Johannes Ockeghem

Motetten

ediert von

Clemens Goldberg

Benutzung für Aufführungs- und Studienzwecke gestattet
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Alma redemptoris mater

Ave Maria

Intemerata dei mater

Salve regina

(Ut heremita solus)

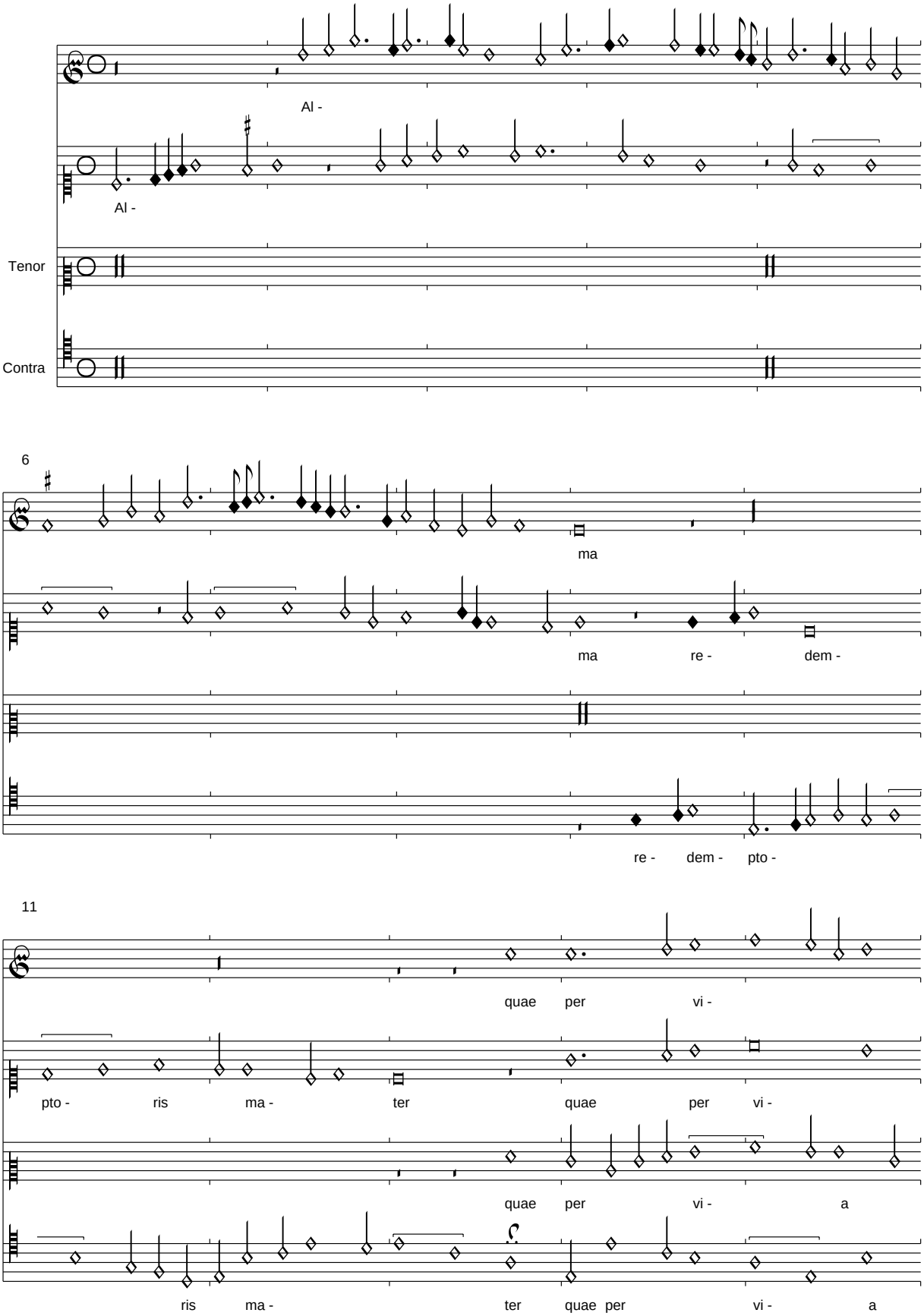
Die Motette Ut heremita solus ist sicher nicht von Ockeghem. Siehe die Anmerkungen der Edition.

Alma redemptoris mater

Riccardiana I, f. 11v-13r

Edited by Clemens Goldberg

de Okeghem



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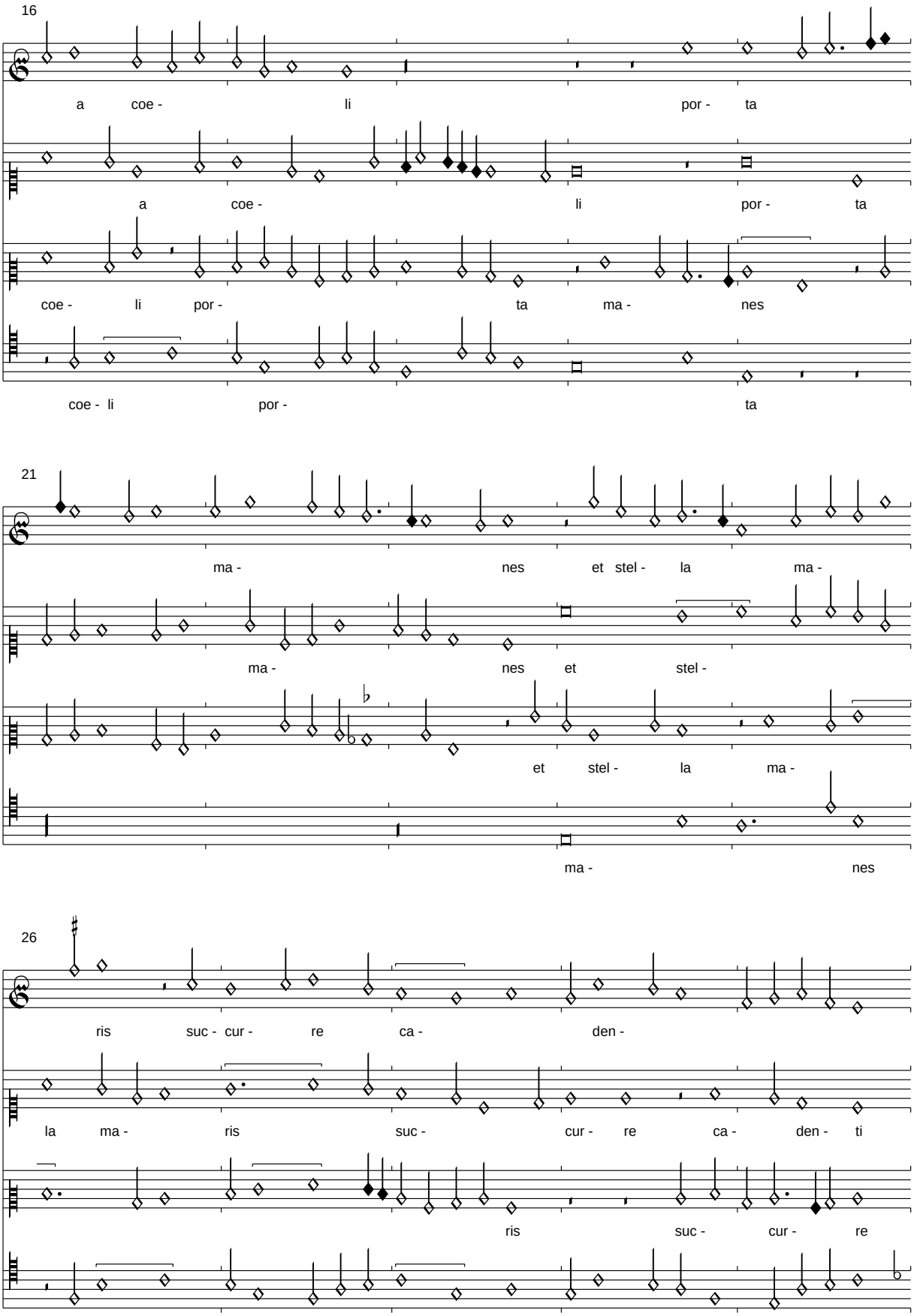
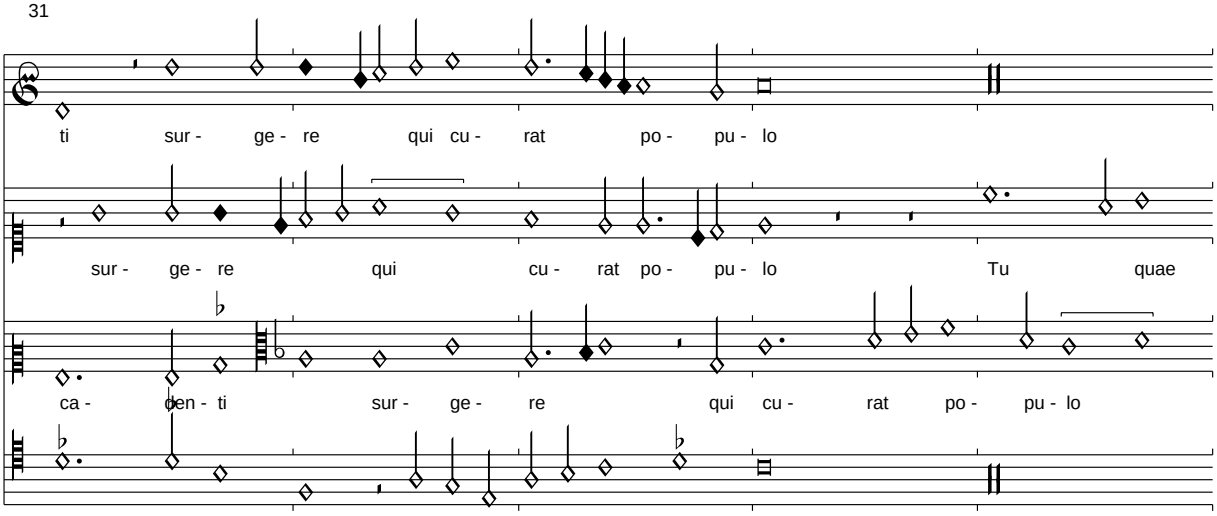
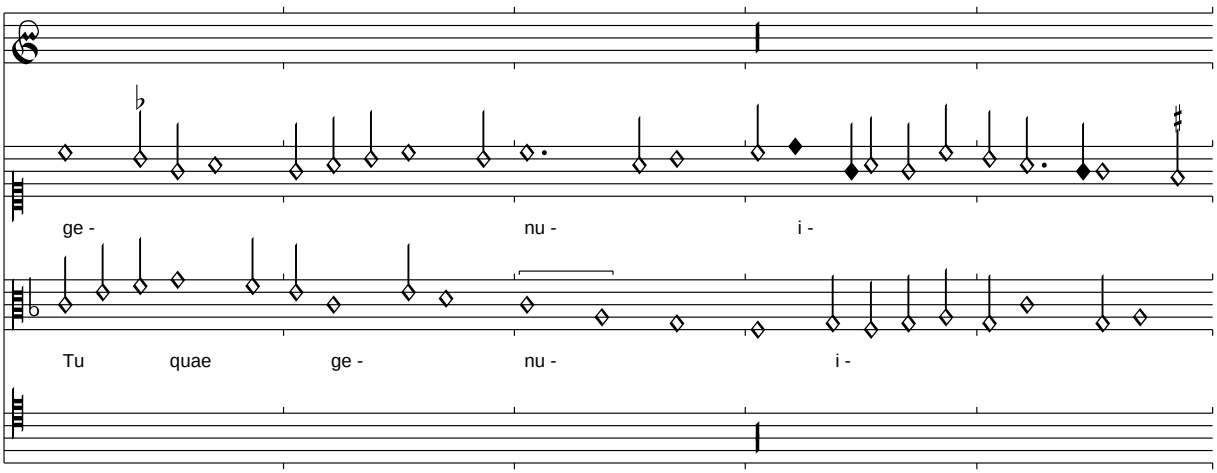

16
a coe - li por - ta
a coe - li por - ta
coe - li por - ta ma - nes
coe - li por - ta
21
ma - nes et stel - la ma -
ma - nes et stel -
et stel - la ma -
ma - nes
26
ris suc - cur - re ca - den -
la ma - ris suc - cur - re ca - den - ti
ris suc - cur - re

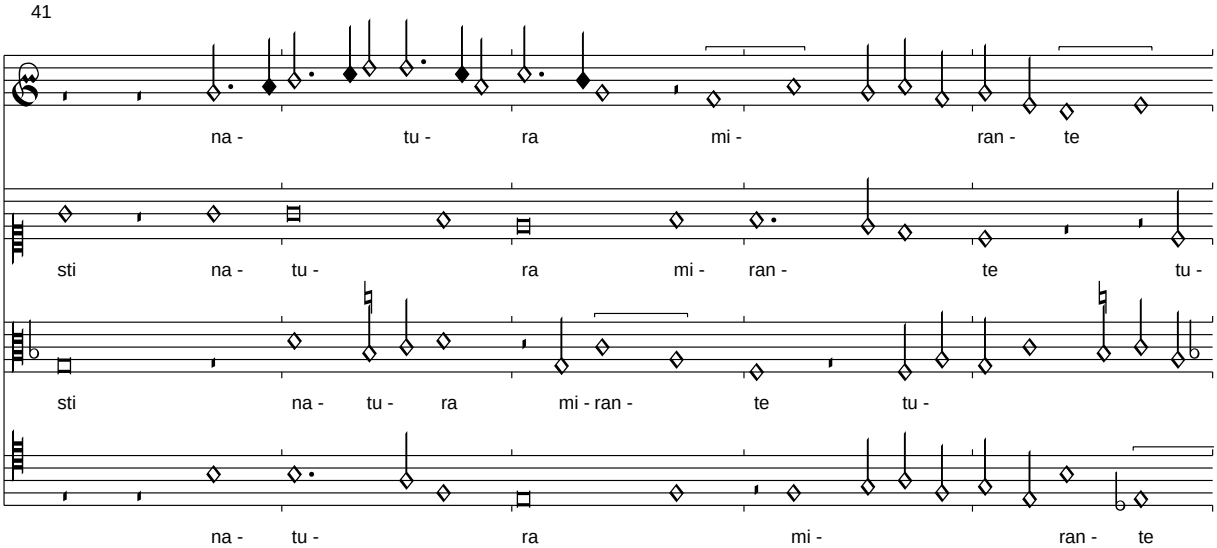
31

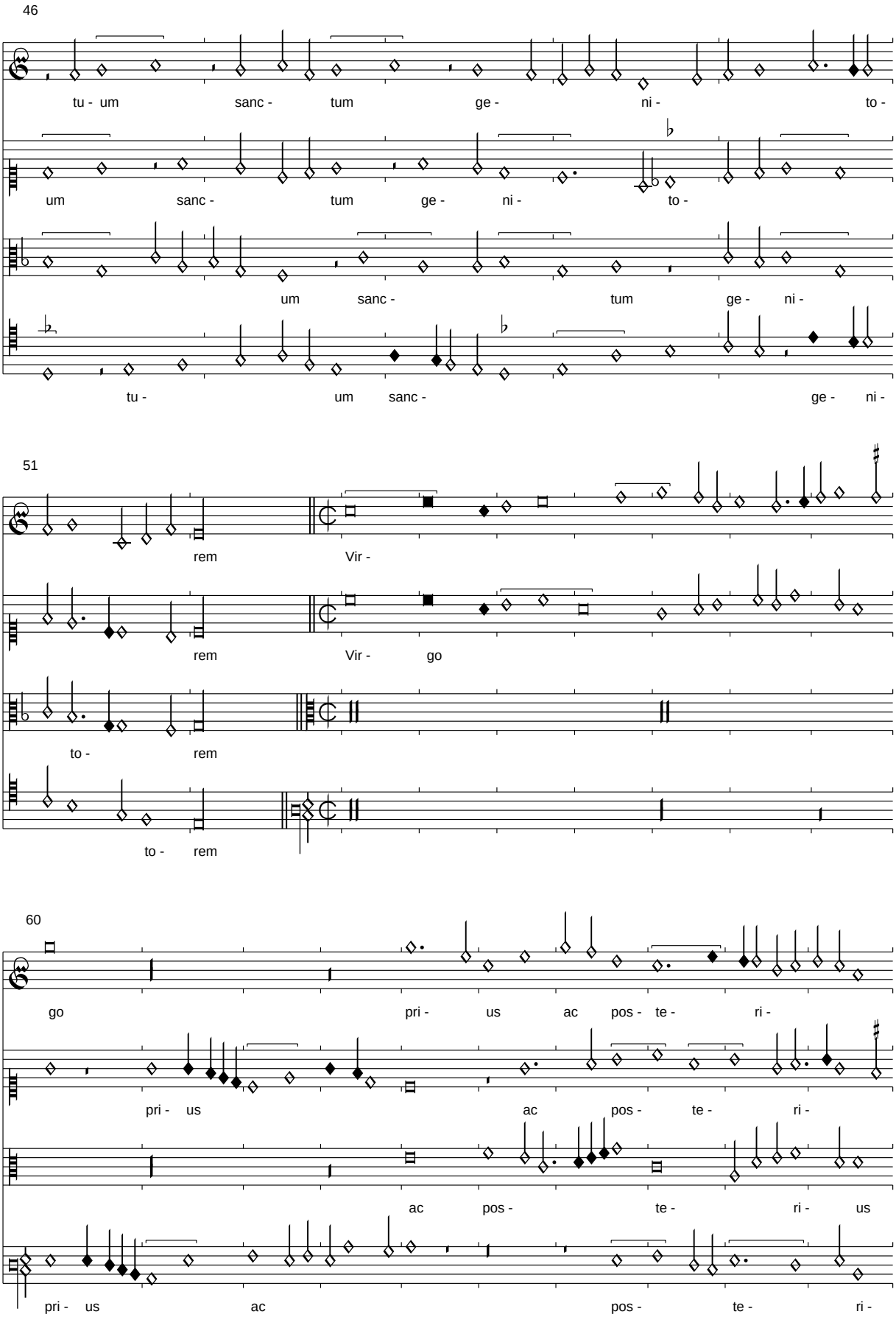

ti sur - ge - re qui cu - rat po - pu - lo
sur - ge - re qui cu - rat po - pu - lo Tu quae
ca - den - ti sur - ge - re qui cu - rat po - pu - lo

