

Corrente

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Handwritten musical notation for the eighth system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes with stems and beams, and various accidentals. Above the staff, there are several groups of sharp signs (F#) and other symbols.

Smale ye mofull weigths that long gals weigths

Handwritten musical notation on a five-line staff with notes and rests.

Below the staff are three lines of rhythmic notation:

Line 1: Vertical strokes with flags, some with stems.

Line 2: Letters 'a', 'd', 't', 'r' with stems.

Line 3: Letters 'a', 'd', 't', 'r' with stems.

refigne to me ye plant of feare my gait of gait to fow my ro

Handwritten musical notation on a five-line staff with notes and rests.

Below the staff are three lines of rhythmic notation:

Line 1: Vertical strokes with flags, some with stems.

Line 2: Letters 'a', 'd', 't', 'r' with stems.

Line 3: Letters 'a', 'd', 't', 'r' with stems.

no longer than kll ne pen than wolk biftng Omegat a beades idlgit

Handwritten musical notation on a five-line staff with notes and rests.

Below the staff are three lines of rhythmic notation:

Line 1: Vertical strokes with flags, some with stems.

Line 2: Letters 'a', 'd', 't', 'r' with stems.

Line 3: Letters 'a', 'd', 't', 'r' with stems.

to fawr Damon my find id Judget to dy

Handwritten musical notation on a five-line staff with notes and rests.

Below the staff are three lines of rhythmic notation:

Line 1: Vertical strokes with flags, some with stems.

Line 2: Letters 'a', 'd', 't', 'r' with stems.

Line 3: Letters 'a', 'd', 't', 'r' with stems.

the last of moorles welle man's weigths from the same weigths
 and the first of gait of gait call a Calm for a long time

Hi Lord whos grace, no lymites Comprehende, sweet lorde, Whos mercies

stande from measure free, to me that, grace to me that mercy sende

and wipe o lorde my sinne from sinfull me, o clense o washe my

fall iniquity, dens still my spottedt still wash away my staining

ill staynes and spotes leaue m, me no remayinge

Miserere. R. Da. si
psalme 51

- 3 for i alas acknowledginge do knowe
my filthy faulte, my filthy filthynes
to my foules eye, vnseamly doth shew.
which done to thee, to thee I doe Confess.
- 4 Just iudge, true Wittnes, that for rightuousnes
thy doome may pass against my faulte awarded.
thy euidence for truth may be regarded.
- 18 lastly olou how so I stande or fall
leau not thy loue sion to embrace wall
but with thy fauoure bint up salem
and still in peace mayntayne thy peacefull
then shalt thou turne a well acceptinge
to sacrede fiere, with ofered gifte performed
tell euen wholl causes on altors be Consumed

- 5 My mother lo: when I begane to bee.
Conceuinge me with me did sime Conceau
and as with liuinge heate she cherished me.
Corruption did like cherishing receau
6 but to thy hande to puriste gooda doth cleau.
and mwarde truth, which hardly els diserned.
my true and soule, in thy hide schole hath learned

forms mayde
by the Cour.
of penit.

- 7 then as thy selfe to leppers hast assigne
with Isop, lord thy Isop purge me soe.
and that shall cleane the leptye of my minde.
make ouer me thy mercies streames to flow.
8 so shall my whitnes scorne the whitest snow.
to eate and harte sende soundes and thoughte of gladnes
that brused bones, may dance away thee sadnes.

- 9 thy ill pleasd eye from my misdeede auerthe
Cancell the register my sime Contayne.
Create in me a pure cleane spotted harte.
10 Create a sprite wher loue of right may rayne
11 Ah. Cast me not from thee. take not agayne
12 thy breathinge grace, agayne thy comfort send me.
and lette the garde of thy freesprit attende me.

- 13 So I to them a guydinge hande will bee.
Whos faulty feett haue wandrede from thy way
and turnde from thee some will make retorne to thee.
Whom turnde from thee some erst had lede away
14 O god. god of my healthe o doe away
my bloodye crime, so shall my tounge be raysede
to prayse thy truth, enough cannot be praysede.

- 15 Unlocke my lippes shut up with sinfull shame.
then shall my mouth oloude thy honore singe
16 for bleedinge felwell for thy altors flame.
to gayne thy grace, what bootes it me to bringe.
burnt offrings is ar to thee no pleasante thinge.
17 the sacryfies that gode will wolde respectede.
is, the harte-broken soule the spritt deceitede.

from depth of greife where drowned
 30 lord if thou o = fen =

by, lorde for reliefe to thee & cry, my earnest, vehemente
 = ces make) who shall ^{not} bow to bear thy, carke. but with thy ius = tice

Cryinge. prayinge. Grant quick attentive. hearinge. wayghinge
 mercy deliveth. and makes thy worshipec. mor ex = ellethe. fin.

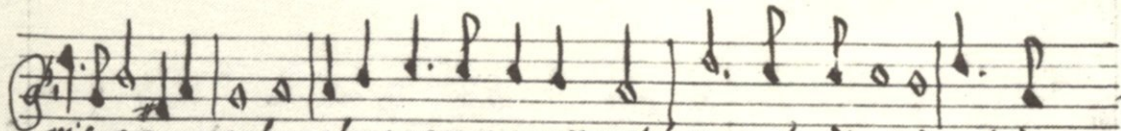
3 yea makes my soule on thee a lorde
 dependeth witholl, and on thy worde
 though sore with blott of sinne defaced
 yett surest hope hath firmly placed

4 Who longest watche who someste rise.
 Can nothinge matche thy early eyse.
 the greedy eye (my soull) expectethe
 while good tru promise it expectethe.

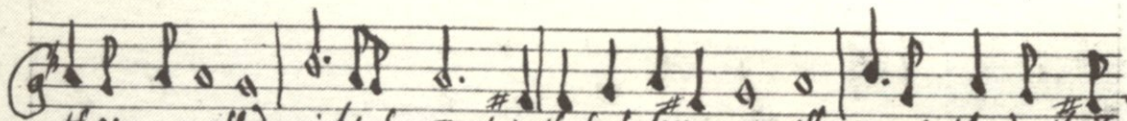
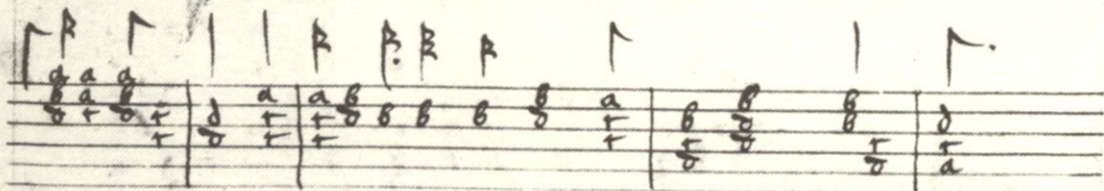
5 then ysraell on god attende
 attende him well who still thy ffrende
 in kinde hath thee dear esteemed
 and often often earst esteemed

6 now as befor unchangede he
 will thee restore thy stat will free
 all wickednes from yacobe drivinge.
 forgettinge follies faulte forgivinge.

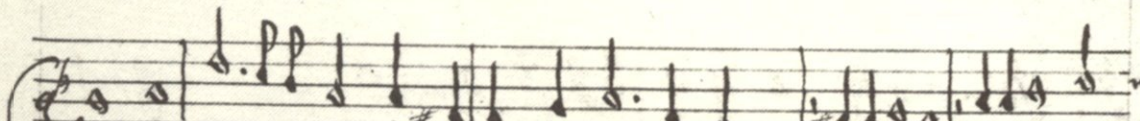
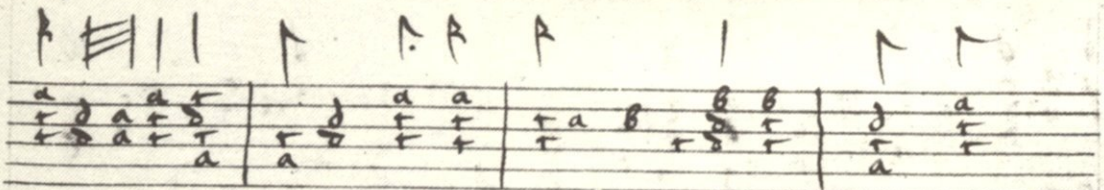
fms



