

TO THE PERFECTION OF HONOUR,

My Lord

H E N R Y,

EARLE of South-hampton.



Wilst 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 beleu'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 aynd at no mans suffrage in the making; though I might prazume, that could not but please others, which I was contented had pleased him. But, as it is the error, 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 ease 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: Iouison.

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, & retto,
& di bella aria, & suoni la vaghezza.
Questa arte dunque essendo di tal merito,
Alfonso mio, chi d'Orpheo porti il vanto,
Conuien pregiarti, & questi tuoi concertis,
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

f
a
c
a
f

The first Tuning.



Lmaine.

Musical score for the 'Lmaine' piece, consisting of 11 staves of music. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. Above the staves, there are numerous downward-pointing arrows indicating fingerings or bowing techniques.

Coranto.

Musical score for the 'Coranto' piece, consisting of 5 staves of music. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. Above the staves, there are numerous downward-pointing arrows indicating fingerings or bowing techniques.

Lessons for the Lyra Violl.



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

3 d a f d a b a d r a r d r d d b d d

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

a d r a a a a a a

Alliard.

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

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

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

b a d d d a r d r d d d d d d g d d d d

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

d a a a a a a a a a a a

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

a a a b b r a a a r a a r r

e b a a a a a a a a a a

d a r d d b d d d d r d b a a

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

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

↓ . p ↓ ↓ . p ↓ ↓ . p ↓

3 d r a f r d r a d a d r d a d b b d a d

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 f d t g g f d d d d d d d b g f d

r d d 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

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

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

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

f d g f d d d r d d d d

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

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

Lessons for the Lyra Violl.



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

Lmaine.

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.

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.



↓.↓.↓.↓ ↓↓ ↓.↓.↓.↓ ↓↓ ↓.↓

3 *b b a b* *b a* *b b b* *b b b* *b b b* *b b b* *b b b*

a *r a* *a* *r* *a* *a* *r a* *r a* *r a* *r a* *r a*

e *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

Alliard.

↓.↓ ↓↓ ↓ ↓↓ ↓↓ ↓.↓

a *d* *r a* *r* *a* *b a b b a* *a*

r *a r d b r* *d* *r r r e* *r e r a* *b b* *b b b* *b b a* *b*

e *e r a* *a a a a* *a a r r a* *r e r a* *e a* *r r a* *a*

a *a* *a* *a* *t e t e r* *a* *a* *a*

↓ ↓↓ ↓ ↓↓ ↓.↓.↓.↓ ↓↓ ↓

b a b b a r d *b b l* *b a a* *b a b b a* *b a* *a r* *e d* *r a*

r a r a *e a* *a r* *a b b a* *b a* *r a* *a r* *e e* *a*

a *a* *a* *a* *a* *e* *e* *e* *a*

↓ ↓↓ ↓↓ ↓↓ ↓ ↓.↓.↓.↓

r e *d a r* *e r a r a* *r e r e r a r* *r e* *a* *t e r a*

a r e *e r* *a* *a* *a* *a* *t e r a*

a *a* *a* *a* *a* *a* *a*

↓ ↓↓ ↓↓

a e *r* *r a r d r* *e t e a b* *a a b a*

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

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

↓ ↓.↓.↓.↓ ↓.↓.↓.↓ ↓.↓.↓.↓ ↓↓ ↓.↓ ↓ ↓

r *d b a* *r d r* *d a b* *r d f*

r *a t e r a t r* *r* *a e r a r a* *r* *a b* *r*

a *a* *r* *a* *e r* *a* *a*

a *a* *r* *a* *a* *a* *a*

↓ ↓ ↓↓ ↓ ↓ ↓

a a *a* *f a* *a a b b* *a d* *b a* *a*

a *a* *a* *e* *r a* *a a* *a*

a *a* *a* *a* *f* *a* *a*

↓.↓.↓ ↓.↓.↓.↓.↓ ↓.↓.↓ ↓↓ ↓.↓.↓.↓ ↓.↓.↓.↓ ↓.↓.↓.↓

d b a f d b *d b a* *b a* *b b b f d* *f f f b*

3 *a* *f e r a* *a a r e* *r a a r a* *r r* *d d a*

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

↓.↓.↓ ↓.↓.↓.↓.↓ ↓.↓.↓.↓.↓ ↓.↓.↓.↓ ↓.↓.↓.↓.↓ ↓.↓.↓.↓ ↓.↓.↓.↓

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

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

a *a* *a* *a r* *f* *a* *a*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a r r *d r d a* *b a b* *a* *f* *a* *a* *a*

a r a *a* *a* *a* *a* *a* *a* *a*

a *a* *a* *a* *a* *a* *a* *a*

Lessons for the Lyra Violl.

