Johannes Ockeghem

Missa Quinti toni

Biblioteca Apostolica Vaticana, Ms. Chigi
C VIII 234 (115v-125r)

ediert von

Clemens Goldberg

Benutzung für Aufführungs- und Studienzwecke gestattet
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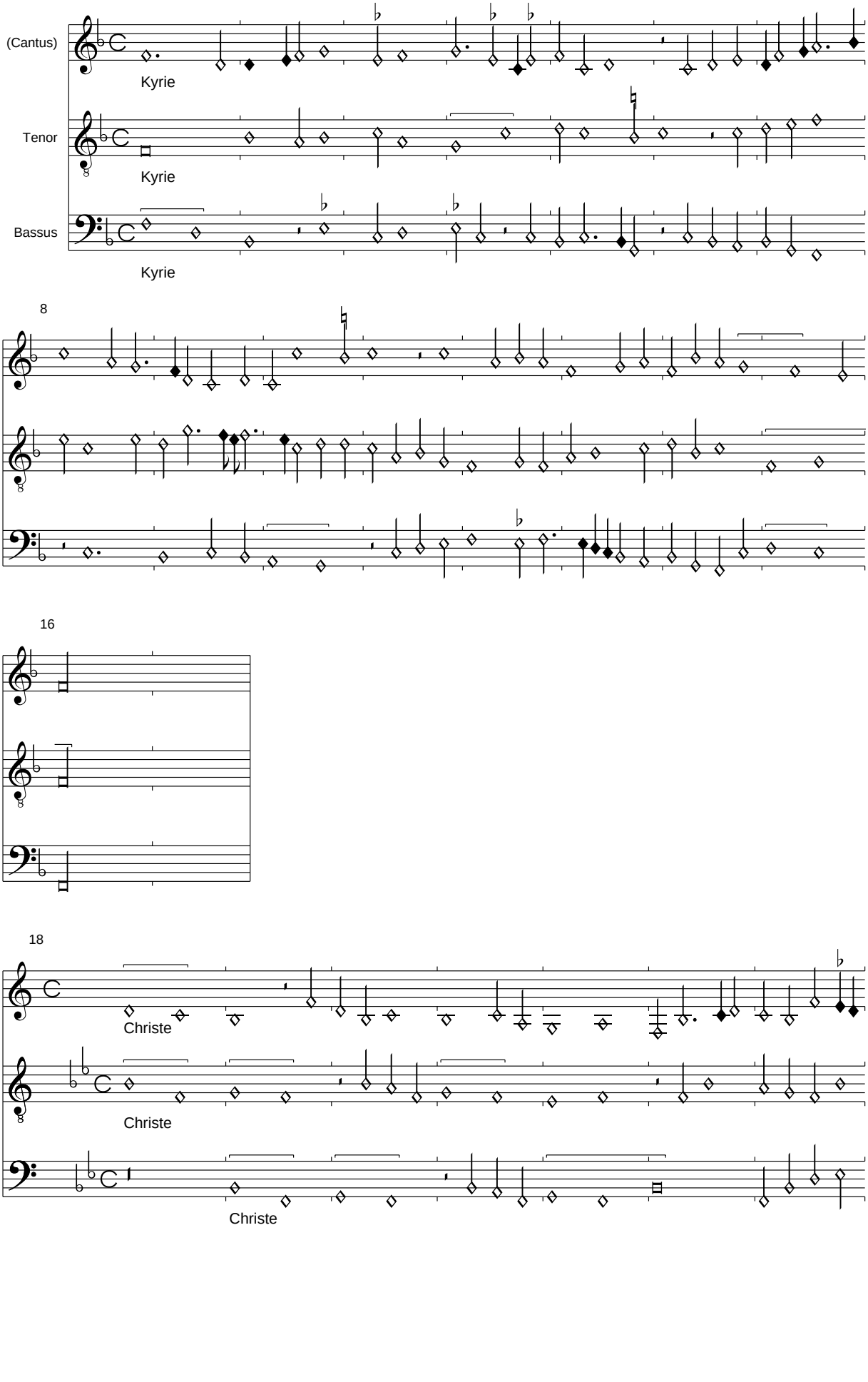
Die Missa Quinti toni ist ein Musterbeispiel für eine stark rhetorische dreistimmige Messe ohne Cantus Firmus. Sie ist eher ein Spätwerk und zeigt ähnliche harmonische Interessen wie die Missa *Cuiusvis toni*. Die Lydische Tonart ist hier klar mit einem B versehen. Das führt wiederum zu häufigen Eb, die letztlich zu Mixolydischen Passagen führen. Dies ist genau die Konstellation der "lydischen" Version der *Missa Cuiusvis toni*.
Die Entstehung könnte mit dem Besuch bei Dufay in Cambray zusammenhängen. Dieser hatte seine dreistimmige *Missa Sancti Antonii* bei diesem Besuch aufführen lassen. Trotzdem sind beide Messen sehr unterschiedlich, vielleicht sogar deswegen! Die schlanke, gelenkige und raffinierte syllabisch Diktion zeigen einmal mehr, wie wenig bisher die stilistische Vielfalt Ockeghems gewürdigt wird. Die Stimmdisposition mit einem klaren Bass ist ebenfalls sehr modern.

Ockeghem: Missa Quinti toni

Kyrie



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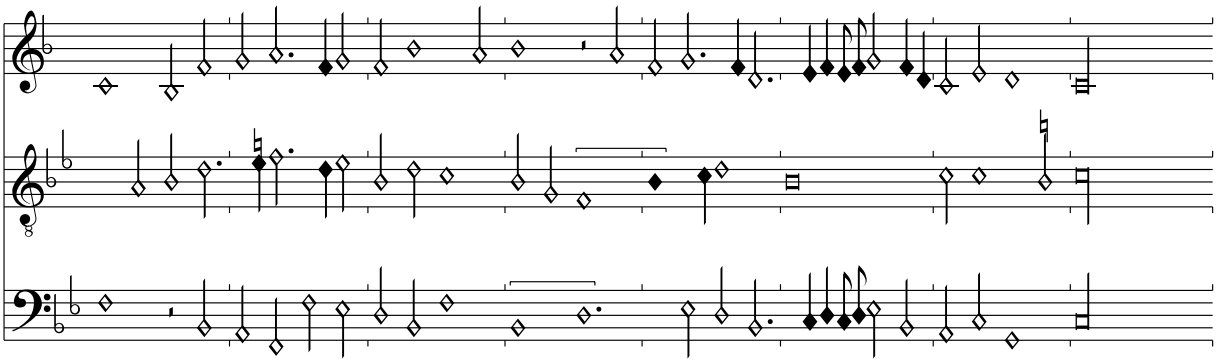

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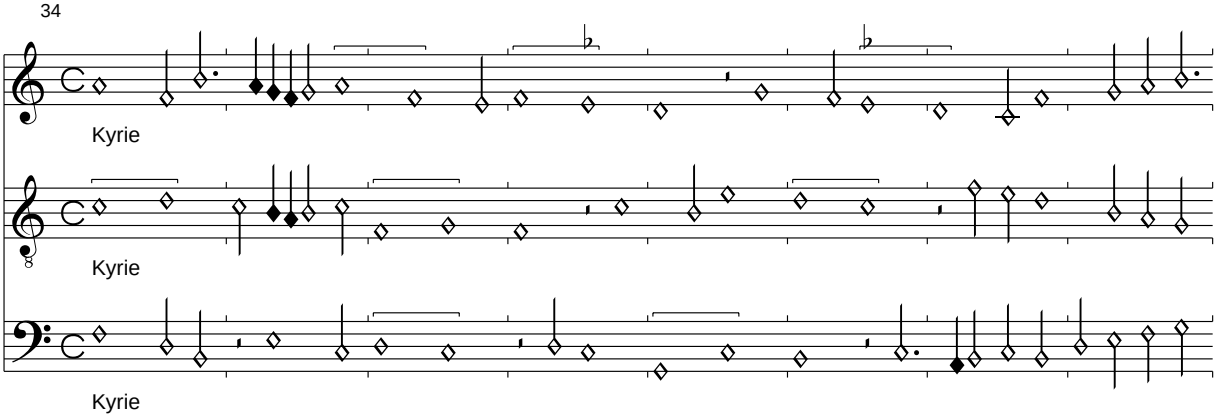

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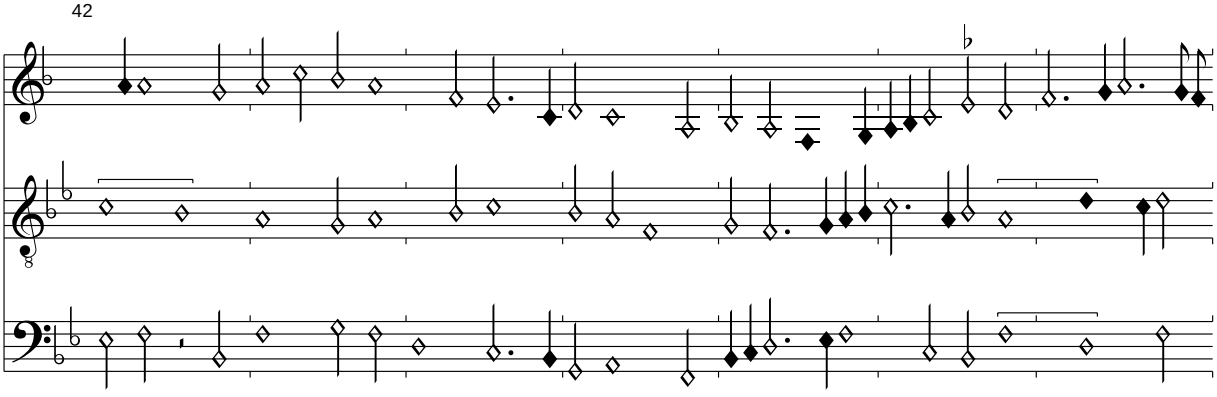

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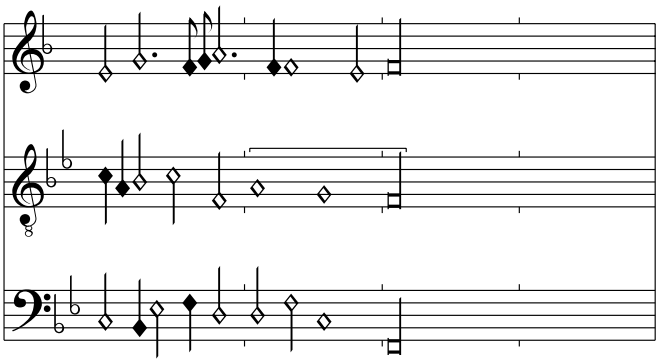
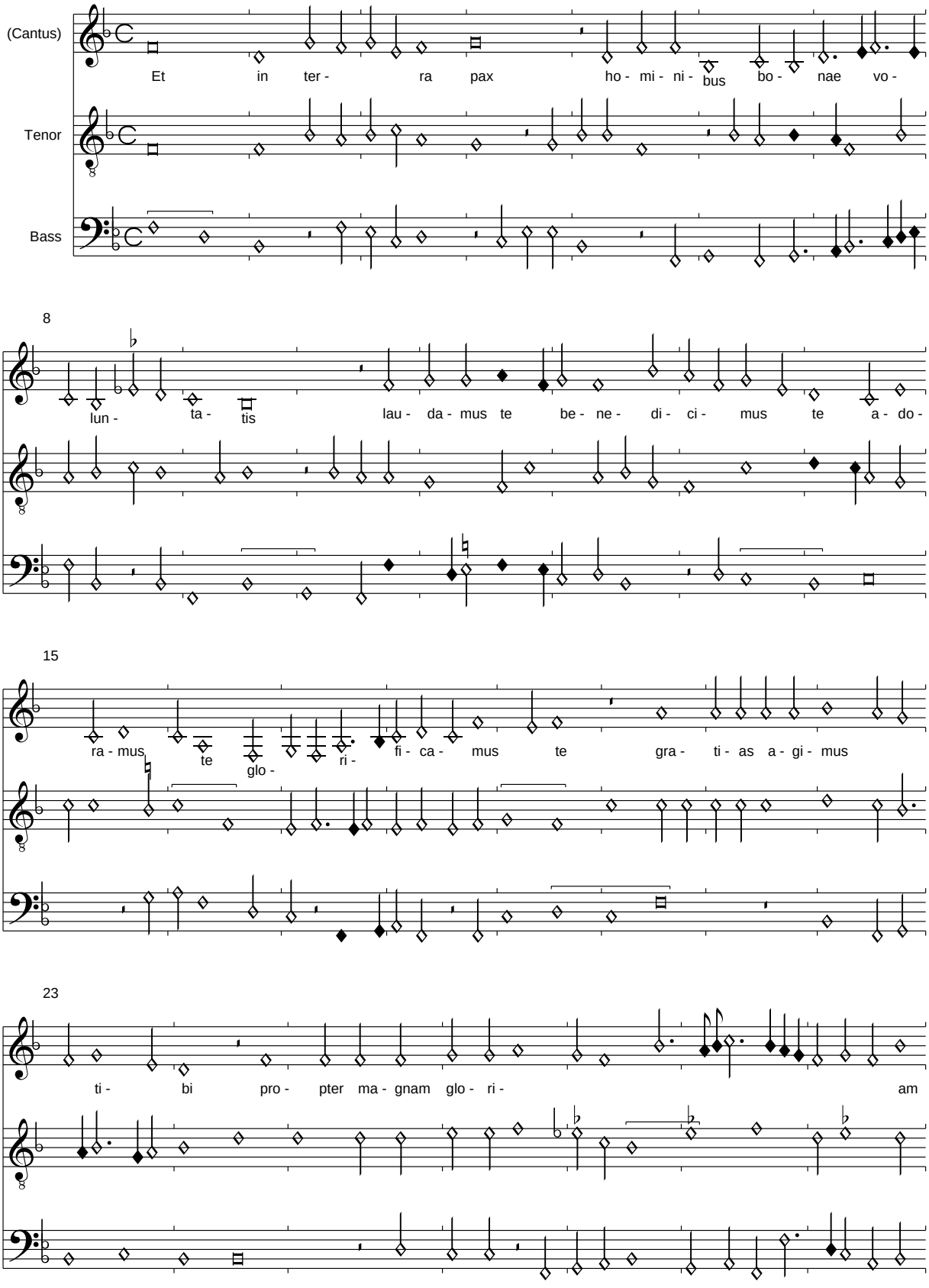
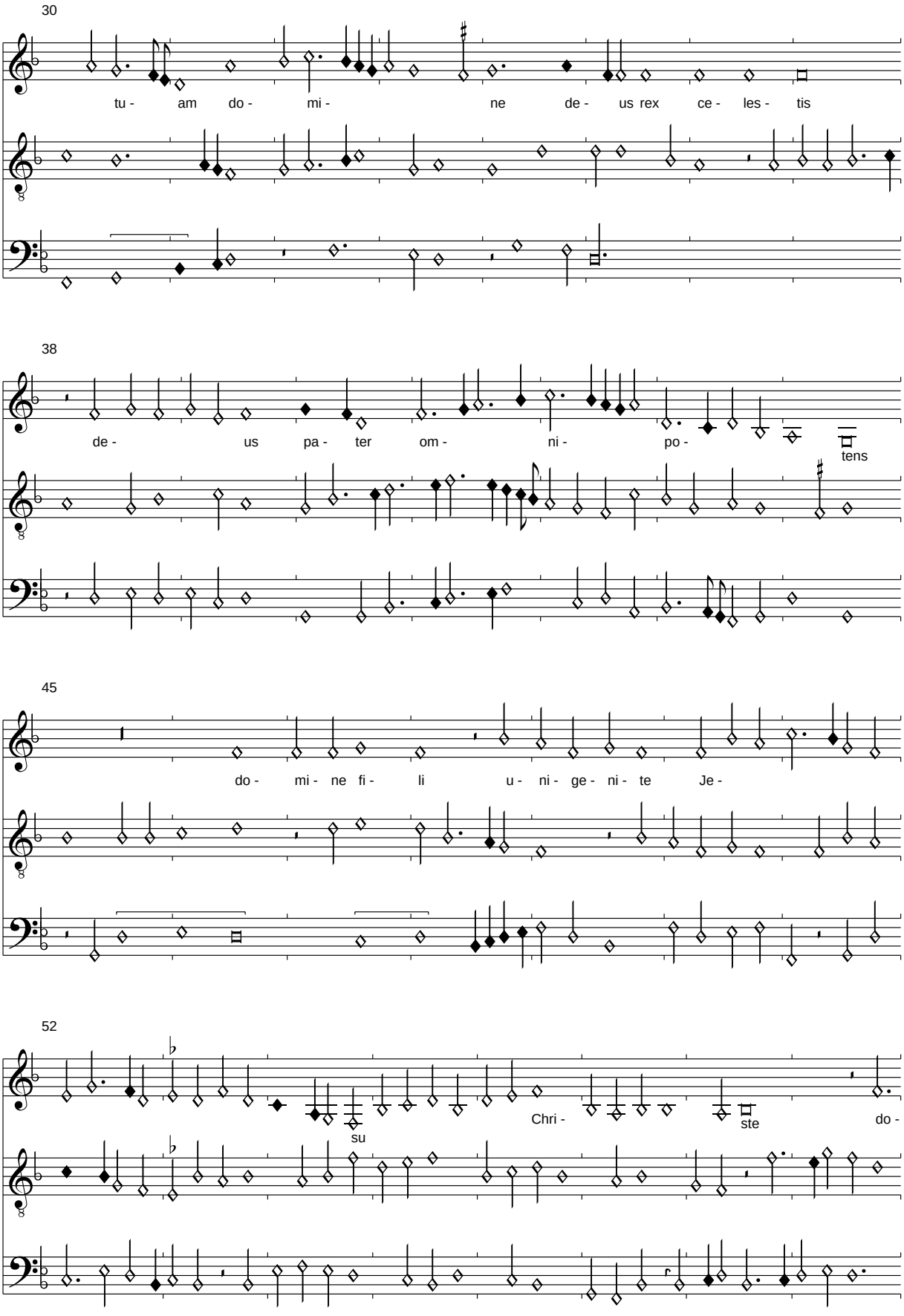


