Tobias Hume

# The First Part of Ayres

# Tobias Hume's First part of Ayres

Transcription to clef notation of the pieces in this book for regular viol tuning,
including those where the 6th string is lowered one tone.

Transcribed by Peter McCarthy, London UK 2021

There is some debate about how to transcribe tablature. I have converted it to stave notation in the simplest way; delineation of polyphony is left to the astute musician.

? indicates where texts I worked from were not clear (either note or rhythm) and I have made what choice seemed most appropriate. For such a large print, errors did not seem numerous. Please do check with available facsimiles.

2nd, 3rd, 4th etc
indicates the tablature places a note letter on a lower string than might be expected.

Original bar lines are preserved.
A mixture of double bar lines appears in the print; at least 6 different forms.

Musicologist Peter Holman says:
The choice of symbol might have come about by the availabilty of the piece of type to the setter. Sections marked off with double bars carry the implication that they can be repeated, irrespective of whether there are dots, particularly if the piece is in dance form, though the option of whether to repeat, or not, was left to the performer.

To which, scholar and harpsichordist Nicholas Parle adds:
It could also be a case of different typesetters, trained in different places with different notational habits, sharing out the work and making their own choice of double bars. We often imagine that it was one person who put a whole book together, but there is no reason to think it always that way.

Lutenist, Lynda Sayce has this to say:
We find exactly this situation in lute sources too. I'm forced to conclude that the dotted barlines are the choices of the typesetter, not the compser. This is clear in songs where the tablature and vocal staves have different barlines at the same point, when both have to follow the same path through the piece. The dots are separate pieces of type from the barlines, so their inclusion or omission may sometimes be a spacing issue.

I have used simple double bar lines throughout for both section and piece endings. Repeating a section is for the player to decide.

If a bar does not appear to contain enough beats [cf. 22 Tinckeldum, Twinckeldum & 88 A Jigge], play the initial long note as long as needed for the measure to add up.

Accidentals apply to individual notes, except that
1. I have not repeated them on exactly adjacent notes,
2. or within quarter note groups.

Many thanks for many helpful suggestions to
Mark Caudle, Susi Heinrich, Peter Holman, Nicholas Parle, Stephen Pegler,
Andrew Robinson, Malachy Robinson and Lynda Sayce.

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41 An English Frenchman
42 A Pavin
43 A humorous pavin
44 A Pavin
45 A Pavin
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49 Loves Galliard
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87 A Jigge
88 A Jigge
89 A Jigge
90 A Jige
91 A wanton humor
92 The second part
93 My Mistresse humor when she hath
94 The second part
95 Beccus an Hungarian Lord his delight
96 The second part
97 My Mistresse little thing
98 Tittell in
116 The olde humor

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# Tobias Hume

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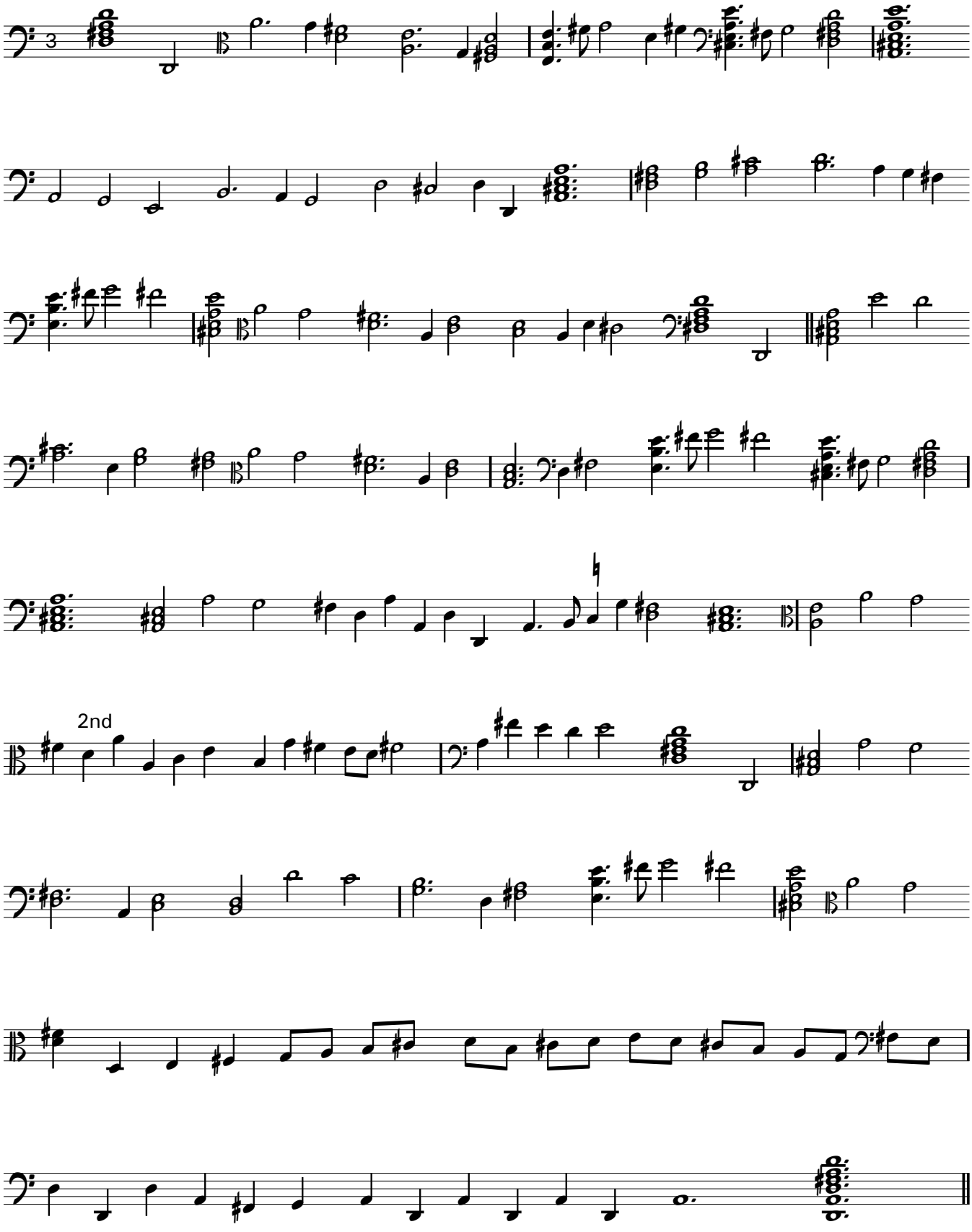
London UK 2021

**2 The Earle of Pembrookes Galliard**

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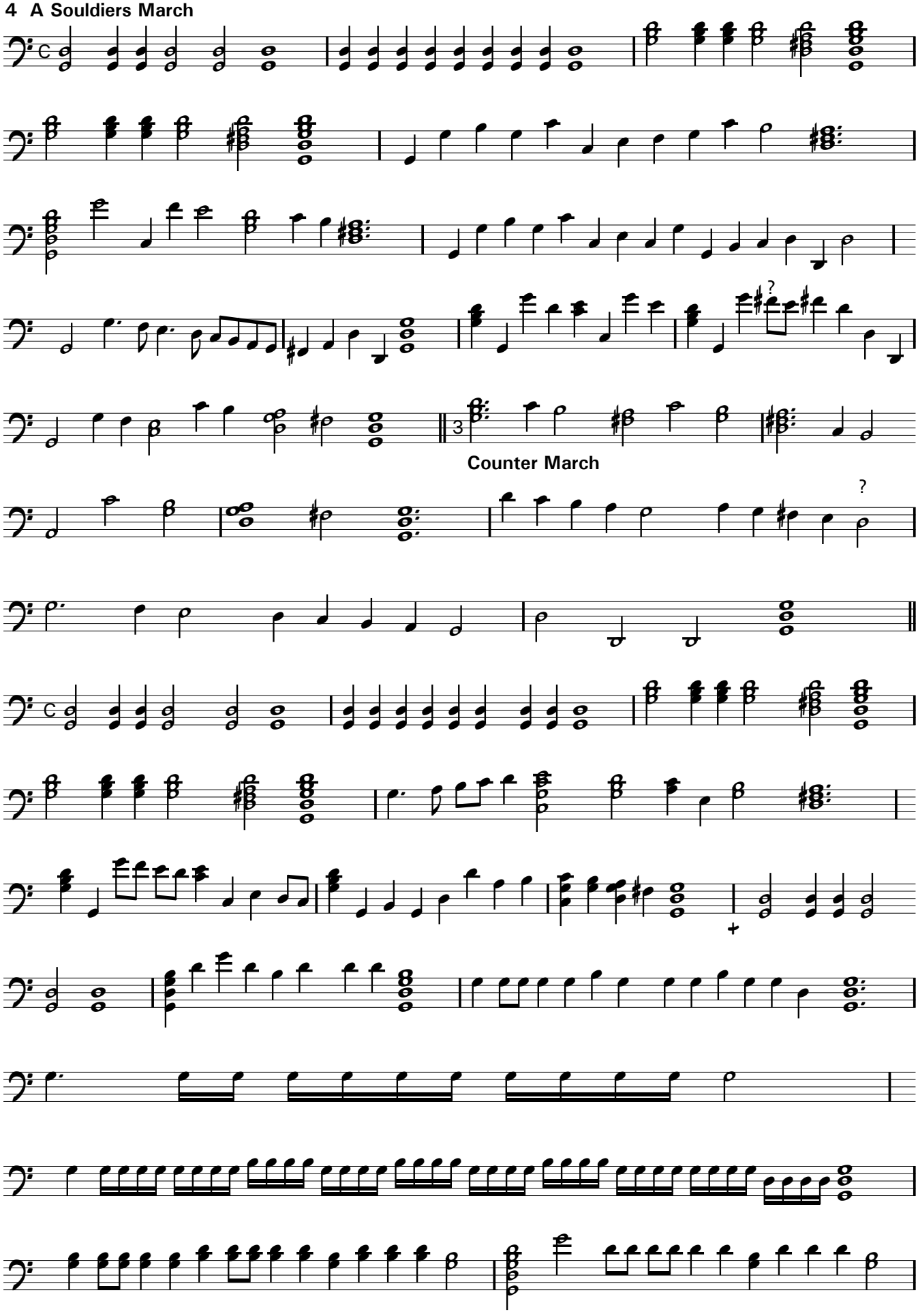
## 4 A Souldiers March

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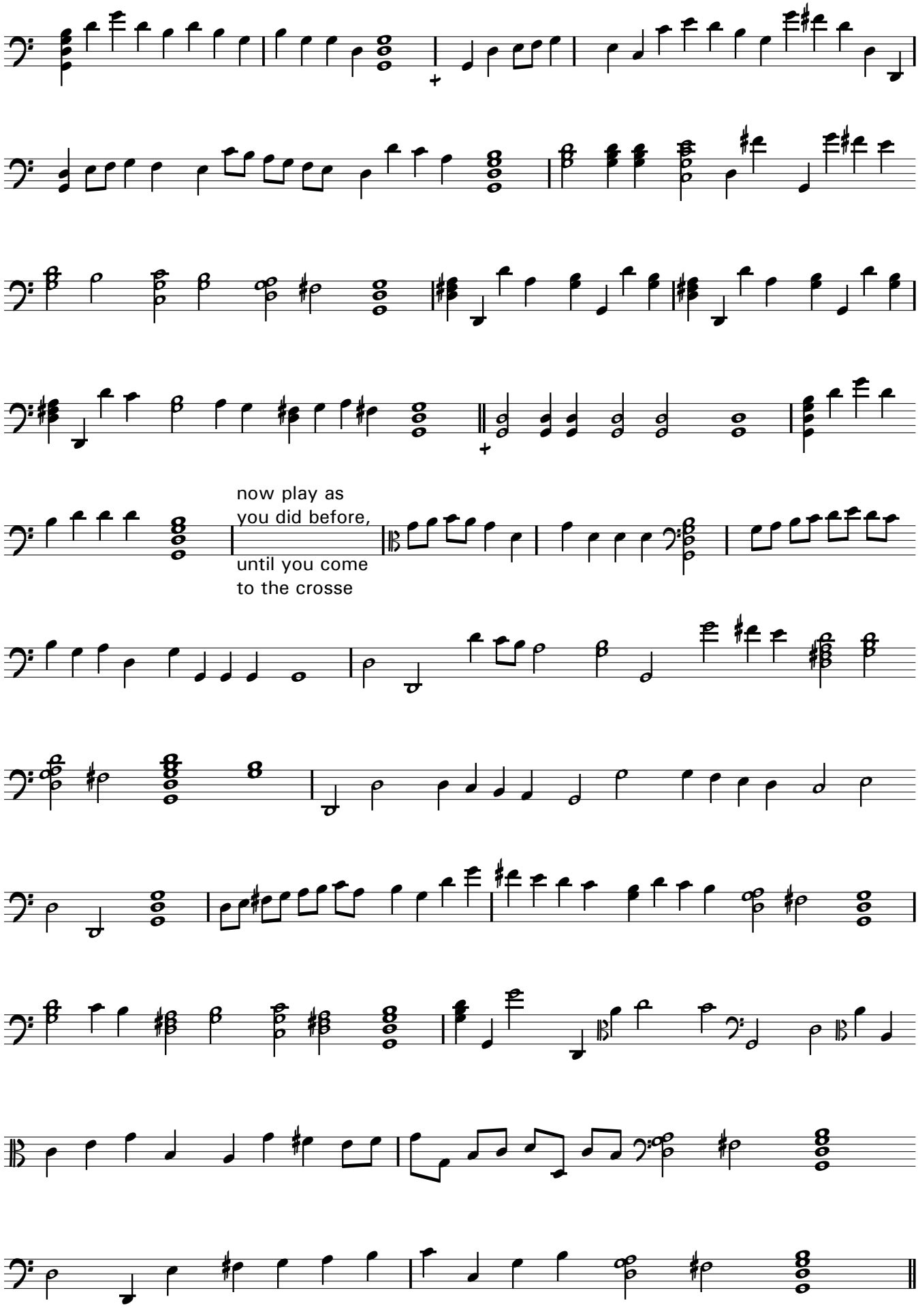


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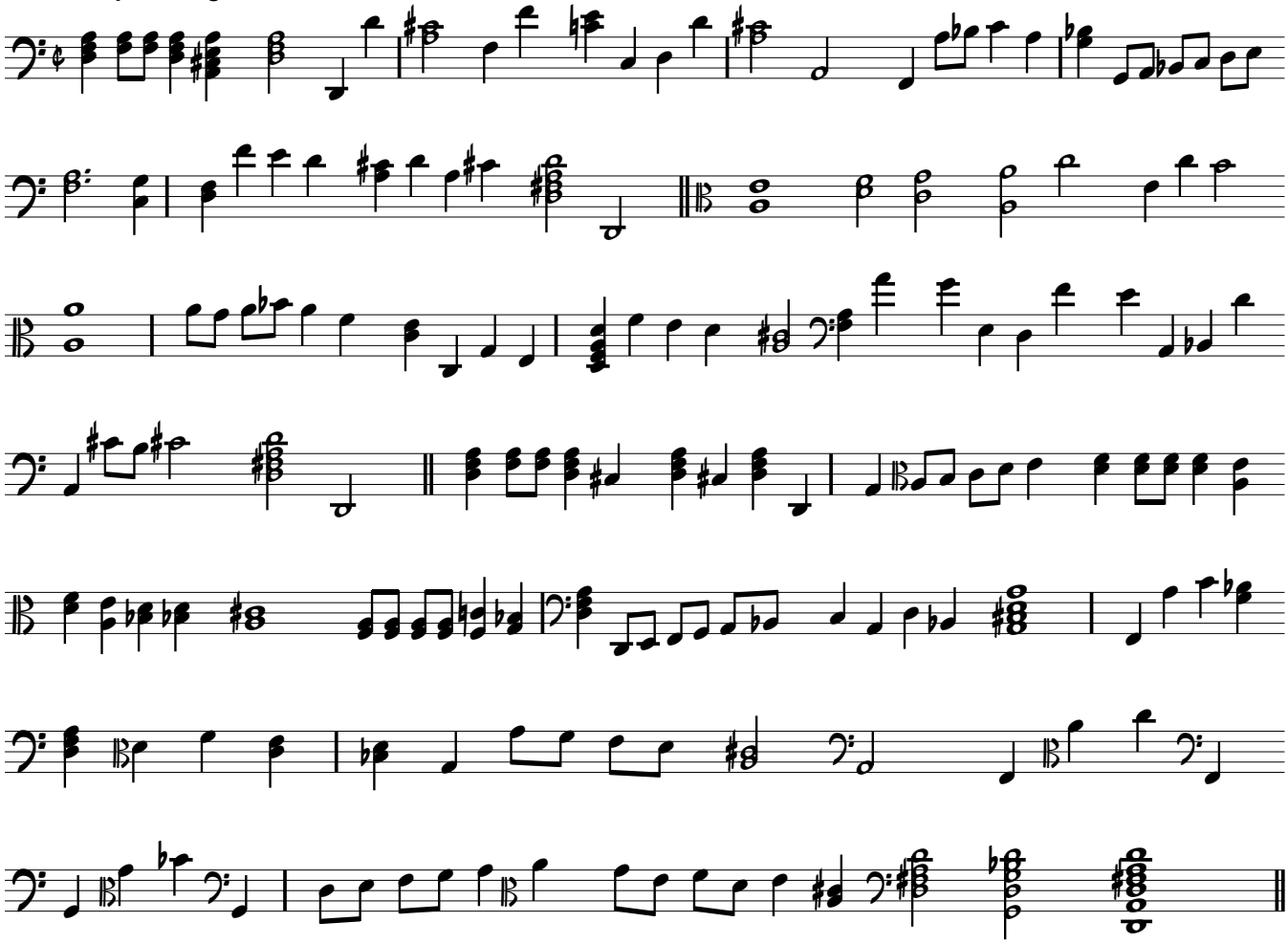
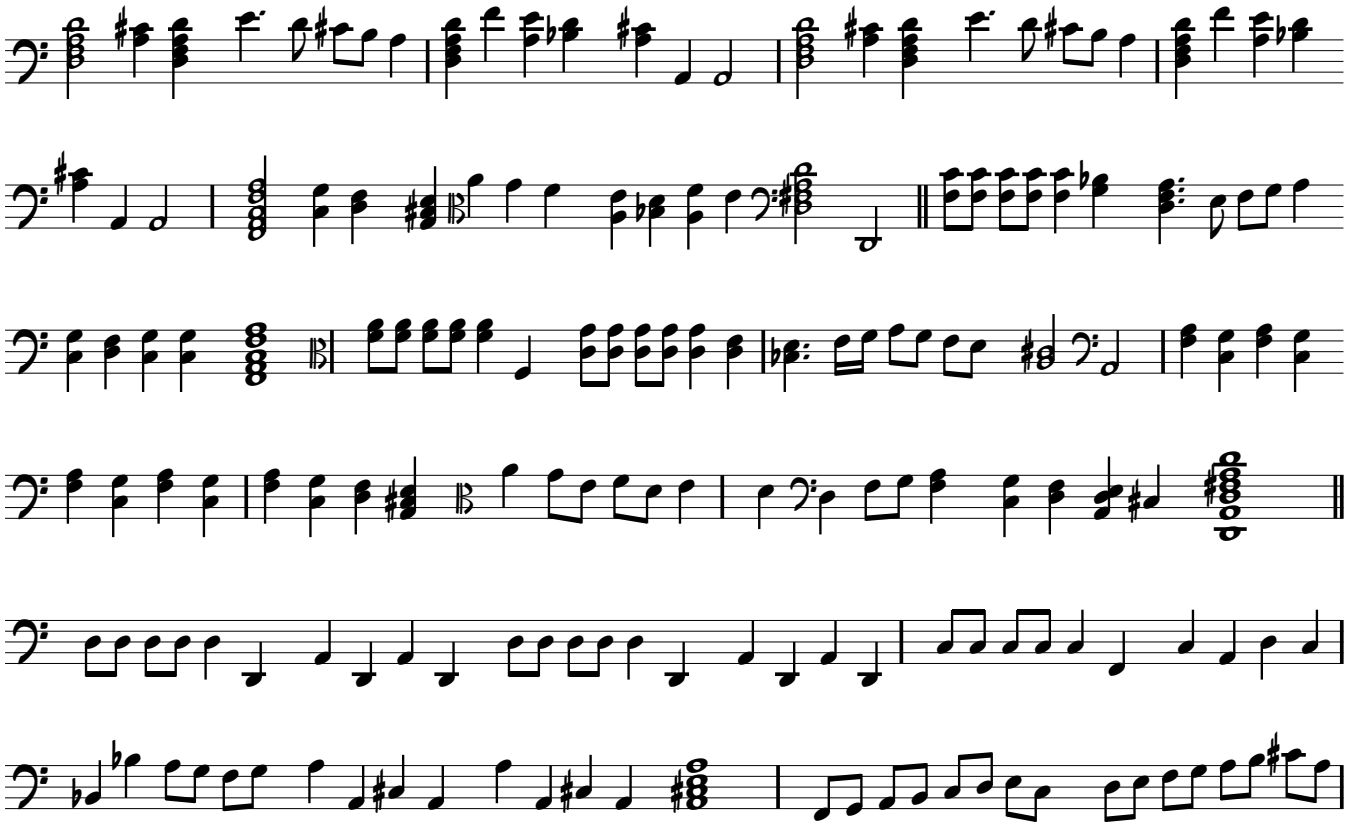
## 4 The spirit of gambo



## 5 My mistresse familiar



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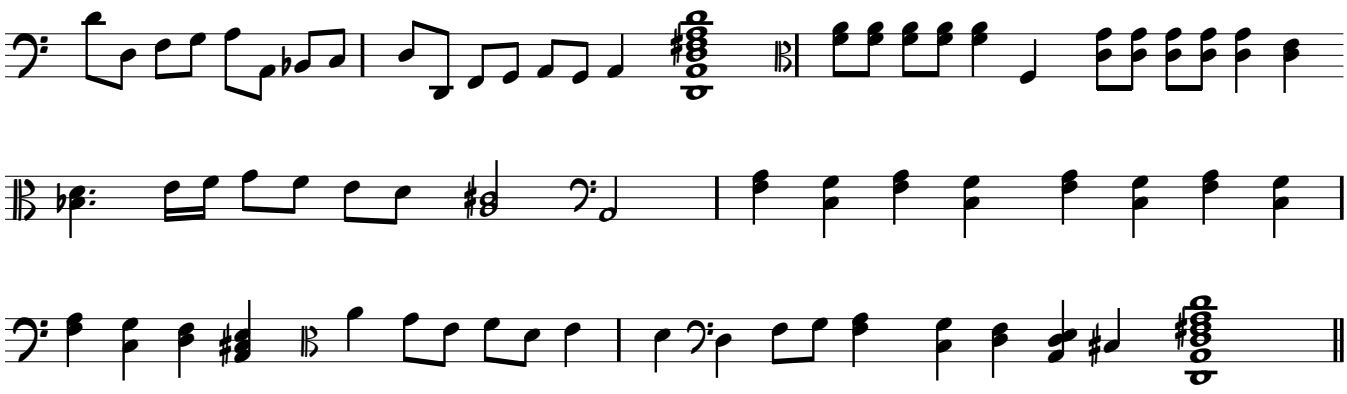
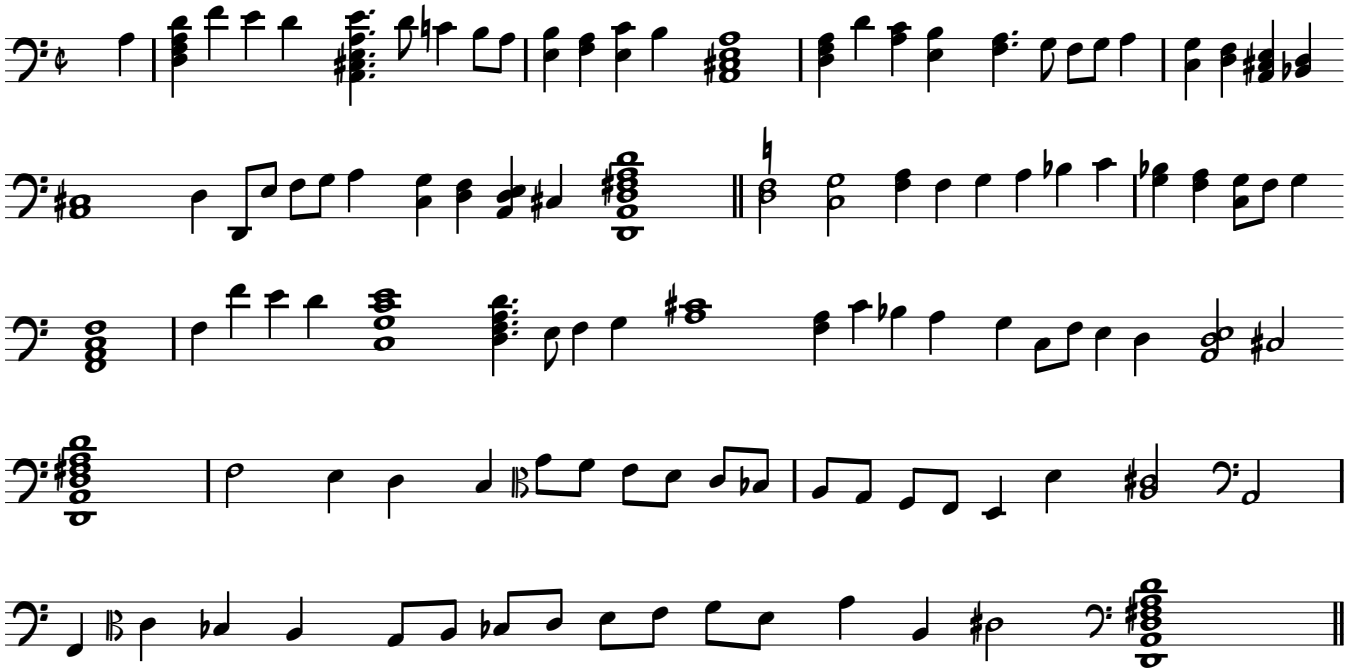


