


John Dowland
(1563-1626)

**Lachrimæ
or Seaven Teares**

FIGURED IN SEAVEN PASSIONATE PAVANS
with divers other pavans, galliards and allemands
set forth for the Lute, Viols or Violins, in five parts

London 1605

Clefs: 

VM 3 – Version 1.0 – April 2011.

A **VistaMare** publication by Maurizio M. Gavioli.

Editing and typesetting © 2011 Maurizio M. Gavioli. Licensed under the Creative Commons license “Attribution - Share Alike” (in simple words, do with it whatever you like as long as you give me proper credit and share derivative works like this one; for details, see <http://www.creativecommons.org/licenses/by-sa/3.0>).

Typeset with MuseScore (<http://musescore.org>).

Table of Contents

1. Lachrimæ Antiquæ.....	6
2. Lachrimæ Antiquæ Novæ.....	8
3. Lachrimæ Gementes.....	10
4. Lachrimæ Tristes.....	12
5. Lachrimæ Coactæ.....	14
6. Lachrimæ Amantis.....	16
7. Lachrimæ Veræ.....	18
8. Semper Dowland semper dolens.....	22
9. Sir Henry Umptons Funerall.....	24
10. M. John Langtons Pavan.....	26
11. The King of Denmarkes Galiard.....	28
12. The Earle of Essex Galiard.....	30
13. Sir John Souch his Galiard.....	32
14. M. Henry Noell his Galiard.....	34
15. M. Giles Hobies Galiard.....	36
16. M. Nichol. Gryffith his Galiard.....	38
17. M: Thomas Collier his Galiard with 2. trebles.....	40
18. Capitaine Digorie Piper hsis Galiard.....	41
19. M. Buctons Galiard.....	42
20. M ^{rs} . Nichols Almande.....	43
21. M. George Whitehead his Alman.....	44

Preface

This edition follows as faithfully as possible the original 1605 movable-type edition by John Windet (London).

All editorial additions are placed above the staff or marked by dotted lines or parentheses. Corrections or special issues are marked by note numbers referring to the critical notes below.

Remarks:

- Original time signatures and note values have been maintained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernized’ when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Parts lacked any bar line; solid bar lines comes from the lute part. Bar lines added to follow the *tactus* are indicated by dashed lines.
- Fermatas are original, unless enclosed in parentheses.
- Accidentals above the staff are editorial suggestions.

Critical notes:

- 1) Original: E
- 2) Original has a wrong $\overline{\text{F}}$ clef.
- 3) Original: —
- 4) Original: ♩ .
- 5) Original: G# F
- 6) Original: F
- 7) Original: ♩
- 8) Original: ♩
- 9) Note A missing in the original.
- 10) Original: ♩

Lachrimæ
or Seaven Tears