Ockeghem: Missa Quinti toni

Gloria

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de - us pa - ter om - ni - po - tens
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do - mi - ne fi - li u - ni - ge - ni - te Je -
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su Chri - ste do -

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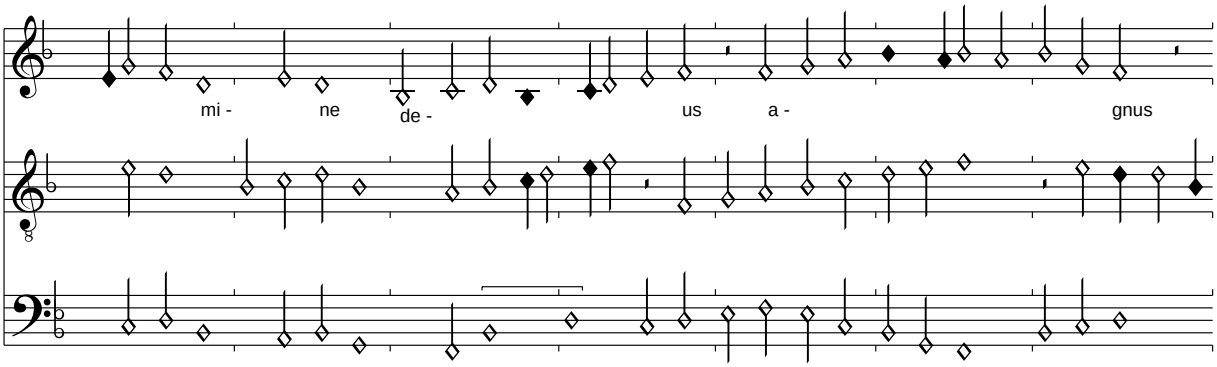
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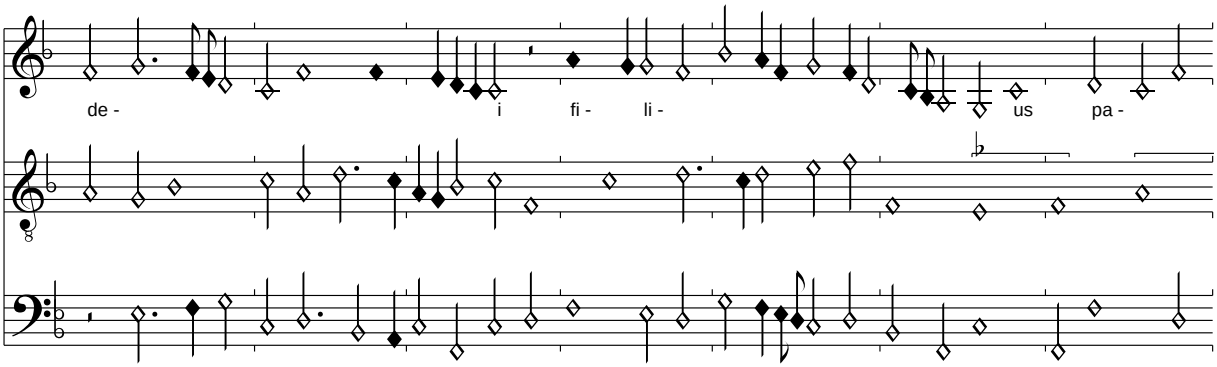
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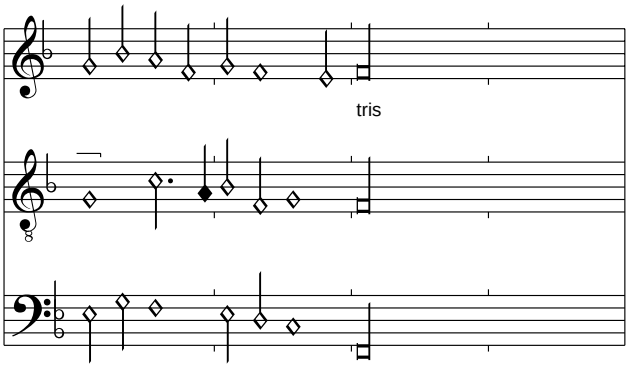
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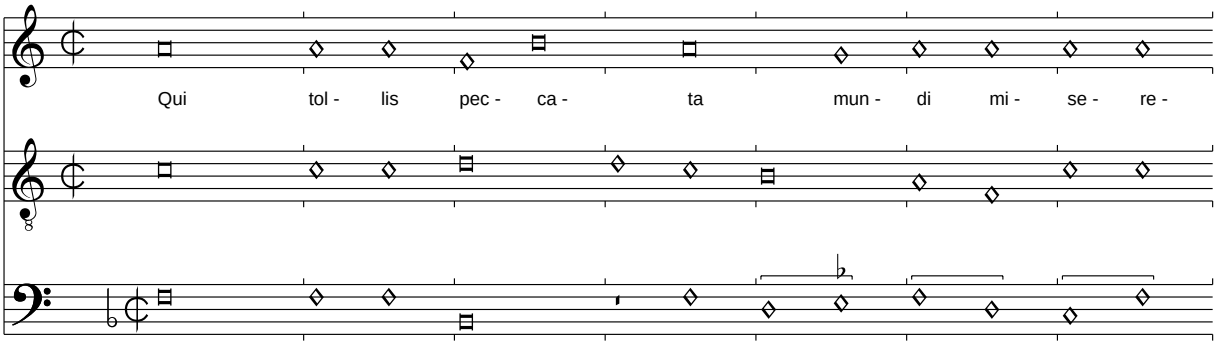
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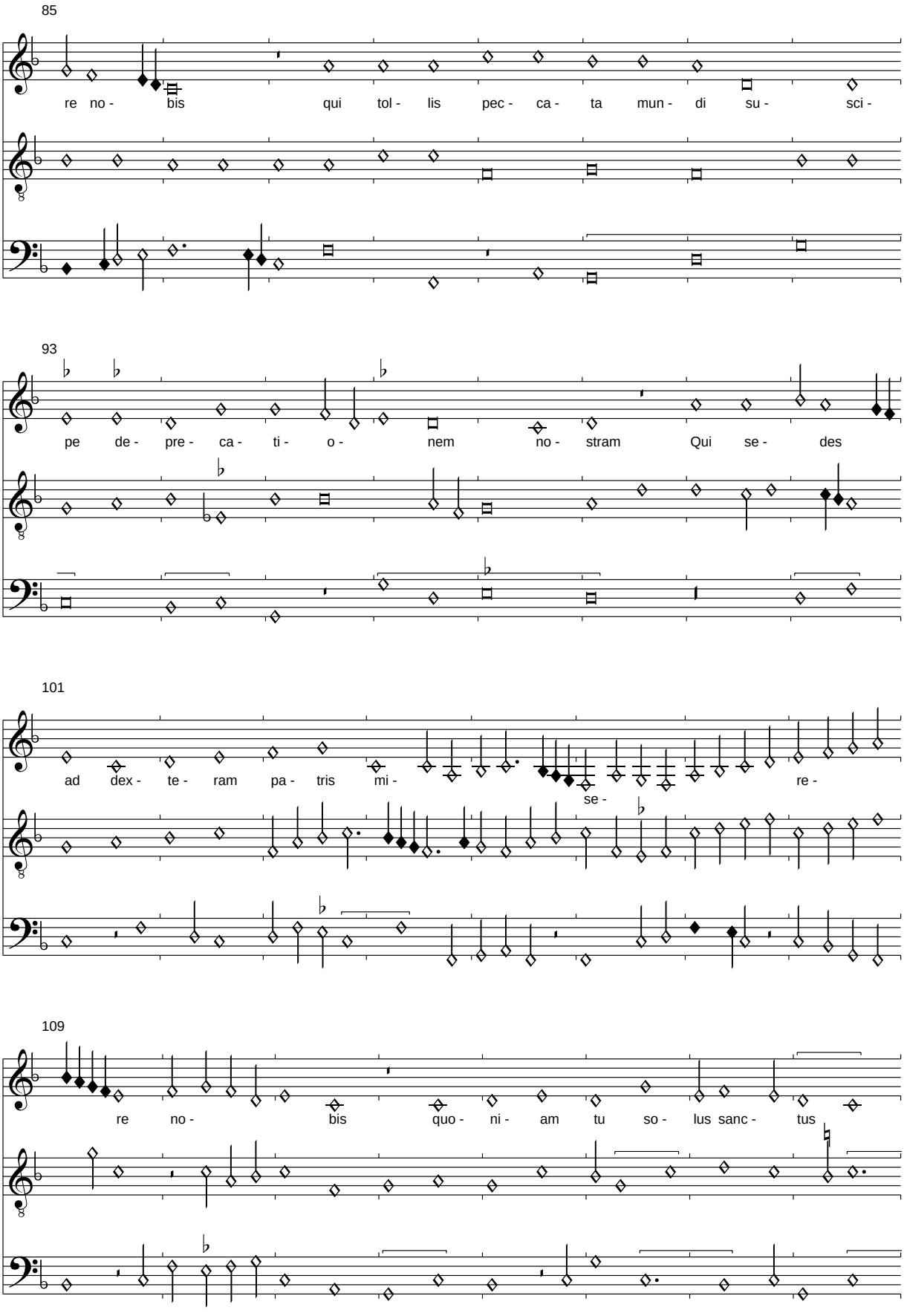
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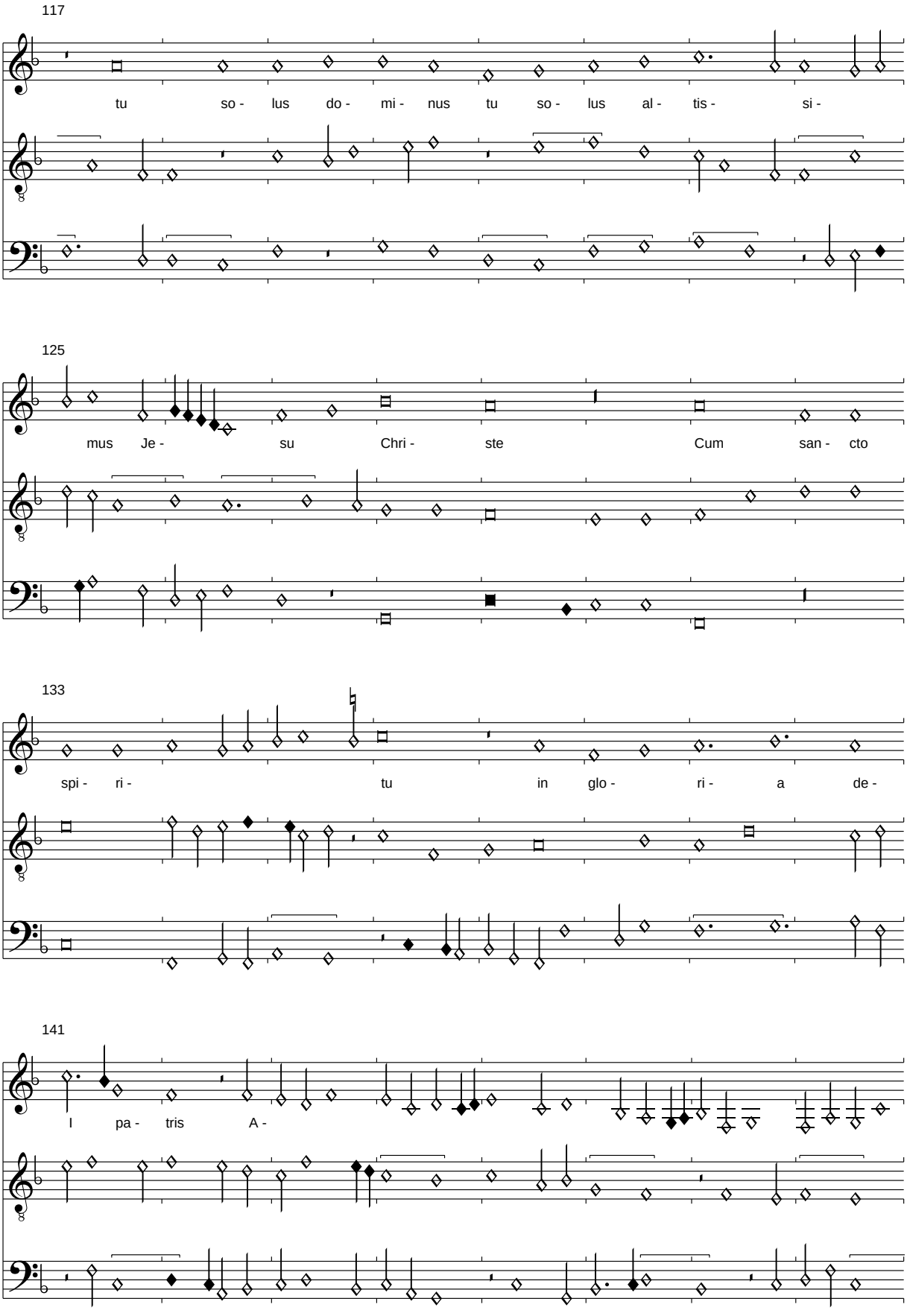
re no - bis quo - ni - am tu so - lus sanc - tus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spi - ri - tu in glo - ri - a de -
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I pa - tris A -

