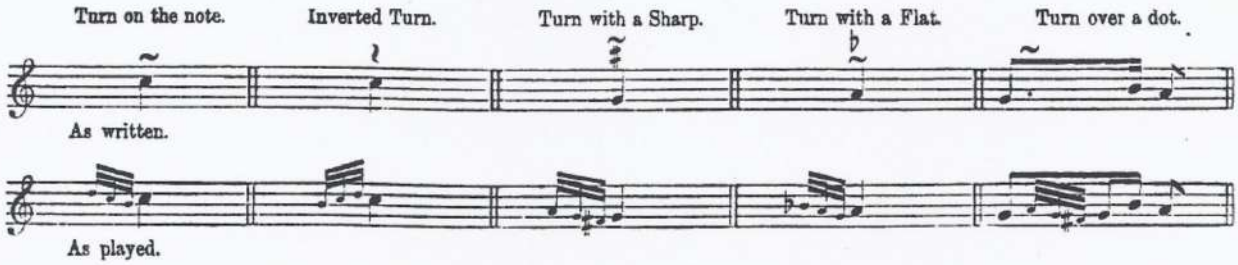
KEY BOARD.



THE SLUR.

This sign ⌣ or ⌢ is called a slur and indicates that the notes it embraces are to be played smoothly.

THE TURN.



These are the five different Turns, each consisting of a principal note and the notes above and below.

THE SHARP, FLAT, NATURAL.

A Sharp (♯) placed before a note *raises* it a semitone, and
A Flat (♭) so placed lowers the note a semitone.
A Natural (♮) restores a note to its original pitch.
A Double Sharp (×) *raises* a sound *two* semitones
A Double Flat (𝄫) *lowers* a sound *two* semitones.

A Sharp or flat placed on a line or space immediately after the clef indicates that all the notes on that particular degree of the scale must be played flat or sharp throughout; but when a sharp or flat occurs in any part of a single bar, it only affects those so marked within that bar, *except* when, being the last note of a bar it is immediately followed by a note of the same name in the next bar.

TIME.

Time is a very important feature in music and should be very carefully attended to. There are two species of time, Common time and Triple time. Common time consists of an equal number of parts in a bar 2, 4, 6, 8 or 12. Triple time consists of an odd number, 3 or 9. The following are the time signatures in common use :—

Common Time 𝄴, 4 crotchets in the Bar or their equivalent.

Two-Four „ $\frac{2}{4}$, 2 crotchets „ „ „ „ „

Three-Four „ $\frac{3}{4}$, 3 crotchets „ „ „ „ „

Six-Eight „ $\frac{6}{8}$, 2 Dotted Crotchets in the Bar or their equivalent.

Nine-Eight „ $\frac{9}{8}$, 3 Dotted Crotchets „ „ „ „ „

ON COUNTING TIME.

The method of counting time is very simple. In common time, marked thus, 𝄴 or 𝄵, count evenly, 1, 2, 3, 4, to each bar which gives a crotchet, or its equivalent to each figure, so that the four figures will be counted to a semibreve, two figures will go to a minim, two quavers will be played to one figure, and so on.

Ex.



MANNER OF HOLDING THE MELODEON.

The player should sit with the left leg crossed over the right with the fingerboard side of the Melodeon resting on the left leg. The thumb should be passed through the small strap at the back of the fingerboard and kept pointing towards the bellows, and not turned out as is often the case. The left hand should be passed through the large strap, with the four fingers resting on the Bass Keys, and the thumb resting on the air valve. The fingerboard side of the melodeon should be held stationary and the left hand (only) used for working the bellows.

THE AIR VALVE.

This should be carefully attended to by a beginner. When there are a number of out notes to be played, the bellows should be put close by pressing the air valve, and when a number of in notes are to be played the bellows should be taken out in the same manner. If this is not properly looked after the player will get into a sort of asthmatical style of playing that he will never throughly get rid of; by this I mean that he will get into a habit of making notes shorter than they should be in order to draw the bellows out, or put them in.

The Chromatic Melodeon has two natural pitches, that is to say that you can play on either row of Keys independent of the other. The Front or outside row of keys are set on the C scale, and the inside row on C sharp. When you are using the inside row you can read it from the key of C, but you are really playing on C sharp, and so on, always playing a half a tone higher than you are actually reading.

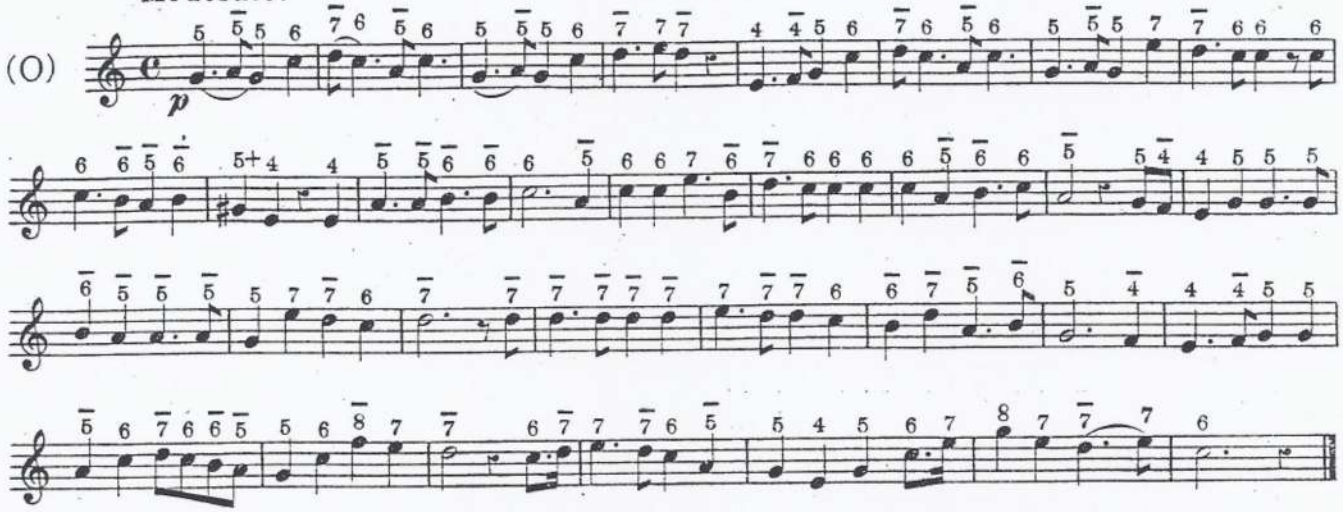
The figures 1, 2, 3. 4, 5, 6, 7, 8, 9, 10 denote the keys to be played counting from the top of the fingerboard downwards. When this sign – is placed above a figure it means an out note is to be played, but when an in note is to be played no sign appears. When a sign (like this +) is placed after a figure it means that the note is to be taken on the opposite set from what you are playing.

The letter " O " placed before a tune indicates that it has to be played on the outside set of Keys, and the letter " I " that it has to be played on the inside.

TUNES FOR 19 KEYED MELODEON ONLY.

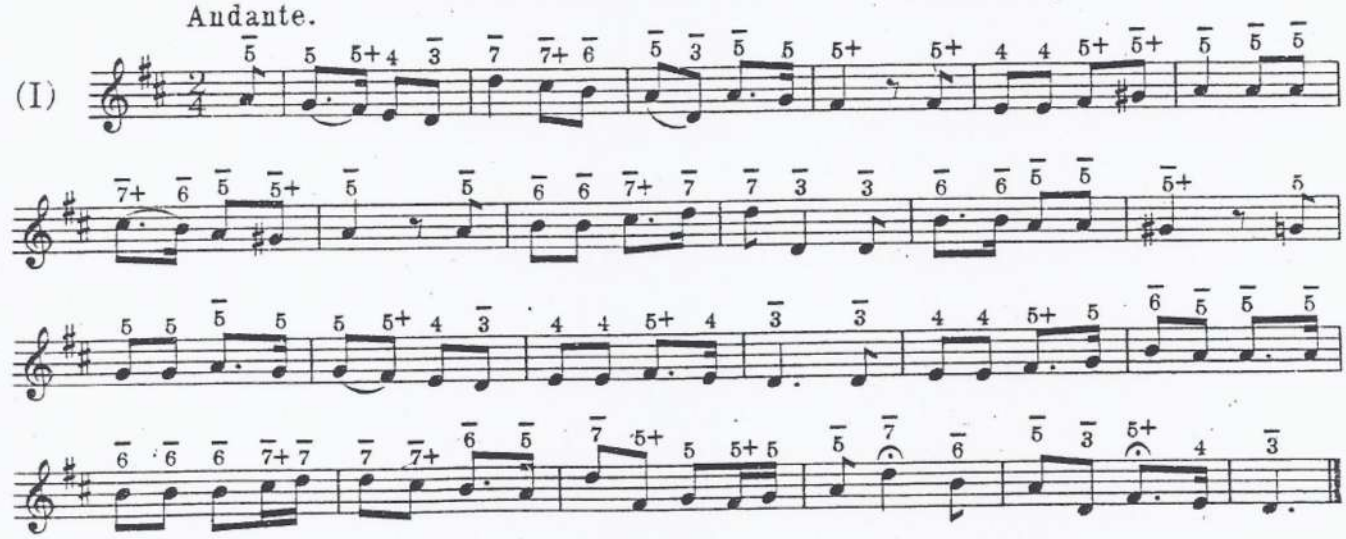
JESSIE'S DREAM. No. 1.

Moderato.



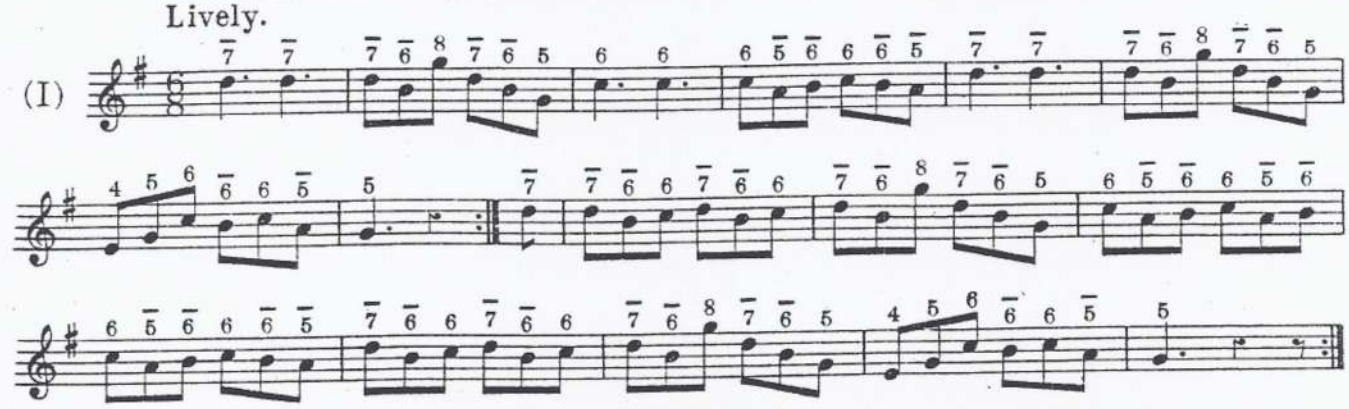
SHE WORE A WREATH OF ROSES. No. 2.

Andante.



OH, DEAR, WHAT CAN THE MATTER BE? No. 3.

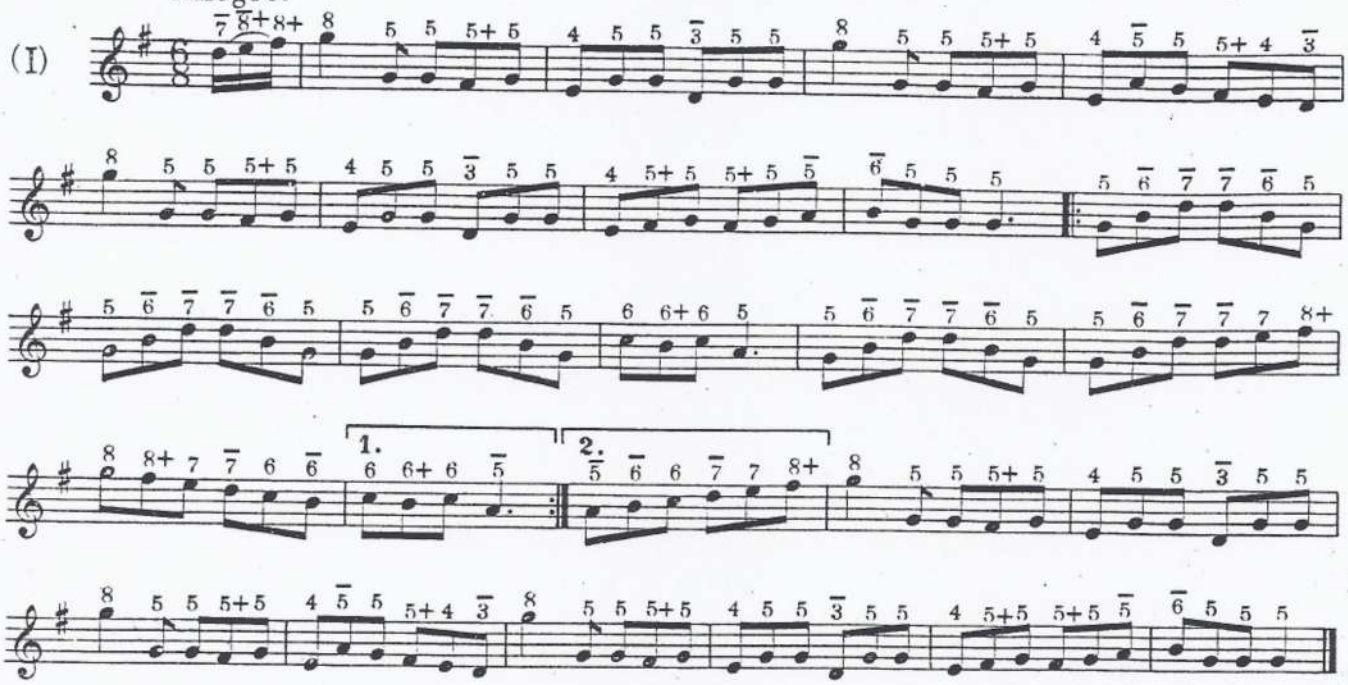
Lively.



HUMOURS OF DONNYBROOK. Jig. No 4.

Allegro.

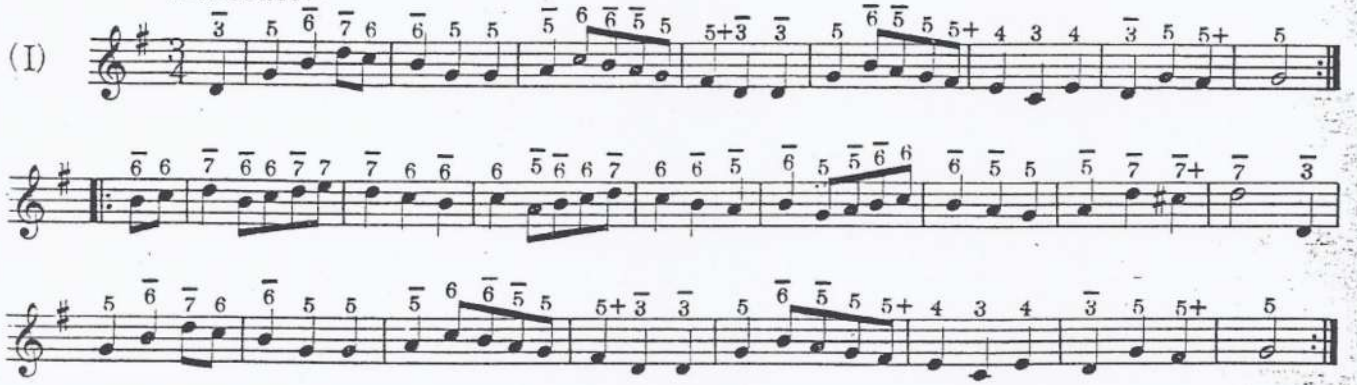
(I)



THE ASH GROVE. No 5.

