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The Old English Edition. No. ii.

SIX SONGS

BY

THOMAS AUGUSTINE ARNE.

EDITED BY

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the seventeenth and eighteenth centuries, which would otherwise be difficult to obtain. It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquarians and collectors of rare books.

The original harmonies will be preserved in every case.

Each volume will be accompanied by Introductions and Biographical Notices, with references to the authorities whence information is obtained. A few brief Notes will also be added.

Introduction To No. ii. of the Old English Edition.

THOMAS AUGUSTINE ARNE (1710—1778) was the son of an upholsterer who kept a shop in King Street, Covent Garden. On leaving Eton, where he was educated, he was placed by his father in a lawyer's office. He contrived nevertheless to find time for the study of music, and took lessons on the violin from Michael Festing. It is said that the elder Arne knew nothing of his son's talents until he accidentally discovered him leading an amateur orchestra at a friend's house. After this he was persuaded to let him give up the Law and devote himself to Music.

Arne's first essay in dramatic composition was a new setting of Addison's opera, "Rosamond," written for his sister Susanna (afterwards the celebrated Mrs. Cibber), whom he had himself instructed in singing. This was successfully produced in 1732, and was followed in the same year by the "Opera of Operas, or Tom Thumb the Great," a version of Fielding's "Tragedy of Tragedies." In 1736 he wrote incidental music to the "Fall of Phaeton," from which a song is printed in the present volume. The words are doubtfully ascribed to one Pritchard in the British Museum Catalogue.

The work which established Arne's reputation as a writer for the Theatre was a setting of Milton's "Comus," as adapted for the stage by Dr. Dalton. Two songs from "Comus" are included in this collection: the first is the Attendant Spirit's song, "Not on beds of fading flowers," sung by the great tenor, Beard; the second, "Fame's an Echo," was sung by Mrs. Clive, in the character of Euphrosyne.

In 1740, an entertainment was given by Frederick, Prince of Wales, at Cliveden, near Maidenhead, to commemorate the anniversary of the Accession of the House of Hanover. Arne was employed to write music for two masques which were presented on the occasion. One of these was Congreve's "Judgment of Paris;" the other, Thomson and Mallet's "Alfred." The latter contains the "celebrated Ode in Honour of Great Britain call'd Rule Britannia." It was afterwards altered and reproduced at Drury Lane in 1751. Two songs from "Alfred" are given in this collection.

From this time until his death in 1778, Arne devoted himself almost exclusively to writing operas, and supplying incidental music for the plays produced at Drury Lane and Covent Garden Theatres. It is only necessary here to mention "Artaxerxes," an opera in the Italian style, which was produced in 1762; the libretto being translated from Metastasio by Arne himself.

He also composed two Oratorios, "Abel" (1755), which contains the popular "Hymn of Eve;" and "Judith" (1764), of which the words were written by Isaac Bickerstaff. A song from "Judith" is printed in this volume.

Arne married, in 1736, the singer Cecilia Young, for whom he wrote many of his most charming songs. He was a very successful teacher of singing, and some of his pupils, notably Miss Brent, attained considerable celebrity.

[See Grove's Dictionary of Music, and the Dictionary of National Biography.]

The six songs contained in this collection are supplied with an accompaniment arranged for the pianoforte from the score. At the end of the volume will be found the score of each song, taken from the old editions.

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MUSIC.



I.

Not on beds of fading flow'rs.

Comus.

Musical score for "The Star-Spangled Banner" featuring three staves. The top staff shows a vocal line with lyrics: "Not on beds of fa - - ding". The middle staff contains a treble clef, a key signature of one flat, and a dynamic marking "tr". The bottom staff shows a bass clef and a dynamic marking "p". Measure 11 ends with a vertical bar line, and measure 12 begins with a key signature of two sharps.

A musical score for three voices. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The lyrics are: "flow'r's, Shedding soon their gaudy pride,". The music consists of three staves of five-line notation with various note heads and rests.

