PREFACE

This setting of Tobias Hume's 1605 work, '*Musicall Humors, The First Part of Ayres, French, Pollish, and others together, some in Tabliture and some in Pricke-Song (&c)*' came about after a friend and I tried to play one of the pieces for two viols from the facsimile. We soon realised that synchronisation of the two instruments was going to be a task out of our reach without at the very least annotating the score. Even the solo pieces were difficult to interpret largely due to the lack of regular and equal bars.

This was never meant to be an critical edition when I set the pieces in 2001 and 2002 using Alain Veylit's excellent StringWalker and Django software. Nonetheless some decisions had to be taken, such as time signatures, whether a note was really a crotchet or whether the ink had bled into the whole of a minim. In some cases I had to change the time signature for a bar or two to fit everything in. Only rarely and in the most obvious cases did I change notes, preferring not to doubt the original if there was an element of discord where I could not immediately see a typographical error.

Although the setting was originally for my own use and pleasure, I saw no reason and felt no need to keep it to myself, and it was originally posted piece by piece on my page:

http://tony.c.pagesperso-orange.fr/fretful/

Inevitably, some errors were found and pointed out to me, but changes in computers operating systems and software and installed fonts made it difficult to correct them. Consequently I have only reset two of the pieces known to have mistakes, namely numbers 10 (Harke, Harke) and 12 (Deth). Where it is simply a question of moving a note or two, the 'Errata' below should be used. String numbers used go from treble to bass, i.e. 1 is top D, 2 is A, 3 is E, 4 is C, 5 is G and 6 low D.

ERRATA

No	Name	Error
4	The Spirit of Gambo	Bar 8: second chord shown as 𝔡3𝔠4 should be 𝔡3𝔞4
7	My Hope is decayed	Bar 32: 𝔣 𝔢 𝔥 should read 𝔣 𝔠 𝔥
15	A Polish Ayre	The first note, 𝔞1, should be 𝔞2
19	A Polish Ayre	The first note should be a minim
28	Now I come	The first note, 𝔞1, should be 𝔞2
38	Touch me lightly	The first note, 𝔞1, should be 𝔞2
42	A pavin	Bar 1: after the chord 𝔞2𝔞3𝔞4𝔠5 the single note should be 𝔠2
43	A Humorous Pavin	Bar 36: After 𝔣1𝔡2 the run should be 𝔞4 𝔞3 𝔠4 𝔞4.
67	In the Pricke-Song	Bar 12: the first note should be (high) d.

EDITING NOTES

1. The melody is written in three C clefs (3rd, 4th and bottom lines and in treble clef - it is also a fifth higher than the accompaniment - I have rationalized this.

2. I have put the first repeat back to the second bar - you can ignore this if you think it sounds right as it stood.

3. The tune has been transposed as for the first piece. The intention is to repeat the first (4/4) section at the end of the song with the following variation for the last line:-
'For you see I have prowde it'

4a. There are two pieces numbered 4 - This is the first, on page C2 verso and D recto. I have made several changes:
1) My bar 67 - the flag over the first chord (covering the next 8 notes) looks like a minim, but it seems to drag too much, so I have interpreted it as a crotchet passage.
2) My bar 82 - the first flag is a crotchet, which leaves you a beat out by the time you get to the semibreve at the end of the passage: I decided that the best way to recuperate the beat was by doubling the value of that first note.
3) The repeat instruction in the original is written on the staff - there are three crosses - take your pick.
4) There are odd numbers from time to time in the original, 2 and 5 - I do not know what they mean, and have not included them - they normally appear on the fifth line, but occasionally the fourth or third - any ideas? The same phenomenon in piece 11 is noted in full.

5. My bar 20 - the 'c' shown on the fourth line (D) is corrected to the fifth (A)

7. 1)My bar 20, beats 3 and 4 - the flag looks like a minim, but crotchets seem more likely.
2)My bar 32, beats 1 and 2 - as for bar 20

11. My bar 38 - a breve is required.
My bar 89 - I have added an extra semiquaver (7 in the original group)
See Note 4 for piece 4A, but here the '5' seems to indicate a 'Petite Reprise' of the final 'March away' section
The figure 2 appears as follows, using my bar numbers
Bar 66, 3rd beat, 5th line; Bar 71, 1st beat, 5th line; Bar 74/75 'on the bar line', 5th line; Bar 86, last semiquaver, 4th line; Bar 88, third semiquaver of second beat, 5th line; Bar 90, penultimate semiquaver, 5th line.

12. 1) The chord on the third beat of bar 3 sounds bad until arpeggiated
2)My bars 6, 18 and 38 are in 4/2 to avoid ties over bar lines (intabulating the whole piece in 4/2 did not solve the problem.
3) My bar 98 - 'a' fifth line corrected to sixth line

14. 1) My bars 53-54 changed to 4/2 to avoid 'hanging' quavers
2) My bar 104 - the minim appears in a bar of its own - I have taken it to be an anacrusis at the beginning of a new section.
3) My bar 145 - the breve (6 beats) seemed rather long, so I halved it, probably unnecessarily

16. My bar 22, second beat - the chord is shown on the second and third strings, which sounds very wrong - dropping by a string gives a reasonable result.

17. Final chord - the bottom string is included open - I have not included the 'a'

18. My bar 17 - the flag is black, but the notes do not add up, hence the minims - this gives the same ending as the first part.

19. The anacrusis seems to be a minim - after several listens, I decided that a crotchet sounded better

21. My bar 31, third beat - the fourth string 'c' needed a crotchet flag for the rhythm and the count.

22. A difficult piece to intabulate, and the bar numbers are confusing as a result; in ternary tablature, a 'crotchet' is one beat, a 'crotchet without a tail' is two, and a 'minim' is three. I have taken a 'semibreve' as six.
The problem is that dotted 'minims' appear in several bars in this piece. As there is a '3' after the following 'crotchet', I have taken this to be a 4/4 bar on each occasion, although it sounds better if you treat the dotted minim as being worth five counts.
The bars concerned are :- 10, 12(where there is a dot over the chord, followed by a crotchet over the space between the chord and the open top string, which itself is given a minim flag). With the confused numbering, it reappears two bars before my 15, two before my 20, 20 itself, and 22.

24. The last chord is printed on the top four strings - try it like that if you like.

25. My bar 10, second beat - the flag looks like a minim in the original, but that interpretation makes no sense.
My bar 15, beat three - the quaver run is semiquavers in the original.
My bar 18 - the quaver run is seven notes long and needed an eighth - the last note ('d' second string) is my addition.

27. My bars 19 and 20. The three beat flag in bar 19 is unchanged till the quaver run - I have tried to make sense of the passage by tying the three beats over, and starting on crotchets again on the following fifth-string 'a'.
My bar 34, first beat - these are still quavers in the original, but the count was wrong - the crotchet seemed to follow the rhythm of the preceding bars better.

28. In the last bar there is an 'a' on the bottom string just before the final chord. If there is a place for it, it would have to be after that chord as an echo. I have removed it.

31. Bar 20, beat 2 - there looks to be a letter on the fifth string, which I have not included, as it makes less sense of the repeated phrase.

33. Bar 5 beat 4 - the letter could be a 'c' or an 'e'

38. Bar 11, beat 4: there is one note short - the 'b' on the third string is my choice
Bar 20 , first beat - I have taken what looks like a minim flag to be a badly printed crotchet, which gives the right number of beats to the bar.

40. Bars 7 and 8 - there is a hint of a tail to the flag - these eight notes could well have been intended as quavers.

41. Bar 2 - the first crotchet is not dotted in the original, but there is no doubt that what follows is a quaver.
Bar 21 - Usual problem with a dotted minim in triple time just before the repeat, and an anacrusis following it.

Bar 22, beat 2 - I have removed the 'd' on the second string which appears in the original.

42. Bar 13, beat 2 - the flag looks to have semiquaver tails, which makes no sense rhythmically - corrected to crotchets.
The last couple of bars are strange - to get the beats right, I have changed the final semibreve chord to a minim with fermata.

44. There are some cross bar (tied) notes in bars 21 to 23, which I could resolve in no other obvious way;
In bar 36 beat three, the quavers continue in the original, making the bar a beat short - correction to crotchets.
Bar 37 beat 3, the bottom note of the chord is given open (a) - correction to 'c'

46. The last note of my bar 34 is marked as a quaver - corrected to a crotchet

47. My bar 43, first beat - the chord includes has an open fourth string, which I have corrected to 'c'
The last two bars do not add up - the flags at the beginning of bar 60 appear to have a tail, which gives 9 beats. I have taken them as crotchets, which would give 10 - to reach eight, I have corrected the final semibreve in the original to a minim with a fermata.

48. My bar 16, first chord - the original shows a 'c' on the second string

49. To avoid awkward ties across bars, I have put my bar 4 into 6/2 - the rest fits more comfortably into 3/2

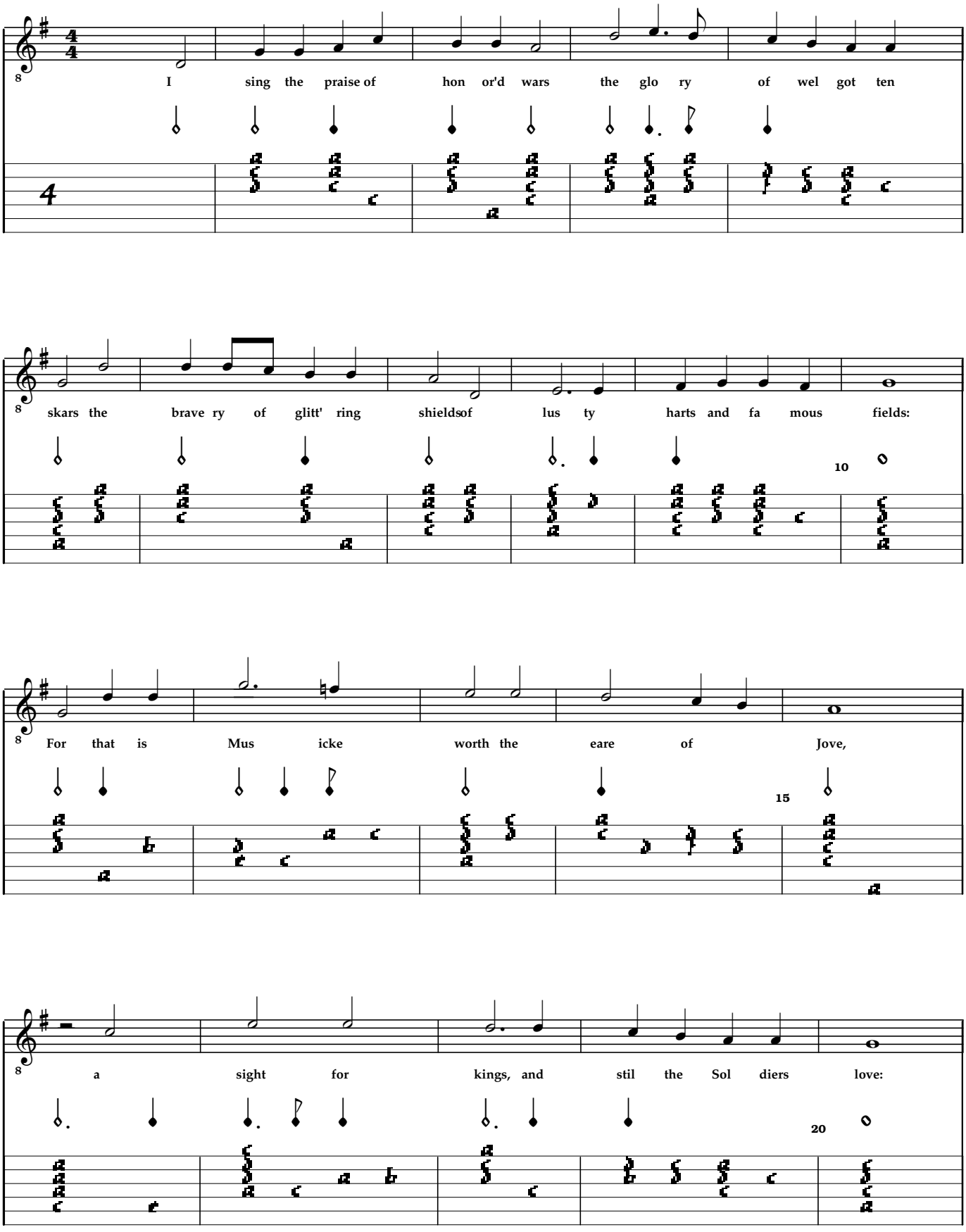
99. I have taken the '5' to be a 'Petite Reprise' indicator - unlike the bar lines, it matches in both parts.

100. The repeat path is unclear - The first section must conclude the piece, but perhaps only from the 'Petite Reprise' sign.

The Souldiers Song

Tobias Hume

Musicall Humors No 1



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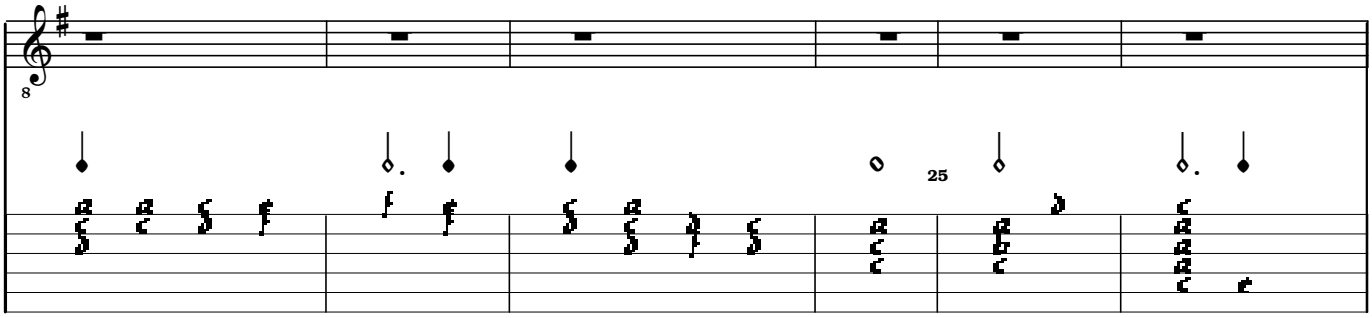
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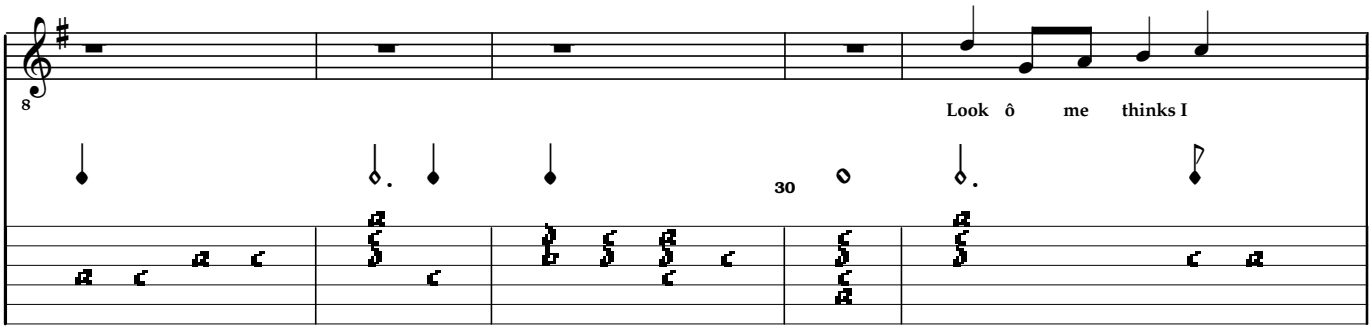
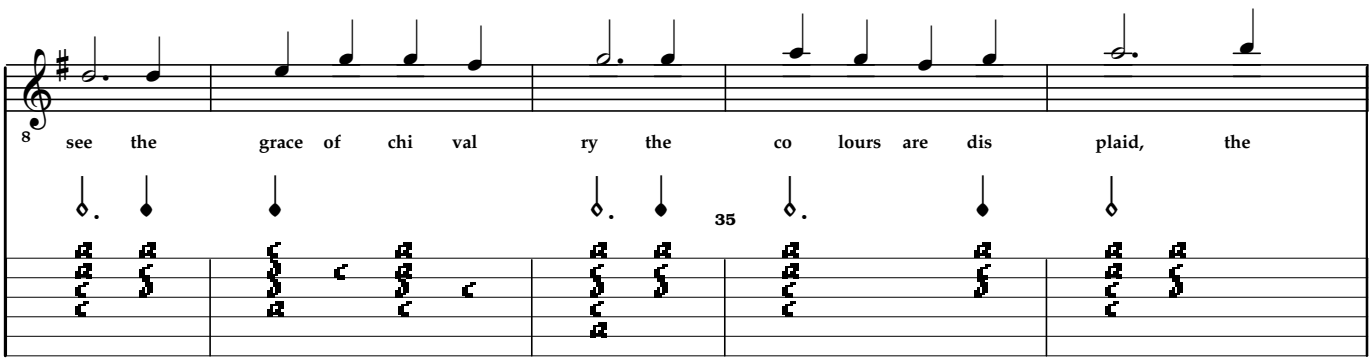
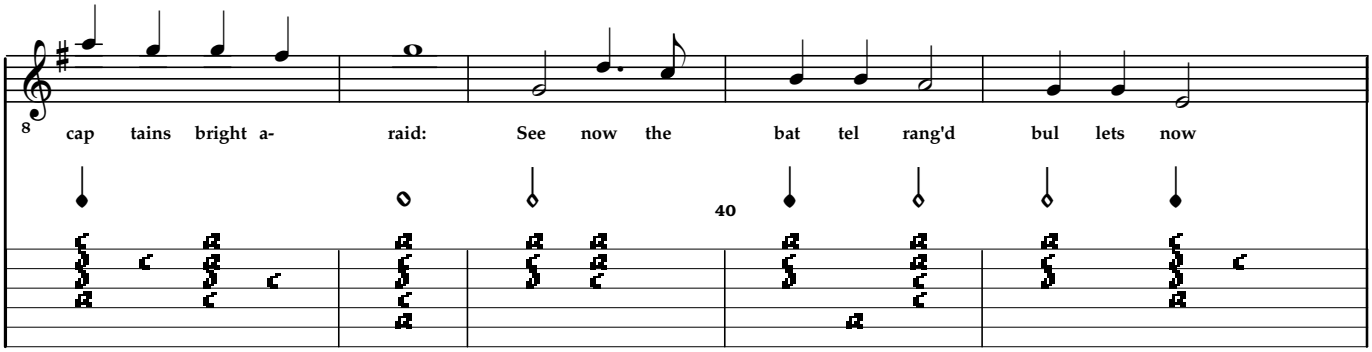
25


8
Look ô me thinks I
30


8
see the grace of chi val ry the co lours are dis plaid, the
35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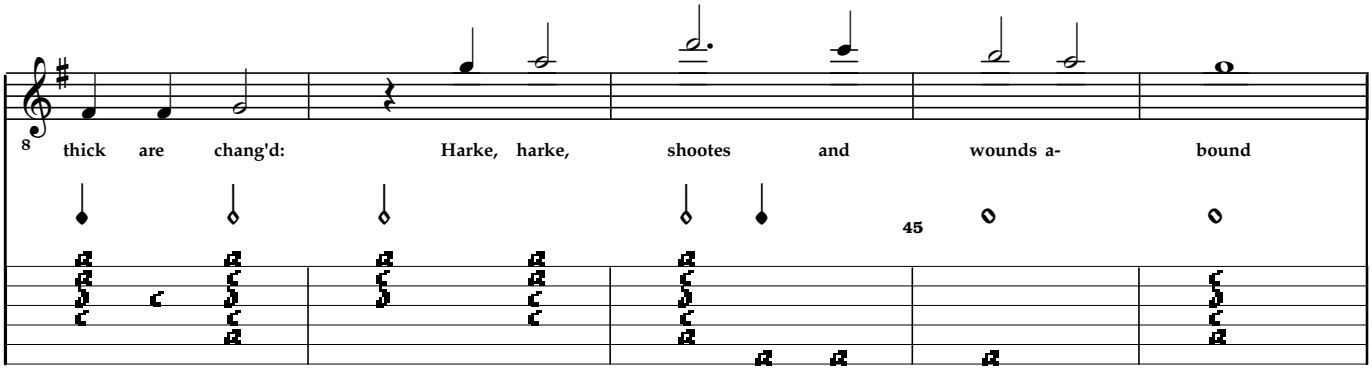
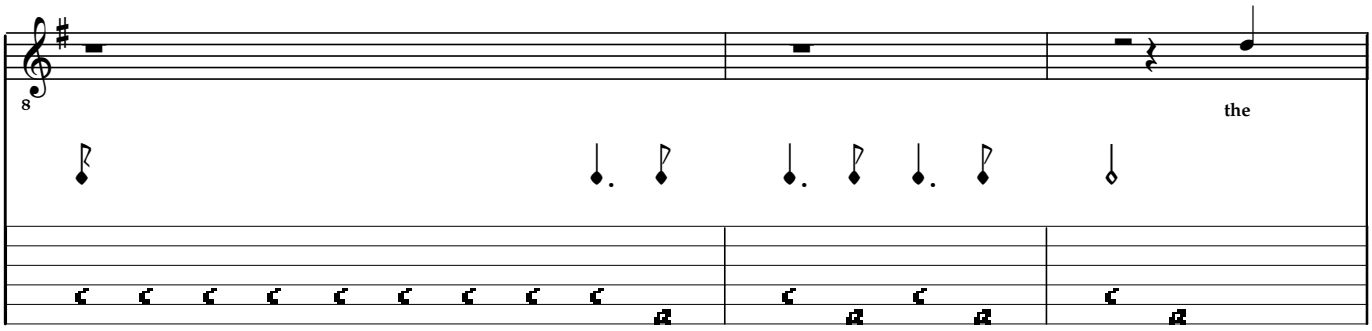
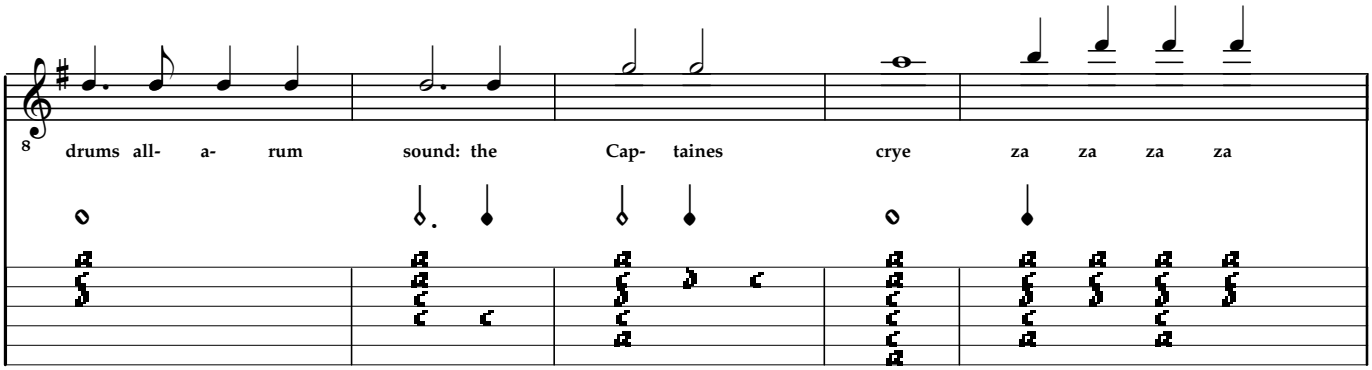
cap tains bright a- raid: See now the bat tel rang'd bul lets now
40

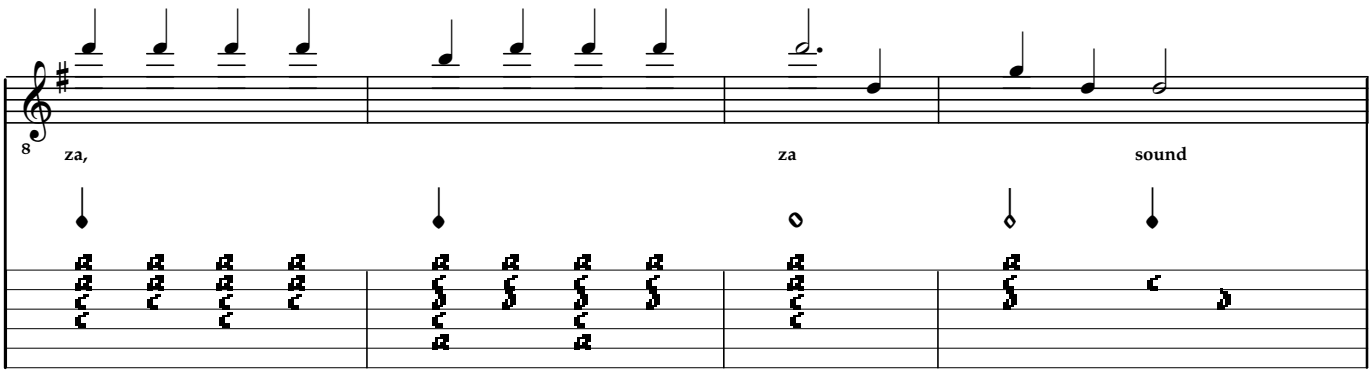


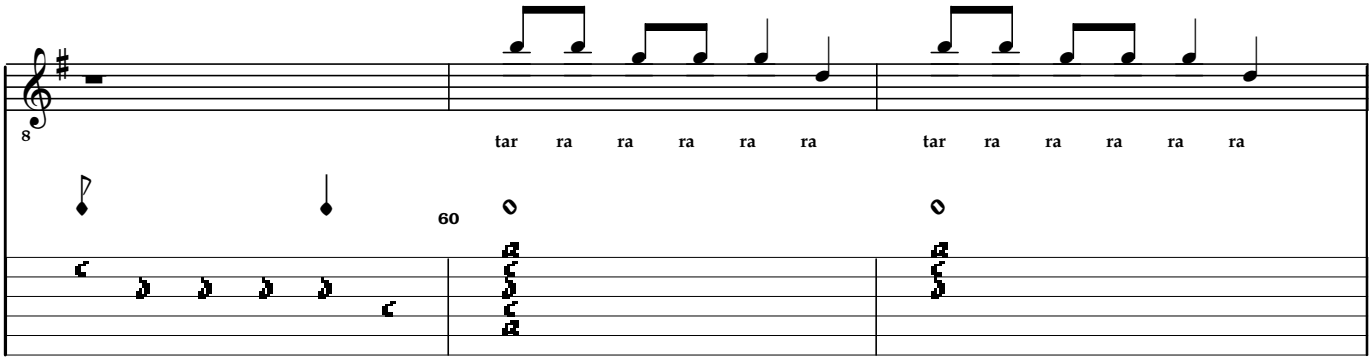
The great Ordenance - play three letters with your fingers



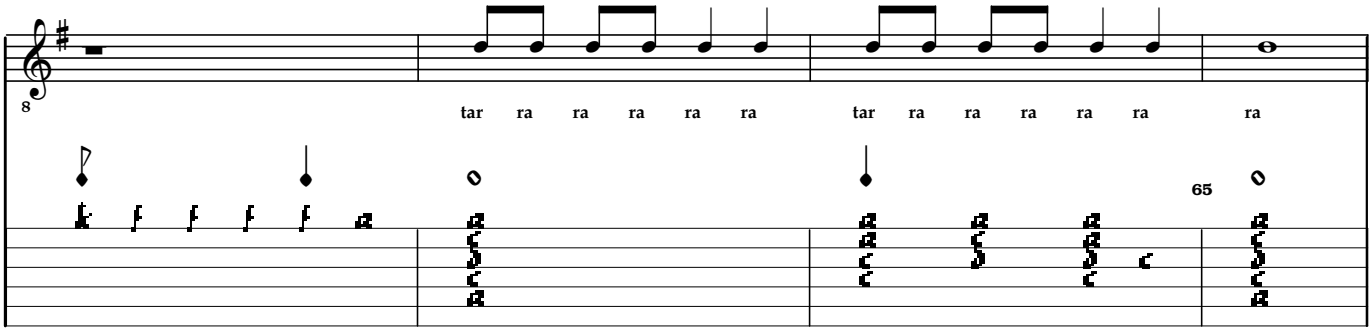
Kettle Drumme

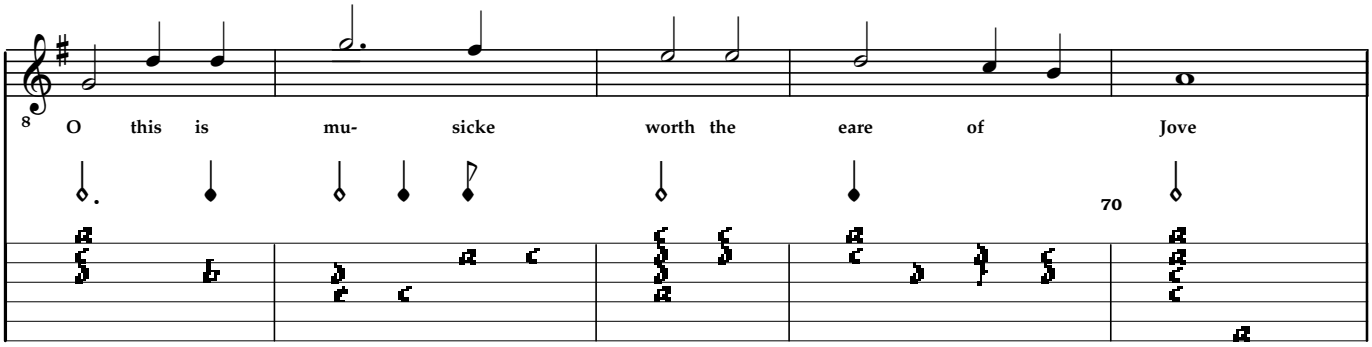


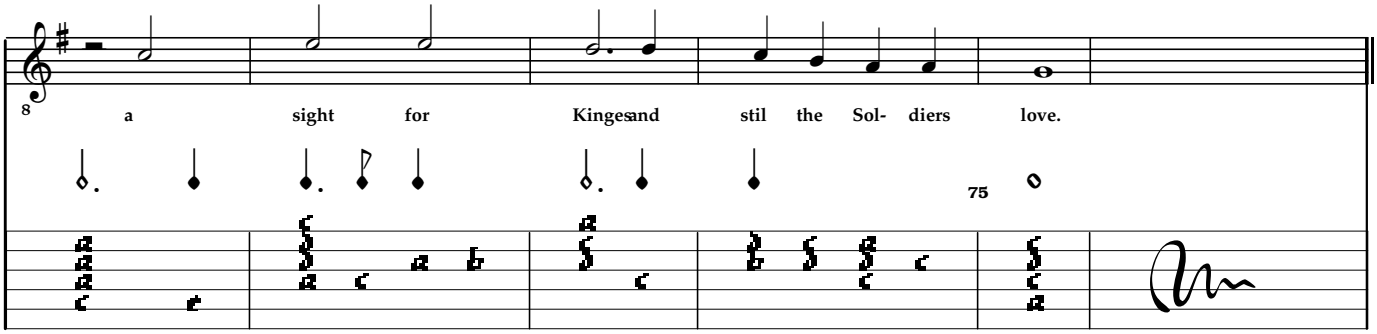



8
tar ra ra ra ra ra tar ra ra ra ra ra
60

Trumpets


8
tar ra ra ra ra ra tar ra ra ra ra ra ra
65

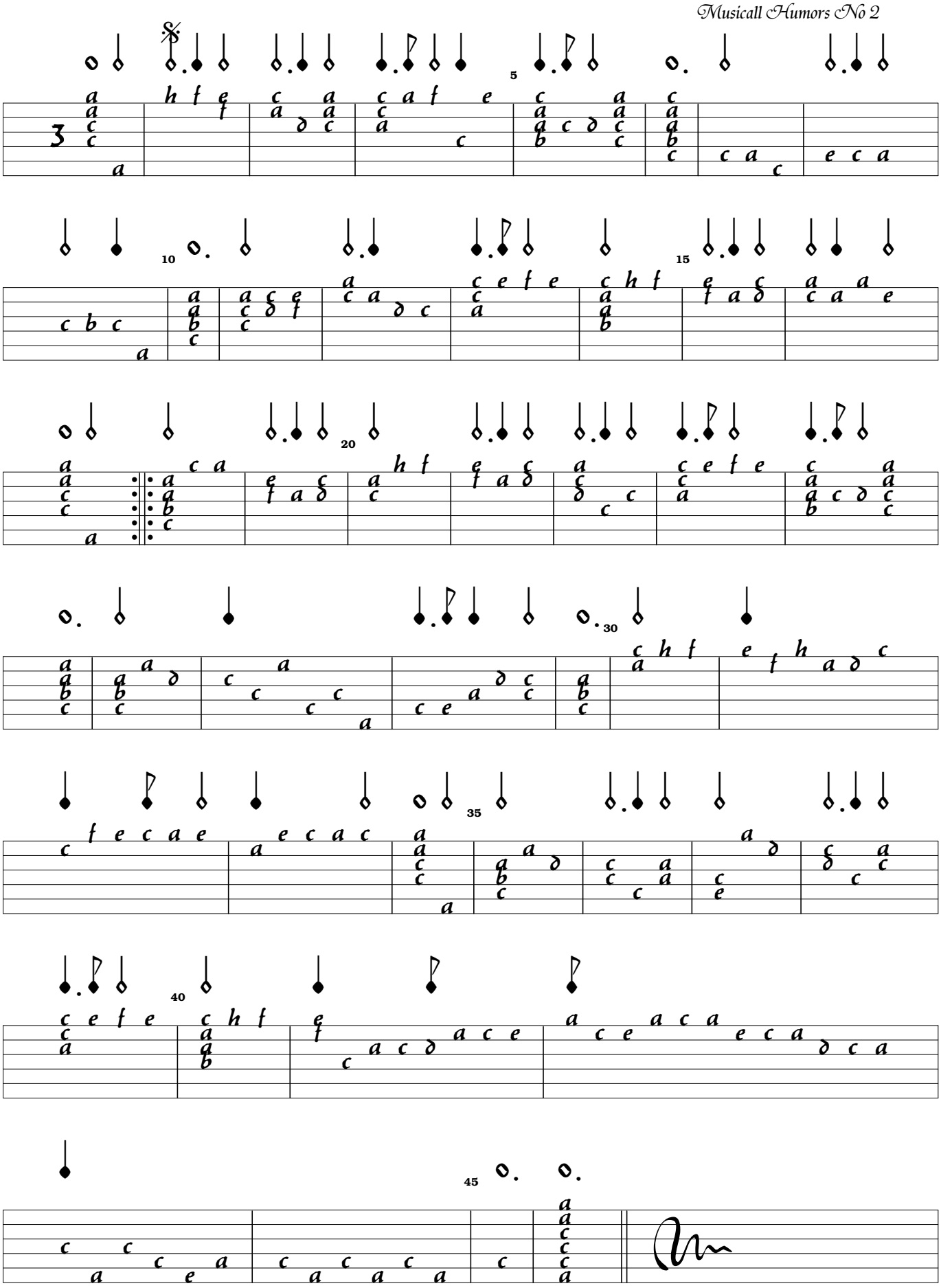

8
O this is mu- sicke worth the eare of Jove
70


8
a sight for Kingesand stil the Sol- diers love.
75

The Earle of Pembrooke his Galliard

Tobias Hume

Musicall Humors No 2

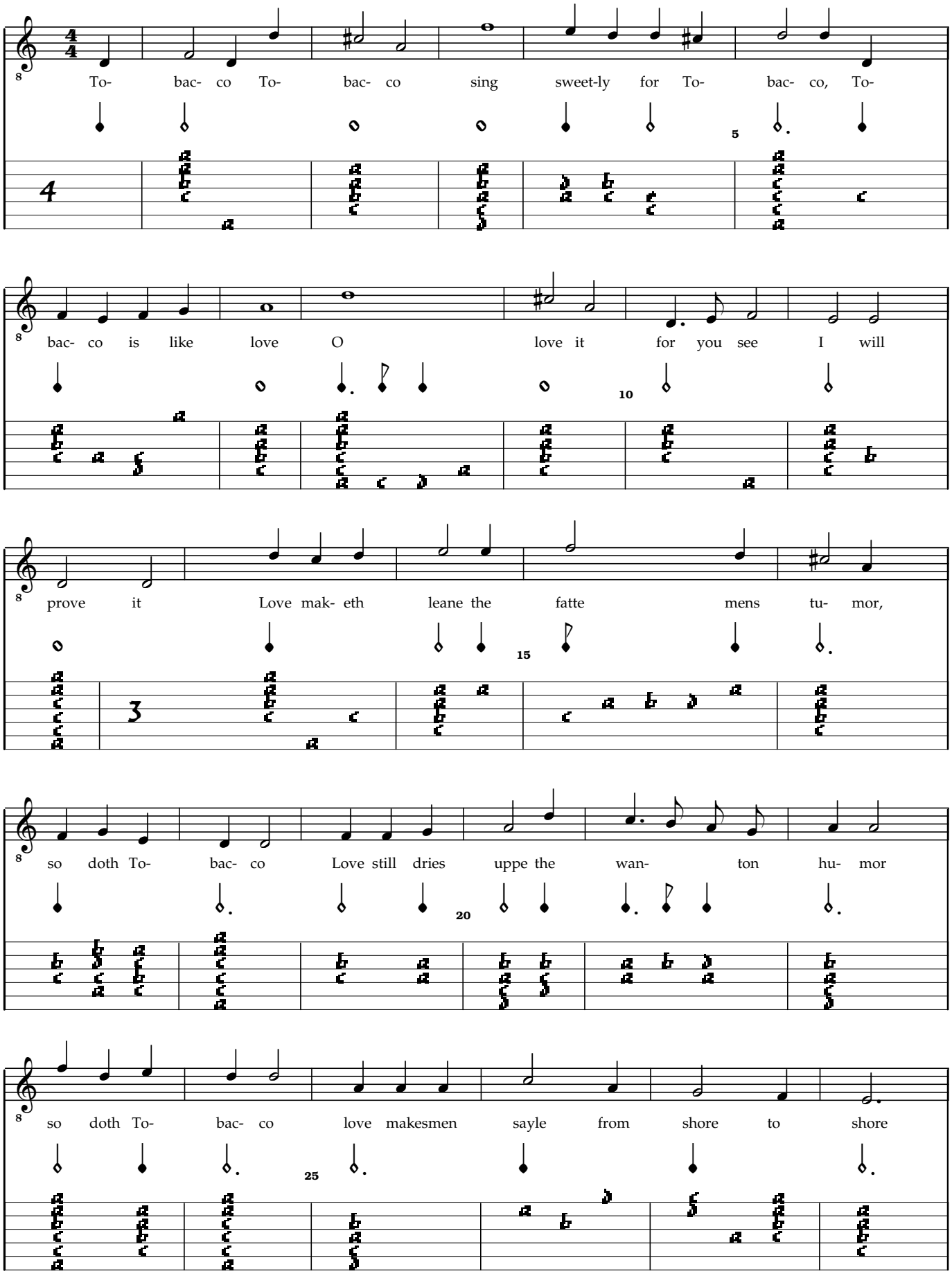


Intabulated by A A Chalkley

Tobacco

Tobias Hume

Musicall Humors No 3



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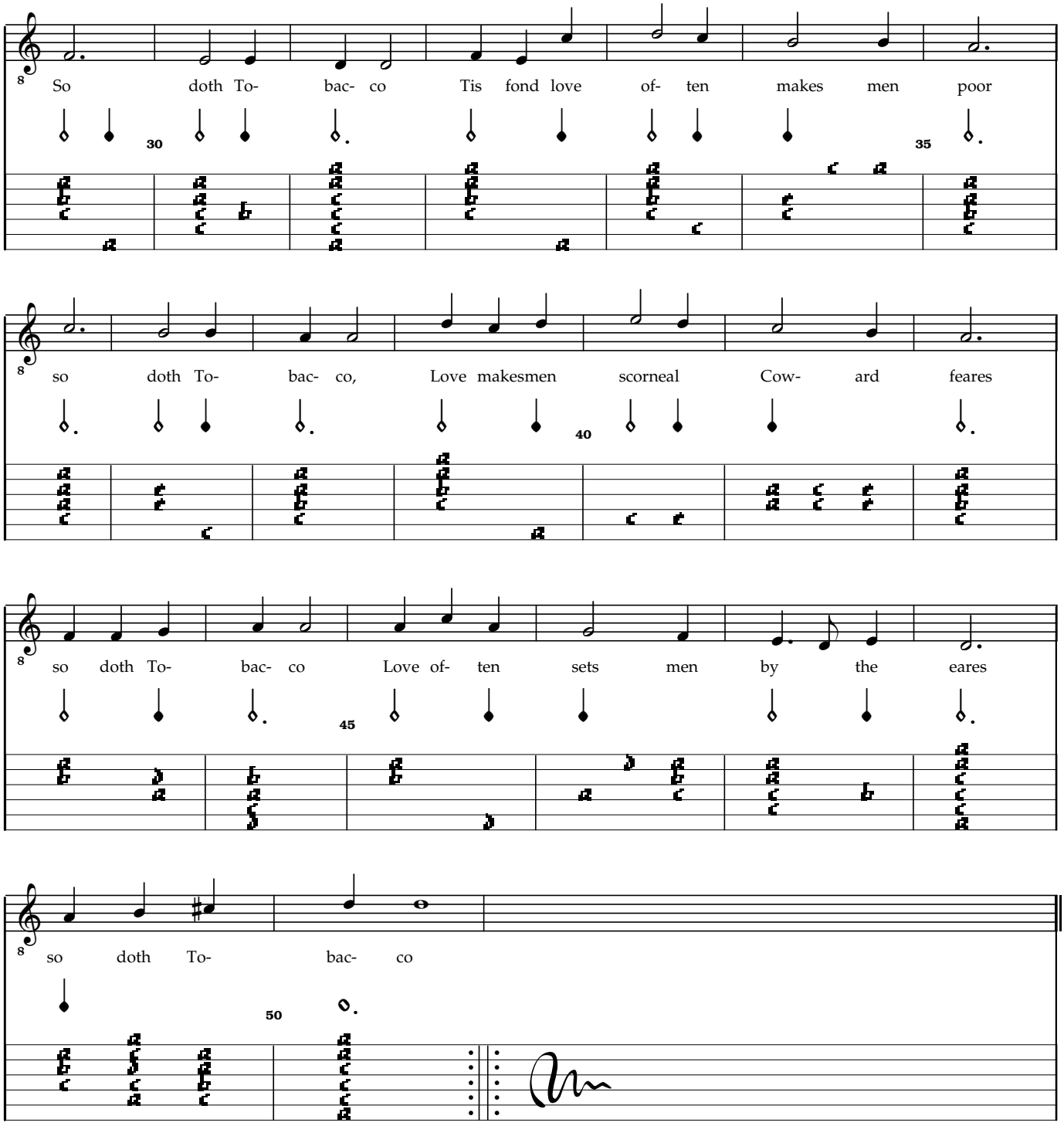
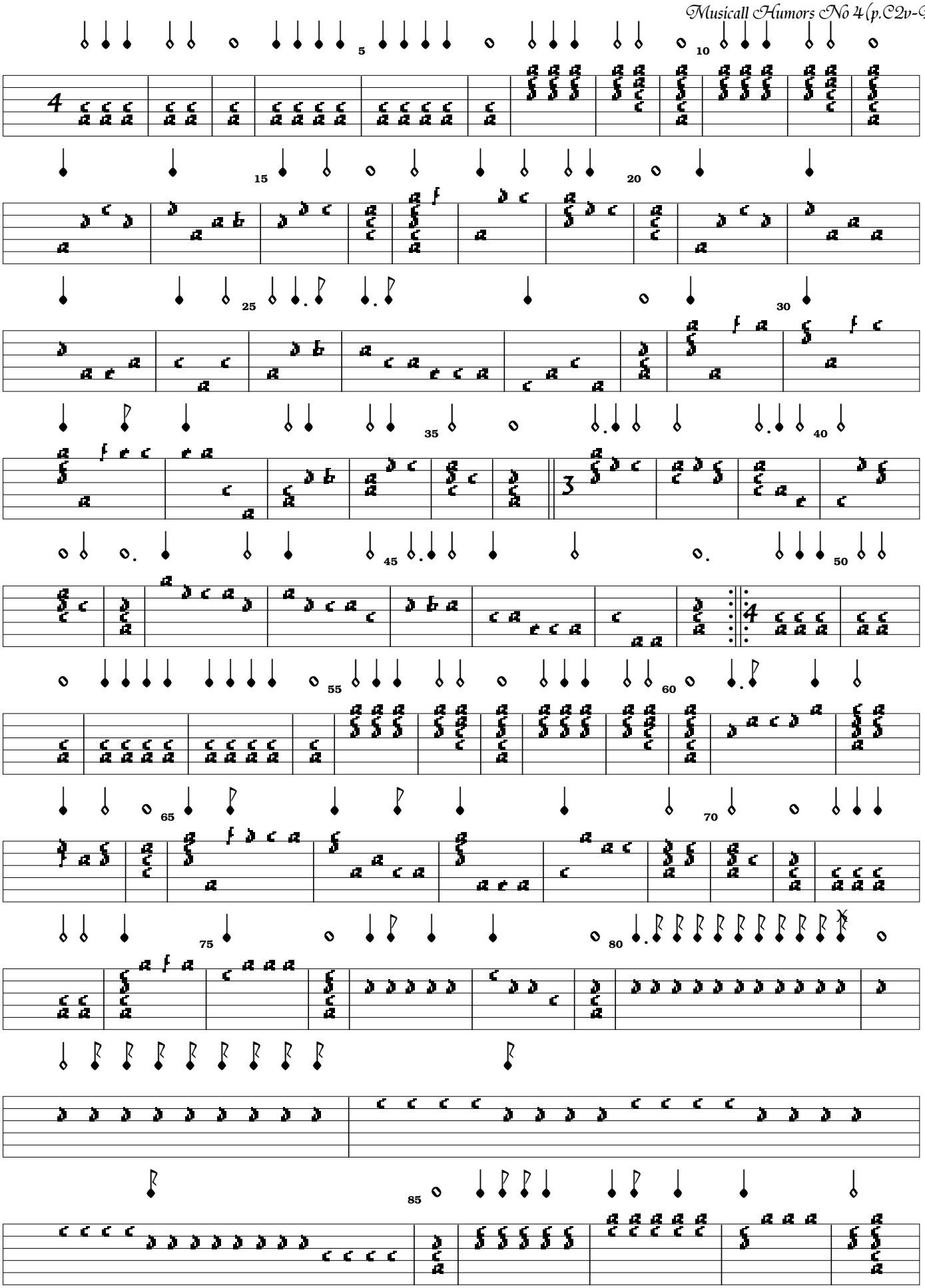

So doth To- bac- co Tis fond love of- ten makes men poor
30
35
so doth To- bac- co, Love makesmen scorneal Cow- ard feares
40
so doth To- bac- co Love of- ten sets men by the eares
45
so doth To- bac- co
50

A Souldiers March

Tobias Hume

Musicall Humors No 4 (p.C2v-D)



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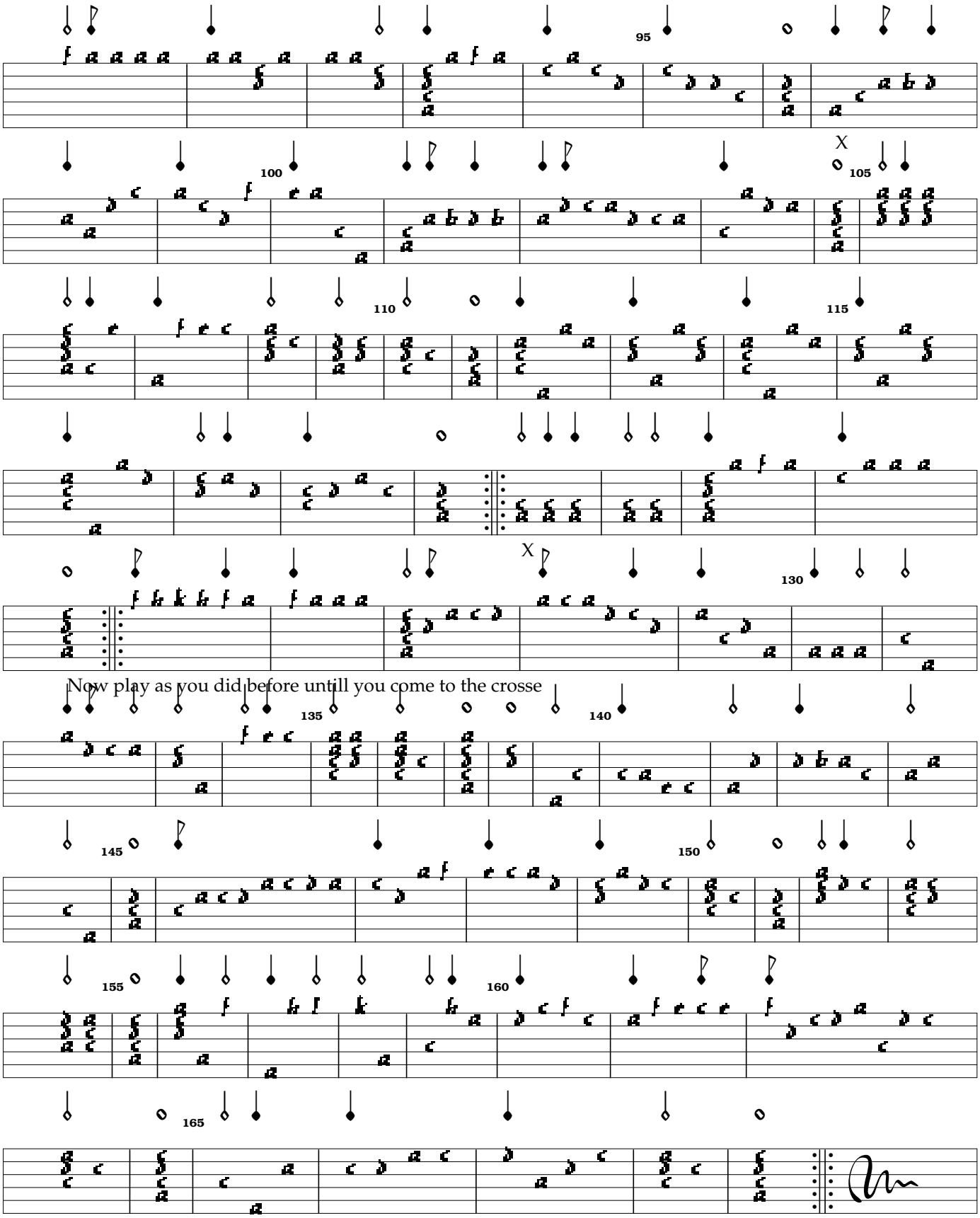
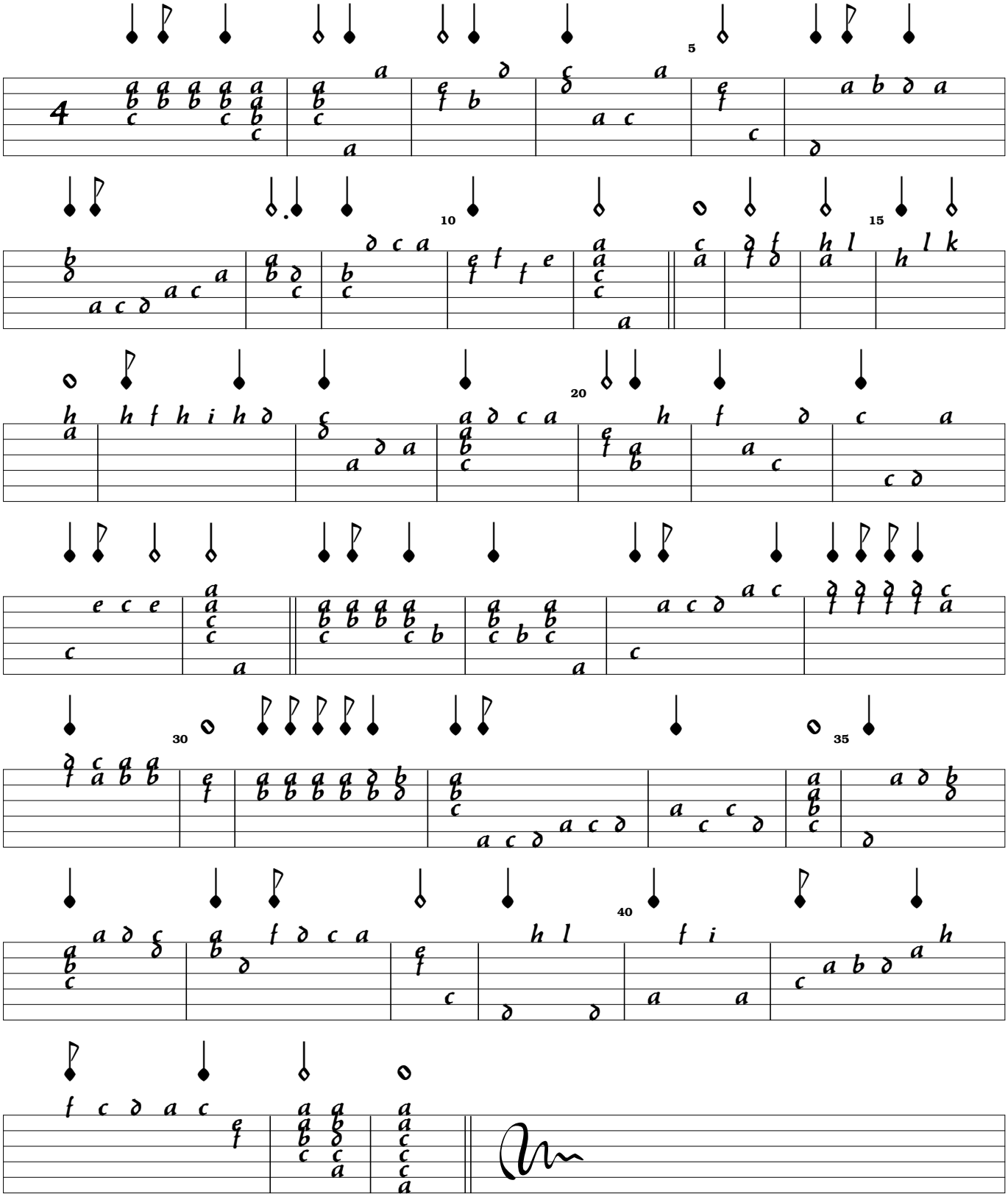

95
100
105
110
115
130
Now play as you did before untill you come to the crosse
135
140
145
150
155
160
165

The Spirit of Gambo

Tobias Hume

Musicall Humors No 4 (p.Dv)

