

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

Superius

Tenor

Contra

6

11

16

Pres - que train - si ung peu moins ques - tre

mort vi - vant en dueil sans a - voir nul

con - fort voir lon me peut es - lieus

de for - tu - ne qui sans ces - ser puis

21

26

31

36

41

den - vi - je des - vi - e Que A de cel - pou - 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

Bass

12

Christe

Christe

Christe

Christe

22

elyson

33

elyson

elyson

elyson

38

This musical score page shows four staves of music for voices. The top staff begins with a white circle, followed by a square, and then a series of diamond shapes. The word "Kyrie" is written below the staff. The second staff begins with a black square, followed by a white square, and then a series of diamond shapes. The third staff begins with a white circle, followed by a black square, and then a series of diamond shapes. The bottom staff begins with a white circle, followed by a square, and then a series of diamond shapes. The word "Kyrie" is written below the staff.

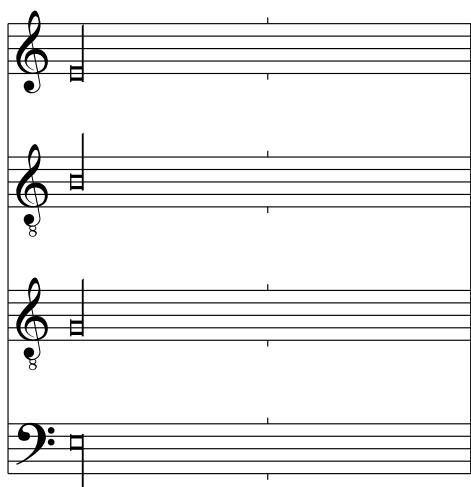
43

This musical score page shows four staves of music for voices. The top staff begins with a diamond shape, followed by a square, and then a series of diamond shapes. The second staff begins with a diamond shape, followed by a square, and then a series of diamond shapes. The third staff begins with a diamond shape, followed by a square, and then a series of diamond shapes. The bottom staff begins with a square, followed by a series of diamond shapes.

48

This musical score page shows four staves of music for voices. The top staff begins with a diamond shape, followed by a square, and then a series of diamond shapes. The second staff begins with a diamond shape, followed by a square, and then a series of diamond shapes. The third staff begins with a diamond shape, followed by a square, and then a series of diamond shapes. The bottom staff begins with a square, followed by a series of diamond shapes.

53



# Ockeghem: Missa My My Gloria

(Cantus)

Contratenor

Tenor

Bass

Et in ter - ra

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

Musical score for measures 45-48. The score consists of four staves. The top staff uses soprano C-clef, the second staff alto F-clef, the third staff tenor G-clef, and the bottom staff bass F-clef. Measure 45 starts with a soprano note followed by a rest, then notes for "li", "u-", "ni-", "ge-", "ni-", "te". The soprano continues with "Je-", "su". Measures 46 and 47 show soprano and alto parts with various note heads (diamonds, squares, diamonds with dots). Measure 48 shows soprano and tenor parts.

50

Musical score for measures 50-53. The soprano part begins with a descending scale-like pattern. The alto part starts with a square note. The tenor part has a sustained note. The bass part starts with a square note. Measures 51 and 52 continue with soprano and alto parts. Measure 53 shows soprano and tenor parts.

55

Musical score for measures 55-58. The soprano part starts with a diamond note. The alto part has a sustained note. The tenor part starts with a diamond note. The bass part starts with a square note. Measures 56 and 57 continue with soprano and alto parts. Measure 58 shows soprano and tenor parts.

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-

84

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

95

stram Qui se - des ad dex - te -

105

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

115

so - sus sanc - tus tu so - sus do - mi - nus

125

tu so - sus al - tis - si - mus Je - su Chri - ste Cum

135

san - cto spi - ri - tu in glo - ri - a de - l pa - tris

145

A -

155

men

# Ockeghem: Missa My My

## Credo

(Cantus)

Contratenor

Tenor

Bass

5

ten tem fac - to - rem cae - li et 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 - lu - men

35

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

40

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

45

stan - ti - a - lem pa - tri per quem om - ni -

a fac - ta sunt qui prop - ter nos

50

a fac - ta sunt qui prop - ter nos

qui prop - ter nos

sa -

55

ho - mi - nes et prop - ter no - stram sa -

sa -

sa -

60

lu - tem de - scen - dit cae - de

65

lis

70

(Cantus) Et in - car - na - tus

Tenor

Bass

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 - pas - to

98

sus et se - pul - tus

103

est

108

(Cantus)

Contratenor

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 finis et in spiri- tum sanc- tum do- mi- num et vi- vi- fi- can- tem

165

qui ex pa- 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-resur-

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)

