XX. Tosse not my soule

for Finding in fields: ye shall finde a better dittie.

John Dowland

Shew mee some ground where I may firme-ly stand,
Or thou Des-paire un-to thy dark-est Cell, Each hath full

Shew mee some ground where I may firme-ly stand, or
Or thou Des-paire un-to thy dark-est Cell, Each hath full

Shew mee some ground where I may firme-ly stand, or
Or thou Des-paire un-to thy dark-est Cell, Each hath full
XX. Tosse not my soule

or surely fall, I care not which appeare,
Each hath full rest, the one in joyes enrolde,
surely fall, or surely fall, I care not which appeare, so
hath full rest, each hath full rest, the one in joyes enrolde, Th'o-
fall, or fall, or surely fall, I care not which appeare, I
rest, full rest, Each hath full rest, the one in joyes enrolde, Th'o-
surely fall, or surely fall, I care not which appeare, so
hath full rest, each hath full rest, the one in joyes enrolde, Th'o-

So one will close me in a certaine band.
Th'o ther, in that hee feares no more, is well:

one will close mee in a certaine band, in a certaine band.
ther, in that hee feares no more is well, feares no more is well:
care notwhich appeare, so one will close, mee in a certaine band.
ther in that hee feares no more, is well: hee feares no more is well:

one will close, so one will close, will close mee in a certaine band.
ther in that hee feares no more, no more, hee feares no more, is well:
When once of ill the uttermost is knowne,

When once of ill, the uttermost is knowne, the uttermost__

When once of ill, the uttermost, when once of ill the utter-

When once of ill the uttermost is knowne, the

The strength of sorrow quite is over throwne.

is knowne, the strength of sorrow quite is over throwne.

most is knowne, the strength of sorrow quite is over throwne.

strength of sorrow quite is over throwne.

Lenvoy:

Lenvoy:

DSH 2006-05-12
Notes:
1. The source for this edition is John Dowland's "The Second Book of Songs or Ayres, of 2, 4, and 5 parts." Printed by Thomas Este for Thomas Morley, 1600.
2. Words are spelled as they appear in the edition of 1600. Obvious printing errors have been corrected.
3. The key signatures are as they appear in the original.
4. Additional bar lines have been used.
5. The original is laid out for a group of singers/players around a table, with the words of the first verse under the music of each part. The remaining verses are printed out once, separately.
6. In the tenor part at bar 7 on the words “hope &” the original shows a dotted quarter note followed by two eighth notes. The dot has been omitted, but an alternate might be to retain the dot and use two sixteenth notes.
7. There is a discrepancy between the lute part and the alto part at bar 15.
8. Songs numbered I to VIII are two-part songs. Numbers IX through to XX are four-part songs, while the remaining two, numbers XXI and XXII are five-part songs.