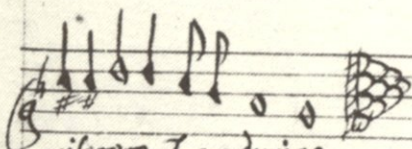
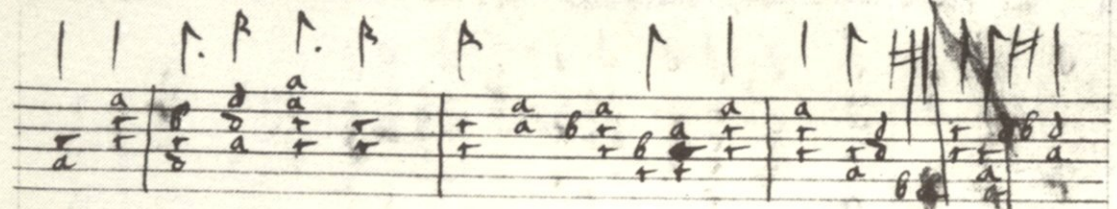
Miserere my maker o have mercye on mee wretch strainge lye distressed, cast downe



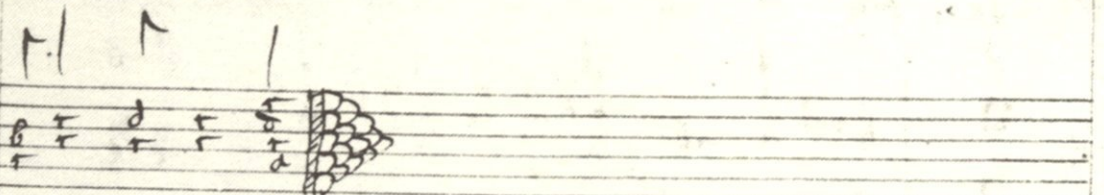
with sinne oppressed mighte lye next to the soules bitter anguish the Even to the death



fanguishe, yet let it please thee to Eare my ceaseles cryinge, miserere, miserere



miserere f am dymige

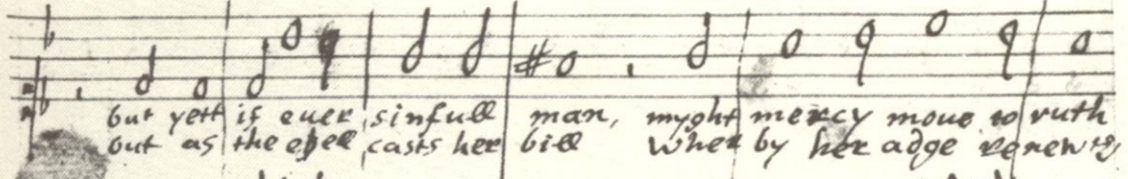


alack, when I look back, upon my youth that's paste
 in youth, & vanage, filld, whee bies, all did grow

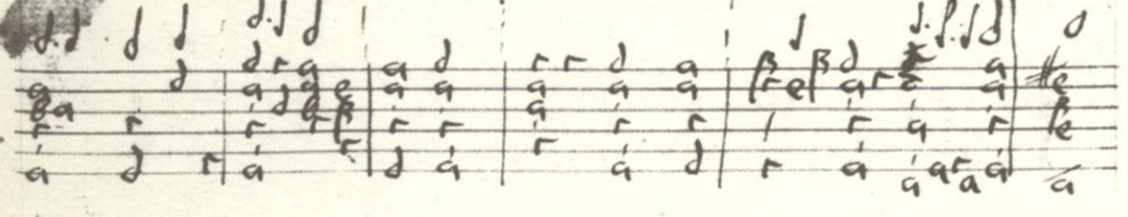
and, deeply ponder youters offence, and you^{ts} reword at laste
 in youth a lass & wanted grace, such vice to ouer throw

with tears and sighs & say o god I not deny, ~~my youth~~ my youth
 in youth what seemed sweet most bitter now & find, this hath

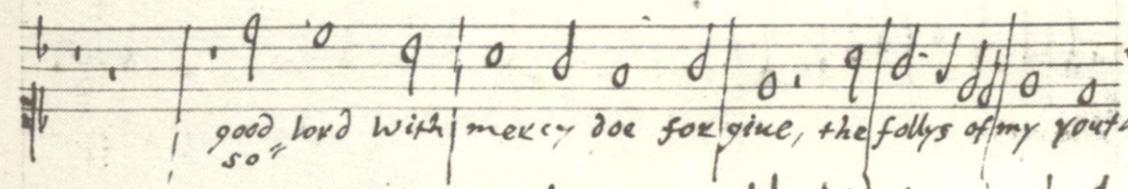
through follies hath desecud, with follies, fox to dy,
 the folly of my youth, in folly kepte me blinde.



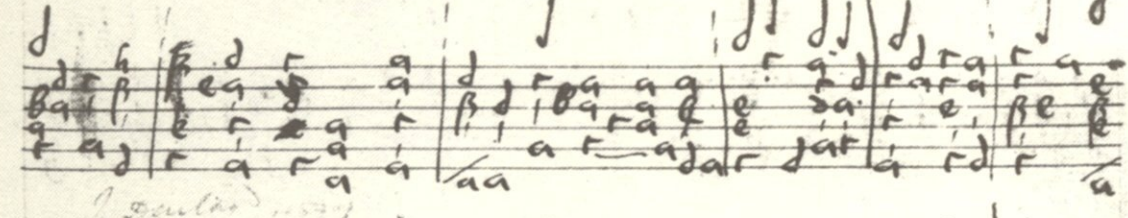
but yett if ever, sinfull man, might mercy moue to ruth
out as the epee casts her bitt When by her adge renewe



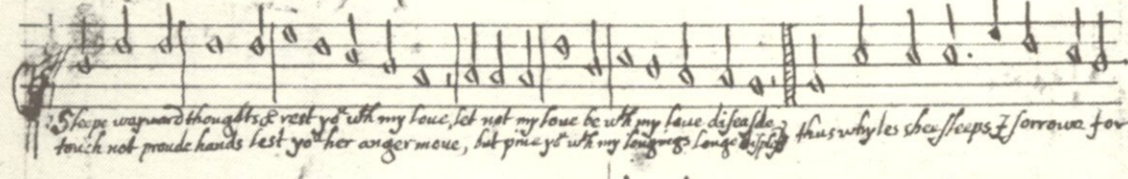
good lord with mercy doe forgive, the folls of my youth.



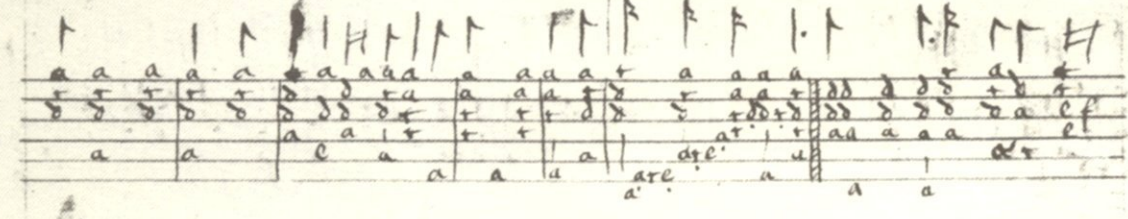
Slope wayward thoughts, & rest yo with my loue, let not my loue be with my loue discomfited, thus whyles shee sleepe, I sorrowe for



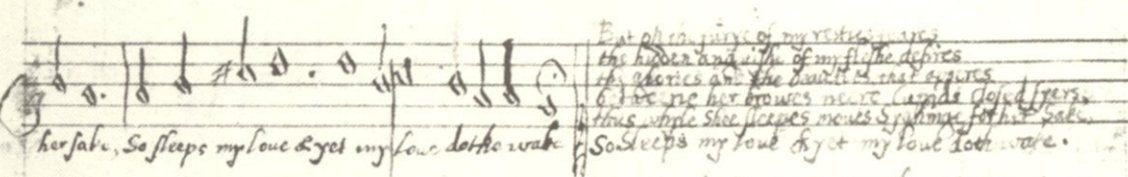
touch not proud hands lest yo her anger moue, but praye yo with my tongue, loue be



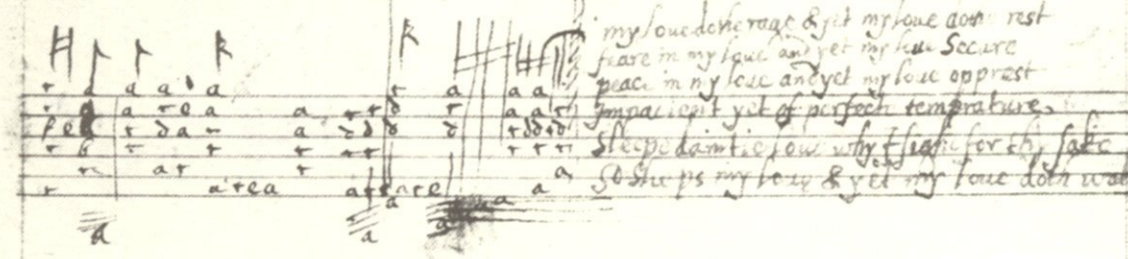
her sake, So sleepe my loue & yett my loue dothe wake



So sleepe my loue & yett my loue dothe wake



my loue dothe rage & yett my loue doth rest



feare in my loue and yett my loue Secure
peace in my loue and yett my loue opprest
Sleepe daintie low whyt feare for thy sake
So sleepe my loue & yett my loue dothe wake

O God geue Ear and do apply to heare me when I praye, and when to thee I call & crye,

hide not thy selfe: //: //: a waye, take heede to me graunt my request and answer

me againe, with plaints I praye full sore opprest, greate greife doth me constraime: //: //:

me, because my foes with threats & cryes oppresse me thorough the Despight, and so the wicked sort libeare to

Vex me have delight ://: for they in counsel do conspire

to charge me with some ill, some their hasty wrath theyre, they do pursue me still, they

do pursue me still, they do pursue me still ://:

Hence ye are judged an' all'

Vt re my fa sol la By Dyomedes

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of rhythmic stems and beams, with some letters (a, r, e, f, c) written below the staff. Above the staff, there are several groups of vertical lines, possibly representing a lute tablature or a specific rhythmic notation.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic stems and beams with letters (a, r, e, f, c) written below. Above the staff, there are groups of vertical lines, similar to the first system.

