



LACHRIMÆ,
OR SEAVEN TEARES
FIGVRED IN SEAVEN PASSIO-
nate Pauans, vvith diuers other Pauans, Gali-
ards, and *Almands*, set forth for the Lute, Viols, or
Violons, in five 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 Ditmarsh*:
Earle of Oidenburge and
Delmenhorst.

Aut Furit, aut Lachrimat, quem non Fortuna beaut.



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



ANNÆ REGINÆ

Sacrum.

Ter felix te Regina Scotus-Anglus-Hybernus:
Tu soror, & coniux Regis, stemq; parens.
functis tenes tria Regna, tenes tria numina in uno,
Iuno opibus, sensu Pallas, & ore Venus.





TO THE MOST GRACIOUS

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

SINCE I had access to your Highnesse at Winchester, (most gracious Queene) I haue beene twice vnder sayle for Denmarke, hastning my returne to my most royall King and Master, 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 whichtime I haue endeoured 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, vnfit 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,



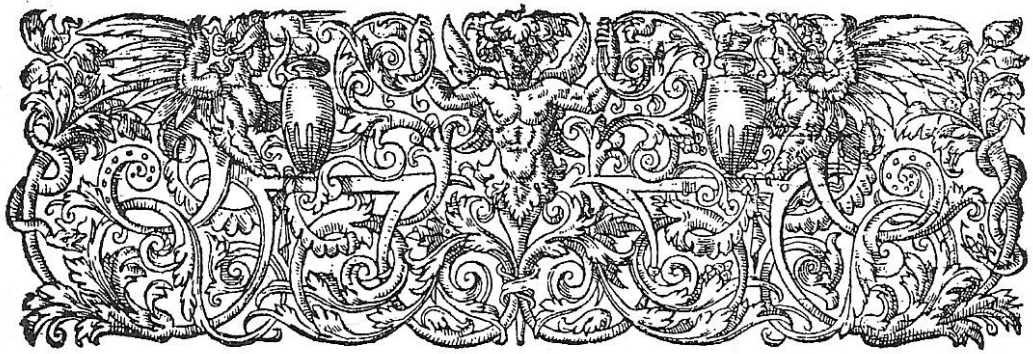
To the Reader.

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.





THE TABLE OF ALL THE
Songs contained in this Booke.

Lachrimæ Antiquæ,
Lachrimæ Antiquæ Nour.
Lachrimæ Gementes.
Lachrimæ Tristes.
Lachrimæ Coactæ.
Lachrimæ Amantis.
Lachrimæ Veræ.
Semper Dowland semper Dolens,
Sir Henry Vmptons 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. Gyffith his Galiard.
M. Thomas Collier his Galiard with two trebles.
Captaine Piper his Galiard.
M. Buſton his Galiard.
M^r. Nichols Almand.
M. Geo ge VWhitehead his Almand.

B



Quintus

Lachrimæ Antiquæ.

Io. Dowland

Bassus

Lachrimæ Antiquæ.

Io. Dowland

Lachrimæ Antiquæ.

Cantus

Lachrimæ Antiquæ.

Io. Dowland

Tenor I
Io. Dowland

Lachrimæ Antiquæ.

FINIS.

To Tune the Lute.

Alcus I
Io. Dowland

B 2

Quintus

Io. Dowland

2

Lachrimæ Antiquæ Nouæ

Bassus

Io. Dowland

Lachrimæ Antiquæ Nouæ

Lachrimæ Antiquæ Nouæ

Cantus

Io. Dowland

2

2

Lachrimae Antiquae Nouae

Tenor

Io. Dowland

Lachrimae Antiquae Nouae.

Lachrimae Antiquae Nouae

Io. Dowland.

Altus

2

Lachrimae Antiquae Nouae

Io. Dowland.

