

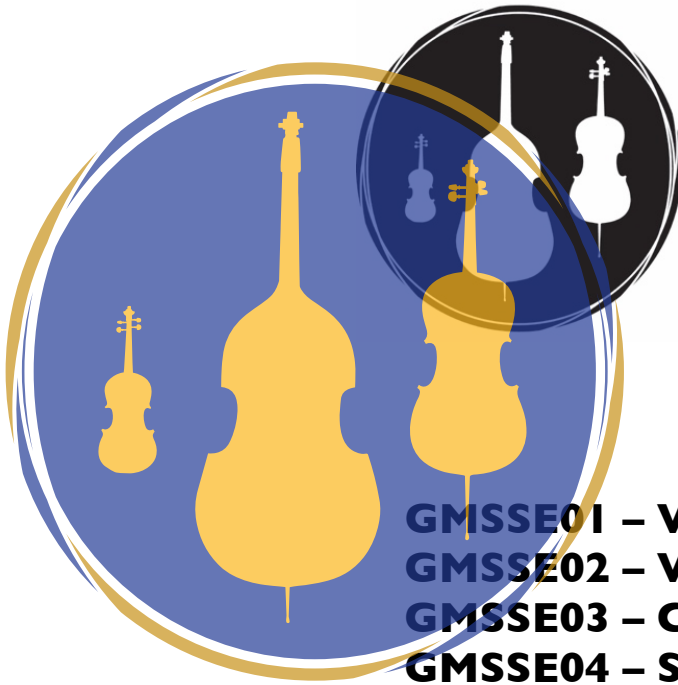
Versatile String Ensembles

24 Celtic Duets

For any combination of string instruments

Arranged by Mekel Rogers

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About 24 Celtic Duets:

During the Middle Ages after the fall of the Roman Empire, various tribes known collectively as the Celts settled in what is today the British Isles and the region of Brittany in northern France. A great part of Celtic culture is the folk music developed by the various Celtic regions.

24 Celtic Duets is a collection of authentic folk tunes from Scotland and Ireland arranged for string duet using any combination of strings. Great care has been taken to preserve the authenticity of each folk tune while at the same time making each duet accessible to young players.

All 24 duets are in either G Major or D Major with both parts remaining in first position throughout. With very few technical demands, the duets are marvelous for private lessons, small ensembles, and even full string orchestra with limited instrumentation.

I sincerely hope teachers and students alike enjoy playing these charming duets.

Sincerely,
Mekel Rogers

About the Arranger:



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Mekel Rogers has been involved in music education since 1995. He is a Summa Cum Laude graduate of Appalachian State University, the founding conductor of the Union Symphony Youth Orchestra, and a frequent guest clinician and adjudicator for orchestral clinics and events.

Mekel's compositions for strings are published by Grand Mesa Strings and have received several Editor's Choice Awards from the J. W. Pepper Music Company. Mekel's works have been performed at various district and state events, music educator association conferences, adjudicated festivals, and the Midwest Clinic in Chicago. International performances include festivals in Canada, Japan, Australia, and the United Kingdom as well as world premieres in both London, England and Paris, France.

String Editors:

Sarah Siegler: Violin & Viola books



Sarah Siegler is an educator, composer, and conductor. She has been a string orchestra teacher for two decades. She spent almost a decade teaching orchestra in central Connecticut and another teaching middle and high school students in Southeastern Wisconsin. After 20 years of teaching, she is channeling her passion for composing and educating in a new role of music publishing; she is currently the owner of Grand Mesa Strings Publishing. She is a member of NafMe, ASTA, ACF and ASCAP.

Cameron Law: Cello & Bass books



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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 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.

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.

Cello

24 CELTIC DUETS

for any combination of strings

Aiken Drum

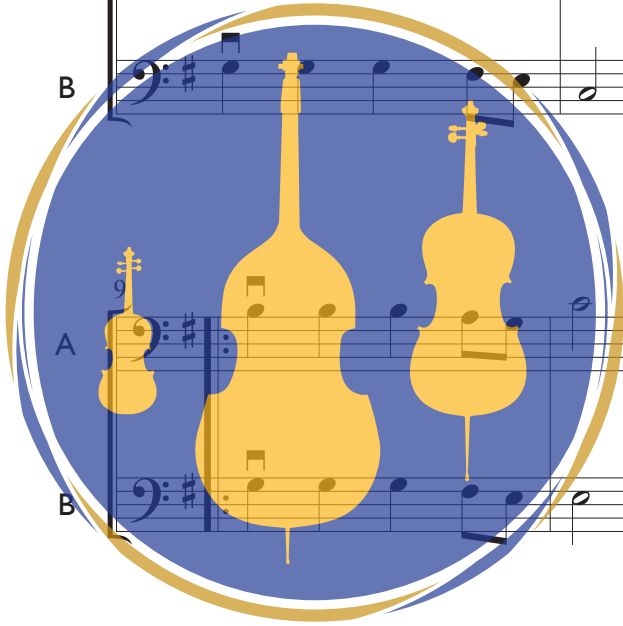
Traditional

arr. Mekel Rogers (ASCAP)

