



ANCIENT GROOVE MUSIC

Quemadmodum desiderat cervus

Edited by
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John Taverner
(c.1495 - 1545)

This work exists in only four sources (Ch.Ch. 979-83; Essex Record Office D/DP Z6/1; BL Add. 31390; Tenbury MS 389), all of which present the music for viols, with no underlay. However, all are titled with the word *Quemadmodum*, and this has led many to believe that the text of Vulgate Psalm 41 can be fitted to the music. A great many vocal works of the time, written for church services, found their way into viol table books, without the words that they originally contained.

In *Music & Letters*, Vol. VI, No.4 in 1925, the scholar H. B. Collins writes: "*Though the words are unfortunately wanting, there can be no doubt that the piece is a setting of the first two verses of Ps. 41; and an examination of the motives enables us to trace ... the allocation of the text.*"

This edition is based upon BL Add. 31390. Note values are halved and the music transposed up a minor third. Bracketed accidentals are editorial. The underlay is entirely editorial.

*Like as the hart desireth the water-brooks, so longeth my soul after thee, O God.
My soul is athirst for the strong, living God.
When shall I come to appear before the face of God?*

The musical score is arranged for six parts: Treble, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is presented as a sample, with a large 'SAMPLE' watermark overlaid. The vocal parts (Tenor 1, Tenor 2, Bass 1, and Bass 2) have lyrics underlaid. The lyrics for Tenor 1 and Tenor 2 are: 'Quem - ad -'. The lyrics for Bass 1 are: 'Quem - ad - mo - dum - - de - si - de - rat - - cer - -'. The lyrics for Bass 2 are: 'Quem - ad - mo - dum de - si - de -'. The instrumental parts (Treble, Alto, Tenor 1, and Bass 2) are mostly silent, indicated by rests.