Altus

To tune the Lute

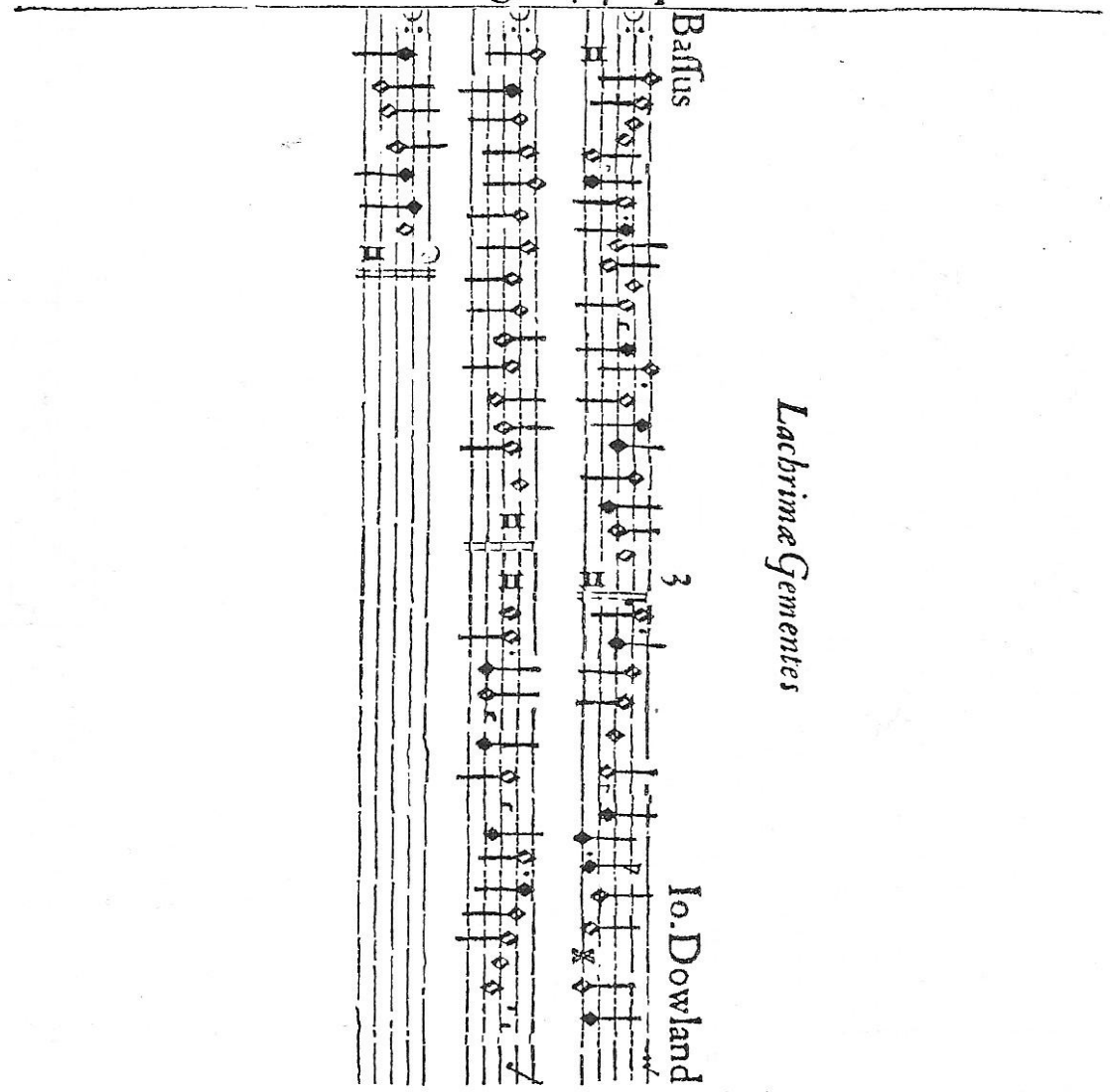


Quintus
Io. Dowland

3

This section contains three staves of musical notation. The top staff is for the Quintus part, and the bottom staff is for Io. Dowland. The music features a complex rhythmic pattern with many sixteenth notes and rests. A '3' is written below the bottom staff, indicating a triplet.