Handwritten musical notation on a five-line staff. It continues with rhythmic stems and beams and letters (a, r, e, f, c) below. Above the staff, there are groups of vertical lines.

Handwritten musical notation on a five-line staff. It continues with rhythmic stems and beams and letters (a, r, e, f, c) below. Above the staff, there are groups of vertical lines.

Handwritten musical notation on a five-line staff. It continues with rhythmic stems and beams and letters (a, r, e, f, c) below. Above the staff, there are groups of vertical lines.

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Handwritten musical notation on a five-line staff. It continues with rhythmic stems and beams and letters (a, r, e, f, c) below. Above the staff, there are groups of vertical lines.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, e, r, d, t) placed above and below the staff. A circled number '9' is in the top right corner.

Handwritten musical notation on a five-line staff, continuing the sequence of rhythmic symbols and letters from the first system.

Handwritten musical notation on a five-line staff, featuring rhythmic symbols and letters, with some letters appearing in a smaller font.

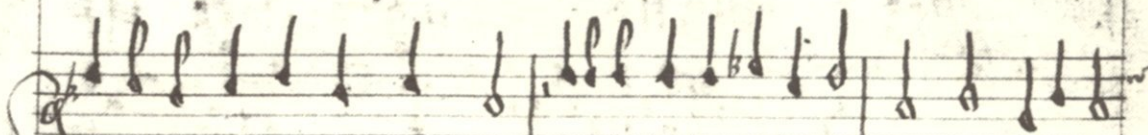
Handwritten musical notation on a five-line staff, including rhythmic symbols and letters, with some letters appearing in a smaller font.

Handwritten musical notation on a five-line staff, including rhythmic symbols and letters, with some letters appearing in a smaller font.

Handwritten musical notation on a five-line staff, including rhythmic symbols and letters, with some letters appearing in a smaller font.

Handwritten musical notation on a five-line staff, including rhythmic symbols and letters, with some letters appearing in a smaller font.

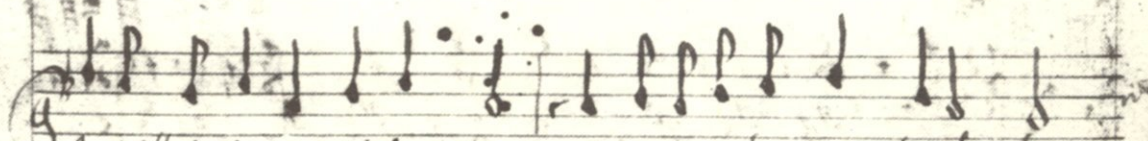
Handwritten musical notation on a five-line staff, including rhythmic symbols and letters. The text "Vtremyfa joll la" and "By Dyomedes" is written to the right of the staff.



Aprill is in my mistres face

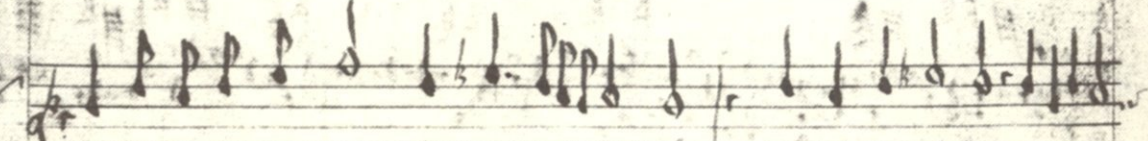
my mistres face

Handwritten musical notation for the first system, including a vocal line with lyrics and a lute tablature line below it. The lyrics are: *Aprill is in my mistres face* and *my mistres face*. The tablature uses letters (a, b, c, d, e, f) and numbers (1-6) on a six-line staff.



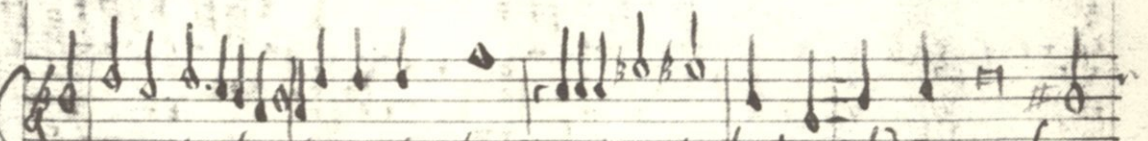
Aprill is in my mistres face, and July in her eyes hath place

Handwritten musical notation for the second system, including a vocal line with lyrics and a lute tablature line below it. The lyrics are: *Aprill is in my mistres face, and July in her eyes hath place*.



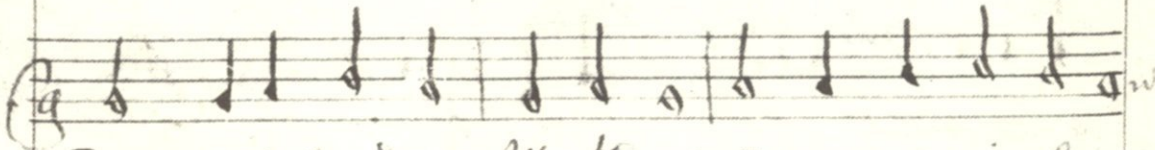
and July in her eyes her eyes hath place, with in her bofom ://:

Handwritten musical notation for the third system, including a vocal line with lyrics and a lute tablature line below it. The lyrics are: *and July in her eyes her eyes hath place, with in her bofom ://:*



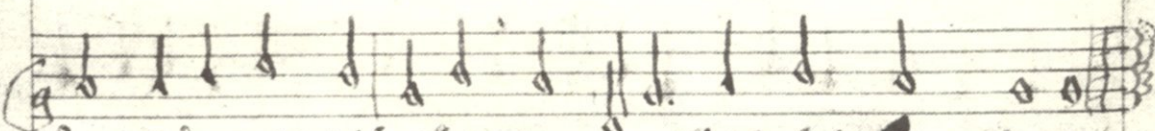
is september but in her hart ://: her hart a told December

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a lute tablature line below it. The lyrics are: *is september but in her hart ://: her hart a told December*.



Come gentle Gardman pitt wth me and tunc' thy pipe by myne

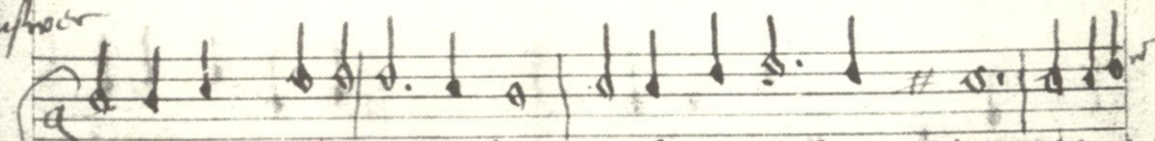
Handwritten musical notation with letters (A, B, H) and rhythmic symbols (r, s, d, f) on a staff.



Have condeu'te to thy willow tree to p^{er}ild thy lute some s^{ome} s^{ome}

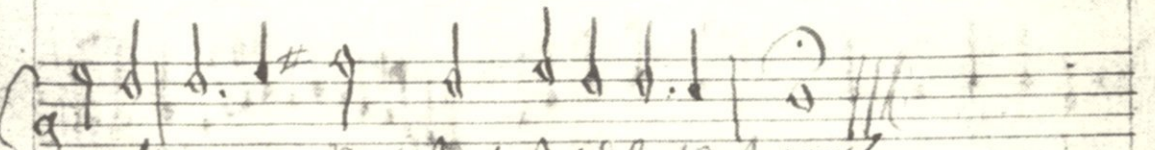
Handwritten musical notation with letters (A, B, H) and rhythmic symbols (r, s, d, f) on a staff.

