

Miriam Morris – bass viol

# A Souldiers Resolution

The First Part of Ayres  
Tobias Hume



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- |    |                                      |       |
|----|--------------------------------------|-------|
| 1  | A Pavin (45)                         | 5'38" |
| 2  | Faine would I change that note       | 1'40" |
| 3  | A Souldiers Resolution               | 5'14" |
| 4  | A Question                           | 2'10" |
| 5  | An answere                           | 2'18" |
| 6  | Death                                | 5'43" |
| 7  | Life                                 | 1'50" |
| 8  | Good againe                          | 4'57" |
| 9  | What greater grieffe                 | 3'37" |
| 10 | Rosamond                             | 1'15" |
| 11 | The Duke of Holstones Almaine        | 2'15" |
| 12 | My Mistresse hath a prettie thing    | 3'57" |
| 13 | Adue sweete Love                     | 2'15" |
| 14 | Be merry a day will come             | 0'25" |
| 15 | Tobacco                              | 1'43" |
| 16 | Beccus an Hungarian Lord his delight | 2'50" |
| 17 | The second part                      | 1'05" |
| 18 | Loves farewell                       | 4'50" |
| 19 | Captaine Humes Pavin                 | 8'07" |



Miriam Morris – bass viol

Christopher Field – countertenor

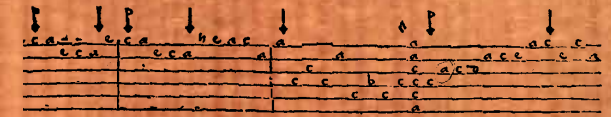
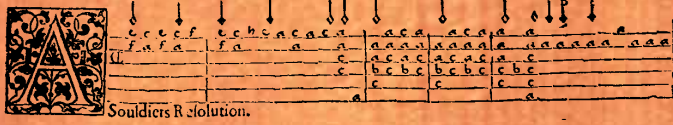
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Producer and recording engineer: Thomas Grubb  
Photos and graphics: Ron Joosten





## To the understanding Reader

**I** Doe not studie Eloquence, or professe Musicke, although I doe love Sence, and affect Harmony: My Profession being, as my Education hath beene, Armes, the onely effeminate part of me, hath beene Musicke; which in mee hath beene alwayes Generous, because never Mercenarie. To prayse Musicke, were to say, the Sunne is bright. To extoll my selfe, would name my labors vaine glorious. Onely this, my studies are far from servile imitations, I robbe no others inventions, I take no Italian Note to an English dittie, or filch fragments of Songs to stufte out my volumes. These are mine own Phansies expressed by my proper Genius, which if thou dost dislike, let me see thine, *Carpere vel noli nostra, vel ede tua*, Now to use a modest shortnes, and a briefe expression of my selfe to all noble spirites, thus, My Title expresseth my Bookes Contents, which (if my Hopes faile me not) shall not deceive their expectation, in whose approvement the crowne of my labors resteth. And from henceforth, the statefull instrument Gambo Violl, shall with ease yeelde full various and as devicefull Musicke as the Lute. For here I protest the Trinitie of Musicke, parts, Passion and Division, to be as gracefully united in the Gambo Violl, as in the most received Instrument that is, which here with a Souldiers Resolution, I give up to the acceptance of al noble dispositions.

*The friend of his friend, Tobias Hume*

**G**iven the lack of information about Hume's life, the preface to *The First Part of Ayres* of 1605 is one of the few sources to give an insight into Hume's own perception of his character and calling. Curiously, he advertises himself as a professional soldier and a gentleman, therefore by inference, an amateur musician. 'My Profession being, as my Education hath beene, Armes, the onely effeminate



*part of me, hath beene Musicke;* He makes the dubious claim in a blunt and forthright fashion that he is no plagiarist, challenging those composers who might disapprove of him to do better. *'my studies are far from servile imitations, I robbe no others inventions, I take no Italian Note to an English dittie, or filch fragments of Songs to stufte out my volumes. These are mine own Phansies expressed by my proper Genius,'* Hume's audacious declaration in which he maintains that, *'the statefull instrument Gambo Violl, shall with ease yeelde full various and as devicefull Musicke as the Lute. For here I protest the Trinitie of Musicke, parts, Passion and Division, to be as gracefully united in the Gambo Violl, as in the most received Instrument that is,'* is particularly bold given that he has no reputation upon which to base such a challenge. Hume closes by reaffirming his military calling when, with a *'Souldiers Resolution'* he offers his work up *'to the acceptance of al noble dispositions'*.

