Johannes Ockeghem

Missa My MY

Biblioteca Apostolica Vaticana, Ms. Chigi
C VIII 234 (f. 3v-18r)

ediert von

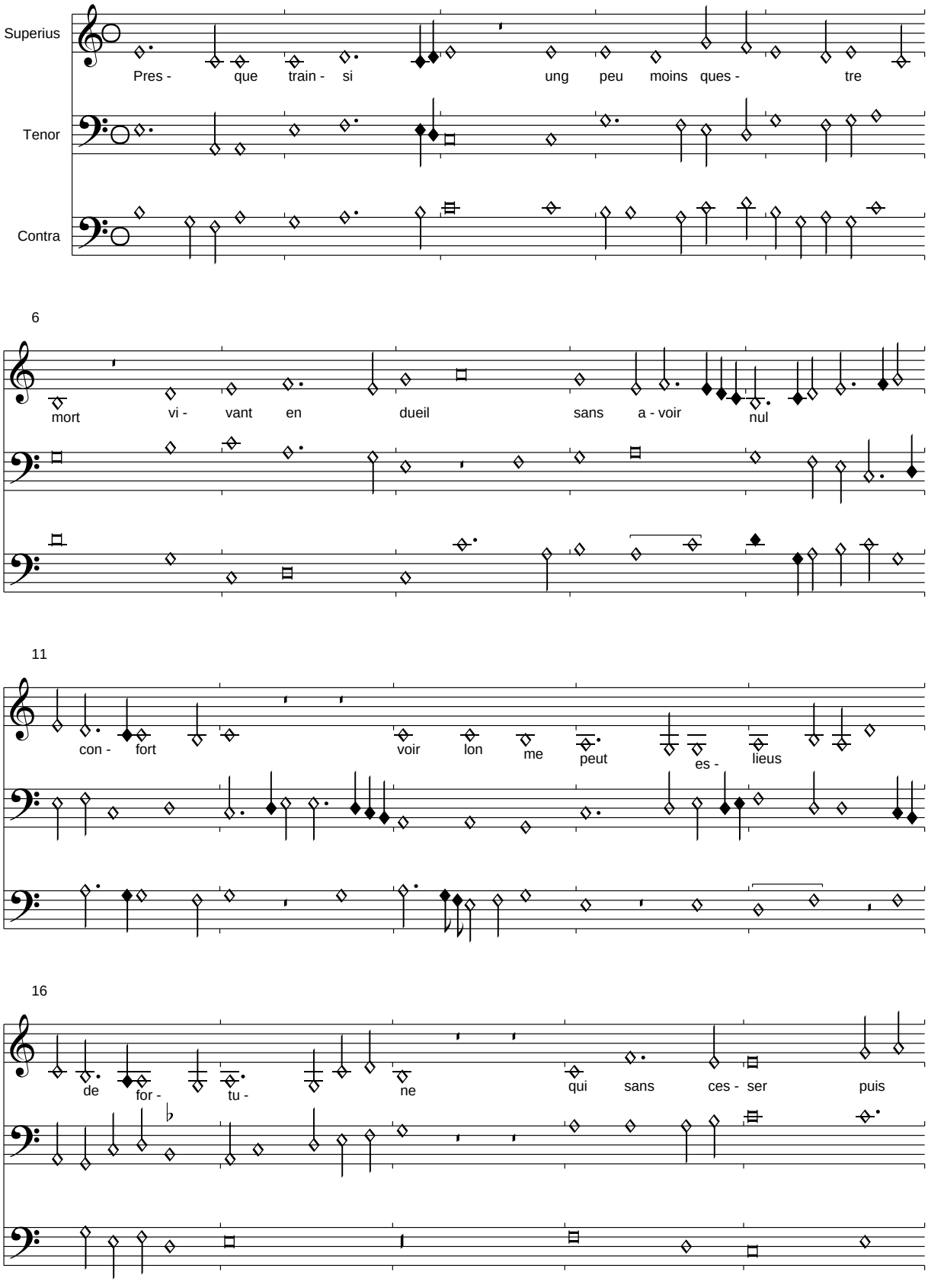
Clemens Goldberg

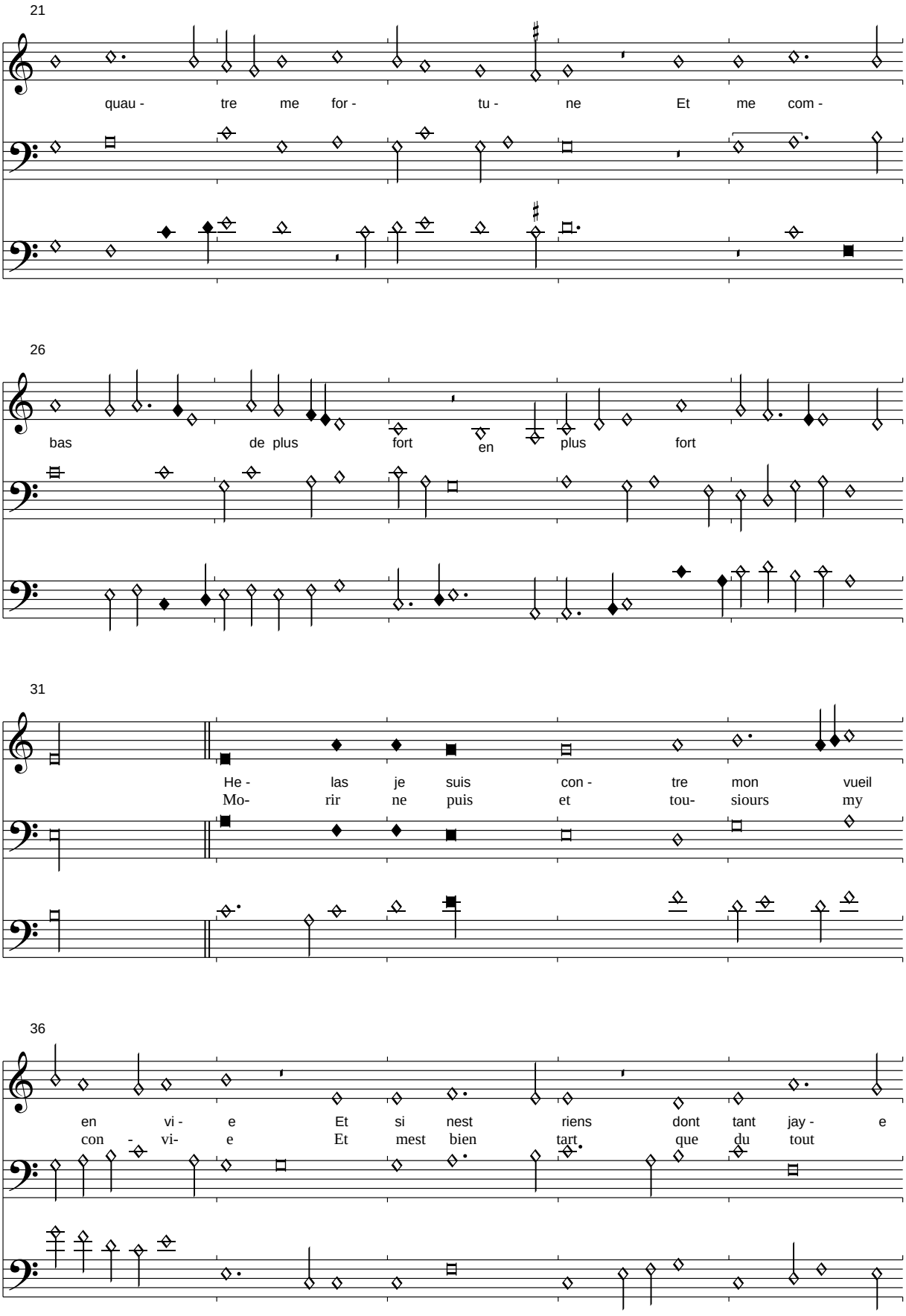
Benutzung für Aufführungs- und Studienzwecke gestattet
Alle Rechte verbleiben bei der Goldberg-Stiftung und beim Herausgeber

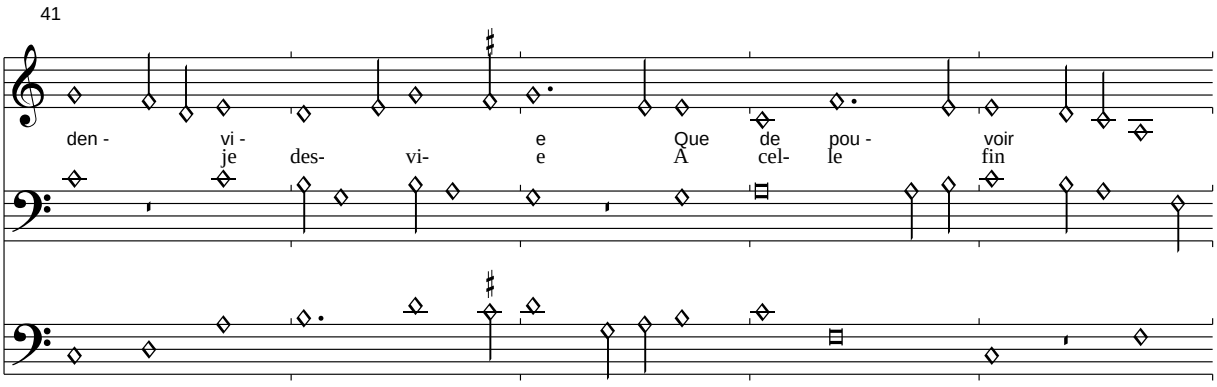
Zu dieser Messe gibt es keine Vorlage für einen "Tenor". Statt dessen gibt es einen definierten Anklang an Ockeghems eigene Chanson *Presque trainsi*. Dies bezieht sich am deutlichsten auf das Kopfmotiv der Chanson und zugleich der Messe. Der namensgebende Quintfall e-A ist im Bass, der Stimme die der 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 wesenlichen Phrygischen Modus für Ockeghem sehr reizvoll gewesen sein. Das Trauerintervall e-f spielt überhaupt bei ihm eine große Rolle. Jaap van Benthem 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.

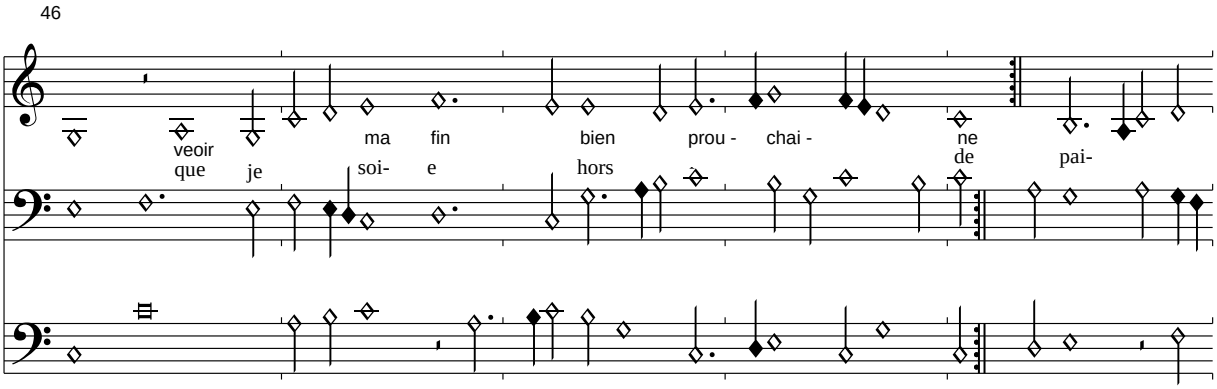
(Ockeghem): Presque trainsi

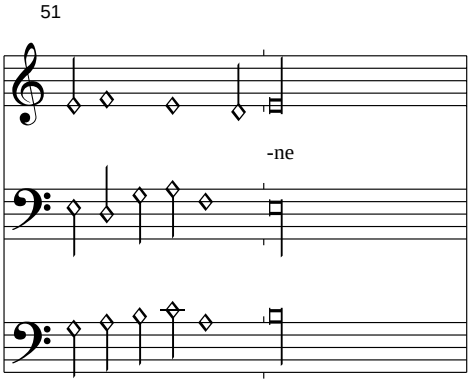
Laborde, f. 81v-83r




21
quau - tre me for - tu - ne Et me com -
26
bas de plus fort en plus fort
31
He - las je suis con - tre mon vueil
Mo- rir ne puis et tou- siours my
36
en vi - e Et si nest riens dont tant jay - e
con - vi- e Et mest bien tart que du tout







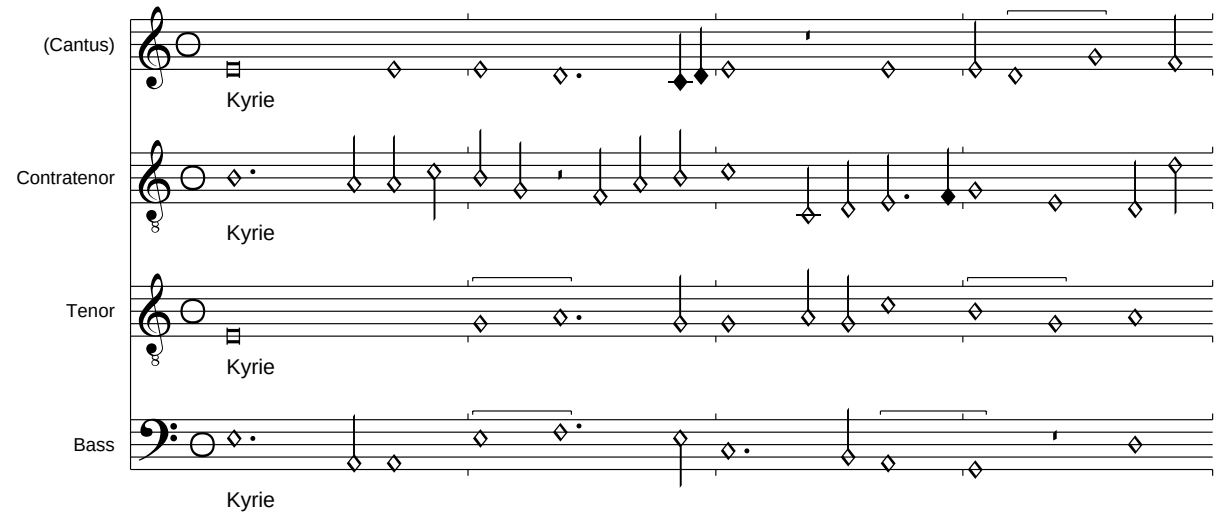
Der Tenor liegt zwar durchweg tiefer als der Contratenor,er wurde trotzdem in seiner Position belassen. Nur im Superius ist das Wiederholungszeichen angegeben.

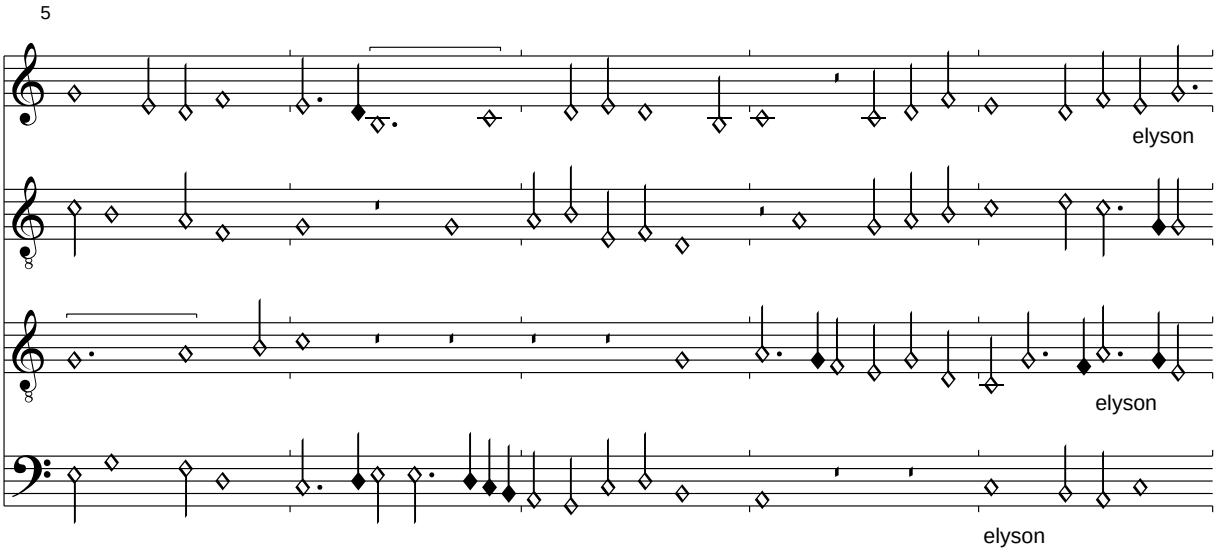
Il mest advis que la mort me tient tort
Quant autrement elle ne fait son effort
De moi vengier de ma vie importune
Car je languis sans avoir joye aucune
Par mon maleur qui me devoure et mort

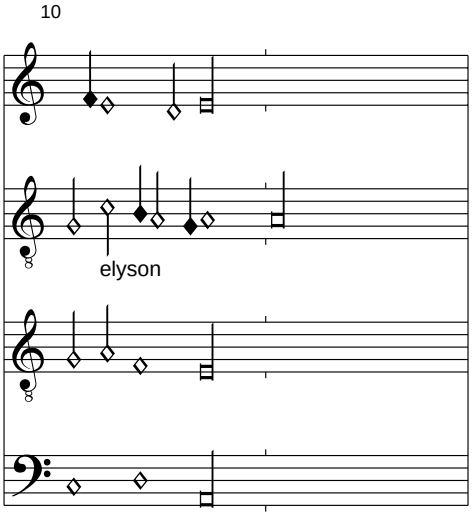
Presque trainsi ung peu questre mort...

