No. 1,_1st EDITION.

NEW METHOD OF INSTRUCTIONS FOR THE NEW

—Chromatic—

DUET ENGLISH CONCERTINA

WITH SEPARATE DIAGRAMS OF KEYBOARDS AND FULL INSTRUCTIONS OF PROPER FINGERING, SO ARRANGED THAT WITHOUT A KNOWLEDGE OF MUSIC THE INSTRUMENT CAN BE EASILY MASTERED_(See Page 1.)

SUITABLE FOR THE

39, 47, or 56 Keyed Instrument,

BY

J. H. MACCANN,

(Professor of the Duet English Concertina.)

WITH A CHOICE SELECTION OF NEW & POPULAR SACRED & SECULAR MELODIES, MANY BEING SPECIALLY WRITTEN FOR THIS WORK THE MUSIC IS ALSO ADMIRABLY ADAPTED FOR THE PIANO, VIOLIN, OR THE ORDINARY ENGLISH CONCERTINA.

Ent. Sta. Hall.

Price 1/6 net

LACHENAL & Co
PATENT CONCERTINA MANUFACTURERS, LONDON, W. C.

DESCRIPTION OF THE INSTRUMENT.

The Duet English Concertina is acknowledged to be the best class of Concertina ever in--vented, it recommends itself for its perfect arrangement and simplicity in learning; the left hand can be used to accompany the right or Treble, it has a separate Scale on each side, so that a Melody can be played on either. This Concertina is double action, the same as the "Patent English Concertina," sounding the same note pressing or drawing the bellows, which enables to play Slured Staccato passages such as are produced on the Violin and Flute. — Chords of eight notes are easy, and it is possible to press down two or even three studs with the same finger which thus increases the number of notes in certain chords, For rapid execution this Instrument highly recommends itself, there being in those having 47 and more keys, two octaves and more on the Right side, thus quick passages can be accomplished with--out touching the Left, except in such cases where they go lower than the bottom notes on the Right side —which then can be made on the Left. The accompanying Scale or seconds is entirely on the opposite end, played by the other hand which enables one hand to act without disturbing the execution of the other, thus it is easy to play music written for the Piano on this instrument by playing the Bass Clef in the Treble. The Scale is very simple and the studs or keys being so conveniently arranged that they become quite natural to the fingers, so that with a little practice and careful study of the Diagram, Melodies may be easily played.

HOW THE INSTRUMENT SHOULD BE HELD.

The side with the maker's name is the Right Hand and the Treble end of the Instrument, It is held by inserting the hands between the Strap Handles and the Thumb being kept outside, so that the 1st 2nd 3rd and 4th fingers are at full liberty to act on their respective rows of studs, as shown in the diagram; The straps can be altered to suit the performer's hands by unscrewing and reinserting the metal buttons on each side of the Instrument.

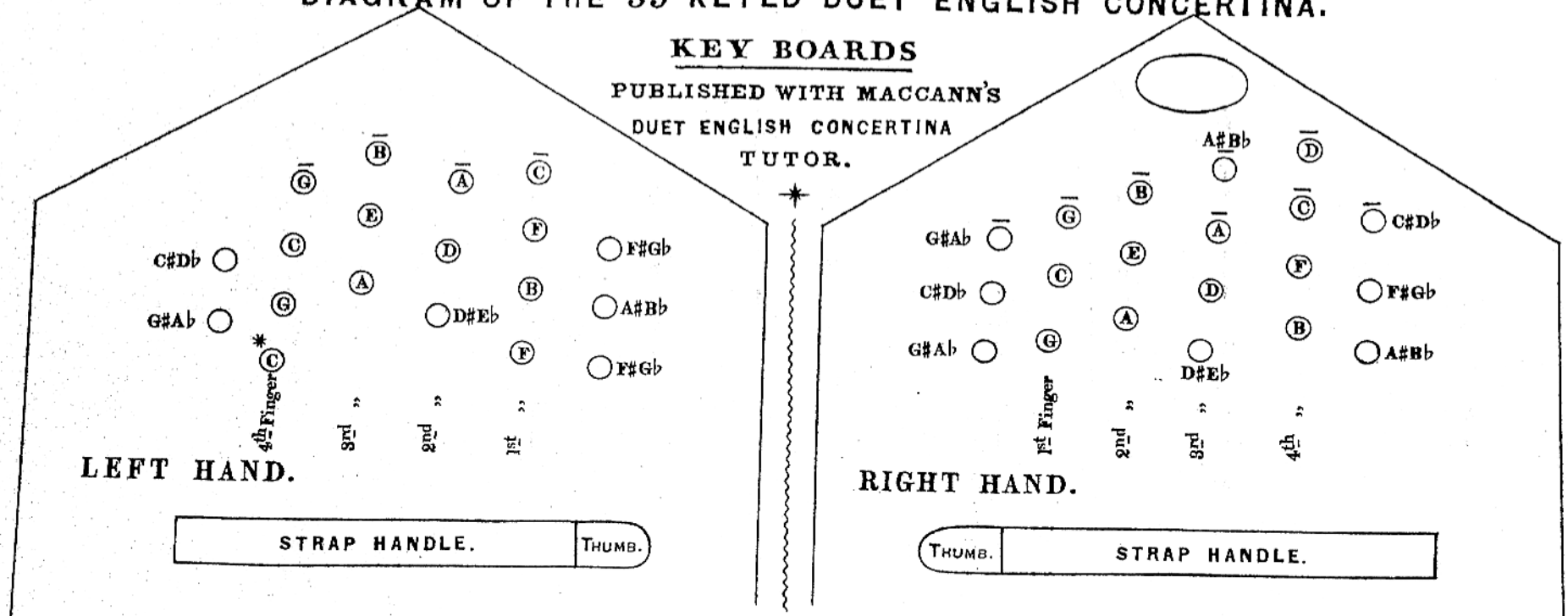
ON MANAGEMENT OF THE BELLOWS.

Care should be taken never to draw out or close the bellows without at the same time pressing some of the studs, and when performing not to force the wind too quickly through the reeds — by sudden jerks of the bellows as it produces a disagreeable effect in the harmony, The bellows should be regulated with even pressure; Pianoforte Crescendos Etc are regulated by action of the bellows by moving gently or strongly, it is effected by gradually increasing or diminishing the movements of the hands.— The scales for the Right and Left Hands as shown on the Diagrams should be practised separatly, then both together, Scales in the various keys should be thoroughly mastered before commencing the melodies.

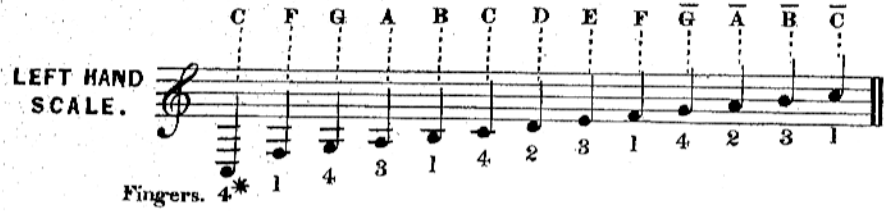
DIAGRAM OF THE 39 KEYED DUET ENGLISH CONCERTINA.

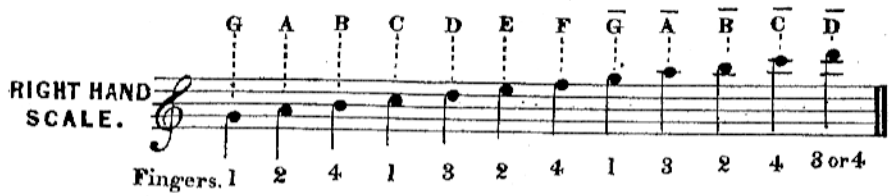
KEY BOARDS

PUBLISHED WITH MACCANN'S DUET ENGLISH CONCERTINA TUTOR.



ENT. STA. HALL.





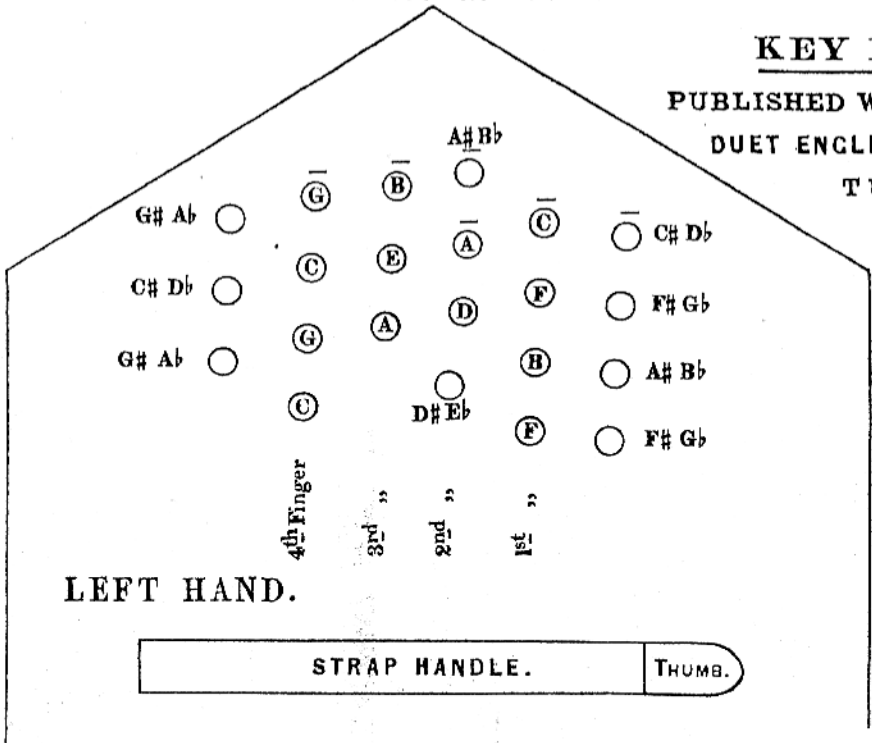
The letters show the name of the notes — the figures indicate the proper fingers to be used, letters with a mark over thus $\overline{G}$ are an octave higher than those with no mark, this *C is used for accompaniment.

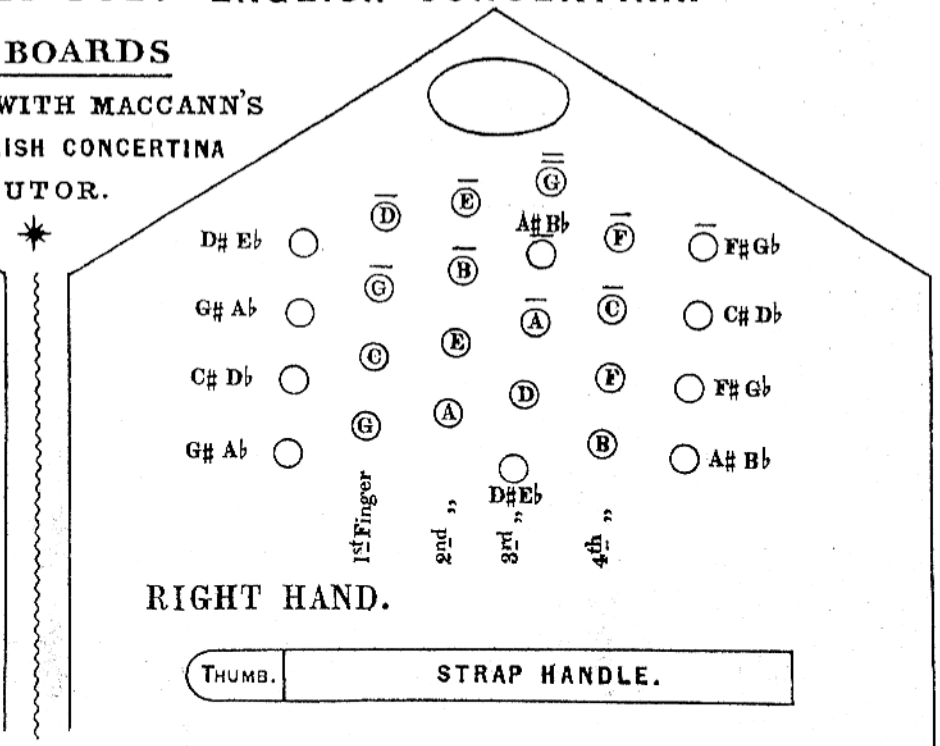
B. Bray, Eng: Soho.

DIAGRAM OF THE 47 KEYED DUET ENGLISH CONCERTINA.

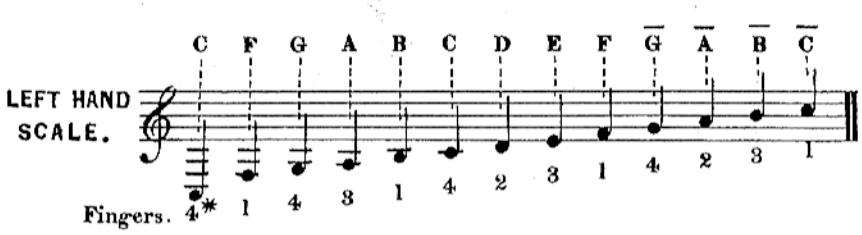
KEY BOARDS

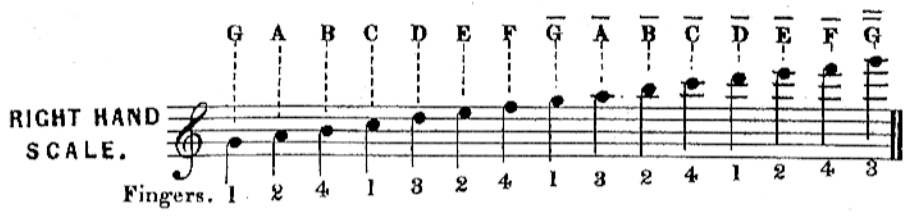
PUBLISHED WITH MACCANN'S
DUET ENGLISH CONCERTINA
TUTOR.





ENT. STA. HALL.





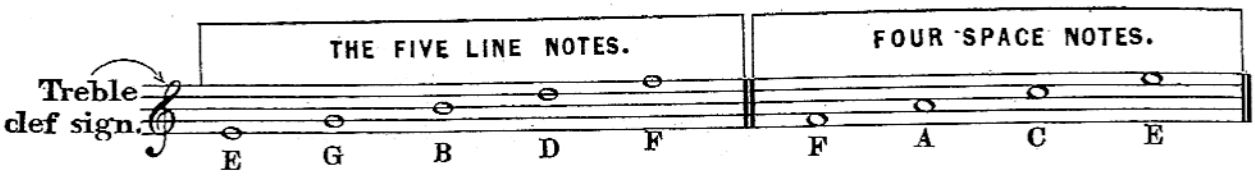
The letters show the name of the notes – the figures indicate the proper fingers to be used, letters with a mark over thus $\overline{G}$ are an octave higher than those with no mark, this $^{*}C$ is used for accompaniment.

Instruments of more compass the keys are extended above and below in the same manner as here shown.

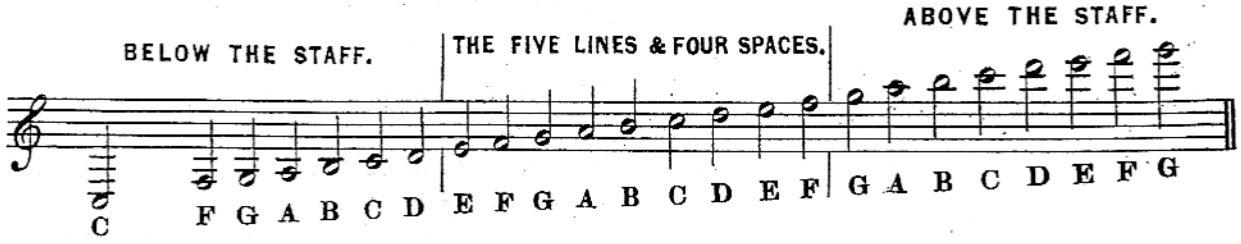
B. Bray, Eng: Soho.

THE SIMPLE THEORY OF MUSIC EXPLAINED.

Musical sounds are represented by signs or characters called notes, which are either on, below, or above the Staff or Stave; the staff consist of five lines enclosing four spaces, the names of the notes on the staff are E G B D F, in the spaces F A C E.



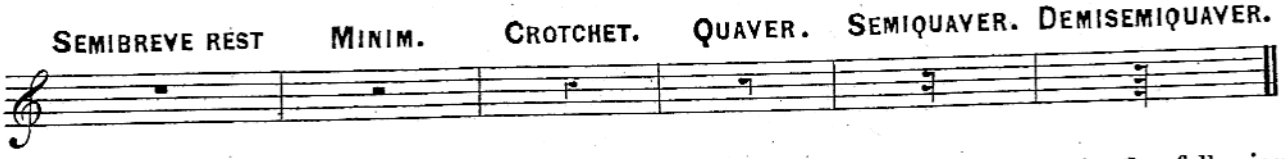
The student should become thoroughly acquainted with these Notes, and learn them in different ways, as follows; E on the 1st line, F in the first space &c: this small number of notes would not be sufficient to play all classes of music that is written, thus it is necessary to have what are called Ledger, or additional lines, below and above the staff.



The above diagram only shows the Compass of the 47 keyed Duet Concertina, but the same rule follows throughout music; the above should be learnt, step by step, as follows — G below the 2nd ledger-line, A on the 2nd ledger-line, B below the 1st ledger-line, C on the 1st ledger-line, D below the staff. — Rehearse the notes above the staff in this manner. — G above the line or staff, A on the 1st ledger-line, B above the 1st line, C on the 2nd, D above the 2nd, E on the 3rd, F above the 3rd, G on the 4th, this completes the notes for the 39 or 47 keyed Instrument, but Instruments with more compass either below or above are made if required. —— The C at the bottom is for use in accompaniment, it is not written in this work, as it would be more trouble for learners to read it as written; thus when the student is sufficiently advanced, the bottom C may be then used in place of the other lower C, which will in most cases make such chords where it is used much more correct and full; the bottom C will be written in the ordinary way in other music for this Instrument.

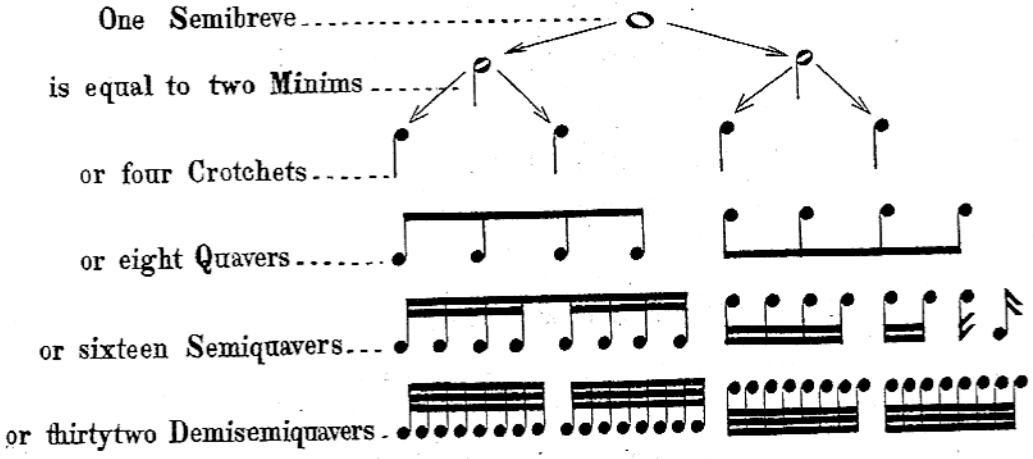
EXPLANATION OF NOTES AND RESTS.

There are six kind of notes in general use *viz.* — The Semibreve 𝅝, Minim 𝅗𝅥, Crotchet ♩, Quaver ♪, Semiquaver 𝅘𝅥𝅯, Demisemiquaver 𝅘𝅥𝅰. There are also six Rests or marks of silence, being the value of the notes they derive their name from — for Example, a Semibreve rest denotes that the hand or finger must be raised from the keys during the length of a Semibreve:—



To impress the mind more thoroughly the student should repeat the above in the following manner, — a Semibreve is a round white note; a Minim, white with a stem; Crotchet, black with a stem; Quaver, black with one thick stroke at the end of the stem; Semiquaver, with two strokes at the end of stem; Demisemiquaver, three strokes; A Semibreve rest is a thick short stroke under a line of the staff; a Minim rest is a thick short stroke placed over a line; a Crotchet rest is a stem with a crook turned to the right; a Quaver rest is a stem with a crook turned to the left; a Semiquaver rest is a stem with two crooks turned to the left; Demisemiquaver rest is a stem with three crooks turned to the left.

The following Table shows the relative time of performing the notes, and the value of a Semibreve expressed in other notes. —



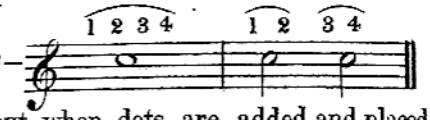
A small dot placed after a note or rest increases its value by one half *thus:* —

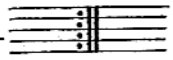
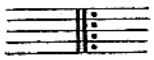
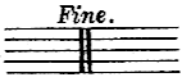
A dotted semibreve 𝅝. is equal to 3 𝅗𝅥 minims,
a dotted minim 𝅗𝅥. is equal to 3 ♩ crotchets,
a dotted crotchet ♩. is equal to 3 ♪ quavers,
a dotted quaver ♪. is equal to 3 𝅘𝅥𝅯 semiquavers,
a dotted semiquaver 𝅘𝅥𝅯. is equal to 3 𝅘𝅥𝅰 demisemiquavers.

If two dots are placed after a note or rest, the second dot is half the value of the first, *thus:* — A double dotted minim 𝅗𝅥.. is equal to 𝅗𝅥 ♩ ♪ a minim crotchet and quaver,

Rests with dots placed after them are lengthened in the same manner *thus* a dotted crotchet rest 𝄽· is equal to a 𝄽 𝄾 crotchet and quaver rest.

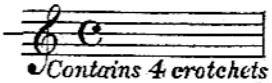
BARS, DOUBLE BARS, DA CAPO &c.

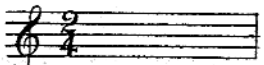
Music is divided into equal portions by upright lines called bars, *thus*— 

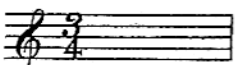
the double Bars show that the piece of music is concluded; but when dots are added and placed before a double bar, they mean that the music (on the same side of the dots) is to be repeated from the beginning, or from some previous double bar *thus*—  Dots placed after a double bar indicates that the music is to be played as far as the next double bar, and then to be repeated from that place *thus*—  Da Capo or D.C., means that the music is to be repeated from the beginning, This sign 𝄋 denotes that the music is to be repeated from a similar sign, concluding at a double bar marked *thus*— or 

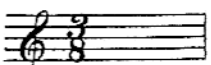
ON TIME.

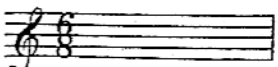
Bars are divided into fractional portions called Parts or Time, those most frequently used are those which contain, two, three, or four, of these fractional parts, as also that which is shown by the figures $\frac{3}{8}$ or *3* quaver time, and compound measure of $\frac{6}{8}$ or *6* quaver time. The following signs are always placed at the commencement of a piece of music directly after the clef, *thus*—

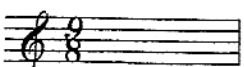
COMMON TIME. 
Contains 4 crotchets in a bar, or their value in other notes or rests.

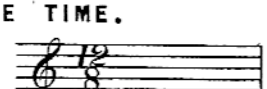
HALF COMMON TIME. 
2 crotchets in a bar.

SIMPLE TRIPLE TIME. 
3 crotchets in a bar.