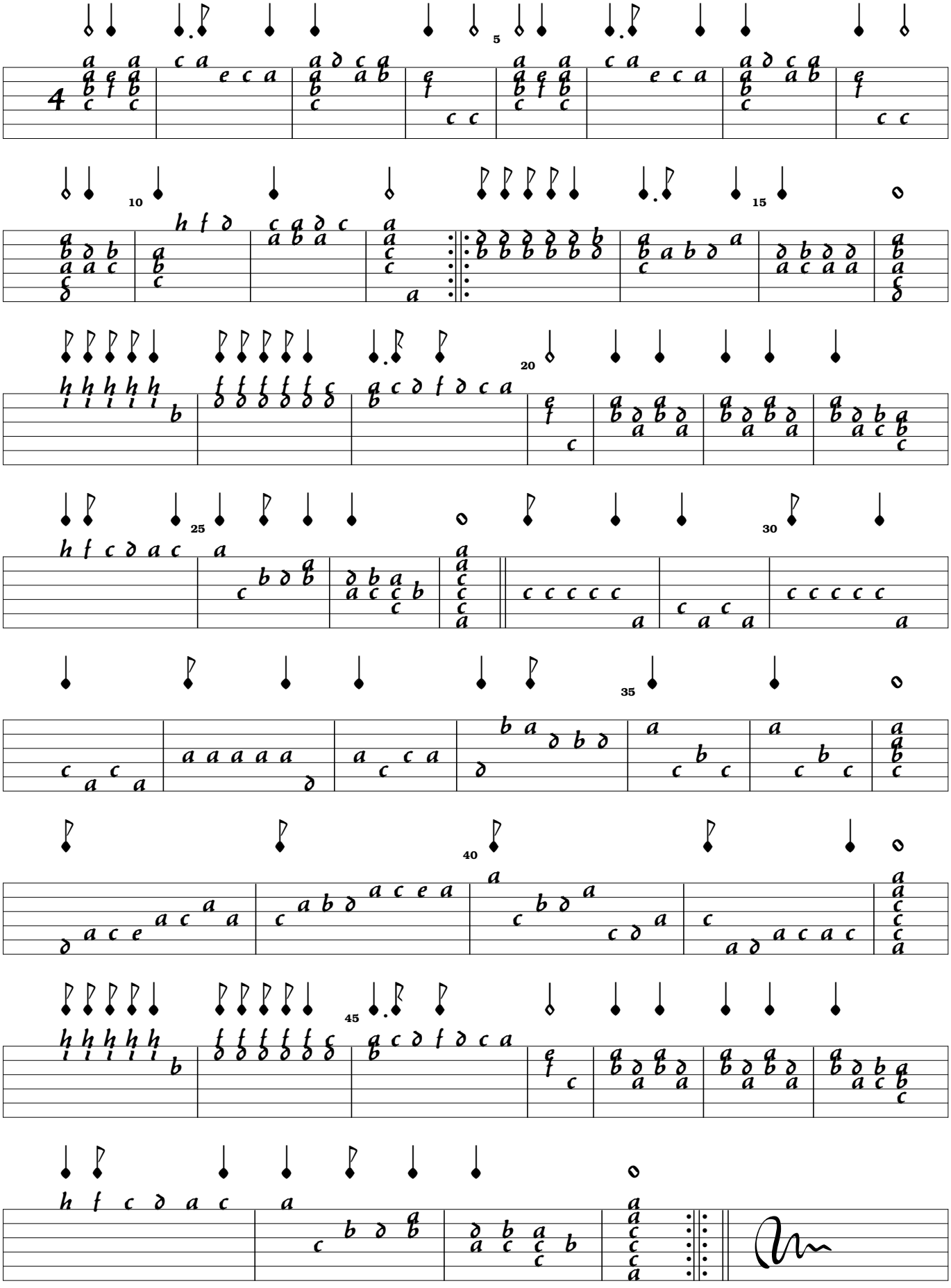


Intabulated by A A Chalkley

My Mistresse Familiar

Tobias Hume

Musicall Humors No 5

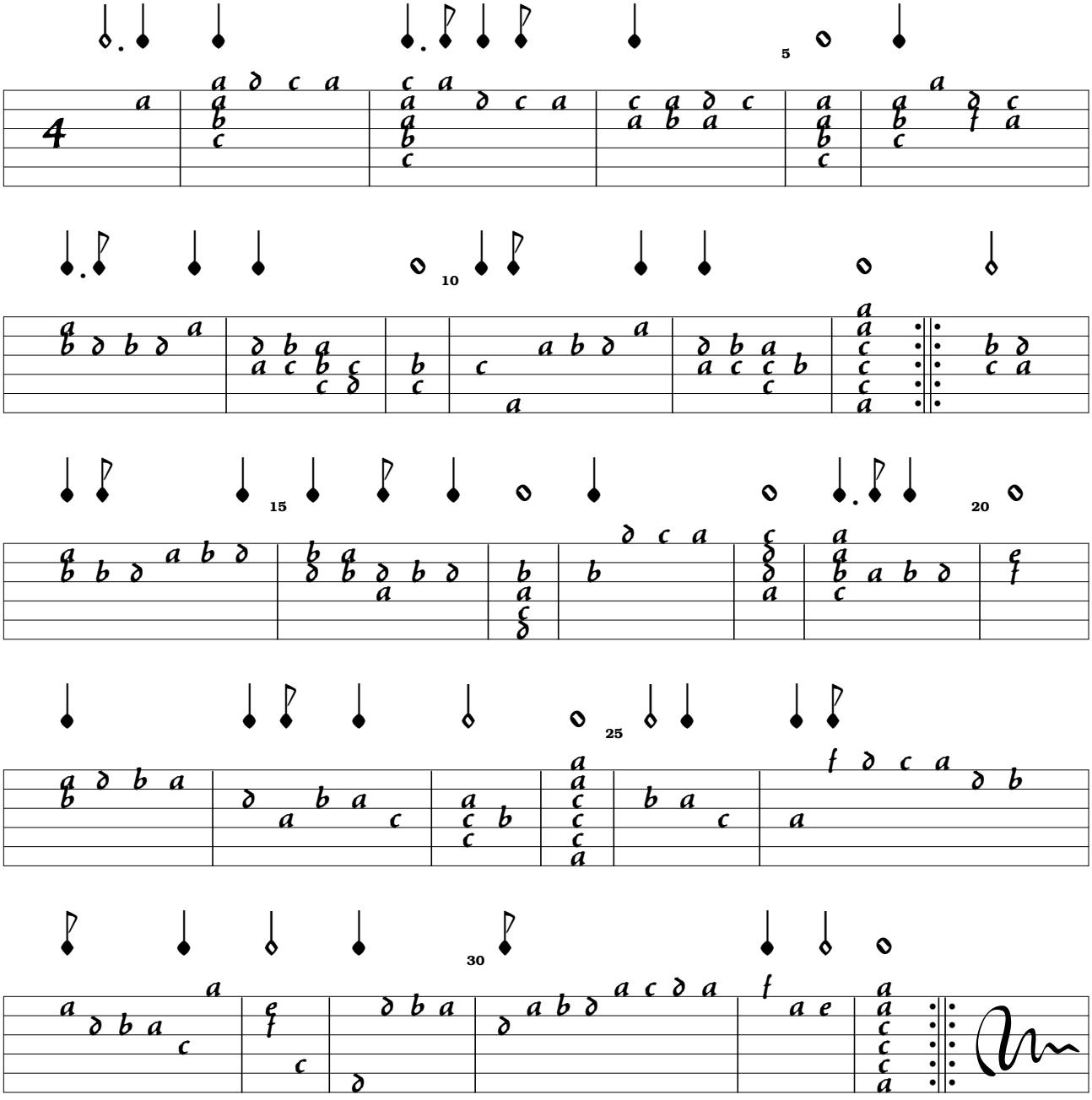


Intabulated by A A Chalkley

The Duke of Holstones Almayne

Tobias Hume

Musicall Humors No 6

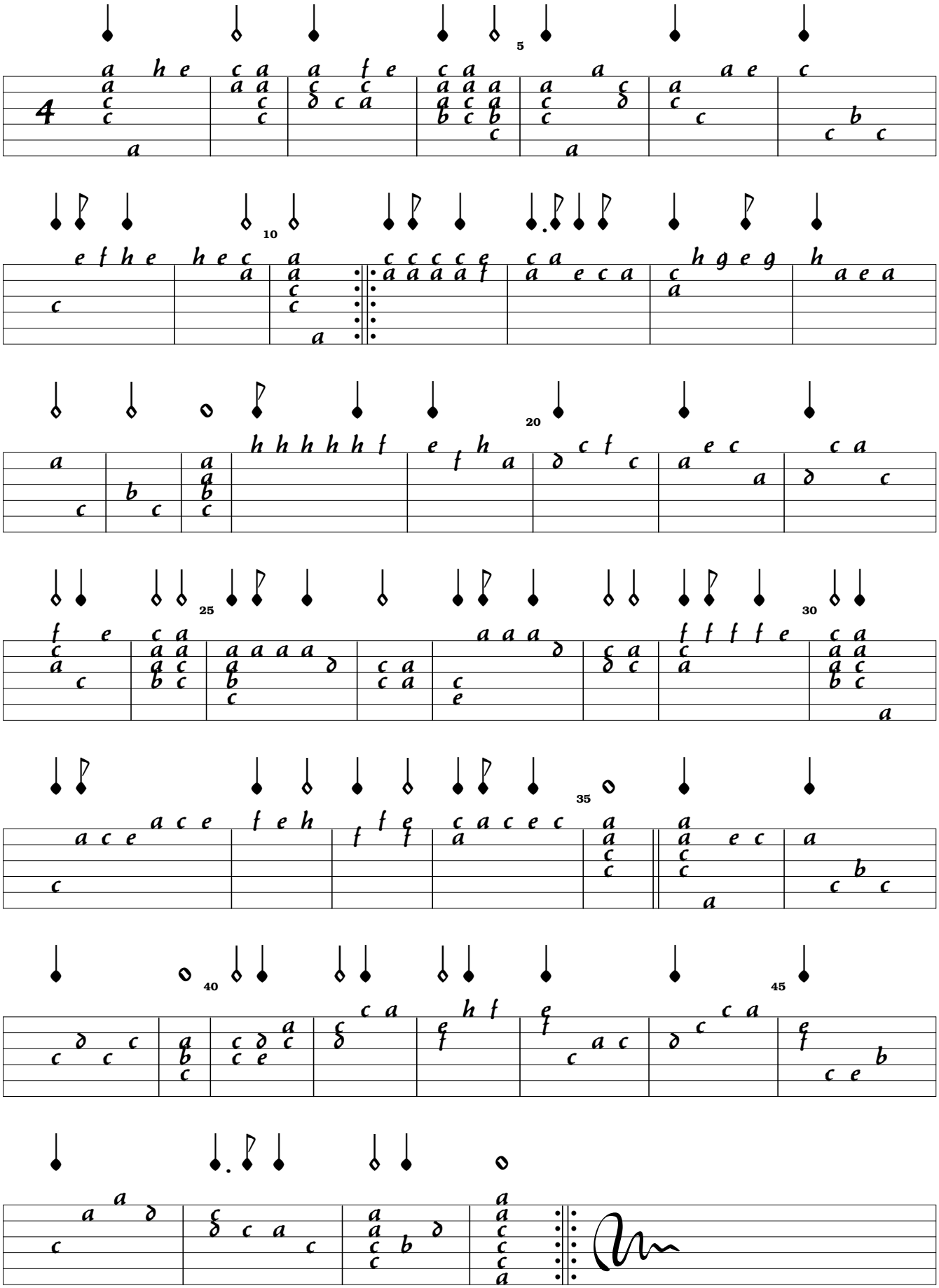


Intabulated by A A Chalkley

My Hope is decayed

Tobias Hume

Musicall Humors No 7

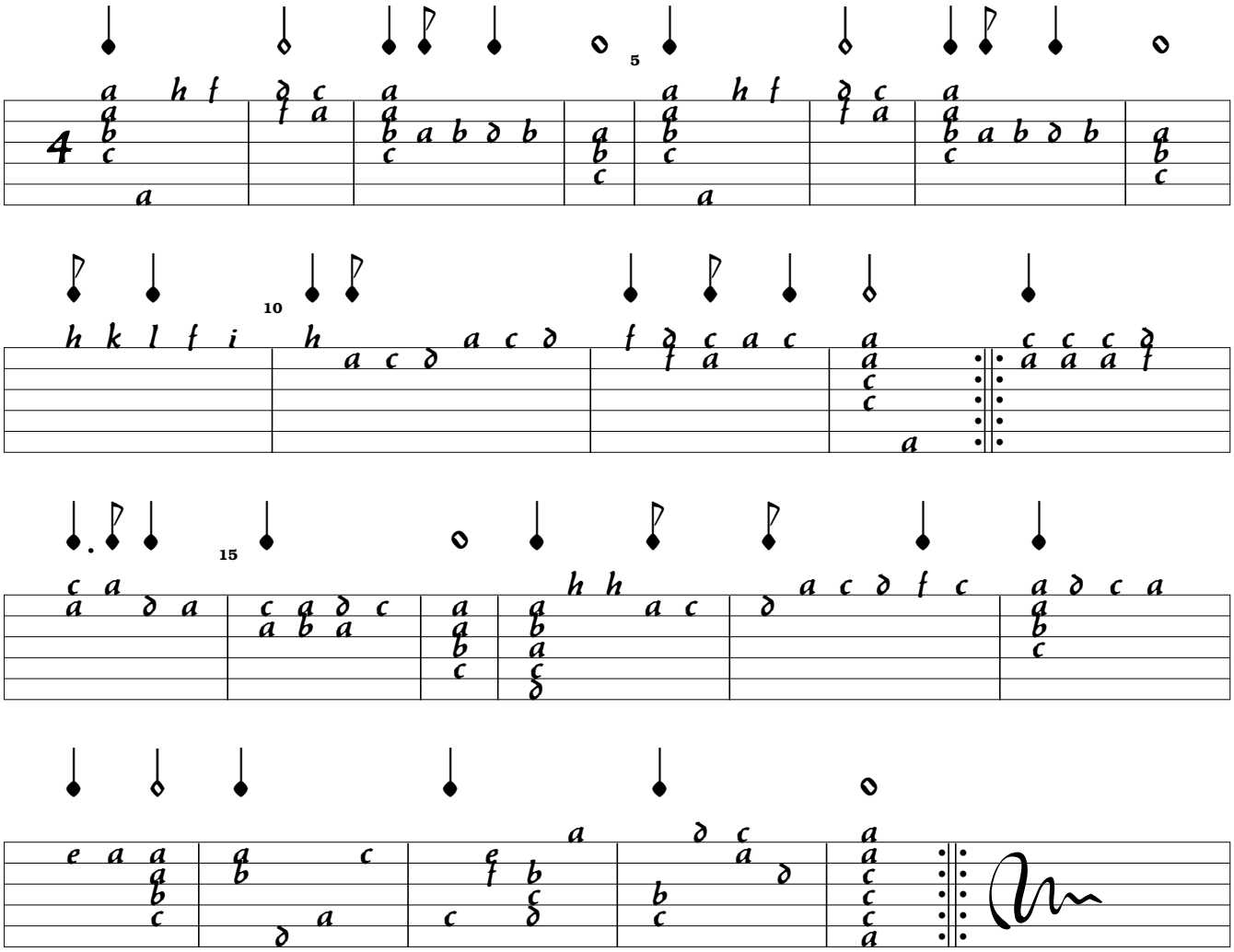


Intabulated by A A Chalkley

Adue sweete Loue

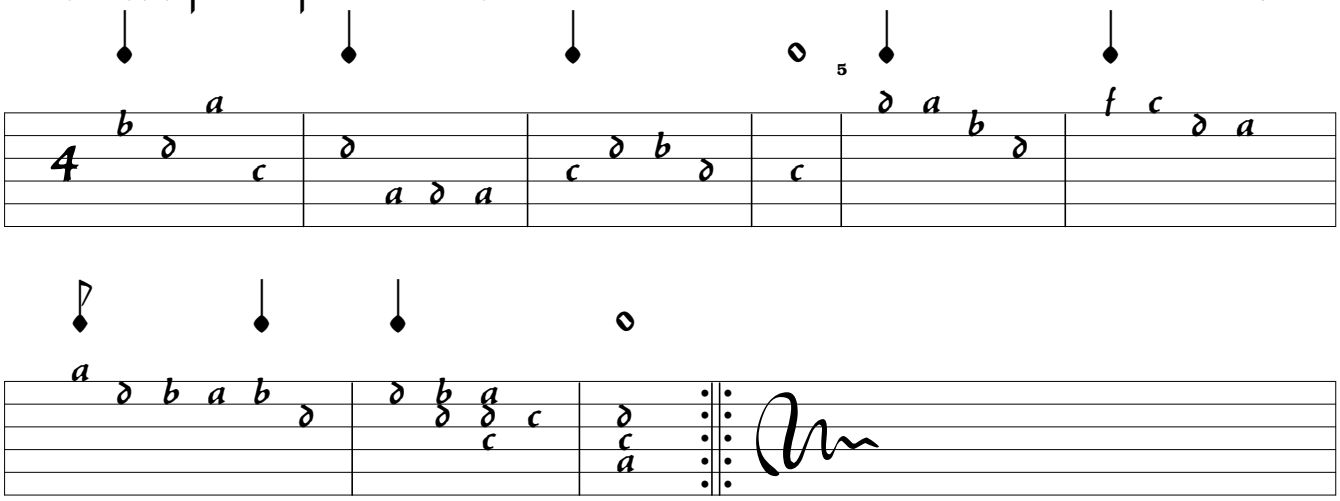
Tobias Hume

Musicall Humors No 8



Be merry a day will come

No 9

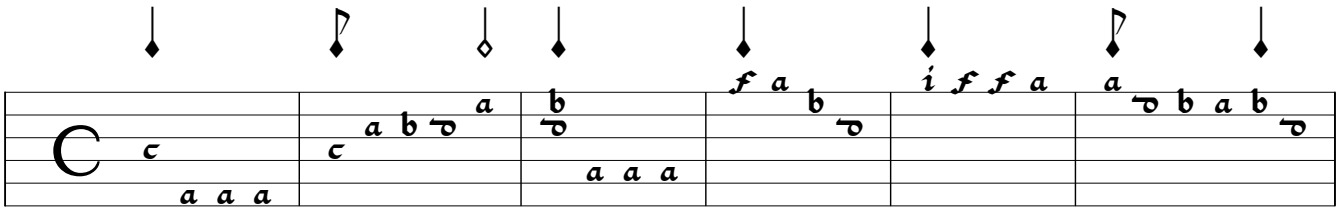


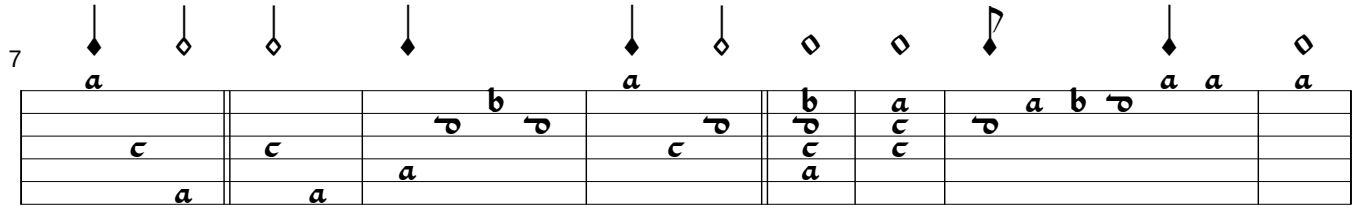
Intabulated by A A Chalkley

Harke, Harke

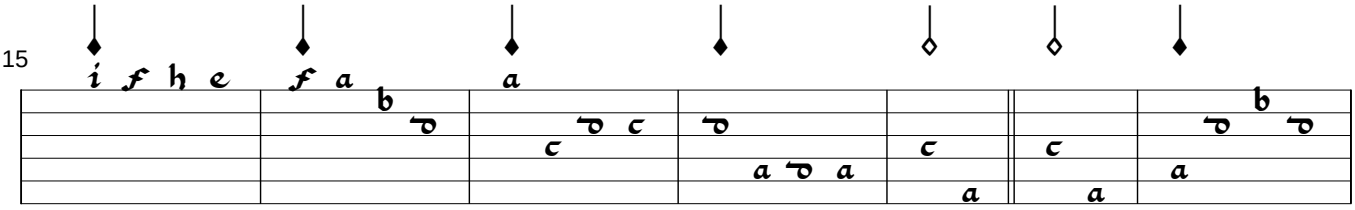
Tobias Hume

Musicall Humors No 10

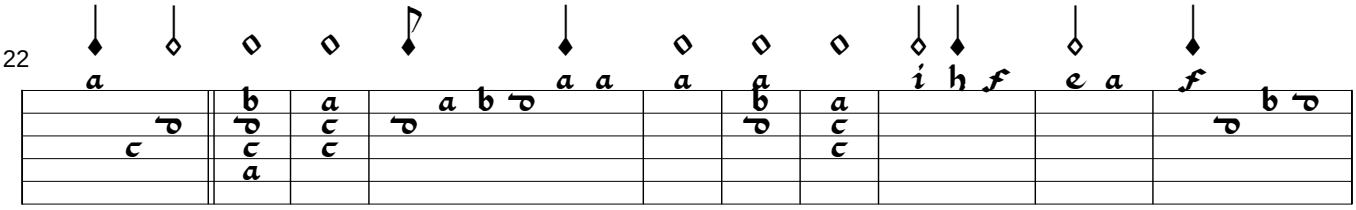


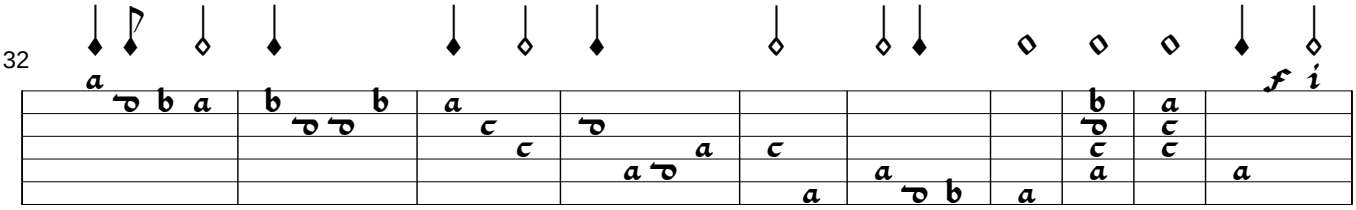


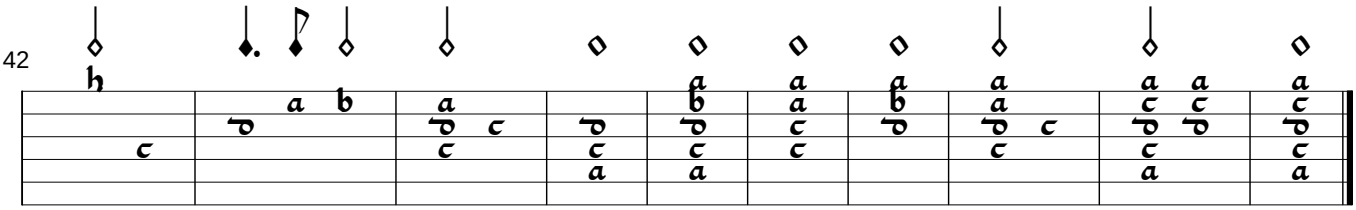
Play nine letters with your finger



your finger as before





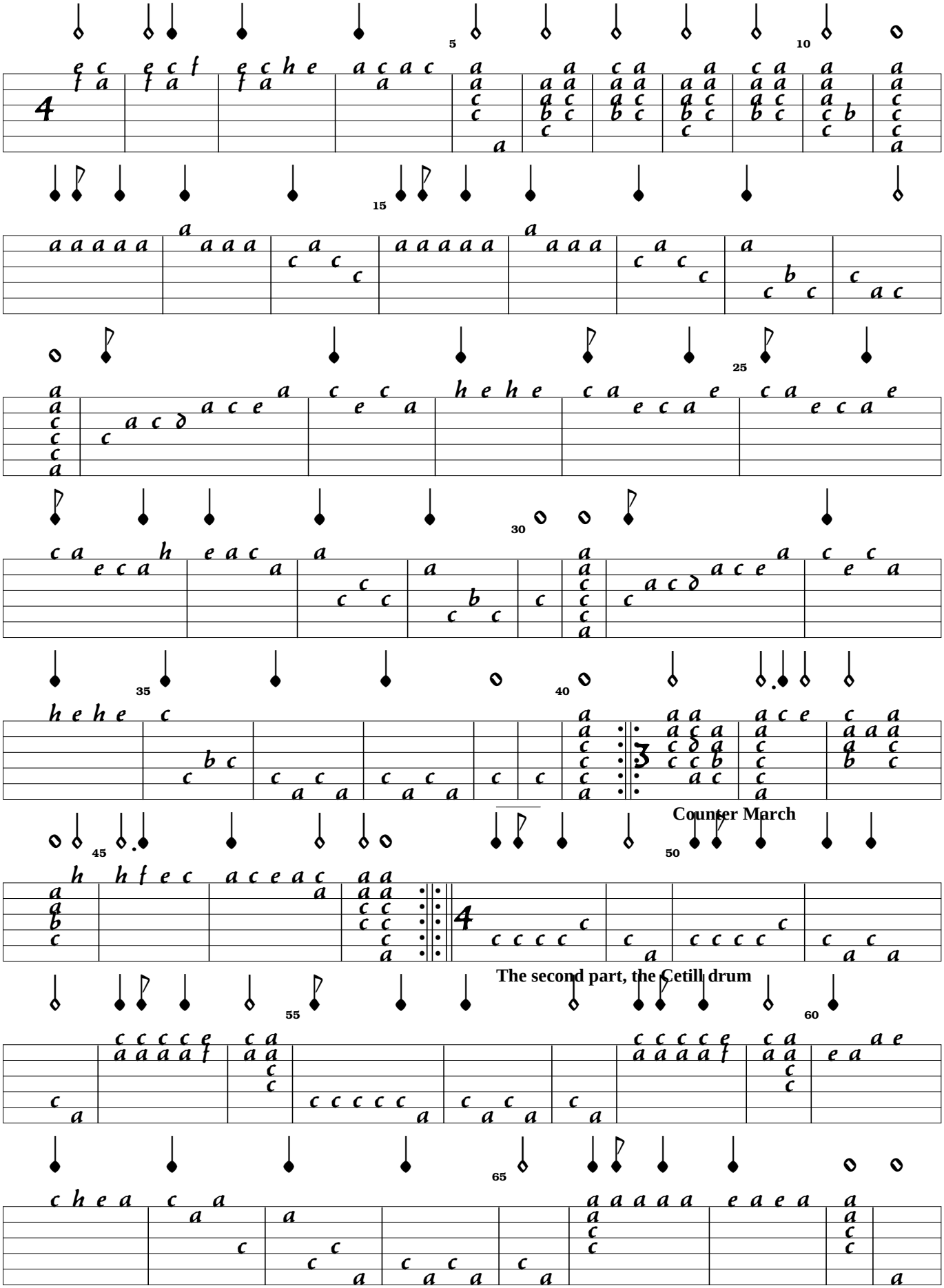


Drum this with the backe of your Bow

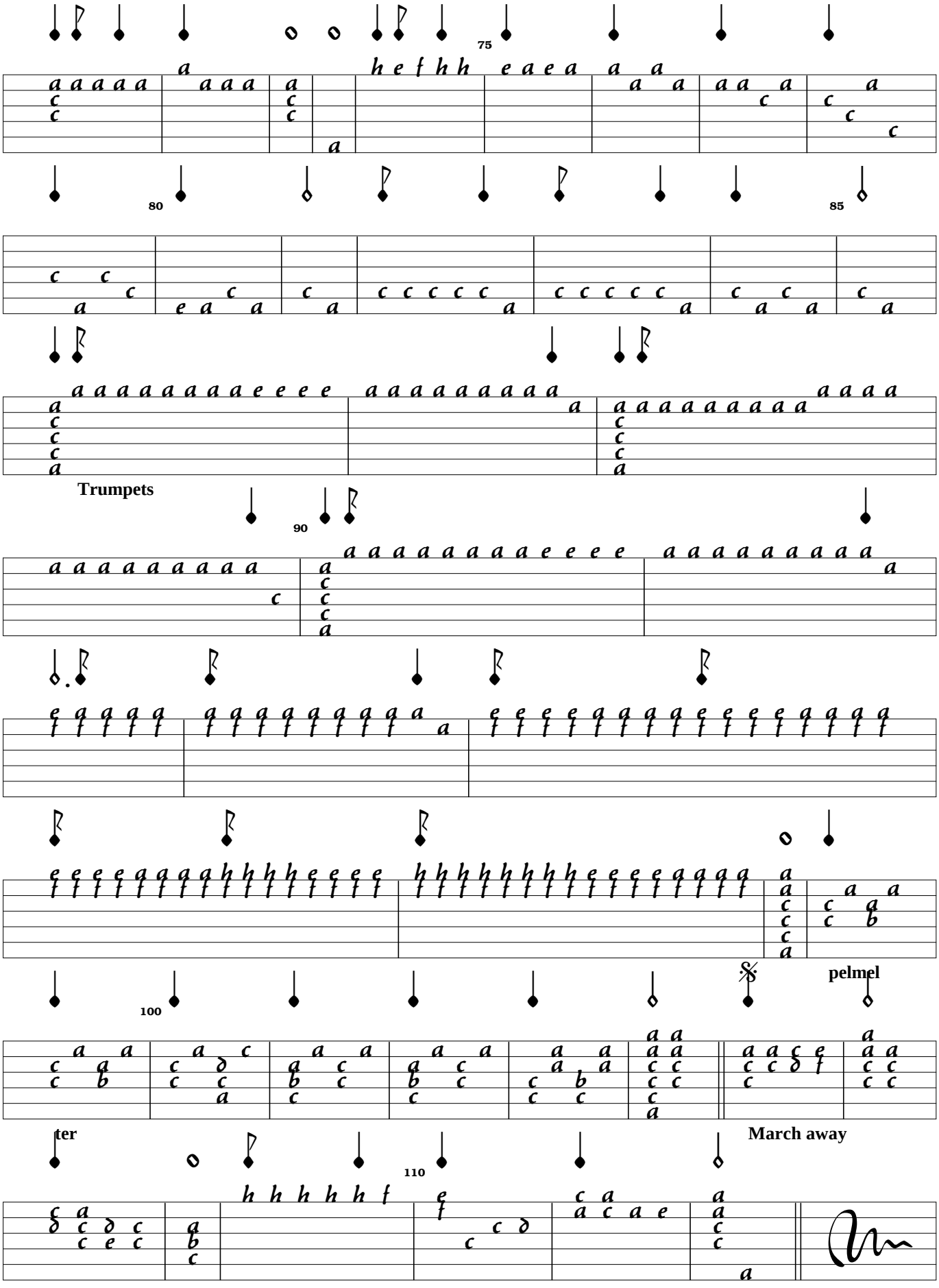
A Souldiers Resolution

Tobias Hume

Musicall Humors No 11



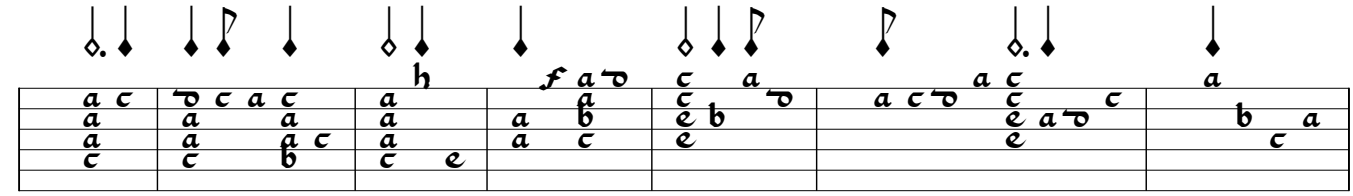
Intabulated by A A Chalkley


75
80
85
Trumpets
90
pelmel
100
ter
March away
110

Deth

Tobias Hume

Musicall Humors No 12



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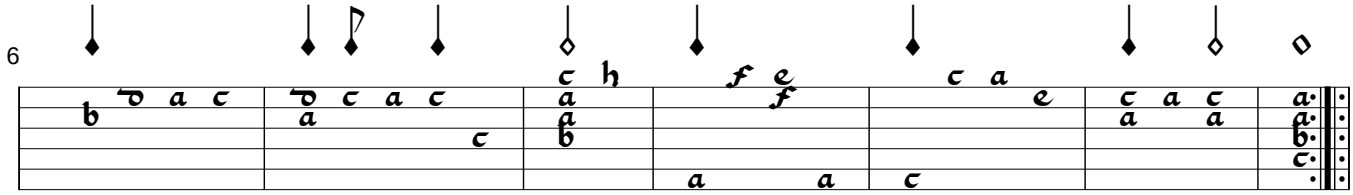

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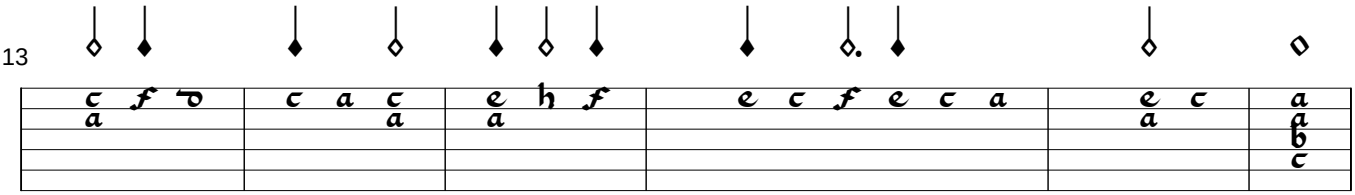
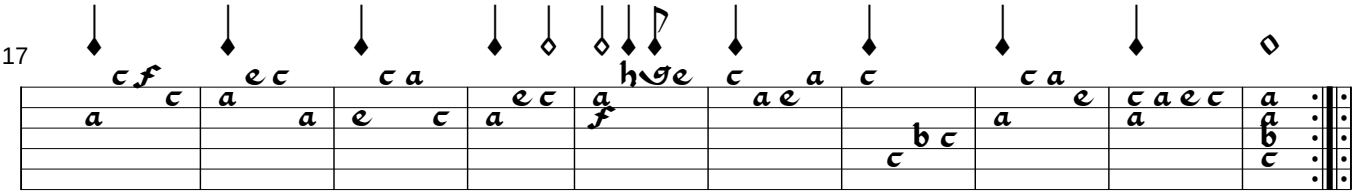


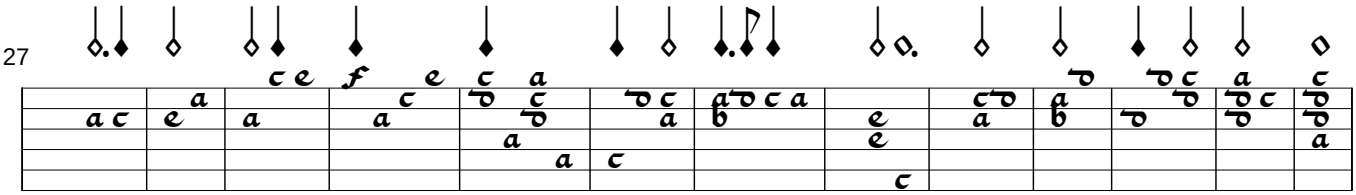
Play this pashenat after euery straine

17



Play this as it stands

27



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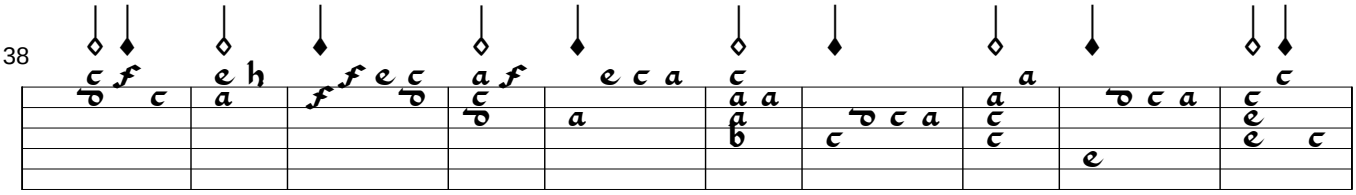

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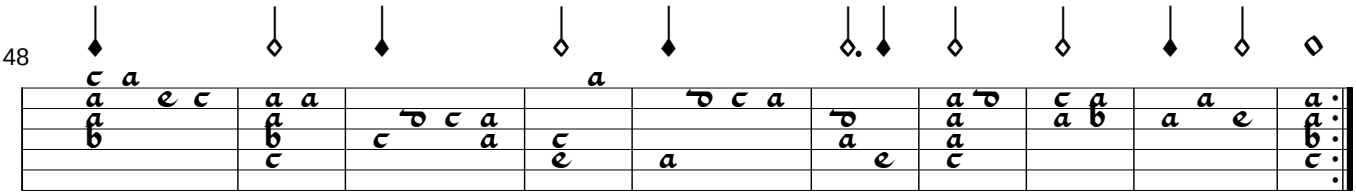
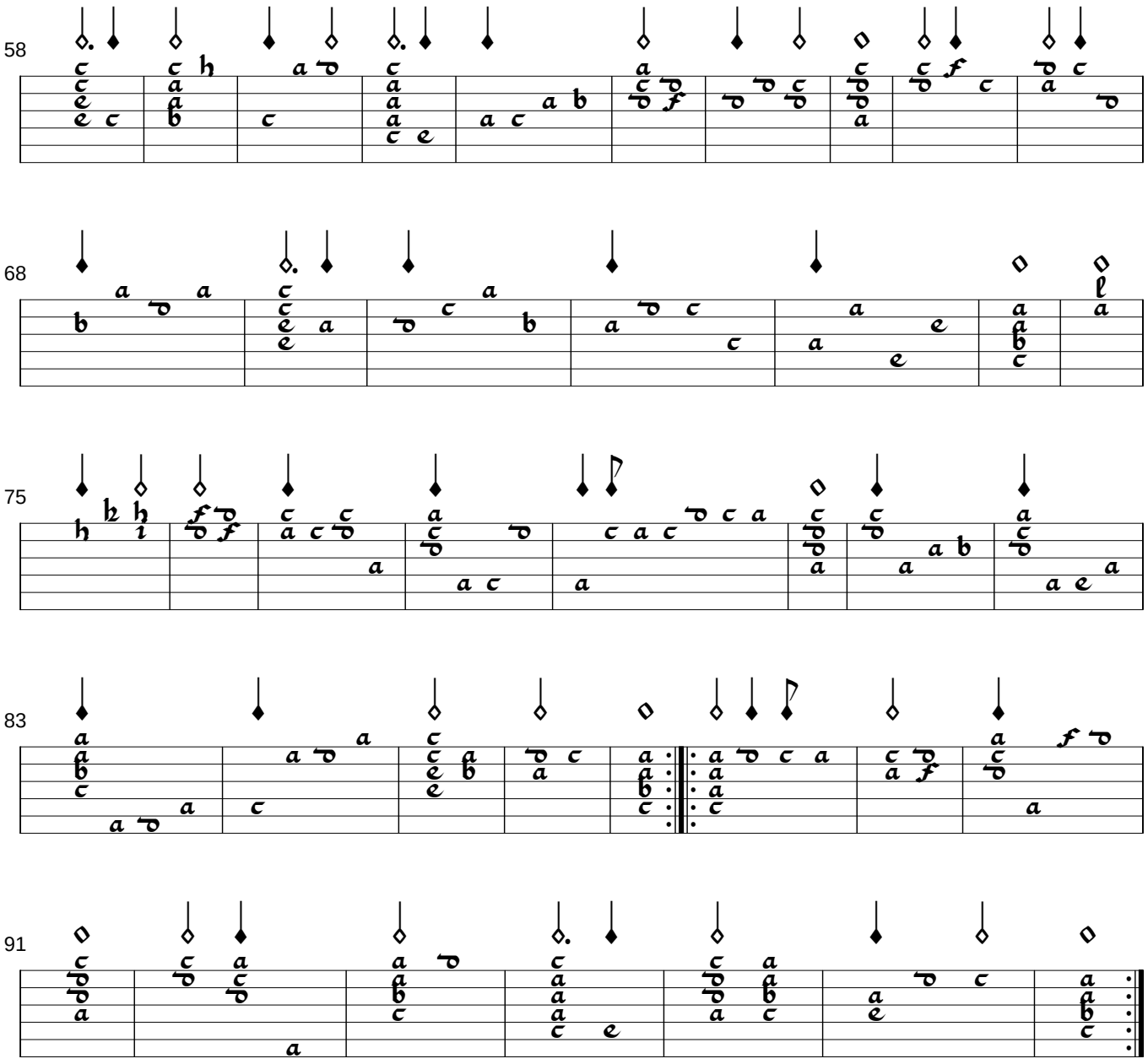


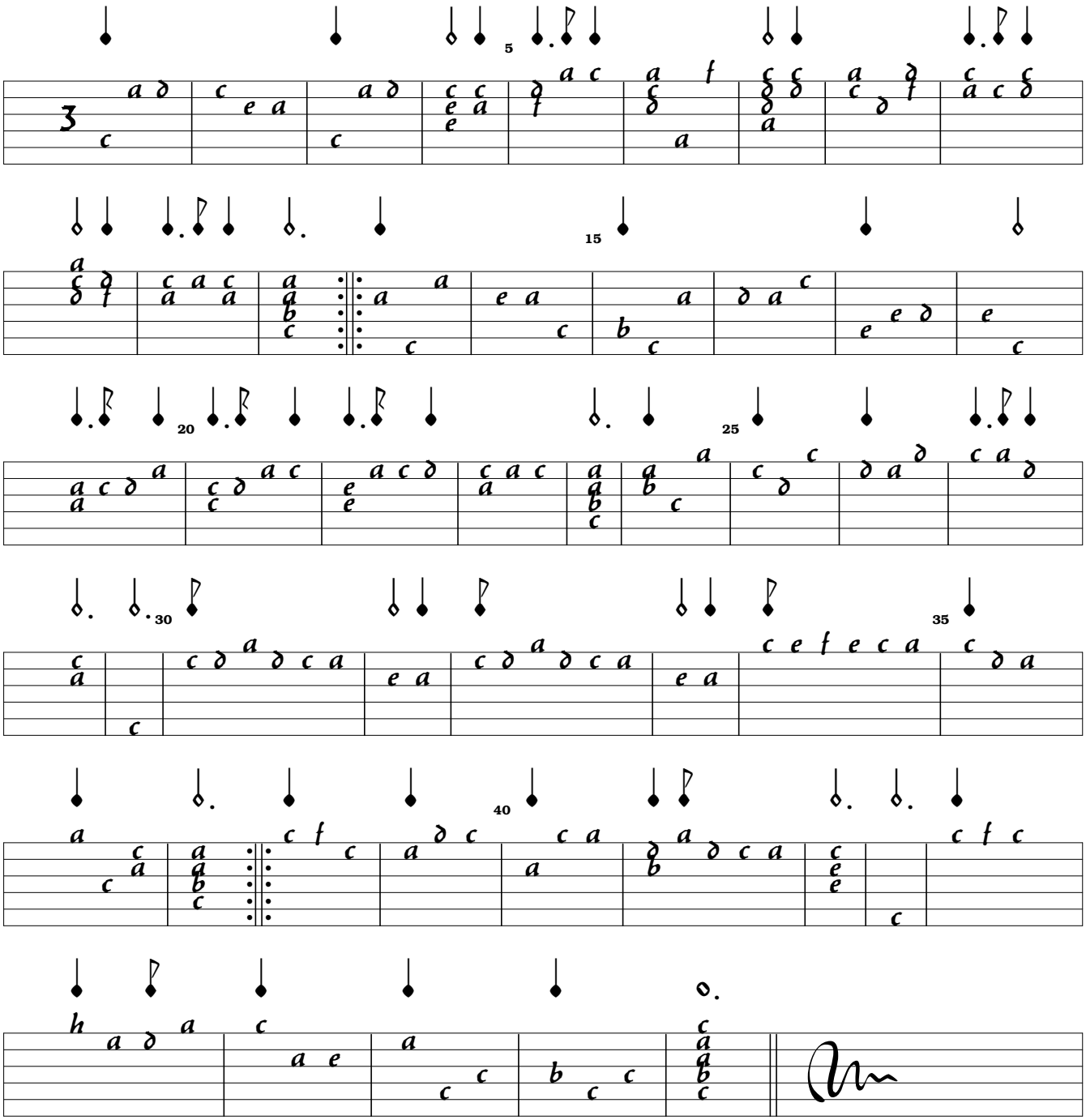


Intabulated by A A Chalkley

Life

Tobias Hume

Musicall Humors No 13

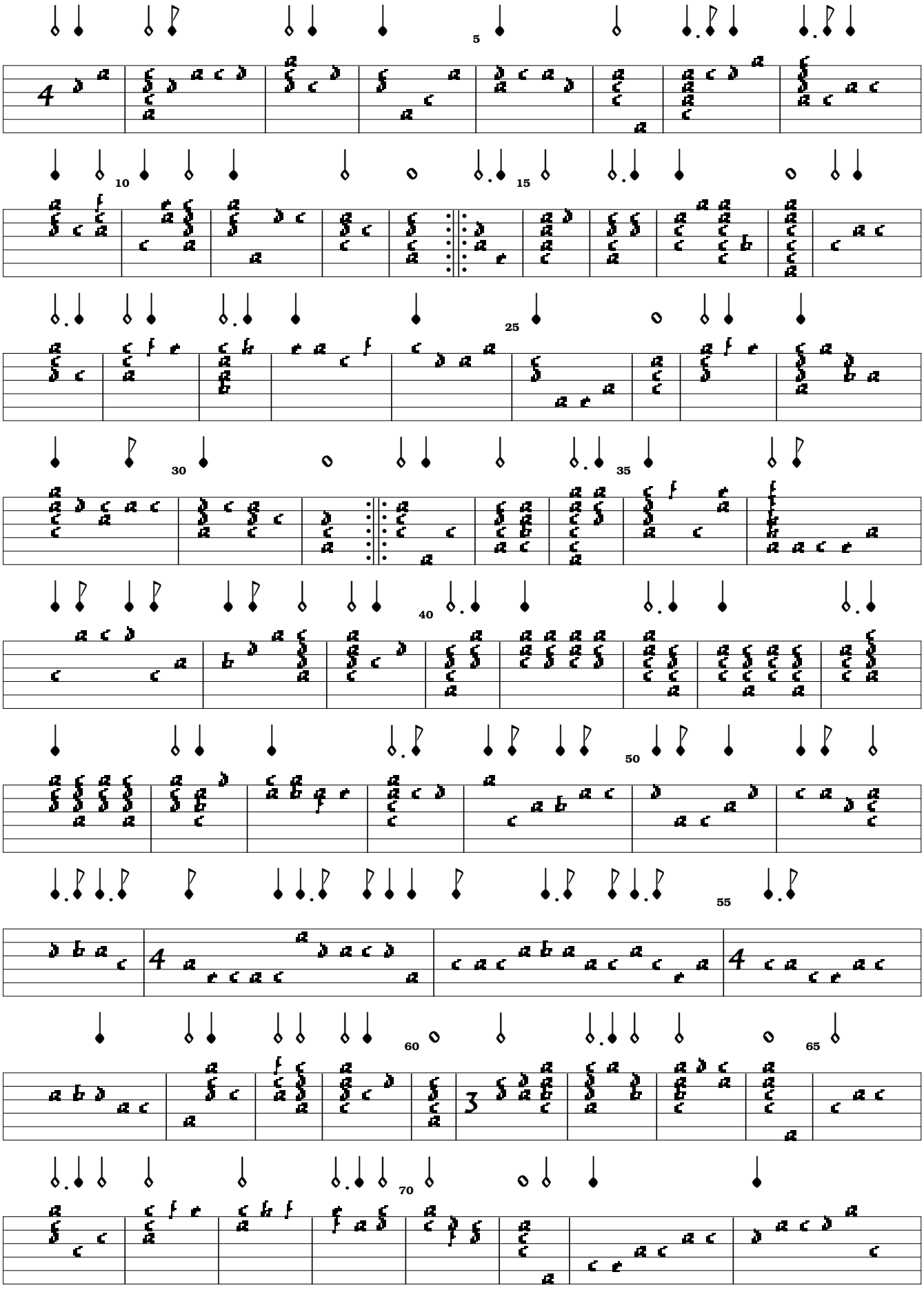


Intabulated by A A Chalkley

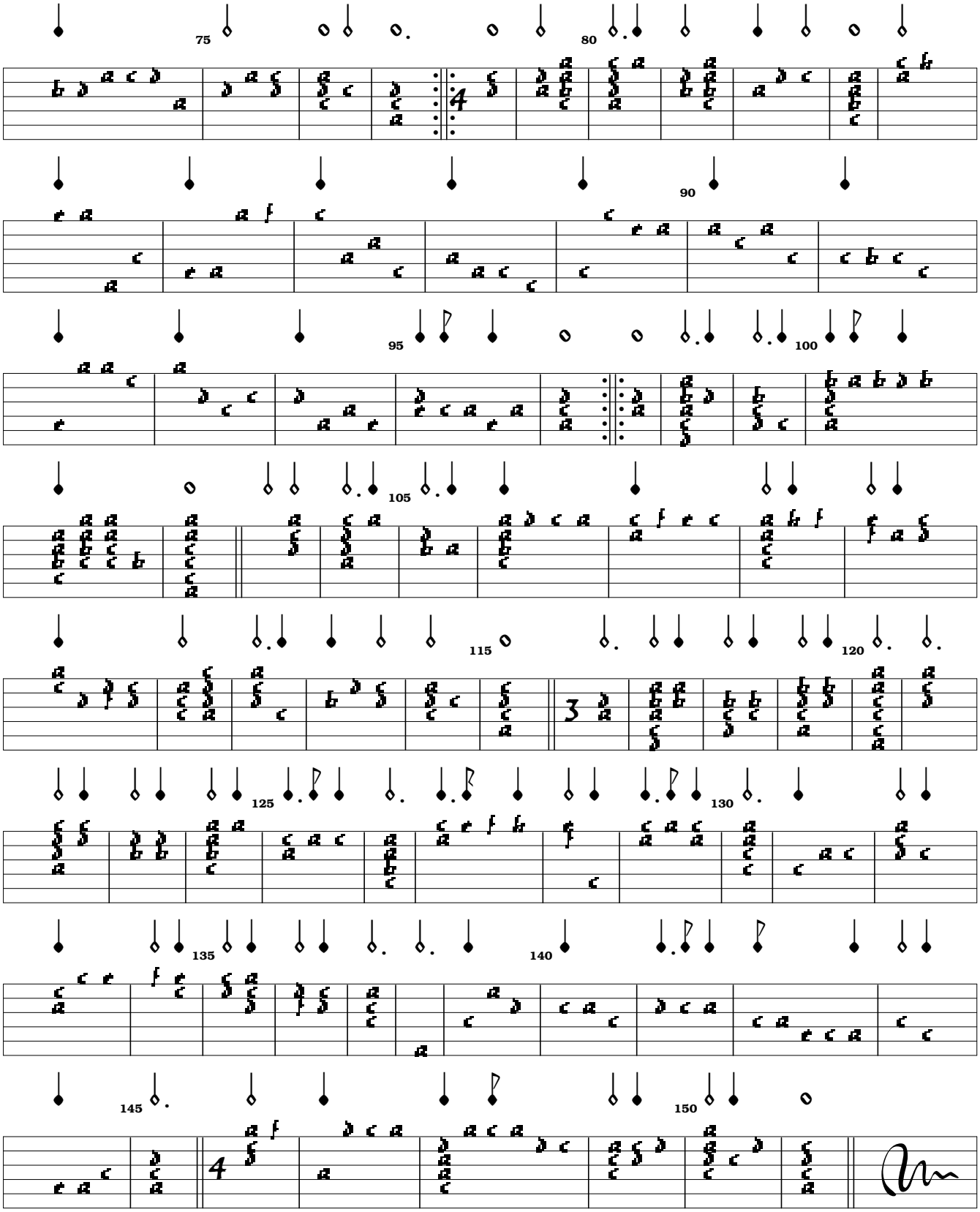
Good againe

Tobias Hume

Musicall Humors No 14



Intabulated by A A Chalkley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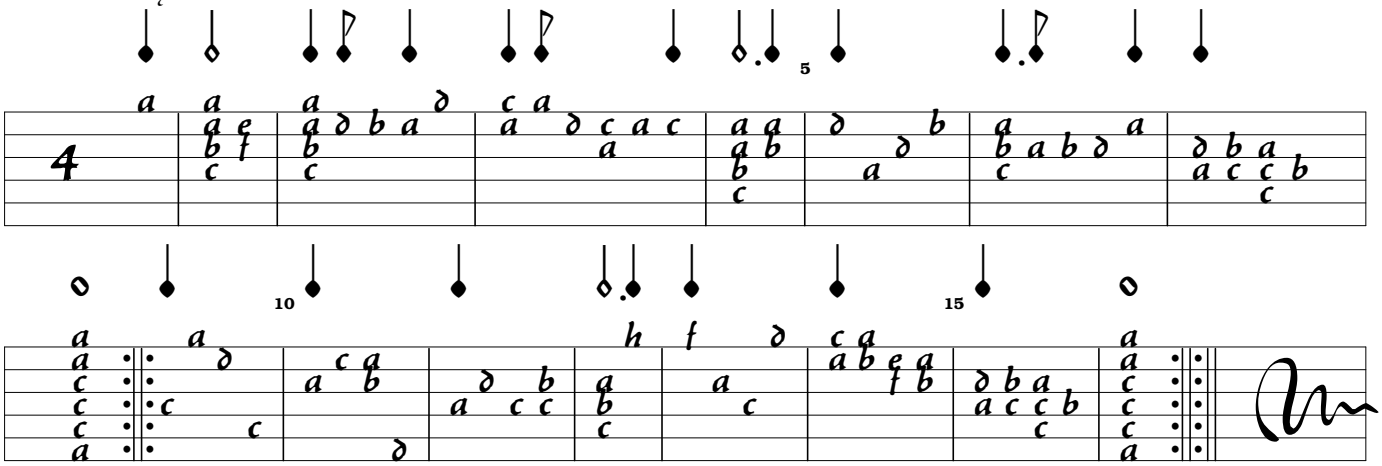
150

