

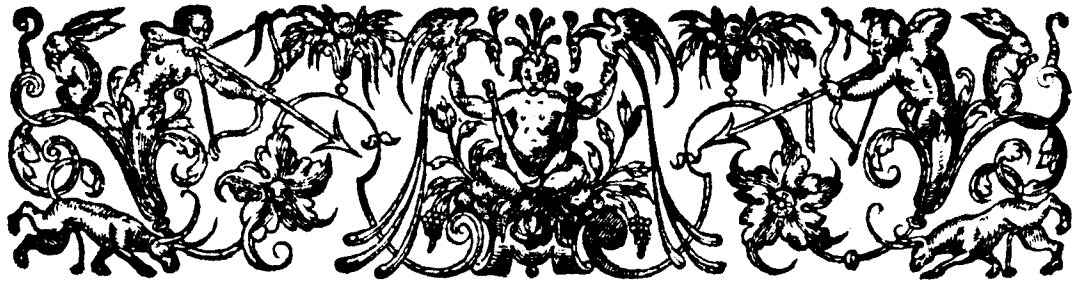
LACHRIMÆ,  
OR SEAVEN TEARES  
FIGURED IN SEAVEN PASSIO-  
nate Pauans, vvith diuers other Pauans, Gali-  
*ards, and Almands, set forth for the Lute, Viols, or*  
Violons, in fiue parts:

By Iohn Dowland Bachelor of Musicke, and Lute-  
nist to the most Royall and Magnificent, *Christian the fourth, King of*  
*Denmarke, Norway, Vandales, and Gothes, Duke*  
of Sleswicke, Holsten, Stormaria, and Dicmarsh:  
*Earle of Oldenburge and*  
Delmenhorst.

*Aut Furit, aut Lacrimat, quem non Fortuna beavit.*



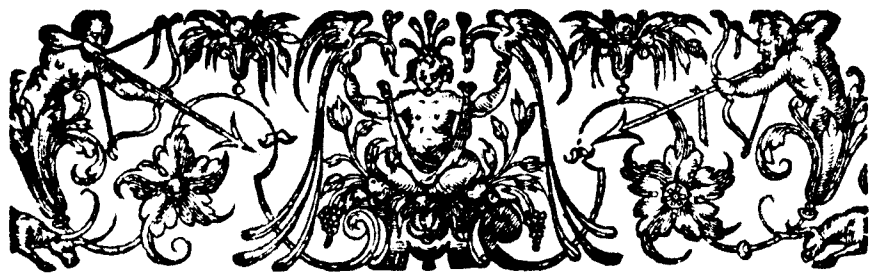
LONDON  
Printed by Iohn VVindet, dwelling at  
the Signe of the Crosse Keyes at Povvles VWharfe,  
and are to be solde at the Authors house in Fetter-lane  
*neare Fleet-streete.*



# ANNÆ REGINÆ

Sacrum.

*Ter fœlix te Regina Scotus-Anglus-Hybernus:  
Tu soror, & coniux Regis, itemq̃ parens.  
Functa tenes tria Regna, tenes tria numina in uno,  
Iuno opibus, sensu Pallas, & ore Venus.*





## TO THE MOST GRACIOUS

and Sacred Princessse ANNA QUEENE of Eng-  
land, Scotland, France, and Ireland.

**S**ince I had access to your Highnesse at VVinchester, (most gracious Queene) I haue beene twice vnder sayle for Denmarke, hastning my returne to my most royall King and Maister, your deare and worthiest Brother; but by contrary windes and frost, I was forst backe againe, and of necessitie compeld to winter here in your most happie Kingdome. In which time I haue endeouored by my poore labour and study to manifest my humblenesse and dutie to your highnesse; being my selfe one of your most affectionate Subiects, and also seruant to your most Princely Brother, the onely Patron and Sun-shine of my else unhappie Fortunes. For which respects I haue presumed to Dedicate this worke of Musicke to your sacred hands, that was begun where you were borne, and ended where you raigne. And though the title doth promise teares, vñfit guests in these ioyfull times, yet no doubt pleasant are the teares which Musicke weepes, neither are teares shed alwayes in sorrowe, but sometime in ioy and gladnesse. Vouchsafe then (worthy Goddesse) your Gracious protection to these showers of Harmonie, least if you frowne on them, they bee Metamorphosed into true teares.

*Your Maiesties*

*in all humilitie deuoted,*

IOHN

DOVVLAND.



## To the Reader.

**H**aving in forren parts met diuers Lute-lessons of my composition, publisht by strangers without my name or approbation; I thought it much more conuenient, that my labours should passe forth vnder mine owne allowance, receiuing from me their last foile and polishment; for which consideration I haue vndergone this long and troublesome worke, wherein I haue mixed new songs with olde, graue with light, that euery eare may receiue his seuerall content. And as I had in these an earnest desire to satisfie all, I do likewise hope that the peruser will as gratefully entertaine my endeouours, as they were friendly meant.