5



First system of musical notation. It consists of three staves. The top staff contains notes and rests with various dynamic markings (p, f, ff) and articulation marks (dots with stems) above the notes. The middle and bottom staves contain the letters 'a', 'r', 'e', 'f', and 't' written in a stylized font, likely representing a vocal line or a specific rhythmic pattern.

Lmaine.

Second system of musical notation. Similar to the first, it has three staves with notes, rests, and dynamic markings. The letters 'a', 'r', 'e', 'f', and 't' are present, along with repeat signs at the end of the system.

Third system of musical notation. Continues the piece with three staves of notes, rests, and dynamic markings. Letters 'a', 'r', 'e', 'f', and 't' are used throughout.

Fourth system of musical notation. Three staves of notes, rests, and dynamic markings. Letters 'a', 'r', 'e', 'f', and 't' are present.

Fifth system of musical notation. The word 'Coranto.' is written to the left of the first staff. It features three staves of notes, rests, and dynamic markings. Letters 'a', 'r', 'e', 'f', and 't' are present.

Sixth system of musical notation. Three staves of notes, rests, and dynamic markings. Letters 'a', 'r', 'e', 'f', and 't' are present.

Seventh system of musical notation. Three staves of notes, rests, and dynamic markings. Letters 'a', 'r', 'e', 'f', and 't' are present.



Musical staff with notes and fingerings. Above the staff are fingerings: *P P P P P P P P P P P P P P*. The notes are: *d d f b f d d r a d f i d f b d d a r a b b f d d*.

Lmaine.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *d d r d d r a r d f d f b f d r a r d a f f d d d*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *d b a a r d a b a r d b b a f e f a r d a r b a r d*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *f a r d f d r a r b d r n b e a f b a r d r d*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *d b b d a b a r r a r e r a r e a f f d d d d b b d r a*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *d r e r a f e r g f d f d r d b a d f f i f f d d d d r*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *d d f b f d f f i b f b d r a a f d d d r*. **Coranto.** *3* *a a a a a a e r*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *d d a r d f d f b d r d d d a d b a r b*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *a b a r f a d r d r a f f b d r a r a b e a f*.

Musical staff with notes and fingerings. Fingerings: *P P P P P P P P P P P P P P P P P P P P*. Notes: *f b f d d r d d e a e a a a a f*.

Lessons for the Lyra Violl.



Lmainc.

First system of musical notation with notes and bowing marks.

Second system of musical notation with notes and bowing marks.

Third system of musical notation with notes and bowing marks.

Fourth system of musical notation with notes and bowing marks.

Fifth system of musical notation with notes and bowing marks.

Sixth system of musical notation with notes and bowing marks.

Seventh system of musical notation with notes and bowing marks.

Eighth system of musical notation with notes and bowing marks.

Ninth system of musical notation with notes and bowing marks.

The first system of music features a treble clef on the left. A large, ornate initial 'P' is positioned in the center. To the right of the 'P', a staff of music contains several measures of notes with various bowing directions indicated by downward arrows above the notes. The notes are primarily quarter and eighth notes.

The second tuning.

Auin.

The second system continues the musical piece. It features a staff with notes and bowing directions. The notes are mostly quarter notes, with some eighth notes. Bowing directions are indicated by downward arrows above the notes.

The third system includes a repeat sign (two dots with vertical lines) in the middle. The notation continues with notes and bowing directions. The notes are primarily quarter notes.

The fourth system continues the musical piece with notes and bowing directions. The notes are mostly quarter notes.

The fifth system includes a repeat sign. The notation continues with notes and bowing directions. The notes are primarily quarter notes.

The sixth system continues the musical piece with notes and bowing directions. The notes are mostly quarter notes.

The seventh system includes a repeat sign. The notation continues with notes and bowing directions. The notes are primarily quarter notes.

The eighth system begins with a 3/4 time signature. The notation continues with notes and bowing directions. The notes are mostly quarter notes.

The ninth system includes a repeat sign. The notation continues with notes and bowing directions. The notes are primarily quarter notes.

