

# ENTRANCE OF THE QUEEN OF SHEBA

(from *Solomon*)

G. F. Handel

Arranged by H. B. Fisher

## INSTRUMENTATION

|                     |   |
|---------------------|---|
| Conductor Score     | 1 |
| Violin I            | 8 |
| Violin II           | 8 |
| Violin III (Viola)  | 3 |
| Alternate Violin    | 3 |
| Viola               | 5 |
| Alternate Viola     | 3 |
| Cello               | 5 |
| String Bass         | 5 |
| Piano Accompaniment | 1 |

## ENTRANCE OF THE QUEEN OF SHEBA (FROM *SOLOMON*)

*Entrance of the Queen of Sheba* is the entr'acte to the second section of Handel's oratorio *Solomon*. The original orchestration is for strings and oboes, with the latter playing the solo parts. This arrangement gives these solo lines to the violins, but oboes or flutes should be substituted (with appropriate octave transpositions) if possible. The alternate violin/viola part, while not necessary for the harmony, adds a fullness to the texture. Although the cello part is intended as a skeleton that may be embellished at the discretion of the director. A nice harpsichord sound on an electric keyboard would be ideal for support.

Other than the initial forte, no dynamic indications are given. The interplay of solo and tutti sections will provide contrasting dynamic levels, but the director should feel free to make other adjustments as he or she feels necessary. The fermata in measure 32 should not be observed the first time. On the da capo, all parts may be held, or the lower voices may be cut off, leaving the violins to hold the notes alone.



# HIGHLAND/ETLING STRING ORCHESTRA SERIES

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate fingerings, bowings and/or parts have been provided where appropriate.

- All bowings and fingerings are in the score and parts.
- Each measure is numbered in the score and parts for easy reference in rehearsal.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- KEY TO SYMBOLS: (Depending on the composition, some symbols may not be applicable)

|             |                                                                  |
|-------------|------------------------------------------------------------------|
| x           | = go into extended hand position                                 |
| -           | = shift                                                          |
| 1-4         | = standard fingerings (used as reminders or position indicators) |
| (1-4)       | = alternate fingerings (usually more advanced)                   |
| •••/•••     | = sometimes used instead of dots under the slur                  |
| (•••)/(•••) | = alternate bowings, staggered bow changes or retakes            |
| •           | = lift/retake                                                    |
| ↑/↓         | = high/low finger placement                                      |
| WB          | = use a whole bow                                                |
| LH          | = play in the lower half of the bow                              |
| M           | = play in the middle of the bow                                  |
| UH          | = play in the upper half of the bow                              |
| Fr          | = start at the frog                                              |
| Tip         | = start at the tip                                               |

I hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcome.

James Kjelland, String Editor

## 3

(from "Solomon")

## Allegro Moderato

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9 **tutti**

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

10 11 12

13 14 15 16

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

11780

17

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

21

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

25

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

4 26 27 4 28 4

29 30 31 32

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

4 2nd time (c) Fine 2nd time (c) 2nd time (c) 2nd time (c) 2nd time (c) 2nd time (c) Fine



33 Solo

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

34

35 V

36

Solo

V

V

37

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

38

39 Tutti

40

unis.

41 42 Solo 43 4 44 45

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello

Str. Bass

Alter.  
Vln. / Vla.

Piano

46 V V 47 48 49 50

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello

Str. Bass

Alter.  
Vln. / Vla.

Piano

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51 **Tutti**

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

55 **Solo**

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

60 61 Tutti

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

65 66 67 68 ↑ Solo v

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

69

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

70

71

72

4

73 tutti

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

74

75

76

4

0

77 78 79 80

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

81 Solo 4 82 83 84 85 Tutti 4 0

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

86 87 88 89 Solo

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello

Str. Bass

Alter.  
Vln. / Vla.

Piano

90 91 92 93 94

Vln. I

Vln. II

Vla.  
(Vln. III)

Cello

Str. Bass

Alter.  
Vln. / Vla.

Piano

95 96 4 97 98 99

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

Tutti

100 101 102 103 104 *D. C. al Fine*

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Alter. Vln. / Vla.

Piano

*D. C. al Fine*



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