Ockeghem: Missa My My

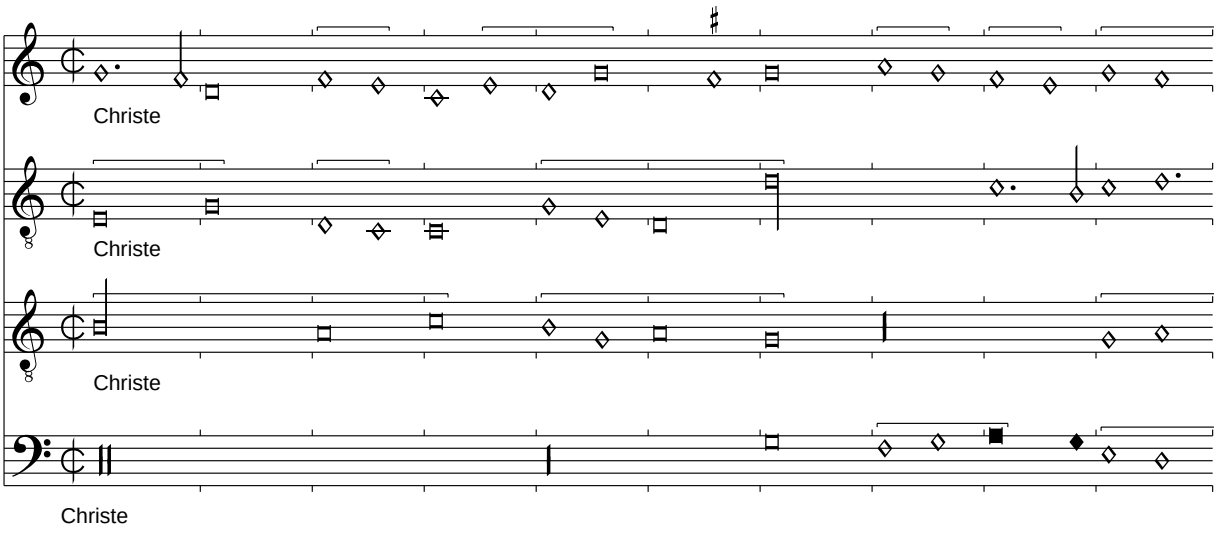
Kyrie



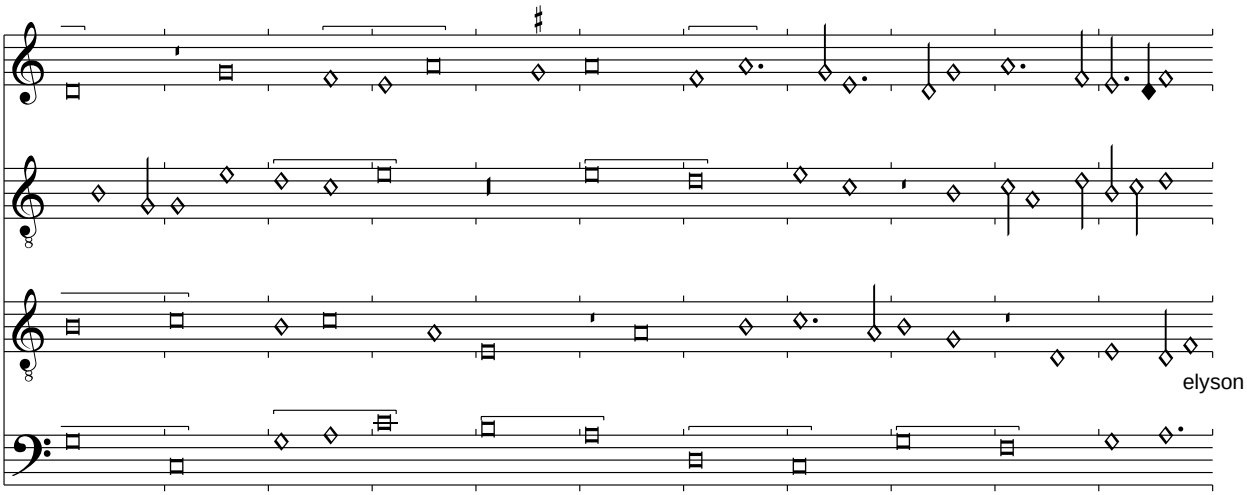




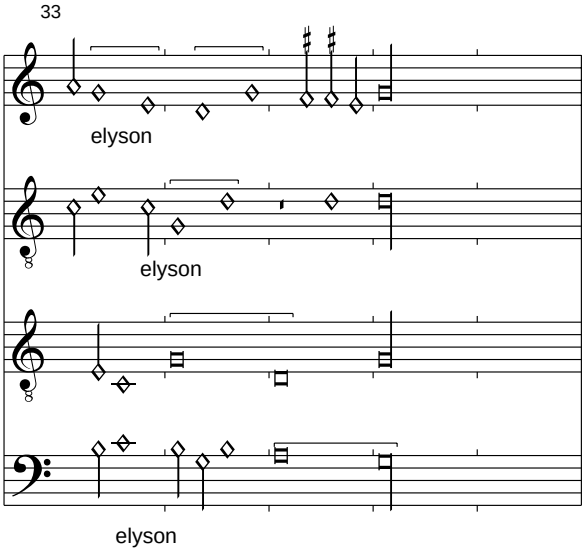
12


Christe
Christe
Christe
Christe

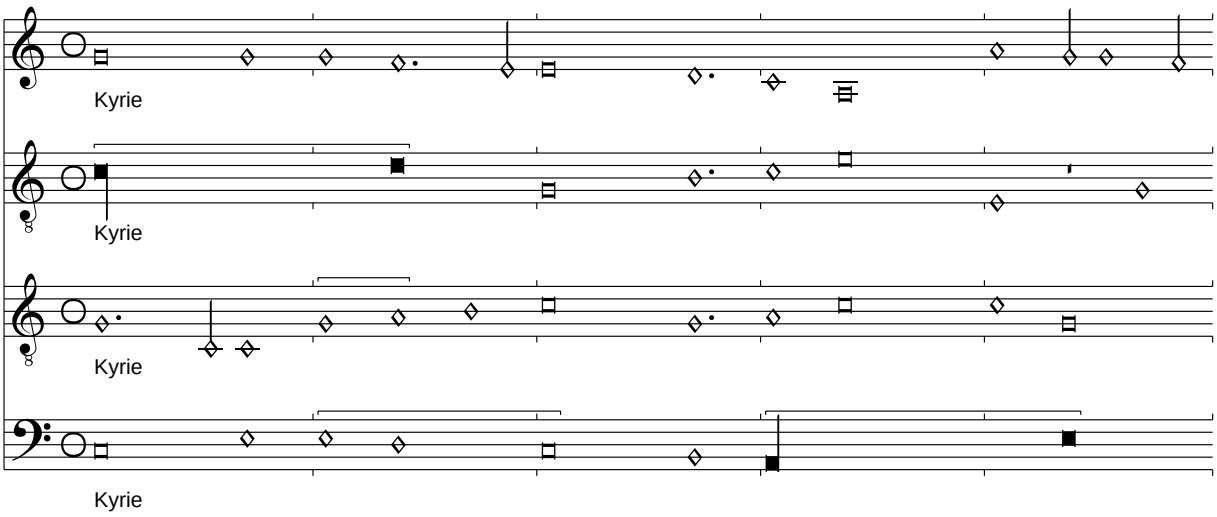
22


elyson

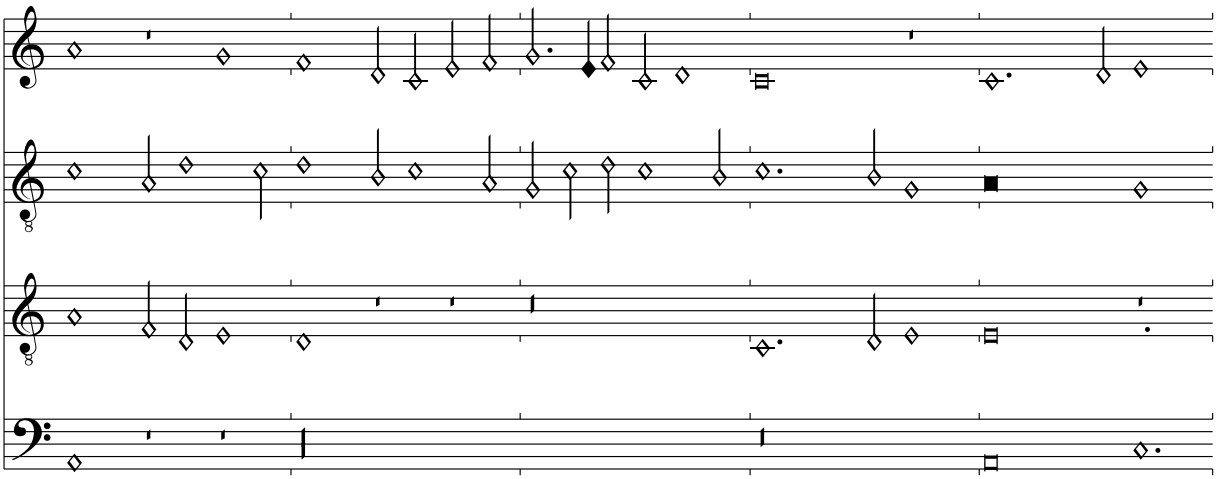
33


elyson
elyson
elyson

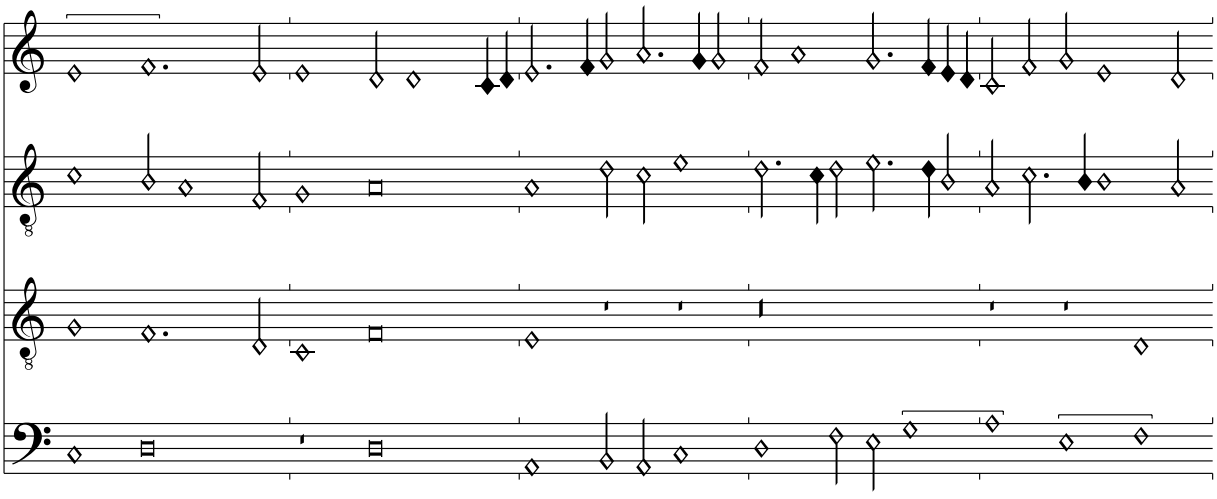
38



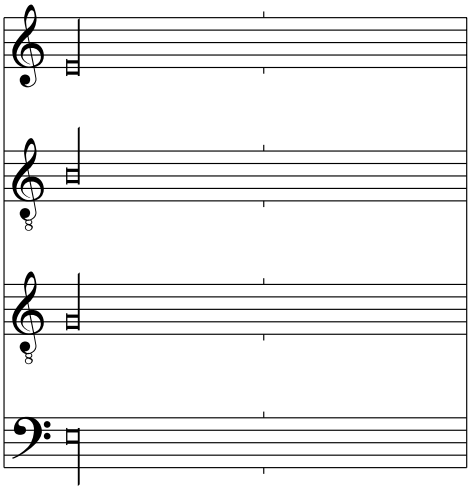
43



48

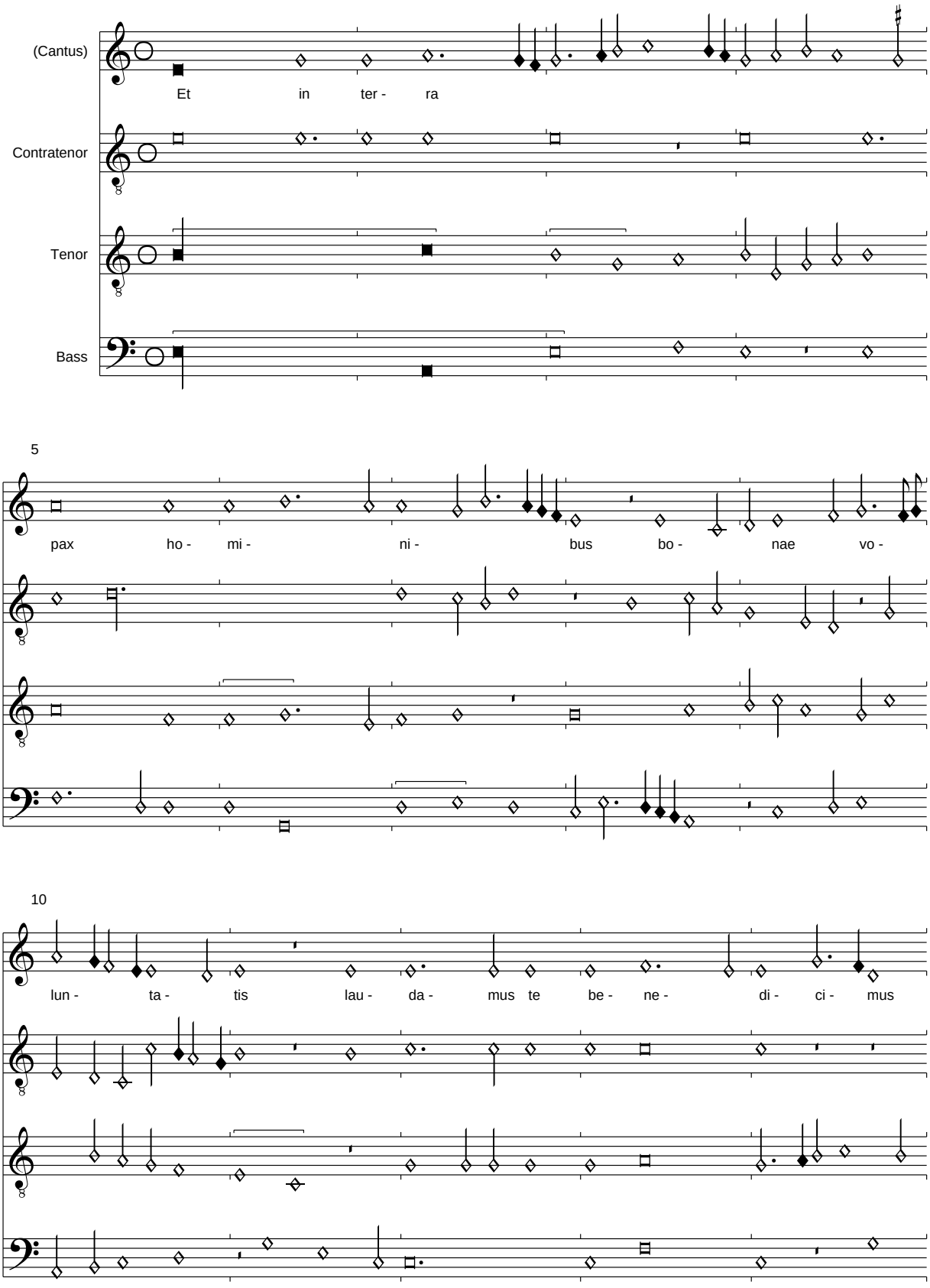


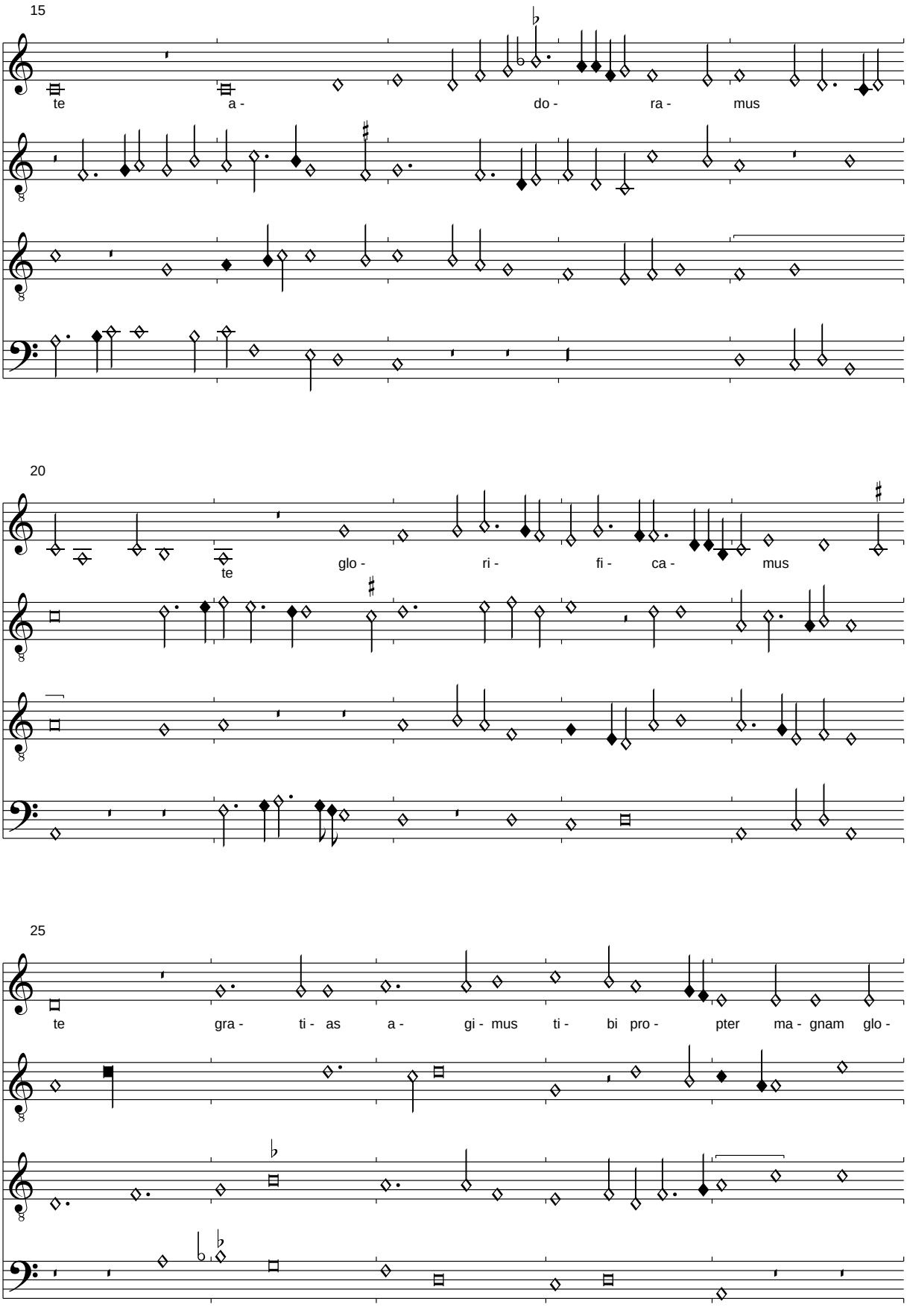
53



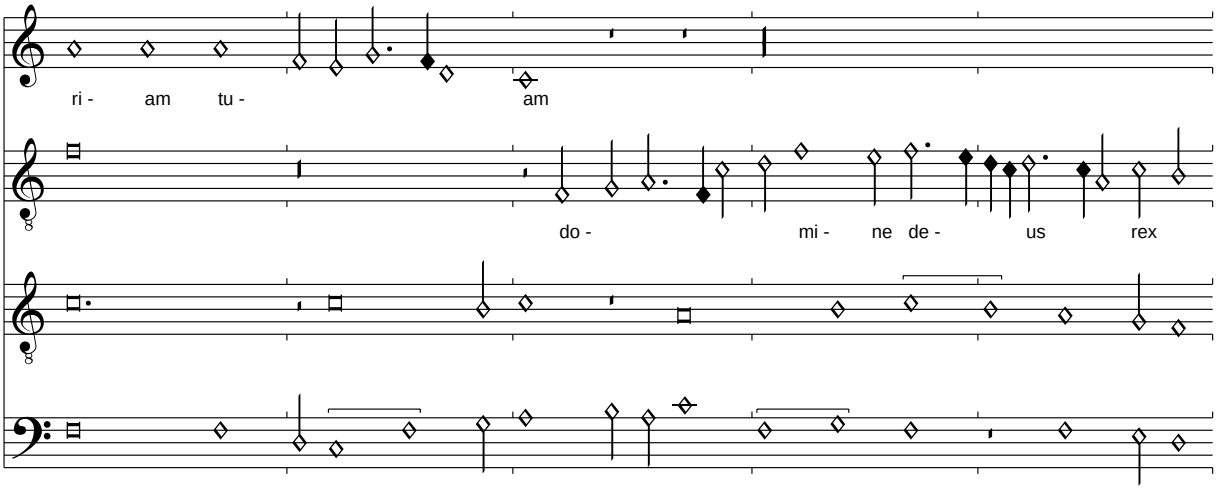
Ockeghem: Missa My My

Gloria

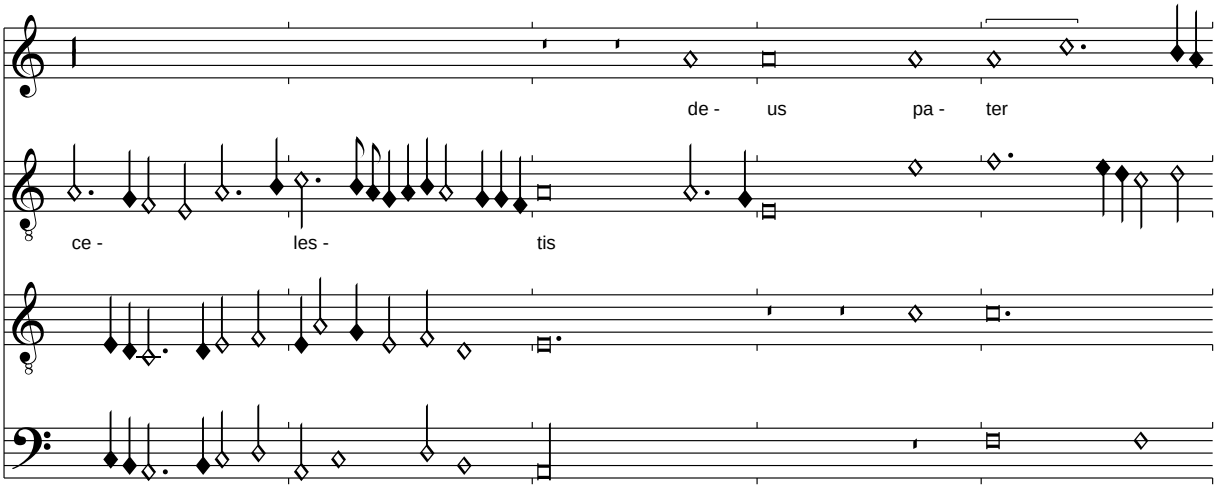



15
te a - do - ra - mus
20
te glo - ri - fi - ca - mus
25
te gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

