Johannes Ockeghem

Missa Lomme arme

Biblioteca Apostolica Vaticana, Ms. Chigi
C VIII 234 (35v-45r)

ediert von

Clemens Goldberg

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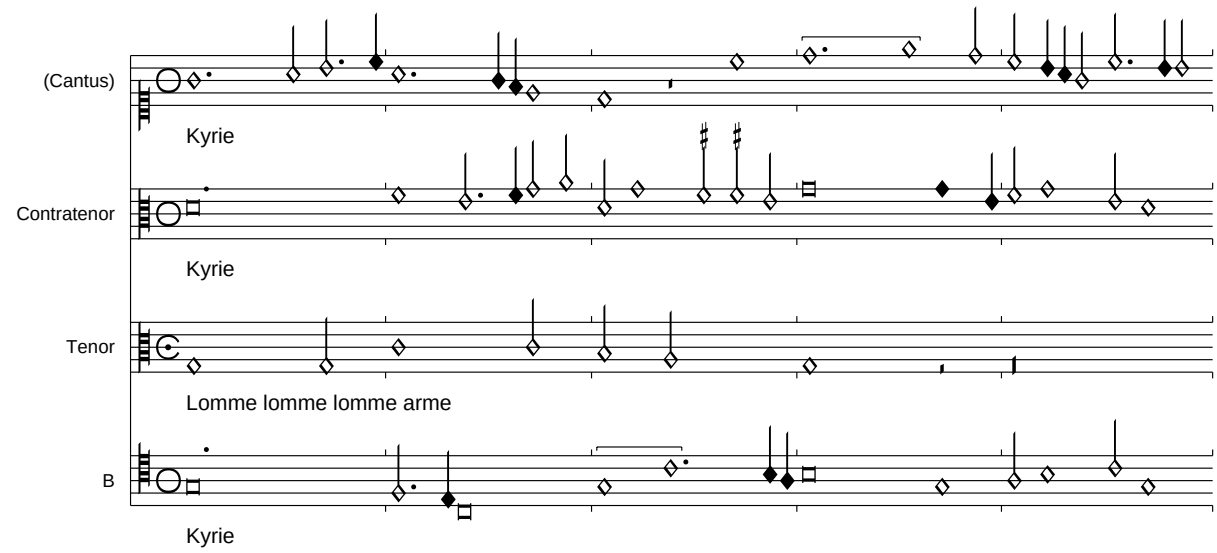
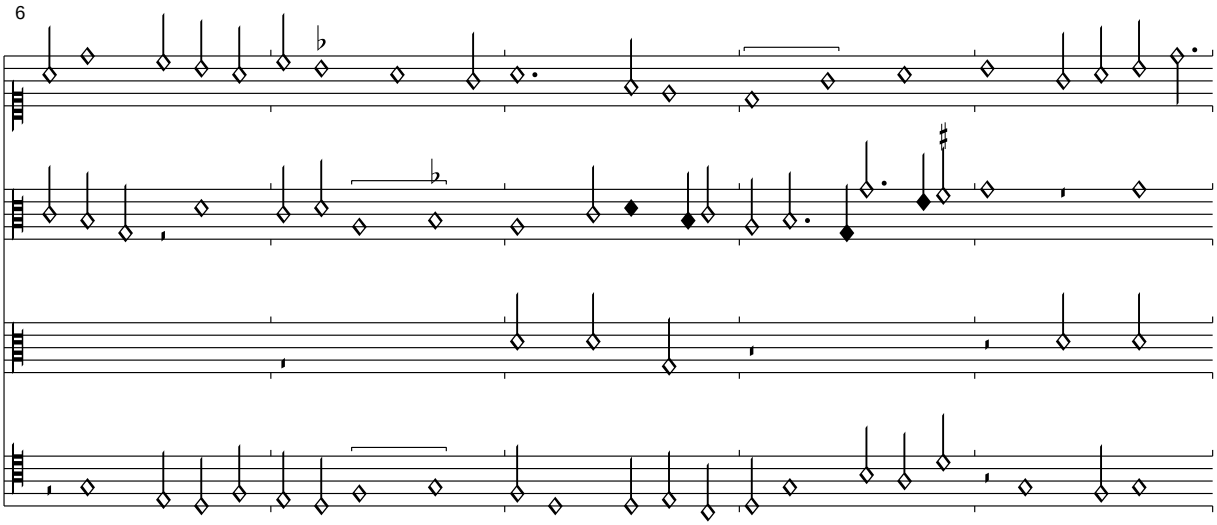
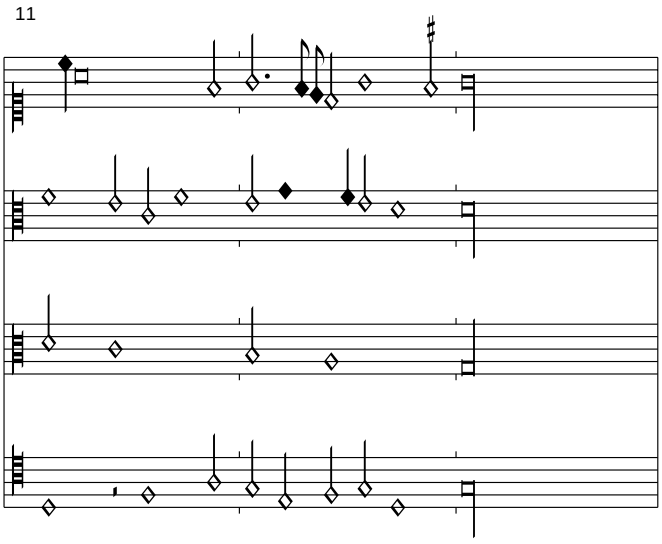
Vermutlich ist Ockeghems Messe über *L'homme armé* eine der ersten "Vertonungen" überhaupt. Die Überlieferung in Chigi und in Cappella Sistina Ms. 35 weist bemerkenswerte Unsicherheiten auf. Beide Quellen konnten keine ganz guten Vorlagen haben. Dies zeigt sich vor allem in der Unsicherheit in Bezug auf die Tonalität der Vorlage. Fast in allen Quellen und auch in Robert Mortons *Il sera pour vous* (unter Verwendung von *L'homme armé*) erscheint die Melodie in G-Dorisch, also mit einem B, nicht jedoch in Ockeghems Messe. Dies muss die Kopisten so verwirrt haben, dass sie immer wieder mehr als notwendige b molle einfügten, die in der Folge auch wieder ausradiert wurden! Im Gegensatz zu Jaap van Benthem, der auch für Ockeghem annimmt, dass der Tenor in G-dorisch zu sehen ist und alle umliegenden Stimmen so behandelt, halte ich die Messe für durchweg in kämpferisch strahlendem Mixolydisch angelegt. Um so frappierender ist dann die letzte Wendung im Agnus 3 in auch so notiertem G-dorisch, wobei sehr häufig auch ein Eb anzuwenden ist. Der Schluss erhält damit einen düsteren, überhaupt unglaublich farbigen phrygischen Charakter. Der Bezug auf den Orden vom Goldenen Vlies könnte dabei so gedeutet werden, dass ja Jerusalem noch immer nicht befreit war und damit der beschworene Frieden nicht wirklich befriedigen kann.
Eine weitere Unsicherheit entstand durch die beibehaltene Mensur der *lomme arme*-Melodie im Tempus imperfectum cum prolatione maiori. Es erstaunt schon, dass weder in der Quelle selbst noch in den vorhandenen Editionen darauf hingewiesen wird, dass der Tenor immer wieder in anderen Proportionen, von dupla über tripla bis quadrupla zu singen ist! das kann man nur durch Abzählen und Ausprobieren herausbekommen. Vermutlich ist auch hier eine symbolische Bedeutung nicht auszuschließen. Zusätzlich enthalten beide Quellen Zählfehler in den Pausen, genau weil die Proportionen nicht erwähnt werden und sich dadurch Irrtümer ergeben. Sie wurden stillschweigend korrigiert. Manche etwas schroffe Dissonanzen könnten auch Fehler sein, die man überwiegend leicht korrigieren könnte. Die hohe Zahl dieser Dissonanzen kann aber auch auf eine Absicht schließen lassen. Insofern wurden sie belassen.
Zweimal muss der Tenor (angegeben durch eine Canon-Vorschrift) transponiert werden. In der Edition wurde das natürlich umgesetzt, der originale Schlüssel also nicht gewahrt.

Ockeghem: Missa Lomme arme

Kyrie







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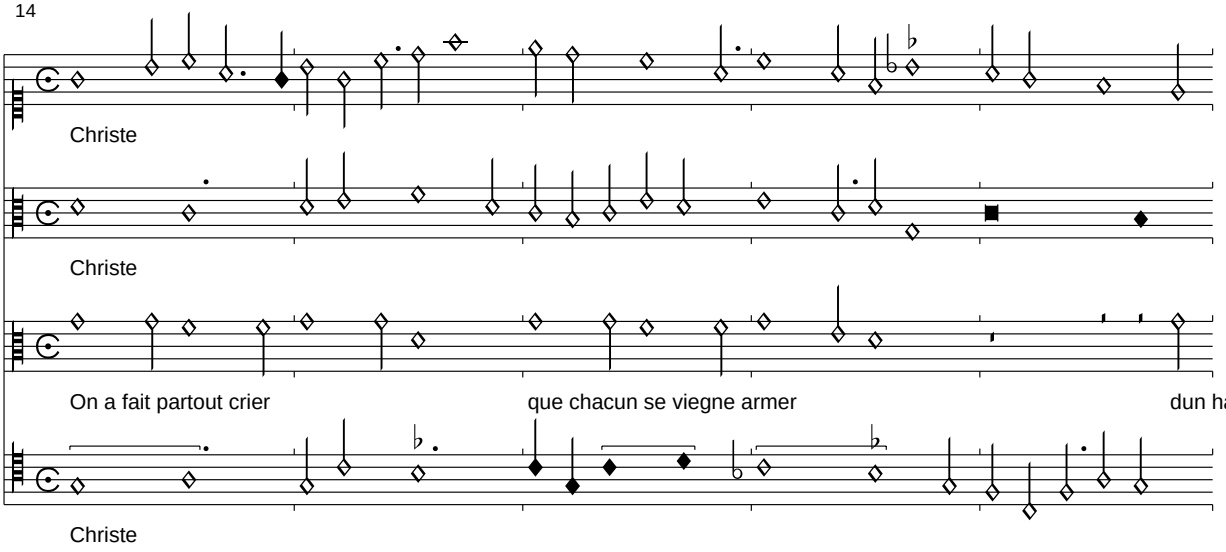
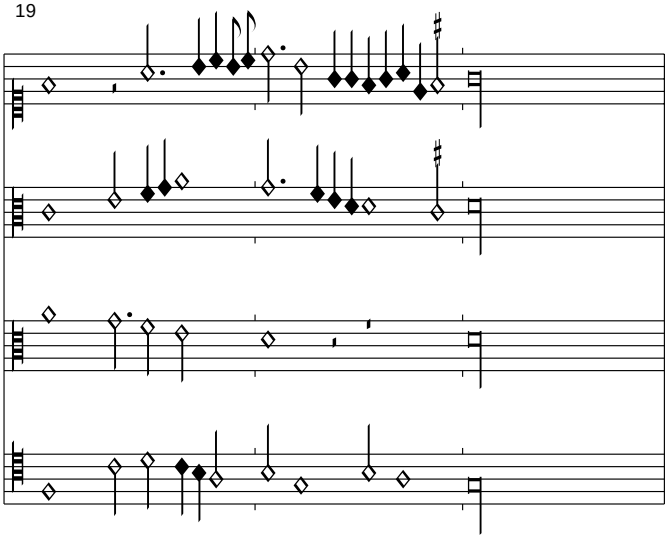

Christe
Christe
On a fait partout crier
que chacun se viegne armer
dun haubregon de fer
Christe

19



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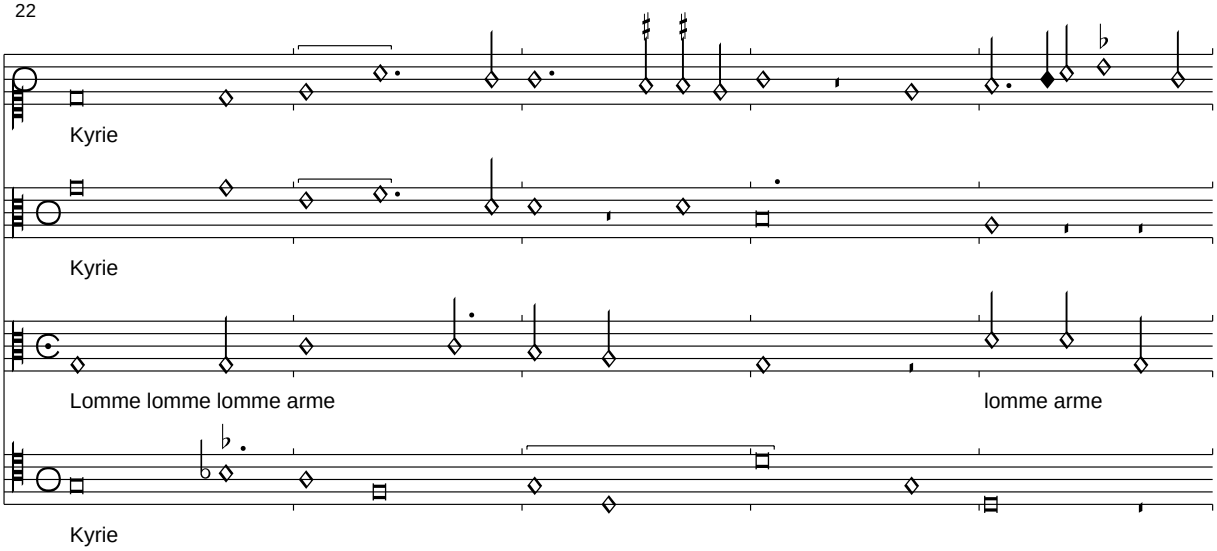
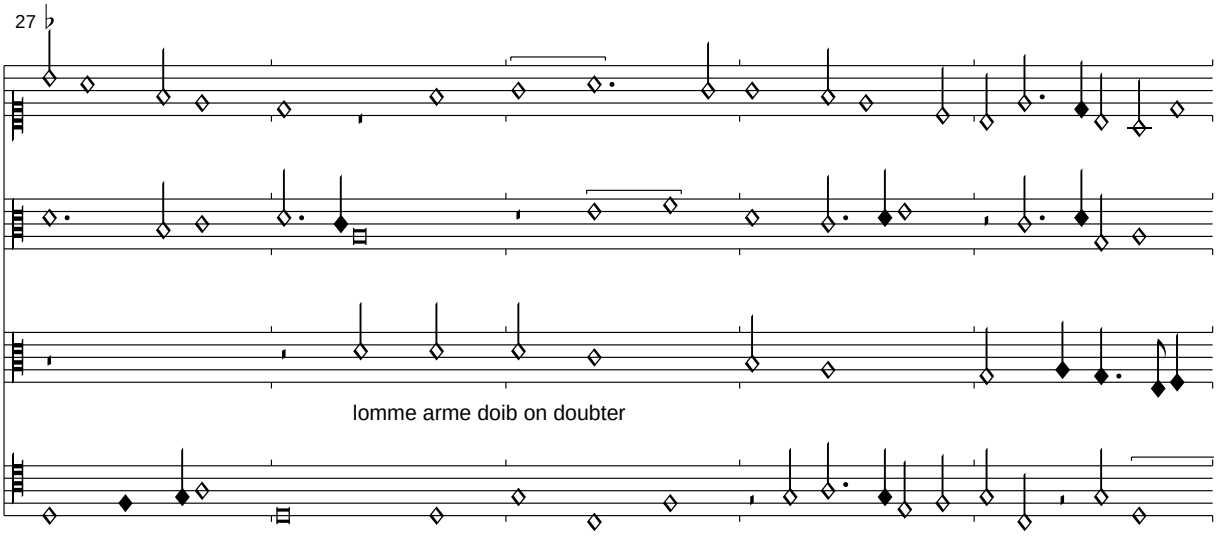

