Contents

Contents	**i**
1. Lachrimæ Antiquæ	**L-1**
2. Lachrimæ Antiquæ Novæ	**L-5**
3. Lachrimæ Gementes	**L-8**
4. Lachrimæ Tristes	**L-11**
5. Lachrimæ Coactæ	**L-15**
6. Lachrimæ Amantis	**L-17**
7. Lachrimæ Veræ	**L-20**
8. Semper Dowland semper Dolens,	**L-23**
9. Sir Henry Umptons Funerall.	**L-28**
10. M. John Langtons Pavan.	**L-32**
11. The King of Denmarks Galiard.	**L-35**
12. The Earle of Essex Galiard.	**L-37**
13. Sir John Souch His Galiard	**L-39**
14. M. Henry Noell his Galiard.	**L-41**
15. M Giles Hoby his Galiard.	**L-43**
16. M. Nicho. Gryffith his Galiard.	**L-46**
17. M. Thomas Collier his Galiard with two trebles.	**L-48**
18. Captaine Digorie Piper his Galiard.	**L-50**
19. M. Bucton his Galiard.	**L-52**
20. Mss. Nichols Almand.	**L-54**

21. M. George Whitehead his Almand. **L-55**

Bonus: Susanna Galliard **L-57**

First Edition, First Printing	July, 2007	
First Edition, Second Printing	May, 2008	Note fixes to Tristes, Altus and Quintus; ficta added to Coactae Bassus

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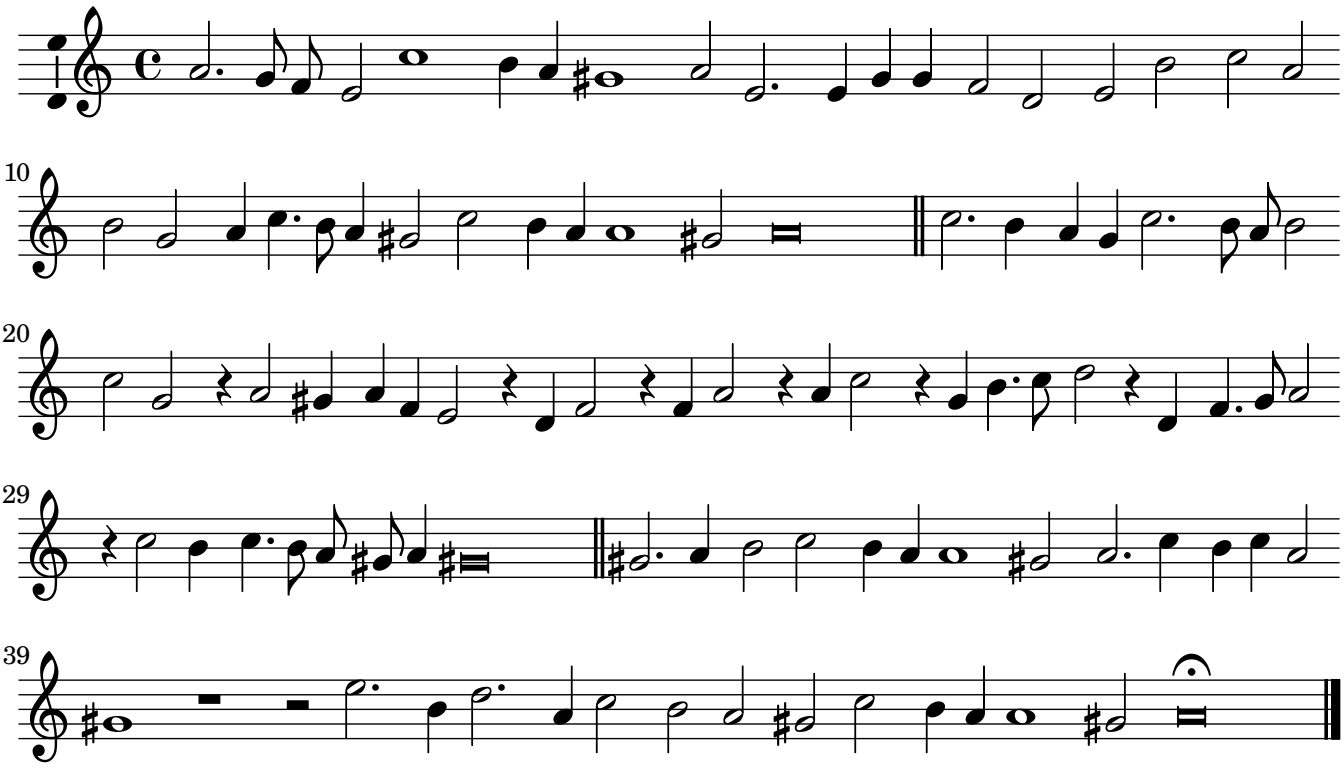
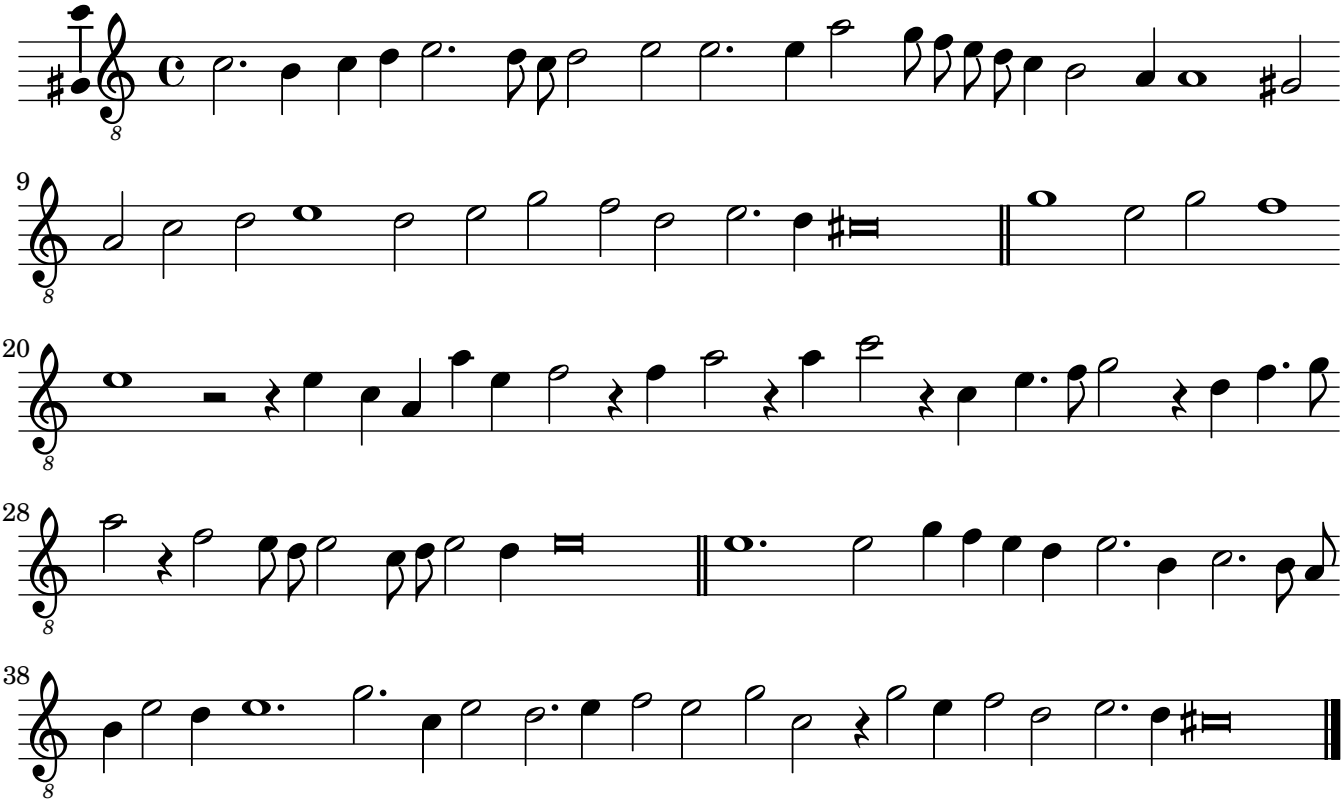
Lacrimæ Antiquæ.

Cantus.

John Dowland

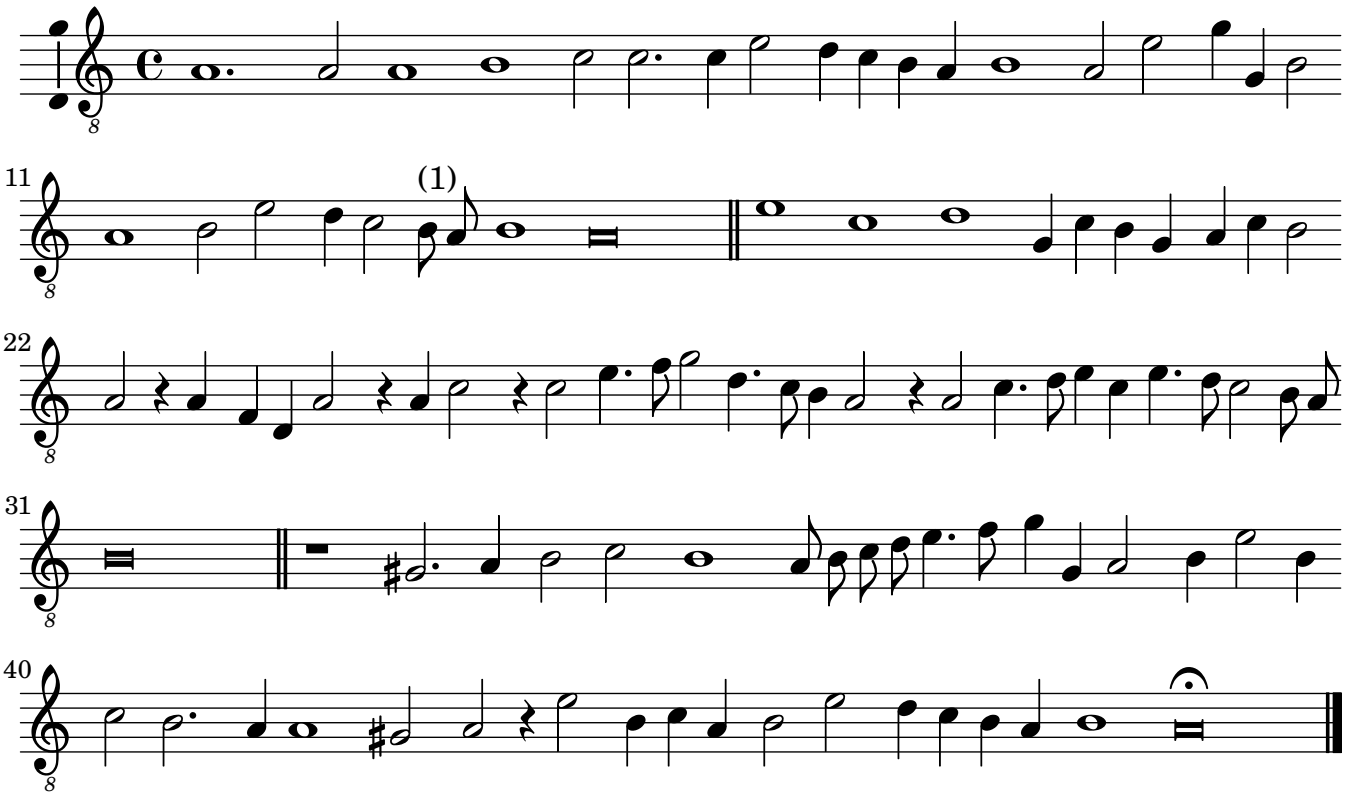


Altus.



Lacrimæ Antiquæ.

Tenor. John Dowland

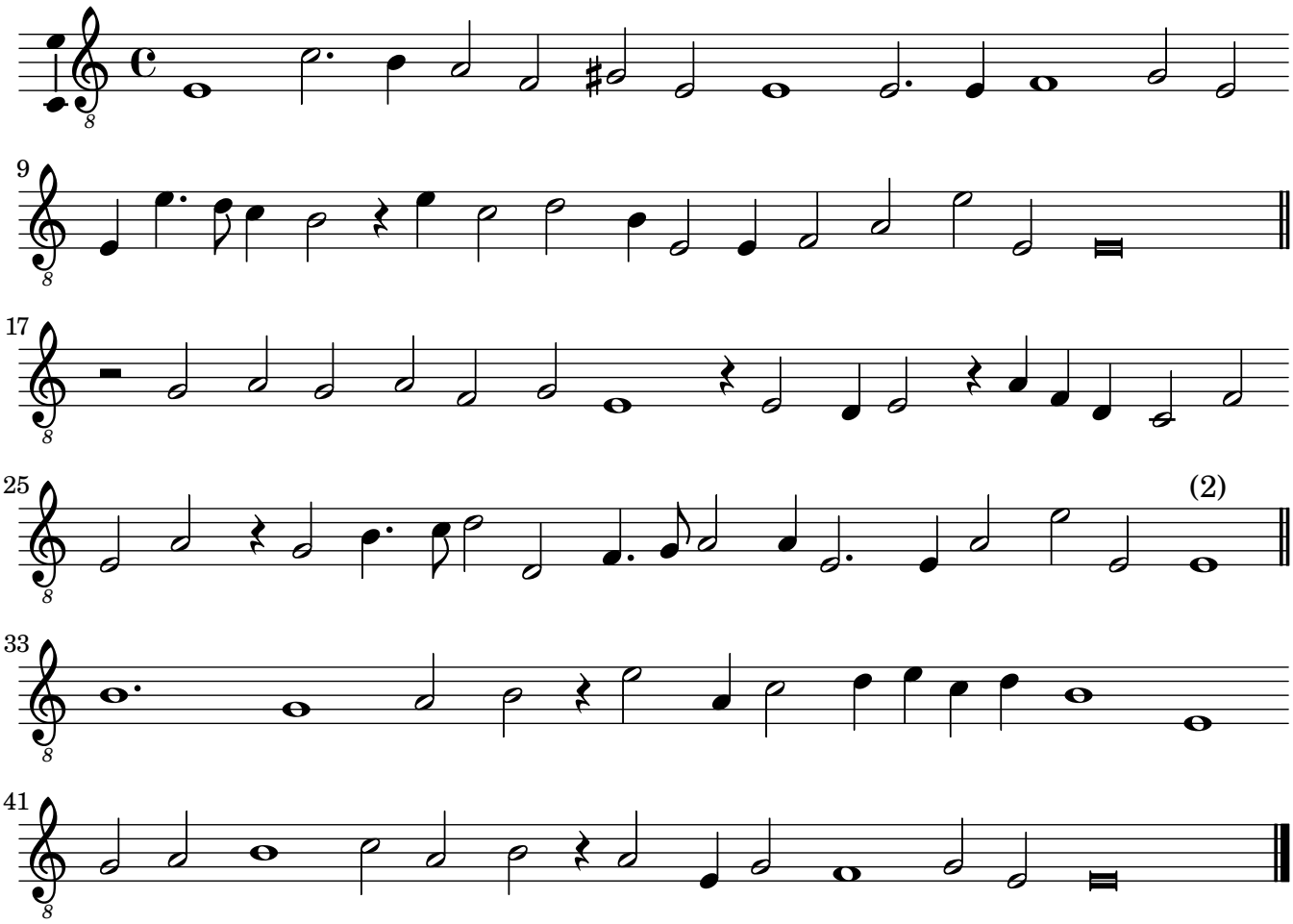


[1] original has B and A quarter notes

Lacrimæ Antiquæ.

Quintus.

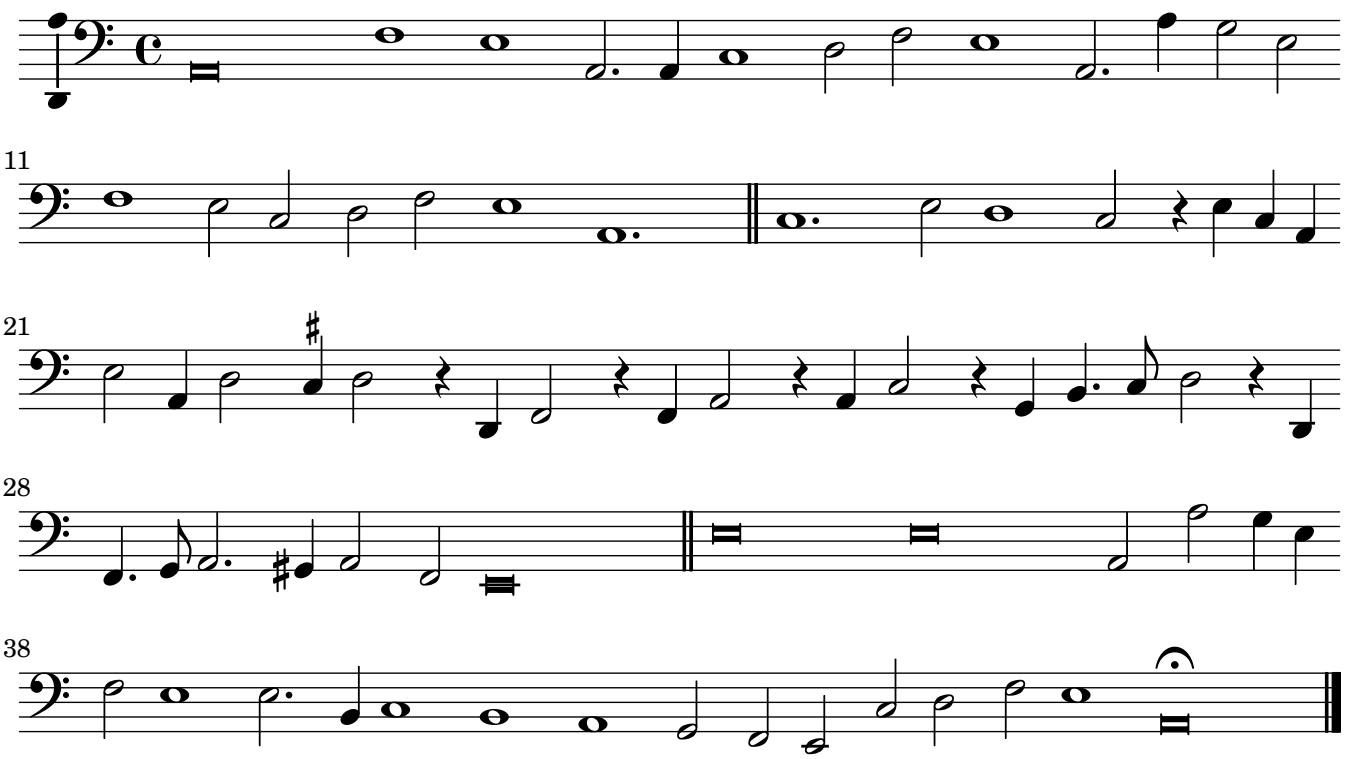
John Dowland



[2] Original has double whole note

Lacrimæ Antiquæ.

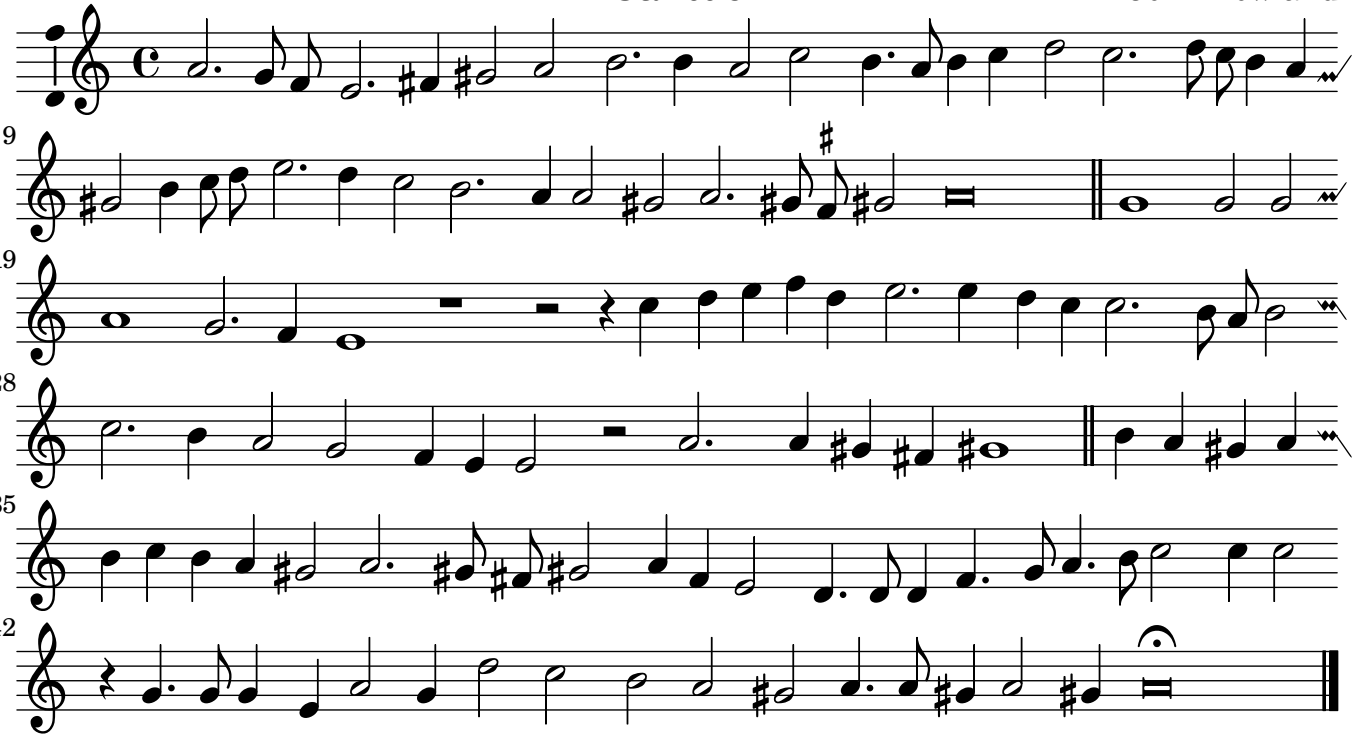
Bassus. John Dowland



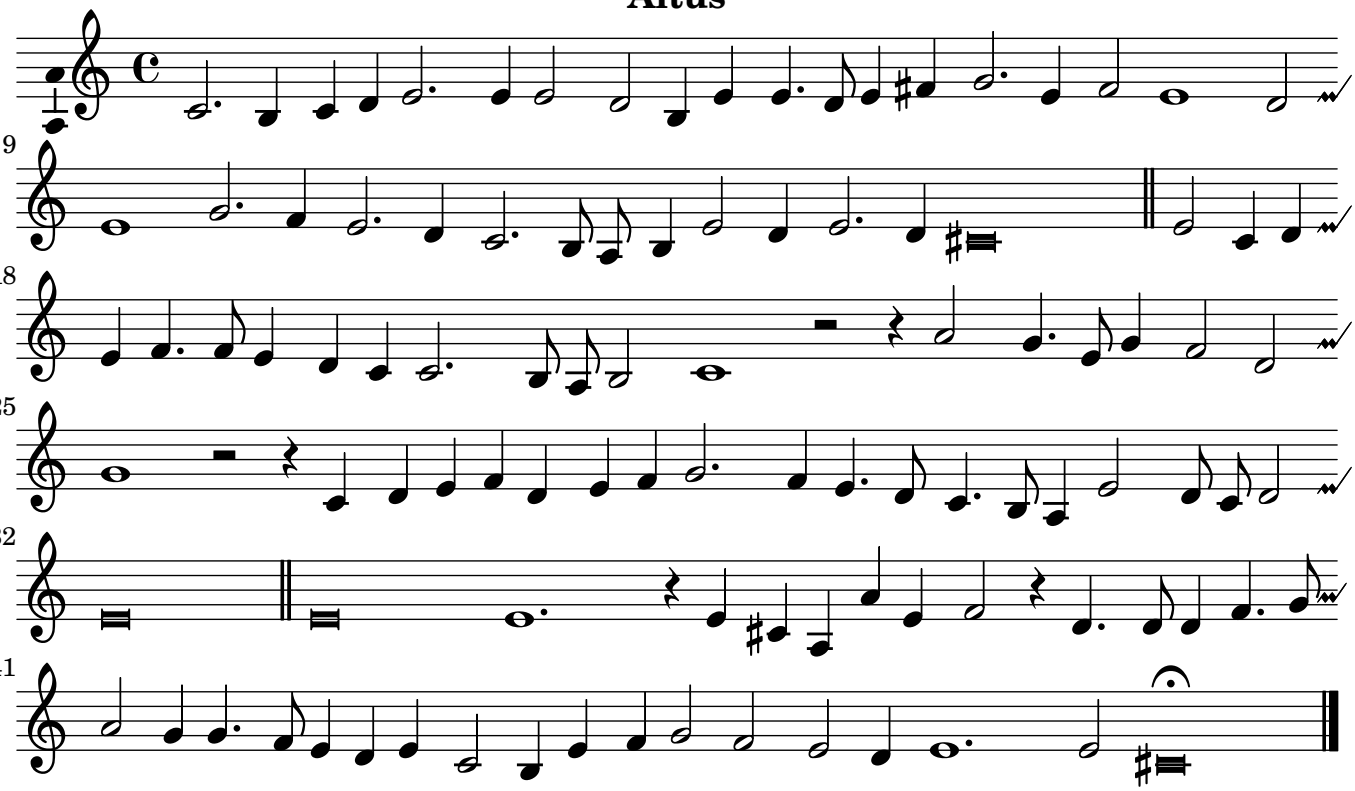
Lachrimæ Antiquæ Novæ

Cantus

John Dowland



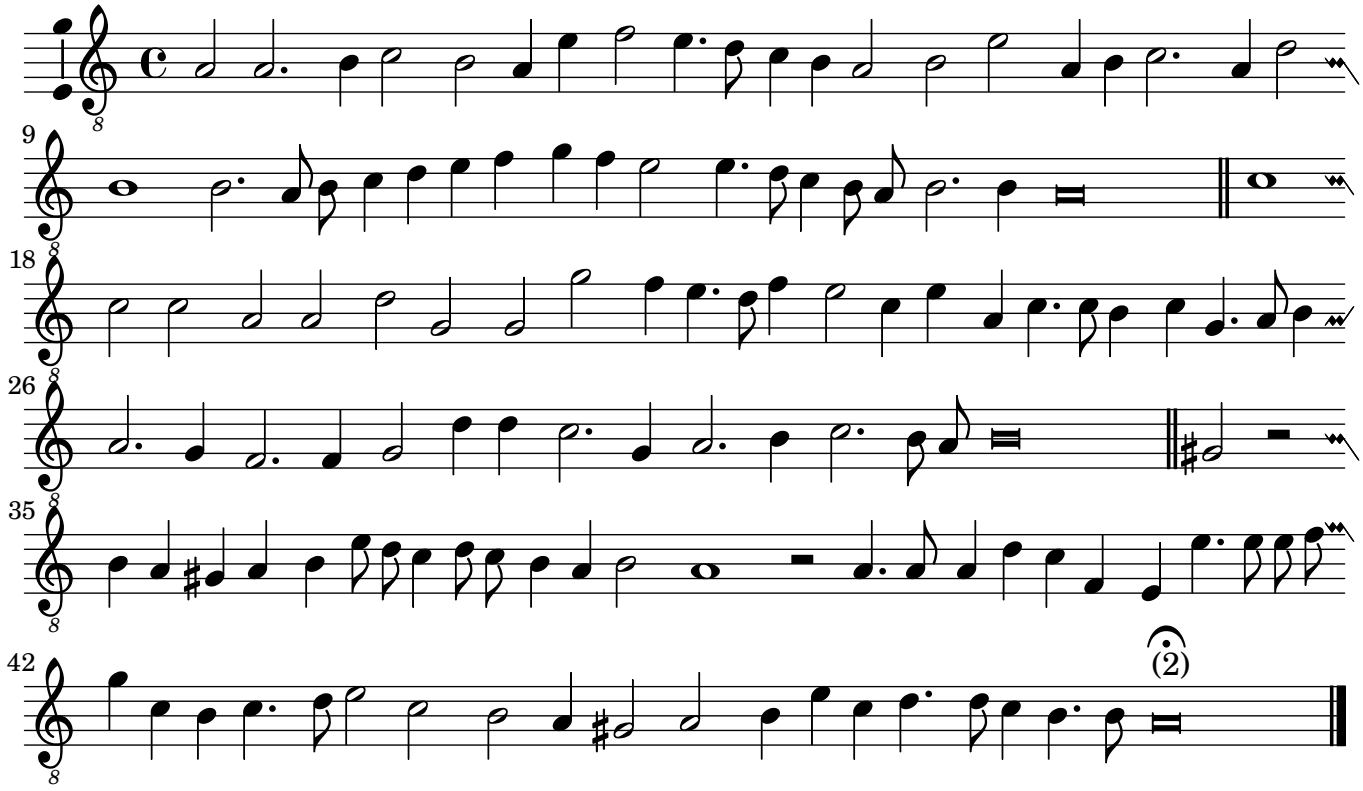
Altus



Lachrimæ Antiquæ Novæ

Tenor

John Dowland

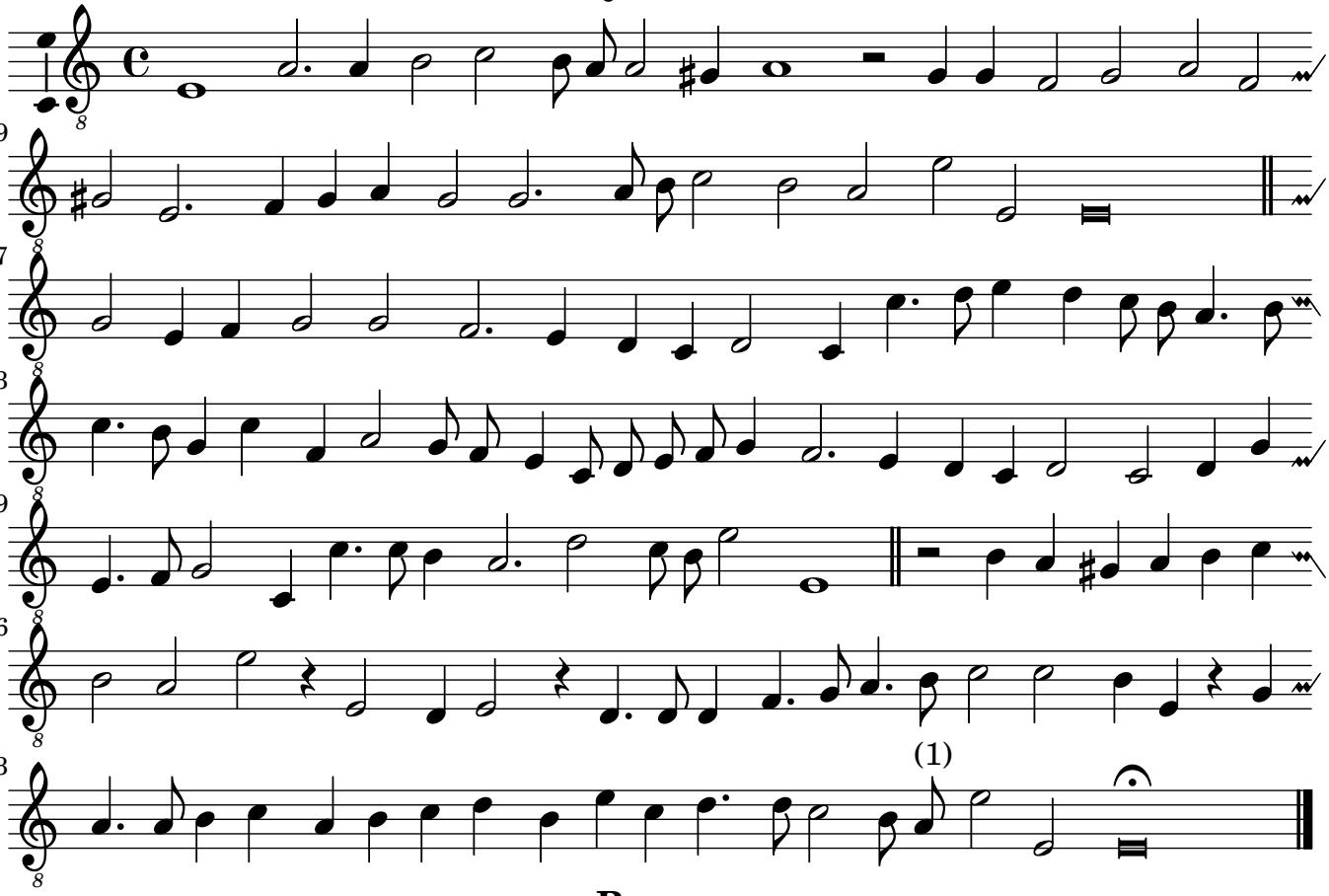


[2] Original has a longa here.

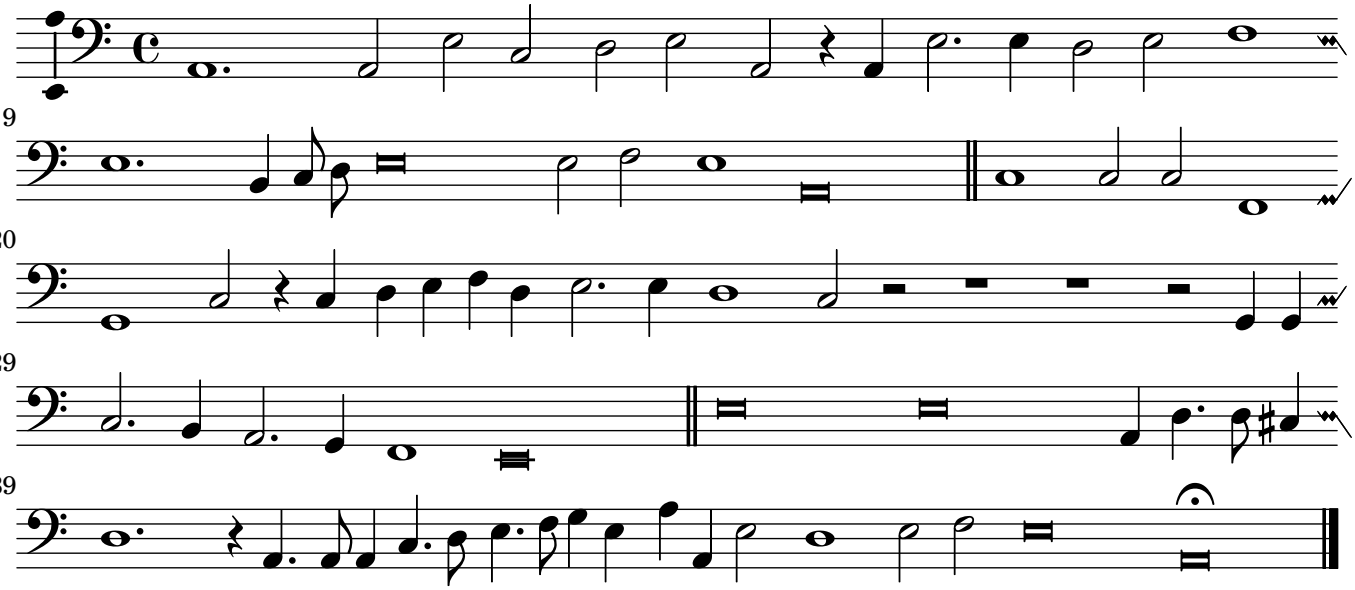
Lachrimæ Antiquæ Novæ

Quintus

John Dowland



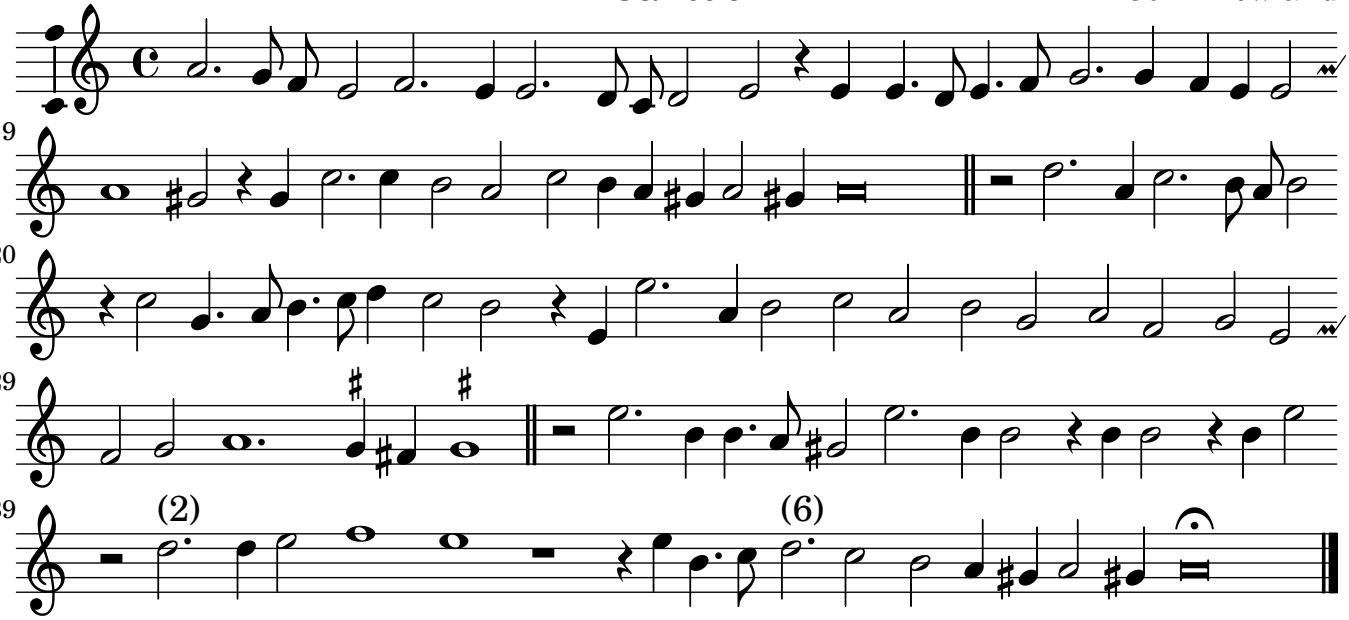
Bassus



[1] Original has quarter note.

