

KENDOR VOYAGER STRING ORCHESTRA SERIES

Dedicated to the students of the St. Charles North High School Symphonic Orchestra (St. Charles, IL)

Abduction From The Seraglio (Overture)

GRADE 2+ • DURATION 2:35

Wolfgang Amadeus Mozart

(1756 - 1791)

arranged by Andy Masters

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass
- 1 - Piano (opt.)
- 1 - Triangle (opt.)
- 1 - Crash Cymbals (opt.)
- 1 - Bass Drum (opt.)
- 1 - Timpani (opt.)

EXTRA SCORES & PARTS AVAILABLE

To The Director

The Ottoman Empire's unsuccessful siege of Vienna in 1683 was an historical turning point that left lasting effects on the political and cultural canvasses of Europe. One hundred years later, in Mozart's day, what remained from those events was a cultural infatuation with Turkey that bled into European trends in fashion, art, and music.

Musicologists recognize the imitation of Turkish style as one of the first examples of Orientalism in music, which evolved from the sounds of an elite unit of Turkish military bands, called Janissaries, that were present at the time of the siege. Drums, cymbals, triangles, and piccolos gave the music its distinct and "exotic" flavor and many western composers incorporated Turkish-sounding music into their work, including the famous example of the Turkish March in Beethoven's *9th Symphony*.

In 1781, Mozart left Salzburg for the musical (and cultural) melting pot of Vienna, determined to write music that suited his own artistic interests. He was approached almost instantly by the director of Vienna's German Opera with the libretto for the *Abduction From The Seraglio*, written exclusively for Mozart. With the story set in Turkey, representations of the exotic sounding Turkish military bands with trademark percussion appear throughout the opera. The overture is a military-sounding march with a flashy melody decorated with grace notes. When performing, pay extra attention to correct bowing style and executing the extreme dynamic contrasts, one of the key elements that gives this music its unique flare.

A recording of this piece can be downloaded at www.kendormusic.com

ANDY MASTERS

Mr. Masters is the orchestra director for the St. Charles Community Unity School District 303 (IL). He attended the University of Cincinnati (OH), College-Conservatory of Music with a double concentration in violin and trumpet, and earned his Master's degree in music education with an emphasis in orchestral conducting from Northwestern University (IL). In addition, he is the Associate Conductor with the Elgin Youth Symphony Orchestra where he directs the Prelude and Sinfonia Orchestras.



KENDOR MUSIC, INC.
music publishers

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Grade 2+
duration 2:35

KENDOR PRESENTS

Abduction From The Seraglio

(Overture)

Wolfgang Amadeus Mozart
arranged by Andy Masters

FULL SCORE

Presto ♩ = 132-152

1st Violin

2nd Violin

Viola (same part provided for 3rd Violin)

Cello

Bass

Piano (opt.)

Triangle (opt.)

Crash Cymbals (opt.)

Bass Drum (opt.)

Timpani (opt.) [A, D]

2 3 4 5

Abduction From The Seraglio - 2

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

6 7 8 9 10

36010

Abduction From The Seraglio - 3

14

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

11 12 13 14 15

Musical score for 'Abduction From The Seraglio - 4'. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Pno. (opt.), Trgl. (opt.), Cym. (opt.), B.D. (opt.), and Timp. (opt.). The score is marked with a large 'FOR PREVIEW ONLY' watermark. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 16, 17, 18, and 19. The dynamic marking *f* (forte) is present throughout the score.

20

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

20 21 22 23 24

p *f* *f* *f* *f*

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Abduction From The Seraglio - 6

26

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

25

26

27

28

p

f

p

f

p

f

f

f

f

f

f

f

L1 -1 4

L1 -1 4

x1

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This musical score is for a section titled "Abduction From The Seraglio - 7". It features ten staves of instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Pno. (opt.), Trgl. (opt.), Cym. (opt.), B.D. (opt.), and Timp. (opt.). The score is written in G major (one sharp) and 4/4 time. It spans measures 29 to 33. A large purple watermark "FOR PROHIBITED REPRODUCTION ONLY" is overlaid across the center of the page. A "KendorMusic.com" watermark is at the bottom.

