

Sicut cervus

Giovanni Pierluigi da Palestrina
(ca. 1525–94)

Prima Pars

Cantus

Altus

Tenor

Bassus

for rehearsal only

Sic - ut

Sic - ut cer - vus de - si - de -

Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua -

6

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

rat ad fon - tes a - qua - rum, sic -

- rum, sic - ut cer - vus de - si - de - rat ad

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

12

qua - rum, sic - ut cer - vus de -

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

8 fon - tes a - qua - rum,

sic - ut cer - vus de - si - de - rat ad fon - tes,

17

This musical system contains measures 12 through 17. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are in Latin. Measure 12 starts with a treble clef and a key signature of two sharps. The lyrics for measure 12 are "qua - rum, sic - ut cer - vus de -". Measure 13 continues with "ut cer - vus de - si - de - rat ad fon - tes a - qua - rum, de -". Measure 14 has the lyrics "fon - tes a - qua - rum,". Measure 15 has the lyrics "sic - ut cer - vus de - si - de - rat ad fon - tes,". Measure 16 has the lyrics "si - de - rat ad fon - tes a - qua - rum,". Measure 17 has the lyrics "si - de - rat ad fon - tes a - qua - rum,". The piano accompaniment consists of chords and moving lines in both hands.

18

si - de - rat ad fon - tes a - qua -

si - de - rat ad fon - tes a - qua -

8 de - si - de - rat ad fon - tes a - qua -

de - si - de - rat ad fon - tes a - qua - rum:

23

This musical system contains measures 18 through 23. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are in Latin. Measure 18 has the lyrics "si - de - rat ad fon - tes a - qua -". Measure 19 has the lyrics "si - de - rat ad fon - tes a - qua -". Measure 20 has the lyrics "de - si - de - rat ad fon - tes a - qua -". Measure 21 has the lyrics "de - si - de - rat ad fon - tes a - qua - rum:". Measure 22 has the lyrics "de - si - de - rat ad fon - tes a - qua - rum:". Measure 23 has the lyrics "de - si - de - rat ad fon - tes a - qua - rum:". The piano accompaniment consists of chords and moving lines in both hands.

