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PHOENIX – CANON *NON NOBIS, DOMINE*
or Towards the new cycle of the sound of the endless canon

Rinasce piu gloriosa! ('It rises again more glorious')

Abstract: The goal of this paper was to clarify, through an all encompassing approach and polyphonic analysis based on an original methodology, all unclarities, resolve all dilemmas and fill in the blanks related to the origin, authorship and ways of performing the famous canon *Non nobis Domine*. In the first part of the paper, the canon is viewed from historical, stylistic and analytic aspects. Following the historical-stylistic overview and the analytical work, the results of the research have initiated this author's wish to outline some of the newly discovered options for performing this complex canon for contemporary audiences in a sound realisation. This initiation has then spread to an attempt to reach a new sound through contemporary canonic treatment of the theme by means of a composer's intervention, in the way described, from a composer's aspect, in the final part of the paper.

Key words: artificial imitation, stretta, polymorphic canon, relations, model and consequence of vertically, horizontally and dually movable counterpoints.

INTRODUCTION

The famous vocal canon *Non nobis, Domine* has been attracting the attention of composers, musicologists and compilers of music collections for a very long time now. In musicologists' circles, the origins and authorship of the piece is still a subject of debate. Until recently, it had been attributed to the body of work of the English renaissance composer William Byrd, but it is possible that it is the work of an ingenious anonymous author from the second half of the 16th century. In the scarce theoretical literature on this subject, it is mentioned that the canon is polymorphic (polyresolutional), as well as made additionally complex by being composed as perpetual (infinite, perpetuus). Descriptions most often mention two to three three voice

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resolutions, along with several two voice ones. The modes of description of possible resolutions (Legge, Rockstro, etc) indicate:

- a) that the listed ones rely on the tradition of the practice of performing this canon frequently sung in England in certain periods of history (mostly in religiously, politically or socially connotated festive occasions, as a sort of hymn or paean)¹
- b) or are the result of random attempts of constructing further valid resolutions (Burney), for which there are no historical data of ever having come to life in actual performance.

Our initial plan was to treat the melody of *Non nobis, Domine* through a systematic polyphonic analysis in accordance with the previously determined methodology, developed in our previous paper 'Imitation and Canons of Movable Counterpoints', by the same author. The basis of such an analysis is a planned check of all the imitation potentials of the theme from which valid consistent 'selfimitations' in two or more participating voices stem.

Following some analytical work, the results of the research triggered this author's desire to show contemporary audience some of the newly discovered possibilities for performing this complex canon in sound realisation. This initiation then also spread to the attempt to reach the **new sound**, by means of a composer's intervention, through contemporary canonical treatment of the theme, in the way that will be described in the final section of this paper.

HISTORICAL ASPECT

We have taken the canonical tune of *Non nobis, Domine* from a secondary source.² In it, it is displayed as a canonic proposta of the piece attributed to the English author W. Byrd (1545-1610). Recent musicological research has brought this authorship under suspicion, because the first variant of the canonic melody was undoubtedly composed by another author: van Wilder (1500-1554). Another argument is the fact that the canon was not printed among the collected works of W. Byrd (organised by himself). Suspicion with regard to Byrd's authorship was made even more profound when it has been discovered that many other authors used the melody in various modified aspects, including Byrd's relative contemporaries (Palestrina) and even more interestingly - many subsequent authors (Handel, J.S. Bach, Mendelssohn...), although none of them treated it canonically. Moreover, the canon has been found among the legacies of Mozart

¹ Rockstro: ... a substitute for 'Grace after meat'.

² W. Rockstro: 'Non nobis, Domine', article published in Old Grove's Dictionary of Music Vol. 3, 642.

and Beethoven, which at least clearly points to the fact that even the grandest of composers studied its specifics with interests. However, as W. Rockstro, as an advocate of Byrd's being the author of this work, stated: 'This proves nothing!'

A more thorough analysis of the canonic vertical brought us to the conclusion that liberties taken in the treatment of the dissonance correspond most to the style of a late renaissance author (also including specifics of the English school of composing), so that after all the debates, the authorship of the canon is still open and in our opinion, there are no strong arguments that would exclude W. Byrd as its creator.

