

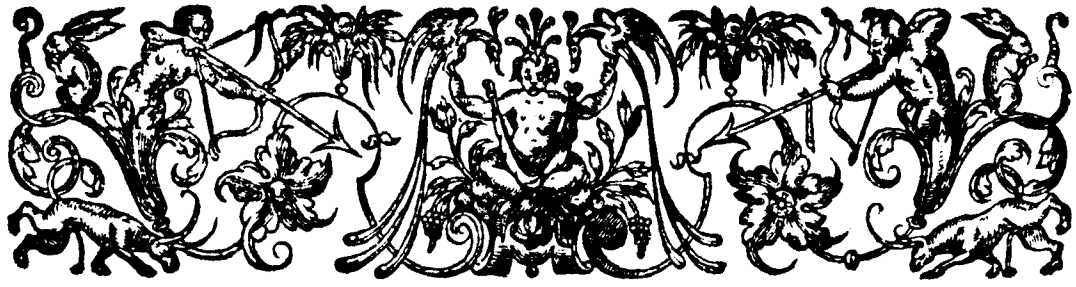
LACHRIMÆ,
OR SEAVEN TEARES
FIGURED IN SEAVEN PASSIO-
nate Pauans, vvith diuers other Pauans , Gali-
ards, and Almands, set forth for the Lute, Viols, or
Violons, in fiue parts:

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 Wharfe,
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, itemq̄ parens.
Functa tenes tria Regna, tenes tria numina in uno,
Iuno opibus, sensu Pallas, & ore Venus.*





TO THE MOST GRACIOUS

and Sacred Princess ANNA QUEENE of England, Scotland, France, and Ireland.

Since 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.

Having 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.

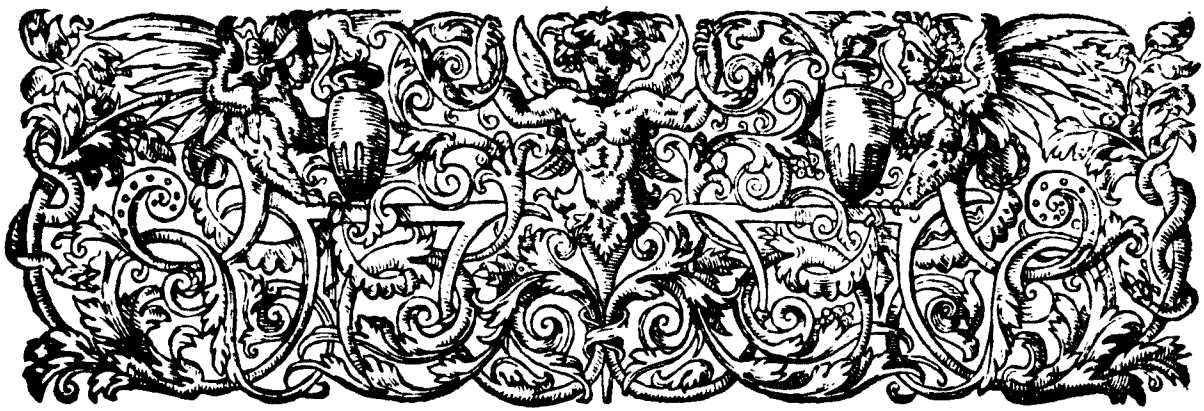
This onely obseruation I must set downe in the playing of my Lute-lessons for tuning of the Lute, which is, that the 7.8.9. string open, do answere in the eight the base string aboue, what letter soeuer it be that carries the base: As for example.

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^r. 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

Lachrimae Antiquae.

Lachrimae Antiquae.

FINIS.

To Tune the Lute.

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 Nouae

Lachrimae Antiquae Nouae.

Lachrimae Antiquae Nouae

Altus

2

Io. Dowland.

To tune the L. use

FINIS

Quintus
Io. Dowland

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, the middle for Io. Dowland, and the bottom for Io. Dowland. The music is written in a treble clef with a common time signature. There are various musical notations including notes, rests, and a triplet of eighth notes in the middle staff.

Lachrimæ Gementes

Bassus
Io. Dowland

Lachrimæ Gementes

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, the middle for Io. Dowland, and the bottom for Io. Dowland. The music is written in a bass clef with a common time signature. There are various musical notations including notes, rests, and a triplet of eighth notes in the middle staff.

