

Johannes Ockeghem?/Cornelius Heyns?

# Missa Pour quelque paine

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ediert von

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mit Unterstützung der Goldberg Stiftung

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Diese Edition folgt der Quelle Brüssel Bibliothèque royale, Ms. 5557. Dabei handelt es sich um das Chorbuch der burgundischen Hofkapelle. Dort ist "Okegan" als Komponist angegeben, was angesichts der Faktur der Messe nicht sehr wahrscheinlich aber letztlich auch nicht auszuschließen ist. Zudem wurde für die Zuschreibung eine andere Tinte verwendet.

Parallel findet man eine Version in Vatikan, Capella Sistina Codex 51. Dort wird Cornelius Heyns als Komponist angegeben, der Tenor ist mit "Pour quoy" unterschrieben. Zumindest war dem Kopisten nicht klar, um welchen Tenor es sich wirklich handelte.

Reinhard Strohm informierte mich in einer privaten Kommunikation, dass auch in Brüssel ursprünglich "C. Heyns" stand und dies erst im 19. Jahrhundert durch den Musikwissenschaftler François-Joseph Fétis überschrieben wurde! Zudem sind einige Folii der Messe durch Strohm im Chorbuch von Lucca aufgefunden worden. Diese Teile sind zwischen 1463-67 in Brügge entstanden, als Heyns dort Succendor war. Es spricht also doch einiges für dessen Autorschaft, auch wenn wir sonst keine Werke von ihm kennen.

Auch einige stilistische Merkmale lassen ein Entstehungsdatum um 1460 vermuten. Besonders beeindruckend sind einerseits die kontrapunktischen Aspekte die durch die Behandlung des Tenors entstehen, andererseits aber der Umgang mit harmonischen Konstellationen, die in der Tat nicht so weit weg von Ockeghem sind.

Am Schluss gebe ich die Chansons "Pour quelque paine" wieder. Der Inhalt der Chanson könnte sich auf die Behandlung des Tenors beziehen und Hinweise auf die Umstände des Komponisten enthalten. Ein weiterer Hinweis auf das Umfeld der Chanson und möglicherweise der Messe ist im Umstand zu sehen, dass Jean Molinet den Kopfvers in seiner "Oraison a la vierge Marie" verwandte.

# Ockeghem (?), Heyns (?): Missa Pour quelque paine Kyrie

Cantus

Contratenor altus

Tenor

Contratenor bassus

Kyrie

crescit in duplo

Kyrie

10

15

This section contains four staves of music for voices 1 through 4. The notation uses diamond-shaped note heads. Measure 15 starts with voice 1 on a G clef, voice 2 on an F clef, voice 3 on a C clef, and voice 4 on a G clef. Measures 16-17 show voices 1 and 2 trading clefs. Measures 18-19 show voices 3 and 4 trading clefs. Measure 20 concludes the section.

20

This section continues with four staves for voices 1 through 4. Measures 20-21 show voices 1 and 2 trading clefs again. Measures 22-23 show voices 3 and 4 trading clefs. The word "Christe" is written below the staves in measures 20, 22, and 23, indicating a response or call-and-response structure.

23

This section concludes with four staves for voices 1 through 4. Measures 24-25 show voices 1 and 2 trading clefs. Measures 26-27 show voices 3 and 4 trading clefs. The word "Christe" is written below the staves in measures 23, 25, and 27.

33

43

53

This image shows three staves of musical notation for four voices. The notation uses diamond-shaped note heads. Measure 33 consists of four staves, each with a treble clef and a common time signature. Measures 43 and 53 also consist of four staves. Measure 43 includes a key change to A major (indicated by a sharp sign). Measure 53 includes a key change to D major (indicated by two sharps). The music features various rhythmic values and rests.

63

A musical score for four voices. The top voice has a soprano clef, the second voice an alto clef, the third an bass clef, and the bottom voice a tenor clef. The music consists of a series of short notes (diamonds) and longer notes (squares). Measure 63 starts with a soprano diamond, followed by an alto square, a bass square, and a tenor diamond. The pattern continues with soprano diamonds, alto squares, bass squares, and tenor diamonds.

Measure 64 begins with a soprano square, followed by an alto diamond, a bass square, and a tenor diamond. The pattern of soprano square, alto diamond, bass square, and tenor diamond repeats throughout the measure.