Hume's championing the cause of the viol as a worthy rival to the lute, provoked its foremost advocate, lutenist-composer John Dowland, to publish a response in the preface to his last book of airs, *A Pilgrimes Solace* of 1612. By this time the viol had supplanted the lute as the appropriate musical pastime for gentlemen. On his return from the Continent, a disillusioned Dowland was dismayed to observe a drop in standards of the younger generation of lutenists, whose feeble efforts were, he felt, the reason for its partial demise. He complained bitterly of neglect and criticism from younger professors of the instrument,

blaming them for allowing Hume's challenge. *'and also being that here under their owne noses hath bene published a booke in defence of the Viol de Gamba, wherein not onely all other the best and principall Instruments have bene abased, but especially the Lute by name'* The irony of a challenge by an eccentric, possibly mad, self-confessed amateur such as Hume could not have been lost on the man dubbed the 'English Orpheus'.

Hume's birth date is open to question. 1569 has been suggested on the assumption that he was admitted as a 'poor brother' to Charterhouse in 1629, at which point, according to the rules of entry, he should have attained the age of 60. As Charterhouse also served as a military training school, it is possible that Hume, an experienced soldier, may well have been given employment in addition to charity, thus putting his birth date into question. This lends some credence to the idea of a younger Hume, in 1642, apparently impoverished and subsisting on a diet of snails, making a fruitless and pathetic request in the form of a pamphlet to Parliament. In this he asks for financial support and permission to be given high command over the troops sent to suppress the ongoing Catholic rebellion in Ireland. A previous request to the new King Charles I, after his accession in 1625, to serve as a diplomatic courier to the King of Sweden had met with no success. Also, a submission in 1611 to be considered to serve in a military expedition under the King of Sweden had been refused.



However this did result in the Swedish King asking for Hume's return to his service, which must presume prior connection and military experience. Hume also claimed to have served in Russia. In addition there are various references in his titles to Poland, France and Hungary.

*The First Part of Ayres* of 1605 was the first collection of music to appear in England devoted exclusively to the lyra viol and bass viol. Lyra describes both a particular style of bowed chordal playing, akin to the lute, to be read in tablature, and an instrument, somewhat smaller than the bass viol, with added modifications such as sympathetic bass strings. One of the reasons for the growing popularity of the bass viol was the possibility of its being played lyra-way. In addition to the standard *d a e c G D*, scordatura allowed the player to explore with ease the sonorities of a great variety of other tunings. To clarify his intentions, Hume refers on his title page, and again towards the end of the book, to *Leero Viol*, *Base Viol* and *Viole De Gambo*. Whereas later composers were to use many different tunings, Hume used only three, specifying the differences from the standard bass viol tuning with *Leera Virole* or *Bandora set*, indicating the tuning *d a f c F C*. The third tuning is given with the instruction, *'The lowest string must be tuned double cee fa vt'* (*d a e c G C*)

The collection, subtitled *Musicall Humors*, (the first example of Hume's punning ability) contains dances of the

period, namely almaines, pavins, jigs, along with fantasias and a few songs. With the exception of the songs and some *Musicall Conceites* for two bass or treble instruments, or lyra viol with two treble viols, 107 of the 117 works are solo pieces.

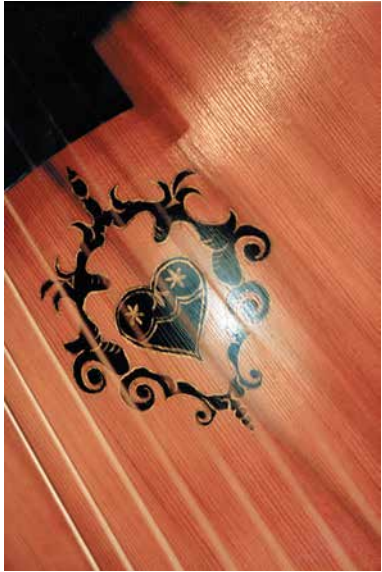
Hume did not appear to benefit by any patronage from his chosen dedicatee, William Herbert, the third Earl of Pembroke, possibly the Mr. W. H. to whom Shakespeare dedicated his Sonnets. The second collection, *Captaine Humes Poeticall Musicke* of 1607, finds Hume desperately seeking royal patronage from Queen Anne of Denmark, wife of James I, also various courtiers and patrons of the arts, all with little success. This volume includes some reworkings of material from the first book and is scored for various combinations of viols and lutes.