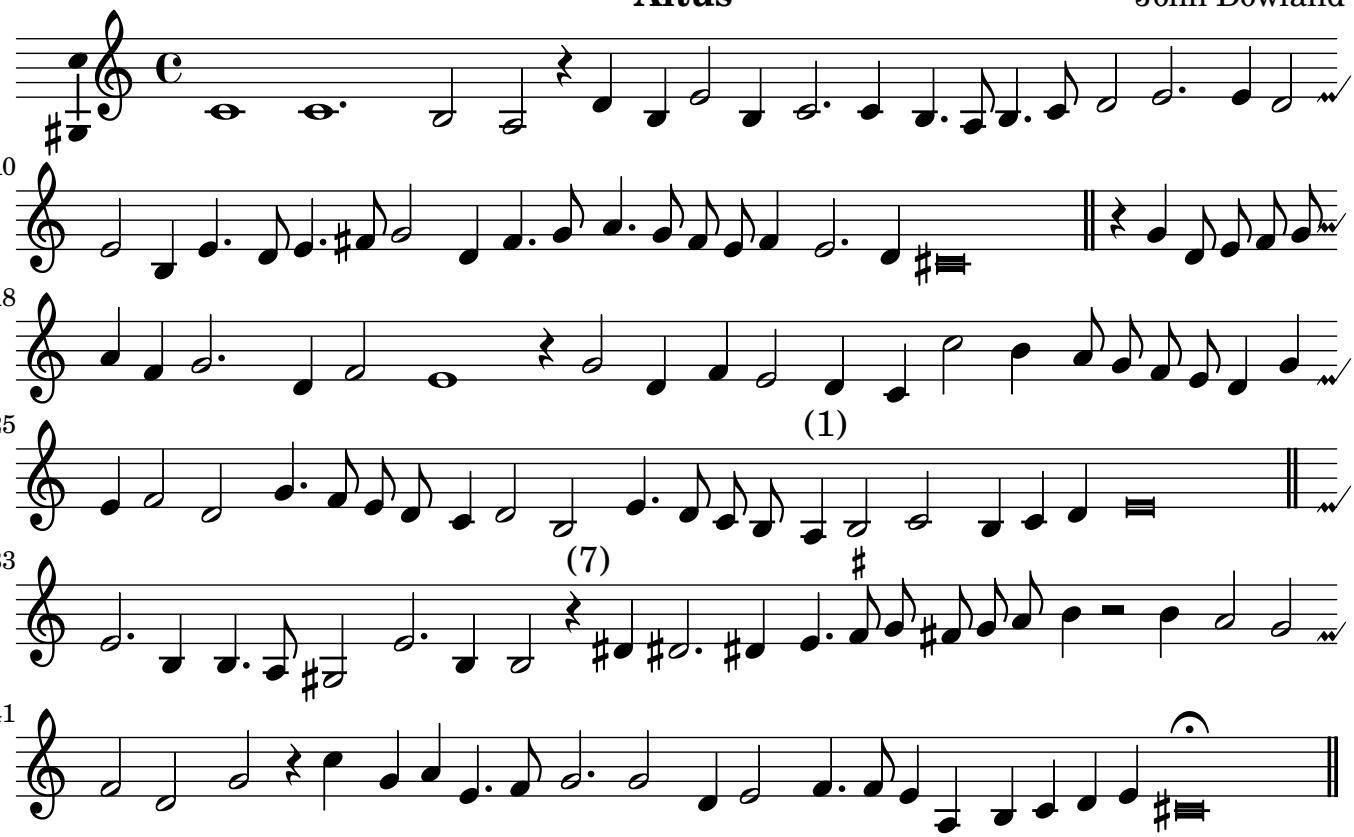
3. Lachrimæ Gementes

Cantus John Dowland



3. Lachrimæ Gementes

Altus John Dowland



[2] Original has a half note.

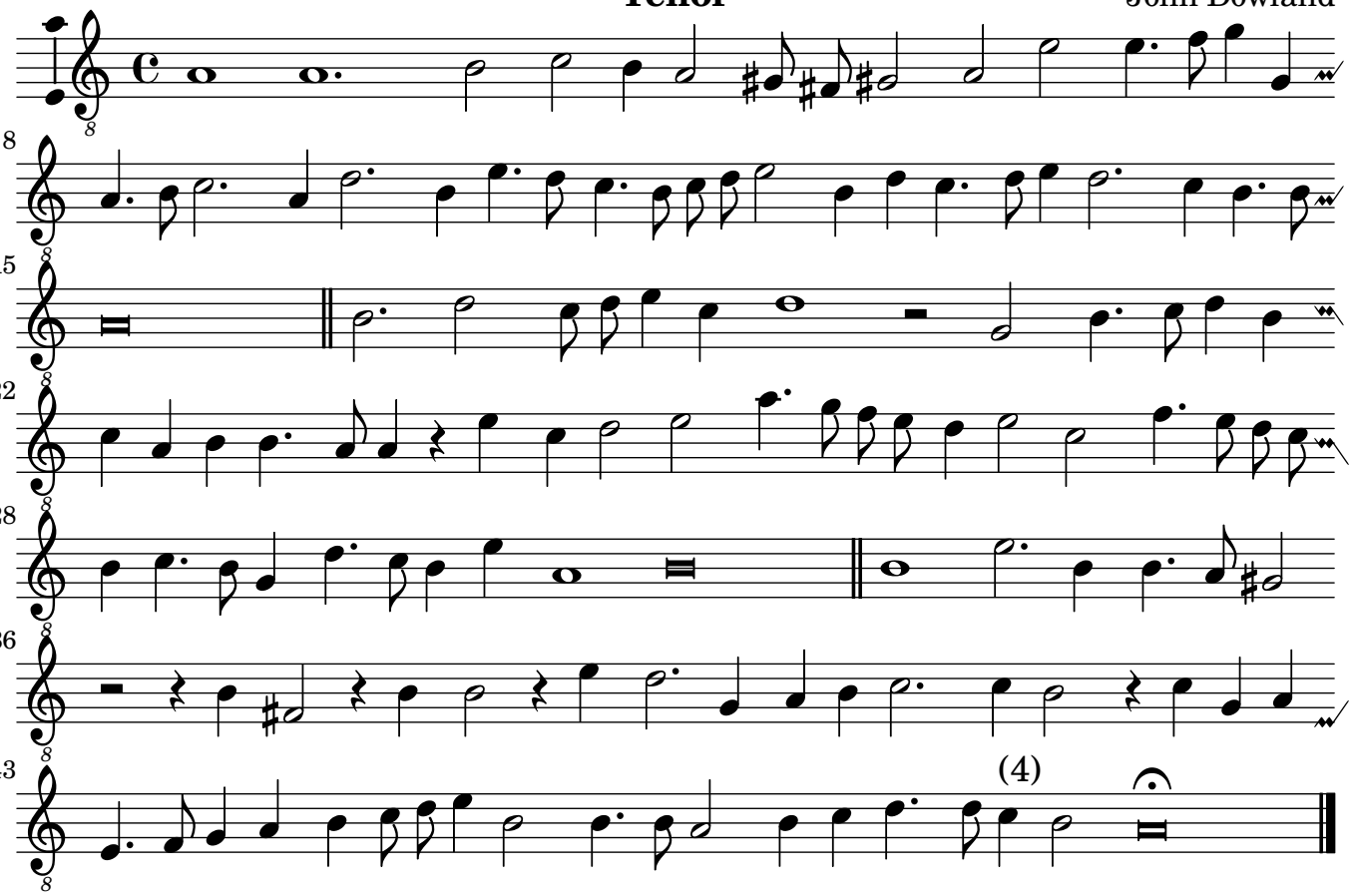
[6] Original had half note, half rest (eh guess)

[1] This is a half note in the original (Edgar Hunt's guess)

[7] This rest is an Edgar Hunt guess

3. Lachrimæ Gementes

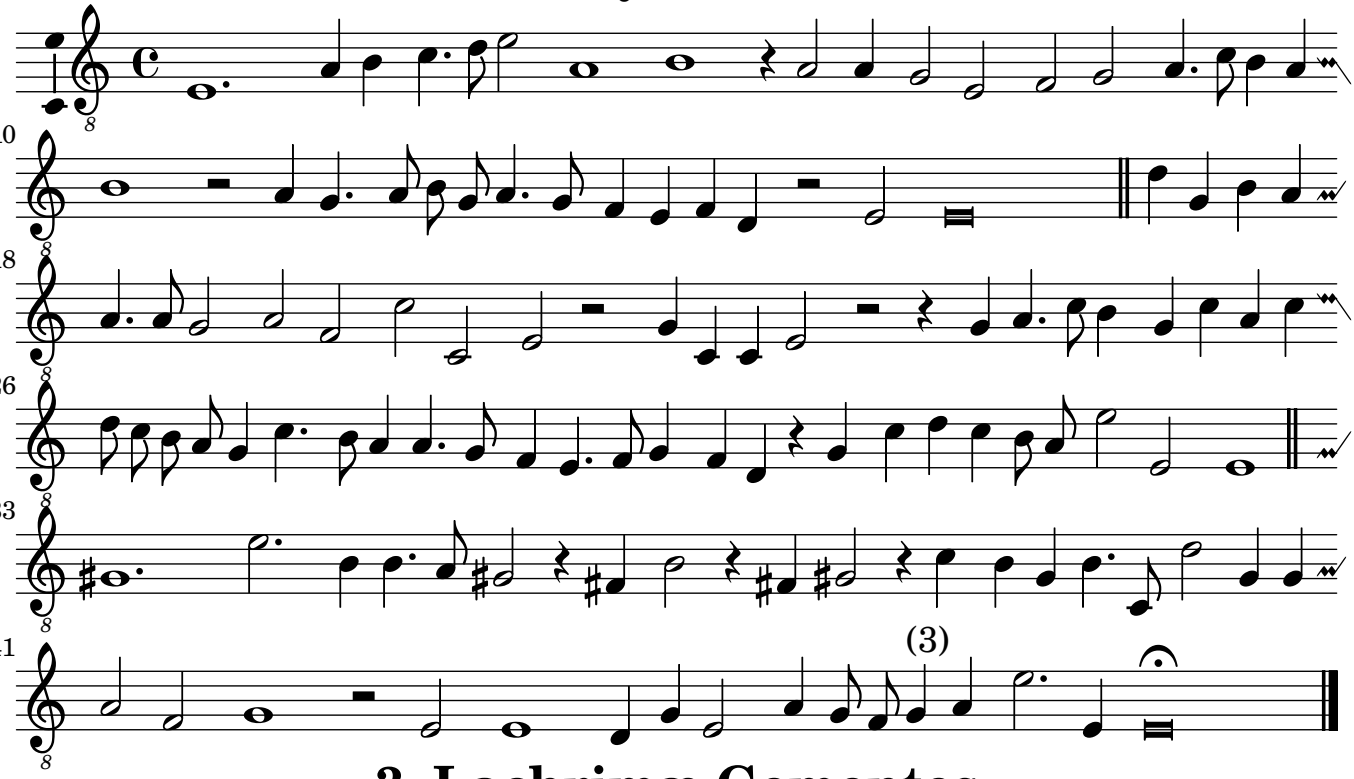
Tenor John Dowland



[4] original is half note (Edgar Hunt guess)

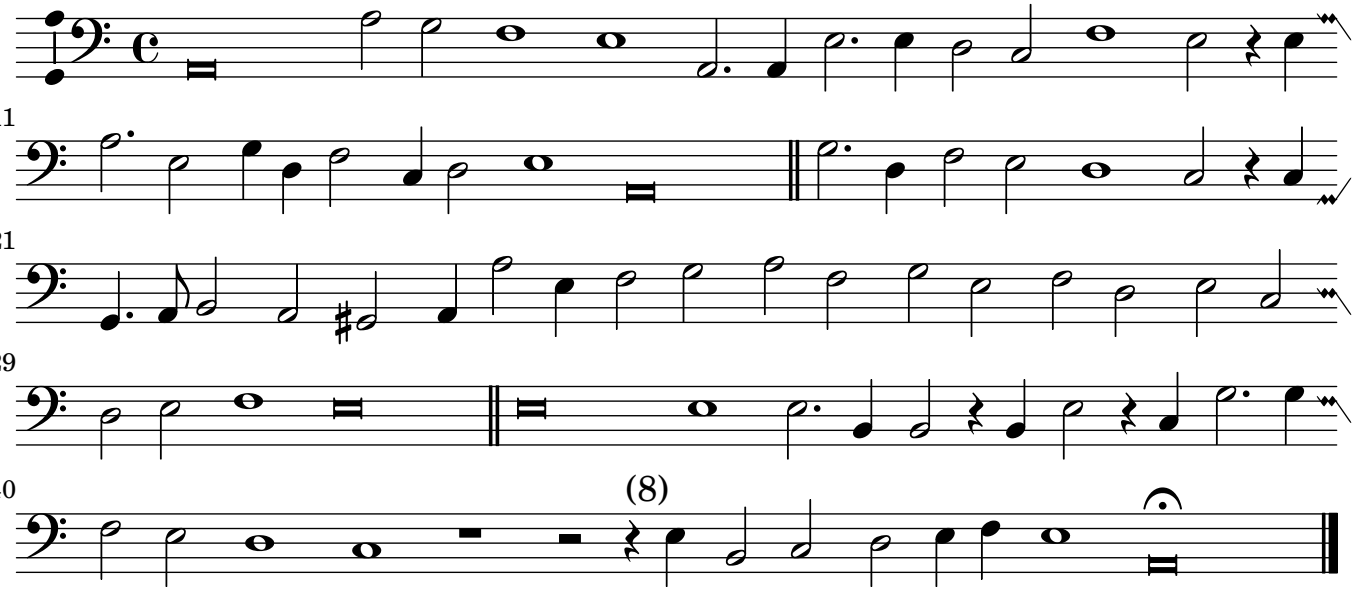
3. Lachrimæ Gementes

Quintus John Dowland



3. Lachrimæ Gementes

Bassus John Dowland

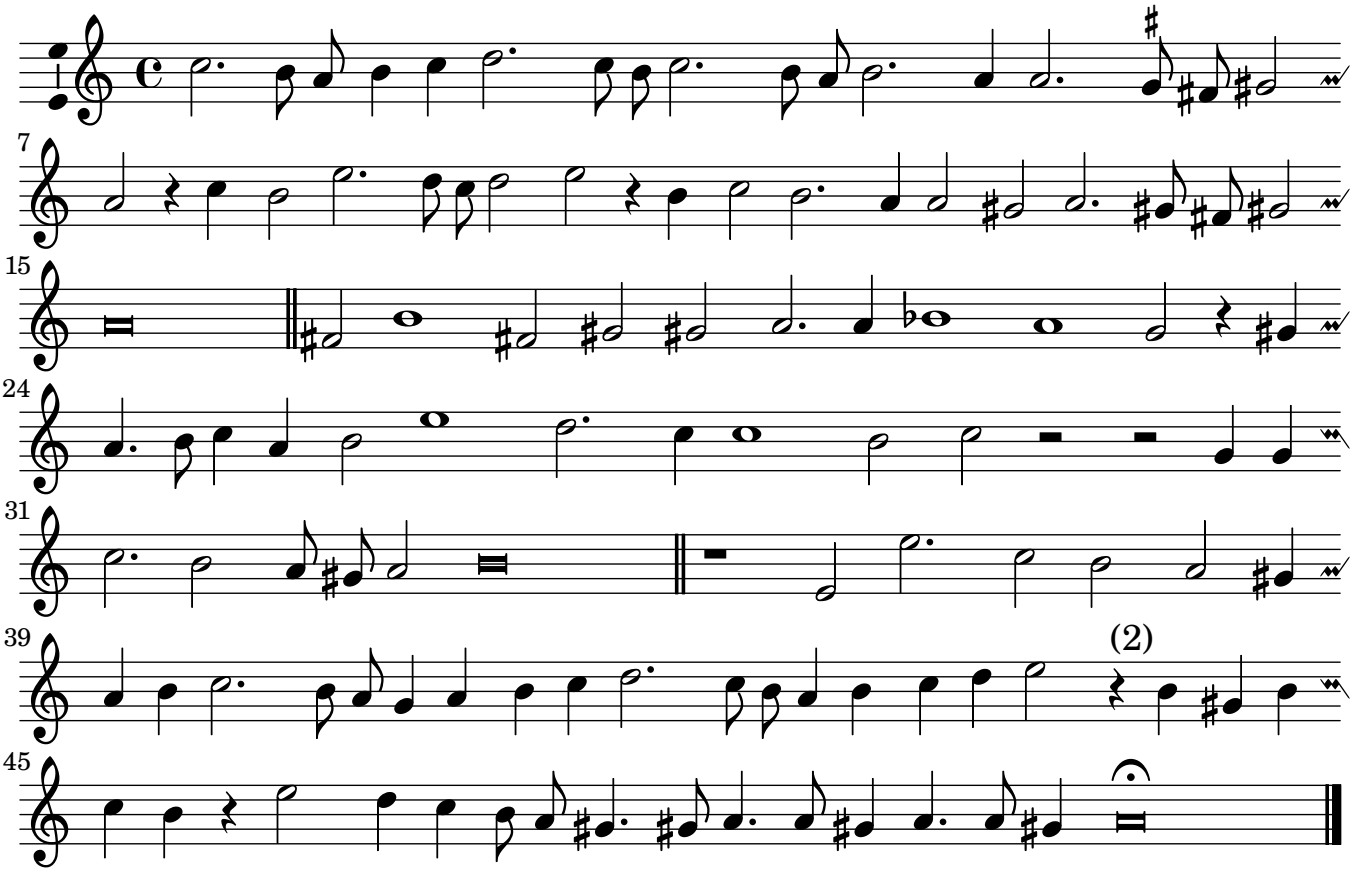


[8] This rest is an Edgar Hunt guess.

Lachrimæ Tristes

Cantus

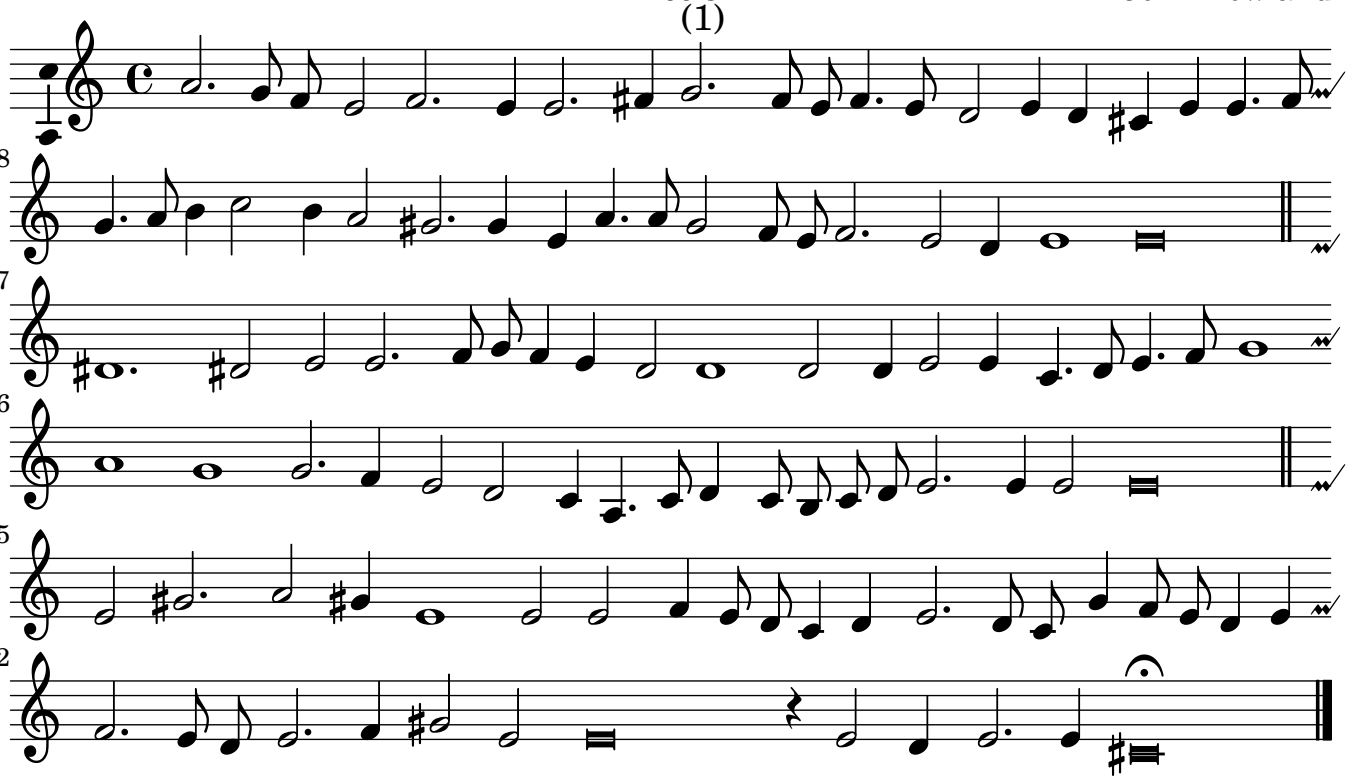
John Dowland



[2]Original is half rest (Edgar Hunt guess).

4. Lachrimæ Tristes

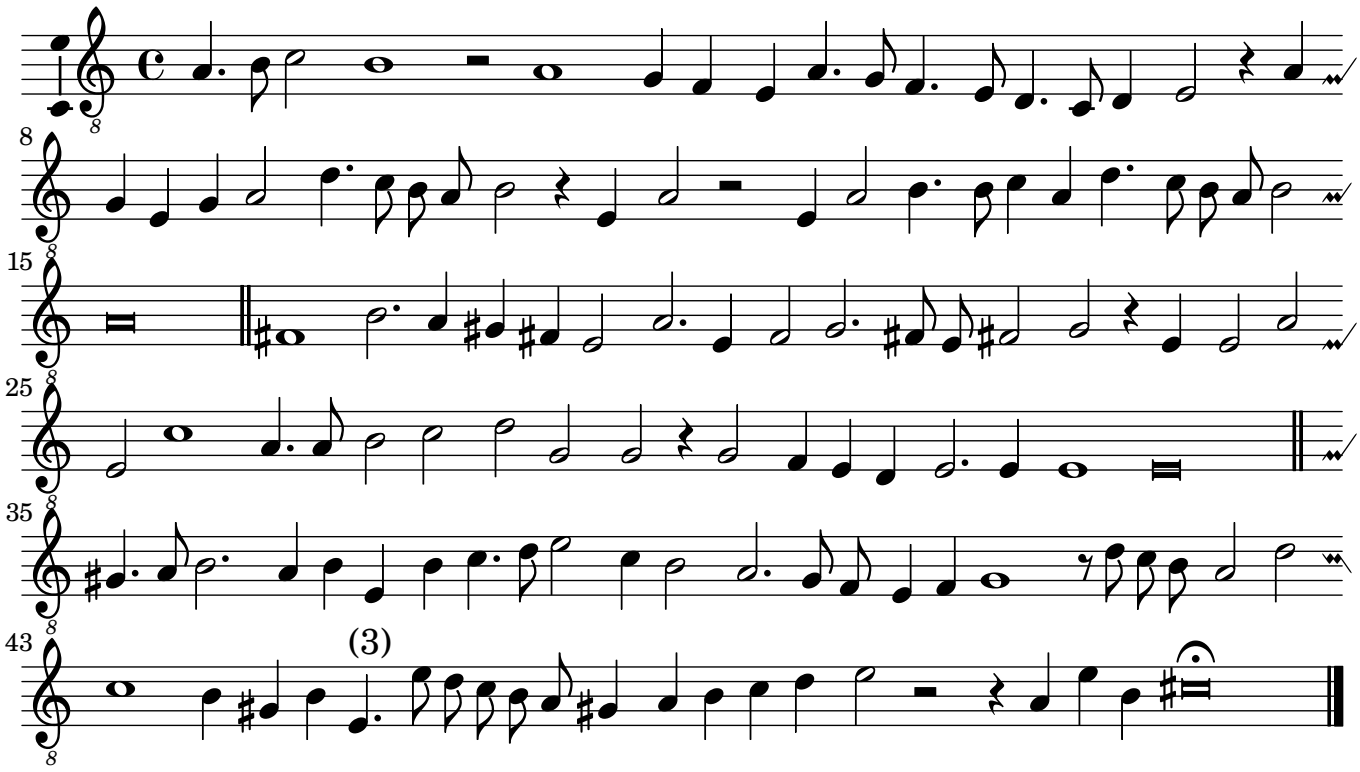
Altus (1) John Dowland



[1] Originally dotted quarter eighth.

Lachrimæ Tristes

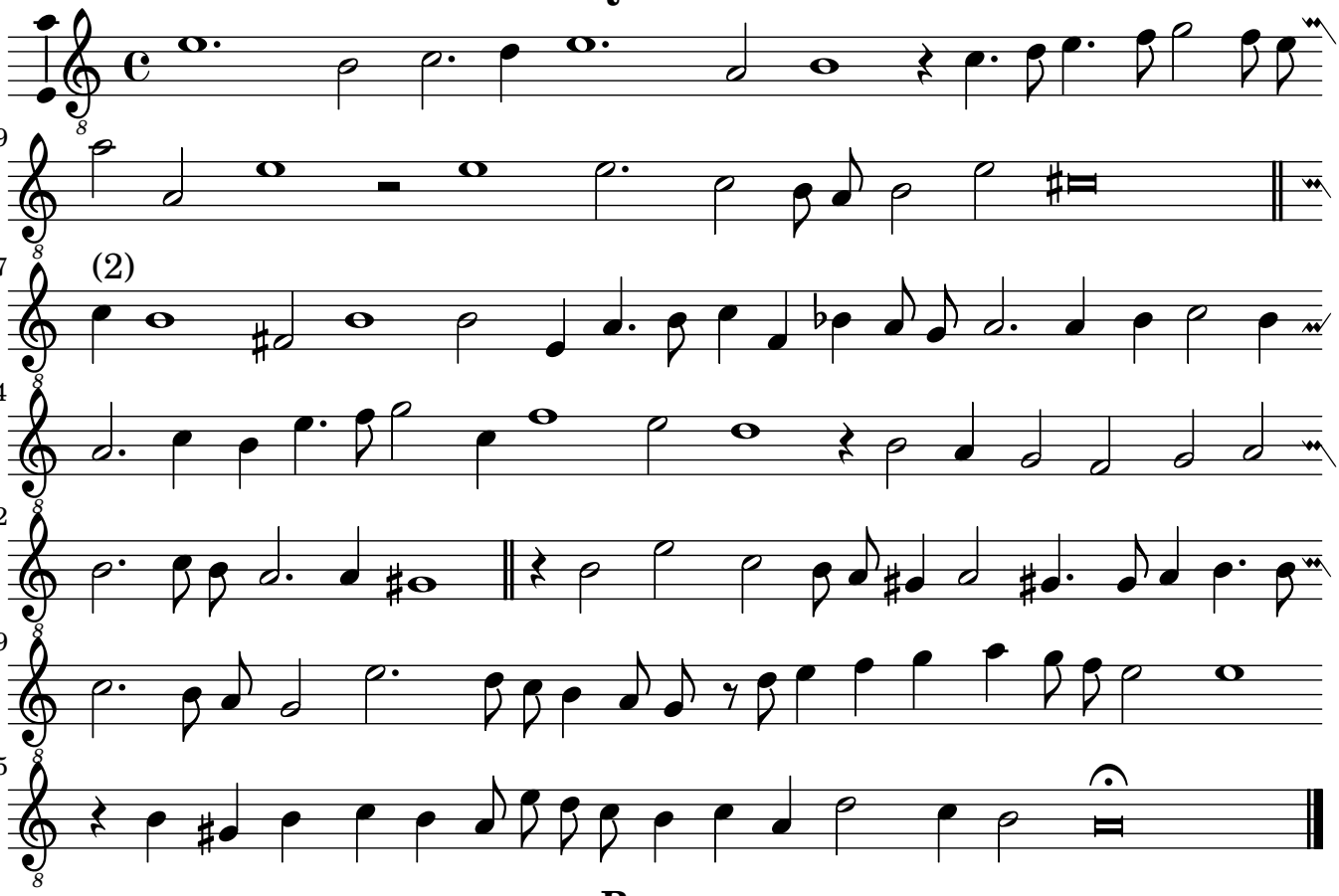
Tenor John Dowland



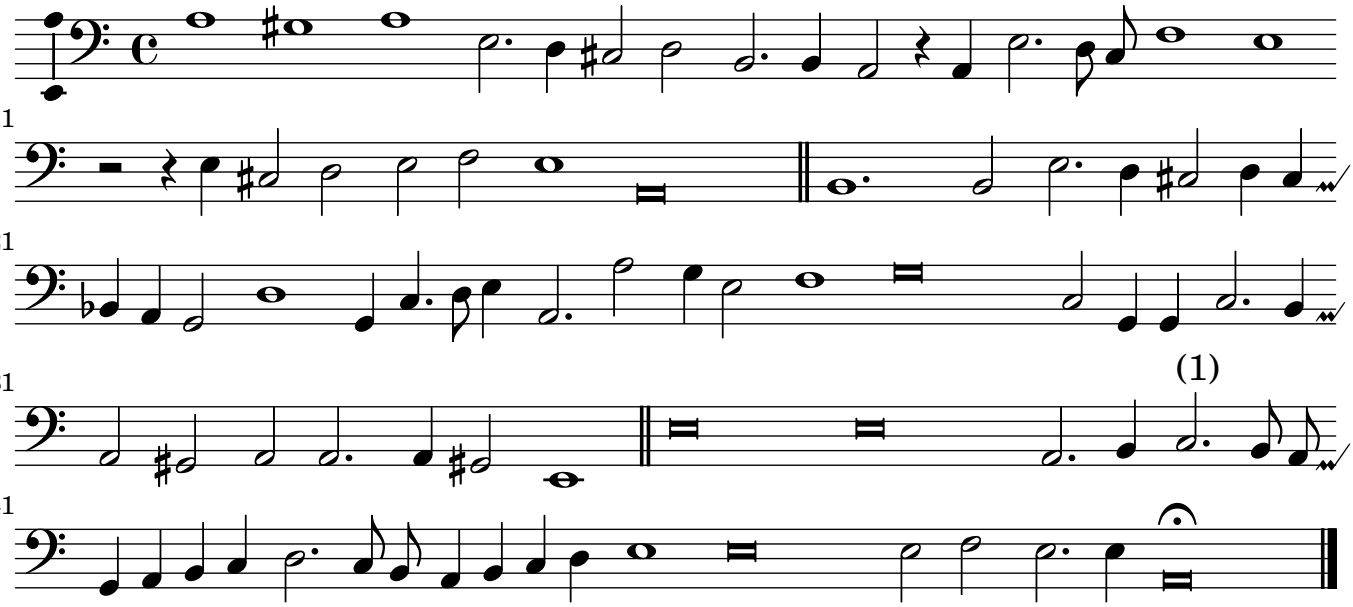
[3] Original is dotted half (Edgar Hunt guess).

4. Lachrimæ Tristes

Quintus John Dowland



Bassus

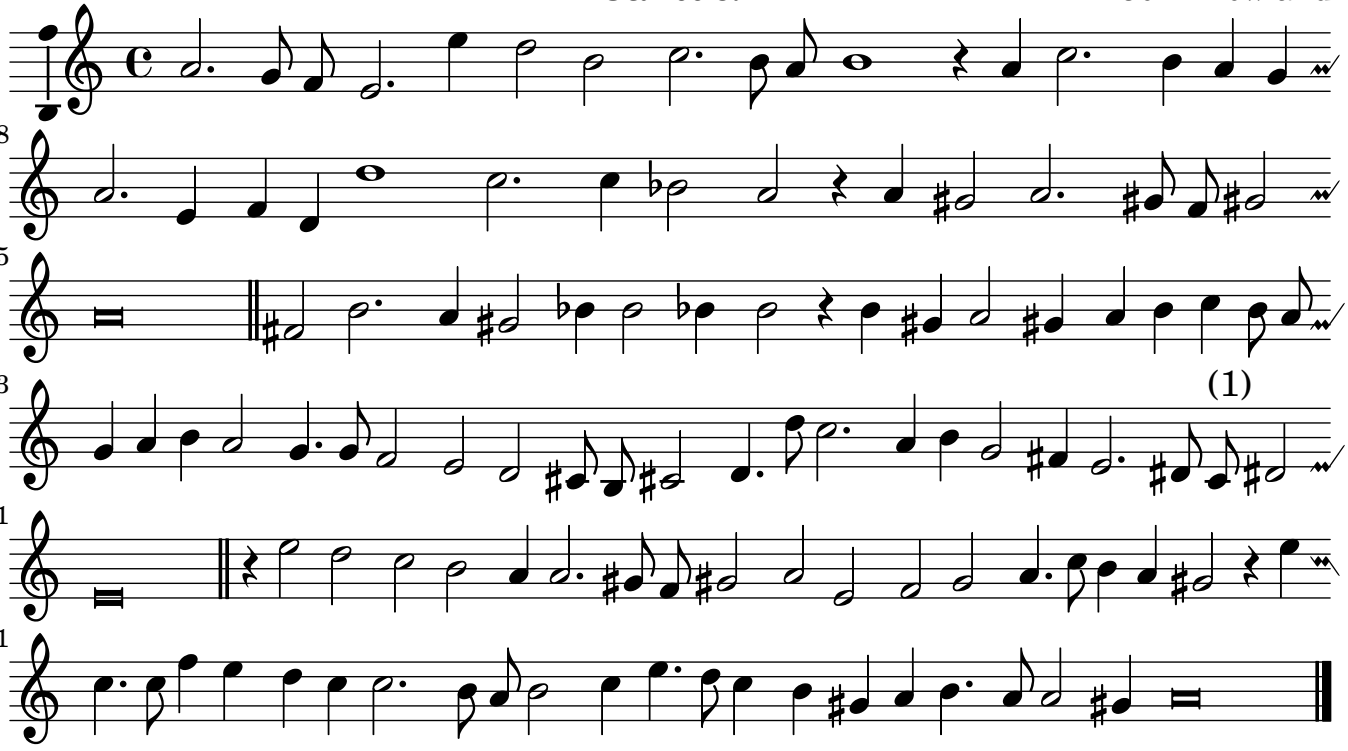


[2]Original has dot to breve on other side of double bar, so would be a whole note c

[1]Original is a quarter note (Edgar Hunt guess).

