

Johannes Ockeghem

Missa My MY

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Herausgeber

Zu dieser Messe gibt es keine Vorlage für einen "Tenor". Statt dessen gibt es einen definierten Anklang an Ockeghems eigene Chanson *Presque trainsi*. Dies bezieht sich am deutlichsten auf das Kopfmotiv der Chanson und zugleich der Messe. Der namensgebende Quintfall e-A ist im Bass, der Stimme die der Komponist selbstsang. Häufig ist auch gerade deshalb der Bass häufig mit einer herausragenden, manchmal auch strukturellen Rolle versehen. Es ist zudem frappierend, dass alle "cantus firmus"-Messen Ockeghems sich auf eigene Chansons beziehen, übrigens ein Hinweis darauf, dass auch *Au travaiil suis* eine Chanson des Komponisten ist! Die einzige Ausnahme ist *De plus en plus*, diese Messe ist aber wahrscheinlich eine Huldigung an seinen Lehrer Gilles Binchois. In sehr vielen Werken Ockeghems werden modale Mehrdeutigkeiten bewusst eingesetzt. Deshalb musste eine Messe bzw. eine Chanson mit einem im wesentlichen Phrygischen Modus für Ockeghem sehr reizvoll gewesen sein. Das Trauerintervall e-f spielt überhaupt bei ihm eine große Rolle. Jaap van Bentham hat in seiner Ausgabe der Messe auf den möglichen Symbolgehalt der Messe hingewiesen. Eine eingehende Analyse würde zeigen, dass die Messe gewissermaßen die Erlösung von Schuld und Leid des Kopfmotivs darstellt. Nach der Wandlung beginnt das Osanna mit einem "C-Dur" Dreiklang, das dritte Agnus einen deutet das Kopfmotiv durch zwei g als Anfangsklang um.

(Ockeghem): Presque trainsi

Laborde, f. 81v-83r

The musical score consists of four systems of three-part music. The voices are labeled Superius, Tenor, and Contra on the left side of each system. The notation is a tablature system where vertical stems represent pitch and horizontal strokes represent duration. The lyrics are written below the notes.

System 1 (Measures 1-5):

- Superius:** Pres - que train - si ung peu moins ques - tre
- Tenor:** Pres - que train - si ung peu moins ques - tre
- Contra:** Pres - que train - si ung peu moins ques - tre

System 2 (Measures 6-10):

- Superius:** mort vi - vant en dueil sans a - voir nul
- Tenor:** mort vi - vant en dueil sans a - voir nul
- Contra:** mort vi - vant en dueil sans a - voir nul

System 3 (Measures 11-15):

- Superius:** con - fort voir lon me peut es - lieus
- Tenor:** con - fort voir lon me peut es - lieus
- Contra:** con - fort voir lon me peut es - lieus

System 4 (Measures 16-20):

- Superius:** de for - tu - ne qui sans ces - ser puis
- Tenor:** de for - tu - ne qui sans ces - ser puis
- Contra:** de for - tu - ne qui sans ces - ser puis

21

quau - tre me for - tu - ne Et me com -

26

bas de plus fort en plus fort

31

He - Mo- las je suis con - tre mon vueil
rir ne puis et tou- siours

36

en my vi - e Et si nest riens dont tant jay - e
con- vy- e mes bien tart que du tout

41

den - je des - vi - e Que A de cel - pou - le voir fin

46

veoir que je ma soi - fin bien hors prou - chai - ne de pai -

51

-ne

Der Tenor liegt zwar durchweg tiefer als der Contratenor, er wurde trotzdem in seiner Position belassen. Nur im Superius ist das Wiederholungszeichen angegeben.

Il mest advis que la mort me tient tort
Quant autrement elle ne fait son effort
De moi vengier de ma vie importune
Car je languis sans avoir joye aucune
Par mon maleur qui me devoure et mort

Presque trainsi ung peu questre mort...

