

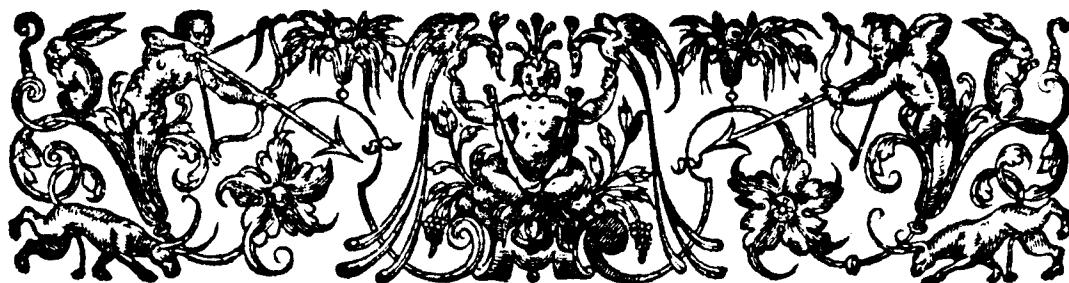
LACHRIMÆ,
OR SEAVEN TEARES
FIGVRED IN SEAVEN PASSIO-
nate Pauans, vwith diuers other Pauans, Gali-
ards, and Almands, set forth for the Lute, Viols, or
Violons, in fife parts:

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 Sleswick, Holsten, Stormaria, and Dicmarsh:
Earle of Oldenburge and
Delenhorst.

Aut Furit, aut Lachrimat, 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 fælix te Regina Scotus- Anglus- Hybernus:
Tu soror, & coniux Regis, itemq; parens.
Fundat tenet tria Regna, tenet tria numina in uno,
Iuno opibus, senju Pallas, & ore Venus.*





TO THE MOST GRACIOVS

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

SInce I had accessse to your Highnesse at VVinchester, (most gracious Queene) I haue beene twice vnder sayle for Denmarke, hastning my returne to my most royll 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 endeououred 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 vnhappy Fortunes. For which respects I haue presumed to Dedi-
cate this worke of Musick to your sacred hands , that was begun where you were borne, and ended where you raigne. And though the title doth promise teares, vnsit guests in these ioyfull times, yet no doubt pleasant are the teares which Musick weepes, neither are teares shed always in sorrowe, but sometime in ioy and gladnesse. Vouchsafe then (worthy Goddesse) your Gracious protection to these showers of Harmonie, least if you frownē on them, they bee Metamorphosed into true teares.

*Your Majesties
in all humilitie devoted,*

JOHN
DOVVLAND.

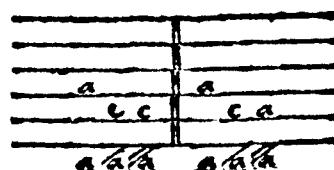


To the Reader.

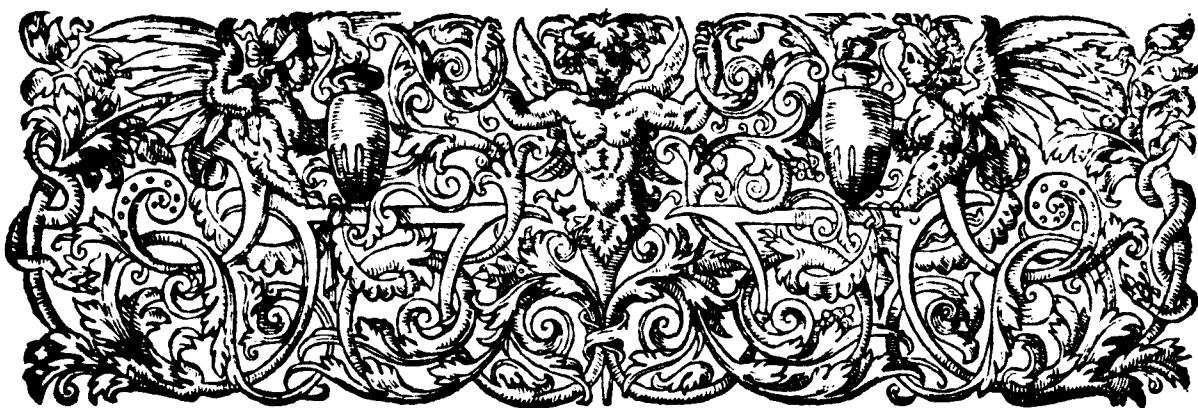
Auing in forren parts met diuers Lute-lessons of my composition, publisc by strangers without my name or approbation; I thought it much more conuenient, that my labours should passe forib vnder mine owne allowance, receiuing from me their last foile and polishment; for which consideration I haue vndergone this long an' troublesome worke, wherein I haue mixed new songs with olde, graue with light, that euery eare may receive his severall 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 answe in the eight the base string aboue, what letter soever it be that carries the base: As for example.