Moderato.

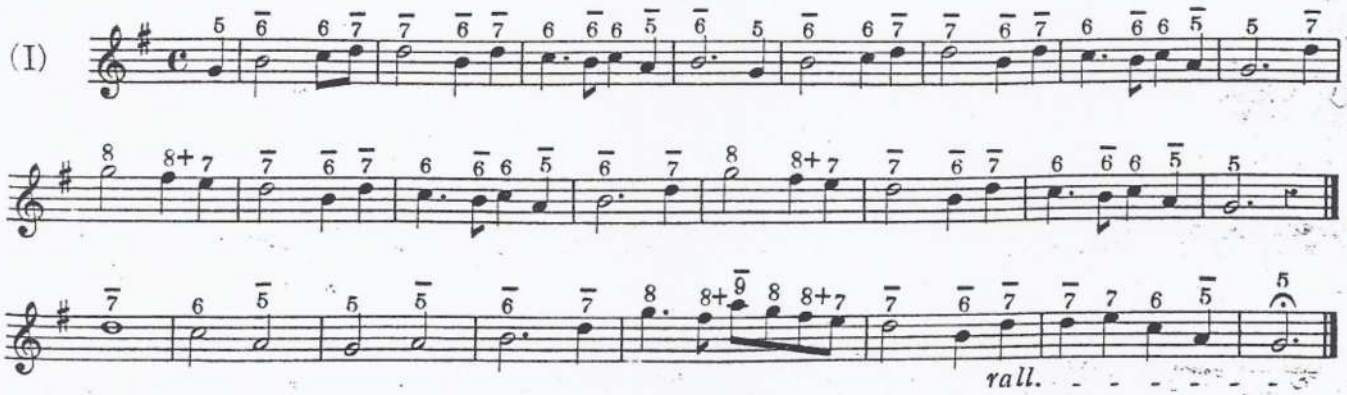
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HOME, SWEET HOME. No 6.

Andante.

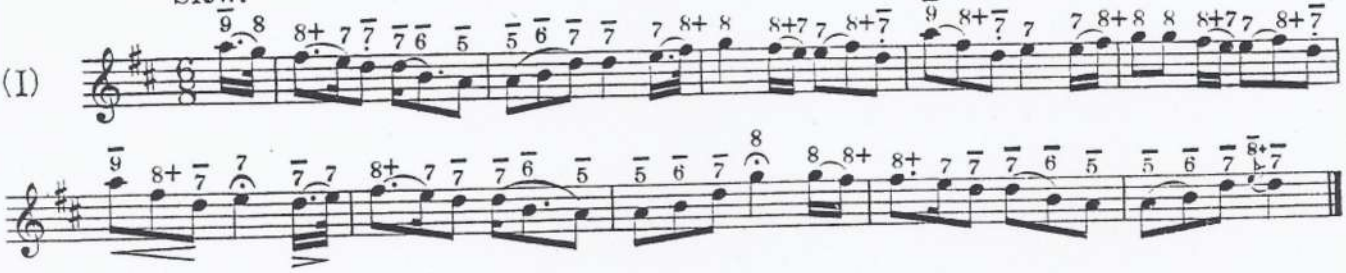
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THE MEETING OF THE WATERS. No. 7.

Slow.

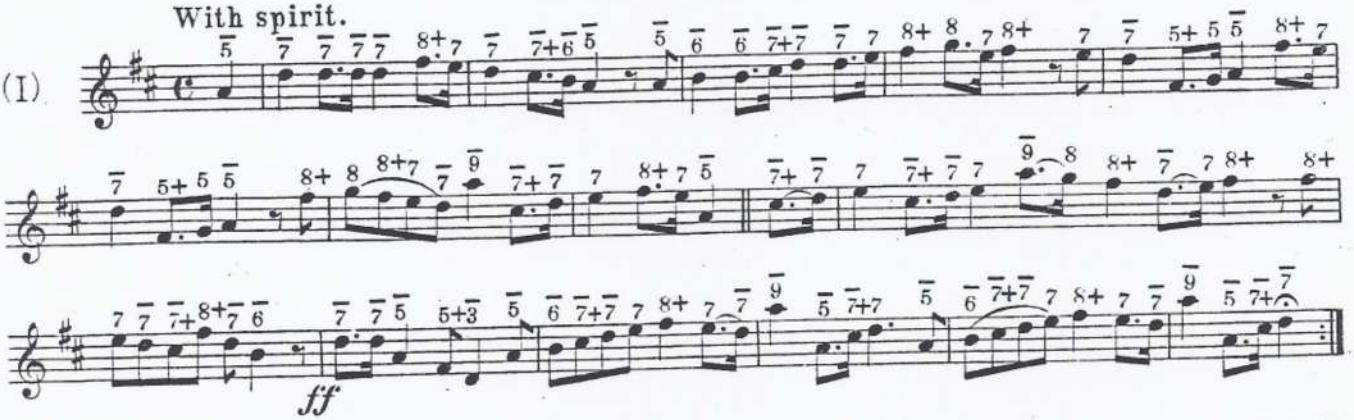
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HEARTS OF OAK. No. 8.

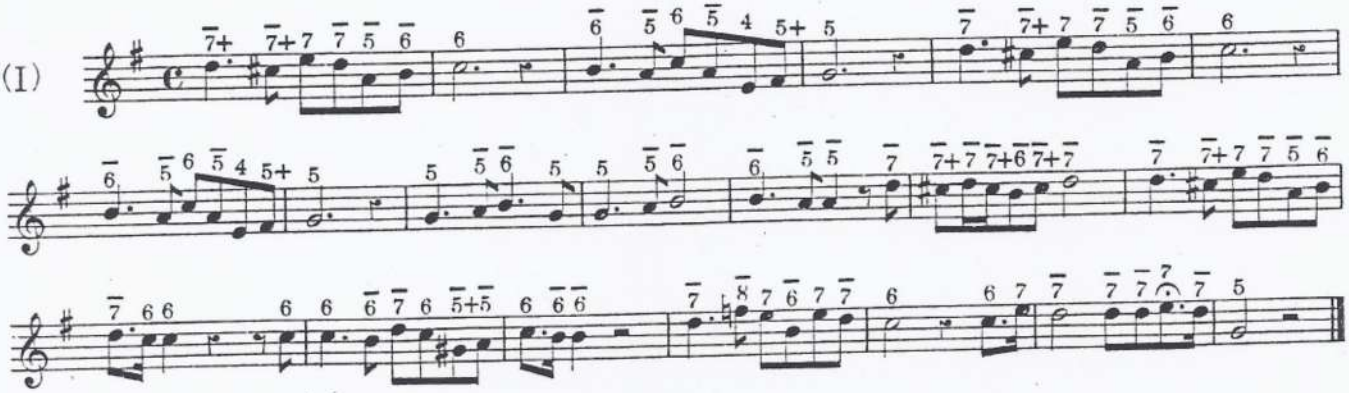
With spirit.

(I)



MAID OF ATHENS. No. 9.

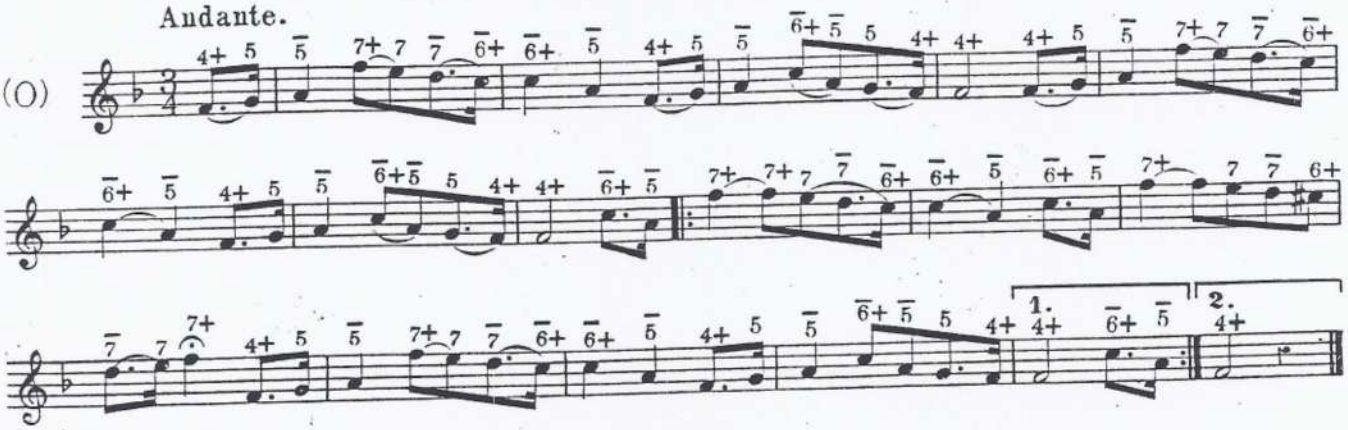
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LAST ROSE OF SUMMER. No. 10.

Andante.

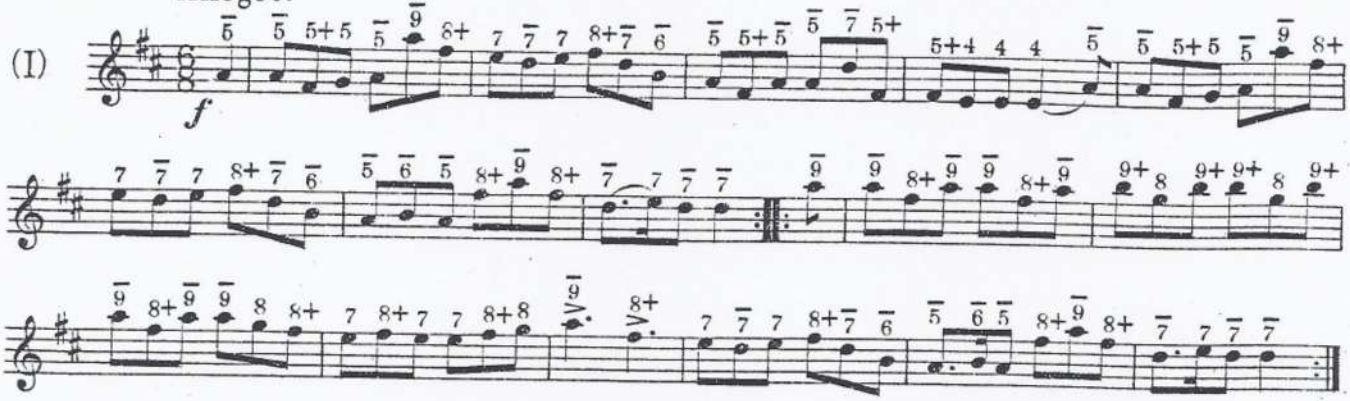
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HASTE TO THE WEDDING. No. 11.

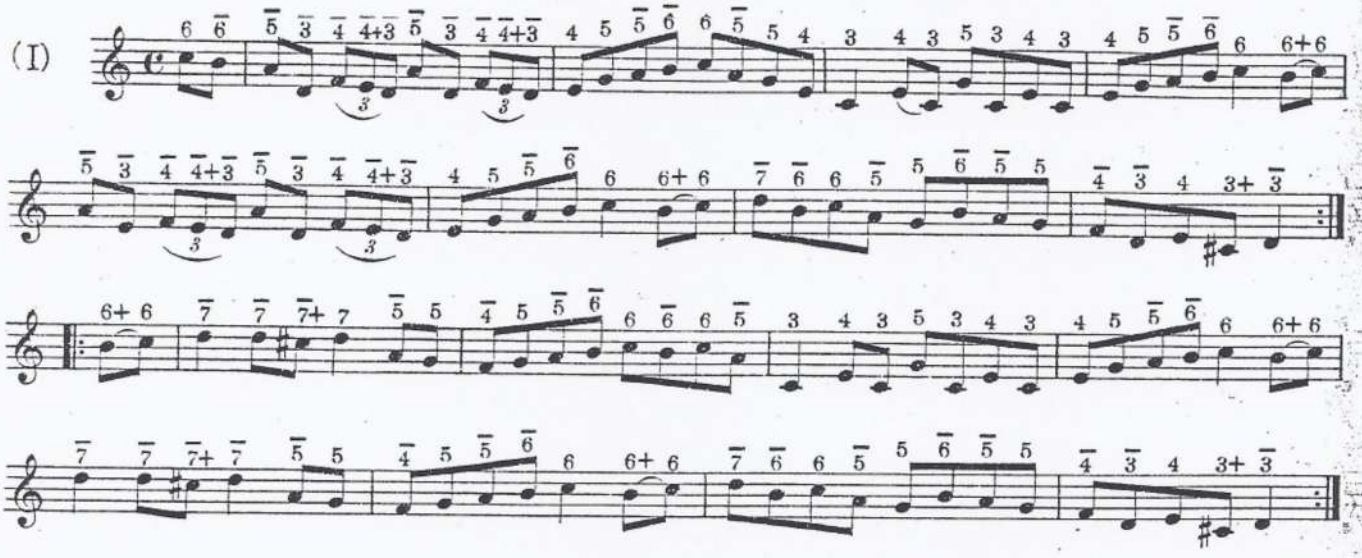
Allegro.

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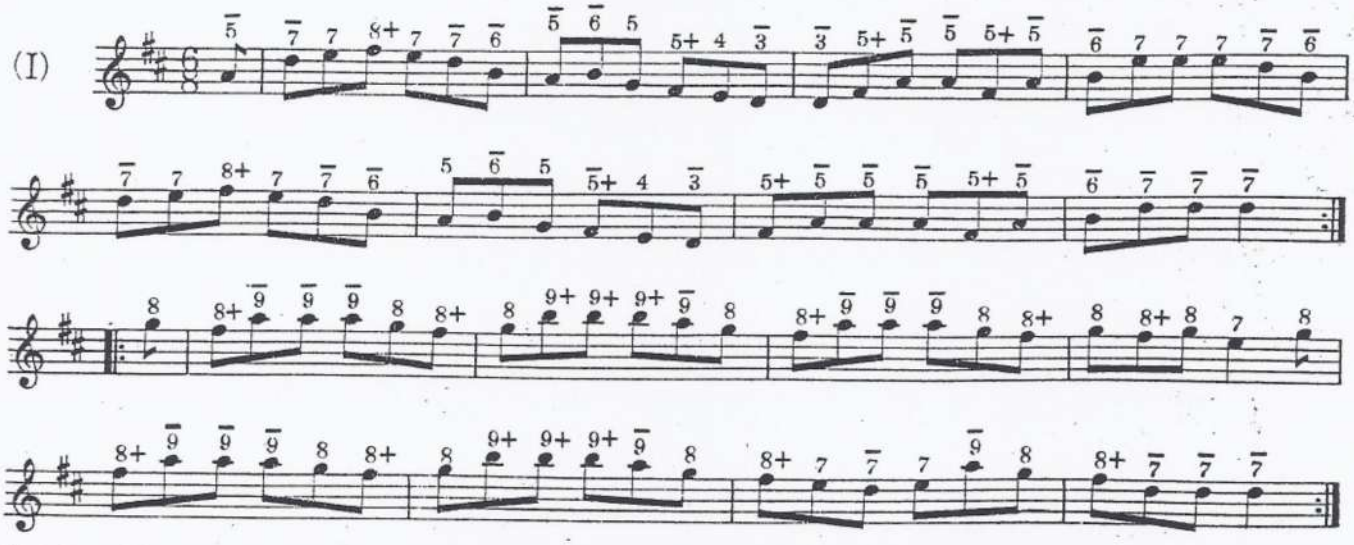
PRIDE OF THE BALL. No. 12.