Ockeghem: Missa My My Kyrie

(Cantus) Kyrie

Contratenor Kyrie

Tenor Kyrie

Bass Kyrie

5 elyson

elyson

elyson

10

elyson

12

Christe

Christe

Christe

Christe

22

elyson

33

elyson

elyson

elyson

38

Kyrie

Kyrie

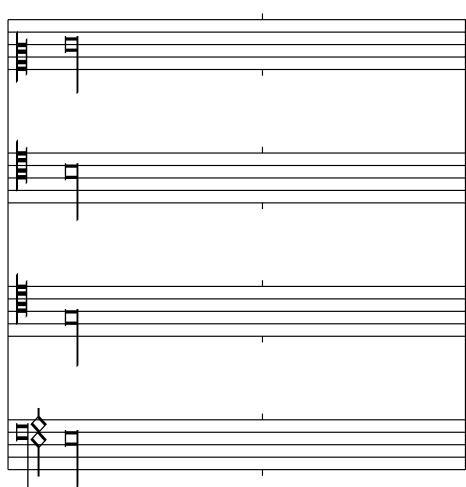
Kyrie

Kyrie

43

48

53



Ockeghem: Missa My My Gloria

(Cantus)

Contratenor

Tenor

Bass

5

pax ho - mi - ni - bus bo - nae vo -

10

lun - ta - tis lau - da - mus te be - ne - di - ci - mus

15

te a - do - ra - mus

20

te glo - ri - fi - ca - mus

25

te gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

30

ri - am tu - am
do - mi - ne de - us rex

35

de - us pa - ter
ce - les - tis

40

om - ni - po - tens do - mi - ne fi -

45

li u - ni - ge - ni - te Je - su

50

Chri - ste do - mi - ne de -

55

us a - gnus de - i fi - li - us pa -

60

tris

64

Qui tol - lis pec - ca - ta mun - di mi - se - re - re no -

74

bis qui tol - lis pec - ca - ta mun - di

85

su - sci - pe de - pre - ca - ti - o - nem no -

96

stram Qui se - des ad dex - te - te -

106

ram pa - tris mi - se - re - re no - bis quo - ni - am tu so - lus

147

Four staves of musical notation for voices 1 through 4. The notation uses diamond-shaped note heads on vertical stems. Measure 147 begins with a half note in the first staff, followed by eighth notes in pairs. The second staff starts with a quarter note. The third staff has a half note. The fourth staff begins with a half note. Measures 148 and 149 follow, continuing the pattern of eighth-note pairs and quarter notes.

157

Four staves of musical notation for voices 1 through 4. Measure 157 starts with a half note in the first staff, followed by eighth notes in pairs. The second staff begins with a quarter note. The third staff has a half note. The fourth staff begins with a half note. In measure 158, the vocal entry "men" is indicated above the fourth staff, which then continues with eighth notes in pairs. Measures 159 and 160 follow, continuing the eighth-note pairs and quarter notes.

Ockeghem: Missa My My Credo

(Cantus)

Contratenor

Tenor

Bass

5

ten tem fac - to - rem cae - li et ter - rae vi - si bi li -

10

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

15

et in u- num do - mi - num Je - sum Chri - stum fi - li -

20

um De - i u - ni - ge - ni - tum et

25

ex pa - tre na - tum an - te om - ni - a sae - cu - la

30

De - um de De - o lu - men

de lu - mi - ne de - de - um ve - rum de de - o

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

40

45

stan - ti - a - lem pa - tri per quem om - ni -
a fac - ta sunt qui prop - ter nos
ho - mi - nes et prop - ter no - stram sa -

50

stan - ti - a - lem pa - tri per quem om - ni -
a fac - ta sunt qui prop - ter nos
ho - mi - nes et prop - ter no - stram sa -

55

stan - ti - a - lem pa - tri per quem om - ni -
a fac - ta sunt qui prop - ter nos
ho - mi - nes et prop - ter no - stram sa -

60

lu - tem de - scen - dit de cae -

65

lis

70

(Cantus) Et in - car - na - tus

Tenor

Bass

The musical score consists of three systems of music. System 1 (measures 60-64) shows four voices: soprano, alto, tenor, and bass. The soprano and alto parts are written on a single staff, while the tenor and bass parts are on another. The soprano and alto parts begin with open diamond shapes, while the tenor and bass parts begin with solid black diamonds. The lyrics "lu - tem de - scen - dit de cae -" are written below the staff. System 2 (measures 65-70) continues with the same four voices. The soprano and alto parts begin with solid black diamonds, while the tenor and bass parts begin with open diamond shapes. The lyrics "lis" are written below the staff. System 3 (measures 70-74) shows three voices: Cantus, Tenor, and Bass. The Cantus part begins with a solid black circle, while the Tenor and Bass parts begin with open circles. The lyrics "Et in - car - na - tus" are written below the staff.

