

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.



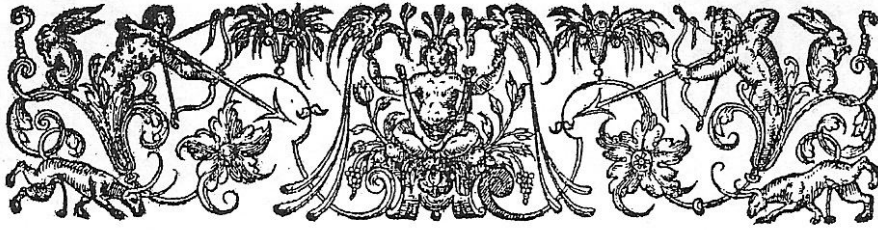


TO THE MOST GRACIOUS

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,

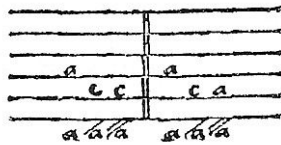


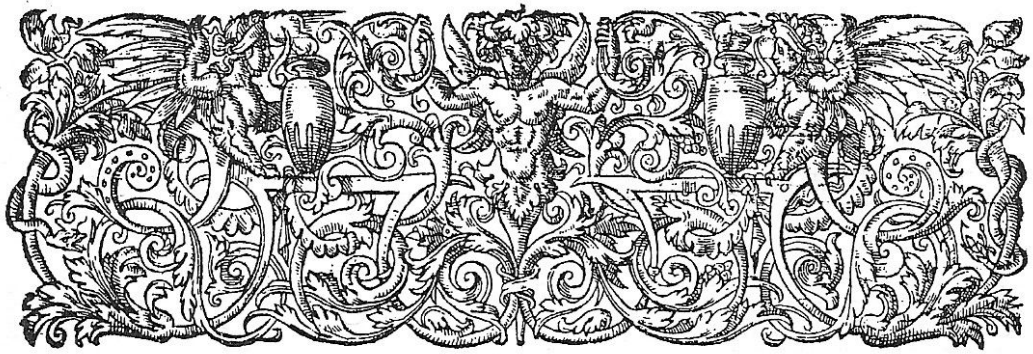
To the Reader.

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

Cantus

Lachrimæ Antiquæ.

Io. Dowland

Tenor I

Io. Dowland

Lachrimæ Antiquæ.

FINIS.

To Tune the Lute.

Lachrimæ Antiquæ.

Altus I

Io. Dowland

Quintus

Io. Dowland

2

Lachrimae Antiquae Novae

Bassus

Io. Dowland

Lachrimae Antiquae Novae

Lachrimae Antiquae Novae

Cantus

Io. Dowland

2

Lachrymæ Antiquæ Nouæ

Tenor

Io. Dowland

Lachrymæ Antiquæ Nouæ

Lachrymæ Antiquæ Nouæ

Altus 2 Io. Dowland.

