

Versatile String Ensembles

Around the World in 24 Duets

For any combination of string instruments

PREVIEW ONLY
Arranged by Sarah Siegler



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About Around the World in 24 Duets:

Take a musical journey around the globe! These duets are popular folk songs from several countries and cultures, spanning both western and eastern musical styles. Learning to play international folk songs expands students' musical and cultural horizons.

Playing chamber music gives student musicians the opportunity to develop many skills. Playing duets helps students improve their intonation, listening abilities and musical independence. Students can play these grade 1 to grade 2 duets with each other or their teacher. These would be perfect for solo and ensemble events. Enjoy your global journey **Around the World in 24 Duets!**

Sarah Siegler

About the Arranger:

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Sarah Siegler is an active composer, conductor, and educator. She holds a Master of Music Education degree from VanderCook College of Music Chicago and Bachelor of Music Education from St. Olaf College. She spent the first twenty years of her career as a string orchestra director in both central Connecticut and southeastern Wisconsin. She currently channels her passion for music into the field of educational music publishing as the owner of Grand Mesa Strings.

As a composer, Ms. Siegler draws on her vast array of her musical experiences, from when she played trumpet in marching and pep band, to violin in orchestra, or to singing and directing choir. She loves to create music that will teach students important skills as well as be engaging and meaningful to perform.

Ms. Siegler's published compositions for choir and orchestra have been performed widely throughout the states and internationally. Her music for string orchestra has been selected as "Editor's Choice" by J.W. Pepper and performed at the prestigious Midwest Clinic. She is published with Northwestern Publishing, C. Alan Publications, Wingert-Jones and Grand Mesa Strings. She is a member of ASTA, ACF and ASCAP.

String Editors:

Sarah Siegler: Violin & Viola books

Cameron Law: Cello & Bass books



J. Cameron Law is an award-winning educator, cellist, conductor, and composer. He recently retired after a 29-year career as Director of Orchestras at Grand Junction High School and West Middle School.

Mr. Law is in his 30th season as the Principal Cellist of the Grand Junction Symphony. He was the cellist with Trio de las Americas, formerly the Mesa State College Faculty Piano Trio, performed for six seasons with the Crested Butte Summer Music Festival, and is the cello instructor at Colorado Mesa University. His private cello students have completed music degrees at such prestigious institutions as the Hart School of Music, Indiana University, and the Berklee College of Music.

Mr. Law has conducted the Grand Junction Symphony, the Colorado All-State Orchestra, the New Mexico All-State Orchestra, the University of Wyoming's Festival of Strings, the Fort Lewis College Honors Orchestra, the Colorado Mesa University Orchestra, the High Desert Light Opera Orchestra, the Colorado State University Rocky Mountain Summer Music Camp Orchestra, and the University of Colorado Summer Musicworks Orchestra. His orchestras at Grand Junction High School performed six times at the Colorado Music Educators Association Annual Clinic and Conference, and they performed in 2009 at Alice Tully Hall in New York's Lincoln Center.

Additionally, Mr. Law served for 20 years as the Camp Director for the CASTA Middle School String Camp and is a Past President of the Colorado Chapter of the American String Teachers Association. In 1999 he was presented with the Grand Junction Chamber of Commerce Outstanding Educator Award, and in 2002 he was named the ASTA Colorado String Teacher of the Year and received the Sylvan Excellence in Education Award. In 2020, he was honored with the Colorado ASTA Lifetime Service Award, and in 2021 Mr. Law was inducted into the Colorado Music Educators Association Hall of Fame.

He has worked as a clinician and adjudicator throughout Colorado, as well as in Utah, New Mexico, Wyoming, New York, Hawaii, and North Dakota. Mr. Law has served on the Colorado All-State Orchestra Advisory Board and the Colorado High School Activities Association State Music Advisory Board, and he was the founding advisor for the Grand Junction High School Tri-M Chapter

Mr. Law is currently the String Editor for Grand Mesa Strings. His compositions and arrangements appear on several state lists, as Editor's Choices in the Pepper Music Catalog, and have been performed at the Midwest Conference in Chicago. His work Sinapu was premiered by the Grandview High School Orchestra at the 2015 National ASTA Conference in Salt Lake City.