(I)



THE PRATIES ARE DUG. Jig. No. 13.

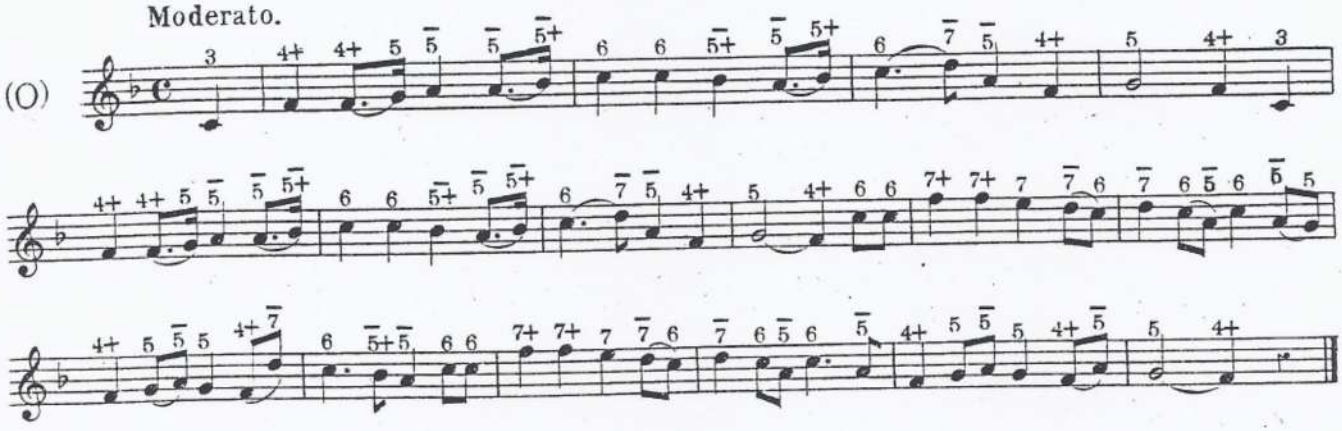
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LET ERIN REMEMBER. No. 14.

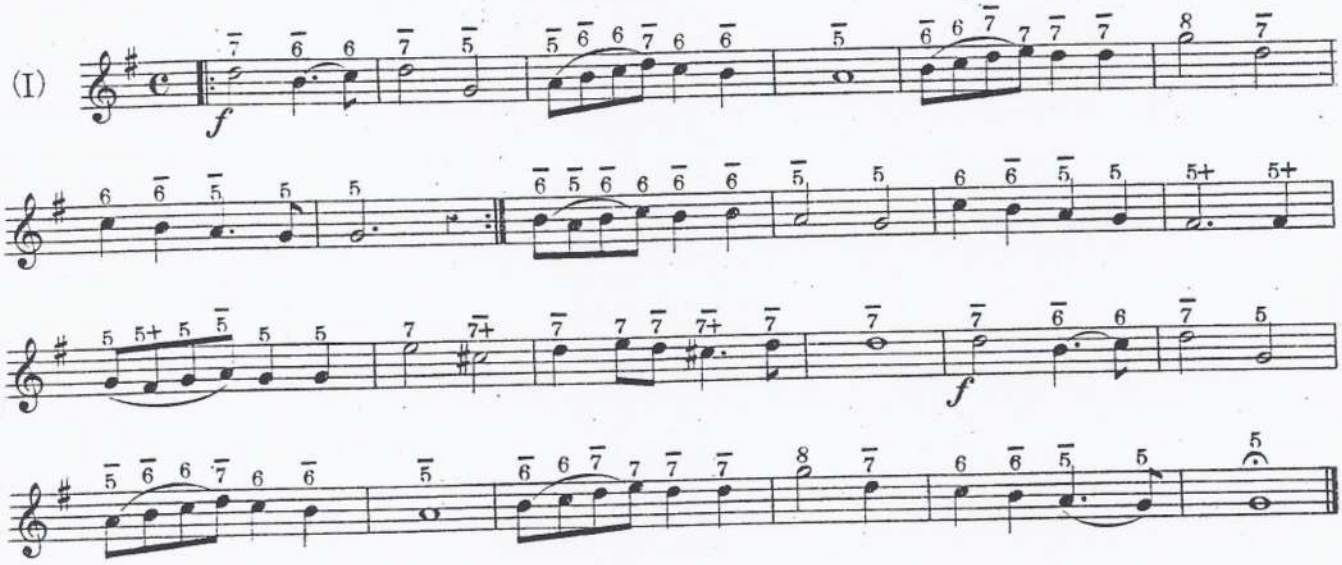
Moderato.

(O)



SEE THE CONQUERING HERO COMES. No. 15.

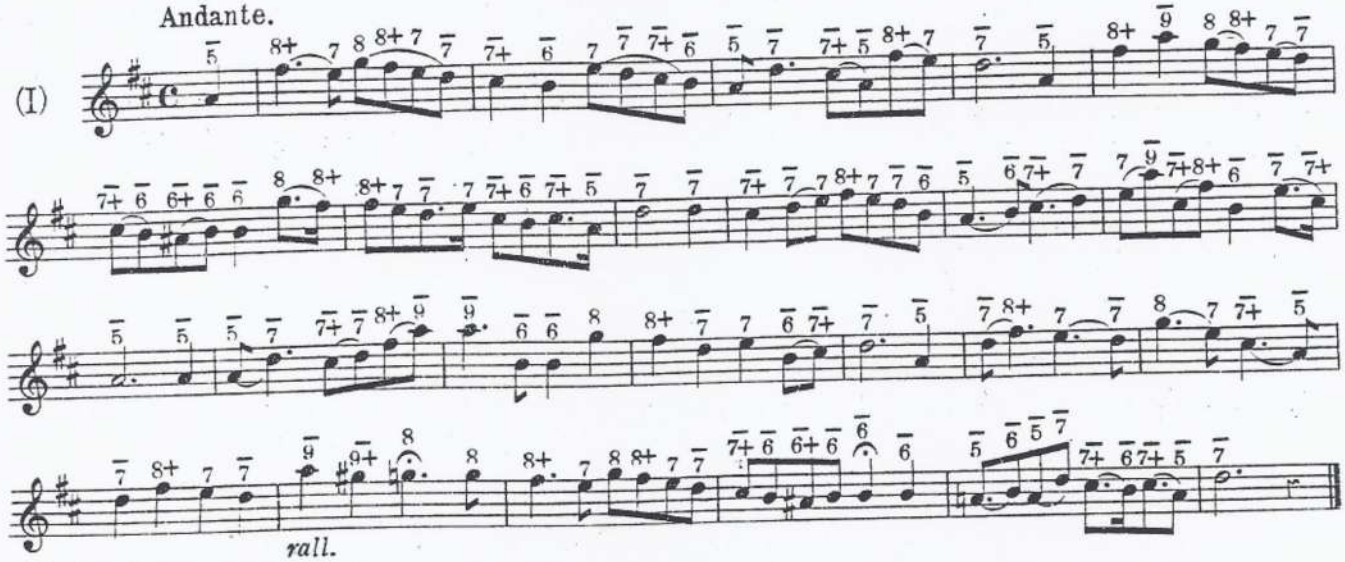
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MY PRETTY JANE. No. 16.

Andante.

(I)

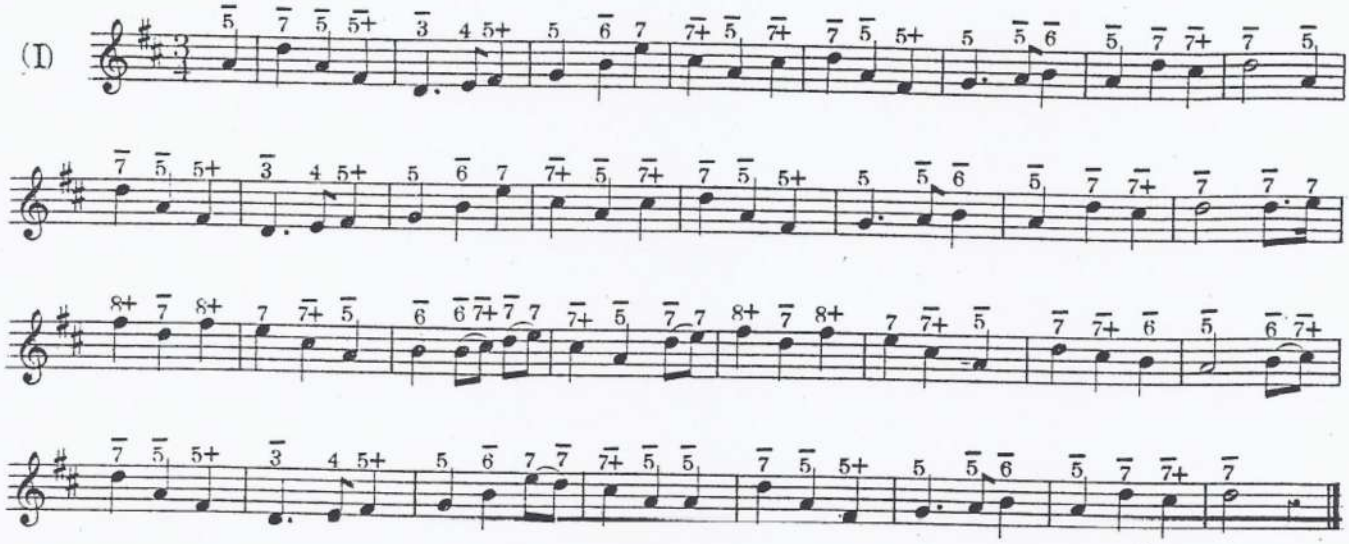


rall.

JENNY JONES. No. 17.

Allegretto.

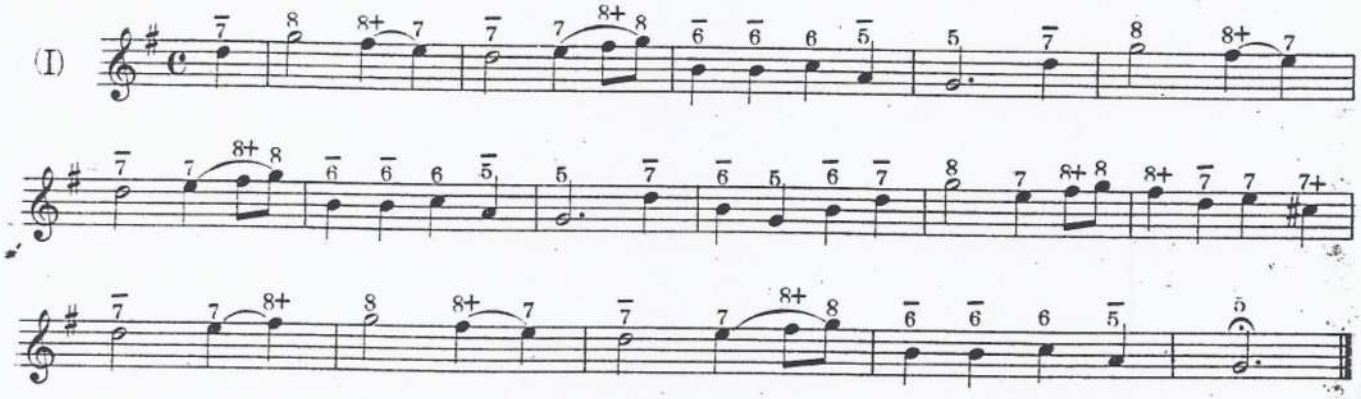
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BLUE BELLS OF SCOTLAND. No. 18.

Moderato.

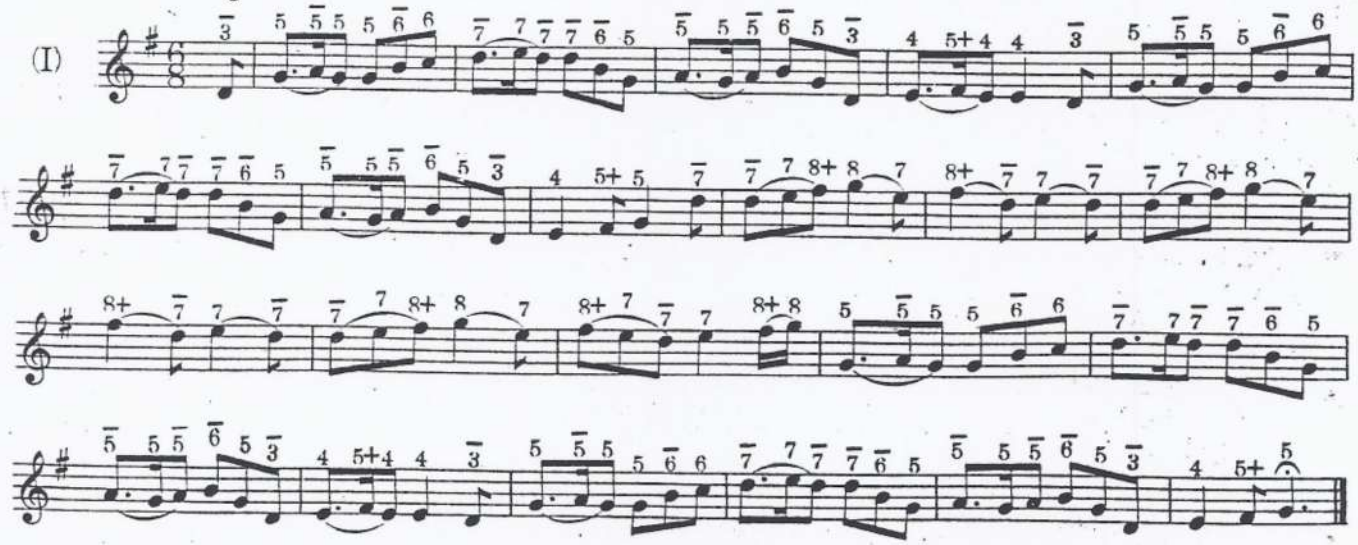
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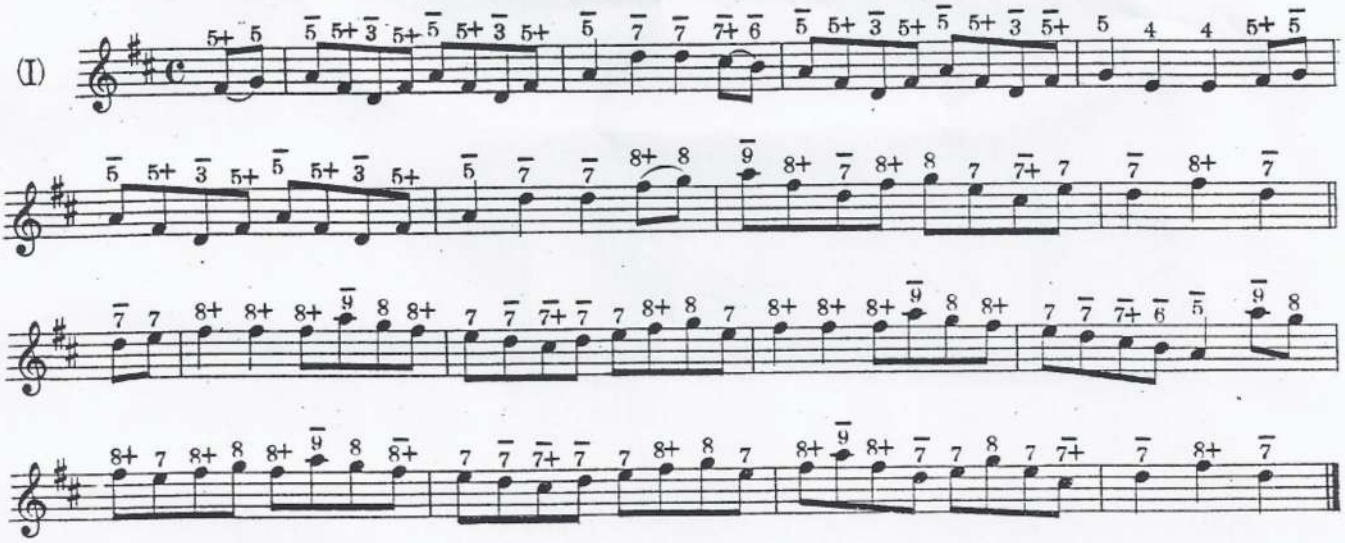
St. PATRICK'S DAY. No. 19.

