

Johannes Ockeghem

Missa Fors seulement

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Die drei unikal in Chigi erhaltenen Sätze einer Messe basieren auf Ockeghems eigener Chanson *Fors seulement l'attente que je meure*. Sie ist eng mit der *Missa sine nomine a 5* verbunden, man kann in ihr gleichsam das Gegenmodell sehen. Ist die eine Messe ein extremes Beispiel von Klarheit und syllabischer Diktion so ist *Fors seulement* der Gipfelpunkt dessen, wie man mit einer Chanson-Vorlage virtuos umgehen kann. Die Vorlage hat als Charakteristikum den weiten Ambitus der Stimmen einerseits (etwa die ungeheure Katabasis des Contratenors am Anfang als Todessymbol) und die expressive Gestaltung von Tenor und Cantus als Oberstimmenduo. Einen eigentlichen Tenor gibt es nicht, diese Funktion nimmt nur in etwa gegen Schluss der Contratenor als Bassus ein. Die Gestaltung der eindringlichen Melodik und die Durchwirkung mit dem symbolischen Quartfall haben Zeitgenossen zu einer großen Fülle von Bearbeitungen in allen Genres veranlasst. Zurecht ist *Fors seulement* eine der berühmtesten Chansons des 15. Jahrhunderts. Aber auch die Messe, wiewohl nur unikal erhalten, darf als Höhepunkt der Messen der letzten Jahrzehnte des 15. Jahrhunderts gelten. Noch virtuoser als in der Chanson - und das bei 5 Stimmen! - durchwirkt Ockeghem die Textur der Stimmen mit der expressiven Vorlage. Wieder ist es eine Trauerthematik, die den Komponisten zu dieser Leistung anfeuert. Zugleich spürt man aber auch, dass die Chanson eben darum in die Messe verwoben ist, um den Sieg über den Tod durch die Erlösung darzustellen. Es lässt sich kaum entscheiden, ob es noch weitere Sätze gab.

Ganz sicher basiert die Version in Chigi nicht auf einer authentischen Vorlage. Ungewöhnlich ist die Zahl auch schlimmer Fehler. Im Gloria muss eine offenbar durch fehlerhafte Rhythmen entstehende Verschiebung ausgeglichen und korrigiert werden (ich übernehme die sehr gute Lösung von der Ausgabe Dragan Plamenacs, obwohl er gerade diese Emendierung nicht erwähnt!). Im Credo mussten Pausenfehler korrigiert werden, was aber kein Problem darstellt.

Im Gloria wird wie in der 5stimmigen Messe *Sine nomine* im Bass der seltene Gamma-Schlüssel verwendet, er befindet sich auf der dritten Linie und konnte mit diesem Program nicht dargestellt werden. Im Credo findet sich ein kostbarer Hinweis zur Aufführungspraxis: der Contratenor ist mit "secundus puer" (zweiter Knabe) bezeichnet, woraus sich klar ergibt, dass der Cantus logischer Weise der "primus puer" ist und diese Stimmen also von Knaben und nicht falsettierend gersungen wurden.

(Ockeghem): Fors seulement
Wolfenbüttel, f. 43v-45r

Fors seul - le - ment la - ten - te que je meu - re

Contra

12

en mon las cuer nul es - poir ne de - meu -

23

re Car mon mal - leur si tref - fort me tour - men -

34

te) (me tour - men - te) qui nest dou -

46

leur que par vous je ne sen - te pour - ce

57

que suis de vous per - dre bien seu -

Vostre rigueur tellement me court seure
 Quil fault quainsy comble de dueil ie meure
 Dont ie nay bien qui en rien me contente

69

Fors seulement latente que ie meure
 En mon las cuer nul espoir ne demeure
 Car mon maleur si treffort me tourmente

Mon desconfort toute seule je pleure
 En mauldisant sur ma foy a toute heure
 Ma loyaulte qui tant me fait dolente
 Las que je suis de vivre mal contente
 Quant de par vous nay riens qui me sequeure

Fors seulement latente que ie meure....

