Fors seulement

Fantasien über eine Chanson von Johannes Ockeghem

ediert von

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mit Unterstützung der

Goldberg Stiftung

Verwendung für Konzerte und privaten Gebrauch gestattet
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Johannes Ockeghems Chanson *Fors seulement lattente que je meure* ist eine der originellsten Schöpfungen auf dem Gebiet der Chansons seiner Generation. Der ungewöhnliche Umfang der Stimmen, die Stimmverteilung, die große emotionale Tiefe, die Imitationen der zweiten Hälfte - sie alle haben zahlreiche Komponisten der folgenden Generation tief beeinflusst, wie die eindrucksvolle Reihe von Fantasien über eine oder mehrere Stimmen der Chanson belegt.
Die Stücke wurden schon von Martin Picker in traditioneller Weise herausgegeben und können noch immer auf Google Books angesehen werden, dort auch mit ausführlichem Kommentar.
Die Edition mit dem Programm CMME bietet aber so viele Vorteile, dass eine Neuausgabe angebracht schien. Zudem kann diese Ausgabe heruntergeladen werden.
Alle Stücke, bis auf die Vorlage, blieben untextiert. Die meisten Stücke sind sicherlich als instrumentale Fantasien zu verstehen. Es kann aber auch die jeweils übernommene Stimme der Vorlage textiert werden.

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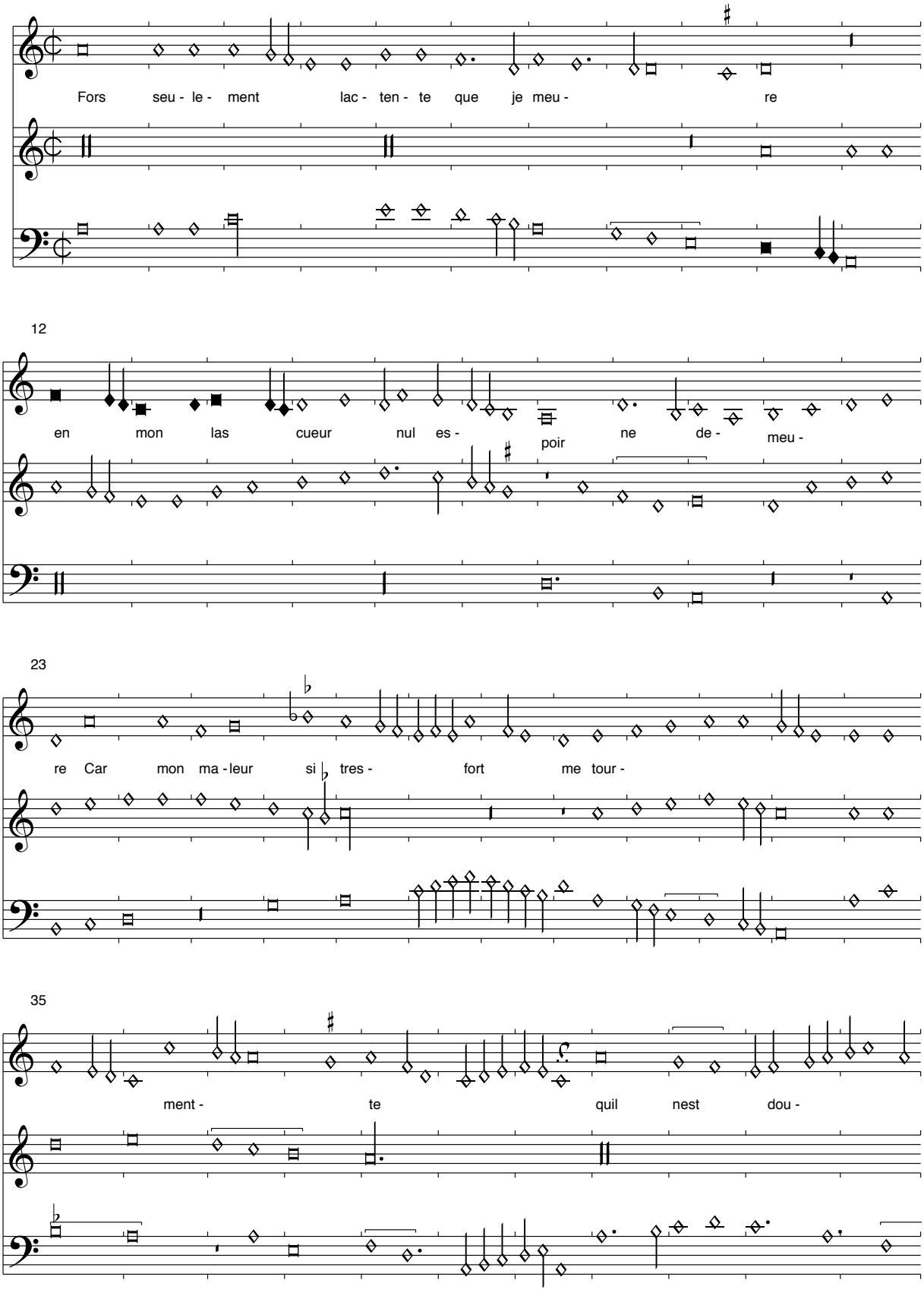
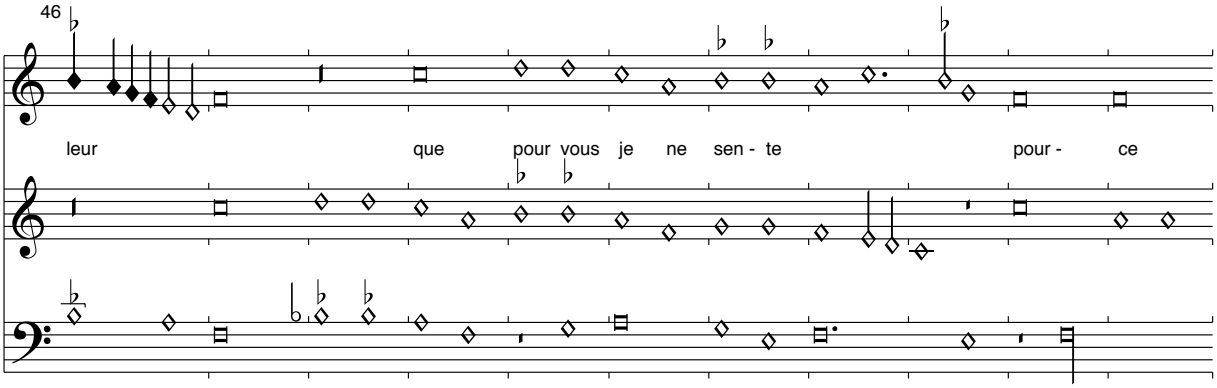
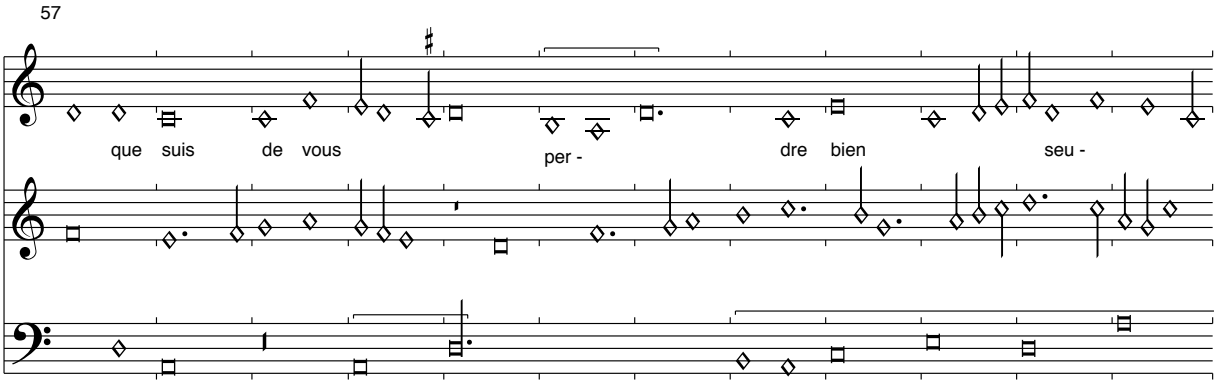
CantiC	Canti Centocinquanta, Petrucci, Venedig 1504
Dijon	Dijon, Bibliothèque publique Ms. 517
London add. 35087	London, British Library, Ms. add. 35087
Paris 2245	Paris, Bibliothèque Nationale, Ms. fonds fr. 2245
Sicher Liederbuch	St. Gallen, Stiftsbibliothek Ms. 461
Wien 18746	Wien, Nationalbibliothek Ms. 18746
Wolfenbüttel	Wolfenbüttel, Herzog August Bibliothek Ms. extravag. 287

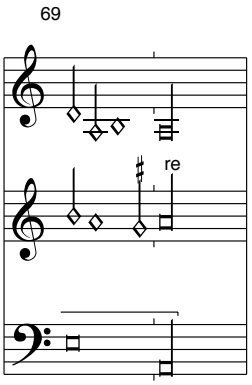
Okeghem: Fors seulement
Dijon, f. 28v-29r







Die Stimmverteilung und Textierung ist in dieser Chansons ausgesprochen unübersichtlich. Keine der Oberstimmen ist mit Namen versehen, die an der Stelle des Superius stehende und textierte Stimme auf der linken Seite ist die tiefere Stimme. Trotzdem sind sicher beide Stimmen textiert zu denken.



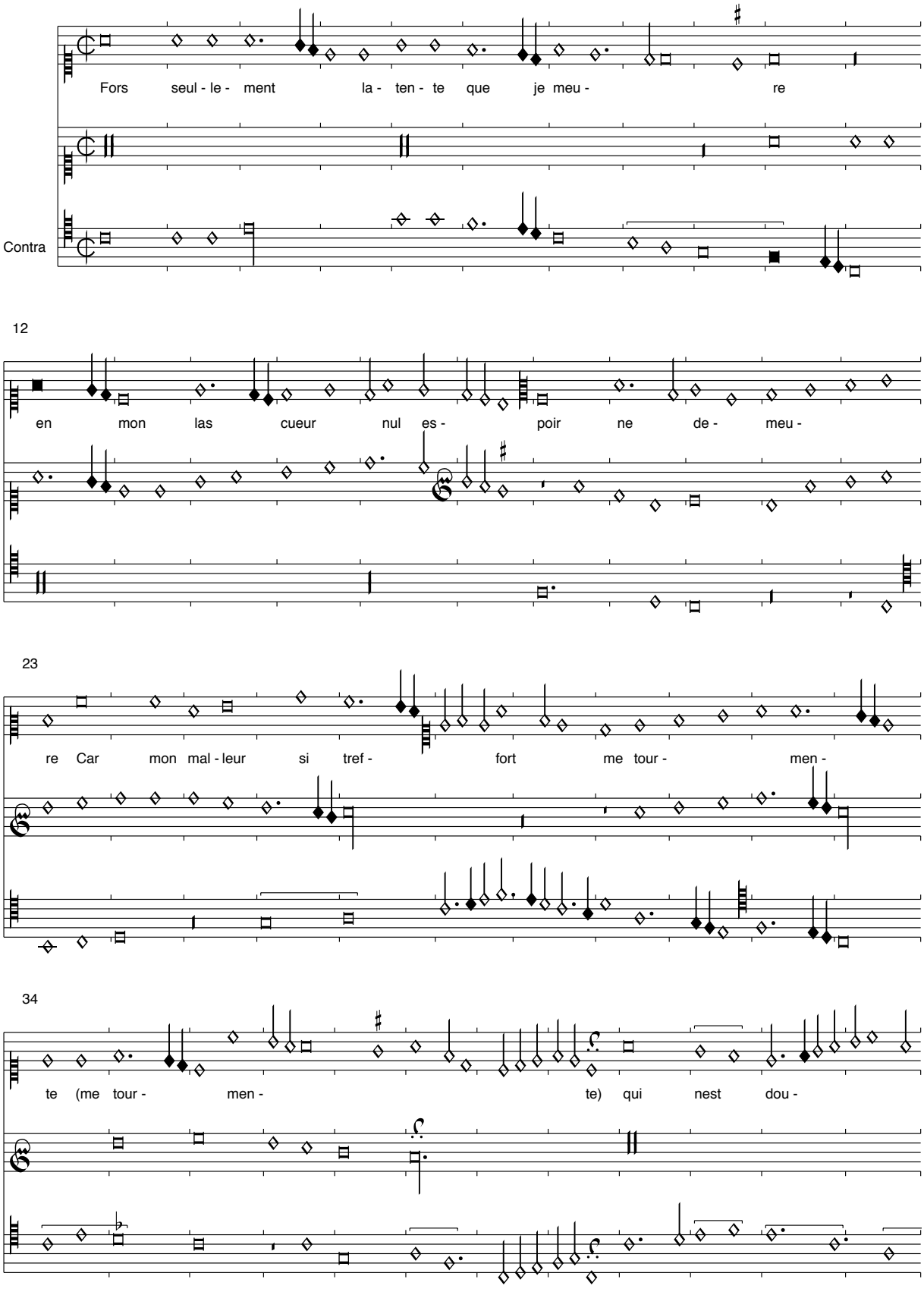
Vostre rigueur tellement my queurt seure
Quen ce parti il fault que je masseure
Dont je nay bien qui en riens me contente
Fors seulement lactente que je meure
En mon las cueur nul espoir ne demeure
Car mon maleur si treffort me tourmente

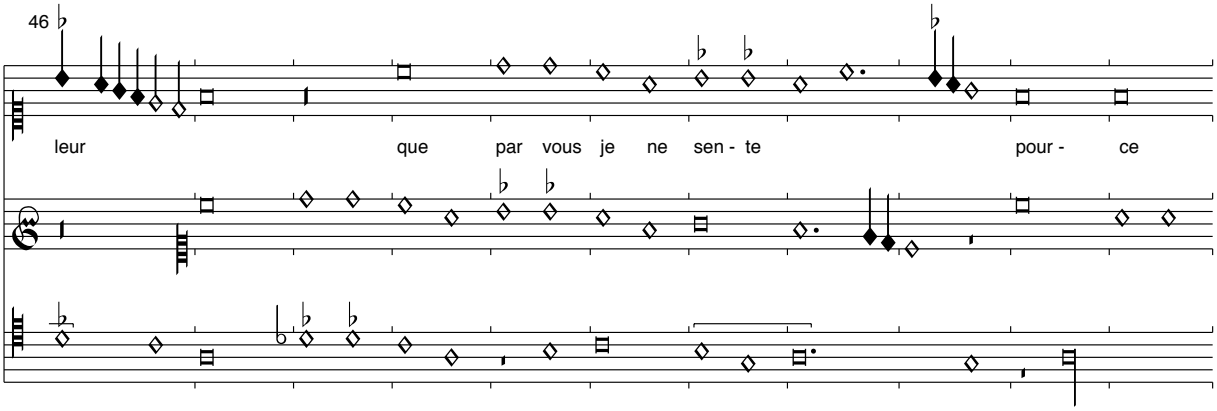
Mon desconfort toute seule je pleure
En maudisant sur ma foy a toute heure
Ma leaute qui tant ma fait dolente
Las que je suis de vivre mal contente
Quant de par vous nay riens qui me demeure

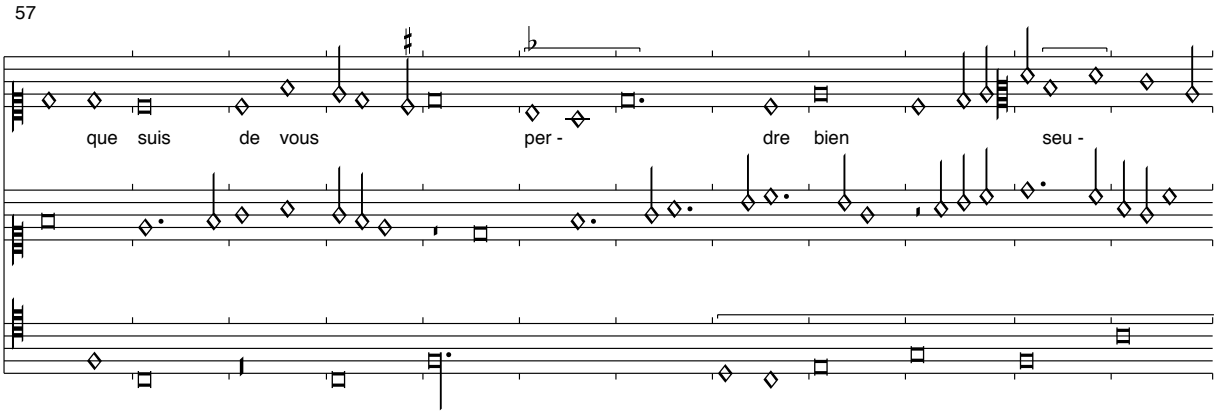
Fors seulement sactente que je meure....

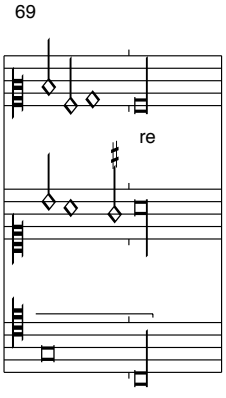
(Ockeghem): Fors seullement

Wolfenbüttel, f. 43v-45r









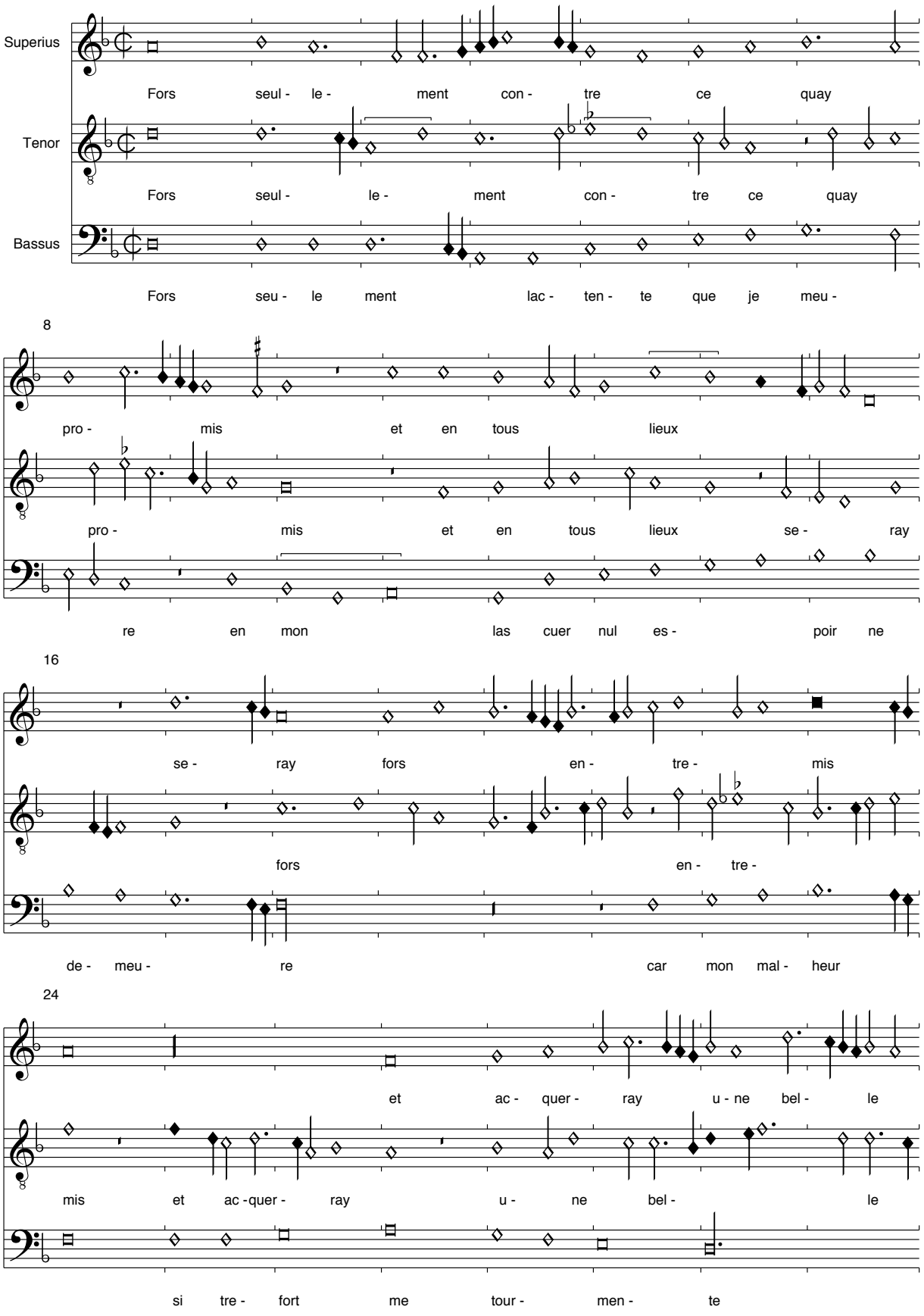
Vostre rigueur tellement me court seure
Quil fault quainsy comble de dueil ie meure
Dont ie nay bien qui en rien me contente
Fors seullement latente que ie meure
En mon las cueur nul espoir ne demeure
Car mon maleur si treffort me tourmente

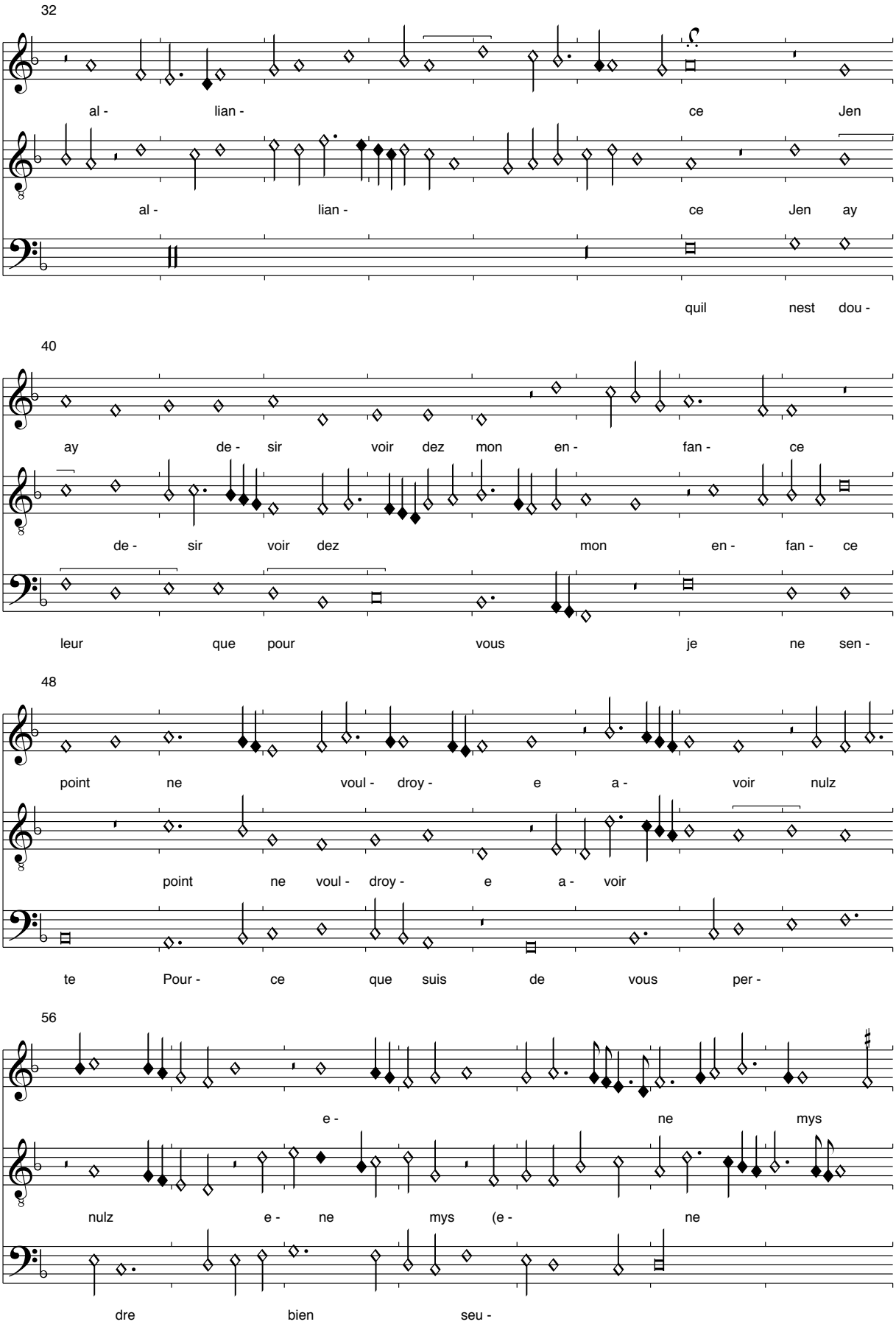
Mon desconfort toute seule je pleure
En mauldisant sur ma foy a toute heure
Ma loyaulte qui tant me fait dolente
Las que je suis de vivre mal contente
Quant de par vous nay riens qui me sequeure

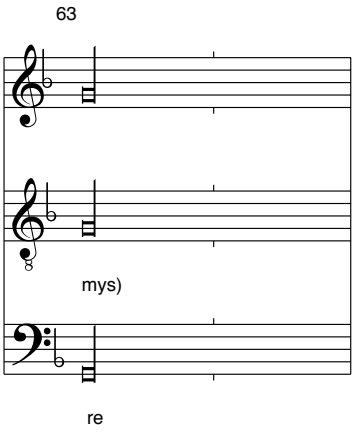
Fors seullement latente que ie meure....

Okeghem: Fors seulement contre ce quay promis

Paris 2245, f. 16v-17r




32
al - lian - ce Jen
al - lian - ce Jen ay
quil nest dou -
40
ay de - sir voir dez mon en - fan - ce
de - sir voir dez mon en - fan - ce
leur que pour vous je ne sen -
48
point ne voul - droy - e a - voir nulz
point ne voul - droy - e a - voir
te Pour - ce que suis de vous per -
56
e - ne mys
nulz e - ne mys (e - ne
dre bien seu -



Diese Quelle ist die einzige, welche die Tenorvorlage mit dem originalen Text unterlegt. Die anderen Quellen unterlegen den Parodietext. Dies scheint mir gleichberechtigt möglich.
Die Fermate in dieser quelle ist einen Vers zu früh gesetzt, hier wurde sie auf das Ende des dritten Verses gelegt, wobei nicht ganz klar ist, ober der Bassus seinen Ton noch beisteuert. Die anderen Quellen haben im 2. Vers des Refrains "fors" anstatt "fort", dies scheint mir besser.

Weitere Strophen Parodietext:

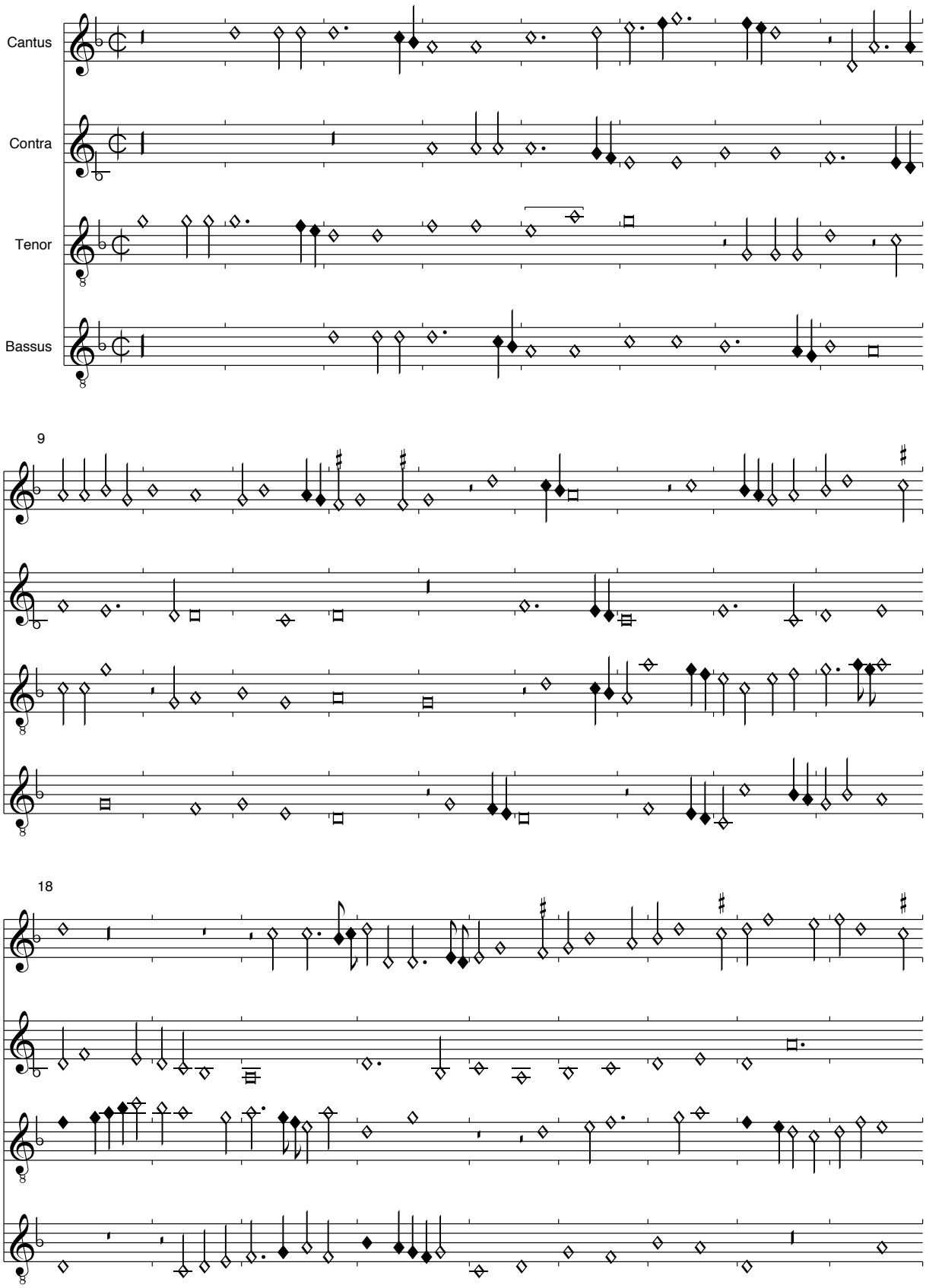
Mon vouloir jay tout en cela soubmys
Et hors de la ja ne serai transmis
Garder je veul ordre sens et prudence
Fors seulement contre ce quay promis
En en tous lieulx seray fort entremis
Et acquerray une belle aliance

Je cuide avoir en terre des amys
Et quen eulx ay ma confiance mys
On doibt savoir que nay nulle doubtance
<Et aultrement querroye ma deffiance> fehlt in der Quelle
Car je seroye de tout honeur remis

Fors seulement contre ce quay promis...

