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.

This version transposed a 4th higher, for tenor viol

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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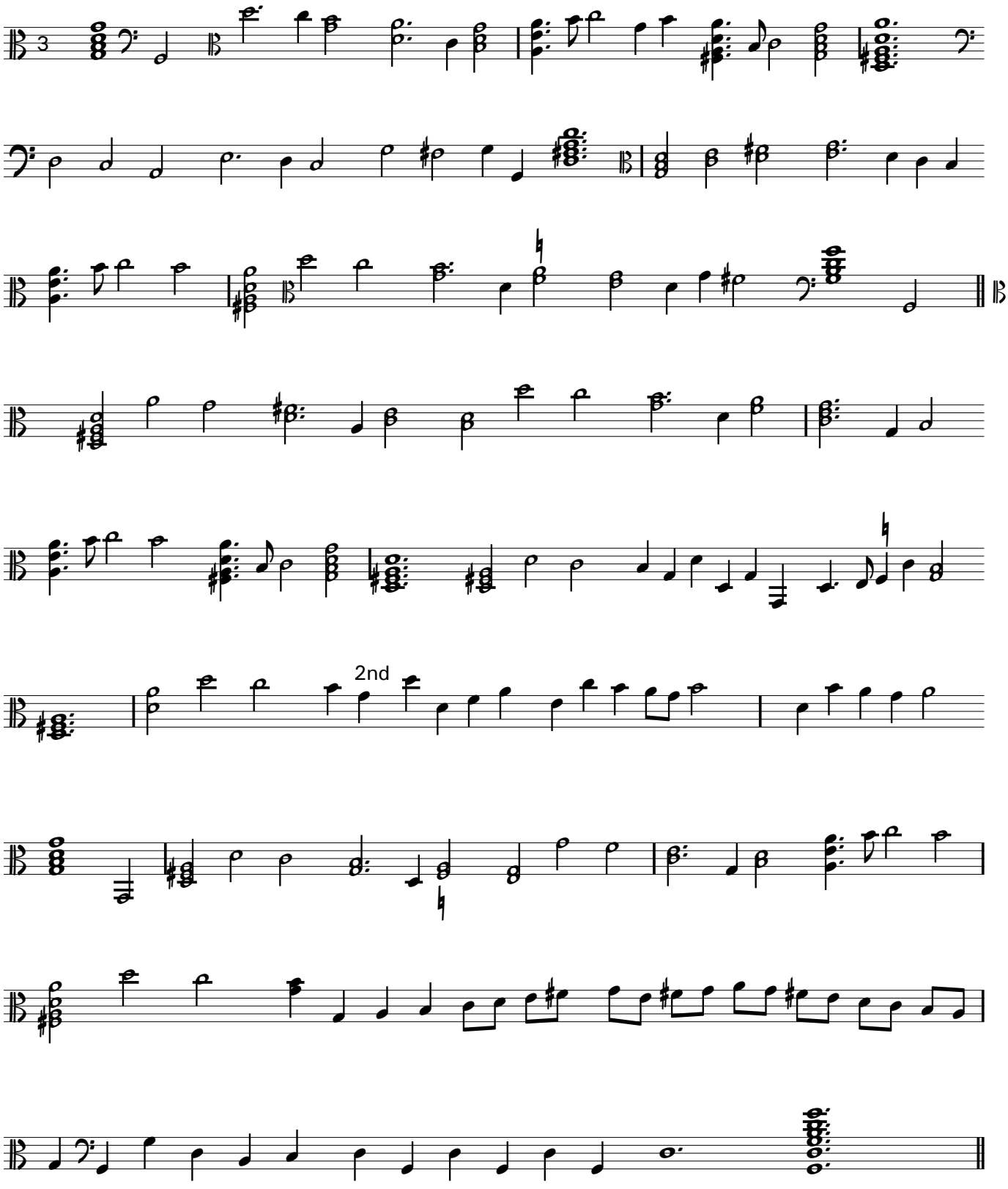
98 Tittell in
116 The olde humor

The First Part of Ayres
Tobias Hume

Transposition for tenor viol

transcribed by Peter McCarthy
London UK
2021

2 The Earle of Pembrookes Galliard



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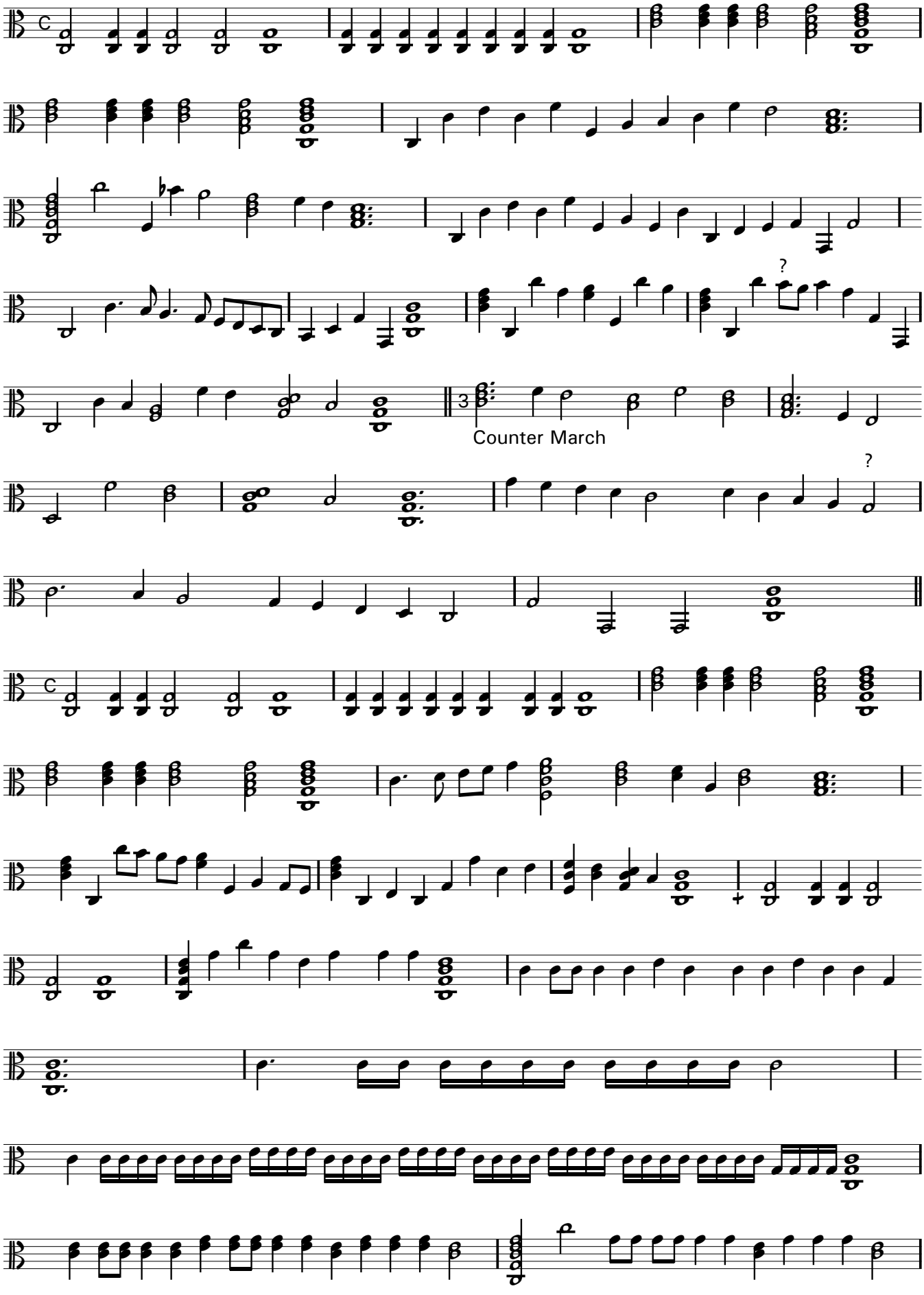
4 A Souldiers March



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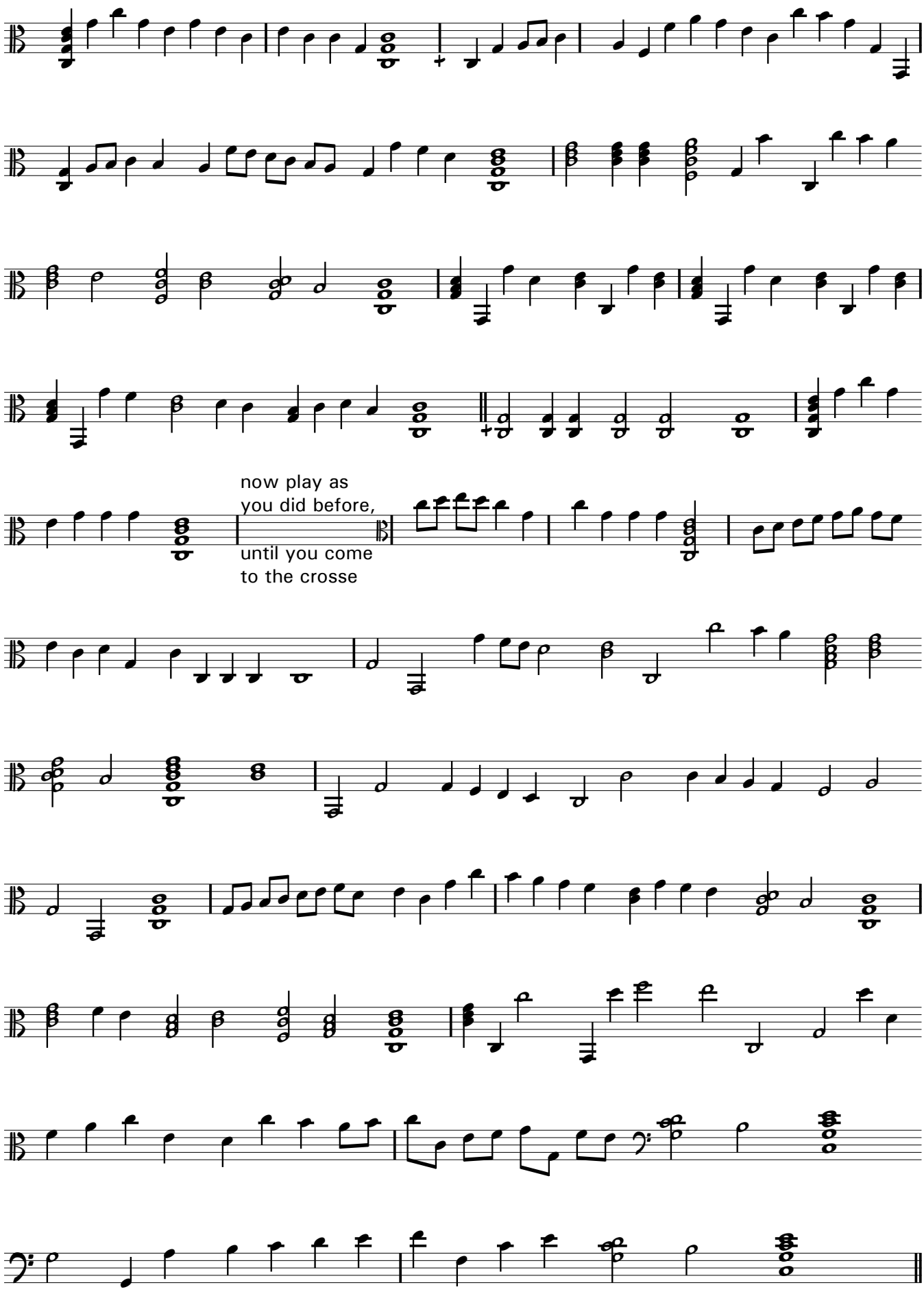

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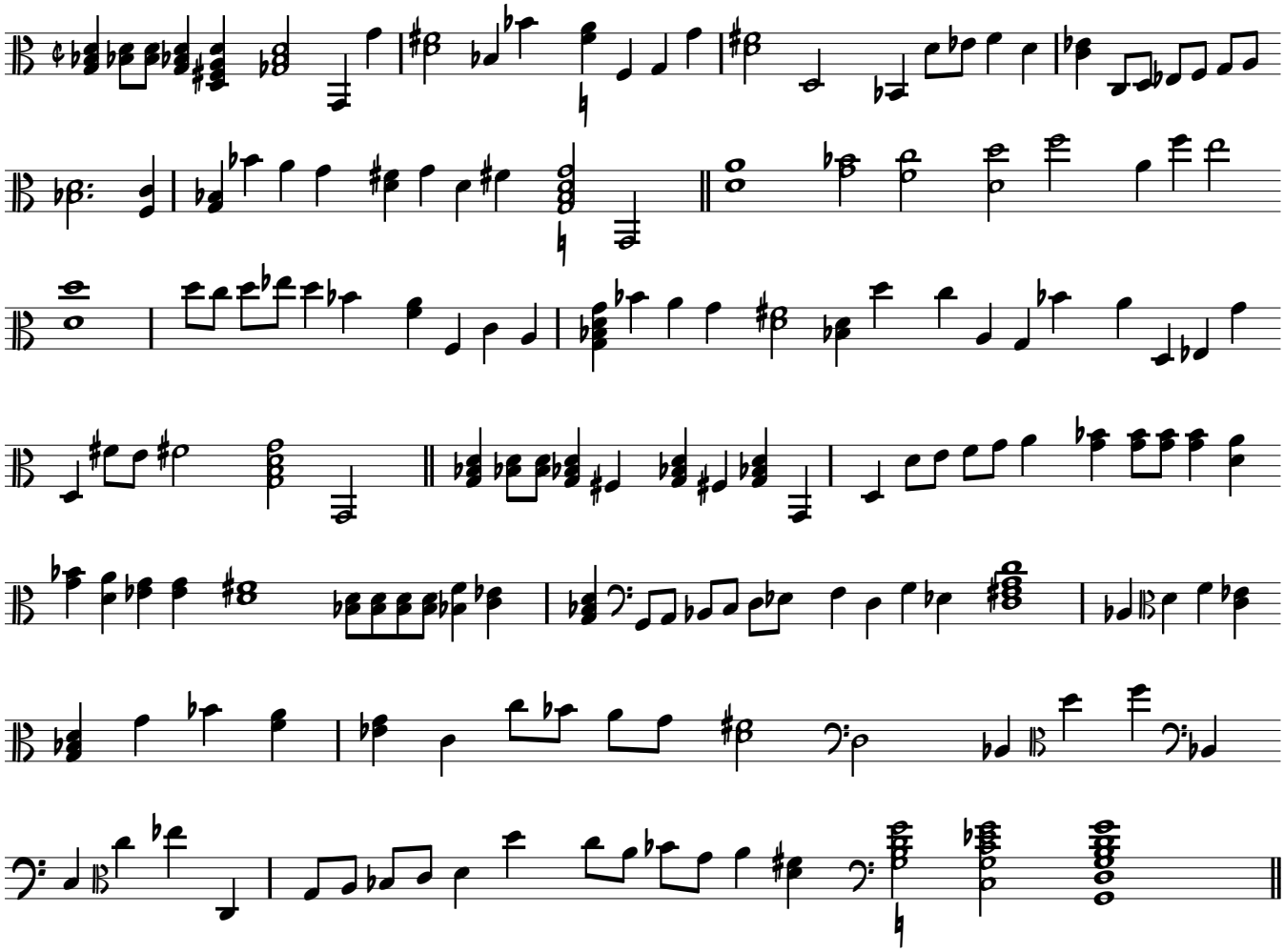
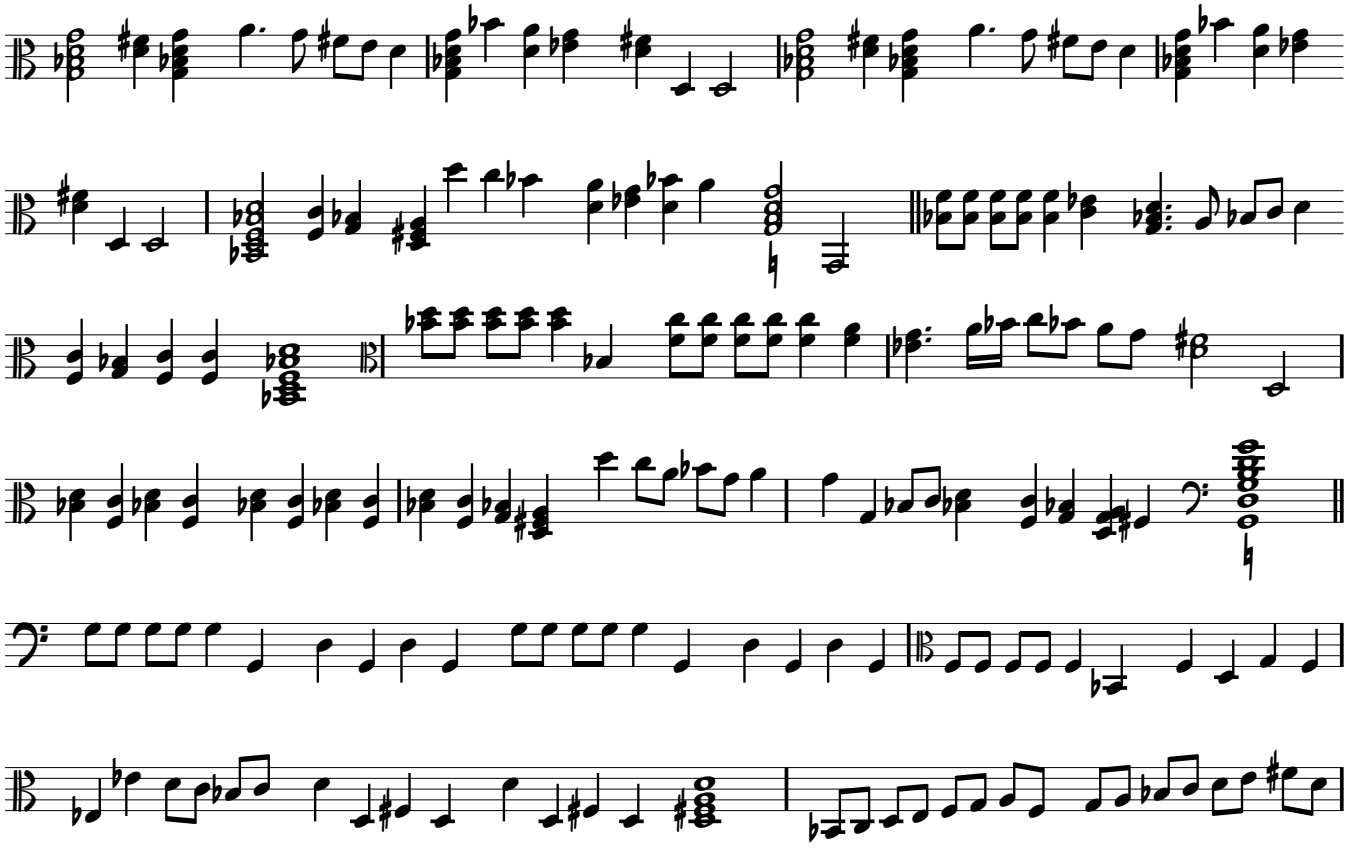
4 The spirit of gambo



5 My mistresse familiar



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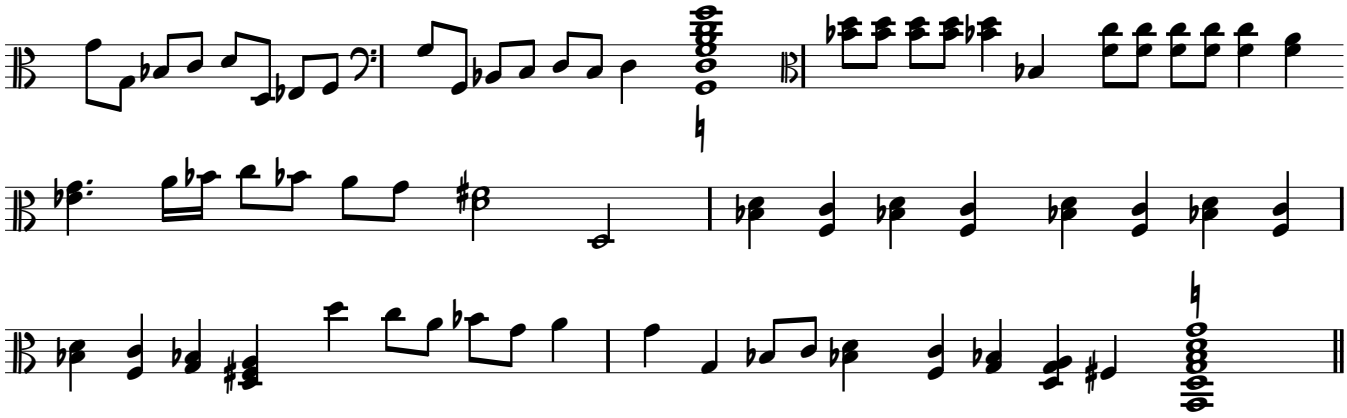
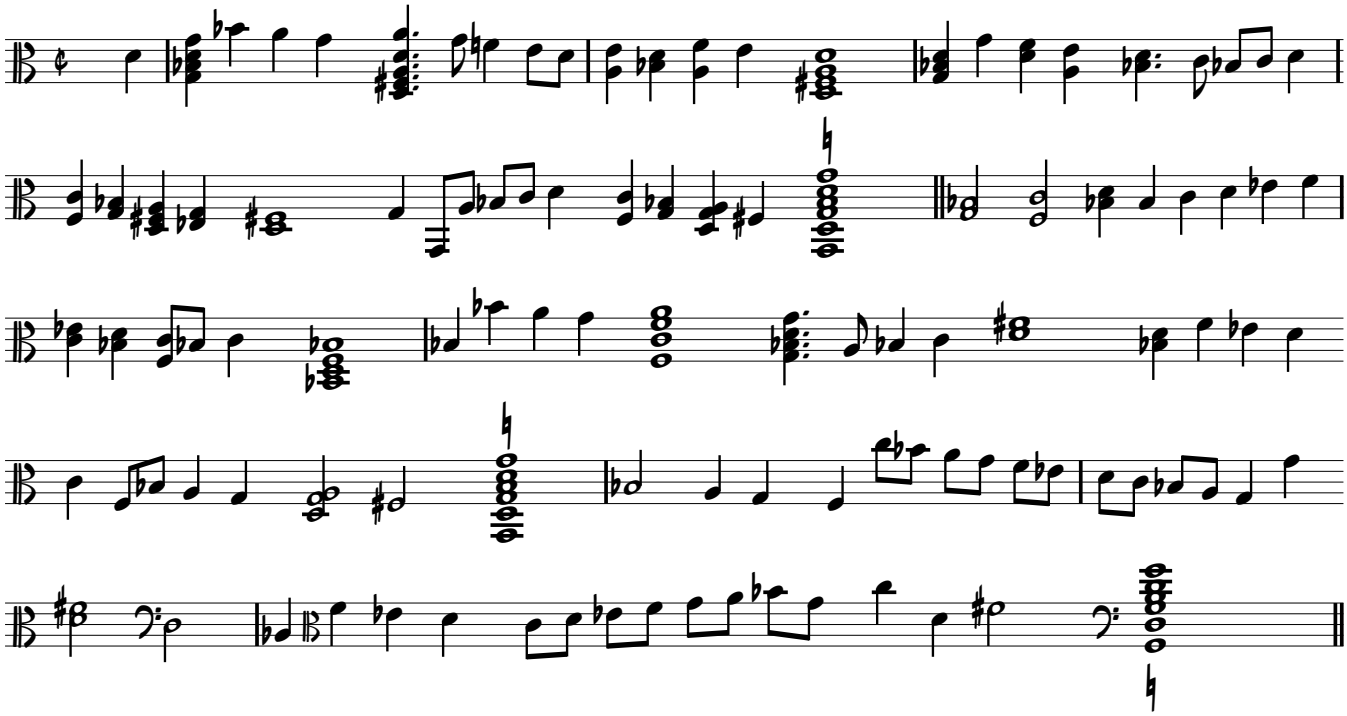