Measure 65 starts with a soprano diamond, followed by an alto square, a bass square, and a tenor diamond. The pattern of soprano diamond, alto square, bass square, and tenor diamond repeats.

Measure 66 starts with a soprano square, followed by an alto diamond, a bass square, and a tenor diamond. The pattern of soprano square, alto diamond, bass square, and tenor diamond repeats.

73

A musical score for four voices. The top voice has a soprano clef, the second voice an alto clef, the third an bass clef, and the bottom voice a tenor clef. The music consists of a series of short notes (diamonds) and longer notes (squares). Measure 73 starts with a soprano diamond, followed by an alto square, a bass square, and a tenor diamond. The pattern continues with soprano diamonds, alto squares, bass squares, and tenor diamonds.

Measure 74 starts with a soprano square, followed by an alto diamond, a bass square, and a tenor diamond. The pattern of soprano square, alto diamond, bass square, and tenor diamond repeats.

Measure 75 starts with a soprano diamond, followed by an alto square, a bass square, and a tenor diamond. The pattern of soprano diamond, alto square, bass square, and tenor diamond repeats.

Measure 76 starts with a soprano square, followed by an alto diamond, a bass square, and a tenor diamond. The pattern of soprano square, alto diamond, bass square, and tenor diamond repeats.

83

A musical score for four voices. The top voice has a soprano clef, the second voice an alto clef, the third an bass clef, and the bottom voice a tenor clef. The music consists of a series of short notes (diamonds) and longer notes (squares). Measure 83 starts with a soprano diamond, followed by an alto square, a bass square, and a tenor diamond. The pattern continues with soprano diamonds, alto squares, bass squares, and tenor diamonds.

Measure 84 starts with a soprano square, followed by an alto diamond, a bass square, and a tenor diamond. The pattern of soprano square, alto diamond, bass square, and tenor diamond repeats.

Measure 85 starts with a soprano diamond, followed by an alto square, a bass square, and a tenor diamond. The pattern of soprano diamond, alto square, bass square, and tenor diamond repeats.

Measure 86 starts with a soprano square, followed by an alto diamond, a bass square, and a tenor diamond. The pattern of soprano square, alto diamond, bass square, and tenor diamond repeats.

93

A musical score for four voices. The top voice has a bass clef, a common time signature, and a key signature of one sharp. It contains a single note followed by a rest, then a series of sixteenth-note patterns involving diamonds and black dots. The other three voices are mostly rests.

98

A musical score for four voices. The first three voices begin with a bass clef, common time, and a key signature of one sharp. The soprano voice starts with a whole note (open circle). The lyrics "Kyrie" are written below the first three voices. The fourth voice begins with a bass clef, common time, and a key signature of one sharp. The music consists of various note heads (diamonds, black dots, squares) and rests.

103

A musical score for four voices. The first three voices begin with a bass clef, common time, and a key signature of one sharp. The soprano voice starts with a whole note (open circle). The lyrics "Kyrie" are written below the first three voices. The fourth voice begins with a bass clef, common time, and a key signature of one sharp. The music consists of various note heads (diamonds, black dots, squares) and rests.

108

This section contains four staves of musical notation. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 8/8 time (indicated by an '8'). Measure 108 starts with a diamond-shaped note on the top line of the first staff. Measures 109 and 110 continue with various diamond-shaped notes and some square-shaped notes. Measure 111 begins with a diamond on the top line, followed by a square, a diamond, another square, and so on. Measure 112 concludes with a diamond on the top line. Measure 113 begins with a diamond on the top line, followed by a square, a diamond, another square, and so on. The notation uses diamond and square shapes on five-line staves.

113

This section continues the musical score from measure 113. It consists of four staves. Measures 113-115 show a pattern of diamond and square notes across the staves. Measure 116 begins with a diamond on the top line of the first staff, followed by a square, a diamond, another square, and so on. The notation uses diamond and square shapes on five-line staves.

118

This section consists of four blank staves, indicating a pause or rest in the music.