Tobias Hume

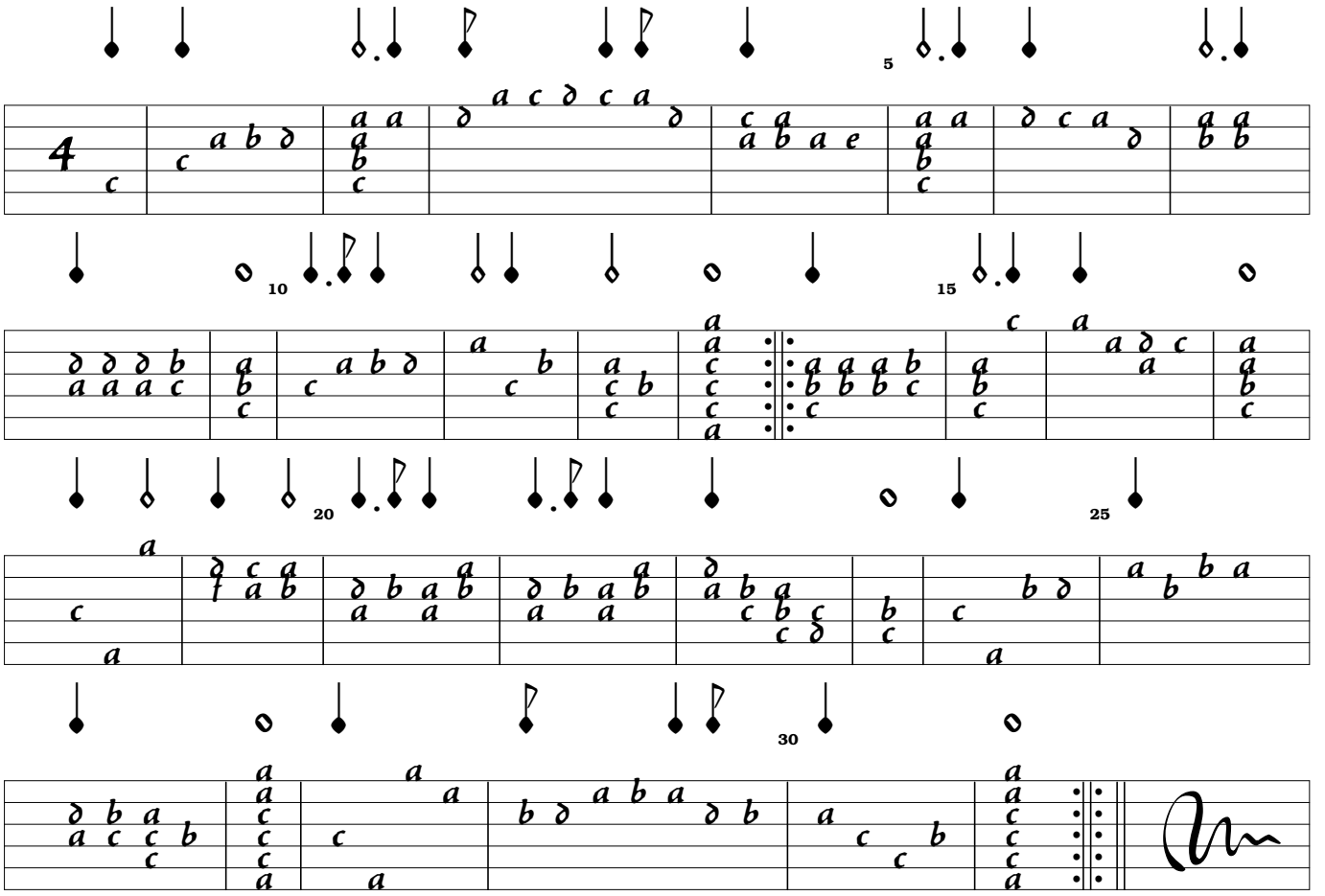
The Polish Pieces

Musicall Humors No 15 - 20

A Polish Ayre

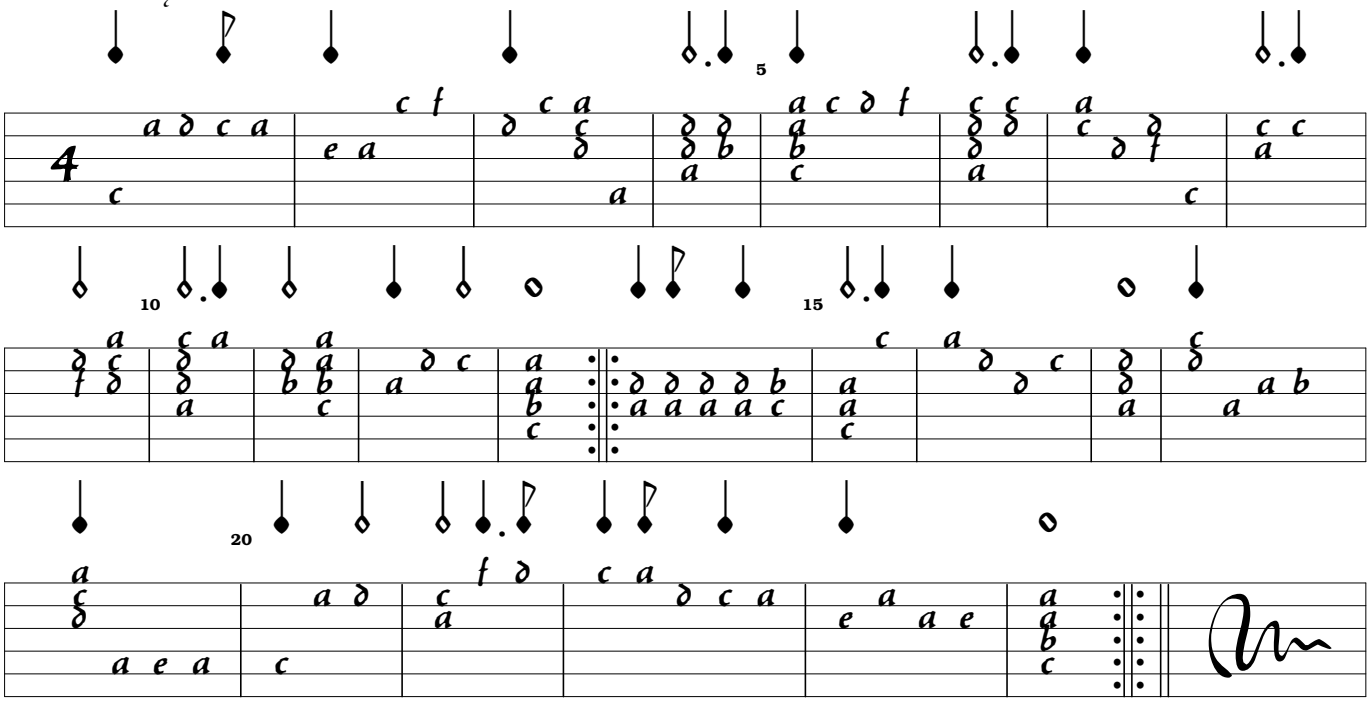


A Pollish Vilanell

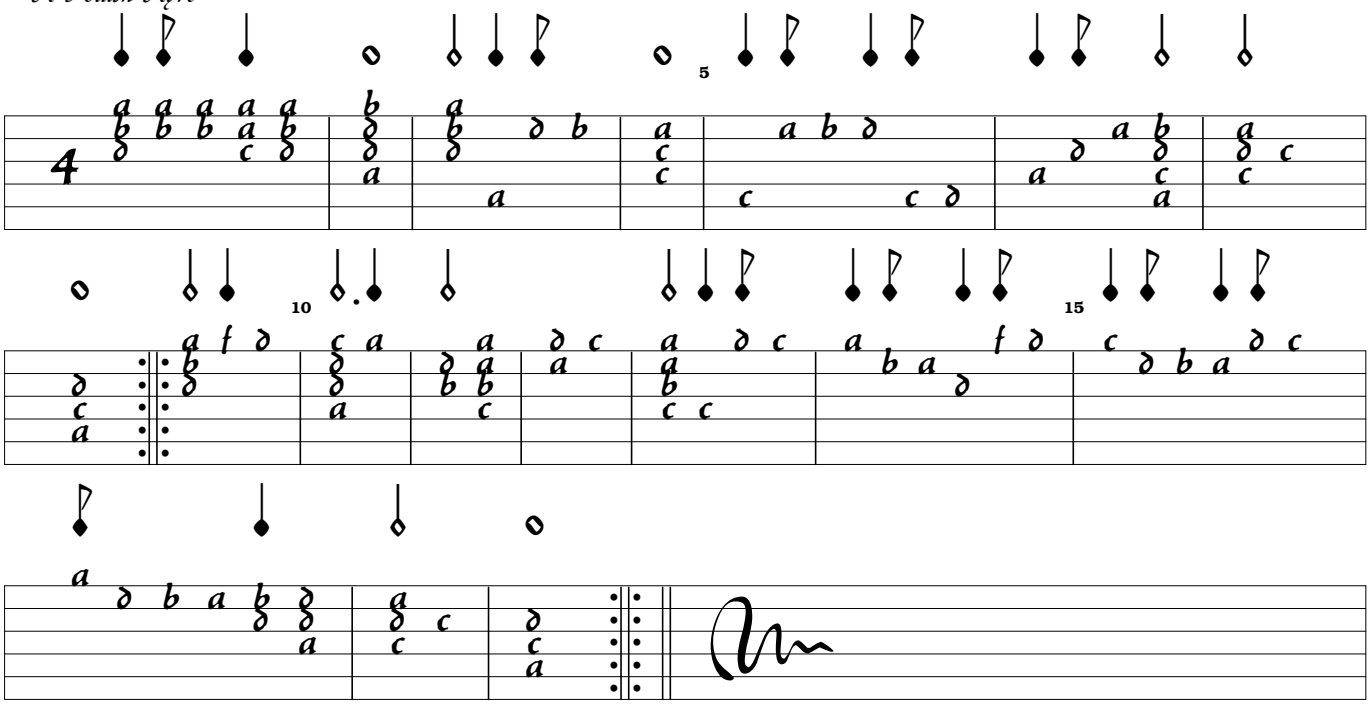


Intabulated by A A Chalkley

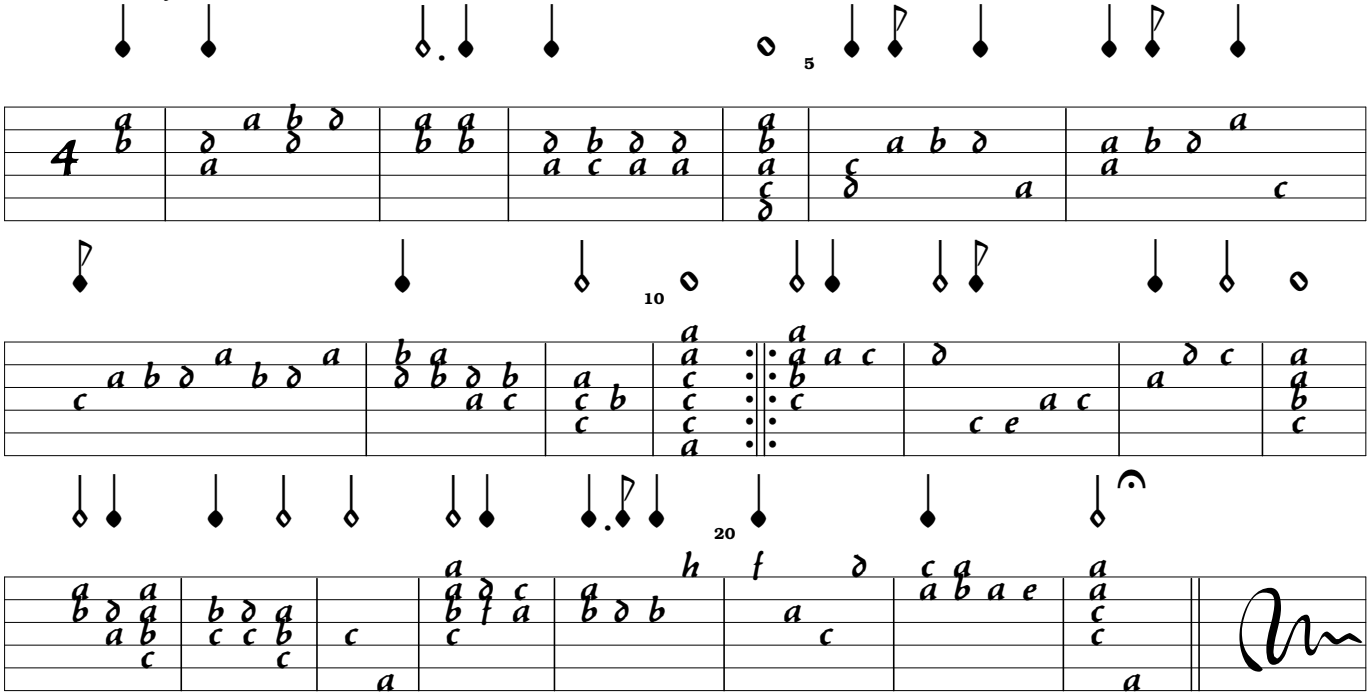
A Pollish Ayre



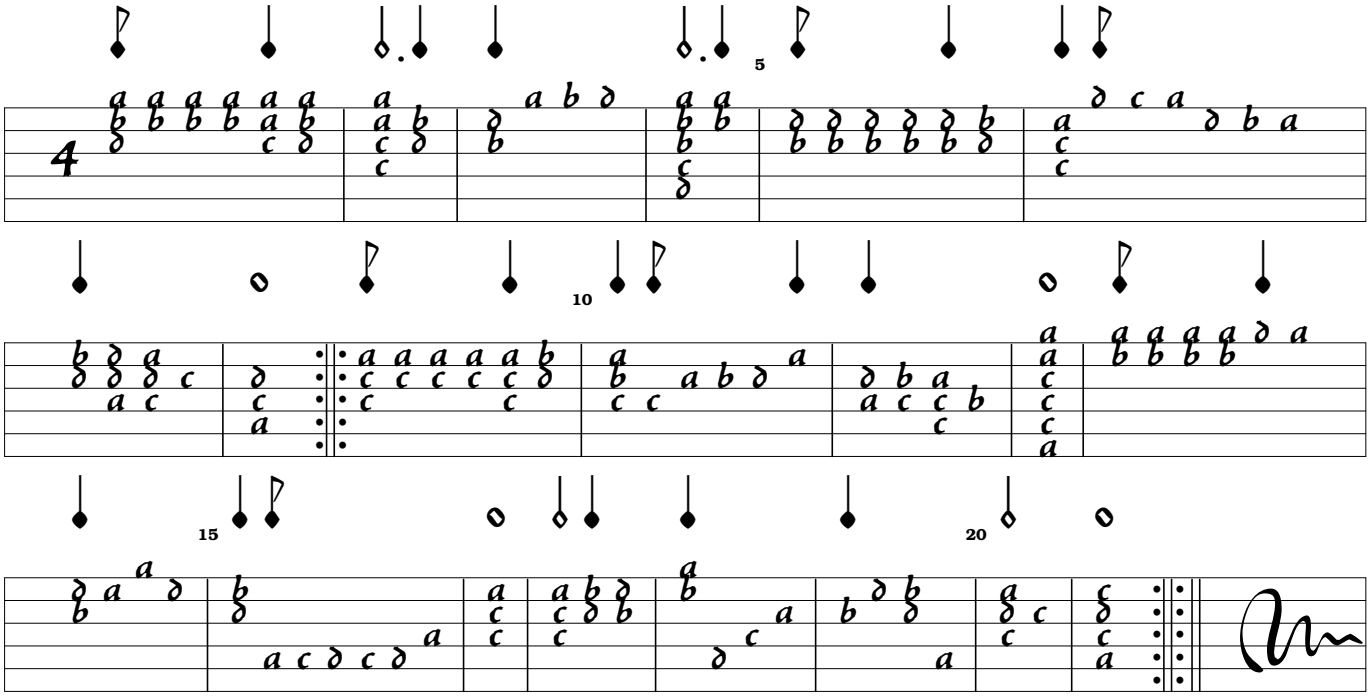
A Pollish Ayre



A Pollish Ayre



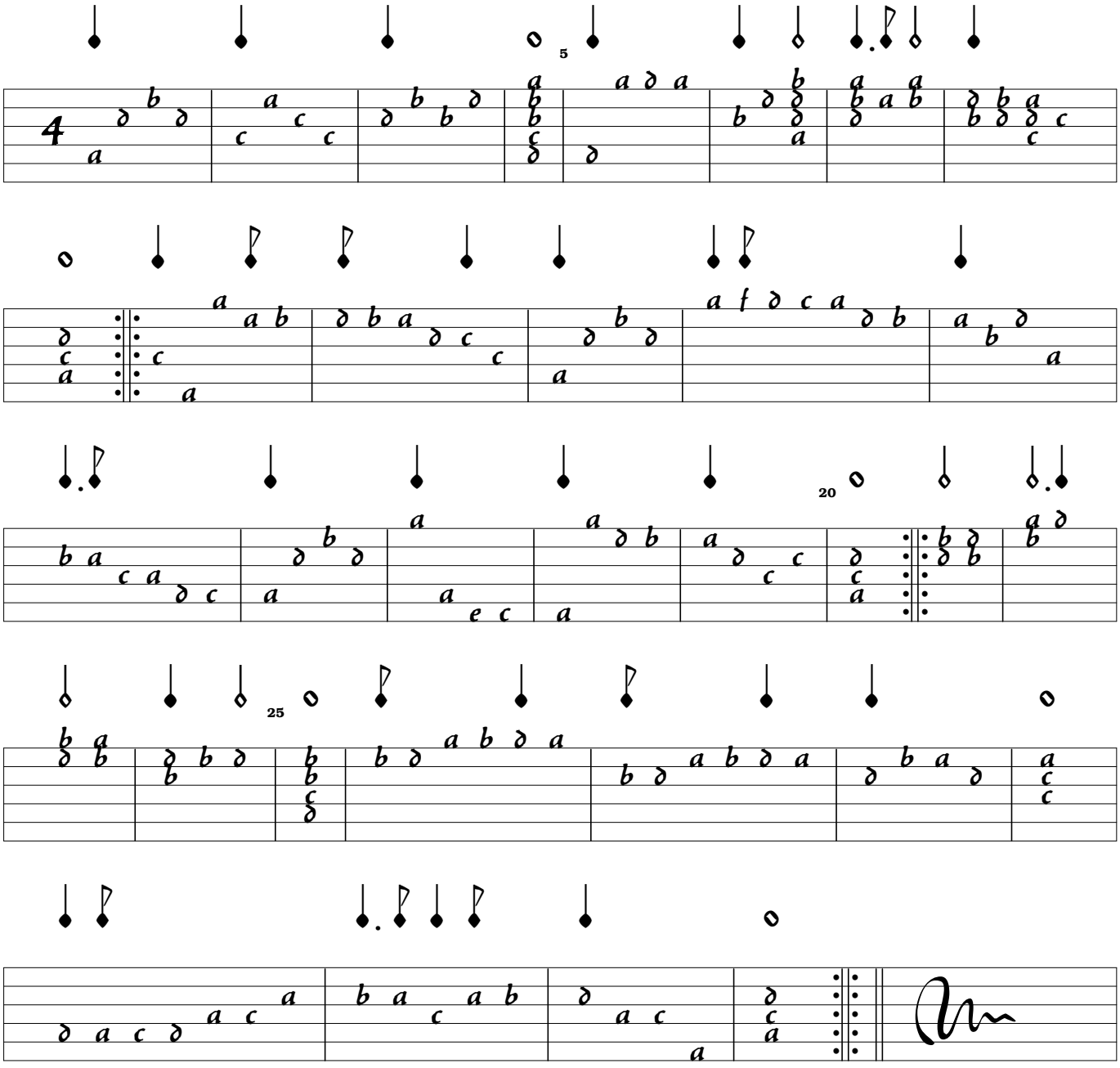
A Pollish Vilanel



Tom and Mistresse Fine

Tobias Hume

Musicall Humors No 21

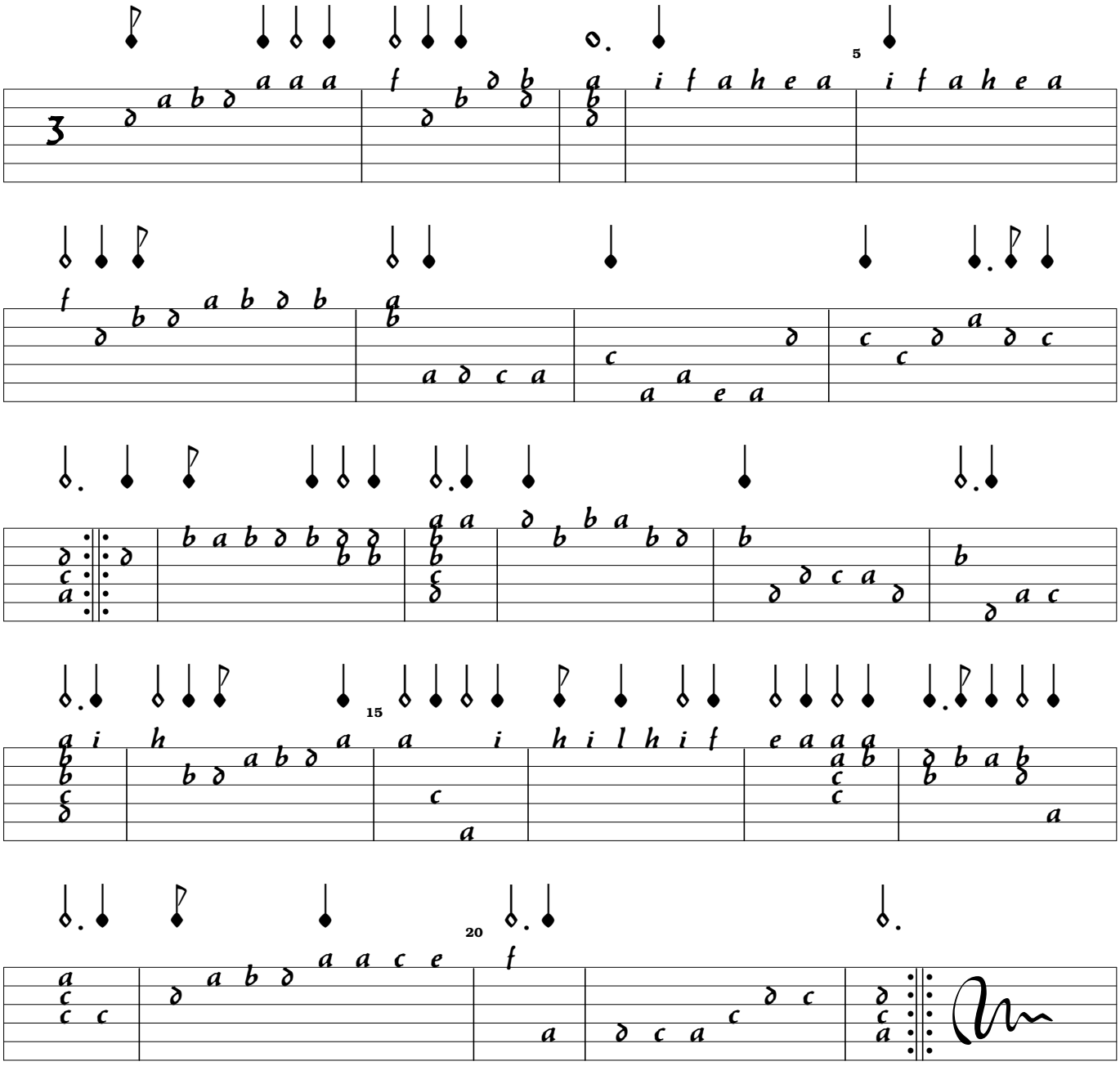


Intabulated by A A Chalkley

Twinckeldum Twinckeldum

Tobias Hume

Musicall Humors No 22

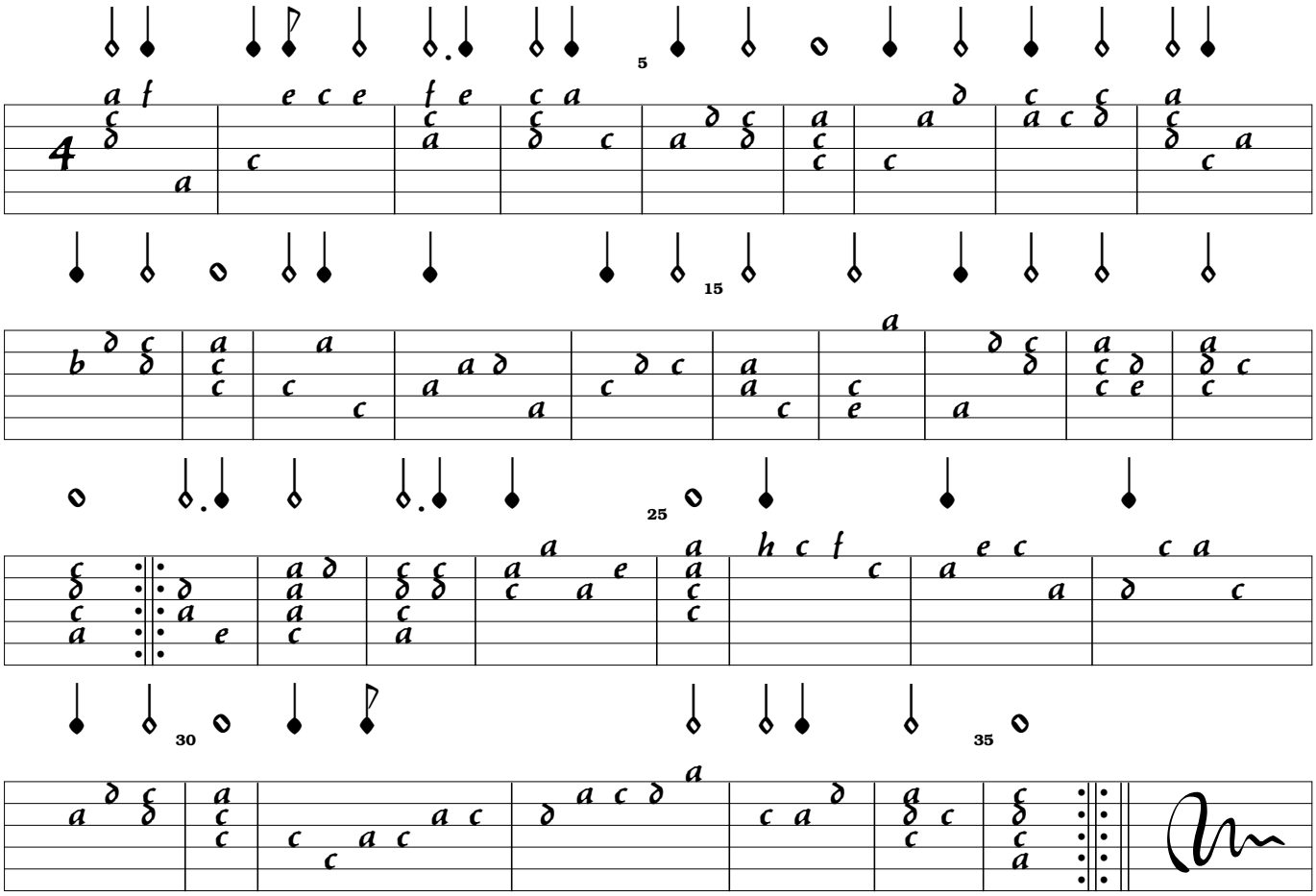


Intabulated by A A Chalkley

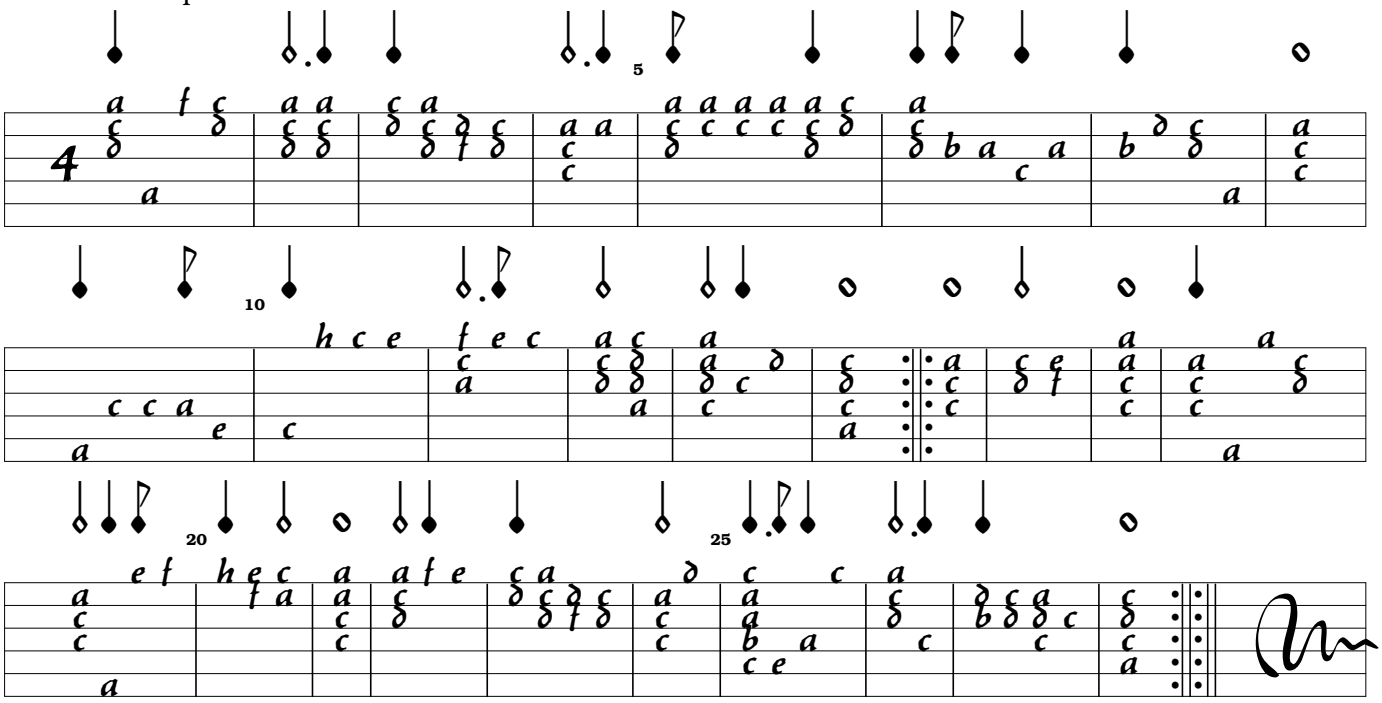
Peeters Pleasure

Tobias Hume

Musicall Humors No 23



The second part of Peeter

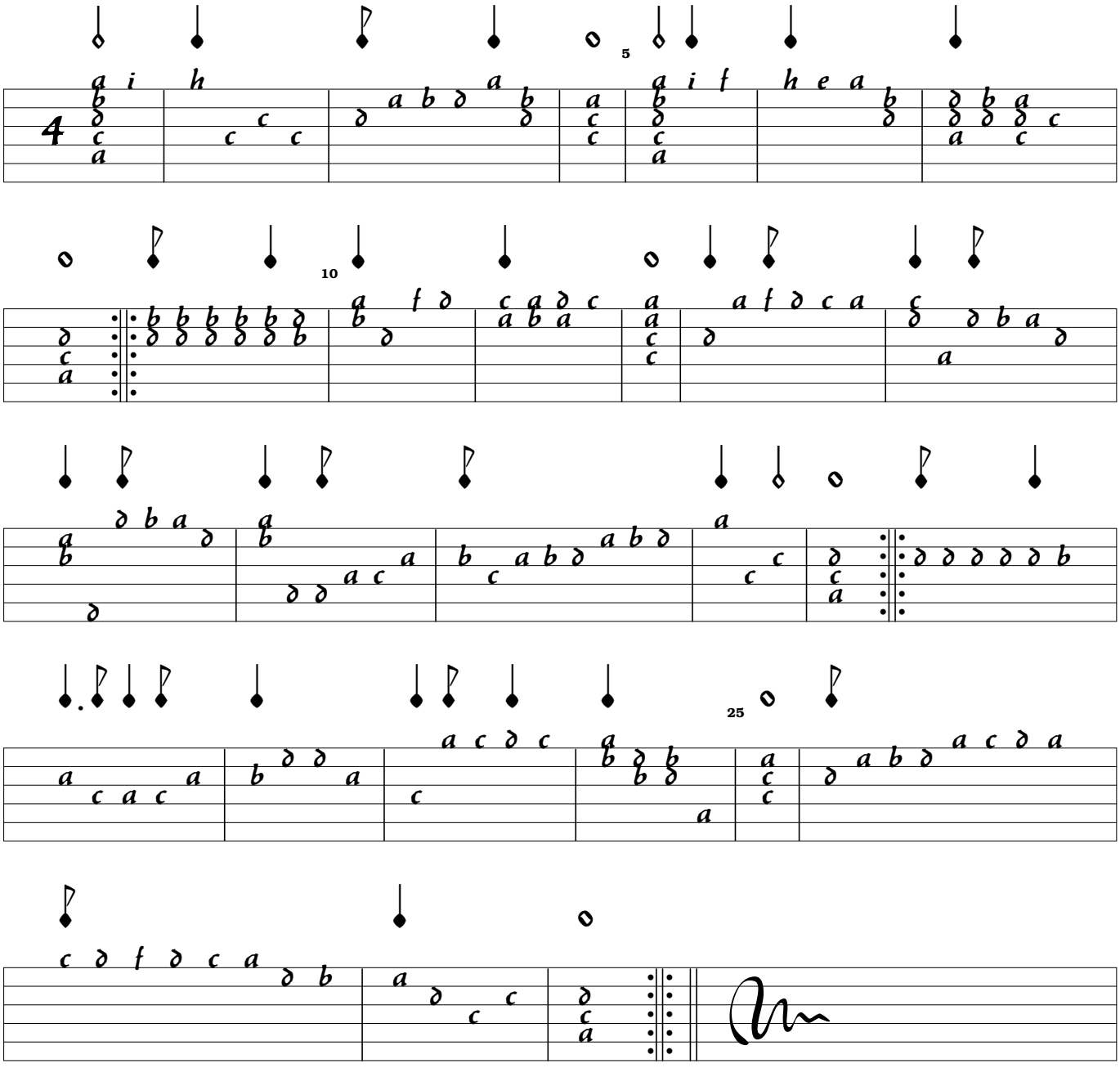


Intabulated by A A Chalkley

A Question

Tobias Hume

Musicall Humors No 25

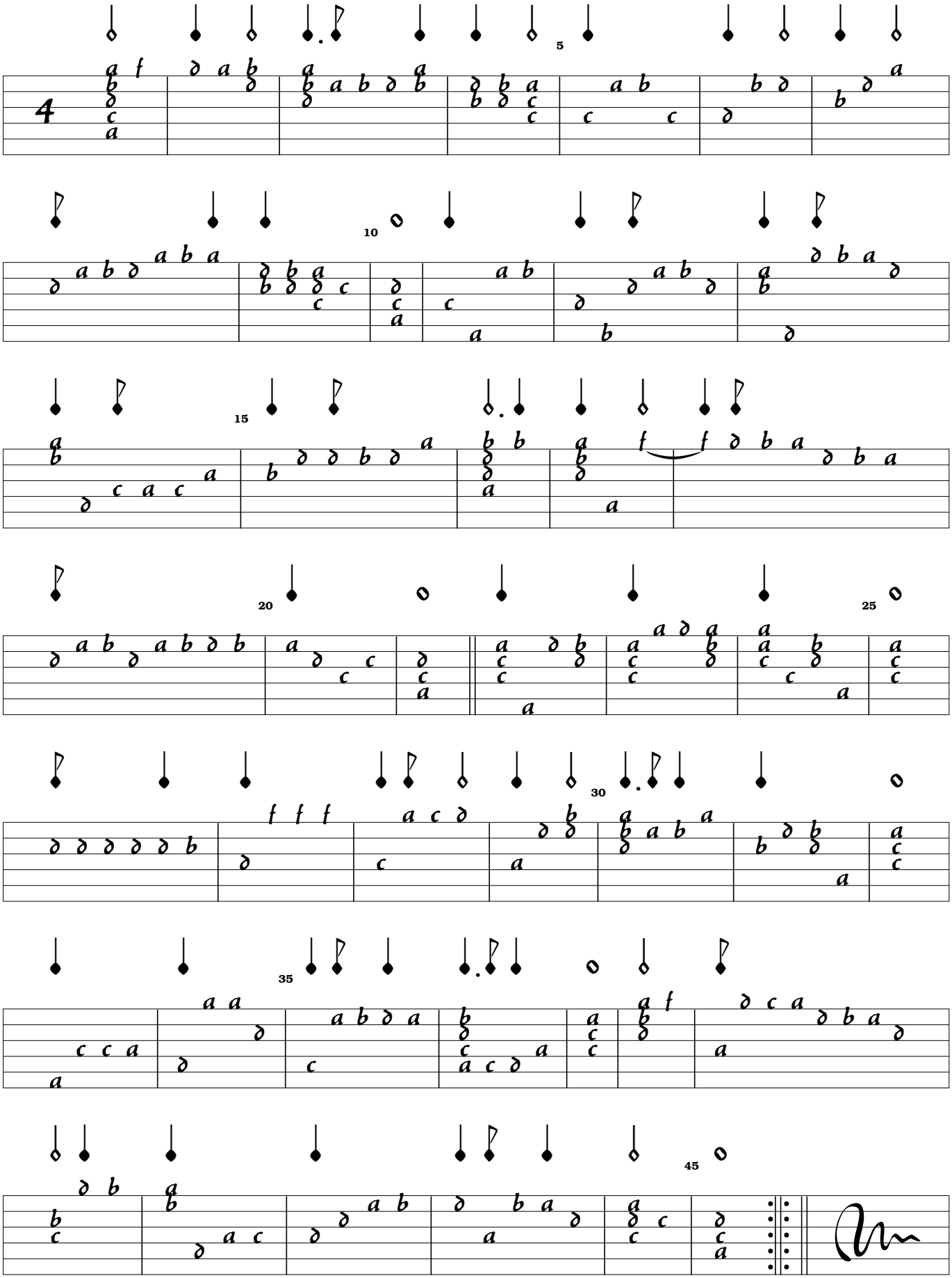


Intabulated by A A Chalkley

An Aunswere

Tobias Hume

Musicall Humors No 26

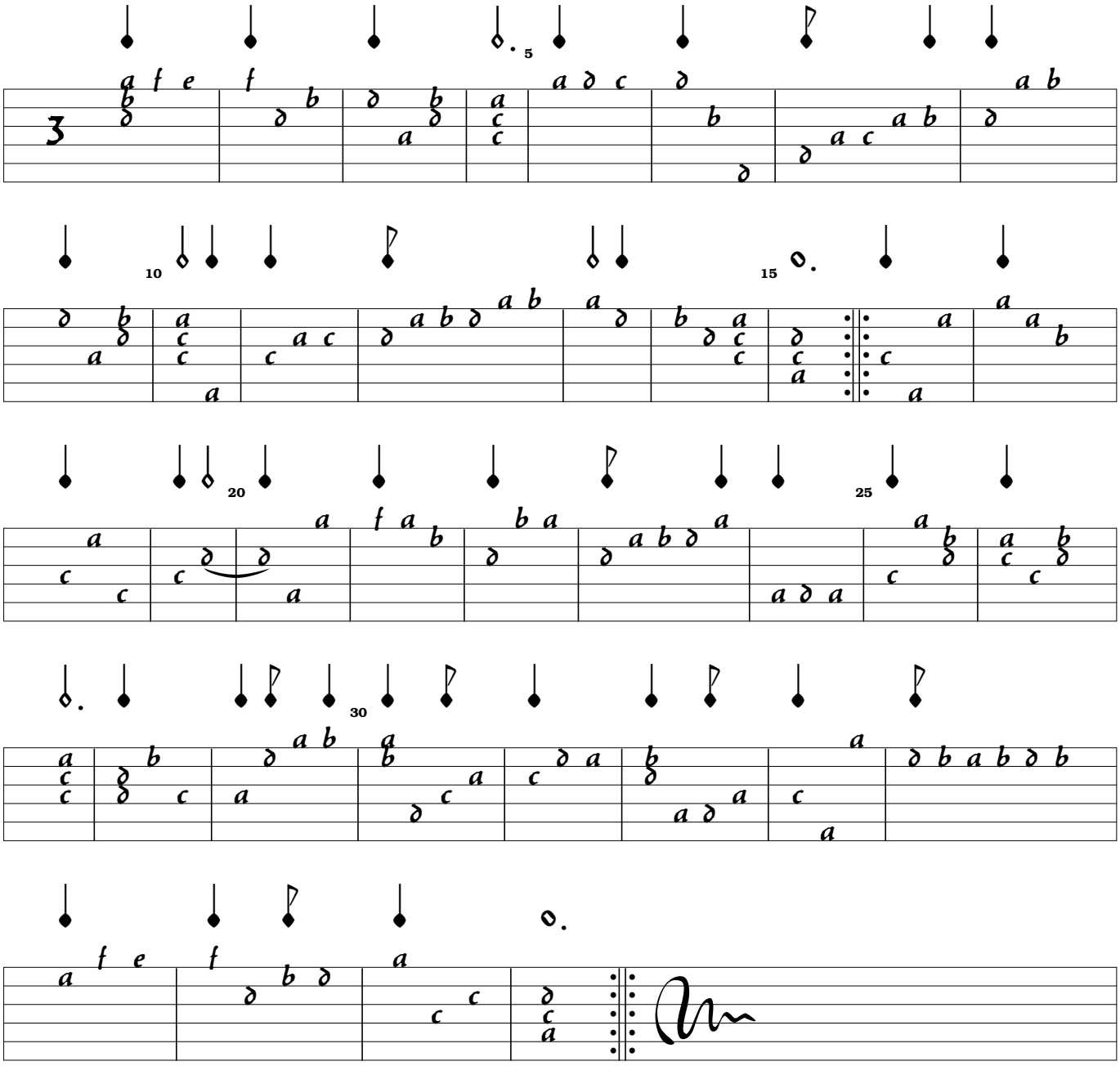


Intabulated by A A Chalkley

The New Cut

Tobias Hume

Musicall Humors No 27

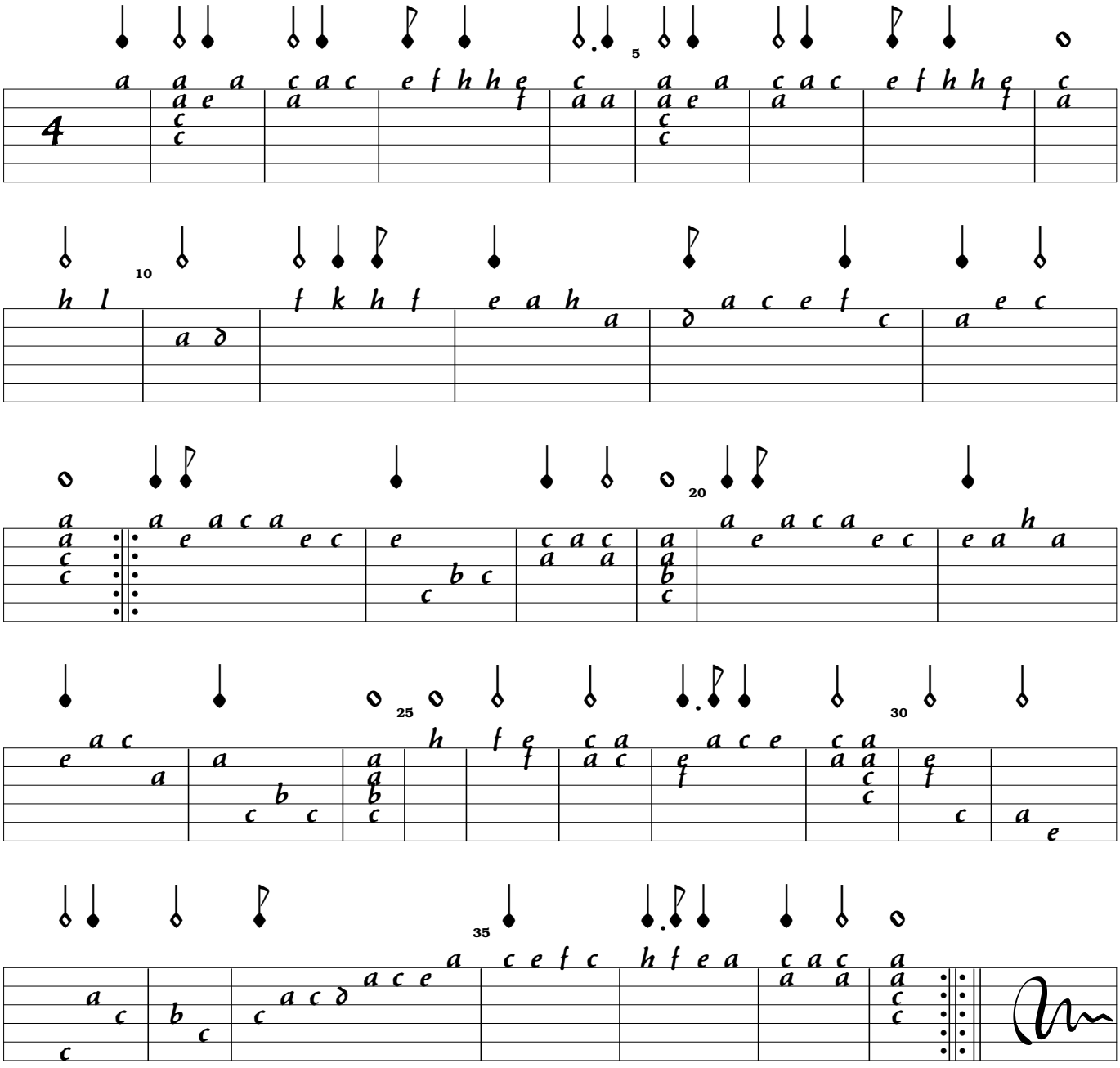


Intabulated by A A Chalkley

Now I come

Tobias Hume

Musicall Humors No 28

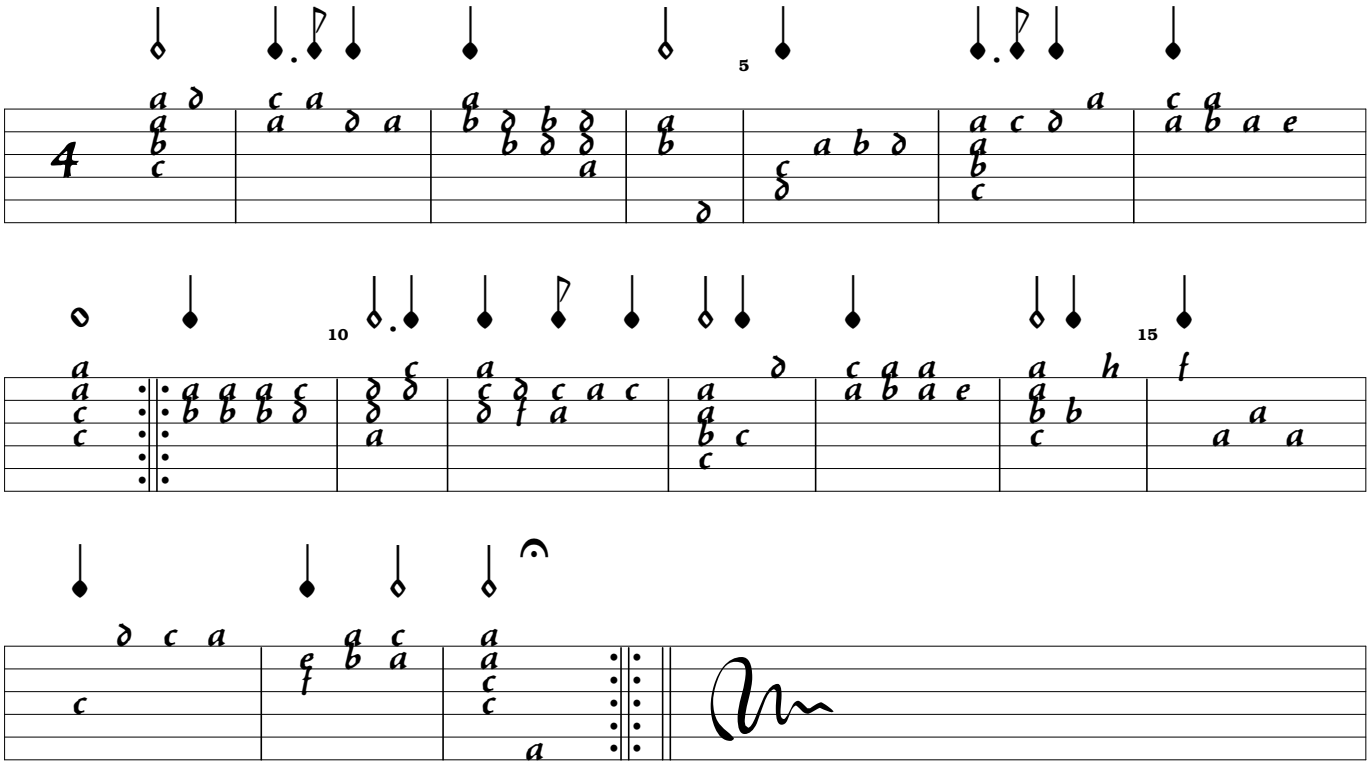


Intabulated by A A Chalkley

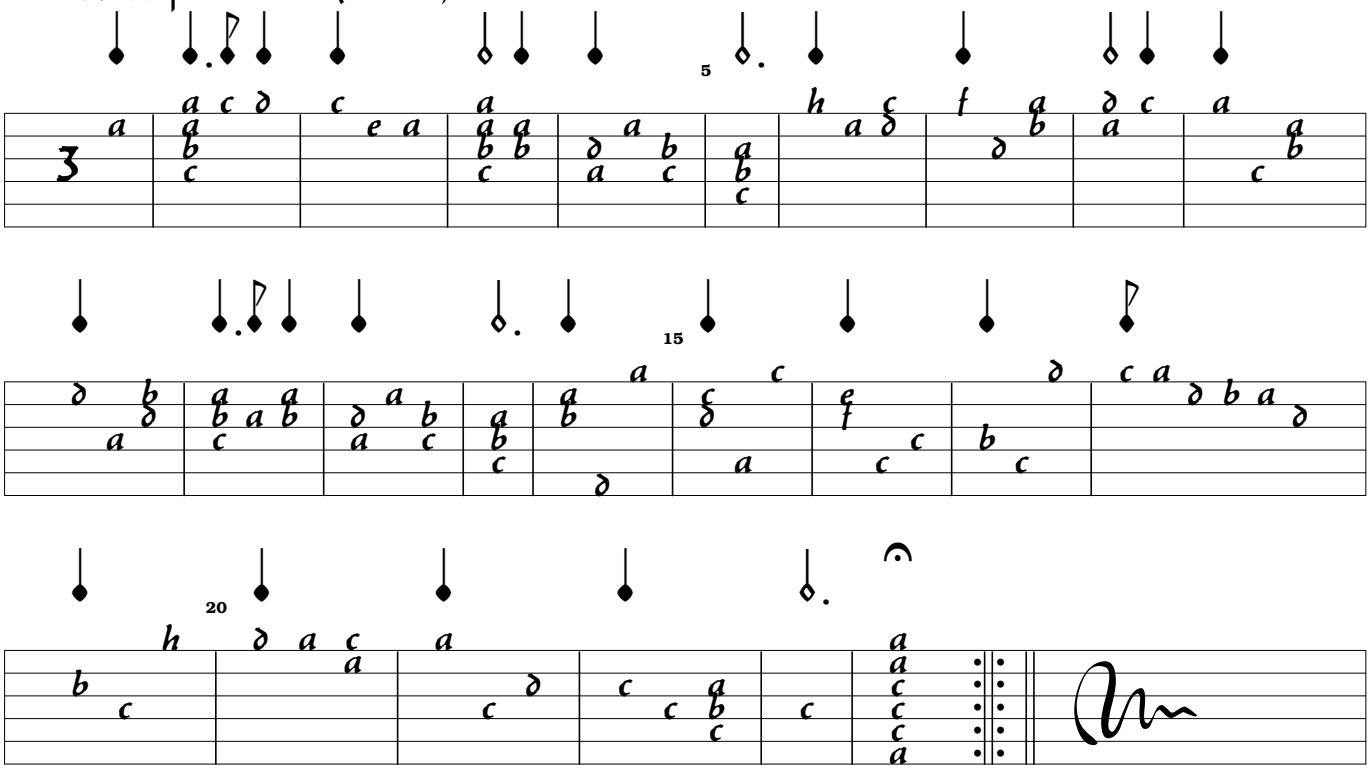
Sir Humphrey

Tobias Hume

Musicall Humors No 29



A Merry Conceite (No 30)