3 quavers in a bar.

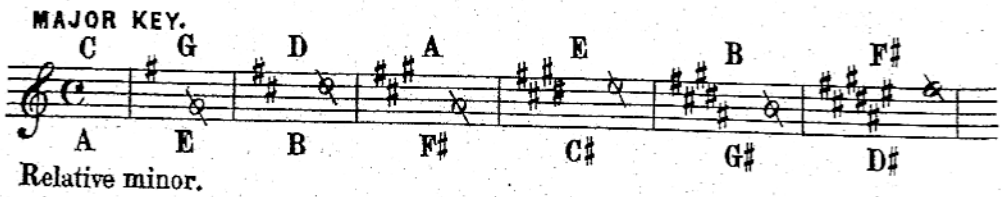
SIMPLE TRIPLE TIME. 
6 quavers in a bar.

COMPOUND TRIPLE TIME. 
9 quavers in a bar.

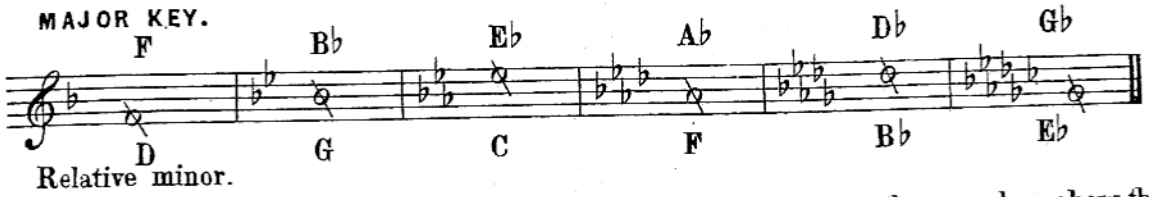

12 quavers in a bar.

ON SHARPS FLATS & NATURALS.

A Sharp marked *thus*:♯ raises a note a semitone or half a note higher, a Flat marked *thus*:♭ lowers a note a semitone or half a note lower, a Natural marked *thus*:♮ restores a note (raised or lowered in the above manner) to its original position; other signs are used such as the double sharp 𝄪 and double ♭♭, The following will show the various Keys and signatures with their relative minor.—

MAJOR KEY. 

Relative minor.



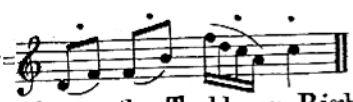
The letters up over the previous and above staff show the major keys, those under show the minor, thus at a glance the major and the relative minors are shown; and should be rehearsed in the following manner, A minor relative to C major, E minor relative to G major, B minor relative to D major &c, also repeat the number of Sharps or Flats in the following manner, G one sharp, D two sharps, A three sharps &c.

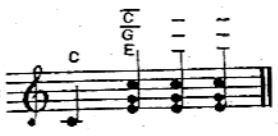
MAJOR AND MINOR SCALES.

The minor scale is known by its minor third, three semitones from the Tonic, it has the same number of Sharps and Flats at the commencement as the major scale, but the sixth and seventh note is raised a Semitone in ascending and lowered a Semitone in descending (see the various minor scales), Any musical Catechism or Musical Manual would explain more about these scales – also the musical Terms used in this work.

THE EASY SYSTEM OF PLAYING BY THE LETTERS.

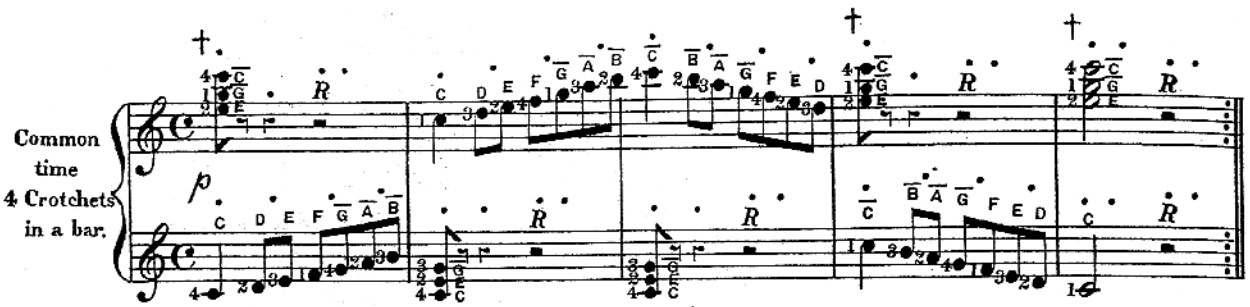
The letters represent the name of the note underneath, the top lines are for the Treble, which is the Right Hand, the bottom for the accompaniment or Bass, which is the Left Hand; when a group of letters simular to this $\frac{\overline{C}}{\overline{G}}$ occurs, the best way is to read the letters from the bottom commencing with say the E then $\overline{G}$ & $\overline{C}$ using the same method with every chord,– when one dot is over a note it should be kept sounding while you count one; if two dots count two, and the same throughout according to the number of dots: the *R* means that you must rest according to the number of dots placed over the letter; —

When several notes appear under one dot *thus*=  they must be played while you count one dot to each group, Practice always the Treble or Right Hand before commencing the left – then practice the Left, then both together; This system is for those who do not require to study music, but it is much better to learn to play without the letters, as the student then has the advantage of being able to play any music, written for the Violin, Flute, Piano &c. –

N. B. Where no letters are used it means that the same notes are continued *thus*= 

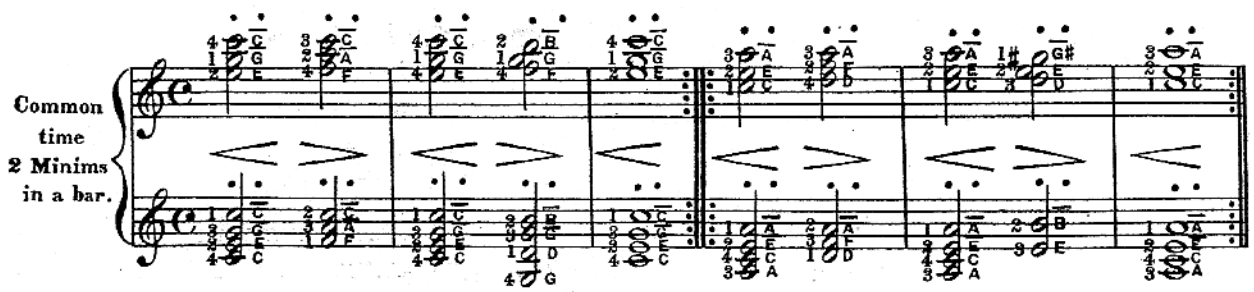
SCALE OF C MAJOR.

Count four in a bar.

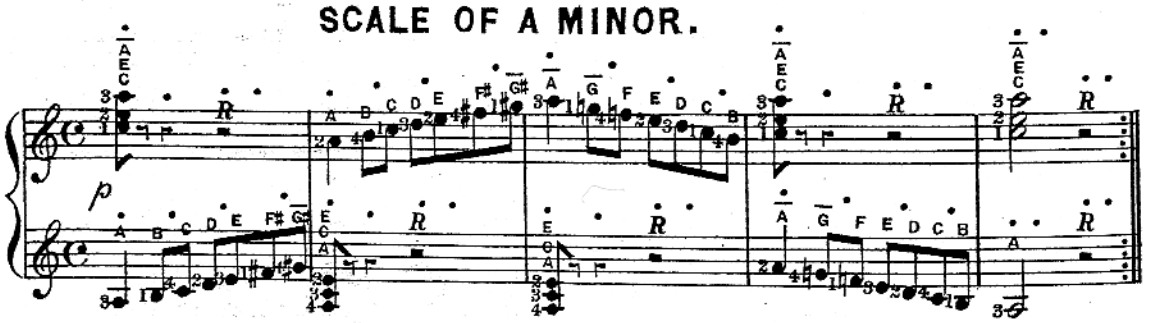


CHORDS.

C MAJOR. **A MINOR.**



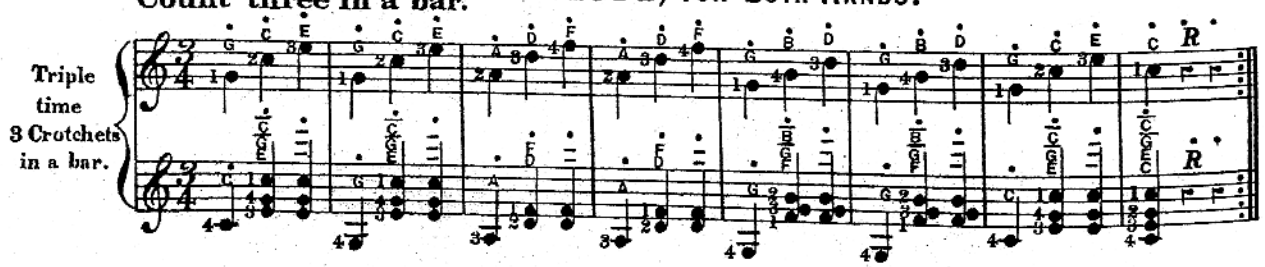
SCALE OF A MINOR.



This sign < is called *Crescendo*, which means that the part should be increased, this sign > is called *Diminuendo*, is to diminish the sound, the chords should be played smoothly with one pressure of the bellows, or each chord either pressing or drawing in one direction and on no account change the position.

Count three in a bar.

PRELUDE, FOR BOTH HANDS.

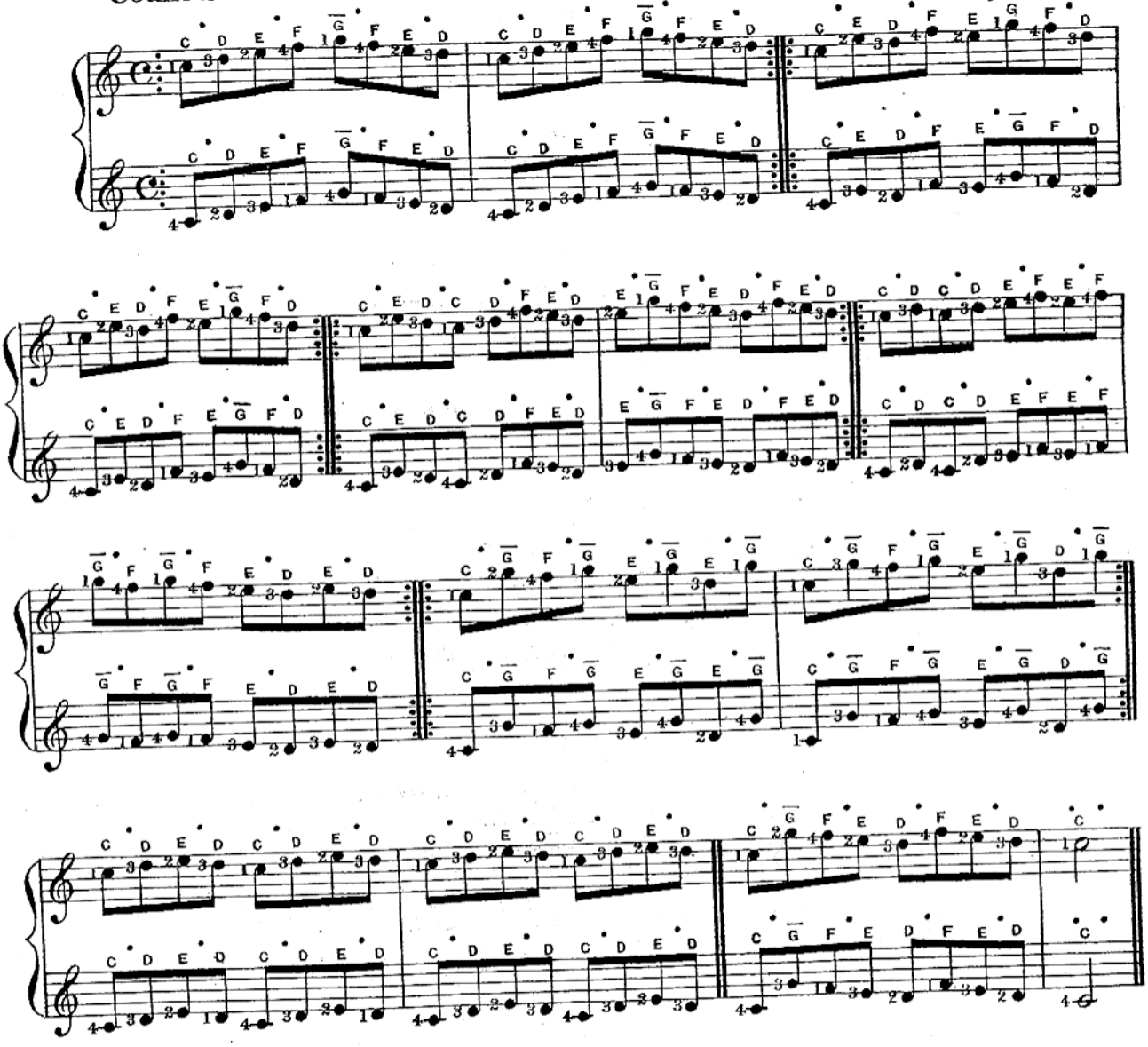


The Figures show the proper fingers to be used, the Dots represent the time to count in each bar; in commencing practice the Scales without using the chords as marked thus †, but when sufficient progress is made to play the scales well, introduce the chords as written, using the same method throughout.

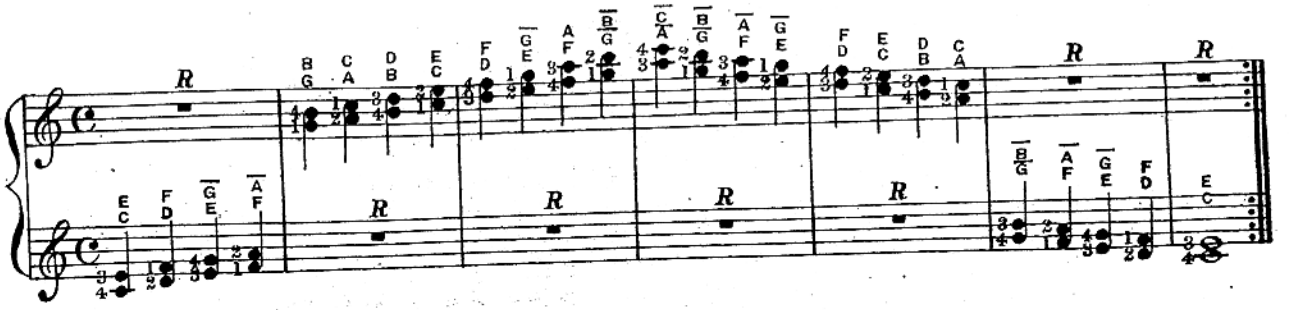
EXERCISES FOR BOTH HANDS.

Play slowly at first — then increase according to the improvement made.

Count 4 in a bar.



SCALE IN THIRDS, C MAJOR.

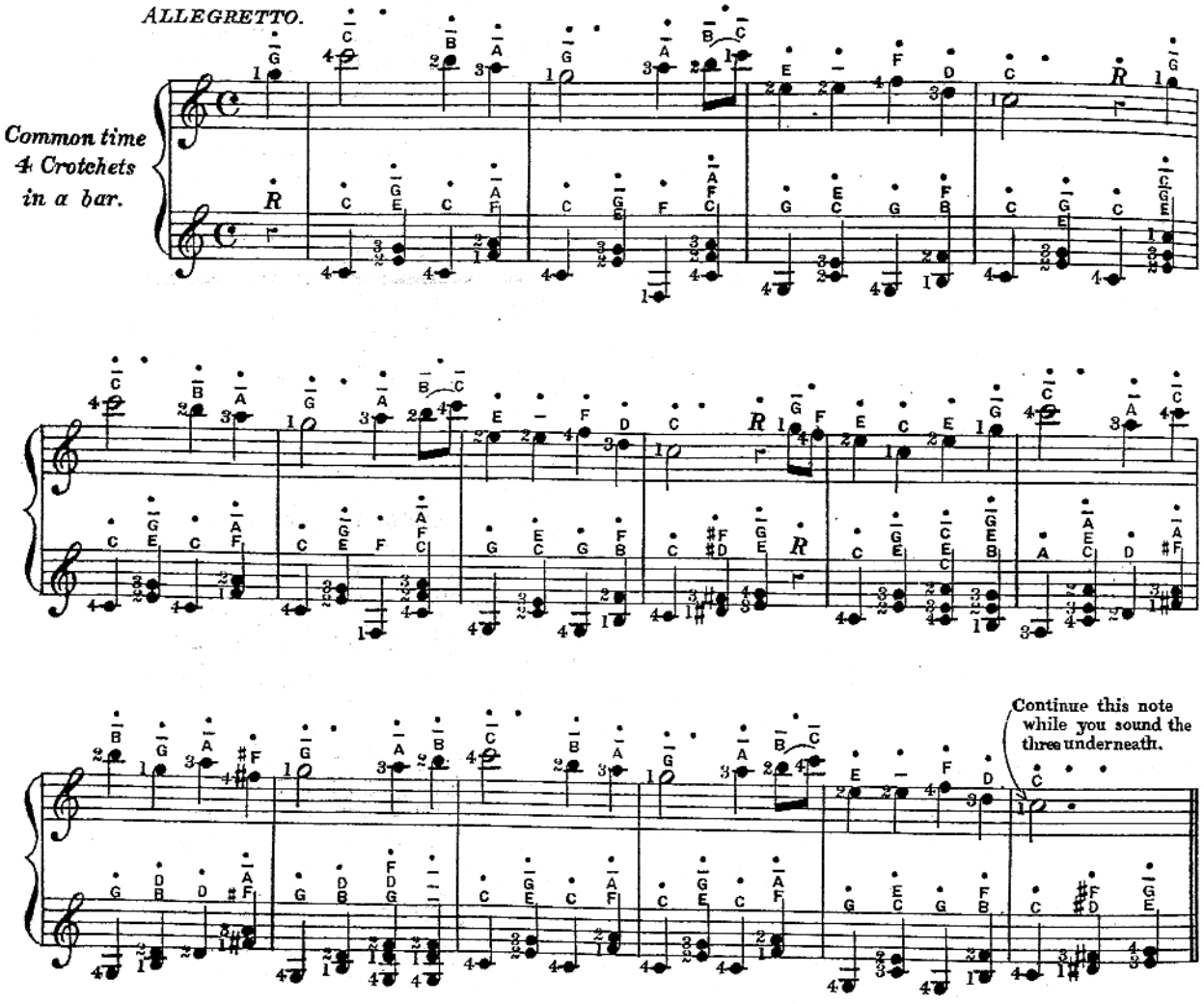


BLUE BELLS OF SCOTLAND.

Count 4 in a bar.

ALLEGRETTO.

Common time 4 Crotchets in a bar.



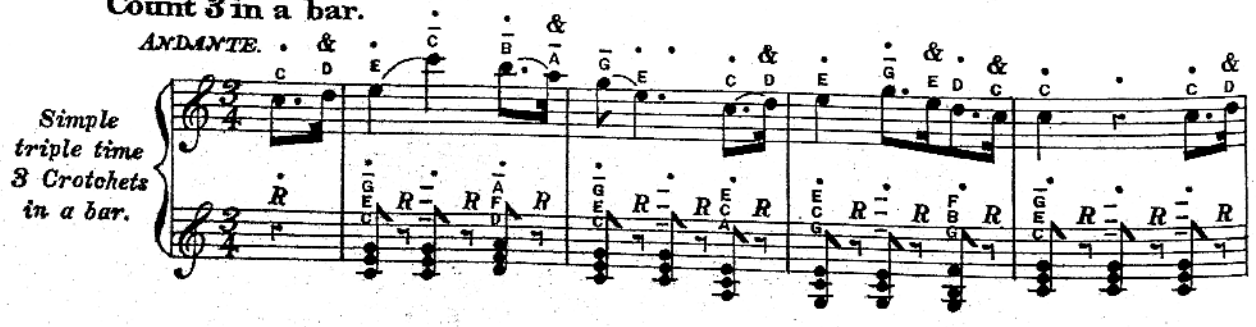
THE LAST ROSE OF SUMMER.

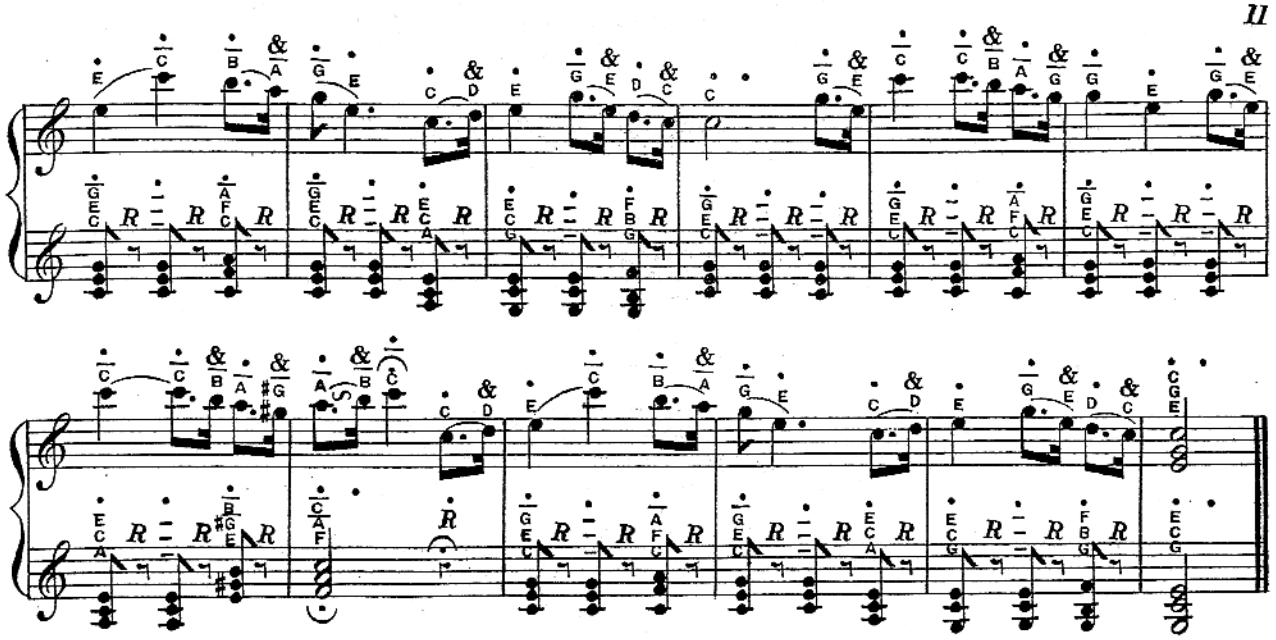
Count the time as marked at the commencement, using the word "and" in place of counting the dot.

Count 3 in a bar.

ANDANTE.

Simple triple time 3 Crotchets in a bar.