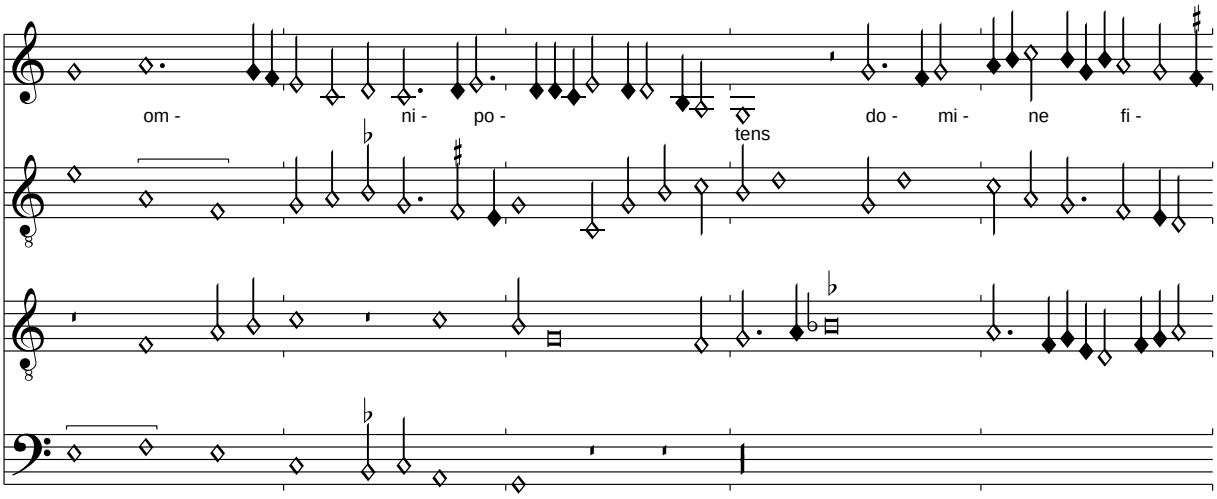
30

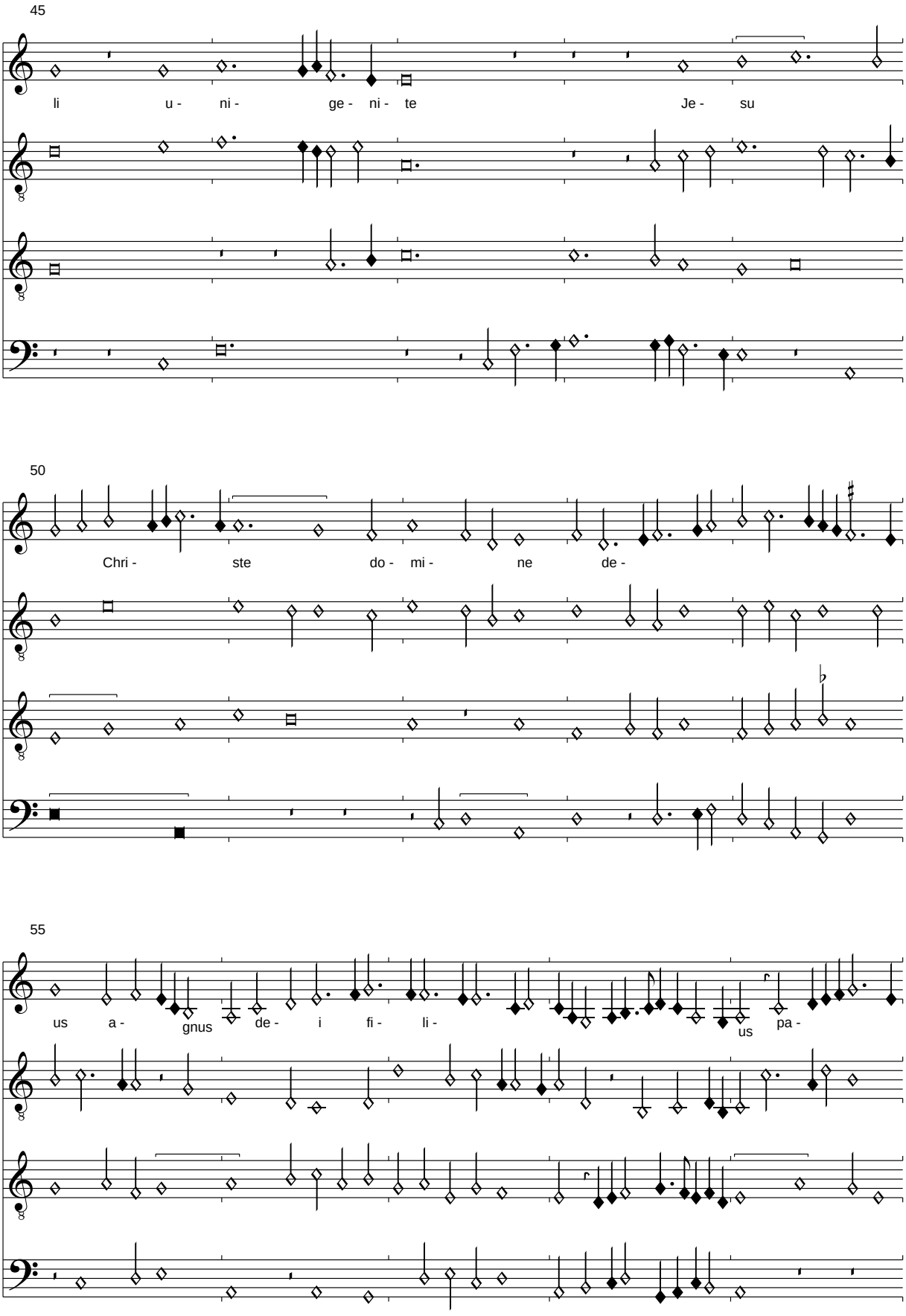

ri - am tu - am
do - mi - ne de - us rex

35

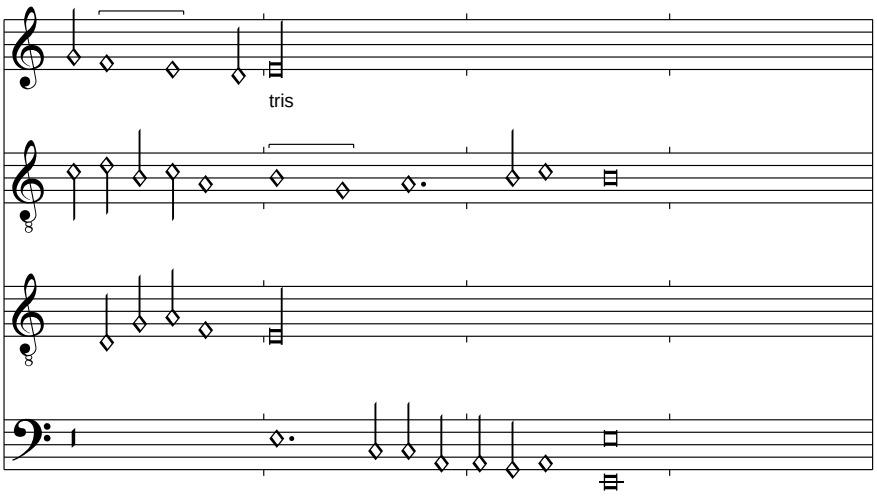

de - us pa - ter
ce - les - tis

40

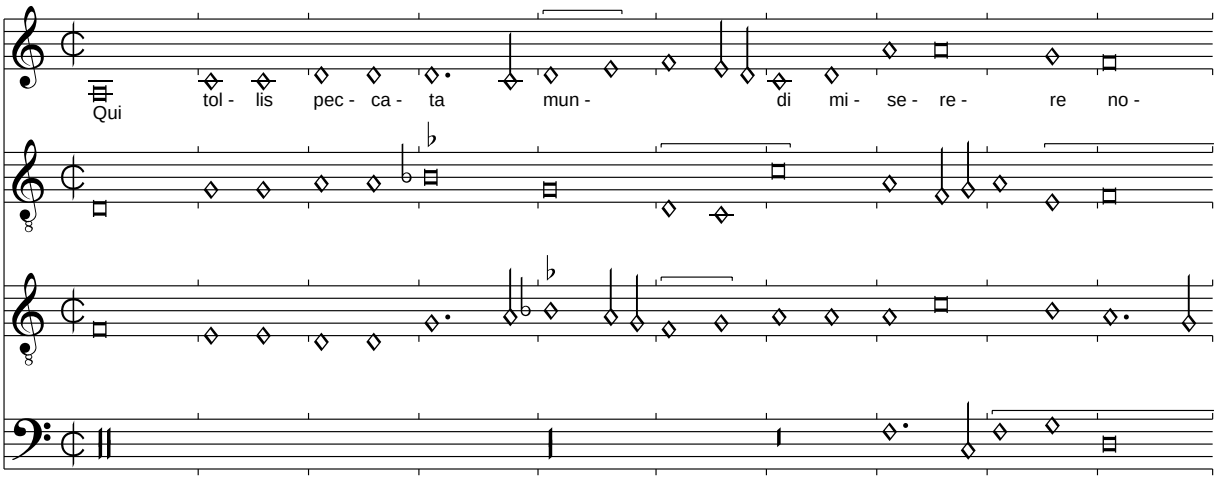

om - ni - po - tens
do - mi - ne fi -


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 -

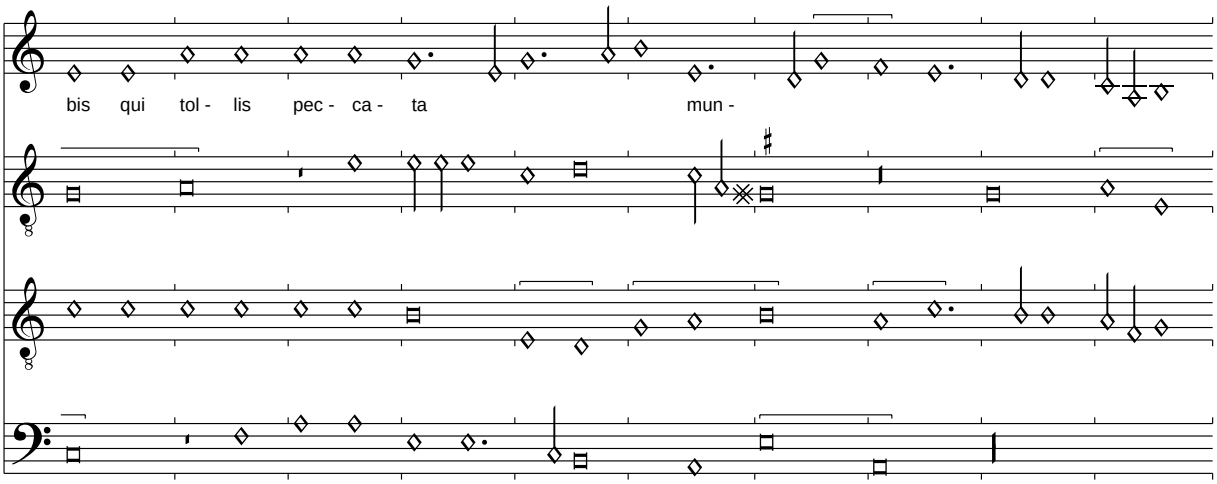
60


tris

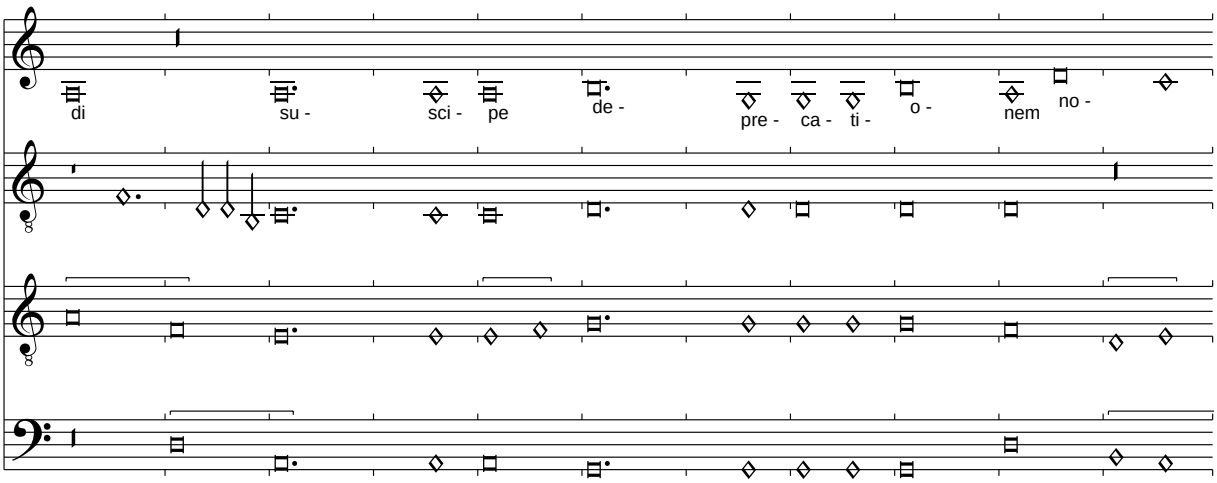
64


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

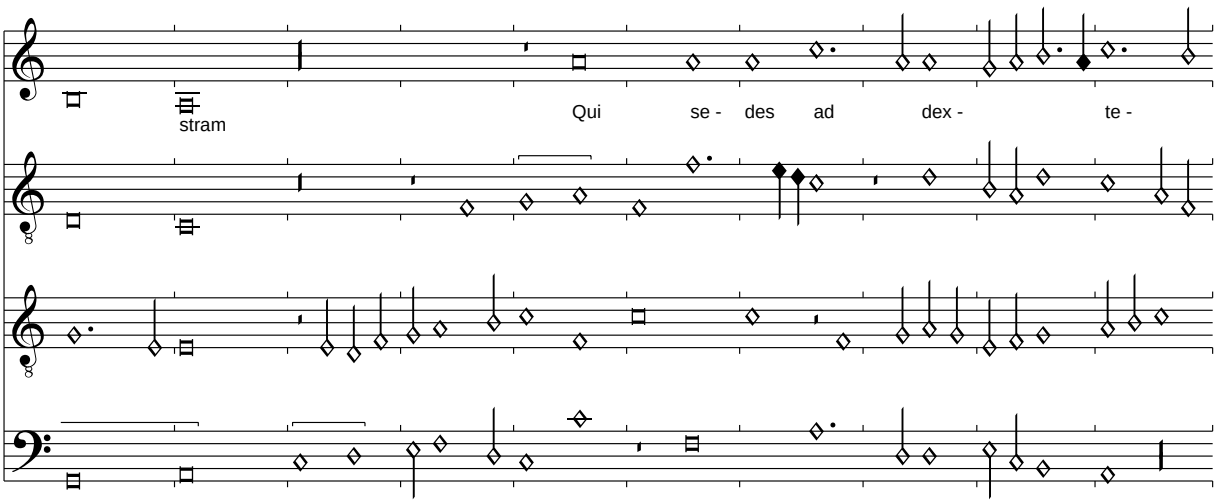
74


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

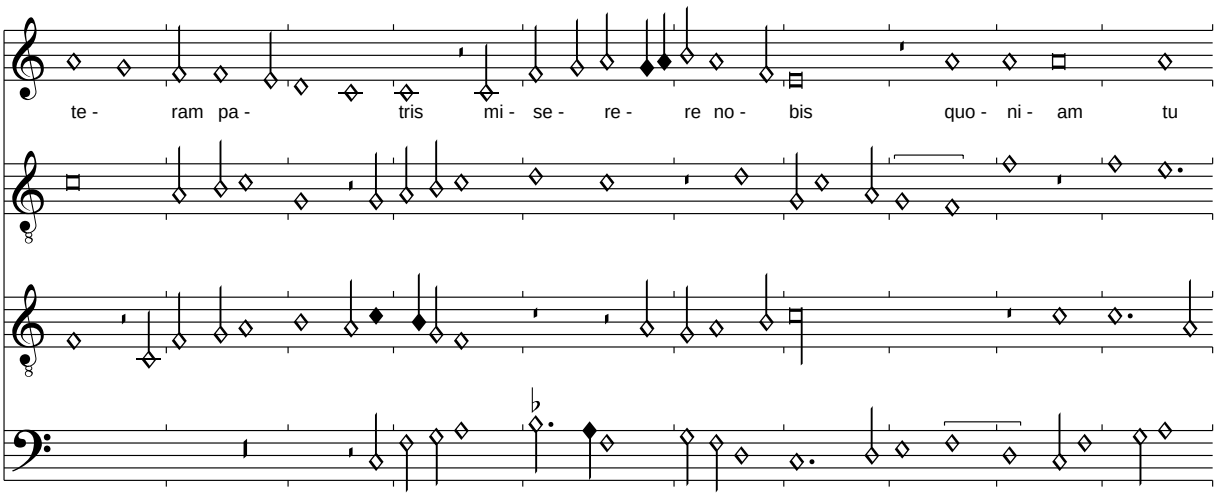
84


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

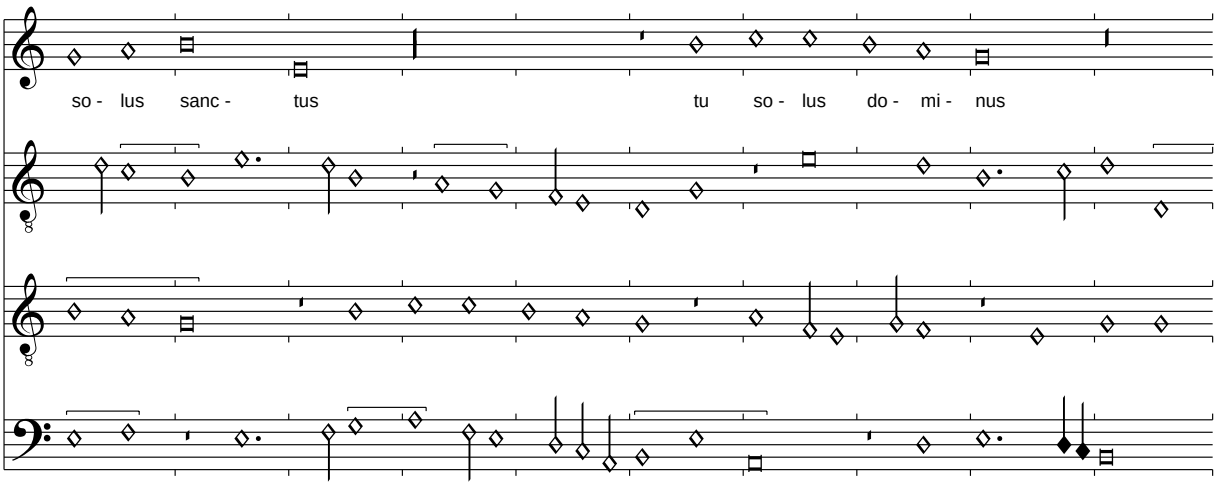
95


stram
Qui
se -
des
ad
dex -
te -

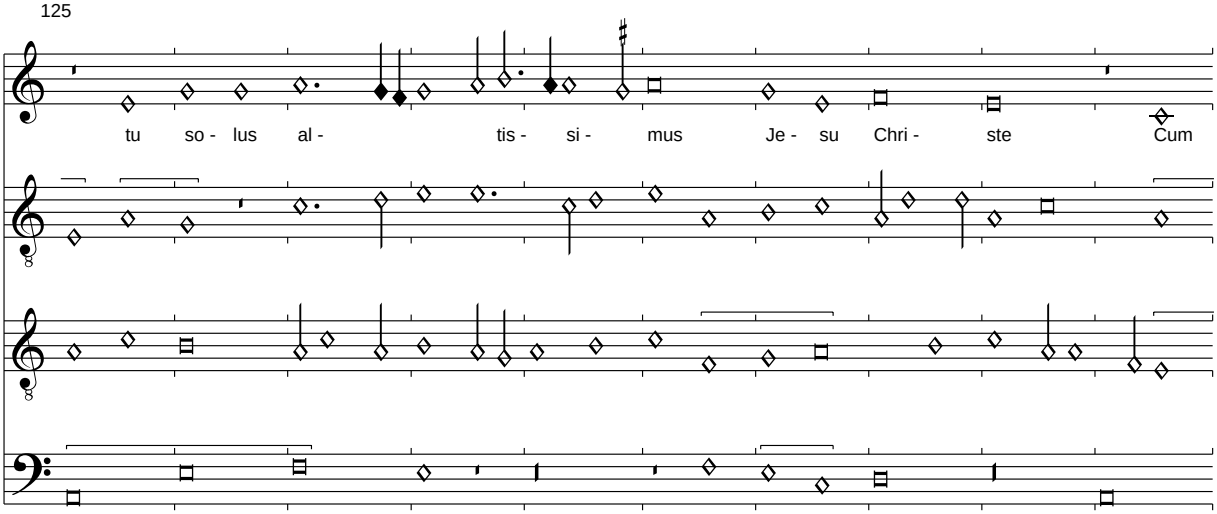
105


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

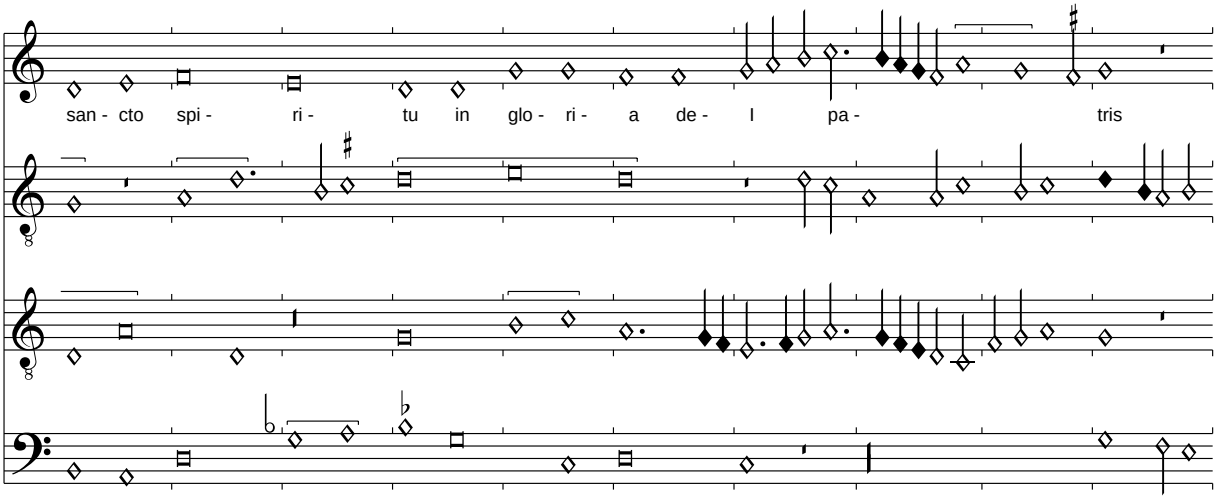
115


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

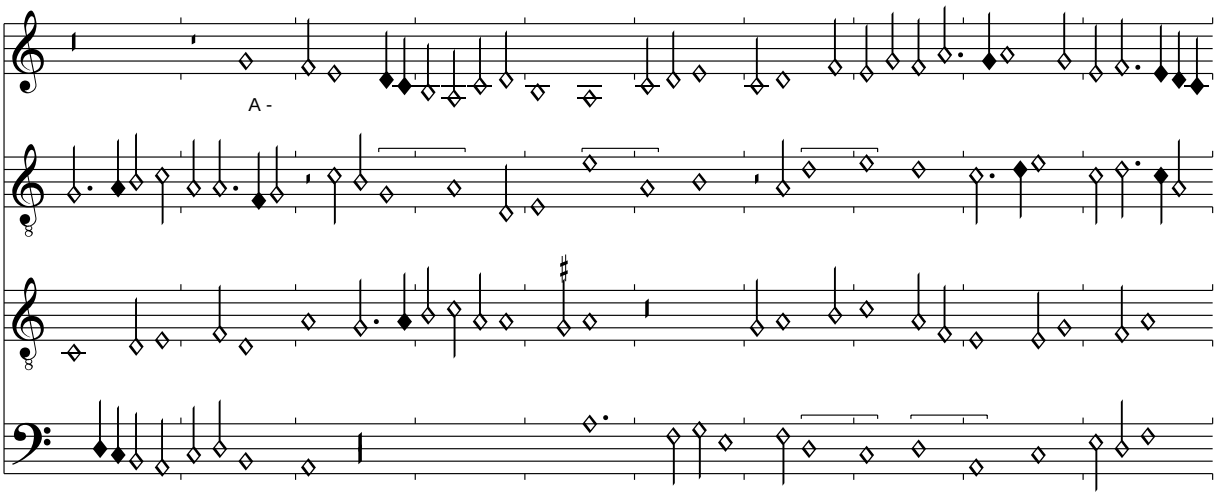
125