Moderato ♩ = 112

Musical notation for measures 1-4. Part A (top staff) and Part B (bottom staff) are in bass clef with a key signature of one sharp (F#). The tempo is Moderato (♩ = 112). Both parts start with a forte (*f*) dynamic. Part A begins with a bowing mark (V) over the first note. Part B begins with a rest for the first measure, then enters in the second measure. The music consists of eighth and quarter notes.

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Musical notation for measures 5-13. The notation continues from the previous system. Measure 5 is marked with a '5' above the staff. The music concludes with a double bar line and two first endings. The first ending (1.) leads to a final cadence, and the second ending (2.) provides an alternative ending. Both parts end with a bowing mark (V) over the final notes.

Weile Waile

Allegro ♩ = 128

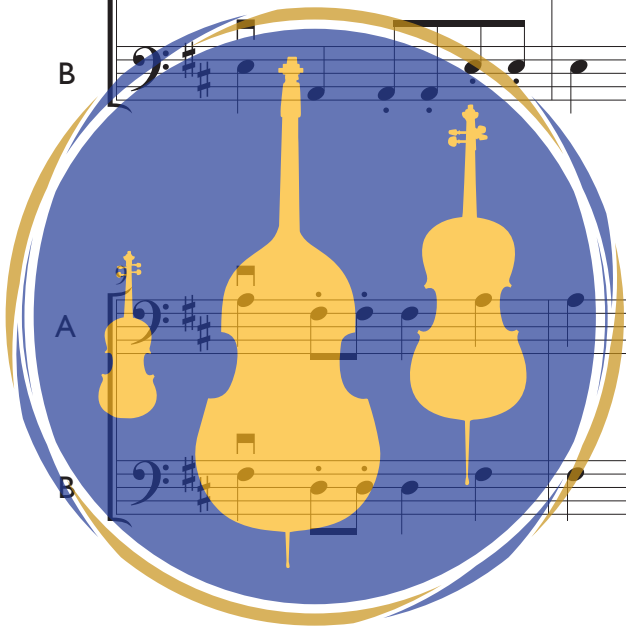
A *mf*

B *mf*

5

A

B



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13

A *rall.*

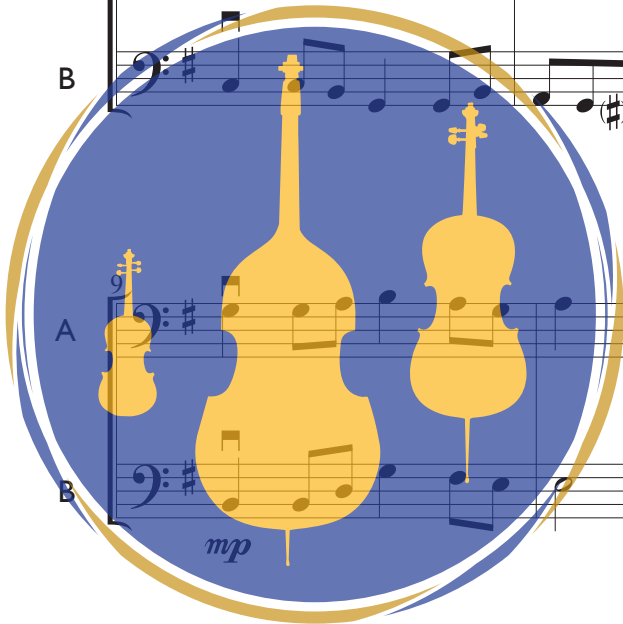
B *rall.*

Loch Lomond

Tenderly ♩ = 80

Musical notation for measures 1-4. Part A (Violin) starts with a *mf* dynamic and a *V* (Vibrato) marking. Part B (Viola) starts with a *mf* dynamic and a *V* marking. Measure 4 includes an *X4* (Crescendo) marking.

Musical notation for measures 5-8. Part A starts with a *mp* dynamic and a *V* marking. Part B includes an *X4 2* (Crescendo) marking. A large blue watermark "PREVIEW ONLY" is overlaid across the top of this section.