Allegro.

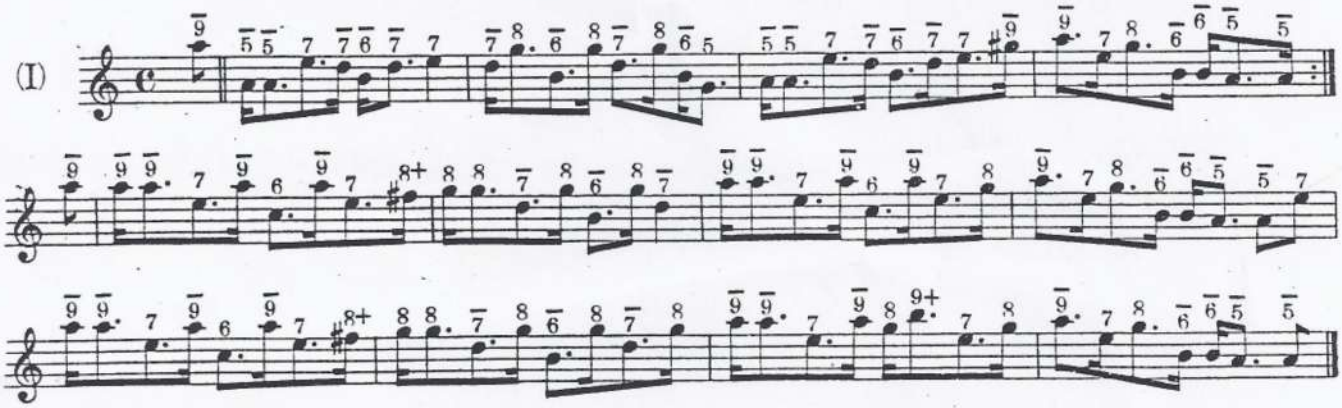
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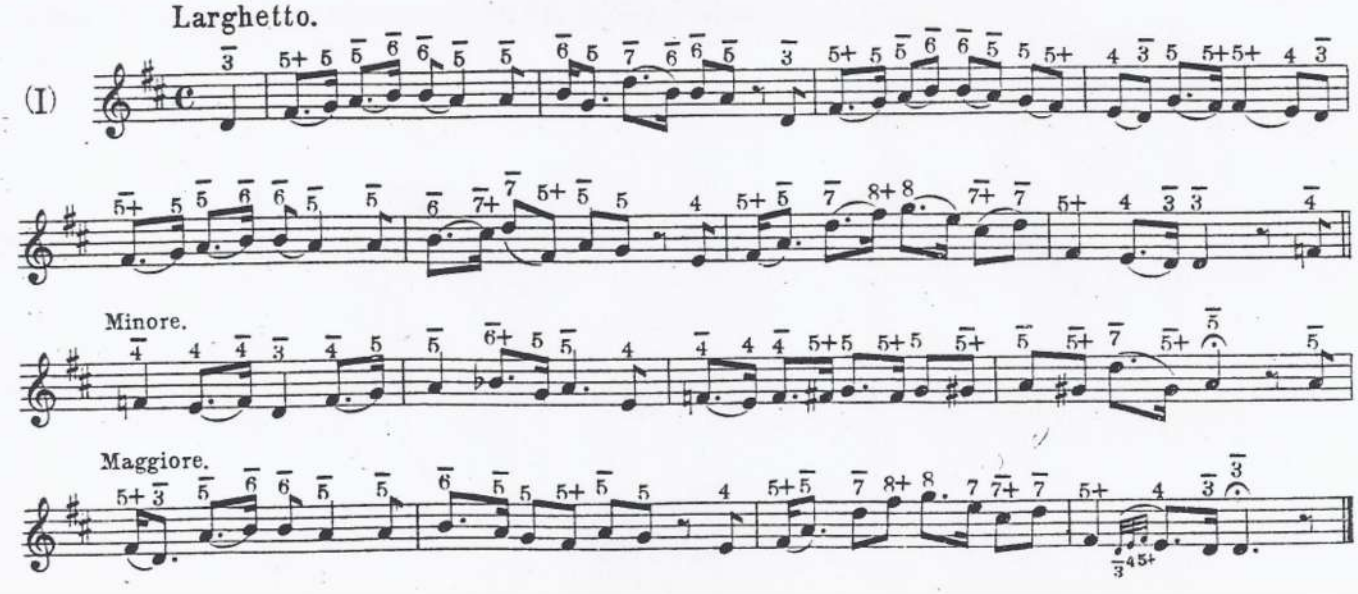
SOLDIER'S JOY. Reel. No 20.



MISS DRUMMOND OF PERTH. Strathspey. No 21.



AULD ROBIN GRAY. No 22.

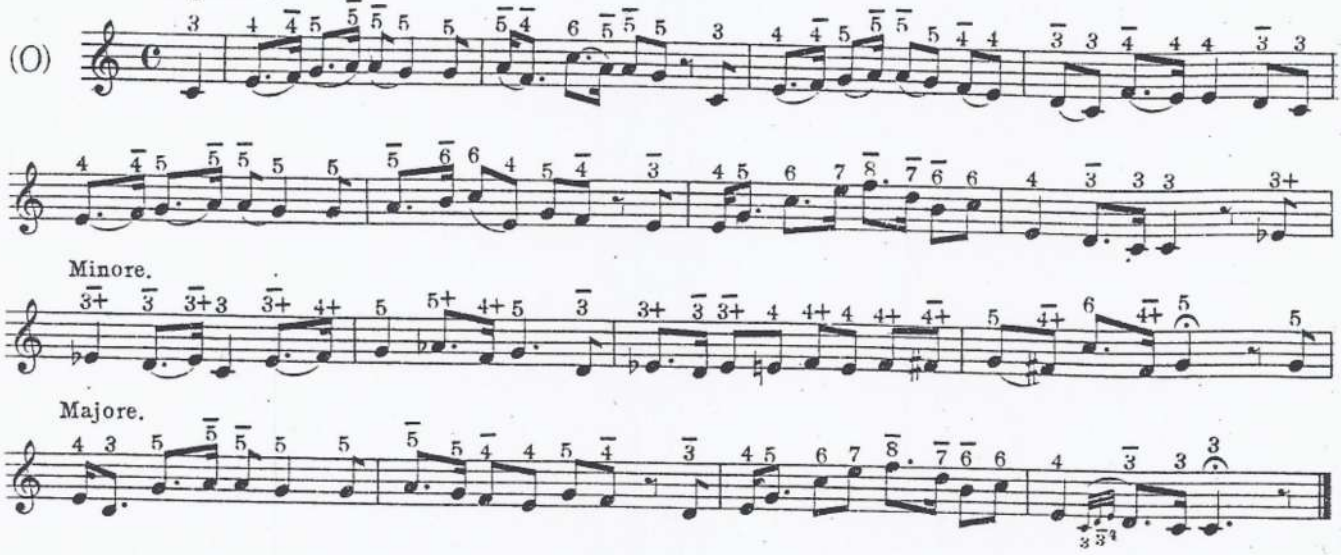


AULD ROBIN GRAY.

Nº 23.

Larghetto.

(O)



Minore.

Majore.

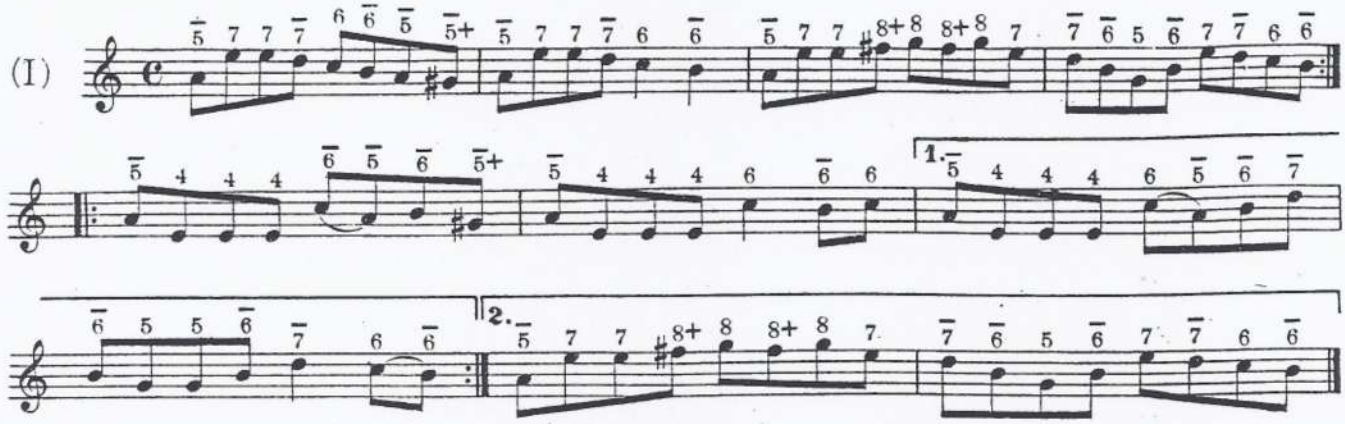
SCOTTISH BLUE BELLS.

Nº 24.

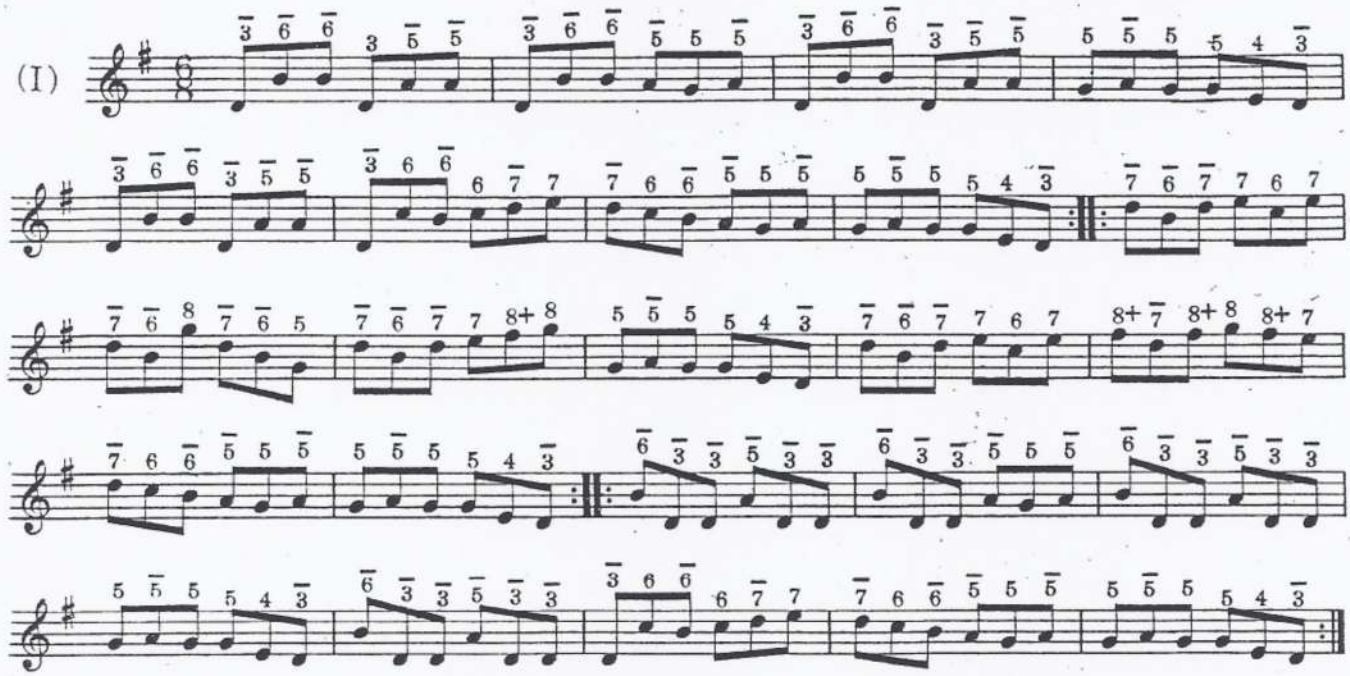
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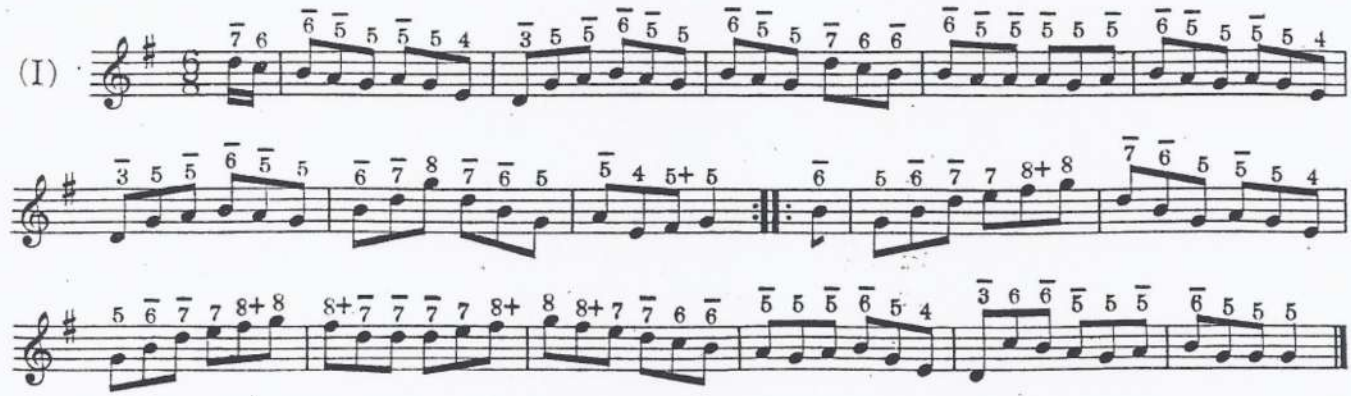
MAJOR MOLE. Strathspey. Nº 28.