6 The Duke of Holstones Almayne



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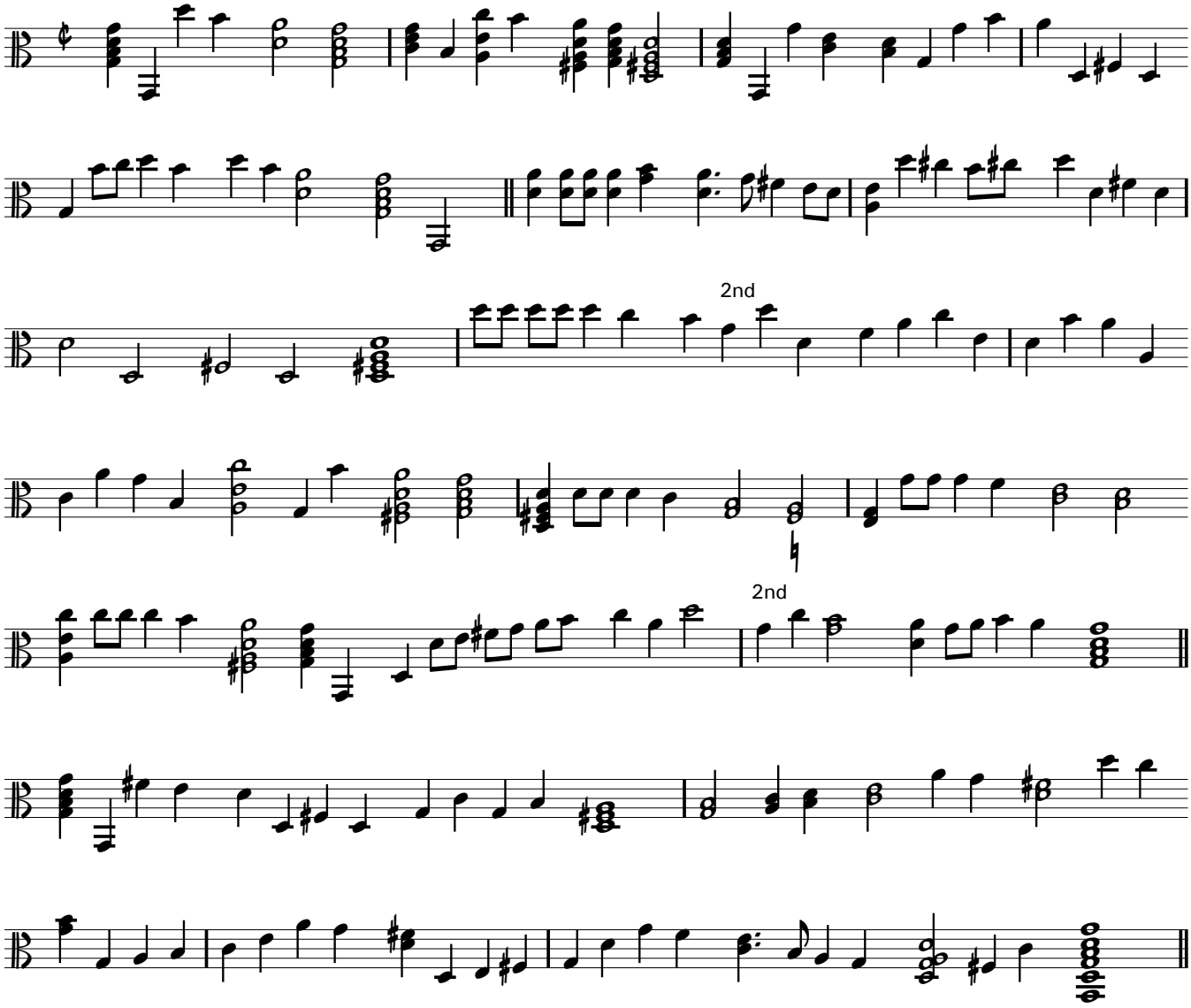
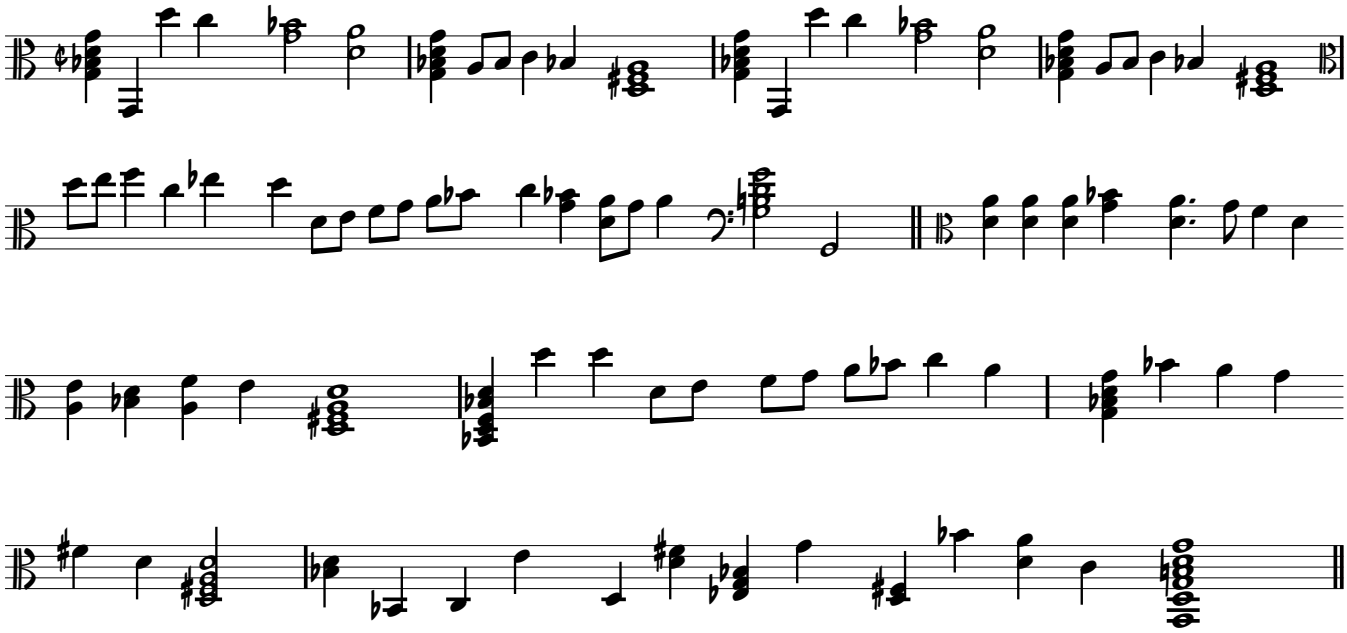
7 My hope is decayed



8 Adue Sweete Love



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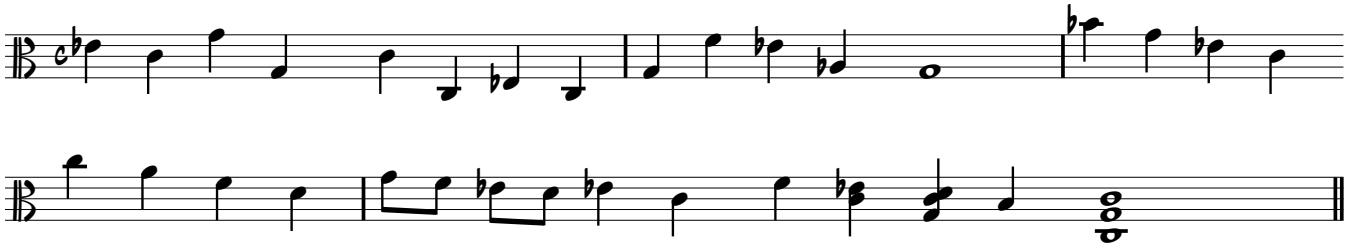
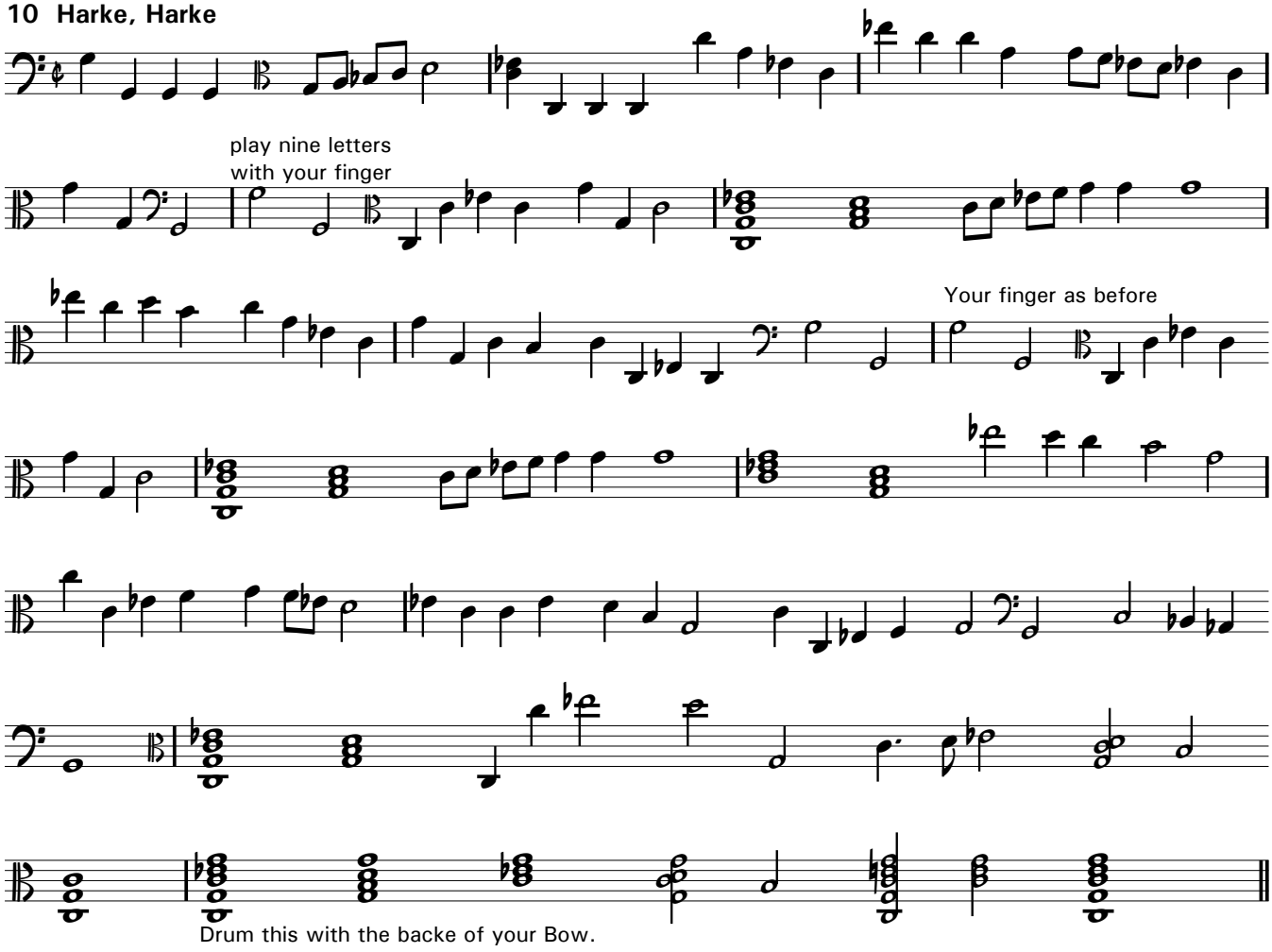
9 Be merry a day will come



10 Harke, Harke



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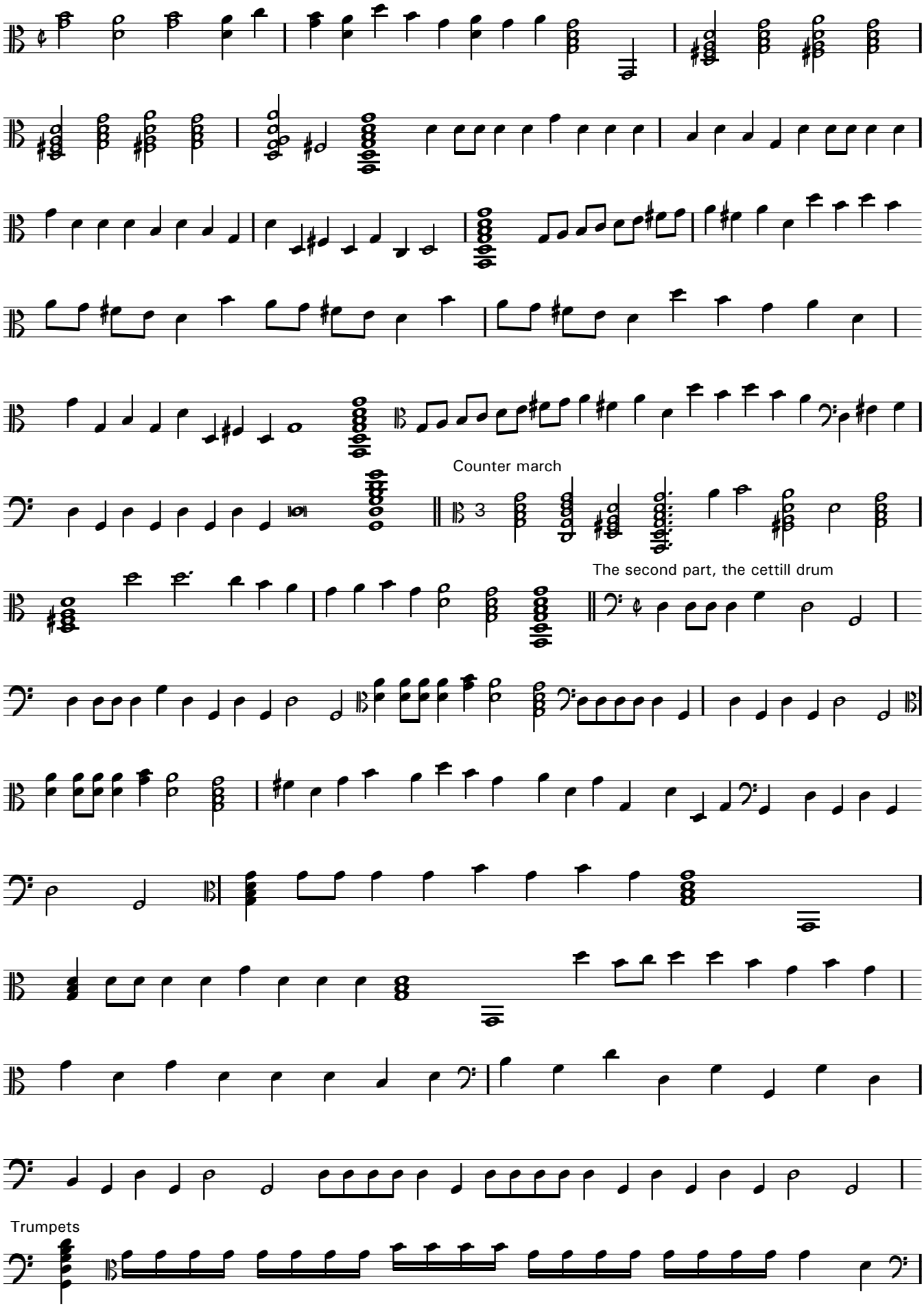
11 A Souldiers Resolution.



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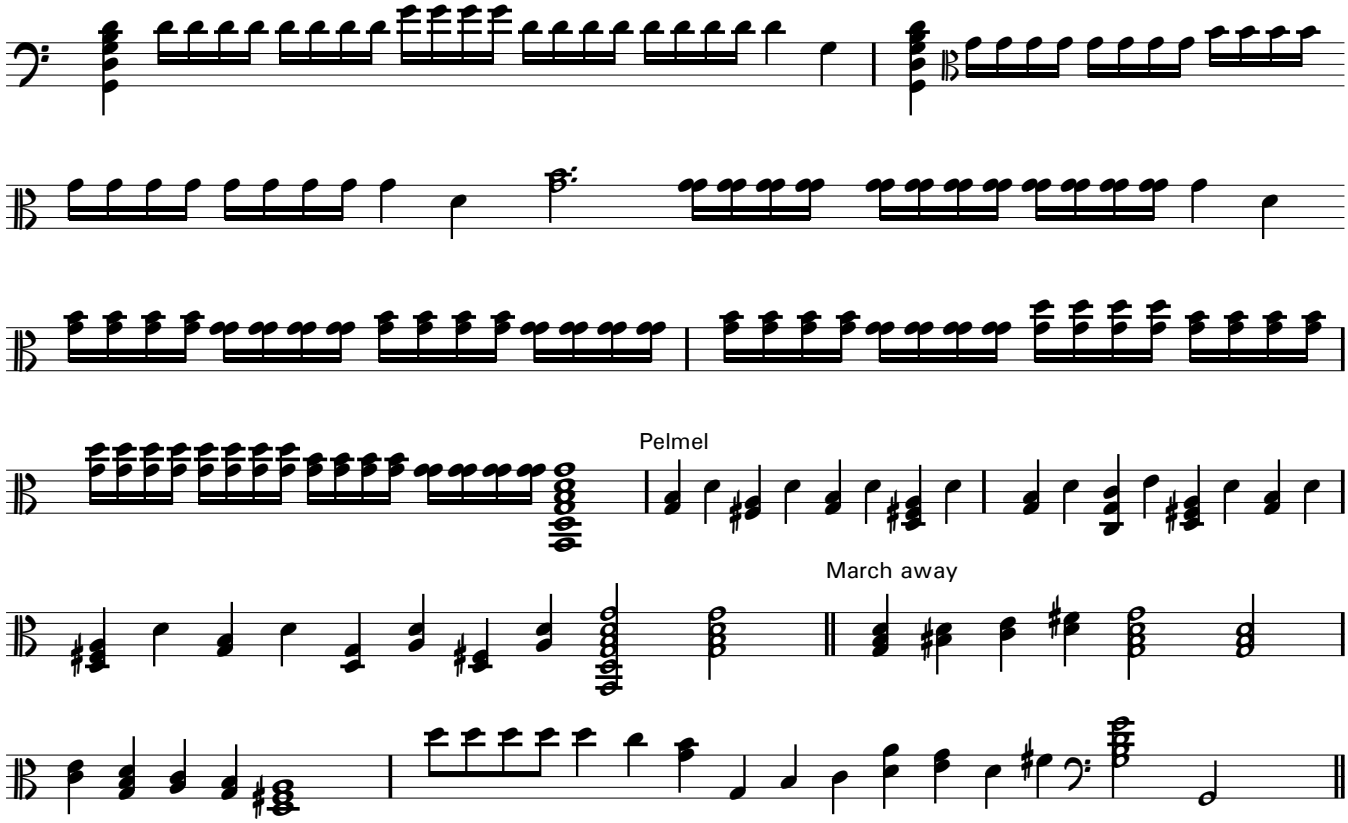

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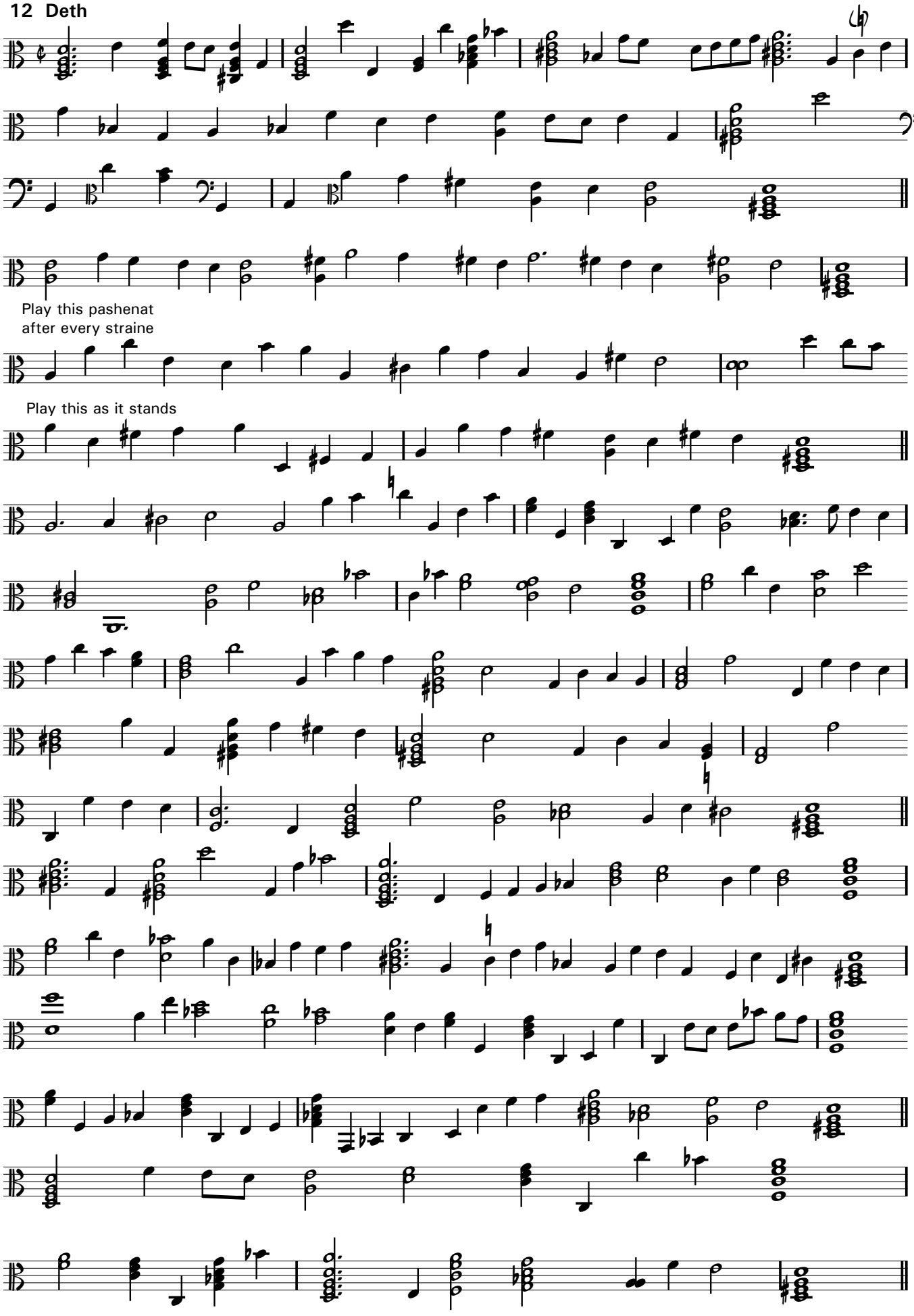
12 Deth



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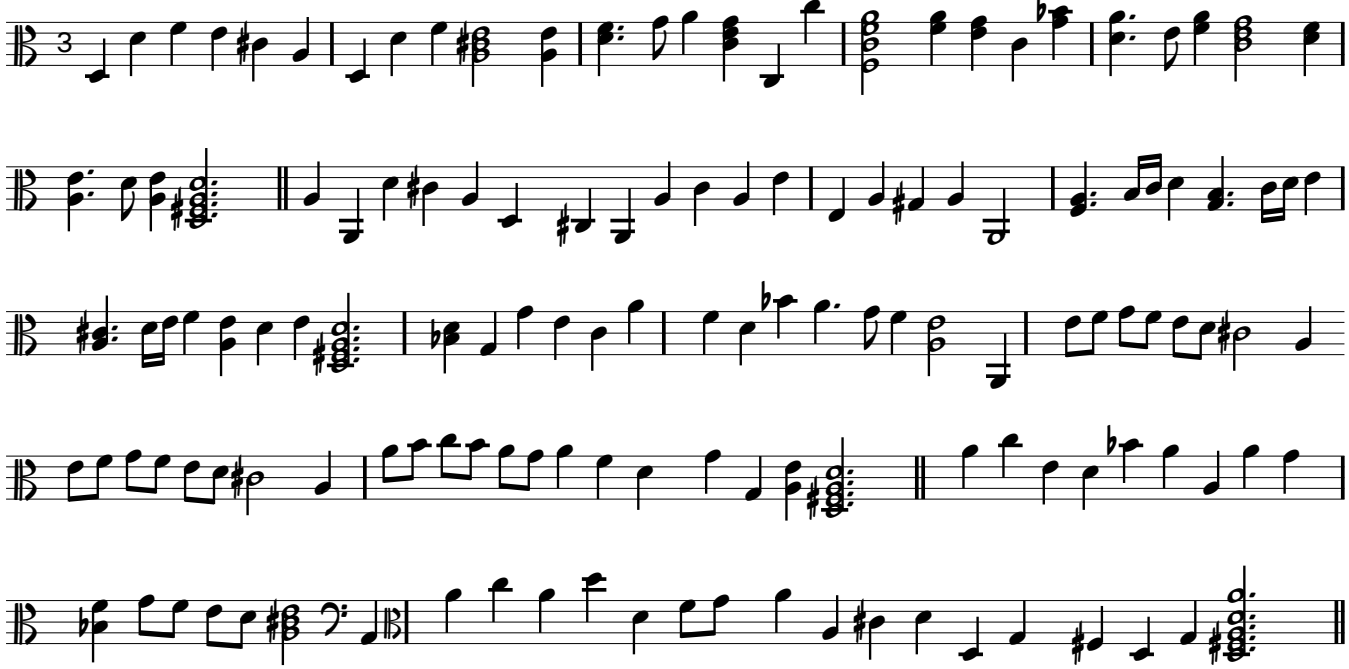
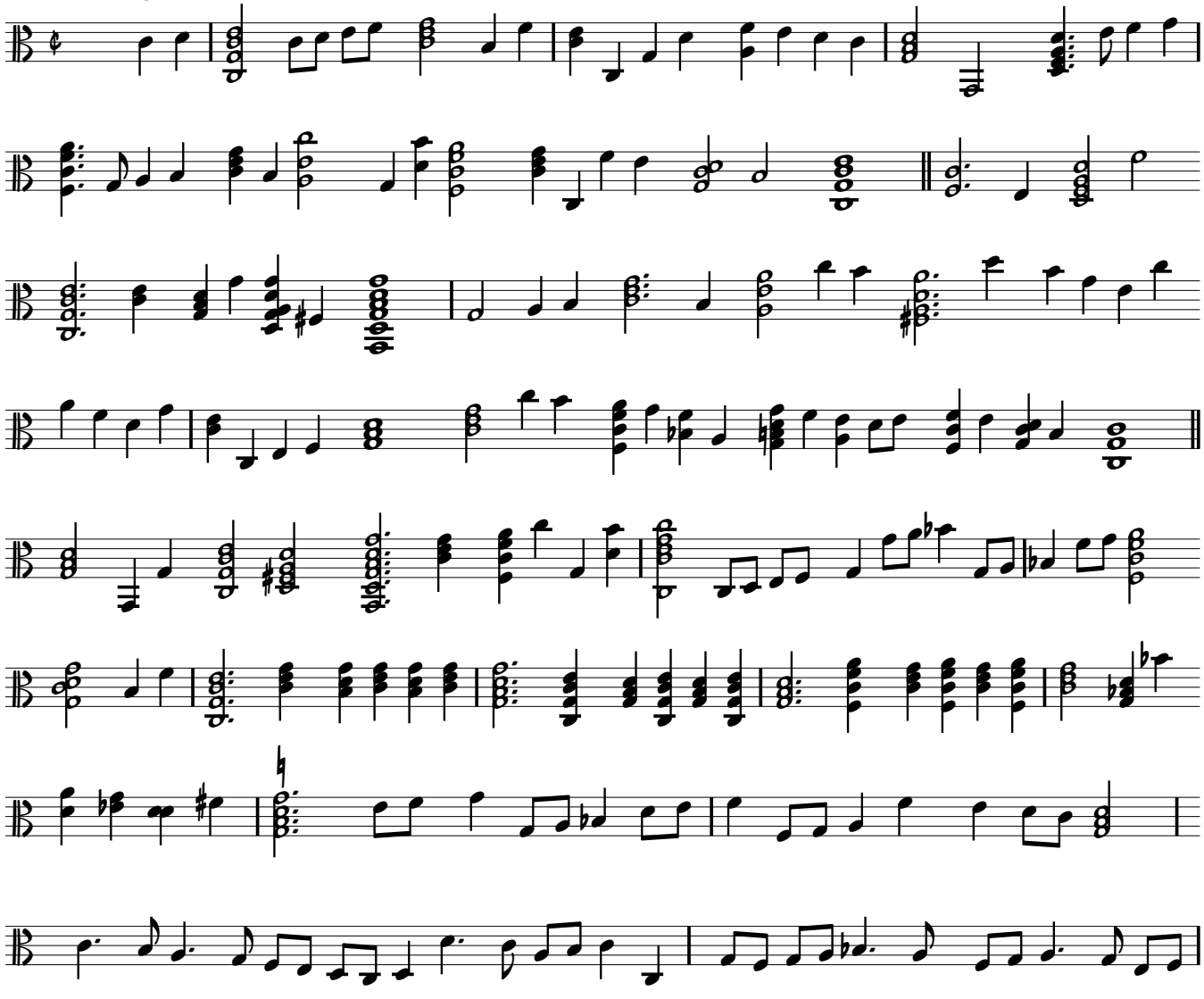
13 Life.