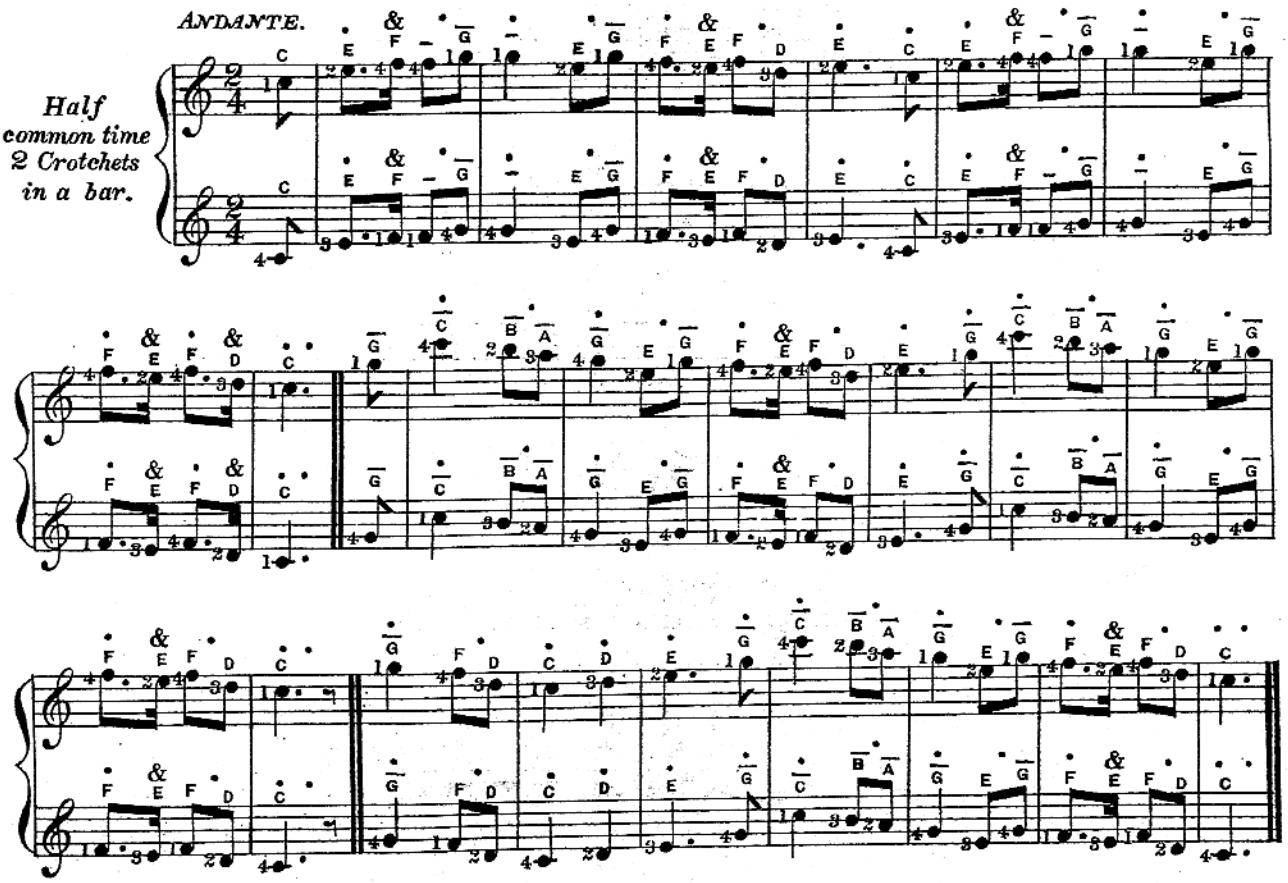
HOME SWEET HOME.

BISHOP.

Count *2* in a bar.

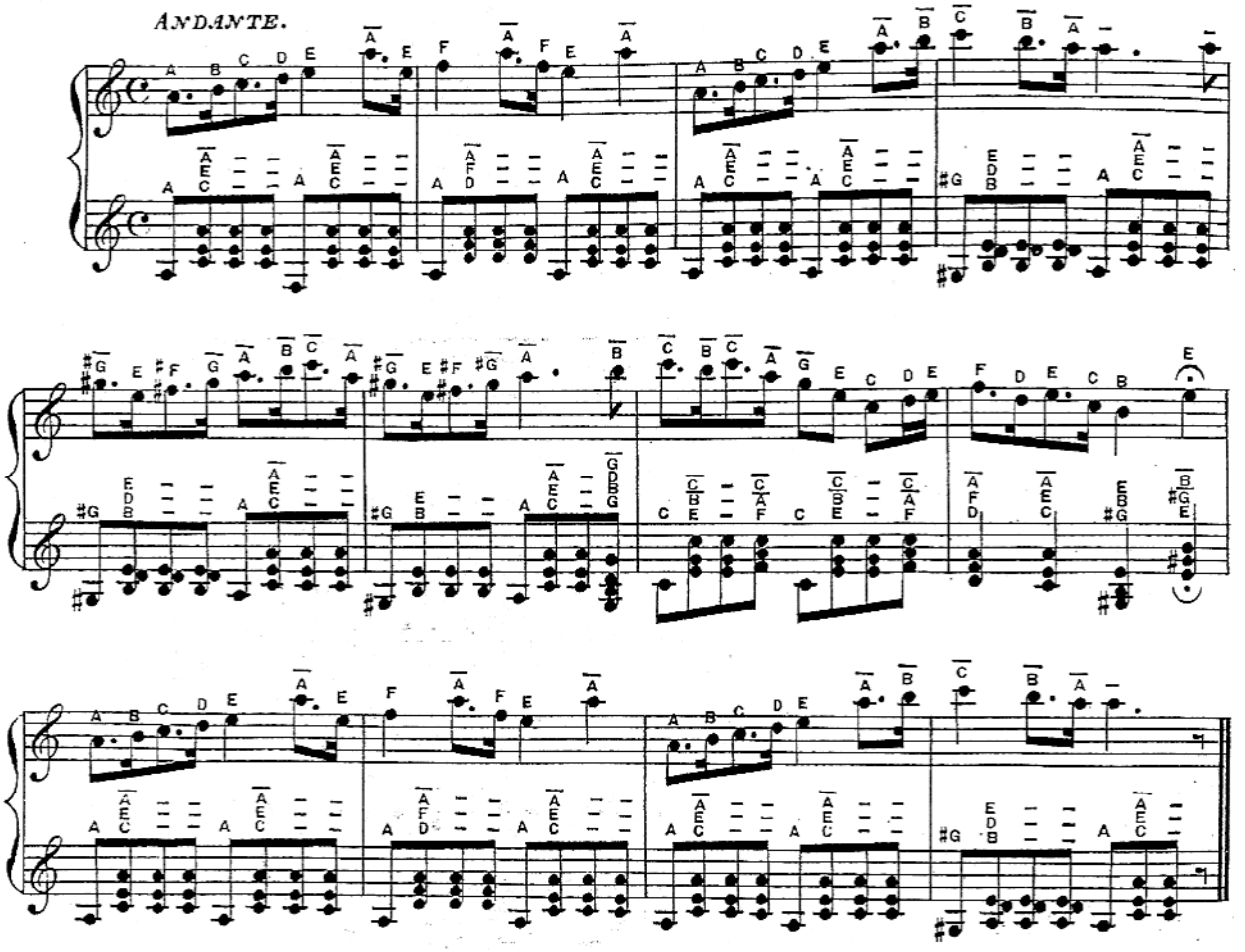
ANDANTE.

Half common time 2 Crotchets in a bar.



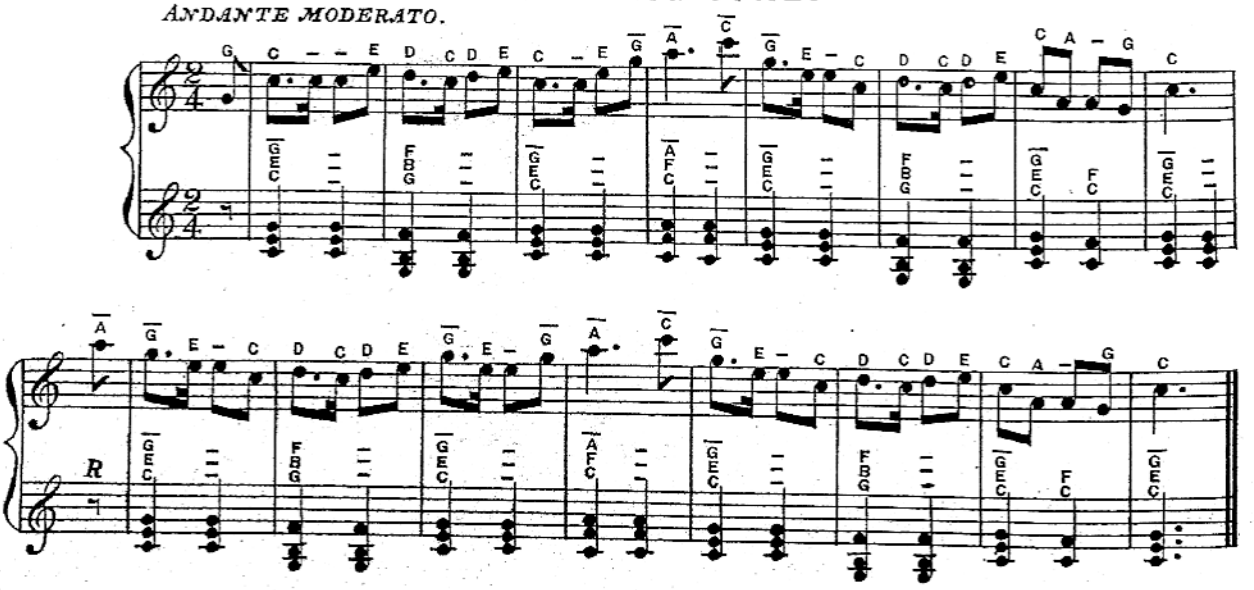
CHARLIE IS MY DARLING.

ANDANTE.

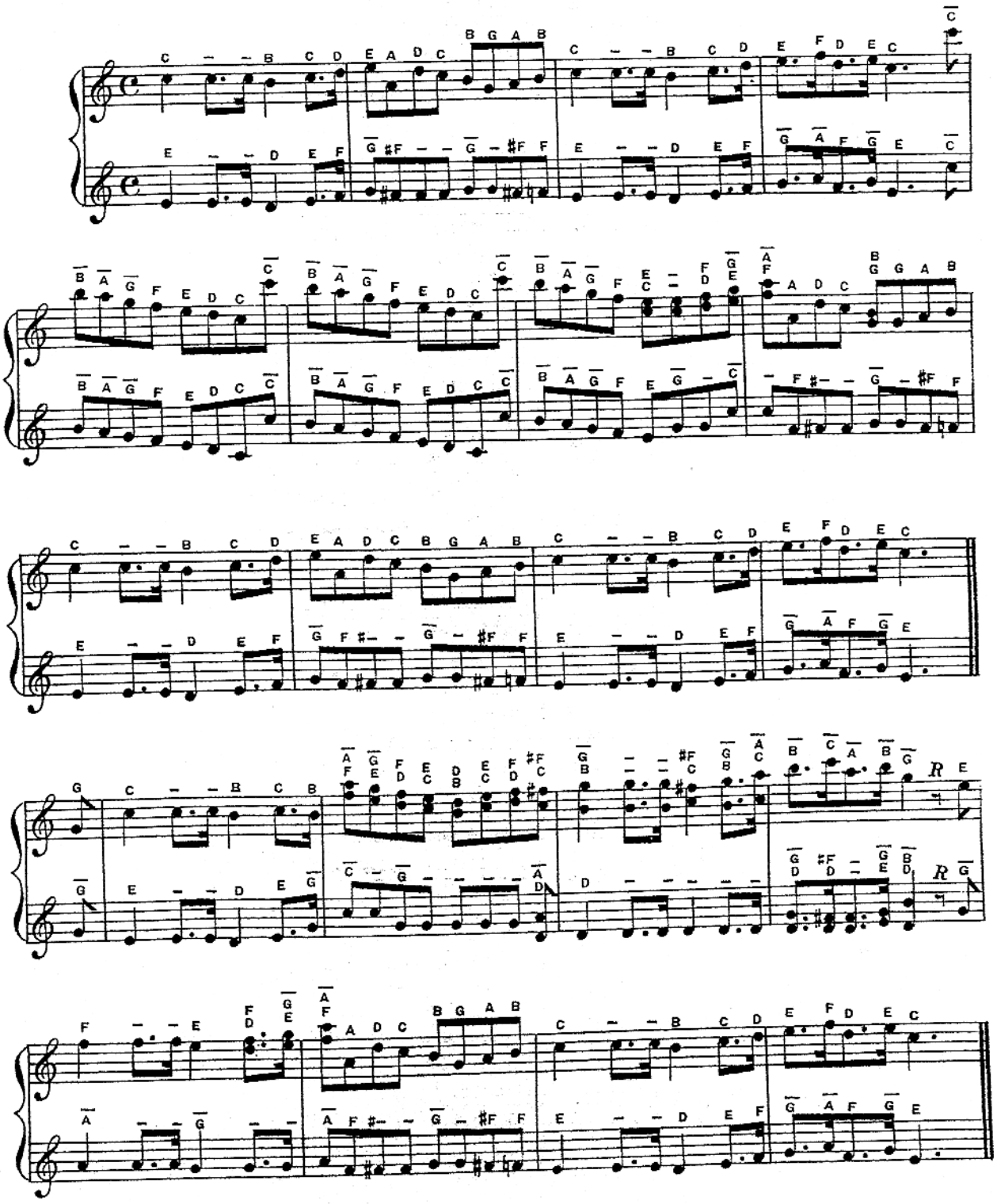


AULD LANG SYNE.

ANDANTE MODERATO.

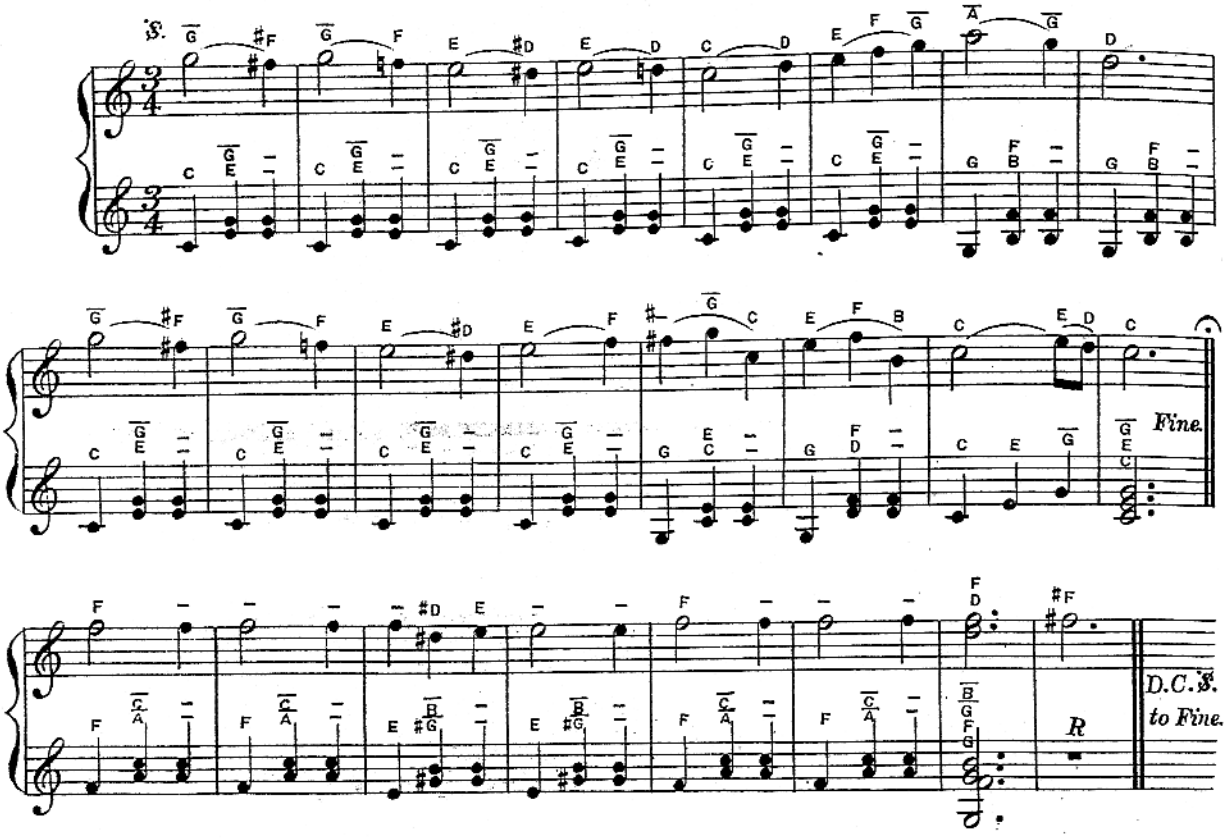


"CALLER HERRIN."

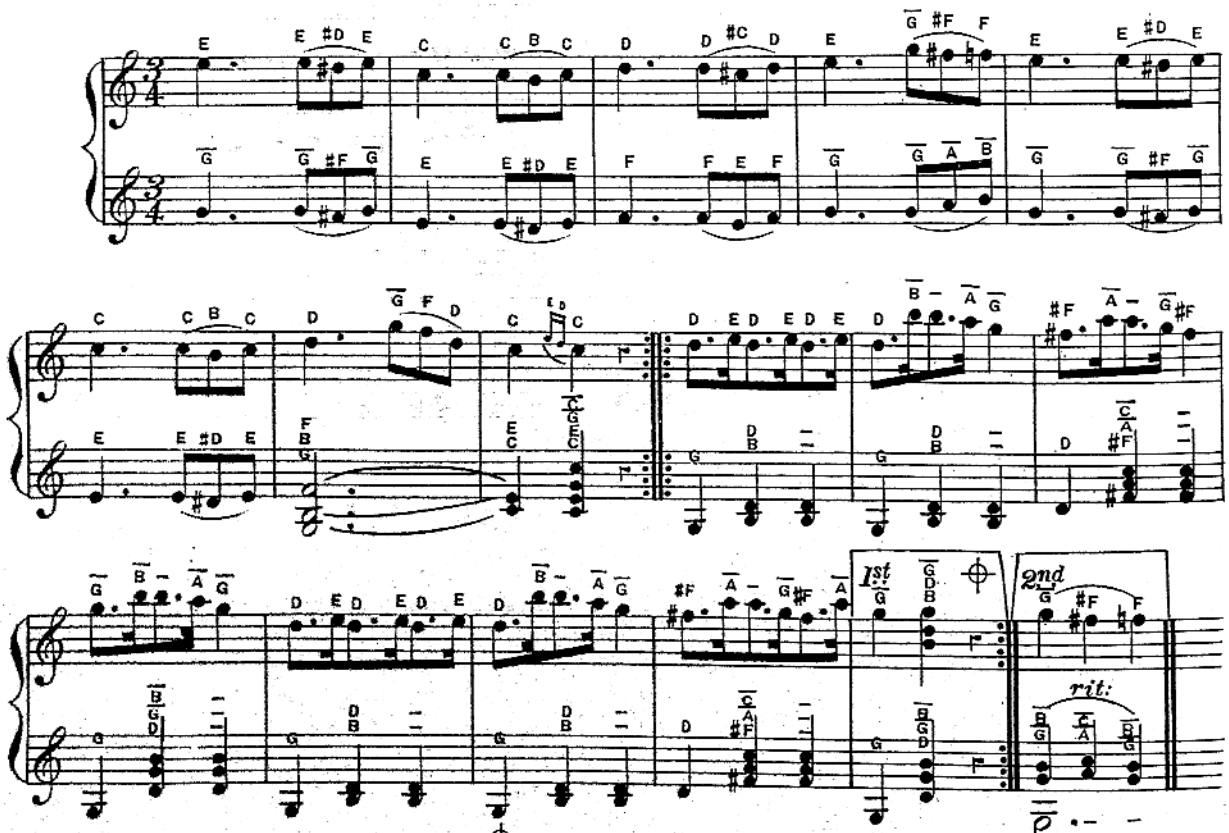


AIR FROM "LUCIA DI LAMMERMOOR."

DONIZETTI.



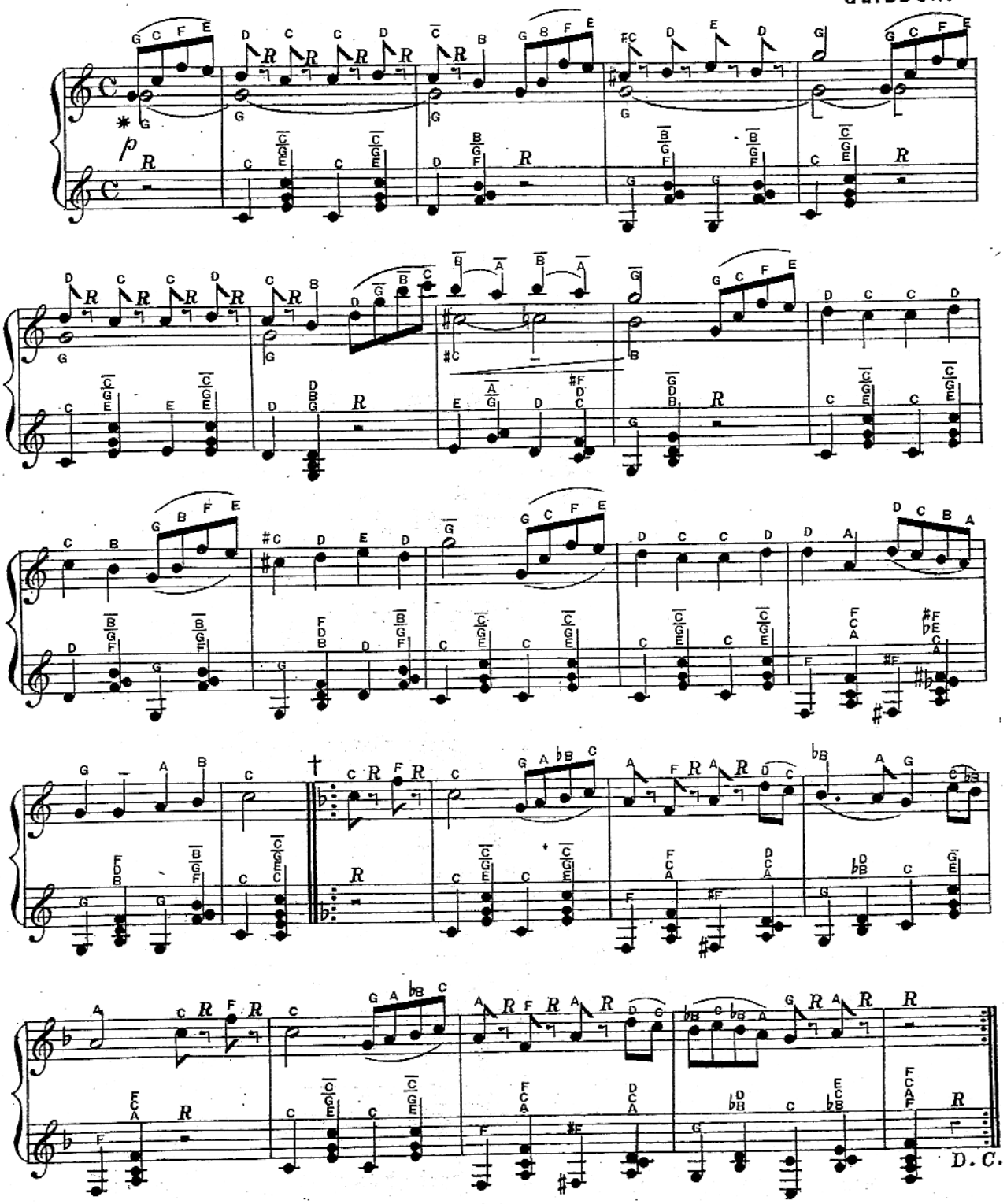
PESTAL MELODY.



This bar is not played the second time - but the one marked 2nd

"CORAL-PEARL" GAVOTTE.

GLIDDON.