Example.



Yours
JOHN DOYVLAND.



THE TABLE OF ALL THE Songs contained in this Booke.

Lachrimæ Antiquæ.
Lachrimæ Antiquæ Nœux.
Lachrimæ Gementes.
Lachrimæ Tristes.
Lachrimæ Coaſtæ.
Lachrimæ Amantis.
Lachrimæ Veræ.
Semper Dowland ſemper Dolens.
Sir Heniy Vm̄tons Funerall.
M. John Langtons Pauan.
The King of Denmarks Ga'iard.
The Earle of Essex Galiard.
Sir John Souch his Galiard.
M. Henry Noell hiſ Galiard.
M. Giles Hoby his Galiard.
M. Nicho. Gyffith his Galiard.
M. Thomas Co'lier his Galiard with two trebles.
Captaine Piper his Galiard.
M. Bucton his Galiard.
M'. Nichol's Almand.
M. George VVhitehead his Almand.

B





Io. Dowland

Bassus

i

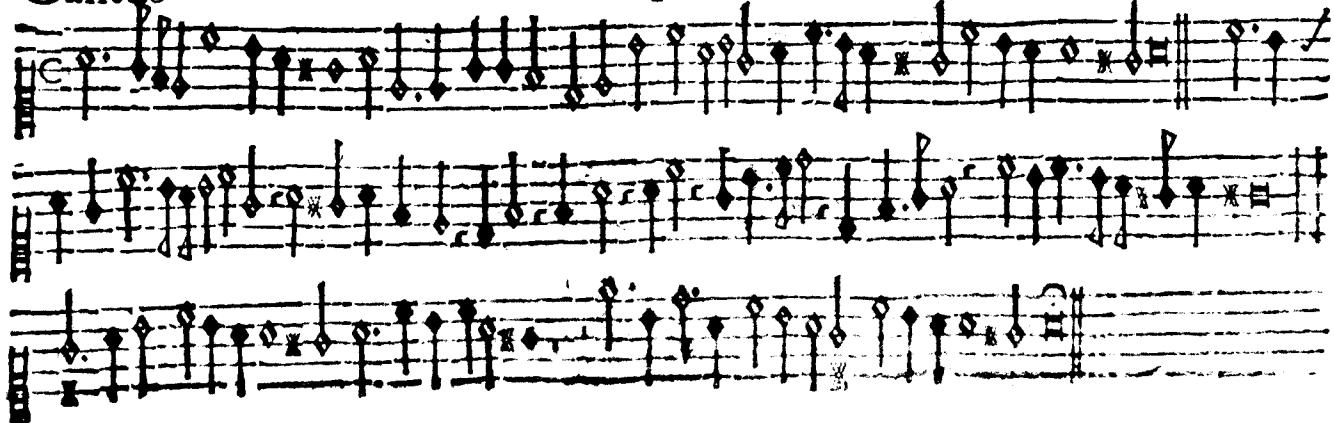
Lachrimæ Antiquæ.

Io. Dowland

Lachrimæ Antiquæ.

Cantus

Io. Dowland



Lachrimæ Antiquæ.

Io. Dowland

Tenor

To tune the Lute.

Lachrimæ Antiquæ.

Altus

Io. Dowland

Io. Dowland

Lachrimæ Antiquæ.

Quietus

Io. Dowland

Lachrimæ Antiquæ Nouæ

This section contains three staves of music for the piece 'Quietus' by Dowland. The top staff is in treble clef, the middle in alto, and the bottom in bass. The music consists of vertical stems with small dots or diamonds at the top, indicating pitch. Measures are separated by vertical bar lines.