Mr. Law spends his summers as the Program Director for the Road Scholar Program at the Aspen Music Festival. He holds a Bachelor's Degree in Cello Performance with University Honors and Academic Distinction from Colorado State University, and a Master's Degree in Cello Performance and Teacher Certification from the University of Michigan, where he studied with Jeffrey Solow and Robert Culver. He has two grown children (Lindsye and Eric), and a grandchild (Marky D the Mini Maestro). He and his wife Kathy and their dogs Cooper and Patsy Cline enjoy all of the outdoor activities Western Colorado has to offer.

Ach, Du Lieber Augustine (Oh My Dear Augustine)

Moderato (♩ = c. 108)

18th Century German Folk Song

Introduction

Melody

A

B

mf

mf

2 3 4 5 6

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A

B

mp

mp

mf

7 8 9 10 11 12 13 14 15 16 17 18 19 20

A

B

f

f

21 22 23 24 25 26 27 28

Aija, Anzit, Aija

Moderato (♩ = c. 108)

Introduction

Latvian Folk Song

A *mf* H3

B *mf* 2 3 4 5 6 7 8

Melody

A

B 9 10 11 12 13 14 15 16

A

B 17 18 19 20 21 22 23 24

A *f*

B *f* 25 26 27 28 29 30 31 32

A

B 33 34 35 36 37 38 39 40

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The Bamboo Flute

Moderato (♩ = c. 108)

Chinese Folk Song

A *mf*

B *mf* H3

Musical notation for measures 1-5. Part A (treble clef) starts with a quarter rest, followed by a series of eighth and quarter notes. Part B (treble clef) starts with a quarter note, followed by eighth and quarter notes. Dynamics include *mf* and a hairpin crescendo. A fermata is placed over measure 5 in part B.

A

B

6 7 8 9 10

Musical notation for measures 6-10. Part A (treble clef) continues with eighth and quarter notes. Part B (treble clef) continues with eighth and quarter notes. Dynamics include *mf* and a hairpin crescendo. A fermata is placed over measure 10 in part B.



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A *mp*

B *mp*

11 12 13 14 15

Musical notation for measures 11-15. Part A (treble clef) continues with eighth and quarter notes. Part B (treble clef) continues with eighth and quarter notes. Dynamics include *mp* and a hairpin crescendo. A fermata is placed over measure 15 in part B.

A *f*

B *f*

16 17 18 19 20

Musical notation for measures 16-20. Part A (treble clef) continues with eighth and quarter notes. Part B (treble clef) continues with eighth and quarter notes. Dynamics include *f* and a hairpin crescendo. A fermata is placed over measure 20 in part B.

A

B

21 22 23 24 25

Musical notation for measures 21-25. Part A (treble clef) continues with eighth and quarter notes. Part B (treble clef) continues with eighth and quarter notes. Dynamics include *f* and a hairpin crescendo. A fermata is placed over measure 25 in part B.

The Banana Boat Song

Allegro moderato ♩ = 112

Introduction

Melody

Jamaican Work Song

Introduction

A *mf*

B *mf*

H3

2 3 4 5 6

f

mf

A *f*

B *f*

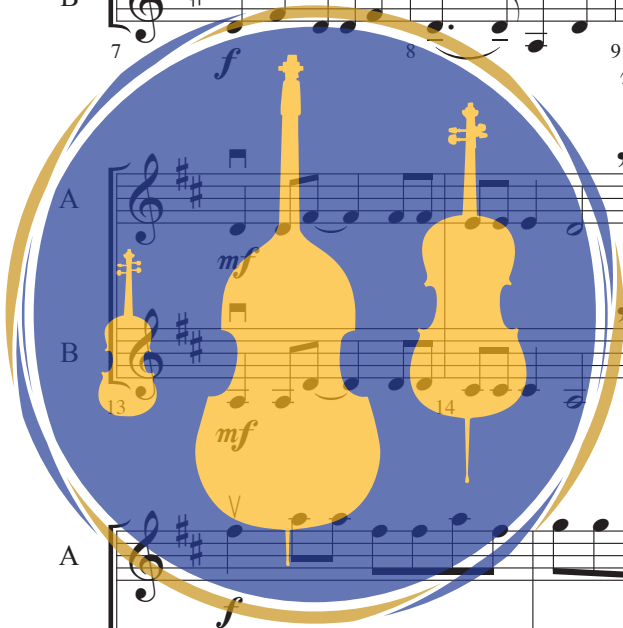
7 8 9 10 11 12

mf

f

mf

f



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A *mf*

B *mf*

13 14 15 16 17 18

f

mf

f

mf

A *f*

B *f*

19 20 21 22

mf

mf

A *f*

B *f*

23 24 25 26

f

f

Botany Bay

Moderato (♩ = c. 108)

