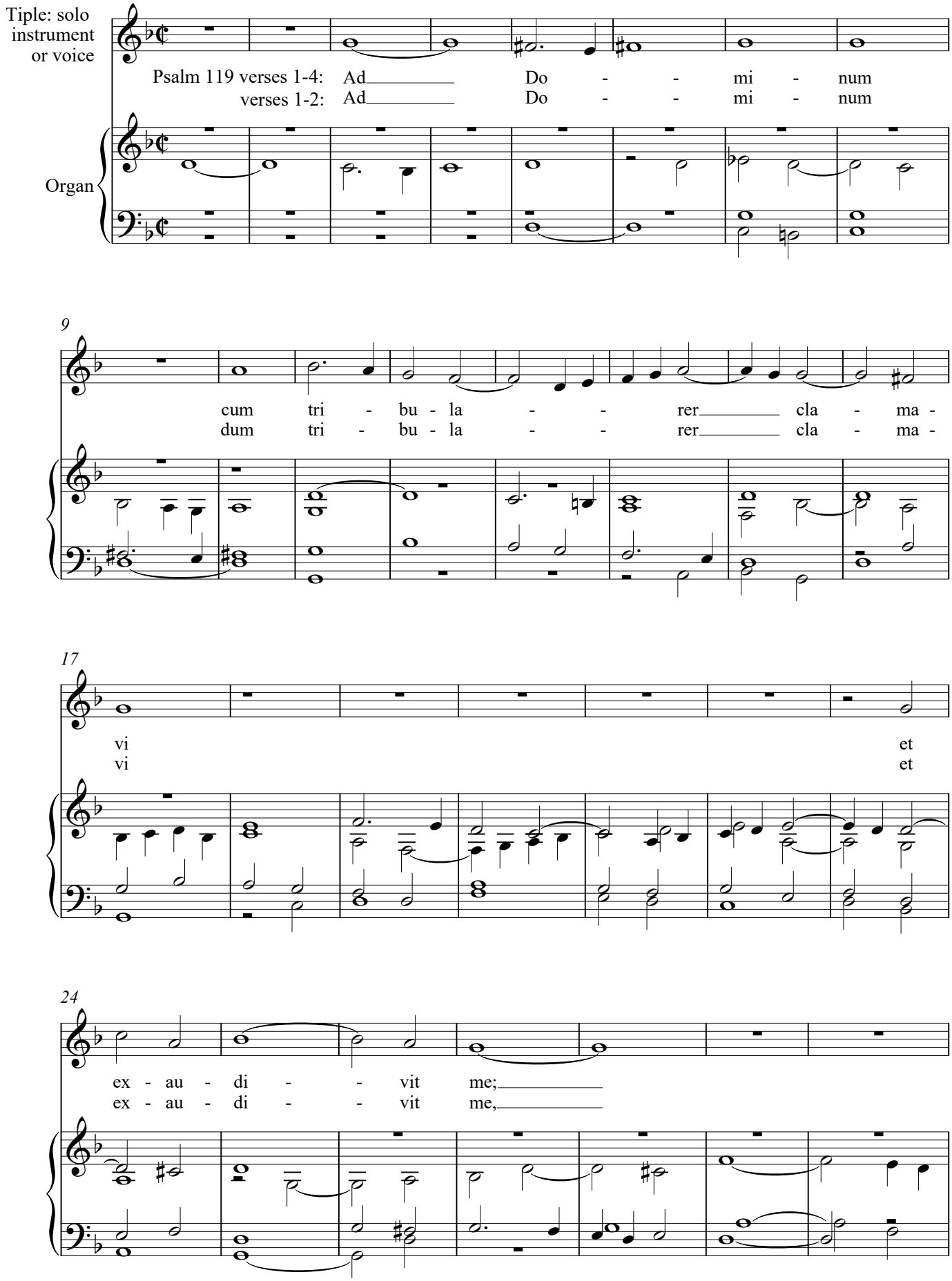
Ad Dominum cum tribularer

