New Arrangements
for MacCann Duet Concertina
by
David Cornell

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Available on the web at www.maccann-duet.com/cornell/

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Notation examples and documentation for MacCann Duet arrangements.

Fingering numbers may be at the side of or above the notes.

A tie and a pressure accent mark (the same as a tenuto mark) together mean:
Hold down the button, keep the bellows moving in the same direction and “pulse” the bellows to get a slight

Breath or “lift” mark. Take a breath or interrupt line.

A tie and change bellows direction mark together mean:
Hold down the button and articulate the second note by the change of bellows direction.

Change bellows direction.
Bracket indicates that both the C and G are played with the same finger.

In this case finger #4 of the left hand.

The bracket groups the two notes.

“lh” indicates that both notes are played by the left hand.

“4” indicates that finger #4 of the left hand plays both notes.

Although the C is to be played by the left hand, it is logically part of the melody line and must be notated as such. The left hand also plays a harmony note. The bracket physically groups the two notes.

For legato playing and smooth transitions change the finger holding the button down.

Play C and E with left hand.
First, play the E with finger 2, then switch to finger 1.

Play note with finger 4, Then switch to finger 3 while keeping the button depressed.

Fingers 4 and 2 are then free for a legato transition to the C and E.
When melody and accompaniment are played with the same hand and notated in the same staff:

Upward stem in treble clef indicates melody note to be emphasized.

When melody and accompaniment are played with the same hand and notated in the same staff:

Downward stem indicates an accompaniment and should be de-emphasized.

Play with left hand.

Long downward stem and “lh”

Cross staff beaming.

Play with left hand.
Amazing Grace

Duet concertina arrangement - David Cornell

Voice

1. Amazing grace! How sweet the sound That
   grace has taught my heart to fear And
2. The Lord has promised good to me His
   through dangers, toils and snares I
3. When we've been there ten thousand years Bright

Concertina

4.

Voice

5. Saved grace like me I once was lost and
6. Did that grace my fears relieved How precious did that
7. Have alreadly come We've no less days to
8. As the sun grace that brought me
9. sword my hope secured grace that brought me
10. shin-ing as with grace that brought me

C'tina

11.

Voice

12. Now am I found grace that brought me
13. Was I first be-see.
14. The hour I first be-lieved. grace that brought me
15. As long as grace will lead me home. grace that brought me
16. sing God's praise Then when we will grace that brought me

C'tina

17.

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AU CLAIR de la LUNE

Song Fest - Others

arr. duet concertina - David Cornell
Music fr. J.B. Lully

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Boda Waltz

Arranged for Duet Concertina - David Cornell

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COUNTRY GARDENS

traditional

arr. duet concertina - David Cornell

G   C   D7
G   Am   D7   G

mf   p   mp

G   C   D7

Am   D7

C

D7  D.S. al Fine
Coventry Carol

Coventry 1591
from
The Pageant of the Shearmen and Tailors.

Duet concertina arrangement - David Cornell

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Comments on Playing Coventry Carol

This choral style of music looks simple and for many instruments and voices it is. For the duet it is a style that is difficult to arrange in a satisfactory manner and very difficult to play musically.

The music needs to be played cleanly, with attacks on all the notes at the same time. This is difficult enough with different reeds speaking at different pressure levels, but also creates hellish fingering problems.

For the most part, legato playing and clean attacks are facilitated by assigning notes to different hands in the overlap area and changing fingers while the button is held down to free the appropriated finger or fingers for the next note or chord.

In some cases, I could find no solution. In measure 11 there is simply a break between the 2nd and 3rd beats that has to be incorporated into the phrasing. I considered going to E flat, the third of the chord, in the bass, on the third beat, but that makes the resolution to D in measure 12, on the root of the chord, parallel motion with the top voice and sounds much worse than a little lift between beats.

Note also that the arrangement alternates between 4 and 3 parts. A consistent 4 part arrangement, with the inevitable doubling in the lower voices, sounds heavy and tedious to me. Sometimes, what sounds better in one way, sounds worse in another. Ideally, the heavier four part harmonies should come only on strong beats. In measure 5 there is four part harmony on the second, weakest, beat. But when I take out any of the notes it sounds worse to me. The bass line doubles the melody, but the descending line in the bass is strong and independent and abandoning its sounds worse.

Measure 6 has an augmented 2nd in the bass. I’m not sure about the stylistic validity of this for the period.

Playing a simple, exposed tune like this, in a musical manner, turns out to be more of a challenge than playing many faster and noisier tunes. All in all, I frequently conclude that a good duet concertina arrangement is likely to get low marks in a theory class.

dc.
Du, Du Liegst Mir Im Herzen

for duet concertinas that have G as the low note in the right hand

Arranged for Duet Concertina - David Cornell

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Farewell To Whiskey

The Fiddler's Fake Book
aka My Love Is but a Lassie

Reel

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Frankie and Johnnie

Swing rhythm

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Frankie and Johnnie - 12/18/01
God Bless' The Child

Words and Music by Arthur Herzog Jr. and Billie Holiday

Duet concertina arrangement - David Cornell

Slowly, With feeling

Them that's got shall get, while the weak ones fade,
so the empty pockets don't ever make the grade.

