

T H E

M U S I C

I N T H E

TE M P E S T;

COMPOSED BY

*Mr. HENRY PURCELL.*

**T**HE TEMPEST is one of the earliest and best of PURCELL'S Compositions for the Stage : It has been often performed, and the Public are so well acquainted with its Merits, that any Thing, which the Editor could attempt to say in favour of them, must appear superfluous.

The Words differ in many Places from DRYDEN'S Play ; in the Mask, almost entirely : It is supposed, that they were altered when the Play was made into an Opera by SHADWELL, and that PURCELL was then employed to compose new Music for them : The former Music for the Play was probably composed by MATTHEW LOCK, and the Instrumental Part of it which he published in 1695, retained in the Opera.

The Song, " Dear, pretty Youth," has sometimes a trifling and rather ludicrous Effect ; which may be occasioned in a great Measure, by accelerating the Time too much in the latter Part. The Air is in itself an elegant one ; and it might be worth while to try, whether a better Effect would not be produced, by singing the whole in a slow and somewhat pathetic Manner, as if DORINDA were under the Influence of some Fear and Concern, in Consequence of what PROSPERO had said to her : Though, it must be owned, that this does not seem to accord exactly with the Author's Design. It may be worth remarking, that this Song is not in the printed Copies of DRYDEN'S Play.

In the Execution of this Work, the Performer's Convenience has been consulted in respect to the Position of the Notes, and turning over the Leaves. The Figuring of the thorough Bass, was attended with much Difficulty ; but therein, the Editor was favoured with the Assistance of one of the most intelligent Masters, that do Honour to the Profession of Music ; to whom, and the other Gentlemen who have befriended him on this Occasion, with their Subscriptions or otherwise, he takes this Opportunity of acknowledging his Obligations.

In the Second Act, Sung by infernal Spirits.

1st Sp: Where does the black Fiend Am - bi - tion re - - fide, With the

2d Sp: mischievous de - vil of Pride?  
In the low - est and dark - est ca - verns of

1st Sp: Who are the chief lea - - ders  
hell, Both pride and am - bi - tion do dwell.

3d Sp: of the damn'd host?  
Proud mo - narchs, who ty - - - - ra - nize most.

# Chorus





hell, in hell, with flames they shall reign, and for e-ver, for e-ver, and for  
 hell, in hell, with flames they shall reign, and for e-ver,  
 hell, in hell, with flames they shall reign, and for e-ver, for e-ver, and for  
 hell, in hell, with flames they shall reign.

6 4 5 6 5 6 5 4 3

e-ver, for e-ver, and for e-ver shall suf-fer the Pain.  
 & for e-ver, for e-ver shall suf-fer the Pain.  
 e-ver, for e-ver, for e-ver shall suf-fer the Pain.  
 and for e-ver shall suf-fer the Pain.

6 5 6 4 6 4 4



1st Sp

Who are the Pil-lars of the Ty-rants court?

2d Sp

3d Sp

Ra-pin and Mur-der his Crown muft sup-port; his cru-el-ty does

tread on Orphans ten-der breasts and Bro-thers dead,

1st Sp

2d Sp

Can heav'n permit fuch crimes fould be at-tended with fe-li-ci-ty? No

Tyrants their fceptres un-ea-fi-ly wear, in the midft of their guards, they their confciences

Care their minds when they wake unquiet will keep, And we with dire vi-sions, & we

Care their minds when they wake unquiet will keep, & we with dire vi-sions, &

Care their minds when they wake unquiet will keep, & we with dire vi-sions, &

fear. Care their minds when they wake unquiet will keep, & we with dire vi-sions, &

6 7 6

with dire vi-sions, disturb disturb disturb - - - disturb all their Sleep.

we with dire vi-sions, disturb disturb disturb disturb all their Sleep.

we with dire vi-sions, disturb disturb disturb disturb all their Sleep.

we with dire vi-sions, disturb disturb disturb disturb all their Sleep.

