

Susanna fayre sometime of love

Cantus (part 1 of 5)

Musica Transalpina (London, 1588)

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.

The musical score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes and rests, with a measure rest indicated by a square. A measure number '80' is placed above the staff. The second staff also begins with a treble clef and a key signature of one flat. It continues the melody with notes and rests, including another measure rest. A measure number '85' is placed above the staff. The lyrics are written below the notes, with some words spanning across measure lines.

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Altus (part 2 of 5)

Musica Transalpina (London, 1588)

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 a musical score for an altus part. It consists of two staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with various intervals. There are two measures marked with the number 80. The lyrics 'by my fault, t'of - fend my God on hye then by my fault, then by my fault, -' are written below the first staff. The second staff continues the melody, starting with a measure marked 85. The lyrics '— then by my fault, t'of - fend my God on hye my God on hye.' are written below the second staff. The score ends with a double bar line.

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Altus (part 2 of 5)

Musica Transalpina (London, 1588)

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 a musical score for an altus part. It consists of two staves of music in 12/8 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The melody is written on a five-line staff. The lyrics are written below the staff, with some words connected by hyphens and some words followed by long horizontal lines indicating a sustained note. The second staff continues the melody and lyrics. The lyrics are: 'by my fault, t'of - fend my God_____ on hye_____ then by my fault, then by my fault, -' on the first staff, and '— then by my fault, t'of - fend my God on hye_____ my God on hye.' on the second staff. The numbers 80 and 85 are placed above the staves, likely indicating measure numbers.

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Quintus (part 3 of 5)

Musica Transalpina (London, 1588)

1 2

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 25

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

30

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

35

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

40

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

45 50

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

55

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

60

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

65 70

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

8 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: This is a musical score for a quintus part. It consists of three staves of music in G major (one sharp) and 3/4 time. 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 written below the notes, with some words spanning across measures. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (flats and sharps).

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Quintus (part 3 of 5)

Musica Transalpina (London, 1588)

1 2

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 looks al - lur'd, was in hir hart, full

20 25

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

1 30

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

1 35

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

40 2

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

45 50

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

55

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

60 1

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

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 three staves of musical notation in bass clef with a key signature of one flat (B-flat). The first staff starts at measure 75 and ends with a fermata. The second staff starts at measure 80 and ends with a fermata. The third staff starts at measure 85 and ends with a double bar line. The lyrics are written below the notes, with some words underlined or connected by lines to indicate phrasing.

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Tenor (part 4 of 5)

Musica Transalpina (London, 1588)

8 Su - san - na faire 5 Su - san - na faire some-time of love re-quest -
8 ed, of love re - quest - - ed, by two___ olde men 1
8 15 20 whom hir sweet looks al - lur'd, aw in___ hir hart full sad___ and sore mo -
8 25 lest - ed,___ full sad and sore mo-lest - ed full___ sad and sore mo - lest -
8 30 1 - ed, see - ing the force hir chas - ti - tie en - dur'd, to
8 35 them she sayd, if___ I by craft pro-cur'd, if I___ by
40 1 45 # craft pro-cur'd doe yeeld to you my bo - dy___ to a - buse___ it,
8 50 I kill my soule, and if I doe___ re - fuse it, I doe re - fuse
8 55 it, you will me judge, you___ will me judge to death, to death to death re-proch - ful -
8 60 2 65 ly, but bet - ter it is, but bet - ter it is, but bet - ter it is, in in - no -
8 70 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

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: This is a musical score for a tenor part. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a whole note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'on hye, then by my faulte, then by my faulte, of - fend my God' are written below the staff. A measure rest is indicated by a horizontal line. The second staff continues the melody with a whole note D5 (marked with a sharp sign), followed by quarter notes C5, Bb4, and A4. The lyrics 'on hye, then by my fault t'of - fend my God' are written below. The third staff begins with a whole note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'fend my God, then by my fault' are written below. The piece concludes with a double bar line. Measure numbers 75, 80, and 85 are placed above the staves at the beginning of their respective lines.

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Tenor (part 4 of 5)

Musica Transalpina (London, 1588)

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

10
ed, of love re - quest - ed, by two olde men

15
whom hir sweet looks al - lur'd, aw in hir hart full sad and sore mo -

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

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

30
them she sayd, if I by craft pro-cur'd, if I by

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

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

45
it, you will me judge, you will me judge to death, to death to death re-proch - ful -

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

55
60
65

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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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

75

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

Detailed description: This is a musical score for a bass part. It consists of three staves of music in bass clef with a key signature of one flat (B-flat). The lyrics are written below the notes. Measure numbers 70, 75, 80, and 85 are indicated above the staves. The lyrics are: '— t'of-fend my God on hye, then by my fault t'of - fend my God_____ on hye, then by my fault_____ t'of-fend my God on hye, then by_____ my fault t'of - fend my God_____ on hye, then by my fault_____ t'of-fend my God on hye.' The score ends with a double bar line.