New Arrangements

for MacCann Duet Concertina

by

David Cornell

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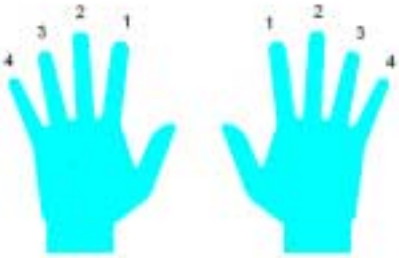
CONTENTS

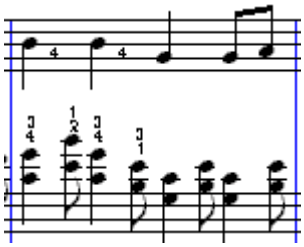
Concertina Arrangement Notation 3
Amazing Grace 6
Ash Grove 7
Au Clair de la Lune 9
Barbara Allen 10
Boda Waltz 11
Cabri Waltz 12
Captain Pugwash 14
Coleraine 15
Country Gardens 16
Coventry Carol 17
Don't Fence Me In 19
Du, Du Leigst Mir im Herzen 21
Fair Jenny's Jig 22
Farewell To Whiskey 23
Frankie and Johnnie 24
God Bless the Child 26
Greenland Fisheries 28
Greenland Fisheries (G) 30
Have Yourself a Merry Little Christmas 32
I Lost My Love 34
Joy To The World 35
La Golondrina 36
Loch Lomond 38
Metsakukkia 39
Moonlight In Vermont 41
Moon River 42
Moscow Nights 43
Parson's Farewell 45
Poole's Hole 46
Prince William 47
Rheinlander 48
Ruddigore Hornpipe 49
Shenandoah 50
Sir Sidney Smith's March 51
Staines Morris 52
Star of the County Down 53
Summertime 54
Swansea Town 56
The Cuckoo's Nest 57
The Female Saylor 58
The Leaving of Liverpool (B flat) 59
The Leaving of Liverpool (C maj) 60
The Water Is Wide 61
Up a Lazy River 62
Waltzing Matilda 63
We Wish You A Merry Christmas 64

Notation examples and documentation for MacCann Duet arrangements.

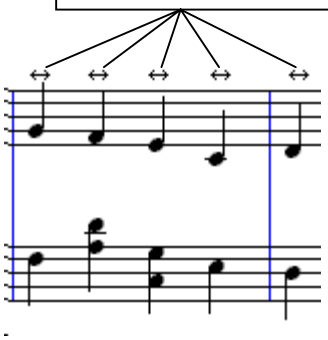
David Cornell – v1



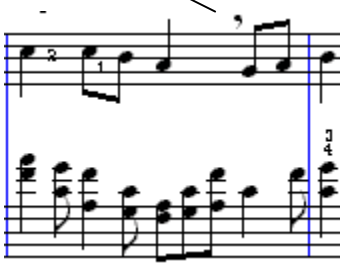
Fingering numbers may be at the side of or above the notes.



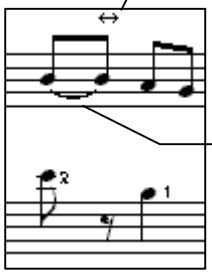
Change bellows direction.



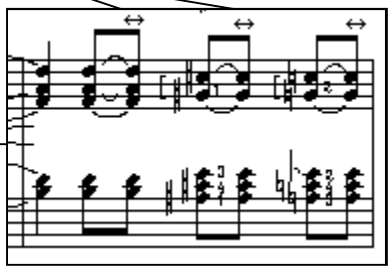
Breath or “lift” mark. Take a breath or interrupt line.



Change bellows direction



Tie

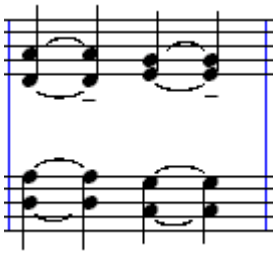


A tie and change bellow direction mark together mean:

Hold down the button and articulate the second note by the change of bellows direction.

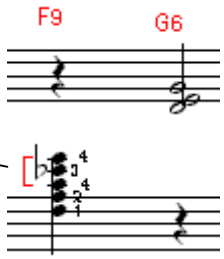
A tie and a pressure accent mark (the same as a tenuto mark) together mean:

Hold down the button, keep the bellows moving in the same direction and “pulse” the bellows to get a slight



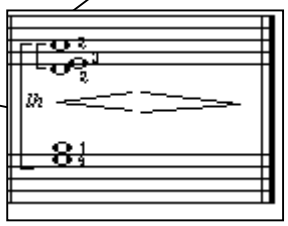
Bracket indicates that both the C and G are played with the same finger.

In this case finger #4 of the left hand.



The D and A are played by finger #2.

All the notes in the group are played by the left hand.

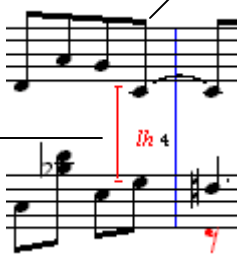


Although the C is to be played by the left hand, it is logically part of the melody line and must be notated as such. The left hand also plays a harmony note. The bracket physically groups the two notes.

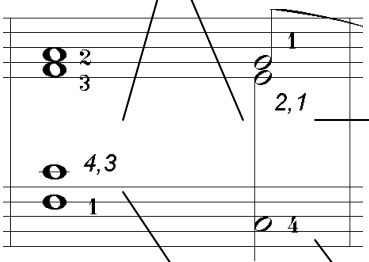
The bracket groups the two notes.

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

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



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



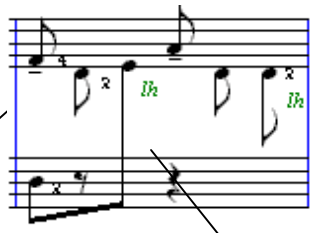
Play C and E with left hand. First, play the E with finger 2, then switch to finger 1.

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.



Play with left hand.

Long downward stem and “lh”

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

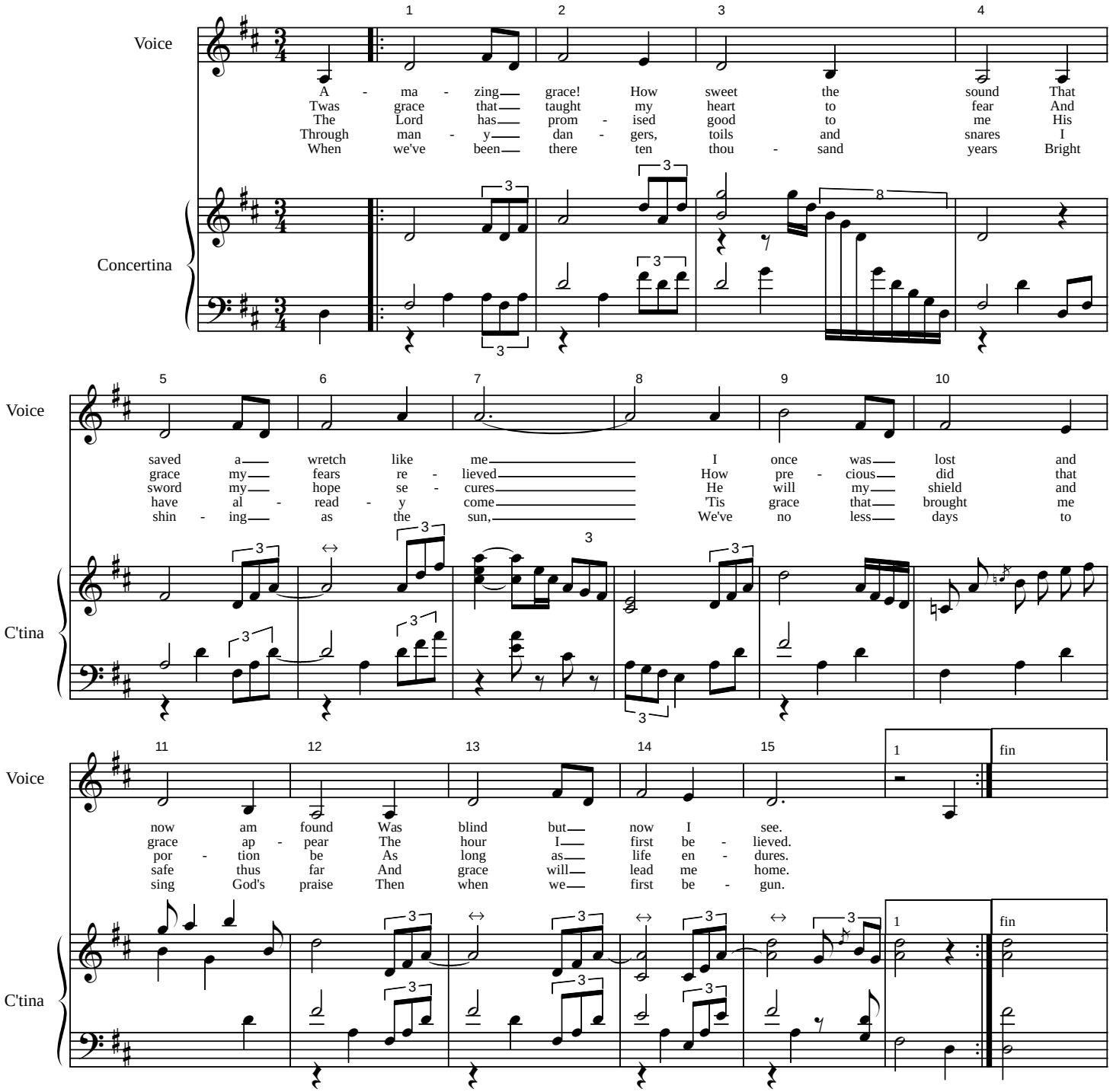
Downward stem indicates an accompaniment and should be de-emphasized.

Cross staff beaming.

Play with left hand.

Amazing Grace

Duet concertina arrangement - David Cornell



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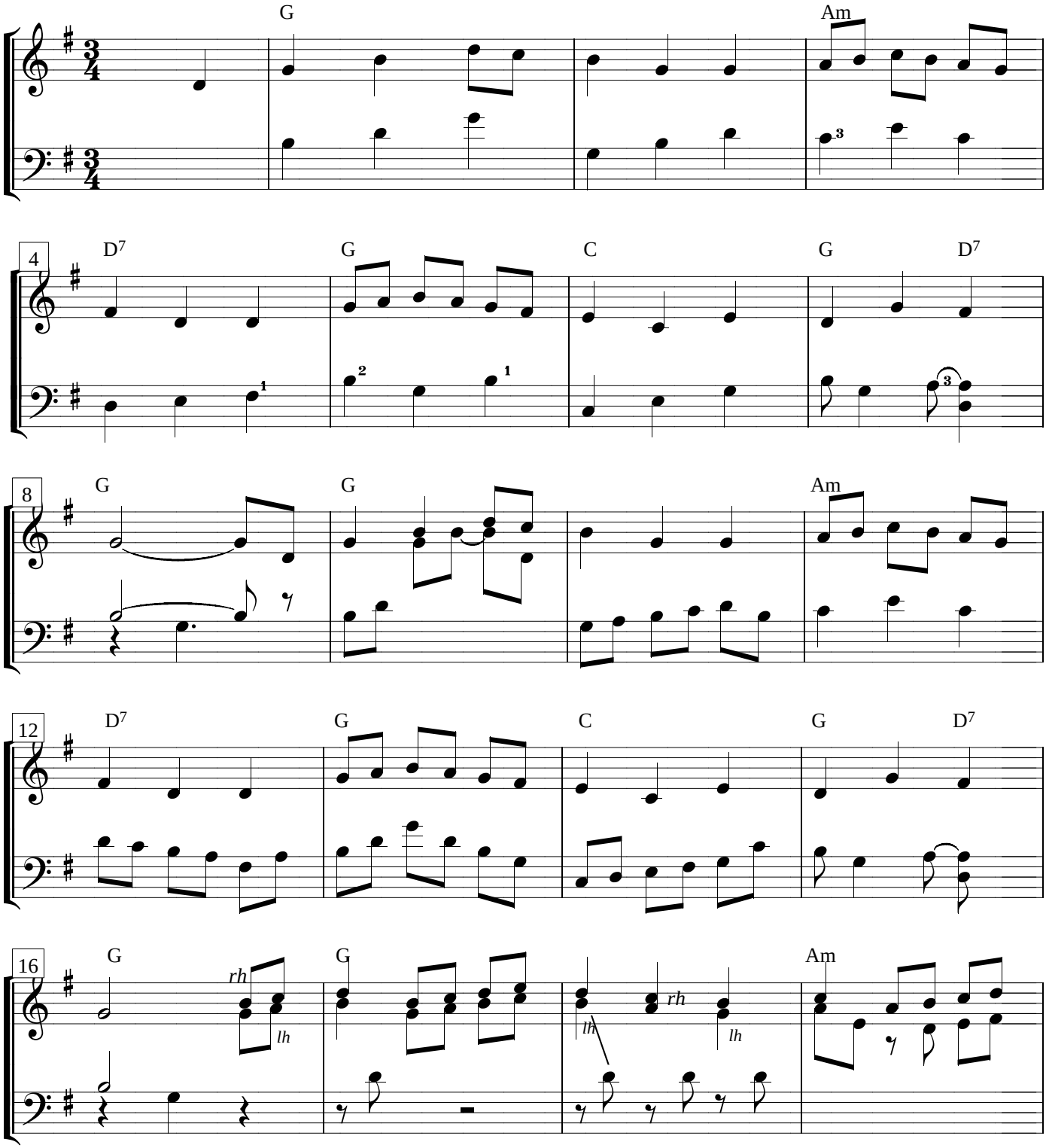
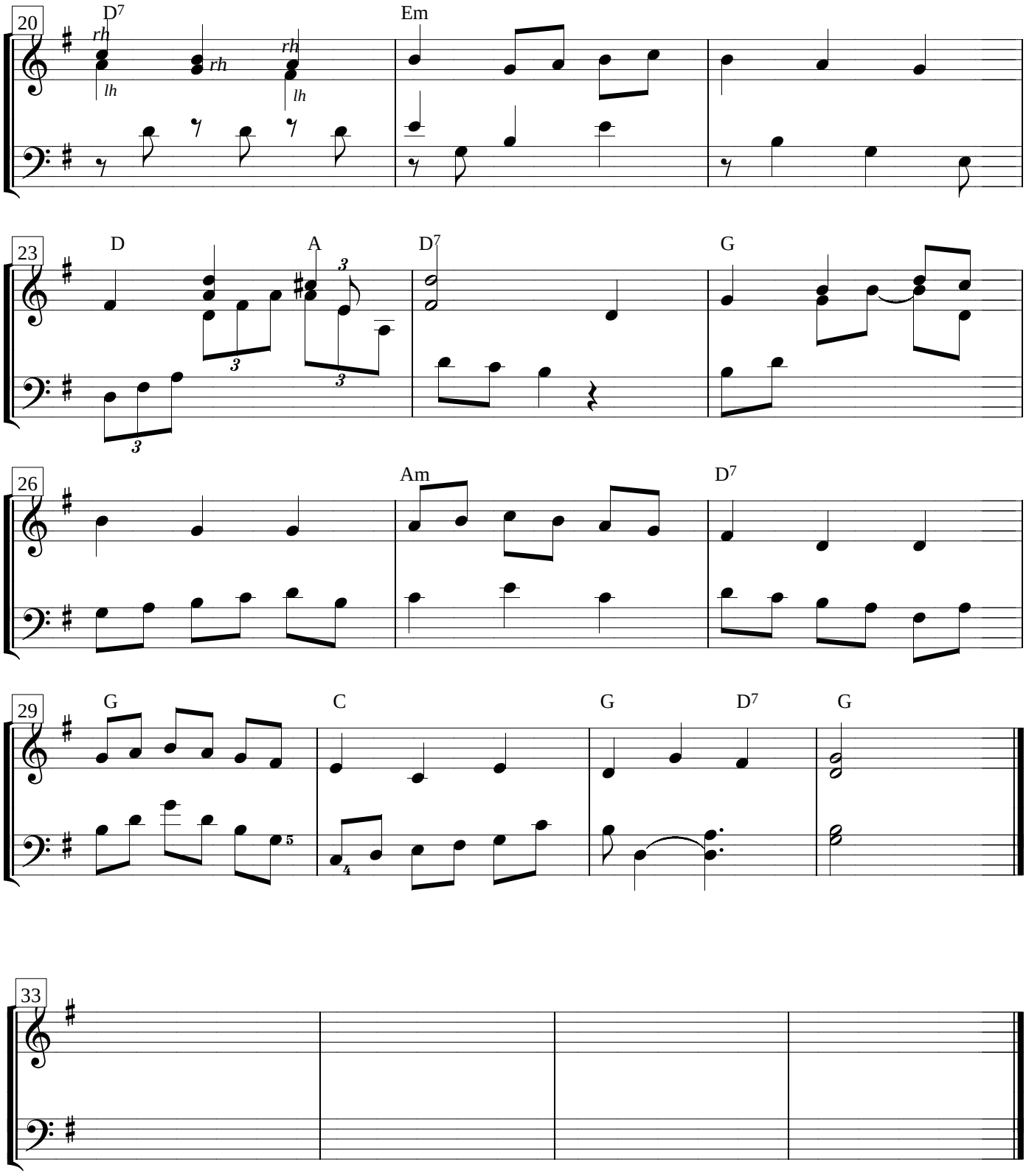
arr. duet Concertina by David Cornell

ASH GROVE

The Waltz Book - Bill Matthiesen

Traditional Welsh





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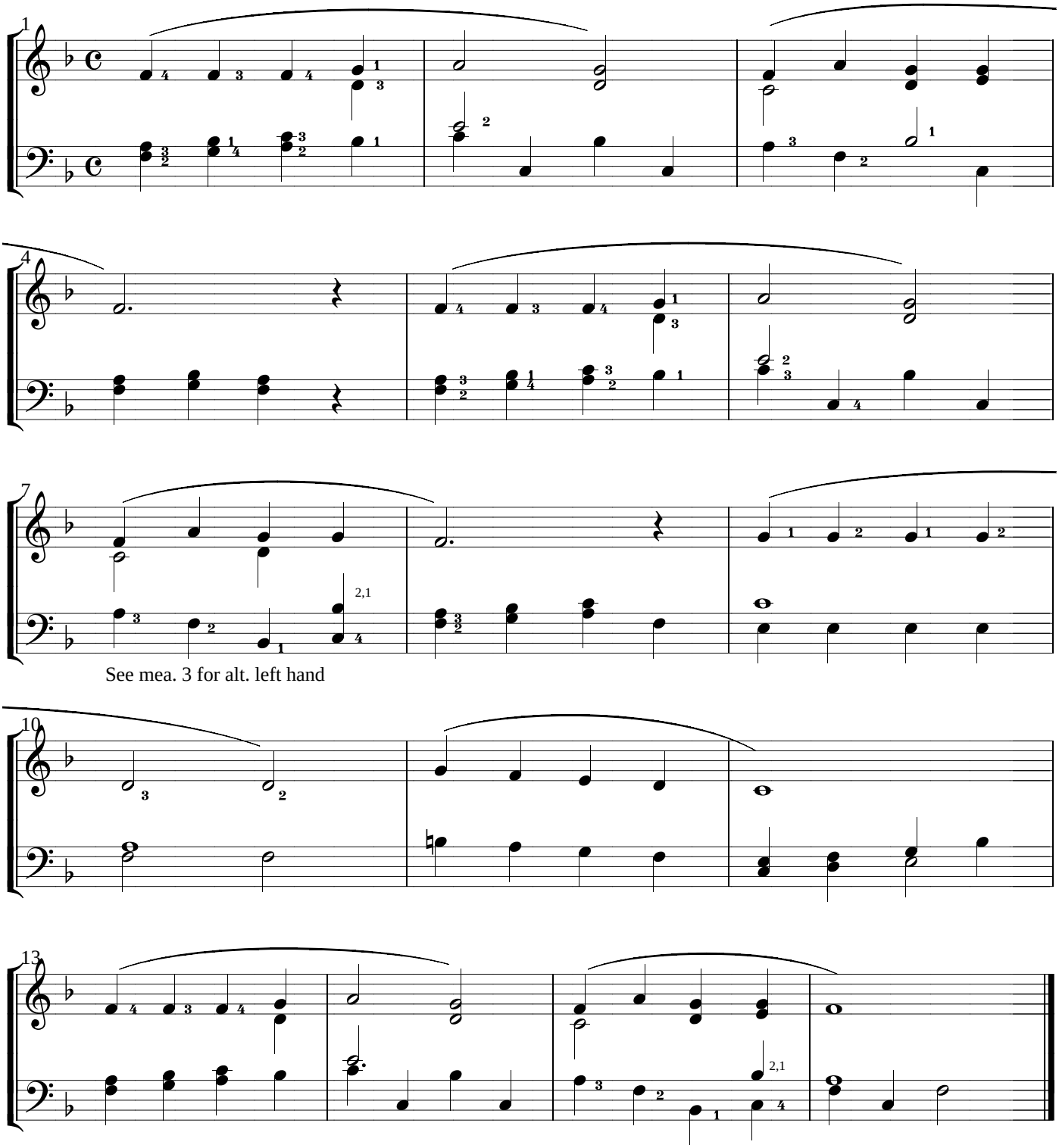
AU CLAIR de la LUNE

Song Fest - Others

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



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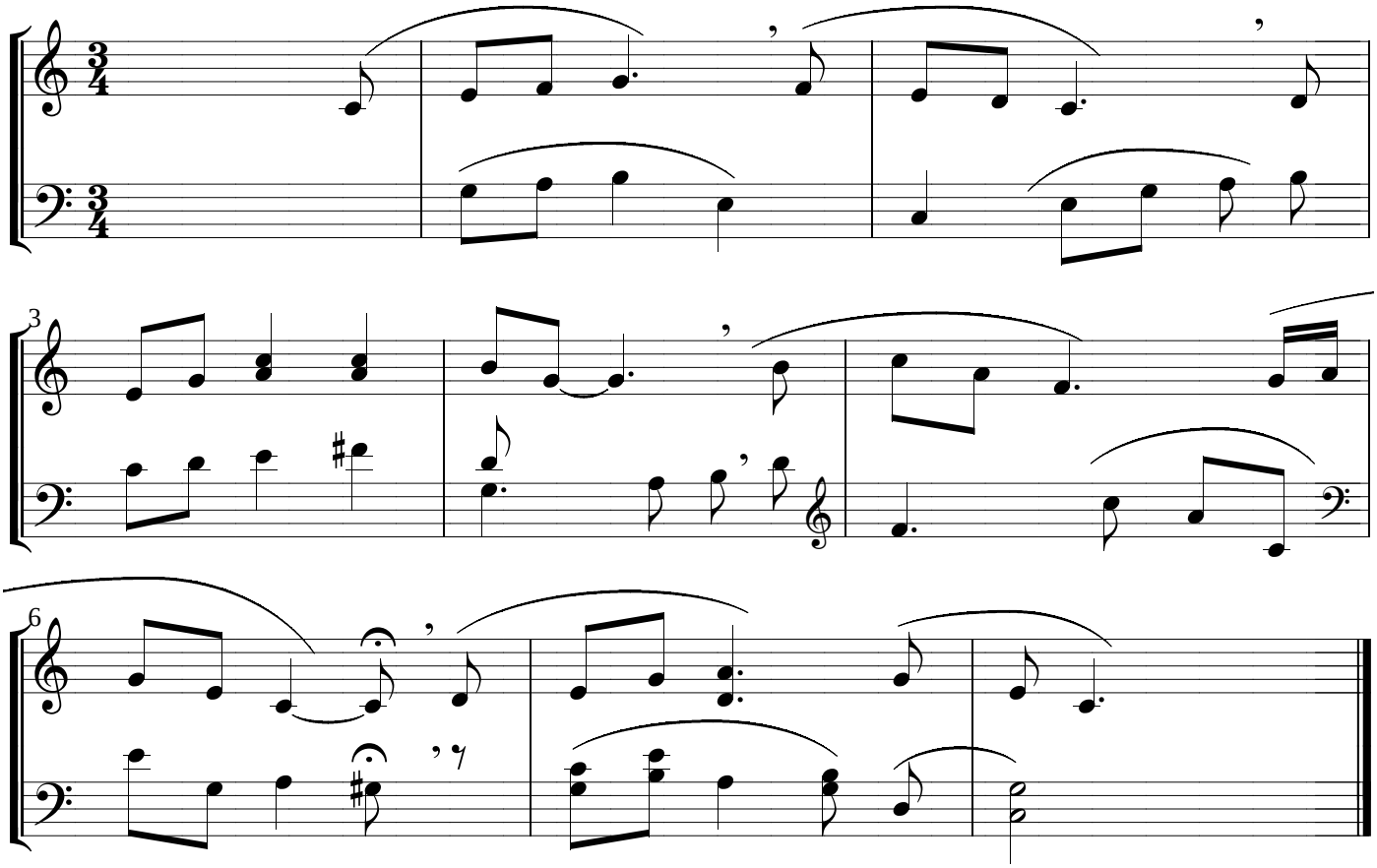
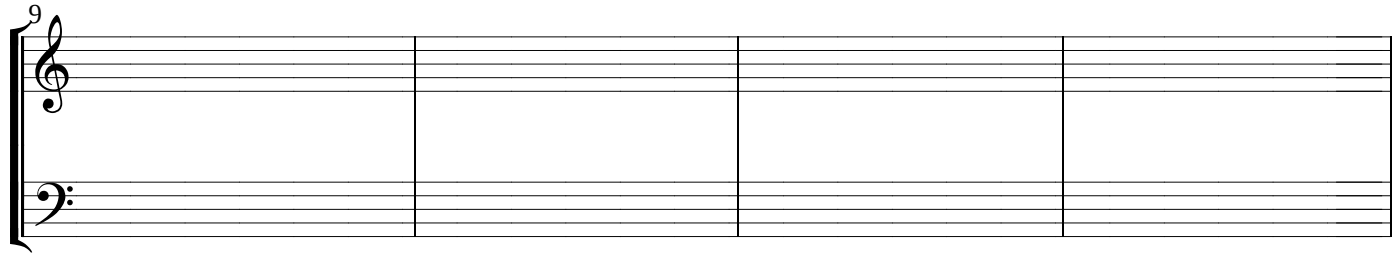
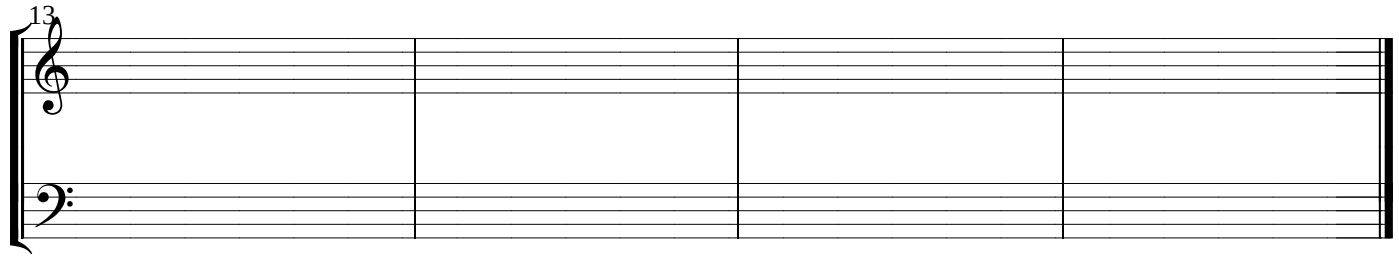
BARBARA ALLEN

arr. duet concertina - David Cornell
Traditional British







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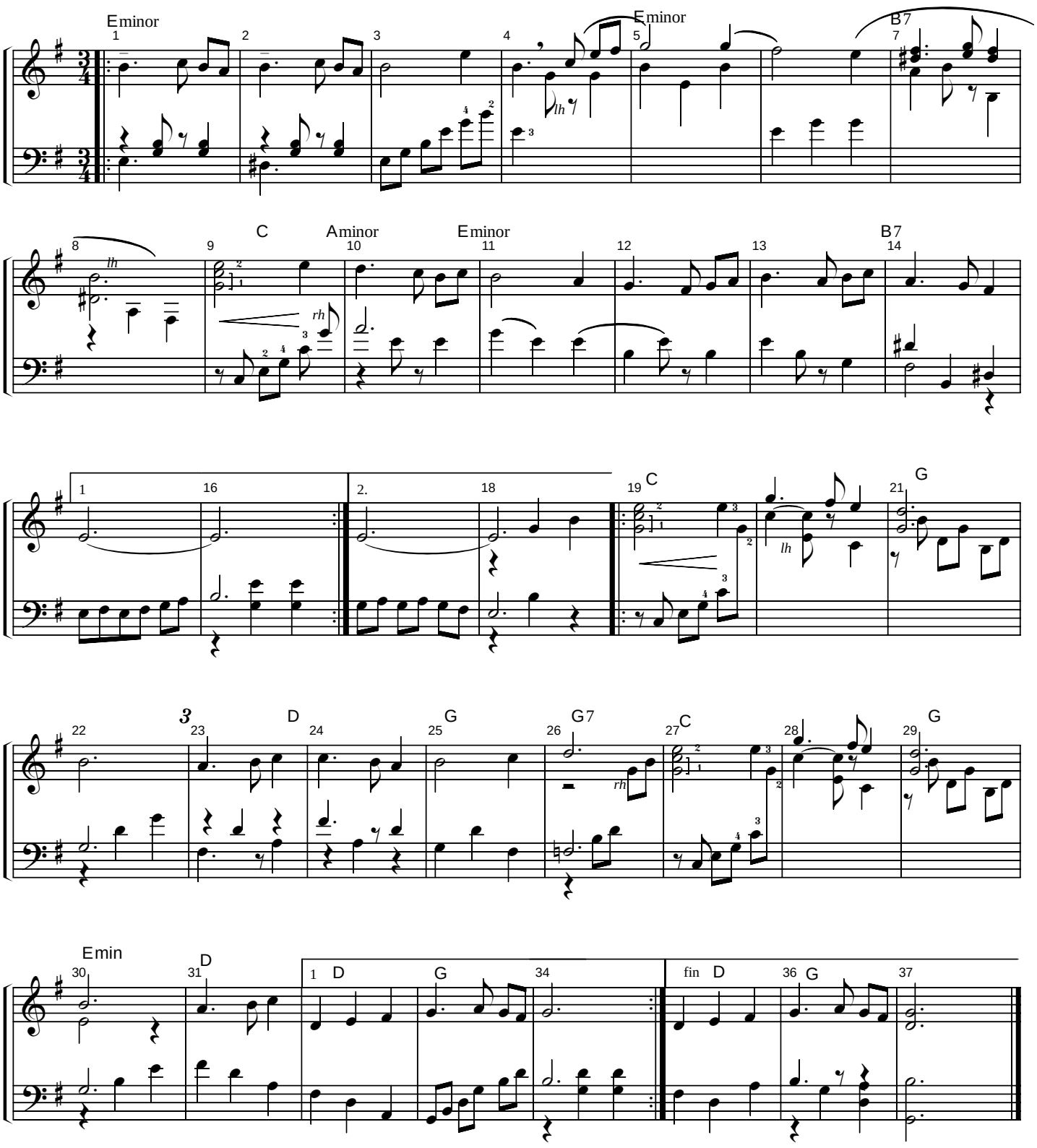
Boda Waltz

