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THE  
TEMPEST.





In the Second Act, Sung by infernal Spirits.

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

Figured bass: 6 6 4 b

mischievous de - vil of Pride?

2d Sp: In the low - est and dark - est ca - verns of

Figured bass: 6 b6 6 b6 6 6 6

1st Sp: Who are the chief lea - - ders

hell, Both pride and am - bi - tion do dwell.

Figured bass: 6 4 3 4+ 2 6

of the damn'd host?

3d Sp: Proud mo - narchs, who ty - - - - ra - nize most.

Figured bass: # # 6 4 #

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

1<sup>st</sup> Sp

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

2<sup>d</sup> Sp

3<sup>d</sup> Sp

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

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

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

1<sup>st</sup> Sp

2<sup>d</sup> Sp

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

No

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

Tyrants their sceptres 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 visions, &

Care their minds when they wake unquiet will keep, & we with dire visions, &

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

6 7 6

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

we with dire vi - - fions, disturb dif-turb dif-turb. - - disturb all their Sleep.

we with dire vi - - fions, disturb dif-turb disturb - - disturb all their Sleep.

we with dire vi - - fions, disturb dif-turb disturb - - disturb all their Sleep.

6 7 6 b7 7 6 5 6 6 4 4

A-round a-round we  
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 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

# 7 3 5 6 2 3 6 4 # 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 thefe  
 com - pafs we com - - - - - pafs in, while thus - we com - - - - - pafs in thefe  
 com - pafs we com - - - - - pafs in, while thus - we com - - - - - pafs in thefe

6 #4 6 7 6 7 3

in thefe 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.ft 2.d

1st Sp.

The first system of music features a treble clef staff with a common time signature (C) and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A '1st Sp.' label is positioned to the left of the bass staff.

The second system continues the musical piece with similar notation. The treble staff has a more active melodic line with frequent sixteenth-note patterns. The bass staff continues with a steady accompaniment. A fermata is placed over the final notes of the bass staff.

A rife, a rife, ye sub-ter-

The third system includes lyrics: "A rife, a rife, ye sub-ter-". The treble staff has a simple melodic line. The bass staff has a more complex accompaniment with sixteenth-note runs. The lyrics are placed below the treble staff, and the word "sub-ter-" is split across the end of the system.

- ra-nean winds,

The fourth system includes lyrics: "- ra-nean winds,". The notation continues with a treble staff and a bass staff. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. The lyrics are placed below the treble staff.

System 1: Treble and bass staves. The treble staff contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass staff contains a simpler pattern of quarter and eighth notes.

System 2: Treble and bass staves. The treble staff has a melodic line with a *hr* marking. The bass staff has a bass line with a *6* marking. Lyrics: "A-rife, a-rife, ye sub".

System 3: Treble and bass staves. The treble staff has a *p* marking followed by a *f* marking. The bass staff has a *6* marking. Lyrics: "ter-ranean winds, more to dif-tract their guilty minds.".

System 4: Treble and bass staves. The treble staff contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass staff contains a simpler pattern of quarter and eighth notes. A *6* marking is present in the bass staff.

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

6 6 6 4 3

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

6 5 6 5 6 5 5

*f* fo - lid cen-tre shake.

6 6 6 6 4 3

*p* Comedrive these wretches to that part o' th' Jsle, where

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

*f*

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

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

*p*

caufe fogs and damp, whirl - - -

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

*p*

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

6 7 # 6 6 #

and lan - - - guish in de - - spair.

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

rise and o - - bey, rise and o - - bey, rise and o - - bey

the pow'r

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

ful Prince o'th' air.

6 5/3 6/4 5/4 3

Dance of Winds.

1st 2d

6 6 6 4# 6 6

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

ARIEL

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

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



MILCHA *Slow* Full fa - thom

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,

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

1st 2d

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

suf - fer a sea - - change, In - to some - - thing rich - - - and strange.

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,

7 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.

7 6 5 #6 3 5 2 6 b6 5 4 6 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.

24 46 6 46 6 46



are o-ver blow-ing,

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

While you in this Isle are bi-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 4 6 6 5 6 6 6 6 6

with out pro-vi-ding:

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

5 6 6 6 6 6 6 6 6 6

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

5 4# 6 6 6 6 6 6 6 6

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

*p*

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

wine - - - - -

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

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

--- shall

*p*  
 fhun you, Ce - - res blefs - ing Ce - - res blef - - ing Ce - - res

blef - - ing fo is on you.

Ce - res blefs -

6 # 3 6 3 6 6 # # # 6 5 #

ing fo is on you.

4 #

6 5 7 3

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

Ferdinand with Ariel and Milcha invisible.

ARIEL

6 6 5 6 7 6 7 6 7 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 4 #

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

5 3 5 3 5

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

6 6 6 6 6 6 6 6 6 6 7

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

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

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

6 6 6 6 4 3 6 6 3

DANCE of Spirits

unis 6 6 6 #

6 # unis 6 6 6 6

unis 6 3 43 6 43

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

Dear dear pret-ty pretty pret-ty youth,

6 # 6 6 — 6 4 5 # 6 6 # #

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

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

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

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

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

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

- 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 # 5 6 7 #

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

Very Slow

6 # 4 # 5 # # # 4 # # Very Slow 5 6 6 3 4 7 #

cold cold as stone. You must 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 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- 4 3 6 5 3 6 5 4 2

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

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

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

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

AMPHITRITE.

