The Old English Edition. No. xvii.

AIRS OR FANTASTIC SPIRITS,

BY

THOMAS WEELKES.

1608.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS, JAMES PARKER & CO.
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M DCCC XCVI.
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Preface.

The object of this Edition is to present in an accessible form various works by English composers of the sixteenth, 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 antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.
Introduction
To No. 12ii. Old English Edition.

This volume contains the last eleven of Thomas Weelkes' "Ayres or Phantasticke Spirites," 1608, of which the first fifteen were printed in No. 16 of this Series.

The six-part Madrigal, "Death hath depriv'd me of my dearest friend," is called by Weelkes "a remembrance of my friend M. Thomas Morley," who died, it is said, in 1604. Oliphant (Musa Madrigalesca, p. 145) points out that this stanza is taken from "Wittes Pilgrimage (by Poeticall Essaies) through a World of Amorous Sonnets, Soule-passions, and other Passages, diuine, philosophicall, morall, poetical and politicall," by John Davies of Hereford, where it is called "A Dump upon the death of the most noble Henry, late Earl of Pembroke." Oliphant gives the date of the book as 1590, but the article in the Dictionary of National Biography says that it seems to have been published in 1610 or 1611, which would put it later than Weelkes' Ayres.

The 20th of these Ayres, it may be noted, contains the popular dance-tune, "Watkin's Ale" (at the words "He did labour"), which will be found in Chappell's Old English Popular Music (Mr. Wooldridge's Edition, Vol. I. p. 265). It is most likely that the first strain of the same Ayre is another Morris-dance tune. An account of Kemp and his feats of dancing will be found in the Dictionary of National Biography.

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Note.—These airs can be obtained separately at twopench halfpenny each, except the last, which is sixpence.
A Table of the Clefs

Used in the original Edition, 1608.

No. 17. Nos. 16, 18, 19, 20 & 24.


No. 25.

No. 26.
Say, sweetheart, will you love me?
I love no long delaying.
Whilst that you strive to prove me
I fear your love's decaying.

Fear not my love's decaying
Whilst that you strive to prove me.
I love no long delaying;
Say, sweetheart, will you love me?
I bei ligustri e rose
Ch' in voi natura pose,
Donna gentil, mi fanno
   Ogn' hor morire,
Si grave e' la mia pena
   E'l mio martire.


Strike it up, tabor,
And pipe us a favour,
Thou shalt be well paid for thy labour:
I mean to spend my shoe-sole
To dance about the May-pole.
    I will be blithe and brisk,
    Leap and skip,
    Hop and trip,
    Turn about
    In the rout
Until very weary joints can scarce frisk.

Lusty Dick Hopkin
Lay on with thy napkin,
The stitching cost me but a dodkin.
The Morris were half undone
Wer't not for Martin of Compton.
    O well said, Jigging Alce;
    Pretty Gill
    Stand you still,
    Dapper Jack
    Means to smack.
How now? fie, fie, fie, you dance false.
Ha ha, ha ha, this world doth pass
Most merrily I'll be sworn,
For many an honest Indian ass
Goes for a unicorn.

Fara diddle dyno,
This is idle dyno.

Ty hy, ty hy, O sweet delight,
He tickles this age that can
Call Tullia's ape a marmasite,
And Leda's goose a swan.

Fara diddle dyno,
This is idle dyno.

So, so, so, so, fine English days
For false play is no reproach:
For he that doth the coachman praise
May safely use the coach.

Fara diddle dyno,
This is idle dyno.
Since Robin Hood, Maid Marian
And Little John are gone—a,
The hobby horse was quite forgot,
When Kempe did dance alone—a.
He did labour
After the tabor
For to dance
Then into France.
He took pains
To skip it
In hope of gains
He will trip it
On the toe,
Diddle doe.
Fa la la,
O now weep, now sing
Fa la la.
For this is love, in frost to cry,
In tears to sing, in life to die,
And never to have ending.

Fa la la,
I die willingly,
Fa la la.
And yet I live in spite of love,
In hope of gain, and think to prove
Some pleasure mingled with pain.
ALAS, tarry but one half-hour
Until an opportunity fit my pow'r;
Then will I look and sigh out all my sorrow.
   Now everybody looketh on
    And you know I must be gone
   To-morrow.