Arranged for Duet Concertina - David Cornell



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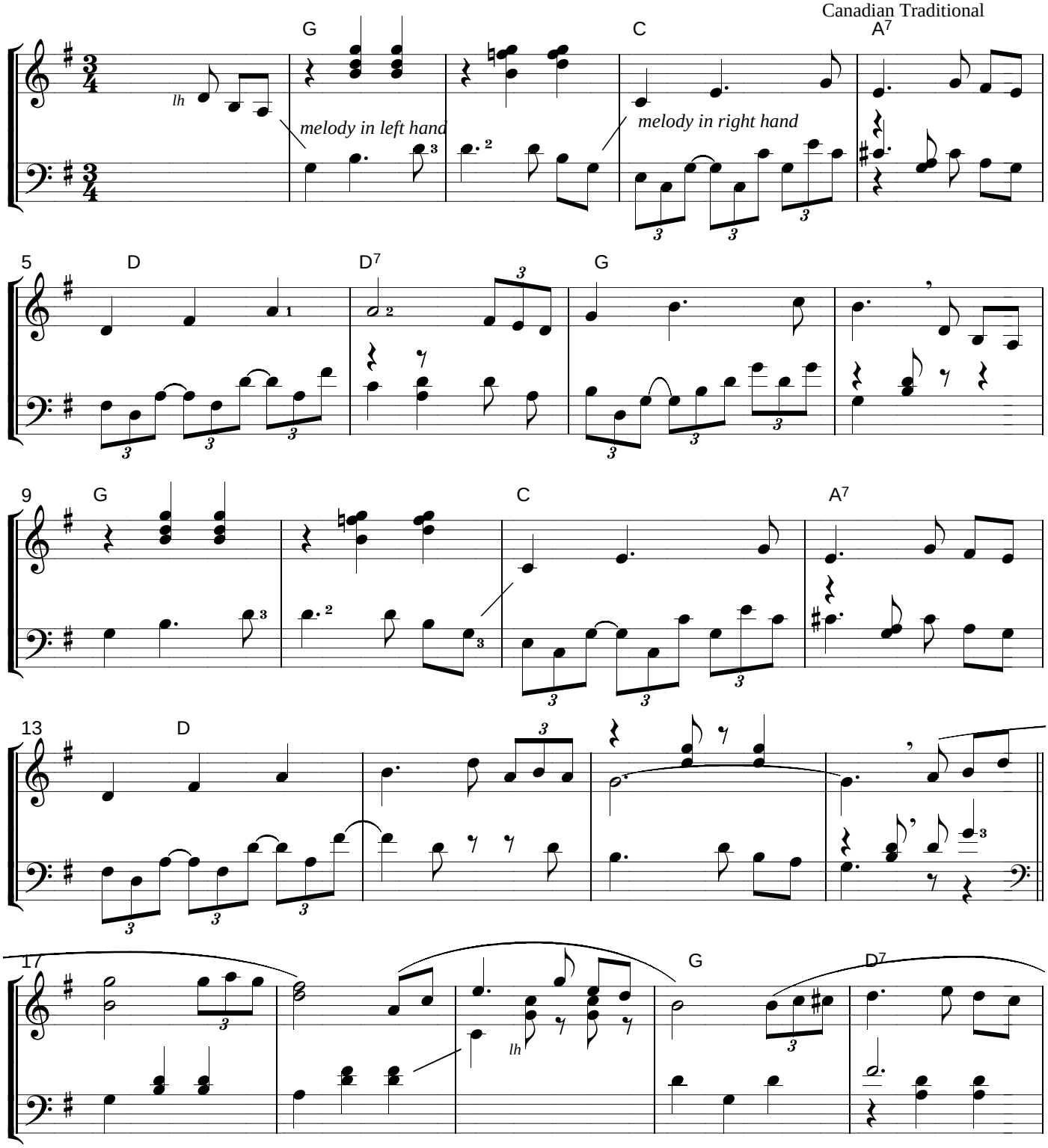
CABRI WALTZ

The Waltz Book - Bill Matheisen

Revised 6/98

Arr. duet Concertina - David Cornell

Canadian Traditional



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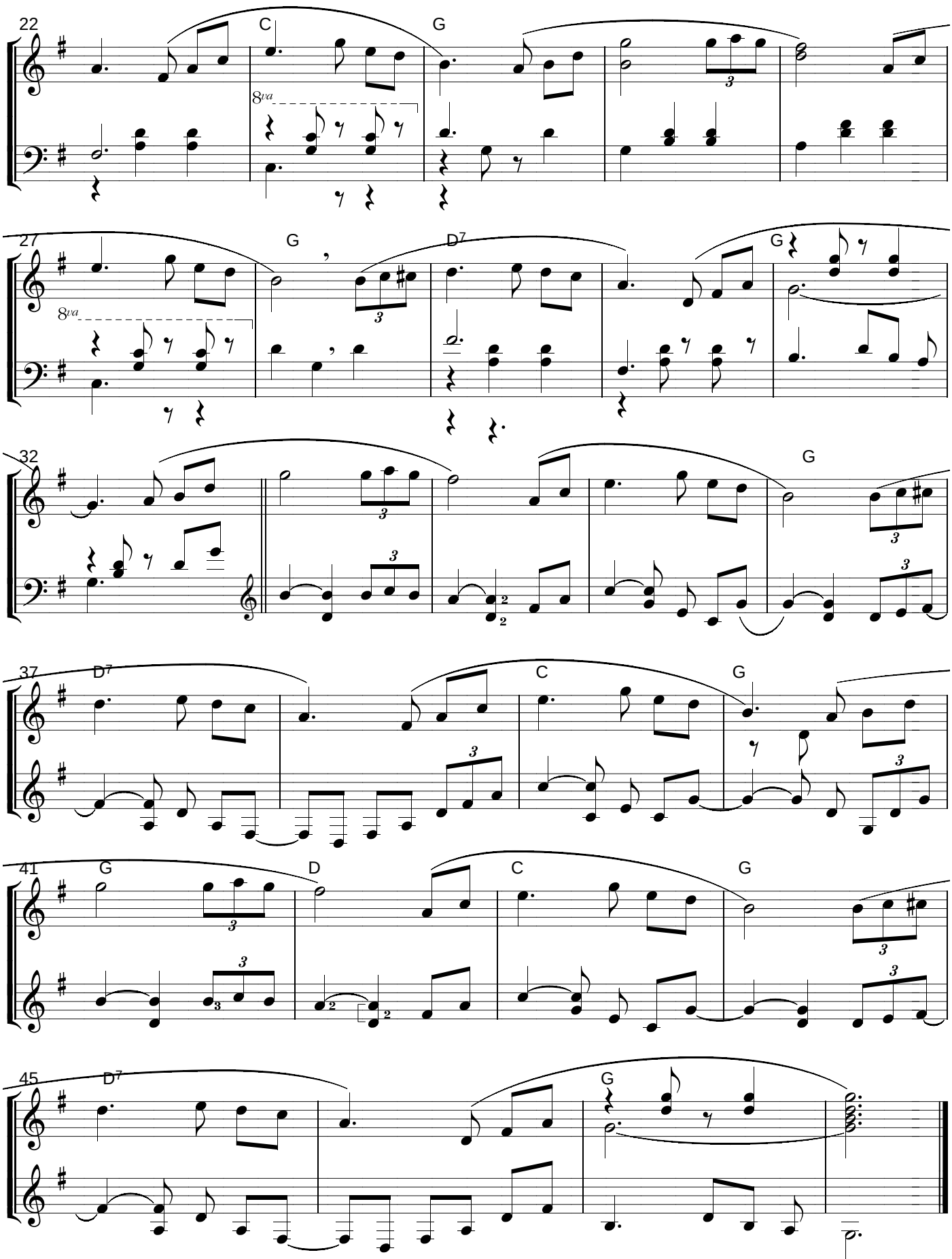
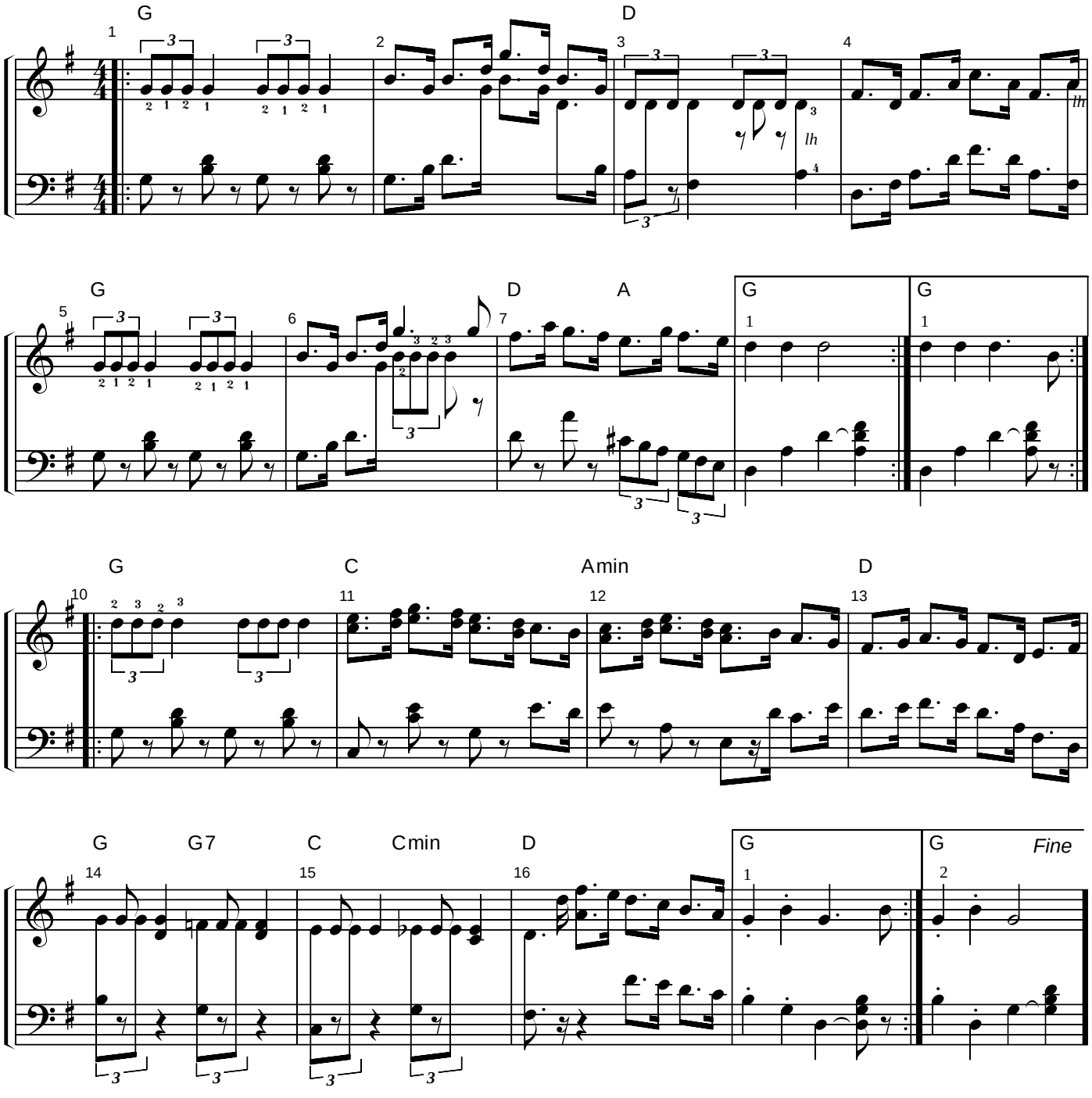

22
C
G
8va
27
G
D7
G
8va
32
G
37
D7
C
G
41
G
D
C
G
45
D7
G

Captain Pugwash
or
Trumpet Hornpipe

Arranged for Duet Concertina - David Cornell



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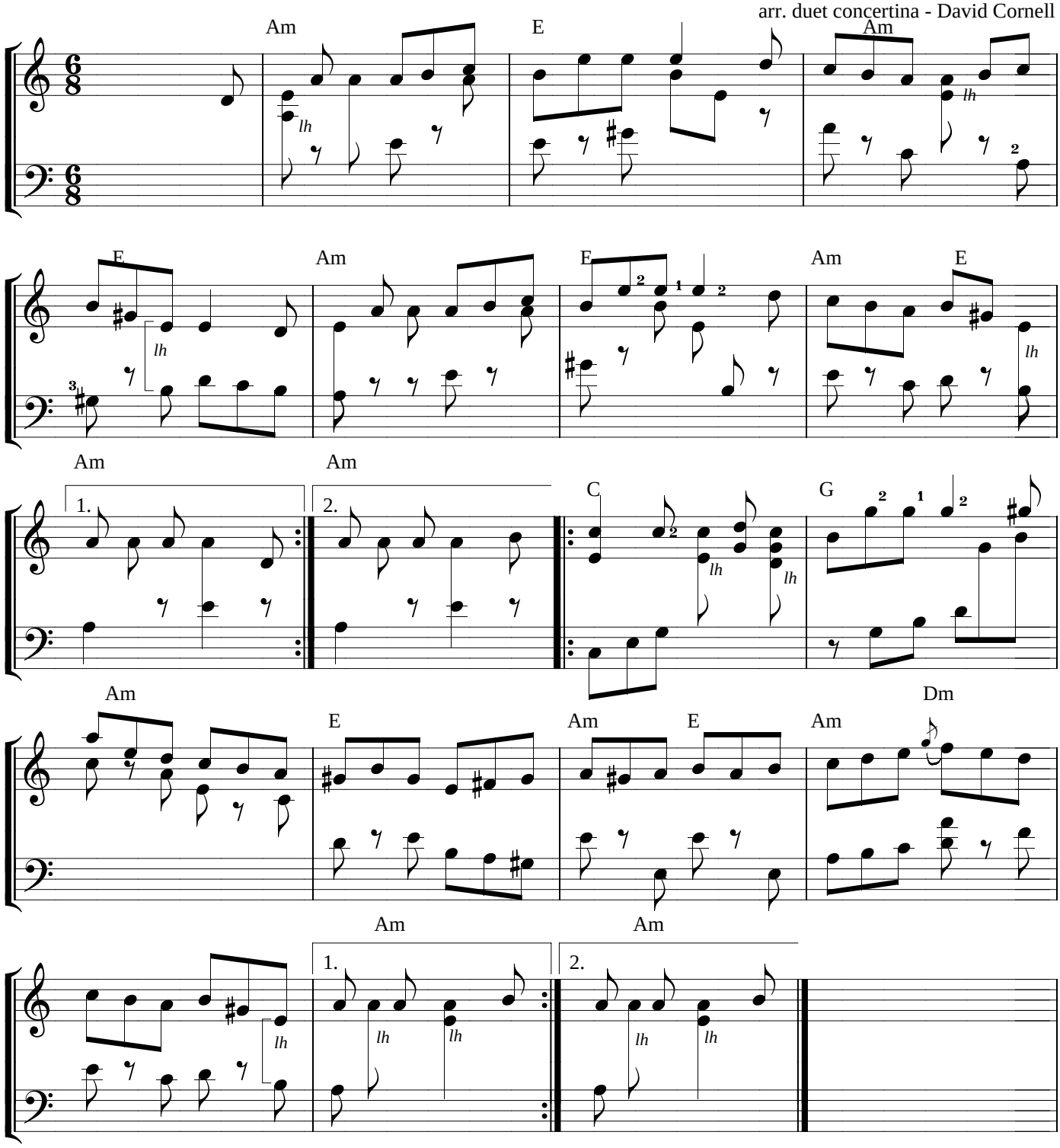
Coleraine

revised '98

The Fiddler's Fake Book

Single Jig - British Isles

arr. duet concertina - David Cornell



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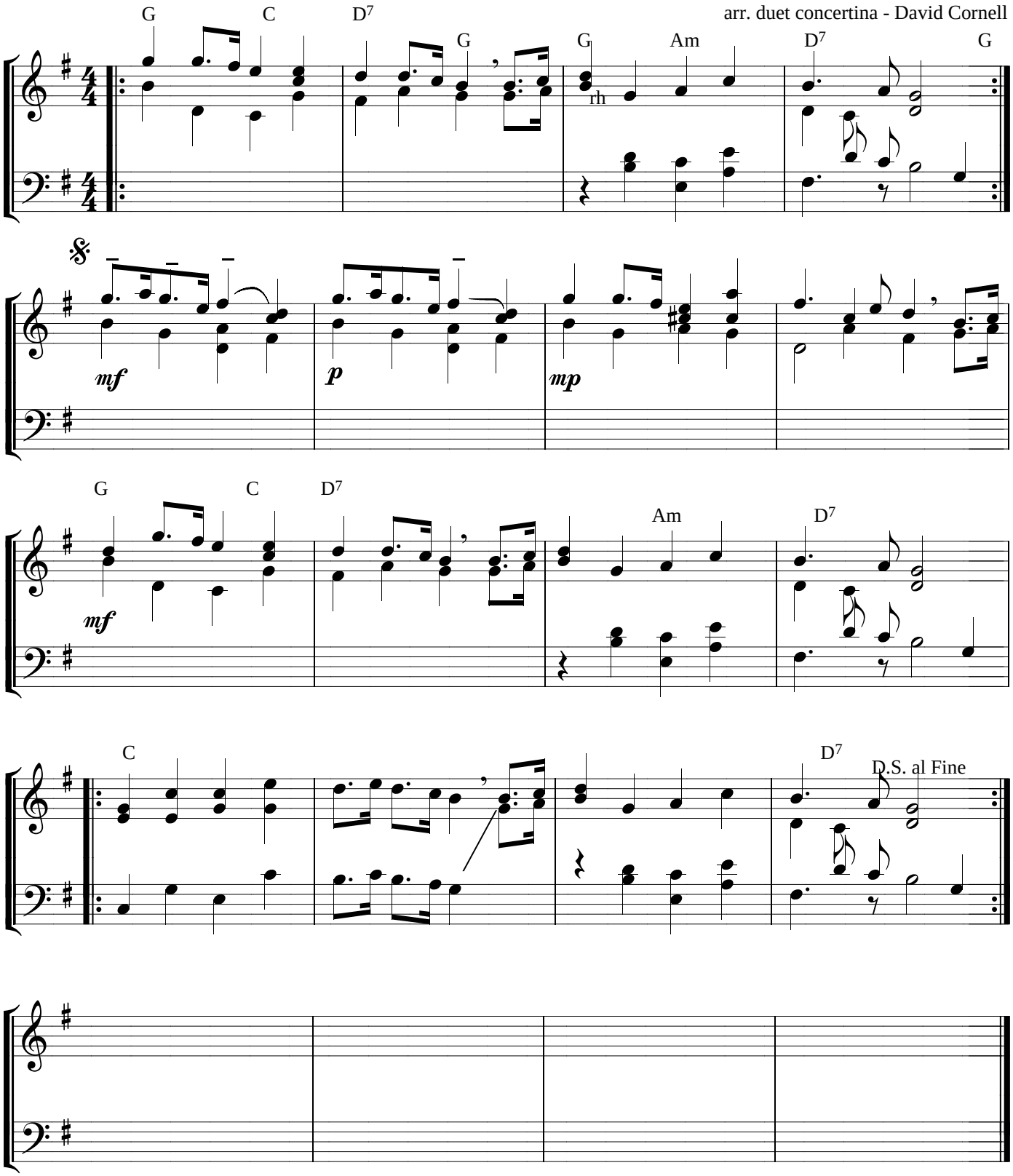
COUNTRY GARDENS

traditional



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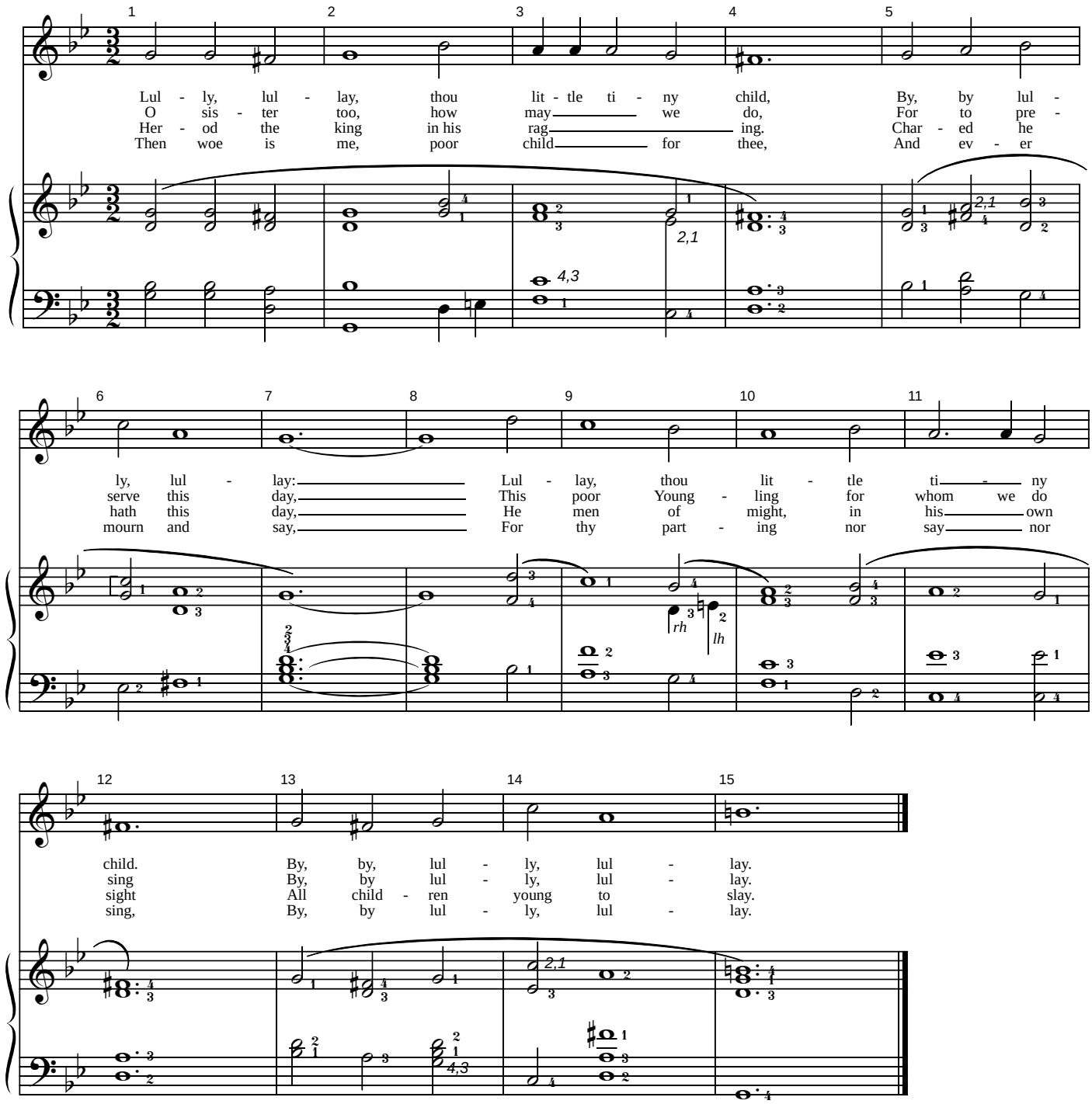
Coventry Carol

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.

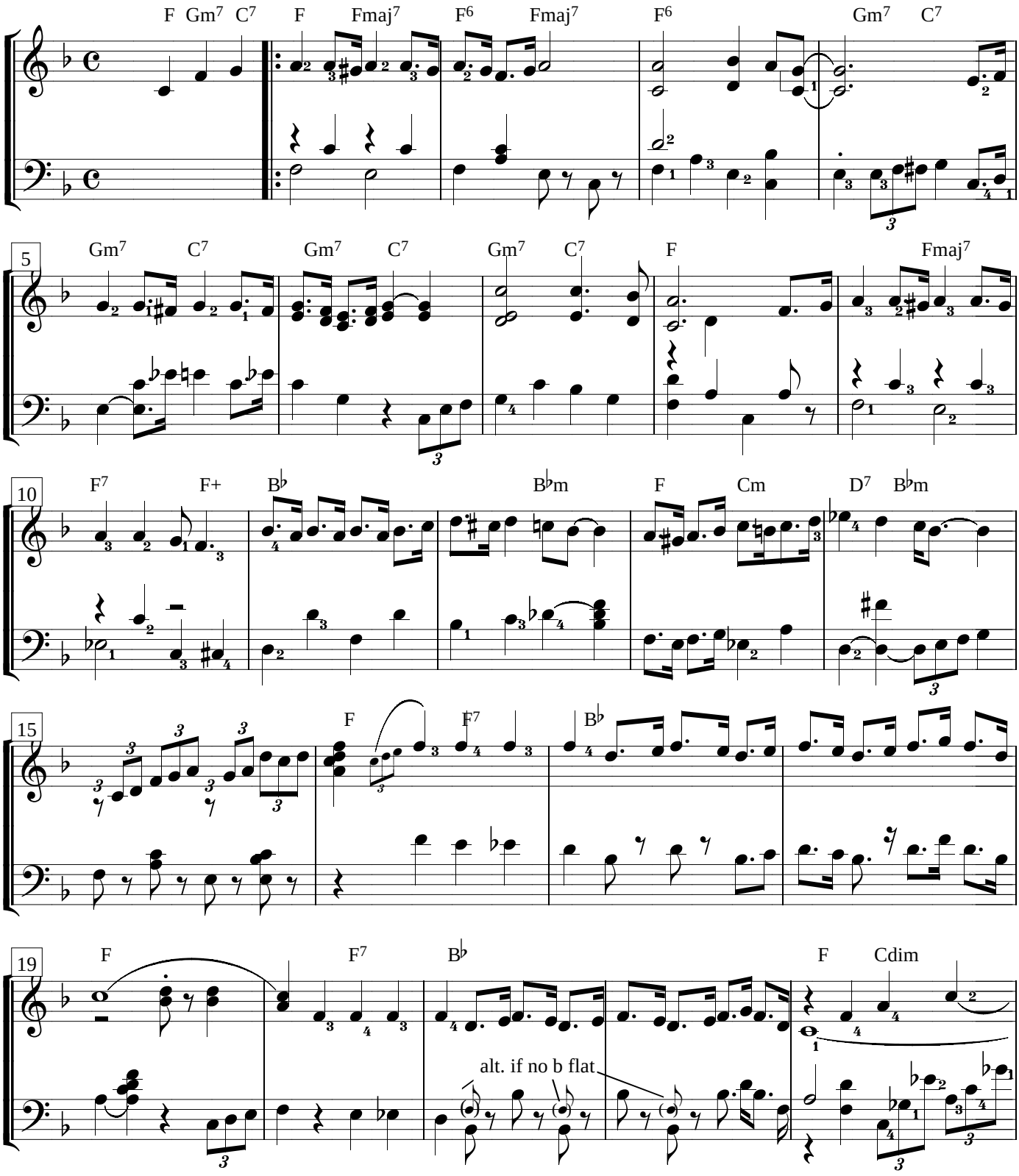
Measure 6 has an augmented 2nd in the bass. I'm not sure about the stylistic validity of this for the period.

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.