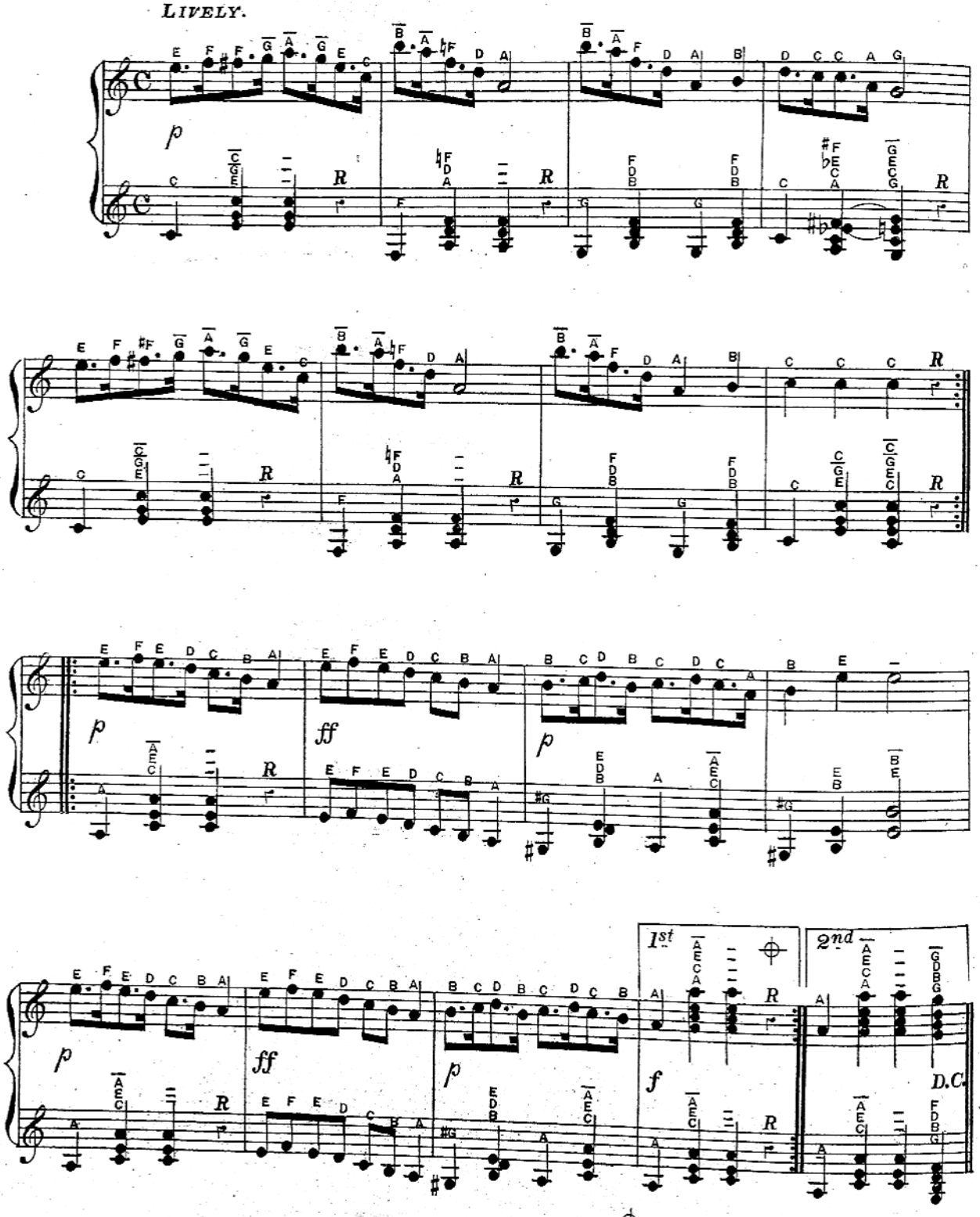


* This sustained G to be kept down with the 1st finger, the C Natural and C♯ with the 1st & 2nd, the B with the 4th; it should be practised without using the sustained notes until the melody is properly learnt, † Key of F one ♭.

MY LOVE, SCHOTTISCHE.

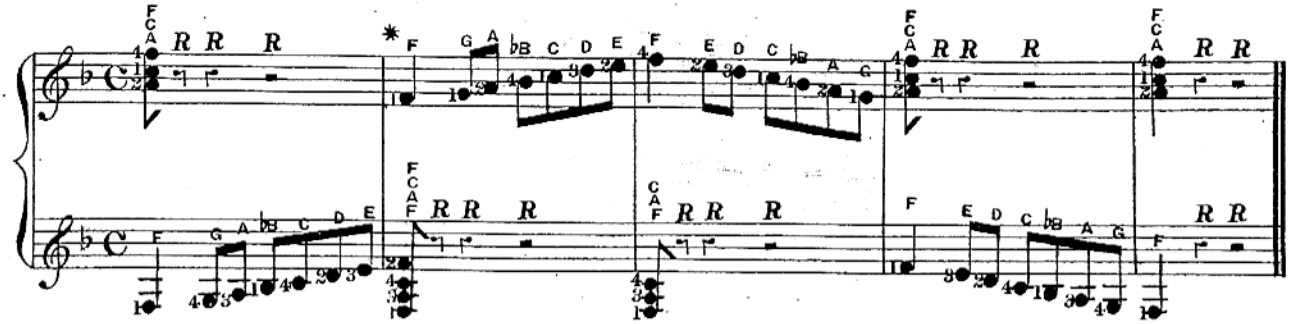
MACCANN.

LIVELY.



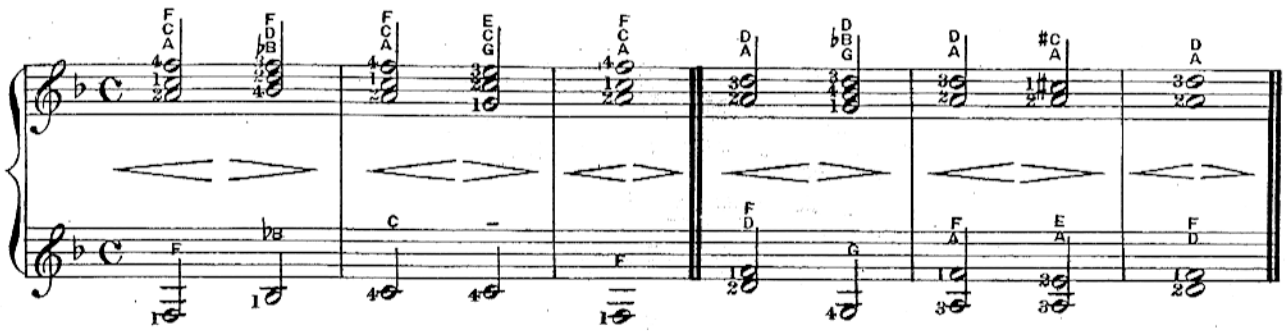
⊕ *See page 15, for all such passages throughout.*

SCALE OF F MAJOR.

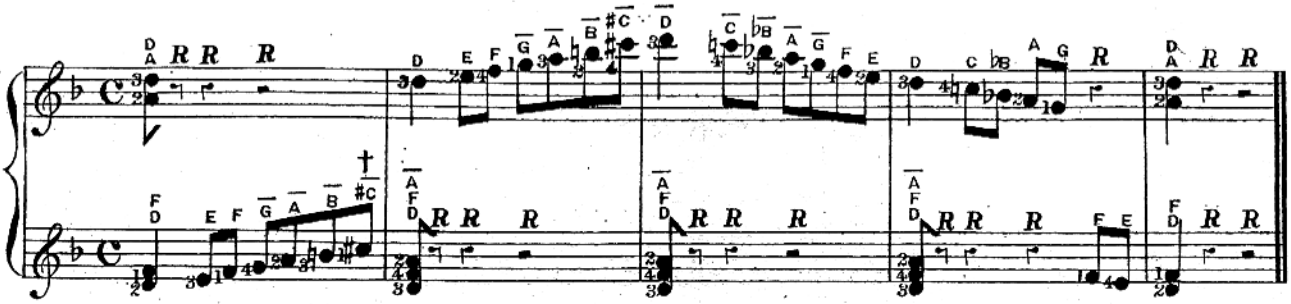


CHORDS.

F MAJOR. D MINOR.



SCALE OF D MINOR.

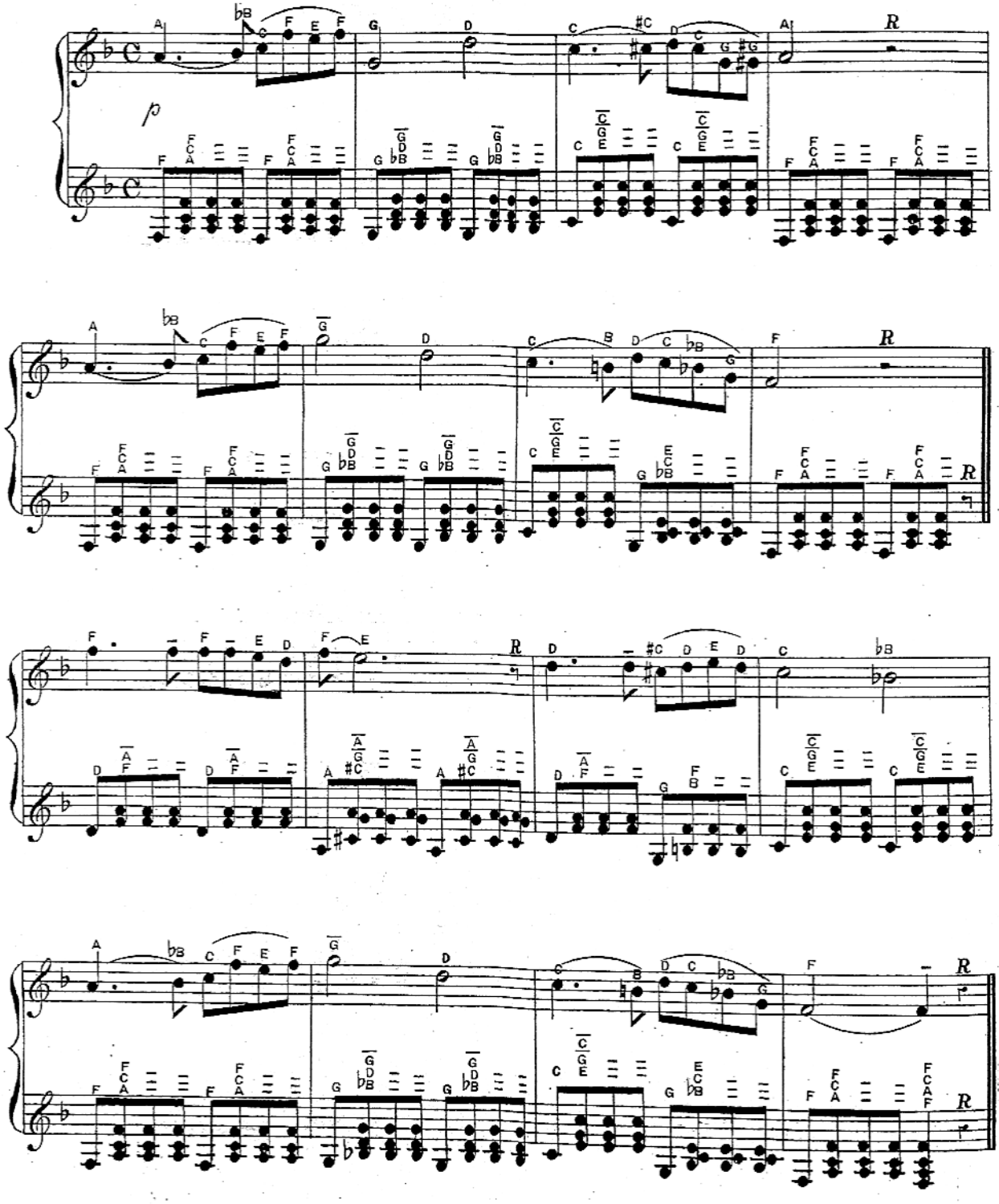


* This note although written for Right Hand is made on the Left.

† Where notes like these are not on the Left Hand they are made with the Right.

STILL I LOVE THEE.

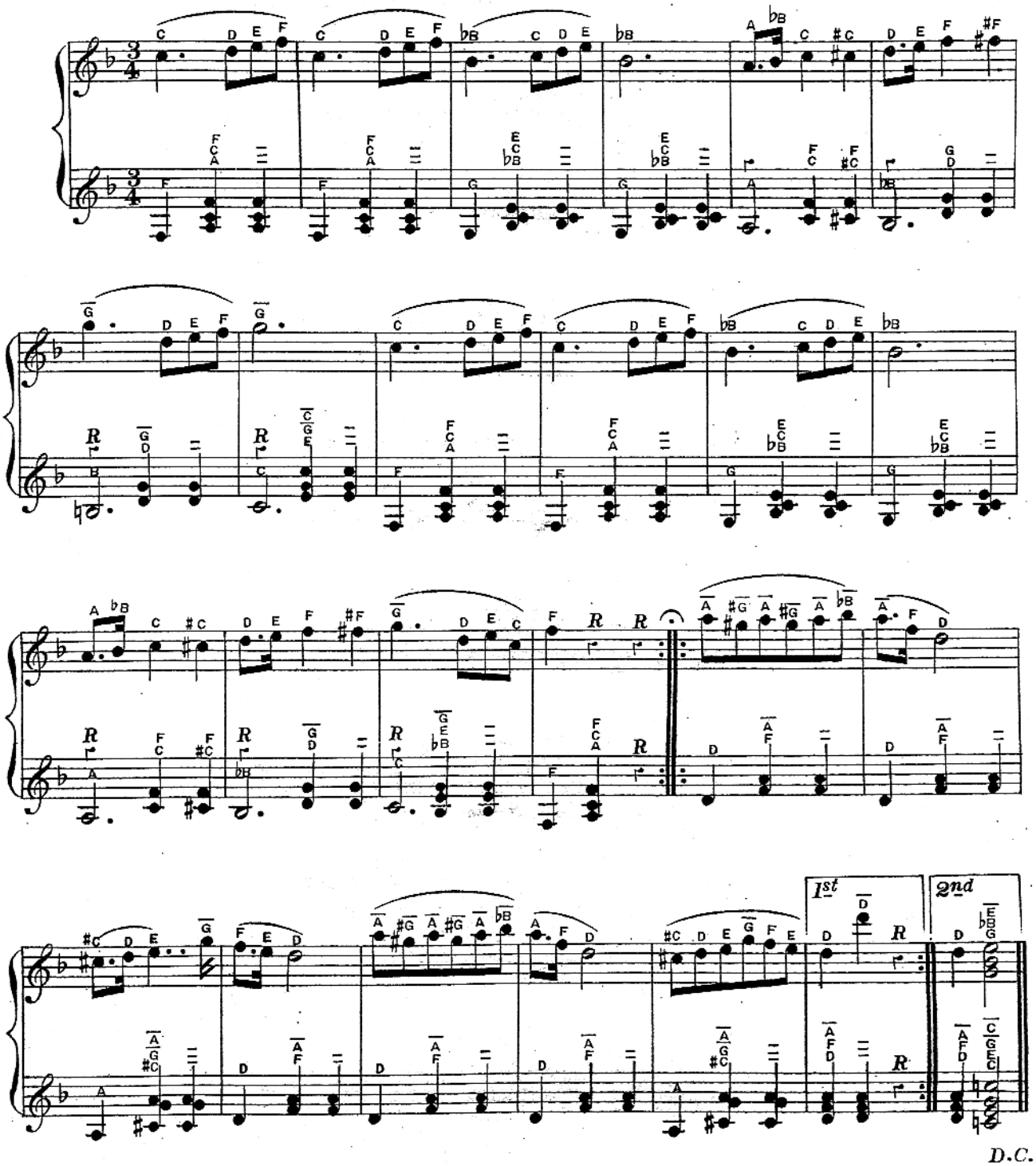
ALLEGRETTO.



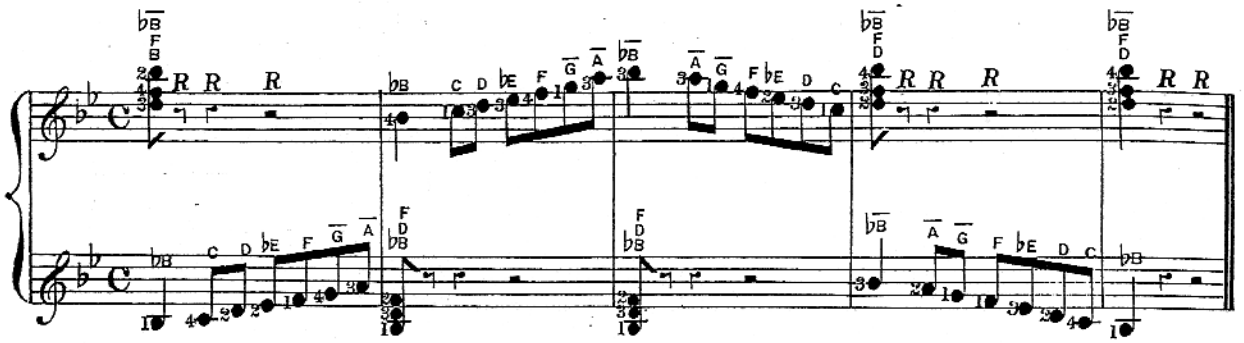
RAYON DU SOLEIL, MAZURKA.

(SUN BEAM.)

MACCANN.

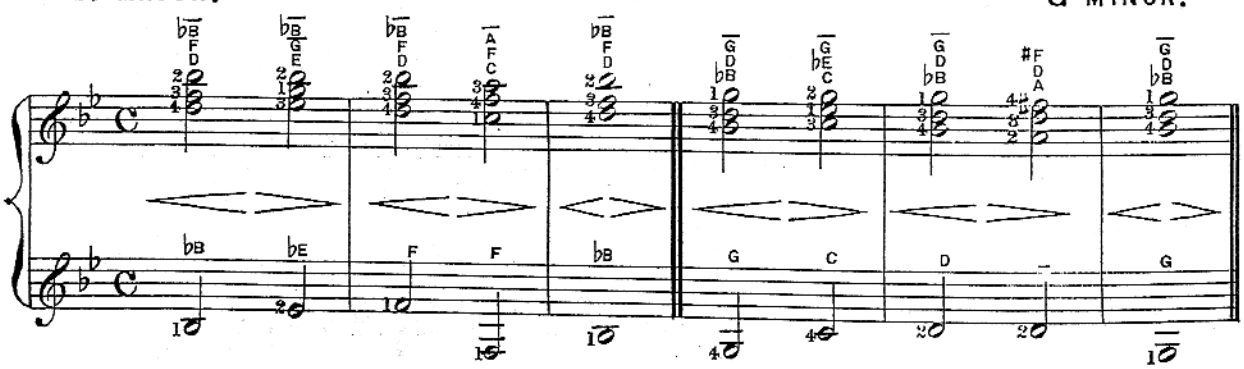


SCALE OF B♭ MAJOR.

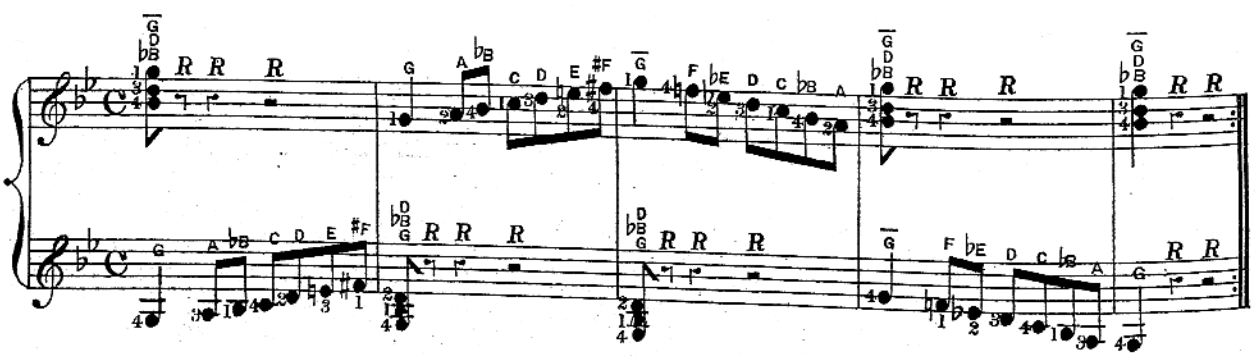


CHORDS.

B♭ MAJOR. C MINOR.

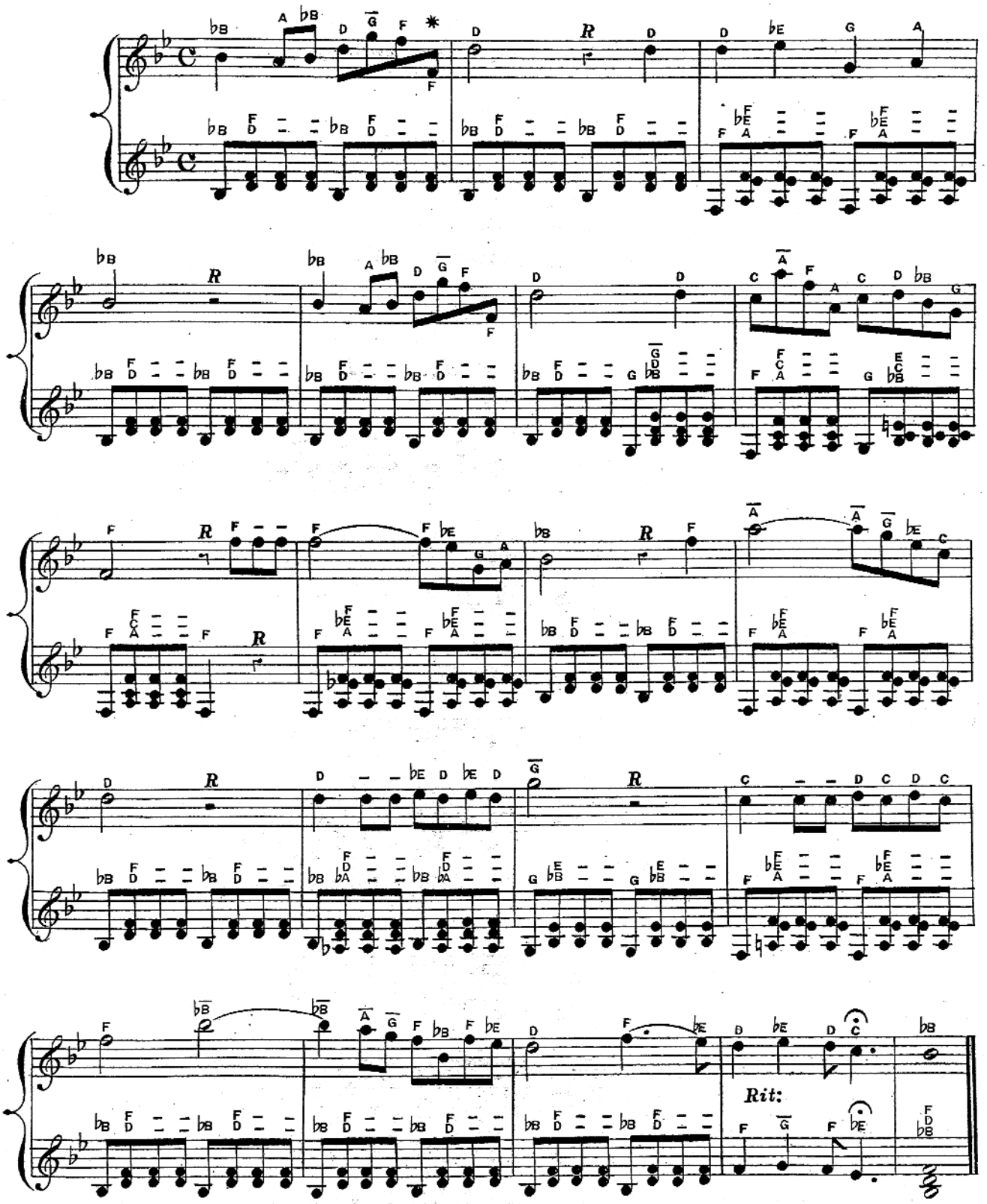


SCALE OF C MINOR.



