

MUSIC FOR FLEXIBLE INSTRUMENTATION

# Three Tallis Melodies

*for 4- or 5-part flexible instrumentation + optional percussion*

- I. If Ye Love Me
- II. Third Mode Melody
- III. Variations on the Tallis Canon

Grade 3/4

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PERUSAL SCORE

# THREE TALLIS MELODIES

- I. If Ye Love Me (2-3')
- II. Third Mode Melody (3-6')
- III. Variations on the Tallis Canon (3'30")

## What's Included

Each melody is arranged for 4 parts, SATB: soprano, alto, tenor, bass.

The following score and parts are provided (with common instrumental uses in parenthesis):

- C Conductor Score (also serves as percussion score)
- C treble clef (Flute, Oboe, Vibraphone, Marimba, Glockenspiel, Violin)
- C alto clef (Viola)
- C bass clef (Bassoon, Trombone, Euphonium, Tuba, Marimba, Cello)
- C bass clef (Contrabass transposition)
- Bb treble clef (Clarinet in Bb, Trumpet in Bb, Soprano sax, Tenor sax, Bass Clarinet)
- Eb treble clef (Alto sax, Baritone sax)
- F treble clef (Horn in F, English Horn)

*For additional transpositions, please email me at [steve@stevedanyew.com](mailto:steve@stevedanyew.com).*

Each part includes all 4 SATB lines so you can have any ensemble member play any of the 4 parts.

## Recommended Instrumentations

On the following pages, you'll find recommended instrumentations for each piece. As you'll see, there are numerous options – you just need to cover all 4 parts.

I recommend playing each line in the register notated in the conductor score. (You will notice that the parts for players have certain lines displaced by 1 or 2 octaves to fit within that part's clef).

In other words, **bass-clef lines should be played by bass-clef instruments.**

I understand there may be cases where you need to play a line up or down an octave, and that's fine. Obviously, if you have only cellos or only clarinets and trumpets, you will need to deviate

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from the recommendations provided. The lists on the following pages will be particularly useful if you have a group of instruments spanning a wide range (bass to treble).

## Note on Keys

Each arrangement is provided in two keys. Choose the key that you feel is most suited to your ensemble or consider having students play the arrangement in both keys and discuss which one they like better and why.

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# IF YE LOVE ME

## Recommended Instrumentation

Soprano (upper notes)	Flute Piccolo Violin
Soprano (middle notes)	Flute Oboe Clarinet Trumpet Violin
Soprano (lower notes)	English Horn Clarinet Alto Sax Trumpet Horn in F Violin
Alto	English Horn Clarinet Alto sax Horn in F Trumpet Violin Viola
Tenor	Bassoon Bass Clarinet Tenor sax Baritone sax Horn in F Trombone Euphonium Viola Cello

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Bass (upper notes)	Bassoon Bass Clarinet Baritone Sax Trombone Euphonium Tuba Cello
Bass (lower notes)	Tuba Contrabass

Note on soprano line: Consider doubling the soprano part 8va throughout if you have flutes, piccolo, or violin in the ensemble. There are a few moments when the line is doubled at the octave, but otherwise it is notated as a single line.

Note on bass line: Upper notes are preferred for all instruments except contrabass. The lower line is included for contrabass and moments when the range of the upper line may be too high for certain instruments, like tuba (see mm. 30-32). In this case, players may move between the upper and lower notes as needed, but should switch between them as little as possible to retain a cohesive line. The player and you, as director may make choices regarding when to include the lower line notes.

### Teaching Ideas:

1. The opening chorale (mm. 1-16) can be repeated, or not. It can also be restated at the end (m. 56-70) or you can choose to end at m. 55.
2. Have students analyze the form of the piece (with or without the chorales, since those are my additions).
3. If you have a relatively small group, try playing the piece without a conductor at some point. Encourage the students to listen closely to one another and move with each other.
4. Talk about how dynamic markings were often not included in renaissance music; those decisions were often left up to the performer. I've included some suggested dynamics here, but there are certainly additional choices you could make. Where in the phrases do you feel it should swell or diminish? Discuss as a group.
5. Consider having the players sing the music on a neutral syllable such as "do."
6. Percussionists can play one of the SATB parts on mallets (marimba, vibes). For an added challenge, encourage the players to read two parts at a time and experiment with which combinations they like: S+T, S+A. A+B, etc.
7. Have students consider how the music reflects the text that Tallis set with this tune, "[If Ye Love Me.](#)" (Text appears at the bottom of linked page.)