74

est de spi - ri - tu sanc - to

||

79

ex ma - ri - a vir - gi -

vir - gi -

84

ne et ho - mo fac - tus est cru -

ne et ho - mo fac - tus est

89

(Cantus) cru - ci - fi - xus e - ti - am pro no - bis sub

Contratenor

93

Pon - ti - o Pi - la - to pas -

sus et se - pul - tus

98

sus et se - pul - tus

est

103

est

ter - ti - a di - e se - cun - dum scrip -

108

(Cantus)

ter - ti - a di - e se - cun - dum scrip -

Contratenor

Et re - sur - re - xit

Tenor

Bass

118

tu - ras et as - cen - dit in cae - lum se - det ad dex - te - ram pa -

130

tris et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca -

142

re vi - vos et mor - tu - os cu - ius re - gni non e -

154

rit fi nis et in spi ri tum sanc tum do mi num et vi vi fi can tem

165

qui ex pa tre fi li o que pro ce dit qui cum pa tre

177

et fi li o si mul a do ra tur qui lo cu tus est per pro phe

188

tas et u - nam sanc - tam ca - to - li - cam et a - pos - to - li -

200

cam ec - cle - si - am con - fi - te - or u - num bap - tis - ma

210

in re - mis - si - o - nem pec - ca - to - rum et ex - pe - cto re - sur -

221

rec - ti - o - nem mor - tu - o - rum

233

et vi - tam ven - tu - ri sae - cu - li A -

244

men

Johannes Ockeghem: Missa My My Sanctus

(Cantus) Sanctus

Contratenor Sanctus

Tenor Sanctus

Bass Sanctus

5

10 dominus deus

The musical score consists of three staves of music for voices, likely three-part (SATB). The notation uses square neumes on four-line staves. Measure numbers 15, 20, and 25 are indicated at the beginning of each section. The key signature changes from no sharps or flats to one sharp (F#) around measure 20. The vocal parts are represented by diamond-shaped note heads. In measure 20, the bass part contains the word "sabaOTH". The score shows a mix of sustained notes and short rhythmic patterns.

15

20

sabaOTH

25

28

Pleni

Pleni

et terra

et terra

33

38

gloria

gloria tua

43

tua

47

Osanna

Osanna

Osanna

Osanna

52

in excelsis

57

in excelsis

in excelsis

in excelsis

62

68

Benedictus

Benedictus

77

qui venit

in nomine

qui venit

in nomine

87

96

domini

105

domini

Ockeghem: Missa My My Agnus

(Cantus)

Agnus dei qui tollis

Contratenor

Agnus dei

Tenor

Agnus dei qui tollis

Bass

Agnus dei qui tollis

5

peccata qui tollis

peccata

peccata

10

mundi

peccata mundi

mundi

mundi

The musical score for Ockeghem's Missa My My Agnus is presented in four staves, each representing a different vocal part: Cantus, Contratenor, Tenor, and Bass. The music is written in a Gothic musical notation system using square neumes on four-line staves. The lyrics are written below the staves, corresponding to the vocal parts. The score is divided into three systems by measure numbers 5 and 10.

System 1 (Measures 1-4):

- Cantus:** Agnus dei qui tollis
- Contratenor:** Agnus dei
- Tenor:** Agnus dei qui tollis
- Bass:** Agnus dei qui tollis

System 2 (Measures 5-8):

- Cantus:** peccata qui tollis
- Contratenor:** peccata
- Tenor:** peccata
- Bass:** peccata

System 3 (Measures 9-12):

- Cantus:** mundi
- Contratenor:** peccata mundi
- Tenor:** mundi
- Bass:** mundi

15

miserere

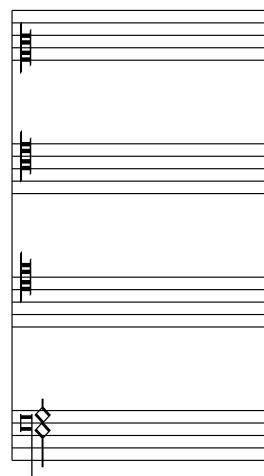
miserere

miserere

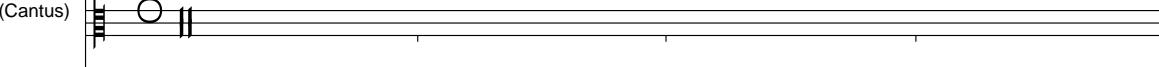
miserere

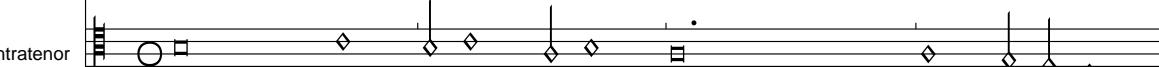
20

25



26

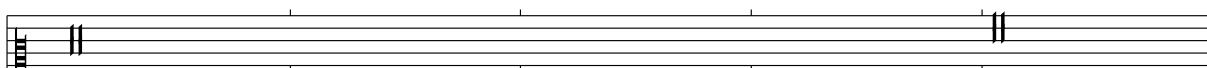
(Cantus) 