## 6 The Duke of Holstones Almayne



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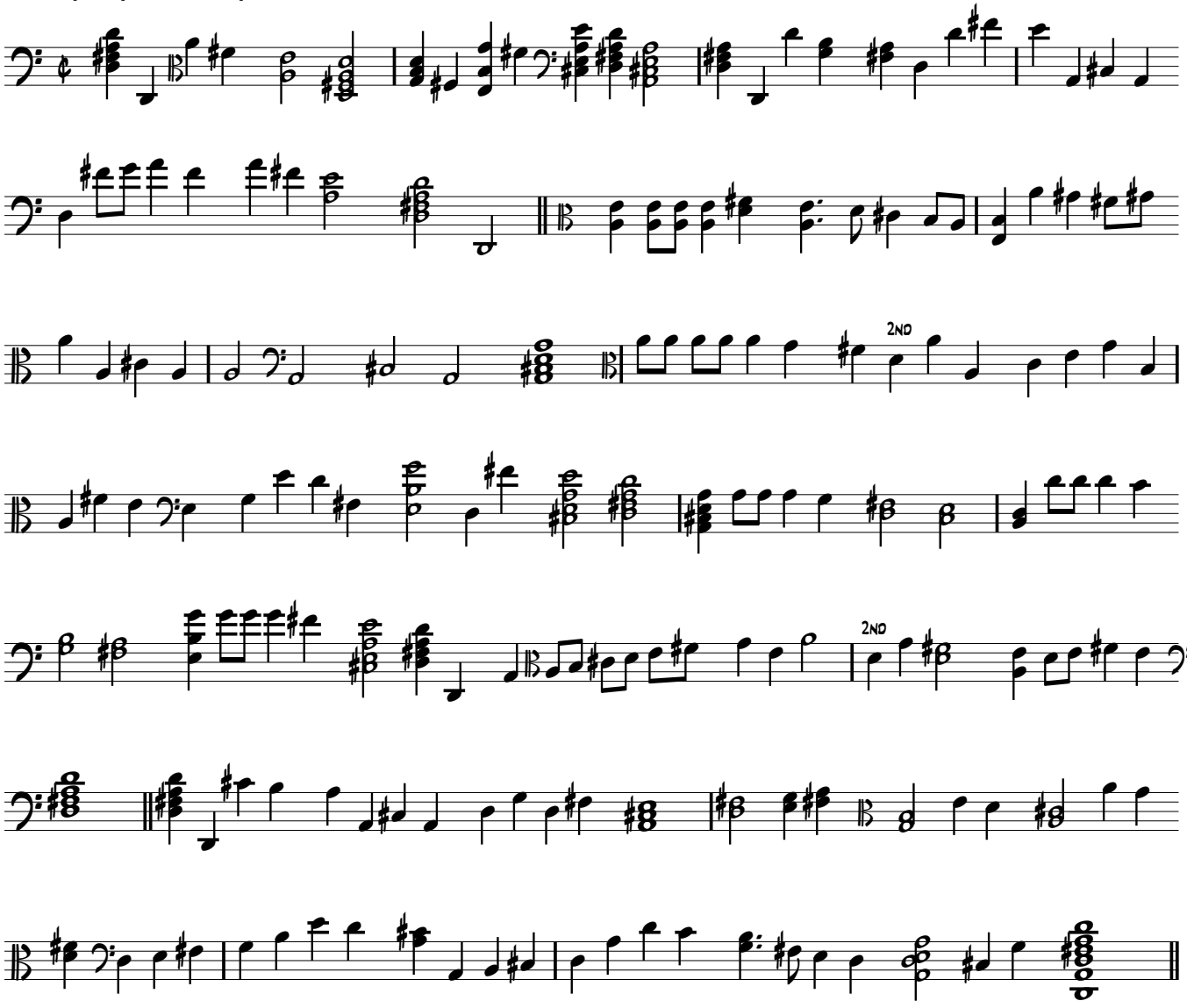
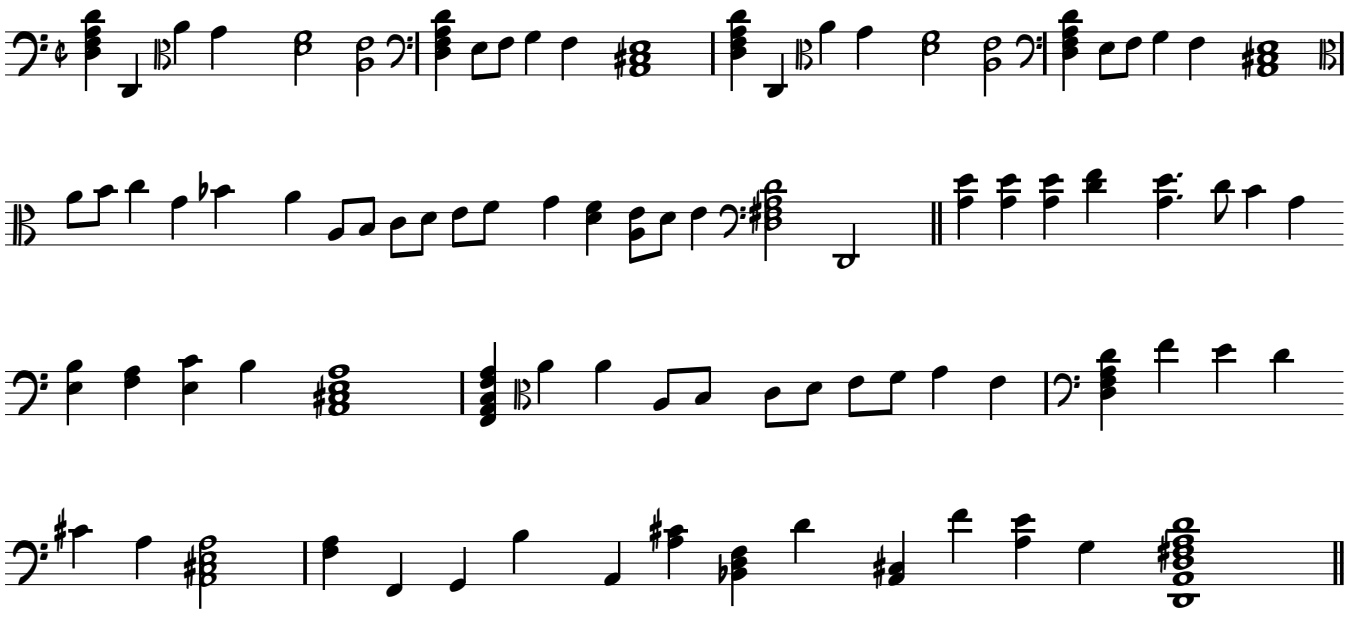
## 7 My hope is decayed




## 8 Adue Sweete Love



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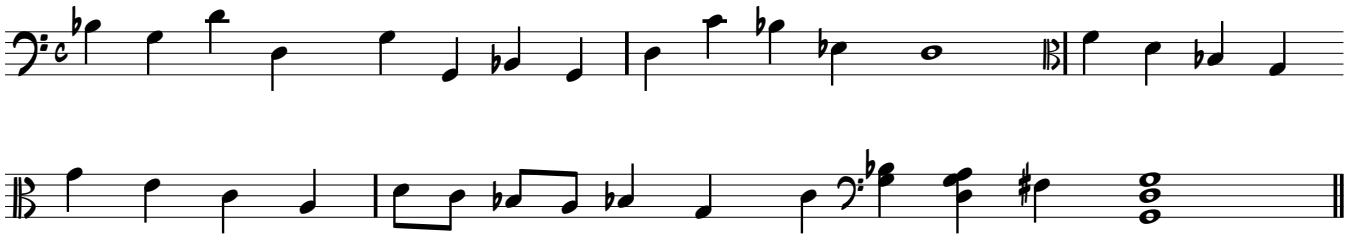
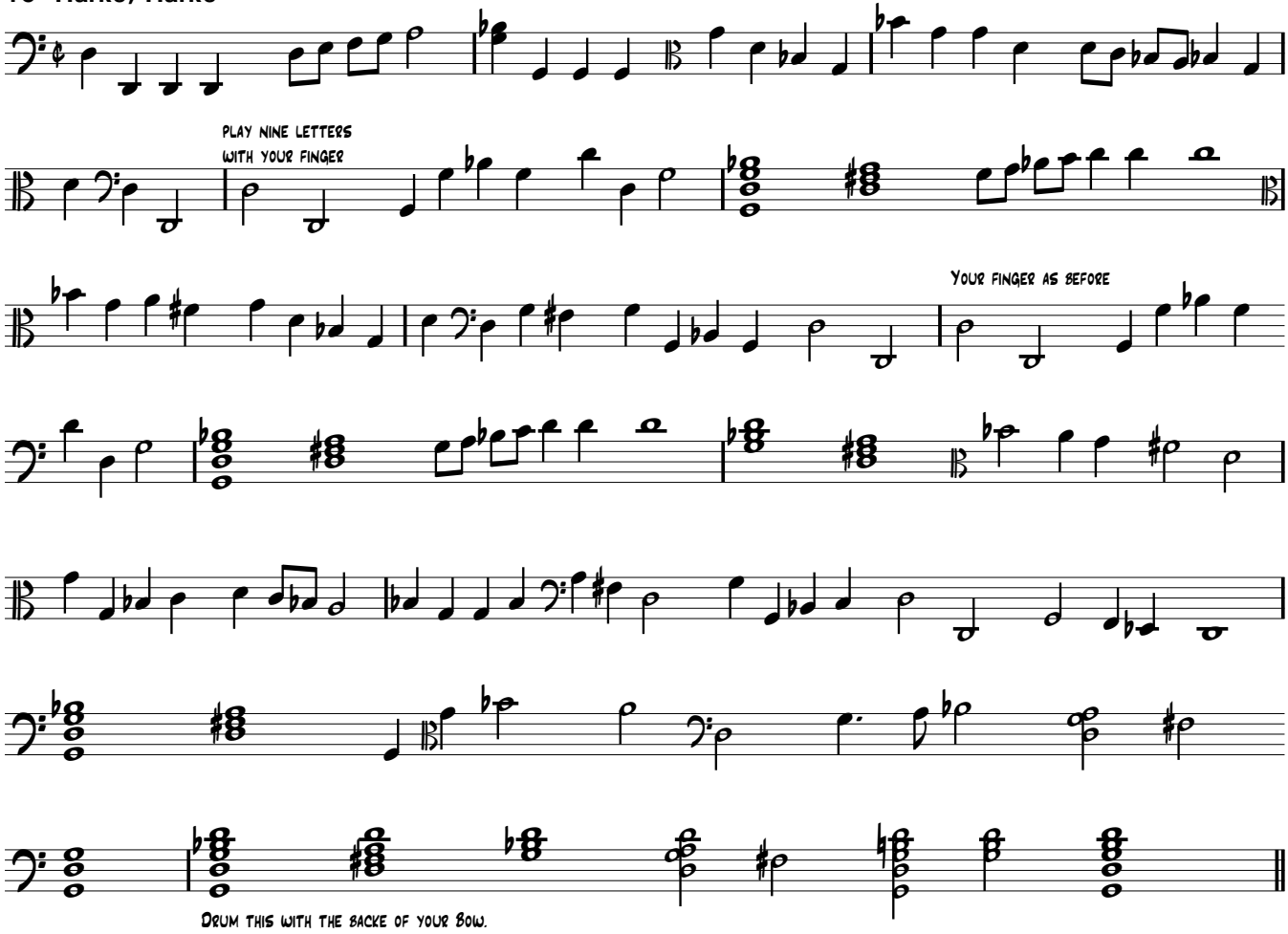
**9 Be merry a day will come**



**10 Harke, Harke**

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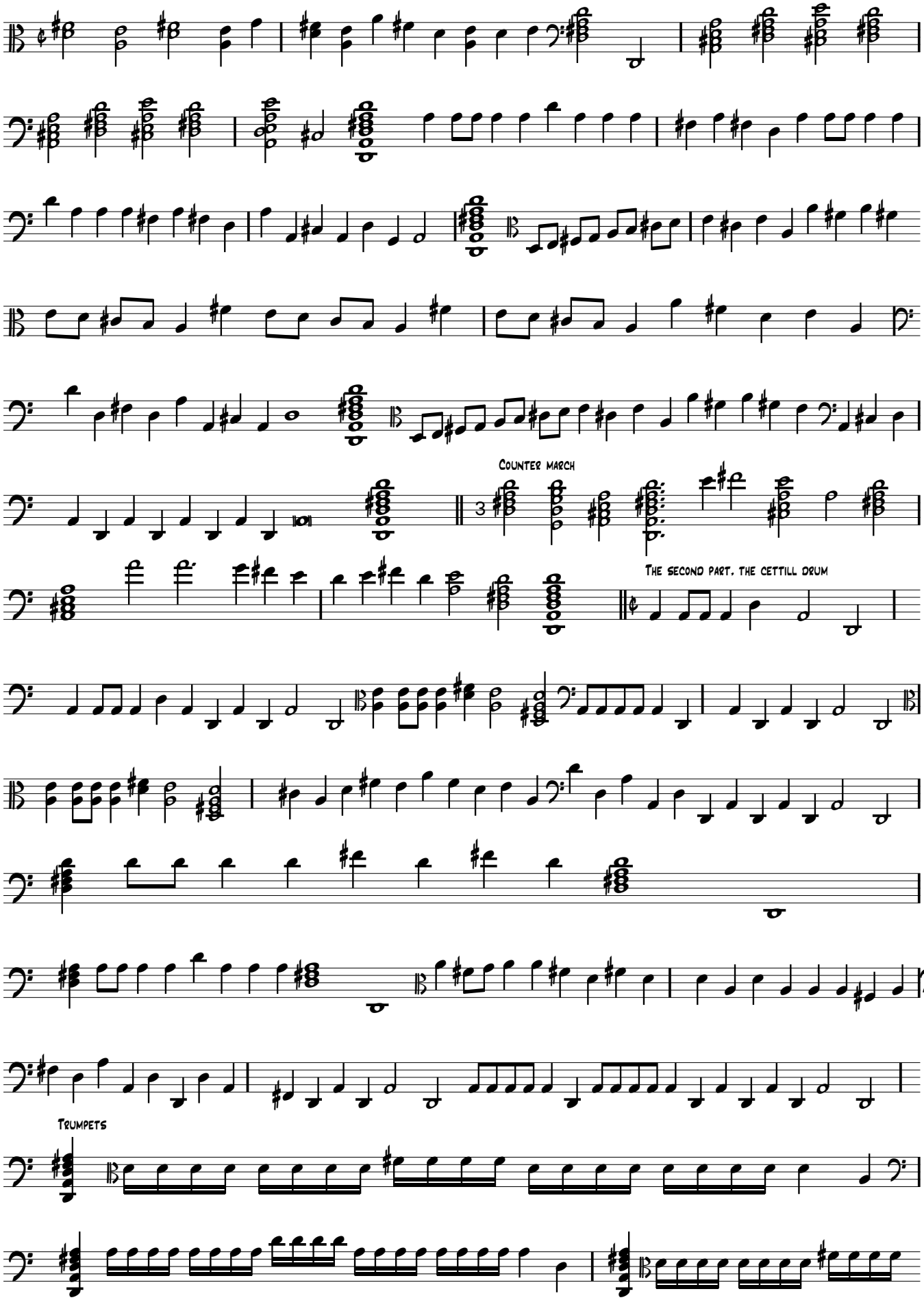
## 11 A Souldiers Resolution.

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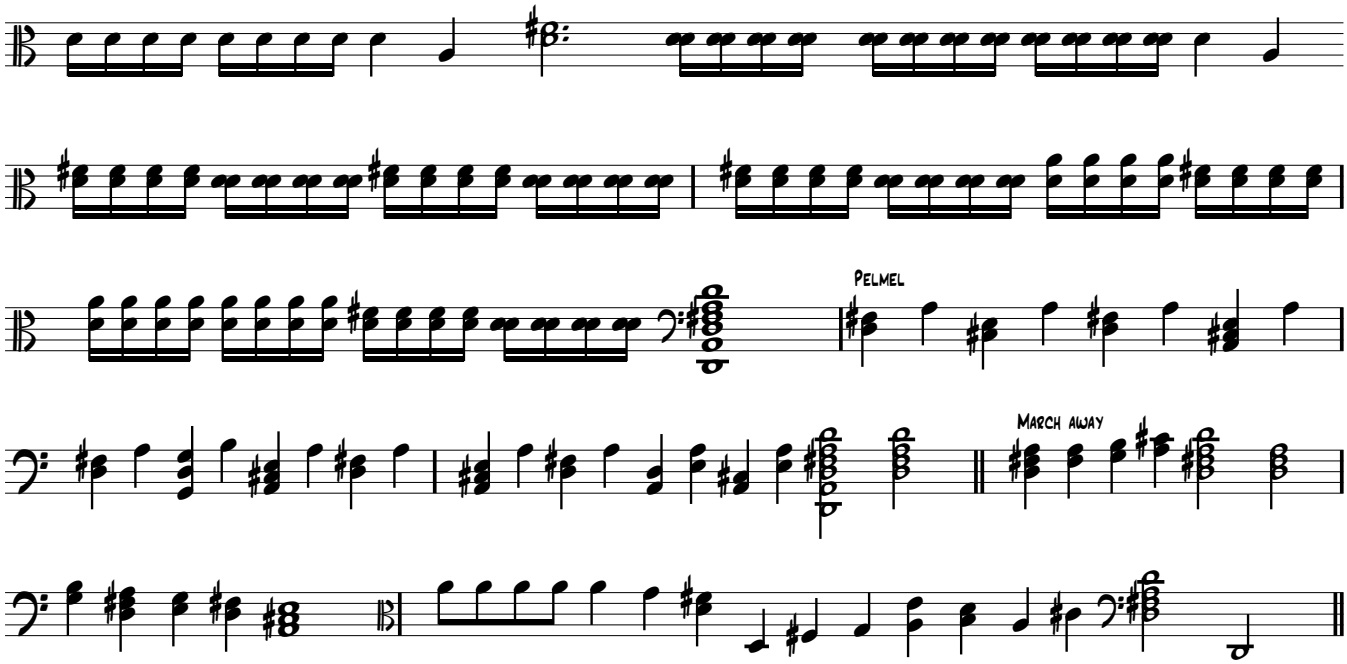


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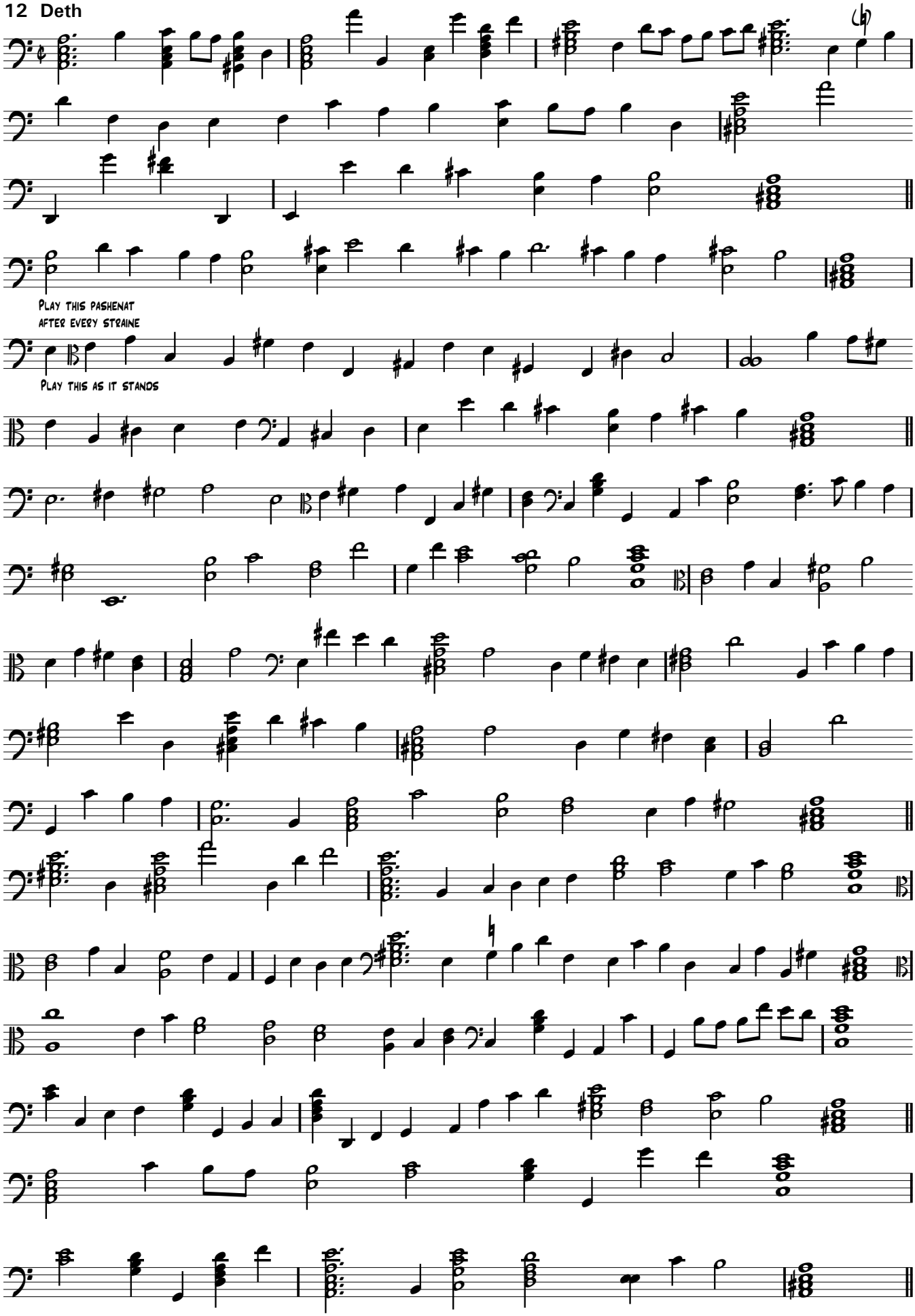
12 Deth

