

# Susanna fayre sometime of love

Alfonso Ferrabosco, Sr. (1543-1588)

*Musica Transalpina* (London, 1588)

Cantus (part 1 of 5)

1 5  
Su - san - na faire some-time of love re - quest - -

10  
ed, some-time of love re - quest - ed, by two \_\_\_\_\_ olde men

15  
whom hir sweet looks al - lur'd, was \_\_\_\_\_ in \_\_\_\_\_ was in hir

20 4 25  
hart, full sad & sore mo - lest - ed see - ing \_\_\_\_\_

30 35  
\_ the force hir chas - ti - tie en - dur'd \_\_\_\_\_ to \_\_\_\_\_ them she sayd,

1 40  
if I \_\_\_\_\_ by craft pro - cur'd, doe yeeld to you my bo - dy

1 45  
to a - buse \_\_\_\_\_ it, I kill my soule, I kill my soule,

50 1  
and if \_\_\_\_\_ I doe re - fuse it, you \_\_\_\_\_ will me judge

55 60  
you will me judge to death re - proch - ful - ly but bet - ter it is, but

65  
bet - ter it is, in in - no - cence to chuse it, in in - no - cence to chuse \_\_\_\_\_

70 2 75  
\_\_\_\_\_ it, \_\_\_\_\_ then by my fault, then by my fault,

then by my fault t'of - fend my God\_\_\_\_\_ on hye then by my fault,

then by my fault, then by my fault t'of-fend my God on\_\_\_ hye.

80

85

The image shows a musical score for a cantus. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The lyrics 'then by my fault t'of - fend my God\_\_\_\_\_ on hye then by my fault,' are written below the staff. A measure rest is placed under the 'God' word. The number '80' is written above the staff at the end of the first line. The second staff continues the melody with quarter notes D5, E5, F5, and G5, followed by a whole rest. The lyrics 'then by my fault, then by my fault t'of-fend my God on\_\_\_ hye.' are written below. The number '85' is written above the staff at the beginning of the second line. The piece concludes with a double bar line.

# Susanna fayre sometime of love

Alfonso Ferrabosco, Sr. (1543-1588)

*Musica Transalpina* (London, 1588)

Altus (part 2 of 5)

2 5

Su - san - na faire some-time of love re-quest - ed,

1 10

by two olde men, by two old men whom hir sweet looks

15 20

al - lur'd, was in hir hart full sad and sore mo - lest -

25

- ed full sad and sore mo - lest - ed, see - ing the force

30 35

see - ing the force hir chas - ti - tie en - dur'ed, to them

she said, if I by craft pro-cur'd, if I by craft

40 45

pro-cur'd, doe yeeld to you my bod - y to a - buse it,

50

I lose my soule, and if I doe re - fuse it,

55

you will mee judge to death, you will mee judge to death re-proch - ful -

60 65

ly, but bet - ter it is in in - no - cence to chuse it, in in - no - cence to

chuse it\_\_\_\_\_ 2 1 75 then by my fault then by my faulte,\_\_\_ then

by my fault, t'of - fend my God\_\_\_\_\_ 80 on hye\_\_\_ then by my fault, then by my fault, -

85 \_\_\_ then by my fault, t'of - fend my God on hye\_\_\_\_\_ my God on hye.

The musical score is written on three staves in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and a half note B-flat4. There are two measures of rest, each marked with a '2' above the staff. This is followed by a quarter note G4, a quarter note A4, and a half note B-flat4. Another measure of rest is marked with a '1' above the staff. The staff then continues with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. A double bar line is followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The staff ends with a quarter note G4, a quarter note A4, and a half note B-flat4. The second staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. It then has a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note F4. A measure of rest is marked with an '80' above the staff. The staff continues with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. A double bar line is followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The third staff begins with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. A measure of rest is marked with an '85' above the staff. The staff continues with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. It then has a quarter note A4, a quarter note B-flat4, a quarter note G4, and a quarter note F4. A double bar line is followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The piece concludes with a quarter note G4, a quarter note A4, and a half note B-flat4.