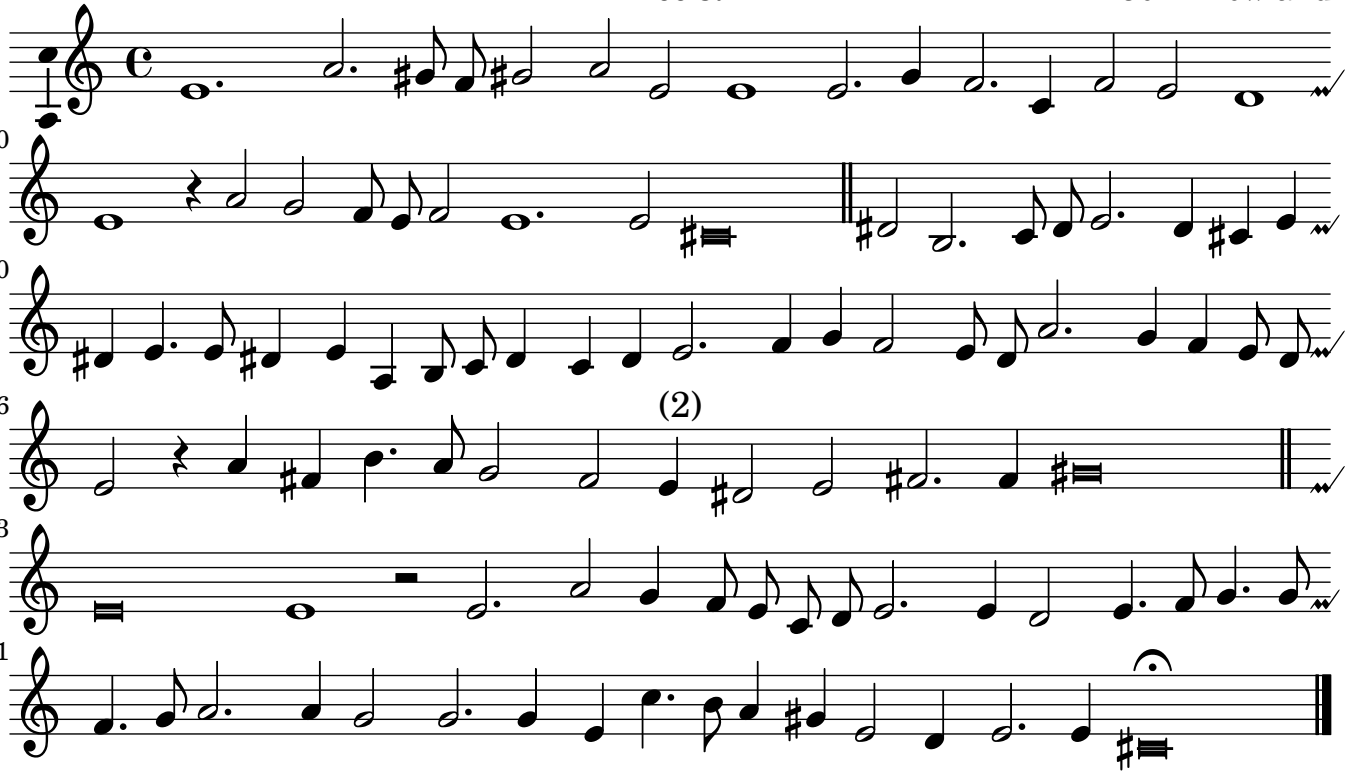
5. Lachrimæ Coactæ

Cantus. John Dowland



5. Lachrimæ Coactæ

Altus. John Dowland

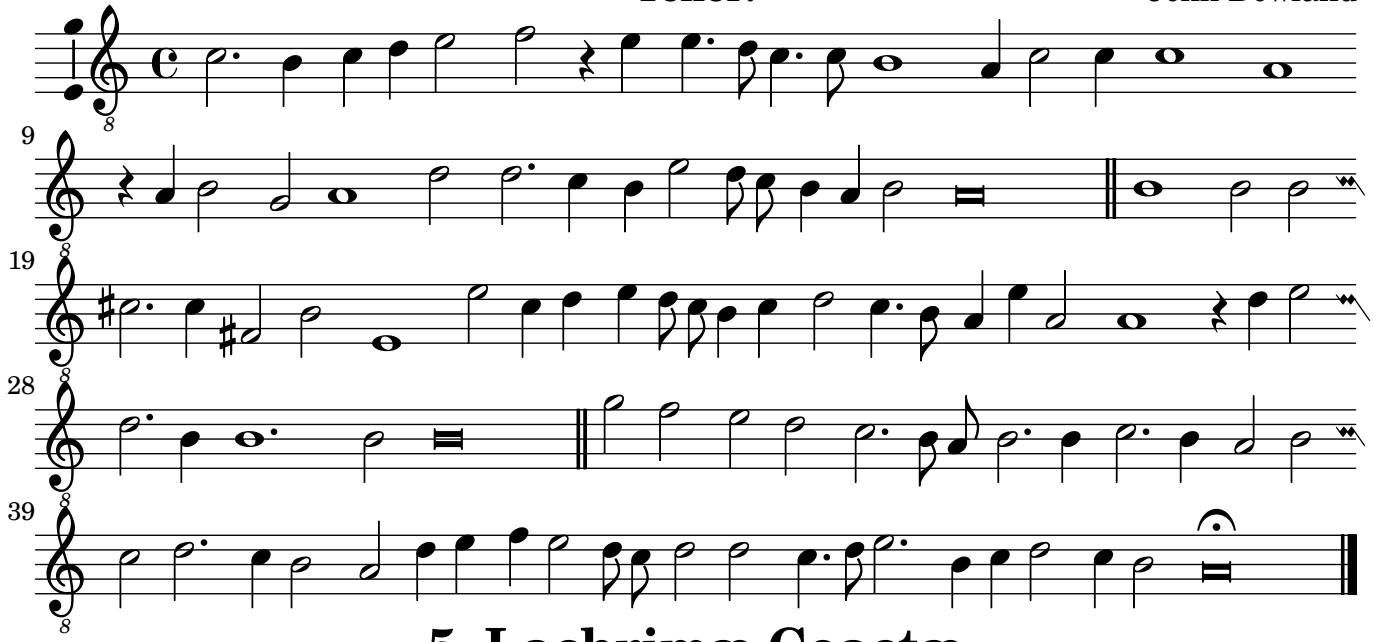


[1] Original is a quarter note

[2] Original has E sharp.

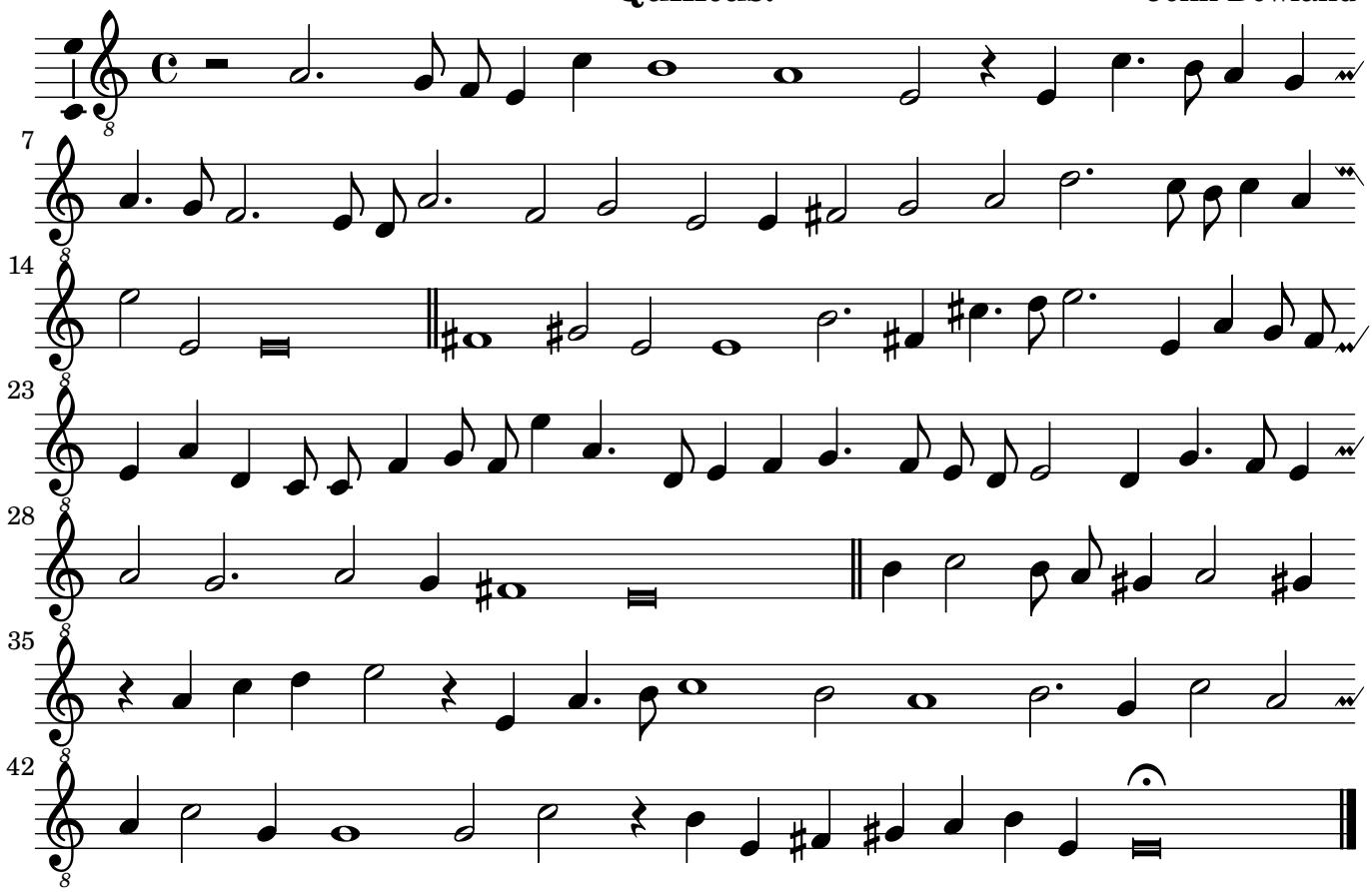
5. Lachrimæ Coactæ

Tenor. John Dowland



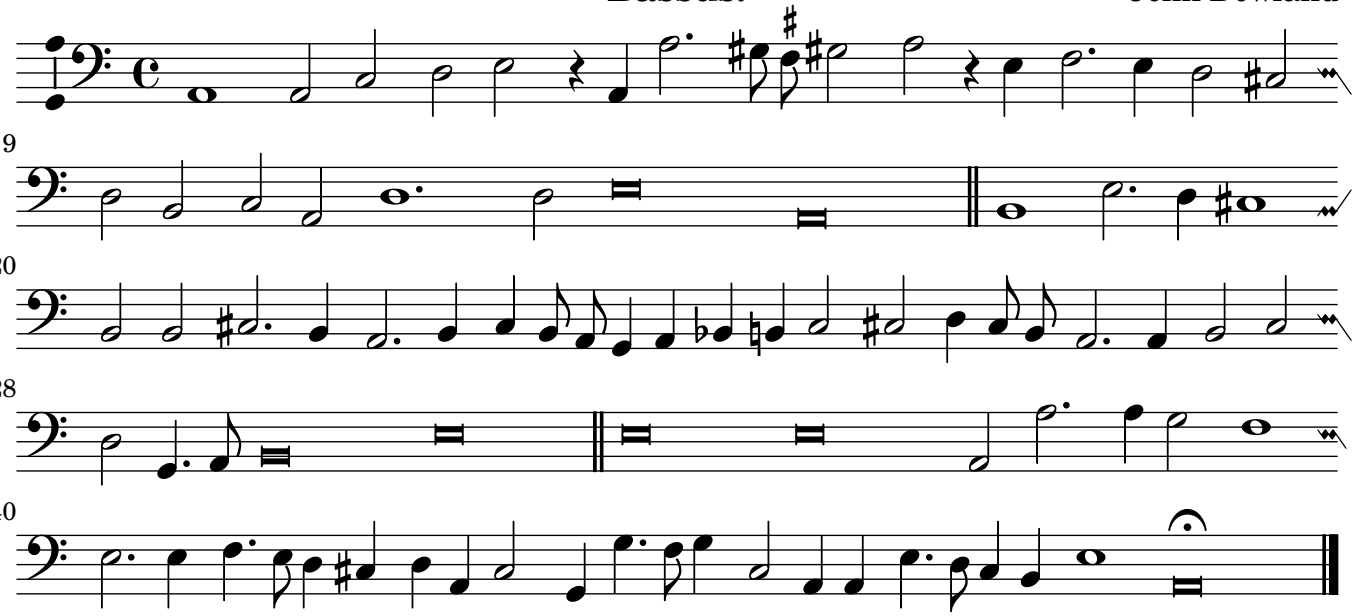
5. Lachrimæ Coactæ

Quintus. John Dowland



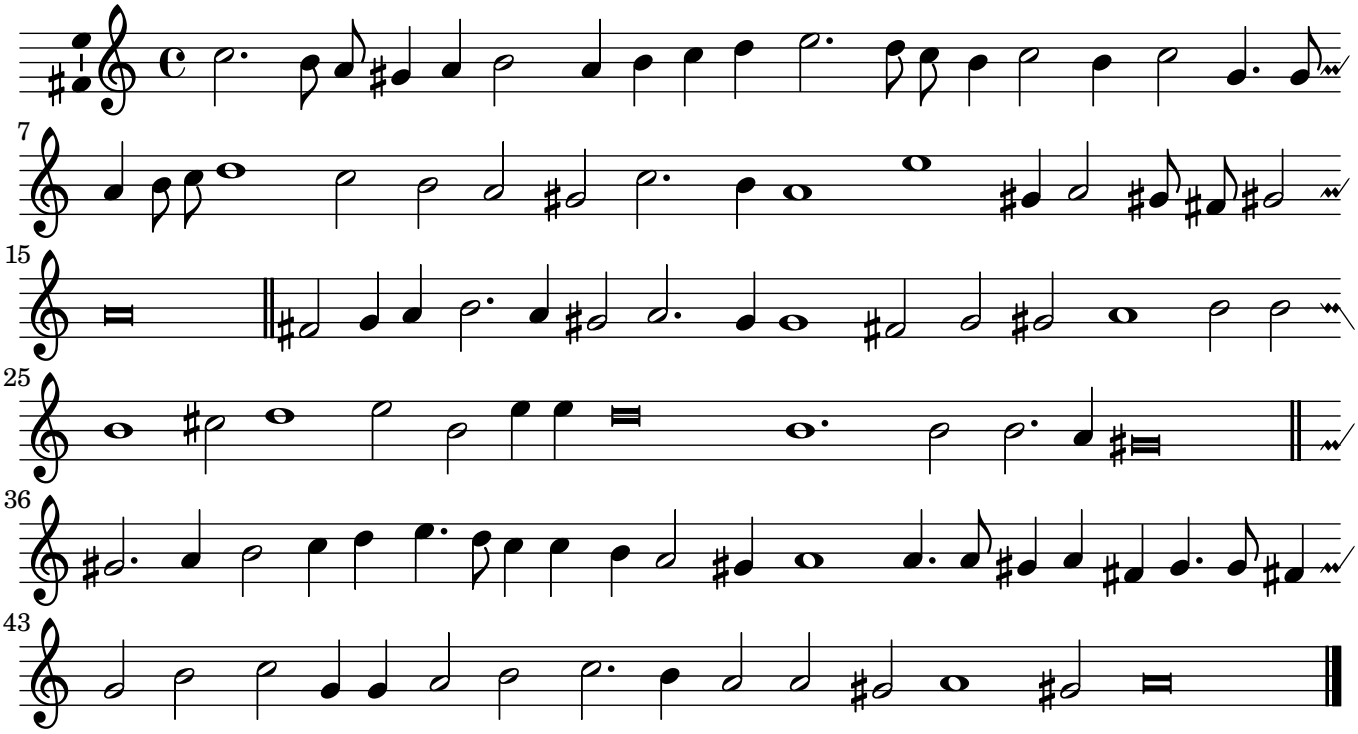
5. Lachrimæ Coactæ

Bassus. John Dowland



Lachrimæ Amantis.

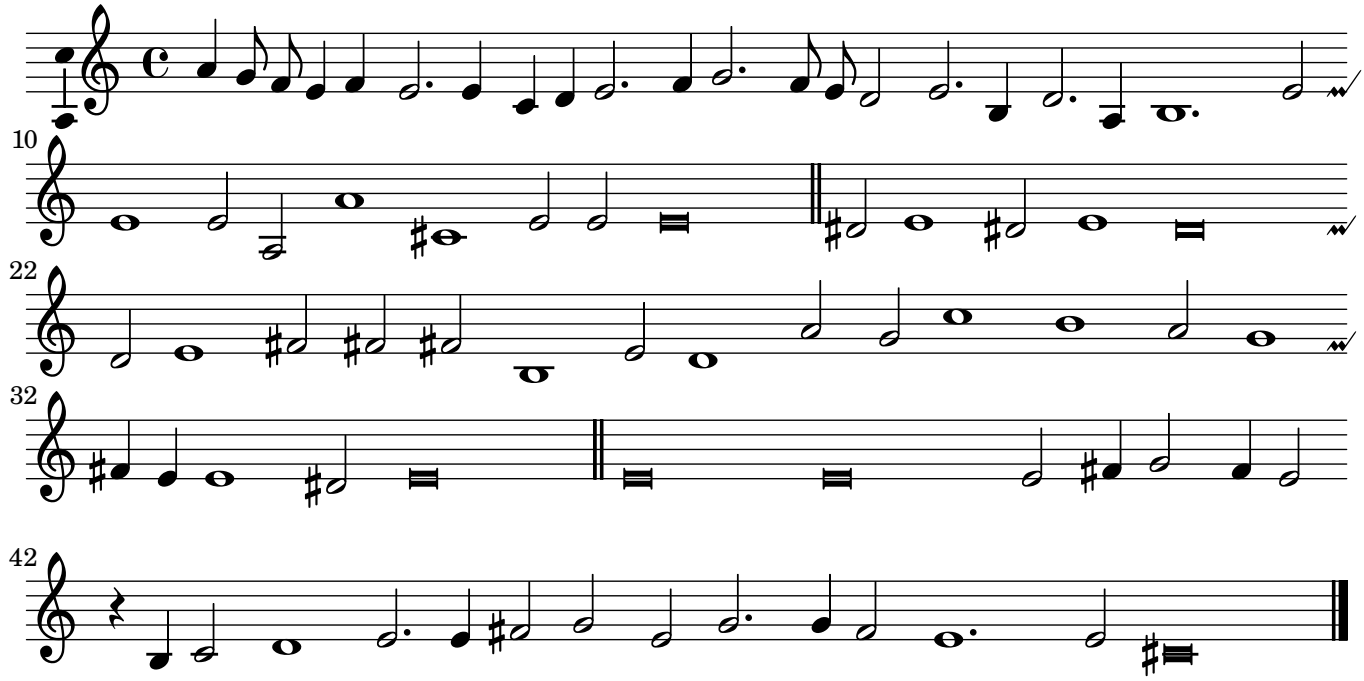
Cantus John Dowland



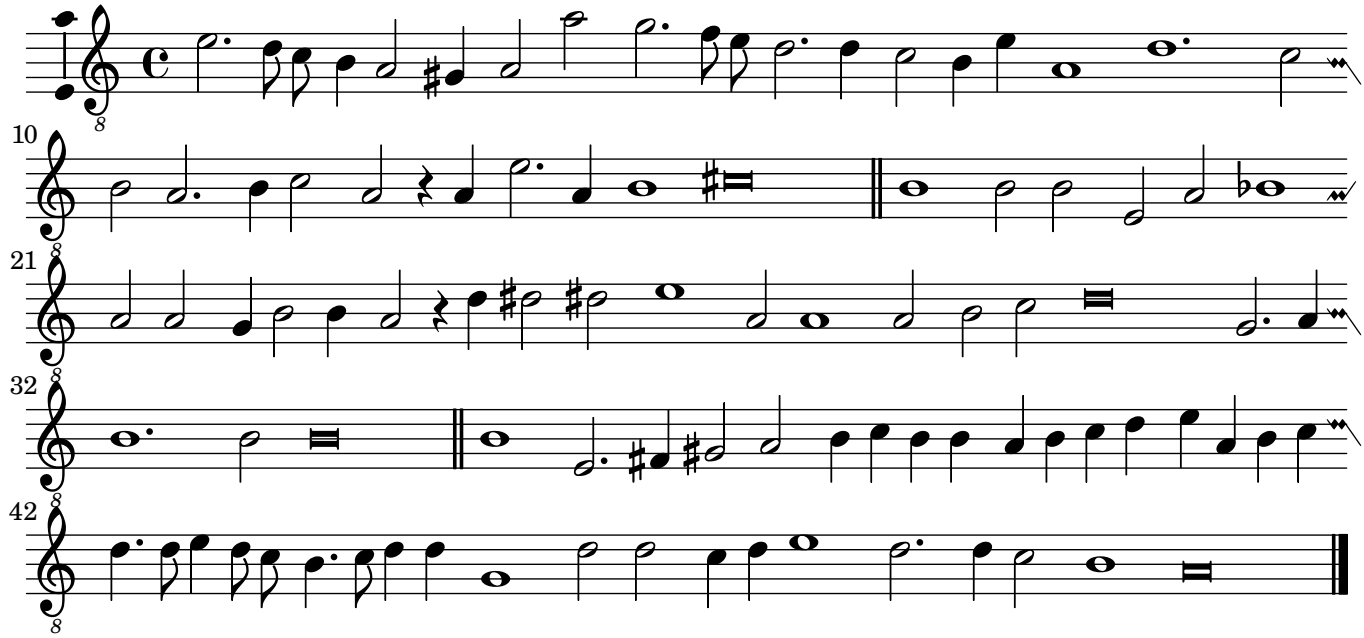
Lachrimæ Amantis.

Altus

John Dowland



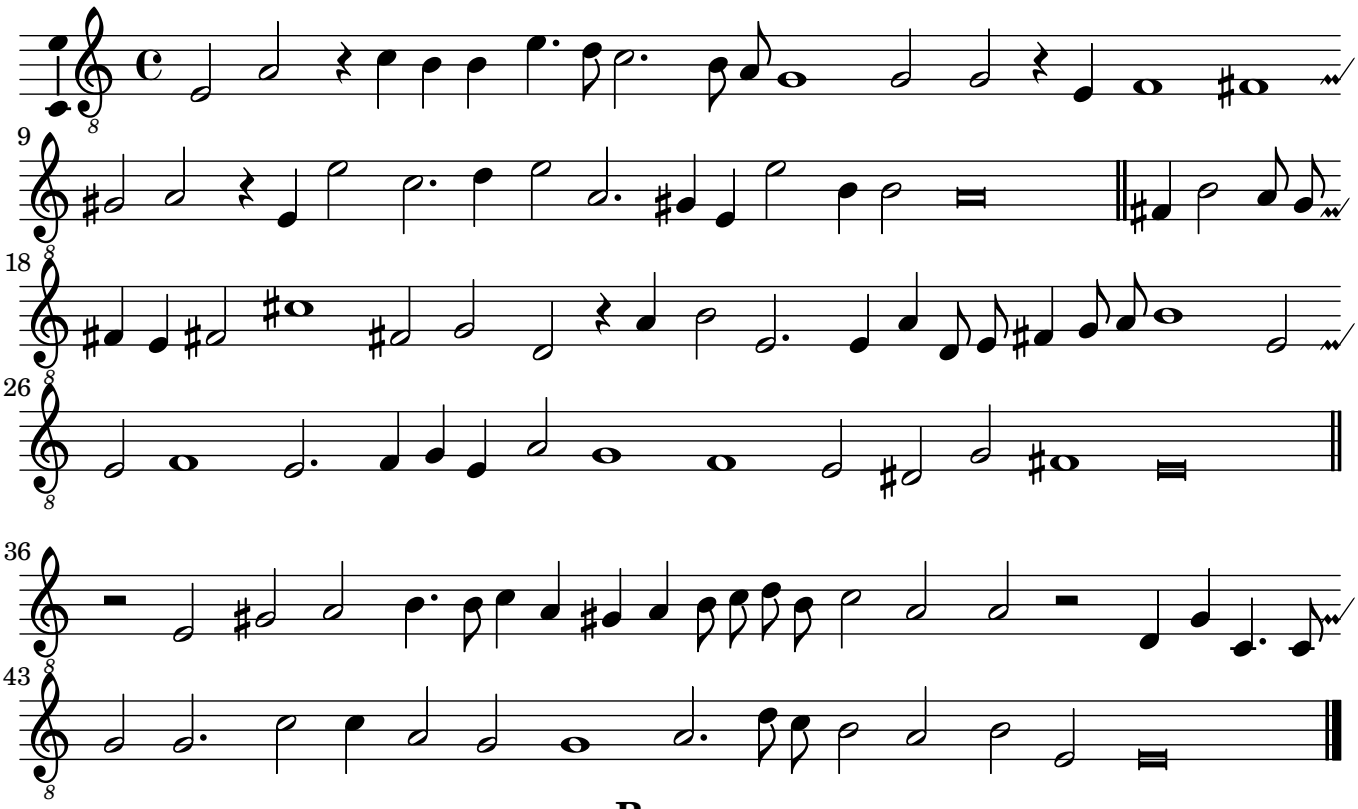
Tenor



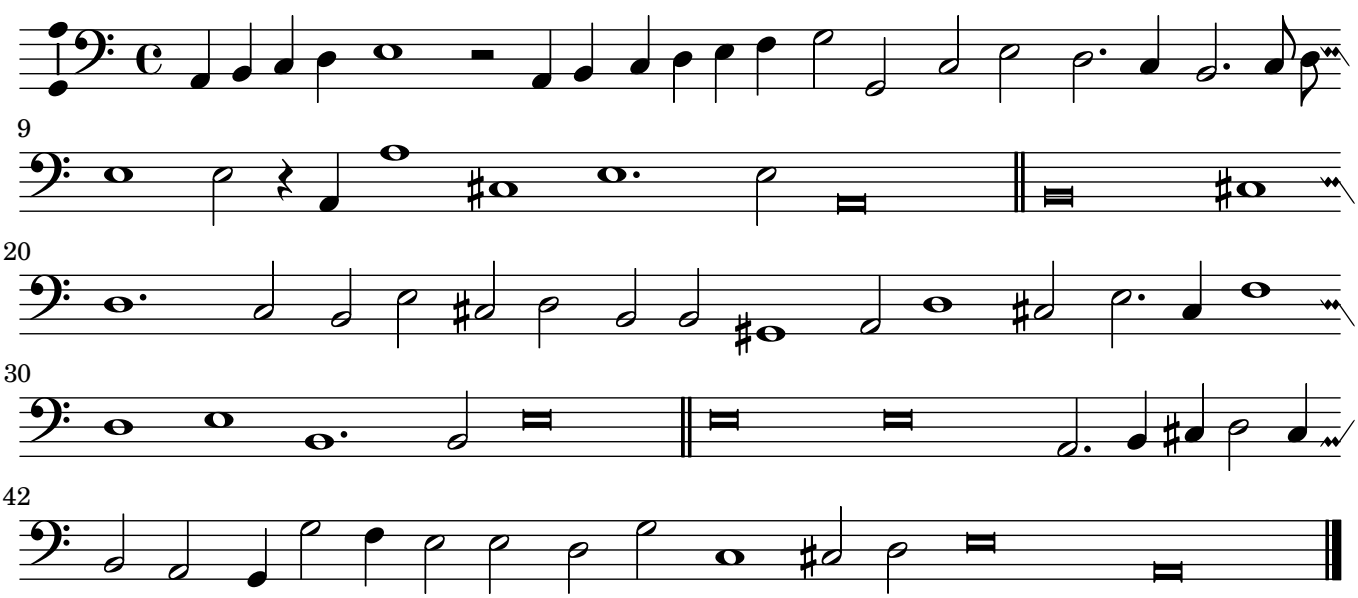
Lachrimæ Amantis.

Quintus

John Dowland



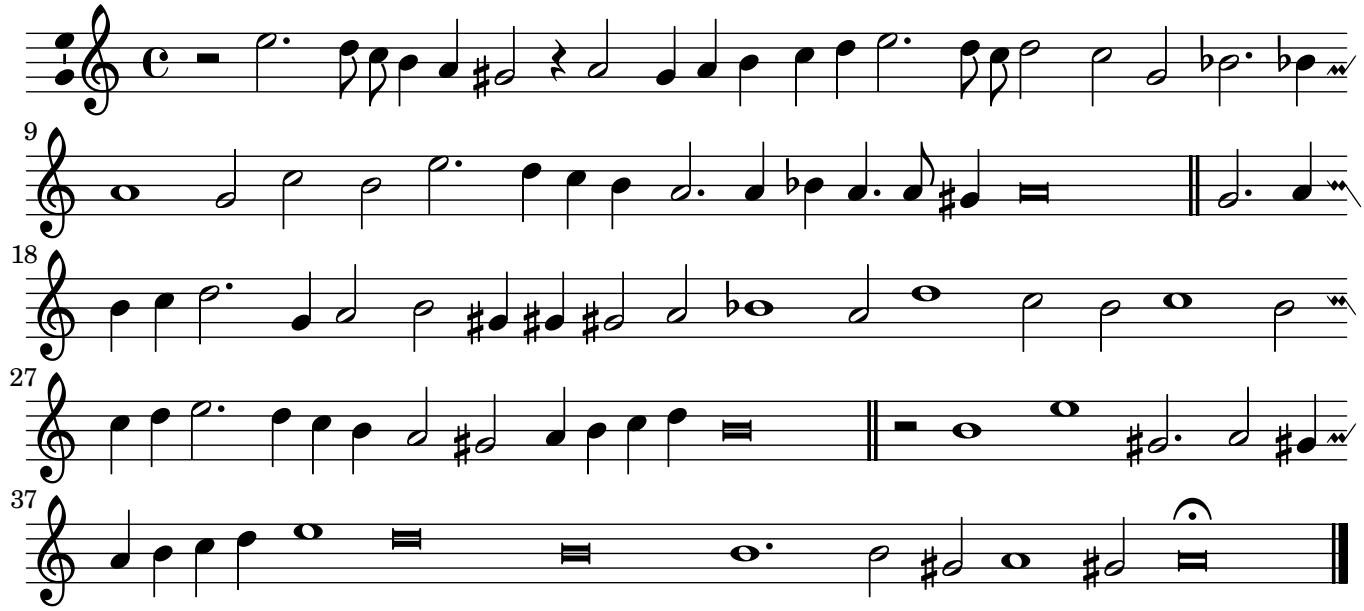
Bassus



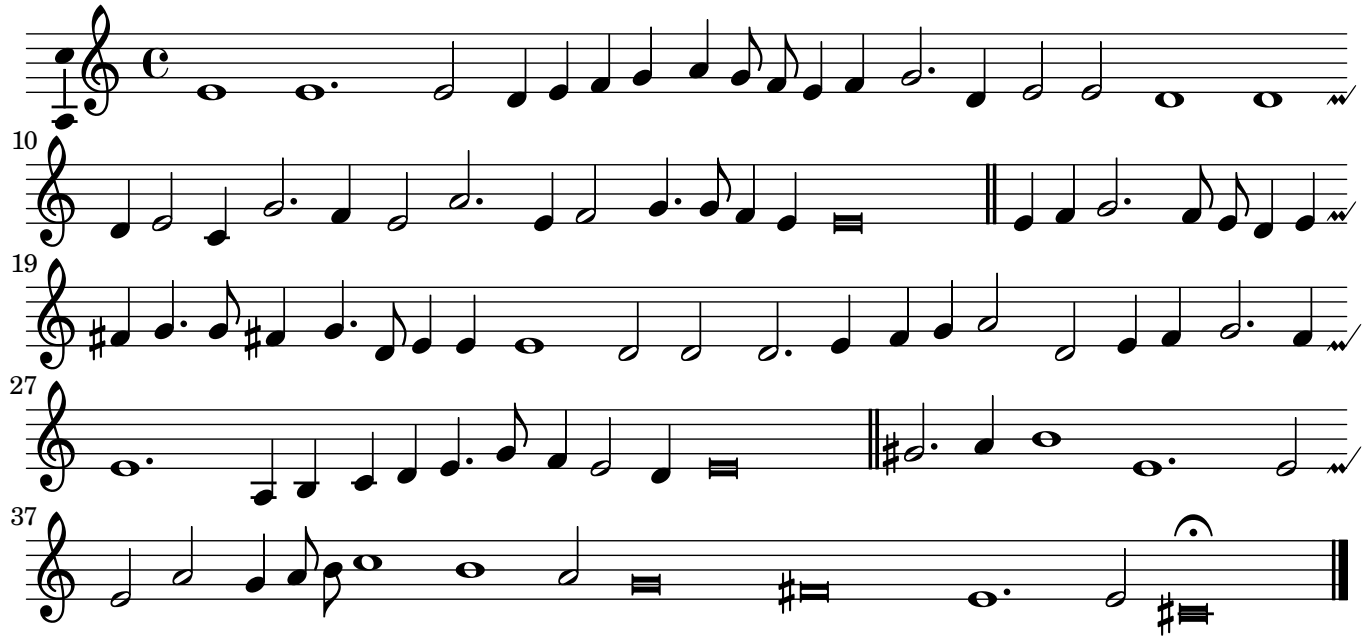
Lachrimae Verae.

Cantus

John Dowland



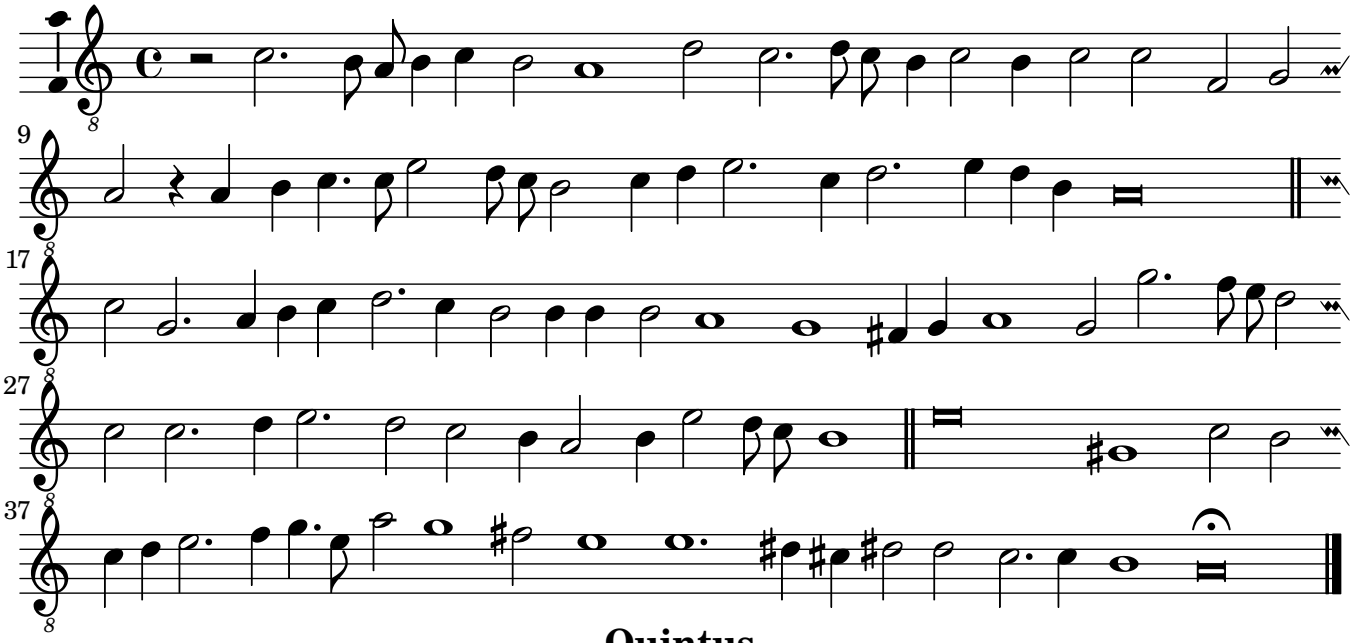
Altus



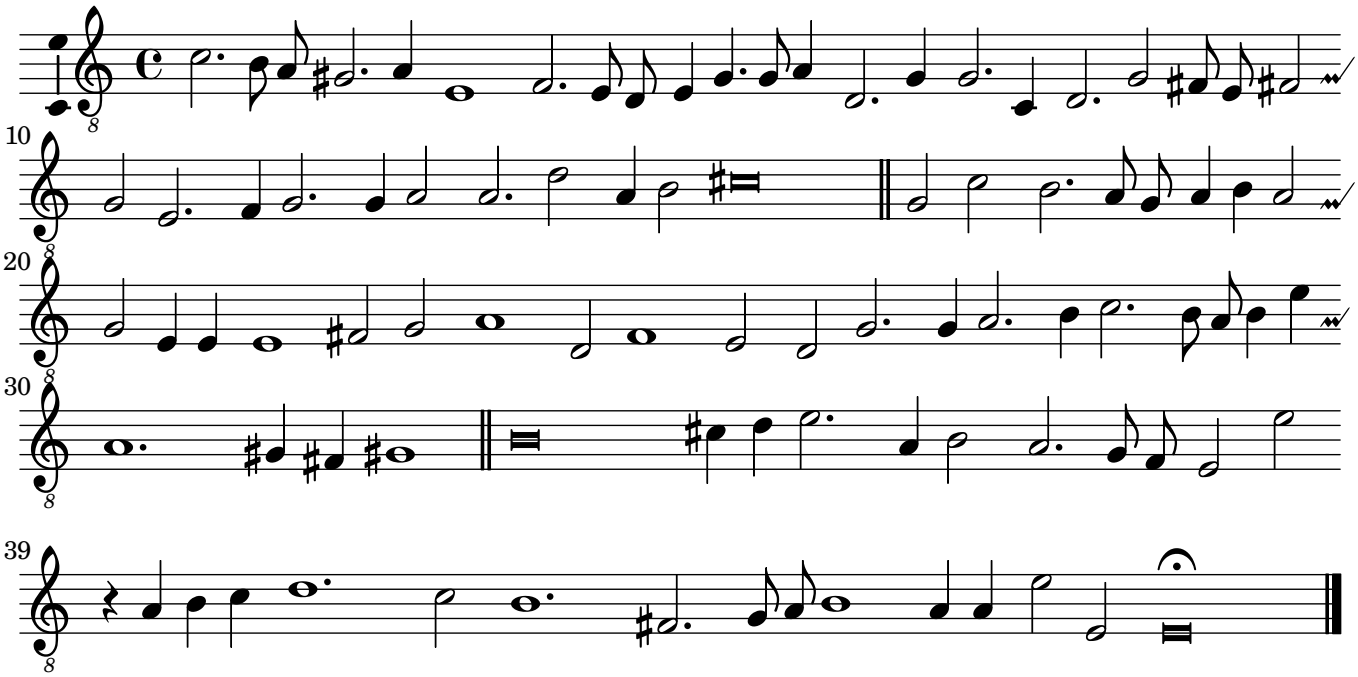
Lachrimae Verae.