Don't Fence Me In

arr. duet concertina - David Cornell



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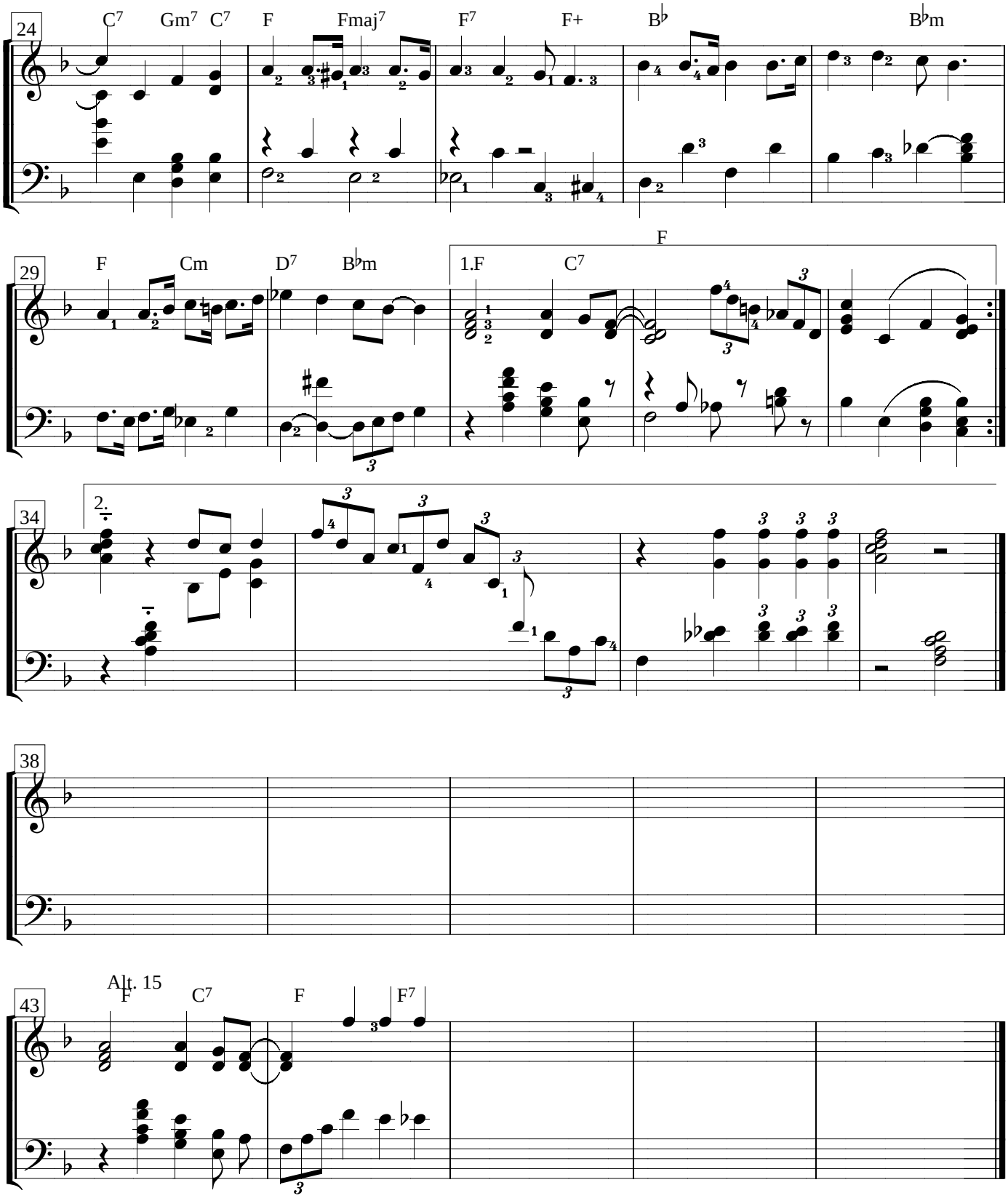
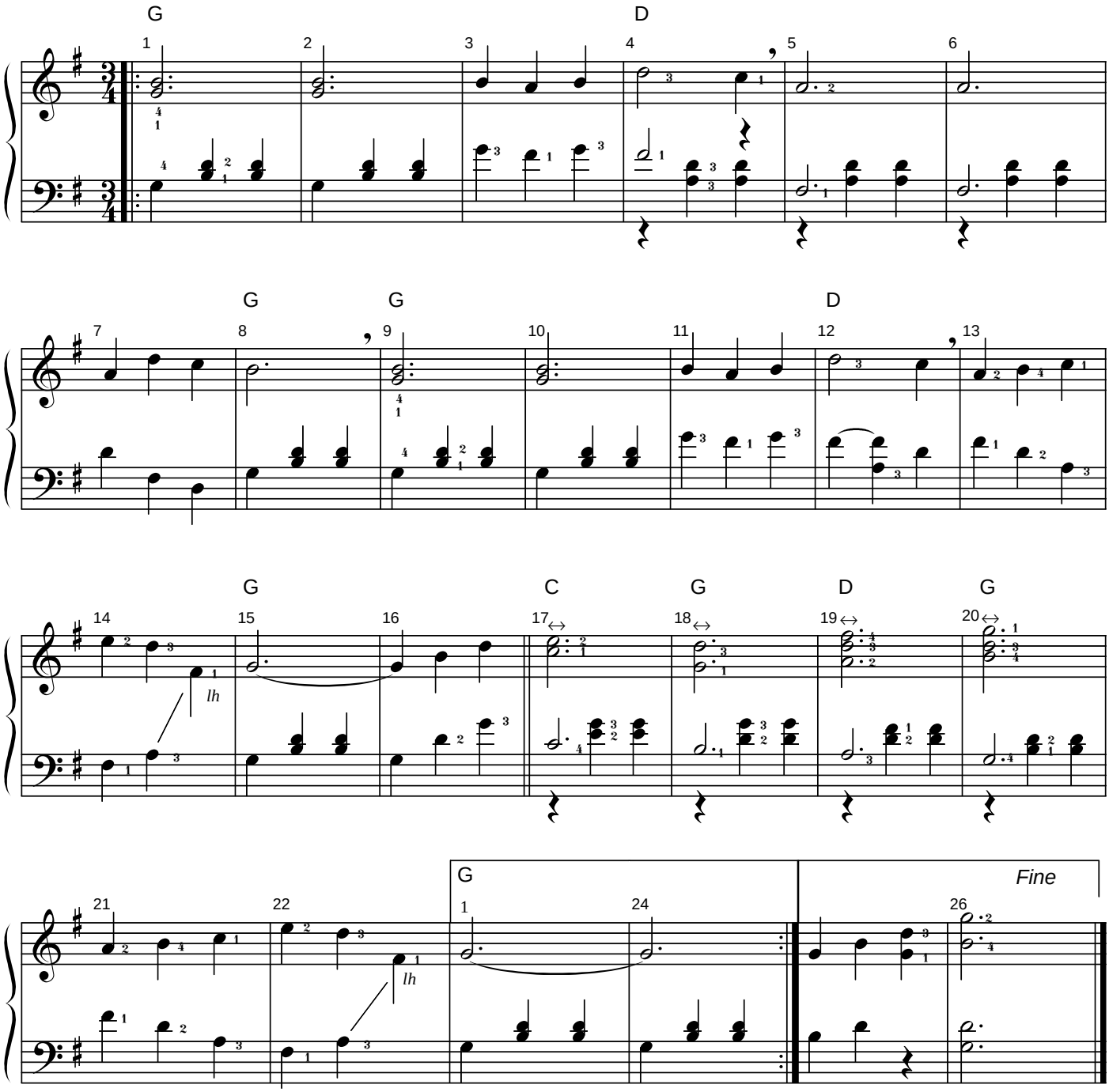

24
C7 Gm7 C7 F Fmaj7 F7 F+ B♭ B♭m
29
F Cm D7 B♭m
1.F C7
F
2.
34
38
43
Alt. 15
F C7 F F7

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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Fair Jenny's Jig

Peter Barnes

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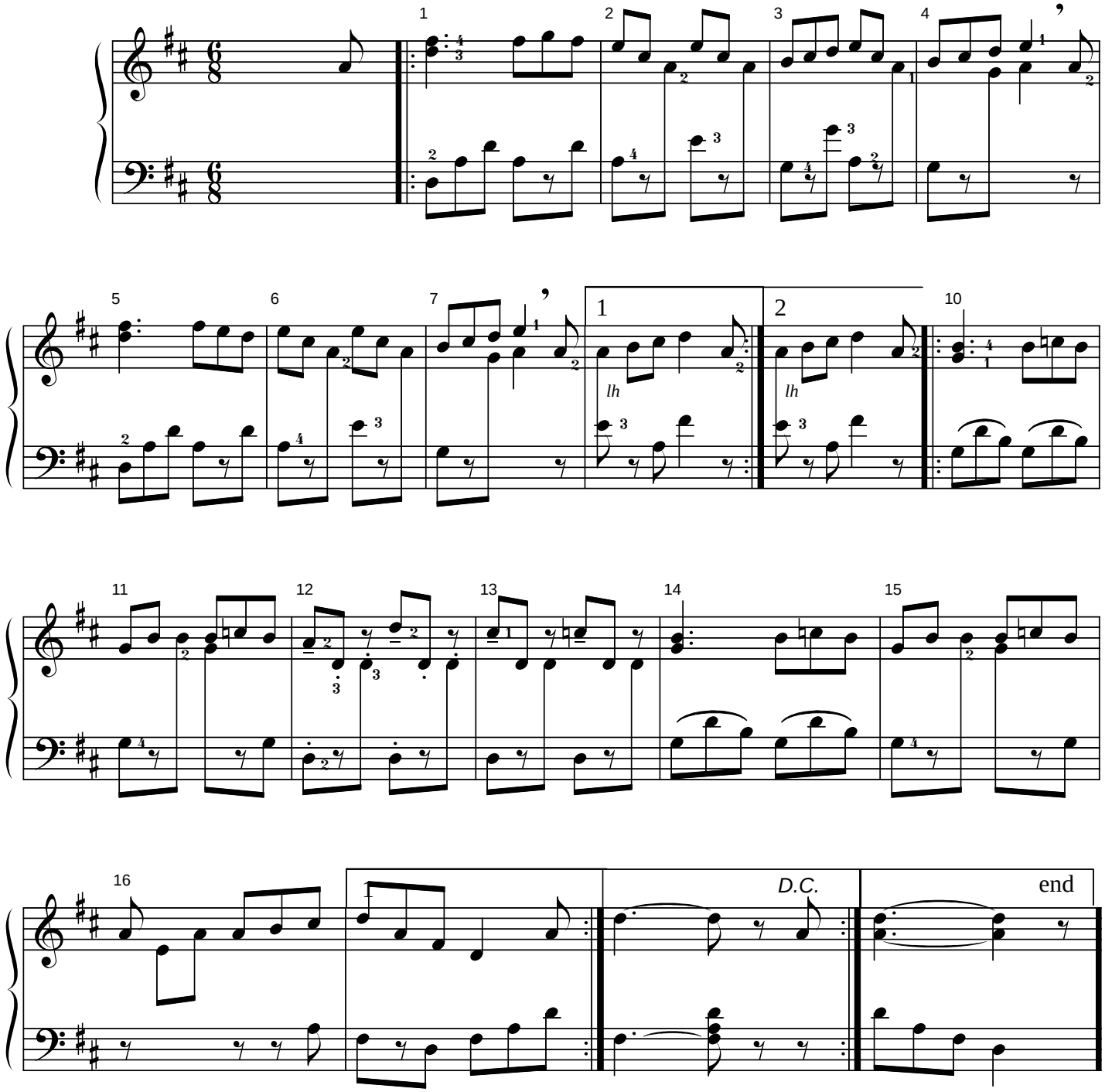

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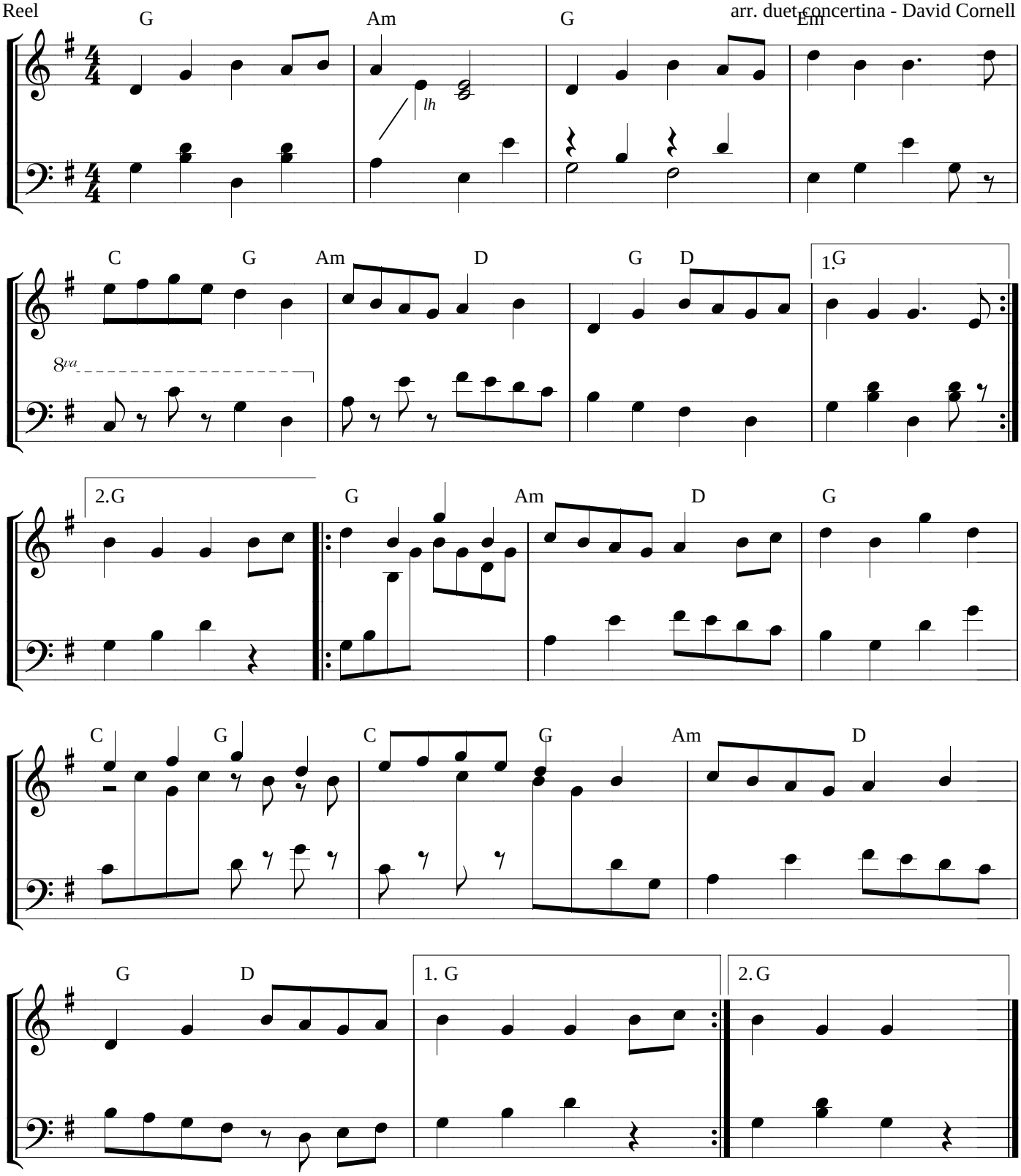
Farewell To Whiskey

The Fiddler's Fake Book

aka My Love Is but a Lassie

Reel

arr. duet concertina - David Cornell



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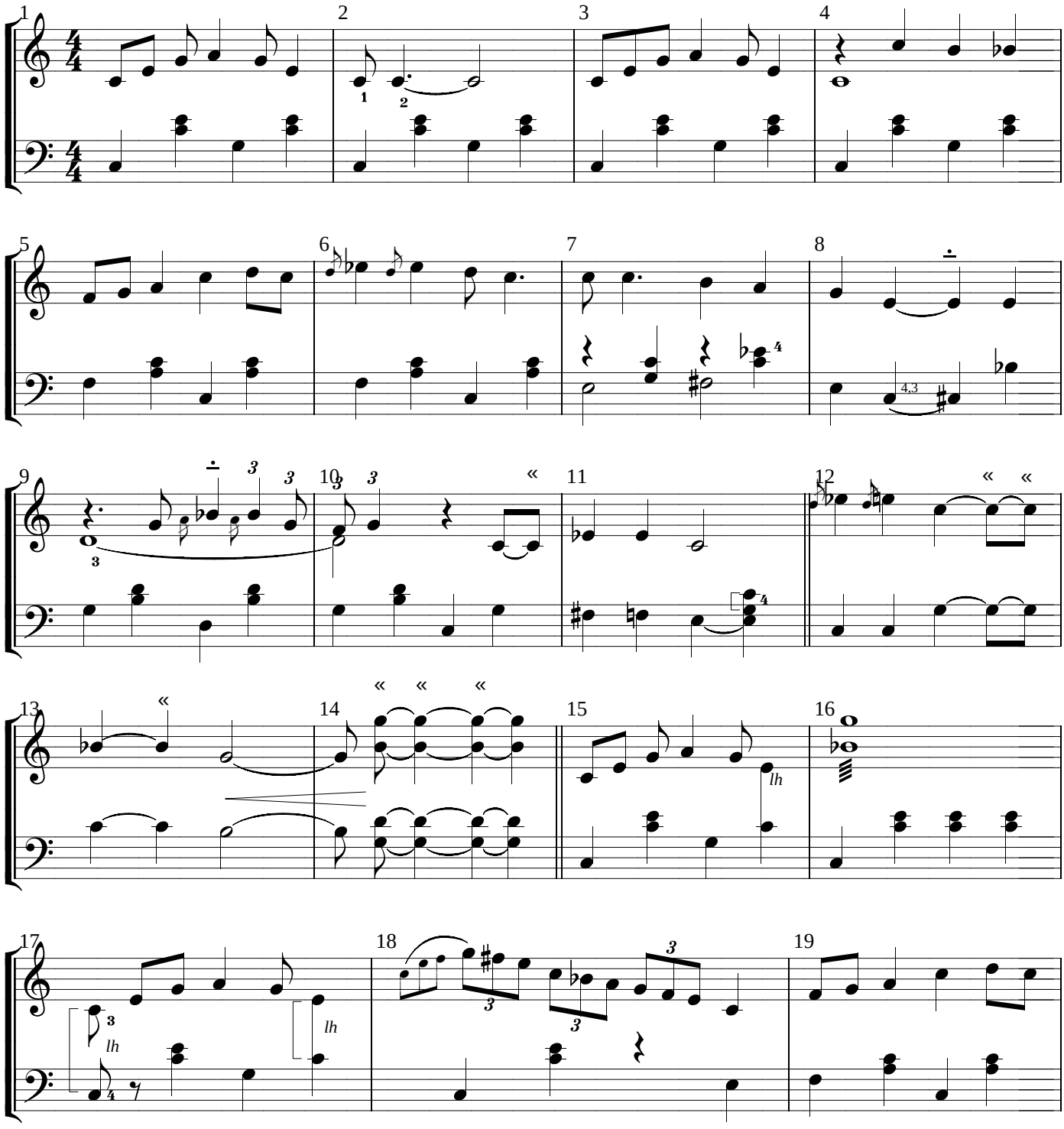
Frankie and Johnnie

Swing rhythm

arr. duet concertina - David Cornell



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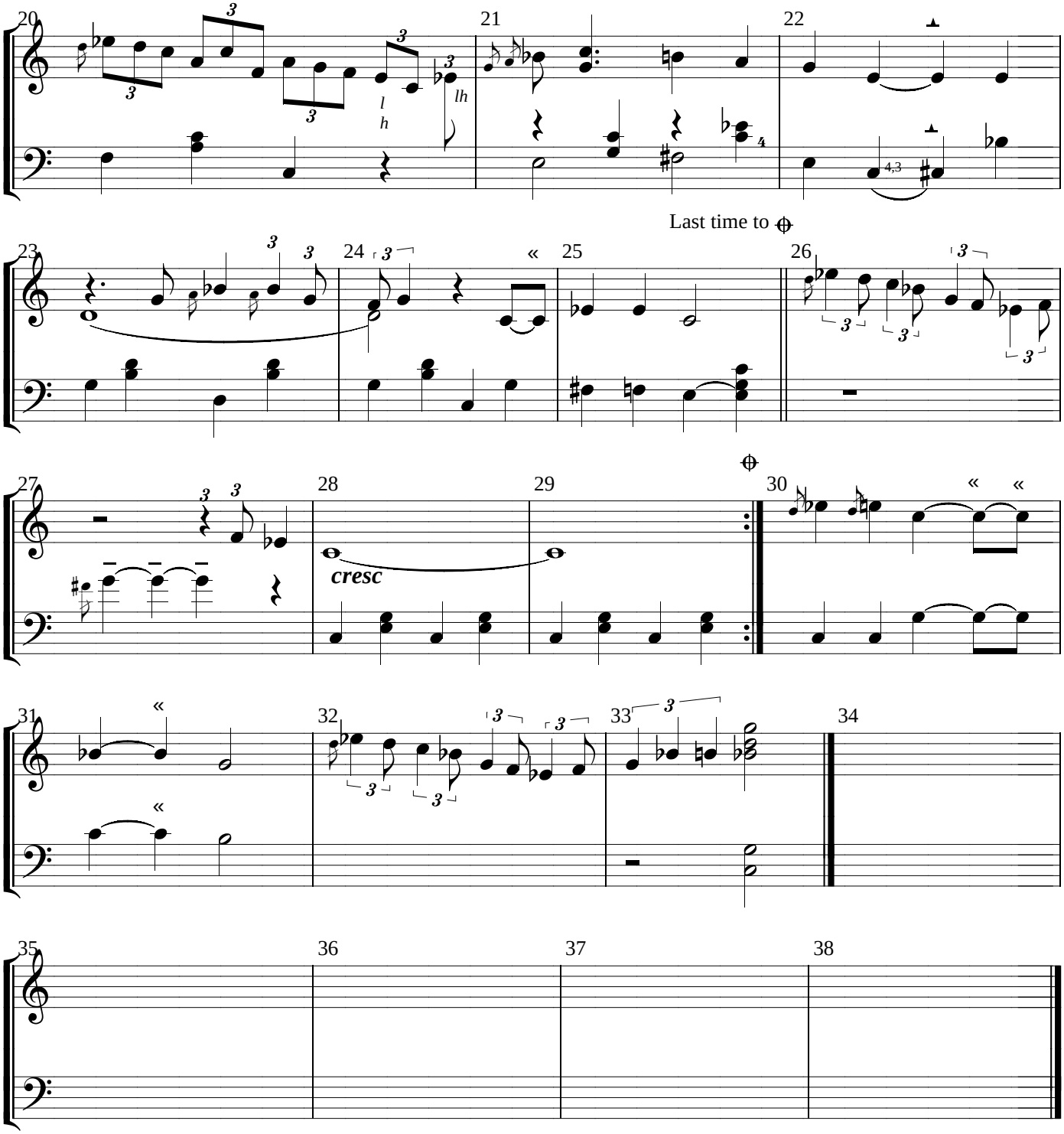
20
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4,3
Last time to
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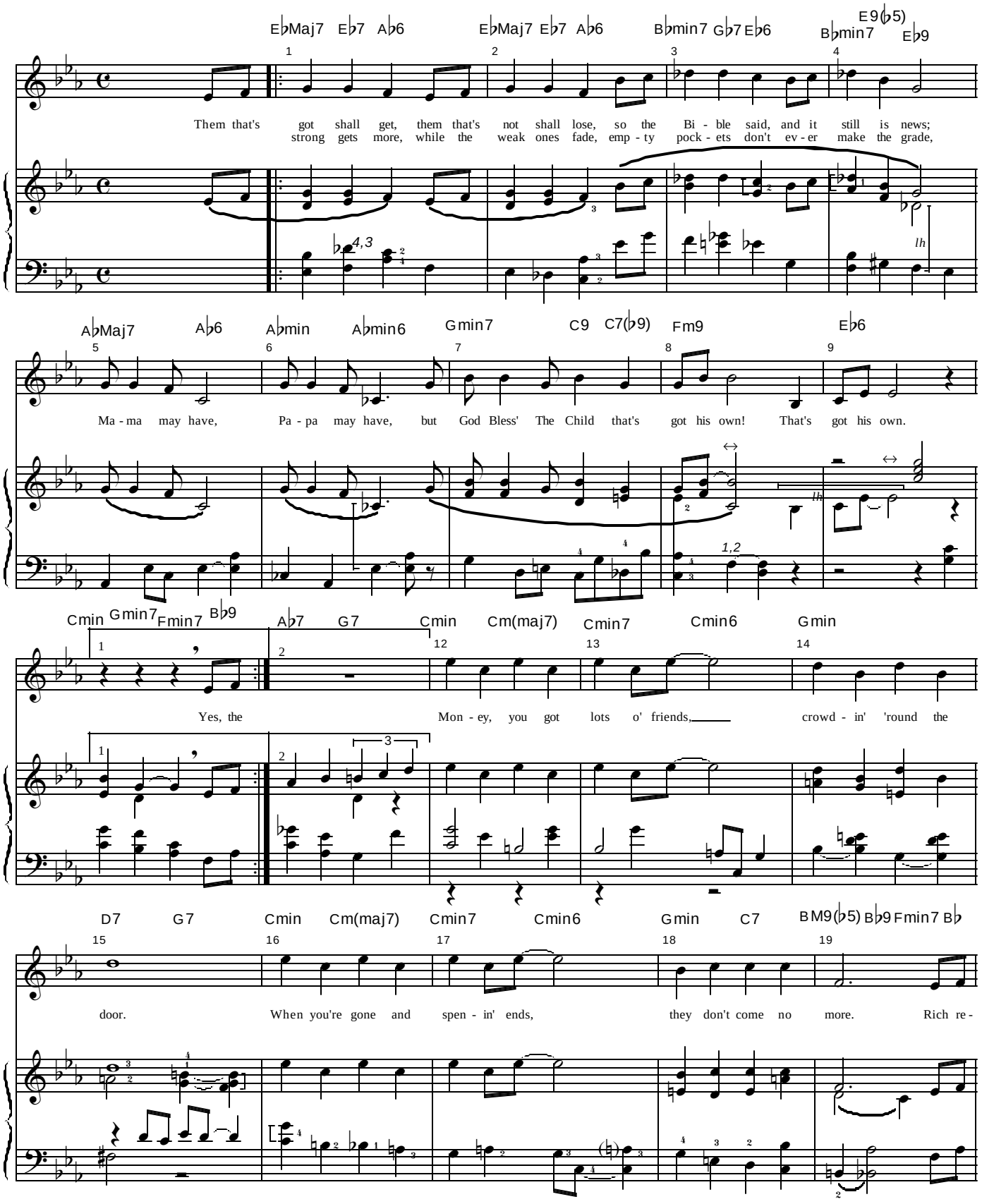
God Bless' The Child

Slowly, With feeling

Words and Music by Arthur Herzog Jr. and Billie Holiday
Duet concertina arrangement - David Cornell



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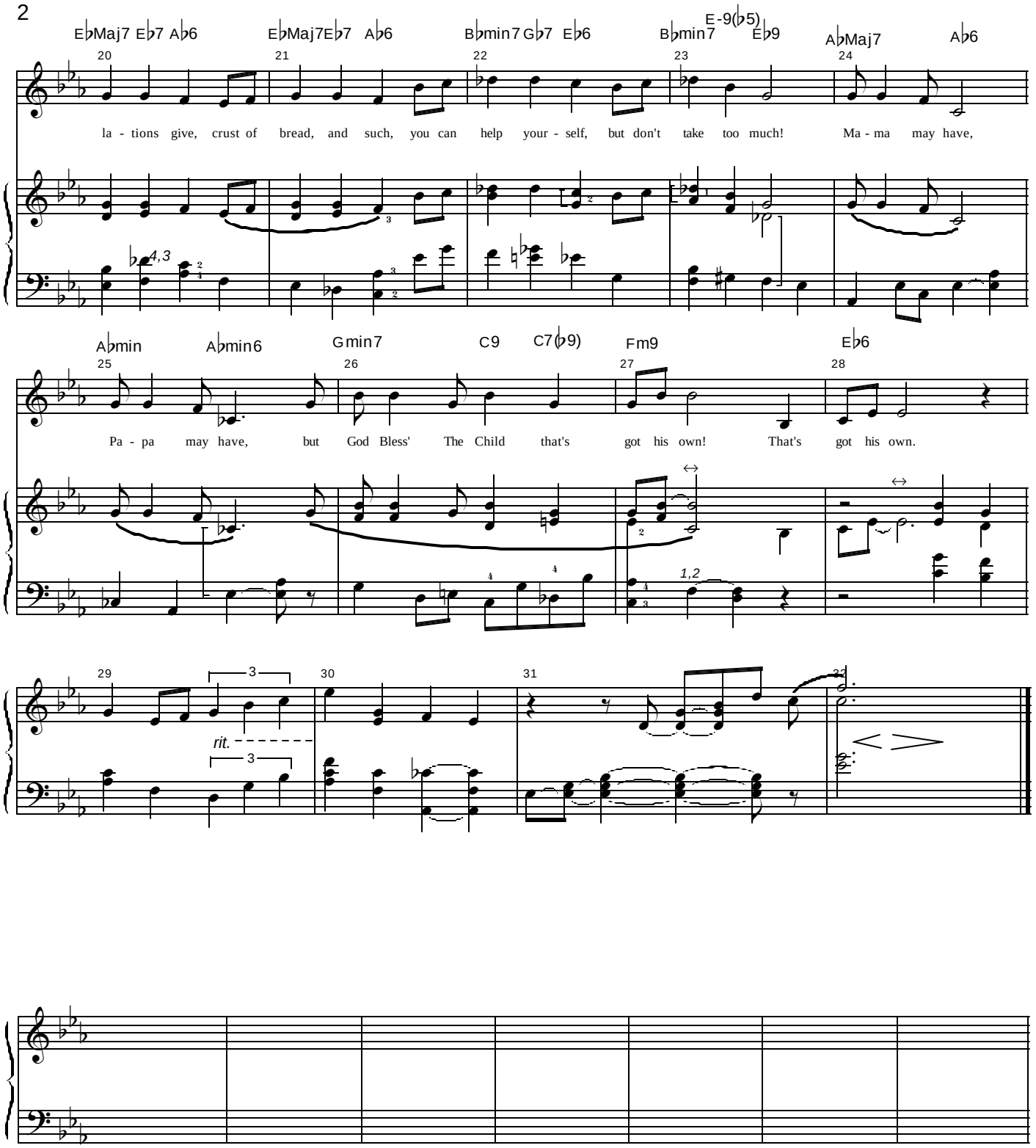
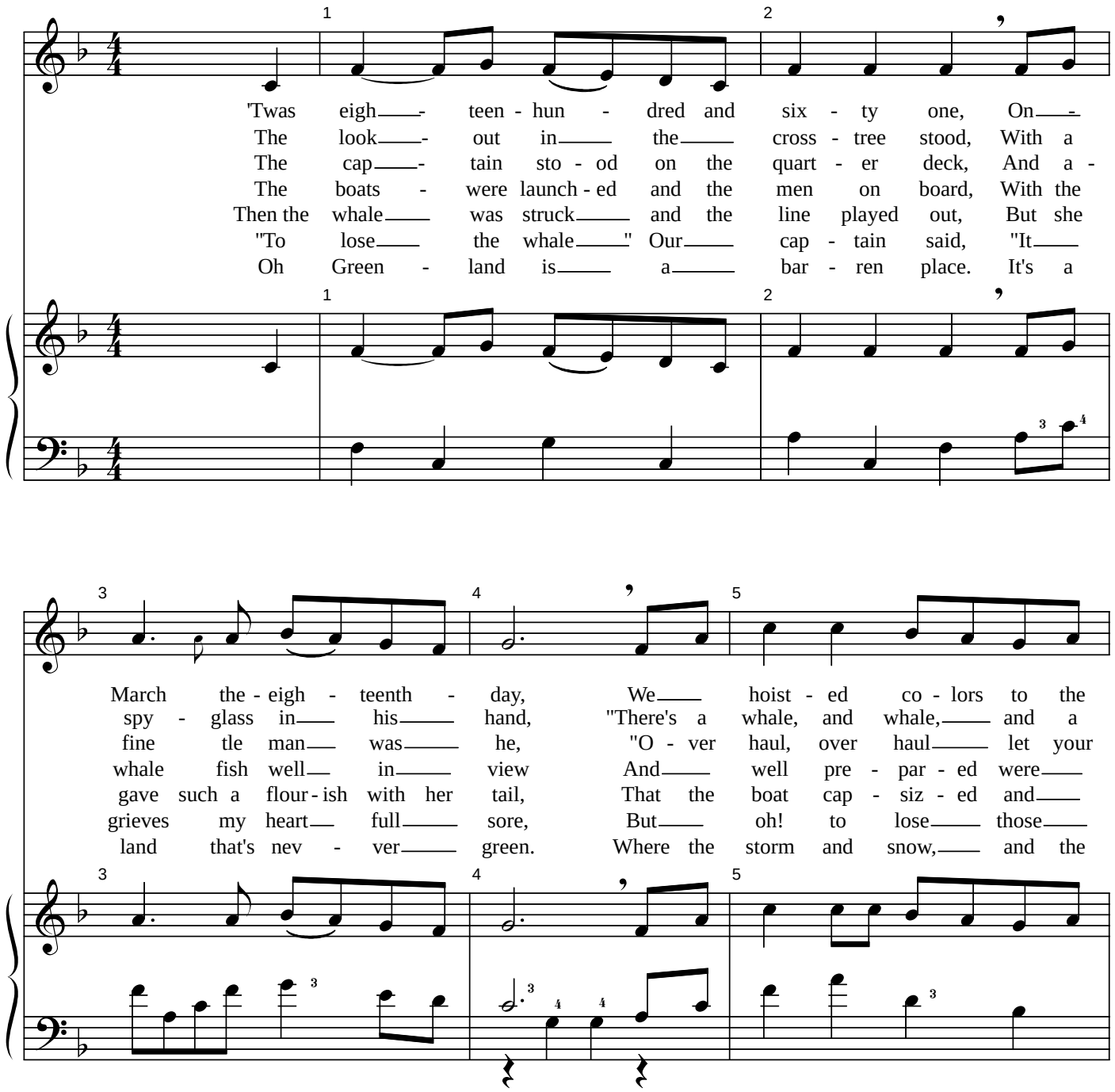

E♭Maj7 E♭7 A♭6
E♭Maj7E♭7 A♭6
B♭min7 G♭7 E♭6
B♭min7 E-9(♭5) E♭9
A♭Maj7 A♭6
20 21 22 23 24
la - tions give, crust of bread, and such, you can help your - self, but don't take too much! Ma - ma may have,
A♭min A♭min6 Gmin7 C9 C7(♭9) Fm9 E♭6
25 26 27 28
Pa - pa may have, but God Bless' The Child that's got his own! That's got his own.
29 30 31 32
rit.