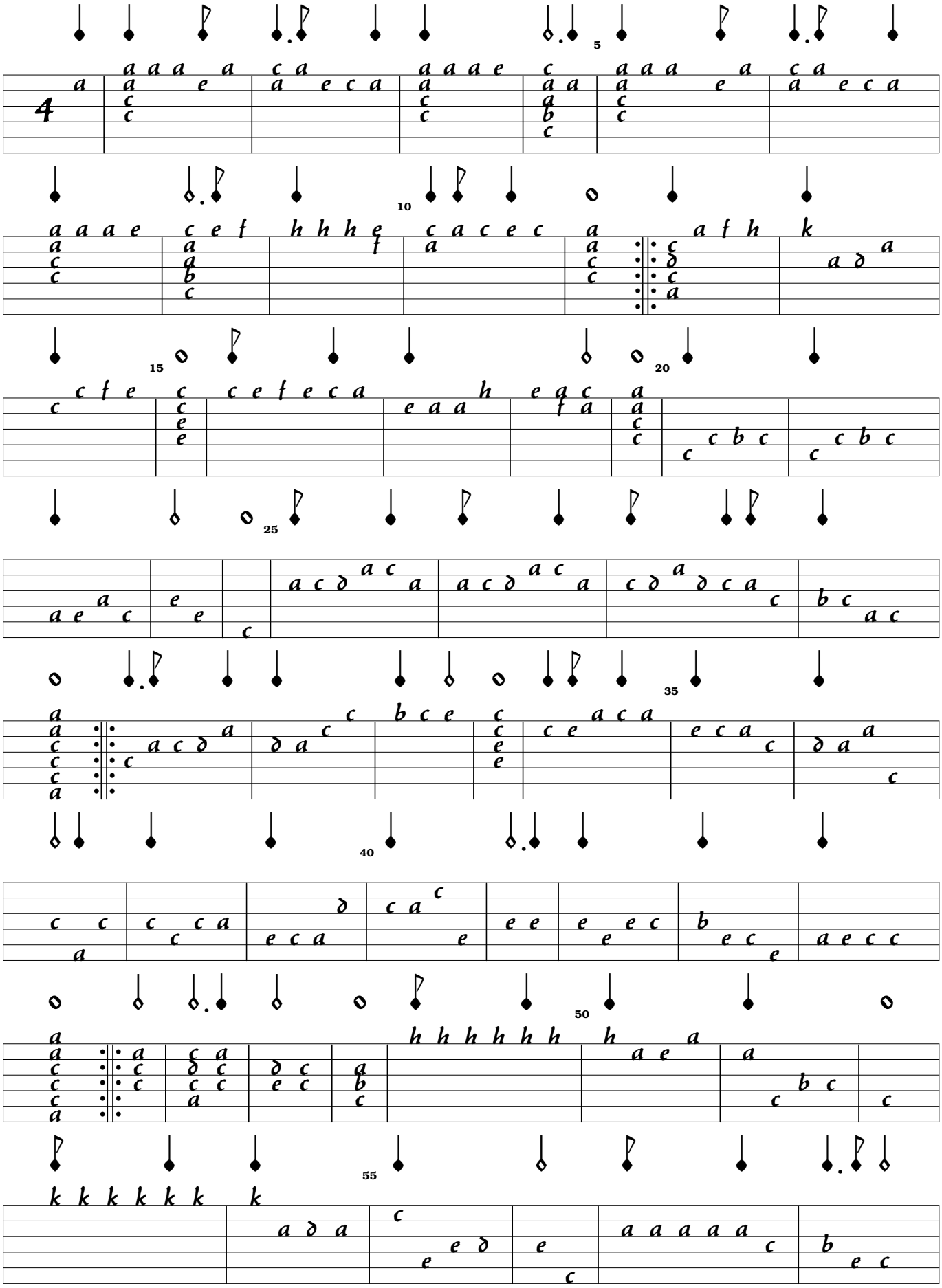


Intabulated by A A Chalkley

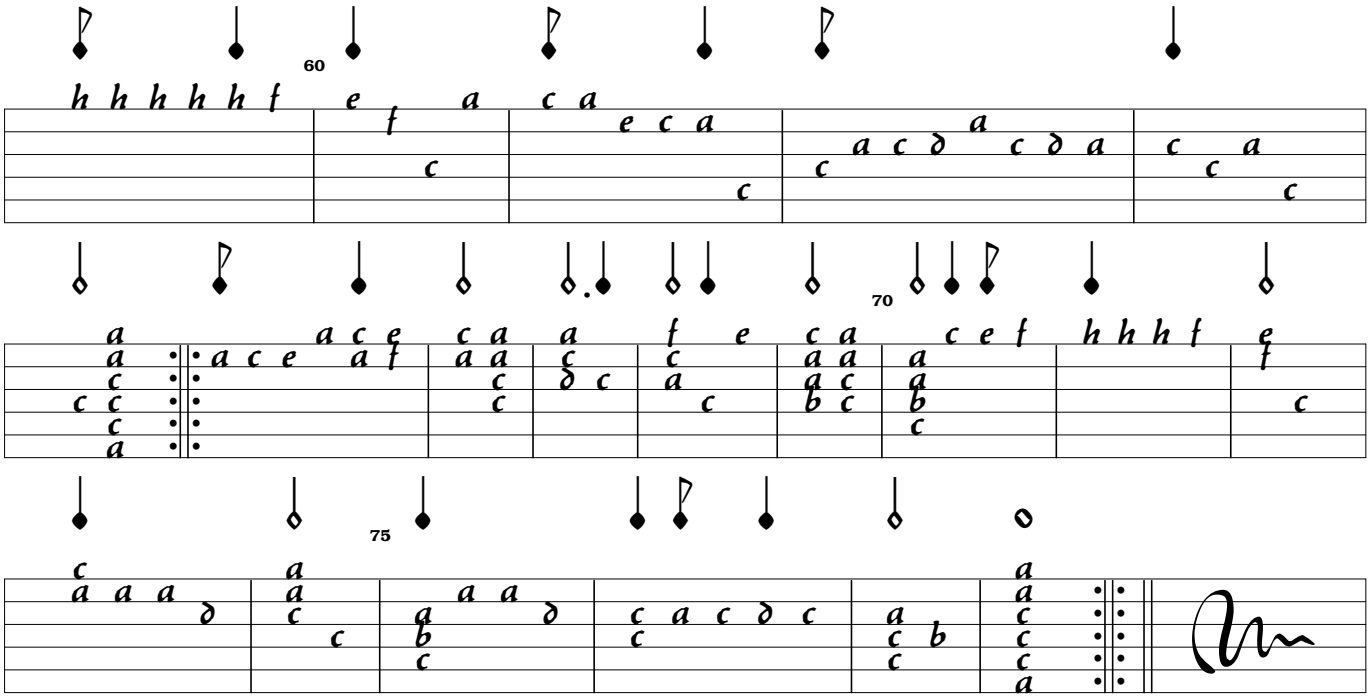
My Mistresse hath a pritty thing

Tobias Hume

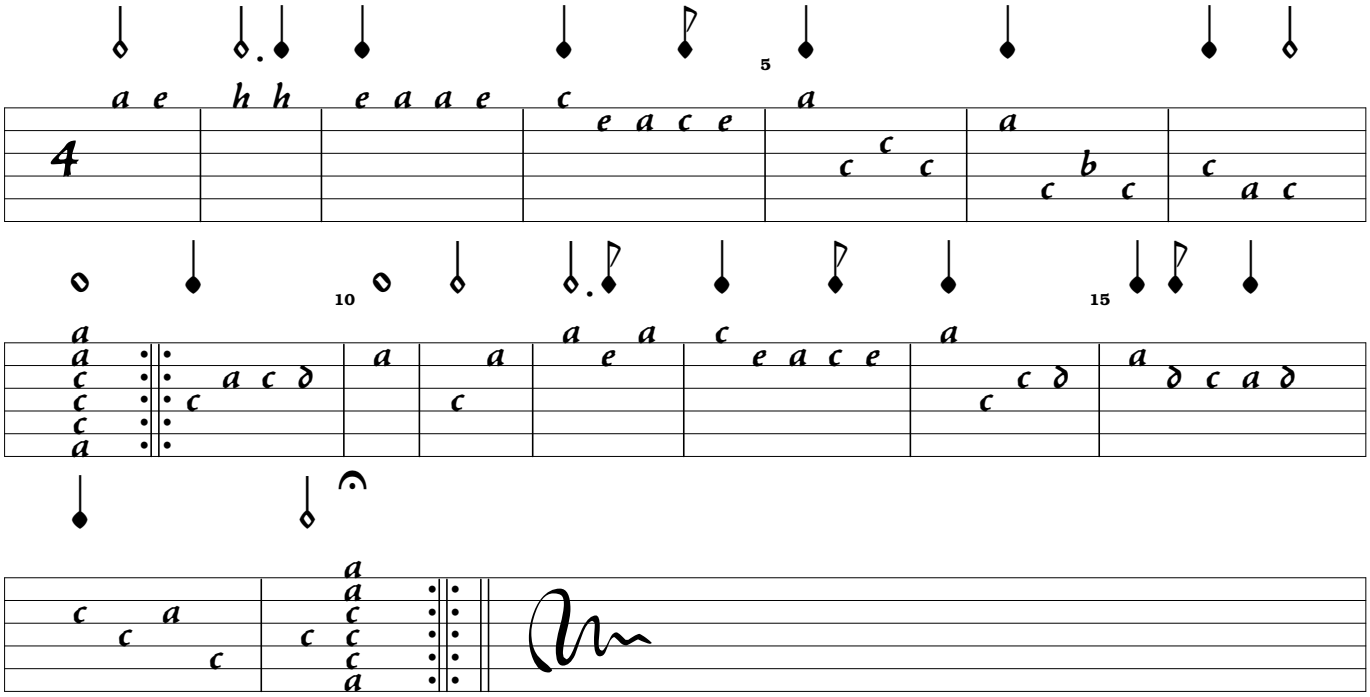
Musicall Humors No 31



Intabulated by A A Chalkley



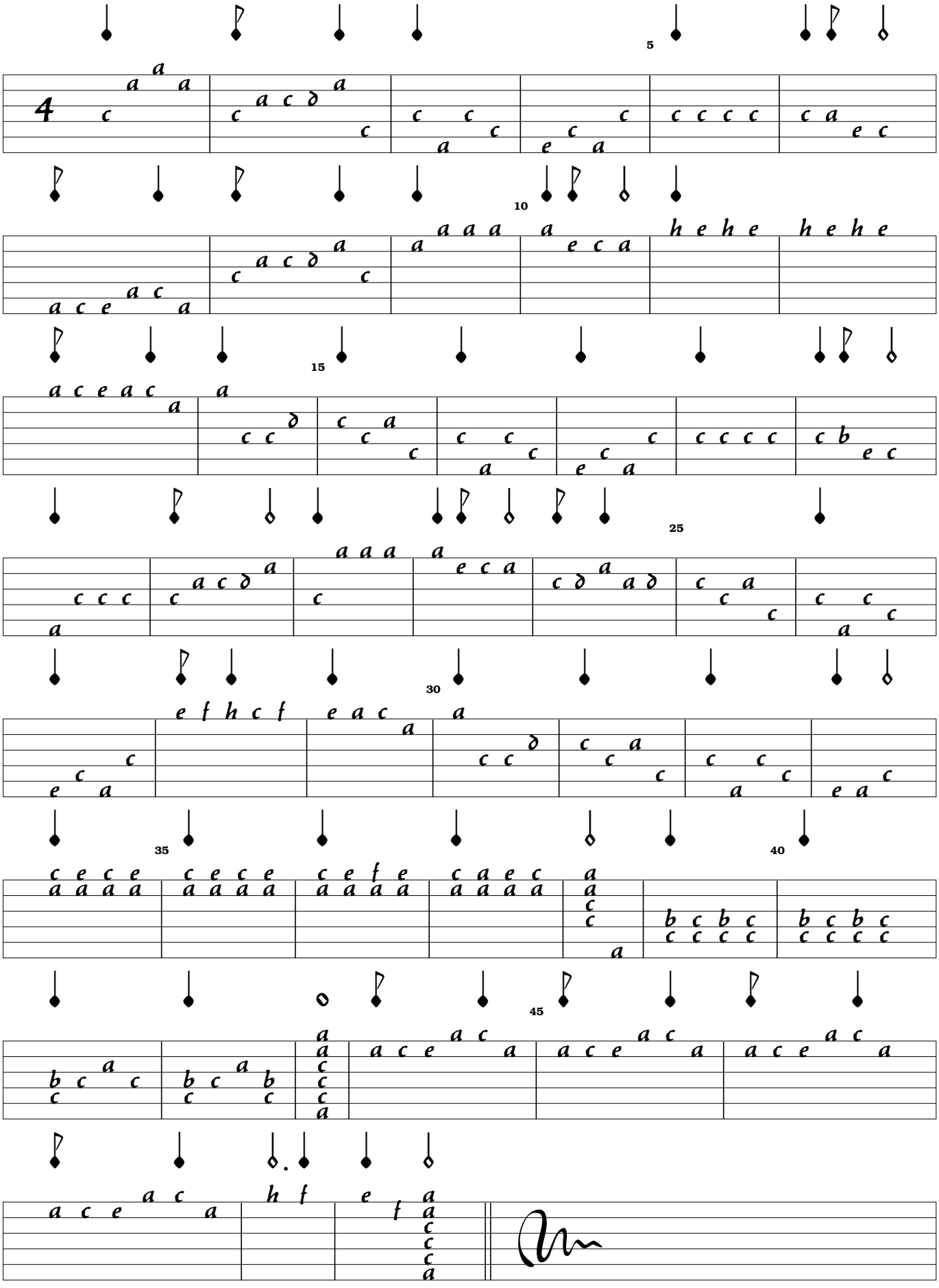
She loves it well No 32



Hit it in the middle

Tobias Hume

Musicall Humors No 33

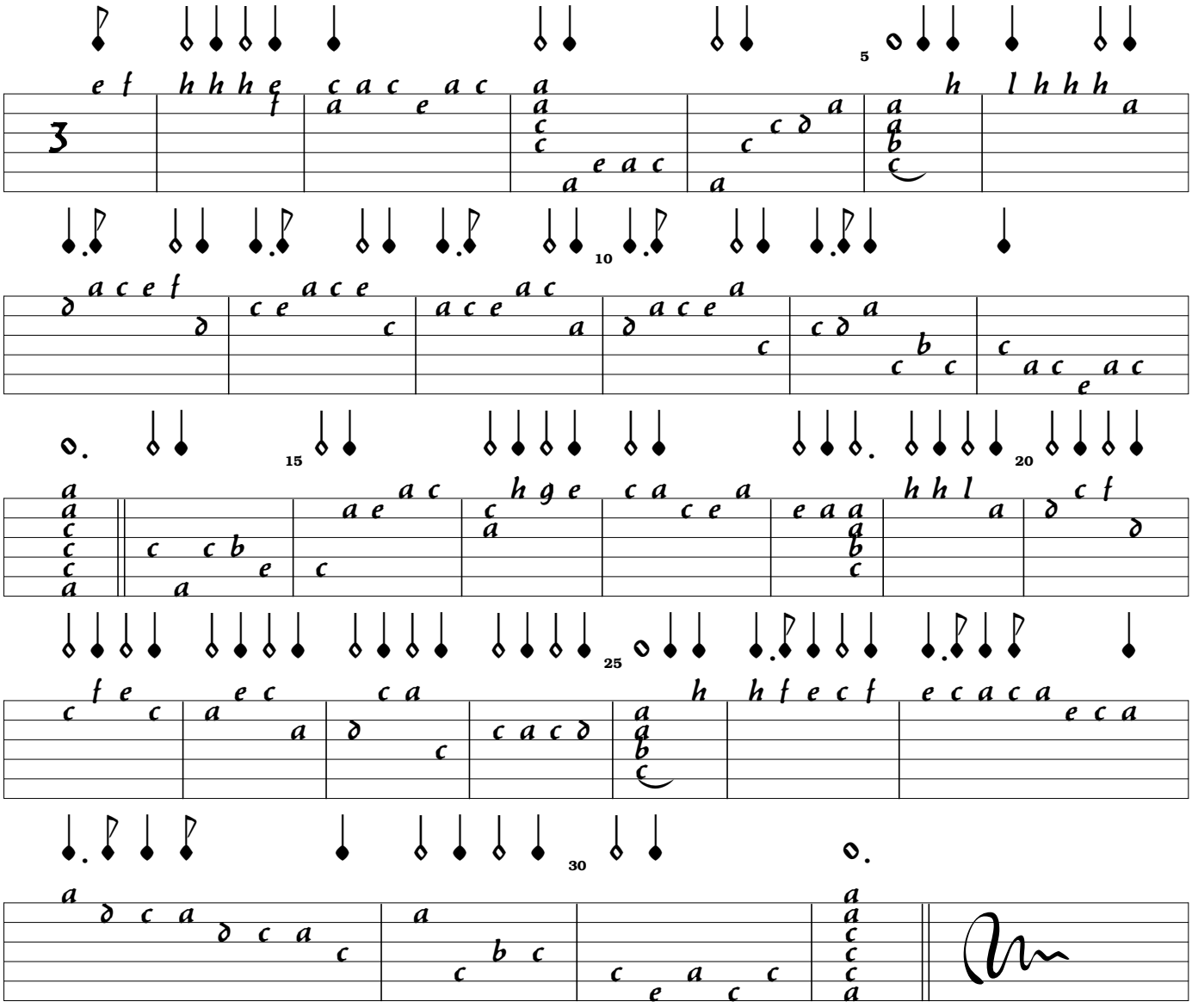


Intabulated by A A Chalkley

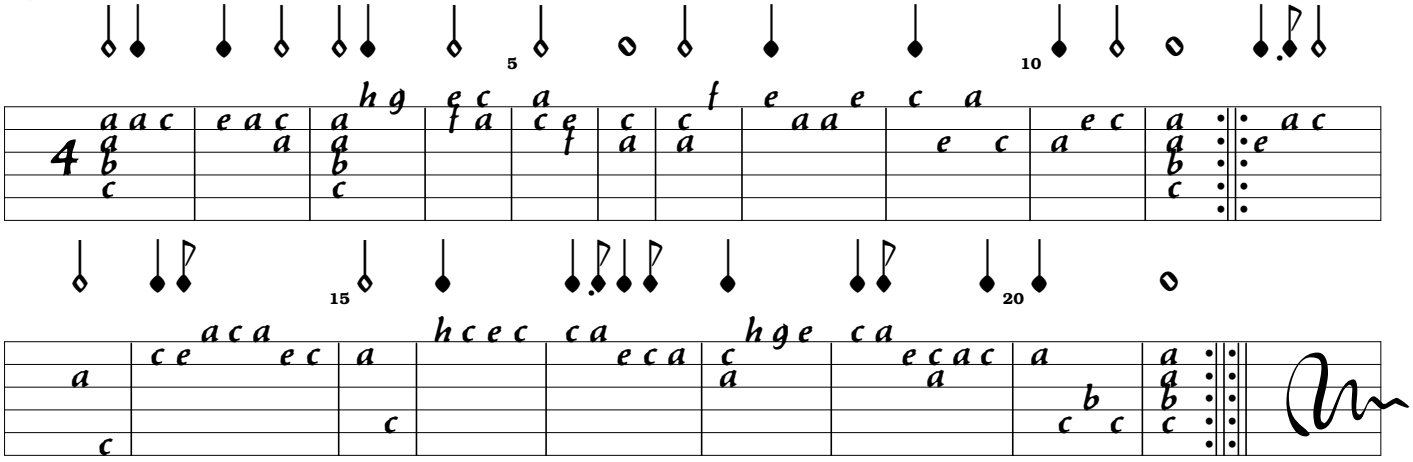
Tickell, Tickell

Tobias Hume

Musicall Humors No 34



Rossamond No 35

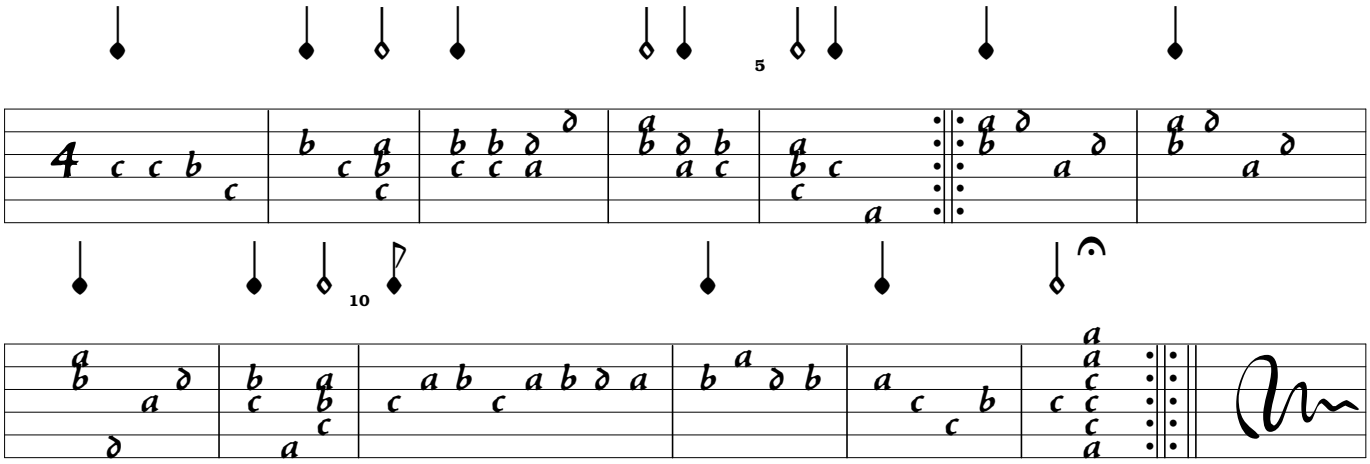


Intabulated by A A Chalkley

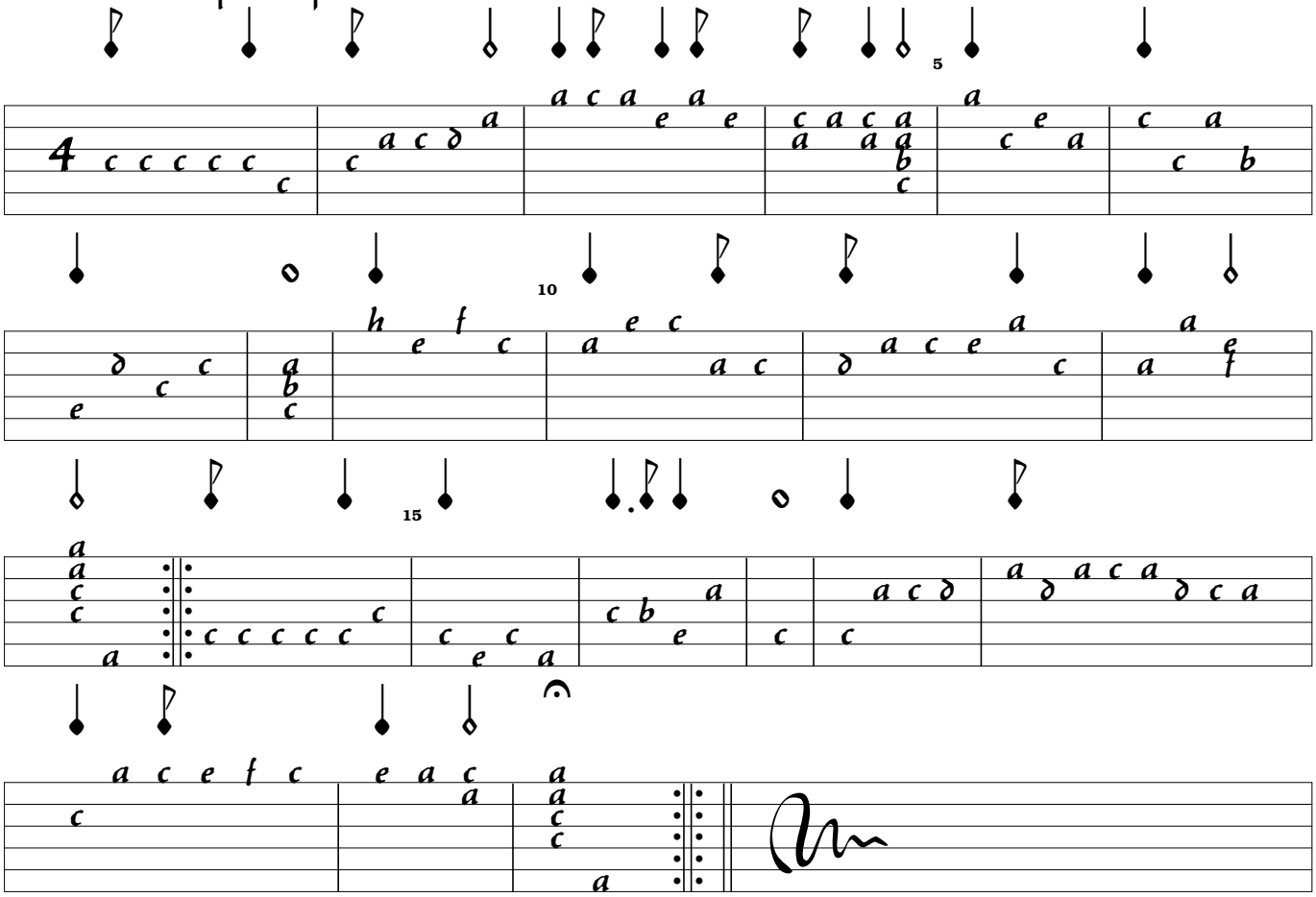
I am Falling

Tobias Hume

Musicall Humors No 36



Tickle me quickly No 37

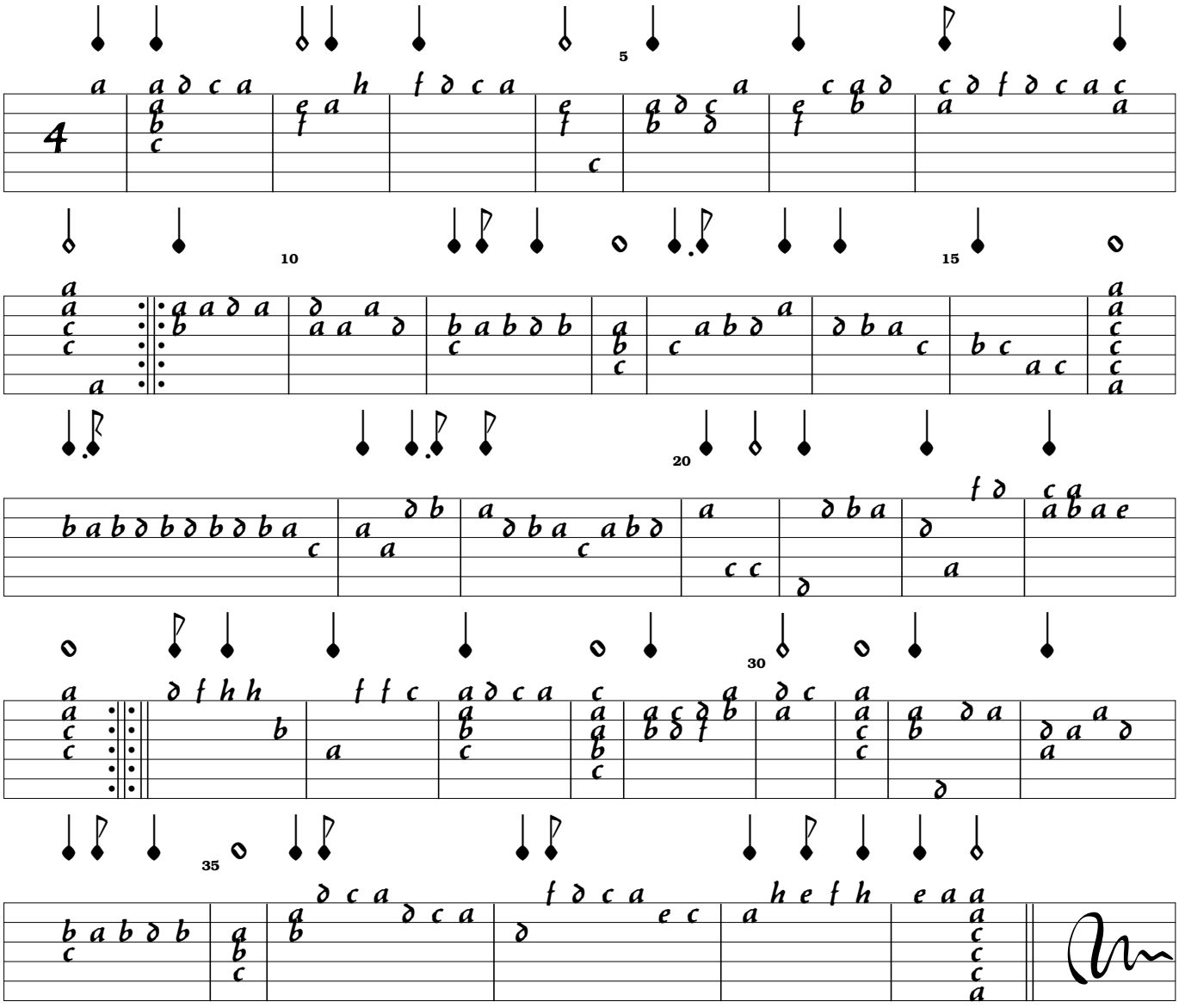


Intabulated by A A Chalkley

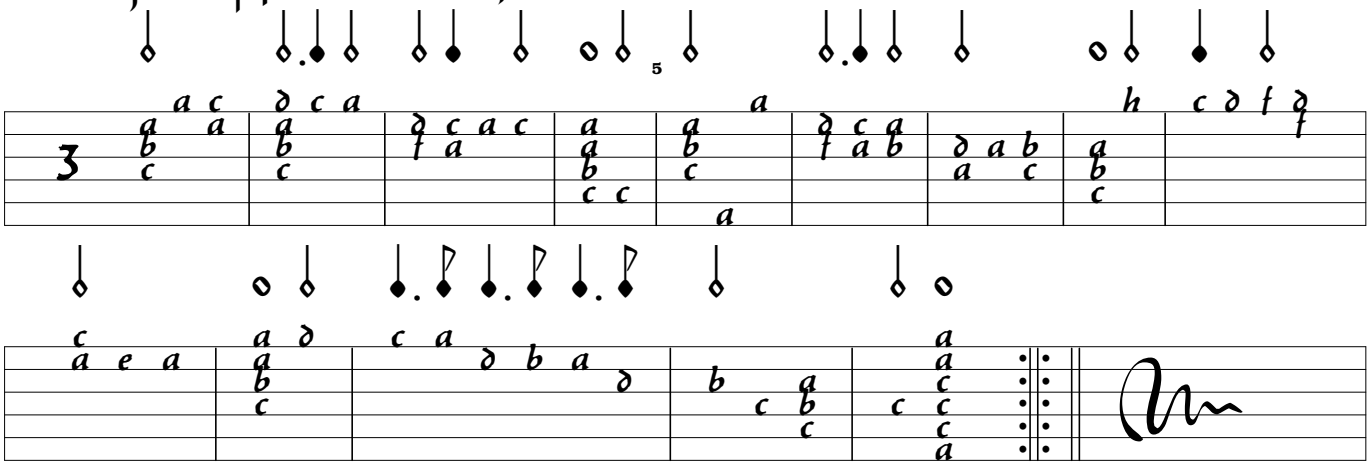
Touch me lightly

Tobias Hume

Musicall Humors No 38



Duke John of Polland his Galiard No 39

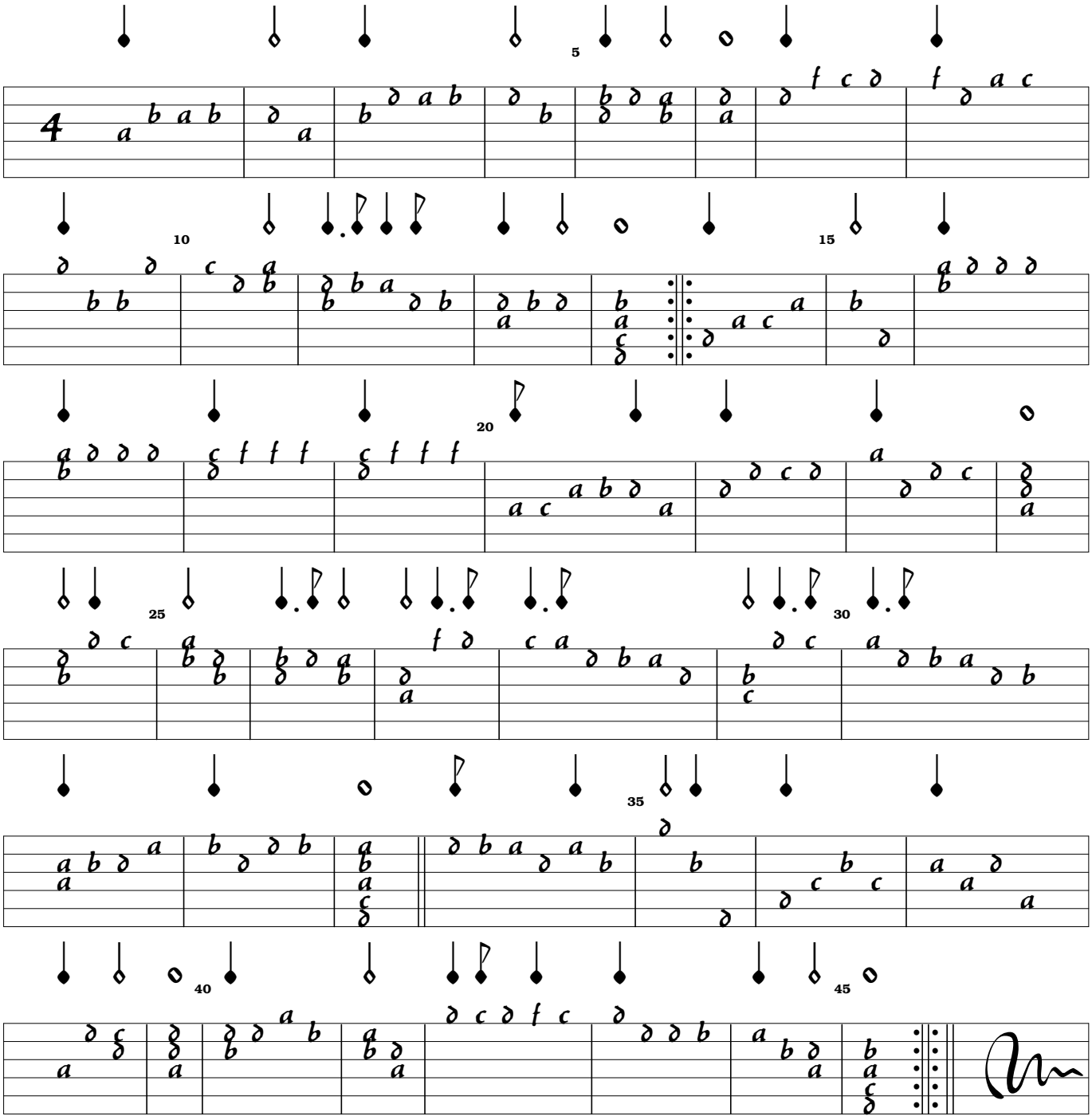


Intabulated by A A Chalkley

A Careless Humor

Tobias Hume

Musicall Humors No 40

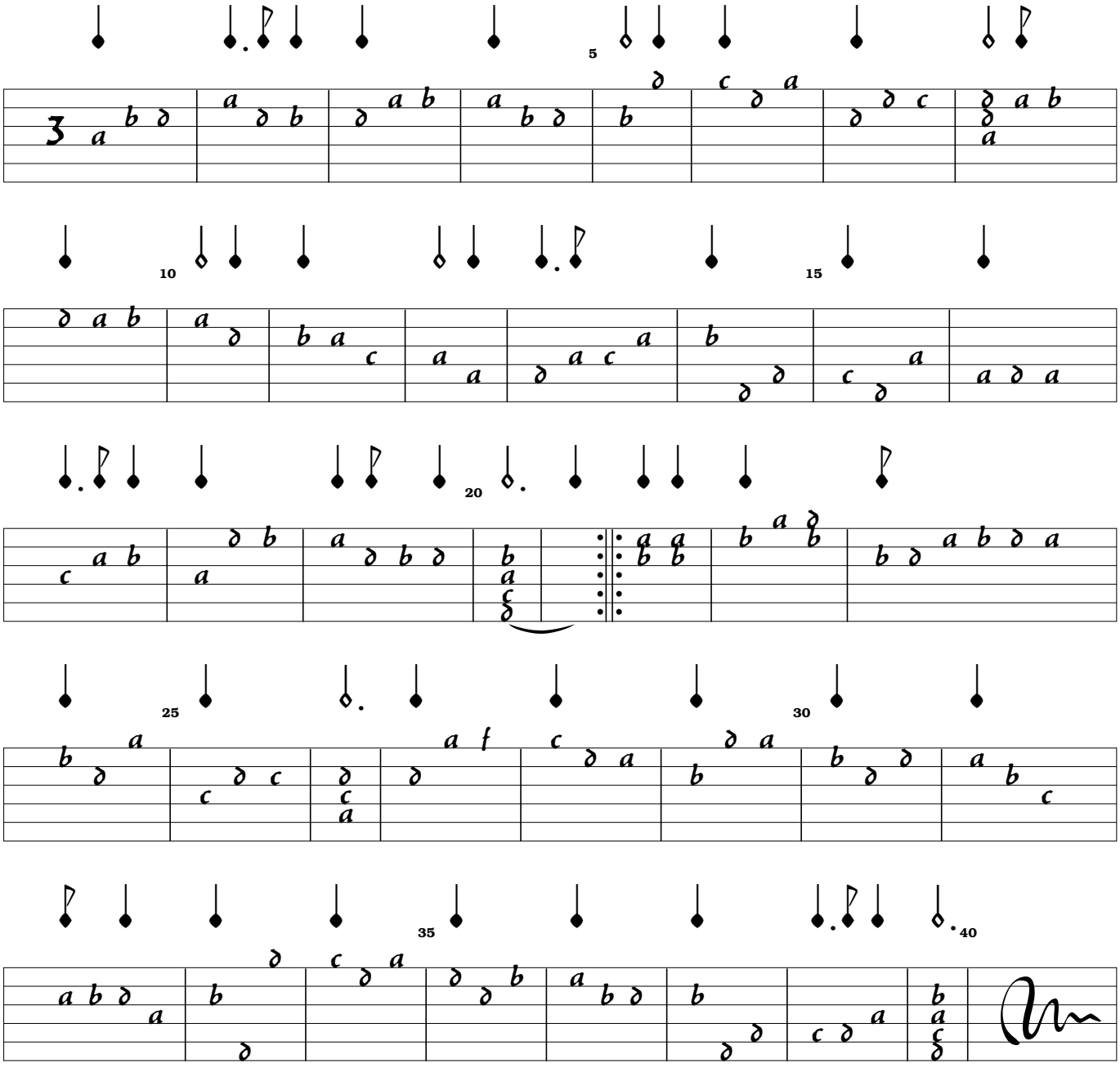


Intabulated by A A Chalkley

An English Frenchman

Tobias Hume

Musicall Humors No 41

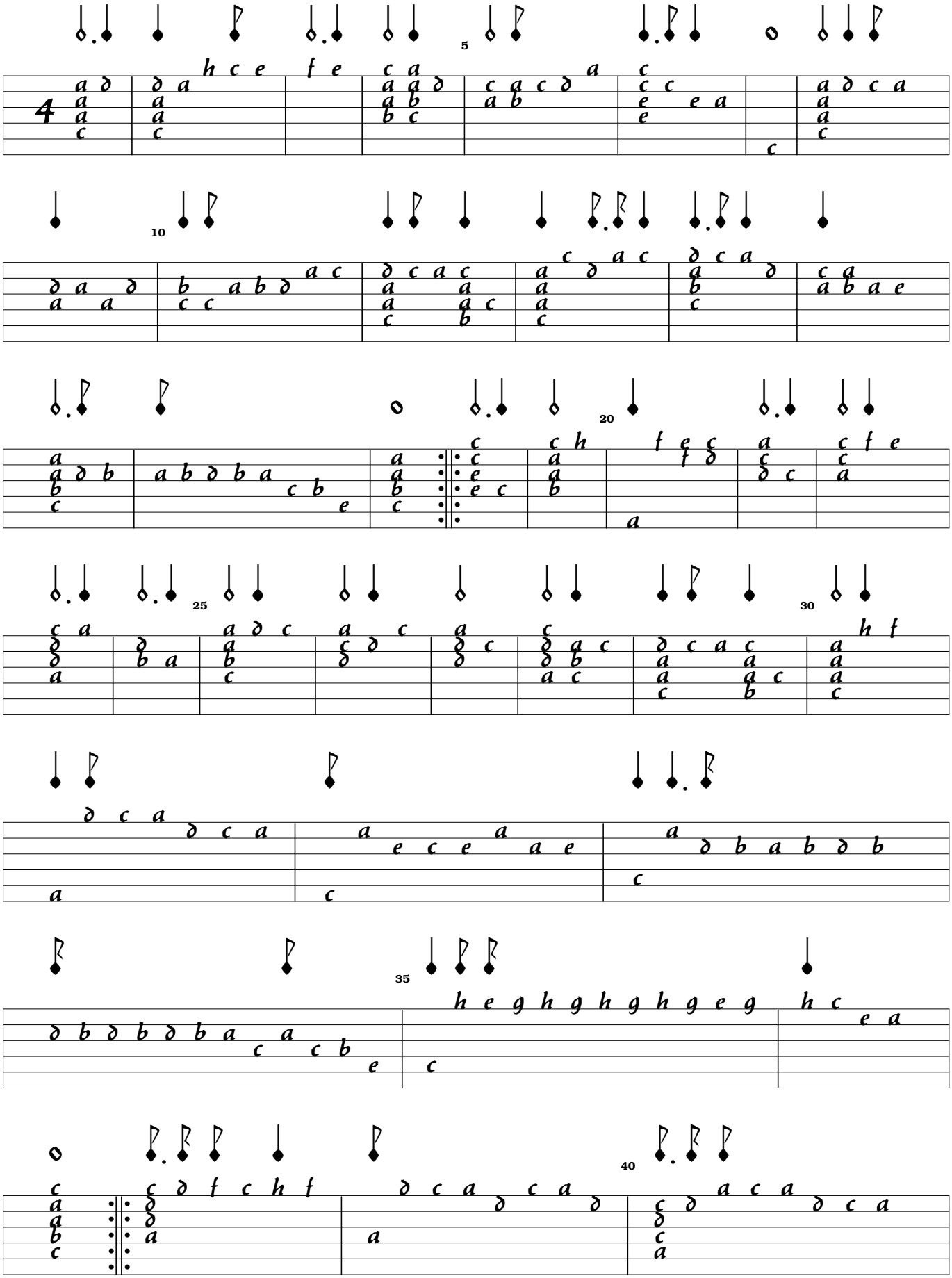


Intabulated by A A Chalkley

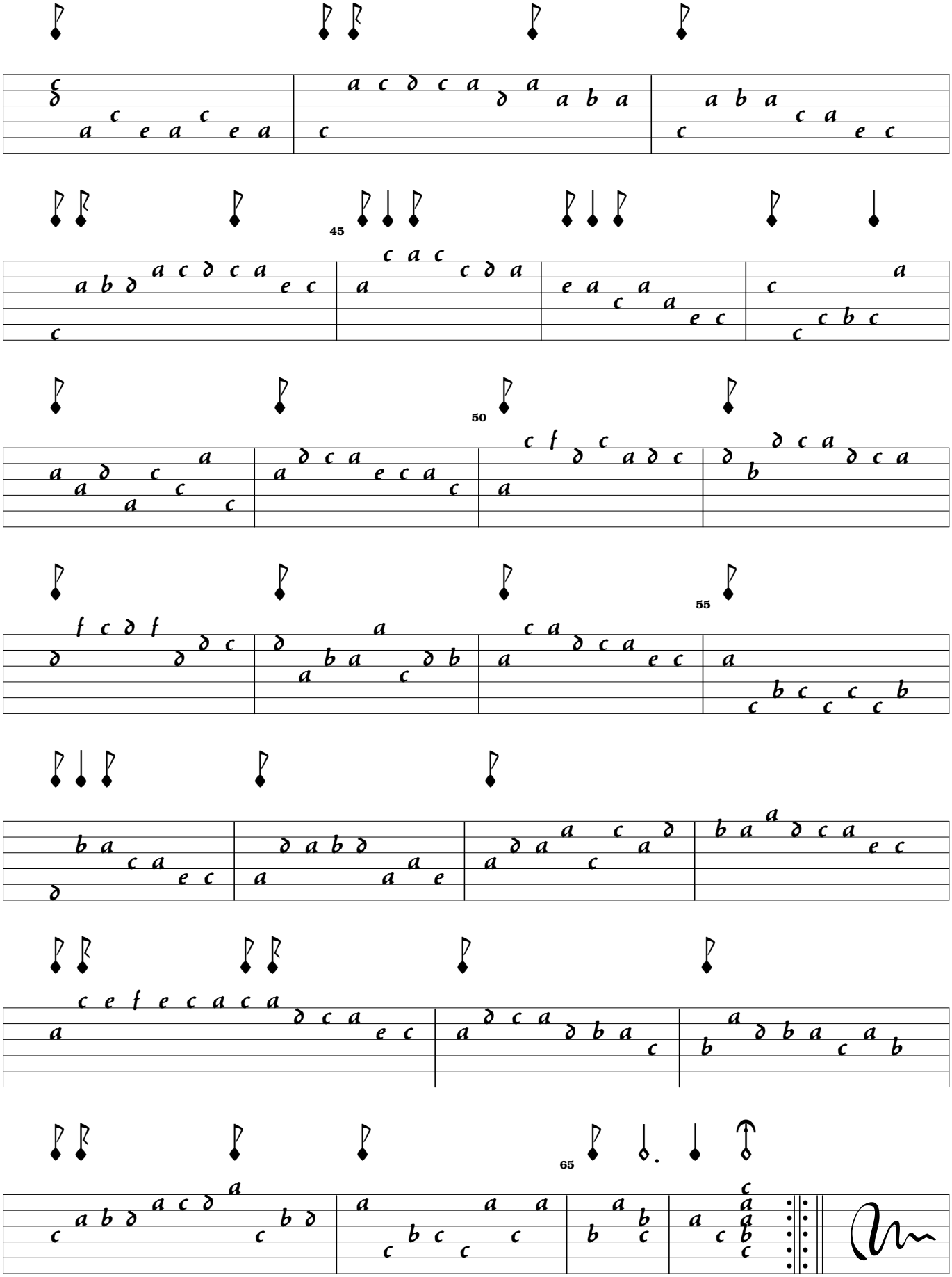
A Pavin

Tobias Hume

Musicall Humors No 42



Intabulated by A A Chalkley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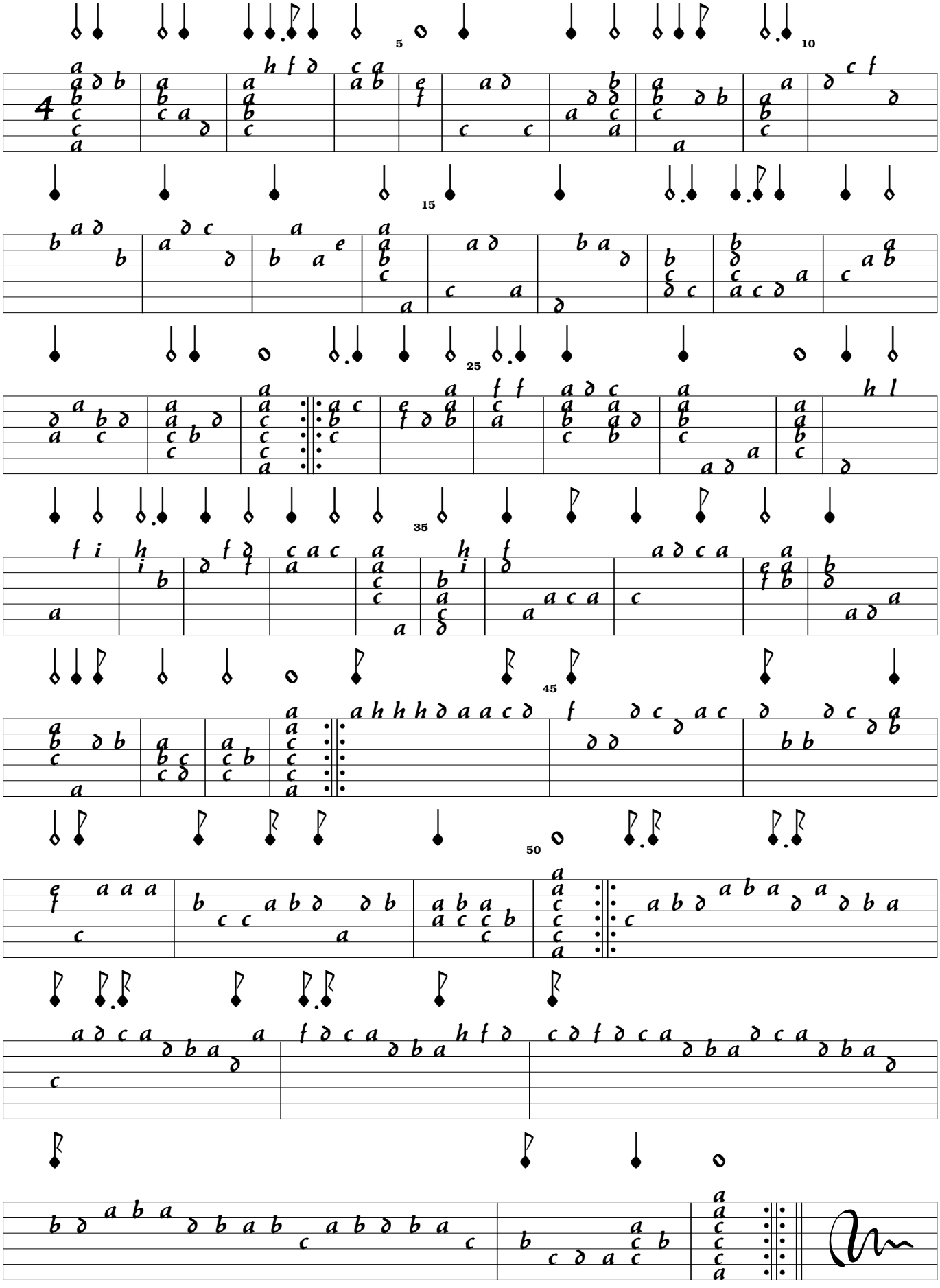
A Humorous Pavin

Tobias Hume

Musicall Humors No 43

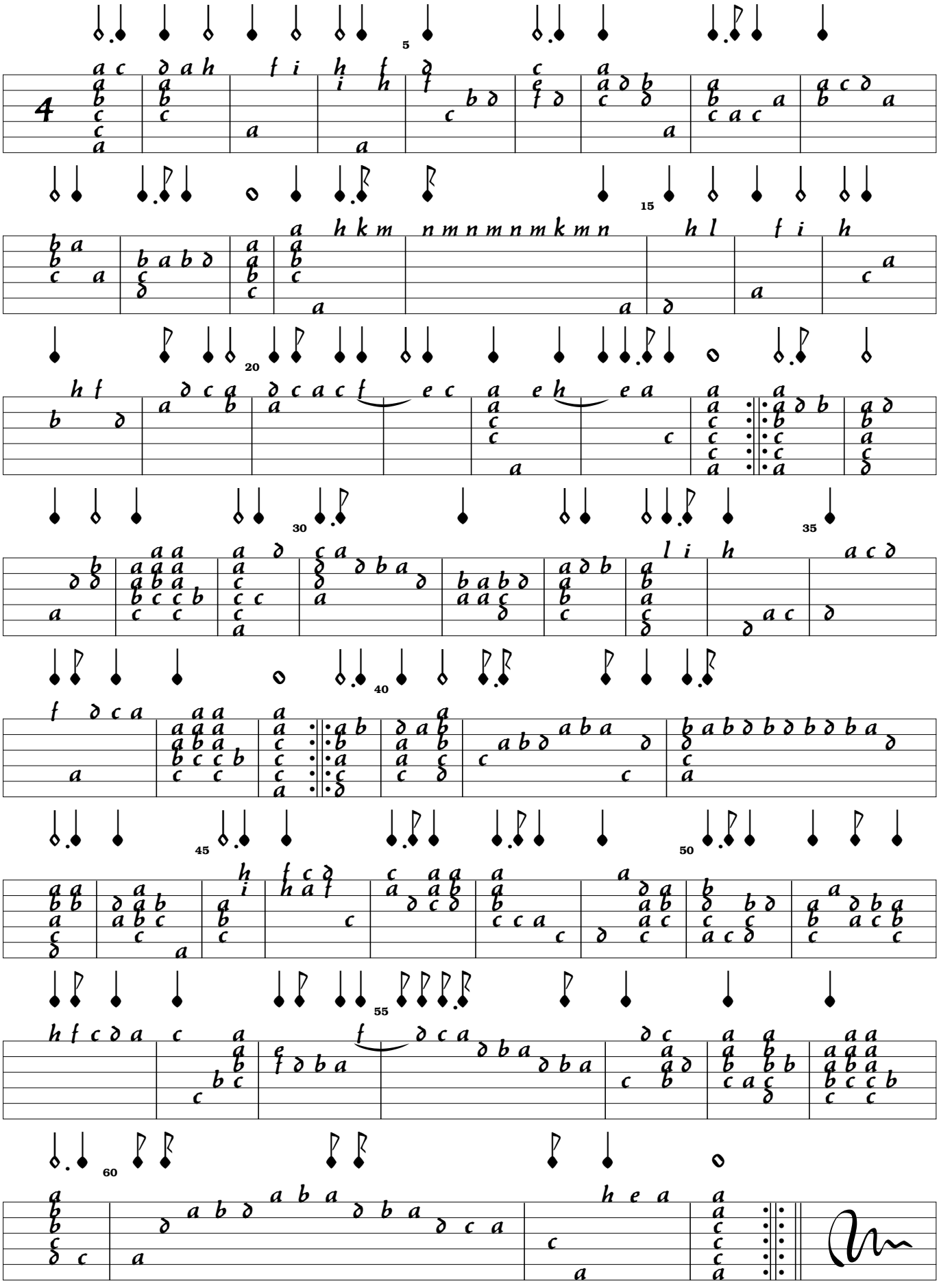


Intabulated by A A Chalkley

A Pavin

Tobias Hume

Musicall Humors No 44

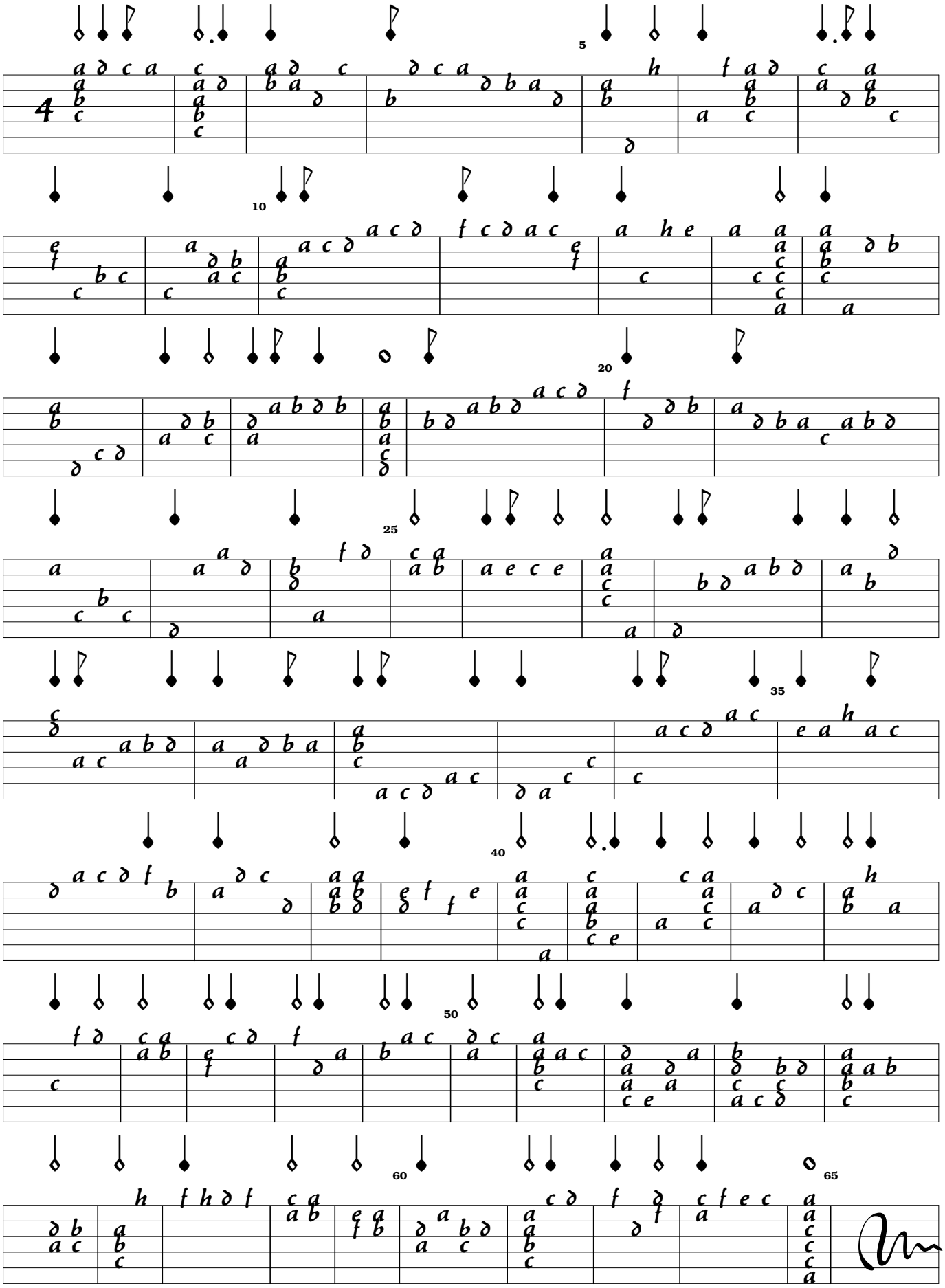


Intabulated by A A Chalkley

A Pavin

Tobias Hume

Musicall Humors No 45



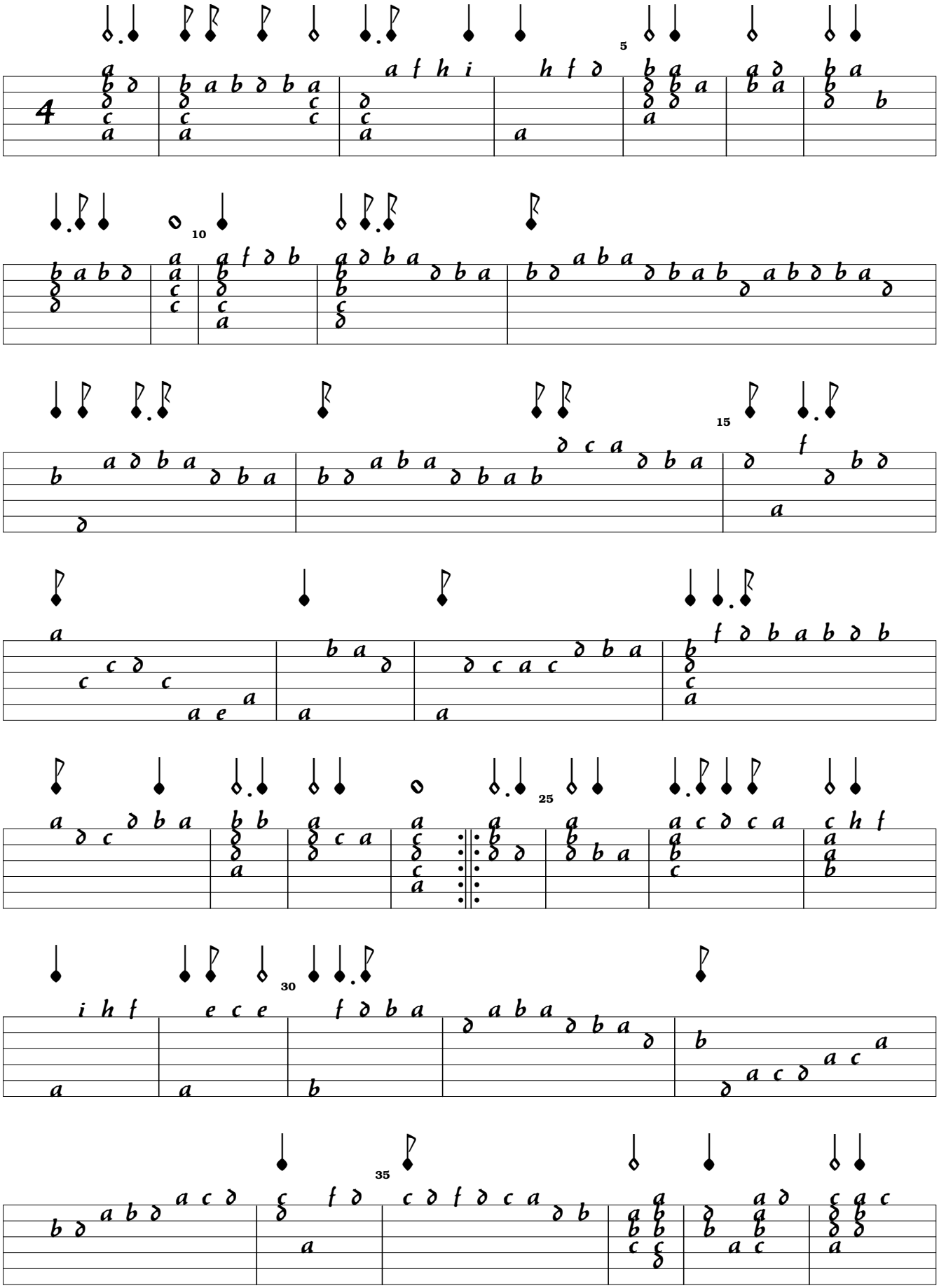
pashenate

Intabulated by A A Chalkley

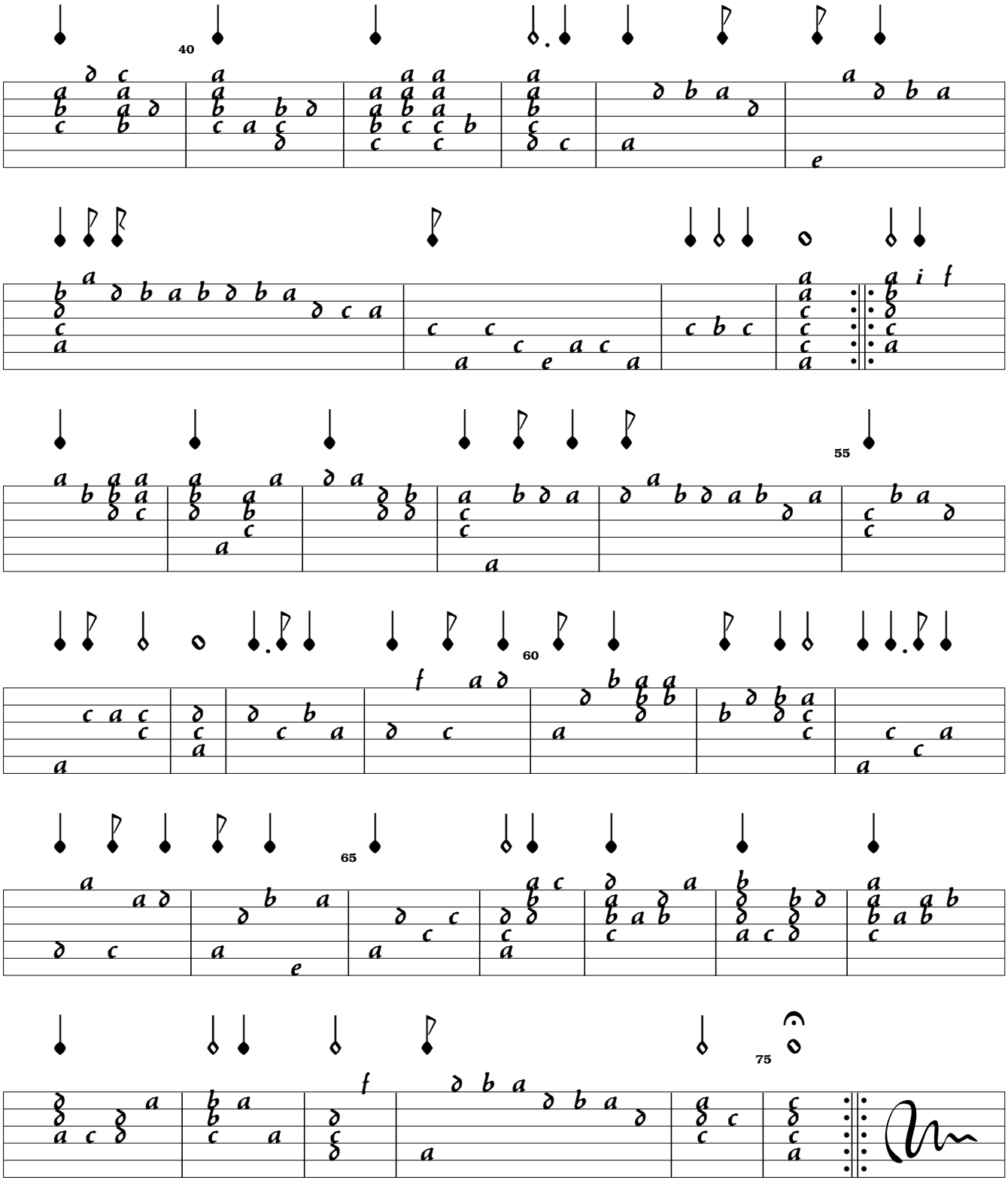
Captain Humes Pavan

Tobias Hume

Musicall Humors No 46



Intabulated by A A Chalkley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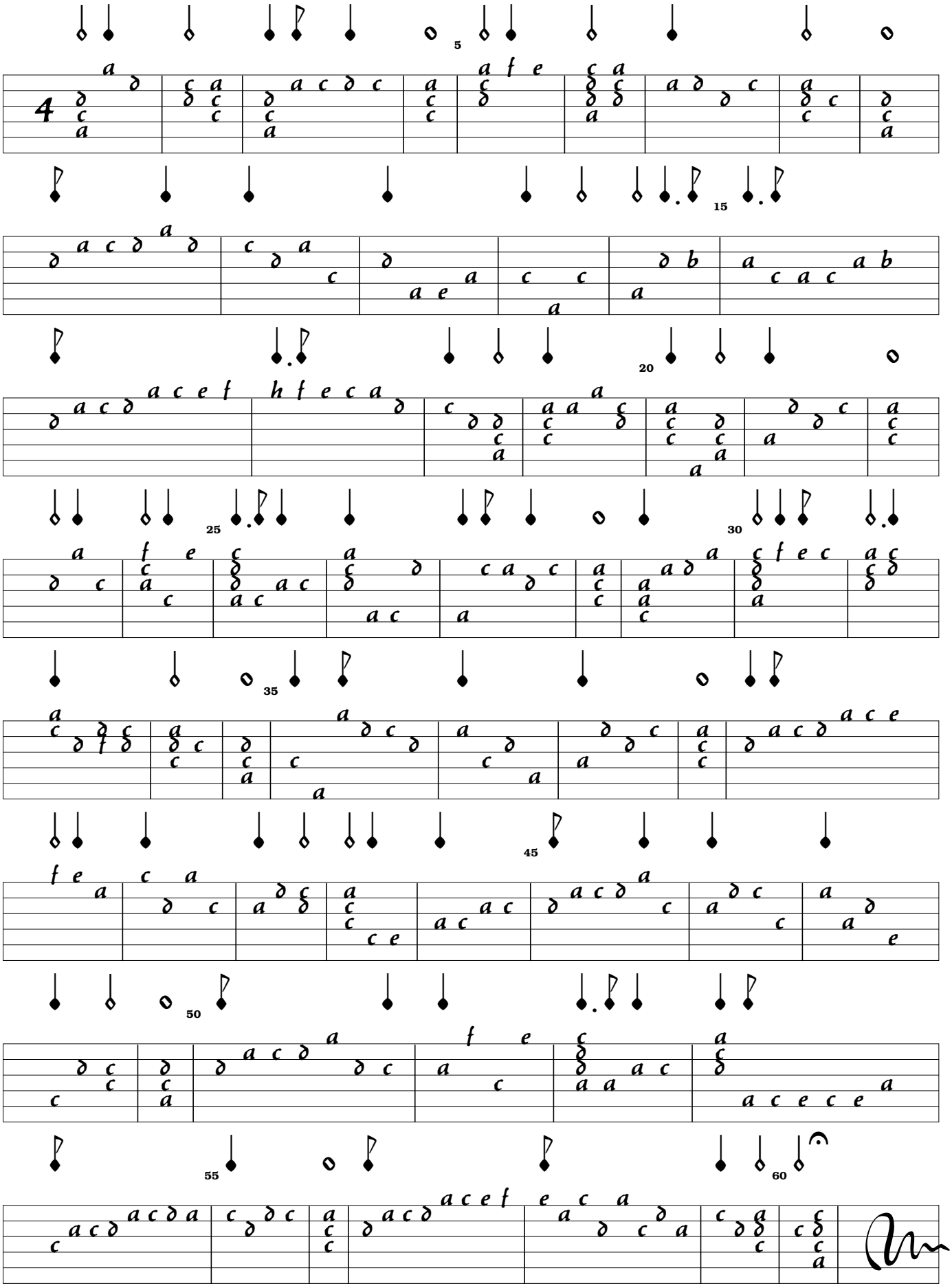
Loves Farewell

Tobias Hume

Musicall Humors No 47

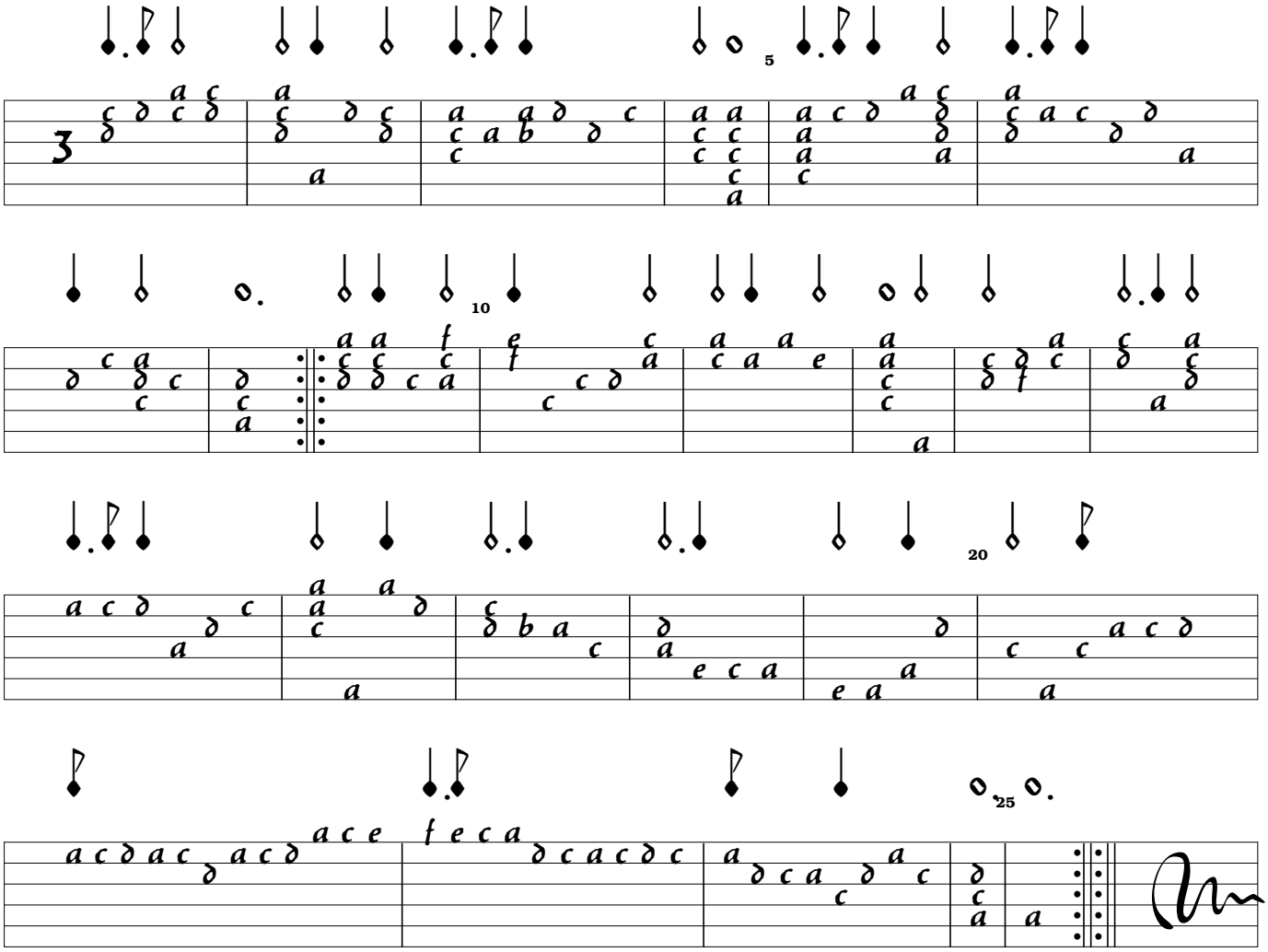


Intabulated by A A Chalkley

A Souldiers Galiard

Tobias Hume

Musicall Humors No 48

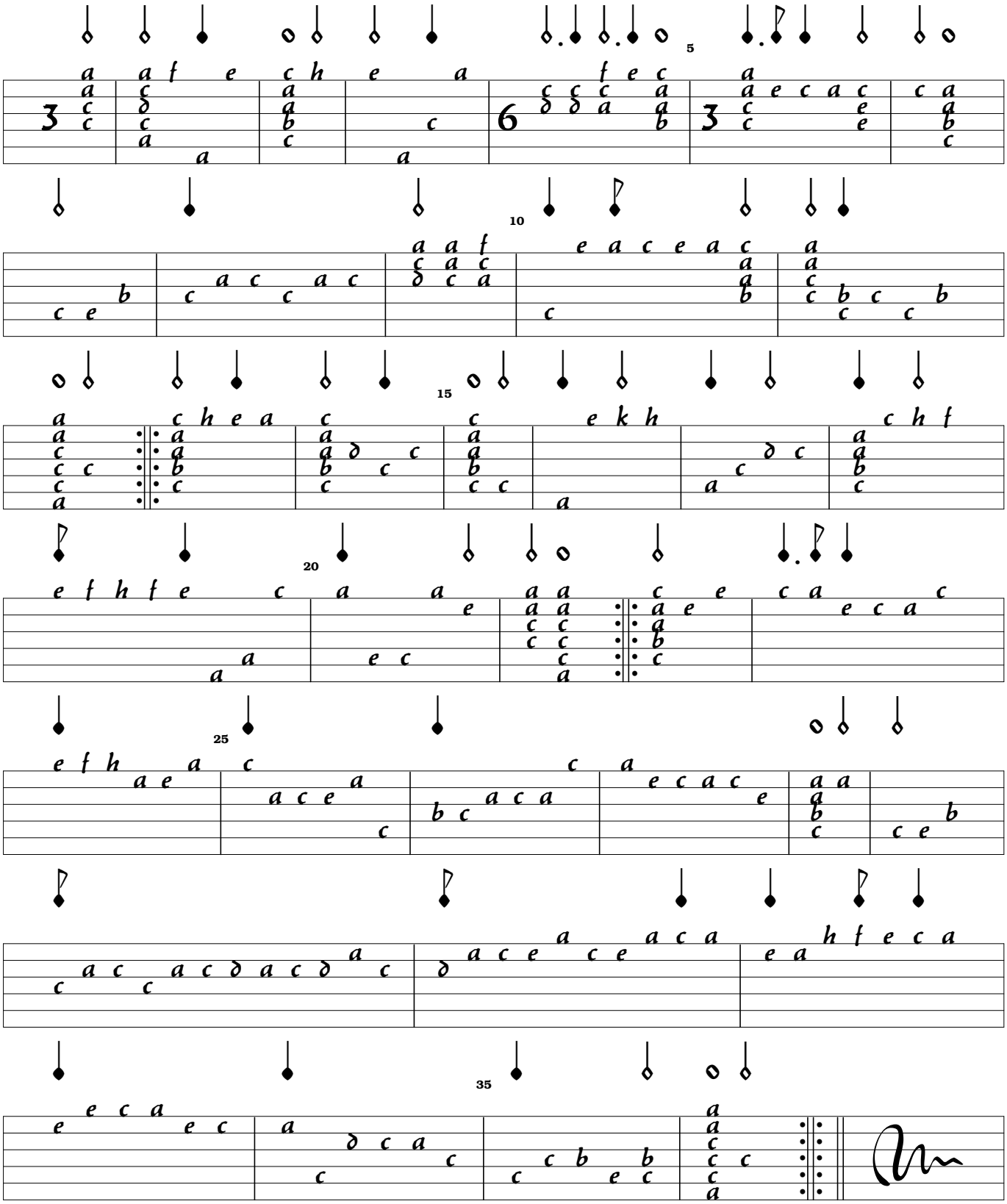


Intabulated by A A Chalkley

Loves Galiard

Tobias Hume

Musicall Humors No 49



Intabulated by A A Chalkley

Captain Humes

Musicall Humors

Section 2

"..., and some in Pricke-Song:..."

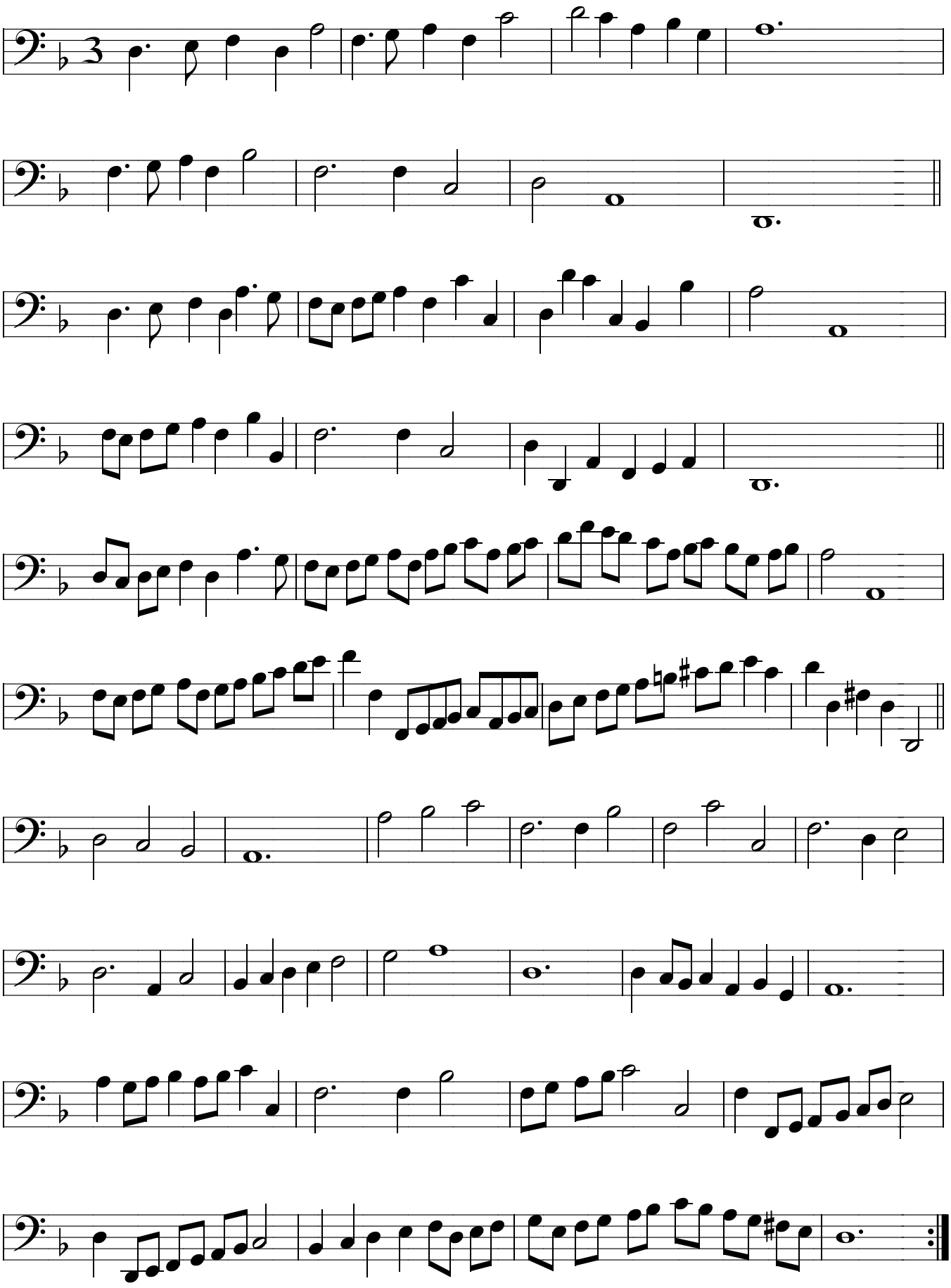
Pieces 50 to 85

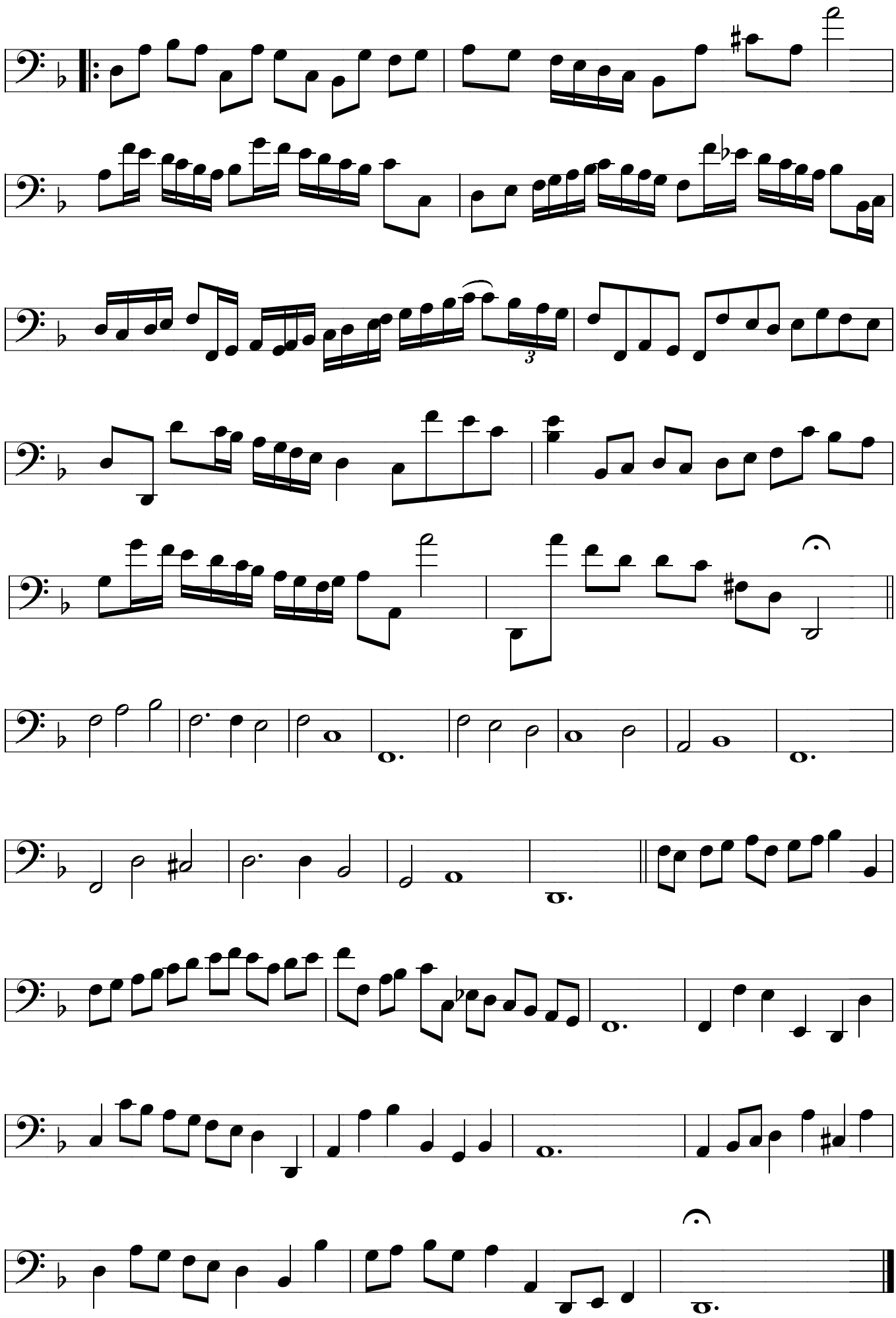
All corrections of old, and additions of new errors