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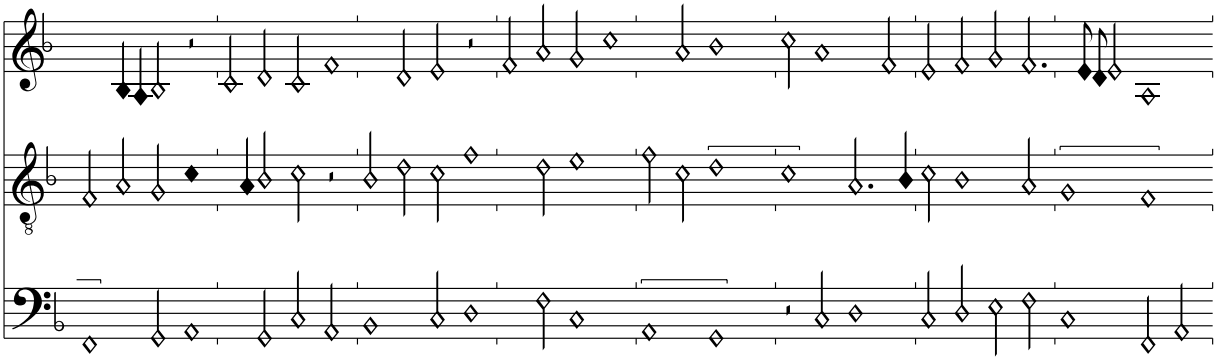

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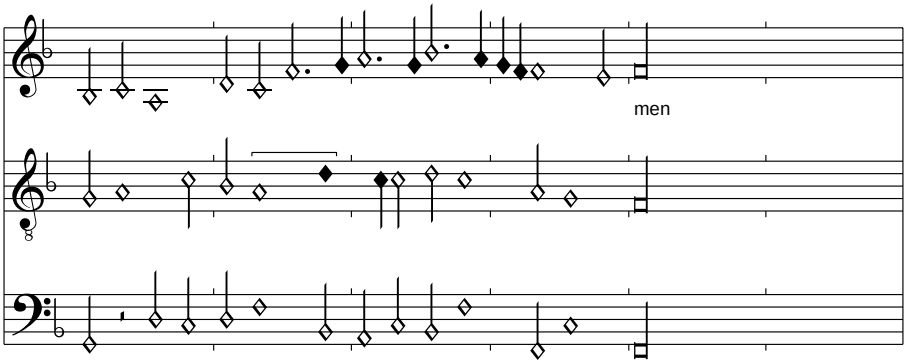
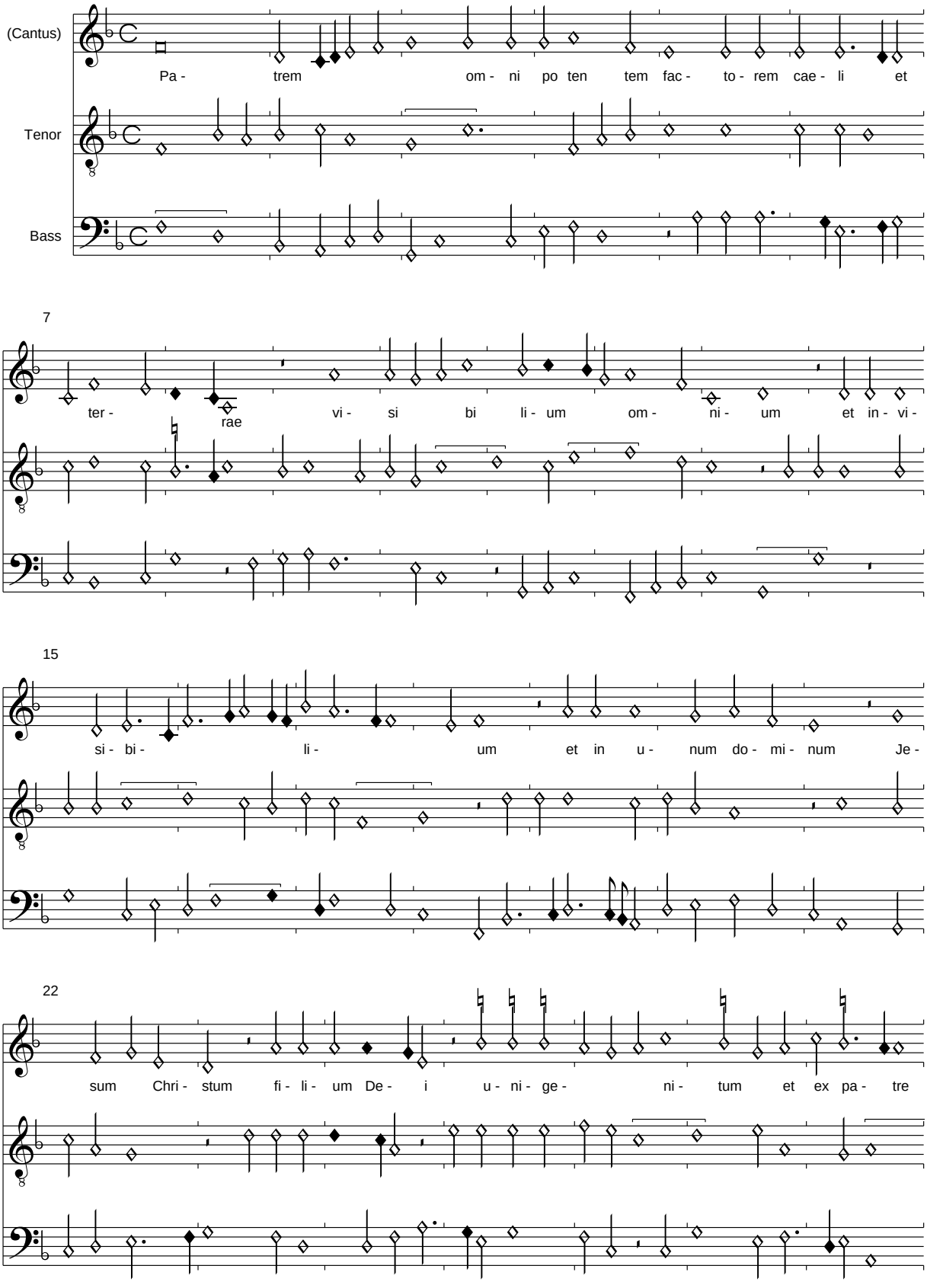


Ockeghem: Missa Quinti toni

Credo



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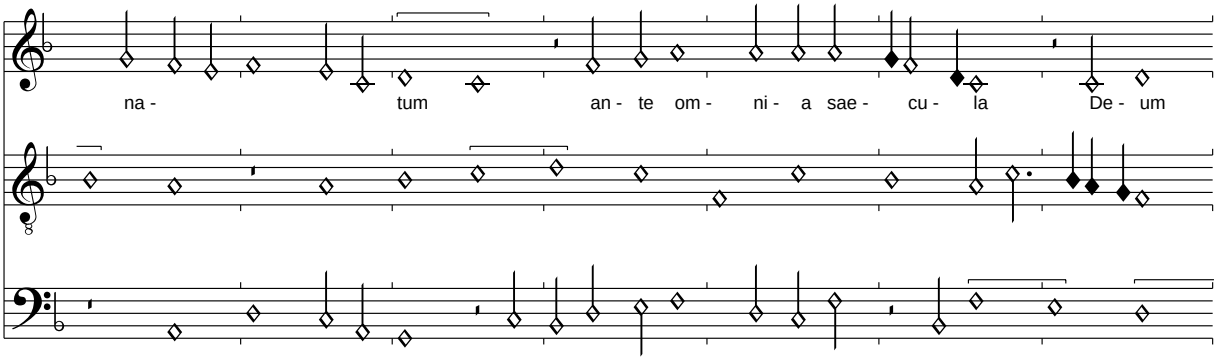
na - tum an - te om - ni - a sae - cu - la De - um

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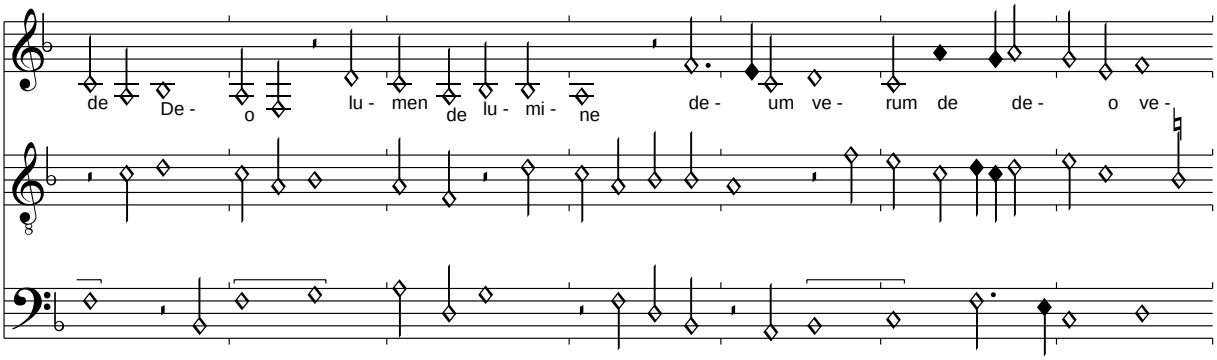
de De - o lu - men de lu - mi - ne de - um ve - rum de de - o ve -

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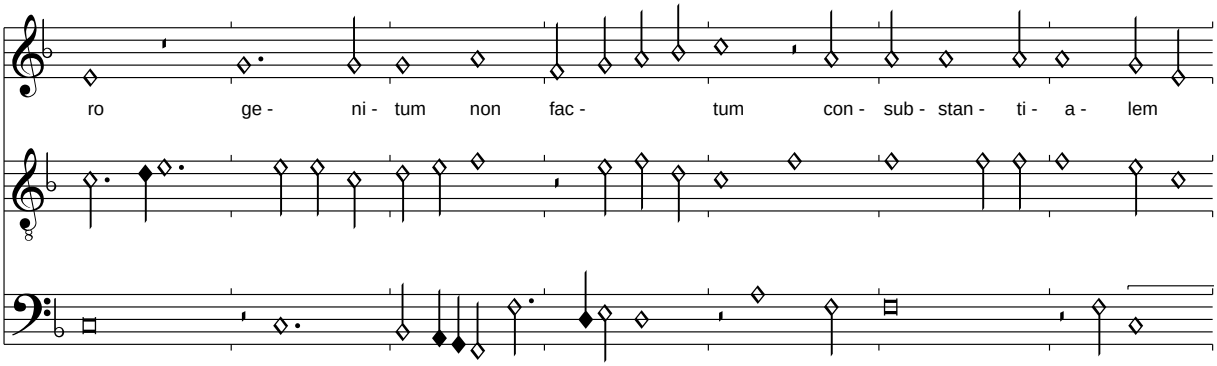
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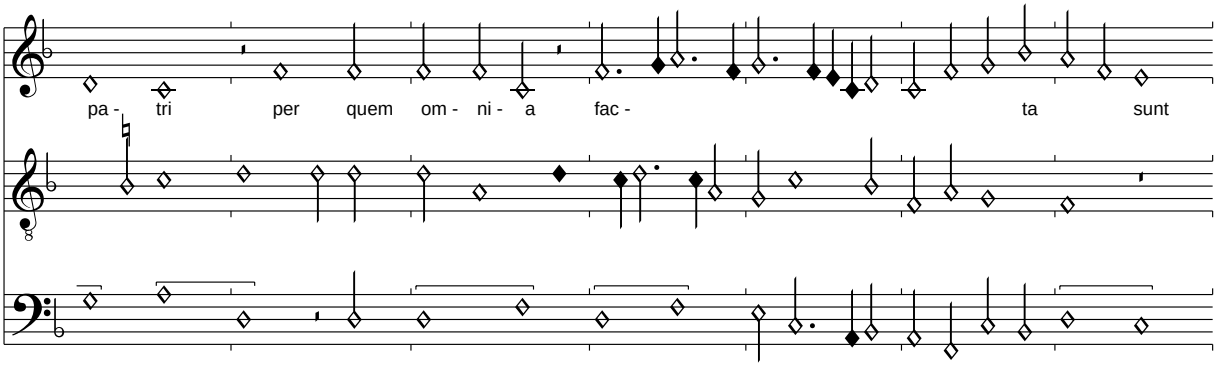
pa - tri per quem om - ni - a fac - ta sunt