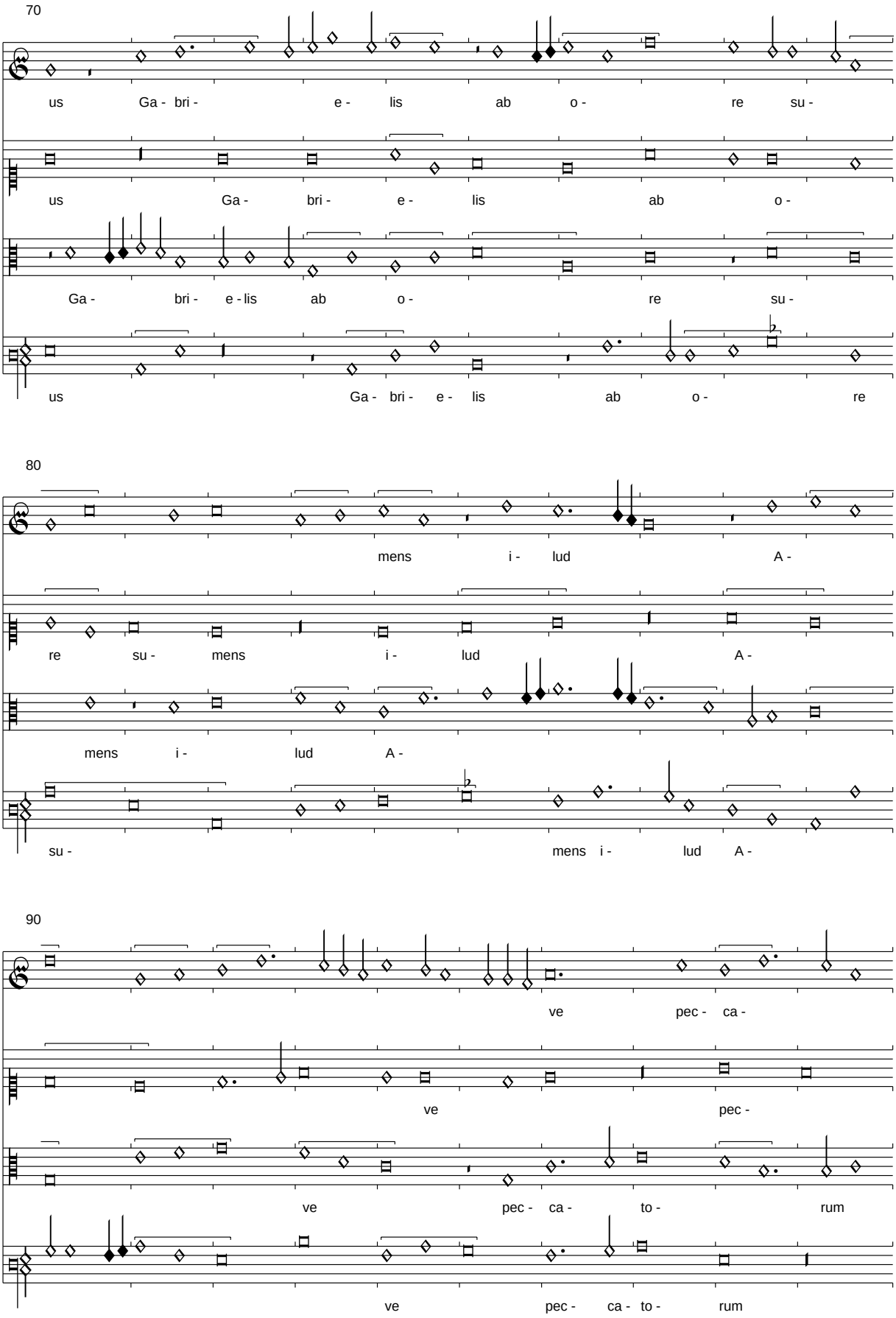
36

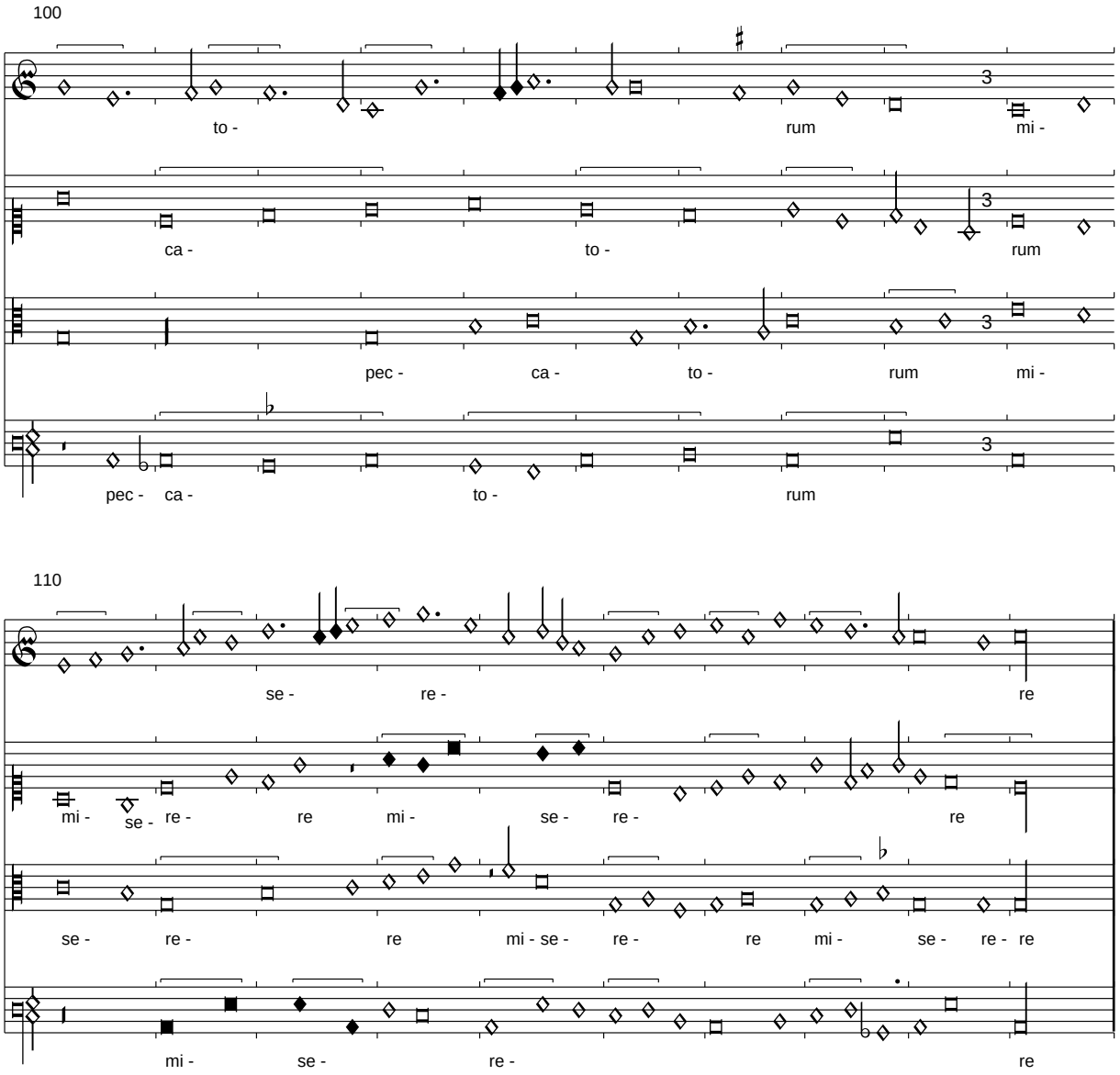

ge - nu - i -
Tu quae ge - nu - i -

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

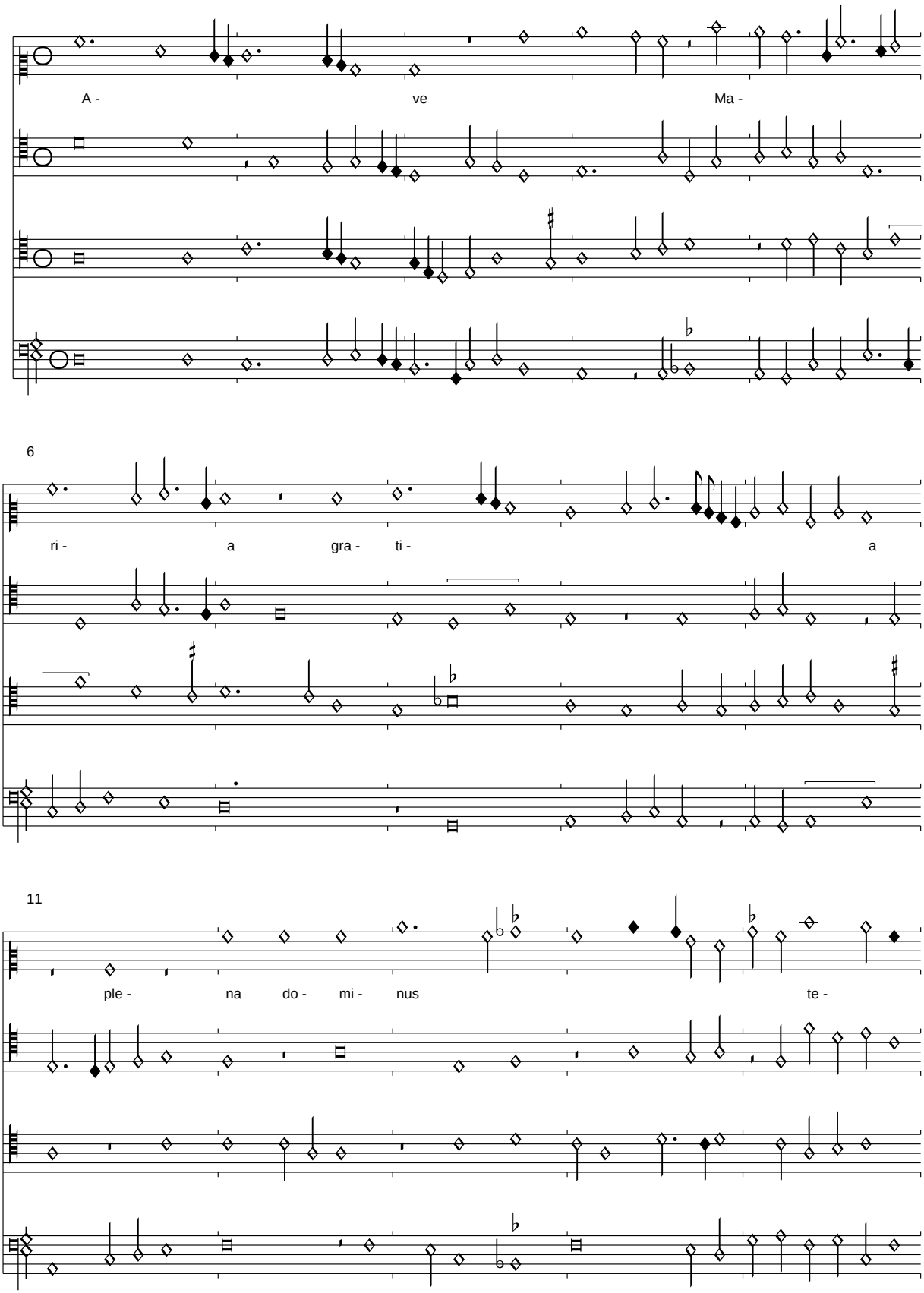

46
tu - um sanc - tum ge - ni - to -
um sanc - tum ge - ni - to -
um sanc - tum ge - ni -
tu - um sanc - ge - ni -
51
rem Vir -
rem Vir - go
to - rem
to - rem
60
go pri - us ac pos - te - ri -
pri - us ac pos - te - ri -
ac pos - te - ri - us
pri - us ac pos - te - ri -

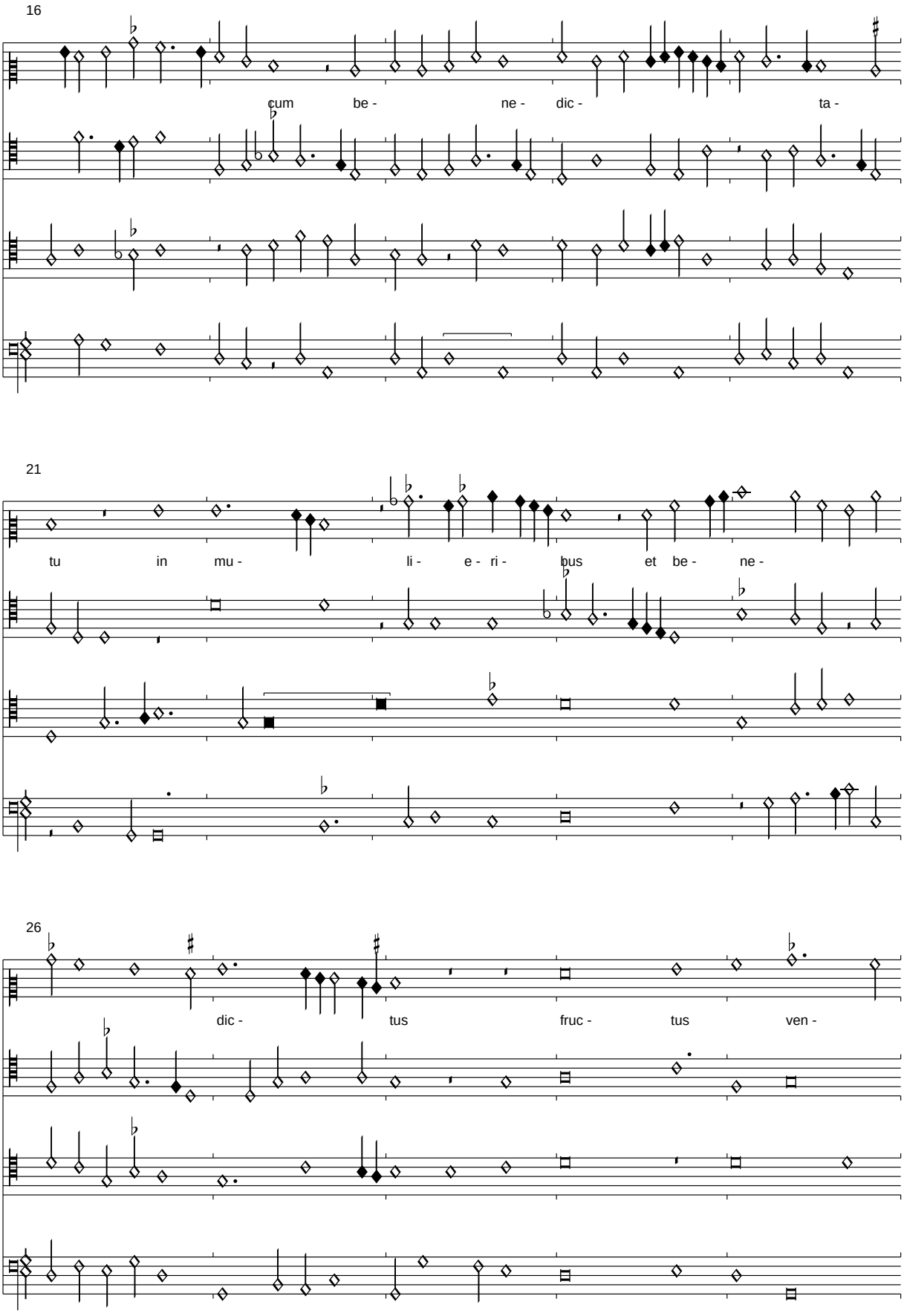

70
us Ga - bri - e - lis ab o - re su -
us Ga - bri - e - lis ab o -
Ga - bri - e - lis ab o - re su -
us Ga - bri - e - lis ab o - re
80
mens i - lud A -
re su - mens i - lud A -
mens i - lud A -
su - mens i - lud A -
90
ve pec - ca -
ve pec -
ve pec - ca - to - rum
ve pec - ca - to - rum



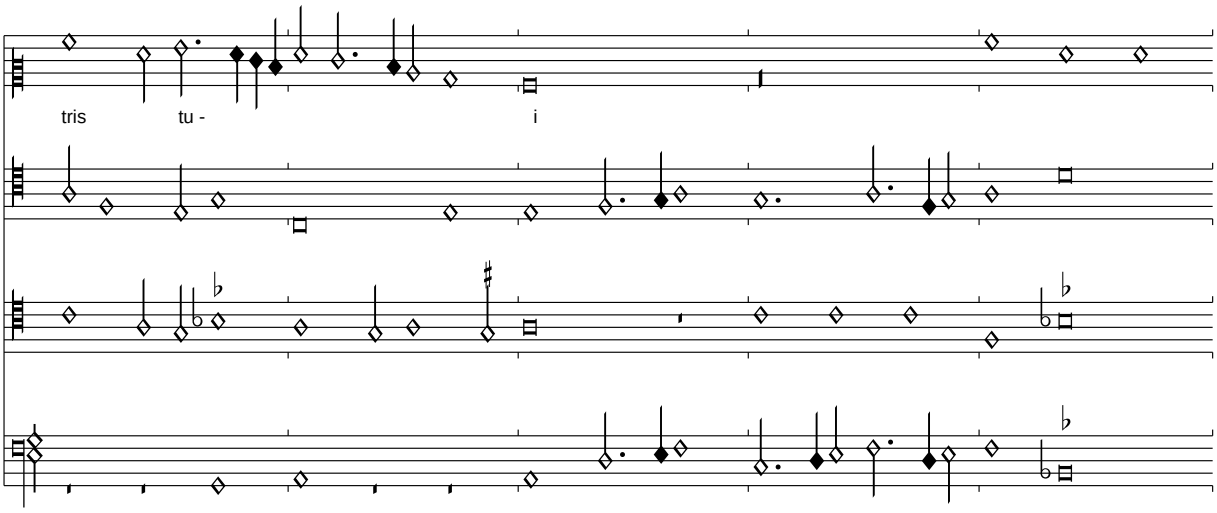
Die Quelle ist stark fehlerhaft. Nur mit Hilfe der einzigen Parallelquelle, Rom Capella Sistina Ms 46 konnte dieses Stück korrigiert werden. Es fehlen ganz Teile, andere sind doppelt, Pausen fehlen etc. Auch die Anordnung der Stimmen ist ungewöhnlich, so ist die mit Tenor bezeichnete Stimme die tiefste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

Okeghem: Ave Maria
Chigi 139v-140r




16
cum be - ne - dic - ta -
21
tu in mu - li - e - ri - bus et be - ne -
26
dic - tus fruc - tus ven -

31



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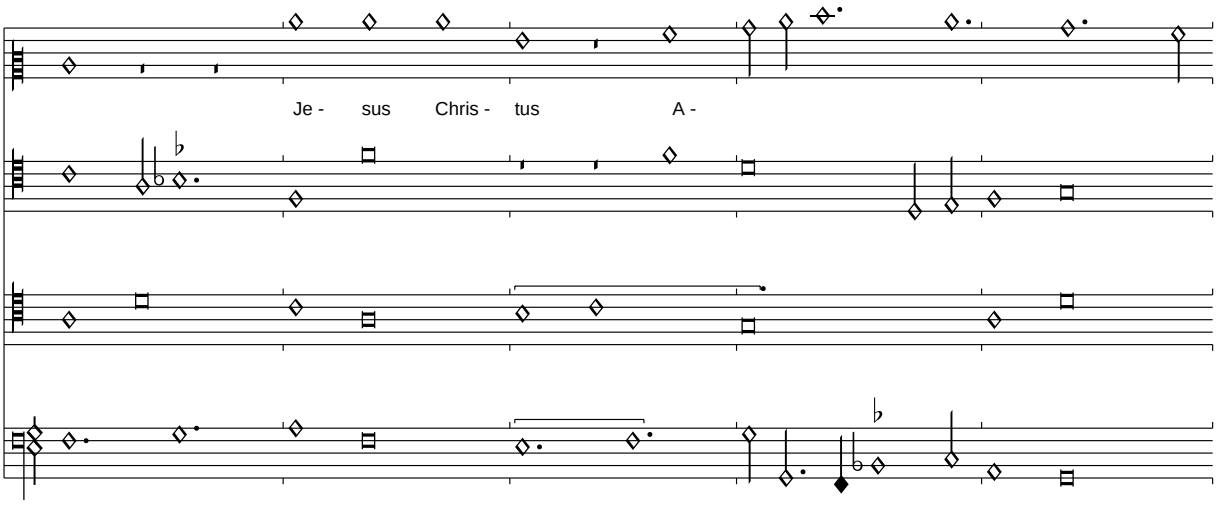

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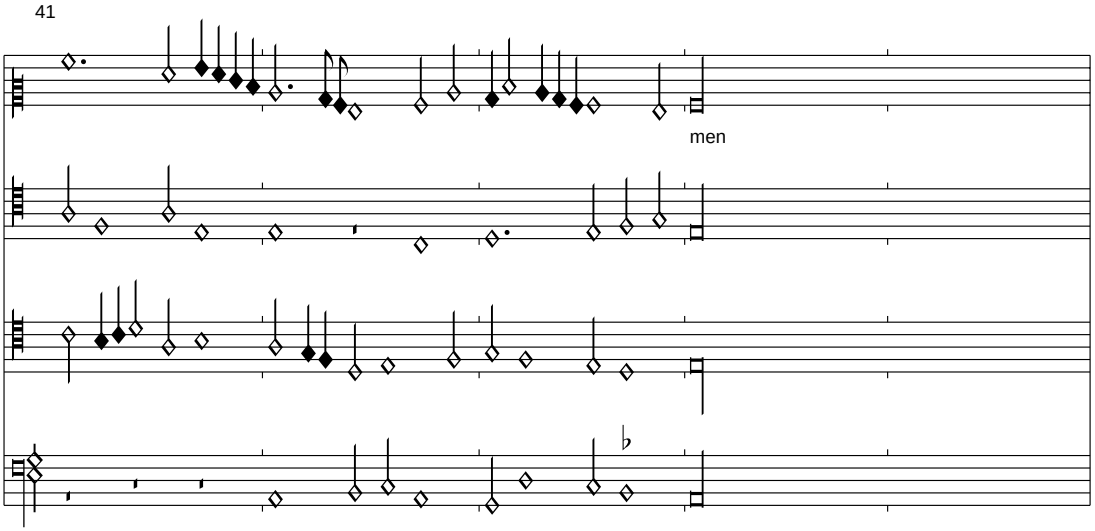
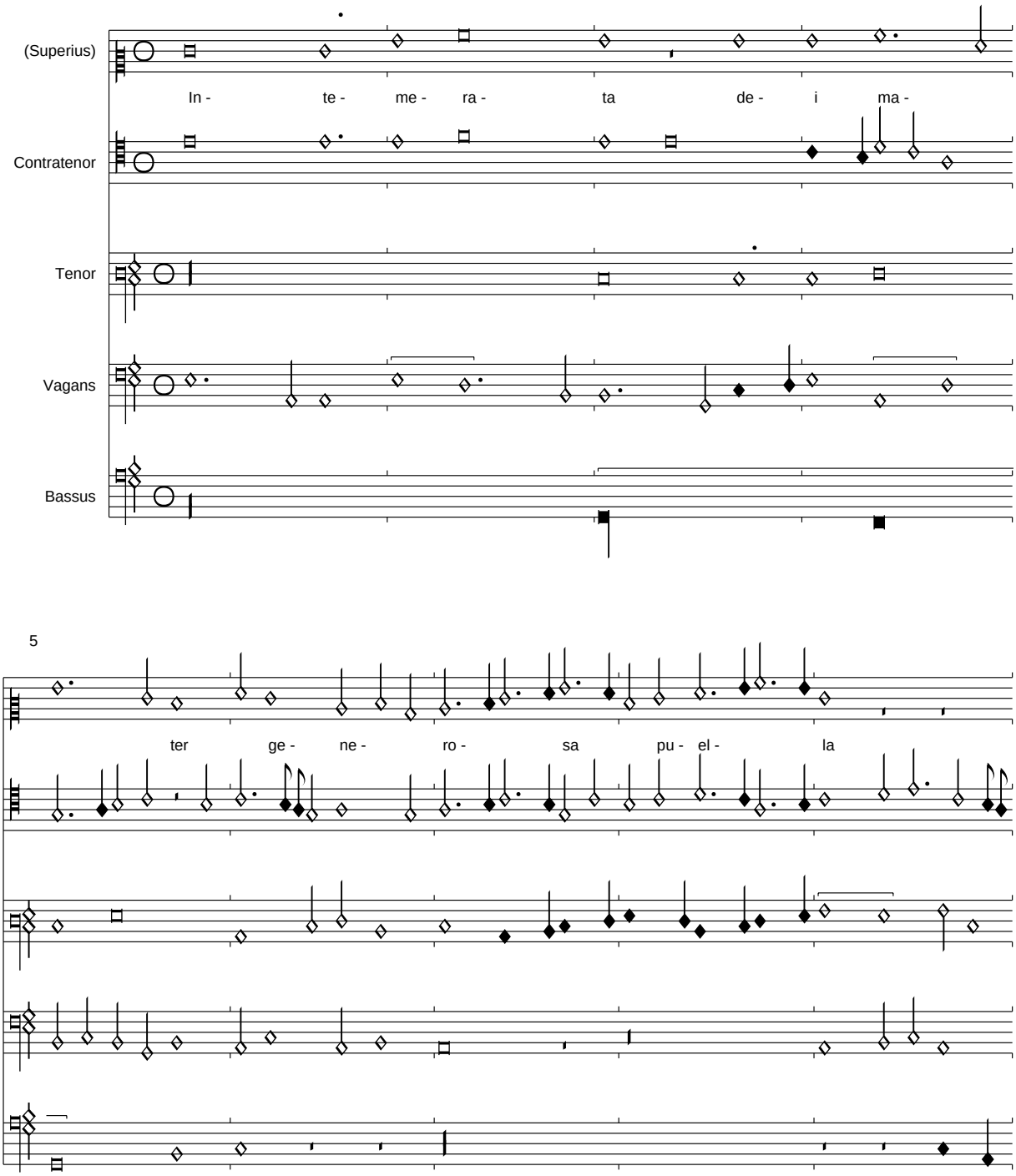


Ockeghem: Intemerata dei mater
Chigi f. 276v-279r



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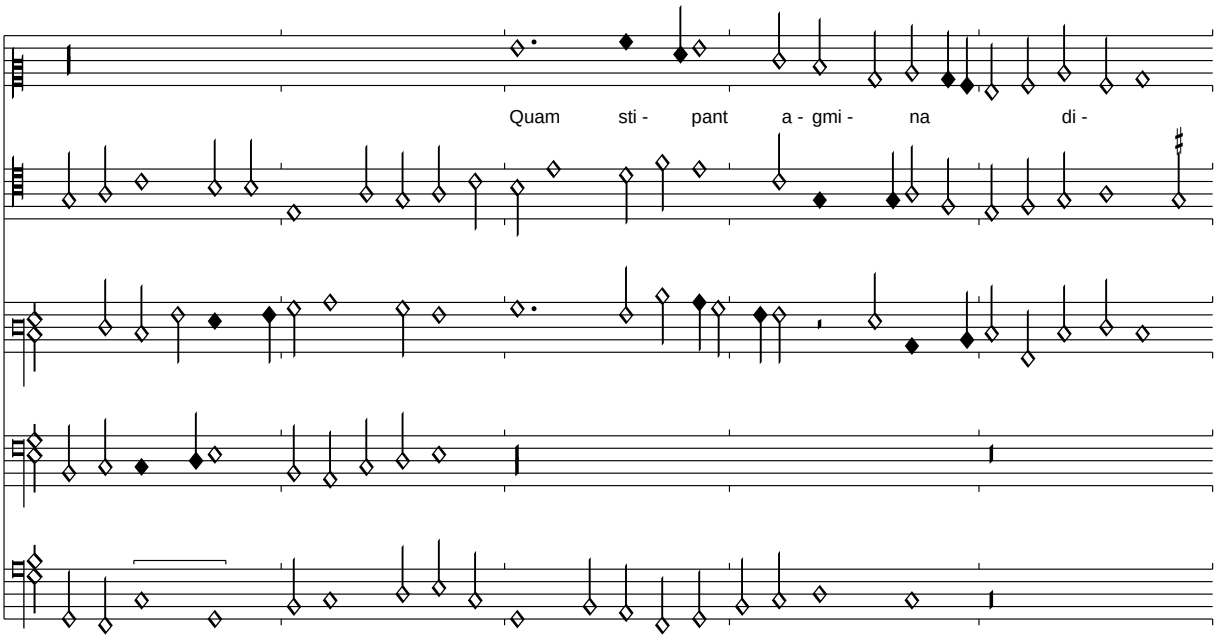

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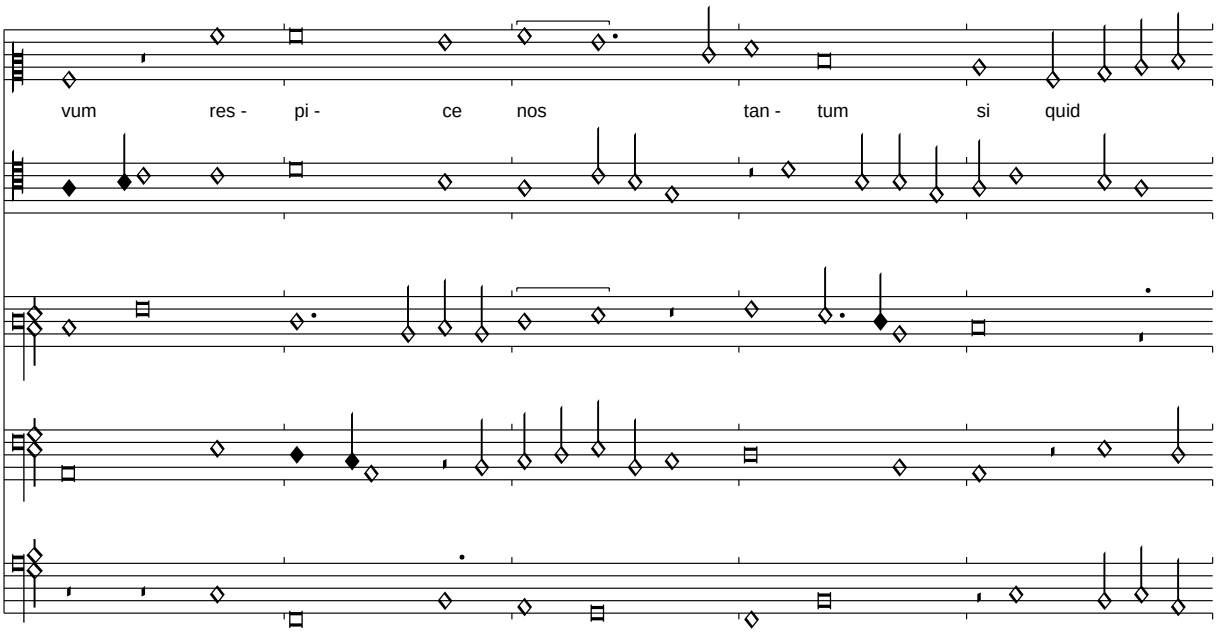

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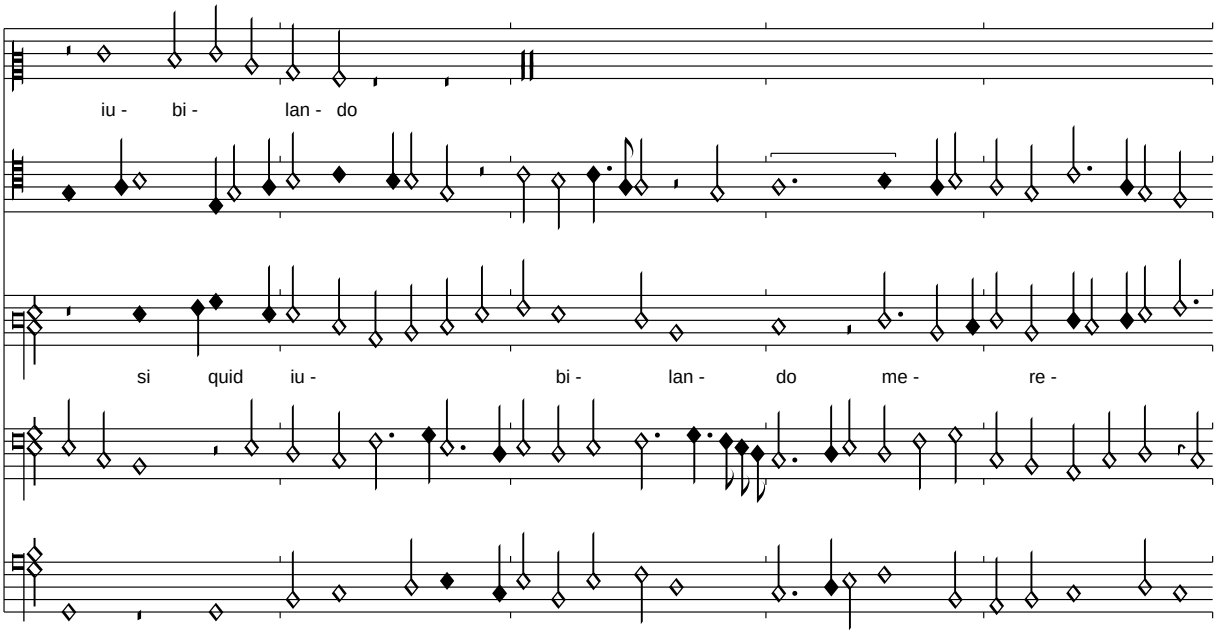