To tune the Lute

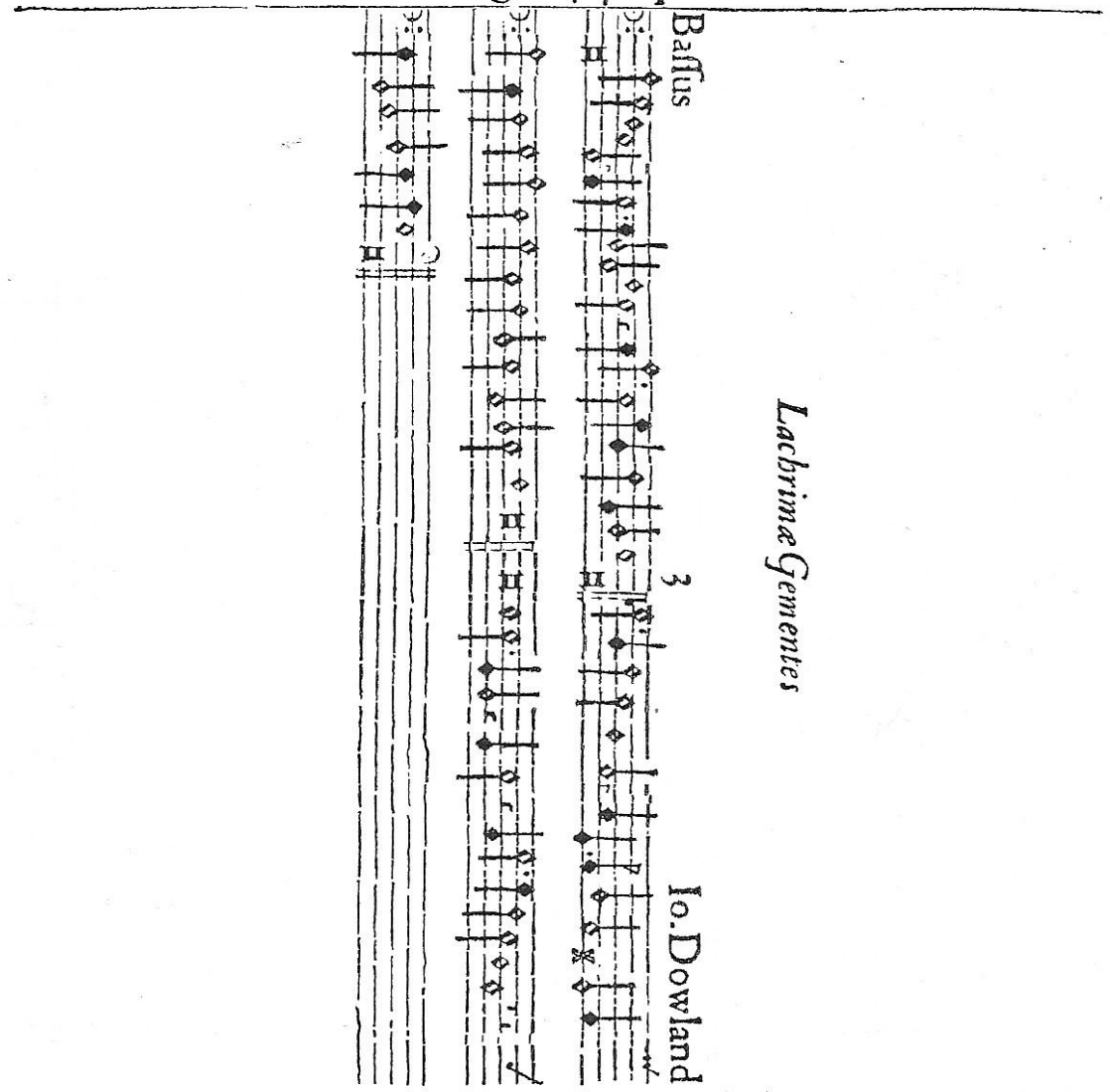


Quintus
Io. Dowland

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. A '3' is written below the bottom staff, indicating a triplet. The music is written in a historical style with various note values and accidentals.