Adieu, why did I aspire high,
When I see my ruinous end so nigh?
Yet will I now prolong my last farewell;
   Else in sudden sort to part
    Will go near to break my heart
   That doth swell.
As deadly serpents lurking,
So envy lieth working
    Still to disgrace those men
Which do strive by virtue's fame
To augment their height of name
    By labour, art and pen.

But let all carping Momi,
And idle foolish Zoili,
    Whatsoe'er they will, report.
I put myself in venture
To judgment's learned censure,
    And men of better sort.
D'inn.  

Donna, il vostro bel viso
Apr' a chi mir' ogn' hor il paradiso;
Ma'l mio misero core
Sen viv' ogn' hor in lagrim' e dolore.
THE Nightingale, the organ of delight,
The nimble Lark, the Blackbird and the Thrush,
And all the pretty Choristers of flight
That chant their music notes in every bush,
Let them no more contend who shall excel;
The Cuckoo is the bird that bears the bell.
A Remembrance of my Friend M. Thomas Morley.

Death hath depriv'd me of my dearest friend:
   My dearest friend is dead and laid in grave.
In grave he rests until the world shall end;
   The world shall end as end all things must have.
All things must have an end that nature wrought;
   That nature wrought must unto dust be brought.
## The Table.

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*A song for 6 Voices.*

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XVI.

SAY SWEETHEART WILL YOU LOVE ME?

1. Say sweet heart will you love me? I love no long de - lay -
   love's decay ing, whilst that you strive to prove

2. Fear not my love's de - cay - ing, I love no long de - lay -
   whilst that you strive to prove

love...... me? I love no long de - lay -
   whilst that you strive to prove

love...... me, I love no long de - lay -
   whilst that you strive to prove
I love no long delaying, I love no long delaying, I love no long delaying.

I love no long delaying, I love no long delaying, I love no long delaying.
that you strive to prove me, to prove me, I fear your
love no long de - lay ing de - lay ing, Say sweet -
that you strife to prove me, to prove me, I fear......
love no long de - lay ing de - lay ing, Say sweet -
that you strive to prove me, to prove me me............
love no long de - lay ing, de - lay ing...............

love, I fear your love's de - cay - ing. Whilst ing.
heart say sweet heart will you love me? I me.

..... your love's de - cay - ing, de - cay - ing. Whilst ing.
- heart, will you love,..... will you love me? I me.

I fear........... your love's de - cay - ing. Whilst ing.
Say sweet - heart will you love me? I me.
XVII.

I BEI LIGUSTRI.
pena e'l mio martire,

mio martire, si gra-

si grave è la mia pe-

grave è la mia pena e'l mio mar-

ve è la mia pe-

na e'l

na e'l mio martire.

ti-

re, mar-

ti-

re.

mio martire.

re.
XVIII.

STRIKE IT UP TABOR.

1st Treble.

1. Strike it up Tabor, and pipe us a
2. Lust - ty Dick Hop - kin, lay on with thy

2nd Treble.

1. Strike it up Tabor, and pipe us a fa - vour, Thou
2. Lust - ty Dick Hop - kin, lay on with thy nap - kin, The

Tenor

1. Strike it up Tabor, and pipe us a fa - vour, Thou
2. Lust - ty Dick Hop - kin, lay on with thy nap - kin, The

fa - vour, Thou shalt be well paid for thy la - bour.

nap - kin, The stitch - ing cost me but a dod - kin.

shall be well paid, well paid for thy la - bour.

stitch - ing cost me, cost me but a dod - kin.

shall be well paid for thy..... la - bour.

stitch - ing cost me but a........... dod - kin.
I mean to spend my shoe-sole to dance about the
The Morris were half undone weren't not for Martin of

May-pole, I will be blithe and brisk,
Comp-ton; O well said Jigging Alice;

May-pole, I will be blithe and brisk, blithe and brisk, I'll
Comp-ton; O well said Jigging Alice, pretty Gill, O

May-pole, I will be blithe and brisk,
Leap and

Comp-ton; O well said Jigging Alice;
Pretty
skip, hop and trip, turn about in the rout Un-
Gill, stand you still, Dapper Jack means to smack, How

leap and skip, hop and trip, turn about in the rout Un-
pretty Gill, stand you still, Dapper Jack means to smack, How

skip, hop and trip, turn about in the rout Un-
Gill, stand you still, Dapper Jack means to smack, How now,

- till very weary, weary joints can scarce frisk. I frisk.
now, fie...... fie...... fie...... fie, you dance false. The false.

