

OCTAVO ANALYSIS: *Non nobis Domine* (Byrd)

Composer: William Byrd (1543-1623)	Voicing: three parts; various: SSA or SAB-good for changing voices
Publisher: CPDL, edited by J. Gemmell	Difficulty Level: easy polyphony for developing choir
Arranger: NA	Contests List: NA
Number: NA	Series: NA
Copyright: NA	Accompaniment: unaccompanied
Metronome Marking: c. quarter note = 92 mm	Number of Measures: 21 (not including repeats)

Part	Range	From	To
1 & 2 (SSA)	Soprano	d1	d2
2 (A in SSA)	Alto	a	a1
3 (B in SAB)	Bass	d	d1

Song Analysis	Classroom Use
Style/Type/Genre: English Renaissance motet in Latin	<p>Rhythm: Readable rhythms after introduction and familiarization with dotted-quarter, eighth rhythms. Slowly unfolding melodies in canonic imitation make reading the rhythms easier. Rhythms should flow over the barlines w/o metrical feel. Consider preparing your own edition w/o barlines and in part-books.</p> <p>Melody: Arch-shaped phrases are hallmarks of Renaissance style, which Gemmell's edition highlights in the score (+). Abundant stepwise motion, ascending and descending, reinforces arch-shaped phrases. Bring out tension-release of dissonance-resolve with suspension, etc.</p> <p>Melodic Intervals: stepwise (major scale); lowered 7th (ta); desc. m3; asc. P5; desc. m2 (d-ta)</p>
Texture: Polyphony	
Form: Canon	
Tone Set: scalar (do to do, w/ta modification)	
Key(s): D major	
Meter: 4/4	<p>Harmonic Progressions: Do NOT analyze this piece harmonically except for final cadence. In this style, composers were not "thinking" as vertically (harmonically) as we do today, except at <i>cadences</i> where all voices gathered together. This is especially important for the form of this piece (canon), where the emphasis is so clearly on melodic line.</p> <p>Other: Excellent introduction for young choir to explore Renaissance polyphony in terms of sound, style, phrasing, melodic elements, horizontal tuning (solfege), and vertical harmonies created through interacting melodic lines. Teach Renaissance performance practice, e.g.,: <i>cresc.</i> on ascending line; descending lines; <i>messa di voce</i> on long notes; de-emphasize any metrical feeling of bar line; pure sound created by well-produced Latin; clear texture w/beautiful vocal color like a one sees in a stained glass window. Introduce students to original context of performance (cathedral setting, calm of spiritual (mindful, peaceful) atmosphere, etc. to inspire imaginative performances! This piece would also be FANTASTIC for exploring all kinds of kinesthetics!</p>
Rhythm Elements: quarter, half, eighth notes; dotted-quarter eighth notes; use of fermata	
Text: <i>Not unto us, O Lord, but to Thy name be glory given.</i> (Psalm 115:1)	
Language(s): Latin	
Other: Prime example of polyphonic writing; very accessible for all ages.	