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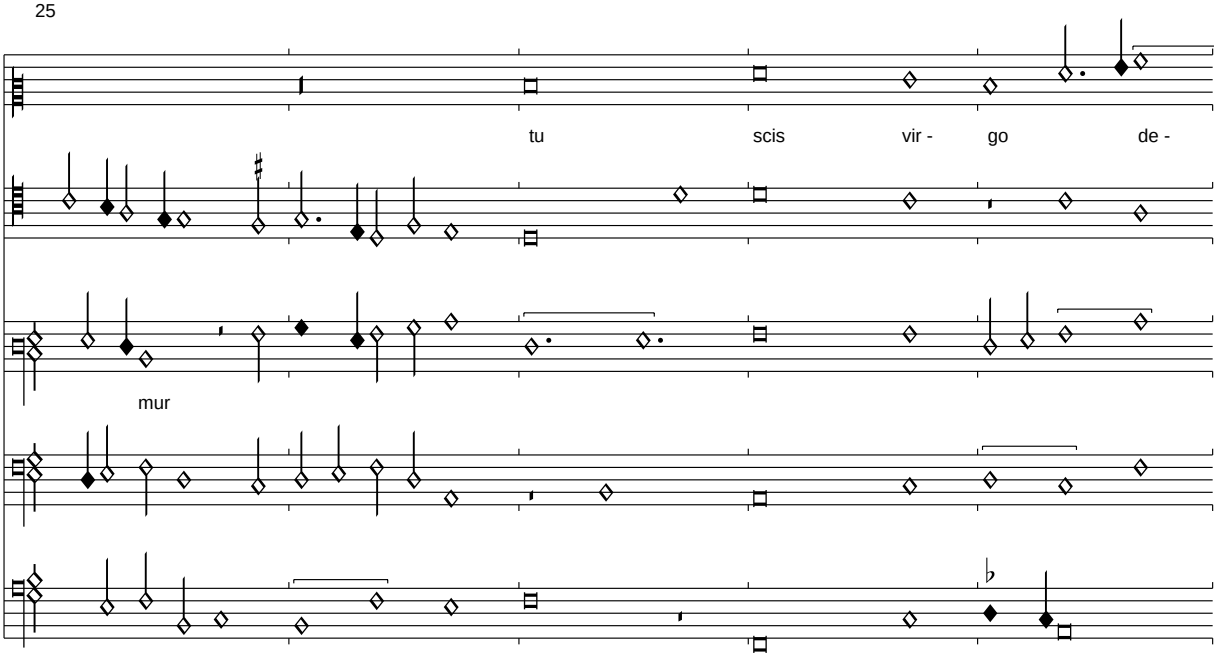
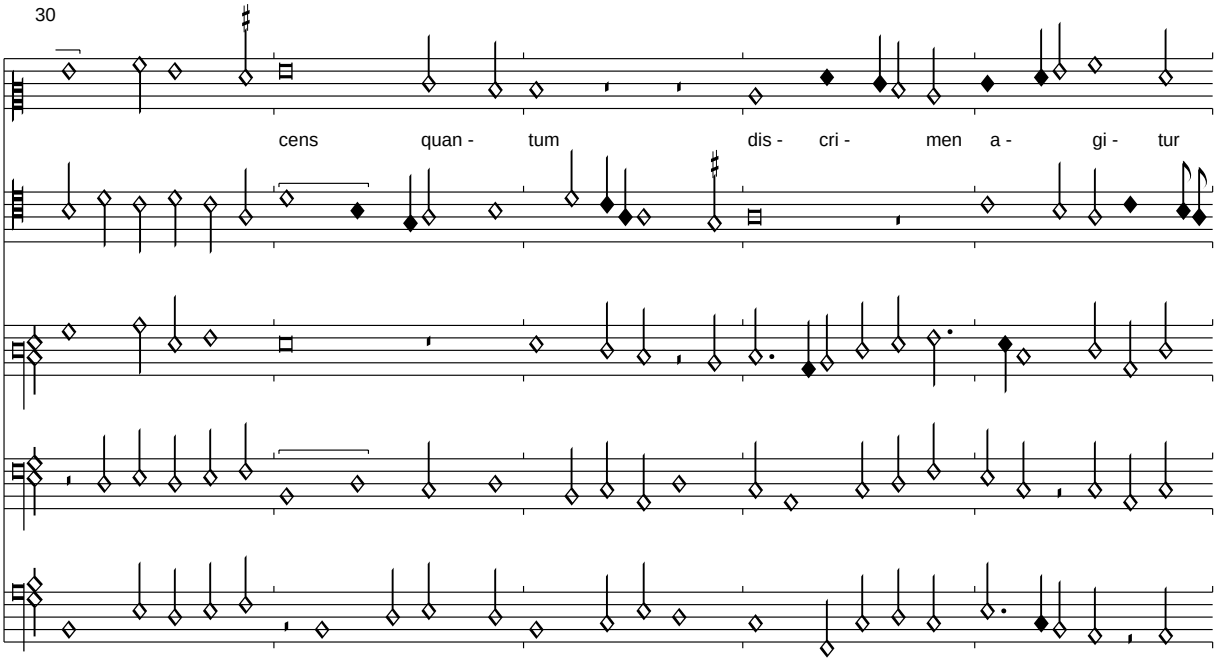
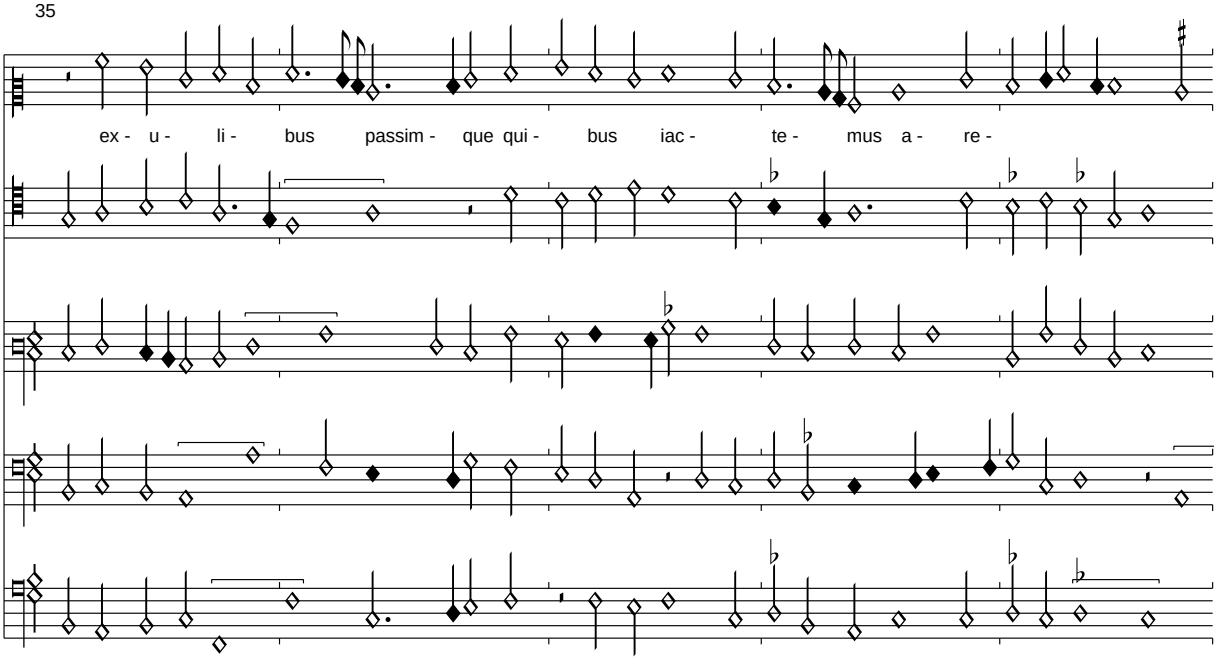
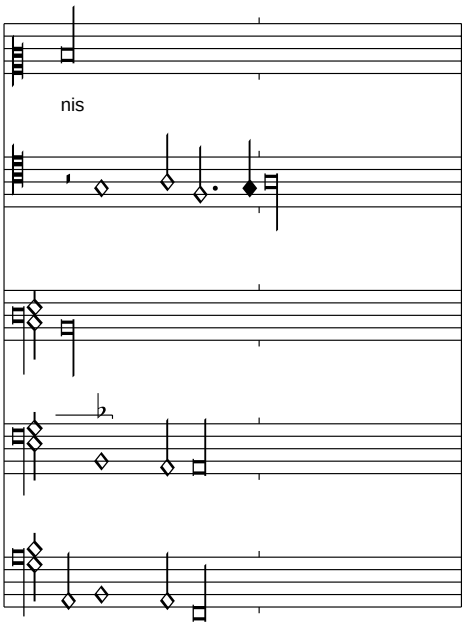



30
cens quan - tum dis - cri - men a - gi - tur


35
ex - u - li - bus passim - que qui - bus iac - te - mus a - re -

40



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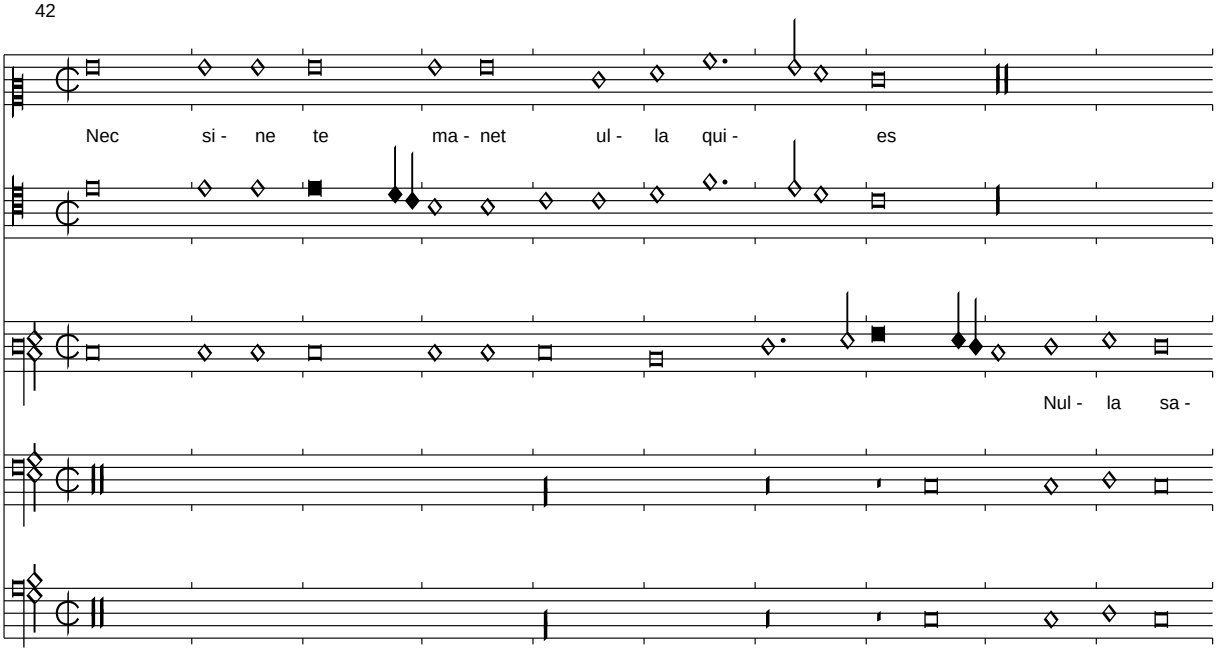

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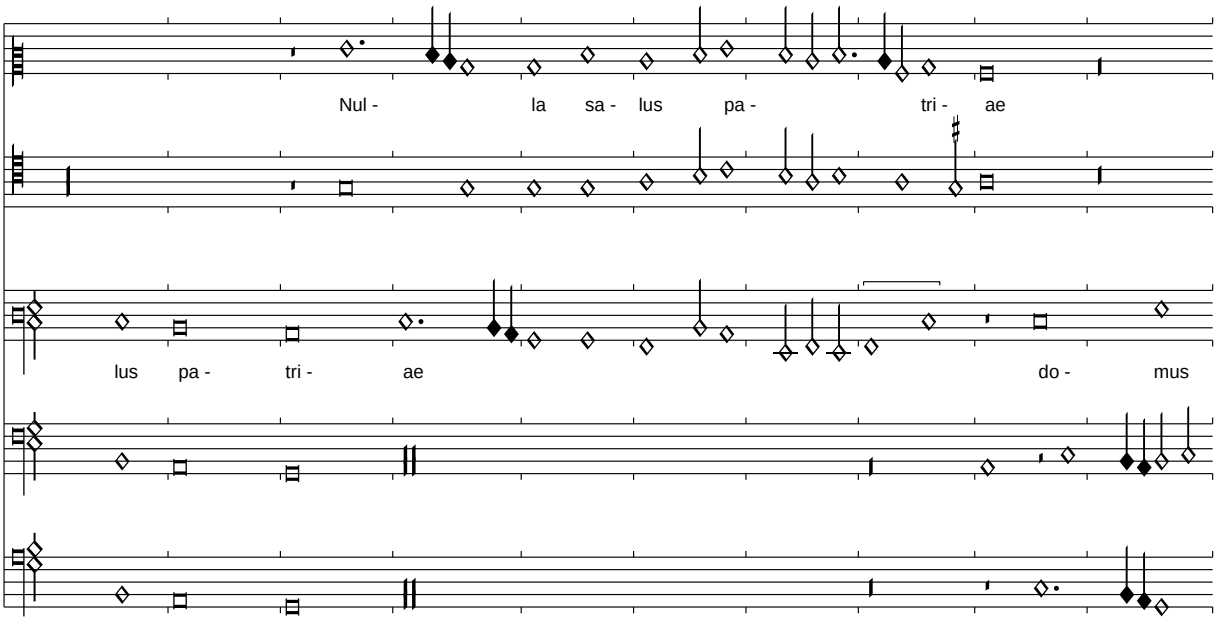
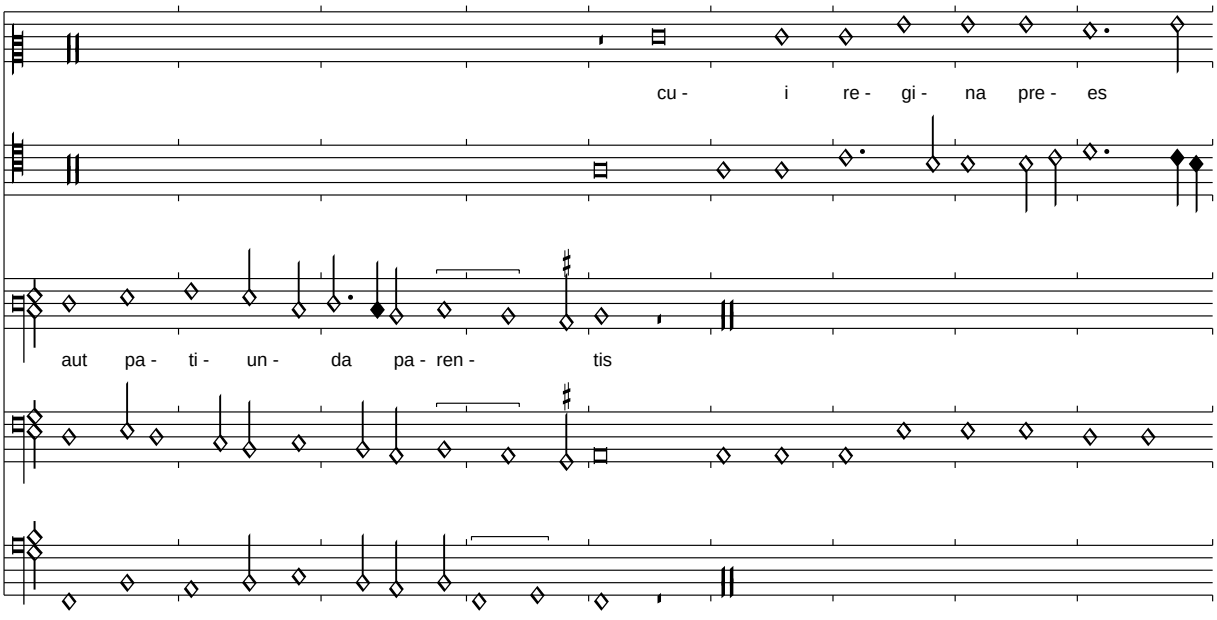
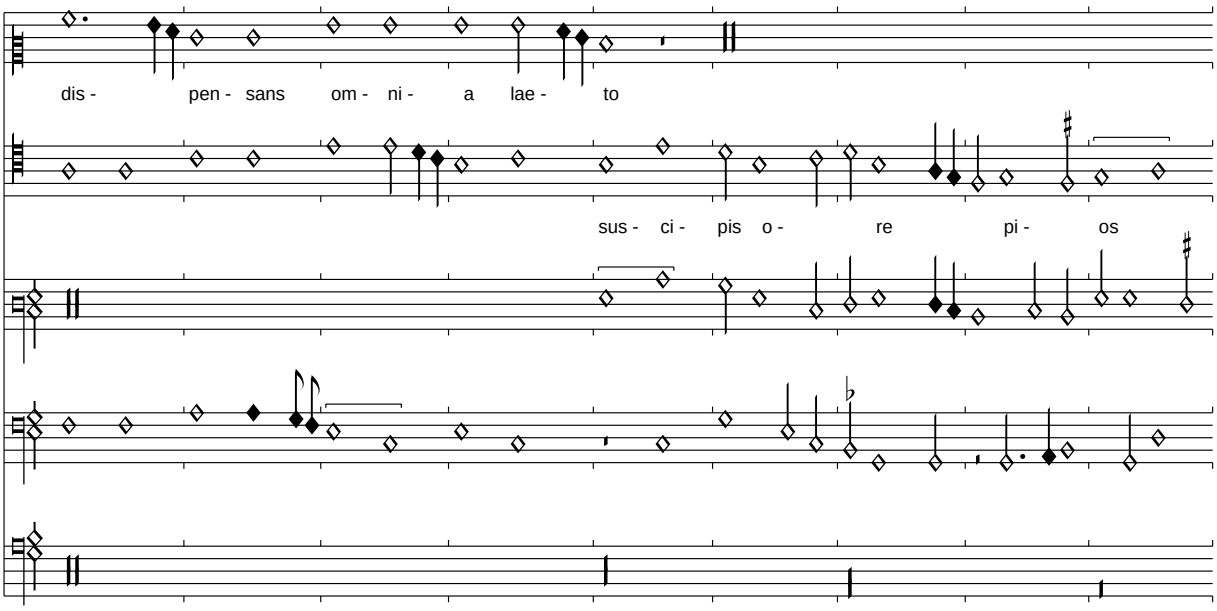