Nor with swains in Sy-ren Bow'r's Will true Plea-sure,

will true Pleasure long re -
 - side. On aw - ful

Vir - tues Hill sub - lime En-thro-ned sits thim - mort - al

fair; Who wins her

Height must pa - tient climb, The steps are Pe - ril, Toil and

Care. So from the first did Jove or - dain Eter - nal

bliss for transient Pain, Eter - nal bliss

— for trans - ient Pain, E - ter - nal bliss for

trans - ient pain. pain.

Adagio.

II.

Fame's an Echo.

Comus.

Fame's an E - cho, Prattlingdou - ble,

An emp - ty ai - ry glitt' - ring Bub - ble

A breath can swell, a breath can sink it, The

wise not worth their keep - ing think it

This system contains two staves. The top staff is for the soprano voice, which begins with a half note followed by eighth notes. The bottom staff is for the basso continuo, featuring a bassoon line and a harpsichord bass line.

Why then, why such toil and pain Fame's un - cer - tain smiles to gain.

This system contains two staves. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The soprano part includes a melodic line with eighth-note patterns.

Like her sis - ter For - tune blind

This system contains two staves. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The soprano part features a melodic line with eighth-note patterns.

To the best she's oft un - kind,

This system contains two staves. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The soprano part includes a melodic line with eighth-note patterns.

II.

Fame's an Echo.

Comus.

Fame's an E - cho, Prattlingdou - ble,
An emp - ty ai - ry glitt' - ring Bub - ble
A breath can swell, a breath can sink it, The

The score consists of four staves of music in common time, key signature of one flat. The first staff is treble clef, the second staff is bass clef, the third staff is alto clef, and the fourth staff is bass clef. The music features various note values including eighth and sixteenth notes, rests, and dynamic markings like forte (f) and piano (p). The lyrics are placed below the corresponding musical phrases.

wise not worth their keep - ing think it

Why then, why such toil and pain Fame's un - cer - tain smiles to gain.

Like her sis - ter For - tune blind

To the best she's oft un - kind,

And the worst her fa - vour find,

And the worst her fa - vour find,

Adagio.

And the worst her fa - vour find.

III.

Vengeance, o come, inspire me.

Prestissimo.

Alfred.

The sheet music consists of eight staves of musical notation. The top two staves are for the piano (treble and bass clef), followed by six staves for the voice (treble clef). The key signature is three flats, and the time signature is common time. The tempo is marked 'Prestissimo'. The vocal line begins with eighth-note chords and transitions into a melodic line with grace notes and slurs. The piano accompaniment features sustained bass notes and rhythmic patterns. Measure numbers 8 and 16 are indicated below the vocal staves. The dynamic 'p' (pianissimo) appears several times, and 'tr' (trill) is marked above certain notes.

Vengeance, O come, in - spire me, O come in - spire me!
p *f*

Vir - tue and free - dom fire me, Vir - tue and free - dom
p *f* *p*

fire me. Join me ye sons of glo - ry,
tr *f* *p* *f*

Join me ye sons of glo - ry The foe shall fly be - fore ye, And
p *f* *p*

Fame re - cord your sto - ry, In

never dying lays, In never dying lays. The foe shall fly be -

fore ye, and Fame re - cord your sto - ry In ne - ver dy - ing

lays, In ne - ver dy - ing lays.

ff

Vengeance, O come, in - spire me! Vir - tue and free - dom fire me;

Join me ye sons of glo - ry, Join me ye sons of

glo - ry, The foe shall fly be - fore ye, The

foe shall fly be - fore ye, And Fame' re - cord your

sto - ry, and Fame re - cord your sto - ry In

nev - er dy - ing lays, in nev - er dy - ing lays; The

foe shall fly be - fore ye. And fame re - cord your
 sto - ry in ne - ver dy - ing lays. The
 foe shall fly be - fore ye, And fame re - cord you
 sto - ry in nev - er dy - ing lays.

f *poco f* *ff*

Musical score for two voices (Soprano and Alto) in G minor (two flats), 2/4 time. The score consists of six staves, each with a treble clef and a bass clef. The vocal parts are separated by a brace. The music features various note values including eighth and sixteenth notes, rests, and grace notes. Dynamics such as *p* (piano), *f* (forte), and *ff* (double forte) are indicated. The piece concludes with a final dynamic of *ff* followed by the word "Fine.".