Ghisling (Verbonet): Fors seulement

Basevi, f. 17v-18r



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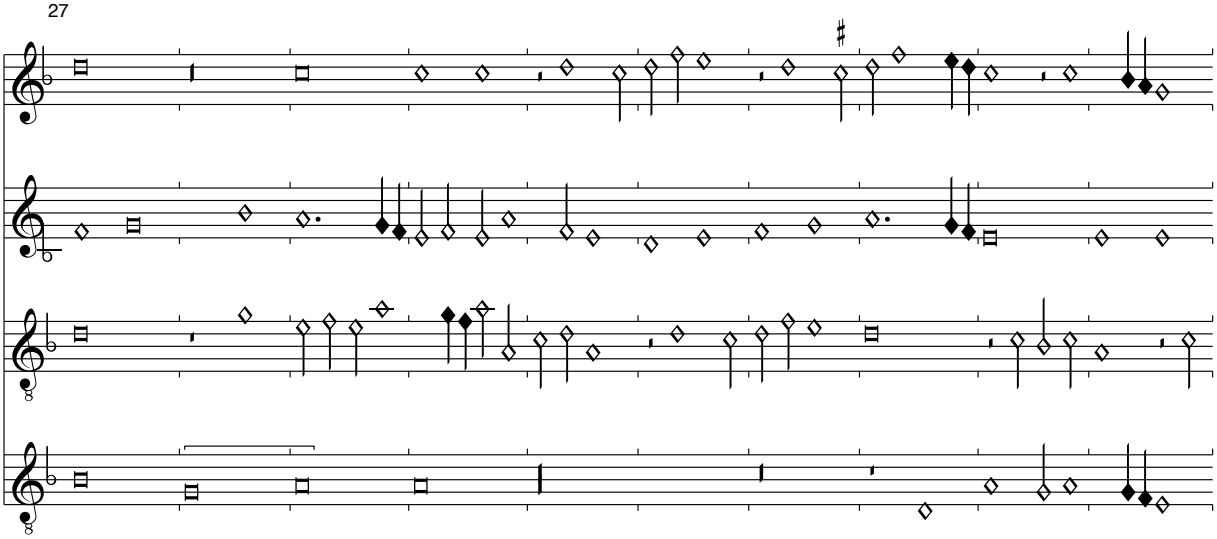

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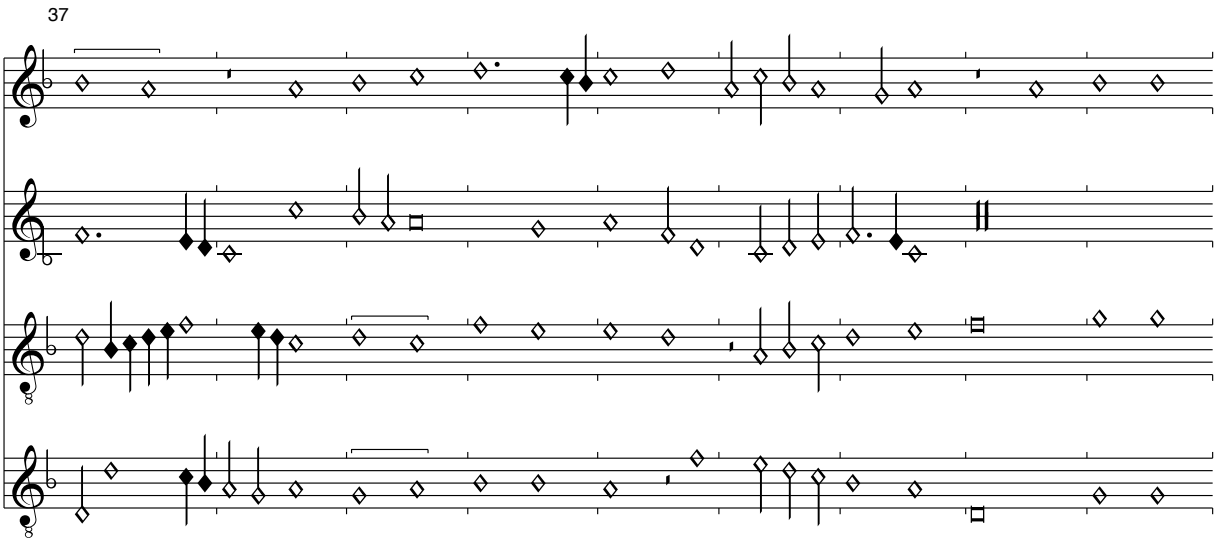

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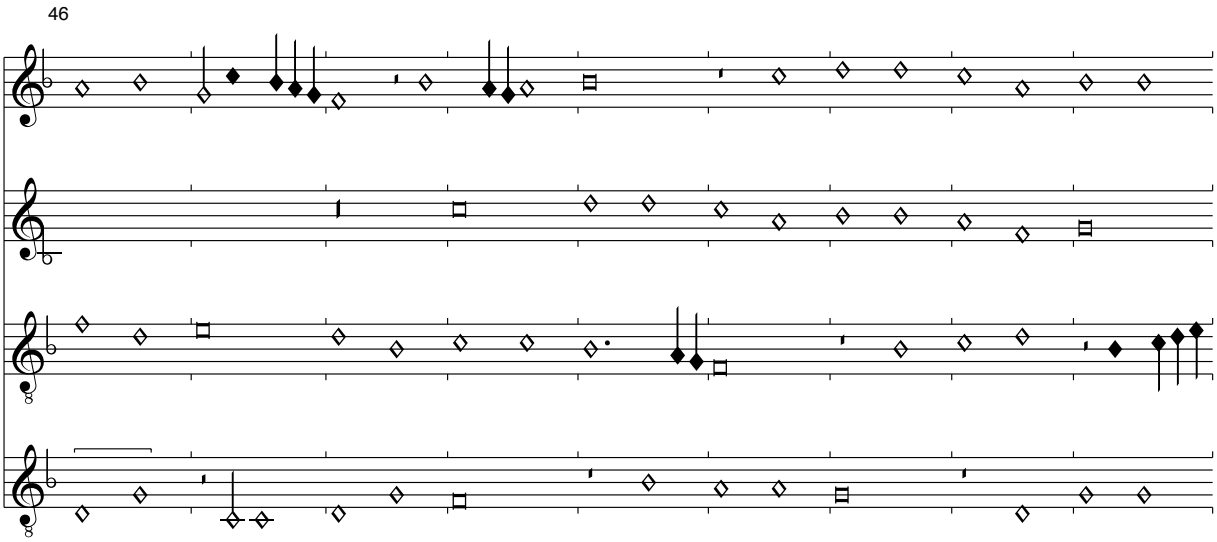
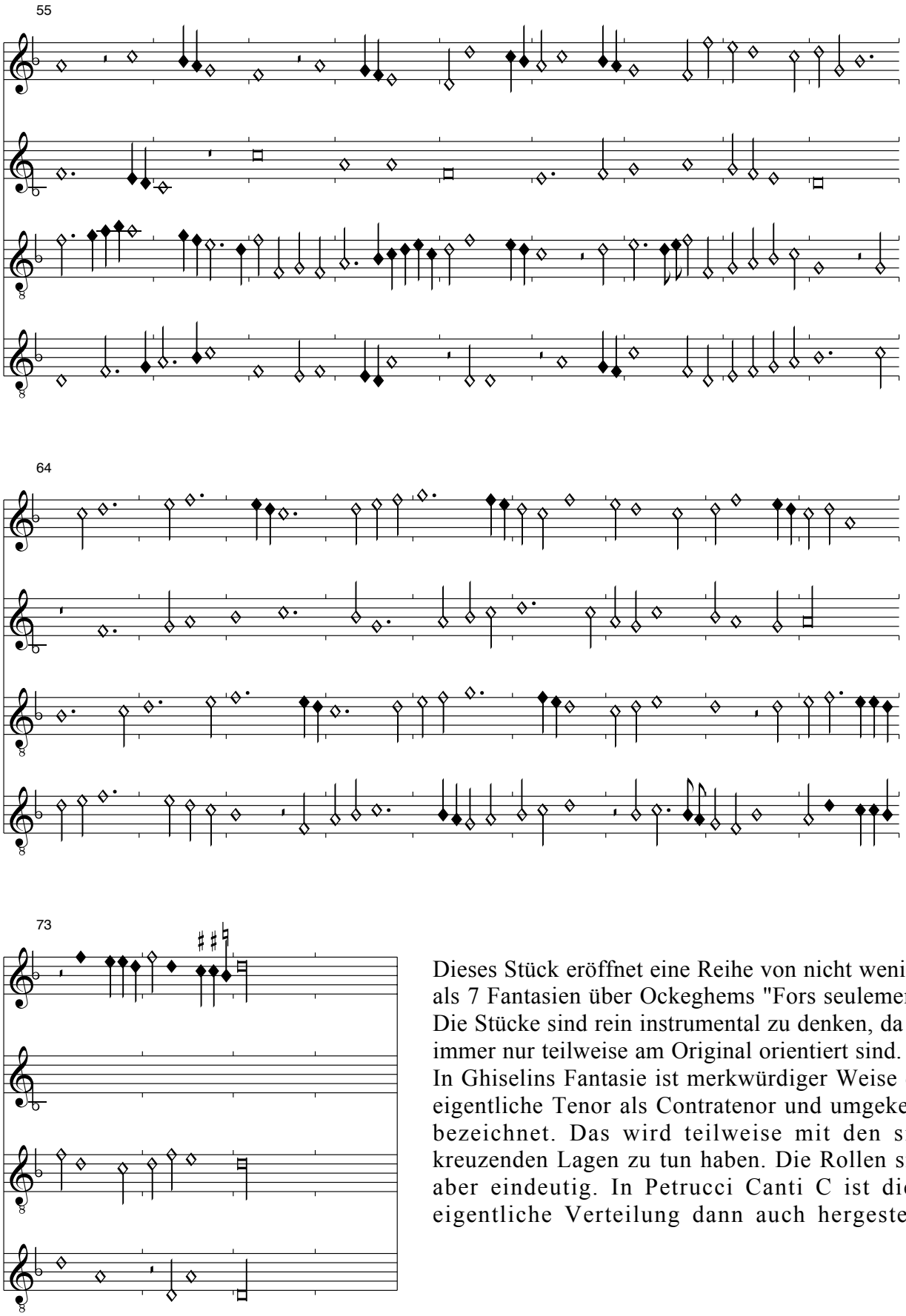
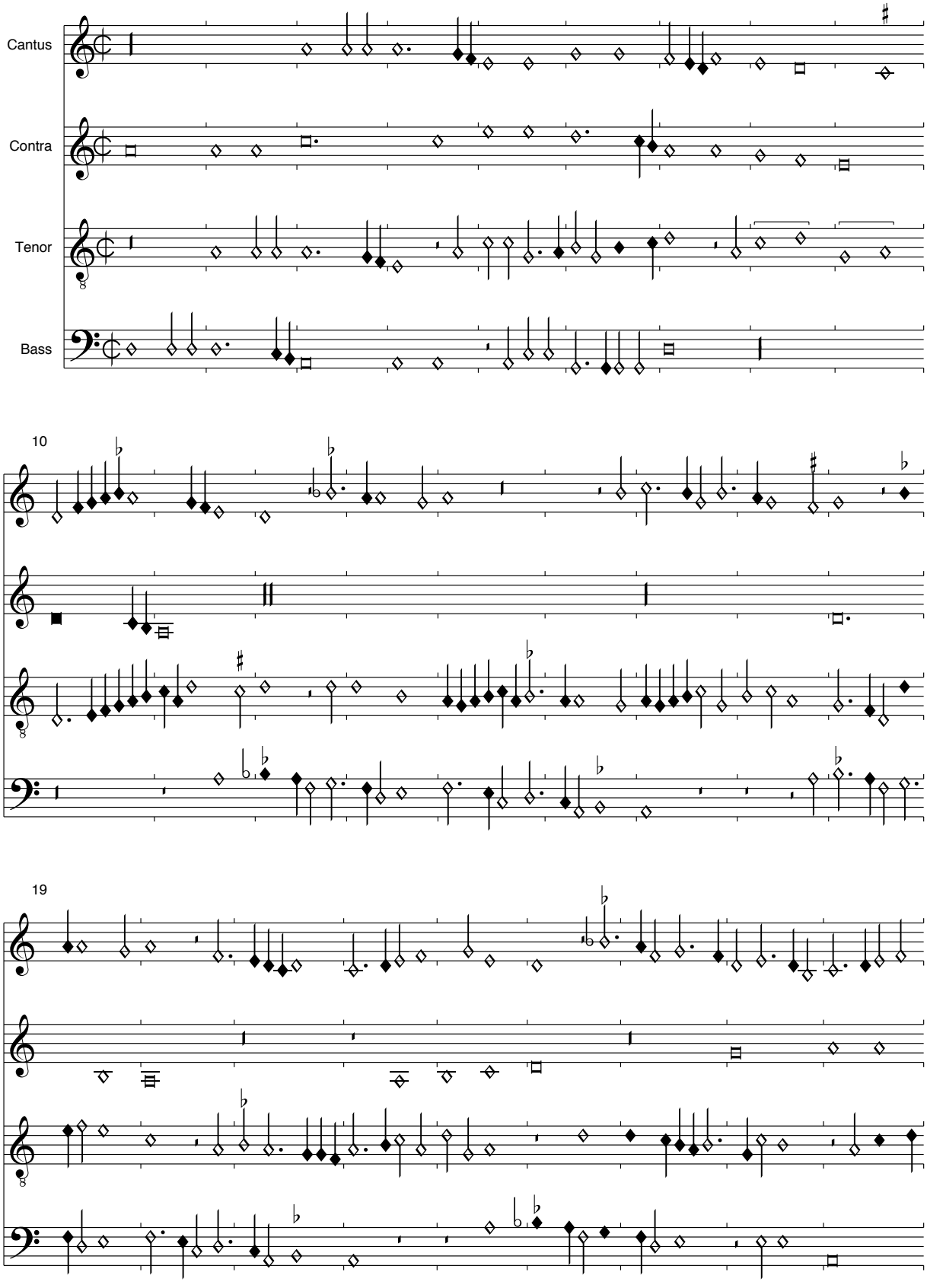




Dieses Stück eröffnet eine Reihe von nicht weniger als 7 Fantasien über Ockeghems "Fors seulement". Die Stücke sind rein instrumental zu denken, da sie immer nur teilweise am Original orientiert sind.
In Ghiselins Fantasie ist merkwürdiger Weise der eigentliche Tenor als Contratenor und umgekehrt bezeichnet. Das wird teilweise mit den sich kreuzenden Lagen zu tun haben. Die Rollen sind aber eindeutig. In Petrucci Canti C ist diese eigentliche Verteilung dann auch hergestellt.

Ghiseling (Verbonet): Fors seulement

Basevi, f. 18v-19r



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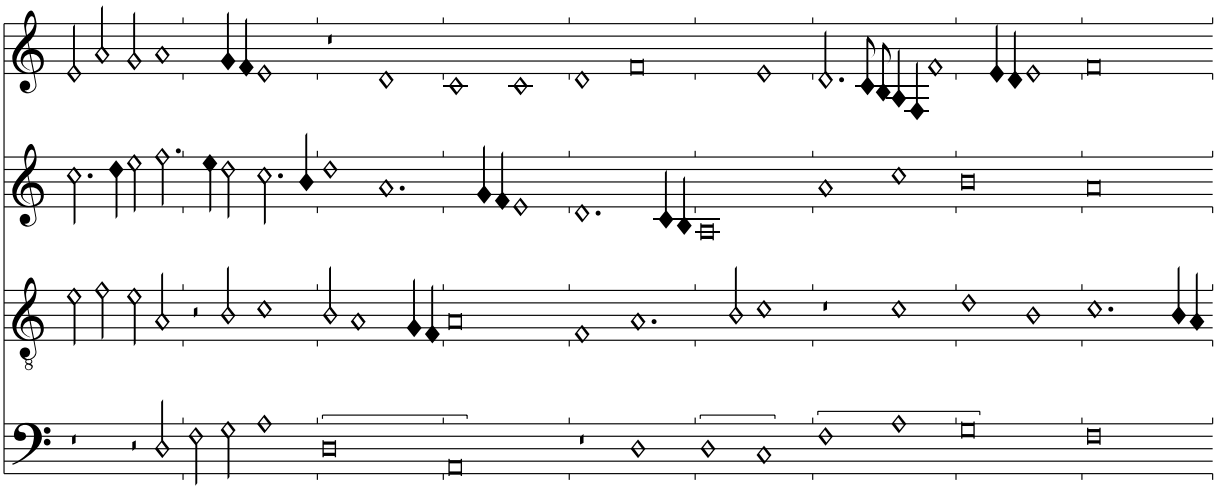

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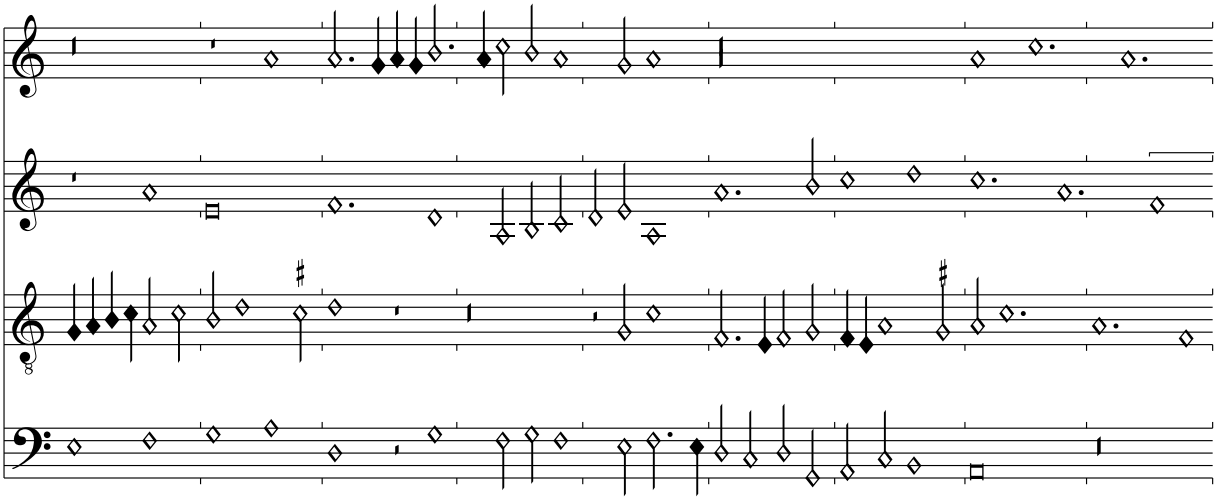

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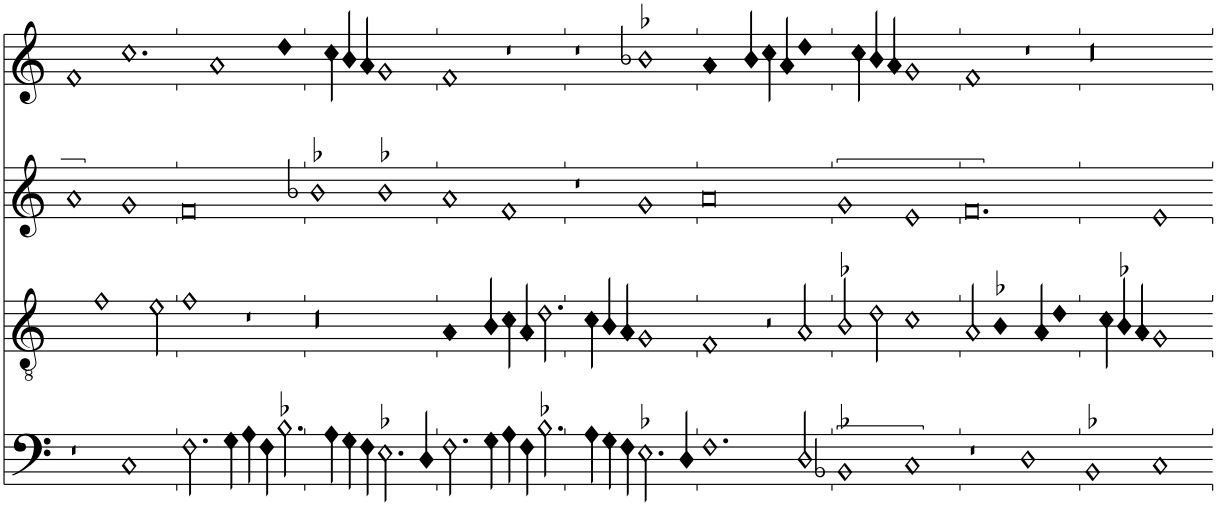
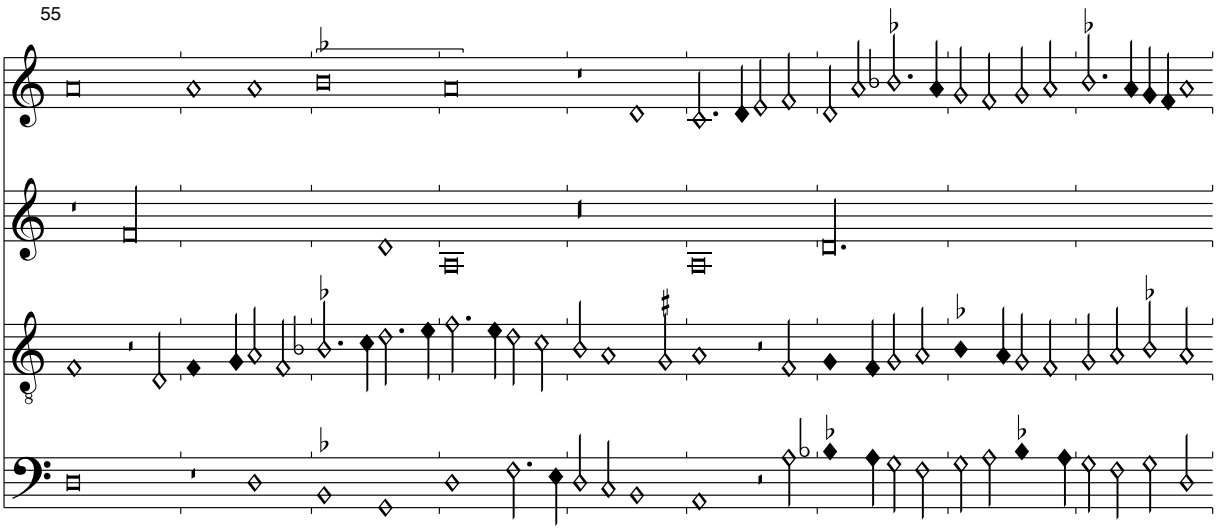
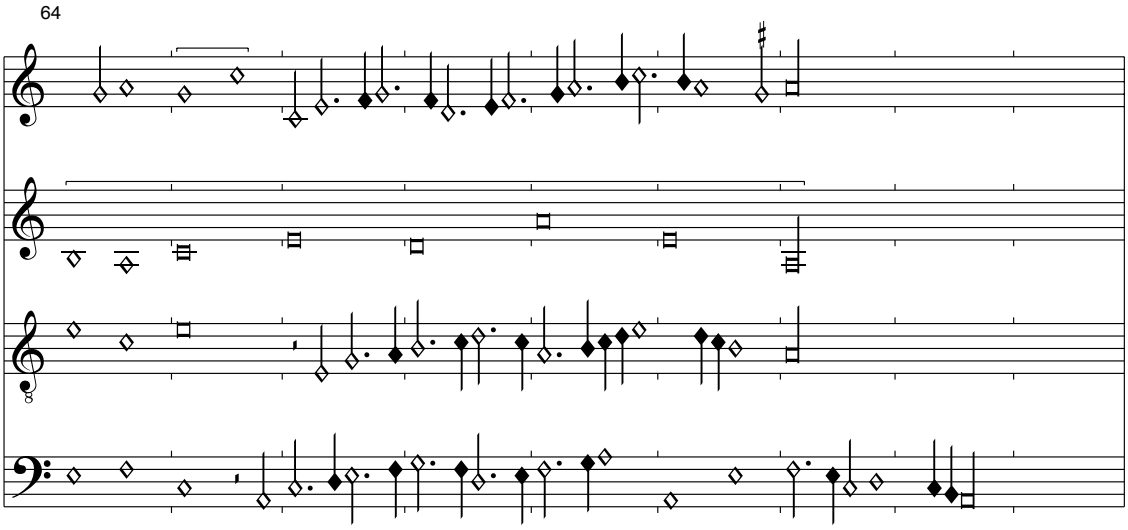


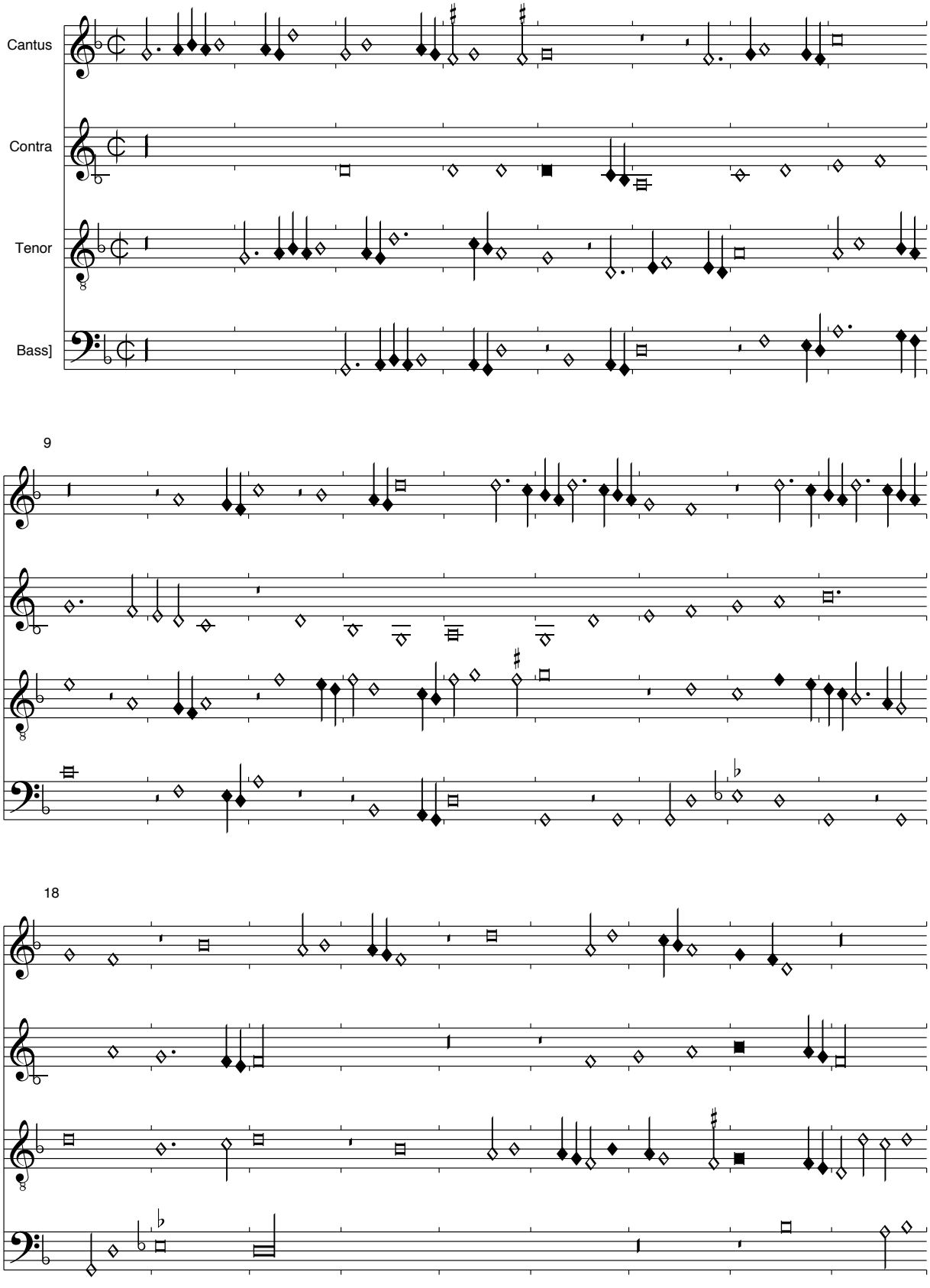




Der Tenor wurde T. 18/19 nach CantiC emendiert.
In dieser Bearbeitung wurde der Contratenor der Vorlage eine Oktave nach oben transponiert. Hierdurch liegt er häufig hoch über dem Cantus. Dies kommt allerdings der Eigenart der Vorlage mit ihren weiten Tonräumen und der Überschneidung der Oberstimmen nahe.