Kyrie
Kyrie
Lomme lomme lomme arme
lomme arme
Kyrie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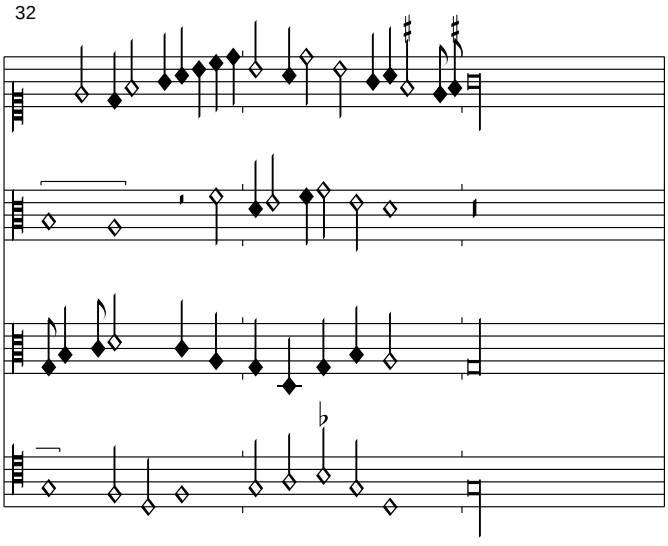
lomme arme doib on doubter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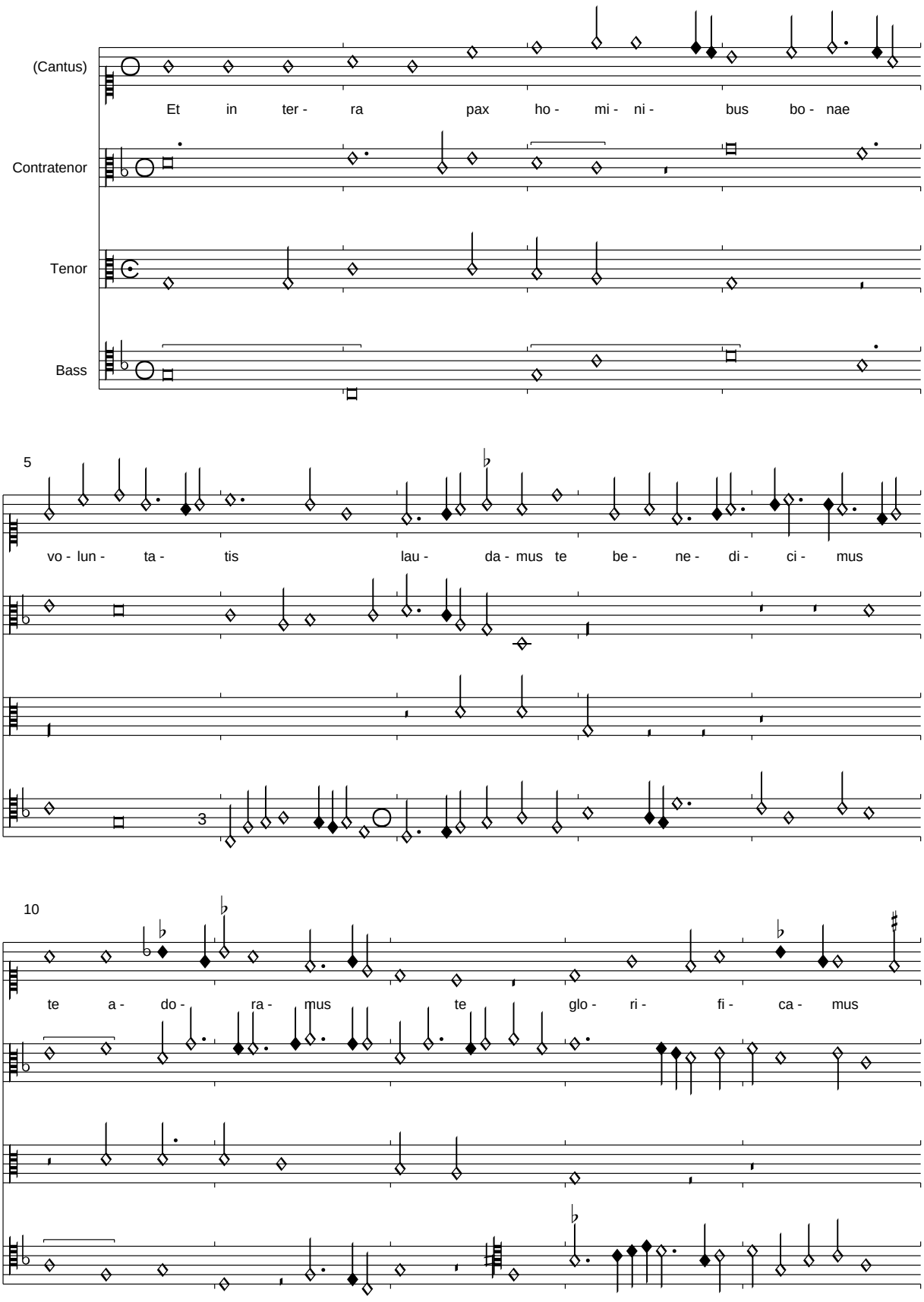
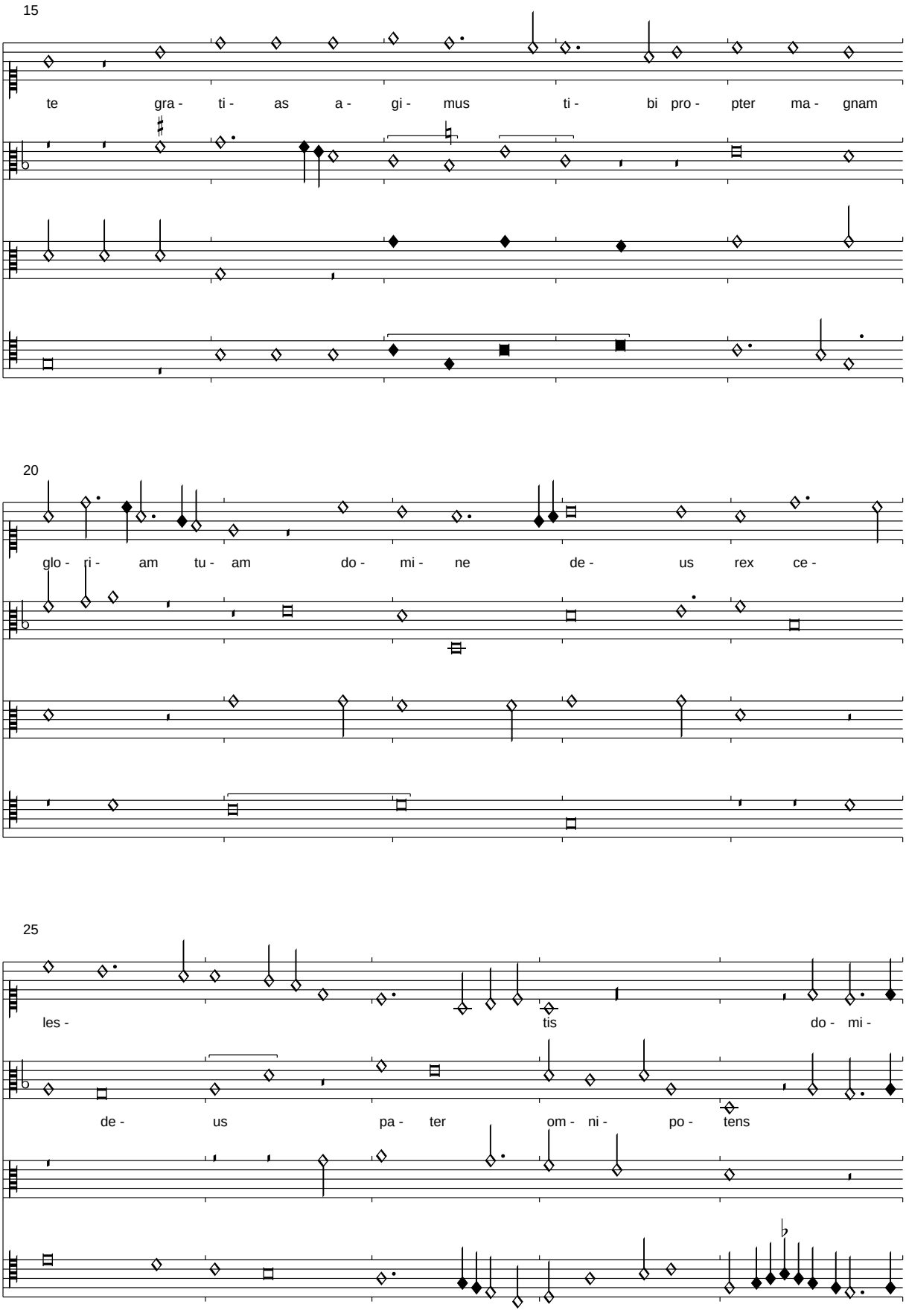
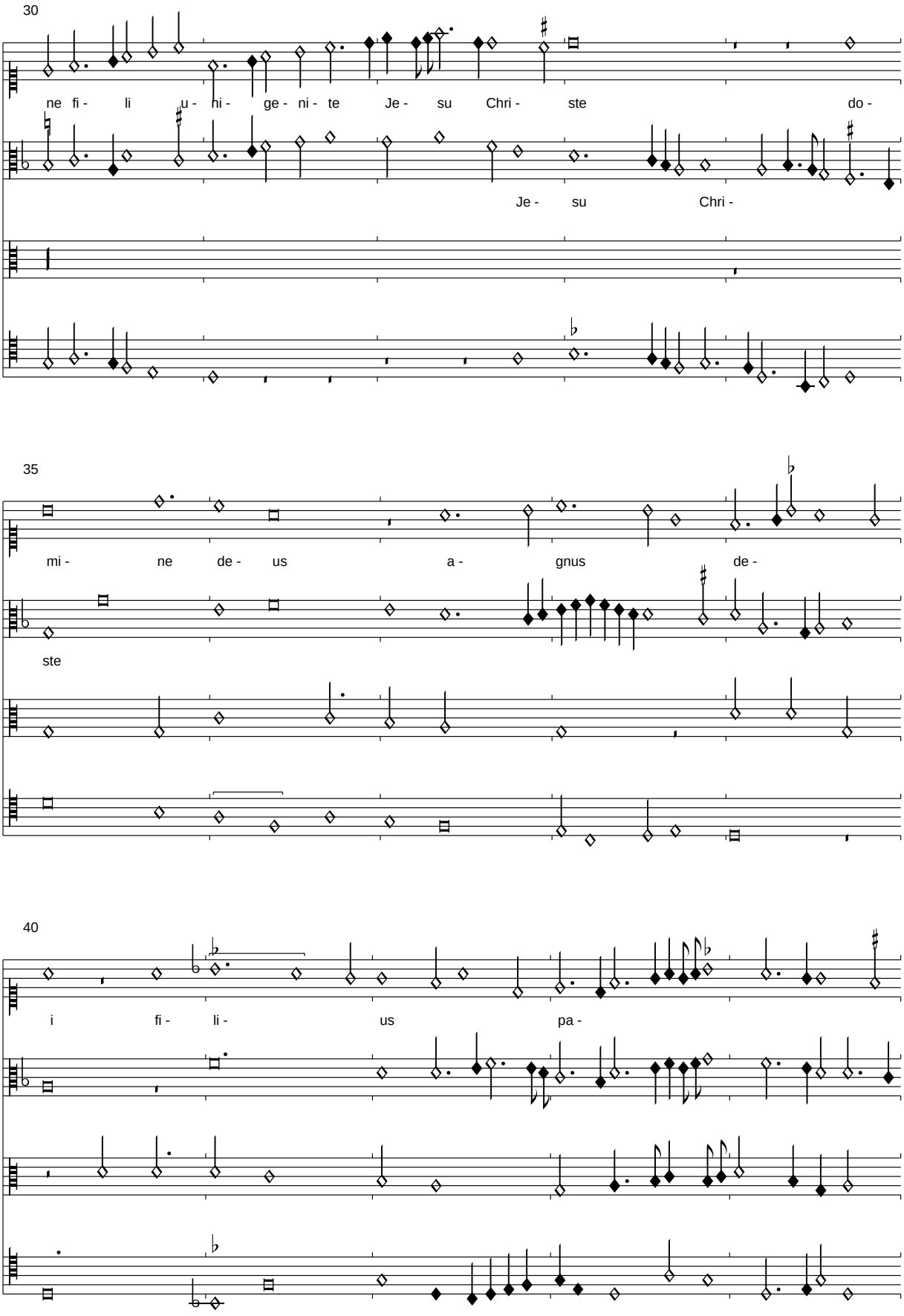
Ockeghem: Missa Lomme arme

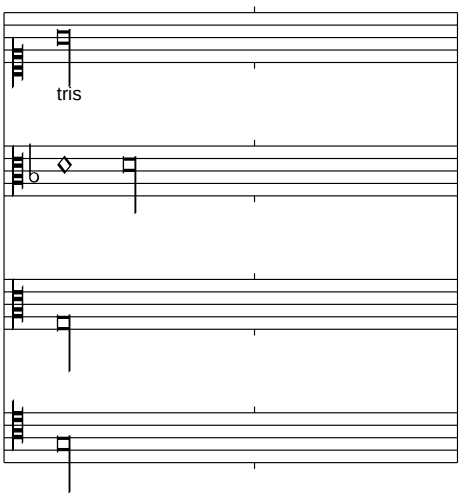
Gloria




15
te gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam
20
glo - ri - am tu - am do - mi - ne de - us rex ce -
25
les - tis do - mi -
de - us pa - ter om - ni - po - tens


30
ne fi - li u - hi - ge - ni - te Je - su Chri - ste do -
Je - su Chri -
35
mi - ne de - us a - gnus de -
ste
40
i fi - li - us pa -

45


tris

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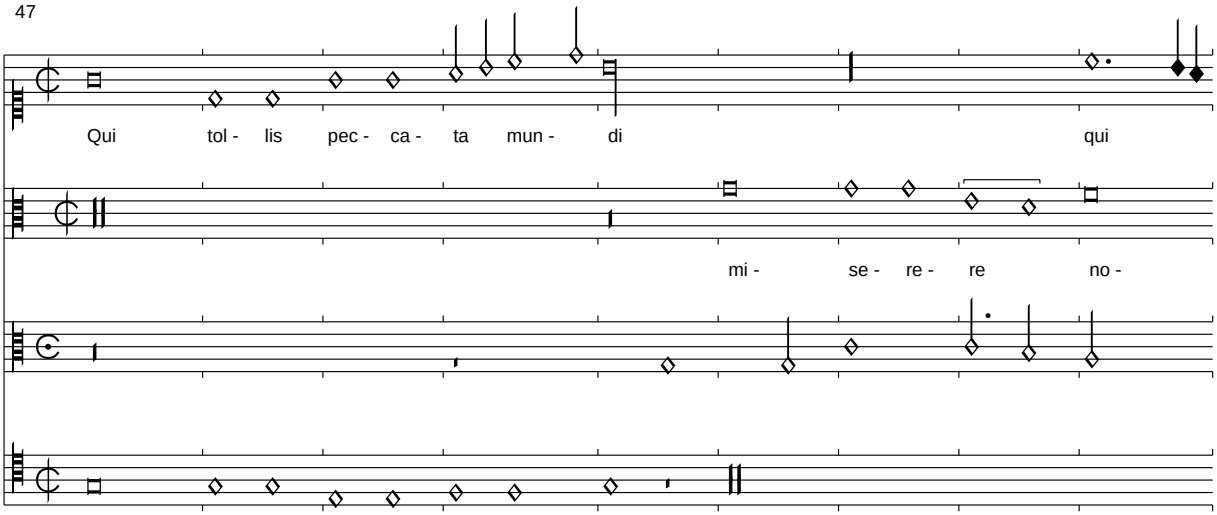
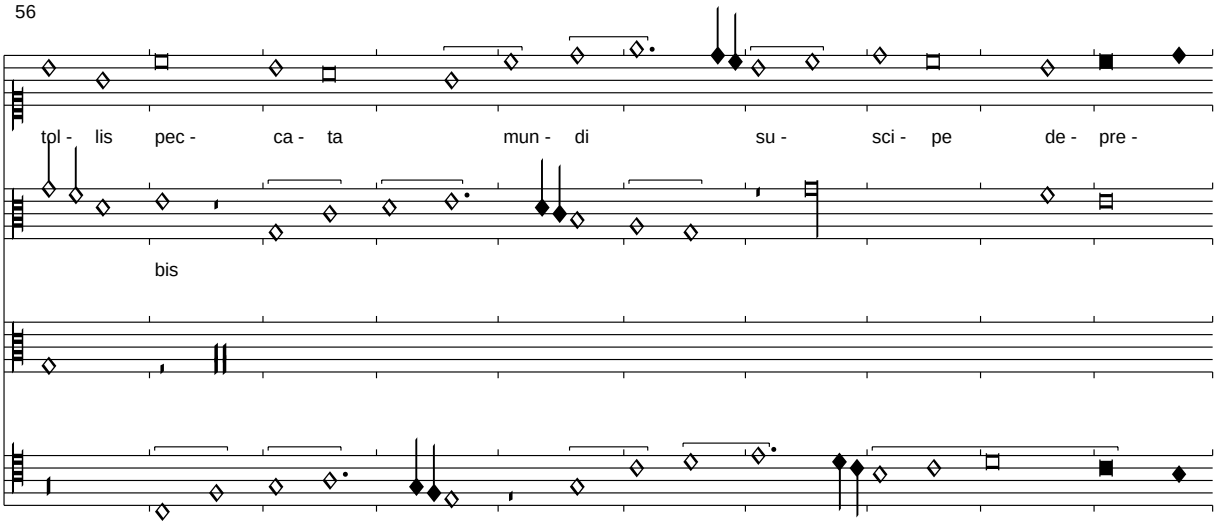
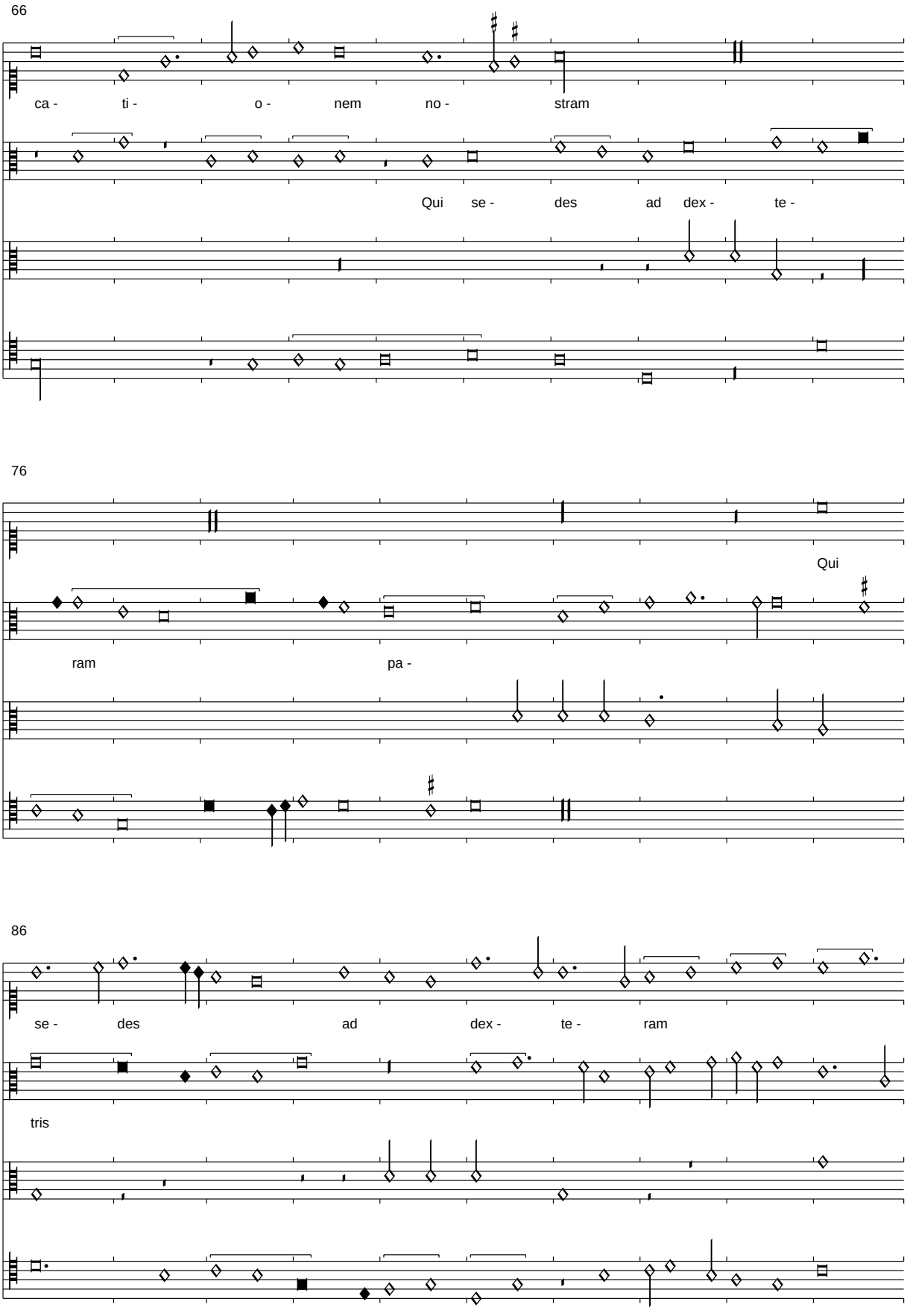
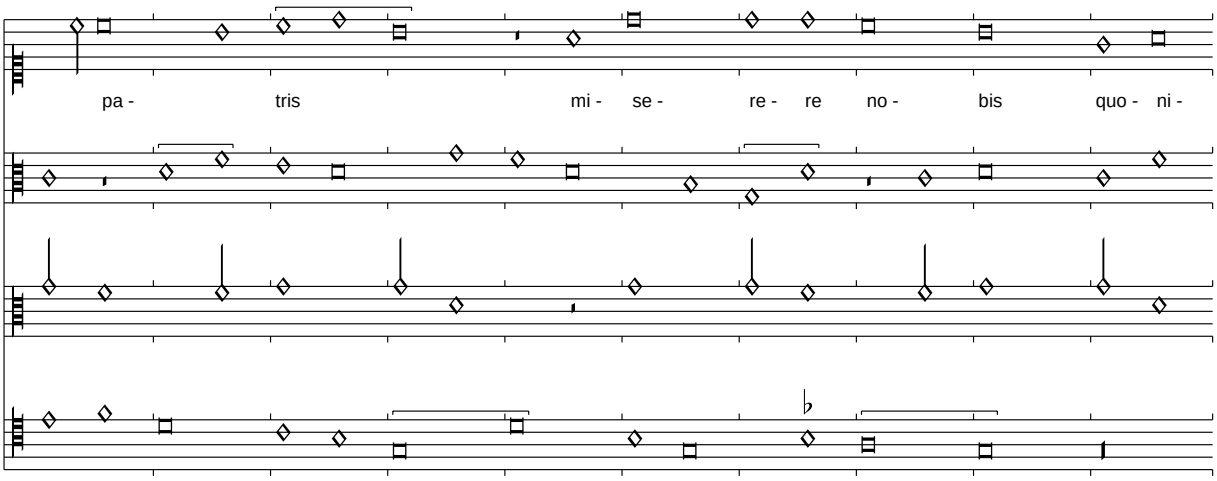

Qui tol - lis pec - ca - ta mun - di qui
mi - se - re - re no -

56

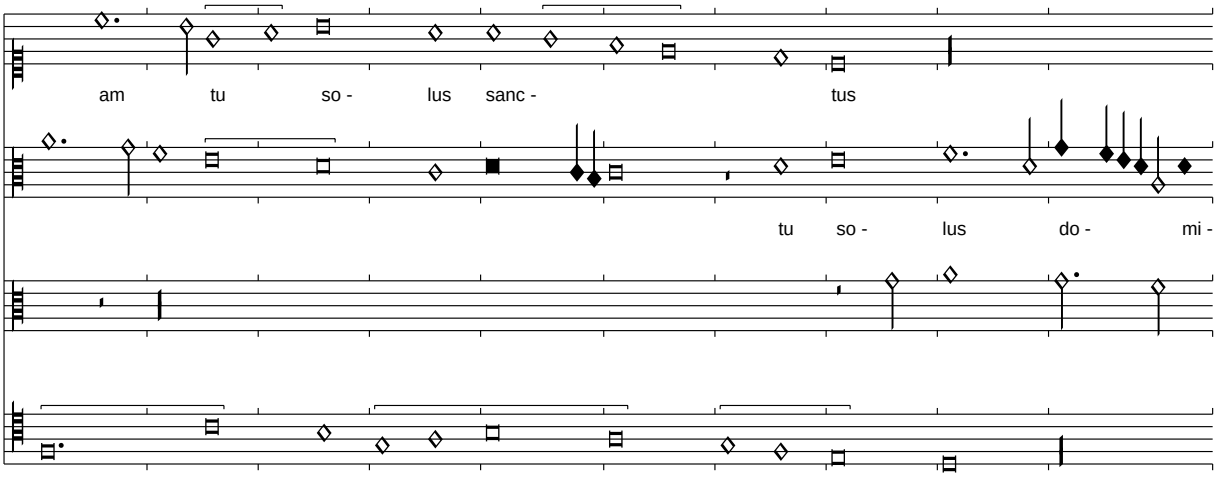

tol - lis pec - ca - ta mun - di su - sci - pe de - pre -
bis


66
ca - ti - o - nem no - stram
Qui se - des ad dex - te -
76
Qui
ram pa -
86
se - des ad dex - te - ram
tris