Greenland Fisheries

Arranged for Duet Concertina - David Cornell



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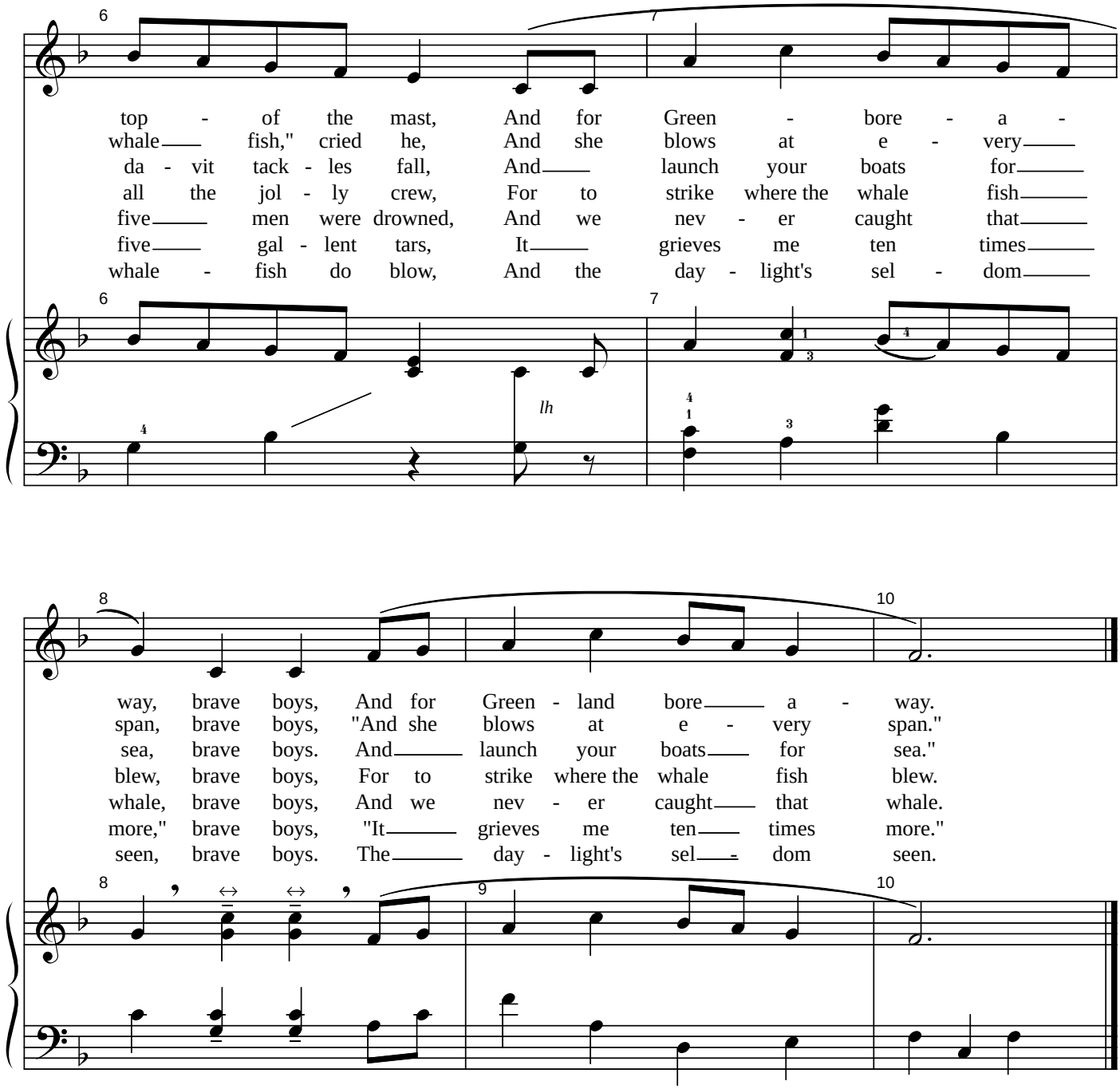

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Greenland Fisheries

key of G

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

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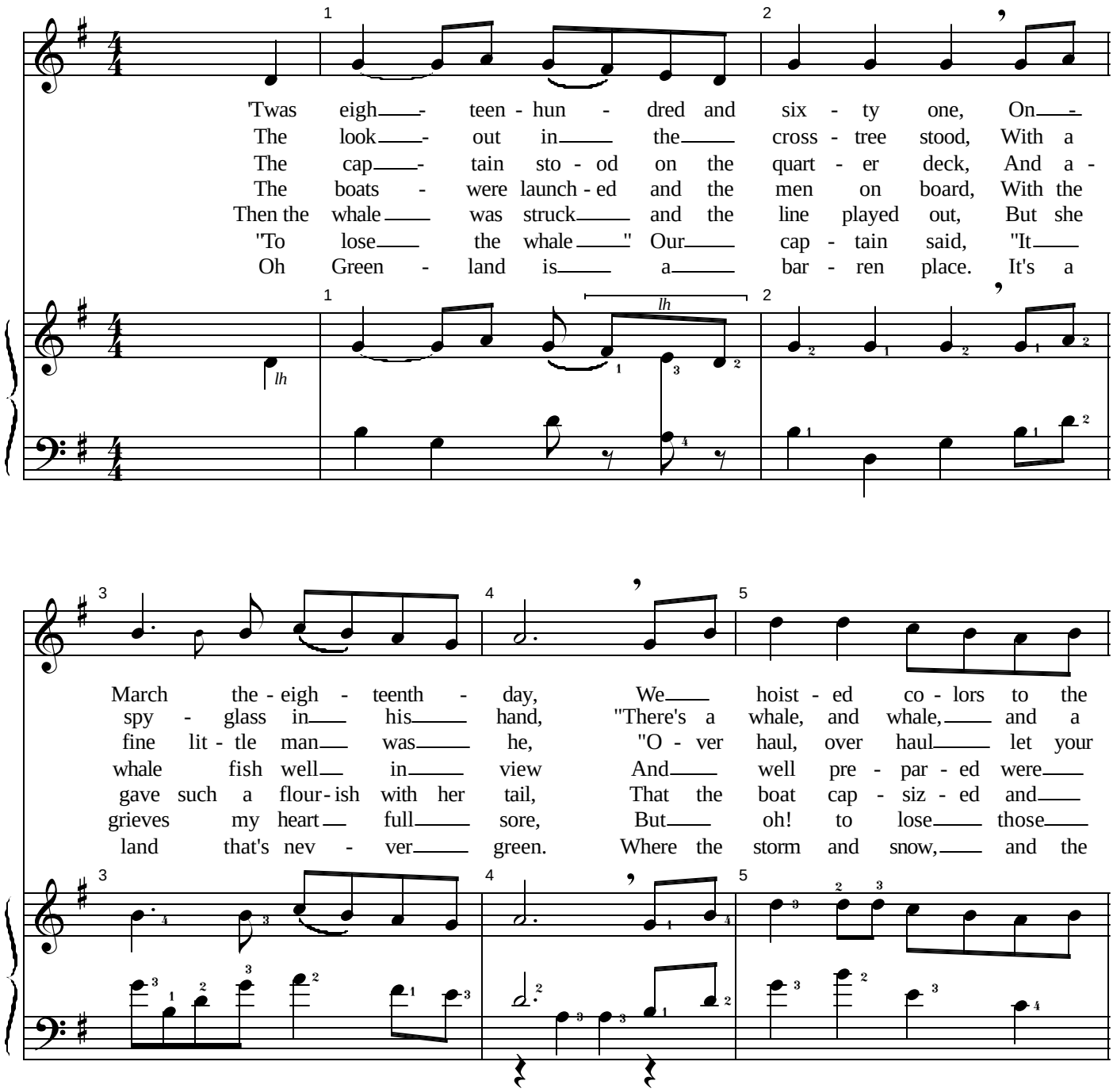

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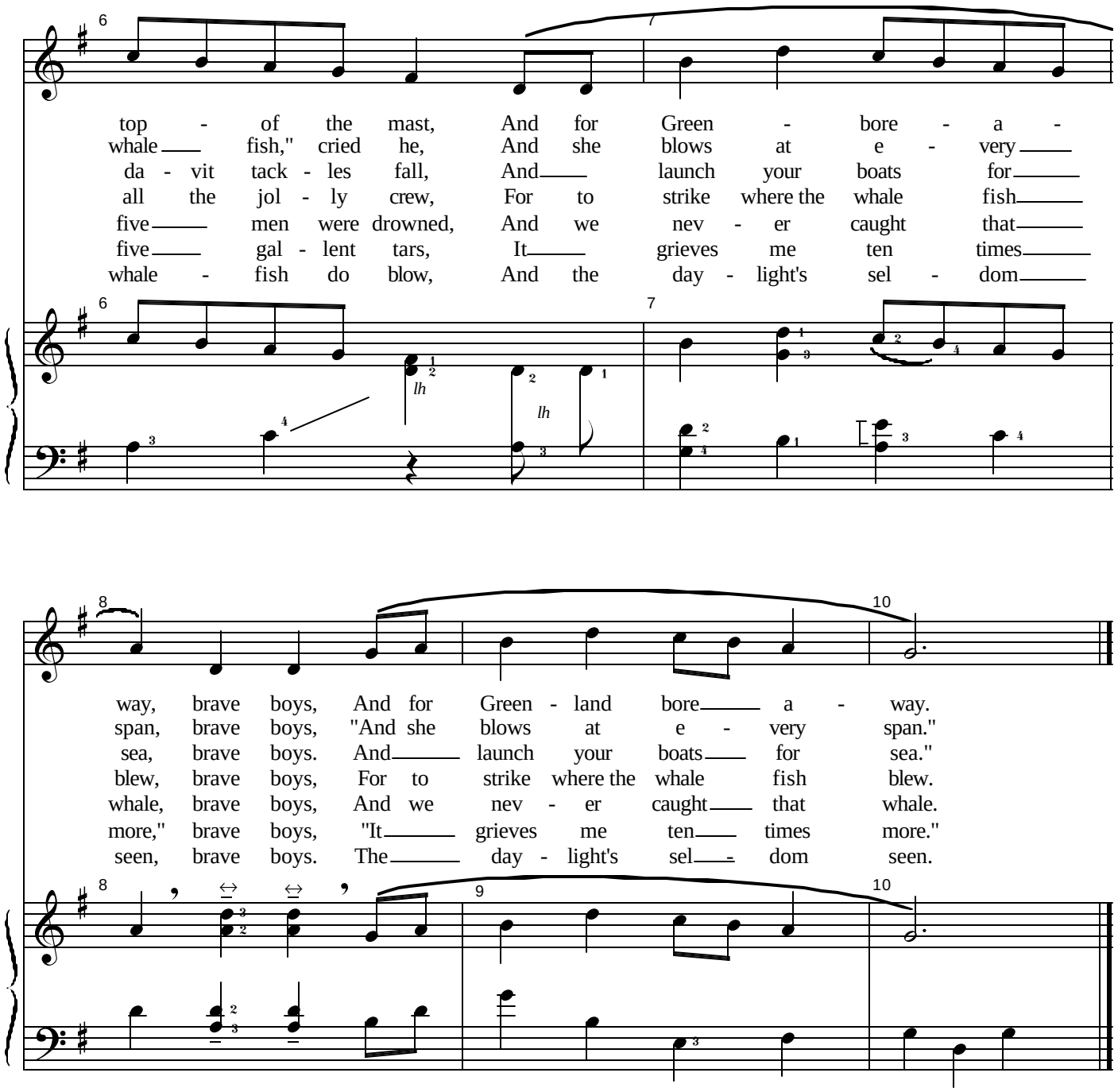

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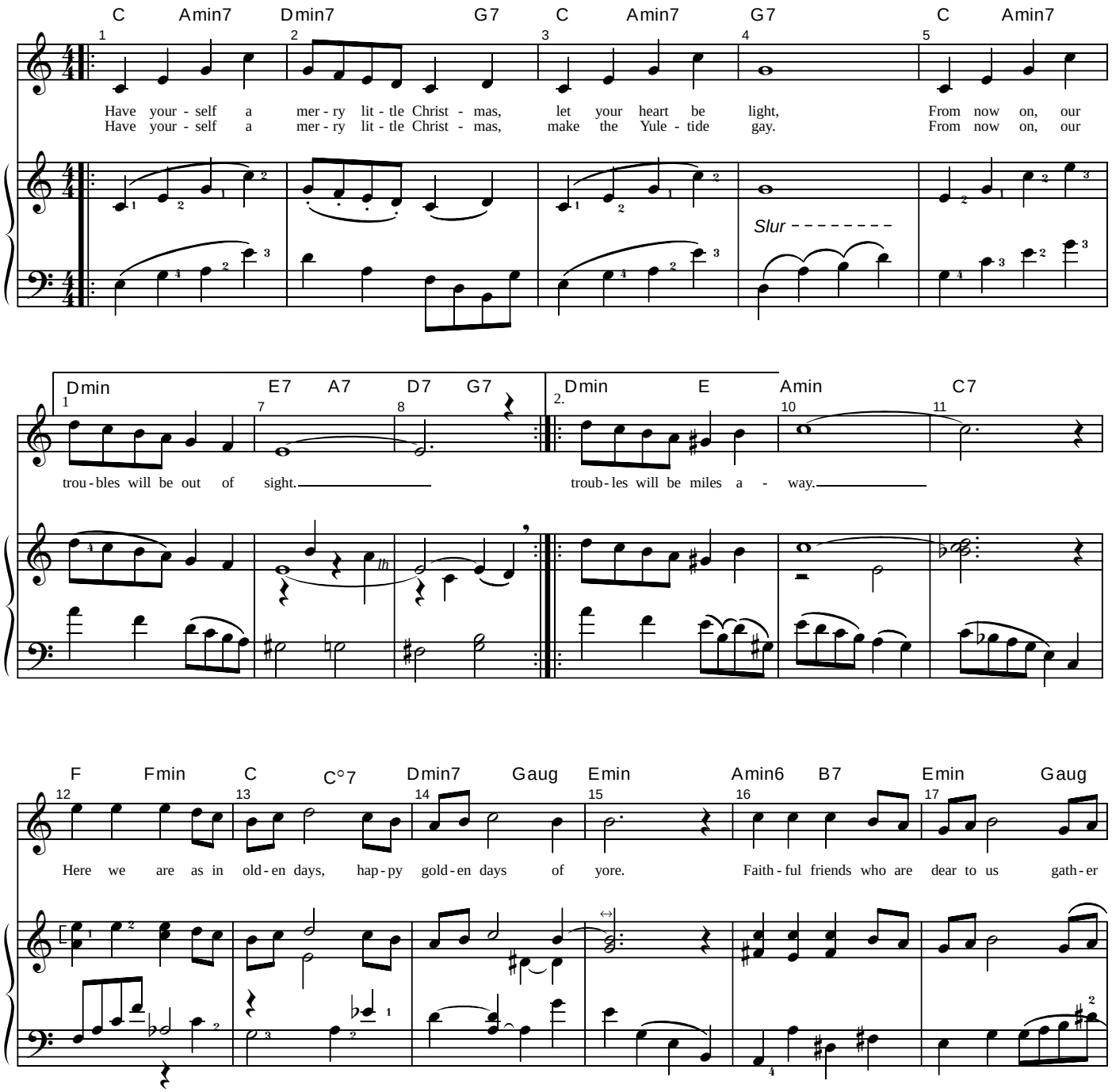
Have Yourself a Merry Little Christmas

Words and Music: Hugh Martin and Ralph Blane
Duet concertina arrangement - David Cornell



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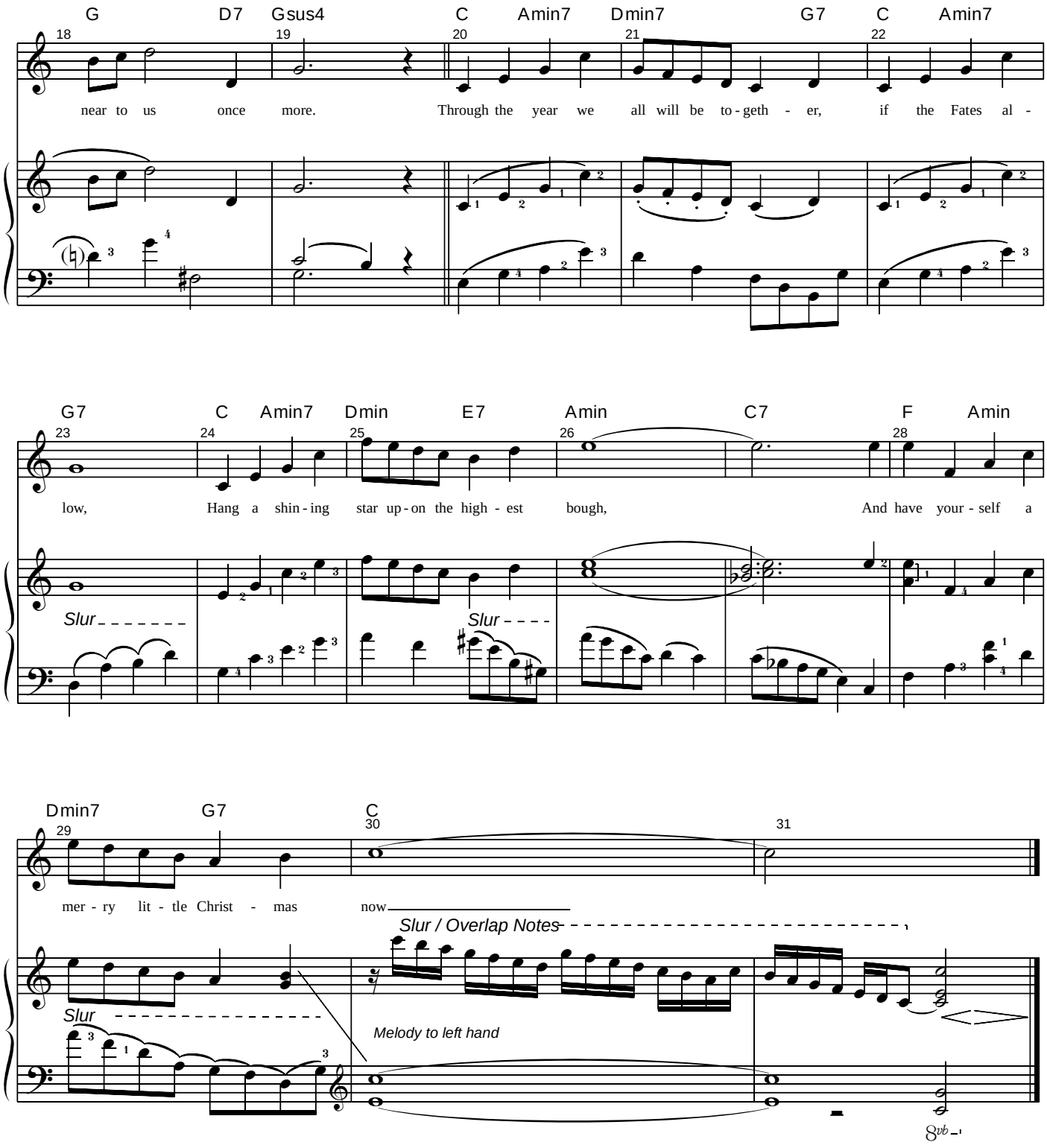


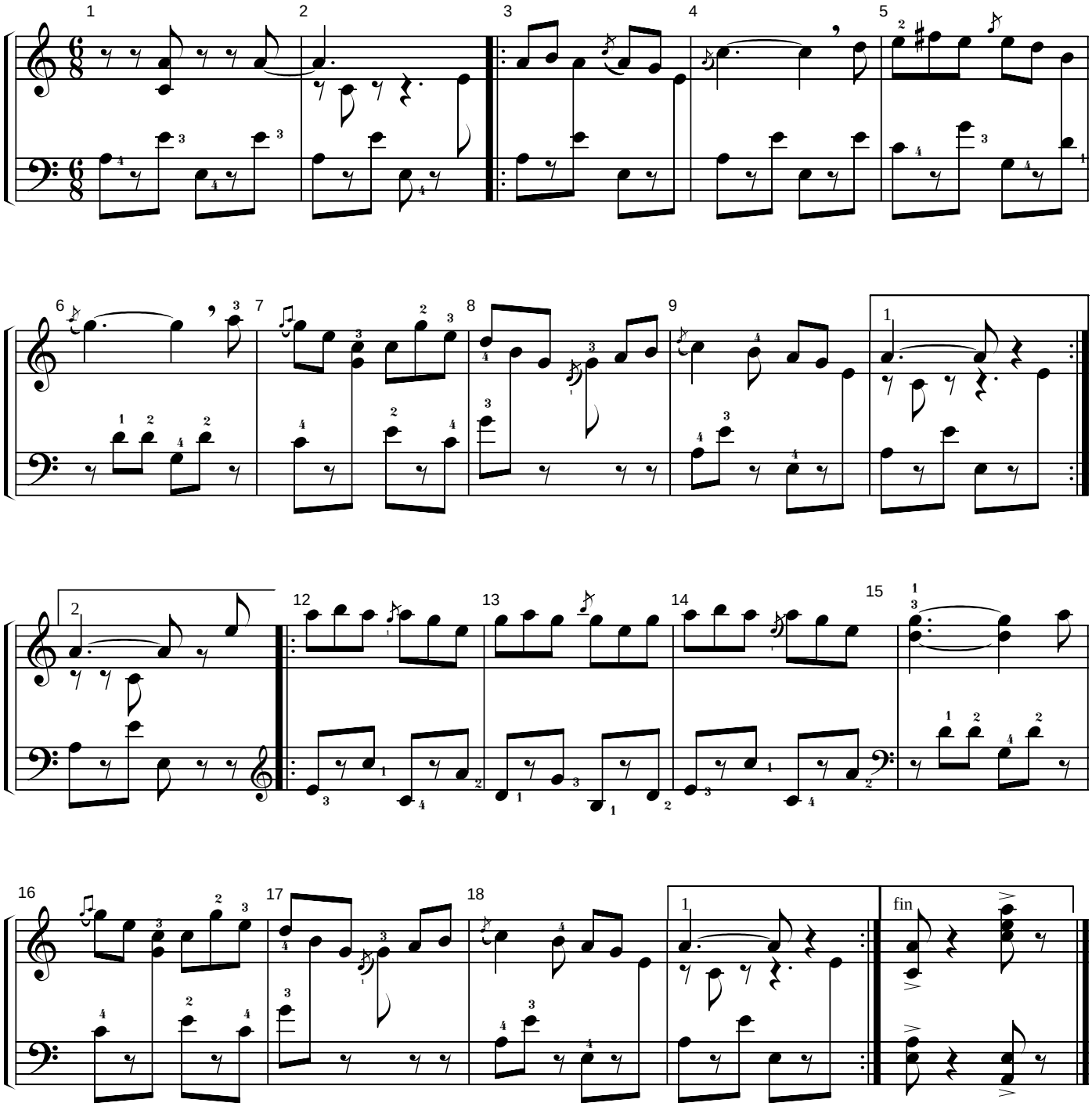
Slur marks between individual notes, as in the left hand in measures 4 and 29 mean the notes should be slightly overlapped so they briefly and almost imperceptably sound together.

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



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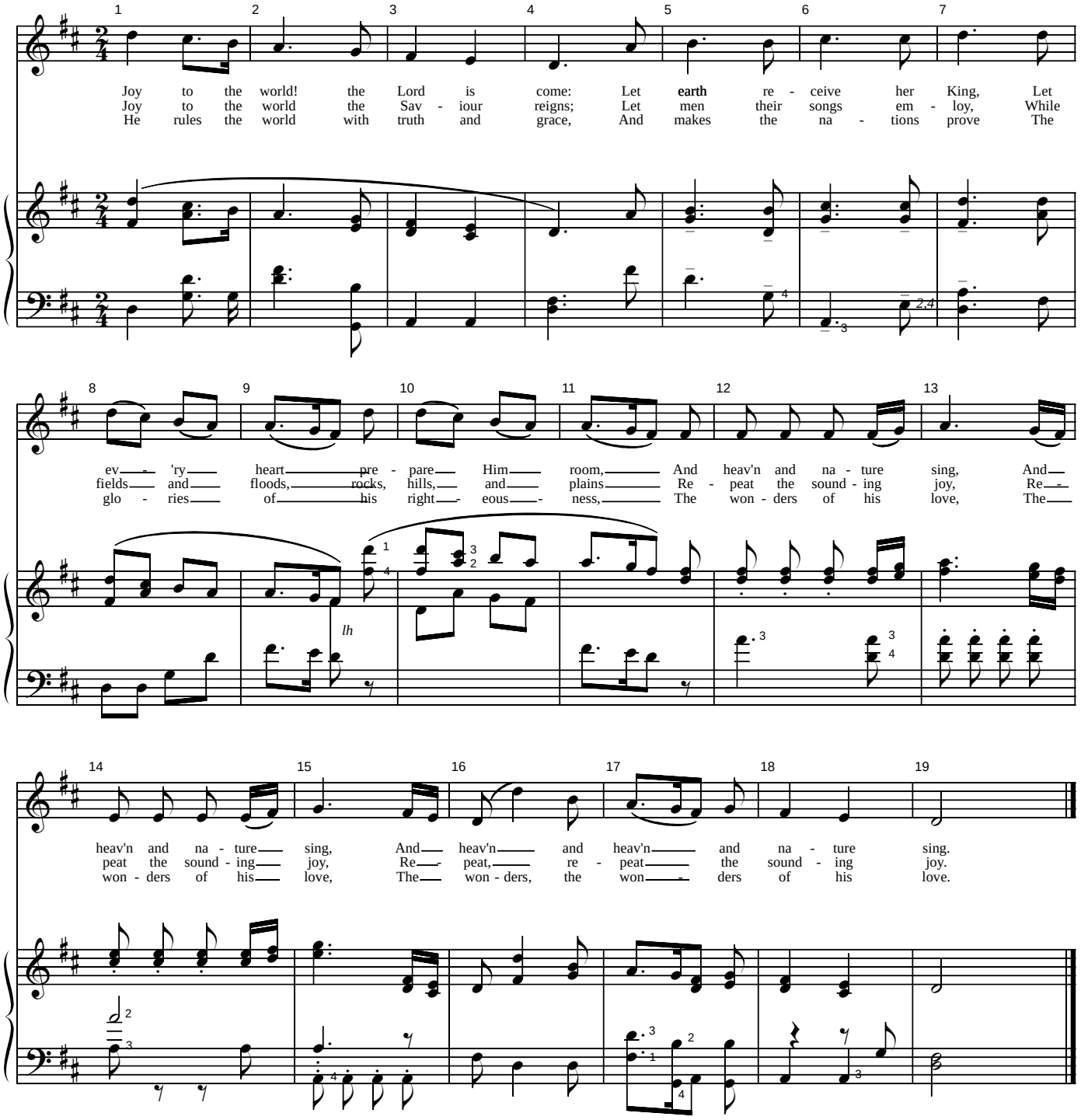
Joy to the World