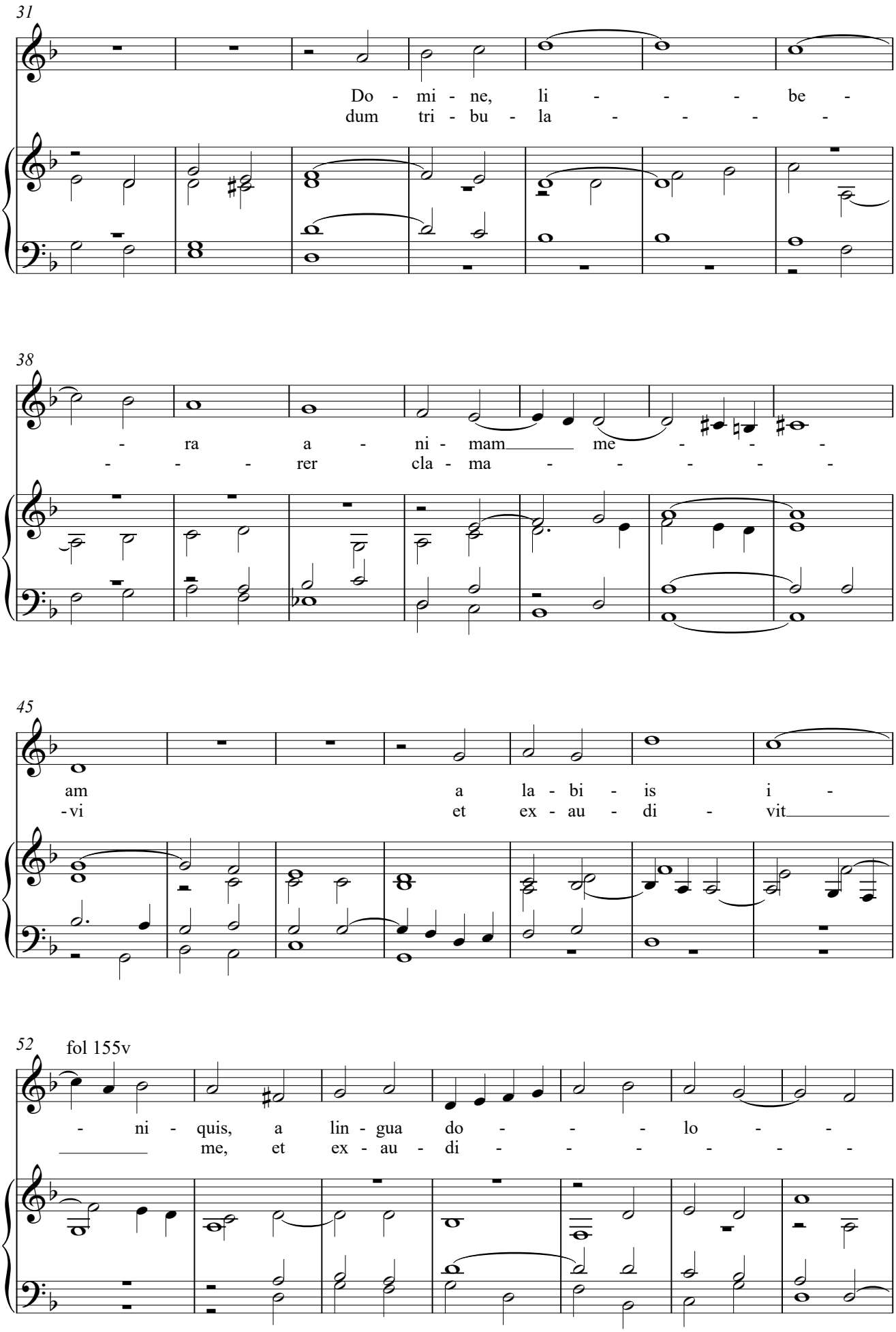
Fuga en .4. con el tiple (Tiento XIV)