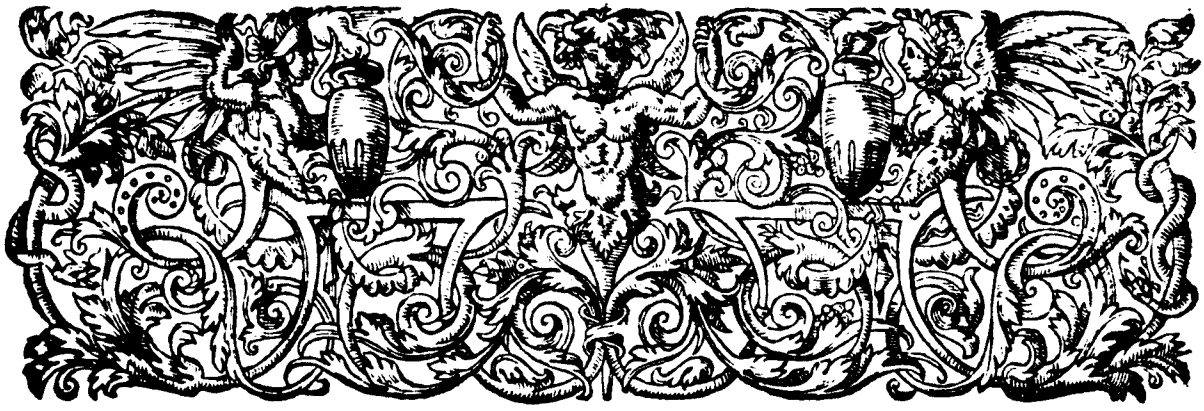
This onely obseruation I must set downe in the playing of my Lute-lessons for tuning of the Lute, which is, that the 7.8.9. string open, do answere in the eight the base string aboue, what letter soeuer it be that carries the base: As for example.

### Example.



Yours

JOHN DOVVLAND.



## THE TABLE OF ALL THE Songs contained in this Booke.

Lachrimæ Antiquæ.  
Lachrimæ Antiquæ Nouæ.  
Lachrimæ Gementes.  
Lachrimæ Tristes.  
Lachrimæ Coactæ.  
Lachrimæ Amantis.  
Lachrimæ Veræ.  
Semper Dowland semper Dolens.  
Sir Henry Vm, tons Funerall.  
M. Iohn Langtons Pauan.  
The King of Denmarks Galiard.  
The Earle of Essex Galiard.  
Sir Iohn Souch his Galiard.  
M. Henry Noell his Galiard.  
M. Giles Hoby his Galiard.  
M. Nicho. Gryffith his Galiard.  
M. Thomas Co'lier his Galiard with two trebles.  
Capt. iue Piper his Galiard.  
M. Bucton his Galiard.  
M<sup>r</sup>. Nichol Almand.  
M. George VWhitehead his Almand.

B



Quintus  
Io. Dowland

*Lachrimæ Antiquæ.*

Bassus  
I  
Io. Dowland

*Lachrimæ Antiquæ.*

Cantus  
I  
Io. Dowland

*Lachrimæ Antiquæ.*

Io. Dowland

Tenor

*Lachryme Antiquae.*

*Lachryme Antiquae.*

FINIS.

To Tune the Late.