Ockeghem: Missa Fors seulement Kyrie

Musical score for the Kyrie section of Ockeghem's Missa Fors seulement. The score consists of five staves:

- (Cantus) [C] staff: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Contratenor staff: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Tenor staff: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Bass staff: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Bass (2) staff: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.

The vocal parts are labeled "Kyrie" below their respective staves. The music concludes with a double bar line.

Continuation of the musical score at measure 8. The score consists of five staves:

- Staff 1: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Staff 2: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Staff 3: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Staff 4: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.
- Staff 5: Starts with a C-clef, common time, and a key signature of one sharp. The vocal line begins with a dotted half note followed by a dotted quarter note.

The vocal parts are labeled "Kyrie" below their respective staves. The music concludes with a double bar line.

The musical score consists of two systems of music notation, each with four voices. The notation is in a Gothic musical style, using square neumes on four-line staves.

System 1 (Measures 16-23):

- Measure 16:** All voices begin with a short note (diamond). The first voice has a long note followed by a short note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 17:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 18:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 19:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 20:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 21:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 22:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 23:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.

System 2 (Measures 24-31):

- Measure 24:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 25:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 26:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 27:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 28:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 29:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 30:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.
- Measure 31:** The first voice has a short note followed by a long note. The second voice has a short note followed by a long note. The third voice has a short note followed by a long note. The fourth voice has a short note followed by a long note.

Text: The word "Christe" appears three times in the score, corresponding to the three "Christe" sections in the Kyrie.

32

This musical score page contains six staves of music for three voices. The notation is in square neumes on four-line staff lines. Measure 32 begins with a soprano note, followed by alto and basso entries. The lyrics "Christe" appear in the middle of the measure. Measures 33-35 continue with similar harmonic patterns. Measure 36 introduces a new section with a different harmonic progression. The lyrics "Christe" appear again in measure 37. Measures 38-39 conclude the section.

40

This musical score page contains six staves of music for three voices. The notation is in square neumes on four-line staff lines. Measures 40-43 show a steady harmonic progression. Measures 44-45 introduce a new section with a different harmonic progression. The lyrics "Kyrie" appear in the middle of measure 46. Measures 47-48 conclude the section.

48

Musical score for Ockeghem's Missa Fors seulement, Kyrie section, measures 48-56. The score consists of four voices (parts) on a five-line staff system. The notation uses diamond-shaped note heads. Measure 48 starts with a fermata over a note, followed by a series of eighth-note pairs. The word "Kyrie" appears twice in measure 48. Measure 49 begins with a fermata over a note, followed by eighth-note pairs. Measure 50 starts with a fermata over a note, followed by eighth-note pairs. Measure 51 starts with a fermata over a note, followed by eighth-note pairs. Measure 52 starts with a fermata over a note, followed by eighth-note pairs. Measure 53 starts with a fermata over a note, followed by eighth-note pairs. Measure 54 starts with a fermata over a note, followed by eighth-note pairs. Measure 55 starts with a fermata over a note, followed by eighth-note pairs. Measure 56 starts with a fermata over a note, followed by eighth-note pairs.

Kyrie

Kyrie

56

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

Ockeghem: Missa Fors seulement Gloria

(Cantus)

Contratenor

Et in ter - ra pax ho - mi - ni - bus

Tenor

Vagans

Bassus

5

lau - da - mus te be -

bo - nae vo - lun - ta - tis

10

ne - di - ci - mus te a - do - ra - mus te

15

glo - ri - fi - ca - mus te gra - ti -

20

as a - gi - mus ti - bi do - mi - ne

pro - pter ma - gnam glo - ri - am tu - am

25

de - us rex ce - les - tis de - us pa - ter om - ni - po - tens

30

do - mi - ne fi - li u - ni - ge - ni - te

Je - su Chri - ste do - mi -

40

ne de - us

do - mi - ne de -

45

do - mi - ne de - us a - gnu s

us

50

de - i fi - li - us pa -

55

tris

57

Qui tol - lis pec - ca - ta mun -
qui tol - lis pec - ca - ta mun - di
Qui tol - lis pec - ca - ta mun - di mi - se - re - re no -