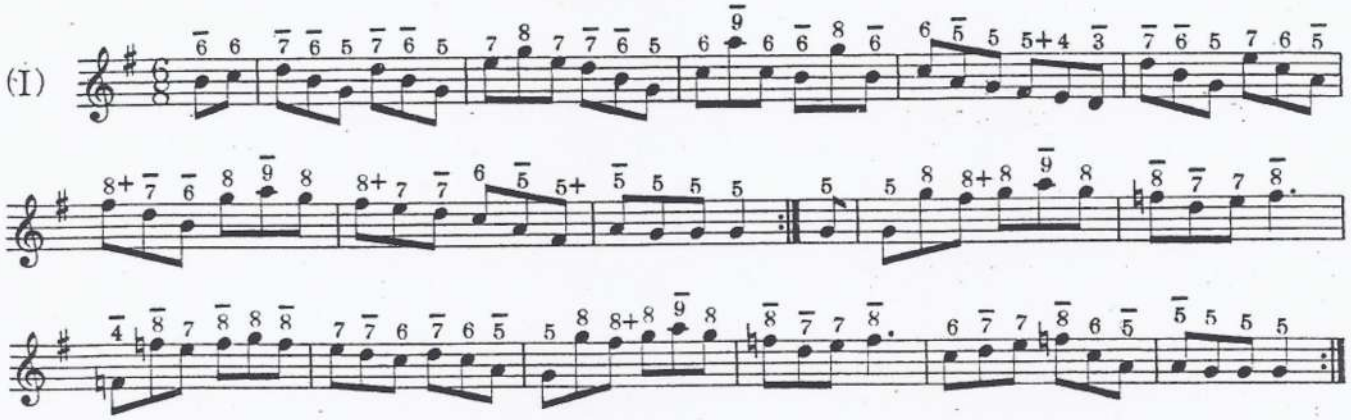
PADDY O'RAFFERTY. Irish Jig. Nº 29.



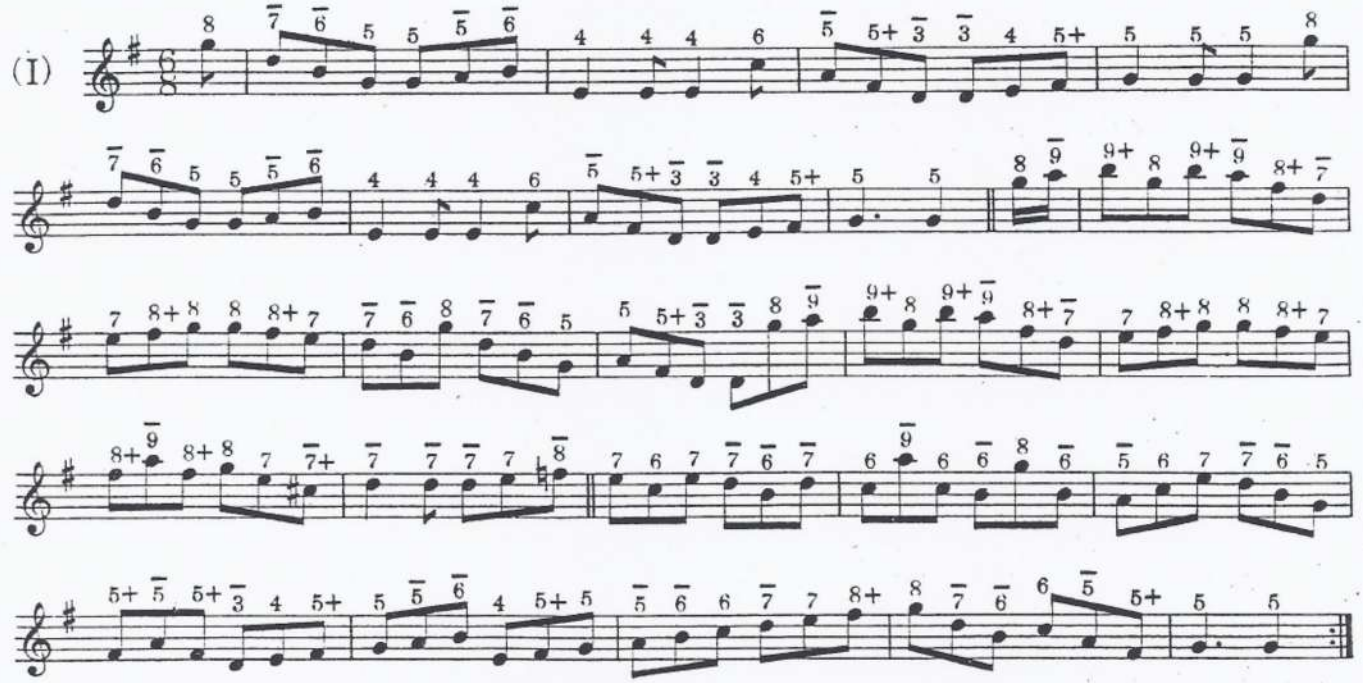
PADDY WAS UP TO GANGER. Jig. Nº 30.



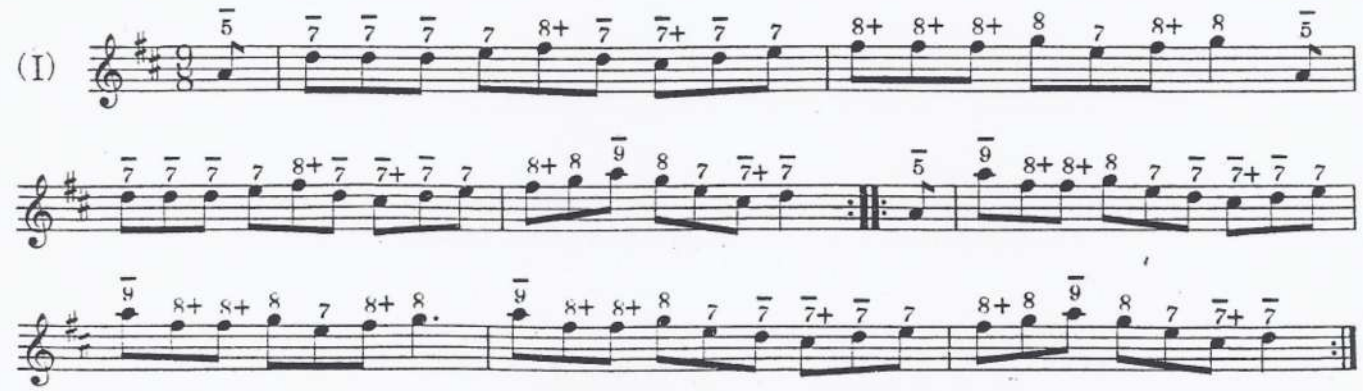
TEDDY MALO'S JIG. Nº 31.



MAGGIE BROWN. Jig. Nº 32.

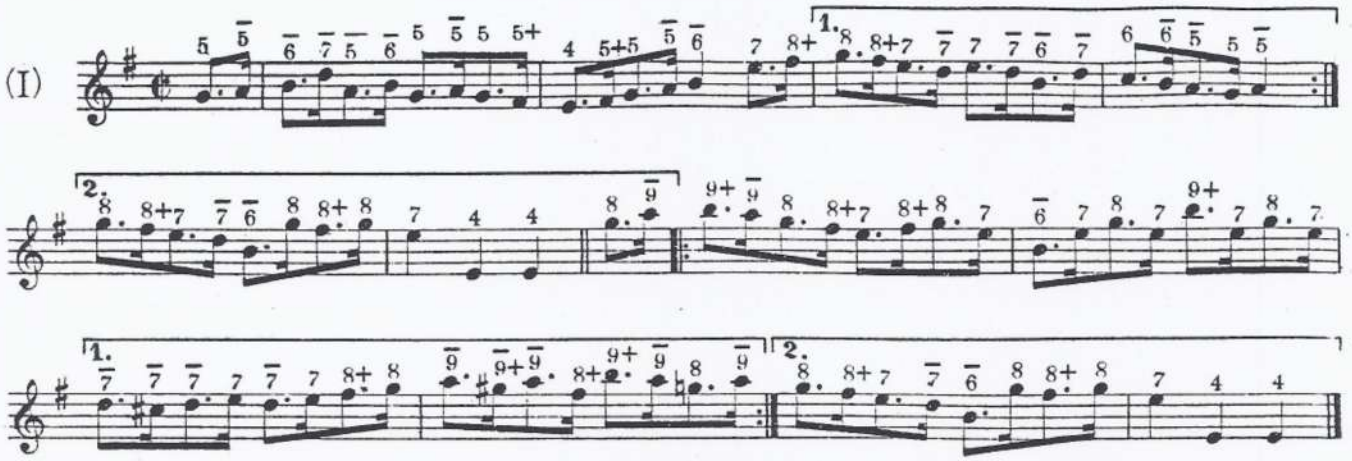


MOLL ROE IN THE MORNING. Irish Jig. Nº 33.



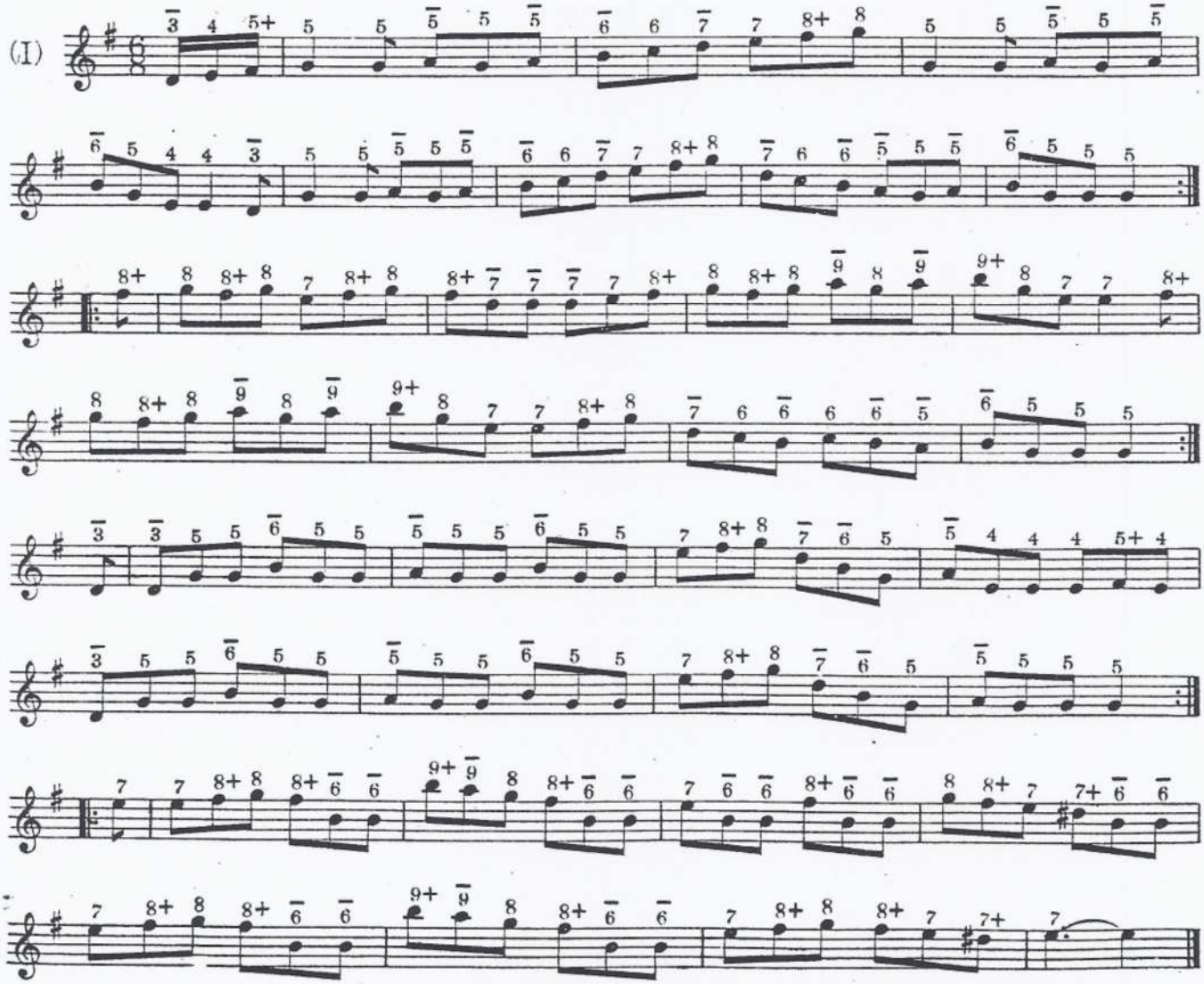
RIGHTS OF MAN

Hornpipe. № 34.