23

rum: I - ta de - si -

rum: I - ta de - si - de - rat, I - ta de - si - de -

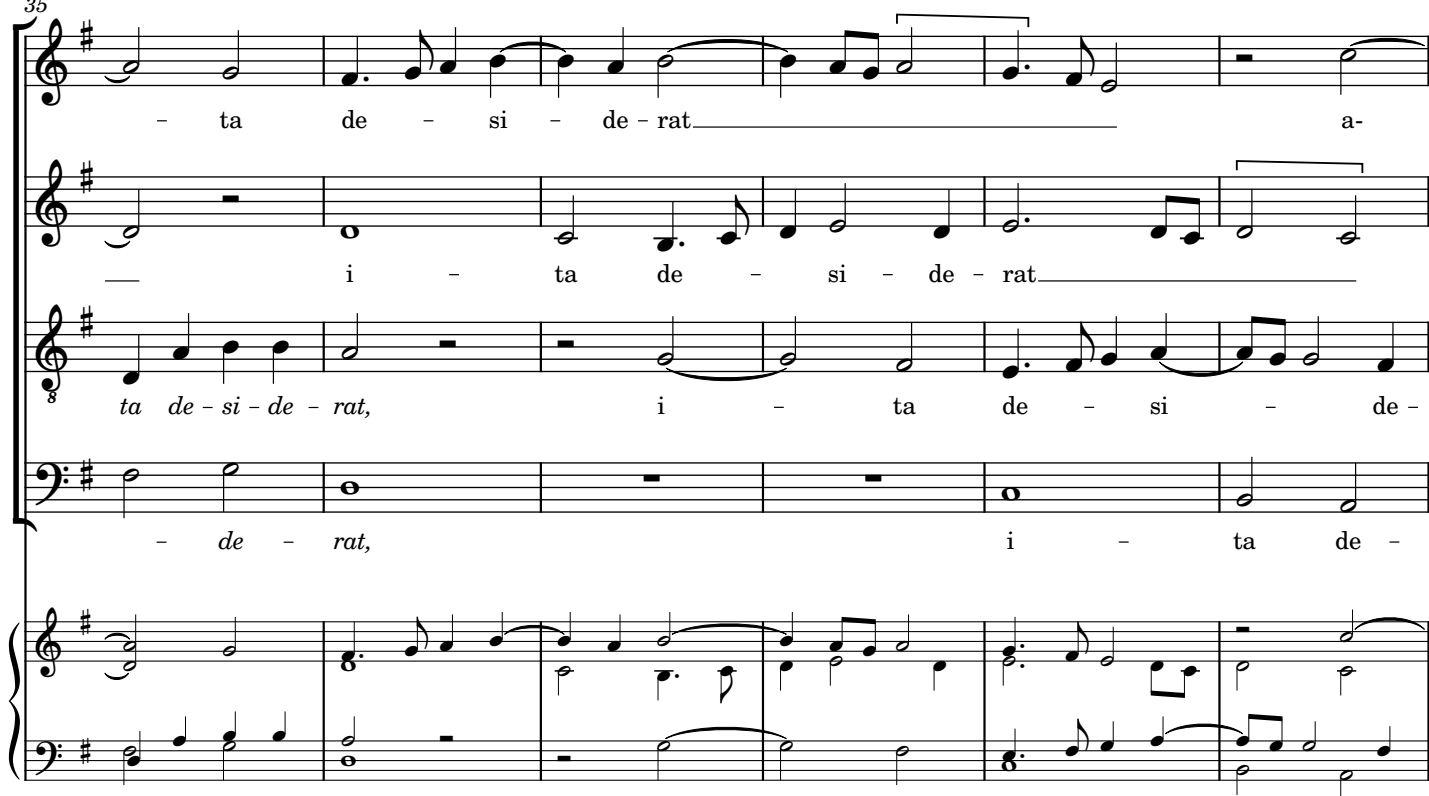
29

de - rat, i -

ta de - si - de - rat, i - ta, _____

i - ta de - si - de - rat, i - ta de - si - de - rat, i -

rat, _____ i - ta de - si -



ta de - si - de - rat. a -

i - ta de - si - de - rat.

ta de - si - de - rat, i - ta de - si - de -

de - rat, i - ta de -

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

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

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

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



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

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

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

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

47

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

53

us,
te De - us, ad te De - us,
a ad te De - us, ad te De - us,
De - us, ad te De - us,

Secunda Pars

Si - ti - vit a - ni - ma me - a ad De - um fon - tem vi -

Si - ti - vit a - ni - ma me - a ad De - um fon - tem vi -

Si - ti - vit a -

vum, a - ni - ma me - a ad De - um fon - tem vi - vum,

- vum, a - ni - ma me - a, si - ti - vit a - ni - ma

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

Si - ti - vit a - ni - ma me - a ad De - um fon - tem vi -

13

ad De-um fon-tem vi - vum, vi - vum, quan - do ve - ni-
me - a ad De-um fon - tem vi - vum, quan - do ve - ni-am et
vum, ad De - um fon-tem vi - vum,
vum, ad De-um fon - tem vi - vum, quan - do ve - ni - am,

19

am et ap - pa - re - bo, quan - do ve - ni - am et ap - pa
ap - pa - re - bo, quan - do ve - ni - am et ap - pa -
quan - do ve - ni-am et ap - pa - re - bo, et ap - pa - re -
quan - do ve - ni - am et ap - pa -

24

re - bo an - te fa - ci-em De - i, an - te fa - ci-em

re - bo an - te fa - ci - em De - i,

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

re - bo an - te fa - ci-em

29

De - i? Fu - e - runt mi - hi

an - te fa - ci-em De - i? Fu - e - runt mi - hi la -

te fa - ci - em De - i? Fu - e - runt mi -

De - i? Fu - e - runt mi - hi

34

la - cry - mae me - ae pa - nes di - e ac

- cry-mae me - ae pa - nes di - e ac no -

hi la - cry - mae me - ae pa - nes di - e ac

la - cry - mae me - ae pa - nes di - e ac

41

no - cte, dum di - ci-tur mi - hi quo-ti - di - e: u - bi est

cte, dum di - ci-tur mi - hi quo-ti - di - e, quo-ti - di - e: u -

no - cte, dum di - ci-tur mi - hi quo-ti - di - e, quo-ti - di - e: u -

no - cte, dum di - ci-tur mi - hi quo-ti - di - e,

De - us tu - us, dum di - ci -

- bi est De-us tu - us, u - bi est De-us tu - us, dum

- bi est De-us tu - us, u - bi est De - us tu - us, dum

quo-ti - di - e: u - bi est De - us tu - us, De-us tu - us, dum

tur mi - hi quo - ti - di - e: u - bi est De - us tu - us?

di - ci-tur mi - hi quo - ti - di - e: u - bi est De us tu us?

di - ci-tur mi - hi quo - ti - di - e: u - bi est De - us tu - us?

di - ci-tur mi - hi quo - ti - di - e: u - bi est De - us tu - us, De - us tu - us?

About this edition

This performing edition has been compiled from a digital reproduction of the 1606 printing of Palestrina's second book of four-part motets.¹ Note values have been halved, and a modern time signature and barlines have been added for the benefit of non-specialists. The notated pitch has been transposed up by one whole step to facilitate performance by a modern SATB ensemble. Cautionary accidentals (unambiguous in the source) are shown in parentheses, while editorial accidentals are placed above the staff. Horizontal brackets indicate ligatures. Fermatas approximate the Renaissance custom of writing final notes as longas. A keyboard reduction has been supplied as a rehearsal aid; it is notated for playability and is not a strictly faithful representation of the original voice-leading.