6 7 6 7 6 5 6 6 4 4



A - round - - - a-round we  
 A - round - - - a-round we  
 A - round - - - a-round we pace,  
 A - round - - - around we pace, a-round we  
 A round - - -

6

pace, a-round we pace, a - round - - - we  
 a - round we pace, a-round we pace, a - round a - round a -  
 pace, a round we pace, a-round we pace, a - round - - - we  
 a - round - - - a round - - - a - round a - round we

6 6 7 6



pace, a-round - - - - - we pace, a - - - round we  
 round, a-round - - - - - we pace, a-round we  
 pace, a-round we pace, a-round we pace, a-round - - - - - we  
 pace, a-round a-round around we pace, a-round - - - - - we

7 6 #4 6 7 6

1st 2d  
 pace, a-bout this curf-ed curf-ed place, place, while thus we  
 pace, a-bout this curf-ed curf-ed place, a-round place  
 pace, a-bout this curf-ed curf-ed place, place  
 pace, a-bout this curf-ed curf-ed place, place

# 3 7 6 4/2 3 6 # 1st 2d

Com-pafs we com - pafs in, we com - - pafs  
 while thus we com-pafs we com - - pafs  
 while thus we

while thus we com - pafs we com - - pafs in,

6

in, while thus we com - - - - pafs in, while thus we  
 in, while thus we com - - - - pafs in, while thus we  
 compafs we com - - pafs in, we com - - pafs in, while thus we  
 while thus we com - pafs in, while thus we

7 5 6



com - - - pafs in, while thus - - - we com - pafs  
 com - - - pafs in, while thus we com - - pafs in these  
 com - pafs we com - - pafs in, while thus - we com - - - pafs in these  
 com - pafs we com - - pafs in, while thus - we com - - - pafs in these

6 #4 6 7 6 7 3

in these mor - tals and their fin. while thus we Sin.  
 mor - - - tals and their fin. Sin.  
 mor - - - tals and their fin. Sin.  
 mor - - - tals and their fin. Sin.

7 6 5 4 6 4 3 1<sup>st</sup> 2<sup>d</sup>

1st Sp.

This system contains a vocal line and piano accompaniment. The vocal line is in the upper two staves, and the piano accompaniment is in the lower two staves. The music is in common time (C) and features a complex, flowing melody with many sixteenth and thirty-second notes.

This system continues the musical notation from the first system, with the vocal line and piano accompaniment. The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

A rife, a rife, ye tub-  
- ter-

This system includes the vocal line and piano accompaniment. The vocal line has the lyrics "A rife, a rife, ye tub- ter-". The piano accompaniment continues with the same complex rhythmic patterns. There are some markings like "4" and "6" below the piano part.

- ra-nean winds,

This system continues the musical notation. The vocal line has the lyrics "- ra-nean winds,". The piano accompaniment features a similar rhythmic pattern. There are markings like "4" and "3" below the piano part.



System 1: Treble and bass staves with piano accompaniment. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment.

System 2: Treble and bass staves with lyrics "A-rise, a-rise, ye sub". The treble staff has a melodic line with a *tr* (trill) marking. The bass staff has a bass line with a sixteenth-note accompaniment. Fingerings 6, 4, 3, 6, 6 are indicated below the bass staff.

System 3: Treble and bass staves with lyrics "ter-ranean winds, more to dif-tract their guilty minds.". The treble staff features a melodic line with dynamics *p* (piano) and *f* (forte). The bass staff has a bass line with dynamics *b* (basso) and *b7* (basso 7). Fingerings 6, 4, 3, b, b7, b, 4, # are indicated below the bass staff.

System 4: Treble and bass staves with piano accompaniment. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment. Fingerings #, 6, 4, # are indicated below the bass staff.

-rife ye winds, a-rife ye winds, whose ra- pid force can

6 6 6 4 3

make all but the fix'd, all, all but the fix'd and

6 5 6 5 6 5 6 5

fo- lid cen-tre shake.