1742

Words by Issac Watts

Music by George F. Handel

Duet concertina arrangement - David Cornell



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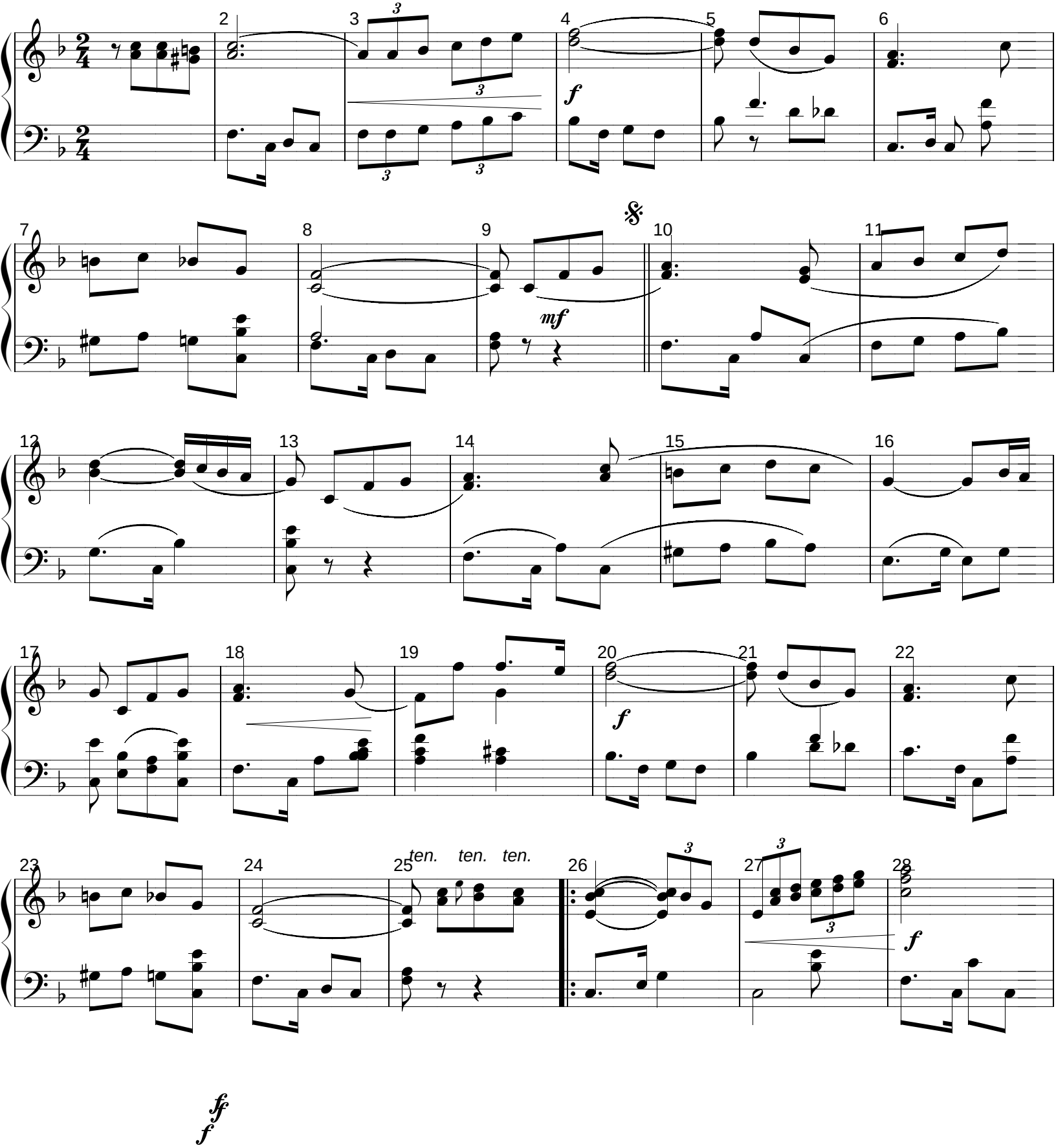
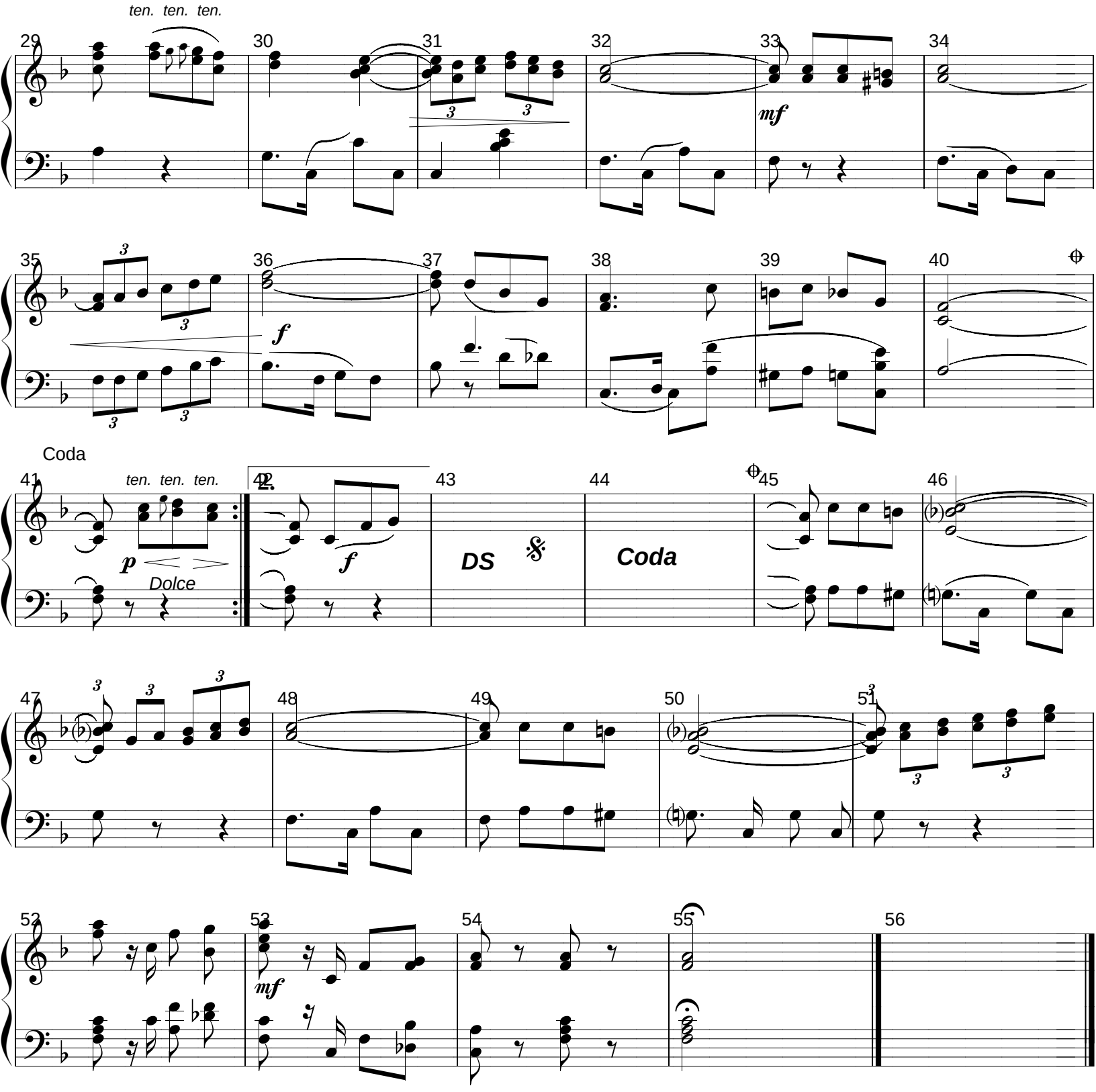
La Golondrina (The Swallow)

as played by REUBEN SHAW

arranged by
Henry Stanley

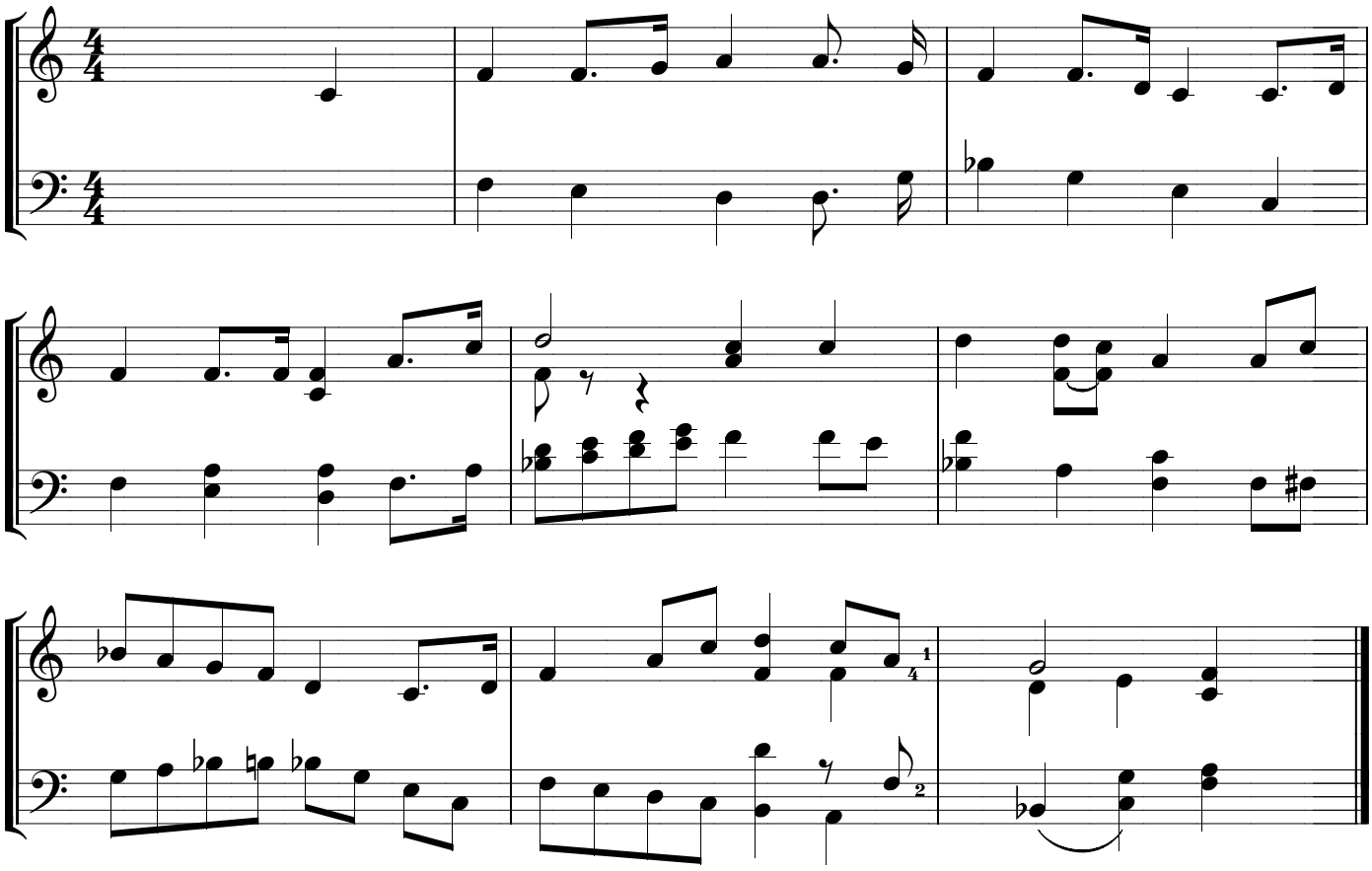
Andantino espressivo



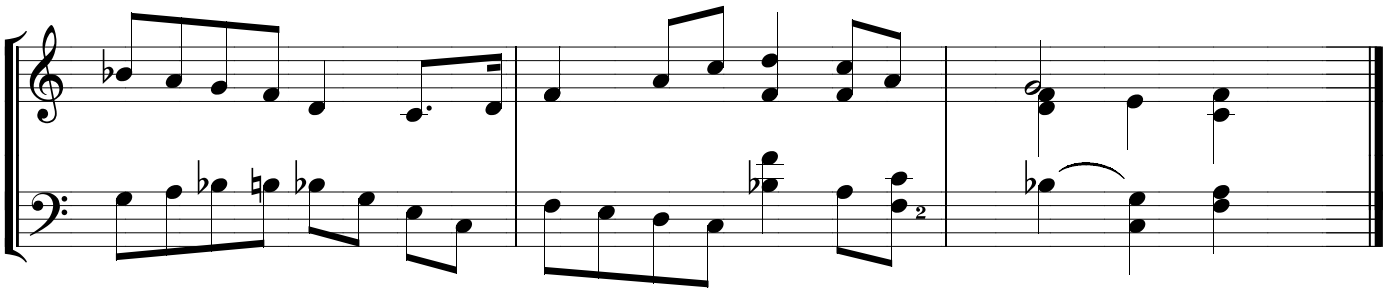

ten. ten. ten.
29
30
31
32
33
34
mf
35
36
37
38
39
40
f
Coda
41
ten. ten. ten.
42
43
44
45
46
p
Dolce
f
DS
Coda
47
48
49
50
51
52
53
54
55
56
mf

LOCH LOMOND

arr. duet concertina - David Cornell



For 58 key concertinas that don'tgo b



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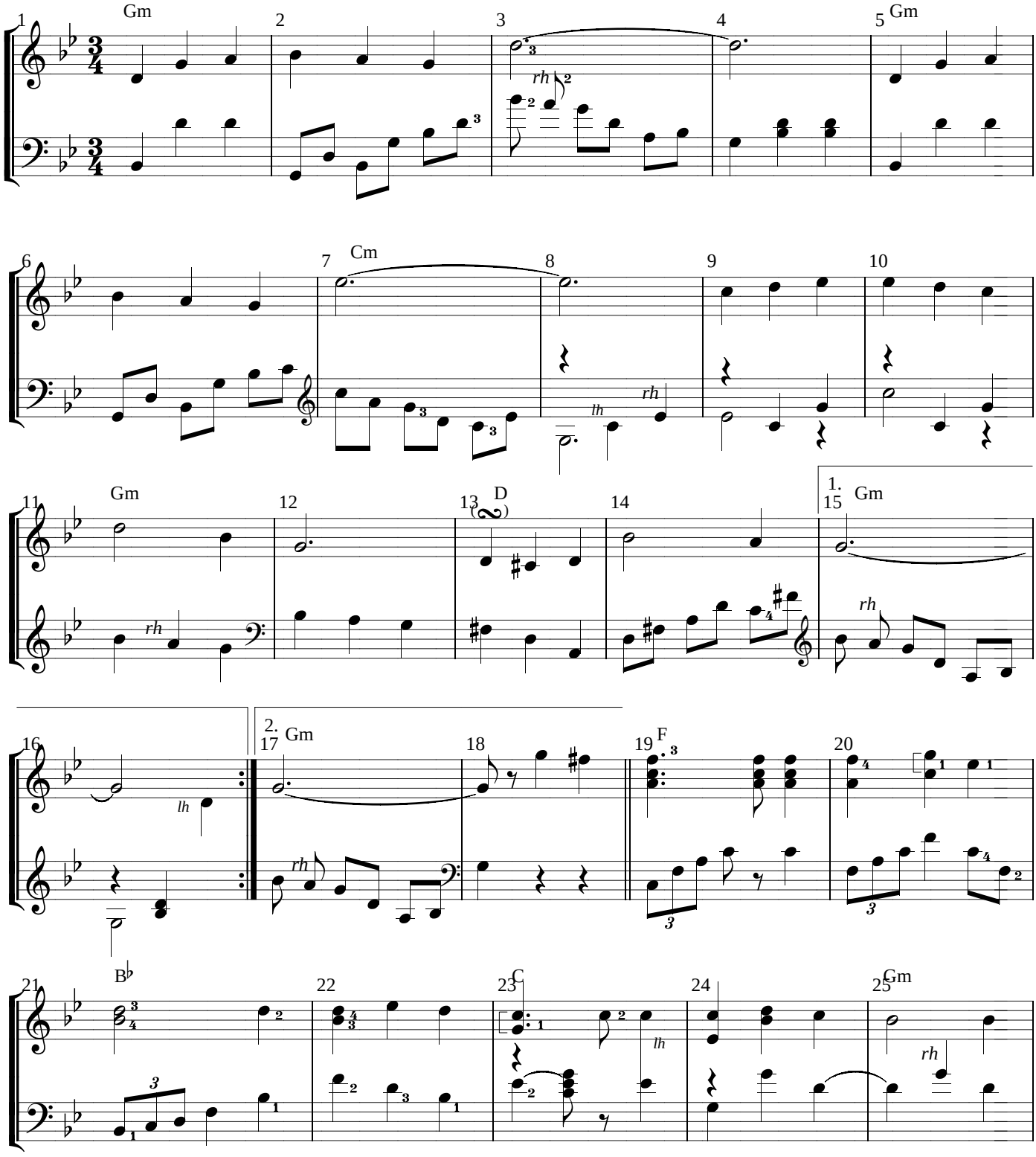
Metsakukkia

arr. duet concertina - David Cornell
Traditional



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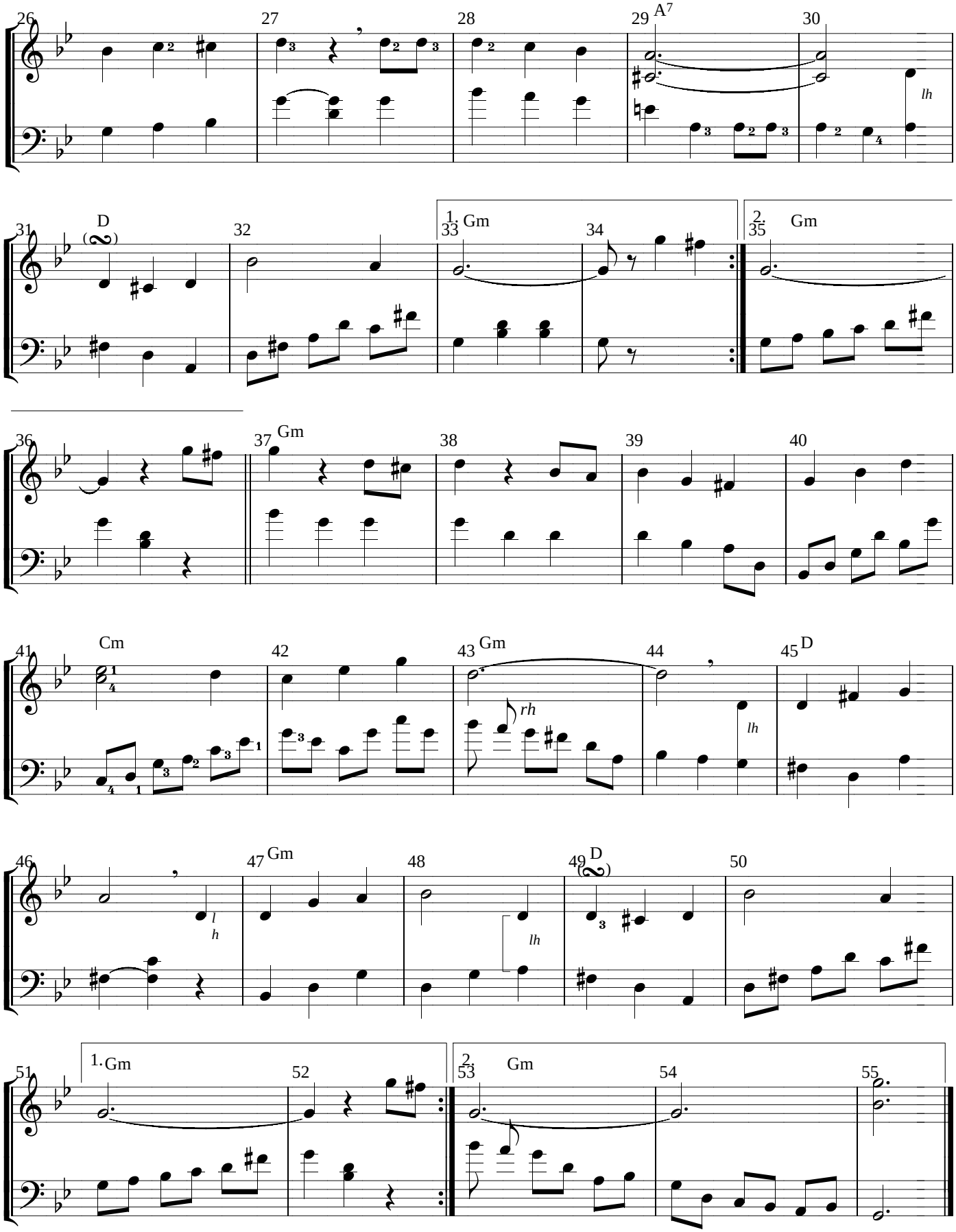
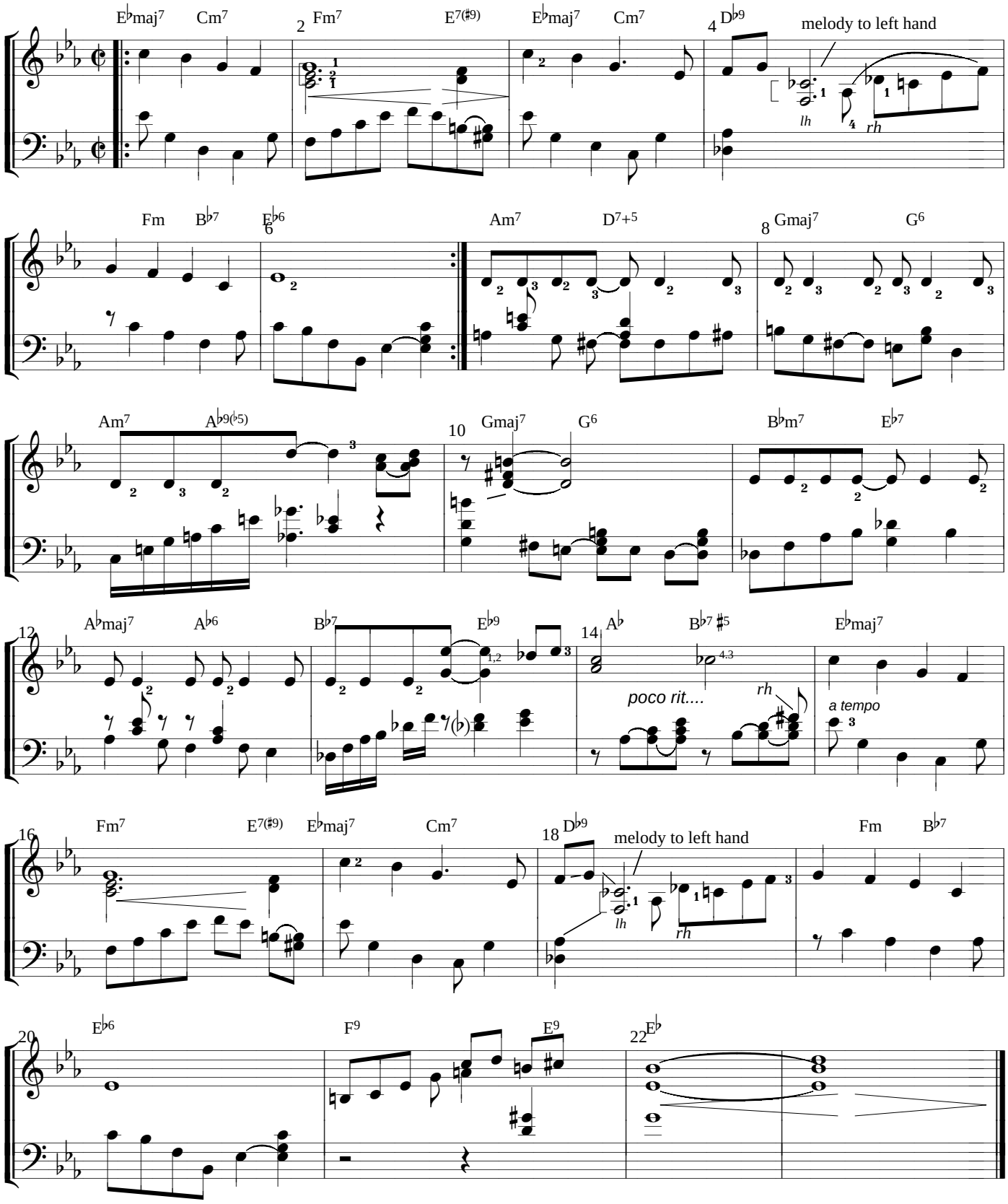

26
27
28
29 A7
30
lh
31
D
32
1. Gm
33
34
2. Gm
35
36
37 Gm
38
39
40
41
Cm
42
43 Gm
rh
44
lh
45 D
46
lh
47 Gm
48
lh
49 D
50
1. Gm
51
52
2. Gm
53
54
55

Moonlight In Vermont

John Blackburn & Karl Suessdorf
arr. duet concertina - David Cornell



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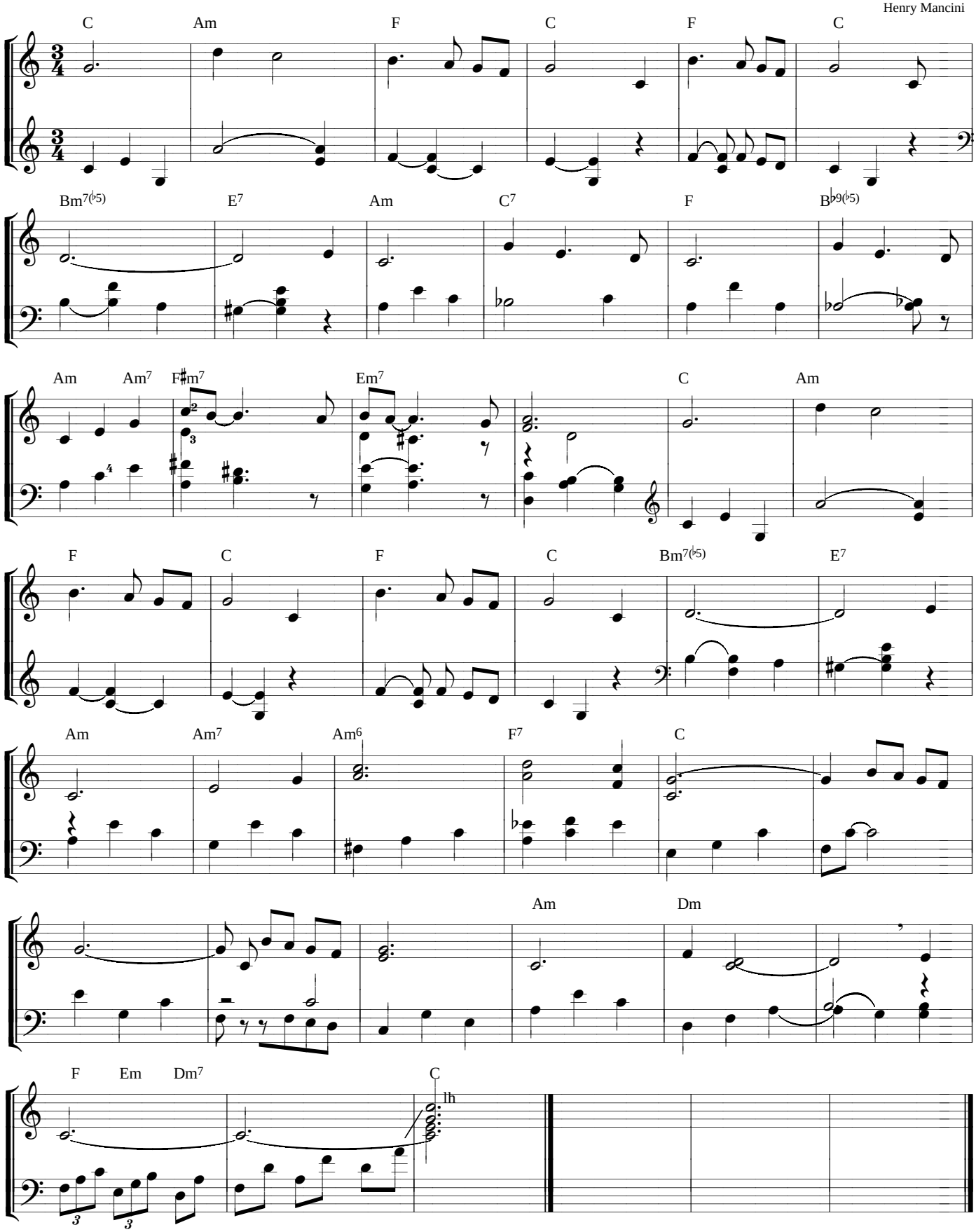
Moon River

