

Lachrimae Coactae

John Dowland

Musical score for the first system of 'Lachrimae Coactae'. It features five vocal parts: Cantus, Altus, Tenor, Quintus, and Bassus, all in common time (C). The lute part is in 4/2 time. The score includes a 'realisation of tablature' for the lute, which is a transcription of the original lute tablature into a modern musical notation. The tablature is written on a six-line staff with letters (c, d, e, f, g, a) indicating fret positions. The vocal parts are written in a four-part setting style, with the Cantus part in the soprano clef and the Bassus part in the bass clef. The lute part is written in a single staff with a C-clef and a 4/2 time signature.

Lute tuning:
D, E, F, G, c, f, a, d', g'

Musical score for the second system of 'Lachrimae Coactae', starting at measure 5. It features five vocal parts: Cantus, Altus, Tenor, Quintus, and Bassus, all in common time (C). The lute part is in 4/2 time. The score includes a 'realisation of tablature' for the lute, which is a transcription of the original lute tablature into a modern musical notation. The tablature is written on a six-line staff with letters (d, a, h, f, g, c, e, b) indicating fret positions. The vocal parts are written in a four-part setting style, with the Cantus part in the soprano clef and the Bassus part in the bass clef. The lute part is written in a single staff with a C-clef and a 4/2 time signature. The score concludes with a double bar line and repeat dots.

9

e c c a c d e e d e e b c b c e f e c a c e c c a a a
 g g d d e a e c e h h g e a c e a d c e f d d c a d b a
 e e c b e g b e c e a e c a c d e a

13

d c c a c e e c e e a c c a e a c e c g h e h h g e g h g c f d c c
 b c a c a e c e c a c d a c c e h e e h g e g d b d e
 e e c c e a c a c e e e h e /a /a /a

17

f *k* *h* *f* *e* *c* *c* *c* *c* *h* *g* *e* *g* *h* *g* *c* *c* *d* *d* *c* *c* *f* *e* *c* *h* *f* *k*
i *h* *f* *d* *c* *a* *h* *g* *e* *g* *h* *g* *c* *c* *d* *d* *c* *c* *d* *a* *c* *f* *e* *c* *h* *f* *k*
g *g* *e* *e* *c* *d* *a* *a* *c* *h*
a *a* *a* *c* *e* *f*

21

f *f* *l* *k* *h* *f* *f* *f* *e* *c* *e* *f* *f* *e* *b* *c* *e* *c* *c* *h* *g* *c* *f* *d* *e* *c* *a* *c* *k* *i* *e* *a* *d* *f* *c* *a* *c* *d* *e* *c* *d* *a* *d* *h* *g* *e* *f* *e* *c* *e* *e*
a *c* *k* *i* *e* *a* *d* *f* *c* *a* *c* *d* *e* *c* *d* *a* *d* *h* *g* *e* *f* *e* *c* *e* *e*
e *h* *g* *h* *c* *a* *a* *a* *c* *e* *c* *a* *e* *e* *e* *e* *c* *c* *c*

Editorial Notes

Source: John Dowland: *Lachrimæ, or Seaven Teares figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in five parts* [London, n.d. (almost certainly 1604)].

Note-values and pitches are as in the original edition.

Repeat-marks throughout are editorial. Small accidentals are editorial (all supplied by lute tablature).

II.14.5: sharp misplaced to following note.