

# His golden locks time hath to silver turned

Sir Henry Lee  
(1533-1611)

John Dowland (c.1563-1626)

Cantus

1. His gol - den locks time hath to sil - ver  
 2. His hel - met now shall make a hive for  
 3. And when he sad - dest sits in home - ly

Altus

1. His gol - den locks time hath to sil - ver, to sil - ver  
 2. His hel - met now shall make, shall make a hive for  
 3. And when he sad - dest sits in home - ly, home - ly

Tenor

1. His gol - den locks time hath to sil - ver  
 2. His hel - met now shall make a hive for  
 3. And when he sad - dest sits in home - ly

Bassus

1. His gol - den locks time hath to sil - ver  
 2. His hel - met now shall make a hive for  
 3. And when he sad - dest sits in home - ly

Lute

Lute tuning: D, G, c, f, a, d', g'

5

turned, O time too swift, O swift - ness ne - ver  
 bees, And lo - ver's son - nets turn to ho - ly  
 cell, He'll teach his swains this ca - rol for a

turned, O time too swift, O swift - ness ne - ver  
 bees, And lo - ver's son - nets turn to ho - ly  
 cell, He'll teach his swains this ca - rol for a

turned, O, O time too swift, O time too swift, O swift-ness ne - ver  
 bees, And, and lo-ver's, lo - ver's son-nets turn to ho - ly  
 cell, He'll, he'll teach his swains, he'll teach his swains this car - rol for a

turned, O time too swift, O swift - ness ne - ver  
 bees, And lo - ver's son - nets turn to ho - ly  
 cell, He'll teach his swains this ca - rol for a

9

ceas - ing, His youth 'gainst time and age hath e - ver spurned,  
 psalms: A man at arms must now serve on his knees,  
 song: Blest be the hearts that wish my sove - reign well,

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*f* *d* *a* *c* *d* *a* *d* *a* *a* *d* *c* *a* *a* *e* *a* *a*  
*c* *e* *a* *a* *a* *a* *c* *e* *c* *e* *c* *e* *c* *e*

/a /a

14

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

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

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

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

[ ♩ = ♩ ]

18

Beau - ty, strength, youth, are flowers but fad - ing seen, Du -  
 But though from court to cot - tage he de - part, His  
 God - dess, al - low this a - ged man his right, To

Beau - ty, strength, youth, are flowers but fad - ing seen, Du -  
 But though from court to cot - tage he de - part, His  
 God - dess, al - low this a - ged man his right, To

Beau - ty, strength, youth, are flowers but fad - ing seen, Du -  
 But though from court to cot - tage he de - part, His  
 God - dess, al - low this a - ged man his right, To

Beau - ty, strength, youth, are flowers but fad - ing seen, Du -  
 But though from court to cot - tage he de - part, His  
 Ye gods, al - low this a - ged man his right, To

*(Lute Underlay)*  
 a c c e d c d c d a c a c e e f c  
 e c a a e d e e c

22

- ty, faith, love, are roots and e - ver green.  
 - saint is sure of his un - spot - ted heart.  
 - be your beads - man now that was your knight.

- ty, du - ty, faith, love, are roots and e - ver green.  
 saint, his saint is sure of his un - spot - ted heart.  
 be, to be your beads - man now that was your knight.

- ty, faith, love, are roots and e - ver green.  
 saint is sure of his un - spot - ted heart.  
 be your beads - man now that was your knight.

*(Lute Underlay)*  
 a a a c a a e a a a c d a a b d c c  
 e b e e b c d e c b d c c a

Source: John Dowland, *The First Booke of Songes or Ayres* (London, 1st edition, 1597), no.18.

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.