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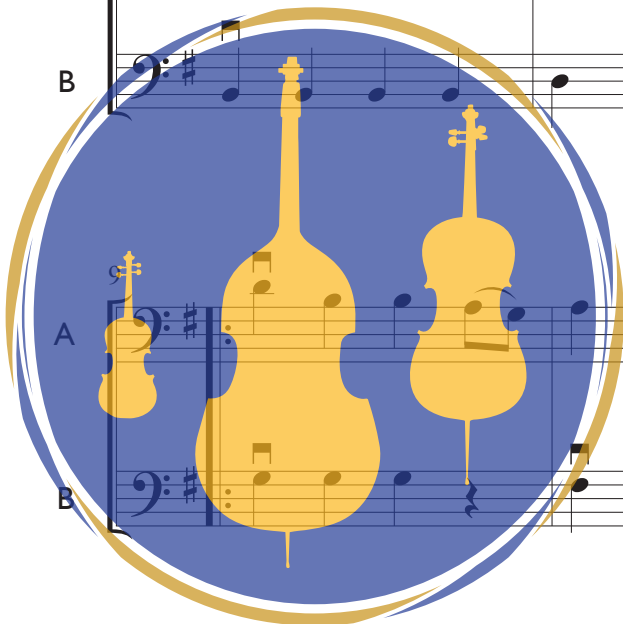
Musical notation for measures 13-16. Part A and B both include *rall.* (Ritardando) markings. The piece concludes with a fermata in both parts.

Star of County Down

Presto ♩ = 172

Musical notation for measures 1-4. Part A (Violin) and Part B (Viola) are in bass clef with a key signature of one sharp (F#). The tempo is Presto (♩ = 172). Dynamics include *mf* and *f*. The notation includes various note values, rests, and articulation marks.

Musical notation for measures 5-8. Part A and Part B continue. Dynamics include *mp* and *f*. A large blue watermark "PREVIEW ONLY" is overlaid across the top of this section.



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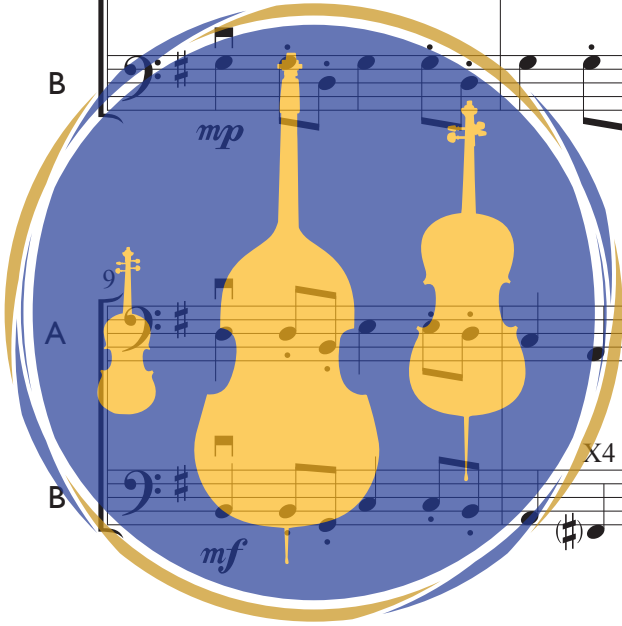
Musical notation for measures 13-16. Part A and Part B continue. Dynamics include *mp* and *f*. The notation includes first and second endings (1. and 2.) and various articulation marks.

Fairy Dance

Allegro ♩ = 128

Musical notation for measures 1-4. Part A (Violin) and Part B (Viola) are shown in bass clef with a key signature of one sharp (F#). Dynamics include *f* (forte) and *mp* (mezzo-piano). A 'V' marking is present above the staff in measure 3.

Musical notation for measures 5-8. Part A and Part B continue. Dynamics include *mf* (mezzo-forte). A 'V' marking is present above the staff in measure 6.



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Musical notation for measures 9-12. Part A and Part B continue. Dynamics include *f* (forte). A 'V' marking is present above the staff in measure 10. A circled '9' is on the left, and 'X4' and a sharp sign are below the staff in measure 11.

Musical notation for measures 13-16. Part A and Part B continue. Dynamics include *f* (forte). A circled '13' is on the left, and 'X4' and a sharp sign are below the staff in measure 14.

10
The Parting Glass

Allegro ♩ = 132

A

B

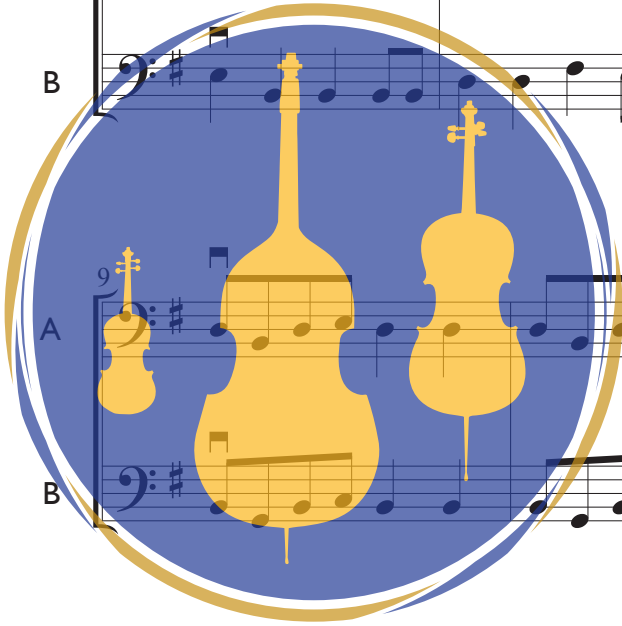
A

B

5

1.