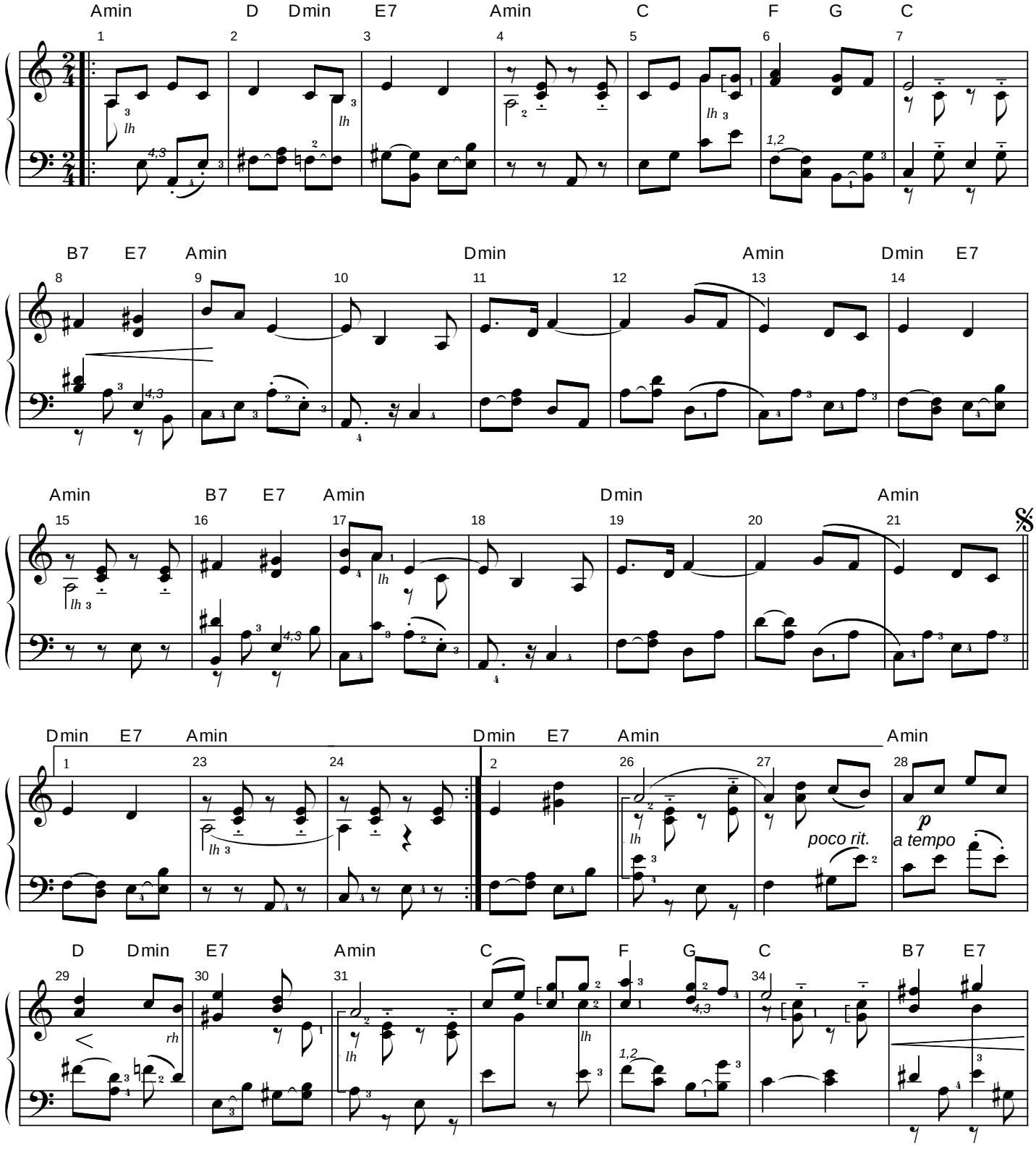
Henry Mancini



Moscow Nights

V. Solovyov-Sedoy

Arranged for Duet Concertina - David Cornell
fingering for MacCann



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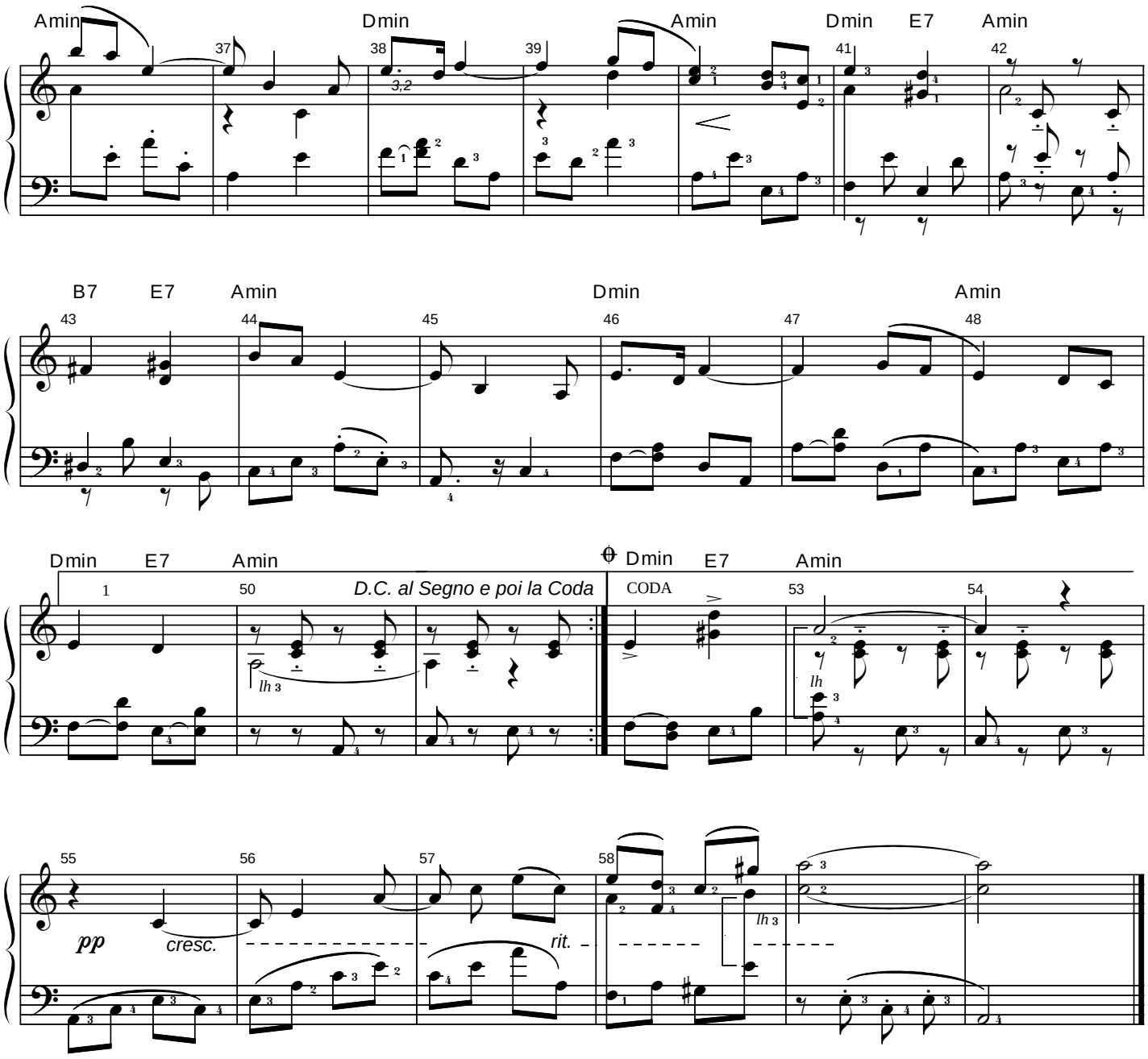
www.maccann-duet.com



The suggested fingerng 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.

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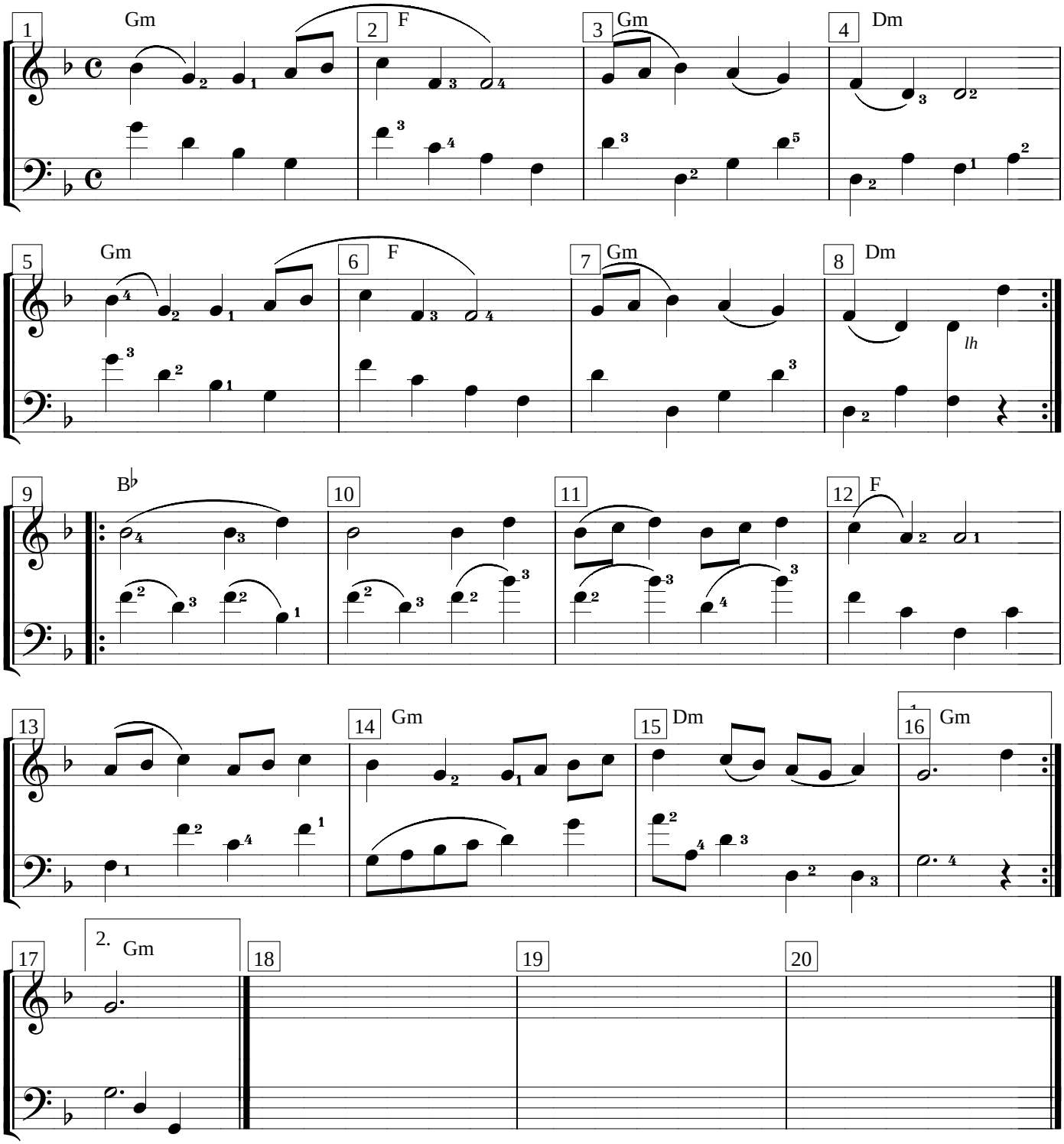
Parson's Farewell

from Vic Gammon - Kilve '96

arr. duet concertina - David Cornell



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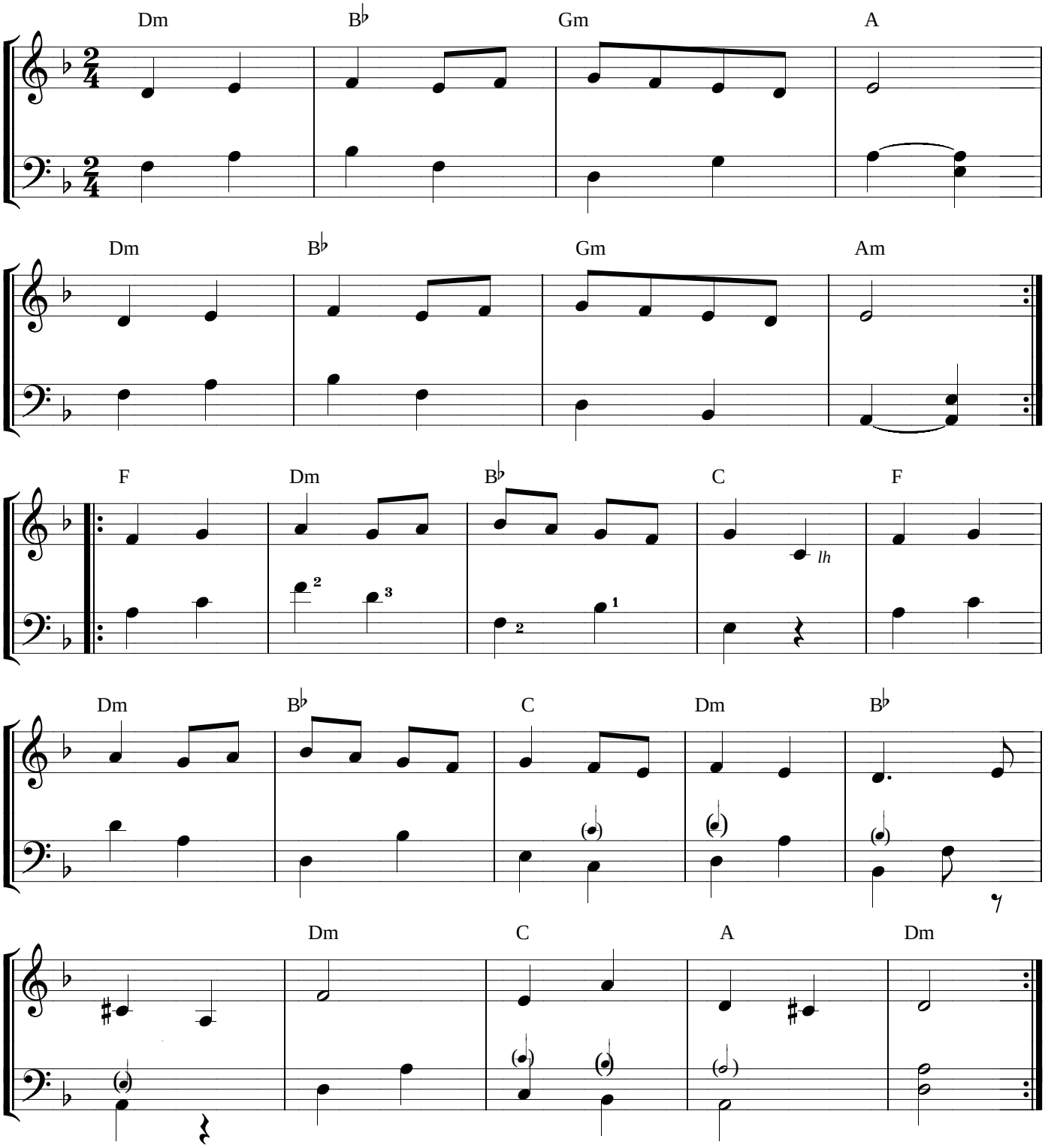
Poole's Hole

from Vic Gammon - Kilve '96

arr. duet concertina - David Cornell



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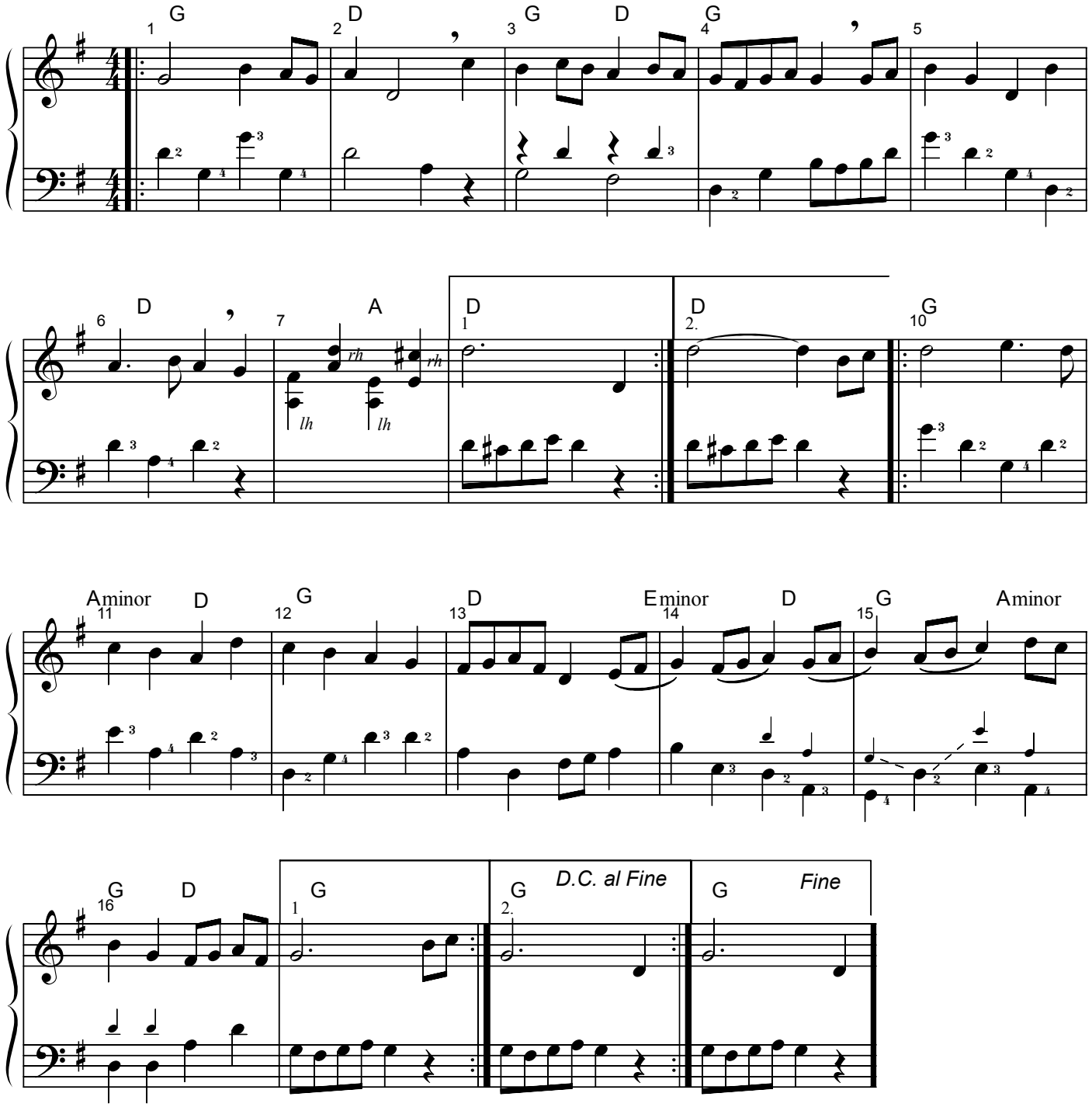
Prince William

from Paul McCann at Kilve

Arranged for Duet Concertina - David Cornell



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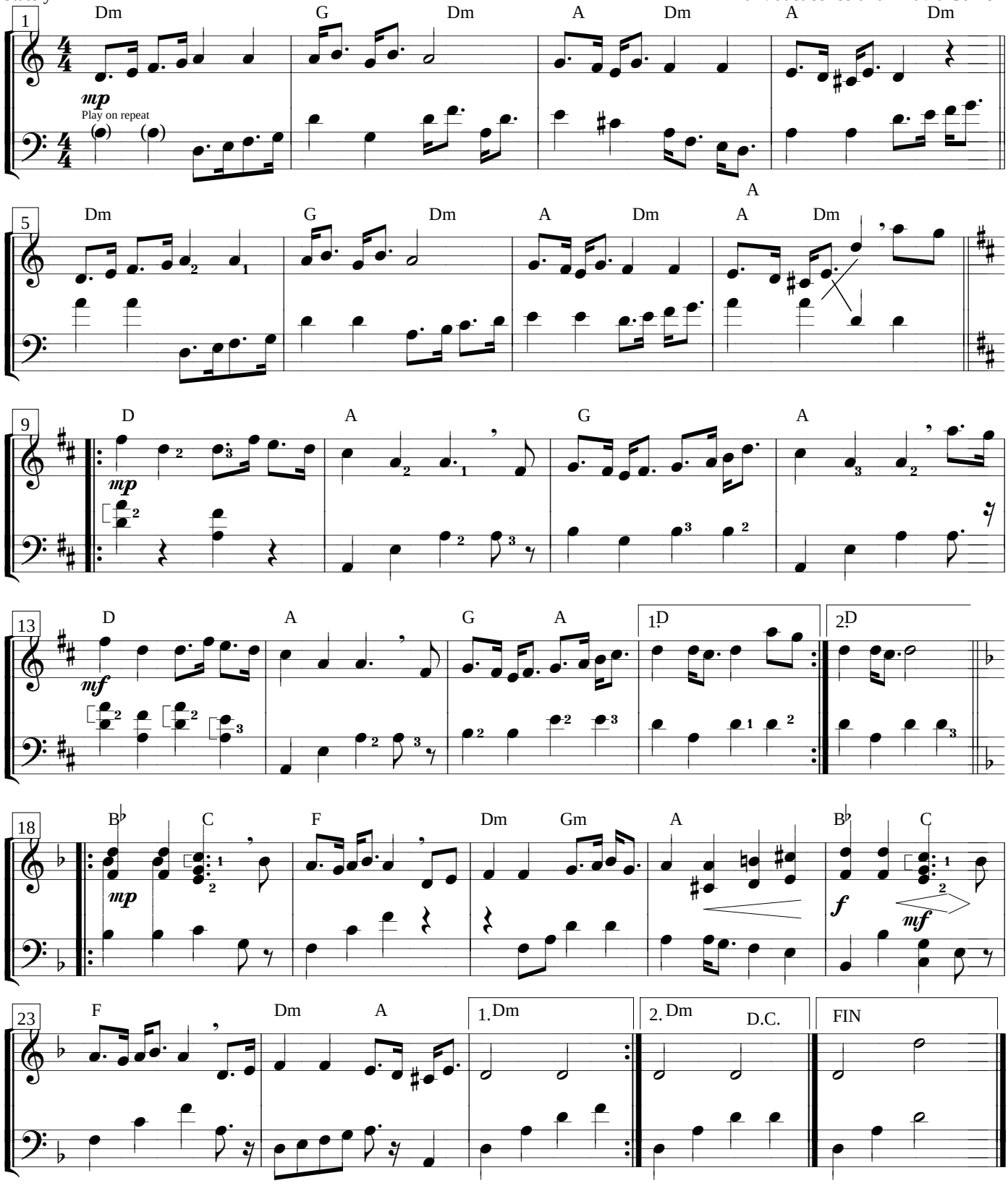
RHEINLANDER

A Little Couple Dancemusik - Peter Barnes

Stately

arr. duet concertina - David Cornell



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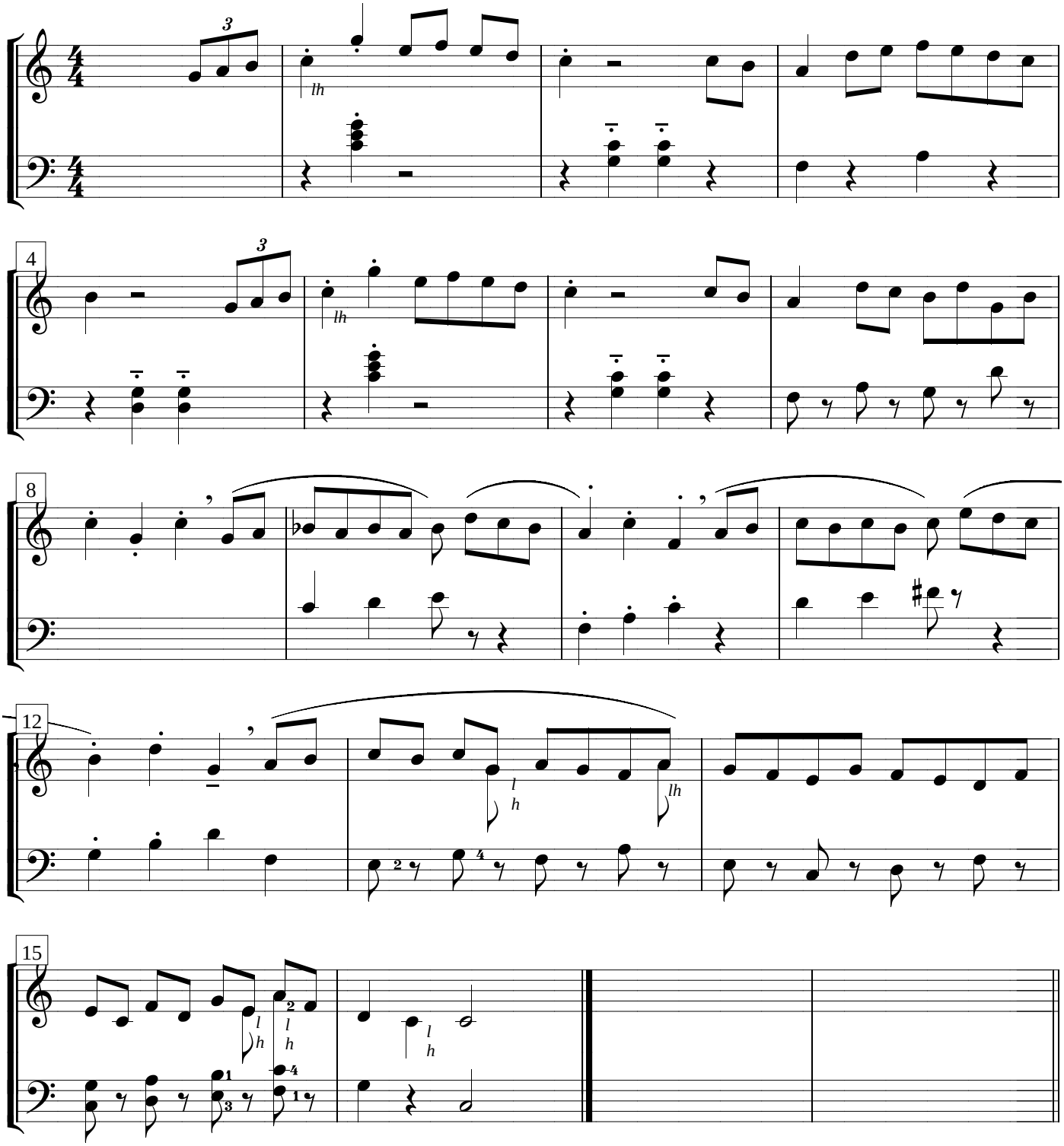
RUDDIGORE HORNPIPE

arr. duet concertina - David Cornell
Arthur Sullivan



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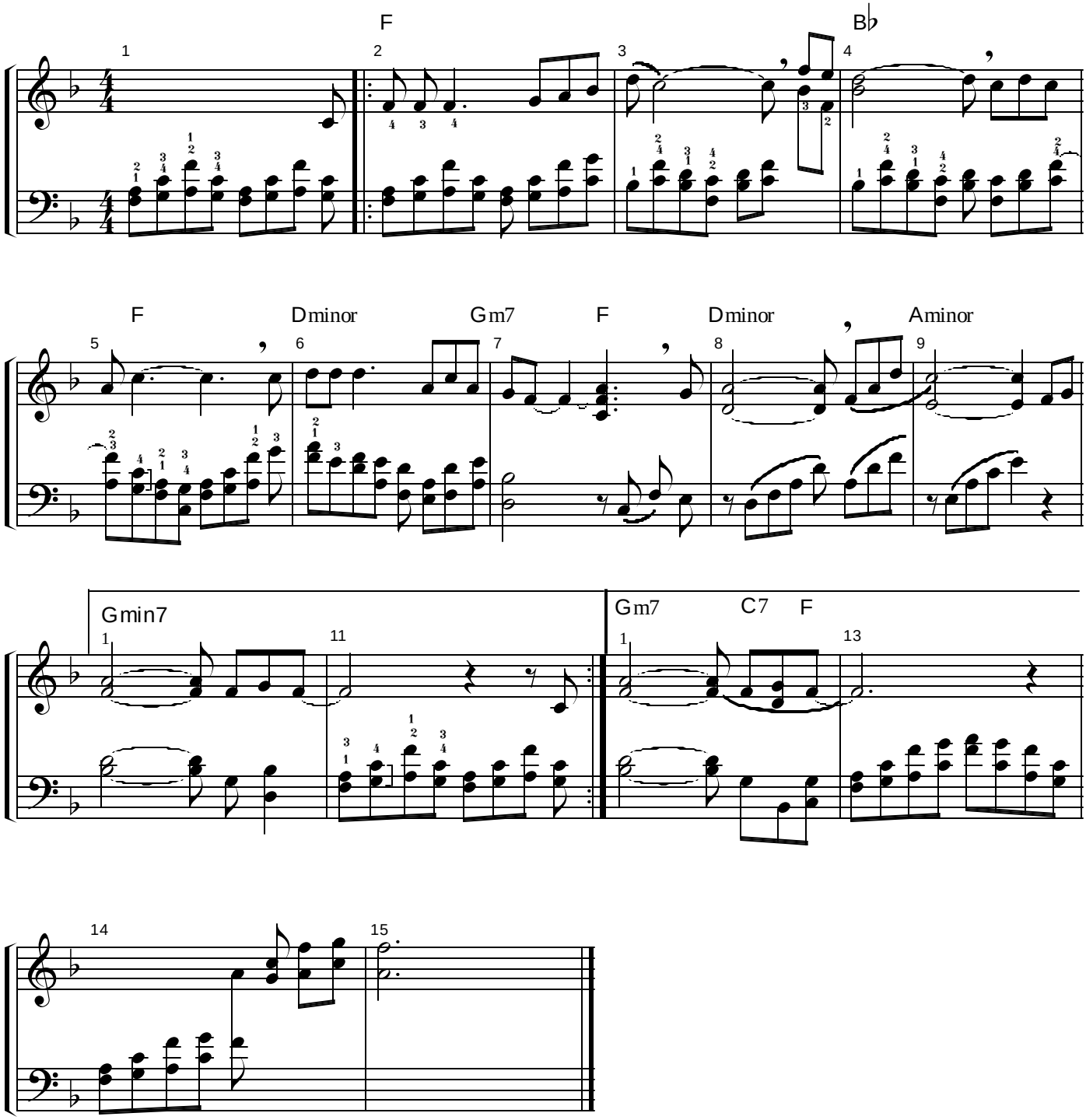
Shenandoah

Traditional.

Arranged for Duet Concertina - David Cornell



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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.

