Love those beames that breede,
CANTUS.

1. Love those beames that breede, all day long breed, and feed,
Love I quench with flouds, Flouds of teares, night-ly teares
2. Ile goe to the woods, and a-lone, make mymoane,
For I am de-ceiv'd and be-reav'd of my life,
3. Love then I must yeeld to thy might, might and spight
Since I see my wrongs, woe is me, can-not be
this burn-ing: But a-lasteaes coole this fire in vaine, in vaine, The
and mour-n-ing.
o cru-ell: O but in the woods, though love be blinde, be blinde, Hee
my jew-ell:
op-press-ed, Come at last, be friend-ly Love to me, to me, And
re-dress-ed.

more I quench, the more I quench, the more there doth re-maine.
hath his spies, hee hath his spies, my se-cret haunts to finde.
let me not, and let me not, en- dure this mi-se-rie.

Love those beames that breede,

ALTUS.  

John Dowland

1. Love those beames that breede, that breede, all day long breed,
   Love I quench with flouds, with flouds, Flouds of teares, night-
2. Ile goe to the woods, the woods, and a lone, make
   For I am deceiv'd, deceiv'd and be-reav'd of
3. Love then I must yeeld, must yeeld to thy might, might
   Since I see my wrongs, my wrongs, woe is me, can-

and feed, this, this burning: But alas
   ly teares, teares and mourning.
   my moane, o, o cru-
   ell: O but in
   my life, my, my jew-
   ell:
   and spight oppress-
   ed, Come at last,
   not be re-
   dress-

the woods, though love be blinde, be blinde, Hee hath his spies, my se-
   be friend-
   ly Love to me, to me, And let me not, en-

teares coole this fire in vaine, in vaine, The more I quench, the more

there doth re-maine.
   cret haunts to finde.
   this mi- se- rie.

3 Original has half note
4 The facsimile has this – Mary Benton moves the dot to the next note.
Love those beames that breede,

TENOR. John Dowland

1. Love those beames that breede, all day long breed, and feed, and
   Love I quench with flouds, Flouds of teares, night-ly teares, ly

2. Ile goe to the woods, and a-lone, make my moane, my
   For I am de-ceiv’d and be-reav’d of my life, my

3. Love then I must yeeld to thy might, might and spight, and
   Since I see my wrongs, woe is me, can-not be, not

feed, this burn-ing: But a-las teares
   teares and mourn-ing.
   moane, o cru-ell: O but in the
   life, my jew-ell: Come at last, be
   spight op-press-ed, be re-dress-ed.

coole, teares coole this fire in vaine, in vaine, The more I quench, the
   woods, the woods though love be blinde, be blinde, Hee hath his spies, he
   friendly, friendly Love to me, to me, And let me not, and

more I quench, the more there doth re-maine.
   hath his spies, my se-cret, se-cret haunts to finde.
   let me not, en-dure, en-dure this mis-erie.

¹ The key signature really does have two flats in the tenor, and one in the other parts
Love those beames that breede,
BASSUS.
John Dowland

1. Love those beames that breede, all day long breed, and feed, this
Love I quench with flouds, flouds of teares, night-ly teares and
2. Ile goe to the woods, and a-lone, make my moane, o
For I am deceiv'd and be-reav'd of my life, my
3. Love then I must yeeld to thy might, might and spight op-
Since I see my wrongs, woe is me, can-not be re-

bur-nering: But, but alas teares coole this
mour-nings.
mourn-
cru-ell: O, o but in the woods, though
jew-
cru-ell: Come, come at last, be friendly
dress-
ed, Come, come at last, be friendly

fire in vaine, The more I quench, the more, the more there doth remaine.
love be blinde, Hee hath his spies, my secret, secret haunts to finde.
Love to me, And let me not, endure, endure this mis-

2For this line, the clef is a normal bass clef, but the key signature is correct for a baritone clef, and the other lines have a baritone clef.