2.



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A

B

13

II
Do You Love An Apple

Allegro ♩ = 144

A

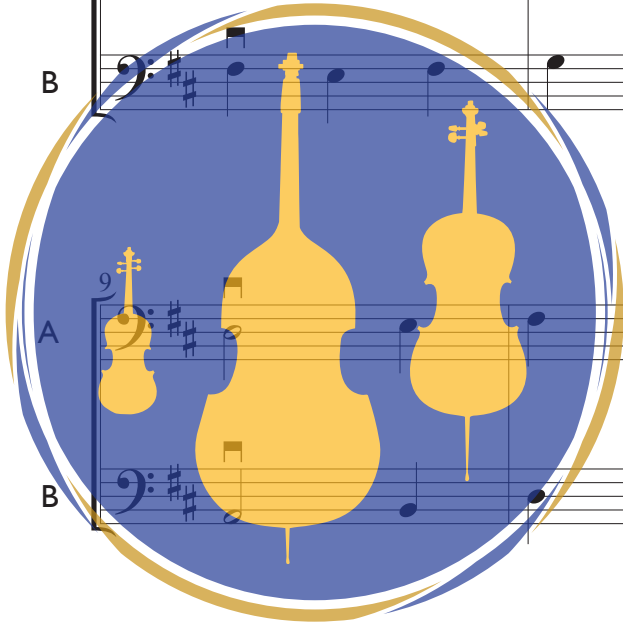
B

Musical notation for measures 1-4. Part A (Violin) and Part B (Viola) are in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. Measure 1 starts with a fermata over a half note. Measures 2-4 show a melodic line in Part A and a supporting bass line in Part B. Measure 4 ends with a fermata over a half note.

A

B

Musical notation for measures 5-8. Part A and Part B continue the melody and bass line. Measure 5 starts with a fermata over a half note. Measure 8 ends with a fermata over a half note.



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A

B

Musical notation for measures 13-16. Part A and Part B continue the melody and bass line. Measure 13 starts with a fermata over a half note. Measure 14 has a first ending bracket. Measure 15 has a second ending bracket. Measure 16 ends with a fermata over a half note.

The Calton Weaver

Allegro ♩ = 128

A

B

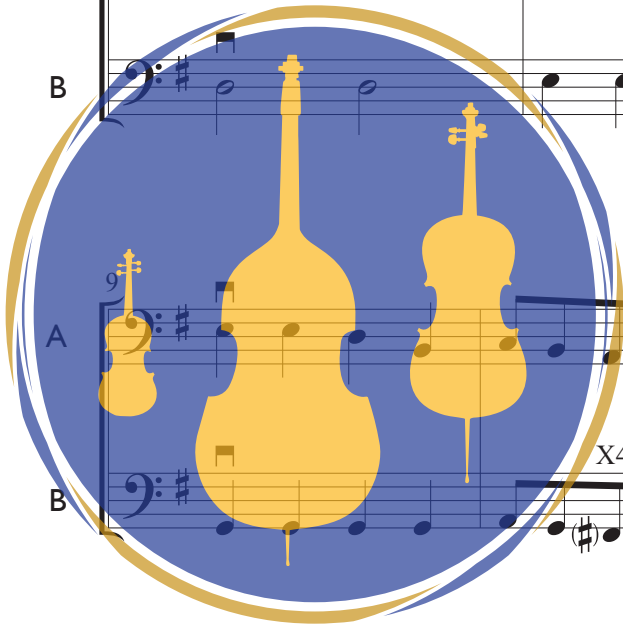
Musical notation for measures 1-4. Part A (violin) and Part B (cello) are in bass clef with a key signature of one sharp (F#). The time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 128 beats per minute. The notation shows a rhythmic pattern of eighth and quarter notes.

5

A

B

Musical notation for measures 5-8. Part A and B continue with the same rhythmic pattern. Measure 8 includes a dynamic marking 'V' and a fingering 'X4'.



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A

B

Musical notation for measures 9-12. Part A and B continue. Measure 10 includes a dynamic marking 'V' and a fingering 'X4'. Measure 12 includes a dynamic marking 'V' and a fingering 'X4'.