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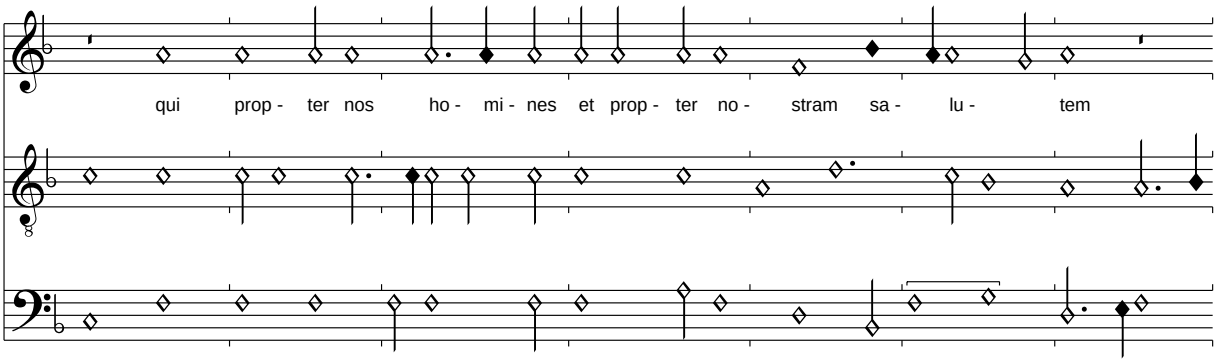
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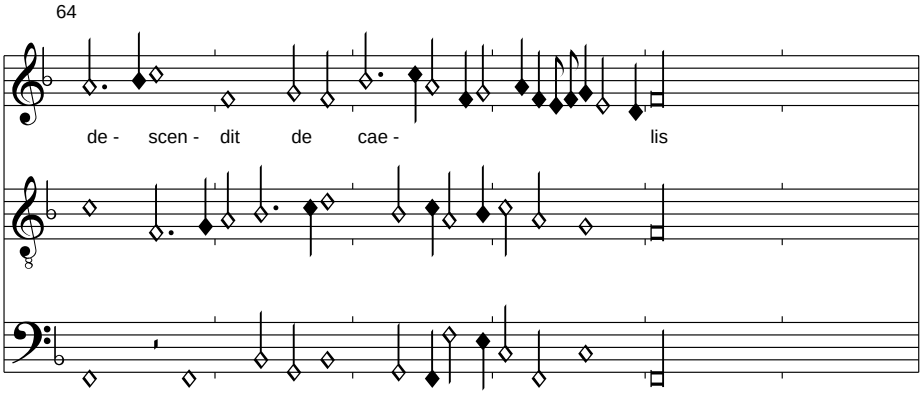
de - scen - dit de cae - lis

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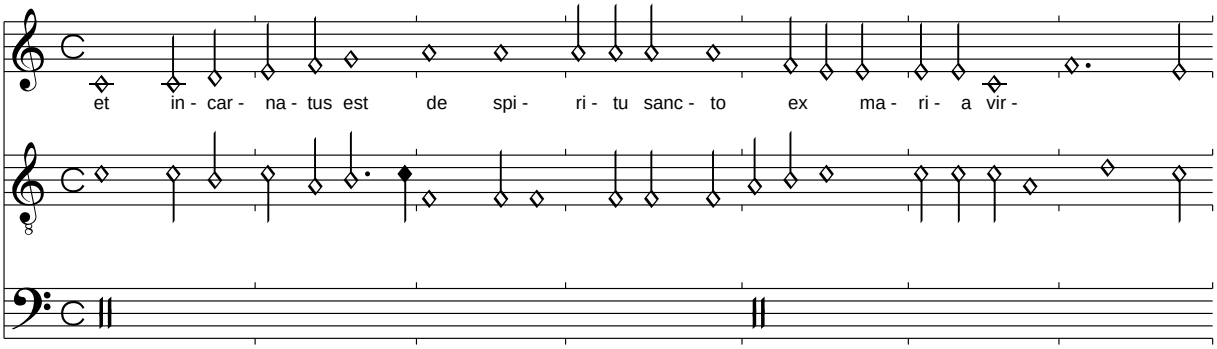
et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir -

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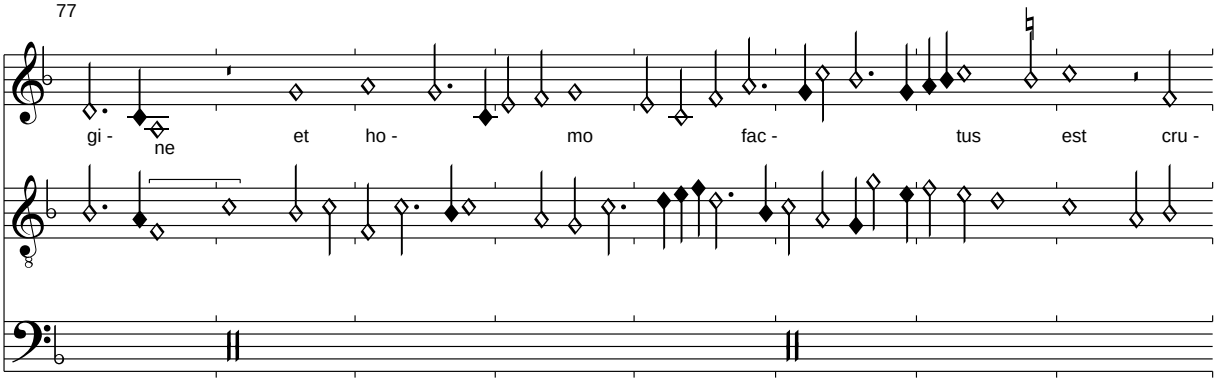
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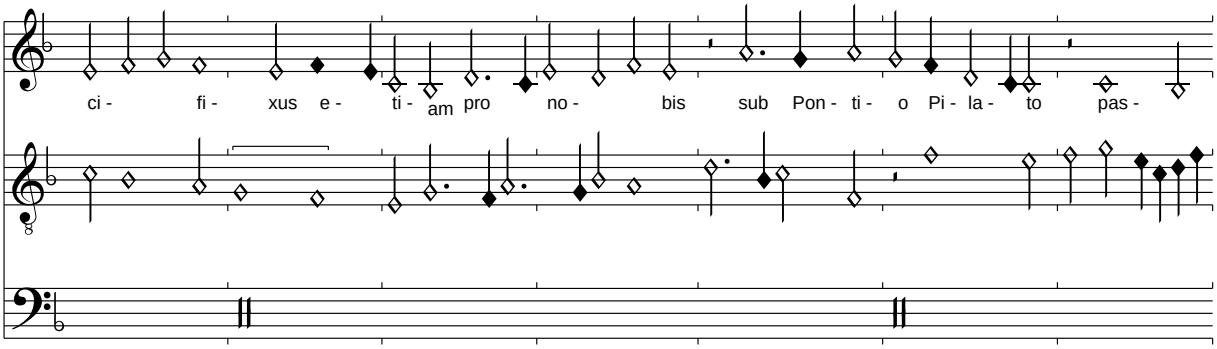
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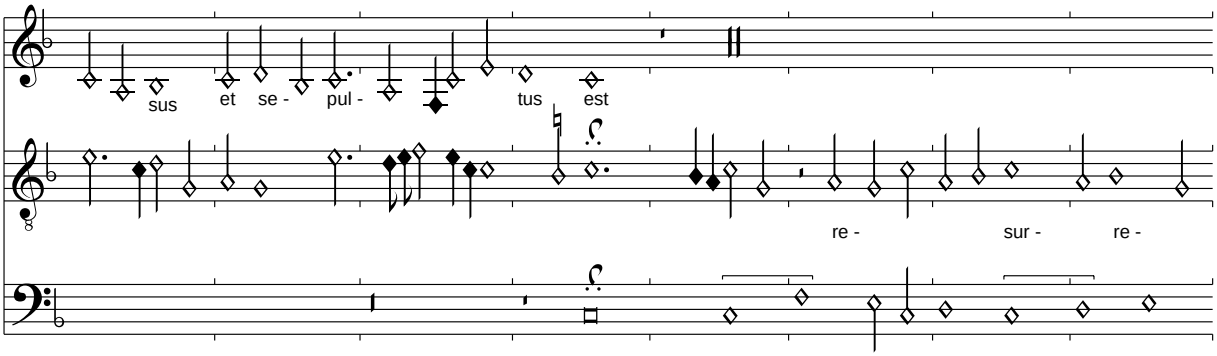
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re - sur - re -

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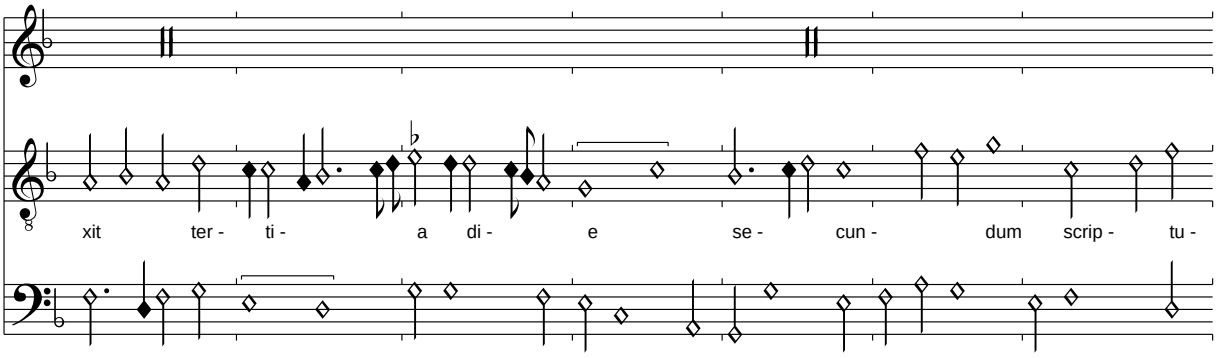
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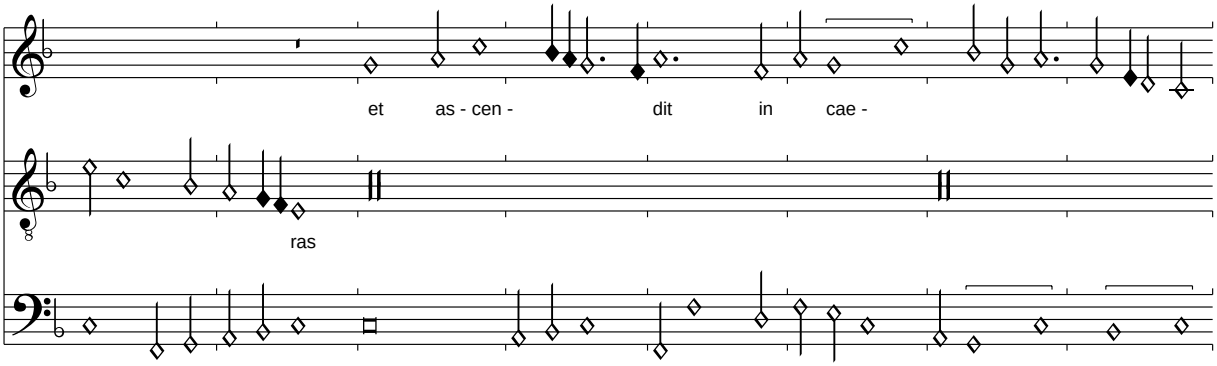
et as - cen - dit in cae -
ras

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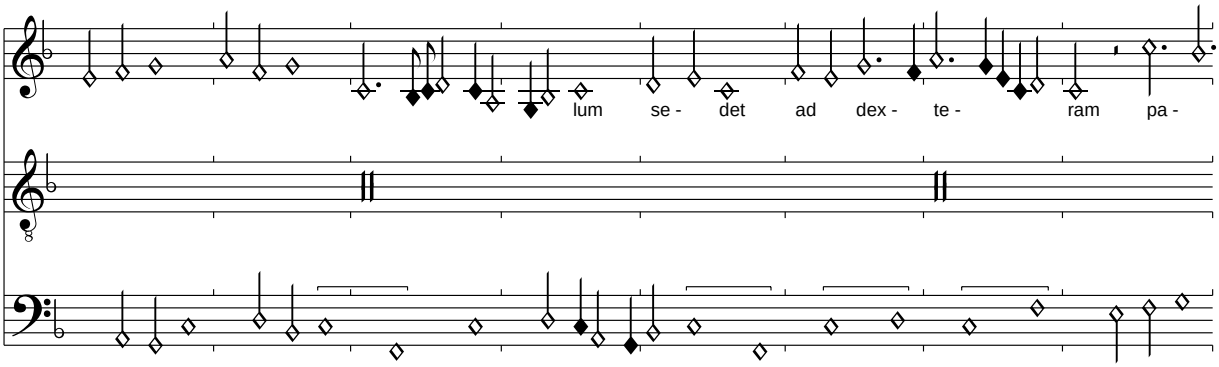

