

Johannes Ockeghem

Motetten

ediert von

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Herausgeber

Alma redemptoris mater

Ave Maria

Intemerata dei mater

Salve regina

(Ut heremita solus)

Die Motette Ut heremita solus ist sicher nicht von Ockeghem. Siehe die Anmerkungen der Edition.

Alma redemptoris mater
Riccardiana I, f. 11v-13r

Edited by Clemens Goldberg

de Okeghem

Musical score for the first system of *Alma redemptoris mater*. The score consists of four staves: Treble, Alto, Tenor, and Bass (Contra). The music is written in common time with a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads. The lyrics "Al -" are written below the Alto and Tenor staves. The bass staff has two double bar lines.

Musical score for the second system of *Alma redemptoris mater*, starting at measure 6. The score consists of four staves: Treble, Alto, Tenor, and Bass (Contra). The music is written in common time with a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads. The lyrics "ma", "re - dem -", and "re - dem - pto -" are written below the Alto, Tenor, and Bass staves respectively. The bass staff has two double bar lines.

Musical score for the third system of *Alma redemptoris mater*, starting at measure 11. The score consists of four staves: Treble, Alto, Tenor, and Bass (Contra). The music is written in common time with a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads. The lyrics "quae per vi -", "pto - ris ma - ter", "quae per vi -", "quae per vi - a", and "ris ma - ter quae per vi - a" are written below the Alto, Tenor, and Bass staves respectively. The bass staff has two double bar lines.

16

a coe - li por - ta
a coe - li por - ta
coe - li por - ta ma - nes
coe - li por - ta

21

ma - nes et stel - la ma -
ma - nes et stel - la ma -
et stel - la ma -
ma - nes

26

ris suc - cur - re ca - den -
la ma - ris suc - cur - re ca - den - ti
ris suc - cur - re

31

ti sur - ge - re qui cu - rat po - pu - lo

sur - ge - re qui cu - rat po - pu - lo Tu quae

ca - den - ti sur - ge - re qui cu - rat po - pu - lo

36

ge - nu - i -

Tu quae ge - nu - i -

Tu quae ge - nu - i -

41

na - tu - ra mi - ran - te

sti na - tu - ra mi - ran - te tu -

sti na - tu - ra mi - ran - te tu -

na - tu - ra mi - ran - te

46

tu - um sanc - tum ge - ni - to -
um sanc - tum ge - ni - to -
um sanc - tum ge - ni -
tu - um sanc - ge - ni -

51

rem Vir -
rem Vir - go
to - rem
to - rem

60

go pri - us ac pos - te - ri -
pri - us ac pos - te - ri -
ac pos - te - ri - us
pri - us ac pos - te - ri - us

70

us Ga - bri - e - lis ab o - re su -
us Ga - bri - e - lis ab o -
Ga - bri - e - lis ab o - re su -
us Ga - bri - e - lis ab o - re

80

mens i - lud A -
re su - mens i - lud A -
mens i - lud A -
su - mens i - lud A -

90

ve pec - ca -
ve pec -
ve pec - ca - to - rum
ve pec - ca - to - rum

100

to - rum mi -
ca - to - rum
pec - ca - to - rum mi -
pec - ca - to - rum

110

se - re - re
mi - se - re - mi - se - re - re
se - re - re mi - se - re - re
mi - se - re - re

Die Quelle ist stark fehlerhaft. Nur mit Hilfe der einzigen Parallelquelle, Rom Capella Sistina Ms 46 konnte dieses Stück korrigiert werden. Es fehlen ganz Teile, andere sind doppelt, Pausen fehlen etc. Auch die Anordnung der Stimmen ist ungewöhnlich, so ist die mit Tenor bezeichnete Stimme die tiefste und die höchste Stimme ist auf dem rechten Folio 13r notiert.

Okeghem: Ave Maria

Chigi 139v-140r

The musical score consists of three staves, each representing a different voice part:

- Treble Voice:** Represented by a staff with a treble clef. It uses diamond-shaped note heads.
- Alto Voice:** Represented by a staff with a soprano clef (F-sharp). It uses square note heads.
- Bass Voice:** Represented by a staff with a bass clef. It uses circle note heads.

The music is divided into three systems (measures groups) indicated by measure numbers 1, 6, and 11.

System 1 (Measures 1-5):

- Text: "Ave Maria"
- Key signature: No key signature is explicitly shown, but the music uses standard Western notation conventions.
- Time signature: No time signature is explicitly shown, but the music uses standard Western notation conventions.

System 6 (Measures 6-10):

- Text: "Gratia"
- Key signature: No key signature is explicitly shown, but the music uses standard Western notation conventions.
- Time signature: No time signature is explicitly shown, but the music uses standard Western notation conventions.

