

Susanna Fair

(Canzonetts to 4 Voices:1598)

Giles Farnaby 1565 - 1640

Rather Slow

The first system of the musical score consists of four staves. The top staff is for the Soprano (S) voice, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a whole rest followed by a half note G4, then a half note F4, and a half note E4. The lyrics are "Su - san - na fair". The second staff is for the Alto (S) voice, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics are "Su - san - na fair some time". The third staff is for the Tenor (T) voice, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics are "Su - san - na fair, some time of love re-quest- ed, Su - san - na fair, some". The fourth staff is for the Bass (B) voice, starting with a bass clef, a key signature of one flat, and a common time signature. It begins with a whole rest followed by a half note G3, then a half note F3, and a half note E3. The lyrics are "Su - san - na fair, some".

Su - san - na fair some time, Su - san - na fair,

The second system of the musical score consists of four staves. The top staff is for the Soprano (S) voice, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a whole rest followed by a half note G4, then a half note F4, and a half note E4. The lyrics are "some time of love re - quest - ed,". The second staff is for the Alto (S) voice, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics are "time, Su - san - na fair some time of love re - quest - ed,". The third staff is for the Tenor (T) voice, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics are "time of love re - quest - ed, Su - san - na fair some". The fourth staff is for the Bass (B) voice, starting with a bass clef, a key signature of one flat, and a common time signature. It begins with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The lyrics are "Su - san - na fair some time, Su - san - na fair some".

Su - san - na fair some time, Su - san - na fair some

11

Su - san - na fair some

Su - san - na, Su - san - na fair, some time of love re - quest -

time of love re - quest - ed, some time of love re - quest - ed, some time of

time of love re - quest - ed, some time of love re - quest - ed,

17

time of love re - quest - ed,

ed, of love re - quest - ed, by suit -

love re - quest - ed, of love re - quest - ed, re - quest - ed, by suit - ors

some time of love re - quest - ed, by suit - ors false,

22

by suit - ors false, whom her sweet
 ors false, by suit - ors false, by suit - ors false, whom her sweet
 false, by suit - ors false whom her, whom her sweet looks al - lur-

by suit - ors false, by suit - ors false, her

27

looks al - lur'd, was in
 looks al - lur'd, was in her heart full sad,
 - ed, sweet looks al - lur'd, was in her heart, was

looks al - lur'd, was in her

32

heart full sad, was in her heart, was in her heart full sad, was

37

in her heart full sad and sore mo - lest - ed, full

43

full sad and sore mo - lest-

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

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

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

48

- ed, feel - ing such

- ed, feel - ing such force, feel - ing such force, feel - ing

- lest - ed, feel - ing such force, feel - ing such force of bit - ter - ness, such

- lest - ed, feel - ing the force, feel - ing the force, feel-ing the force,

53

force of bit - ter - ness en - dur'd, to

such force of bit - ter - ness en - dur'd, to them she said, to

force of bit - ter - ness, bit - ter - ness en - dur'd: to them she said, to

of bit - ter - ness en - dur'd, to them she said:

59

them she said: If I by craft pro - cur'd

them she said: If I by craft pro - cur'd do yield to

them she said, she said: If I by craft pro - cur'd, do

By craft pro - cur'd,

64

do yield to your re - quest with
 your re - quest with grief and sigh - ing, do yield to your re - quest with
 yield to your re - quest with grief and sigh - ing, do yield to your

do yield to your

68

grief and sigh - ing,
 grief and sigh - ing, re - quest with grief and sigh - ing, do yield to
 re - quest with grief and sigh-ing, to your re - quest, do yield to your re - quest with

re - quest with grief and sigh - ing,

73

your re - quest with grief and sigh - ing, re - quest with grief and sigh - ing,

grief and sigh - ing, yield to your re - quest with grief and sigh - ing, and sigh -

I

do yield to your re - quest with grief and sigh -

78

lose my soul, I lose my soul,

I lose my soul, I lose my soul, I lose my soul, I lose

- ing, I lose my soul, I lose my soul, I

ing, I lose my soul, I shall lose,

84

yet hap your plaint de - ny - ing,

my soul, I lose my soul, yet hap your plaint de - ny - ing, de ny-ing,

lose my soul, yet hap your plaint de - ny - ing, you will me judge,

I shall lose my soul, yet hap your plaint de - ny - ing, you

90

you will me judge to death re-

you will me judge, me judge to death re - proach - ful-

you will me judge, you will me judge to death, judge to death

will me judge, you will me judge re-proach - ful-

95

- ly, ra - ther would I, but ra - ther would I keep

100

in - no - cen - cy, e'en dy - ing, ev - en dy - ing, than

105

- ing,
- ing, than live in fault t'of - fend my God on high, than live in
than live in fault, than live in fault, than live in fault, than live in

live in fault to of - fend, than live in fault to of - fend, than live in fault to

110

than live in fault, t'of - fend my God on-
fault t'of - fend, than live in fault to of - fend, of - fend
fault, than live in fault to of - fend my God on high,

of - fend, than live in fault

115

high, than live in fault,
 my God on high, than live in fault, than live in fault t'of - fend
 my God on high, than live in fault to of - fend my God
 t'of - fend, than live in fault to of - fend my God on

119

than live in fault t'of - fend my God
 my God on high, than live in fault to of - fend my God, my
 on high, than live in fault t'of-fend my God on high, live in fault t'of-fend
 high, than live in fault to of-fend my God on high, of - fend my God

Musical score for four voices (Soprano, Alto, Tenor, Bass) in a 2-measure phrase. The lyrics are: **on high.** **God on high.** **my God on high.** The score includes a circled measure number '124' at the top left. Red accents are placed above the notes for 'high.' in each voice part. The Soprano part has a red accent above the final note. The Alto part has a red accent above the final note. The Tenor part has a red accent above the final note. The Bass part has a red accent above the final note. The lyrics are: **on high.** **God on high.** **my God on high.**

on high.