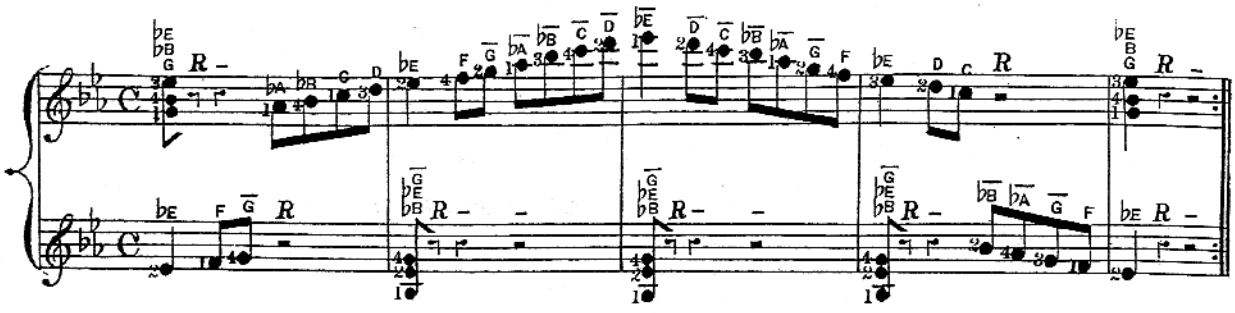
DOWN BY THE RIVER SIDE I STRAY.

THOMAS.

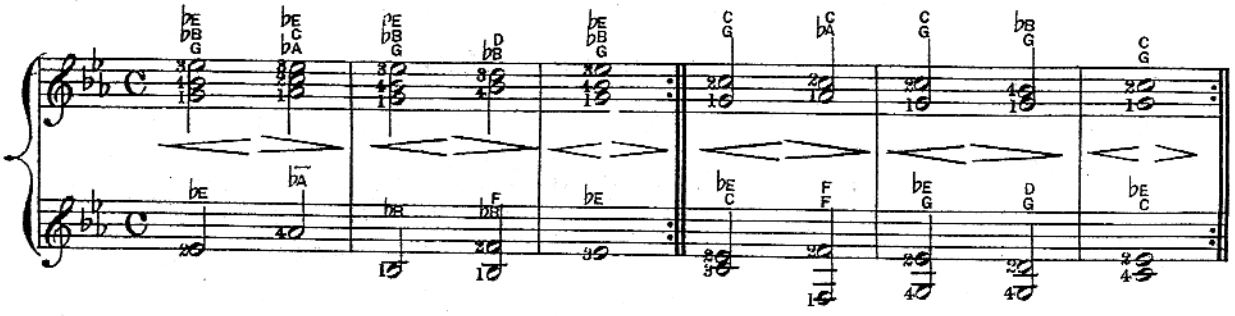


* See page 17.

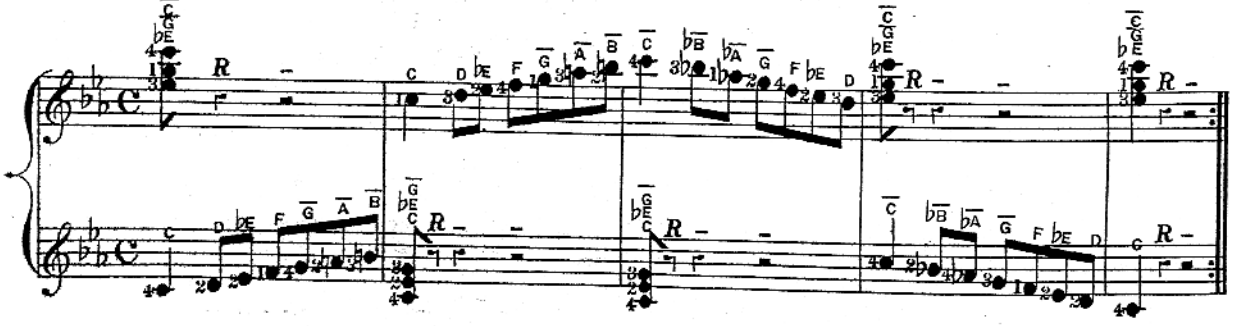
SCALE OF E♭ MAJOR.



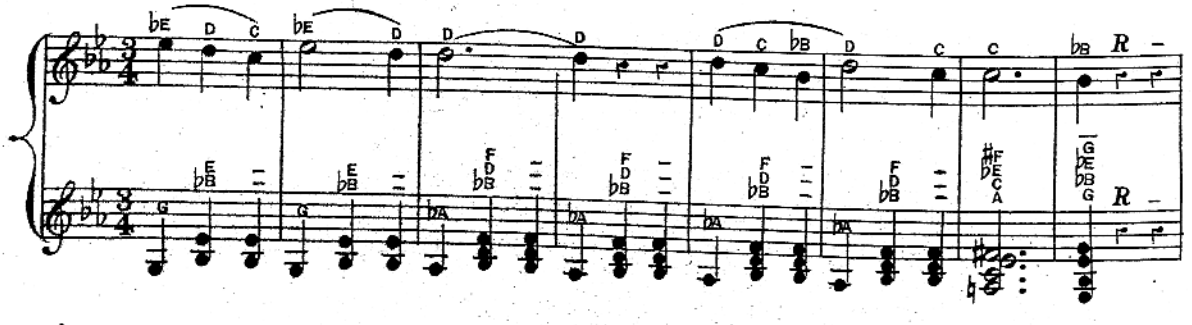
E♭ MAJOR. CHORDS. C MINOR.

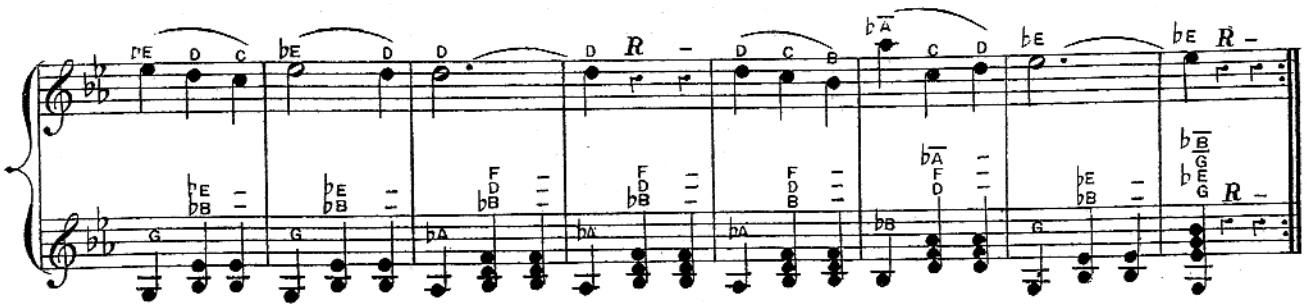


SCALE OF C MINOR.

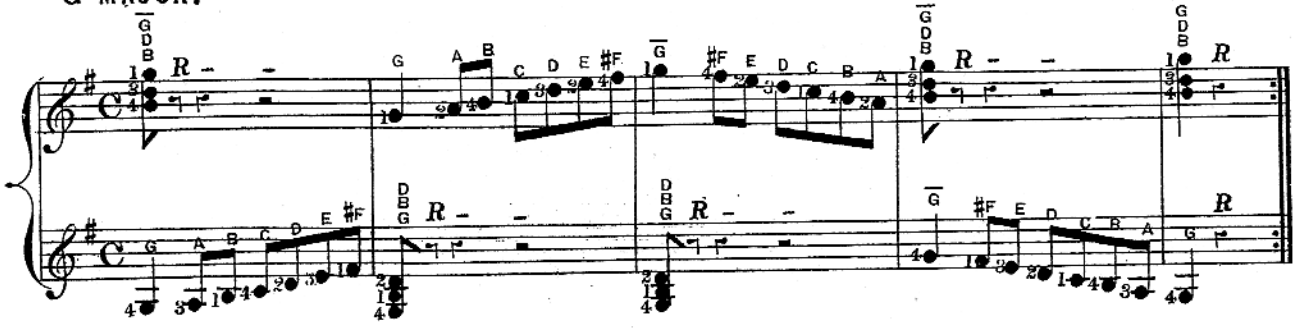


WALTZ MELODY.

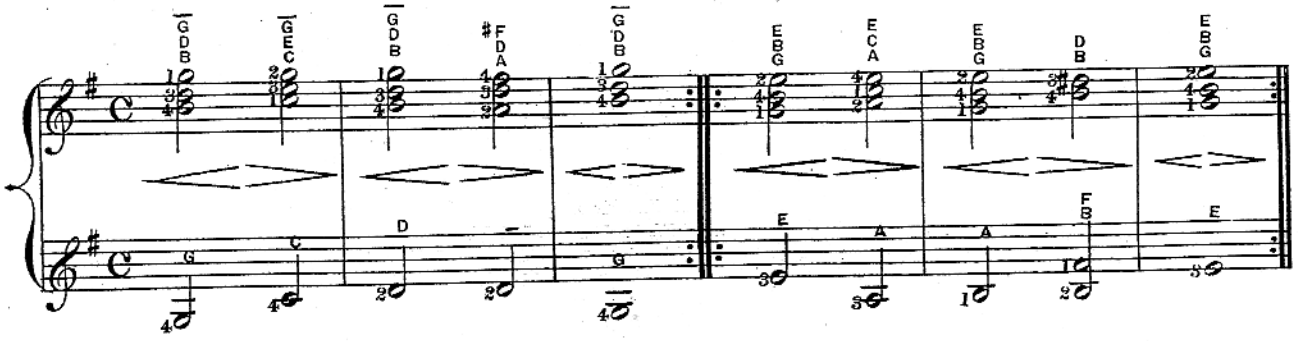




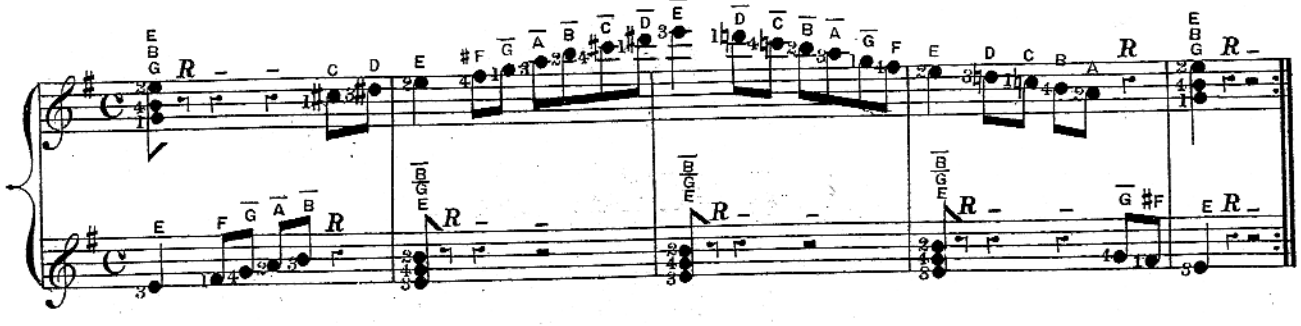
C MAJOR. SCALE OF G MAJOR. E MINOR.



CHORDS.

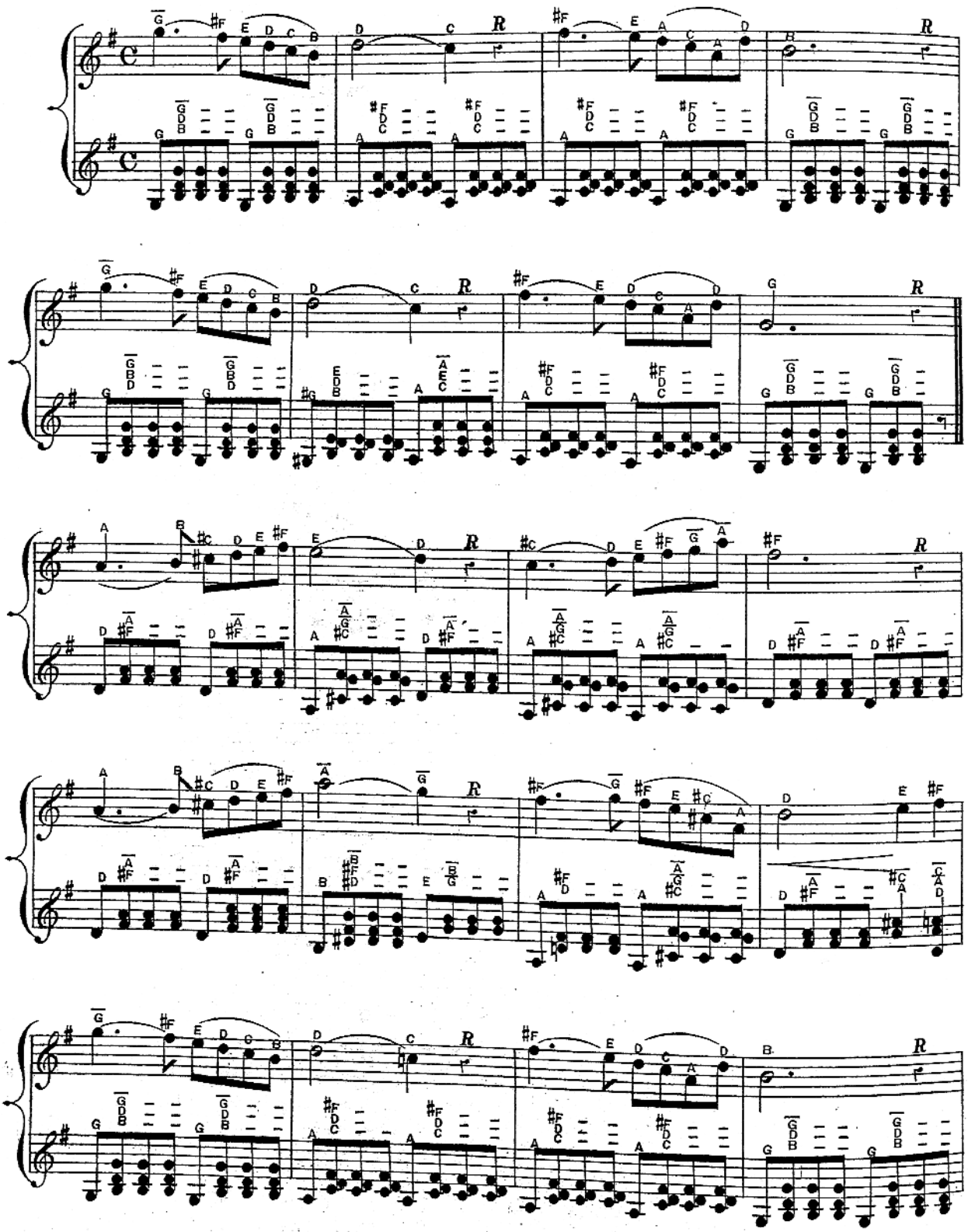


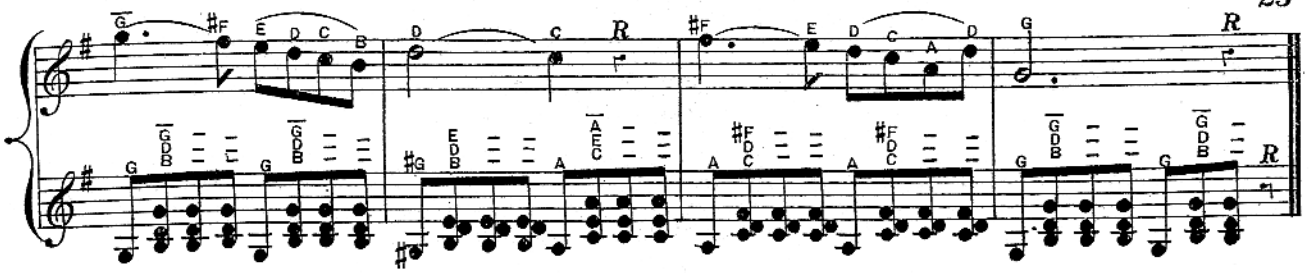
SCALE OF E MINOR.



CHIMING BELLS.

MODERATO.





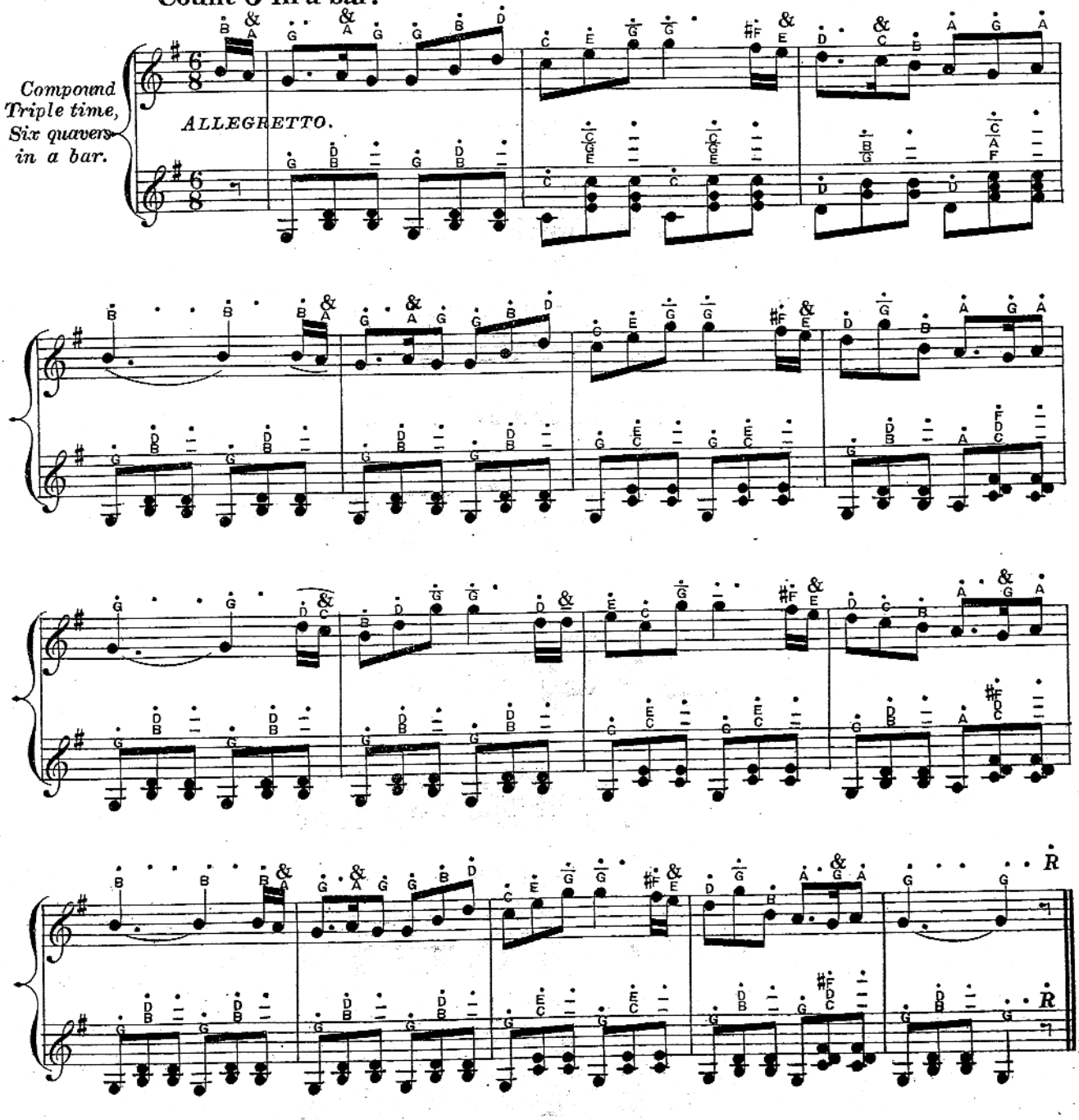
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS.

MOORE.

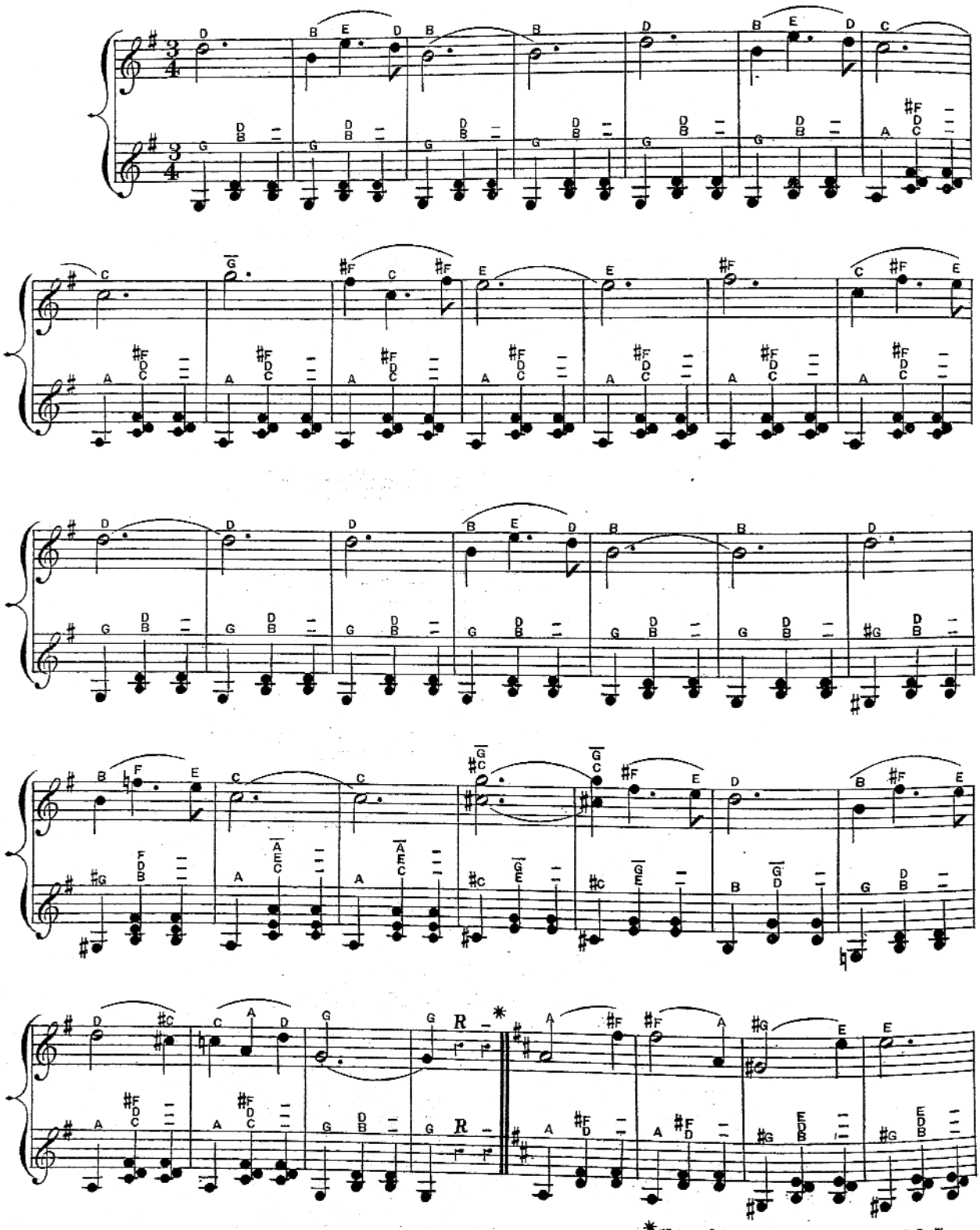
Count 6 in a bar.

