

TO THE PERFECTION OF HONOUR,

My Lord
H E N R Y,
EARLE of South-hampton.

VHilst other men study your *Titles* (Honourable Lord) I doe your *Honours*; and finde it a nearer way to giue actions, then words: for the talking man commonly goes about, and meetes the iustice at his errours end, not to be beleeu'd. Yet, if in modest actions, the circumstances of singularitie, and profession hurt not; it is true, that I made these *Compositions* solely for your Lordship, and doe here professe it. By which time, I haue done all that I had in purpose, and returne to my silence:

Where you are most honor'd

by

Alfonso Ferrabosco.

TO THE WORLD.



East I fall vnder the *Character* of the vaine-glorious Man, in some opinions, by thrusting so much of my industrie in Prints; I would all knew, how little fame I hope for, that way: when beside his, for, and to whom they are, I laym'd at no mans suffrage in the making; though I might præsume, that could not but please others, which I was contented had pleased him. But, as it is the errour, and misfortune of young Children, oftentimes to stray, and loosing their dwellings be taken vp by strangers; and there lou'd and own'd: So these, by running abroad hauing got them false Parents; and some, that, to my face, would challenge them; I had beene a most vnnaturall Father, if I had not corrected such impudence, and by a publique declaration of them to be mine (when other meanes abandon'd me) acknowledg'd kind. This is all the glory I affected, to doe an act of Nature and Iustice. For their seale, they had it in the Mint, or not at all: Howsoeuer, if they want it, I will eate my selfe the vice of commendation.

Alfonso Ferrabosco.

TO MY EXCELLENT FRIEND, ALFONSO FERRABOSCO.

WHEN we doe giue, *Alfonso*, to the light
A worke of ours, we part with our owne right.
For then, all mouthes will iudge; and their owne way:
The Learn'd haue no more priuiledge, then the Lay.
And, though we could all men, all censures heare,
We ought not giue them taste, we had an eare:
For, if the humerous World will talke, at large,
They should be fooles, for me, at their owne charge.
Say, this, or that man they to thee preferre;
Euen those, for whom they doe this, know they erre:
And would (being ask'd the truth) ashamed say,
They were not to be nam'd, on the same day.
Then stand vnto thy selfe, nor seeke without
For Fame, with breath soone kindled, soone blowne out.

Ben: Iouson.

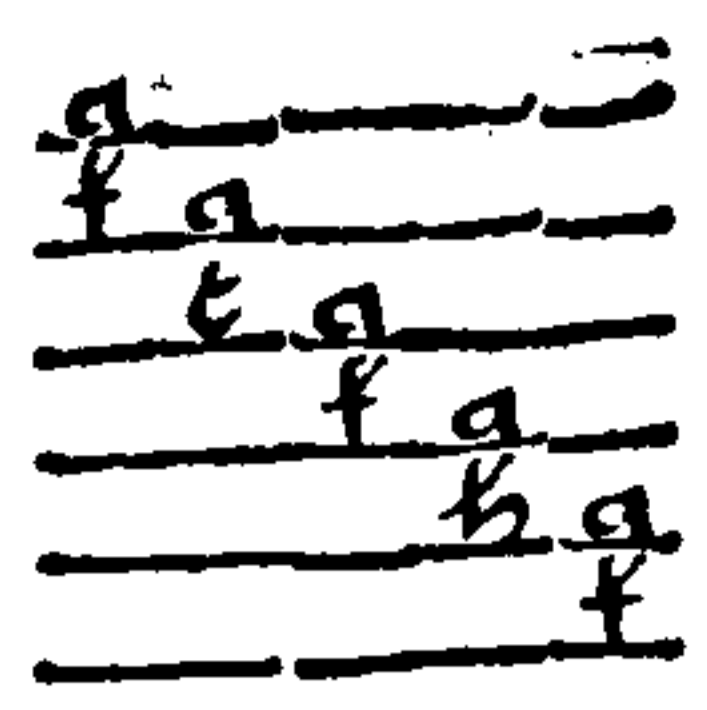
In lode dell'arte, & dell'Authore, SONETTO.