14 Good againe



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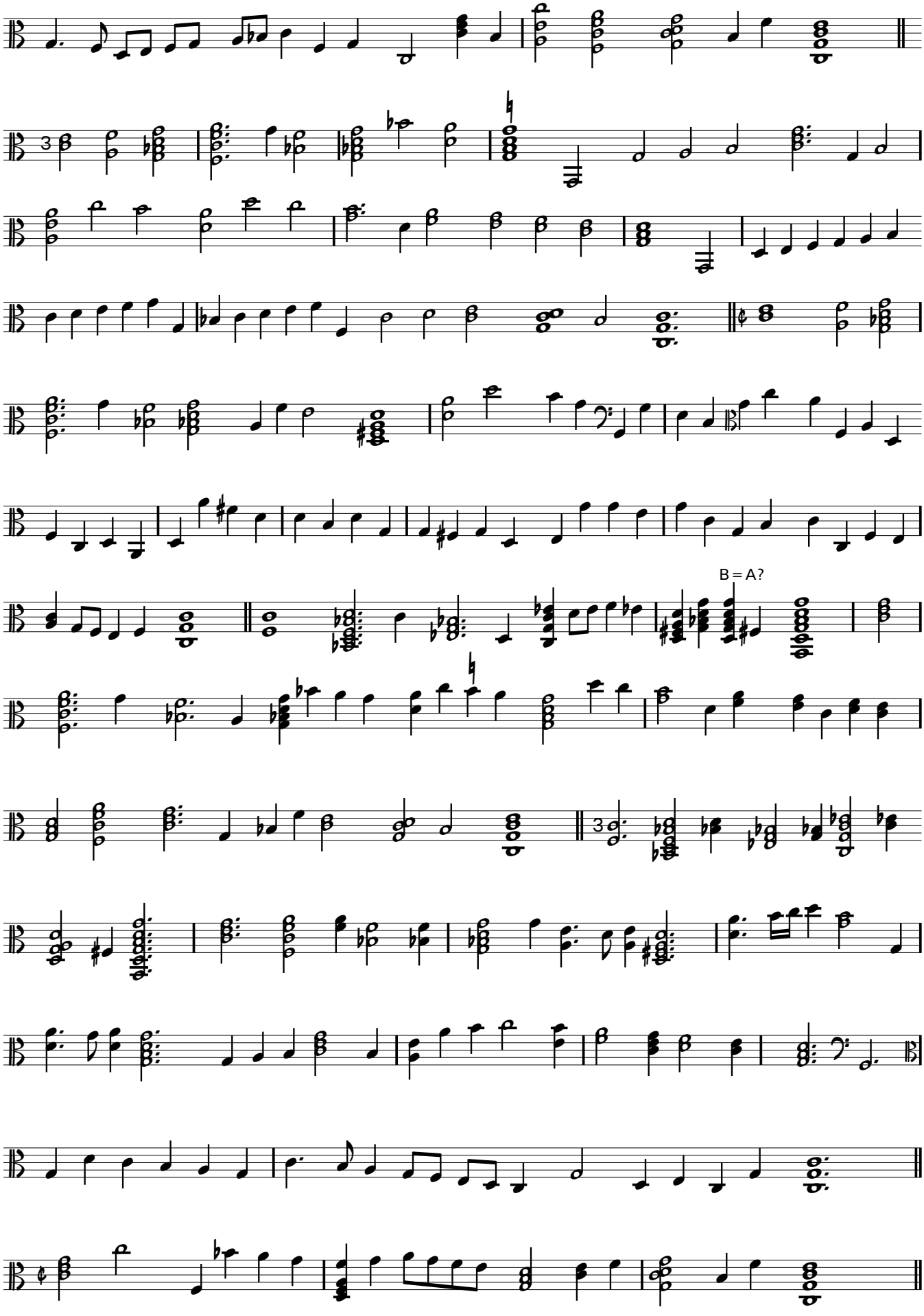

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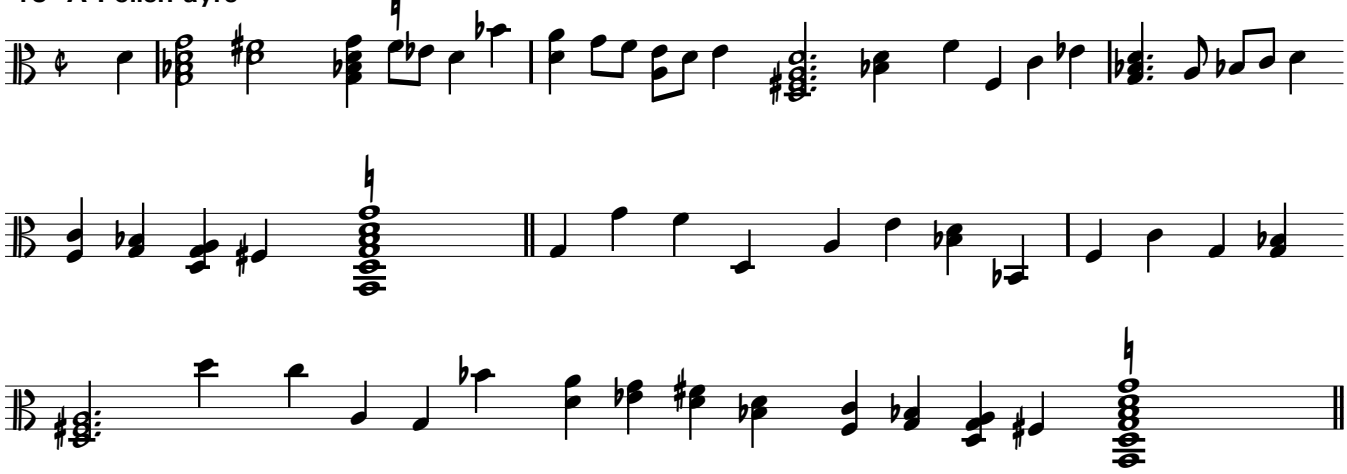
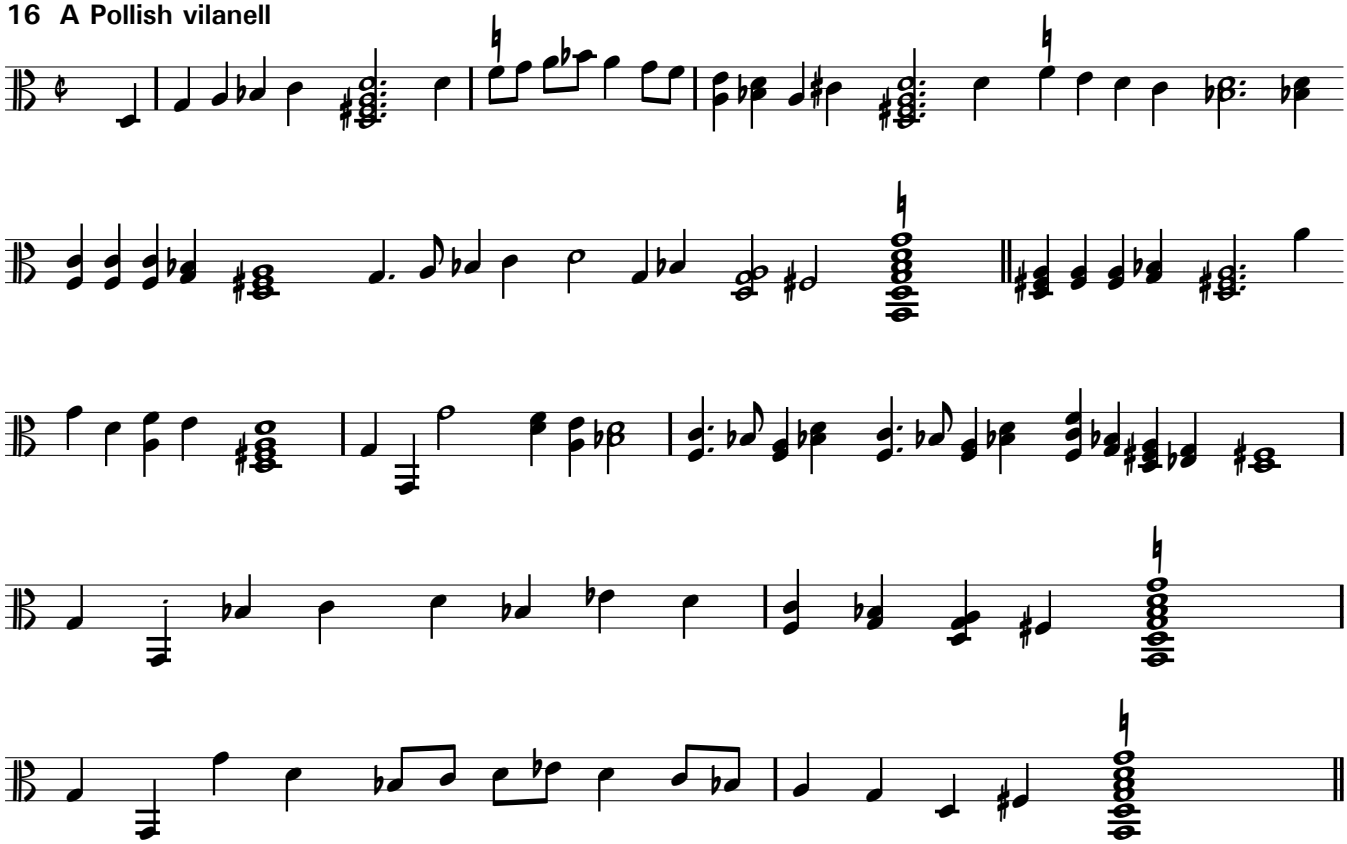
15 A Polish ayre



16 A Pollish vilanell



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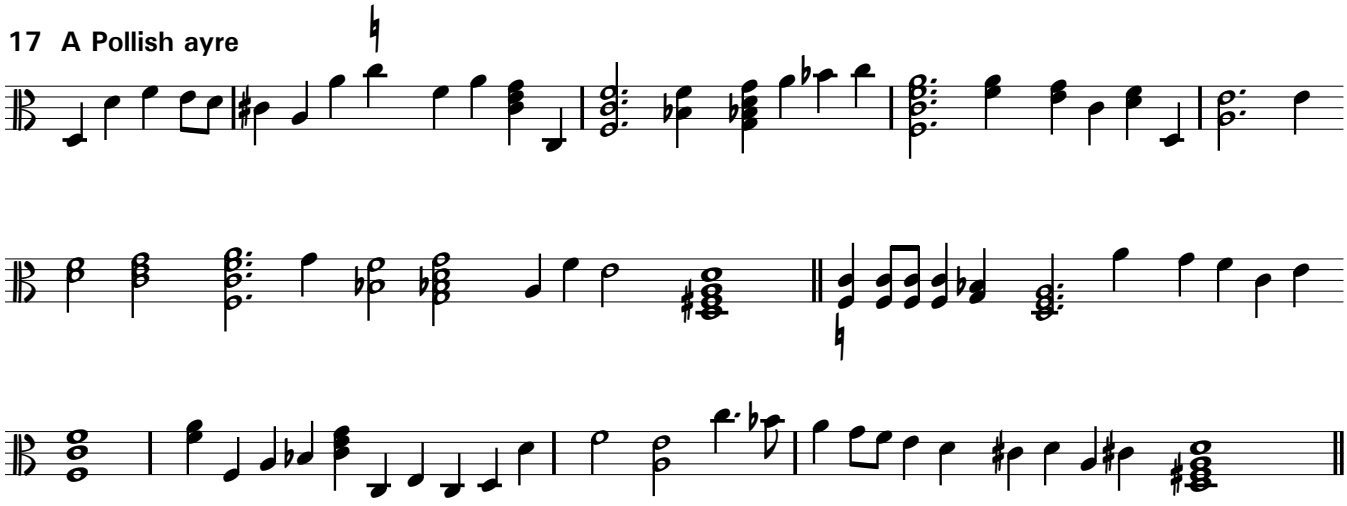

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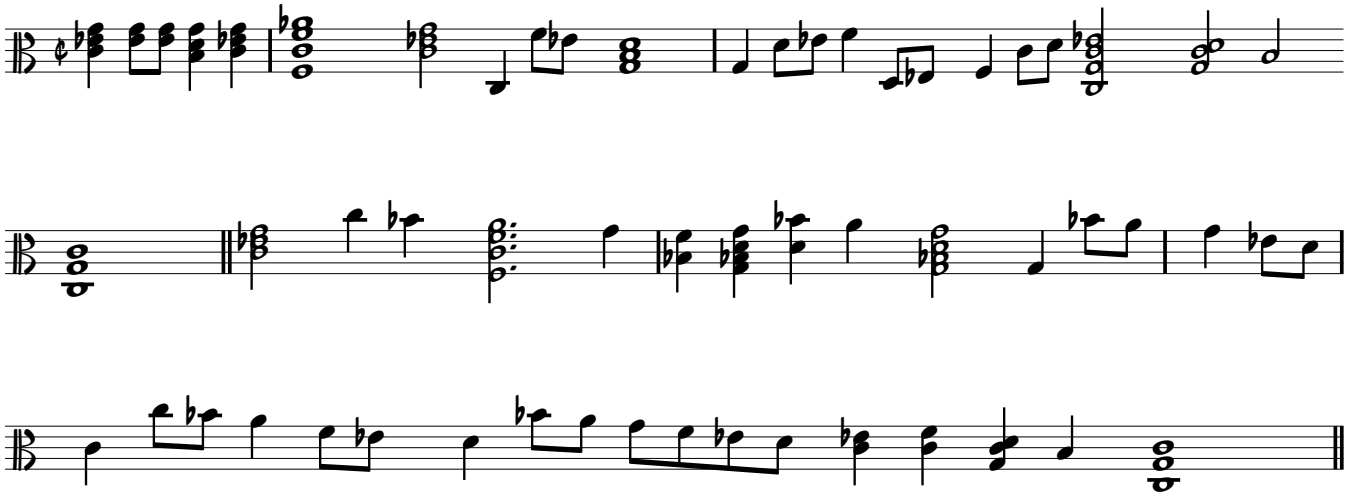
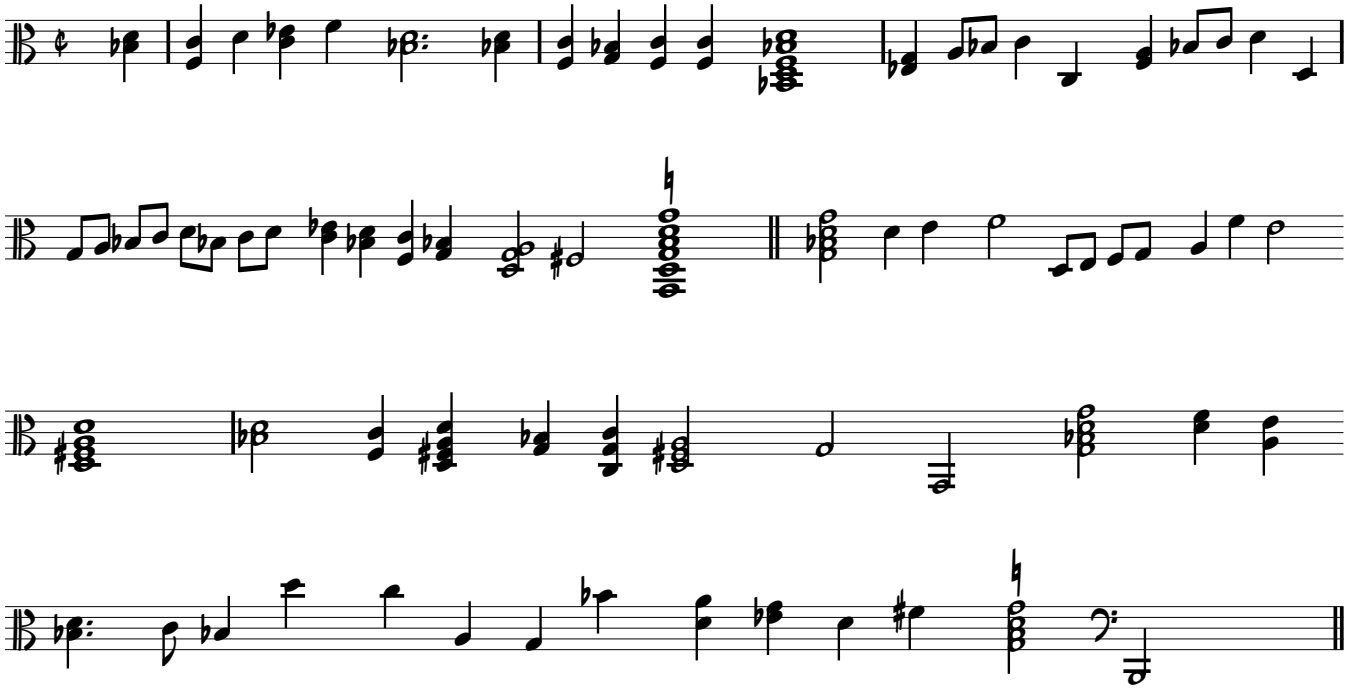
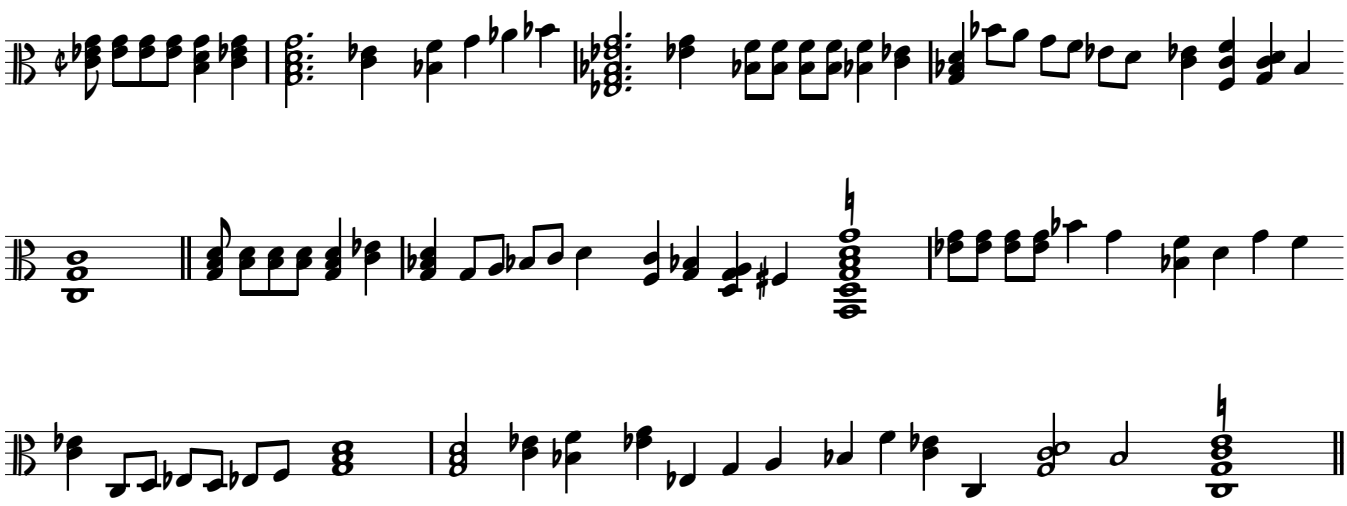


