

Ah, Alas, You Salt Sea Gods (Abradad)

Source: Christ Church, Oxford, Music MSS 984-988: the "Dow" Partbooks

Robert Parsons (c. 1530-1572)
or John or Richard Farrant
edited by George Steel

[♩=120, ♪=60]

Voice

[I]

[II]

[III]

[IV]

5

Ah, Ah, a - las, you salt sea

11

Gods. Bow down your ears di - vine. Lend

This musical score covers measures 11 through 15. It features a vocal line with lyrics and four instrumental accompaniment staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music includes various rests and melodic lines. Measures 11-12 are in 3/4 time, while measures 13-15 are in 3/2 time. The lyrics are: "Gods. Bow down your ears di - vine. Lend".

16

la - dies here warm wa - ter springs to moist their crys - tal eyen,

This musical score covers measures 16 through 20. It features a vocal line with lyrics and four instrumental accompaniment staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music includes various rests and melodic lines. Measures 16-17 are in 3/4 time, while measures 18-20 are in 3/2 time. The lyrics are: "la - dies here warm wa - ter springs to moist their crys - tal eyen,".

22

that they may weep and wail, and wring their hands with

28

me for death of Lord and husband mine. A - las, a -

35

[Dal segno, see Note 2]

las, a - las, a - las. Lo, this is he.

39

[Part 2]

You Gods that guide the

44

ghosts and souls of them that fled, send sobs, send

48

sighs, send greiv - ous___ groans, and strike poor Pan - the-a dead.

[quasi $\frac{3}{4}$]

53

Ab - ra-dad, Ab - ra - dad. Ah, ah, a - las poor Ab - ra-dad.

57

My sp'rit with thine shall lie. Come, death! A - las, O Death, most

62

sweet. For now, for now, for now I crave to

67

die, to die, to die, to die, to die.

Notes:

1. The symbol "°" above a note shows where an accidental in the manuscript has been suppressed by the editor.
2. In m. 33, the "§" signs appear in four out of five partbooks. They suggest an immediate repeat of the "Alas, alas" refrain.
3. The barlines throughout are, of course, editorial, with the exception of the final barlines at the ends of the first and second parts. The editorial alternation between $\frac{3}{2}$ and $\frac{3}{4}$ is intended to show the variable rhythmic feel of the music. Brackets have been added to initial bars of $\frac{3}{2}$ to reinforce this dupleness. The dotted bracket in m. 52 shows a suggestion of $\frac{3}{4}$ against a more dominant (and conducted, if necessary) feel of $\frac{3}{2}$.