System 11 (Measures 11-15):

- Text: "Pleena dominus tecum"
- Key signature: No key signature is explicitly shown, but the music uses standard Western notation conventions.
- Time signature: No time signature is explicitly shown, but the music uses standard Western notation conventions.

16

cum be ne dic ta -

21

tu in mu li e ri bus et be ne -

26

dic tus fruc tus ven -

31

36

41

Ockeghem: Intemerata dei mater

Chigi f. 276v-279r

(Superius)

Contratenor

Tenor

Vagans

Bassus

5

ter ge - ne - ro - sa pu - el - la

10

Quam sti - pant a - gmi - na di -

Quam sti - pant a - gmi - na di -

Quam sti - pant a - gmi - na di -

Quam sti - pant a - gmi - na di -

15

vum res - pi - ce nos tan - tum si quid

vum res - pi - ce nos tan - tum si quid

vum res - pi - ce nos tan - tum si quid

vum res - pi - ce nos tan - tum si quid

20

i u - b i - l a n - d o

si quid iu - bi - lan - do me - re -

25

tu scis vir - go de -

mur

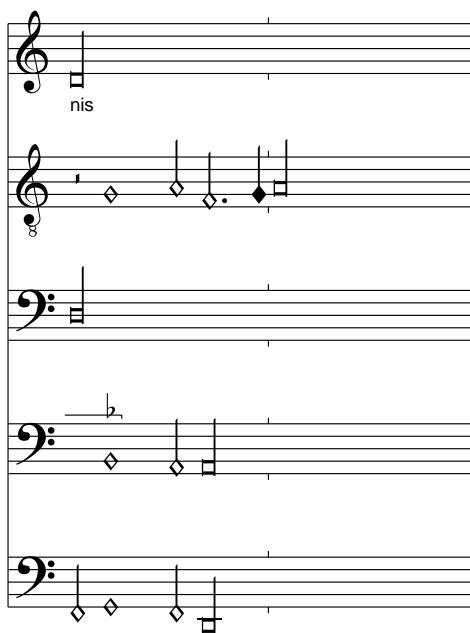
30

cens quan - tum dis - cri - men a - gi - tur

35

ex - u - li - bus passim - que qui - bus iac - te - rumus a - re - b.

40



42

Nec si - ne te ma - net ul - la qui - es

Nul - la sa -

52

Nul - la sa - lus pa - tri - ae tri - ae
lus pa - tri - ae do - mus

62

cu - i re - gi - na pre - es
aut pa - ti - un - da pa - ren - tis

71

dis - pen - sans om - ni - a lae - to
sus - ci - pis o - re pi - os

80

dul - ci quod nec - ta - re po - tas
Et fa - cis as - si - du - os

90

e - pu - lis ac - cum - be - re sa - cris

100

As - pi - ci - at fa - ci - to mi - se - ros

108

pi - e - ta - tis o ce - li o fi - li - us ip - sa pot -

116

es
fes - sos
hinc ac - ci -

124

pe
sur -
sum
Di - va
vir -
go

132

ma - nu tu - tos et in ar -

140

ce lo -

148

Musical score for Ockeghem's *Intemerata dei mater*, page 148. The score consists of four staves (voices) in G clef, common time. The voices are: Soprano (top), Alto (second from top), Bass (third from top), and Bass (bottom). The music features diamond-shaped note heads. The lyrics "ca" and "to" are written below the notes in the upper voices.

155

Musical score for Ockeghem's *Intemerata dei mater*, page 155. The score consists of four staves (voices) in G clef, common time. The voices are: Soprano (top), Alto (second from top), Bass (third from top), and Bass (bottom). The music features diamond-shaped note heads. The bass voices begin with a single note on the first beat of the measure.

Ockeghem: Salve regina

Cappella sistina 42, f. 114v-

Superius

Contratenor

Tenor

Bass

Sal -

5

ve

Tenor ||

Bass ||

10

re - gi -

Tenor ||

Bass ||

15

ma - ter

mi - se - ri - cor - di - e

vi - ta dul - ce - do

30

et spes no - stra

sal -

ve ad te cla - ma -

45

mus es - su - les fi - li - i E -
 ve ad te su - spi - ra - mus
 ge - men - tes et