THE STYLE ASPECT

(Treatment of dissonance as stylistic prerequisite for the validity of the canonic vertical)

Resolutions cited as valid in expert literature, and more importantly – as frequently performed ones, contain certain liberties with regard to managing the voices that diminish the independence of individual sections. These are the moves such as hidden and subsequent fifths, unisons and octaves, the introduction of unisons on strong bar parts et al. Also, somewhat more liberal (unornamented) resolutions of suspension into perfect consonances that appear. All these procedures can sporadically be encountered in the works of other authors of the early and middle renaissance period. It should be mentioned that all of the above already occurs in the two voice (albeit not in all resolutions), so that three voice resolutions are less problematic and sound better because the irregularities are 'covered' (smoothed over) by the third voice. However, one of the main two voice resolutions (Example No. 3), without which it is not possible to construct the most frequently performed basic three voice resolution – contains a more significant deviation from the strict rules that apply to the so-called strict counterpoint. Other theoreticians who addressed this problem cite it as well.³ The point in question is the liberal treatment of dissonance (seventh) on the strong part of the bar. It is treated as a transient dissonant minima on the thesis, or as an unprepared (free) transient suspension, which is more in compliance with the rules of baroque polyphony. Legge,⁴ in his attempt to overcome this problem, offered the resolution in which the canon is notated in a three part bar. Thus, he transferred the aforementioned liberty from the strong to the weak part of the bar. However, in changing the meter, he also caused a series of other contrapuntal issues and stylistic incoherence in terms of

³ W. Rockstro: '... not quite consistent with the strict laws of counterpoint'.

⁴ P. Legge: *Non nobis, Domine*, internet presentation on Choralwiki.com.

the renaissance paradigm, which we will discuss in more detail elsewhere. Our starting point was the assumption that the listed liberties and deviations are the results of a deliberate compromise made by the author, that emerged as inevitable in the desire to compose a polymorphic canon. Resolutions containing them are often performed in public and thus verified as valid. Therefore, the only resolutions that we have chosen as new (unpublished so far) valid resolutions within our research, were those that contained the same type and level of liberties and deviations from the counterpoint rules that occur in the ones accepted so far.

THEORETICAL ASPECT

At the beginning of the theoretical part of this paper, we will introduce readers who are not familiar with the topic to definitions of the basic notions required for its further reading. ‘Moving (movable) counterpoints’ are a group of procedures and techniques unified by structured compositional work that put two or more voices in specific mutual relations (moving counterpoints relations /Mcr/) of simultaneous sounding. Relations displayed thus (models of moving counterpoints (models of MC /Md MC/) enable a new valid⁵ two voice or multi-voice composition (consequences of MC /Cs MC/) to emerge after certain mutual moving of at least one or more voices in relation to the remaining one or ones (connected with such relations). Such moving can be realised in various dimensions – spatial, temporal or combined. The model and consequence of moving counterpoints therefore contain the exact same thematic material, only laid out in space and/or time in a different way, i.e. the moving can be carried out in any harmonic (vertical /VMC/), temporal (horizontal /HMC/), or combined (dual /DMC/) interval.

The part of the vertical from the beginning of imitational response to the end of the propoosta in artificial imitation, i.e. the overall counterpoint sounding of different imitational links, and of the same thematic material, until the very interruption of the imitation, is called stretta. It is important to point out that for the author of this text the notion of stretta does not indicate just any artificial imitation, but instead only the ones that are simultaneously carried out throughout the entire course of one, even the slightest formal entity, i.e. **consequently**.

Polymorphic canons as a type belong to a broader group of canons of moving counterpoints, based on consequent application of the so-called imitation of moving counterpoints. It represents a blend of two renaissance compositional techniques in which

⁵ In accordance with contrapuntal laws of any given style period.

moving counterpoints are at the same time imitatively conditioned, i.e. the model of MC consists of a series of imitational links, chained together in the process of artificial imitation. We have divided all three voice canons carried out using this complex technique into three basic groups that vary with regard to the specific grouping of imitation parameters that enable the composability of the three voice artificial imitation within each group. Canons also vary within these groups,⁶ on the bases of the degree of complexity of execution. The most complex canons to realise are these selfsame polymorphic canons, that mainly belong to the second or third group of imitations of moving counterpoints. Polymorphic canons do not have a unique formula, rather it changes in accordance with the changes of imitation parameters, from one resolution to another.