Altus

Io. Dowland

B 1

Quintus

Io. Dowland

2

*Lachrimae Antiquae Novae*

Bassus

*Lachrimae Antiquae Novae*

Io. Dowland

Carus

Io. Dowland

2

*Lachrimae Antiquae Novae*



Tenor

Io. Dowland

2

*Lachrimae Antiquae Nova*

*Lachrimae Antiquae Nova.*

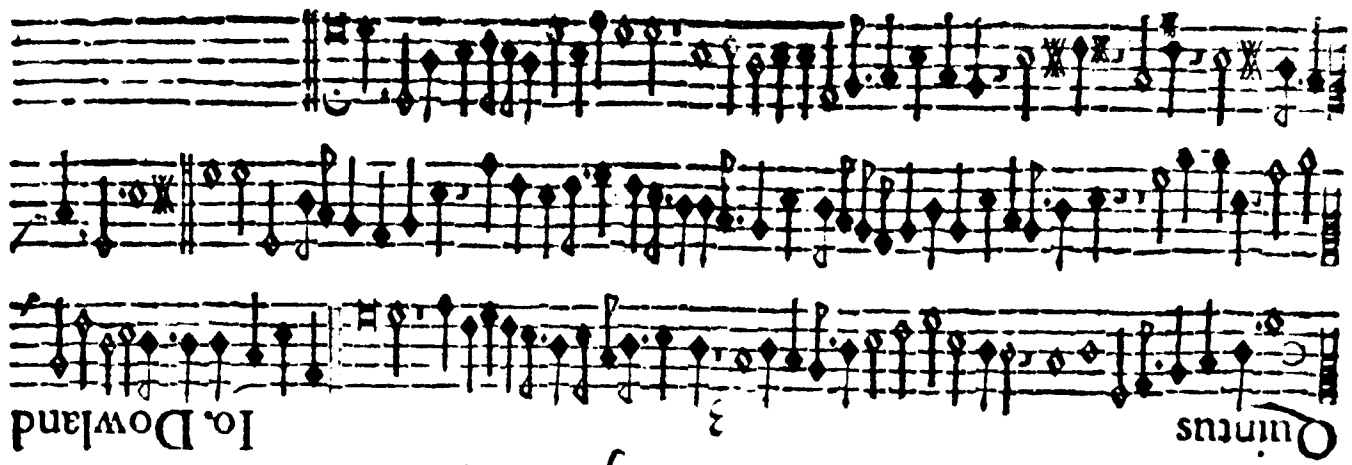
*Lachrimae Antiquae Nova*

To tune the L. use

Altus

Io. Dowland.

2

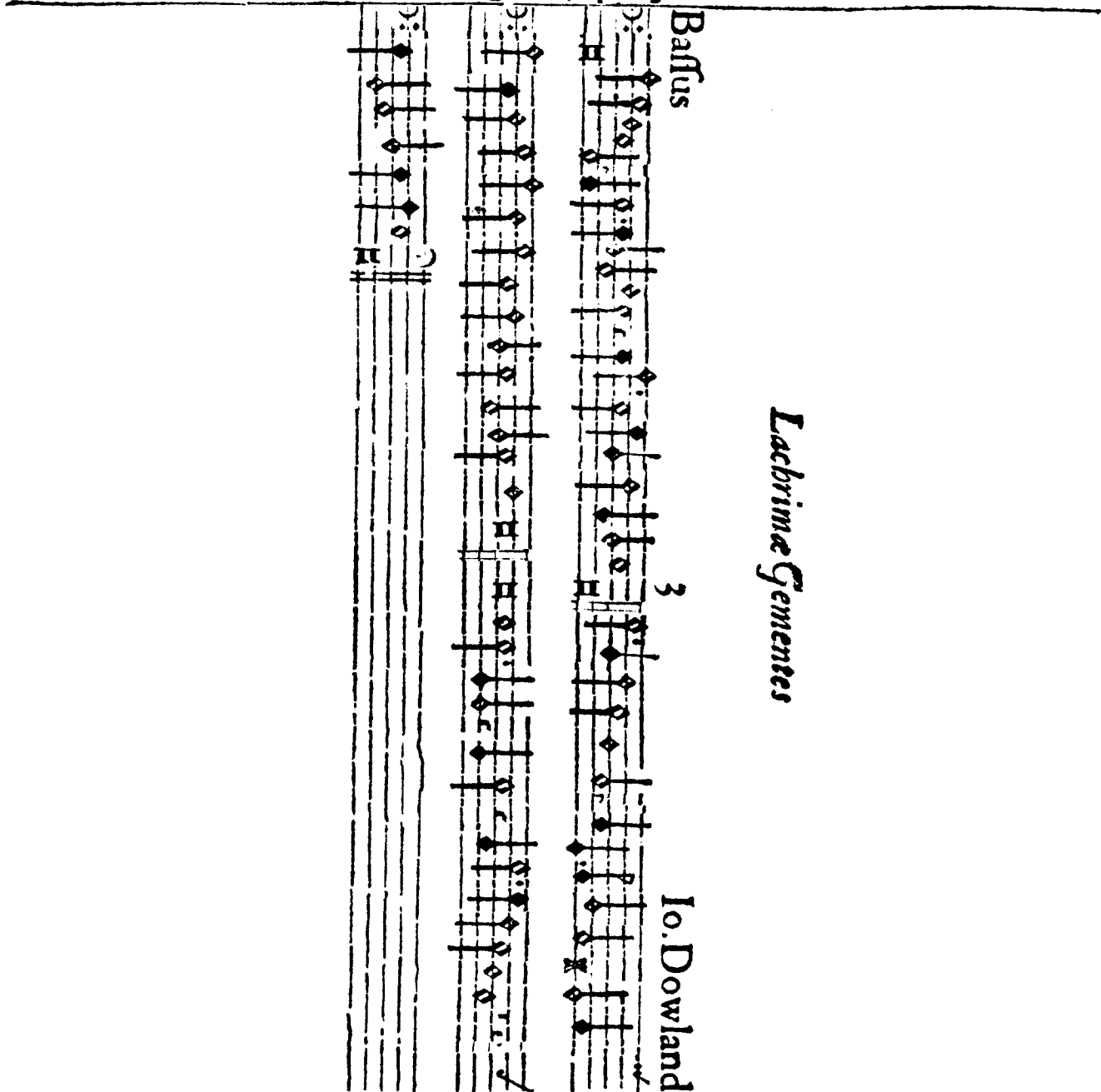


Quintus  
Io. Dowland

3

This block contains the musical notation for the Quintus and Io. Dowland parts. It consists of three staves of music. The top staff is for Quintus and the bottom two are for Io. Dowland. The music is written in a historical style with various note values and rests.