Tranfpo



Blas'p'ert' & to' nome I fynd, thy l'p'ic' l'og'd' to Gyng' ^{and d'nt it} ^{to get of thy}

Handwritten musical notation with letters (A, B, H) and rhythmic symbols (r, s, d, f) on a staff.

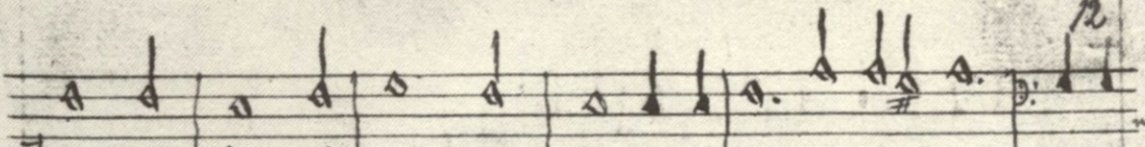


~~Myself many a l'one' h'ute' p'nted by the Anam'is~~
flood' f'ore' cast no mynde' but feed' a wanton eye.

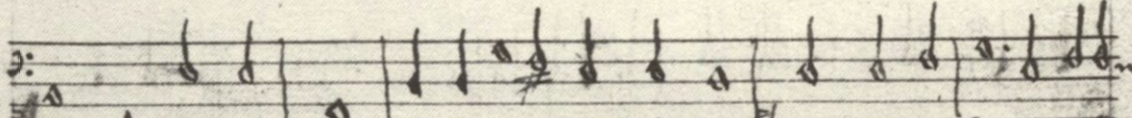
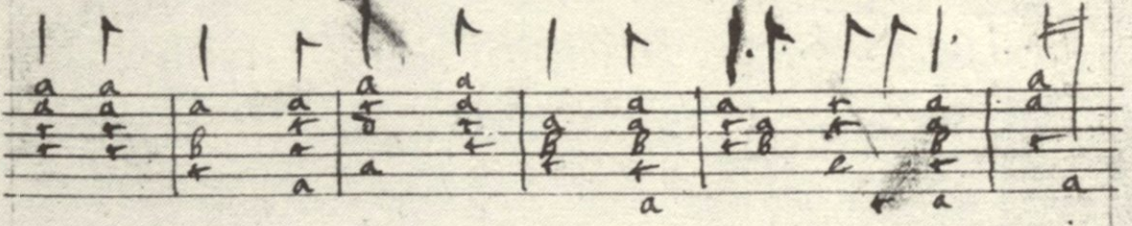
Handwritten musical notation with letters (A, B, H) and rhythmic symbols (r, s, d, f) on a staff.

Wher' I haue fram'd my sommers' house, of proof' per' the bus' beance
and deat' it by to many a flower' Inu' p'eat'ed by the str'ams
for daphn' eyes once a day' the f'low'ry banks' doth wash
and in her' bosom' bears a rosy' the pride' of many' stalks
but leades' the humble hart' (him) w' would' ne' g'at'lands' d'ight
and she' must' soule' the more' d'nt' to list' & t'eme' l'ove' s'ight
yet though' that' others' bears' the be' as in her' favor' best
her' shepher' l'ad'eth' her' as well' as those' whom' she' l'oves' best

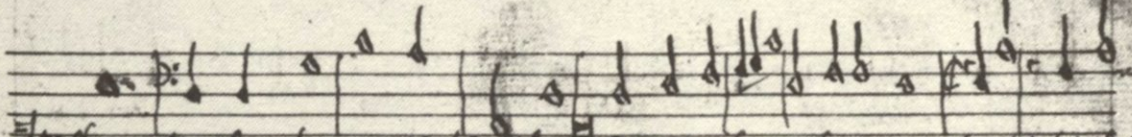
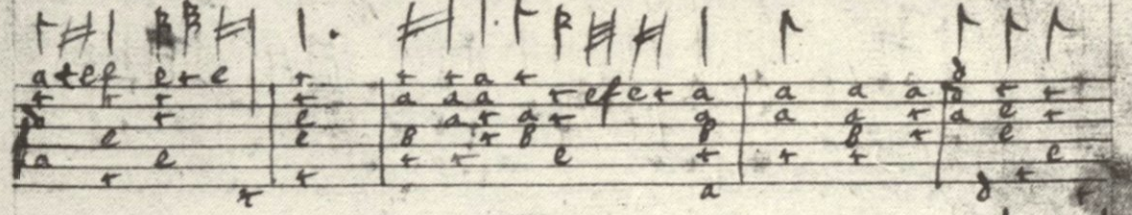
the answer on this
other side.



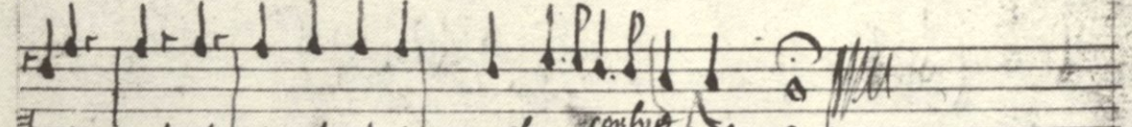
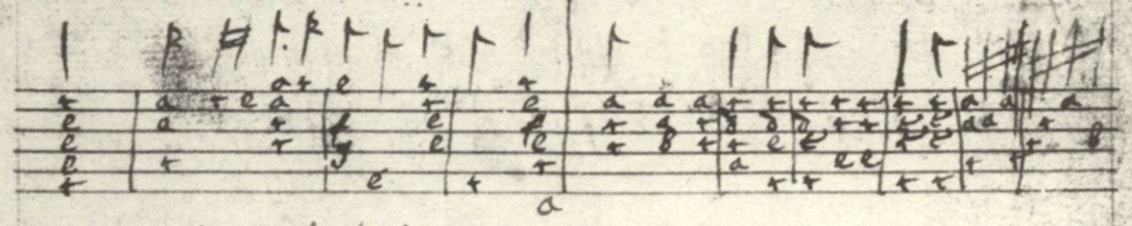
Saye fonde love what seekes to grow here in the / yelow of the night, grow



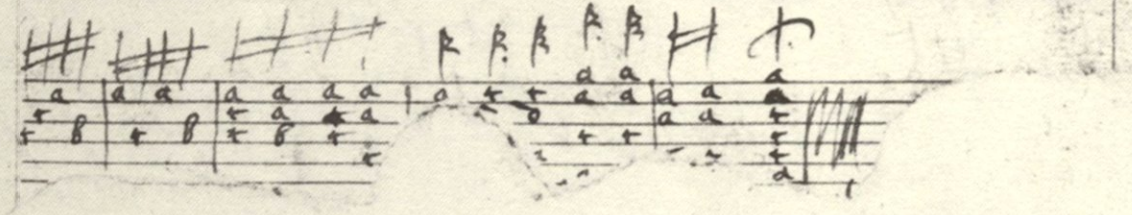
Wetke the Joye of my daye, that in flent most deligge, nighte growe by Emor shall to

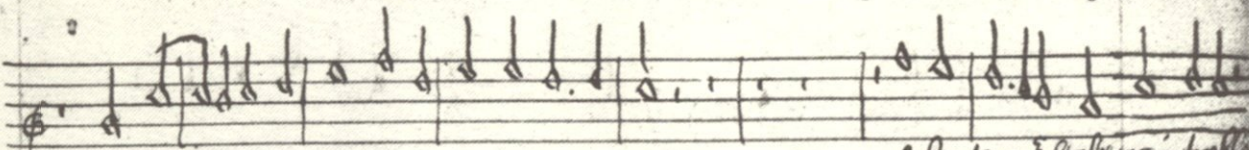


Steepe But loves humor watch doth keepe, Let never humor hapie prove, but that but that



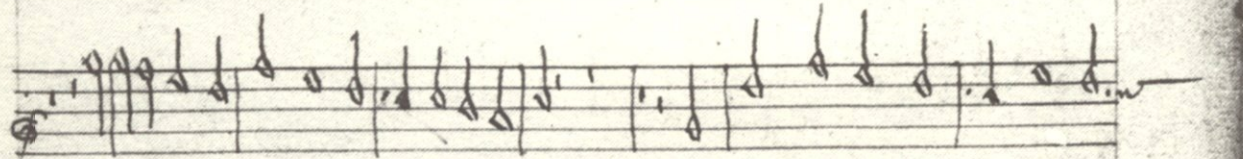
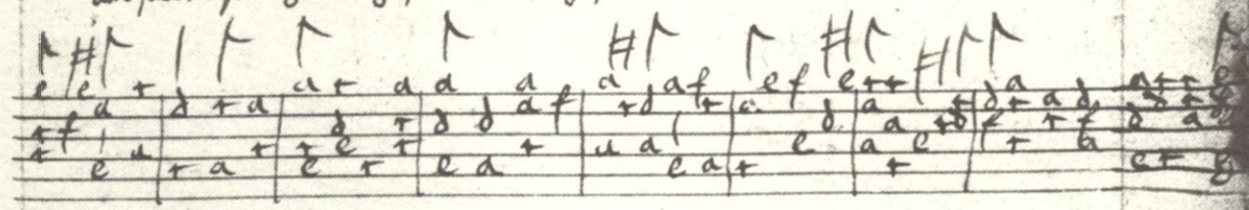
But that, y. y. y. y. y. y. whome ye please the love