*S'Ogni arte tanto piu da noi s'apprezza,
Quanto ha piu nobil senso per oggetto,
& quanto n'è piu degno il soggetto,
Vince l'altre arti harmonica dolcezza.
Quella a dar gusto & contento s'amezza
Al nostro udir, de sensi il piu perfetto,
Per soggetto h' a numero uguale, & resto,
& di bella aria, & suoni la vaghezza.
Questa arte dunque essendo di tal merto,
Alfonso mio, chi d' Orpheo porti il vanto,
Connien pregiarti, & questi tuoi concenti,
Tanto piu ch'essi con doppin concerto,
A gl'istromenti attando il dolce canto,
Di piacer doppio ne appagan le menti.*

Gual: Quin.

Lessons for the Lyra Violl.

1



The first Tuning.



Musical staff with notes and bowing directions (P, ↓) for the first section.

Lmaine.

Main body of musical notation for the 'Lmaine' section, including multiple staves with notes, bowing directions, and dynamic markings.

Coranto.

Musical notation for the 'Coranto' section, including multiple staves with notes, bowing directions, and dynamic markings.

Lessons for the Lyra Violl.

2



Violin part for the first system, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music consists of a single melodic line with various note values and rests. Above the staff, there are several downward-pointing arrows indicating fingerings or bowing directions.

Alliard.

Violin part for the second system, continuing the piece by Alliard. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the third system, continuing the piece by Alliard. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the fourth system, continuing the piece by Alliard. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the fifth system, continuing the piece by Alliard. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the sixth system, labeled "Coranto". It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the seventh system, continuing the "Coranto" piece. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the eighth system, continuing the "Coranto" piece. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Violin part for the ninth system, continuing the "Coranto" piece. It features a treble clef and a key signature of one flat. The notation includes a variety of note values and rests, with downward-pointing arrows above the staff.

Lessons for the Lyra Violl.



First system of musical notation with notes and bowing directions (down and up strokes) above the staff.

Imaine.

Second system of musical notation with notes and bowing directions.

Third system of musical notation with notes and bowing directions.

Fourth system of musical notation with notes and bowing directions.

Fifth system of musical notation with notes and bowing directions.

Sixth system of musical notation with notes and bowing directions.

Seventh system of musical notation, labeled "Coranto." with a 3/4 time signature, and notes with bowing directions.

Eighth system of musical notation with notes and bowing directions.

Ninth system of musical notation with notes and bowing directions.

Tenth system of musical notation with notes and bowing directions.

Lessons for the Lyra Violl.



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a r r a f e f r a r
 e r a r r r r r e r r f a r
 a a f e e a a a e e r

Lmaine.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a e r a r a r e f f e f b f d r h r d
 a a r e r r r a r d d d t a a d d b a
 b e r r a e a e r a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

d b a f e f e d r f r
 a f e e e r a r e a r e e a r a r r
 r e r r a e a e r a a f

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a a e t a f e r e r a r a r a n
 e r a r e r a r e r r r r
 r a e a e a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

e f d r i a r a d e a a d d d r a r e a r a
 f r d d e r b r e b r a a r e r r b r r b r e b
 a r e a e e r r

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r h a f d r a b a a r d r d h a
 r r a r r a r a a i r a r a
 r e a f e r a e i a a f
 r e r a e a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

e e r a d d r d r d f f d r a f f
 a a r e e a a a a r e
 a e e e a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

h h f d r h e d d b a d b a f e f e f
 a e a a a a a a f e r e r a r e
 a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

h h h i d f d f h d d h a
 f f a a a e e e e t a r a r e a
 f e r e f e e e a f
 f e r a a f a

The second tuning.



Auin.