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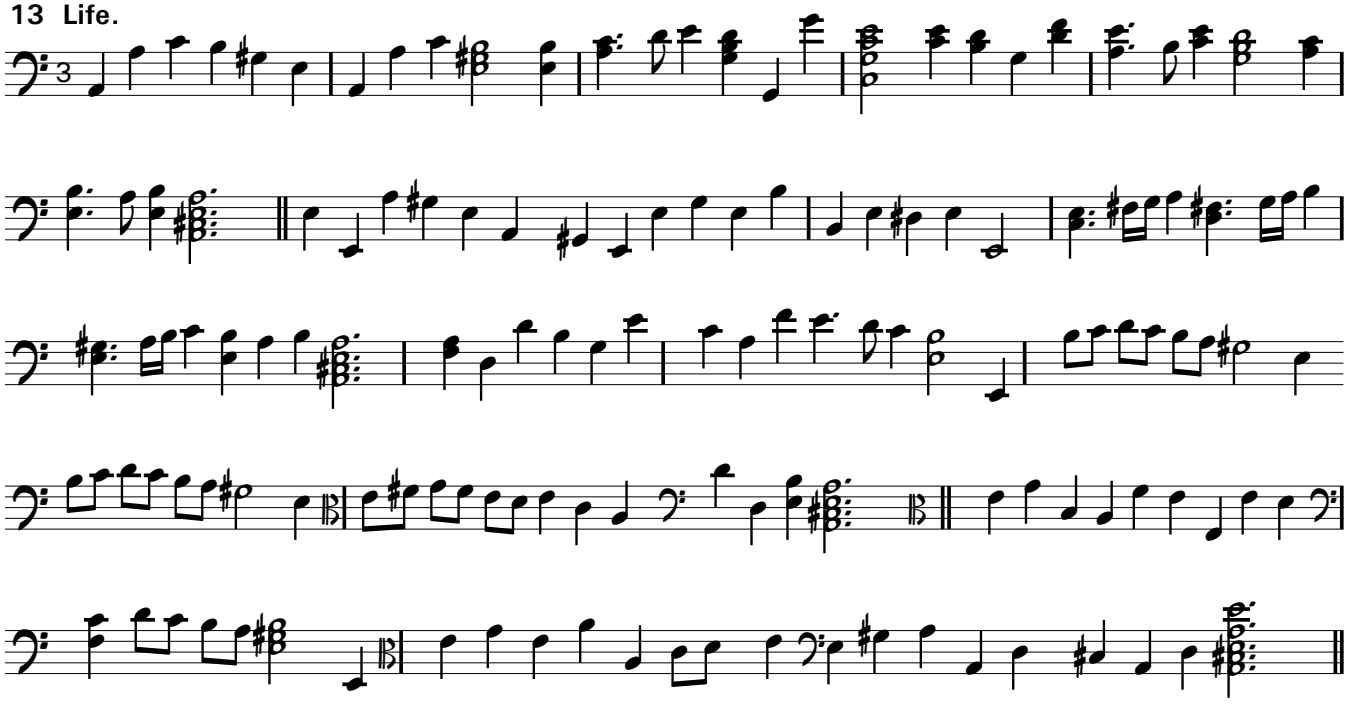
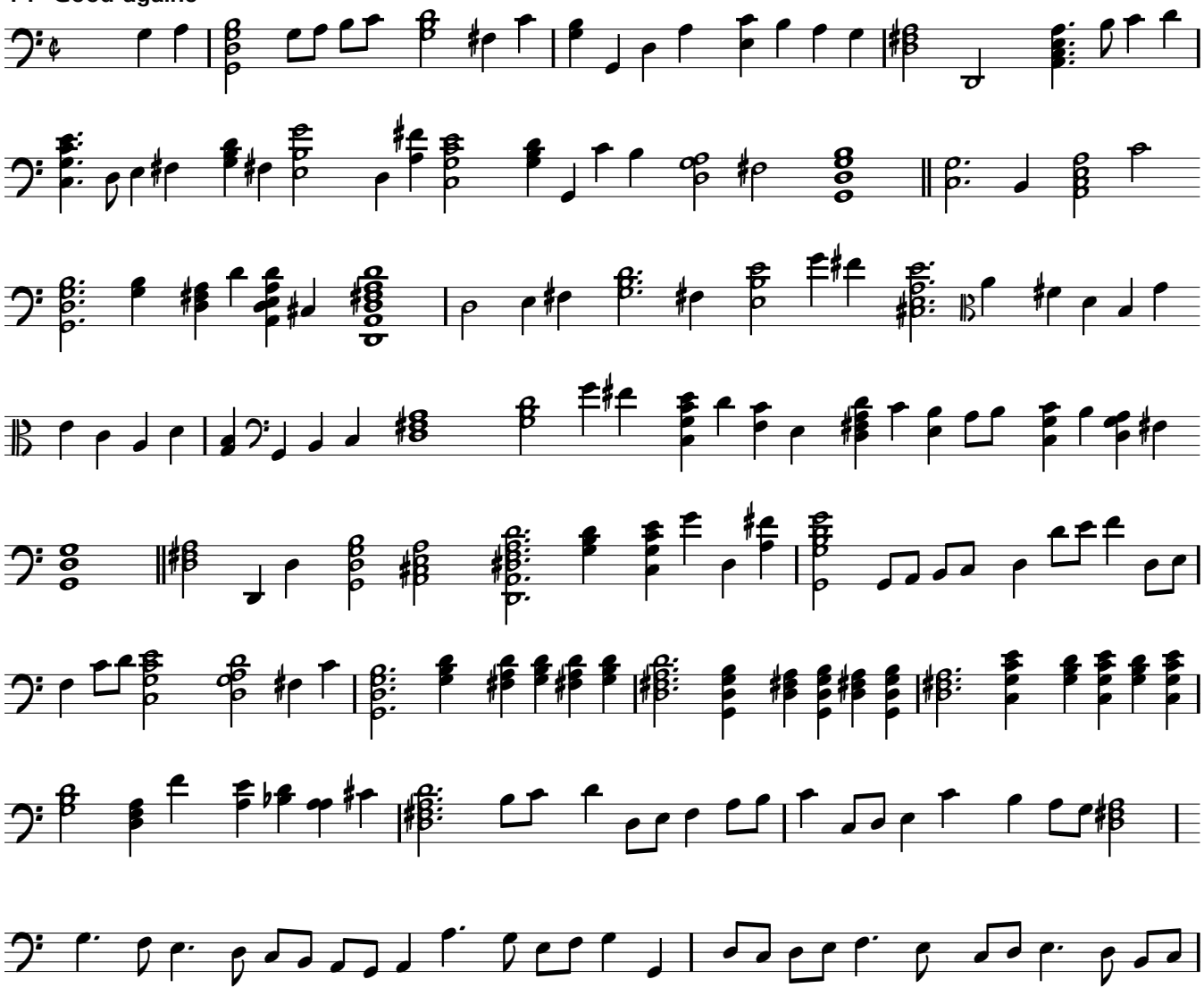
**13 Life.**



**14 Good againe**



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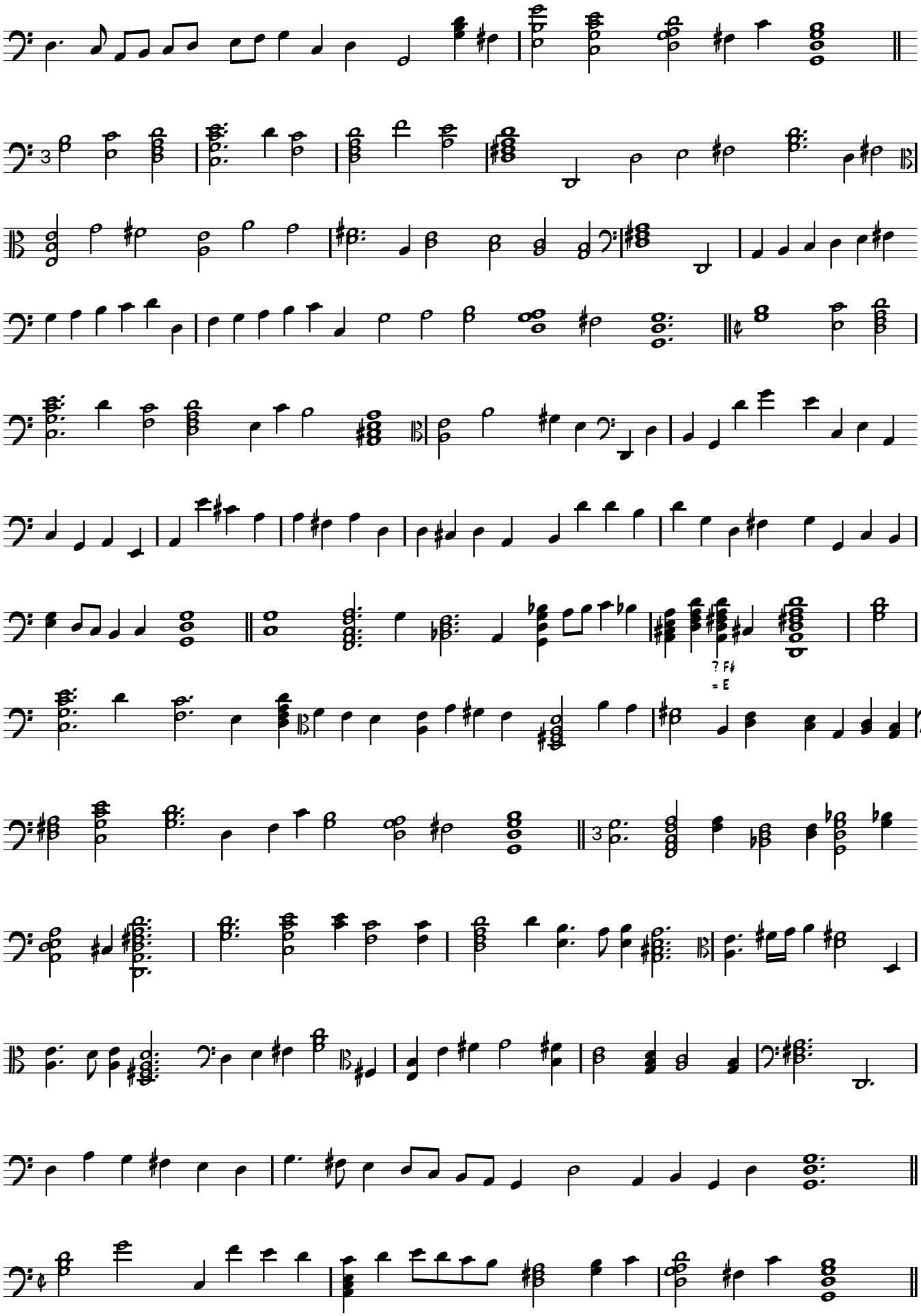


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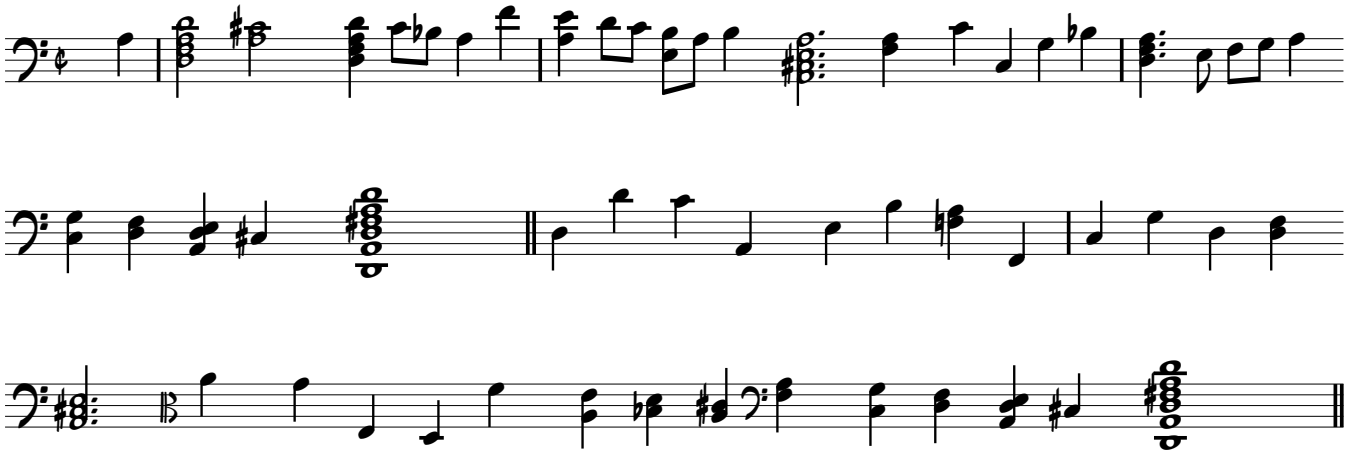
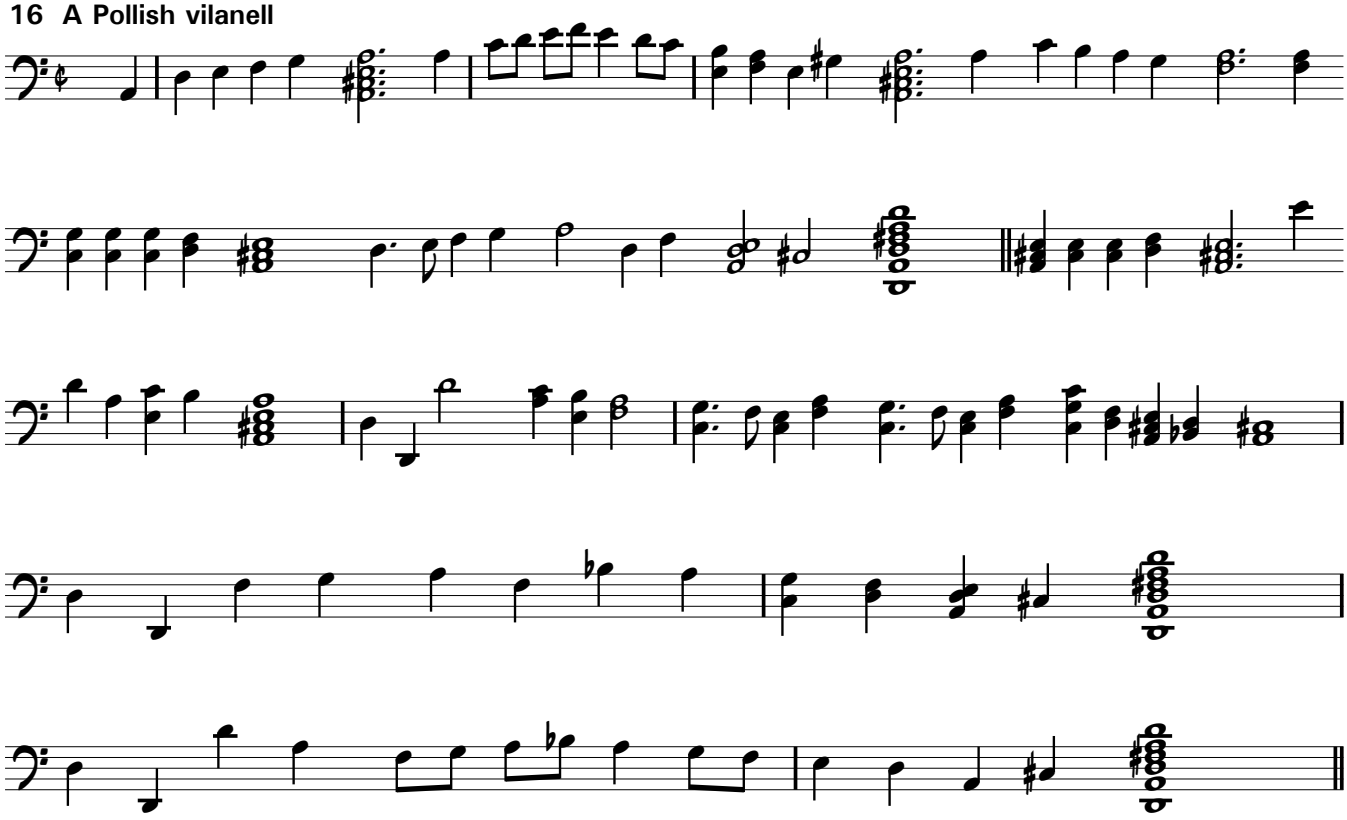
**15 A Polish ayre**



**16 A Pollish vilanell**



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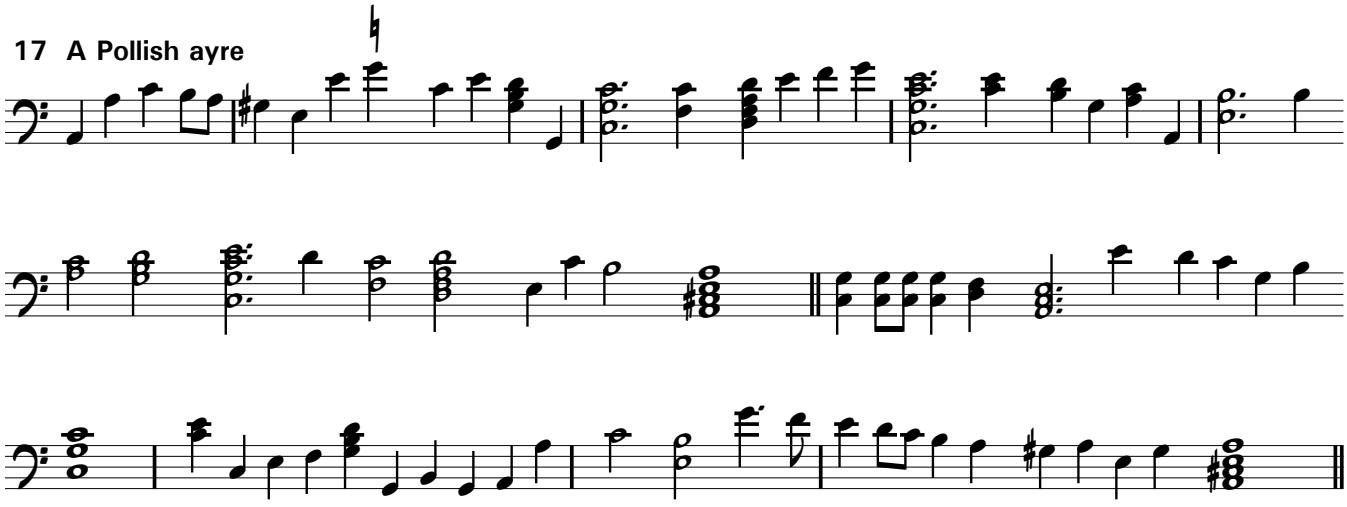

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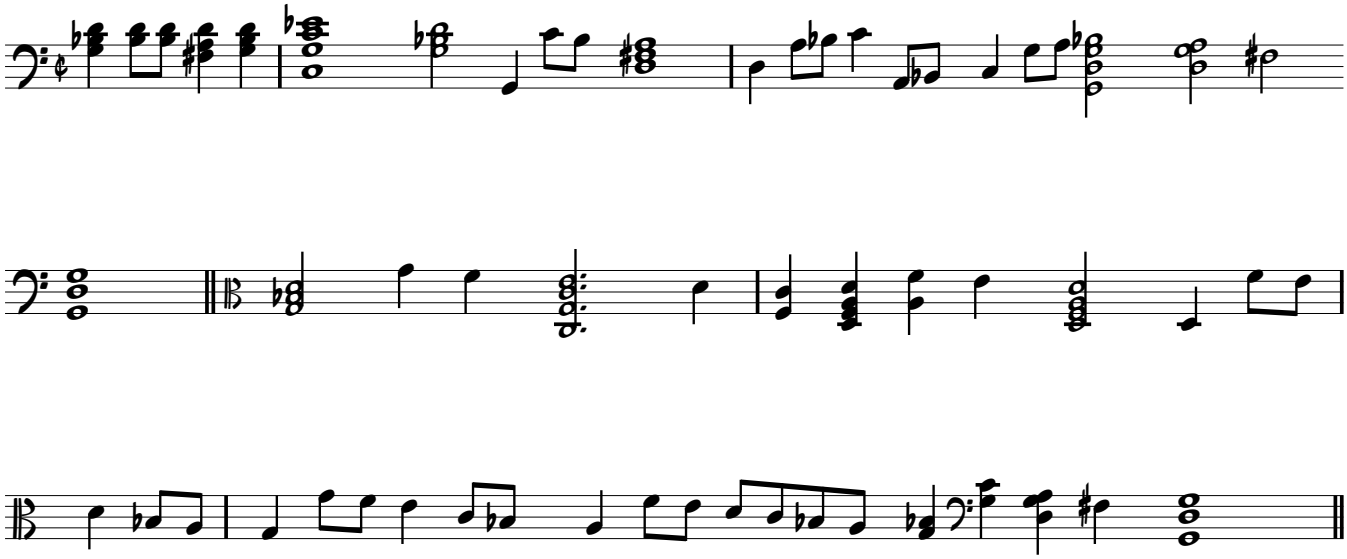
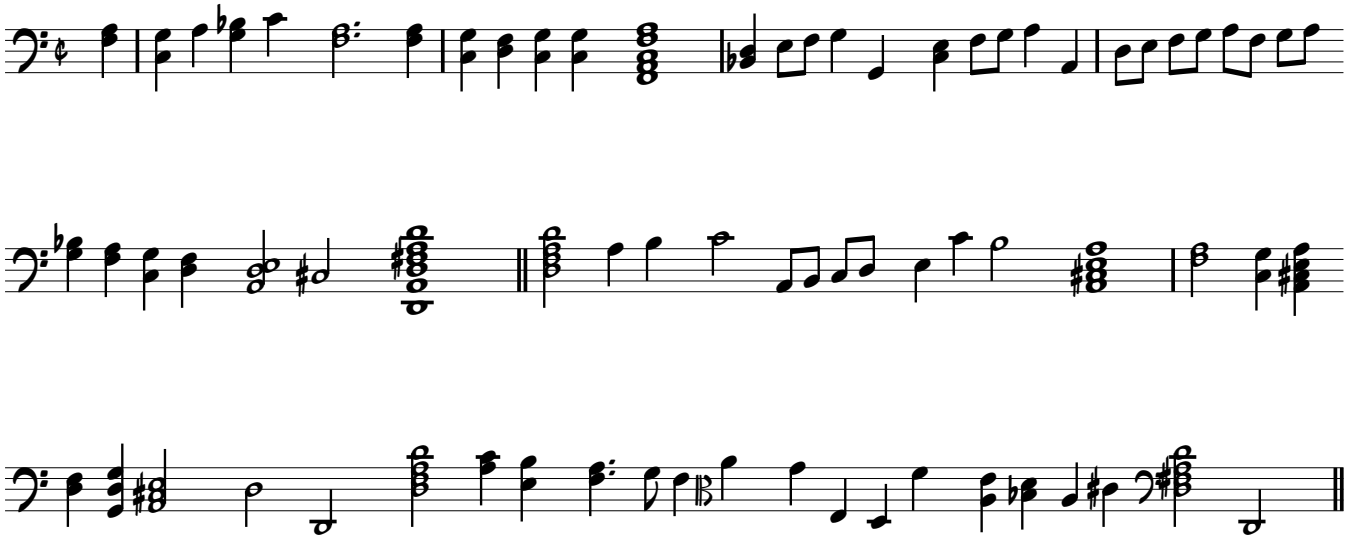
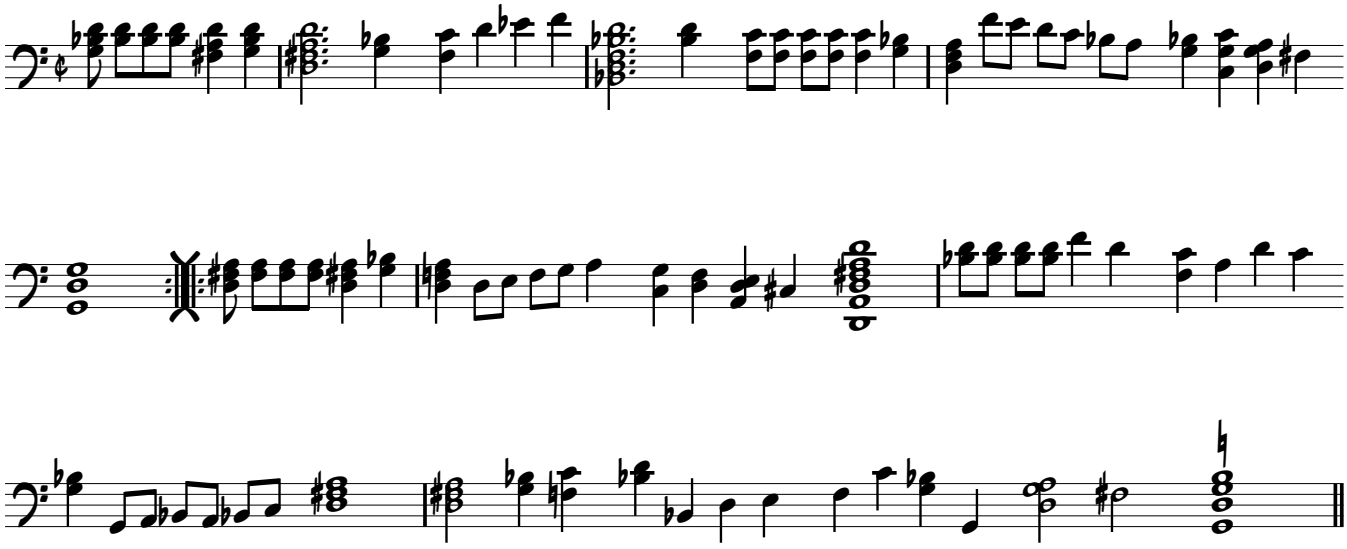
**18 A Pollish ayre**