(de la) Rue: Fors seulement

Basevi, f. 19v-20r



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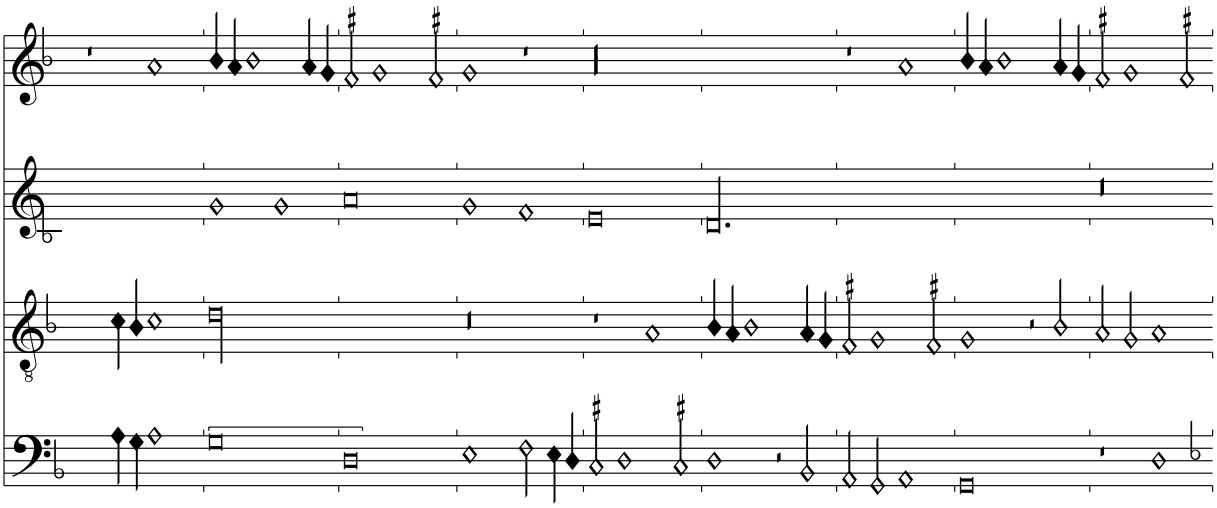

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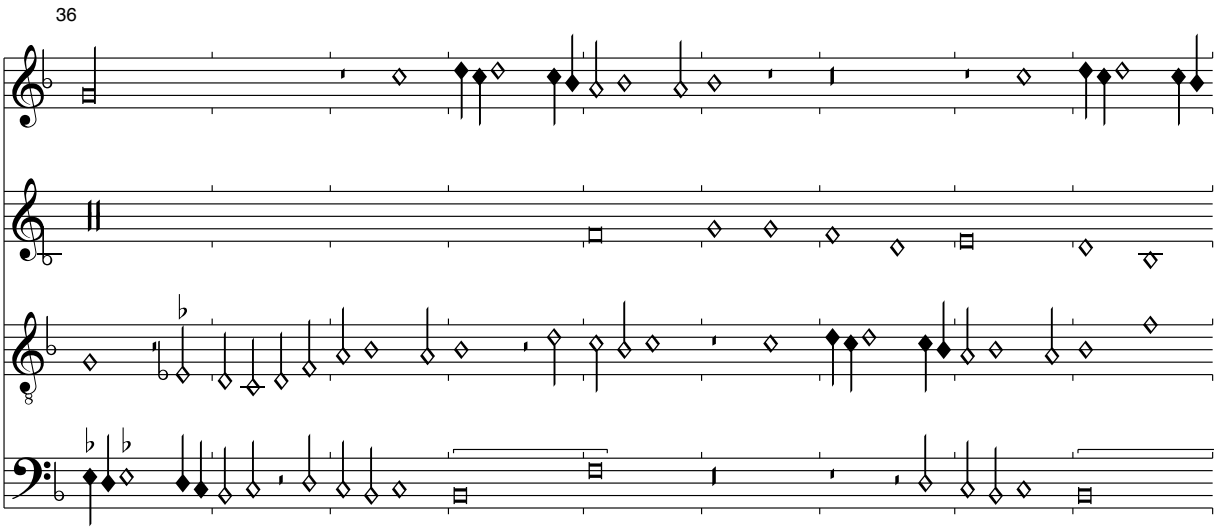

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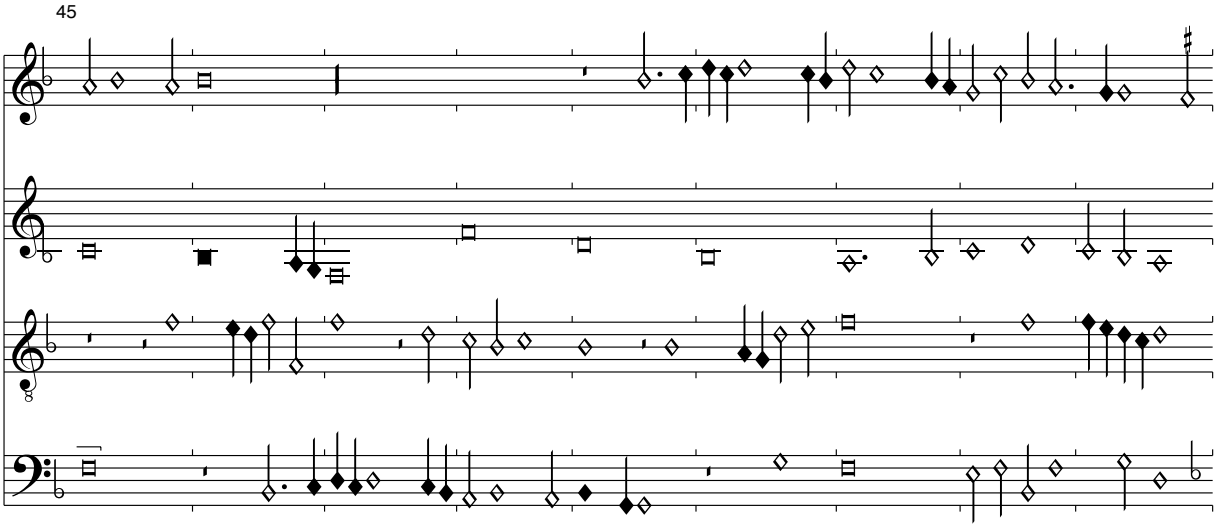
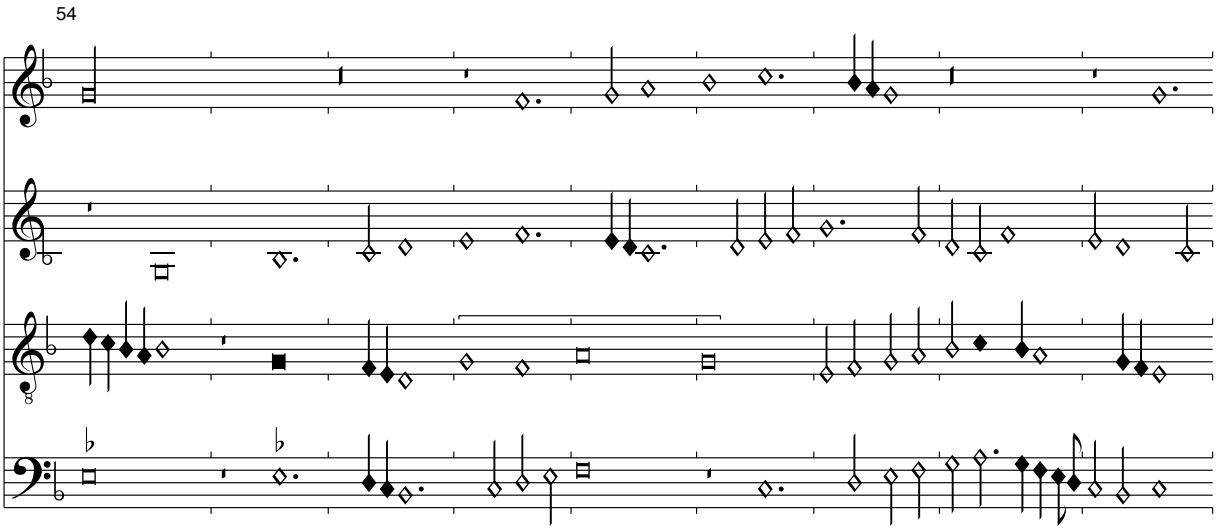
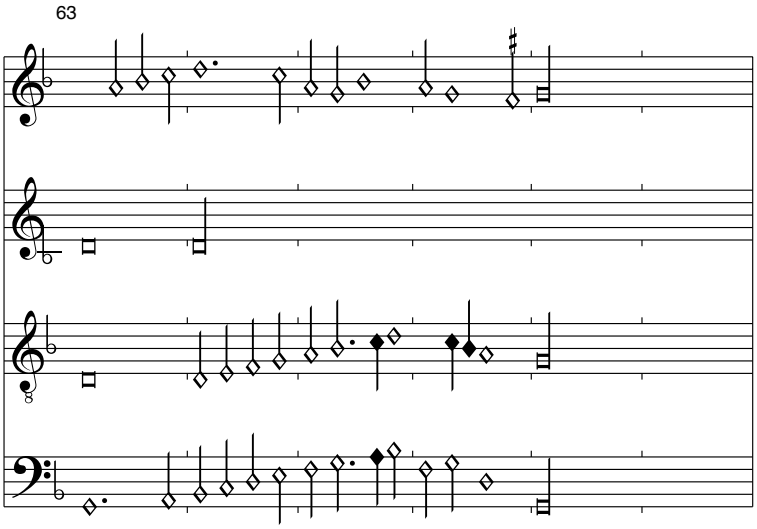


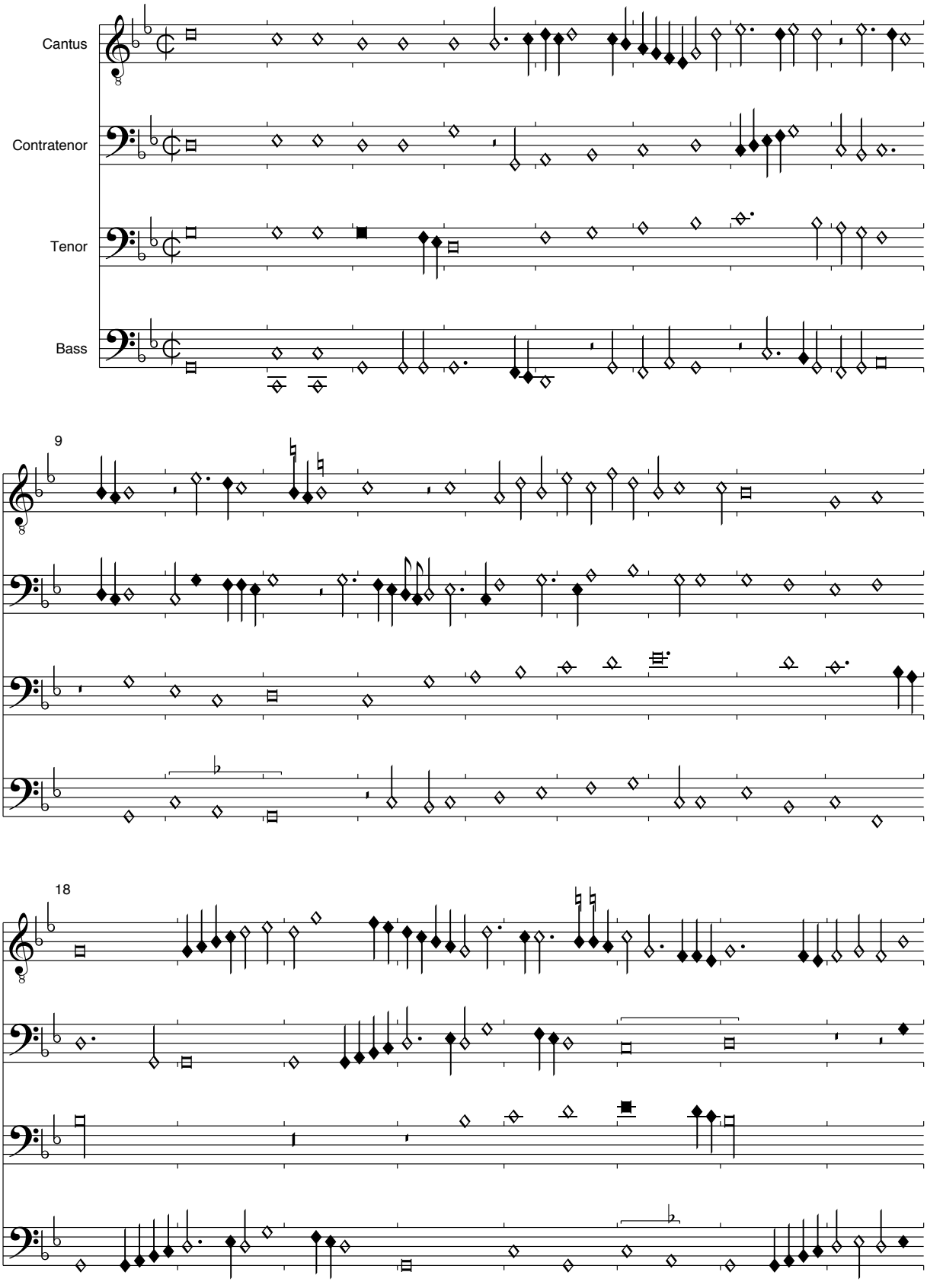


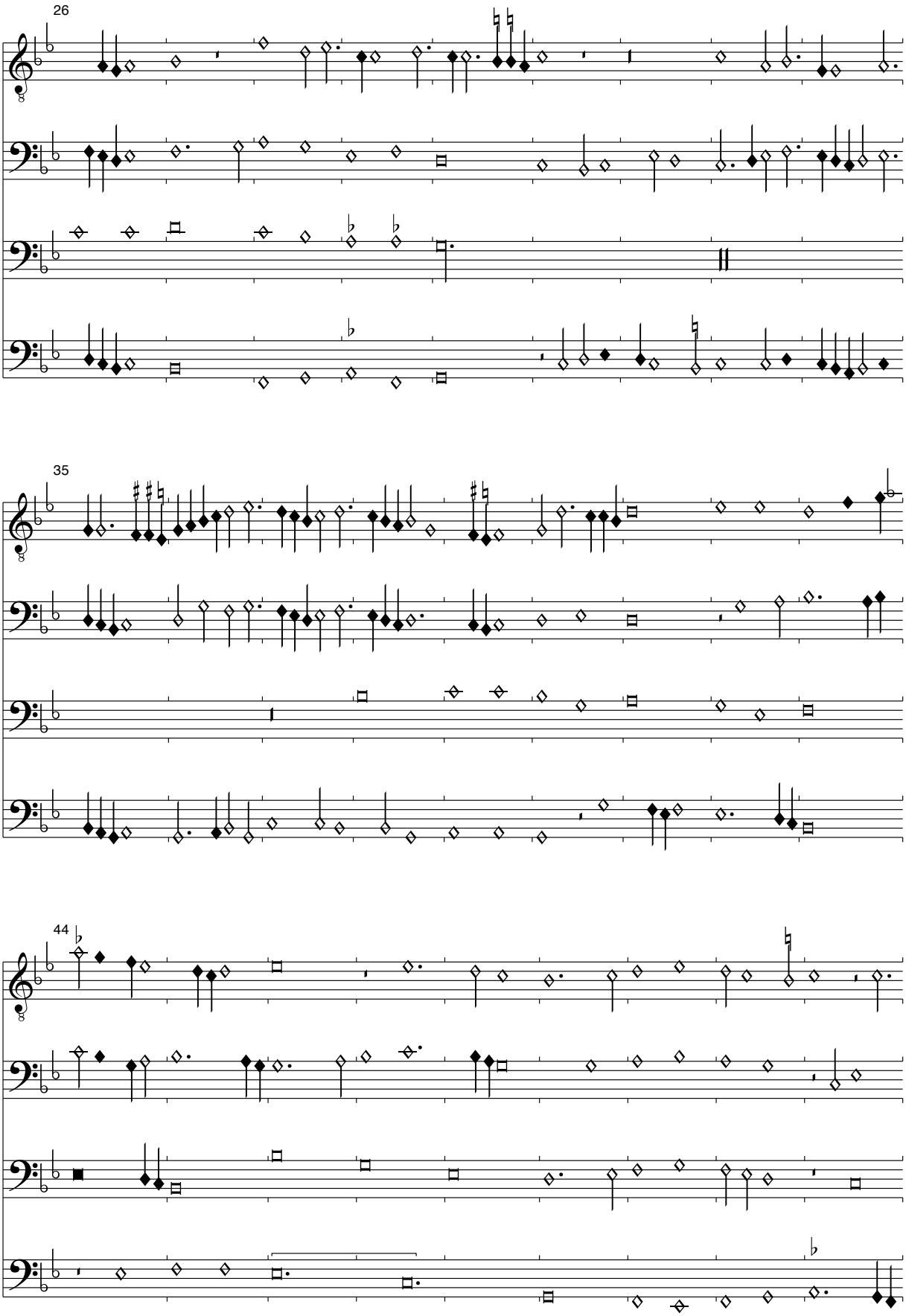


Der Superius der Vorlage erscheint eine Quinte nach oben transponiert als Contratenor.

Brumel: Fors seulement

Basevi, f. 20v-21r

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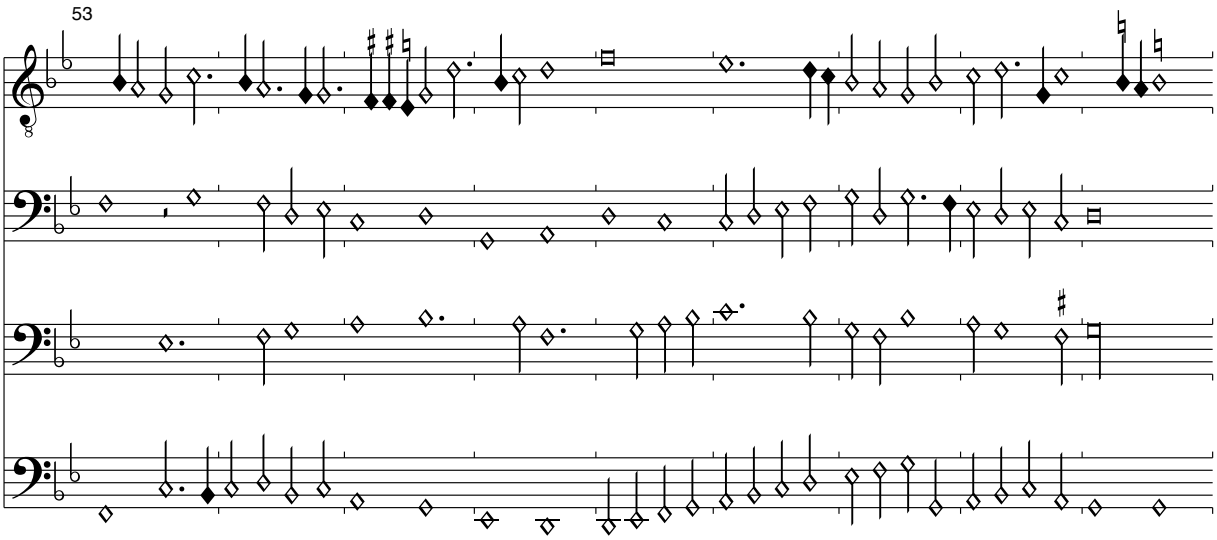
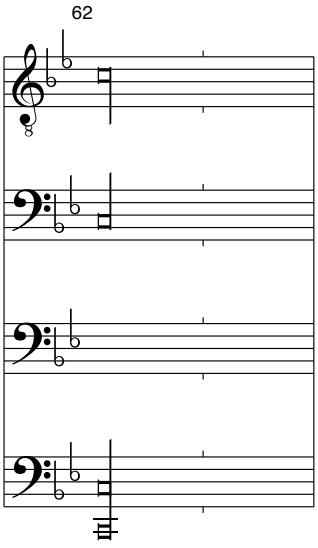




Der Superius der Vorlage wurde um eine None nach unten transponiert und als Tenor der Fantasie eingesetzt. Die dadurch entstehende sehr tiefe Lage erklärt sich vermutlich daher, dass sich in Brüssel 228 ein Textierung mit einem neuen Rondeau-Text findet. "Versunken in den See der Trauer" passt genau auf diese tiefe Lage! Vermutlich ist dies die ursprüngliche Version.
Hier das Rondeau im Chansonnier der Margarete von Österreich:

Du tout plongiet au lac de desespoir
Trouve me suis sans attente nespoir
Davoir jamais des biens de fortune
Mais se trouver puis scayson oportune
Je me assairay den quelque chose avoir

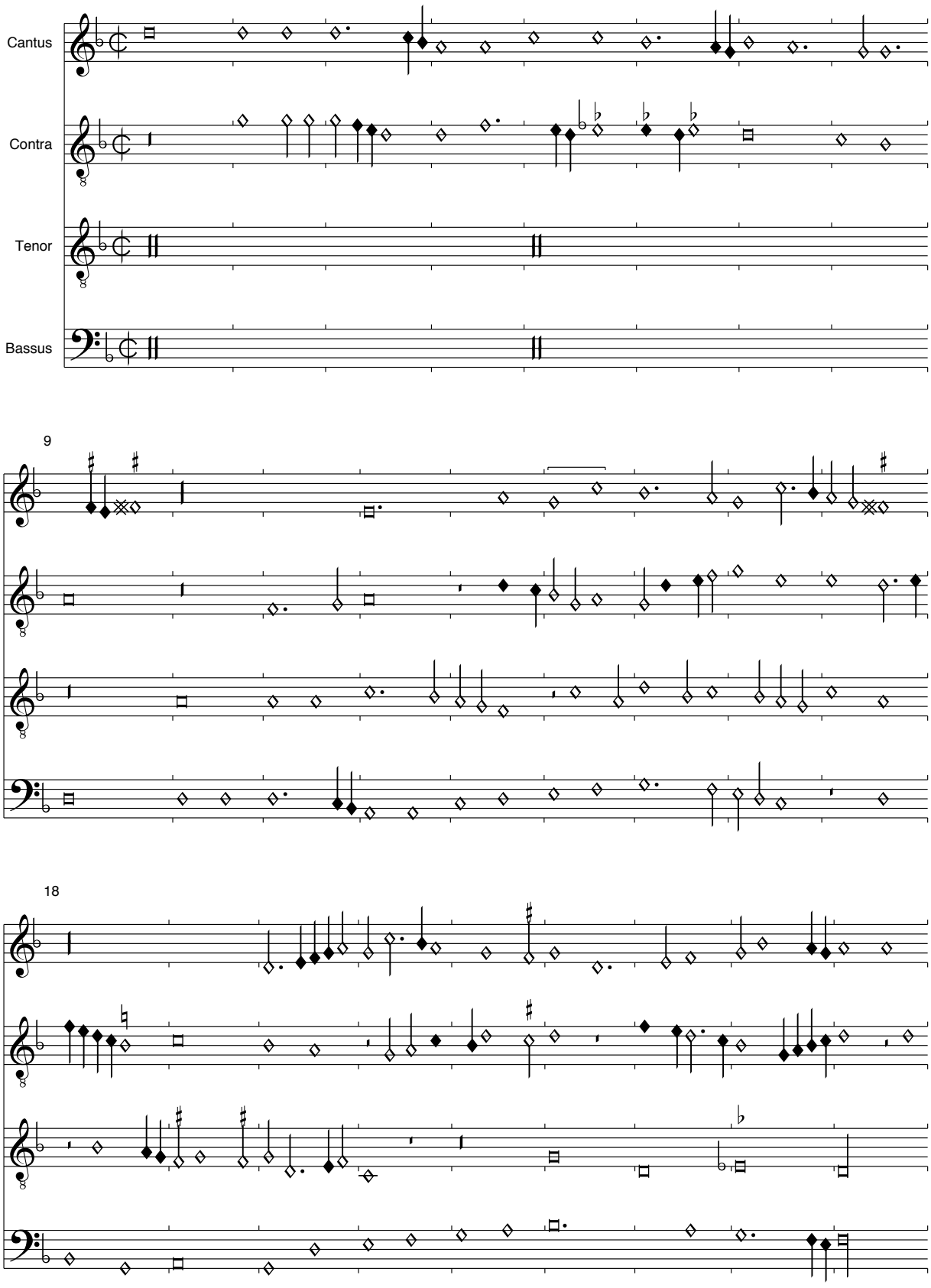
Regard elle na na vertu na scavoir
Autant luy est non valloir que valloir
Parquoy demeure et sans resource aucune
Du tout plongiet....

Se jeusse sceu le temps future prevoir
Et a mon cas de piecha pourveoir
A amasser quelque peu de pecune
Pour le present ne fusse en moy fortune
La ou je suis sy me fault ramanoir

Du tout plongiet au lac de desespoir...

(Mabriano) de Orto: Fors seulement

Basevi, f. 22v-23r



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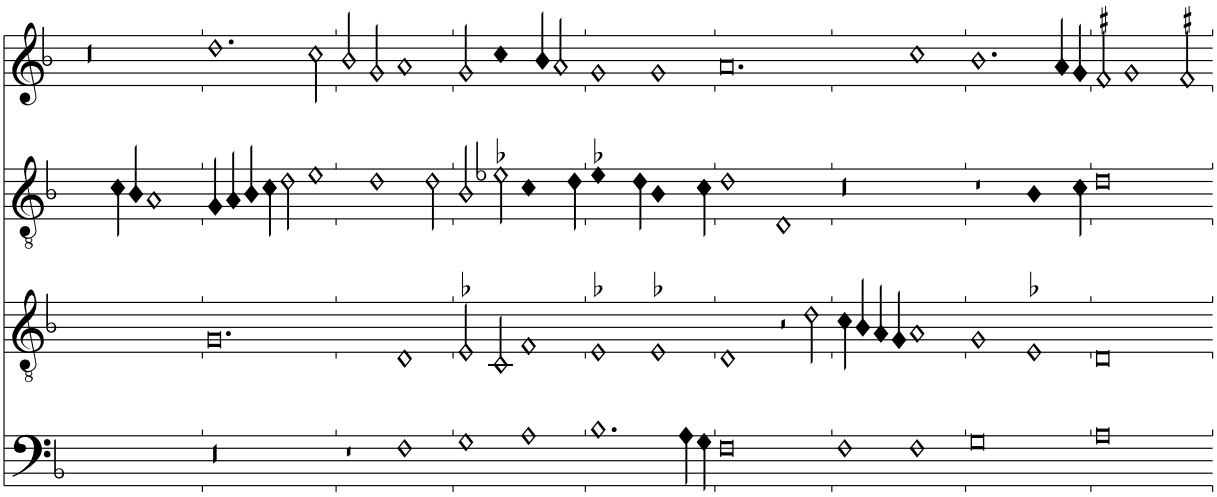

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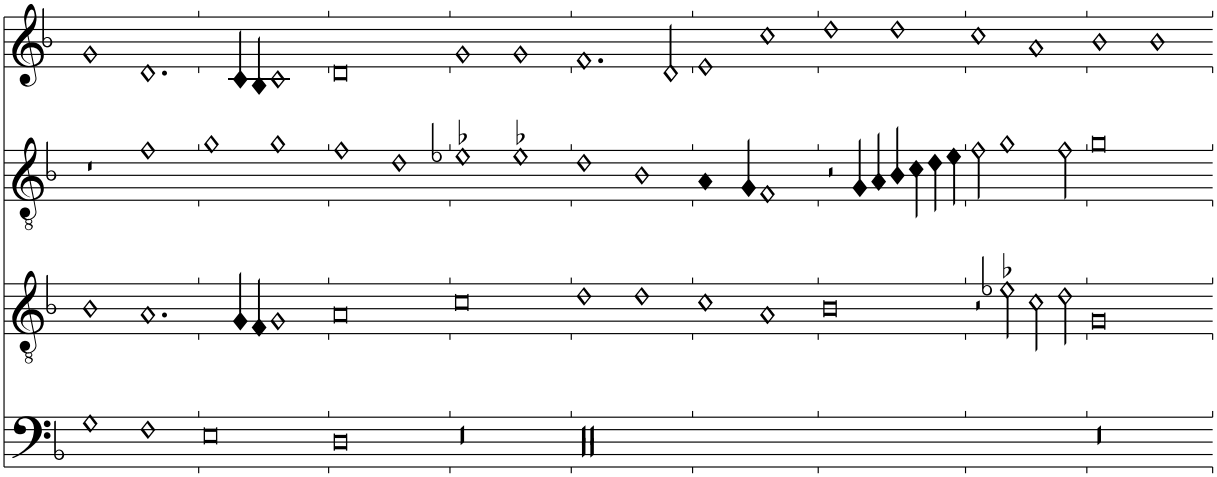

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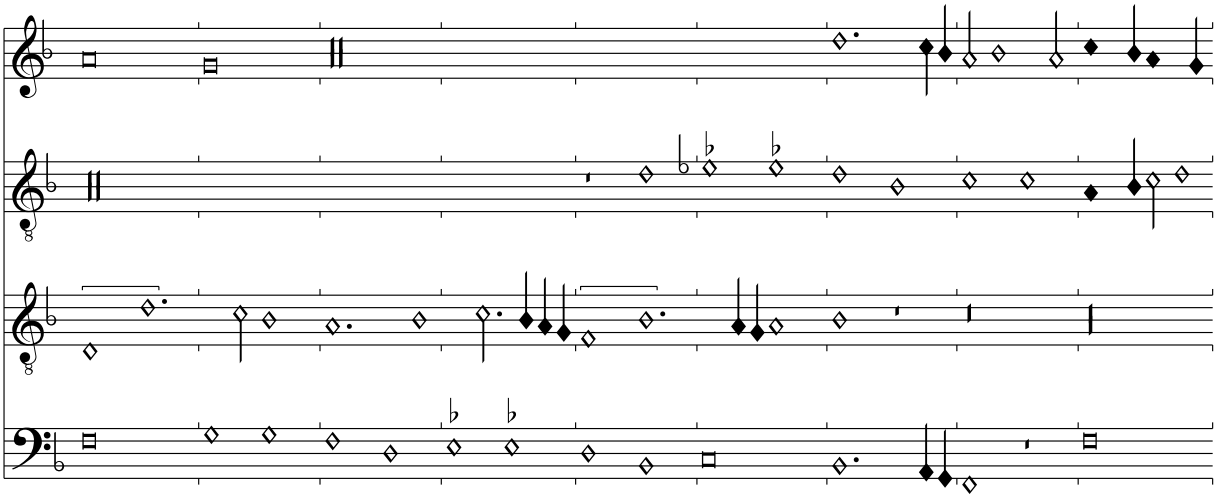
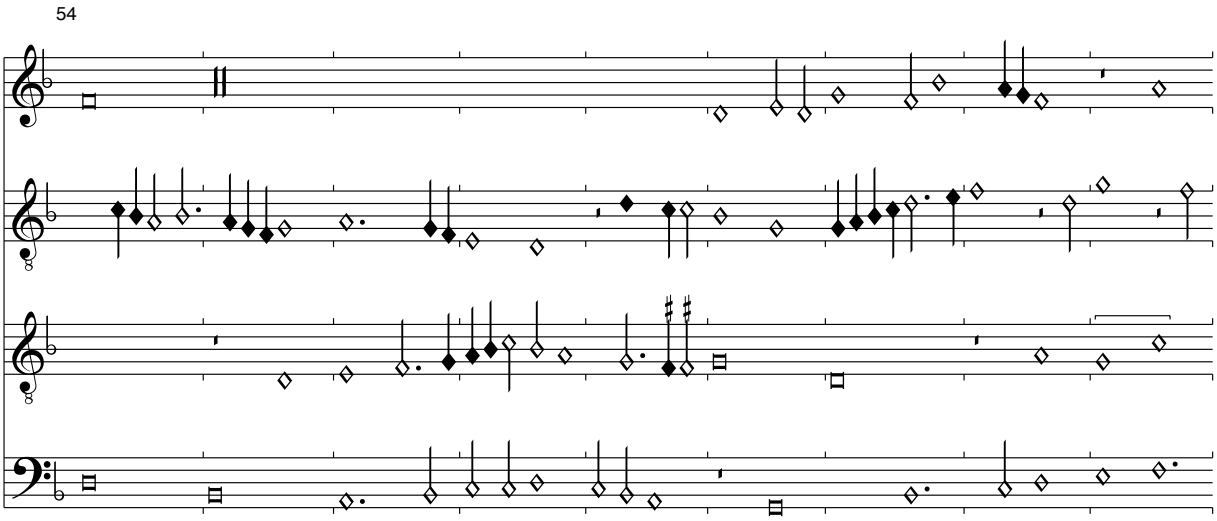
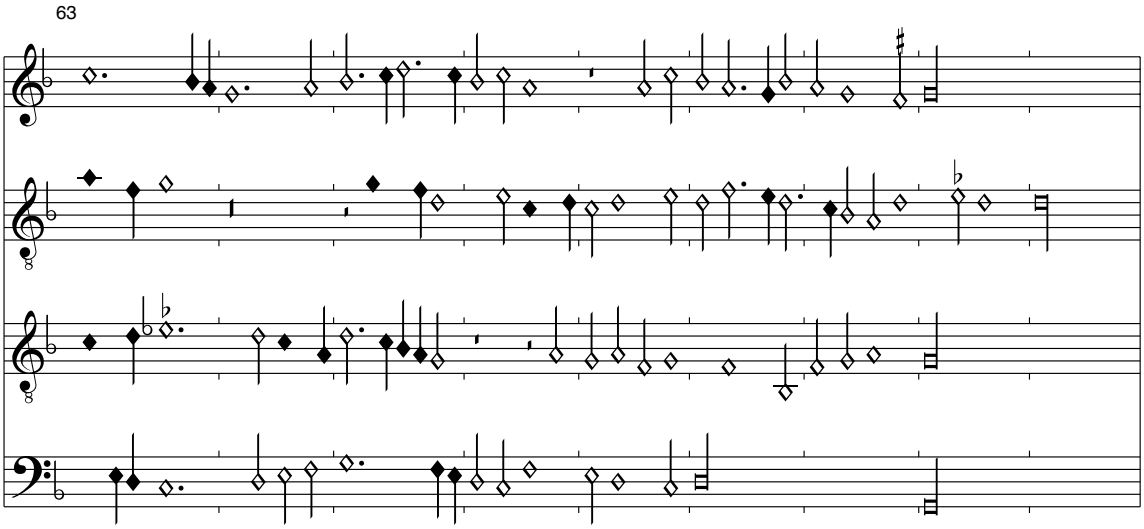


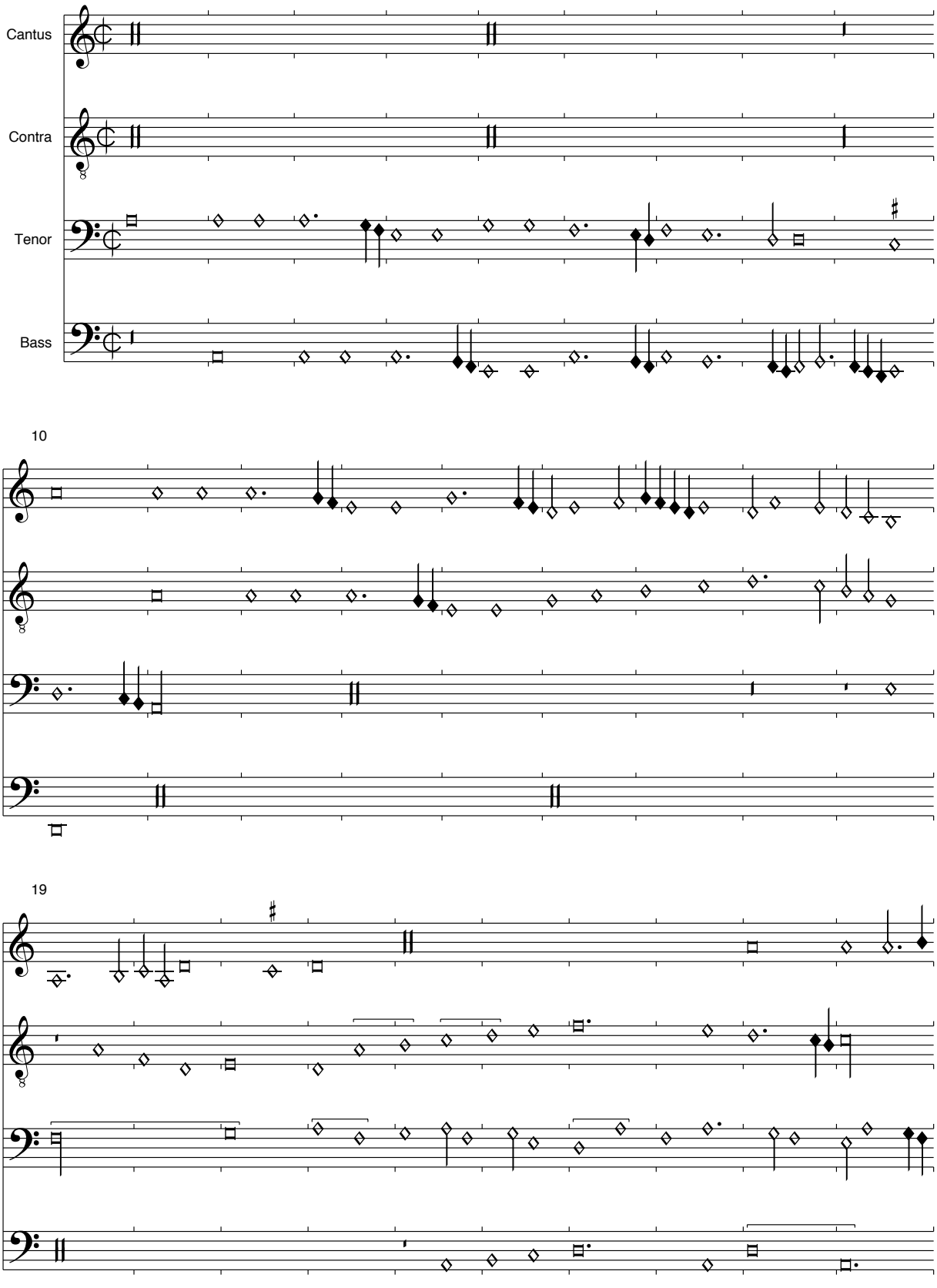




Der Superius der Vorlage wurd eine Duodezim nach unten transponiert und findet als Bassus der Fantasie Verwendung. Der Anfang des Superius entspricht dem Tenor der Vorlage, eine Quarte nach oben transponiert.