The peace-ful dove shall soar on high
The

Dan - ish Ra - ven droop and die
And ev' - ry loy - al

heart shall vie To me-rit Al-fred's praise, To me-rit Al-fred's praise, and

ev'-ry loy-al heart shall vie, shall vie to me-rit Al - fred's praise.

IV.
Arise sweet messenger of morn.

Moderato Allegro.

Alfred.



A - rise, a - rise, sweet mes-sen-ger of morn
See, Morn ap-pears, a ro - sy, ro - sy hue
Each Nymph be like, be like the blushing Morn

With thy mild, mild beams this Isle a - dorn, With thy
Steals soft o'er von der o - rient blue,
That gai - ly brig - tens o'er the Lawn, Steals
That

mild, mild beams this Isle a - don
soft o'er you - der o - rient blue.
gai - ly brigh - tens o'er the Lawn,
For long as
Well are we
Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds
met in trim ar - ray. Well are we met in trim ar - ray, are met in
like the sun be gay, Each Shep - herd like the sun be gay, like the

sport and play, This this shall be a ho - ly - day, This this shall be a
trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this
sun be gay, And grateful keep this ho - ly - day, And grateful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.
ho - ly - day, This ho - ly - day, To fro - lick out this ho - ly - day.
ho - ly - day, This ho - ly - day, And grateful keep this ho - ly - day.

V.

"Sleep, gentle Cherub, Sleep descend."

Andante Largo.

Judith.

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one flat, and the time signature is common time. The vocal part begins with a short melodic line, followed by lyrics "Sleep, gentle Che - rub, Sleep descend," with dynamic markings *p* and *tr*. The piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal line continues with "Sleep des - cend, Thy heal - ing wings pro - tect - ive spread" and concludes with "thy heal - ing wings pro - tect - ive spread." The piano accompaniment features sustained notes and rhythmic patterns throughout the piece.

mild, mild beams this Isle a - dorn
soft o'er yon - der o - rient blue.
gai - ly brigh - tens o'er the Lawn,
For long as
Well are we
Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds
met in trim ar - ray, Well are we met in trim ar - ray, are met in
like the sun be gay, Each Shepherd like the sun be gay, like the

sport and play, This this shall be a ho - ly - day, This this shall be a
trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this
sun be gay, And grateful keep this ho - ly - day, And grate - ful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.
ho - ly - day, This ho - ly - day, To fro - lick out this ho - ly - day.
ho - ly - day, This ho - ly - day, And grate - ful keep this ho - ly - day.

V.

"Sleep, gentle Cherub, Sleep descend."

Andante Largo.

Judith.

Sheet music for piano and voice, Andante Largo, featuring four systems of musical notation. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The music consists of two staves, with lyrics appearing below the vocal line in each system. The piano part includes dynamic markings such as *ff*, *p*, and *tr*.

System 1:

Sleep, gentle Che - rub, Sleep descend,

System 2:

Sleep des - cend, Thy heal - ing wings pro - tect - ive spread

System 3:

thy heal - ing wings pro - tect - ive spread.

tr.

And o'er his sa - cred temp - les bend, bend, O bend their sa - lu - ta - ry

tr.

shade, O gent - le Che - rub, O sleep descend, descend, thy healing wings pro -

tec - tive spread, and o'er his sa - cred temp - les bend, O bend thy shade, thy sa - lu -

ta - ry shade O bend thy sa - lu - ta - ry shade.

p *pp*

VI.

O come, o come, my dearest.

Andante.

Fall of Phaeton.

