

Johannes Ockeghem

**Missa Quinti toni**

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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

The musical score consists of three staves: Cantus (soprano), Tenor, and Bassus (bass). The music is written in common time, with a key signature of one flat. The notation uses diamond-shaped note heads. The score includes three systems of music.

**System 1 (Measures 1-7):** The Cantus (soprano) starts with a dotted half note followed by eighth notes. The Tenor (middle) and Bassus (bass) enter with eighth-note patterns. The word "Kyrie" is written below each staff. Measure 8 begins with a whole note followed by eighth-note patterns.

**System 2 (Measures 8-15):** The Tenor and Bassus continue their eighth-note patterns. The Cantus staff is empty. Measures 16-17 show rests for all three voices.

**System 3 (Measures 18-25):** The voices re-enter with eighth-note patterns. The words "Christe" are written below each staff. Measure 26 begins with a whole note followed by eighth-note patterns.

25

This block contains three staves of musical notation. The top staff is in common time, G clef, with a key signature of one sharp. The middle staff is also in common time, G clef, with a key signature of one sharp. The bottom staff is in common time, F clef, with a key signature of one sharp. The music consists of short note heads (diamonds) on the staff lines, with some stems and small vertical strokes.

34

This block contains three staves of musical notation. The top staff is in common time, G clef, with a key signature of one sharp. The middle staff is in common time, G clef, with a key signature of one sharp. The bottom staff is in common time, F clef, with a key signature of one sharp. The word "Kyrie" is written below each staff. The music consists of short note heads (diamonds) on the staff lines, with some stems and small vertical strokes.

42

This block contains three staves of musical notation. The top staff is in common time, G clef, with a key signature of one sharp. The middle staff is in common time, G clef, with a key signature of one sharp. The bottom staff is in common time, F clef, with a key signature of one sharp. The music consists of short note heads (diamonds) on the staff lines, with some stems and small vertical strokes.



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## Gloria

(Cantus) C

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

Tenor C 8

Bass C

8

lun - ta - tis lau - da - mus te be - ne - di - ci - mus te a - do -

15

ra - mus te glo - ri - fi - ca - mus te gra - ti - as a - gi - mus

23

ti - bi pro - pter ma - gnam glo - ri - am

30

tu - am do - mi - ne de - us rex ce - les - tis

de - us pa - ter om - ni - po - tens

do - mi - ne fi - li uni - ge - ni - te Je -

Chri - ste do - su

60

mi - ne de - us a - gnus

67

de - i fi - li - us pa -

74

tris

78

Qui tol - lis pec - ca - ta mun - di mi - se - re -

85

re no - bis qui tol - lis pec - ca - ta mun - di su - sci -

qui tol - lis pec - ca - ta mun - di su - sci -

93

pe de - pre - ca - ti - o - nem no - stram Qui se - des

qui tol - lis pec - ca - ta mun - di su - sci -

101

ad dex - te - ram pa - tris mi - se - re -

qui tol - lis pec - ca - ta mun - di su - sci -

109

re no - bis quo - ni - am tu so - lus sanc - tus

qui tol - lis pec - ca - ta mun - di su - sci -

117

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

8

125

mus Je - su Chri - ste Cum san - cto

8

133

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

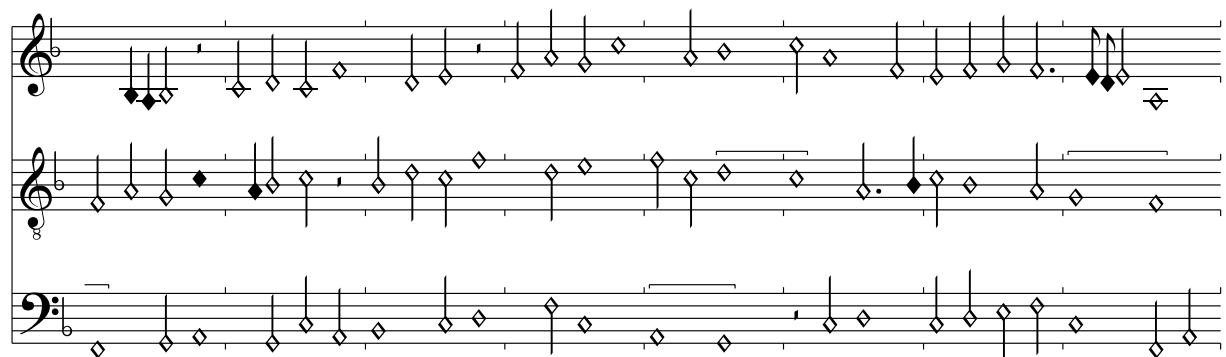
8

141

I pa - tris A -

8

149



157

Musical score for Ockeghem's Missa Quinti toni (Gloria) at measure 157. The score consists of three staves: soprano, alto, and basso continuo. The soprano and alto parts are primarily composed of open diamond-shaped note heads, while the basso continuo part includes some solid black note heads and a few small square note heads. The word "men" is printed below the basso continuo staff.