*Lachrimæ Gementes*



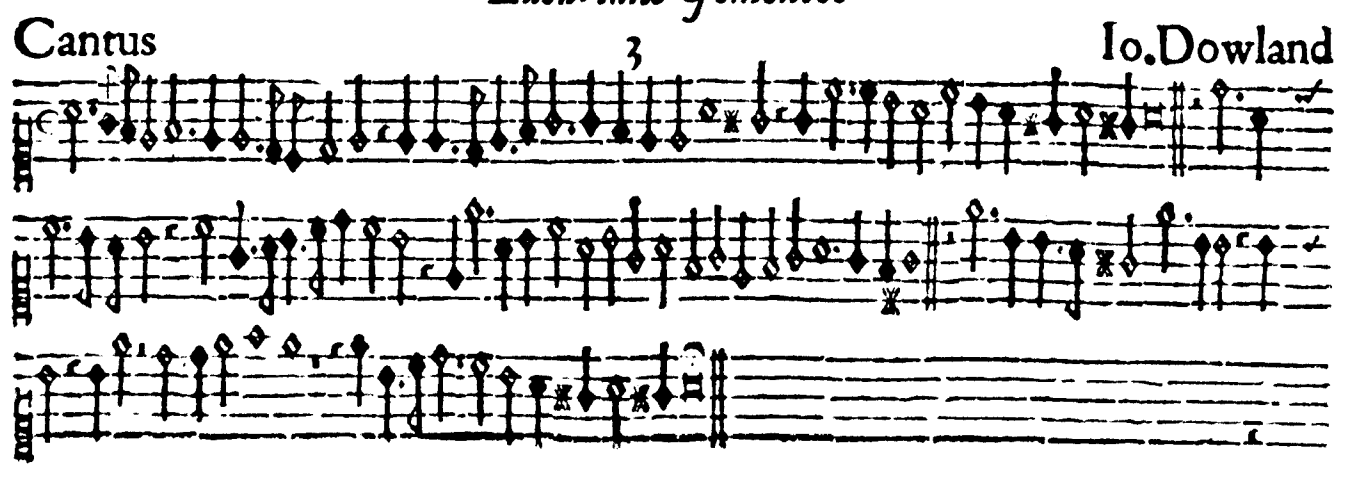
Bassus  
Io. Dowland

*Lachrimæ Gementes*

3

This block contains the musical notation for the Bassus and Io. Dowland parts. It consists of three staves of music. The top staff is for Bassus and the bottom two are for Io. Dowland. The music is written in a historical style with various note values and rests.

*Lachrimæ Gementes*



Cantus  
Io. Dowland

3

This block contains the musical notation for the Cantus and Io. Dowland parts. It consists of three staves of music. The top staff is for Cantus and the bottom two are for Io. Dowland. The music is written in a historical style with various note values and rests.

Tenor

Io. Dowland

*Lachrima Gementes.*

*Lachrima Gementes*

*Lachrima Gementes*

Altus

Io Dowland

Quintus

Io. Dowland

4

*Lachrimæ Tristes.*

Bassus

4

*Lachrimæ Tristes.*

Io. Dowland

Cantus

4

Io. Dowland

*Lachrimæ Tristes.*

**Tenor**

**Io. Dowland**

*Lachrimae Tristes.*

4

**Lachrimae Tristes**

*Lachrimae Tristes*

4

**Io. Dowland**

**FINIS**

To use the Lute

**Altus**

**Io. Dowland**

D

Quintus

Io. Dowland

*Lachrimæ Coactæ.*

Bassus

*Lachrimæ Coactæ*

Io. Dowland

Cantus

*Lachrimæ Coactæ*

Io. Dowland

*Lachrima Coacta.*

A detailed lute tablature for the piece 'Lachrima Coacta'. The score is written on 12 staves, each representing a string of the lute. The notation uses letters (c, b, a, g, f, e, d) to indicate fret positions. The piece is in a minor key, as indicated by the presence of flats. The tablature includes various rhythmic values and dynamic markings such as 'f' and 'p'. The piece concludes with a 'FINIS' marking and a final chord diagram.

*Lachrima Coacta.*

Altus

5

Io. Dowland

Three staves of musical notation for the piece 'Lachrima Coacta'. The notation is in a standard staff with a treble clef and a common time signature. The piece is in a minor key. The notation includes various rhythmic values and dynamic markings. The piece concludes with a 'FINIS' marking and a final chord diagram.