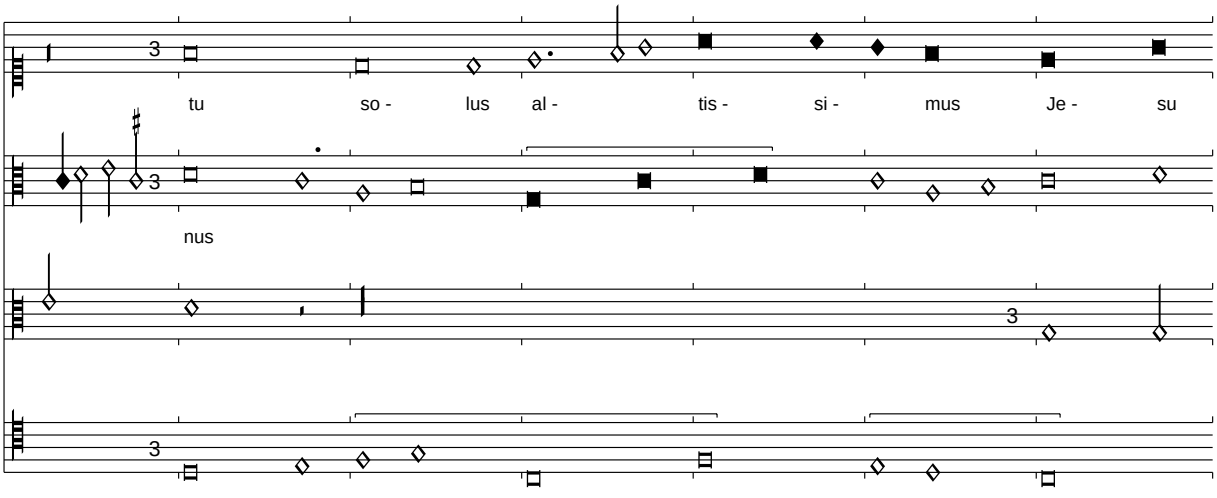
96


pa - tris mi - se - re - re no - bis quo - ni -

106


am tu so - lus sanc - tus
tu so - lus do - mi -

116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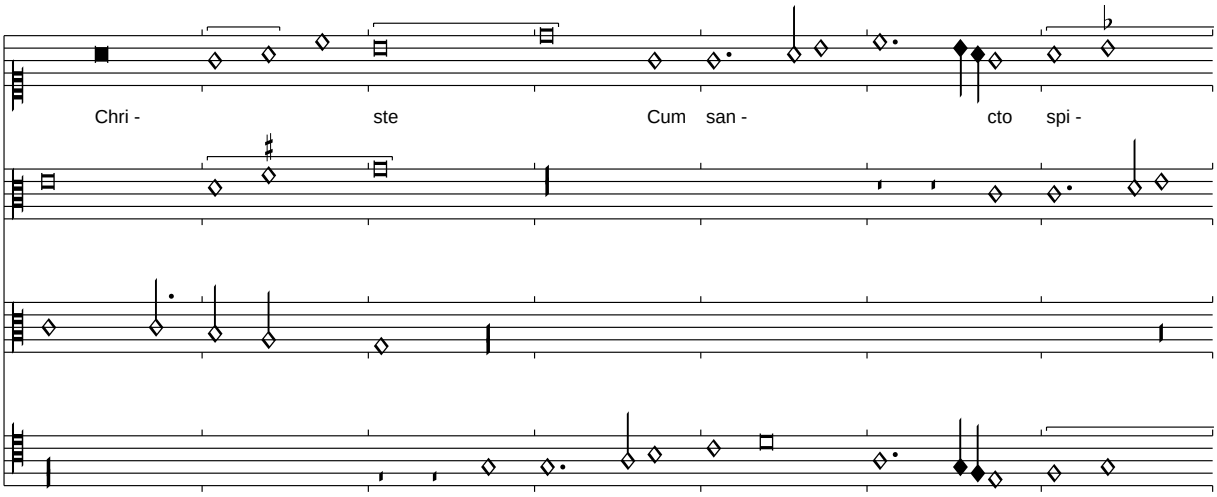
tu so - lus al - tis - si - mus Je - su
3
nus
3
3

123



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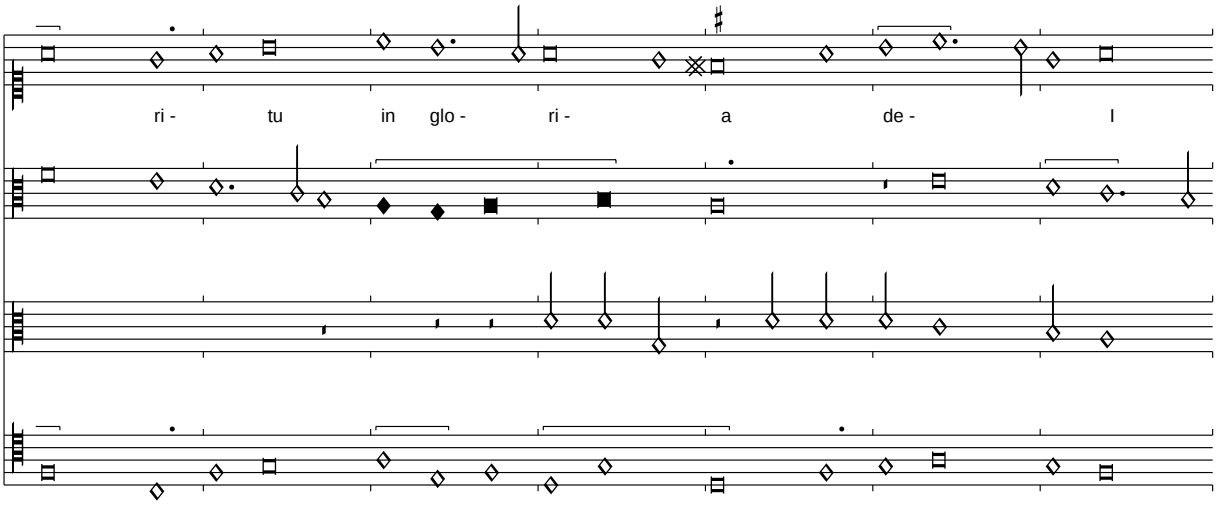

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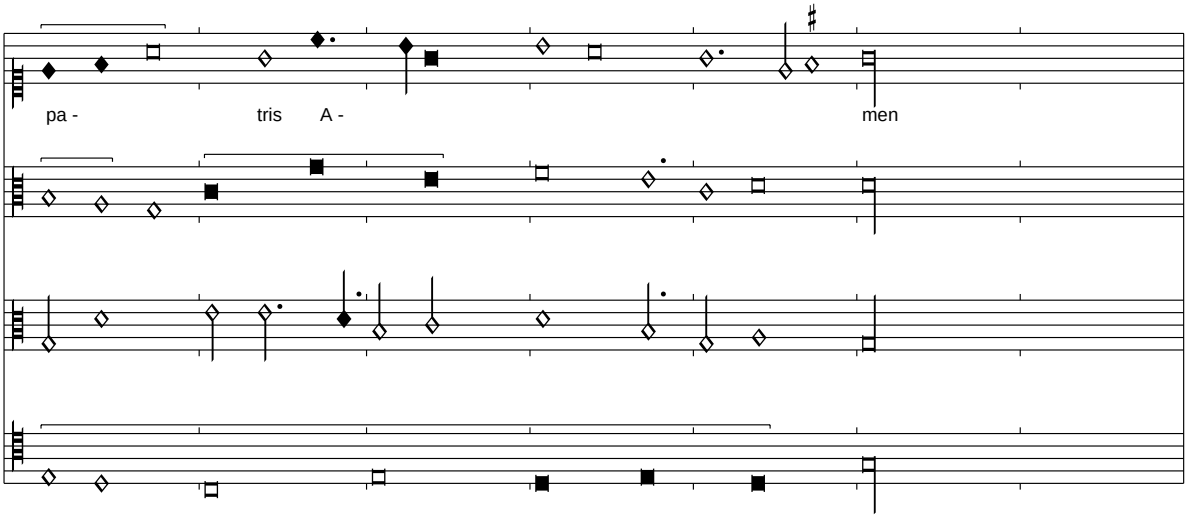
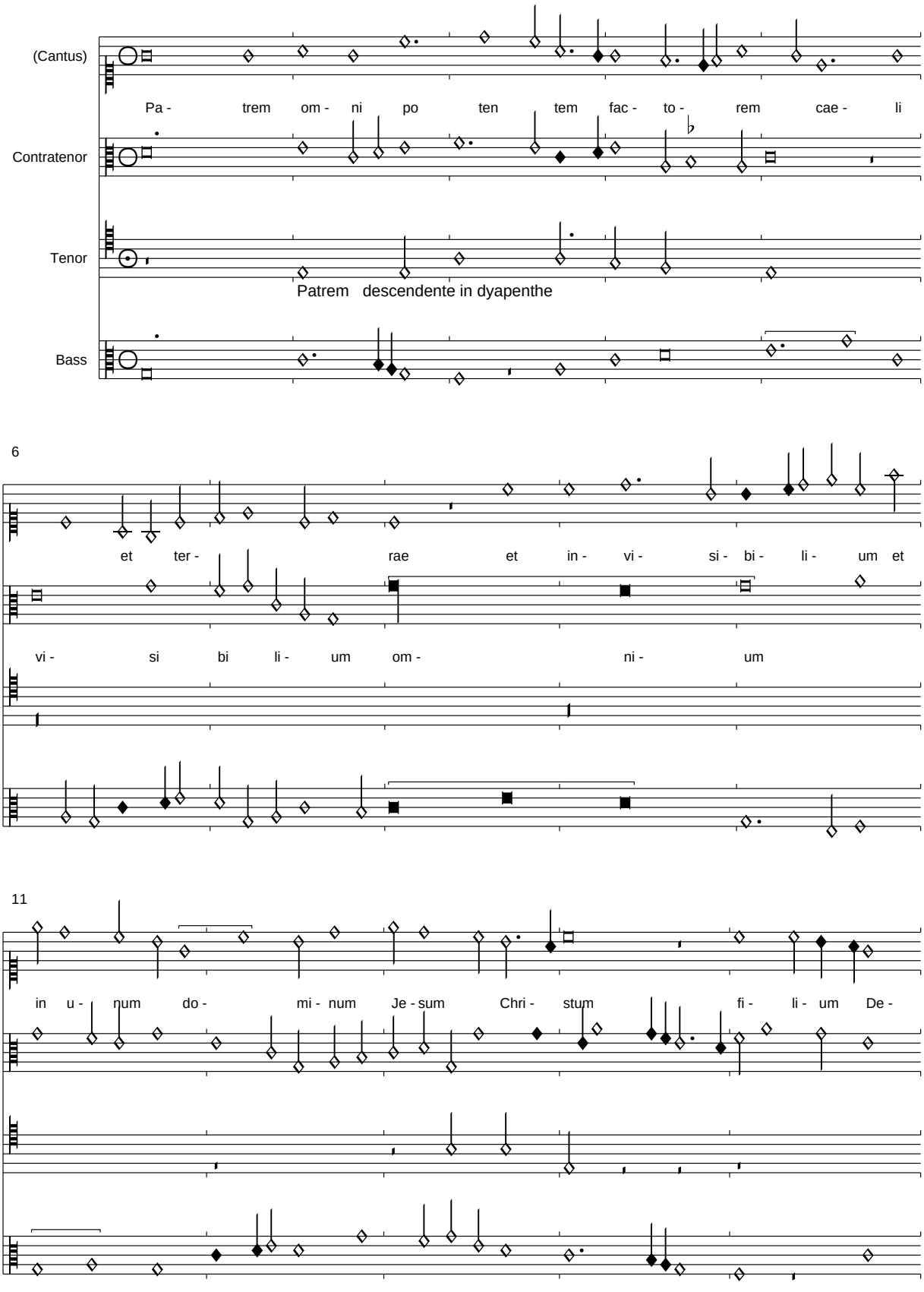


Ockeghem: Missa Lomme arme

Credo



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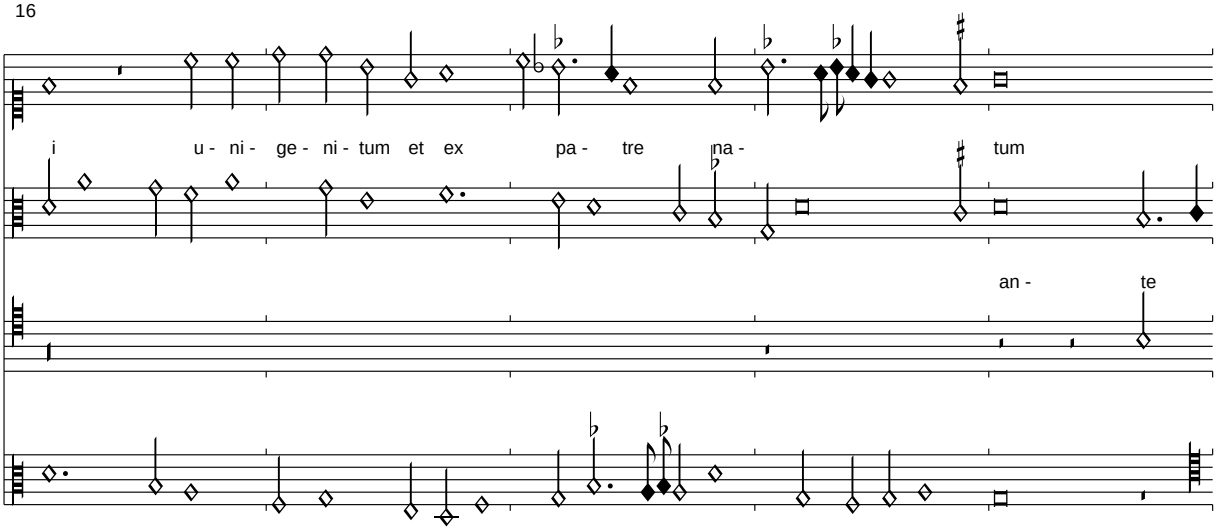
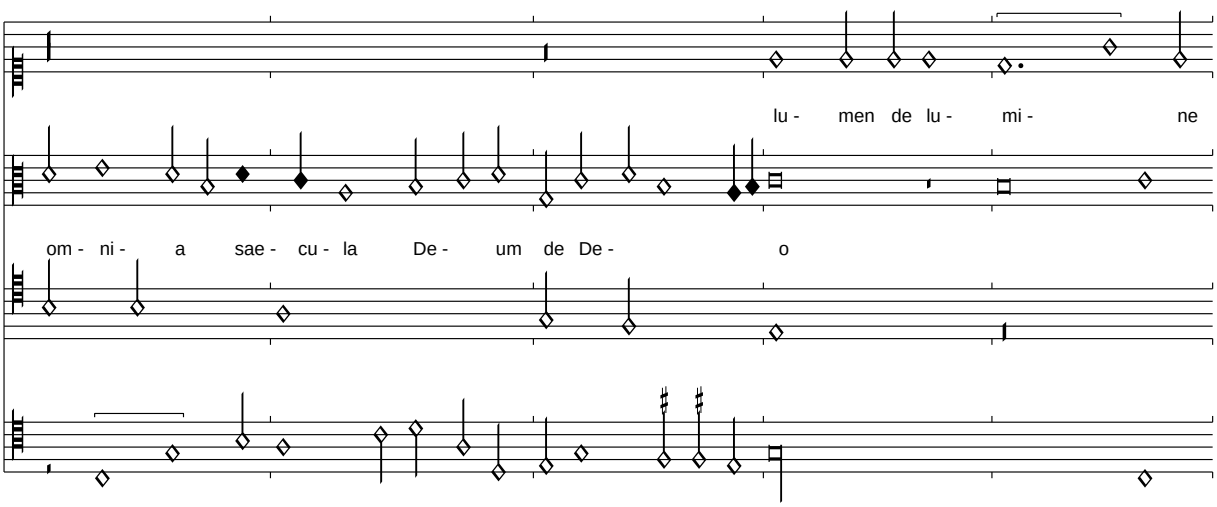
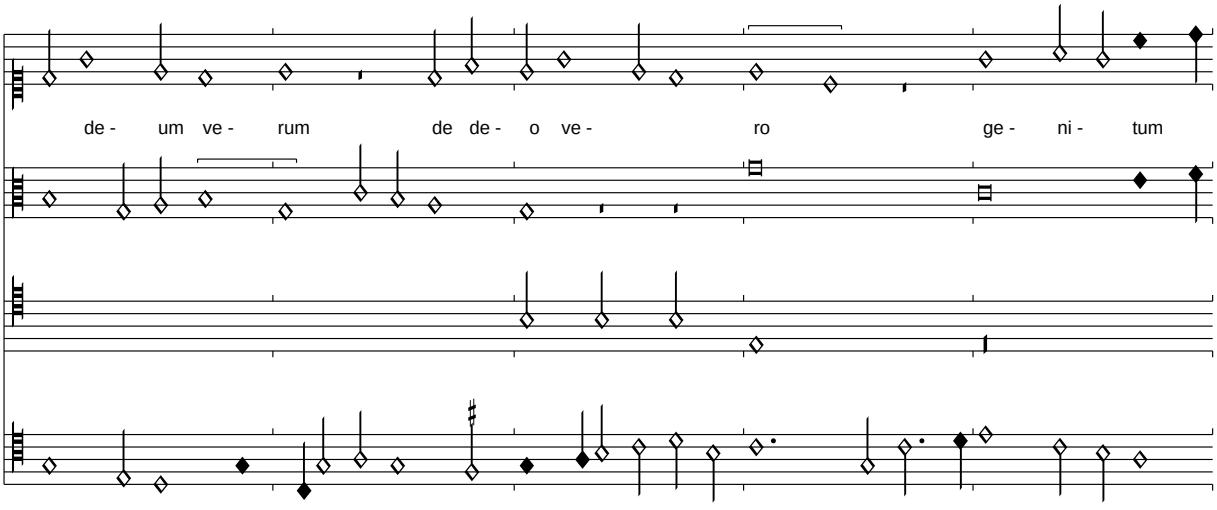