Nul - la sa - lus pa - tri - ae
lus pa - tri - ae do - mus

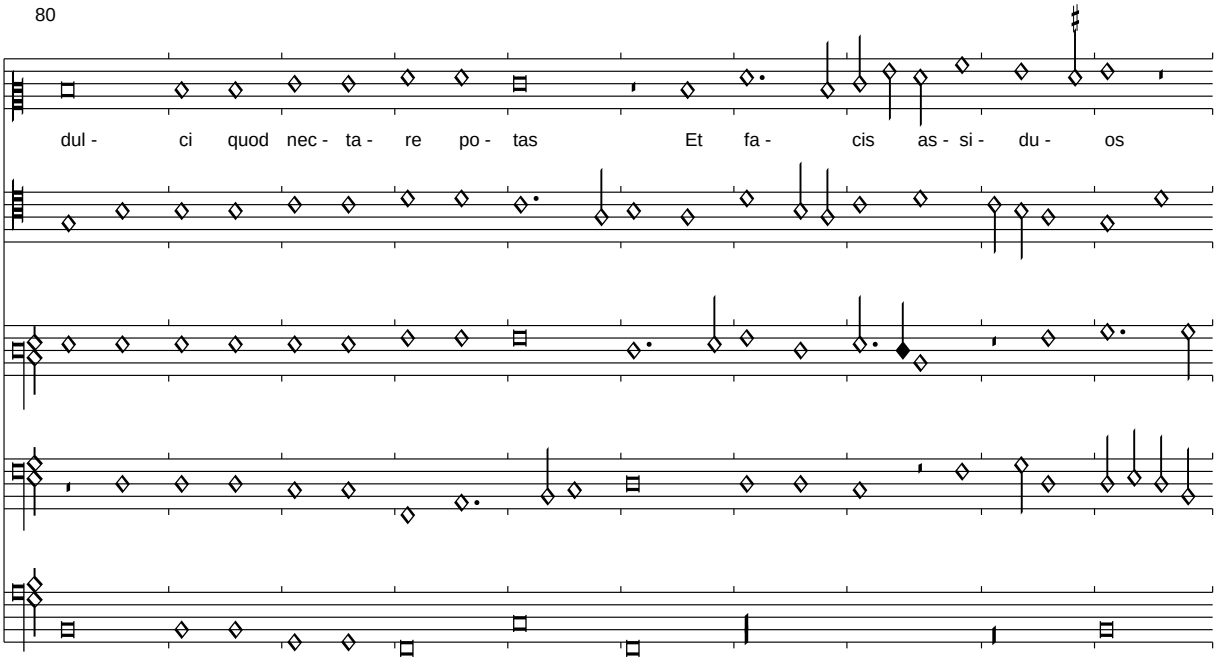
62

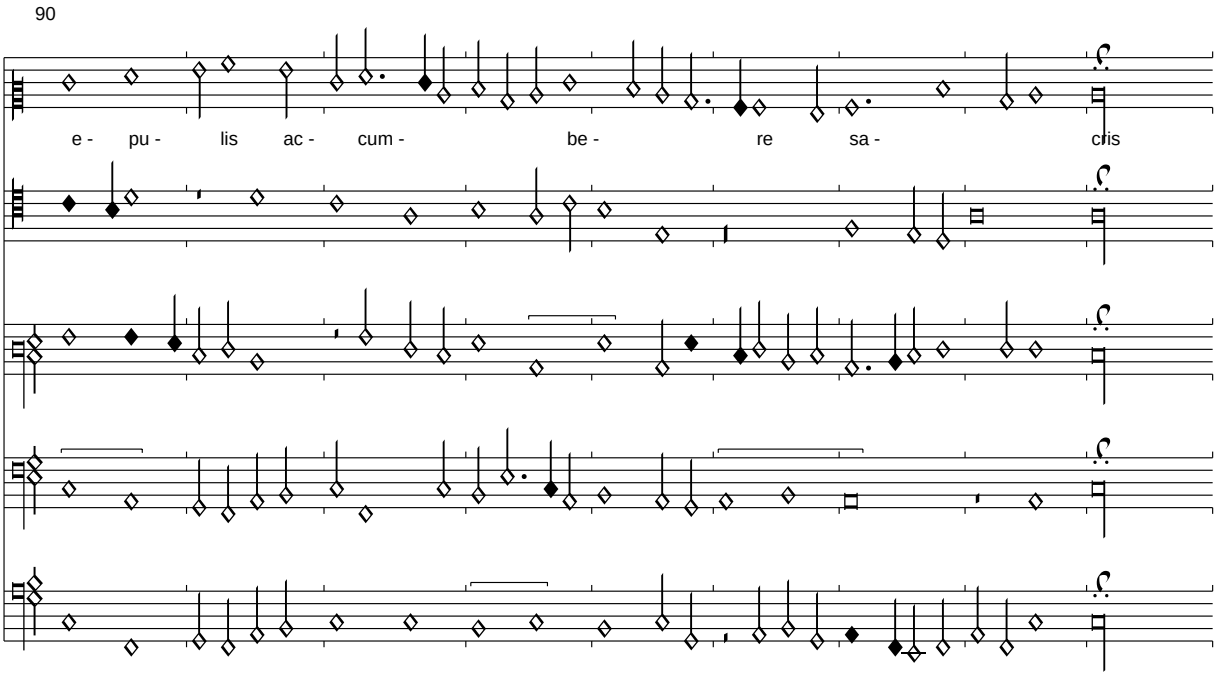

cu - i re - gi - na pre - es
aut pa - ti - un - da pa - ren - tis

71

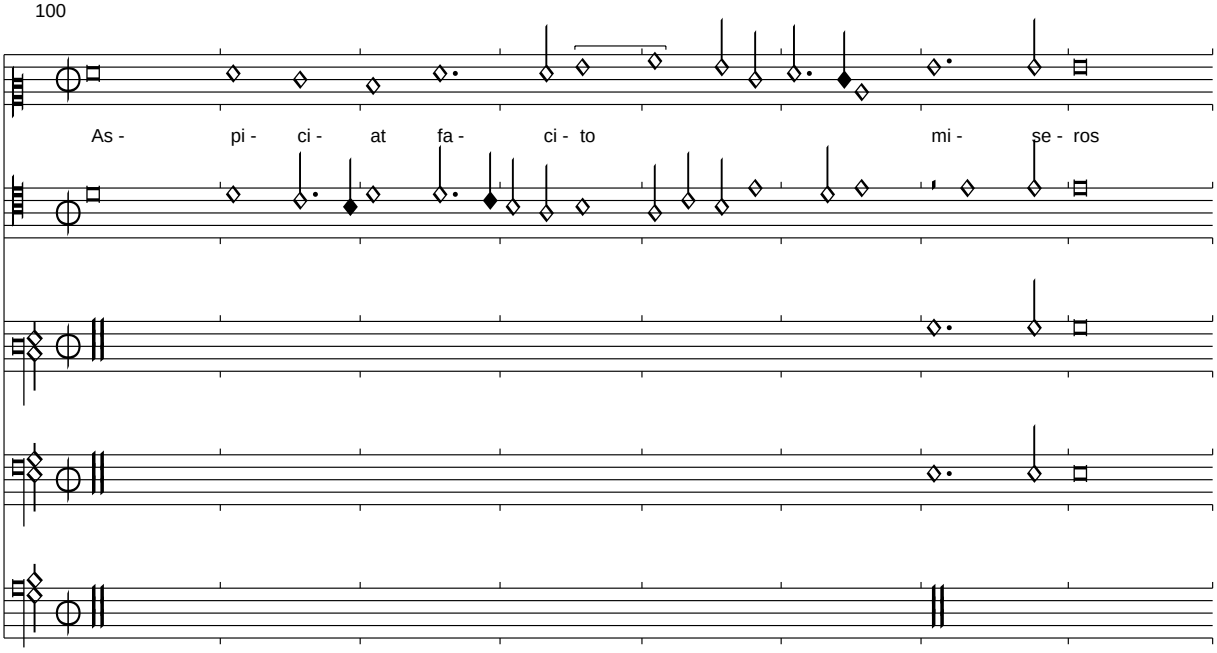

dis - pen - sans om - ni - a lae - to
sus - ci - pis o - re pi - os

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



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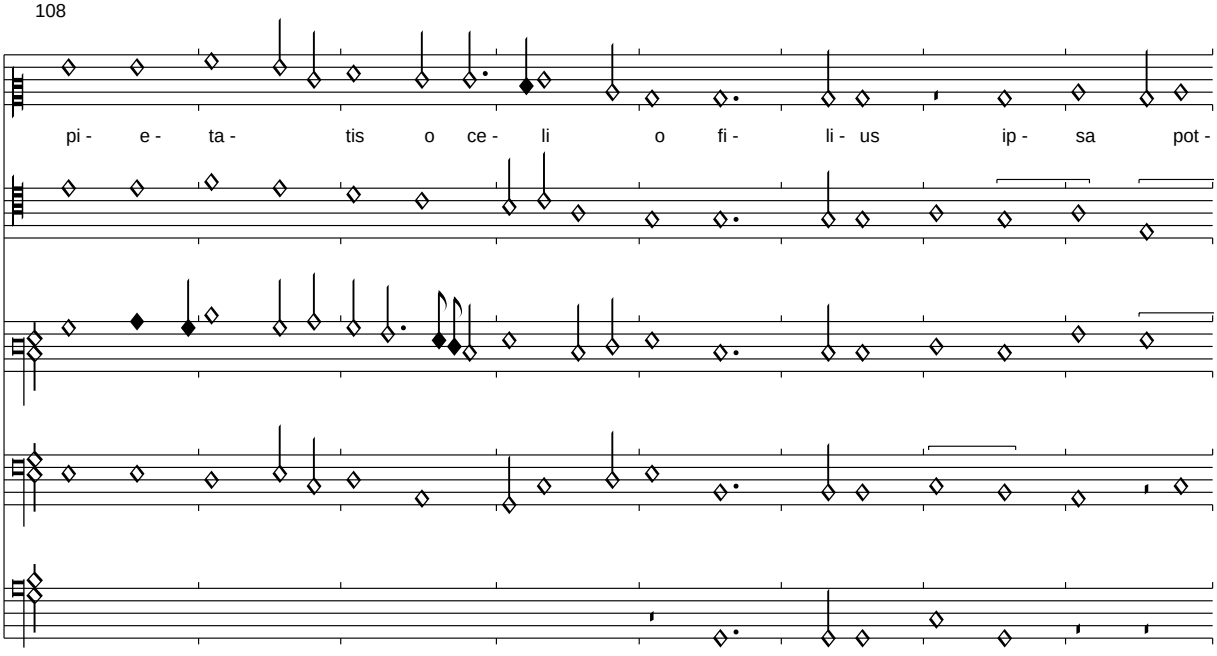
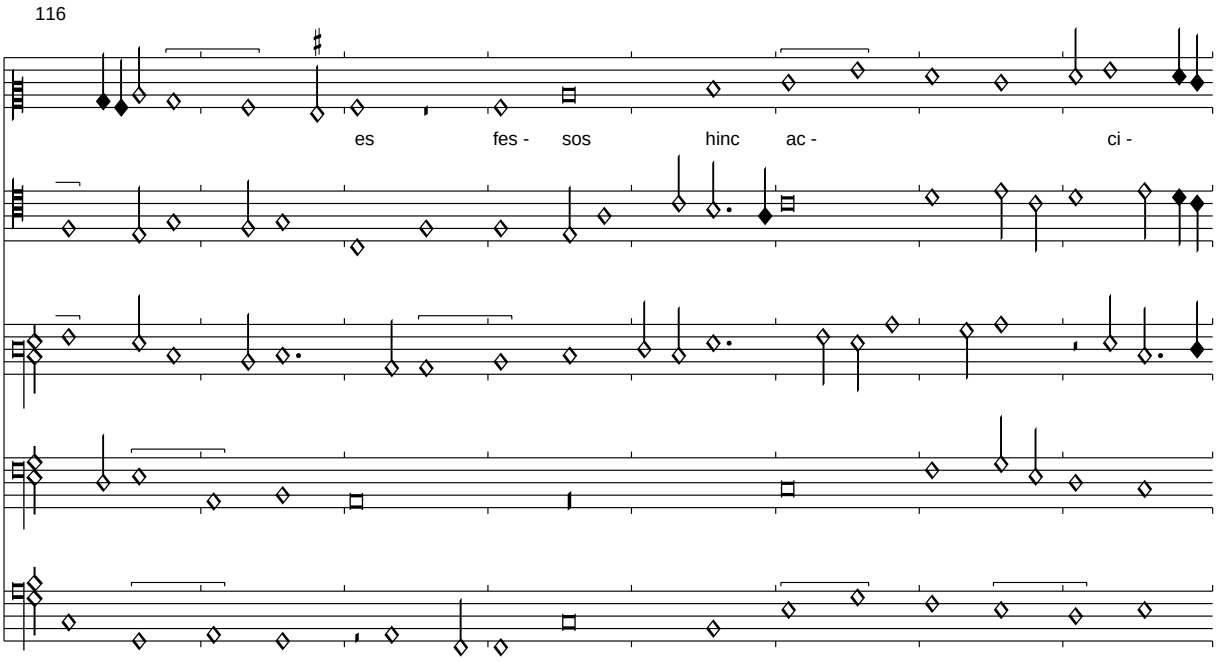
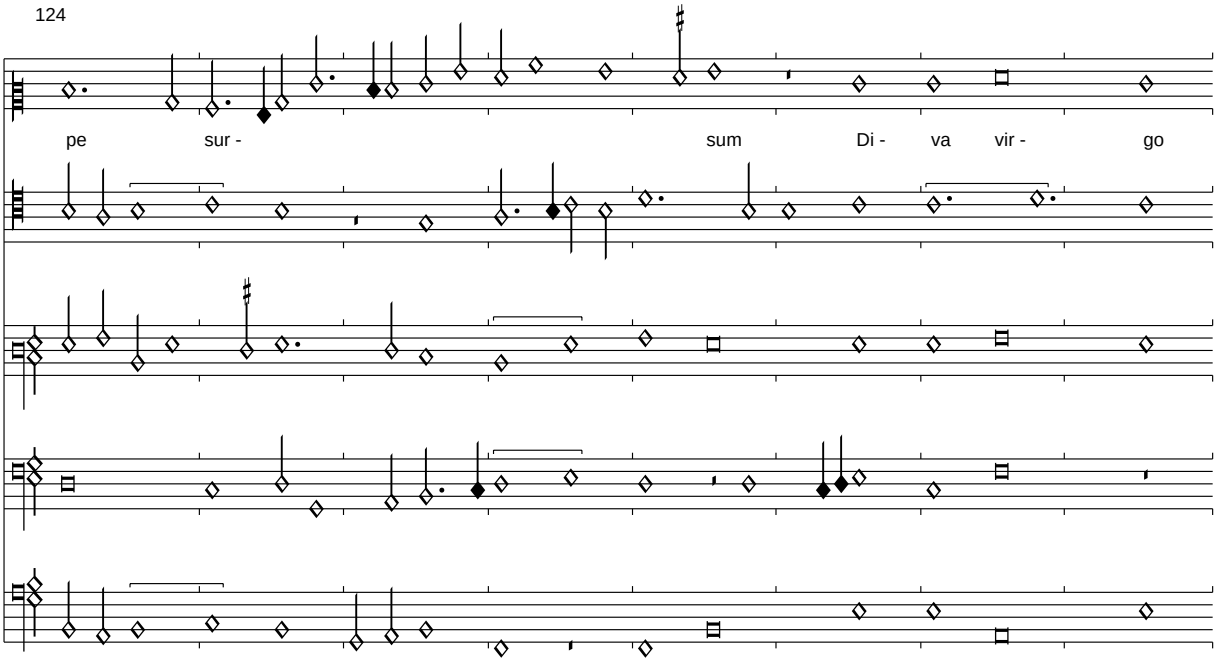
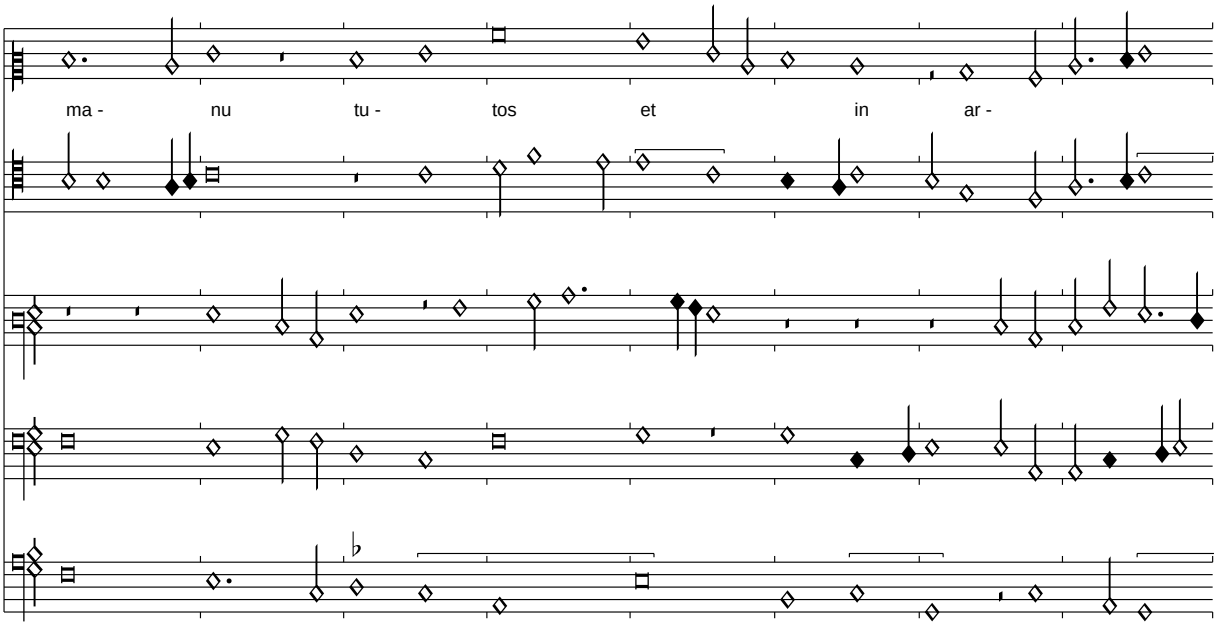



116
es fes - sos hinc ac - ci -


124
pe sur - sum Di - va vir - go

132



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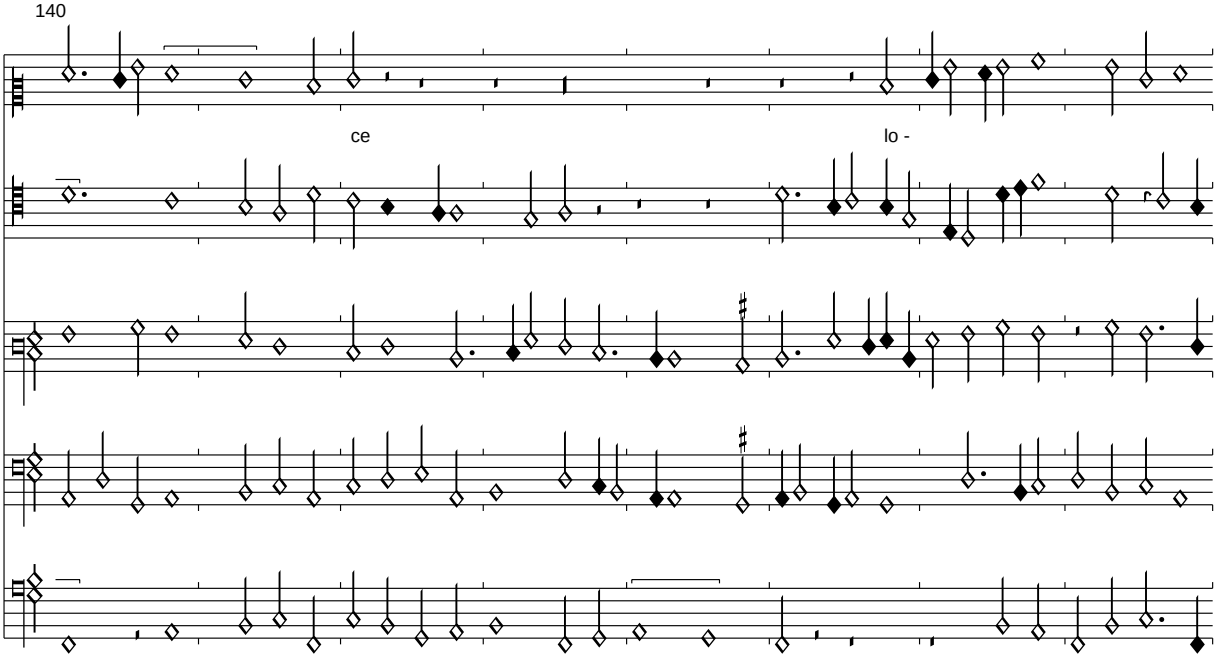

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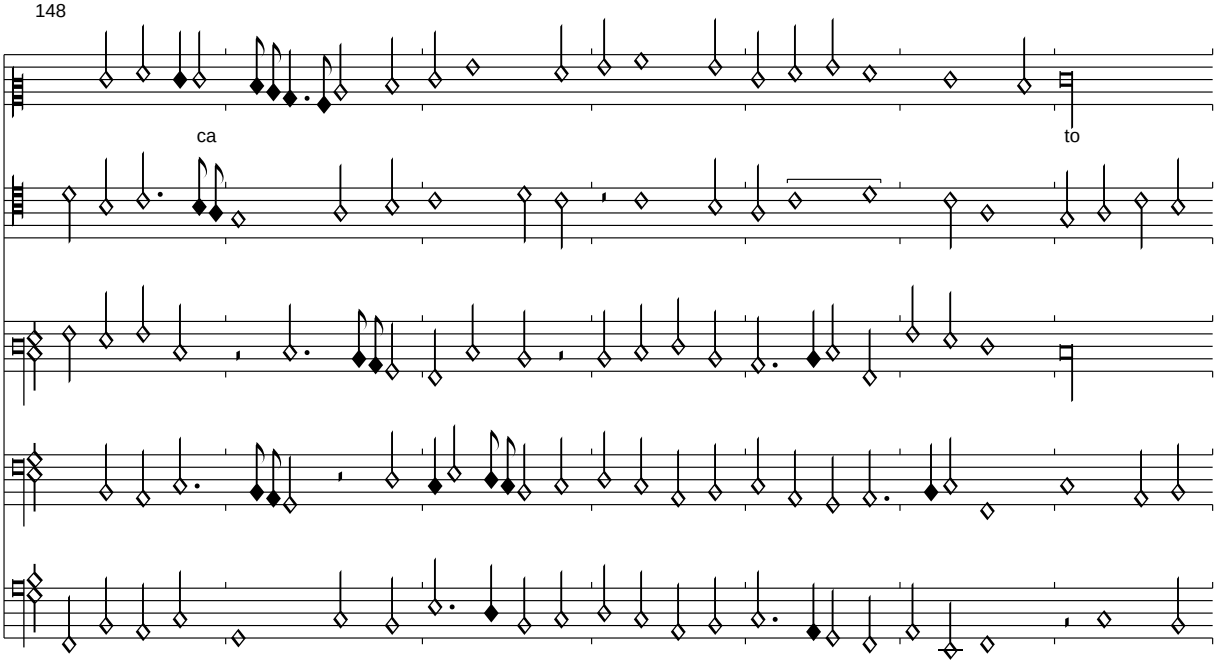

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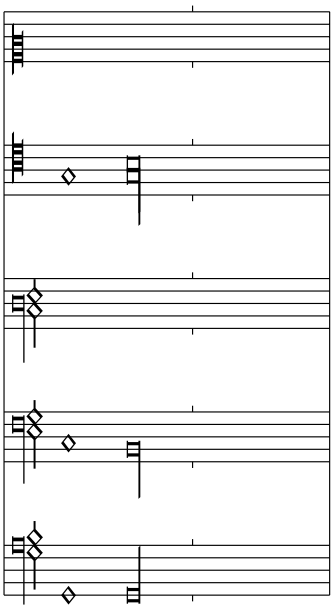
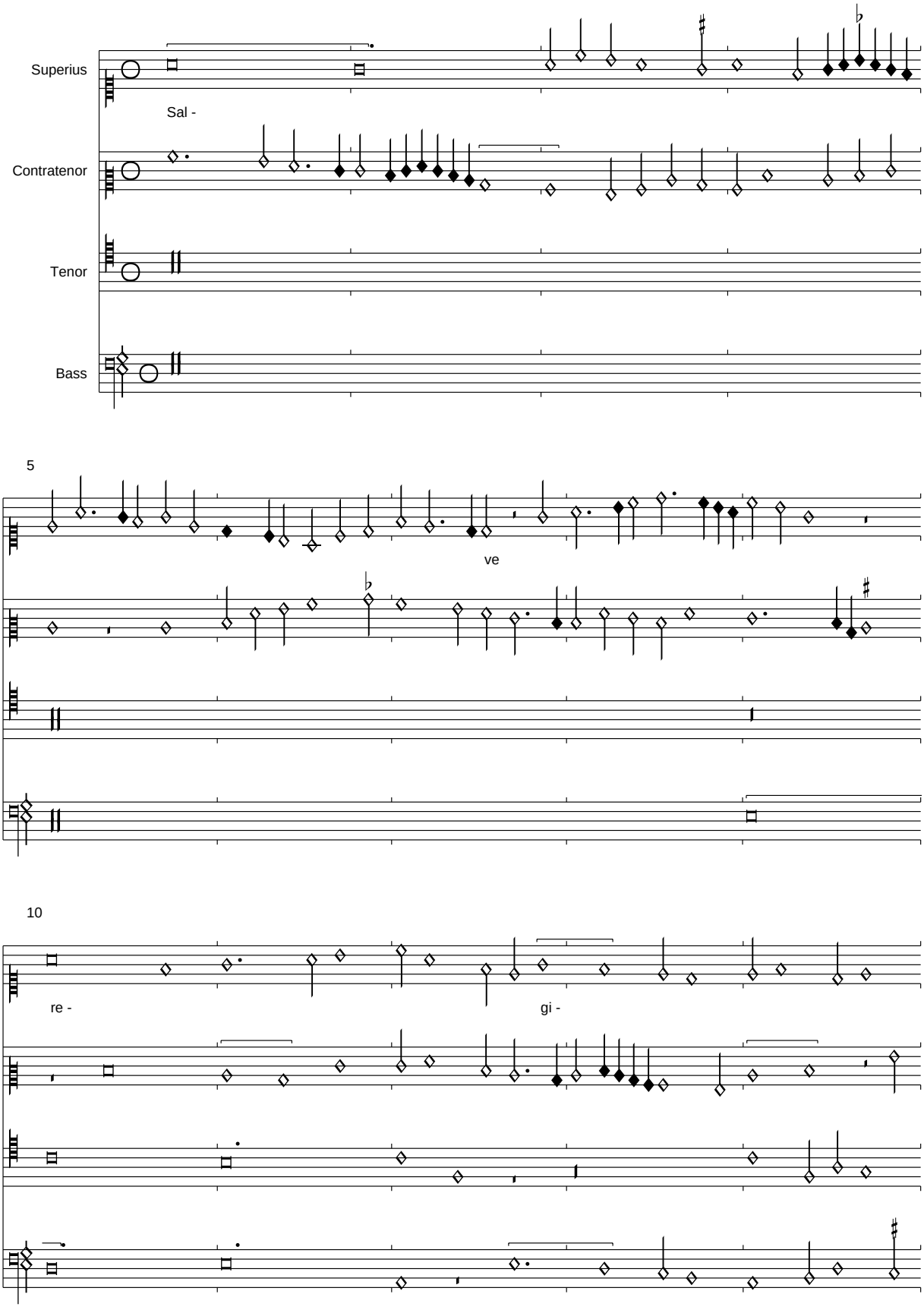
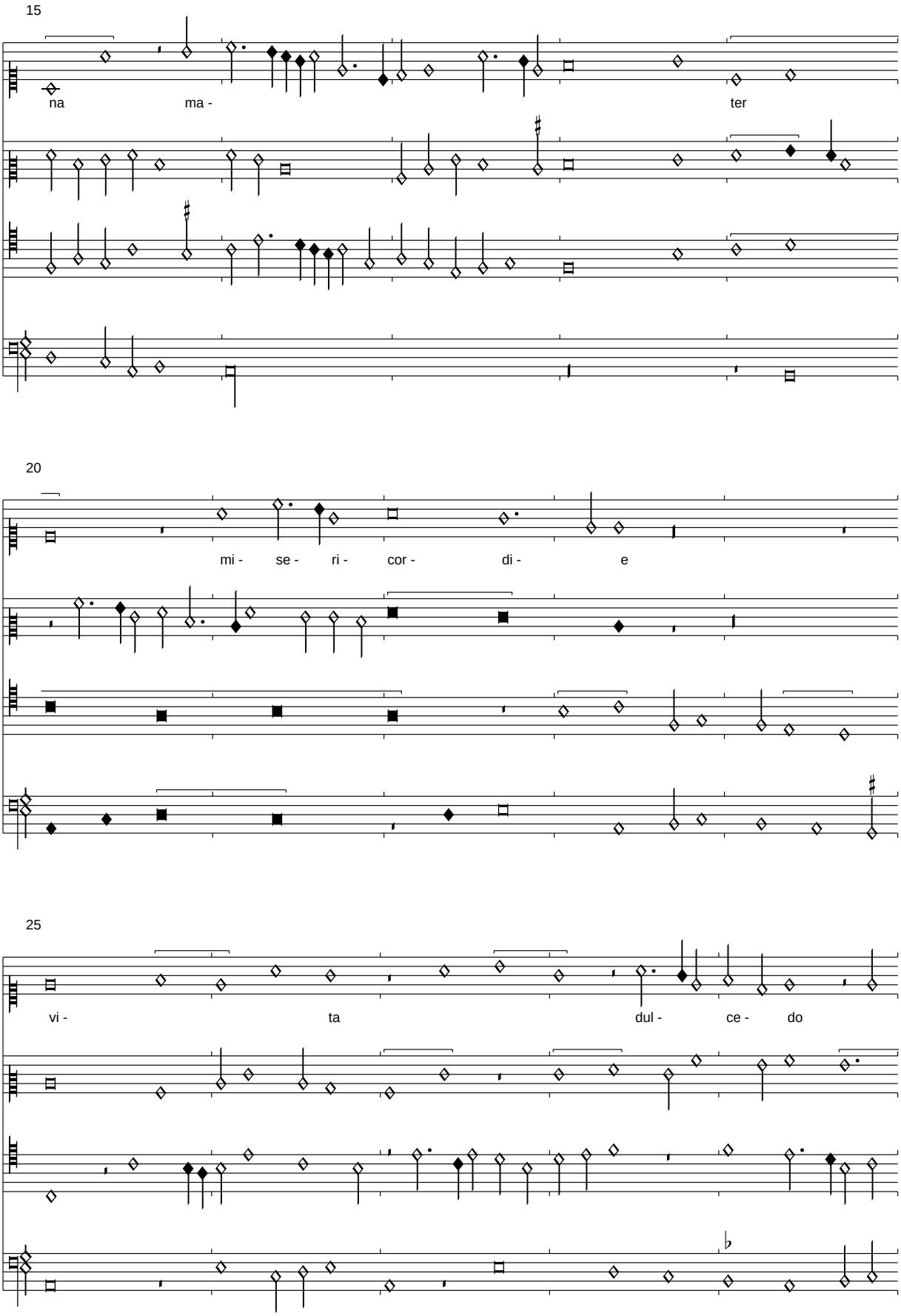


