

Johannes Ockeghem

Missa Cuiusvis toni in E

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Die *Missa Cuiusvis toni* ist vielleicht das Werk Ockeghems, das am meisten Diskussionen über die Jahrhunderte bis heute ausgelöst hat. In wie vielen Versionen existiert diese Messe?

Die vorliegende Edition bietet die Version der Messe in E, die mit den geringsten Problemen behaftet ist und vermutlich der Ausgangspunkt der gesamten Werkidee war. Die Quelle bietet naturgemäß keine Schlüsselkombinationen, die Sänger konnten nach der Klärung der Verhältnisse der Stimmen untereinander durch Somisieren die jeweilige Version singen. In der Quelle finden sich statt Schlüsseln ein Zeichen für den Ausgangspunkt der Version und damit für das Verhältnis der Stimmen untereinander. Auch in der Version in E muss manchmal ein b molle gesungen werden, was meist textliche Gründe hat. Von a=440 ist der Bassus ziemlich tief, man kann aber natürlich die Gesamthöhe durch einen anderen Stimmton bequemer machen, in der E Version wird dann natürlich der Cantus höher.

Das frappierende Resultat des Versuchs, die Messe von D aus im "Dorischen" zu singen, ist die fast durchgängige Notwendigkeit eines B und auch eines Eb. Hierdurch wird diese "fiktive" Version zur faktischen Phrygischen Version, wie sie hier vorliegt! Es gibt also insgesamt nur zwei Versionen der Messe, da die Verhältnisse sich zwischen der Version auf G und F genauso darstellen. Die Edition In G bzw. F findet sich auch auf unserer Website.

Ockeghem: Missa cuiusvis toni in E Kyrie

The musical score consists of four staves, each representing a voice:

- Cantus:** Treble clef, open circle note at the beginning.
- Contratenor:** Treble clef, open circle note with a '8' below it at the beginning.
- Tenor:** Treble clef, open circle note with a '8' below it at the beginning.
- Bass:** Bass clef, open circle note at the beginning.

The music is divided into three systems:

- System 1 (Measures 1-4):** Labeled "Kyrie". The Cantus and Contratenor parts begin with eighth-note patterns. The Tenor part has sustained notes. The Bass part is silent.
- System 2 (Measures 5-8):** The bass begins with eighth-note patterns.
- System 3 (Measures 8-11):** Labeled "Christe". The bass continues with eighth-note patterns. The tenor and contratenor parts also contribute to the harmonic texture.

Musical score for three staves (Treble, Alto, Bass) at measure 18. The key signature is one sharp. The Treble staff has a single note on the first line. The Alto staff has a dotted half note on the second space, followed by a half note on the fourth line. The Bass staff has a half note on the third line, followed by a half note on the second space, a half note on the first line, and a half note on the second space.

26

Kyrie

8

1

||

A musical score page numbered 31, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. Each staff consists of five horizontal lines representing the staff and four short vertical lines representing the bar lines. The music is written using diamond-shaped note heads. The first staff begins with a note on the fourth line, followed by a note on the third line with a dot, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, and a note on the second line with a stem pointing up. The second staff begins with a note on the fourth line, followed by a note on the third line with a dot, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, and a note on the second line with a stem pointing up. The third staff begins with a note on the fourth line, followed by a note on the third line with a dot, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, and a note on the second line with a stem pointing up. The fourth staff begins with a note on the fourth line, followed by a note on the third line with a dot, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, a note on the second line with a stem pointing up, a note on the first line with a stem pointing down, and a note on the second line with a stem pointing up.

Ockeghem: Missa cuiusvis toni in E

2) Gloria

(Cantus)

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

Contratenor

8

Tenor

Bassus

5

ta - tis lau - da - mus te be - ne - di - ci - mus te a - do - ra - mus te glo - ri - fi -

10

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

8

Bassus

15

am tu - am do - mi - ne de - us rex ce - les - tis do - mi - ne fi -
de - us pa - ter om - ni - po - tens