19 A Pollish ayre



20 A Pollish villanel



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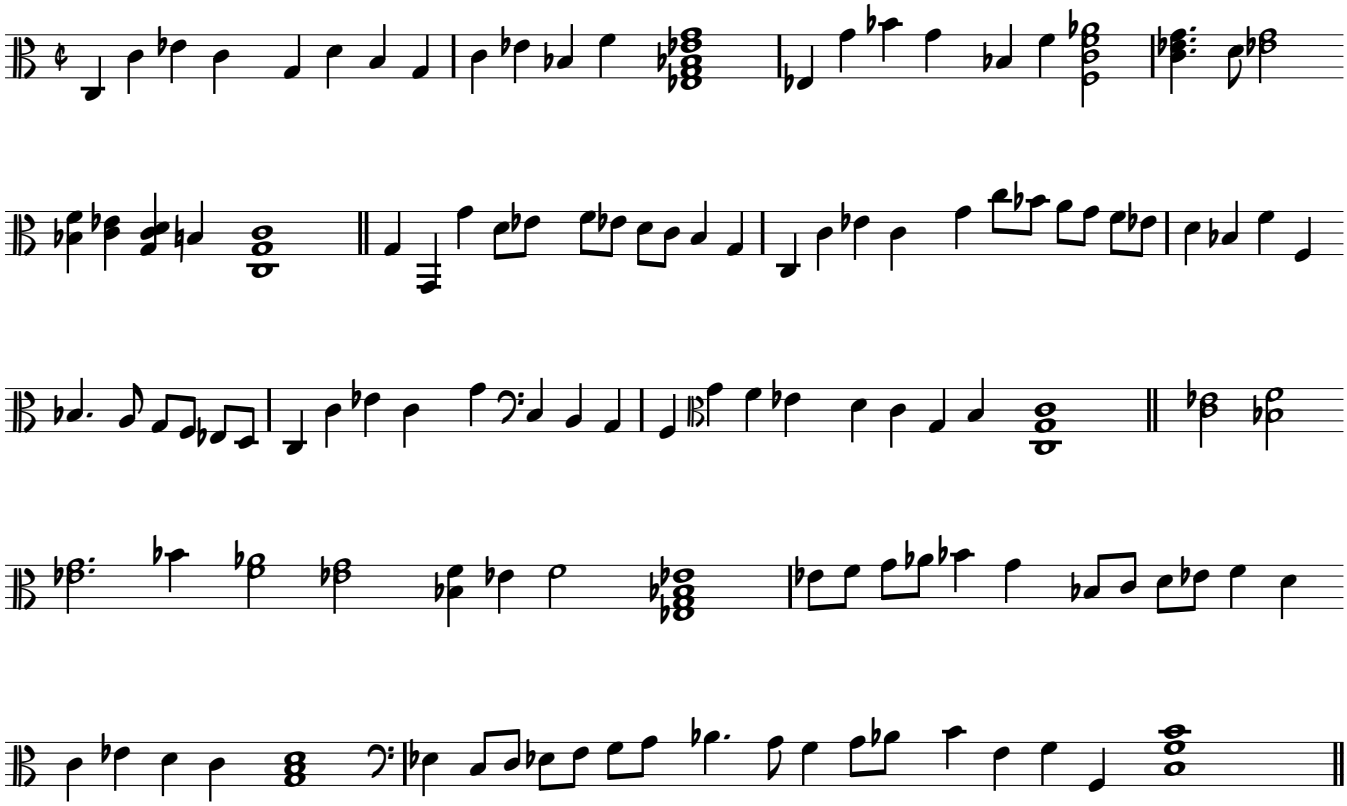
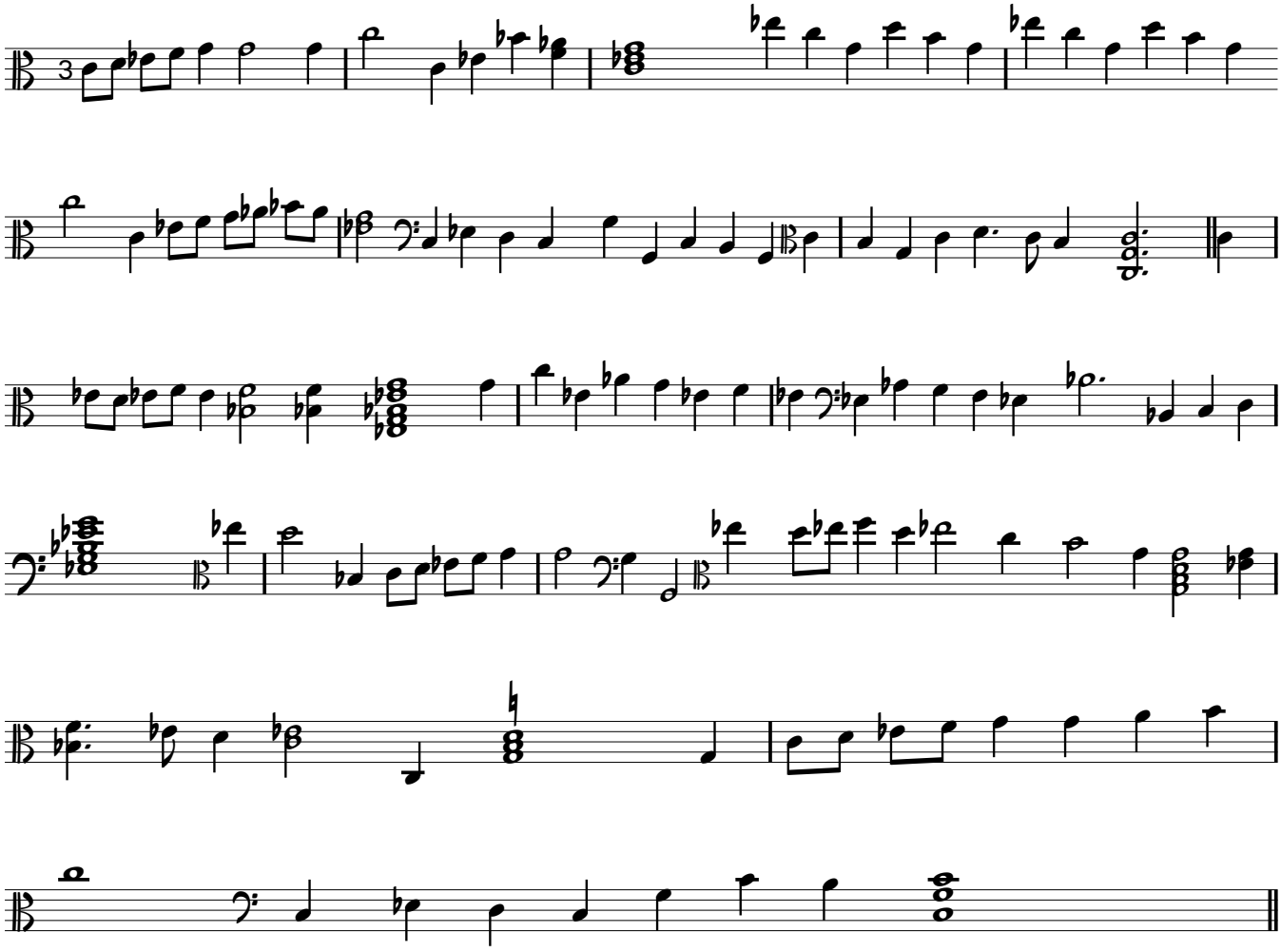
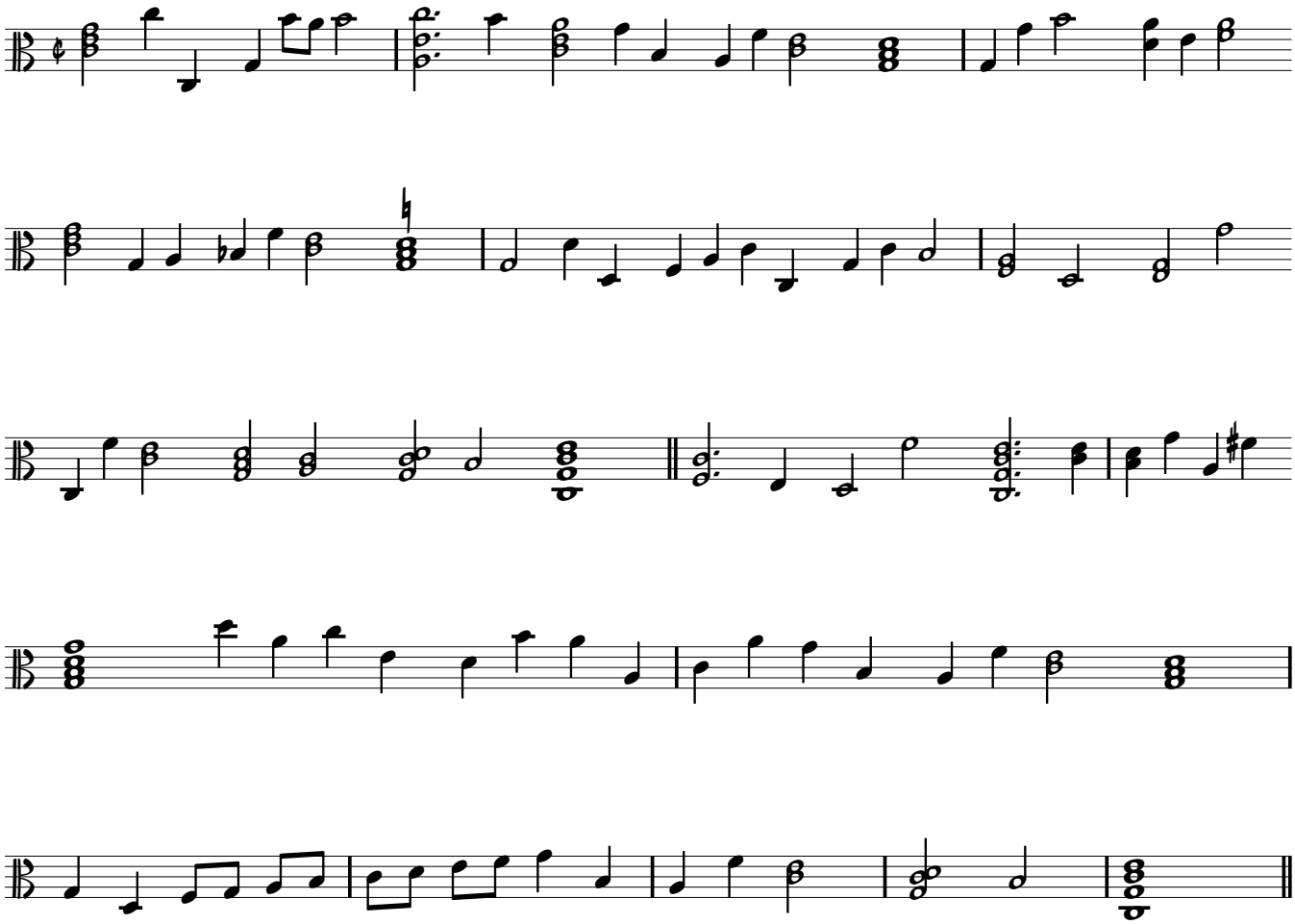
21 Tom and Mistresse fine



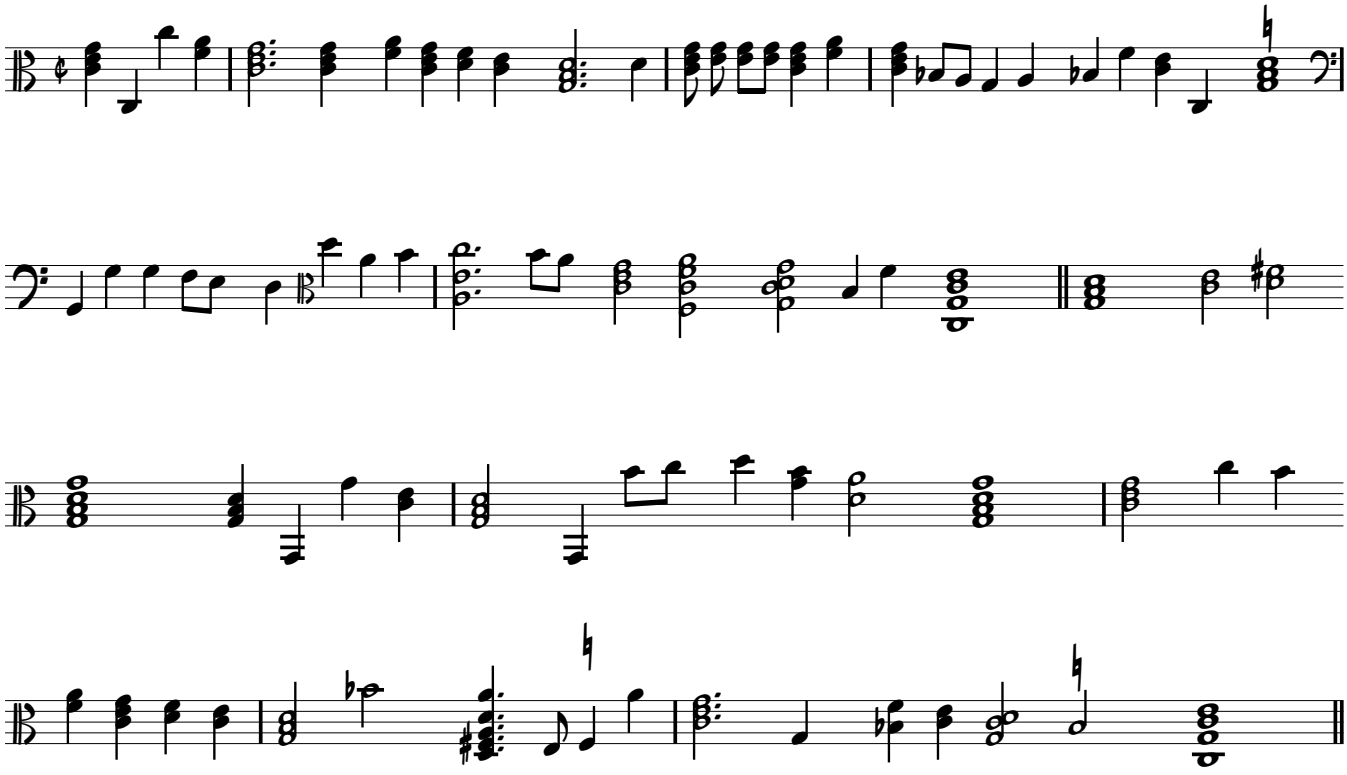
22 Tinckeldum Twinckeldum



23 Peeters Pleasure



24 The second part of Peeter.



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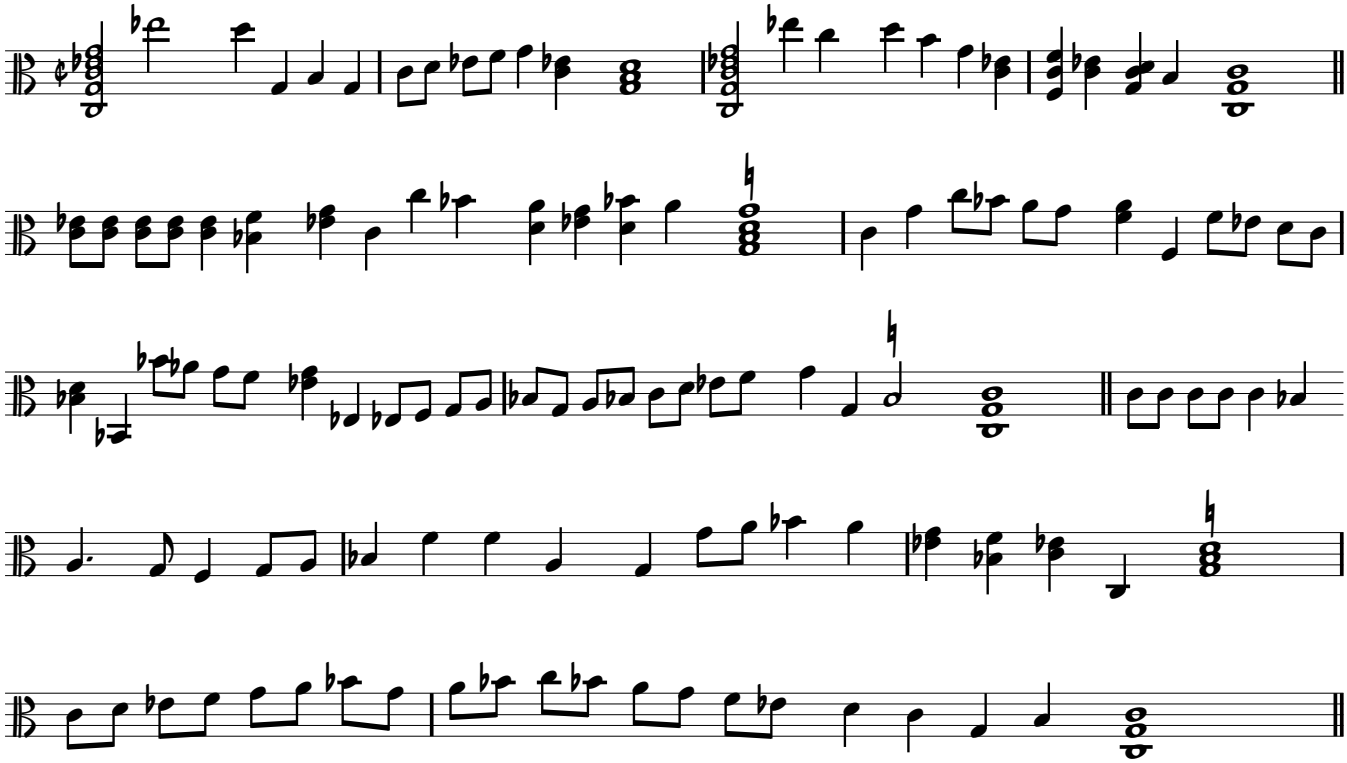
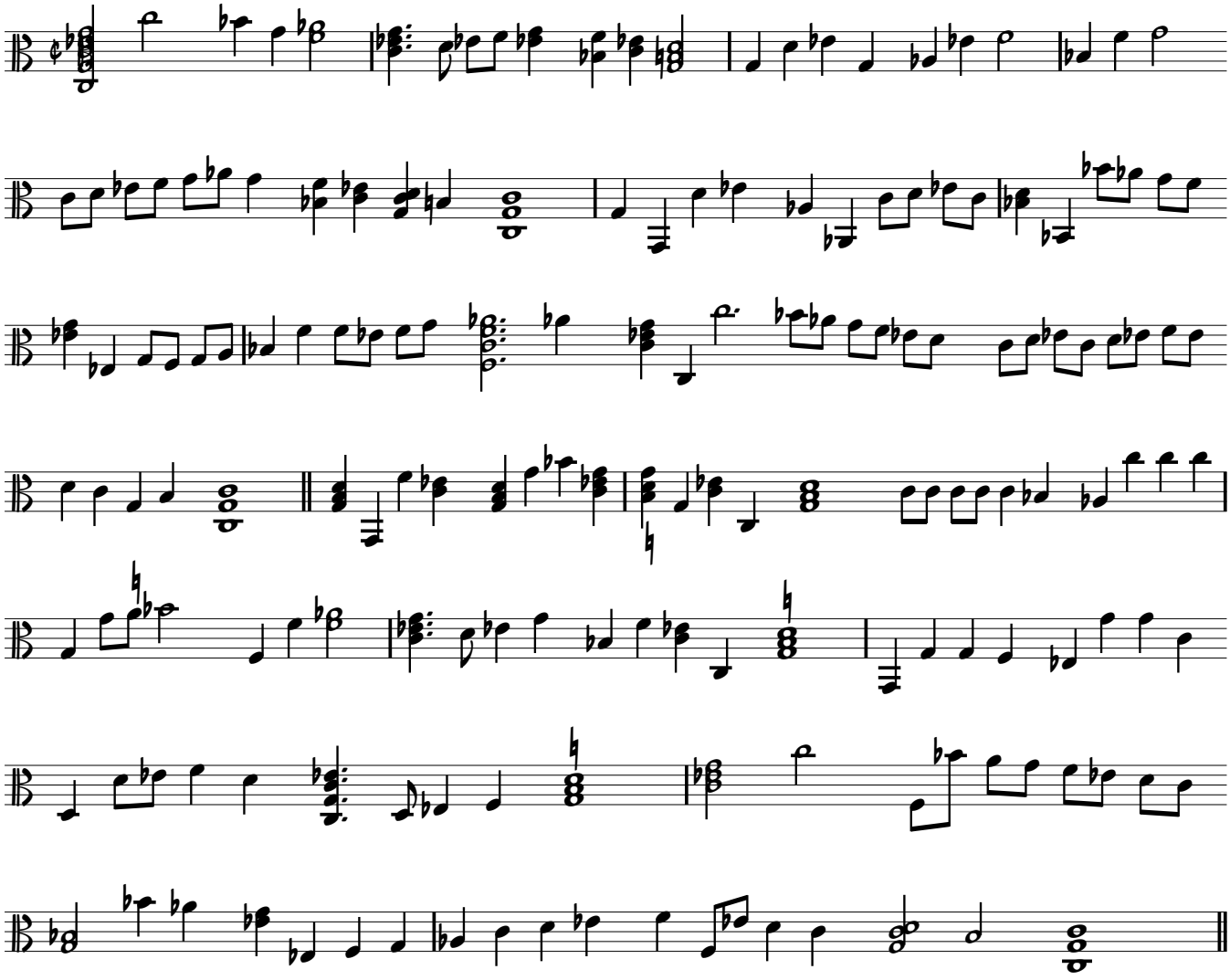
25 A Question



26 An Aunswere



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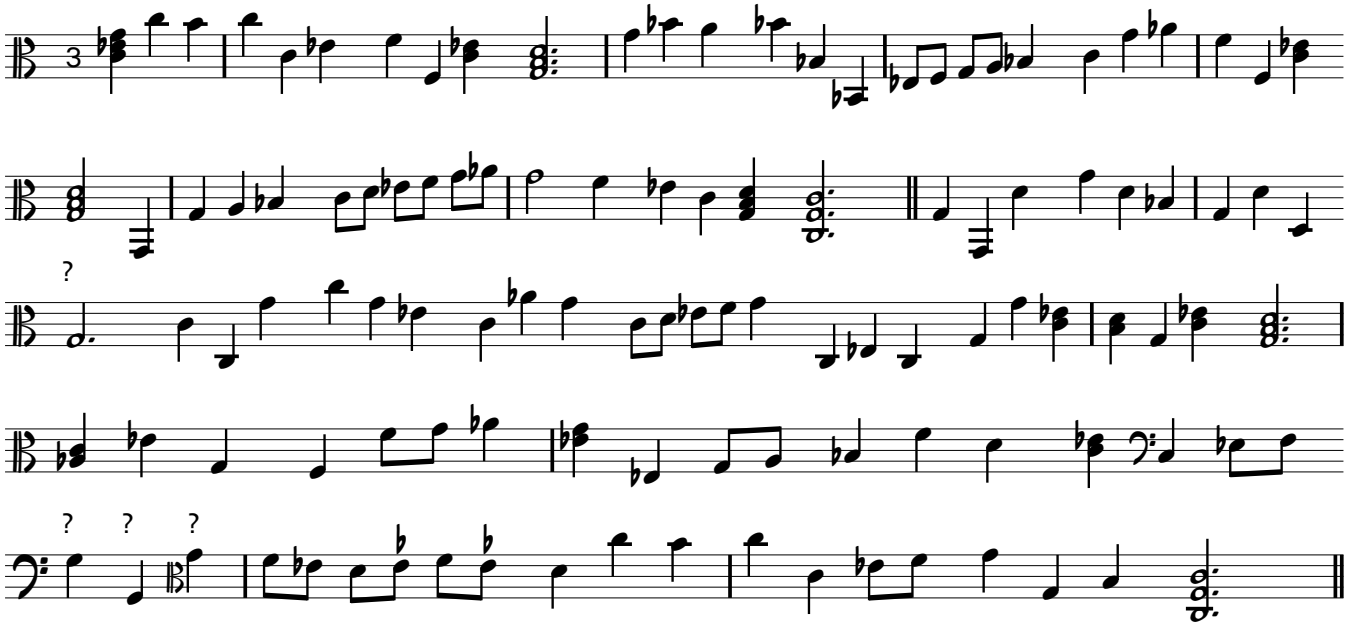
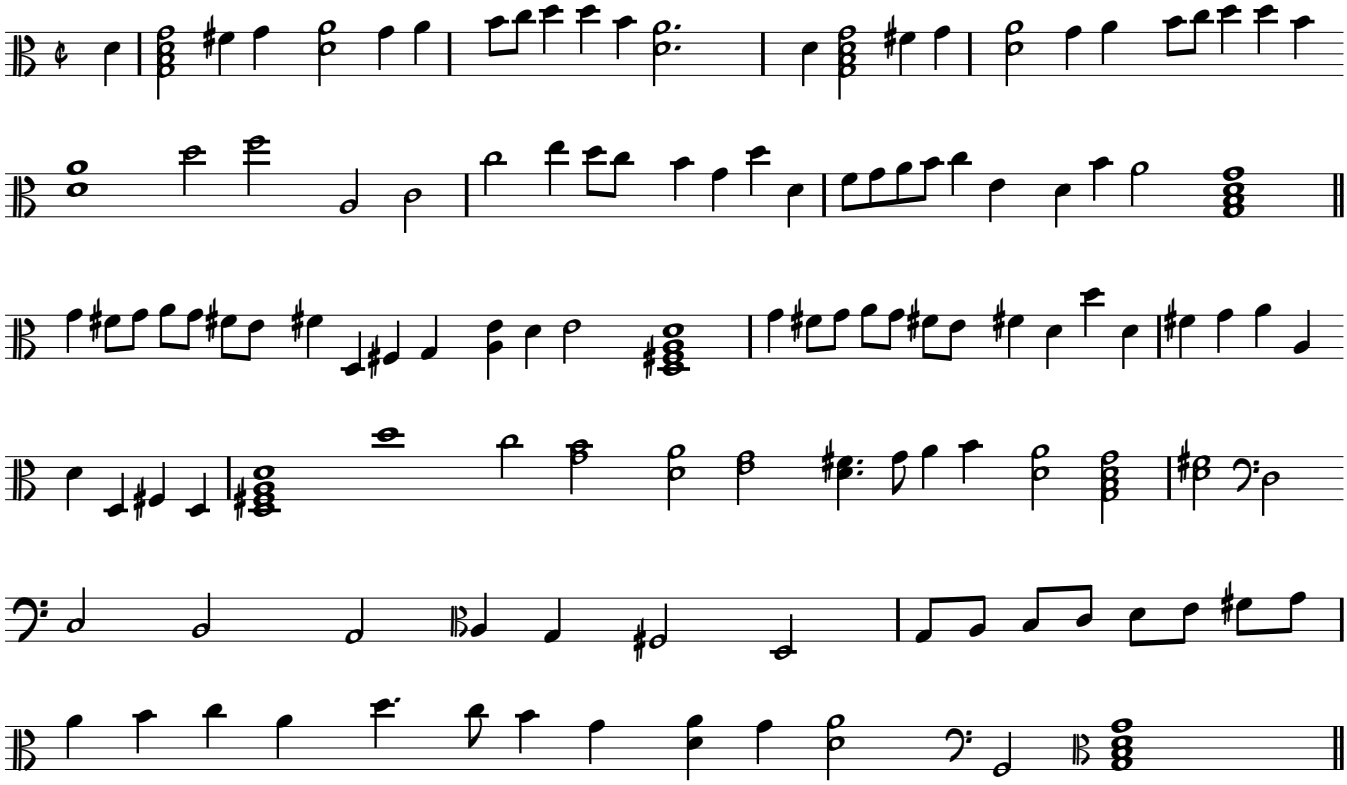
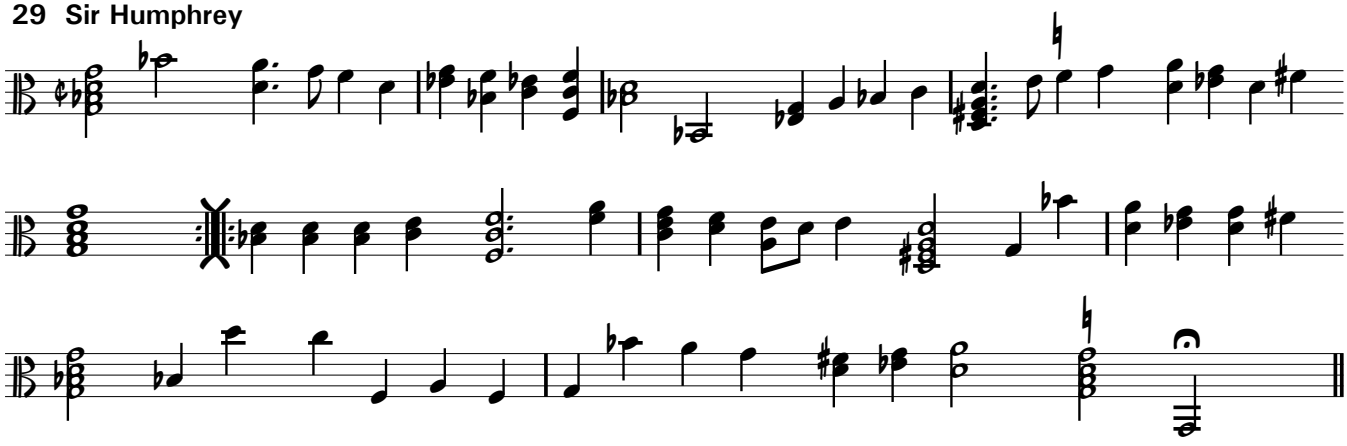
27 The New Cut