**19 A Pollish ayre**



**20 A Pollish villanel**



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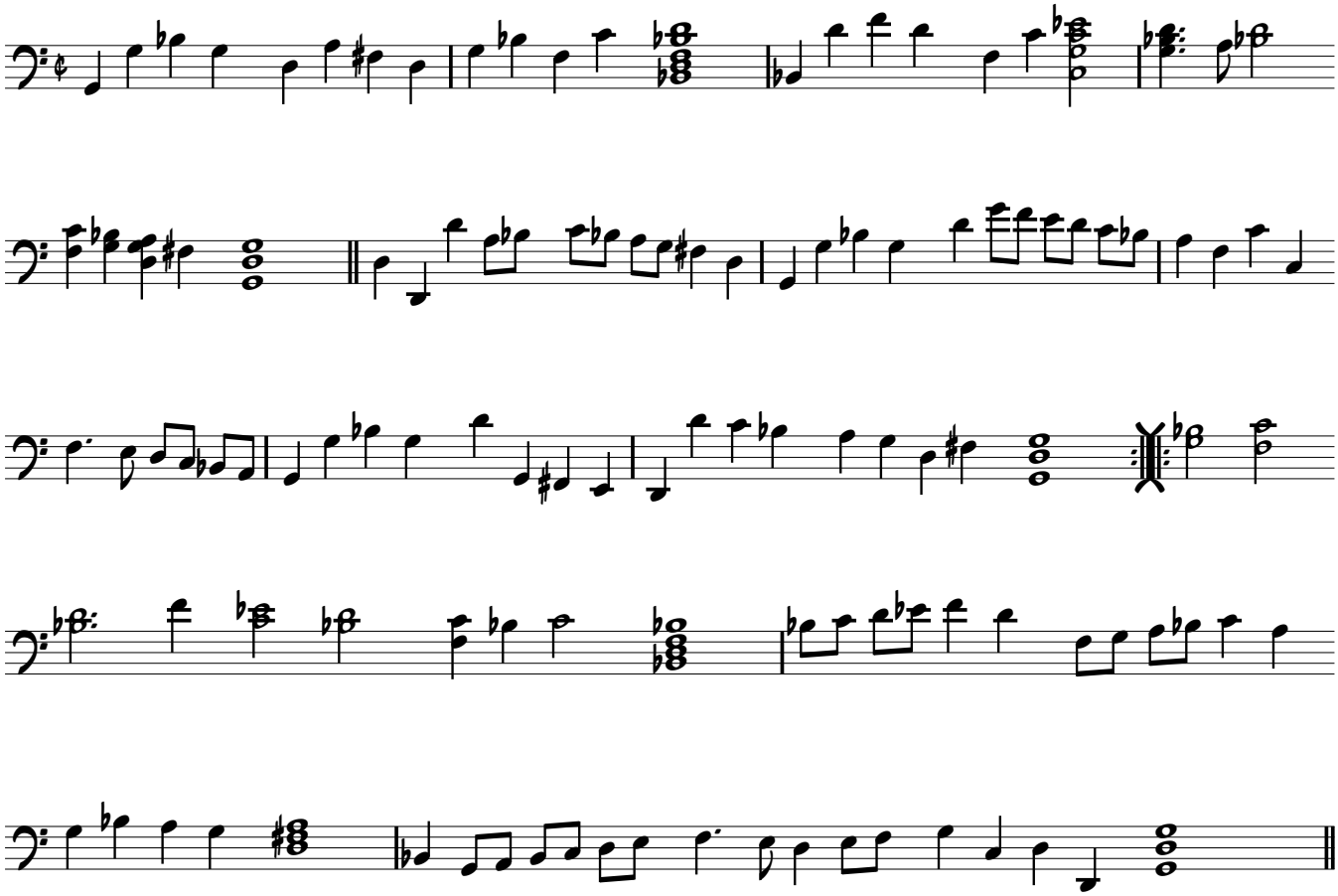
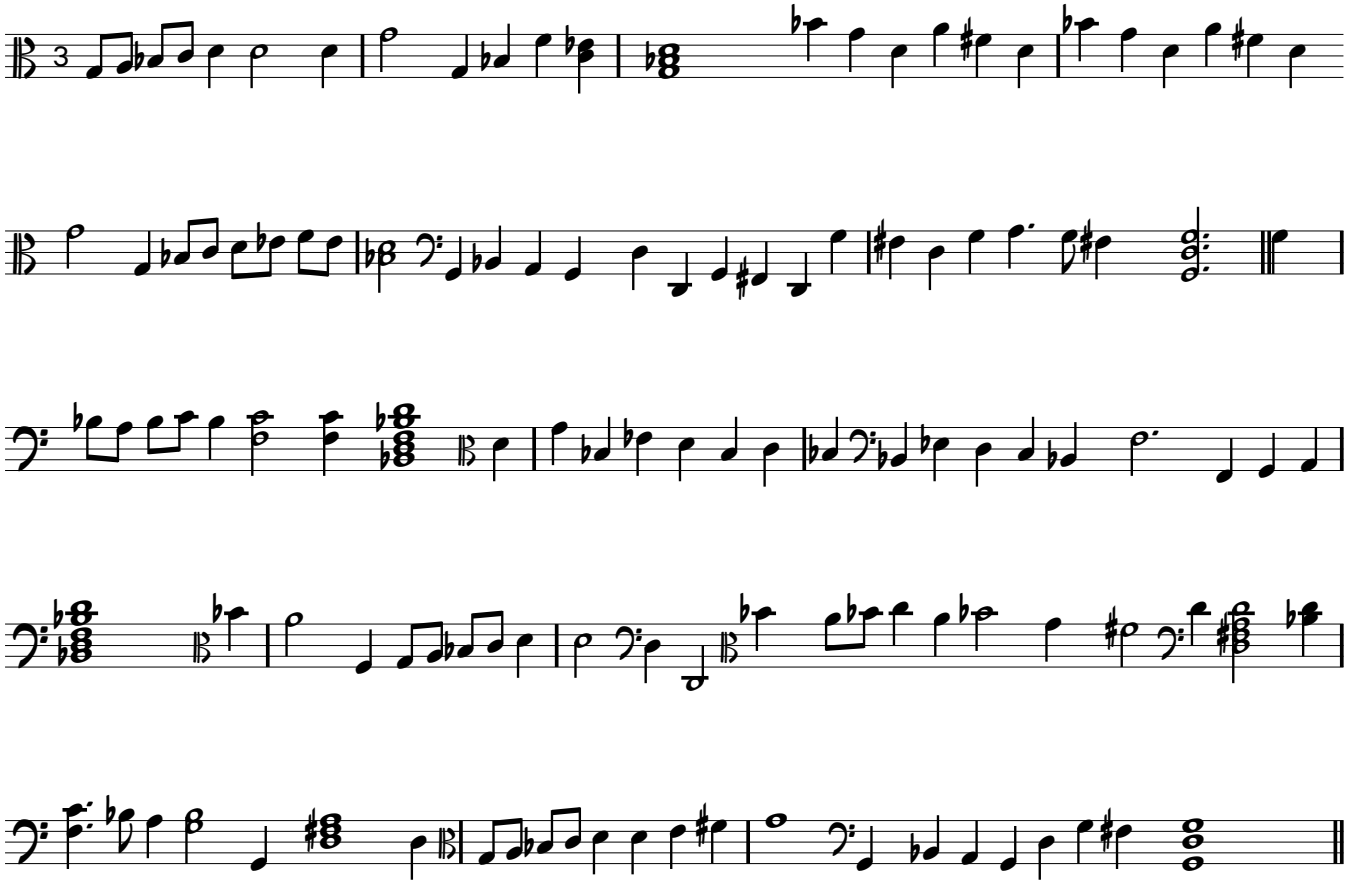
## 21 Tom and Mistresse Fine



## 22 Tinckeldum Twinckeldum



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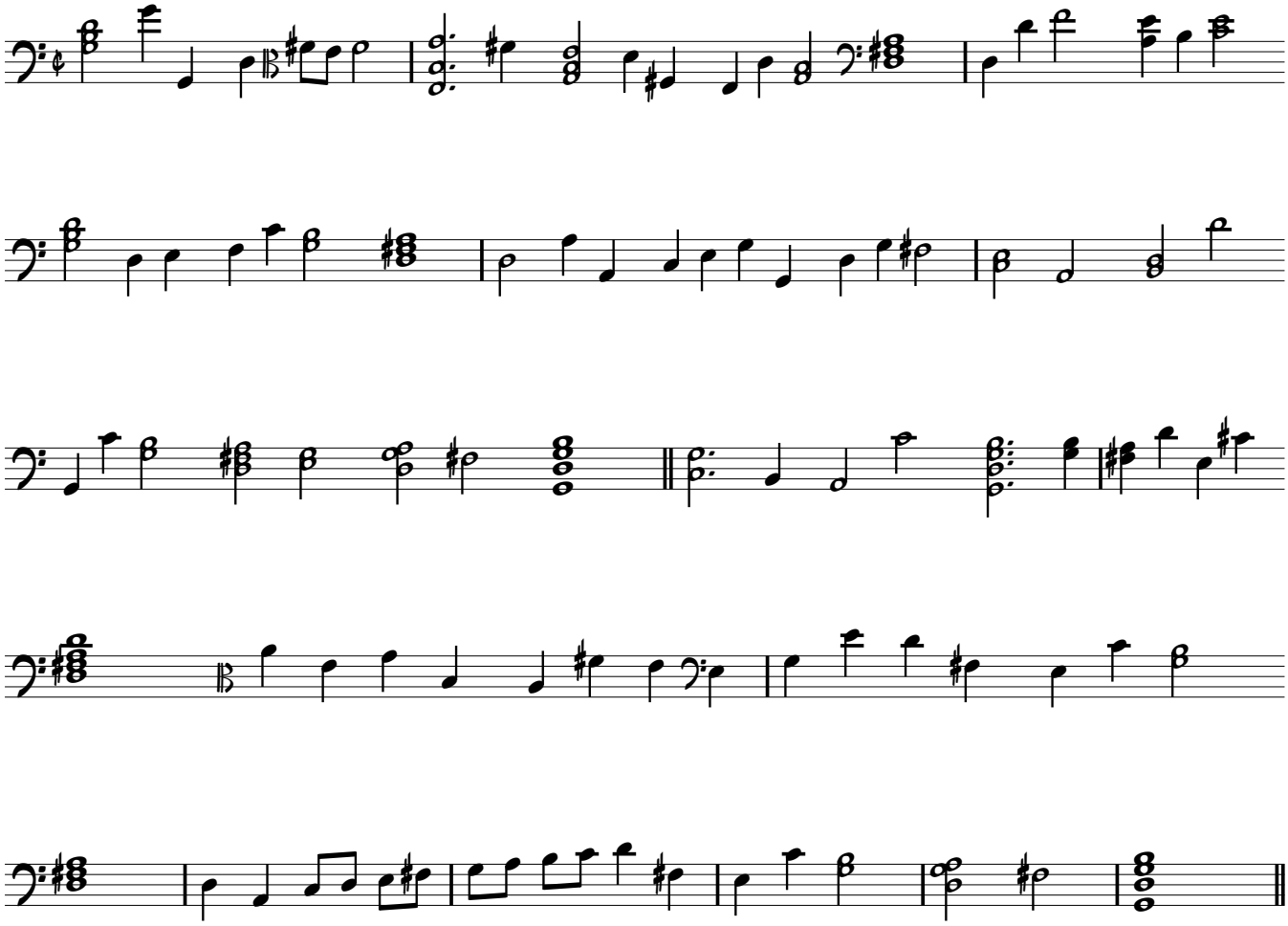
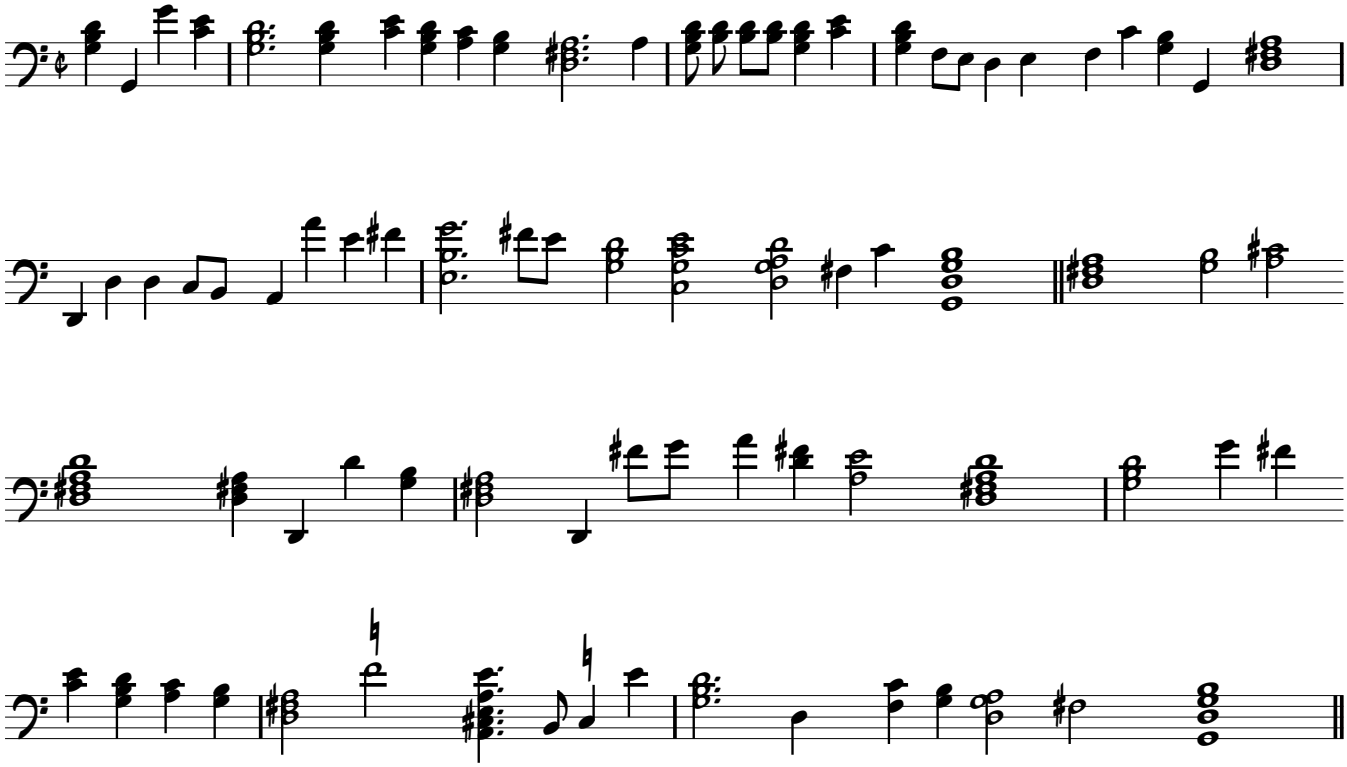
**23 Peeters Pleasure**



**24 The second part of Peeter.**



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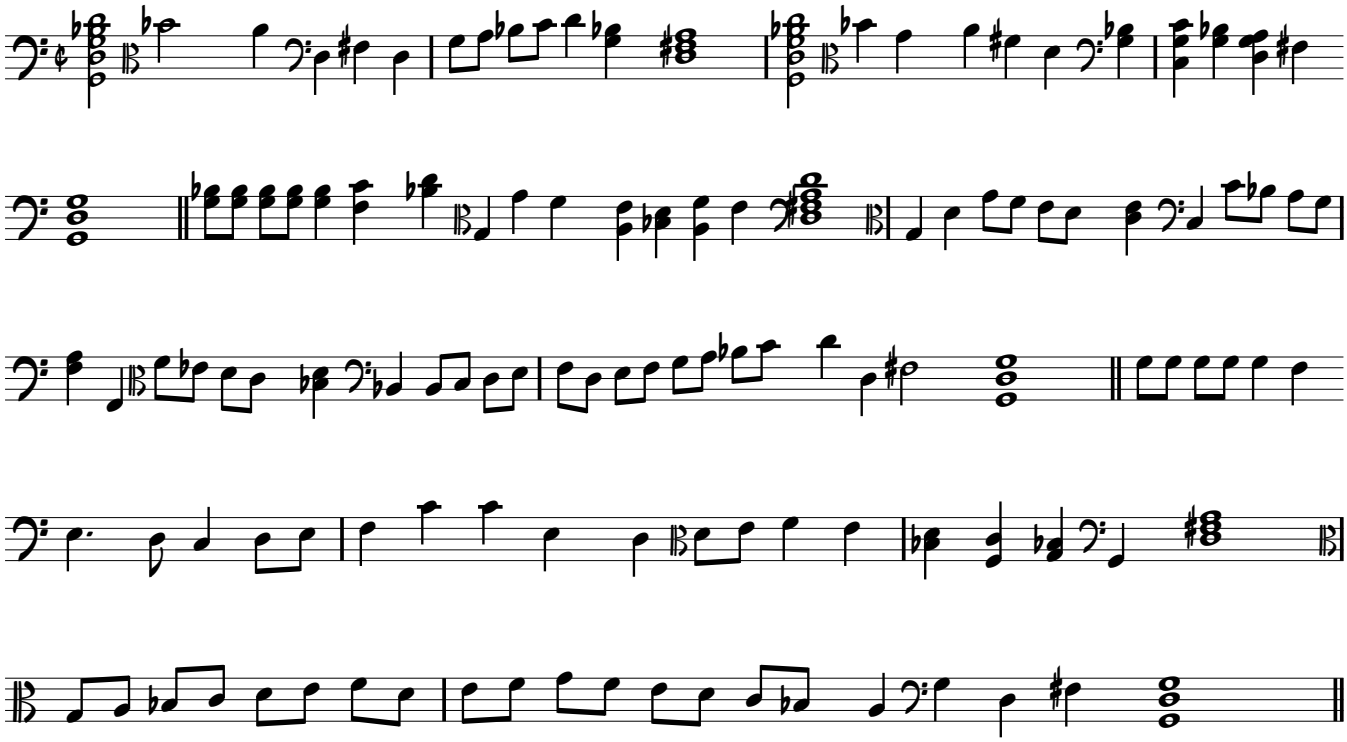
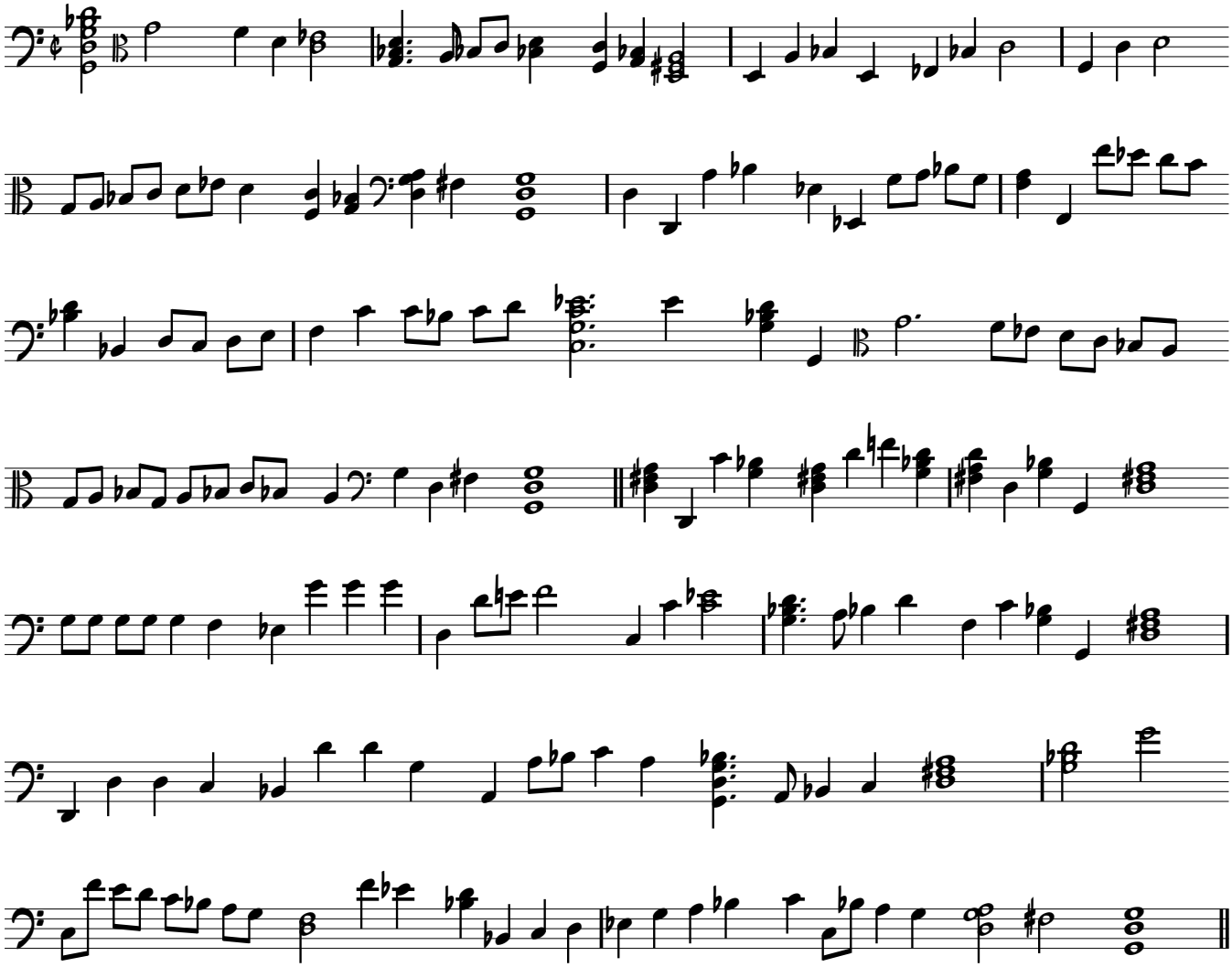
## 25 A Question



## 26 An Aunswere



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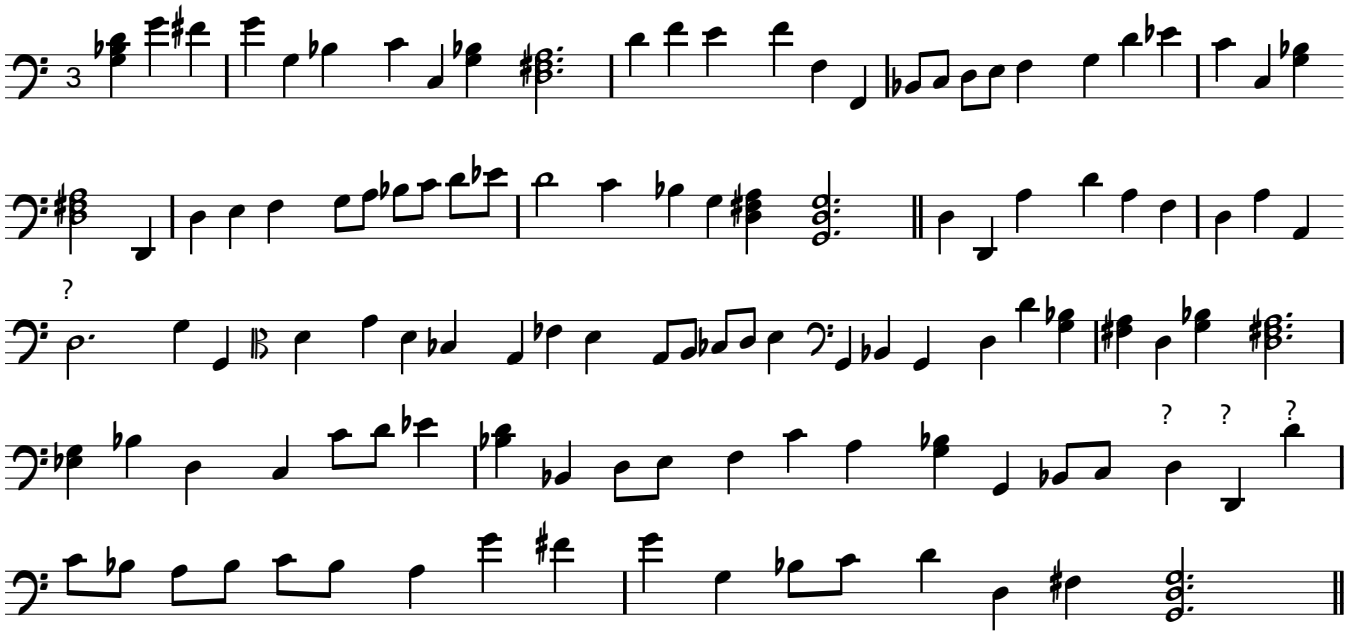
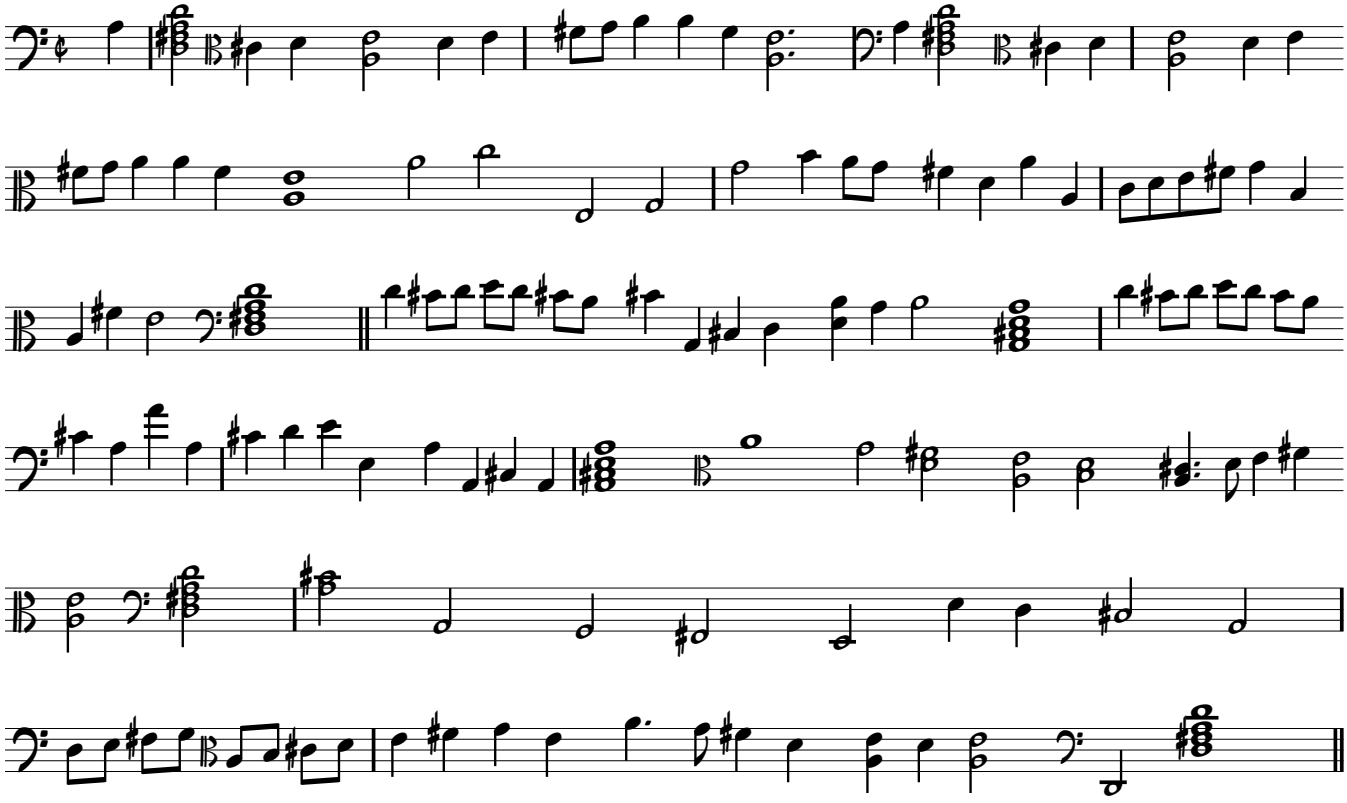
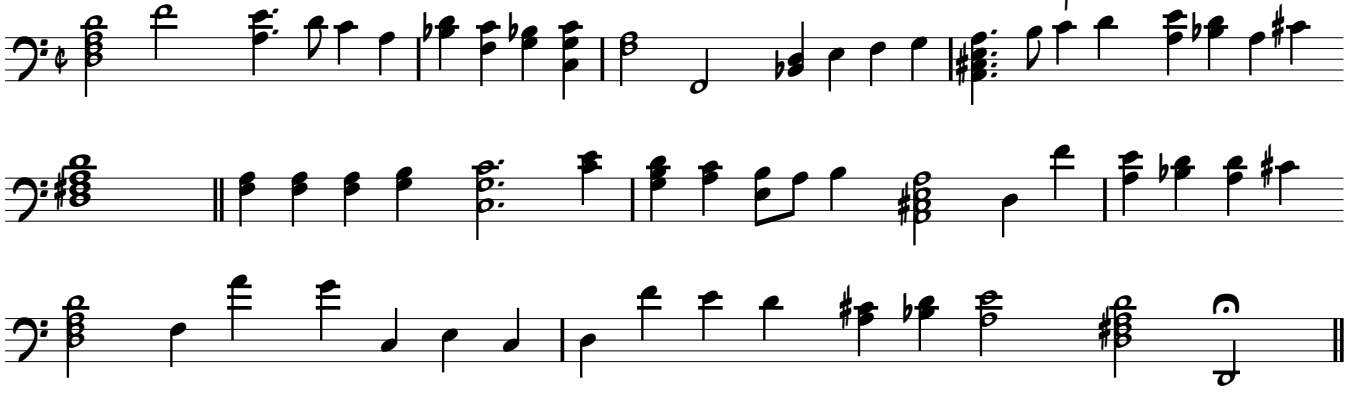
## 27 The New Cut



