
Eighth Note Publications

Entrance of the Queen of Sheba

George Frederic Handel

Arranged by David Marlatt

In the shadow of the glory of Messiah from the pen of George Frederic Handel (1685-1759) came Solomon (1748). This elegant work was originally for strings with two solo oboes. The writing is typically Handel with the soloists colouring the string parts then bursting through with their own duet passages.

PARTS:

PART 1 - Flute, Oboe, Clarinet

PART 2 - Flute, Clarinet, Alto Saxophone

PART 3 - Clarinet, Alto Saxophone, Tenor Saxophone, F Horn

PART 4 - Clarinet, Alto Saxophone, Tenor Saxophone

PART 5 - Baritone Saxophone, Bass Clarinet, Bassoon

PREVIEW ONLY

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DURATION: 3:00

DIFFICULTY RATING: Medium-Difficult

Interchangeable Woodwind Ensemble

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Entrance of the Queen of Sheba

from "Solomon"

G.F. Handel
(1685-1759)

Arranged by D. Marlatt

Allegro Moderato $\text{♩} = 100$

PART 1
Flute, Clarinet

PART 2
Flute, Clarinet,
Alto Saxophone

PART 3
Clarinet, Alto Sax
Tenor Saxophone, F Horn

PART 4
Clarinet, Alto Sax
Tenor Saxophone

PART 5
Baritone Saxophone,
Bass Clarinet, Bassoon

5 6 7 8

9 10 11 12

Musical score for measures 13-16. The score is in 2/4 time with a key signature of one flat. It features five staves: two treble clefs, two bass clefs, and a grand staff. Measures 13 and 14 show dense sixteenth-note patterns in the upper staves. Measure 15 includes a trill (tr) and a forte (f) dynamic. Measure 16 concludes with a half note. The lower staves provide a steady bass line.

Musical score for measures 17-21. Measures 17 and 18 feature a mezzo-forte (mf) dynamic. Measure 19 is mostly rests. Measure 20 begins with a forte (f) dynamic and includes a trill. Measure 21 continues with a forte (f) dynamic. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the page.

Musical score for measures 22-26. Measures 22 and 23 are marked mezzo-forte (mf). Measures 24 and 25 continue with mf dynamics. Measure 26 is marked forte (f) and features a complex sixteenth-note pattern in the upper staves. The lower staves continue with a consistent bass line.

27 28 29 30



p

31 32 33 34



mf *mp*

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35 36 37 38



p *mp*

39 40 41 42

Musical score for measures 39-42. The score is in 2/4 time with a key signature of one flat. Measures 39 and 40 are mostly rests. Measures 41 and 42 feature a melodic line in the upper voice with a *mf* dynamic, and a rhythmic accompaniment in the lower voice. The bass line consists of eighth-note patterns.

43 44 45 46 47

Musical score for measures 43-47. Measures 43 and 44 feature a melodic line in the upper voice with a *f* dynamic. Measures 45 and 46 feature a melodic line in the upper voice with a *mf* dynamic. Measure 47 features a melodic line in the upper voice with a *mf* dynamic. The bass line consists of eighth-note patterns. A large watermark "PREVIEW ONLY" is overlaid across the score.

48 49 50 51 52

Musical score for measures 48-52. Measures 48 and 49 feature a melodic line in the upper voice with a *f* dynamic. Measures 50 and 51 feature a melodic line in the upper voice with a *mp* dynamic. Measure 52 features a melodic line in the upper voice with a *mf* dynamic. The bass line consists of eighth-note patterns. A "lead" instruction is present in measure 51.

53 54 55 56

p *cresc. poco a poco*

lead

p *cresc. poco a poco*

p

p *cresc. poco a poco*

p *cresc. poco a poco*

57 58 59 60

mf

mf

tr

f

tr

mf

f

mf

f

61 62 63 64

f

tr

mf

mf

mf

65 66 67 68

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

69 70 71 72

mf

mf

mf

mf

mf

73 74 75 76

p

p

lead
mp

p

77 78 79 80

81 82 83 84

85 86 87 88 *molto rit.*

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