28 Now I come



29 Sir Humphrey



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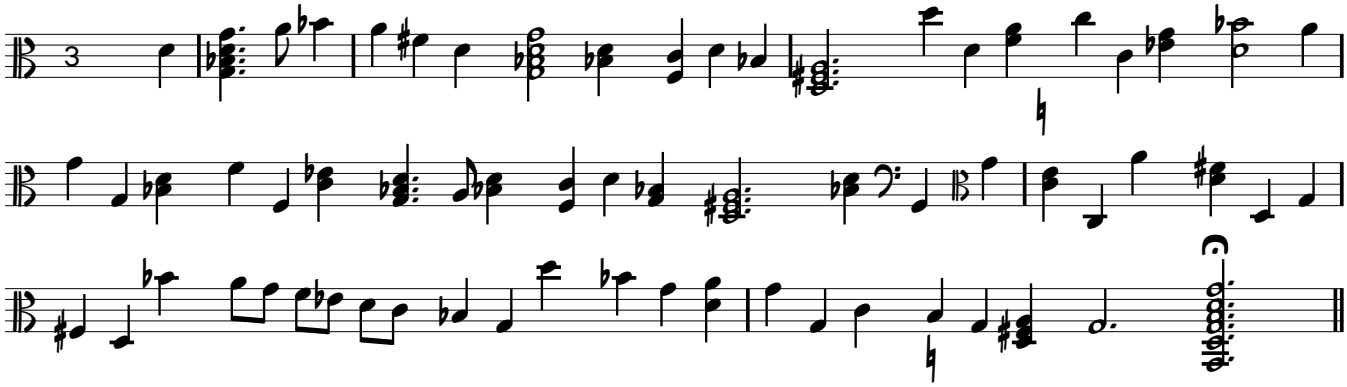
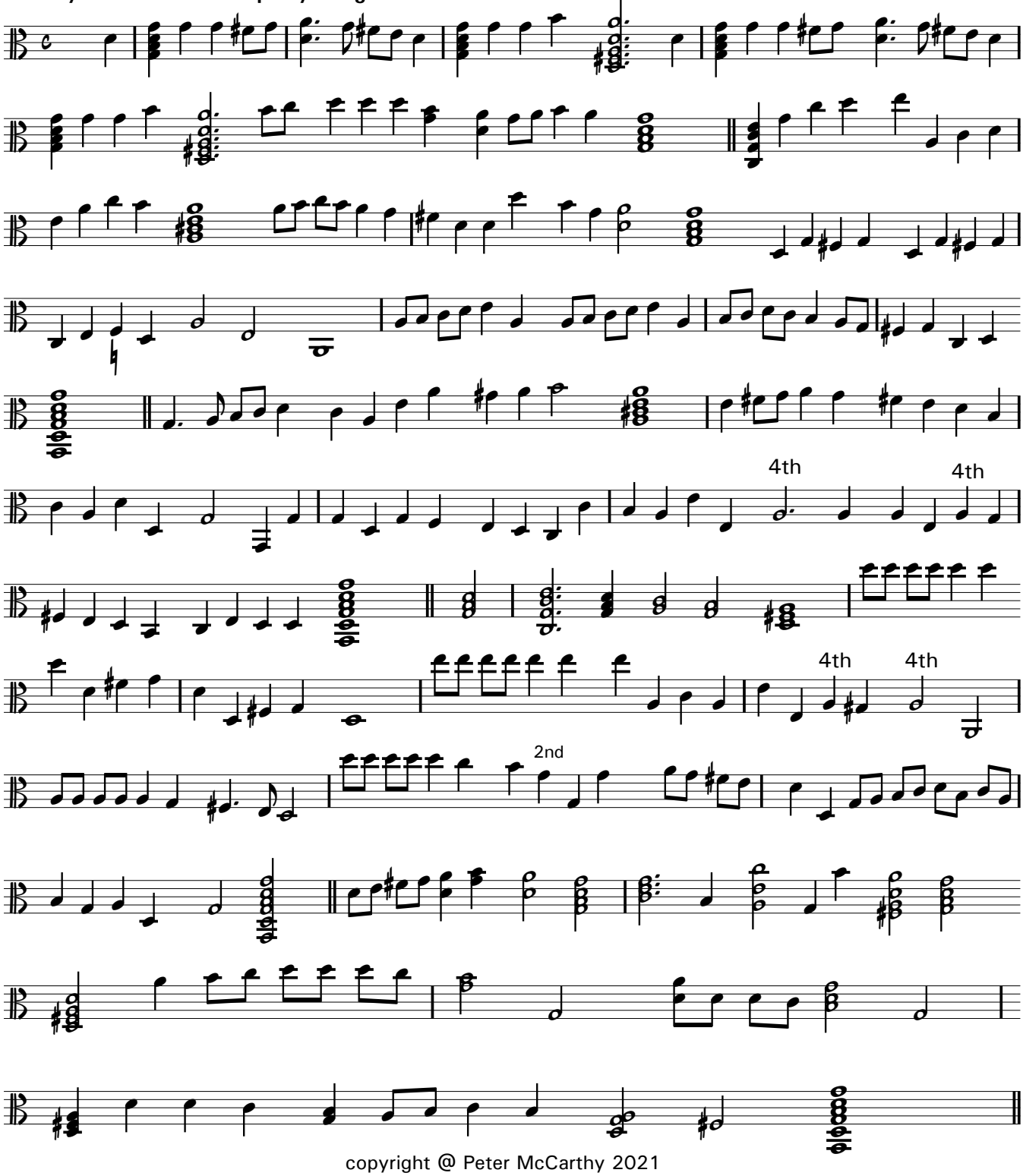
30 A Merry Conceite



31 My Mistresse hath a pritty thing.



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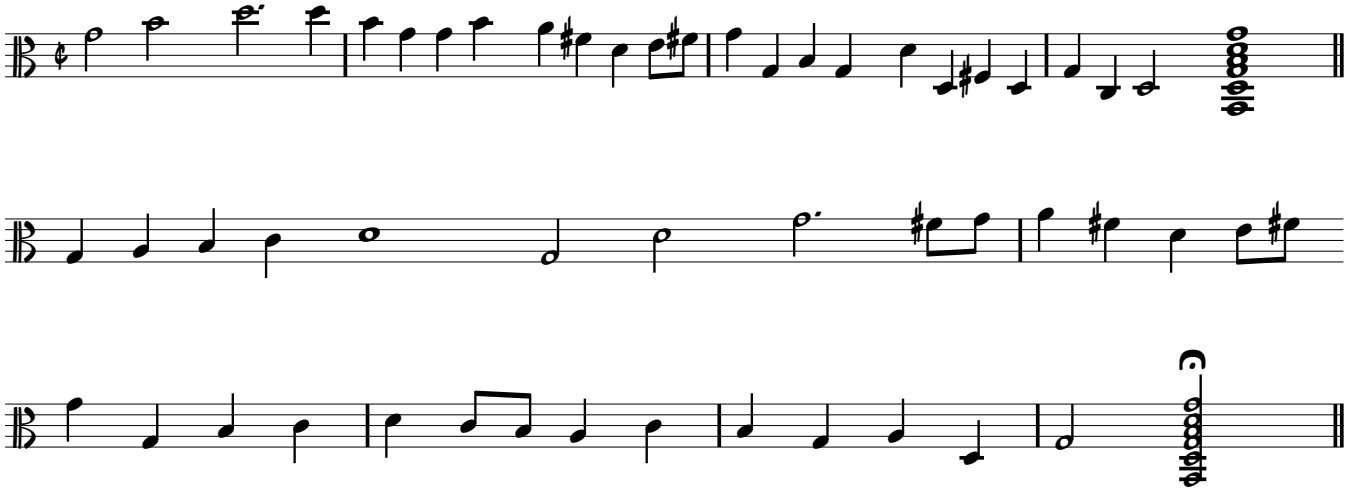
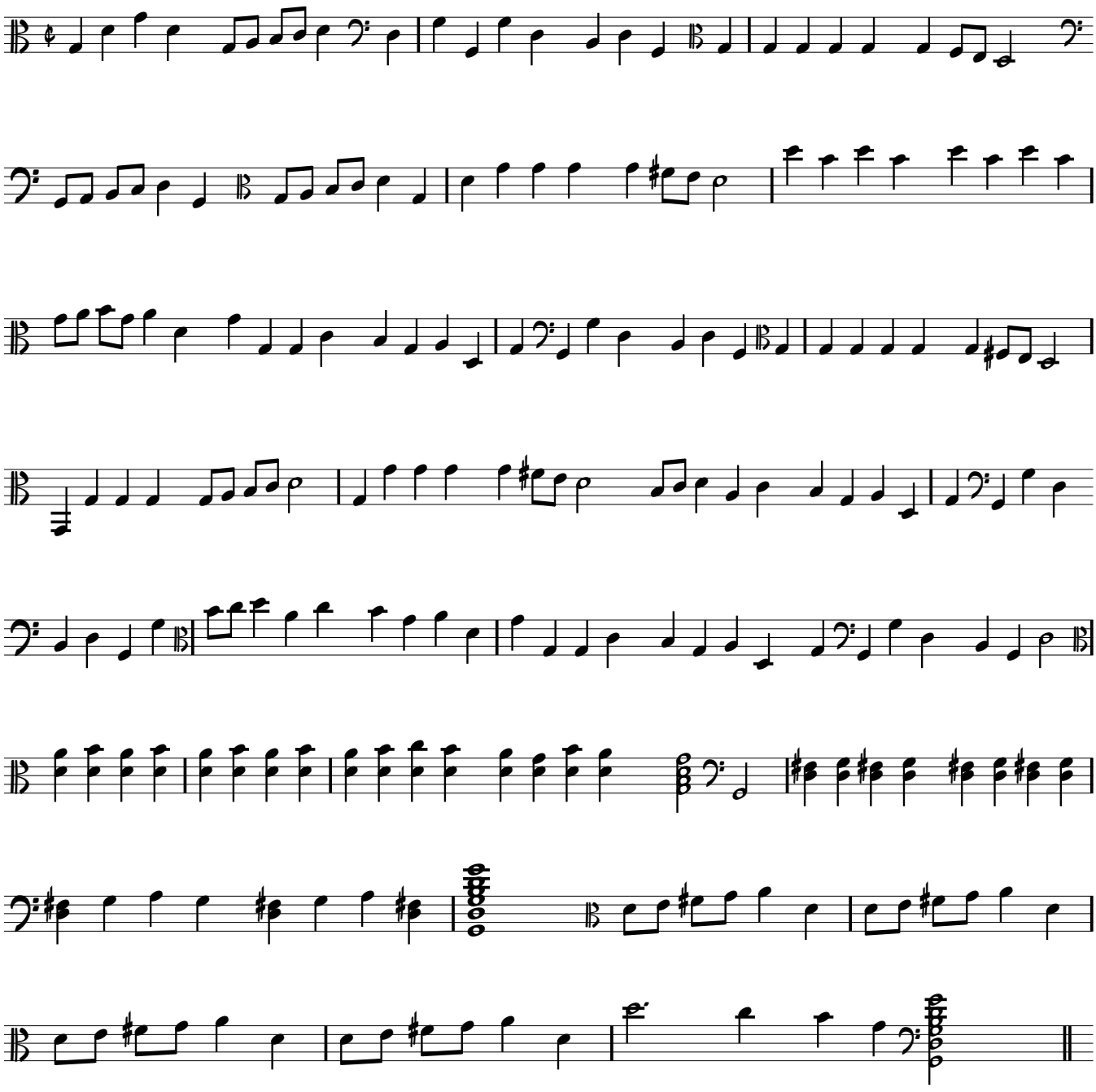
32 She loves it well



33 Hit it in the middle



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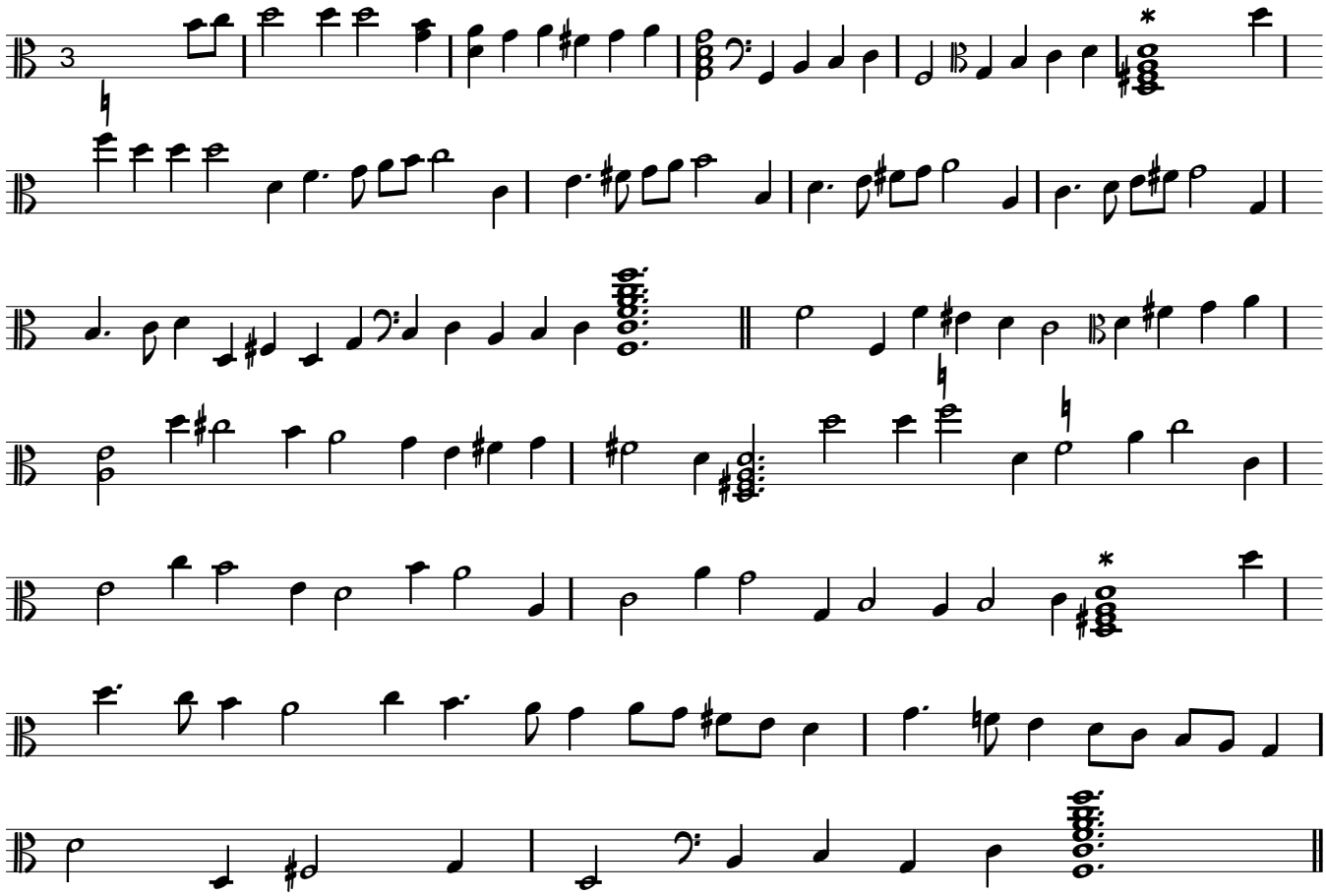
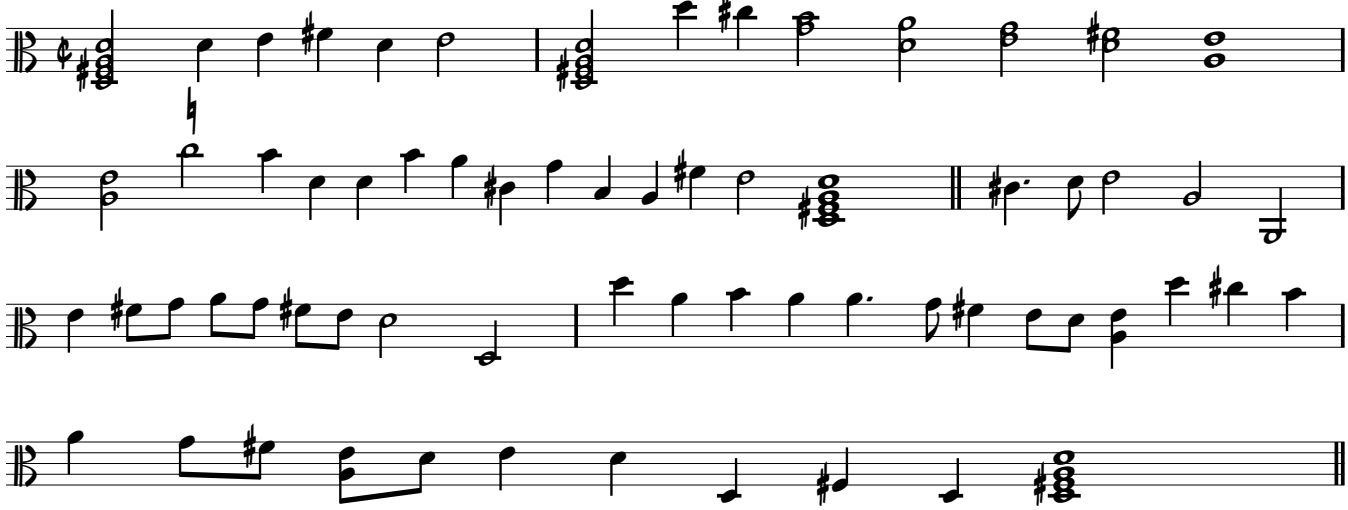
Humes's note length
but hold 5 quarters

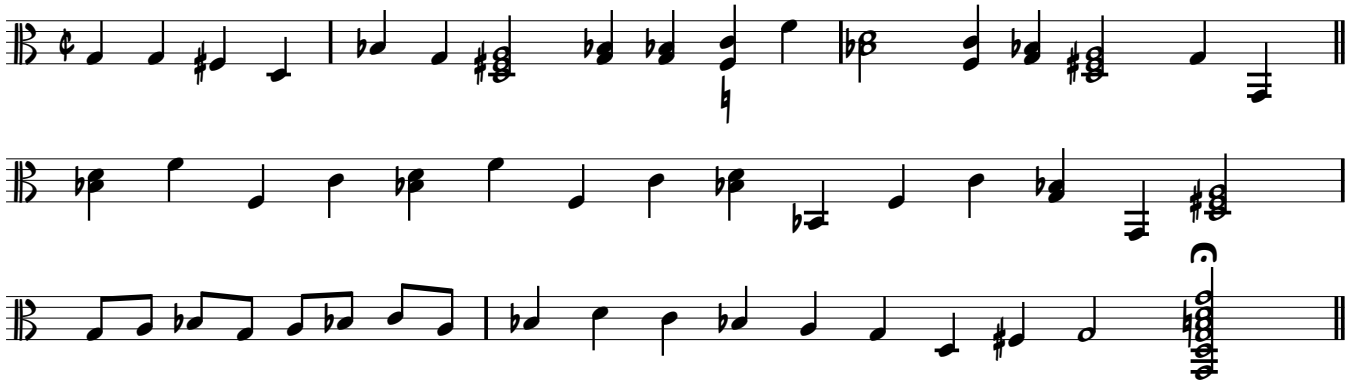
34 Tickell, tickell



35 Rossamond



36 I am falling



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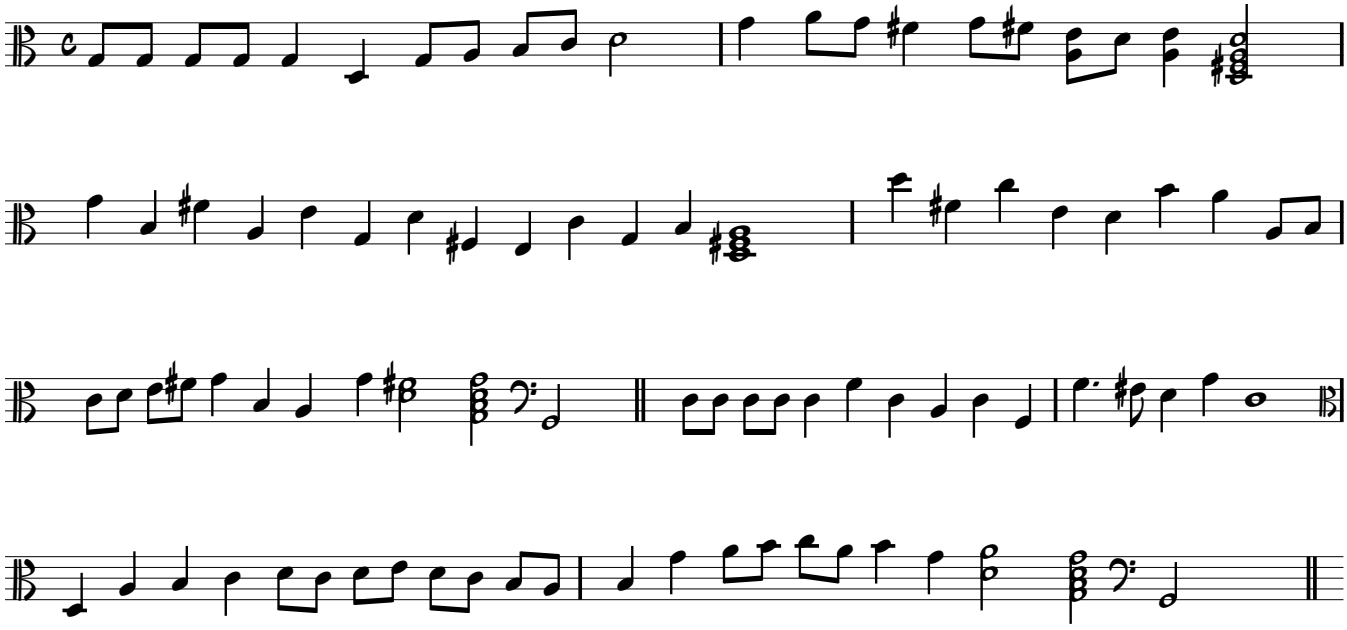
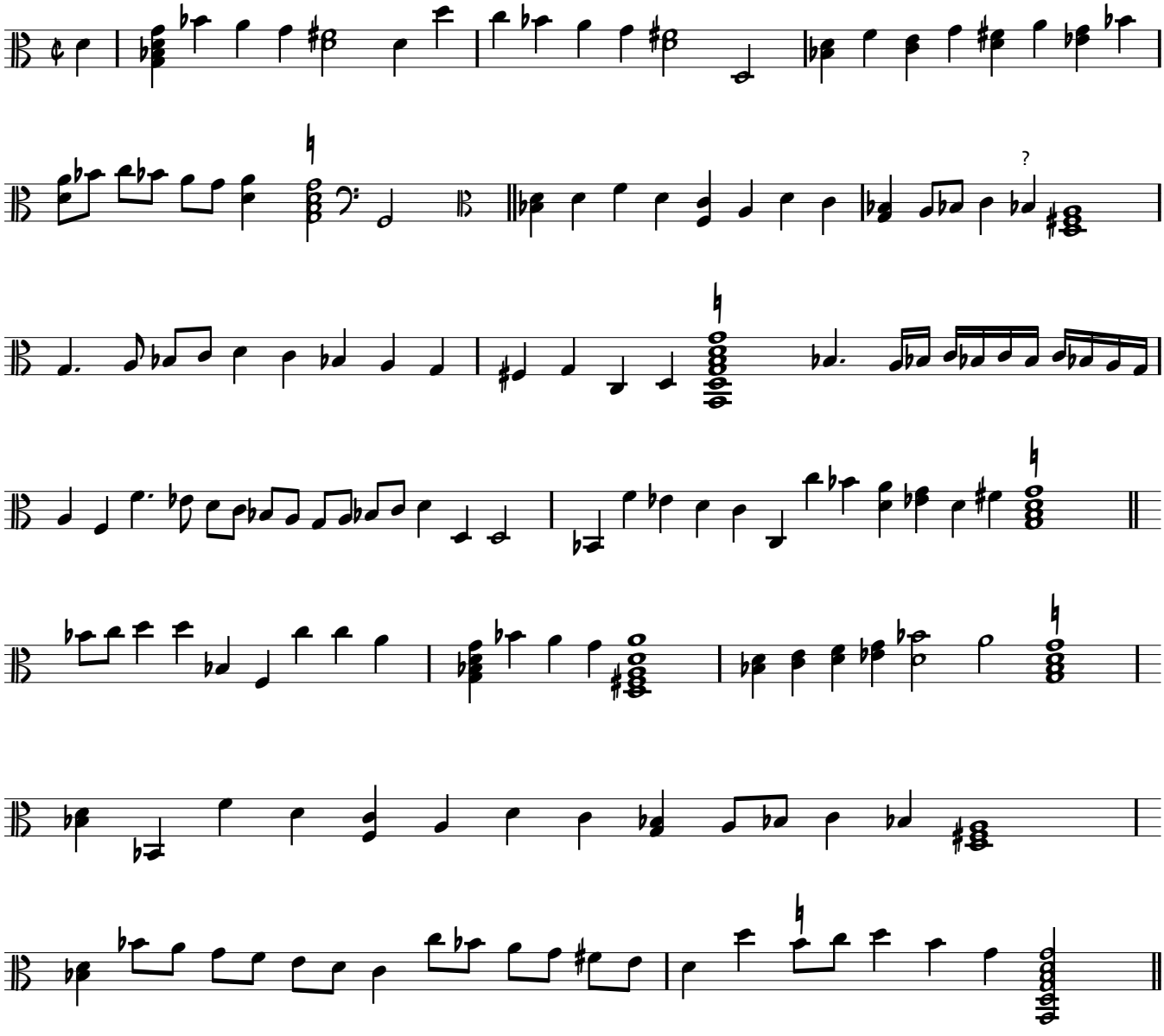
37 Tickle me quickly