Compound Triple time, Six quavers in a bar.

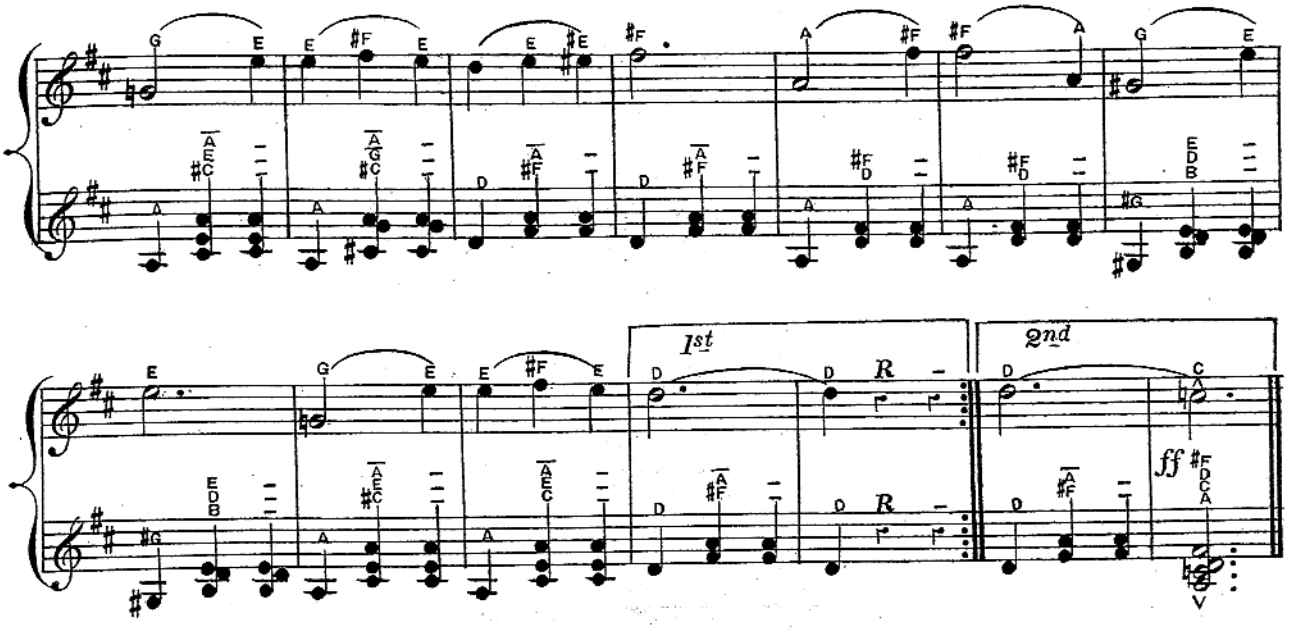
ALLEGRETTO.



THE RINK WALTZ.

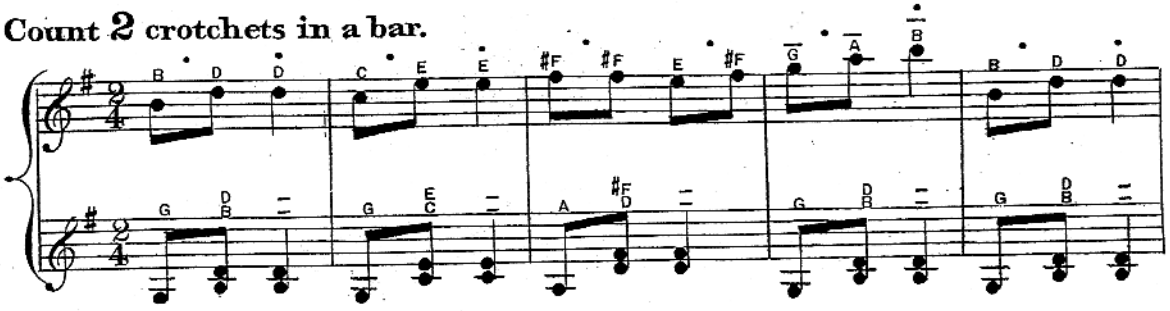


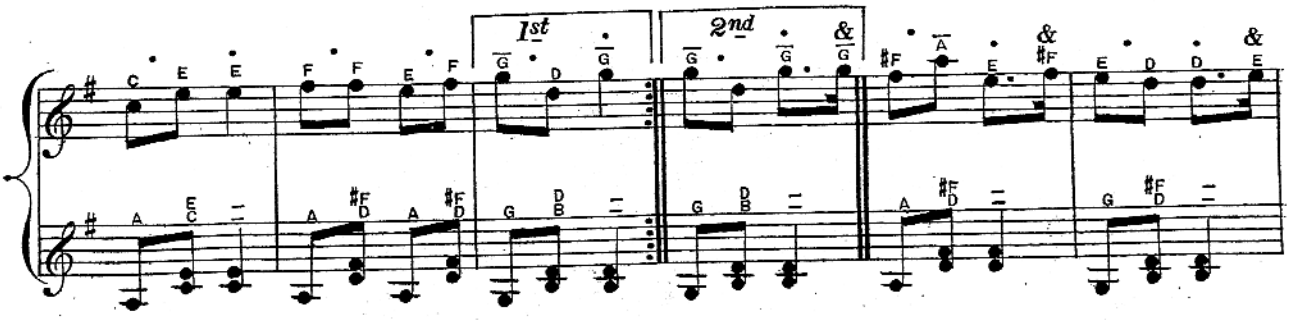
*Key of D two ♯, see page 6 & 7.

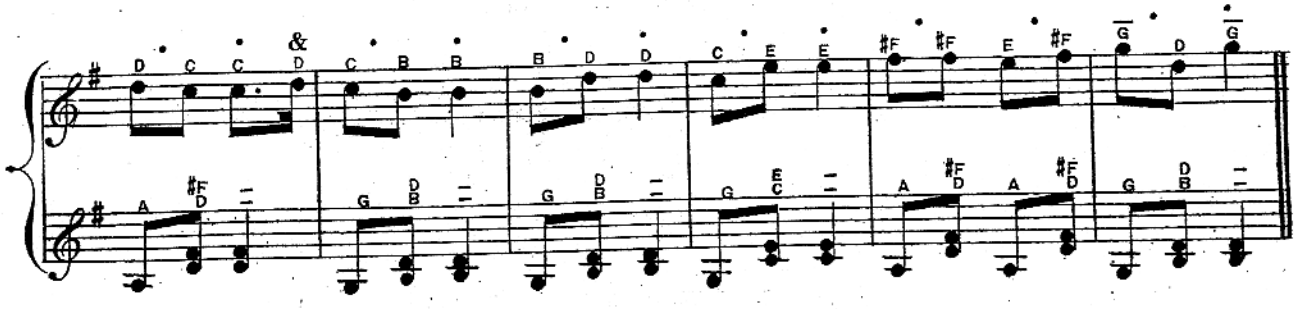


LITTLE BROWN JUG – POLKA.

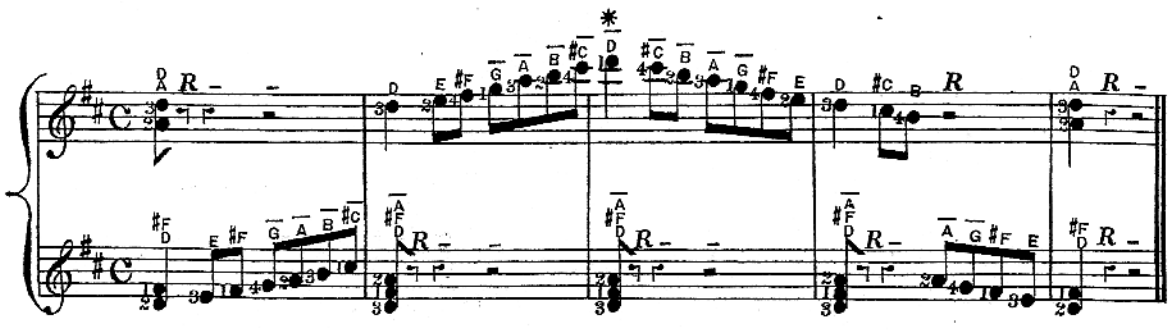
Count 2 crotchets in a bar.





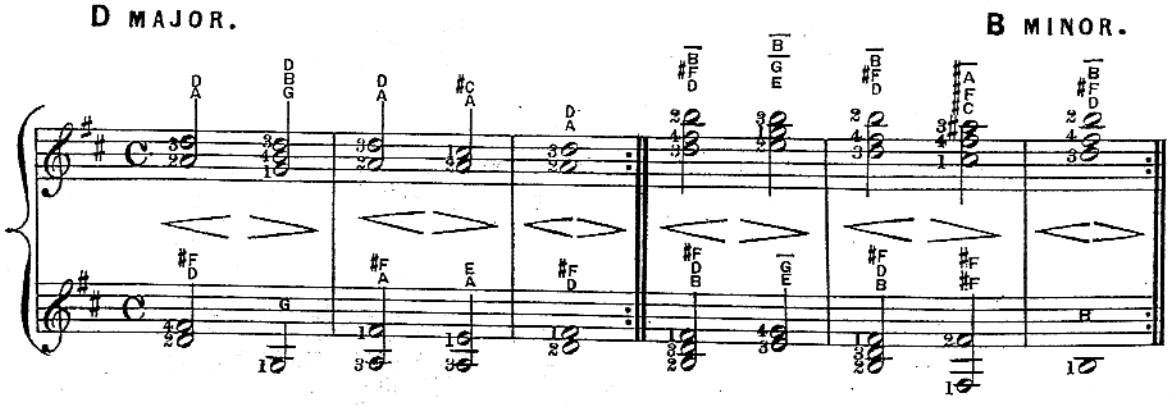


SCALE OF D MAJOR.

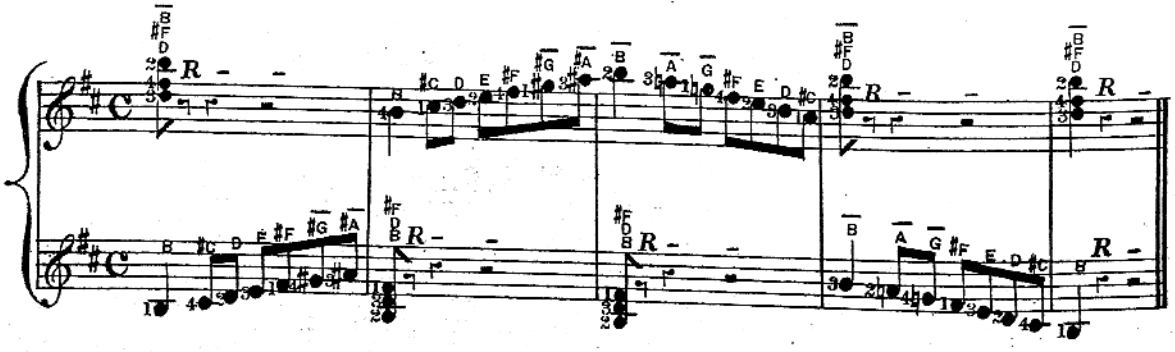


* In the 39 keyed Instruments this D is made with either the 3rd or 4th finger.

CHORDS.

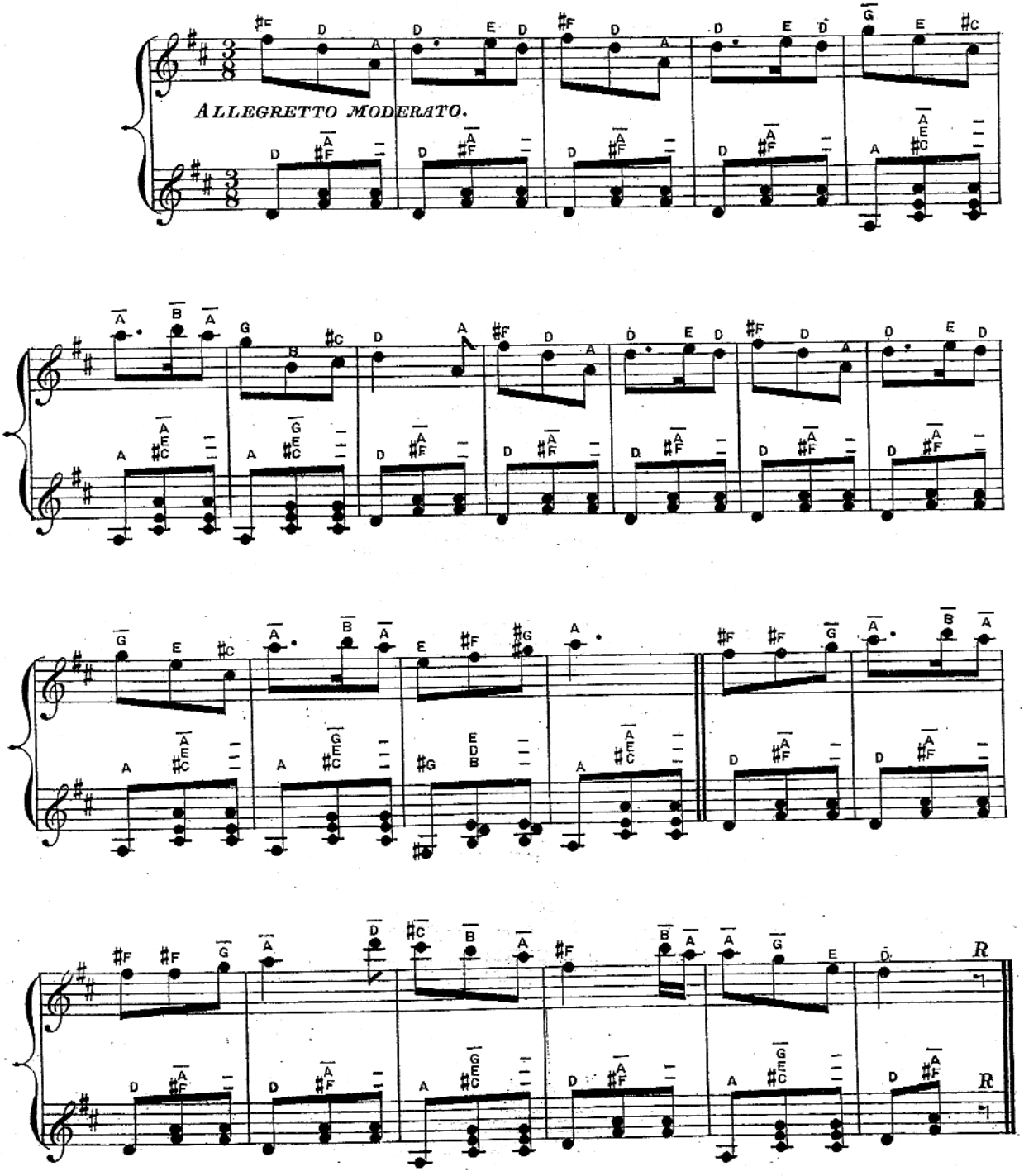


SCALE OF B MINOR.



HOME TO OUR MOUNTAIN.

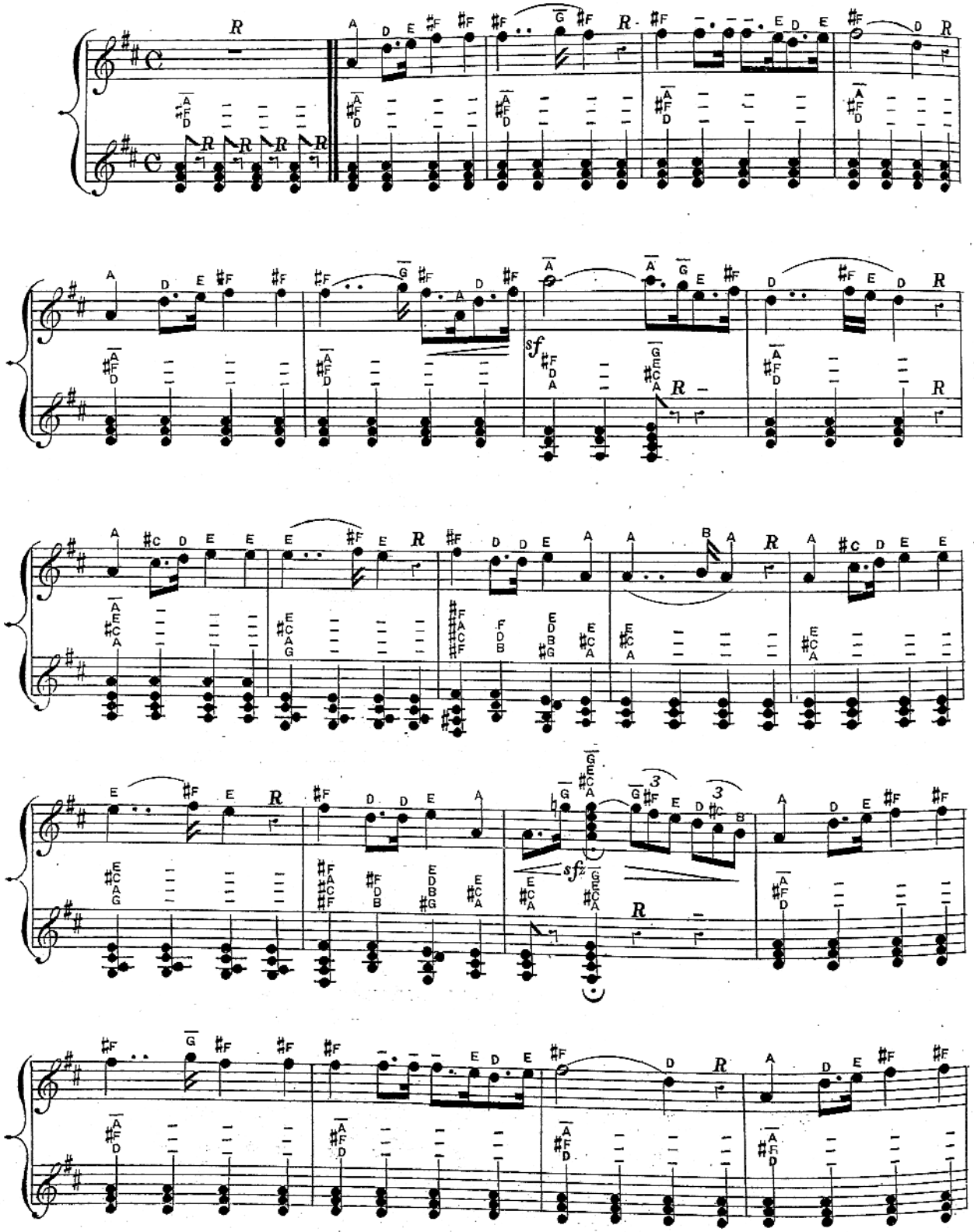
(IL TROVATORE.) VERDI.

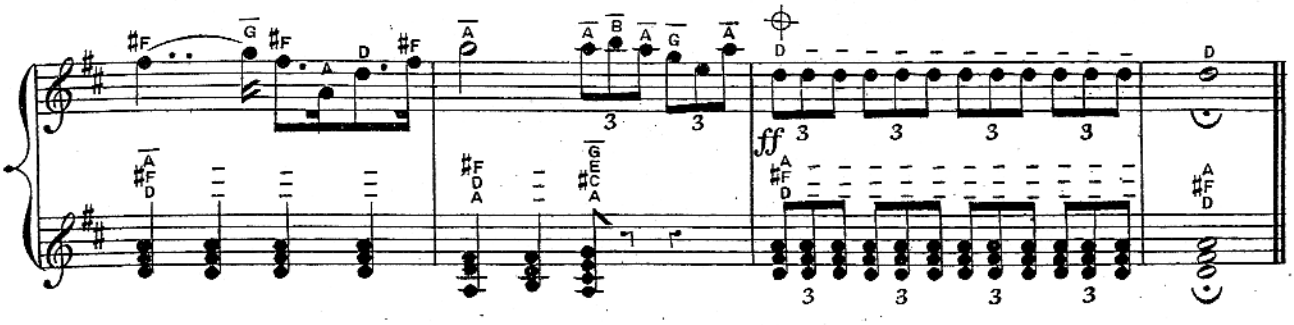


By permission of C. Jeffery, London.

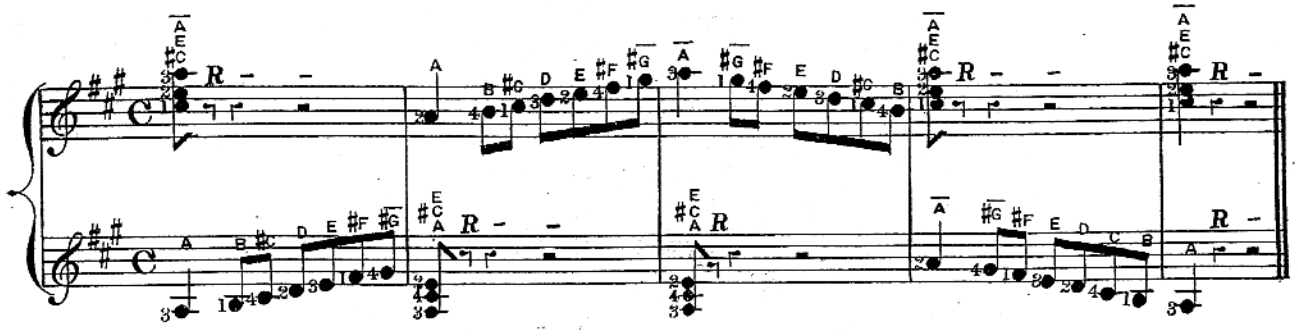
MARCH FROM "I PURITANI."

BELLINI.

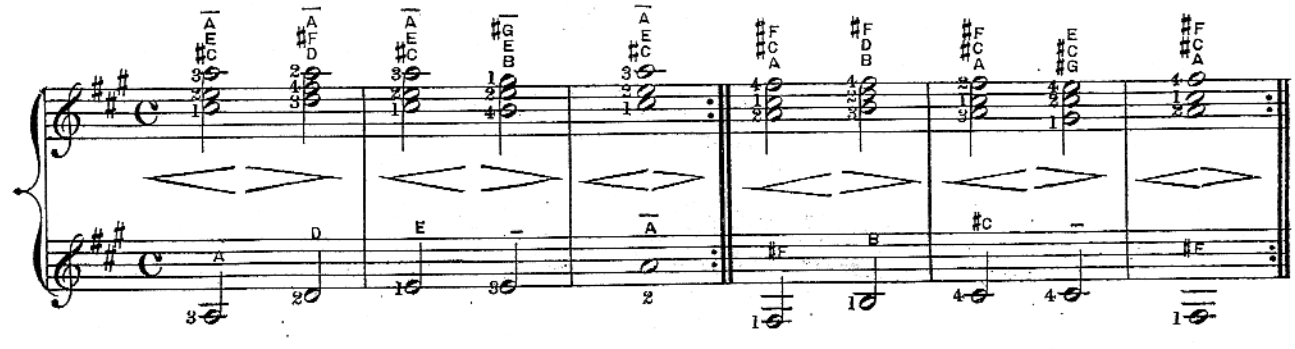




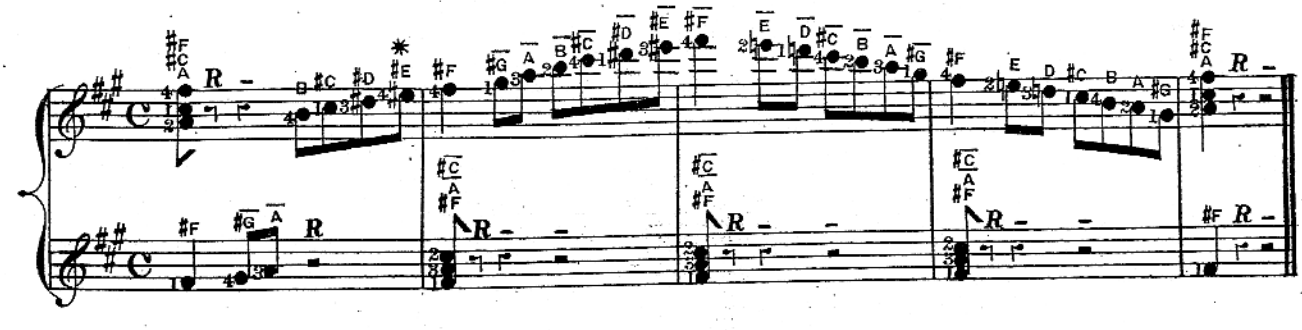
SCALE OF A MAJOR.