- till very weary, weary joints can scarce frisk. I frisk.
now, fie...... fie...... fie...... fie, you dance false. The false.

very weary joints can scarce frisk. frisk.
fie fie fie fie, you dance false. false.
XIX.

HA HA, THIS WORLD DOTH PASS.

1st Treble.
1. Ha, ha ha ha ha ha
2. Ty, ty hye, ty hye ty hye ty
3. So, so so, so so so so so

2nd Treble.
1. Ha, ha ha ha ha ha
2. Ty, ty hye, ty hye ty hye ty
3. So, so so, so so so so so

Alto
1. Ha, ha ha ha ha ha
2. Ty, ty hye, hye ty hye ty
3. So, so so, so so so so so

8th lower.
ha ha ha ha ha, this world doth pass most
hye ty hye ty hye, O sweet delight! He
so so so so so, Fine English days, For

ha ha ha ha ha ha, this world doth.... pass most
hye ty hye ty hye, O sweet delight! He
so so so so so, Fine English days, For

ha ha ha ha ha ha, this world doth pass most
hye ty hye ty hye, O sweet delight! He
so so so so so, Fine English days, For

ha ha ha ha ha ha, this world doth pass most
hye ty hye ty hye, O sweet delight! He
so so so so so, Fine English days, For
merrily, most merrily I'll be sworn, For
tickles this, he tickles this age that can call
false play is, for false play is no reproof, For

merrily, most merrily I'll be sworn, For
tickles this, he tickles this age that can call
false play is, for false play is no reproof, For

merry an honest Indian ass
Tulli a's ape a Marmalise
he............. doth the coach man........ praise

merry an honest Indian ass goes
Tulli a's ape a Marmalise and
he that...... doth the coach man...... praise may

merry an honest Indian ass
Tulli a's ape a Marmalise
he that...... doth the coach man...... praise
goes for a unicorn, goes for a
and Leda's goose a swan, and Leda's
may safely use the coach, may safely
for a unicorn, goes for a unicorn,
Leda's goose a swan, and Leda's goose a swan,
safely use the coach, may safely use the coach,

goes for a unicorn, goes for a unicorn,
and Leda's goose a swan, and Leda's goose a swan,
may safely use the coach, may safely use the....

unicorn, goes for a unicorn, goes for a unicorn,
goose a swan, and Leda's goose a swan, and Leda's goose a swan,
use the coach, may safely use the coach, may safely use the..

goes for a unicorn, goes for a unicorn,
and Leda's goose a swan, and Leda's goose a swan,
may safely use the coach, may safely use the....

unicorn, goes for a unicorn, a unicorn,
swan, and Leda's goose, Leda's goose a
coach, may safely use, may safely use the
Far ra diddle diddle di no, fa ra diddle diddle di no, this is idle idle fi no, this is idle idle fi no.
XX.

SINCE ROBIN HOOD.

1st TREBLE.

Since Rob-in Hood, Maid Mar-ian and

2nd TREBLE.

Since Rob-in Hood, Maid Mar-ian and

ALTO.

Since Rob-in Hood, Maid Mar-ian and

Lit-tle John are gone a, The hob-by horse..... was

Lit-tle John are..... gone a, The hob-by horse was

Lit-tle John are gone a, The hob-by horse was
quite forgot when Kempe did dance alone a.
quite forgot when Kempe did dance alone a.
quite forgot when Kempe did dance alone a.

He did labour after the tabor for to dance then
He did labour after the tabor for to dance
He did labour after the tabor for to dance

into... France, for to dance... then into France.
into... France, for to dance... then into France. He...
into... France, for to dance into France. He...

*rests not in Original.
He took pains to skip, to skip, to skip it in hope of gains, of gains, he will trip it, trip it, trip it on the toe, diddle diddle diddle doe, diddle diddle diddle doe.

*This note is C not A in the original.*  
+These notes are minims in the original.*
XXI.

FA LA LA, O NOW WEEP.