Tenor

John Dowland



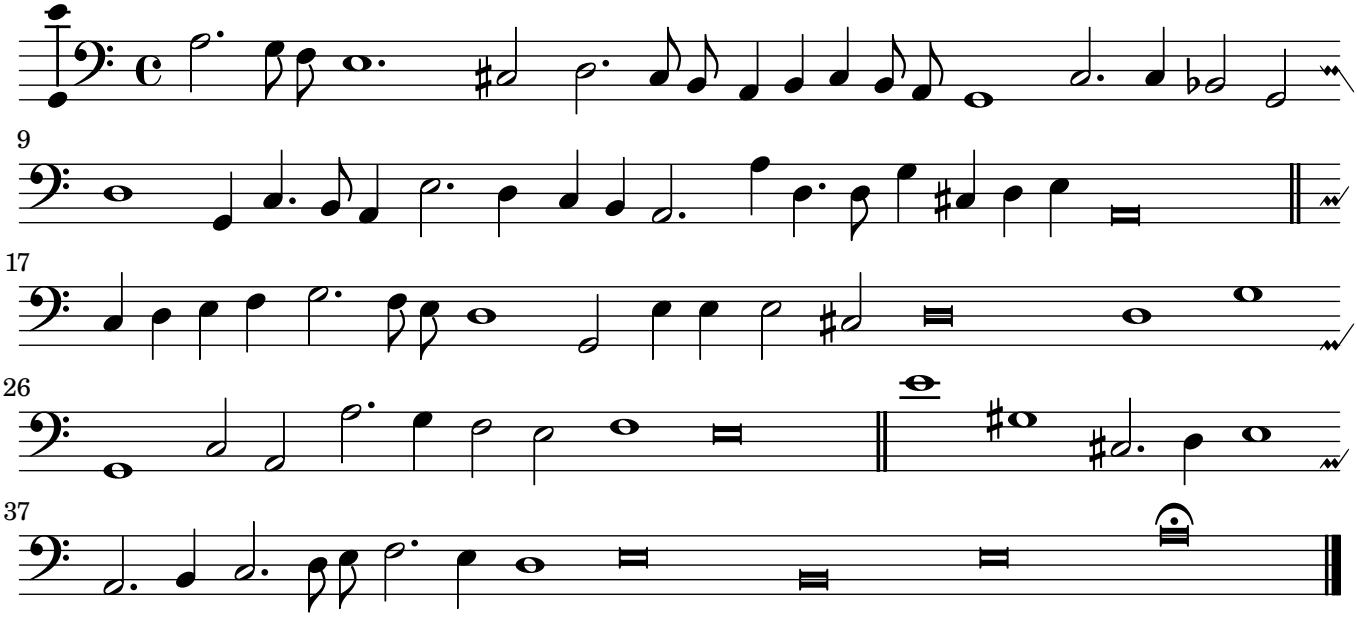
Quintus



Lachrimae Verae.

Bassus

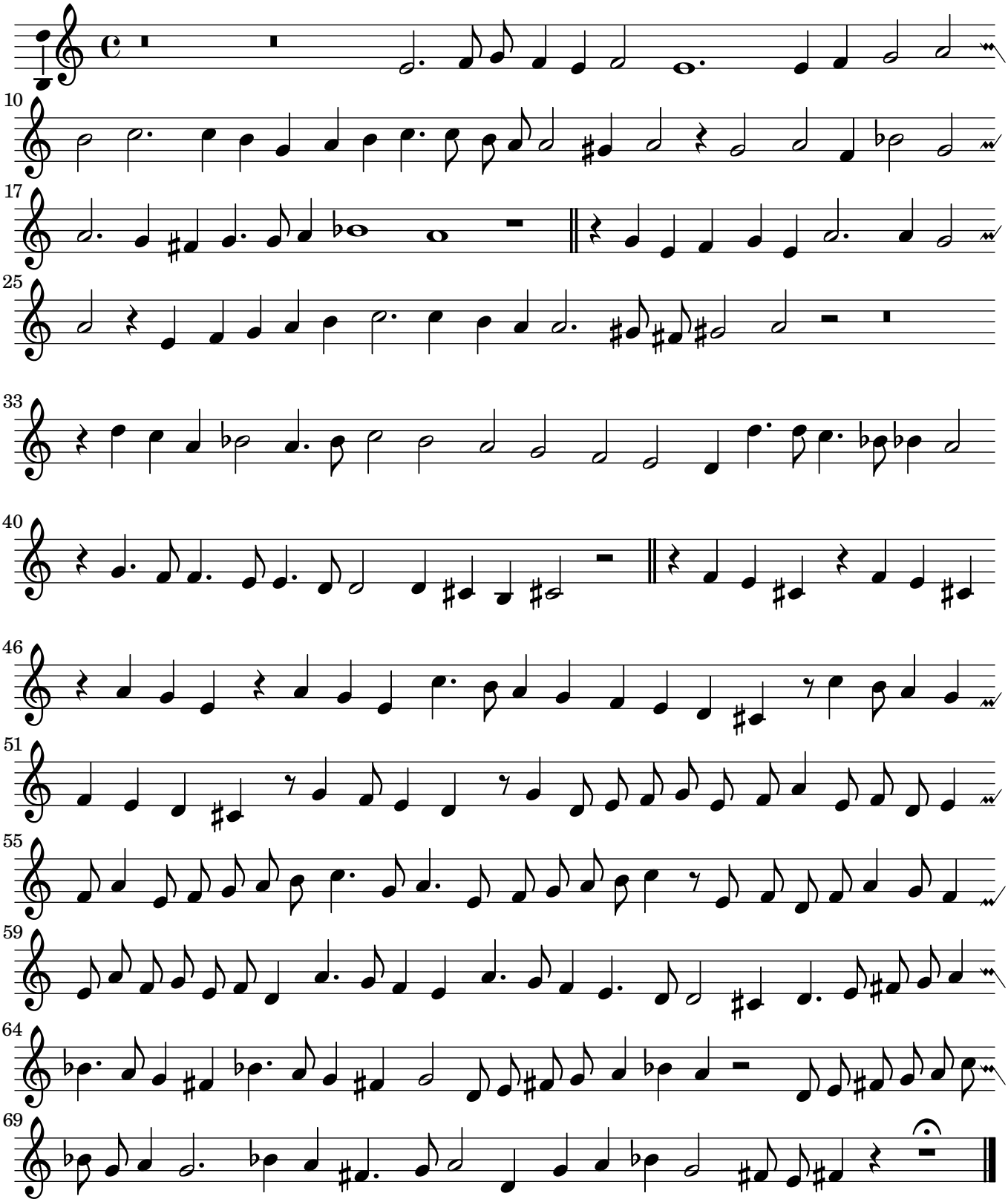
John Dowland



Semper Dowland semper dolens

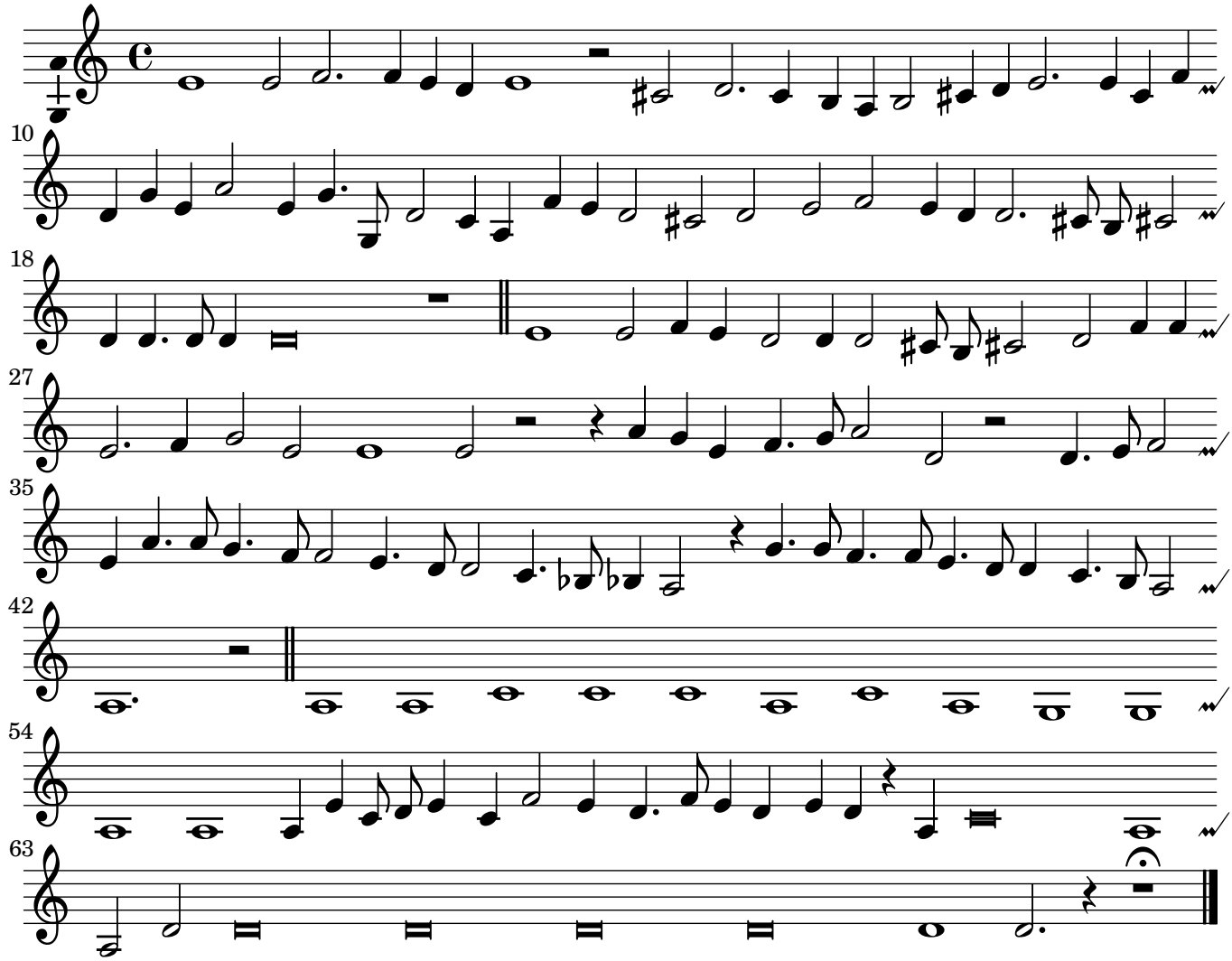
Cantus

John Dowland



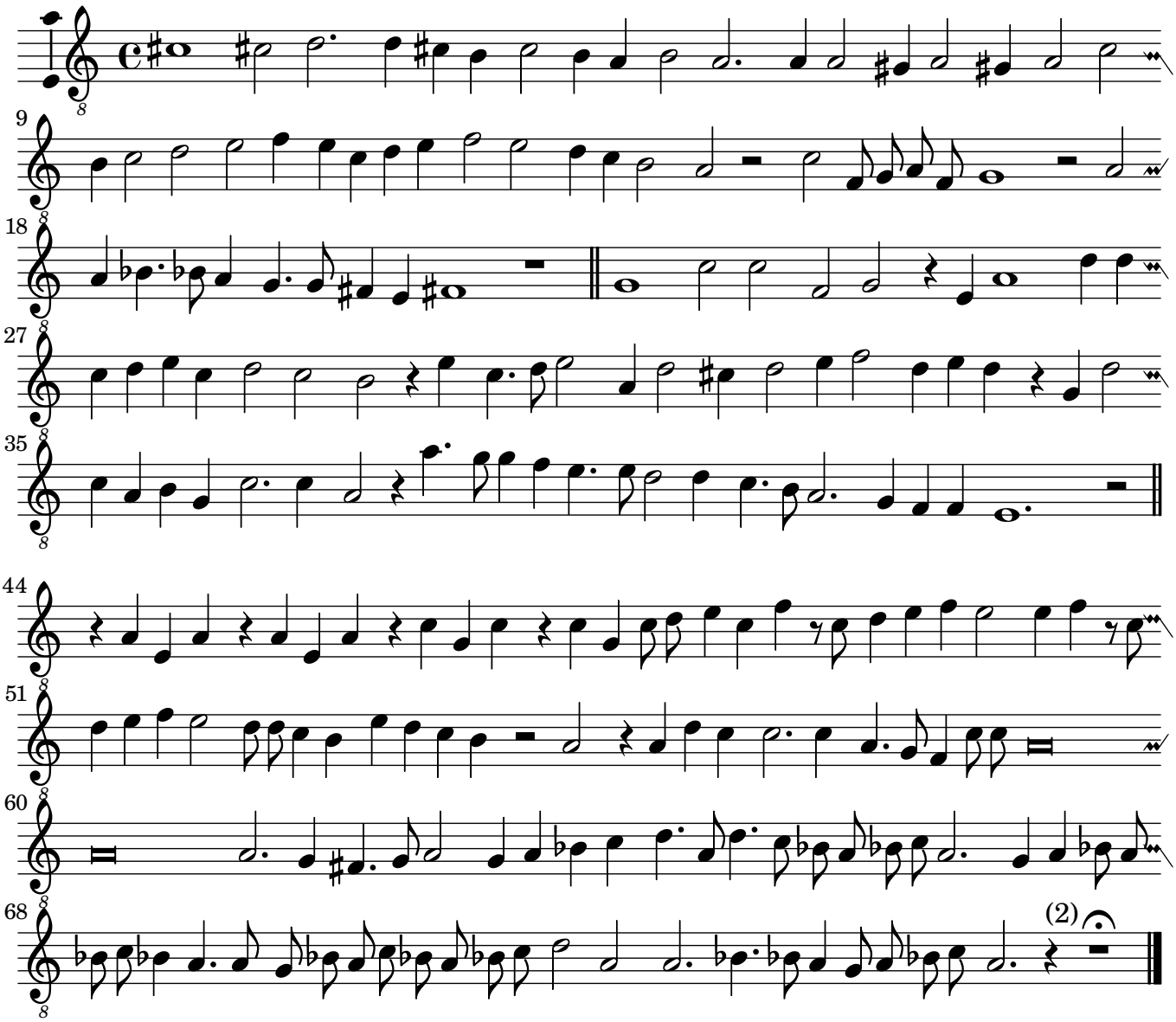
Semper Dowland semper dolens

Altus John Dowland



Semper Dowland semper dolens

Tenor John Dowland

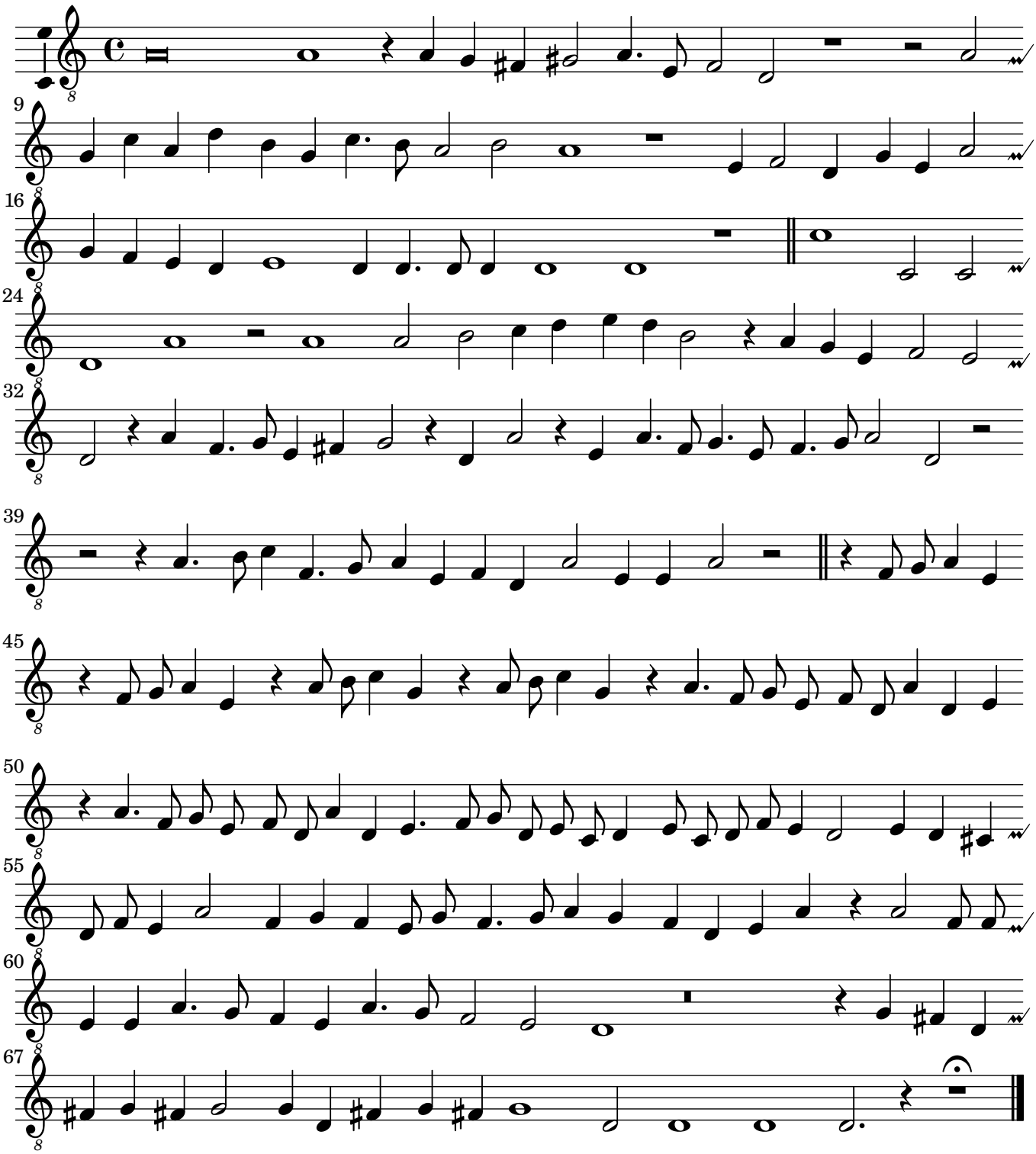


[2] this rest is editorial

Semper Dowland semper dolens

Quintus

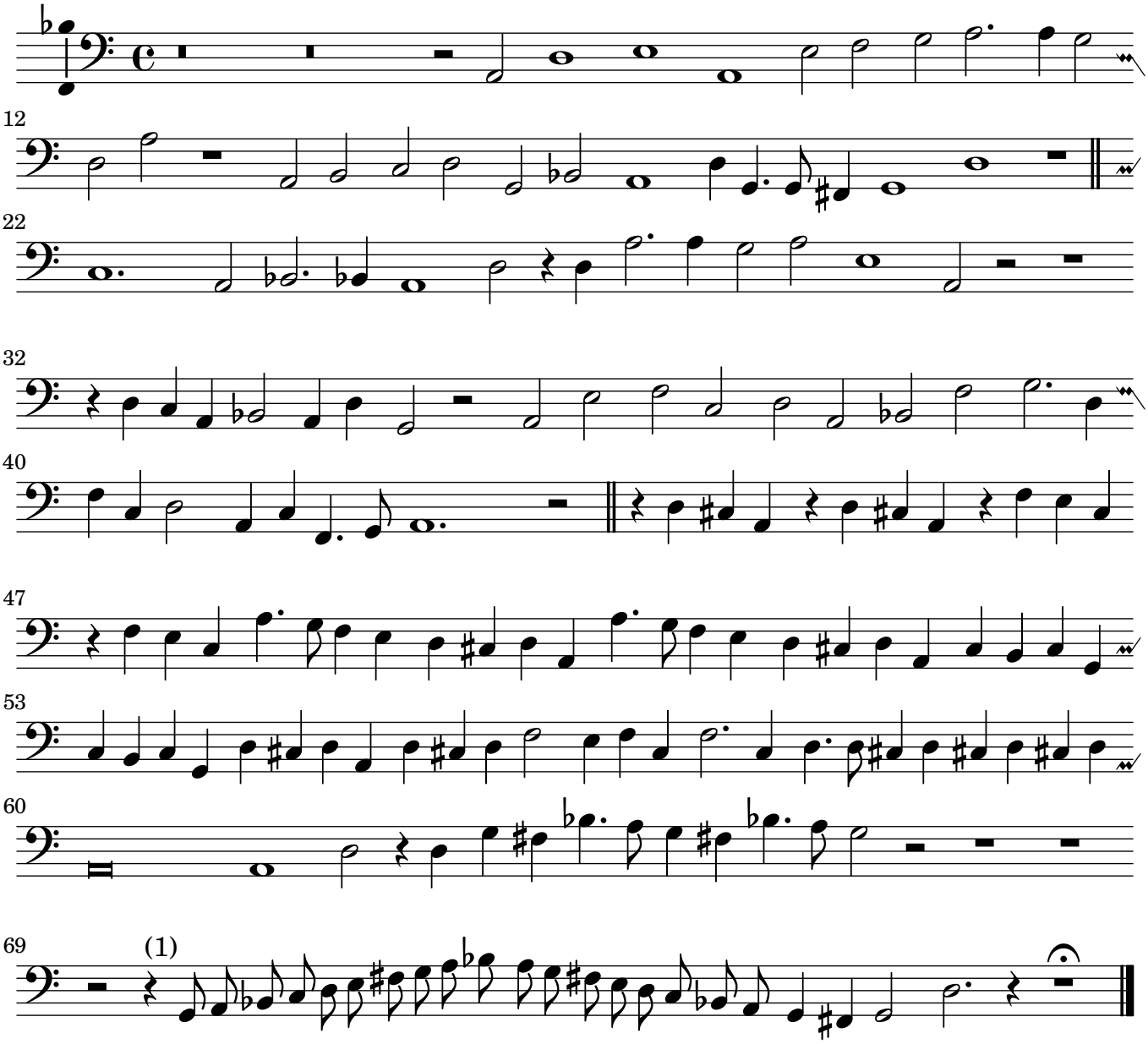
John Dowland



Semper Dowland semper dolens

Bassus

John Dowland

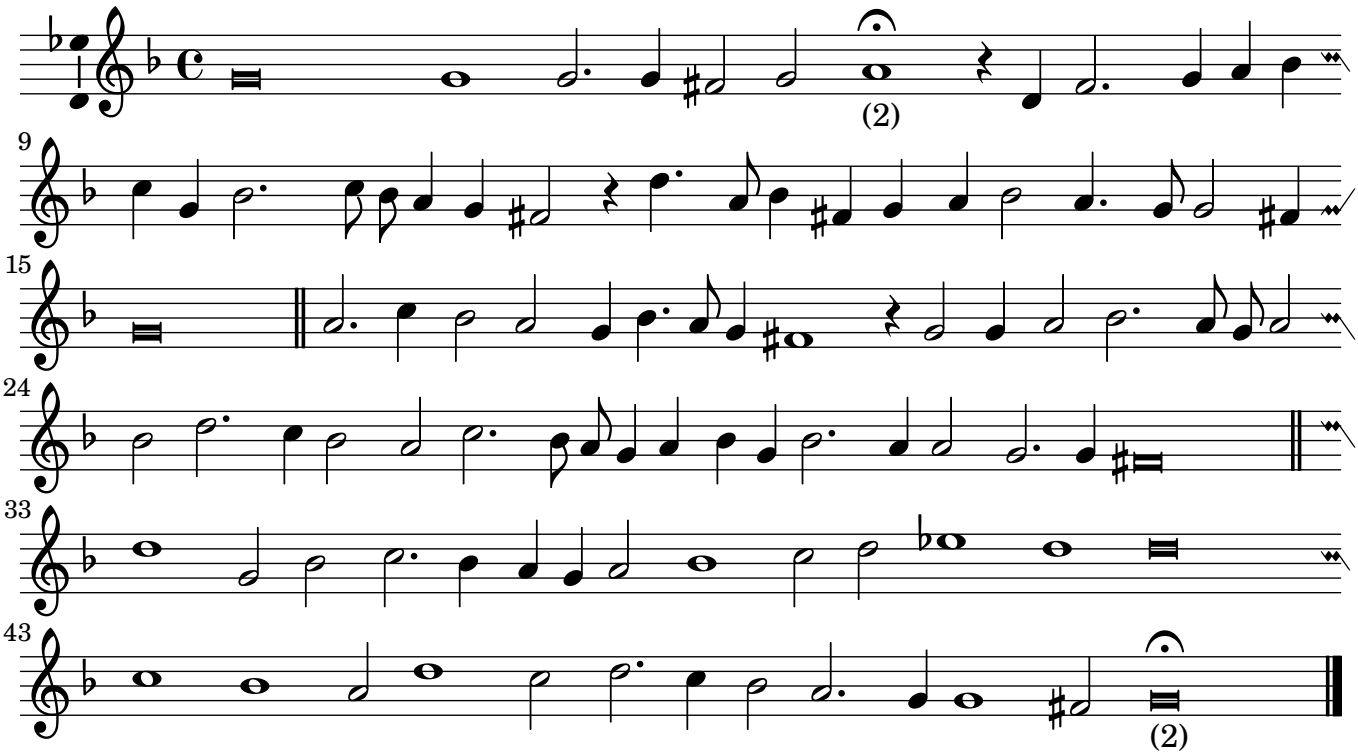


[1] original has a half rest

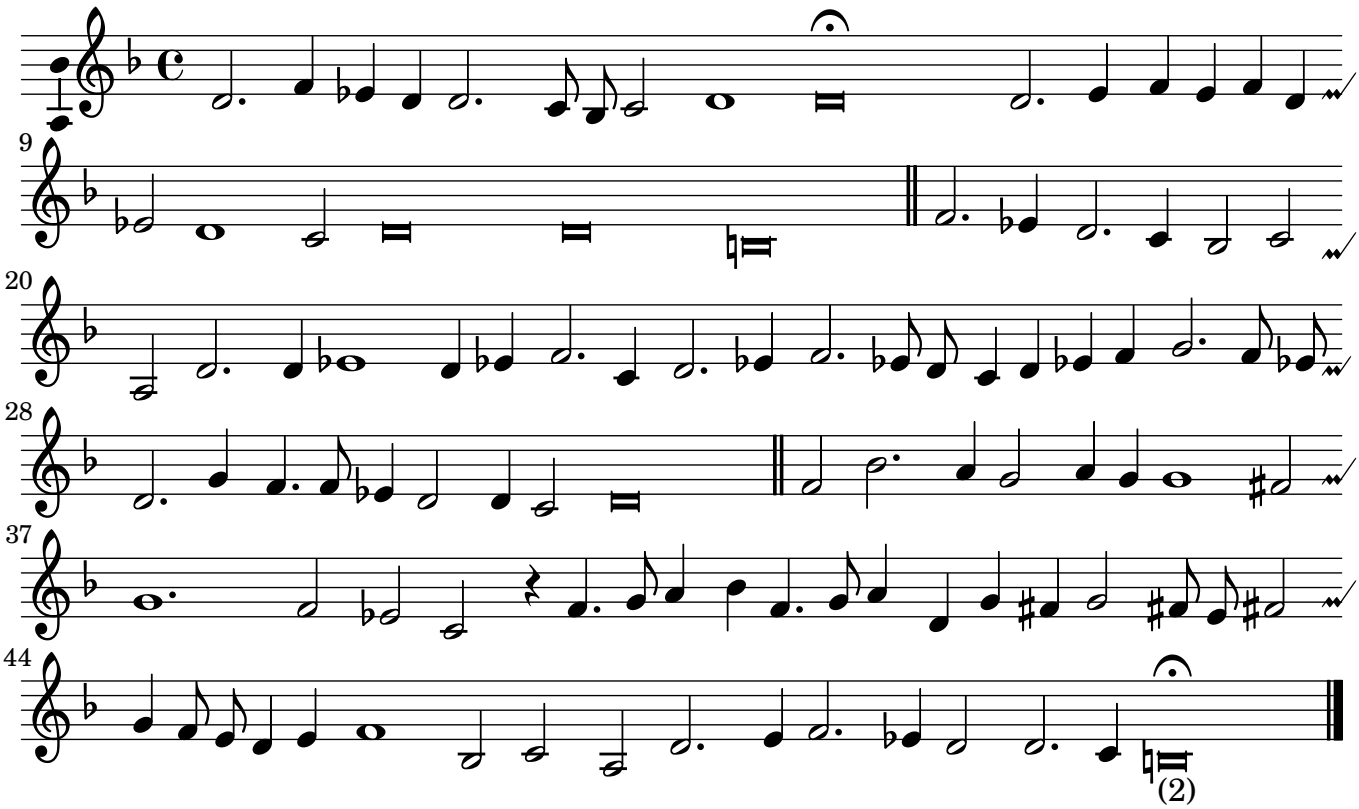
Sir Henry Umptons Funerall.

Cantus

John Dowland

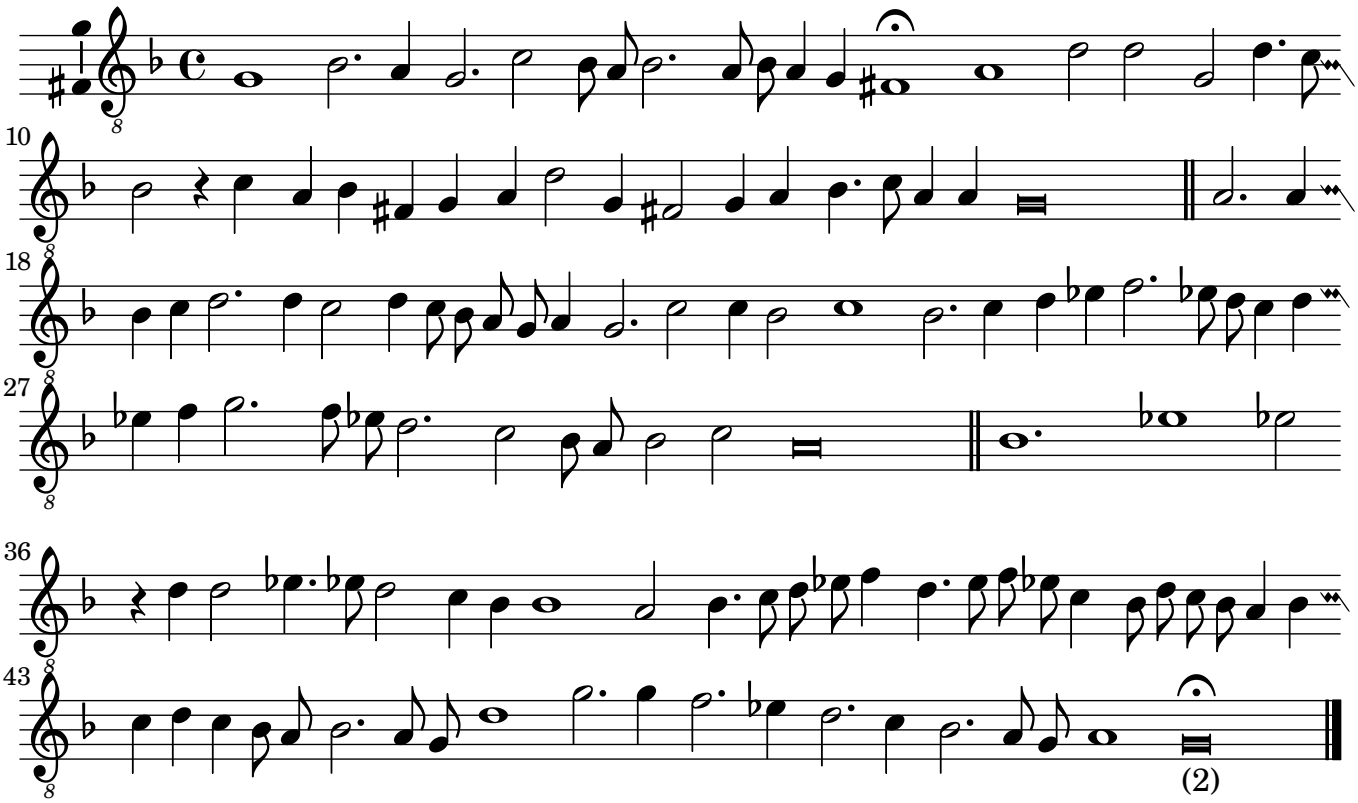


Altus



Sir Henry Umptons Funerall.

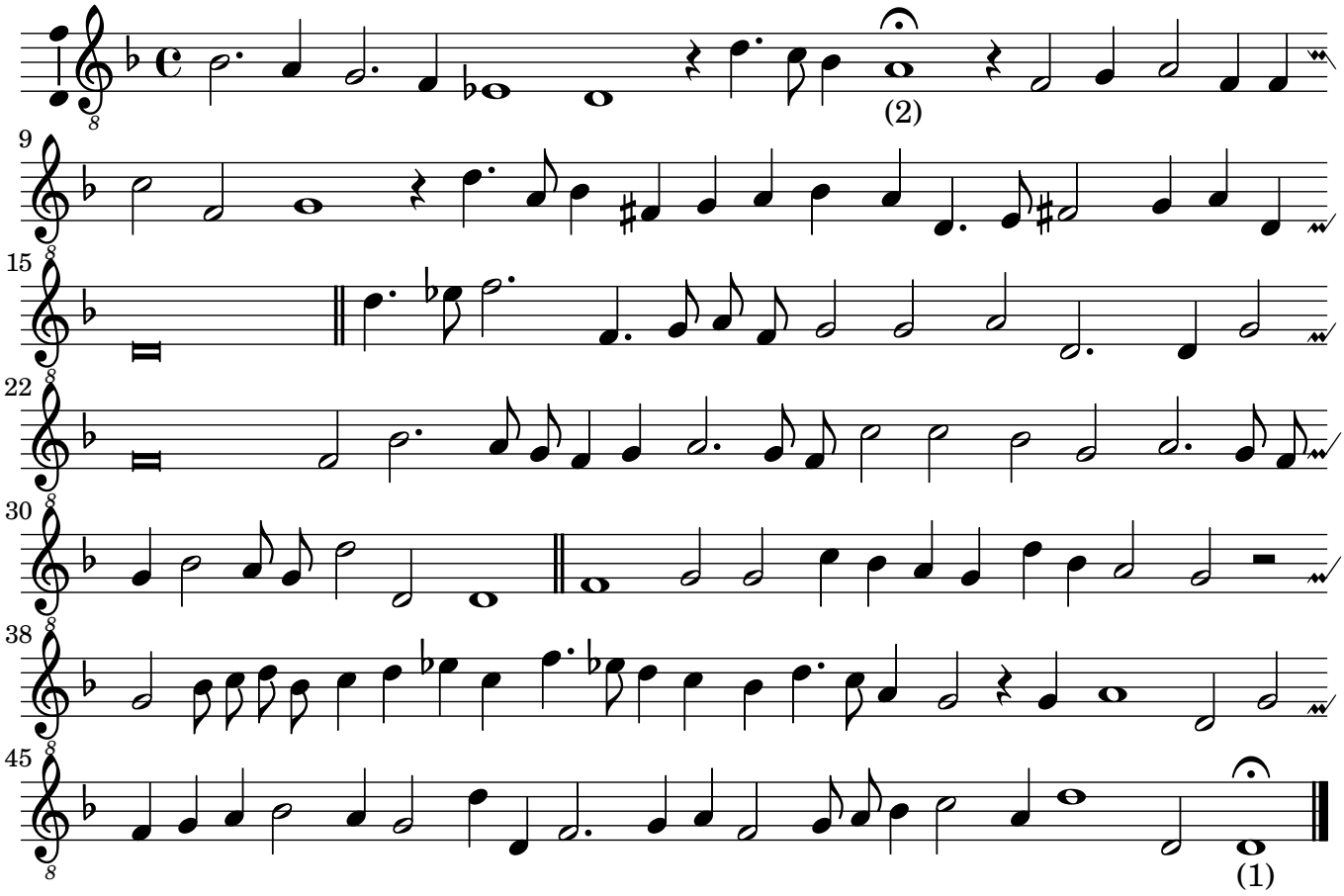
Tenor John Dowland



Sir Henry Umptons Funerall.

Quintus

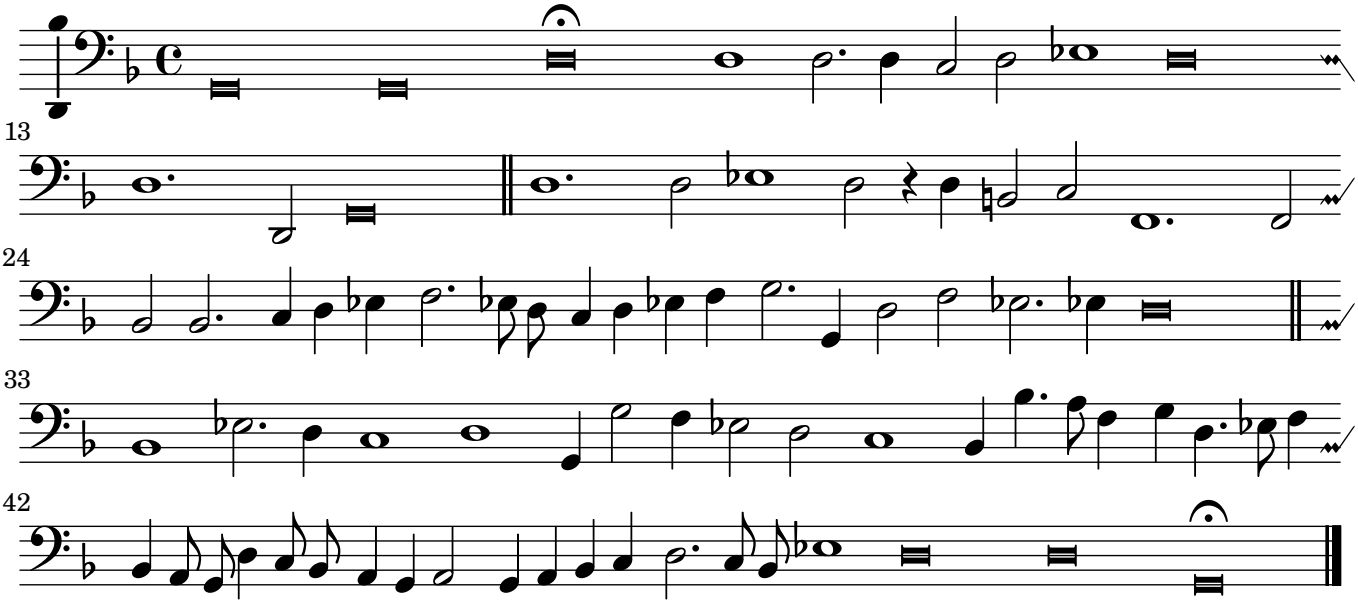
John Dowland



Sir Henry Umptons Funerall.