6 6 6 6 4 3

Come drive these wretches to that part o' th' Isle, where

6 4 3 6 6 3 6 6 7 6



Na - - - ture never, where na - - ture ne - - ver, ne - - ver yet did smile;

5 7 4 3 7 6 6 4 6 6

cause fogs and damps, whirl - - -

4# 6 #6 6 4 6 5 6

- winds and earthquakes there: there let them howl - - -

6 7#6 6 #

and tan - - - gusts in de - - - pair.

rife and o - bey, rife and o - bey, rife and o - - bey

the pow'r

5 6 7 6 7 6 7 6 7 6 7 6

ful Prince o'th' air.

6 3 6 4 5 3

Dance of Winds.

6 5 6

1<sup>st</sup> 2<sup>d</sup>



6 6 b 6 # # # 6 6 # 6 6

6 6 6

1<sup>st</sup> 2<sup>d</sup>

6 5 6 3

In the Third Act. Ferdinand with Ariel & Milcha both invisible.

Symphony

6 6 7 7 6 6 # 6 4 3

2<sup>d</sup>

6 6 4 3

ARIEL

Come un-to these yel - - - low sands, And there take hands,

1<sup>st</sup>

6 6 7 7 6 6 4 3

2<sup>d</sup>

hands, Foot it feat - ly here and there, And let the rest the chorus bear.

6 6 6 5 3

Hark! hark! the watch dogs bark. hark! hark, I hear the

Hark! hark! the watch dogs bark. hark! hark, I hear the

Hark! hark! the watch dogs bark. hark! hark, I hear the

Hark! hark! the watch dogs bark. hark! hark, I hear the

6 6

$\frac{6}{4}$  3

ftrain of chan-ti-cleer. Hark! hark, I hear the ftrain of chan-ti-cleer.

ftrain of chan-ti-cleer. Hark! hark, I hear the ftrain of chan-ti-cleer.

ftrain of chan-ti-cleer. Hark! hark, I hear the ftrain of chan-ti-cleer.

ftrain of chan-ti-cleer. Hark! hark, I hear the ftrain of chan-ti-cleer.

4 3 6 6 4 3



MILCHA

Slow

Full fa-thom

Full fa-thom

five thy Fa-ther lies, Full fa-thom five thy Fa-ther

five thy Fa-ther lies, Full fa-thom five thy Fa-ther

lies, Of his bones is co - - - - ral made, Those are pearls that were his

lies, Of his bones is co - - - - ral made, Those are pearls that were his

eyes, No - - - - thing of him, that doth fade, fade, But doth suf-fer doth

eyes, No - - - - thing of him, that doth fade, fade, But doth suf-fer doth

suf-fer a sea change. In-to some thing rich - - - and ftrange, But doth suffer doth

suf-fer a sea change. In-to some thing rich - - - and ftrange, But doth suffer doth

suf-fer a sea— change. In-to some- - thing rich- - - and ftrange.

suf-fer a sea— change. In-to some- - thing rich- - - and ftrange.

Sea nymphs hour - - ly ring his knell; hark! now I hear them,

Sea nymphs hour - - ly ring his knell; hark! now I hear them,

Sea nymphs hour - - ly ring his knell; hark! now I hear them,

Sea nymphs hour - - ly ring his knell; hark! now I hear them,

Sea nymphs hour - - ly ring his knell; hark! now I hear them,

4 5 7 6 5 6

ding dong ding dong bell. Hark! now I hear them, ding dong ding dong bell.

ding dong bell. Hark! now I hear them, ding dong bell.

ding dong bell. Hark! now I hear them, ding dong bell.

ding dong bell. Hark! now I hear them, ding dong bell.

ding dong bell. Hark! now I hear them, ding dong bell.

5 7 4 3 5 6 7 6 5 4 3



Hark! now I hear them, Hark! now I hear them, Hark! now I hear them,

Hark! now I hear them, Hark! now I hear them, Hark! now I hear them,

Hark now I hear them, hark! now I hear them, I hear them,

Hark! now I hear them, Hark! now I hear them, Hark! now I hear them,

6 6 6 6 6 #6

ding dong bell, ding ding dong bell, ding dong bell.

ding dong bell, ding ding dong bell, ding ding dong bell.

ding dong bell, ding ding dong bell, ding ding dong bell.

ding dong bell, ding ding dong bell, ding ding dong bell.

