His golden locks time hath to silver turned

1. His golden locks time hath to silver  
2. His helmet now shall make a hive for  
3. And when he saddest sits in homely

O time too swift, O swiftness never
And lover’s sonnets turn to holy
He’ll teach his swains this carol for a

O time too swift, O swiftness never
And lover’s sonnets turn to holy
He’ll teach his swains this carol for a

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But spurned in vain, youth wan-eth by increas-ing:
And feed on pray-ers, which are a-ge’s alms,
Curst be the soul that think her a-ny wrong:
But spurned in vain, youth wan-eth by increas-ing:
And feed on pray-ers, which are a-ge’s alms,
Curst be the soul that think her a-ny wrong:
But spurned in vain, youth wan-eth by increas-ing:
And feed on pray-ers, which are a-ge’s alms,
Curst be the soul that think her a-ny wrong:

Blest be the hearts that wish my sove-reign well,
A man at arms must now serve on his knees,
His youth ’gainst time and age hath e-ter spurned,

Psalms:
A man at arms must now serve on his knees,
His youth ’gainst time and age hath e-ter spurned,
[\textit{d = d}]

\begin{music}
\begin{musicstaves}

\begin{musicstaff}
\begin{musicnotes}
\bar{18} & \text{Beau - ty, strength, youth, are flowers but fading seen, Du -}
\text{But though from court to cot - tage he de - part, His,}
\text{God - ess, al - low this a - ged man his right, To}
\end{musicnotes}
\end{musicstaff}

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\bar{18} & \text{Beau - ty, strength, youth, are flowers but fading seen, Du -}
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\end{musicstaff}

\end{musicstaves}
\end{music}

\begin{music}
\begin{musicstaves}

\begin{musicstaff}
\begin{musicnotes}
\bar{22} & \text{Beau - ty, faith, love, are roots and e - ver green.}
\text{Saint is sure of his un - spot - ted heart.}
\text{Be your beads - man now that was your knight.}
\end{musicnotes}
\end{musicstaff}

\begin{musicstaff}
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\end{musicnotes}
\end{musicstaff}

\end{musicstaves}
\end{music}


Later editions (especially the 5th from 1613) incorporate substantial revisions to the lute part and one significant change to the vocal line (I, 18-19), as well as a masculinisation of references to the monarch.

II.10.1: sharp over note.

18: ts, all parts.

Underlay of 2nd & 3rd stanzas is editorial.