38 Touch Me Lightly



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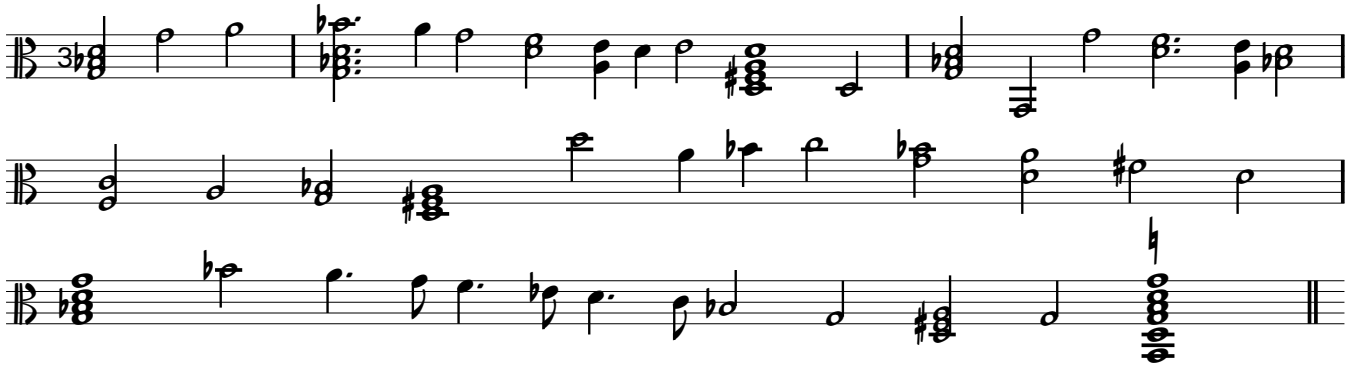
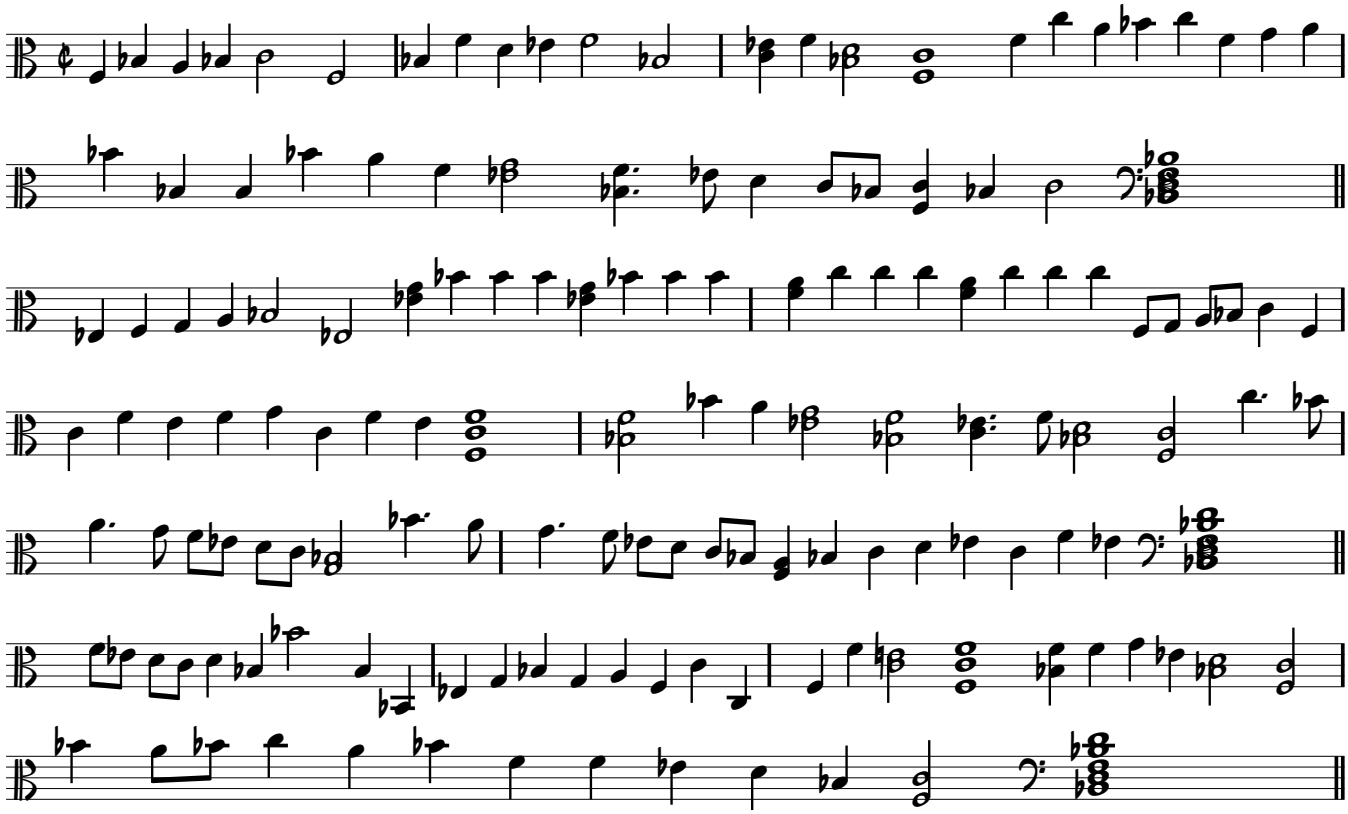
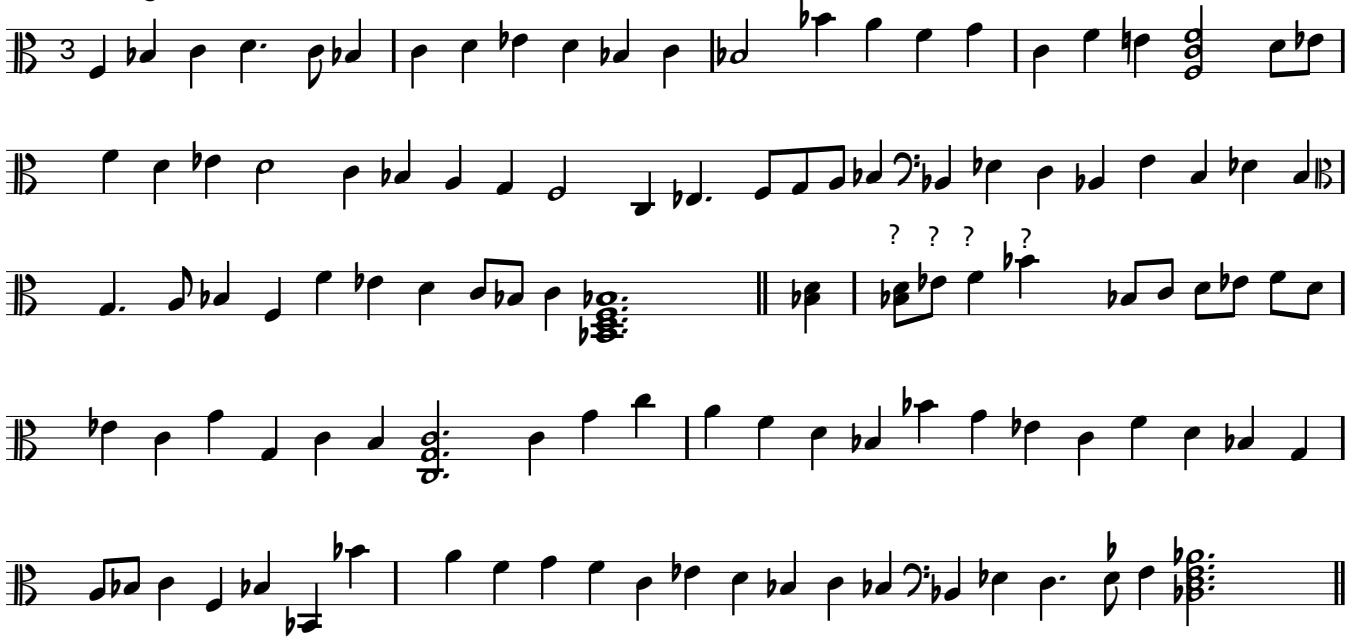
39 Duke John of Polland his Galiard



40 A careles Humour



41 An English Frenchman



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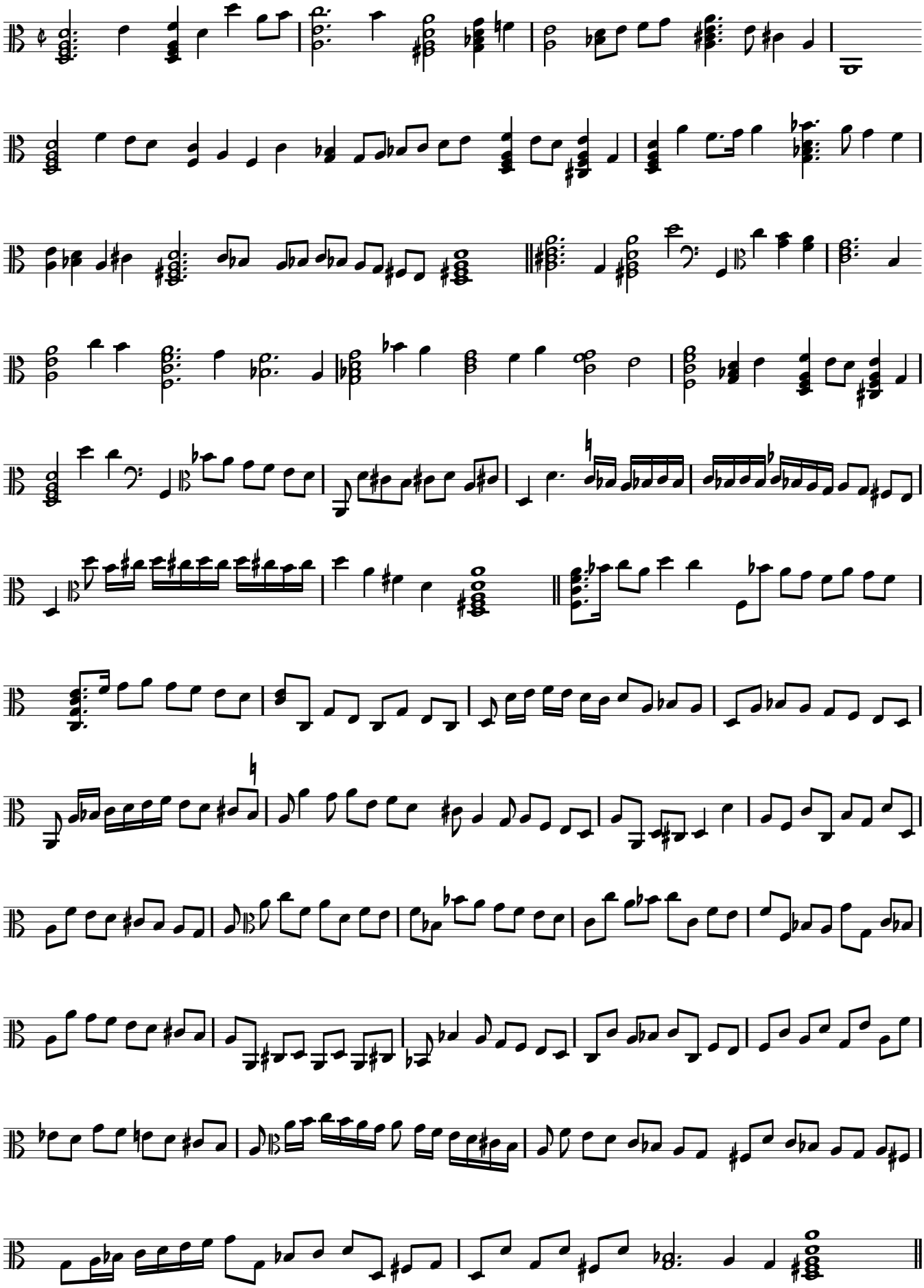
42 A Pavin



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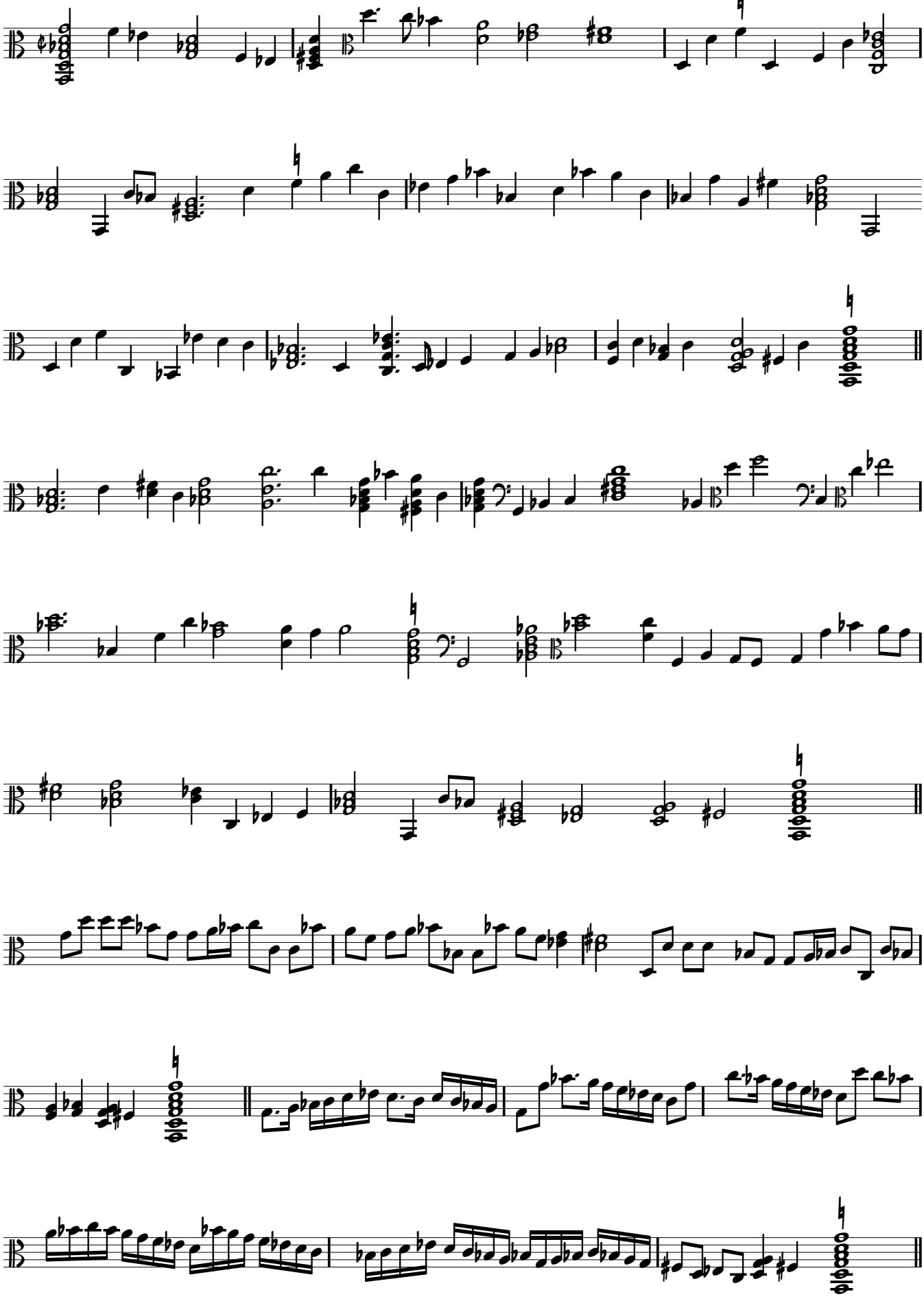
43 A Humorous Pavin



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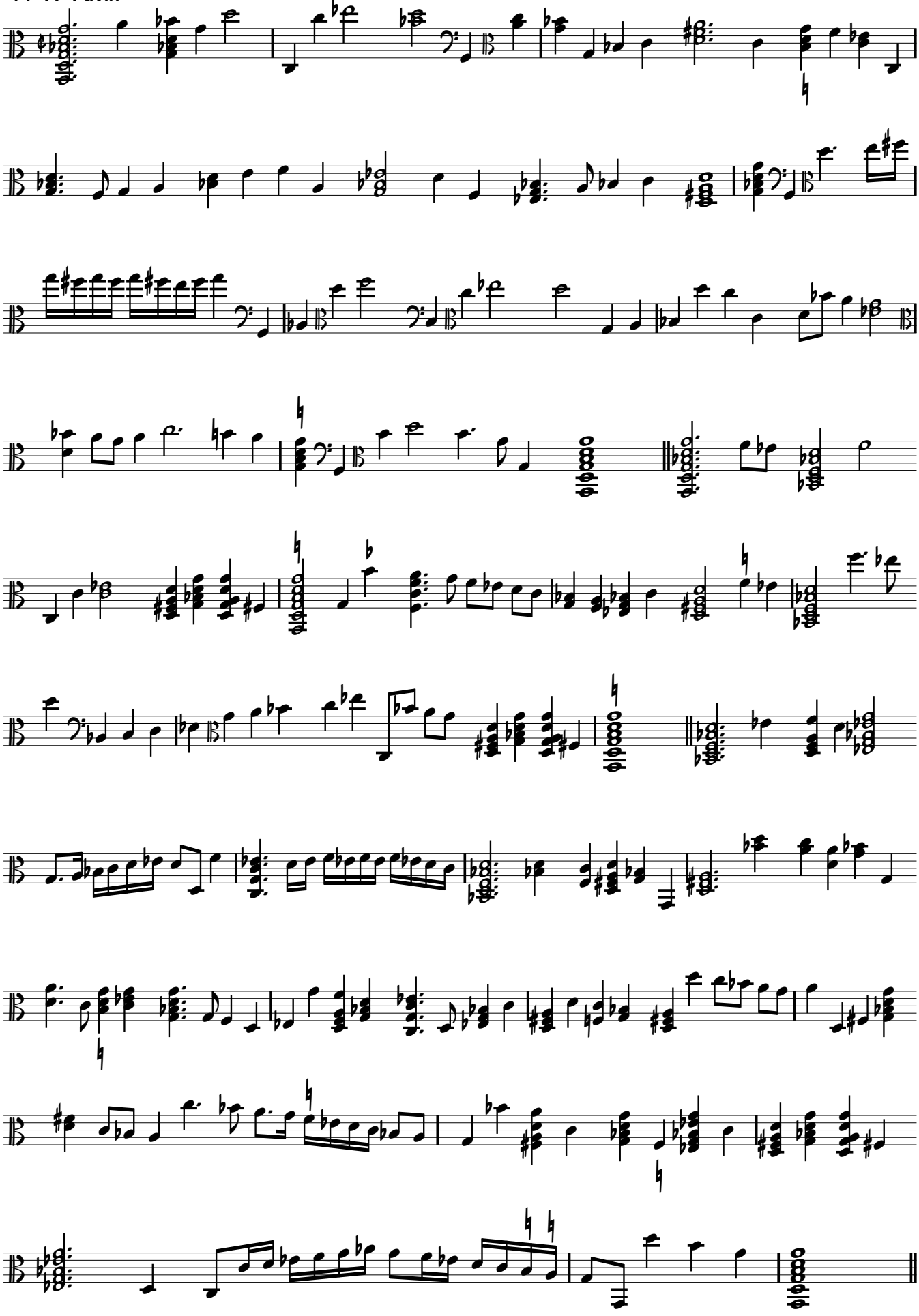
44 A Pavin



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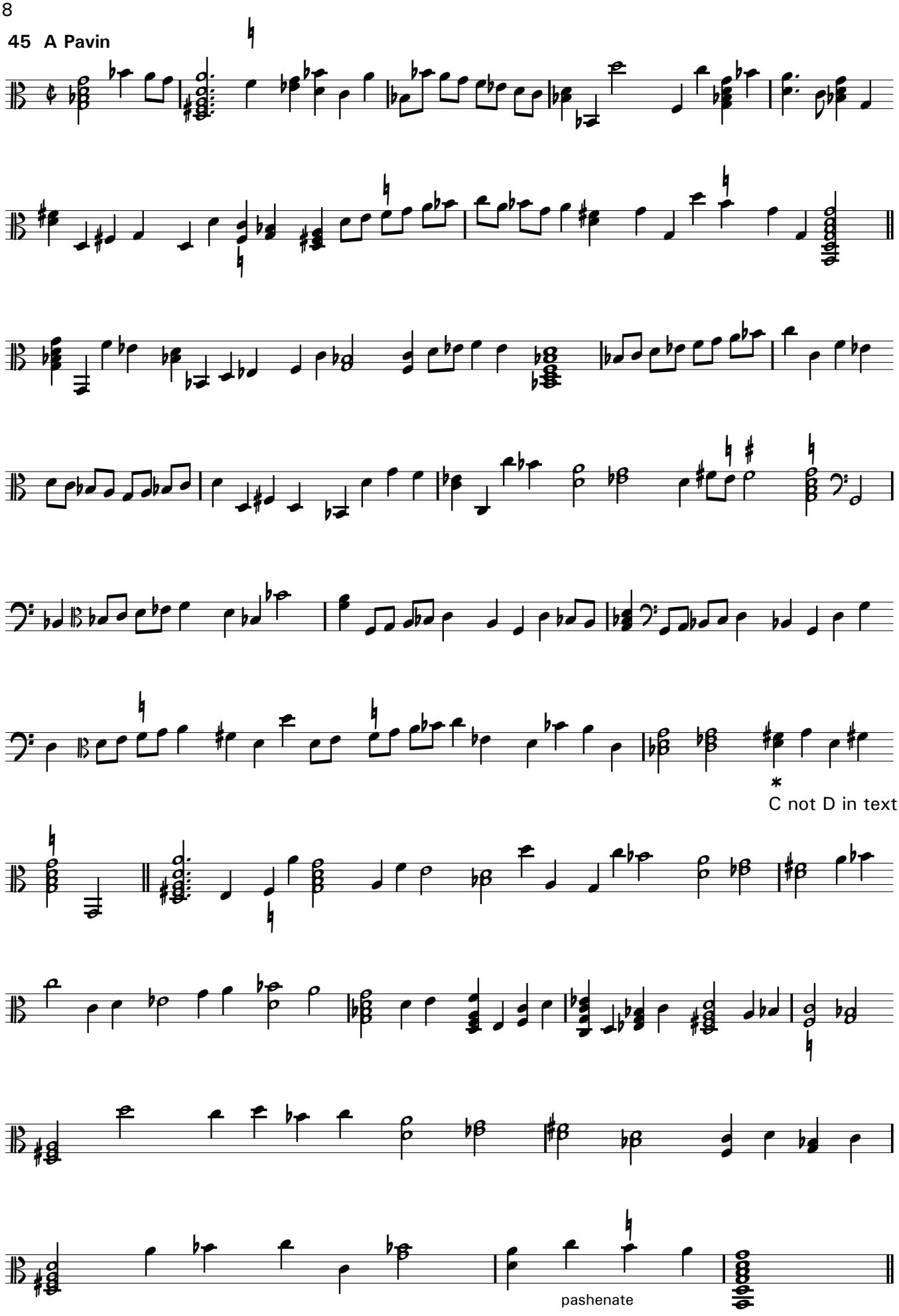
45 A Pavin