13

A

B

Musical notation for measures 13-16. Part A and B continue. Measure 14 includes a dynamic marking 'V' and a fingering 'X4'. Measure 16 includes a dynamic marking 'V' and a fingering 'X4'. The piece concludes with a 'rall.' (ritardando) marking and a fermata over the final notes.

Will Ye No Come Back Again

Moderato ♩ = 100

A *mf*

B *mf*

V

X4

5

A

B

9

A

B

V

X4

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13

A

B

The Rising of the Moon

Allegro ♩ = 152

A

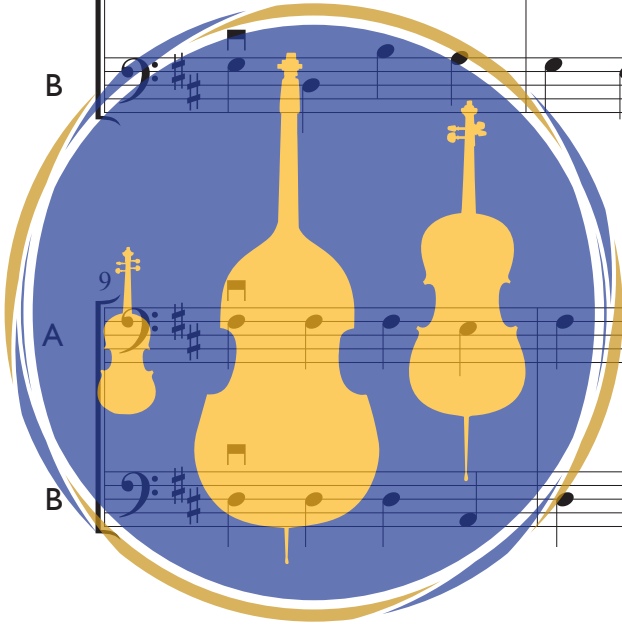
B

mf

5

A

B



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9

A

B

13

1.

2.