Analysis of general characteristics and polymorphic potential of the canon *Non nobis, Domine*

Typewise, the canon *Non nobis, Domine* is: paraphrasing, mysterious (with no enclosed inscriptions or any technical instructions for potential performance), partially interrupted: the notation is only possible as overt, with a free cadential complex – partially carried out: notation is also possible as covert, which applies to only some of the resolutions), pure, single-layered (2 in 1 or 3 in 1), **canon of moving (movable) counterpoints, polymorphic, (polyresolutional** - meaning that the canonic theme can be imitated in more ways than one, which is achieved through complex combinations of imitation techniques and the multiple, on all axes, inversion counterpoints), infinite (perpetual – a subtype that calls for an additionally notated cadential complex).

Polymorphic potential of the canon *Non nobis, Domine* (which is specific because it is infinite) and its level of realisation depends on the validity of the counterpoint vertical, is only ever checked within the limits of the stretta that is interrupted after leaving the (theoretically perpetual) cycle of repetition followed by the so-called canonical coda, or a free cadential complex, different in every one of possible canonical resolutions.

Starting from the hypothesis that the artist has managed, in this unique canon, to unite the characteristics of all three groups of imitations of moving counterpoints, the imitation parameters

⁶ More details on the characteristics of each group in an earlier work by this author: 'Imitation and Canons of Movable Counterpoints', manuscript, 2006.

forming the stretta are checked by being grouped in accordance with certain specifics, enabling the composability of a three voice artificial imitation within each of the groups.

Two voice resolutions

Reasons for the high polymorphic potential of the canon should be sought in the configuration of the theme itself, composed in a way that made its multiple selfimitation possible, primarily in two voices. Participating voices within two voice resolutions are agents that form a network of complex relations of moving counterpoints.

It has been discovered that there are ten valid two voice canon resolutions, which means that the theme can be canonically imitated in nine different ways! Resolutions between themselves form 27 different relations – nine in each dimension of moving counterpoints. Among them, there are no simple ones, and many of them we could list among particularly complex ones, because, whether as a model or a consequence, they appear in all dimensions in which counterpoints can move. Only the canonical resolution No. 10 takes no part in the VMC dimension. Only resolution No. 4 takes no part in the HMC dimension. In the DMC dimension, we have selected a particularly complex model that produces the greatest number of consequences by itself – a total of eight of the possible nine, which is resolution No. 3. The only resolution that is not in DMC relations with resolution No. 3, is resolution No. 5 (which would also be theoretically impossible, because it would form the inversion counterpoint in the eighth!). Within each dimension of moving, there are simple and complex relations.

In the VMC dimension, the 1st CR represents an additionally complex (unidimensional) model, because it produces two different consequences (with 6th CR it forms the inversion counterpoint in the eighth, and in the twelfth with the 7th CR). In the HMC dimension, CR 1, CR 2 and CR 3 form particularly complex models, each of them producing two consequences. In the DMC dimension, CR 3 forms a particularly complex model as previously described. However, the analysis of the overall relations of MC leads to the insight that CR 1 represents a particularly complex multidimensional model – because it produces two VMC and HMC consequences respectively! In this respect, the most complex is CR 3 - because it produces one VMC, one HMC and eight DMC consequences (examples from No. 3 through No. 11b).

Three voice resolutions

The analysis has shown that two voice resolutions also represent layers of the overall imitation three voice. Most of the previously described two voice resolutions can sound simultaneously and thus form a more complex three voice piece. However, they cannot be connected in all theoretically visible (rhythmic and melodic) combinations, because most of such connections are simply not valid in terms of counterpoint. If this weren't the case, there would be incomparably more three voice resolutions than there are now. On the other hand, more than fifteen valid resolutions is an enormous number compared to all other analysed polymorphic and potentially polymorphic canons of the Renaissance period (in the eleven selected canons analysed in an earlier study, this number ranges from two to six valid three voice resolutions).

In the first (integral) version of this paper, that primarily addressed the analytical aspect of the canon, resolutions were sorted out in accordance with the choice of imitation parameters, characteristic of each of the groups of imitations of moving counterpoints. Referring to earlier expert literature in which the most frequently cited valid (and publically performed) resolutions amount to fourth-fifth-octave interval relations of unequal temporal differences between imitation voices – we can conclude that the canon primarily belongs to the third group of IMC. In this group, the polymorphic potential is the greatest and it is therefore logical for the greatest number of valid resolutions to be found in this group.

Unlike our preliminary expectations, for the reasons we have described in the theoretical part of the expanded version of this paper – not a single valid four voice resolution in which imitation could be realistically, strictly and consequently (canonically) carried out is possible.

