

Johannes Ockeghem

Missa Caput

Biblioteca Apostolica Vaticana, Ms. Chigi
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ediert von

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Herausgeber

Die Quelle weist nur ganz wenige Fehler auf, die korrigiert wurden. Ein besonderes Problem betrifft den gemischten Modus des Cantus firmus. Das sehr häufige H kollidiert öfter mit F in den anderen Stimmen. Jaap van Benthem hat in seiner Ausgabe der Messen (Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, VNM) für eine modale Vereinheitlichung durch ein fast durchgängiges Fis optiert, was er mit Solmisation begründet. Ich kann dem nicht folgen. Allerdings halte ich die modalen Eigenschaften des Cantus firmus für so primordial, dass niemals dieser selbst durch Vorzeichnung verändert wird. Ich optiere als Ausgleich ebenfalls für ein Fis. Johannes Ockeghem hat in sehr vielen Werken diese Zweideutigkeiten geradezu gesucht. Deshalb sollten diese keinesfalls geglättet werden.

Die Textierung in Ms Chigi sind nicht aufführungstechnisch gemeint, sie bieten nur eine grobe Orientierung. In den textarmen Sätzen habe ich nur diese wiedergegeben, was den Aufführenden eine große Freiheit zu eigener Textierung lässt.

In den textreichen Sätzen Gloria und Credo habe ich, ähnlich wie in der Quelle, nur den Cantus durchgängig textiert. Im Credo ergibt sich die Notwendigkeit einer synoptischen Textdarbietung zusammen mit dem Contratenor. Die Textierung ist meine eigene. Chigi hat aber auch genau diese synoptische Textdarbietung genau angegeben.

Die Stimmenbezeichnung ist ungewöhnlich und nicht ganz stringent durchgeführt. Eine Besonderheit ist auch hier der Cantus firmus, der eine Oktave höher angegeben wird aber durch eine Canonanweisung durchgängig eine Oktave tiefer gesungen wird. So ist er recht eigentlich schon eine echte "Bassstimme", was sich vermutlich auch daraus erklärt, dass Ockeghem eine besonders wohlklingende und tiefe Bassstimme besaß. Die ebenfalls mit "Tenor" bezeichnete Stimme bewegt sich in der gleichen Geschwindigkeit wie Cantus und Contratenor, hat aber einen genau abgegrenzten tenoralen Ambitus. Das sich so ergebende Klangbild dieser vermutlich früh anzusetzenden Messe ist daher - typisch Ockeghem! - hoch originell.

Ockeghem: Missa Caput (Chigi) Kyrie

The musical score consists of four staves representing the Cantus, Contratenor, Tenor, and Bassus voices. The Cantus staff begins with a treble clef and a common time signature. The Contratenor, Tenor, and Bassus staves follow, each with a different clef (Contratenor: G clef, Tenor: C clef, Bassus: F clef) and a common time signature. The vocal parts are labeled "Kyrie" at various points. Measure numbers 7, 13, and 14 are indicated above the staves. The music features a mix of open diamond-shaped note heads and solid black note heads, with vertical stems extending either upwards or downwards. A sharp sign is placed above the Tenor staff in measure 7, and a double bar line with repeat dots appears in measure 14.

(Cantus)

Kyrie

Contratenor

Kyrie

Tenor

Kyrie

Bassus

Kyrie

7

13

eleysion

19

This musical score shows four voices. The top voice has a soprano clef, the second has an alto clef, the third has a soprano clef, and the bottom has a bass clef. The music consists of diamond-shaped note heads on a five-line staff. The lyrics "eleyon" are written below the notes. Measure 19 concludes with a sharp sign indicating a key change.

24

This section contains four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth is in bass clef. The lyrics "Christe" are repeated three times. The music consists of square-shaped note heads on a five-line staff. Measures 24-27 conclude with double bar lines.

34

This section contains four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth is in bass clef. The lyrics "eleyon" and "Christe" are repeated. The music consists of diamond-shaped note heads on a five-line staff. Measures 34-37 conclude with double bar lines.

44

eleyon

eleyon

eleyon

54

Soprano staff

Alto staff

Tenor staff

Bassoon staff

55

Kyrie

Kyrie

Kyrie

Kyrie

61

eleyon

68

eleyon

eleyon

eleyon

74

Soprano staff: empty

Alto staff: empty

Tenor staff: empty

Basso continuo staff: empty

Ockeghem: Missa Caput (Chigi) Gloria

Musical score for the beginning of the Gloria section, featuring four voices: Cantus, Contratenor, Tenor 2, and Tenor. The music is in common time, with a key signature of one sharp. The lyrics "Et in ter ra pax ho mi" are sung by the Cantus and Contratenor parts.