Auld Lang Syne

Moderato ♩ = 100

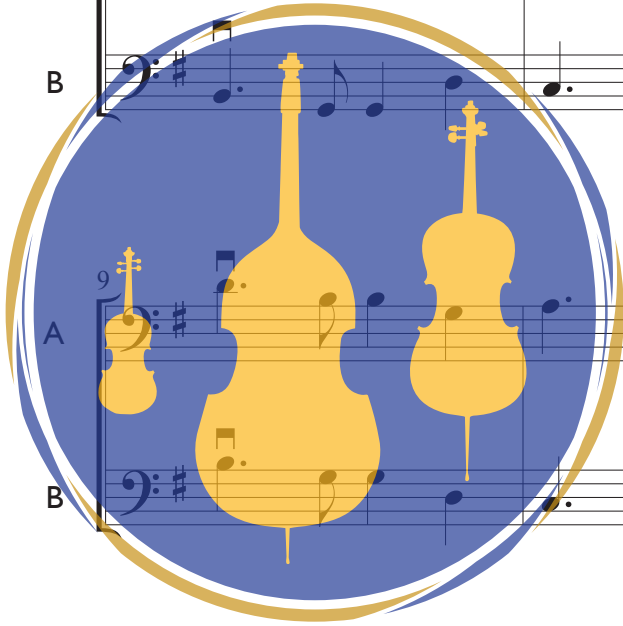
A *mf*

B *mf*

A

B

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A *rall.*

B *rall.*

Follow Me Up To Carlow

Allegro ♩ = 120

A

B

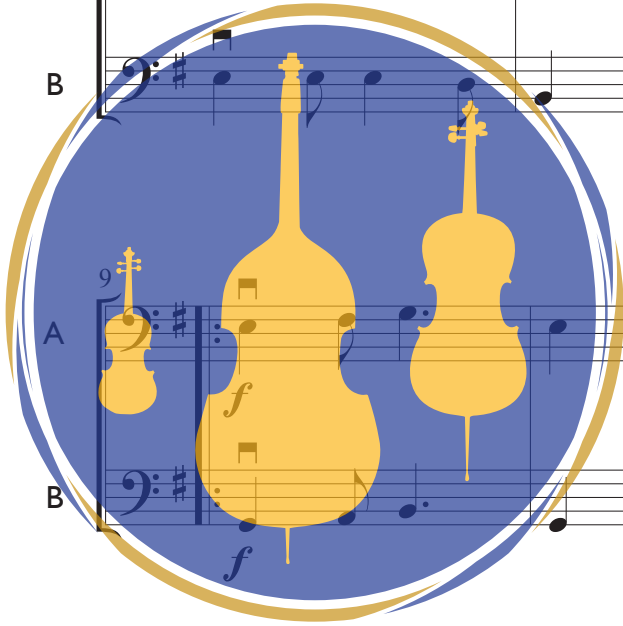
mf

mf

A

B

5



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A

B

9

13

Bonnie George Campbell

Moderato ♩ = 108

A

B

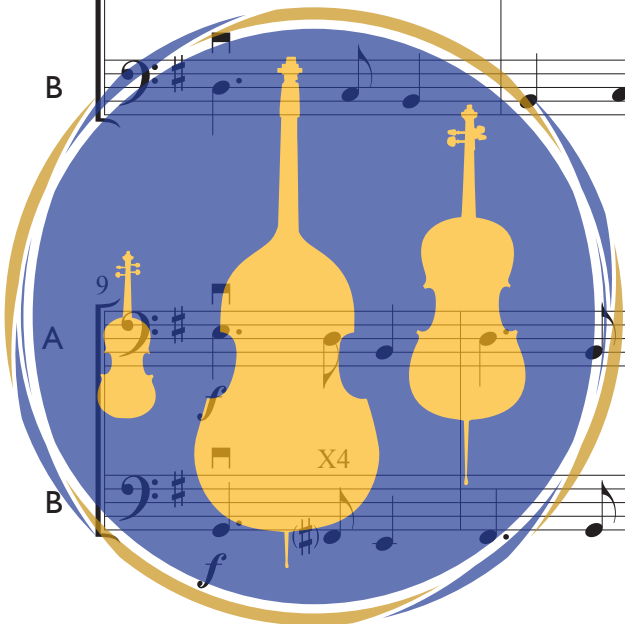
mf

5

A

B

mf



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9

A

B

f

mf

mf

14

A

B

Botany Bay

Allegro ♩ = 132

A

B

mf

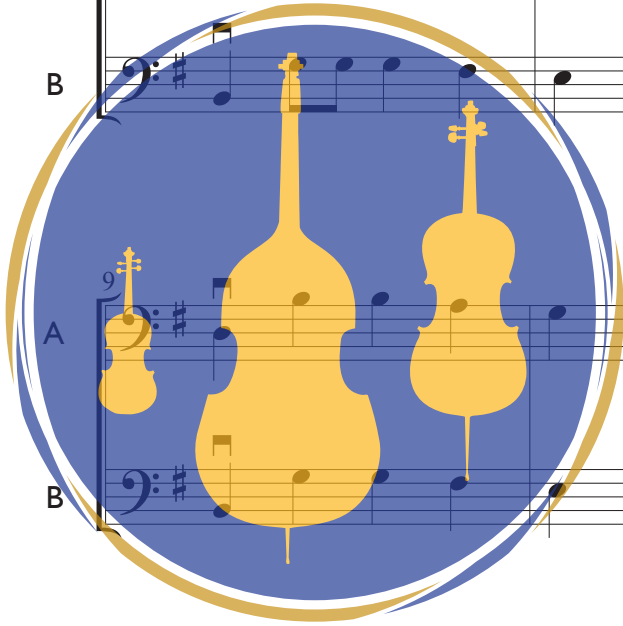
Musical notation for measures 1-4 of Botany Bay, parts A and B. The music is in G major (one sharp) and common time (C). It features a rhythmic pattern of eighth and sixteenth notes. Dynamic marking is *mf*. There are accents (V) over several notes.

A

B

5

Musical notation for measures 5-8 of Botany Bay, parts A and B. The music continues with the same rhythmic pattern. Dynamic marking is *mf*. There are accents (V) over several notes.



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A

B

13

rall.

Musical notation for measures 13-16 of Botany Bay, parts A and B. The music concludes with a *rall.* (ritardando) marking. There are accents (V) over several notes.