The musical score consists of five staves of music in common time, key signature of one sharp (F#), and treble clef. The first staff is for the soprano voice, the second for alto, the third for tenor, the fourth for bass, and the fifth for piano. The piano part includes harmonic indications such as 'tr' (trill) and 'f' (forte). The lyrics are integrated into the music, appearing below the vocal parts. The vocal parts begin with a rest followed by eighth-note patterns. The piano part features sustained notes and eighth-note chords. The lyrics are as follows:

O come, o come, my dearest, and
 hith - er bring Thy lips a - dorn'd with all the blooming spring, Thy
 lips a - dorn'd with all the blooming spring,

A thou-sand, thou-sand sweets. their fra-grant a - toms blend Which

in a gale of joy which in a gale of joy thy breath at - tend, tly

Love in gen-tle murmurs to my soul ap - plly heal me with kisses Oh

heal me with kisses or else I die, or else I die.

End with first Symphony.

I.

Not on beds of fading flow'rs.

Comus.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Not on beds of fading flow'rs,

Shedding soon their gaudy pride,
Nor with swains in Sy-ren Bow'rs

Will true Pleasure,
will true Pleasure
long re-

1st 2nd

-side.

On awful Vir - tue's Hill sub - lime Enthroned

1st 2nd

7 b7 6 5 4 6 5 8
4 3 2 7 3 8

sits th'immor - tal fair,

Who wins her Height must patient climb, The steps are

6 4 6 6 6 6 6 6

Pe-ri-l, Toil, and Care; So from the first did Jove or-dain E-ter-nal

7 16 7 2 6 9 8 76

bliss for transient Pain, E-ter-nal bliss _____ for tran-sient

76 8 2 6 6 7 7 4 3

Adagio.

1st 2nd

Musical score for Adagio, featuring two endings (1st and 2nd) across six staves. The score includes dynamic markings like *più f* and *p*, and a vocal line with lyrics: "Pain, E-ter-nal bliss for tran-sient pain. pain." Measure numbers 6, 4, and 8 are indicated below the staff.

Continuation of the musical score, consisting of six staves of music. The first five staves are mostly rests, while the sixth staff shows a rhythmic pattern of eighth and sixteenth notes.

II.
Fame's an Echo.

Comus.

Traversa.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Fame's an E - cho,

Pratting double

An empty ai - ry glitt'ring bubble,

6 6 #

6 6

A musical score for five voices (SATB and basso continuo) in common time. The music consists of five staves. The top four staves are vocal parts: Soprano (C-clef), Alto (F-clef), Tenor (C-clef), and Bass (F-clef). The bottom staff is the basso continuo (C-clef). The vocal parts sing homophony, while the continuo provides harmonic support with sustained notes and bassoon entries. The key signature changes from B-flat major to A major at the end of the section.

The Bard
 Thomas Moore

f
 1st. Part.

Why then, why such toil and pain
 Fame's un-certain smiles to gain

2nd. Part.

Like her sist-er Fortune blind,

To the bestshe's oft unkind

And the worst her fa-vour find,

Adagio.

And the worst her fa-vour find;

And the worst her fa-vour

f

find.

III.

"Vengeance, O come inspire me"

Prestissimo.

Alfred.

Corno I & II.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

6 6 6 6

b b8 78 6b5 b 7b8 8 b b95 78 6b5 b 7b f

Octaves.

Musical score page 33, measures 1-10. The score consists of eight staves. Measures 1-9 show six staves with various rhythmic patterns and dynamics (e.g., p , f). Measure 10 begins with a single staff containing a sixteenth-note pattern. The key signature is C minor throughout.

Musical score page 33, measures 11-18. The score continues with eight staves. Measures 11-17 show six staves with eighth-note patterns and dynamics (e.g., f , p). Measure 18 concludes with a single staff featuring a sixteenth-note pattern. The key signature is C minor throughout.

