

Arrival Of The Queen Of Sheba

By Handel Arr. D.J. Honeywell

Part A: Flute *mf*

Part B: Oboe *mp*

Part C: Clarinet *mp*

Part D: Basson *mp*

5

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

9

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

12

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

15

Part A: Flute

Part B: Oboe *mf*

Part C: Clarinet

Part D: Basson

20

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

24

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

28

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

33

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

38

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

42

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

46

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

mf

51

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

mp

mp

56

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

60

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

63

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

67

Part A: Flute

Part B: Oboe

Part C: Clarinet

Part D: Basson

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Part A: Flute

The musical score is written for a flute in G minor (one flat) and 4/4 time. It begins with a dynamic marking of *mf*. The piece consists of 64 measures, with measure numbers 5, 8, 11, 14, 18, 22, 27, 32, 38, 42, 47, 53, 58, 61, and 64 indicated at the start of their respective staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests and accidentals.

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Part B: Oboe

The musical score for the Oboe part is written in a single system with 13 staves. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The piece begins with a dynamic marking of *mp* (mezzo-piano). The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Dynamic markings of *mf* (mezzo-forte) and *mp* are used throughout the piece to indicate changes in volume. The score concludes with a double bar line at measure 65.

6

11

16

21

25

30

35

40

45

50

55

60

65

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Part C: Clarinet

The musical score for Part C: Clarinet is written in 4/4 time and consists of 64 measures. The notation is as follows:

- Measures 1-5: *mp* (mezzo-piano), starting with a treble clef and a key signature of one sharp (F#).
- Measures 6-10: Continuation of the *mp* section.
- Measures 11-15: Continuation of the *mp* section.
- Measures 16-21: Continuation of the *mp* section.
- Measures 22-27: Continuation of the *mp* section.
- Measures 28-32: Continuation of the *mp* section.
- Measures 33-37: Continuation of the *mp* section.
- Measures 38-43: Continuation of the *mp* section.
- Measures 44-47: Continuation of the *mp* section.
- Measures 48-53: *mf* (mezzo-forte) section, starting with a treble clef and a key signature of one flat (Bb).
- Measures 54-58: Continuation of the *mf* section.
- Measures 59-63: Continuation of the *mf* section.
- Measure 64: Final measure, ending with a double bar line.

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Part D: Basson

The musical score is written for Bassoon in 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of 12 staves of music, with measure numbers 6, 11, 16, 22, 28, 33, 38, 44, 49, 55, 60, and 65 marked at the beginning of their respective staves. The first staff begins with a dynamic marking of *mp*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the final staff.