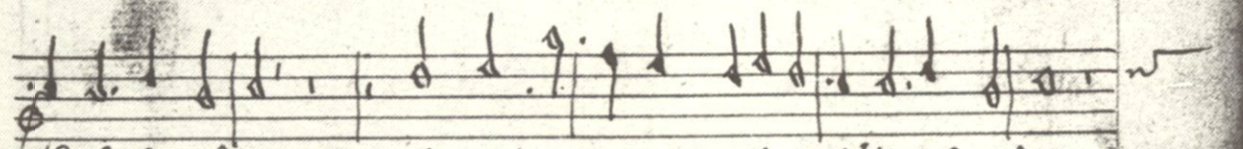
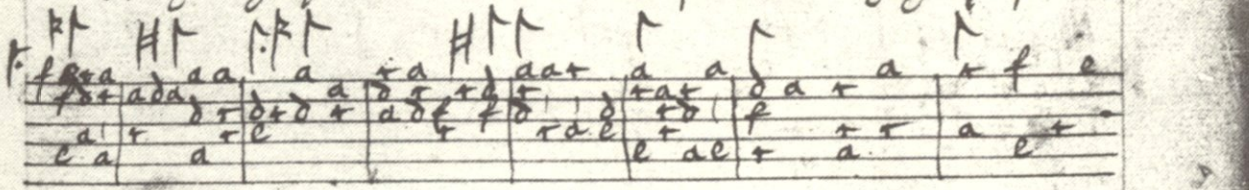
and save me from the blood of his men, blood of his men

O before o' Galilee in trouble



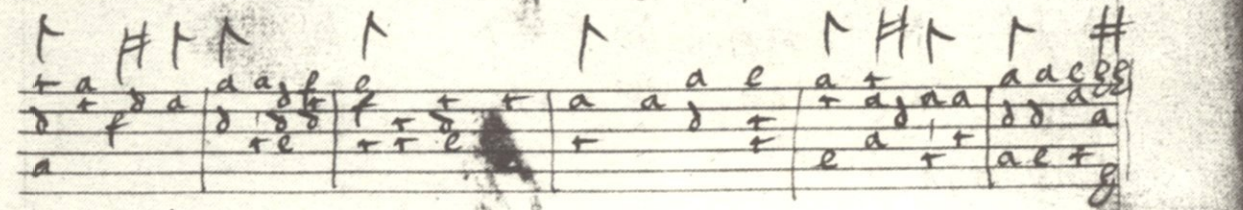
O before o' Galilee in trouble

for name is the Galilee of man is



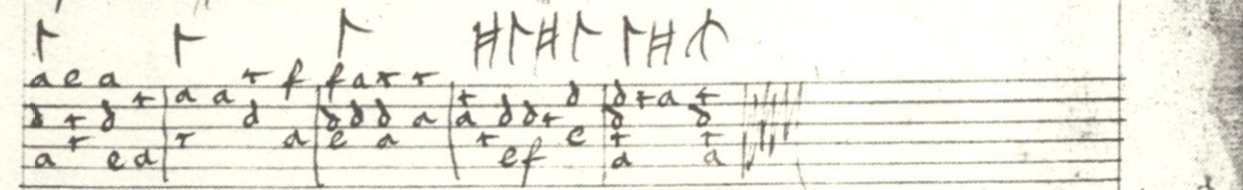
the Galilee of man

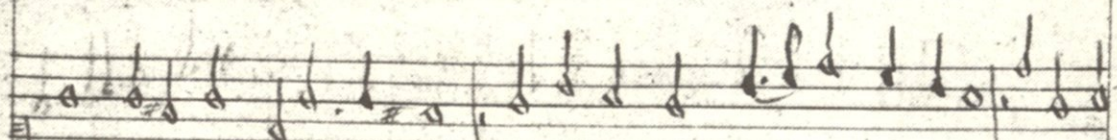
for name is the Galilee of man, is the Galilee of man



for name: //

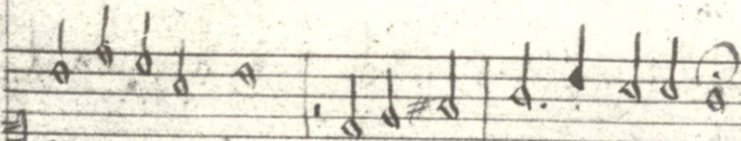
the Galilee of man





Come let us sing to god wth praise, Our ~~gods~~ ^{gods}, prince and prⁱⁿcipal always and to l^og.

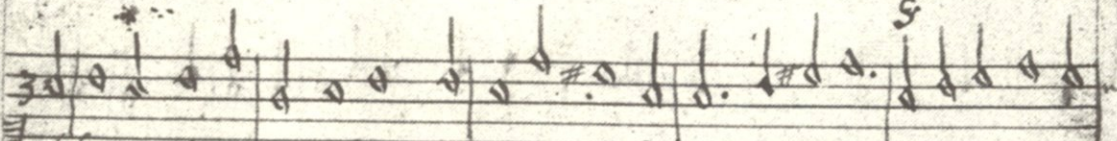
Handwritten musical notation with three staves. The top staff contains rhythmic symbols (vertical lines with flags) and some letters. The middle and bottom staves contain a vocal line with letters (a, r, e, t, a) and a bass line with rhythmic symbols.



paired Golly / spirits for that by right he doth it merite.

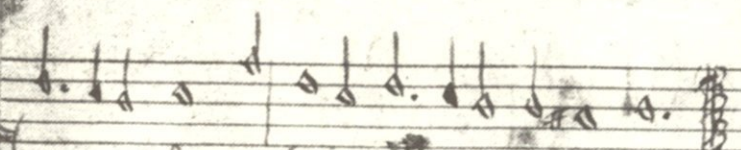
Ob let vs laude the trinitie
with heart and voice th^ough unmeasurable
for Christ who merites to be praised
his glorious name be praised for it.
3 Give thanks to god wth joy & mirth
for his mercies sake our Saviours birth
of all mankind the comfort true
to hym ^{our} praise & honor due
For is the quilles same alas
whole death & paine brought on us
Faith hope & love with spirit & grace
Such you Jesus singe to hym is due

Handwritten musical notation with three staves. The top staff contains rhythmic symbols and letters. The middle and bottom staves contain a vocal line with letters (a, r, e, t, a) and a bass line with rhythmic symbols.



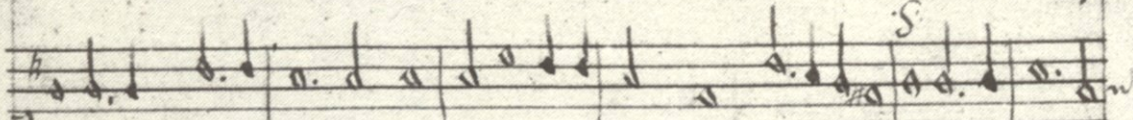
O bringe god and father deare, I humbly beseech and pray, for Jesus sake my

Handwritten musical notation with three staves. The top staff contains rhythmic symbols and letters. The middle and bottom staves contain a vocal line with letters (a, r, e, t, a) and a bass line with rhythmic symbols.



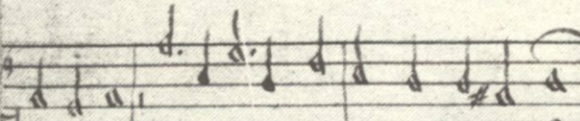
prayers, heare & hearken what ^{my} w^ould shall saye

Handwritten musical notation with three staves. The top staff contains rhythmic symbols and letters. The middle and bottom staves contain a vocal line with letters (a, r, e, t, a) and a bass line with rhythmic symbols.



An heart that broken and contrite to god is a sacrifice, sweete sacrifice, repentant sinners

Musical notation with rhythmic symbols (vertical lines) and a three-line staff with letters (a, b, c) and numbers (1, 2, 3) below it.

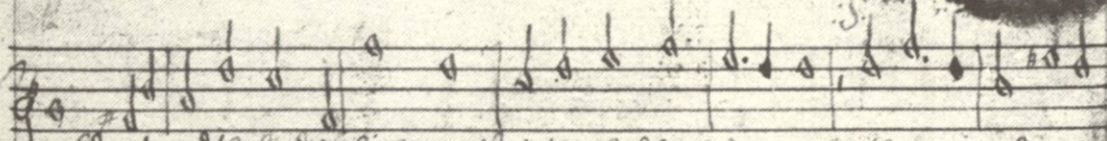


That I have bene mygdal tree have not
Sweete of home as the lark doth
mygdal I shall be to you id peace
from you no sweet best can be.