6 b6 6 b6 5

Scene 3<sup>d</sup> Alonzo ac: with Ariel and Milcha invisible.

ARIEL

MILCHA

Dry those eyes which are o'er flow - - - ing, All - - your

storms are a - - ver blow - ing:

Dry those eyes which

are o'er flow - - - ing, All your storms.



are ever blow - ing,

4 # 6 6 7 7 # 7 6 5 7 #

While you in this Isle are hi - - ding, You shall

6 7 6 4 # 6 5 5 6 6 6 6 5

feast - - - with - out pro - vi - ding; you shall feast

6 5 5 5 5 6 5 6 6 5 6 6 6 6 6

- with out pro - vi - ding:

6 6 6 6 7 4 3 6 6 4 3 6 6

5 6 6 6 6 # 5 4 3 2

Ev - - ry dai - - ty you can think of, Ev - - ry

5 4 # 6 5 # 6 6 # #

wine - - - - - which you would drink of, Ev - - ry

*p*

6 6 5 7 # 6 4 # 6

wine - - - - -

# 6 7 # # 6 2 # 6



--- which you would drink of, Shall be yours, all want ---

6 4# 6 6

--- shall

6 5 6 6 6 6# 6 9 76

*p*

Thun you, Ce - res blefs - ing Ce - res blef - - ing Ce - res

6 # 3 6 3 6 3 6 #

blef - ing to is on you.

6 # # 6 6 5 7 4 7

This musical score is written for piano and voice. It consists of three systems of staves. The first system includes a vocal line and a piano accompaniment with lyrics 'Ce - res blefs -'. The second system continues the vocal line with lyrics 'ing fo is on you.' and the piano accompaniment. The third system shows the final part of the piano accompaniment. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings.

Ce - res blefs -

ing fo is on you.



Ferdinand with Ariel and Milcha invisible.

ARIEL

6 6 5 6 7 6 7 6 7 6 6 6 6 4 3

Kind - - - for-tune smiles and she has yet - - -

4 3 6 6

- - - in store for thee some strange - - - fe - li - ci - ty.

7 6 6 6 6 6 6 4 5

Fol-low fol-low me, fol-low fol-low me, fol-low fol-low me,

5 3 5 3 5 3

follow follow follow follow follow follow follow follow follow fol - - -

6 6 6 6 6 6 6 6 6 6 5 7

- - - low me and you shall see. fol-low fol-low

5 6 6 6 4 6 5 4 3 5 3 5 3 6 3 6 6 6

me, and you shall see, fol-low me and you shall see.

6 6 6 4 3 6 6 3

DANCE of Spirits

unis

unis

unis

Scene 3<sup>d</sup> DORINDA.

Dear dear pret-ty pretty pret-ty youth,

Dear pretty pretty pretty youth, Unveil unveil those eyes, Unveil unveil those

eyes; How can you can you fleep, how can you can you fleep, how can you can you fleep, When

I when I am by? when I when I am by? Were I with you all night to be, Me



- thinks I could methinks I could, I could from fleep be free, Methinks I could, methinks I could from

7 6 7 6 7 6 7 6 5 6 7

fleep, I could from fleep be free. A las! a las! my dear, you're

Very Slow

# 6 # 6 4 # 5 6 6 7 #

Very Slow

cold cold as stone. You must no longer no no longer no no longer no no longer longer lye a-

Quick

6 4 3 6 4 3 # 6 6 6 6 6 6 # 6 6 # 9 4 7 # 6 6 # 6 6 #

lone. But be with me my dear my dear dear dear, But be with me my

6 6 # 6 6 # 6 6 7 6 7 6 7 6 6 #

dear and I in each arm, and I in each arm, Will hug you hug you close will

# 4 6 # 6 6 6 5 3 4 3 4 3 4 2

hug you hug you close hug you close and keep you warm, will hug you hug you

8 7 8 9 5 2 # 6 3 6 # 7 6 5 3 6 5 3 4 3

close will hug you hug you close hug you close and keep you warm.