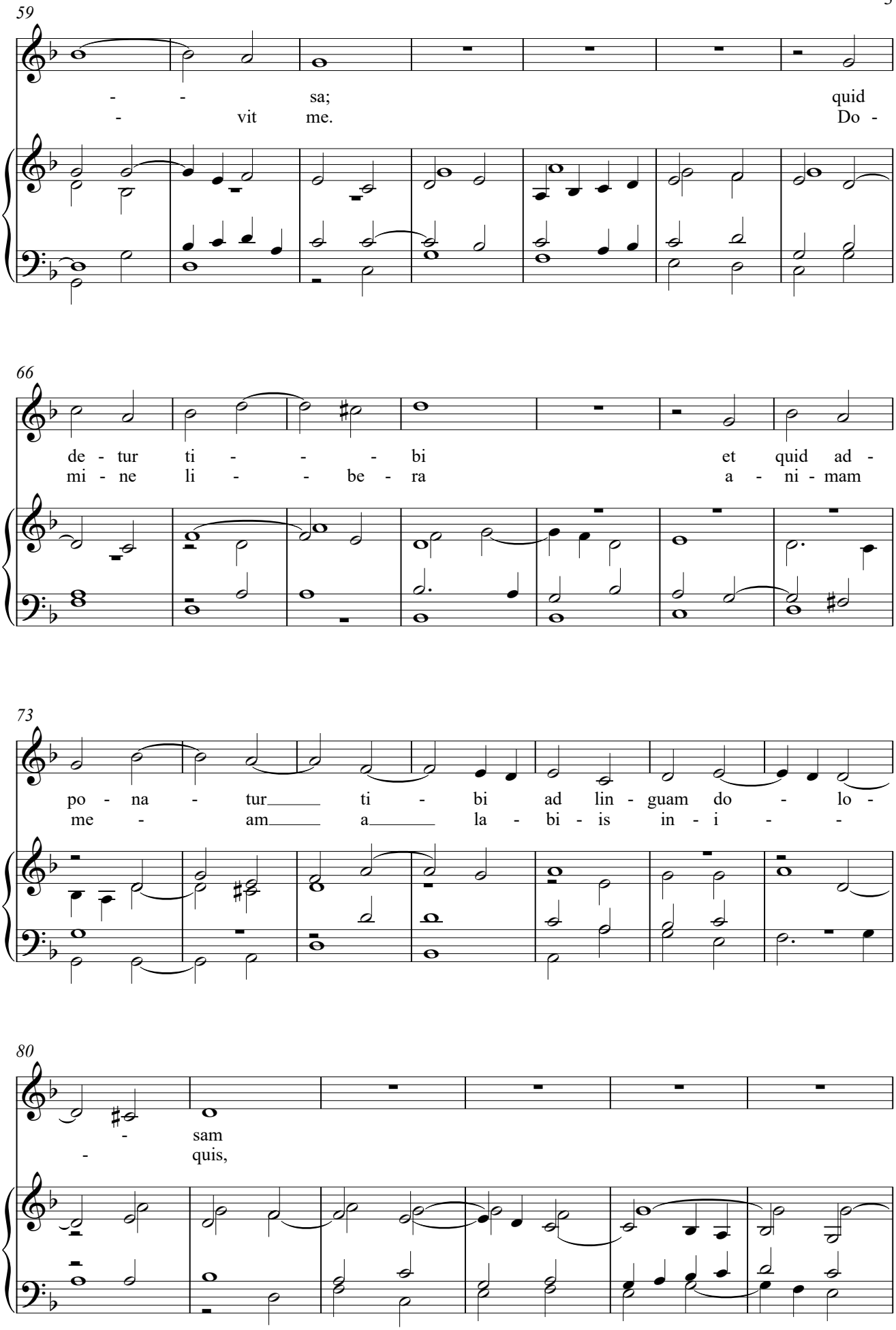
Antonio de Cabeçon
(Castrillo Mota de Judíos 1510 - Madrid 1566)
transcription/arrangement by Arnold den Teuling