The procedure of systematic polyphonic analysis of the polymorphic potential of this canon has yielded results that surpassed our expectations. Discovery of 20 new resolutions, compared to the five or six earlier verified, extended the number of possible ways in which this canon can be sung to – 27! This is indeed an imposing number, however, in the broader sense, the most valuable analytical result of this paper is by all means verification of the thesis that the polymorphic canon *Non nobis, Domine* produces at least one valid resolution within each group (the canonic theme is constructed in such a way that it can be carried out in three voice imitation course (in 17 aspects in all three ways known at the time).⁷ This could only have been realised

⁷ In favour of how complicated this is, is the data that themes of such constructions are exceptionally rare in Renaissance polyphonic music. In the analytic sample of another research that contained all four voice motets (over 75 pieces) of the greatest of the Renaissance polyphonists, Palestrina, only a few themes were found that only partly

thanks to the lucid modification of the original thematic material that the author modified to fit the imagined canonic treatment. The melody primarily consisted of two blocks, of which the second in the canon was thoughtfully sequentially repeated in descending fourths. It was probably this (accurately selected) sequence relationship of the repetition of melodic blocks that opened the possibility of skillfully combining imitation with the most complex aspects of the application of moving counterpoints, with VMC, HMC and DMC simultaneously! Everything we have listed so far leads to the conclusion that the canon *Non nobis, Domine* is, in terms of structure, one of the most complex compositional achievements of Renaissance music.

On the other hand, even along with the described technical complexity of the canon, the theme on which it is based sounds melodious and light and is readily remembered,⁸ making the canon itself, in its essence simple, easy to sing and as such very popular and frequently performed in its day. ‘Simplicity in complexity’ is certainly a characteristic of some of the major works in the art of music, and not that art alone, so that the canon, thanks to its artistic qualities, represents a unique piece in the overall musical heritage of the world.

Compositional Aspect

Studying this, in many elements, a very unusual work, the writer of this text gradually became engaged with its compositional-technical characteristics. This engagement has led to the train of thought that has shown me, as a composer, the way to an attempt to make my own creative contribution, and thus also produced the impetus for the further musical life of this famous and celebrated canon. Before I describe my own compositional procedure, let us take a look at the major phases in the development of this thematic idea thus far and the further canonic construction that stemmed from its original (precanonic) melody which was composed by the Flemish author Philip van Wilder, employed at the English court, around 1520. We find its basic outlines in two separate textual-melodic phrases, within a motet *Aspice Domine*. Thematically different phrases were connected by the same original lyrics: *Non est consoletur eam, nisi tu Deus noster*. Somewhat later, during the Elizabethan era, an unknown author

meet this criterion, i.e. were treated imitatively (three voice) in two of three possible ways, not consequently, at that, but partially, within some of the sections of the motet, which is technically much less demanding than a canonic treatment.

⁸ The said traits of the theme are by all means very respectable and it is no wonder that throughout history it intrigued many composers, including the greatest, who either studied it or used it in their work in various ways, so that Rockstro, taking the cue from Morley (who considered it to be ‘a most common point’), pointed to the fact that exploitation of the theme to such a great extent must mean that it was treated as public property of sorts.

extracted both phrases from the motet and built a canonic theme from them, that unfortunately hasn't been preserved in its original shape.

In the late 16th century, the original lyrics were replaced by those taken from Psalm 115 (*Non nobis, Domine...*), retained until today (the procedure known as *contrafactum* in the theory of counterpoint). From the relationship of the melody and the lyrics, it is clear that the first canonic phrase could have remained unchanged in terms of melody, along with partial repetition of the new lyrics (*Non est consoletur eam – Non nobis, Domine + non nobis*). The second part of these lyrics (*sed nomine tuo da gloriam*) does not correspond with the initial one in terms of the number and the order of syllables (*nisi tu Deus noster*), so it was clearly necessary to melodically alter the second canonic phrase, by replacing the lyrics. In the following, and the most important, phase of the development, an unknown author (who could also have been W. Byrd)⁹ experimented with the canonic melody, probably additionally modifying it in order to turn the canon into a perpetual one. By lucid repetition of the entire second phrase in a descending fourth he transformed the canon into a polymorphic (polyresolutional one) with the polymorphic potential unheard of at the time. Ever since then, the canonic theme (in its original or modified form) has been used in the works of many more or less renowned composers, who knew how to recognise its significance, and the canon itself has been performed in the gushes of popularity (also conditioned by non-musical, primarily religious, political and social status related reasons) that alternated with more quiet periods of pushing this masterpiece into an undeserved oblivion. After almost half a millennium of its existence, the time has come for its artistic merits to become the main reason for its further (continued) musical life, realised through frequent and more diverse performances.

