

Johannes Ockeghem

Missa Cuiusvis toni in G (F)

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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 G, die mit nur geringen Problemen behaftet ist. Wie schon im Vorwort zur Messe in der Version auf E erklärt wurde, musste der Sänger, der vom erst einmal nahe liegenden Ausgangston F begann feststellen, dass er durchgängig ein B und ein Eb singen musste, um den Tritonus vertikal und horizontal zu vermieden. Damit sang er de facto die "mixolydische" Version. Ich habe zur Exemplifikation einzelne Sätze in F übertragen. Nicht absolut notwendig Eb habe ich belassen, vermutlich hat der Sänger nach der Erkenntnis der kontrapunktischen Lage durchgängig zwei B gesungen oder gleich die Version von G ausgehend. In den zahlreichen homophonem Passagen entsteht in den beiden einzigen vorhandenen Versionen der Messe der frappierende Eindruck von "Dur" auf G und "Moll" auf E.

Die Quelle bietet naturgemäß keine Schlüsselkombinationen, die Sänger konnten nach der Klärung der Verhältnisse der Stimmen untereinander durch Solmisieren 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 F bzw. G muss manchmal ein weiteres b molle gesungen werden, was meist textliche Gründe hat. Die Version in G ist im Cantus recht hoch, dies kann man aber durch einen tieferen Stimmton vermeiden. Die Version in E findet sich ebenfalls auf unserer Website.

Ockeghem: Missa Cuiusvis toni in G

Kyrie

(Cantus) Kyrie

Contratenor

Tenor

Bass

5

8

Christe

18

18

26

Kyrie

26

31

31

Ockeghem: Missa Cuiusvis toni in F

Gloria

(Cantus)

Contratenor

Tenor

Bassus

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

5

tis laudamus te benedici mus te adora mus te glo ri -

10

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

15

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 de -

25

fi - li - us pa - i fi - li - us pa -

30

tris

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 Qui se-

52

des ad dex - te - ram pa - tris mi - se - re - re no - bis quo - ni - am

62

tu so - lus sanc - tus tu so - lus do - mi - nus tu so - lus al - tis - si - mus

71

Je - su Chri - ste Cum san - cto spi - ri - tu in glo - ri - a de - l pa - tris

81

A - men

Ockeghem: Missa Cuiusvis toni in G

Credo

(Cantus) Pa - trem om - ni po ten tem fac - to - rem

Contratenor

Tenor

Bass

4 cae - li et ter - rae vi - si bi li - um om - ni - um et in - vi -

7 si - bi - li - um et in u - num do - mi - num Je - sum Chri - stum fi - li - um

11

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

8 De - i u - n i - g e - n i - t u m

15

la de - um ve - rum de

8 De - um de De - o

lu - men de lu - mi - ne

19

de - o ve - ro con - sub - stan - ti -

8 ge - ni - tum non fac - tum

23

a - lem pa - tri per quem om - ni - a fac - ta sunt
qui prop - ter nos ho -

27

de -
mi - nes et prop - ter no - stram sa - lu - tem

31

scen - dit de 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
sus

74

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

83

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

92

pa - tris

96

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

105

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

et in spi - ri - tum sanc -

113

qui ex pa - tre fi - li - o - que

tum domi - num et vi - vi - fi - can - tem

122

pro - ce - dit et fi - li - o si - mul a - do -

qui cum pa - tre

131

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

||

140

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

149

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

159

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

168

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

177

et vi - tam ven - tu - ri sae -

182

cu - li A -

187

men

Ockeghem: Missa Cuiusvis toni Sanctus in F

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

- Cantus:** Treble clef, G clef, B-flat key signature.
- Contratenor:** Treble clef, G clef, B-flat key signature.
- Tenor:** Treble clef, G clef, B-flat key signature.
- Bassus:** Bass clef, F clef, B-flat key signature.

The music is written in common time. The notation uses diamond-shaped note heads. The lyrics are written below the notes, corresponding to the vocal parts. The score is divided into three systems by measure numbers 5, 10, and 15.

System 1 (Measures 1-4):

(Cantus) Sanc - sanc - tus

Contratenor

Tenor

Bassus

System 2 (Measures 5-8):

do - mi - nus de -

System 3 (Measures 9-12):

us sa - ba -

System 4 (Measures 13-16):

15

oth

18

Ple - ni sunt cae -

22

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

26

tu - a

ri - a

glo -

30

tu -

b

34

a

35

This musical score page contains four staves of music for voices. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6/8'). The key signature is F major (one sharp). The vocal parts are represented by diamond-shaped note heads. The lyrics 'Osanna' are written below each staff. Measure 35 starts with a single note on the first staff, followed by a sustained note on the second staff. Measures 36-38 show a more complex harmonic progression with various notes and rests. Measure 39 begins with a sustained note on the first staff, followed by a sustained note on the second staff. Measure 40 concludes with a sustained note on the first staff.

45

This musical score page continues the four-staff setting. The key signature changes to B-flat major (two flats). Measure 45 features sustained notes on the first and second staves. Measures 46-48 show a mix of sustained notes and brief melodic fragments. Measure 49 begins with a sustained note on the first staff, followed by a sustained note on the second staff. Measure 50 concludes with a sustained note on the first staff.

55

This musical score page continues the four-staff setting. The key signature changes to B-flat major (two flats). Measure 55 features sustained notes on the first and second staves. Measures 56-58 show a mix of sustained notes and brief melodic fragments. Measure 59 begins with a sustained note on the first staff, followed by a sustained note on the second staff. Measure 60 concludes with a sustained note on the first staff.

65

75

77

(Cantus) Contratenor Bassus

Benedictus

84

92

100

108

A musical score for three staves. The top staff is Treble, the bottom staff is Bass, and the middle staff is Alto. The Treble staff has a treble clef, a key signature of one sharp, and a tempo of 116 BPM. The Bass staff has a bass clef and a key signature of one flat. The Alto staff has an alto clef. The music consists of measures with various note heads (diamonds, squares, diamonds with stems) and rests.

Ockeghem: Missa Cuiusvis toni in G Agnus

The musical score consists of four staves representing the Cantus, Contratenor, Tenor, and Bassus voices. The notation is in common time, using a soprano clef for the Cantus and Contratenor, and a bass clef for the Tenor and Bassus. The music is written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration. The lyrics "Agnus" appear at the beginning of each staff. The score is divided into three systems by measure numbers 5, 10, and 15. The lyrics "miserere dona" are repeated in each system.

Cantus

Contratenor

Tenor

Bassus

5

10

miserere
dona

miserere
dona

miserere
dona

miserere
dona

15

18

Agnus

Agnus

Agnus

28

qui tollis

qui tollis

qui tollis

qui tollis

38

Music score for Ockeghem's Missa Cuiusvis toni in G (Agnus). The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration. Measure 38 begins with a series of eighth-note strokes on the first staff, followed by a breve stroke with a dot on the second staff. The third staff starts with a dotted half note. The fourth staff begins with a half note.

48

Music score for Ockeghem's Missa Cuiusvis toni in G (Agnus). The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration. Measure 48 begins with a series of eighth-note strokes on the first staff, followed by a breve stroke with a dot on the second staff. The third staff starts with a dotted half note. The fourth staff begins with a half note.