Mama may have, Pap may have, but God Bless' The Child
that's got his own! That's got his own.

Yes, the money, you got lots o' friends
crowding 'round the door.

When you're gone and spent your ends,
they don't come no more.

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God Bless The Child 3/7/2002

1. 
2. 
3. 
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5. 
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9. 
10. 
11. 
12. 
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E♭Maj7 E♭7 A♭6
E♭Maj7 E♭7 A♭6
B♭min7 G♭7 E♭6
B♭min7 E♭9
A♭Maj7 A♭6

E♭Maj7 E♭7 A♭6
E♭Maj7 E♭7 A♭6
B♭min7 G♭7 E♭6
B♭min7 E♭9
A♭Maj7 A♭6

A♭min A♭min6
Gmin7 C9 C7(b9)
Fm9

A♭min A♭min6
Gmin7 C9 C7(b9)
Fm9

A♭min A♭min6
Gmin7 C9 C7(b9)
Fm9

A♭min A♭min6
Gmin7 C9 C7(b9)
Fm9

E♭6

E♭6
Greenland Fisheries

Arranged for Duet Concertina - David Cornell

Twas eighteen hundred and sixty one, On
The lookout in the cross tree stood, With a
The cabin stood on the quarter deck, And a
The boats were launched and the men on board, With the
Then the whale was struck and the line played out, But she
"To lose the whale" Our captain said, "It
Oh Greenland is a barren place. It's a

March the eighteenth day, "There's a whale, and whale, and a
spy glass in his hand, "O ver haul, over haul let your
fine fellow was he, And well prepared were
whale fish well in view And the boat cap siz ed and
gave such a flourish with her tail, That the boat cap siz ed and
grieves my heart full sore, But oh! to lose those
land that's never green. Where the storm and snow, and the

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top - of the mast, And for Green - bore a -
whale - fish," cried he, And she blows at e - very -
da - vit tack - les fall, And launch your boats for -
all the jol - ly crew, For to strike where the whale fish -
five men were drowned, And we nev - er caught that -
five gal - lent tars, It grieves me ten times -
whale - fish do blow, And the day - light's sel - dom -

way, brave boys, And for Green - land bore a - way.
span, brave boys, "And she blows at e - very span."
sea, brave boys. And launch your boats for sea."
blew, brave boys, For to strike where the whale fish blew.
whale, brave boys, And we nev - er caught that whale.
more," brave boys, "It grieves me ten times more."
seen, brave boys. The day - light's sel - dom seen.
Greenland Fisheries

key of G

for duet concertinas that have G as the low note in the right hand

Arranged for Duet Concertina - David Cornell

Twas eigh___teen - hun__dred and six__ty one, On__
The look___out in___the__ cross - tree stood, With a
The cap___tian sto__od on the quart__er deck, And a -
The boats__were launch__ed and the men on board, With the
Then the whale__was struck__ and the line played out, But she
"To lose___the whale _" Our__cap__tain said, "It__
Oh Green__land is___ a__ bar - ren place. It's a

March the-eigh - teenth__day, We___ hoist__ed col__ors to the
spy__glass in__ his__ hand, "There's a whale, and whale__ and a
fine lit__tle man__ was__ he, "O - ver haul, over haul__ let your
whale fish well__ in__ view And__ well pre__par__ed were__
gave such a flour__ish with her tail, That the boat cap__ siz__ed and__
grieves my heart__ full__ sore, But__ oh! to lose__ those__
land that's nev__er__ green. Where the storm and snow__, and the

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top - of the mast, And for Green - bore - a - whale - fish," cried he, And she blows at e - very -
da - vit tack - les fall, And____ launch your boats for____
all the jol - ly crew, For to strike where the whale fish____
five____ men were drowned, And we nev - er caught that____
five____ gal - lent tars, It____ grieves me ten times____
whale - fish do blow, And the day - light's sel - dom____

way, brave boys, And for Green - land bore____ a - way.
span, brave boys, "And she blows at e - very span."
sea, brave boys. And____ launch your boats____ for sea."
blew, brave boys, For to strike where the whale fish blew.
whale, brave boys, And we nev - er caught____ that whale.
more," brave boys, "It____ grieves me ten____ times more."
seen, brave boys. The____ day - light's sel - dom____ seen.
near to us once more. Through the year we all will be together, if the Fates al-
low, Hang a shining star up on the highest bough, And have yourself a
merry little Christmas now.

Have Yourself A Merry Little Christmas  12/8/2001

Slur marks between individual notes, as in the left hand in measures 4 and 29 mean the notes should be slightly overlapped so they briefly and almost imperceptibly sound together.

In measures 30-31 try for a “bell” effect.
I Lost My Love

When the left hand plays a the melody the left hand melody note is cross beamed to the top staff.