Bassus

John Dowland



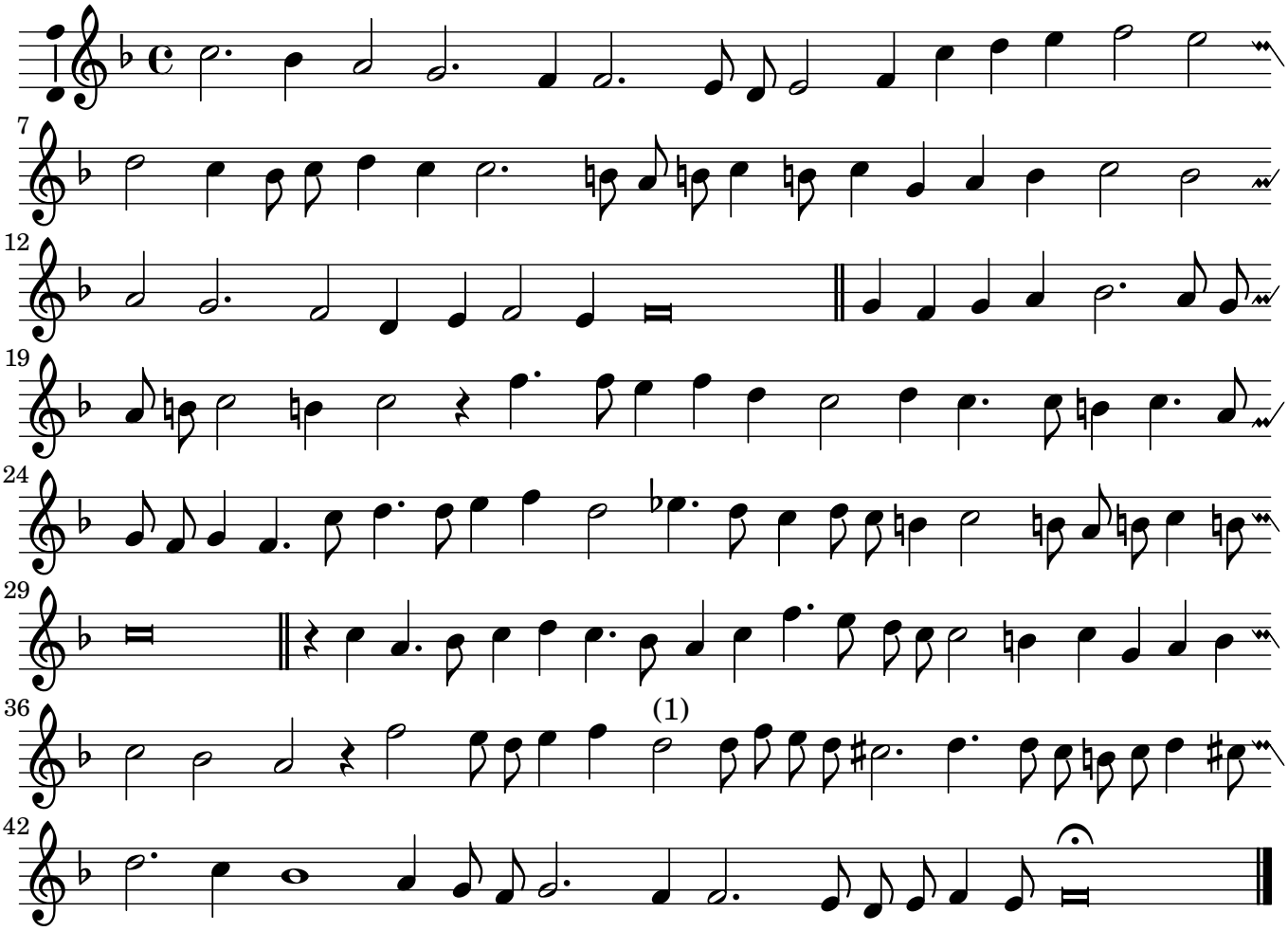
[1] Original has a breve, changed editorially to obey modern convention of all parts being the same length.

[2] Fermata is editorial, to obey modern convention that if there's a fermata in any part, you put it in all the others. Dowland may well have been using it in the sense "wait here until the other parts catch up", and he may have known which part was going to have to wait.

M. John Langtons Pavan

Cantus

John Dowland

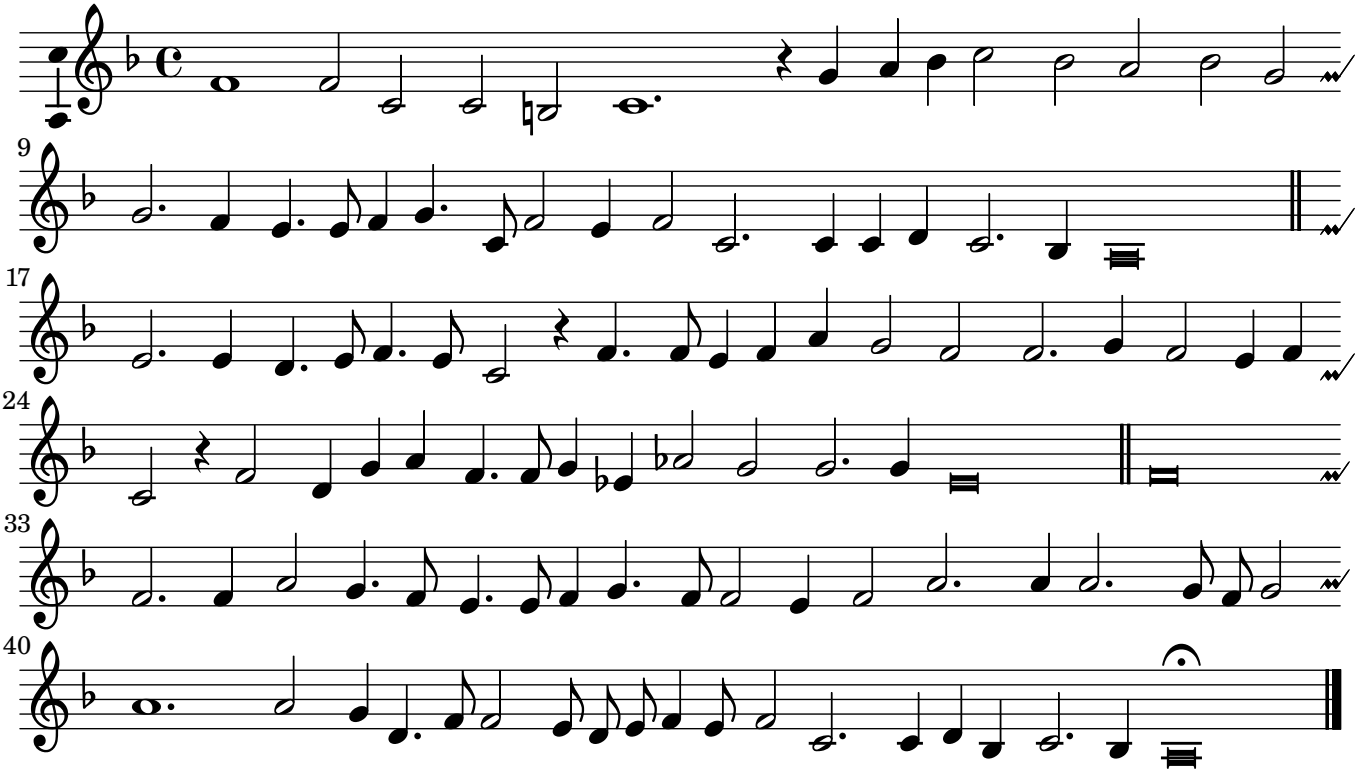


[1] Original has quarter note

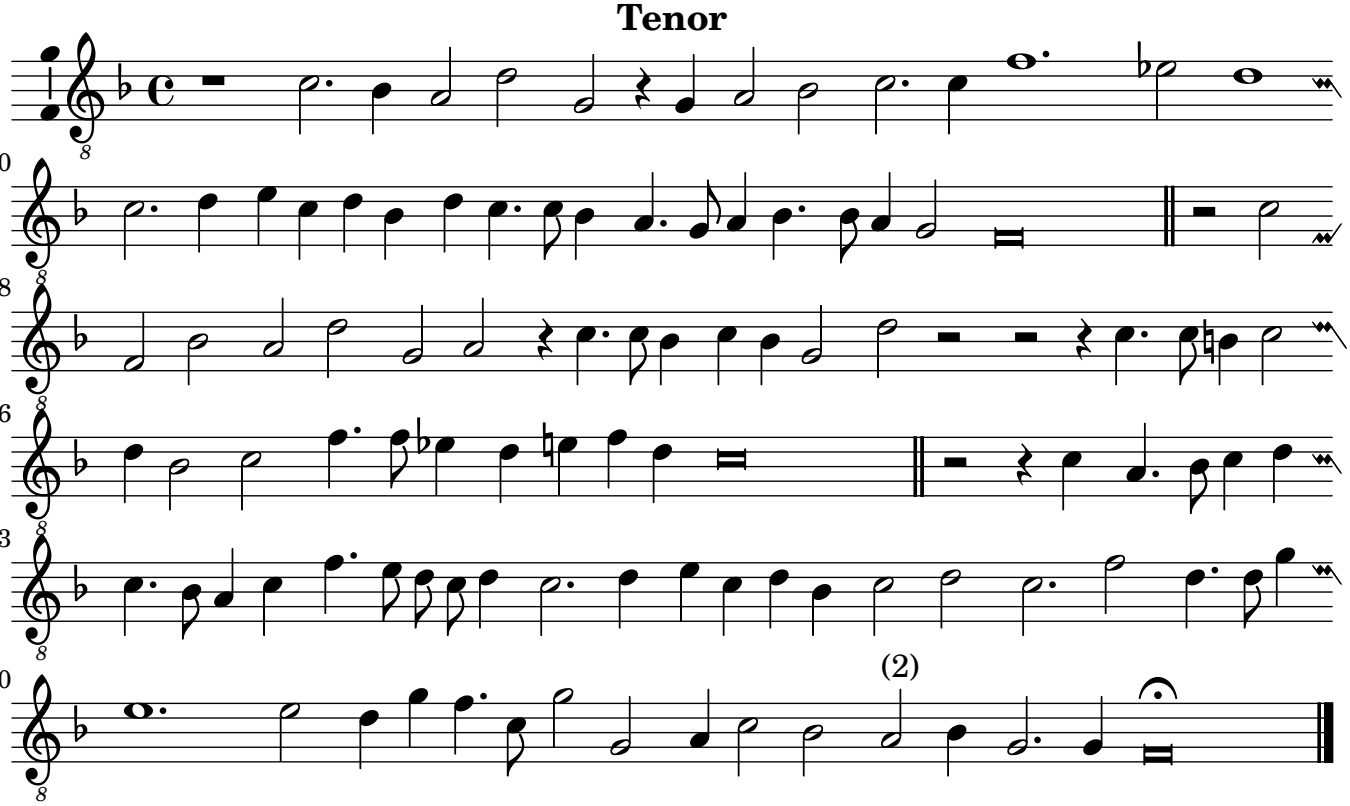
M. John Langtons Pavan

Altus

John Dowland



Tenor

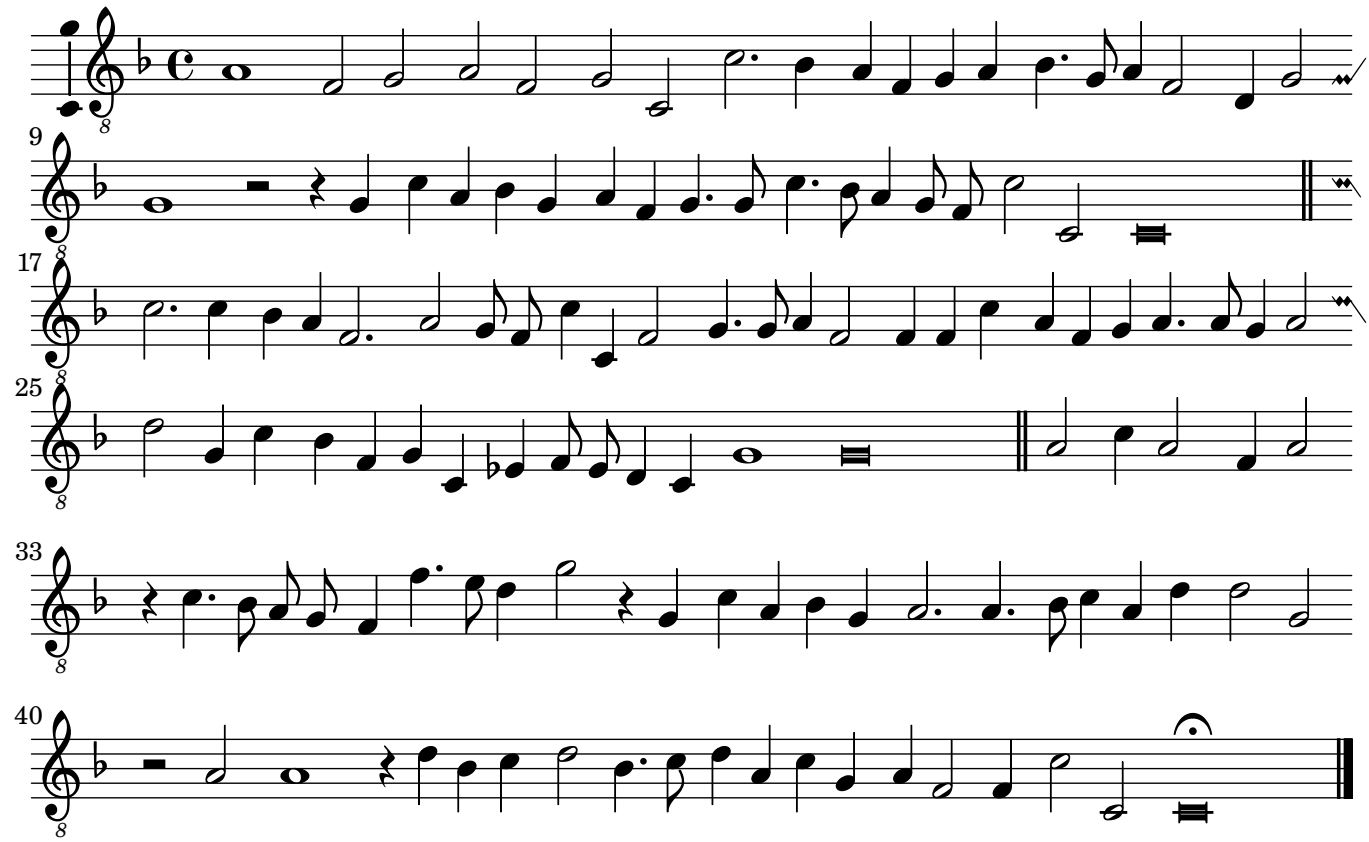


[2] Original has quarter note

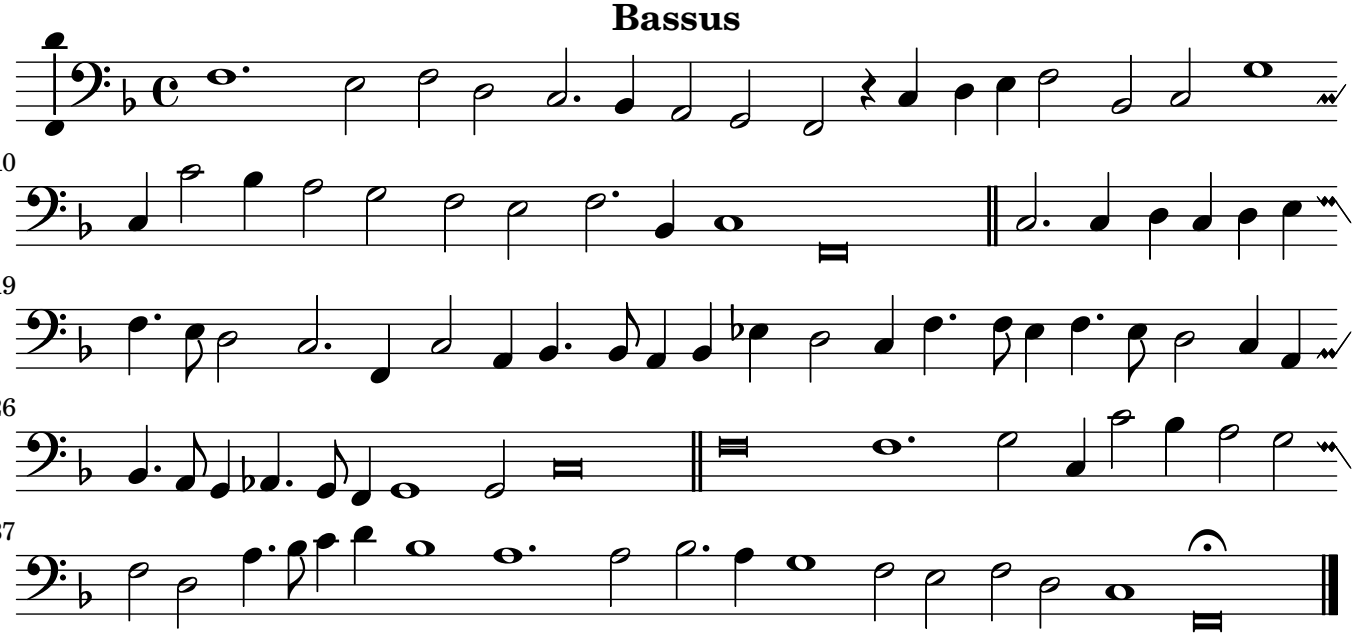
M. John Langtons Pavan

Quintus

John Dowland



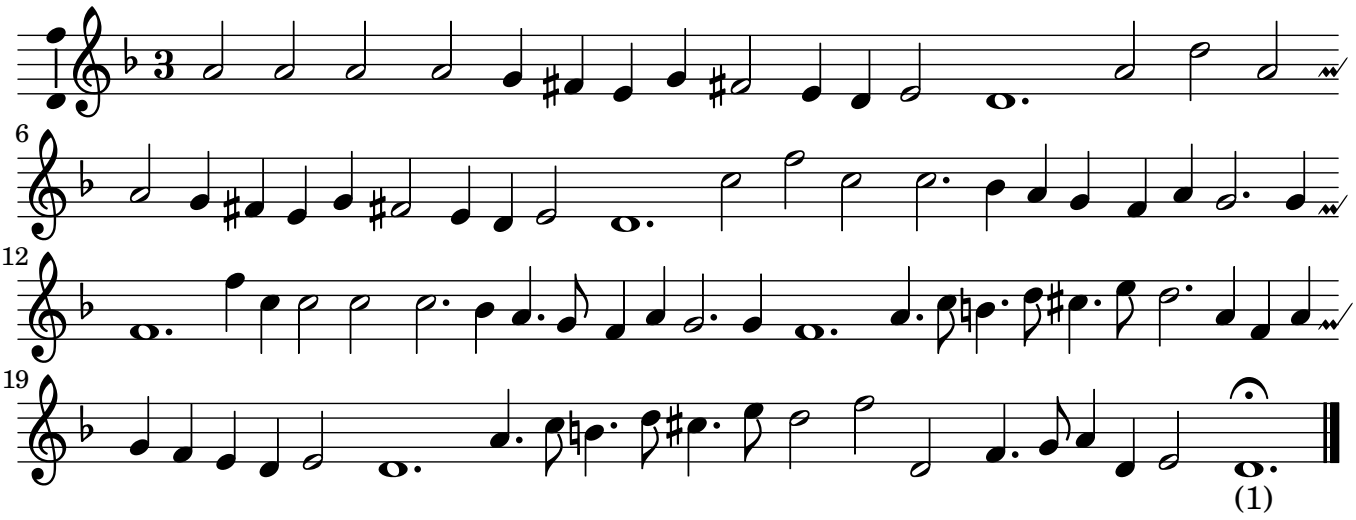
Bassus



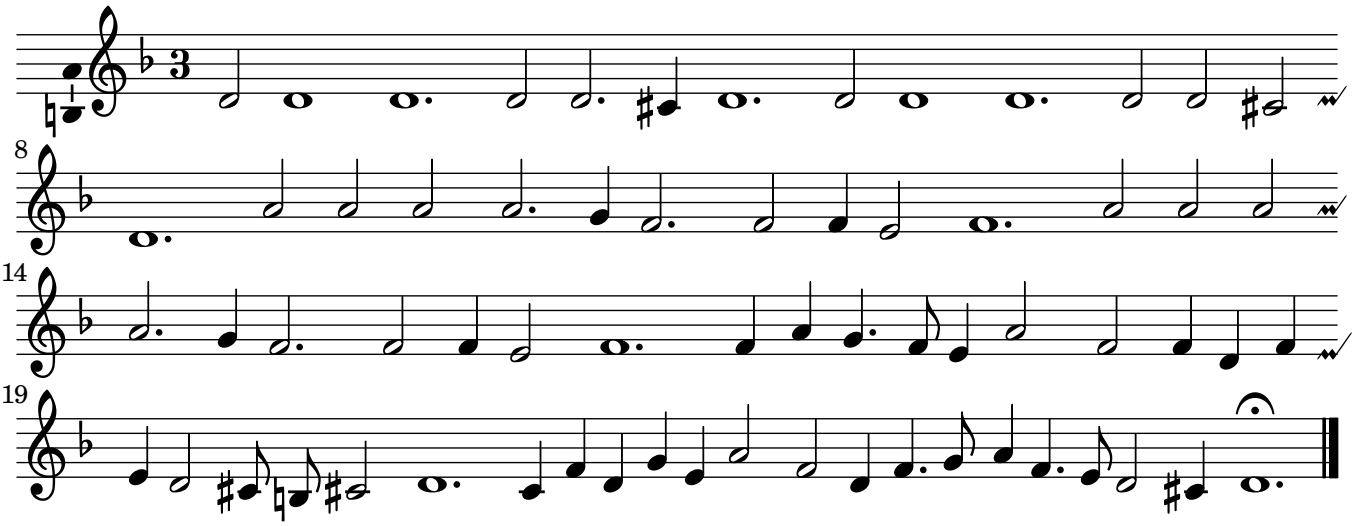
The King of Denmark's Galliard

Cantus

John Dowland



Altus

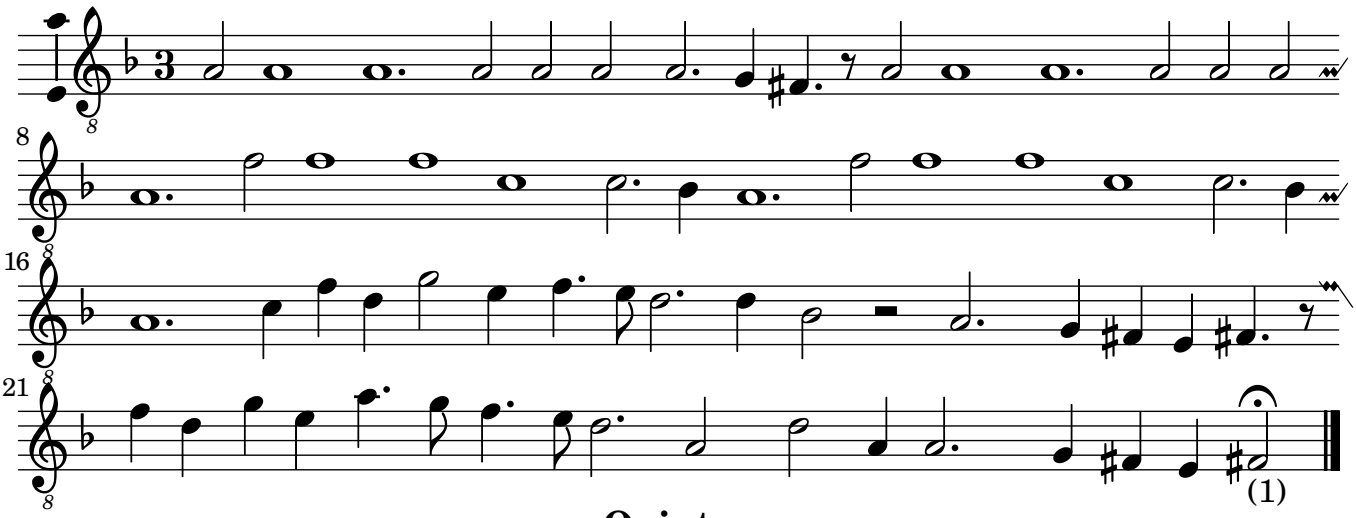


[1]Fermata is editorial; the facsimile has it in some parts but not others.

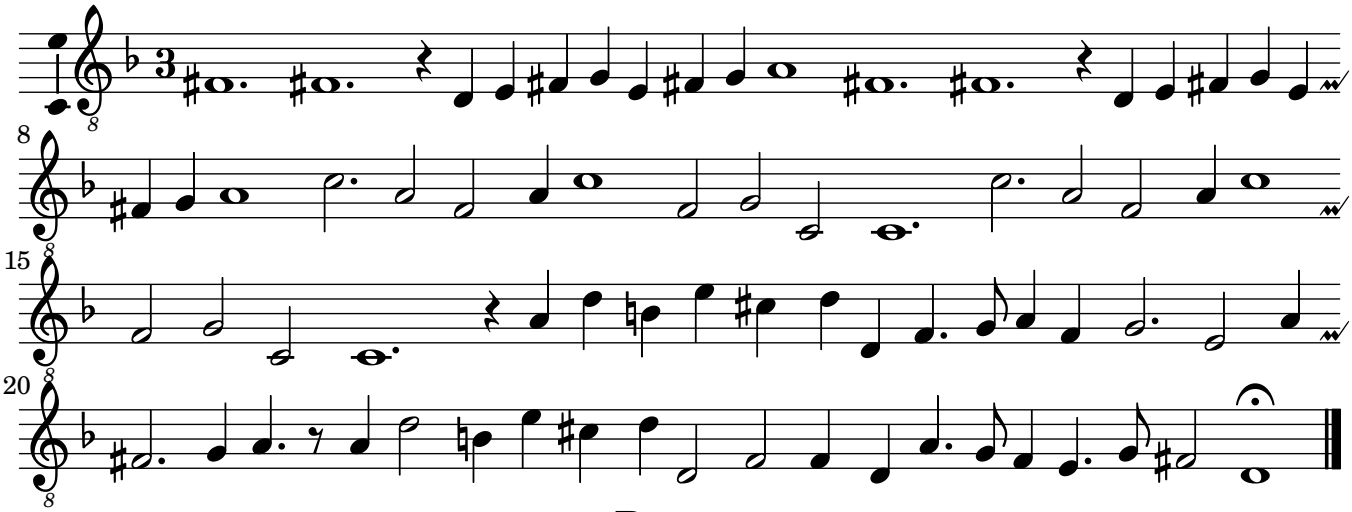
The King of Denmark's Galliard

Tenor

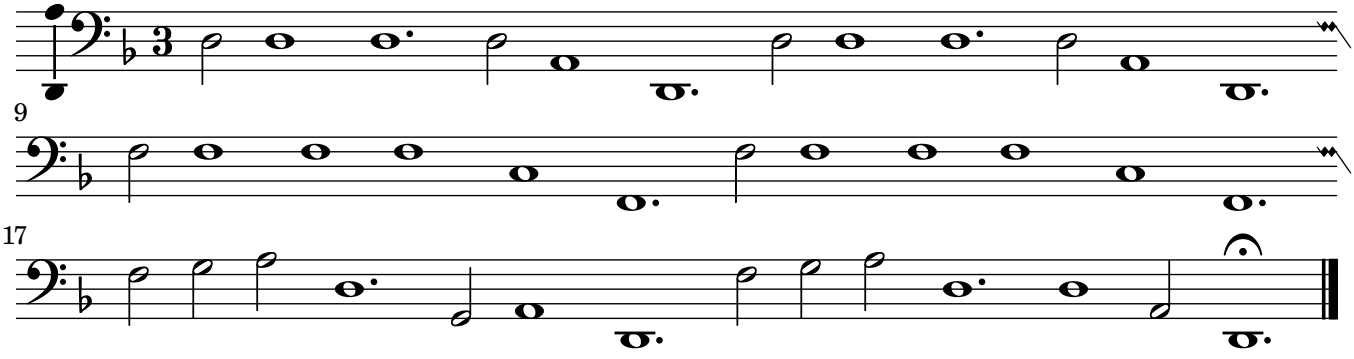
John Dowland



Quintus



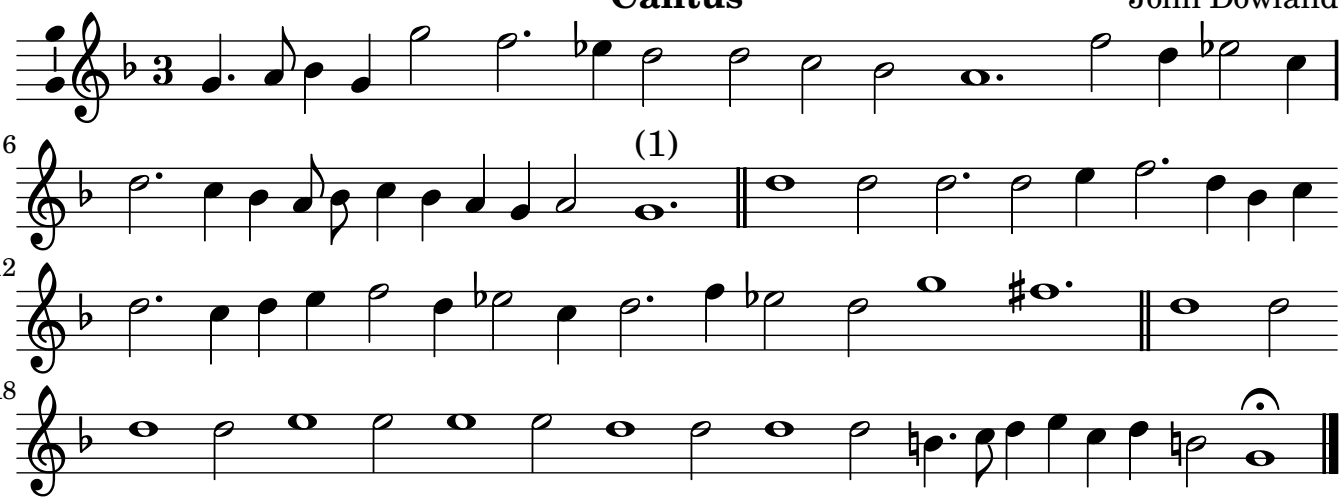
Bassus



The Earle of Essex Galiard.

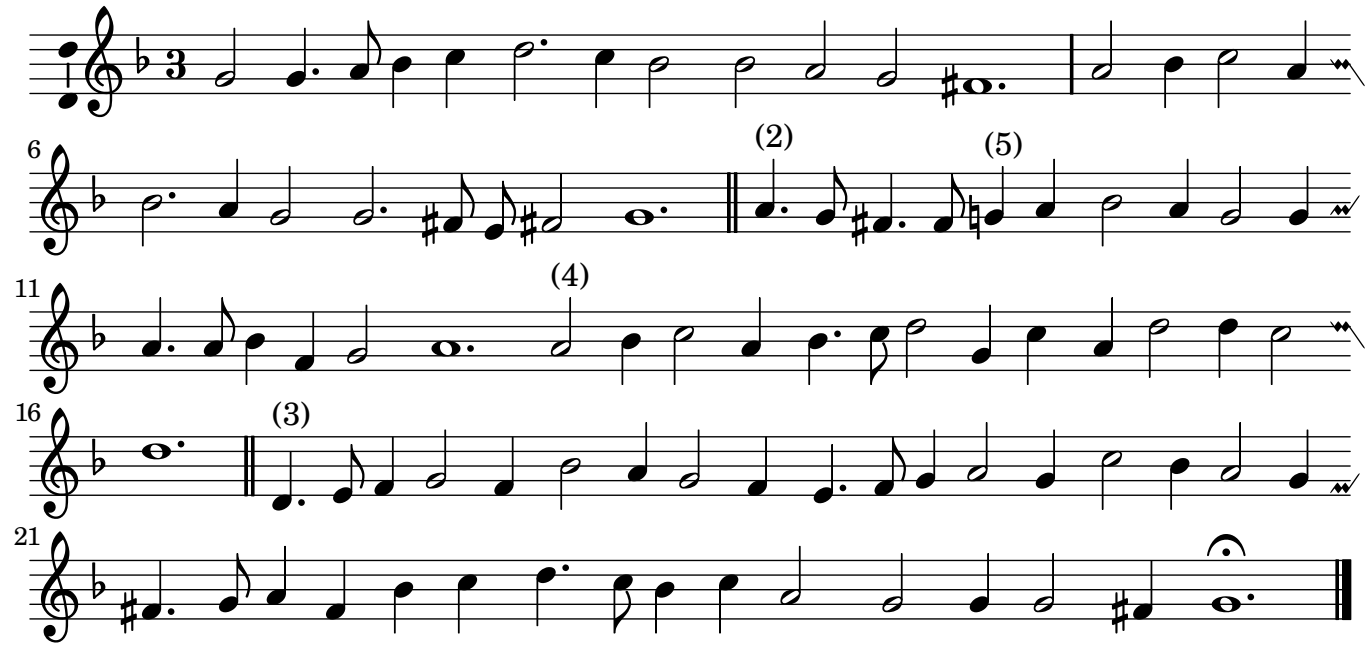
Cantus

John Dowland



See also the vocal version, *Can she excuse my wrongs?*, Page I-17.

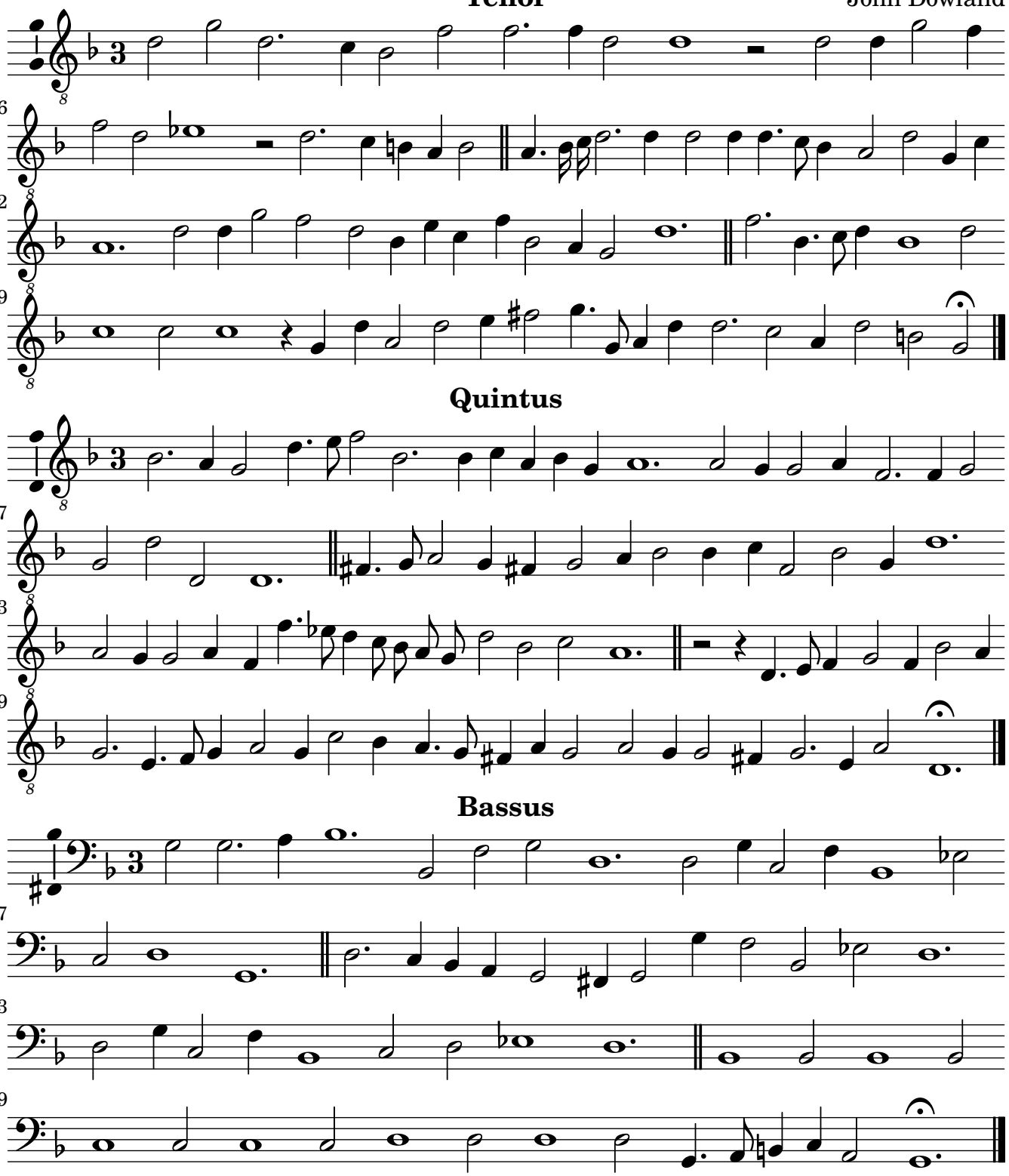
Altus



-3

[1] Original is G whole note.
[2] Single bar in original
[4]Original looks dotted.
[5] G# in original; conflicts with G ♮ in Quintus

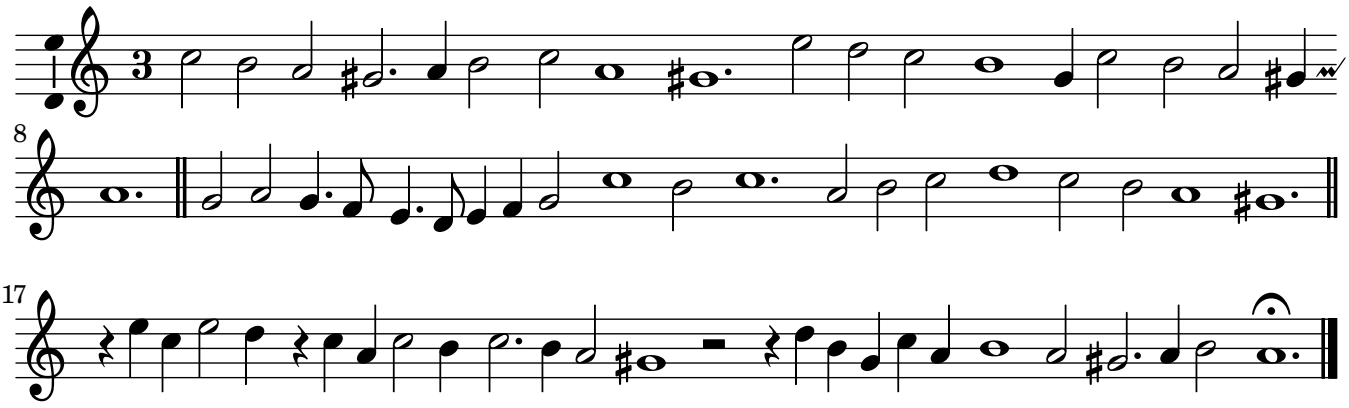
The Earle of Essex Galiard.