# Ockeghem: Missa Quinti toni

## Credo

The musical score consists of three staves representing the Cantus, Tenor, and Bass voices. The music is written in common time with a key signature of one flat. The notation uses diamond-shaped note heads and vertical stems. The lyrics are written below the notes.

**(Cantus)**

Pa - trem om - ni po ten tem fac - to - rem cae - li et

**Tenor**

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

**Bass**

si - bi - li - um et in u - num do - mi - num Je -

**15**

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

**22**

29

na - tum ante om - ni - a sae - cu - la De - um

36

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

43

ro ge - ni - tum non fac - tum con - sub - stan - ti - a - lem

50

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

57

qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

64

de - scen - dit de cae - lis

70

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

**C**

**C**

**Bass C** ||

77

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

**Bass C** ||

**Bass C** ||

85

ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas -

92

sus et se pul - tus est re - sur - re -

100

xit ter - ti - a di - e se - cun - dum scrip - tu -

107

et as - cen - dit in cae - ras

115

123

130

140

150

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

160

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

169

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

178

si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus est per

186

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

195

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

204

ma in re - mis - si - o - nem pec - ca - to - rum

213

et ex - pe - cto re - sur - rec - ti - o - nem mor - tu - o -

222

rum et vi - ven - tu - ri  
tam

231

sae - cu - li A -

240

men

# Ockeghem: Missa Quinti toni

## Sanctus

The musical score consists of three staves representing the voices: Cantus (soprano), Tenor, and Bass (bass). The music is written in common time with a key signature of one flat. The notation uses diamond-shaped note heads. The score begins with the text "Sanctus" under each voice. The music is divided into measures by vertical bar lines. Measure numbers 8, 16, and 23 are indicated above the staves.

(Cantus) Sanctus

Tenor Sanctus

Bass Sanctus

8

16

23

A musical score for three staves. The top staff is Treble clef, the middle staff is Treble clef with a key signature of one sharp, and the bottom staff is Bass clef. Measure 31 begins with a half note on the first line of each staff. The melody continues with eighth notes, sixteenth notes, and quarter notes, primarily on the first and second lines of the staves. The bass staff includes a few eighth notes on the fourth line.

A musical score for three staves. The top two staves are in treble clef and the bottom staff is in bass clef. Measure 39 begins with a whole note rest followed by a series of eighth notes. The first two staves continue with eighth notes, while the bass staff starts with a half note and continues with eighth notes. The music concludes with a final measure consisting of a half note followed by a whole note rest.

A musical score for three staves. The top two staves are in treble clef and the bottom staff is in bass clef. Measure 47 begins with a half note on the G line of the top staff. It continues with a quarter note on the F line, followed by a eighth note on the D line, another eighth note on the F line, and a sixteenth note on the E line. A fermata is placed over the next note. The measure concludes with a half note on the C line, followed by a quarter note on the B line, an eighth note on the A line, and a sixteenth note on the G line. The bottom staff begins with a half note on the E line. It continues with a quarter note on the D line, followed by an eighth note on the C line, another eighth note on the D line, and a sixteenth note on the E line.

51

Treble staff: Clef, key signature, two double bars.

Bass staff: Clef, single bar.

Alto staff: Clef, single bar.

Pleni

Pleni

59

et terra

||

||

67

gloria

||

||

75

tua

||

||

82

89

Osanna

Osanna

Osanna

98

107

116

125

Benedictus

135

qui venit

144

qui venit

153

162

domini

domini

domini

# Ockeghem: Missa Quinti Toni

## Agnus

(Cantus)

Tenor

Contratenor

8

16

24

Agnus

miserere nobis do -

32

40

47

54

62

70

78

qui tollis

86

94

Soprano staff: Treble clef, 4 notes per measure.

Alto staff: Alto clef, 4 notes per measure.

Basso continuo staff: Bass clef, 4 notes per measure.

102

Soprano staff: Treble clef, 4 notes per measure.

Alto staff: Alto clef, 4 notes per measure.

Basso continuo staff: Bass clef, 4 notes per measure.