Em delight, for more: I Gen Just men in their just

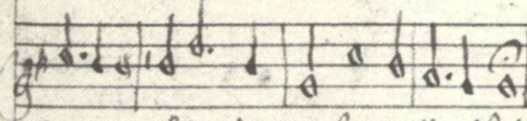
Musical notation with rhythmic symbols and a three-line staff with letters (a, b, c) and numbers (1, 2, 3) below it.

How I have bene for many yeeres
mistaken by many monethes and dayes
both private and mynister all appeared
to you as for many by the waye.



As it doth unto god the Lord our Siger, praise in the clouds and firmament, not given and taught preachers

Musical notation with rhythmic symbols and a three-line staff with letters (a, b, c) and numbers (1, 2, 3) below it.

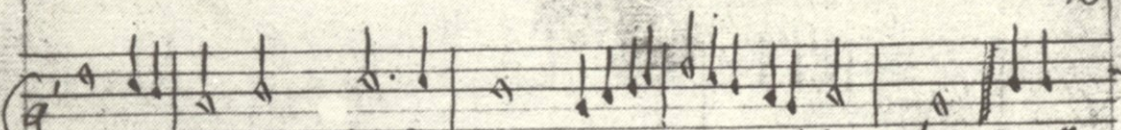


And he not the stable sound
of Cornetts, flutes, porters, etc
lett harp and organes for his sound

Harmony, and trust that are from motions but

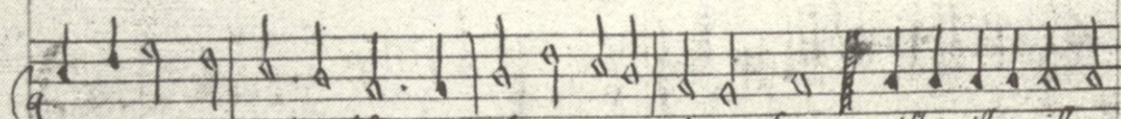
Musical notation with rhythmic symbols and a three-line staff with letters (a, b, c) and numbers (1, 2, 3) below it.

praise you not Cymbals, hand Cymbals,
not Instrumts more used by Jewes
not Cythrons, Drums and virgins
to singe but praise do not refuse.



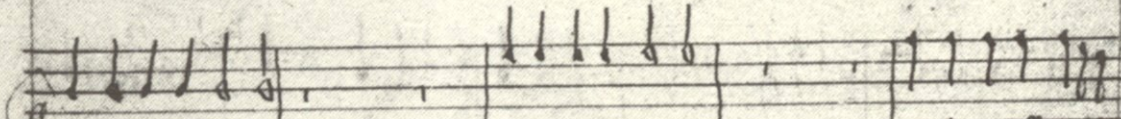
Since my Joyes thorough Philips frownes are Extinguist and throwne downe I will
Since my delight is dead in me thorough Philips Crueltie all the

Handwritten musical notation with rhythmic symbols (vertical lines) above the staff and letters (a, t) below it.



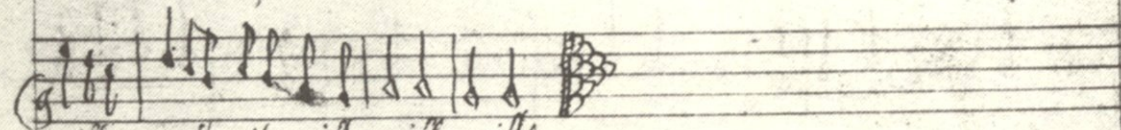
Laye away my weeds of Blevr and take me to my Tournye heve willow willow willow
So longe my songe shall be, my garlaunde is the willow tree

Handwritten musical notation with rhythmic symbols (vertical lines) above the staff and letters (a, t) below it.



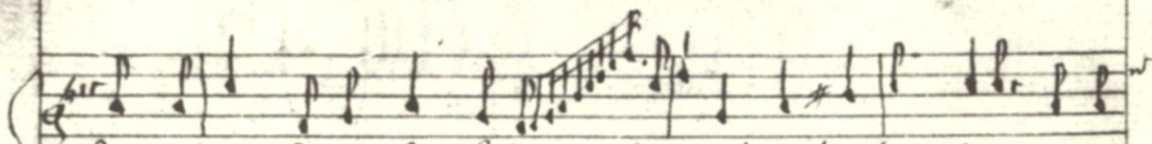
Willow willow willow Willow Willow willow willow Willow willow willow

Handwritten musical notation with rhythmic symbols (vertical lines) above the staff and letters (a, t) below it.

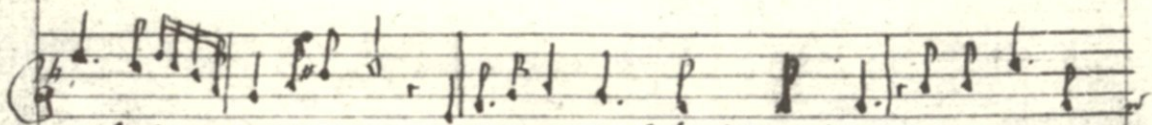
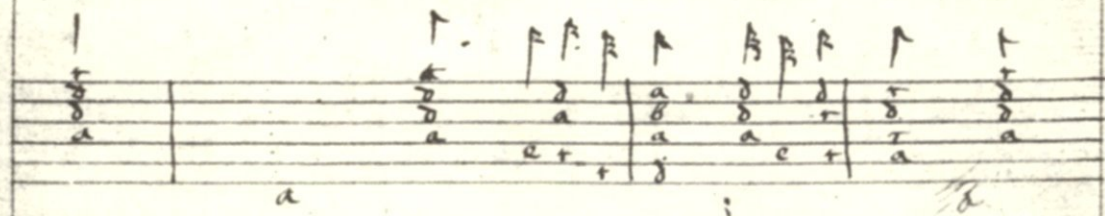


willow willow // willow willow willow

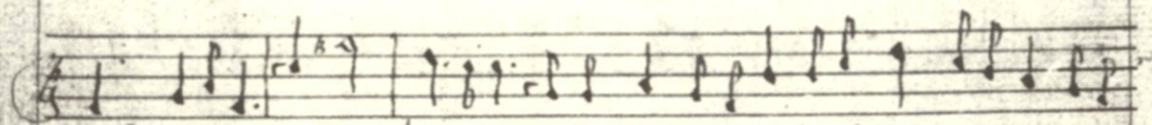
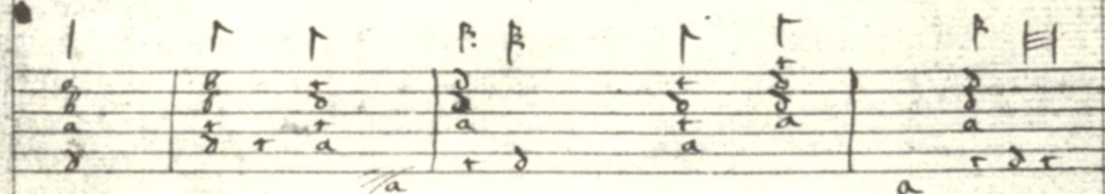
Handwritten musical notation with rhythmic symbols (vertical lines) above the staff and letters (a, t) below it.



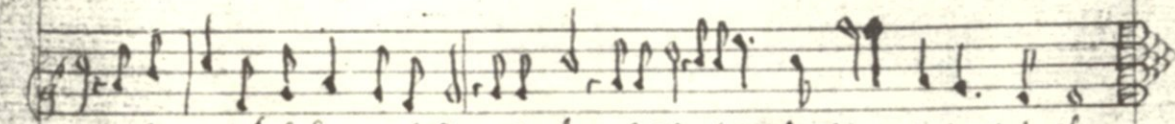
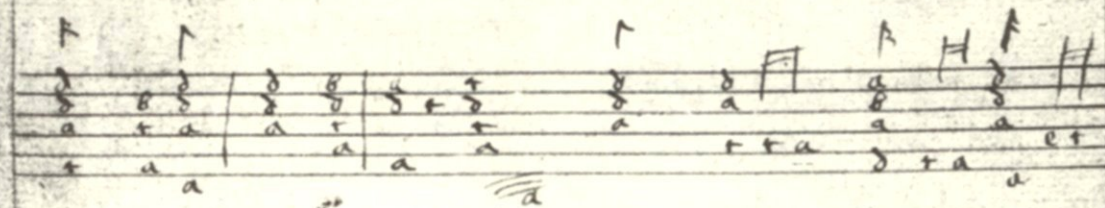
Have yo^u scene but a Whyte Lillie grow before Rude hands had touccht it, have yo^u