Lachrimæ Antiquæ Nouæ

Bassus

Lachrimæ Antiquæ Nouæ

Io. Dowland

Lachrimæ Antiquæ Nouæ

Cantus

Io. Dowland

This section contains three staves of music for the piece 'Lachrimæ Antiquæ Nouæ' by Dowland. The top staff is in treble clef, the middle in alto, and the bottom in bass. The notation is identical to the previous section, using vertical stems with dots or diamonds.

Lachrimæ Antiquæ Nōnæ.

Tenor

Altus

Bass

2

Lachrimæ Antiquæ Nōnæ

Io. Dowland

Altus

2

Io. Dowland.

Tenor

Altus

Bass

2

Lachrimæ Antiquæ Nōnæ

Io. Dowland.

Turning the Leaf

Lachrimæ Gementes

Io. Dowland

Quintus

Lachrimæ Gementes

Io. Dowland

Bassus

3

Io. Dowland

Io. Dowland

Cantus

3

Lachrimæ Gementes

Lachrimæ Gementes

<img alt="A large grid of musical notation for three voices: Tenor, Alto, and Bass. The grid consists of five horizontal rows and four vertical columns. Each square in the grid contains a musical note or rest. The notes are represented by vertical stems with dots at the top, and rests are represented by vertical lines. The grid is labeled with various letters (a, b, c, d, e, f, g, h, i, j, k, l) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 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1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1097, 1097, 1098, 1099, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1197, 1197, 1198, 1199, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1297, 1297, 1298, 1299, 1299, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1397, 1397, 1398, 1399, 1399, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1497, 1497, 1498, 1499, 1499, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1539, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1589, 1589, 1590, 1591, 15

Lachrimæ Tristes.

Cantus 4 Io. Dowland

Bassus 4 Io. Dowland

Quintus 4 Io. Dowland

Lachrimæ Tristes.

Cantus 4 Io. Dowland

Bassus 4 Io. Dowland

Quintus 4 Io. Dowland

Lachrimæ Tristæ

Altus

4

Io. Dowland

The image shows three staves of musical notation. The top two staves are five-line staffs, and the bottom one is a four-line staff. Each staff contains several notes represented by diamond shapes with stems. The notation is in black ink on a white background. At the bottom center of the page, the letter 'D' is printed.

Lachrimæ Coactæ

Quintus
Io. Dowland

Bassus
Io. Dowland

Cantus
Io. Dowland

Lachrimæ Coactæ

5

Quietus
Io. Dowland

Lachrimæ Coactæ

Bassus

Io. Dowland

Cantus

Io. Dowland

Lachrime Conciat.

Lachrime Coacte.

I.O.Dowland

Tenor

Lachrime Coacte.

Lachrimæ Coactæ.

Altus

5

Io. Dowland

Quietus
Io. Dowland
Lachrimæ Amantis.

6

Bassus
Io. Dowland
Lachrimæ Amantis.

6

Cantus
Io. Dowland
Lachrimæ Amantis

6

6

Lachrimæ Amantis.

Lachrimæ Amantis.

Tenor

Altus

Bassus

6

Io.Dowland

Quietus

Io. Dowland

Lachrimæ Veræ.

Bassus

7

Io. Dowland

Lachrimæ Veræ.

Cantus

7

Io. Dowland

Lachrimæ Vera.

7

Tenor

Alto

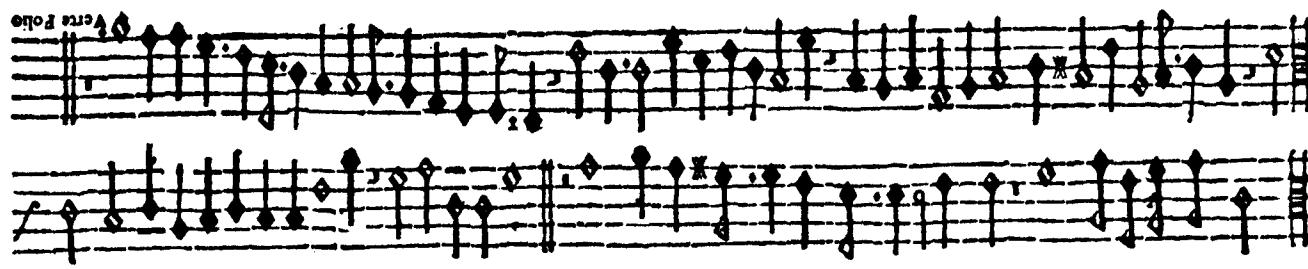
Bass

Lachrimæ Vera

Altus

7

Io. Dowland



Io. Dowland

8

Semper Dowland semper dolens.