The tenth system includes a repeat sign. The notation continues with notes and bowing directions. The notes are primarily quarter notes.

r rbr
 ardaridat dr rrd ratrdat rrr rrd
 a t et a rda o o da aatb

Alliard.

r d f b
 ora dadt htdor ddr o la ait da rta
 o b ad o dra a ear t t
 e a

h g h d a h
 t h t t e t drad rar a h t t e t e r e e r a
 a a a a a a a a r e r
 e t e r

r r a r r a h h f e
 t e r a r ca f f e r r e r a a
 a r a r a r e t o r e f a a r
 a r e a a a

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

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

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

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

r rbr f e r f e r
 ardr dat r r d r r d r a a e t
 a t e t a e t a b a a b a e t
 a a a a a a a a a a a a a a

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

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



Handwritten musical notation for the first system, featuring a treble clef and various notes with stems and beams. Above the staff, there are several downward-pointing arrows, some labeled with 'P' and 'f', indicating fingerings and dynamics. The notes are written in a shorthand style with letters like 'a', 'b', 'c', 'e', 'f', 'g', 'h'.

Auin.

Handwritten musical notation for the second system, continuing the piece. It includes similar notation with fingerings and dynamics indicated by arrows and letters above the staff.

Handwritten musical notation for the third system, showing further development of the musical theme with consistent notation and performance markings.

Handwritten musical notation for the fourth system, featuring a variety of note values and rests, with fingerings and dynamics clearly marked.

Handwritten musical notation for the fifth system, continuing the melodic line with specific performance instructions.

Handwritten musical notation for the sixth system, showing a continuation of the piece with varied rhythmic patterns.

Handwritten musical notation for the seventh system, featuring a mix of eighth and sixteenth notes with corresponding fingerings.

Handwritten musical notation for the eighth system, which includes a section labeled 'Coro.' on the left side. The notation continues with various note values and performance markings.

Handwritten musical notation for the ninth system, showing a continuation of the musical piece with specific dynamics and fingerings.

Handwritten musical notation for the tenth and final system on the page, concluding the piece with a final cadence and performance markings.

Lessons for the Lyra Violl.



First musical system with notes and fingerings (P, ↓) above the staff.

Alliard.

Second musical system with notes and fingerings (P, ↓) above the staff.

Third musical system with notes and fingerings (P, ↓) above the staff.

Fourth musical system with notes and fingerings (P, ↓) above the staff.

Fifth musical system with notes and fingerings (P, ↓) above the staff.

Sixth musical system with notes and fingerings (P, ↓) above the staff.

Seventh musical system with notes and fingerings (P, ↓) above the staff.

Eighth musical system with notes and fingerings (P, ↓) above the staff.

Ninth musical system with notes and fingerings (P, ↓) above the staff.

Coranto.

Tenth musical system with notes and fingerings (P, ↓) above the staff.



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

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

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

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

Lmaine.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

a r e a a a f e r a h 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

Lessons for the Lyra Violl.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

P *bat fob a a a a a a a a a a a a*

Auiv. ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

Coranto. ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ra r r f a a a a a a a a a a a a



Two staves of musical notation. The top staff contains notes with stems and flags, and the bottom staff contains notes with stems. Above the staves are four pairs of downward-pointing arrows.

Auin.

Two staves of musical notation. Above the staves are three pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Two staves of musical notation. Above the staves are several pairs of downward-pointing arrows.

Coranto.

Lessons for the Lyra Violl.



↓.P ↓↓P ↓ ↓↓ P ↓ P

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

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

a a r e a r r a a

Lmaine.

↓ P ↓ ↓.P ↓ P ↓ P ↓ P ↓ ↓ P ↓

r r e r a a r e f

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

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

e a a r e r a

↓ ↓ ↓ ↓.P ↓ ↓.P ↓ P ↓ P ↓ P

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

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

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

a a

↓ ↓ ↓ ↓

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

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

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

↓ ↓ ↓ ↓ ↓.P ↓ ↓.P ↓ P ↓ P ↓

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

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

a a e r a

↓ ↓ ↓ ↓ ↓ P ↓ P ↓ ↓ ↓ ↓ P

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

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

f r a a a e a

↓ P ↓ P ↓

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

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

a a a a a

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

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

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

a a a a a

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

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

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

a a a a 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

a a a a a

F 2



Musical notation with fingerings: ↓.P ↓ ↓ ↓ ↓ ↓ ↓.P

é f h a r e | e | f | e | r e | e f e |

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

a | a | a a a | f | e f e | e | a | e |

Lmaine.