Instrument	Measures 29-30	Measures 31-32	Measures 33
Vln. I	Quarter notes: G4, A4, B4, C5	Rest	Quarter notes: G3, F3, E3, D3 (f)
Vln. II	Quarter notes: G4, A4, B4, C5	Quarter notes: G4, A4, B4, C5 (p)	Quarter notes: G4, A4, B4, C5 (f)
Vla. (Vln. III)	Quarter notes: G3, A3, B3, C4 (H3)	Quarter notes: G3, A3, B3, C4 (4)	Quarter notes: G3, A3, B3, C4 (H3)
Cello	Quarter notes: G2, A2, B2, C3	Quarter notes: G2, A2, B2, C3	Quarter notes: G2, A2, B2, C3 (f)
Bass	Quarter notes: G2, A2, B2, C3	Quarter notes: G2, A2, B2, C3	Quarter notes: G2, A2, B2, C3 (f)
Pno. (opt.)	Right hand: Quarter notes: G4, A4, B4, C5; Left hand: Quarter notes: G2, A2, B2, C3	Right hand: Quarter notes: G4, A4, B4, C5; Left hand: Quarter notes: G2, A2, B2, C3 (p)	Right hand: Quarter notes: G4, A4, B4, C5; Left hand: Quarter notes: G2, A2, B2, C3 (f)
Trgl. (opt.)	Triangles: G4, A4, B4, C5	Rest	Triangles: G4, A4, B4, C5 (f)
Cym. (opt.)	Cymbal: G4, A4, B4, C5	Rest	Cymbal: G4, A4, B4, C5 (f)
B.D. (opt.)	Bass Drum: G4, A4, B4, C5	Rest	Bass Drum: G4, A4, B4, C5 (f)
Timp. (opt.)	Tom-tom: G4, A4, B4, C5	Rest	Tom-tom: G4, A4, B4, C5 (f)

Abduction From The Seraglio - 8

34

Vln. I *p* *f* *p*

Vln. II *p* *f* *p* H3

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

Cello *p* *f* *p*

Bass *f*

Pno. (opt.) *p* *f* *p*

Trgl. (opt.) *p* *f* *p*

Cym. (opt.) *f*

B.D. (opt.) *f*

Timp. (opt.) *f*

34 35 36 37 38

Abduction From The Seraglio - 9

4

Vln. I *fz fz fz fp*

Vln. II *fz fz fz fp*

Vla. (Vln. III) *fz fz fz fp*

Cello *fz fz fz fp*

Bass *mp fz fz fz fp*

Pno. (opt.) *fz fz fz*

Trgl. (opt.) *f*

Cym. (opt.) *f*

B.D. (opt.) *f*

Timp. (opt.)

39 40 41 42

43

Vln. I *pp* *ff*

Vln. II *pp* *ff*

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

Cello *mp* *ff*

Bass *ff*

III 1 (3) 2 4 2-3) x4

Pno. (opt.) *p* *ff*

Trgl. (opt.) *p* *ff*

Cym. (opt.) *ff*

B.D. (opt.) *ff*

Timp. (opt.) *ff*

43 44 45 46 47 *ff*

Vln. I

Vln. II

Vla.
(Vln. III)

Cello

Bass

Pno.
(opt.)

Trgl.
(opt.)

Cym.
(opt.)

B.D.
(opt.)

Timp.
(opt.)

48 49 50 51 52

Vln. I
mp *f* *sf sf*

Vln. II
mp *f* *sf sf sf*

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

Cello
mp *f* *sf sf sf*

Bass
mp *f* *sf sf sf*

Pno. (opt.)
mp *f* *sf sf*

Trgl. (opt.)
f

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)

53 54 55 56 57

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Vln. I *sf* *sf sf* *sf*

Vln. II *sf* *p* H3 4 *sf sf sf sf*

Vla. (Vln. III) *sf* *p* *sf sf* *sf*

Cello *sf* *p* *sf sf* *sf*

Bass *sf* *sf sf* *sf*

Pno. (opt.) *p* *f*

Trgl. (opt.) *p* *f*

Cym. (opt.) *f*

B.D. (opt.) *f*

Timp. (opt.)

58 59 60 61 62

63

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

63 64 65 66 67 68

69

Vln. I
fp *fp* *fp* *f sf sf sf sf*

Vln. II
fp *fp* *fp* *f sf sf sf sf*

Vla. (Vln. III)
fp *fp* *fp* *H3 sf sf sf sf*

Cello
fp *fp* *fp* *sf sf sf sf*

Bass
fp *fp* *fp* *sf sf sf sf*

Pno. (opt.)
fp *fp* *fp* *f sf sf sf sf*

Trgl. (opt.)

Cym. (opt.)
f

B.D. (opt.)
f

Timp. (opt.)
f

69 70 71 72 73

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

74 75 76 77 78

79

Vln. I *ff*

Vln. II *ff*

Vla. (Vln. III) *ff*

Cello *ff* x4

Bass *ff*

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

79 80 81 82

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Pno. (opt.)

Trgl. (opt.)

Cym. (opt.)

B.D. (opt.)

Timp. (opt.)

83 84 85 86

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