Contratenor 

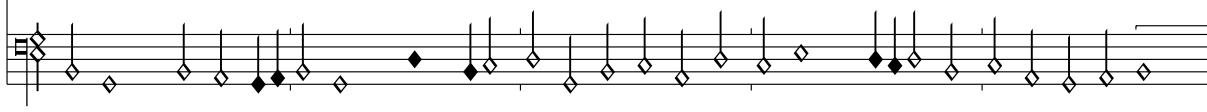
Bass 

Agnus dei

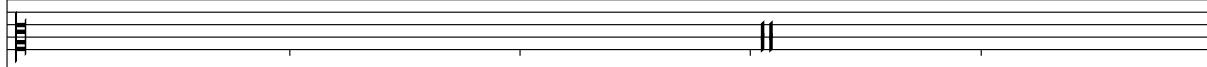
30

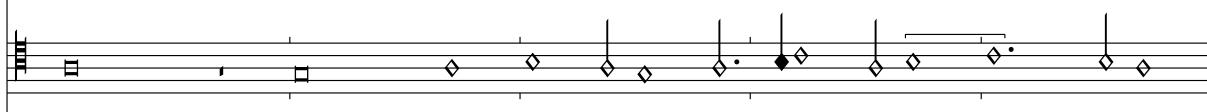






35

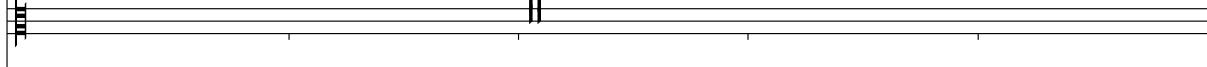


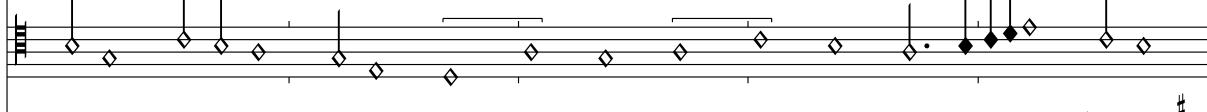


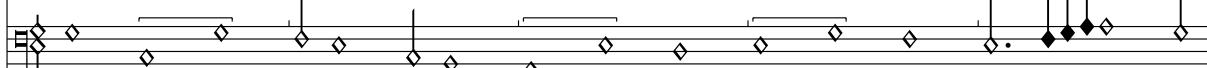
qui tollis peccata

qui tollis

40







peccata

45

mundi

mundi

50

miserere

miserere

miserere

55

60

65

This block contains three staves of musical notation. The top staff has a sharp sign at the end of the staff. The middle staff has a sharp sign at the beginning. The bottom staff has a sharp sign at the beginning.

68

(Cantus) Agnus dei

Contratenor Agnus dei

Tenor Agnus dei

Bass Agnus dei

This block shows four staves labeled (Cantus), Contratenor, Tenor, and Bass. The lyrics "Agnus" and "dei" are written below the corresponding notes in each staff. The bass staff includes a C-clef, while the others have F-clefs.

77

qui tollis

qui tollis peccata

qui tollis

qui tollis peccata

This block shows four staves labeled (Cantus), Contratenor, Tenor, and Bass. The lyrics "qui tollis" and "peccata" are written below the corresponding notes in each staff. The bass staff includes a C-clef, while the others have F-clefs.

87

peccata mundi

peccata mundi

mundi

98

dona nobis

mundi

dona nobis

109

dona nobis

dona nobis

120

The musical score for Ockeghem's Missa My My (Agnus) at measure 120 is presented on four staves. The tempo is marked as 120. The notation uses black squares and diamonds as note heads. The first staff begins with a black square. The second staff begins with a diamond. The third staff begins with a black square. The fourth staff begins with a black square and ends with a black square. The music consists of a series of eighth-note patterns.