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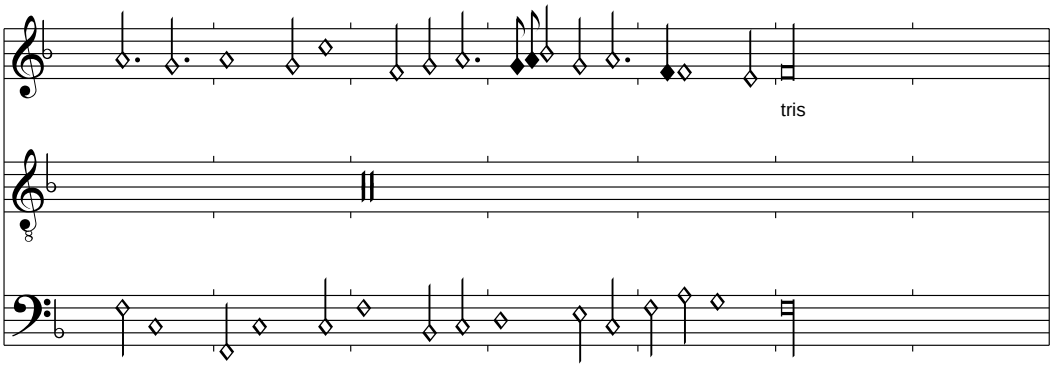

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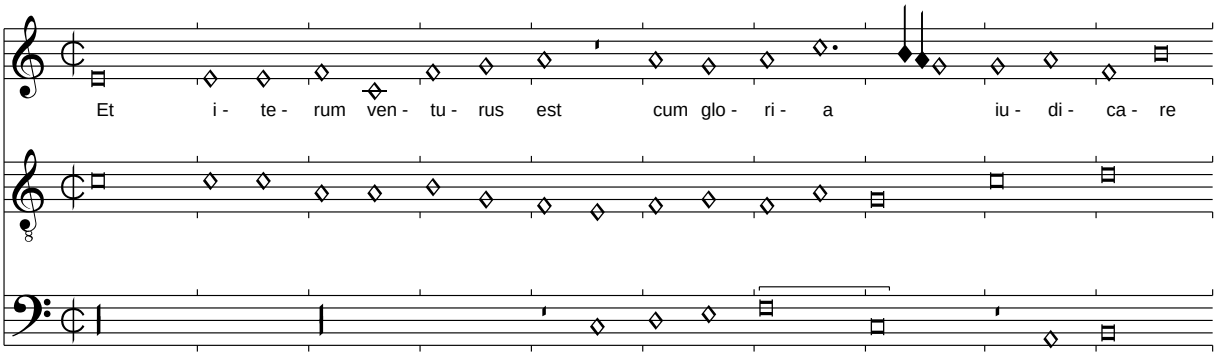

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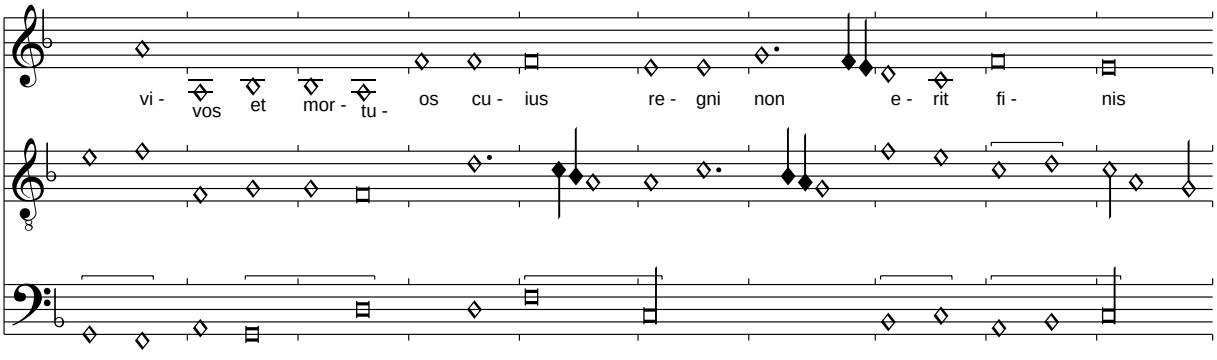

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et in spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can - tem

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

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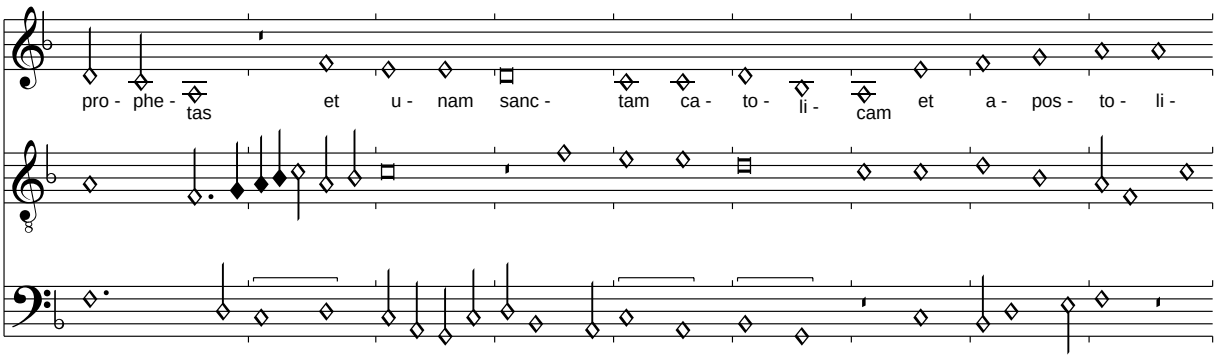

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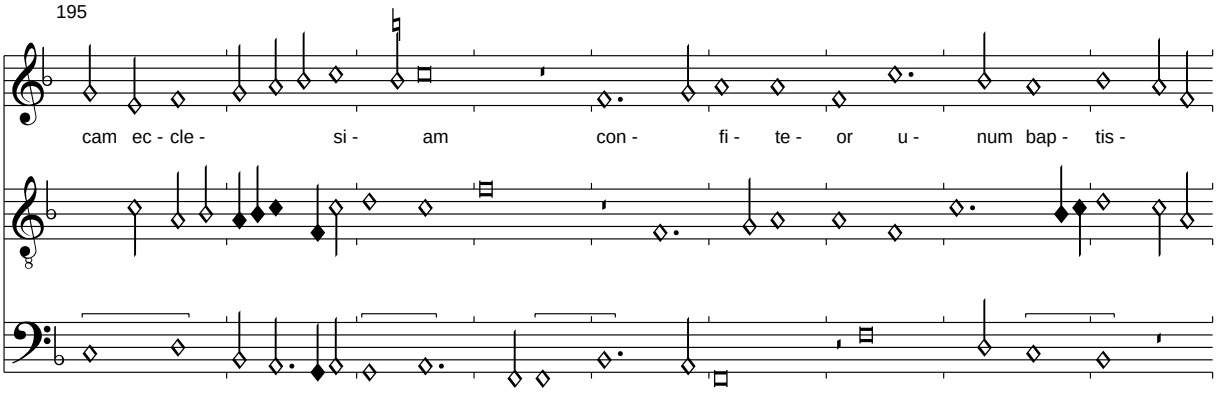

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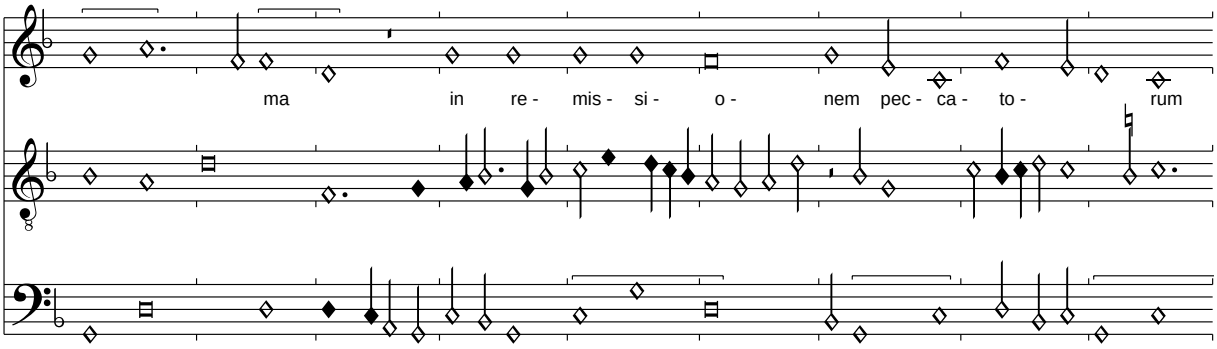

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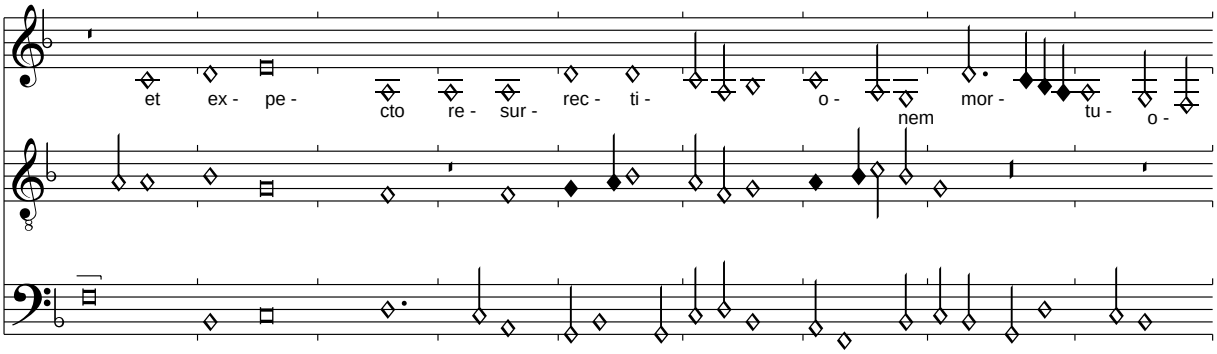

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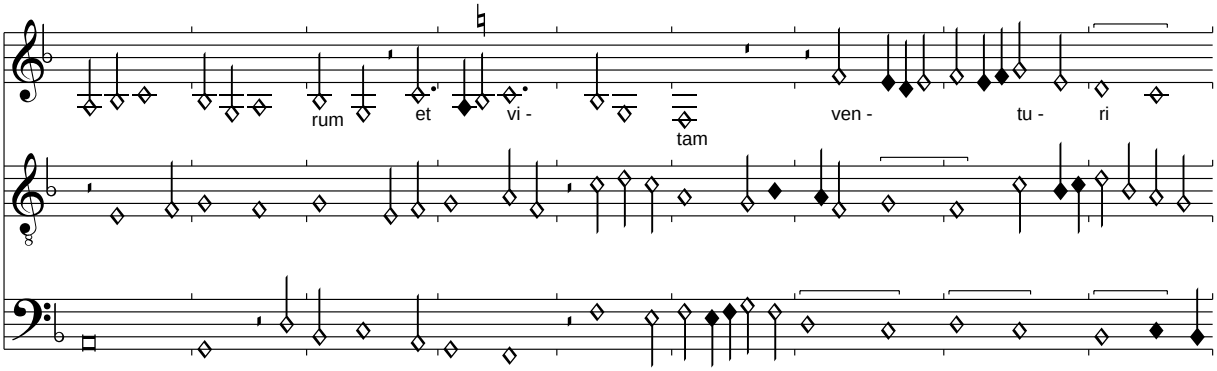

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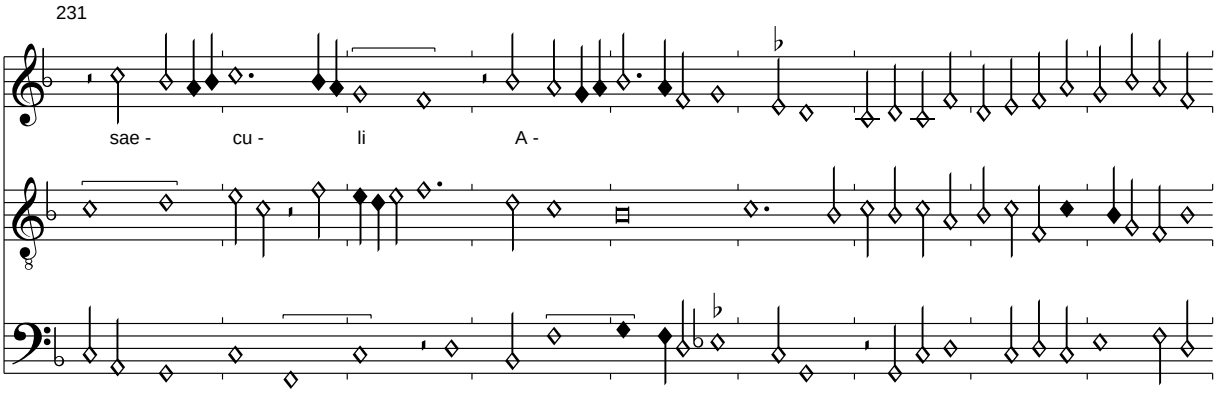