8. Play the piece in both keys provided. Discuss how they sound different and see which key the students prefer.
9. Listen to an example of the [choral version](#). Discuss as a group.

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# If Ye Love Me

Key: Concert F

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# If Ye Love Me

Thomas Tallis

arr. Steve Danyew

Adagio  $\text{♩} = 52-56$

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-8. The score is in Concert F major and 4/4 time. Dynamics include *p* and *mf*. The Soprano and Alto parts have a melodic line with a crescendo from *p* to *mf*. The Tenor and Bass parts provide harmonic support with sustained notes and some melodic movement.

(Optional: repeat opening chorale)

Musical score for Soprano, Alto, Tenor, and Bass, measures 9-16. This section is an optional repeat of the opening chorale. Dynamics include *p* and *mf*. The Soprano and Alto parts have a melodic line with a crescendo from *p* to *mf*. The Tenor and Bass parts provide harmonic support with sustained notes and some melodic movement.

17

Musical score for Soprano, Alto, Tenor, and Bass, measures 17-24. Dynamics include *mp* and *mf*. The Soprano and Alto parts have a melodic line with a crescendo from *mp* to *mf*. The Tenor and Bass parts provide harmonic support with sustained notes and some melodic movement.



# THIRD MODE MELODY

## Recommended Instrumentation

Soprano (upper notes)	Flute Violin
Soprano (lower notes)	Oboe Flute Clarinet Trumpet Violin
Alto	English Horn Clarinet Alto Sax Horn in F Trumpet Violin Viola
Tenor	Bassoon Bass Clarinet Tenor sax Baritone sax Horn in F Euphonium Trombone Viola Cello
Bass (upper notes)	Bassoon Bass Clarinet Baritone Sax Euphonium Trombone Tuba Cello
Bass (lower notes)	Tuba Contrabass

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Note on bass line: Upper notes, bottom notes, or both are fine. Players can play whichever is most comfortable or preferable. Players may switch between the two lines, but should do so as little as possible to retain a cohesive line.

## Teaching Ideas:

1. The opening chorale (mm. 1-16) can be repeated, or not. This is a great spot to focus on playing together in terms of articulation, intonation, and subtle dynamic movements. Ask students, "Where are the phrases moving to and from?"
2. Consider repeating mm. 17-42 with different part assignments on the repeats. This will add some variety to the music.
3. If you have more than three percussionists, consider having someone play one of the SATB parts on mallets (marimba, vibes). For an added challenge, encourage the players to read two parts at a time and experiment with which combinations they like: S+T, S+A, A+B, etc.
4. Experiment with the optional [picardy third](#) at the end. Get feedback from the students – which version do they like and why?
5. Have students consider how the music reflects the text that Tallis set with this tune, "[Why Fumeth in Sight?](#)" (from Psalm 2). (Text appears at the bottom of linked page.)
6. Play the piece in both keys provided. Discuss how they sound different and see which key the students prefer.
7. Discuss and demonstrate the Phrygian mode (third mode) so students understand where the name "Third Mode Melody" comes from.
8. Listen to an example of the [choral hymn](#) and Ralph Vaughn Williams [Fantasia on a Theme of Thomas Tallis](#). Discuss as a group.

# Third Mode Melody

Key: Concert Em

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# Third Mode Melody

Thomas Tallis  
arr. Steve Danyew

Musical score for Soprano, Alto, Tenor, Bass, Timpani, Chimes, and Bass Drum, measures 1-8. The score is in E minor (one sharp) and common time. The tempo is Adagio, with a metronome marking of 50-54. The dynamics are marked *mp* (mezzo-piano) for all parts. The Soprano, Alto, Tenor, and Bass parts feature a melodic line with a mix of quarter and half notes, some with ties. The Timpani part has a simple rhythmic pattern of quarter notes. The Chimes and Bass Drum parts have a similar rhythmic pattern. A large watermark 'SOPRANO' is visible on the right side of the page.