6 5 4 # 4 8 7 # 6 9 5 2 # 6 3 6 # 7 #

AMPHITRITE.

Great Neptune, now no more let Æ-o-lus enrage the sea, Let him my will my  
will - - o - bey, till these ar-rive up-on their with'd for shore.

7 2      6 6 3      6

7 6      4 3      4 2      6      6 5      6 4 3      7

NEPTUNE.

My dear, my Amphi-tri-te, My dear, my Amphi-tri-te, All I with  
is to de-light thee, All I with is to de-light thee.

6

Fair and serene like thee my Queen, The  
re - - gion of the air shall be. At Nep - - tune's call, the

6      6      6 6 6 6      6 3      4      6      6 6      6 6      6      6

winds shall fall, shall fall      shall fall      Nor

7 6 6      1 3 4 2      6      5 6      4 2



long - - er vex nor long - - er vex the re - - - - - gion of the sea.

Fair and serene like thee my Queen The

re - - - - gion of the air shall be. At Nep - - - - - tuns's

call the winds shall fall, at Nep - - - - - tuns's call the winds - - shall fall, Nor

lon - - - - - ger vex the re - - - - - - - - - - - gion of the sea.

Fair and se - - - - - rene like thee my

Queen the re - - - - - gion of the air shall be.

At Nor - - tunes call the birds that fall, that fall - - -

6 7 6 4 3 4 6

- that fall - - - nor long-er vex the re - - -

5 5 6 6 5 4 6 6 6

- gion the re - - - gion

6 6 6 6 5 6 6 6 6

Ritornel.

Viol. 1.

Vio. 2.

of the sea.

4 3 6 6 6 6 6 6

6 6 6 6 6 6 6 6



The Nereids and Tritons shall sing & shall play,

The Nereids & Tritons shall sing & shall

The Nereids and Tritons shall sing & shall play,

The Nereids & Tritons shall sing & shall

6 #6

And nature shall smile, And nature shall smile on this hap-py day.

play. And nature shall smile nature shall smile on this hap-py day.

And nature shall smile shall smile nature shall smile on this hap-py day.

play And nature shall smile nature shall smile on this hap-py day.

6 #6 6 6 6 6 #6 5 4 #

The Ne-reids and Tritons shall sing and shall play. And nature shall smile. And nature shall

The Nereids and Tritons shall sing and shall play. And nature shall

The Ne-reids and Tritons shall sing and shall play. And nature shall smile. And nature shall

The Nereids and Tritons shall sing and shall play. And nature shall

3-4 7 6 6 4 4# # 6

smile on this happy day.

smile on this happy day. The Nereids and

smile on this happy day. The Nereids & Tritons shall sing & shall

smile on this happy day. The Nereids and Tritons shall sing & shall play.

6 6 7 6 6



The Nereids and Tritons shall sing and shall play shall sing and shall play.

Tritons shall sing and shall play shall sing and shall play.

play. shall sing and shall play.

shall sing and shall play. And

6 6 6 6 6 5 6 4 4 6 6 5 6

And nature shall smile on this hap-py day.

And nature shall smile, nature shall smile on this hap-py day.

And nature shall smile, And nature shall smile on this hap-py day.

nature shall smile, And nature shall smile on this hap-py day.

7 3 6 6 7 6 6 6 3 6 3 6 6 3

First system of musical notation. It consists of a treble staff with a melodic line and a piano accompaniment in the bass staff. The piano part includes a bass line and a right-hand accompaniment. Fingering numbers 6, 5, 4, 3, 6 are visible at the end of the system.