More diverse because, as has been noted earlier, from historical facts and musicologist resources, we learn that the polymorphic potential of this canon has very scarcely been made use of in the practice of its performance. The piece has mostly been performed as the so-called main basic resolution from the third group of imitations of moving counterpoints. Even though in a musical (aesthetic) sense, it represents one of the most successful ones, its uniform performance

⁹ The first notated edition, Bulls manuscript, published around 1620, does not list the author of the canon, which also applied to music collection published in mid 17th century (publishers Playford, Hilton), and it wasn't until 18th century that music publishers and theoreticians started attributing the canon to Morley (Tudway) or Byrd (Pepusch), because these were the authors with the highest degree of compositional technique at the time the canon was created. Authorship of the canon was even attributed to Palestrina (composer van Wassenaer, who quoted the canon in his work *Concerti armonici*), we believe it was because, earlier on, Palestrina built his canon *Credo* from the *Ad fugam* mass with similar (complicated) compositional procedures unlike those employed by the author of the *Non nobis* canon.

could not introduce a broader audience to the actual degree of overall complexity of this canon. The basic reasons for other, not less successful, resolutions to be performed infrequently or never, lie in the fact that the canon is notated as hidden – ‘*ex unica voce*’ and with no technical instructions whatsoever, i.e. as mysterious, so that the possibilities for their performance may never have even been discovered until this very day. Even if they had been – one should bear in mind that the canon is made additionally complex by the fact that it has also been composed as perpetual, which creates the series of technical problems in the process of cadencing. Since this is a Renaissance vocal canon, every potential resolution seeks its own way out of the circle of repetitions, that, in the shape of the so-called canonic coda (in the function of the cadencing complex) has to be composed for each resolution separately, so the organisers of the performance and the performers themselves, who had no required knowledge of counterpoint, would probably just give up on that.

After a thorough analytical procedure in which I have determined the ultimate polymorphic potential of the canon, i.e. the number of its valid two voice and three voice resolutions, I have attempted to overcome technical reasons for the lack of possibilities for their more diverse presentation through (a stylistically coherent) composition of canonic codas for all 27 variants through which this canon could come to life.

Moreover, since the canonic melody itself occurred in several variants in the historical context, meaning that various authors modified it according to their needs, I myself have proposed a new variant of the theme, with slight rhythmic modifications with regard to the original. This modification enables another several resolutions as additions to the existing ones, including a particularly interesting one: a three voice resolution from the second group of imitations of moving counterpoints, in which two of three participating voices exchange imitation contents throughout the duration, moving each other in the inversion counterpoint in twelfth!

Along with all this, after individual performances of any of the resolution, listeners would not be aware of having been introduced to just one of the many faces through which the spirit of this canon could be presented to them.

In an attempt to make it possible for listeners, in a one-time continual performance of several canonic resolutions, to discover a part of the complexity of its structure through perceiving the sound, I have been on a quest to discover the way to bring them together in a single imitation course and fortunately – I have succeeded. I will try to describe, in the technical sense, the compositional procedure through which I managed to realise this idea of mine.

The canonic theme itself is relatively brief: it consists of two three-bar textual-melodic phrases, of which the latter is sequentially repeated, so that the prolongation of the overall duration of the canon provides for its circular repetitions.

Unfortunately, changes of the lyrics contents in perpetual canons also represent the only diversity between the signs of repetition (we can assume that some more parts of the text of Psalm 115 (after the initial *Non nobis...*) were adapted to strophic singing in this canon, because the imitation parameters were set at the beginning and not changed throughout the duration of the canon (in this case any of its possible resolutions). My idea was to make the canonic course itself more complex, by making the forthcoming responses occur continually (like uneven waves) in ever new height intervals (upwards and downwards) and temporal distances, within a single manifoldly expanded imitation exposition with repetitive repercussion.

Within several possibilities in which at least three of seventeen resolutions could form such an imitation course, the limiting factor was the fact that not all resolutions were executable in the same combination of participating voices (even if transposed). Still the spirit of the canon pointed to the solution beyond my expectations: the way in which three auditively very successful resolutions, every one of which was selected from different groups of imitations of moving counterpoints, were connected. With the help of minimal transitions, composed of parts of the theme itself, I linked the resolutions into a particular (*atacca*) canonic cycle in which the last imitation cycle (based on the modified theme) could only end in adding the necessarily free cadential complex (canonic coda). In this variant of the performance – the canon is no longer perpetual. Such a newly emerged canonic course is displayed as a whole in Example No. 12.