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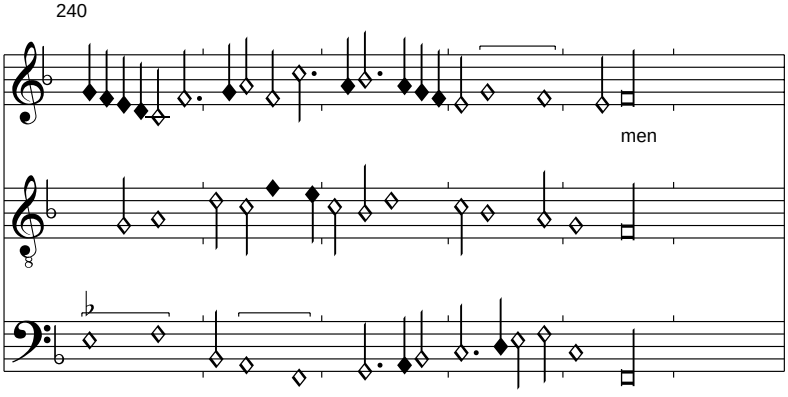
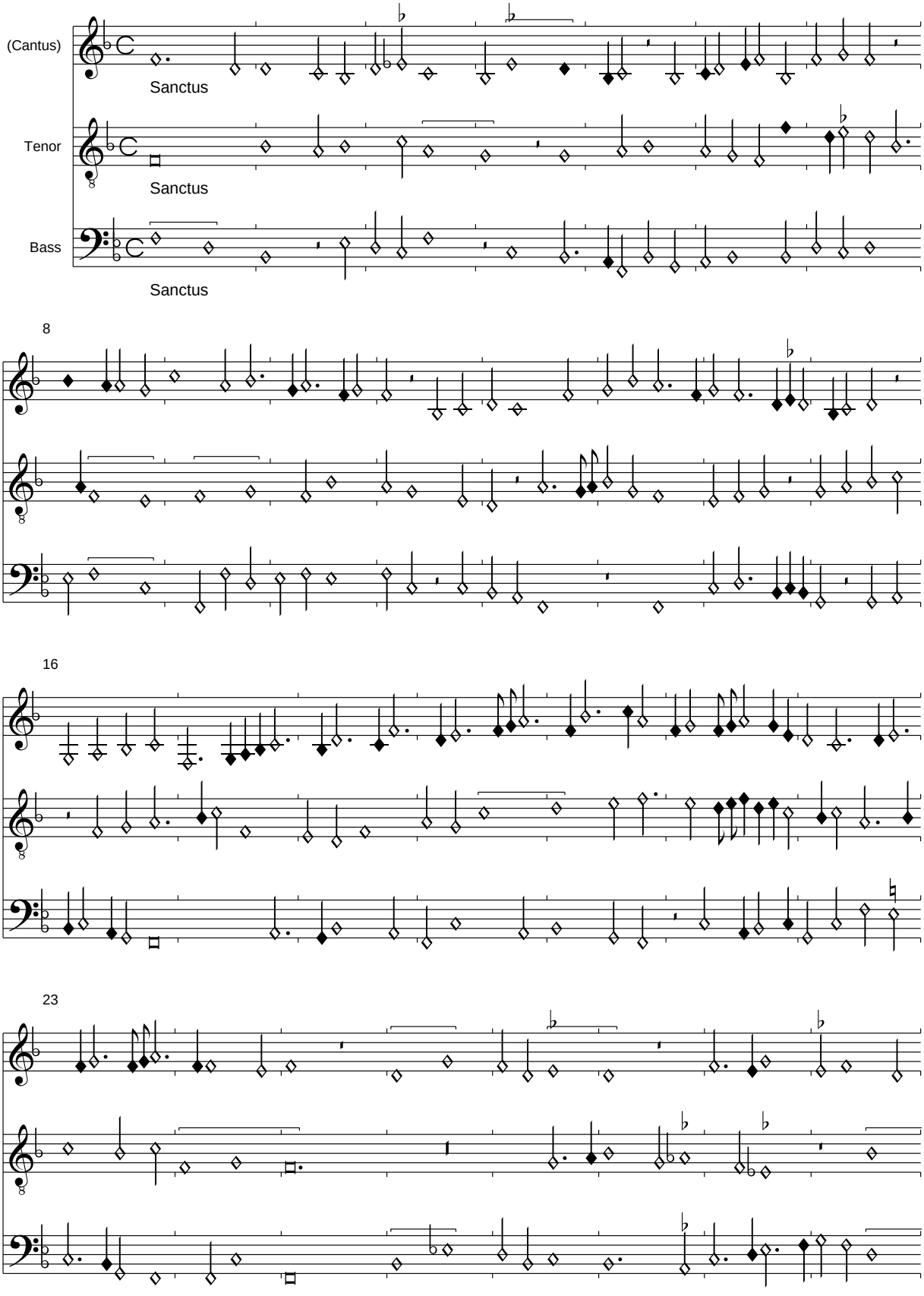


Ockeghem: Missa Quinti toni

Sanctus



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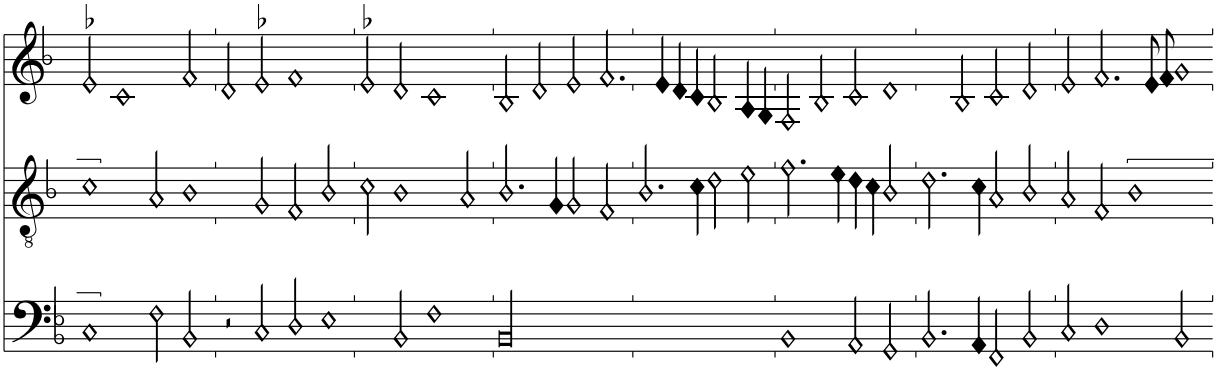

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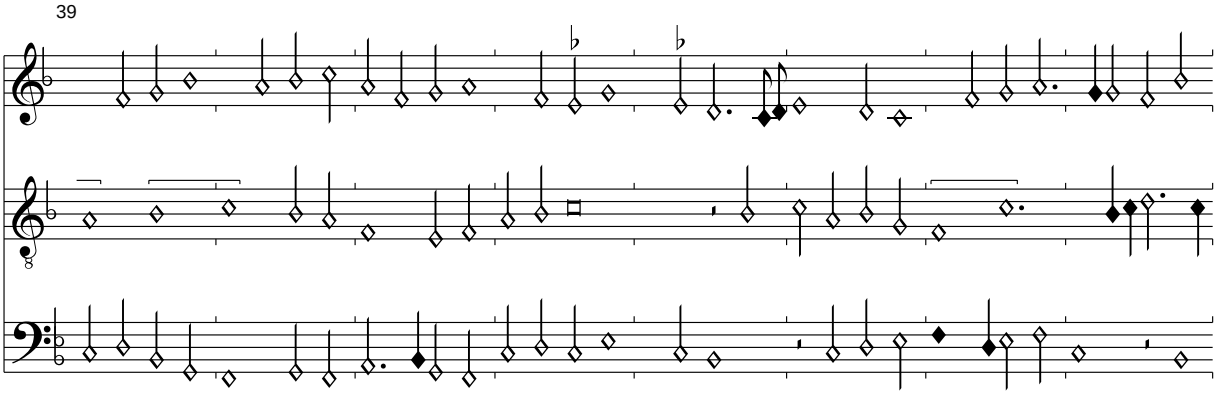

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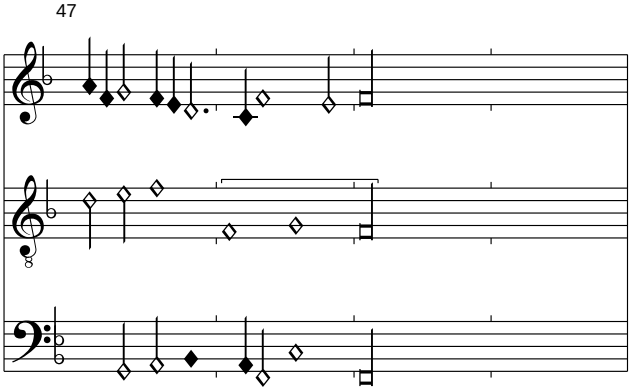

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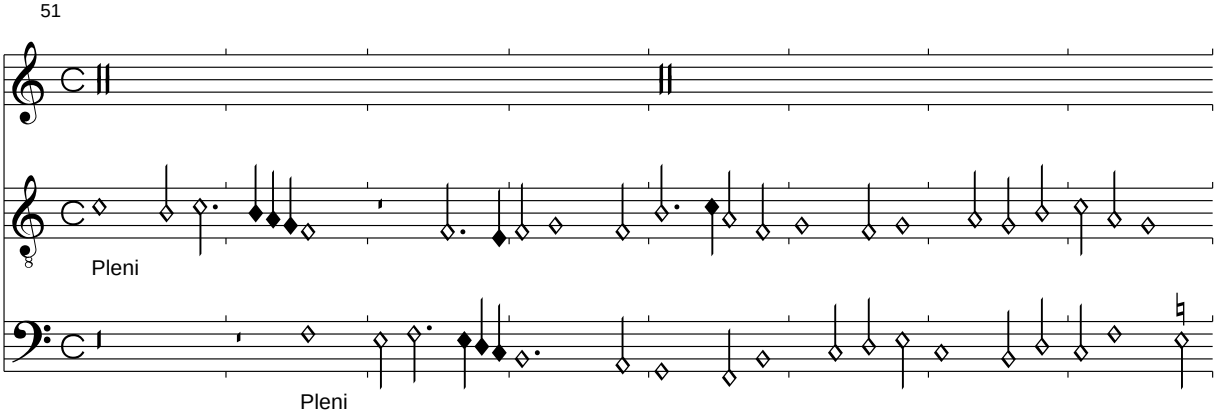

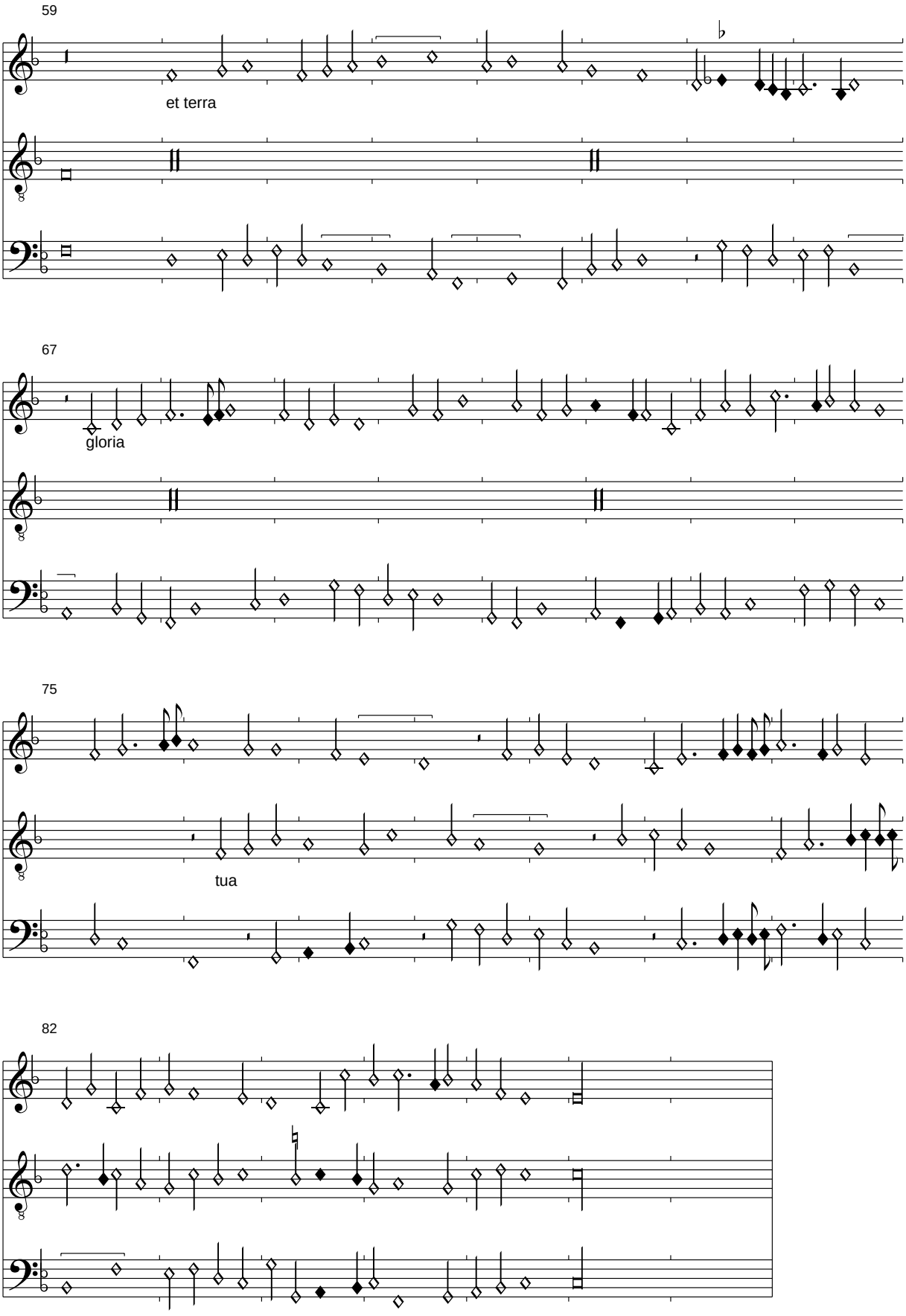
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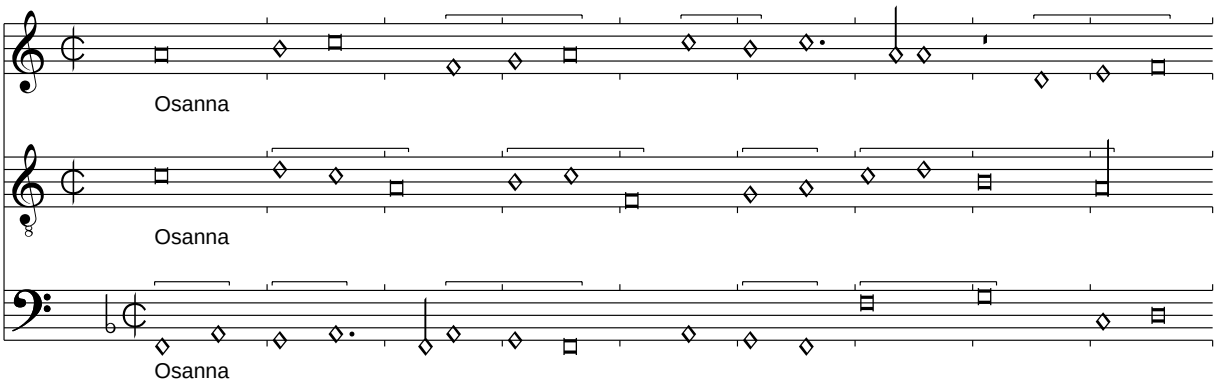