Great Neptune, now no more let *Æ-o-lus* enrage the fea, Let him my will my

7/2 6 6 6

will - - o - bey, till these ar-rive up-on their wish'd for shore.

7 6 4 3 4/2 6 6 6 6 4/3 7

NEPTUNE.

My dear, my Amphi-tri-te, My dear, my Amphi-tri-te, All I wish

6

is to de-light thee, All I wish is to de-light thee.

6 6 5 6 6 6

Fair and ferene like thee my Queen, The

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

re - - - gion of the air shall be. At Nep - - tune's call, the

6 6 6 4 3 6 6 6 4 3 6

winds shall fall, shall fall - - shall fall - - Nor

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

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

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

Fair and ferene like thee my Queen The

6 6 6 6 6 6 4 6 6 6 7

re - - - gion of the air fshall be. At Nep- - - tunes

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

call the winds fshall fall, at Nep- - - tunes call the winds - - fshall fall, Nor

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

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

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

Fair and fe - rene like thee my

6 6 6 6 6 6 4 6 6 6 7

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

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

At Nep - - tunes call, the winds shall fall, shall fall - -

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

gion the re - - - gion

Ritornel.  
Viol.1.  
Viol.2.

of the sea.

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 34+ 6 6 4 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

5-6 3-4 7 7 6 6 4 4# # 6

smile on this hap-py day.  
 smile on this hap-py day. The Nereids and  
 smile on this hap-py day. The Nereids & Tritons shall sing & shall  
 smile on this hap-py day. The Nereids and Tritons shall sing & shall play,

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

First system of musical notation, featuring a treble staff with a melodic line and a bass staff with a supporting line. The music is in a common time signature.

6 6 4 3 6

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

4 5

6 7/3 6 5 3

Third system of musical notation, concluding the first section of the piece.

4 5

6 7/3 6 5 3

NEPTUNE.

Section titled 'NEPTUNE' featuring a vocal line with lyrics and a bass line accompaniment. The lyrics are: "Æ-o-lus you must appear, My great commands to hear, Rough - - - Æ-o-lus ap -".

Æ-o-lus you must appear, My great commands to hear, Rough - - - Æ-o-lus ap -

5 6 6 4 3



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 6 6 6 4 4 6

stormy winds must cease, your stor-

5 - 6 7 5 6 7 5 6 6 7 5 4 5 6 7 8 6 6

- - - my winds must cease. While these I safe-ly

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

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

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

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

6 5 6 6-6 5-6 5 6 5-6 6 6

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

6 5 4 3 6 6 5 6 4 6 6

my wa-try realms with

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

Symf

peace.

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

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

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 storm -

y rage give o'er, your storm

First system of musical notation. The vocal line (treble clef) contains the lyrics "y rage give o'er, your storm". The piano accompaniment (bass clef) features a complex rhythmic pattern with sixteenth notes and rests. Fingering numbers 6, 6, 6, and 6 are visible below the piano line.

Second system of musical notation. The vocal line (treble clef) contains the lyrics "y rage give o'er.". The piano accompaniment (bass clef) includes a *f* dynamic marking and fingering numbers 6, 4, 5, 6, 3, 6, 6. A *Vio 2do* part is also present in the upper register.

Fine.

Third system of musical notation. The vocal line (treble clef) contains the lyrics "To your Prifons be-low, down you muft go, down down". The piano accompaniment (bass clef) includes a 3/4 time signature and fingering numbers 6, 6, #6, 6, 6, 4, 3, 6-3.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics "down you muft go. To your". The piano accompaniment (bass clef) includes a *Vio 2do* part and fingering numbers 6, 7, 6, 6, b7, 6, 7, 6.

Fifth system of musical notation. The vocal line (treble clef) contains the lyrics "Prifons be-low, down you muft go, down down down you muft go.". The piano accompaniment (bass clef) includes a *Vio 2do* part and fingering numbers 6, 3, 6, #7, 4, 3.

In hol - - low rocks your

6 6 7 6 #6 6

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

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

-fake. In

6 6 # 6 6 6 6 4 #

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

6 6 4 3 6 6 5 # 5 #

trem - - - bling Dens forfake.

5 6 4 # 7 5 6 #3

Da Capo

Hautbois Solo

AMPHITRITE

Hautbois

Hal-cyon days now wars - - are end-ing, you shall find when - e'er you fail.

Tri-tons all the while at- tending with a kind - - - - and gentle Gale, with a kind - - - -

- - - - and gentle Gale, Tritons all the while attending, with a

Viol p

*p* Sym Tutti *f*

- tending with a kind and gentle Gale.

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

*Tutti.*

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

H: Solo.

Halcyon days now wars are ending, Halcyon days now

6 4 # 6 # 6 # 6 4 # 6

*p*

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

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

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

6 6 6 4 5 6 4 2 6 6 6 4 5 Da Capo

6 5 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 6 6

See fee the Hea-vens smile with clouds - - - no more d'ercast;

6 6 4 3 6 6 6 6 4 5 #

*p*

In this now hap-py hap-py Isle - -

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

*f*

all all all your forrows past .

See see the Hea - vens smile,

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

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

your for - rows past are all  $\text{||:} \text{||:} \text{||:}$  all your for - rows past.

Da Capo

AMPHITRITE.

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

NEPTUNE.

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

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

-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

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

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

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

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

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

6 5 4 | b 6 # 6 5 4 | # 6 5 4 | #

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

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

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

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

7 6 6 6 5 | 7 6 6 4 3