Sir John Souch his Galiard

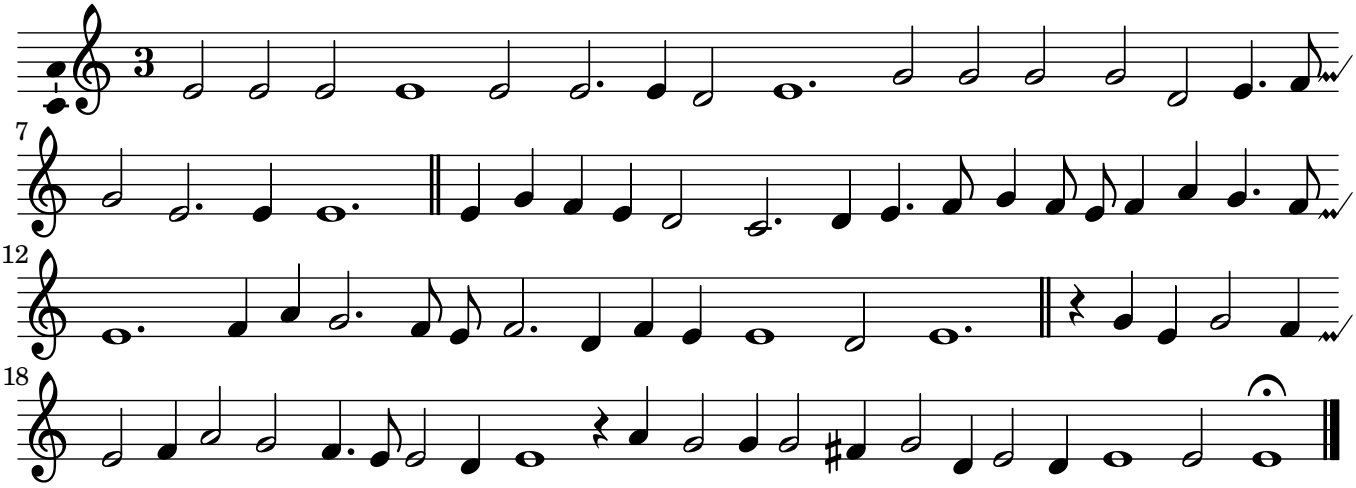
Cantus

John Dowland

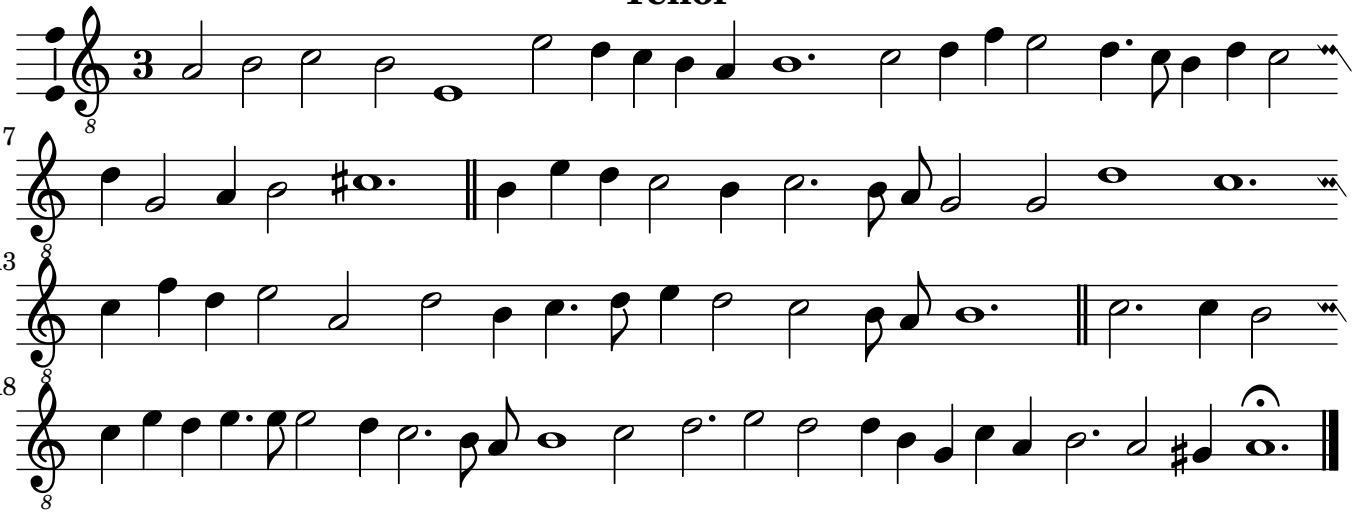


See also the vocal version *My thoughts are winged with hopes*, Page I-9.

Altus



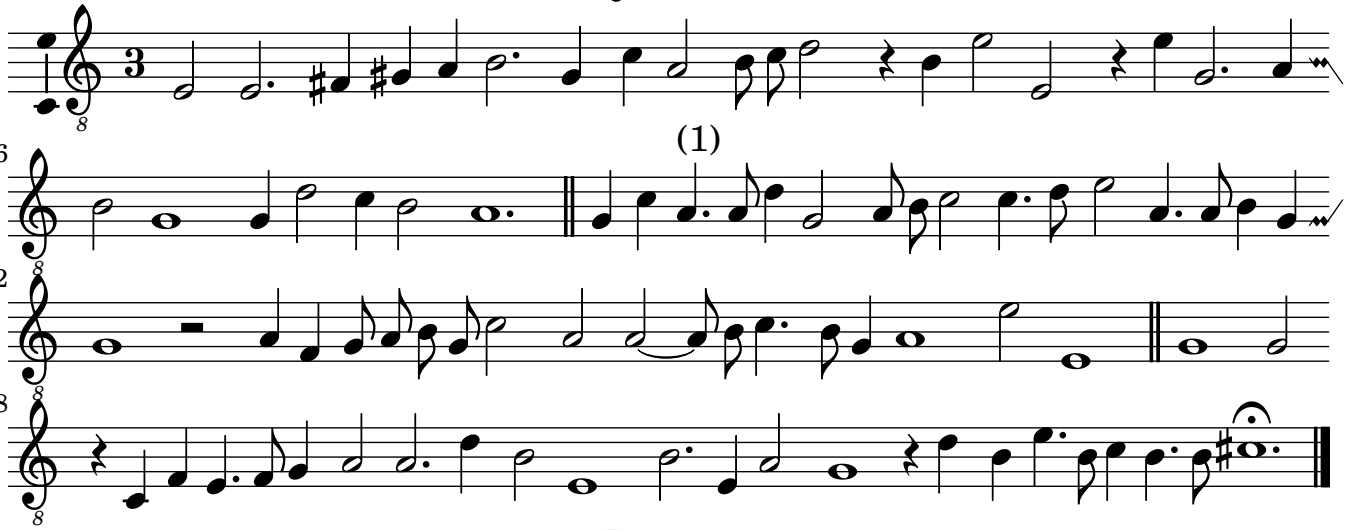
Tenor



Sir John Souch his Galiard

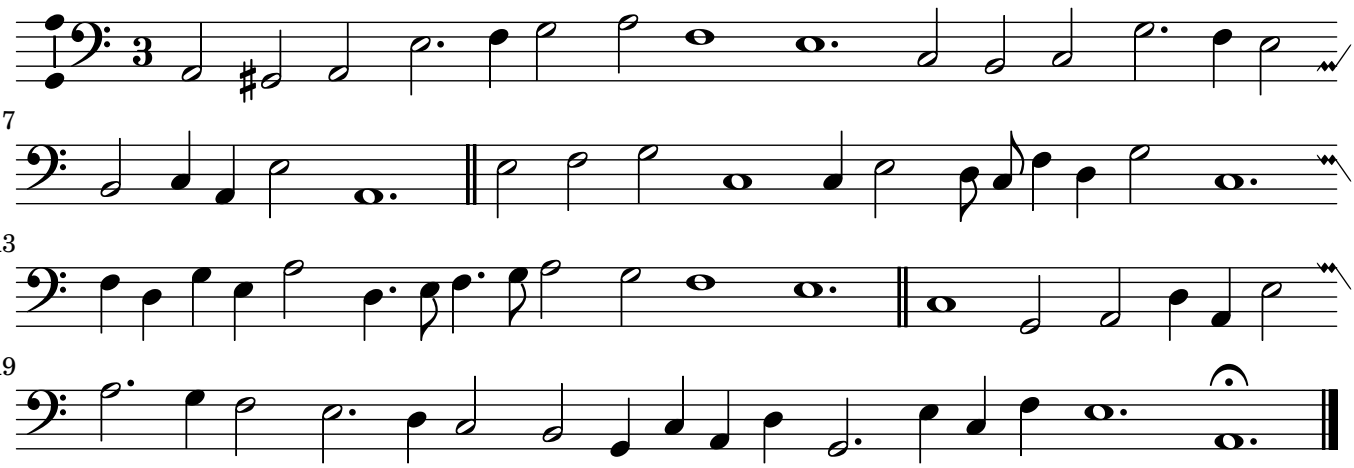
Quintus

John Dowland



(1)

Bassus

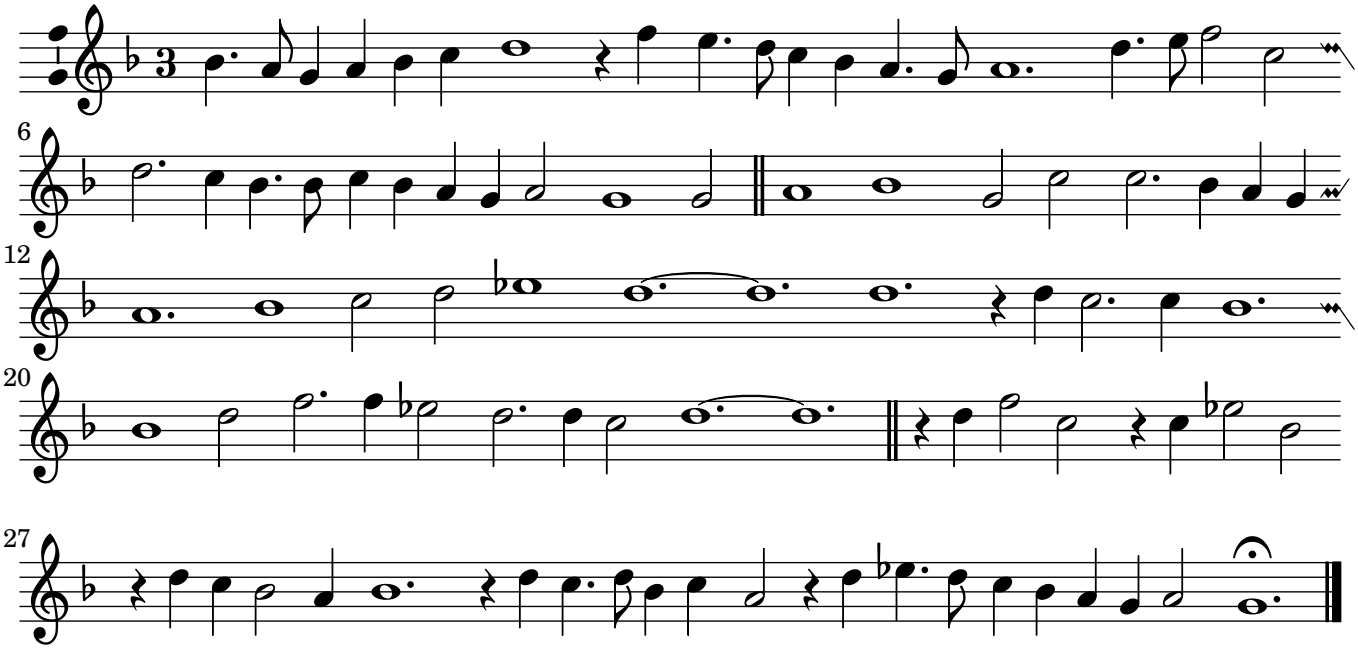


[1] The print is pretty bad at this point, but this reading makes everything end at the same time.

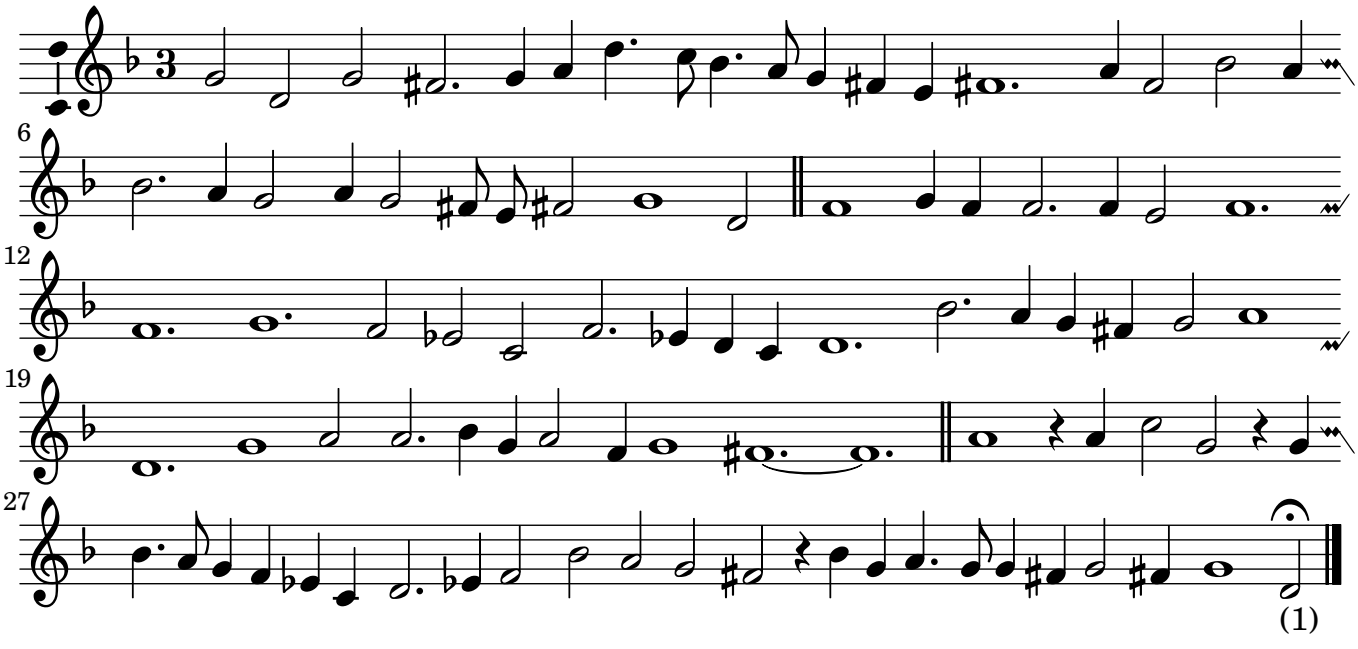
M. Henry Noel his Galiard.

Cantus

John Dowland

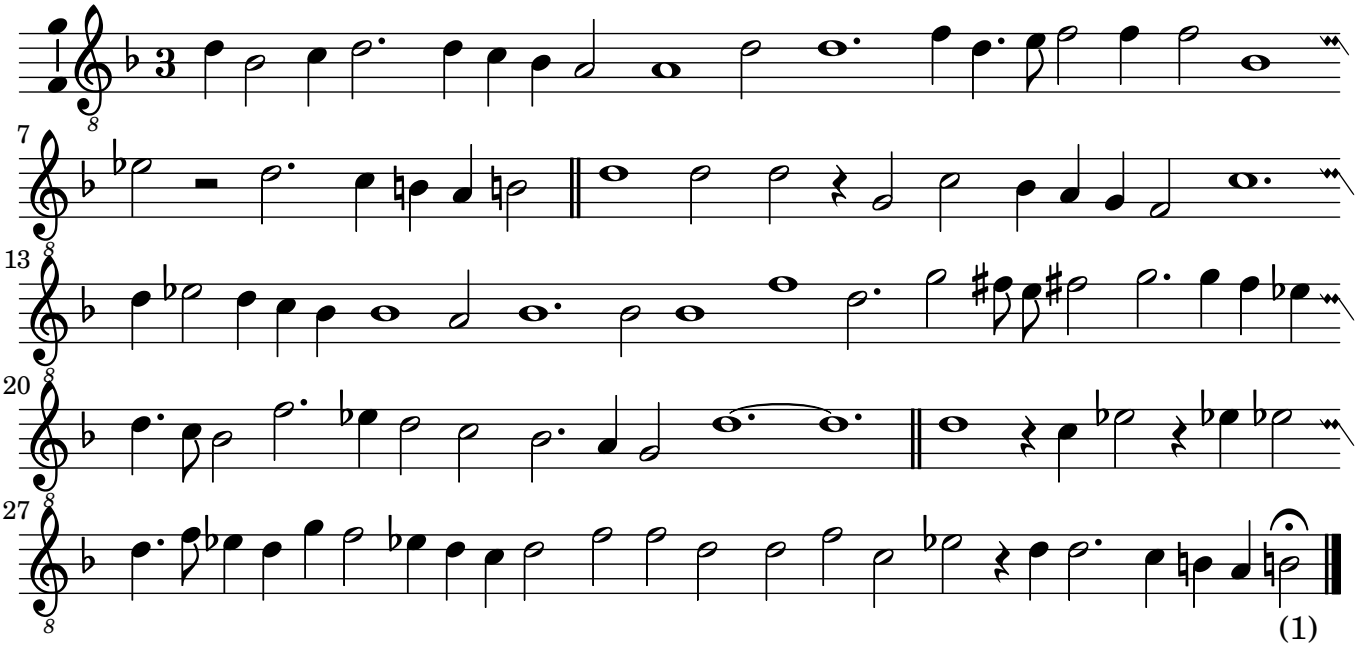


Altus

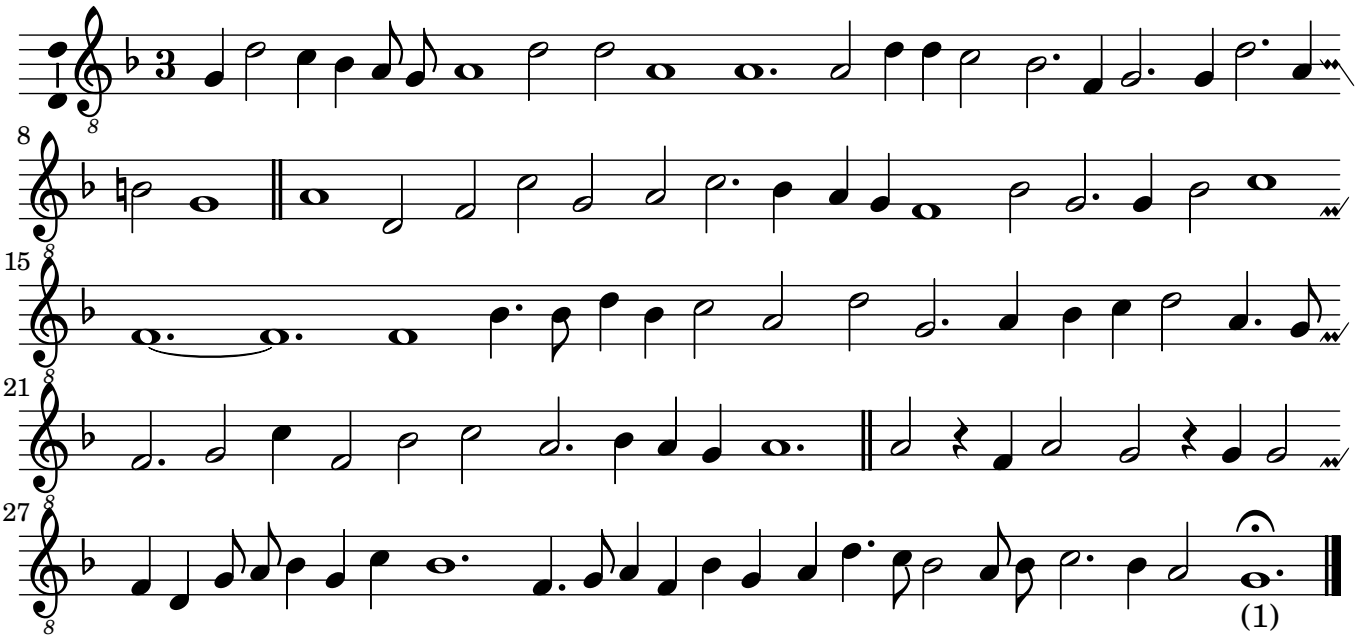


M. Henry Noel his Galiard.

Tenor John Dowland

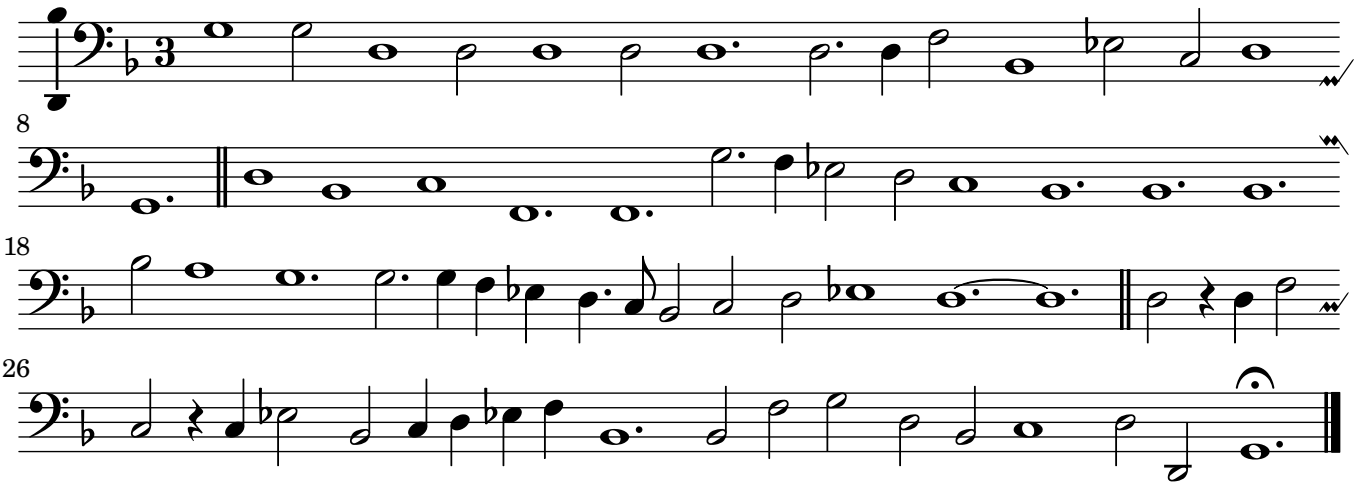


Quintus



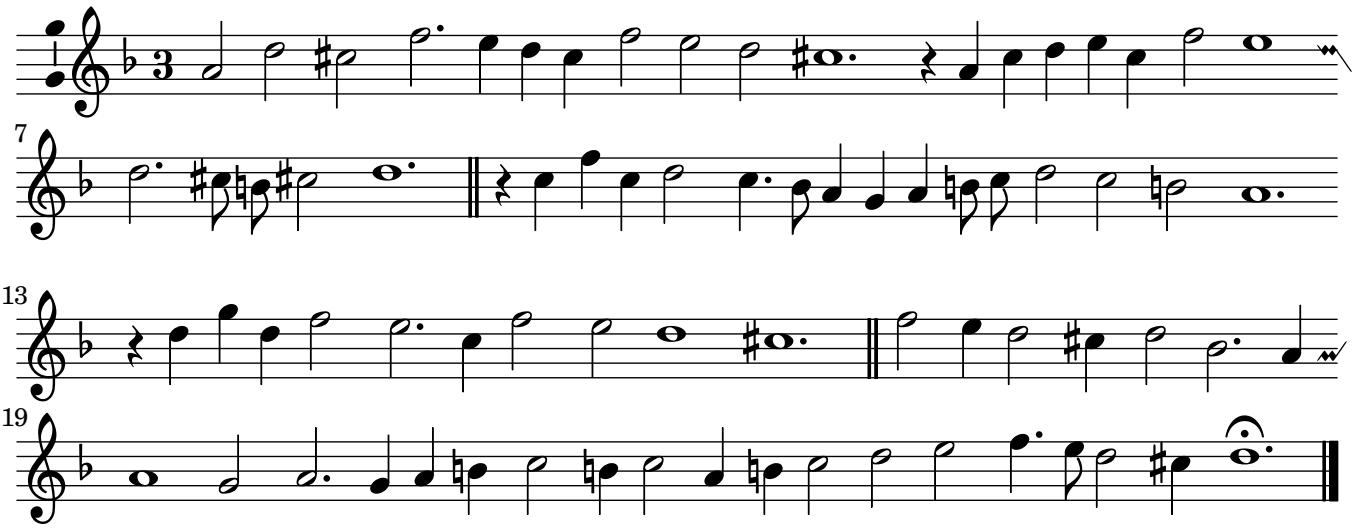
M. Henry Noel his Galiard.

Bassus John Dowland



M. Giles Hobies Galiard

Cantus John Dowland

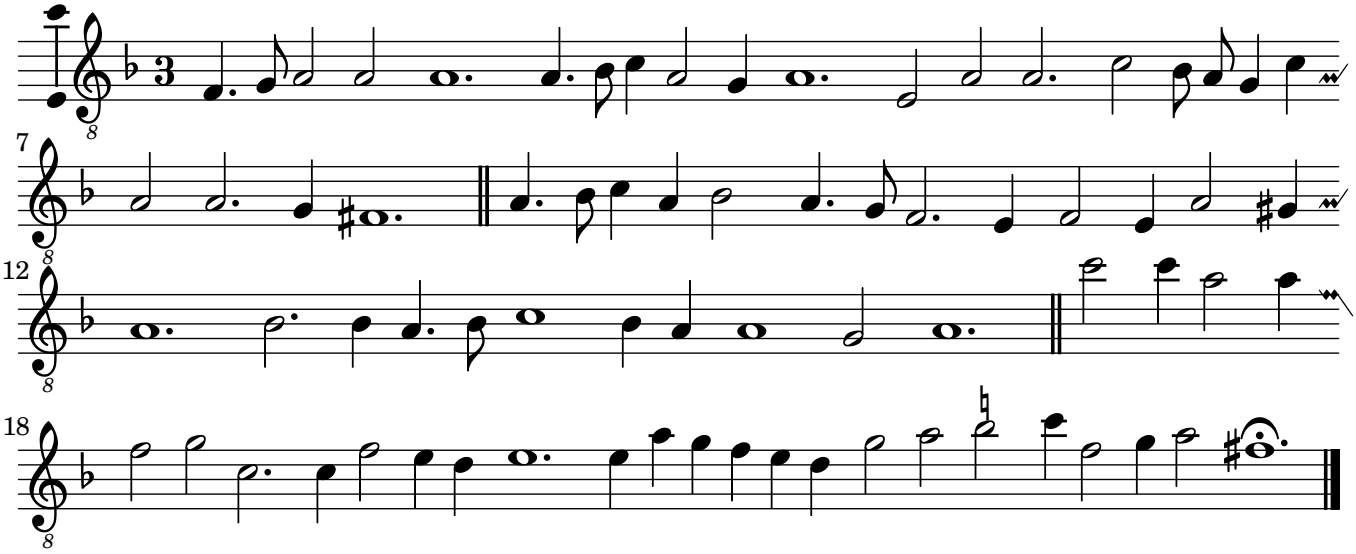


[1]Fermata is editorial, to obey modern convention that if there's a fermata in any part, you put it in all the others. Dowland may well have been using it in the sense "wait here until the other parts catch up", and he may have known which part was going to have to wait.