A MAJOR. CHORDS. F♯ MINOR.



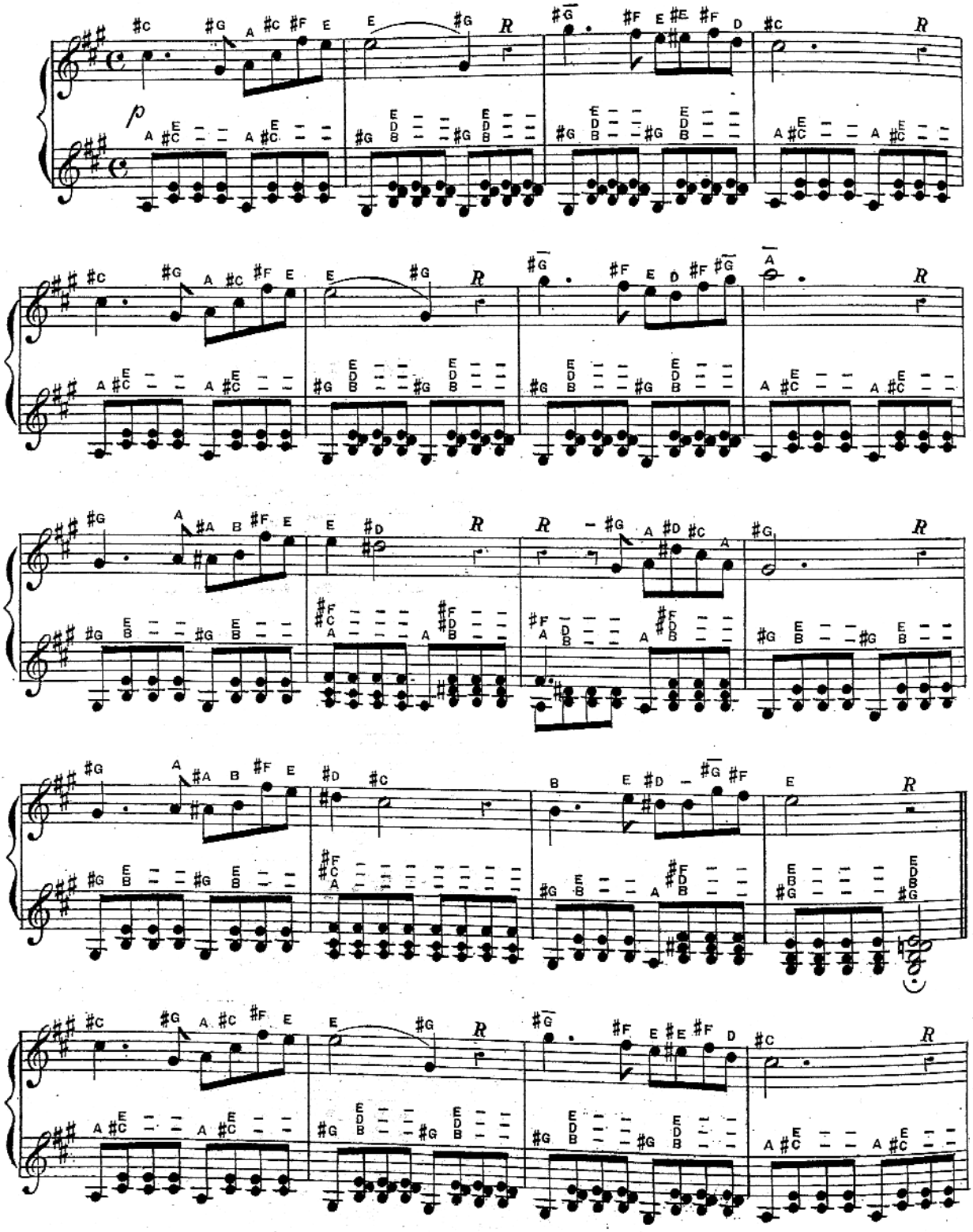
SCALE OF F♯ MINOR.

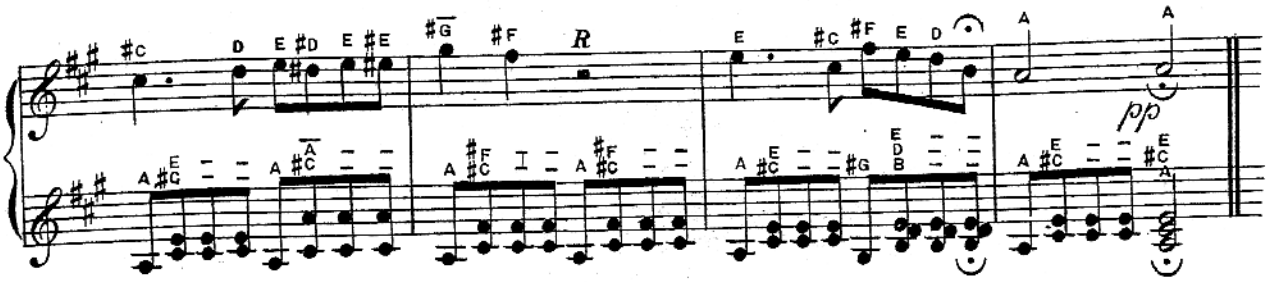


⊕ These notes should be made with a quick press in and draw out of the bellows.

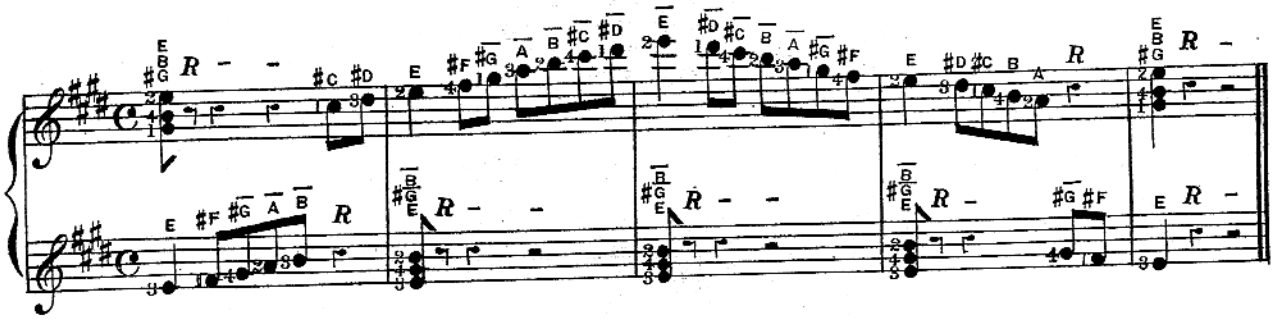
*See page 33.

DON'T BE ANGRY WITH ME DARLING.





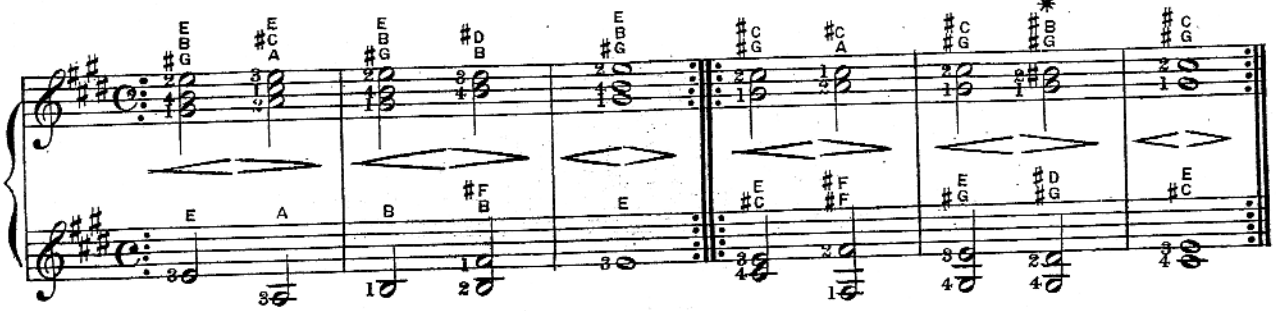
SCALE OF E MAJOR.



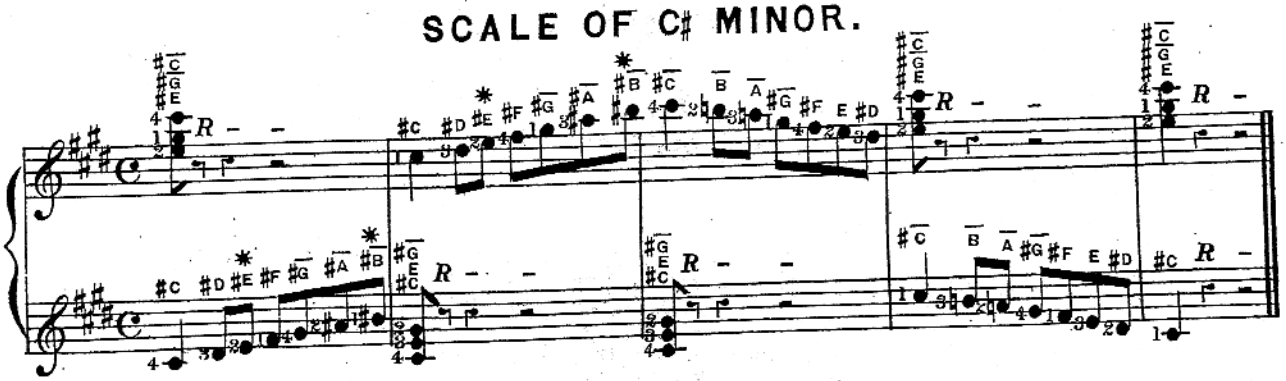
CHORDS.

E MAJOR.

C♯ MINOR.



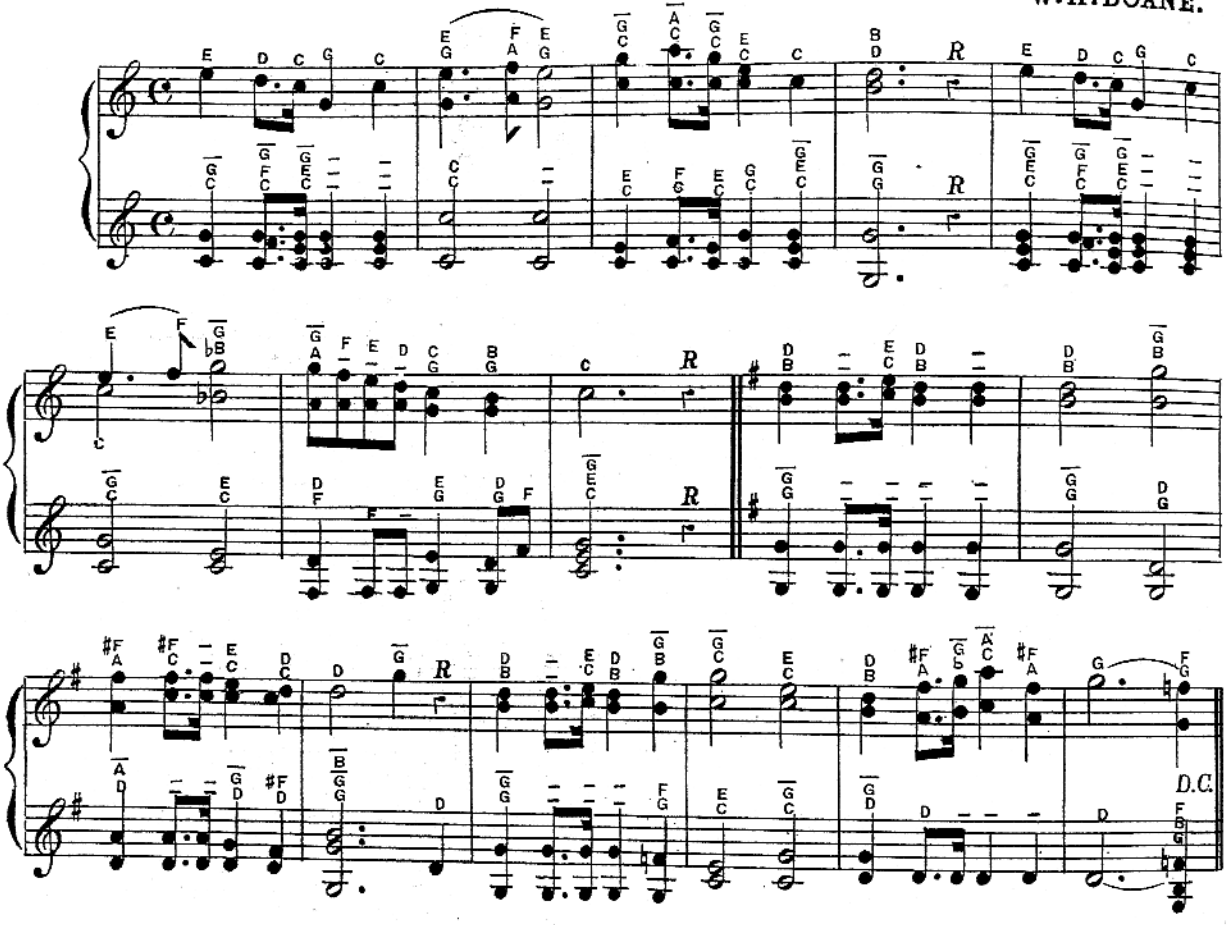
SCALE OF C♯ MINOR.



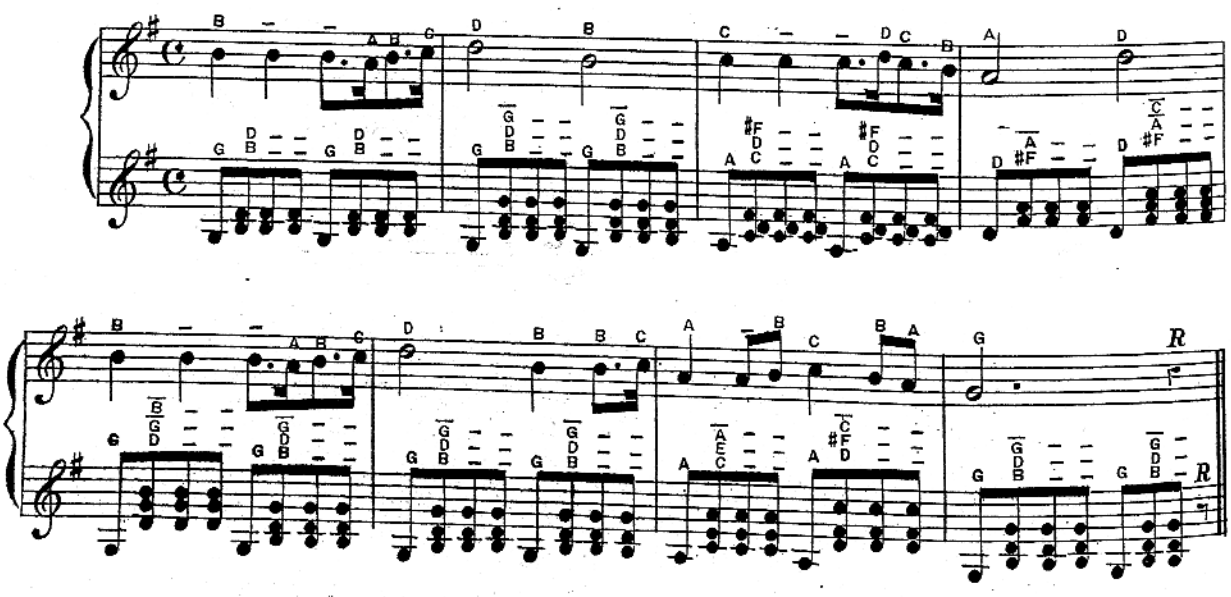
* Play C♮, which is the same note as B♯, and F♮ for E♯ as on Page 31, and use the same whenever the B♯ or E♯ occurs.

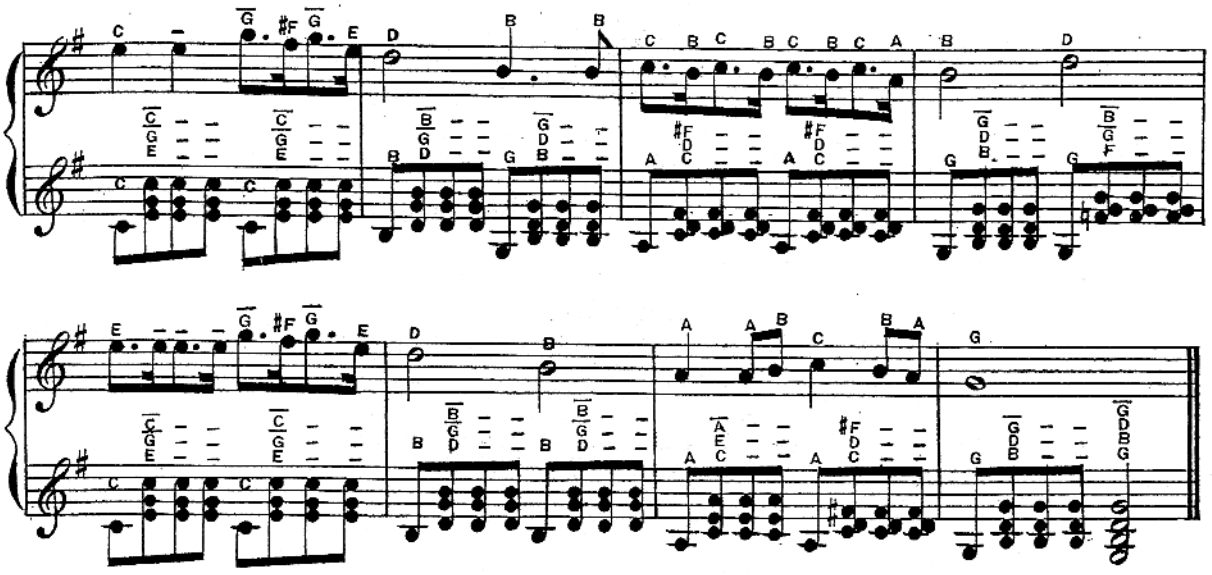
SAFE IN THE ARMS OF JESUS.

W. H. DOANE.



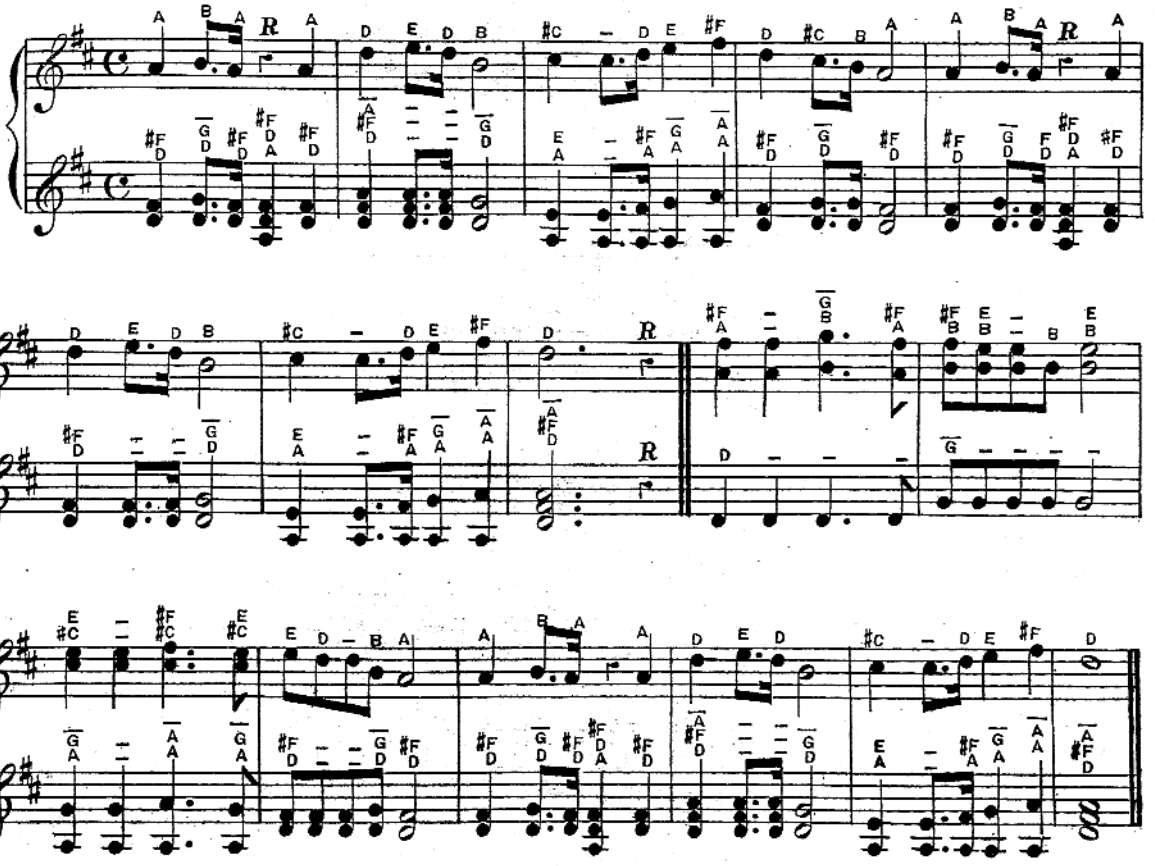
SHALL WE GATHER AT THE RIVER.