Introduction

Australian Folk Song

Melody

Musical notation for measures 1-7. Part A (treble clef) starts with a *mf* dynamic and a *V* (vibrato) mark. Part B (treble clef) has a *mf* dynamic and a *H3* (triplets) mark. Measure numbers 2 through 7 are indicated below the staff.

Musical notation for measures 8-14. Part A (treble clef) and Part B (treble clef) continue the melody. Measure numbers 8 through 14 are indicated below the staff.



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Musical notation for measures 15-21. Part A (treble clef) and Part B (treble clef) continue. Measure numbers 15 through 21 are indicated below the staff.

Musical notation for measures 22-29. Part A (treble clef) and Part B (treble clef) continue. Measure numbers 22 through 29 are indicated below the staff.

Musical notation for measures 30-37. Part A (treble clef) and Part B (treble clef) continue. Measure numbers 30 through 37 are indicated below the staff.

Choucouné

Moderato (♩ = c. 108)

Introduction

Haitian Folksong

A *mf*

B *mf*

Melody

A *mf - f*

B

A *mf - f*

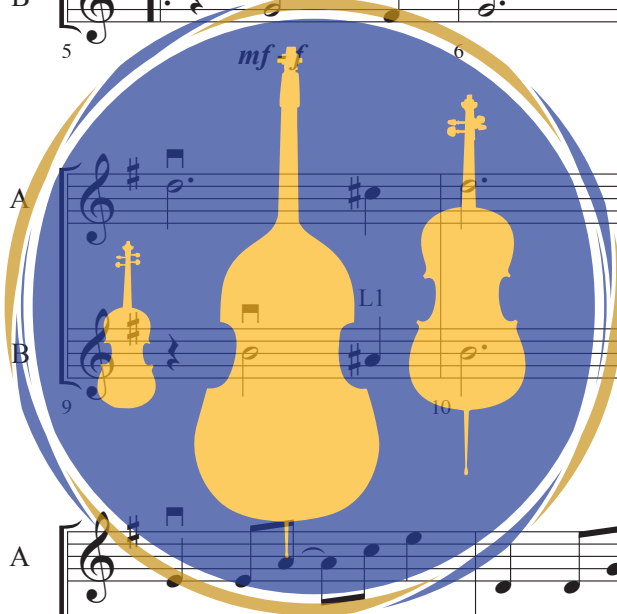
B

A

B

A

B



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Dandansoy

Moderato (♩ = c. 108)
Introduction

Traditional Filipino Folk Song

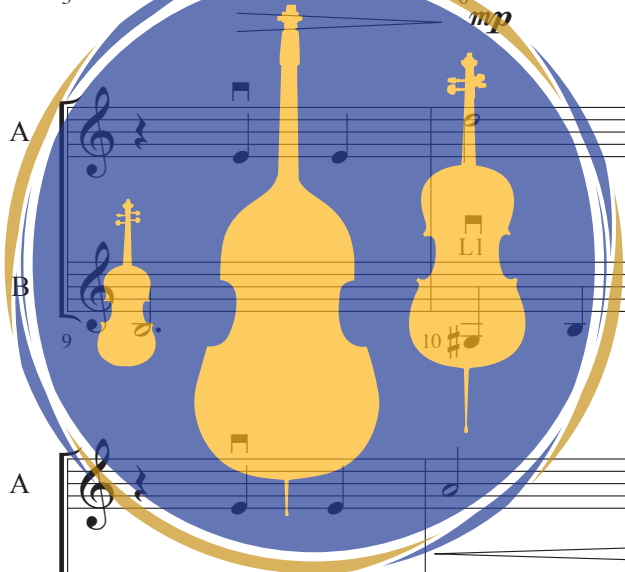
A *mf* H3

B *mf*

Melody

A *mp*

B *mp*



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A

B

A *f* H3

B *f*

A *mp*

B *mp*

Down in the Valley

Moderato (♩ = c. 108)
Introduction

Traditional American Folk Song

A *mf*

B *mf*

Melody

A *mf-f*

B *mf-f*



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A

B

A

B

A

B

Duerme Nino Pequenito

(Sleep, My Baby, Precious Darling)