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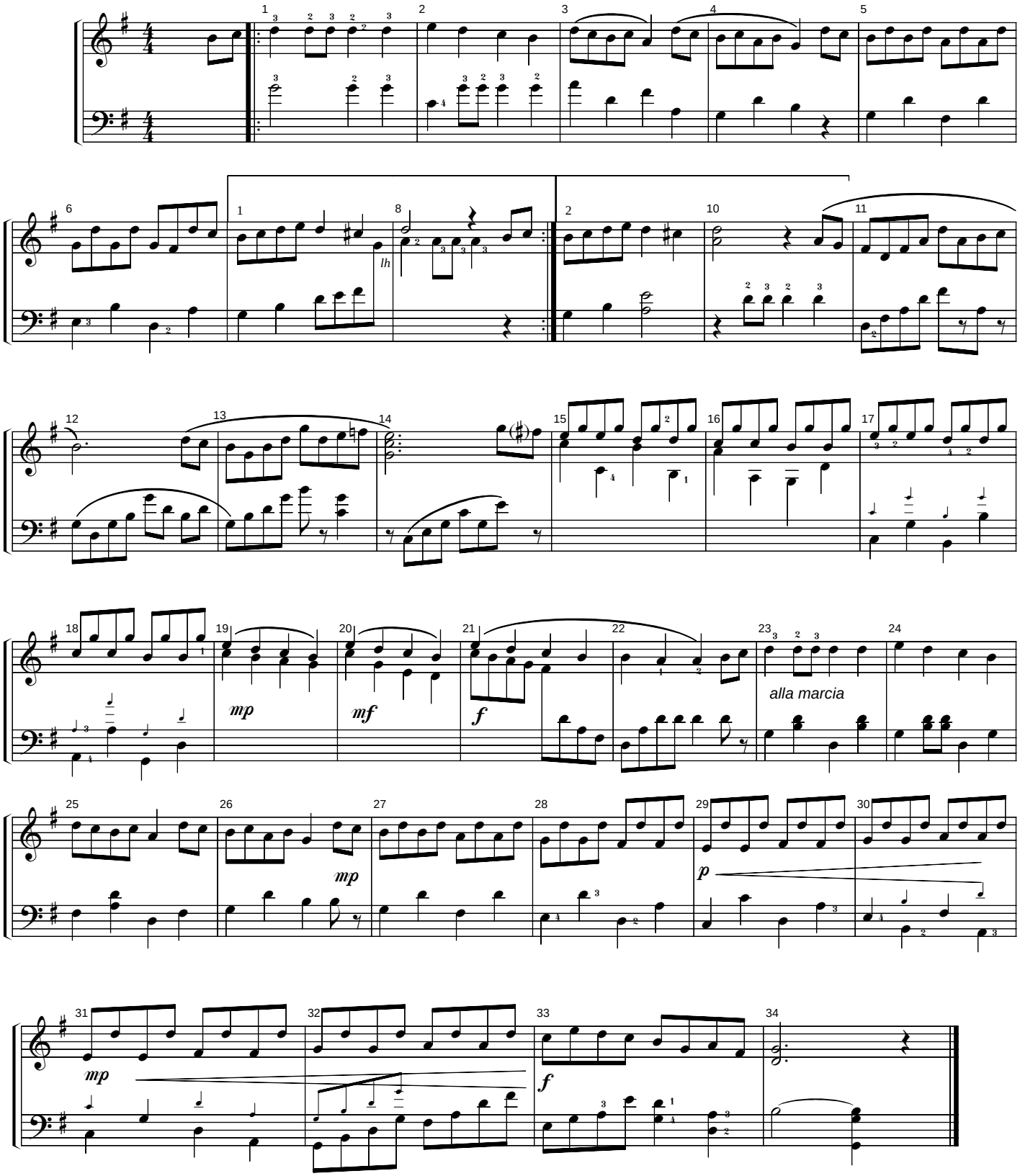

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Staines Morris

Traditional 1650

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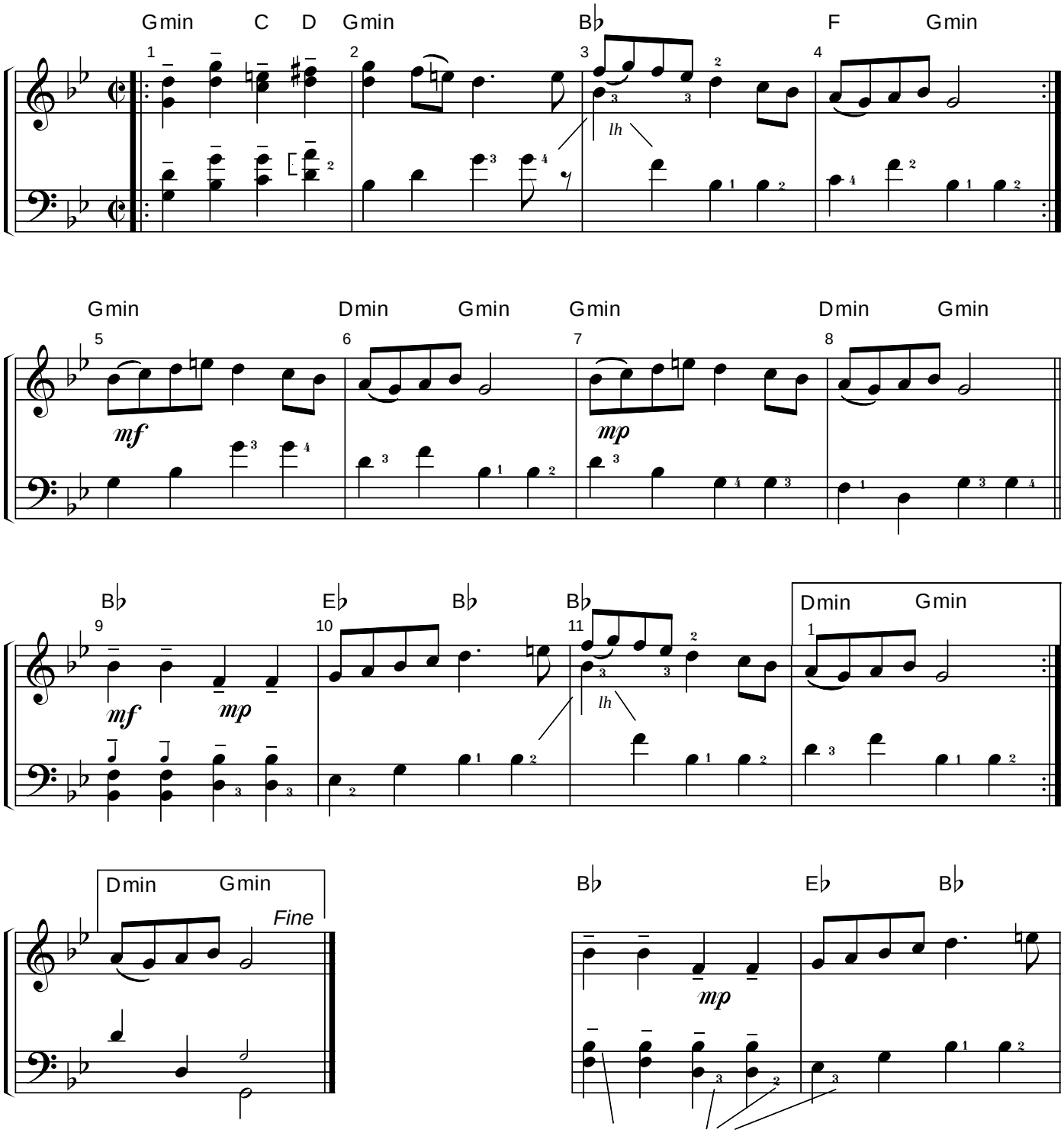

Note and fingering changes for 56 key and smaller instruments.
Measures 9 - 10

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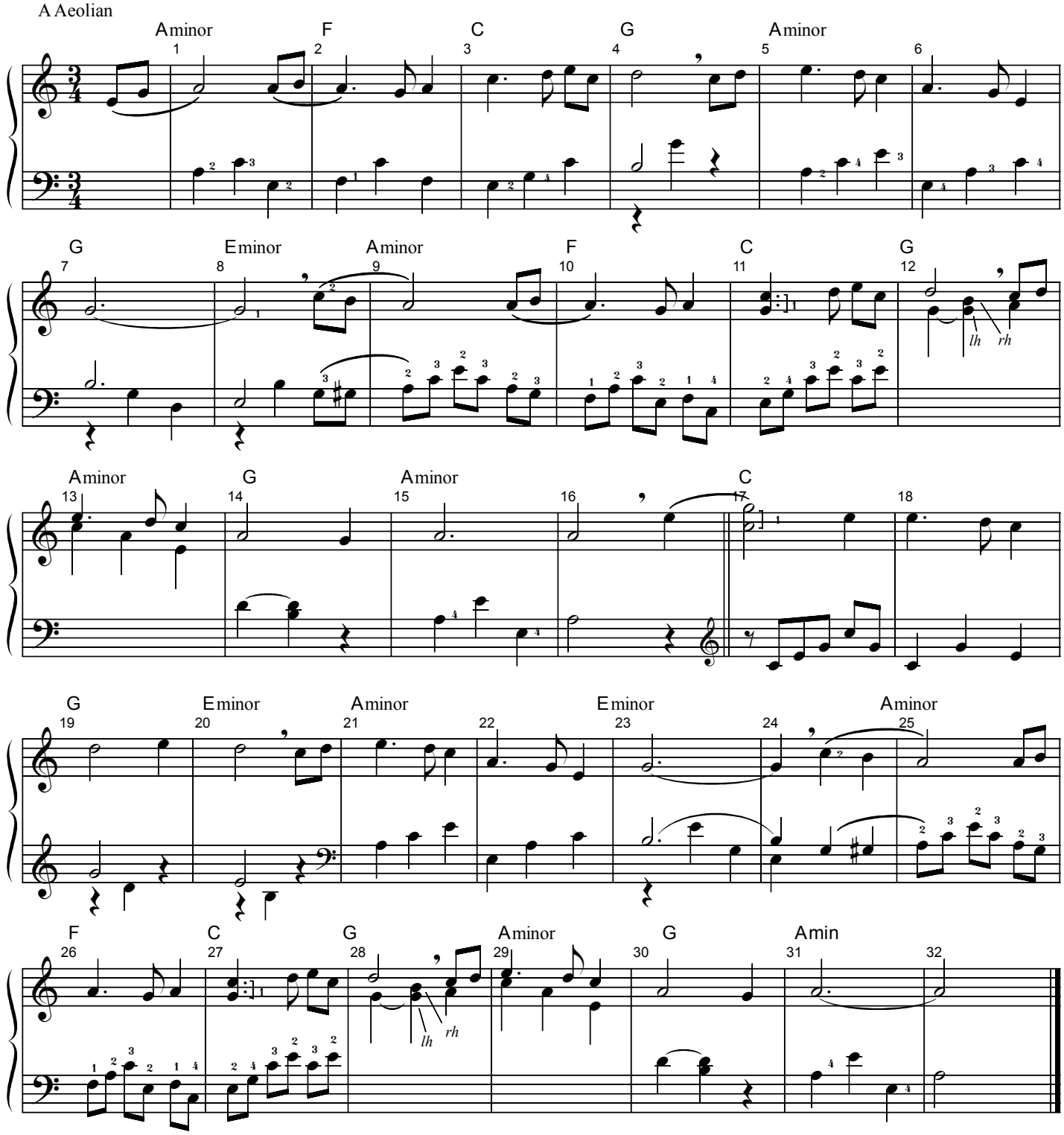
STAR OF THE COUNTY DOWN

Traditional Irish
The Fiddler's Fake Book

Arranged for Duet Concertina - David Cornell



Star of the County Down 2/12/2002

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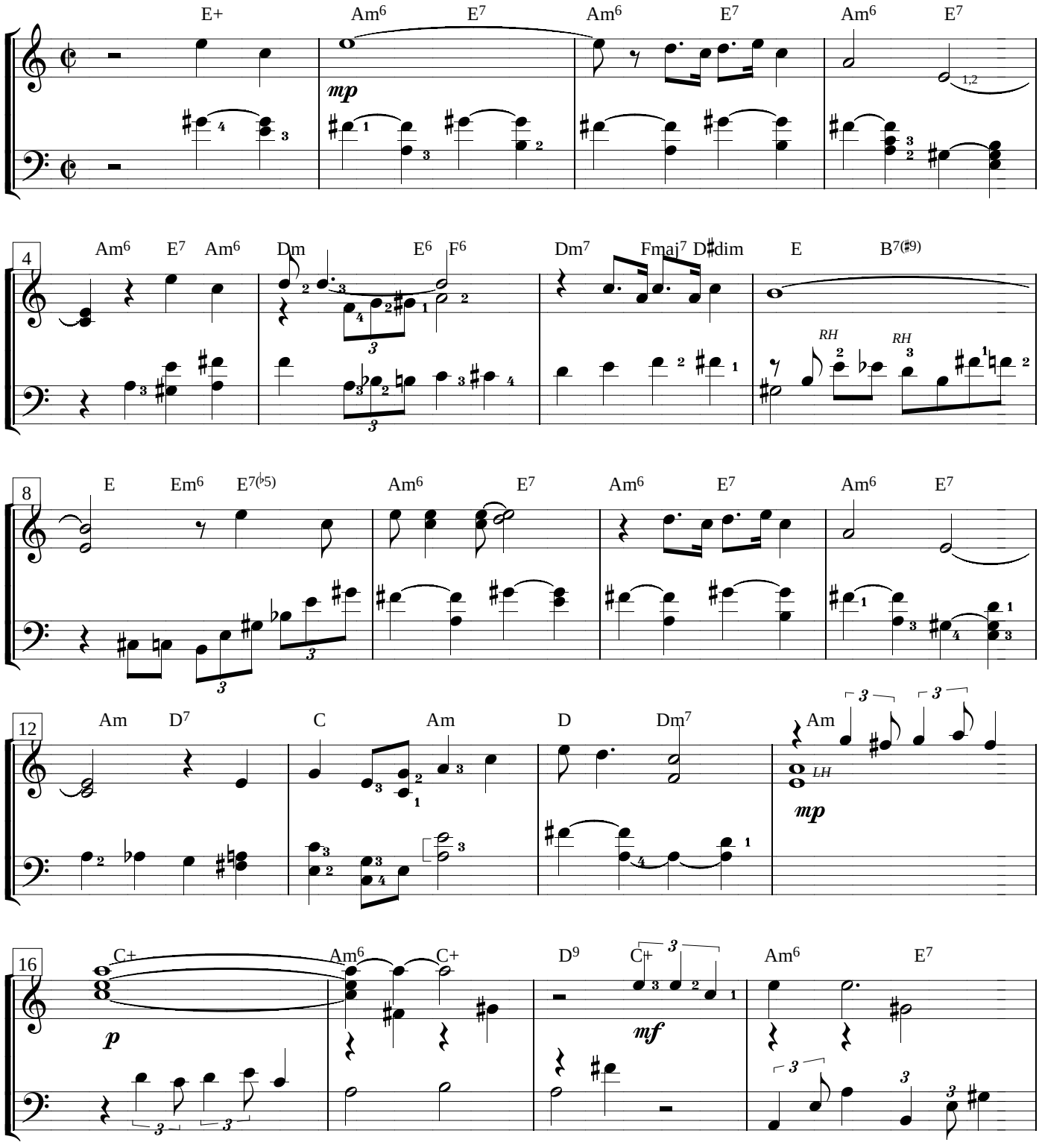
SUMMERTIME

reference

Lullaby

arr. duet concertina - David Cornell



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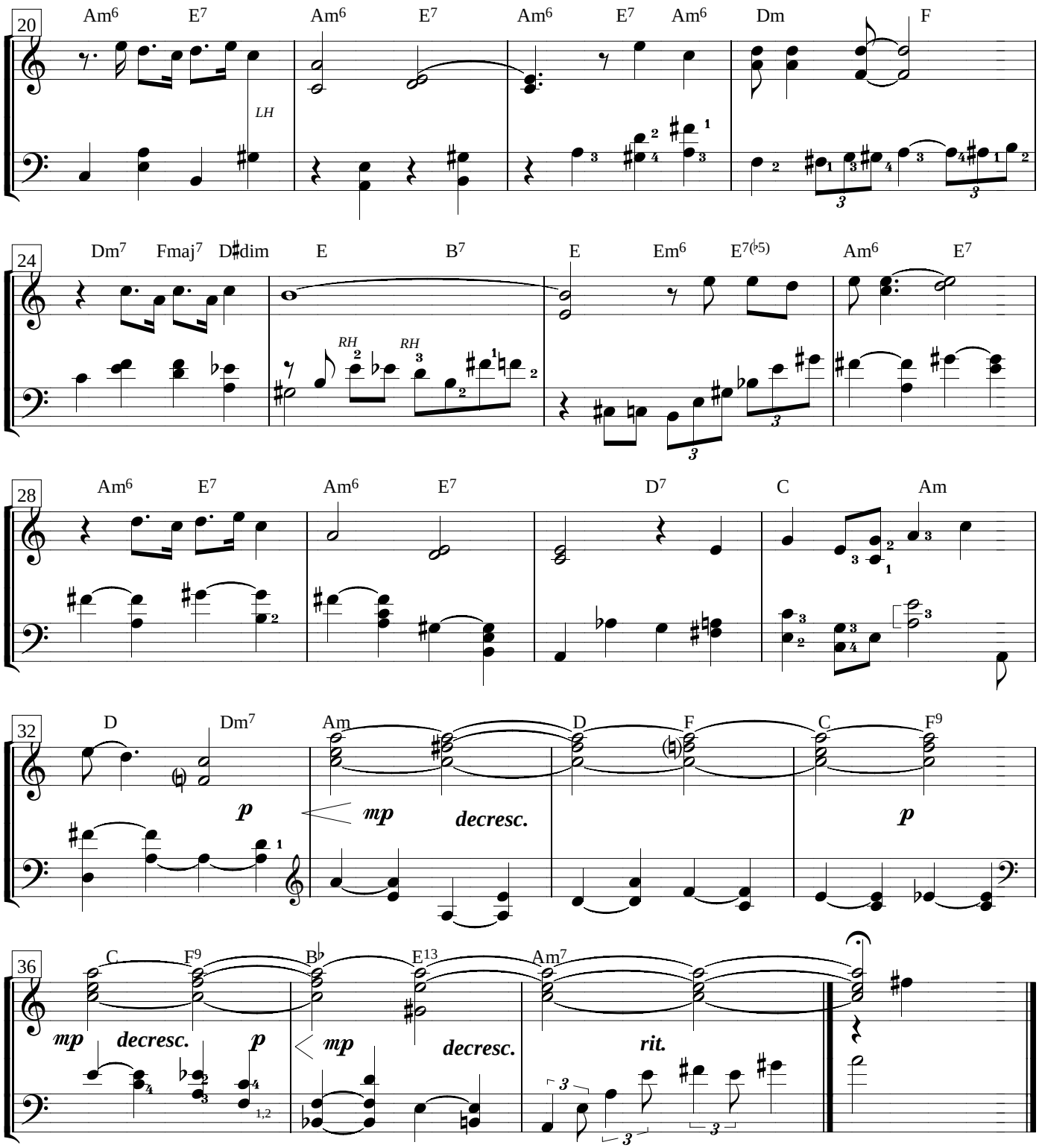
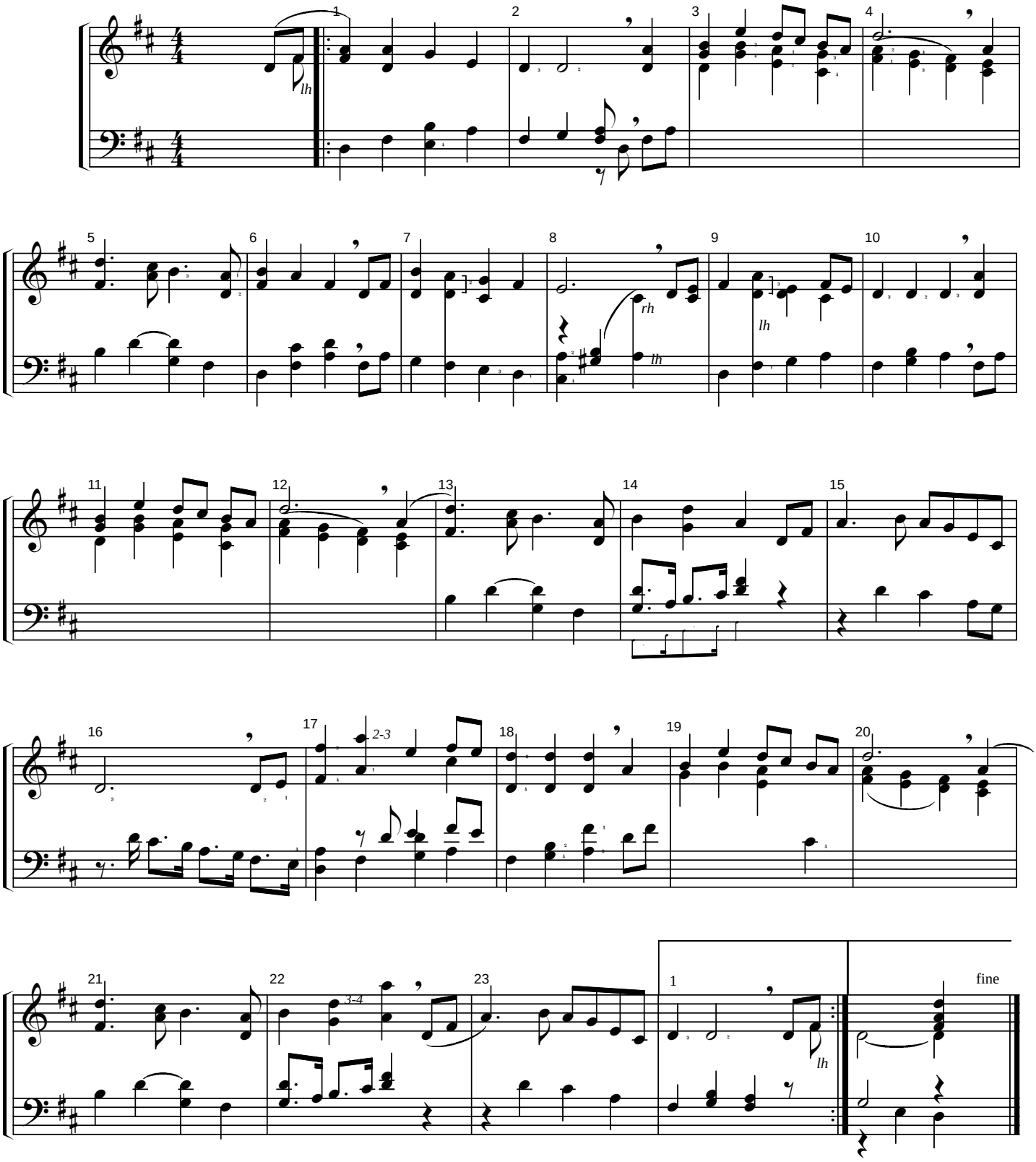

20
Am6 E7 Am6 E7 Am6 E7 Am6 Dm F
LH
24
Dm7 Fmaj7 D♯dim E B7 E Em6 E7(♭5) Am6 E7
RH RH
28
Am6 E7 Am6 E7 D7 C Am
32
D Dm7 Am D F C F9
p mp decresc. p
36
C F9 B♭ E13 Am7
mp decresc. p mp decresc. rit.

Swansea Town

Arranged for Duet Concertina - David Cornell



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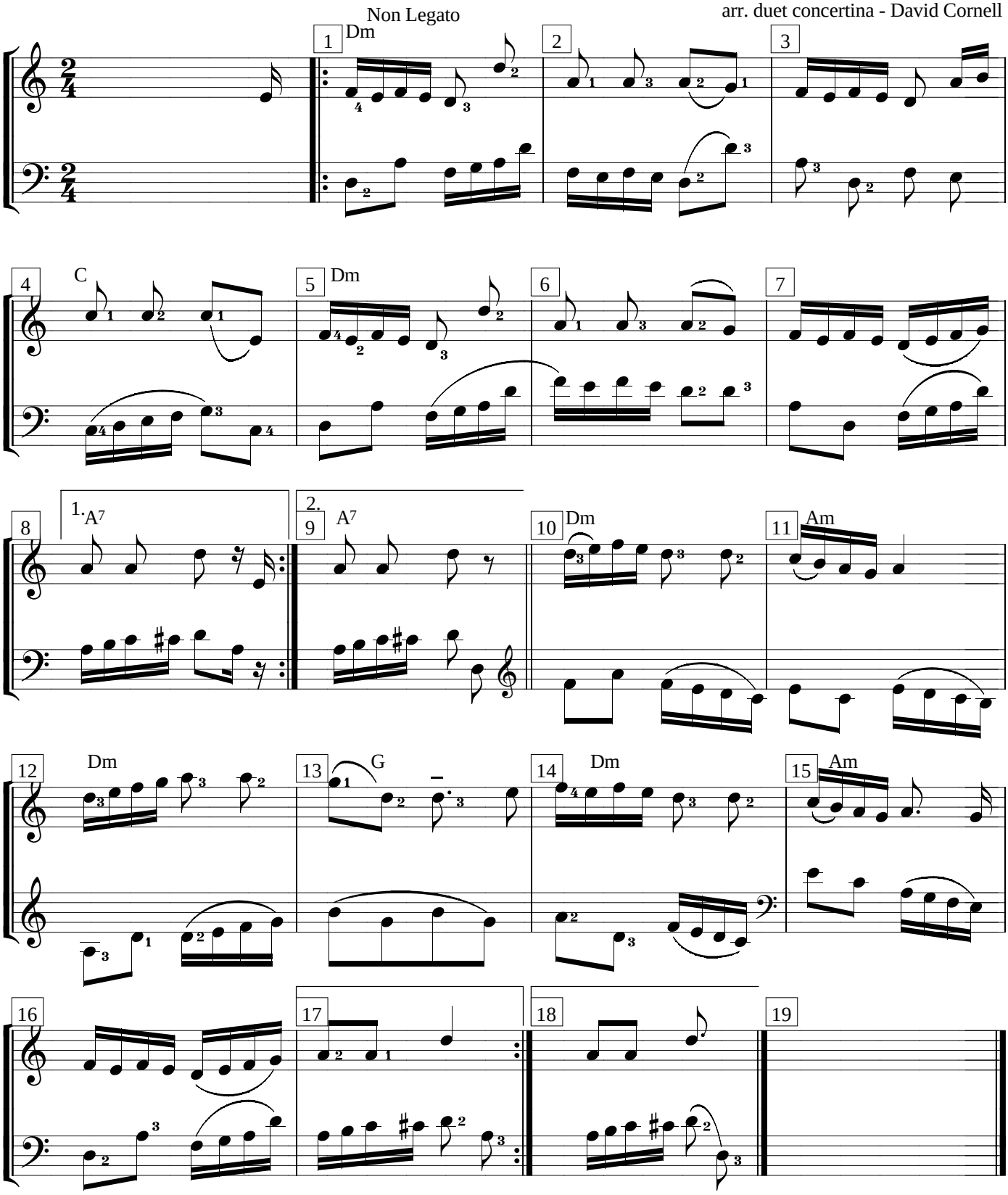
The Cuckoo's Nest

The Not Too Fast Song Book

Pauline Wallace



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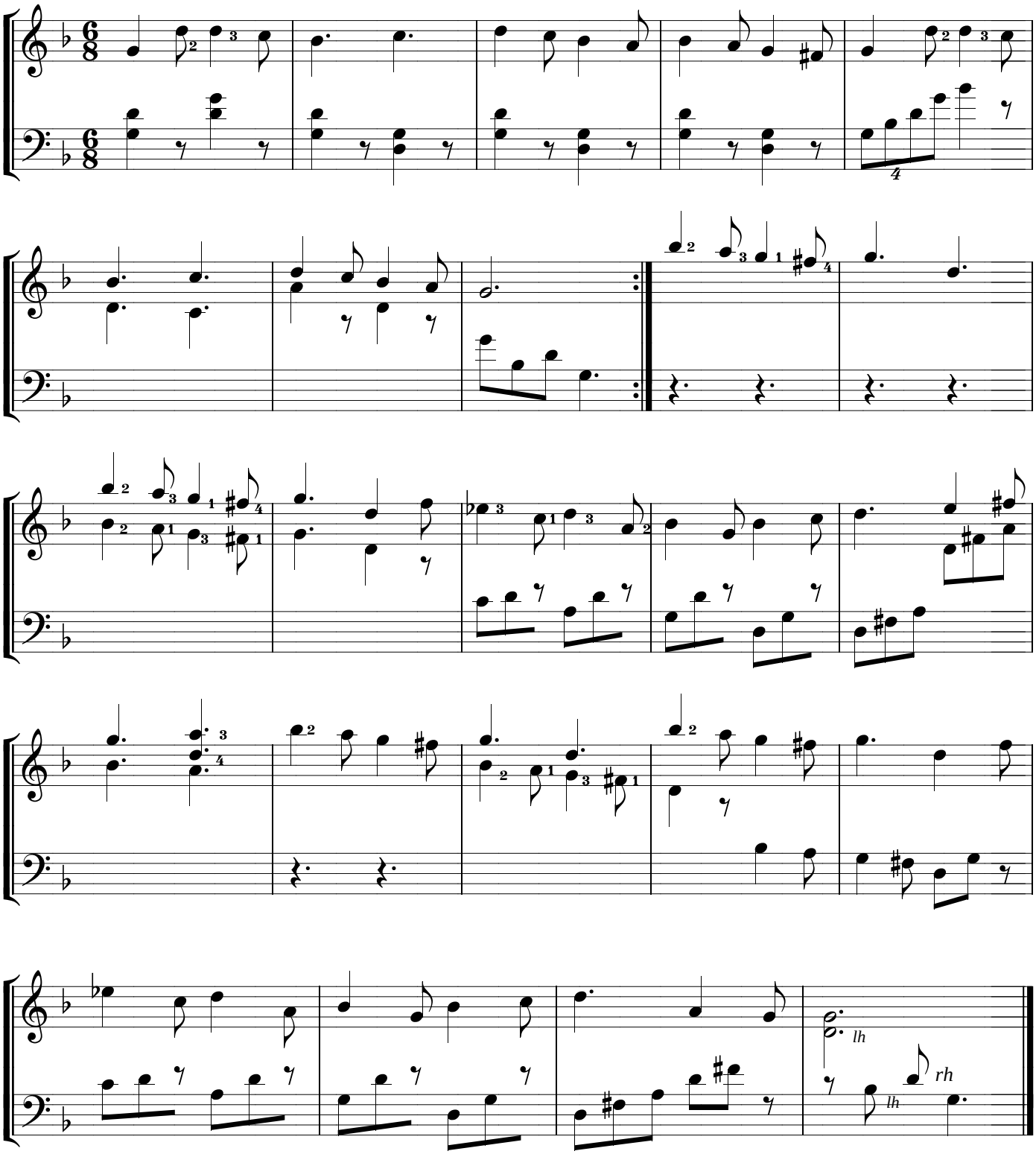
The Female Saylor