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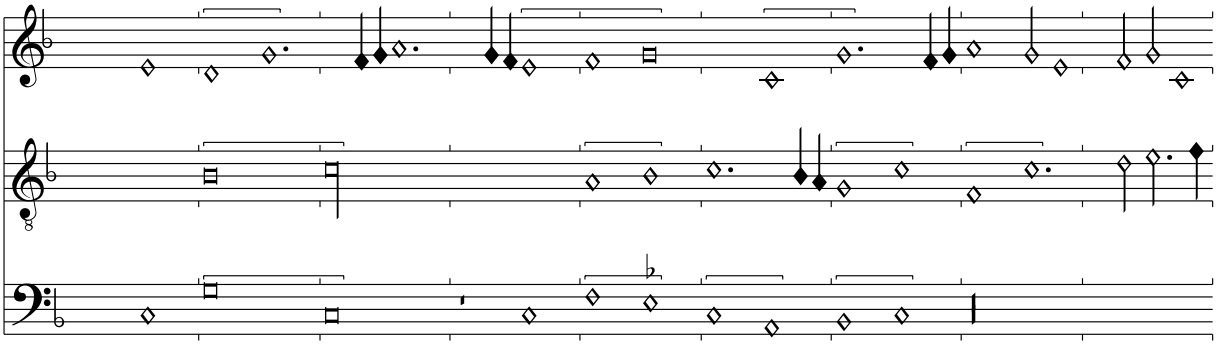

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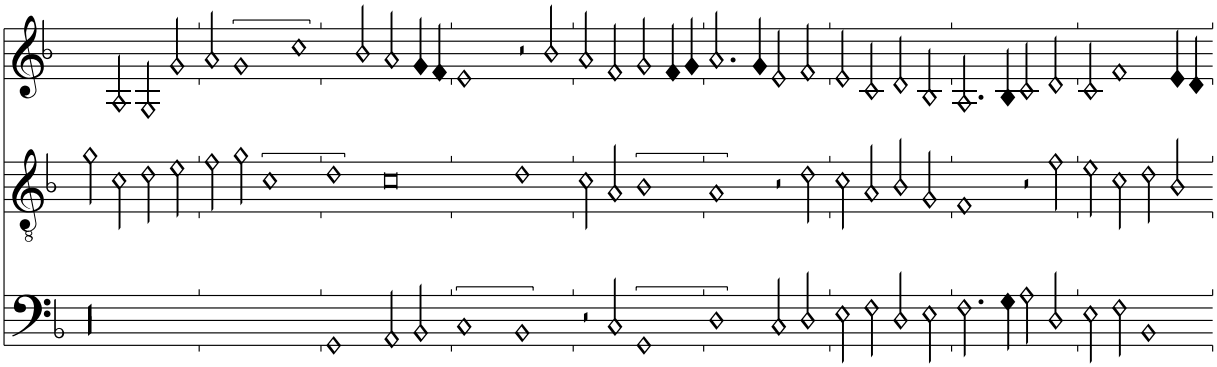

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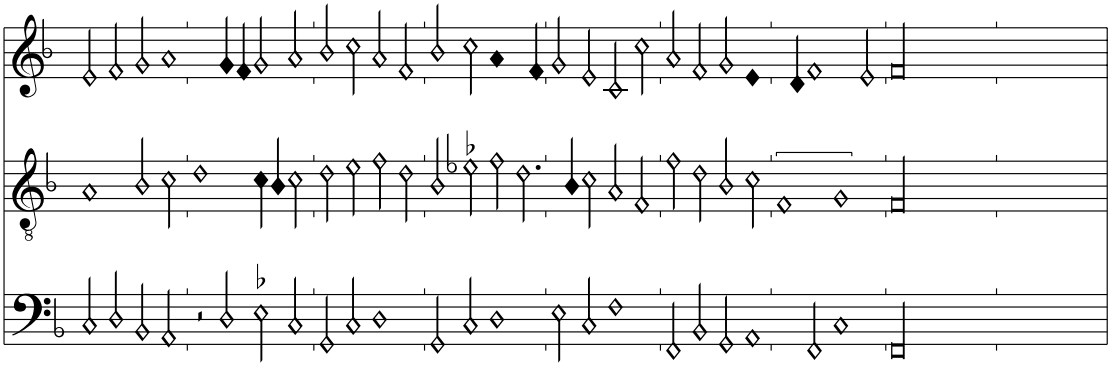

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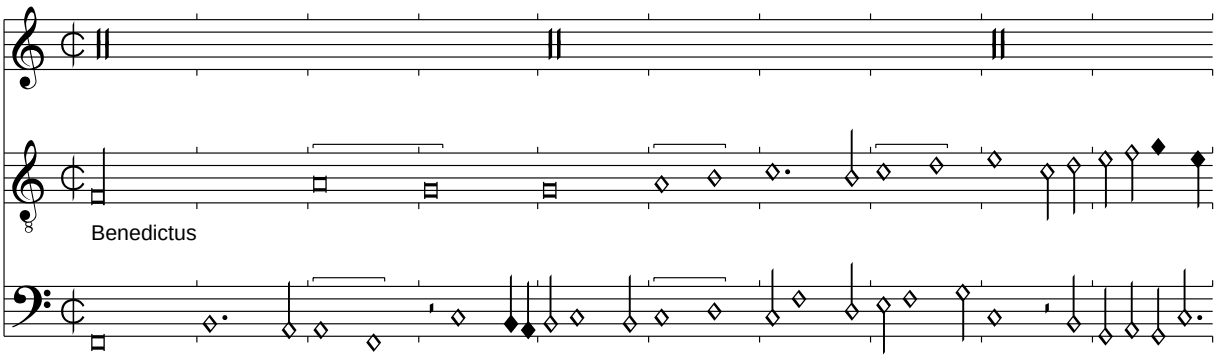

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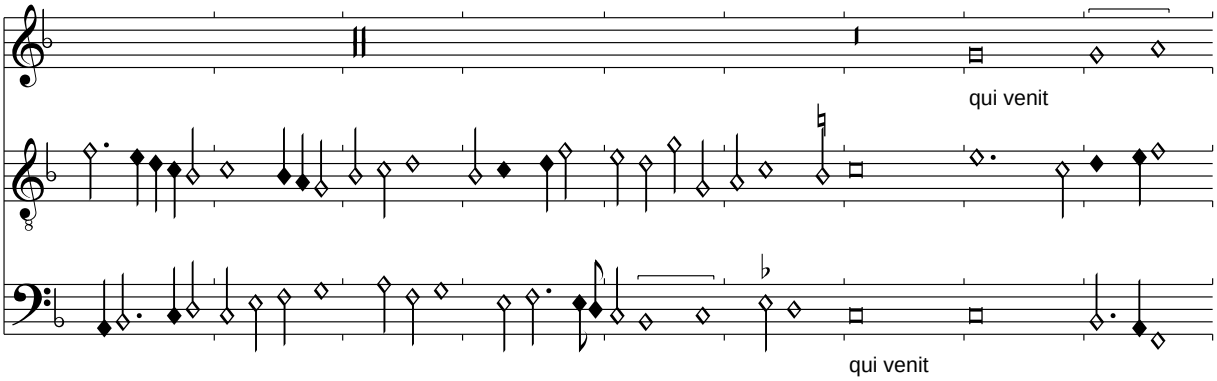

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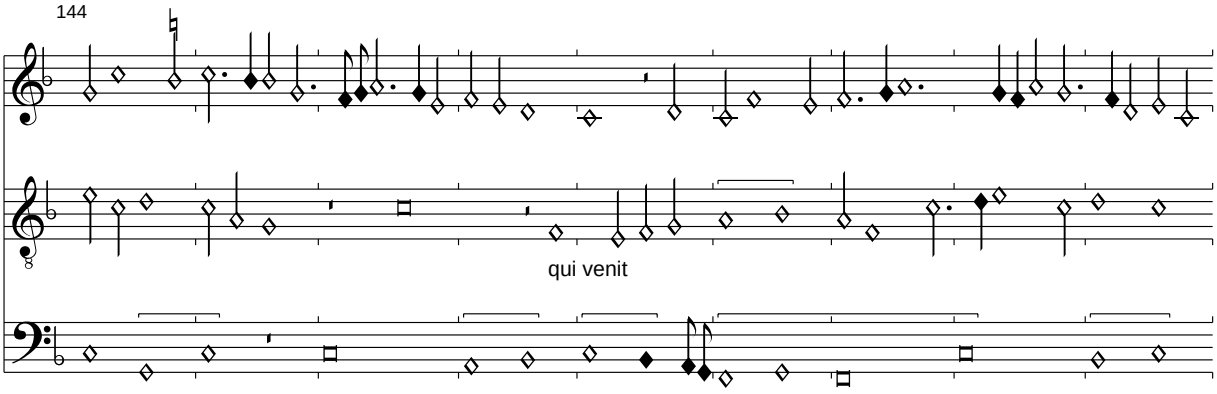

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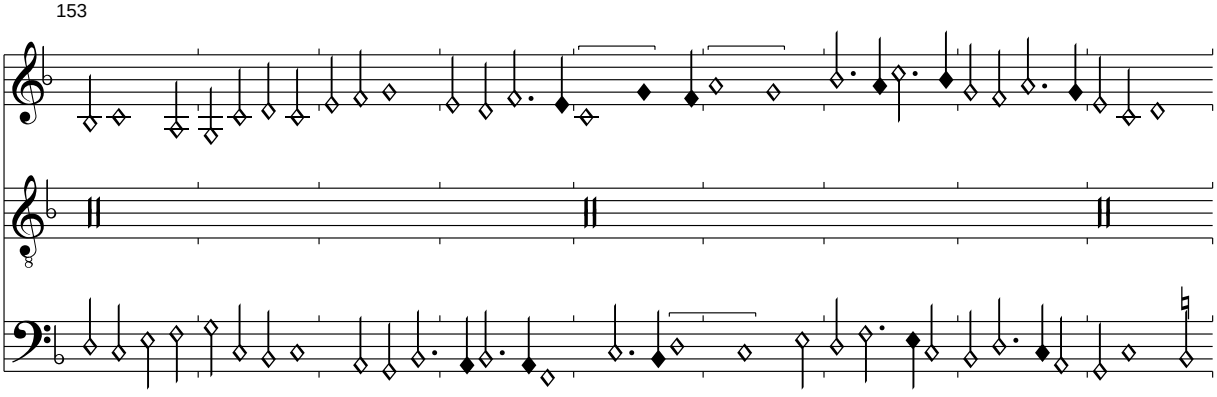

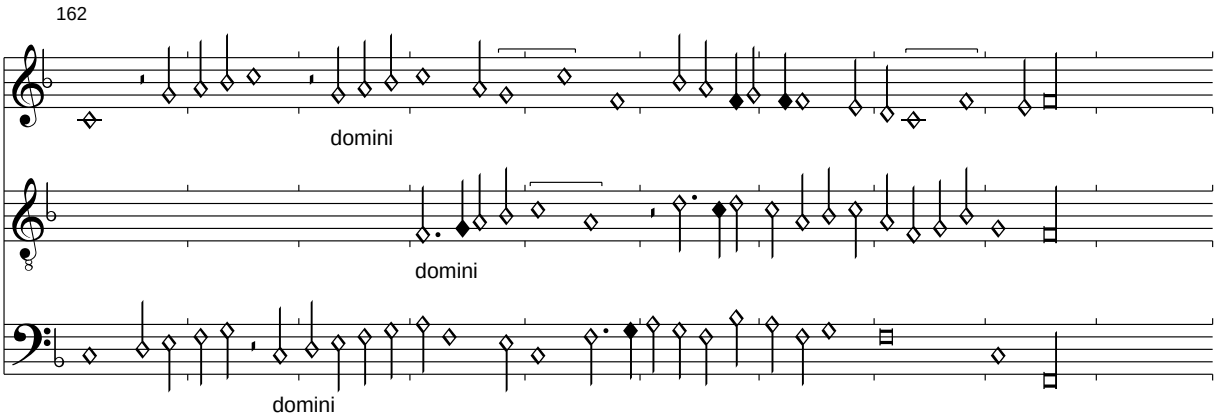
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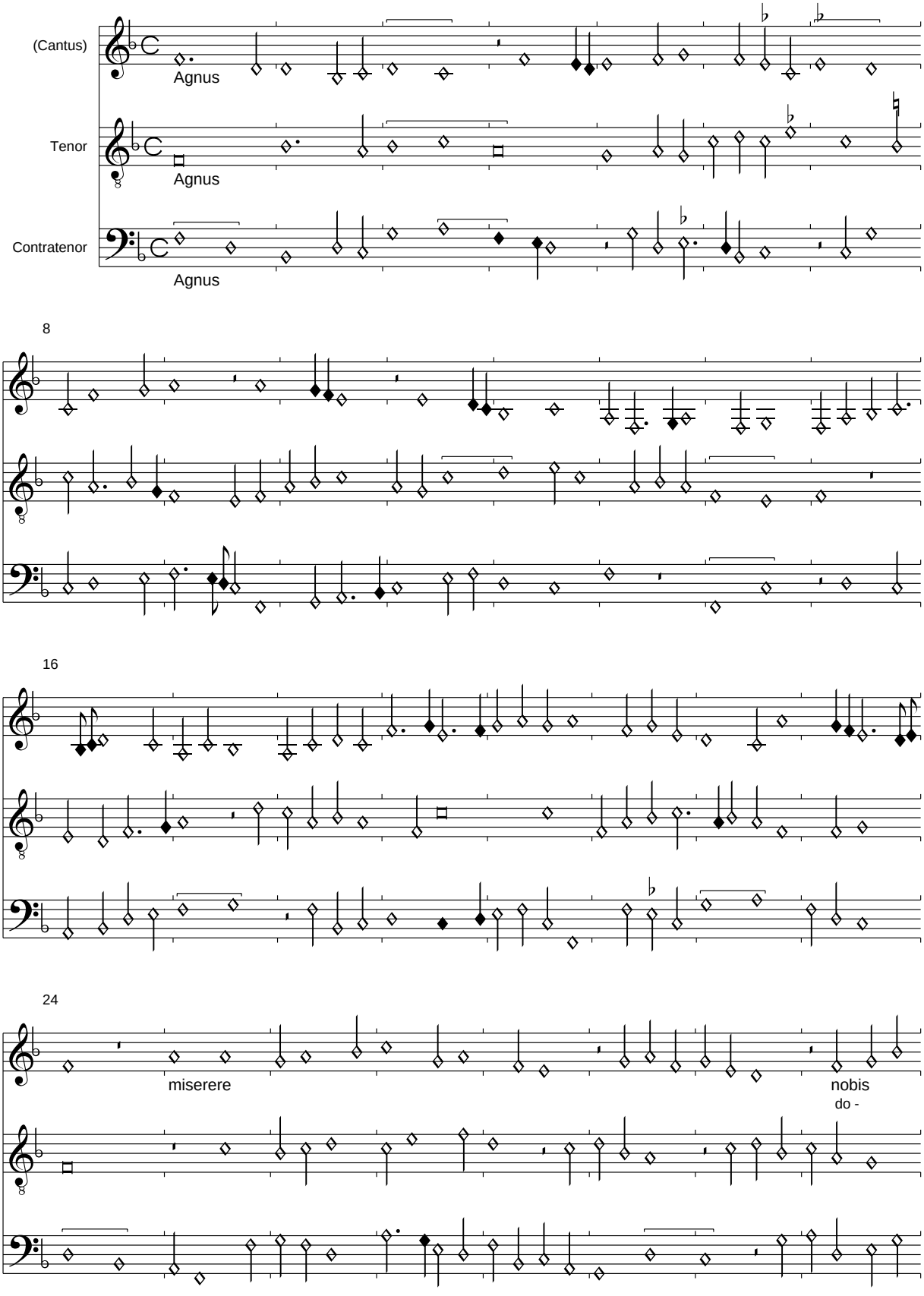

