

On Tallis's Third Mode Melody



Solo Tenor Saxophone (Bb) and Organ version

Anthony Skilbeck

In "The English Hymnal", whose Musical Editor was Ralph Vaughan Williams, Joseph Addison's hymn of six verses "When, rising from the bed of death" are set to Thomas Tallis's tune "Third Mode Melody". Vaughan Williams work "Fantasia on a theme by Thomas Tallis" (1910) for string quartet and double string orchestra made the tune well-known. "On Tallis's Third Mode Melody" is a musical paraphrase based on Addison's hymn and Tallis' tune.

William Horsely's tune "Horsley" is that sung to Mrs. C.F.Alexander's hymn "There is a green hill far away" which is a meditation on Jesus' crucifixion. It therefore complements lines of Addison's hymn which refer to that event. Consequently, I have quoted phrases from Horsley's tune in bars 55 to 59 ("There is a green hill far away without a city wall") and in bars 79 to 82 ("Who died to save us all").

Tallis: ca. 1515-1585; Addison: 1672-1719; Horsley: 1774-1858; Alexander: 1818-1895;
Vaughan Williams: 1872-1958; Skilbeck b.1947

"On Tallis's Third Mode Melody" was written in April 1985 for trombone (with optional change to euphonium) and organ and was performed as such by the composer and a friend (formerly a member of the London Philharmonic Orchestra), John G. Pritchard. In 1993, John launched "Chilmark Publications" and requested a version for trombone and pianoforte and a change of title from "Paraphrase" to that of the present. The publisher became the dedicatee.

In October 2008, the composer made a version for tenor saxophone and organ, at the same time revising the work. This version was performed in St Paul's Church, Worksop, during a public concert on November 15th, 2008 by Gerry Nugent (saxophone) with the composer at the organ.

When, rising from the bed of death Joseph Addison 1672-1719

V.1 When, rising from the bed of death,
O'erwhelmed with guilt and fear,
I see my Maker face to face,
O how shall I appear?

V.2 If yet, while pardon may be found,
And mercy may be sought, bar 32
My heart with inward horror shrinks, bar 40
And trembles at the thought;

V.3 When thou, O Lord, shalt stand disclosed bar 50
In majesty severe,
And sit in judgement on my soul,
O how shall I appear?

V.4 But thou hast told the troubled mind bar 56 ("troubled mind" - bars 69 to 78).
Who does her sins lament, Also references to "There is a green hill far away"
The timely tribute of her tears (bars 55 to 59) and "Who died to save us all"
Shall endless woe prevent. (bars 79 to 82).

V.5 Then see the sorrow of my heart One's various sorrows are portrayed by the fugal entries
Ere yet it be too late; (from bar 97).
And hear my Saviour's dying groans, Anticipated in bars 79 to 82.
To give those sorrows weight.

V.6 For never shall my soul despair bar 133
Her pardon to procure,
Who knows thine only Son has died
To make her pardon sure.

Duration: about six minutes.

OUTLINE ANALYSIS

- Bar 17 Saxophone: Tallis: Third Mode Melody
 32 Addison: verse 2, line 2:
And mercy may be sought
- 40 Addison: verse 2, line 3:
My heart with inward horror shrinks
- 50 Addison: verse 3:
*When thou, O Lord, shalt stand disclosed
 In majesty serene,
 And sit in judgement on my soul,
 O how shall I appear?*
- 55 Saxophone: Addison, verse 4, lines 2 and 3 with a variant of the Tallis theme:
*Who does her sins lament,
 The timely tribute of her tears
 Shall endless woe prevent.*
 The organ part here, anticipating line 3 of Addison's verse 5, quotes phrases one and two of the tune "Horsley" (Alexander's v. 1, lines 1 and 2):
There is a green hill far away, without a city wall
- 68 A short passage, built on phrase 5 of Tallis's tune, representing the "troubled mind" of Addison's verse 4, line 1:
But thou hast told the troubled mind (agitato)
- 79 Both instruments quote the 4th phrase of Horsley's tune (Alexander's v. 1, line 4):
Who died to save us all
- 83 Saxophone: Tallis's 7th phrase
- 97 The fugue subject is constructed from phrases 3, 5 and 7 of Tallis's tune. The four entries represent the "sorrows of the heart" mentioned in Addison's verse 5.
- 132 Both the development and climax of the short fugue. The counter subject is given to the saxophone, the subject being played in the organ pedal part. New material given to the organ tenor part is soloed out. Above all this, in the top part of the organ texture, a dominant pedal is sustained.
- 141 Tallis's 7th phrase is used to introduce the concluding section of the work. This is one of affirmation, representing Addison's v.5:
*For never shall my soul despair
 Her pardon to procure,
 Who knows thine only Son has died
 To make her pardon sure.*