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

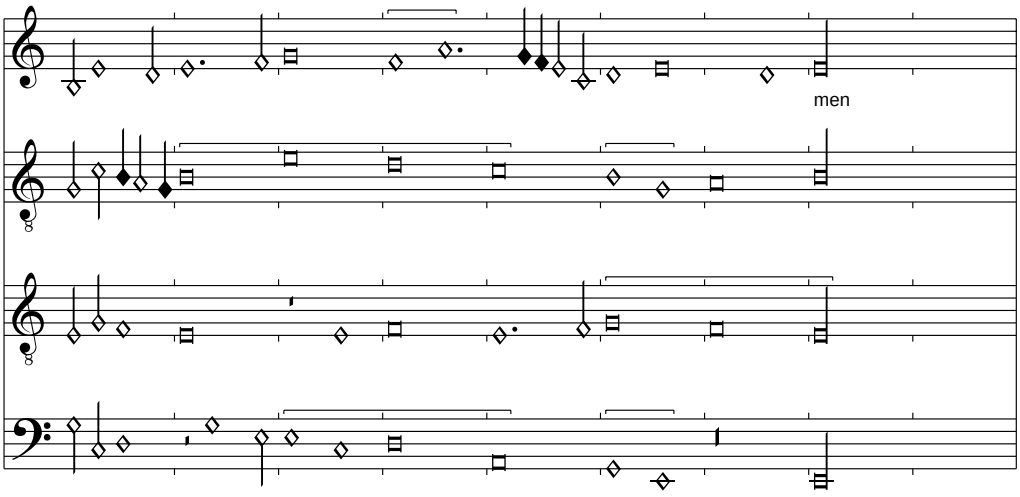
135


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

145

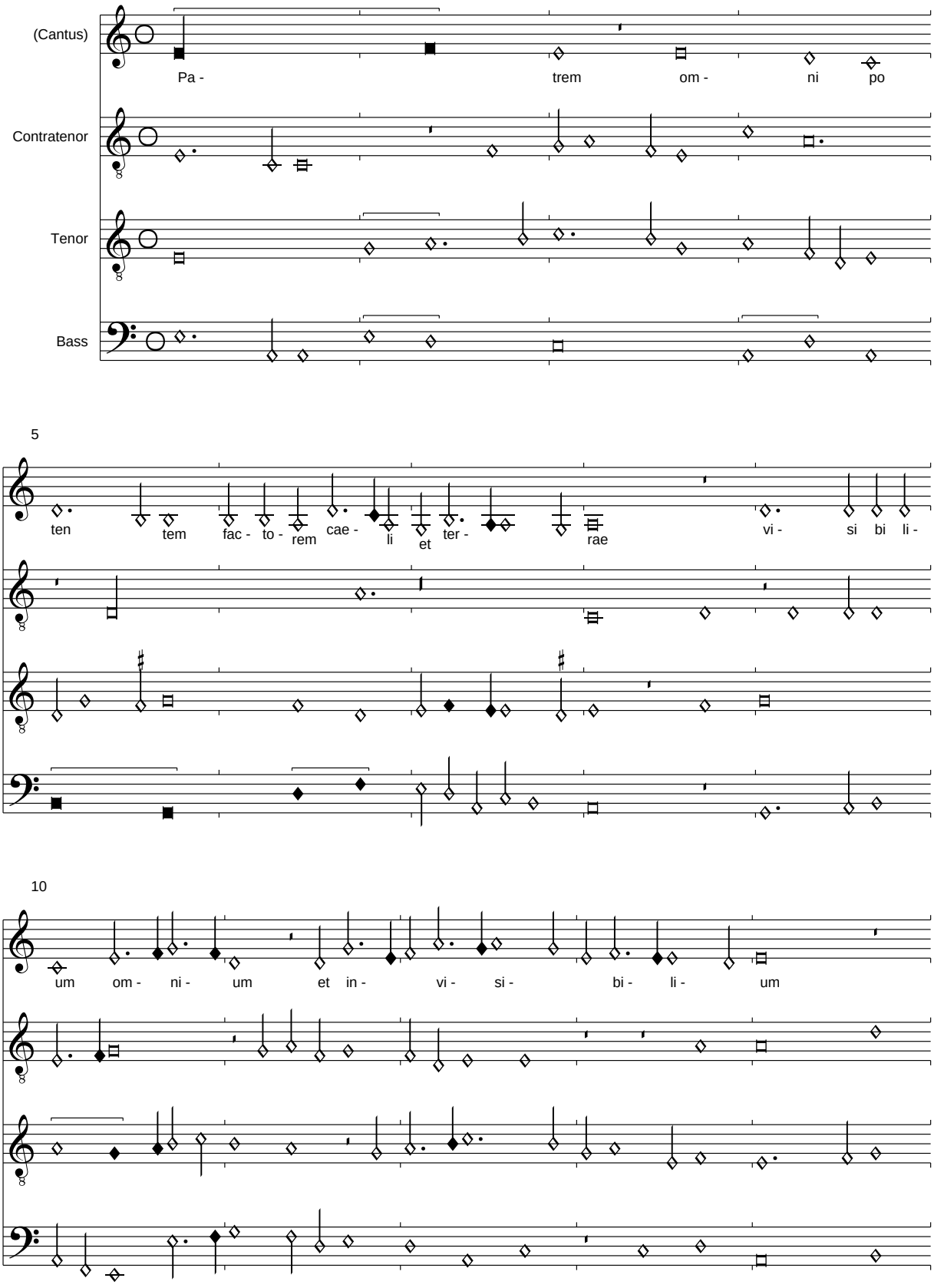


155

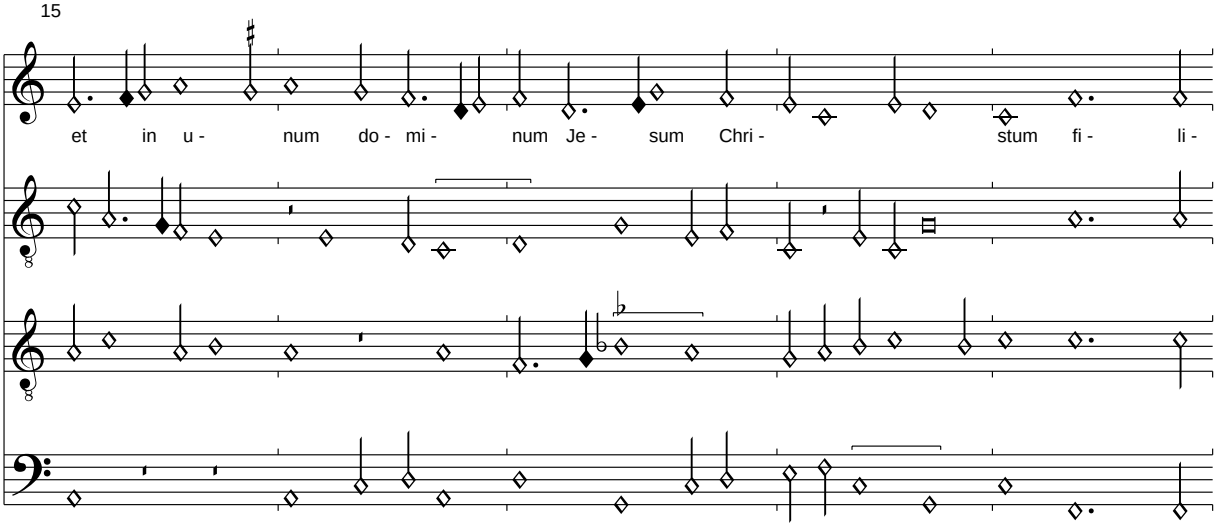


Ockeghem: Missa My My

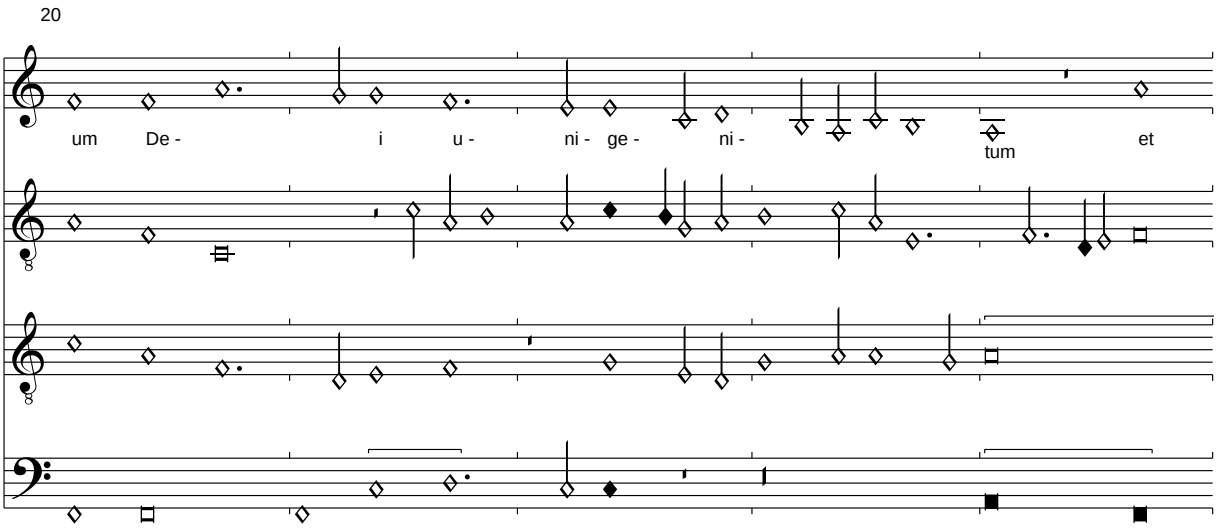
Credo



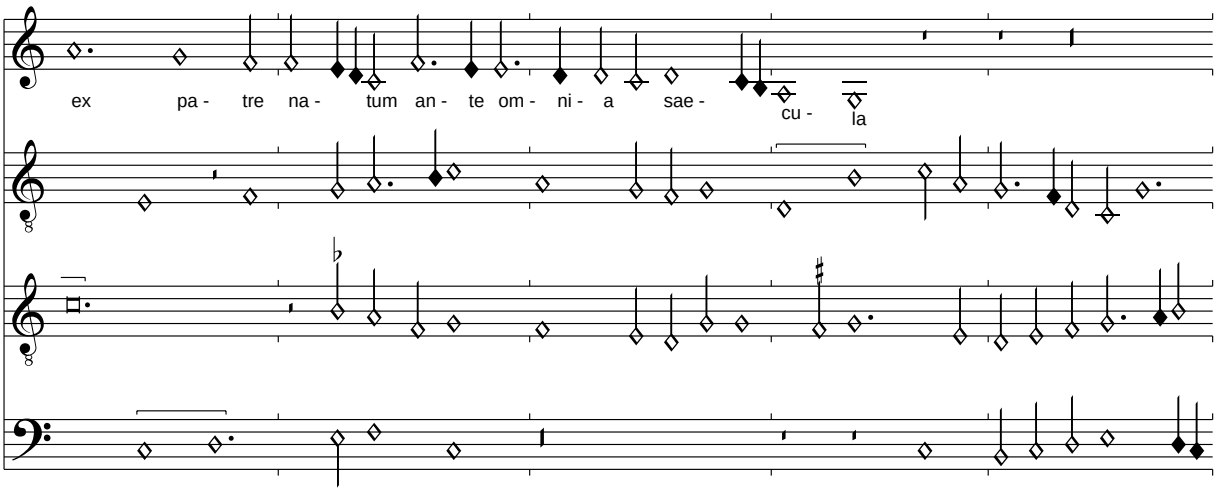
15


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

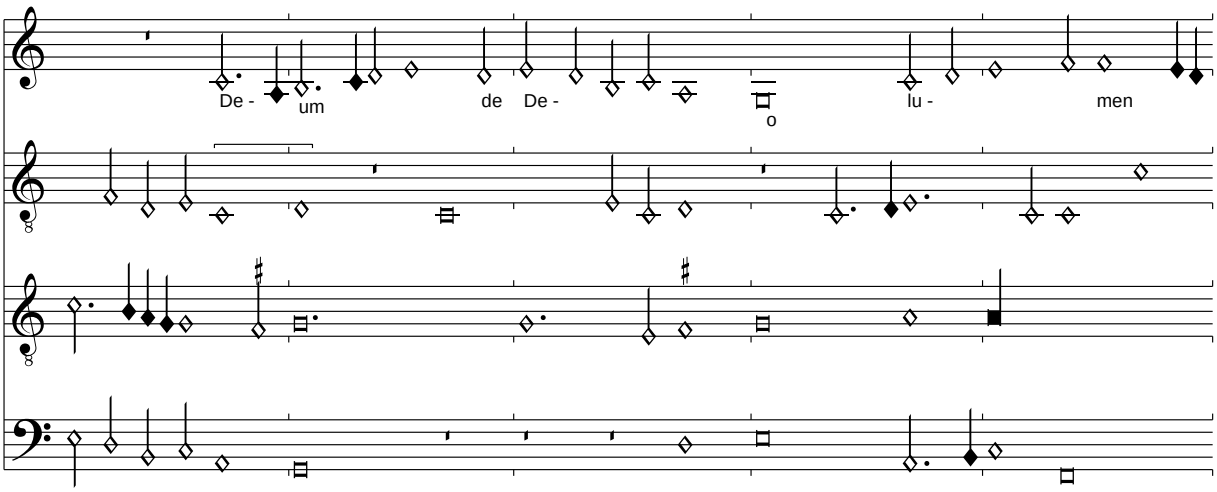
20


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

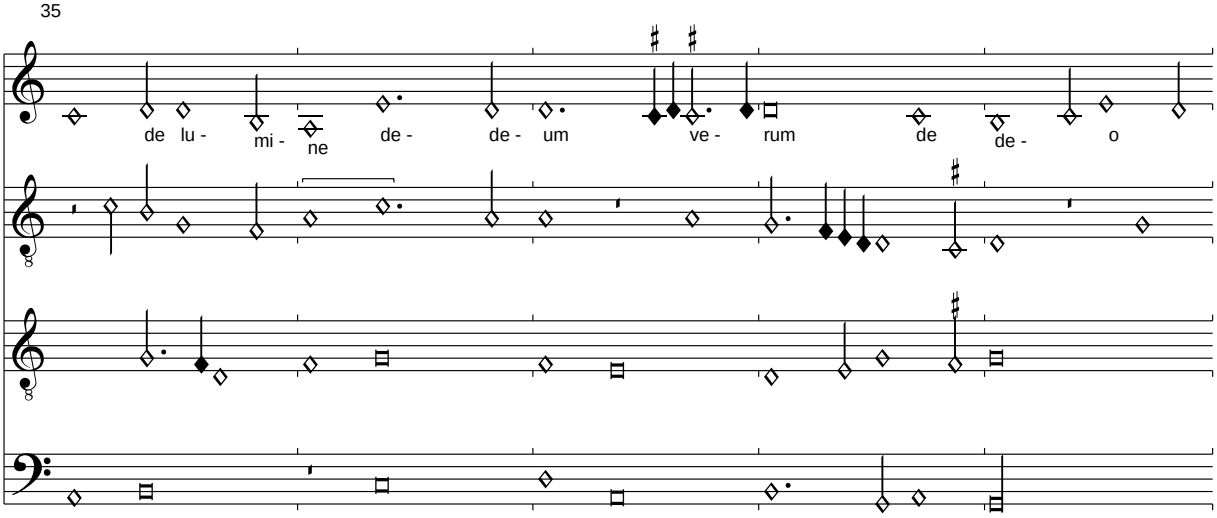
25


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

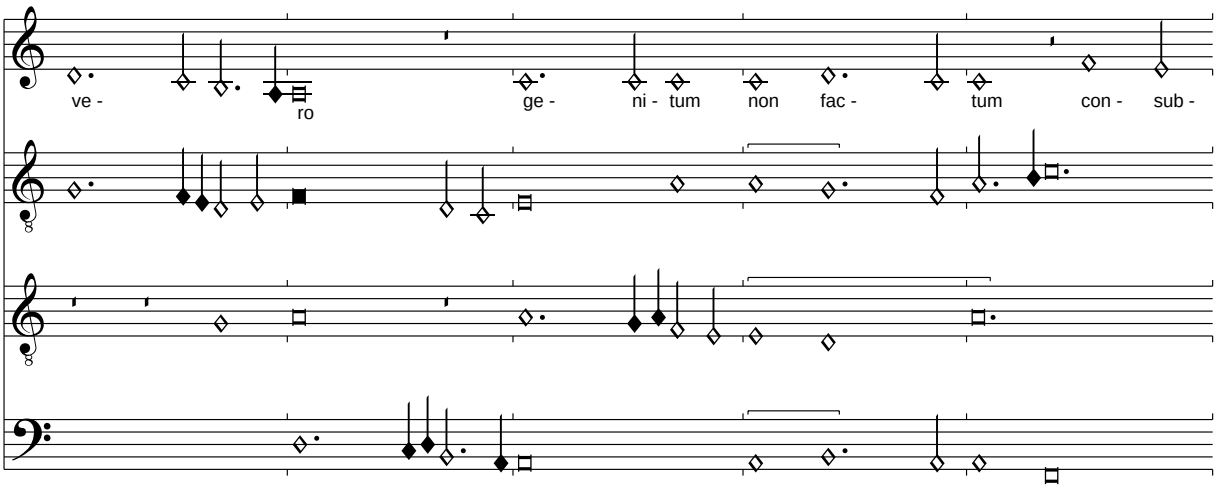
30


De - um de De - o lu - men

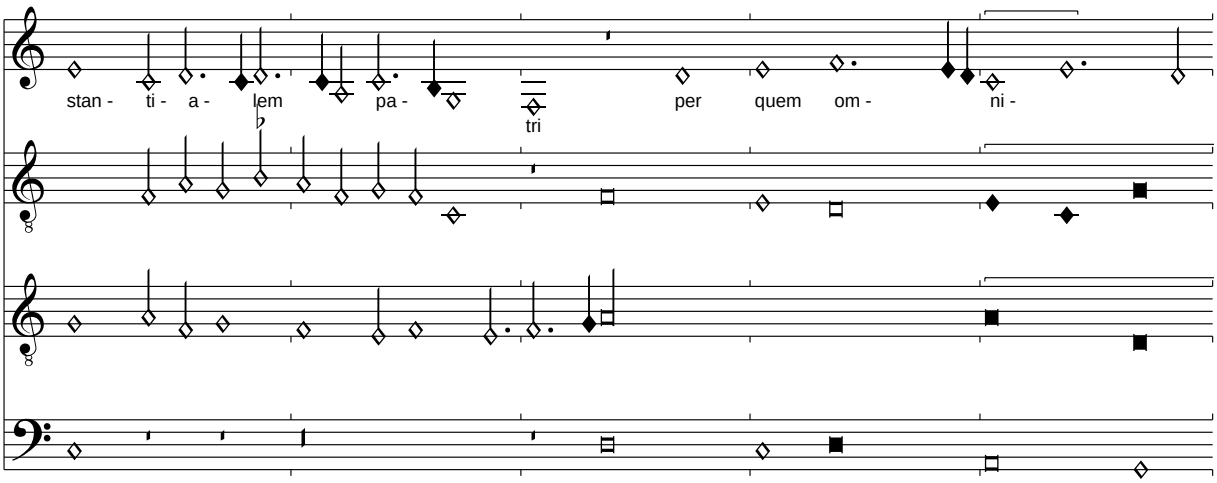
35


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

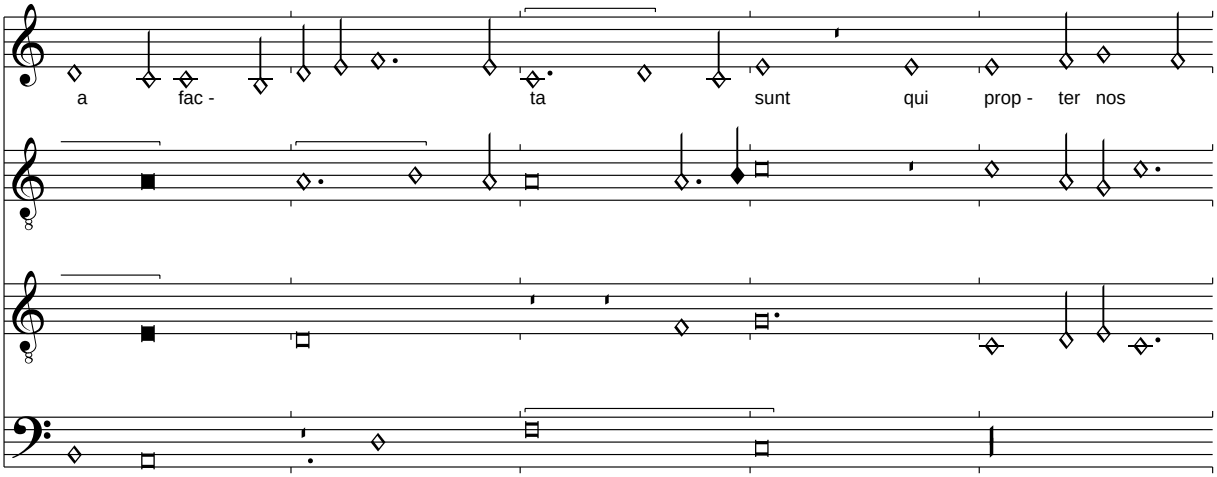
40


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

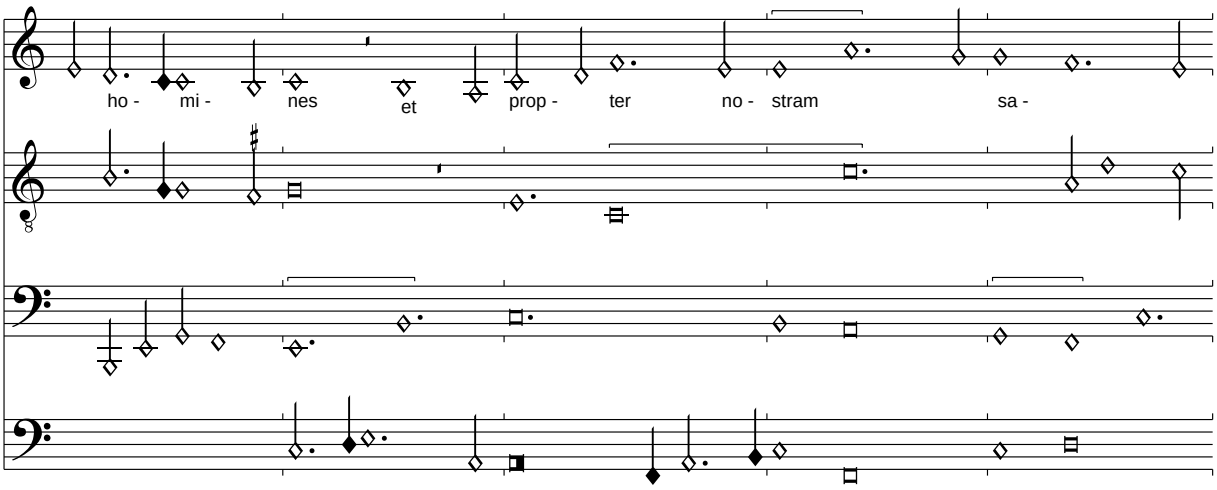
45


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

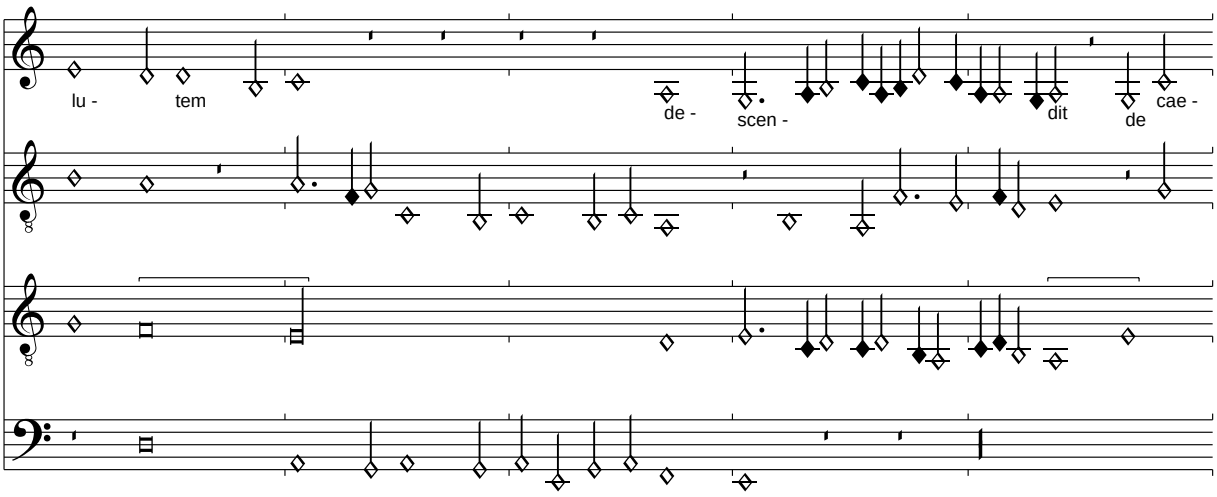
