

# The Arrival Of The Queen Of Sheba

Orchestra

Arr.: Jan Valta

**Georg Friedrich Händel**

EMR 19857

- |  |  |
|--|--|
| 1 Full Score                               | 8 Violin I                                       |
| 1 Flute                                    | 6 Violin II                                      |
| 1 Oboe                                     | 3 Violin III ( <i>optional - replace Viola</i> ) |
| 1 B $\flat$ Clarinet                       | 4 Viola  |
| 1 Bassoon or B $\flat$ Bass Clarinet       | 3 Violoncello                                    |
| 1 1 <sup>st</sup> Trumpet in B $\flat$ + C | 2 Contrabass                                     |
| 1 2 <sup>nd</sup> Trumpet in B $\flat$ + C | 1 Piano ( <i>optional</i> )                      |
| 1 Horn in F + E $\flat$                    | 1 Harpsichord ( <i>optional</i> )                |
| 1 Trombone $\mathcal{B} + \mathcal{C}$     |  |
| 1 Timpani                                  |  |

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# DISCOGRAPHY



## Like The Morning Star

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Orchestra	N° EMR Piano Red.
1	The Arrival Of The Queen Of Sheba (Händel)	3'11	EMR 19857	-
2	Je veux vivre (Gounod)	3'50	EMR 19770	EMR 19841
3	The Flower Duet (Delibes)	4'55	EMR 19767	EMR 19839
4	Like The Morning Star (Valta)	3'25	EMR 19793	EMR 19838
5	Tutte le feste al tempio (Verdi)	2'42	EMR 19775	EMR 19846
6	Der Hirt auf dem Felsen (Schubert)	10'05	EMR 19777	EMR 19845
7	Lascia ch'io pianga (Händel)	3'45	EMR 19773	EMR 19844
8	Aus Liebe (Bach)	5'09	EMR 19768	EMR 19840
9	Armatae face et anguibus (Vivaldi)	3'24	EMR 19772	EMR 19843
10	E lucevan le stelle (Puccini)	2'44	EMR 19769	EMR 19866
11	La Califfa (Morricone)	4'15	EMR 19766	EMR 19847
12	Jesus bleibet meine Freude (Bach)	3'15	EMR 19765	EMR 19837

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# The Arrival Of The Queen Of Sheba

from "Solomon"

Georg Friedrich Händel

Arr.: Jan Valta

Allegro (♩ = 116)

2

3

4

5

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Clarinet in B♭, Bassoon, 1st and 2nd Trumpets in B♭, Horn in F, Trombone, Timpani, Piano (optional), Violin 1, Violin 2, Violin 3 (replacing Viola), Viola, Violoncello, Contrabass, and Harpsichord (optional). The score is in common time (C) and begins with a forte (f) dynamic. The tempo is marked Allegro with a quarter note equal to 116 beats per minute. The score is divided into five measures, with measure numbers 2, 3, 4, and 5 indicated above the staff. The instrumentation is dense, with many instruments playing sixteenth-note patterns.

EMR 19857

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Fl. *p* *cresc. poco a poco* *f*

Ob. *p* *cresc. poco a poco* *f*

Cl. *p* *cresc. poco a poco* *f*

Bsn. *p* *cresc. poco a poco* *f*

Tpt.1 *mp* *cresc. poco a poco* *mf* *f*

Tpt.2 *mp* *cresc. poco a poco* *mf* *f*

Hn. *p* *cresc. poco a poco* *f*

Tbn. *p* *cresc. poco a poco* *f*

Timp. *f*

Piano (opt.) *sim.* *p* *cresc. poco a poco* *f*

Vln.1 *sim.* *p* *cresc. poco a poco* *f*

Vln.2 *sim.* *p* *cresc. poco a poco* *f*

Vln.3 (opt.) *p* *cresc. poco a poco* *f*

Vla. *p* *cresc. poco a poco* *f*

Vc. *p* *cresc. poco a poco* *f*

Cb. *p* *cresc. poco a poco* *f*

Hpsd. (opt.)

Fl. *sim.* *f*

Ob. *sim.* *f*

Cl. *sim.* *f*

Bsn. *f*

Tpt.1 *f* *f*

Tpt.2 *f* *f*

Hn. *f* *mf* *mf* *f*

Tbn. *f* *mf* *mf* *f*

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

Piano (opt.) *f*

Vln.1 *f*

Vln.2 *f*

Vln.3 (opt.) *f*

Vla. *f*

Vc. *f*

Cb. *f*

Hpsd. (opt.)

Fl.

Ob. *poco f*

Cl. *poco f*

Bsn. *p* *f*

Tpt.1 *p* *mf*

Tpt.2 *p* *mf*

Hn. *p* *mf*

Tbn. *p* *f*

Timp. *f*

Piano (opt.) *poco f* *p* *f* *Soli* *Tutti*

Vln.1 *Solo ad lib.* *poco f* *Tutti* *p* *f*

Vln.2 *Solo ad lib.* *poco f* *Tutti* *p* *f*

Vln.3 (opt.) *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Hpsd. (opt.)

Fl. *poco f*

Ob. *poco f*

Cl.

Bsn. *p* *f*

Tpt.1 *p* *mf*

Tpt.2 *p* *mf*

Hn. *p* *mf*

Tbn. *p* *f*

Timp.