Lachrimæ Gementes



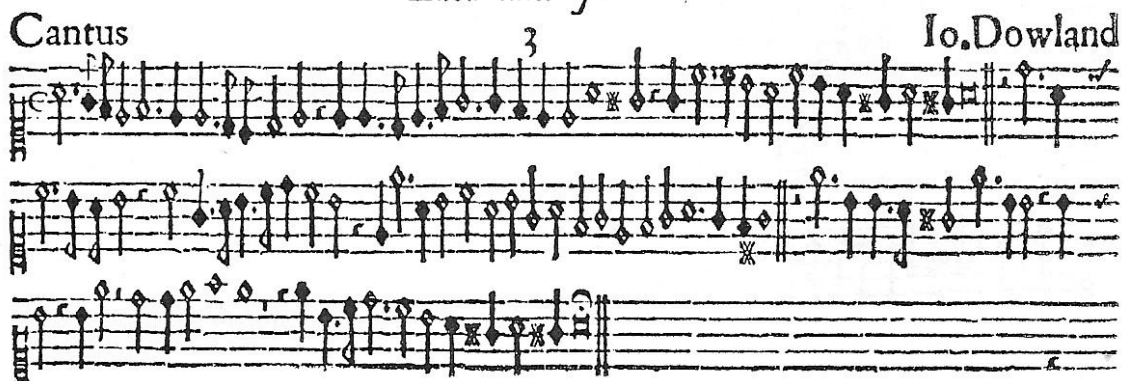
Bassus
Io. Dowland

Lachrimæ Gementes

3

This section contains three staves of musical notation. The top staff is for the Bassus part, and the bottom staff is for Io. Dowland. The music is written in a vertical orientation. A '3' is written below the bottom staff, indicating a triplet.

Lachrimæ Gementes



Cantus
Io. Dowland

3

This section contains three staves of musical notation. The top staff is for the Cantus part, and the bottom staff is for Io. Dowland. The music features a complex rhythmic pattern with many sixteenth notes and rests. A '3' is written below the top staff, indicating a triplet.

Tenor

Io. Dowland

Lachrimæ Gementes.

Lachrimæ Gementes

FINIS.

To Tuncac Lute

Lachrimæ Gementes

Altus

Io. Dowland

Quintus

Io. Dowland

4

Lachrimæ Tristes.

Bassus

Io. Dowland

4

Lachrimæ Tristes.

Lachrimæ Tristes.

Cantus

Io. Dowland

4

Lachrimæ Tristes.

Tenor

Io. Dowland

Lachrimæ Tristes

FINIS

To tune the Lute

Lachrimæ Tristes

4

Io. Dowland

Altus

Quintus

Lachrimæ Coactæ.

Io. Dowland

Bassus

Lachrimæ Coactæ

Io. Dowland

Cantus

Lachrimæ Coactæ

Io. Dowland

Lachrimæ Coactæ.

Lachrimæ Coactæ.

Lachrimæ Coactæ.

Altus 5 Io. Dowland

D 2

Lachrimæ Coactæ.

Tenor 5 Io. Dowland

FINIS.

a e e

Quintus

Lachrimæ Amantis.

6

Io. Dowland

Bassus

Lachrimæ Amantis.

6

Io. Dowland

Cantus

Lachrimæ Amantis

6

Io. Dowland

6

Io. Dowland

Tenor

Lacrimæ Amantis.

Lacrimæ Amantis.