50


a fac - ta sunt qui prop - ter nos

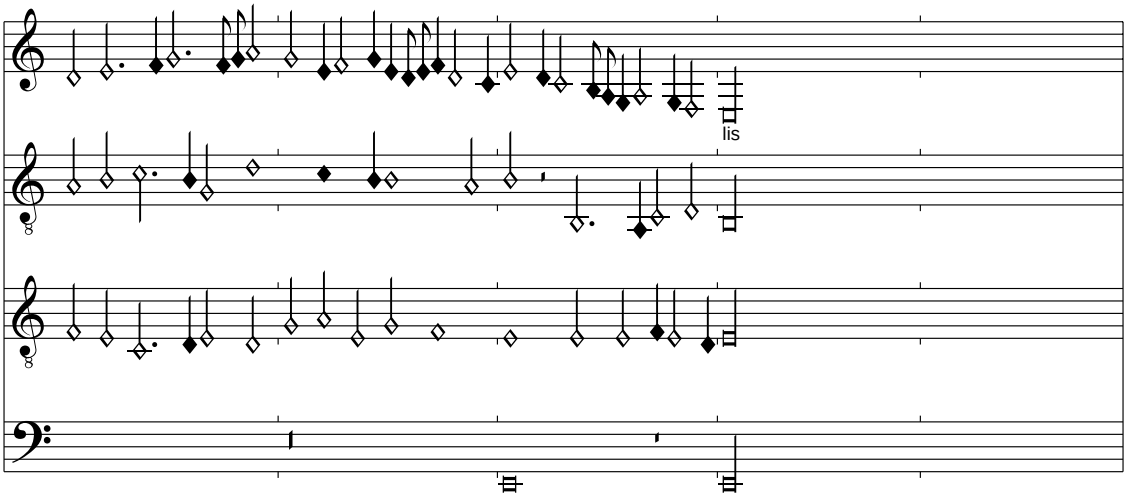
55


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

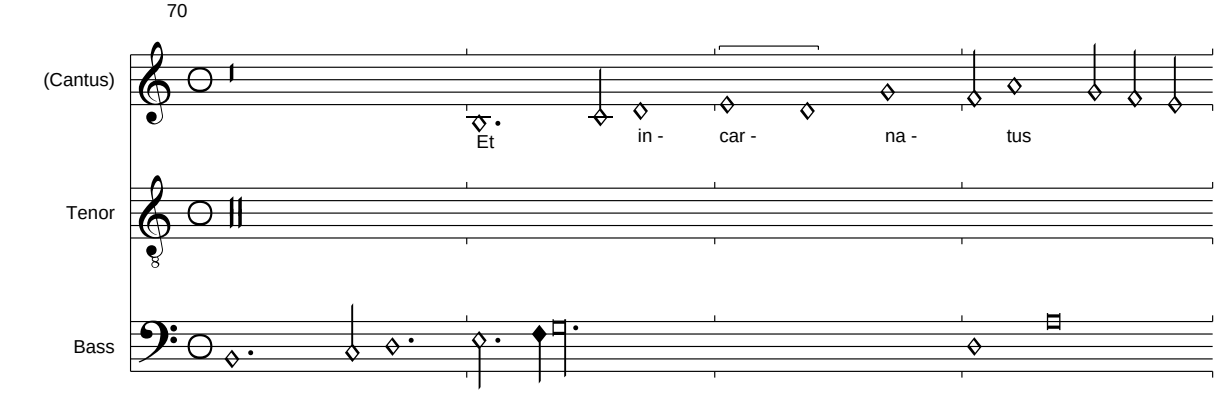
60



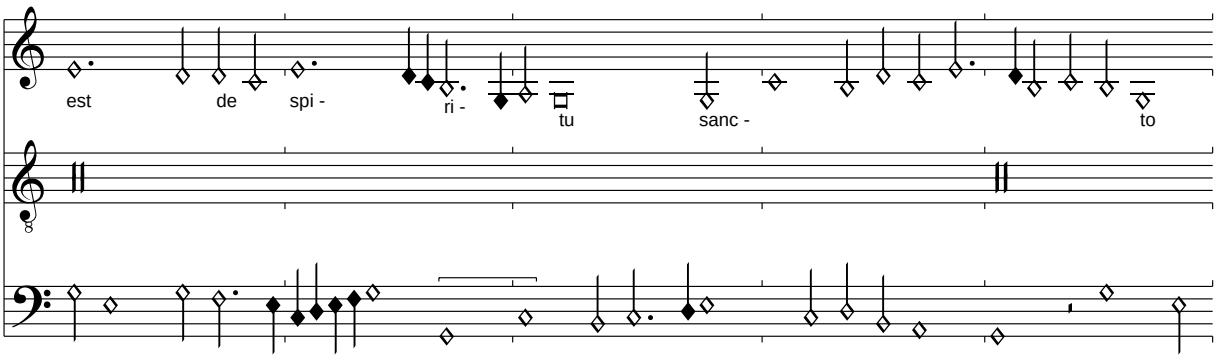
65



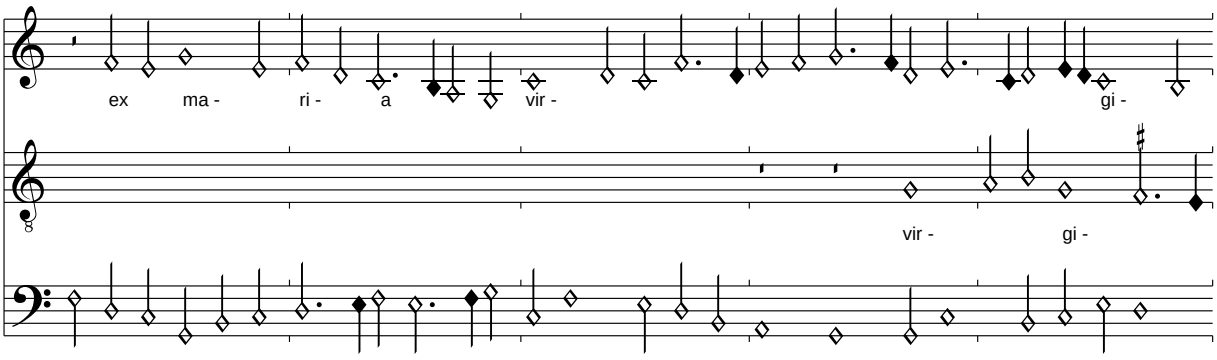
70



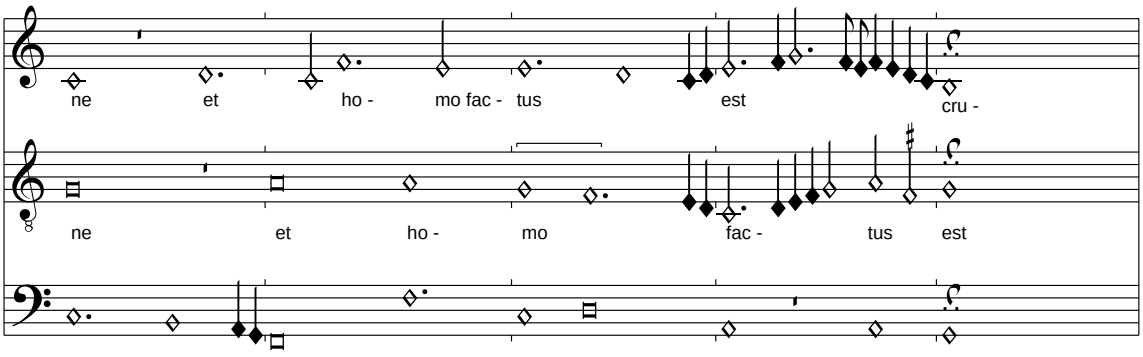
74


est de spi - ri - tu sanc - to

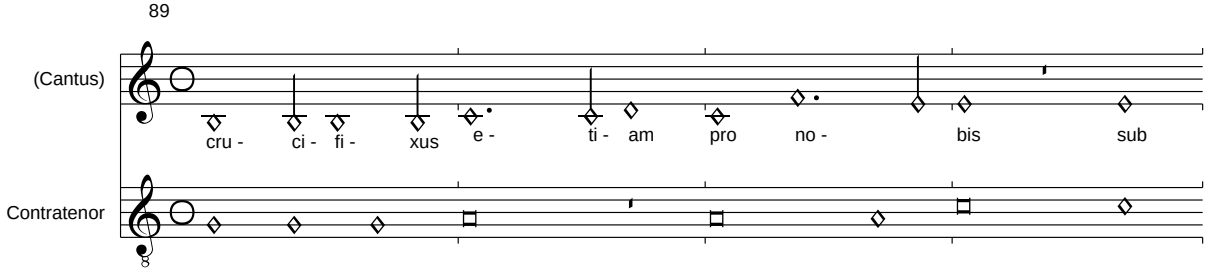
79


ex ma - ri - a vir - gi -
vir - gi -

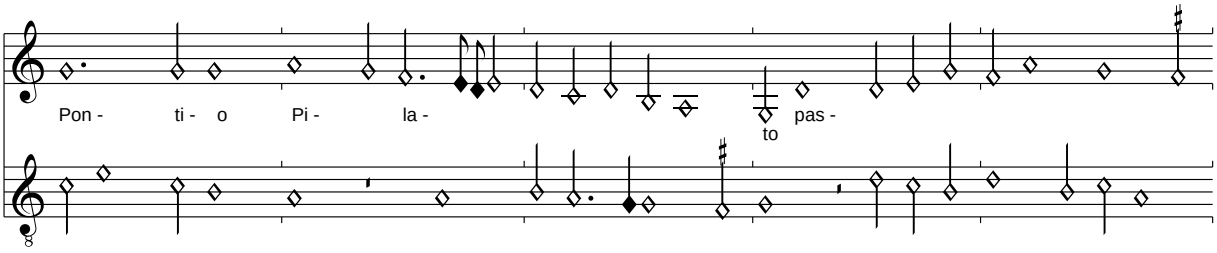
84


ne et ho - mo fac - tus est cru -
ne et ho - mo fac - tus est

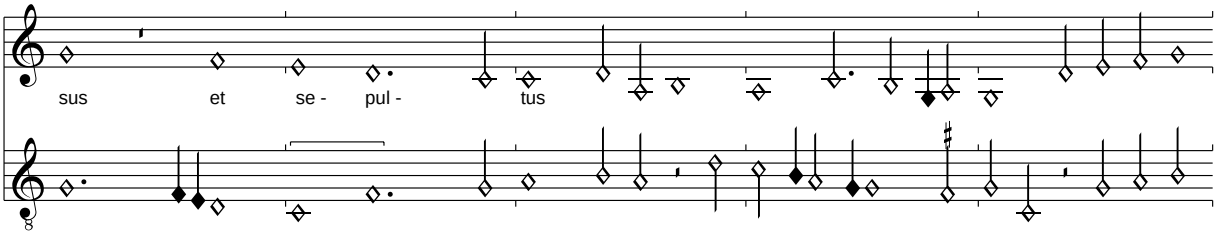
89


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

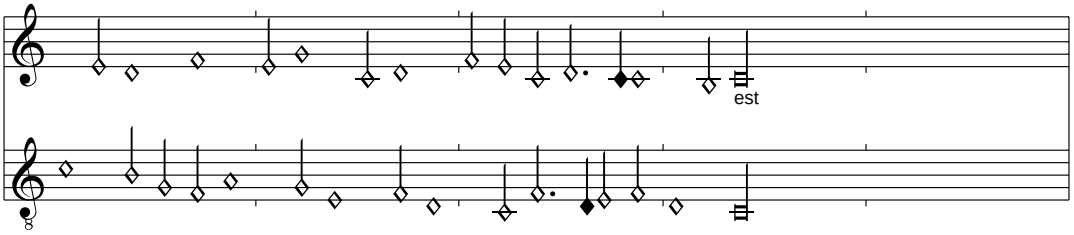
93


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

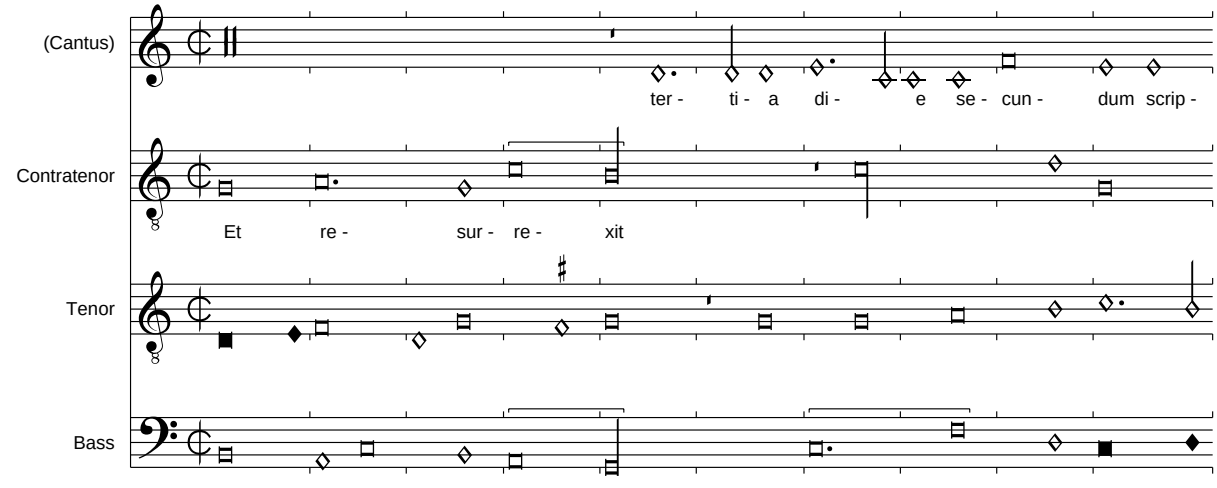
98


sus et se - pul - tus

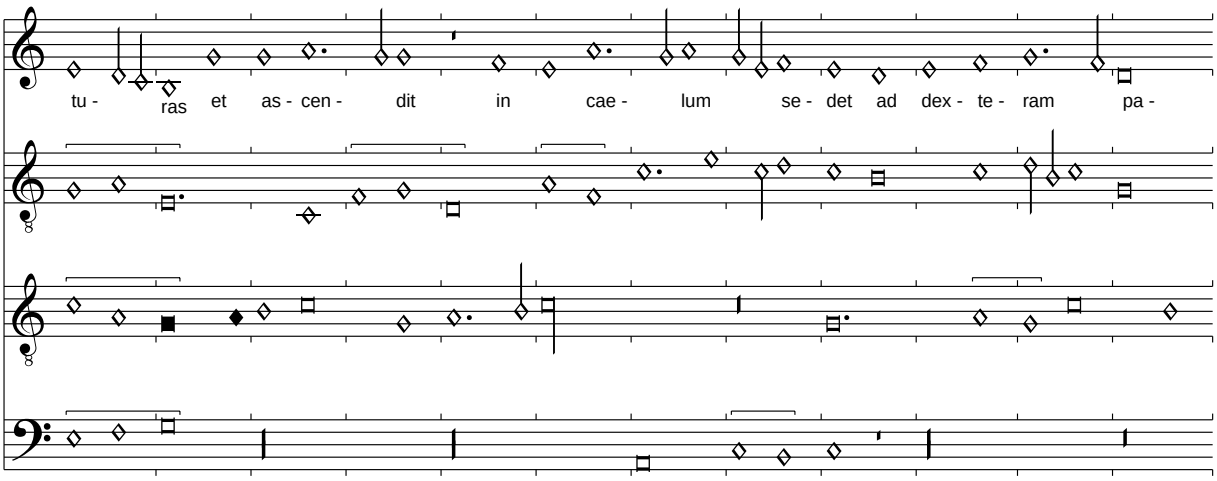
103


est

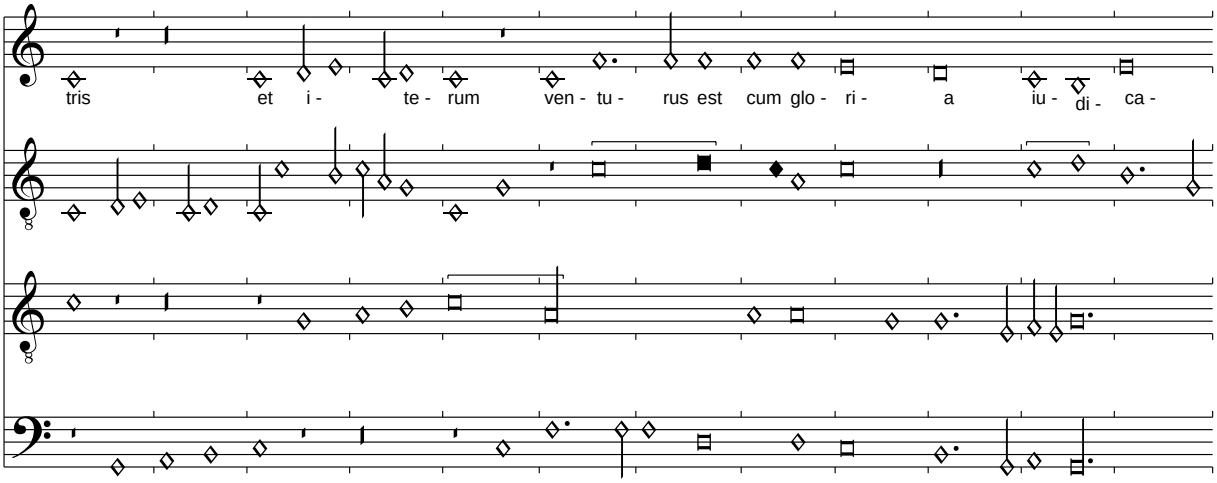
108


(Cantus)
ter - ti - a di - e se - cun - dum scrip -
Contratenor
Et re - sur - re - xit
Tenor
Bass