About the text

This piece is a setting of Psalm 41:2–4, in which the speaker's soul, in its longing for God, is likened to a hart thirsting for springs of water.² The text featured prominently in the traditional Roman liturgy of the Easter Vigil, where it serves as the tract preceding the baptismal liturgy.³ Palestrina sets the words *desiderat* (desires) and *aquarum* (of water) as expressively syncopated melismas, thus illustrating the symbolism of baptism as a slaking of the catechumen's thirst for the water of divine grace. Similarly, in the second part, the word *lacrymae* (tears) is depicted by a plaintive, descending figure. Such subtle yet evocative word-painting is typical of Palestrina's mature style. Spelling and punctuation have been modernized for this edition. Text that expands a ditto sign ("ij") in the source is italicized. The full Latin text is given below in the orthography of the 1606 edition (top), alongside a phonetic transcription in IPA of the standard Italianate ecclesiastical pronunciation (middle) and an English translation (bottom).⁴

Sicut ceruus defiderat ad fontes aquarum Ita defiderat Anima mea ad te Deus.
Sitiuit anima mea ad Deum fontem⁵ viuuum quando veniam & apparebo ante faciem Dei
fuerunt mihi lacrymae meae panes die ac nocte dum dicitur mihi quotidie vbi est Deus tuus.

'sikut 'tʃervus dɛ'siderat ad 'fɔntɛs a'kwarum 'ita dɛ'siderat 'anima 'mɛa ad tɛ 'dɛus
si'tivit 'anima 'mɛa ad 'dɛum 'fɔntɛm⁵ 'vivum 'kwandɔ 'veniam ɛt apɑ'rɛbɔ 'antɛ 'fatʃiɛm 'dɛi
fu'ɛrunt 'miki 'lakrime 'mɛ.ɛ 'panɛs 'diɛ ak 'nɔktɛ dum 'ditʃitur 'miki kwɔ'tidie 'ubi est 'dɛus 'tu.us

As the hart longeth for founts of water: so longeth my soul for thee, O God.
My soul hath thirsted for God, the living fount:⁵ when shall I come and appear before the face of God?
My tears have been my bread day and night, while it is said unto me daily: where is thy God?

1. Ioannes Petraloysius Praenestinus [Palestrina], *Motettorum quatuor vocibus, liber secundus* (Venice, 1606), http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_T/T265/. The 1st ed. is no longer extant but was printed in Rome (not, as often stated, in Venice) by Alessandro Gardano and Francesco Coattino sometime after April 1584. See Jane A. Bernstein, "Marenzio and His Printers in Rome and Venice," chap. 5 in *Printing Music in Renaissance Rome* (Oxford: Oxford University Press, 2023), 94n13. An incomplete copy (lacking the Altus partbook) of the 1588 printing is fully concordant with that of 1606 used as the copy-text for this edition; cf. <https://mdc.csuc.cat/digital/collection/partiturBC/id/5542>.

2. On the symbolism of the hart (a male deer; i.e., stag) in this psalm verse and its reception in the Latin West, see Susan Gillingham, *Psalms Through the Centuries*, vol. 2, *A Reception History Commentary on Psalms 1–72* (Hoboken, NJ: Wiley Blackwell, 2014), 259–62.

3. The Easter Vigil was traditionally one of the major occasions in the liturgical year on which adult catechumens were baptized. For details of the historical liturgy, see *Missale Romanum ex decreto sacrosancti concilii Tridentini restitutum Pij V. pont. max. iussu editum* (Venice, 1570), 199, <https://n2t.net/ark:/13960/t3615076r>. Curiously, the version of the text that Palestrina set differs from that of both the 1570 Missal (itself based on, but differing slightly from, the pre-Hieronymic *Versio Romana*) and Jerome's revised *Versio Gallica* used in the Vulgate. Though closer to the former than to the latter, Palestrina's text nevertheless lacks two readings apparently unique to the Missal (i.e., not present in the *Versio Romana* or *Versio Gallica*): the substitution of sg. "fontem" for pl. "fontes" in verse 2 and of the locution "per singulos dies" for "quotidie" in verse 4.

4. The standard ecclesiastical pronunciation is a reasonable approximation to the likely historical pronunciation in late Renaissance Rome; see Harold Copeman, *Singing in Latin, or Pronunciation Explor'd* (Oxford: self-pub., 1990), 171–75, 226–8, 272–5.

5. The word "fontem" here is an interpolation from the *Versio Gallica* textual tradition. The *Versio Romana* archetype had simply "ad Deum vivum"; cf. Ps. 41:3 in Robert Weber, ed., *Le Psautier Romain et les autres anciens Psautiers Latins*, Collectanea Biblica Latina, vol. 10 (Rome: Abbaye Saint-Jérôme, 1953), 91. Indeed, "fontem" is omitted in the *Missale Romanum* beginning with Clement VIII's 1604 revision. Even within the *Versio Gallica* stemma, "fontem" is likely a scribal corruption of "fortem" (mighty), to which it was emended in the Clementine Vulgate (1592); see Anthony Ossa-Richardson, "The Naked Truth of Scripture: André Rivet between Bellarmine and Grotius," in *Scriptural Authority and Biblical Criticism in the Dutch Golden Age: God's Word Questioned*, ed. Dirk van Miert et al. (Oxford: Oxford University Press, 2017), 121–22.