

# Arrival of the Queen of Sheba

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**Allegro**

Violin I

Violin II

Violin III

Violoncello

This system contains the first three measures of the piece. Violin I plays a continuous eighth-note melody. Violin II and Violoncello play a steady eighth-note accompaniment. Violin III plays a simple eighth-note pattern. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

4

Vln. I

Vln. II

Vln. III

Vc.

This system contains measures 4 through 6. Violin I continues its eighth-note melody. Violin II and Violoncello continue their eighth-note accompaniment. Violin III continues its eighth-note pattern. The key signature and time signature remain the same.

7

Vln. I

Vln. II

Vln. III

Vc.

This system contains measures 7 through 9. Violin I continues its eighth-note melody. Violin II and Violoncello continue their eighth-note accompaniment. Violin III continues its eighth-note pattern. The key signature and time signature remain the same.

10

Vln. I

Vln. II

Vln. III

Vc.

This system contains measures 10, 11, and 12. The key signature has two flats (B-flat and E-flat). Vln. I and Vln. II play rapid sixteenth-note passages. Vln. III plays a more rhythmic pattern of eighth and sixteenth notes. The Vc. part provides a steady eighth-note accompaniment.

13

Vln. I

Vln. II

Vln. III

Vc.

This system contains measures 13, 14, and 15. Vln. I continues with rapid sixteenth-note runs. Vln. II has a similar pattern but includes a whole rest in measure 15. Vln. III and Vc. continue their respective rhythmic patterns.

16

**A**

Vln. I

Vln. II

Vln. III

Vc.

This system contains measures 16, 17, 18, and 19. Measure 16 is marked with a box containing the letter 'A'. Vln. I has a melodic line with some sixteenth-note runs. Vln. II and Vln. III have rests in measures 17 and 18, followed by melodic entries in measure 19. The Vc. part has a whole rest in measures 17, 18, and 19.

20

Violin I (Vln. I) plays a continuous eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. Violin II (Vln. II) is silent in measures 20 and 21, then enters in measure 22 with a melodic line. Violin III (Vln. III) plays a simple eighth-note accompaniment in the right hand. Violoncello (Vc.) plays a steady eighth-note accompaniment in the left hand.

24

Violin I (Vln. I) continues with a melodic line in the right hand and an eighth-note accompaniment in the left hand. Violin II (Vln. II) enters in measure 24 with a melodic line. Violin III (Vln. III) is silent in measures 24 and 25, then enters in measure 26 with a melodic line. Violoncello (Vc.) is silent in measures 24 and 25, then enters in measure 26 with a melodic line.

27

Violin I (Vln. I) continues with a melodic line in the right hand and an eighth-note accompaniment in the left hand. Violin II (Vln. II) enters in measure 27 with a melodic line. Violin III (Vln. III) is silent in measures 27 and 28, then enters in measure 29 with a melodic line. Violoncello (Vc.) is silent in measures 27 and 28, then enters in measure 29 with a melodic line.

**B**

31

Vln. I

Vln. II

Vln. III

Vc.

34

Vln. I

Vln. II

Vln. III

Vc.

37

Vln. I

Vln. II

Vln. III

Vc.

40

Vln. I

Vln. II

Vln. III

Vc.

44

Vln. I

Vln. II

Vln. III

Vc.

48

Vln. I

Vln. II

Vln. III

Vc.

51 **C**

Score for measures 51-54, marked with a 'C' time signature. The score is for four staves: Vln. I, Vln. II, Vln. III, and Vc. The key signature has two flats (B-flat and E-flat). Vln. I plays a rhythmic pattern of eighth notes with rests. Vln. II plays a melodic line with some slurs. Vln. III plays a steady eighth-note accompaniment. Vc. plays a steady eighth-note accompaniment.

55

Score for measures 55-58. The key signature changes to one flat (B-flat). Vln. I continues with a rhythmic pattern, now including some accidentals. Vln. II plays a more active melodic line. Vln. III continues with the eighth-note accompaniment. Vc. continues with the eighth-note accompaniment.

59

Score for measures 59-62. The key signature changes to one flat (B-flat). Vln. I plays a continuous eighth-note pattern. Vln. II plays a melodic line. Vln. III continues with the eighth-note accompaniment. Vc. continues with the eighth-note accompaniment.

62

Vln. I

Vln. II

Vln. III

Vc.

66 **D**

Vln. I

Vln. II

Vln. III

Vc.

69

Vln. I

Vln. II

Vln. III

Vc.

73

Violin I, Violin II, Violin III, and Violoncello (Vc.) staves. The key signature has two flats (B-flat and E-flat). Measure 73: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III and Vc. are silent. Measure 74: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note. Measure 75: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note. Measure 76: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note.

77

Violin I, Violin II, Violin III, and Violoncello (Vc.) staves. The key signature has two flats (B-flat and E-flat). Measure 77: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note. Measure 78: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note. Measure 79: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note.

80 **E**

Violin I, Violin II, Violin III, and Violoncello (Vc.) staves. The key signature has two flats (B-flat and E-flat). Measure 80: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note. Measure 81: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note. Measure 82: Vln. I has a sixteenth-note triplet followed by a quarter note and a half note; Vln. II has a sixteenth-note triplet followed by a quarter note and a half note; Vln. III has a quarter note, a half note, and a quarter note; Vc. has a quarter note, a half note, and a quarter note.



83

Vln. I

Vln. II

Vln. III

Vc.

86

Vln. I

Vln. II

Vln. III

Vc.

88

Vln. I

Vln. II

Vln. III

Vc.