

The Earle of Essex Galliard

John Dowland (c.1563-1626)

Cantus (part 1 of 5)

Lachrimæ, or seaven teares (London, c.1604)



The Earle of Essex Galliard

John Dowland (c.1563-1626)

Altus (part 2 of 5)

Lachrimæ, or seaven teares (London, c.1604)

The musical score is written for the Altus part (part 2 of 5) of 'The Earle of Essex Galliard' by John Dowland. It is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into four staves, with measures numbered 3, 5, 10, 15, 20, and 25. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. A first ending bracket is present over measures 10 and 11, and a second ending bracket is present over measures 15 and 16. The score concludes with a double bar line and repeat dots at measure 25.

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Altus (part 2 of 5)

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The musical score is written for the Altus part (part 2 of 5) of 'The Earle of Essex Galliard' by John Dowland. It is in 3/4 time, with a key signature of one flat (B-flat). The score consists of four staves of music. The first staff begins with a treble clef and a key signature change to one flat. The second staff includes first and second endings, with a repeat sign and a double bar line. The third staff continues the melody, and the fourth staff concludes the piece with a final double bar line. The score is typeset by Allen Garvin (aurvondel@gmail.com) and is available under a CC BY-NC 4.0 license.

The Earle of Essex Galliard

John Dowland (c.1563-1626)

Tenor (part 3 of 5)

Lachrimæ, or seaven teares (London, c.1604)

5

1. 2. 10

15 b

20 25

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Tenor (part 3 of 5)

Lachrimæ, or seaven teares (London, c.1604)

5

1. 2. 10

15

20 25

The Earle of Essex Galliard

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Quintus (part 4 of 5)

Lachrimæ, or seaven teares (London, c.1604)

5

1. 2. 10

15

20 25

The Earle of Essex Galliard

John Dowland (c.1563-1626)

Bassus (part 5 of 5)

Lachrimæ, or seaven teares (London, c.1604)

5

1.

2.

10

15

20

25

The Earle of Essex Galliard

John Dowland (c.1563-1626)

Lute in G (french tablature, diapasons in C, D, F)

Lachrimæ, or seaven teares (London, c.1604)

[illegible]

6

1.			2.		
a	c	a	a	c	a
a	b	a	a	e	a
b	b	f e	f	c	c
a	c	e	c	a	b
b	a	c	a	c	a

12

	a					
C	a	e	f	e	c	d f b
D	b	f		f	d	c
E				c	a	
F	d	c		c	a	a
G		/a		d	d	

17

Example 17 is a musical score for a single melodic line. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score is divided into three measures by bar lines. The first measure contains a half note B-flat, a quarter note E, and a quarter rest. The second measure contains a half note B-flat, a quarter note A, a quarter note G, and a quarter rest. The third measure contains a half note A, a quarter note B-flat, and a quarter rest. The score ends with a double bar line and a repeat sign.

21

Example 21

Score for Example 21, featuring a piano and a four-part vocal ensemble. The piano part has a complex, rhythmic melody with many beamed notes. The vocal parts are in four voices (Soprano, Alto, Tenor, Bass) and follow a similar melodic line with some variations in rhythm and pitch. The score is in 4/4 time and consists of 21 measures.

Tuning

A musical staff with five lines. The notes are: *a* (first line), *c* (second line), *a* (third line), and *a* (third space). A diagonal slash is drawn through the first *a* note.