6

Io. Dowland

Altus

To Invenite Lute A 1/2

6

Io. Dowland

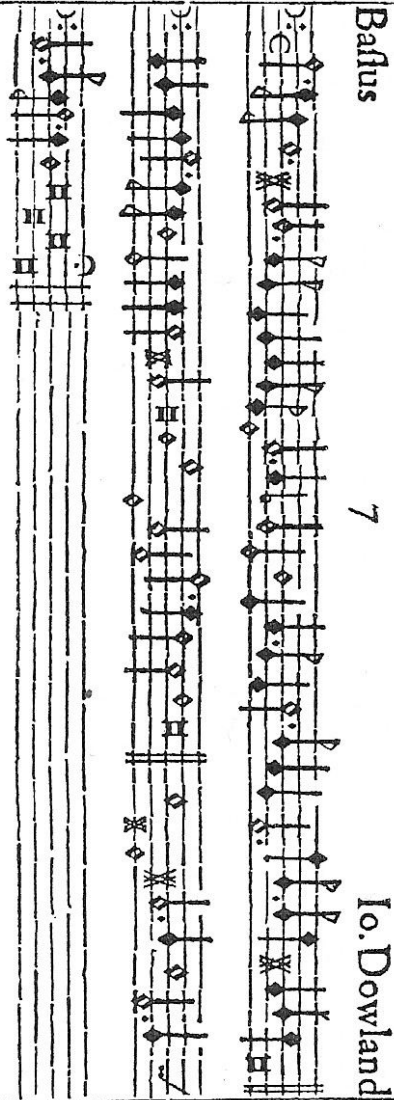


Quintus
Io. Dowland

7

This section contains three staves of musical notation. The top staff is for the Quintus part, and the bottom two staves are for Io. Dowland. The music is written in a system with a common time signature (C) and a key signature of one sharp (F#).

Lachrimæ Veræ.



Bassus
Io. Dowland

7

This section contains three staves of musical notation. The top staff is for the Bassus part, and the bottom two staves are for Io. Dowland. The music is written in a system with a common time signature (C) and a key signature of one sharp (F#).

Lachrimæ Veræ.



Cantus
Io. Dowland

7

This section contains three staves of musical notation. The top staff is for the Cantus part, and the bottom two staves are for Io. Dowland. The music is written in a system with a common time signature (C) and a key signature of one sharp (F#).

Lachrimæ Veræ

Lacrime Vere.

Lacrime Vere

7

Lacrime Vere

Tenor

Io. Dowland

7

Lacrime Vere

Altus

Io. Dowland

To tunc de Luic

Verte Folio

Quintus

8

Semper Dowland semper dolens.

Io. Dowland

Bassus

8

Semper Dowland semper dolens

Io. Dowland

Verte Folio

Cantus

8

Semper Dowland semper dolens

Io. Dowland

Verte Folio

8

Semper Dowland semper dolens.

Tenor

Io. Dowland

Semper Dowland semper dolens.

Verte Folio.

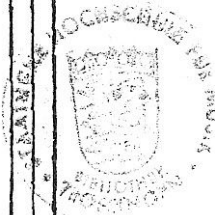
Semper Dowland semper dolens

8

Altus

Io. Dowland

Verte Folio



Quintus

Semper Dowland semper dolens.

8

Io. Dowland

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, with various note values and rests. The piece concludes with a double bar line.

Bassus

Semper Dowland semper dolens

8

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 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 piece concludes with a double bar line.

Cantus

Semper Dowland semper dolens

8

Io. Dowland

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 music is written in a style characteristic of the early 17th century, with various note values and rests. The piece concludes with a double bar line.

Semper Dowland semper dolens.

Tenor
8
Io. Dowland

Semper Dowland semper dolens.

FINIS.
To Teneche Lute a 1/2

Semper Dowland semper dolens.

Altus
8
Io. Dowland

Quintus

Sir Henry Vmptons Funerall.

9

Io. Dowland

Sir Henry Vmptons Funerall.

Bassus

9

Io. Dowland

Cantus

Sir Henry Vmptons Funerall.

9

Io. Dowland

Sir Henry Vmptons Funerall.

The image shows a lute tablature for the piece "Sir Henry Vmptons Funerall" by John Dowland. The tablature consists of six staves, each representing a string of the lute. The notes are written as letters (a, b, c, d, e, f, g) on the lines of the staves. Above the tablature, there is a vocal line for the Tenor voice, with a treble clef and a common time signature. The vocal line contains a melody with various note values and rests. The piece concludes with the word "FINIS" and a double bar line. The name "Io. Dowland" is written at the bottom right of the tablature section.