Coranto.

ardari dat dr rrd rardat rrr rrd
 at eta rda d d da aatd

Alliard.

ra d f b f f f d r d r a a t da r r
 b da b da d f h t d r d d r a a e a r e t
 e a

b b g b d a b g h e g h g h h h
 t b t t e t d r a d r a r a h t t e f e r e e r a
 a a a a a a a a a a e f e r

r r a h h f e e e
 e r a r e a a r e t d r f f e r r e r a a
 a r e a r a e f a a a r

r b r r r e r a r a r e r a f t r
 e r a a a a f e f r a r e i e r a r r a
 a e f r a i e r a a a a r d a

f e e r a r f d r a a
 d r a e r a a r r r d a r r r
 f e r a a a a a d b

r a f d r a f d r a a f
 r a a i d r a a a a a a a f
 r d r d a a f

a t r b f e t h g h r h g e e r r r r
 e f d r a b a a t e r a r r r f e
 a t e r a a a a

r b r f e r f e r
 a r d r d a t i r d r d r a a b a e t
 o f e f a e t a b a e t a d r a d

e r e f f e r a r e f e r a e r e a
 r a a a f e r a a r e r e f a
 a a e f a

r b r r a r e e r e g g e g h h g e r r e g h g e g h h
 r a a r e e r a a a r e r e g h g e g h h
 a e f a a a a f e f a a



h g h r f ca r e r e e b e

a h e a r e f a a f e r a r a e b e

☉

f a

a

Auin.

f f e b r e r a t e r a f g h h g h e

a r r e r a t r a f e r f e r r e r e r f e f e

e a r e f a a a a a a a a a a a a

e f a a a a a a a a a a a a

a a a a a a a a a a a a

r r b r r r e f e e f e t a r r r b r

e a r r r a r e r a f e r a r f e r a r r e r

a a r a a a a a a a a a a a a a a a a

a r a a a f e f a r f a r a

e

a

r f e e e e e f e r e r a r r a e e r a r

a f e r e e r a a a a a a a a a a a a a a

f e r e r a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

f e r a r e f e a e r a e r b a r

a r e f e a f e r a a a f o r a e r a a f

e e r a f e r a a a a a a a a a a a a

e r a f e r a a a a a a a a a a a a

e e r a e a r a a a f e g e d b d e d

e r a e a e r a e r e r a e e r a r e

e r a a a a a a a a a a a a a a a a

e r a a a a a a a a a a a a a a a a

f r f e r e a t e r a f e r f e r a a a

e f a f e r a e r a a a a a a a a a a

e r a a a a a a a a a a a a a a a a

f e f a a a a a a a a a a a a a a

h h g h g h h a r e e e f e r r r b r b r

a h e a r e f f a a a a r r e a t e r r e r

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

h h h g h g h h a a a f f e r r a e

f h f h h a a a a a r e f r f e r a f e e a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

e d e d e e e f e e r r e r a r e e

r e r e e e f a a f e e e f a a a a a

e f a a a e r a a a a a a a a a a

e a a e a a a a a a a a a a a a



h g e r a e r b r r e a f r h f e

a u e r a a r a a r r a

e r a a r e r d a

a

f a

Lmaine.

r a r r a a r e f e r r f a f e r

r a a a r e a r e a a a a a a a

e f a r a a a f a a a a a a a

e r e a f a

r e e a e r r a r a r

a a r e f r f e r r i b r r e r e t a f e r a e r a r

a a r d r a a a r i r b r a r e

a a f e r

e e f e r a e r a r a e y h h y h

a a r r r e r f e r r f b r a r a a e h h a

a a r r e r a a e r a

e r

h f e e r a e r r e b r a r d r r r a a r r e

a a a a r r d r a a a a a a a a a a a

a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

r r f r r e f r f e r e e f r a a a r r a r e

a a r r r r r a a a a a a a a e f e f

r r r b b r r b r f a a a a f e r a r a

r e i a r e r a a a a

h h g e r a e r b r r a r e a a

a a a a e r a a a r e a a a a a

e r a a r e r a

a

f r e r a h g e r a a h f e r a

a e a a a h f e r a a a t e e e

f e r a e r a a a r e f a

f e r a

r r e r f f e r b r b r r e e

a a r a d r a r a r r r r e f r e e

a a r r a a a

a r

r e g h g e h g e a h h

a r e a a f e r a h a a

a r e a f e f f a a

Lessons for the Lyra Violl.