As hinted in the introduction of this paper, by treating the canonic theme in the way described here, I have also reached a **new sound**, because I have, notwithstanding my desire to persevere in imitating as faithfully as possible the late Renaissance musical style and the composer's original contrapuntal ideas, I reached a result that, in terms of a sound event, **does not correspond** with the ideal of a formal course of Renaissance canonic composition.¹⁰

¹⁰ The first performance of a canonic rendition – on May 21st 2008, by the choirs *Krsmanac* and *Collegium musicum*, under the leadership of conductor Darinka Matić-Marović, represented a world premiere of sorts of three of the so far unperformed three voice resolutions (the latter of which being based on the modified theme). Thus I made my contribution to the celebration of World Music Day and that of the 200th anniversary of the foundation of the University of Belgrade.

Instead of a conclusion, I will quote a fragment from Ljubica Marić's¹¹ train of ideas, that for most part reflects my feelings for this canon, as an almost unrepeatable blend of compositional technique and artistic qualities:

‘All master pieces, created not solely in the form of a fugue and not solely in music, and finally not masterpieces alone but everything that is able to live through its own form, leads us to the notion that form, whether individually or in its overall creation and existence, should be perceived as **the visibility of a spirit-the embodiment of an idea, as being fulfilled with the specific content of a time and space engaged in its creatorship**’.

Translated by Marija Stojanović

LIST OF TERMS AND ABBREVIATIONS

Imitation parameters

repercussion

ImI = imitation interval

TD = temporal distance

elements of imitation

Im Md = imitation model

ImCs = imitation consequence

imitation link

KPr = CProposta

KRi = CRisposta

CR = canonic resolution

stretta

connected imitation course

relational stretta

stretta-initial conjunction (within the relations of moving counterpoints)

stretta-derived conjunction (within the relations of moving counterpoints)

┌ ┐ = beginning and end of stretta in the sheet music

m u = metrical unit (minim)

technique of movable (moving) counterpoints

elements of movable (moving) counterpoints

¹¹ Ljubica Marić, *Monothematic and Monolithic Fugue*, Belgrade, Serbian Academy of Sciences and Arts, 1964.

r MC = relations of Movable (Moving) Counterpoints
Md MC = model of Movable Counterpoints
Cs MC = consequence of Movable Counterpoints
dimensions of moving counterpoints
VMC = Vertical Movable Counterpoints
HMC = horizontal Movable Counterpoints
DMC = Dual (combined) MC Movable Counterpoints
IVM = Interval of vertical moving
TDHM = temporal distance of horizontal moving
unidimensional model of MC
multidimensional model of MC

Предраг Репанић

ФЕНИКС - КАНОН *NON NOBIS, DOMINE*
или Ка новом кругу звука канона без краја

САЖЕТАК

Колико знамо о краткој, наизглед једноставној, певљивој, али у данашње време, на жалост, ретко извођеној композицији *Non nobis, Domine*? Да смо ово питање (у нашој средини) поставили чак и ужем кругу музичких професионалаца – музиколозима, теоретичарима и композиторима – од већине бисмо добили скромне или негирајуће одговоре, осим од појединаца који су захваљујући личном интересовању сазнали да се ради о ренесансном вокалном канону, обавијеном непрозирним веловима вишевековних тајни. У покушају да их расветлимо, скидајући вео по вео и састављајући мозаик од појединачних сазнања, у почетку нисмо ни слутили да ћемо тим путем отићи право на острво с благом и у тајној одаји открити музичку кутију опточену драгуљима, у којој је дух Орфеја закључан чамио вековима. Преостало нам је да ту музичку кутију изнесемо на светлост дана и некако је отворимо пред слушаоцима.

Овај рад представља извештај о процесу у коме смо открили кључ за њено отварање, о томе како је ослобођени дух канона поново пропевао, штавише, како нас је навео да заједно запевамо и како се звук наших гласова усложио, одзвањајући о зидове чаробне кутије.

Кључне речи: вештачка имитација, стрета, полиморфни канон, релације, модел и консеквенца вертикално, хоризонтално и двојно померајућих контрапункта.

