

Felix Mendelssohn

Sicut Cervus

The Oratory of S. Philip Neri, Birmingham
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Sicut Cervus

William Sewell, September 1899

from Psalm 42, Op. 42, Wie der Hirsch schreit

Felix Mendelssohn

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The score is in G minor, 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a bar. The Organ part begins with a piano (*p*) dynamic, playing a rhythmic accompaniment of chords and single notes. The organ part features a crescendo leading to a forte (*f*) dynamic in the final measure of this system.

Musical score for Soprano, Alto, Tenor, Bass, and Organ, starting at measure 6. The vocal parts remain silent. The Organ part continues with a piano (*p*) dynamic. The lyrics "Si - cut cer - vus, cer-vus de -" are written below the organ part, corresponding to the notes in the organ's right hand. The organ part features a crescendo leading to a forte (*f*) dynamic in the final measure of this system.

11

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

16

si - cut cer - vus, cer-vus de - si - de - rat ad fon - tes, ad fon - tes a - qua - rum:
 si - de - rat, cer-vus de - si - de - rat ad fon - tes, ad fon - tes a - qua - rum: I - ta de - si - de -
 cer - vus de - si - de - rat, de - si - de - rat ad fon - tes, ad fon - tes a - qua - rum: I - ta de
 cer - vus, cer-vus de - si - de - rat ad fon - tes, ad fon - tes a - qua - rum: I -

p *f*

i - ta de - si - de - rat a - ni - ma me - - a, si - cut cer - vus, si - cut

rat, de - si - de - rat a - ni - ma me - a, si - cut cer - vus, si - cut cer -

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

ta de - si - de - rat a - ni - ma me - - a: si - cut cer - -

f

cer - vus, de - si - de - rat a - ni - ma me - a ad te De -

vus de - si - de - rat ad te, ad te

-vus, de - si - de - rat a - ni - ma me - a, ad te, ad te De

-vus, de - si - de - rat a - ni - ma me - a ad te, ad te,

f *f*

31

us:
De - - us:
us:
De - - us:

36

p
I - ta de-si - de - rat a - ni-ma me - - a, a - -
p
I - ta de-si - de - rat

ni - ma me - - - a: de - si - de - rat a - - -
 a - ni - ma me - - - a: a - ni - ma me - - -
 I - ta de - si - de - rat a - ni - ma me - -

ni - ma me - - - a, de - si - de - rat ad
 a, ad te, ad te,
 a, ad te De - us, ad te
 I - ta de - si - de - rat a - ni - ma me - - - a, ad

45

te, ad te De - us,
 de - si - de - rat a - ni - ma me -
 De - - - - us, de - si - de - rat a - ni - ma
 te, De - us, de - si - de - rat a - ni - ma

The musical score for measures 45-47 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "te, ad te De - us, de - si - de - rat a - ni - ma me - De - - - - us, de - si - de - rat a - ni - ma te, De - us, de - si - de - rat a - ni - ma".

48

de - si - de - rat a - ni - ma me - - - a, *f* de - si - de - rat
 - a, ad te, ad te De - us, *f* de - si - de - rat
 me - a, ad te ad te De - - - us, *f* de - si - de - rat
 me - a, ad te, De - - - - us, *f* de - si - de - rat

The musical score for measures 48-50 continues with four vocal staves and piano accompaniment. A forte (*f*) dynamic marking is present. The vocal parts have lyrics: "de - si - de - rat a - ni - ma me - - - a, de - si - de - rat - a, ad te, ad te De - us, de - si - de - rat me - a, ad te ad te De - - - us, de - si - de - rat me - a, ad te, De - - - - us, de - si - de - rat". The piano accompaniment includes a forte (*f*) dynamic marking and features a more complex rhythmic pattern with sixteenth notes in the right hand.

51

a - ni-ma me - - a, *ff* *sf* si - cut cer - -
 a - ni-ma me - - a, *ff* si - cut cer - - vus, si - cut cer - -
 a - ni-ma me - - a:
 a - ni-ma me - - a,
 a - ni-ma me - - a, *ff*

54

vus, de - si - de - rat a - ni-ma me - - a:
 vus, de - si - de - rat a - ni-ma me - - a:
 de - si - de - rat a - ni-ma me - - a, *ff* *sf* si - cut cer - -
 de - si - de - rat a - ni-ma me - - a,
 de - si - de - rat a - ni-ma me - - a, *ff*

57

ff

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

ff

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

sf

vus, si - cut cer - - vus, de - si - de - rat a - ni - ma me -

sf

si - cut cer - - vus, de - si - de - rat a - ni - ma me -

60

f

a, de - si - de - rat a - ni - ma me - a, si - cut cer - vus, si - cut

f

- a, de - si - de - rat a - ni - ma me - a, si - cut cer - vus, si - cut cer -

f

a, de - si - de - rat a - ni - ma me - a, si - cut cer - vus, si - cut cer -

f

a, de - si - de - rat a - ni - ma me - a, si - cut cer - vus, si - cut

cer - - - vus:
 vus: Si - cut cer - vus, cer - vus de -
 vus,
 cer - - - vus, Si - cut cer - vus, cer - vus de -

f *p* *p* *f*

I - ta de - si - de - rat a - ni - ma me - a
 si - de - rat ad fon - tes a - qua - rum, a -
 I - ta de - si - de - rat a - ni - ma me - a, a - ni - ma
 si - de - rat ad fon - tes a - qua - rum, a - ni - ma

p *f* *p* *f* *f*

73

f a - ni - ma me - a ad te De - us: *p* ad
 - ni - ma me - a ad te De - us: *p* ad te,
 me - a, ad te, De - us: *p* ad te,
 me - a, ad te, ad te, De - us: *p* ad te,

78

f te, ad te De - us, *f* *sf* ad te, De - us, ad te
f ad te De - us, *f* *sf* ad te, De - us, ad te
f ad te, ad te, *f* *sf* ad te, De - us, ad te
f ad te, De - us, *f* *sf* ad te, De - us, ad te

De - us, de - si - de - rat a - ni - ma me - - a.

De - us de - si - de - rat a - ni - ma me - - a.

De - us, de - si - de - rat a - ni - ma me - - a.

De - us, de - si - de - rat a - ni - ma me - - a.

The musical score consists of five systems. The first four systems are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Each vocal staff begins with a piano (*p*) dynamic marking. The lyrics are: "De - us, de - si - de - rat a - ni - ma me - - a." The fifth system is a piano accompaniment for the grand staff (treble and bass clefs). It starts with a piano (*p*) dynamic marking and features a series of chords in the right hand and a single note in the left hand.