Lachrimæ Gementes

Cantus
Io. Dowland

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, the middle for Io. Dowland, and the bottom for Io. Dowland. The music is written in a treble clef with a common time signature. There are various musical notations including notes, rests, and a triplet of eighth notes in the middle staff.

Tenor

Lachrima Gementes.

Io. Dowland

Lachrima Gementes

Lachrima Gementes

Altus

Io Dowland

FINIS.

To Tunc: boys

Quintus

Io. Dowland

4

Lachrimæ Tristes.

Bassus

4

Lachrimæ Tristes.

Io. Dowland

Cantus

4

Io. Dowland

Lachrimæ Tristes.

Tenor

Lacrimae Tristes.

Io. Dowland

Lacrimae Tristes

Lacrimae Tristes

Altus

Io. Dowland

4

D

To use the Lute

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 (a, b, c, d, e, f, g, h, i, k) to indicate fret positions. The piece is in a 5/8 time signature. 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 5/8 time signature and features a melodic line with various rhythmic values and accidentals. The piece is attributed to John Dowland.

D:

Three staves of musical notation for the piece 'Lachrima Coacta'. The notation is in a 5/8 time signature and features a melodic line with various rhythmic values and accidentals. The piece is attributed to John Dowland.

Io. Dowland

Tenor

Lachrima Coacta.

A lute tablature for the word 'FINIS'. It consists of five staves, each representing a string of the lute. The notation uses letters (a, c, e) to indicate fret positions. Below the staves is a diagram of a lute fretboard with the letters 'a', 'c', and 'e' placed on the strings to indicate the final chord.

FINIS.

To Tune the Lute a c e

Quintus

6

Io. Dowland

Lachrima Amantis.

Bassus

6

Io. Dowland

Lachrima Amantis.

Cantus

6

Io. Dowland

Tenor 6 J. Dowland

Lachrima Amantis

Lachrima Amantis.

Altus 6 J. Dowland

FINIS.

To the first part a 2/4

Quintus

Io. Dowland

7

Lachrima Vera.

7

Bassus

Io. Dowland

Cantus

7

Io. Dowland

Tenor
Io. Dowland
7

Lachrima Vera

Lachrima Vera.

Lachrima Vera

FINIS

To tune the Lute

Alrus
7
Io. Dowland

Verte Folio

Quintus

Io. Dowland

8

Semper Dowland semper dolens.

This block contains the musical notation for the Quintus part of the piece. 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 in a common time signature (C) and features a mix of eighth and sixteenth notes. The name 'Io. Dowland' is written vertically on the left side of the staves.

Bassus

Io. Dowland

8

Semper Dowland semper dolens

Verte Folio

This block contains the musical notation for the Bassus part of the piece. 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 in a common time signature (C) and features a mix of eighth and sixteenth notes. The name 'Io. Dowland' is written vertically on the right side of the staves. The text 'Verte Folio' appears at the bottom of the staves.

Cantus

Io. Dowland

8

Semper Dowland semper dolens

Verte Folio

This block contains the musical notation for the Cantus part of the piece. 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 in a common time signature (C) and features a mix of eighth and sixteenth notes. The name 'Io. Dowland' is written vertically on the right side of the staves. 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 vertically on the right side of the staves. Below the staves, the title '*Semper Dowland semper dolens.*' and the number '8' are printed. At the bottom left of this section, the name 'Io. Dowland' is written.

Bassus

Semper Dowland semper dolens

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 vertically on the right side of the staves. Below the staves, the title '*Semper Dowland semper dolens*' and the number '8' are printed. At the bottom right of this section, the name 'Io. Dowland' is written.

Cantus

Semper Dowland semper dolens

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 vertically on the left side of the staves. Below the staves, the title '*Semper Dowland semper dolens*' and the number '8' are printed. At the bottom right of this section, the name 'Io. Dowland' is written.

Tenor

Io Dowland

Semper Dowland semper dolens.

Semper Dowland semper dolens.

FINIS.

To Touch the Lute

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 music is written in a style characteristic of the early 17th-century lute tablature, with diamond-shaped notes on a six-line staff. The piece is identified as 'Sir Henry Vmptons Funerall.' and is by 'Io. Dowland'. A measure number '9' is placed below the first staff.