Semper Dowland semper dolens.

Semper Dowland semper dolens

Altus

8

Io. Dowland



Semper Dowland semper dolens

Cuius
Io. Dowland

8

Bassus

8

Io. Dowland

8

Cuius
Io. Dowland

The image shows a musical score for three voices: Cantus, Alto, and Bassus. The title "Semper Dowland semper dolens" is at the top, followed by the number "8". The composer's name "Io. Dowland" is on the right. The music consists of three staves of five-line notation. The first staff (Cantus) starts with a long note followed by a series of eighth notes. The second staff (Alto) begins with a dotted half note. The third staff (Bassus) starts with a quarter note. The notation uses black dots for stems and vertical strokes for beams. There are several 'x' marks on the bass staff, likely indicating fermatas or specific performance instructions.

Semper Dowland semper dolens.

Tenor

Io. Dowland

Semper *dolens.*

Semper Dowland semper dolens.

Altus

8

Io Dowland

FINTS.

To touch the Line a & c.



Quirinus
Io. Dowland
Sir Henry Vmptons Funerall.

This section of the musical score features three staves. The leftmost staff is labeled "Bassus" and shows a steady eighth-note bass line. The middle staff is labeled "Io. Dowland" and contains sixteenth-note patterns. The rightmost staff is labeled "Sir Henry Vmptons Funerall." and includes a mix of sixteenth-note patterns and eighth-note patterns. The music is written in common time.

Sir Henry Vmptons Funerall.

Bassus
Io. Dowland

Sir Henry Vmptons Funerall.

This section of the musical score features three staves. The leftmost staff is labeled "Cantus" and shows a steady eighth-note bass line. The middle staff is labeled "Io. Dowland" and contains sixteenth-note patterns. The rightmost staff is labeled "Sir Henry Vmptons Funerall." and includes a mix of sixteenth-note patterns and eighth-note patterns. The music is written in common time.

Cantus
Io. Dowland

Sir Henry Vmptons Funeral.

Sir Henry Vmptons Funeralall.

Tenor

Altus

Io. Dowland

Totum in duas

Altus

9

Io. Dowland

Sir Henry Vmptons Funeralall.

Altus

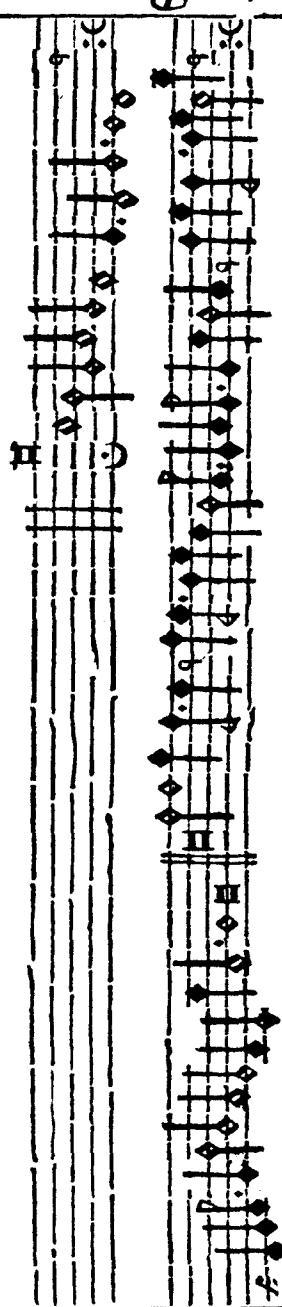
Io. Dowland

M. John Langton's Pauan

Bassus

10

Io.Dowland



M. John Langton's Pauan

Cantus

10

Io.Dowland



John Langtons Pauan

M: John Langtons Pauan

Altus

Tenor

Bass

10

Io. Dowland.

John Langtons Pauan

Altus

10

Io. Dowland.

Altus

Tenor

Bass

10

Io. Dowland.