# Ockeghem?/Heyns?: Missa Pour quelque paine Gloria

Cantus

Contratenor altus

Tenor

Contratenor bassus

5

vo - lun - ta - tis lau - da - mus te

10

be - ne - di - ci - mus te a -

15

do - ra - mus te glo - ri - fi - ca - mus

20

te Gra - ci - as a - gi -

25

mus ti - bi prop - ter mag -

30

nam glo - ri - am tu - am

35

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

40

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

45

tens                    Do - mi - ne fi - li u - ni -

ge - ni - te Jhe - su Chri - ste

de - us

50

ge - ni - te Jhe - su Chri - ste

de - us

55

de - us

de - us

60

a - gnu s de -

i fi - li - us pa - tris

70

Qui tol - lis pec - ca - ta mun -

75

di mi - se - re - re no -

80

bis

83

Qui tol - lis pec - men

Duplum cresce ut iacet resume

93

ta mun - di mi -

103

se - re - re no -

113

bis Qui tol - lis pec - ca -

124

ta      mun - di      sus -      ci - pe

134

de - pre - ca - ti - o - nem no - stram qui se - des

144

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

154

re no - bis quo - ni - am

164

tu so - lus sanc - tus tu so - lus do -

174

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

185

mus Jhe - su Chri - ste Cum

195

sanc - to spi - ri -

206

tu in glor - ri - a de - i pa - tris A -

A musical score for 'The Men of Harlech' featuring four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lyrics 'men' are written below the staff. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature.

Die Proportion der Tenorstimme in der zweiten Hälfte beträgt 1:4, da das Tempus imperfectum diminutum der anderen Stimmen als tatsächliche Proportion gewertet werden muss. Durch die Vorschrift "ut iacet resume" werden die Werte des Tenors nicht mehr verdoppelt sondern "wie sie liegen" 1:1 angenommen, wodurch eine allgemeine Beschleunigung eintritt.

# Ockeghem?/Heyns?: Missa Pour quelque paine Credo

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

- Cantus:** The top staff, written in G clef, contains the lyrics "Pa - trem om - ni".
- Contratenor (altus):** The second staff, also in G clef, contains the lyrics "trem om - ni".
- Tenor:** The third staff, in C clef, contains a double bar line (||).
- Contratenor (bassus):** The bottom staff, in C clef, contains a double bar line (||).

Below this section, the score continues with three more staves:

- 5:** The first staff, in G clef, contains the lyrics "po - ten - tem". The second staff, in G clef, contains a double bar line (||).
- 10:** The first staff, in G clef, contains the lyrics "fac - to - rem cae - li et ter - rae vi - si". The second staff, in G clef, contains a double bar line (||).

15

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

li - um et in u - num

do - mi - num Jhe - sum Chri - stum

30

filium deum in genitum  
et ex patre natum ante omnia

35

saecula Deum deus Deus

40

saecula Deum deus Deus

45

o lu - men de lu - mi - ne  
 de - um ve - ro de de o ve - ro ge - ni - tum non fac - tum con - sub -

50

stan - ti - a - lem pa - tri per quem om - ni - a

55

60

fa - cta sunt qui prop - ter nos ho - mi - nes et

8

65

prop - ter no - stram sa - lu - tem

8

70

de - scen - dit de cae - lis et in - car - na -

8

75

tus est de spi - ri - tu san - cto ex ma - ri - ri - a vir -

80

gi - ne et ho - mo fac - tus est

84

Et re - sur - re - xit ter - ti - a di -

Duplum cresce / ut iacet resume

94

e se - cun - dum scrip - tu - ras

104

et as - cen - dit in cae - lum se -

115

det ad dex - te - ram pa - tris et i - te - rum ven -

125

tu - rus est cum glo -

136

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

147

re - gni non e - rit fi - nis et in

158

spiri - tum sanc - tum do - mi - num et vi - vi - fi - can -

8

168

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

8

178

lo - cu - tus est per pro - phe - tas et u - nam sanc - tam

8

188

ca - to - li - cam et a - pos - to - li - cam ec - cle - si - am et ex -

198

pe - cto re - sur - rec - ti - o - nem mor -

209

tu - o - rum et vi - tam ven - tu -

219

Die Quelle textiert die Stimmen nicht mit dem vollständigen Text des Credo. Ich habe hier nur exemplarisch den Superius nach Brüssel 5557 textiert. Andere Textierungen wären möglich. Dabei wäre allerdings zu beachten, dass es einige textsymbolische Stellen wie etwa bei "et ascendit" gibt.