by A A Chalkley, 2001

Captain Humes Galliard

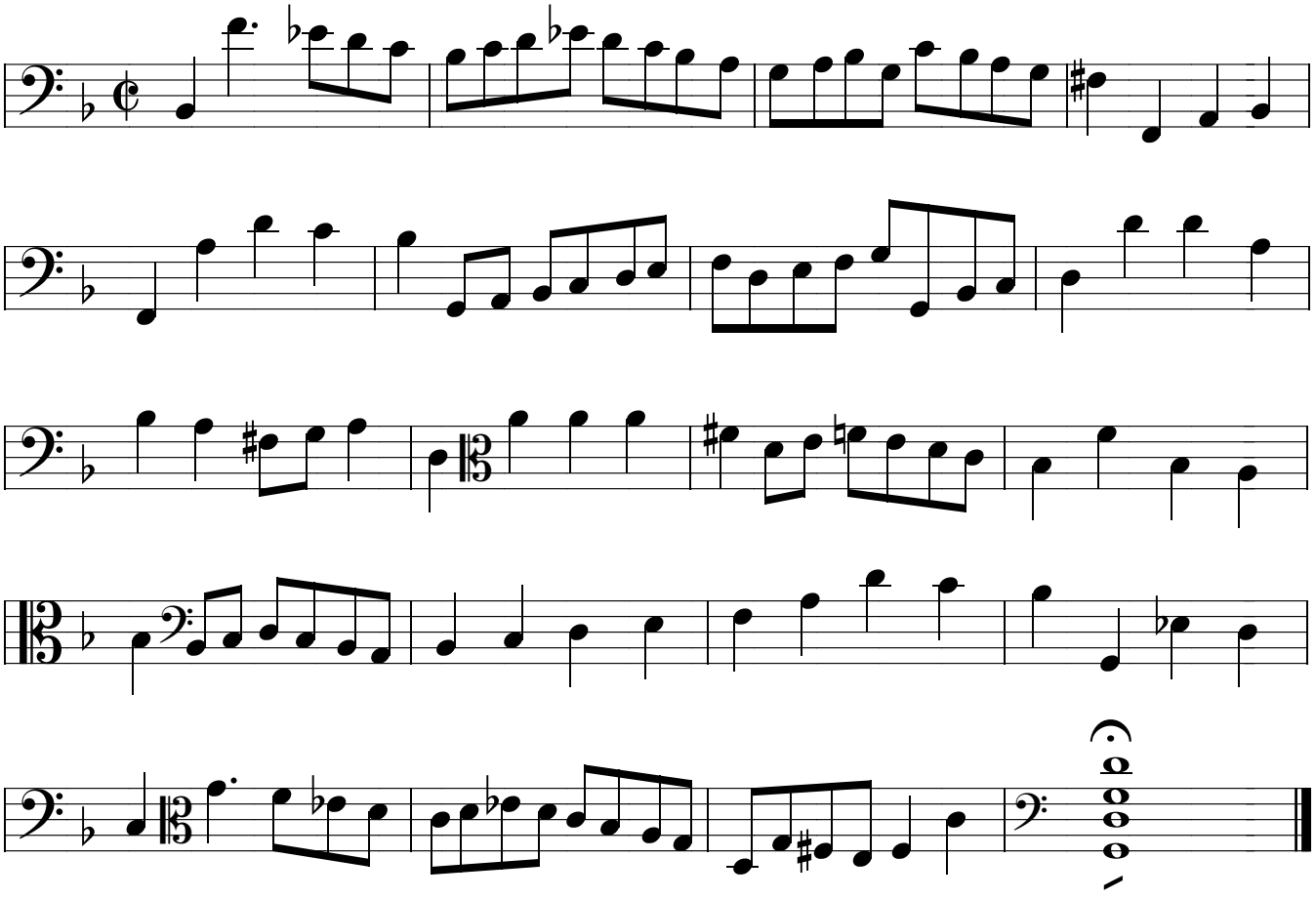
No 50





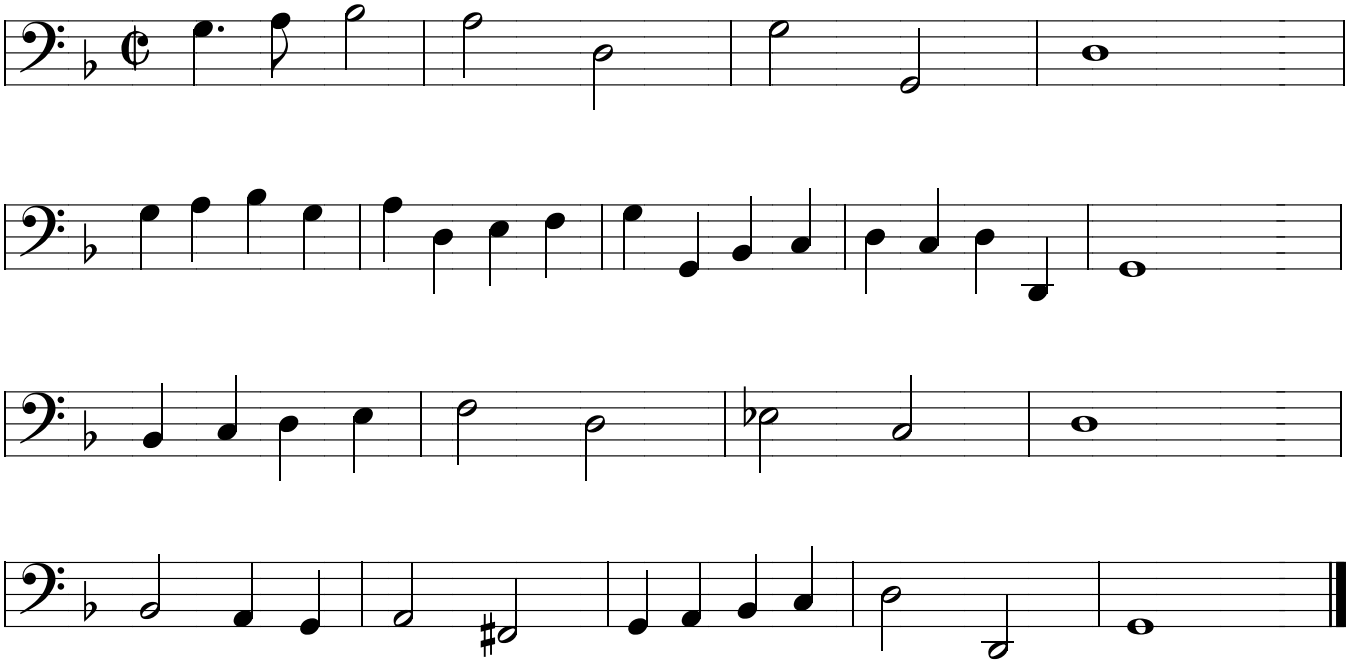
A Preludum

No 51



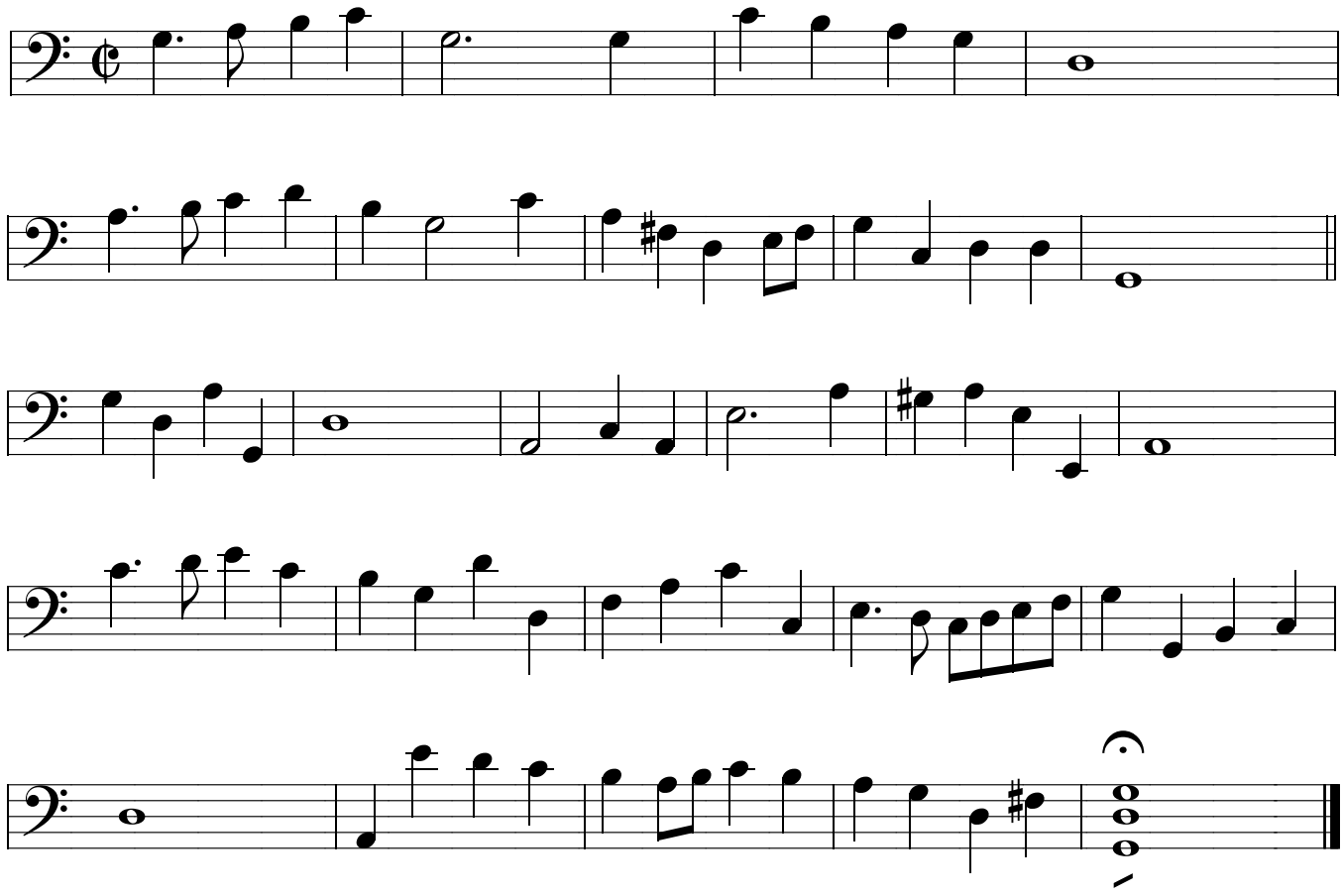
A Toy

No 52



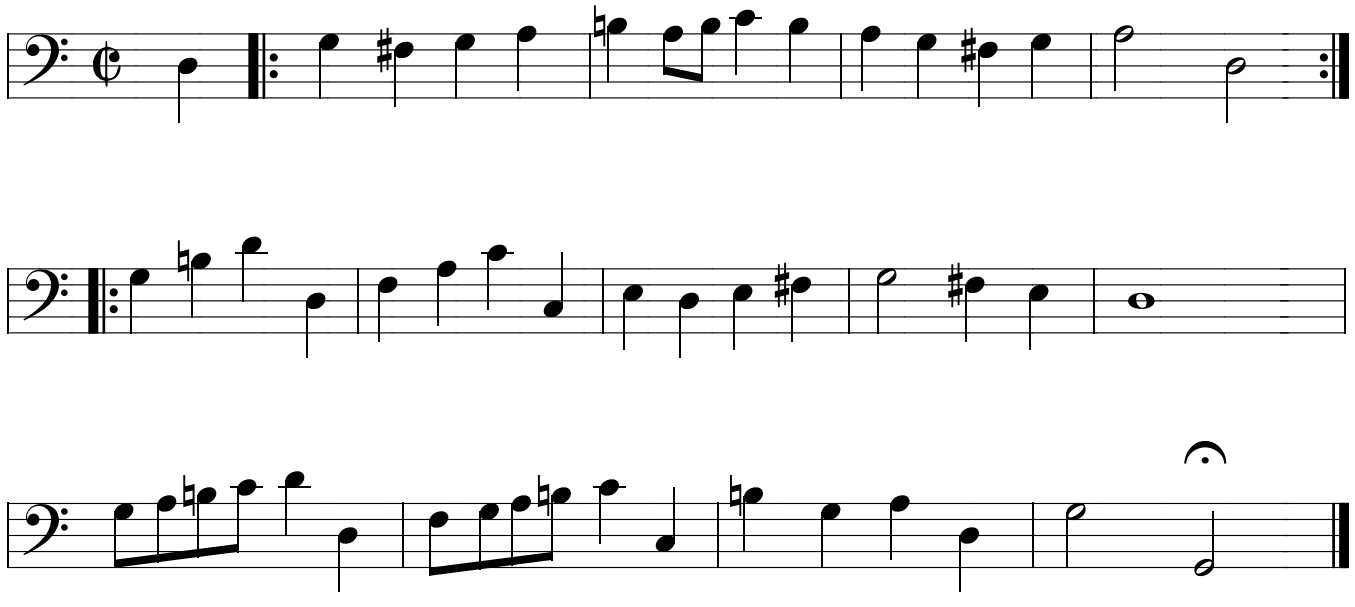
Maister Crasse his Almayne

No 53



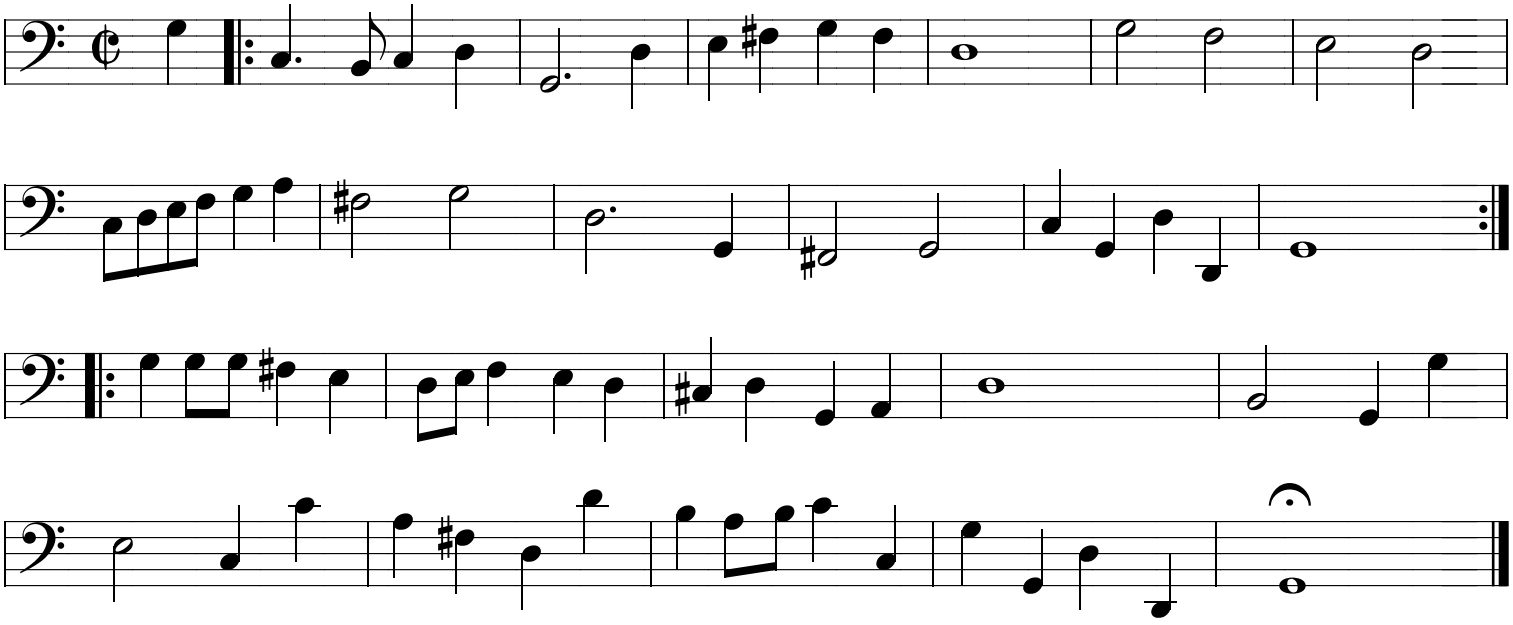
A Merry Meeting

No 54

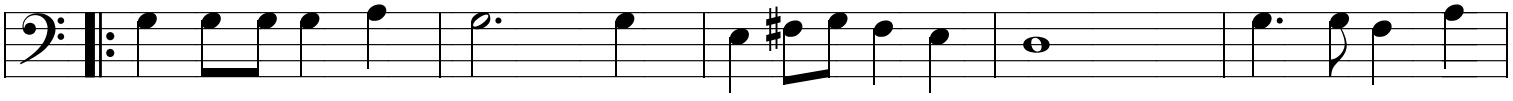


A Toy for a Gallant

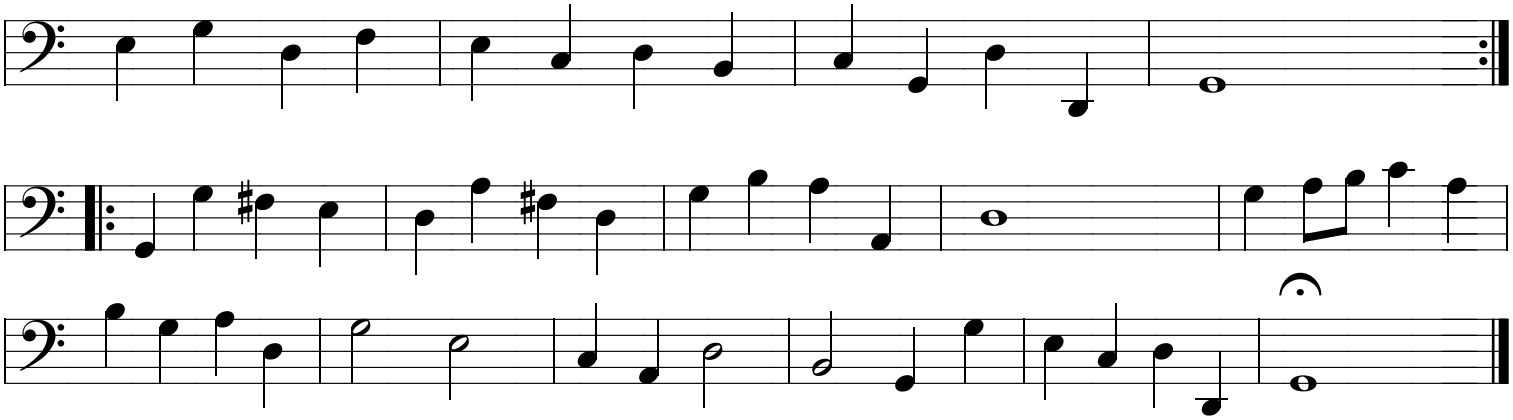
No 55



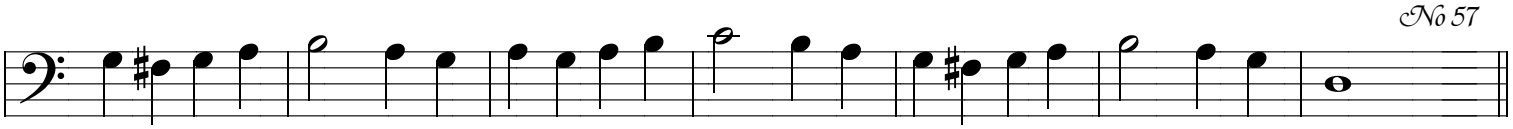
No 56



The second part



No 57



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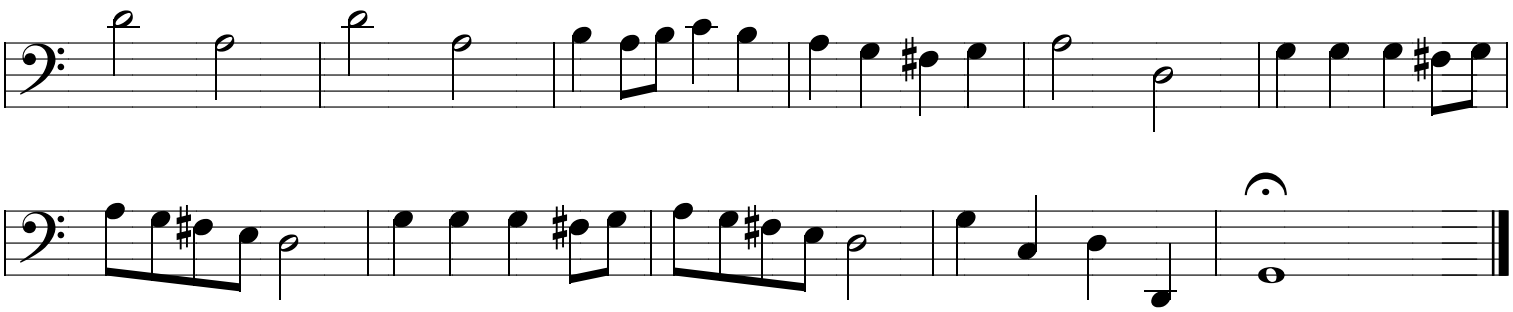
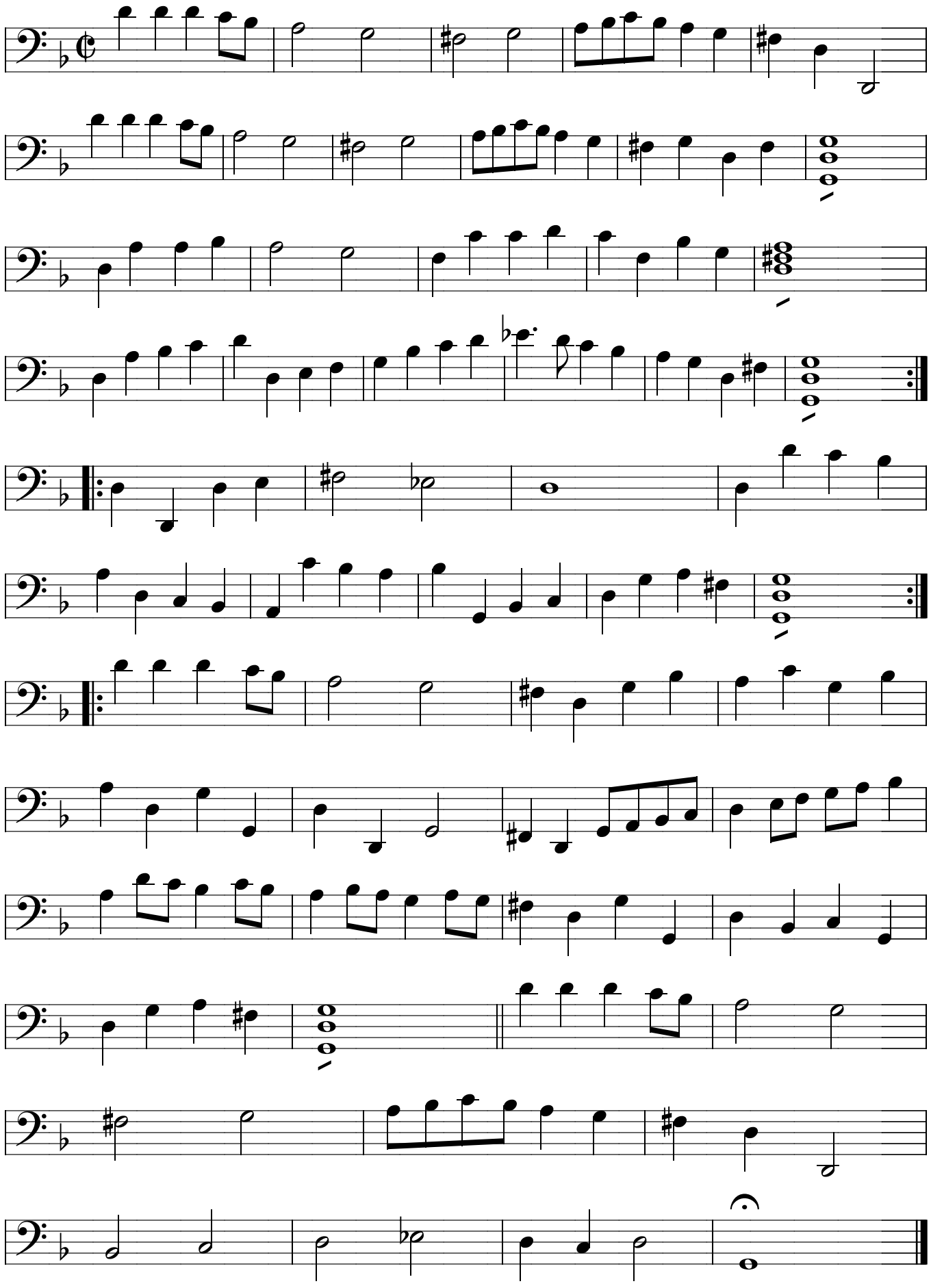