To conclude the music

The King of Denmark's Galiard.

Quietus

I.O.Dowland

The King of Denmark's Galiard.

II

I.O.Dowland

Quietus

Bassus

II

I.O.Dowland

The image shows a musical score for three voices: Cantus, Tenor, and Bassus. The title 'The King of Denmarkes Galiard' is at the top, followed by 'II' and 'Io. Dowland'. The music consists of three staves of sixteenth-note patterns. The Cantus staff begins with a C-clef, the Tenor with an F-clef, and the Bassus with a G-clef. The key signature changes from common time to A major (one sharp) and then to D major (two sharps). The bass line includes several rests.

Io. Dowland

The King of Denmark's Galiard.

Tenor

II

To Tenor Lute

Altus

II

Io Dowland

The Earle of Essex Galiard.

Bassus

ii

Io.Dowland

The Earle of Essex Galiard.

Quintus

12

Io.Dowland

The Earle of Essex Galiard

Cæcus

12

Io.Dowland





Io. Dowland

12

Tenor

The Earle of Essex Galliard.

The Earle of Essex Galliard.

The Earle of Essex Galliard.

Alto

12

Io. Dowland

Sir John Souch his Galiard.

Io. Dowland

Quintus

Sir John Souch his Galiard.

Bassus

13

Io. Dowland

Sir John Souch his Galiard

Io. Dowland

Bassus

13

Cantus

13

Io. Dowland

Sir John Souch his Galiard

Io. Dowland

Cantus

13

Sir John Souch bis Galiard.

Tenor

Altus

Io. Dowland

13

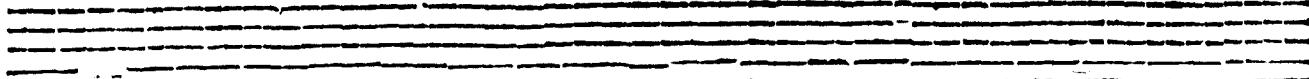
Sir John Souch bis Galiard

Sir John Souch bis Galiard.

Altus

13

Io. Dowland.