Three staves of musical notation for the piece 'Lachrima Coacta'. The notation is in a standard staff with a treble clef and a common time signature. The piece is in a minor key. The notation includes various rhythmic values and dynamic markings. The piece concludes with a 'FINIS' marking and a final chord diagram.

Io. Dowland

Tenor

*Lachrima Coacta.*

A lute tablature for the piece 'Lachrima Coacta'. The notation uses letters (c, b, a, g, f, e, d) to indicate fret positions. The piece is in a minor key. The tablature includes various rhythmic values and dynamic markings. The piece concludes with a 'FINIS' marking and a final chord diagram.

To Tune the Lute a d a

Quintus

Io. Dowland

6

*Lachrima Amantis.*

Bassus

Io. Dowland

6

*Lachrima Amantis.*

*Lachrima Amantis*

Cantus

Io. Dowland

6



Tenor 6 J. Dowland

*Lachrima Amantis*

*Lachrima Amantis.*

FINIS.

To the next Lute a 2/4

Altus 6 J. Dowland

Quintus

Io. Dowland

7

*Lachrima Vera.*

Bassus

7

Io. Dowland

*Lachrima Vera.*

*Lachrima Vera*

Cantus

7

Io. Dowland

Tenor

Io. Dowland

7

*Lachrima Vera*

*Lachrima Vera.*

*Lachrima Vera*

Alrus

7

Io. Dowland

To tune the Lute

Verte Folio

Quintus

Io. Dowland

8

*Semper Dowland semper dolens.*

This block contains the musical notation for the Quintus part. It consists of three staves of music. The top staff is labeled 'Verte Folio' and contains a sequence of notes. The middle and bottom staves continue the melodic line. The piece is identified as 'Io. Dowland' and is marked with a '8'.

*Semper Dowland semper dolens*

Bassus

8

Io. Dowland

Verte Folio

This block contains the musical notation for the Bassus part. It consists of three staves of music. The top staff is labeled 'Bassus' and contains a sequence of notes. The middle and bottom staves continue the melodic line. The piece is identified as 'Io. Dowland' and is marked with a '8'. The text 'Verte Folio' appears at the bottom of the staves.

*Semper Dowland semper dolens*

Cantus

8

Io. Dowland

Verte Folio

This block contains the musical notation for the Cantus part. It consists of three staves of music. The top staff is labeled 'Cantus' and contains a sequence of notes. The middle and bottom staves continue the melodic line. The piece is identified as 'Io. Dowland' and is marked with a '8'. The text 'Verte Folio' appears at the bottom of the staves.

Verte Folio

8

Io. Dowland

Tenor

*Semper Dowland semper dolens.*

Verte Folio.

*Semper Dowland semper dolens*

8

Io. Dowland

Altus

Verte Folio

Quintus

*Semper Dowland semper dolens.*

8

Io. Dowland

This block contains the musical notation for the Quintus part. It consists of three staves of music. The top staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the early 17th century, with various note values and rests. The text 'Quintus' is written above the first staff, and 'Io. Dowland' is written below the third staff. A large number '8' is centered between the top and bottom sections of the page.

*Semper Dowland semper dolens*

Bassus

8

Io. Dowland

This block contains the musical notation for the Bassus part. It consists of three staves of music. The top staff begins with a bass clef and a common time signature. The music is written in a style characteristic of the early 17th century, with various note values and rests. The text 'Bassus' is written above the first staff, and 'Io. Dowland' is written below the third staff. A large number '8' is centered between the top and bottom sections of the page.

*Semper Dowland semper dolens*

Cantus

8

Io. Dowland

This block contains the musical notation for the Cantus part. It consists of three staves of music. The top staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the early 17th century, with various note values and rests. The text 'Cantus' is written above the first staff, and 'Io. Dowland' is written below the third staff. A large number '8' is centered between the top and bottom sections of the page.

Tenor

Io Dowland

*Semper Dowland semper dolens.*

*Semper Dowland semper dolens.*

FINIS.

To Tunc the Lute a

Altus

8

Io Dowland

Quintus

Io. Dowland

9

This block contains the musical notation for the Quintus part of the piece. It consists of three staves of music. The top staff begins with a treble clef and a common time signature. The middle and bottom staves begin with a bass clef. The music is written in a style characteristic of the early 17th-century lute tablature transcriptions, with many notes marked with letters (A, B, C, D, E, F, G) and accidentals.

*Sir Henry Vmptons Funerall.*

Bassus

9

Io. Dowland

This block contains the musical notation for the Bassus part of the piece. It consists of three staves of music. The top staff begins with a treble clef and a common time signature. The middle and bottom staves begin with a bass clef. The music is written in a style characteristic of the early 17th-century lute tablature transcriptions, with many notes marked with letters (A, B, C, D, E, F, G) and accidentals.