i u - ni - ge - ni - tum et ex pa - tre na - tum
an - te

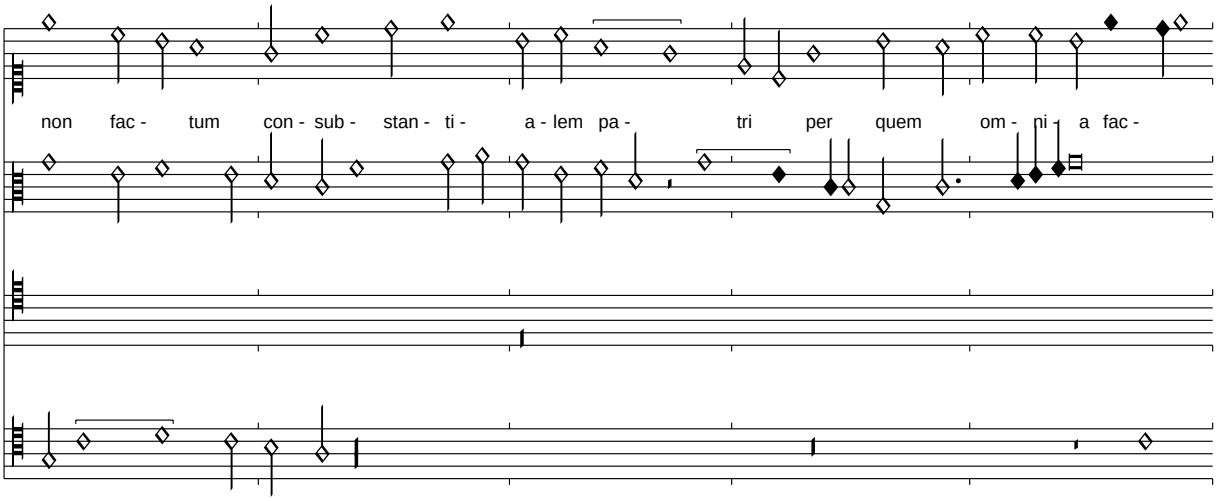
21


lu - men de lu - mi - ne
om - ni - a sae - cu - la De - um de De - o

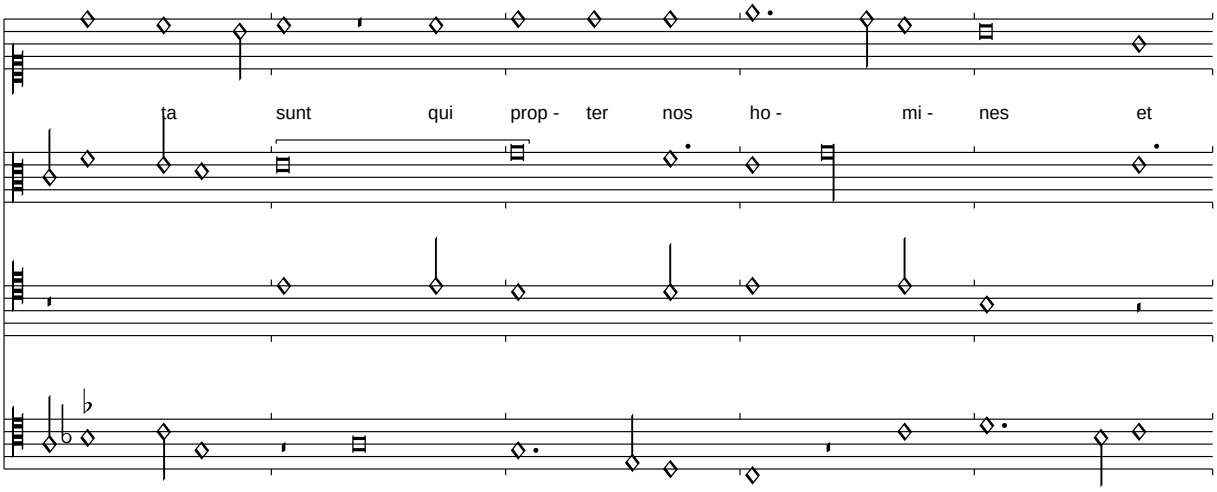
26


de - um ve - rum de de - o ve - ro ge - ni - tum

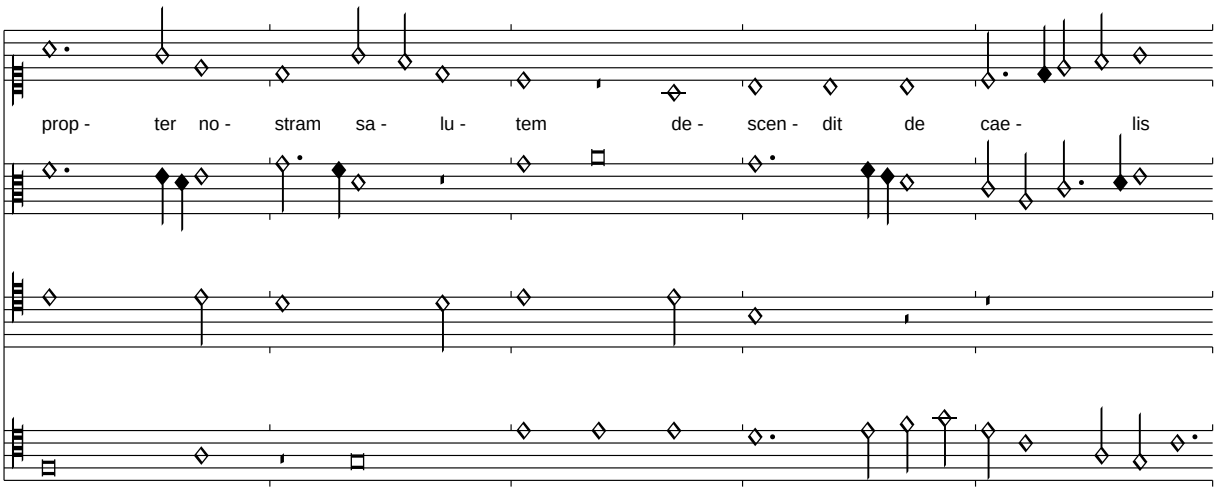
31

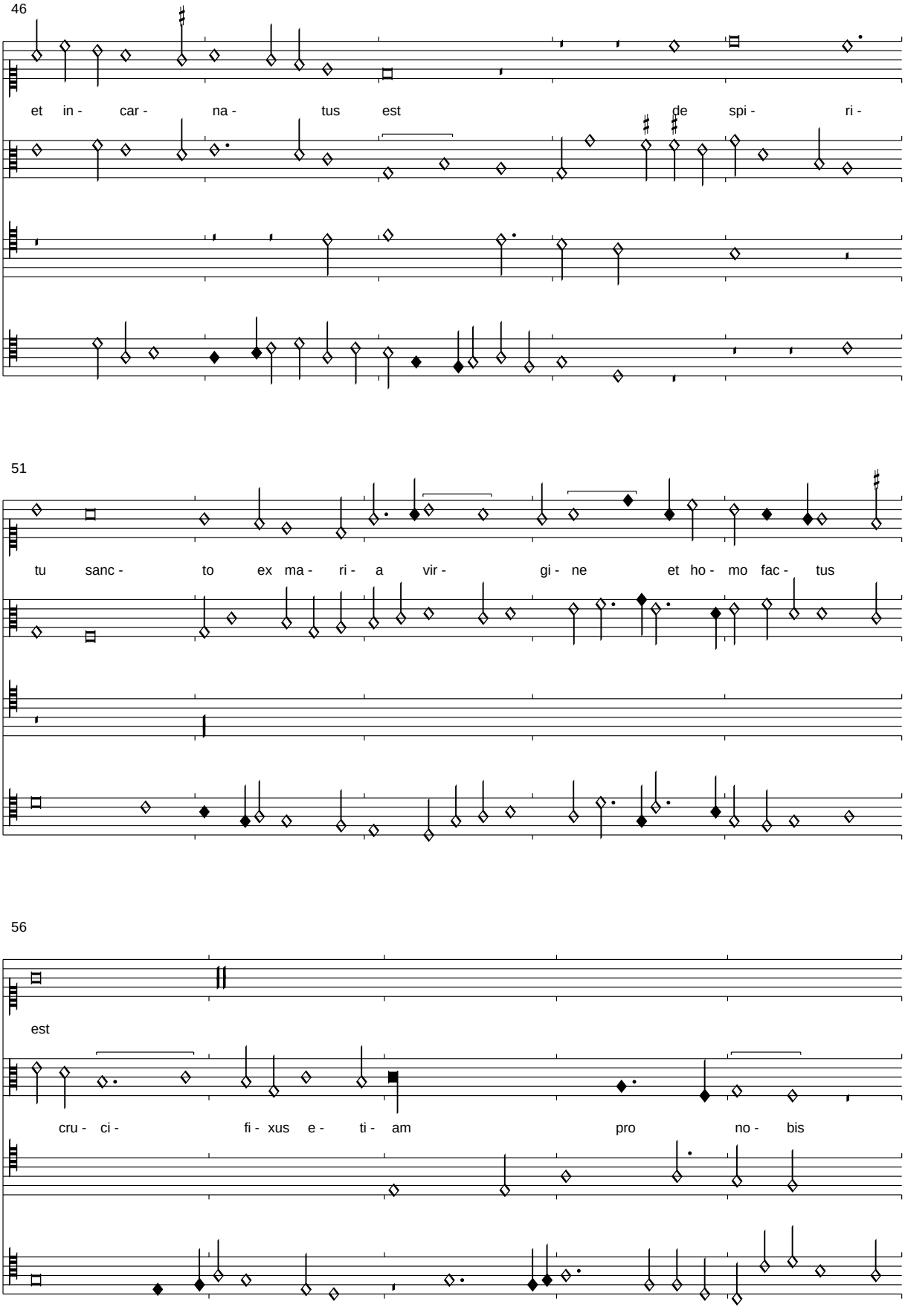

non fac - tum con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac -

36

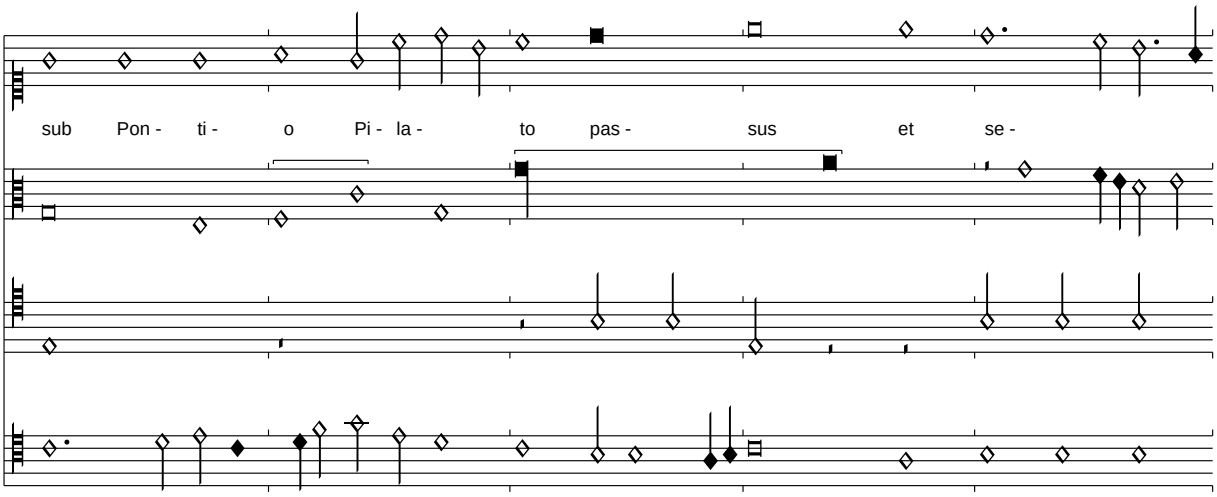

ta sunt qui prop - ter nos ho - mi - nes et

41


prop - ter no - stram sa - lu - tem de - scen - dit de cae - lis


46
et in - car - na - tus est de spi - ri -
51
tu sanc - to ex ma - ri - a vir - gi - ne et ho - mo fac - tus
56
est
cru - ci - fi - xus e - ti - am pro no - bis

61


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

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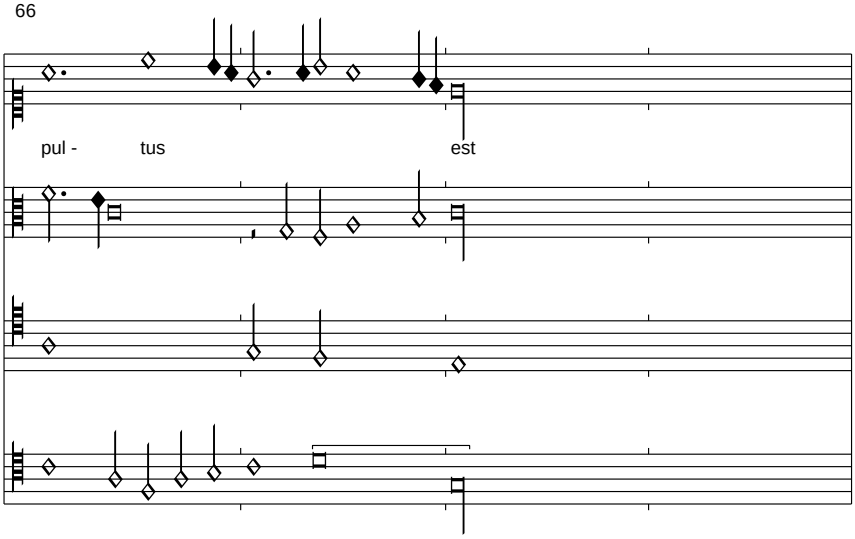
pul - tus est

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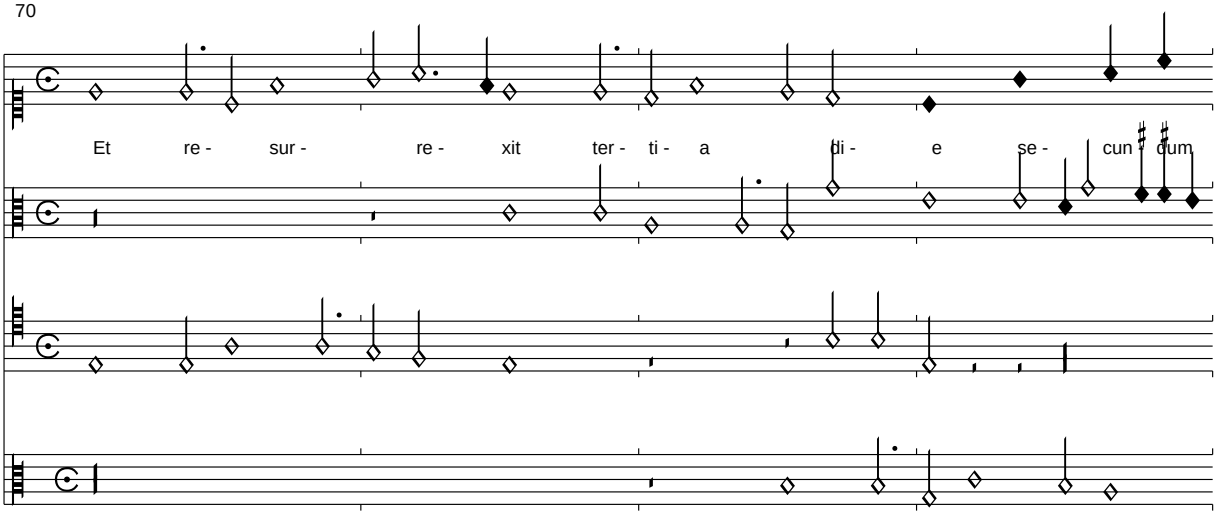
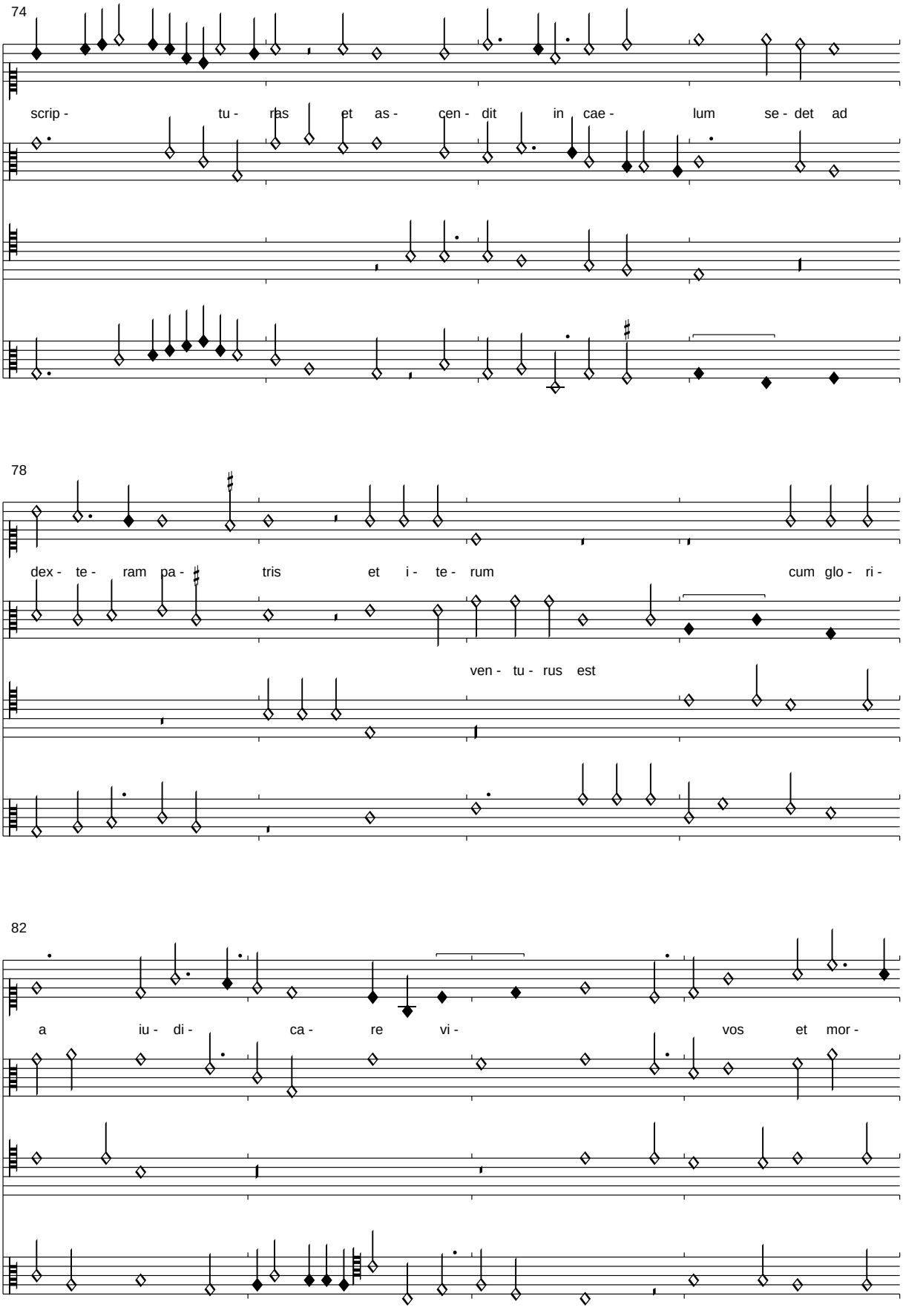
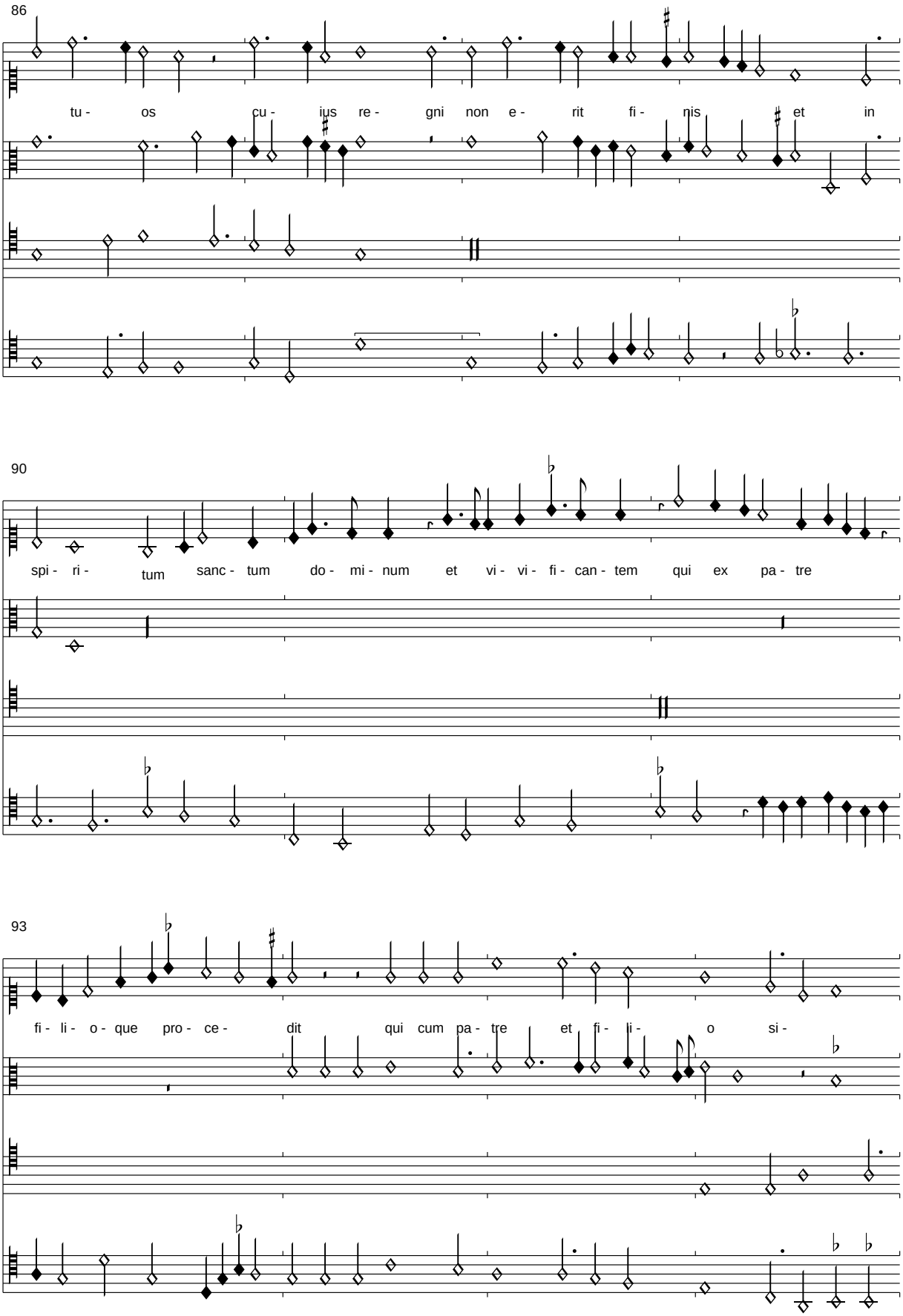
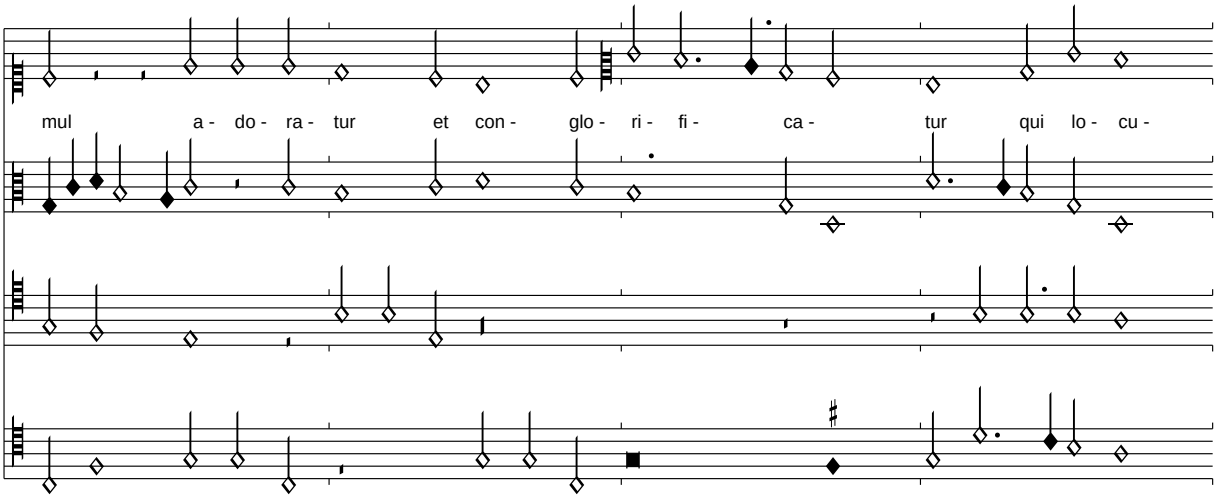