1. Fa la la la la la la, Fa............. la la la

2. Fa la la la la la la, Fa............. la la la

1. Fa la la la la la la la, Fa............. la la la la

2. Fa la la la la la la la, Fa............. la la la la

1. Fa la la la la la la la, Fa............. la la la la

2. Fa la la la la la la la, Fa............. la la la la

la, O............. now............. weep............. now sing

la, I............. die............. will - - - - ing - ly,

la, O............. now............. weep............. now sing

la, I............. die............. will - - - - ing - ly,

la, O............. now weep, now sing

la, I............. die will - ing - ly,
Fa la la la la la la la la la la la la la la.
For And
Fa la la la la la la la la la la la la la la.
For And
Fa la la la la la la la la la la la la la la.
For And

this is love, in frost to fry, in tears to
yet I live in spite of love, in hope of
this is love, in frost to fry, in tears to
yet I live in spite of love, in hope of
this is love, in frost to fry, in tears to
yet I live in spite of love, in hope of
sing, in life to die, in life to die, in life to gain, and think to prove, and think to prove, and think to
sing, in life to die, to die, in life to die, to die, in gain, and think to prove, to prove, and think to prove, to prove, and
sing, in life to die, in life to die, in life to gain, and think to prove, and think to prove, and think to
die, to die and never to have ending. For
prove to prove some pleasure mingled with pain. And pain.
life to die and never to have ending. For
think to prove some pleasure mingled with pain. And pain.
die and never to have ending. For
prove some pleasure mingled with pain. And pain.
XXII.

ALAS TARRY BUT ONE HALF HOUR.

1. A - las tar - ry but one half
2. A - dieu, why did I a - spire

1. O tar - ry tar - ry but one half hour,
2. O why did I, did I a - spire high,

hour, a - las, tar - ry but one half
high, a - dieu, why did I a - spire
tar - ry but one half hour, one half
why did I a - spire high, a - spire
tar - ry but one half hour, half

O tar - ry tar - ry but one half hour, half
0 why did I, did I a - spire high, when

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hour, O tar-ry but one half
high, O why did I a-spire
hour, un-till an op-por-tu-ni-ty fit my high, when I see my ru-in-ous end so
hour, un-till an op-por-
I, when I see.......................... my

hour un-till an op-por-tu-ni-ty fit my power.
high when I........ see my ru-in-ous end so nigh.

power, un-till an op-por-tu-ni-ty fit my power.
nigh, when I........ see my ru-in-ous end so nigh.

-tu-ni-ty fit my power.
ru-in-ous end so nigh.
Then will I look and sigh out all my sor - 
Yet will I now pro - long my last............ fare - 

Then will I look and sigh out all my sor - 
Yet will I now pro - long my last fare - 

Then will I look and sigh out all my sor - 
Yet will I now pro - long my last fare - 

hour, O tardy but one half
high, O why did I aspire

hour, until an opportunity fit my
high, when I see my ruinous end so

hour, until an opportunity fit my
I, when I see my

power, until an opportunity fit my
high when I see my ruinous end so

power, until an opportunity fit my
night, when I see my ruinous end so

opportunity fit my power.

ruinous end so

opportunity fit my power.
Then will I look and sigh out all my sor-
Yet will I now prolong my last......... fare -

Then will I look and sigh out all my sor-
Yet will I now prolong my last fare -

Then will I look and sigh out all my sor-
Yet will I now prolong my last fare -

- row. Now ev'-ry bo-dy look-eth on, and you well. Or else in sud-den sort to part will go - row. Now ev'-ry bo-dy look-eth on,
well. Or else in sud-den sort to part,

- row. Now ev'-ry bo-dy look-eth on, and you know I well. Or else in sud-den sort to part, will go near to
know I must be gone, and you know I must be gone, and you
near to break my heart, will go near to break my heart, will go
and you know I must be gone to mor - row, and you
will go near to break my heart that doth swell, will go
must be gone, and you know I must be
break my heart, will go near to break my
know I must be gone to mor - row, to mor - row. - row.
near to break my heart that doth swell doth swell.
know I must be gone to mor - row, to mor - row. - row.
near to break my heart that doth swell. swell.
gone to mor - row, to mor - row. - row.
heart that doth swell, doth swell. swell.
XXIII.

AS DEADLY SERPENTS.

1st Treble.
1. As deadly serpents
2. But let all carp ing

2nd Treble.
1. As dead ly ser pents...
2. But let all carp ing......

Tenor
1. As dead ly ser pents
2. But let all carp ing

lurk ing so en vy li eth work.
Mo mi and i die fool ish Zoi...

lurk ing so en vy li eth work.
Mi mi and i die fool ish Zoi...

lurk ing so en vy li eth work.
Mo mi and i die fool ish Zoi...
XXIV.