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Examples 1-3

Kanon «Non nobis, Domine»

tekst kanona

Non nobis, Domine, non nobis, sed nomini tuo da gloriam

prevod teksta

Ne nama, o Gospode, ne nama, već svom imenu slavu podaj

1 primarna kanonska melodija W. Byrd ?

Non no-bis, Do-mi-ne non no-bis sed no-mi-ni
tu-o da glo-ri-am sed no-mi-ni tu-o da glo-ri-am

2 varijanta melodije sa ritmičkim mutacijama *

Non no-bis Do-mi-ni, non no-bis sed no-mi-ni
tu-o da glo-ri-am sed no-mi-ni tu-o da glo-ri-am

3 osnovna dvoglasna rezolucija
multidimenzionalni model pomerajućih kontrapunkta (VPK + HPK) (*) (*)

1. CR (canonic resolutio)

Non no-bis, Do-mi-ne, non no-bis sed no-mi-ni
Non no-bis, Do-mi-ne, non no-bis
tu-o da glo-ri-am, sed no-mi-ni tu-o da glo-ri-am
sed no-mi-ni tu-o da glo-ri-am sed no-mi-ni tu-o da
Non no-bis, Do-mi-ne, non no-bis Do mi-ne
glo-ri-am Non no-bis Do-mi-ni non no-bis

canonic coda

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Examples 4-6

pomeranja u okviru relacija PK
movings within relations of MC
VPK

4 1.CR - Md VPK (VMC)

6.CR - 1.Ks VPK (VMC)

7.CR - 2.Ks VPK (VMC)

5 3.CR - Md VPK (VMC)

5.CR - Ks VPK (VMC)

6 4.CR - Md VPK (VMC)

9.CR - Ks VPK (VMC)

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Examples 7-9

The image displays three examples of musical notation, each consisting of two systems of staves. Example 7 (top) features two systems: the first system has a vocal line (treble clef) labeled '2.CR - Md VPK (VMC)' and a piano accompaniment (bass clef) labeled '8.CR - Ks VPK (VMC)'. Example 8 (middle) is titled 'HPK' and features three systems: the first system has a vocal line labeled '2.CR - Md HPK (HMC)' and piano accompaniment labeled '7.CR - 1ks HPK (HMC)'; the second system has a vocal line labeled '7.CR - 1ks HPK (HMC)' and piano accompaniment labeled '10.CR - 2.Ks HPK (HMC)'. Example 9 (bottom) features three systems: the first system has a vocal line labeled '3.CR - Md HPK (HMC)' and piano accompaniment labeled '(transp. 4.5)'; the second system has a vocal line labeled '6.CR - 1ks HPK (HMC)' and piano accompaniment; the third system has a vocal line labeled '9.CR - 2.Ks HPK (HMC)' and piano accompaniment. All systems include musical notation with notes, rests, and bar lines.

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Examples 10-11a

The image displays musical notation for Examples 10-11a, organized into two main systems. The first system, labeled 'HMC', contains three staves. The second system, labeled 'DPK', contains five staves. Each staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. Brackets on the left side of each system group the staves together. Example 10 is marked with a circled '10' and includes the text '1.CR - Md HPK (HMC)' and '(transp. 13, 44)'. Example 11a is marked with a circled '11a' and includes the text '3.CR - Md DPK (DMC)'. Other examples in the DPK system are labeled '1.CR - 1.Ks DPK', '2.CR - 2.Ks DPK', '4.CR - 3.Ks DPK', and '10.CR - 4.Ks DPK'. A 'x8' multiplier is indicated on the left of the first staff in the DPK system. The notation includes various rhythmic values, rests, and dynamic markings.

10 1.CR - Md HPK (HMC)
(transp. 13, 44)

5.CR - 1.Ks HPK (HMC)

8.CR - 2.Ks HPK (HMC)

DPK

11a 3.CR - Md DPK (DMC)
x8

1.CR - 1.Ks DPK

2.CR - 2.Ks DPK

4.CR - 3.Ks DPK

10.CR - 4.Ks DPK

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Example 11b

6.CR - 5.Ks DPK (DMC)

7.CR - 6.Ks DPK

8.CR - 7.Ks DPK
(transposed 18, 48)

9.CR - 8.Ks DPK

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Example 12

Kanon «Non nobis, Domine»

William Byrd (1543. – 1623.)?