M. Henry Noelhis Galiard.

14

Cantus Bassus

Io. Dowland Io. Dowland

Quintus

M. Henry Noelhis Galiard.

M. Henry Noelhis Galiard.

14

Cantus Bassus

Io. Dowland Io. Dowland

Quintus

M. Henry Ncell bis Galliard

M. Henry Ncell bis Galliard

Tenor 14 Io. Dowland

M. Henry Ncell bis Galliard

To The Lute

Altus

14

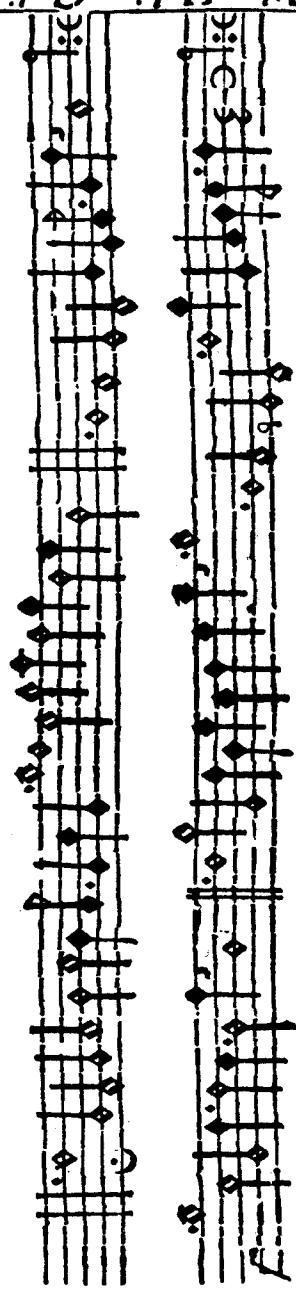
Io Dowland

M: Giles Hobies Galiard

Bassus

15

Io. Dowland

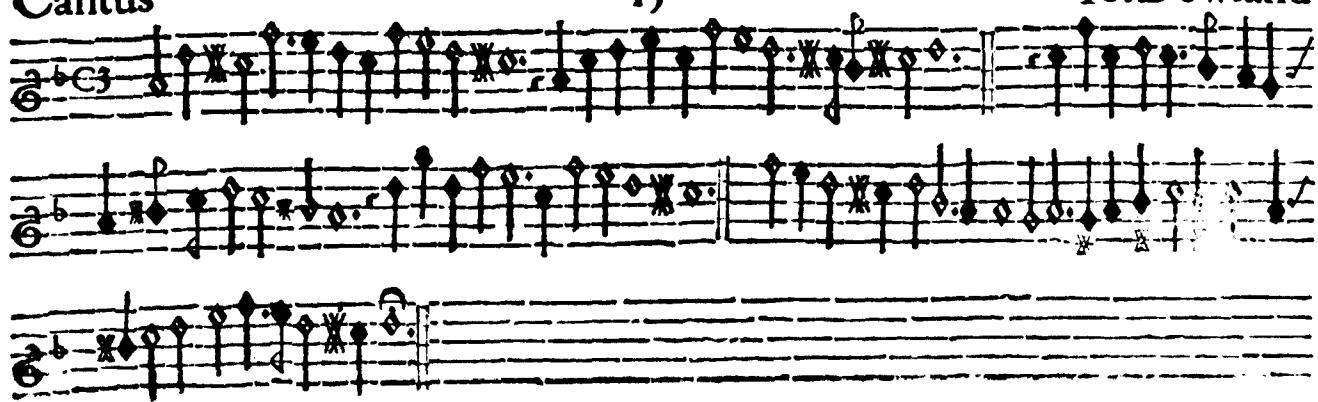


M: Giles Hobies Galiard

Cantus

15

Io. Dowland



Quietus

15

Io. Dowland

M: Giles Hobies Galiard

M. Giles Hobies Galliard

15

Tenor

Io. Dowland

M. Giles Hobies Galliard

M. Giles Hobies Galliard

15

Io. Dowland

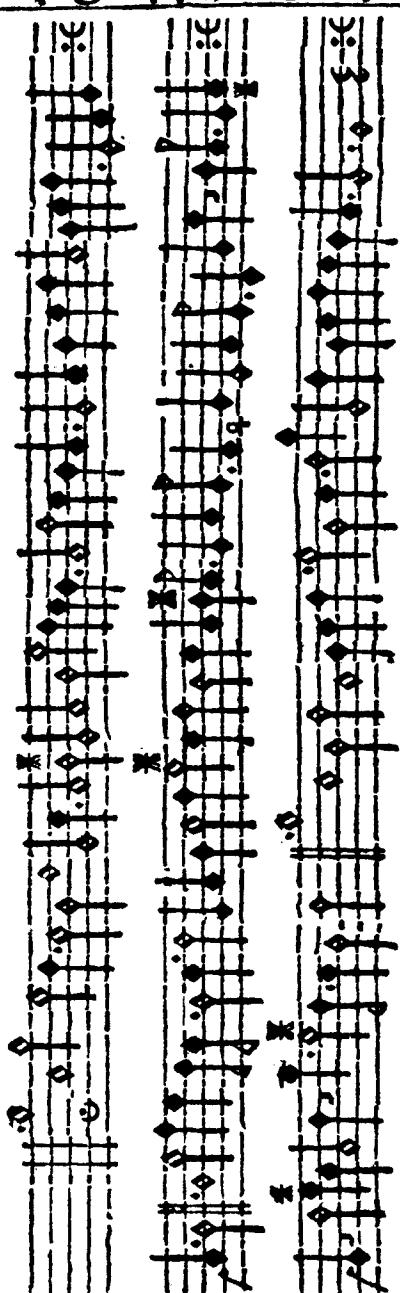
Altus

M. Nichol. Gryffith his Galiard

Bassus

16

Io. Dowland



M. Nichol. Gryffith his Galiard

Io. Dowland

Cantus

Cantus

16

Io. Dowland



M. Nicholas Gruffith his Galliard

M. Nicholas Gruffith his Galliard

10. Dowland

16

Altus

Bass

M. Nicholas Gruffith his Galliard

16

Io. Dowland.

M. Nicholas Gruffith his Galliard

10. Dowland.

Altus

Bass

M: Thomas Collier his Galliard with 2. Trebles.

Quietus

Io. Dowland

M: Thomas Collier his Galliard with 2. Trebles.

