

**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
(Wind Chimes/Bongo, Tom-Tom) |
| 1 | Percussion II
(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

The score is for a 4/4 piece in G major. The Violin I part has a melodic line starting on G4, moving to A4, B4, and then a series of eighth notes. The Piano accompaniment provides harmonic support with chords and single notes. Percussion I uses wind chimes for a rhythmic texture, and Percussion II uses a tambourine. The piece is marked 'Mysterious' and 'Solo (opt. Soli)'. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The tempo is 108 beats per minute.

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

14 15 16 17 18 19

Bongo (opt. doumbek)

Tom

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

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc. I

Perc. II

32 33 34 35

IV-4

I-4

(flams are optional)

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

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