## 28 Now I come



## 29 Sir Humphrey



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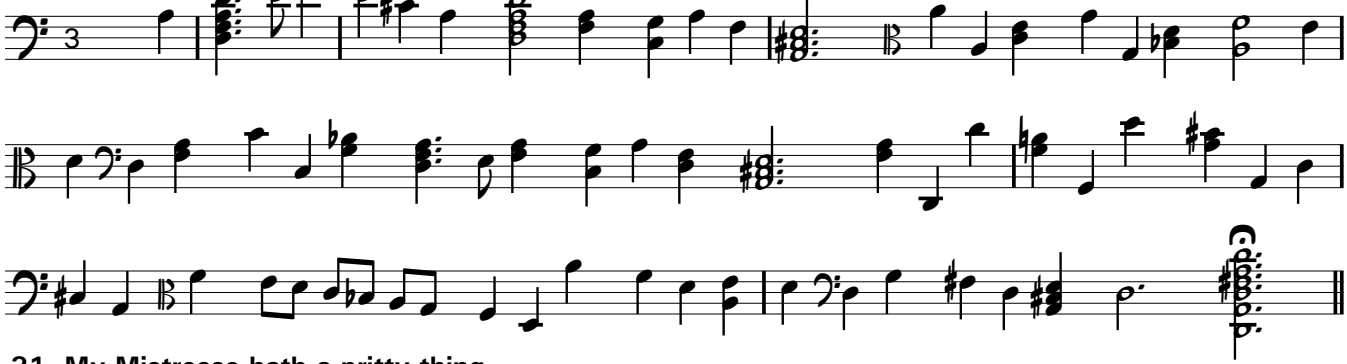
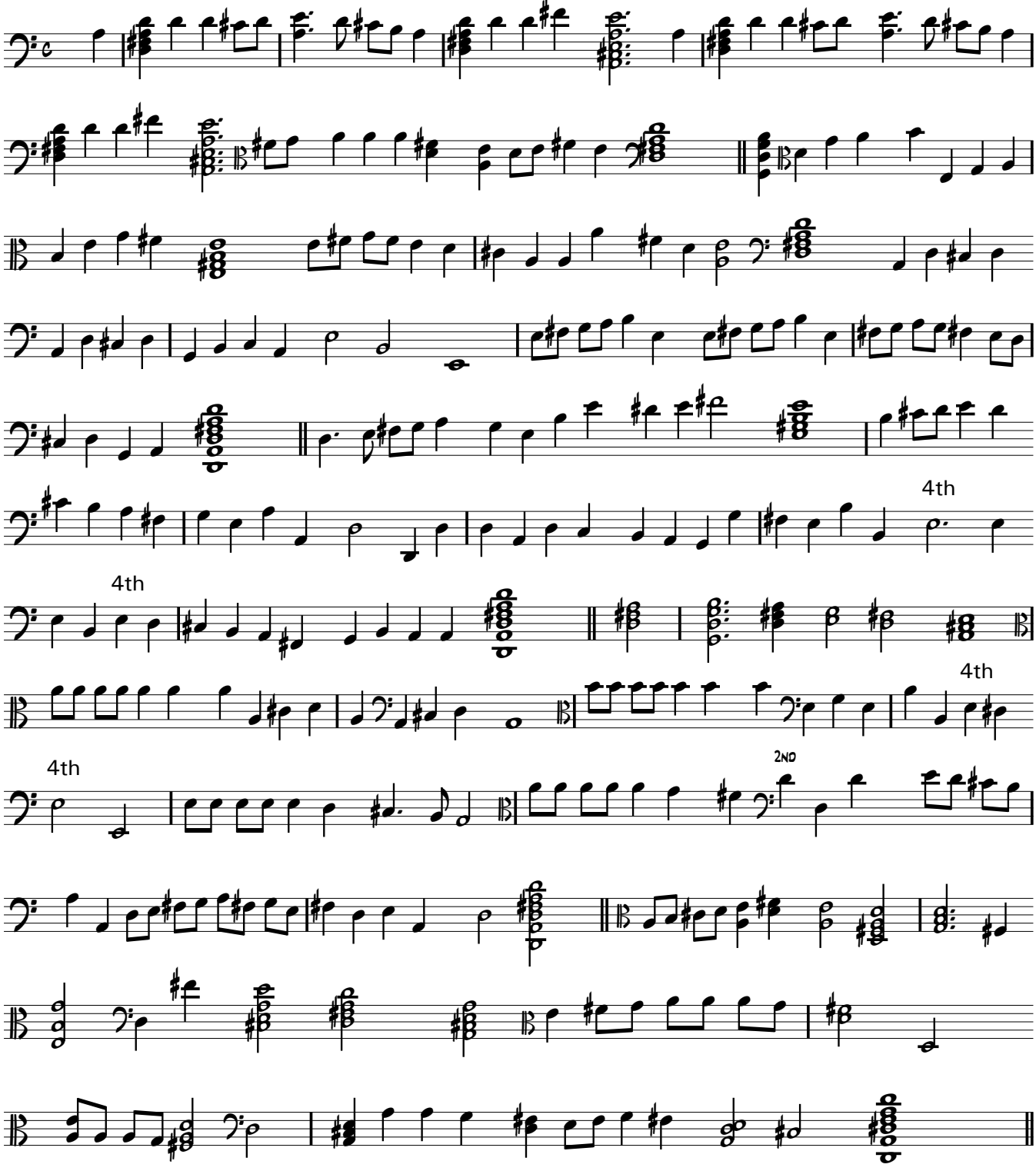
## 30 A Merry Conceite



## 31 My Mistresse hath a pritty thing.

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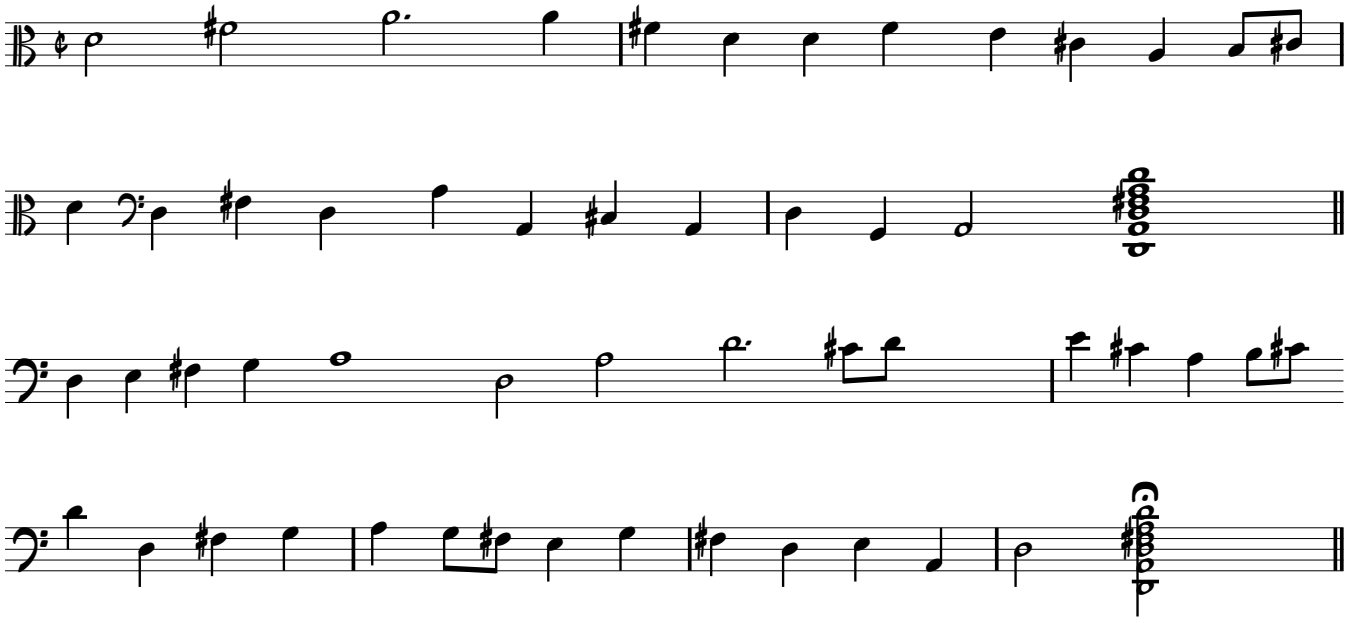
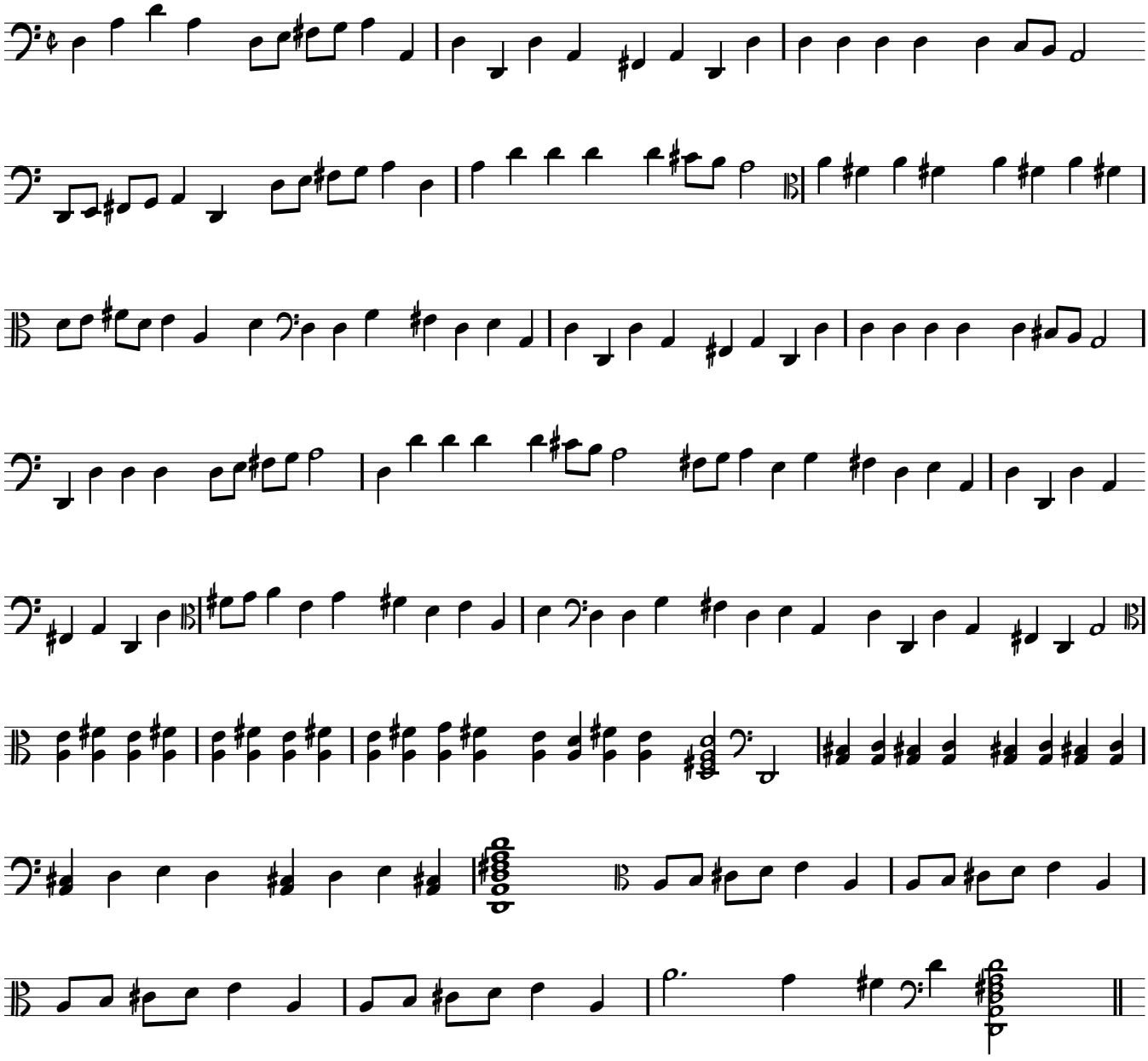
**32 She loves it well**



**33 Hit it in the middle**



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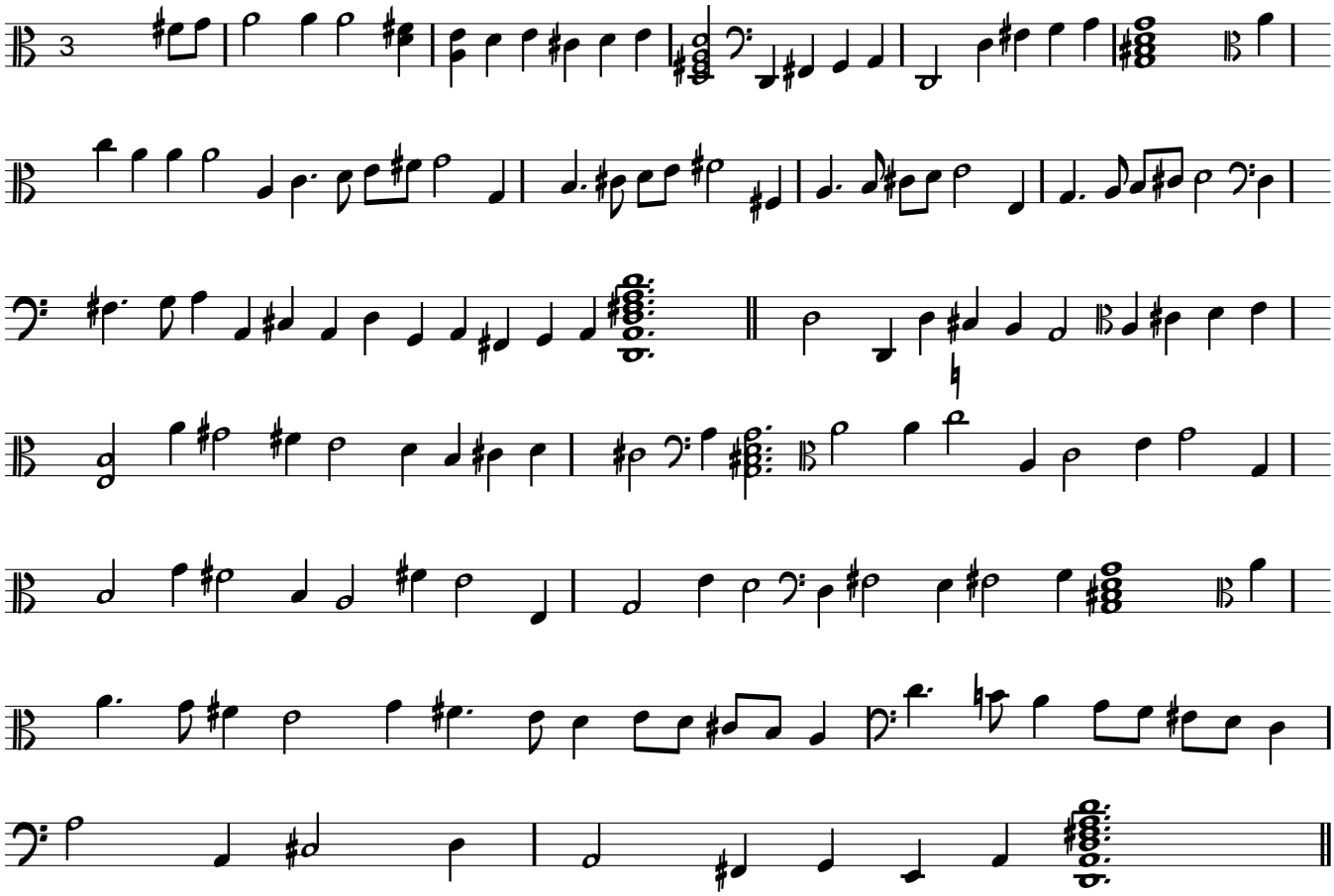
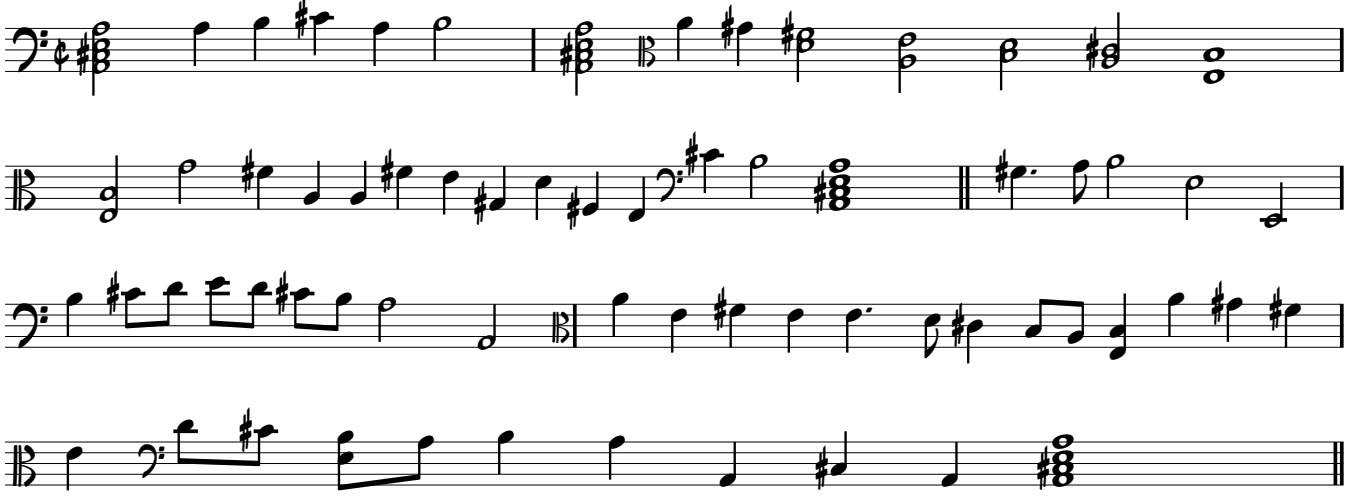
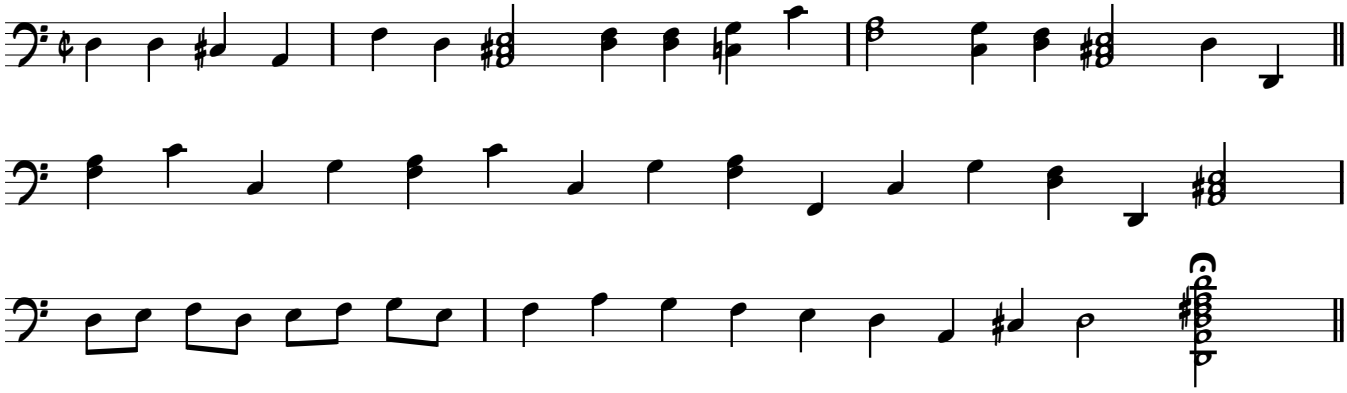
## 34 Tickell, tickell



## 35 Rossamond



## 36 I am falling



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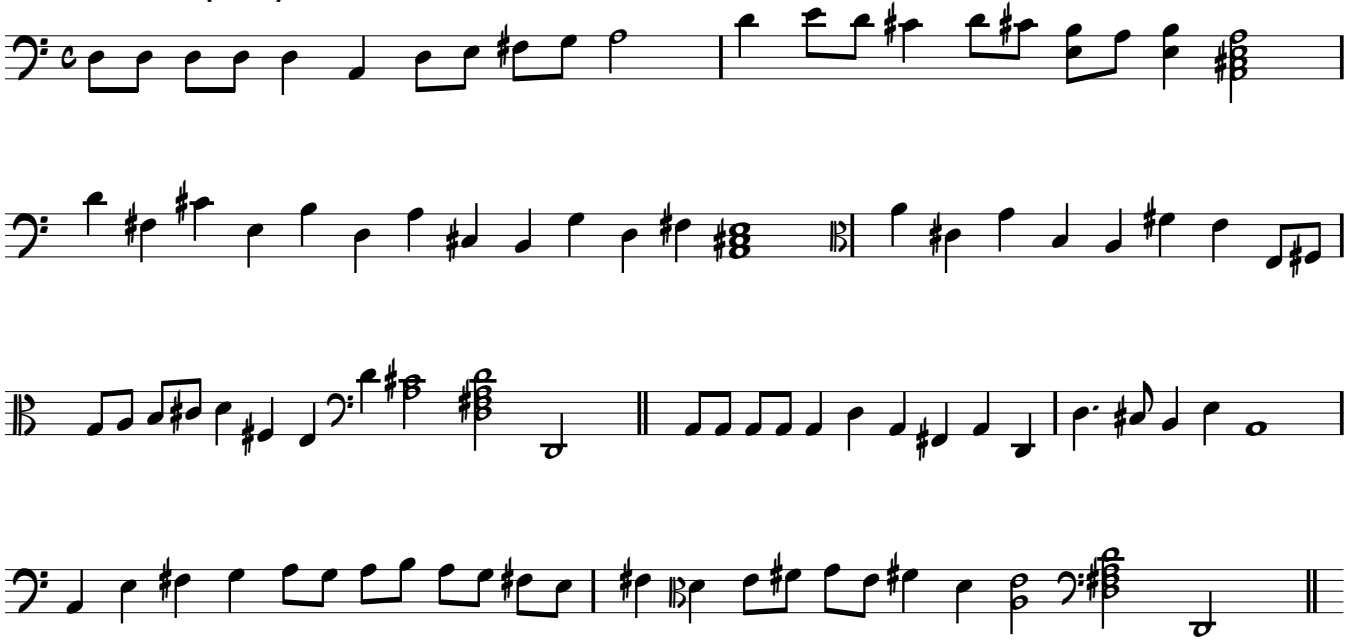
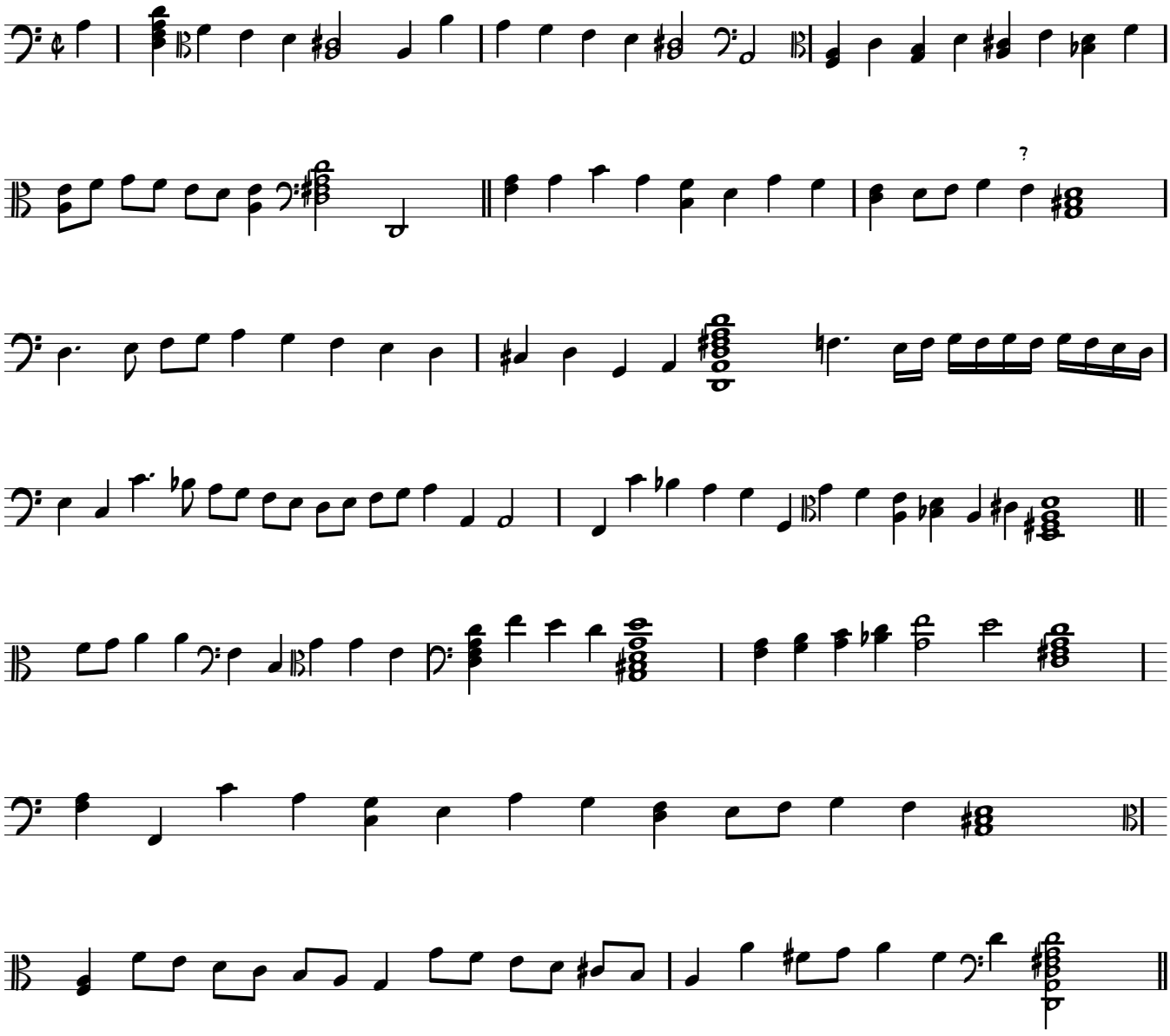
## 37 Tickle me quickly