Bassus

17

Io. Dowland

This block contains a musical score for three voices: Bassus, Tenor (labeled 'Quietus' and 'Io. Dowland'), and Treble (labeled 'M. Thomas Collier his Galliard with 2. Trebles.' and 'Io. Dowland'). The score is written on five-line staves. The Bassus staff has four measures. The Tenor staff has four measures. The Treble staff has four measures. Measure numbers 17 and 18 are indicated above the staves. The music consists of vertical stems with small dots or diamonds at the top, representing a tablature-like notation.

M: Thomas Collier his Galliard with 2. Trebles.

Cantus primus

17

Io. Dowland

This block contains a musical score for three voices: Cantus primus, Tenor, and Bassus. The score is written on five-line staves. The Cantus primus staff has four measures. The Tenor staff has four measures. The Bassus staff has four measures. Measure numbers 17 and 18 are indicated above the staves. The music consists of vertical stems with small dots or diamonds at the top, representing a tablature-like notation.

M: Thomas Collier his Galiard with 2. Trebles.

M. Thomas Collier his Galiard with 2 Trebles

Cantus secundus

17

Io. Dowland

L

M: 1. Thomas Collier his Galiard with 2. Trebles.

Io. Dowland

17

Tenor

Io. Dowland

To Tache Line

Quintus

Capitaine D'igorie Piper bis Galiard

Io. Dowland

18

Music score for three voices: Quintus (top), Capitaine D'igorie Piper bis Galiard (middle), and Io. Dowland (bottom). The music is in common time, treble clef, and consists of six measures. The vocal parts are written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration.

Bassus

Capitaine D'igorie Piper bis Galiard

Io. Dowland

18

Music score for Bassus (left) and Io. Dowland (right). The Bassus part is in common time, bass clef, and consists of six measures. The Io. Dowland part is in common time, treble clef, and consists of six measures. Both parts are written in a tablature-like system.

Cantus

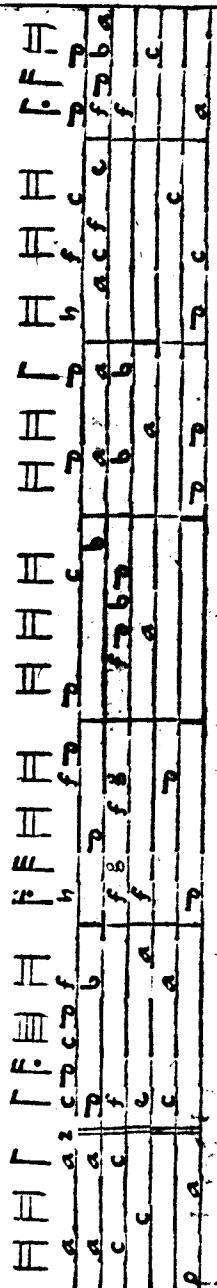
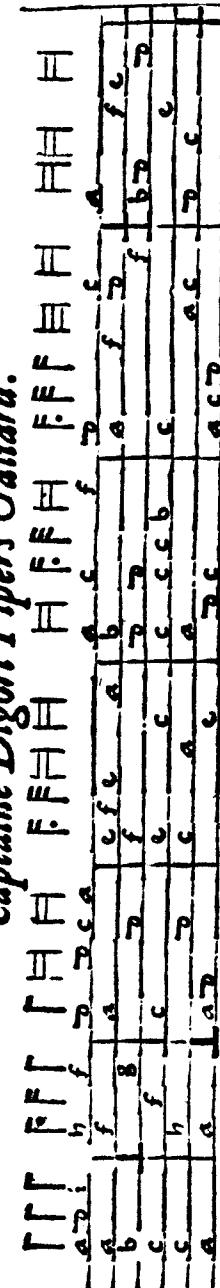
Capitaine D'igorie Piper bis Galiard

Io. Dowland

18

Music score for Cantus (left) and Io. Dowland (right). The Cantus part is in common time, bass clef, and consists of six measures. The Io. Dowland part is in common time, treble clef, and consists of six measures. Both parts are written in a tablature-like system.

Captaine Digori Pipers Galiard.