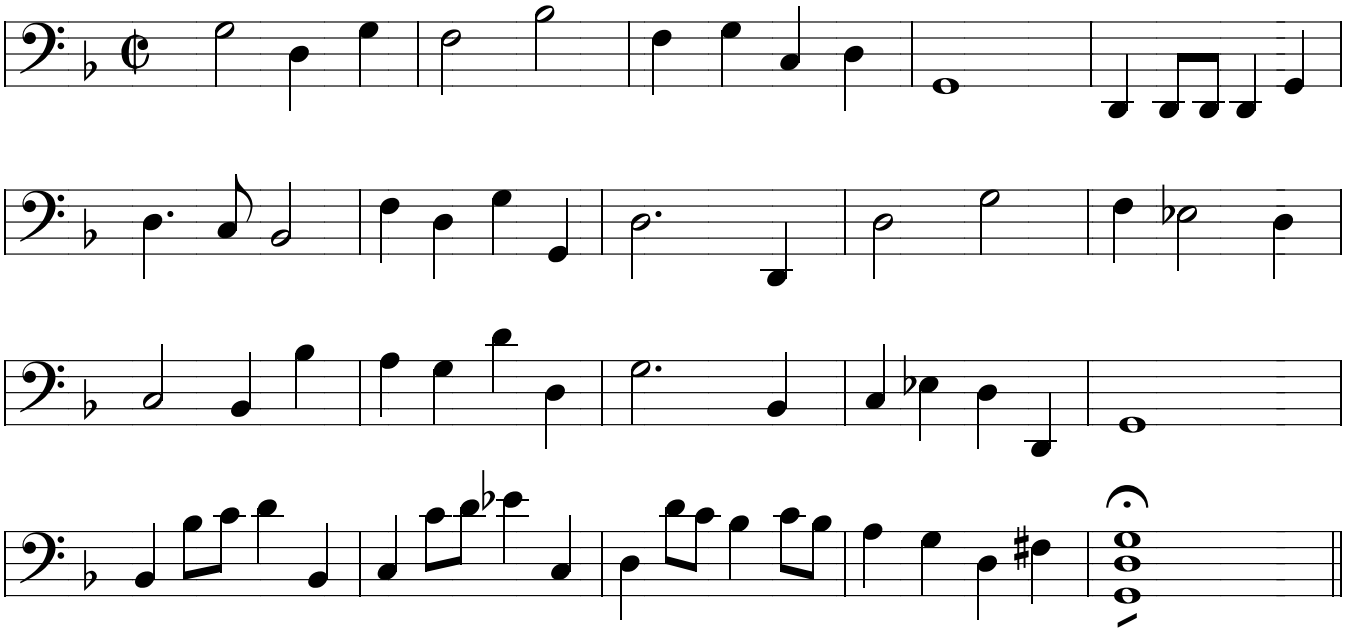
My Mistresse Maske

No 58

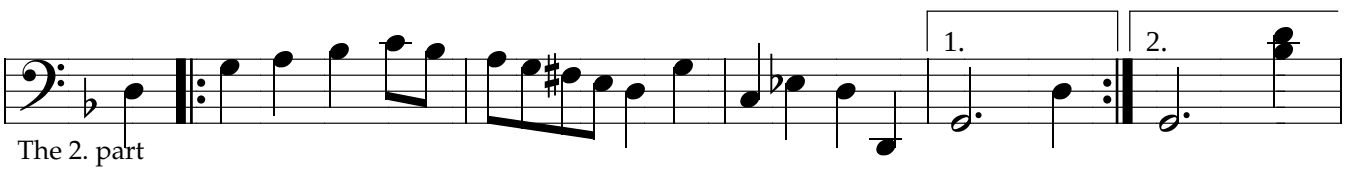


A Cavaleiroes Humor

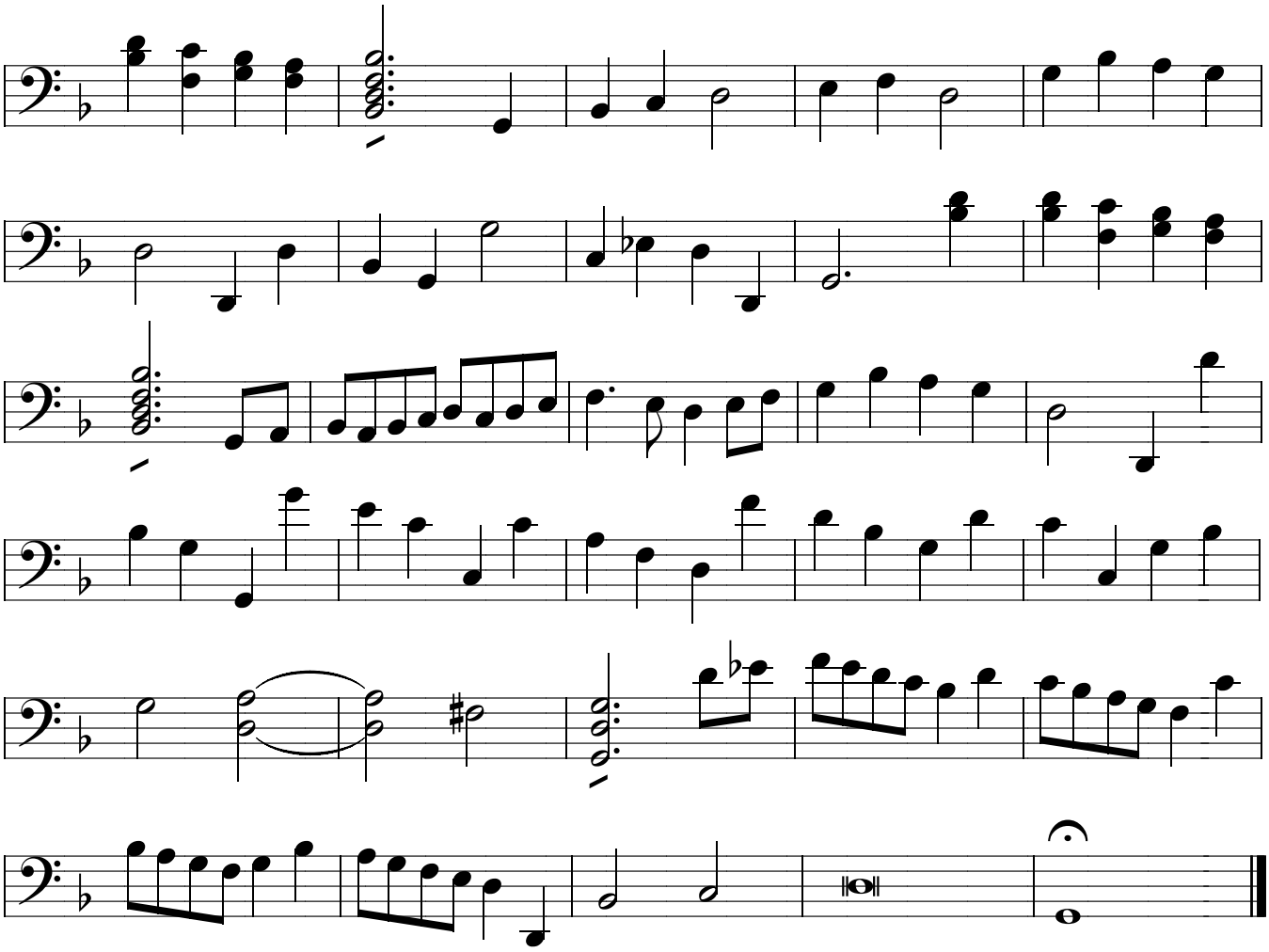
No 59



No 60

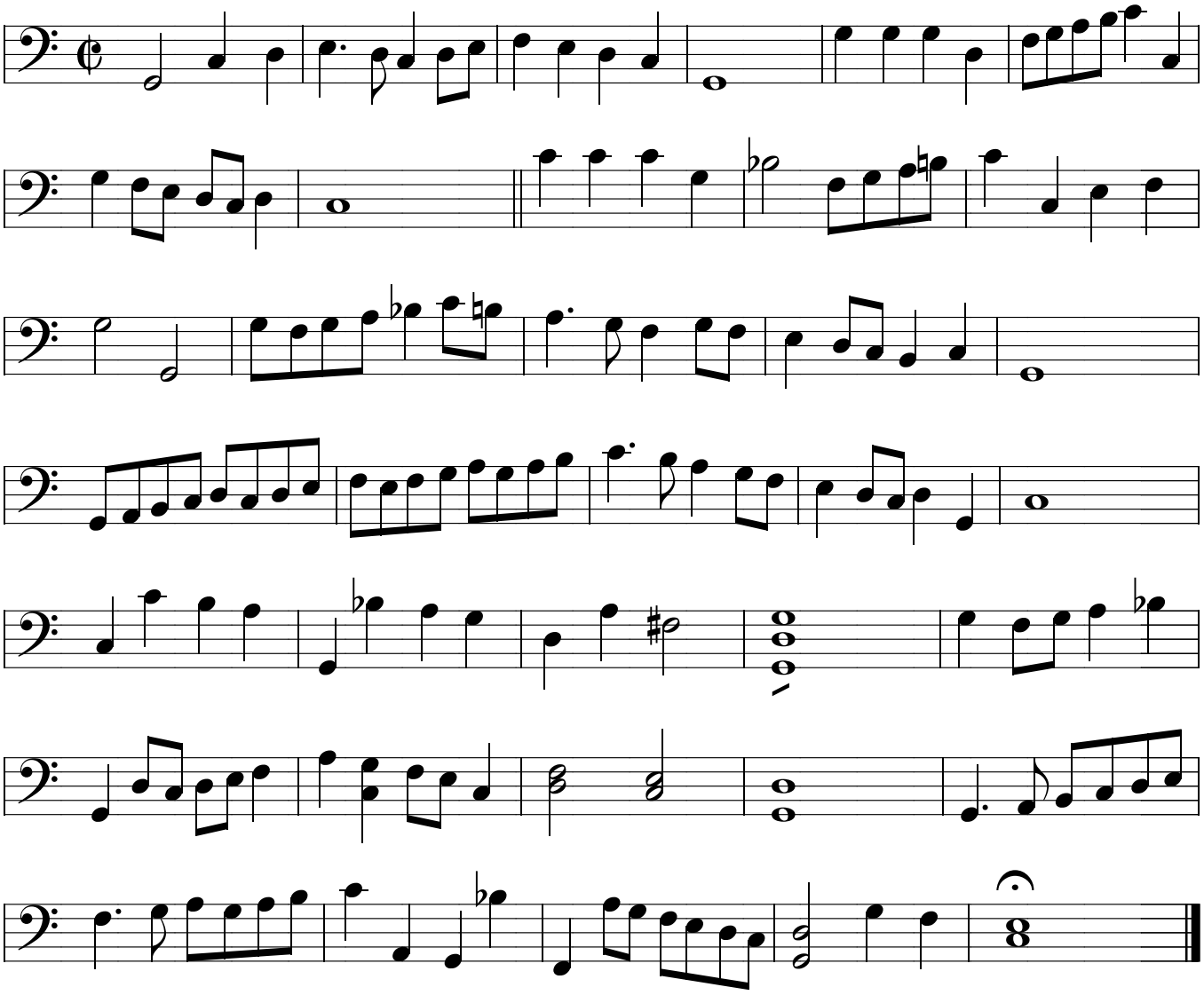


The 2. part



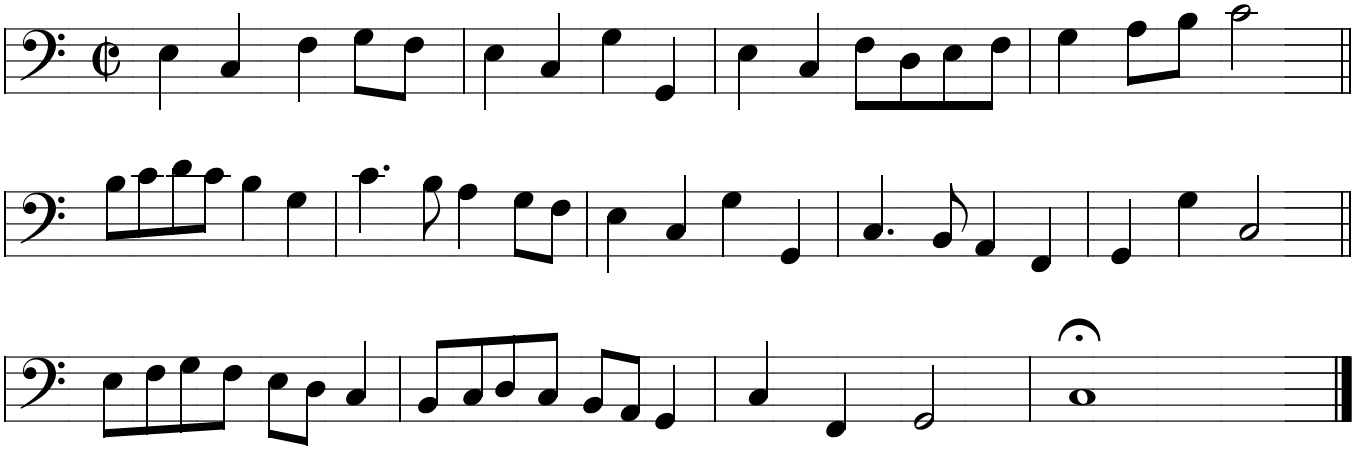
A French Ayre

No 61



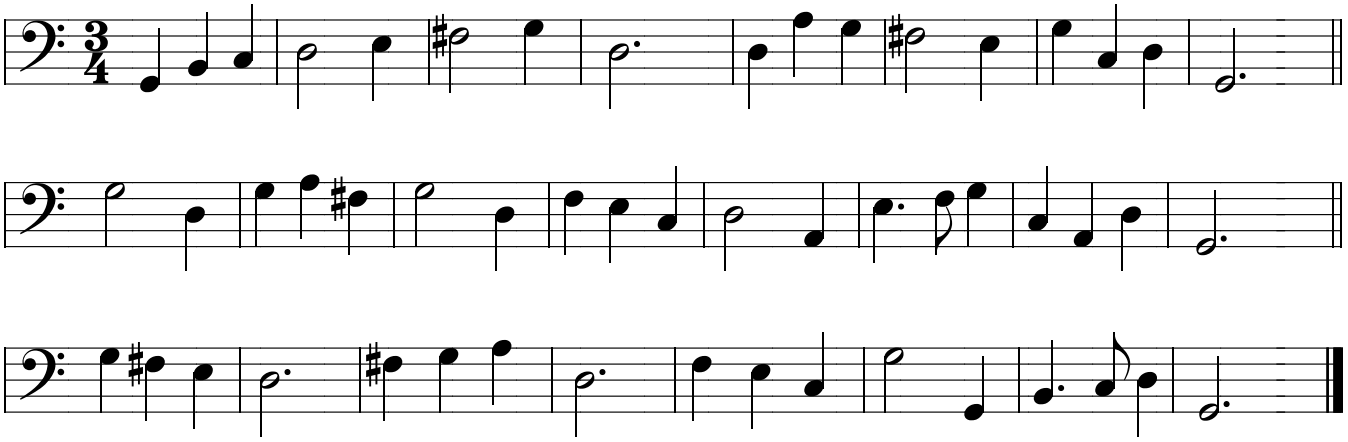
Tsa a la mod du' france

No 62



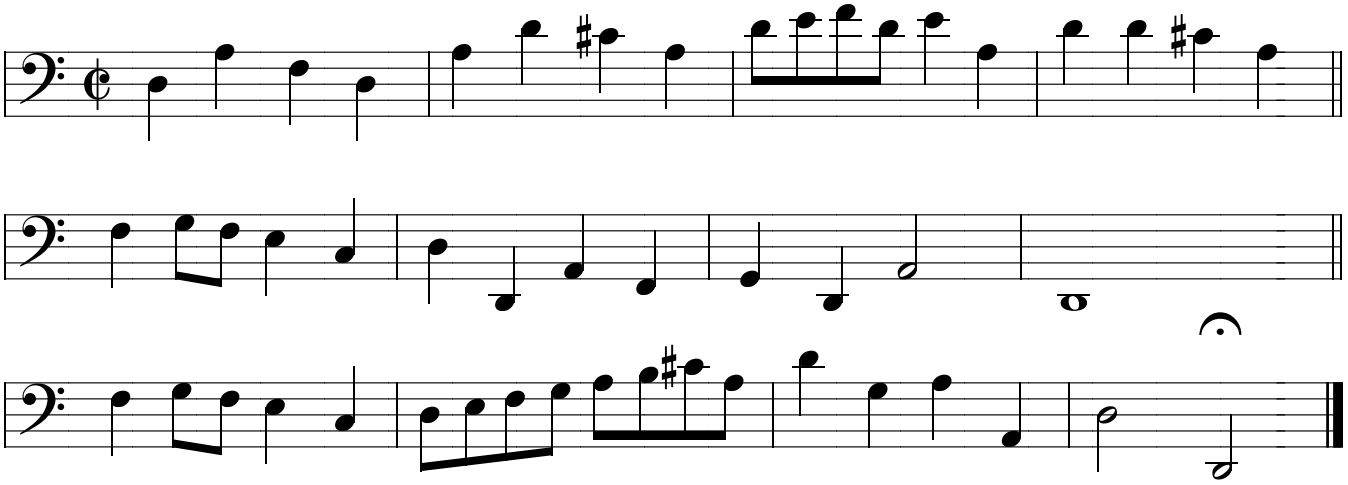
A French Jigge

No 63



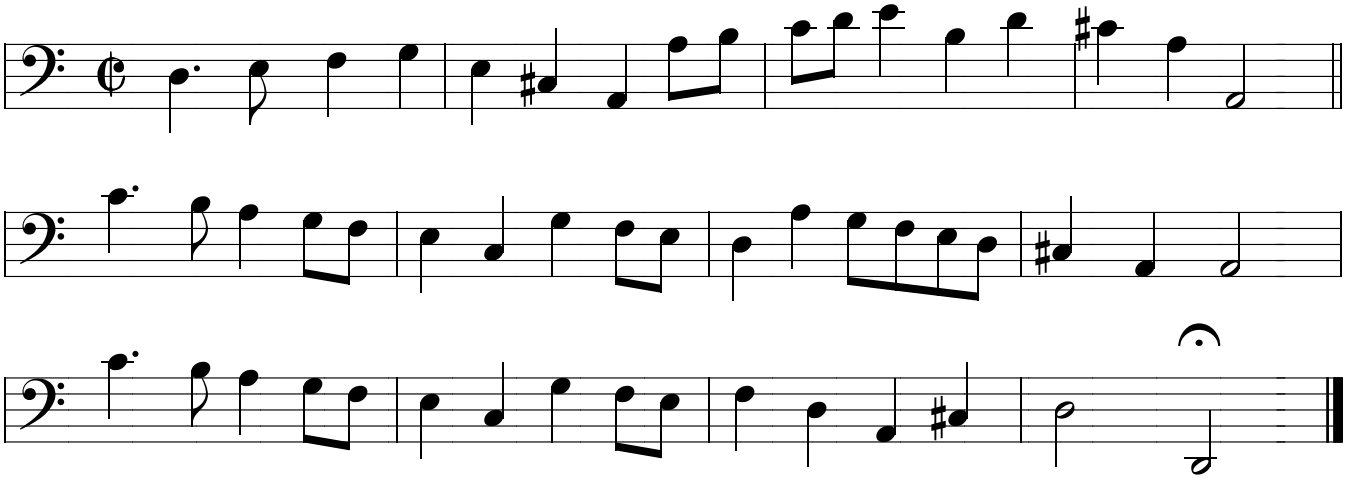
A Toy

No 64



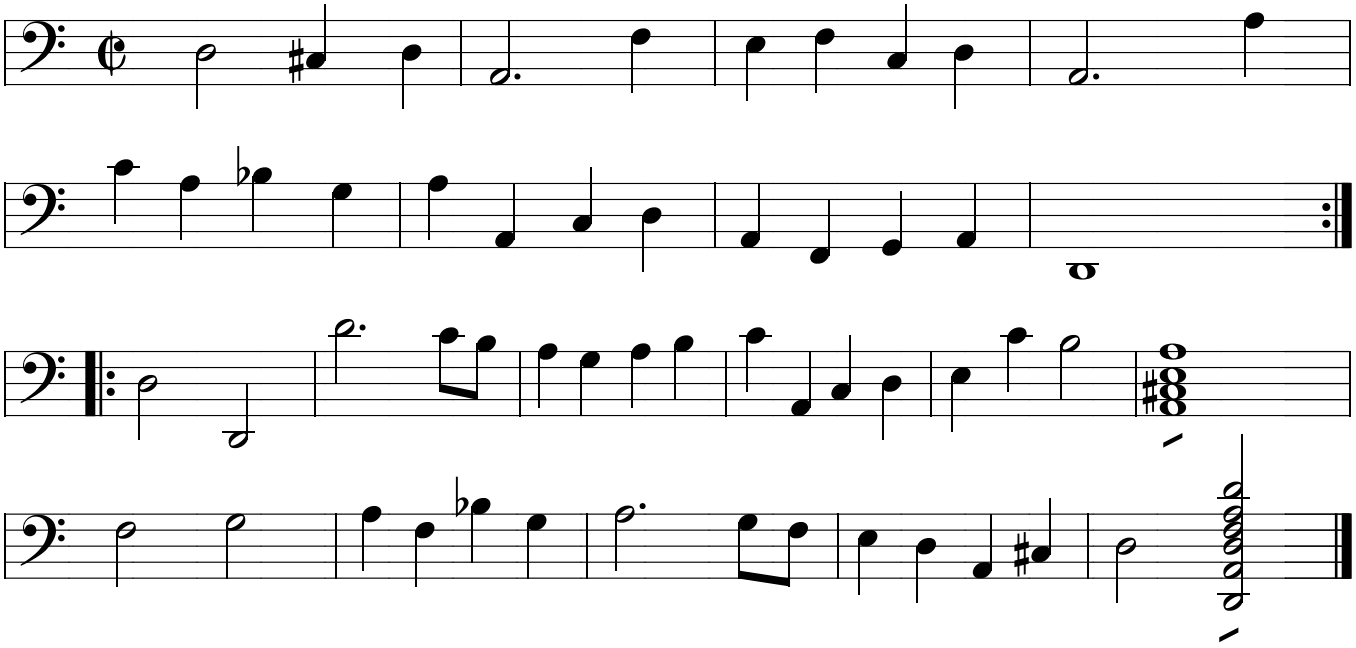
Na Couragie

No 65



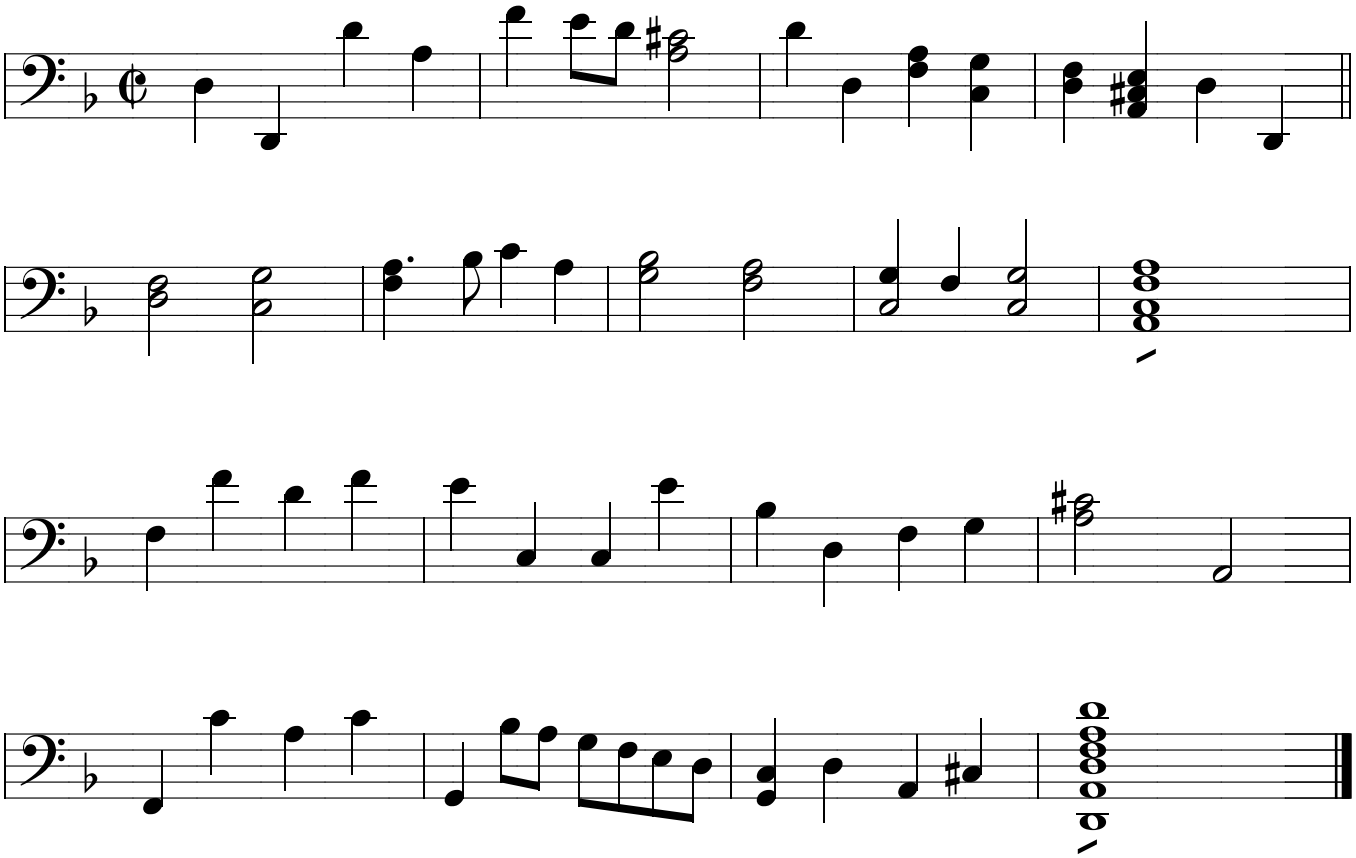
A Souldiers Maske

No 66



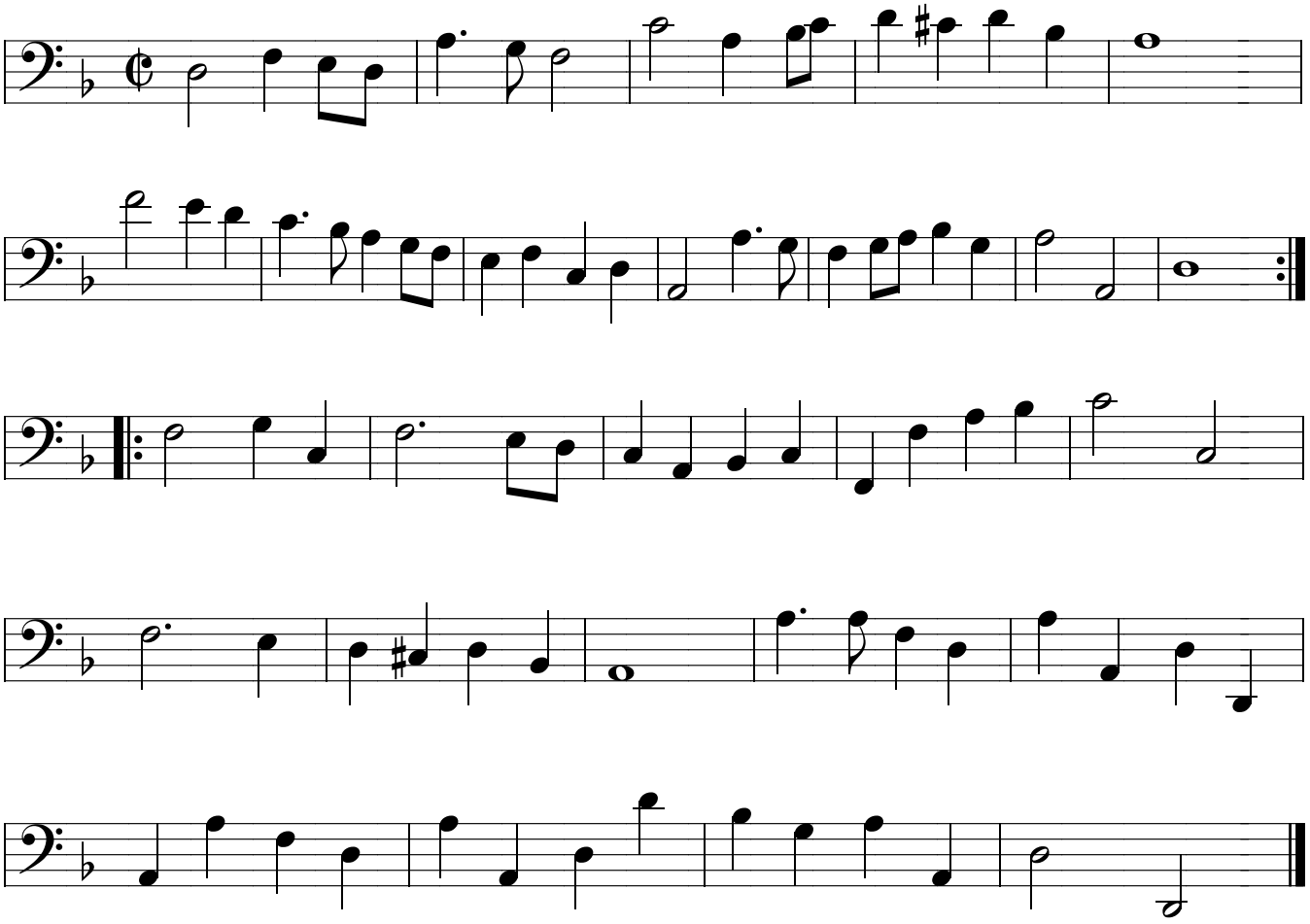
The new Knights Humor

No 67



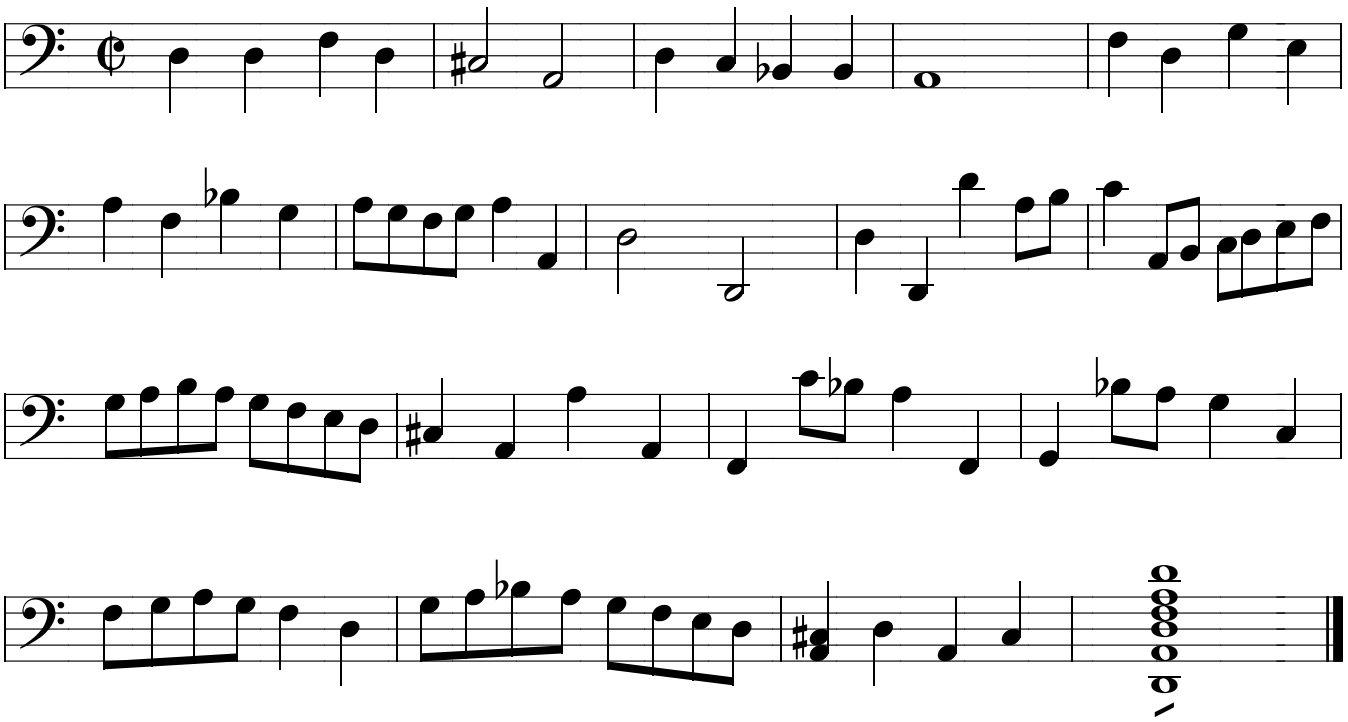
The Lord BeccusAlmayne

No 68



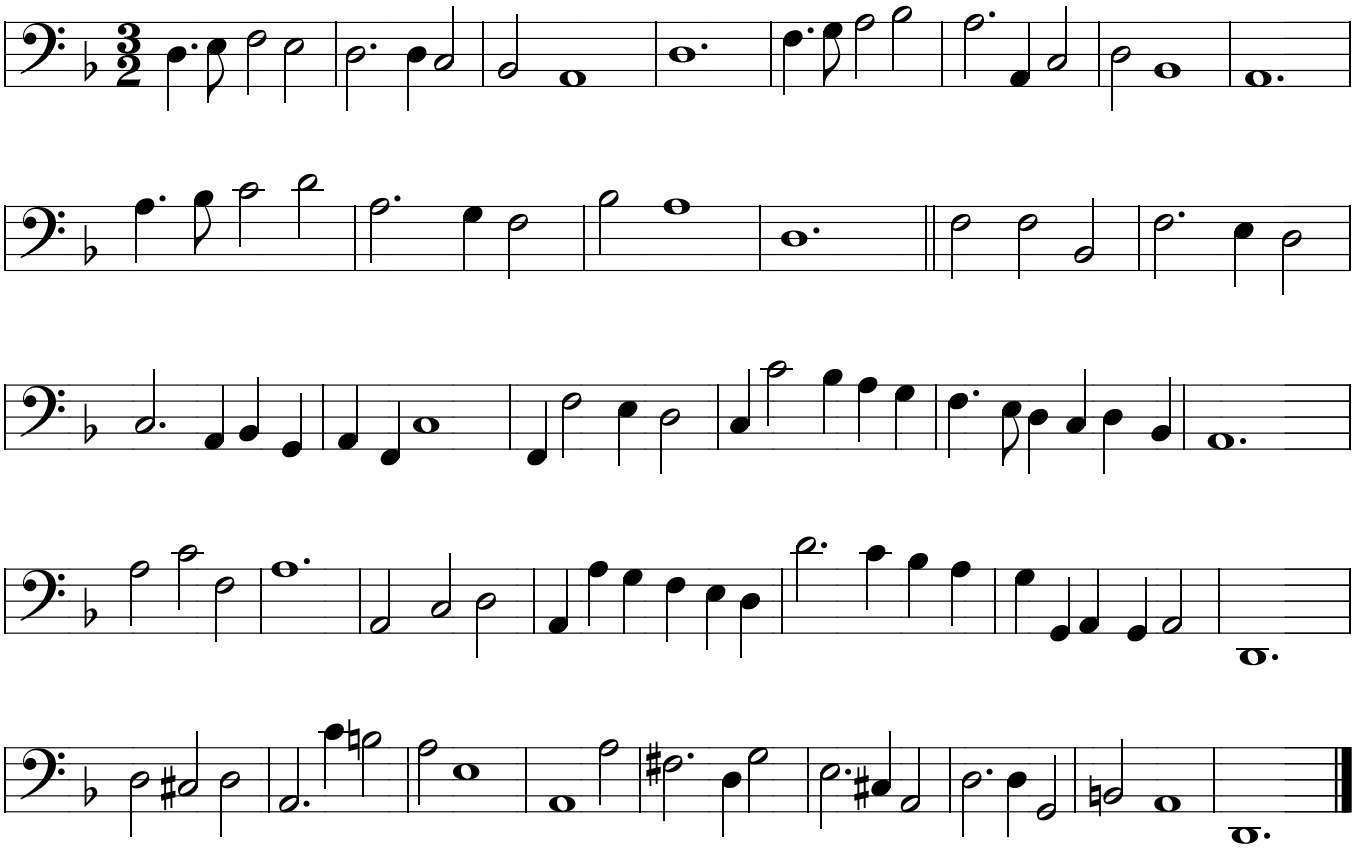
Captaine Humes Almayne

No 69



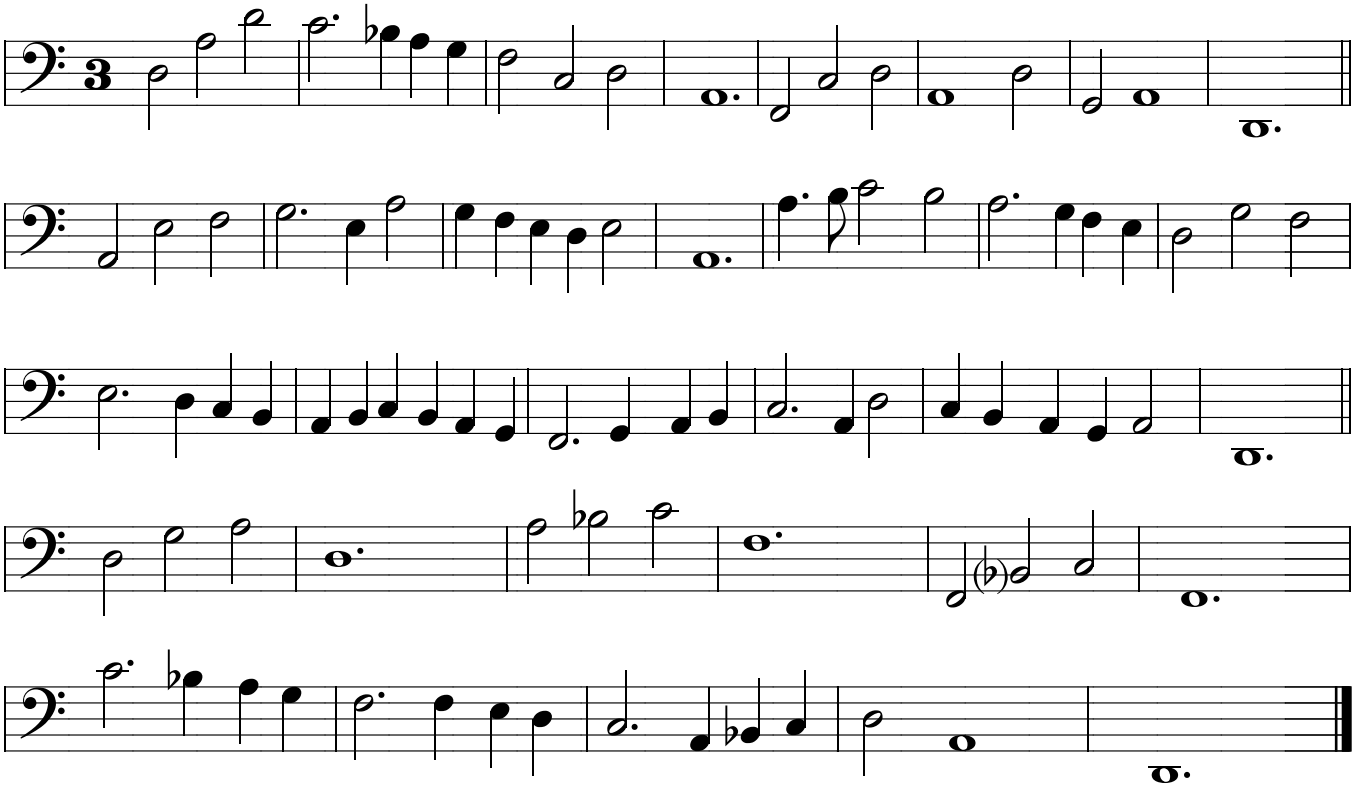
A Galliard 1

No 70



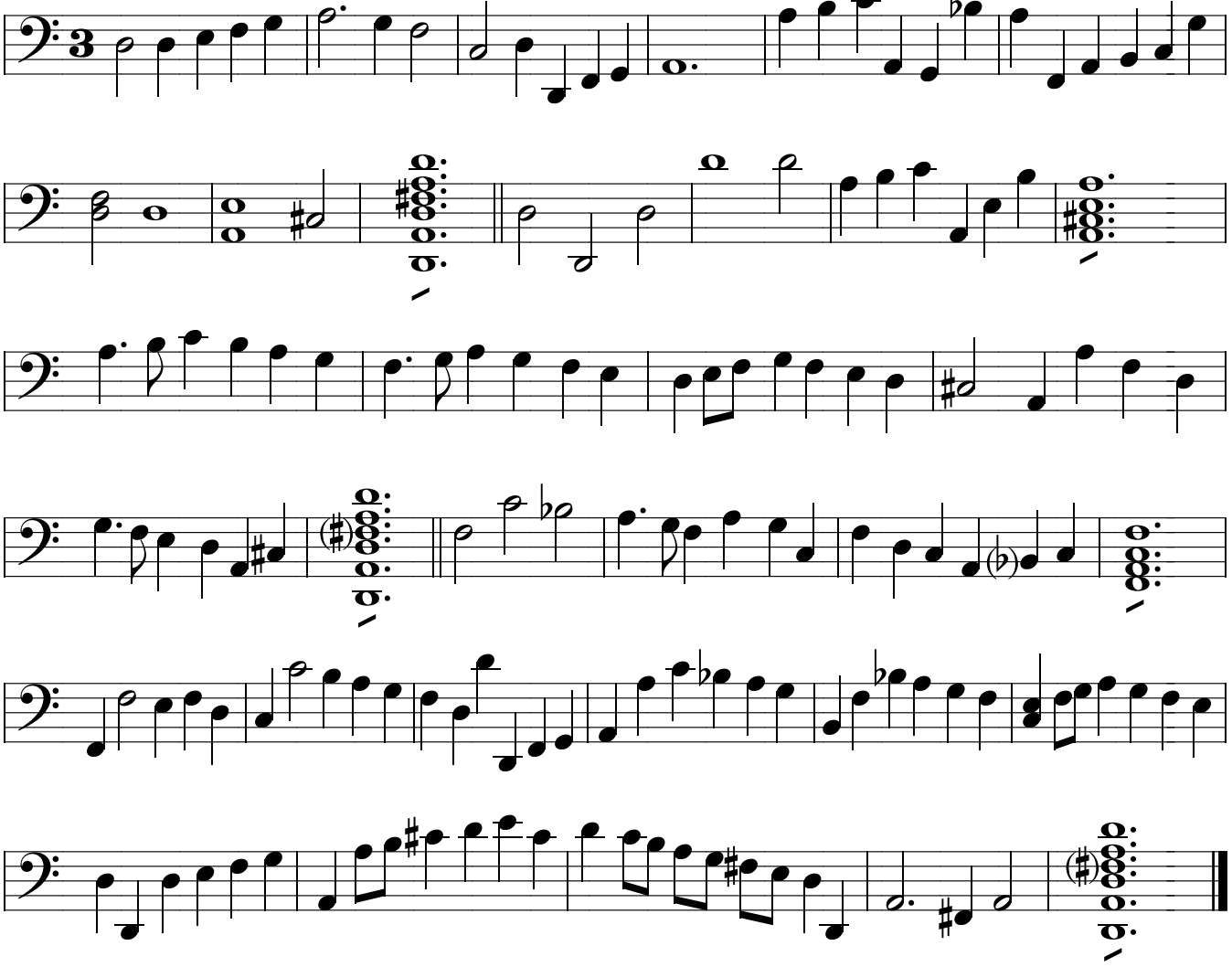
A Galliard 2

No 71



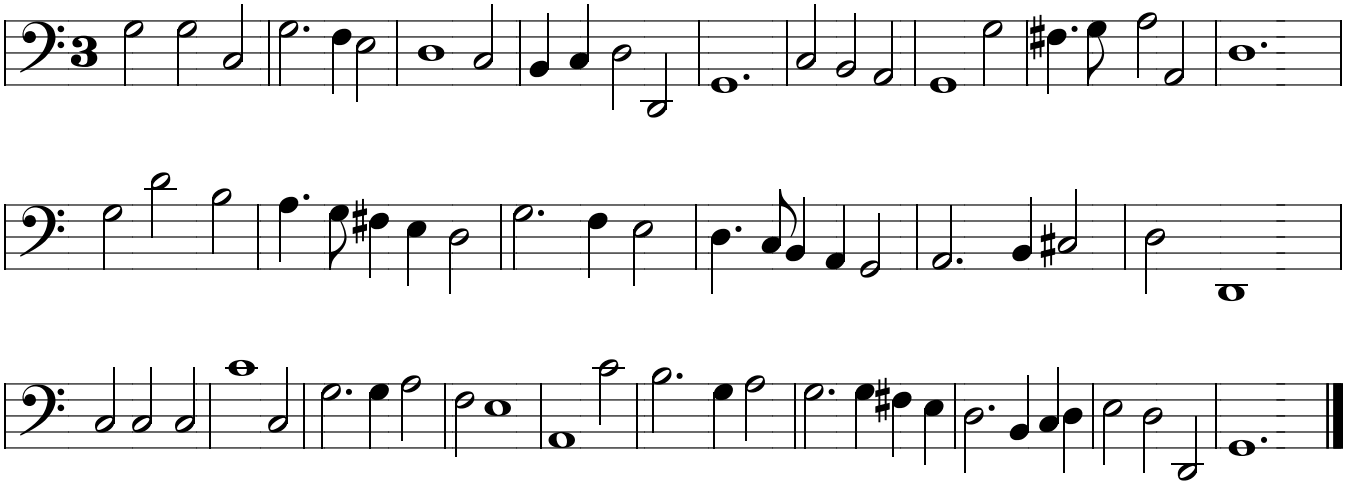
A Galliard 3

No 72



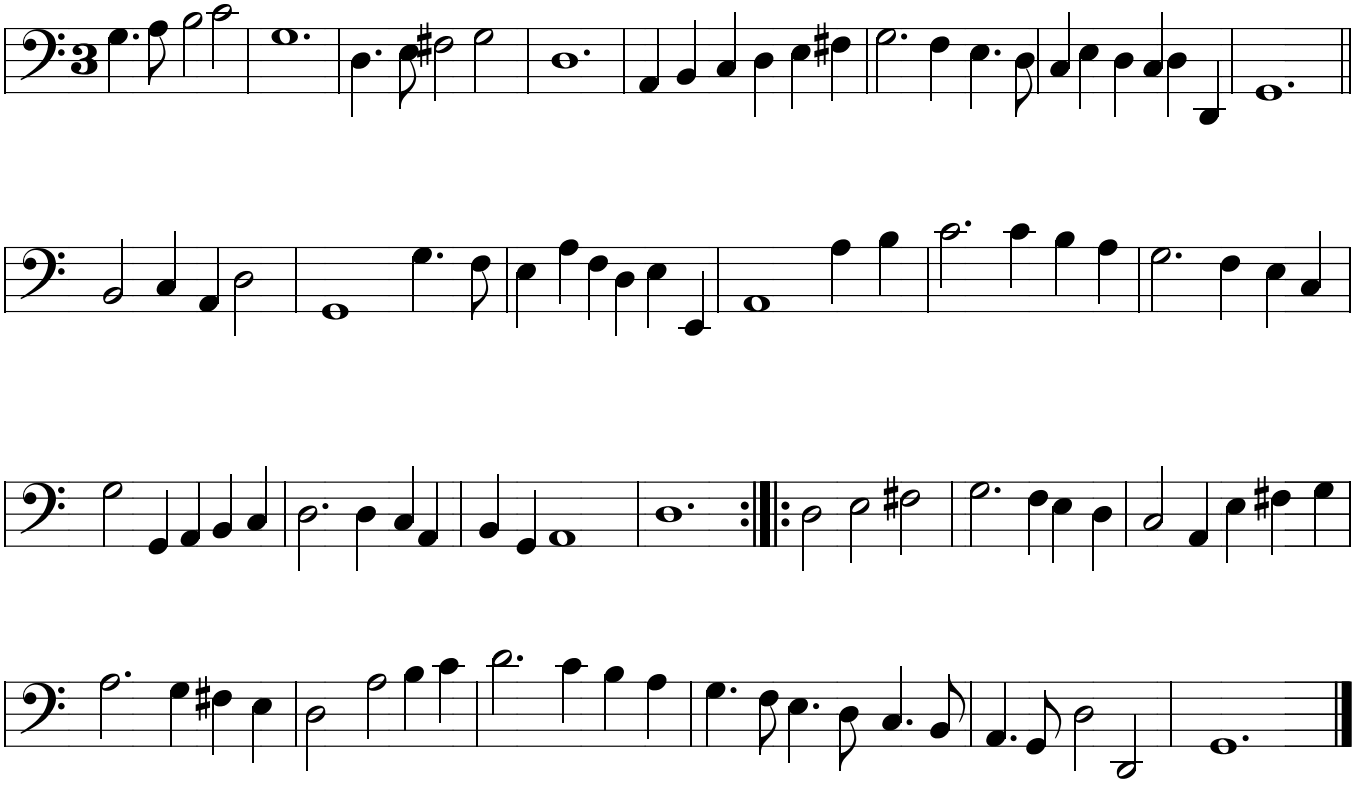
A Galliard 4

No 73



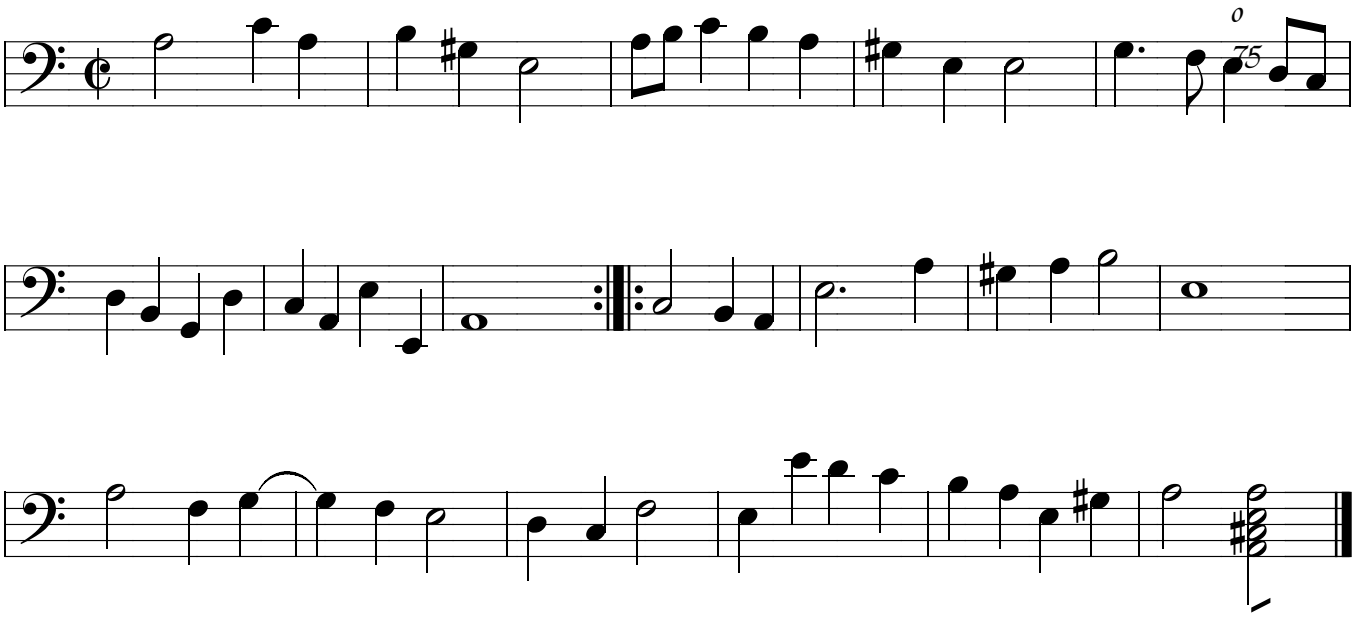
A Galliard 5

No 74



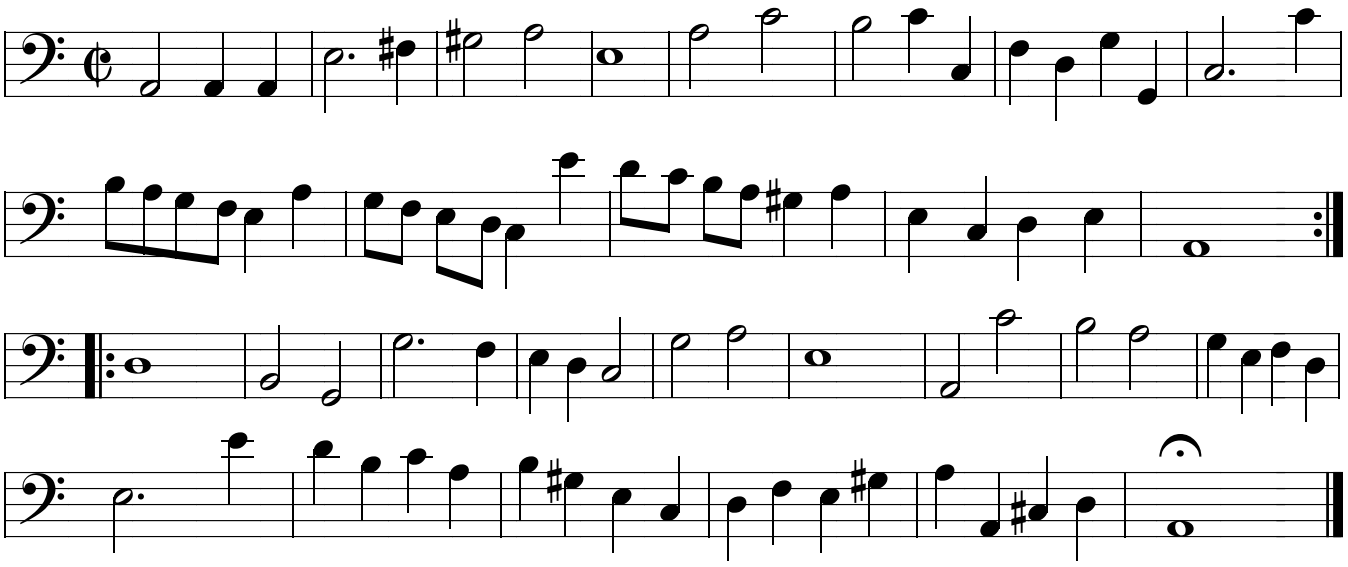
My Mistresse Almaine

No 75



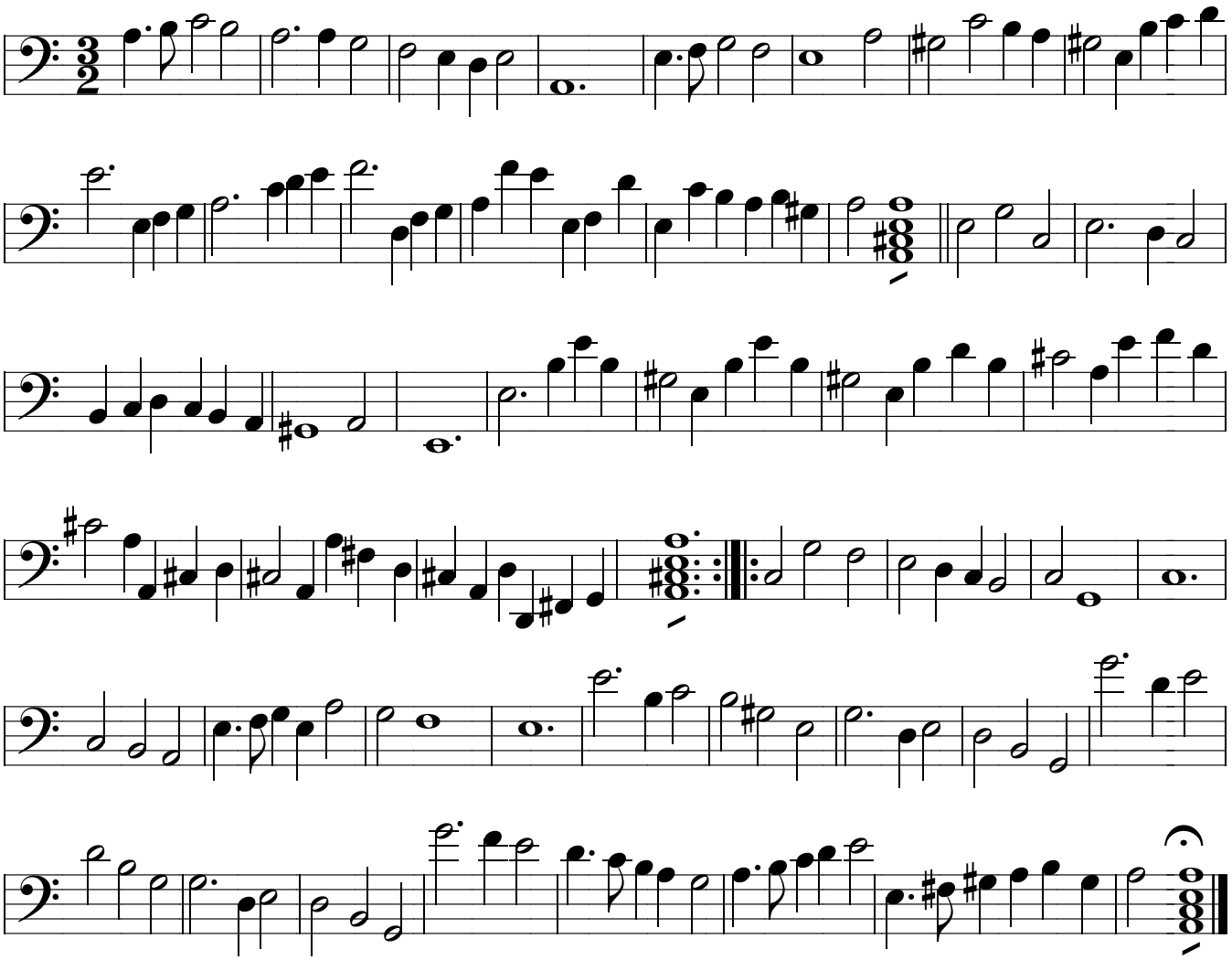
Loves Almayne

No 76



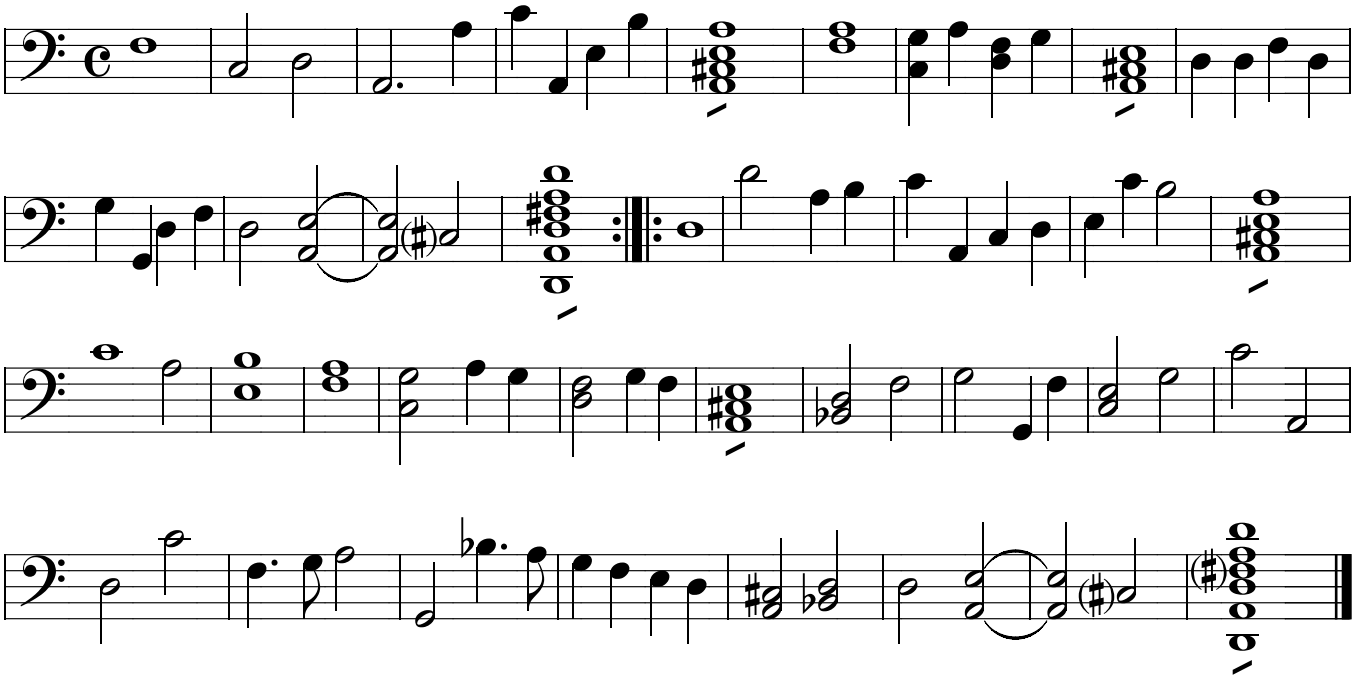
A Galliard

No 77



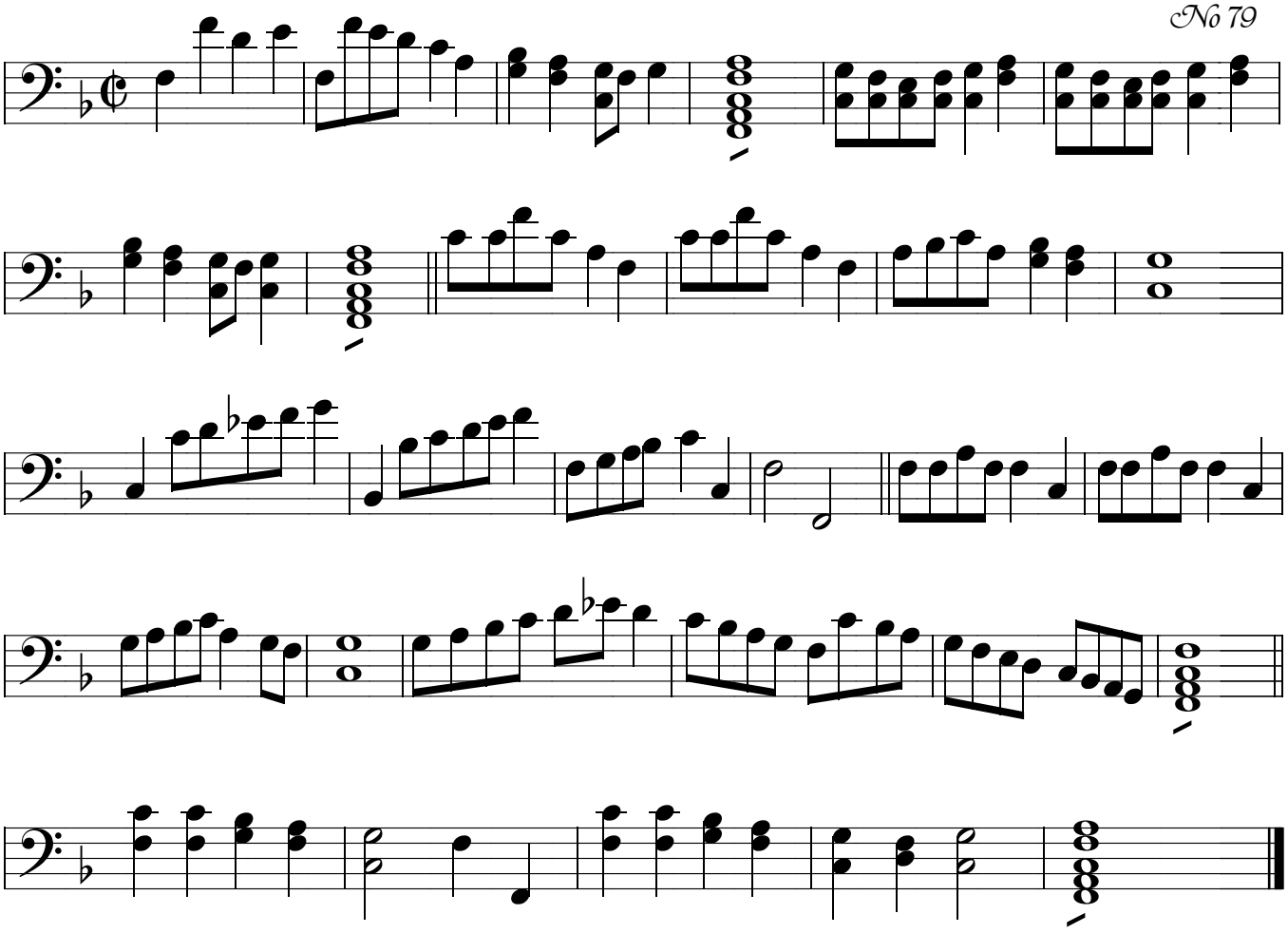
A Meditation

No 78



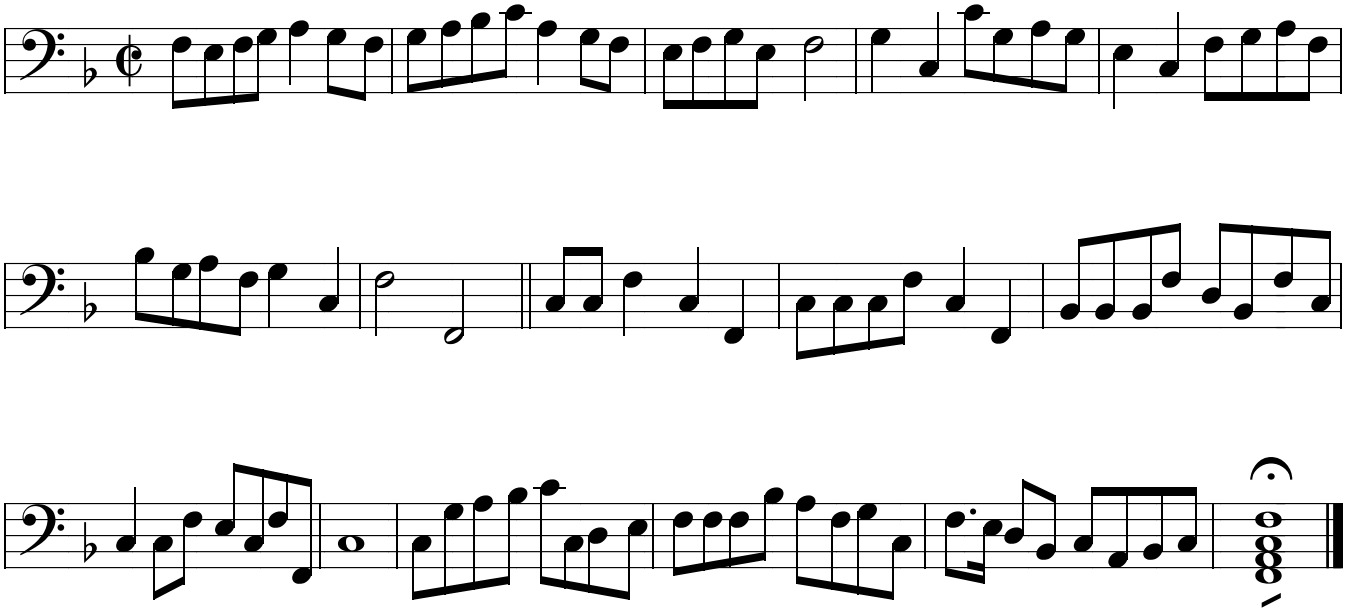
A Freemans Song

No 79

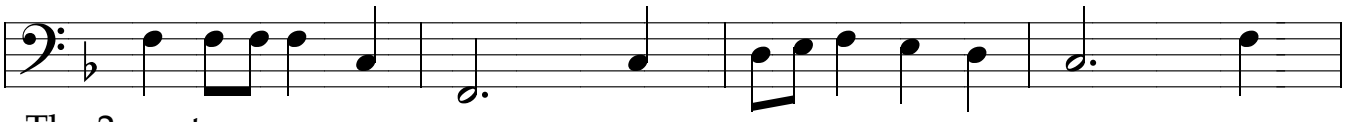


I am glad she is come

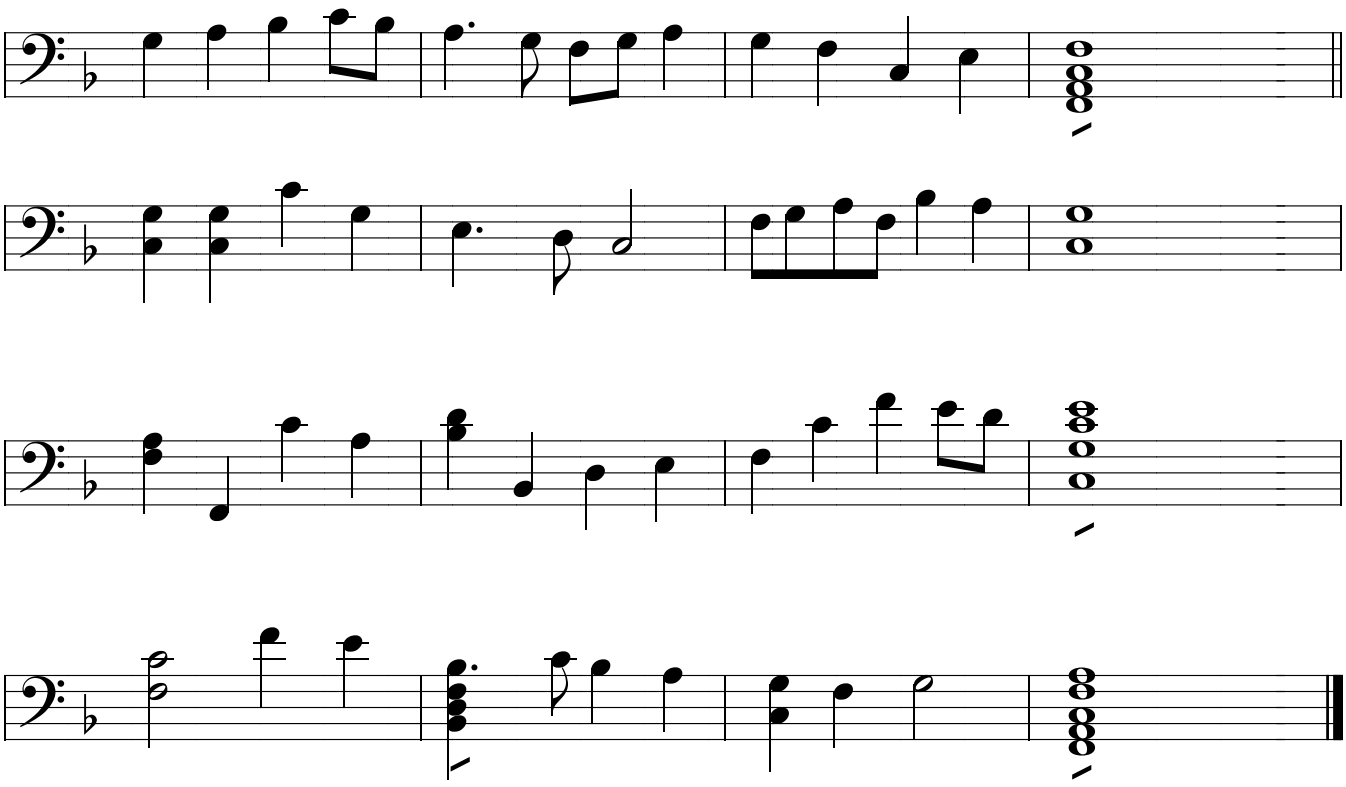
No 80



No 81

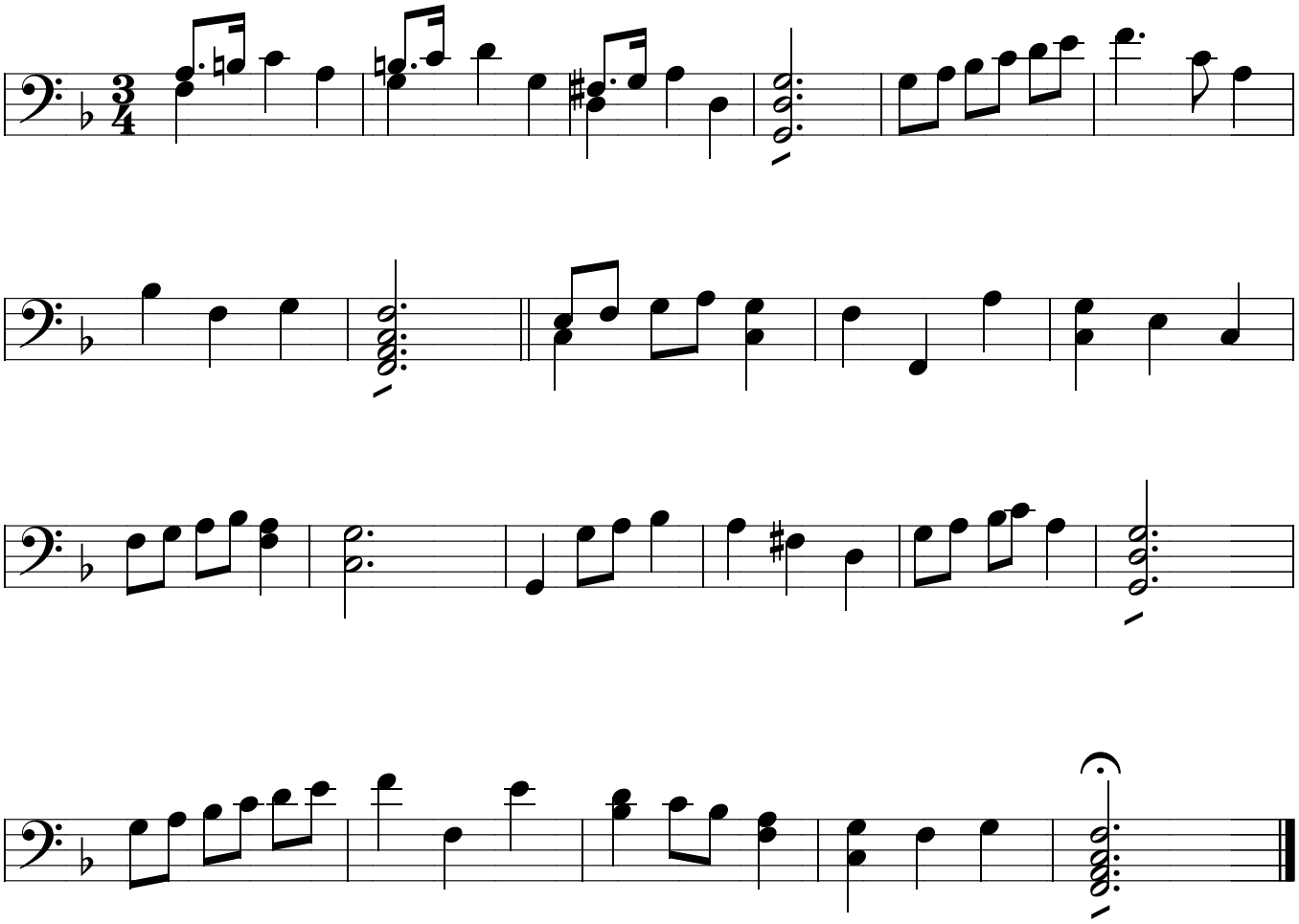


The 2. part



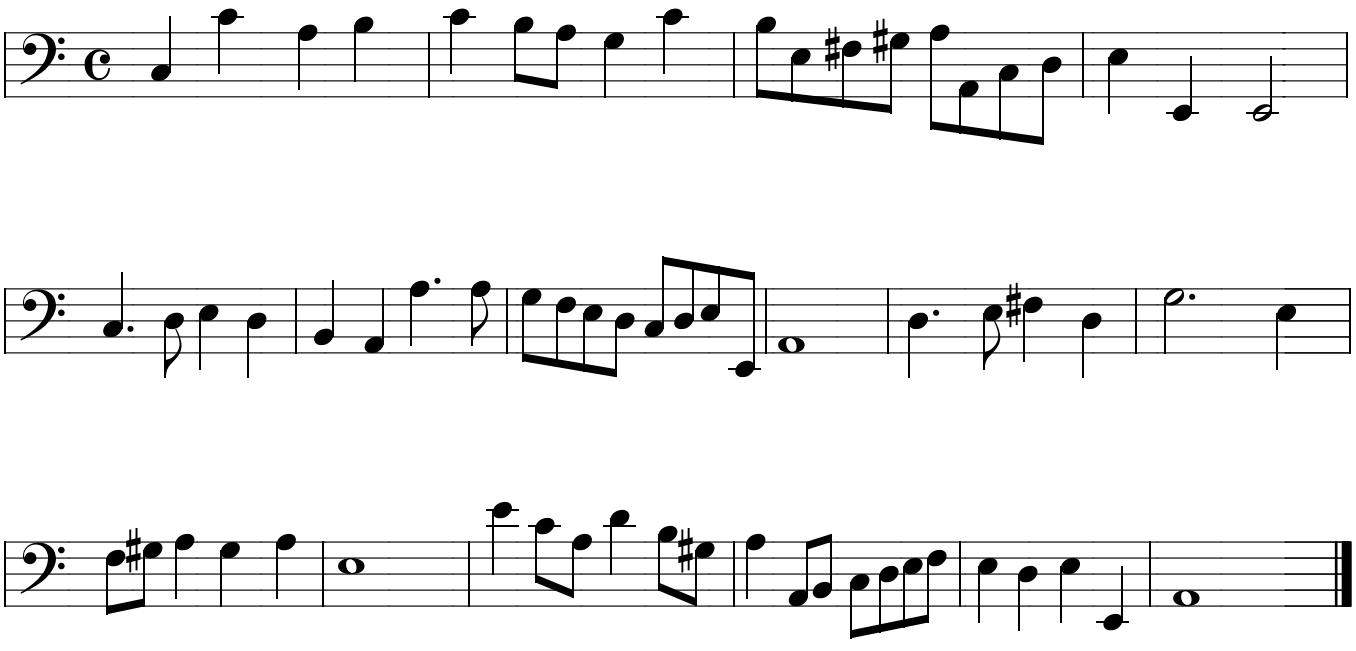
Give you good morrowe Madam

No 82



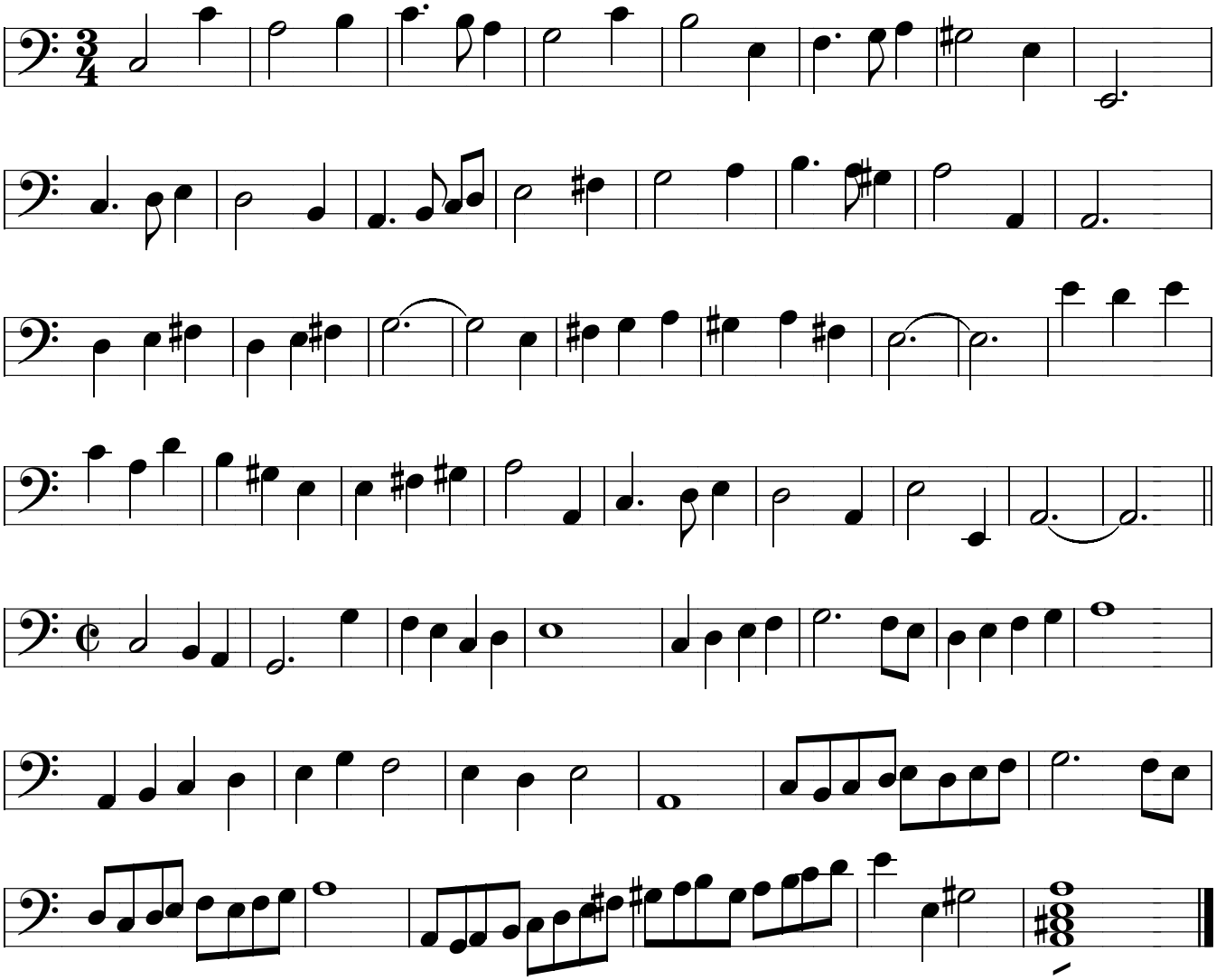
An Almayne

No 83



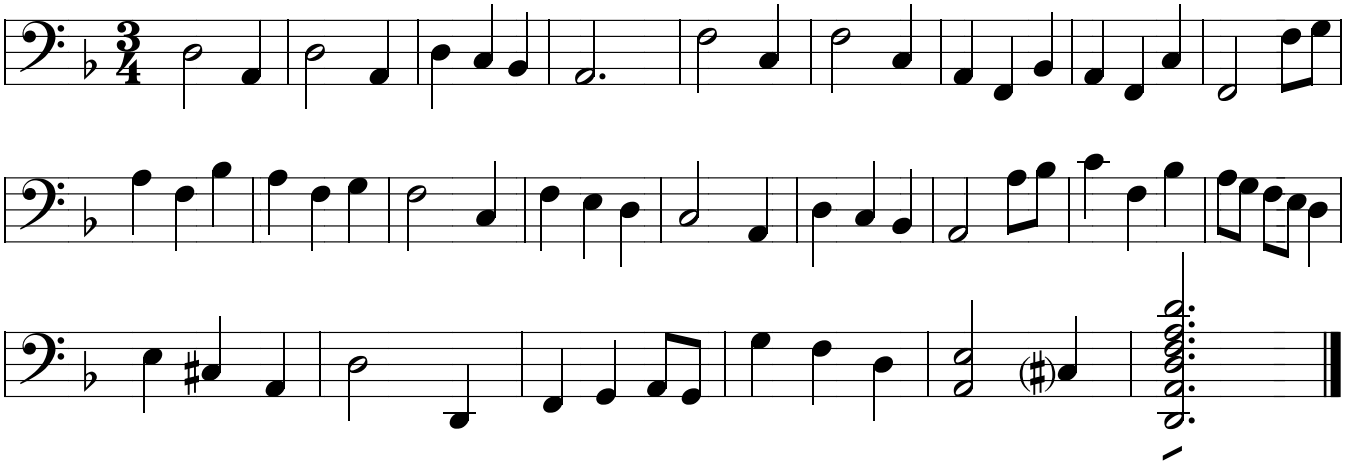
The Spirit of the Almayne

No 84



A Pollish Jigge

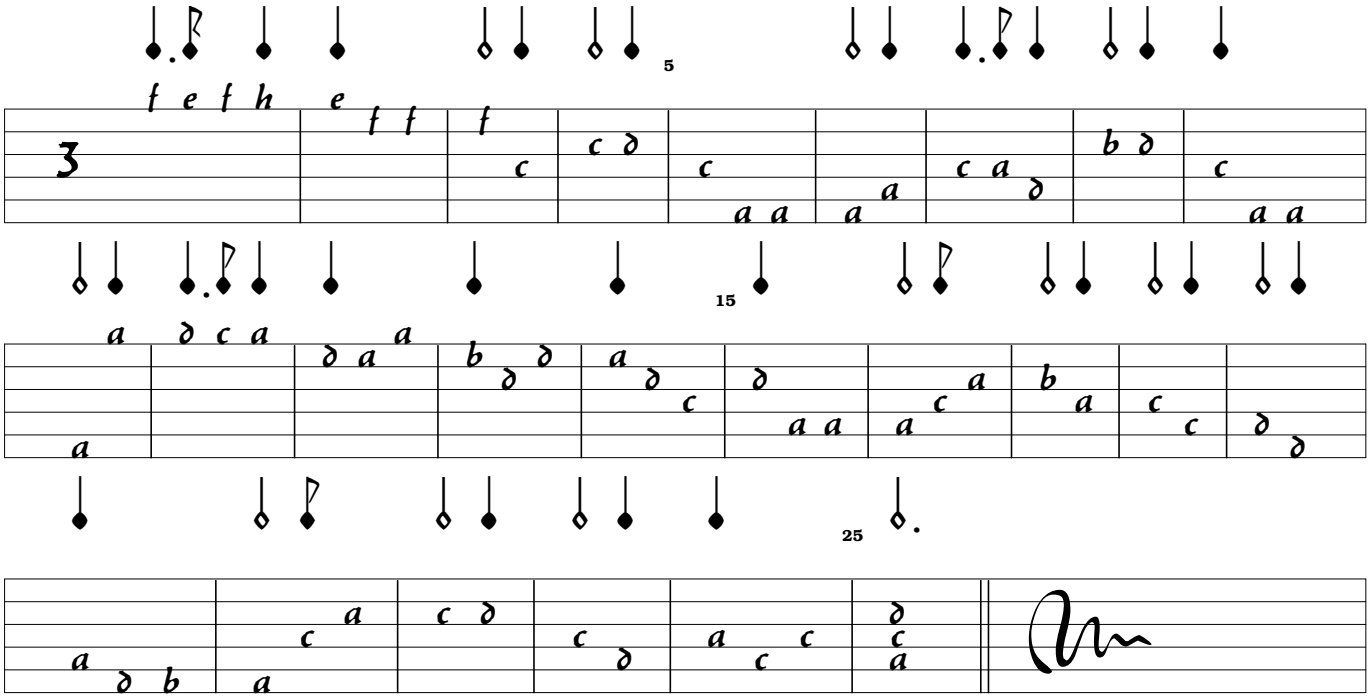
No 85



Mistresse Tittles Jigge

Tobias Hume

Musicall Humors No 86

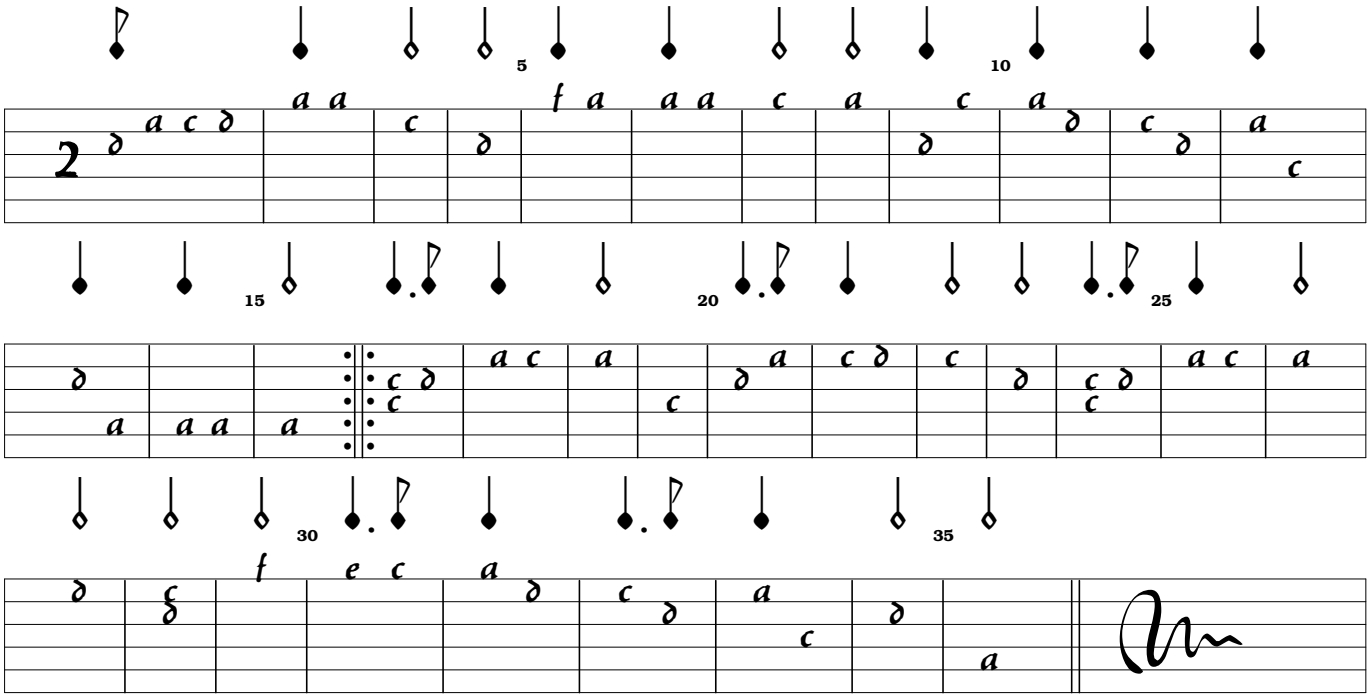


Intabulated by A A Chalkley

A Jigge

Tobias Hume

Musicall Humors No 87

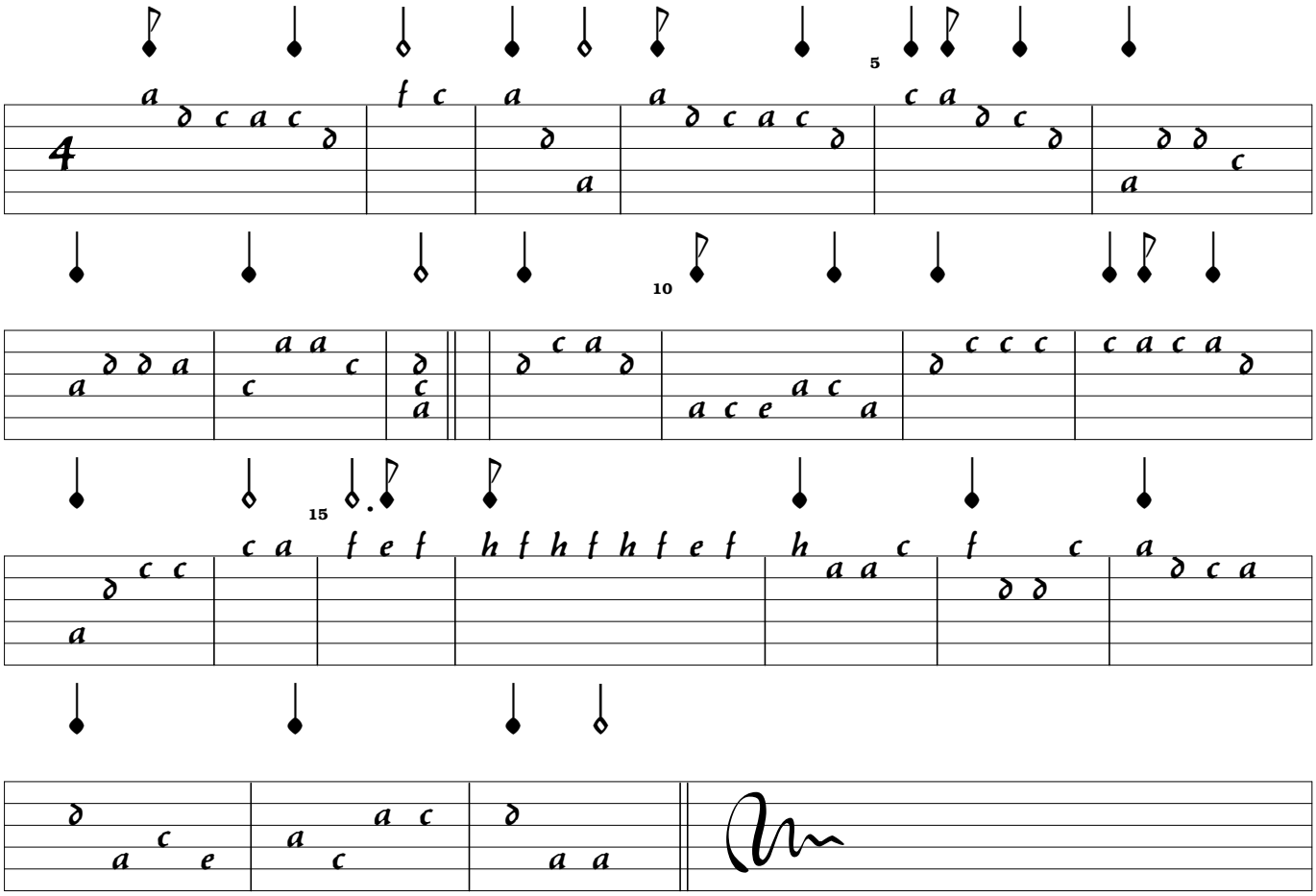


Intabulated by A A Chalkley

A Jigge

Tobias Hume

Musicall Humors No 88

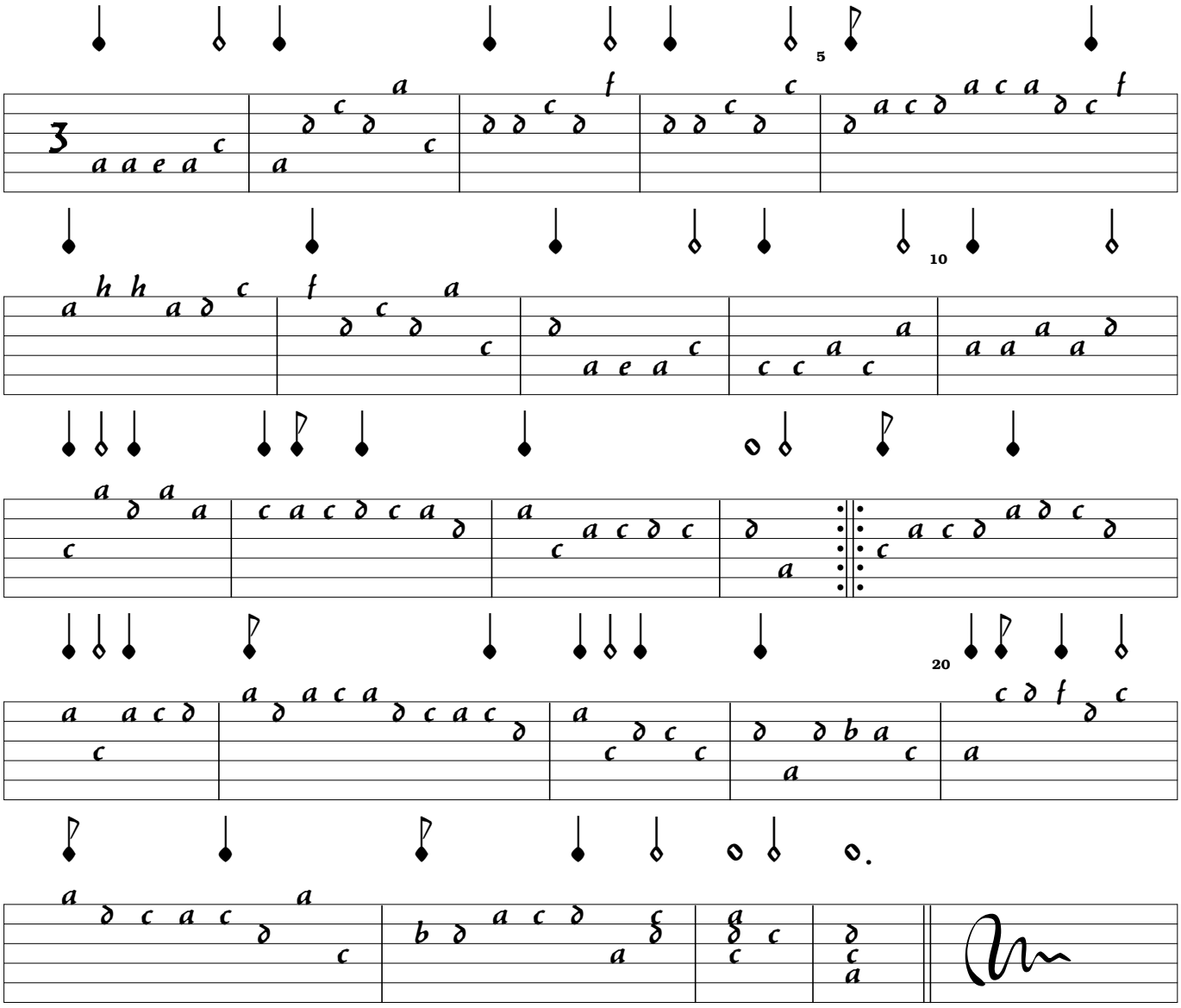


Intabulated by A A Chalkley

A Jigge

Tobias Hume

Musicall Humors No 89

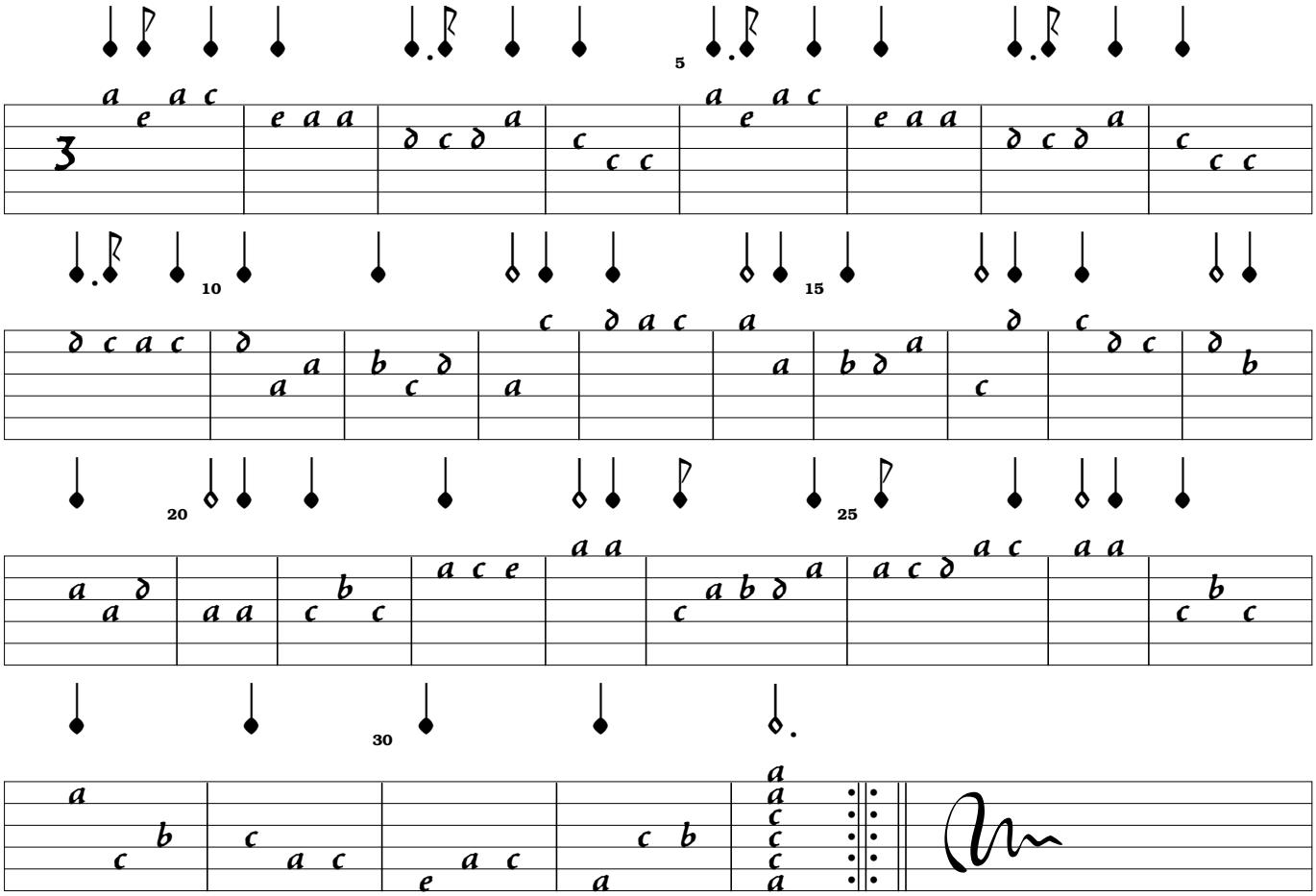


Intabulated by A A Chalkley

A Jigge

Tobias Hume

Musicall Humors No 90

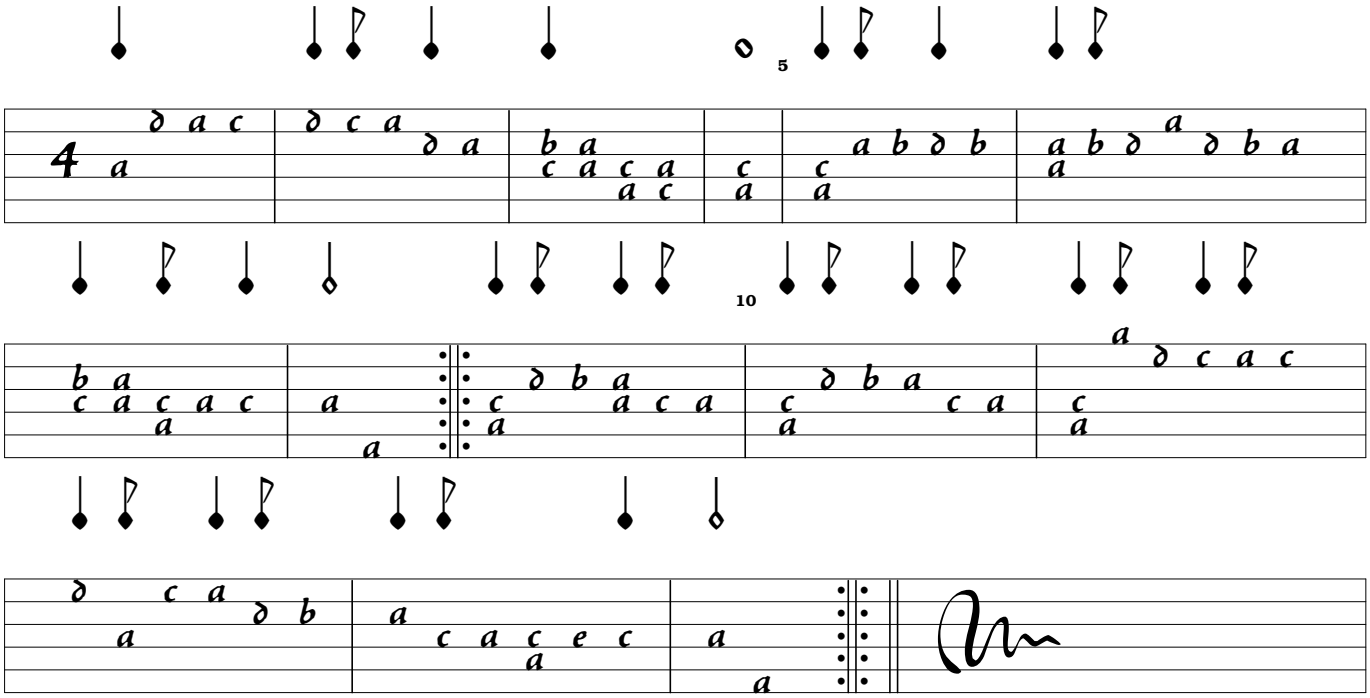


Intabulated by A A Chalkley

A Wanton Humor

Tobias Hume

Musicall Humors No 91



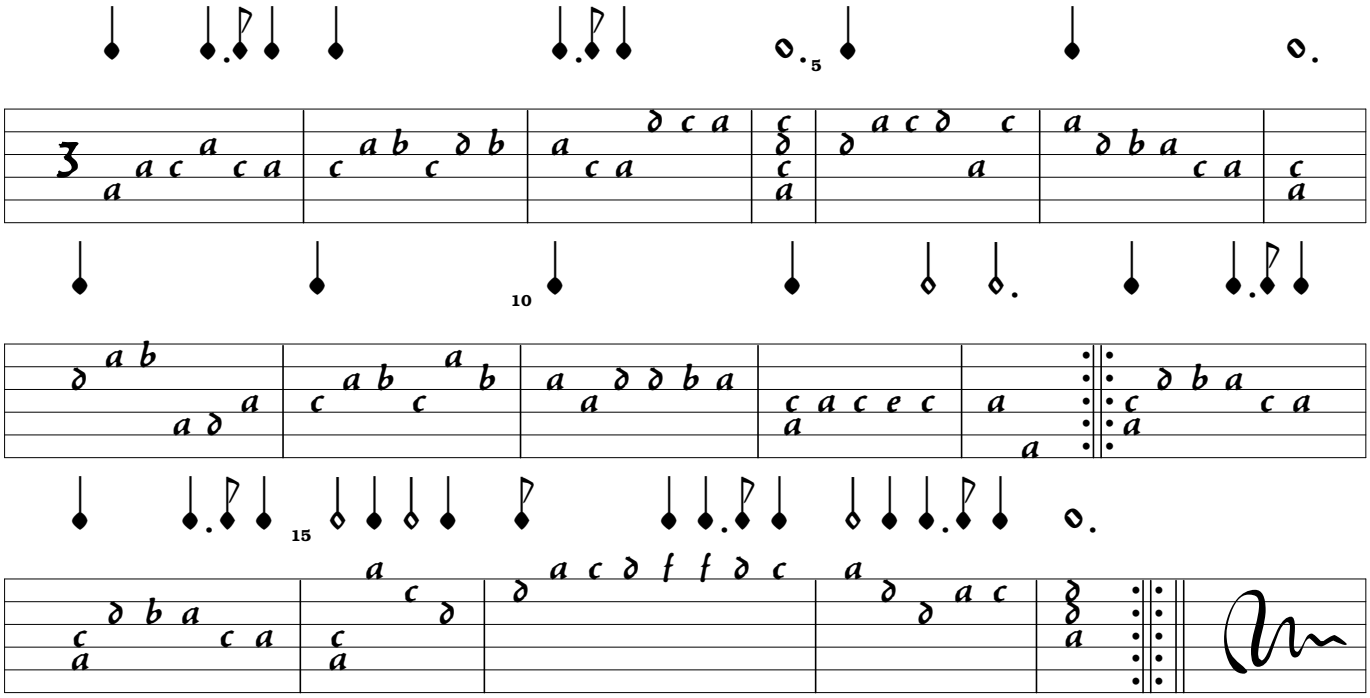
The lowest string must be tuned double cee la ut

Intabulated by A A Chalkley

The second part

Tobias Hume

Musicall Humors No 92



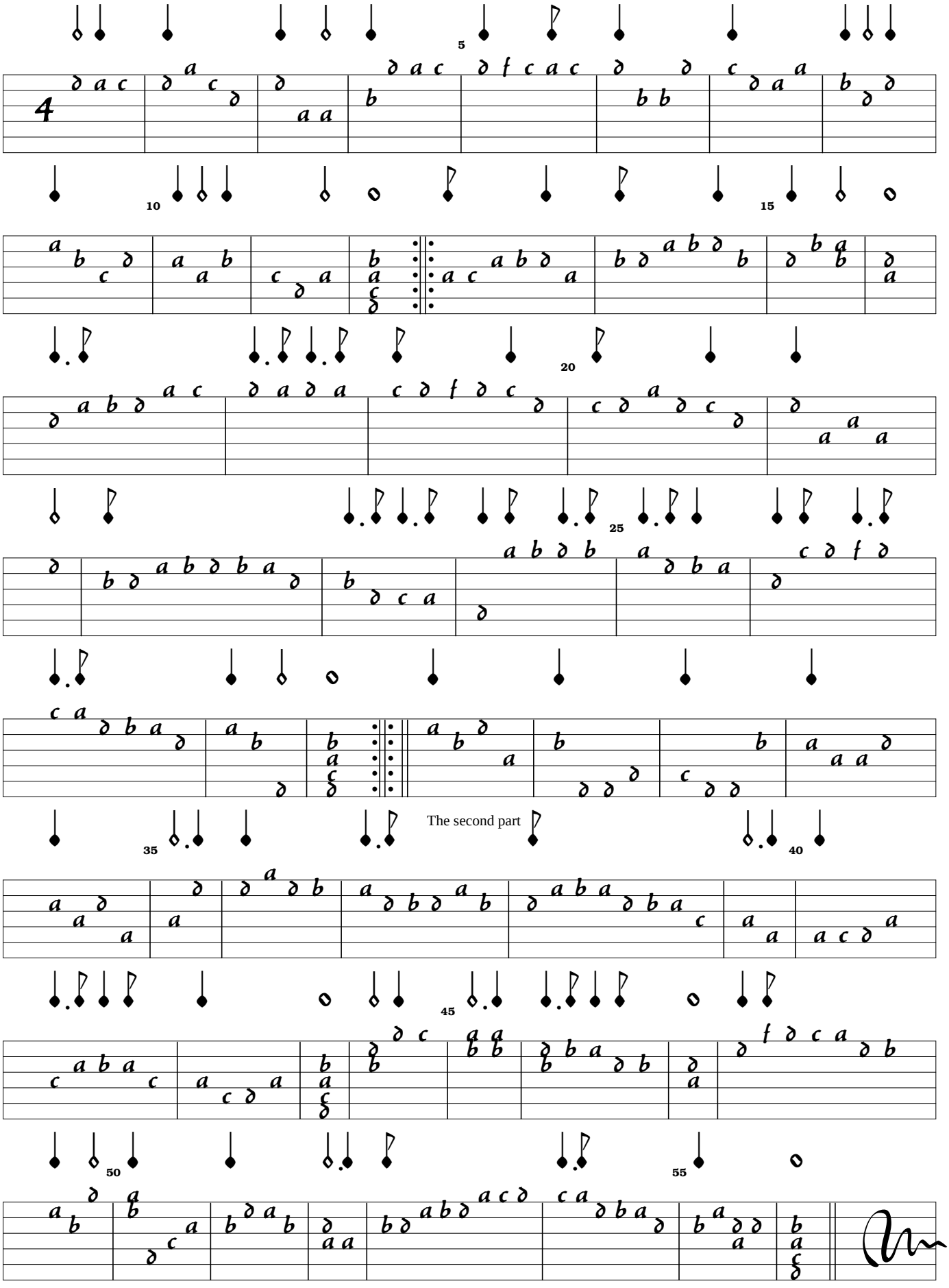
The lowest string must be tuned double cee la ut