*Sir Henry Vmptons Funerall.*

*Sir Henry Vmptons Funerall.*

Cantus

Io. Dowland

9

This block contains the musical notation for the Cantus part of the piece. It consists of three staves of music. The top staff begins with a treble clef and a common time signature. The middle and bottom staves begin with a bass clef. The music is written in a style characteristic of the early 17th-century lute tablature transcriptions, with many notes marked with letters (A, B, C, D, E, F, G) and accidentals.



Sir Henry Vmptons Funerall.

A detailed lute tablature for the piece 'Sir Henry Vmptons Funerall'. The score is written on six-line staves, with letters (a, b, c, d, e, f, g, h) placed on the lines to indicate fret positions. The piece is in a 9-measure structure. The tablature includes various rhythmic values and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with the instruction 'To tune the Lute'.

Sir Henry Vmptons Funerall.

A musical notation score for 'Sir Henry Vmptons Funerall' for the instrument 'Altus'. The score is written on three staves. The first staff is labeled 'Altus' and the second staff is labeled '9'. The piece is by 'Io. Dowland'. The notation includes various rhythmic values and dynamic markings.

A musical notation score for 'Sir Henry Vmptons Funerall' for the instrument 'Tenor'. The score is written on three staves. The first staff is labeled 'Tenor' and the second staff is labeled '9'. The piece is by 'Io. Dowland'. The notation includes various rhythmic values and dynamic markings.

Io. Dowland

10

*M. John Langtons Pavan.*

*M. John Langtons Pavan*

Bassus

10

Io. Dowland

*M. John Langtons Pavan*

Cantus

10

Io. Dowland

*M: Iohn Langtons Pauan*

The main body of the score is a large tablature system. It consists of approximately 12 staves. The notation is a mix of rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f, g, h, i, k) placed on or between the staves. This is a form of lute tablature. The score is divided into several measures by vertical bar lines. At the bottom right of the tablature, the word "FINIS" is written. Below the tablature, the text "To tune the Lute" is followed by a small diagram of a lute with letters on its strings.

*M: Iohn Langtons Pauan*

Altus

10

Io. Dowlaud.

This section contains three staves of standard musical notation. The top staff begins with an Altus clef (C-clef on the third line) and a common time signature (C). The music consists of a single melodic line with various note values and rests. The bottom two staves appear to be empty or contain very faint notation, possibly representing a figured bass or a second voice part that is not clearly legible.

This section contains three staves of standard musical notation. The top staff begins with a Tenor clef (C-clef on the fourth line) and a common time signature (C). The music consists of a single melodic line with various note values and rests. The bottom two staves appear to be empty or contain very faint notation.

*M: Iohn Langtons Pauan*

Quintus

*The King of Denmark's Galliard.*

II

Io. Dowland

Bassus

*The King of Denmark's Galliard.*

II

Io. Dowland

*The King of Denmark's Galliard*

Cantus

II

Io. Dowland

Tenor

11

*The King of Denmark's Galiard*

Io Dowland

This block contains the Tenor part of the piece. It consists of three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of the lute tablature transcriptions of the early 17th century. The piece concludes with a double bar line.

*The King of Denmark's Galiard.*

This block contains the lute tablature for the piece. It is organized into three systems, each with a six-line staff. The first system contains the first six lines of the piece, the second system contains the next six lines, and the third system contains the final six lines. The tablature uses letters (a, b, c, d, e, f) to indicate fret positions on the strings. The piece ends with the word "FINIS" and the instruction "To Tune the Lute".

Altus

11

Io Dowland

*The King of Denmark's Galiard.*

This block contains the Altus part of the piece. It consists of three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of the lute tablature transcriptions of the early 17th century. The piece concludes with a double bar line.

Quintus

*The Earle of Essex Galiard.*

12

Io. Dowland

*The Earle of Essex Galiard.*

12

Io. Dowland

Bassus

*The Earle of Essex Galiard*

12

Io. Dowland

Cantus

12

Tenor

Io. Dowland

*The Earle of Essex Galiard.*

*The Earle of Essex Galiard.*

12

Io. Dowland

*The Earle of Essex Galiard.*

12

Io. Dowland

*The Earle of Essex Galiard.*

Quintus

13

Io. Dowland

*Sir Iohn Souch his Galiard.*

Bassus

13

Io. Dowland

*Sir Iohn Souch his Galiard.*

Cantus

13

Io. Dowland



Tenor

Io. Dowland

13

This block contains the Tenor part of the piece. It consists of three staves of musical notation. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the lute tablature system, with rhythmic values indicated by stems and flags. The piece concludes with a double bar line.

*Sir Iohn Souch bis Galiard.*

This block contains the lute tablature for the piece. It is organized into four systems, each with five staves. The notation uses letters (a, b, c, d, e, f, g, h, k) to represent fret positions on the strings. The piece ends with the word "FINIS" and a double bar line. Below the tablature, the text "To tunc de Lute a 2/2" is written.