50

55

60

flen - tes in hac la -

cri - ma - rum val - le

val - le

70

73

E - ia er - go ad - vo - ca - ta no -

83

il - los tu - os
stra

93

mi - se - ri - cor - des o - cu - los

104

ad nos con - ver - te con - ver -

115

te Et le -

125

sum be - ne - di - ctum fru - ctum

136

ven - tris tu - i no -

147

bis post

157

hoc ex - si - li - um o -

168

sten - de

179

180

o

▽

185

cle - mens o pi -

190

a o dul -

197

cis vir - go

207

sem - per

218

Ma - ri - a

229

Ma - ri - a

(Agricola?): Ut heremita solus
Petrucci Motetti C S. 23

A musical score for four voices: Cantus, Contratenor, Tenor, and Bass. The music is written on four staves. The Cantus staff uses a soprano clef, the Contratenor staff uses a soprano clef with a '8' below it, the Tenor staff uses a soprano clef with two vertical lines below it, and the Bass staff uses a bass clef. The music consists of short vertical strokes (ticks) of varying heights and shapes (diamonds, squares, diamonds with dots, diamonds with stems, and diamonds with stems and dots) on a grid of horizontal lines. The Tenor and Bass staves are mostly blank after the first measure.

Continuation of the musical score for four voices. The Cantus staff begins with a diamond followed by a square, then a series of ticks. The Contratenor staff has a square followed by a diamond with a stem and dot, then a series of ticks. The Tenor staff has a square followed by a diamond with a stem and dot, then a series of ticks. The Bass staff has a square followed by a diamond with a stem and dot, then a series of ticks.

Continuation of the musical score for four voices. The Cantus staff begins with a diamond followed by a square, then a series of ticks. The Contratenor staff has a square followed by a diamond with a stem and dot, then a series of ticks. The Tenor staff has a square followed by a diamond with a stem and dot, then a series of ticks. The Bass staff has a square followed by a diamond with a stem and dot, then a series of ticks.

15

20

25

30

This page contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical stems with diamond-shaped heads, typical of early printed music notation. Measure 30 starts with a diamond on the first line. Measures 31-34 show various patterns of diamonds on different lines and spaces of the staff.

35

This page contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. Measures 35-39 continue the pattern of diamond-shaped heads on stems. A repeat sign (double bar line with 'C') appears in measure 39, indicating a return to a previous section. Measures 40-44 show the continuation of the musical line according to ending 'C'.

40

This page contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. Measures 40-44 continue the pattern established in the previous section. A repeat sign (double bar line with 'C') appears in measure 44, indicating a return to a previous section. Measures 45-49 show the continuation of the musical line according to ending 'D'.

45

50

55

60

65

70

75

This musical score consists of four staves. The top two staves are for voices, each with a treble clef and a common time signature. The bottom two staves are for basso continuo, indicated by a bass clef and a common time signature. Measure 75 begins with a dotted half note followed by a quarter note with a diamond-shaped head. Measures 76-77 show various patterns of eighth and sixteenth notes with diamond heads. Measure 78 starts with a half note followed by a double bar line. Measure 79 begins with a dotted half note followed by a quarter note with a diamond-shaped head. Measures 80-81 show various patterns of eighth and sixteenth notes with diamond heads. Measure 82 starts with a half note followed by a double bar line. Measure 83 begins with a dotted half note followed by a quarter note with a diamond-shaped head. Measures 84-85 show various patterns of eighth and sixteenth notes with diamond heads. Measure 86 ends with a final cadence.

80

84

89

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads, including diamonds and squares, some with dots or stems, indicating specific pitch and rhythm values.

94

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads, including diamonds and squares, some with dots or stems, indicating specific pitch and rhythm values.

99

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads, including diamonds and squares, some with dots or stems, indicating specific pitch and rhythm values.

104

109

112

122

8

132

8

142

8

152

162

172

182

192

202

212

This system contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style with diamond-shaped note heads and vertical stems. Measure numbers are present above the first and third staves.

222

This system contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style with diamond-shaped note heads and vertical stems. Measure numbers are present above the first and third staves.

231

This system contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a style with diamond-shaped note heads and vertical stems. Measure numbers are present above the first and third staves.

241

251

261

271

In seiner „Déploration“ über den Tod Ockeghems erwähnt Guillaume Crétin dass der „Lautenist Hame“ die berühmte Motette „Ut heremita solus“ spielen solle. Es ist mit größter Sicherheit auszuschließen, dass das hier überlieferte Stück damit gemeint sein könnte. Einmal davon abgesehen, dass es auf einer Laute unspielbar wäre, ist es mit seinen endlosen Motiv-Sequenzen viel eher Alexander Agricola zuzuschreiben.

Der Tenor ist aus der vielleicht kompliziertesten Ansammlung von Canon-Vorschriften mit Noten, Symbolen, mathematischen Berechnungen, Solmisationssilben aus dem Text „Ut heremita solus“, etc. zu ermitteln. Gut, dass Petrucci gleich die Auflösung beifügt, er hatte vermutlich eine Vorlage. Auch diese auf die Spitze getriebene Verschlüsselung einer eigentlich einfachen Melodie spricht gerade nicht für Ockeghem.