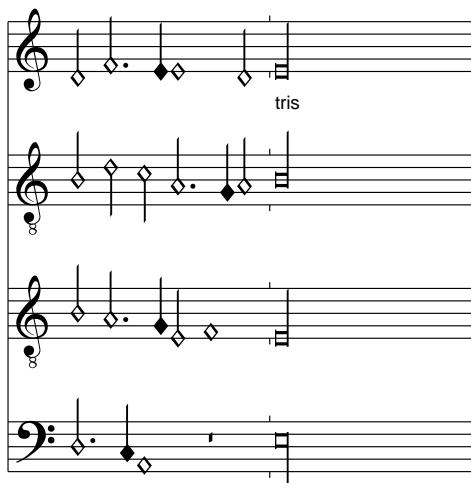
20

li u - ni - ge - ni - te Je - su Chri - ste do - mi - ne de - us a - gnus

25

de - fi - li - us pa -

30



32

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

42

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

51

Qui se - des ad dex - te - ram pa - tris mi - se - re - re no - bis

60

quo - ni - am tu so - lus sanc - tus tu so - lus do - mi - nus tu so - lus al - .

69

tis - si - mus Je - su Chri - ste Cum san - cto spi - ri - tu in glo - ri - a

79

de - I pa - tris A - men

Ockeghem: Missa Cuiusvis toni in E

Credo

(Cantus)

Contratenor

Tenor

Bass

4

Cantus

Contratenor

Tenor

Bass

8

Cantus

Contratenor

Tenor

Bass

12

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

tum De - um

16

de - um ve - rum de de - o ve -

de De - o lu - men de lu - mi - ne

20

ro con - sub - stan - ti - a - lem pa -

ge - ni - tum non fac - tum

24

tri per quem om ni a fac ta sunt
qui prop ter nos ho mi nes

28

de scen dit de
et prop ter no stram sa lu tem

32

cae lis

35

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

44

et ho - mo fac - tus est cru - ci - fi - xus e -
vir - gi - ne

54

ti - am pro no - bis pas -
sub Pon - ti - o Pi - la - to pas -

64

sus et se - pul - tus est
re - sur - re - xit ter - ti - a di -
sus

74

e se - cun - dum scrip - tu - ras et

83

as - cen - dit in cae - lum se - det ad dex - te - ram

92

pa - tris

97

et i - te - ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et

106

mor - tu - os cu - ius re - gni non e - rit fi - nis

et in spi - ri - tum sanc -

114

tum domi - num et vi - vi - fi - can - tem
qui ex pa - tre fi - li - o - que

123

pro - ce - dit et fi - li - o si - mul a - do -
qui cum pa - tre

132

ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus est per pro -||

141

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

150

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

p

160

mis - si - o - nem pec - ca - to - rum et ex -

169

pe - cto re - sur - rec - ti - o - nem mor - tu - o - rum

178

et vi - tam ven - tu - ri sae -

183

cu - li A -

188

men

Ockeghem: Missa Cuiusvis toni Sanctus in E

The musical score consists of four staves representing the voices: Cantus (soprano), Contratenor (alto), Tenor, and Bassus (bass). The music is written in common time with a key signature of one sharp (E major). The notation uses diamond-shaped note heads and vertical stems.

Section 1 (Measures 1-4):

- Cantus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Contratenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Tenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Bassus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.

Section 2 (Measures 5-8):

- Cantus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Contratenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Tenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Bassus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.

Section 3 (Measures 9-12):

- Cantus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Contratenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Tenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Bassus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.

Section 4 (Measures 13-16):

- Cantus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Contratenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Tenor:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.
- Bassus:** Starts with a whole note, followed by a dotted half note, two eighth notes, a dotted quarter note, a half note, and a dotted half note.

15

oth

18

Ple - ni sunt cae -

22

li et ter - ra glo - ri - a tu - a

26

tu - a
glo - ri - a

30

tu -

34

a

35

This block contains four staves of musical notation for voices. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The notation uses square neumes on a four-line staff. The word "Osanna" is written below each of the first three staves.

45

This block contains four staves of musical notation for voices. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The notation uses square neumes on a four-line staff. The word "Osanna" is written below each of the first three staves.

55

This block contains four staves of musical notation for voices. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The notation uses square neumes on a four-line staff. The word "Osanna" is written below each of the first three staves.

65

75

77

(Cantus) C

Contratenor C Benedictus

Bassus C ||

84

qui venit

qui venit

92

100

108

116

Soprano
Alto
Bass

Ockeghem: Missa Cuiusvis toni in E Agnus

(Cantus)

Contratenor

Tenor

Bassus

5

10

Agnus

Agnus

Agnus

Agnus

miserere
Dona

miserere
Dona

miserere
Dona

miserere
Dona

15

18

28

38

48