Ockeghem: Salve regina

Cappella sistina 42, f. 114v-




15
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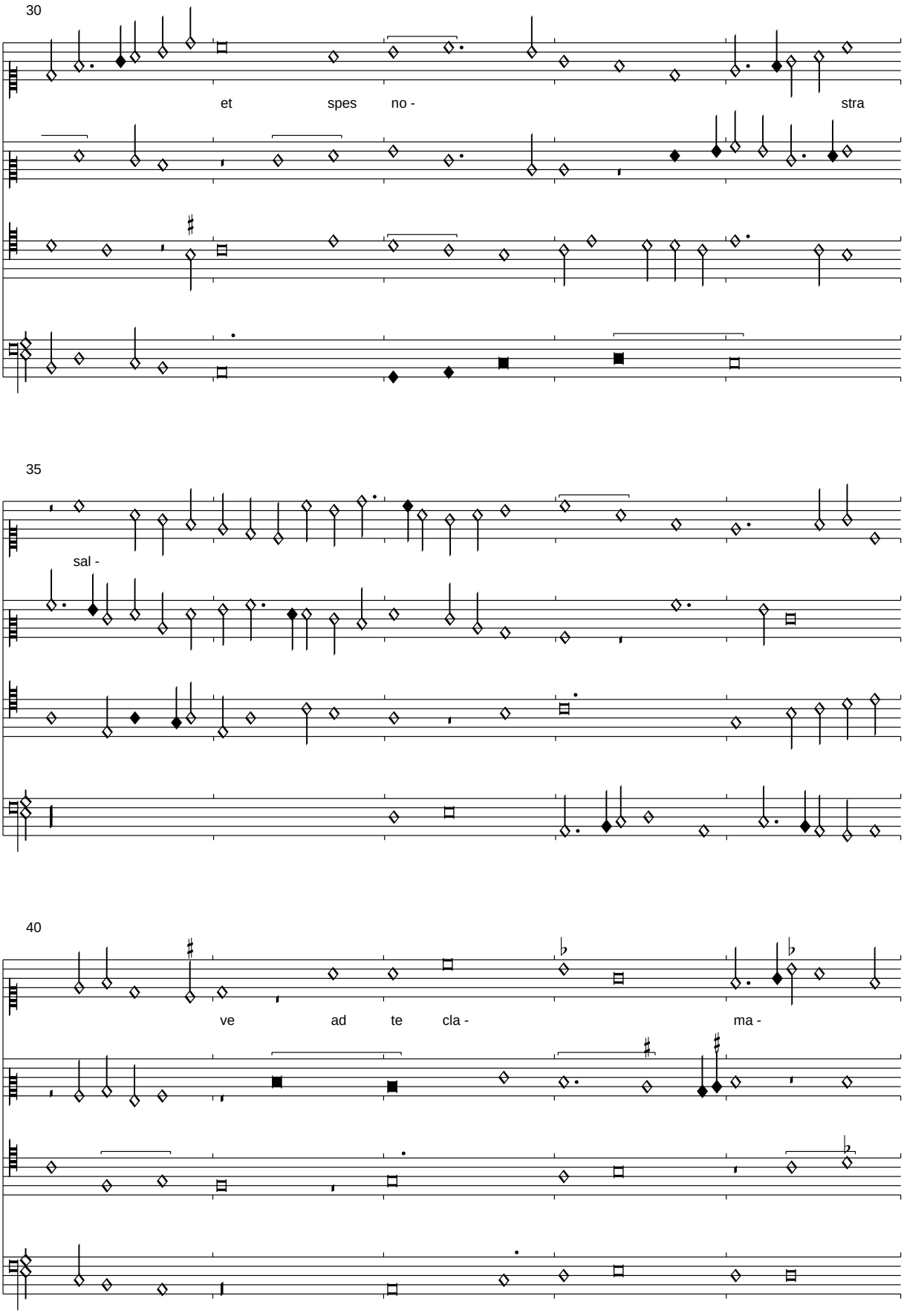
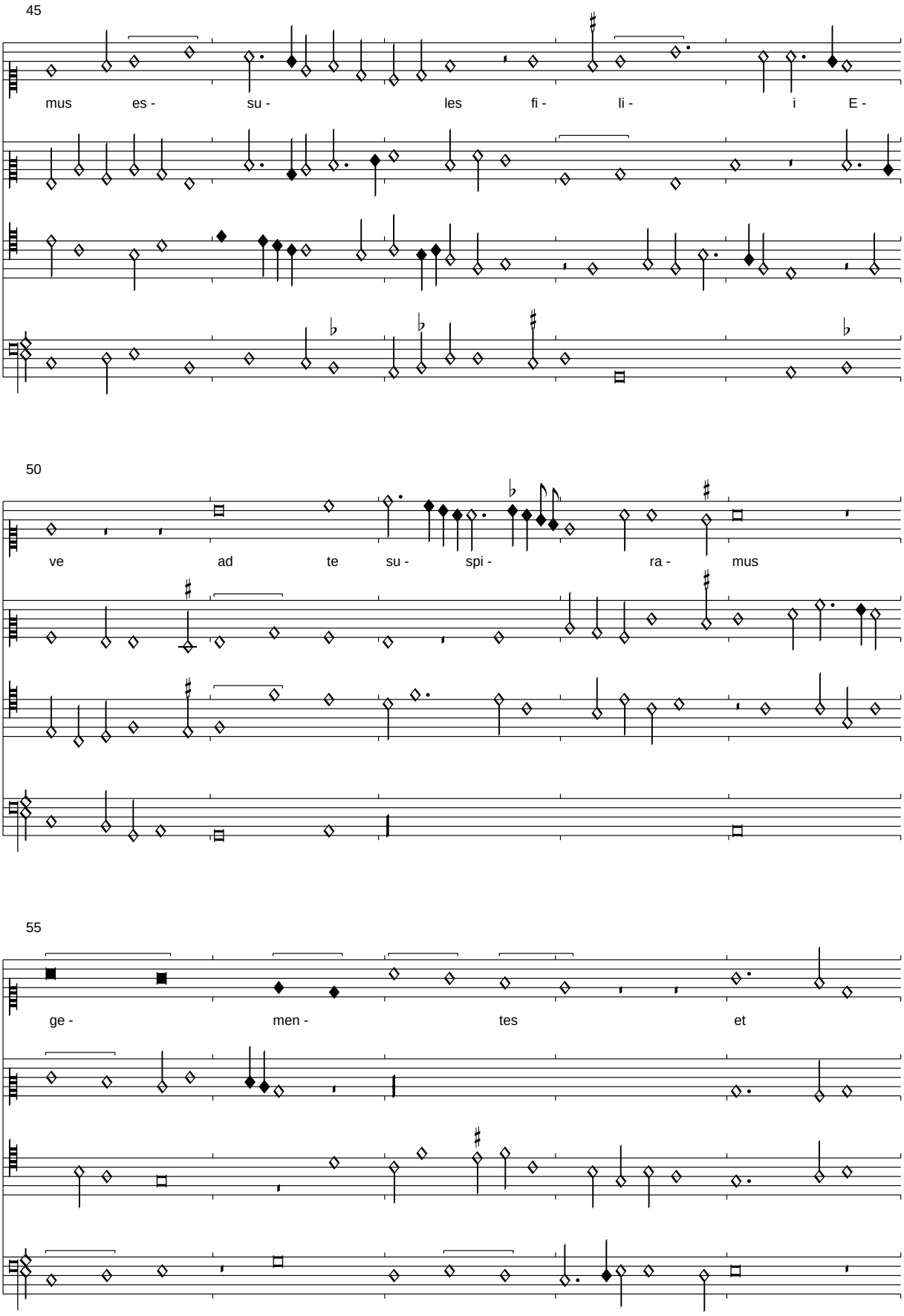

30
et spes no - stra
35
sal -
40
ve ad te cla - ma -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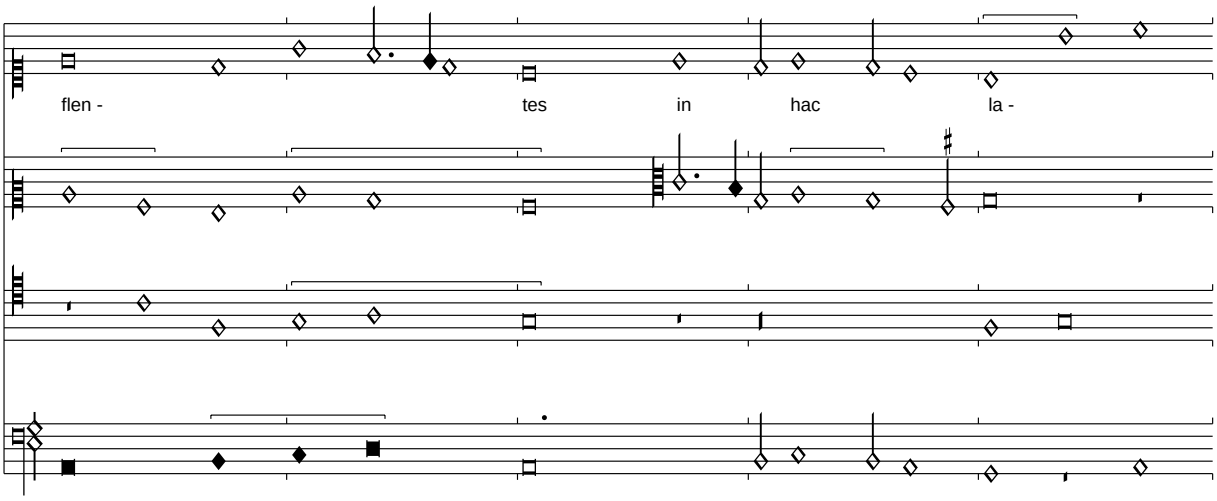
mus es - su - les fi - li - i E -
50
ve ad te su - spi - ra - mus
55
ge - men - tes et

60



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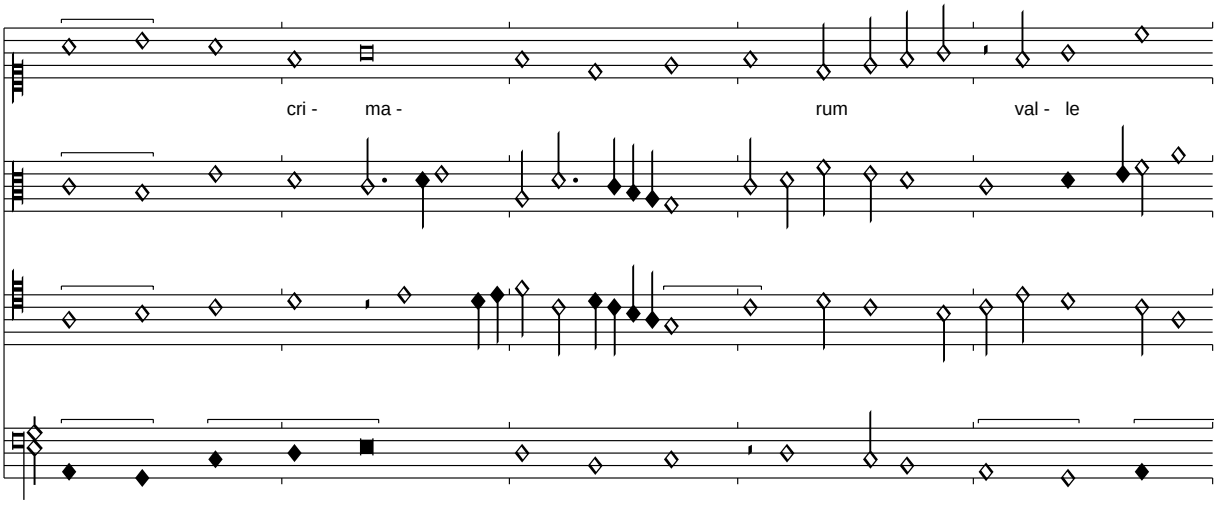

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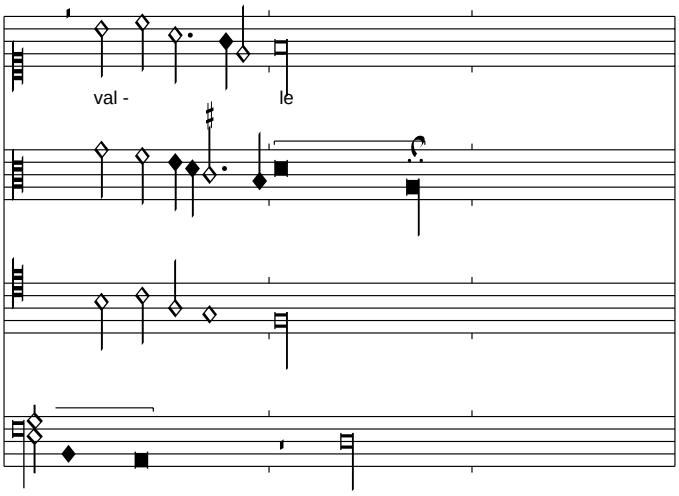

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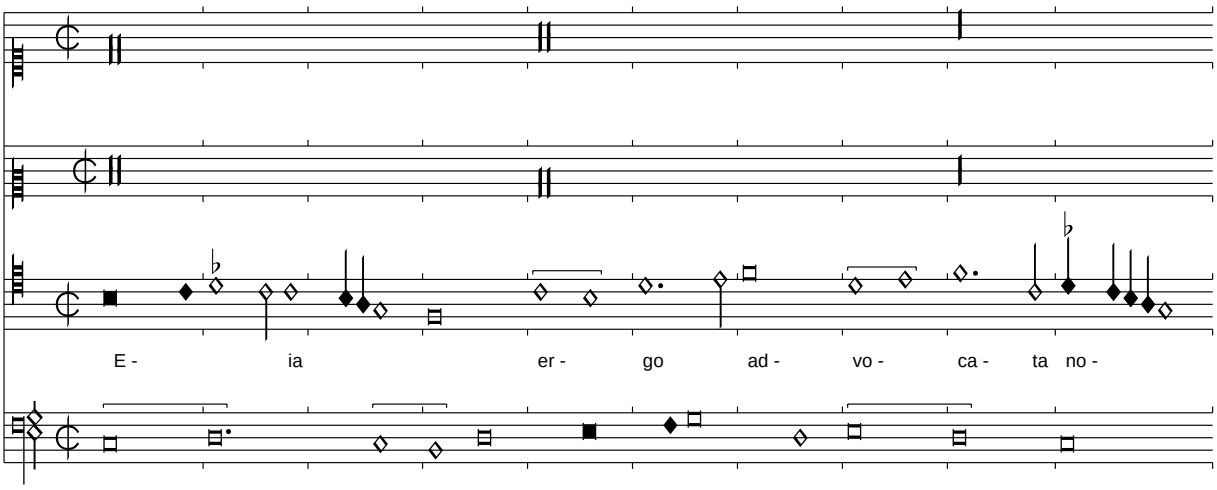

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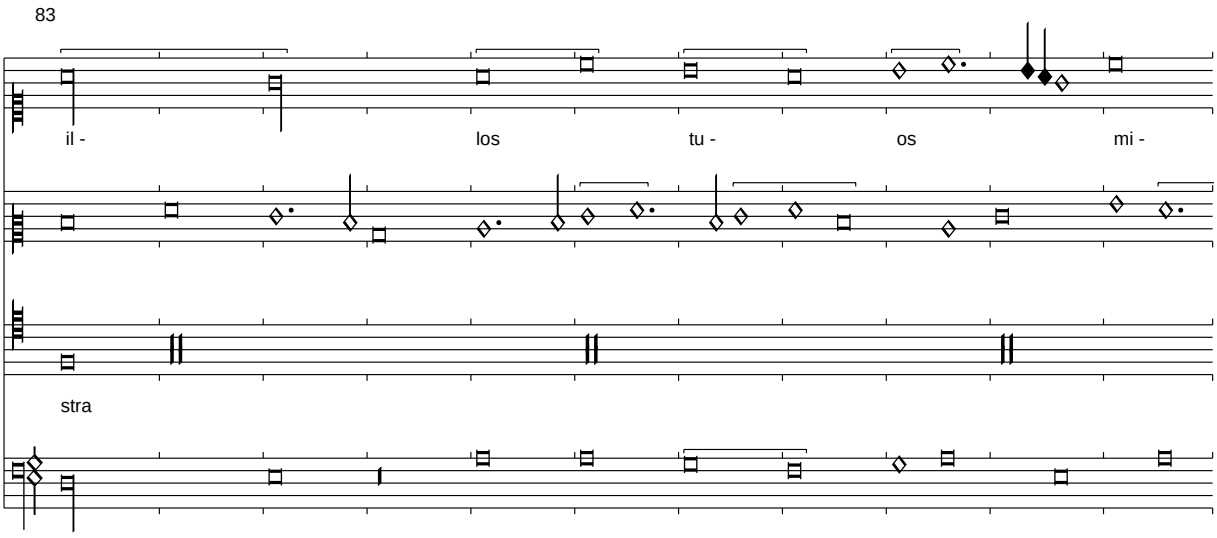

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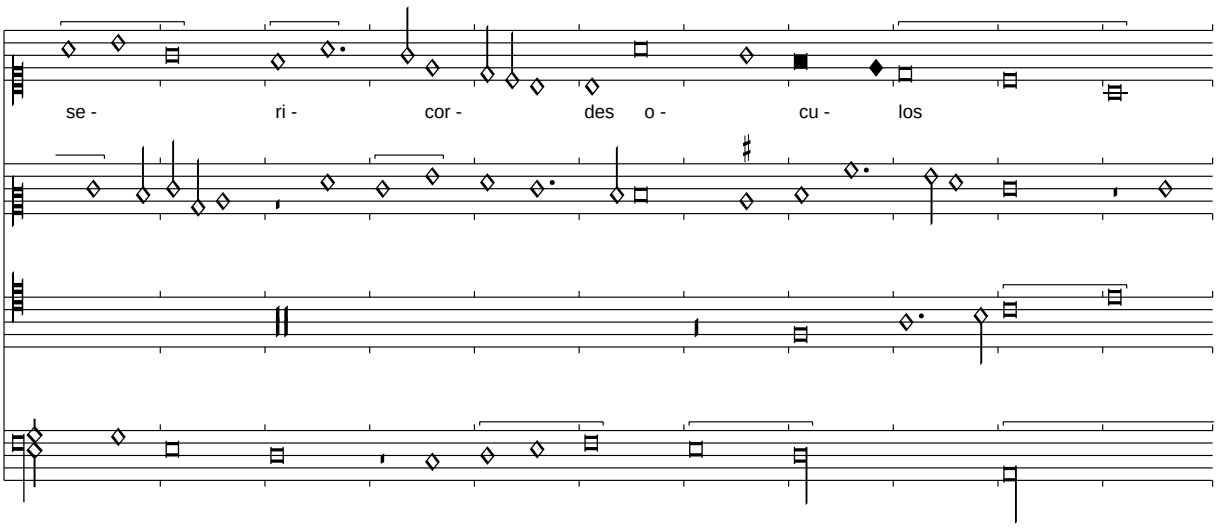

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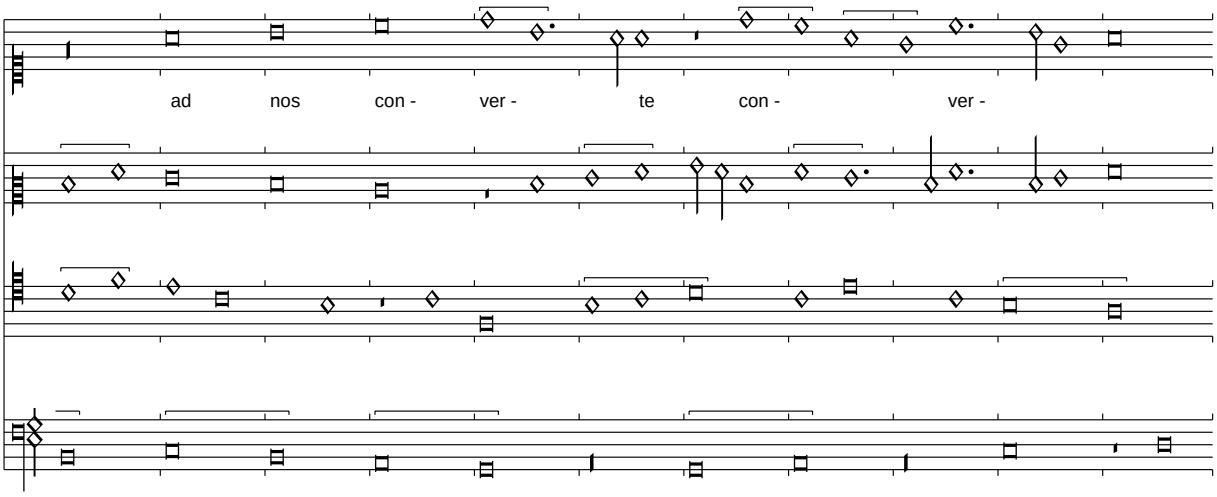

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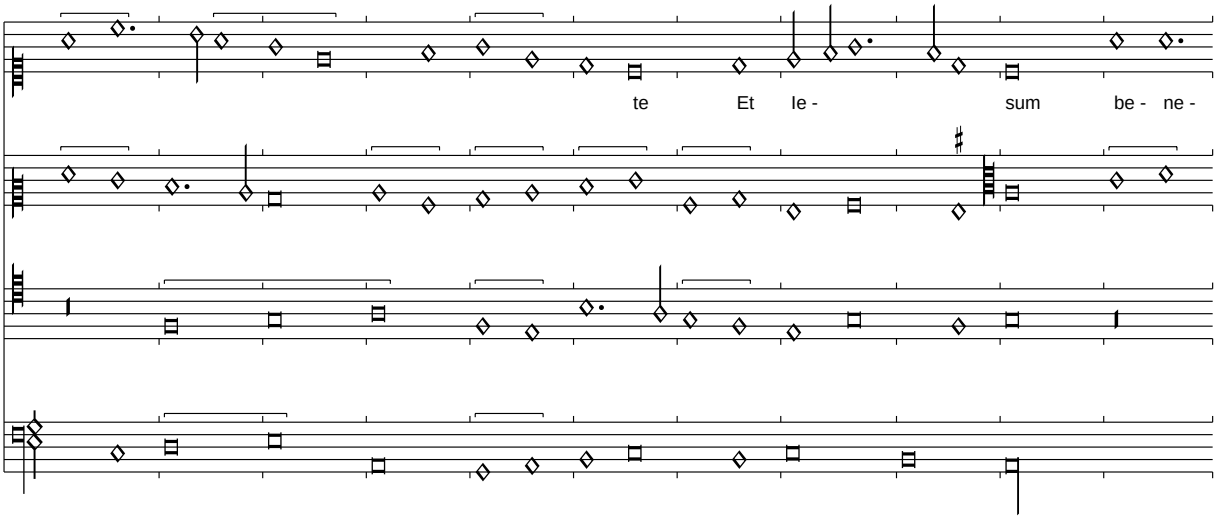

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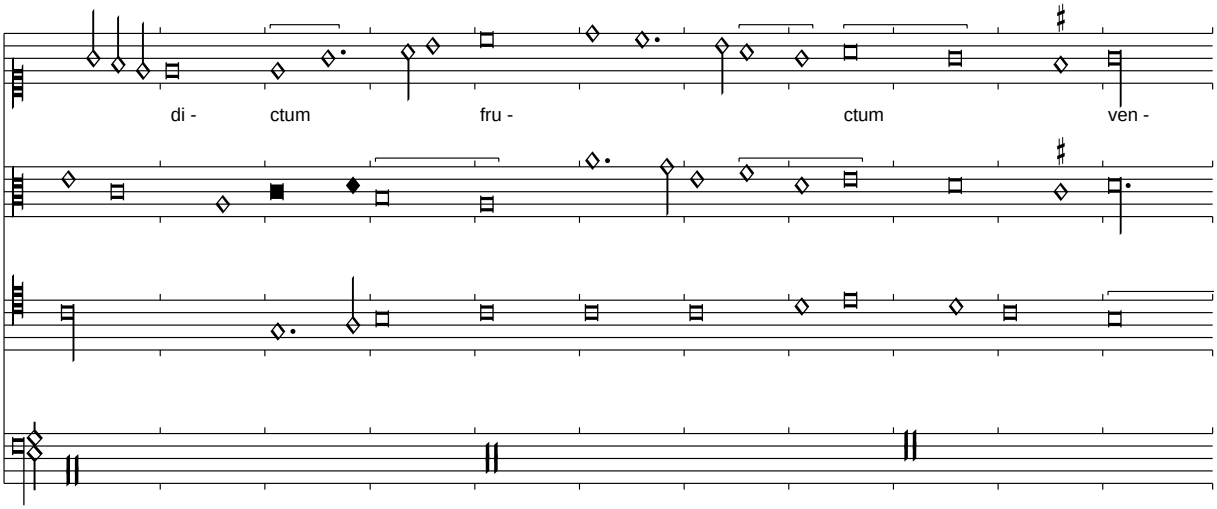