ANALYSIS OF TEMPI

Page	bar 1	Allegretto	♩ = 104
	17	Meno mosso	♩ = 96
	50		
	56	Moderato	♩ = 76
	68		
	79		
	83		
	87	Grave	♩ = 42
	97	Moderato	♩ = 100
	133	Moderato	♩ = 92

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for Organ and Tenor Saxophone

Anthony Skilbeck

1 **Allegretto** ♩ = 104 **Org.** **Solo** **poco rall.**

Allegretto ♩ = 104 **poco rall.**

No manual 16' **Gt.** { *f* **Sw.** { *f*

16' to Sw. *f*

5 **A tempo** **Org.** **Solo** **poco rall.**

A tempo **poco rall.**

lunga **Gt.** { *f* **Sw.** { *f*

lunga *lunga* *lunga*

lunga

9 Org. **A tempo**

lunga
lunga

A tempo

lunga **Full Sw.** sopra

crescendo

sotto

lunga

12 **Solo tongued**

rall.

mf *crescendo*

rall.

sub. >

U

Meno mosso ♩ = 96

15

Org.

Solo

mp *espressivo*

Sw. (Celestes, Sub & Super)

mf

Gt.

f *dim.*

Sw. {

20

Org.

Solo (Gt. Diap. 8')

Sw. {

Ped. no stops; Ch./Ped.

26

Solo

mf

Full Sw. {

6 32

animato *dim.* **Sw.** (Celestes, Sub & Super) *p*
 (Sw. needs a 4' here until bar 47)

animato

+ 16'

U ^ U U ^ U ^-U

36

Org. *quasi sospirando*

quasi sospirando *cresc.*

sim. *sim.* *sim.* *sim.*

leg.

V

leg.

40

Solo *mf dolore* *mp*

sim. *sim.*

(Poss. + Ped. 4')

V

43

Org. Solo

mp

sim.

legato

legato

v

u

+ 32'

46

senza rall.

Organ chord (6 beats+)

No organ in this bar. ↓

p dim.

♩ = 72

Change to Euphonium (optional) UNTIL???

50 Org.

♩ = 72

Full Sw. *mf* *f* Gt. *crescendo*

53

♩ = 76 Solo *Lightly tongued*

pp cantabile e espressivo

"There is..."

♩ = 76

ff Gt. *mp*

Change reg. ↓

58

p *mp*

Ch. *p* Ch. *p*

Sw. reed 8' *p*

sub. 9
animato

62 *lamentoso* *3* *sempre lamentoso* *mp*

Organ has a sustained chord

sub. animato

Sw. reed 8' } *p*

66 *animato* *poco allarg.* *mf*

tongued

animato *poco allarg.* *Sw. { mp*

f

68 $\text{♩} = 72$

Ossia Solo
mp agitato e cresc.
 Solo Well tongued

Org.
mp agitato e cresc.

Full Sw. Gt.
mf agitato

Gt.
 1

72

f cresc.

(Gt.)
 Gt. *cresc.*
 4 2 1 2

+ reed 16' ↑
 U V V
 ^ ^

75 $\text{♩} = 58$

ff *mf* *dim.*

Silent

Transfer to Sw.

Reed 8' *mp* *dim.*

+ 32'

Reed off

* 9 quaver beats $\text{♩} = 72$

82 *all.* $\text{♩} = 72$

mp con melancolia *dim.*

No organ until bar 89

(3/4)

(3/4)

(3/4)

* 9 quaver beats

89 Org. enters in this bar Org. rall. ,

Solo (Tierce) rall. ,

mp *dolore* *dim.*

p

97 $\text{♩} = 92$ Solo No organ until last beat of bar 105.

mp *con gravita*

Silent

103 *p*

Gt. *mf*

109 *Gt.*

Gt. *mf*

114

Org.

mp

119

Solo

Sw.

Gt.

p

mp

mf

124

Gt.

* Solo

cresc.

mf

f

mf

f

2

5

subito animato

129

Sw. to Mixture

subito animato

mf

Sw.

4

4

3

Full Sw. ↑

131

rall.

Org.

ff

Gt.

rall.

crescendo

+ reed(s)

ff

♩ = 92

133

Solo

Org. *f cantabile*

(Sw.)

mf

Solo

f (balance with sax.)

Λ

V

U

Λ

137 Org. **allarg.**

141 ♩ = 92

Solo
ff

Held chord on the organ.

Possibly both hands on Solo
Gt. *ff*

148 **accel. A tempo**

tongued
f *esultando e bravura* *sfp* *ff*

Held chord on the organ. Organ tacet

A tempo Gt.