kanonska obrada Predrag Repanić

42 *Maestoso*

S
Non no_ bis, Do_ mi_ ne non no_ bis sed no_ mi_ ni
mp mf

A
Non no_ bis, Do_ mi_ ne non no_ bis

T
Non no_ bis, Do_ mi_ ne non
mp

8 *resolutio* 27\27

5

S
tu_ o da glo_ ri_ am sed no_ mi_ ni tu_ o da glo_ ri_ am

A
mf
sed no_ mi_ ni tu_ o da glo_ ri_ am sed no_ mi_ ni tu_ o da

T
no_ bis sed no_ mi_ ni tu_ o da glo_ ri_ am sed no_ mi_ ni
mf

10

S
Non no_ bis, Do_ mi_ ne non no_ bis mf sed no_ mi_ ni tu_ o da

A
glo_ ri_ am Non no_ bis Do_ mi_ ne non no_ bis mf sed no_ mi_ ni

T
tu_ o da glo_ ri_ am Non no_ bis, Do_ mi_ ne non no_ bis
mp

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resolutio 16\27

15

S: glo_ri_am sed no_mi_ni tu o da glo_ri_am Non no_bis, mp

A: tu o da glo_ri_am sed no_mi_ni tu o da glo_ri_am

T: sed no_mi_ni tu o da glo_ri_am sed no_mi_ni tu o da mf

20

S: Do_mi_ne non no_bis sed no_mi_ni tu o da glo_ri_am mf

A: Non no_bis, Do_mi_ne non no_bis sed no_mi_ni tu o da mf

T: glo_ri_am Non no_bis, Do_mi_ne non no_bis sed no_mi_ni tu mf

25

S: sed no_mi_ni tu o da glo_ri_am Non no_bis, Do_mi_ne non mp

A: glo_ri_am sed no_mi_ni tu o da glo_ri_am Non no_bis, mp

T: o da glo_ri_am sed no_mi_ni tu o da glo_ri_am Non mp

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30

S
no bis sed no mi ni tu o da glo ri am
mf

A
Do mi ne non no bis sed no mi ni tu o da
mf

T
no bis, Do mi ne non no bis sed no mi ni tu
mf

35

S
sed no mi ni tu o da glo ri am Non no bis,
mp

A
glo ri am sed no mi ni tu o da glo ri am

T
o da glo ri am sed no mi ni tu o da glo ri

40

S
Do mi ne non no bis Non no bis Do mi ne non
resolution 21/27
mf

A
Non no bis, Do mi ne non no bis sed no mi ni
mf

T
am Non no bis, Do mi ne non no bis
mf

B
bassi ad libitum
Non no bis, Do mi ne non no bis
mf

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45

S no__ bis sed no. mi_ ni tu__ o da glo__ ri_ am

A tu__ o da glo__ ri_ am sed no. mi_ ni tu__ o da

T sed no. mi_ ni tu__ o da glo__ ri_ am sed no. mi_ ni

B sed no. mi_ ni tu__ o da glo__ ri_ am sed no. mi_ ni

S sed no. mi_ ni tu__ o da glo__ ri_ am Non no_ bis,

A glo__ ri_ am Non no_ bis, Do__ mi_ ne non no__ bis

T tu__ o da glo__ ri_ am Non no_ bis Do__ mi_ ne non

B tu__ o da glo__ ri_ am Non no_ bis Do__ mi_ ne non

50

S Do__ mi_ ne non no__ bis sed no. mi_ ni tu__ o da

A sed no. mi_ ni tu__ o da glo__ ri_ am sed no. mi_ ni

T no__ bis sed no. mi_ ni tu__ o da glo__ ri_ am

B no__ bis sed no. mi_ ni tu__ o da glo__ ri_ am

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55

S: glo_ ri_ am sed no_ mi_ ni tu_ o da glo_ ri_ am Non no_ bis, *mf*

A: tu_ o da glo_ ri_ am Non no_ bis, Do_ mi_ ne non no_ bis

T: sed no_ mi_ ni tu_ o da glo_ ri_ am Non no_ bis, Do_ mi_ ne non

B: sed no mi ni tu_ o da glo_ ri_ am Non no_ bis, Do_ mi_ ne non *mf*

60 poco a poco rit....

S: Do_ mi_ ne non no_ bis sed no_ mi_ ni tu_ o

A: sed no_ mi_ ni tu_ o da glo_ ri_ am glo_ ri_ am

T: no_ bis sed no_ mi_ ni tu_ o da glo_ ri_ am

B: no_ bis sed no_ mi_ ni tu_ o da glo_ ri_ am