(Cantus) Et in ter ra pax ho mi

Contratenor

Tenor 2

Tenor

Musical score continuing the Gloria section. The lyrics "ni bus bo nae vo" are sung by the Tenor 2 and Tenor parts. The Tenor 2 part has a melodic line with vertical stems, while the Tenor part has horizontal stems.

7

ni bus bo nae vo

Tenor 2

Tenor

Musical score concluding the Gloria section. The lyrics "lun ta tis lau lau da" are sung by the Tenor 2 and Tenor parts. The Tenor 2 part has a melodic line with vertical stems, while the Tenor part has horizontal stems. The final words "Laudamus te" are written below the Tenor 2 staff.

13

lun ta tis lau lau da

Laudamus te

Tenor 2

Tenor

20

da - mus te be - ne - di - ci - mus

mus te

26

te a do - ra - mus te glo - ri - fi - ca - mus te

32

gra - ti - as a - gi -

39

mus ti - bi pro - pter

45

ma - gnam glo - ri - am tu - am do -

51

mi - ne de - us rex ce - les - tis

57

de - us pa -

63

ter om - pi - po -

70

tens do - mi - ne fi - li u - ni - ge - ni -

76

te Je-su Chri-ste do-mi-ne de-

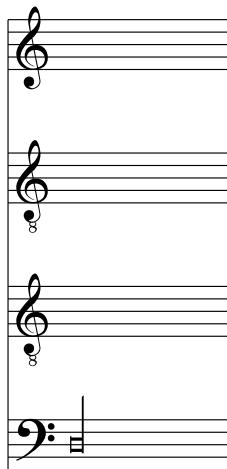
82

us a-gnus de-

88

i fi-li-us pa-tris
filius patris

94



95

A musical score page for measure 95. It features three voices (treble, alto, soprano) and a basso continuo staff. The music is in common time, with a key signature of one sharp. The vocal parts use diamond-shaped note heads, while the continuo part uses square note heads. The lyrics "Qui tol-lis pec-ca-ta mun-di" are written below the notes. Measures 96 and 97 are shown as blank staves below the vocal parts.

105

A musical score page for measure 105. It features three voices (treble, alto, soprano) and a basso continuo staff. The music is in common time, with a key signature of one sharp. The vocal parts use diamond-shaped note heads, while the continuo part uses square note heads. The lyrics "mi-se-re-re no-bis qui tol-lis pec-" are written below the notes. Measures 106 and 107 are shown as blank staves below the vocal parts.

115

ca - ta - mun - di - su - sci -
susci - pe

susci - pe

125

pe - de - pre - ca - ti - o - nem no -
deprecacionem nostram

135

stram Qui se - des ad dex - te -

145

ram pa - tris mi - se - re -

re no - bis quo - ni - am tu

so - lus sanc - tus tu so -

175

lus do mi nus tu so lus al -

Cum sancto

185

tis - si - mus Je - su Chri - ste Cum san -

Cum sancto

in gloria

195

cto spi - ri - tu in glo -

in

205

ri - a de - l pa - tris A -

A

||

men

215

men

men

Ockeghem: Missa Caput (Chigi)

Credo

(Cantus) Pa - trem om - ni - po - tem fac -

Contratenor

Tenor ||

Tenor ||

6 to - rem cae - li et ter - rae

||

||

12 vi - si - bi - li - um om - ni - um et in - vi -

||

||

18

si - bi - li - um et in u - num do - mi - num
Et in unum dominum

Et in unum dominum

24

Je - sum Chri - stum fi - li - um De - i u -
...

30

ni - ge - ni - tum et ex pa - tre na - tum
...

36

an - te om - ni - a sae - cu - la De - um de

43

De - o ve -

Genitum non factum

49

ro ge - ni - tum non fac - tum con -

Genitum non factum

consubstantiale patri per

55

sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta sunt qui
consubstantialem patri per quem omnia facta sunt

61

prop - ter nos ho - mi - nes et prop - ter no -

67

stram sa -

73

lu - tem

79

de - scen -

85

dit de cae -

descendit

descendit

92

lis

de celis

de celis

98

Et in - car - na - tus est de spi - ri - tu sanc - to

108

ex ma - ri - a vir - gi - ne et ho - mo fac - tus est

117

cru - ci - fi - xus e - ti - am pro no - bis

sub Pon - ti - o Pi - la - to pas - sus et

127

se - pul - tus est re -

et in

137

Et resurrexit

147

sur - re - xit ter - ti - a di - e
spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can -