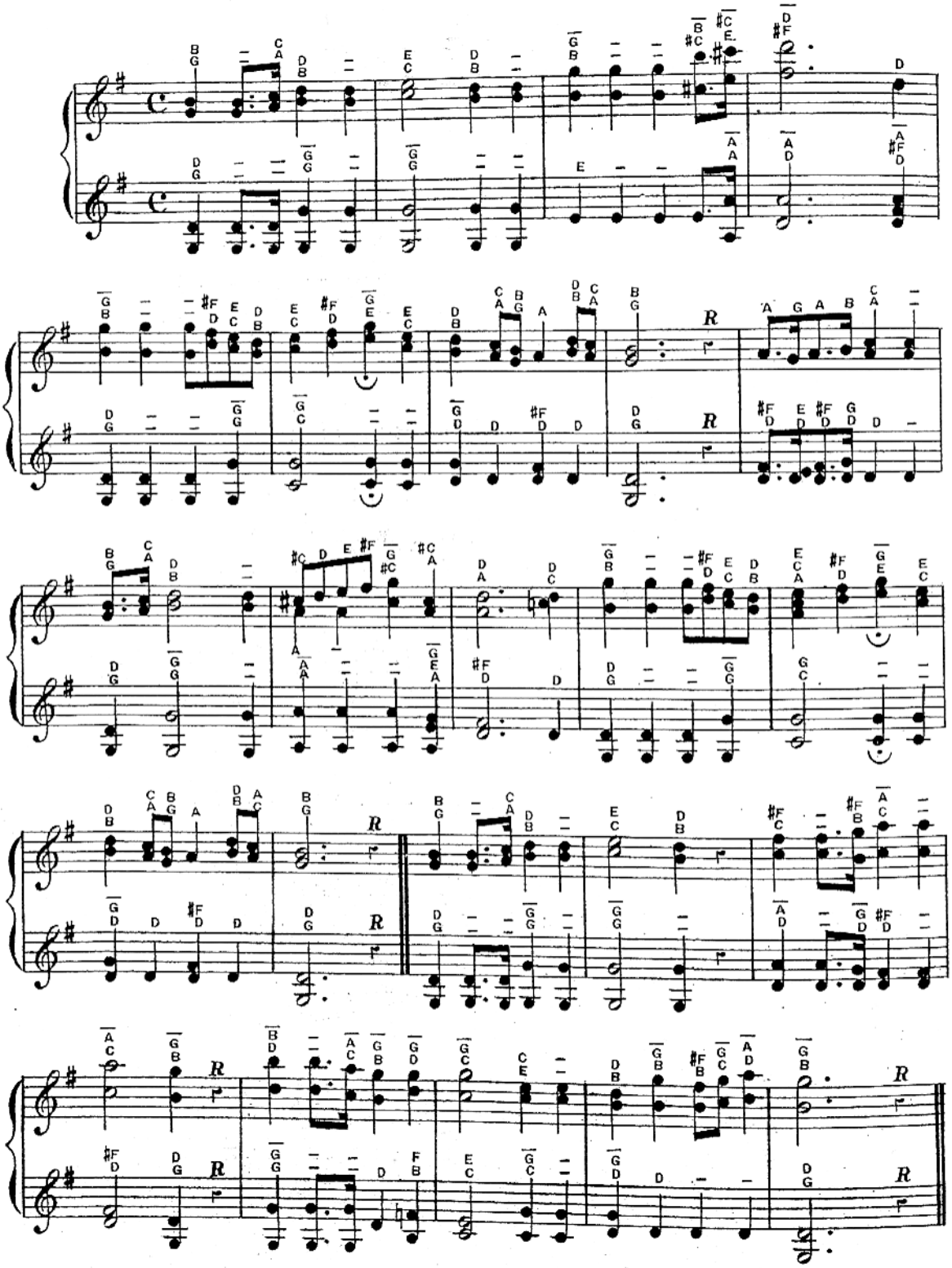


COME TO THE SAVIOUR.

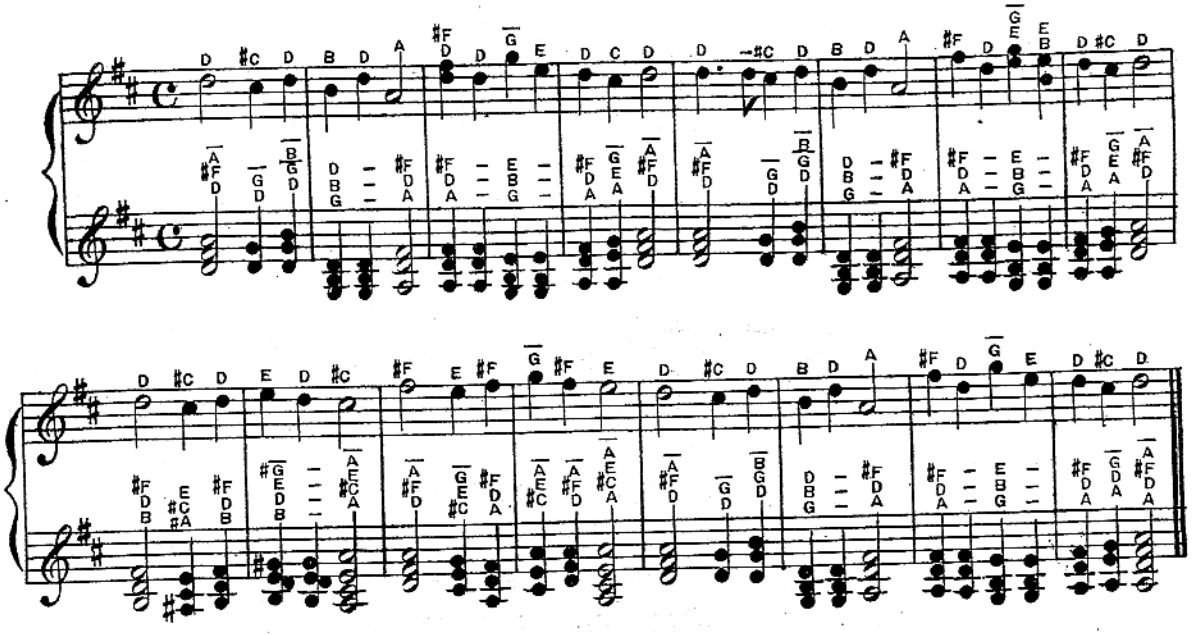
G. F. ROOT.



TELL ME THE OLD, OLD STORY.

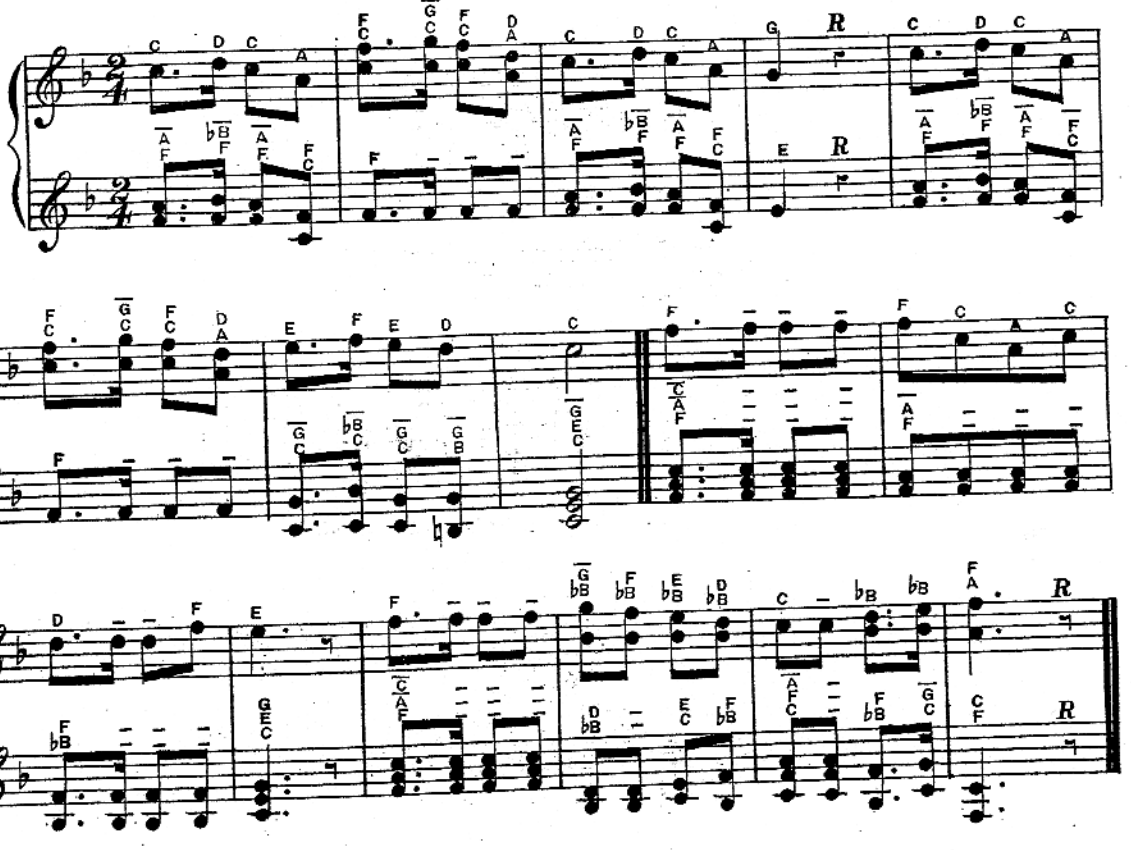


SPANISH CHANT.

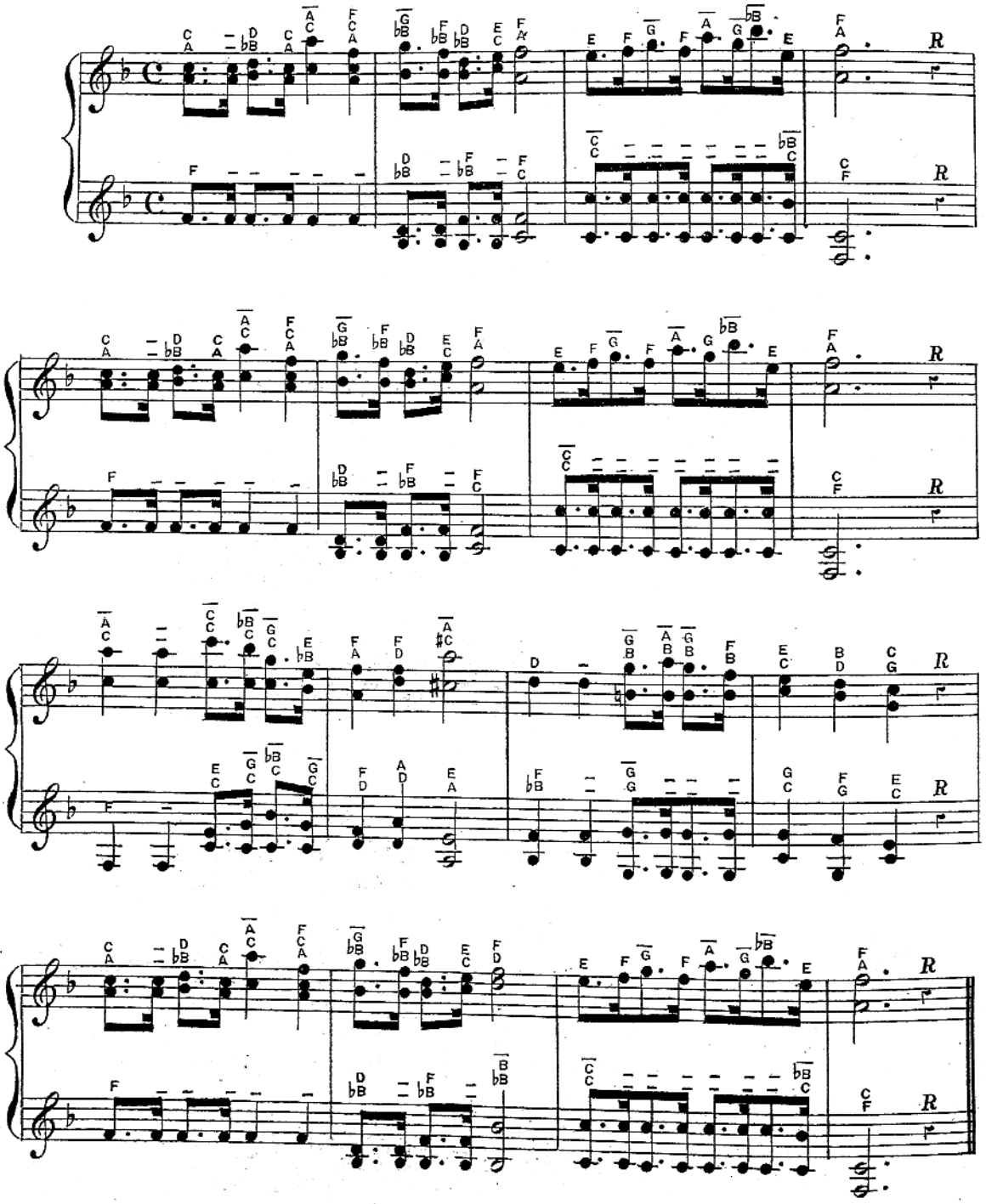


HOLD THE FORT.

P. P. BLISS.

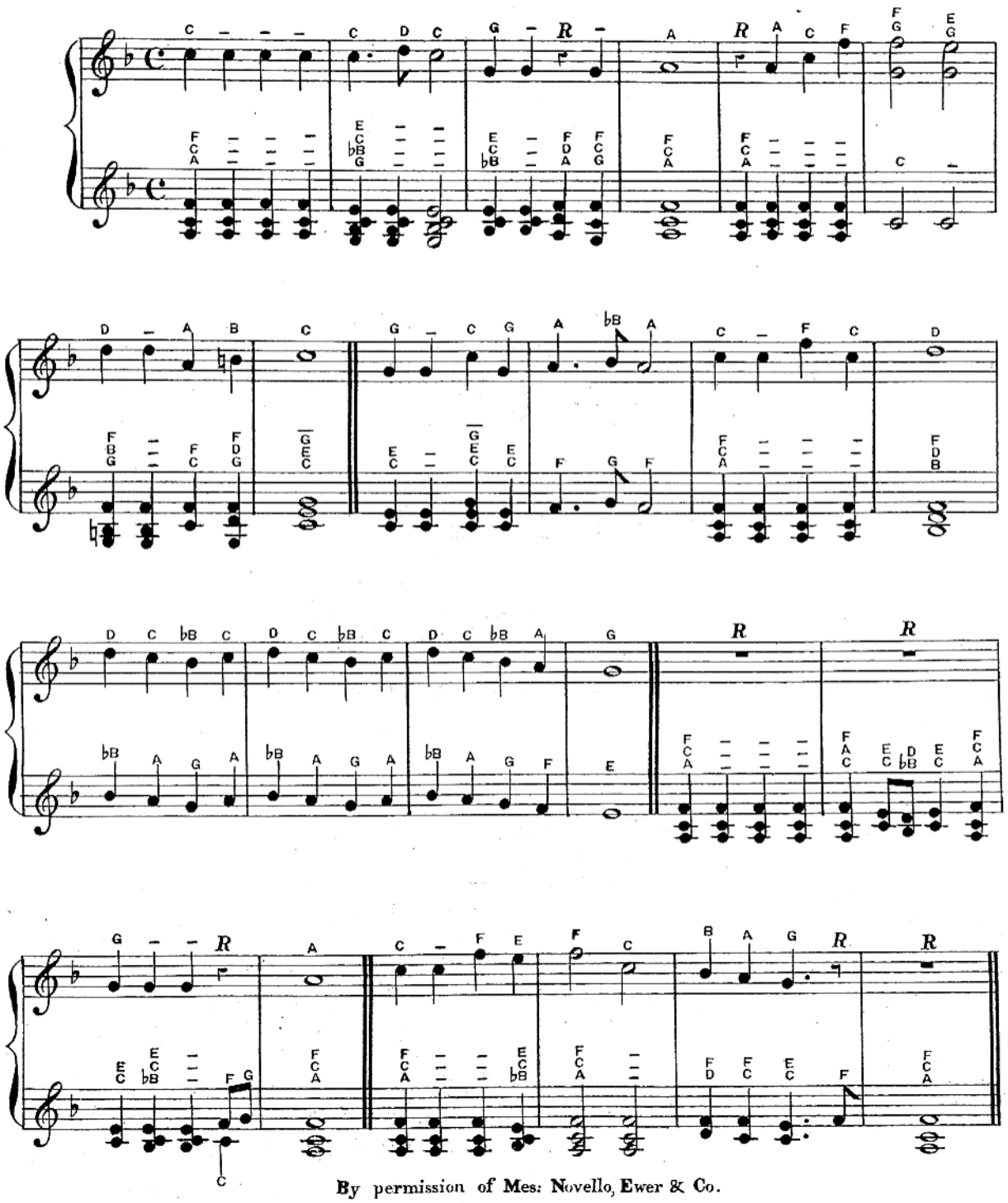


RING THE BELLS OF HEAVEN.



ONWARD
CHRISTIAN SOLDIERS.

SULLIVAN.



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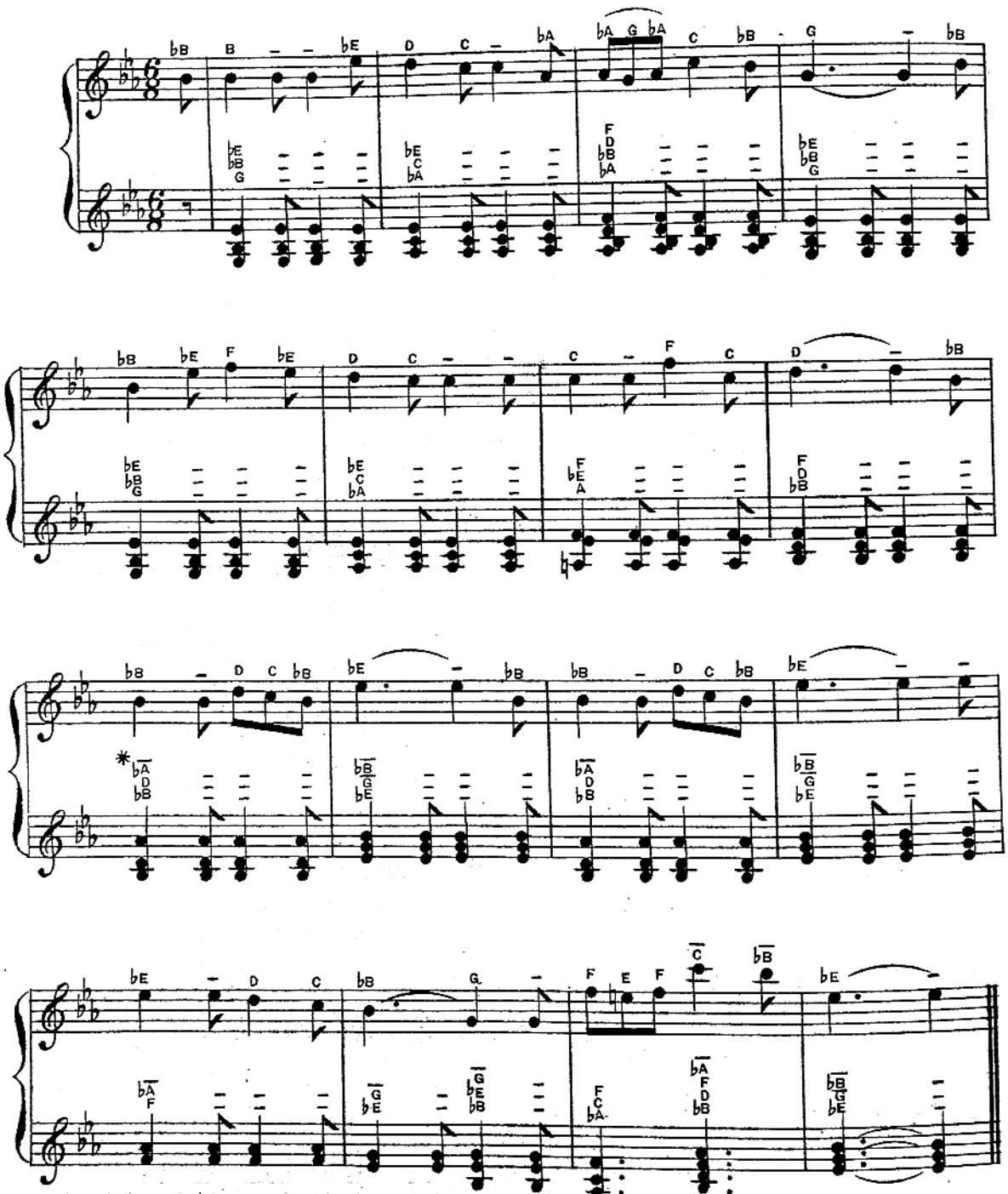
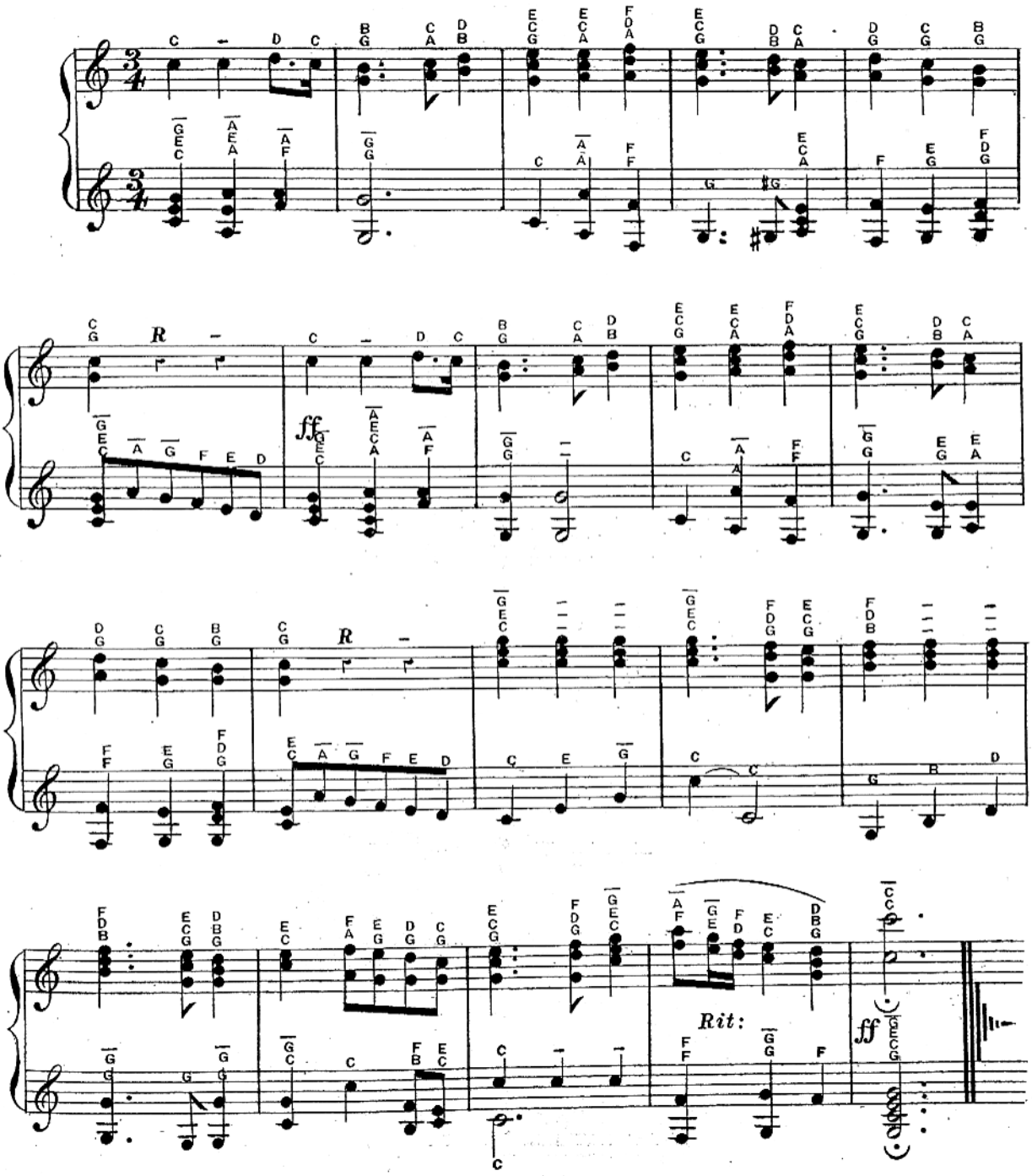
OH PARIDISE.



* The lower Ab can be used, and in all cases the lower notes can be substituted.

GOD SAVE THE QUEEN.



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