(Matthäus) Pipelare: Fors seulement

Basevi, f. 21v-22r



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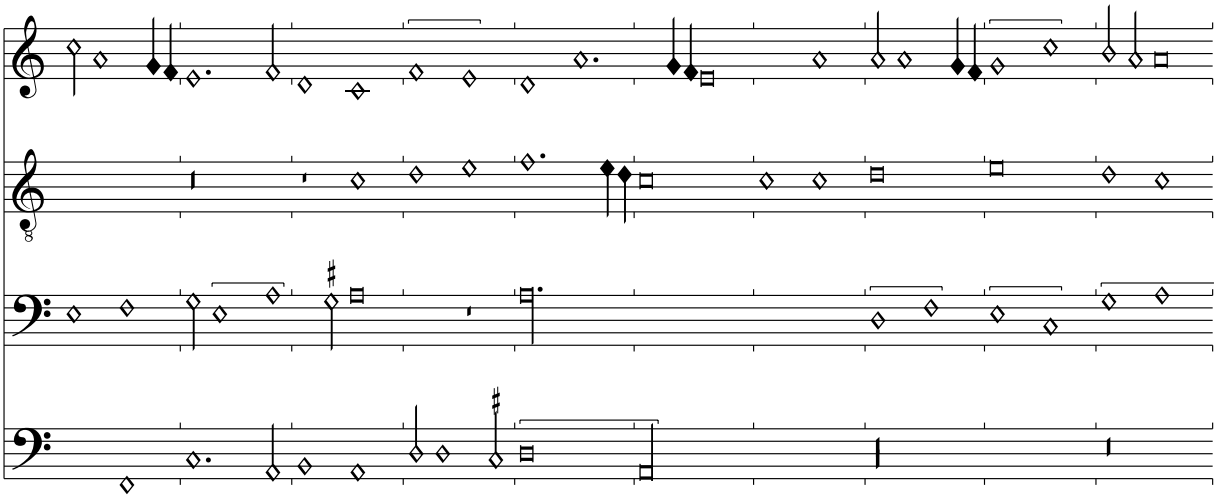

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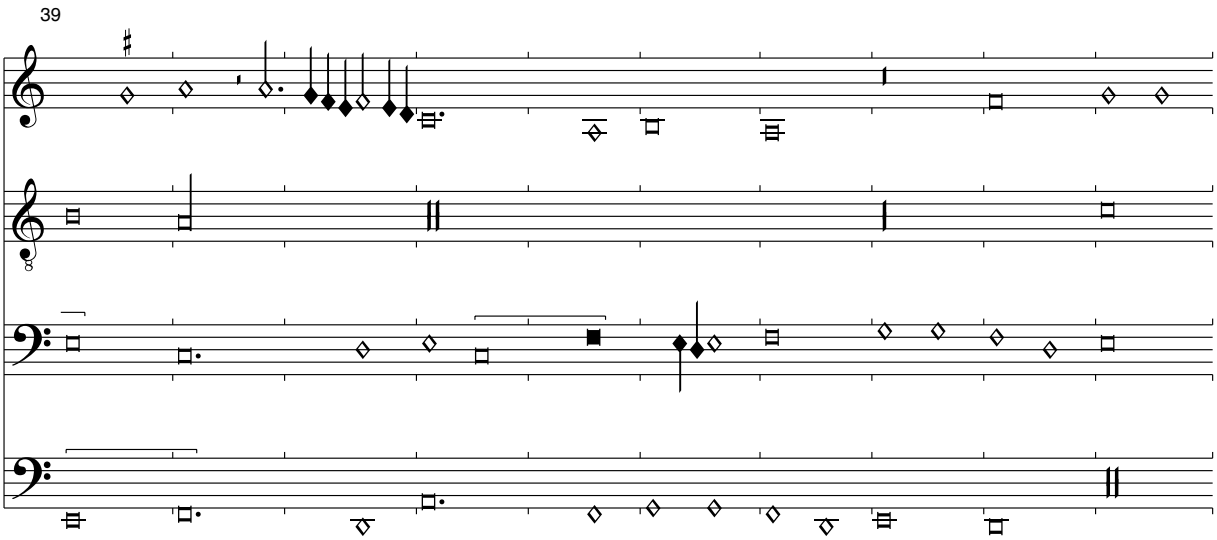

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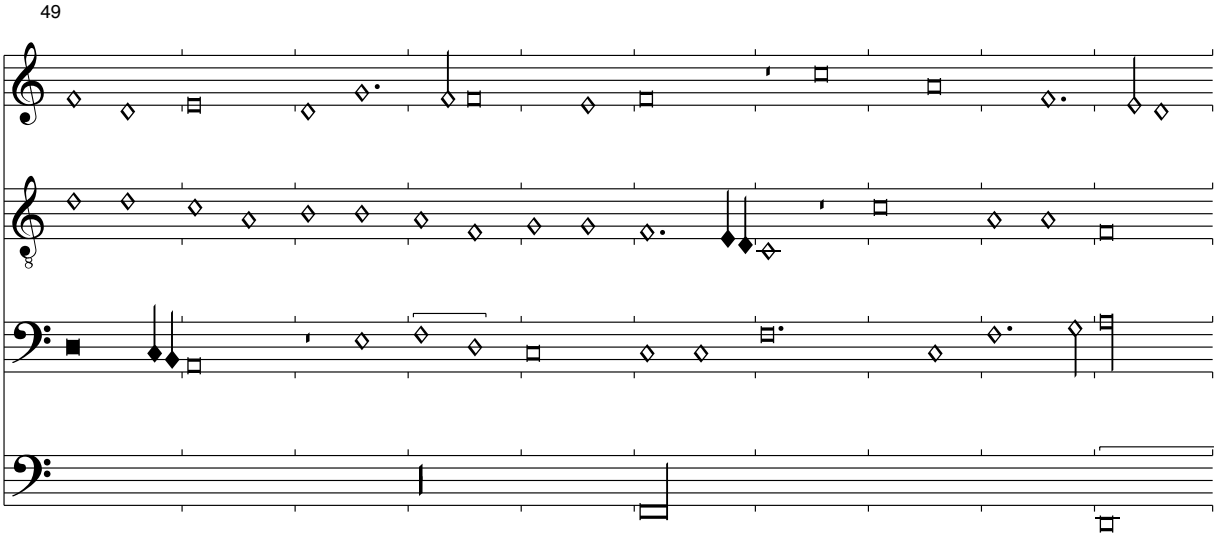
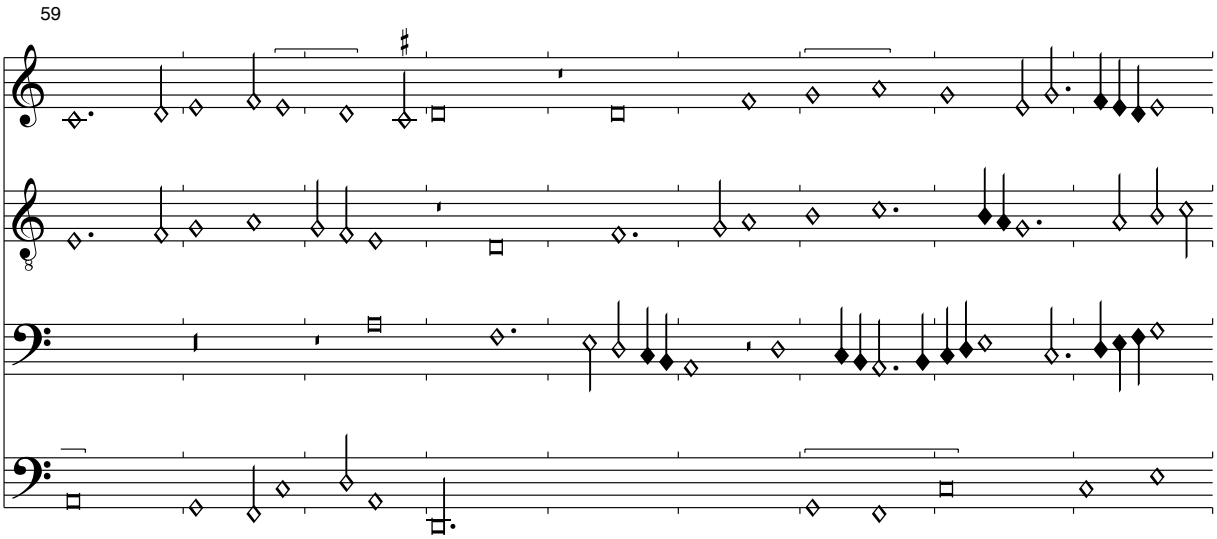
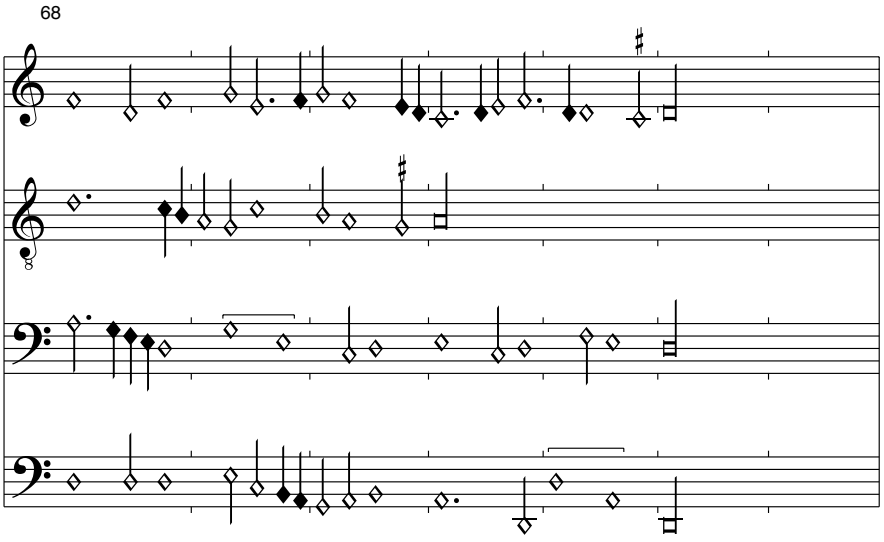


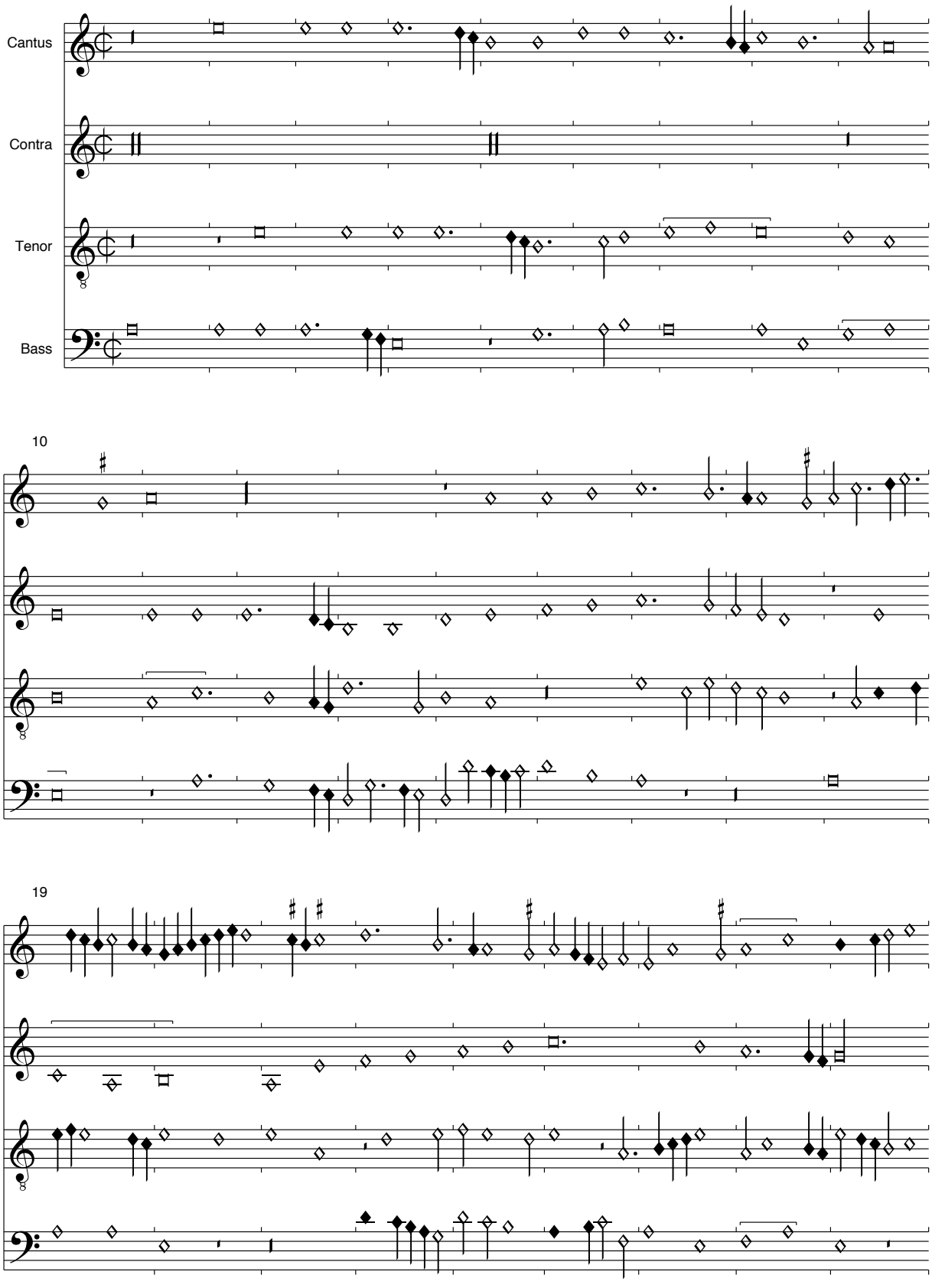




Der Superius der Vorlage ist eine Okave nach unten transponiert und wird als Contratenor der Fantasie verwendet. Dadurch entsteht eine sehr tiefe Lage, die vermutlich symbolisch den Gehalt des Textes verstärken soll. Insgesamt ist dies bis auf den Schluss eine sehr nah an der Vorlage operierende Fantasie, die stark von der Motivik der Vorlage geprägt ist.

(Jacob) Hobrecht: Fors seulement

Basevi, f. 23v-24r



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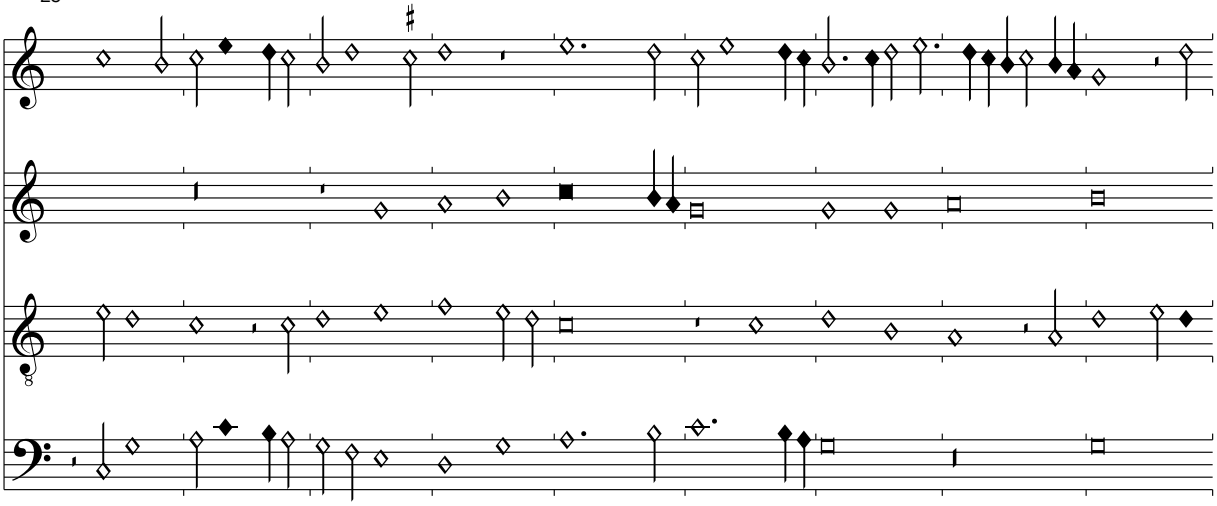

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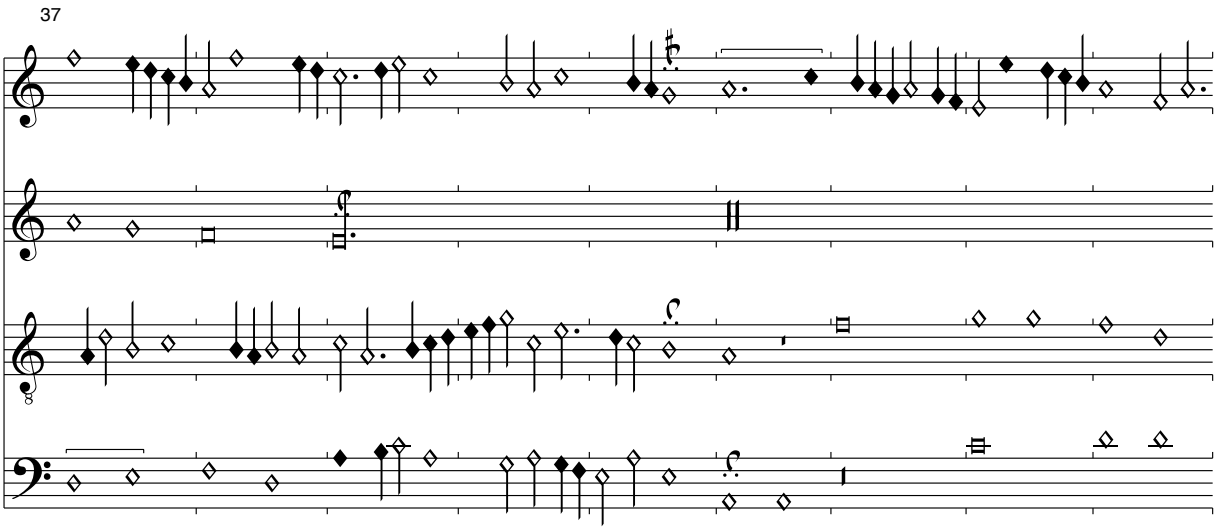

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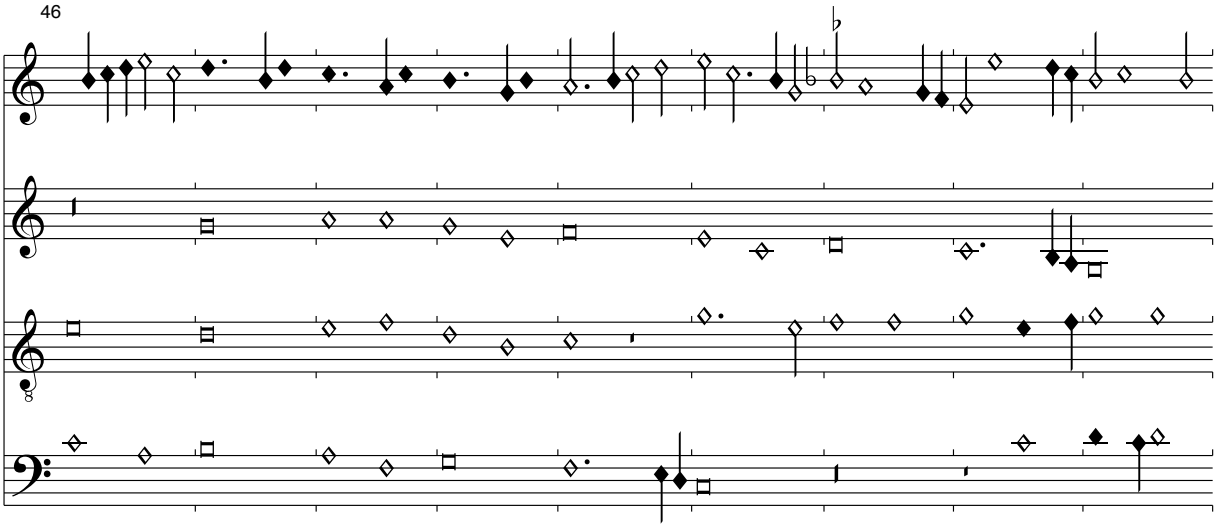
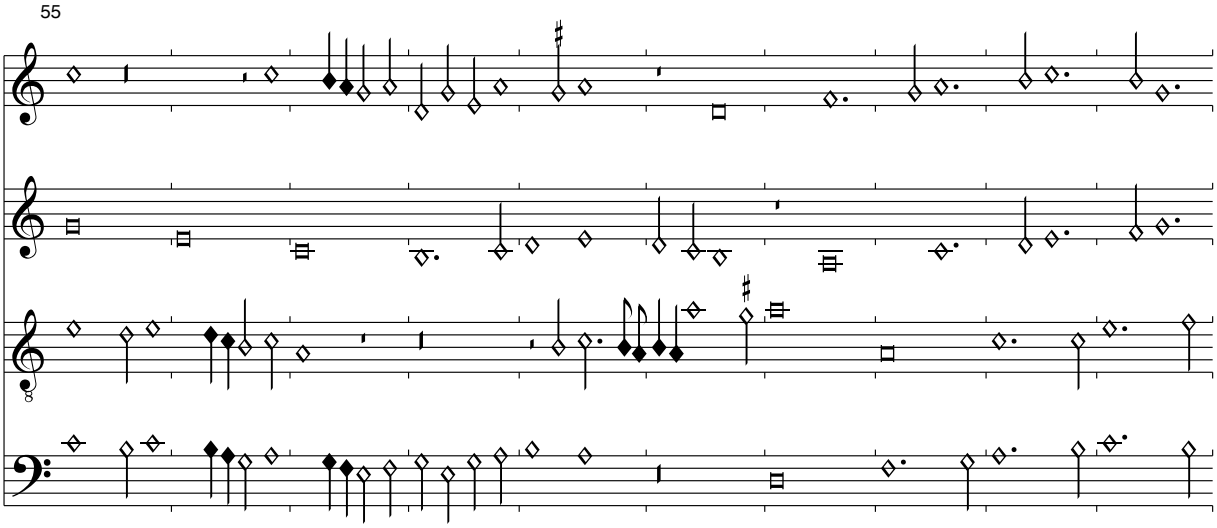
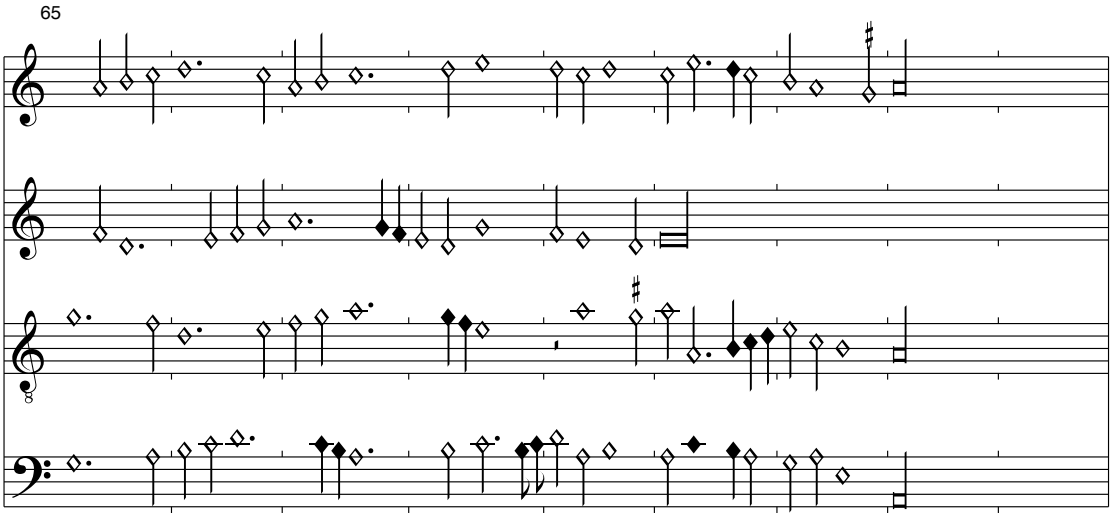


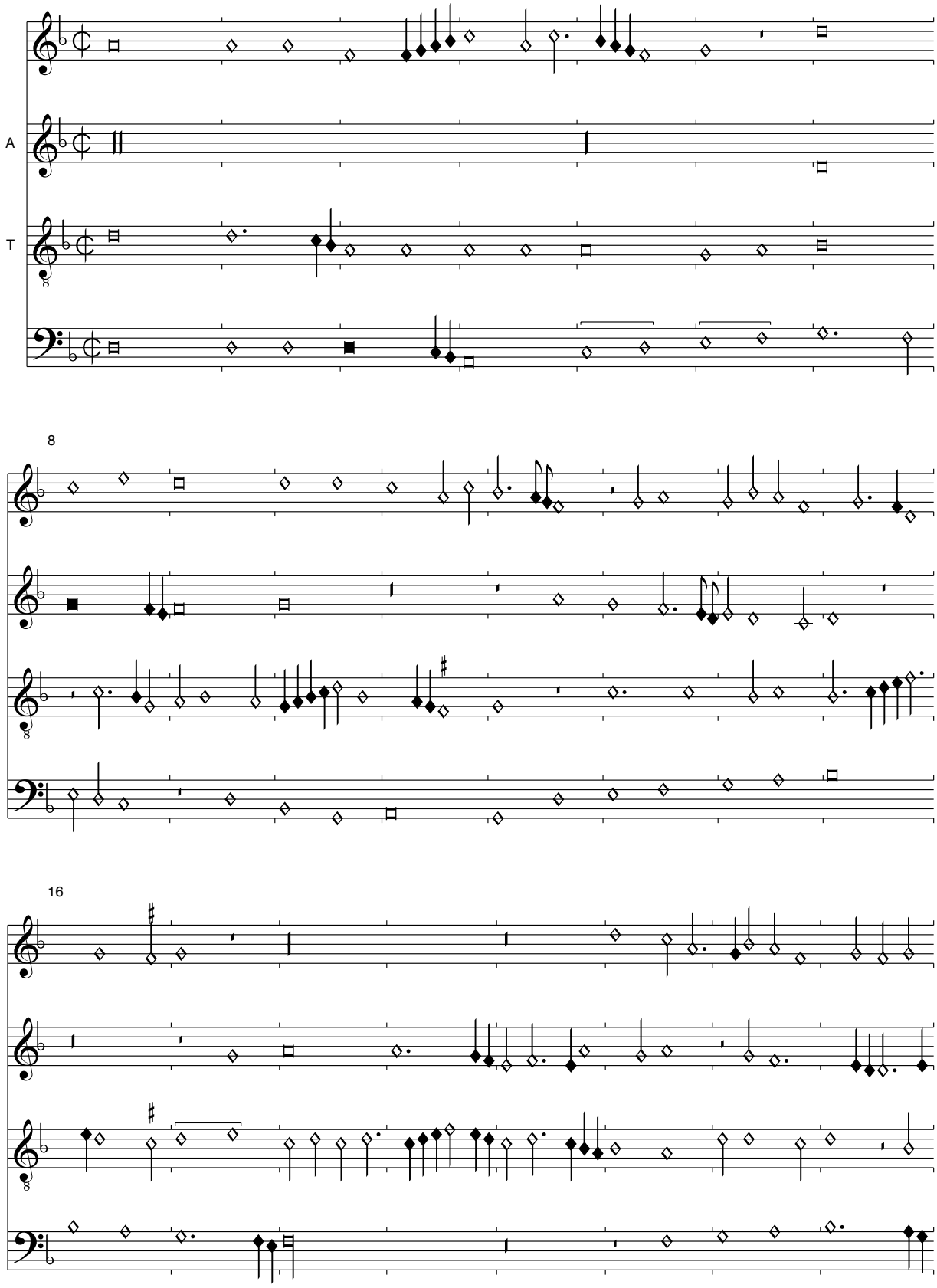




Der Superius der Vorlage wurde ein Quarte herunter transponiert und als Contratenor der Fantasie eingesetzt. Die bezeichnete Mittenkadenz könnte eine vokale Aufführung nahe legen, zumal auch die anderen Stimmen sich eng an die Vorlage halten. In Obrechts Version wird besonders die Faszination mit den Imitationen der Vorlage deutlich. Der weite Stimmambitus und die einerseits syllabische, andererseits punktiert versetzte Imitation Ockeghems spornten zu immer neuen Versuchen der instrumentalen Fantasie an.