6

5

6

6

6

6

6

6

6

5

6

6

6

6

6

Musical score for the first section of "The Star-Spangled Banner". The score consists of five staves. The top staff uses a soprano C-clef, the second staff an alto G-clef, the third staff a bass F-clef, the fourth staff a tenor C-clef, and the bottom staff a bass F-clef. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The vocal parts sing in unison. The lyrics are:

Vir-tue and Free-dom fire me Join me ye sons of Glo-ry, Join me ye sons of

The measure numbers at the bottom of the page are 2, 6, 4, 3.

Musical score for the second section of "The Star-Spangled Banner". The score consists of five staves. The top staff uses a soprano C-clef, the second staff an alto G-clef, the third staff a bass F-clef, the fourth staff a tenor C-clef, and the bottom staff a bass F-clef. The key signature changes to no sharps or flats. The time signature is common time (indicated by a 'C'). The vocal parts sing in unison. The lyrics are:

Glo- ry, the foe shall fly be - fore ye, And fame re - cord your

The measure numbers at the bottom of the page are 6, 6, 5, 5, 4.

foe shall flee be - fore ye, And fame re - cord your sto-ry In ne-ver dy-ing

A musical score for orchestra and choir, page 37. The score consists of ten staves. The first five staves represent the orchestra, with parts for strings, woodwinds, and brass. The sixth staff is for the soprano voice. The seventh staff is for the alto voice. The eighth staff is for the tenor voice. The ninth staff is for the bass voice. The tenth staff is for the piano. The vocal parts sing the lyrics "lays, in ne - ver dy - ing lays." The piano part includes dynamic markings such as ff , $\frac{6}{5}$, and $\frac{6}{5}$.

lays, in ne - ver dy - ing lays.

Vengeance, O come, in-spire me, Vir-tue and Freedom fire me; Join me ye sons of glo-ry,

6 5 b7

Join me ye sons of glo-ry The foe shall fly be - fore ye, The

Musical score for page 39, measures 1-8. The score consists of five staves. Measures 1-2 are mostly rests. Measure 3 begins with a dynamic *p*. Measures 4-5 show rhythmic patterns with dynamics *f* and *p*. Measure 6 starts with a dynamic *f*. Measure 7 ends with a dynamic *p*. Measure 8 concludes with a dynamic *f*. The lyrics "foe shall fly be - fore ye, and fame re-cord your sto-ry, and fame re-cord your sto-ry," are written below the staff.

foe shall fly be - fore ye, and fame re-cord your sto-ry, and fame re-cord your sto-ry,

Musical score for page 39, measures 9-16. The score consists of five staves. Measures 9-10 show rhythmic patterns with dynamics *p*, *f*, and *p*. Measures 11-12 show rhythmic patterns with dynamics *p* and *f*. Measures 13-14 show rhythmic patterns with dynamics *p* and *f*. Measures 15-16 show rhythmic patterns with dynamics *p* and *f*. The lyrics "in never dy-ing lays, in ne-ver dy-ing lays The foe shall fly be-fore ye, And" are written below the staff.

in never dy-ing lays, in ne-ver dy-ing lays The foe shall fly be-fore ye, And

fame re - cord your sto - ry In ne - ver dy - ing lays The foe shall fly be -

fore ye And fame re - cord your sto - ry in ne - ver dy - ing ' lays.

Musical score page 41, measures 1-8. The score consists of eight staves. Measures 1-3 show mostly eighth-note patterns. Measure 4 features sixteenth-note patterns in the bass and middle voices. Measures 5-6 show eighth-note patterns. Measure 7 starts with a dynamic **ff**. Measures 8-9 show eighth-note patterns.

Musical score page 41, measures 10-17. Measures 10-11 show eighth-note patterns. Measures 12-13 feature sixteenth-note patterns in the bass and middle voices. Measures 14-15 show eighth-note patterns. Measure 16 starts with a dynamic **p**. Measures 17-18 show eighth-note patterns.

Bass
Tenor
Alto
Soprano

Bass
Tenor
Alto
Soprano

The peace-full dove shall soar on high, The

Bass
Tenor
Alto
Soprano

Musical score for the first section of the piece, featuring six staves of music. The key signature is three flats. The music consists of mostly rests and occasional eighth-note chords.