Moderato (♩ = c. 108)

Introduction

Colombian Folk Song

Melody

Musical notation for the introduction of the piece. It consists of two staves, A and B, in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato (♩ = c. 108). The introduction is marked with a dynamic of *mf*. Staff A begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. Staff B begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. A fermata is placed over the first measure of both staves. A measure rest of 2 measures is shown in staff B. A fermata is placed over the final measure of both staves. The introduction concludes with a double bar line.

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Musical notation for measures 4 and 5. Staff A begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. Staff B begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. A fermata is placed over the first measure of both staves. A measure rest of 2 measures is shown in staff B. A fermata is placed over the final measure of both staves. The introduction concludes with a double bar line.



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Musical notation for measures 6 and 7. Staff A begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. Staff B begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. A fermata is placed over the first measure of both staves. A measure rest of 2 measures is shown in staff B. A fermata is placed over the final measure of both staves. The introduction concludes with a double bar line.

Musical notation for measures 10, 11, 12, and 13. Staff A begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. Staff B begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note G3. A fermata is placed over the first measure of both staves. A measure rest of 2 measures is shown in staff B. A fermata is placed over the final measure of both staves. The introduction concludes with a double bar line.

Ferryland Sealer

Allegro moderato ♩ = 112
Introduction

Canadian/Newfoundland
Folk Song

A *mf* *V*

B *mf* *V*

Melody

PREVIEW ONLY

A *f* *V*

B *f* *V*

A *mf* *V*

B *mf* *V*

A *f* *V*

B *f* *V*

Impuku Nekati (The Mouse and Cat)

Allegro (♩ = ca. 120)
Introduction

African Folk Song
Melody

Musical notation for measures 1-4. Part A (treble clef) and Part B (treble clef) are shown. Part A starts with a dynamic marking of *mf*. Measure 3 contains a fermata over a half note G3. Measure 4 contains a fermata over a half note G3. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Musical notation for measures 5-8. Part A and Part B continue. Measure 12 includes a dynamic marking of *f*. The key signature and time signature remain the same.

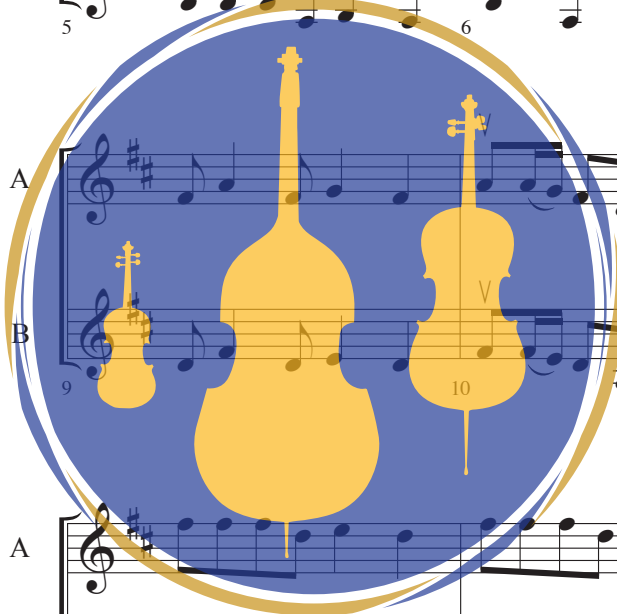
Musical notation for measures 9-12. Part A and Part B continue. Measure 12 includes a dynamic marking of *f*. The key signature and time signature remain the same.

Musical notation for measures 13-16. Part A and Part B continue. Measure 12 includes a dynamic marking of *f*. The key signature and time signature remain the same.