Sir Henry Vmptons Funerall.

Altus Io. Dowland

9

This section shows three staves of lute tablature for the same piece. The notes are written as letters on the lines of the staves. The piece is numbered "9" in the center. The name "Io. Dowland" is written at the top right of this section.

Sir Henry Vmptons Funerall.

Tenor

9

Io. Dowland

This section shows three staves of lute tablature for the same piece. The notes are written as letters on the lines of the staves. The piece is numbered "9" in the center. The name "Io. Dowland" is written at the bottom left of this section.

To touch the Lute

Quintus
Io. Dowland

M. John Langtons Pauan.

10

This section contains three staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The music consists of rhythmic patterns of eighth and sixteenth notes.

Bassus

M. John Langtons Pauan

10

Io. Dowland

This section contains three staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The music consists of rhythmic patterns of eighth and sixteenth notes.

Cantus

M. John Langtons Pauan

10

Io. Dowland

This section contains three staves of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The music consists of rhythmic patterns of eighth and sixteenth notes.

M: Iohn Langtons Pauan

The main score consists of a single system of ten staves. The notation is a form of rhythmic shorthand, likely a lute tablature or a similar system, where vertical strokes represent rhythmic values and letters (a, b, c, f, g, h, k) with accidentals (sharps, flats, naturals) and dynamics (f, p) represent specific notes or fret positions. The piece concludes with the word 'FINIS' on the final staff.

M: Iohn Langtons Pauan

Alrus

10

Io. Dowlaud.

This section contains three staves of standard musical notation. The top staff is labeled 'Alrus' and the bottom staff is labeled 'Io. Dowlaud.'. The notation includes various note values, rests, and accidentals, typical of early printed music.

This section contains three staves of standard musical notation. The top staff is labeled 'Io. Dowland' and the bottom staff is labeled 'Tenor'. The notation includes various note values, rests, and accidentals.

M: Iohn Langtons Pauan

Quintus

The King of Denmark's Galiard.

II

Io. Dowland

Bassus

The King of Denmark's Galiard.

II

Io. Dowland

Cantus

The King of Denmark's Galiard

II

Io. Dowland

Tenor

II

Io. Dowland

The King of Denmark's Galliard

The King of Denmark's Galliard.

FINIS

To Tune the Lute

The King of Denmark's Galliard.

Altus

II

Io. Dowland

Quintus

Io. Dowland

Sir Iohn Souch his Galliard.

Bassus

Sir Iohn Souch his Galliard.

13

Io. Dowland

Sir Iohn Souch his Galliard

Cantus

13

Io. Dowland

Sir Iohn Souch bis Galiard.

FINIS
To tune the Lute a 2/4

Sir Iohn Souch bis Galiard.

13

Altus

Io. Dowlaud.

13

Io. Dowland

Tenor

Quintus

14

Io. Dowland

M. Henry Noelhis Galiard.

Bassus

14

M. Henry Noelhis Galiard.

Io. Dowland

Cantus

14

Io. Dowland

M. Henry Noelhis Galiard.

M. Henry Noell bis Galiard

M. Henry Noell bis Galiard

FINIS
To Tunc the Lute

Altus 14 Io Dowland

Tenor 14 Io Dowland

M. Henry Noell bis Galiard

Quintus
15
Io. Dowland

M. Giles Hobies Galiard

Bassus
15
Io. Dowland

M. Giles Hobies Galiard

Cantus
15
Io. Dowland

M. Giles Hobies Galiard.

M. Giles Hobies Galiard

Altus 15 Io. Dowlanad

Io. Dowland 15 Tenor

M. Giles Hobies Galiard

Quincus
16
Io. Dowland
M. Nichol. Gryffith his Galiard

Bassus
M. Nichol. Gryffith his Galiard
16
Io. Dowland

Cantus
16
Io. Dowland
M. Nichol. Gryffith his Galiard

M. Nicholas Gryffith his Galiard. 16

T ENOR

M. Nicholas Gryffith his Galiard

M. Nicholas Gryffith his Galiard

Altus 16 Io. Dowlaud.