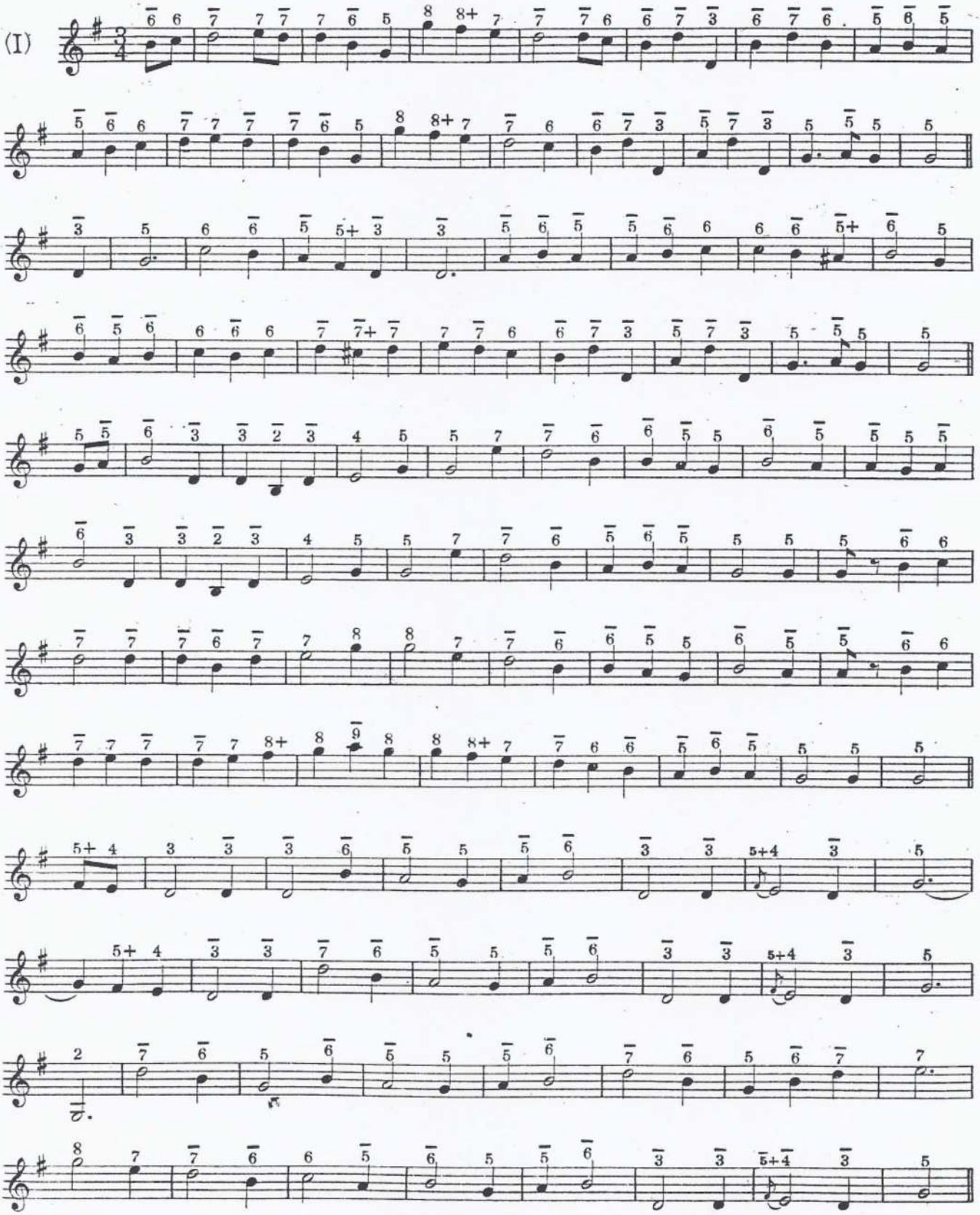


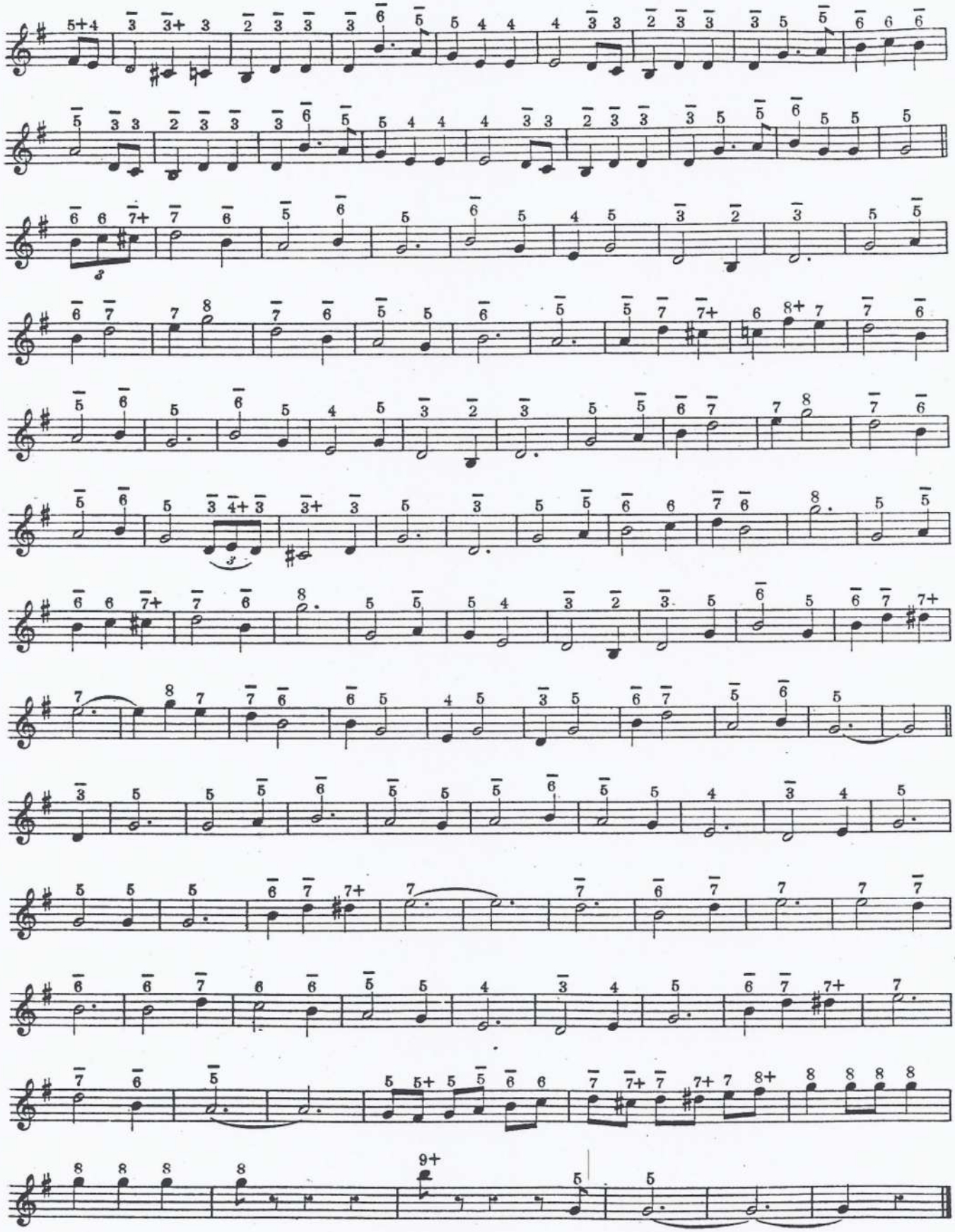
THE KING.

Jig. № 35.



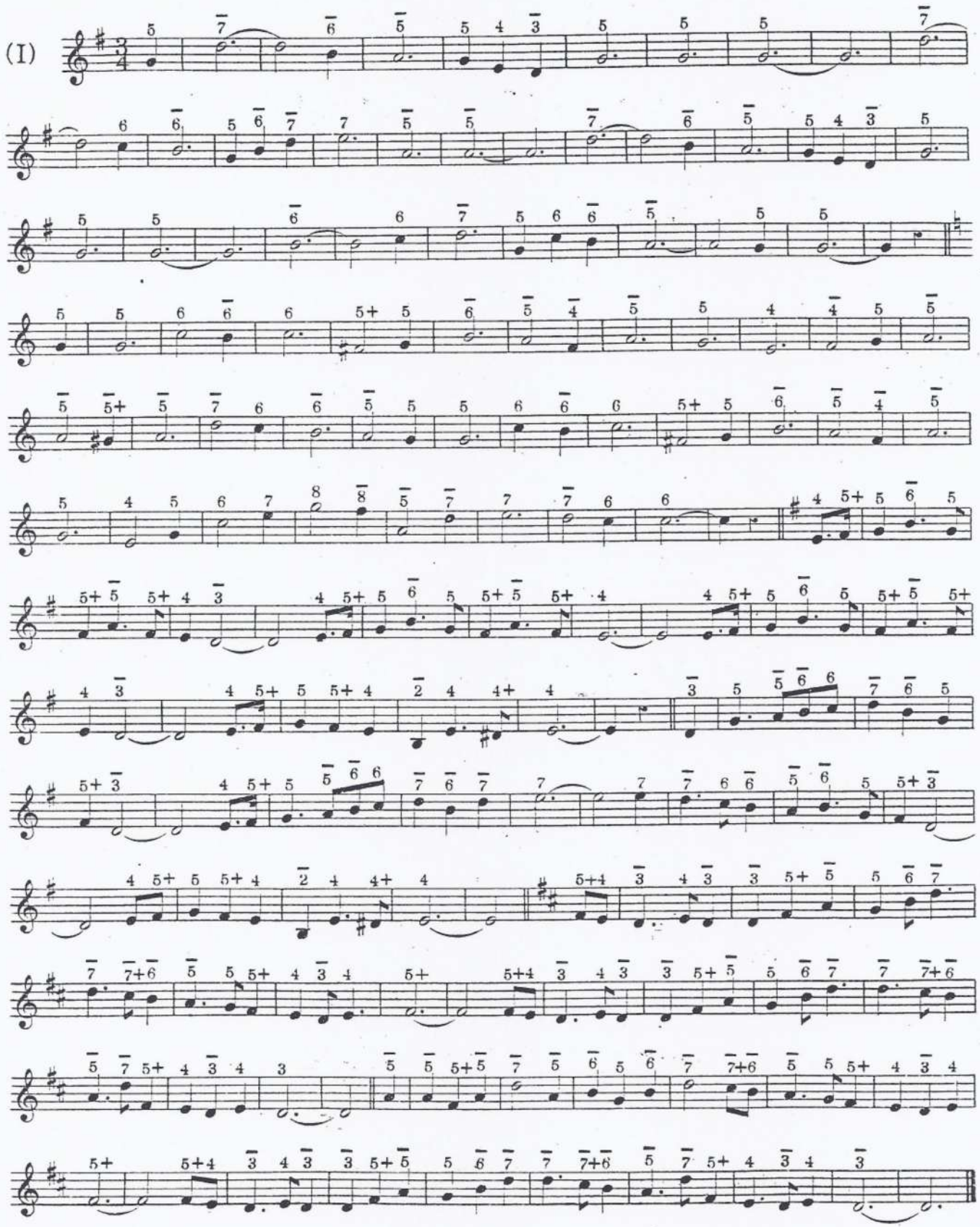
THE THISTLE (SCOTCH WALTZES.) № 36.





HIBERNIA WALTZ.

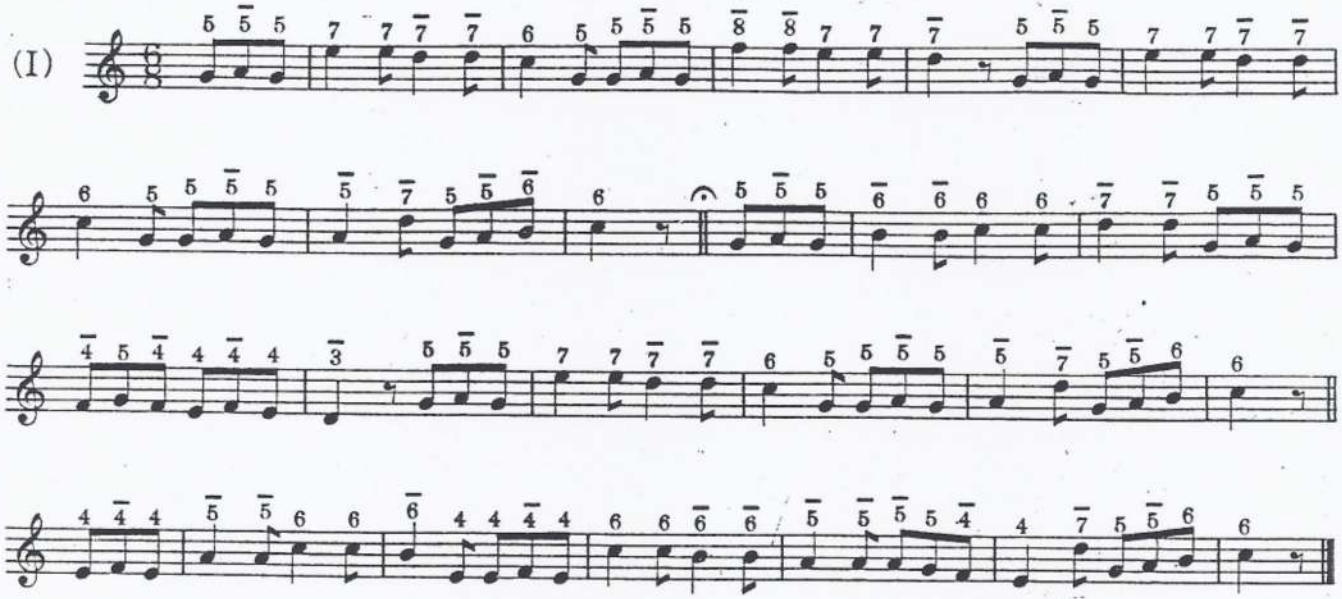
Nº 37.



THE ORIGINAL LANCERS. Nº 38.

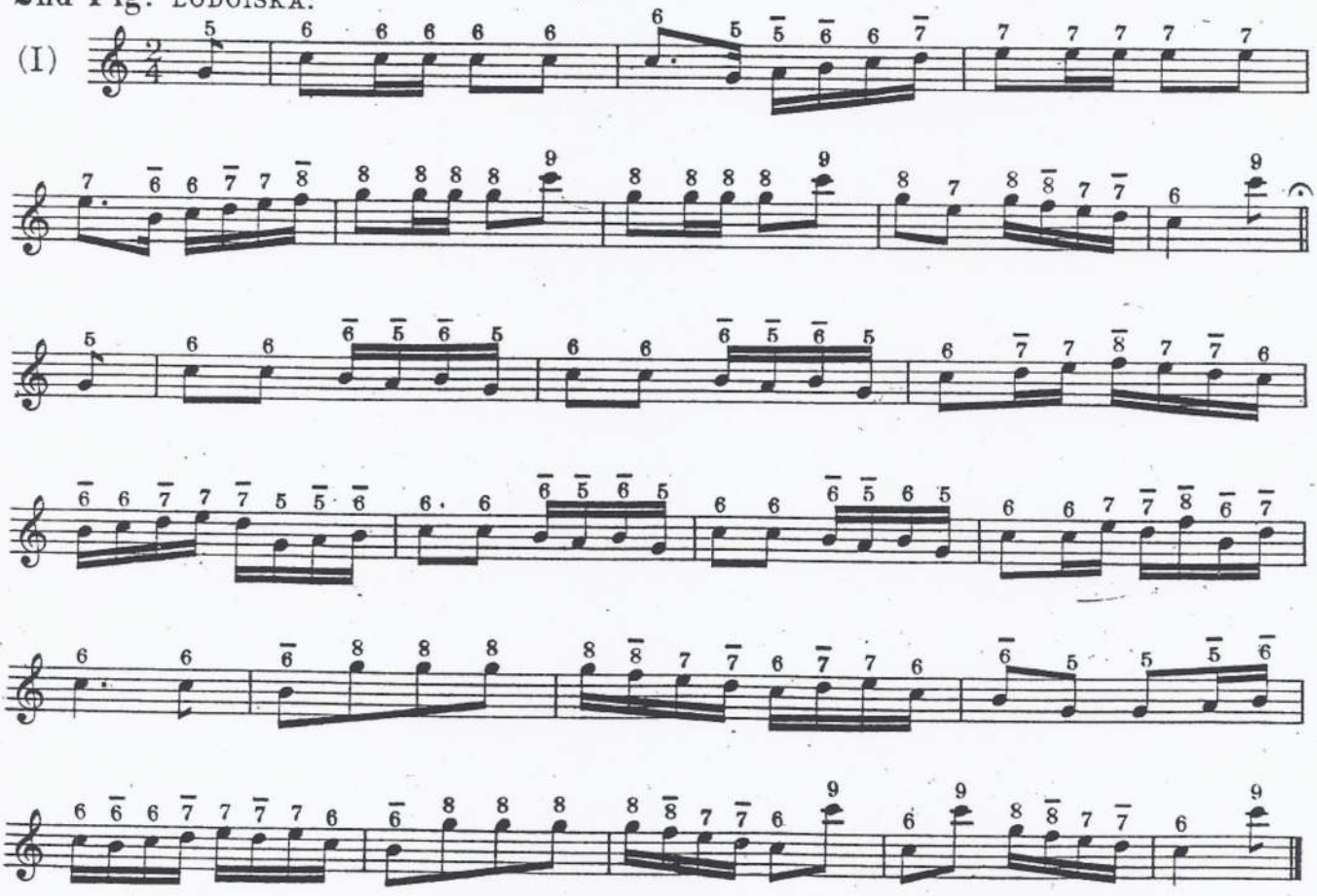
1st Fig. LA DORSET.