Musical notation for measures 17-19. Part A and Part B continue. Measure 18 includes a dynamic marking of *f*. The key signature and time signature remain the same.

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Kehto Laula

Moderato (♩ = c. 108)
Introduction

Finnish Folk Song

Melody

L1

A

B

mf

2 3 4

A

B

L1

5 6 7 8

A

B

f

9 10 11 12

A

B

13 14 15

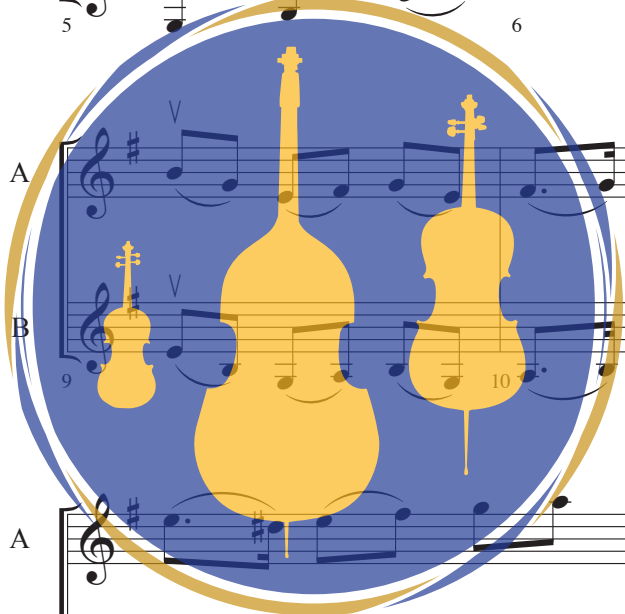
A

B

16 17 18

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La Cucaracha

Allegro (♩ = ca. 120)

Mexican Folk Song

A *mf*

B *mf*

A

B

6 7 8 9 10



GRAND MESA STRINGS

A

B

11 12 13 14 15

A *f*

B *f*

16 17 18 19 20

A

B

21 22 23 24

Little Sandy Girl

Moderato (♩ = c. 108)

Introduction

Melody

Tobago Folk Song

A *mf* V V V H3

B *mf* 2 3 4 5 6 7

A H3

B 8 9 10 11 12 13 14

A *f* V V V

B 15 16 17 18 19 20 21 *f*

A

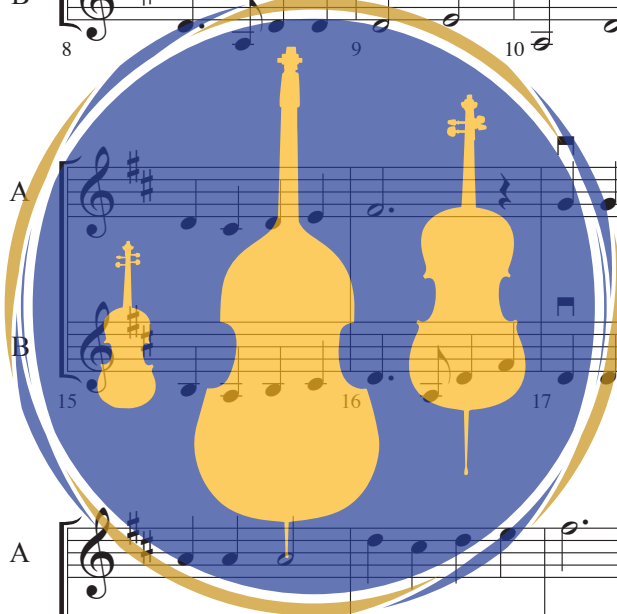
B 22 23 24 25 26 27 28

A V V

B 29 30 31 32 33 34 35 36 V V

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Magasan Repul A Daru (Hungaria's Treasure)