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*Musica Transalpina* (London, 1588)

Altus (part 2 of 5)

Su - san - na faire some-time of love re-quest - ed,  
 by two olde men, by two old men whom hir sweet looks  
 al - lur'd, was in hir hart full sad and sore mo - lest -  
 ed full sad and sore mo - lest - ed, see - ing the force  
 see - ing the force hir chas - ti - tie en - dur'ed, to them  
 she said, if I by craft pro-cur'd, if I by craft  
 pro-cur'd, doe yeeld to you my bod - y to a - buse it,  
 I lose my soule, and if I doe re - fuse it,  
 you will mee judge to death, you will mee judge to death re-proch-ful -  
 ly, but bet - ter it is in in - no-cence to chuse it, in in - no-cence to  
 chuse it then by my fault then by my faulte, then

80

by my fault, t'of - fend my God\_\_\_\_\_ on hye\_\_\_\_\_ then by my fault, then by my fault, -

85

— then by my fault, t'of - fend my God on hye\_\_\_\_\_ my God on hye.

The image shows two staves of musical notation in bass clef with a key signature of one flat. The first staff begins with a treble clef and a common time signature. The music consists of a single melodic line. The lyrics are written below the notes. A measure number '80' is placed above the first staff. The second staff continues the melody and lyrics, with a measure number '85' placed above it. The piece concludes with a double bar line.

# Susanna fayre sometime of love

Alfonso Ferrabosco, Sr. (1543-1588)

*Musica Transalpina* (London, 1588)

Quintus (part 3 of 5)

1 5 1

8 Su - san-na faire some-time of love\_\_

10

8 re - quest - - ed by two olde men whom hir sweet looks

15

8 al-lur'd, whome hir sweet lookes al - lur'd, was in hir hart, full

20

8 sad and sore mo - lest - - ed, full sad and sore mo - lest - ed

30

8 see - ing the force hir chas-ti - tie en-dur'd, hir

35

8 chas-ti - te en - dur'd to them she said, if I

40

8 by craft pro-cur'd, doe yeld to you my bo - dy to a - buse it,

50

8 I kill my soule I kill my soule and if I doe re - fuse it, and if

55

8 I do re - fuse it, you will mee judge to death, you will mee judge to

60

8 death, but bet - ter it is but bet - ter it is in in - no -

65

8 cence to chuse it, in in - no - cence to chuse it, then by my fault t'of - fend

70

8 b b # 75

my God on hye t'of-fend my God on hye, then by my fault\_

80

t'of - fend my God on hye, then by\_\_\_\_\_ my fault, then by my fault t'of -

85

fend my God on hye, then by my fault t'of - fend my God on hye.

Detailed description: The image shows a musical score for a quintus part. It consists of three staves of music in G minor (one flat). The first staff starts at measure 8 and ends at measure 75. The second staff starts at measure 80 and ends at measure 85. The third staff starts at measure 85 and ends at measure 90. The lyrics are: 'my God on hye t'of-fend my God on hye, then by my fault\_ t'of - fend my God on hye, then by\_\_\_\_\_ my fault, then by my fault t'of - fend my God on hye, then by my fault t'of - fend my God on hye.' There are accidentals (flats and sharps) above the notes in the first and third staves.



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*Musica Transalpina* (London, 1588)

Quintus (part 3 of 5)

1  
Su - san-na faire some-time of love

10  
re - quest - - ed by two olde men whom hir sweet looks

15  
al-lur'd, whome hir sweet lookes al - lur'd, was in hir hart, full

20  
sad and sore mo - lest - - - ed, full sad and sore mo - lest - ed

25  
see - ing the force hir chas-ti - tie en-dur'd, hir

30  
chas-ti - te en - dur'd to them she said, if I

35  
by craft pro-cur'd, doe yeld to you my bo-dy to a - buse it,

40  
I kill my soule I kill my soule and if I doe re-fuse it, and if

45  
I do re - fuse it, you will mee judge to death, you will mee judge to

50  
death, but bet - ter it is but bet-ter it is in in - no -

55  
1

60  
1

65 70

cence to chuse it, in in - no-cense to chuse it, then by my fault t'of - fend  
 my God on hye t'of-fend my God on hye, then by my fault  
 - t'of - fend my God on hye, then by my fault, then by my fault t'of -  
 fend my God on hye, then by my fault t'of - fend my God on hye.