Et re - sur - re - xit ter - ti - a di - e se - cun - dum


74
scrip - tu - ras et as - cen - dit in cae - lum se - det ad
78
dex - te - ram pa - tris et i - te - rum cum glo - ri -
ven - tu - rus est
82
a iu - di - ca - re vi - vos et mor -


86
tu - os cu - ius re - gni non e - rit fi - nis et in
90
spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can - tem qui ex pa - tre
93
fi - li - o - que pro - ce - dit qui cum pa - tre et fi - li - o si -

97


mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - cu -

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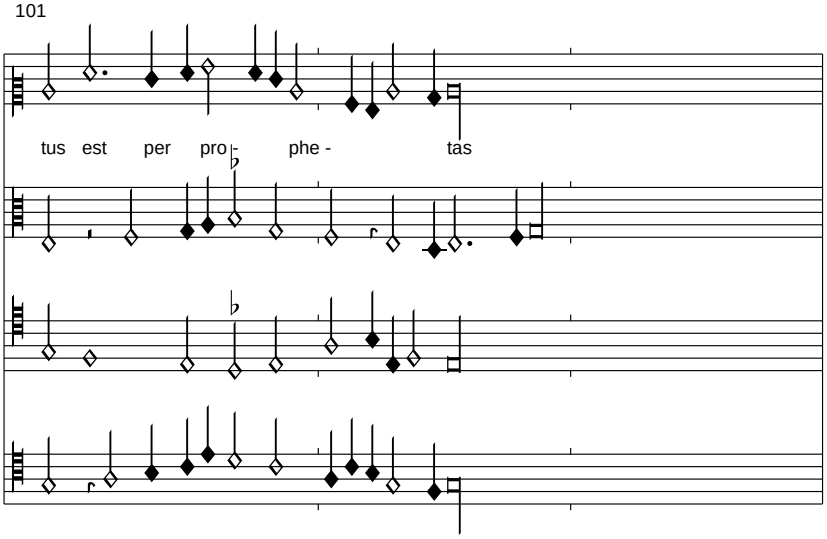
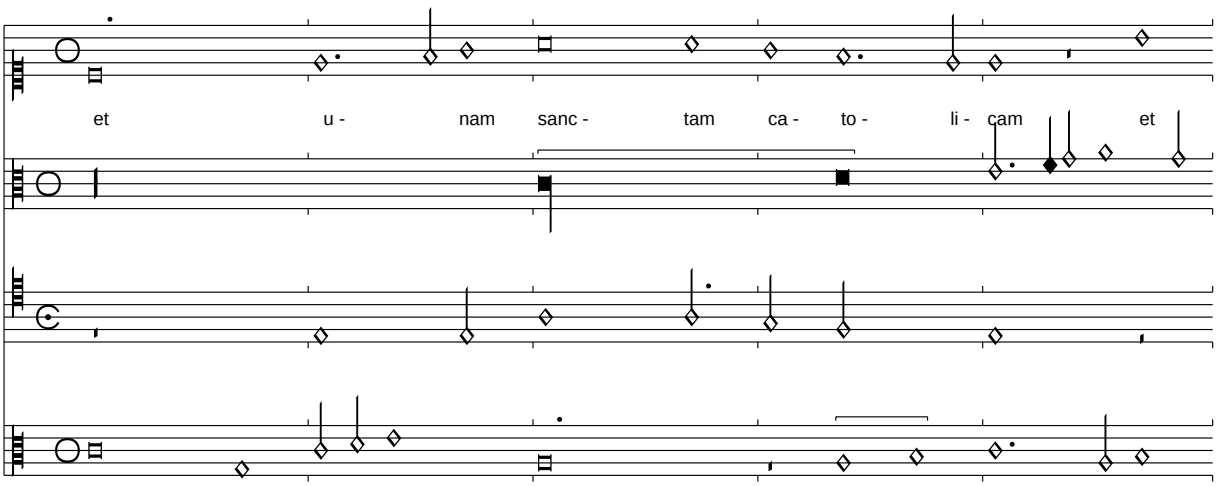
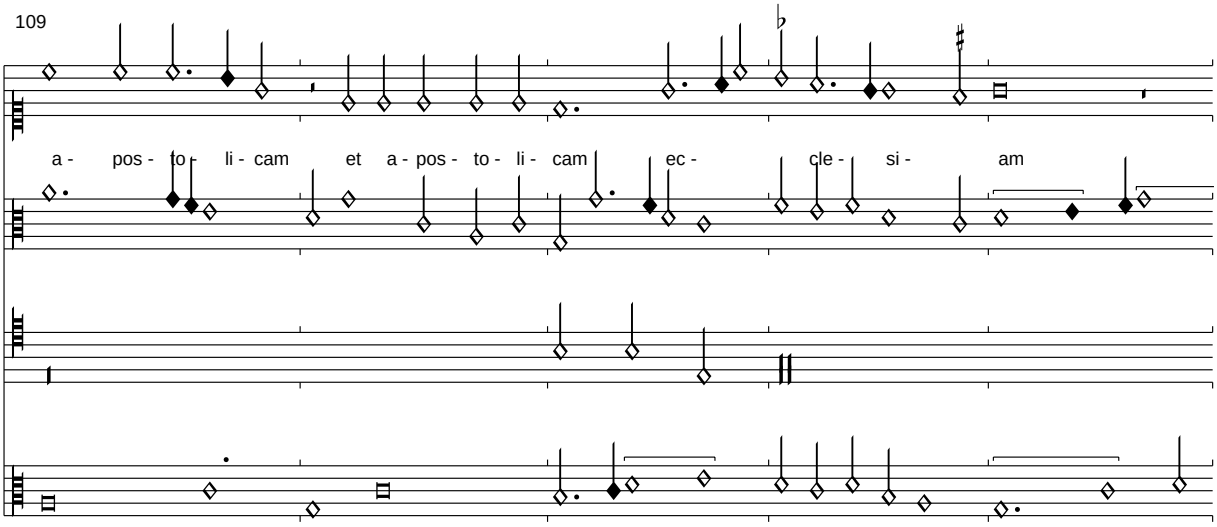