Lachrimæ Gementes



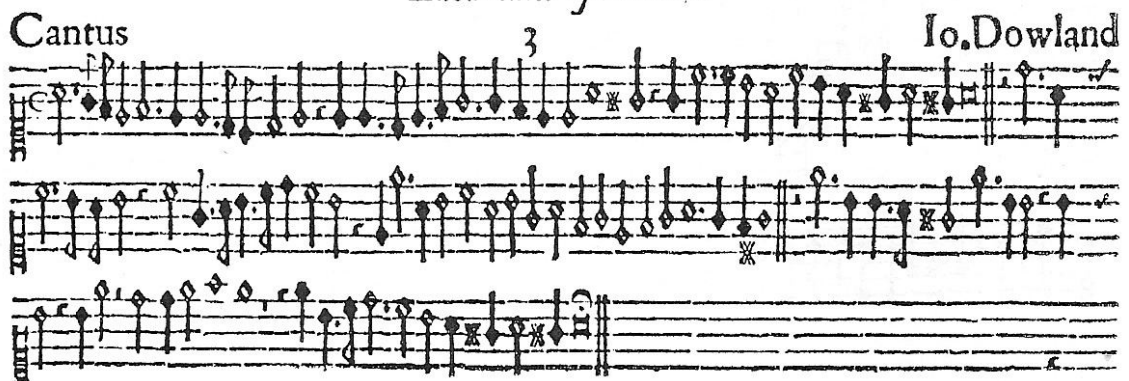
Bassus
Io. Dowland

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. A '3' is written below the bottom staff, indicating a triplet. The music is written in a historical style with various note values and accidentals.

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. A '3' is written below the top staff, indicating a triplet. The music is written in a historical style with various note values and accidentals.

Tenor

Io. Dowland

Lachrimæ Gementes.

Lachrimæ Gementes

Lachrimæ Gementes

Altus

Io. Dowland

FINIS.

To TUBÆCÆ LUTE a a a

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

D

Quintus
Io. Dowland
Lachrymæ Coactæ.
5

Bassus
Lachrymæ Coactæ
Io. Dowland
5

Cantus
Lachrymæ Coactæ
Io. Dowland
5

Lachrimæ Coactæ.

FINIS.

Lachrimæ Coactæ.

5

Altus

Io. Dowland

D 2

5

Tenor

Io. Dowland

Quintus

Lachrimæ Amantis.

6

Io. Dowland

Lachrimæ Amantis.

Bassus

6

Io. Dowland

Cantus

Lachrimæ Amantis

6

Io. Dowland

6

Io. Dowland

Tenor

Lachrimæ Amantis.

Lachrimæ Amantis.

FINIS.

To Invenche Lute $\frac{1}{2}$

6

Io. Dowland

Altus

Quintus

Lachrimæ Veræ.

Io. Dowland

Bassus

Lachrimæ Veræ.

Io. Dowland

Cantus

Lachrimæ Veræ

Io. Dowland

Lacrimae Vere.

Lacrimae Vere

7

Lacrimae Vere

Tenor

Io. Dowland

7

Lacrimae Vere

Altus

Io. Dowland

To tunc de Luic

Verte Folio

Quintus

Io. Dowland

8

Semper Dowland semper dolens.

This system contains three staves of music. The top staff is labeled 'Quintus' and the bottom staff is labeled 'Io. Dowland'. A 'Verte Folio' instruction is written above the top staff. A large number '8' is centered between the two systems.

Bassus

Io. Dowland

8

Semper Dowland semper dolens

Verte Folio

This system contains three staves of music. The top staff is labeled 'Bassus' and the bottom staff is labeled 'Io. Dowland'. A 'Verte Folio' instruction is written below the bottom staff. A large number '8' is centered between the two systems.

Cantus

Io. Dowland

8

Semper Dowland semper dolens

Verte Folio

This system contains three staves of music. The top staff is labeled 'Cantus' and the bottom staff is labeled 'Io. Dowland'. A 'Verte Folio' instruction is written below the bottom staff. A large number '8' is centered between the two systems.

8

Semper Dowland semper dolens.

Tenor

Io. Dowland

Semper Dowland semper dolens.

Verte Folio.

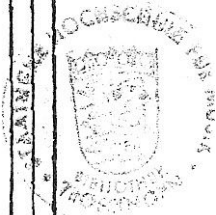
Semper Dowland semper dolens

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.

8

FINIS.
To Teneche Lute a 1/2

Semper Dowland semper dolens.

Altus
8
Io. Dowland

Quintus

9

Sir Henry Vmptons Funerall.

Io. Dowland

Sir Henry Vmptons Funerall.

Bassus

9

Io. Dowland

Cantus

9

Io. Dowland

Sir Henry Vmptons Funerall.

