

# Ad Dominum cum tribularer

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

Antonio de Cabeçon

(Castrillo Mota de Judios 1510 - Madrid 1566)

transcription/arrangement by Arnold den Teuling

B  $\text{C}$

fol. 155-156

Tiple: solo  
instrument  
or voice

Psalm 119 verses 1-4: Ad \_\_\_\_\_ Do - - mi - num  
verses 1-2: Ad \_\_\_\_\_ Do - - mi - num

9

cum tri - bu - la - - rer \_\_\_\_\_ cla - ma -  
dum tri - bu - la - - rer \_\_\_\_\_ cla - ma -

17

vi et  
vi et

24

ex - au - di - - vit me; \_\_\_\_\_  
ex - au - di - - vit me, \_\_\_\_\_

## Cabezon - Ad Dominum

31

Do - mi - ne, li - - - be -  
dum tri - bu - la - - -

This system contains measures 31 through 37. The vocal line begins with a whole rest in measure 31, followed by a half note G4 in measure 32, and then a half note F#4 in measure 33. Measures 34-37 continue with a melodic line starting on E4 and moving stepwise up to G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a key signature change to one sharp (F#) in measure 33.

38

- ra a - ni - mam me -  
- - - rer cla - ma - - -

This system contains measures 38 through 44. The vocal line starts with a half note G4 in measure 38, followed by a half note F#4 in measure 39, and then a half note E4 in measure 40. Measures 41-44 continue with a melodic line starting on D4 and moving stepwise up to G4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

45

am a la - bi - is i -  
-vi et ex - au - di - vit -

This system contains measures 45 through 51. The vocal line begins with a half note G4 in measure 45, followed by a half note F#4 in measure 46, and then a half note E4 in measure 47. Measures 48-51 continue with a melodic line starting on D4 and moving stepwise up to G4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

52

fol 155v

- ni - quis, a lin - gua do - - - lo - - -  
me, et ex - au - di - - -

This system contains measures 52 through 58. The vocal line starts with a half note G4 in measure 52, followed by a half note F#4 in measure 53, and then a half note E4 in measure 54. Measures 55-58 continue with a melodic line starting on D4 and moving stepwise up to G4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

59

59

- - vit sa; quid  
- me. Do -

The musical score for measures 59-65 features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'vit', a quarter note 'sa;', and a half note 'quid'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of two flats and a common time signature. The piano accompaniment includes various chords and melodic lines, with some notes beamed together.

66

66

de - tur ti - - bi et quid ad -  
mi - ne li - - be - ra a - ni - mam

The musical score for measures 66-72 continues the vocal and piano parts. The vocal line has a whole note rest, followed by a half note 'de -', a quarter note 'tur', a half note 'ti -', a quarter note 'bi', a half note 'et', a quarter note 'quid', and a half note 'ad -'. The piano accompaniment continues with similar harmonic and melodic patterns.

73

73

po - na - tur ti - bi ad lin - guam do - lo -  
me - am a la - bi - is in - i -

The musical score for measures 73-79 shows the vocal line with a whole note rest, followed by a half note 'po -', a quarter note 'na -', a half note 'tur', a quarter note 'ti -', a half note 'bi', a quarter note 'ad', a half note 'lin -', a quarter note 'guam', a half note 'do -', and a quarter note 'lo -'. The piano accompaniment continues with its established patterns.

80

80

- - sam  
- quis,

The musical score for measures 80-85 shows the vocal line with a whole note rest, followed by a half note 'sam', and a half note 'quis,'. The piano accompaniment continues with its established patterns.

## Cabezon - Ad Dominum

86

ad \_\_\_\_\_ lin - guam do - lo - sam,  
a \_\_\_\_\_ lin - gua do - lo - sa,

This system contains measures 86 through 92. The vocal line begins with a whole rest in measure 86, followed by a half note G4 in measure 87, a half note F#4 in measure 88, a half note E4 in measure 89, a half note D4 in measure 90, a half note C4 in measure 91, and a whole rest in measure 92. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

93

ad \_\_\_\_\_ lin - guam do - lo - sam,  
a \_\_\_\_\_ lin - gua do - lo - sa,

This system contains measures 93 through 100. The vocal line continues with a half note G4 in measure 93, a half note F#4 in measure 94, a half note E4 in measure 95, a half note D4 in measure 96, a half note C4 in measure 97, and a whole rest in measure 98. The piano accompaniment maintains the eighth-note pattern in the right hand and the quarter-note bass line in the left hand.

101

ad \_\_\_\_\_ lin - guam do - lo - sam  
a \_\_\_\_\_ lin - gua do - lo - sa.

This system contains measures 101 through 107. The vocal line has a whole rest in measure 101, followed by a half note G4 in measure 102, a half note F#4 in measure 103, a half note E4 in measure 104, a half note D4 in measure 105, a half note C4 in measure 106, and a whole rest in measure 107. The piano accompaniment continues with the eighth-note pattern in the right hand and the quarter-note bass line in the left hand.

108

sa - git - tae \_\_\_\_\_ po - ten - tis  
Ad Do - mi - num dum tr - bu -

This system contains measures 108 through 114. The vocal line has a whole rest in measure 108, followed by a half note G4 in measure 109, a half note F#4 in measure 110, a half note E4 in measure 111, a half note D4 in measure 112, a half note C4 in measure 113, and a whole rest in measure 114. The piano accompaniment continues with the eighth-note pattern in the right hand and the quarter-note bass line in the left hand.

115

Music for measures 115-121. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: a - cu - tae, la - rer cla - ma - vi. The piano accompaniment is in 8/8 time, featuring a steady bass line and chords in the right hand.

a - cu - tae  
la - rer cla - ma - vi

122

Music for measures 122-128. The vocal line continues with the lyrics: cum car - bo - ni - bus, et ex - au - di - vit me, de - et. The piano accompaniment continues with chords and a moving bass line.

cum car - bo - ni - bus  
et ex - au - di - vit me, de - et

129

Music for measures 129-135. The vocal line continues with the lyrics: so - la - to - ri - is, cum car - bo - ex - au - di - vit me, et ex - au -. The piano accompaniment continues with chords and a moving bass line.

so - la - to - ri - is, cum car - bo -  
ex - au - di - vit me, et ex - au -

136

Music for measures 136-142. The vocal line continues with the lyrics: - ni - bus, de - so - di - vit, et ex - au -. The piano accompaniment continues with chords and a moving bass line.

- ni - bus, de - so -  
di - vit, et ex - au -

141

di - - - la - - - to - ri - is. vit - me.

"Fugue in 4 voices with soprano."

From Antonio de Cabezón, *Obras de musica para tecla, arpa y vihuela*, Madrid 1578 (1570 according to its titlepage), fol. 155r-156r. Cabezón's son Hernando published his father's 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 Cabezón, 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. Cabezón 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 possibilities 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 sagittae potentis acutae 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.