1706

English Country Dance Tunes - Barnes

arr. duet concertina - David Cornell



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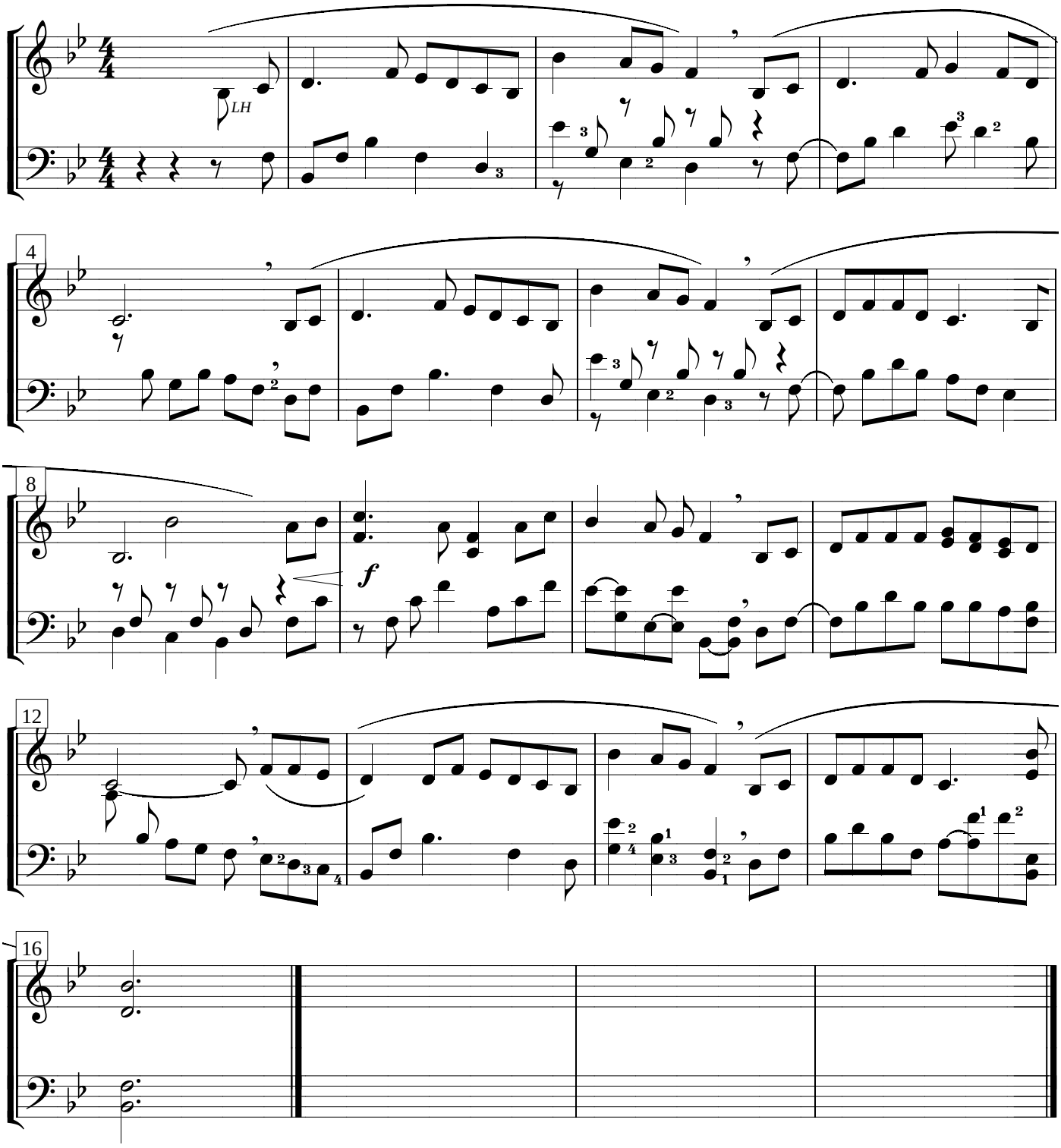
THE LEAVING OF LIVERPOOL

traditional

arr. duet concertina - David Cornell



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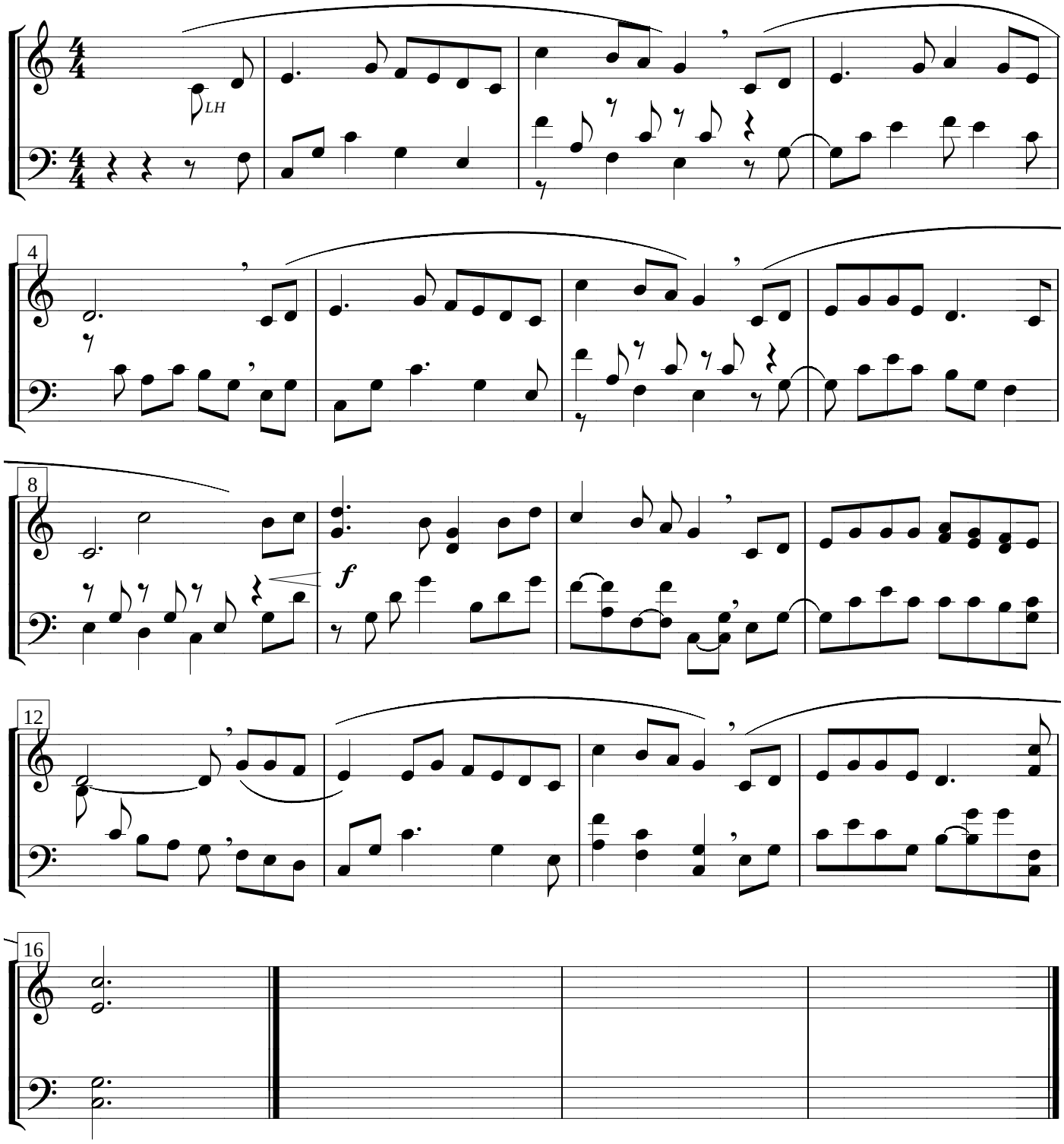
THE LEAVING OF LIVERPOOL

traditional

arr. duet concertina - David Cornell



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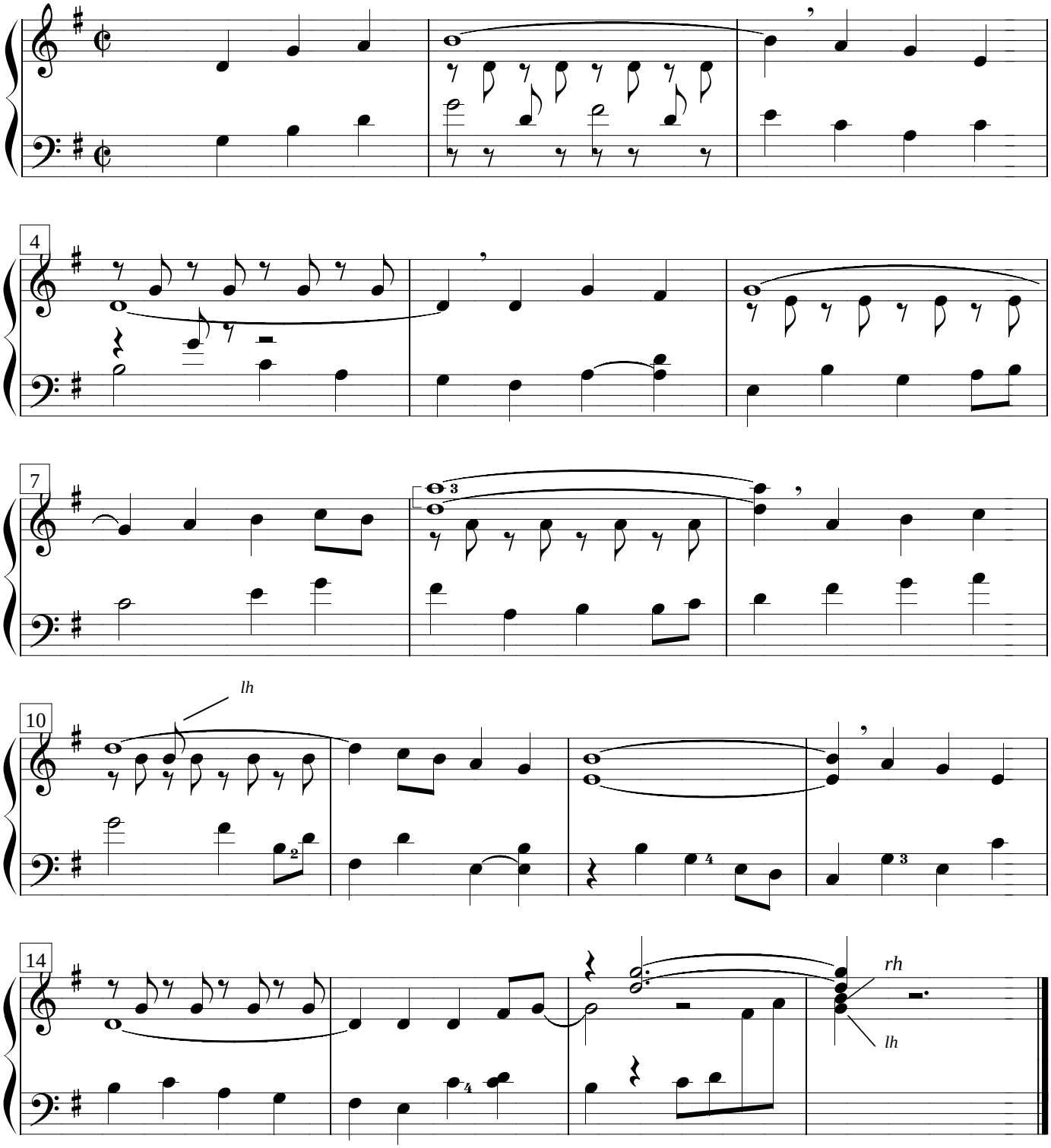
The Water Is Wide

arr. duet concertina - David Cornell

Play to bring out the melody.
Differentiate between the melody
and the rhythmic twiddling.



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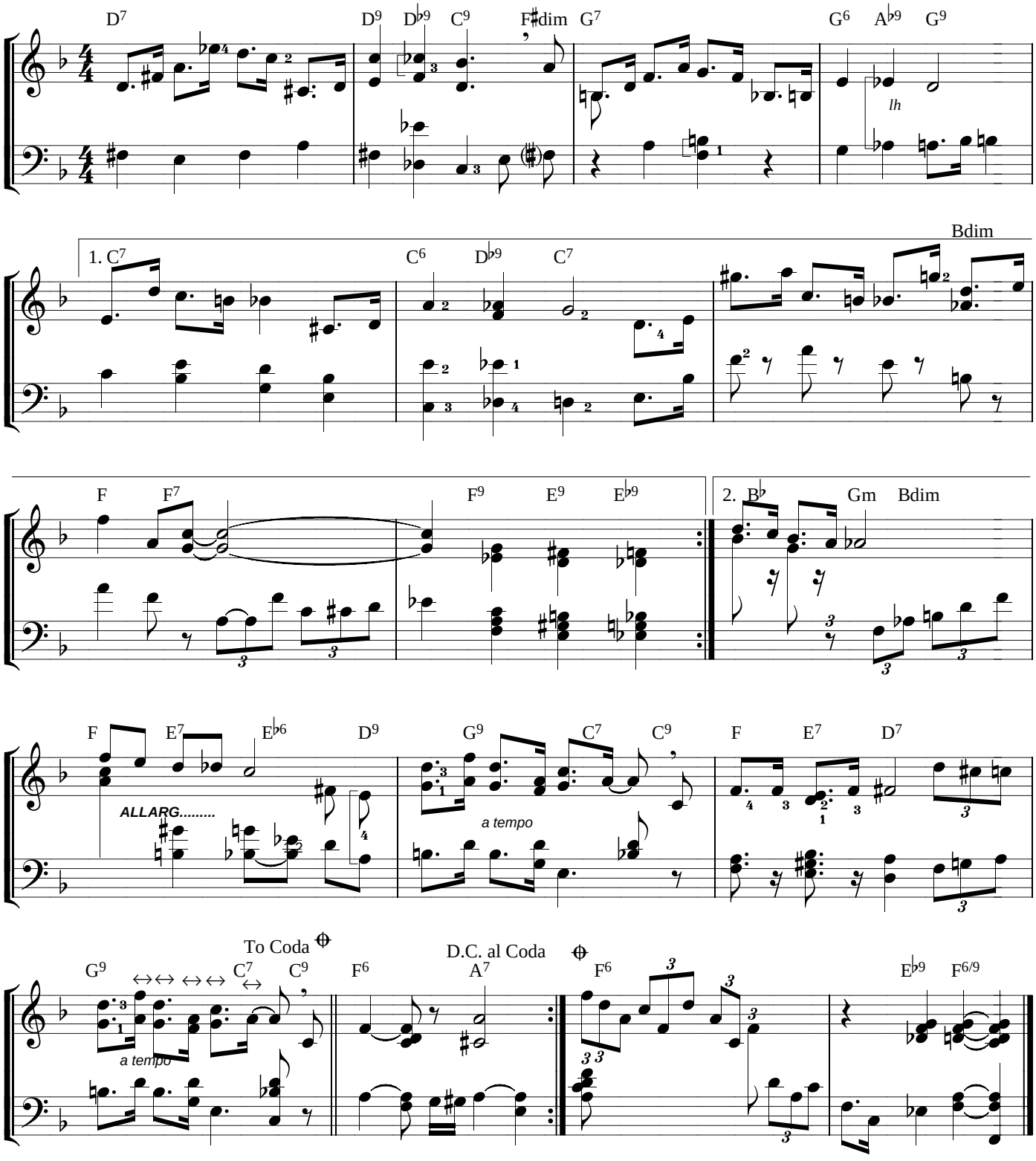
Up A Lazy River

Fake Book

arr. duet concertina - David Cornell



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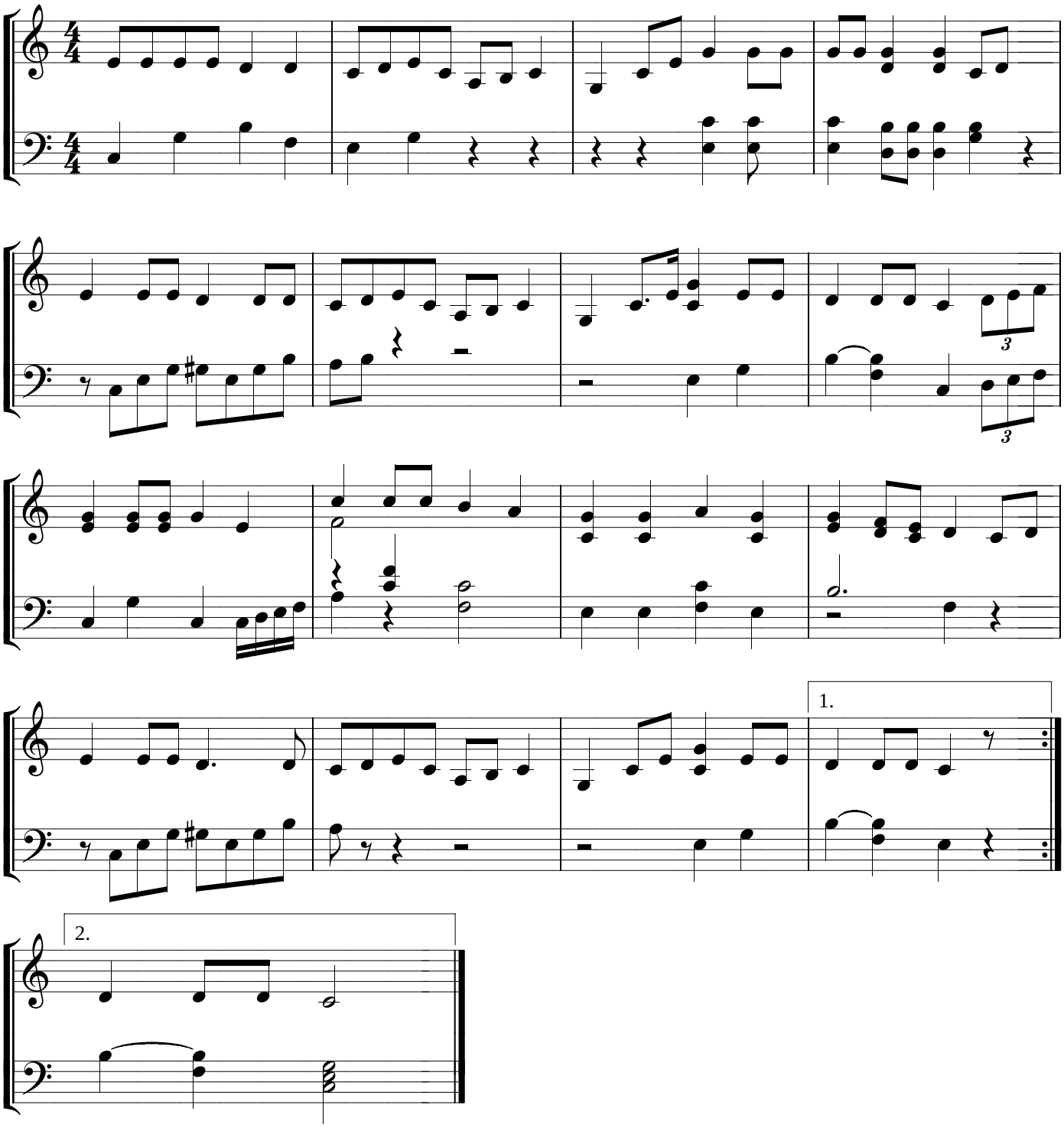
Waltzing Matilda

arr. duet concertina - David Cornell
Traditional Australian



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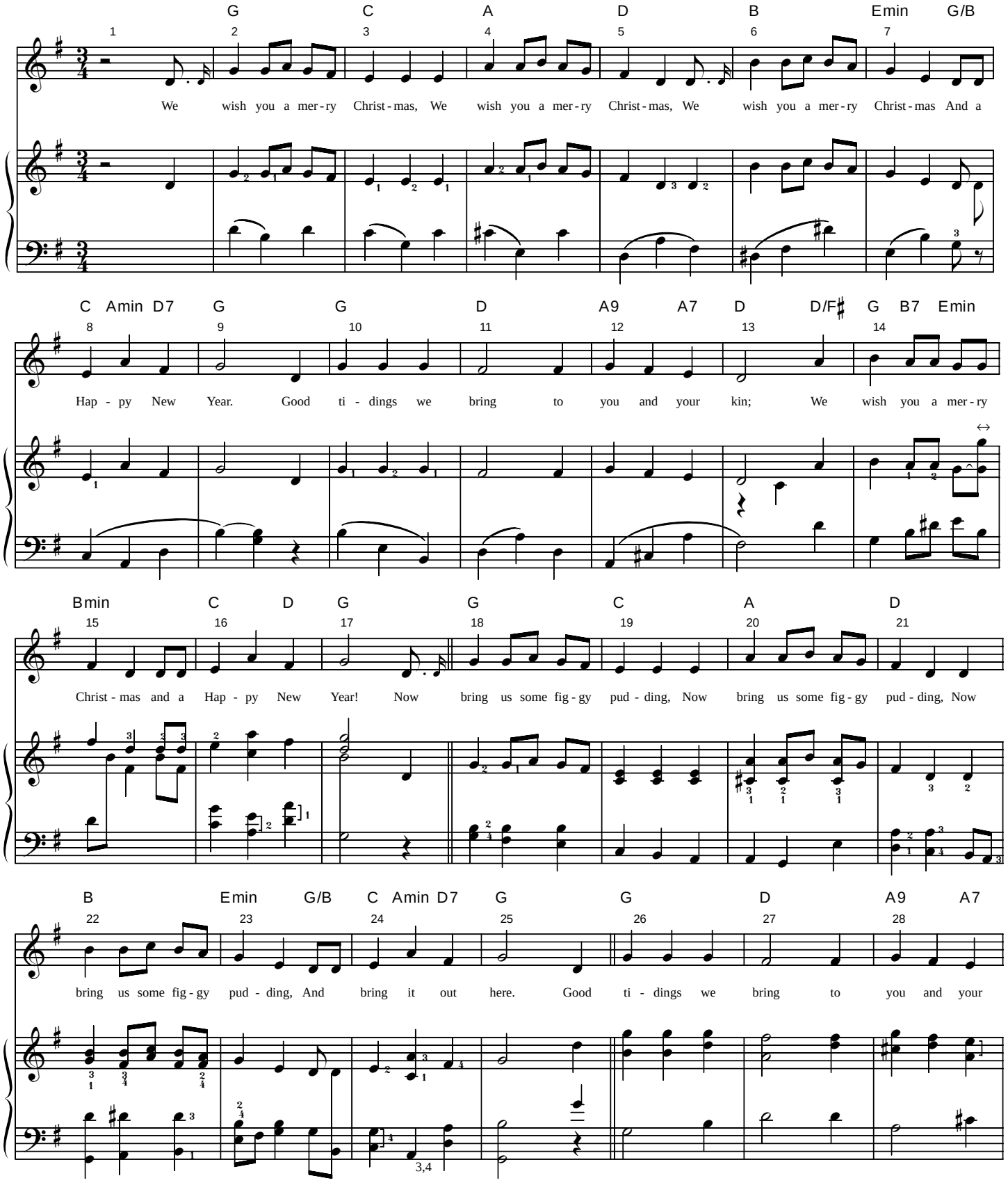
We Wish You A Merry Christmas

Duet concertina arrangement - David Cornell



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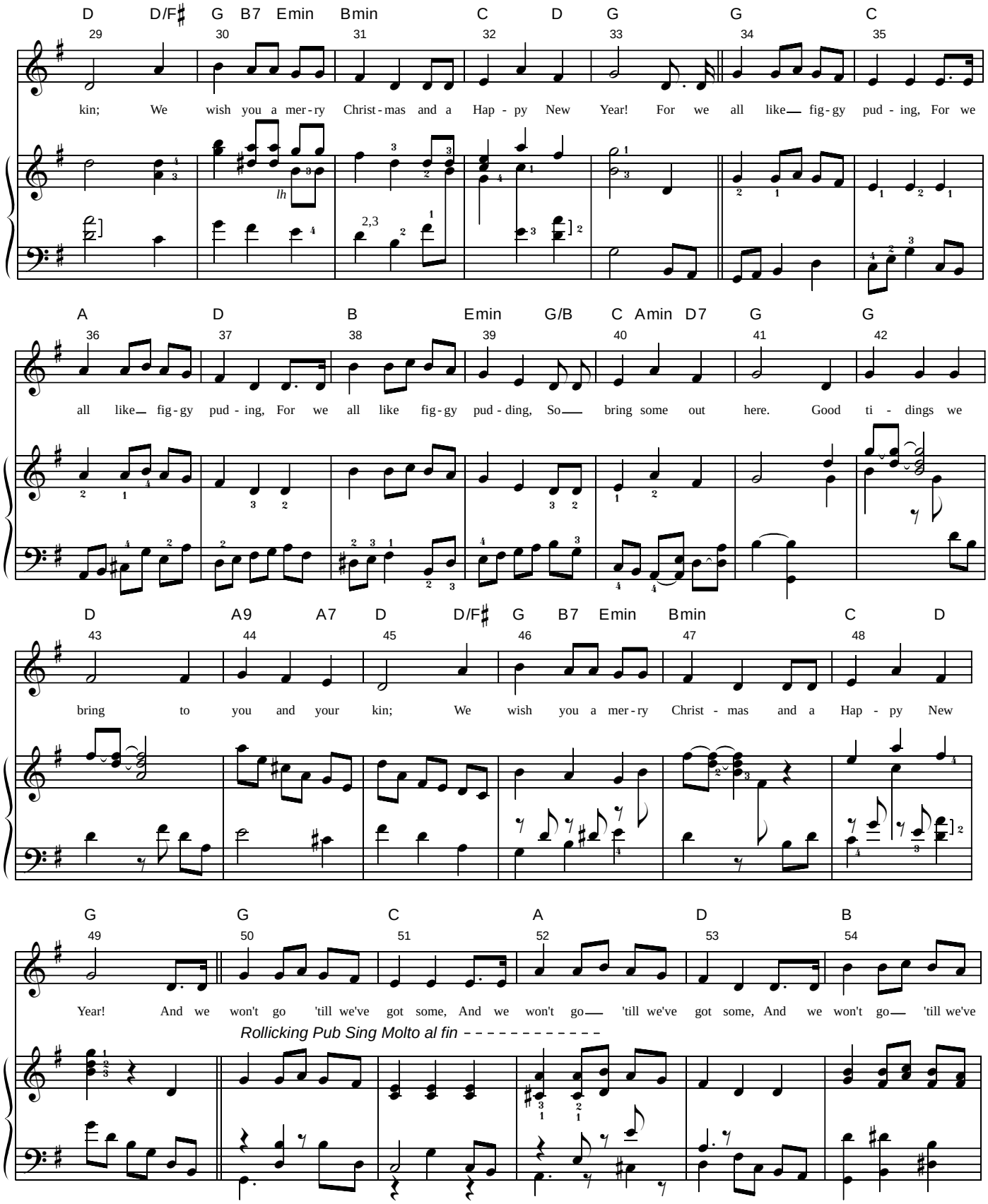
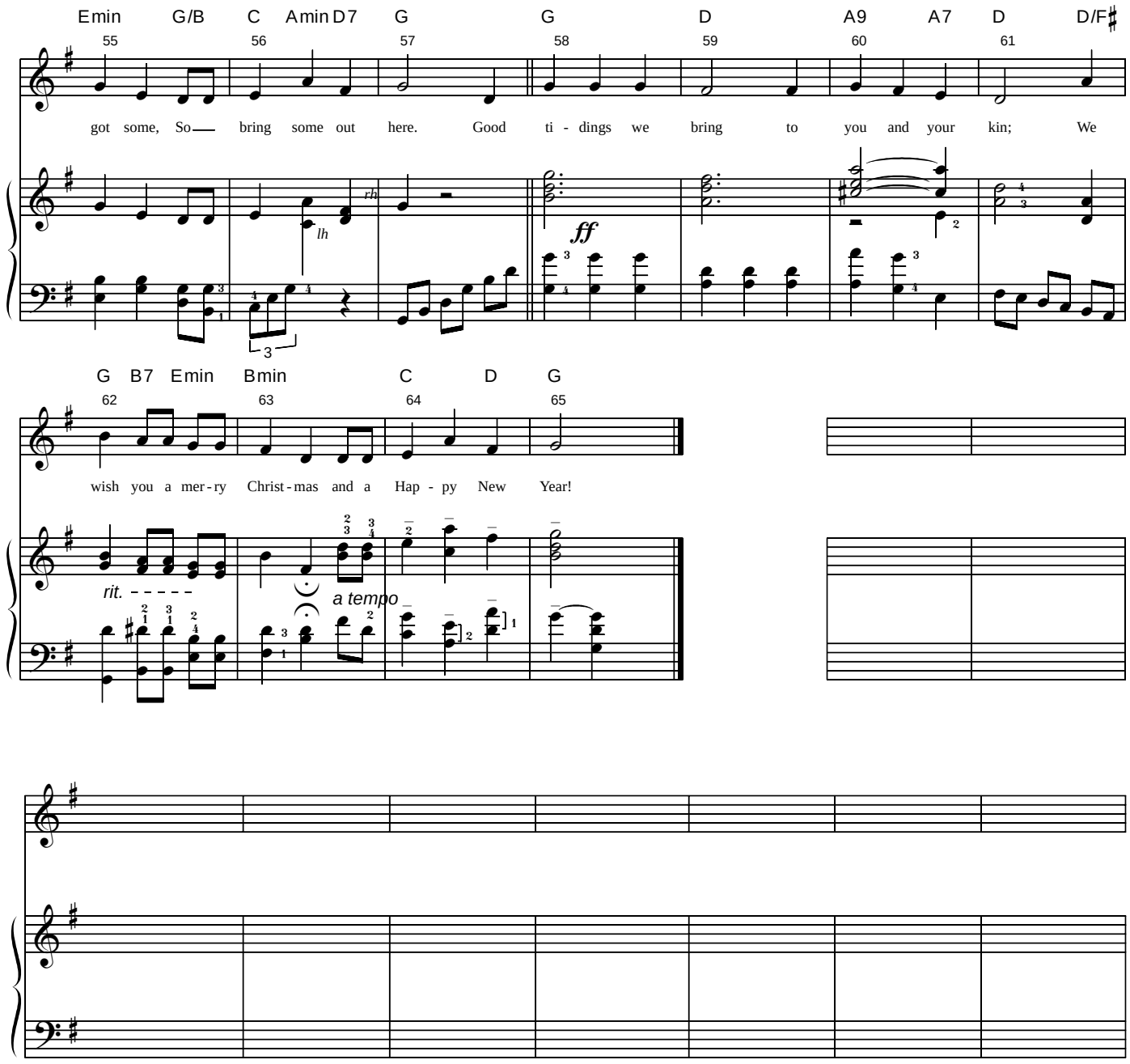

D D/F♯ G B7 Emin Bmin C D G G C
29 30 31 32 33 34 35
kin; We wish you a mer-ry Christ-mas and a Hap - py New Year! For we all like fig-gy pud - ing, For we
lh
2,3
A D B Emin G/B C Amin D7 G G
36 37 38 39 40 41 42
all like fig-gy pud - ing, For we all like fig-gy pud - ding, So bring some out here. Good ti - dings we
D A9 A7 D D/F♯ G B7 Emin Bmin C D
43 44 45 46 47 48
bring to you and your kin; We wish you a mer-ry Christ - mas and a Hap - py New
G G C A D B
49 50 51 52 53 54
Year! And we won't go 'till we've got some, And we won't go 'till we've got some, And we won't go 'till we've
Rollicking Pub Sing Molto al fin



↔ = Change bellows direction