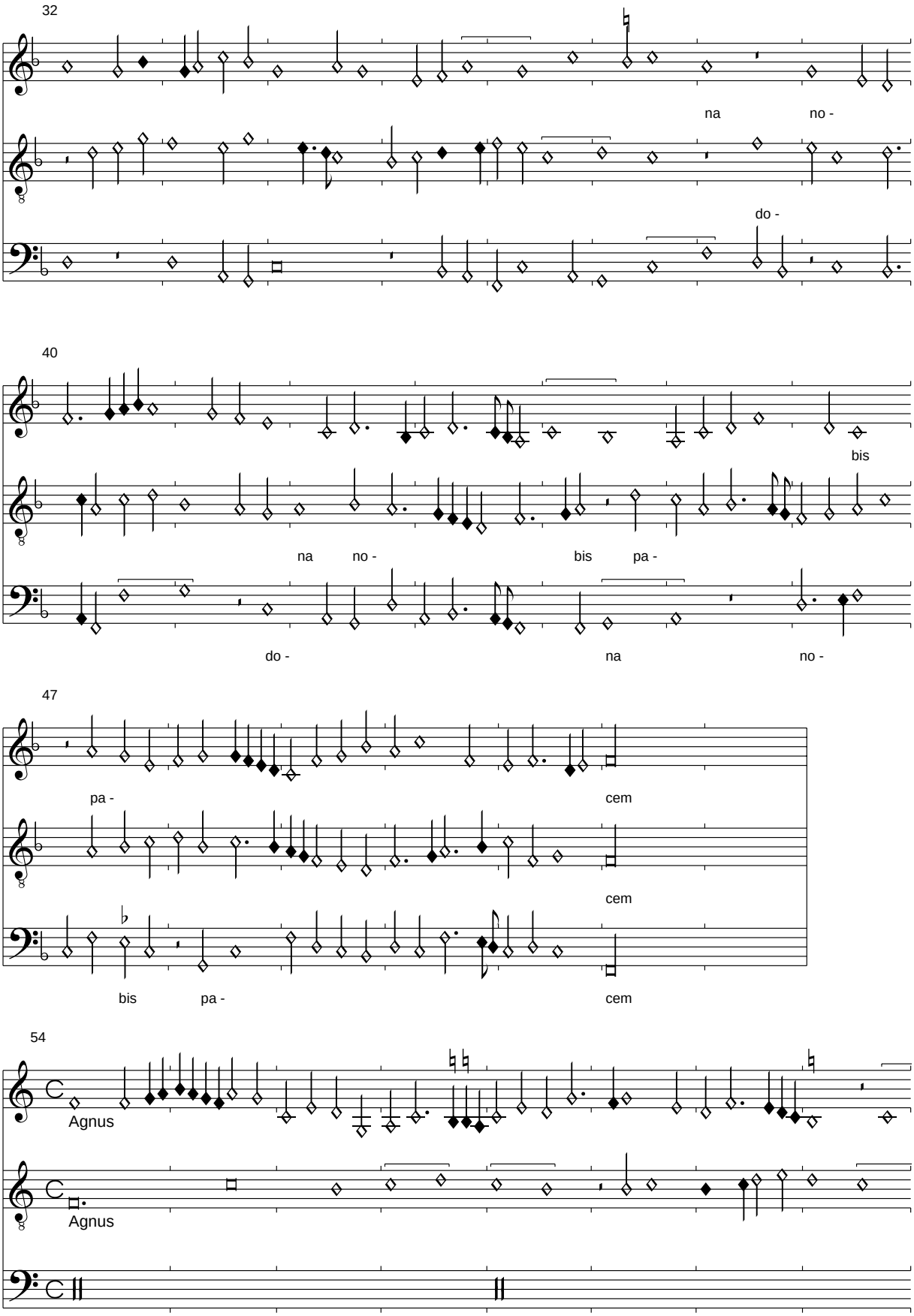
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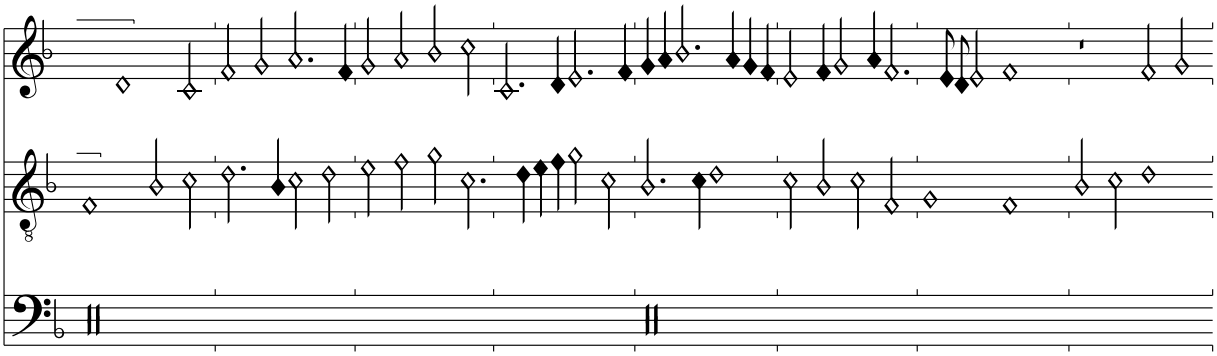

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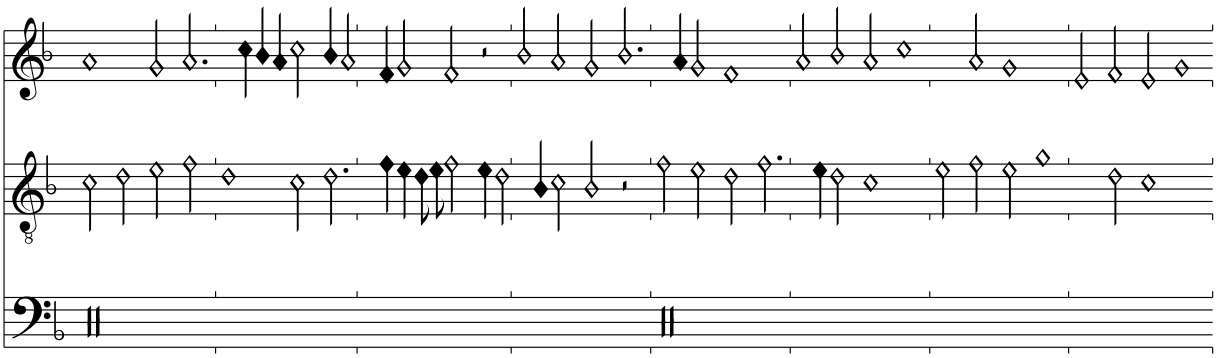

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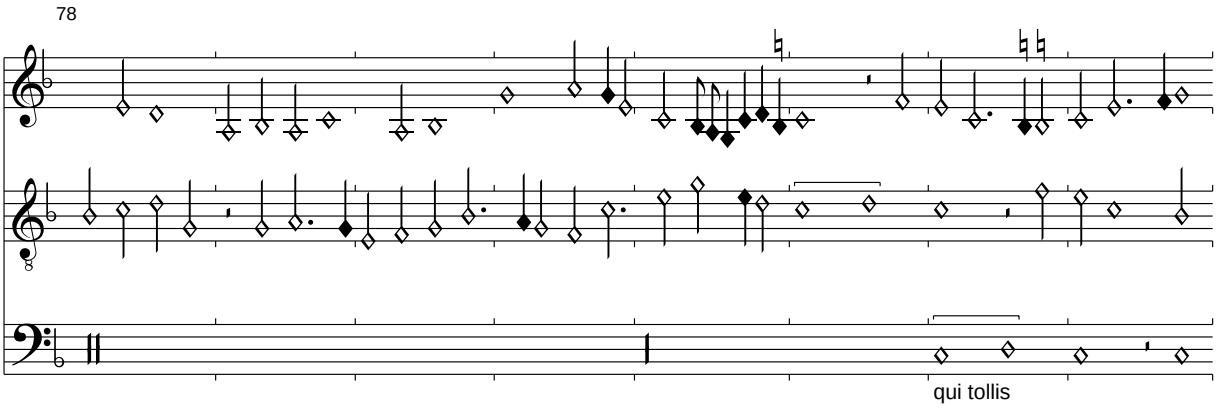

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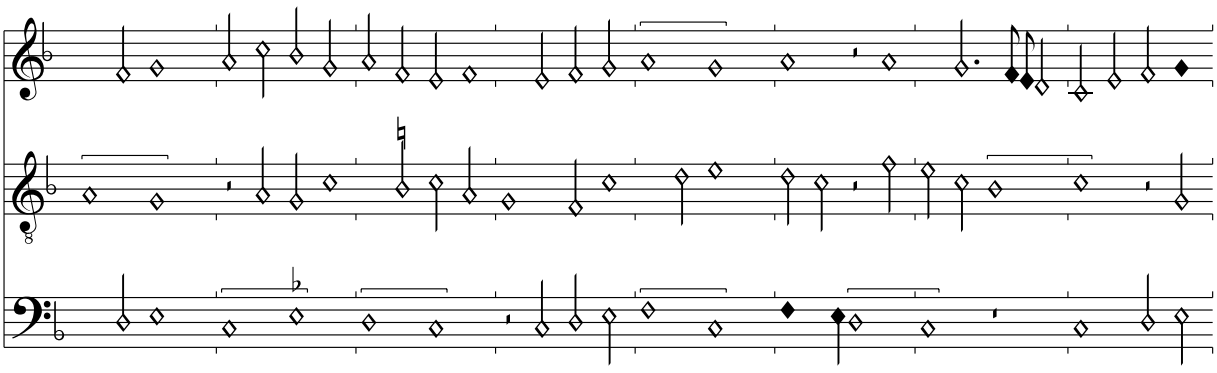

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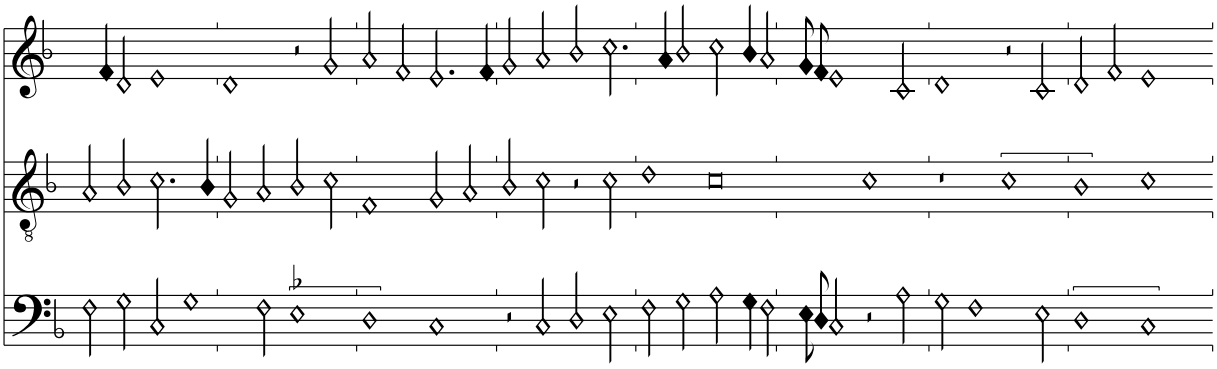
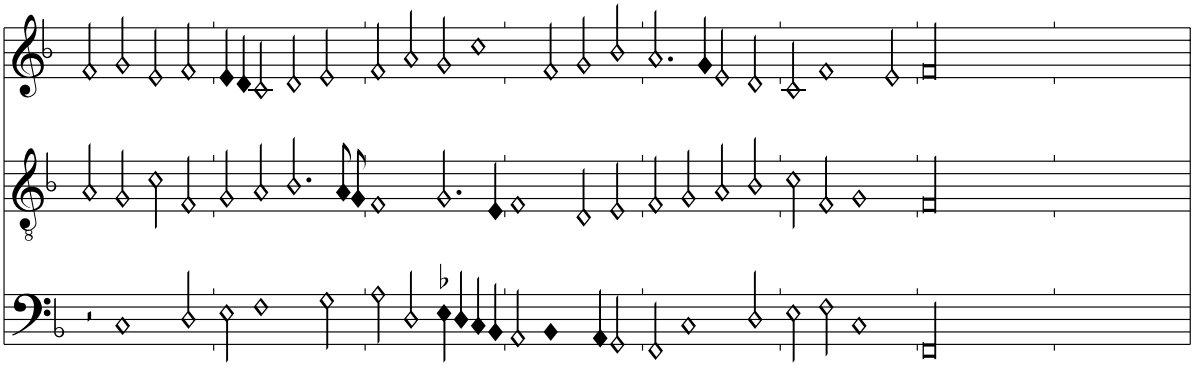
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