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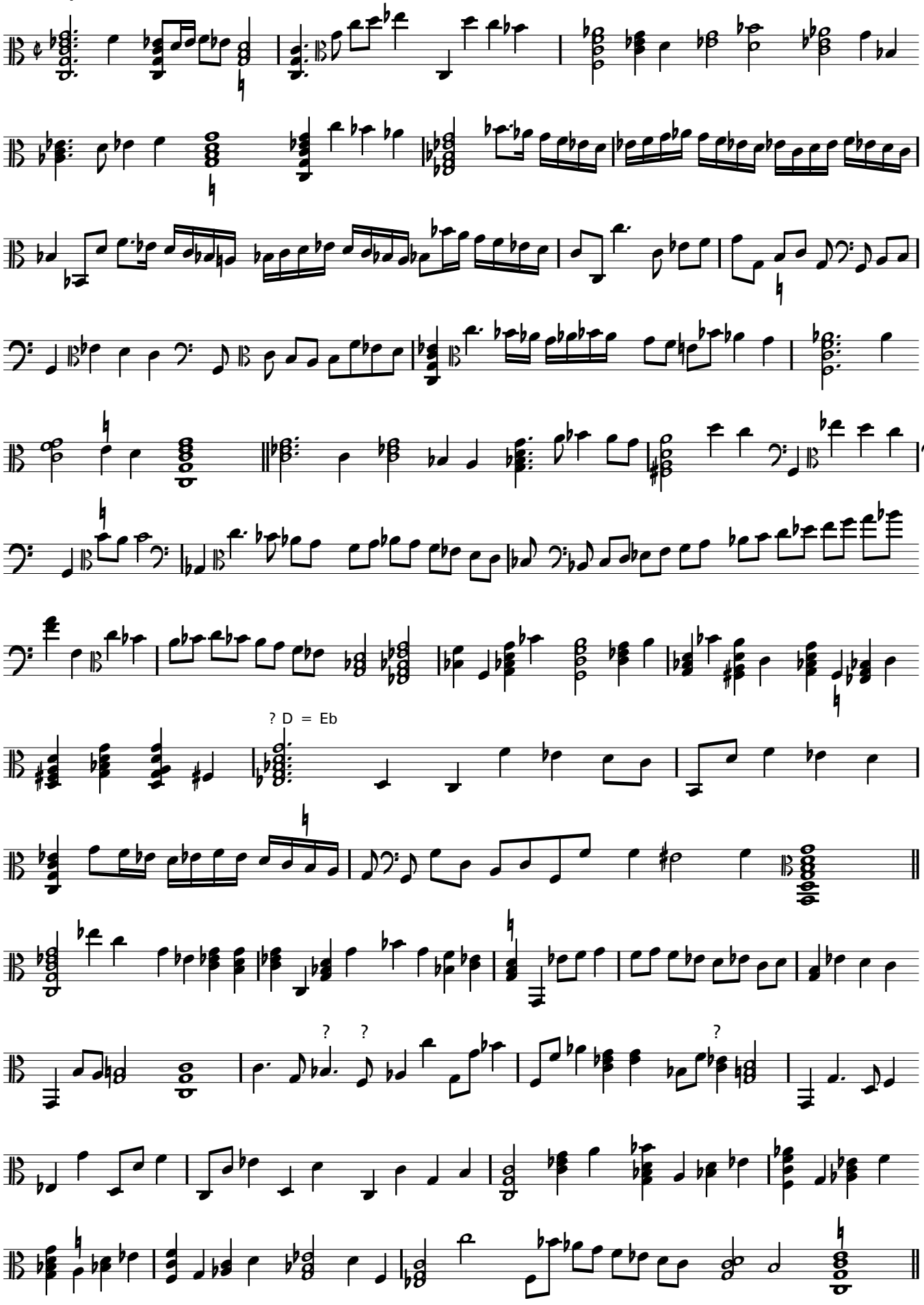
46 Captaine Humes Pavan



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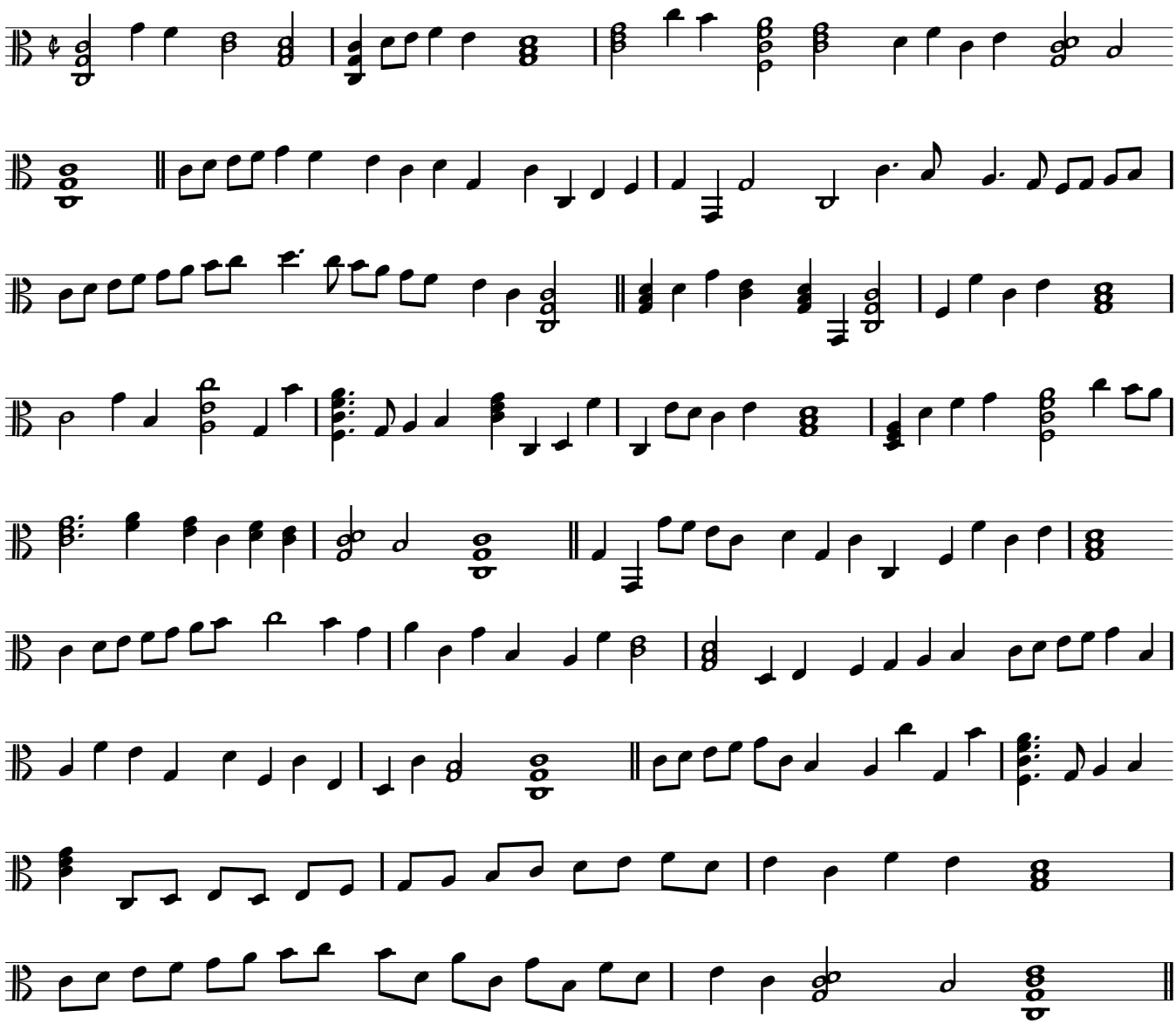
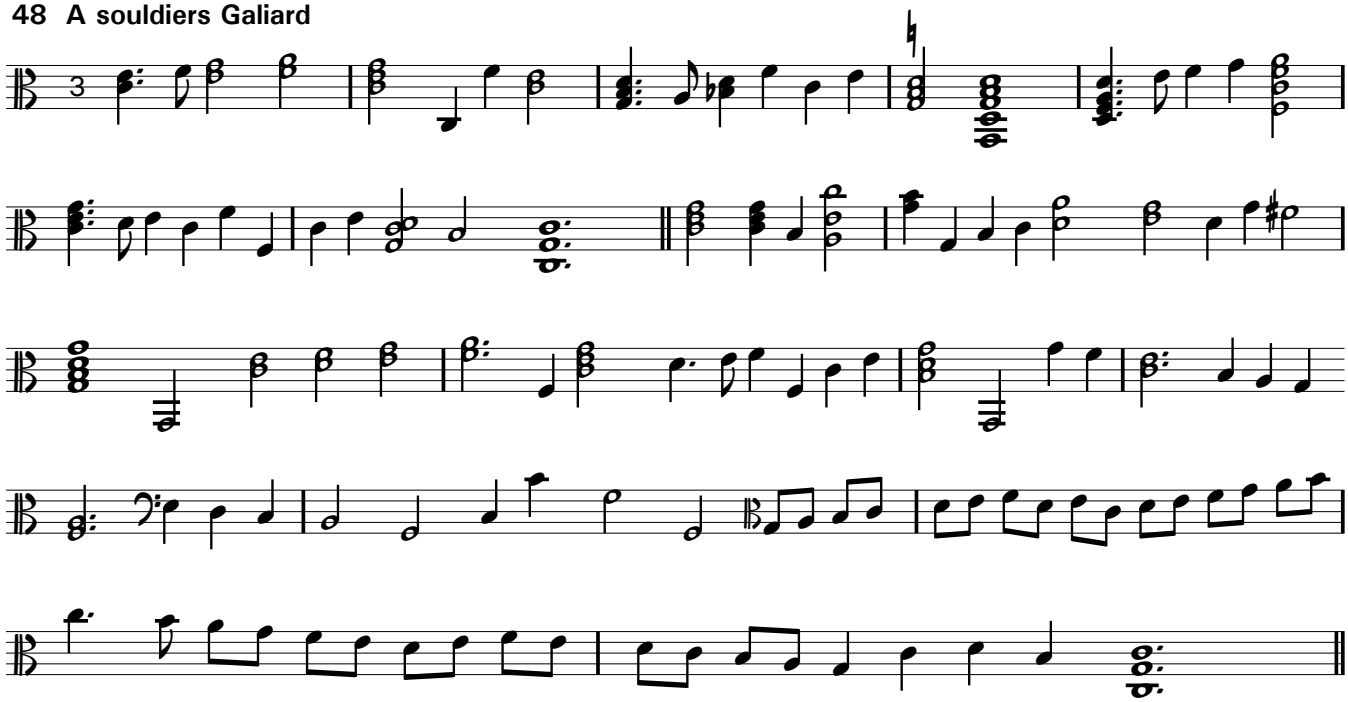
47 Loves farewell



48 A souldiers Galiard



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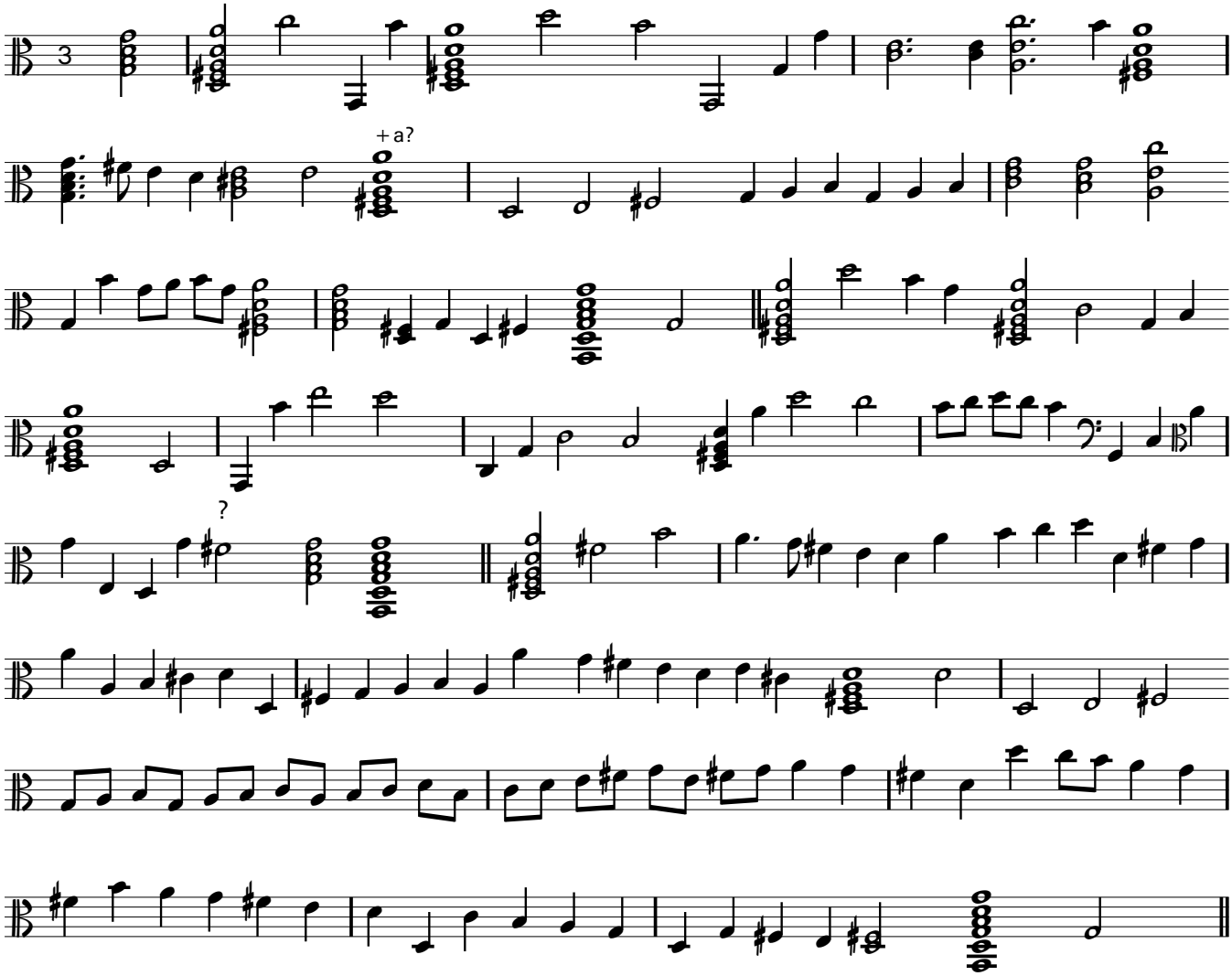
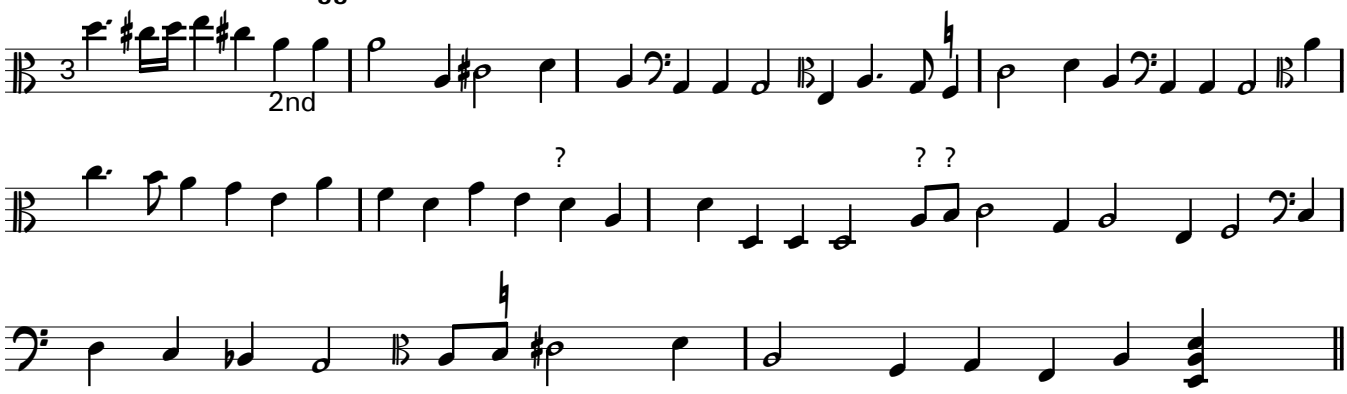
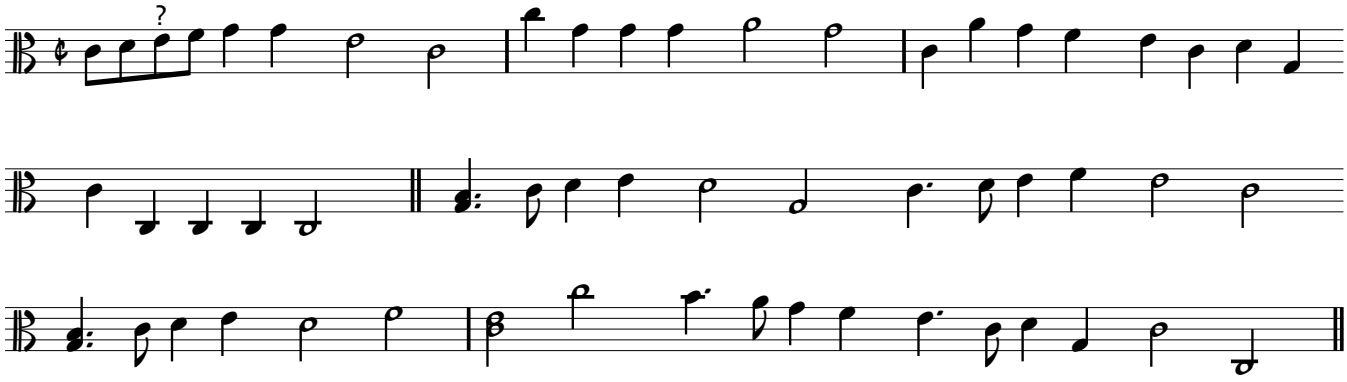
49 Loves Galiard



86 Mistresse Tittles Jigge



87 A Jigge



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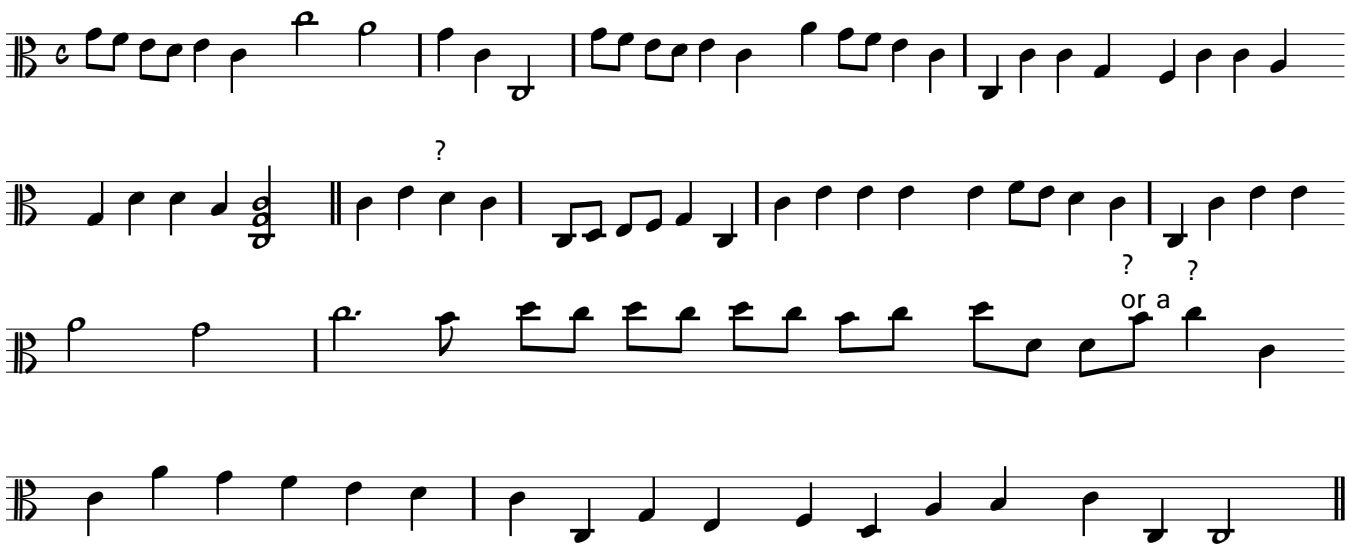
88 A Jigge



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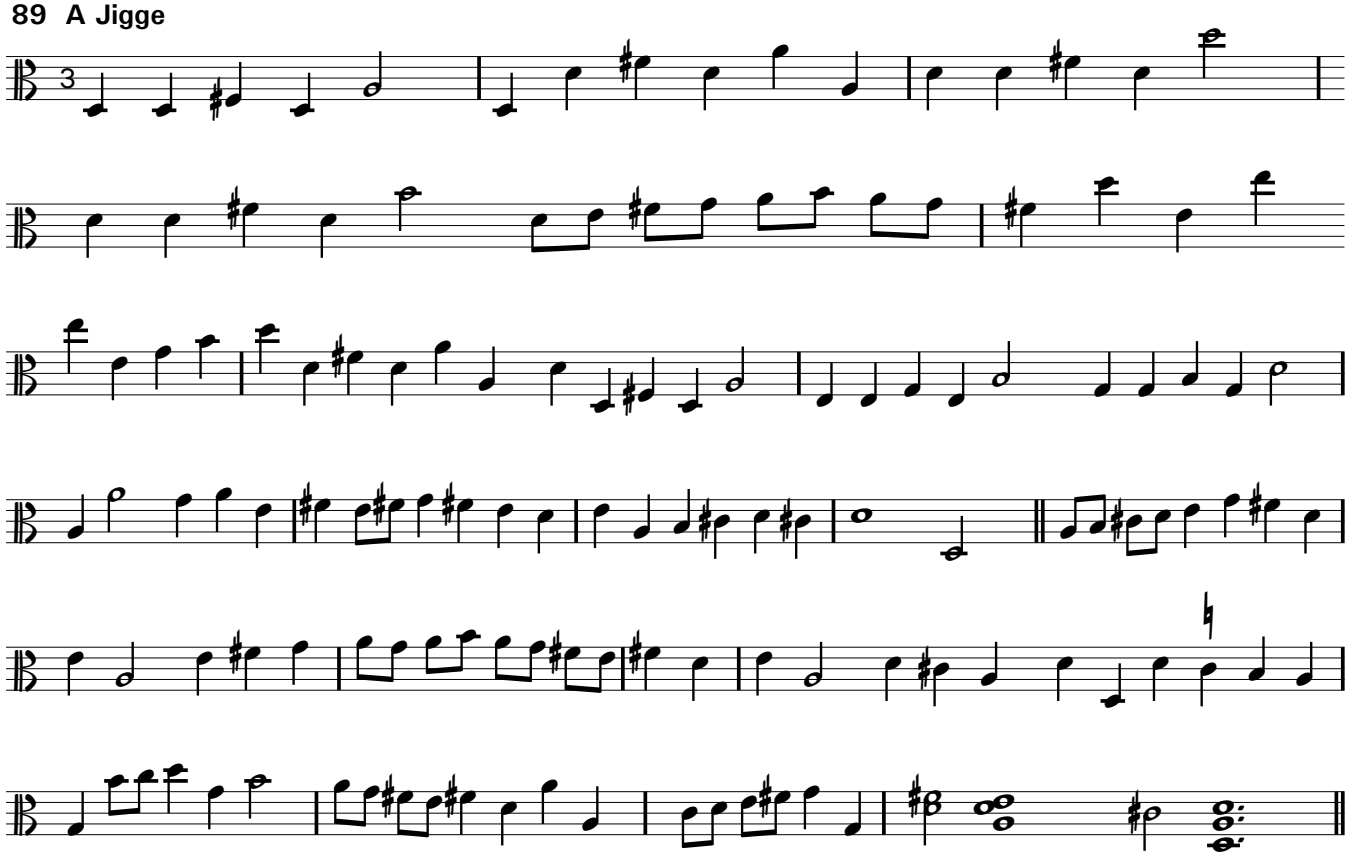
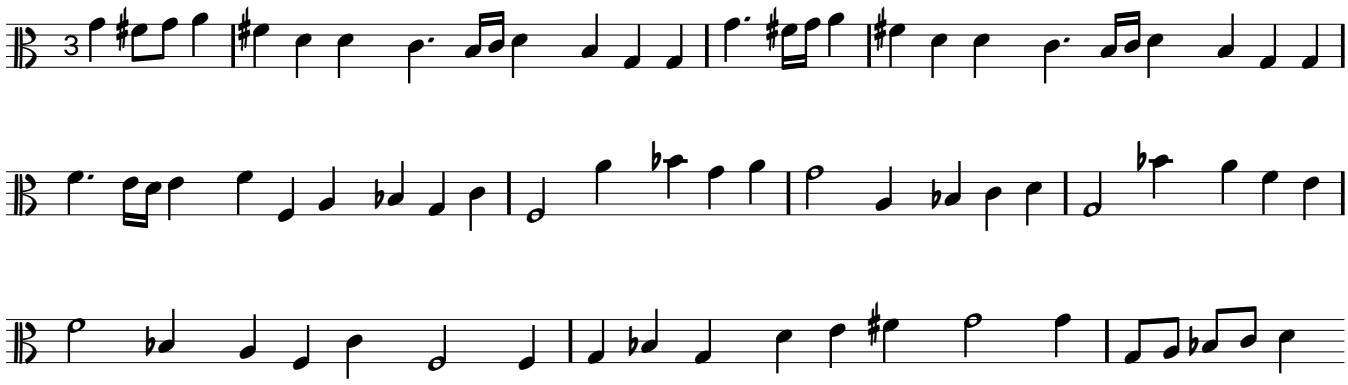