tus est per pro - phe - tas

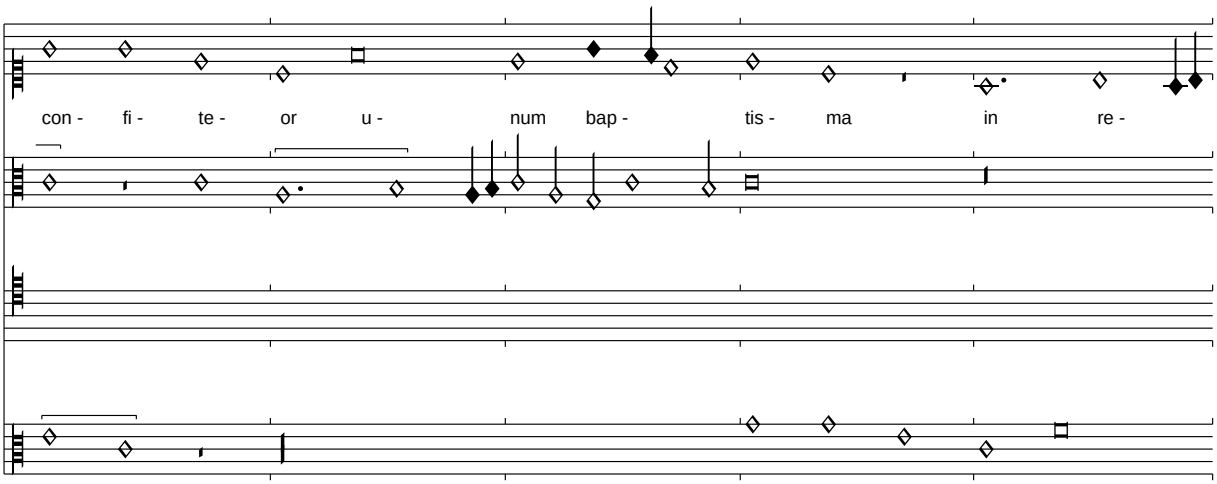
104


et u - nam sanc - tam ca - to - li - cam et

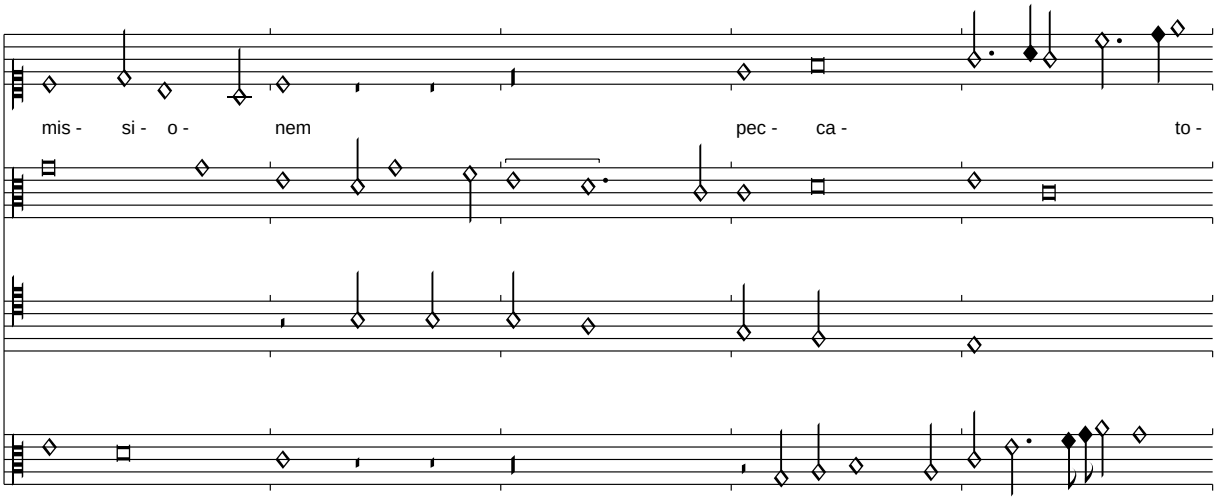
109


a - pos - to - li - cam et a - pos - to - li - cam ec - cle - si - am

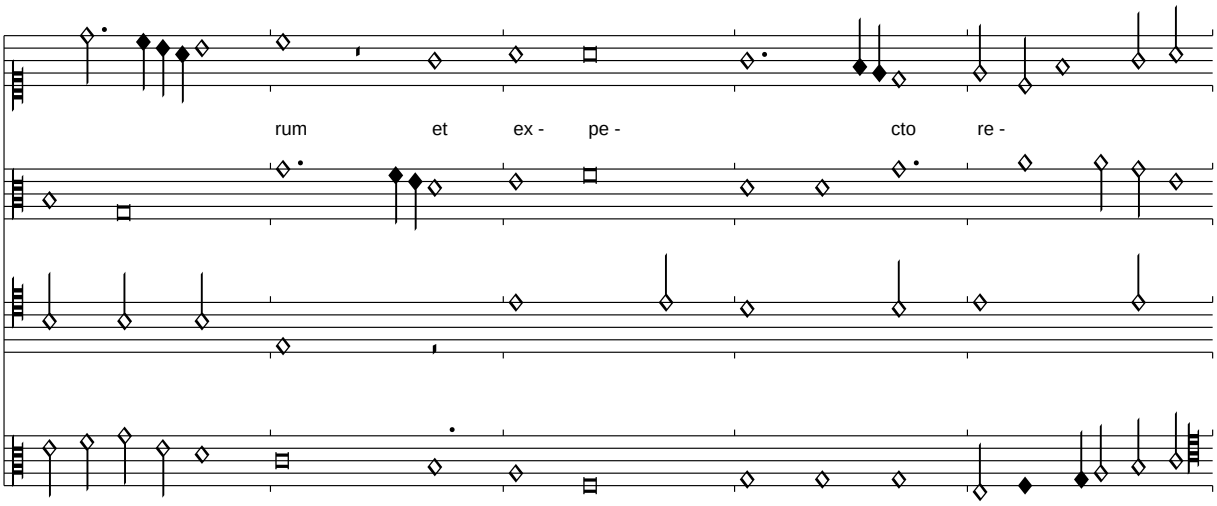
114


con - fi - te - or u - num bap - tis - ma in re -

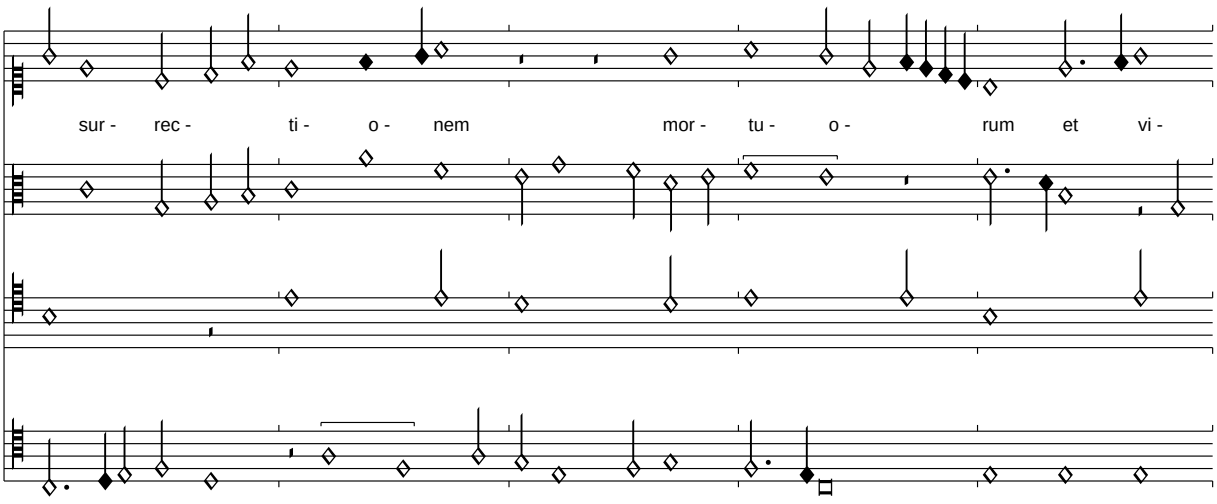
119


mis - si - o - nem pec - ca - to -

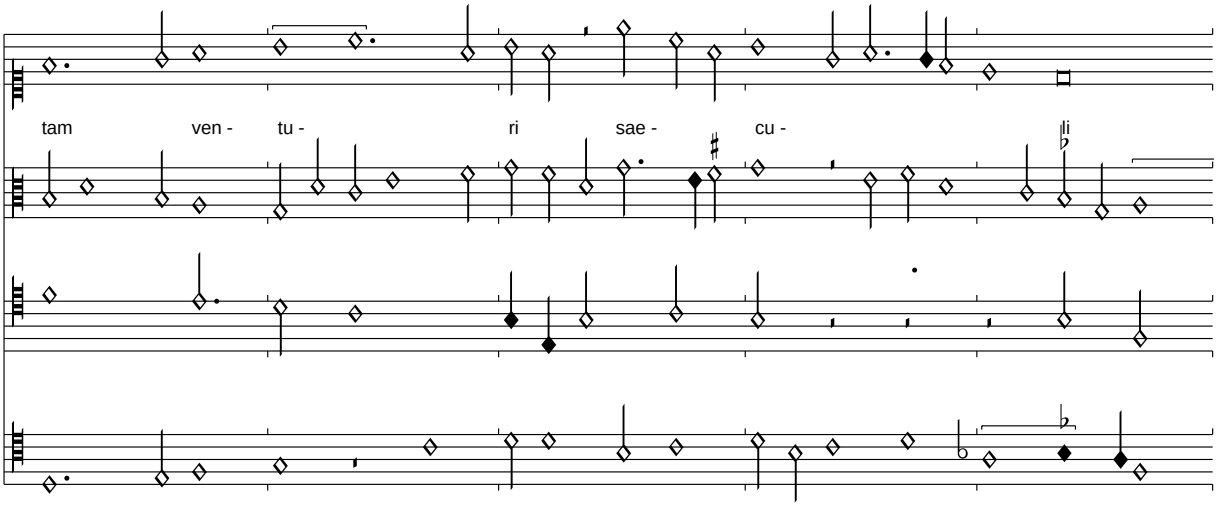
124


rum et ex - pe - cto re -

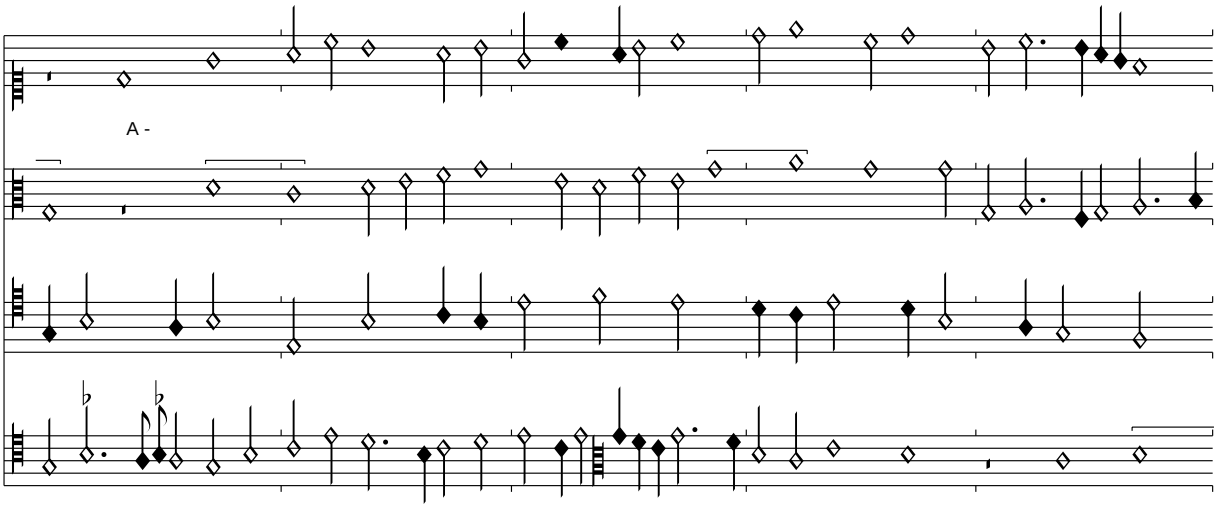
129


sur - rec - ti - o - nem mor - tu - o - rum et vi -

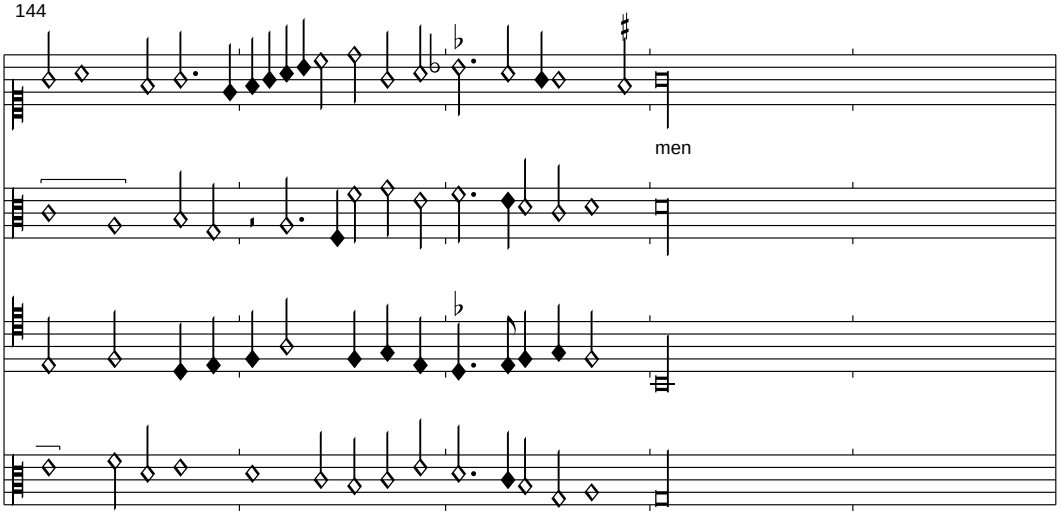
134


tam ven - tu - ri sae - cu - li

139

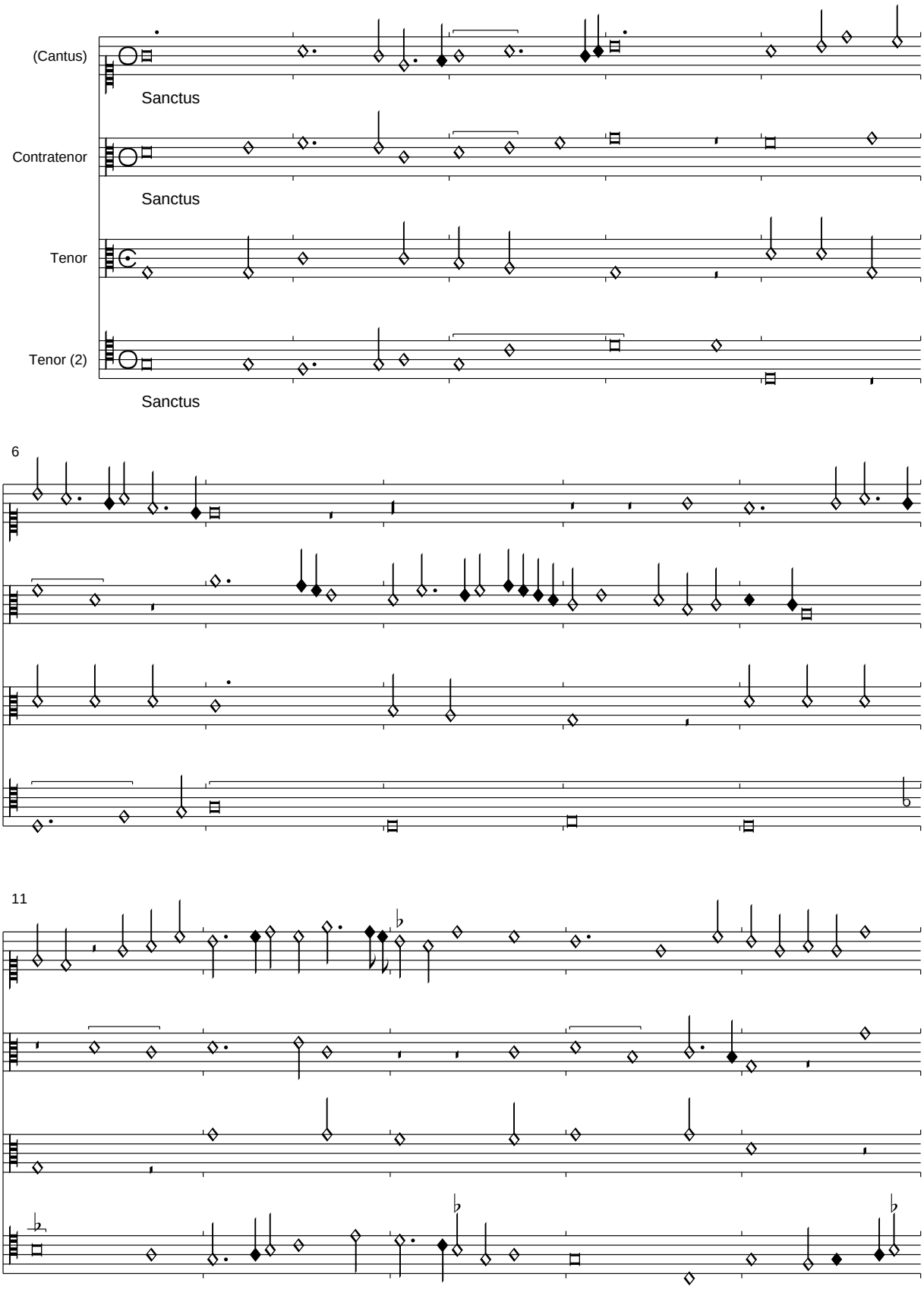


144



Ockeghem: Missa Lomme arme

Sanctus



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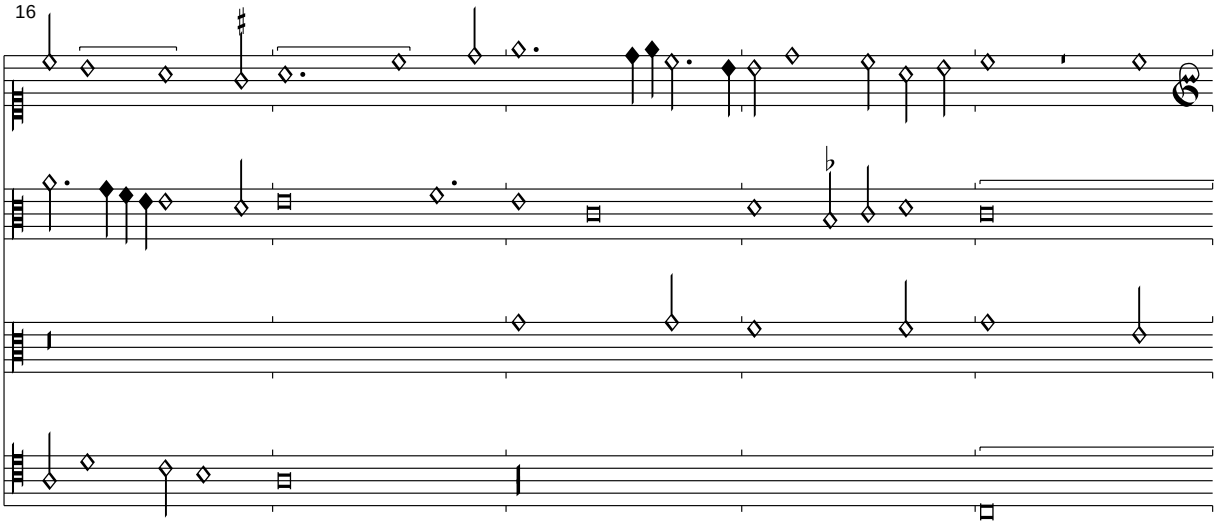

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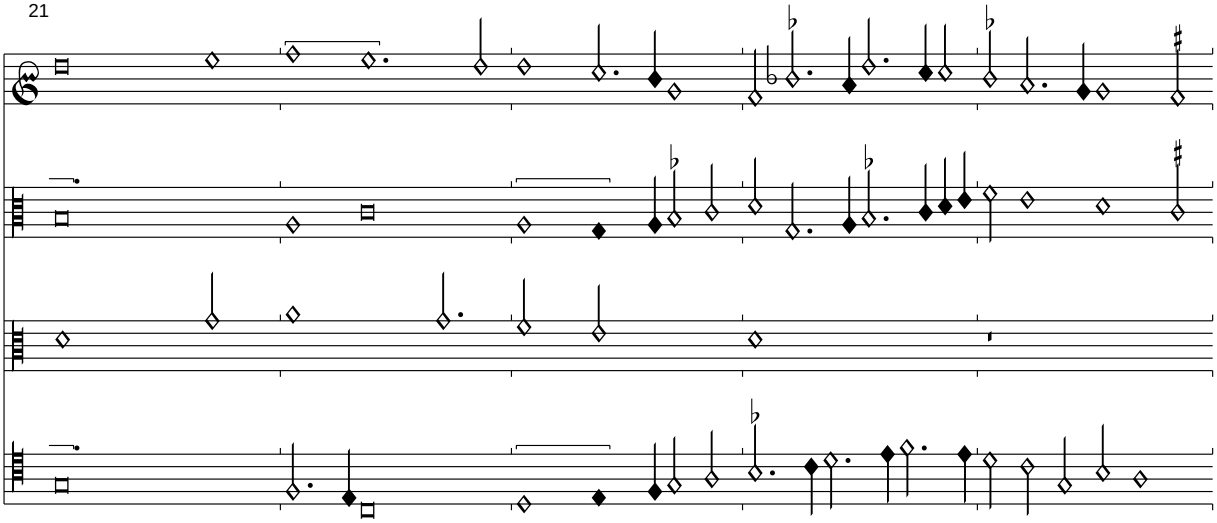

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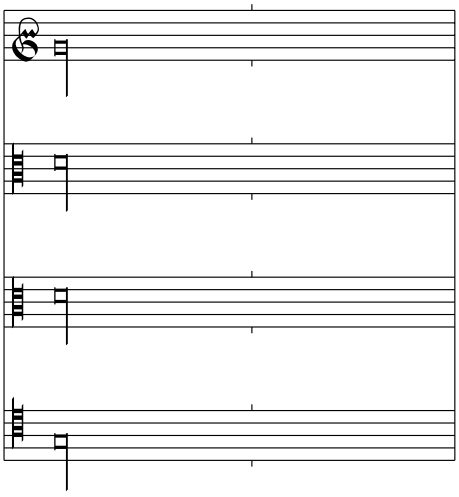


28

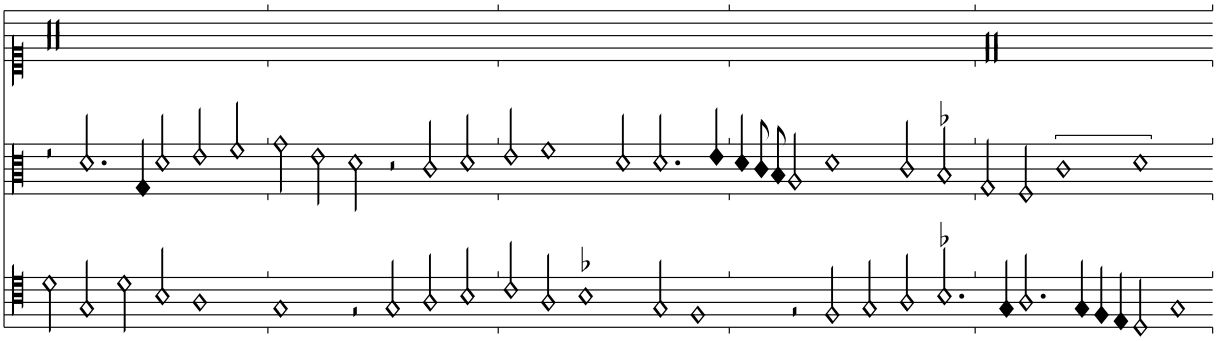
(Cantus)

Contratenor

Pleni sunt celis

Tenor (2)