Arranged for Duet Concertina - David Cornell
Joy to the World

Words by Issac Watts

Music by George F. Handel

Duet concertina arrangement - David Cornell

Joy to the World

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La Golondrina (The Swallow)

as played by REUBEN SHAW

arranged by
Henry Stanley

Andantino espressivo
LOCH LOMOND

arr. duet concertina - David Cornell

For 58 key concertinas that don't go below C in the bass.

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Metsakukkia

arr. duet concertina - David Cornell

Traditional

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Moonlight In Vermont

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Moonlight In Vermont - page 1
Moon River

Henry Mancini

C Am F C F C

Bm7(½) E7 Am C7 F Bm7(½) E7

Am Am7 F#m7 Em7 C Am

C Am F C Bm7(½) E7

F C F C Bm7(½) E7

Am Am7 Am6 F7 C

Am Dm

F Em Dm7 C
Moscow Nights

V. Solovyov-Sedoy

Arranged for Duet Concertina - David Cornell

fingering for MacCann

D:

Moscow Nights
V. Solovyov-Sedoy

Arranged for Duet Concertina - David Cornell

fingering for MacCann

www.maccann-duet.com
The suggested fingering assumes an instrument with middle C as the low note in the right hand. If you have the A below on the right hand fingering will be simpler.

D.C. al Segno e poi la Coda = From the head (beginning) to the Sign, then (jump to) the Coda.
The "Coda" in this case is a final ending.

The piece is notated A-A-B-A-Coda, but you can mix and match sections and endings, i.e. A-B-Coda.

The keys of A and A minor present some fingering problems on the MacCann Concertina, particularly in the right hand in the range from middle c to an octave above. The problems can often be minimized or eliminated by giving the melody or the higher notes to the left hand. Check measures 15, 23, 26, 31, 42 and 53. The problem comes from the intervals of a fourth and fifth (E-A-E) being in a row - a problem familiar to Crane players.

A staccato mark combined with a pressure accent (tenuto mark) (measure 4) means a slight accent and slightly detached. Staccato marks under a slur (measure 1) means play the note detached.
Parson's Farewell
from Vic Gammon - Kilve '96

arr. duet concertina - David Cornell

Parson's Farewell - page 1
Poole's Hole
from Vic Gammon - Kilve '96

arr. duet concertina - David Cornell

Dm Bb Gm A

Dm Bb Gm Am

F Dm Bb C F

Dm Bb C Dm Bb

Dm C A Dm
Prince William

from Paul McCann at Kilve

Arranged for Duet Concertina - David Cornell

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RUDDIGORE HORNPIPE

arr. duet concertina - David Cornell
Arthur Sullivan

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Ruddigore Hornpipe.Enc - 12/18/01
Ruddigore Hornpipe - page 1
Shenandoah

Arranged for Duet Concertina - David Cornell
Sir Sydney Smith's March

Small notes in the left hand part are alternates for instruments that do not have the low notes or just for variety.

Arranged for Duet Concertina - David Cornell

Sir Sydney Smith's March (1 pg) - 12/18/2001
Corrected M31

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Staines Morris

Traditional 1650

Arranged for Duet Concertina - David Cornell

Note and fingering changes for 56 key and smaller instruments. Measures 9 - 10
STAR OF THE COUNTY DOWN

Traditional Irish
The Fiddler's Fake Book

Arranged for Duet Concertina - David Cornell

A Aeolian

F G A minor

C G F A minor

G E minor A minor

C G F A minor

G E minor A minor

C G F A minor

F C G A minor

G A minor

C G A minor

A minor

G E minor A minor

E minor A minor

G A minor

A minor

E minor A minor

E minor A minor

A minor

F C G A minor

G A minor
The Cuckoo's Nest
*The Not Too Fast Song Book*
Pauline Wallace

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THE LEAVING OF LIVERPOOL

traditional

arr. duet concertina - David Cornell

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LvLvPIB - 12/18/01

The Leaving of Liverpool - page 1
THE LEAVING OF LIVERPOOL

traditional

arr. duet concertina - David Cornell

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LvLvPlc - 12/18/01

The Leaving of Liverpool - page 1
The Water Is Wide

Play to bring out the melody.
Differentiate between the melody and the rhythmic twiddling.
Up A Lazy River
Fake Book

arr. duet concertina - David Cornell

Up A Lazy River.enc - 12/18/01
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Up A Lazy River - page 1
Waltzing Matilda

arr. duet concertina - David Cornell
Traditional Australian

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We Wish You A Merry Christmas

Duet concertina arrangement - David Cornell

We wish you a mer-ry Christ-mas, We wish you a mer-ry Christ-mas, We wish you a mer-ry Christ-mas And a

Hap - py New Year. Good ti - dings we bring to you and your kin; We wish you a mer-ry

Christ - mas and a Hap - py New Year! Now bring us some fig - gy pud - ding, Now bring us some fig - gy pud - ding, Now

bring us some fig - gy pud - ding, And bring it out here. Good ti - dings we bring to you and your
We Wish You A Merry Christmas 12/15/2001
got some, So bring some out here. Good tidings we bring to you and your kin; We

wish you a mer-ry Christmas and a Hap-py New Year!

← = Change bellows direction