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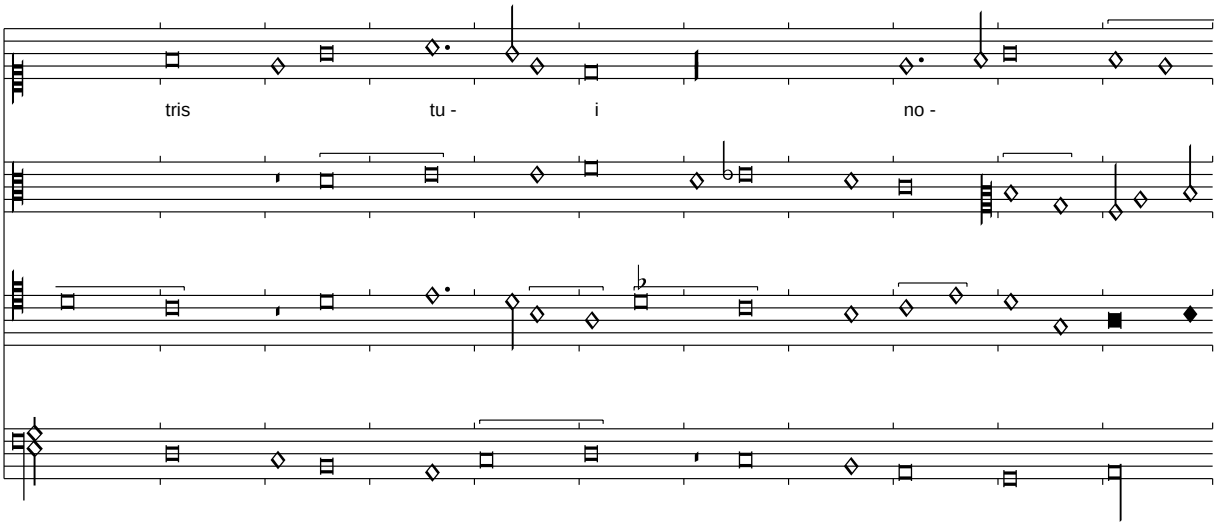

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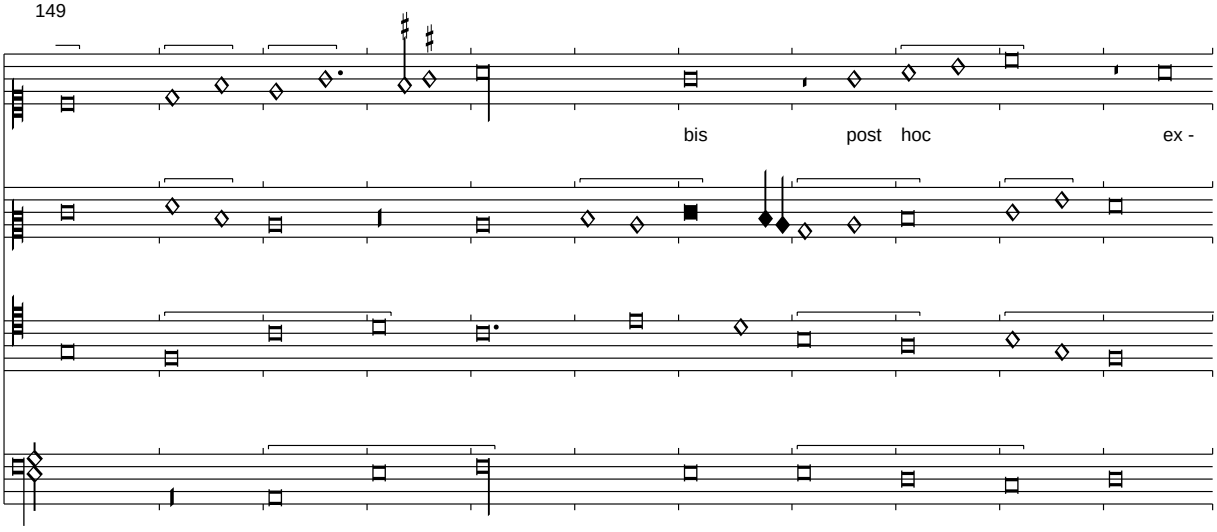

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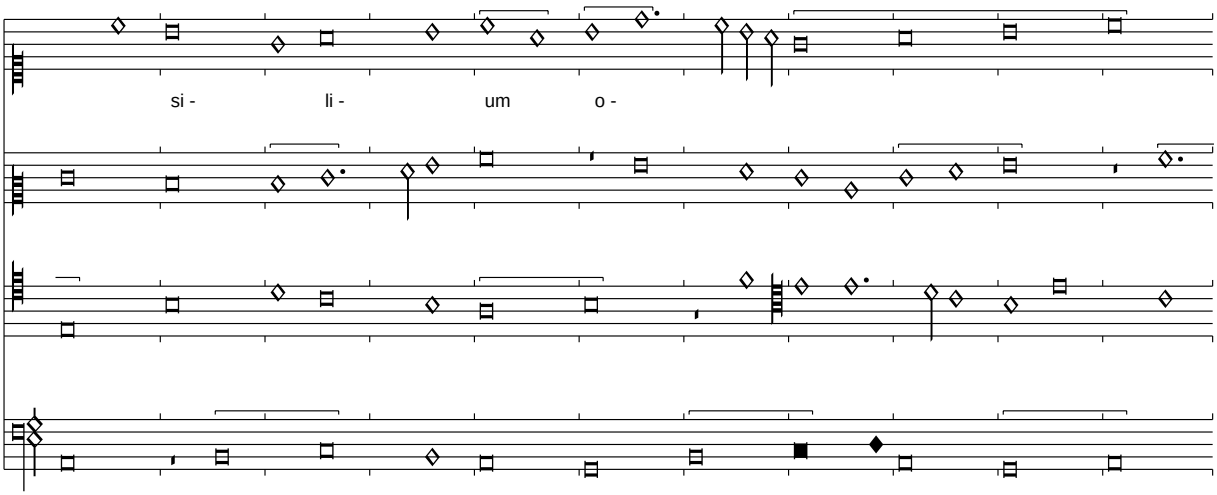

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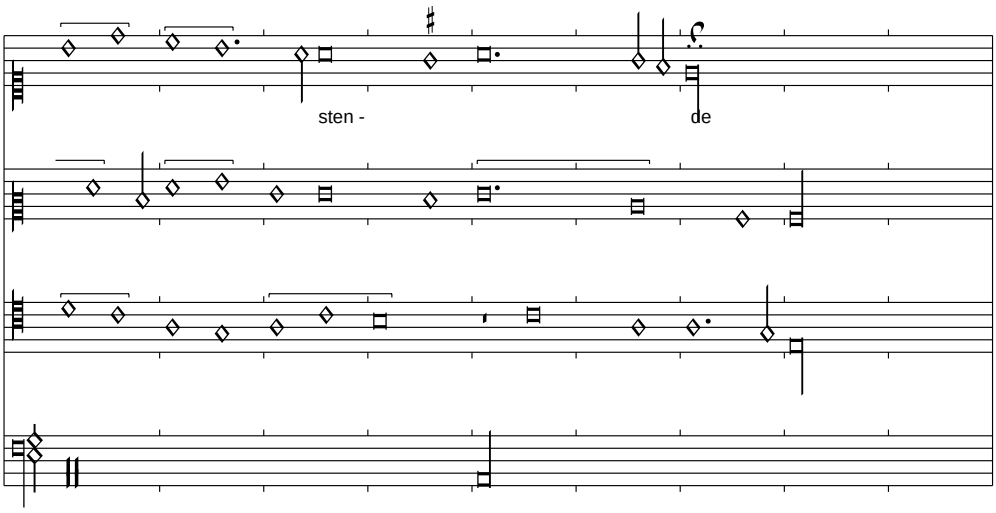

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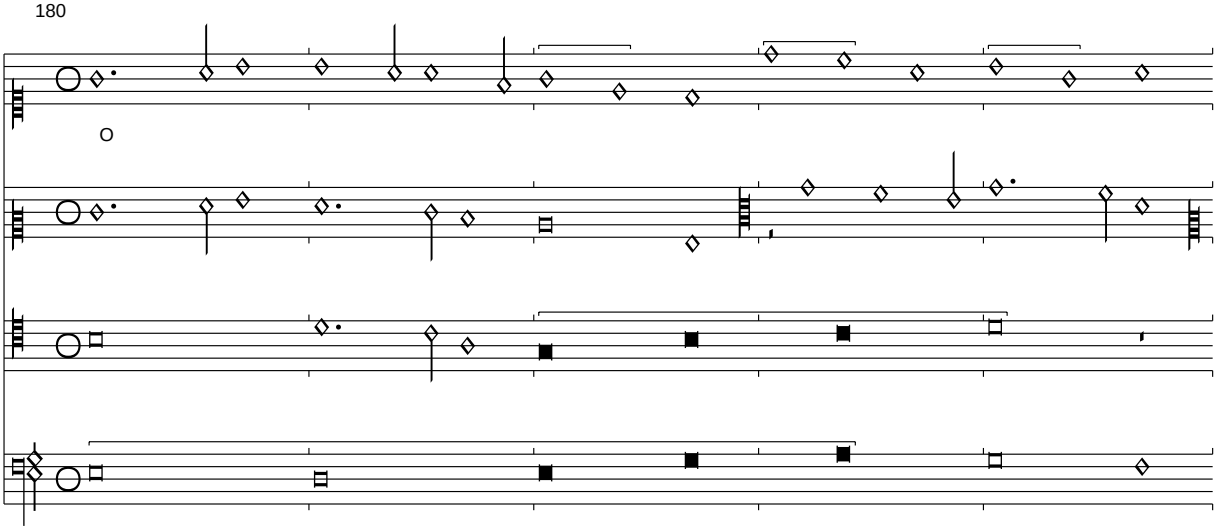

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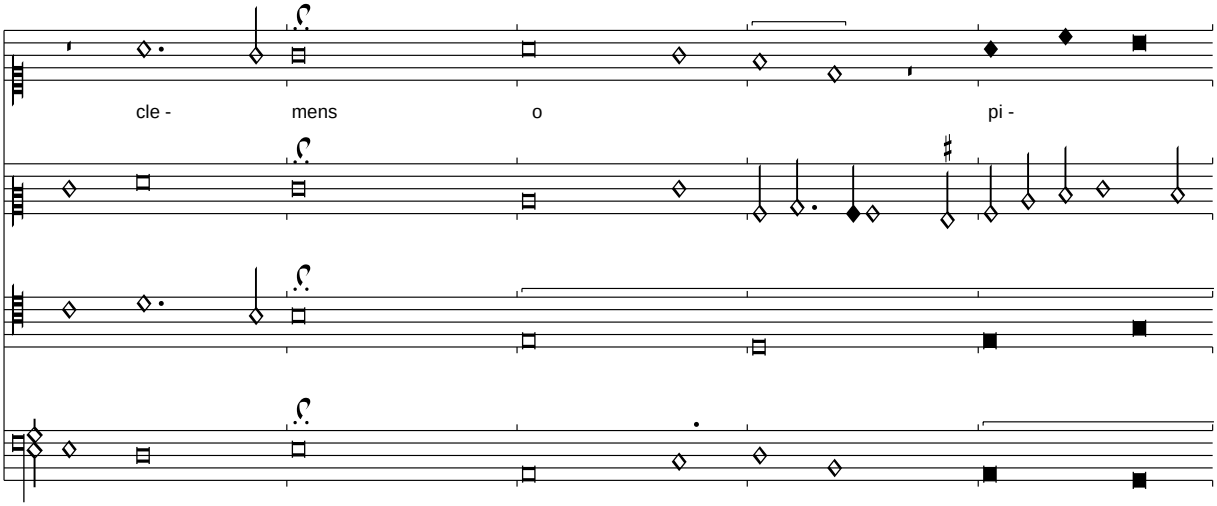

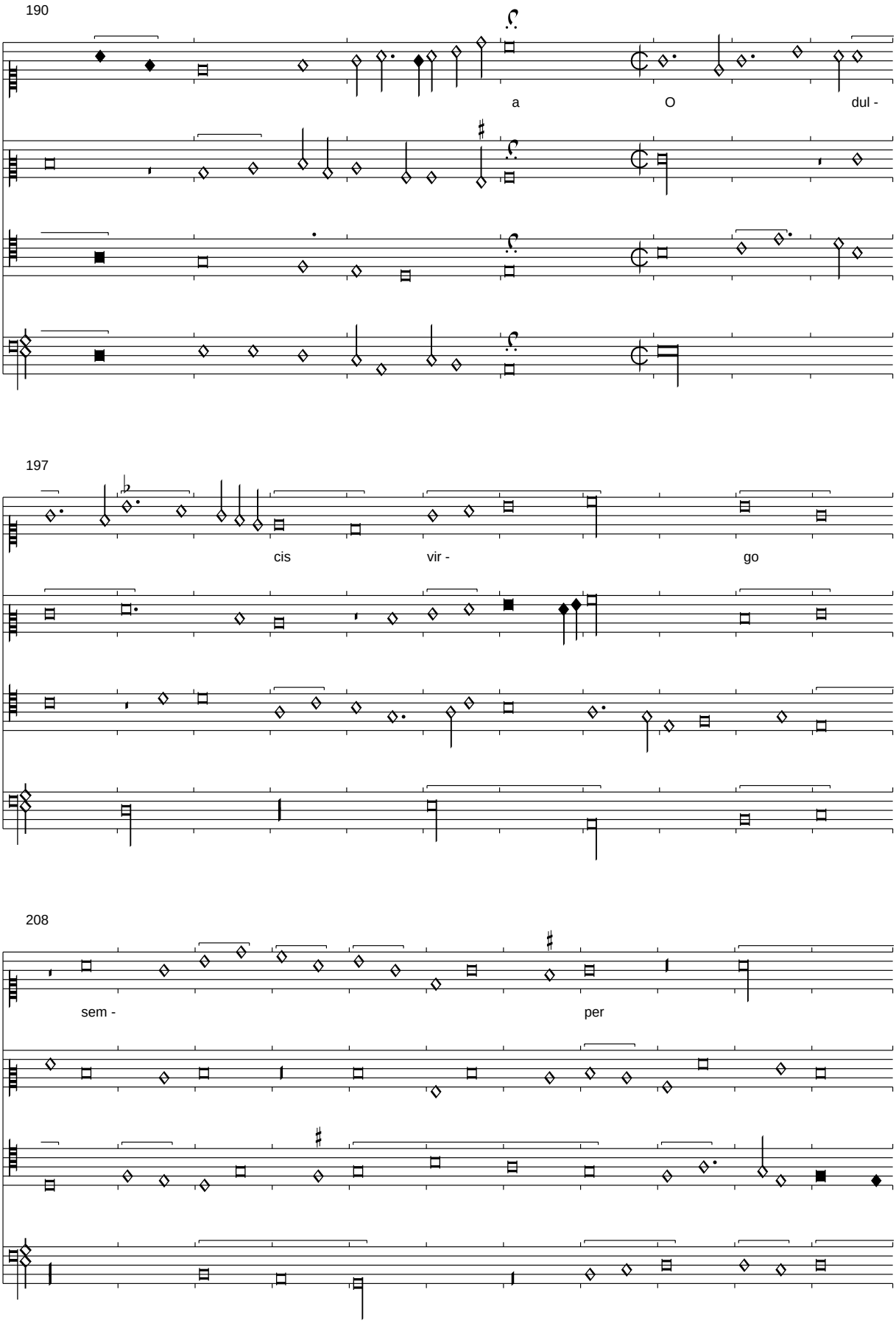
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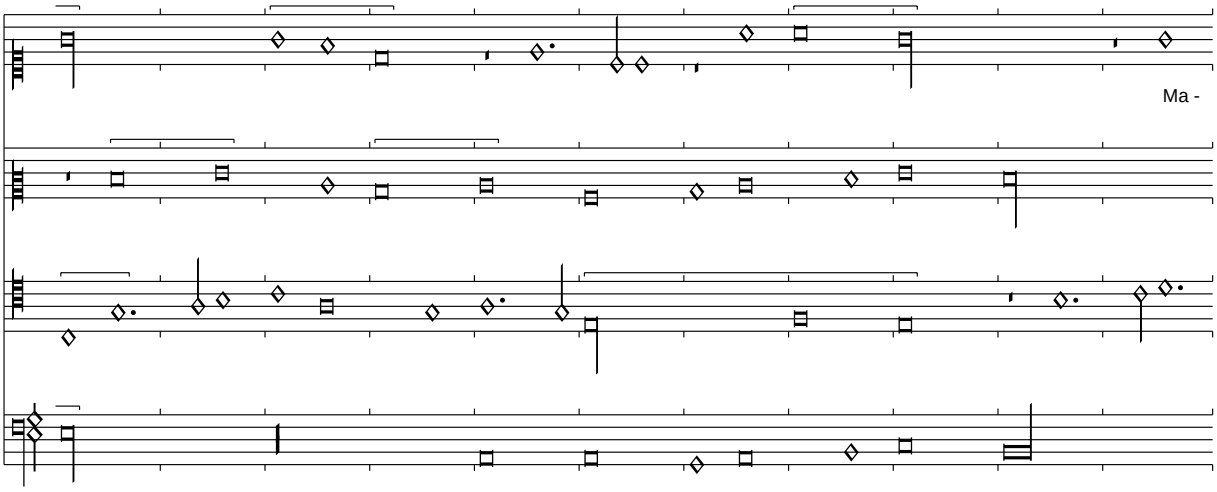

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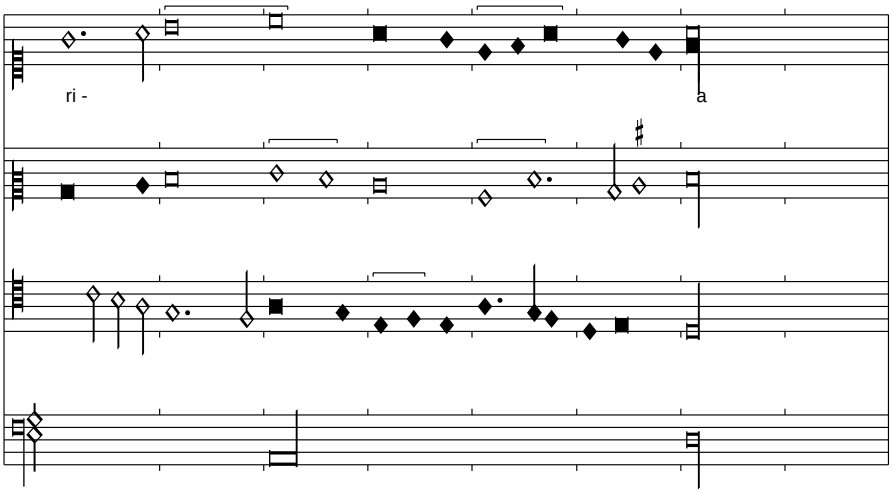
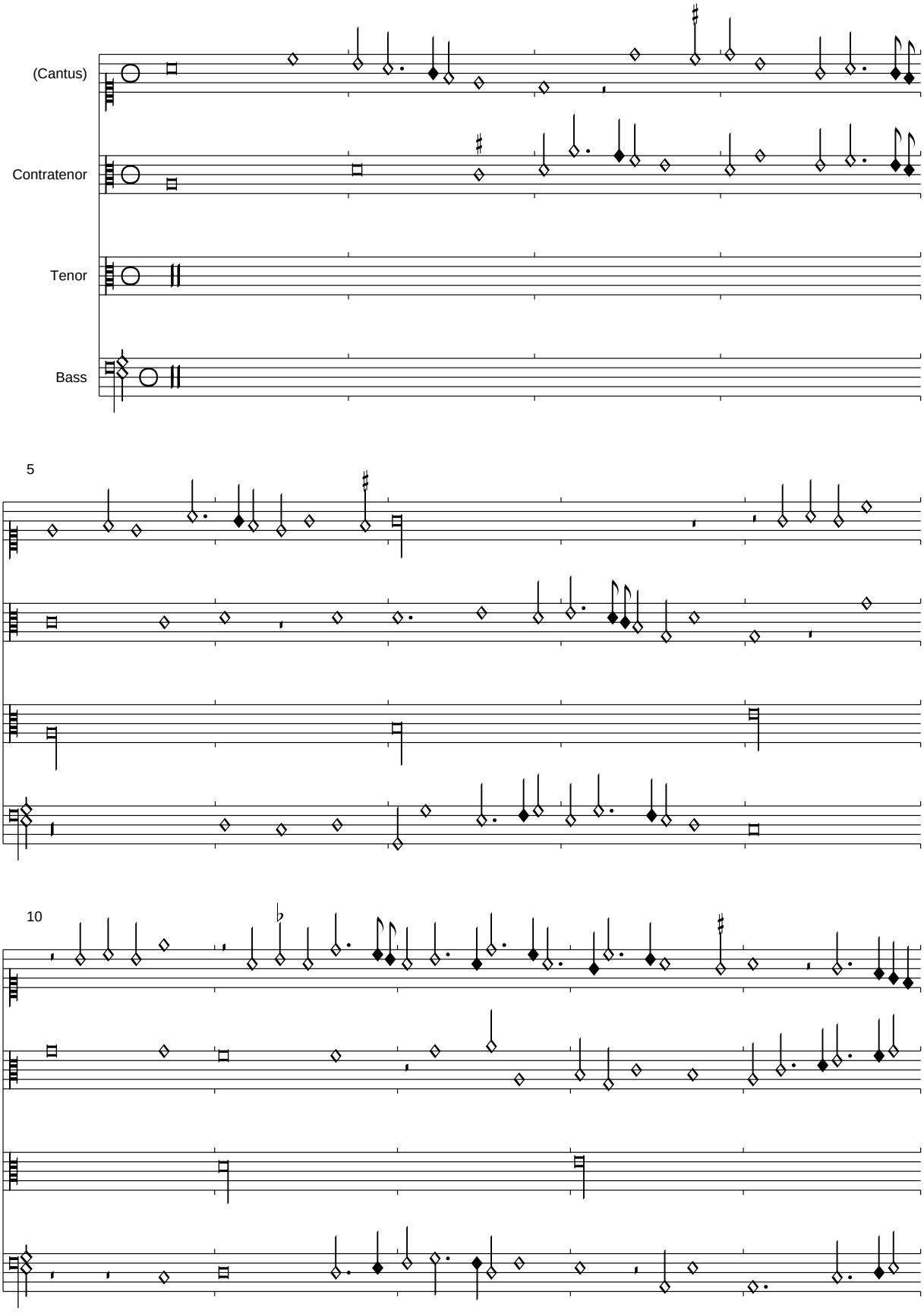
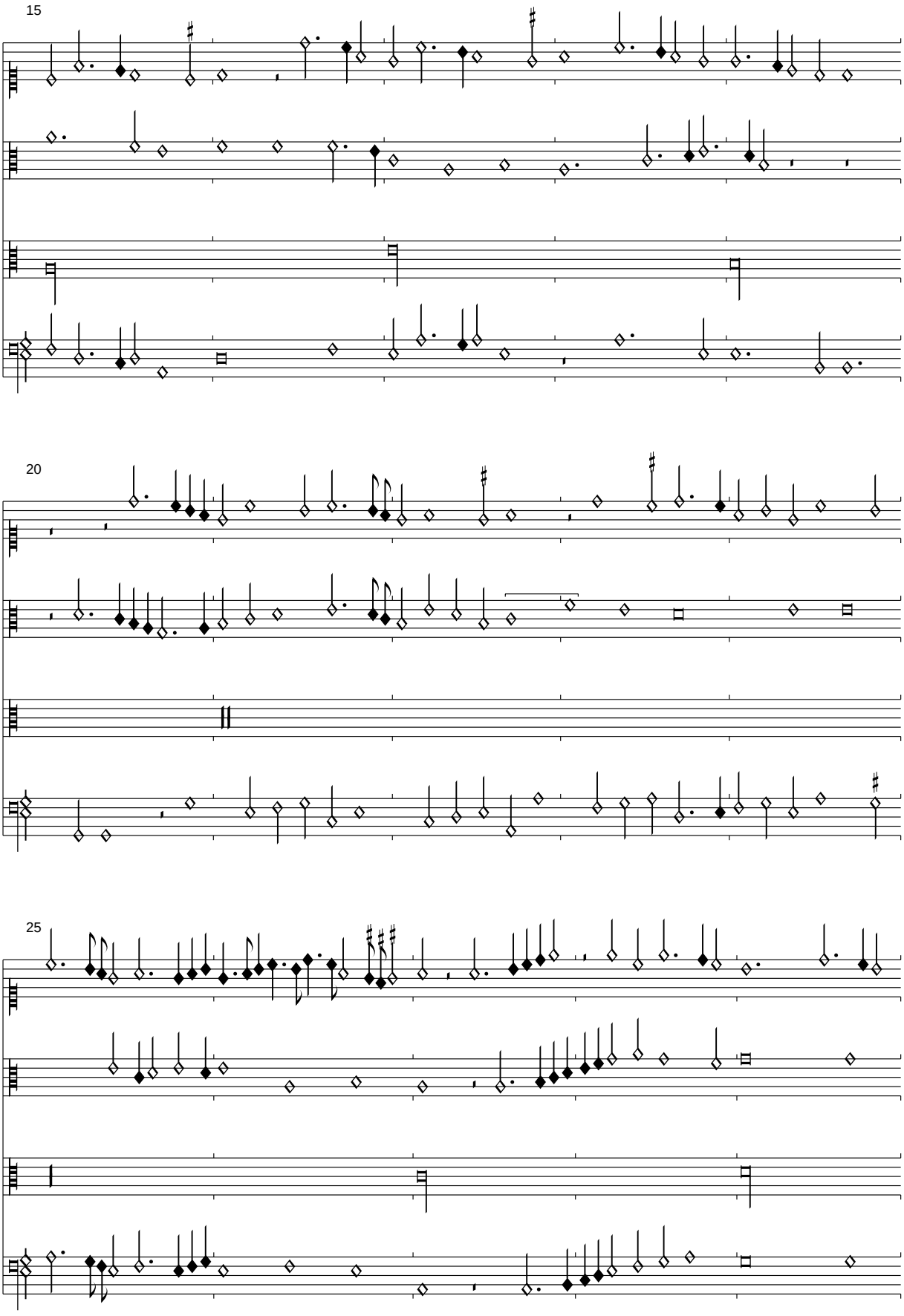