Intabulated by A A Chalkley

My Mistresse humor when she hath

Tobias Hume

Musicall Humors No 93

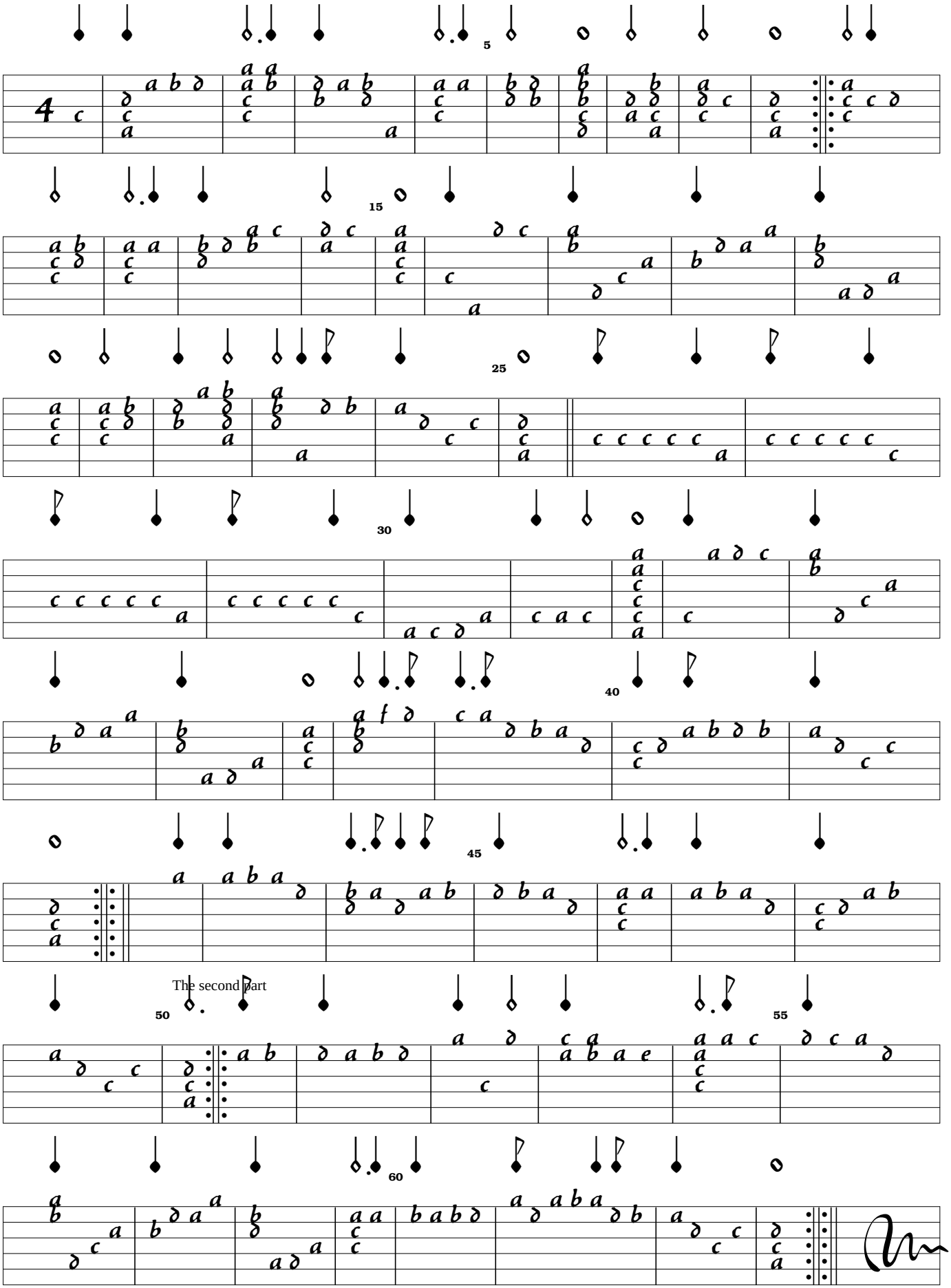


Intabulated by A A Chalkley

Beccus an Hungarian Lord his delight

Tobias Hume

Musicall Humors No 95

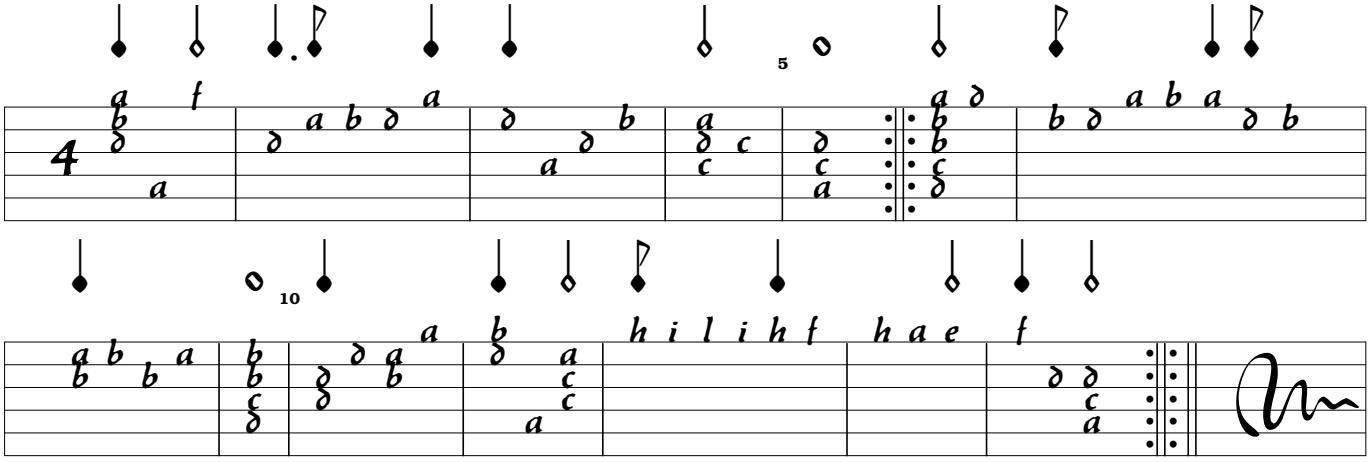


Intabulated by A A Chalkley

My Mistresse little thing

Tobias Hume

Musicall Humors No 97

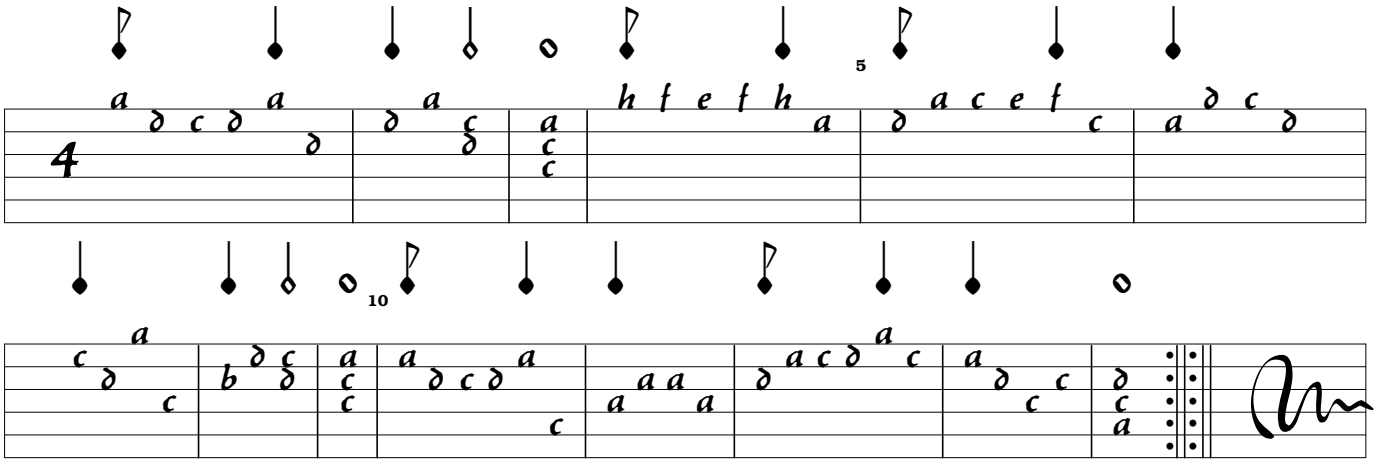


Intabulated by A A Chalkley

Tittellin

Tobias Hume

Musicall Humors No 98

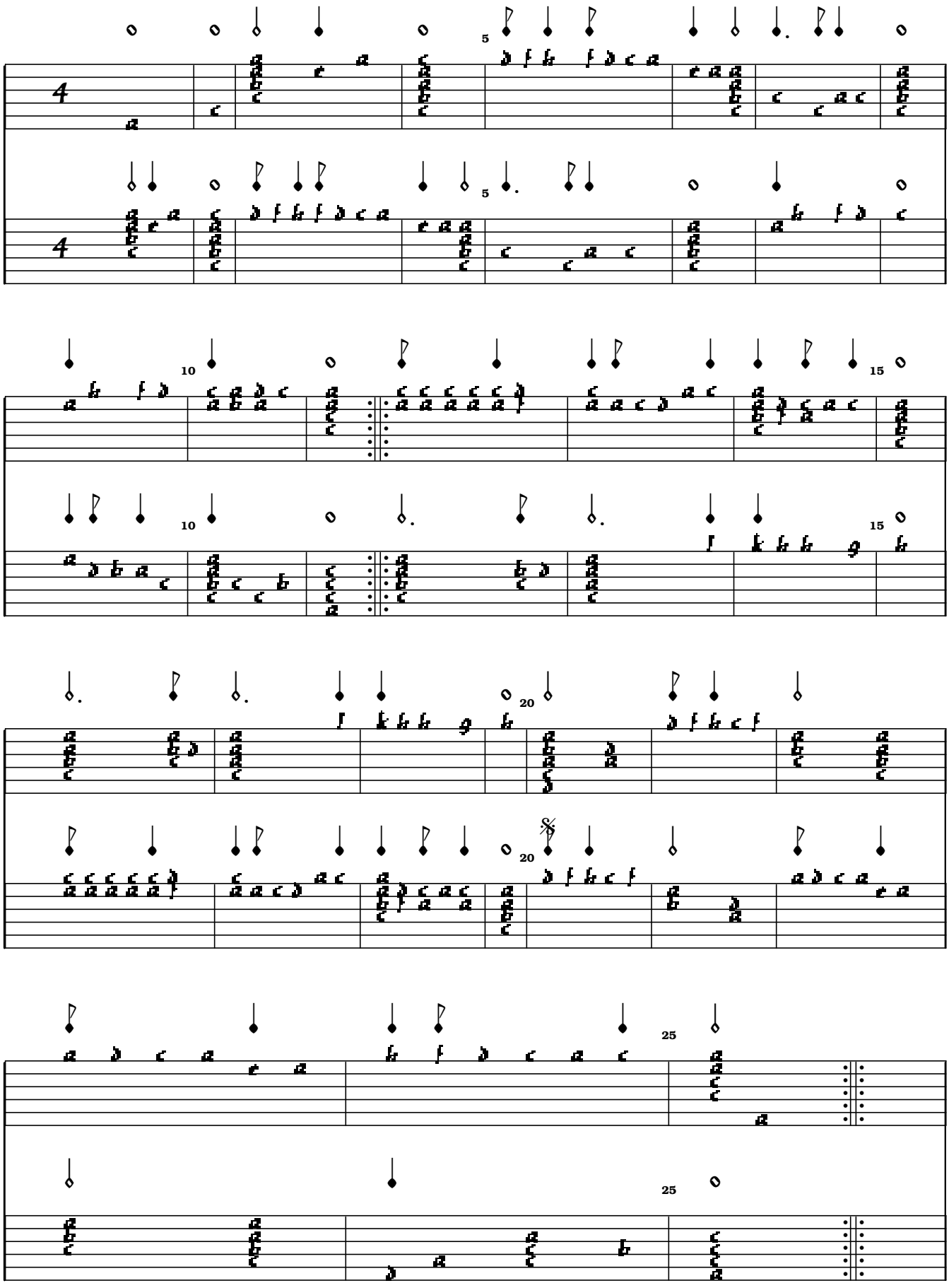


Intabulated by A A Chalkley

The Duke of Holstones Delight

Tobias Hume

Musicall Humors No 99

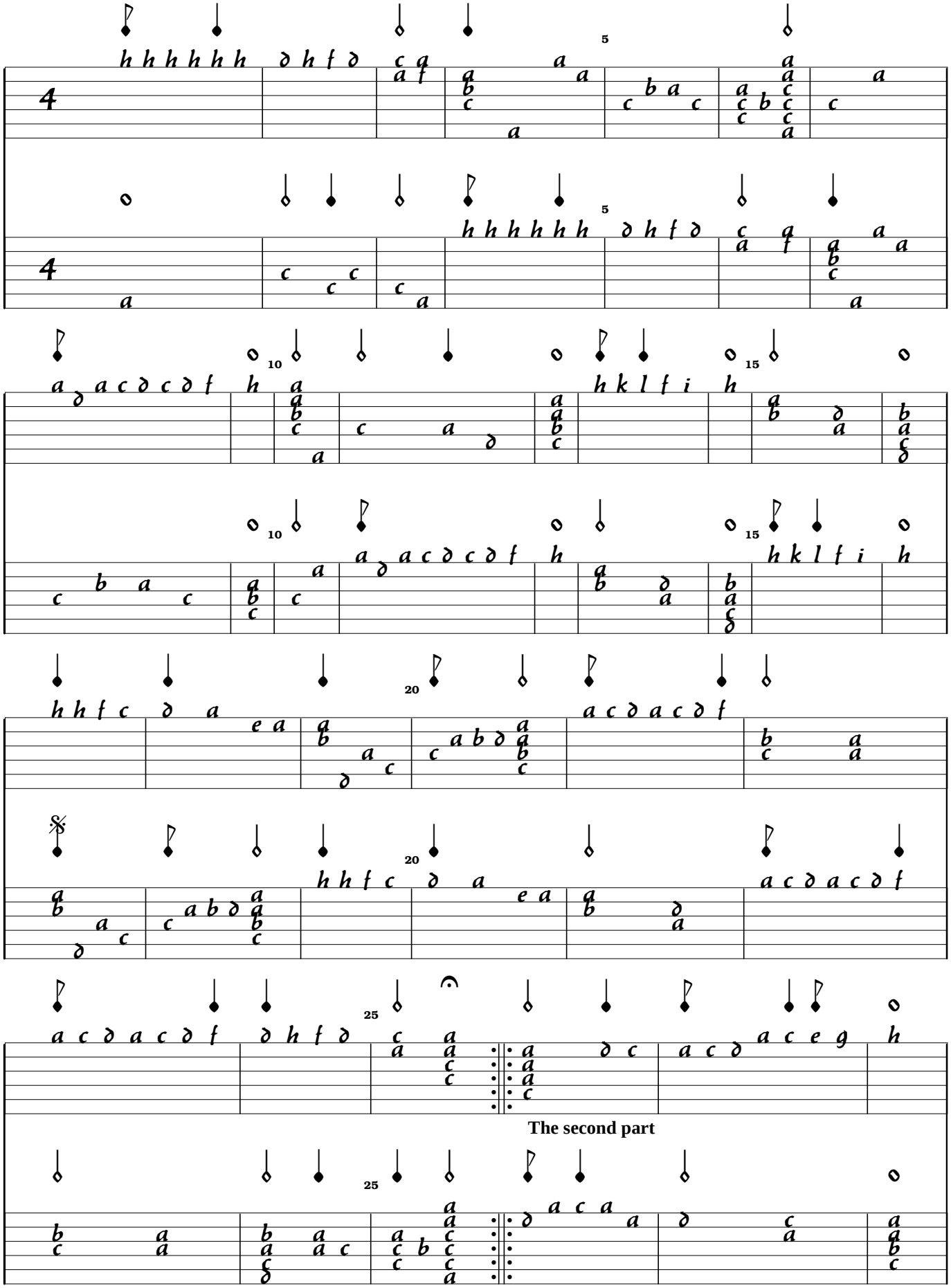


Intabulated by A A Chalkley

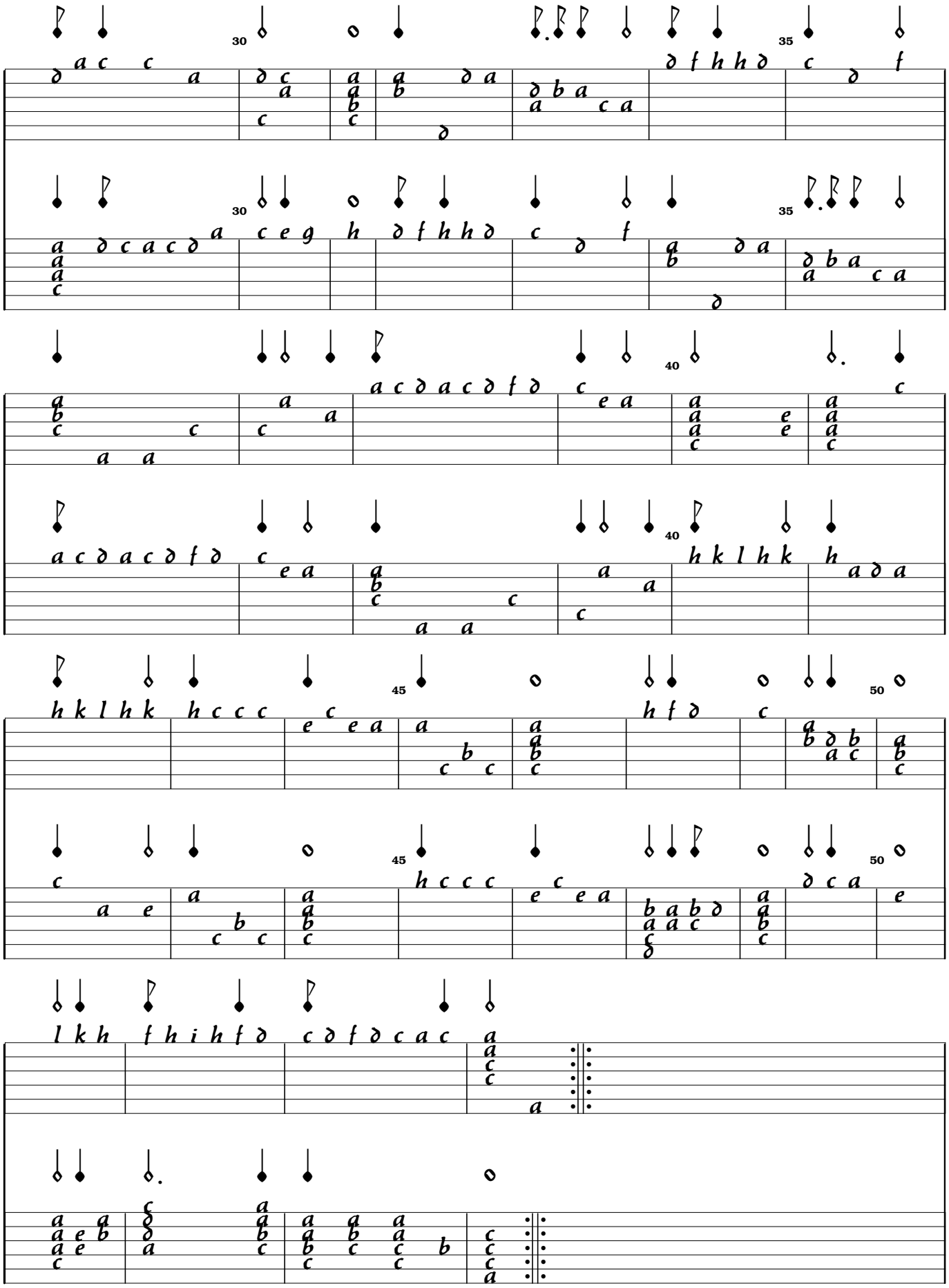
Touch me sweetely

Tobias Hume

Musicall Humors No 100 - 101

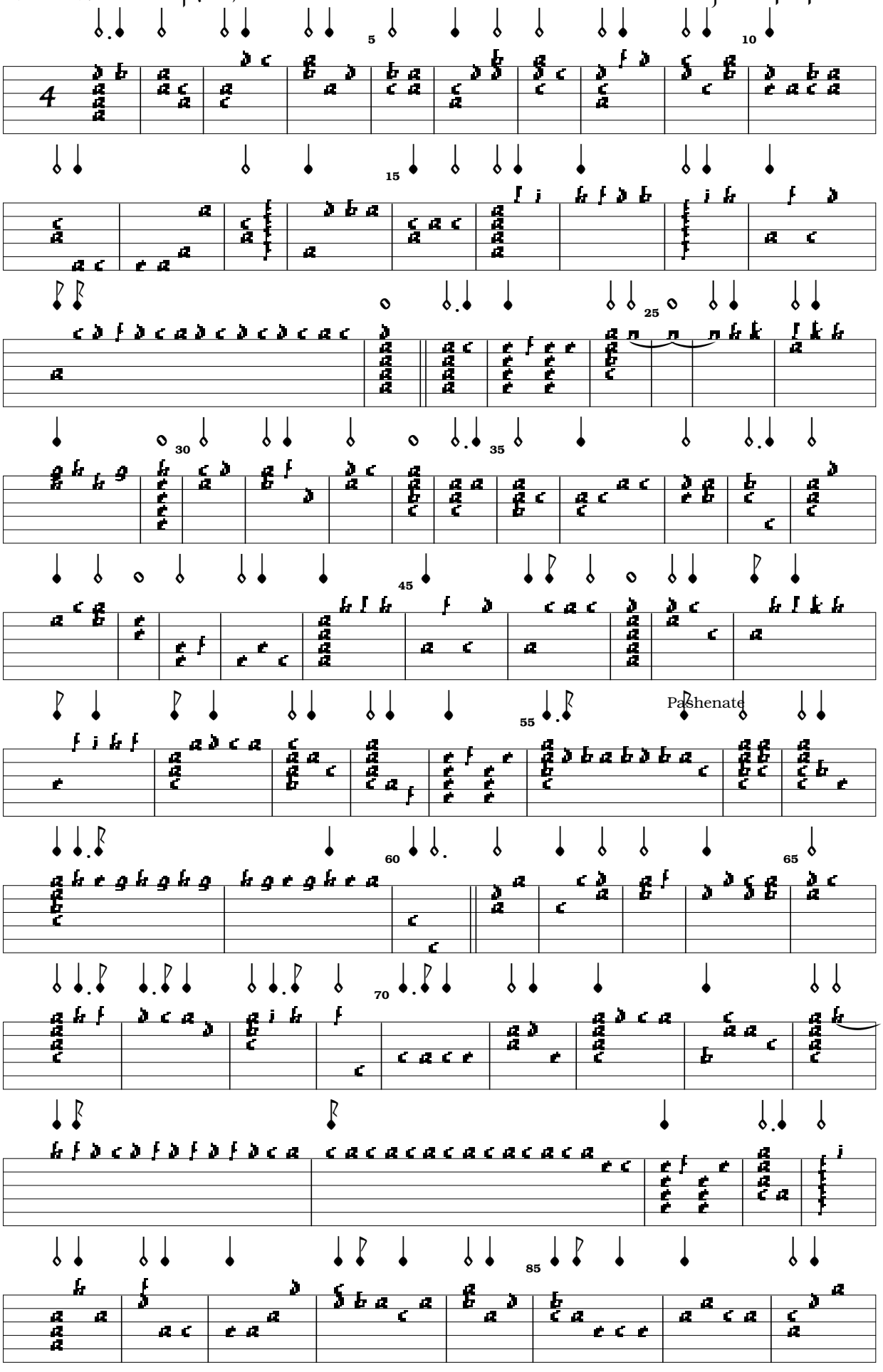


Intabulated by A A Chalkley

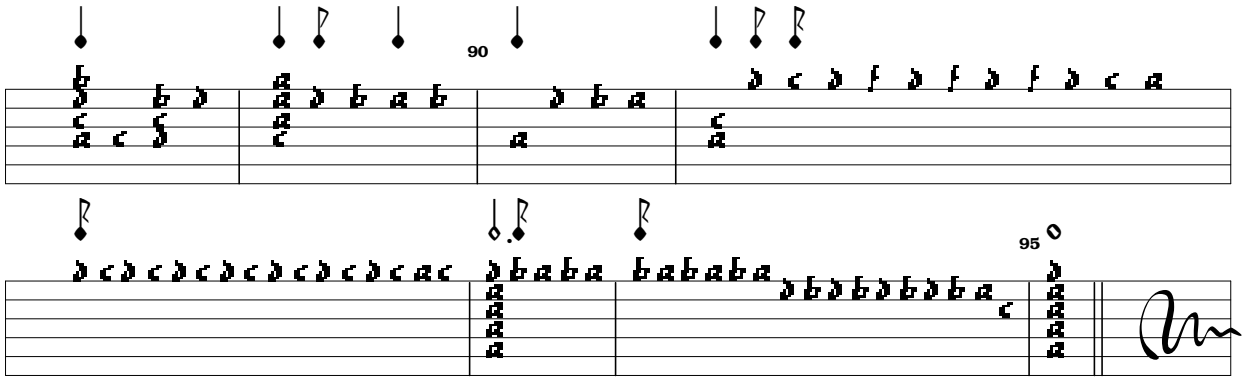


I Am Melancholy (106)

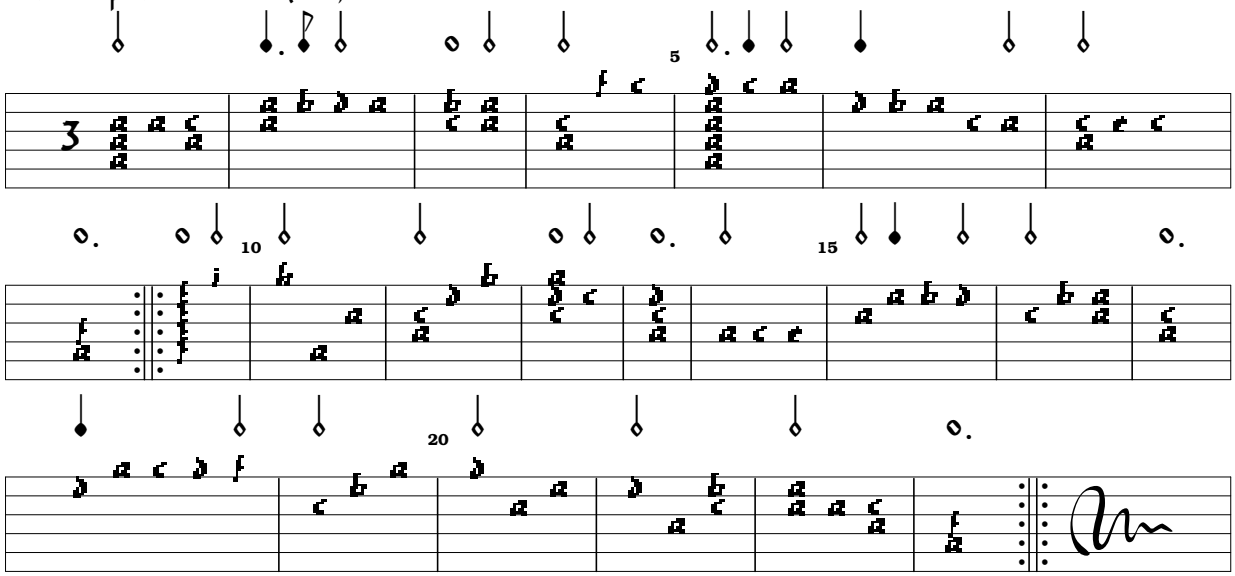
Tuning - DAFCFC



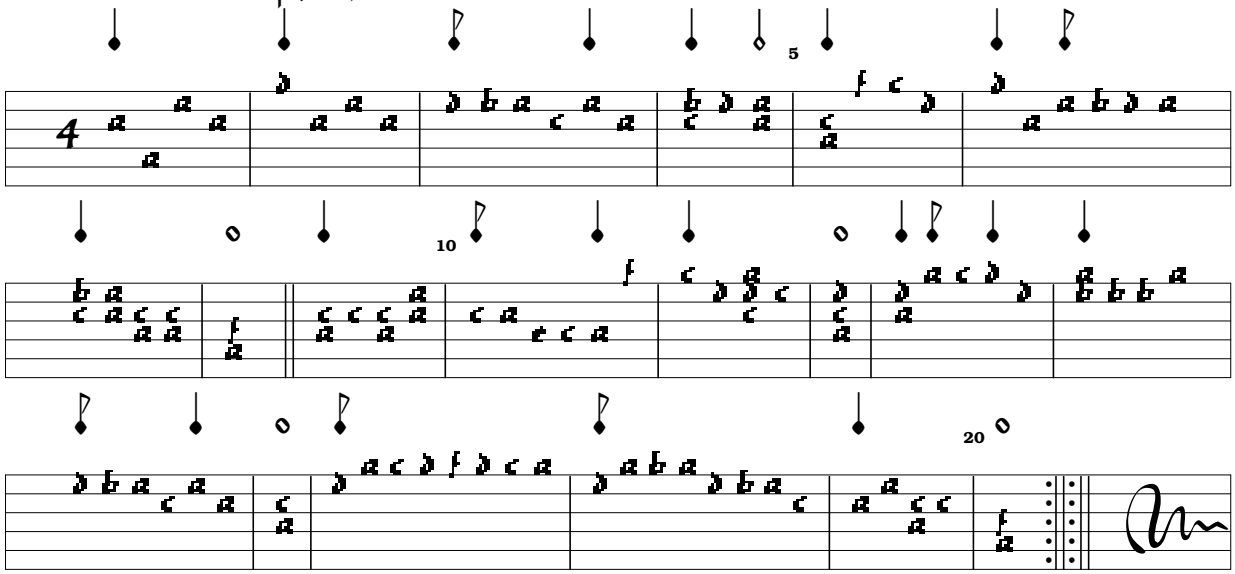
Intabulated by A A Chalkley



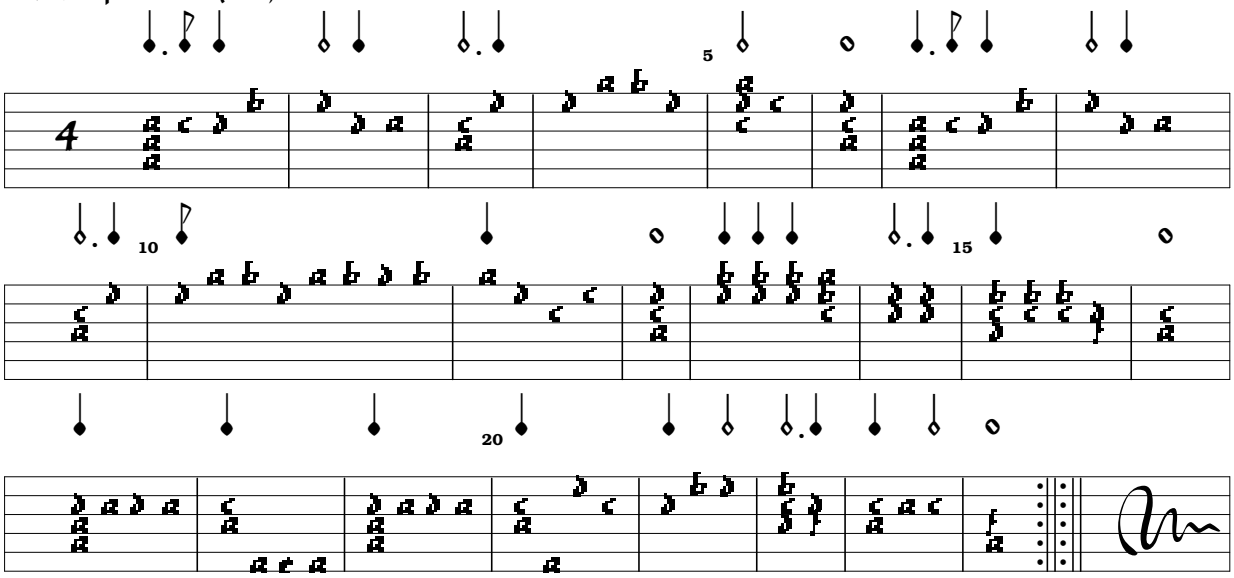
This sport is ended (105)



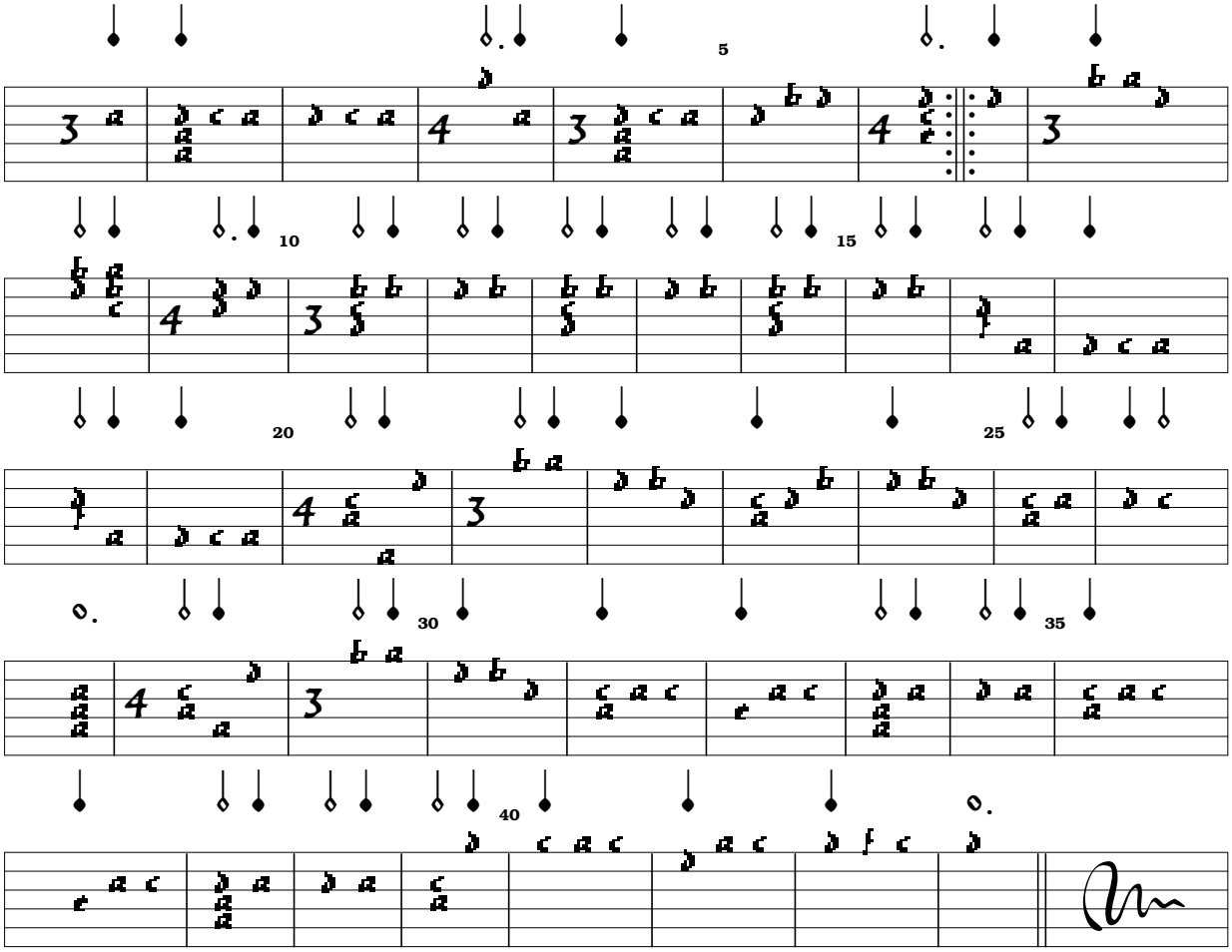
A Snatch and away (104)



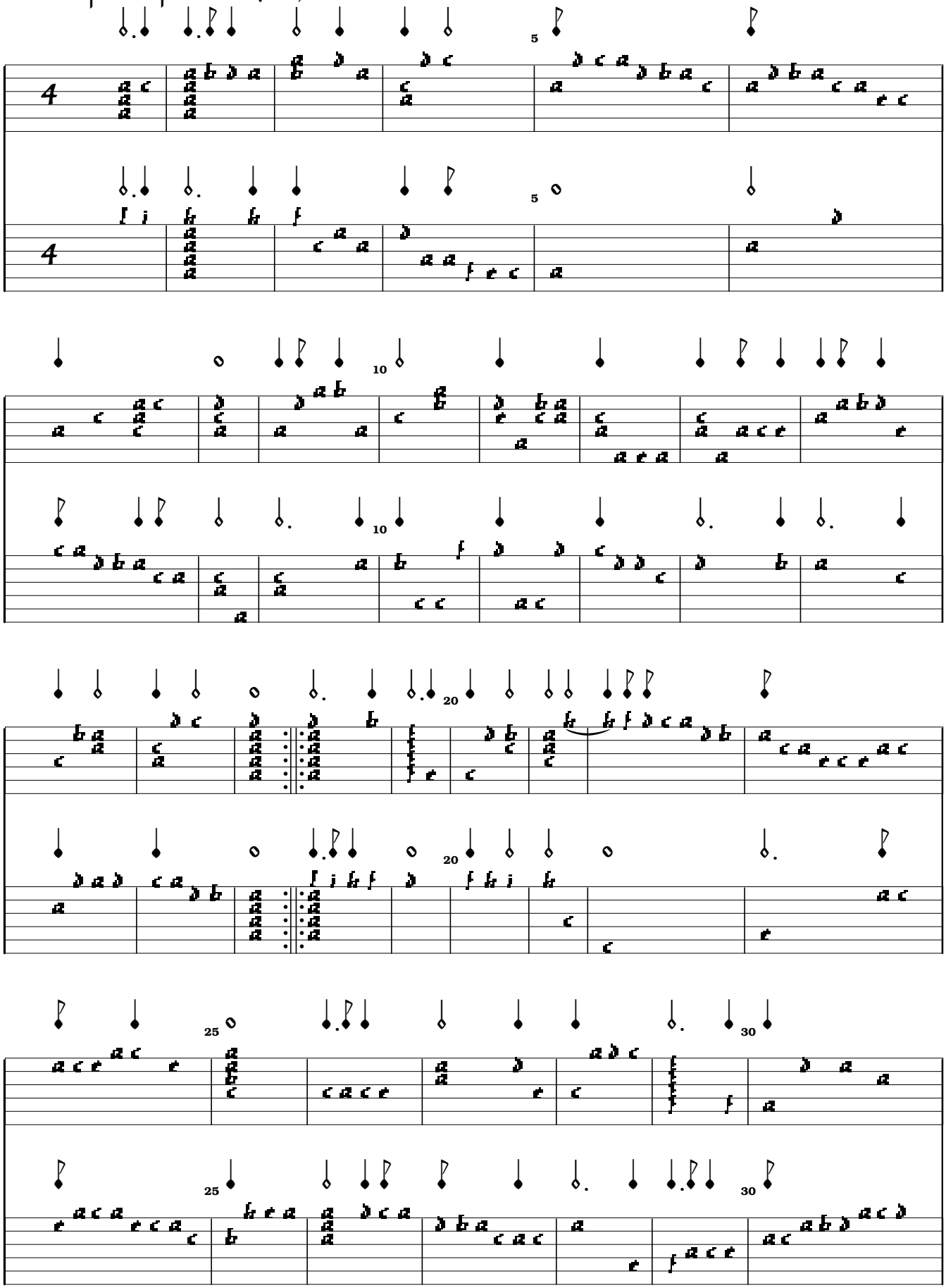
Loves Pashion (102)

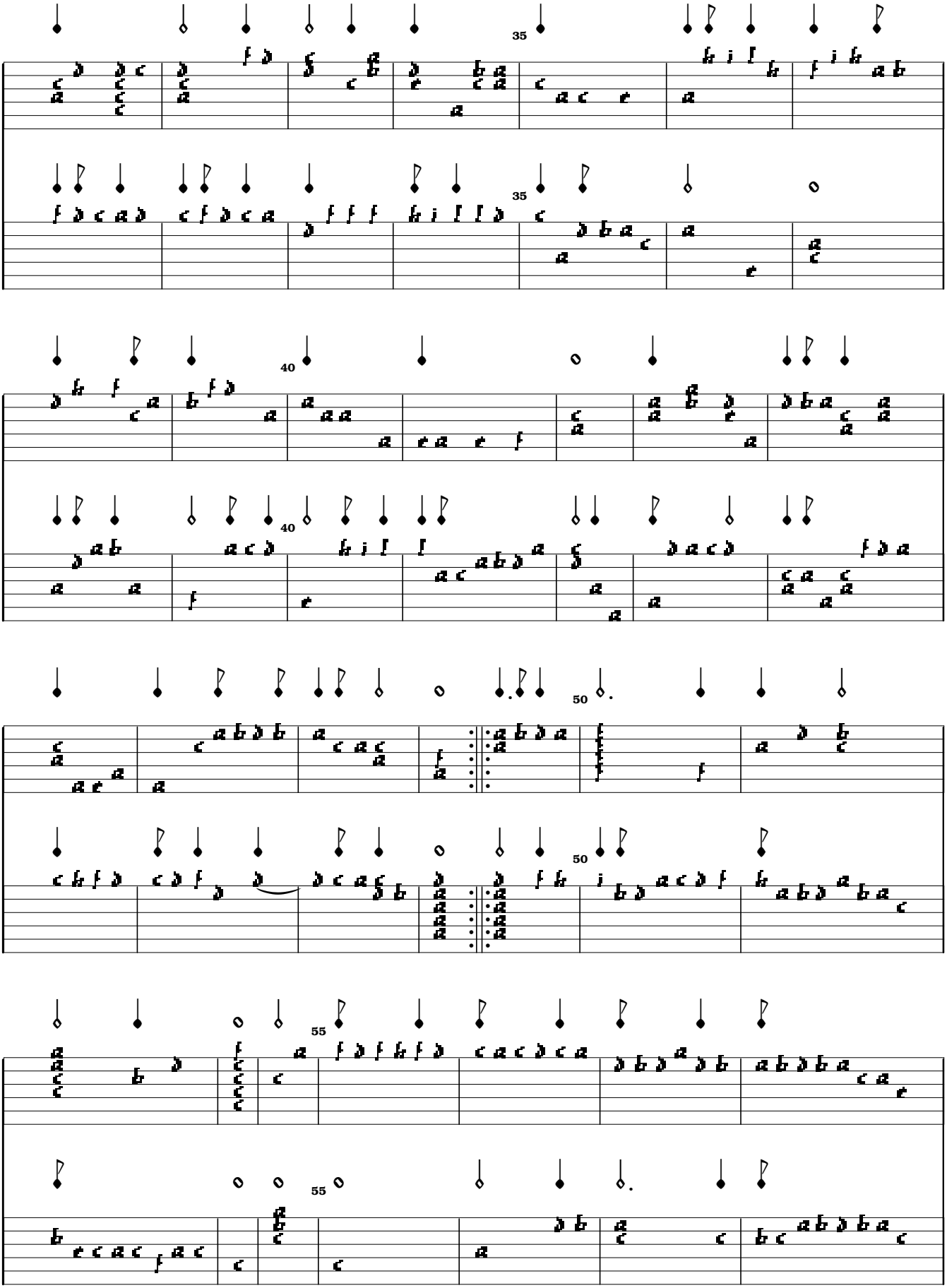


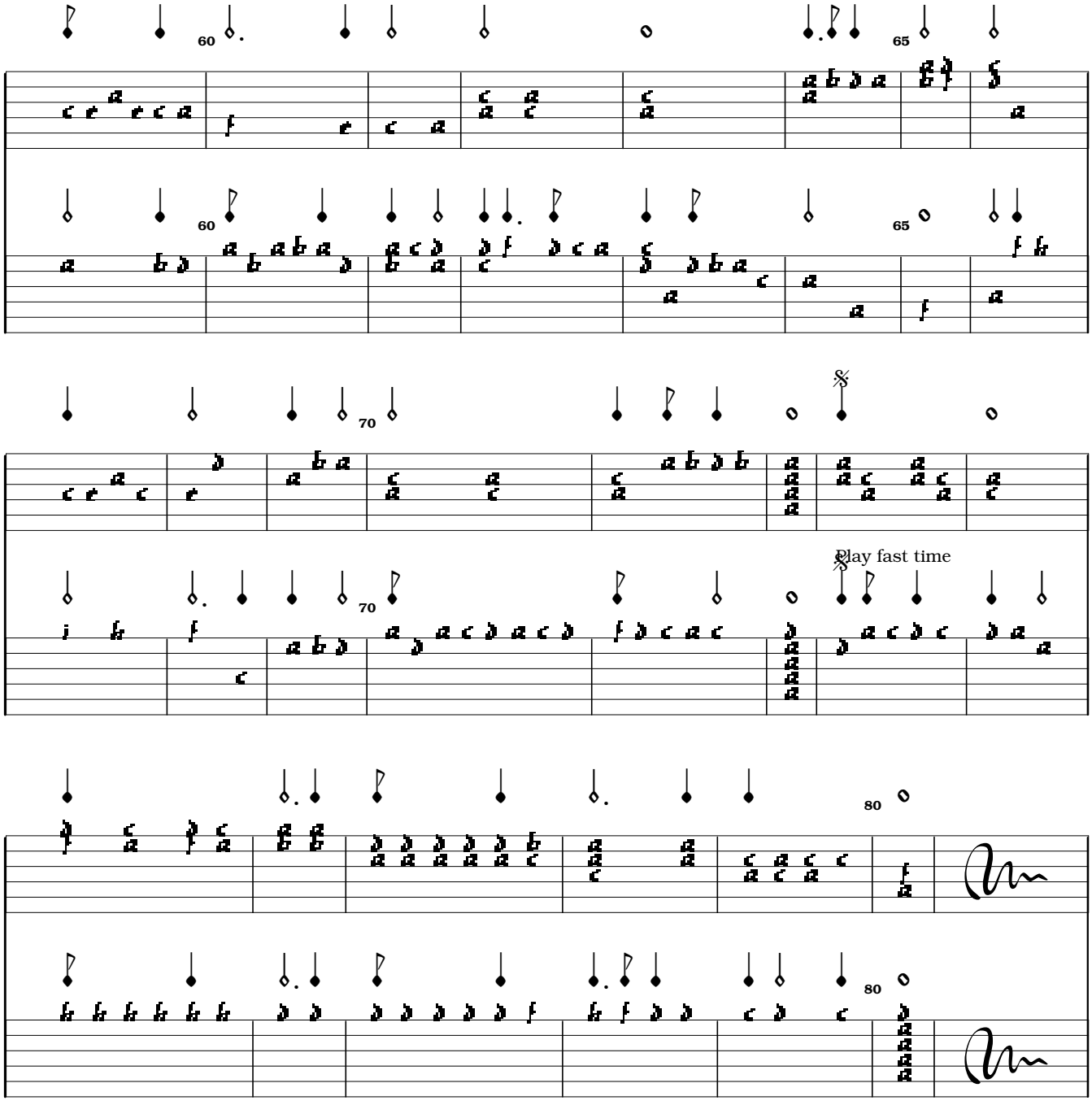
Loves Pastime (103)



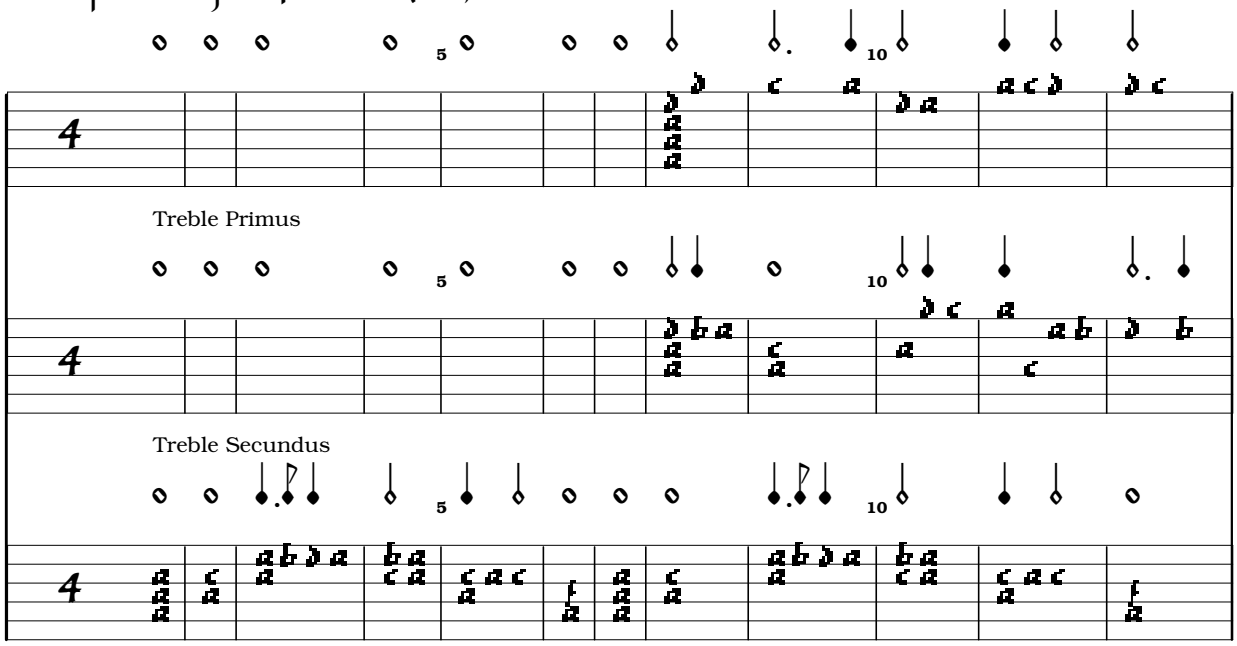
The Spirit of Music (107)

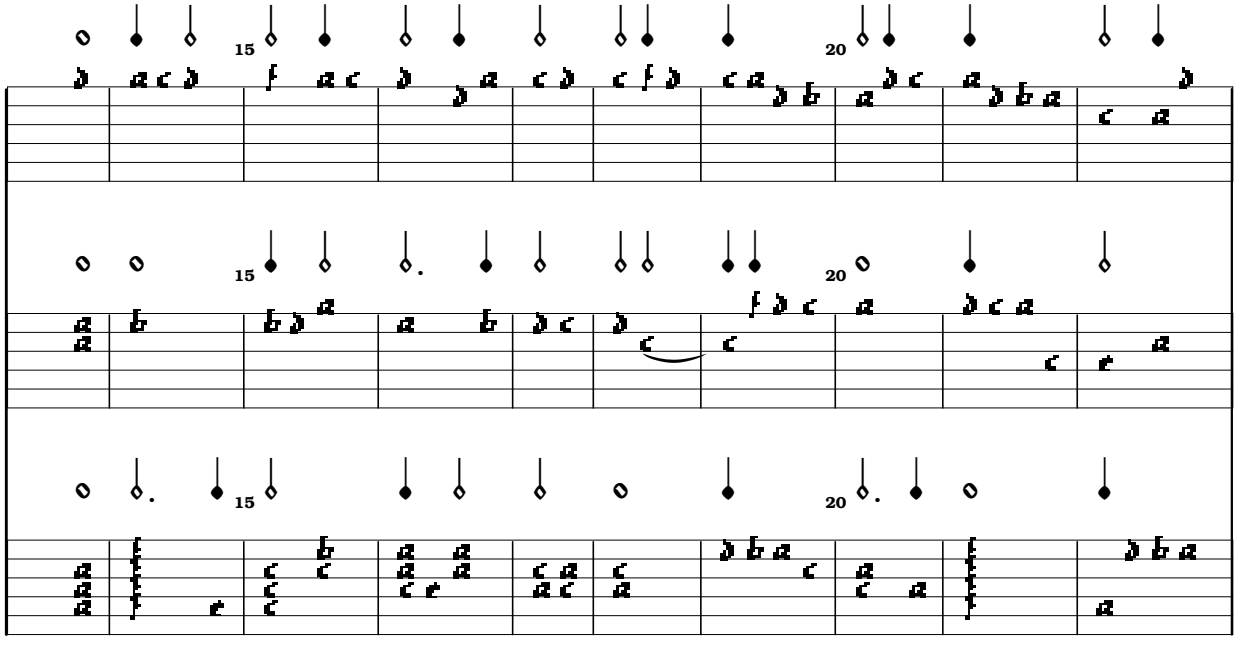


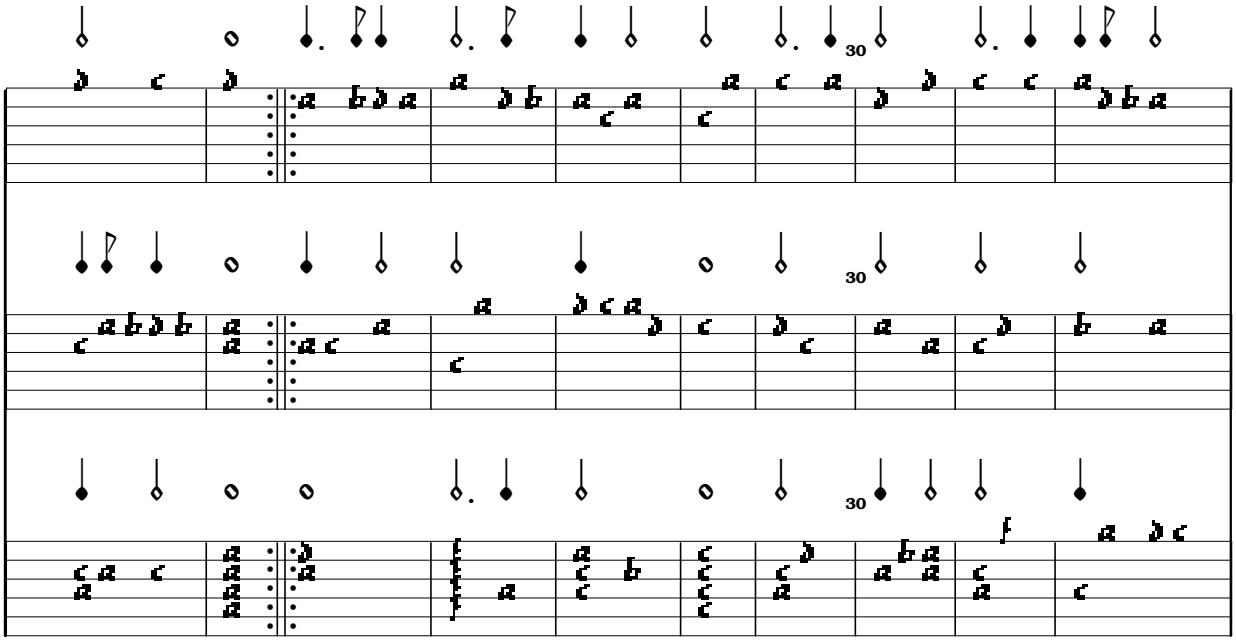



60
65
60
65
70
70
Play fast time
80
80

Deep Thoughts Revived (108)



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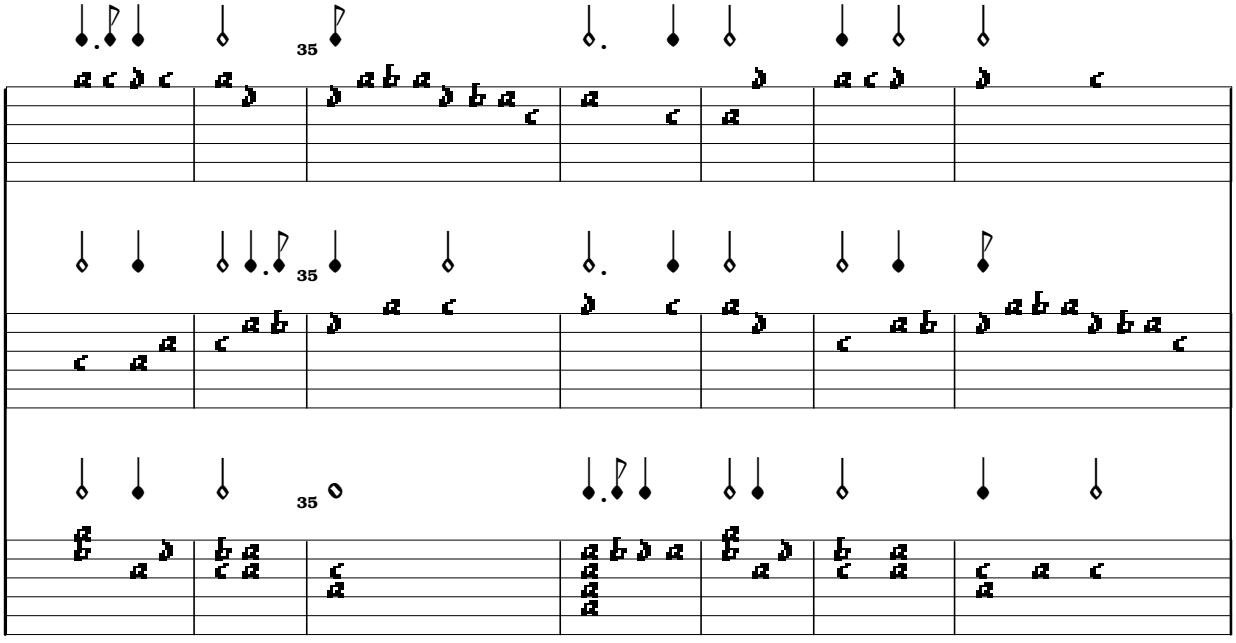
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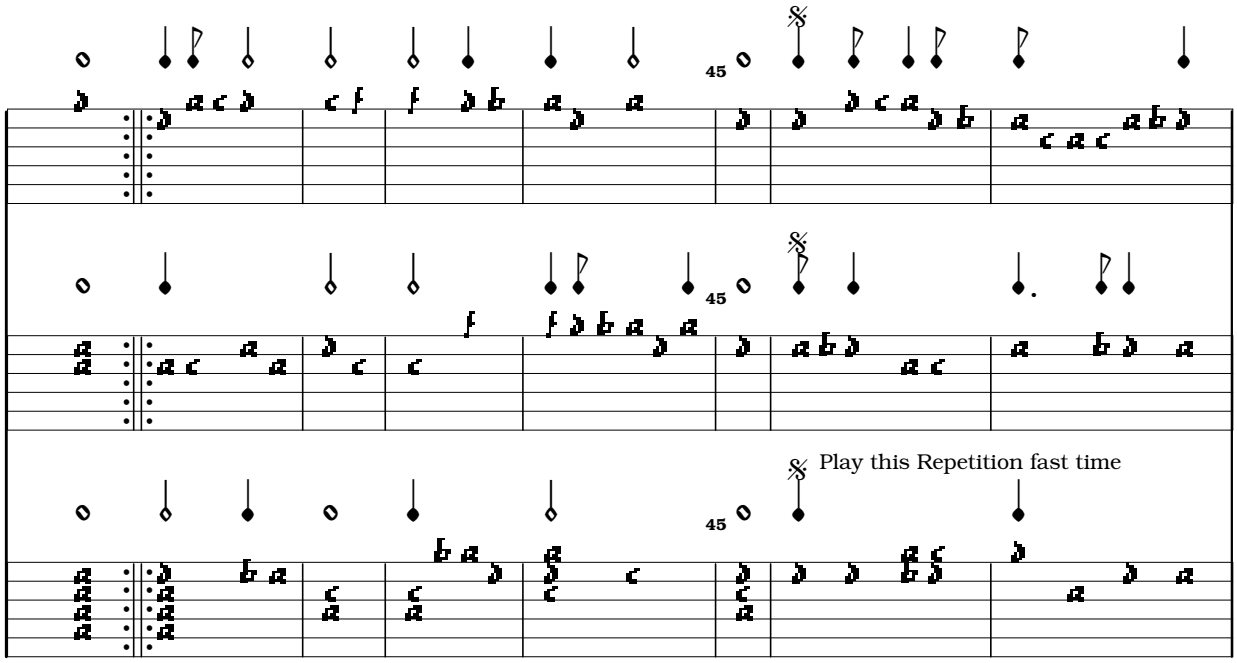
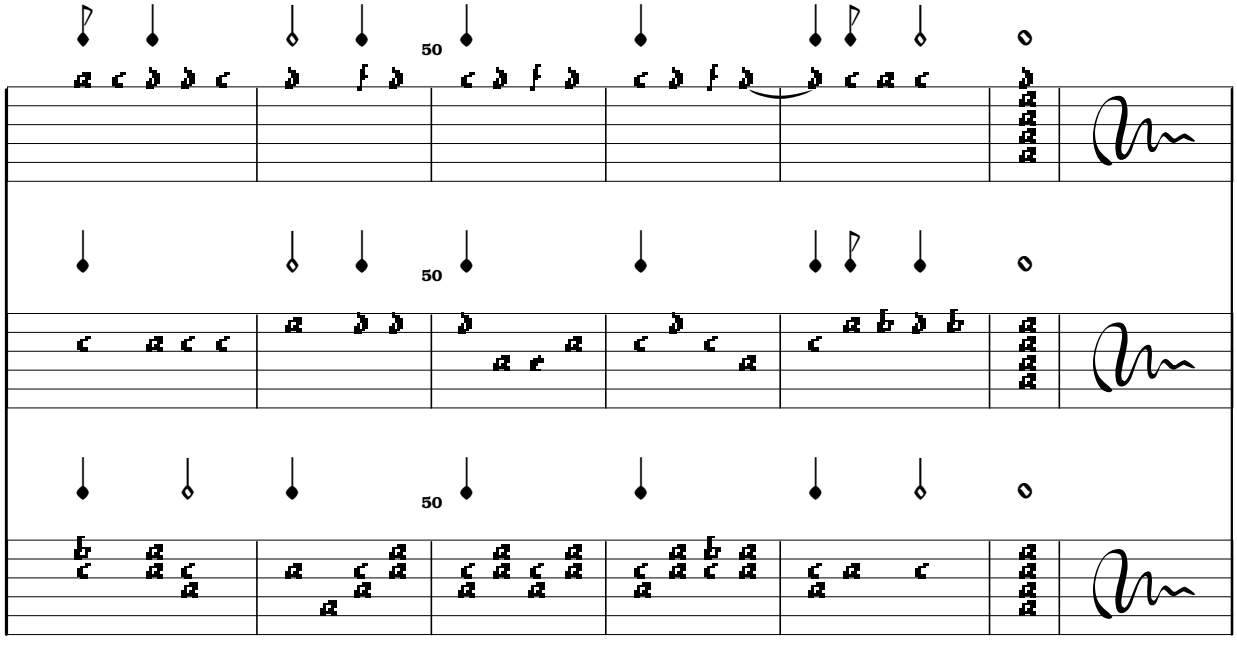
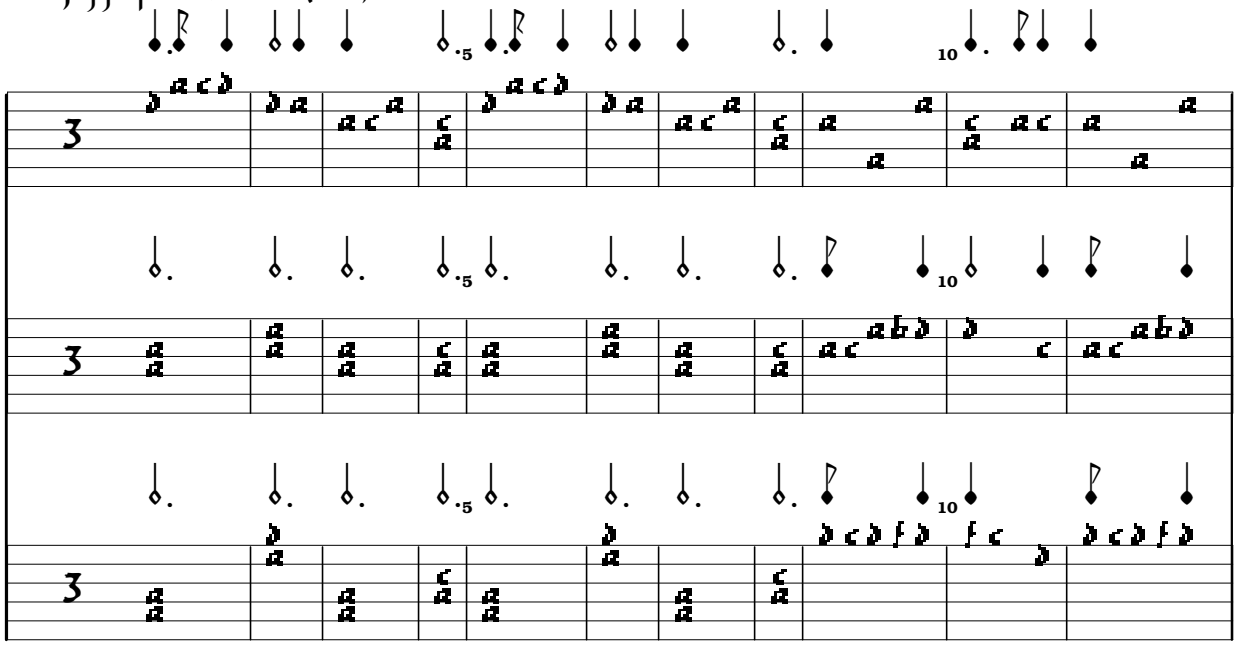
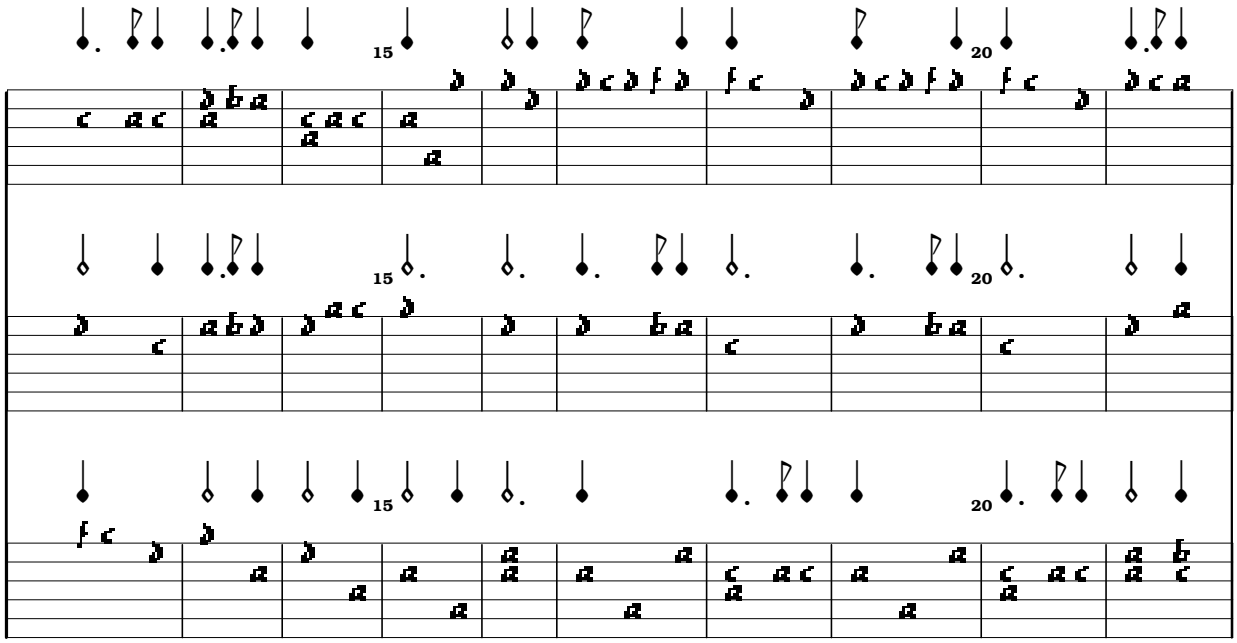
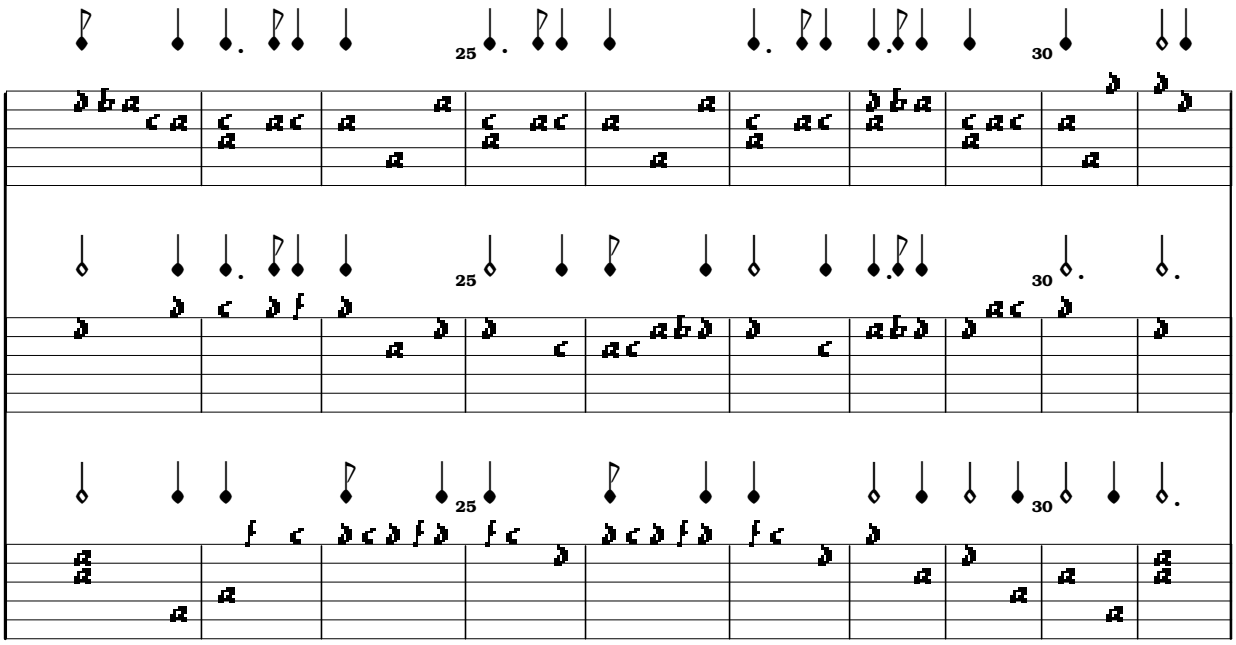