## 38 Touch Me Lightly



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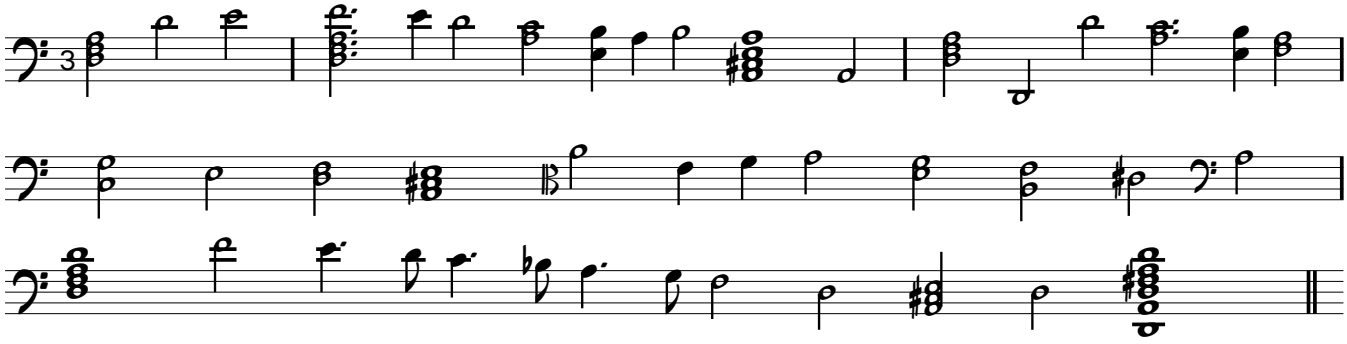
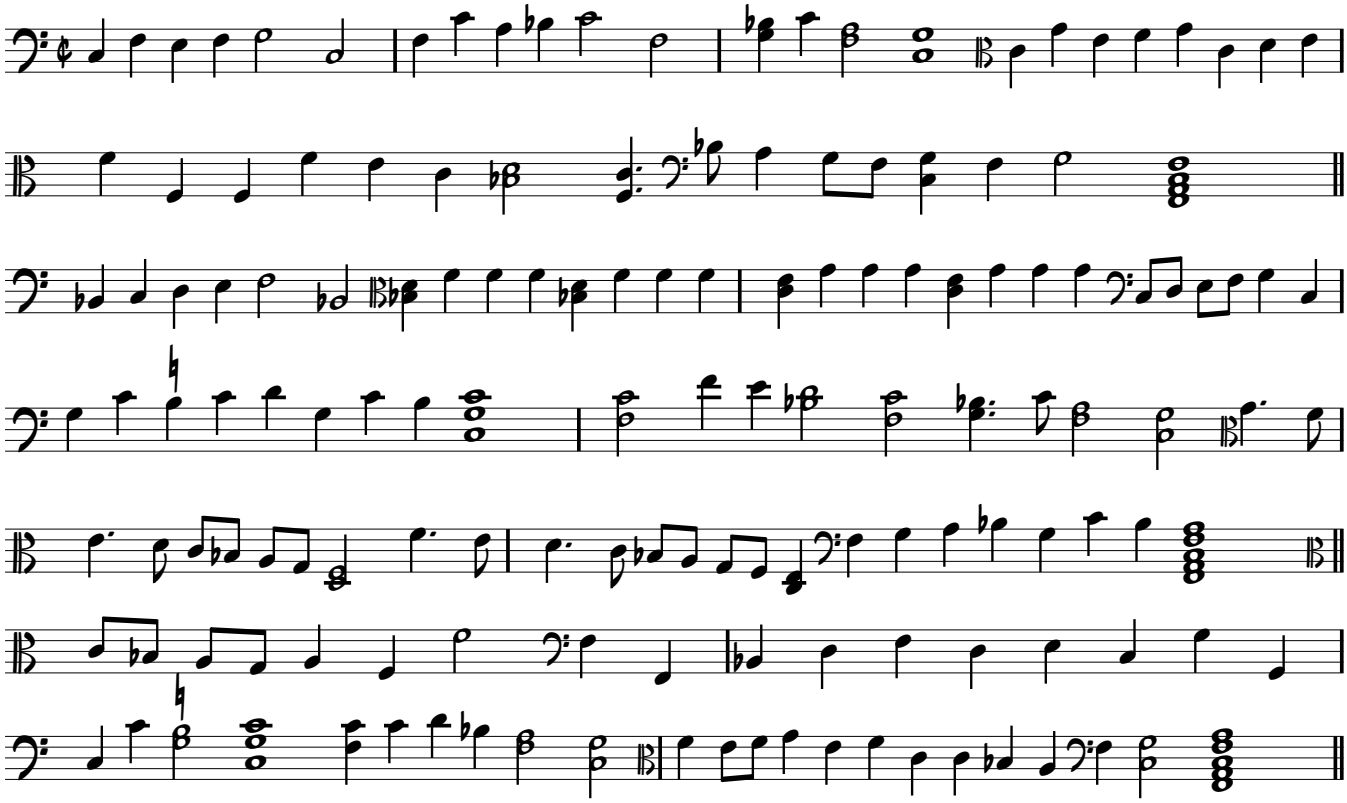
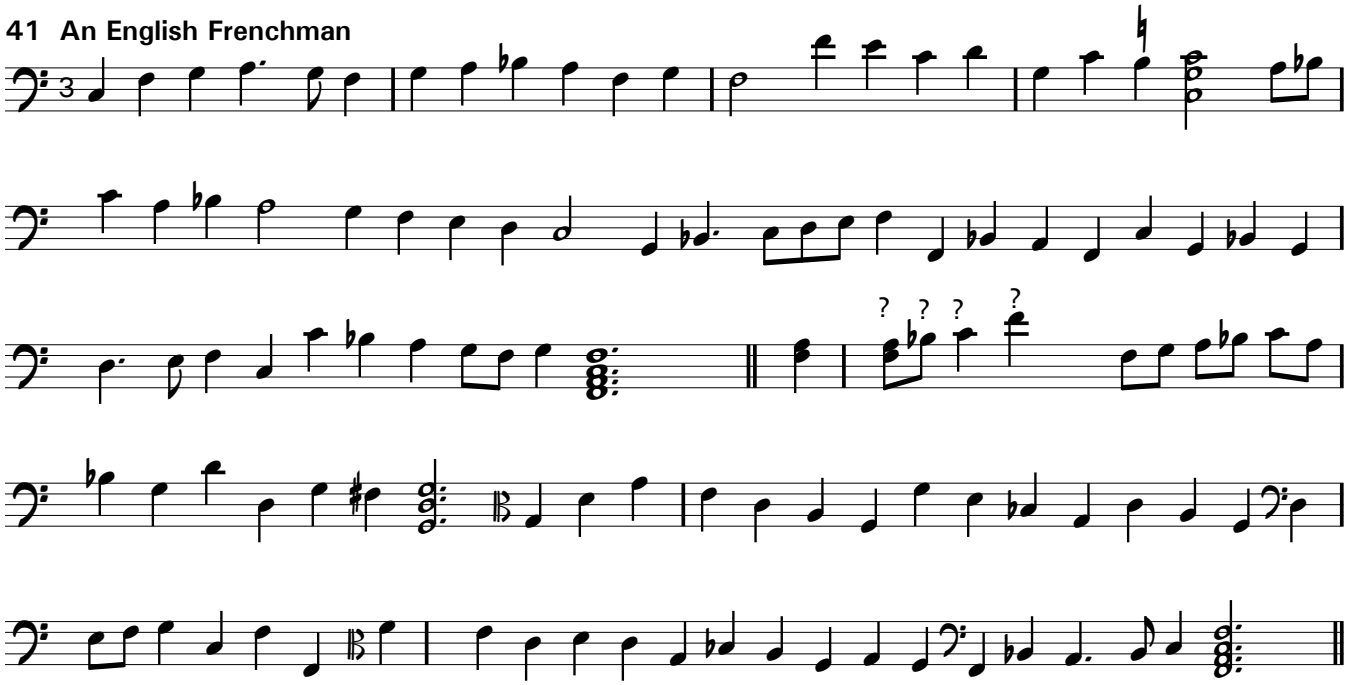
**39 Duke John of Polland his Galiard**



**40 A careles Humour**



**41 An English Frenchman**



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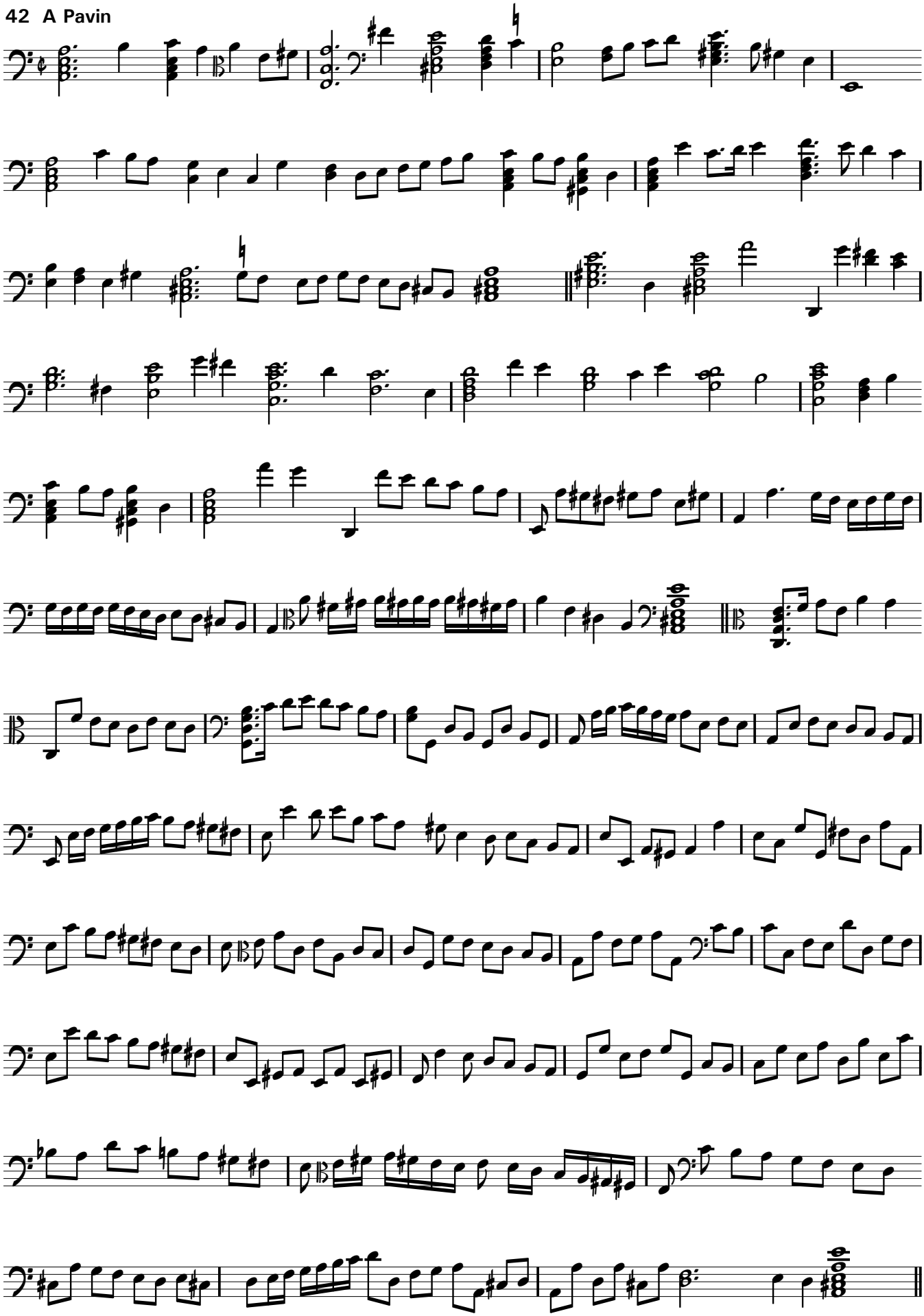
## 42 A Pavin



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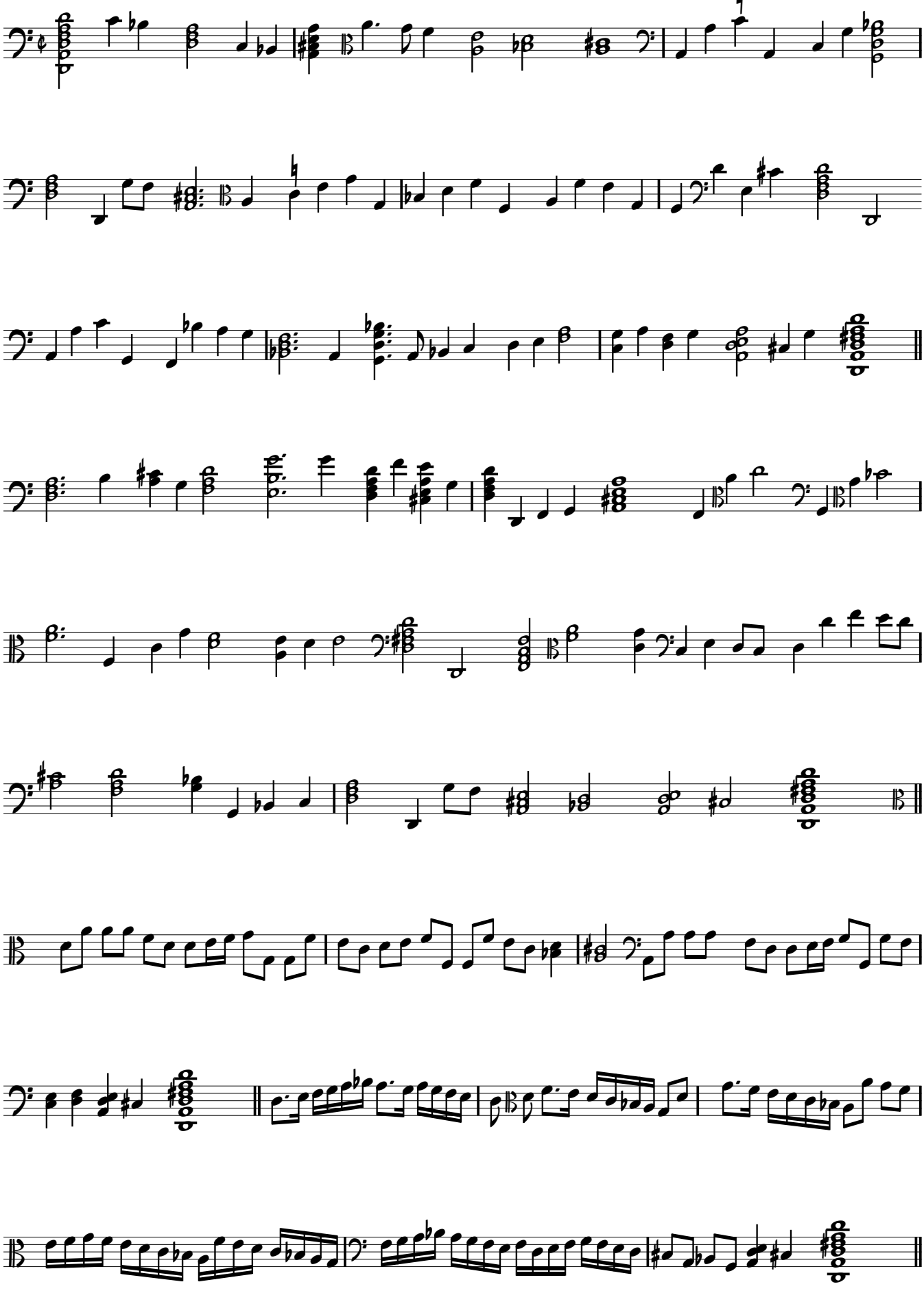
## 43 A Humorous Pavin



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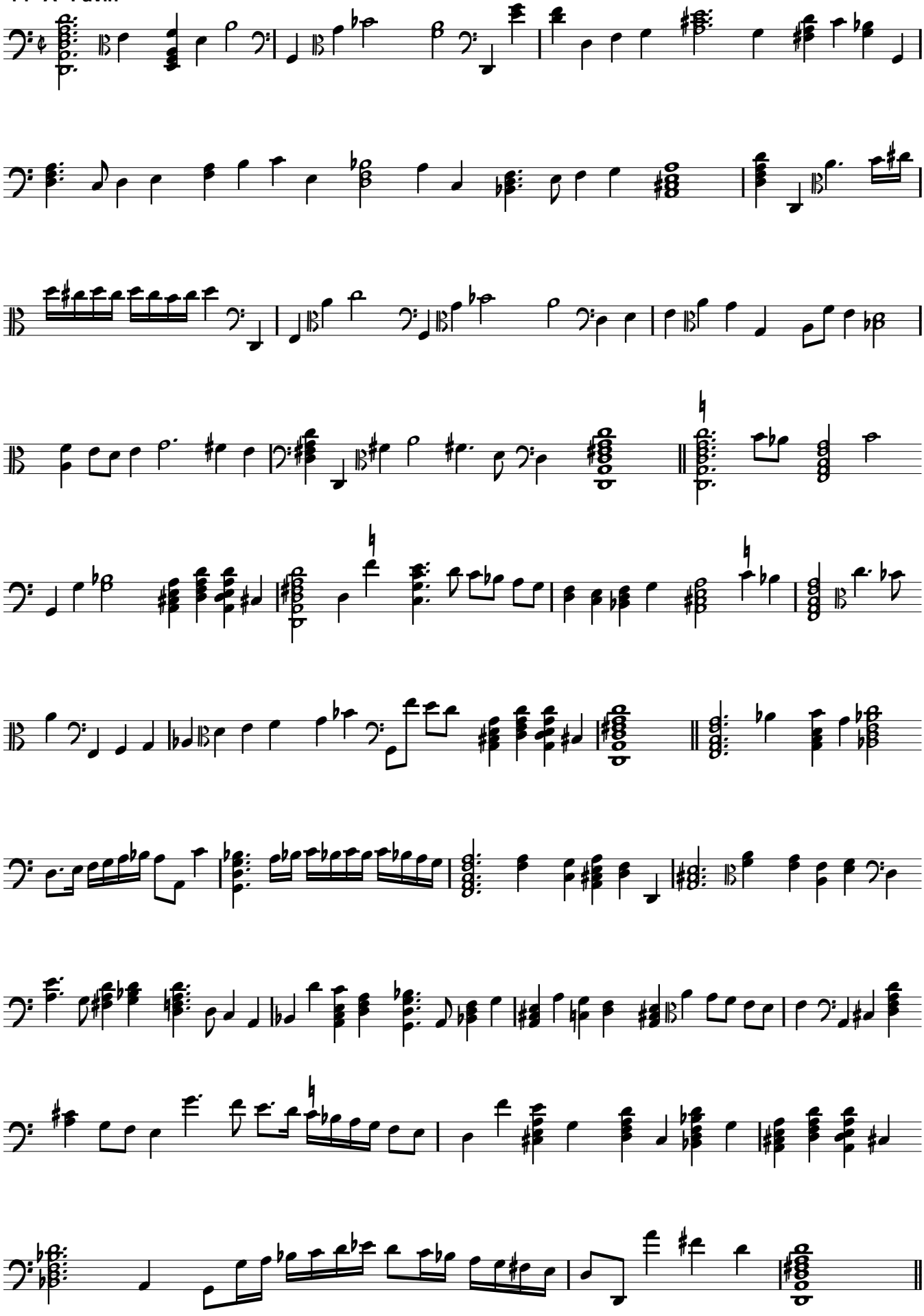
44 A Pavin



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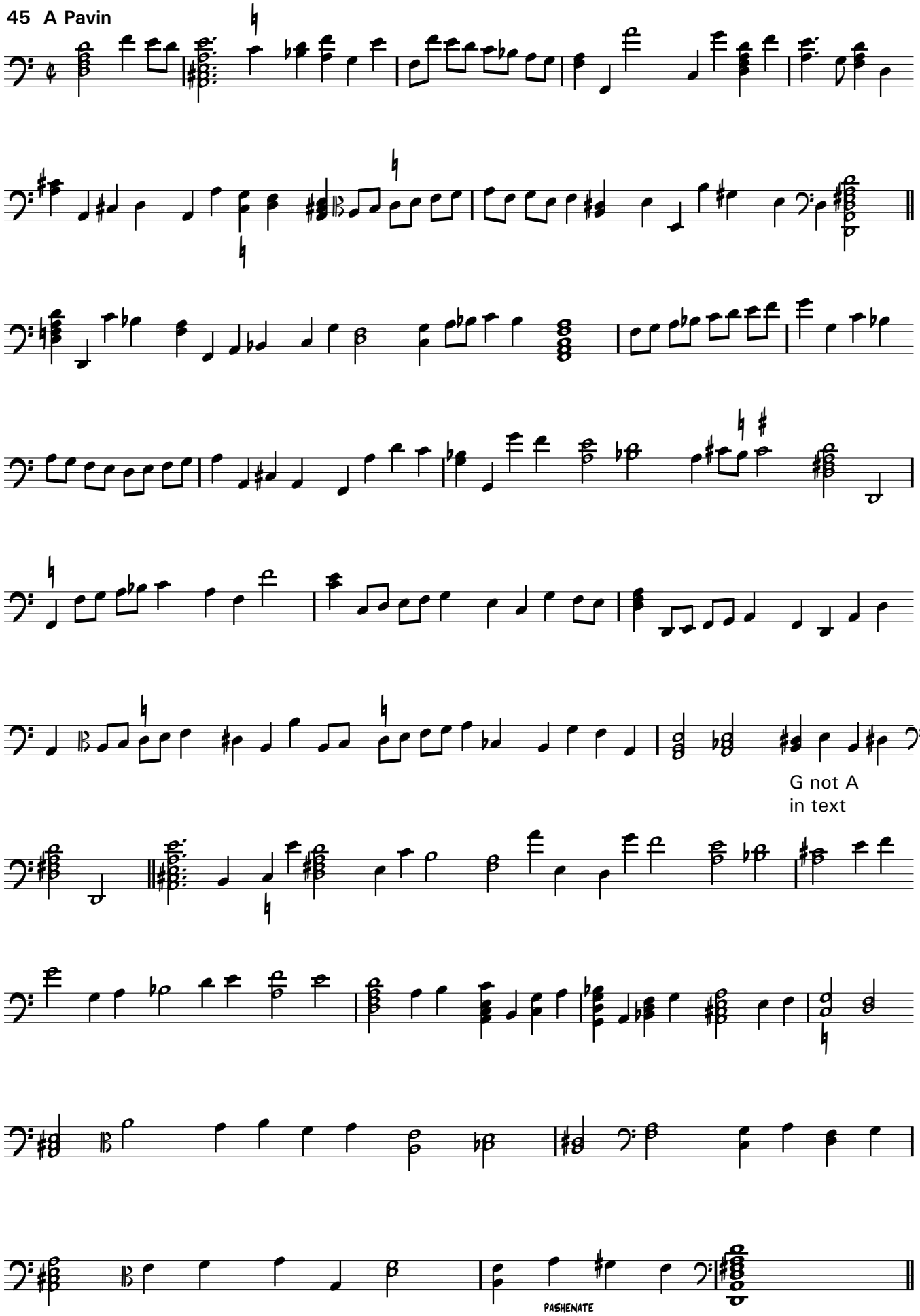
45 A Pavin

