

A CLASSIC TOUCH

Featuring “LARGO” from *Symphony No. 9 in E Minor* by Antonín Dvořák
and “LARGO” from *Xerxes* by G. F. Handel

Arranged by VICTOR LOPEZ (ASCAP)

INSTRUMENTATION

1	Conductor	2	Baritone Treble Clef (World Part Trombone in B \flat Treble Clef)	WORLD PARTS Available for download from www.alfred.com/worldparts
10	Flute	4	Tuba	Horn in E \flat
2	Oboe	1	Optional Timpani (Tune: B \flat , E \flat & C, F)	Trombone/Baritone in B \flat Bass Clef
10	B \flat Clarinet	2	Mallet Percussion (Optional Chimes/Bells)	Tuba in E \flat Bass Clef
2	B \flat Bass Clarinet	2	Percussion 1 (Snare Drum, Bass Drum)	Tuba in E \flat Treble Clef
6	E \flat Alto Saxophone	2	Percussion 2 (Suspended Cymbal, Bell Tree/Triangle)	Tuba in B \flat Bass Clef
4	B \flat Tenor Saxophone			Tuba in B \flat Treble Clef
2	E \flat Baritone Saxophone			
8	B \flat Trumpet			
4	F Horn			
6	Trombone/Baritone/Bassoon			

ANTONÍN DVOŘÁK (1841–1904)

Antonín Dvořák was born on September 8, 1841 in Nelahozeves, near Prague (then the Austrian Empire, today the Czech Republic), where he spent most of his life. He died in Prague in May 1904 at the age of 62. It was in Europe that Dvořák achieved international acclaim for his musical genius. However, he accepted the post of director of the newly established National Conservatory of Music in New York City from 1892 to 1895. In the winter and spring of 1893, while in New York, Dvořák wrote his most popular work, *Symphony No. 9*, “From the New World.”

GEORGE FRIDERIC HANDEL (1685–1759)

G. F. Handel is considered one of the greatest composers of the late Baroque period (1700–1750) and, during his lifetime, perhaps the most internationally famous of all musicians. Handel was born February 24, 1685, in Halle, Germany, to a family of no musical distinction. His own musical talent, however, manifested itself so clearly that before his tenth birthday he began to receive, from a local organist, the only formal musical instruction he would ever have. The famous Largo “Ombra Mai Fu” (*Serses/Xerxes*), used in this arrangement, is frequently performed at funeral services.



PROGRAM NOTES

A Classic Touch, arranged by Victor Lopez, is based on the 2nd Movement of *Symphony No. 9 in E Minor* by Antonín Dvořák and “Largo” from *Xerxes* by G. F. Handel.

NOTES TO THE CONDUCTOR

The entire selection is to be played in a legato style. Legato is the Italian word for “tied.” To play a series of notes legato means to play smoothly, without articulating or accenting the beginning of each note; in other words, no break between notes. Legato playing does not come naturally to most students. The smooth connection between notes in a musical line is difficult on any wind instrument. The key is in the steadiness of air support. Furthermore, legato playing is a bit different for trombone players because for a trombonist, it is more about articulation than slide movement. This will be a great opportunity to explain the opposite of legato, which is staccato, meaning “separated” or “detached.” For effective legato playing, encourage wind players to tongue with just the tongue and not the entire jaw. They should use the syllable “d” as in “do” or “dah,” thinking of “baby talk” while tonguing. Legato study should be part of every wind player’s daily routine. Much attention should be placed on dynamics as well.

This arrangement is actually “two in one,” as it features two Largo movements. It is suggested that they be rehearsed separately before playing the entire work. In the first part, a concert B-natural appears in measures 1, 11 and 24. Reviewing these fingerings at first will save time during rehearsal. Notice that the low brass and woodwind parts have been scored in unison. This should produce a nice full bass sound and provide strength throughout. At measure 6, the designation marking is “With Passion.” The melody is introduced by the flute, oboe and trumpet. The low brass, horn and tenor saxophone play open fifths. This may be a new harmonic sound to young players. For good sonority, ensure that the open fifths are played with good intonation. At measure 13, the breath, or pause mark (☹), is used as a phrase marking and all wind players should take a breath or make a slight pause simultaneously. At measure 14, the melody continues in the flute and clarinet parts and then adds the oboe, alto saxophone and trumpet in harmony on the repeat. Ensure that the dynamic level stays at a mezzo forte. Measure 19 is the same as the A section, except for the crescendo to forte at measure 24 and then decrescendo to a piano at measure 26.