45
45
45
Play this Repetition fast time


50
50
50

A Jigge for Ladies (109)



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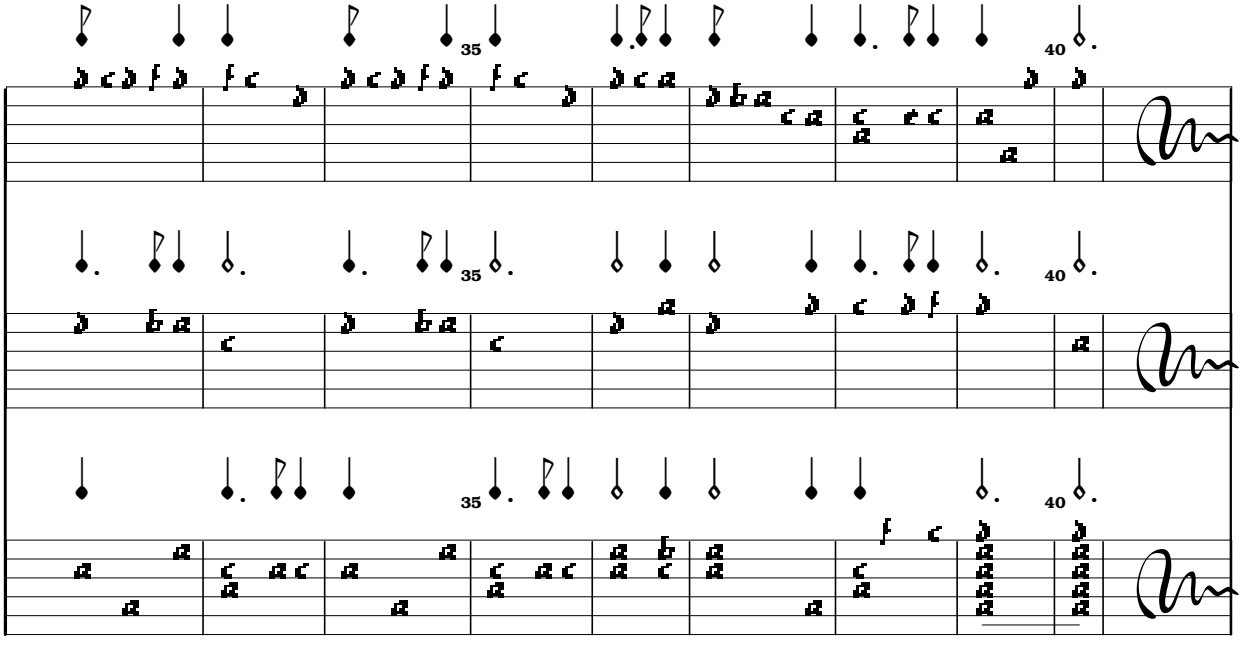
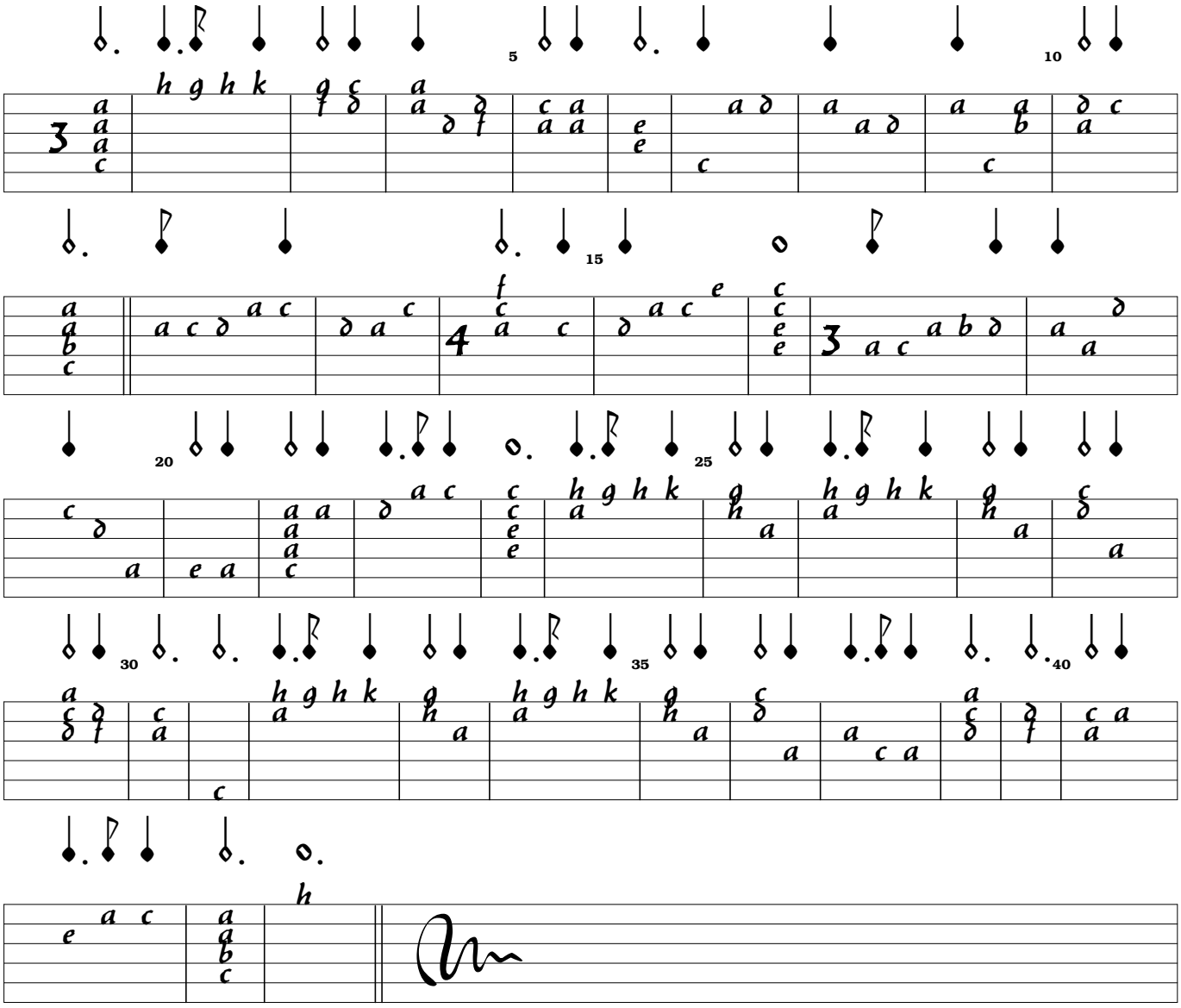

35
40
35
40
35
40

The Second Part of Rosamond

Tobias Hume

Musicall Humors No 110

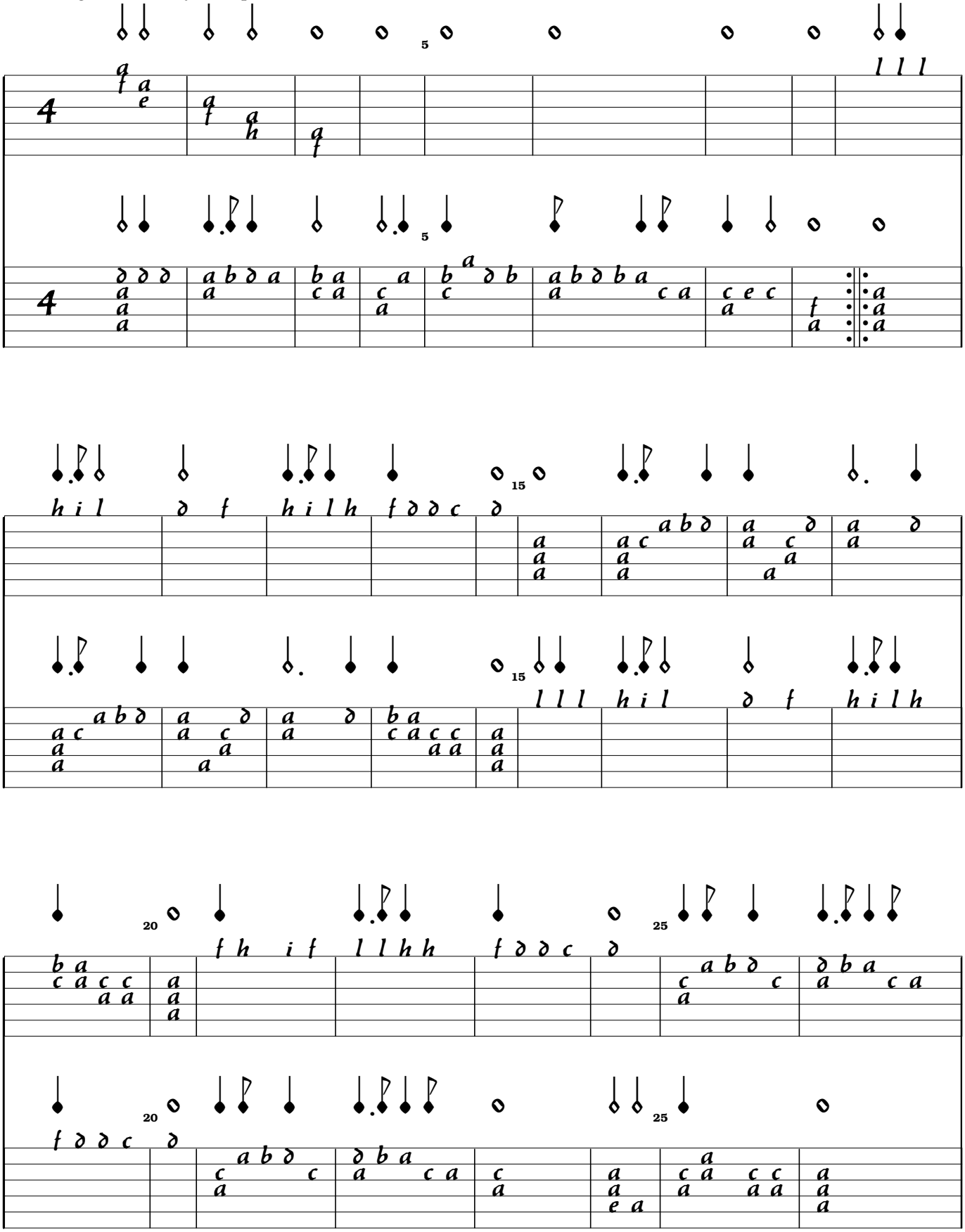


The Princes Almayne - a Lesson for two to play on one Viole

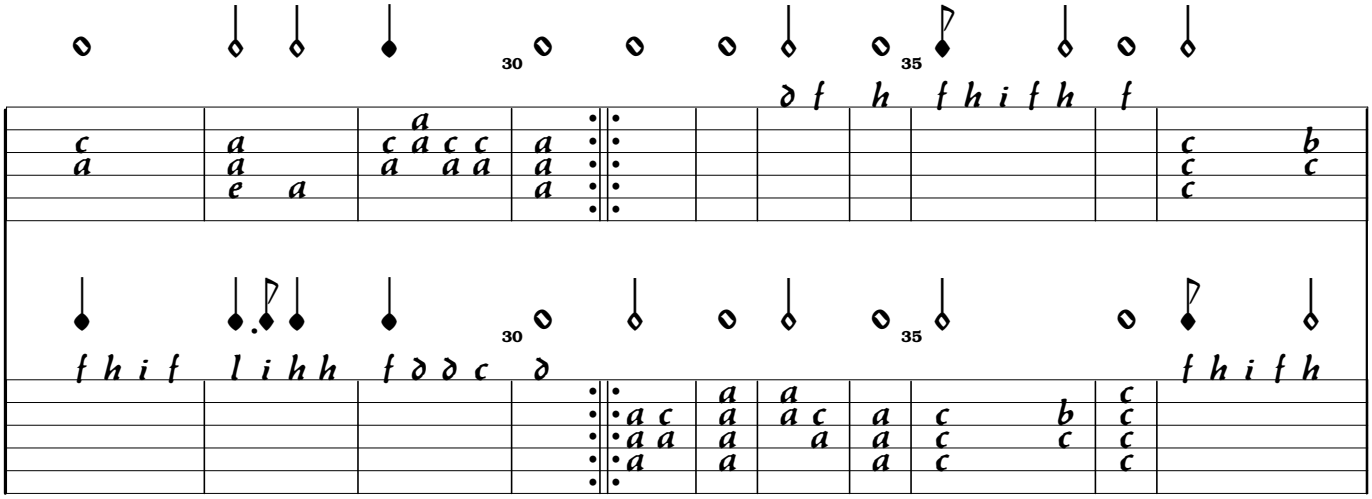
Tobias Hume

Musicall Humors No 111

(Tuning scheme only on top line bars 1 to 3)



Intabulated by A A Chalkley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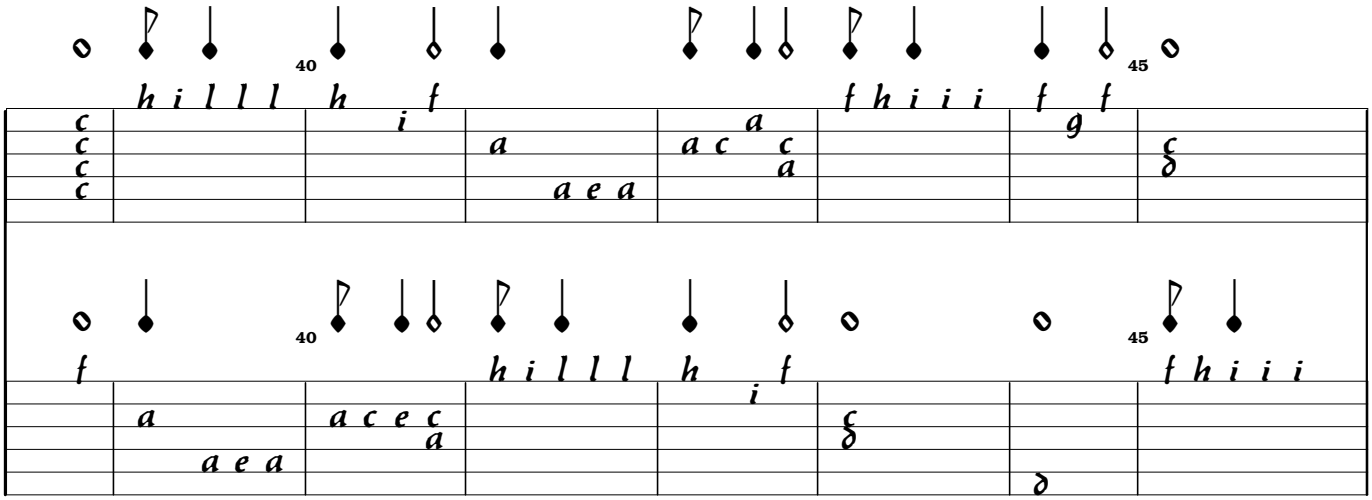
35
30
35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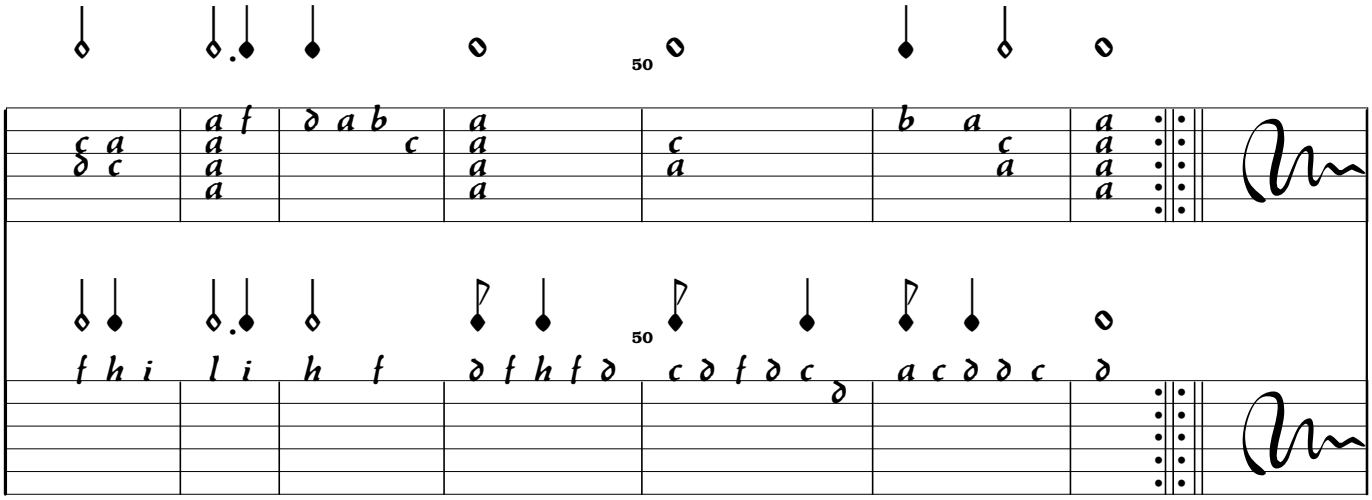
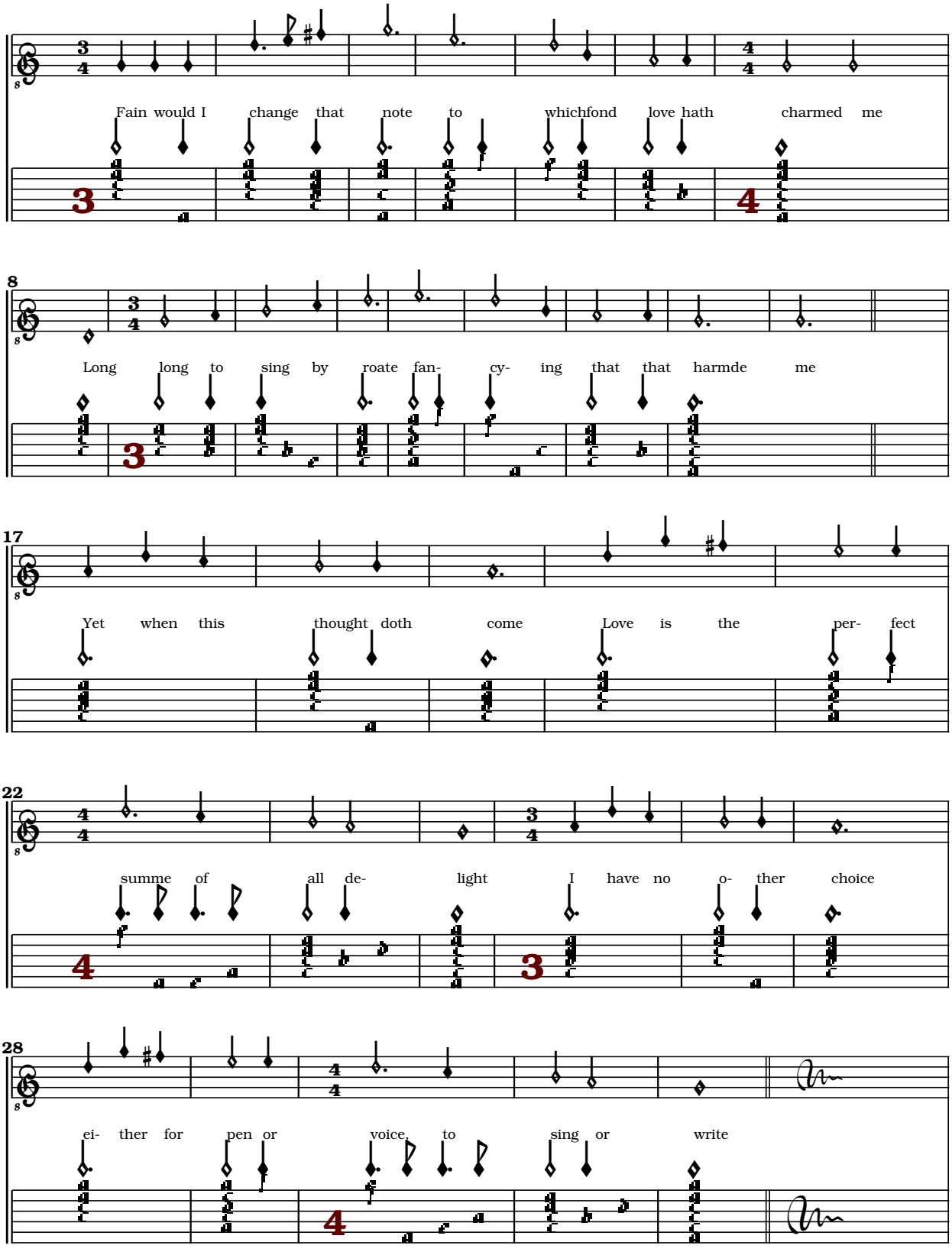
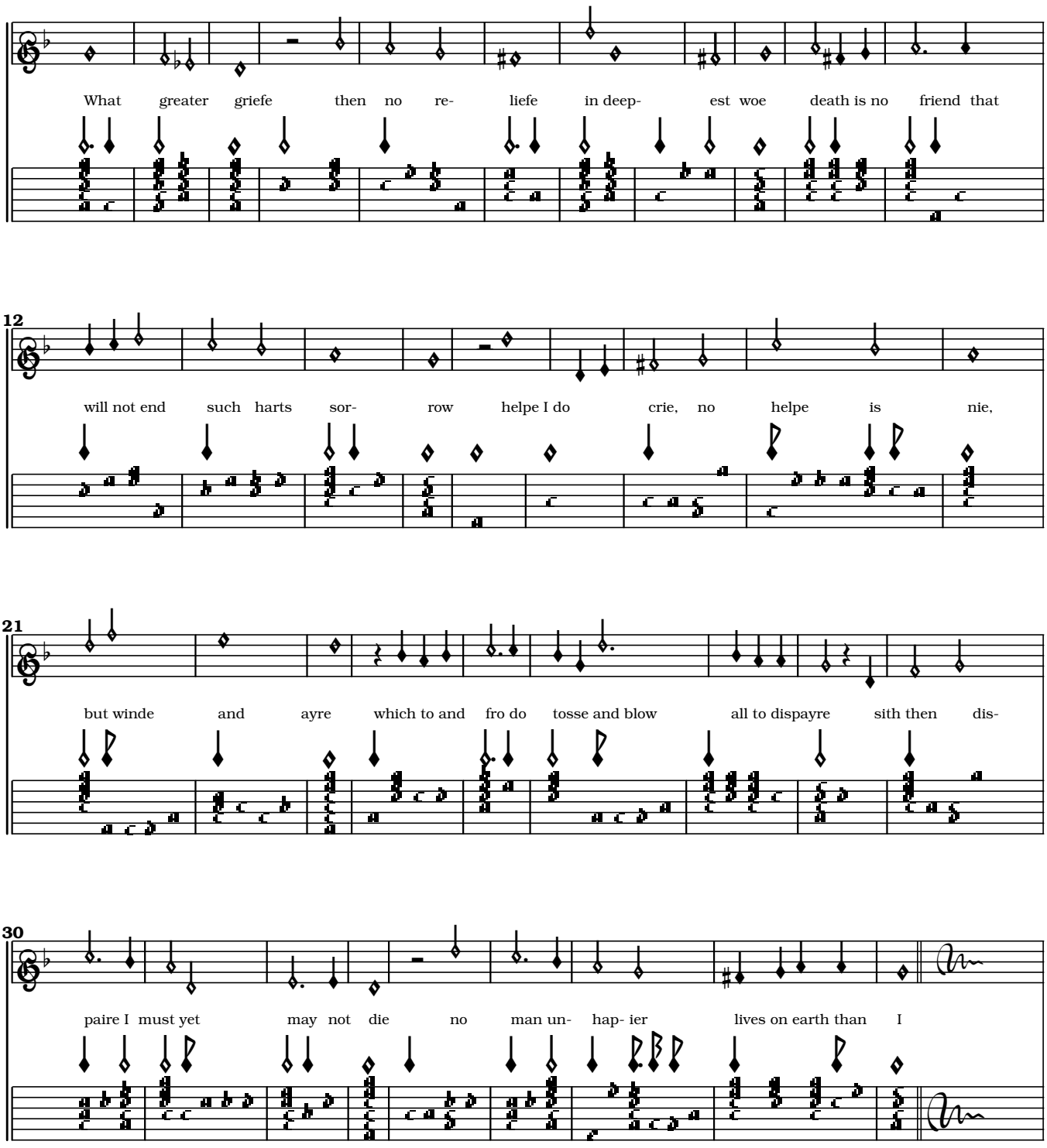
45
40
45


50
50

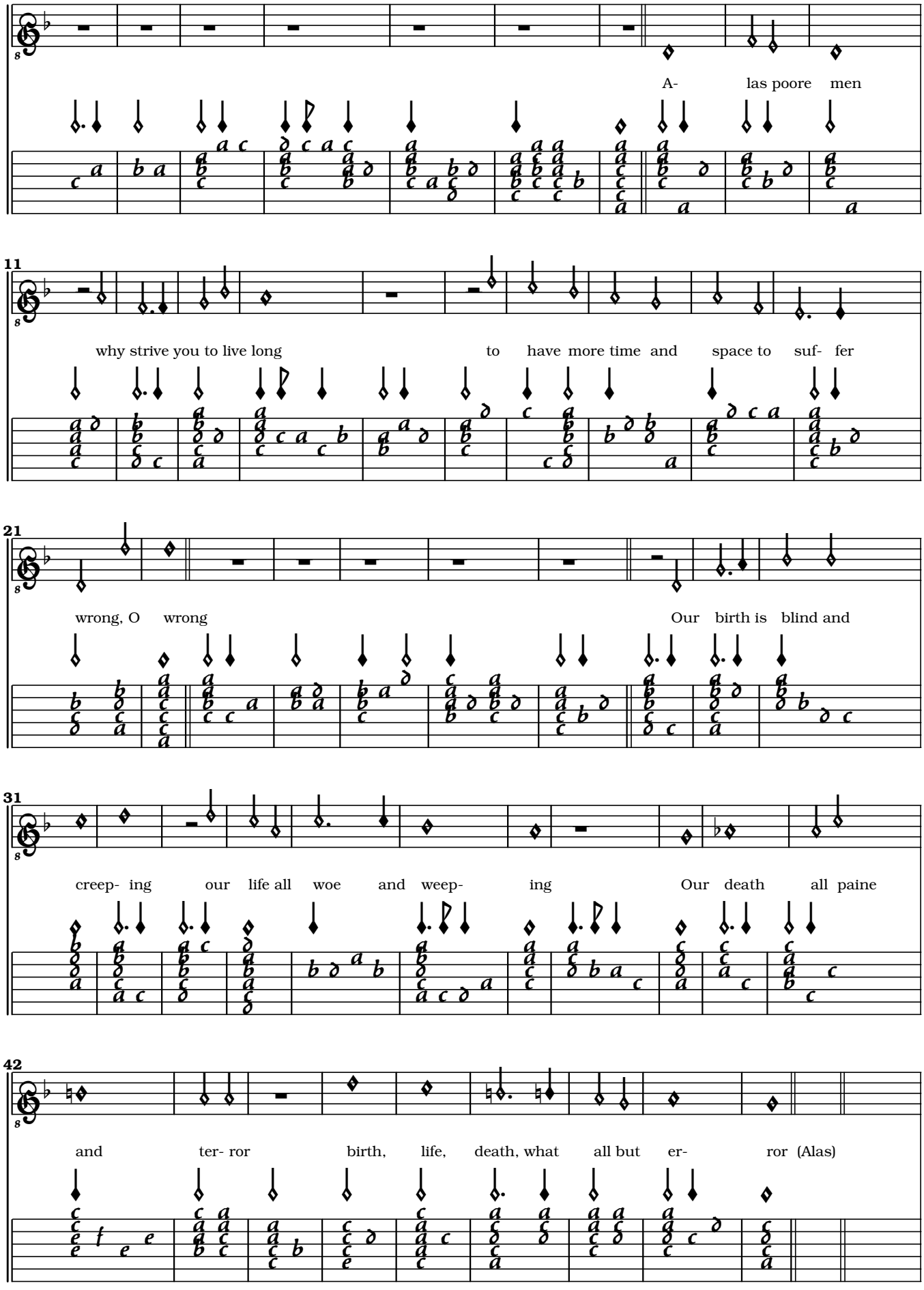
Fain would I change that note (112)

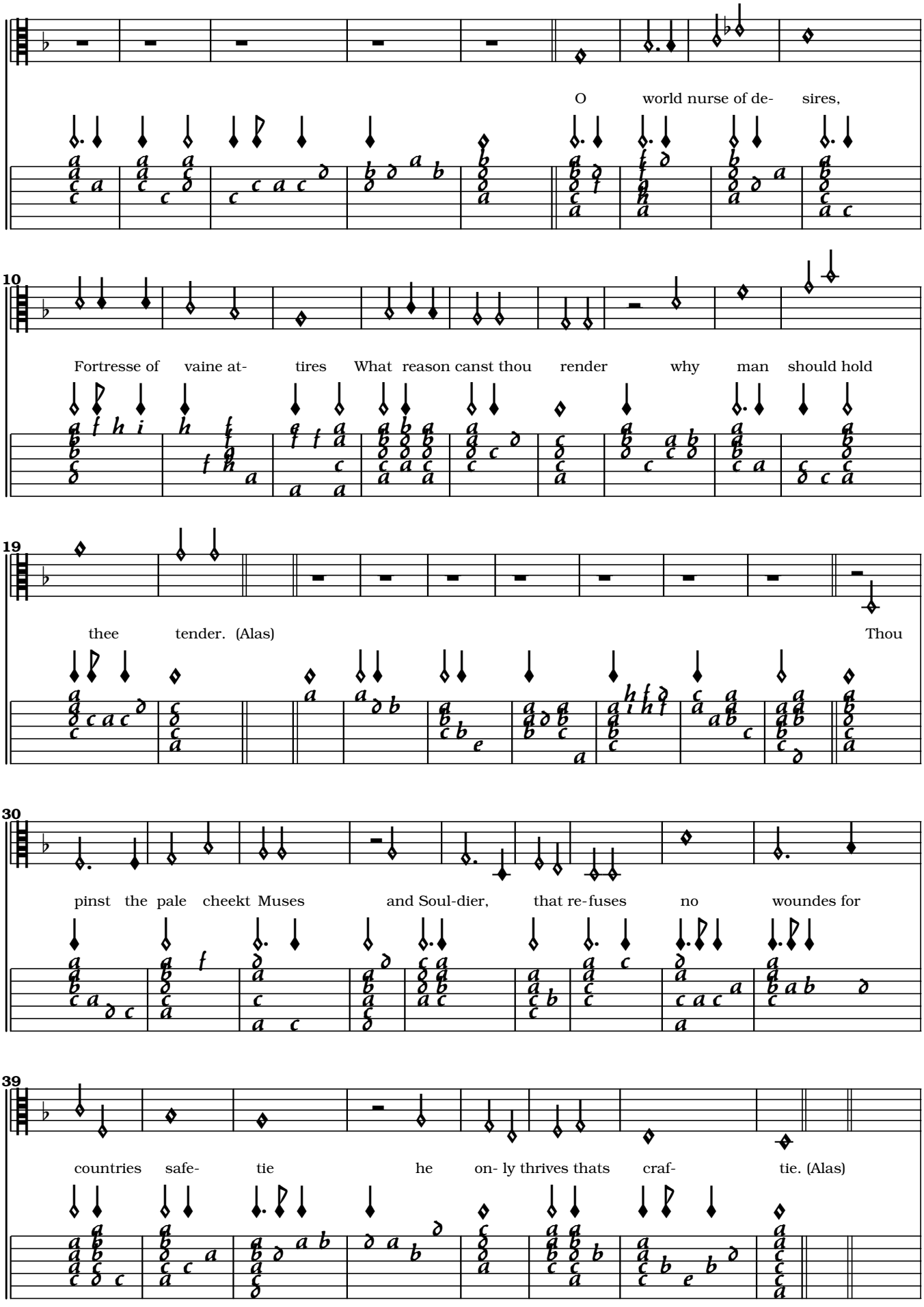


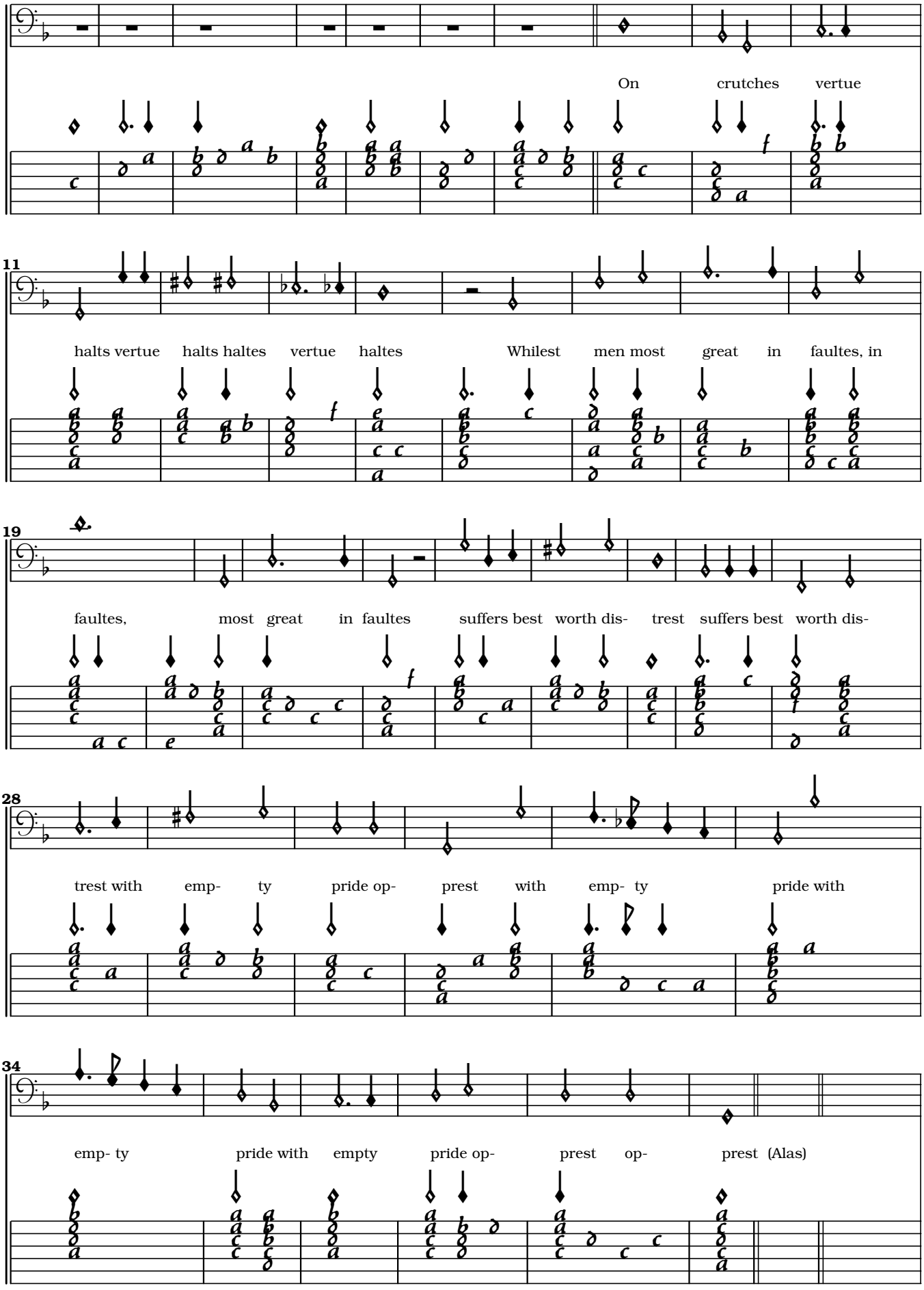
113 What greater griefe

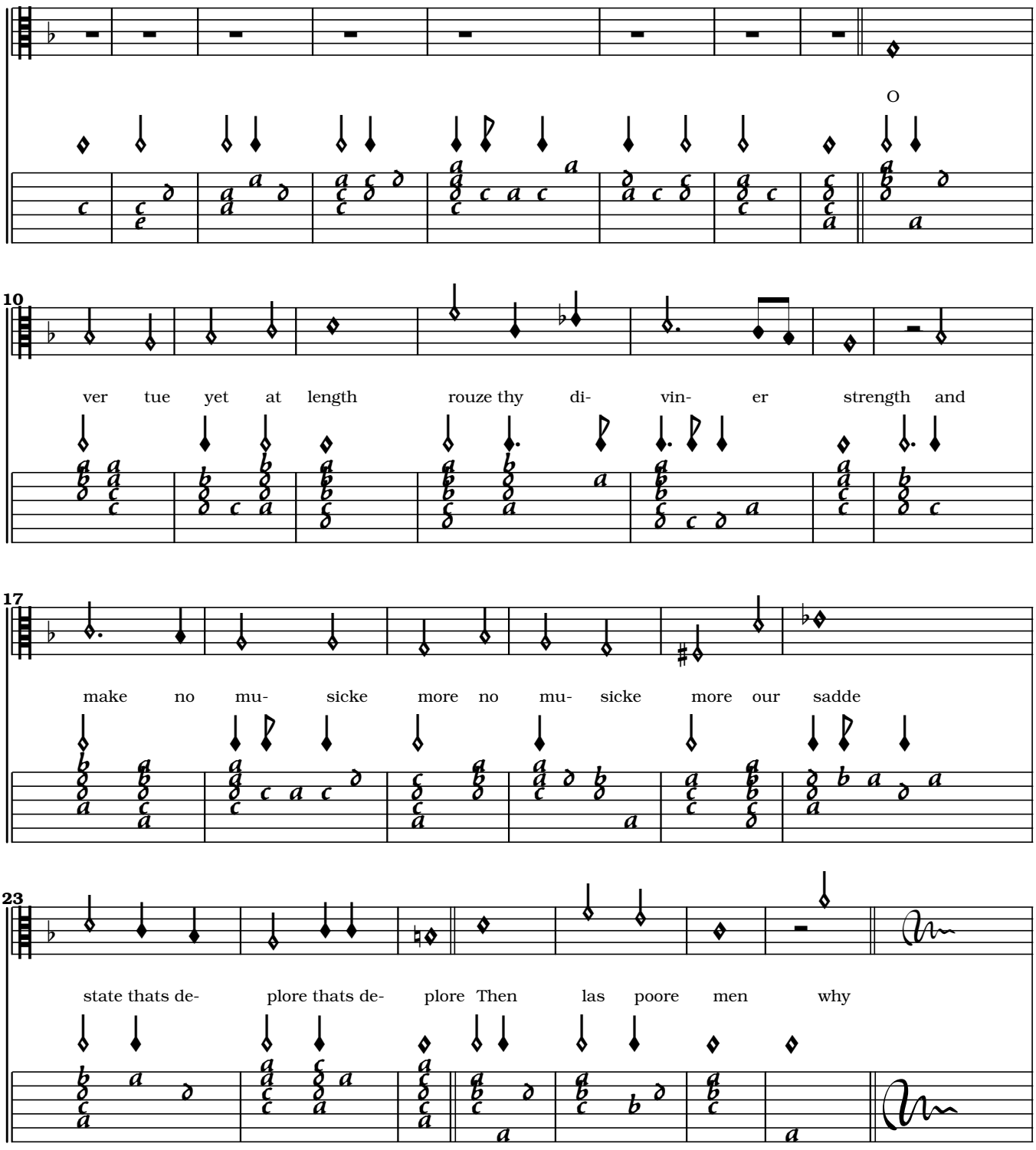


Alas, poore men (114)

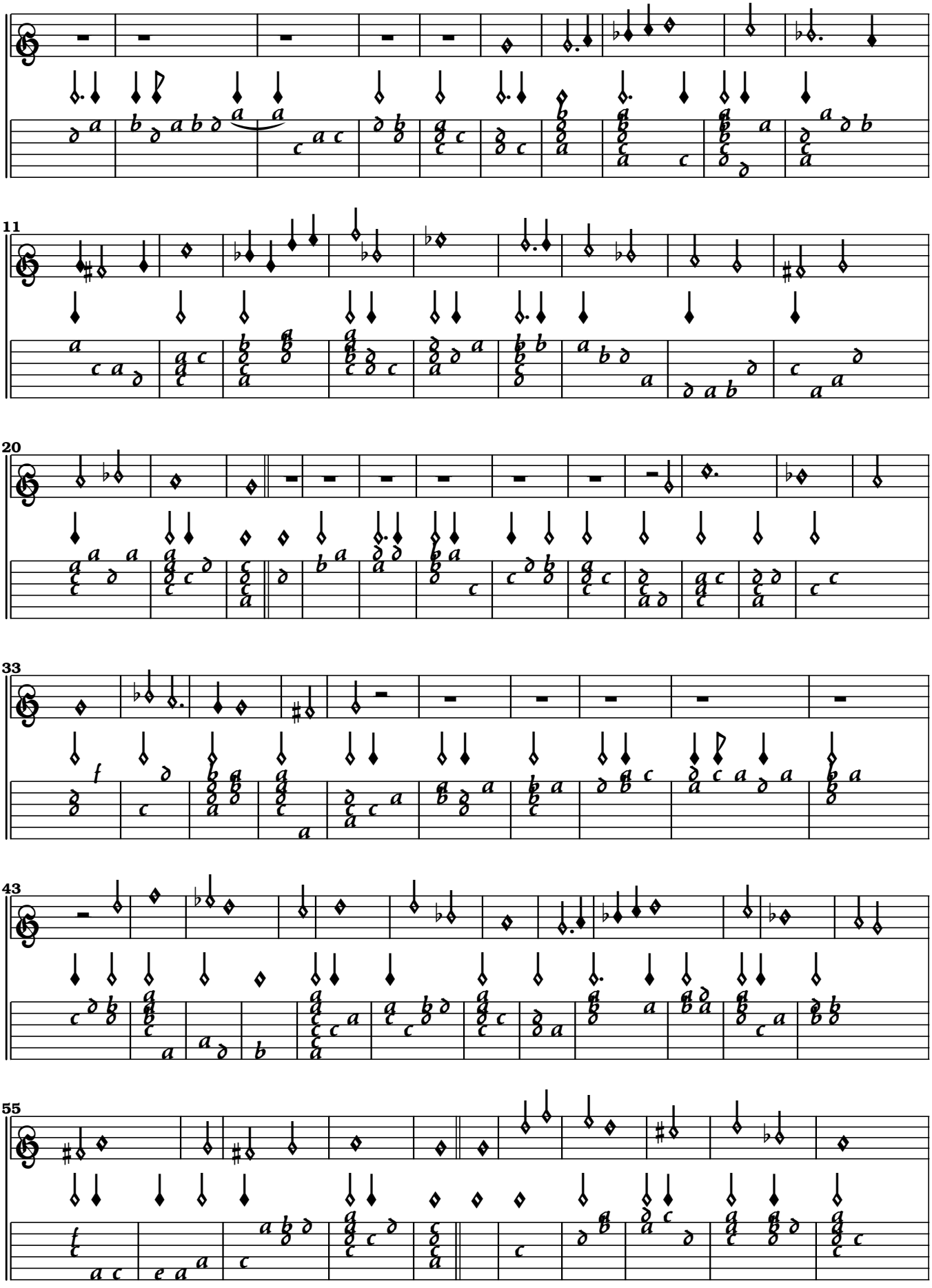


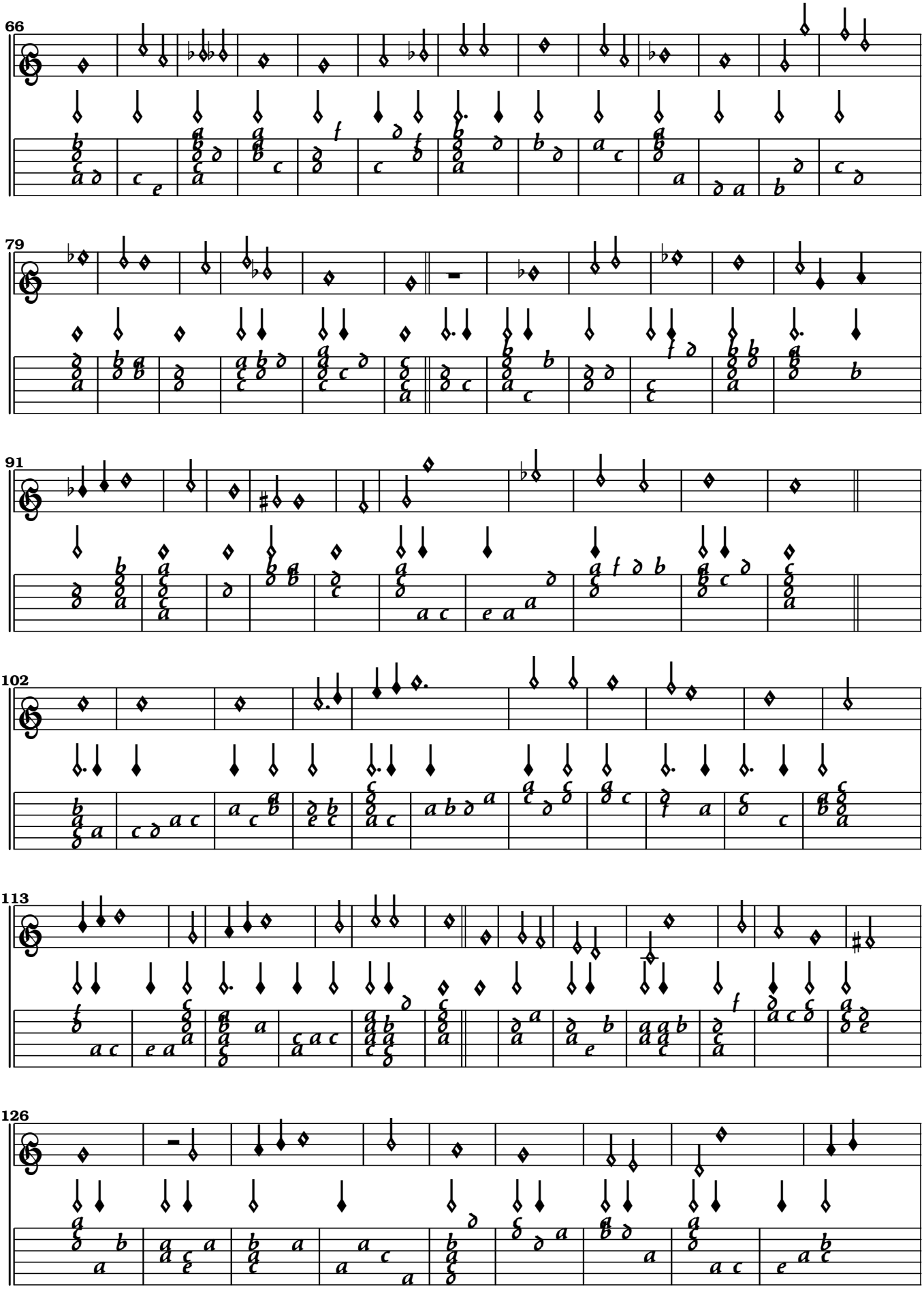

O world nurse of de- sires,
10
Fortresse of vaine at- tires What reason canst thou render why man should hold
19
thee tender. (Alas) Thou
30
pinst the pale cheekt Muses and Soul-dier, that re-fuses no woundes for
39
countries safe- tie he on- ly thrives thats craf- tie. (Alas)

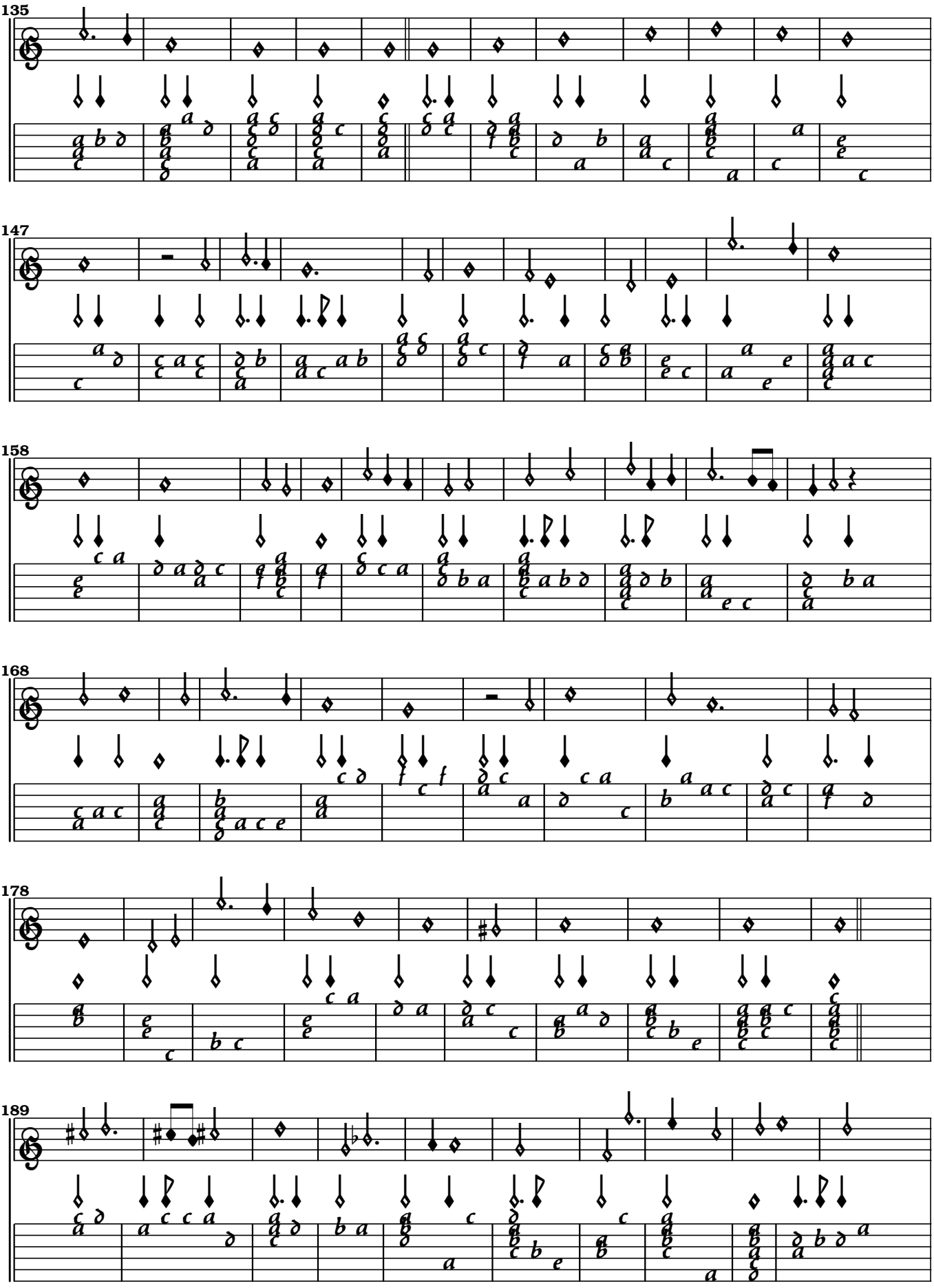

On crutches vertue
11
halts vertue halts haltes vertue haltes Whilest men most great in faultes, in
19
faultes, most great in faultes suffers best worth dis- trest suffers best worth dis-
28
trest with emp- ty pride op- prest with emp- ty pride with
34
emp- ty pride with empty pride op- prest op- prest (Alas)

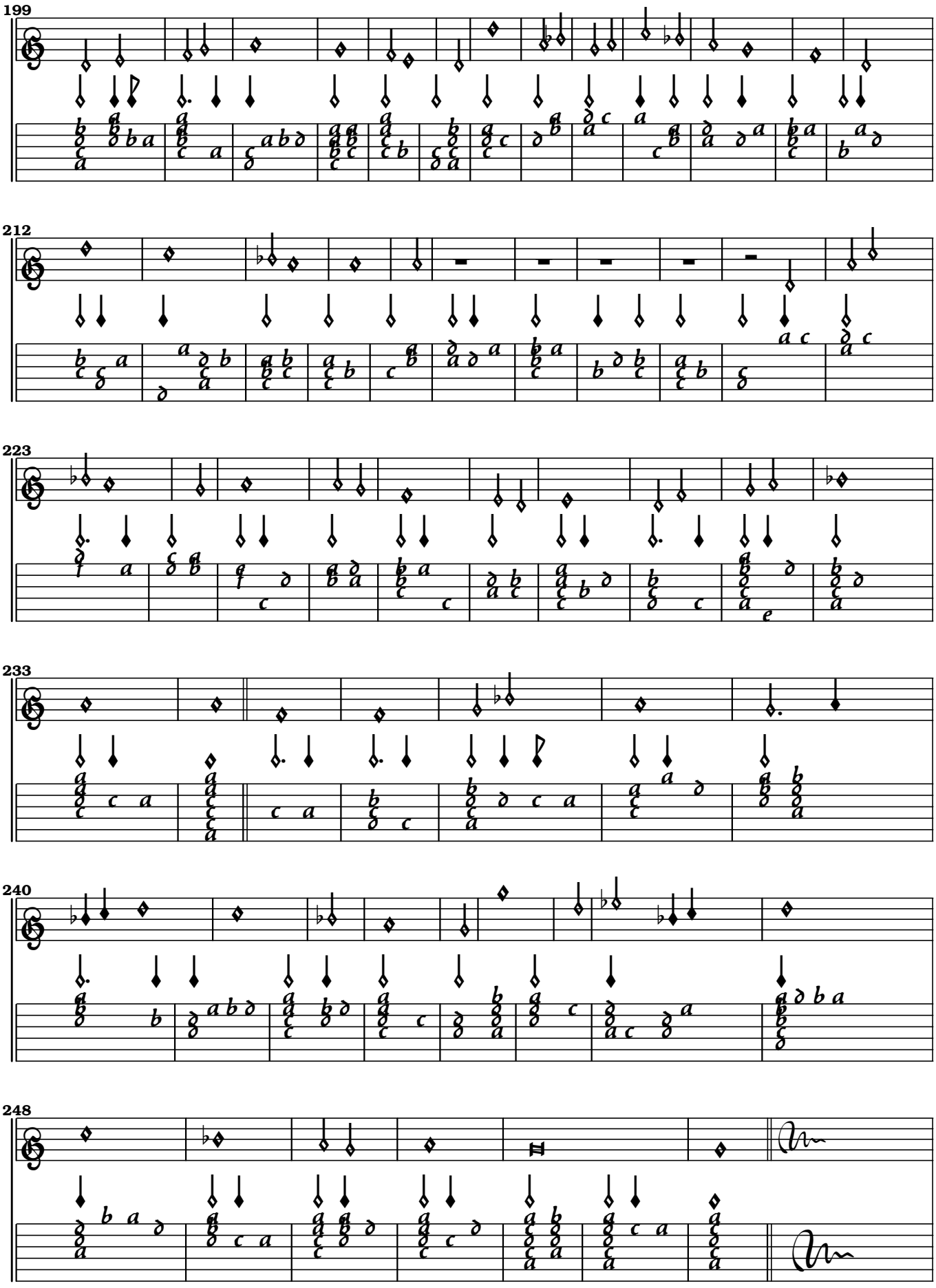

O
10
ver tue yet at length rouze thy di- vin- er strength and
17
make no mu- sicke more no mu- sicke more our sadde
23
state thats de- plore thats de- plore Then las poore men why

Captaine Humes Lamentations (115)




66
79
91
102
113
126

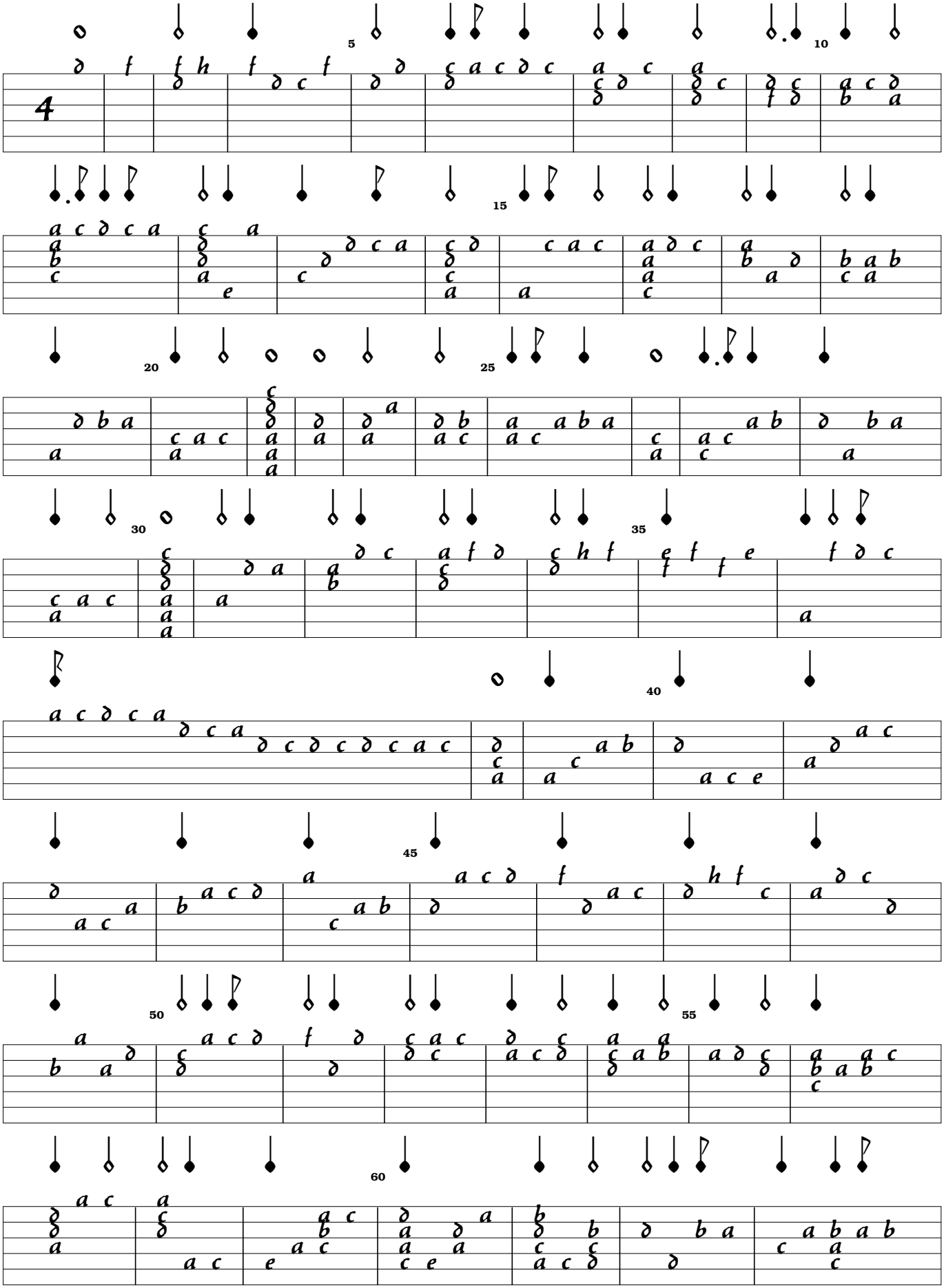

135
147
158
168
178
189


199
212
223
233
240
248

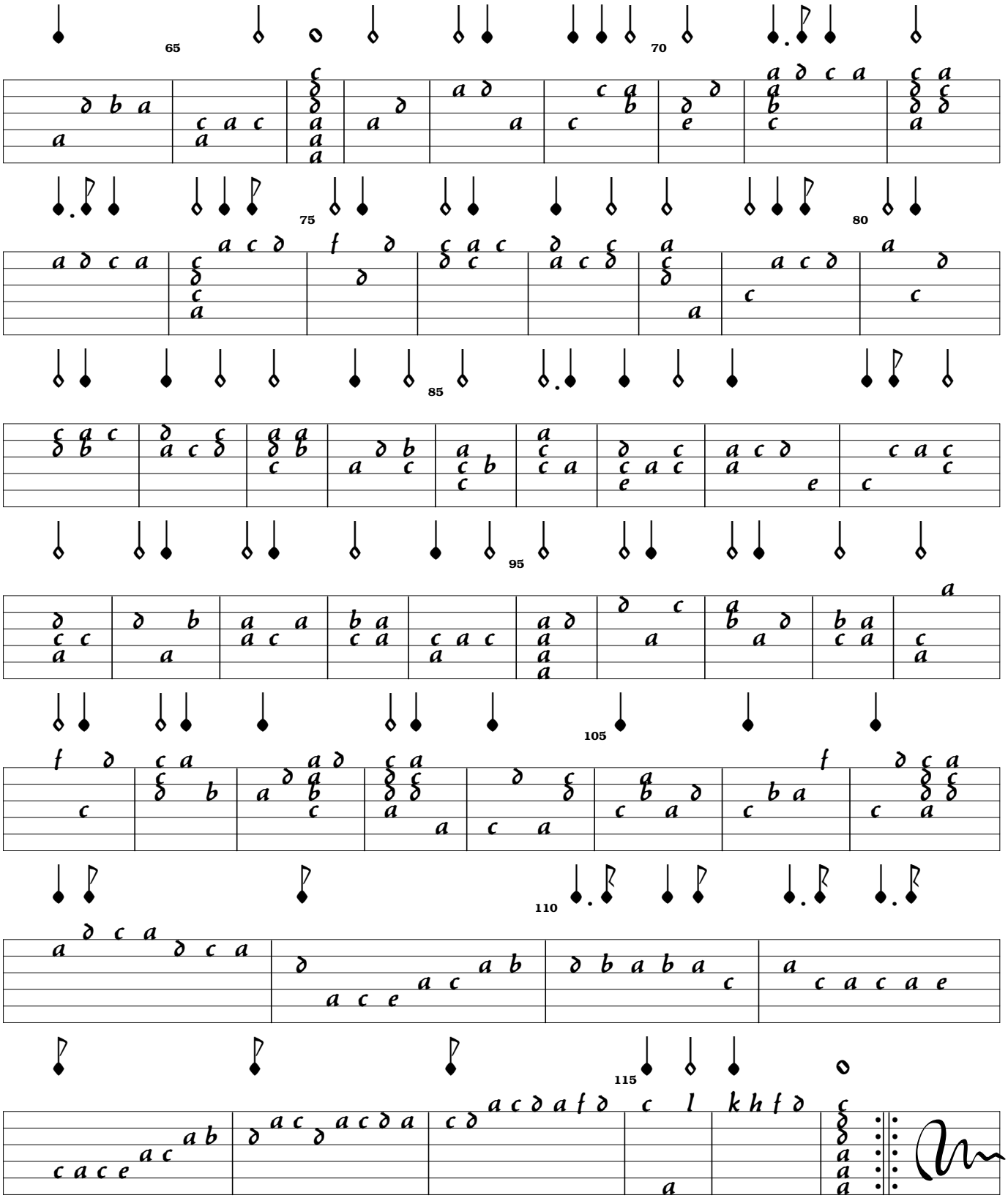
The Old Humor

Tobias Hume

Musicall Humors No 116



Intabulated by A A Chalkley


65
70
75
80
85
95
105
110
115

3. Tobacco

Reprise of introduction

Tobaccoe, Tobaccoe
Sing sweetely for Tobaccoe,
Tobaccoe is like Love,
O love it
For you see I have prowde it.

112. Fain would I change that note

Verse 2.

O Love they wrong thee much,
That say thy sweete is bitter.
When thy ripe fruit is such,
As nothing can be sweeter,
Faire house of joy and blisse
Where truest pleasure is,
I doe adore thee:
I know thee what thou art,
I serve thee with my heart,
And fall before thee.

113. What greater griefe

Verse 2.

Tis I that feele the scornfull heele of dismall hate
My gaine is lost, my losse deere cost repentance late
So I must mone be monde of none O bitter gal,
Death be my friend with speed to end and quiet all
But if thou linger in dispaire to leave me,
Ile kill dispaire with hope and so deceive thee.