Sir Henry Vmptons Funerall.

Altus Io. Dowland

9

Tenor

9

Io. Dowland

To uac the Lute

FINIS.

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 with various note values and rests.

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 with various note values and rests.

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 with various note values and rests.

M: Iohn Langtons Pauan

The main score consists of several staves. The top staff features a complex rhythmic pattern of vertical strokes, with some notes indicated by letters (a, b, c, d, e, f, g, h, i, k). Below this, there are several staves with similar rhythmic patterns. A large multi-measure rest of 10 measures is present in the middle of the score. The score concludes with a 'FINIS' marking.

M: Iohn Langtons Pauan

Alrus

10

Io. Dowlaud.

This section contains three staves of musical notation. The top staff is labeled 'Alrus' and the bottom staff is labeled 'Io. Dowlaud.'. The notation includes various note values and rests, with some notes marked with letters (a, b, c, d, e, f, g, h, i, k).

This section contains three staves of musical notation. The top staff is labeled 'Io. Dowland' and the bottom staff is labeled 'Tenor'. The notation includes various note values and rests, with some notes marked with letters (a, b, c, d, e, f, g, h, i, k).

M: Iohn Langtons Pauan

Quintus

The King of Denmark's Galiard.

Io. Dowland

Bassus

The King of Denmark's Galiard.

Io. Dowland

Cantus

The King of Denmark's Galiard

Io. Dowland

Tenor

II

Io. Dowland

The top three staves of the page contain the Tenor part of the piece. The notation is written on a five-line staff with a treble clef. It features a series of rhythmic patterns, including eighth and sixteenth notes, with some accidentals. The piece concludes with a double bar line and a repeat sign.

The King of Denmark's Galliard.

This section of the manuscript is dedicated to lute tablature. It consists of several systems of six-line staves. The first system begins with the title *The King of Denmark's Galliard.* The tablature uses letters (a, b, c, d, e, f, g, h, i, k) to indicate fret positions on the strings. The notation is dense and covers the entire length of the piece. At the end of the tablature, the word "FINIS" is written, followed by the instruction "To Tune the Lute".

The King of Denmark's Galliard.

Altus

II

Io. Dowland

The bottom three staves of the page contain the Altus part of the piece. The notation is written on a five-line staff with a treble clef and a 3/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, with some accidentals. The piece concludes with a double bar line and a repeat sign.

Quintus

Io. Dowland

13

Sir Iohn Souch his Galiard.

Bassus

Sir Iohn Souch his Galiard.

13

Io. Dowland

Sir Iohn Souch his Galiard

Cantus

13

Io. Dowland

Sir Iohn Souch bis Galiard.

FINIS
To tune the Lute

Sir Iohn Souch bis Galiard.

13

Altus

Io. Dowlaud.

13

Io. Dowland

Tenor

Quintus

14

Io. Dowland

M. Henry Noelhis Galiard.

This block contains the musical notation for the Quintus part. It consists of three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second and third staves are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A measure rest of 14 measures is indicated between the first and second staves.

Bassus

14

M. Henry Noelhis Galiard.

Io. Dowland

This block contains the musical notation for the Bassus part. It consists of three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second and third staves are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A measure rest of 14 measures is indicated between the first and second staves.

Cantus

14

Io. Dowland

This block contains the musical notation for the Cantus part. It consists of three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second and third staves are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A measure rest of 14 measures is indicated between the first and second staves.

M. Henry Noell bis Galiard

The image shows a lute tablature for the piece 'M. Henry Noell bis Galiard'. It consists of six staves of letters (a, b, c, d, e, f, g, h) representing fret positions on the strings. The notation includes various rhythmic values and accidentals. The piece concludes with the word 'FINIS' and the instruction 'To Tunc the Lute'.