Musical notation with fingerings: P ↓ ↓ ↓.P ↓ ↓ ↓ ↓ ↓ ↓

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

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

aa a | a | a r e a | a | a | r e a | a |

Musical notation with fingerings: P ↓ ↓ ↓.P ↓ ↓ ↓ ↓ ↓ ↓

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

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

a | a | a | a r e a | a | a |

Musical notation with fingerings: ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓

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

a h | e | r a | r e a r | e a e r a r

a | | e r a r e r

Musical notation with fingerings: ↓ ↓ ↓ ↓ P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

r | e e r a e f i e a | a | a a r a | a a r e f

aa | | e r a | r | a f

Musical notation with fingerings: ↓ ↓ P ↓ ↓ P ↓ ↓ P

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

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

| | e f a r f | a

Musical notation with fingerings: P ↓ ↓

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

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

e f | a a | a

Musical notation with fingerings: ↓.P ↓ ↓.P ↓ ↓ ↓ ↓.P ↓ ↓ ↓ ↓.P ↓ ↓.P ↓ ↓.P

é f h a r a r | e | r e | f e | r a r | e f a e | r a

3a a | a a | f a r e f | a e | r a e |

3a | a a | a | a | r a |

Musical notation with fingerings: ↓.P ↓ ↓ ↓ ↓ ↓ ↓.P ↓ ↓ ↓ ↓ ↓ ↓.P ↓ ↓ ↓

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

r r | r r | a | a | a | a a | f a r d r a

aaa | a | a r e | a | a | a f | a

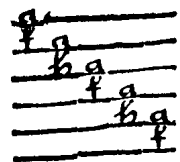
Musical notation with fingerings: ↓

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

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

| | a | a | | | e f | a |

Lessons for the Lyra Violl.



The third tuning.



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

é é r a r r é f h f r é é r 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

Lmaine.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a é r r a f f é r é r é r é r é r é r é r

r a f a r a a f r a é r r a r f é r é r é r é r

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a f f é r r a r r a f a a r a a a é r a

r é f f é r r a r r a f é a a a é r a

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

é a f é r a é r a é r r r f é r a r a r é

a a é f a é r a f é r a r a a r é r r a

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

r a a r é f r a f é r a a r é é r a r é r a r é é

a é f a r a é r a r a f é r a é r é a

f é r a a a a a a a a a a a a a a a a

↓ ↓ ↓ ↓

é r a é a h f é r é

r a r f é r a r a a a a

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

é r a é h r h é a f é r a r a r h é f

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

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

é r é r a é r a é f é r é r a r a a r a é r

r é f a é f r a r a a r é r r r

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

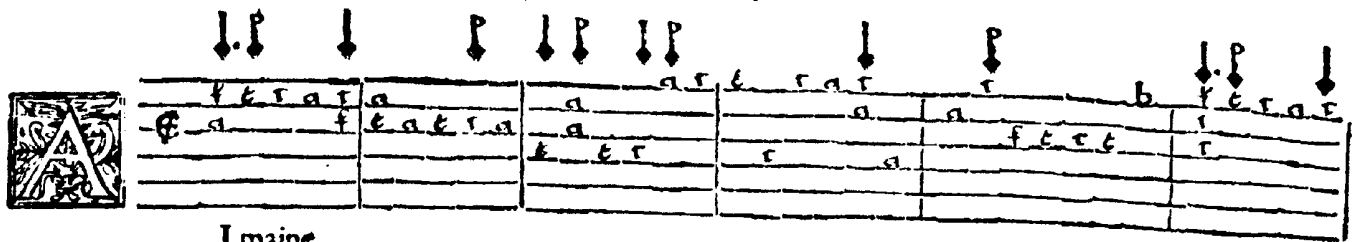
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

h é r a r a r a r a é r é f é f r a r a

é a a f é a f é r a a r a f é f r a r a

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

Ferrabosco II



Musical notation for the first system, featuring a large decorative initial 'A' on the left and a staff with notes and fingerings.


Lmaine.



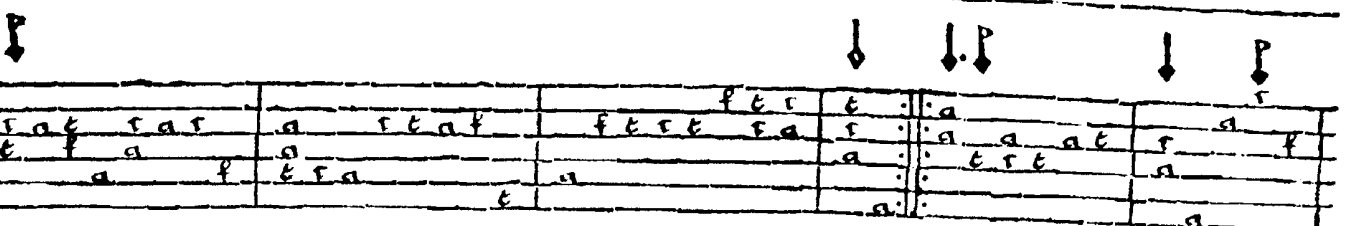
Musical notation for the second system, with notes and fingerings.