157

se - cun - dum scrip - tu - ras et as - cen - dit
tem qui ex pa - tre fi - li - o que pro - ce -

167

in cae - lum se - det ad dex - te - ram pa - tris et i -
dit qui cum pa - tre et fi - li - o si - mul a - do - ra -

177

te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re
tur et con - glo - ri - fi -

187

vi - vos et mor - tu - os cu - ius re - gni
ca - tur qui lo - cu - tus est per pro - phe - tas et u - nam

196

non e - rit fi - nis
sanc - tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si - am con -

205

con - fi - te - or u - num bap -
fi - te - or u - num bap - tis -

215

tis - ma in re - mis - si - o - nem pec - ca -
ma

Et vitam venturi secu -

225

to - rum et ex - pe - cto re - sur - rec - ti - o - nem mor -

235

tu - o - rum et vi - tam ven - tu - ri sae - cu - li

245

A -
Amen

255

men

Ockeghem: Missa Caput (Chigi) Sanctus

(Cantus) Sanctus

Contratenor Sanc

Tenor bass ||

Concordans ||

7

Sanc

sanc

||

13

tus

sanc

sanc

sanc

||

19

tus domi nus deus

tus

tus

sanc tus

25

domi nus

domi nus deus

dominus

32

saba

deus

saba

deus

38

saba

saba

44

oth

oth

oth

oth

49

Pleni

sunt

Pleni

celi

55

sunt

et terra

61

Gloria

Gloria

67

tua

tua

Gloria

74

tua

Osanna

Osanna

tua

Osanna

80

Osanna

Osanna

87

in

excel

in

in

ex

in

ex cels sis

93

sis

8 excel sis

8 celsis

98

Benedic dic

8 Benedic

108

tus qui

8 tus

118

ve nit in nomine

in nomine

in nomine

128

#

138

##

148

148

158

158
domini

168

168

178

Osanna

Osanna

Osanna

Osanna

188

198

in

208

excel

218

sis

Ockeghem: Missa Caput (Chigi)

Agnus

(Cantus)

Agnus dei

Contratenor

Tenor

Tenor 2

7

qui tollis

Cantus

Contratenor

Tenor

Tenor 2

13

peccata

qui tollis

Cantus

Contratenor

Tenor

Tenor 2

19

Musical score for Ockeghem's Missa Caput (Chigi) (Agnus). The score consists of four voices: soprano, alto, tenor, and basso. The soprano and alto parts are in treble clef, while the tenor and basso parts are in bass clef. The music is written in common time. The vocal parts sing in a mix of plainchant notation (diamond shapes) and square neumes. The lyrics "mundi" appear in the soprano part at measure 19.

25

Musical score for Ockeghem's Missa Caput (Chigi) (Agnus). The score consists of four voices: soprano, alto, tenor, and basso. The soprano and alto parts are in treble clef, while the tenor and basso parts are in bass clef. The music is written in common time. The vocal parts sing in a mix of plainchant notation (diamond shapes) and square neumes. The lyrics "miserere" appear in the soprano part at measure 25.

31

Musical score for Ockeghem's Missa Caput (Chigi) (Agnus). The score consists of four voices: soprano, alto, tenor, and basso. The soprano and alto parts are in treble clef, while the tenor and basso parts are in bass clef. The music is written in common time. The vocal parts sing in a mix of plainchant notation (diamond shapes) and square neumes. The lyrics "nobis" appear in the soprano part at measure 31.

37

43

Agnus

Agnus

qui tollis

qui tollis

49

55

miserere

61

nobis

67

73

Soprano: ♦. ♦ [square neume]

Alto: ♦ [square neume]

Tenor: ♦ [square neume]

Basso continuo: ♦ [square neume]

76

Soprano: Agnus dei

Alto: Agnus dei

Tenor: [square neume] [square neume]

Basso continuo: [square neume] [square neume]

86

Soprano: qui tollis

Alto: qui tollis

Tenor: [square neume] [square neume]

Basso continuo: [square neume] [square neume]

96

106

116

126

This musical score consists of four staves of music for voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 126 starts with a soprano vocal line. The lyrics 'dona' appear in measure 226 and again in measure 236. Measures 136 through 146 show a continuation of the vocal parts, with lyrics 'nobis' appearing in measure 136, 'dona' in measure 138, 'nobis' again in measure 140, and 'pacem' appearing in both measure 142 and 144.

dona

dona

136

nobis

dona

nobis

pacem

pacem

pacem

nobis

pacem

155