Piano (opt.) *Soli poco f* *Tutti p* *f*

Vln.1 *Solo ad lib. sempre poco f* *Tutti p* *f*

Vln.2 *Solo ad lib. sempre poco f* *Tutti p* *f*

Vln.3 (opt.) *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Hpsd. (opt.)

Fl. *poco f* *p* *cresc. poco a poco*  
 Ob. *poco f* *p* *cresc. poco a poco*  
 Cl. *p* *cresc. poco a poco*  
 Bsn. *p* *cresc. poco a poco*  
 Tpt.1 *mp* *cresc. poco a poco* *mf*  
 Tpt.2 *mp* *cresc. poco a poco* *mf*  
 Hn. *p* *cresc. poco a poco*  
 Tbn. *p* *cresc. poco a poco*  
 Timp.  
 Piano (opt.) *Soli* *poco f* *Tutti* *p* *cresc. poco a poco sim.*  
 Vln.1 *Solo* *poco f* *Tutti* *p* *cresc. poco a poco sim.*  
 Vln.2 *Solo* *poco f* *Tutti* *p* *cresc. poco a poco sim.*  
 Vln.3 (opt.) *p* *cresc. poco a poco*  
 Vla. *p* *cresc. poco a poco*  
 Vc. *p* *cresc. poco a poco*  
 Cb. *p* *cresc. poco a poco*  
 Hpsd. (opt.)



Fl. *f* *poco f* *f*

Ob. *f*

Cl. *f* *poco f* *f*

Bsn. *f* *f*

Tpt.1 *f* *mf*

Tpt.2 *f* *mf*

Hn. *f* *mf* *mf*

Tbn. *f* *f* *mf*

Timp.

Piano (opt.) *f* *poco f* *f* *sim.*

Vln.1 *f* *poco f* *f* *sim.*

Vln.2 *f* *poco f* *f* *sim.*

Vln.3 (opt.) *f*

Vla. *f*

Vc. *f*

Cb. *f*

Hpsd. (opt.)

*Soli* *Tutti*

Fl.

Ob. *poco f*

Cl. *poco f*

Bsn. *f* *p* *f*

Tpt.1 *mf* *f* *p* *mf*

Tpt.2 *mf* *f* *p* *mf*

Hn. *mf* *f* *p* *mf*

Tbn. *mf* *f* *p* *f*

Timp.

Piano (opt.) *f* *poco f* *p* *f*  
Soli Tutti

Vln.1 *f* *poco f* *p* *f*  
Solo Tutti

Vln.2 *f* *poco f* *p* *f*  
Solo Tutti

Vln.3 (opt.) *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Hpsd. (opt.)

C

Fl. *poco f*

Ob. *poco f*

Cl. *poco f*

Bsn.

Tpt.1

Tpt.2

Hn.

Tbn.

Timp.

Piano (opt.) *Soli poco f*

Vln.1 *poco f*

Vln.2 *poco f*

Vln.3 (opt.)

Vla.

Vc.

Cb.

Hpsd. (opt.)

This musical score page contains measures 49 through 52 for a full orchestra and piano. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Horn (Hn.), Trombone (Tbn.), Timpani (Timp.), Piano (opt.), Violin 1 (Vln.1), Violin 2 (Vln.2), Violin 3 (opt.) (Vln.3 (opt.)), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Harpsichord (opt.) (Hpsd. (opt.)).

The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamics and performance markings are as follows:

- Flute (Fl.):** Starts with a rest in measures 49 and 50. In measure 51, it plays a sixteenth-note pattern starting on G4, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Oboe (Ob.):** Starts with a rest in measures 49 and 50. In measure 51, it plays a quarter-note pattern starting on G4, marked *poco f*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Clarinet (Cl.):** Starts with a rest in measures 49 and 50. In measure 51, it plays a quarter-note pattern starting on G4, marked *poco f*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Bassoon (Bsn.):** Plays a sixteenth-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Trumpet 1 (Tpt.1):** Plays a quarter-note pattern starting on G4 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *mf*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it has a rest.
- Trumpet 2 (Tpt.2):** Plays a quarter-note pattern starting on G4 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *mf*. In measure 51, it has a rest. In measure 52, it plays a quarter-note pattern starting on G4, marked *mf*.
- Horn (Hn.):** Plays a quarter-note pattern starting on G4 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *mf*. In measure 51, it has a rest. In measure 52, it has a rest.
- Trombone (Tbn.):** Plays a quarter-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it has a rest. In measure 52, it has a rest.
- Timpani (Timp.):** Has a rest in all measures.
- Piano (opt.):** Plays a sixteenth-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Violin 1 (Vln.1):** Plays a sixteenth-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Violin 2 (Vln.2):** Plays a sixteenth-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Violin 3 (opt.) (Vln.3 (opt.)):** Plays a quarter-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Viola (Vla.):** Plays a quarter-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Violoncello (Vc.):** Plays a quarter-note pattern starting on G3 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a poco*.
- Contrabass (Cb.):** Plays a quarter-note pattern starting on G2 in measure 49, marked *p*. In measure 50, it continues the pattern, marked *f*. In measure 51, it continues the pattern, marked *mf*. In measure 52, it continues the pattern, marked *dim. poco a pr*.
- Harpsichord (opt.) (Hpsd. (opt.)):** Plays a chordal accompaniment in measure 49, marked *p*. In measure 50, it continues the accompaniment, marked *f*. In measure 51, it continues the accompaniment, marked *mf*. In measure 52, it continues the accompaniment.

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