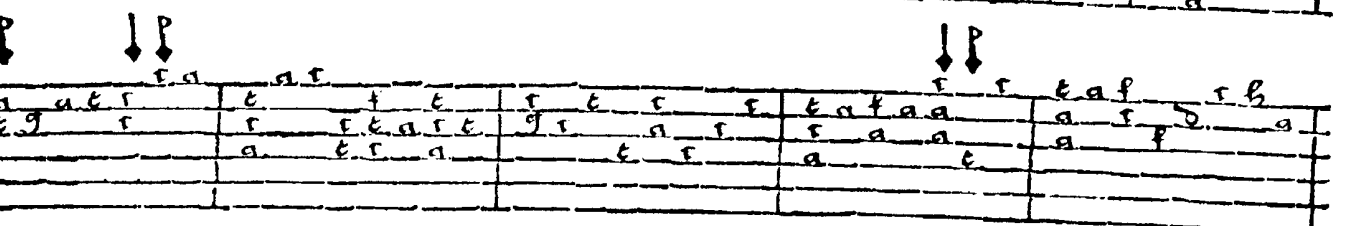
Musical notation for the third system, with notes and fingerings.



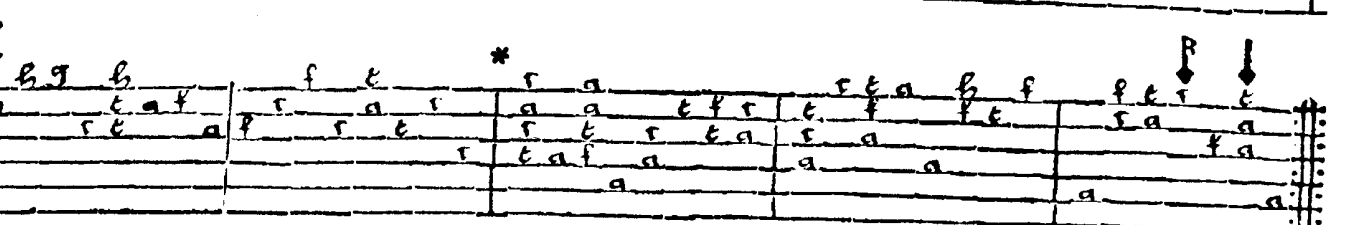
Musical notation for the fourth system, with notes and fingerings.



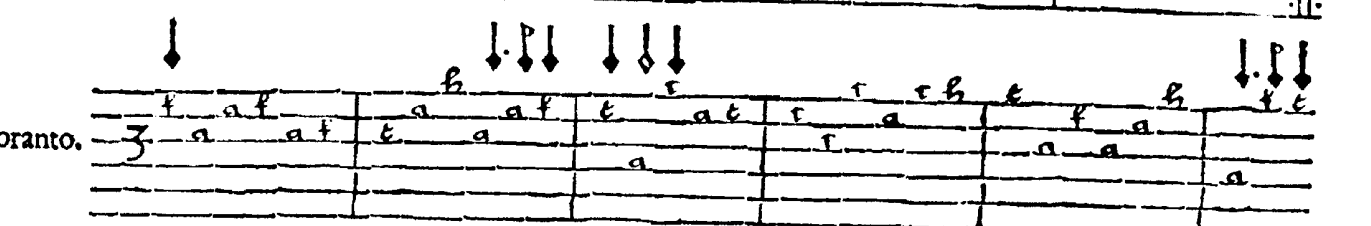
Musical notation for the fifth system, with notes and fingerings.



Musical notation for the sixth system, with notes and fingerings.

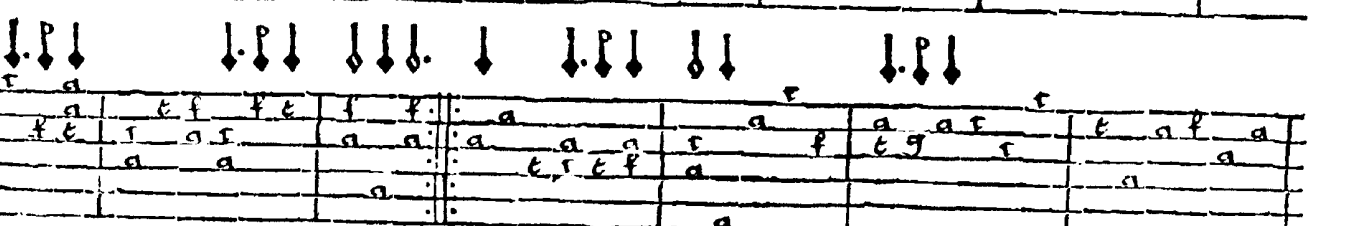


Musical notation for the seventh system, with notes and fingerings.