Jo. Agricola: Fors seulement

Sicher Liederbuch, S. 18-19



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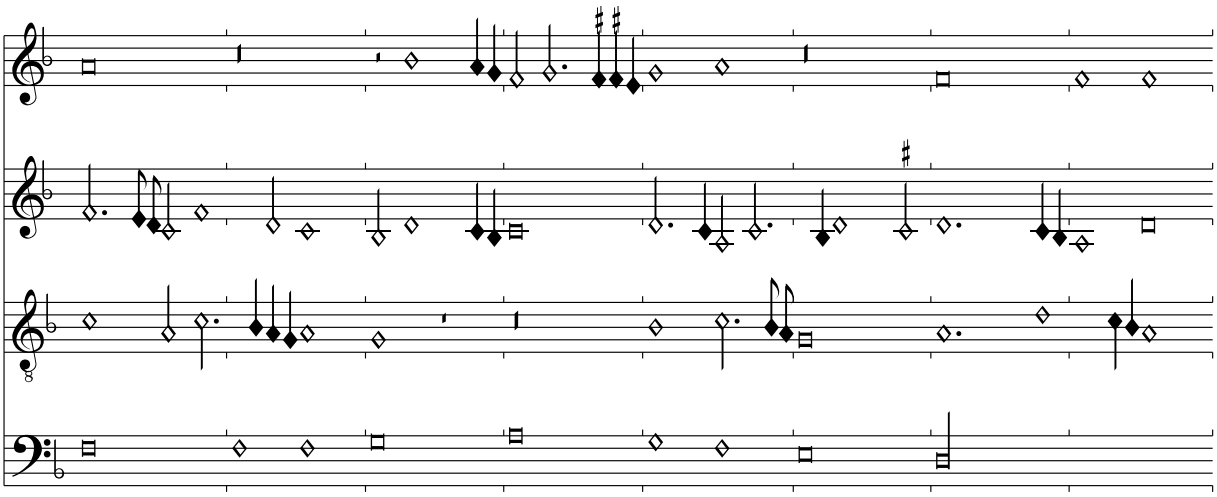

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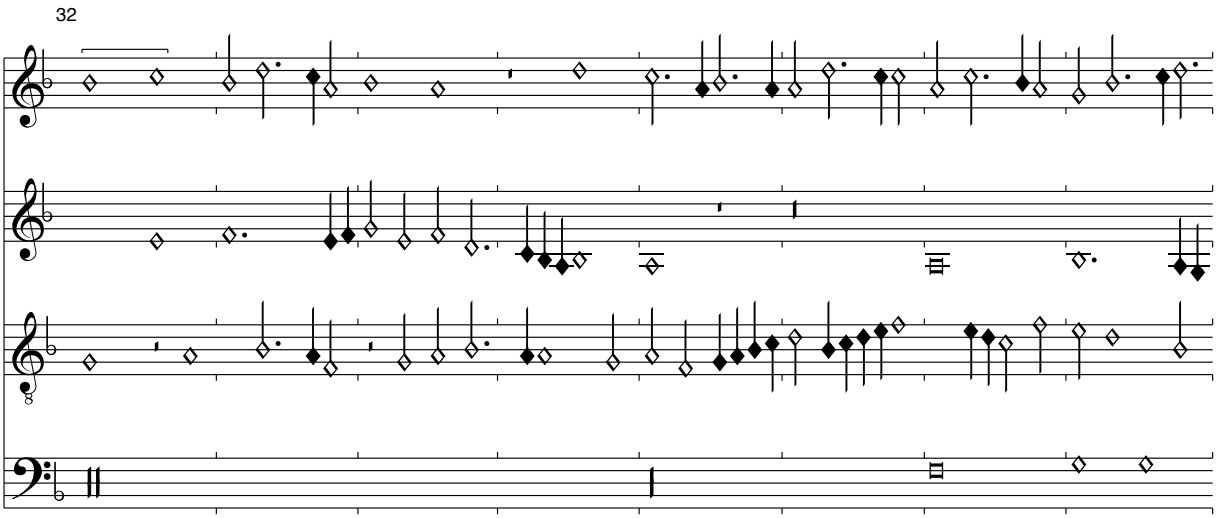

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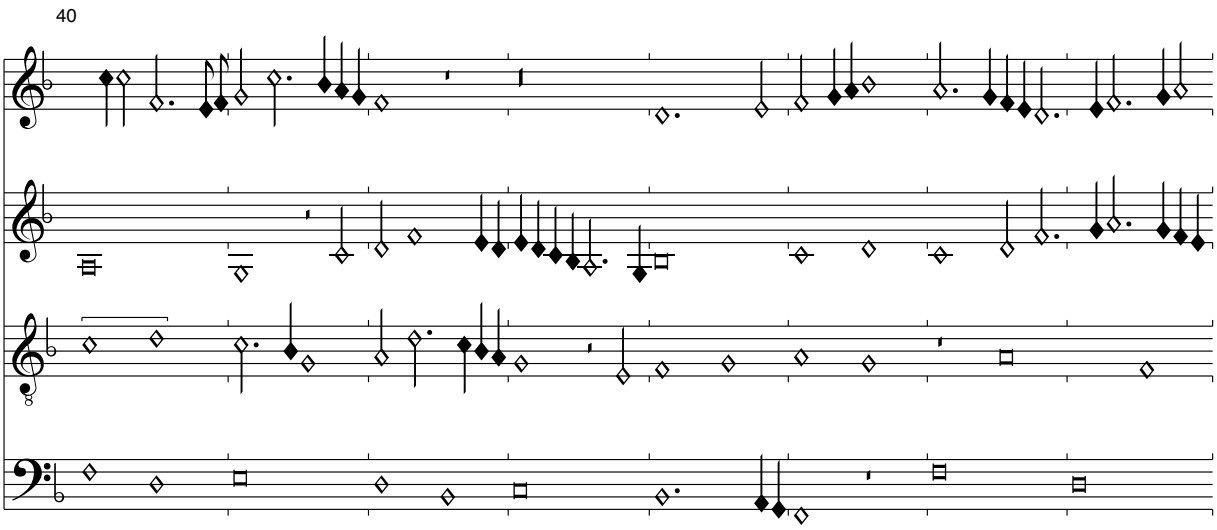

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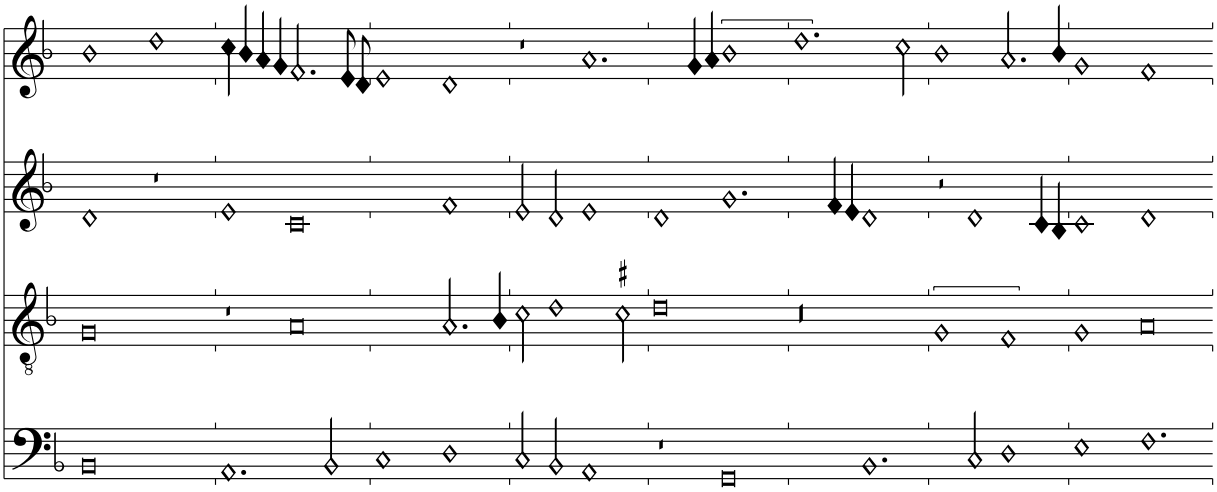

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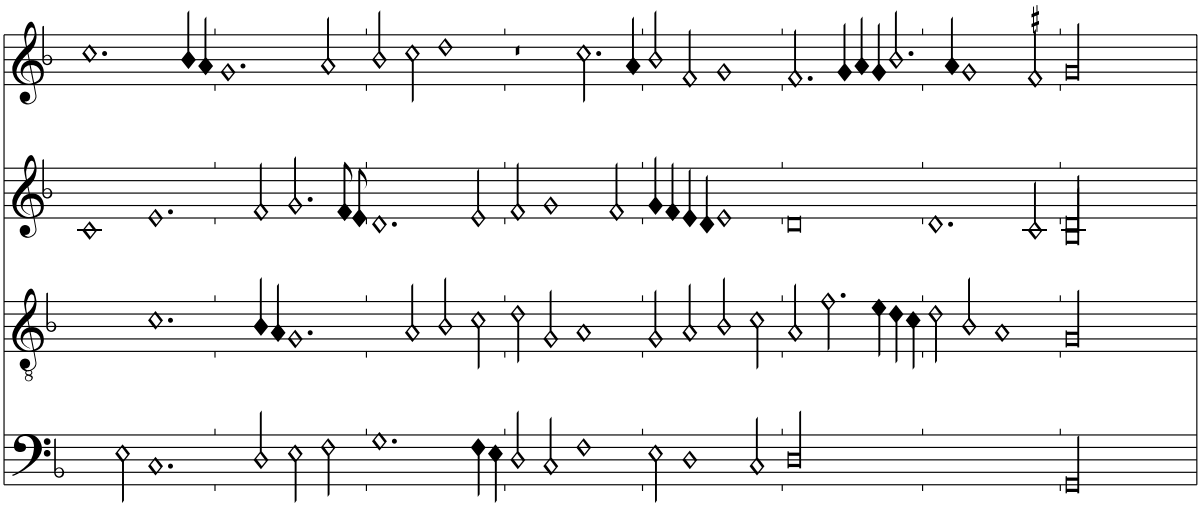
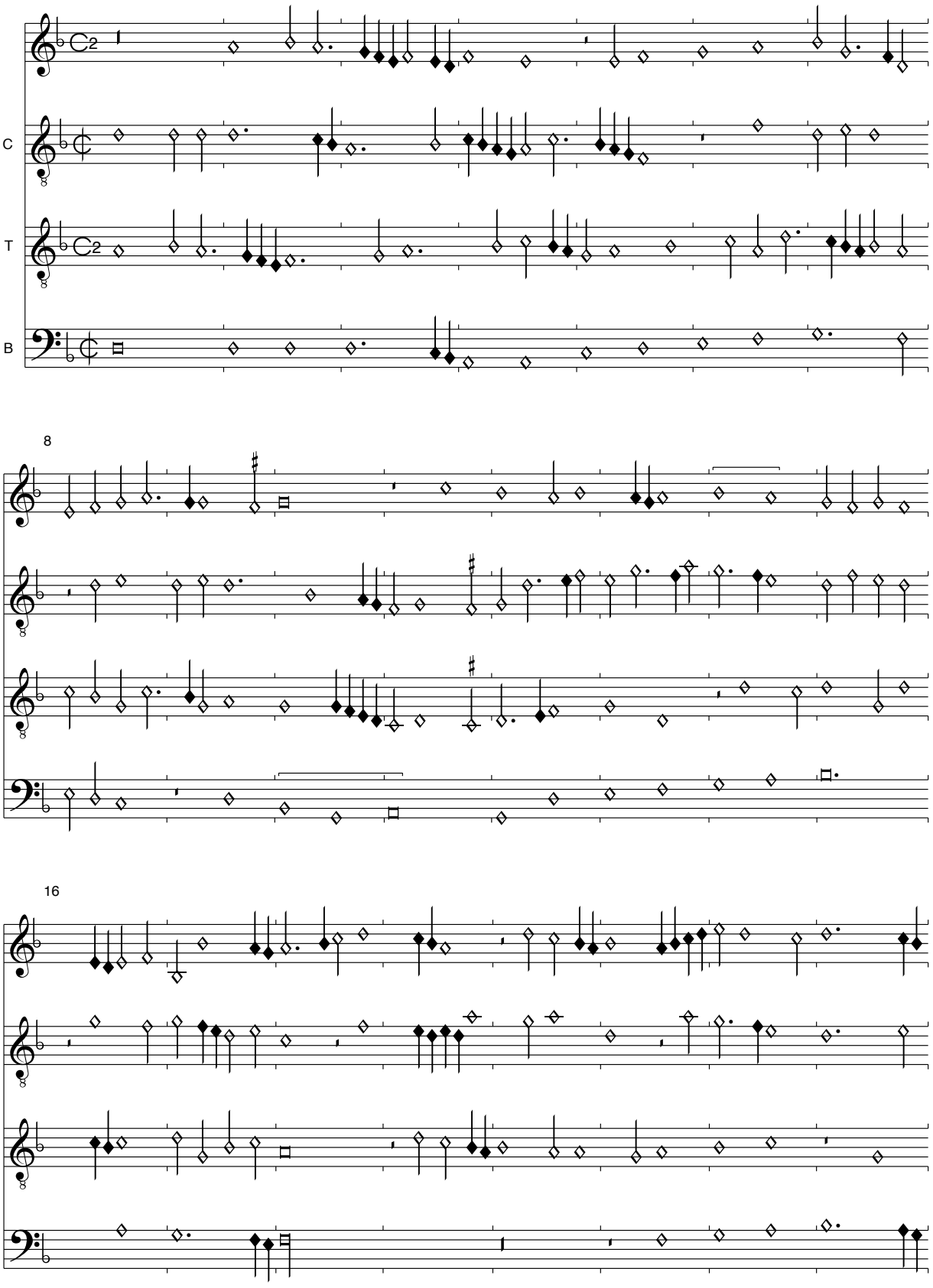


Fors seulement

St. Gallen, Sicher Liederbuch, S. 20-21



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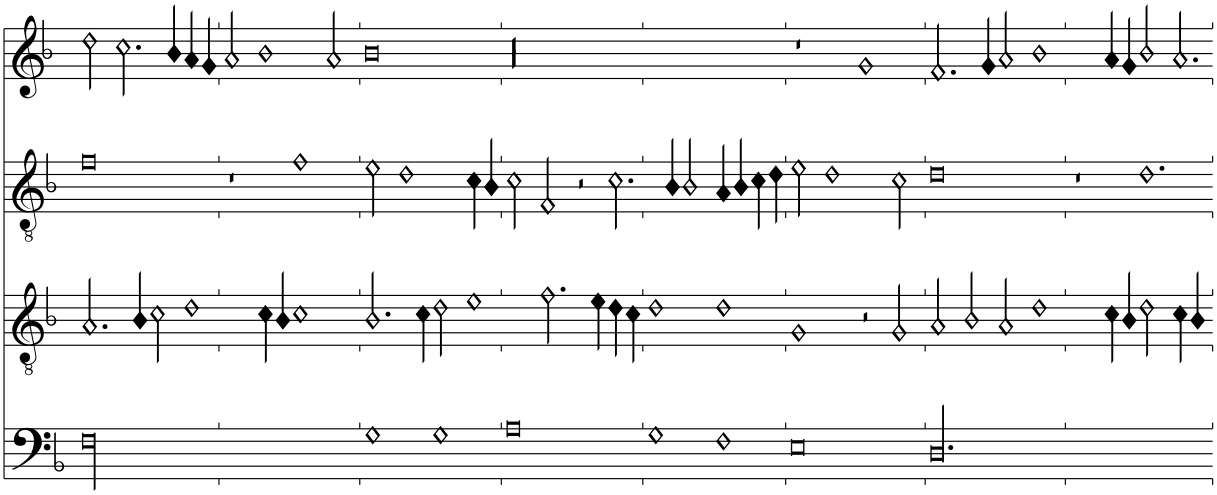

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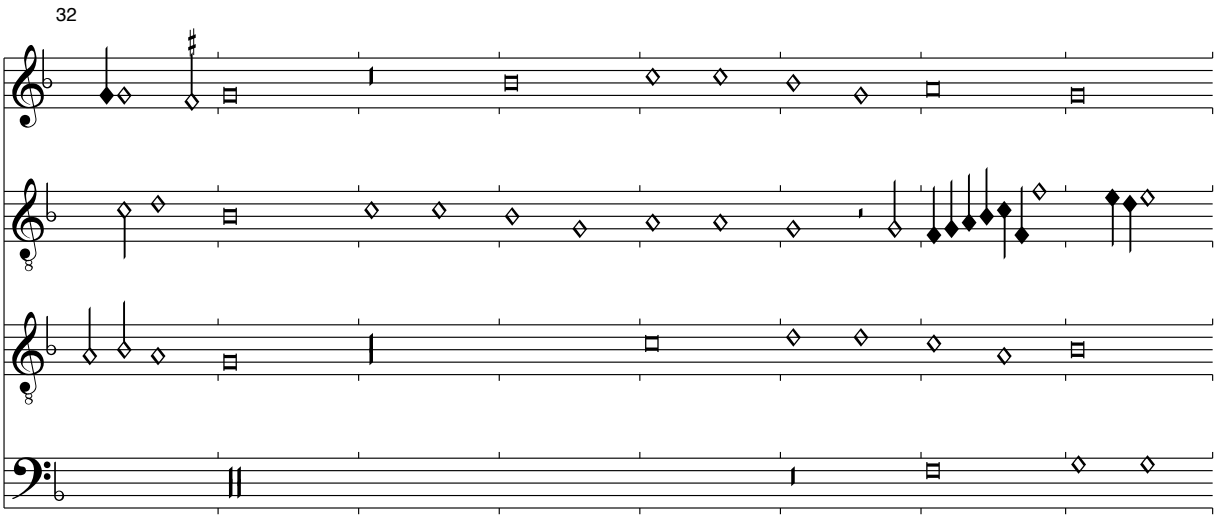

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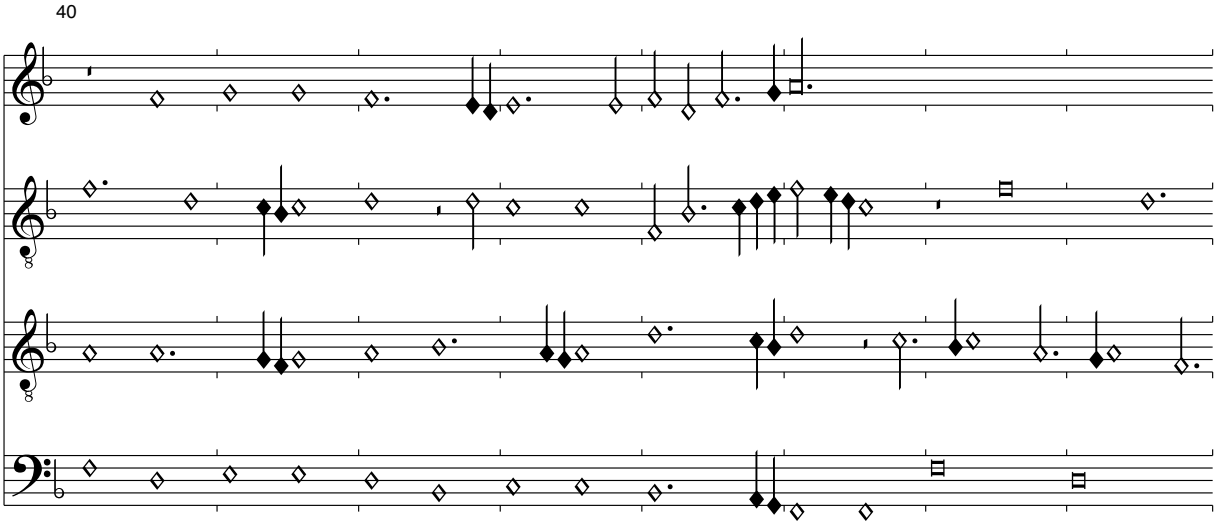

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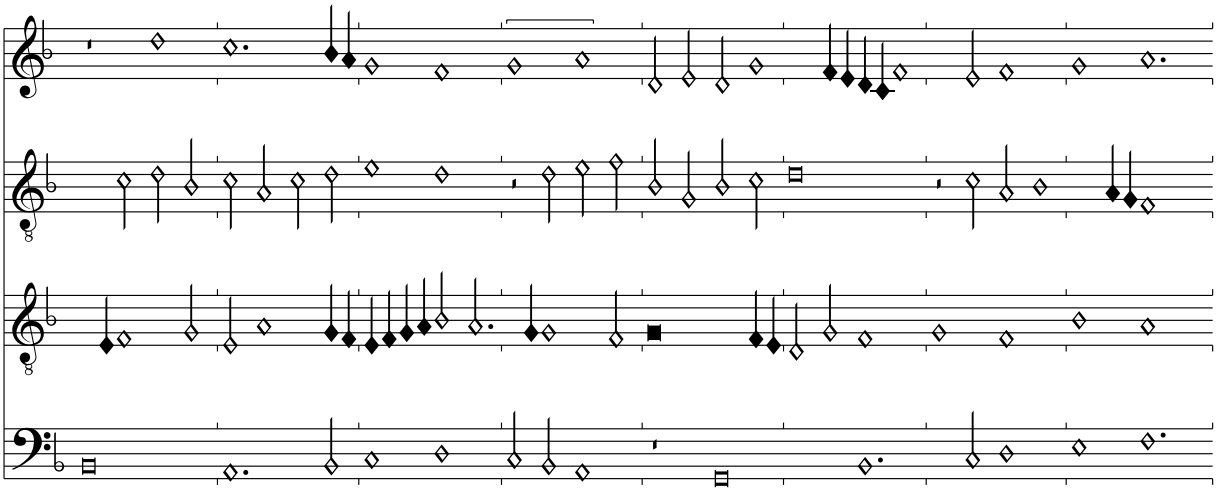

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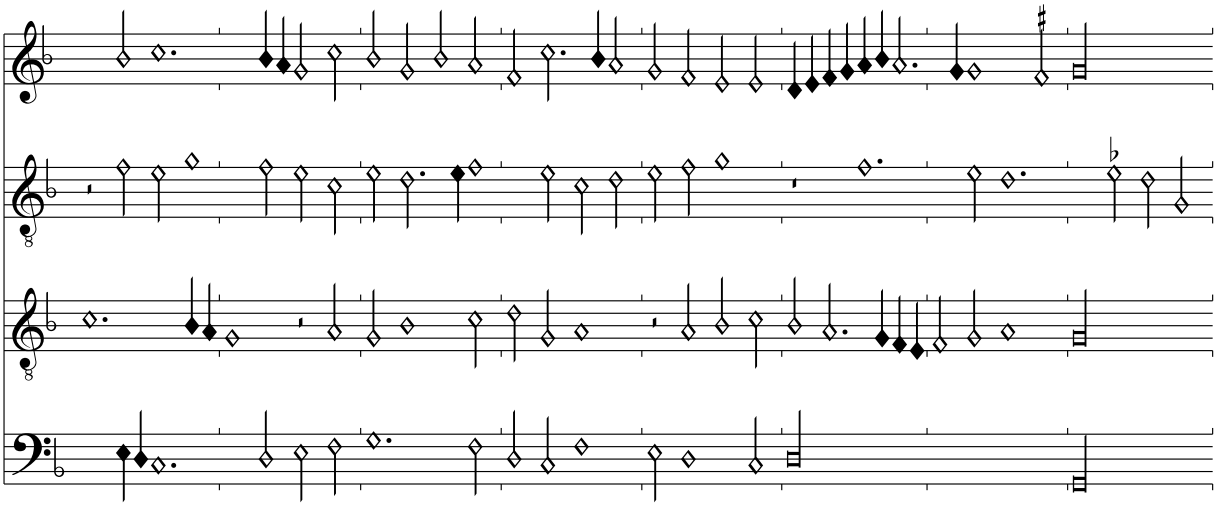

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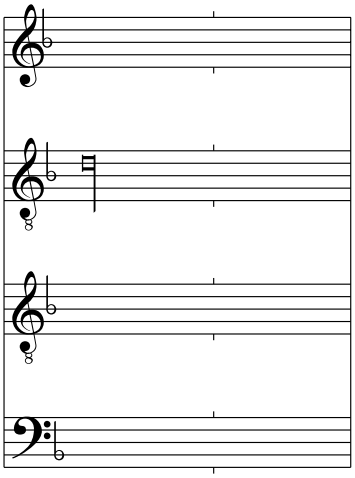
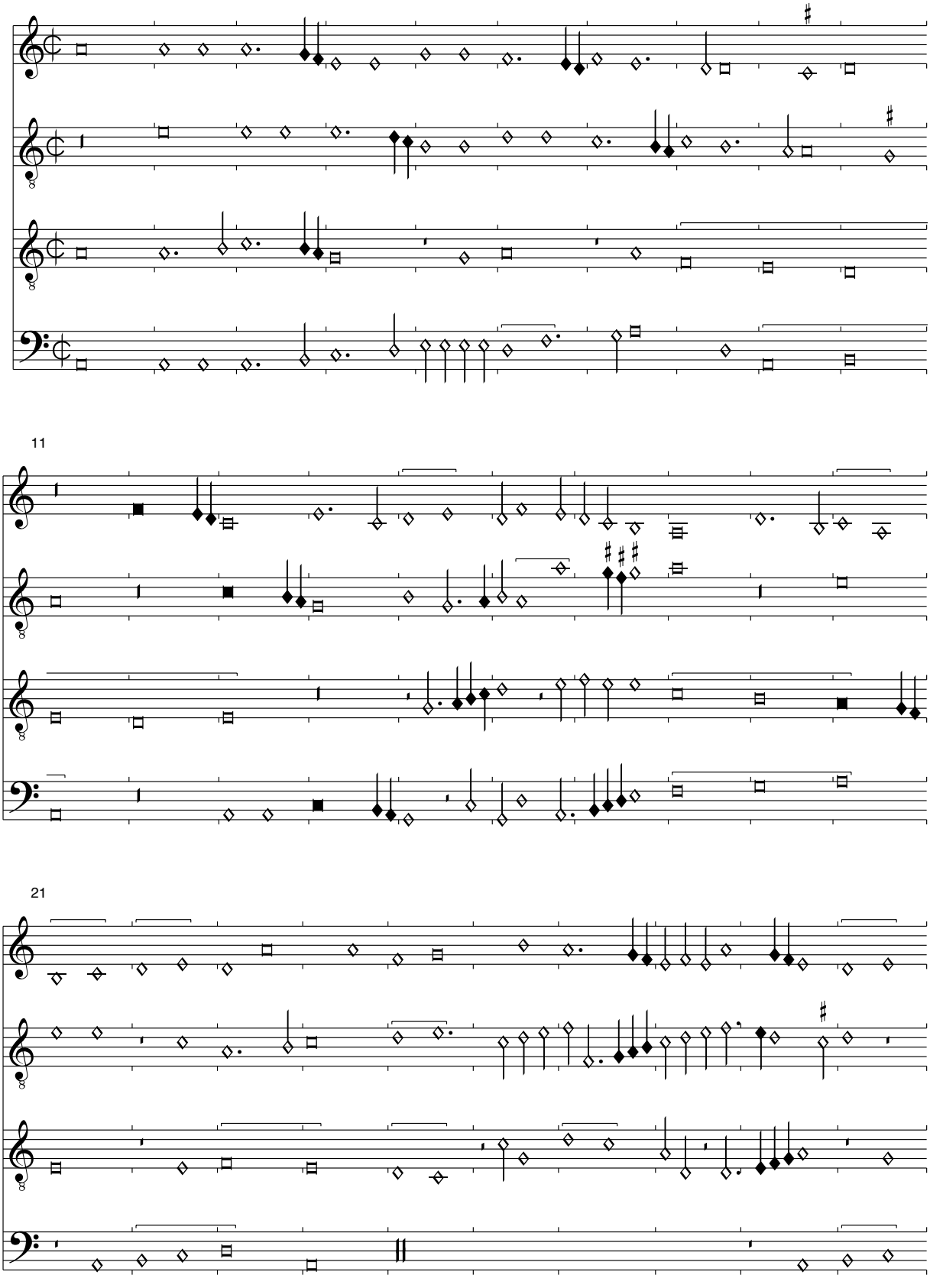


Jacobus Romanus: Fors seulement

Sicher Liederbuch, S. 24-5



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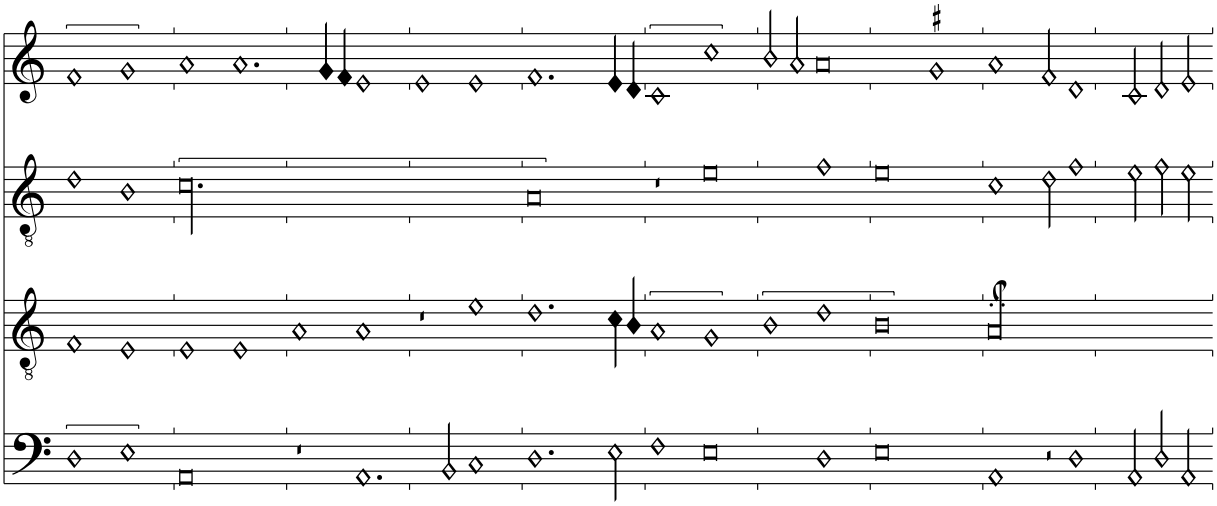