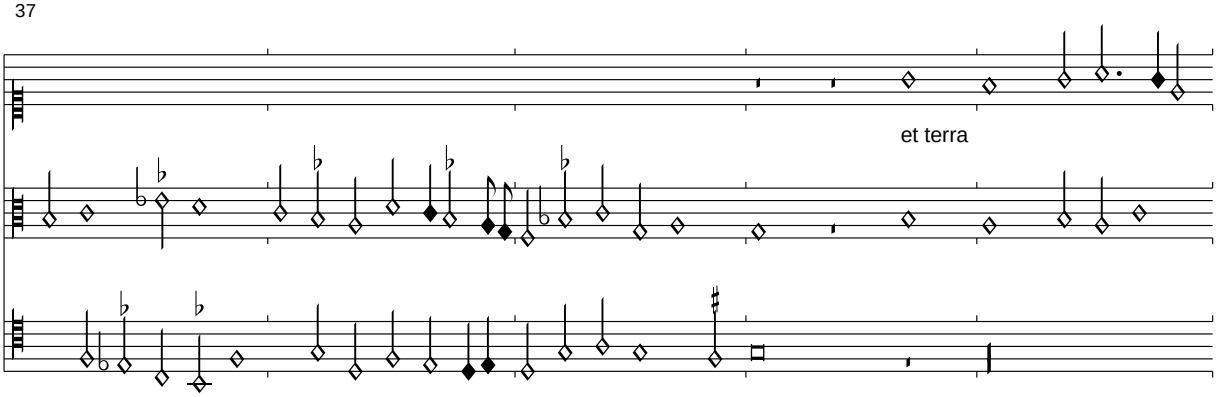
Pleni sunt celis



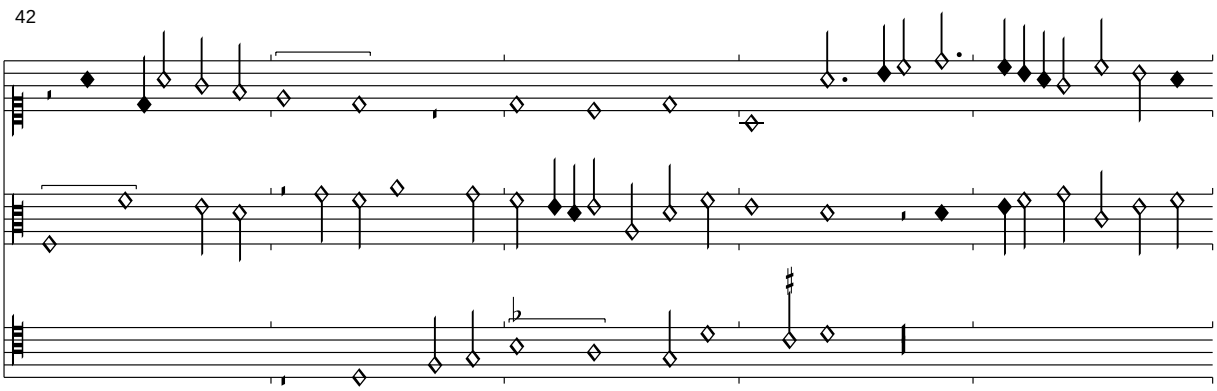
32

37

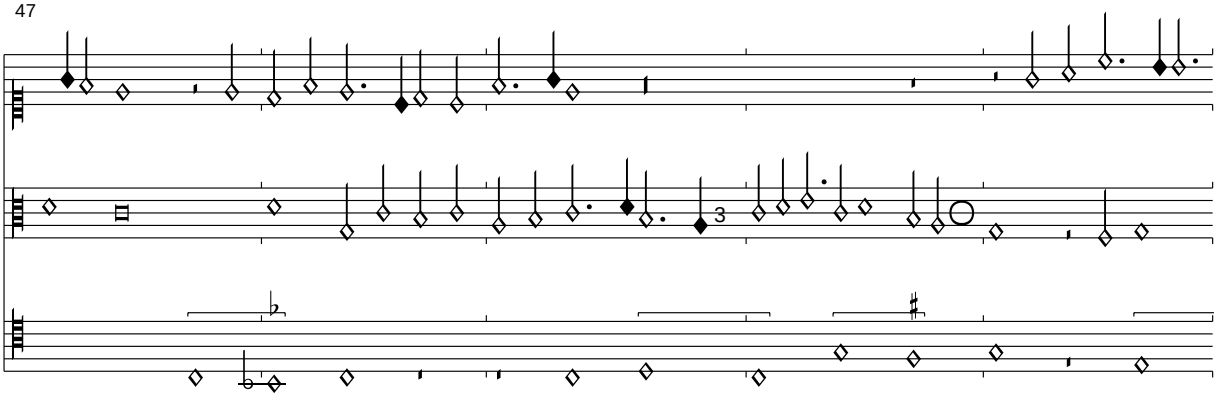
et terra



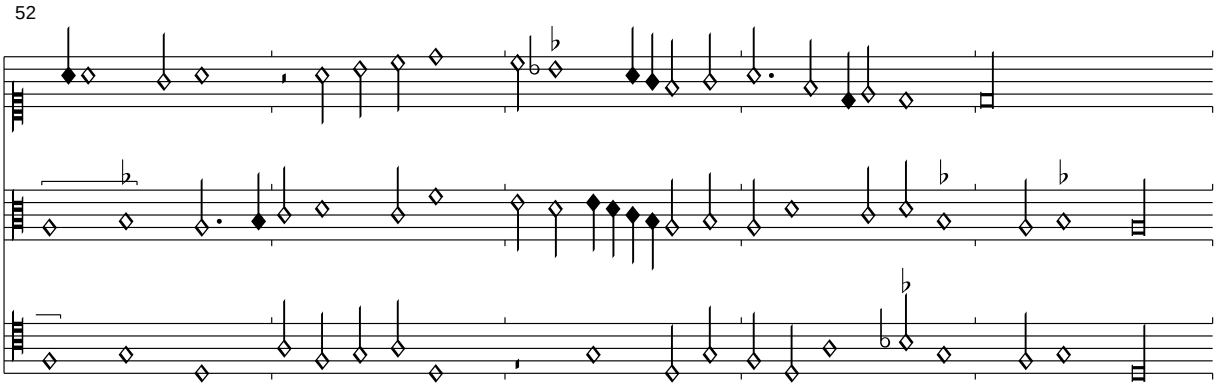
42

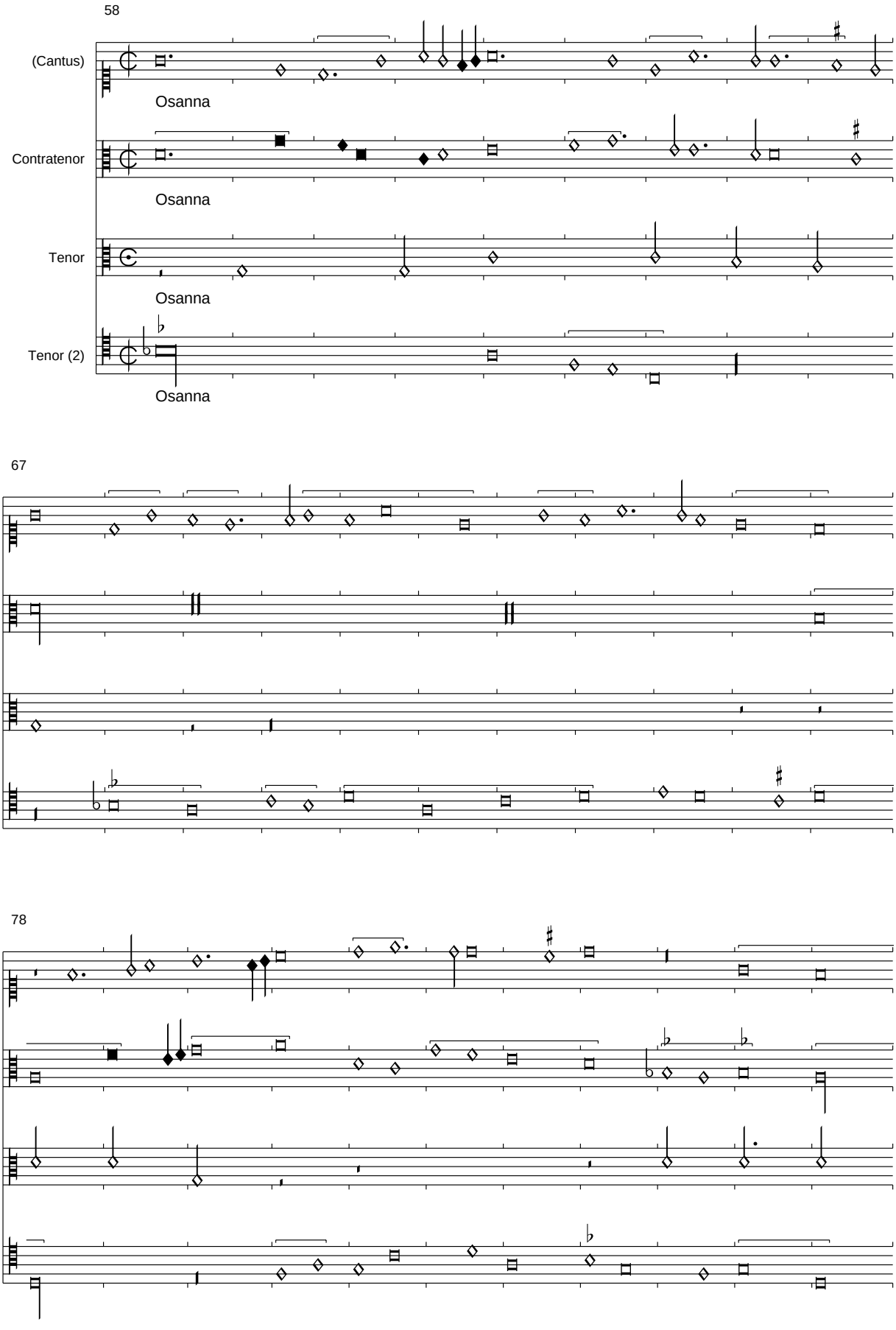


47

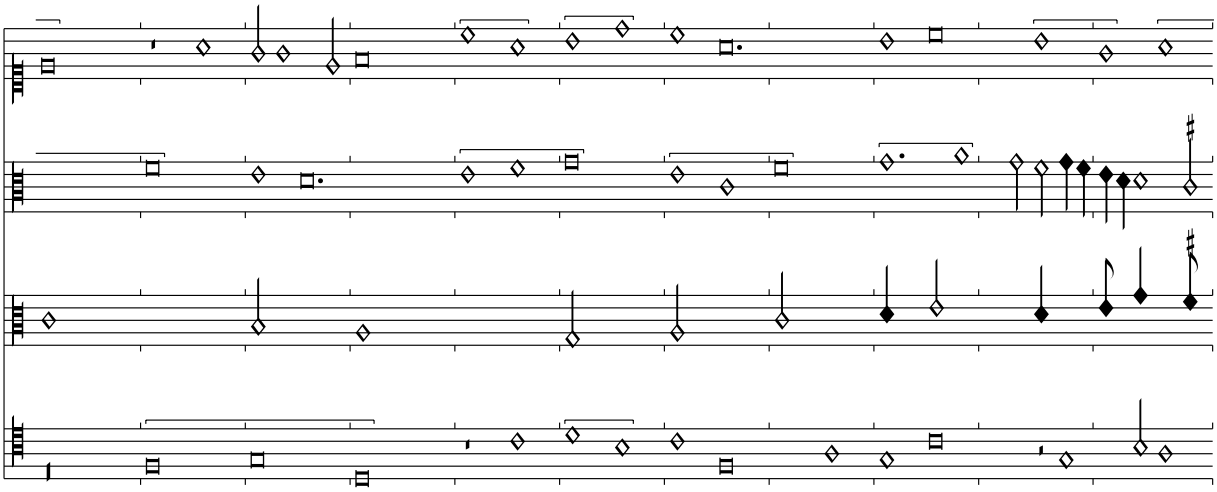


52




58
(Cantus)
Osanna
Contratenor
Osanna
Tenor
Osanna
Tenor (2)
Osanna
67
78

89



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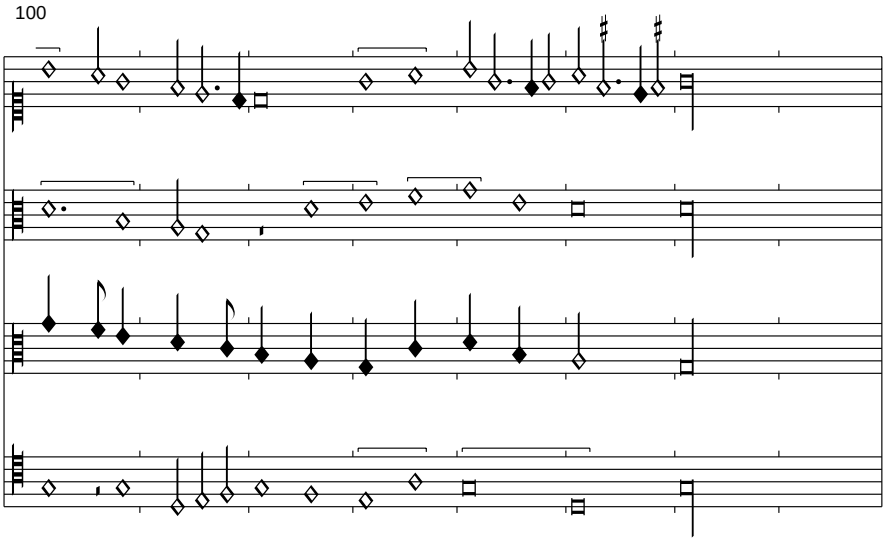

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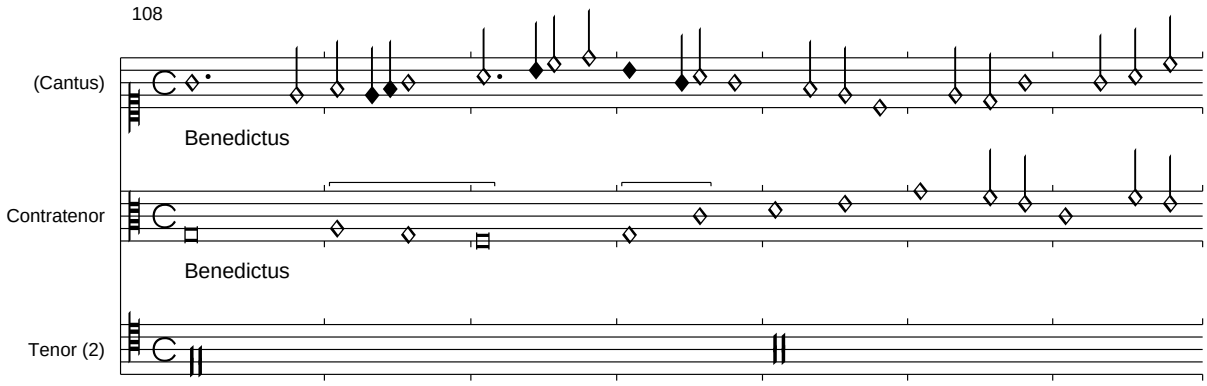
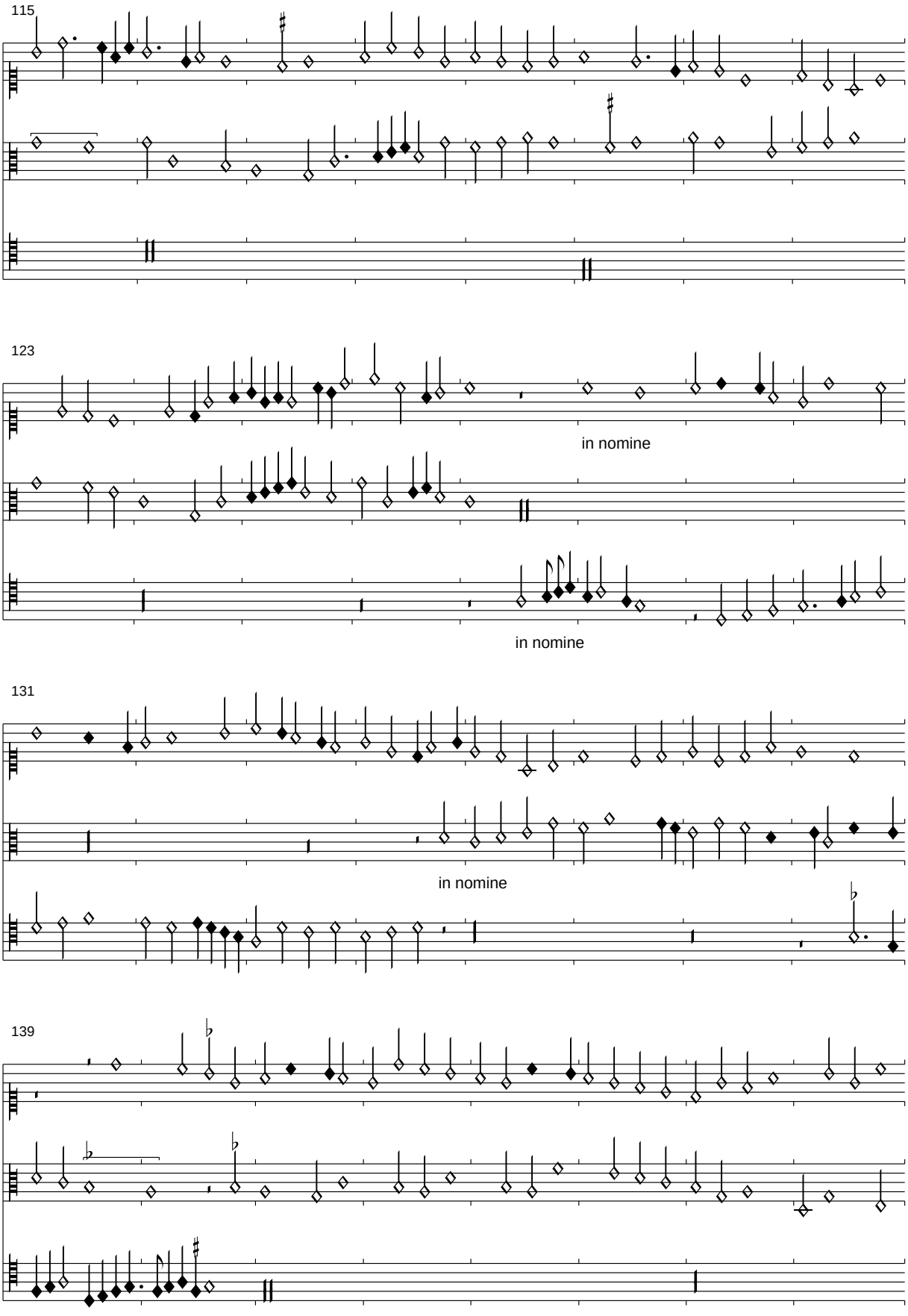
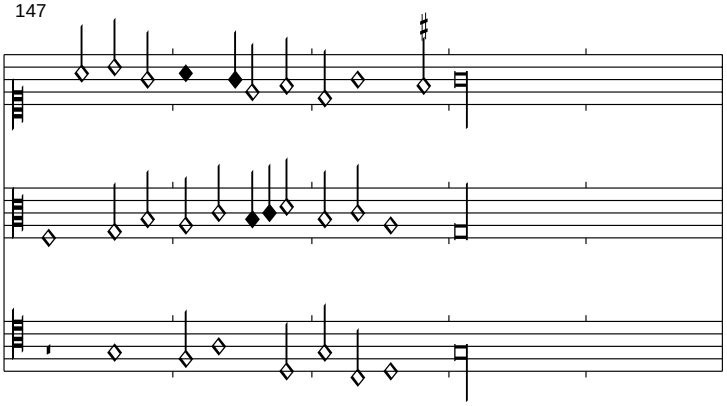


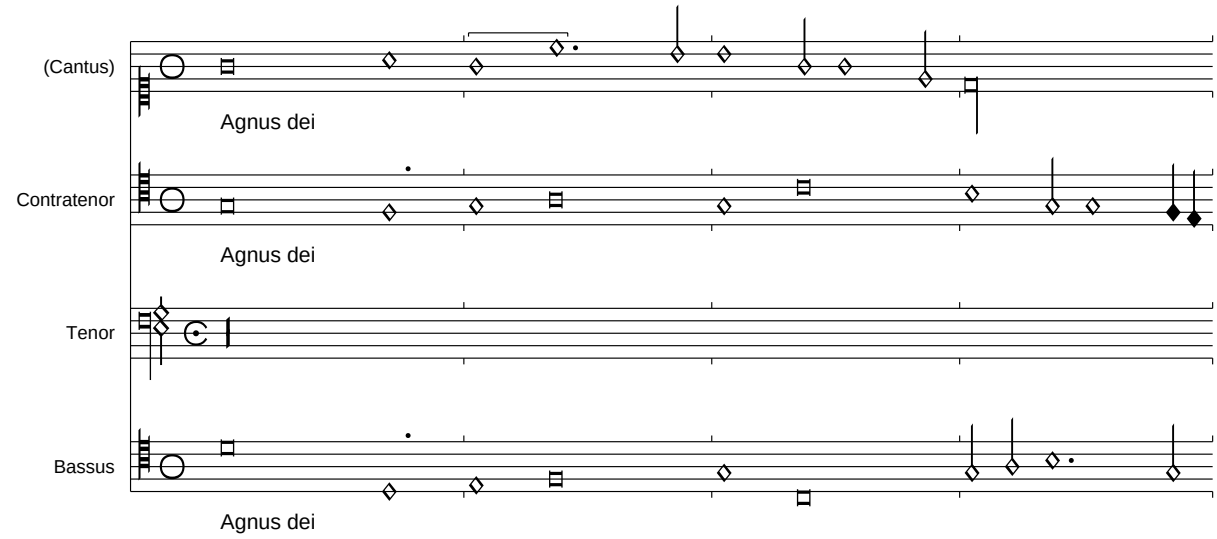

115
123
in nomine
in nomine
131
in nomine
139

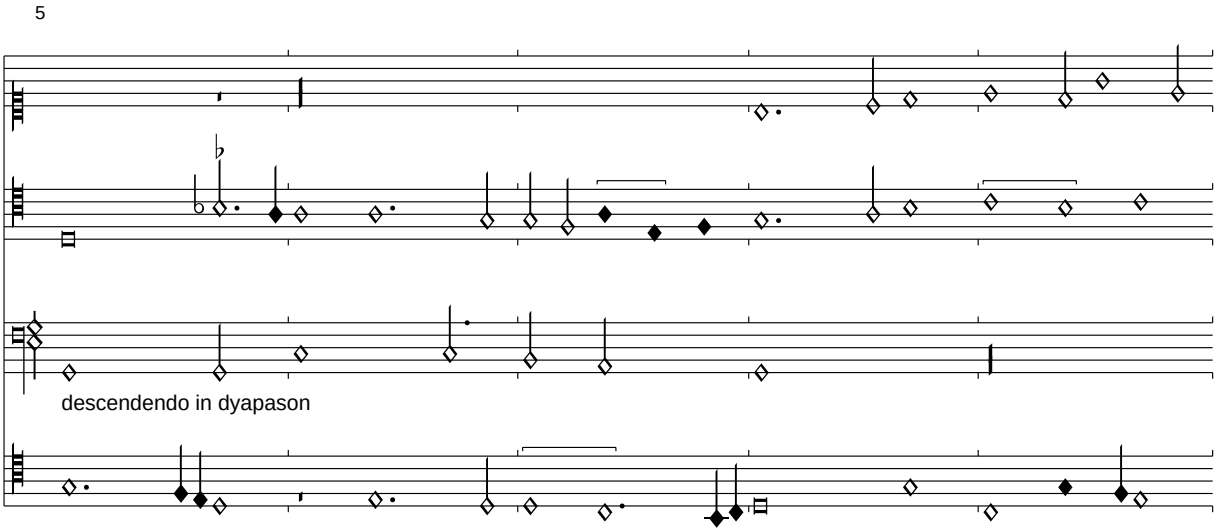
147

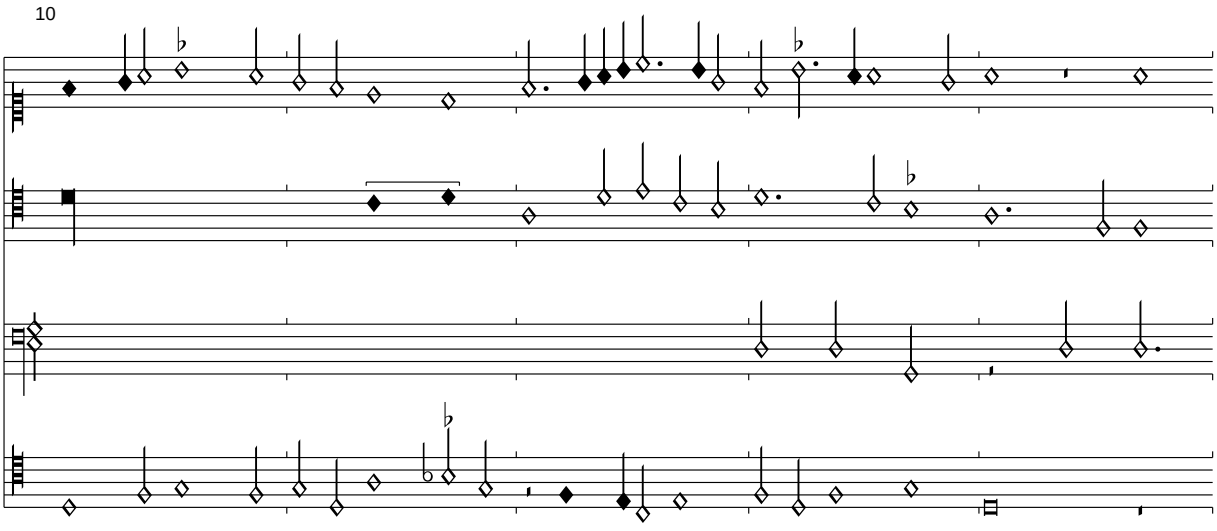


Ockeghem: Missa Lomme arme

Agnus







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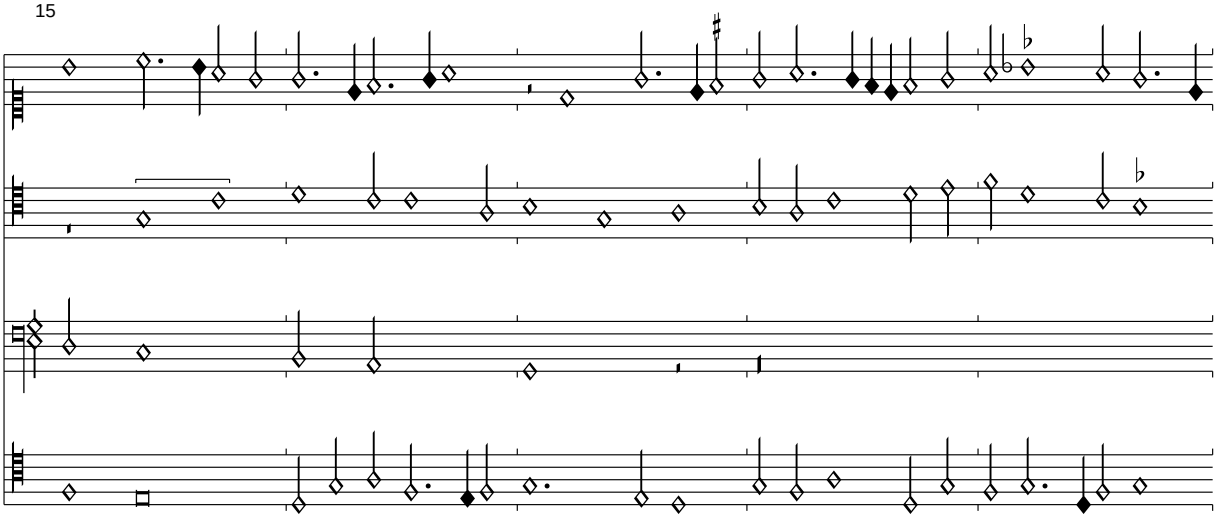

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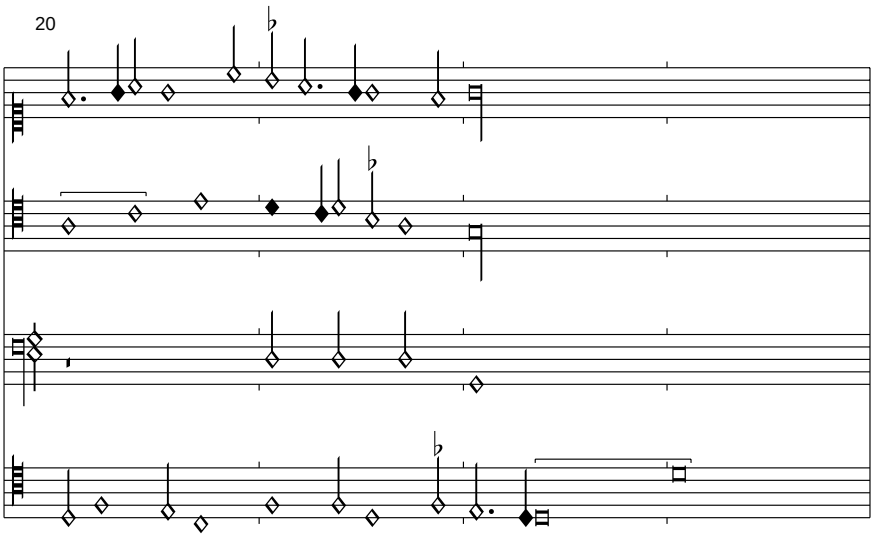