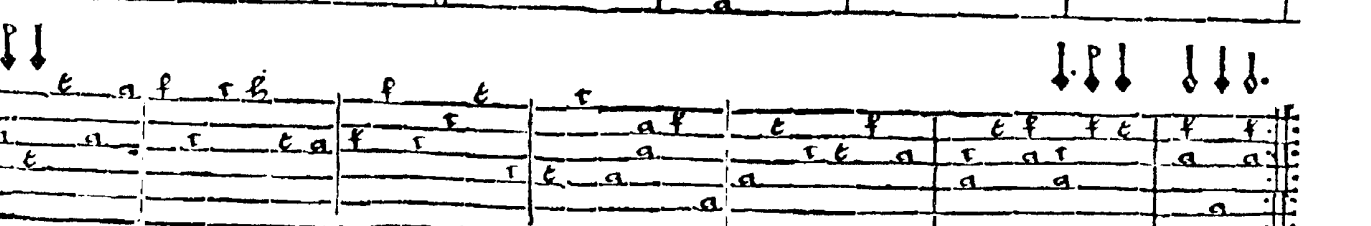


Musical notation for the eighth system, with notes and fingerings.

Coranto.



Musical notation for the ninth system, with notes and fingerings.



Musical notation for the tenth system, with notes and fingerings.



↓ ↓ ↓ ↓ P ↓ ↓ ↓ ↓
 f e r a f a r e f h f e r r a r e
 3 a r e f e a r e f e a a r e
 a r e f a a a r e

Alliard.

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

↓ P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 r e h p o r e a r d f a e r a r f e
 a a r e a f f e f a a e f a r a a e r a r f e
 e a a a a a a a a r e f

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 h r e r a e a d r a f e r a e u r e e f
 e r a a r e f e r e r a r e f r e a r f e u r e e f
 e a a a a a a a

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

↓ ↓ ↓ ↓ ↓ ↓ ↓
 r a f f e r e h i e i e r e f e f e f e r e
 r a a a a a a a a a
 f r a a a a a a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 f f e r a a r e f e r r a r e f h
 3 a r e f e a r e a a a a a
 a r e f a r e a a a a a

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

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

F3



↓.P ↓.P ↓ ↓ ↓ P ↓ ↓ ↓ ↓.P

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

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

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

Lmainc.

P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓

e h r e r e h f e r a

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

e a a a a a a a a a a

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

f e e e f e r a r e f a a f e 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 ↓ ↓ ↓.P

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

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

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 ↓ ↓ ↓.P

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

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

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

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

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

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

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

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

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

a r e t 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 ↓ ↓ ↓.P

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

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

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

a f e r h e a f r a e 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

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

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

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

P *Pa-ta-r-e e-ter-nu-s e-ge-ni-tu-s ex-pa-tri e-ru-m*

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Qui ex-pa-tri e-ru-m e-ge-ni-tu-s e-ter-ris e-ge-ni-tu-s e-ter-nu-s e-ge-ni-tu-s

Coranto,

Lessons for the Lyra Violl.



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

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

a

Lmaine.

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

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

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

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

r e f e r a : a r e b r i t y a a r

a a a a : e a

h p r e

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

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

a f a r a a r a a a a a a a r a

r e r a r e : r e g i d a a r d r a r d f b a a r a a r e

f a r a r a : a r a a a a a f a a

e a : r a a

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

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

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

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

Coranto.

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

f a a a n f e r e n

a a a r r a r e a

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

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

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

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

a a r a r a a e a a a

e r a r a a a a

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

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

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

Lessons for the Lyra Violl.



First system of musical notation with notes, rests, and fingerings. Above the staff are fingerings: .P ↓, ↓, ↓, ↓, P ↓, ↓, ↓, ↓, ↓, ↓, ↓.

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.

Eighth system of musical notation.

Ninth system of musical notation.

Tenth system of musical notation.



First musical staff with notes and dynamic markings (p, f) above the staff.

Lmaine.

Second musical staff with notes and dynamic markings (p, f).

Third musical staff with notes and dynamic markings (p, f).

Fourth musical staff with notes and dynamic markings (p, f).

Fifth musical staff with notes and dynamic markings (p, f).

Sixth musical staff with notes and dynamic markings (p, f).

Seventh musical staff with notes and dynamic markings (p, f).

Eighth musical staff with notes and dynamic markings (p, f).

Ninth musical staff with notes and dynamic markings (p, f).

Tenth musical staff with notes and dynamic markings (p, f).



Musical notation for the first system, featuring a treble clef and various notes with dynamic markings (p, f) and accents. The notes are primarily whole and half notes on a single staff.