(Agricola?): Ut heremita solus

Petrucci Motetti C S. 23

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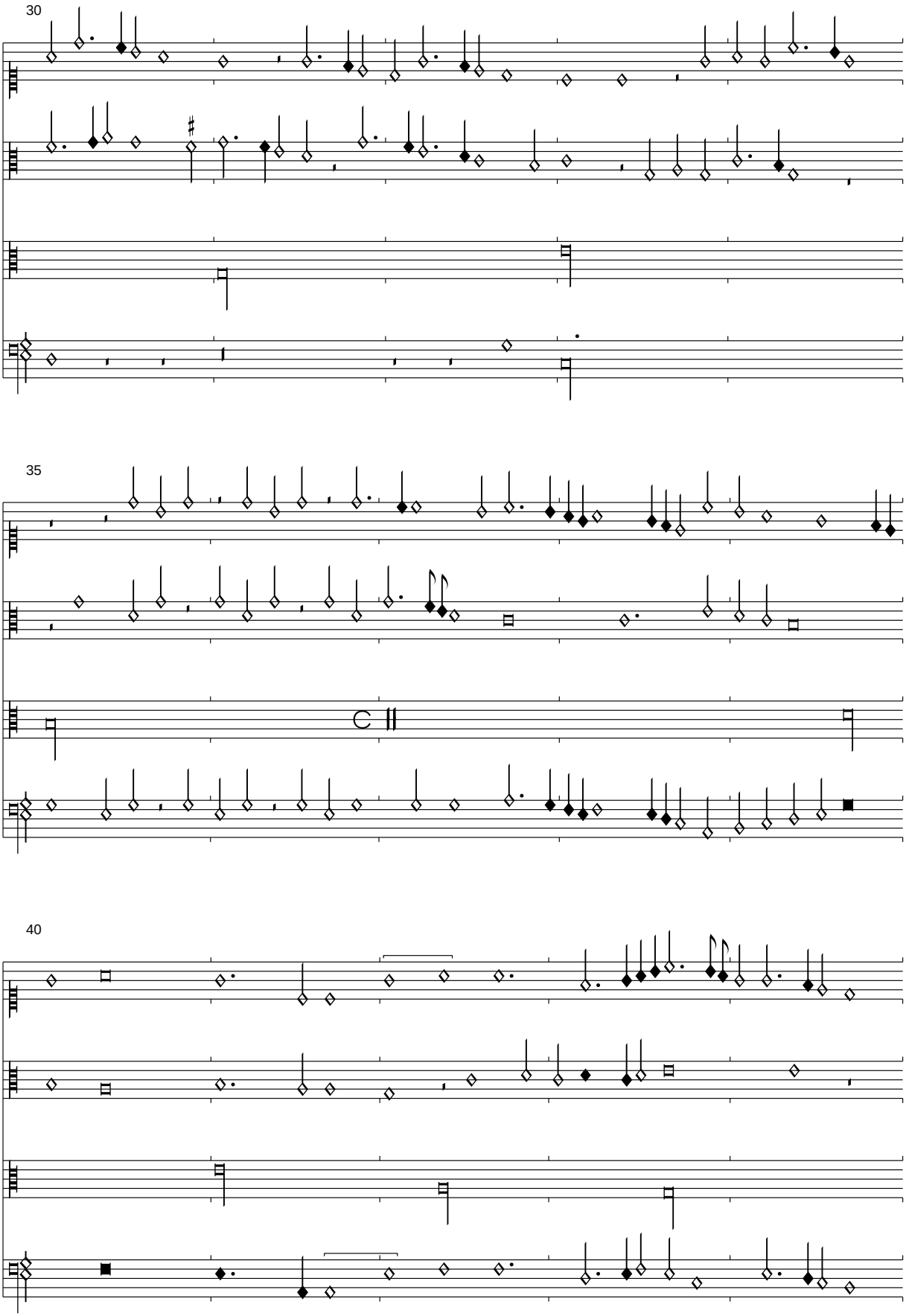
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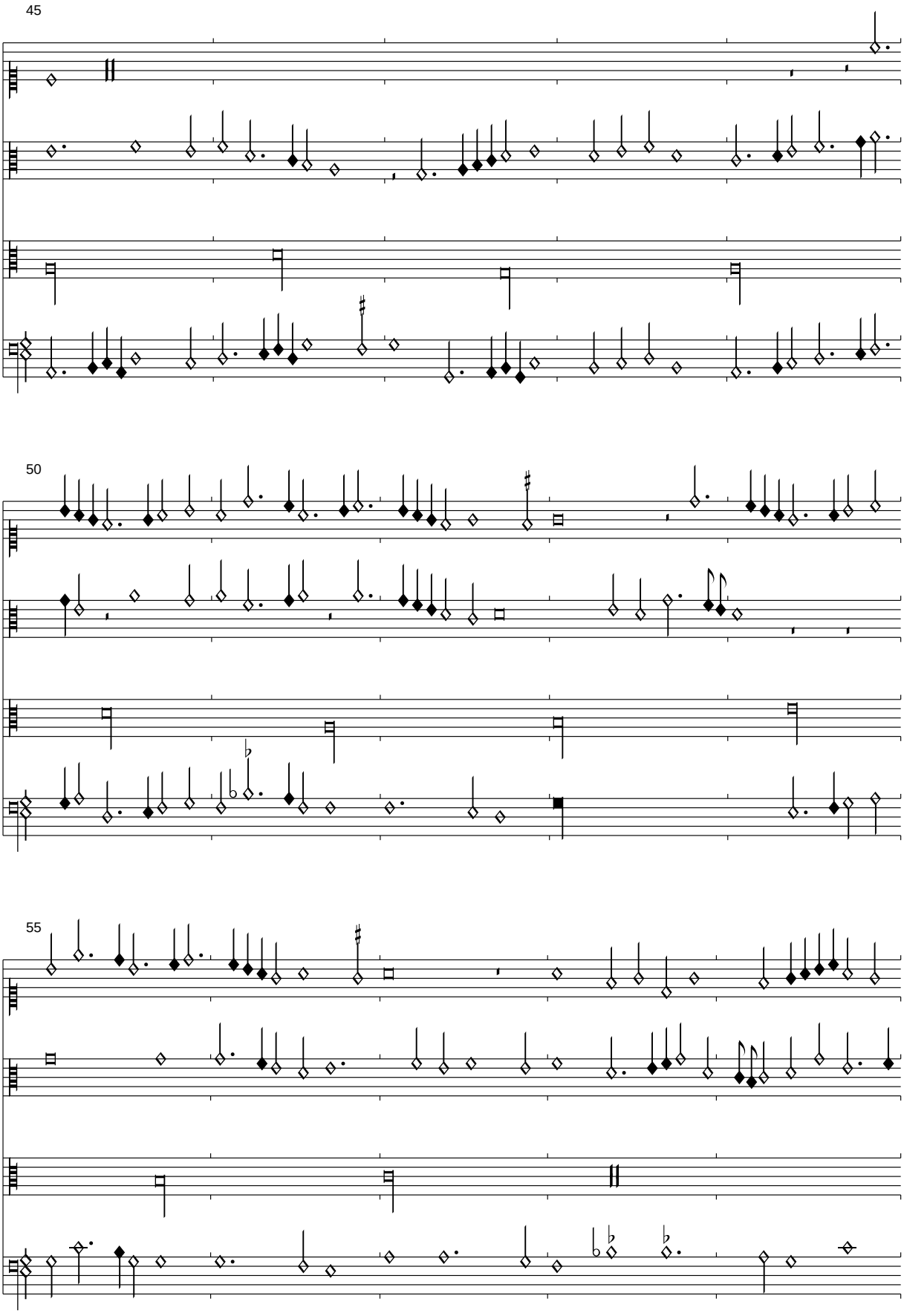
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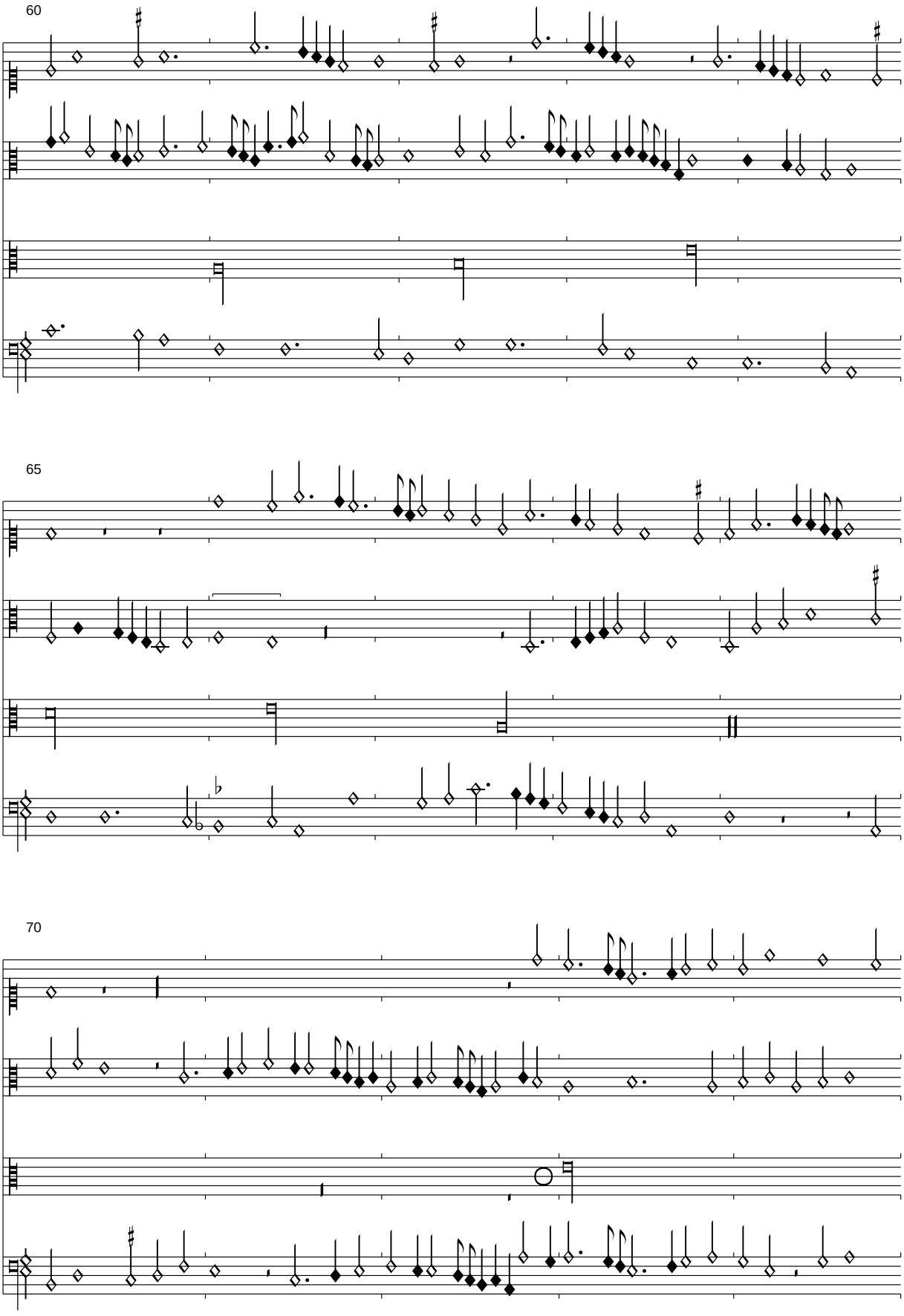
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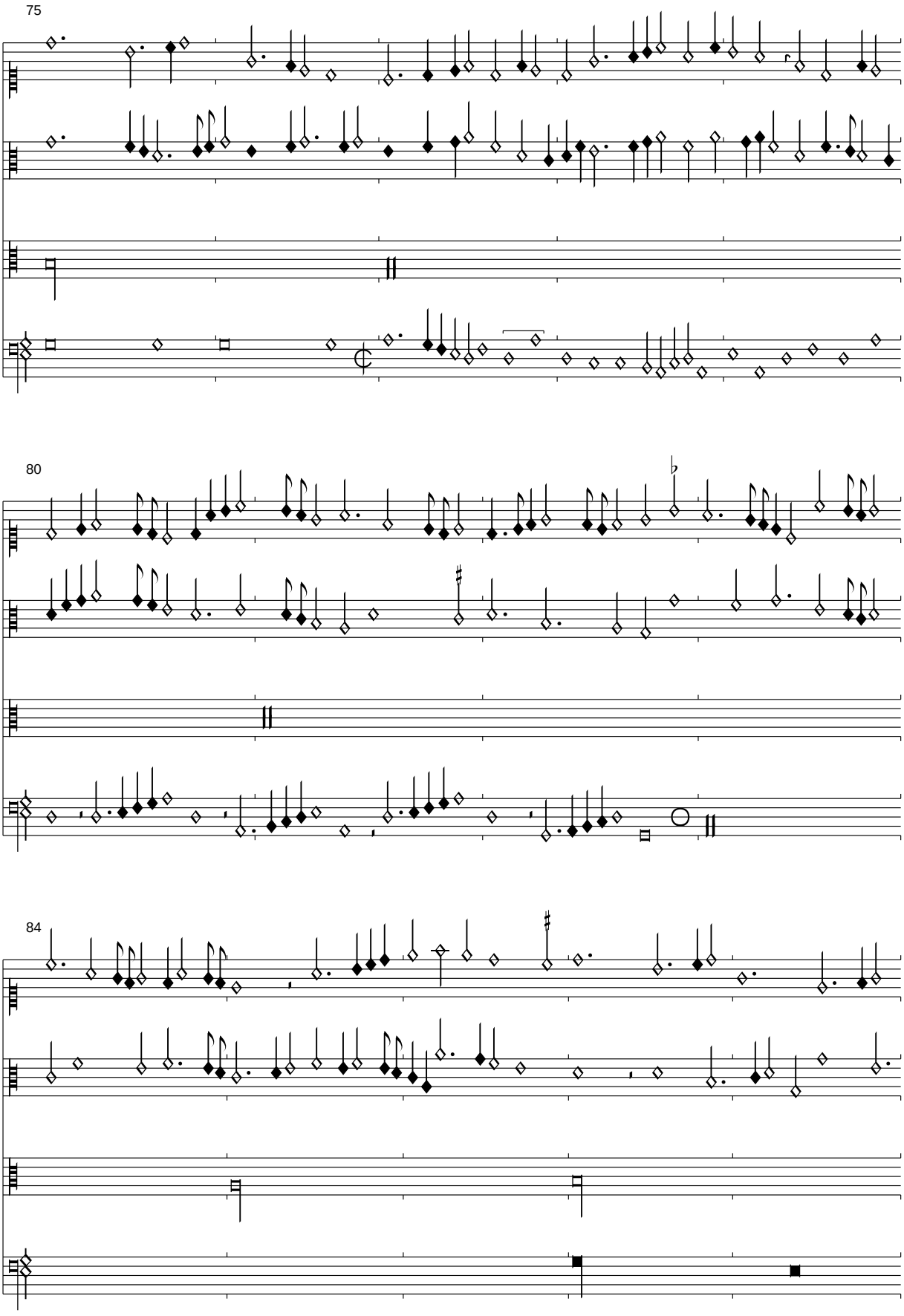
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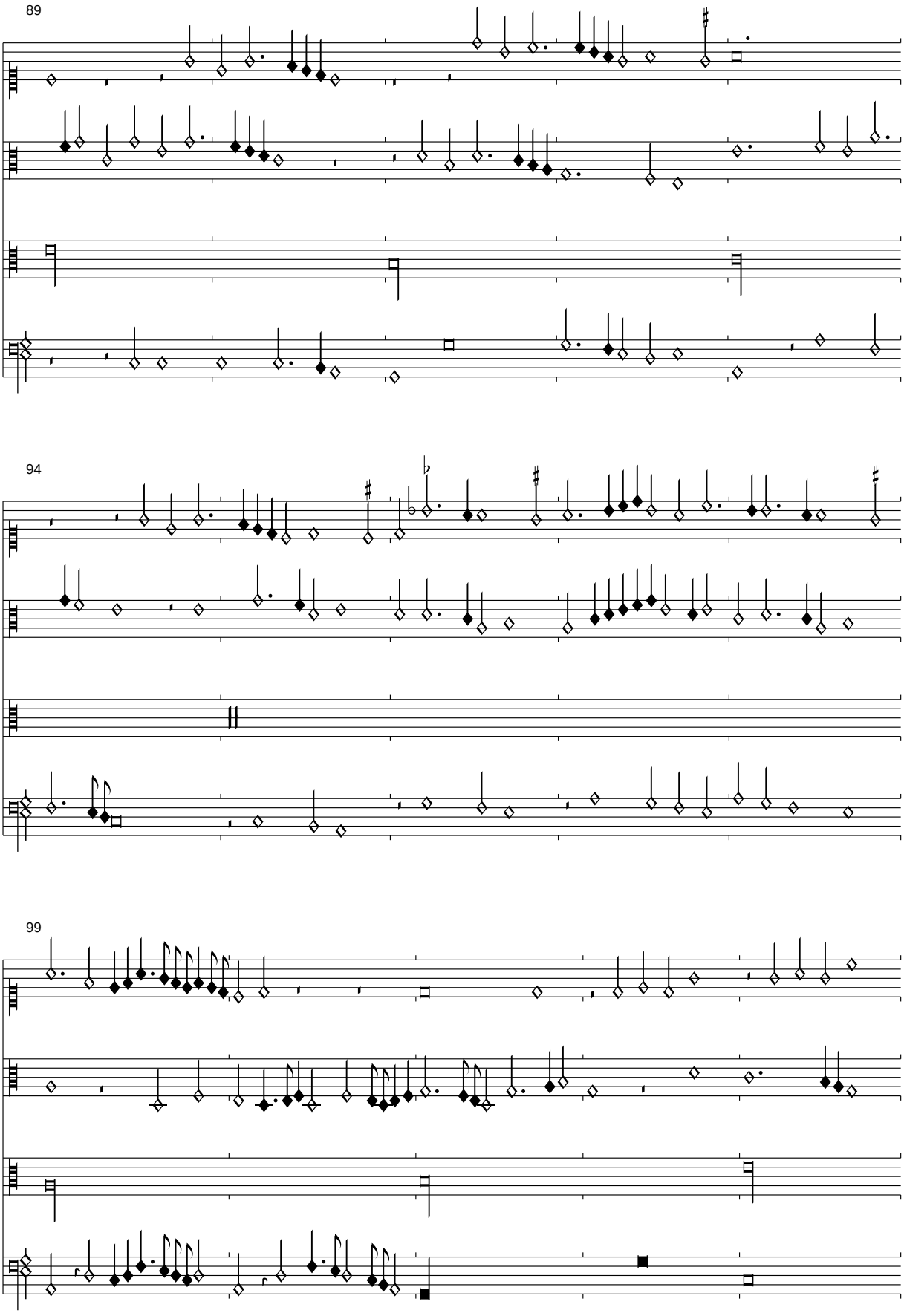
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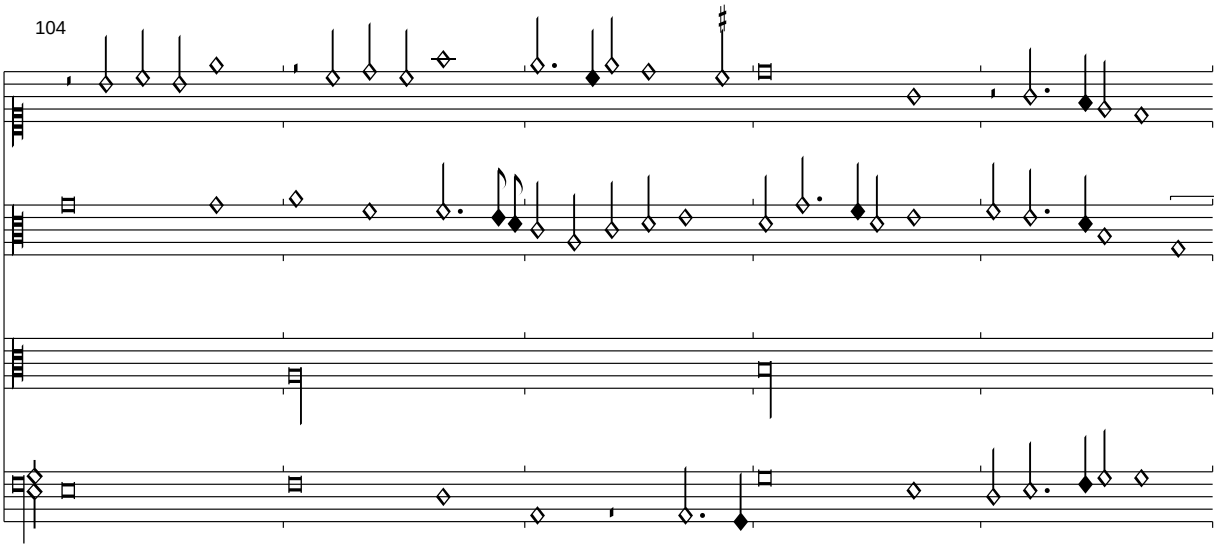

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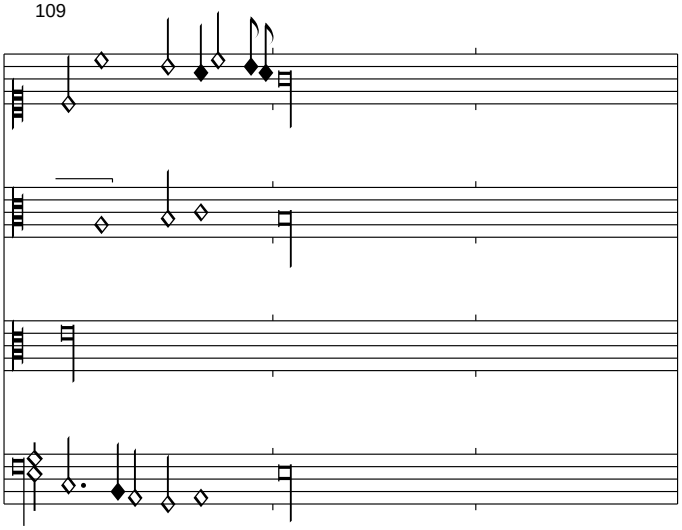

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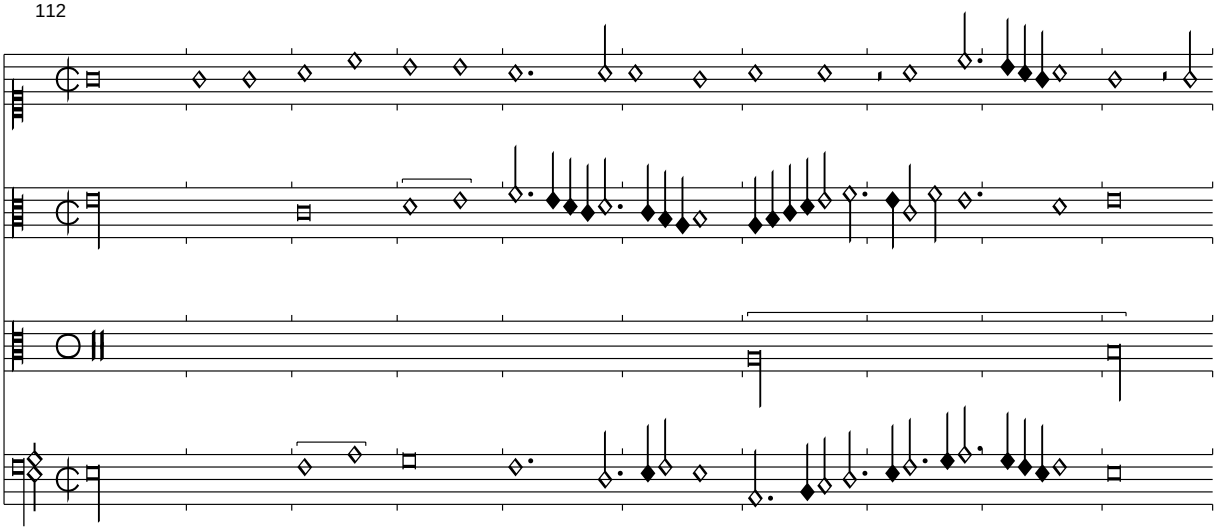