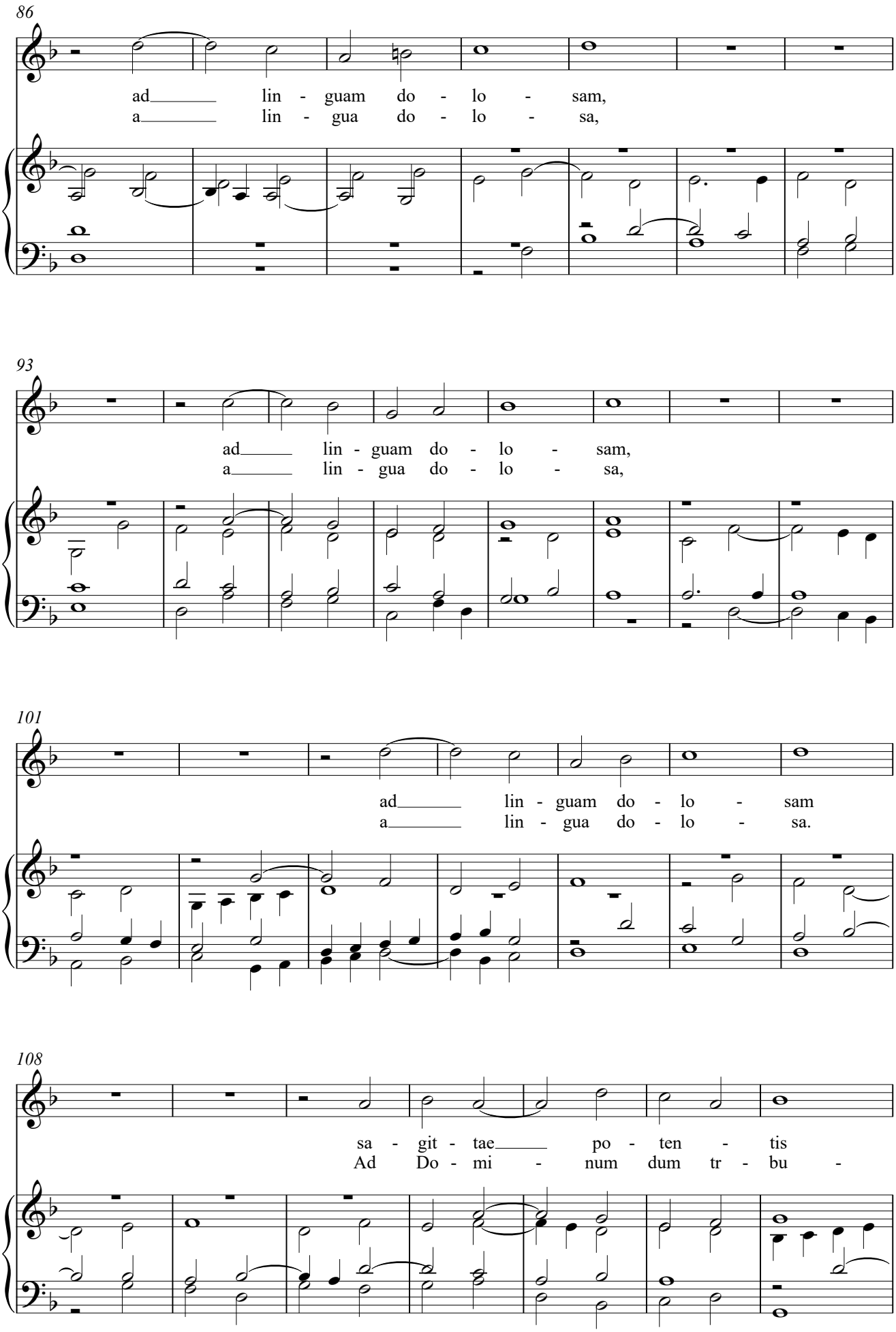
B ¢ fol. 155-156

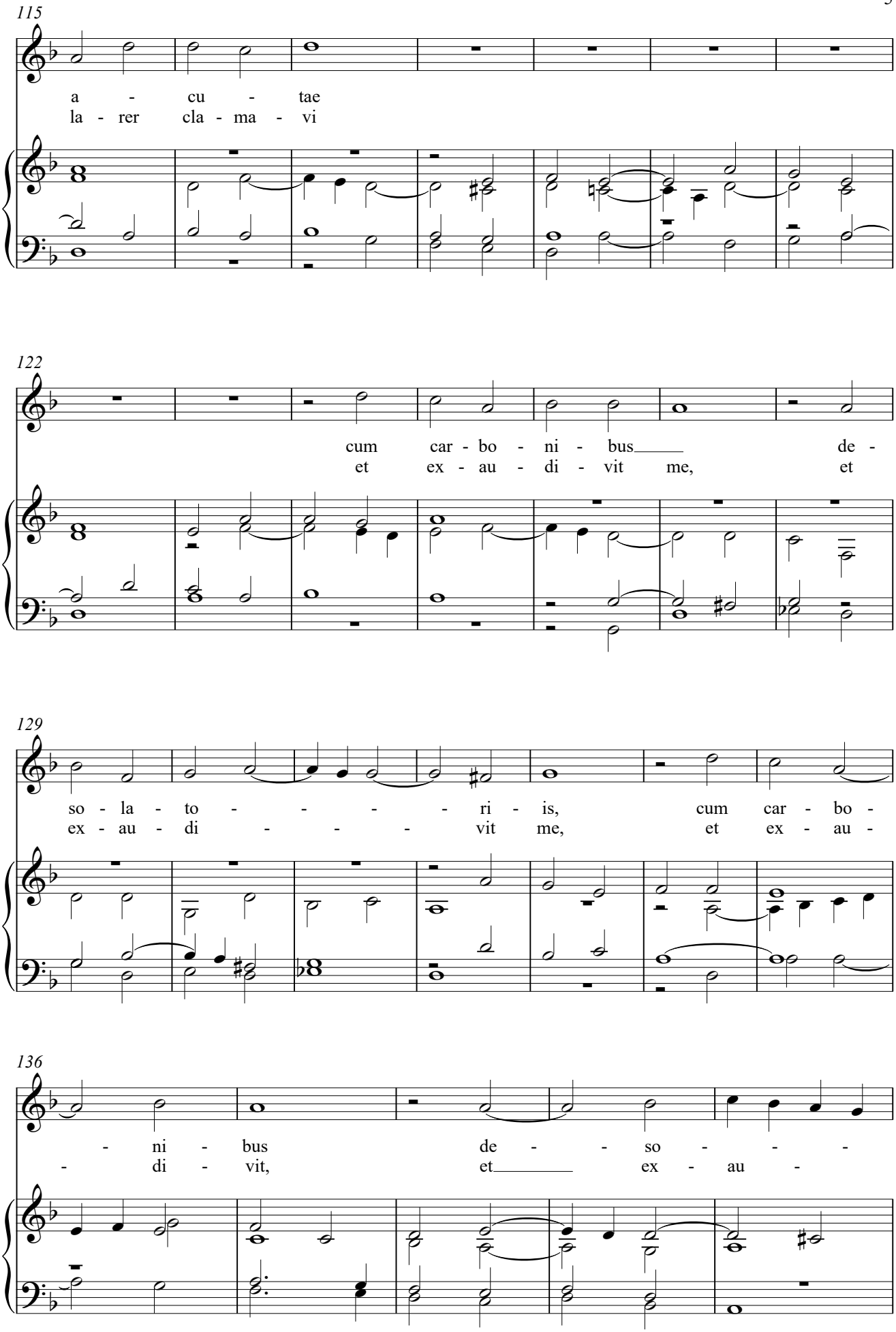


Cabezon - Ad Dominum

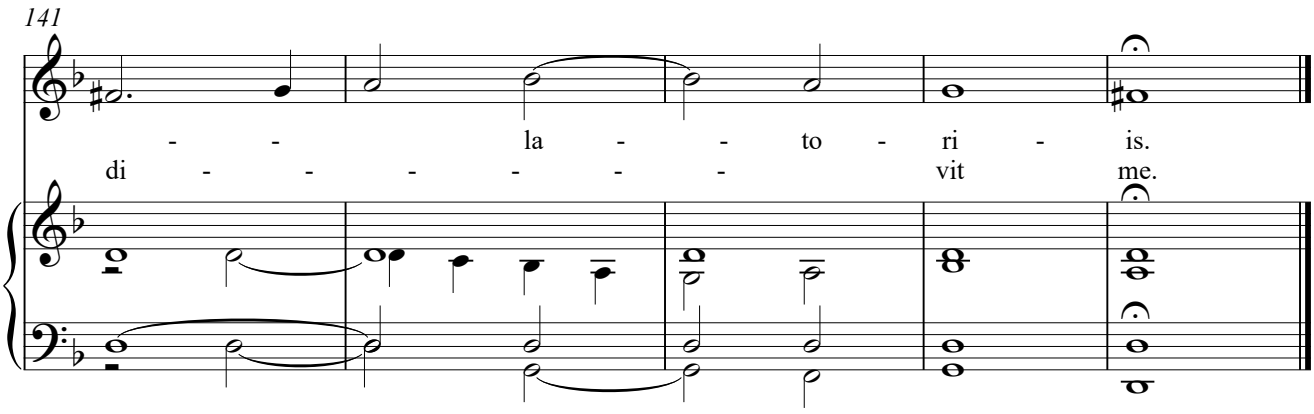



59
- - sa; quid
- vit me. Do -
66
de - tur ti - - - bi et quid ad -
mi - ne li - - be - ra a - ni - mam
73
po - na - tur ti - bi ad lin - guam do - lo -
me - am a la - bi - is in - i - -
80
- sam
- quis,


86
ad lin - guam do - lo - sam,
a lin - gua do - lo - sa,
93
ad lin - guam do - lo - sam,
a lin - gua do - lo - sa,
101
ad lin - guam do - lo - sam
a lin - gua do - lo - sa.
108
sa - git - tae po - ten - tis
Ad Do - mi - num dum tr - bu -


115
a - cu - tae
la - rer cla - ma - vi
122
cum car - bo - ni - bus de -
et ex - au - di - vit me, et
129
so - la - to - - - - - ri - is, cum car - bo -
ex - au - di - - - - vit me, et ex - au -
136
- ni - bus de - - so - - -
- di - vit, et ex - au -

Cabezon - Ad Dominum



"Fugue in 4 voices with soprano."
From Antonio de Cabeçon, Obras de musica para tecla, arpa y vihuela, Madrid 1578 (1570 according to its titlepage), fol. 155r-156r. Cabezon's son Hernando published his fathers works in Spanish tablature.