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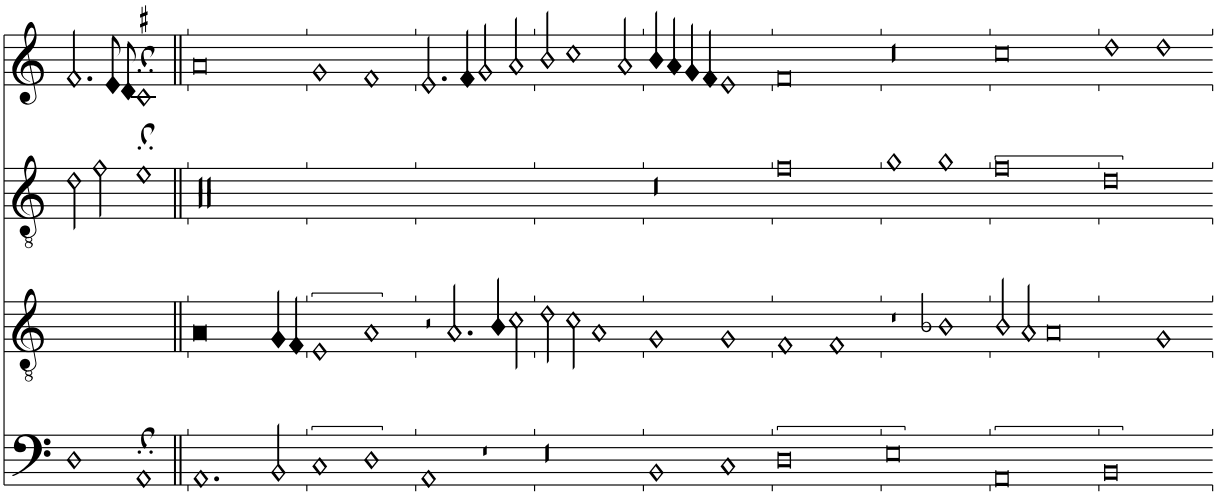

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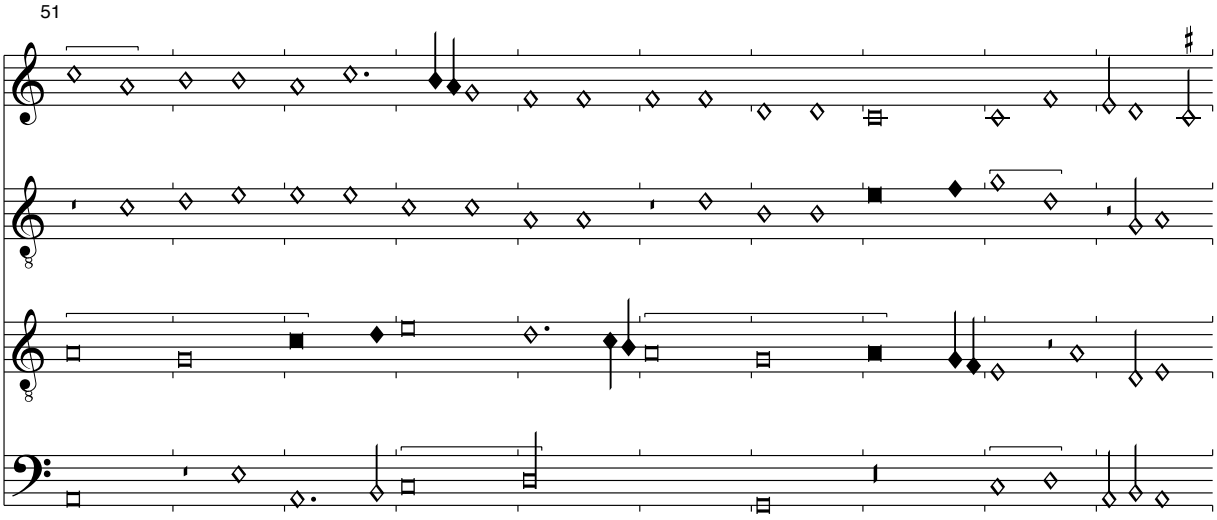

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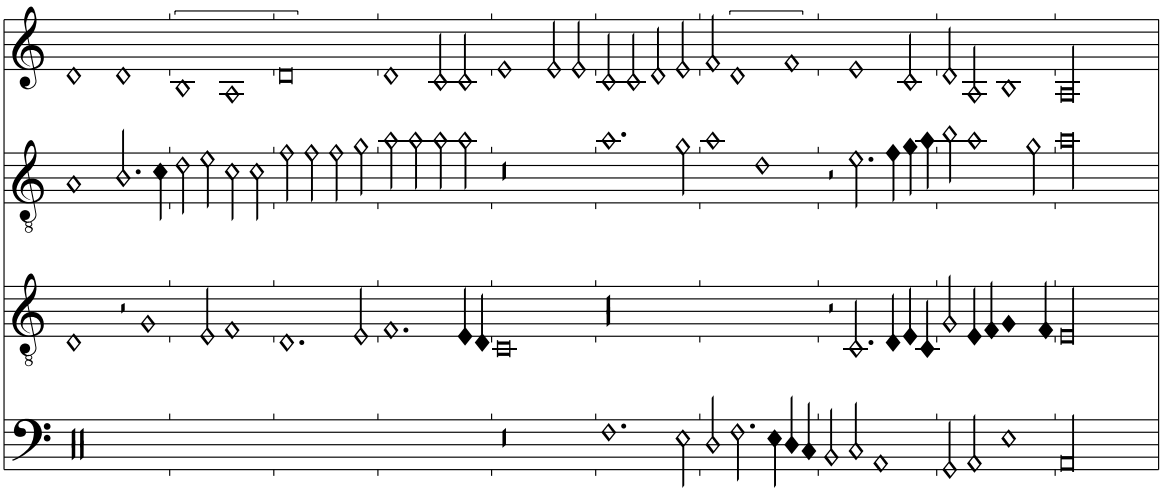
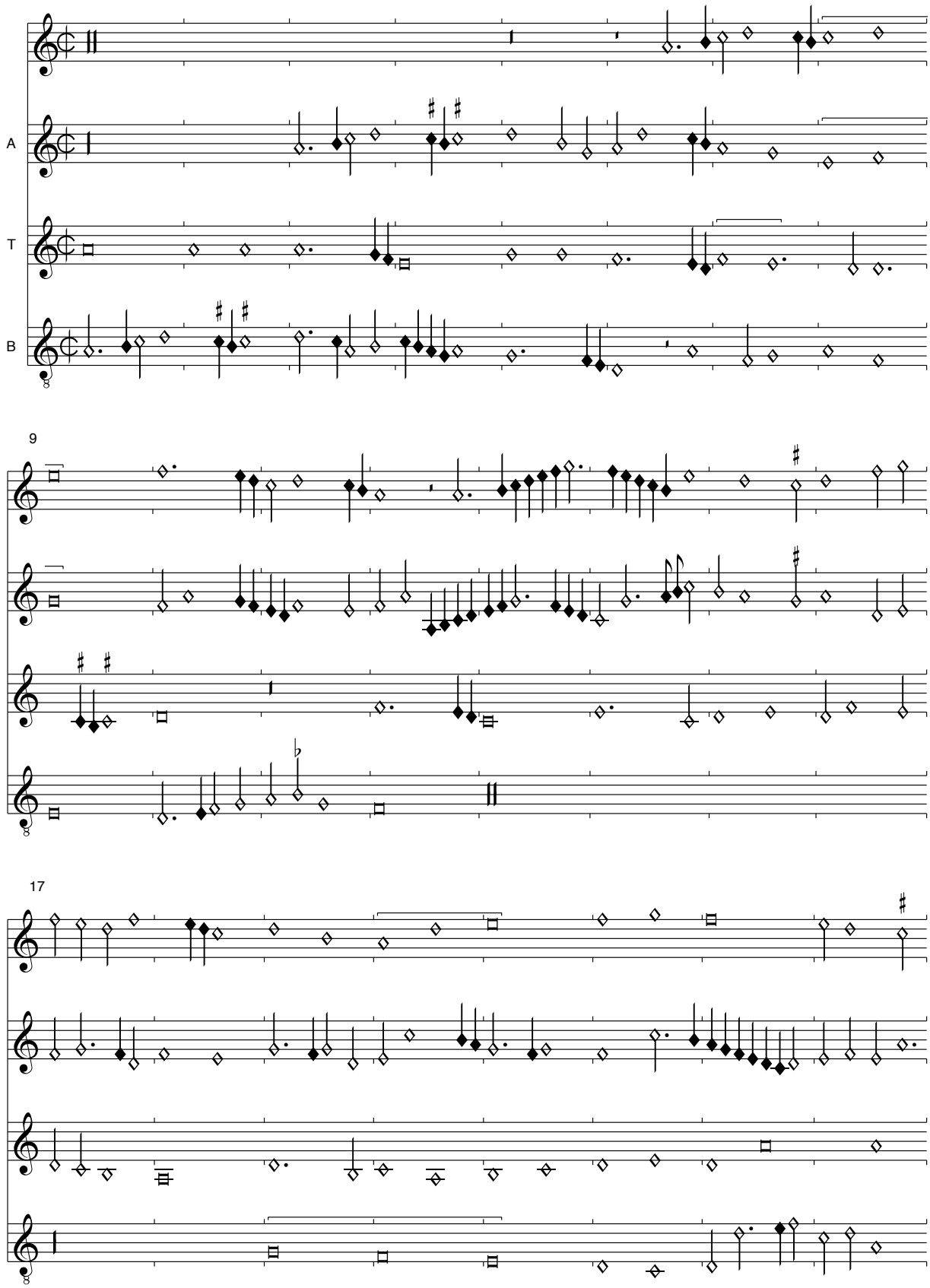


de la Val: Fors seulement

Sicher Liederbuch, S. 22-3



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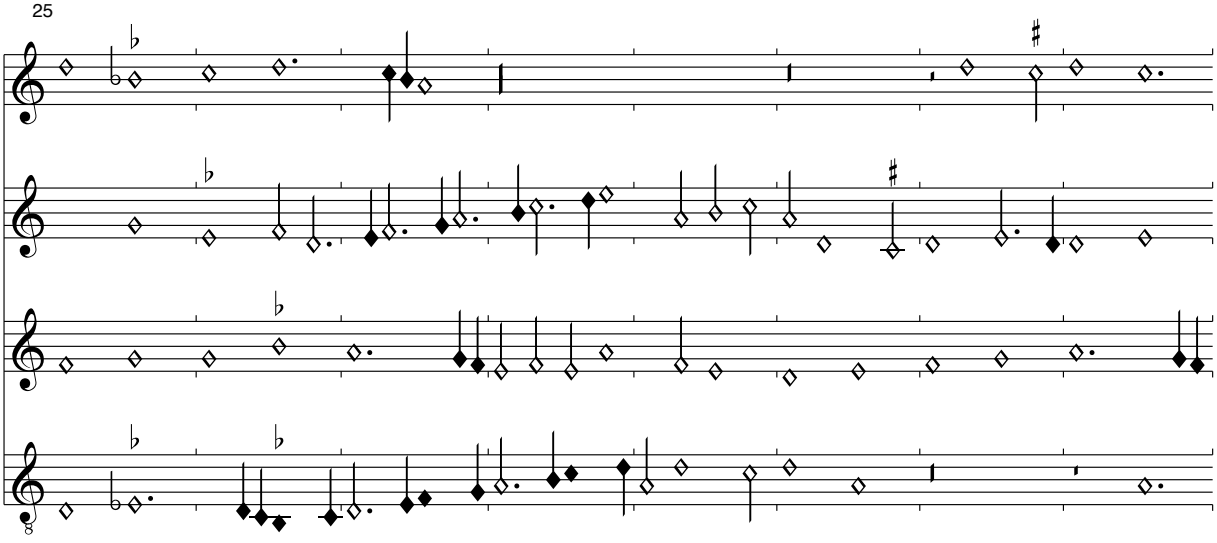

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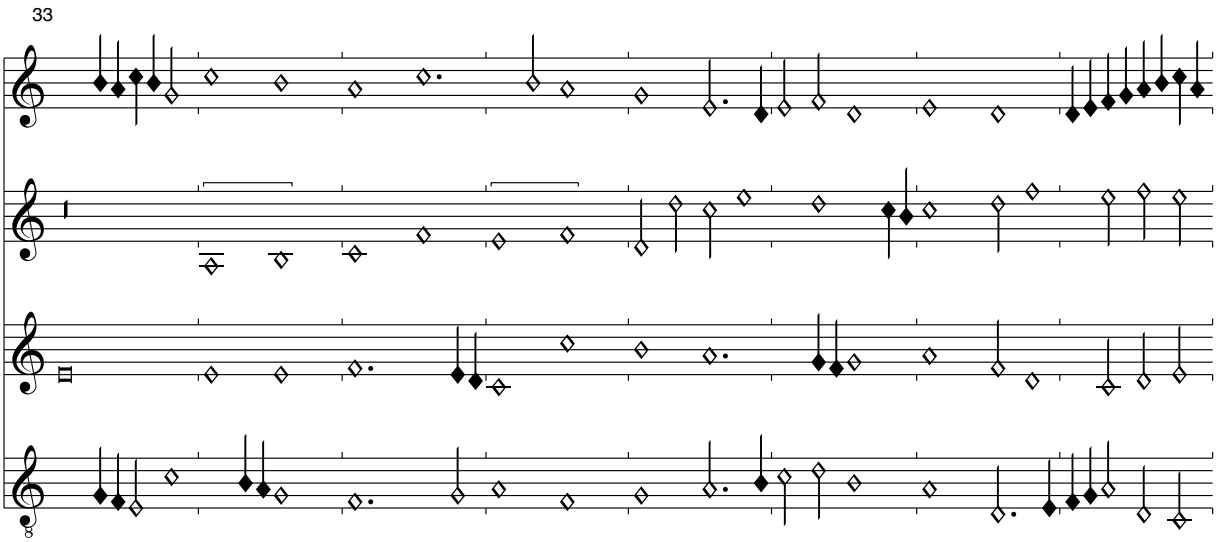

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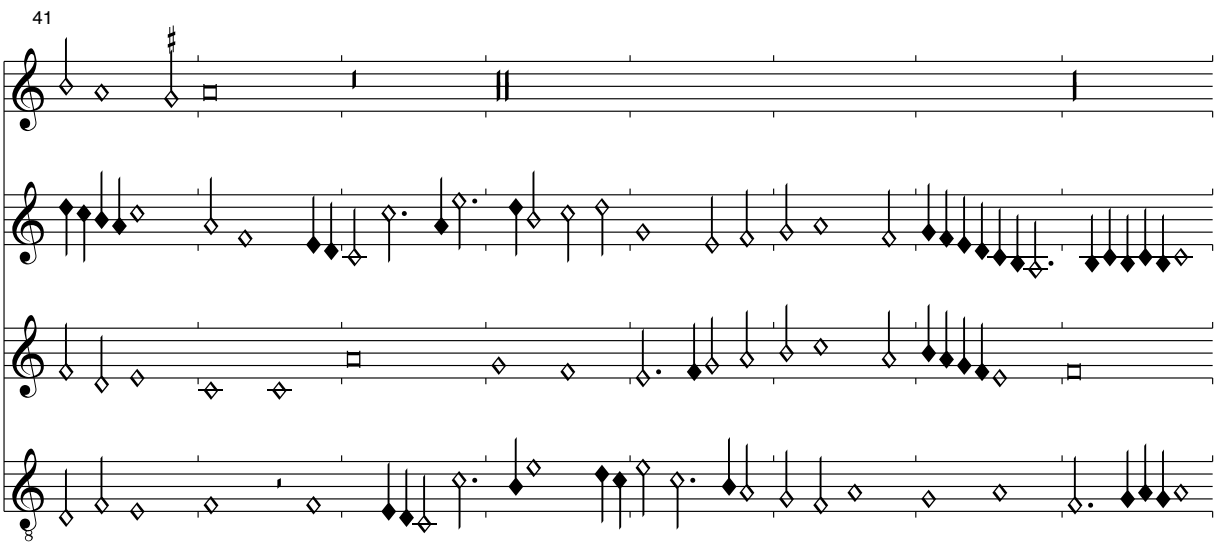

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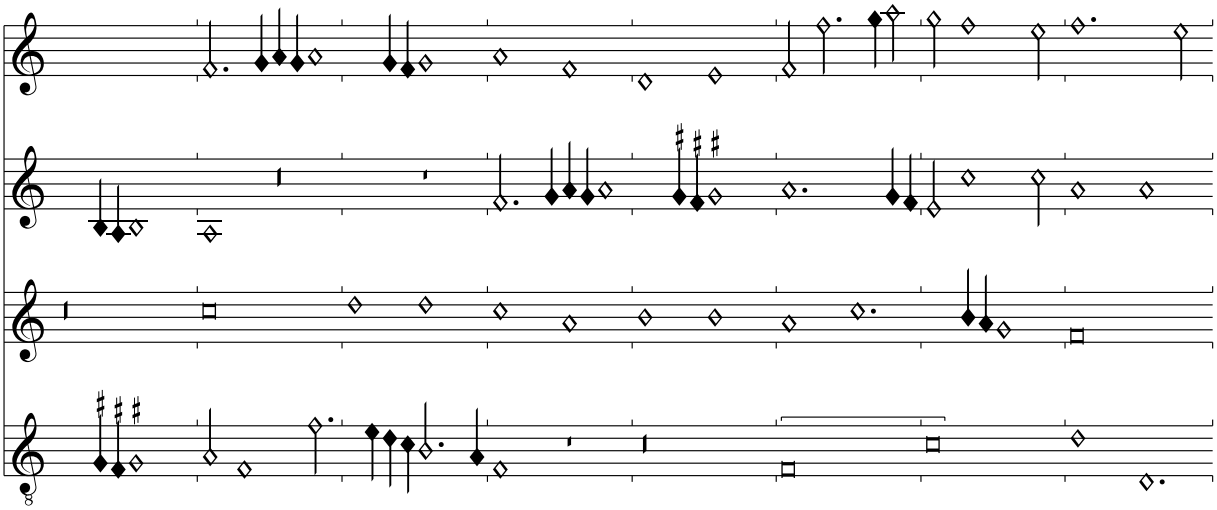

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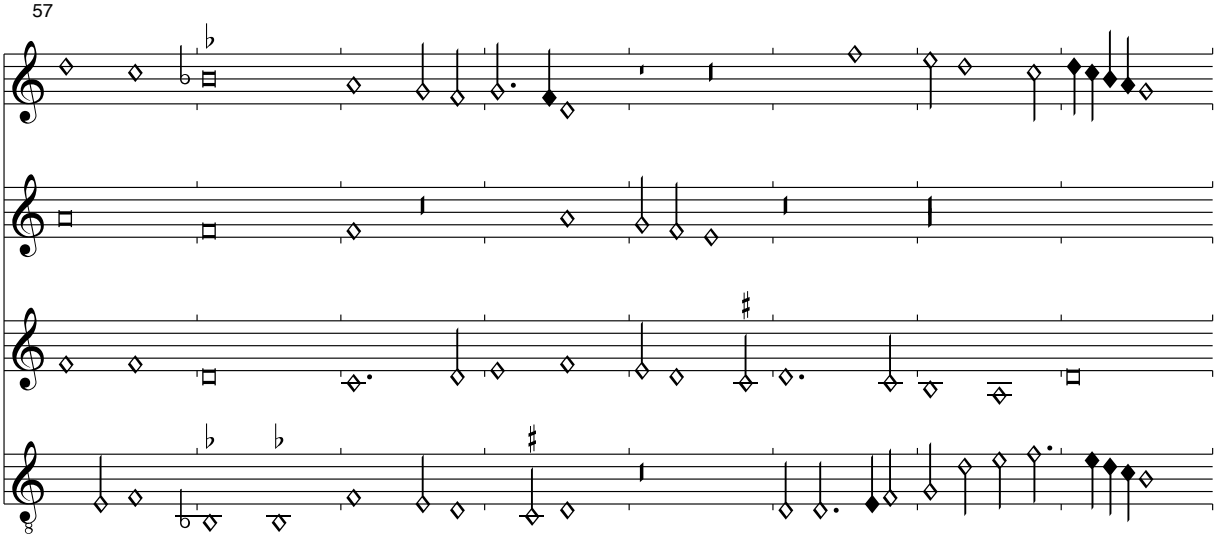

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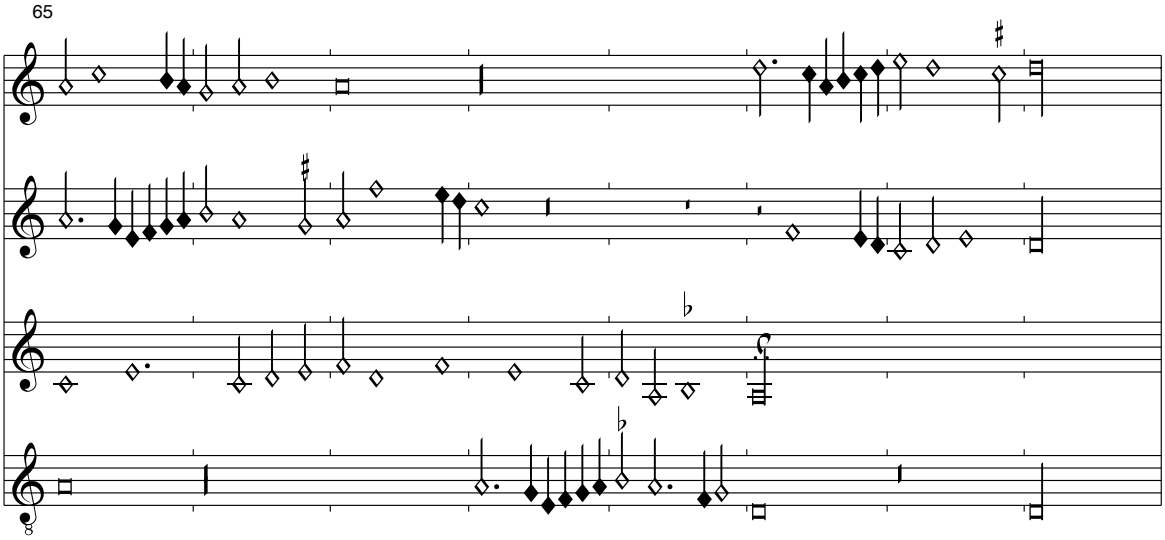
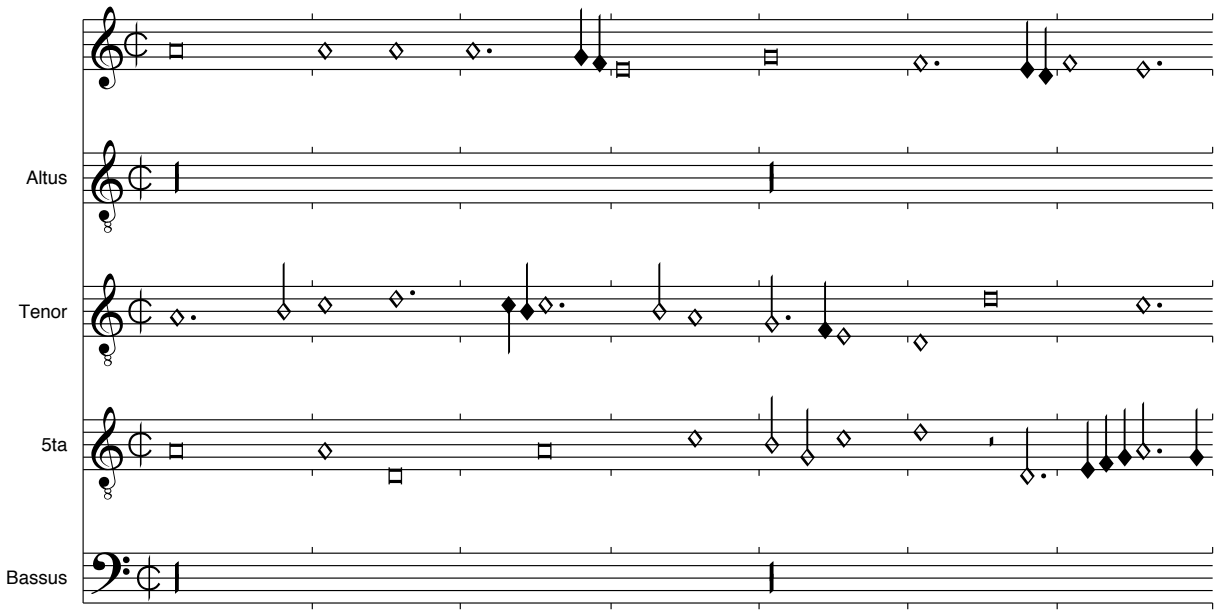
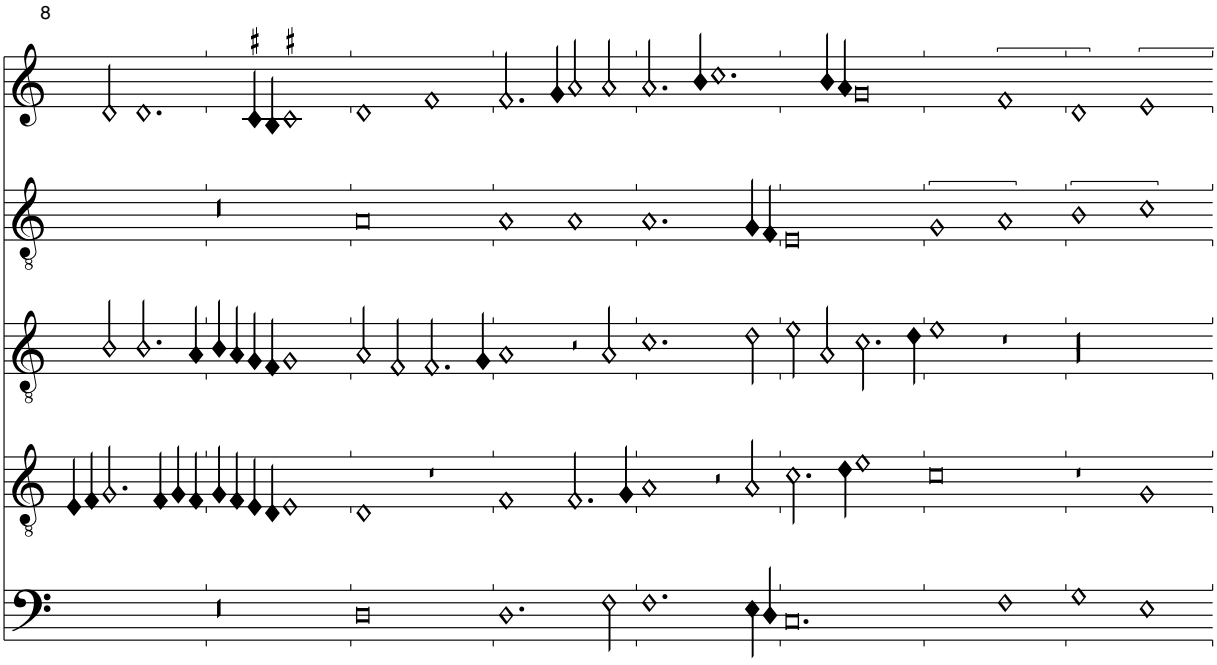


Fors seulement
Wien 18746, Nr. 51





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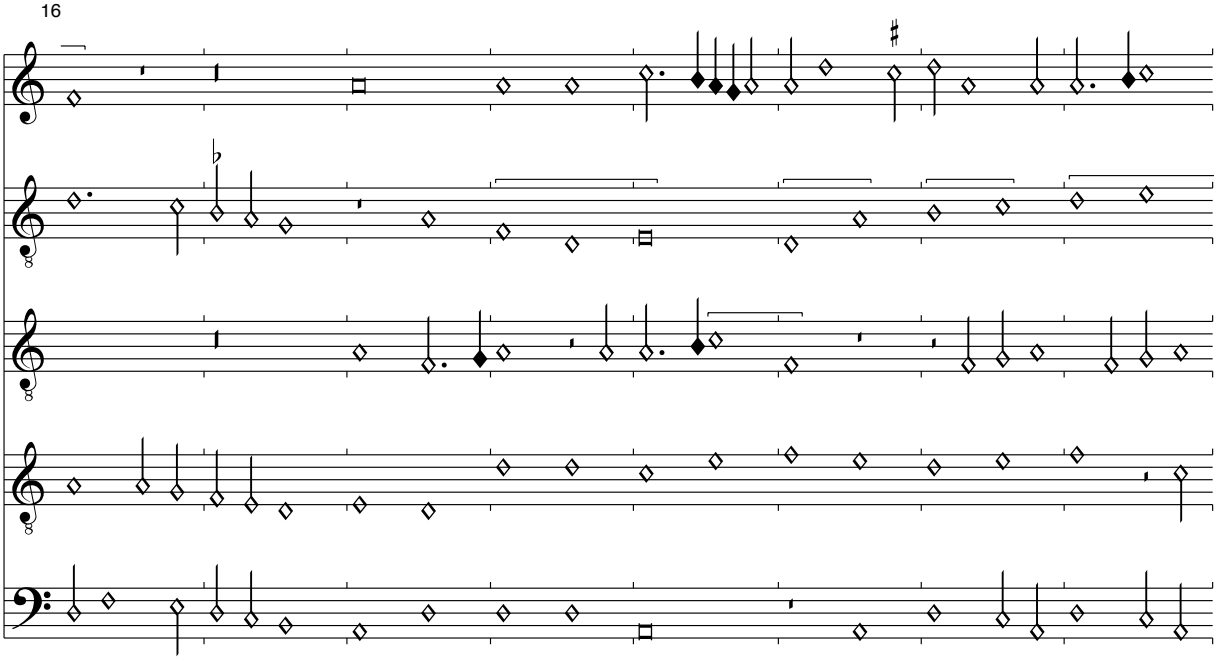

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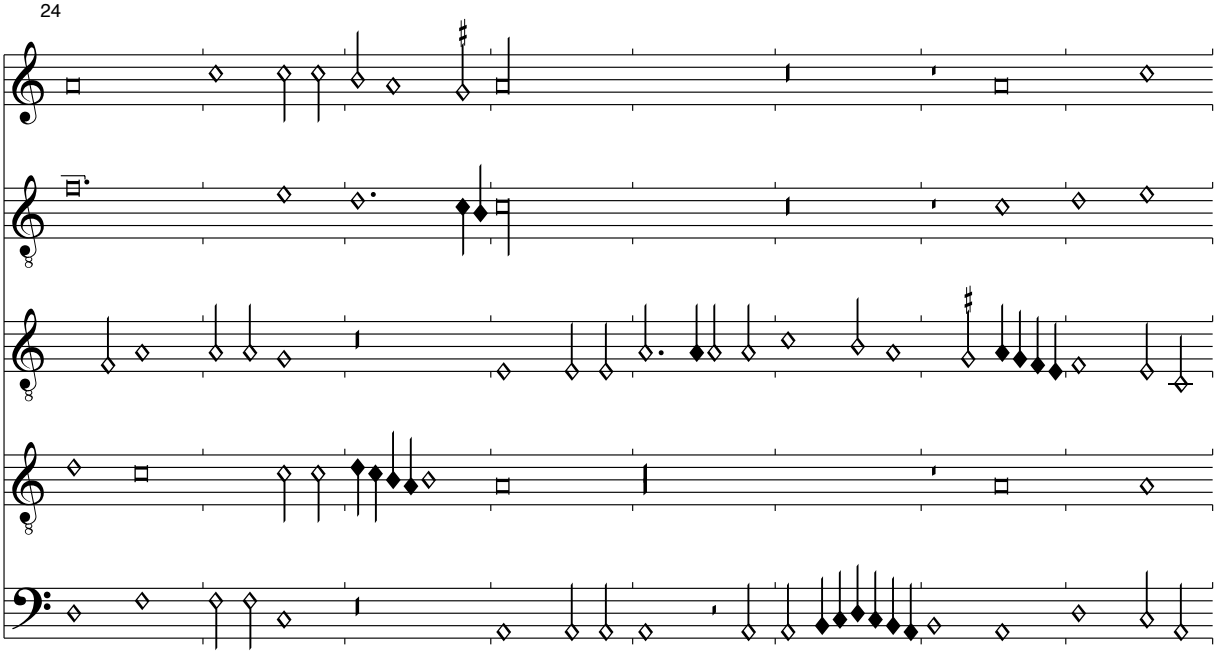