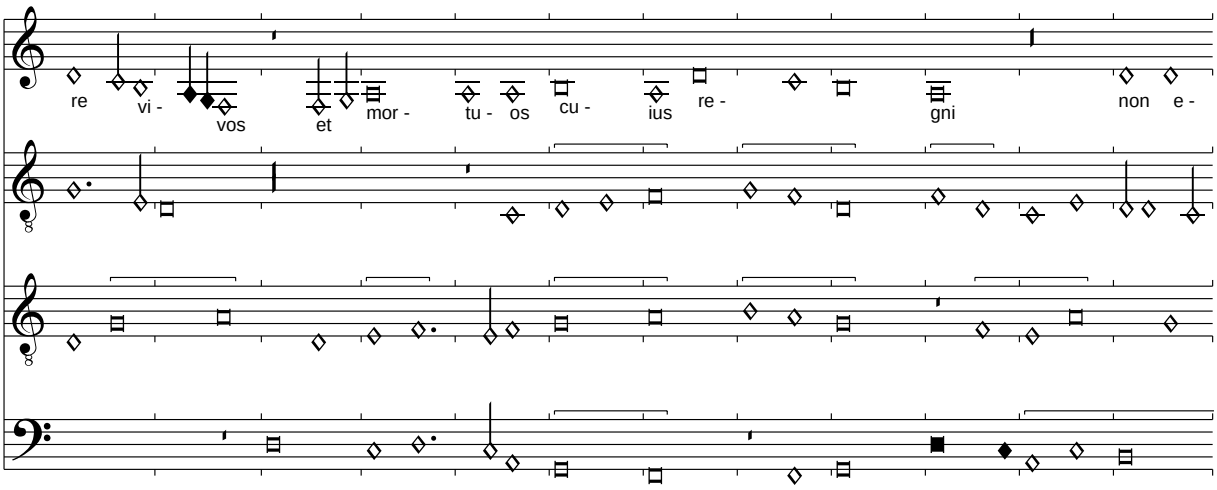
118


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

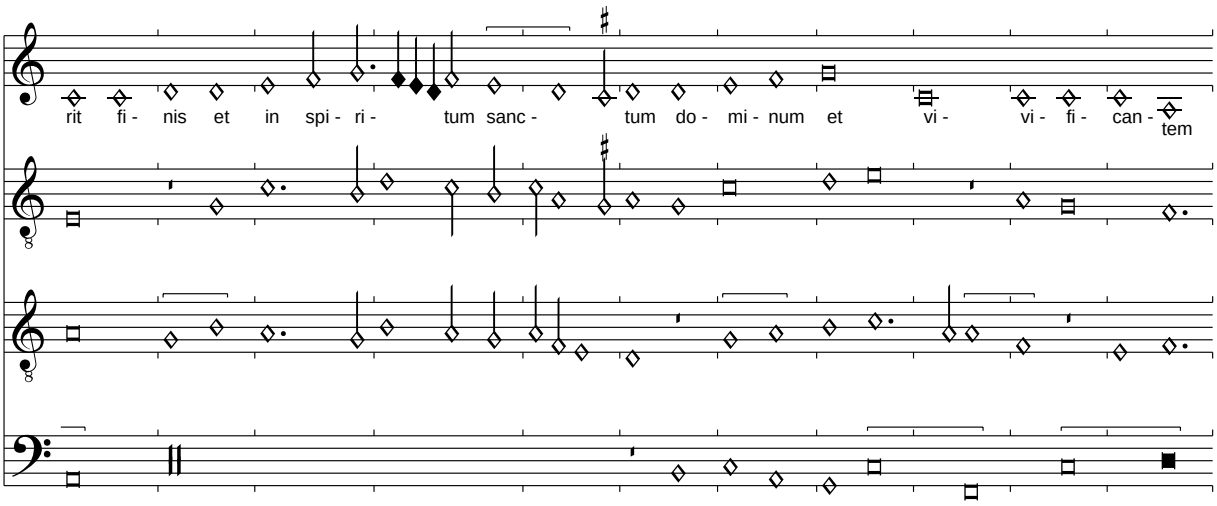
130


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

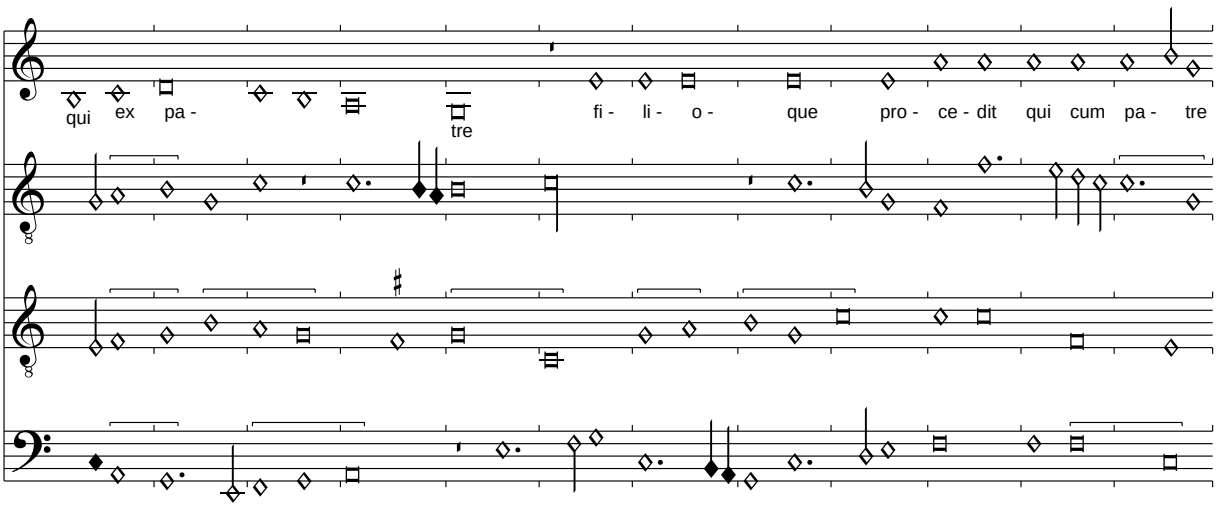
142


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

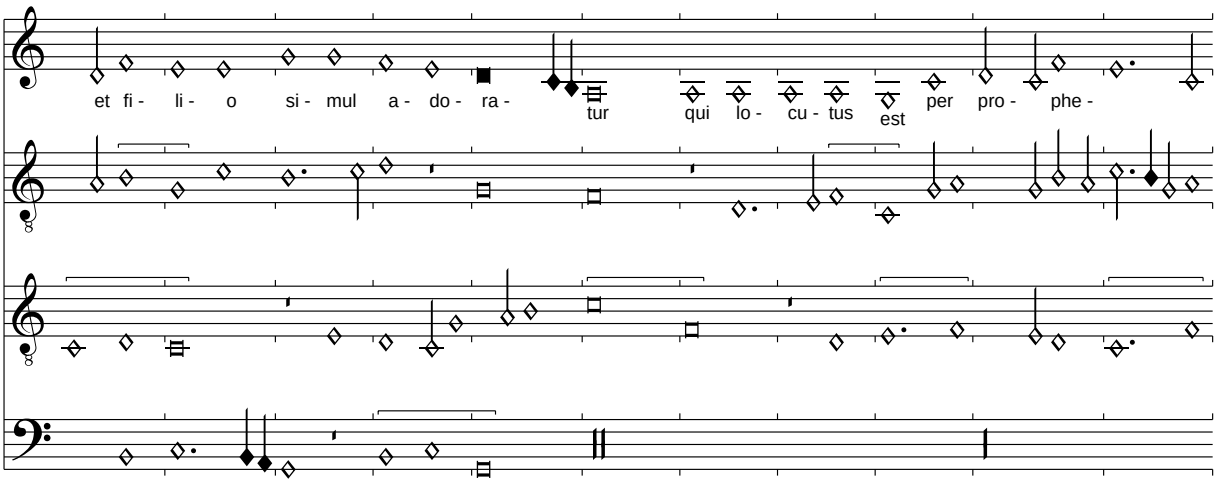
154


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

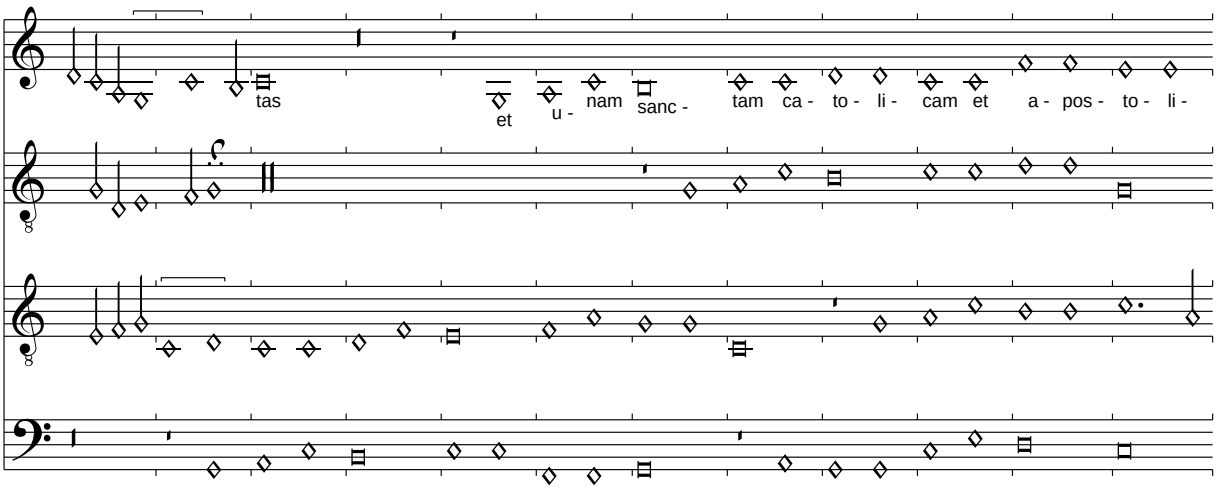
165


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

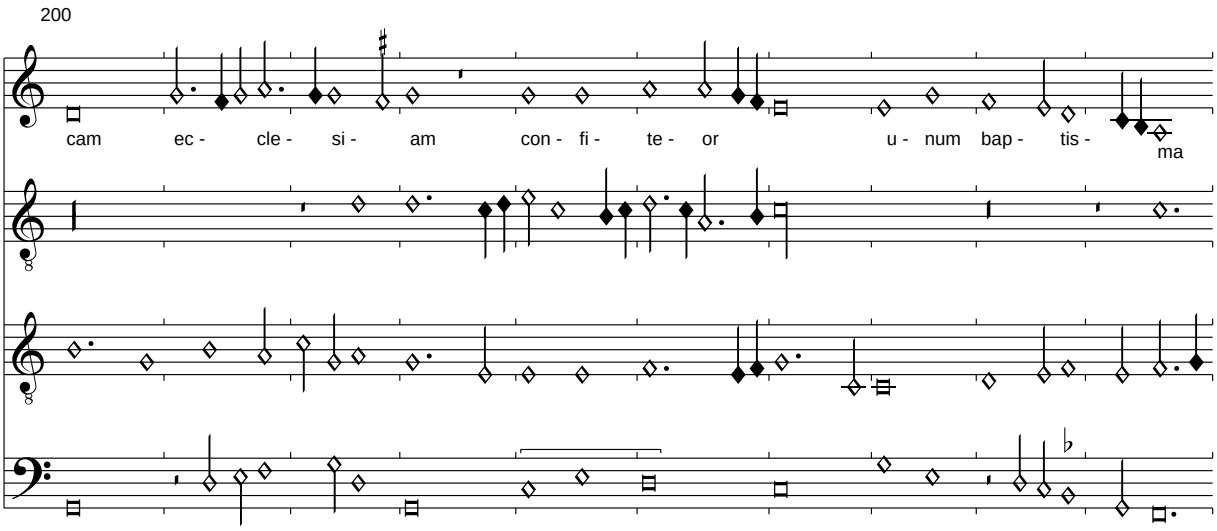
177


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

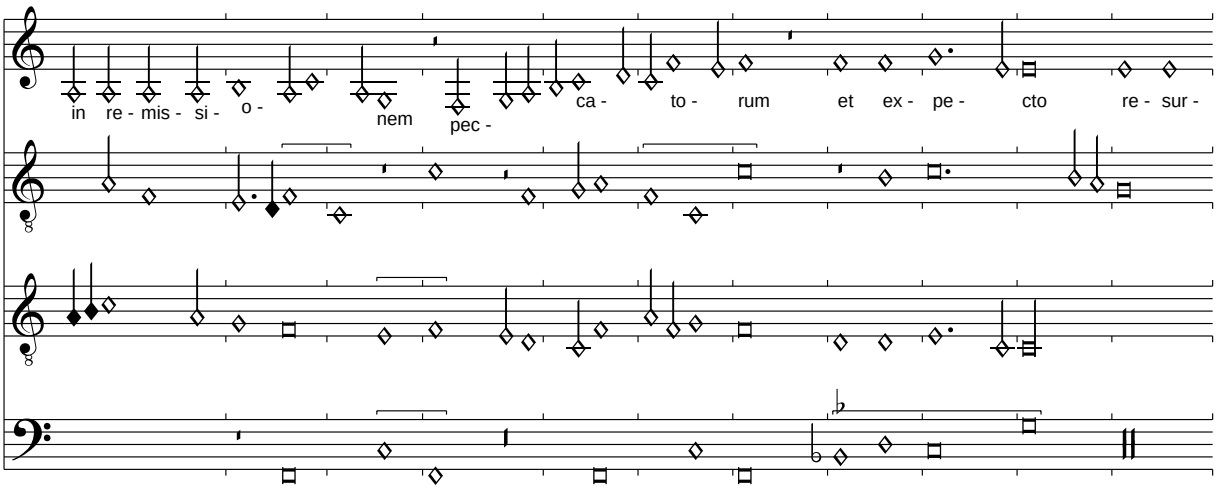
188


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

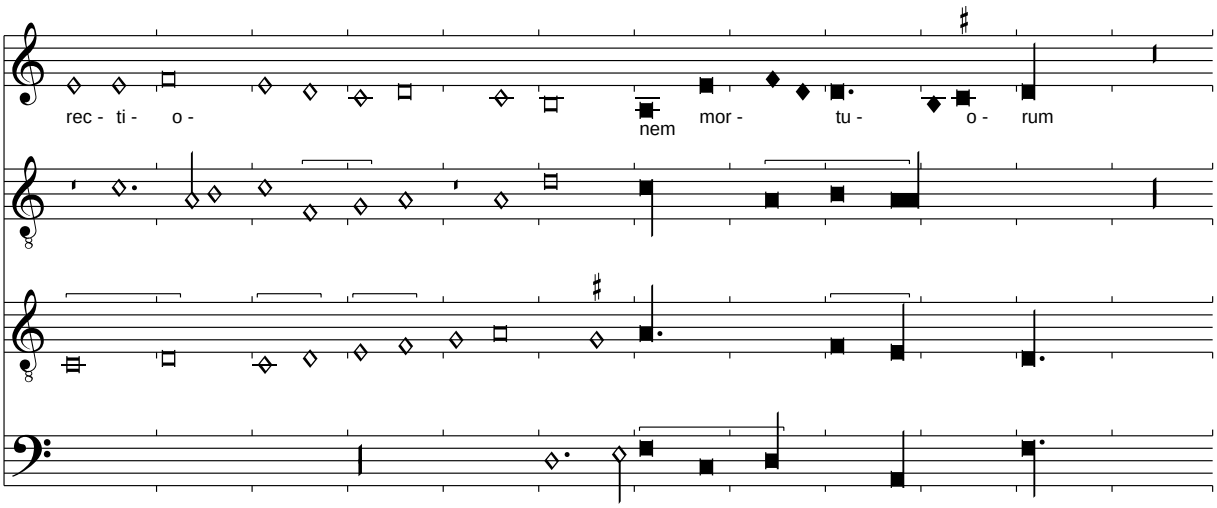
200


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

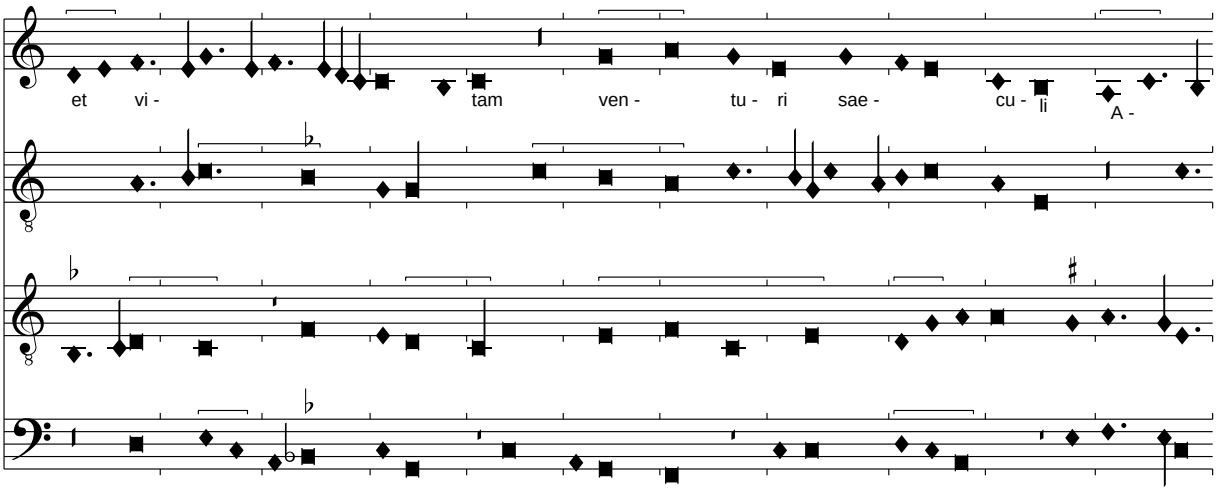
210


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

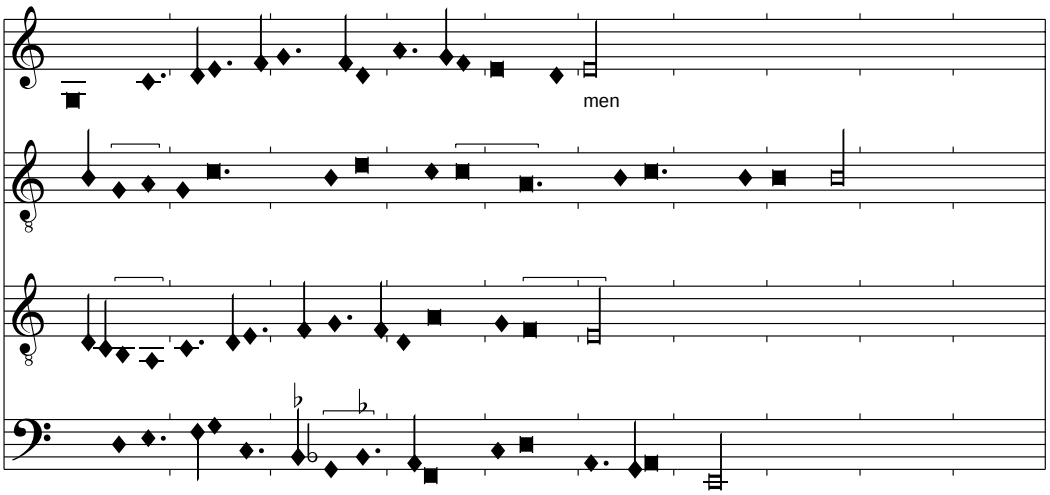