In Meindert de Heer's Catalogue of keyboard music of music publisher Saul B. Groen, Amsterdam, http://www.saulbgroen.nl/ s.v. Antonio de Cabezon, it is nr. 149.
In the organ literature it is usually indicated as Tiento XIV.
The title is the beginning of psalm 119 (Vulgate), however the melody in the upper voice (=tiple) is unknown in the Gregorian repertoire, for it is not a psalm tone (mostly tonus 2 for this psalm), nor the graduale of the second Sunday after Whitsunday (before Vaticanum II). This version gives the upper voice to a solo voice or instrument. The other four parts form a free fugatic piece.
Key and time are indicated by the letter B, meaning that all b's should be played as b flat, and time signature C|. Cabeçon uses the note values of the usual polyphonic notation, as represented here, and not the diminished values of German tablature. The barlines are original too.
I offer two possiblities for vocal performance of the tiple. The upper line gives as much of the 7 verses of psalm 119 (120 in Hebrew and in modern translations) as the music allows: 4 verses out of 7. The second line gives the text of the Graduale Romanum: verses 1 and 2, verse 1 to be repeated as antiphon. The music of the repeated text is, however, not similar to the first time.

Text and translation are as follows:
Ps 119 Vulgata Canticum graduum
1 Ad Dominum cum tribularer clamavi et exaudivit me
2 Domine libera animam meam a labiis iniquis a lingua dolosa.

3 Quid detur tibi et quid adponatur tibi ad linguam dolosam?
4 sagittæ potentis acutæ cum carbonibus desolatoriis

Ps. 120 New International Version, from:
http://www.biblestudytools.com/psalms/120.html
1 I call on the LORD in my distress, and he answers me.
2 Save me, O LORD, from lying lips and from deceitful tongues.

3 What will he do to you, and what more besides, O deceitful tongue?
4 He will punish you with a warrior's sharp arrows, with burning coals of the broom tree.

The Graduale Romanum has dum for cum in verse 1, without different meaning.