

Queen Mab.

Recitative Accomp^d

Violino I mo.

Vio. II^o

Not long ago tis said a Proclamation was sent a broad thro all the Fairy Nation, Mab to her loving Subjects, a Decree; at Shakespear's

F *P.* *F.* *Vivace.*

Violini. *P.* Viola. *Vio*

Tomb to hold a Ju.bi.lee. The Night was come. And now on A-von's side the Pigny Race was seen attended by their Queen.

F *Andante* *P.* *Vivace. Pizz^o.*

On Chaffers some, and some on Crickets ride. The Queen appear'd from far, mounted on a Nutshel Carr.

F. *Andante.*

Six painted Lady birds the chariot drew. And now the Cavalcade in
Ardante.

Order due arrayd march'd first, where erst the sacred Mulb'ry grew, And there their homage paid. Next they sought the holy ground, and

while a thousand Glow worm torches Glimmerd round. Thus Goodfellow The He.rald of his Fame. Did from the A .la.baster

Allegro.

Unis. V. 1^{mo} col P. C Arco. VV. unis V. 2^o CB Flauto. Viola. CB.

First first of the Parnassian train - cheifest fav'rite of the Muses which so e'er the Po - et chu - ses wich so e'er the Po - et chu - ses Bles'd a - like in

P *Pf.*

Vio. 2^o Unis. Vio. 1^{mo} Vio. 2^o CB

Ev - ry strain. Which so e'er the Po - et chu - ses Bles'd a - like in ev - ry Strain, Bles'd a - like in ev - ry Strain.

mf

Primo. *P* *F*

Vio. unis.
P

Life's great Censor and In-spec-tor, Fan-cy's treas'rer Wit's Di-rec-tor Art-lets to the flame of Art. Mas-ter of the

6 5 9 3
4 3 4 8

Va-rious Passions Leader of all In-clinations Sov'reign of the hu-man Heart.

6 5 6 6 6 5 3

DC Al Segno. $\text{\textcircled{S}}$.

Recit^e accom:

Violini.

Viola.

Then did the Queen an A-corn take fill'd with morn and evening dew brush'd from ev'ry fragrant brake that round the lawns of Stratford grew. And

6 4 2 6b 6b

Larghetto. *mf*

Thus said she Li - ba tion do I make to our Friend and Fathers Shade.

P *F* *P*

Fairies made. And Men shall give us Ho - nor for his sake.

P *mf* *F*

P *mf* *F*

P *mf* *F*

P *mf* *F*

Air. Flauto 8^{va}

Vio. Primo.

Vio. 2^a

Allegro.

Oh

Primo col Pe *F P F P*

Vio. 2.

Hap-py Bard whose po-tent skill can give Ex is-tance where it will Oh hap-py Bard whose po-tent skill can give Ex is-tance where it will.

Vio Primo *mf P mf P mf P*

Vio 2.

Let Gi-ant wis-dom strive to Chace from Man's be-lief the Fai-ry Race Re-li-gion stern our Power re-ject Phi-lo-so-phyour

Flauto.

mf P Vio. Primo. *P mf P*

Vio. 2.

Tales neglect on-ly trusting what tis seeing. Let Gi-ant Wis-dom strive to chase from Man's be-lief the.

Fai - ry race Re - ligion stern our pow'r reject Phi - lo - phy our tales neglect on - ly trust - ing what 'tis fee - ing

mf *mf*

on - ly trust - ing what 'tis fee - ing combat us how e'er they list in thy scenes we shall exist com - bat us how

Flute

Violin

e'er they list in thy scenes we shall exist

The first system of music features a vocal line in the upper voice and a piano accompaniment in the lower voice. The vocal line begins with a series of eighth notes, followed by a more complex rhythmic pattern. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

sure as if Nature gave us being sure as if Nature gave us being combat us howe'er they lift in thy scenes we shall exist sure as if Nature gave us being combat us how

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *mf* and *p*. The piano accompaniment includes dynamic markings of *mf* and *p*. The bass line features a sequence of chords: $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{4}$, 7 , $\frac{6}{4}$, $\frac{5}{3}$, and *p*.

The third system continues the vocal and piano parts. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes dynamic markings of *mf* and *p*. The bass line features a sequence of chords: $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{4}$, 7 , $\frac{6}{4}$, $\frac{5}{3}$, and *p*.

e'er they lift in thy scenes we shall exist sure as if Nature gave us being sure as if Nature gave us being sure as if Nature gave us being

The fourth system continues the vocal and piano parts. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes dynamic markings of *mf* and *ff*. The bass line features a sequence of chords: $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{4}$, $\frac{5}{3}$, 5 , 5 , $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{3}{2}$.

Trumpet March.

The Trumpet March section is written for a trumpet in C. It features a series of eighth-note patterns and rests, with a dynamic marking of *mf*. The key signature is one sharp (F#).

Dead March.

The Dead March section is written for a piano. It features a series of eighth-note patterns and rests, with a dynamic marking of *mf*. The key signature is one sharp (F#).