90 A Jigge



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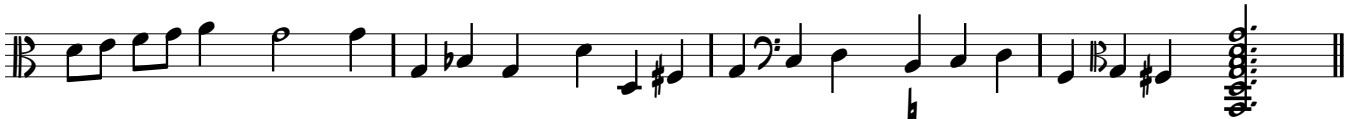
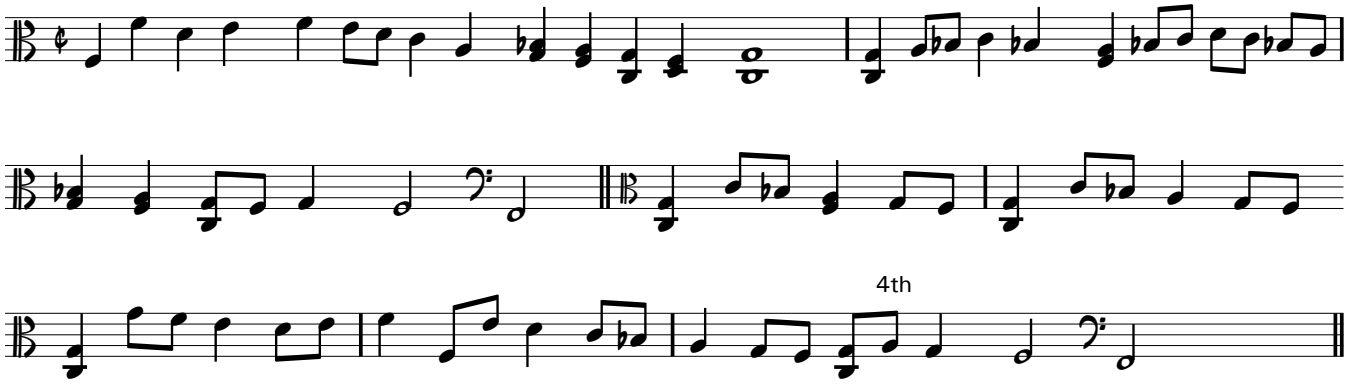
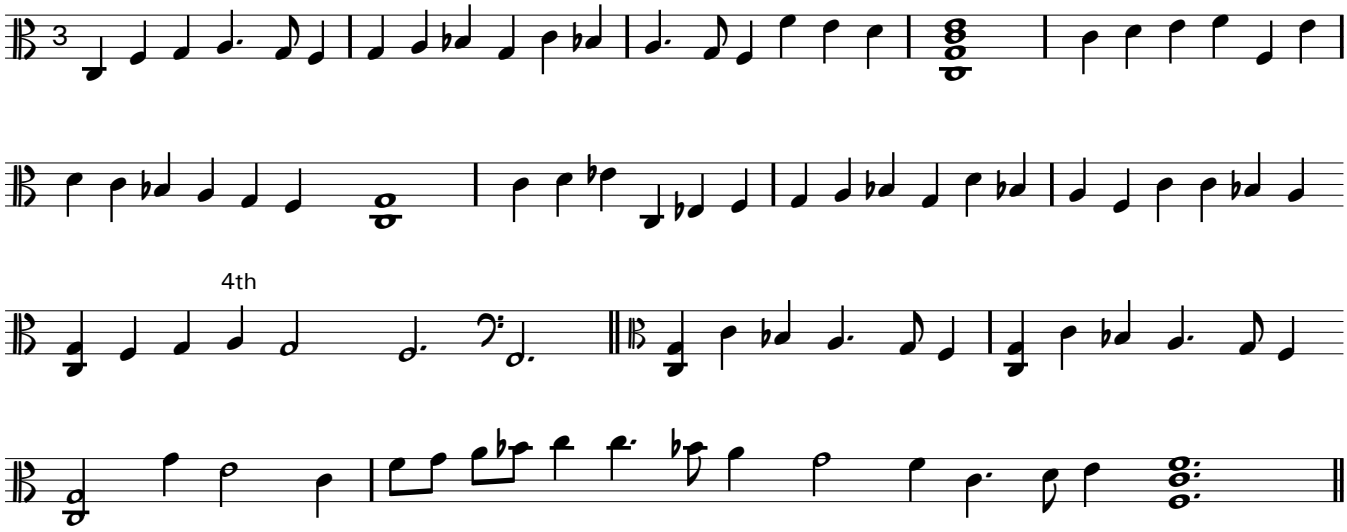


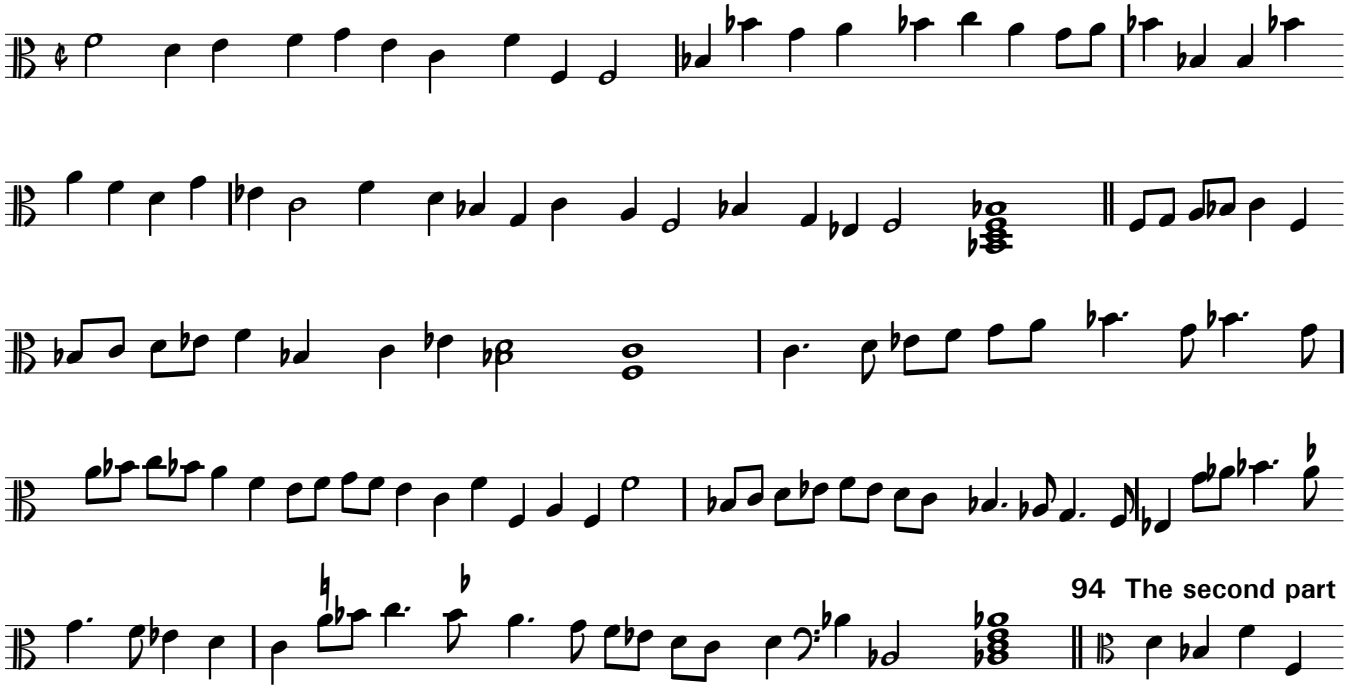
91 A Wanton humor. The lowest string must be tuned double ccc la ut. [for tenor viol - F]



92 The second part. The lowest string must be tuned double ccc la ut. [for tenor viol - F]



93 My Mistresse humor when she hath.



94 The second part

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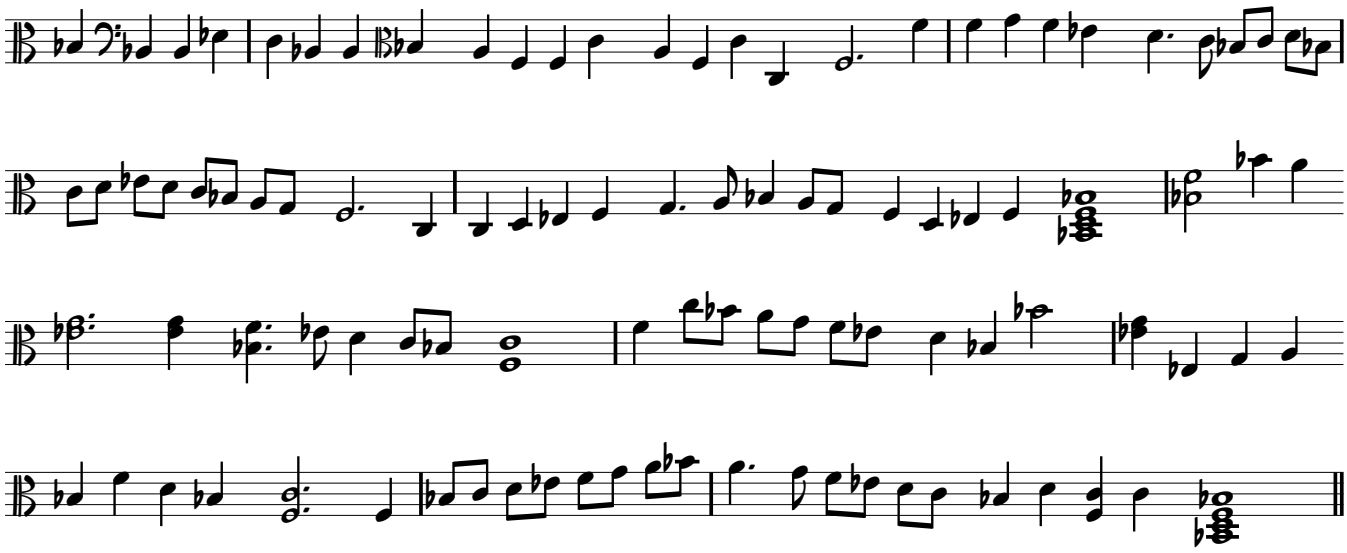
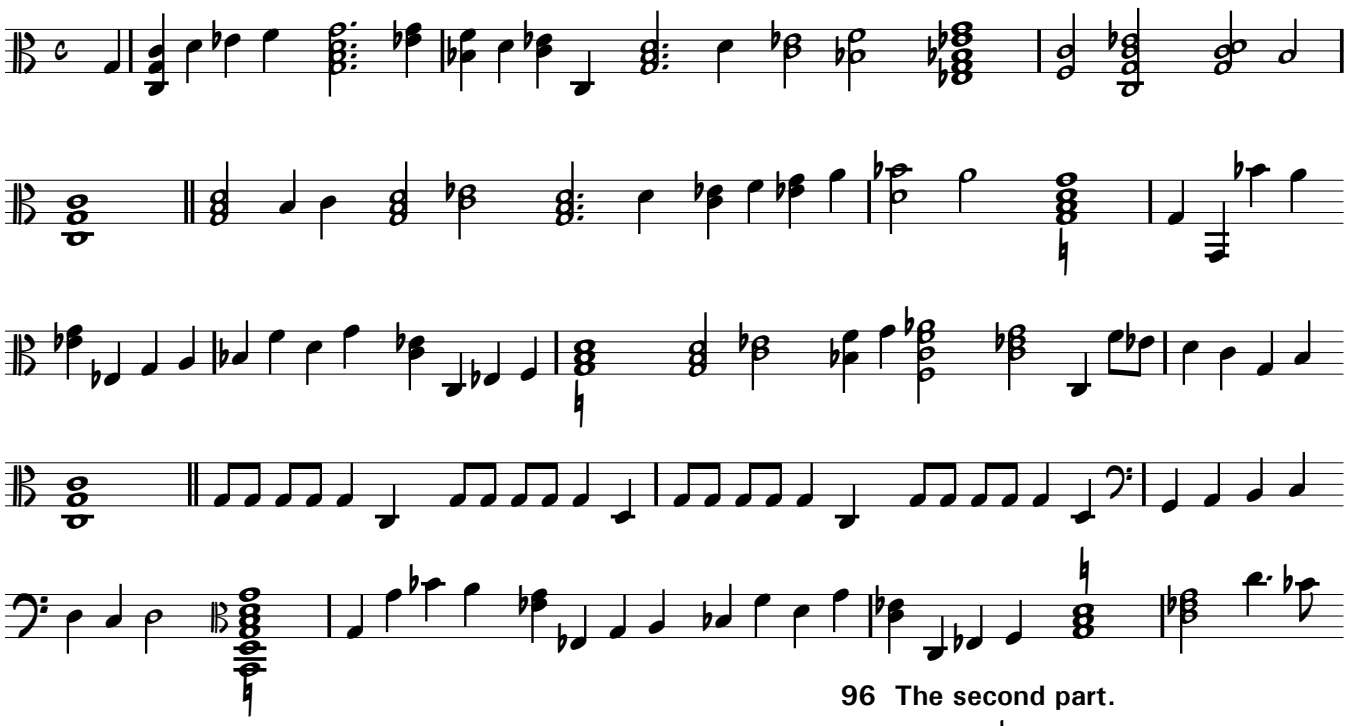
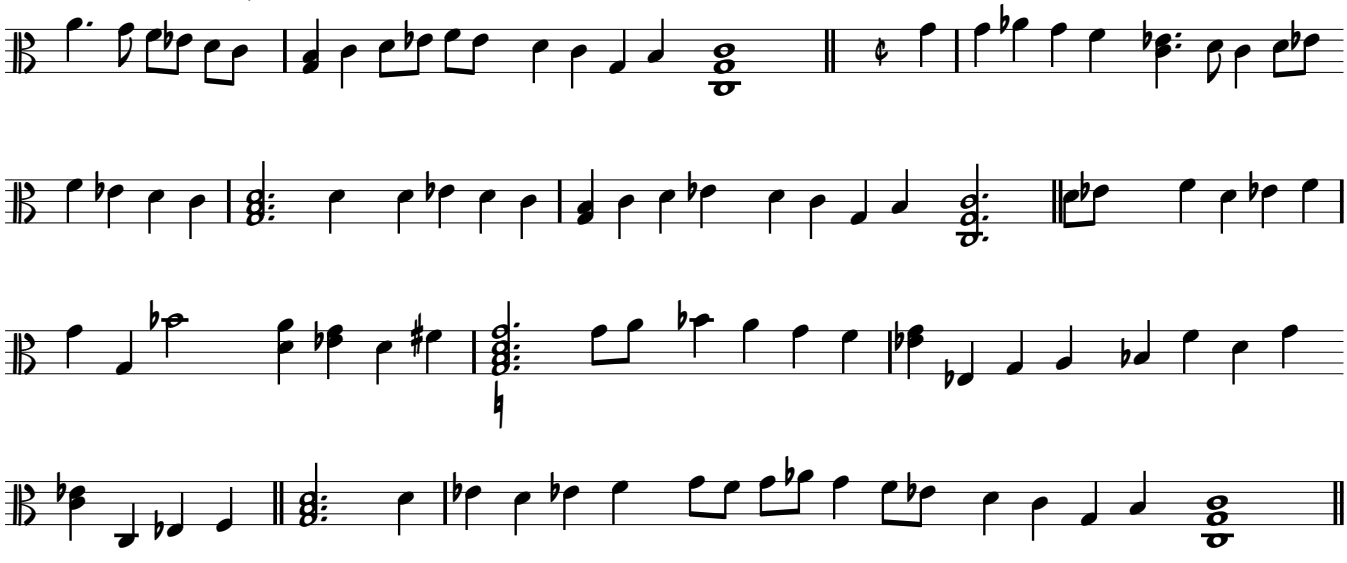


95 Beccus an Hungarian Lord his delight



96 The second part.



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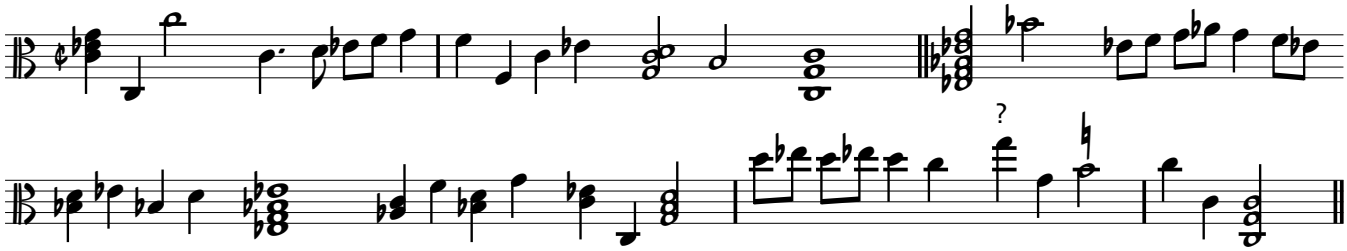
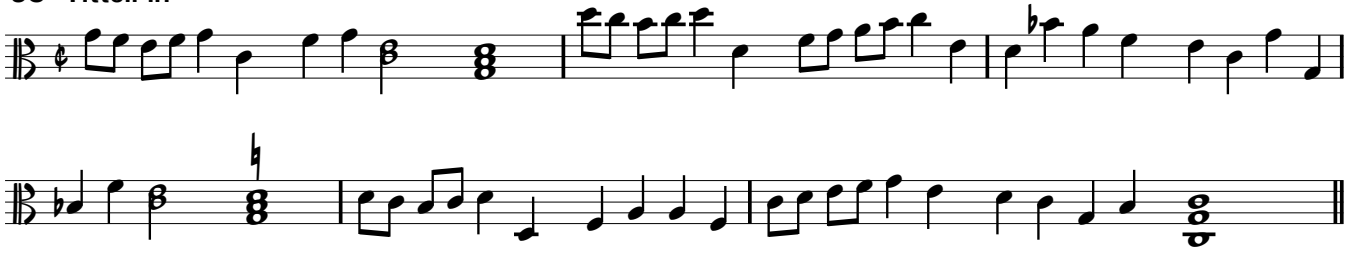
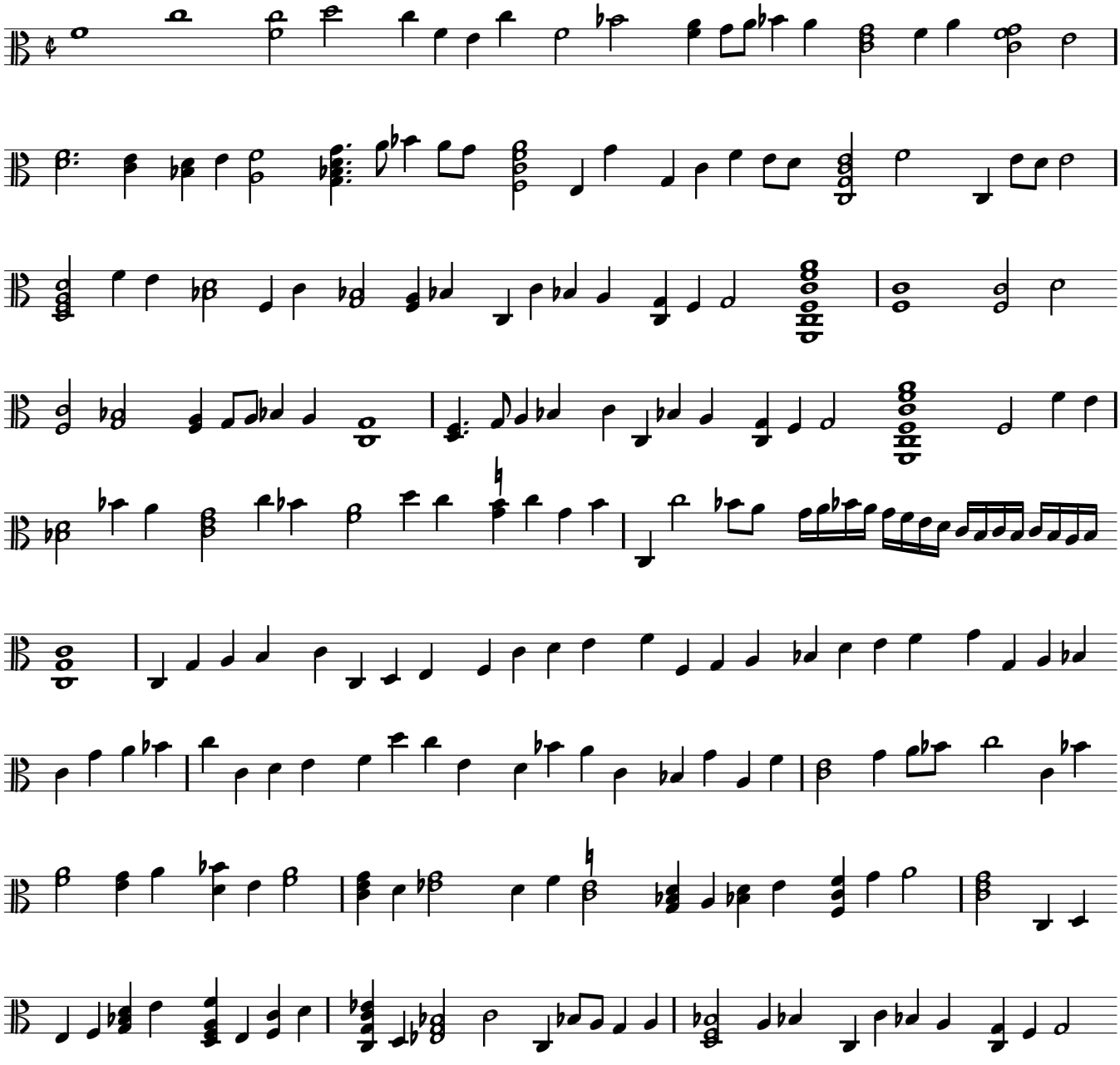
97 My Mistresse little thing



98 Tittell in



116 The Old Humor set your lowest string double ccc la ut [for tenor viol - F]



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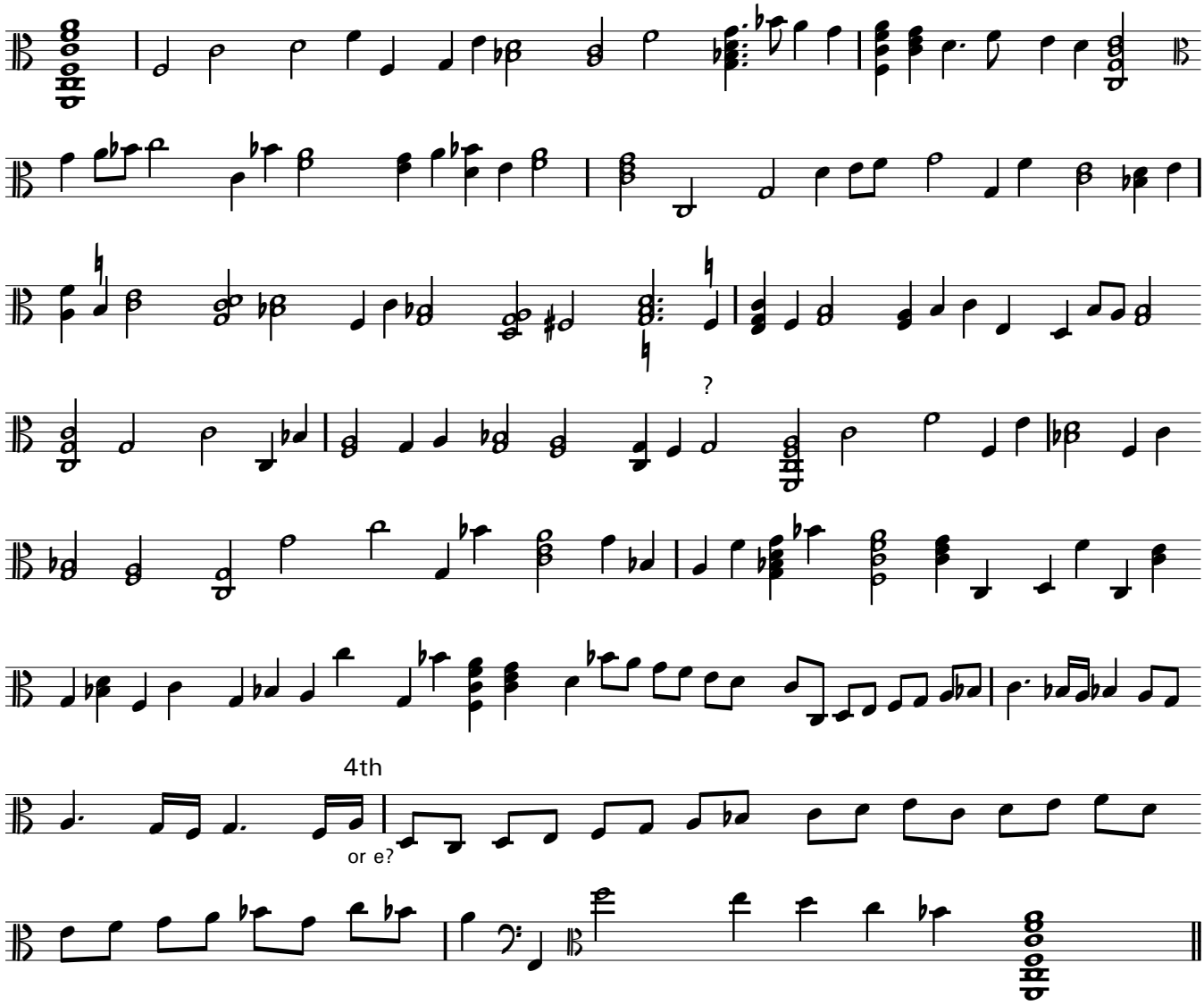

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