(I)

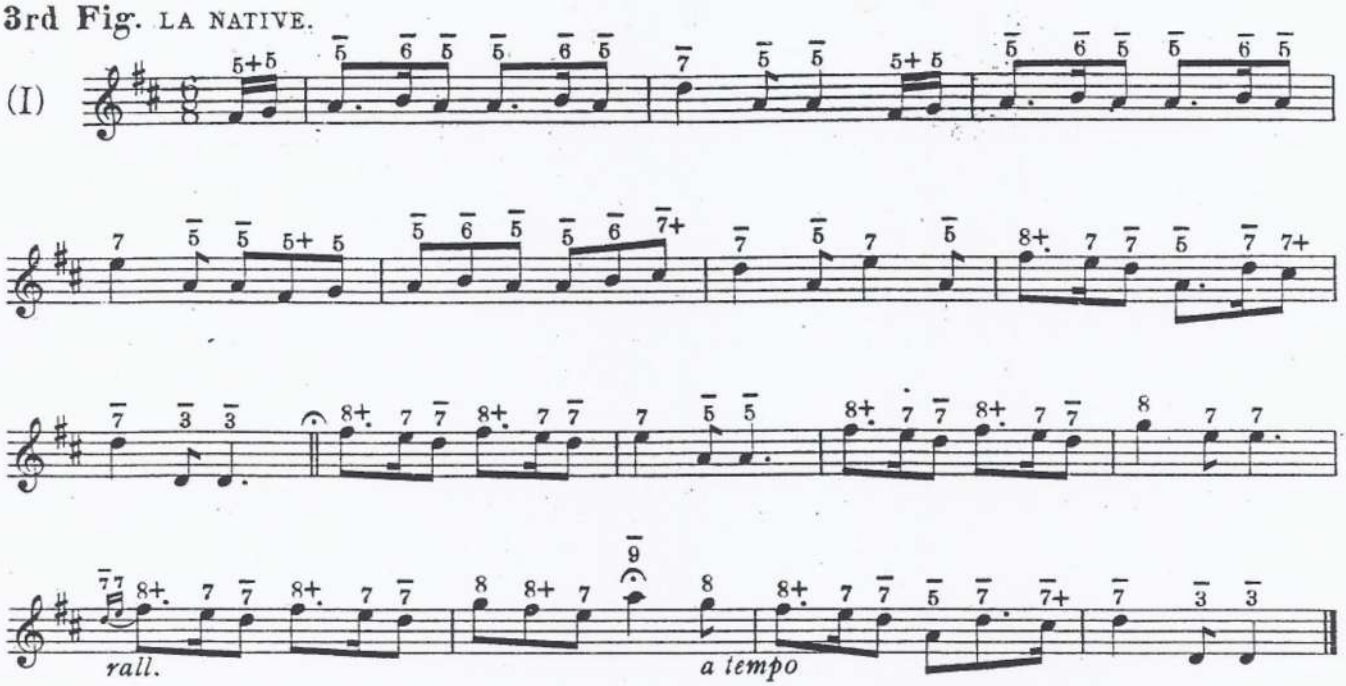


2nd Fig. LODOISKA.

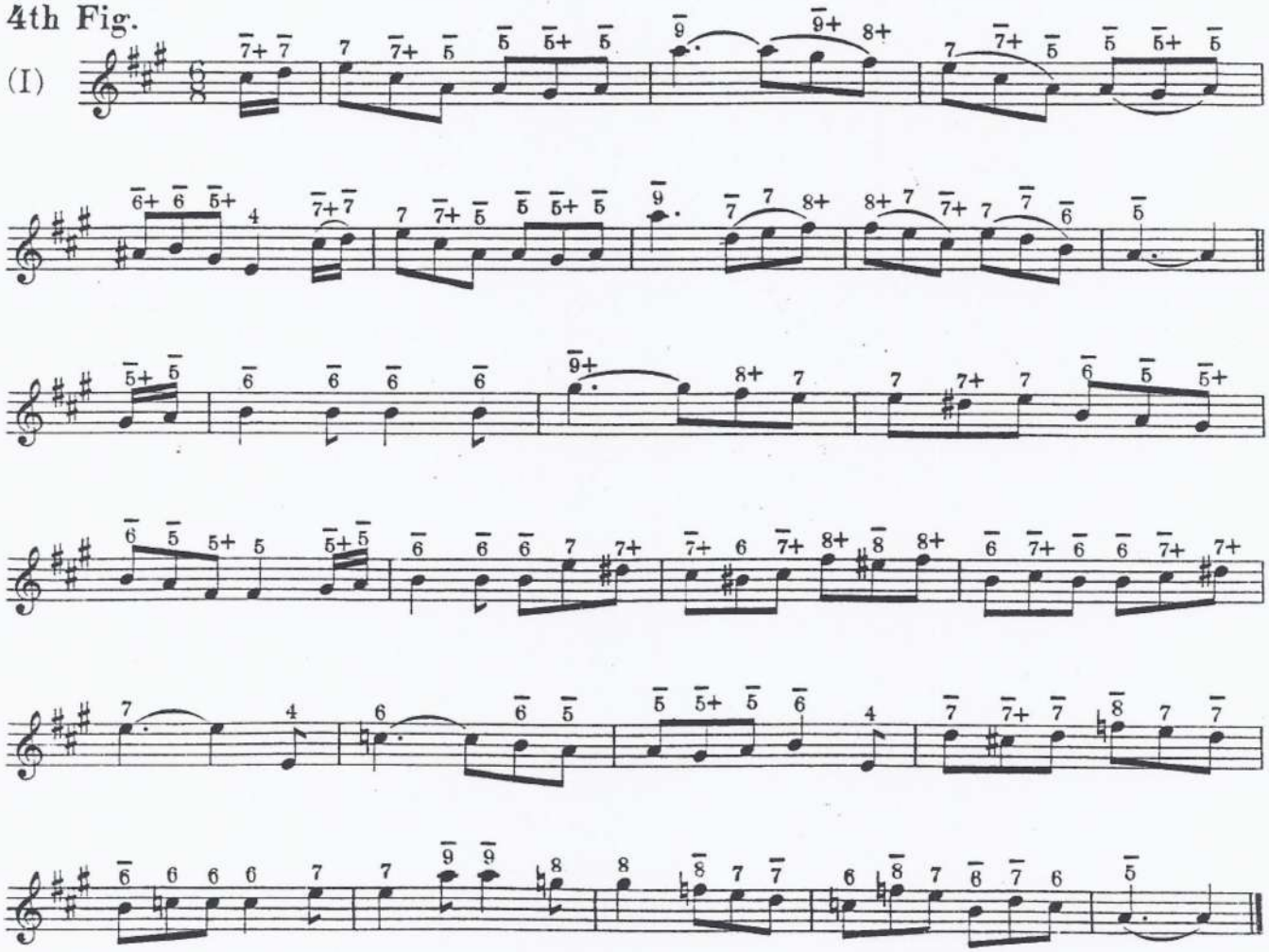
(I)



3rd Fig. LA NATIVE.

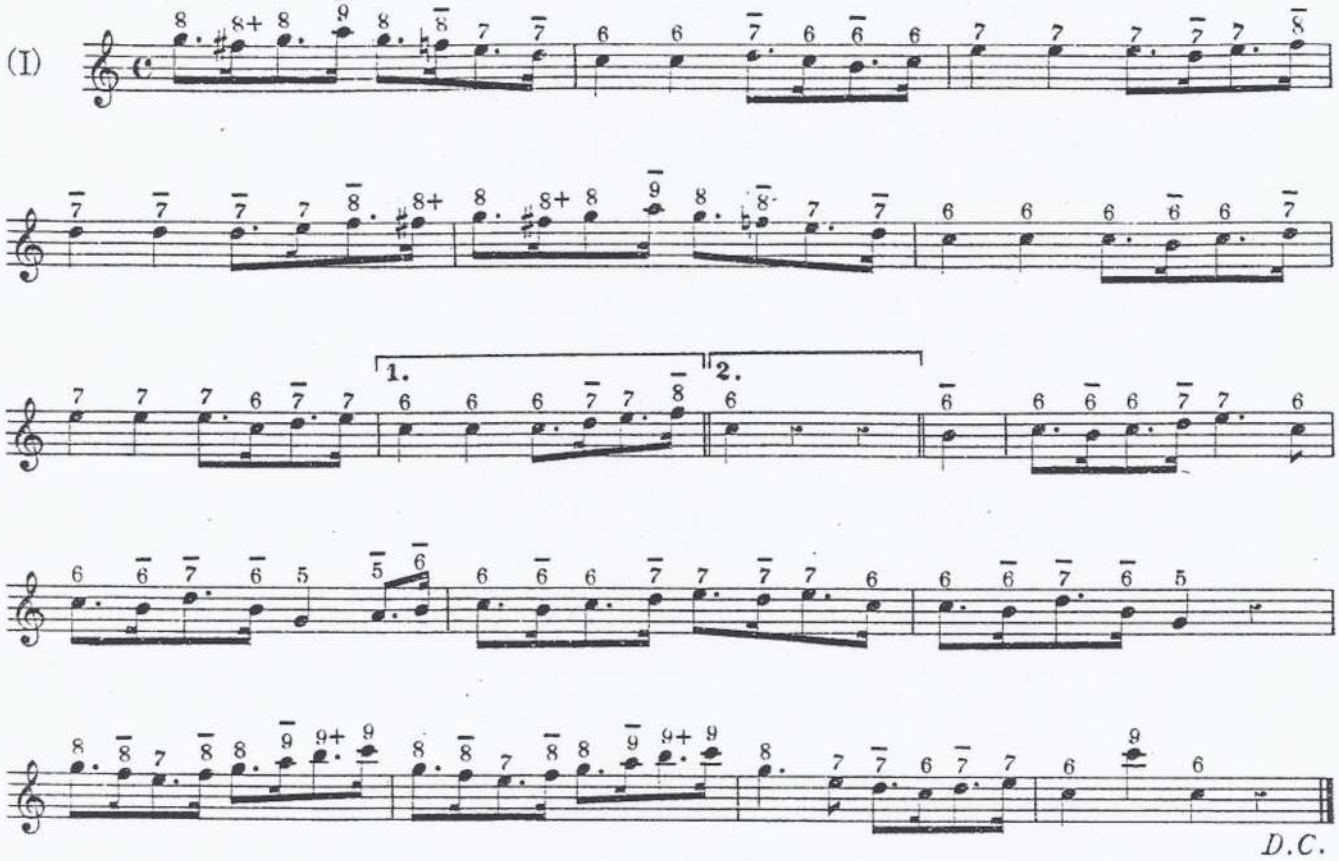


4th Fig.



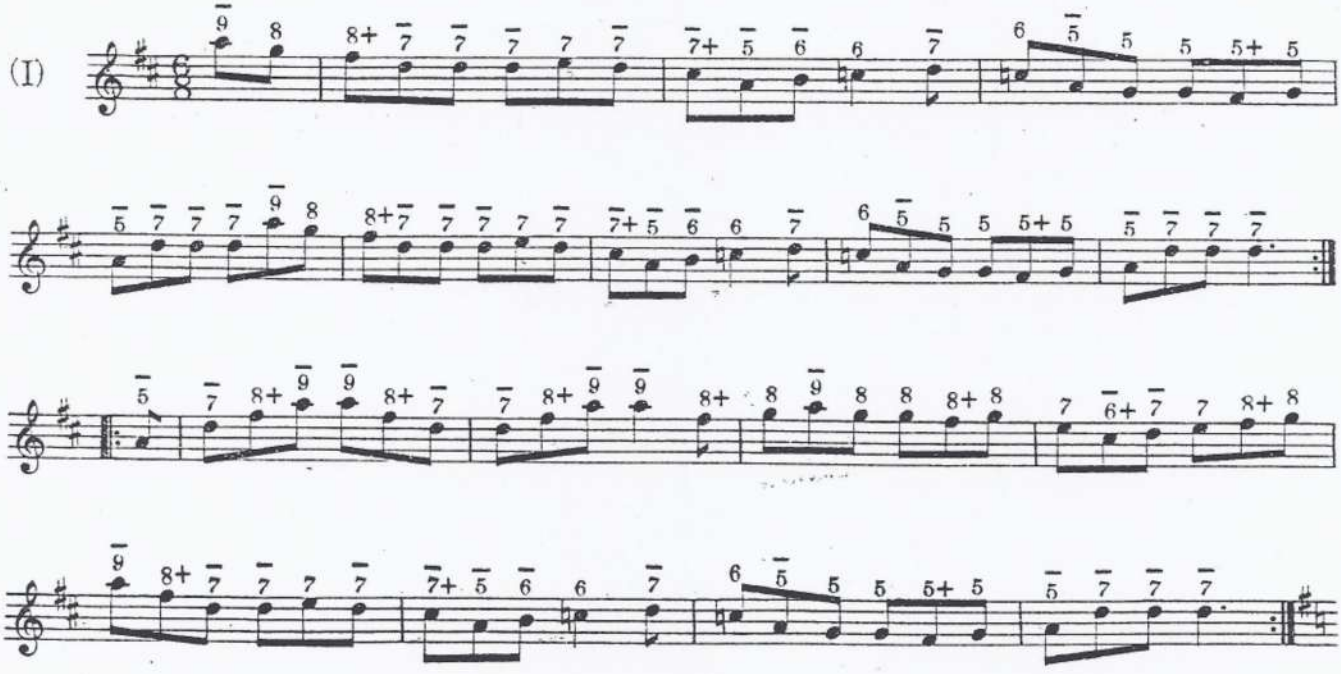
5th Fig.

