

# XX. Tosse not my soule

John Dowland

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

S  
Tosse not my soule, O love twixt hope and feare,  
Take mee Assur - ance to thy \_\_\_\_\_ blis - full holde,

A  
Tosse not my soule \_\_\_\_\_ (O love) twixt hope and feare, shew \_\_\_\_\_  
Take mee Assur - ance \_\_\_\_\_ to thy \_\_\_\_\_ blis - full holde, Or \_\_\_\_\_

T  
Tosse not \_\_\_\_\_ my soule, (O \_\_\_\_\_ love,) twixt hope & feare, twixt hope & \_\_\_\_\_  
Take mee \_\_\_\_\_ Assur - ance to \_\_\_\_\_ thy \_\_\_\_\_ blis - full holde, thy blis - full \_\_\_\_\_

B

Lute

T	c	a	e	d	c	a	a	e	a
A	f	a	b	d	f	d	b	c	d
B	c								

8  
Shew mee some \_\_\_\_\_ ground where I may firme - ly stand  
Or thou Des - paire un - to thy dark - est Cell,

8  
\_\_\_\_\_ mee some \_\_\_\_\_ ground \_\_\_\_\_ wher I may firm - ly \_\_\_\_\_ stand, or  
\_\_\_\_\_ thou Des - paire \_\_\_\_\_ un - to thy dark - est \_\_\_\_\_ Cell, Each

8  
feare, Shew mee \_\_\_\_\_ some ground where I may firme-ly \_\_\_\_\_ stand or sure - ly  
holde, Or thou \_\_\_\_\_ Des - paire un - to thy dark-est \_\_\_\_\_ Cell, Each hath full

8  
Shew \_\_\_\_\_ mee some ground where I may firme - ly stand, or  
Or \_\_\_\_\_ thou Des - paire un - to thy dark - est Cell, Each

a	c	d	a	c	d	a	c	d	a
b	c	d	a	b	c	d	b	c	a
c	a	d	c	a	c	d	b	c	a
a	c	d	d	a	c	d	b	c	a

14

or Each sure - ly fall, I care not which a - peare,  
Each hath full rest, the one in joyes en - rolde,  
sure - ly fall, or sure - ly fall, I care not which a - peare, so  
hath full rest, each hath full rest, the one in joyes en - rolde, Th'o -  
fall, or fall, or sure - ly fall, I care not which a - peare, I  
rest, full rest, Each hath full rest, the one in joyes en - rolde, Th'o -  
sure - ly fall, or sure - ly fall, I care not which a - peare, so  
hath full rest, each hath full rest, the one in joyes en - rolde, Th'o -

14

c	a	a	c	d	c	c	c	c	c	d
a	b	e	e	a	c	d	d	c	a	f
b	c	f	e	a	c	d	d	c	a	f
b	c	e	e	c	c	b	c	e	e	c

21

So one will close me in a cer - taine band.  
Th'o - ther, in that hee feares no more, is well:  
one will close mee in a cer - taine band, in a cer - taine band.  
ther, in that hee feares no more, is well, feares no more, is well:  
care not which a - peare, so one will close, mee in a cer - taine 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 cer - taine band.  
ther in that hee feares no more, no more, hee feares no more, is well:

21

c	a	d	b	a	d	b	a	a	a	a	a	a
d	a	b	c	d	b	a	d	a	a	a	b	d
a	d	c	a	d	d	a	c	a	e	c	e	c
d	d	a	c	d	c	a	a	a	a	a	a	a

e

## Lenvoy:

29 When once of ill the ut - ter - most \_\_\_\_\_ is \_\_\_\_\_ knowen,

29 When once of ill, the ut - ter - most is knowne, the ut - ter - most \_\_\_\_\_

29 When once of ill, the ut - ter-most, when once of ill the \_\_\_\_\_ ut - ter -

29 When once \_\_\_\_\_ of ill \_\_\_\_\_ the ut - ter - most is \_\_\_\_\_ knowne, the

29

a	a	c	d	c	a	c	c	f	d	c				
a	b		d	a	d	d	a	c	d	a	c	f	d	c
c	d		b	d	b	d	f	d	d	b	c	a	a	d
c	a	c	d	a	c	e		e				a	a	c

## Lenvoy:

36 The strength of sor - row \_\_\_\_\_ quite \_\_\_\_\_ is o - - - ver throwne.

36 \_\_\_\_\_ is knowne, \_\_\_\_\_ the strength \_\_\_\_\_ of sor - row quite is o - ver - throwne.

36 most is knowne, the strength of \_\_\_\_\_ sor - row \_\_\_\_\_ quite is ov - ver throwne.

36 strength of sor - row \_\_\_\_\_ quite \_\_\_\_\_ is o - ver throwne.

36

a	a	a	c	a	a	a	d	c	e	a					
a	a	a	e	c	a	d	a	c	b	d	b	a	a	d	c
b	a	f							c	c	c	c	c	c	c
c	c		c		c		c		c		c	c	c	c	a

## 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.