



# ANCIENT GROOVE MUSIC

## Quemadmodum desiderat cervus

Edited by  
Ben Byram-Wigfield

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 in a single system with five measures. The vocal parts (Tenor 1, Tenor 2, Bass 1, and Bass 2) have lyrics underlaid. Tenor 2 and Bass 1 have lyrics in the first measure, while Tenor 1 and Bass 2 have lyrics in the second measure. The lyrics are: Tenor 2: "Quem - ad -"; Bass 1: "Quem - ad - mo - dum de - si - de - rat cer -"; Tenor 1: "Quem - ad -"; Bass 2: "Quem - ad - mo - dum de - si - de -". A large "SAMPLE" watermark is overlaid diagonally across the score.