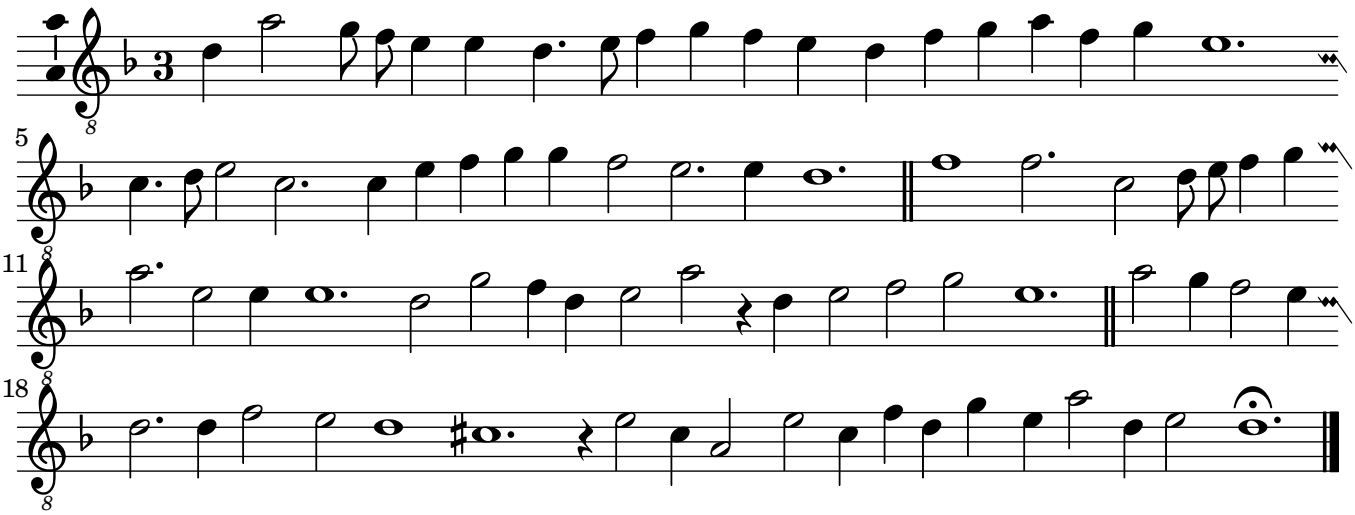
M. Giles Hobies Galiard

Altus

John Dowland



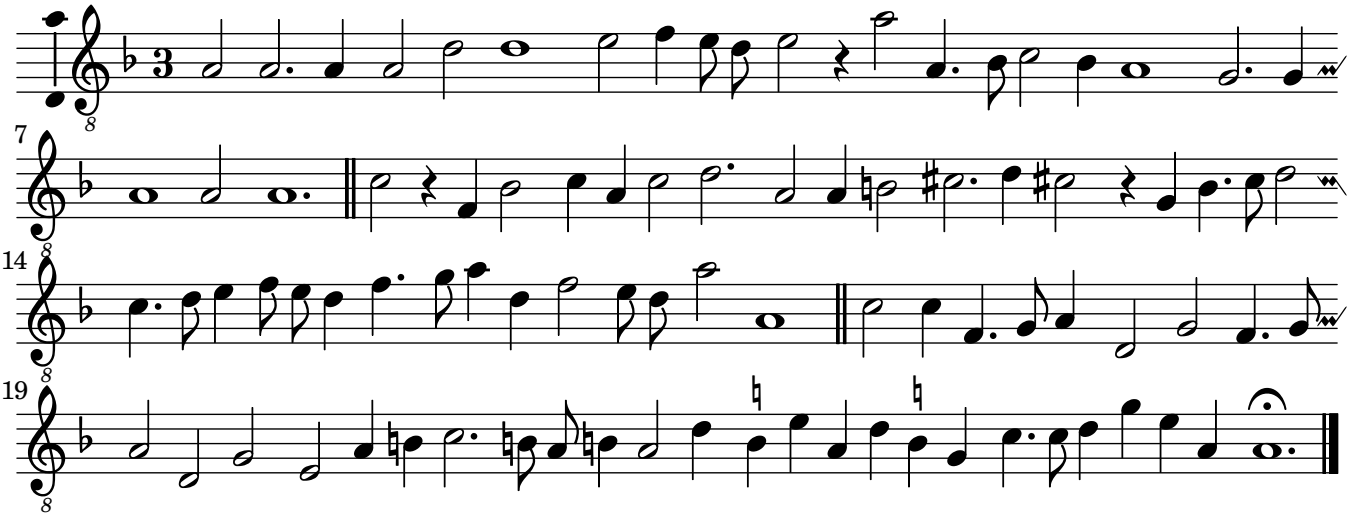
Tenor



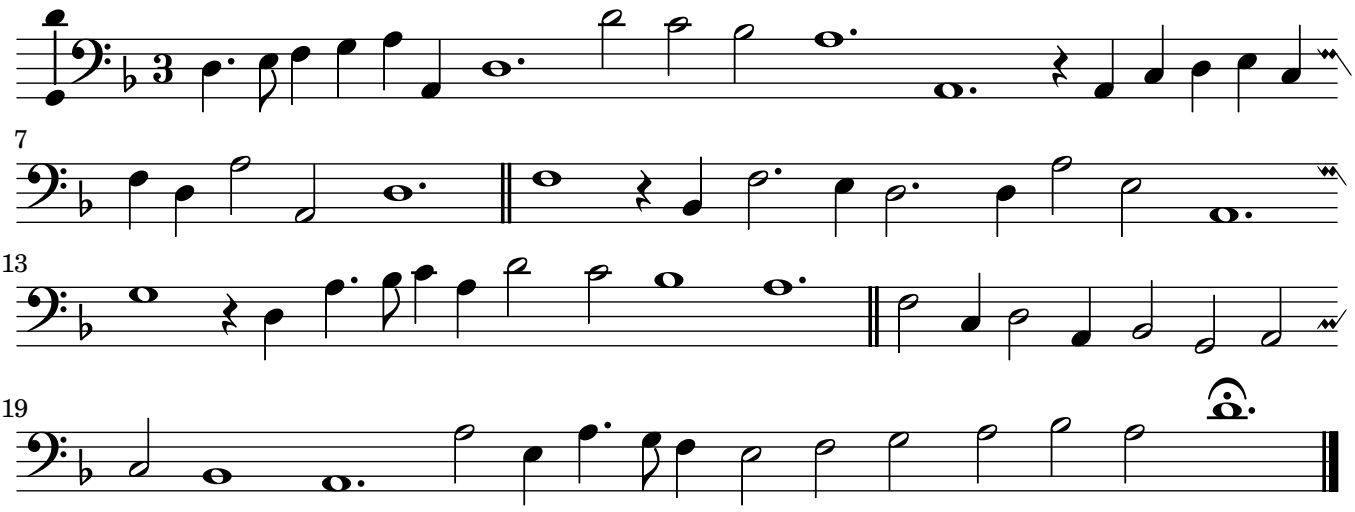
M. Giles Hobies Galiard

Quintus

John Dowland



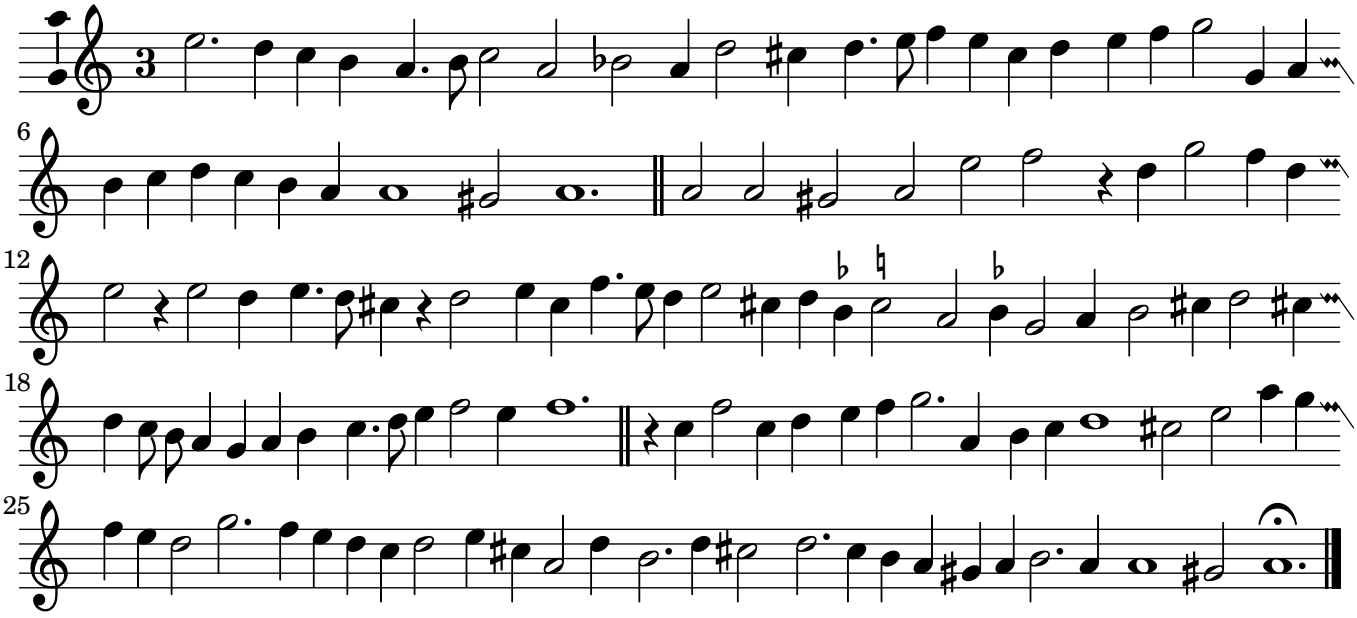
Bassus



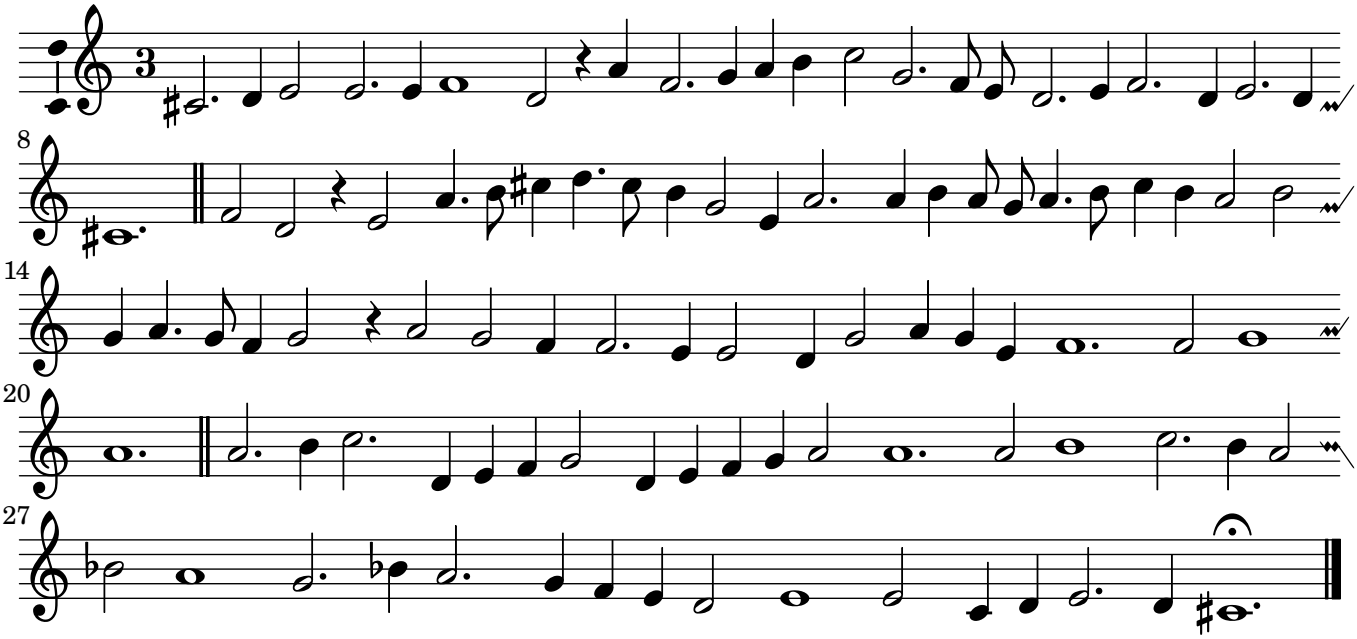
M. Nicholas Gryffith his Galiard

Cantus

John Dowland



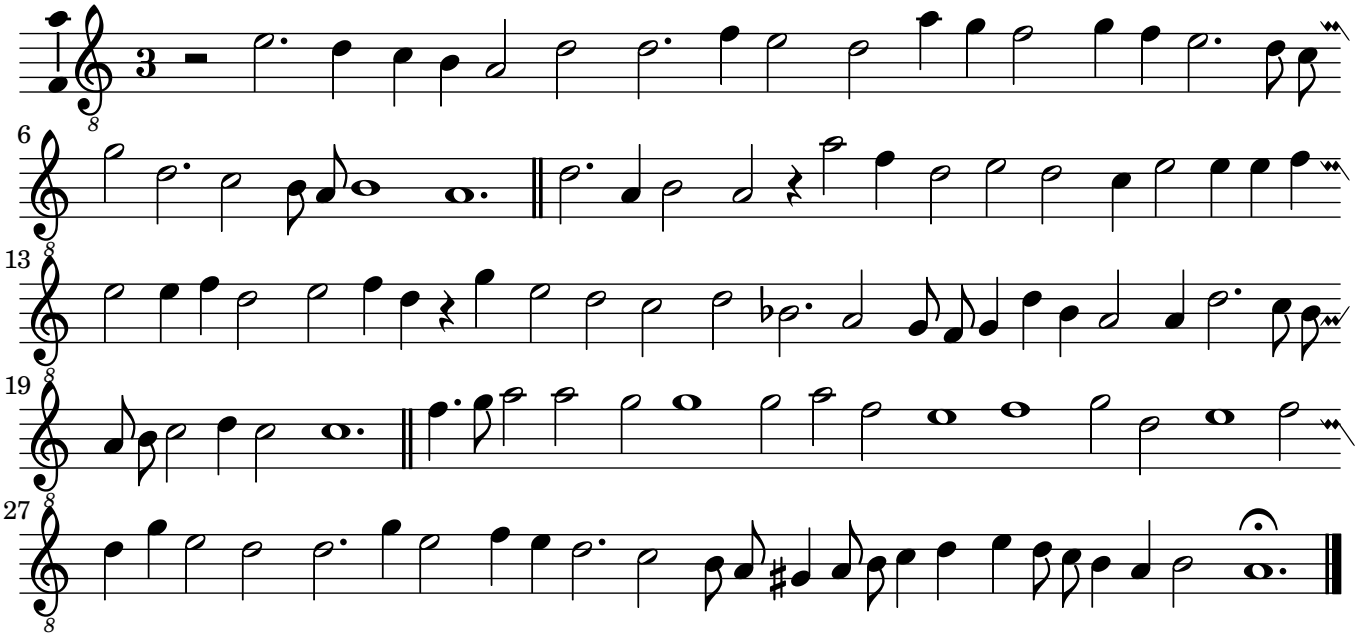
Altus



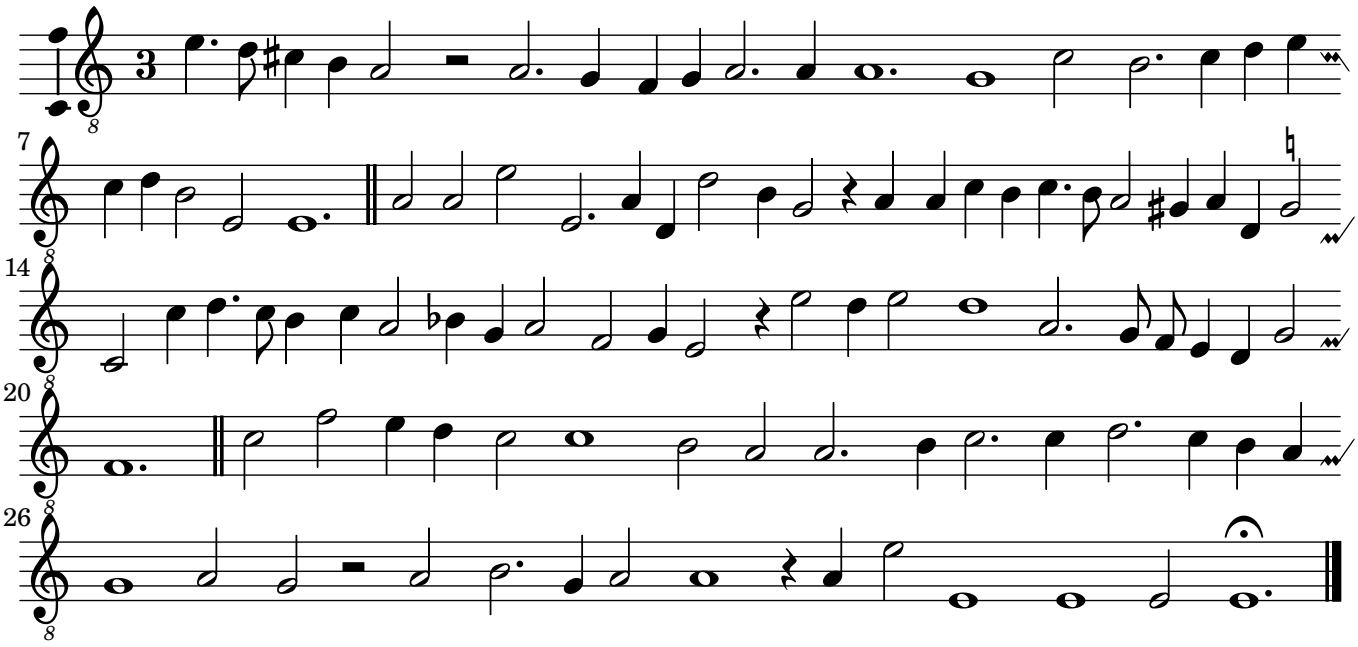
M. Nicholas Gryffith his Galiard

Tenor

John Dowland

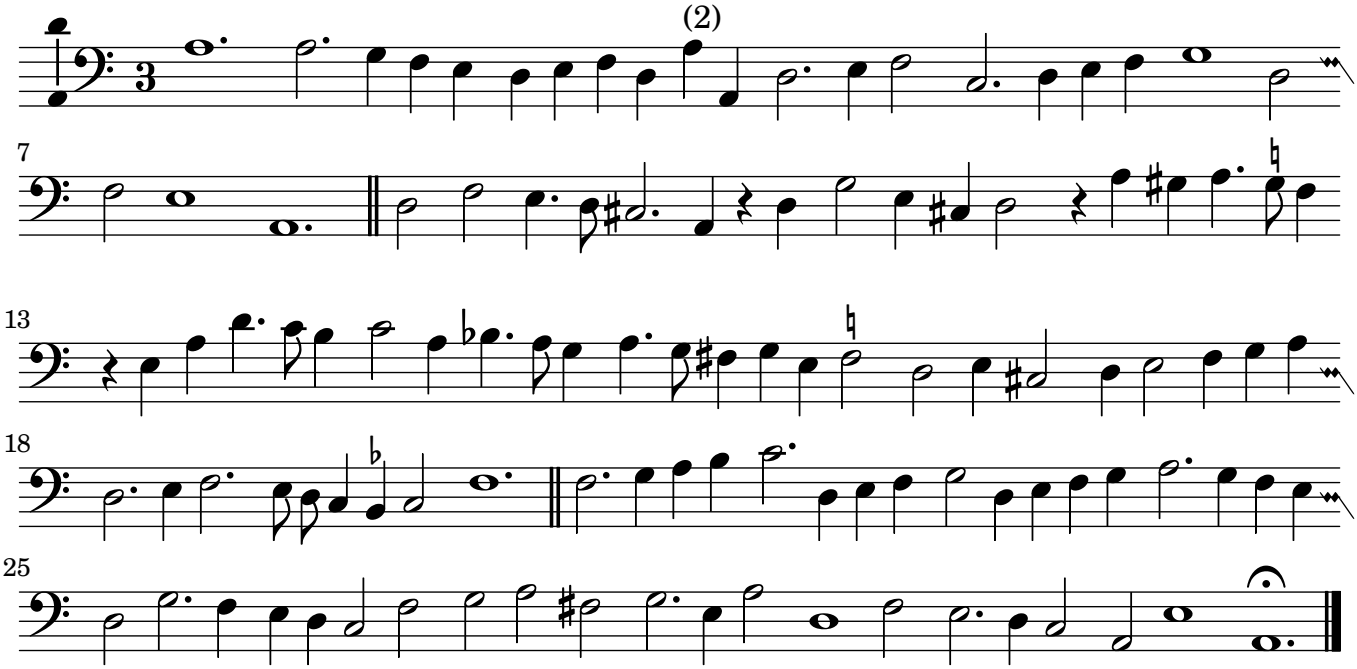


Quintus



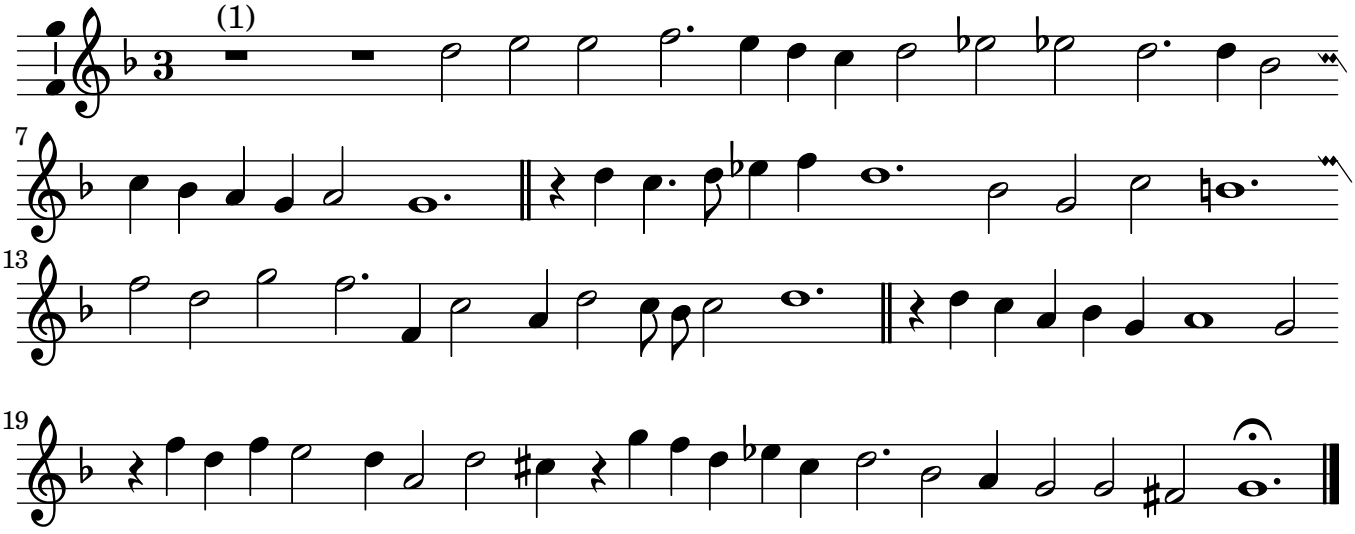
M. Nicholas Gryffith his Galiard

Bassus John Dowland



M. Thomas Collier his Galiard with 2. Trebles.

Cantus primus John Dowland



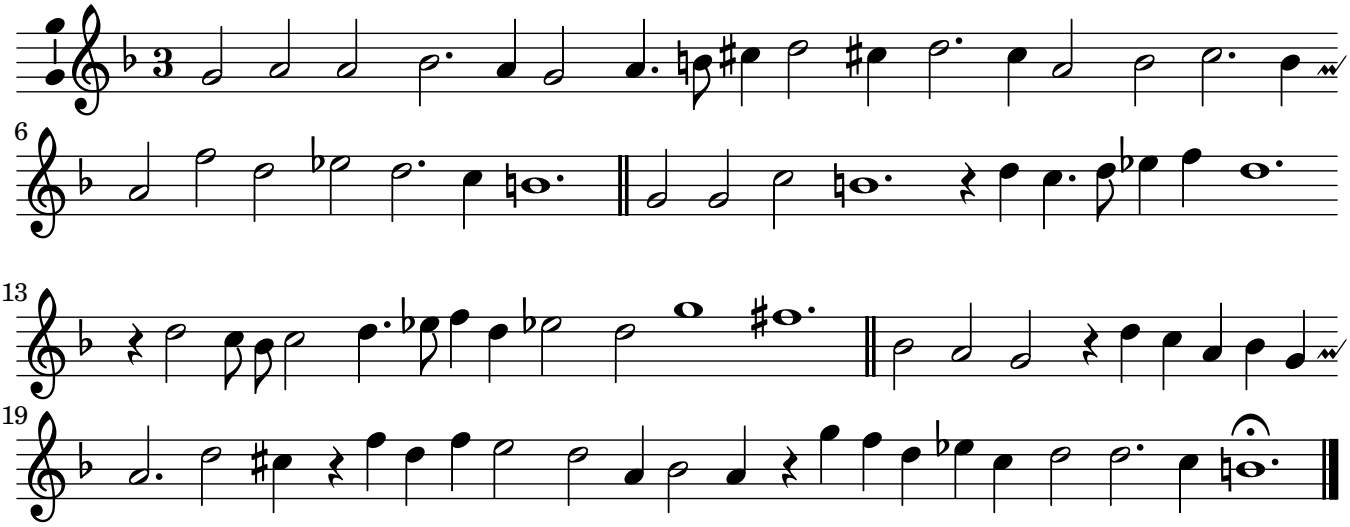
[2]half note in original.

[1] These rests are full measure rests, so they each count as three half notes. This is the way Dowland notated it.

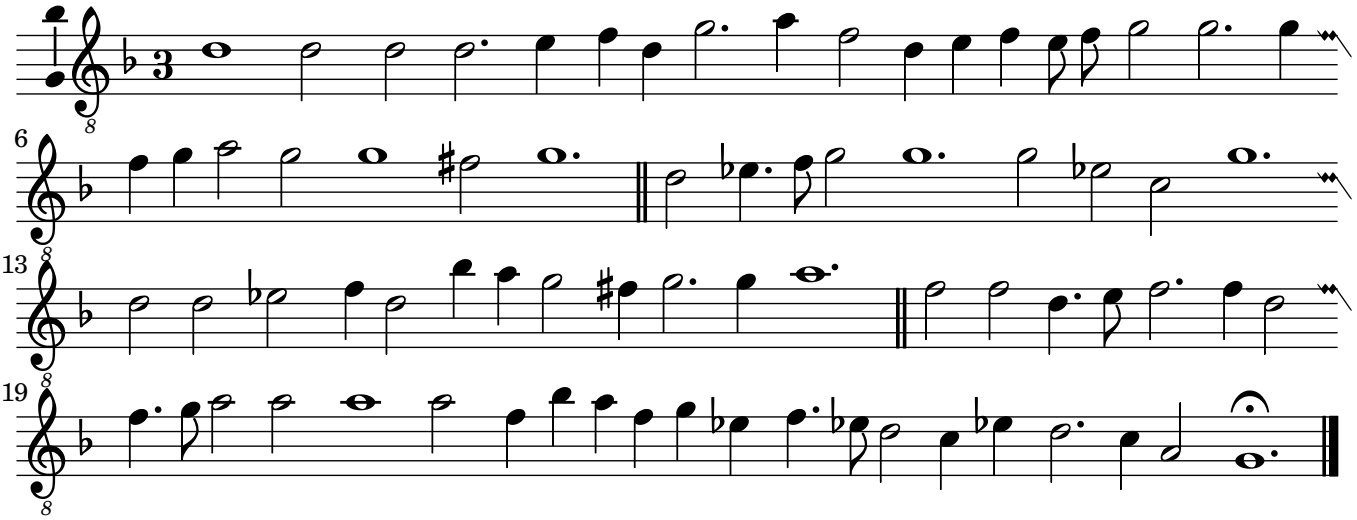
M. Thomas Collier his Galiard with 2. Trebles.

Cantus secundus

John Dowland



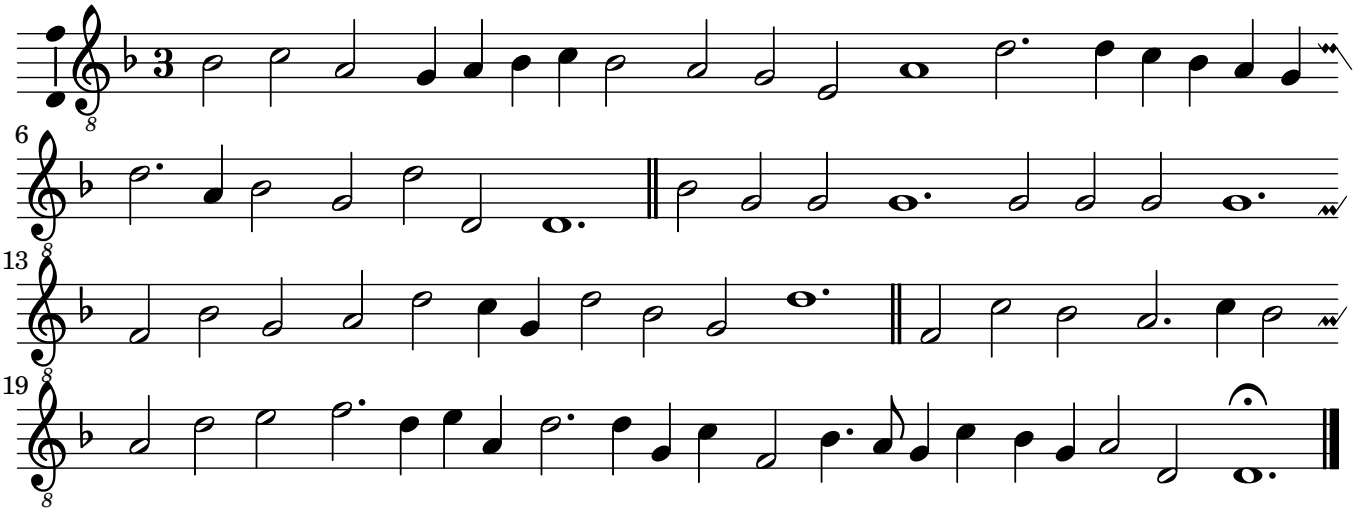
Tenor



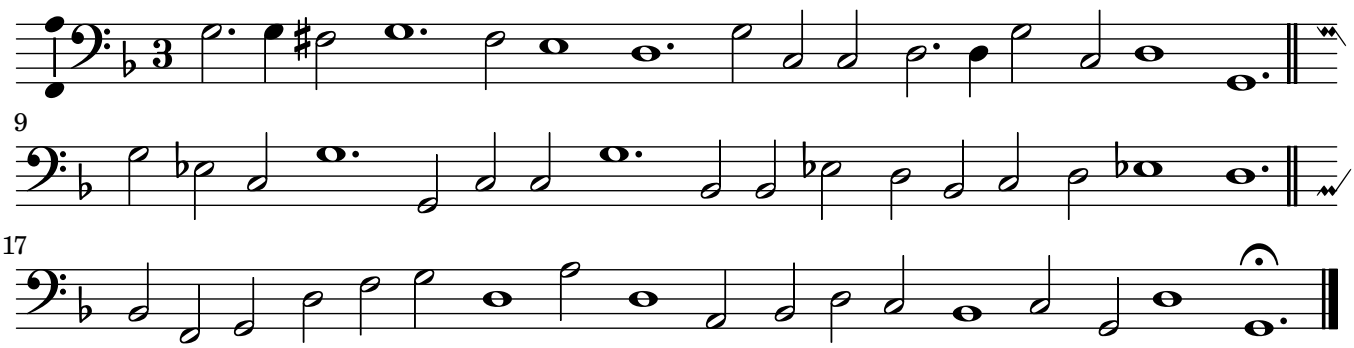
M. Thomas Collier his Galiard with 2. Trebles.

Quintus

John Dowland



Bassus

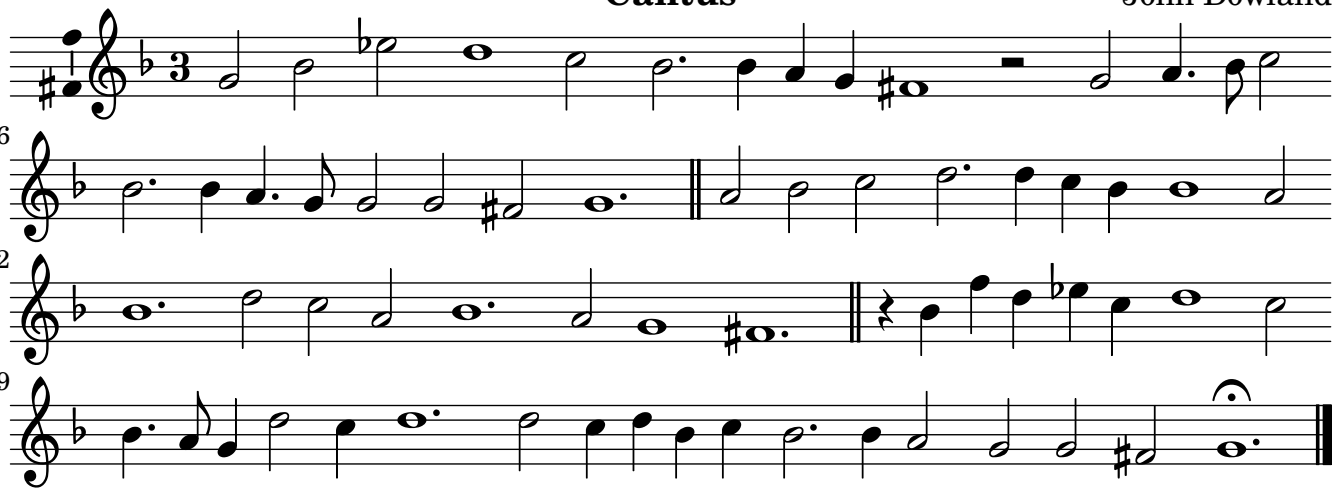


See also the vocal version, *If my complaints could passions move*, Page I-13.

Captaine Digorie Piper his Galiard

Cantus

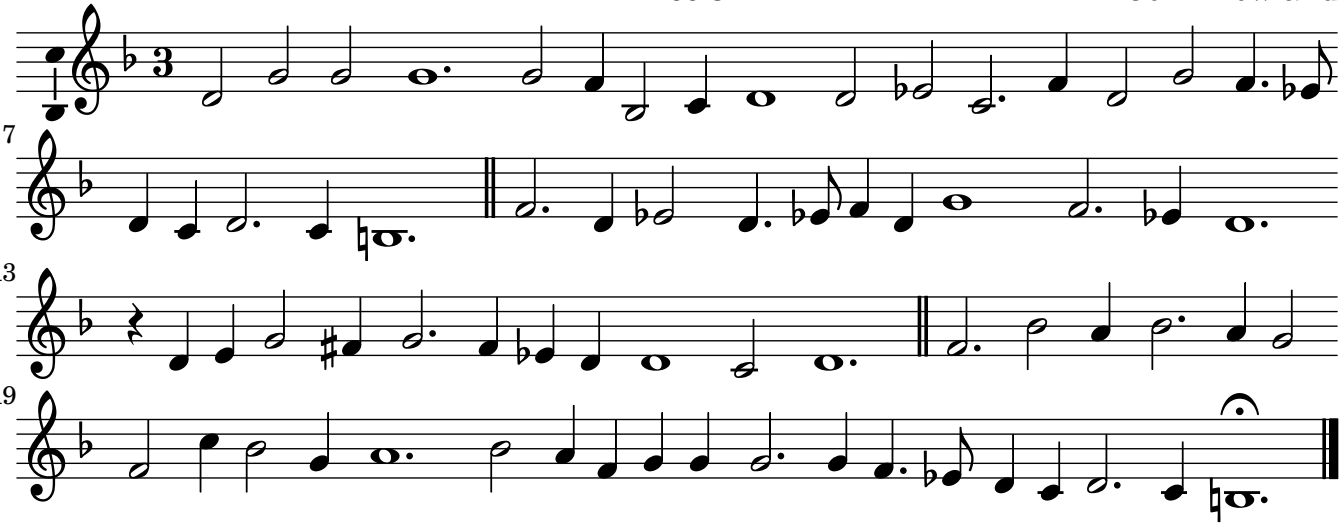
John Dowland



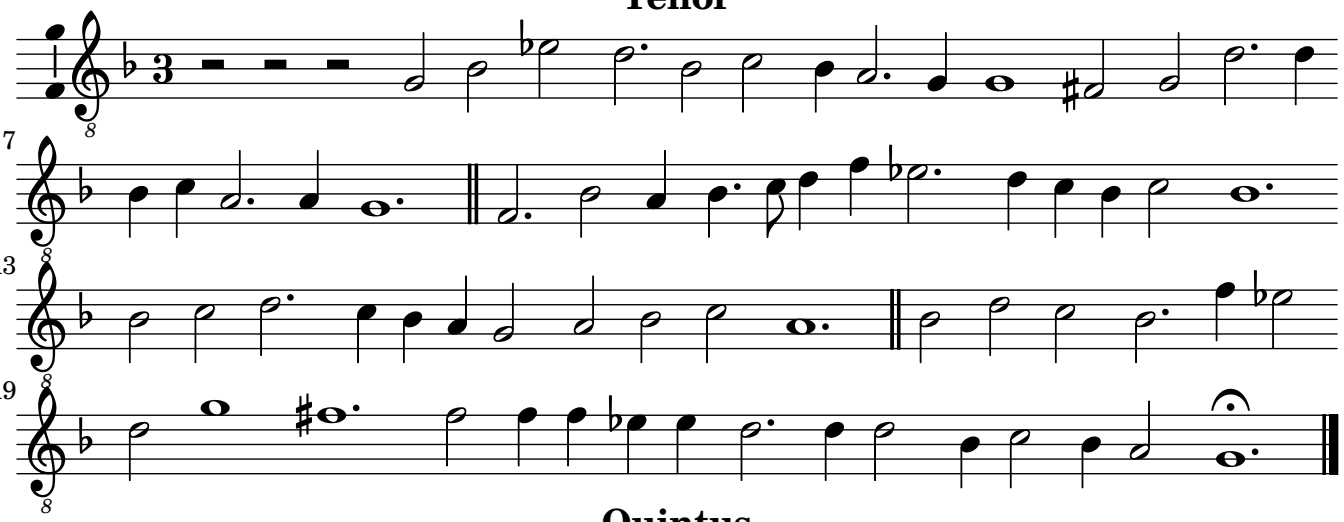
Captaine Digorie Piper his Galiard

Altus

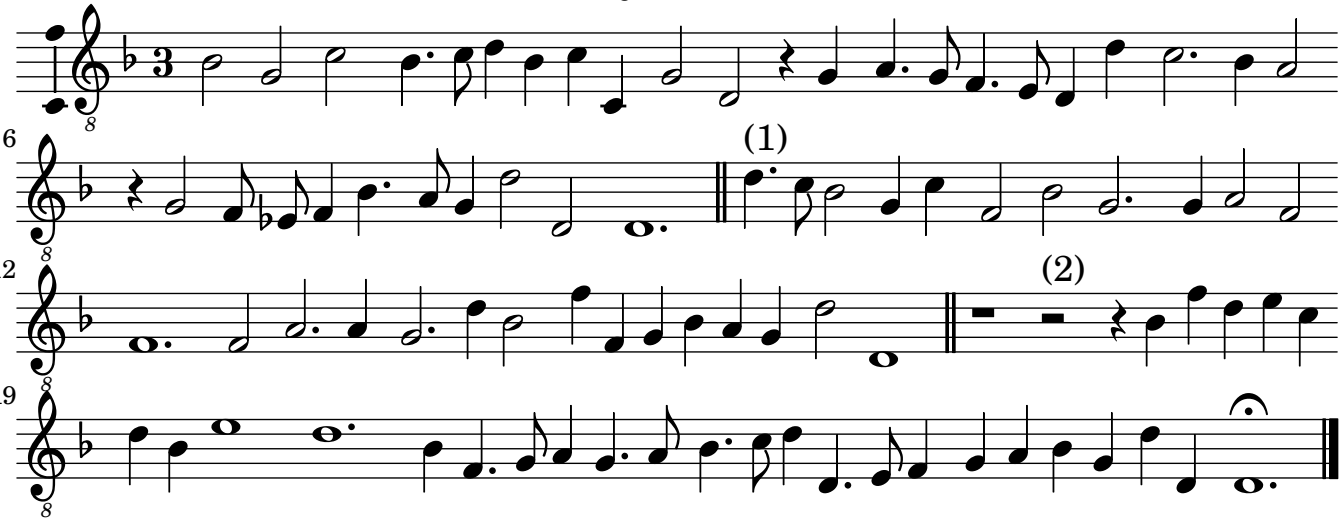
John Dowland



Tenor



Quintus

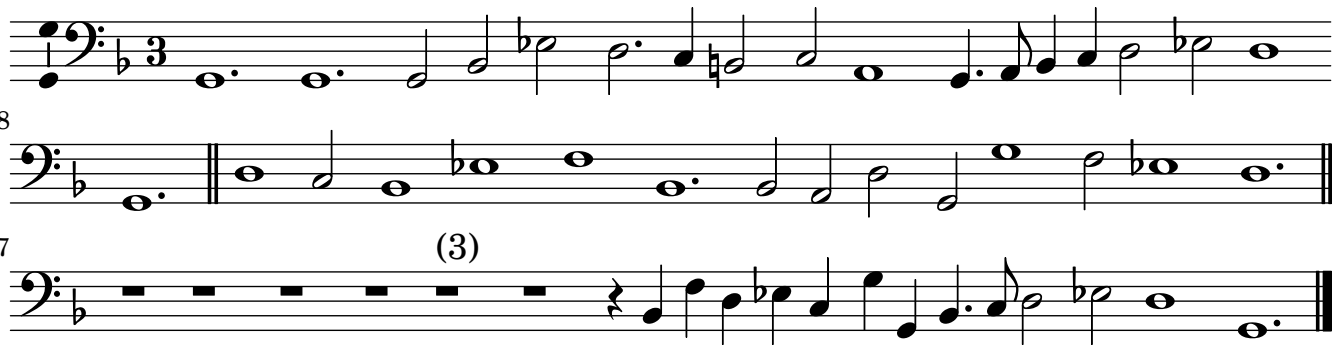


[1] No dot in original

[2] Rest is editorial

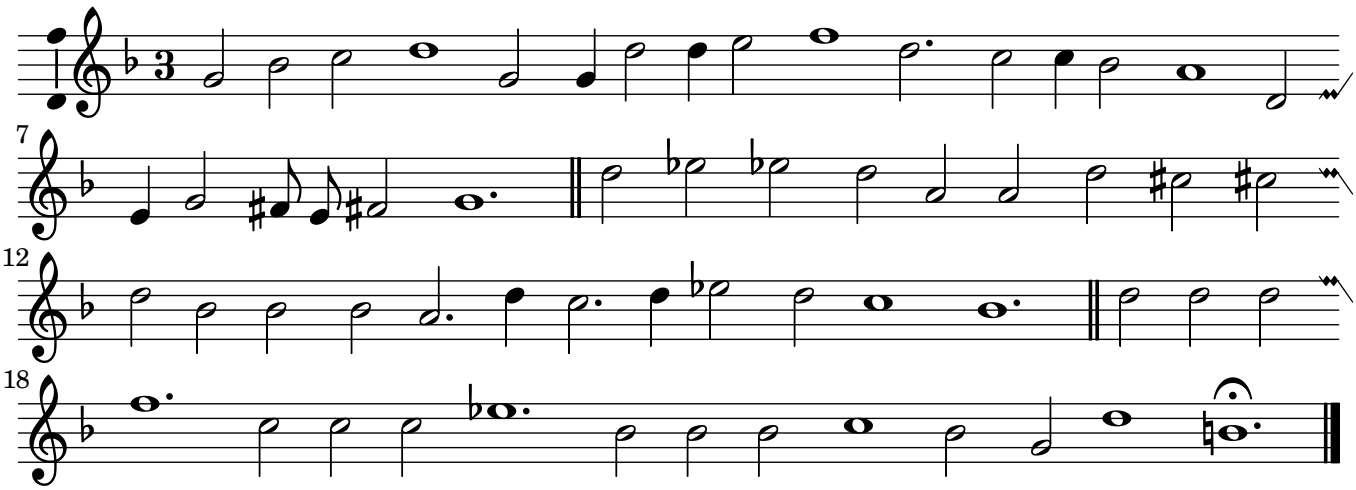
Captaine Digorie Piper his Galiard

Bassus John Dowland

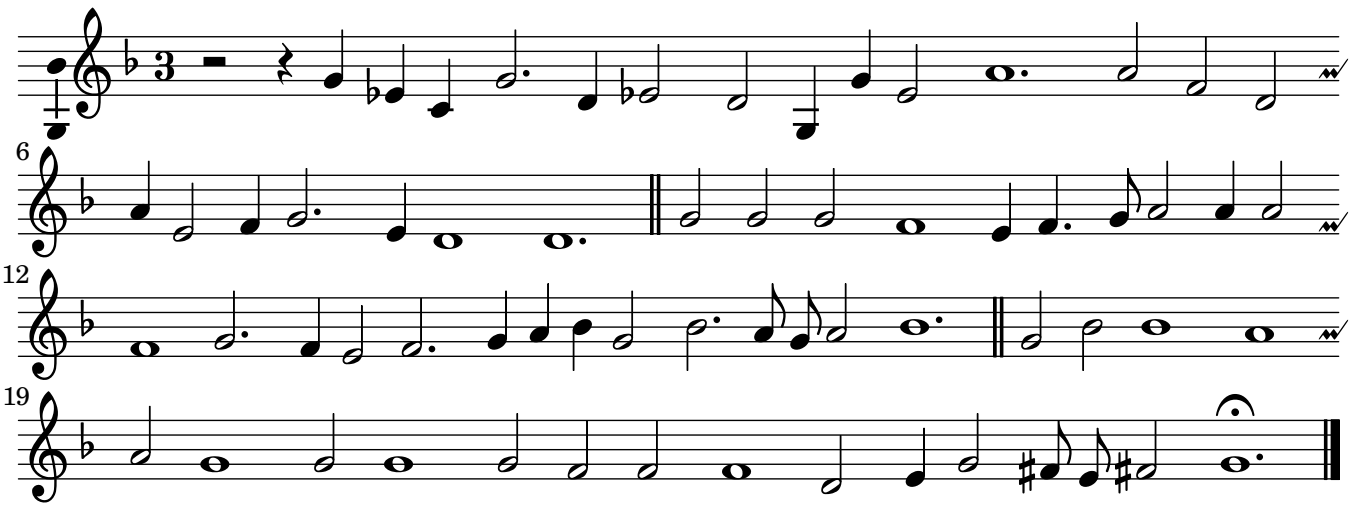


M. Buctons Galiard.

Cantus John Dowland



Altus

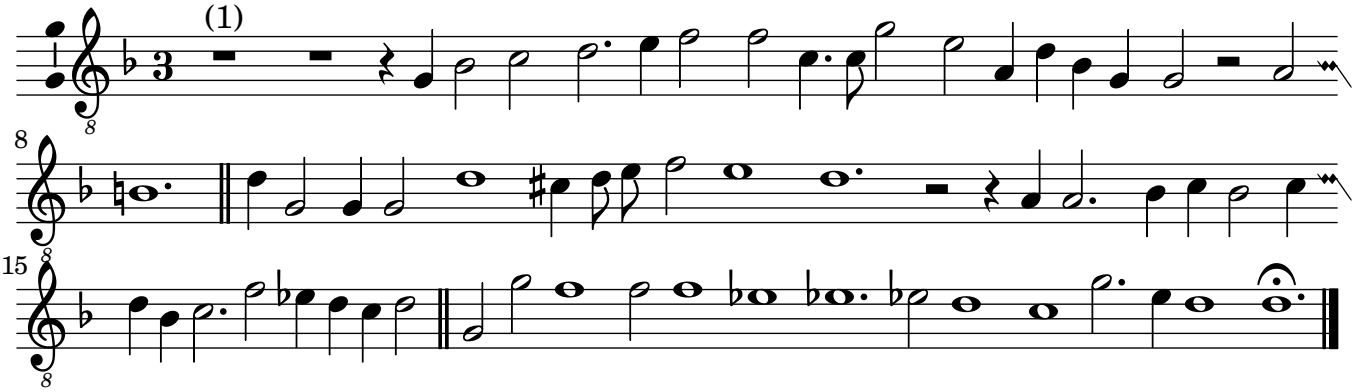


[3]These two rests are editorial

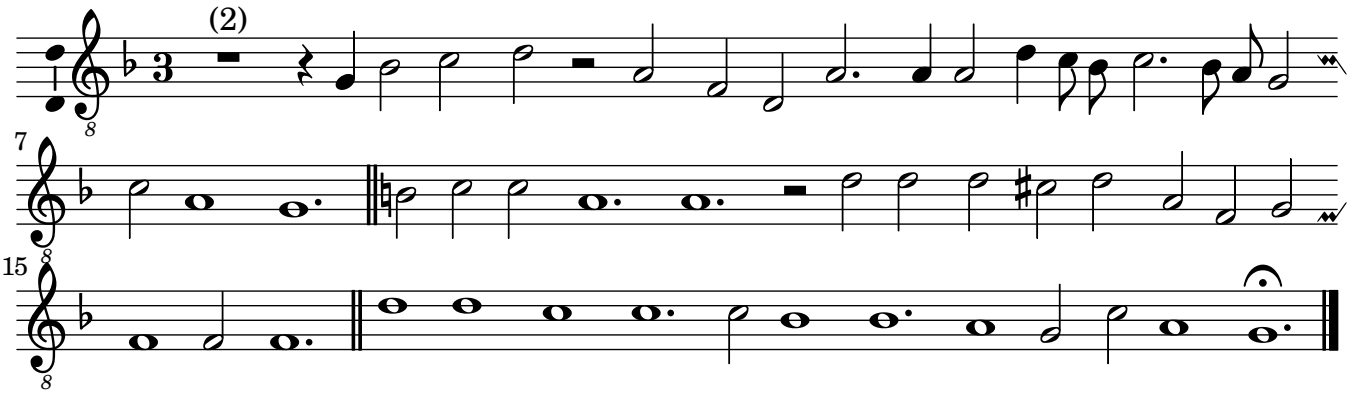
M. Buctons Galiard.