Bei den Canones des Tenors ist zu beachten: Im ersten Teil wird im Tempus perfectum cum prolatione maiori eine Augmetation des Notenwerte impliziert, so dass einer Semibrevis im Tenor drei Semibreves in den anderen Stimmen entsprächen. Wie im Gloria geht der Schreiber offenbar von einer echten Proportion im Tempus imperfectum diminutum aus, so dass die Notenwerte im Tenor zuerst 1:4 betragen, dann nach der Vorschrift "so wie sie daliegen" 1:2. In der Quelle ist der Tenor mit Wiederholungszeichen dargestellt.

# Ockeghem?/Heyns?: Missa Pour quelque paine Sanctus

The musical score consists of four staves representing different voices:

- Cantus:** The top staff, starting with a G clef. It contains a single note followed by a series of short vertical strokes (diamond shapes) and a few small black dots.
- Contratenor (altus):** The second staff from the top, starting with a C clef. It contains a single note followed by a series of short vertical strokes.
- Tenor:** The third staff from the top, starting with a F clef. It contains a single note followed by a series of short vertical strokes.
- Contratenor (bassus):** The bottom staff, starting with a C clef. It contains a single note followed by a series of short vertical strokes.

The music is divided into measures. The first measure is labeled "Sanctus". The second measure begins at measure 5, also labeled "Sanctus". The third measure begins at measure 10, also labeled "Sanctus". The notation uses vertical strokes (diamond shapes) and small black dots to represent pitch and rhythm. Measure 10 includes a sharp sign indicating a change in key signature.

15

Domi-

20

25

30

nus

35

de-

40

45

us sa-

50

ba-

55

oth

The image shows three staves of musical notation for voices, likely from a choral setting. The notation uses a mix of diamond-shaped neumes and black note heads. The first staff begins with a soprano vocal entry, followed by a basso continuo line. The lyrics "Pleni sunt" are written below the notes. The second staff continues the soprano line. The third staff begins with a soprano vocal entry, followed by a basso continuo line. The lyrics "ce- li et ter- ra" are written below the notes.

57

Pleni sunt

62

ce- li et ter-

67

ra

72

glo- ria tu

77

a

79

Osanna

89

Four staves of music for voices 1-4. The notation uses diamond-shaped note heads. Measure 89 consists of four measures of music. The first measure starts with a diamond on the top line of staff 1, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The second measure starts with a diamond on the top line of staff 2, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The third measure starts with a diamond on the top line of staff 3, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The fourth measure starts with a diamond on the top line of staff 4, followed by a square on the middle line, another diamond on the top line, and a square on the middle line.

100

Four staves of music for voices 1-4. The notation uses diamond-shaped note heads. Measure 100 consists of four measures of music. The first measure starts with a diamond on the top line of staff 1, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The second measure starts with a diamond on the top line of staff 2, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The third measure starts with a diamond on the top line of staff 3, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The fourth measure starts with a diamond on the top line of staff 4, followed by a square on the middle line, another diamond on the top line, and a square on the middle line.

110

Four staves of music for voices 1-4. The notation uses diamond-shaped note heads. Measure 110 consists of four measures of music. The first measure starts with a diamond on the top line of staff 1, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The second measure starts with a diamond on the top line of staff 2, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The third measure starts with a diamond on the top line of staff 3, followed by a square on the middle line, another diamond on the top line, and a square on the middle line. The fourth measure starts with a diamond on the top line of staff 4, followed by a square on the middle line, another diamond on the top line, and a square on the middle line.

Musical score for four staves, measures 120-121. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 120 ends with a sharp sign above the staff. Measure 121 begins with a sharp sign above the staff.

Measure 120:

- Staff 1: G clef, 4/4 time. Notes: square (A), square with dot (B), diamond (C), diamond (D), square (E), diamond (F), square (G).
- Staff 2: G clef, 4/4 time. Notes: square (A), square (B), square (C), diamond (D), diamond (E), square (F), square (G).
- Staff 3: G clef, 4/4 time. Notes: diamond (A), diamond (B), diamond (C), diamond (D), diamond (E), diamond (F), diamond (G).
- Staff 4: G clef, 4/4 time. Notes: square (A), square (B), diamond (C), square (D), square (E), diamond (F), square (G).

Measure 121:

- Staff 1: G clef, 4/4 time. Notes: square (A), square (B), diamond (C), square (D), square (E), diamond (F), square (G).
- Staff 2: G clef, 4/4 time. Notes: square (A), square (B), square (C), diamond (D), square (E), square (F), square (G).
- Staff 3: G clef, 4/4 time. Notes: diamond (A), diamond (B), diamond (C), diamond (D), diamond (E), diamond (F), diamond (G).
- Staff 4: G clef, 4/4 time. Notes: square (A), square (B), square (C), diamond (D), square (E), square (F), square (G).