DONNA IL VOSTRO BEL VISO.

1st TREBLE.

Don-na il vos-tro bel vi-sso,

2nd TREBLE.

Don-na il vos-tro bel vi-so, vi-sso,

ALTO.

Don-na il vos-tro bel vi-sso,

Aprà chi mir' ogn' hor, aprà chi mir' ogn' hor,

Aprà chi mir' ogn' hor, il pa-

Aprà chi mir' ogn' hor, il pa-ra-di-
XXV.

THE NIGHTINGALE.

1st Treble.

The Nightingale the Organ...

2nd Treble.

The Nightingale the

Alto.

The Nightin...

8th. lower.

The Nighti...

of................ del.ight

Or. gan of............... delIGHT

-gale the Or-gan of delIGHT, the nimble, nimble, nimble, nimble
XXV.

THE NIGHTINGALE.

1st Treble.

The Nightingale the Organ...

2nd Treble.

The Nightingale the

Alto.

The Nightingale

8th lower.

of delight the

Organ of delight the

-gale the Organ of delight, the nimble, nimble, nimble, nimble
nimble, nimble, nimble, nimble Lark, the Black bird, the Black

nimble, nimble, nimble, nimble Lark, the Black bird, the Black

Lark, The Black bird, the Black bird

bird and the...... Thrush, the Thrush

and

bird and........... the...... Thrush, and all the pret.

and............ the Thrush, and all the pret.

and

all the pret... ty Chor... is... ters of flight, that

all the pret... ty Chor... is... ters of flight, that chant their

Chor... is... ters of flight, that chant their Music
chant their Music notes in ev'ry bush, that chant their Music

Music notes in ev'ry bush, that chant their Music notes in
notes in ev'ry bush, that chant their Music notes in ev'ry bush, in

notes in ev'ry bush. Let them no more contend who
notes in ev'ry bush. Let them no more contend who
notes in ev'ry bush, in ev'ry bush. Let them no more contend who

shall excel the cuckoo, cuckoo, the cuckoo, cuckoo
shall excel the cuckoo, cuckoo, the cuckoo, cuckoo
shall excel the cuckoo, cuckoo, the cuckoo, cuckoo
shall excel The cuckoo, the cuckoo, is the
cuc.koo, the cuc.koo, cuc.koo, cuc.koo, cuc.koo, cuc.koo, cuc.koo, cuc.koo, the cuc.koo, cuc.koo is the bird cuc.koo, bird, the cuc.koo is the bird, the cuc.koo is

koo, cuc.koo, is the bird that bears the bell, cuc.koo, cuc.koo, is the bird that bears the bell,

The bird that bears the bell,

Let them no more contend...... who shall excel; the cuc.

Let them no more contend...... who shall excel; the

Let them no more contend...... who shall excel;
XXVI.

A REMEMBRANCE OF MY FRIEND M. THOMAS MORLEY.
dear - est friend, my dear - est friend is
dear - est friend, my dear - est friend

dear - est friend, my dear - est friend is
My dear - est friend is
My dear - est friend is

dead and laid in grave
is dead and laid in
dead and laid in grave, in
is dead and laid in grave in
dead... is dead and... laid in
dead... and... laid... in
In grave he rests

In grave he rests, in grave he rests,

In grave he rests, in grave he rests,

In grave he rests, in grave he rests,

Until the

*Bar 3, in 1st Bass there is a bars rest too many in the original.

+Bars 5 to 7 in Alto the original reads and not
until the world shall end,

world shall end

end, the world shall end

the world shall end as end

the world shall end as end must

the world shall end as end must all

the world shall end

the world shall end, as end

the world shall end as end

the world shall end as end must...
must all things have, All things must
end must all things have, All things must
must all things have, All things must
have an end that
have an end that nature wrought, nature
have an end that nature
have an end that nature

* Alto bar 1. A in original, making cons. $8^{\text{th}}$ with $29^{\text{th}}$ Treble.
nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,

nature wrought, nature wrought, nature wrought, nature wrought,
must
unto... dust be brought, must
unto... dust be brought, must
unto... dust be brought, must
unto... dust be brought, to
unto... dust be brought, must
unto... dust be brought, must
unto... dust be brought, must