75 80 85

# Susanna fayre sometime of love

Alfonso Ferrabosco, Sr. (1543-1588)

*Musica Transalpina* (London, 1588)

Tenor (part 4 of 5)

8 Su - san - na faire Su - san - na faire some-time of love re-quest -  
 5  
 8 ed, of love re - quest - ed, by two\_\_\_ olde men  
 10  
 8 whom hir sweet looks al - lur'd, aw in\_\_\_ hir hart full sad\_\_\_ and sore mo -  
 15 20  
 8 lest - ed,\_\_\_ full sad and sore mo-lest - ed full\_\_\_ sad and sore mo - lest -  
 25  
 8 - ed, see - ing the force hir chas-ti - tie en - dur'd, to  
 30 1  
 8 them she sayd, if\_\_\_ I by craft pro-cur'd, if I\_\_\_ by  
 35  
 40 1 45 #  
 8 craft pro-cur'd doe yeeld to you my bo - dy\_\_\_ to a - buse\_\_\_ it,  
 50  
 8 I kill my soule, and if I doe\_\_\_ re - fuse it, I doe re - fuse  
 55  
 8 it, you will me judge, you\_\_\_ will me judge to death, to death to death re-proch-ful -  
 60 2 65  
 8 ly, but bet - ter it is, but bet-ter it is, but bet-ter it is, in in - no -  
 70  
 8 cence to chuse\_\_\_ it, then by my fault\_\_\_ t'of - fend my God

75  
 8 on hye, then by my faulte, then by my faulte, of - fend my God\_\_\_\_\_ on hye,

80  
 8 then by my fault t'of - fend my God on hye, then by my fault t'of -

85  
 8 fend my God, then by my fault\_\_\_\_\_ t'of - fend my God\_\_\_\_\_ on hye.

Detailed description: The image shows a musical score for a tenor part. It consists of three staves of music in a single system. The first staff begins at measure 75 and ends with a long horizontal line indicating a continuation. The second staff begins at measure 80 and ends with a long horizontal line. The third staff begins at measure 85 and ends with a double bar line. The lyrics are written below the notes. The key signature has one flat (B-flat), and the time signature is 8/8. The music is written in a simple, homophonic style with mostly quarter and half notes.

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*Musica Transalpina* (London, 1588)

Tenor (part 4 of 5)

Su - san - na faire Su - san - na faire some-time of love re-quest -  
 ed, of love re - quest - ed, by two olde men  
 whom hir sweet looks al - lur'd, aw in hir hart full sad and sore mo -  
 lest - ed, full sad and sore mo-lest - ed full sad and sore mo - lest -  
 - ed, see - ing the force hir chas-ti - tie en - dur'd, to  
 them she sayd, if I by craft pro-cur'd, if I by  
 craft pro-cur'd doe yeeld to you my bo - dy to a - buse it,  
 I kill my soule, and if I doe re-fuse it, I doe re-fuse  
 it, you will me judge, you will me judge to death, to death to death re-proch-ful -  
 ly, but bet - ter it is, but bet-ter it is, but bet-ter it is, in in - no -

70

cence to chuse it, then by my fault t'of - fend my God

75

on hye, then by my faulte, then by my faulte, of - fend my God on hye,

80

then by my fault t'of - fend my God on hye, then by my fault t'of -

85

fend my God, then by my fault t'of - fend my God on hye.

# Susanna fayre sometime of love

Alfonso Ferrabosco, Sr. (1543-1588)

Bassus (part 5 of 5)

*Musica Transalpina* (London, 1588)

Su - san - na faire some - time of love re - quest - ed, by  
two olde men whom hir sweet looks al - lur'd, was in hir hart,  
was in hir hart, full sad and sore mo - lest -  
ed, see - ing the force hir chas - ti - tie  
en - dur'd, to them she sayd, to them she sayd, if I by craft  
pro - cur'd doe yeeld to you my bo - dy to a - buse it, my  
bo - dy to a - buse it, I kill my soule and if I doe  
re - fuse it, you will me judge, you will mee judge to death re - proch - ful - ly,  
but bet - ter it is, but bet - ter it is but bet - ter it is,  
in in - no - cence to chose it then by my fault

70



— t'of-fend my God on hye, then by my fault t'of - fend my God\_\_\_\_\_ on hye,

75



then by my fault\_\_\_\_\_ t'of-fend my God on hye, then by\_\_\_\_\_ my fault t'of -

80



fend my God\_\_\_\_\_ on hye, then by my fault\_\_\_\_\_ t'of-fend my God on hye.

85