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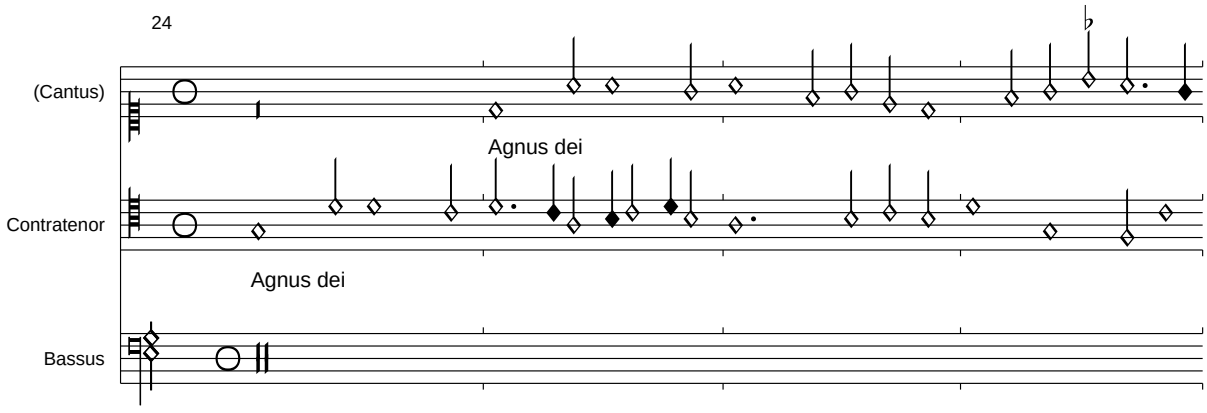
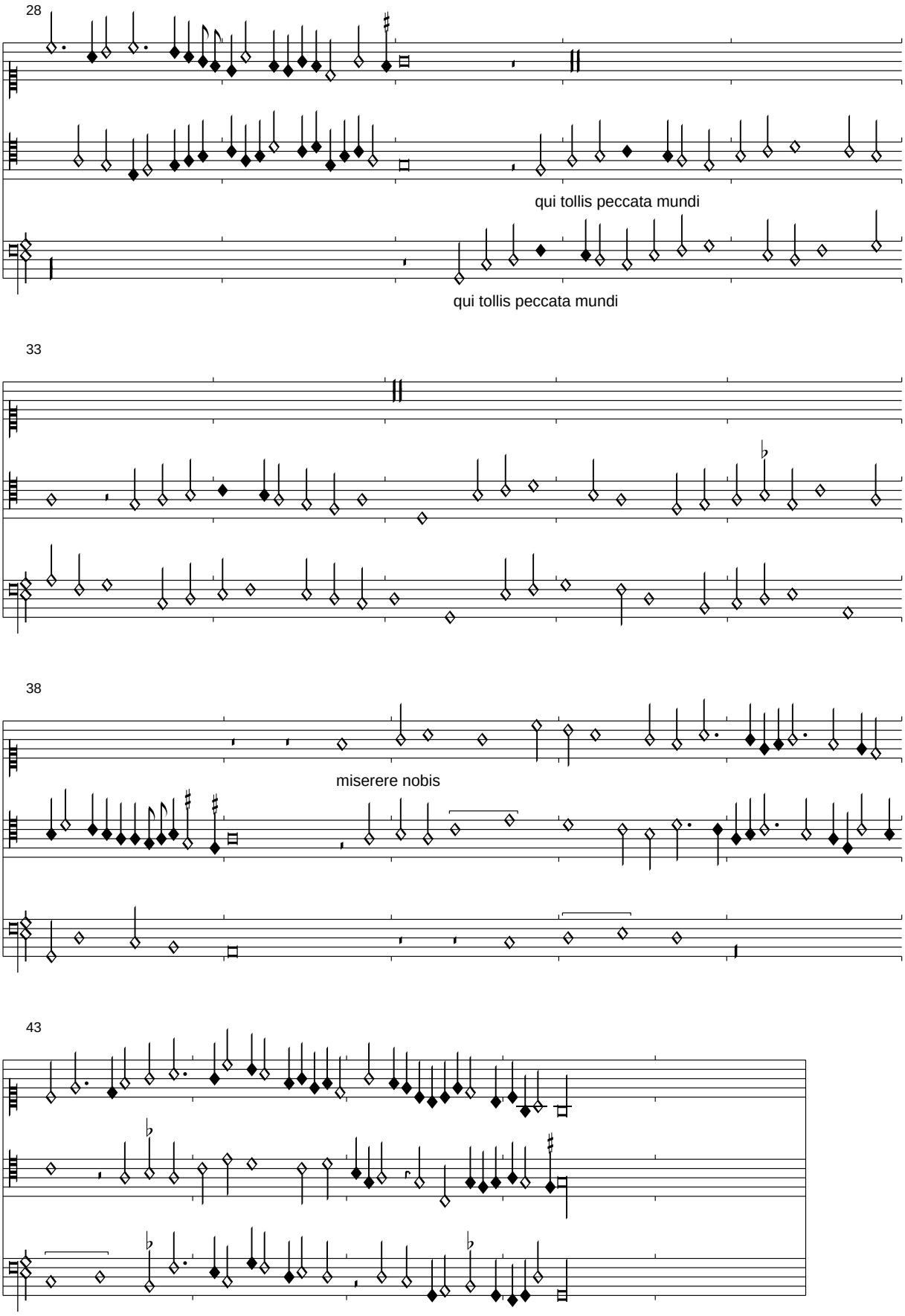
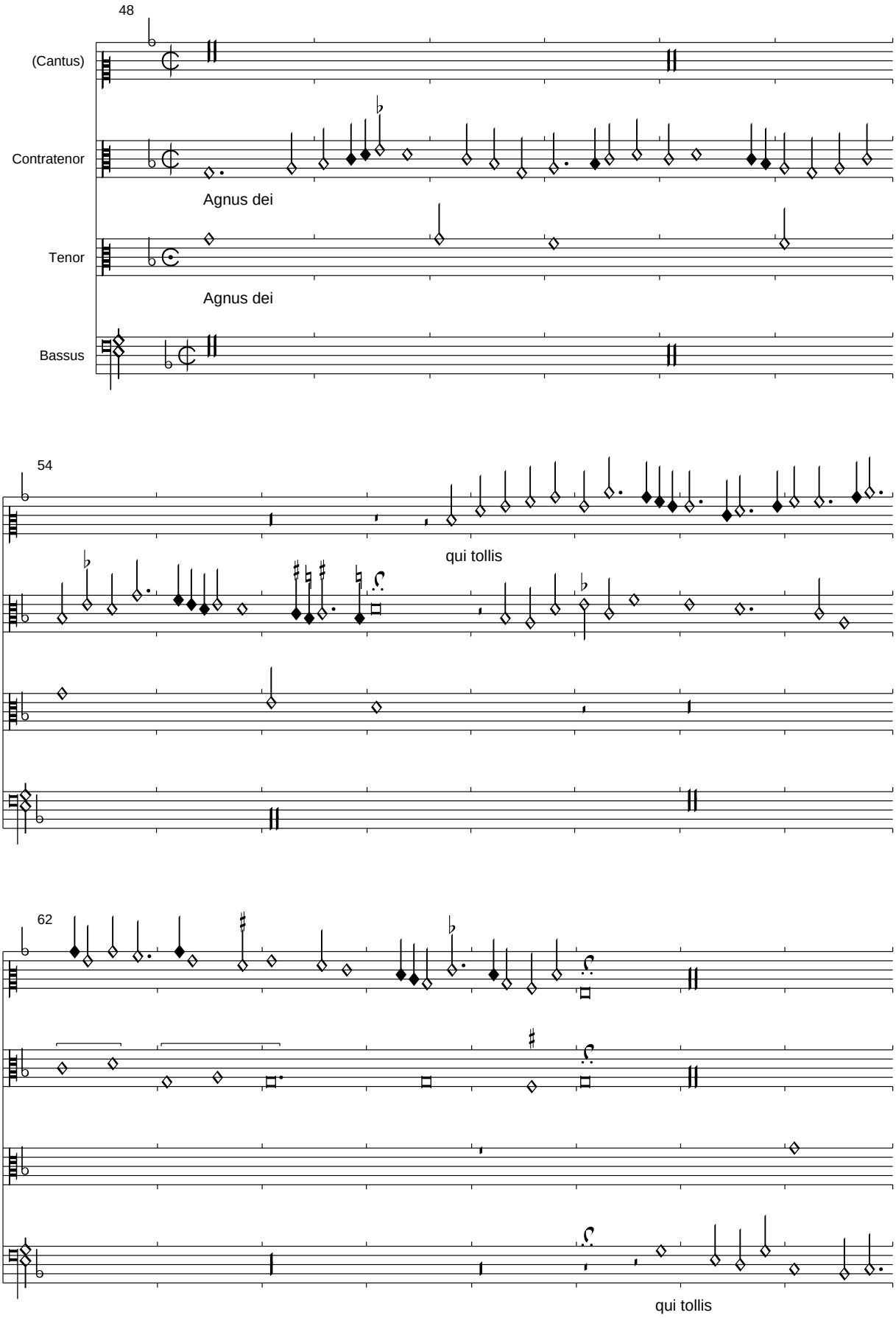
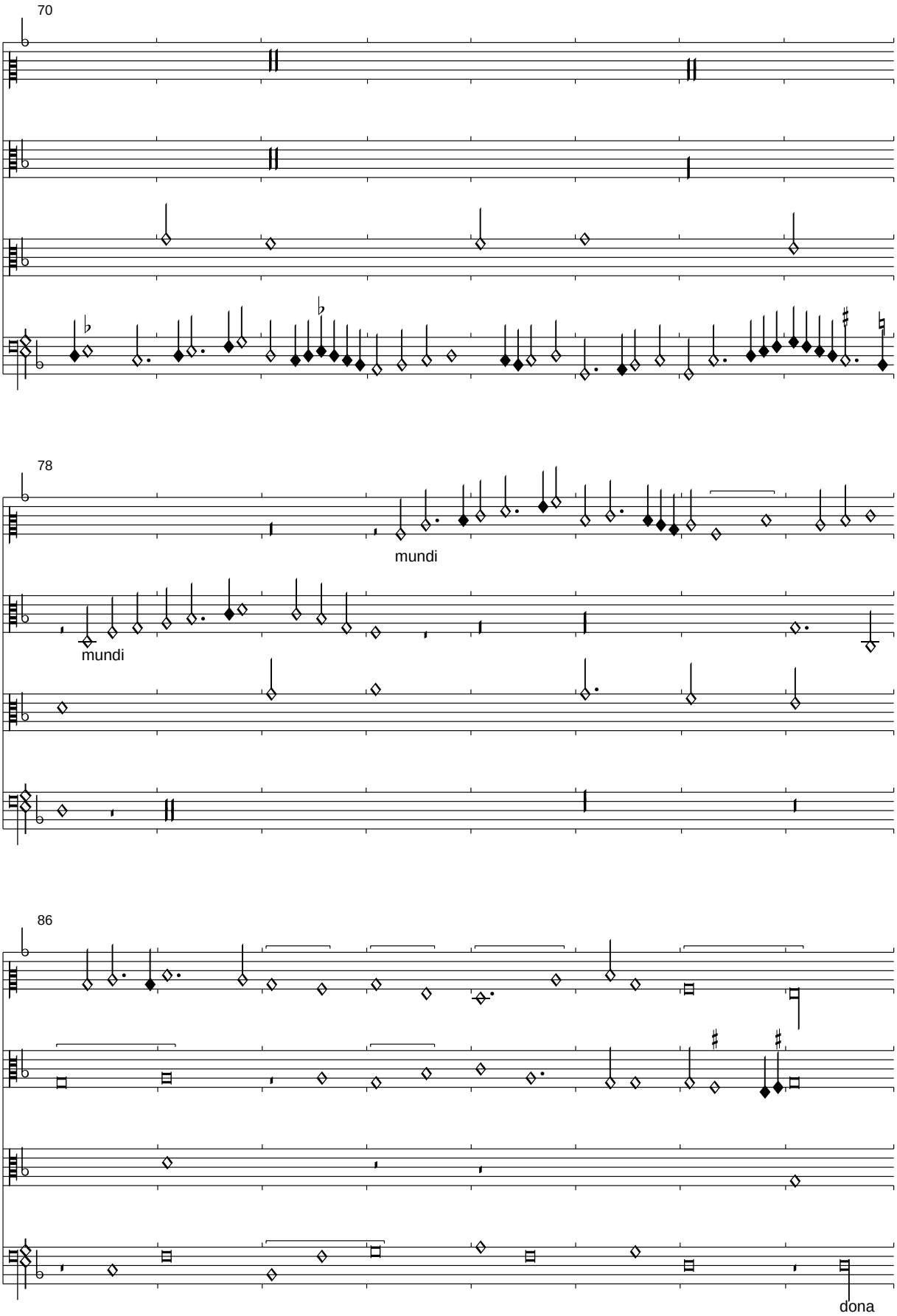
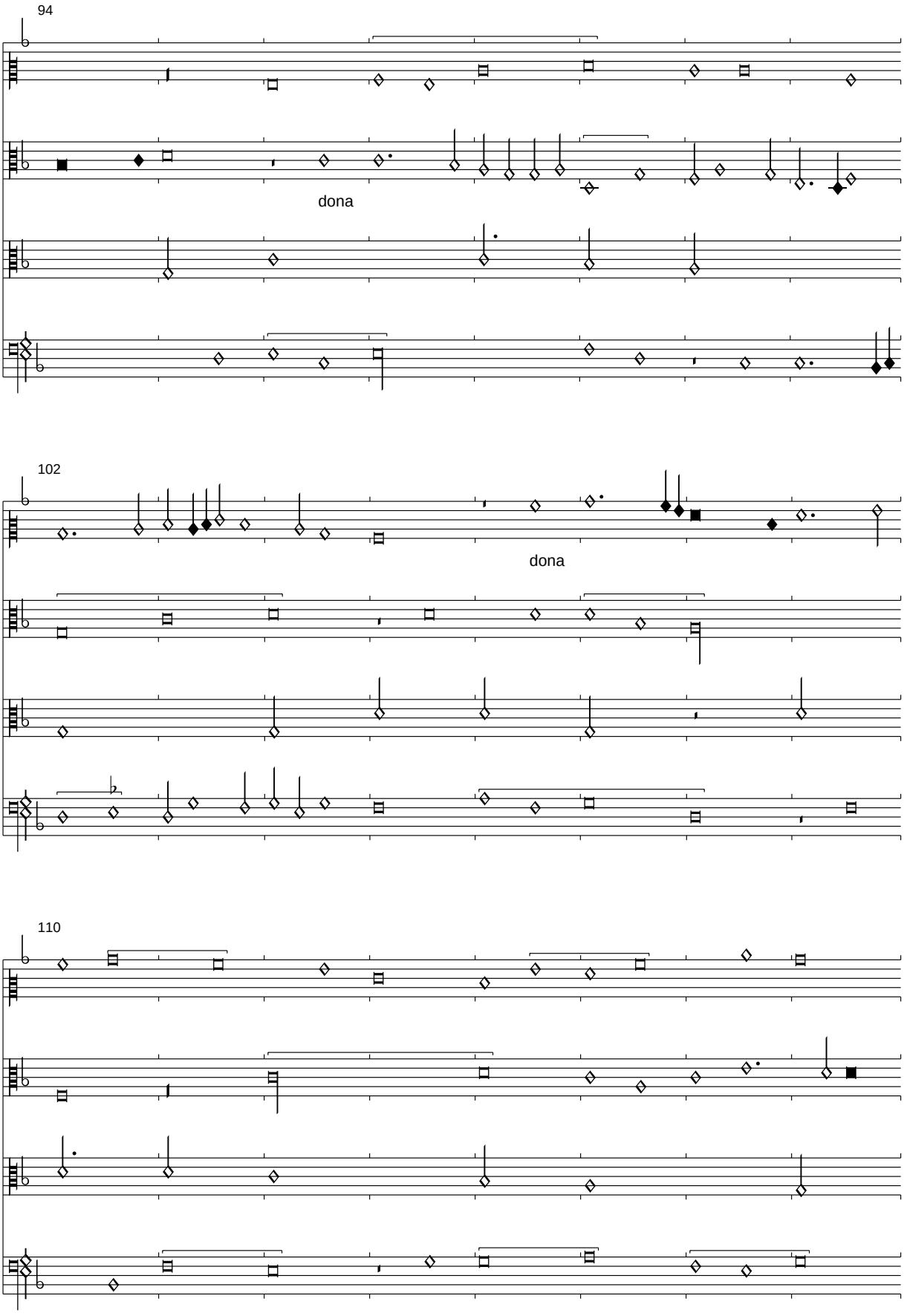
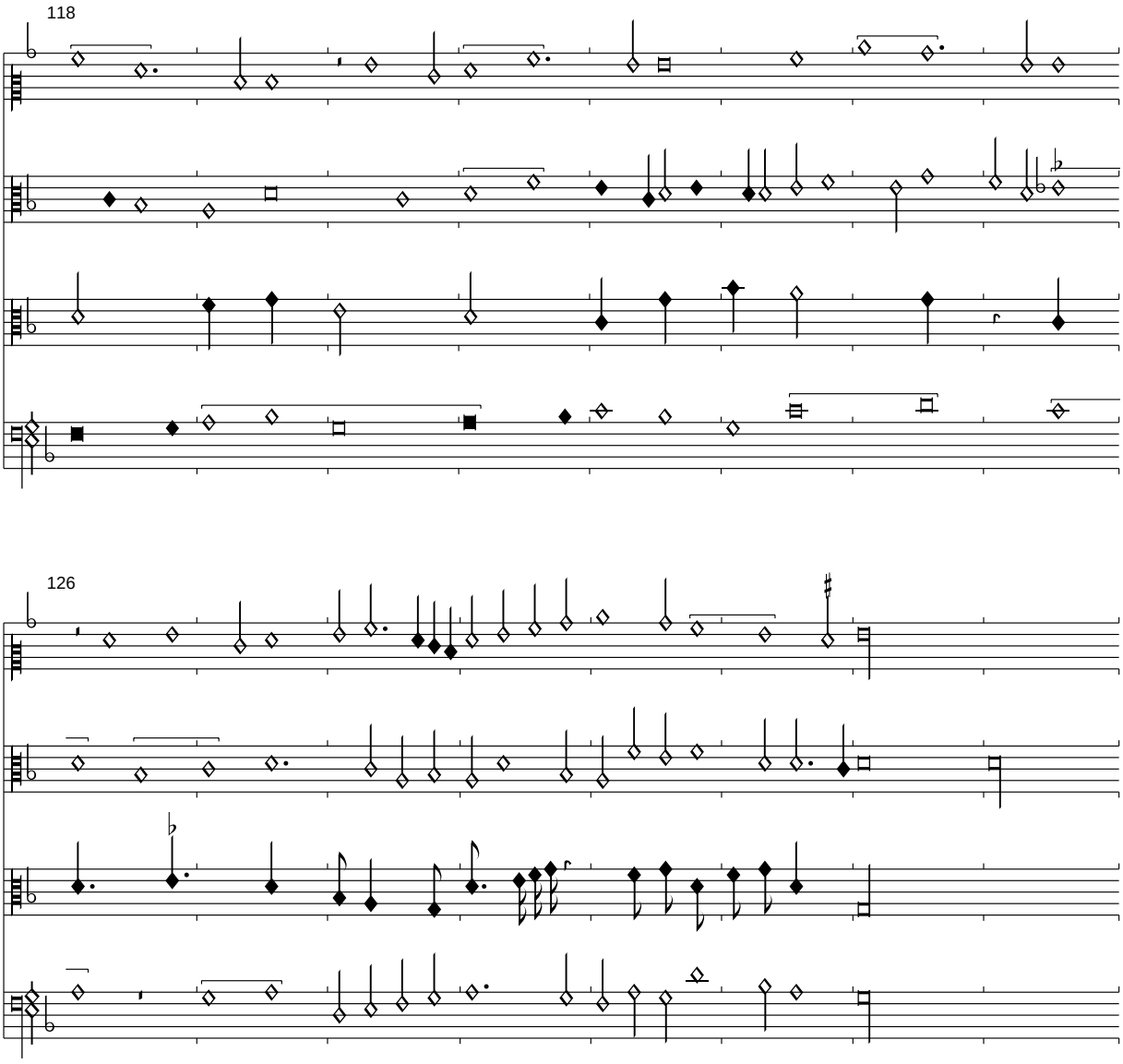



28
qui tollis peccata mundi
qui tollis peccata mundi
33
38
miserere nobis
43


48
(Cantus)
Contratenor
Agnus dei
Tenor
Agnus dei
Bassus
54
qui tollis
62
qui tollis


70
78
mundi
mundi
86
dona


94
dona
102
dona
110


118
126