The Black Velvet Band

Allegro ♩ = 132

A

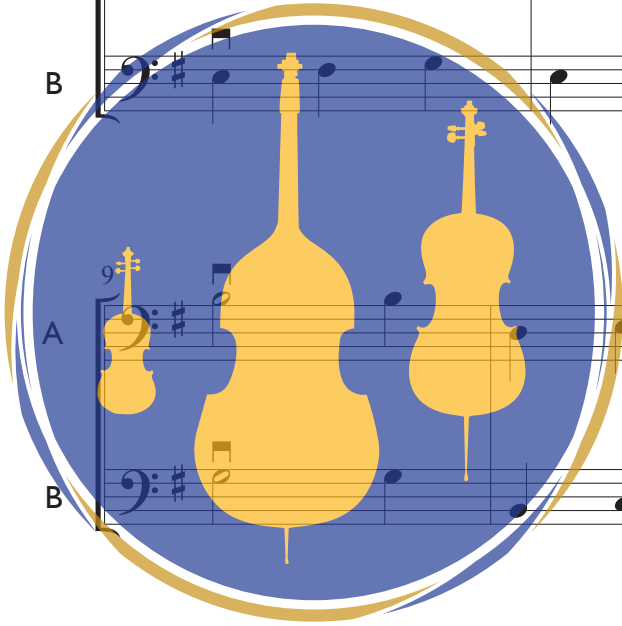
B

mf

5

A

B



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A

B

The Four Marys

Allegro ♩ = 128

A

B

mp

mp

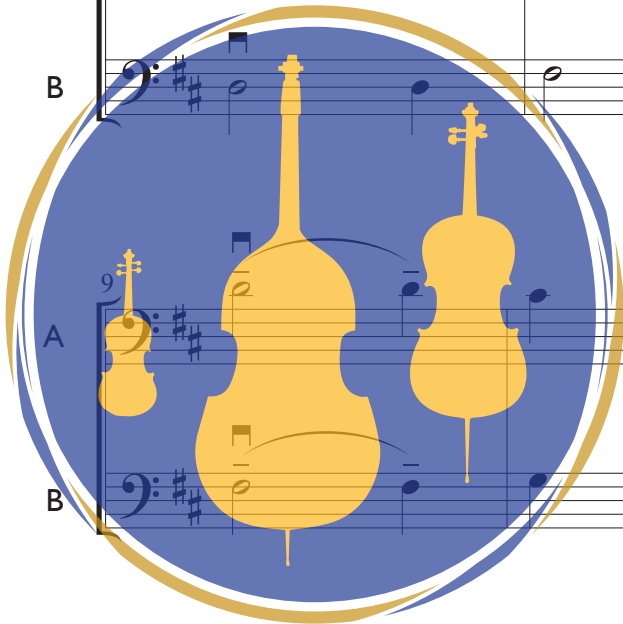
5

A

B

mf

mf



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13

A

B

The Boys of Fairhill

Allegro ♩ = 152

A

B

f

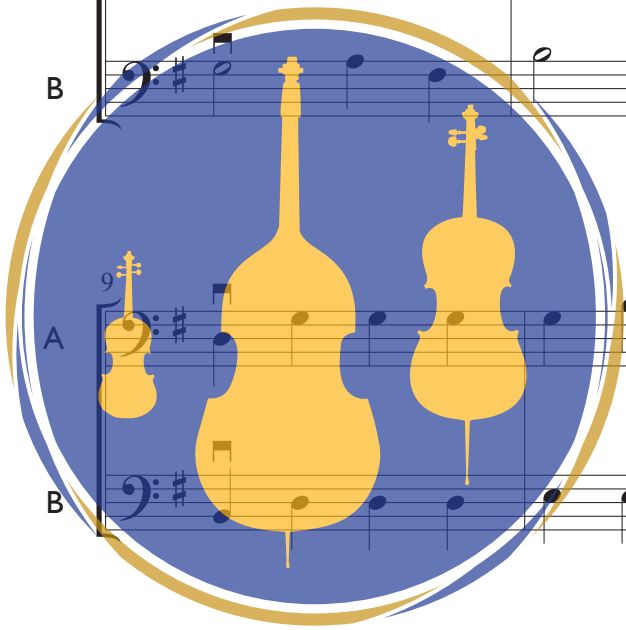
f

5

A

B

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13

A

B

The Bonnie Banks of the Roses

Presto ♩ = 172

A *mf*

B *mf*

X2 X4

5

A

B

9

A

B

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13

A

B

The Cliffs of Dooneen

Moderato ♩ = 100

A

B

mf

mf

5

A

B

9

A

B

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13

A

B

rall.

rall.

