

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, & tuoni 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.

Coranto.

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 a g d d

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

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

d a a a a a a a a a a

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

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

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

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

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

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

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

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

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

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

f 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, and notes.

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.

5



Musical notation for the first system, featuring a treble clef and a key signature of one flat. The staff contains notes and rests with dynamic markings (p, f) and articulation (accents) above. The notes are: a b d d | d d | b a r d | d d | f h f d r a | b d a r d |

Imaine.

Musical notation for the second system, including a repeat sign. The notes are: r r | a r e | r a | a | t e f | e | a r e r a | a a |

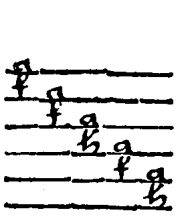
Musical notation for the third system. The notes are: r f | f t e | f | a | a | a | r t | a r a |

Musical notation for the fourth system. The notes are: r d | a d | a | a e f | a | a a r a d r | b u | a a |

Musical notation for the fifth system, labeled "Coranto." with a 3/4 time signature. The notes are: a b d d | d a | b d f d | b b | f d r a d | b r a |

Musical notation for the sixth system. The notes are: r d d r d | r r | r e f r | a | r a r e r | a | a r e r a |

Musical notation for the seventh system. The notes are: d | r a | r e r a r | r | r | a r e r a | f | f e | r a e r a | a a |



First system of musical notation with notes and bowing directions (P, ↓).

The second tuning.

Auin.

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 with notes and 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.

Coranto,

First system of musical notation with notes and fingerings. Includes a large decorative initial 'C' on the left.

Alliard.

Second system of musical notation with notes and fingerings.

Third system of musical notation with notes and fingerings.

Fourth system of musical notation with notes and fingerings.

Fifth system of musical notation with notes and fingerings.

Sixth system of musical notation with notes and fingerings.

Seventh system of musical notation with notes and fingerings.

Eighth system of musical notation with notes and fingerings.

Ninth system of musical notation with notes and fingerings.

Tenth system of musical notation with notes and fingerings.

Eleventh system of musical notation with notes and fingerings.



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

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

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

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

Lmaine.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

a r e a a f e r a h 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.

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

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 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 a r f

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

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

f r a a a e a

↓ P ↓ P ↓

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

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

↓.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

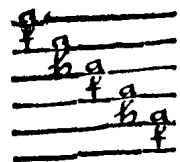
↓.P ↓ ↓

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



The third tuning.



First system of musical notation for the 'Lmaine' section, featuring a treble clef and various notes with fingerings and bowings indicated by 'P' and 'f'.

Lmaine.

Second system of musical notation for the 'Lmaine' section, continuing the melodic line with various articulations.

Third system of musical notation for the 'Lmaine' section, showing a continuation of the piece with dynamic markings.

Fourth system of musical notation for the 'Lmaine' section, featuring a series of notes with slurs and accents.

Fifth system of musical notation for the 'Lmaine' section, including a repeat sign at the end of the system.

Sixth system of musical notation for the 'Lmaine' section, concluding the piece with a final cadence.

Section titled 'Coranto', starting with a treble clef and a 3/4 time signature, featuring a rhythmic melody.

Second system of musical notation for the 'Coranto' section, continuing the rhythmic pattern.

Third system of musical notation for the 'Coranto' section, ending with a repeat sign.

Lessons for the Lyra Violl.



First system of musical notation with notes and lyrics: h f e e r a a r e r a r r f e r

Lmaine.

Second system of musical notation with notes and lyrics: f e r a r e a f e r r b r a r e f h a r

Third system of musical notation with notes and lyrics: e f e f a a r r e a a a a a t d a r a r

Fourth system of musical notation with notes and lyrics: h p r e a r a a f d a r a a f r e a r e e r i n t e

Fifth system of musical notation with notes and lyrics: r e r a r e r e g i d a a r d r a r b a a r a a r e

Sixth system of musical notation with notes and lyrics: f e r e r a e a h r f e h r a r e r a a a e a

Seventh system of musical notation with notes and lyrics: h h h h a r e r e f e a h h e t r r a r r a r e

Eighth system of musical notation with notes and lyrics: e s e e r e f a r e f r a r e a a r a r a r a

Ninth system of musical notation with notes and lyrics: a a e r e r a r a e r a r e f r e e a e r a r

Tenth system of musical notation with notes and lyrics: e a r a f e r a a f e r a r e r e f e r a r a



Violin staff with notes and bowing directions (P, f, p, etc.).
 Bass staff with notes.

Alliard.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

Violin staff with notes and bowing directions.
 Bass staff with notes.

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.

The first tuning



Violin I part with fingerings and dynamics (p, f) above the staff.

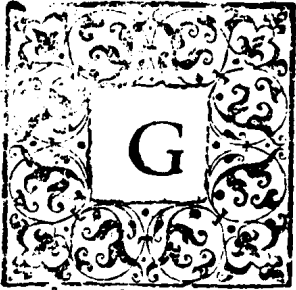
Alliard.

Main body of the piece, consisting of multiple systems of musical notation for two violins, including fingerings and dynamics.

Coranto.

Coranto section, consisting of multiple systems of musical notation for two violins, including fingerings and dynamics.

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 for the Alliard section.

Eighth system of musical notation for the Alliard section.

Ninth system of musical notation for the Alliard section.

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 f r e r a
 a

Lmaine.

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

e e e e r r b i a a
 e e r a f e l a r e u t t e f r e r a r e a a g e t e r a r
 r e f n a i a a f e r o a
 e f 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 f e e r e r a e n t r e e t e r
 e r r r r a i f e r r a r

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

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

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

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

A Fancie for three Viols.

32

This section contains three staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The music consists of rhythmic patterns with various note values and rests. Below the staves, there are numerous vertical arrows pointing up and down, indicating bowing directions for the instruments.

This section continues the musical piece with three staves. The notation includes various rhythmic figures and rests. Similar to the previous section, there are many vertical arrows below the staves indicating bowing directions.

This section continues the musical piece with three staves. The notation includes various rhythmic figures and rests. Similar to the previous sections, there are many vertical arrows below the staves indicating bowing directions.

L 2

Three staves of musical notation for three violas. The notation includes notes, stems, and dynamic markings. The first staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. The second staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. The third staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. There are also stems with dots and arrows pointing up and down.

A Pairin for three Viols.

Three staves of musical notation for three violas. The notation includes notes, stems, and dynamic markings. The first staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. The second staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. The third staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. There are also stems with dots and arrows pointing up and down.

Three staves of musical notation for three violas. The notation includes notes, stems, and dynamic markings. The first staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. The second staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. The third staff has notes like 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a'. There are also stems with dots and arrows pointing up and down.

A Pavia for three Viols.

33

33

A Pavia for three Viols.

Prelude

The image displays a handwritten musical score for a prelude, organized into several systems. Each system consists of multiple staves, likely representing different voices or instruments. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a style characteristic of early 20th-century manuscript notation. The first system begins with a treble clef and a common time signature. The piece concludes with a double bar line and the word 'FINIS.' written below the final staff.

FINIS.