To tune the Lute

M. Thomas Collier his Galiard with 2. Trebles.
 Io. Dowland
 Quintus
 17

Detailed description: This block contains the musical notation for the Quintus part of the piece. It consists of two staves of music. The notation is in a treble clef with a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. The number '17' is written below the second staff.

Bassus
 17
 Io. Dowland

Detailed description: This block contains the musical notation for the Bassus part of the piece. It consists of two staves of music. The notation is in a bass clef with a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. The number '17' is written below the second staff, and 'Io. Dowland' is written below the third staff.

M. Thomas Collier his Galiard with 2. Trebles.

M. Thomas Collier his Galiard with 2. Trebles.
 Cantus primus
 17
 Io. Dowland

Detailed description: This block contains the musical notation for the Cantus primus part of the piece. It consists of three staves of music. The notation is in a treble clef with a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. The number '17' is written below the first staff, and 'Io. Dowland' is written below the second staff.

M. Thomas Collier bis Galiard with 2 Trebles.

M. Thomas Collier bis Galiard with 2 Trebles

FINIS

To Tune the Lute ^a

M. Thomas Collier bis Galiard with 2 Trebles

Cantus secundus 17 Io. Dowland

Tenor

17

Io. Dowland

Quintus

Io. Dowland

19

M. Buxtons Galiard

Bassus

19

M. Buxtons Galiard.

Io. Dowland

Cantus

19

Io. Dowland

M. Buxtons Galiard

M. Butons Galiard

The central part of the page contains lute tablature for the piece 'M. Butons Galiard'. It consists of several staves with letters (a, b, c, d, e, f, g, h) indicating fret positions. The notation includes various rhythmic values and accidentals. A 'FINIS' sign is present on one of the staves. Below the tablature, there is a section labeled 'To tune the Lute' with notes 'a a'.

M. Butons Galiard.

19

Tenor

Io. Dowland

Two staves of musical notation for the Tenor part. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with various accidentals.

M. Butons Galiard.

19

Altus

Io. Dowland.

Two staves of musical notation for the Altus part. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes various rhythmic values and accidentals.

Quintus

Io. Dowland

20

M^{rs} Nichols Almande.

Bassus

M^{rs} Nichols Almande.

20

Io. Dowland

Cantus

20

M^{rs} Nichols Almande.

Io. Dowland

Tenor

Io. Dowland

20

Mistresse Nichols Almand.

Mistresse Nichols Almand.

FINIS

To Tunc the Lute

Mistresse Nichols Almand.

Altus

Io. Dowland

20

Quintus

Io. Dowland

21

M. George Whitehead his Almand.

This block contains the musical notation for the Quintus part. It consists of two staves of music. The top staff begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). The music is written in a style characteristic of the early 17th-century lute tablature transcriptions, with many notes beamed together. The number '21' is written between the two staves. The title 'M. George Whitehead his Almand.' is written below the staves, and 'Io. Dowland' is written to the left of the bottom staff.

Bassus

21

M. George Whitehead his Almand.

Io. Dowland

This block contains the musical notation for the Bassus part. It consists of two staves of music. The top staff begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). The music is written in a style characteristic of the early 17th-century lute tablature transcriptions, with many notes beamed together. The number '21' is written between the two staves. The title 'M. George Whitehead his Almand.' is written vertically between the staves, and 'Io. Dowland' is written to the right of the bottom staff.

Cantus

21

M. George Whitehead his Almand.

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 (C). The middle staff begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). The music is written in a style characteristic of the early 17th-century lute tablature transcriptions, with many notes beamed together. The number '21' is written between the top two staves. The title 'M. George Whitehead his Almand.' is written below the staves, and 'Io. Dowland' is written to the right of the top staff.

M. George Whitehead bis Almand.

M. George Whitehead bis Almand.

FINIS.

To tune the Lute

Altus

21

Io. Dowland

Tenor

21

Io. Dowland

M. George Whitehead bis Almand.