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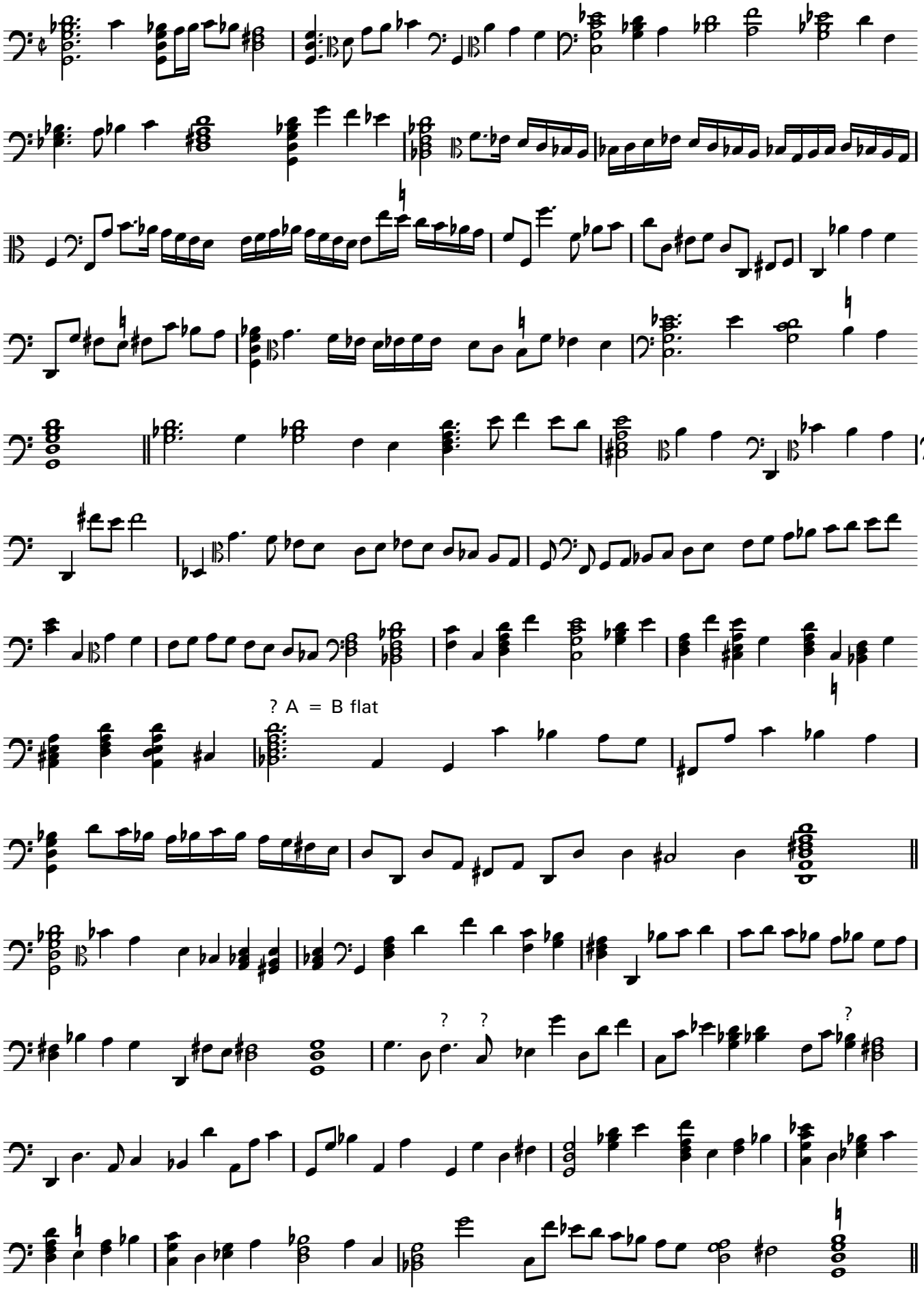
## 46 Captaine Humes Pavan

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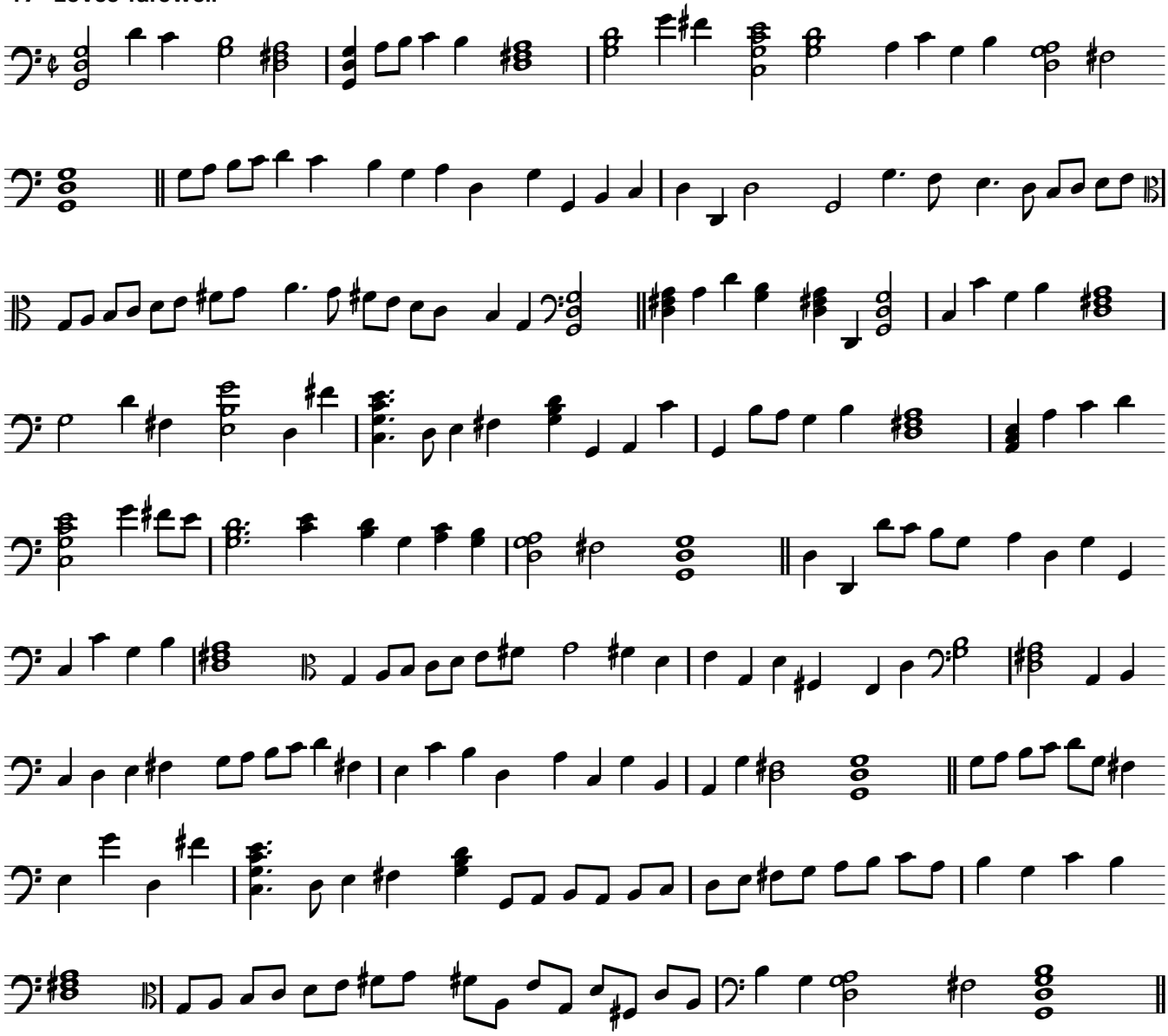
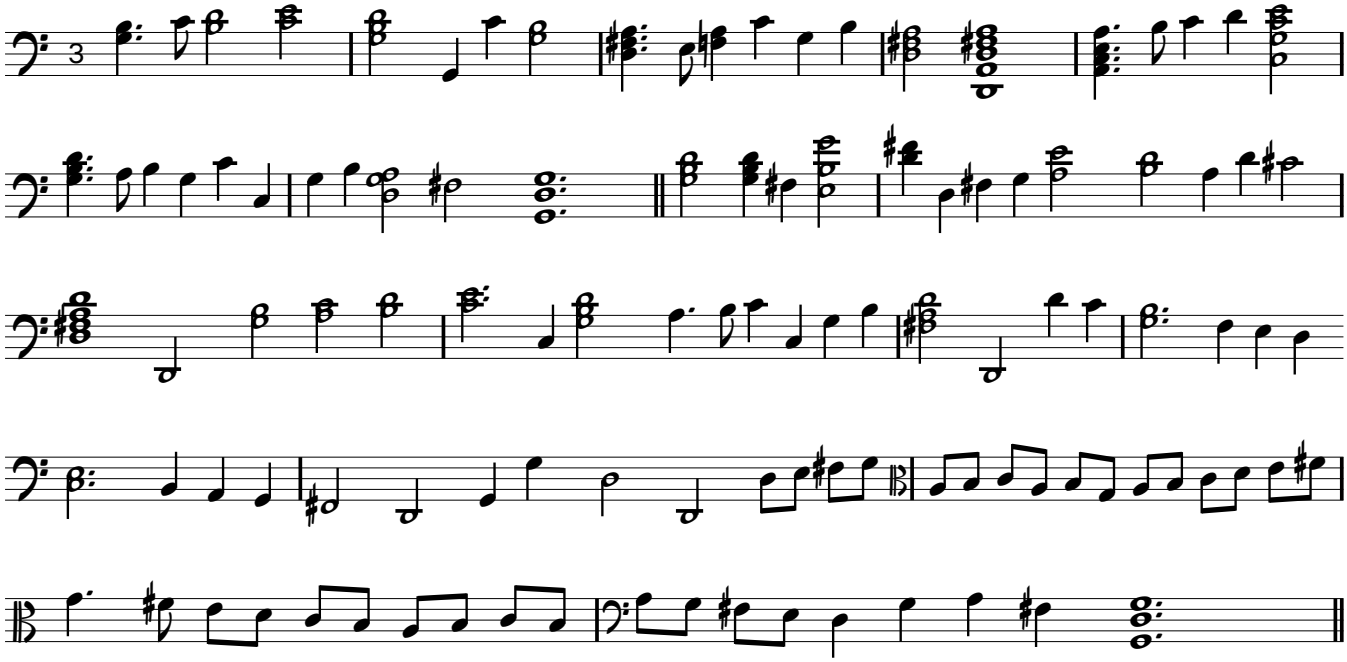
## 47 Loves farewell



## 48 A souldiers Galiard



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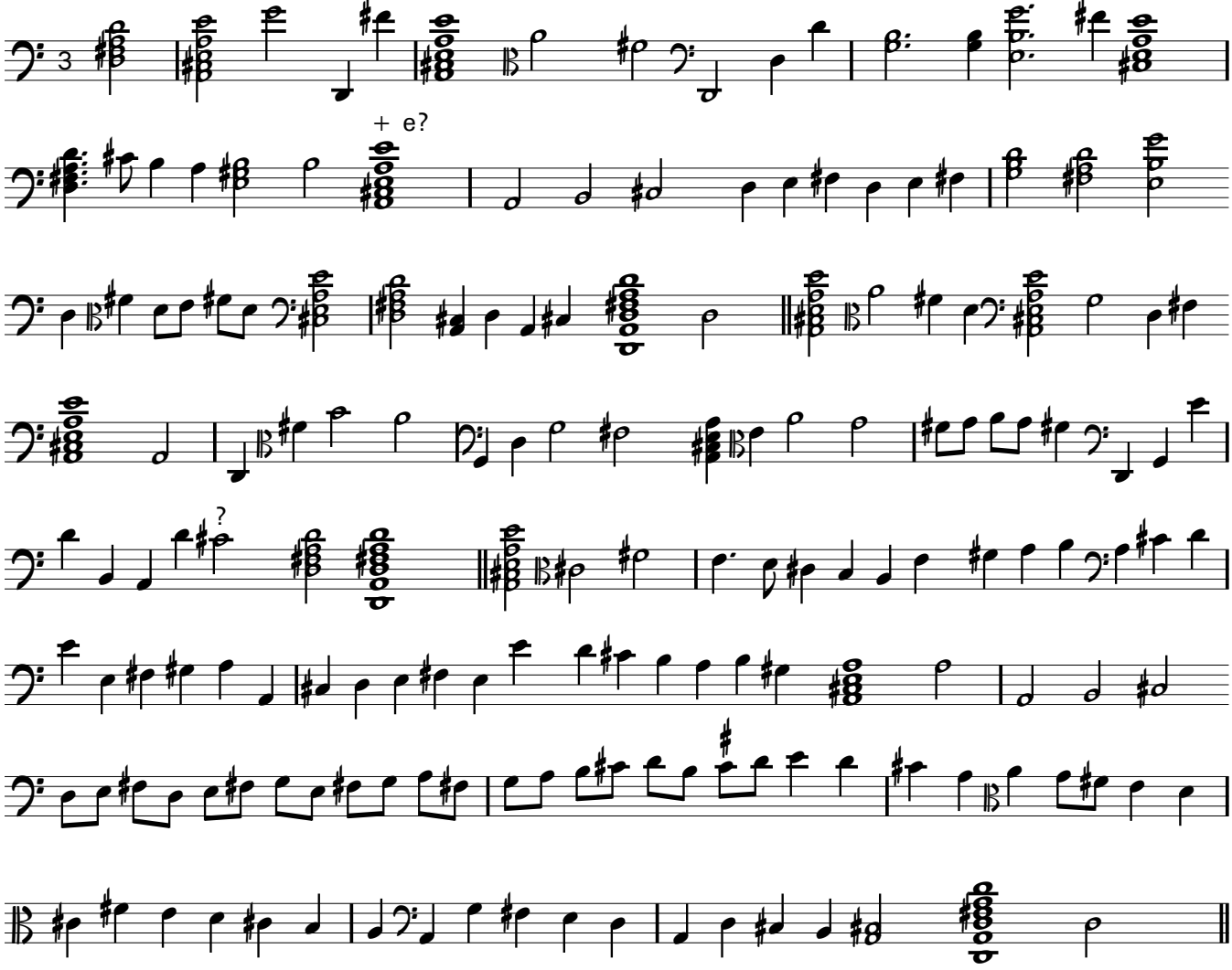
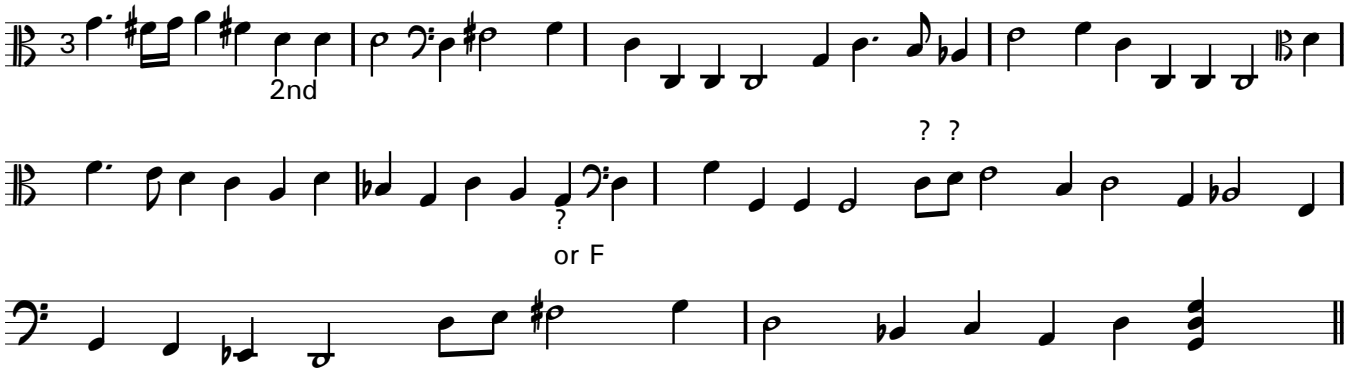
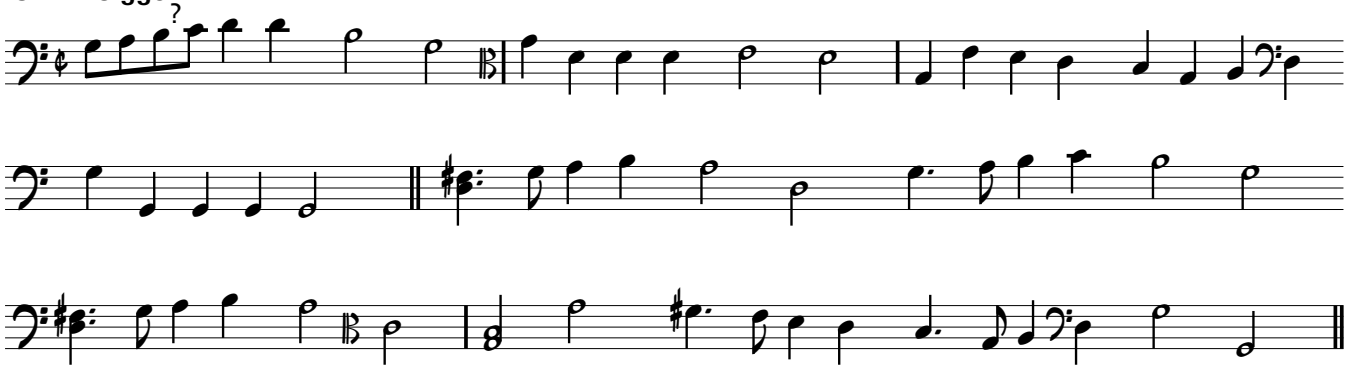
**49 Loves Galiard**




**86 Mistresse Tittles Jigge**




**87 A Jigge**

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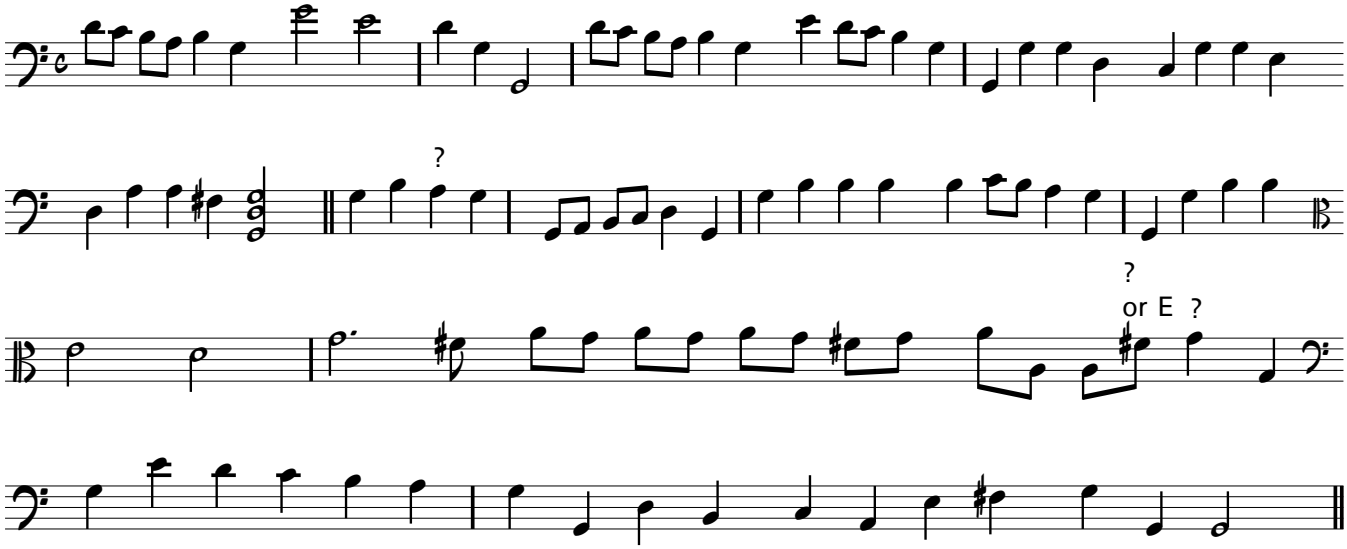
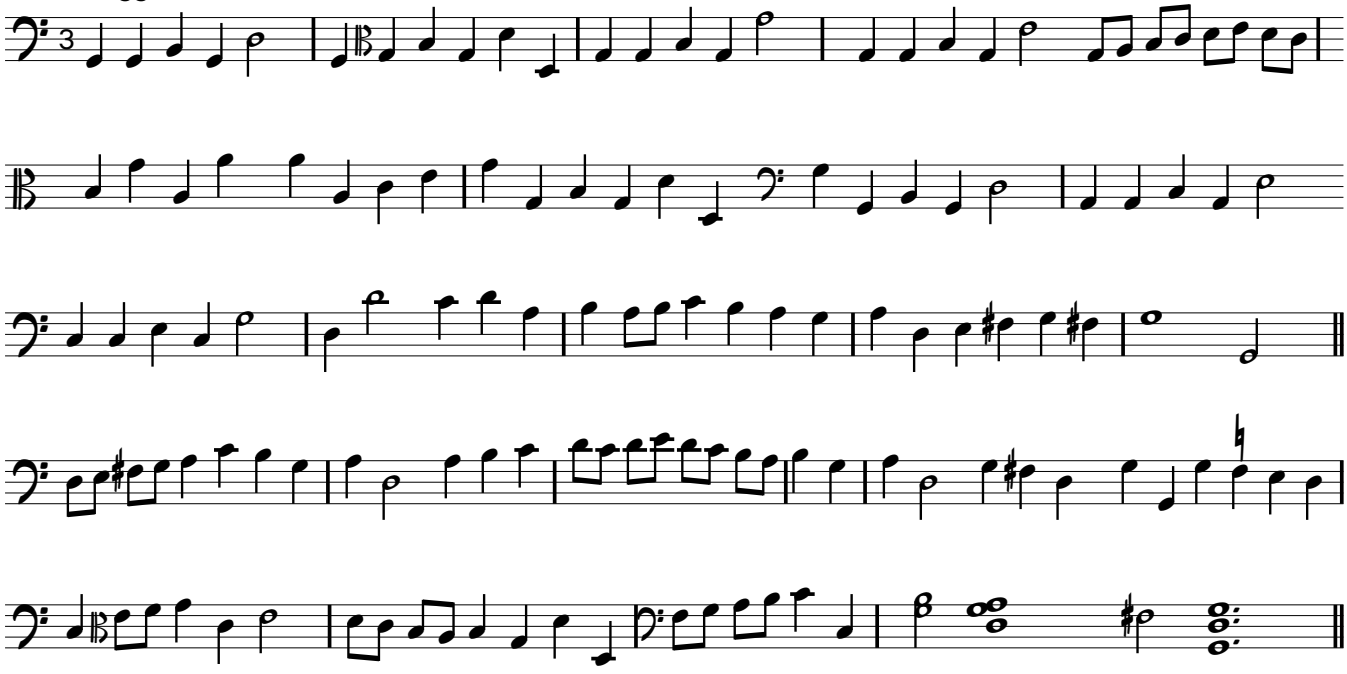
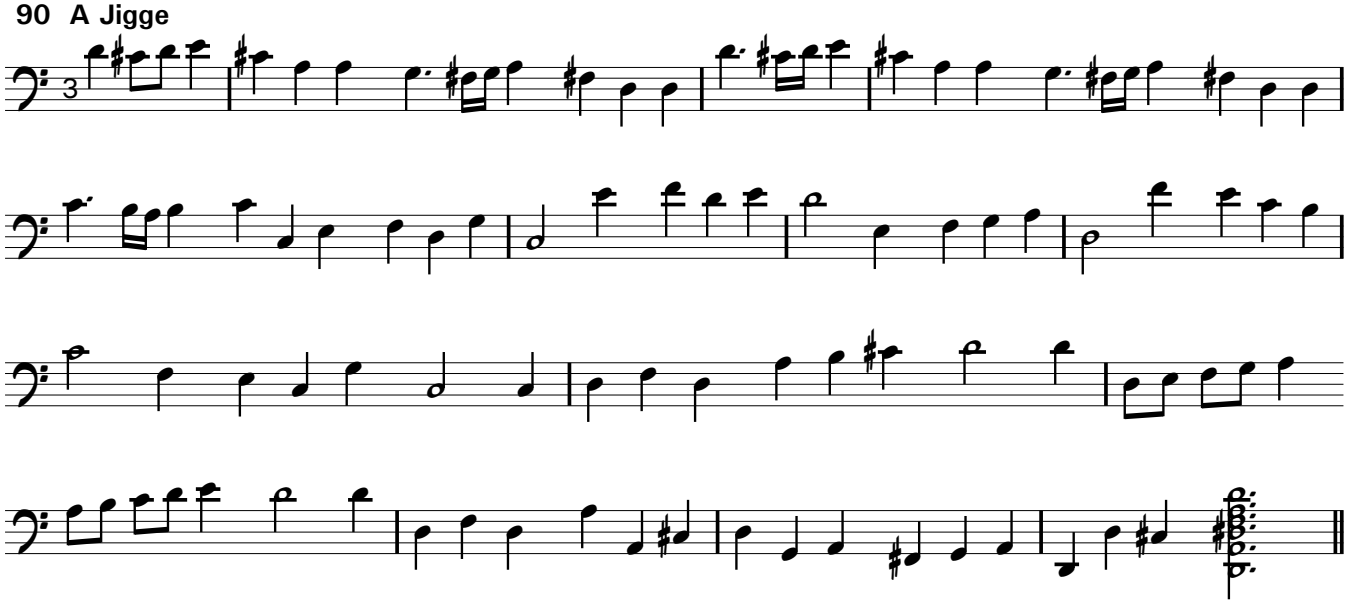
88 A Jigge