Alliard.

Second system of musical notation for the piece by Alliard, continuing the melodic line with similar dynamic markings.

Third system of musical notation, showing a continuation of the piece with more complex rhythmic patterns and dynamics.

Fourth system of musical notation, featuring a variety of note values and rests, with dynamic markings indicating volume changes.

Fifth system of musical notation, showing a continuation of the melodic and harmonic development.

Sixth system of musical notation, continuing the piece with various articulations and dynamics.

Seventh system of musical notation, including repeat signs and dynamic markings.

Eighth system of musical notation, continuing the piece.

Ninth system of musical notation, showing melodic development and dynamics.

Tenth system of musical notation, the final system on this page, ending with a repeat sign.



↓.P ↓ P ↓ ↓.P ↓ ↓

arab arba ab abdf fdba
 araa ra r raa ar a a
 e r b a r e e

Lmaine.

↓.P ↓ P ↓ ↓.P ↓ ↓

ar b ra a b r a f r b f d b
 r r a r r r r e a b a
 a r e r a a f e r a t e a r

↓.P ↓ P ↓ ↓.P ↓ ↓

b a n a r d r a r d f b r d d b a
 a a a a r r e r a r r
 a f e r n t r a a r e r e

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

↓.P ↓ P ↓ ↓.P ↓ ↓

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

For two Viols.

The first tuning



Alliard.

Coranto.

For two Viols.



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

First system of musical notation with notes and stems.

Alliard.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Second system of musical notation.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Eighth system of musical notation.

Ninth system of musical notation.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Tenth system of musical notation.

Eleventh system of musical notation.

For two Viols.

Musical notation for the first staff, showing notes and dynamics.



Musical notation for the first system, including dynamics and articulation.

Imaine.

Musical notation for the second system, including dynamics and articulation.

Musical notation for the third system, including dynamics and articulation.

Musical notation for the fourth system, including dynamics and articulation.

Musical notation for the fifth system, including dynamics and articulation.

Musical notation for the sixth system, including dynamics and articulation.

Musical notation for the Coranto section.

Coranto.

Musical notation for the Coranto section, including dynamics and articulation.

Musical notation for the seventh system, including dynamics and articulation.

Musical notation for the eighth system, including dynamics and articulation.



Two staves of musical notation. The top staff has a treble clef and a common time signature. Notes are written on the staff with dynamic markings above: $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p. The notes are: d, f, a, d, b, a, r, a, t, a, a, t, a, r, c, a, t, a, b, b, b, a, r, d, f.

Lmainc.

Two staves of musical notation. Dynamic markings above: \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, \Downarrow p. Notes: d, a, r, d, r, d, d, a, b, d, d, d, a, r, d, b, r, a, d, b, a, b, b, e, r, a, r, e, r, e.

Two staves of musical notation. Dynamic markings above: \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p, $\Downarrow \Downarrow$ p, $\Downarrow \Downarrow$ p, \Downarrow p, $\Downarrow \Downarrow$ p. Notes: b, a, t, e, r, b, b, d, d, a, r, a, r, d, n, b, a, r, a, b, b, g, f, g, f, d, b, a, b, a, a, r, d.

Two staves of musical notation. Dynamic markings above: \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, \Downarrow p, \Downarrow p. Notes: f, f, d, r, b, b, a, s, r, d, b, a, b, a, g, r, r, a, d, r, a, r, a, r, a, f, f, d, f, a.

Two staves of musical notation. Dynamic markings above: $\Downarrow \Downarrow$ p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, \Downarrow p, \Downarrow p, \Downarrow p. Notes: r, r, a, e, r, f, f, f, e, f, f, f, d, r, a, o, b, n, d, d, b, a, r, a, r, d, d, r, d, f.

Two staves of musical notation. Dynamic markings above: \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p. Notes: a, r, t, e, r, r, a, r, e, f, r, a, r, e, f, a, e, f, a, r, e, a, r, r, e, t, a, r, a, a, a, f, a, a, a, a.

Two staves of musical notation. Dynamic markings above: \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p, $\Downarrow \Downarrow$ p, $\Downarrow \Downarrow$ p, $\Downarrow \Downarrow$ p. Notes: a, r, r, h, g, k, e, r, a, e, f, r, a, r, a, a, f, a, f, e, r.

Two staves of musical notation. Dynamic markings above: $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p, \Downarrow p, \Downarrow p, $\Downarrow \Downarrow$ p. Notes: a, e, f, b, e, r, e, b, r, e, f, e, r, e, a, f, e, r, e, t, e, a, f, e, t, e.