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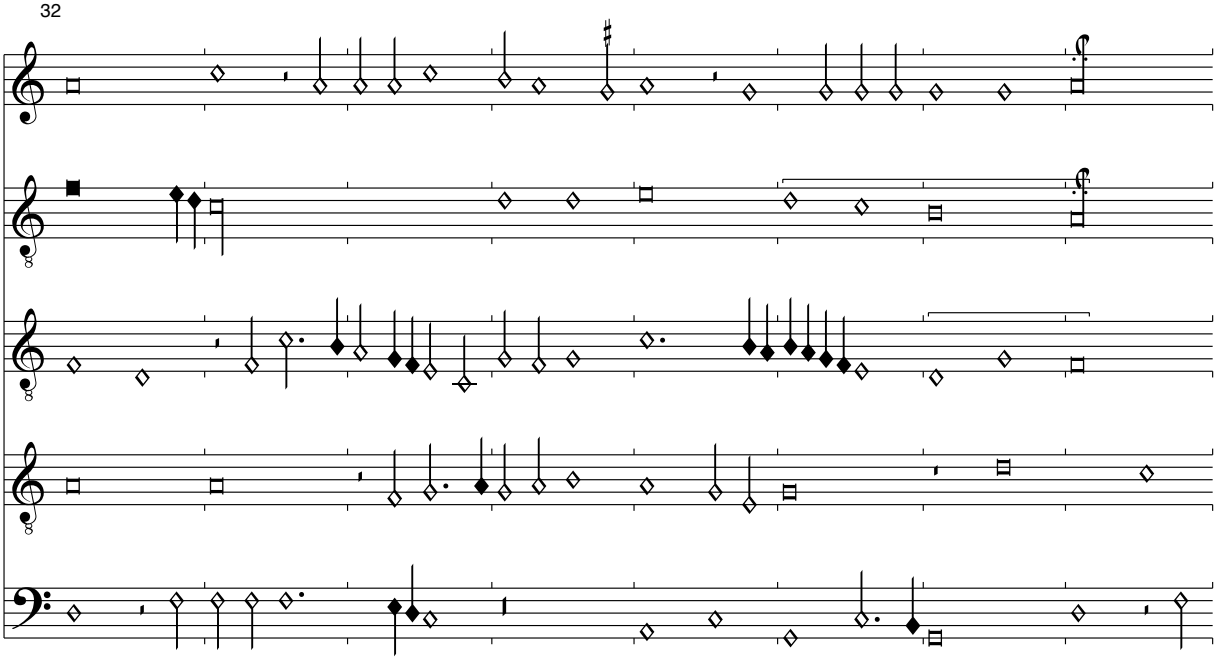

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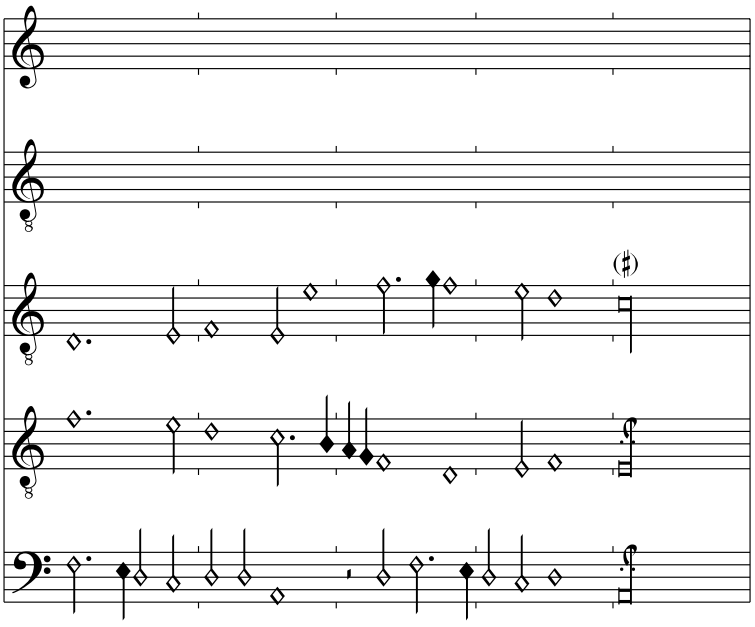

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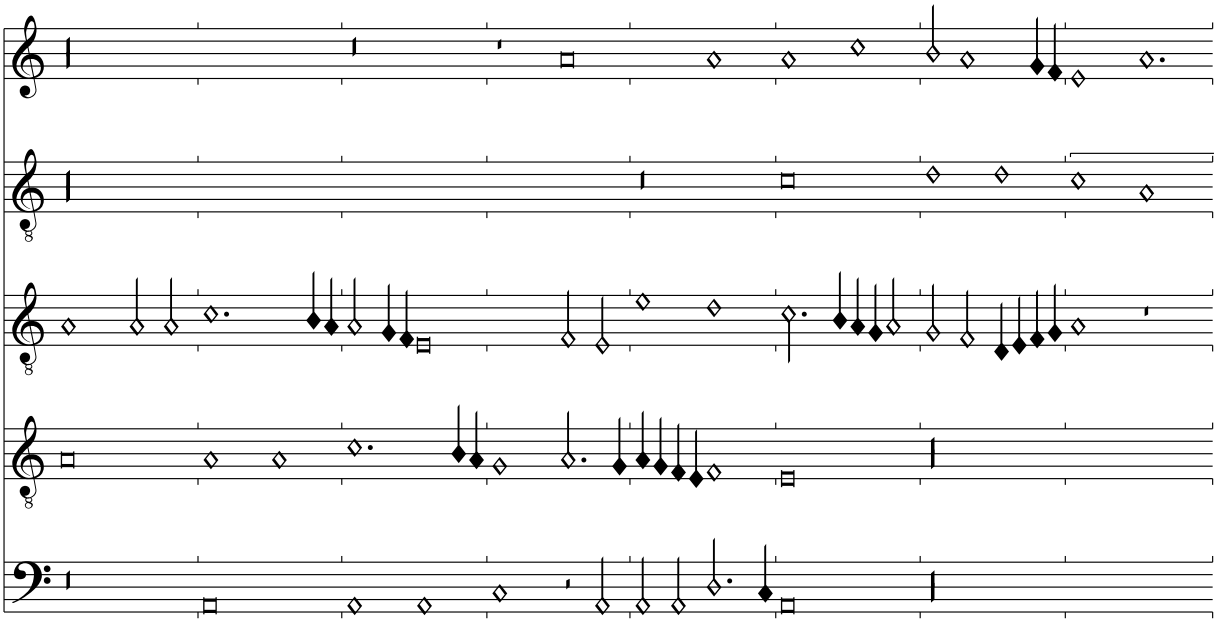

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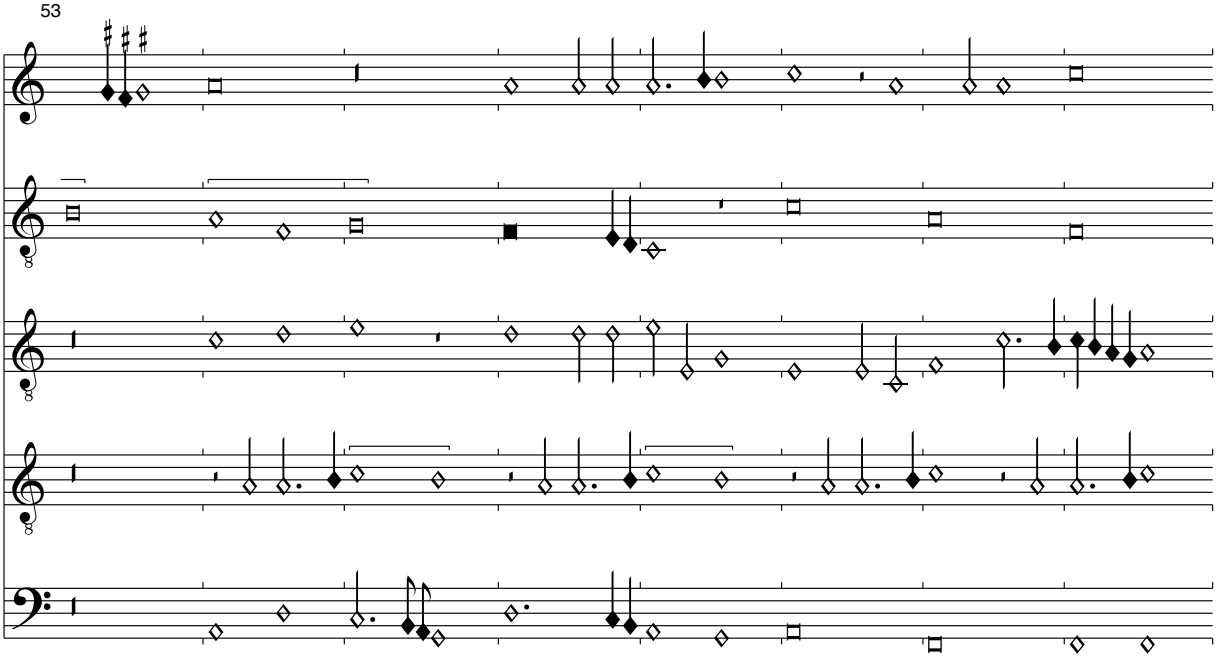

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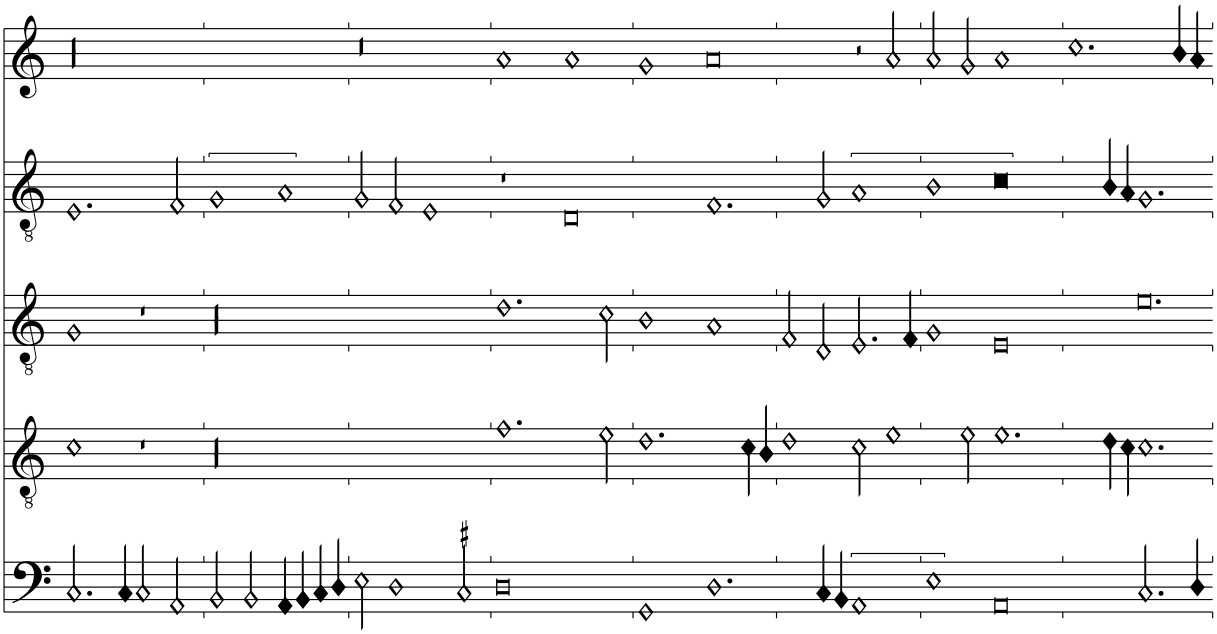

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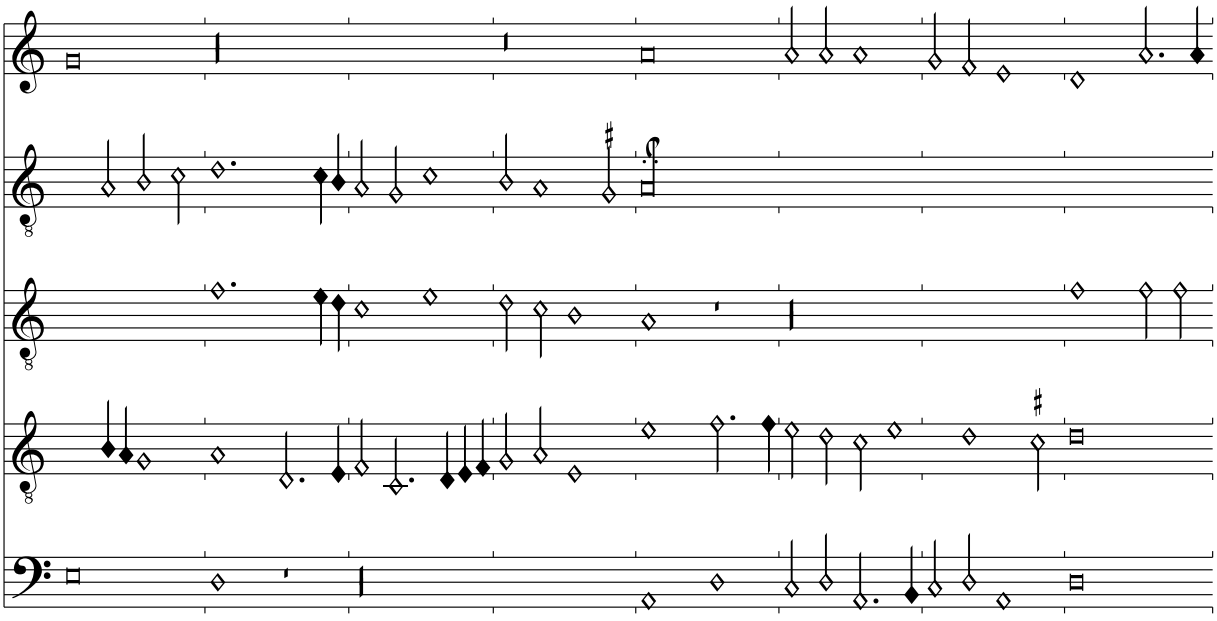
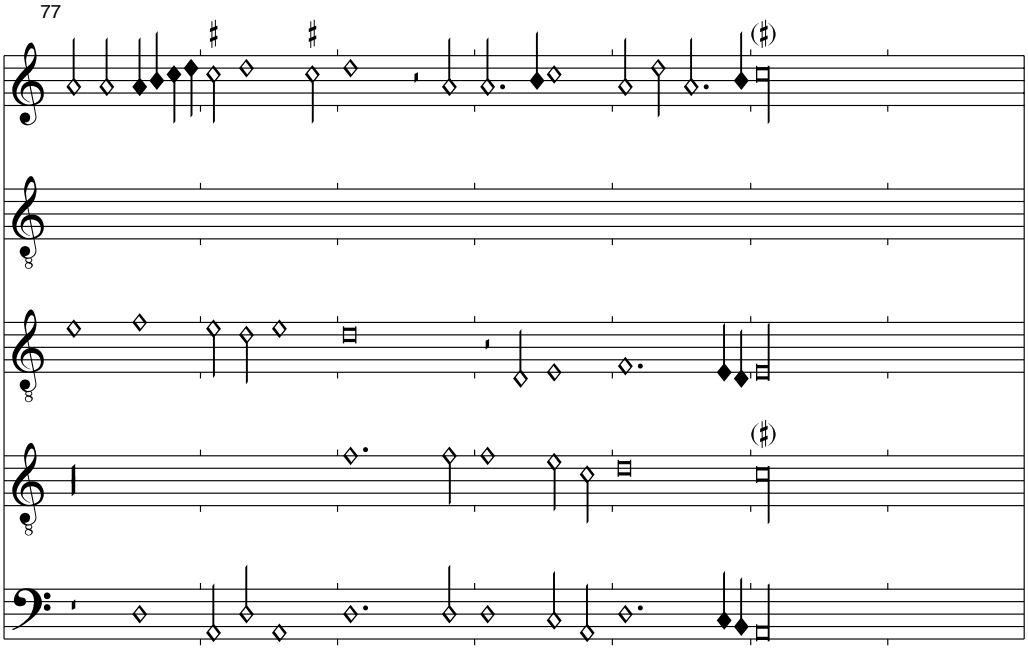
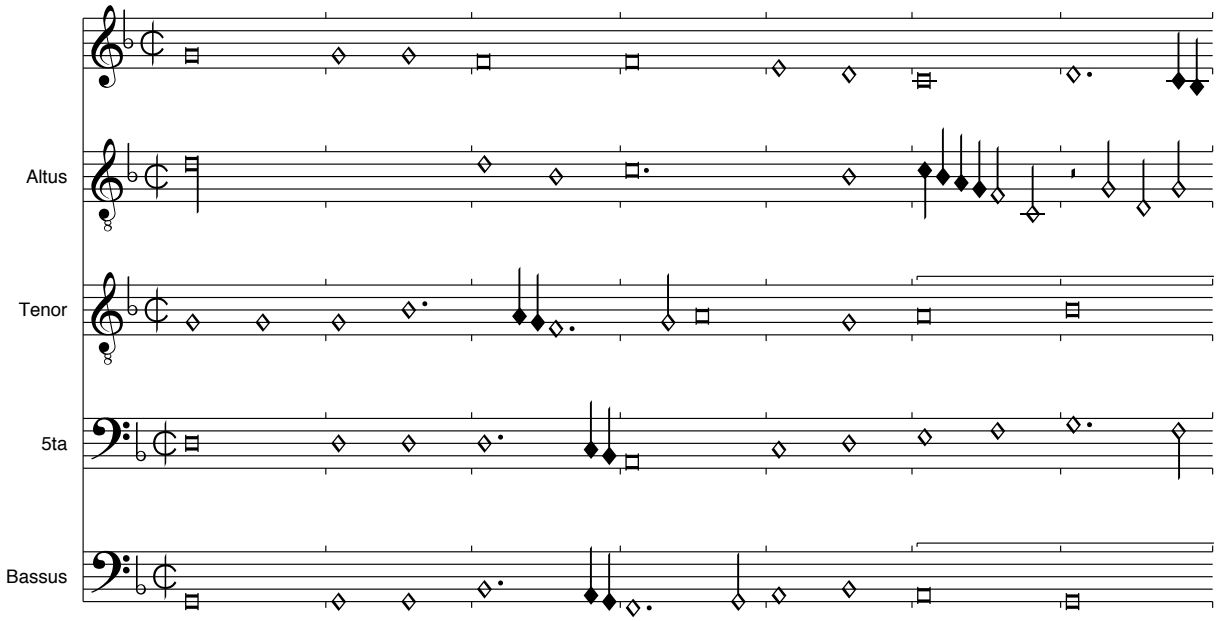
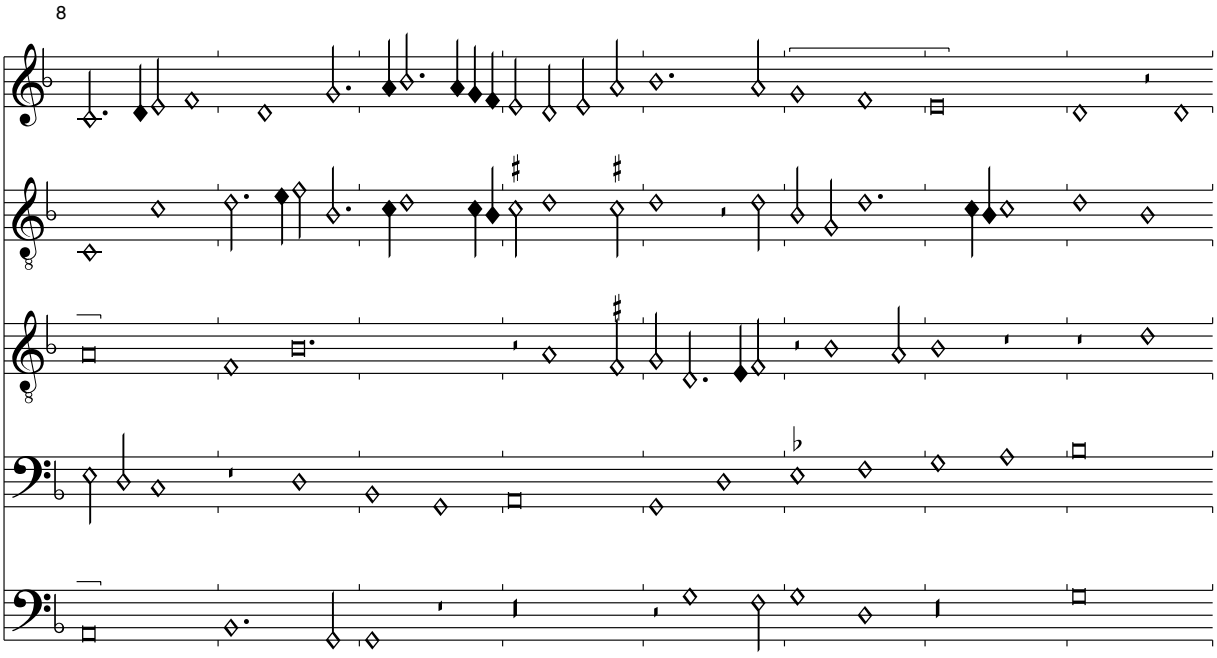




Einige Fehler der Quelle wurden nach St. Gallen Tschudi Nr. 51 korrigiert.

Fors seulement
Wien 18746, Nr. 52





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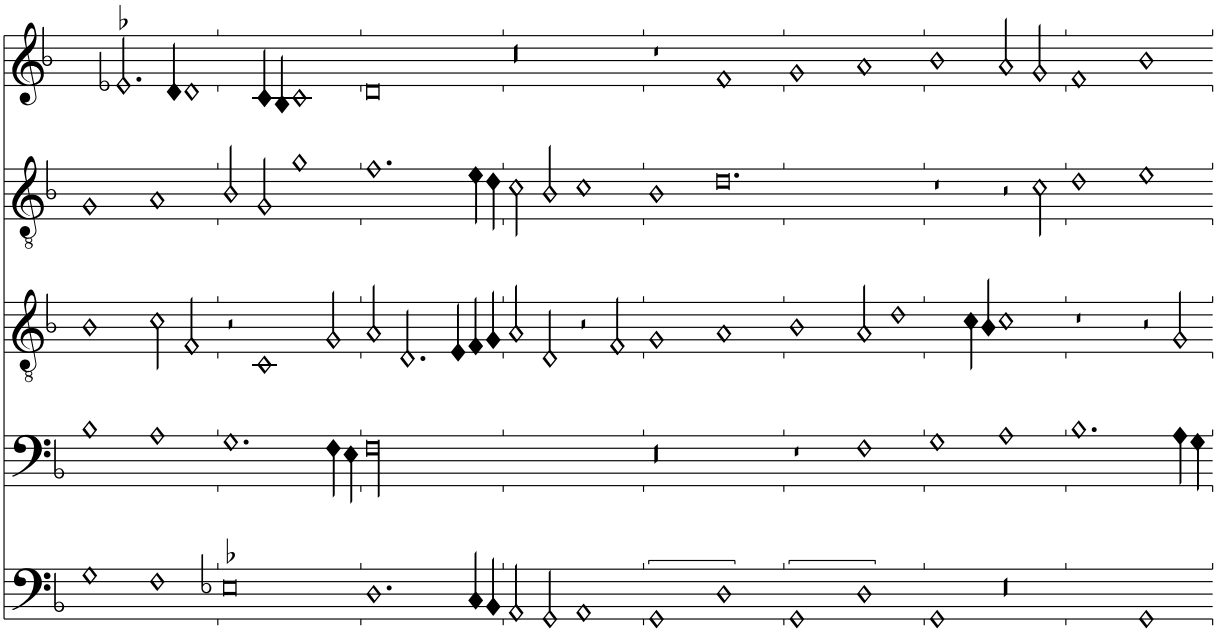

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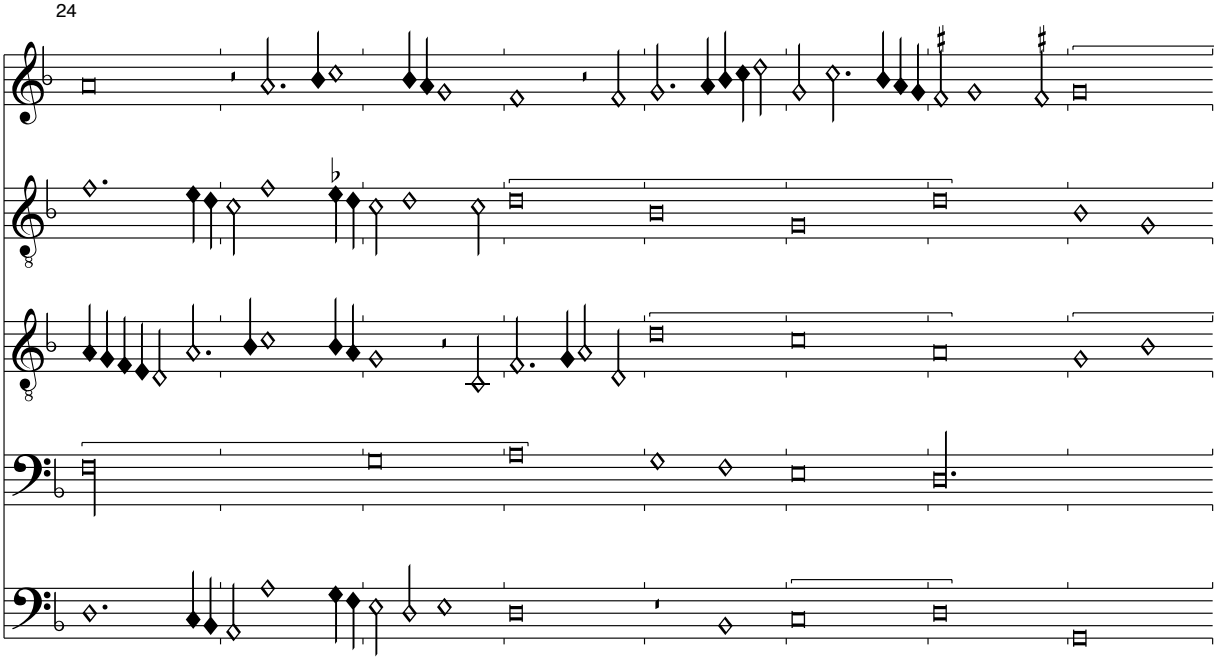

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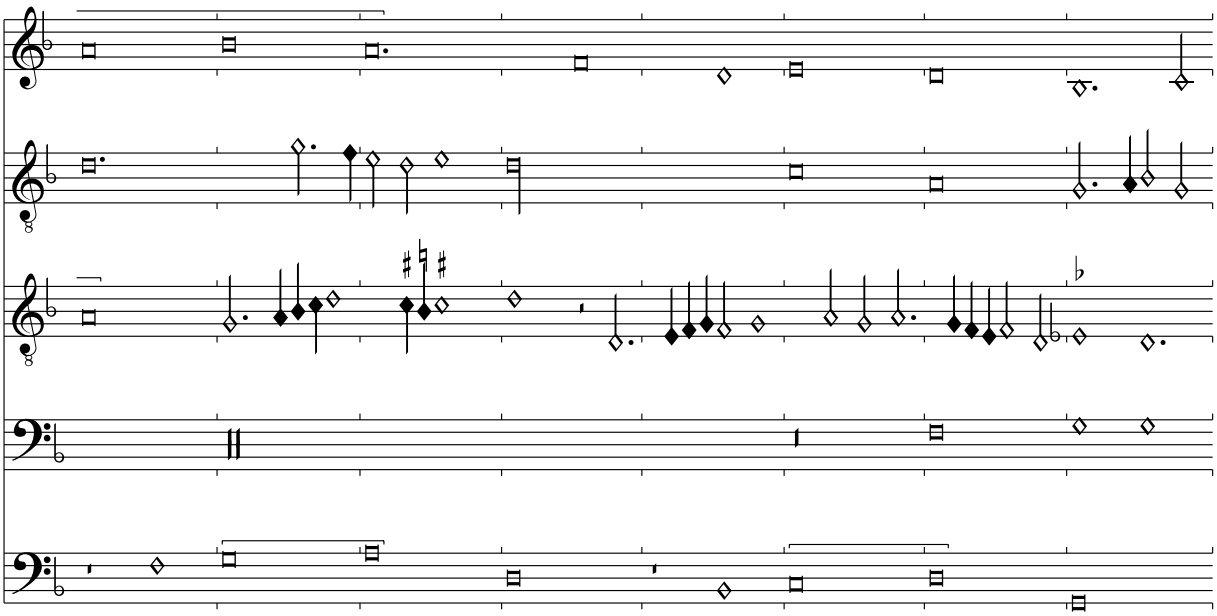

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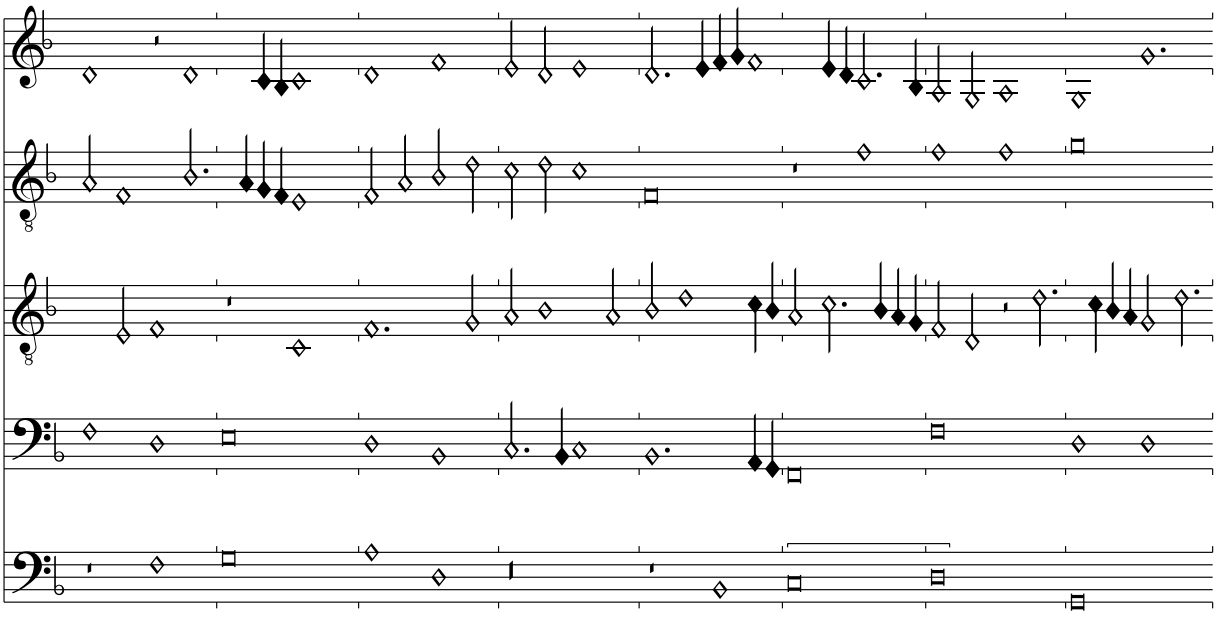