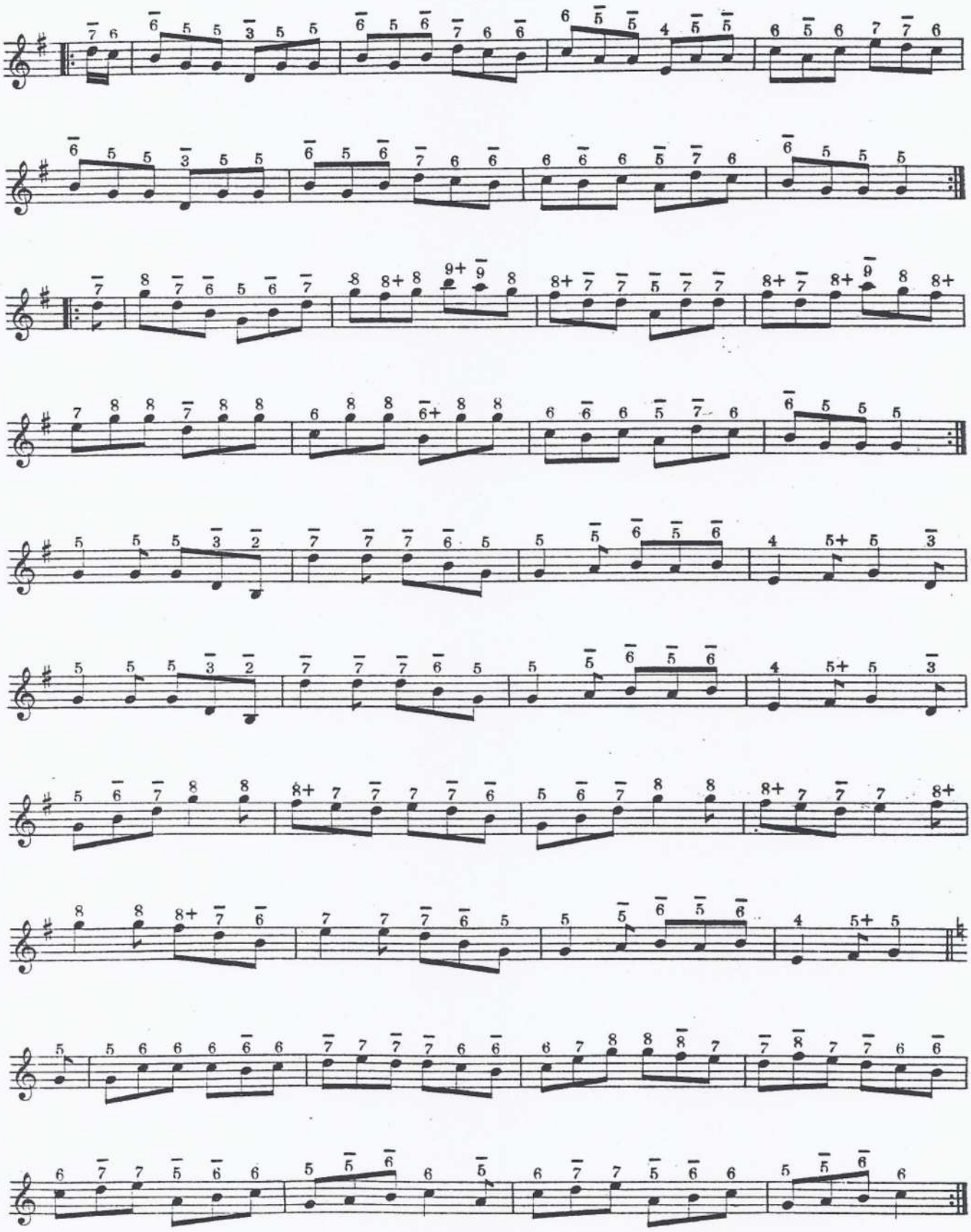
(I)

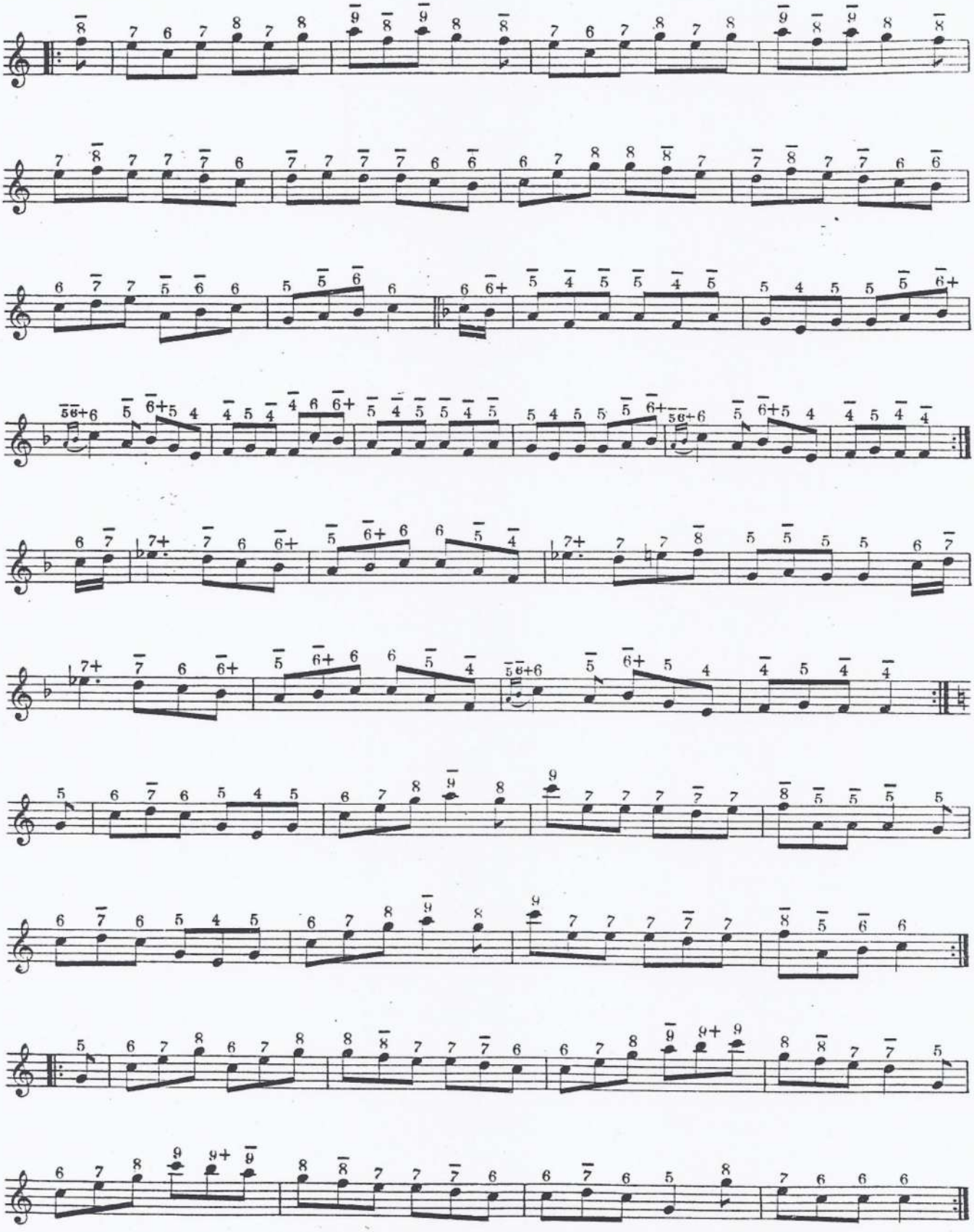


THE SPRIG OF SHILLELAGH. Nº 39.

(I)

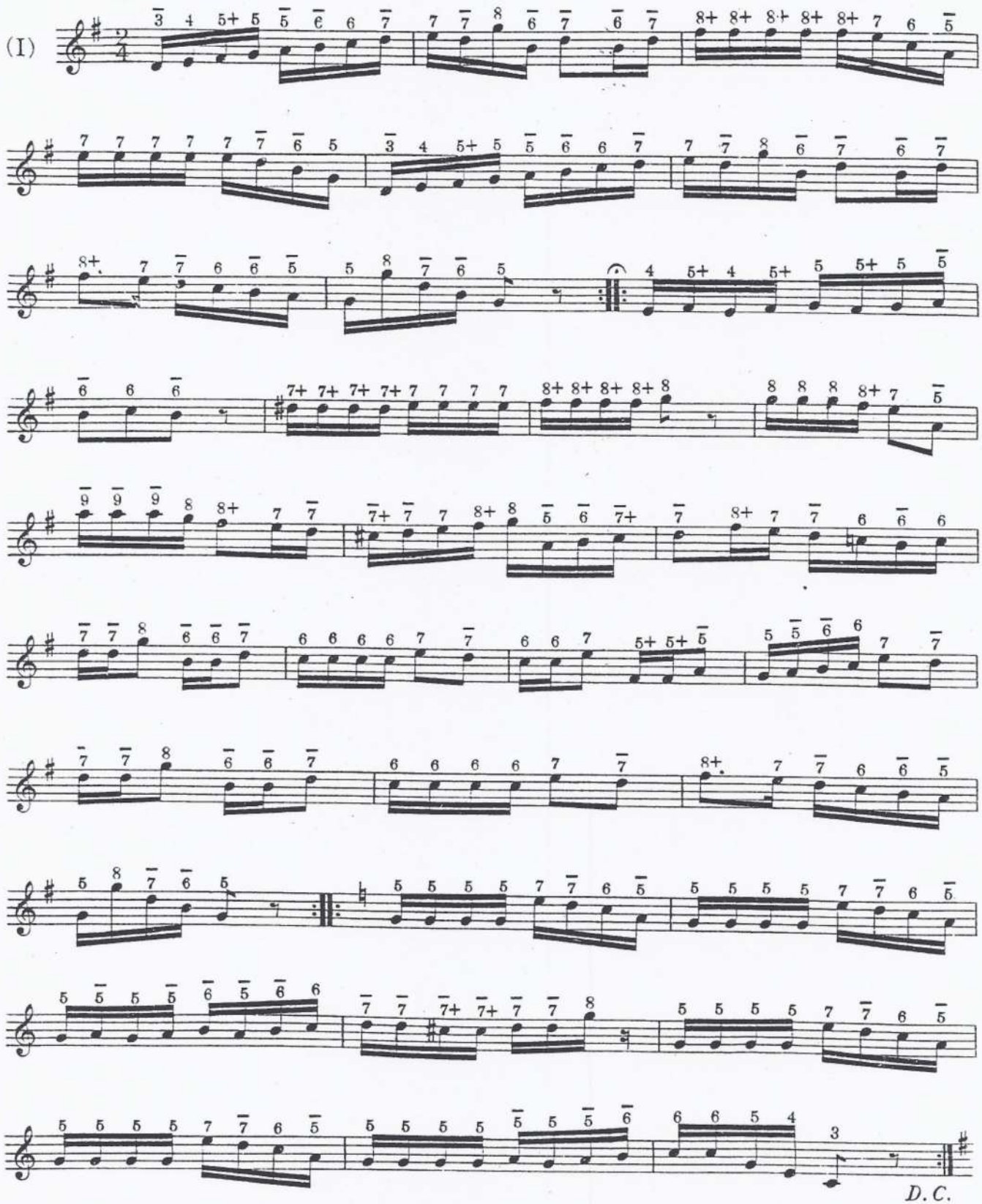




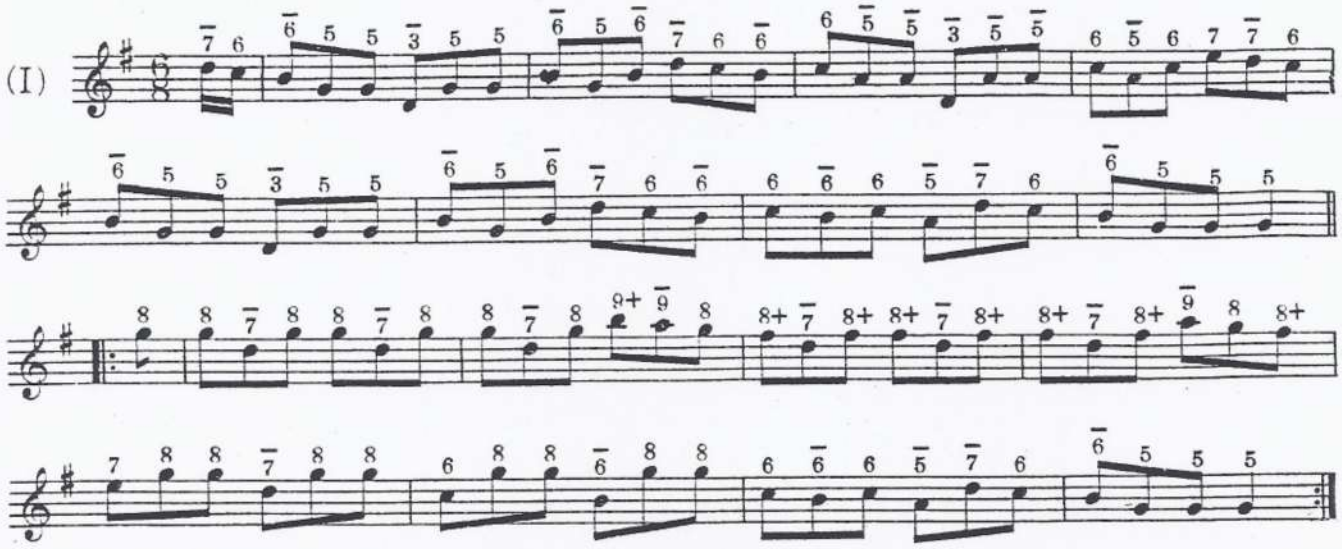


FAIRIES' DANCE.

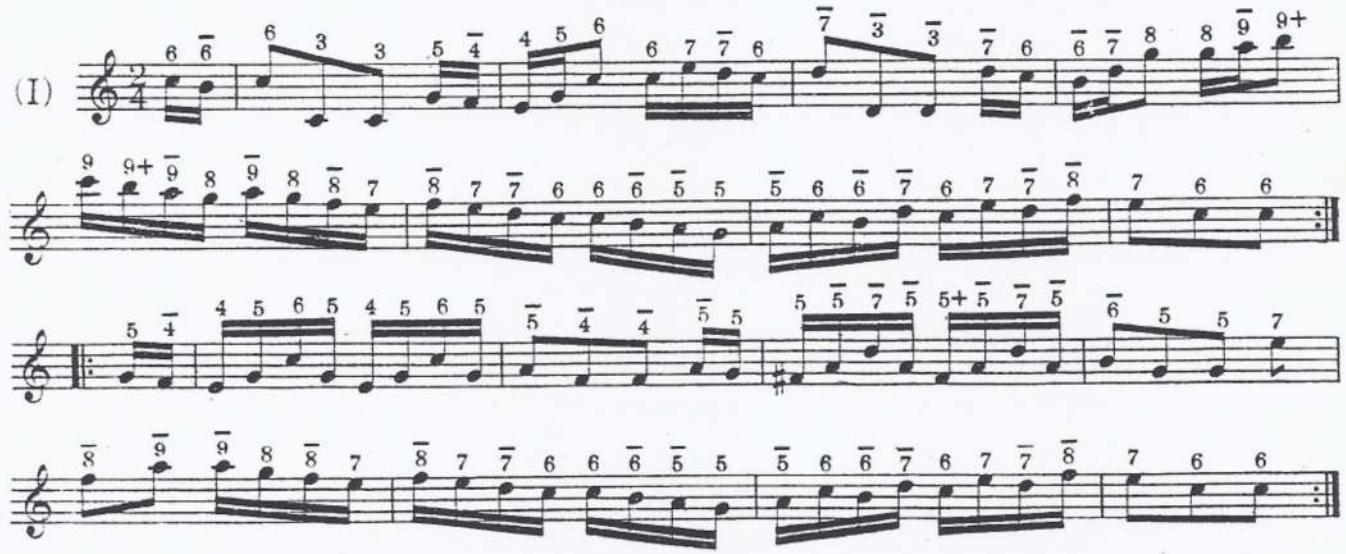
Polka. Nº 40.



IRISH WASHERWOMAN. Jig. Nº 41.



JACKY TAR. Hornpipe. Nº 42.



THE WHITE COCKADE. Country Dance. Nº 43.

