

Ingemuit Susanna

Daniel 13:22-23

Cantus (part 1 of 5)

Alfonso Ferrabosco I (1543-1588)

GB-Och mus ms 78-82 (c.1590s)

In - ge - mu - it Su - san - na, et a - it,
et a - - - it. An - gu - sti - æ mi - hi
sunt u - - - bi-que: Si e - nim hoc e - ge - ro, —
— mors — mi - - hi est, mors mi - -
- hi est, Si au - tem non e - ge - ro, —
si au - tem non — e - ge - ro, non ef - fu - - gi-am ma-
- nus ve - - stras. Sed me - li-us est mi - hi,
sed me - li - us est mi - - hi ab-sque o - pe-re in - ci - de-re in ma-
- nus ho - mi-num; Quam pec-ca - re in con-spe - ctu Do -
- mi-ni, quam pec-ca - - re
in con-spe - ctu Do-mi-ni, quam pec-ca - - re

80

6
2

— in con-spe - ctu Do - mi-ni, in con-spe - ctu Do - - mi - ni.

The image shows a musical score for a cantus. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The lyrics are: "— in con-spe - ctu Do - mi-ni, in con-spe - ctu Do - - mi - ni." Above the staff, the number "80" is written above the first measure of the second phrase, and the numbers "6" and "2" are written above the first measure of the third phrase. The score ends with a double bar line.

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Daniel 13:22-23

Altus (part 2 of 5)

Alfonso Ferrabosco I (1543-1588)

GB-Och mus ms 78-82 (c.1590s)

1 5 10 15 20 25 30 35 40 45 50 55 60

In - ge - mu - it Su - san - na, et
a - - it, et a - - it, in - ge - mu -
it Su - san - na, et a - - it. An - gu - sti - æ mi - hi sunt u - bi -
que, u - bi - que: Si e - nim hoc e - ge - ro, si e - nim hoc e - ge -
ro, mors mi - hi est, mors mi - hi est, mi - hi
est, Si au - tem non e - ge - ro, si au - tem non e - ge -
ro, si au - tem non e - ge - ro, non ef - fu - gi -
am ma - nus ve - stras. Sed me - li - us est mi - hi, sed me - li -
us est, sed me - li - us est mi - hi ab - sque o - pe - re in - ci - de -
re in ma - nus ho - mi - num; Quam pec - ca - re in con - spe - ctu

Ingemuit Susanna: (altus)

2

65

70

75

80

6
2

Do - - mi-ni, quam_____ pec - ca - re, quam_____

pec-ca - re in con-spe - - ctu Do-mi-ni, quam_ pec-ca - re in con-spe-

- ctu_____ Do - - mi - ni, in con-spe - ctu Do - - mi-ni.

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Altus (part 2 of 5)

Alfonso Ferrabosco I (1543-1588)

GB-Och mus ms 78-82 (c.1590s)

In - ge - mu - it Su - san - na, et
a - - it, et a - - - it, in - ge - mu -
it Su-san - na, et a - - it. An - gu - sti - æ mi - hi sunt u - bi -
que, u - bi-que: Si e - nim hoc e - ge-ro, si e - nim hoc e - ge -
ro, mors mi - - hi est, mors mi - hi est, mi - - hi
est, Si au - tem non e - - ge - ro, si au - tem non e - ge -
ro, si au - tem non e - ge-ro, non ef - fu - - gi -
am ma - - nus ve - stras. Sed me - li - us est mi - hi, sed me - li -
us est, sed me - li-us est mi - - hi ab-sque o - pe - re in - ci - de -
re in ma-nus ho - mi-num; Quam pec-ca - - re in con-spe - ctu

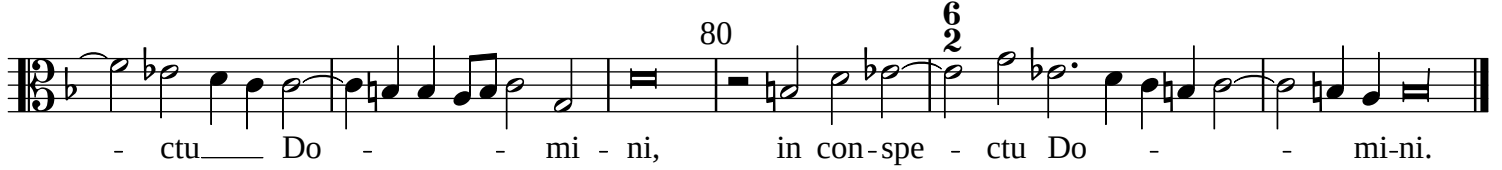
65



70



75



80

6
2

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Daniel 13:22-23

Alfonso Ferrabosco I (1543-1588)

Tenor (part 3 of 5)

GB-Och mus ms 78-82 (c.1590s)

5
In - ge - mu - it Su - san - na, et a - - - it,

10
in - ge - mu - it Su - san - - - na, et a -

15
- it, et a - - it. An - gu - sti - æ mi -

20
- hi sunt u - - bi - que: Si e - - nim hoc

25
e - ge - ro, hoc e - ge - ro, mors mi - hi est, mors mi -

30
- hi est, mors mi - hi est, Si au - tem non e - ge -

35
ro, non e - ge - ro, si au - tem non e - ge - ro, si au - tem non e - ge -

40
ro, non ef - fu - gi - am ma - nus ve - stras.