64

di mi - se - re - re no - bis su - sci - pe de - pre -
bis

72

ca - ti - o - nem no - stram Qui se - des ad dex - te - ram pa -

80

tris mi - se - re - re no - bis
mi - se - re - re

88

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

96

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

104

si - mus Je - su Chri -

112

ste Cum san - cto spi -

120

ri - tu in glo -

ri - a de - I pa - tris A -

128

ri - a de - I pa - tris A -

ri - a de - I pa - tris A -

136

men

Ockeghem: Missa Fors seulement Credo

(Cantus)

Secundus puer

Tenor (1)

Tenor (2)

Bassus

5

ten - tem fac - to - rem cae - li et ter - rae vi - si bi li - um om -

10

ni - um et in - vi - si - bi - li - um

et in u - num do - mi - num Je -

15

et ex pa -

sum Chri - stum fi - li - um De - i u - ni - ge - ni - tum

20

na - tum an - te om - ni - a sae - cu - la
tre De - um de De -

25

lu - men de lu - mi - ne de - um ve - rum de de - o ve - ro
o
ge - ni -
ge - ni - tum non

30

This musical score page contains two systems of music. The top system starts at measure 30 and includes lyrics for 'per quem omni a', 'tum non', 'fac tum', 'con sub stan', 'ti a lem', 'pa tri', 'fac ta', 'sunt', 'qui', 'prop ter', and 'nos ho mi nes'. The bottom system starts at measure 35 and concludes with a double bar line. The music is written for four voices using a four-line staff system. Note heads are represented by diamonds and black dots, and stems extend downwards. Measure numbers 30 and 35 are indicated on the left side of each system respectively.

per quem om - ni - a
tum non
fac - tum con - sub - stan - ti - a - lem pa - tri
fac - ta sunt qui prop - ter nos ho - mi - nes

35

40

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

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

50

ne et ho - mo fac - tus

55

est

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

60

to pas - sus et se -

pas - sus

to

pas - sus

to

pas - sus

to

pul - tus est

70

Musical score for Ockeghem's Missa Fors seulement, Credo, page 8, measure 70. The score consists of four voices, each on a separate staff. The voices are labeled with 'C' and a square symbol. The music is written in a Gothic musical notation system with diamond-shaped note heads. The lyrics for this measure are: Et re - sur - re - xit ter - ti - a di - e se -.

78

Musical score for Ockeghem's Missa Fors seulement, Credo, page 8, measure 78. The score consists of four voices, each on a separate staff. The voices are labeled with 'C' and a square symbol. The music is written in a Gothic musical notation system with diamond-shaped note heads. The lyrics for this measure are: et as - cen - cun - dum scrip - tu - ras.

86

dit in cae-lum se-det ad dex-te-ram pa-

94

tris et i-te-rum ven-tu-rus est cum glo-ri-a

102

iu - di - ca - re vi - vos et mor - tu - os cu -

110

ius re - gni non e - rit fi -

118

nis et in spi - ri - tum sanc - tum do - mi - num

126

et vi - vi - fi - can - tem qui

134

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

142

si - mul a - do - ra - tur
fi - li - o et con - glo - ri - fi - ca - tur

150

qui lo - cu - tus est per pro - phe - tas

158

et u - nam sanc - tam ca - to - li - cam et a -

165

pos - to - li - cam ec - cle - si - am con - fi - te - or u - num

172

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

180

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

188

et vi - tam ven - tu - ri sae - cu - li
rum

196

A - men