

Cantiones, quae ab argumento sacrae
(London, 1575)

In ieiunio et fletu

Responsory for the First Sunday in Lent

Thomas Tallis

Text: Joel 2: 12a, 17b

With fasting and weeping the priests prayed,

Superius
Discantus
Contra tenor
Tenor
Bassus

In ieiunio et fletu,
In ieiunio et fletu, in
In ieiunio et fletu,
In ieiunio et fletu,
In ieiunio et fletu,

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in ieiunio et fletu,
ieiunio et fletu, et fletu, et fletu
in ieiunio et fletu, in ieiunio et fletu
In ieiunio et fletu, in ieiunio et fletu
In ieiunio et fletu

Spare, O Lord, spare your people,

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o - ra - bant sa - cer - do - tes, par - ce, Do - mi - ne,
 tu, o - ra - bant sa - cer - do - tes, par - ce, Do - mi - ne, par -
 tu, o - ra - bant sa - cer - do - tes, par - ce, Do - mi - ne, par -
 tu, o - ra - bant sa - cer - do - tes, par - ce, Do - mi - ne, par -
 tu, o - ra - bant sa - cer - do - tes, par -

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par - ce po - pu - lo tu - o, par -
 ce Do - mi - ne, par - ce po - pu - lo tu - o, par - ce po - pu - lo tu -
 ce Do - mi - ne, Do - mi - ne, par - ce po - pu - lo tu -
 ce Do - mi - ne, par - ce po - pu - lo tu - o, par - ce po - pu - lo tu -
 ce, Do - mi - ne, par - ce po - pu - lo tu - o, par - ce po - pu - lo tu -

and give not your inheritance to destruction.

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ce po - pu - lo tu - o, et ne des hae - re - di - ta - tem tu - am in per -
 o, et ne des hae - re - di - ta - tem tu - am in
 o, et ne des hae - re - di - ta - tem tu - am in
 o, et ne des hae - re - di - ta - tem tu - am in per - di - ti -
 o, et ne des

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di - ti - o - nem, hae - re - di -
 per - di - ti - o - nem, hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae -
 per - di - ti - o - nem, hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae -
 o - nem, hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae -
 hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae -

Between the porch and the altar the priests wept,

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ta - tem tu - am in per - di - ti - o - nem, in - ter ve - sti -
 re - di - ta - tem tu - am in per - di - ti - o - nem, in - ter
 re - di - ta - tem tu - am in per - di - ti - o - nem, in - ter
 re - di - ta - tem tu - am in per - di - ti - o - nem, in - ter
 re - di - ta - tem tu - am in per - di - ti - o - nem, in - ter

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saying,

bu - lum et al - ta - re plo - ra - bant sa - cer - do - tes, di -
 ve - sti - bu - lum et al - ta - re plo - ra - bant sa - cer - do - tes, di - cen -
 ve - sti - bu - lum et al - ta - re plo - ra - bant sa - cer - do - tes, di -
 ve - sti - bu - lum et al - ta - re plo - ra - bant sa - cer - do - tes,
 ve - sti - bu - lum et al - ta - re plo - ra - bant sa - cer - do - tes,

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ce po - pu - lo tu - o.

po - pu - lo tu - o.

par - ce po - pu - lo tu - o.

o, par - ce po - pu - lo tu - o.

ce po - pu - lo tu - o.

Detailed description: This is a musical score for five voices, likely SATB with a fifth part. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It consists of five staves. The first staff is in treble clef, and the others are in bass clef. The lyrics are Latin: 'ce po - pu - lo tu - o.' The music features various note values including quarter, eighth, and half notes, with some notes beamed together. There are rests in several places, particularly in the third and fourth staves. The score ends with a double bar line and repeat dots on each staff.

In *ieiunio et fletu* and *Derelinquat impius* are almost certainly among the last works that Tallis composed. They are markedly experimental settings of Lenten, penitential texts which can be read as especially apposite to the plight of the recusant Catholic community. *In ieiunio et fletu* tells of weeping priests who beg to save their heritage from destruction whilst *Derelinquat impius* is a plea for the sinful to return to the Lord. In the second work Tallis was clearly preoccupied with the expressive possibilities of modulation and of denying the gravitational pull of a 'tonal centre', a concern signalled at the outset by an imitative exposition in which voices enter on unexpected degrees of the scale. The work is harmonically conceived, with much of its interest achieved by chromatic means. *In ieiunio et fletu* takes this tendency further, dispensing with standard imitative techniques altogether and replacing them with canon and repeating blocks of texture; in addition the nominal 'tonal centre', G, is not established until the closing bars, thereby creating a disorientating aural effect. Both motets take their texts from the Tridentine Matins on the first Sunday of Lent. They are the third and fifth responds respectively, and it is surely no coincidence that in *Cantiones Sacrae* they appear with William Byrd's setting of the fourth respond, *Emendemus in melius*. Perhaps the two composers intended them for use by the recusant Catholic community.