Danish Ra - ven droop and die, and ev' - ry loy - al heart shall vie, To me-rit Alfreds praise, To

Continuation of the musical score. The lyrics are identical to the previous section. Below the staff, harmonic analysis is provided for each measure, showing Roman numerals and bass notes: I^{b5} , I^{5} , I^{b4} , V , V^{5} , V^{6} , I^{b4} .

Musical score for the second section of the piece, featuring six staves of music. The key signature is three flats. The music consists of mostly rests and occasional eighth-note chords.

me-rit Al-fred's praise, and ev' - ry loy-al heart shall vie, shall vie, To me-rit Al - fred's praise.

Continuation of the musical score. The lyrics are identical to the previous section. Below the staff, harmonic analysis is provided for each measure, showing Roman numerals and bass notes: I^{6} , I^{5} , I^{6} , I^{7} , I^{6} , I^{6} , I^{5} , I^{6} , I^{5} . The text "Da Capo" is written at the end of the staff.

IV.

Arise, sweet messenger of morn.

Alfred.

Moderato Allegro.

Violin I.



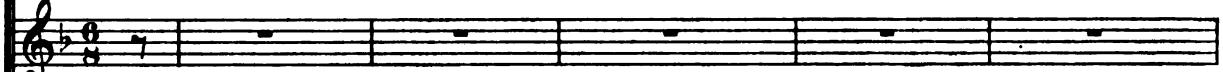
Violin II.



Viola.



Voice.



Bass.



A musical score for three voices (Soprano, Alto, Bass) and piano, page 45. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and bass clef. The piano part is in bass clef. The vocal parts enter at measure 10, singing "A - rise, a - rise, sweet mes-sen-ger of morn," with a forte dynamic. The piano part continues with eighth-note patterns. The vocal parts sing "With thy mild, mild beams this Isle a -" with a piano accompaniment featuring sixteenth-note chords. The vocal parts sing "dorn, with thy mild, mild beams this Isle a - dorn." The piano part concludes with a sustained note.

A - rise, a - rise, sweet mes-sen-ger of morn,

With thy mild, mild beams this Isle a -

dorn, with thy mild, mild beams this Isle a - dorn.

For long as shepherds sport and play, for long as shepherds sport and play, as shepherds
 sport and play, this, this shall be a ho - ly day, this, this shall be a
 ho - ly day, a ho - ly day, this, this shall be a ho - ly day.

V.

Sleep, gentle Cherub.

Judith.

Andante largo.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Sleep,

gen - tie Cherub, Sleep descend, Sleep descend, Thy heal-ing wings protective spread

thy heal - ing wings pro-tect - ive spread. And o'er his

1 2 3 4 5 6 7 8 9 10

The musical score consists of four staves of music. The top two staves are soprano voices, and the bottom two are bass voices. The lyrics are as follows:

 sacred temples bend, bend, o bend their sa - lu - ta - ry shade, O gentle Che - rub, O sleep, de -

 descend, descend, thy healing wings pro - tect - ivè spread, And o'er his sa - cred tem - ples bend, O

 bend thy shade, thy sa - lu - ta - ry shade, _____ O bend thy sa - lu - ta - ry shade.

VI.

O come, o come my dearest.

Andante.

Fall of Phaeton.

Andante.

Violin.

Voice.

Bass.

O come, o come my dearest, and
hi - - - ther, bring thy lips — a - dorn'd — with
all the bloom-ing spring, — thy lips a - dorn'd — with all the bloom - ing spring.

A thou-sand, thou-sand sweets their fra-grant a - toms blend, which

in a gale of joy, which in a gale of joy thy breath ____ at - tend: Thy

love in gen-tle murmurs to my soul ____ ap - ply, Heal me with kisses, Oh!

heal____ me with kis-ses or else ____ I die, or else I die.

End with the first Symphony.