

ANCIENT GROOVE MUSIC

QUEMADMODUM DESIDERAT CERVUS

Edited by
Ben Byram-Wigfield

JOHN TAVERNER
(c.1495 - 1545)

Sexta pars

Superius

Discantus

Contratenor

Tenor

Bassus

Quem -

Quem-ad - mo - - dum

Quem - ad-mo - dum de - si -

Quem-ad - mo - - - dum__ de -

Quem-ad - mo - dum__ de-si-de - rat__ cer - - vus, cer - vus,

Quem - ad - mo - dum de-si - de - rat, de - si -

9

-ad - mo - - dum de - si - de-rat__ cer - - - vus,

de - si - de-rat__ cer - - - vus, cer - - -

- de-rat__ cer - vus de - si - de-rat__

-si - de - rat__ cer - vus, cer - - - - - vus,

quem - ad - mo - - dum de - si - de-rat__ ad

-de - rat cer - - vus, de-si - - de - rat - - cer - - -

15

de - si - de - rat cer - vus ad fon - tes a - qua - - - rum, ad
 - vus, ad fon - tes a - qua - rum, ad fon - tes a - qua - - - rum,
 cer - vus, cer - - vus ad fon - tes a - qua -
 de - si - de - - rat ad fon - tes a - qua - rum,
 fon - tes a - qua - rum, ad fon - tes a - qua - rum, ad fon - tes
 - - vus ad fon - tes a - qua - rum, ad fon - tes a - qua - rum, ad fon - tes

22

fon - tes a - qua - rum, i - ta de - si - - - de - rat, i - ta de - si -
 i - ta de - si - de - -
 - rum, a - qua - rum, i - ta de - si - - - de - - - rat, i -
 i - ta de - si - de - - rat, i - ta de - si - - - de - - rat,
 a - qua - - - rum, i - ta de - si - - de - rat, i - ta de -
 a - qua - rum, ad fon - tes a - qua - rum, a - qua - rum, i - ta de - si -

29

de-rat, de-si - de - rat a-ni - ma

rat, de-si - de-rat a-ni-ma me -

-ta de-si-de - rat, i - ta de-si - de - rat a - ni-ma me -

i - ta de - si - de-rat a - ni-ma me -

-si - de - rat

-de-rat a - ni - ma me - a, i - ta de-si - de-rat a - ni - ma me -

36

me - a a - ni-ma me - a

a, a - ni-ma me - a ad te, De -

-a a - ni-ma me - a, ad te, De - us, De -

-a, a - ni-ma me - a a - ni-ma me - a ad te, De -

a - ni - ma me - a, a - ni - ma me - a, ad te, De - us, ad

a, a - ni-ma me - a ad te,

74

um for-tem vi - - - - - vum, for -

- um, ad De - um for-tem vi - - - - - vum, ad De - um for - tem vi -

- - - - - a ad De - - - - - um

for-tem vi - - - - - vum, for-tem vi - -

a - ni-ma me - - - - - a ad De - um for-tem vi - - - - -

- ni - ma, a - ni - ma me - a for-tem vi - - - - -

81

-tem vi - - - - - vum, quan-do ve - ni -

- - - - - vum, quan-do

for-tem vi - vum, quan-do ve-ni - - - - - am, ve - ni -

- - - - - vum, quan-do ve-ni - - - - -

-vum, for-tem vi - - vum, quan-do ve-ni - am, -

- - - - - vum, for-tem vi - - - - - vum, quan-do

87

-am, quan-do ve-ni - am, quan-do ve-ni - am, _____ ve - ni -
 ve - ni - - - - - am, ve - ni - - - - am,
 - - - - am, quan-do ve-ni - - - - am, ve - ni -
 -am, quan-do ve-ni - - - - - am, ve -
 ve - ni - - - - am, quan-do ve-ni - - - - am,
 ve - - - ni - - - - - am, ve - ni -

93

[illegible]

100

-bo, et ap-pa-re-bo, et ap-pa-re - - - - bo, et ap-pa-re-bo an-

-re - bo, et ap-pa-re - - - bo, an-te fa-ci - - - - -

et ap-pa-re - bo et ap-pa-re-bo an-te fa-

ap-pa-re - - - bo, et ap-pa-re - - bo an-te fa-ci - - -

ap-pa-re - - - - - bo, an-te fa-ci - - - - em,

- - - - - bo, et ap-pa-re-bo, an-te fa-

107

-te fa-ci - - - - em, an-te fa-ci-em De - - - - i?

- - - - em, an-te fa-ci - em, fa - - ci-em De - - i?

- ci-em, an-te fa-ci - em, fa-ci-em De - - - - i?

- - - - em, an-te fa-ci - - - em, De - - - i?

an-te fa-ci - - - em, fa - - ci-em De - - - i?

- ci - - - - - em, fa-ci-em De - - - i?

EDITORIAL NOTES

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 on the sources in the British Library and Christ Church, Oxford. 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?*

Ben Byram-Wigfield
London, 2022