89 A Jigge



90 A Jigge



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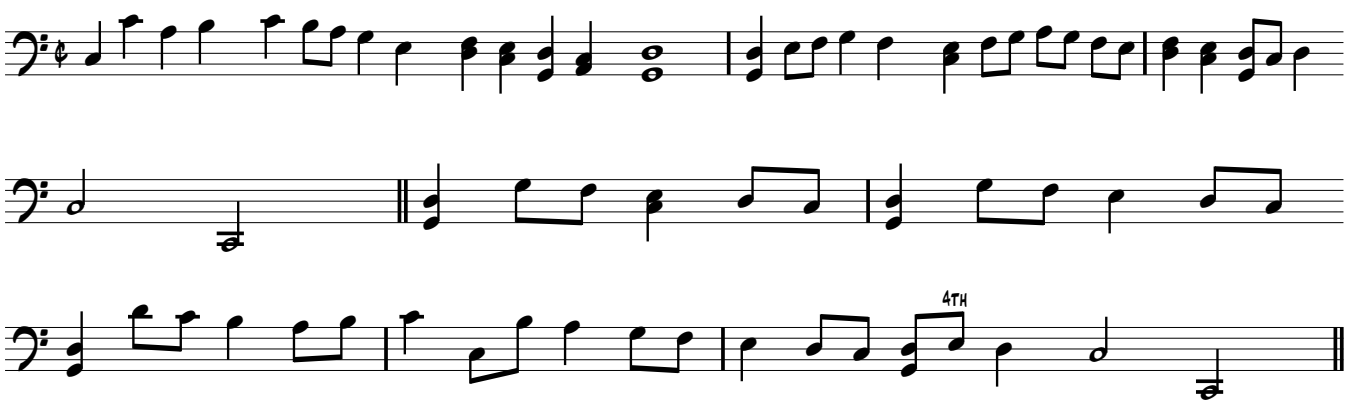
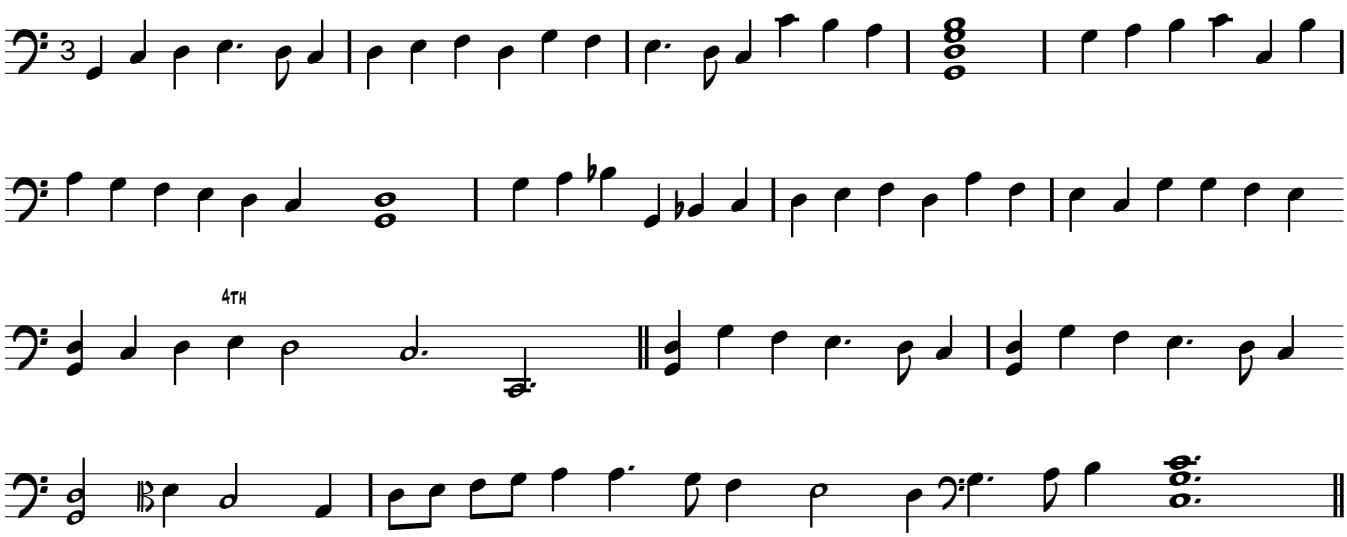
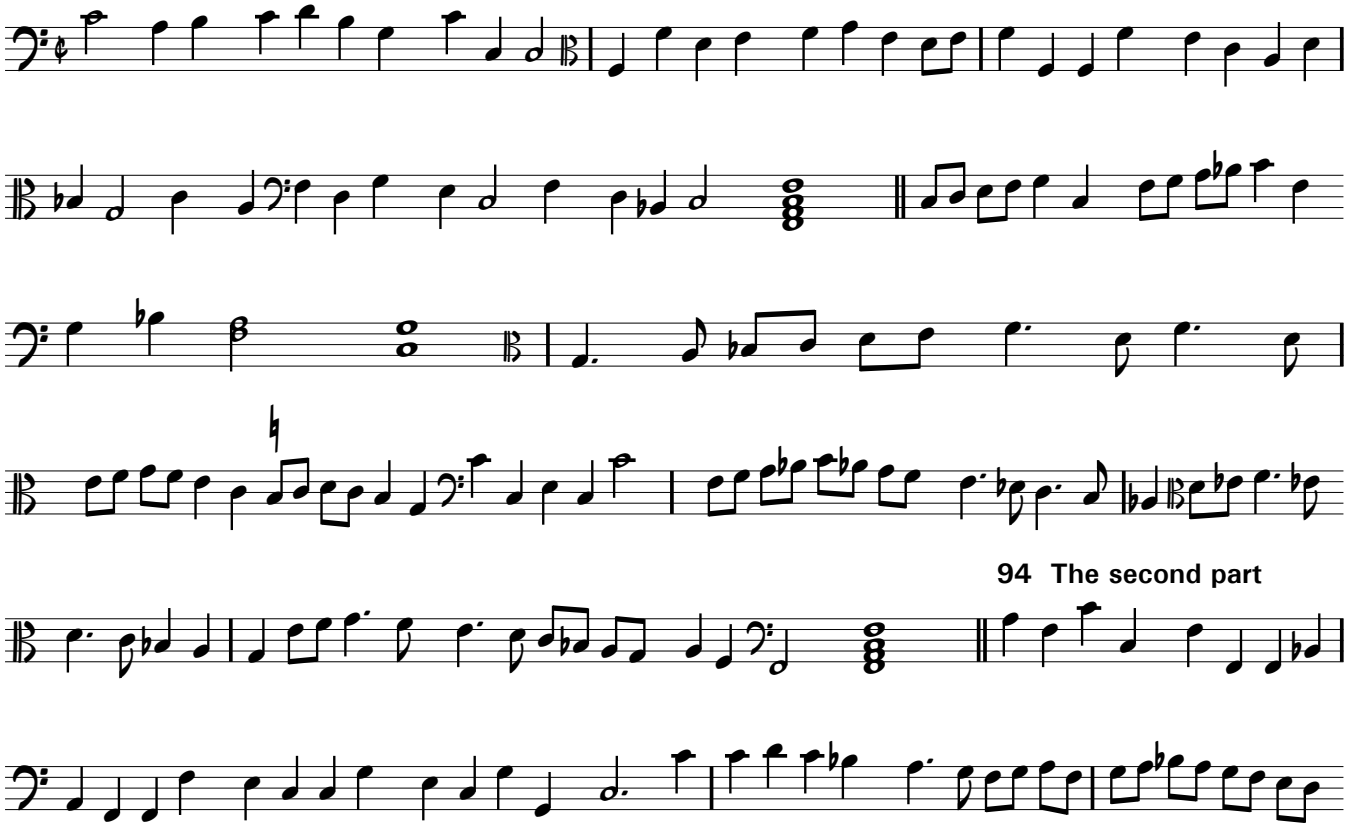
**91 A Wanton humor.** The lowest string must be tuned double ccc la ut.




**92 The second part.** The lowest string must be tuned double ccc la ut




**93 My Mistresse humor when she hath.**



**94 The second part**



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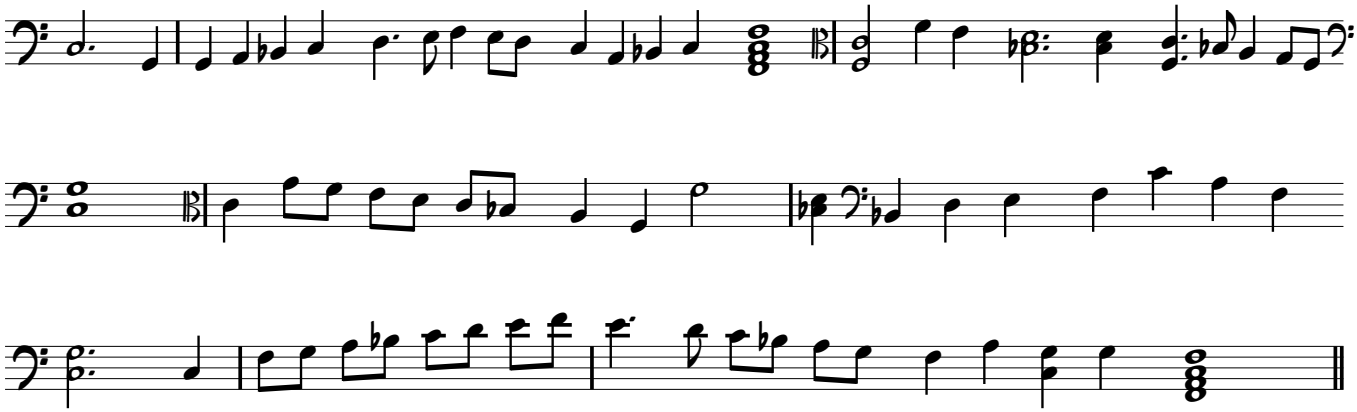
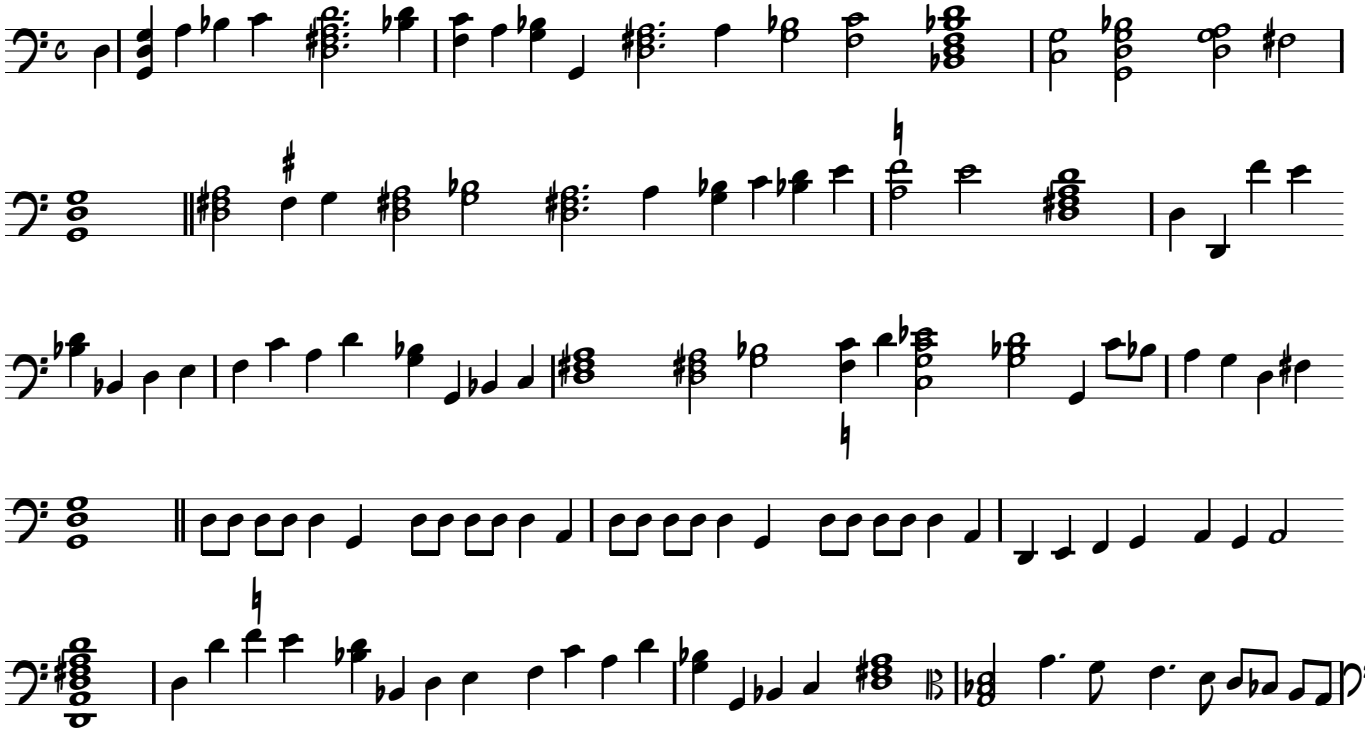
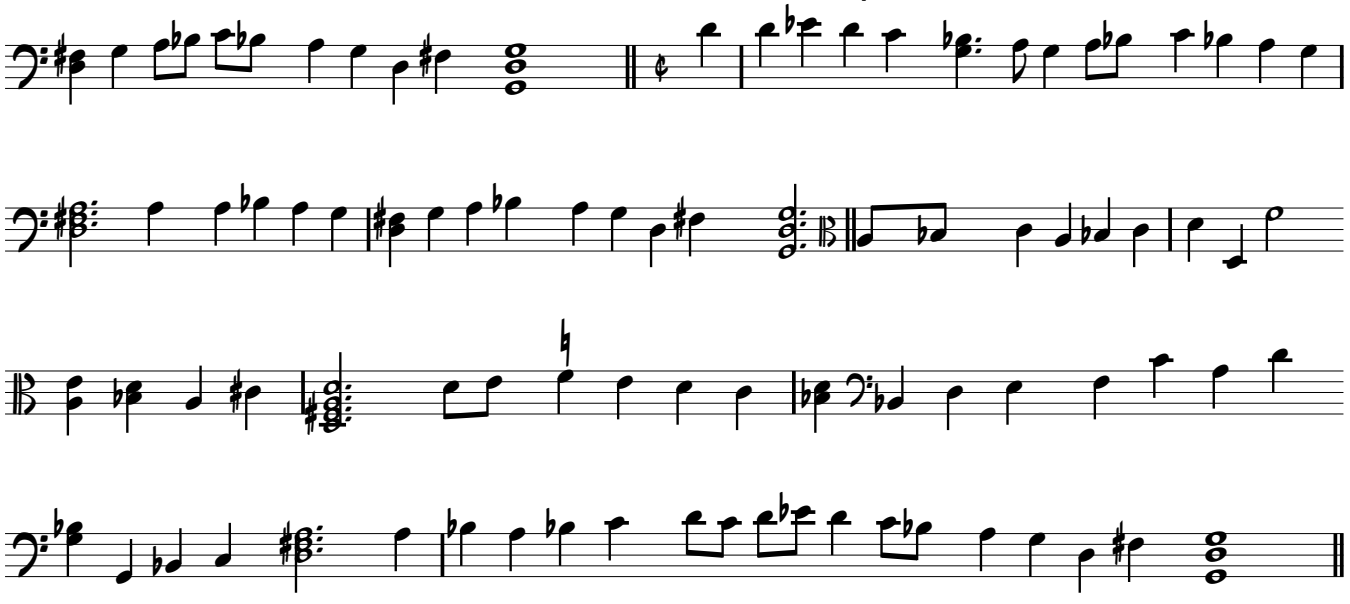


**95 Beccus an Hungarian Lord his delight**



**96 The second part.**



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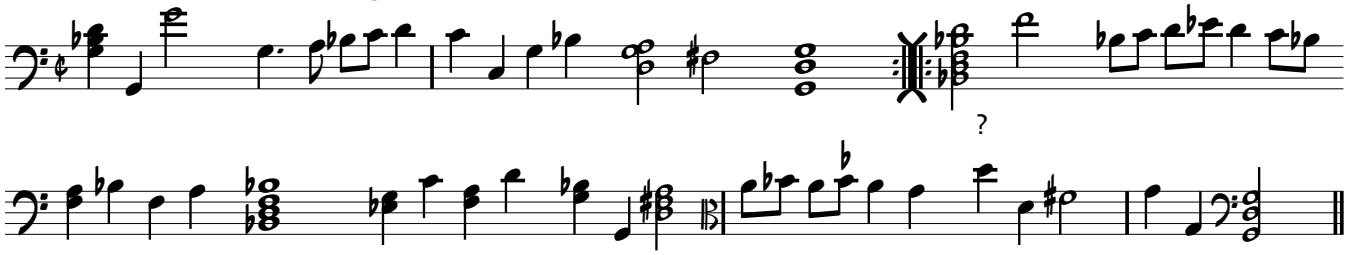
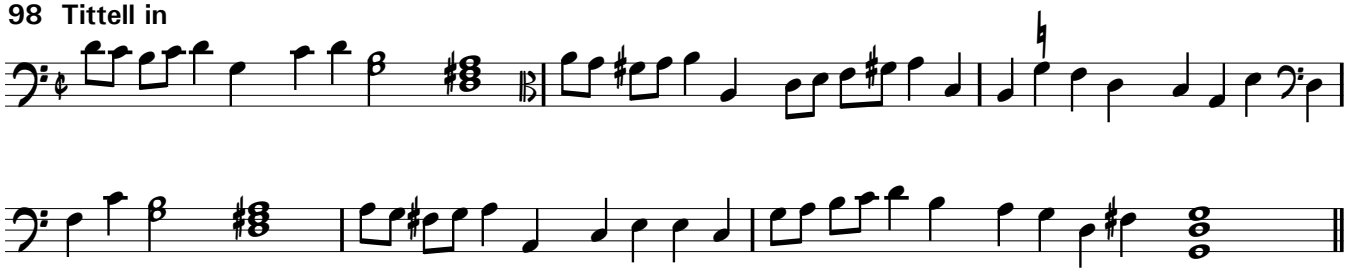
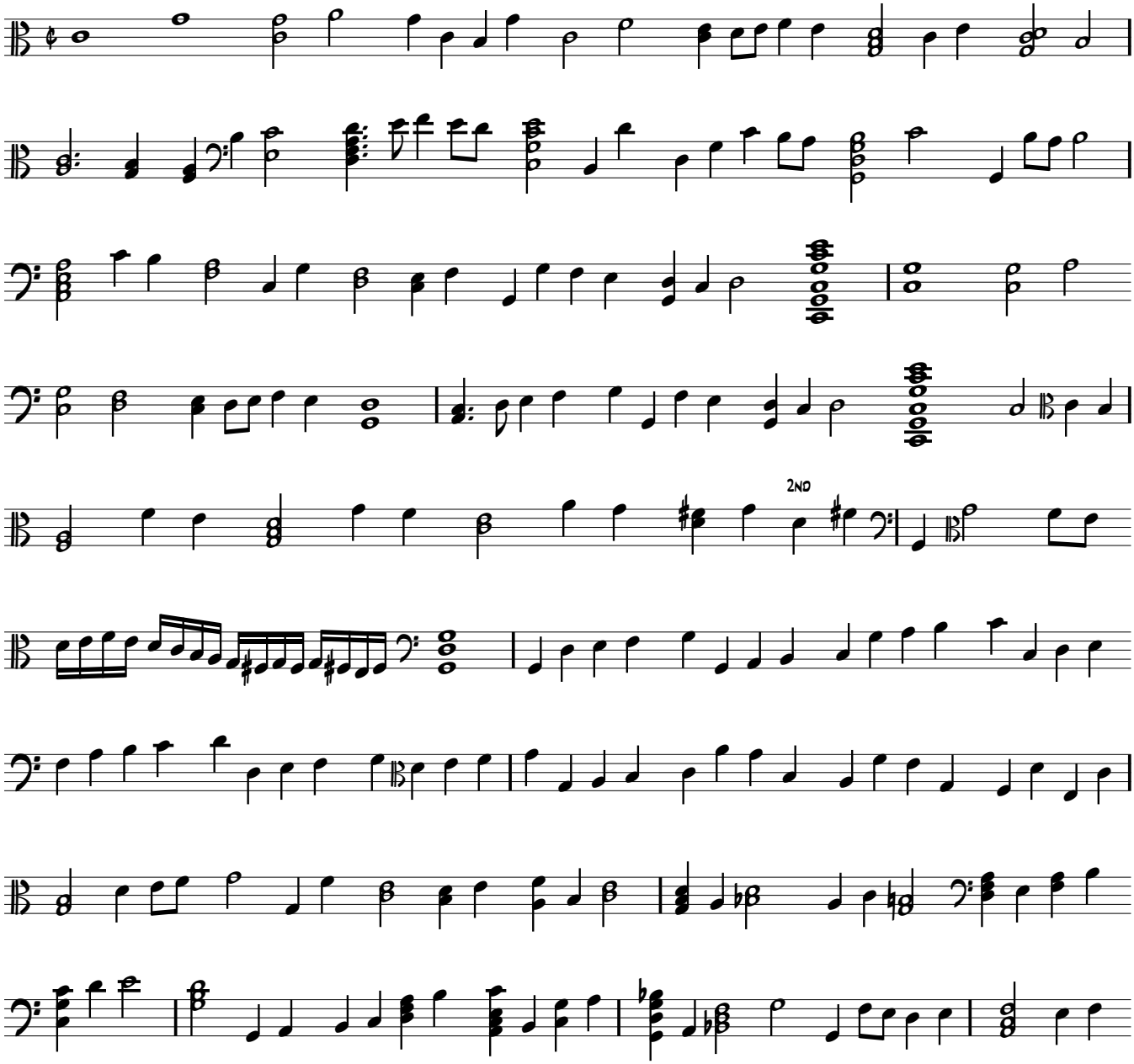
**97 My Mistresse little thing**




**98 Tittell in**



**116 The Old Humor** set your lowest string double ccc la ut

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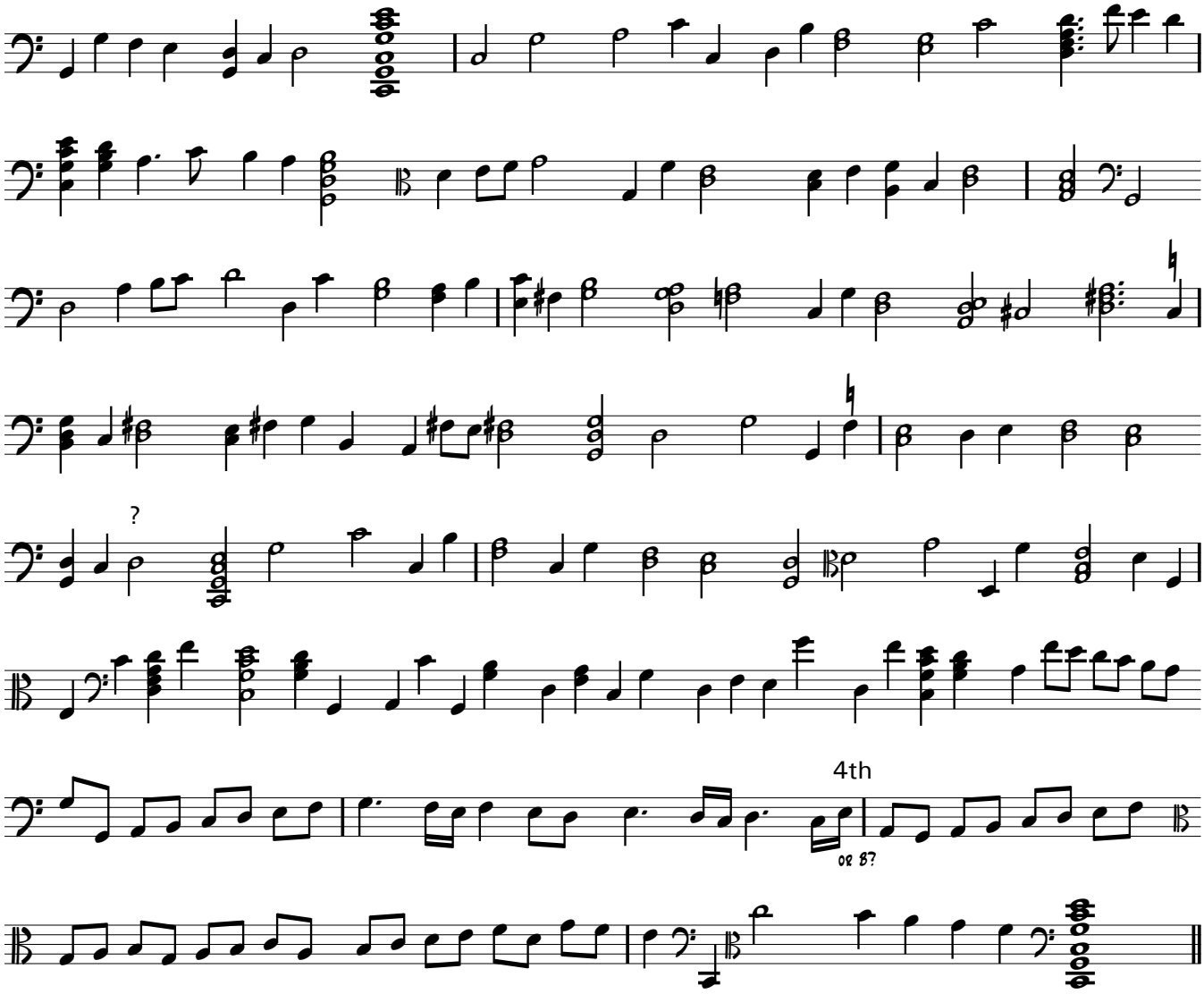


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