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 notation is similar to the Quintus part, using diamond-shaped notes on a six-line staff. The piece is identified as 'Sir Henry Vmptons Funerall.' and is by 'Io. Dowland'. A measure number '9' is placed between the first and second staves.

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 notation is similar to the other parts, using diamond-shaped notes on a six-line staff. The piece is identified as 'Sir Henry Vmptons Funerall.' and is by 'Io. Dowland'. A measure number '9' is placed between the first and second staves.

Sir Henry Vmptons Funerall.

A detailed lute tablature for the piece 'Sir Henry Vmptons Funerall'. The score is written on a six-line staff with letters (a, b, c, d, e, f) and rhythmic flags indicating fingerings and note values. The piece is in a 9-measure structure. The tablature includes various ornaments and a final instruction 'To tune the Lute' with a key signature of one flat.

Sir Henry Vmptons Funerall.

A musical notation score for 'Sir Henry Vmptons Funerall' for the instrument Altus. The score is written on a five-line staff with a treble clef and a common time signature. It consists of 9 measures. The notation includes various note values, rests, and accidentals. The piece is attributed to Io. Dowland.

Altus

9

Io. Dowland

A musical notation score for 'Sir Henry Vmptons Funerall' for the instrument Tenor. The score is written on a five-line staff with a treble clef and a common time signature. It consists of 9 measures. The notation includes various note values, rests, and accidentals. The piece is attributed to Io. Dowland.

Io. Dowland

9

Tenor

Sir Henry Vmptons Funerall.

To tune the Lute

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

This section contains a large tablature score for the piece "M: Iohn Langtons Pauan". It consists of approximately 15 staves of music. The notation is a form of lute tablature, where letters (a, b, c, d, e, f, g, h) are placed on a six-line staff to indicate fret positions. Rhythmic values are indicated by numbers (1, 2, 3, 4) and flags above the letters. The score is divided into several measures, with some measures containing multiple lines of tablature. The piece concludes with the word "FINIS" and a small instruction "To surce the Lute".

M: Iohn Langtons Pauan

Altus

10

Io. Dowlaud.

This section contains three staves of standard musical notation for the piece "Io. Dowlaud". The notation is in a single system, with a treble clef on the top staff and a common time signature. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece concludes with a double bar line.

This section contains three staves of standard musical notation for the piece "Io. Dowland". The notation is in a single system, with a treble clef on the top staff and a common time signature. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece concludes with a double bar line.

M: Iohn Langtons Pauan

Tenor

10

Io. Dowland.

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 sharp (F#). 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, g) 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

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 sharp (F#). 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

Sir Iohn Souch his Galiard

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 letters (a, b, c, d, e, f, g, h, k) placed above the notes to indicate fret positions. 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 two 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, there is a note: "To tune the Lute a 2/2".

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 letters (a, b, c, d, e, f, g, h, k) placed above the notes to indicate fret positions. The piece concludes with a double bar line.

Quintus

14

Io. Dowland

Musical notation for the Quintus part, measures 1 through 14. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). It features a 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 notation is on a single staff with a bass clef and a key signature of one flat (B-flat). It features a 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 notation is on a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various note values and rests.

10. Dowland

14

Tenor

M. Henry Noell bis Galiard

M. Henry Noell bis Galiard

FINIS

To Tune the Lute

M. Henry Noell bis Galiard

Altus

14

Io Dowland

Quintus

15

Io. Dowland

M. Giles Hobies Galiard

This block contains the musical notation for the Quintus and Io. Dowland parts. It consists of three staves of music. The Quintus part is on the top staff, and the Io. Dowland part is on the middle and bottom staves. The music is written in a historical style with various note values and clefs. A measure rest of 15 is indicated between the two parts.

Bassus

15

Io. Dowland

M. Giles Hobies Galiard

This block contains the musical notation for the Bassus and Io. Dowland parts. It consists of three staves of music. The Bassus part is on the top staff, and the Io. Dowland part is on the middle and bottom staves. The music is written in a historical style with various note values and clefs. A measure rest of 15 is indicated between the two parts.

Cantus

15

Io. Dowland

M. Giles Hobies Galiard

This block contains the musical notation for the Cantus and Io. Dowland parts. It consists of three staves of music. The Cantus part is on the top staff, and the Io. Dowland part is on the middle and bottom staves. The music is written in a historical style with various note values and clefs. A measure rest of 15 is indicated between the two parts.

