


**Belwin**

# BEGINNING STRING ORCHESTRA

## ÜSKÜDAR

(Turkish Folk Song)

TRADITIONAL

Arranged by ROBERT W. SMITH (ASCAP)

### INSTRUMENTATION

- |   |  |
|---|--|
| 1 | Conductor                                    |
| 8 | 1st Violin                                   |
| 8 | 2nd Violin                                   |
| 5 | 3rd Violin (Viola T.C.)                      |
| 5 | Viola  |
| 5 | Cello  |
| 5 | String Bass                                  |
| 1 | Piano Accompaniment                          |
| 2 | Percussion I<br>(Wind Chimes/Bongo, Tom-Tom) |
| 1 | Percussion II<br>(Tambourine)                |

### PROGRAM NOTES

*Üsküdar* is a popular Turkish song named after a very important town in Middle Eastern culture and history. Every year, the Turkish people going to Mecca for Hajj were sent from *Üsküdar*, now a suburb of modern-day Istanbul. On the first day of spring, a procession begins leading to Mecca in commemoration of love and celebration of faith.

Robert W. Smith has crafted this arrangement of *Üsküdar* by drawing upon Middle Eastern sights and sounds for inspiration. From the opening desert winds to the Middle Eastern percussion flavors that accompany the joyous melody, *Üsküdar* provides an opportunity for the developing orchestra student to experience the Turkish culture so rich in tradition.

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor



## NOTES TO THE CONDUCTOR

The opening melodic statement in the violin(s) should be as legato and mysterious as possible. The orchestra should match the violin(s) with the legato style as they enter at measure 9. The percussion's rhythmic interaction beginning at measure 17 is crucial to the overall effect of the piece. It is the percussion that will provide the timbral and rhythmic flavor of the Turkish culture. The bongos provide a similar sound to the Turkish doumbek. However, if possible, you may wish to procure doumbeks for cultural authenticity. I would suggest isolating each rhythmic figure in the percussion to ensure accuracy. From there, add individual lines to ensure balance in the percussion and rhythmic understanding by the orchestra. The staccato eighth notes should be very light, with weight given to the quarter notes. As a teaching technique, I would suggest directing the orchestra to sing this ostinato rhythmic pattern along with the percussion to ensure accuracy for all. The accented whole notes at measure 35 should be energetic, yet not overshadow the melodic statement. This section of the arrangement provides an opportunity to reinforce the concept of dynamics and shaping leading to the unison rhythm in measure 48. The last four measures should be carefully shaped in terms of dynamics to ensure an energetic and joyous conclusion. I hope that you, the orchestra and audience enjoy *Üsküdar* and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



Preview  
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# Üsküdar

(Turkish Folk Song)

CONDUCTOR SCORE  
Duration - 2:15

Traditional  
Arranged by Robert W. Smith (ASCAP)

**Mysterious** (♩ = 108)  
Solo (opt. Soli)

**Violins**  
I *mp* *mf*  
II

**Viola (Violin III)**

**Cello**

**String Bass**

**Piano Accompaniment**  
*mp* *mf*

**Percussion I**  
(Wind Chimes/  
Bongo, Tom-Tom) *mp*

**Percussion II**  
(Tambourine)

1 2 3 4 5 6 7

9

Tutti

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

8 9 10 11 12 13

19

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

Bongo (opt. doumbek)

Tom

14 15 16 17 18 19

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

20 21 22 23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

24 25 26 27

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.  
Perc. I  
Perc. II

28 29 30 31

This block contains the musical score for measures 28 through 31. It features staves for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and two Percussion parts. The key signature is one sharp (F#). A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.  
Perc. I  
Perc. II

32 33 34 35

IV-4  
I-4  
35  
35  
35  
35  
(flams are optional)

29647S

This block contains the musical score for measures 32 through 35. It features the same instruments as the previous block. Measure 35 includes specific fingering for the strings: '4 1 2 3' for the Violin II, 'x2 4 x1 2 4' for the Cello, and '4 1 2 3' for the String Bass. A box labeled '35' is placed above the first staff of measure 35. A dynamic marking of *f* is present at the start of measure 35. A note '(flams are optional)' is written below the Percussion I staff in measure 35. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Piano Accomp. *mp*

Perc. I *mp*

Perc. II

36 *mp* 37 38 39

Vlns. I *f* *mp*

Vlns. II *f* *mp*

Vla. (Vln. III) *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

Piano Accomp. *f* *mp*

Perc. I *f* *mp*

Perc. II

40 *f* 41 *mp* 42 43

Hi 3 o

Lo 2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

*mf* *mp*

44 45 46 47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

*f* *mf*

*opt. 8va*

II-1 x4 2

48 49 50 51



I Vlns. *f*

II Vlns. *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Piano Accomp. *f*

Perc. I *f*

Perc. II *f*

52 53 54 55

I Vlns. *mp* *f* *ff*

II Vlns. *mp* *f* *ff*

Vla. (Vln. III) *mp* *f* *ff*

Cello *mp* *f* *ff*

Str. Bass *mp* *f* *ff*

Piano Accomp. *mp* *f* *ff*

Perc. I *p* *f* *ff*

Perc. II *p* *f* *ff*

56 57 58 59 60

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