

Music for Strings

G.F. Handel

Arr. P. Martin

# Arrival of the Queen of Sheba

Viola Quartet



*mm*

Mainstream Music

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Allegro ♩ = 120

Viola I  
*f*

Viola II  
*f*

Viola III  
*f*

Viola IV  
*f*

5

9

13

17

Musical score for measures 17-21. The score consists of four staves. The first two staves are active, while the last two are mostly rests. Dynamics include *mf* and *f*. A *V* (accents) is present in the second staff at measure 18. The music features a mix of eighth and sixteenth notes.

22

Musical score for measures 22-26. The score consists of four staves. The first two staves are active, while the last two are mostly rests. Dynamics include *mf* and *f*. A *V* (accents) is present in the second staff at measure 25. The music features a mix of eighth and sixteenth notes.

27

Musical score for measures 27-30. The score consists of four staves. The first two staves are active, while the last two are mostly rests. The music features a mix of eighth and sixteenth notes.

31

Musical score for measures 31-34. The score consists of four staves. The first two staves are active, while the last two are mostly rests. Dynamics include *mf*. A *V* (accents) is present in the second staff at measure 34. The music features a mix of eighth and sixteenth notes.

35

*mf* *cresc.*

Optional cut to bar 51

39

*f* *f* *f* *f* *mf* *mf*

44

*mf* *mf* *f*

49

*cresc.* *cresc.* *cresc.* *cresc.* *f* *f* *f* *f*

52

Musical score for measures 52-55. The score consists of four staves. The top staff features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second and third staves have more rhythmic, block-like patterns with some rests. The bottom staff provides a steady bass line with eighth notes.

56

Musical score for measures 56-57. The score consists of four staves. The top two staves have dense, fast-moving melodic lines. The bottom two staves have simpler, more rhythmic patterns, likely serving as a harmonic or bass accompaniment.

58

rit.

Musical score for measures 58-61. The score consists of four staves. The top staff has a melodic line that ends with a fermata. The second and third staves have rhythmic accompaniment. The bottom staff has a bass line. The word "rit." is written above the first staff in the third measure, indicating a ritardando.

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Allegro ♩ = 120

1

*f*

4

7

10

13

16

*mf*

20

*f* *mf*

24

*f*

27

31

Viola I

34

37

Optional cut to bar 51

40

47

50

52

55

58



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Allegro ♩ = 120

1 *f*

5

9

12

15 *mf*

19 *f* *mf*

23

26 *f*

30

34 *mf*

Viola II

37

*cresc.*

39

Optional cut to bar 51

*f* *mf*

42

46

50

*cresc.* *f*

54

57

59

*rit.*

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Allegro ♩ = 120

5

*f*

10

15

26

*f*

33

*mf*

39

*mf*

43

*f*

Optional cut to bar 51

*mf*

48

52

57

# Arrival of the Queen of Sheba

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arr. P. Martin

Allegro ♩ = 120

*f*

5

9

13

20

*f*

27

34

40

Optional cut to bar 51

*f*

47

*mf*

*cresc.*

52

56

59

*rit.*

Detailed description: This is a musical score for the Viola IV part of 'Arrival of the Queen of Sheba'. The score is in common time (C) and begins with a tempo marking of 'Allegro' and a metronome marking of 120. The key signature has one sharp (F#). The score consists of 60 measures, divided into 12 systems of five measures each. The first system starts with a dynamic marking of *f*. The second system has a measure rest at the beginning. The third system has a measure rest at the beginning. The fourth system has a measure rest at the beginning and a triplet of eighth notes in the final measure. The fifth system has a dynamic marking of *f* at the beginning, a triplet of eighth notes in the second measure, a measure rest in the third measure, and a dynamic marking of *f* at the end. The sixth system has a triplet of eighth notes in the first measure. The seventh system has a measure rest in the first measure, a dynamic marking of *mf* at the beginning, and a dynamic marking of *cresc.* at the end. The eighth system has a dynamic marking of *f* at the beginning, a measure rest in the first measure, and a dynamic marking of *mf* at the beginning of the second measure. The ninth system has a dynamic marking of *cresc.* at the end and a dynamic marking of *f* at the beginning of the final measure. The tenth system has a measure rest at the end. The eleventh system has a measure rest at the beginning. The twelfth system has a dynamic marking of *rit.* at the beginning and a fermata over the final note.