P

First system of musical notation with notes, rests, and dynamic markings (p, f) and bowing directions (down, up).

Auin.

Second system of musical notation, starting with the marking 'Auin.' and including notes, rests, and dynamic markings (p) with bowing directions.

Third system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Fourth system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Fifth system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Sixth system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Seventh system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Coranto.

Eighth system of musical notation, starting with the marking 'Coranto.' and including notes, rests, and dynamic markings (p) with bowing directions.

Ninth system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Tenth system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Eleventh system of musical notation with notes, rests, and dynamic markings (p) and bowing directions.

Lessons for the Lyra Violl.



↓.P ↓↓P ↓ ↓↓ P ↓ P

are f e h h t e r a r f e r a e r a
 f a r a a r e a a f a r a
 a a a r e a r a

L'aine.

↓ P ↓ ↓ ↓.P ↓ P ↓ P ↓ ↓ P ↓ P ↓

r r e r a a r e f
 a a e r a r a a a r a f a a a e t e a r
 a a r i a a f a r e a e f r e a
 e a a r e r a

↓ ↓ ↓.P ↓ ↓.P ↓ P ↓ P ↓ P

e h t e r e e e f a t e e r a a
 a f t a t d r a r a a a e r e f
 a a a e f r e a f e r a r
 a

↓ ↓ ↓ ↓

h t e r e a e p h i f h h h f d r a a a a t
 e a a a o f f f d d d d a r d r a d r d
 a a a f e f d a r d f a

↓ ↓ ↓ ↓ ↓.P ↓ ↓ ↓.P ↓ P ↓ ↓ P ↓

r r d r d r e f e r a r a f e a r a
 e r e d r d a r d f d r a r a f e a r f e
 r a r d r d a r d f d r a r a f e a r f e
 a a a a e r a

↓ P ↓ ↓ ↓ ↓ P ↓ P ↓ ↓ ↓ ↓ P ↓

f r t e a h f d r a r d r p f h h
 f r a a f d b a r a r a r d a a a i
 f r a a e a

↓ P ↓ ↓ ↓ ↓

f d t h h h h f i h f e r e f e t f e r e
 h t d b a f f i a d a r a r a a
 a a a a a a

↓ ↓ ↓.P ↓ ↓ ↓.P ↓ ↓.P ↓ ↓ ↓. ↓ ↓ ↓.P ↓ ↓

a r e r e a h f e f a a a a r e r e a a r e
 f a a f a a r e r e a a r e
 a a a a

↓.P ↓ ↓.P ↓ P ↓ ↓ ↓ ↓ ↓ ↓.P ↓ ↓.P ↓ ↓ ↓.P ↓ ↓ ↓.P ↓

r e h g h g h h r e r a
 a r c t a h t e f h a a a e r a a r a r d r a t e f e
 a a

↓.P ↓ ↓

e r e f e f r e a r e f r e a r h r f e h r f e h e
 f e f a e a a a a a a a
 e a a a a



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

e f h a r e f e r e e f e
a a a a f a e a a r e f e
a a a f e e f e a e e e

Imaine.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a e r a r a e a r e h e f h f e f e
a r r r a a r e a f e f a r
a a a a r e a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

f e r e f e p e r r e r a e f e f e a e
a f a a r e f e r a e f e a e
a f a e f e f e r e r a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r h g e h e f d r a f r e a r e a e r b r e r a
a h e f d r a f r e a r e a f a r
a e r a r e r a r e r