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Musical score for Soprano, Alto, Tenor, Bass, Timpani, Chimes, and Bass Drum, measures 9-12. The score is in E minor and common time. The tempo is Adagio. The dynamics are marked *f* (forte) for the vocal parts and *mp* (mezzo-piano) for the percussion parts. The Soprano, Alto, Tenor, and Bass parts feature a melodic line with a mix of quarter and half notes, some with ties. The Timpani part has a simple rhythmic pattern of quarter notes. The Chimes and Bass Drum parts have a similar rhythmic pattern. A large watermark 'SOPRANO' is visible on the right side of the page.

opt. repeat of opening chorale

# VARIATIONS ON THE TALLIS CANON

## Recommended Instrumentation

Soprano (upper notes)	Flute Violin
Soprano (lower notes)	Oboe Flute Clarinet Trumpet Violin
Alto	Clarinet Alto sax Trumpet English horn Violin Viola
Tenor	Bassoon Bass clarinet Tenor sax Baritone sax Horn in F Trombone Euphonium Viola Cello
Bass (upper notes)	Bassoon Bass clarinet Baritone sax Trombone Euphonium Tuba Cello
Bass (lower notes)	Contrabass Tuba

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Note on bass line: Upper notes, bottom notes, or both are fine. Players can play whichever is most comfortable or preferable. Players may switch between the two lines, but should do so as little as possible to retain a cohesive line.

## Teaching Ideas:

1. If you have more than four percussionists, consider having someone play one of the SATB parts on mallets (marimba, vibes). For an added challenge, encourage the players to read two parts at a time and experiment with which combinations they like: S+T, S+A, A+B, etc.
2. Experiment with which instruments play the opening and closing solos. To incorporate more soloists, consider having different soloists play different phrases of each solo.
3. If available, rolled marimba or vibraphone with soft mallets would be effective in the alto part (mm.1-9) and the alto/tenor/bass parts (mm. 65-75).
4. Have all students play the soprano part (mm. 25-30) in canon. Experiment with entrances every measure or every two measures.
5. Explore the Picardy third ending in the solo part (it's unexpected!). See if students prefer the G# or G-natural.
6. Have students compose their own canons to be played by the ensemble.
7. Have students consider how the music reflects the text that Tallis set with this tune, "[God Grant With Grace](#)" (from Psalm 67). (Text appears at the bottom of linked page.)
8. Play the piece in both keys provided. Discuss how they sound different and see which key the students prefer.
9. Listen to an example of the [choral hymn](#). Discuss as a group.

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# Variations on the Tallis Canon

Key: Concert G

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Arrangement Key: G

C Conductor + Percussion Score

# Variations on the Tallis Canon

Thomas Tallis  
arr. Steve Danyew

♩ = 88-90 (♩ = 50)

solo, rubato

Musical score for Soprano, Alto, Tenor, Bass, Timpani, Chimes, and Sus. Cymbal Bass Drum. The score is in 4/4 time with a key signature of one sharp (F#). The Soprano part is marked "solo, rubato" and "stagger breathe" with a dynamic of *mp*. The Alto part is marked *p*. The Tenor and Bass parts have rests followed by notes. The Timpani, Chimes, and Sus. Cymbal Bass Drum parts have rests followed by notes.

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), Timpani (Timp.), Chimes (Chm.), and Sus. B.D. The score is in 4/4 time with a key signature of one sharp (F#). The Soprano part is marked "tutti" with a circled "10" and a dynamic of *mp*. The Alto part is marked *mp*. The Tenor and Bass parts are marked *mp*. The Timpani, Chimes, and Sus. B.D. parts are marked *mp*. The Soprano and Alto parts have dynamics of *mf* at the end of the phrase.



18

15

S

A

T

B

Timp.

Chm.

Sus.  
B.D.

26

23

S

A

T

B

Timp.

Chm.

Sus.  
B.D.