Altus

13

Io. Dowland.

This block contains the Altus part of the piece. It consists of two staves of musical notation. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the lute tablature system, with rhythmic values indicated by stems and flags. The piece concludes with a double bar line.

Quintus

14

Io. Dowland

Musical notation for the Quintus part, measures 1 through 14. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various note values and rests.

*M. Henry Noel bis Galiard.*

Bassus

14

Io. Dowland

Musical notation for the Bassus part, measures 1 through 14. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various note values and rests.

*M. Henry Noel bis Galiard.*

Cantus

14

Io. Dowland

Musical notation for the Cantus part, measures 1 through 14. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various note values and rests.

Tenor

14

Io Dowland

*M. Henry Noell bis Galiard*

FINIS

To Tune the Lute

Altus

14

Io Dowland

Quintus

15

Io. Dowland

Musical score for the Quintus part of 'M. Giles Hobies Galiard', measures 1 through 15. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of eighth and sixteenth notes, with some rests and accidentals.

*M. Giles Hobies Galiard*

Bassus

15

Io. Dowland

*M. Giles Hobies Galiard*

Musical score for the Bassus part of 'M. Giles Hobies Galiard', measures 1 through 15. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The music consists of a sequence of eighth and sixteenth notes, with some rests and accidentals.

Cantus

15

Io. Dowland

*M. Giles Hobies Galiard*

Musical score for the Cantus part of 'M. Giles Hobies Galiard', measures 1 through 15. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of eighth and sixteenth notes, with some rests and accidentals.

Tenor

Io. Dowland

15

*M. Giles Hobies Galiard*

*M. Giles Hobies Galiard.*

FINIS.

Totunc the Lute

*M. Giles Hobies Galiard*

Altus

15

Io. Dowland

Quintus

16

Io. Dowland

*M. Nichol. Gryffith bis Galiard*

This block contains the musical notation for the Quintus part of the piece. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single system across three staves. The number '16' is centered below the staves, and 'Io. Dowland' is written at the bottom left of the system.

Bassus

*M. Nichol. Gryffith bis Galiard*

16

Io. Dowland

This block contains the musical notation for the Bassus part of the piece. It consists of three staves of music. The first staff begins with a bass clef and a common time signature. The music is written in a single system across three staves. The number '16' is centered below the staves, and 'Io. Dowland' is written at the bottom right of the system.

Cantus

16

Io. Dowland

*M. Nichol. Gryffith bis Galiard*

This block contains the musical notation for the Cantus part of the piece. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single system across three staves. The number '16' is centered below the staves, and 'Io. Dowland' is written at the bottom right of the system.

1. Tenor

*M. Nicholas Gruffith his Galiard. 16*

Io. Dowland

*M. Nicholas Gruffith his Galiard*

*M. Nicholas Gruffith his Galiard*

Altus 16 Io. Dowland.

FINIS

To see the Lute

Quintus

17

Io. Dowland

*M. Thomas Collier his Galiard with 2. Trebles.*

Bassus

17

Io. Dowland

*M. Thomas Collier his Galiard with 2. Trebles.*

Cantus primus

17

Io. Dowland



Io. Dowland 17 Tenor

Musical notation for Tenor part, measures 17-18, by Io. Dowland. The notation is on a single staff with a treble clef and a 3/4 time signature. It features a melodic line with various note values and rests.

M. Thomas Collier bis Galiard with 2 Trebles.

M. Thomas Collier bis Galiard with 2 Trebles.

Musical notation for M. Thomas Collier bis Galiard with 2 Trebles, measures 1-17. The notation is on a grand staff (two treble clefs) with a 3/4 time signature. It includes a complex rhythmic pattern with many sixteenth and thirty-second notes. The piece concludes with the word 'FINIS' and the instruction 'To Tune the Lute'.

M. Thomas Collier bis Galiard with 2 Trebles

Cantus secundus 17 Io. Dowland

Musical notation for Cantus secundus, measures 17-18, by Io. Dowland. The notation is on a single staff with a treble clef and a 3/4 time signature. It features a melodic line with various note values and rests.

Quintus  
18  
Io. Dowland  
*Captaine Digorie Piper bis Galiard*

Bassus  
18  
Io. Dowland  
*Captaine Digorie Piper bis Galiard*

Cantus  
18  
Io. Dowland  
*Captaine Digorie Piper bis Galiard*

18

Tenor

*Captaine Digori Pipers Galiard*

Io. Dowland

*Captaine Digori Pipers Galiard.*

To tune the Lute

*Captaine Digori Piper bis Galiard.*

18

Alto

Io. Dowland

Quintus  
19  
Io. Dowland

*M. Buctons Galiard*

Bassus  
19  
Io. Dowland

*M. Buctons Galiard.*

*M. Buctons Galiard*

Cantus  
19  
Io. Dowland

*M. Buctons Galiard.*

Tenor

19

Io. Dowland

*M. Buctons Galiard*

FINIS

To tune the Lute

*M. Buctons Galiard.*

Altus

19

Io. Dowland.