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

e a r e f e r a r e f r e e r a r e f r e
e e r a r e f i t i a a a r a a a r e f
a a e r a r a r a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

e r a r e f e f h e r f a r f a r a e
a r a r e f a e f a r f a r a e
e f a r f a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

f a r e a f e r e f e f e r e e
f e r a r a r a a a
e f a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

e f h a r a r e r e f a r e f a e r a
a a a f a r e f a e r a e
a a a a a r a

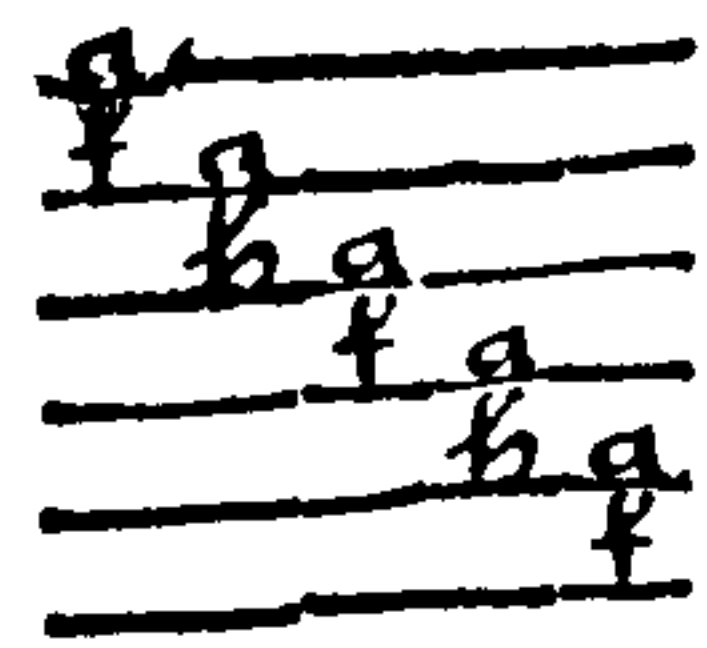
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a r a a e a r e r h e h r f e f e f e
r r r a a a a f f a r d r a f e
a a a a a r e a a f a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

f r h g h r e f a f e f h a f e f f
f r e f a e f h a a r e f a r a a
a a a a a a a a a

Lessons for the Lyra Violl.



The third tuning.



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

é t r a r r é f h f r é h r f

a a a a r a a f a d

♩ a a a e r a

a a

Lmaine,

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a é r r a r t t f é r f é r t t t t

f a f e f a a a r a t r a r t t e r t t a

a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a f t e r t r a a a r a a

r t t f t e r a r r a f e a a a e r a

a a a a f t t

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a f é r a r r r t t r a r a r t

a a e t f a e r a f e r a r a a r e r

t e r a a a e a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a a r t t r a f t e r a a e t e r a r f t e r a

a e r a r a e r a r a a

f e r a

↓ ↓ ↓ ↓

e r a h f t r t f

r r f e r a r r a

r a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

t r t a e h r h t r h t f

a a a a r a f t r a r a

3 a a e a a t a f t

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

t t t r a e r a e f r a t t a r t e g

r e f a e f r a t a r a r t e r

a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓

h t r a r a r e r f e f e f

a a a f e a f e r a a r a f t f r a r a

e a a f r a a e f a a

f e a r a a

Musical staff with notes and bowing marks (P, I.P.).

Lmaine.

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Musical staff with notes and bowing marks (P, I.P.).

Lessons for the Lyra Violl.



↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

h p e e r a a r t a r r r f e r

f e t a a a r a a a e r f e r

a a a a a a a a a a a a a a a a

Lmaine.