Both collections were printed in London by John Windet who was already well versed in the typography of tablature and *pricke-song*, having previously been employed by lutenists John Dowland, Robert Jones and Thomas Greave. Hume's collection, on the face of it, looks



the same as the lutenists' compositions. It is, however, the playing techniques and acoustic characteristics of the respective plucked and bowed instruments which serve to highlight their particular strengths and limitations. Whereas the light tone of the lute lends itself with greater





versatility and agility to the transparent textures and clarity of contrapuntal and chordal styles, the added sonority, sustaining ability, varied dynamic range and articulation of the viol were ultimately the reasons for its growing popularity over the lute. Hume does, however,

specifically direct the violist to pluck in a few instances. In *Harke barke* he annotates 'play nine letters with your finger'. In the song, *Faine would I change that note*, chordal plucking falls, with one exception, on adjacent strings. This single example demonstrates the ease of lute technique, as opposed to bowing, of plucking non-adjacent strings.

Given the lack of information about Hume's peers, we only have his compositional output plus a few written documents on which to base our assessments. He was clearly a composer-player of ability, his music requiring both extreme dexterity and profound sensitivity to the sonorities of the viol. The music, diverse in the extreme, ranges from the bawdy to the fashionably melancholic. Other than grouping by key and dance type, such progressions as *Detb*, *Life*, *Good againe*, also *A Question* and *An answer*, show a distinctly programmatic flair. We are constantly reminded of Hume's military calling with echoes of the battleground in such pieces as *A Souldiers Resolution*. Set amongst the learned part-writing of the viol consort composition of such contemporaries as Lawes

and Ferrabosco, one can only imagine a solitary existence for this wild card protagonist of a relatively new style for his chosen instrument. For whom and with whom did Hume play his solo pieces, *Lessons for two and three Violes* and his *Invention* (aptly garnered from Dowland) for *two to play upon one Viole*?

**Miriam Morris** studied the viola da gamba with Wieland Kuijken and Jane Ryan. Her career has included many solo appearances and collaborations with leading early music ensembles, particularly in Australia. She teaches the viola da gamba and the 'cello at the University of Melbourne, and has pioneered early music in education in Australia, directing ensemble-based viol programmes in

primary and secondary schools in Melbourne and Adelaide. She plays a copy of a Cheron seven-string bass viol (Paris c1700) made by Ian Watchorn in Melbourne, Australia in 1997.

Australian countertenor **Christopher Field** was born in 1977. His teachers have included Stephen Grant and Hartley Newnham. He has appeared in operatic roles with Opera Australia, Stopera and Co\*Opera and has performed in concerts and festivals throughout Australia. In addition to his work within early music, he sings contemporary repertoire and has worked with various ensembles as a chorister, pianist and violist.





**2** Fain would I change that note

Fain would I change that note  
to which fond love has charmd me,  
long, long to sing by roate,  
fancying that that harmde me  
yet when this thought doth come  
Love is the perfect summe of all delight  
I have no other choice  
either for pen or voyce,  
to sing or write.

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 hart,  
And fall before thee.

**9** What greater grieffe

What greater grieffe then no reliefe in deepest woe  
death is no friend that will not end such harts sorrow  
helpe I do crie, no helpe is nie, but winde and ayre,  
which to and fro do tosse and blow all to dispayre,  
sith then dispaire I must yet may not dye  
no man unhapier lives on earth then I.

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.

**15** Tobacco

Tobacco, Tobacco sing sweetly for Tobacco,  
Tobacco is like love,  
O love it for you see I will prove it.  
Love maketh leane the fatte mens tumor,  
so doth Tobacco,  
Love still dries uppe the wanton humor  
so doth tobacco,  
love makes men sayle from shore to shore  
so doth Tobacco  
Tis fond love often makes men poor  
so doth Tobacco,  
Love makes men scorne al Coward feare,  
so doth Tobacco  
Love often sets men by the eares  
so doth Tobacco

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