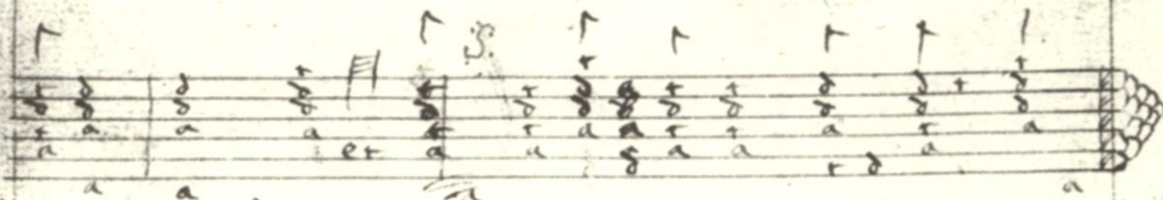
markt but the fall of the Snow before the Earthe hath Smucht it, have yo^u felt the

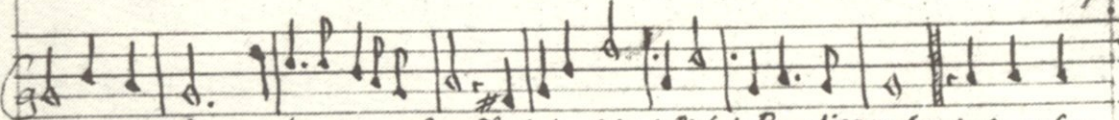


Woolfe of Beuer, or Swans downe Ever, or have smelt of the Bud of the Bryer, or the Nard in the



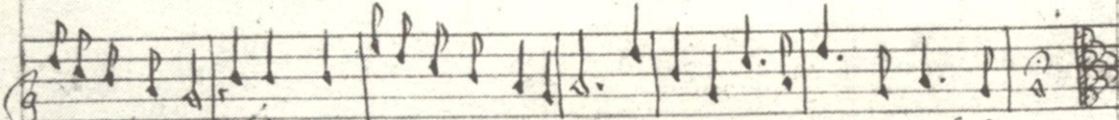
fire or have tasted the bagge of the Bec, o so whyte, o so soft o so sweete So sweete is Shue.





I muste complaine, yet do Enioye my love, Shee is two faire to like in Beauties partes, to frame her
bence is my greefe, for Nature while shee strove, with all her graces & Devinest Artes.

Handwritten musical notation with rhythmic markings (vertical lines) and letter annotations (a, t, b) above and below the staff.

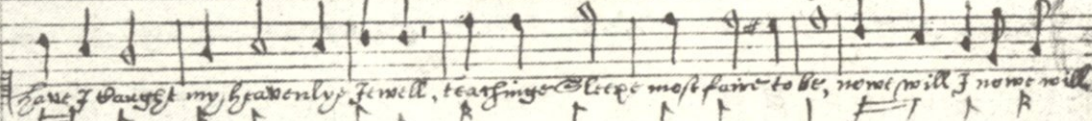


to to Beautifull of ~~face~~ her to to Beautifull of her, Shee had no leasure leaft to make her trewe.

Handwritten musical notation with rhythmic markings and letter annotations.

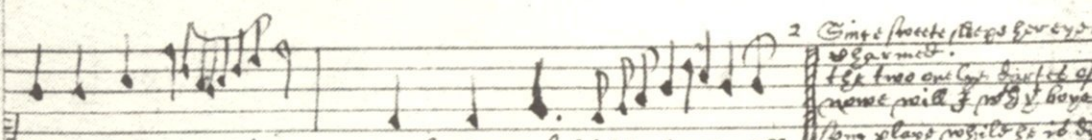
should I have agreed and wisht shee were lesse faire.
I should have requant to my owne Desires
shee is a myrre New lovers will requies
this Endles Daye loves for ever full fires,
rest Taylous thoughts, and thus resolve at last
shee hath more Beautie, than becomes the dust.

This long Complainte from her I intrithe aryse,
accusing her of Nature boathe in one
for Beautie staine is both a fesse disguise,
a comon wonder wch is quickly gone,
A fesse faire face cannot with all her feature,
w hout a trew hart make a trew faire creature.



Some I Dangeit my hysdenly, fessell, tearinge Sleepe most faire to be, none will I none will

Handwritten musical notation with rhythmic markings and letter annotations.



I teare for teare & joye - my eye be, robed is to to Enuill.

2 Some sweete Sleepe havey d East
I teare on my heart of love
none will I none will
I have playe my selfe to be harmed.

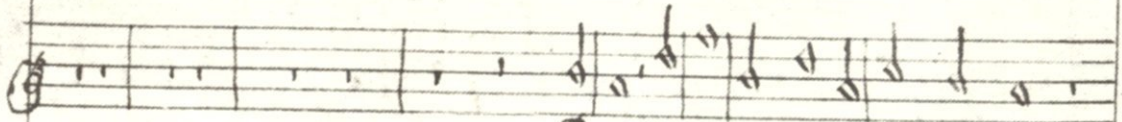
Handwritten musical notation with rhythmic markings and letter annotations.

3 For tongue makings still refuse to
giving of wankely my god me
none will I attempt to know
no get no for change sleeping rest.

4 For to be hard in speakinge god bete
I have mye grante a fesse respect
none will I fessell the fesse
I have to be my selfe left remaine bete

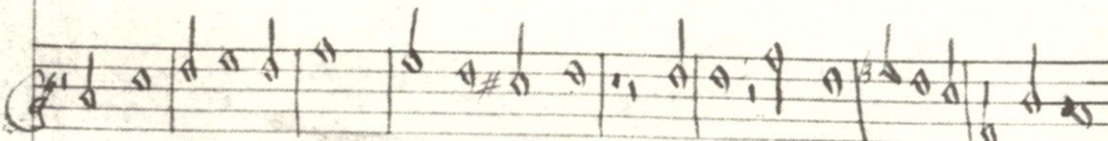
- 5 But of oole to inke out of danger, of for just a light disdaine,
None will I also not aine, love fessell no more old but anger.
 - 6 yet to be like to so sweetlye fessellings, of fessell a fessell my selfe
None will I but venture to be, none will I must fessell learn fessellings
 - 7 For Enuill life, but of fessell makings, lowering beauty of fessellings me
None will I for fessell fessell fessell, fessell more fessell for no more fessellings.
- finis

n Birde



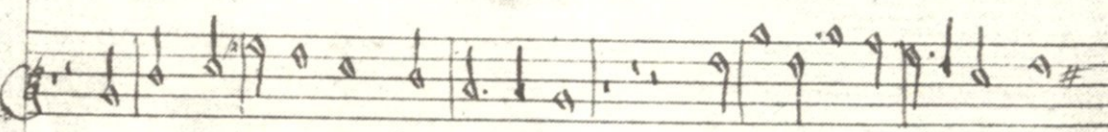
God but god how dare I name that name

Handwritten musical notation with rhythmic markings (vertical lines) above the notes. The notes are on a five-line staff.



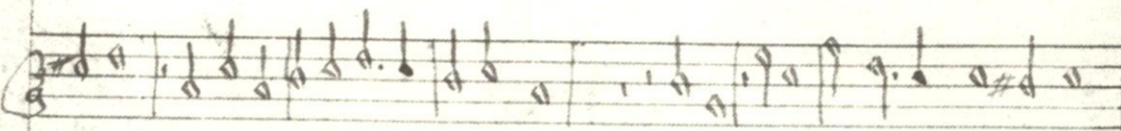
that name above all names not guilty, best, O lord but lord how do I sink in, Gunt

Handwritten musical notation with rhythmic markings above the notes. The notes are on a five-line staff.



to walk to lord and break my lords beest, O father out alas right wrong

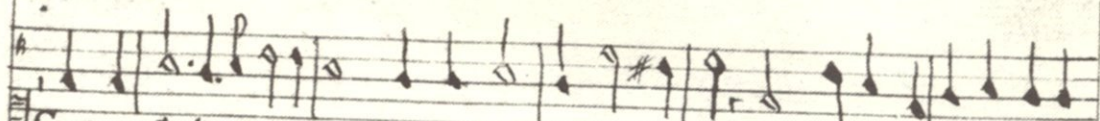
Handwritten musical notation with rhythmic markings above the notes. The notes are on a five-line staff.



to weep that little night to angels never come, to me to me foul my and forbidden guest

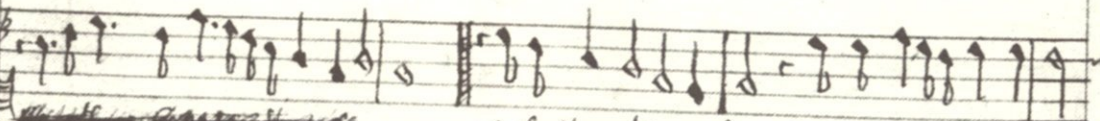
Handwritten musical notation with rhythmic markings above the notes. The notes are on a five-line staff.

