

# 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,

80

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

85

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

# 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

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

35

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** then by my fault then by my faulte,\_\_\_ then **75**

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

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

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 consists of quarter and eighth notes, with some rests. Above the staff, the lyrics 'chuse it' are followed by a long horizontal line. Above this line are the numbers '2' and '1'. The lyrics continue with 'then by my fault then by my faulte,' followed by another long horizontal line and the number '75'. The second staff continues the melody with lyrics 'by my fault, t'of - fend my God' followed by a long horizontal line, then 'on hye' followed by a long horizontal line, and finally 'then by my fault, then by my fault,' with the number '80' above the staff. The third staff concludes the piece with lyrics '— then by my fault, t'of - fend my God on hye' followed by a long horizontal line, and 'my God on hye.' with the number '85' above the staff. The piece ends with a double bar line.

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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.

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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

45

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

50

55

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

60

65

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

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



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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.

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*Musica Transalpina* (London, 1588)

Bassus (part 5 of 5)

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