Quintus  
Io. Dowland

20

This block contains the musical notation for the Quintus and Io. Dowland parts. It features two staves of music. The top staff is labeled 'Quintus' and the bottom staff is labeled 'Io. Dowland'. Both staves contain a series of notes, primarily eighth and sixteenth notes, with some rests. A double bar line is present in the middle of each staff, and the number '20' is centered between the two staves.

*M<sup>rs</sup>. Nichols Almande.*

Bassus  
Io. Dowland

*M<sup>rs</sup>. Nichols Almande.*

20

This block contains the musical notation for the Bassus and Io. Dowland parts. It features two staves of music. The top staff is labeled 'Bassus' and the bottom staff is labeled 'Io. Dowland'. Both staves contain a series of notes, primarily eighth and sixteenth notes, with some rests. A double bar line is present in the middle of each staff, and the number '20' is centered between the two staves. The title '*M<sup>rs</sup>. Nichols Almande.*' is written vertically between the staves.

*M<sup>rs</sup>. Nichols Almand:*

Cantus  
Io. Dowland

20

This block contains the musical notation for the Cantus and Io. Dowland parts. It features two staves of music. The top staff is labeled 'Cantus' and the bottom staff is labeled 'Io. Dowland'. Both staves contain a series of notes, primarily eighth and sixteenth notes, with some rests. A double bar line is present in the middle of each staff, and the number '20' is centered between the two staves.

Tenor

Io. Dowland

20

*Mistresse Nichols Almand.*

*Mistresse Nichols Almand.*

FINIS

To Tune the Lute

Alto

20

Io Dowland

*Mistresse Nichols Almand.*

Quintus

Io. Dowland

21

*M. George Whitehead his Almand.*

This block contains the musical notation for the Quintus and Io. Dowland parts of the piece. The Quintus part is on a single staff with a treble clef and a common time signature. The Io. Dowland part is on a single staff with a treble clef and a common time signature. The number 21 is centered between the two staves. The title 'M. George Whitehead his Almand.' is written below the staves.

Bassus

Io. Dowland

21

*M. George Whitehead his Almand.*

This block contains the musical notation for the Bassus and Io. Dowland parts of the piece. The Bassus part is on a single staff with a bass clef and a common time signature. The Io. Dowland part is on a single staff with a bass clef and a common time signature. The number 21 is centered between the two staves. The title 'M. George Whitehead his Almand.' is written below the staves.

Cantus

Io. Dowland

21

*M. George Whitehead his Almand.*

This block contains the musical notation for the Cantus part of the piece. The Cantus part is on a single staff with a treble clef and a common time signature. The number 21 is centered below the staff. The title 'M. George Whitehead his Almand.' is written below the staff.



Tenor

21

Io. Dowland

M. George Whitehead bis Almand.

*M. George Whitehead bis Almand.*

*M. George Whitehead bis Almand.*

FINTS.

To tune the Lute

Altus

21

Io. Dowland



JOHN DOWLAND: LACHRIMAE

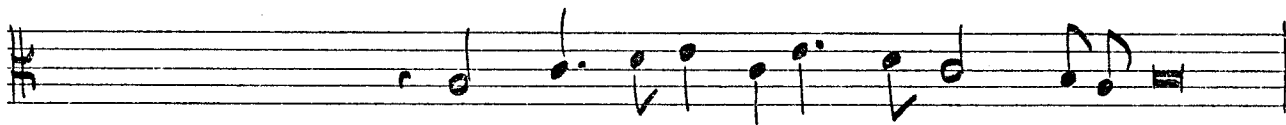
This reprint is specifically of the Manchester copy of Lachrimae. Only in its elimination of much of the show-through from the other side of the paper (which would otherwise be very distracting to the eye) does it differ from the standards of a true facsimile reprint.

We recognise, however, that in fulfilling certain needs of the scholar we have made performance from this reprint marginally more difficult. In particular, it will be helpful if we list here the music of certain passages which are illegible because the ink of the original has faded:

No.1 : Tenor, 1st strain



end of the 2nd strain



No.8 : Tenor, beginning of the 3rd strain



No.10: Quintus, beginning of the 3rd staff



Apart from these passages the copy is legible enough for performance: the rewards to be gained in performing from the original notation easily off-set the difficulties which are at first involved. It may also be added that the full complement of 5 strings and lute is not necessary. A number of pieces work as a lute solo; all can be played by a violin or treble viol (Cantus) with lute. (If other instruments are added to this combination, one should play the Bassus.)