Tenor

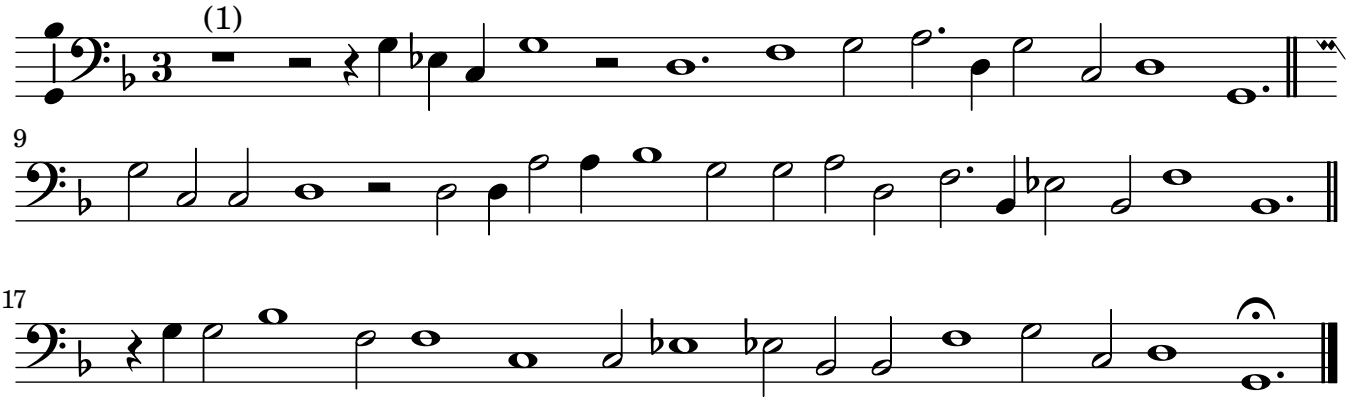
John Dowland



Quintus



Bassus



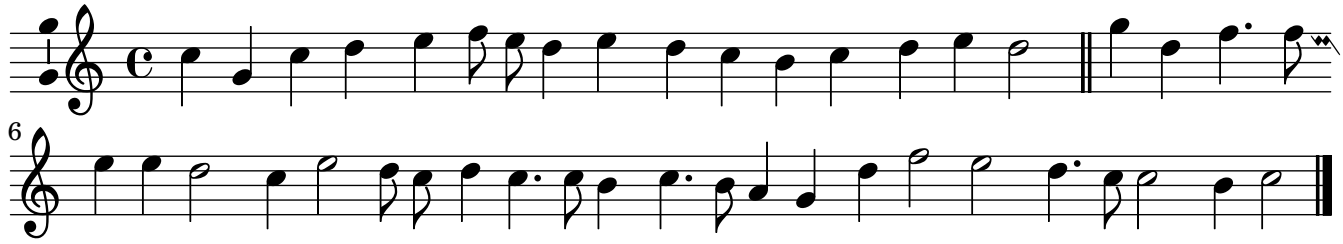
[1] Note that these whole rests represent a whole measure, or three half rests. This is the way Dowland notated it.

[2] This rest represents a whole measure, or 3 half rests. The facsimile actually has either a half rest or a breve rest; it's hard to read.

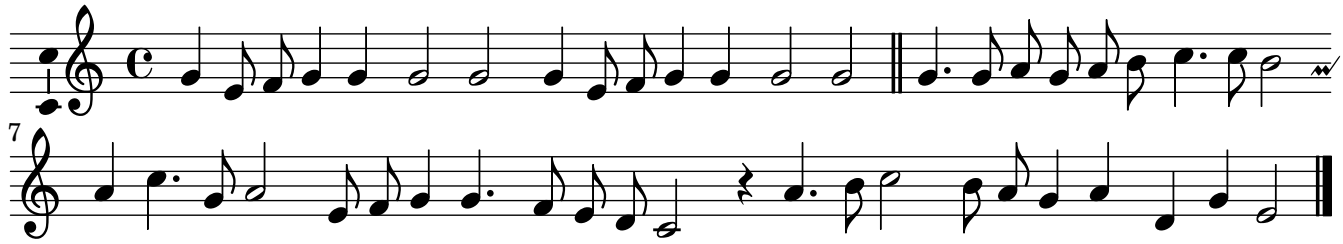
Mistress Nichols Almand

Cantus

John Dowland



Altus



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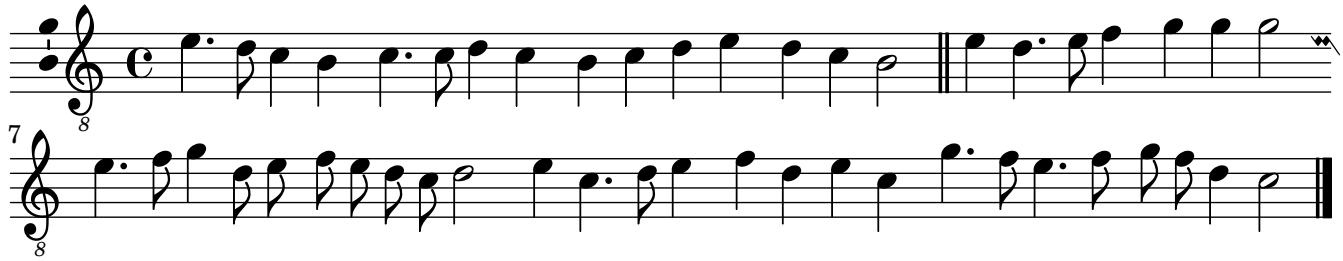

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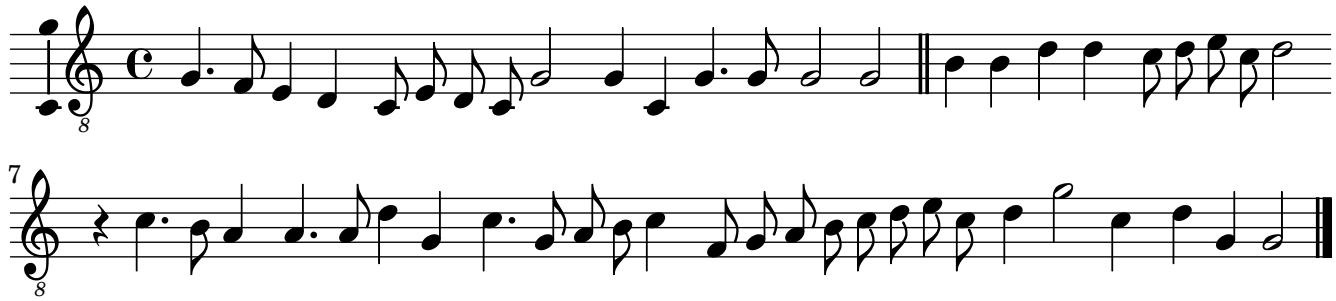
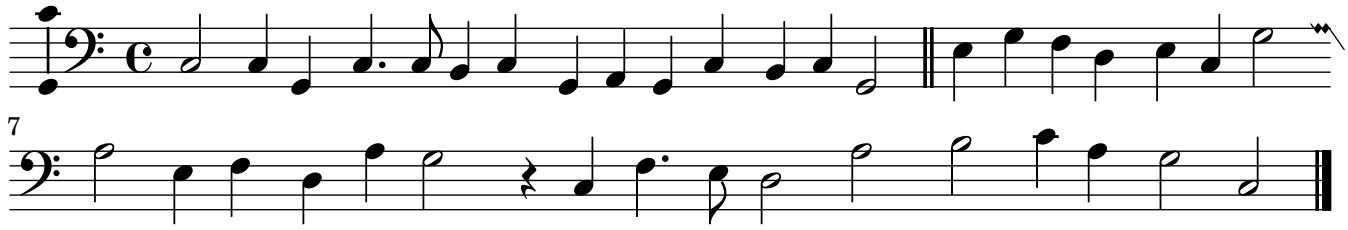


Mistress Nichols Almand

Bassus John Dowland



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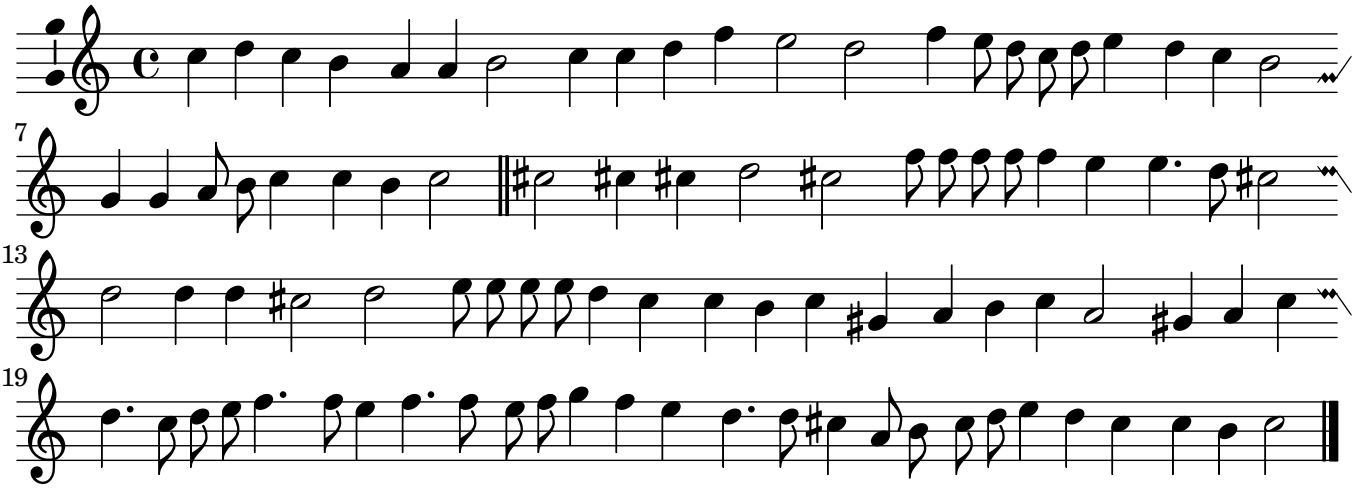
Cantus John Dowland



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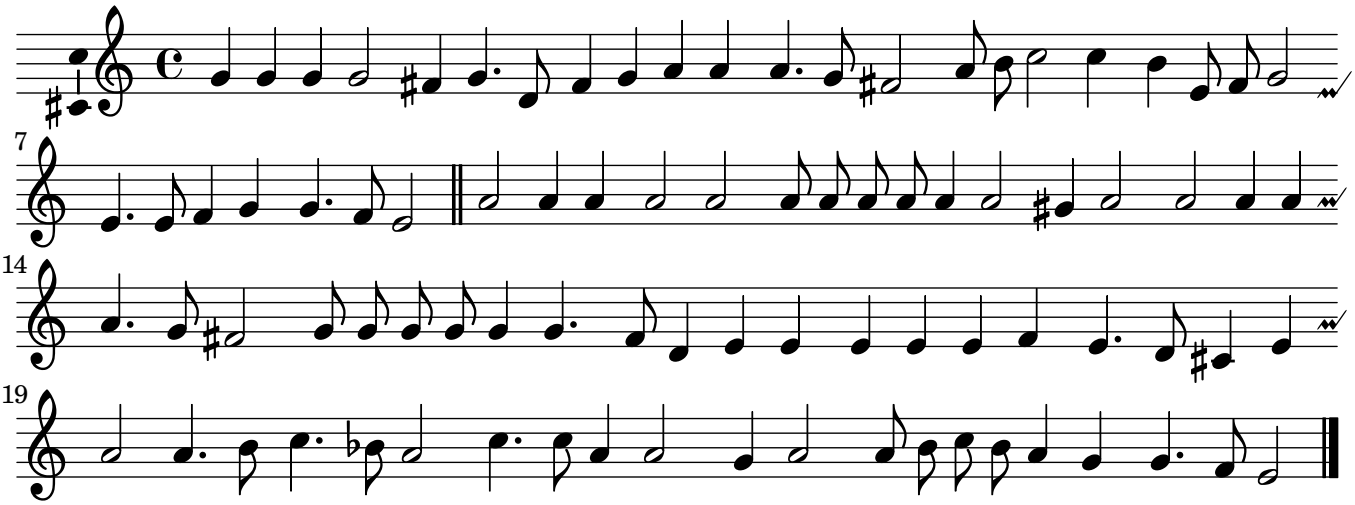

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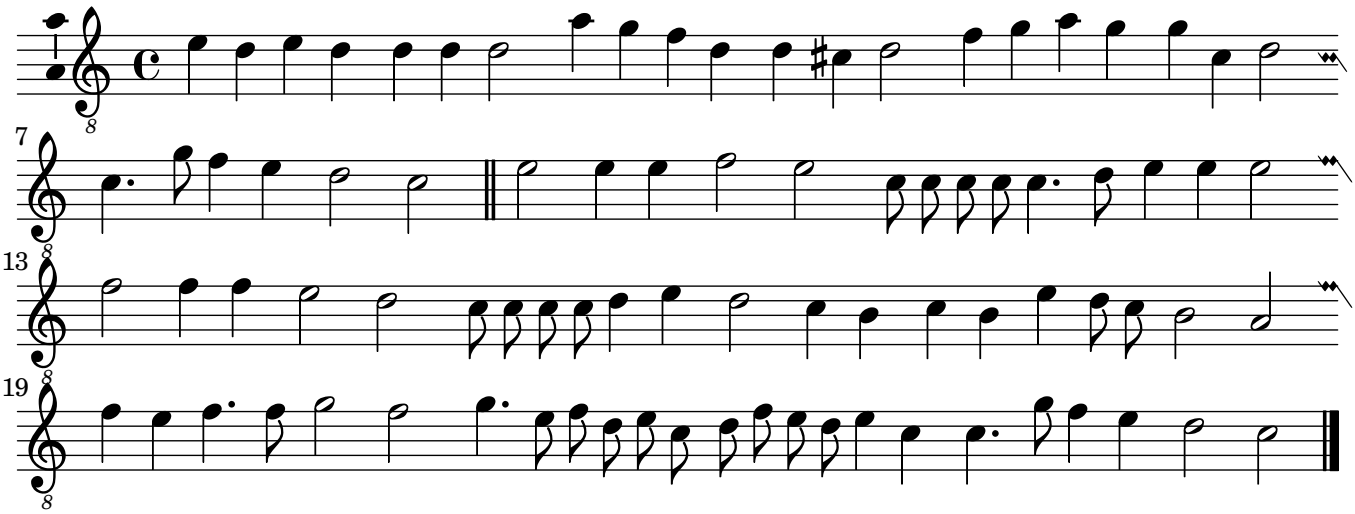

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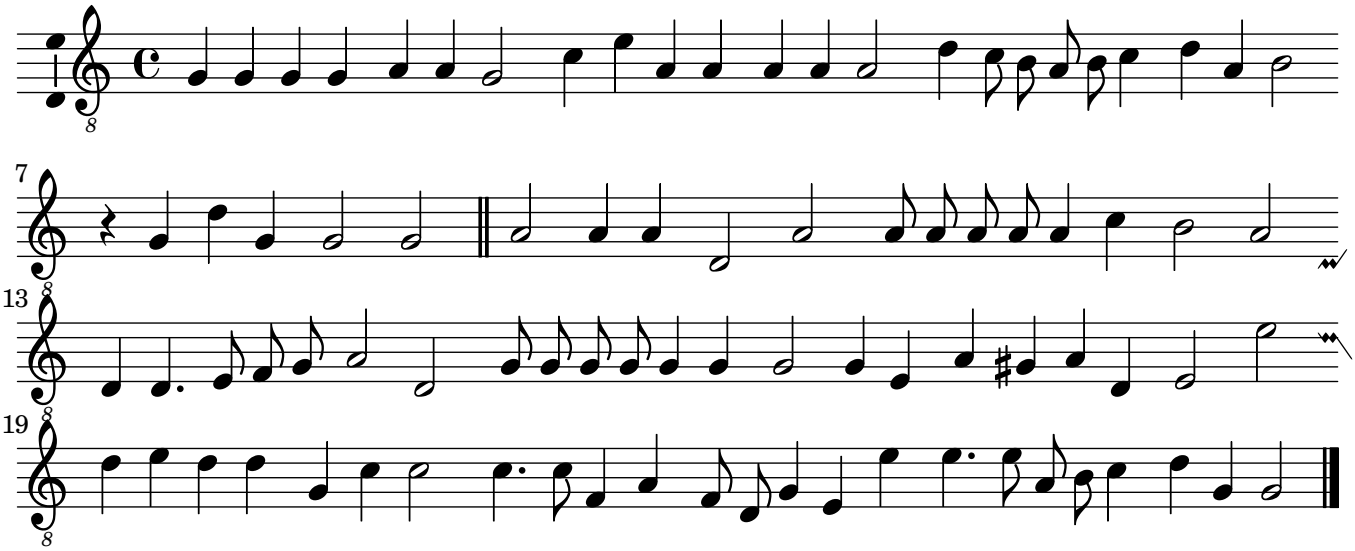

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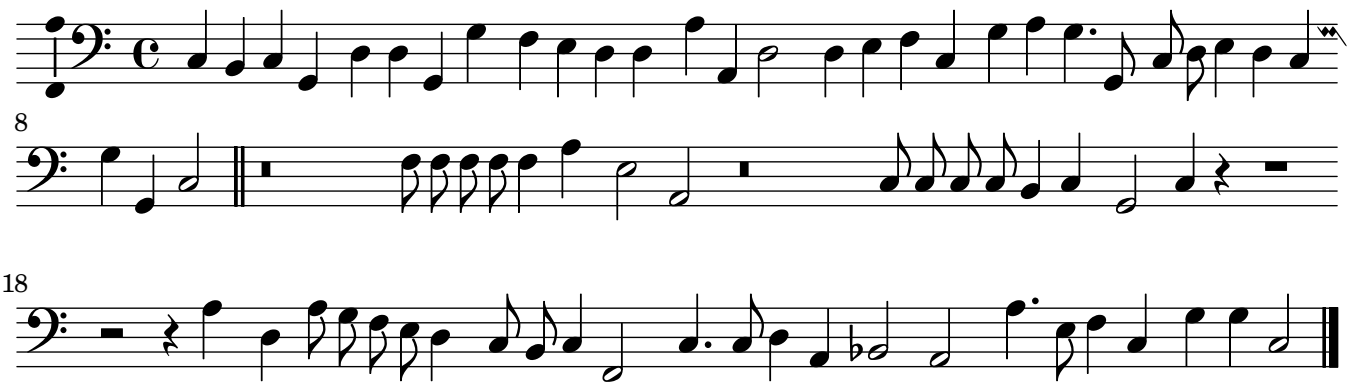
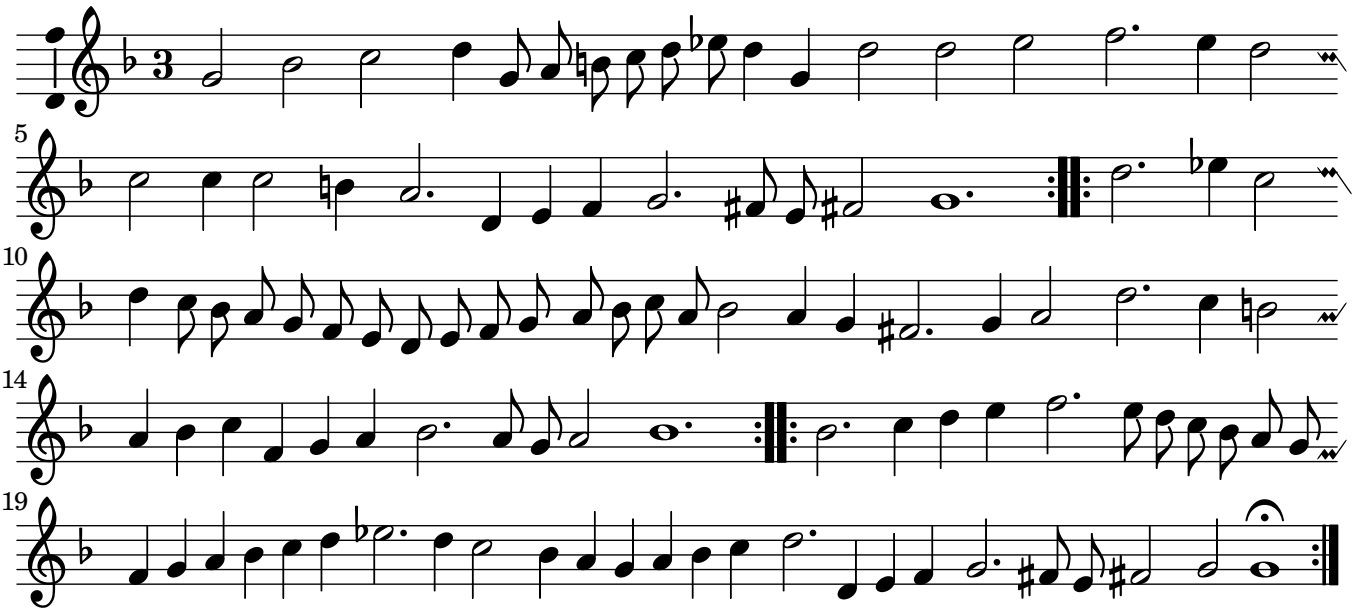


This galliard is from Füllsack and Hildebrand, *Ausserlesner Paduanen und Galliarden* (1607).

[Susanna] Galliard

Canto John Dowland (attributed)



[Susanna] Galliard

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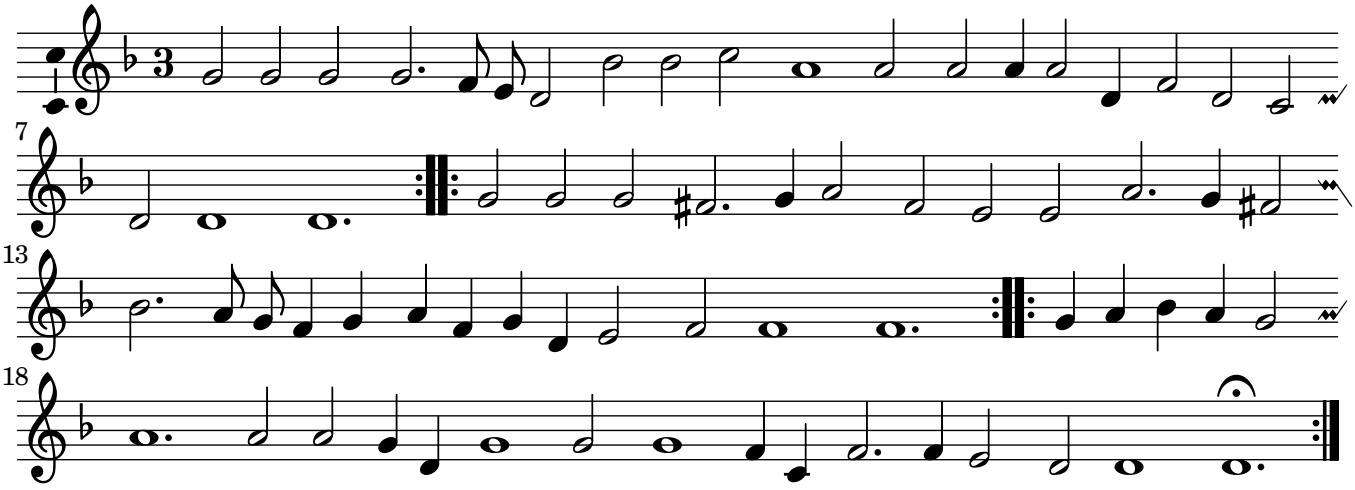

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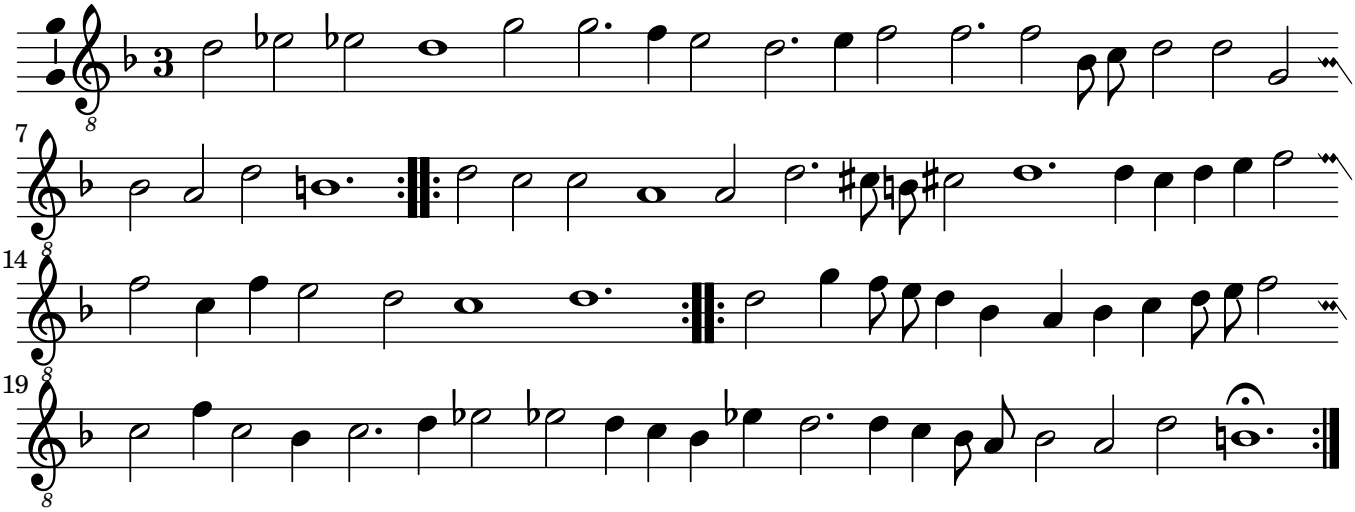
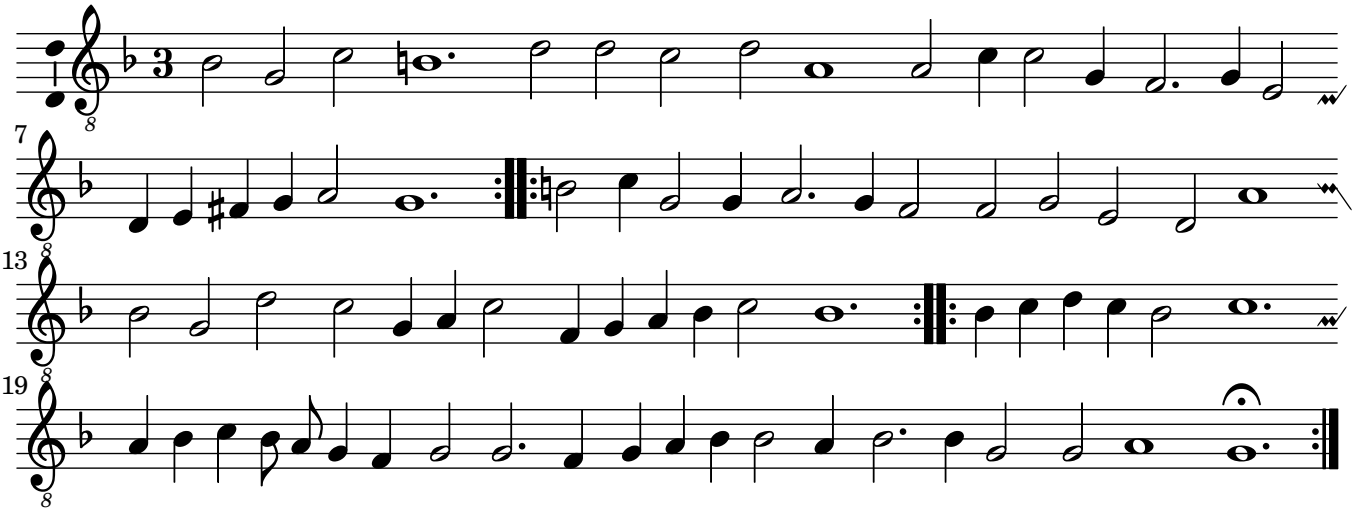


[Susanna] Galliard

Quinto

John Dowland (attributed)



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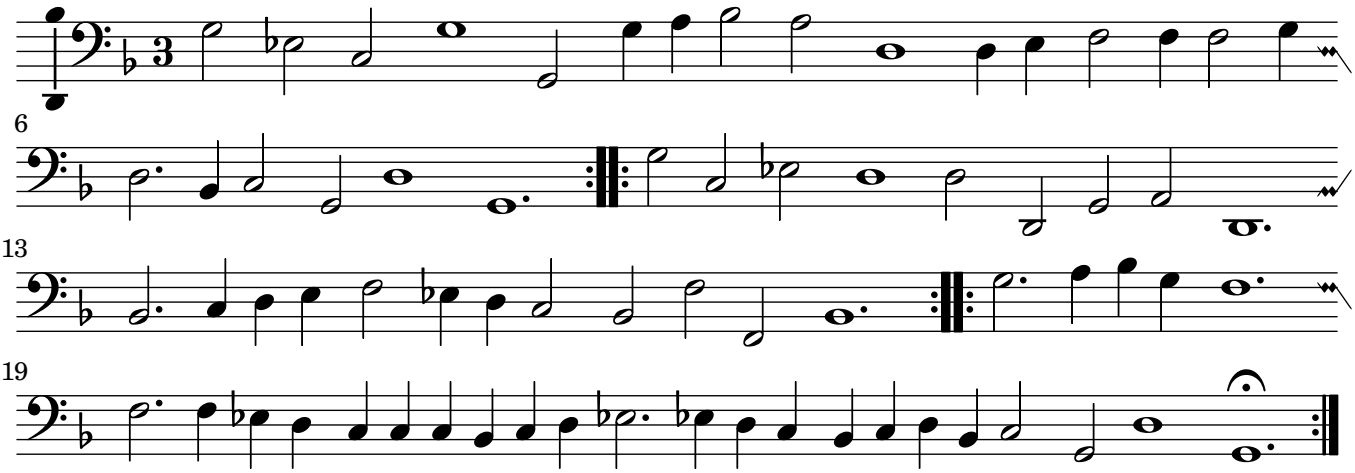

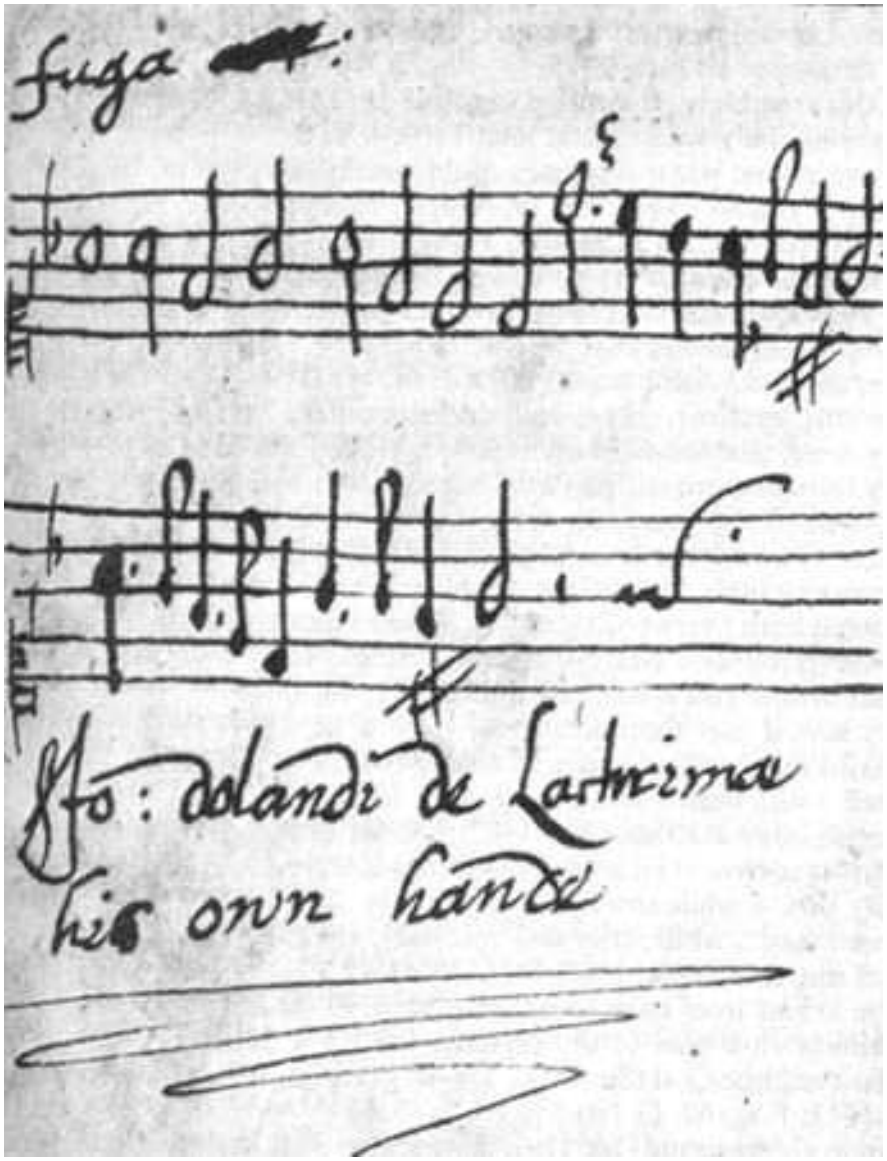
fuga
Ito: dolandi de Lachrima
his own hande