Contratenor

Tenor

Bass

5

10

Sanctus

Sanctus

Sanctus

Sanctus

dominus deus

15

20

sabaoth

25

28

Pleni

Pleni

et terra

et terra

33

||

||

||

||

38

gloria

gloria tua

tua

tua

43

47

52

57

in excelsis

in excelsis

in excelsis

62

in excelsis

in excelsis

68

Benedictus

Benedictus

77

qui venit

qui venit

in nomine

in nomine

87

96

domini

105

#

# Ockeghem: Missa My My Agnus

(Cantus)

Contratenor

Tenor

Bass

5

peccata

qui tollis

peccata

peccata

10

mundi

peccata mundi

mundi

mundi

15

miserere

miserere

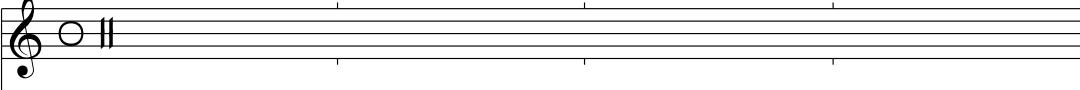
miserere

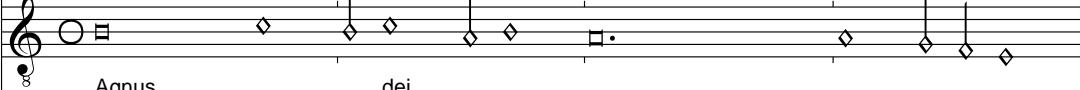
miserere

20

25

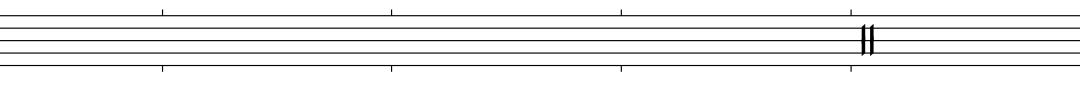
26

(Cantus) 

Contratenor 

Bass 

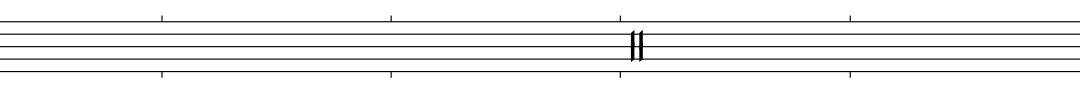
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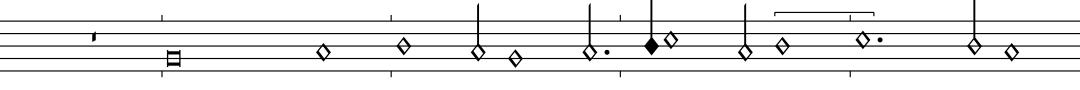






35

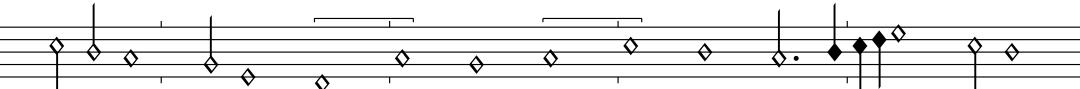


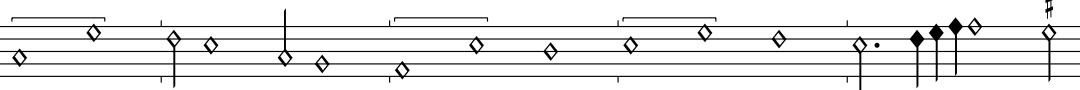
qui tollis 

peccata 

qui tollis 

40





peccata 

45

mundi

miserere

miserere

miserere

55

60

65

Measures 65-67 show three staves: Treble, Alto, and Bass. The notation uses diamond-shaped note heads. Measure 65 starts with a half note in the Treble staff followed by a quarter note. Measure 66 starts with a half note in the Alto staff followed by a quarter note. Measure 67 starts with a half note in the Bass staff followed by a quarter note.

68

(Cantus) Agnus dei  
Contratenor Agnus dei  
Tenor Agnus dei  
Bass Agnus dei

Measures 68-70 show four voices: Cantus, Contratenor, Tenor, and Bass. The vocal parts are labeled "Agnus" and "dei". The notation uses diamond-shaped note heads. The bass part begins with a half note followed by a quarter note.

77

qui tollis  
qui tollis peccata  
qui tollis  
qui tollis peccata

Measures 77-80 show four voices: Treble, Alto, Tenor, and Bass. The vocal parts are labeled "qui tollis" and "peccata". The notation uses diamond-shaped note heads. The bass part begins with a half note followed by a quarter note.

87

peccata mundi

peccata mundi

mundi

98

mundi

dona nobis

108

dona nobis

dona nobis

dona nobis

118

The musical score for Ockeghem's Missa My My (Agnus) at measure 118 is presented on four staves. The top three staves are in common time, while the bass staff is in a different time signature. The notation uses a variety of note heads, including diamonds, squares, and solid black diamonds, often with dots or dashes indicating specific rhythms. The vocal parts are likely to be performed by voices or instruments such as recorders or viols.