Handwritten musical notation with rhythmic markings above the notes. The notes are on a five-line staff.



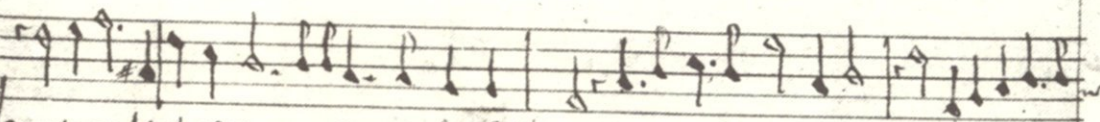
Come my Ce li a let vs proue, while wee maye, the Sweets of Loue, Tyme will not be ours for Euer
Spends not, then his gifts in Vaine, Summs that set mayerise againe, But yf wee once loofe this light

Handwritten musical notation with rhythmic markings (F, FFF) and a two-line staff with letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, v, x, y, z) representing notes.



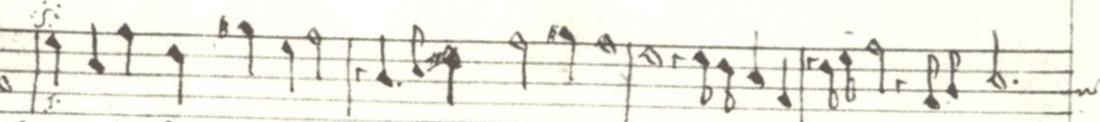
he at length our good will Seuer
tis with vs perpe tue - all might } why should wee defer our loyes, Fame and rumour are but Toys.

Handwritten musical notation with rhythmic markings (FFF) and a two-line staff with letters representing notes.



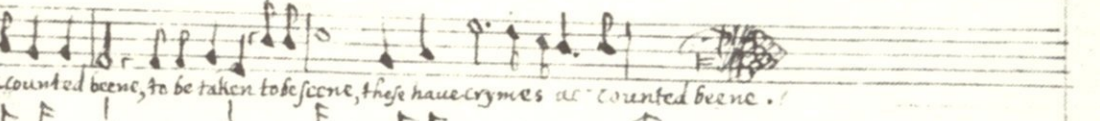
cannot wee delude the Eyes of a few poore houfholde spies, or his easier cares beguile, thus remoued by our

Handwritten musical notation with rhythmic markings (F, FFF) and a two-line staff with letters representing notes.



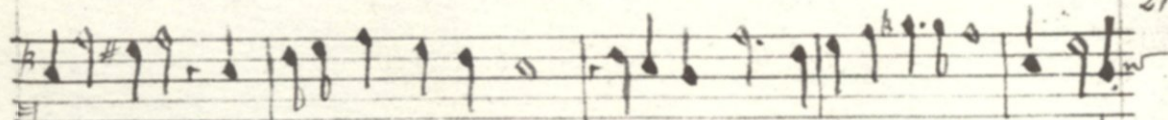
wile, tis no sinne Loues fruits to Seale, But the sweete theft to reuere, To be taken to be seene, these haue Crimes

Handwritten musical notation with rhythmic markings (F, FFF) and a two-line staff with letters representing notes.

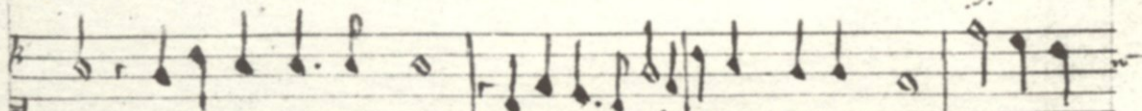
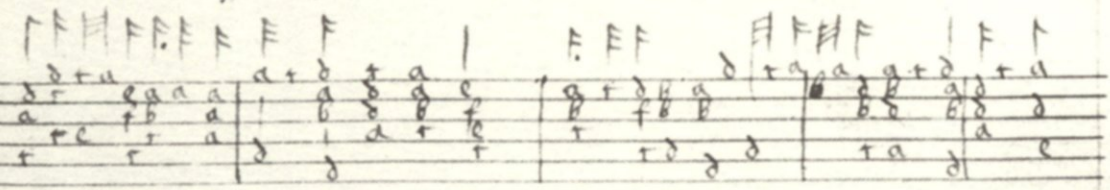


accounted beene, to be taken to be seene, these haue crimes ac counted beene.

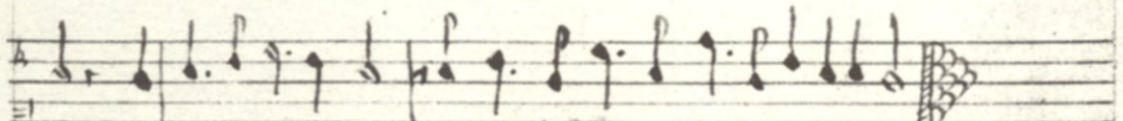
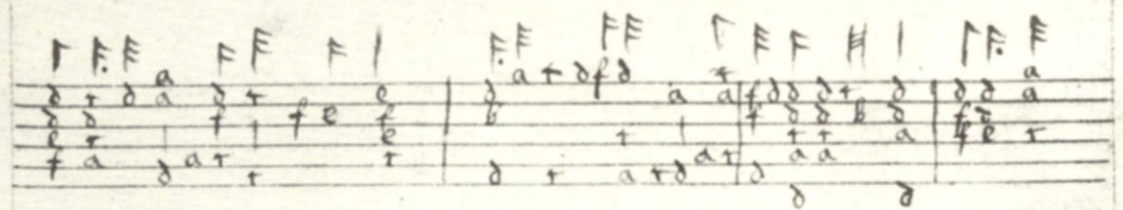
Handwritten musical notation with rhythmic markings (F, FFF) and a two-line staff with letters representing notes.



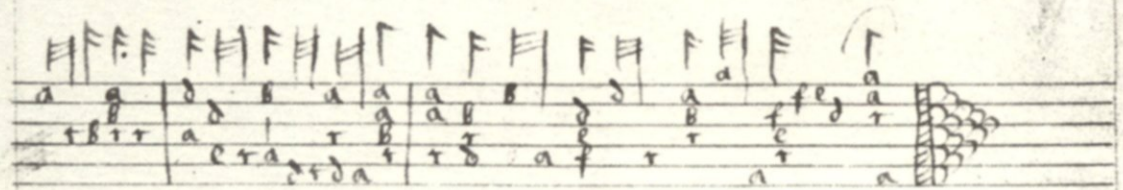
I It was a tyme when Sillye Bees could speake, and in that tyme I was a fillie Bee, who fed on



a Tyme vntill my heart gan breake, yet neuer founde ^{the tyme} woulde Fauoure mee, Of all the



Swarme, I onely did not thrine, yet brought I wax and homye to the hyuc.



Then thus i Buzd, when Tyme no Sap woulde geiue,
Why should this Blessed Tyme to me be drye,
Syn by this tyme the Lazie Drone doth lye
The waspe, the Worme, the Quall, the Butterflie,
Mated w^h greefe I Kneeled on my knees.
And thus Complayned vnto the Kinge of Bees.'

My liege Gods graunt thy Tyme maye neuer Ende,
And yet Vouchsafe to heare my plainte of Tyme,
w^h fruitles flies haue founde to haue a friend,
And I cast downe when Atomes do of Tyme.
'The Kinge replyed but thus, yeare peeuishe Bee
'that bounde to serue the tyme, the tyme not thee.'

ye playe by our prais in your fingers by the waye

faine Would I change that yete to wh fond Love hatt charmd me, Longe Longe to singe by rote fancyng

that that harnde me, yet when this thought dath come, Love is the perfecta Sum of all delight, I have neither choice either for

Of one these wrongs for mee
 that playe by rote is better
 then by rote for he is fong
 and more then shall be fealt
 for he shall be of joye call'd
 and shall be of pleasure id

pen or voice, to singe or write.

I do advize that
 I have not met to meet
 I have not met to meet
 and fall before thee

that that must have believed the
 another good. I will on the
 from my pen and my
 Center

Printed in
die July 22^o 70
Rex m^o 200
700^o Trinity

Mr. Floyd of some papers the
office according to the papers for a judge
the suite of Steven Gungor by Mr. Deane
but there are no papers to be found
out of the m^o 1630. King 3. or 1632
1631 7 56 King 3. King 5. die m^o 70^o Car
of No. 2630

or by number, page
by 5 above written
21^o 7^o 12^o
128^o
it would be better
not to mix them not
under one
4 May 1631: 1631

Wiggott of 1631 King 10: 1600
Wiggott of 1631 King 10: 1600

[Signature]

There was a man and hee was dead
Hee run three miles w^out his head
o lie lie lie alive alive and is not
this a monstrous lie & c & c

1633 / March the 10^o

This Booke
of Hugh Floyd
Dorm: 1

X
H

4