Second system of musical notation. It consists of a treble staff with a melodic line and a piano accompaniment in the bass staff. The piano part includes a bass line and a right-hand accompaniment. Fingering numbers 4 5, 6, 7/3, 6, 5 are visible at the end of the system.

Third system of musical notation. It consists of a treble staff with a melodic line and a piano accompaniment in the bass staff. The piano part includes a bass line and a right-hand accompaniment. Fingering numbers 4 5, 6, 7/3, 4, 3 are visible at the end of the system.

NEPTUNE.

Section titled 'NEPTUNE'. It features a vocal line in the treble staff and a piano accompaniment in the bass staff. The piano part includes a bass line and a right-hand accompaniment. The lyrics are: "Æ-o-lus you must appear, My great commands to hear, Rough - - - Æ-o-lus ap -". Fingering numbers 5, 6, 6, 4, 3 are visible at the end of the system.





While these pass o'er the deep your stormy winds must cease, While these pass o'er the deep your

6 6 6 4 2 6 5 6 6 4 2 6

stormy winds must cease, your stor-

5 6 7 5 6 7 5 6 6 7 5 6 6 7 5 6 6

my winds must cease While these I fate-ly

6 7 6 5 6 6 6 5 6 6 6 5 6 6

... try rest as with peace.

6 6 6 5 6 6 6



While these I safely keep I safe- -ly. keep I'll bless -

6 6 4 3 6 6 6 4 6 5 6

- my watry realms with

7 6 7 6 7 6 7 6 7 6 6 3 6 6 6 4

peace . While these I safe-ly keep, I safe - -ly

6 6 6 6 5 6 6 6 5 6

keep, I'll bless my wa - - try realms with peace .

4 3 1 2 6 5 6 5 6 6 6

11

12

While these I safe ly keep I safe - - - ly keep I'll bless

6 6 4 3 6 6 5 6 4 6 6

13

14

my wa - try realms with

7 - 6 - 7 - 6 - 7 - 6 - 7 - 6 - 6 3 6 6 4

*mf*

15

peace.

6 6 6 4 6 6 5 4 3 6

16

17

18



ÆOLUS

Your awful voice I hear and I o-bey, Brother to Jove and monarch of the sea.

Come down, come down, come down, my Blufferers,

Come down, come down, come down, my Blufferers, swell no more, your stem

y rage give o'er, your storm

... y rage give o'er, your storm -

*f* y rage give o'er.

*Vio 2do*

6 4 5  
6 3

Fine.

To your Prisons be-low, down you must go, down down

6 5 #6 6 6 4 3

*Vio 2do*

down you must go. To your

6 7 6 6 b7 6 7 6

Prisons be-low, down you must go, down down you must go.

*Vio 2do*



In hol - - low rocks your

re - - vels make nor till I call your trem - - - bling Dens for -

-fake. In

hol - - low rocks your re - - vels make, nor till I call, your trem - - - bling your

trem - - - bling Dens forfake.  
Da Capo





*p* Sym Tutti *f*

- tending with a kind - - - - - and gentle Gale.

6 7 7 7 7 7 7 7 7 7 6 5 4 3 6

**Tutti.**

6 6 6 6 6 6 6 6 6 6 5 8 7 6 5 2 3

**H: Solo.**

Halcyon days now wars are ending, Halcyon days now

6 4 # 6 # 6 6 4 # 6

wars are ending, you shall find when e'er you fail. Tri- tons all the while at-ten- ding

4 # 6 # 6 6 5 6 5 4 4 # 6 6 6 6 6

with a kind and gen- tle Gale. with a kind and gen- tle Gale.

6 6 6 5 4 5 6 4 4 6 6 6 5 4 # **Da Capo**

6 6 4 6 6

6 6 6 6 4 3 6 6 6

NEPTUNE  
See fee the Hea-vens smile.

6 6 4 3 6 6 5 6 6 6

See fee the Hea-vens smile with clouds - - - no more of craft;

6 6 6 6 4 5



In this now hap-py hap-py Isle -

in this now hap-py happy Isle - , are all all all your for-rows past; are

all all all your forrows past.