221



233

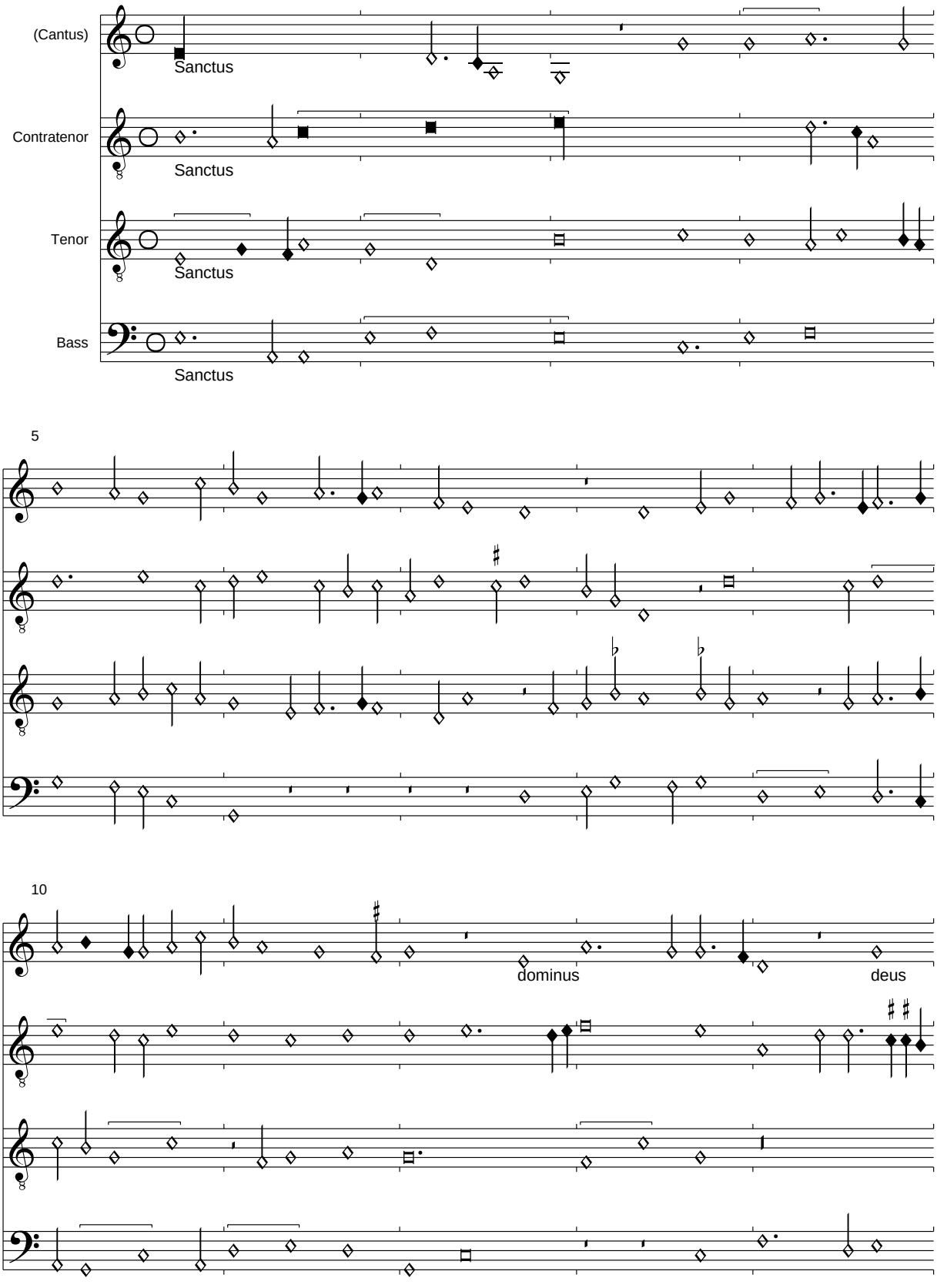


244

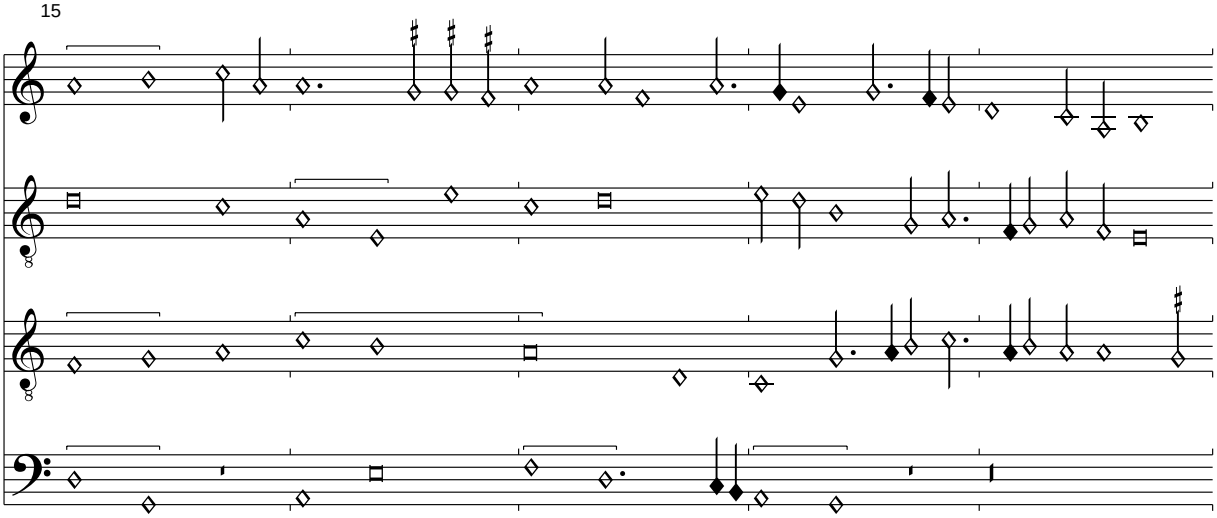


Johannes Ockeghem: Missa My My

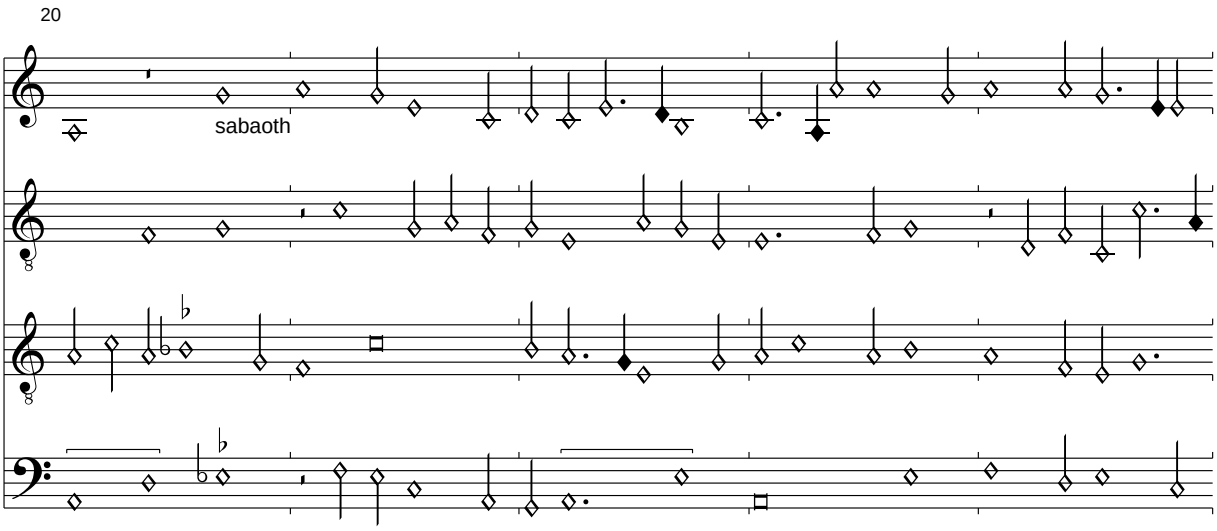
Sanctus



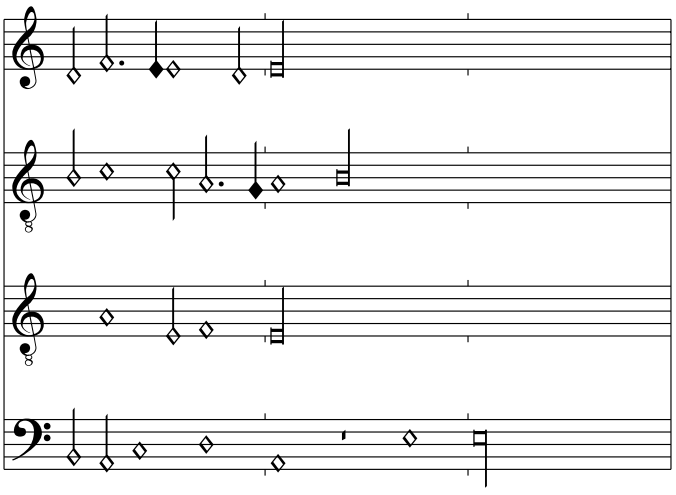
15

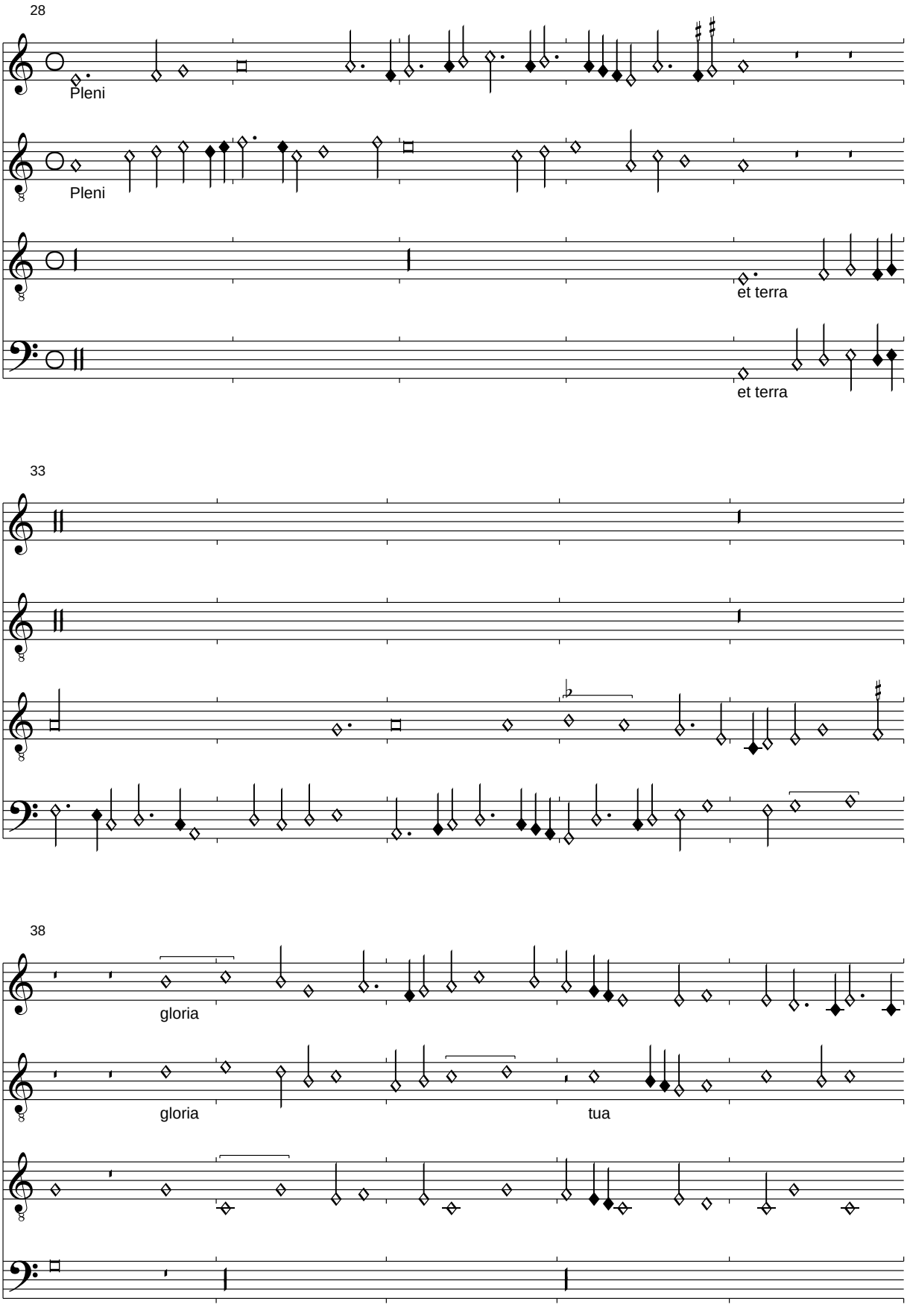


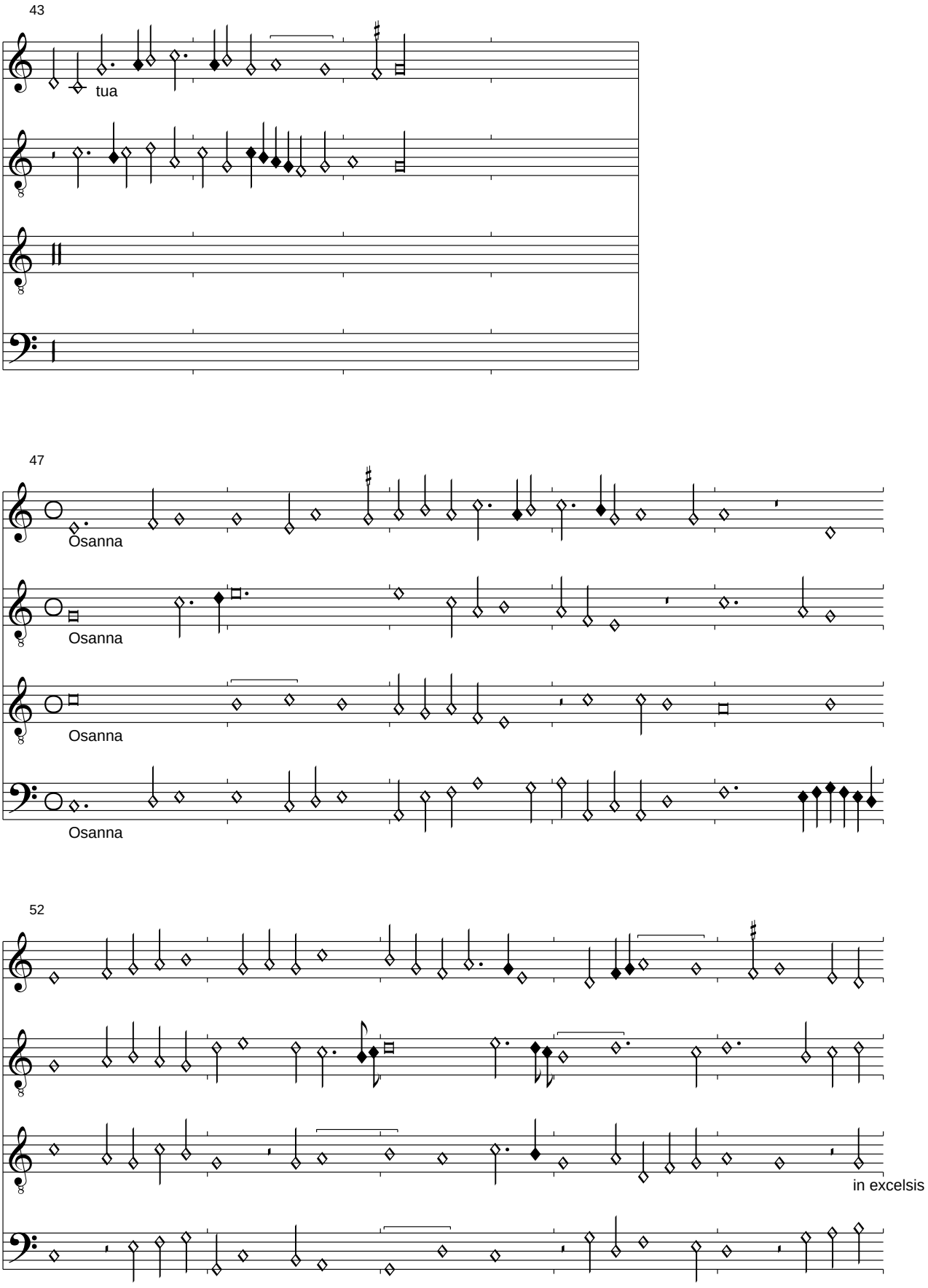
20



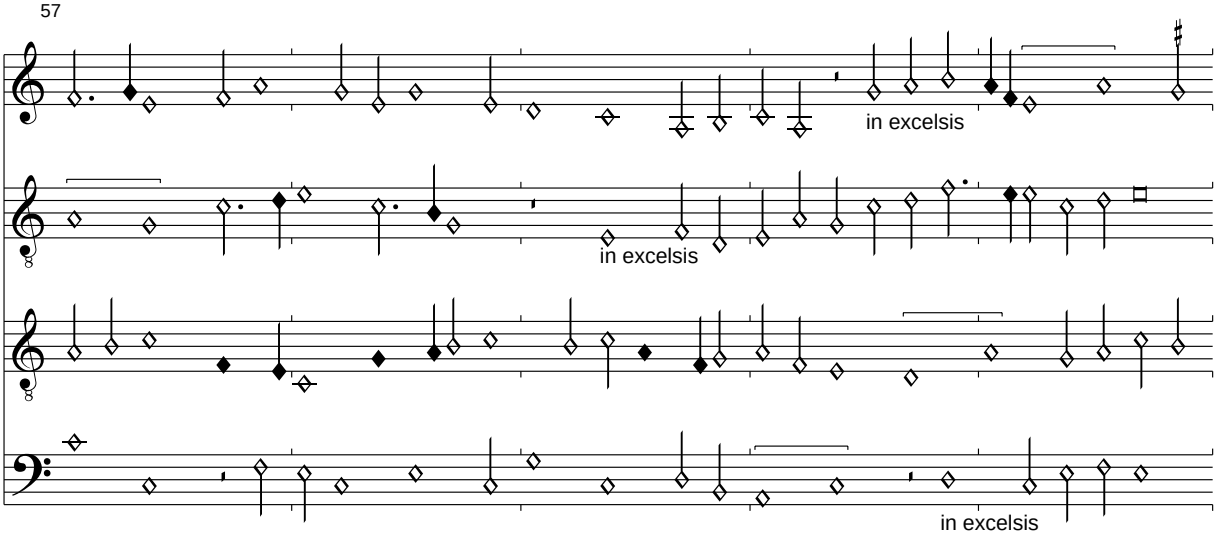
25



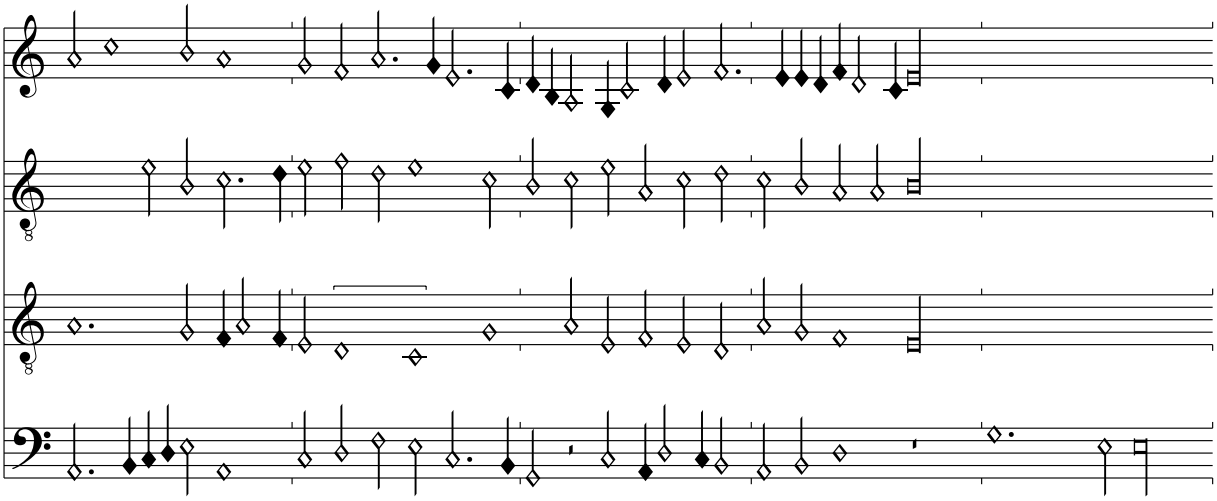

28
Pleni
Pleni
et terra
et terra
33
38
gloria
gloria
tua


43
tua
47
Osanna
Osanna
Osanna
Osanna
52
in excelsis

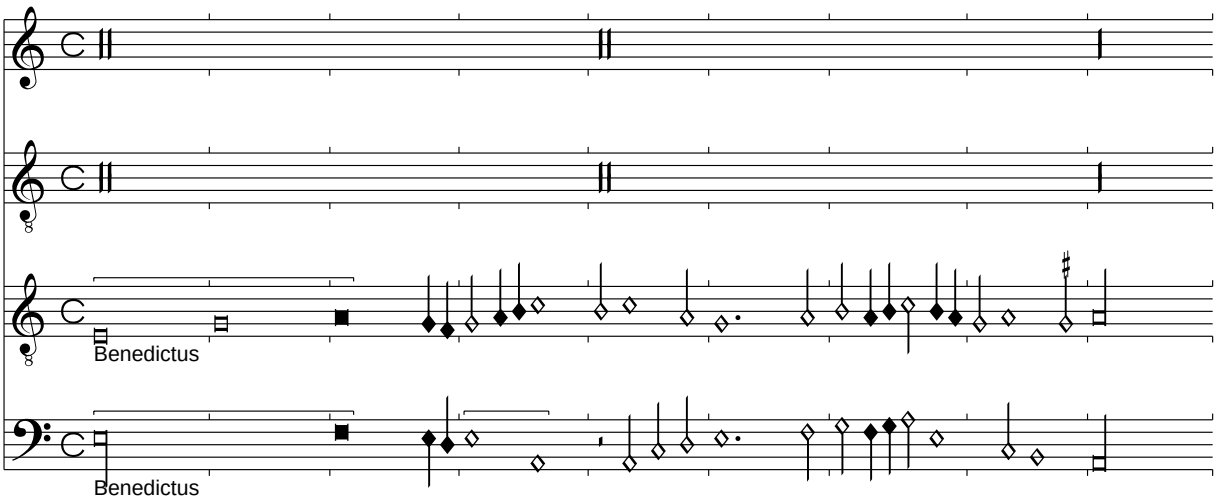
57



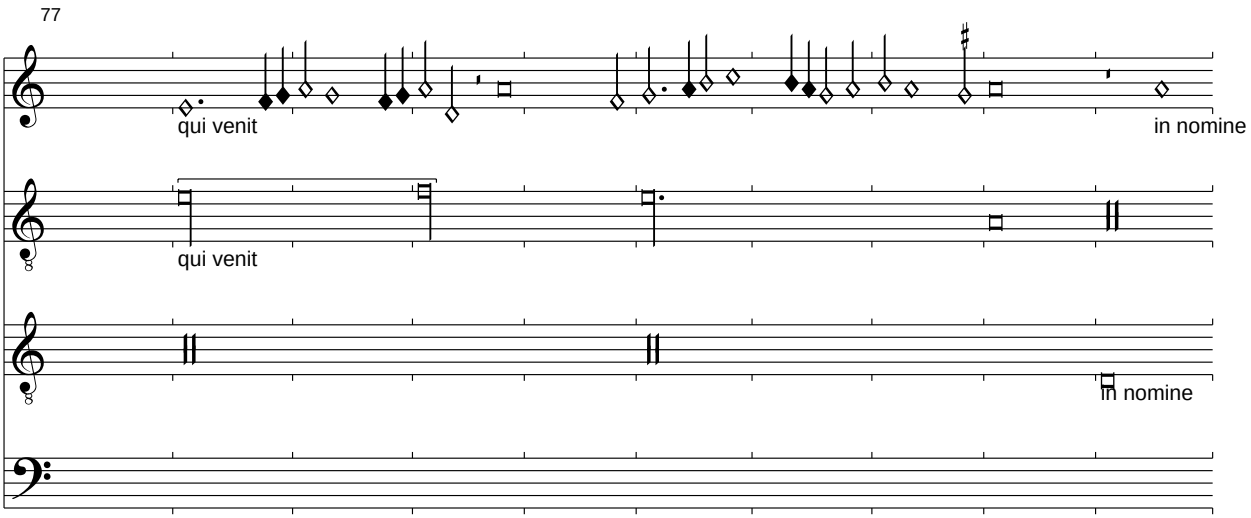
62



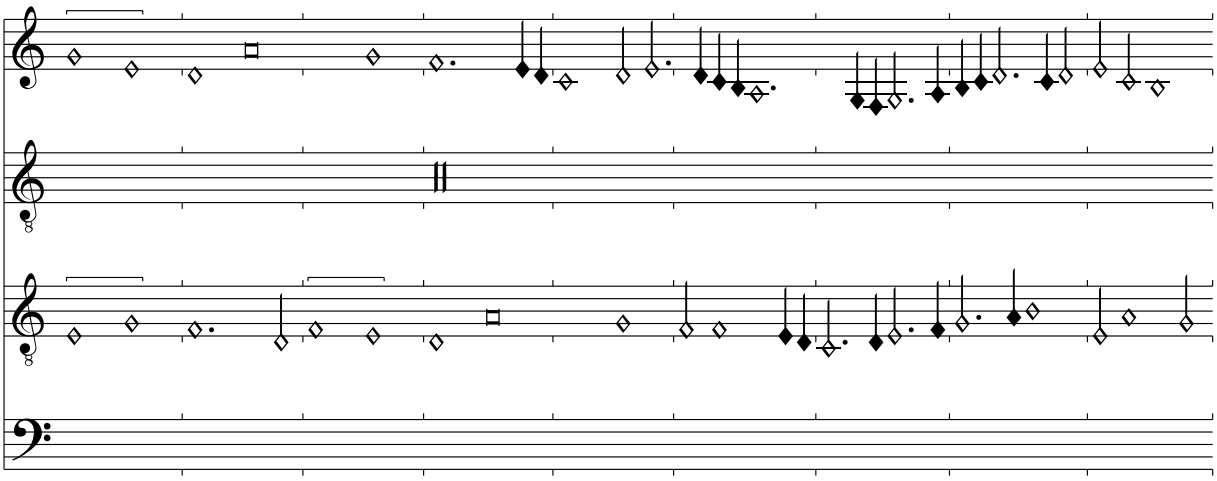
68


Benedictus
Benedictus

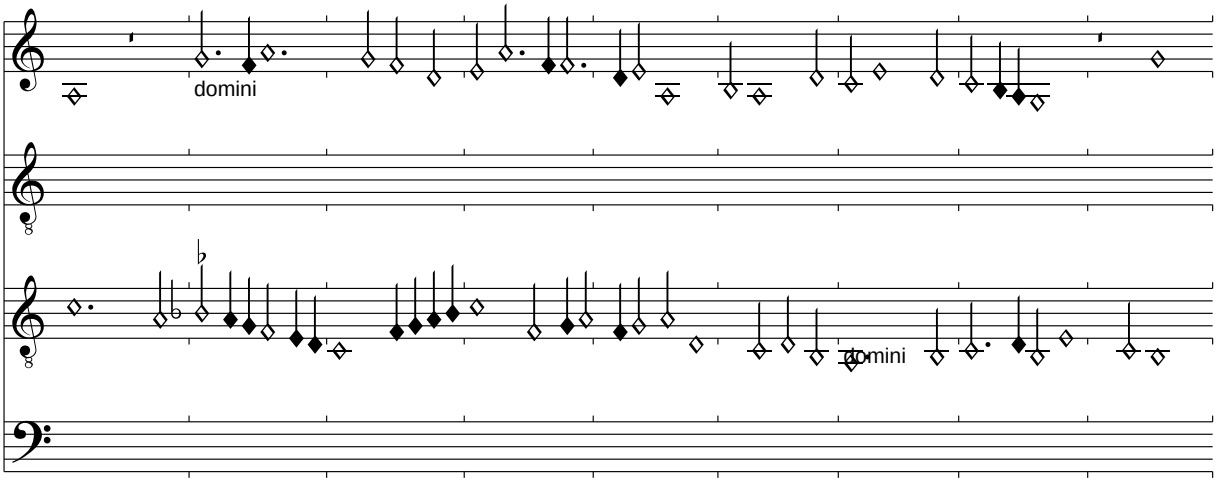
77


qui venit
in nomine
qui venit
in nomine

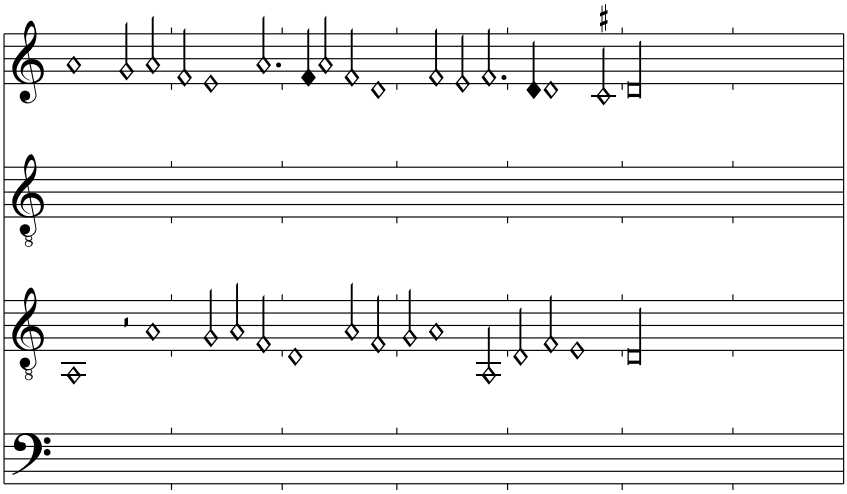
87



96

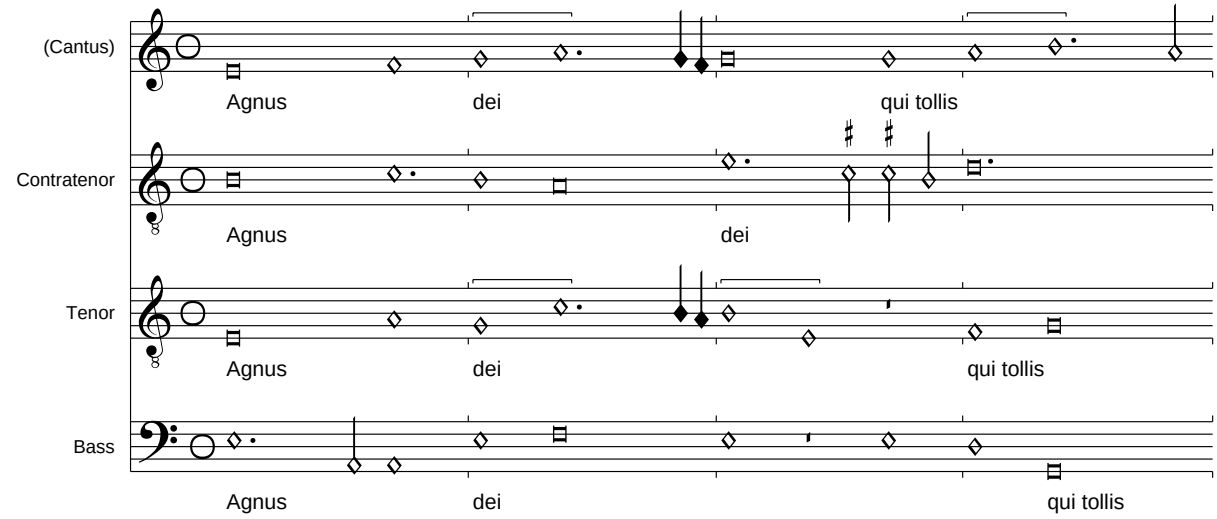


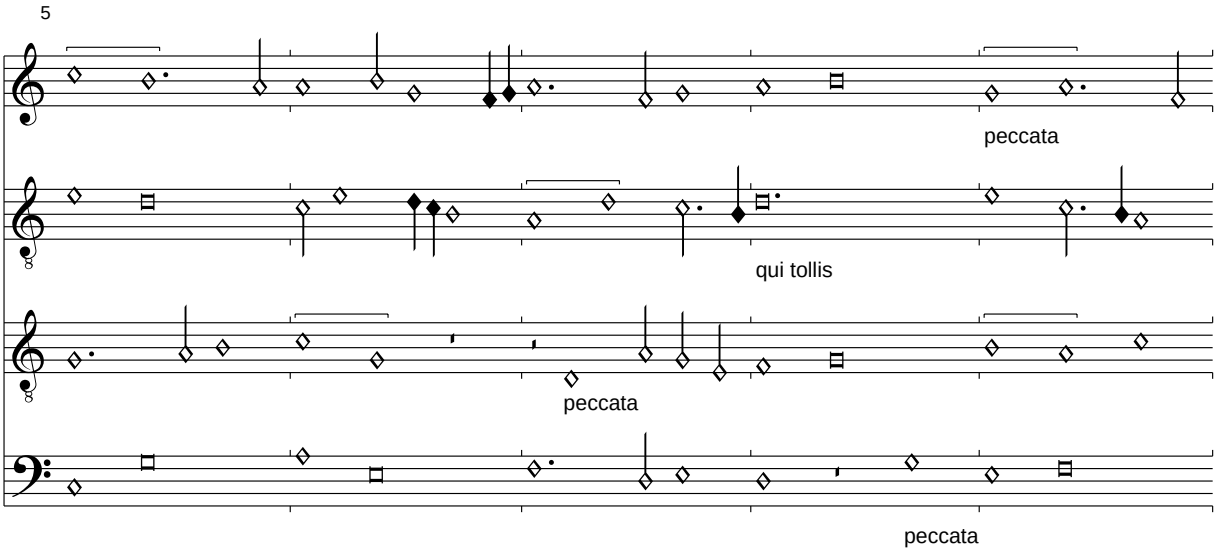
105

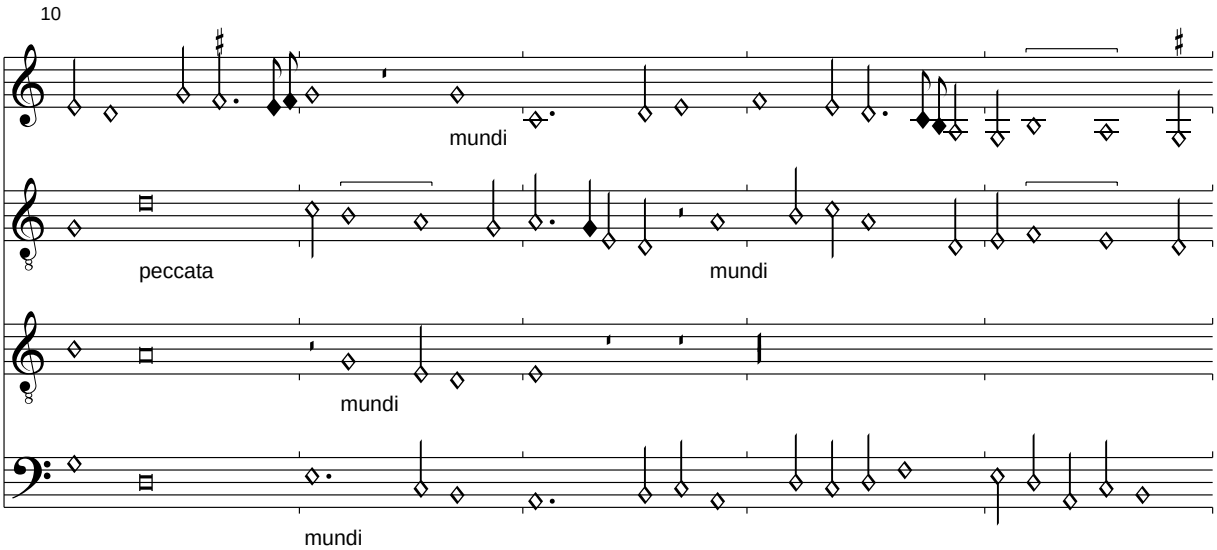