M. Henry Noell bis Galiard

Altus 14 Io Dowland

The image shows three staves of musical notation for the piece 'M. Henry Noell bis Galiard' in the Altus part. The notation is in a treble clef with a common time signature. It features a melodic line with various rhythmic values and accidentals. The number '14' is centered between the first and second staves, and 'Io Dowland' is written on the right side.

Tenor 14 Io Dowland

The image shows three staves of musical notation for the piece 'M. Henry Noell bis Galiard' in the Tenor part. The notation is in a tenor clef with a common time signature. It features a melodic line with various rhythmic values and accidentals. The number '14' is centered between the first and second staves, and 'Io Dowland' is written on the right side.

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.

FINIS
Tonne the Lute

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

Tenor M, Nicholas Gryffith his Galiard. 16 Io. Dowland

M, Nicholas Gryffith his Galiard

FINIS

To tune the Lute

Altus M. Nicholas Gryffith his Galiard 16 Io. Dowland.

K 3

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 includes various note values, 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 includes various note values, rests, and accidentals. The number '17' is written between the two staves, and 'Io. Dowland' is written below the second 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 includes various note values, rests, and accidentals. The number '17' is written between the first and second staves, 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

Io. Dowland

17

Quintus

Io. Dowland

19

M. Buxtons Galiard

Bassus

19

M. Buxtons Galiard.

Io. Dowland

Cantus

19

Io. Dowland

M. Buxtons Galiard

M. Butons Galiard

M. Butons Galiard.

19

Tenor

Io. Dowland

To tune the Lute

M. Butons Galiard.

19

Altus

Io. Dowland.

Quintus
Io. Dowland
20
M^{rs} Nichols Almande.

Bassus
M^{rs} Nichols Almande.
20
Io. Dowland

Cantus
20
M^{rs} Nichols Almande.
Io. Dowland

Musical score for Tenor part of "Mistresse Nichols Almand". The score is written on a single staff with a treble clef and a common time signature (C). It begins with a series of quarter notes, followed by a measure with a fermata. The piece concludes with a final cadence. The number "20" is written below the staff.

Mistresse Nichols Almand.

Lute tablature for "Mistresse Nichols Almand". The piece is written on a six-line staff with letters (a, b, c, d, e, f) representing fret positions. The notation includes rhythmic flags and bar lines. The piece concludes with the word "FINIS".

To Tunc the Lute

Mistresse Nichols Almand.

Altus 20 Io. Dowland

Musical score for Altus part of "Mistresse Nichols Almand". The score is written on a single staff with a treble clef and a common time signature (C). It begins with a series of quarter notes, followed by a measure with a fermata. The piece concludes with a final cadence. The number "20" is written below the staff.

Quintus

Io. Dowland

21

M. George Whitehead his Almand.

Bassus

21

M. George Whitehead his Almand.

Io. Dowland

Cantus

21

M. George Whitehead his Almand.

Io. Dowland

M. George Whitehead bis Almand.

The image shows a lute tablature for the piece 'M. George Whitehead bis Almand.' It consists of six staves. The first two staves contain the main melody, with letters (a, c, e, g, h) and rhythmic values (f, p, h) written above the strings. The remaining four staves provide a figured bass accompaniment, with letters and numbers (0-9) indicating fingerings and intervals. The piece concludes with a double bar line and the word 'FINIS.' Below the tablature, there is a section titled 'To tune the Lute' with a diagram of a lute's six strings and their corresponding tuning notes: a, g, c, e, a, a.

Altus 21 Io. Dowland

This block contains the standard musical notation for the piece. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lute tablature staff at the bottom. The notation includes notes, rests, and accidentals, with a key signature of one sharp (F#) and a common time signature (C). The piece ends with a double bar line.

Tenor

21

M. George Whitehead bis Almand.

Io. Dowland

This block contains the musical notation for the Tenor part of the piece. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The notation includes notes, rests, and accidentals, with a key signature of one sharp (F#) and a common time signature (C). The piece ends with a double bar line.