The continuation of this arrangement, which starts at measure 28, presents the Largo by Handel and it is written in a 3/4 time signature. As mentioned earlier, and for rehearsal purposes only, this section should be treated as a separate part all together. It is marked “Expressively” and should be played legato. Note that a “ritard” marking is introduced in measure 31 and then appears again in measures 46, 57 and 58. A bit of work may be needed as the ensemble plays through the ritard and continues to the “A Tempo” section. Again, pay much attention to the dynamics, specifically towards the end of the piece. Notice that almost all measures have the 3/4 pulse. This should establish a steady rhythmic configuration. Phrasing, intonation and legato playing are critical and students need to be made aware of these characteristics. Additionally, crescendos and diminuendos need to start and end at the marked dynamic levels. Percussion parts have been added as cautiously as possible so that their contribution is not overdone but, at the same time, keep the players involved. Ultimately, upon completion of this work, my hope is that it would also provide ensembles with valuable daily warm-up literature.

I hope that you and your students enjoy *A Classic Touch*, a new rendition of two of the most famous Largo melodies written by Antonín Dvořák and G. F. Handel.

Best wishes!



A Classic Touch

Featuring "LARGO" from Symphony No. 9 in E Minor by Antonin Dvořák
and "LARGO" from Xerxes by G. F. Handel

FULL SCORE

Approx. Duration - 3:45

Arranged by Victor Lopez (ASCAP)

Slowly ♩ = 66

Flute *mp* *f*

Oboe *mp* *f*

B♭ Clarinet *mp* *f*

B♭ Bass Clarinet *mp* *f*

E♭ Alto Saxophone *mp* *f*

B♭ Tenor Saxophone *mp* *f*

E♭ Baritone Saxophone *mp* *f*

B♭ Trumpet *mp* *f*

F Horn *mp* *f*

Trombone/Baritone/Bassoon *mp* *f*

Tuba *mp* *f*

Mallet Percussion (Optional Chimes/Bells)

Timpani Tune: B♭, E♭

Percussion 1 (Snare Drum, Bass Drum) S.D. *p* *f* B.D.

Percussion 2 (Suspended Cymbal, Bell Tree/Triangle) Susp. Cym. (Soft mallets) *p* *f*

1 2 3 4 5

Largo from "Symphony No. 9 in E Minor" - ANTONIN DVORÁK

With passion ♩ = 72

6

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Largo from "Symphony No. 9 in E Minor" - ANTONIN DVORÁK

With passion ♩ = 72

6

Tpt. *mp*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *mp*

Bell Tree

Fl. 14 1.

Ob. *mp*
Play second time only

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*
Play second time only

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. 14 1.
(Ob.) Play second time only

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. *mf*
Chimes (opt. Bells)

Timp.

Perc. 1

Perc. 2 *mp*
Sm. Triangle

2. 19

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

2. 19 Play

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *p* *mf* *p* *mf*

Perc. 1 *p* *mf* *p* *mf*

Susp. Cym. *p* *mf* *p* *mf*

Perc. 2 *p* *mf* *p* *mf*

Bells

Change: B \flat to C, E \flat to F

18 19 20 21 22 23

Largo from "Xerxes" - G. F. HANDEL

Expressively ♩ = 66

28

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Largo from "Xerxes" - G. F. HANDEL

Expressively ♩ = 66

28

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Sm. Trgl.

rit. 33 A tempo

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp* *mf*

T. Sax. *mp*

Bar. Sax. *mp*

rit. 33 A tempo

Tpt. *mp* *mf*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Chimes (opt. Bells)

Mlt. Perc. *mp*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Susp. Cym. *p* *mf*

Perc. 2 *p* *mf*

p *mf*

rit. 47 A tempo

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Play rit. 47 A tempo

Tpt. *mp*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2 *mp* Bell Tree

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2 Trgl. Susp. Cym. *p*

1. rit. 2. rit.

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1. rit. 2. rit.

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *mf* *f*

Chimes (opt. Bells) *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Bell Tree *f*

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