Captaine Digori Pipers Galiard

18

Tenor

Io. Dowland

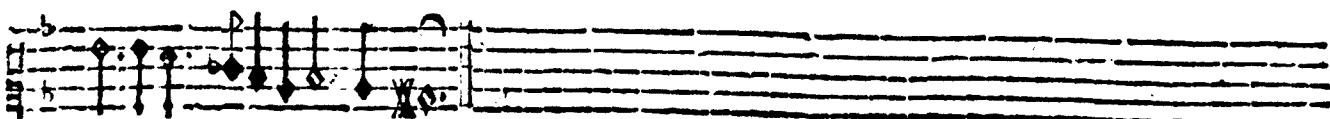
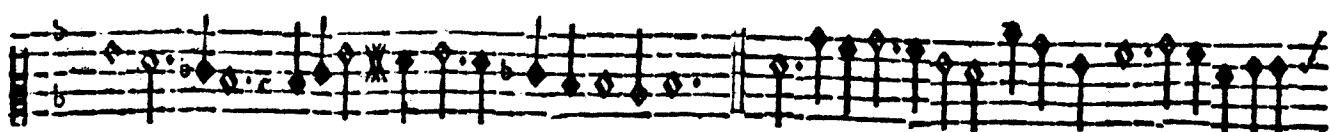
To the last

a 1/16

Akus

18

Io. Dowland



M. Buttons Galiard.

19

20

Tenor

Altus

M. Buttons Galiard.

M. Tuerton Galiard.

Altus

Io. Dowland.

19

Quintus

Io. Dowland

20

M^r. Nichols Almande.

Bassus

20

M^r. Nichols Almande.

Io. Dowland

Cantus

20

Io. Dowland

Mistresse Nicbols Almand.

Io. Dowland

Tenor 20

Mistresse Nicbols Almand.

To Tuncie Lute

Mistresse Nicbols Almand.

Altus 20 Io Dowland

M. George Whitehead his Almand.

Bassus

21

Io. Dowland

21

Quietus

Io. Dowland

M. George Whitehead his Almand.

Cantus

21

Io. Dowland





Io. Dowland

21

Tenor

M. George Whitehead his Almand.

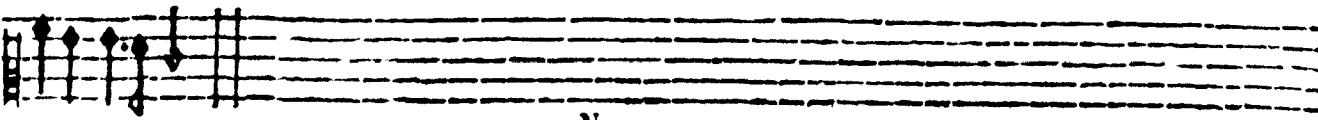
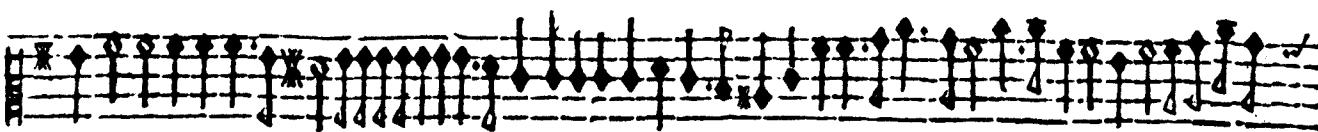
M. George Whitehead his Almand.

M. George Whitehead his Almand.

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

The musical notation consists of two staves. The top staff begins with a key signature of one sharp (F#), a common time signature, and a bass clef. It contains ten measures of music, ending with a repeat sign and a double bar line. The bottom staff begins with a key signature of one sharp (F#), a common time signature, and a bass clef. It contains four measures of music, ending with a repeat sign and a double bar line.

end of the 2nd strain

A single staff of musical notation, continuing from the previous section. It features a key signature of one sharp (F#), a common time signature, and a bass clef. It contains six measures of music, ending with a repeat sign and a double bar line.

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

A single staff of musical notation, continuing from the previous section. It features a key signature of one sharp (F#), a common time signature, and a bass clef. It contains eight measures of music, ending with a repeat sign and a double bar line.

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

A single staff of musical notation, continuing from the previous section. It features a key signature of one sharp (F#), a common time signature, and a bass clef. It contains five measures of music, ending with a repeat sign and a double bar line.

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.)