McPherson's Rant

Tenderly ♩ = 80

A

B

mp

mp

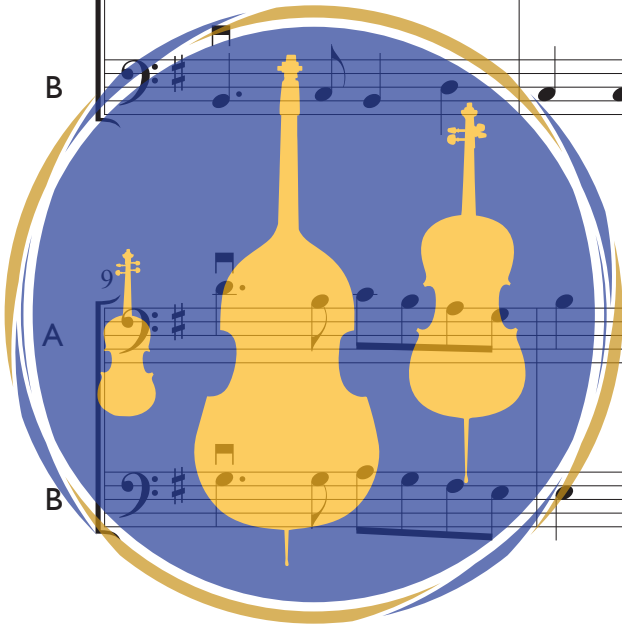
A

B

5

mf

mf



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f

f

A

B

13

The Leaving of Liverpool

Moderato ♩ = 108

A

B

f

f

5

A

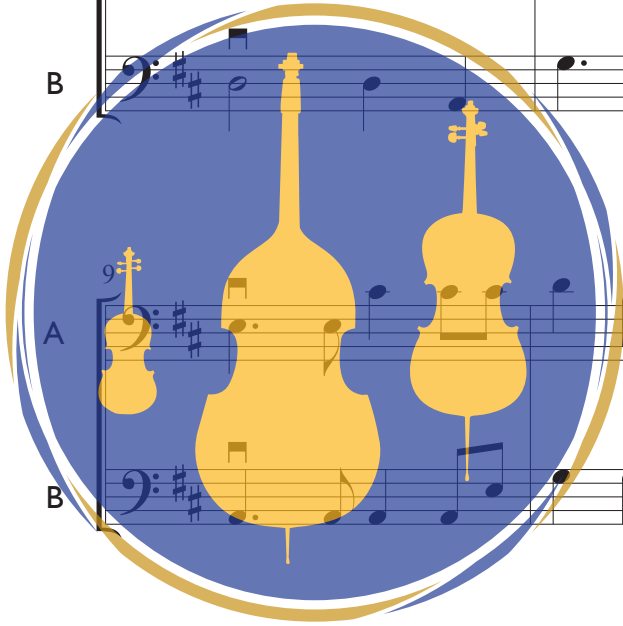
B

f

X4 V

X2 V

X4



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13

A

B

V

V

Down By The Glenside

Moderato ♩ = 108

A *mp*

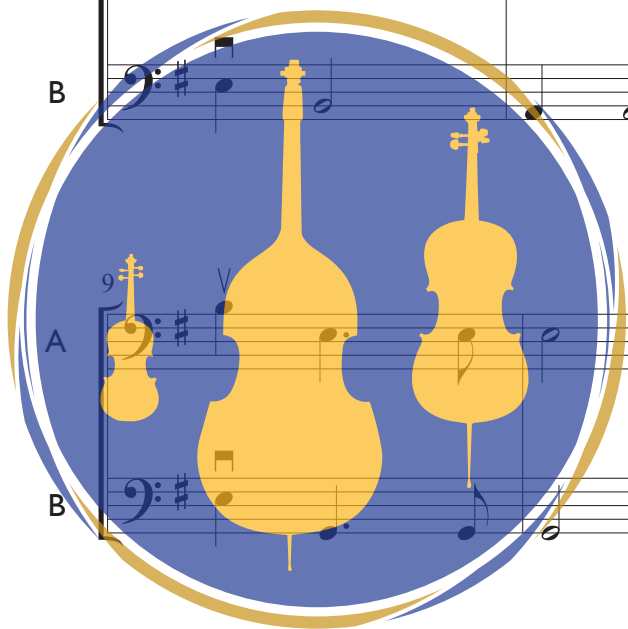
B *mp*

5

A

B

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9

A

B

rall.

The Barnyards of Delgaty

Allegro ♩ = 144

A

B

f

f

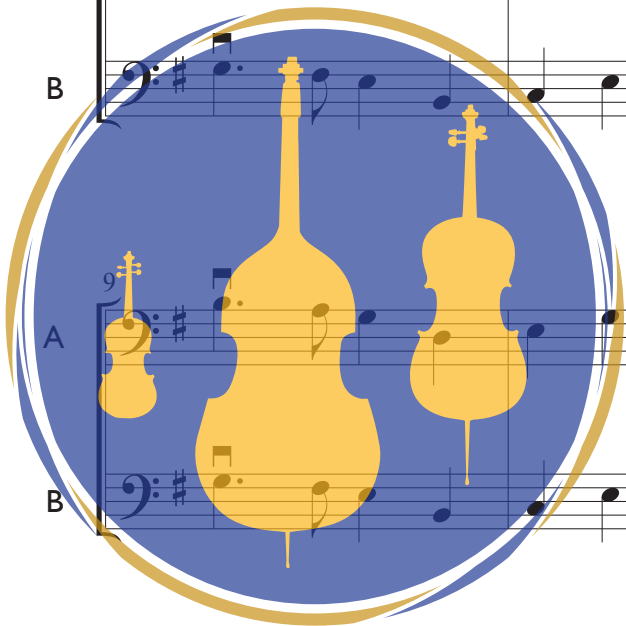
5

A

B

mp

mp



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13

A

B

f

f

The Good Ship Kangaroo

Presto ♩ = 172

A *f*

B *f* X4

5

A **PREVIEW ONLY**

B

A *mp* X4

B *mp*

13

A *f*

B *f*