



# Largo

G. F. HANDEL

Arranged by BOB CERULLI

## INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

## NOTES TO THE CONDUCTOR

Beautiful, and a bowing study, all in one! Bow control is one of the technical difficulties in string playing. This piece provides the opportunity to focus on the control necessary to produce and sustain a beautiful sound at various dynamic levels. Concentrate on the speed of the bow, as well as placement on the string (near the bridge or fingerboard; in the middle of the bow, or at the tip, etc.), to help gain this important string-playing skill. The slow tempo also allows the performer to discern better intonation. A perfect piece for contest or festival.

Have fun and enjoy the music!

*Bob Cerulli*

## 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

# Largo

CONDUCTOR SCORE

Duration - 2:30

G. F. Handel

Arranged by Bob Cerulli

Largo (religioso) (♩ = 60-64)

**Violins**

**Viola (Violin III)**

**Cello**

**String Bass**

*p* *cresc.*

1 2 3 4

**Vlns.**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*mf*

5 6 7 8

**Vla.**  
**(Vln. III)**

## Cello

## Str. Bass

**Vlns.**

Legal User

**poco rit.** **A tempo** [16]

**I**

**II**

**f** **dim.** **p**

**f** **dim.** **p**

**f** **dim.** **p**

**f** **dim.** **p**

**f** **dim.** **p**

13 14 15 16

**Vla.**  
**(Vln. III)**

## Cello

## Str. Bass

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24

*mf*

*mf*

*mf*

*mf*

*mf*

# I

## II

## Cello

## Str. Bass

**Vlins.**

## II

## Cello

## Str. Bass

Score for measures 33-36, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#).

Measures 33-36 show a crescendo from *p* (piano) to *mf* (mezzo-forte). The Vlns. I & II parts include a *V* (Vibrato) marking in measure 34. The Vla. (Vln. III) part includes a *Lo 1* (First Flageolet) marking in measure 33. The Cello and Str. Bass parts also include *V* markings in measure 34.

Measures 33 34 35 36

Score for measures 37-40, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#).

Measures 37-40 show a *cresc.* (crescendo) marking in measures 38, 39, and 40. The Vlns. I & II parts include a *V* (Vibrato) marking in measure 37. The Vla. (Vln. III) part includes a *V* marking in measure 37. The Cello and Str. Bass parts include *V* markings in measures 37 and 38.

Measures 37 38 39 40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f* *p* *poco rit.* 4 *f* *p* *f* *p* *f* *p*

44 45 46 47

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