Ockeghem: Missa My My

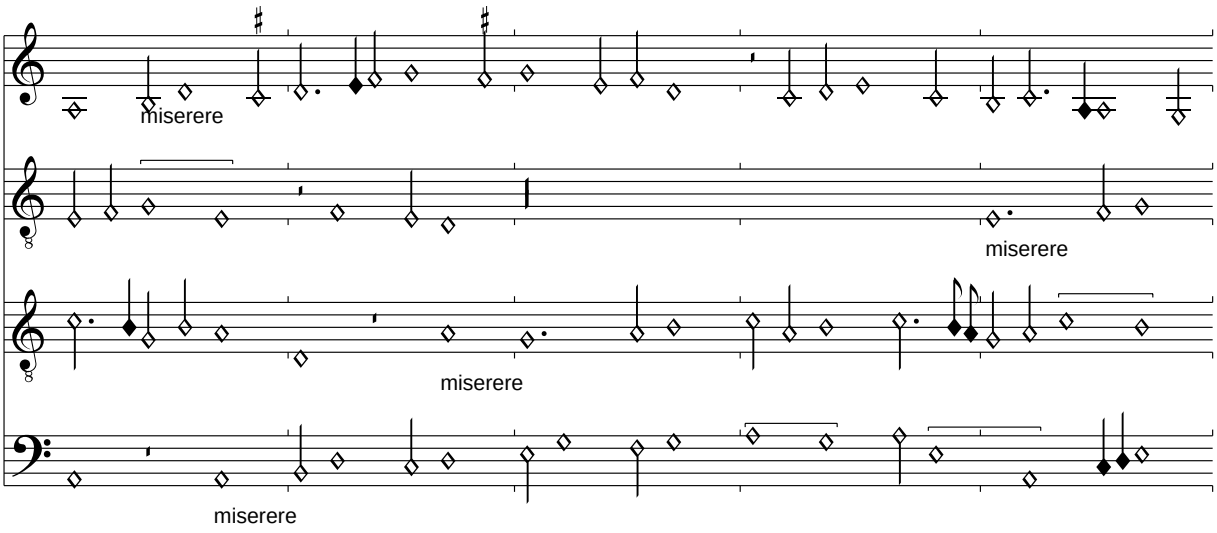
Agnus



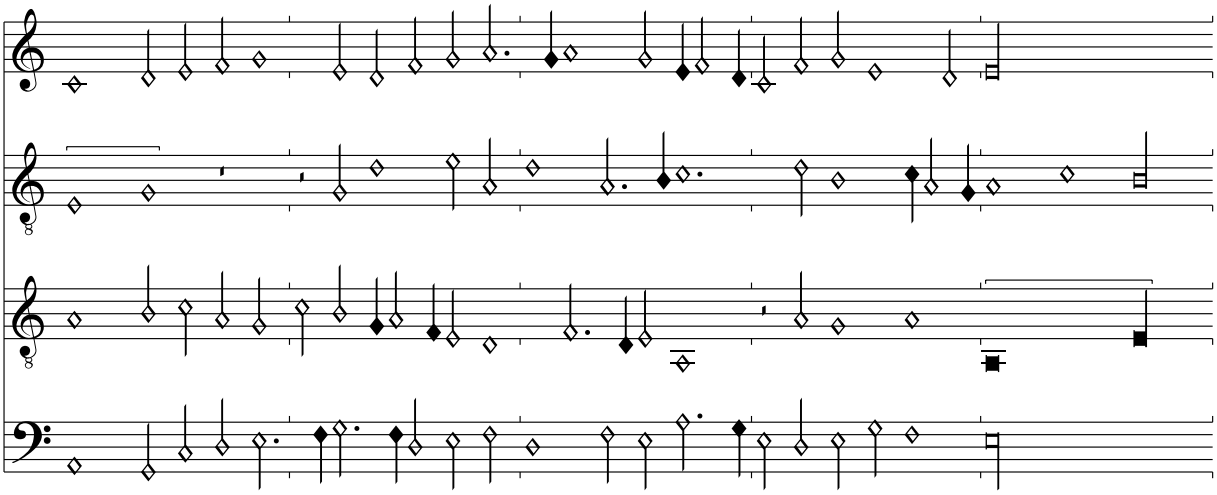




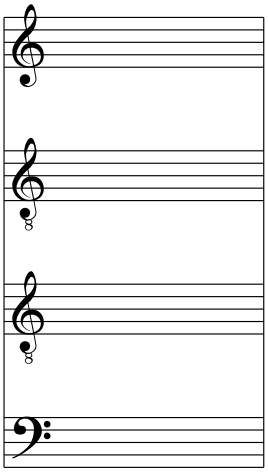
15

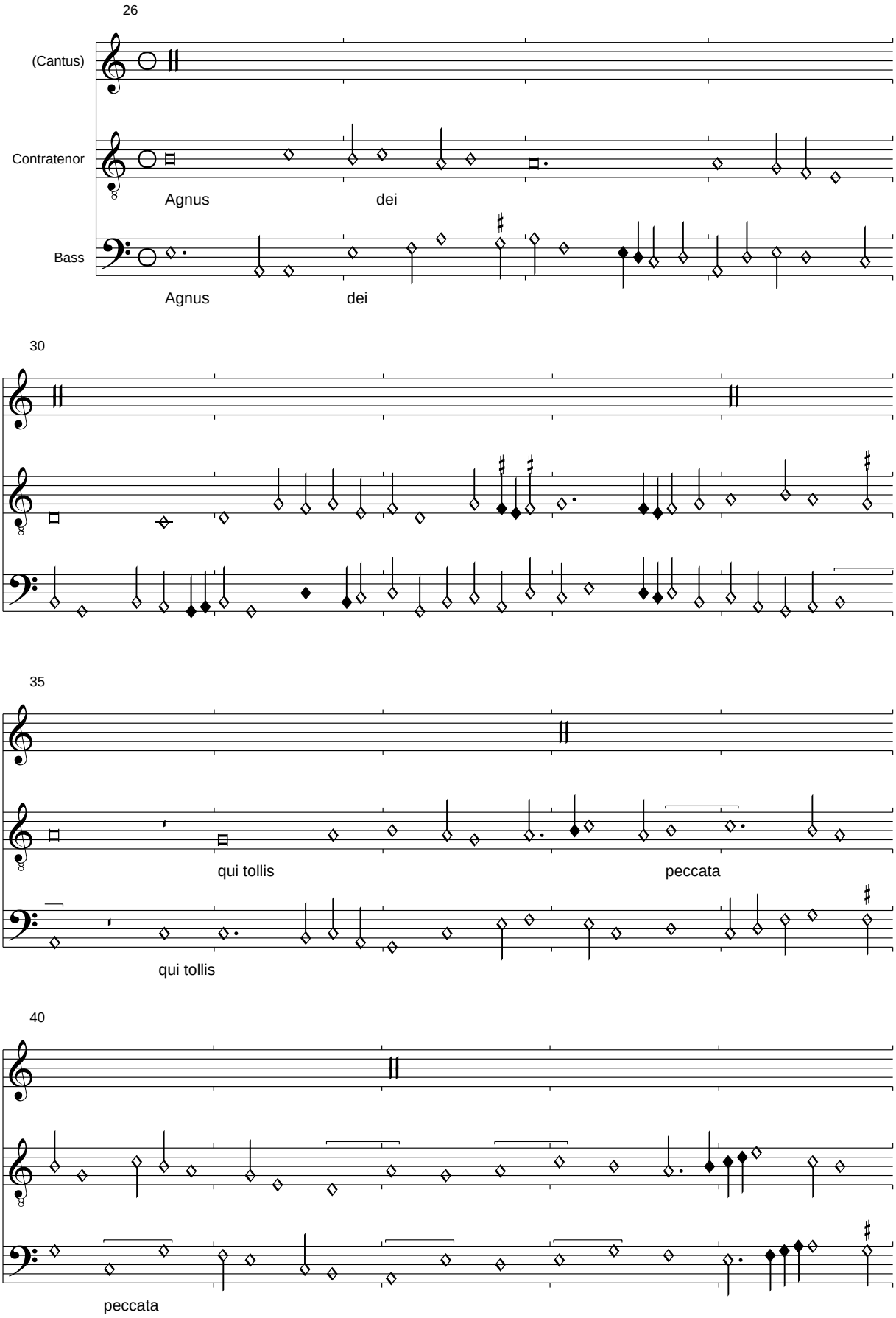


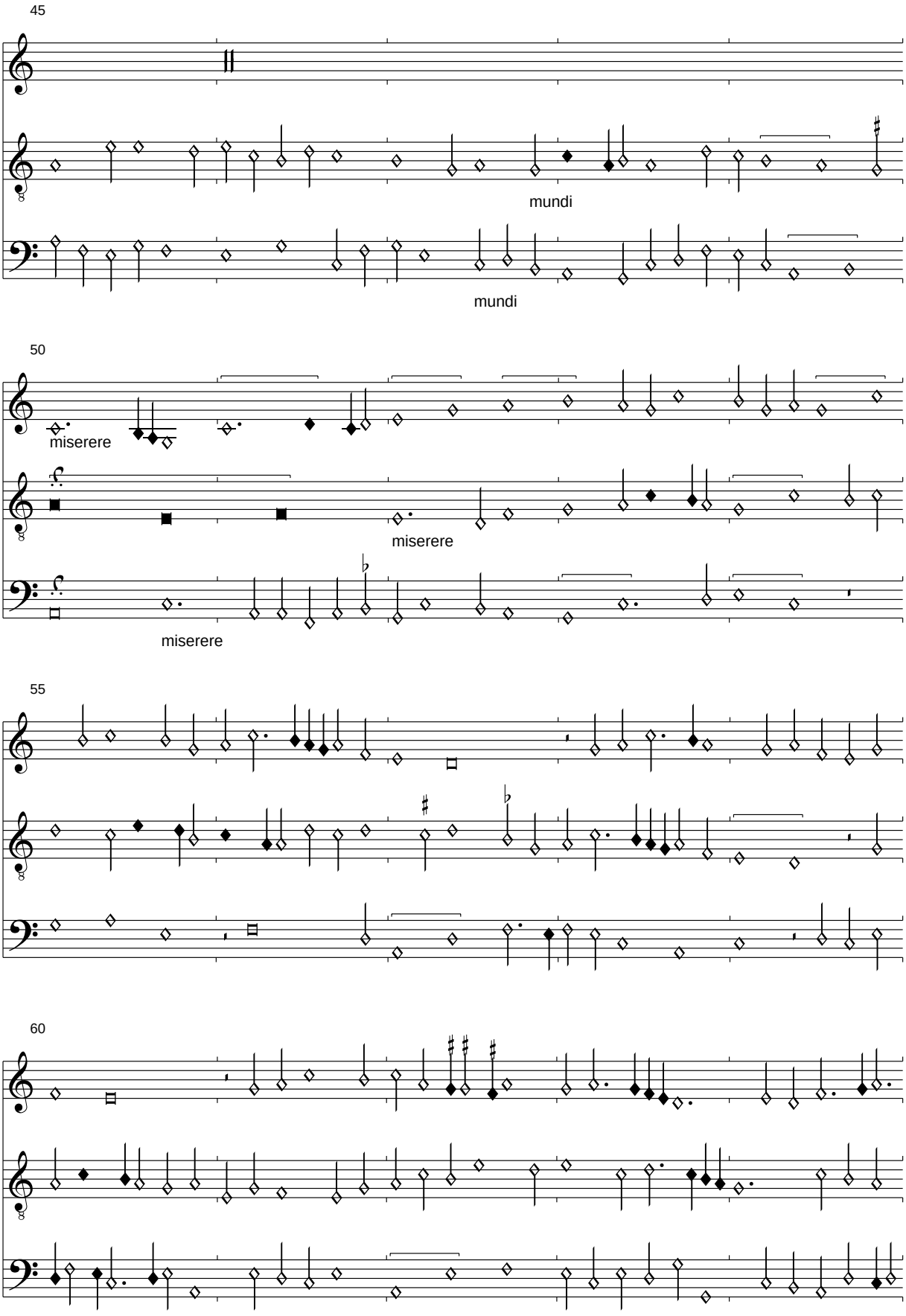
20

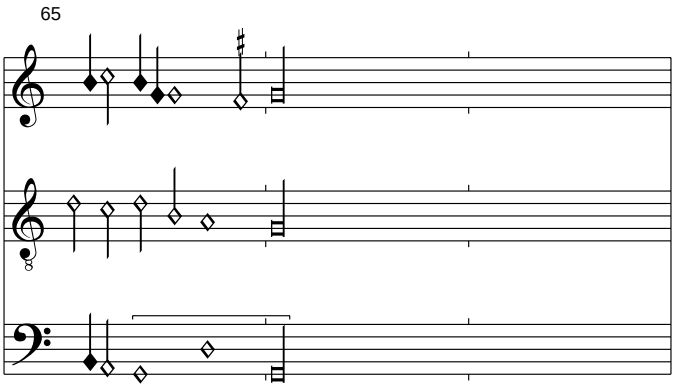


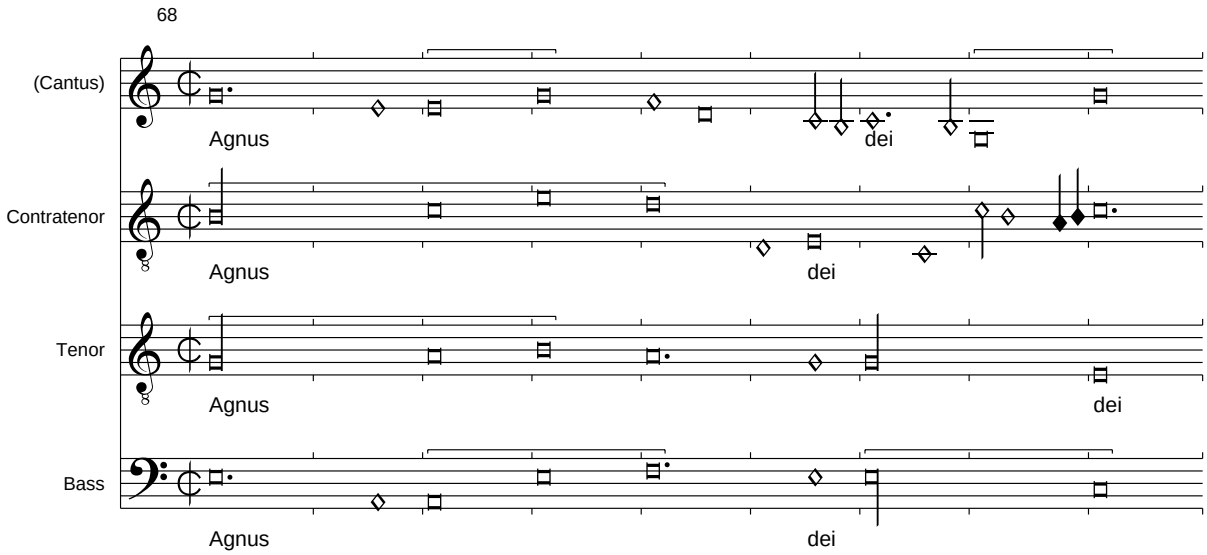
25

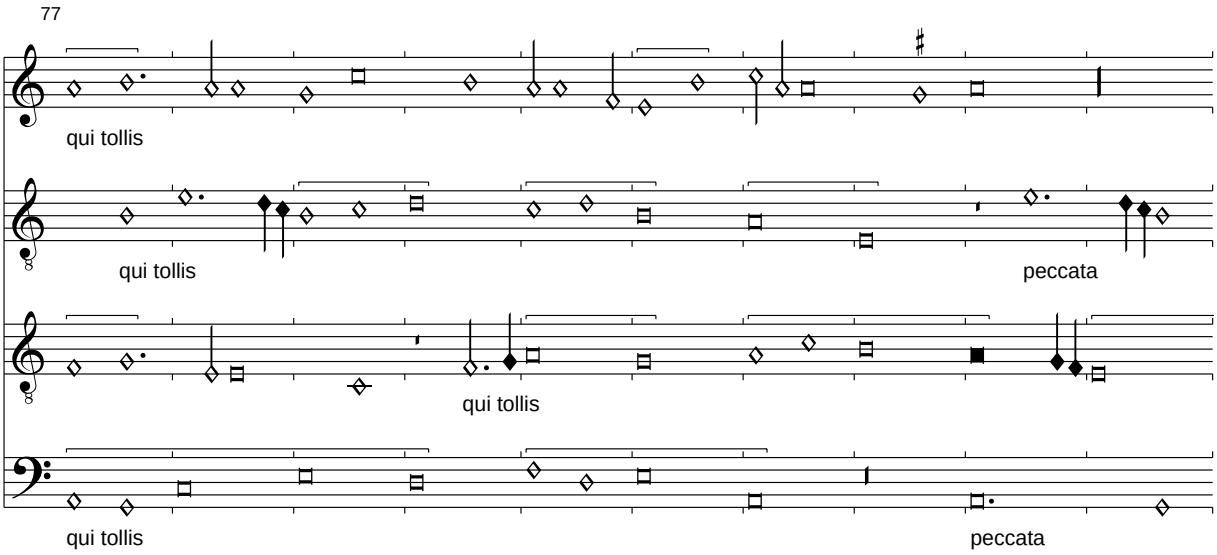



26
(Cantus)
Contratenor
Agnus
dei
Bass
Agnus
dei
30
35
qui tollis
peccata
qui tollis
40
peccata

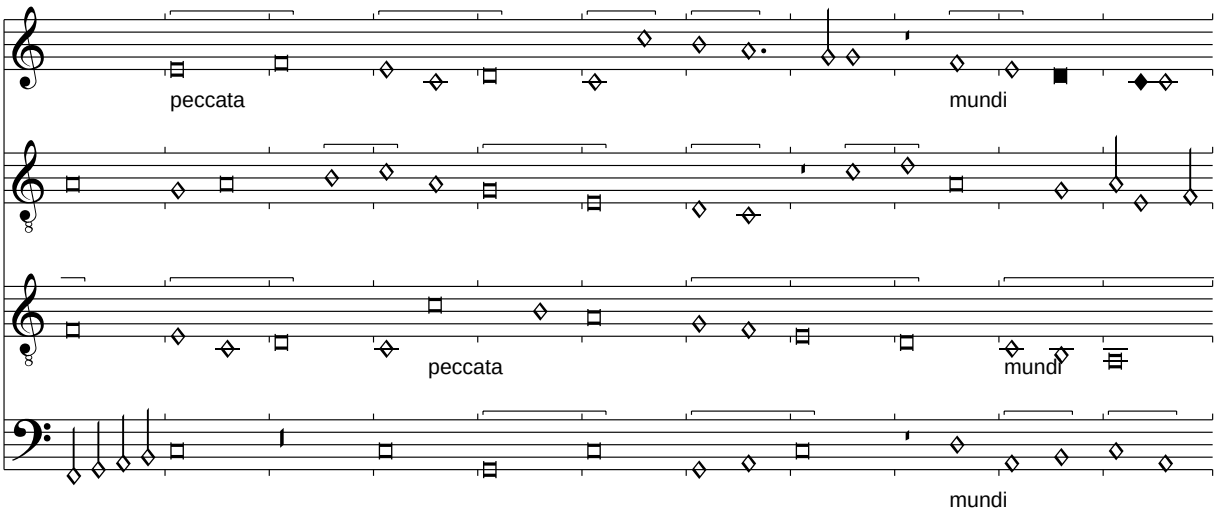

45
mundi
mundi
50
miserere
miserere
miserere
55
60


65

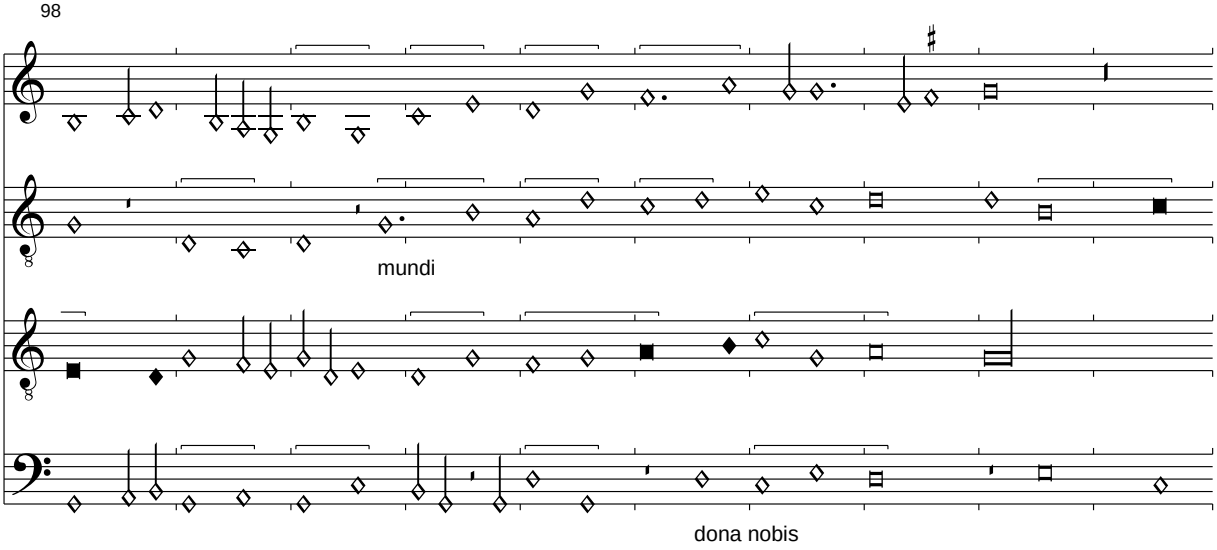

68
(Cantus)
Agnus
dei
Contratenor
Agnus
dei
Tenor
Agnus
dei
Bass
Agnus
dei


77
qui tollis
qui tollis
peccata
qui tollis
qui tollis
peccata

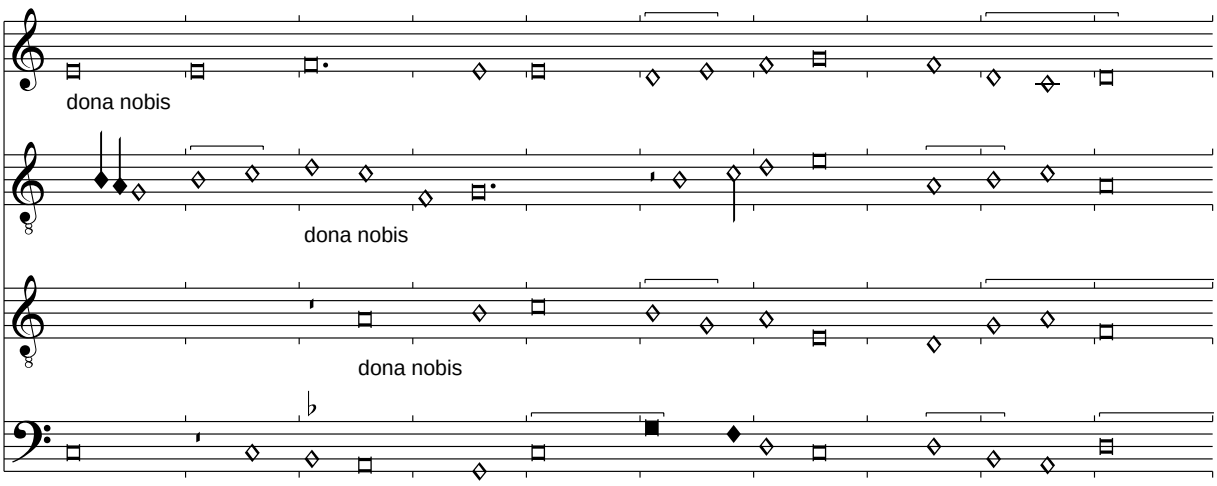
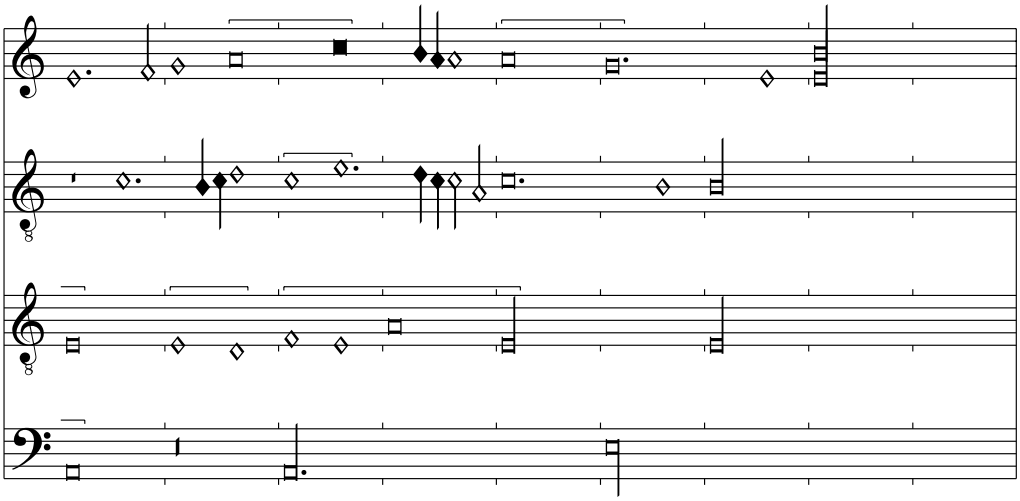
87


peccata
mundi
peccata
mundi
mundi

98


mundi
dona nobis

108


dona nobis
dona nobis
dona nobis

118