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

f e t a r r a a b r a r e f h a r

f a r r a a f e r r a a a a r e t e a f

f a a a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

e f e f a a r r e a a r r e f h h f a e r

r e f e r a r a a r e b r a t y a a t a r n f r

a a a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

h p r e a r a a f d a r a a e r e t e r a

e r a r a r a t e r e f r a a f r e a r e e r i n t e

a a a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

r e r a r e a a r e d r a r d f b a a a a r e

r a r a r r e g r d a a r d r a r d f d r a a a

e a a a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

e b r e r a h r f e h r a r e r a a a e a

f e r a r e a r a a a a e r a a a a a a

a r e r a a r e a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

h p h h a r e r e f e a h h f e t r r a r r a r e

f a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

e f e e e f a r e f r a r e a a r a r a

a f a t t f a r a r e f r a r e a r a r a

a a a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

a a e r a r a r a r a e e a f e r a e

e r a a e r r a r a e a a a a a a a

e r a r a a a a a a a a a a a a a a

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

e a f e r a a f e r a r e e e f e r a r a

f e r a a f e r a r a a a a a a a a a a

f e f a a a a a a a a a a a a a a a a



Handwritten musical notation for the first system, featuring a treble clef, a common time signature, and a staff with notes and rests. Above the staff are several groups of downward-pointing arrows, some labeled with 'p' or 'f', indicating fingerings or dynamics.

Lmainc.

Handwritten musical notation for the second system, continuing the piece. It includes notes, rests, and dynamic markings like 'p' and 'f' with corresponding arrows above the staff.

Handwritten musical notation for the third system, featuring a treble clef and a common time signature. It includes notes, rests, and dynamic markings with arrows above the staff.

Handwritten musical notation for the fourth system, continuing the piece with notes, rests, and dynamic markings.

Handwritten musical notation for the fifth system, featuring a treble clef and a common time signature. It includes notes, rests, and dynamic markings with arrows above the staff.

Handwritten musical notation for the sixth system, continuing the piece with notes, rests, and dynamic markings.

Handwritten musical notation for the seventh system, featuring a treble clef and a common time signature. It includes notes, rests, and dynamic markings with arrows above the staff.

Handwritten musical notation for the eighth system, featuring a treble clef and a common time signature. It includes notes, rests, and dynamic markings with arrows above the staff.

Handwritten musical notation for the ninth system, continuing the piece with notes, rests, and dynamic markings.

Handwritten musical notation for the tenth system, featuring a treble clef and a common time signature. It includes notes, rests, and dynamic markings with arrows above the staff.

Coranto.

Handwritten musical notation for the Coranto section, starting with a 3/4 time signature. It includes notes, rests, and dynamic markings.

Handwritten musical notation for the eleventh system, continuing the Coranto piece with notes, rests, and dynamic markings.

Handwritten musical notation for the twelfth system, featuring a treble clef and a common time signature. It includes notes, rests, and dynamic markings with arrows above the staff.



Handwritten musical notation for the first system, featuring a treble clef, a 3/4 time signature, and notes with various articulations (accents, slurs, and dynamic markings like 'f').

Alliard.

Handwritten musical notation for the second system, continuing the piece with similar notation and articulations.

Handwritten musical notation for the third system, including repeat signs and dynamic markings.

Handwritten musical notation for the fourth system, featuring a variety of note values and articulations.

Handwritten musical notation for the fifth system, including repeat signs and dynamic markings.

Handwritten musical notation for the sixth system, continuing the melodic line.

Handwritten musical notation for the seventh system, including repeat signs and dynamic markings.

Handwritten musical notation for the eighth system, starting with a 3/4 time signature and the word 'Coranto' on the left.

Handwritten musical notation for the ninth system, including repeat signs and dynamic markings.

Handwritten musical notation for the tenth system, including repeat signs and dynamic markings.



Lmaine.


Musical score for the 'Lmaine' section, featuring two staves with various notes and rests. Above the staves are several groups of downward-pointing arrows, some accompanied by the letter 'P', indicating performance instructions or bowing directions. The notation includes various rhythmic values and accidentals.