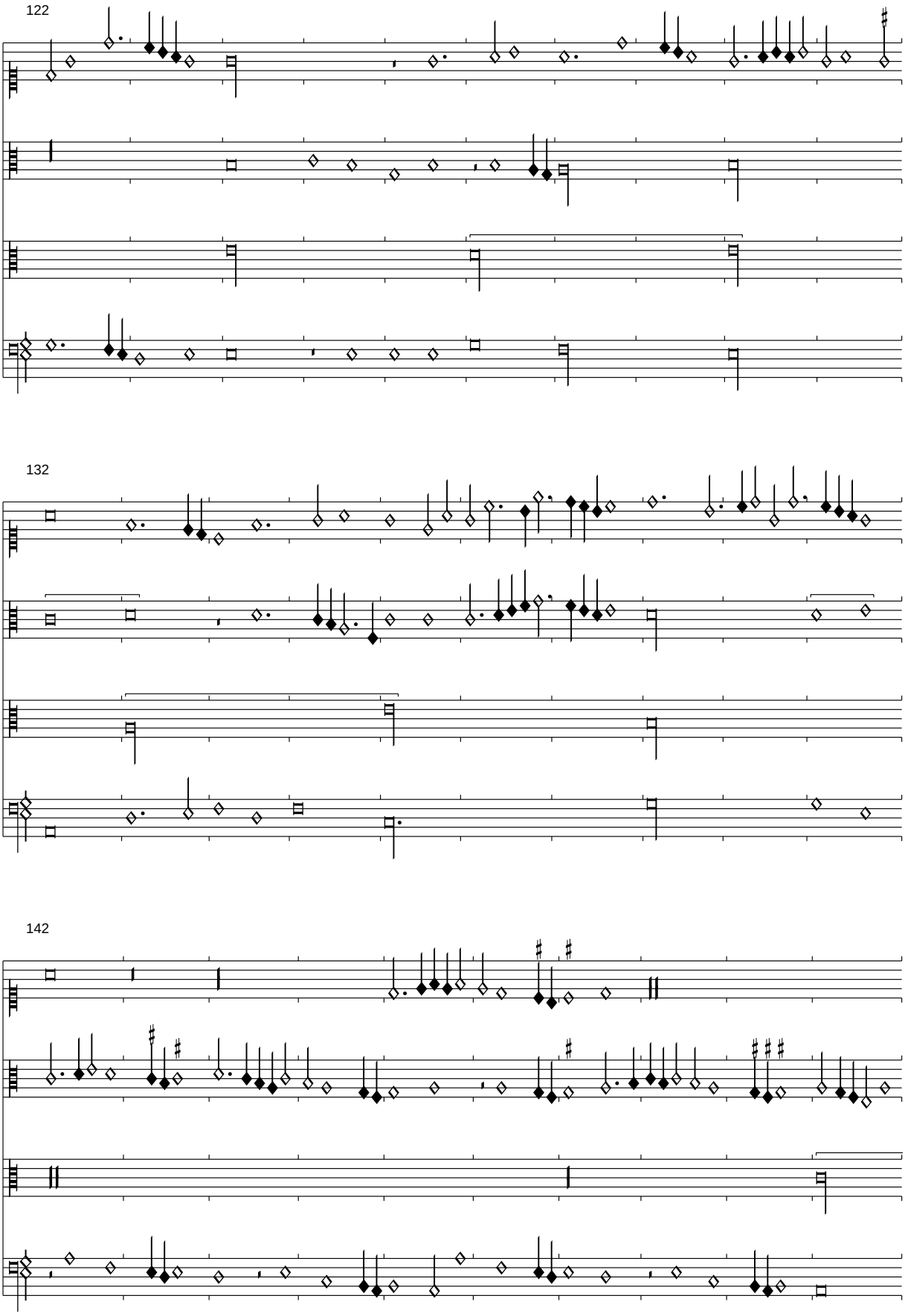
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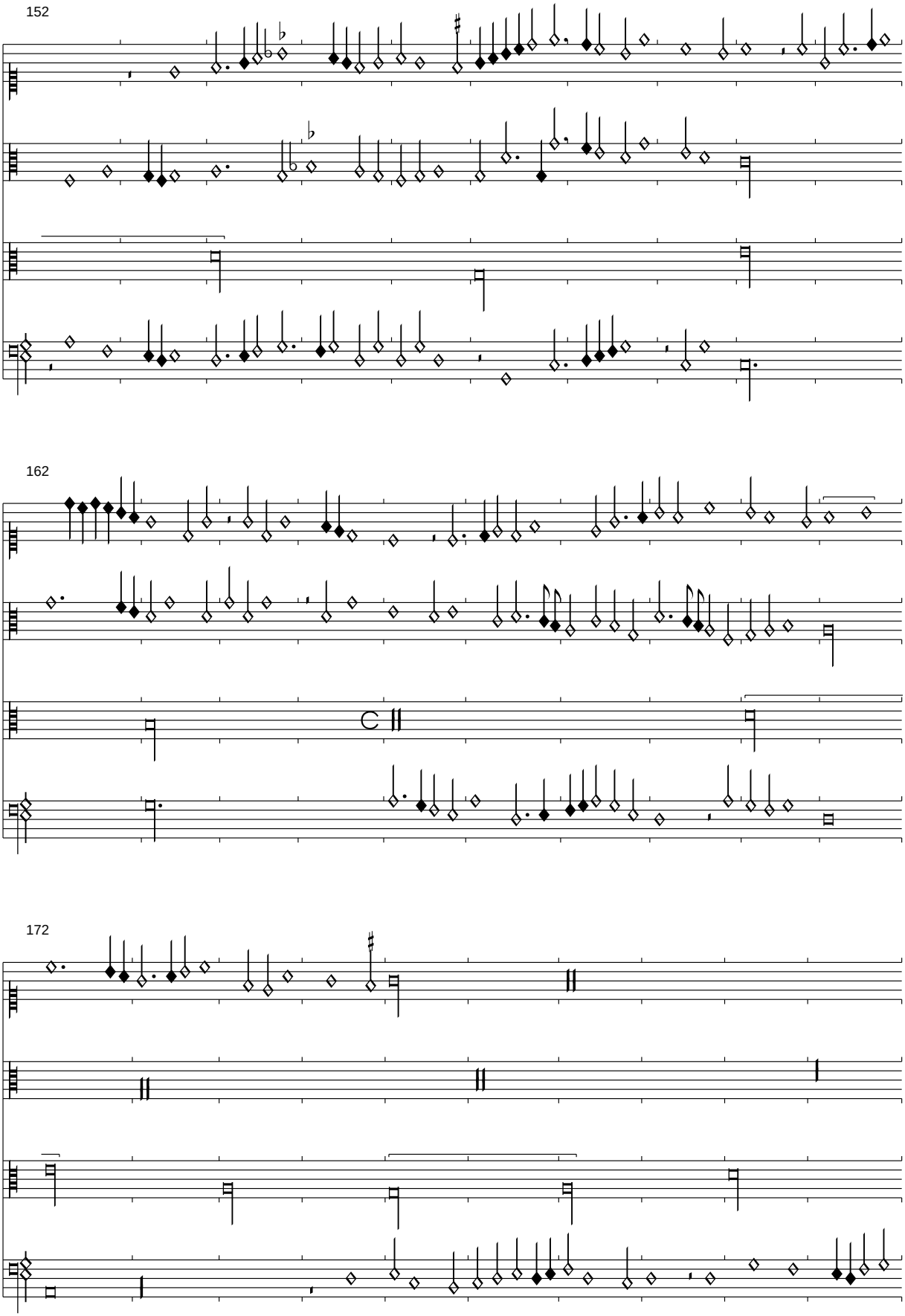
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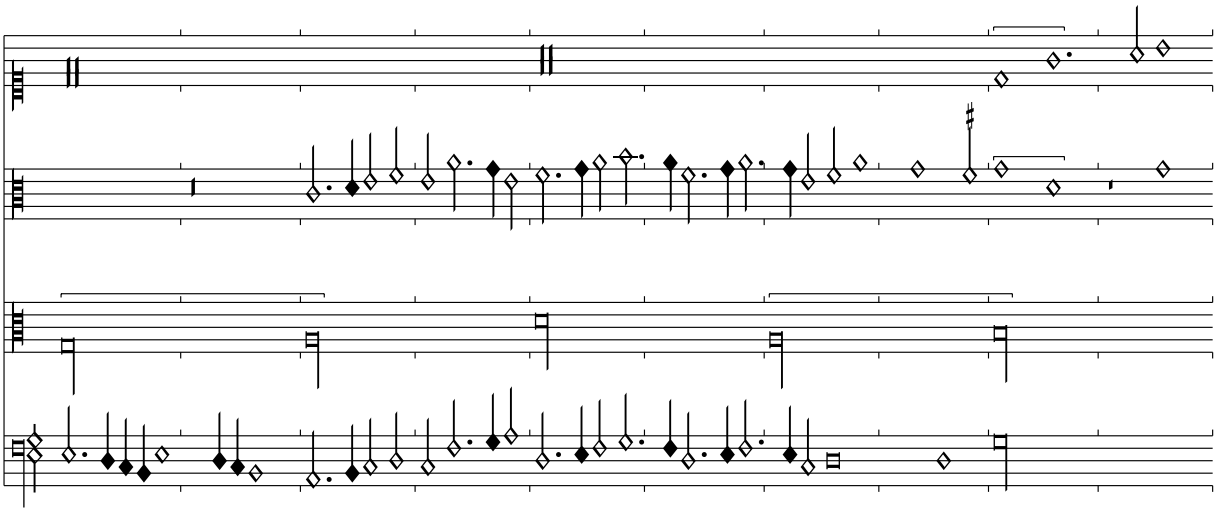

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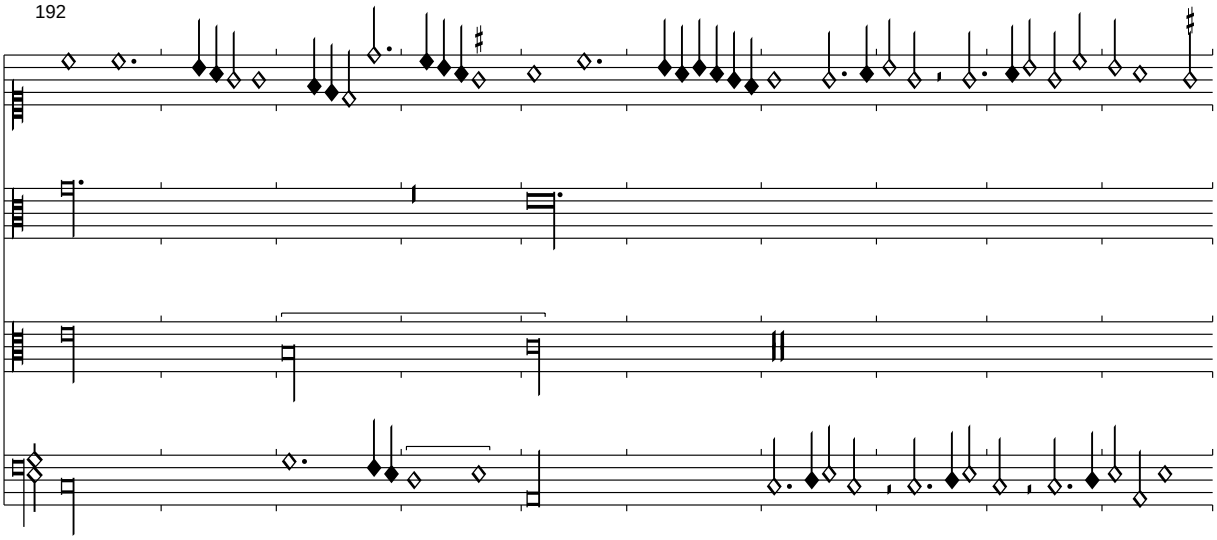

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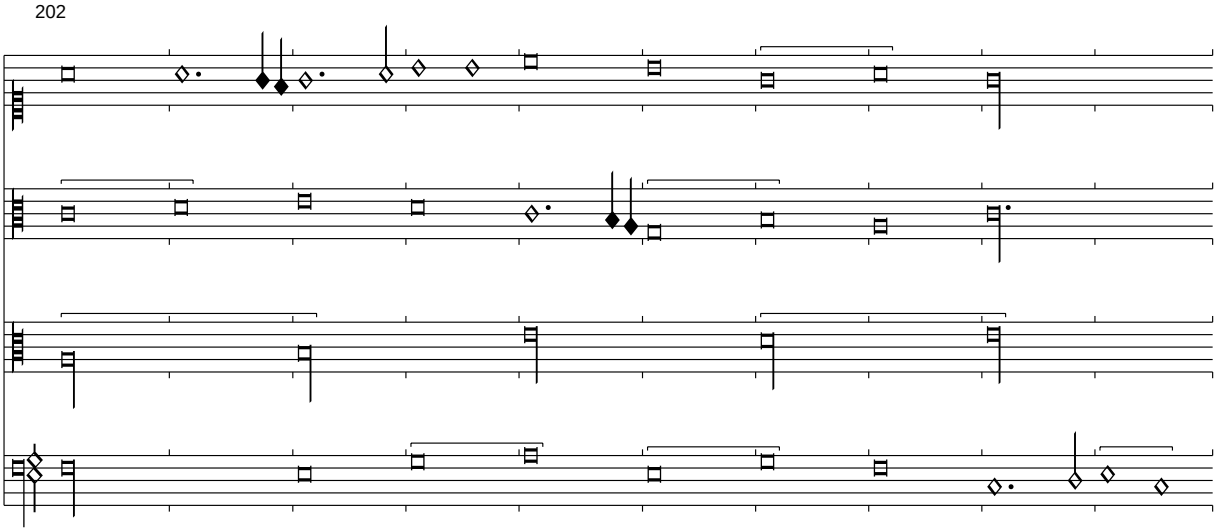

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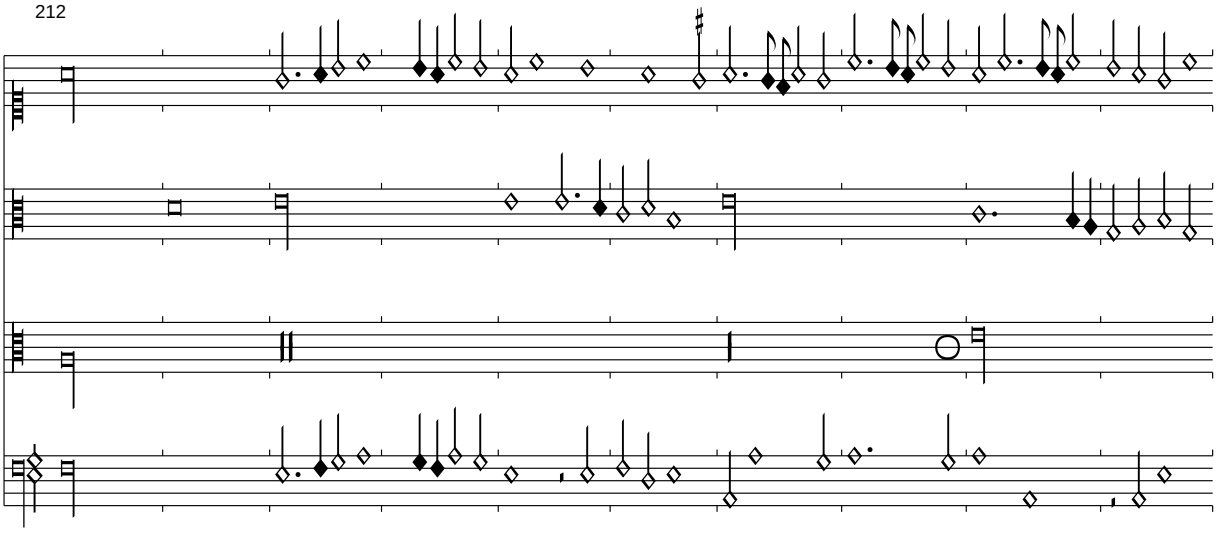

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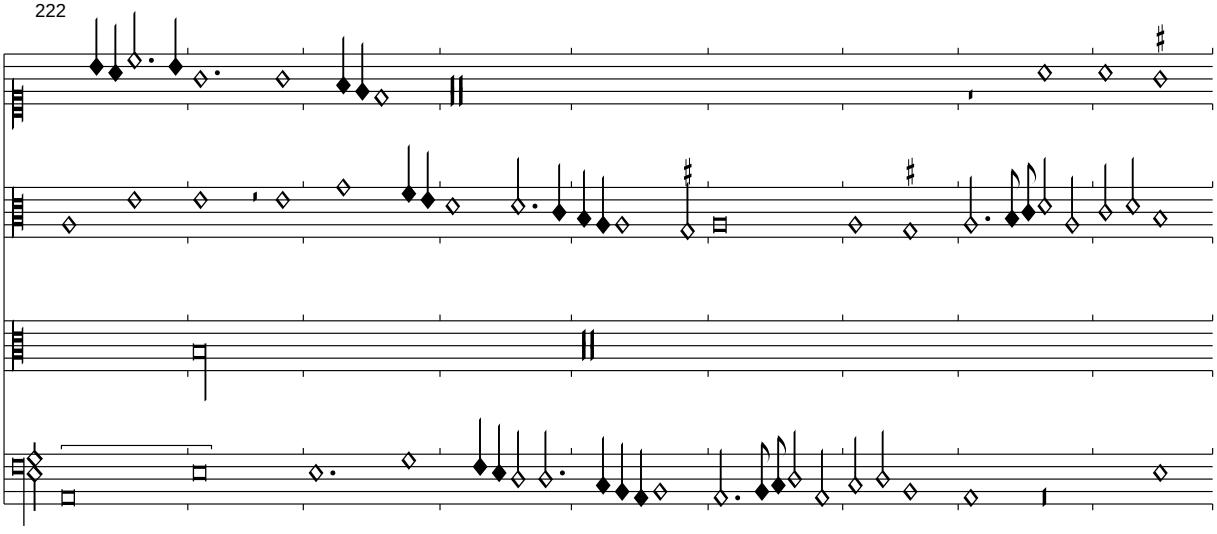

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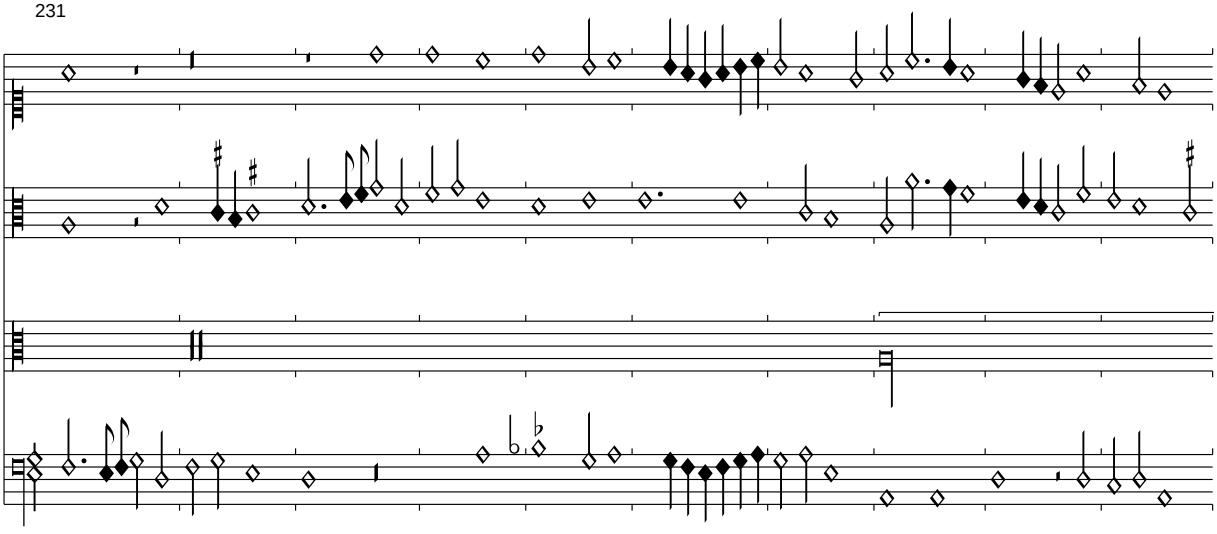

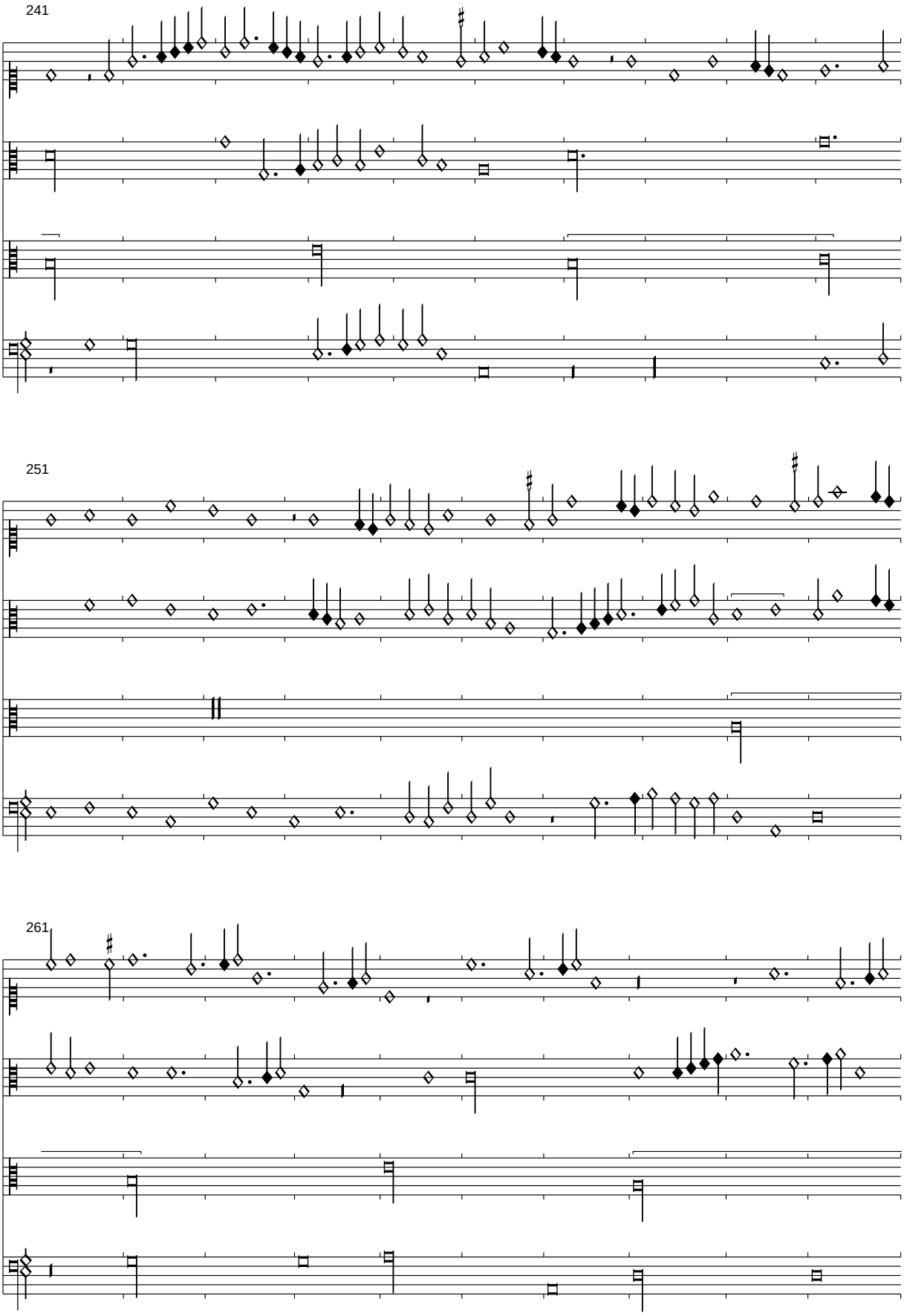
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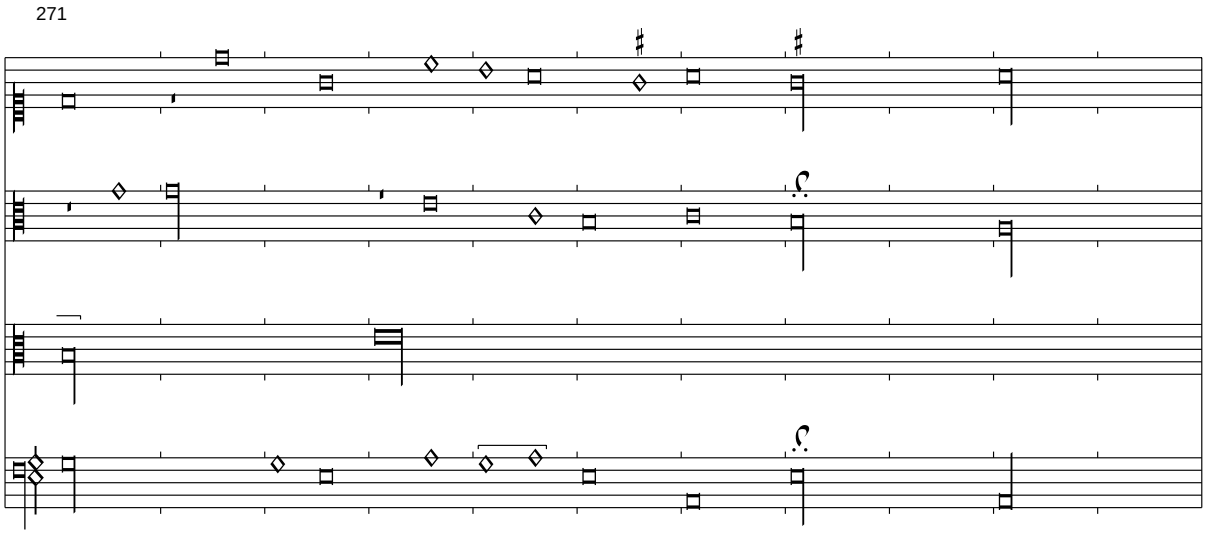

In seiner „Déploration“ über den Tod Ockeghems erwähnt Guillaume Crétin dass der „Lautenist Hame“ die berühmte Motette „Ut heremita solus“ spielen solle. Es ist mit größter Sicherheit auszuschließen, dass das hier überlieferte Stück damit gemeint sein könnte. Einmal davon abgesehen, dass es auf einer 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 eher nicht für Ockeghem.