45
Sed me - li - us est mi - hi, sed me - li - us est mi -

50
hi ab - sque o - pe - re in - ci - de - re in ma - nus, in - ci - de - re

55
60

65 1

in ma - - nus in con-spe - ctu Do - mi - ni; Quam

70 75

- pec - ca - re in con-spe - ctu Do-mi - ni, quam - pec - ca -

80 6 2

re in con-spe - ctu Do-mi - ni, in - con - spe - ctu Do - mi - ni, Do - mi - ni.

Detailed description: This is a musical score for a tenor part. It consists of three staves of music in a single system. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. It contains measures 65 to 70. The second staff contains measures 70 to 75. The third staff contains measures 75 to 80. The lyrics are written below the notes. There are some musical markings above the staves, including a bracketed '1' above measure 66 and a '6' above measure 74. The score ends with a double bar line at measure 80.

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Tenor (part 3 of 5)

Alfonso Ferrabosco I (1543-1588)

GB-Och mus ms 78-82 (c.1590s)

5

In - ge - mu - it Su - san - na, et a - - - it,

10

in - ge - mu - it Su - san - - - na, et a -

15

- it, et a - - - it. An - gu - sti - æ mi -

20

- - hi sunt u - - bi - que: Si e - - nim hoc

25

e - ge - ro, - - - hoc e - ge - ro, mors - - mi - hi est, mors - - mi -

30

- hi est, mors - - mi - hi est, Si au - tem non - - e - ge -

35

1

ro, non e - ge - ro, si au - tem non e - ge - ro, si - - au - tem - - non e - ge -

40

45

50

- ro, non ef - fu - - gi - am ma - - nus ve - - stras.

55

Sed me - li - us est mi - hi, sed me - li - us est - - mi - -

60

hi ab - sque o - pe - re in - ci - de - re in ma - - nus, in - ci - de - re - -

in ma - nus in con-spe - ctu Do - mi - ni; Quam

pec - ca - re in con-spe - ctu Do-mi - ni, quam pec - ca -

re in con-spe - ctu Do-mi - ni, in con - spe - ctu Do - mi - ni, Do - mi - ni.

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Quintus (part 4 of 5)

Alfonso Ferrabosco I (1543-1588)

GB-Och mus ms 78-82 (c.1590s)



In - ge - mu - it Su - san - na, et a - it, in - ge - mu - it Su - san - na, et a - it, et a - it. An - gu - sti - æ mi - hi sunt u - bi - que: Si e - nim hoc e - ge - ro, si e - nim hoc e - ge - ro, mors mi - hi est, mors mi - hi est, Si au - tem non e - ge - ro, si au - tem, si au - tem non e - ge - ro, si au - tem non e - ge - ro, non ef - fu - gi - am ma - nus ve - stras. Sed me - li - us est mi - hi, est mi - hi ab - sque o - pe - re in - ci - de - re in ma - nus ho - mi - num, in ma - nus ho - mi - num; Quam pec - ca - re in

70

con - spe - ctu Do - mi - ni, quam pec - ca - re, quam pec -

75

1

80

6 2

ca - re in con - spe - ctu Do - mi - ni, in con - spe - ctu Do - mi - ni,

Detailed description: This is a musical score for a vocal part, likely a quintus. It consists of two staves of music in 3/8 time, with a key signature of one flat (B-flat). The first staff begins with a measure containing a whole note G4, followed by a half note F#4, and then a half note E4. The lyrics 'con - spe - ctu Do - mi - ni,' are written below. The second staff begins with a whole note D4, followed by a half note C4, and then a half note B3. The lyrics 'quam pec - ca - re, quam pec -' are written below. The third staff begins with a whole note G3, followed by a half note F#3, and then a half note E3. The lyrics 'ca - re' are written below. The fourth staff begins with a whole note D3, followed by a half note C3, and then a half note B2. The lyrics 'in con - spe - ctu Do - mi - ni,' are written below. The fifth staff begins with a whole note G2, followed by a half note F#2, and then a half note E2. The lyrics 'in con - spe - ctu Do - mi - ni,' are written below. The score includes measure numbers 70, 75, 80, and 85. There are also some markings like '1' and '6 2' above the staves.

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Daniel 13:22-23

Bassus (part 5 of 5)

Alfonso Ferrabosco I (1543-1588)

GB-Och mus ms 78-82 (c.1590s)

In - ge - mu - it Su - san - na, —
— in - ge - mu - it Su - san - na, et a -
— it. An - gu - sti - æ mi - hi sunt u - bi-que:
25 Si e - nim hoc e - ge - ro, mors mi - hi est, mors—
— mi - hi est, Si au - tem non e - ge - ro, —
40 si au - tem non e - ge - ro, si au - tem non e - ge - ro, non ef -
— fu - gi-am ma - nus ve - stras. Sed me - li -
55 us est mi - hi ab - sque o - pe-re in - ci - de-re in ma - nus
60 ho - mi - num, Quam pec - ca -
70 re in con - spe - ctu Do - mi - ni, in con - spe - ctu Do - mi - ni, quam pec -

80

6
2

ca - re in con - spe - ctu Do - mi - ni, in con - spe - ctu Do - mi - ni.

The image shows a musical score for a bass part. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of several measures of music, including half notes, quarter notes, and eighth notes. Above the staff, the number '80' is written above the fourth measure, and '6' and '2' are written above the eighth measure. Below the staff, the lyrics 'ca - re in con - spe - ctu Do - mi - ni, in con - spe - ctu Do - mi - ni.' are written, aligned with the notes. The score ends with a double bar line.