Two staves of musical notation. Dynamic markings above: $\Downarrow \Downarrow$ p, \Downarrow p. Notes: e, r, a, a.

For two Viols.

The first tuning



Aliard.

Coranto.

For two Viols.



Violin I and Violin II staves with musical notation, including notes, rests, and dynamic markings like *f*, *ff*, and *p*. Above the staves are various bowing and fingering symbols.

Alliard.

Coranto. section with musical notation for two violins, including notes, rests, and dynamic markings like *f*, *ff*, and *p*. Above the staves are various bowing and fingering symbols.

For two Viols.



Musical staff with notes a, g, h, f, a, h, a, f

The third tuning.

Musical notation with dynamic markings (p, f) and notes for the first system.

Alliard.

Musical notation with dynamic markings and notes for the second system.

Musical notation with dynamic markings and notes for the third system.

Musical notation with dynamic markings and notes for the fourth system.

Musical notation with dynamic markings and notes for the fifth system.

Musical notation with dynamic markings and notes for the sixth system.

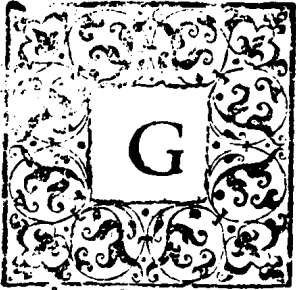
Musical notation with dynamic markings and notes for the seventh system.

Musical notation with dynamic markings and notes for the eighth system.

Musical notation with dynamic markings and notes for the ninth system.

Musical notation with dynamic markings and notes for the tenth system.

For two Viols.



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

First system of musical notation with vocal line and accompaniment.

Alliard.

Second system of musical notation for the Alliard section.

Third system of musical notation for the Alliard section.

Fourth system of musical notation for the Alliard section.

Fifth system of musical notation for the Alliard section.

Sixth system of musical notation for the Alliard section.

Seventh system of musical notation, labeled 'Coranto'.

Eighth system of musical notation.

Ninth system of musical notation.

For two Viols.



First system of musical notation with notes and dynamic markings (p, f) above the staff.

Second system of musical notation, including the instruction 'Lmaine.' above the staff.

Third system of musical notation with notes and dynamic markings.

Fourth system of musical notation with notes and dynamic markings.

Fifth system of musical notation with notes and dynamic markings.

Sixth system of musical notation with notes and dynamic markings.

Seventh system of musical notation with notes and dynamic markings.

Eighth system of musical notation, including the instruction 'Coranto.' above the staff.

Ninth system of musical notation with notes and dynamic markings.

Tenth system of musical notation with notes and dynamic markings.

Eleventh system of musical notation with notes and dynamic markings.

Fortwo Viols.



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

Lmaine.

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

e e e e r r b i a n a f e l
 e r e n t e f r e r a r e a a r e t e r a r
 r e f n a i a a f e r a

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

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

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

f h h h k o r e r e t e a h h e r r r a r r a r e
 z a a a a a a r e r a r a
 e a e a e a

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

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

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

A Fancie for three Viols.

32

A Fancie for three Viols.

32

A Fancie for three Viols.

32

This block contains three systems of musical notation for three violas. Each system consists of a staff with notes and a corresponding line of bowing marks (up and down arrows) below it. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g) and accidentals. The first system has 12 measures, the second has 12 measures, and the third has 12 measures.

This block contains three systems of musical notation for three violas, continuing the piece. Each system consists of a staff with notes and a corresponding line of bowing marks (up and down arrows) below it. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g) and accidentals. The first system has 12 measures, the second has 12 measures, and the third has 12 measures.

This block contains three systems of musical notation for three violas, continuing the piece. Each system consists of a staff with notes and a corresponding line of bowing marks (up and down arrows) below it. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g) and accidentals. The first system has 12 measures, the second has 12 measures, and the third has 12 measures.

L 2

Three staves of musical notation for violas. The top staff contains notes with stems pointing up. The middle and bottom staves contain notes with stems pointing down. The notation includes various rhythmic values and accidentals.

A Pairin for three Viols.

Three staves of musical notation for violas. The top staff contains notes with stems pointing up. The middle and bottom staves contain notes with stems pointing down. The notation includes various rhythmic values and accidentals.

Three staves of musical notation for violas. The top staff contains notes with stems pointing down. The middle and bottom staves contain notes with stems pointing down. The notation includes various rhythmic values and accidentals.

A Pavia for three Viols.

33

33

A Pavia for three Viols.

Prelude:

The musical score is written on ten systems, each containing three staves. The notation includes vocal lines with lyrics and piano accompaniment. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout. The piece concludes with the word 'FINIS.'

FINIS.