Musical score for the 'Coranto' section, featuring two staves. The first staff begins with a treble clef and a 3/4 time signature. Above the staves are several groups of downward-pointing arrows, some accompanied by the letter 'P', indicating performance instructions or bowing directions. The notation includes various rhythmic values and accidentals.

Musical score for the 'Ferrabosco II' section, featuring two staves. Above the staves are several groups of downward-pointing arrows, some accompanied by the letter 'P', indicating performance instructions or bowing directions. The notation includes various rhythmic values and accidentals.

For two Viols.

First system of musical notation with fingerings and a decorative vignette.



The first tuning

Allard.

Second system of musical notation for the Allard piece.

Third system of musical notation for the Allard piece.

Fourth system of musical notation for the Allard piece.

Fifth system of musical notation for the Allard piece.

Sixth system of musical notation for the Allard piece.

Seventh system of musical notation for the Allard piece.

Eighth system of musical notation for the Allard piece.

Coranto.

Ninth system of musical notation for the Coranto piece.

Tenth system of musical notation for the Coranto piece.

For two Viols.



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

First system of musical notation with notes and stems.

Alliard.

Second system of musical notation with notes and stems.

Third system of musical notation with notes and stems.

Fourth system of musical notation with notes and stems.

Fifth system of musical notation with notes and stems.

Sixth system of musical notation with notes and stems.

Seventh system of musical notation with notes and stems.

Eighth system of musical notation with notes and stems.

Ninth system of musical notation with notes and stems.

Tenth system of musical notation with notes and stems.

For two Viols.



First system of musical notation with notes and dynamic markings.

Alliard.

Second system of musical notation for the Alliard section.

Third system of musical notation.

Fourth system of musical notation.

Fifth system of musical notation.

Sixth system of musical notation.

Seventh system of musical notation, labeled 'Coranto'.

Eighth system of musical notation.

Ninth system of musical notation.

Tenth system of musical notation.

For two Viols.



↓ ↓ . P ↓ ↓ . P ↓ . P ↓ ↓ . P ↓ ↓ . P ↓ ↓

First system of musical notation with notes and rests.

Alliard.

↓ . P ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ . P ↓ ↓ . P ↓ ↓

Second system of musical notation for the Alliard section.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ . P ↓ . P ↓ ↓ . P ↓ ↓ ↓ . P ↓ ↓ . P ↓ . P ↓ ↓ ↓ ↓

Third system of musical notation for the Alliard section.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ . P ↓ ↓ ↓ ↓

Fourth system of musical notation for the Alliard section.

↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Fifth system of musical notation for the Alliard section.

↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓

Sixth system of musical notation for the Alliard section.

↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ . P ↓

Seventh system of musical notation for the Alliard section.

↓ ↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓ . P ↓ ↓ . P ↓ ↓ ↓ ↓ . P ↓

Eighth system of musical notation for the Alliard section.

↓ ↓ . P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ . P ↓ ↓ ↓ ↓

Ninth system of musical notation for the Alliard section.

A Fancie for three Viols.

32

A Fancie for three Viols.

32

A Fancie for three Viols.

Violino I
Violino II
Viola I
Viola II
Viola III

A Pain for three Viols.

Violino I
Violino II
Viola I
Viola II
Viola III

Violino I
Violino II
Viola I
Viola II
Viola III

A Pair for three Viols.

33

33

A Pair for three Viols.

Prelude

First system of musical notation with notes and dynamic markings (p).

Second system of musical notation with notes and dynamic markings (p).

Third system of musical notation with notes and dynamic markings (p).

Fourth system of musical notation with notes and dynamic markings (p).

Fifth system of musical notation with notes and dynamic markings (p).

Sixth system of musical notation with notes and dynamic markings (p).

Seventh system of musical notation with notes and dynamic markings (p).

Eighth system of musical notation with notes and dynamic markings (p).

Ninth system of musical notation with notes and dynamic markings (p).

Tenth system of musical notation with notes and dynamic markings (p).

FINIS.