

Johannes Ockeghem

Missa Lomme arme

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Herausgeber

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

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

- Cantus:** The top staff, starting with a treble clef and a common time signature. It contains the lyrics "Kyrie".
- Contratenor:** The second staff from the top, also in treble clef and common time. It contains the lyrics "Kyrie".
- Tenor:** The third staff from the top, in bass clef and common time. It contains the lyrics "Lomme lomme lomme arme".
- Bassus:** The bottom staff, in bass clef and common time. It contains the lyrics "Kyrie".

The music continues across three systems. The first system ends with measure 4, the second with measure 9, and the third with measure 14. Measure numbers 5, 10, and 11 are explicitly marked above the staves.

14

Christe

Christe

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

Christe

19

Kyrie

Kyrie

Lomme lomme lomme arme lomme arme

Kyrie

27

lomme arme doib on doubter

32

Ockeghem: Missa Lomme arme Gloria

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

- Cantus:** The top staff, written in common time with a treble clef. It contains lyrics such as "Et in ter - ra pax ho - mi - ni - bus bo - nae".
- Contratenor:** The second staff from the top, also in common time with a treble clef. It contains lyrics like "vo - lun - ta - tis lau - da - mus te be - ne - di - ci - mus".
- Tenor:** The third staff from the top, in common time with a treble clef.
- Bass:** The bottom staff, in common time with a bass clef.

Each staff uses diamond-shaped note heads. Measure numbers 5, 10, and 15 are indicated above the staves. The music includes various rests and dynamic markings. The lyrics are placed below the corresponding notes.

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 - ni - ge - ni - te Je - su Chri - ste do -

Je - su Chri -

mi - ne de - us a - gnus de -

ste

i fi - li - us pa -

45

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

115

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

122

Je - su Chri - ste Cum san - cto

129

spi - ri - tu in glo - ri - a de -

136

I pa - tris A - men

Ockeghem: Missa Lomme arme Credo

(Cantus)

Contratenor

Tenor

Bass

5

cae - li et ter - rae et in - vi - si -

vi - si bi li - um om - ni -

10

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

um

15

fi - li - um De - i u - ni - ge - ni - tum et ex pa - tre pa -

tum omni - a sae - cu - la De - um de De - o

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

20

lu - men de lu -

an - te om - ni - a sae - cu - la De - um de De - o

25

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

30

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

om - ni - a fac - ta sunt qui prop - ter nos ho - mi -

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

45

cae - lis et in - car - na - tus est de

50

spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne et ho -

55

mo fac - tus est

cru - ci - fi - xus e - ti - am pro

60

sub Pon - ti - o Pi - la - to pas - sus et
no - bis

65

se - pul - tus est

70

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

8

90

spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can - tem qui ex pa - tre

8

93

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

8

97

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

101

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 -

139

A -

This musical score page contains four staves of music. The top two staves are in treble clef, the third is in bass clef, and the bottom one is also in bass clef. The time signature is common time (indicated by '8'). The music consists of various note heads (diamonds, diamonds with stems, solid diamonds, and triangles) connected by vertical stems. The first staff begins with a diamond note. The second staff starts with a diamond note. The third staff begins with a solid diamond note. The fourth staff begins with a diamond note. The vocal line 'A -' is written above the first staff.

144

men

This musical score page contains four staves of music. The top two staves are in treble clef, the third is in bass clef, and the bottom one is also in bass clef. The time signature is common time (indicated by '8'). The music consists of various note heads (diamonds, diamonds with stems, solid diamonds, and triangles) connected by vertical stems. The first staff begins with a diamond note. The second staff starts with a solid diamond note. The third staff begins with a diamond note. The fourth staff begins with a diamond note. The vocal line 'men' is written above the second staff.

Ockeghem: Missa Lomme arme Sanctus

(Cantus) Sanctus

Contratenor Sanctus

Tenor

Tenor (2) Sanctus

5

10

15

20

25

28

(Cantus) 

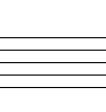
Contratenor 

Pleni sunt celis

Tenor (2) 

Pleni sunt celis

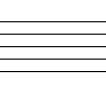
32







37



et terra





42







47

8

52

8

58

(Cantus) Osanna

Contratenor Osanna

Tenor Osanna

Tenor (2) Osanna

67

78

88

Measures 88-90 of the musical score. The music is written for four voices (staves) in common time. The notes are represented by diamond shapes, square shapes, and dots. Measure 88 begins with a half note on the first staff. Measures 89 and 90 continue with various note heads and rests.