See see the Hea - vens smile,

6 5 # 6 6 6 #6 6 4 #

See see the Hea - vens smile, with Clouds - - - - no more overcast.

6 5 # 6 6 4 3 6 6 6

In this now happy hap - - - py Isle are all

6 6 4 3 6 5 4 # 6 #

- - - your for - rows past are all // // // all your for - rows past.

# 6 6 5 5 6 7 # 4 #

Da Capo



AMPHITRITE.

NEPTUNE.

No stars a-gain shall hurt you shall hurt you from a-bove, But all your Days shall

No stars a-gain shall hurt you shall hurt you from a-bove, But all your Days shall

6 5 6 4 3 6 4 6 7

pafs in Peace and Love. But all your Days, all your Days, but all your Days shall pafs in

pafs in Peace and Love. But all your Days, all your Days, but all your Days shall pafs in

4 3 5-65 6 7 6 5 6 7 6 5 6 6 7 6

Peace and Love. No stars a-gain shall hurt you, shall hurt you from a-bove, But all your Days shall

Peace and Love. No stars a-gain shall hurt you, shall hurt you from a-bove, But all your Days shall

6 4 # 7 6 6 5 7 6

pafs in Peace and Love, But all your Days all your Days shall pafs in Peace and Love. But

pafs in Peace and Love, But all your Days all your Days shall pafs in Peace and Love. But

6 6 5 6 7 6 5 6 7 6 5 6 7 6 6 6 6

all :: :: :: :: :: all your Days But

But all :: :: :: :: :: all your



Days shall pass in Peace and Love. No stars a-gain shall hurt you shall hurt you from a -

No stars a-gain shall hurt you shall hurt you from a -

No stars a-gain shall hurt you shall hurt you from a -

Days shall pass in Peace and Love. No stars a gain shall hurt you shall hurt you from a -

6 - 6/4 5 6 6 56

-bove, But all your Days shall pass in Peace and Love, But all your Days all your

-bove, But all your Days shall pass in Peace & Love, But all your Days all your

-bove, But all your Days shall pass in Peace and Love, But all your Days all your

-bove, But all your Days shall pass in Peace and Love, But all your Days all your

4 6/4 6 7 4 3 5/4 = 3 6 6/4 3 6



The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

Days, But all all your Days shall pass in Peace and Love. No stars a-gain shall hurt you shall

The second system of music continues the vocal line and piano accompaniment from the first system. The notation is consistent with the previous system.

Days, But all all your Days shall pass in Peace and Love. No stars a-gain shall hurt you shall

The third system of music continues the vocal line and piano accompaniment. The notation is consistent with the previous systems.

Days, But all your Days shall pass in Peace and Love. No stars a-gain shall hurt you shall

The fourth system of music continues the vocal line and piano accompaniment. The notation is consistent with the previous systems.

Days, But all all your Days shall pass in Peace and Love. No stars a-gain shall hurt you shall

The fifth system of music continues the vocal line and piano accompaniment. Below the bass line, there are figured bass numbers: 6 5 4, b, 6, #, 6, 5, 6, 4, #.

The sixth system of music continues the vocal line and piano accompaniment. The notation is consistent with the previous systems.

hurt you from a-bove, But all your Days shall pass in Peace and Love. But all your

The seventh system of music continues the vocal line and piano accompaniment. The notation is consistent with the previous systems.

hurt you from a-bove, But all your Days shall pass in Peace and Love. But all your

The eighth system of music continues the vocal line and piano accompaniment. The notation is consistent with the previous systems.

hurt you from a-bove, But all your Days shall pass in Peace and Love. But all your

The ninth system of music continues the vocal line and piano accompaniment. The notation is consistent with the previous systems.

hurt you from a-bove, But all your Days shall pass in Peace and Love. But all your

The tenth system of music continues the vocal line and piano accompaniment. Below the bass line, there are figured bass numbers: 7 6 6, 6 5 4 3, 7, 6, 6, 4, 3.