Moderato (♩ = c. 108)
Introduction

Hungarian Folk Song

Melody

A *mf*

B *mf*

mf - f

H3

mf - f

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

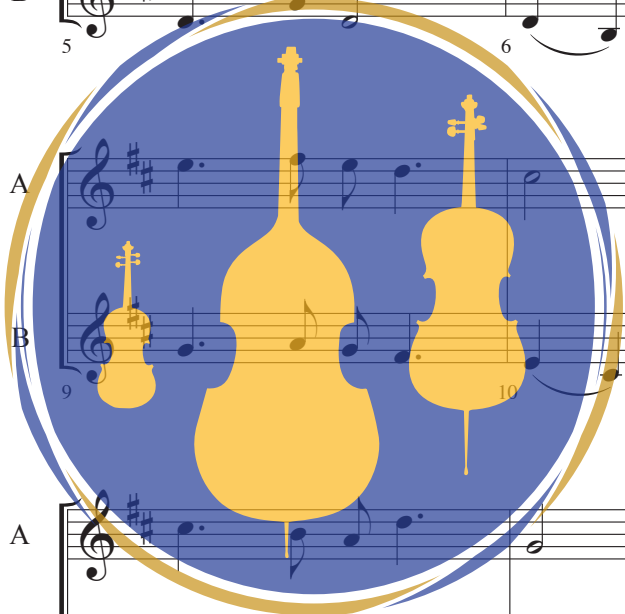
A

B

17 18 19 20

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Nassau Bound

Bahaman Sea Chanty

Moderato (♩ = c. 108)

A

mf

B

1 2 3 4

mf

5 6 7 8 9

A

mf-f

B

10 11

12 13 14

A

B

15 16 17 18 19

A

B

20 21 22 23 24 25

1. 2.

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Ning Wendete

Moderato (♩ = c. 108)
Introduction

Kenyan Folk Song

A *mf*

B *mf*

Melody

A *mf-f*

B *mf-f*



PREVIEW ONLY

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A

B

A

B

A

B

Pjesma

Moderato (♩ = c. 108)

Introduction

Serbian Folk Song

A *mf* L1

B *mf* L1

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Melody

A *mf-f*

B *mf-f*

A 1. 2.

B

Shalom Chaverim (Shalom Friends)

Moderato (♩ = c. 108)

Traditional Hebrew Singalong

A

B

PREVIEW ONLY

A

B

A

B

A

B

Shining Moon

Moderato (♩ = c. 108)

Traditional Thai Folk Song

A

mf

B

mf

2 3 4 5

Detailed description: This block contains the first five measures of the duet. Part A (treble clef) starts with a whole rest in measure 1, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Part B (treble clef) starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign follows, with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The dynamic is *mf*. Measure numbers 2, 3, 4, and 5 are indicated below the staff.

PREVIEW ONLY

A

B

6 7 8 9

A

B

10 11 12 13 14

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Detailed description: This block contains measures 6 through 14. Measures 6-9 are a continuation of the previous section. Measures 10-14 show a change in the bass line. Part B (treble clef) has a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign follows, with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The dynamic is *mf*. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, and 14 are indicated below the staff. A large graphic of a string quartet (violin, viola, cello, and double bass) is overlaid on the left side of the page. The text 'GRAND MESA STRINGS' is written in large blue letters across the right side of the page.

A

B

15 16 17 18

1. *f*

2.

Detailed description: This block contains the final four measures of the duet. Part A (treble clef) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A repeat sign follows, with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Part B (treble clef) has a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A repeat sign follows, with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The dynamic is *f*. Measure numbers 15, 16, 17, and 18 are indicated below the staff. First and second endings are marked above the staff.

Somebody's Knocking At Your Door

Allegro moderato ♩ = 112

African-American Spiritual

A *mf*

B *mf* 2 3 4

PREVIEW ONLY

A

B

5 6 7 8

A

B

9 10 11 12 13

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A 1. 2.

B 14 15 16 17

Sospan Vach (The Little Saucepan)

Moderato (♩ = c. 108)
Introduction

Welsh Folk Song
Melody

A

B

mf

H3

L2

2

3

4

5

A

B

6

7

8

9

10

A

B

11

12

13

14

15

A

B

16

17

18

19

20

A

B

21

22

23

24

25

26

Zum Gali Gali

Allegro (♩ = ca. 120)

Israeli Folk Song

A *mf*

B *mf*

PREVIEW ONLY

A *f*

B *f*

A *mf*

B *mf*

9 *mf*

10

11

12

GRAND MESA STRINGS

A *f*

B *f*

13

14

15

16

17

1. 2. V