99

Measures 99-101 of the musical score. The music is written for four voices (staves) in common time. The notes are represented by diamond shapes, square shapes, and dots. Measure 99 begins with a half note on the first staff. Measures 100 and 101 continue with various note heads and rests, including sharp signs indicating key changes.

108

Measures 108-110 of the musical score. The music is written for three voices (staves): Cantus, Contratenor, and Tenor (2). The Cantus staff has a C-clef and a dot above it. The Contratenor staff has a C-clef and a dot below it. The Tenor (2) staff has a C-clef and a double bar line. The lyrics "Benedictus" are written under the Cantus staff.

115

123

in nomine

in nomine

131

in nomine

139

147

The musical score consists of three staves of music for three voices. The top staff uses a bass clef and begins with a dotted half note. The middle staff uses a soprano clef and includes a '8' below it, likely indicating a soprano voice part. The bottom staff also uses a soprano clef. The music is composed of diamond-shaped note heads on vertical stems. In measure 1, there are four notes: a dotted half note, a quarter note, a eighth note, and a sixteenth note. In measure 2, there are four notes: a quarter note, a eighth note, a sixteenth note, and a eighth note. In measure 3, there are four notes: a eighth note, a sixteenth note, a eighth note, and a sixteenth note. In measure 4, there are four notes: a eighth note, a sixteenth note, a eighth note, and a sixteenth note. A sharp sign is placed above the top staff's fourth note.

Ockeghem: Missa Lomme arme Agnus

(Cantus)

Agnus dei

Contratenor

Agnus dei

Tenor

Bassus

Agnus dei

5

descendendo in dyapason

10

15

20

24

(Cantus) *Agnus dei*

Contratenor *Agnus dei*

Bassus ||

28

qui tollis peccata mundi

qui tollis peccata mundi

33

38

miserere nobis

43

48

(Cantus) $\text{G} \frac{1}{2}$ ||

Contratenor $\text{G} \frac{1}{8}$. Agnus dei

Tenor $\text{G} \frac{1}{8}$ Agnus dei

Bassus $\text{B} \frac{1}{2}$ ||

This musical score page shows four voices: Cantus, Contratenor, Tenor, and Bassus. The Cantus and Bassus parts begin with a half note followed by a double bar line. The Contratenor part starts with a eighth note followed by a dotted half note, with the word "Agnus" written below it. The Tenor part starts with a eighth note followed by a dotted half note, with the word "dei" written below it. The music continues with a series of eighth notes and sixteenth notes.

54

qui tollis

This musical score page shows four voices: Cantus, Contratenor, Tenor, and Bassus. The Tenor part begins with a eighth note followed by a dotted half note, with the word "qui" written below it. The music continues with a series of eighth notes and sixteenth notes.

62

qui tollis

This musical score page shows four voices: Cantus, Contratenor, Tenor, and Bassus. The Tenor part begins with a eighth note followed by a dotted half note, with the word "tollis" written below it. The music continues with a series of eighth notes and sixteenth notes.

70

Musical score for Ockeghem's Missa Lomme arme (Agnus) at measure 70. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measures 70-72 are shown, with measure 70 ending on a double bar line.

78

Musical score for Ockeghem's Missa Lomme arme (Agnus) at measure 78. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measures 78-80 are shown. The word "mundi" appears in the middle staff of measure 78.

86

Musical score for Ockeghem's Missa Lomme arme (Agnus) at measure 86. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measures 86-88 are shown. The word "dona" appears in the bottom staff of measure 88.

94

dona

102

dona

110

118

Musical score for measure 118 of Ockeghem's Missa Lomme arme (Agnus). The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music uses a combination of diamond-shaped note heads and square note heads. Measure 118 starts with a diamond note on the first staff, followed by a square note on the second staff, and a diamond note on the third staff. The bass staff begins with a square note.

126

Musical score for measure 126 of Ockeghem's Missa Lomme arme (Agnus). The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music continues with a mix of diamond and square note heads across all staves. Measure 126 features a more complex rhythmic pattern with many eighth and sixteenth note heads.