A musical score for four staves, numbered 131. Each staff uses a treble clef. The top staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (B-flat). The third staff has a key signature of one sharp (G#). The bottom staff has a key signature of one flat (D-flat). The music consists of various diamond-shaped notes and square-shaped notes, with some notes having stems and others being solid. Measures are separated by vertical bar lines.

A musical score for a single instrument, likely a guitar or ukulele. It consists of four staves of music. The first three staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a treble clef and a common time signature. Each staff contains a single vertical line (bar line) and a small square symbol near the top. The word "sis" is written below the first staff.

144

Bene

8

154

dic

tus

qui

ve

8

165

8

qui

175

nit in nomi

186

ne domi

197

ni

202

Osanna

Osanna

Osanna

Osanna

208

214

na in excel

221

Die Canon-Vorschrift im Tenor bedeutet wörtlich: "wer mich gut ausführen will, muss den Wagen umstürzen." Die Stimme ist also zu spiegeln. In der zweiten Zeile wird mit den Angaben dargestellt, dass die Stimme auf d' anstatt auf g zu beginnen hat. Die Auflösung ist in Brüssel in dünner Schrift unter der Stimme aufgezeichnet. im Tempus perfectum wurde bei Additionen der ursprüngliche Sb-Wert dargestellt aber im Takt verdoppelt.

# Ockeghem?/Heyns? Missa Pour quelque paine Agnus 1

Cantus

Agnus dei

Contratenor (altus)

Tenor

crescens retrograde

Contratenor (bassus)

5

qui tollis

10

pec ca ta mun

15

di

mise

20

25

30

rere                    no

35

bis

Der Tenor wird rückwärts gelesen und in seinen Werten verdoppelt.

# Ockeghem?/Heyns?: Missa Pour quelque paine Agnus 2

The musical score consists of four staves of music for three voices: Cantus, Contratenor (altus), and Contratenor (bassus). The music is written in common time, with a key signature of one sharp (F# major). The vocal parts are represented by diamond-shaped note heads on five-line staves.

**Cantus:** The top voice, labeled "Agnus". It begins with a long note followed by a series of eighth-note pairs. The lyrics "qui tollis peccata mun" are written below the staff.

**Contratenor (altus):** The middle voice, labeled "8". It begins with a long note followed by a series of eighth-note pairs.

**Contratenor (bassus):** The bottom voice, labeled "8". It begins with a long note followed by a series of eighth-note pairs.

**Measure 10:** The music continues with eighth-note pairs. The lyrics "dei" are written below the staff.

**Measure 20:** The music continues with eighth-note pairs. The lyrics "qui tollis peccata mun" are written below the staff.

**Measure 30:** The music continues with eighth-note pairs. The lyrics "qui tollis peccata mun" are written below the staff.

40

di miserere

C 3

3

no

3

bis

# Ockeghem? / Heyns?: Missa pour quelque paine

## Agnus 3

Cantus

Agnus

Contraenor (altus)

Tenor

ut iacet

Contratenor (bassus)

5

dei      qui      tollis      peccata      mundi

10

Do

15

na nobis pa

20

cem

Der Tenor tritt hier erstmals in seiner ursprünglichen Form (ut iacet, wie aufgeschrieben) auf.

# Pour quelque paine que jendure

Sevilla, f. f8v-f9r

1

Pour quel - que pai - ne que jen - du -

Contra

Tenor

6

re tant me soit la for - tu - ne du - re

11

je ser - vi ray de jour en jour et

16

ne lai - ray pour la la - bour a pour - chas -

21

sier mon ad - ven - tu - re

Diese Chanson ist die Grundlage einer Messe, die wenig überzeugend in Brüssel 5557 Ockeghem zugeschrieben wird.

Se jay response qui soit sure  
 Ne cuidiez pas que jen murmure  
 Ne faire samblant de dolour  
 Pour quelque paine que jendure  
 Tant me soit la fortune dure  
 Je serviray de jour en jour

Car aprez une telle pointure  
 Samours fait vers moy sa droiture  
 Pite ara de ma clamour  
 Et crez se gy scay trouver tour  
 Que gy tendray point et mesure

Pour quelque paine que jendure...