Tenor

15

Io. Dowland

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 notation includes various note values, rests, and accidentals. The piece is attributed to Io. Dowland and is numbered 16.

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 notation includes various note values, rests, and accidentals. The piece is attributed to Io. Dowland and is numbered 16.

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 notation includes various note values, rests, and accidentals. The piece is attributed to Io. Dowland and is numbered 16.

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.

This block contains the musical notation for the Quintus part. It consists of a single staff with a treble clef and a key signature of one flat. The music is written in a lute tablature style, with diamond-shaped notes on a six-line staff. The piece is numbered 17 and attributed to Io. Dowland.

Bassus

17

Io. Dowland

M. Thomas Collier his Galiard with 2. Trebles.

This block contains the musical notation for the Bassus part. It consists of a single staff with a bass clef and a key signature of one flat. The music is written in a lute tablature style, with diamond-shaped notes on a six-line staff. The piece is numbered 17 and attributed to Io. Dowland.

Cantus primus

17

Io. Dowland

This block contains the musical notation for the Cantus primus part. It consists of a single staff with a treble clef and a key signature of one flat. The music is written in a lute tablature style, with diamond-shaped notes on a six-line staff. The piece is numbered 17 and attributed to 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 1-16. The notation is on a grand staff (two treble clefs) with a 3/4 time signature. It includes a complex rhythmic pattern with many beamed notes and rests. 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

Tenor

18

Io. Dowland

Captain Digori Pipers Galiard

Captain Digori Pipers Galiard.

FINIS.

To tune the Lute

Capitaine Digori Piper bis Galiard.

Altus

18

Io. Dowland

Quintus
19
Io. Dowland

M. Buctons Galiard

Bassus
19
Io. Dowland

M. Buctons Galiard.

Cantus
19
Io. Dowland

M. Buctons Galiard

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 stems pointing downwards. A double bar line is present in the middle of each staff, and the number '20' is centered between the two staves.

M^{rs}. Nichols Almande.

Bassus
Io. Dowland

M^{rs}. 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 stems pointing downwards. 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^{rs}. Nichols Almande.*' is written vertically between the two staves.

M^{rs}. 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 stems pointing downwards. 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.

Bassus

21

Io. Dowland

M. George Whitehead his Almand.

Cantus

21

Io. Dowland

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

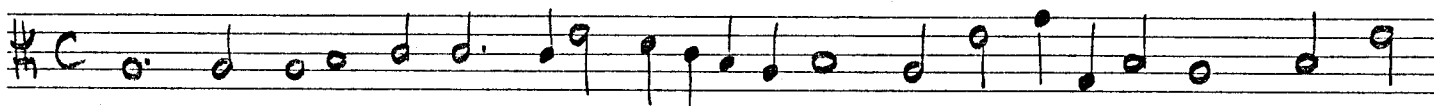
Io. Dowland

JOHN DOWLAND: LACHRIMAE

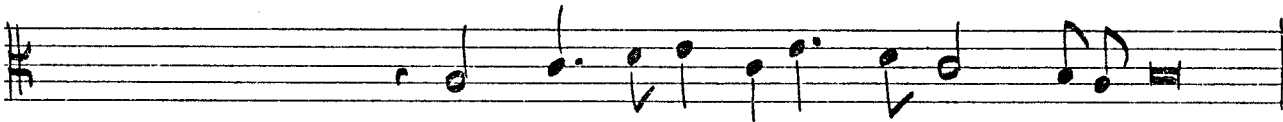
This reprint is specifically of the Manchester copy of Lachrimae. Only in its elimination of much of the show-through from the other side of the paper (which would otherwise be very distracting to the eye) does it differ from the standards of a true facsimile reprint.

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



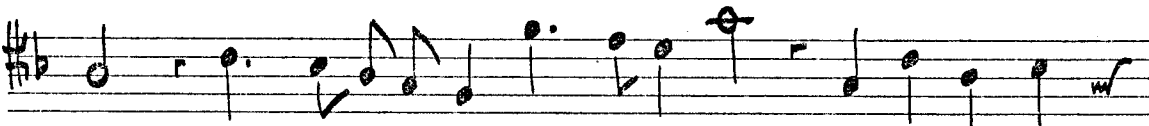
end of the 2nd strain



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.)