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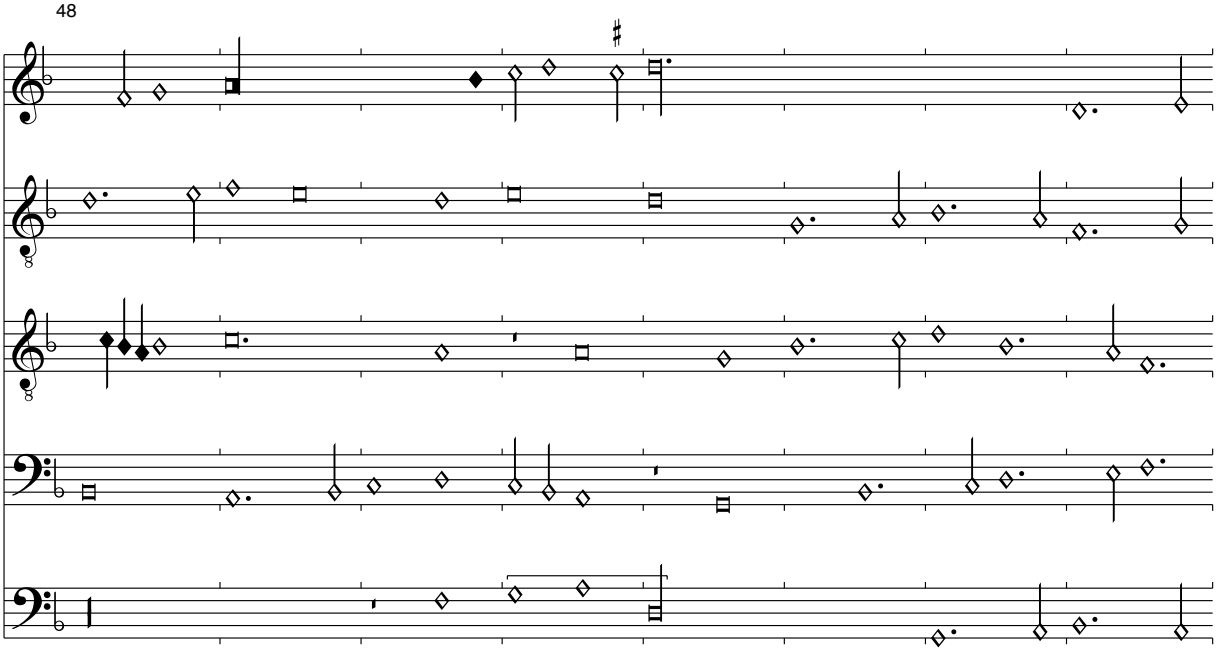

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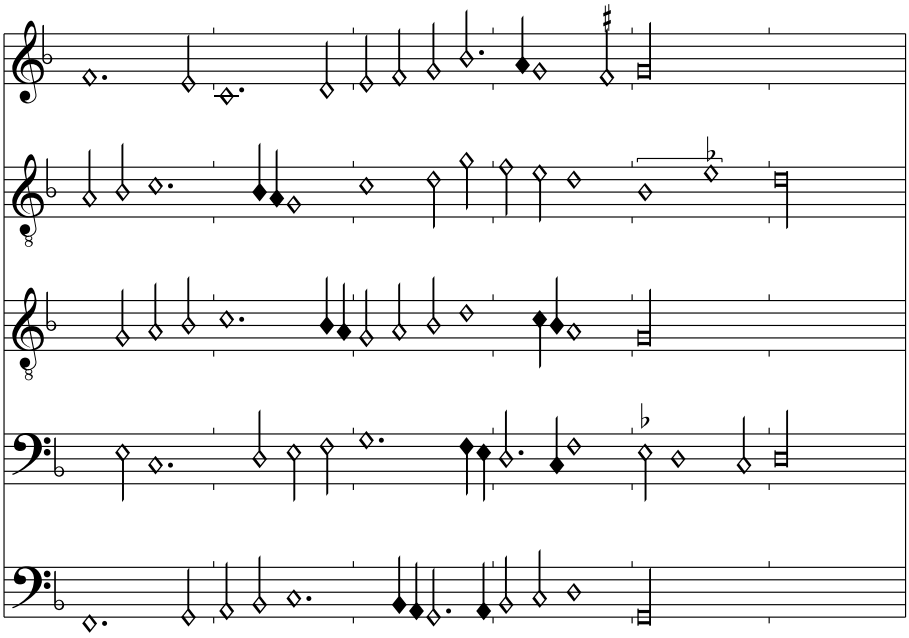

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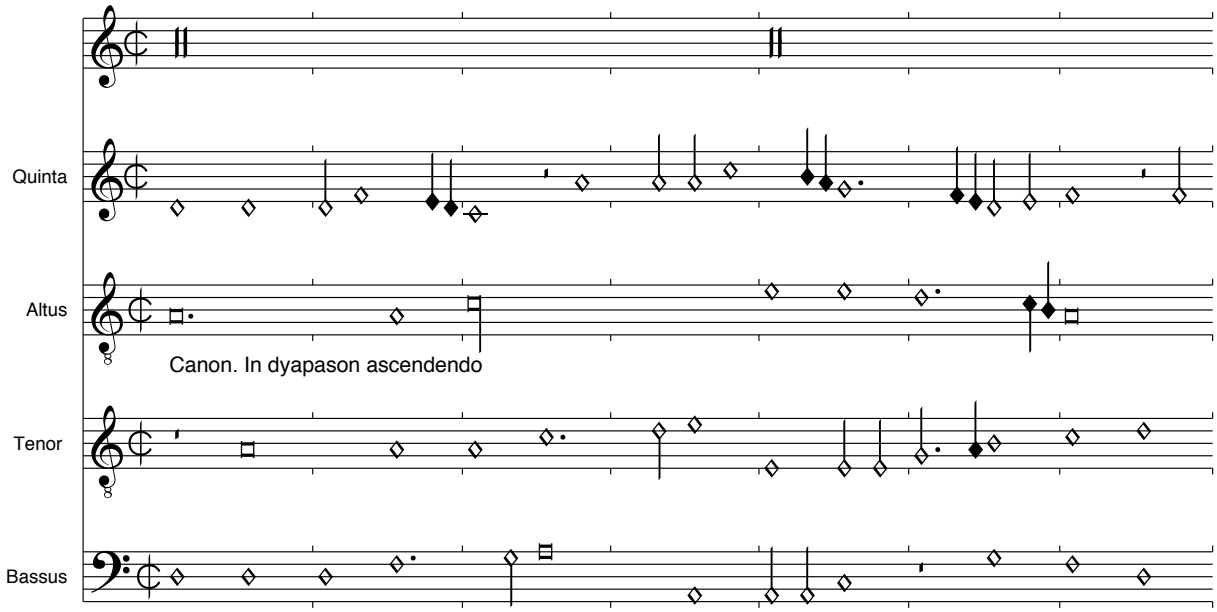

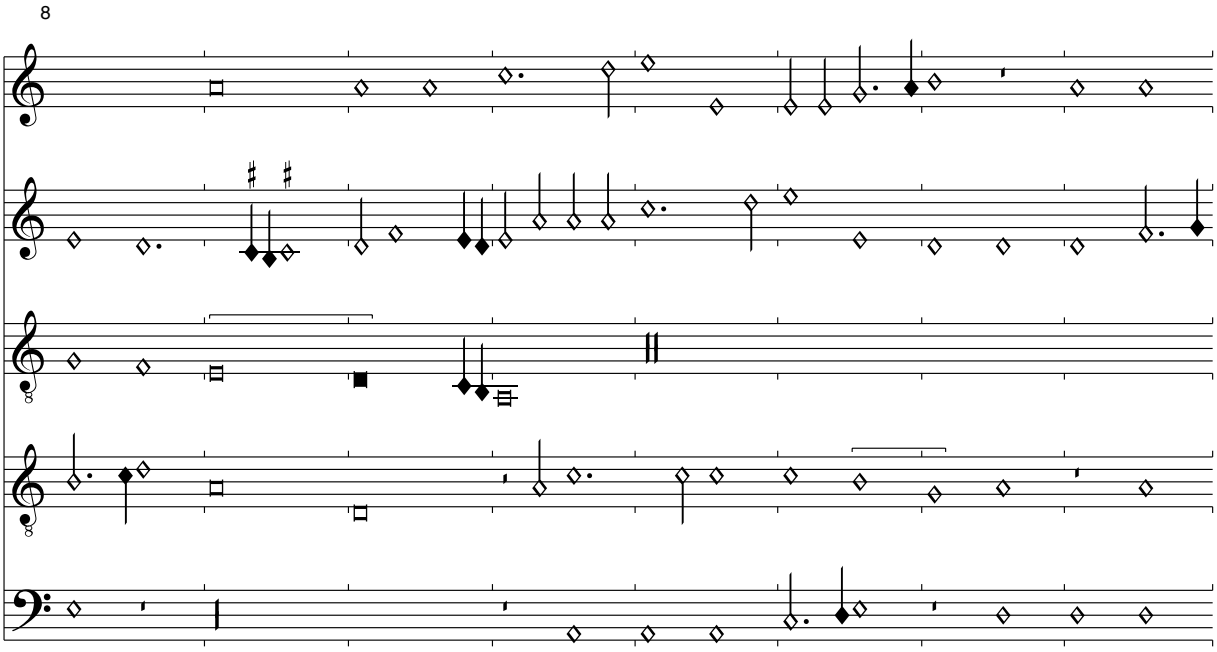

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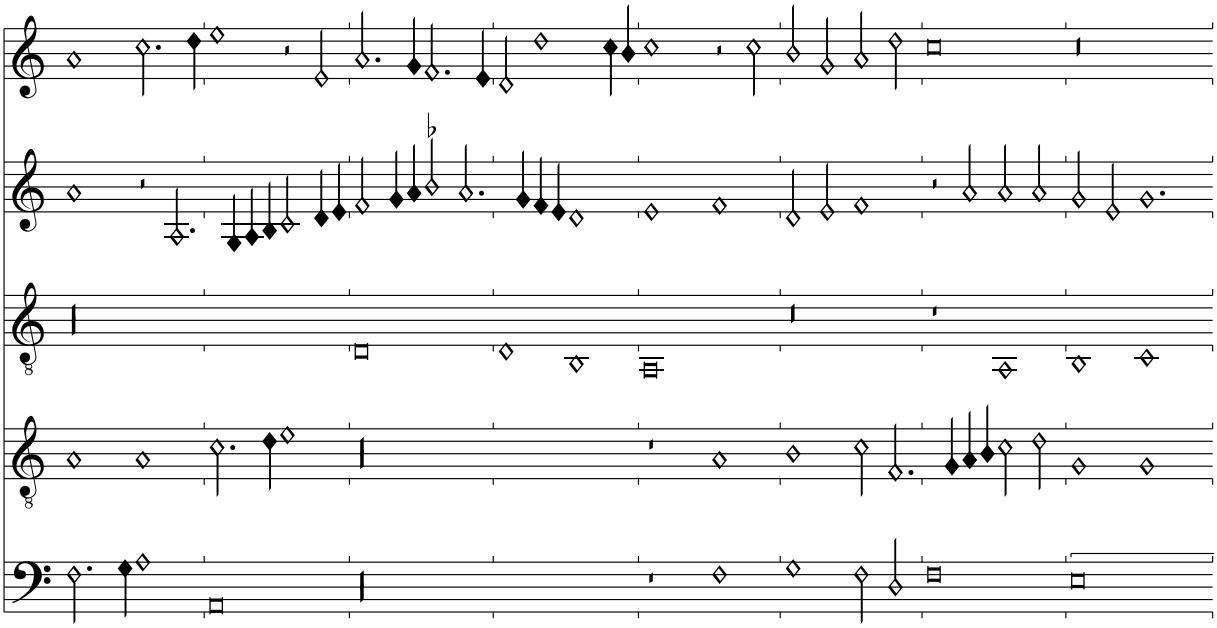

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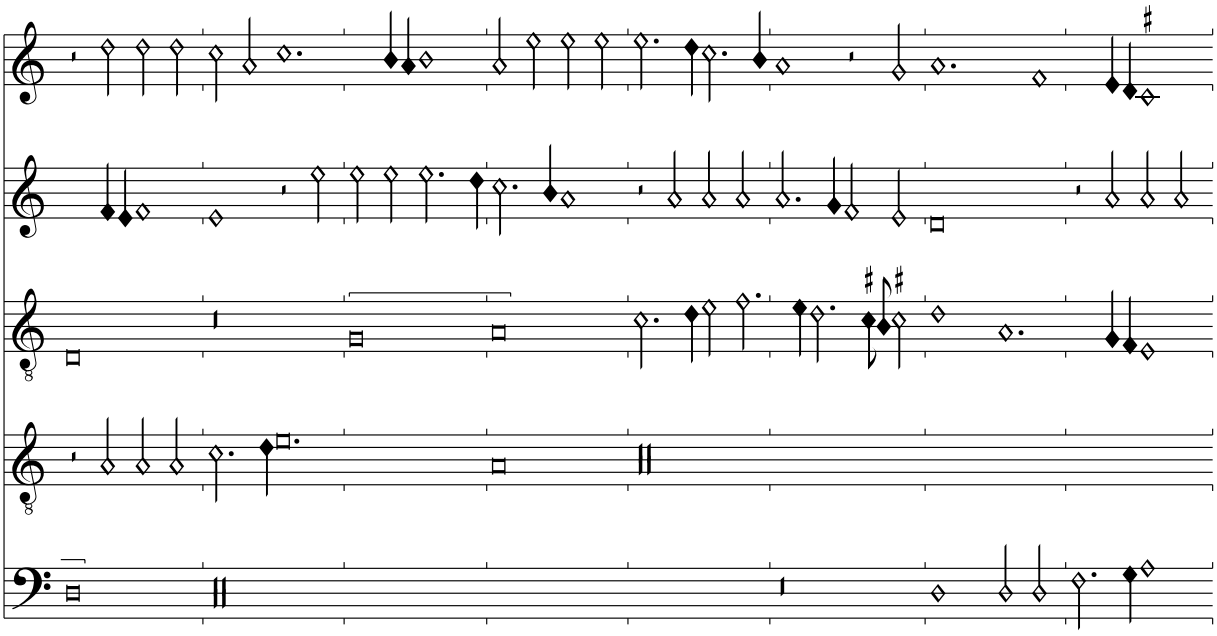

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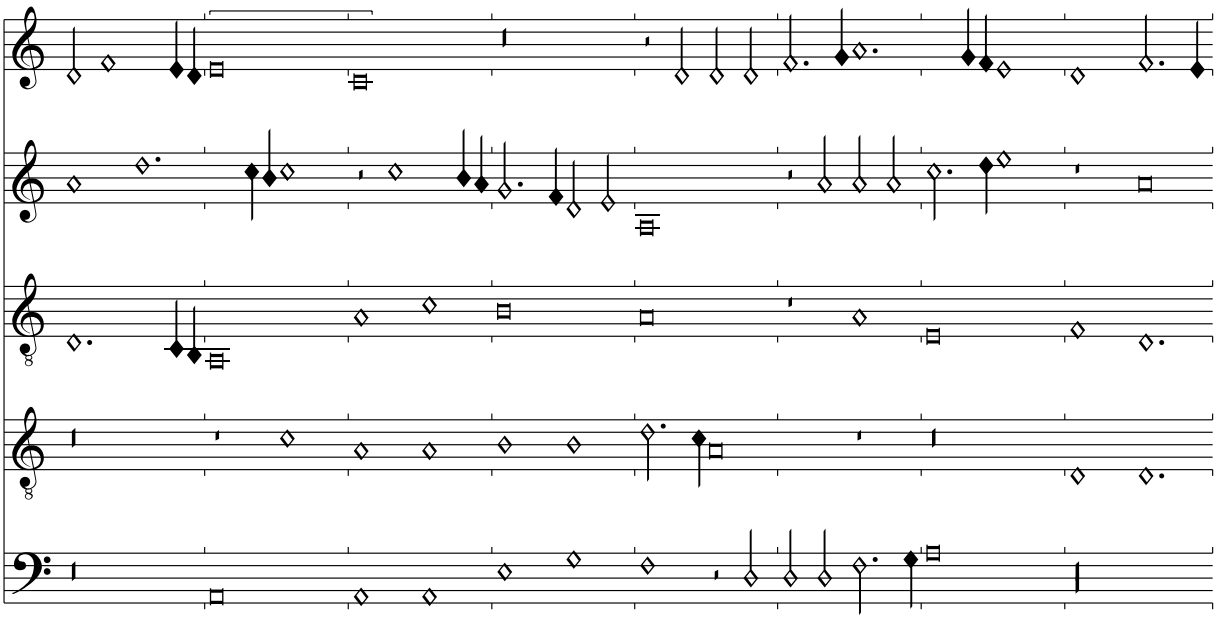

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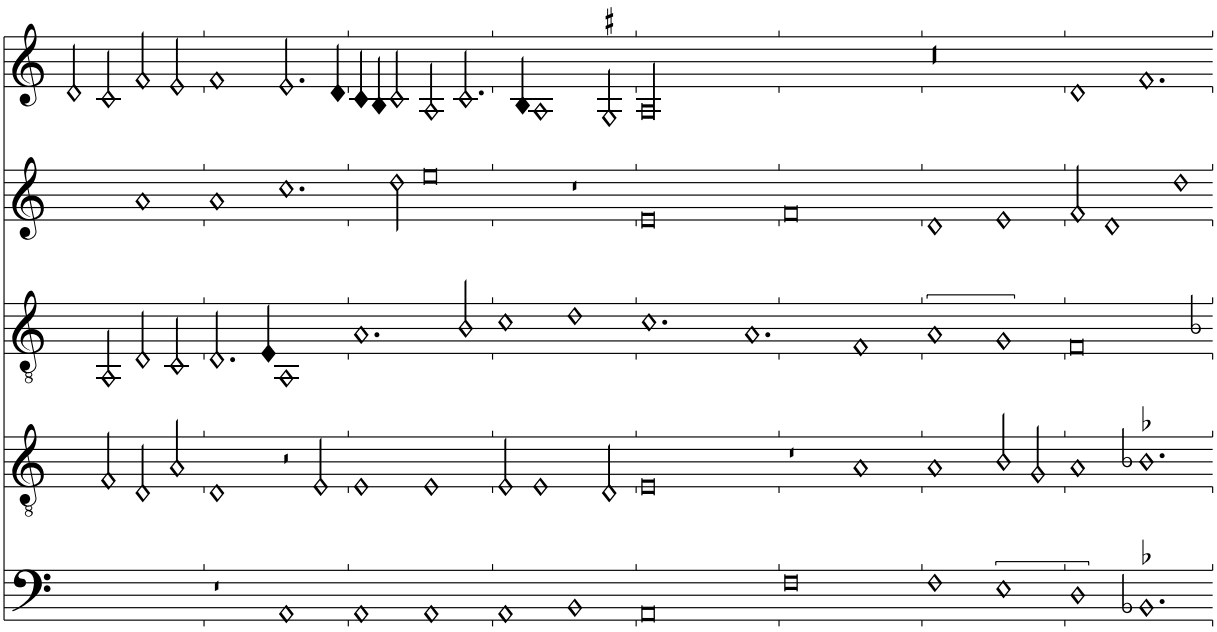

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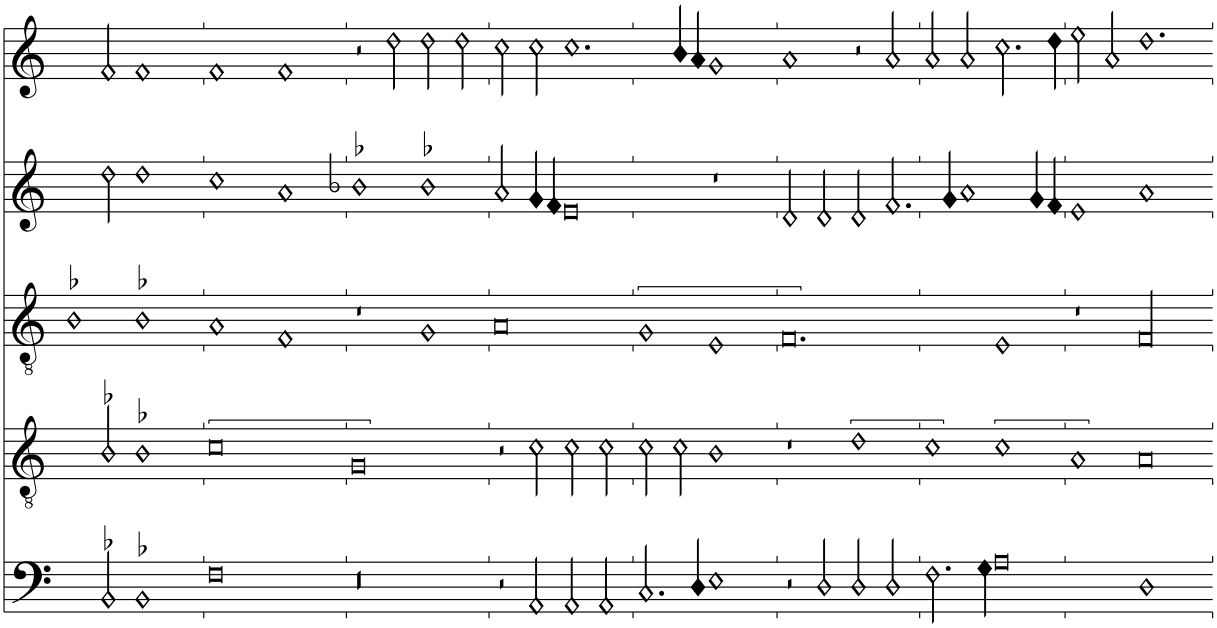

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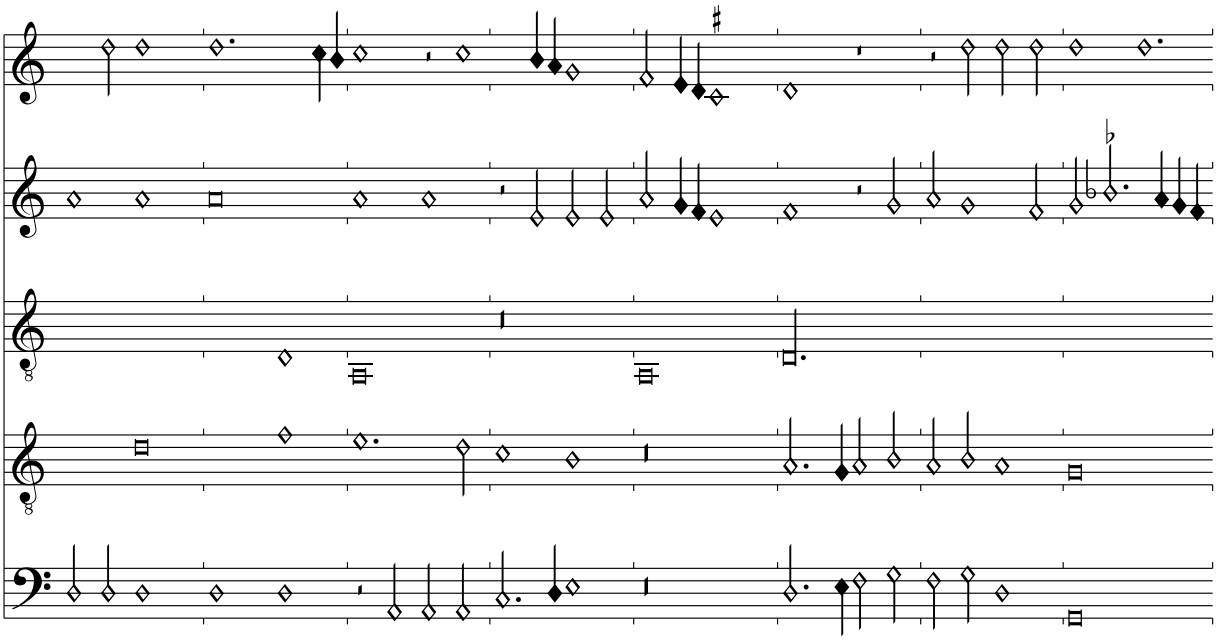

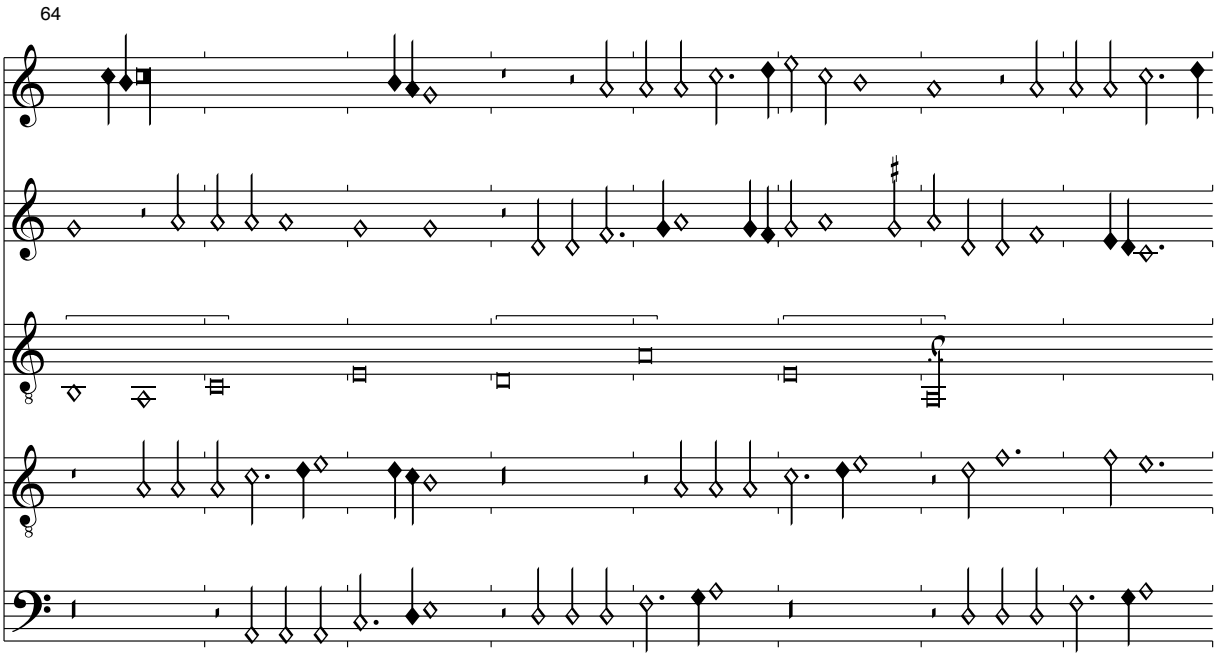

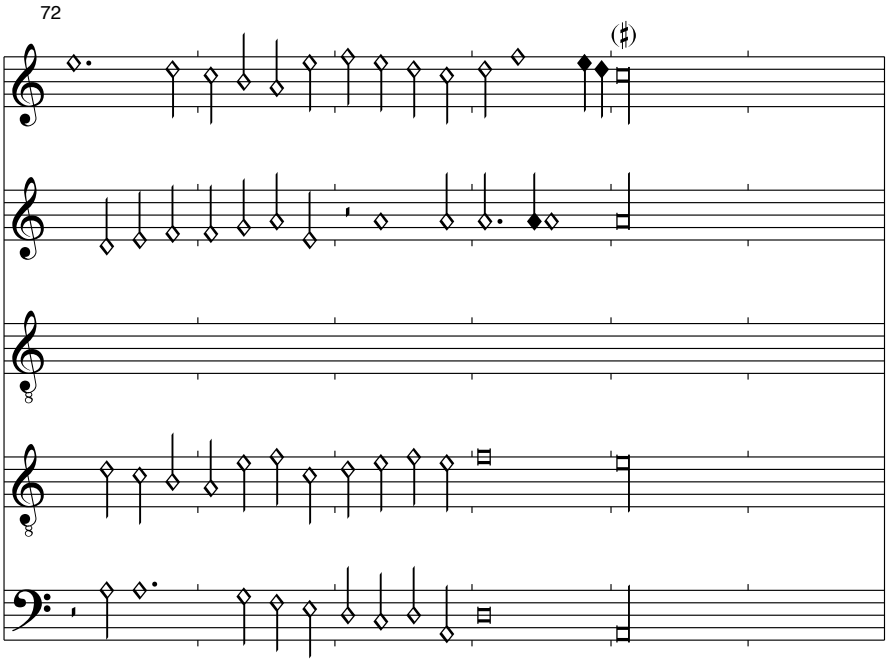

Die Canon-Vorschrift im Altus (Tenor secundus in der Quelle) bezieht sich auf Ockeghems Contratenor.

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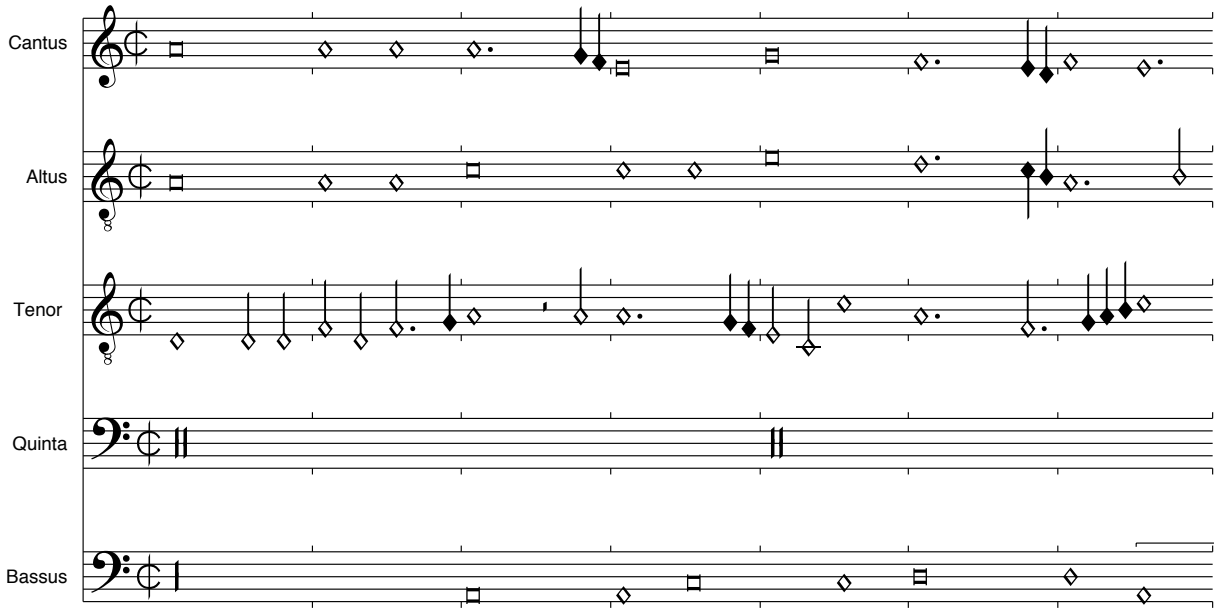

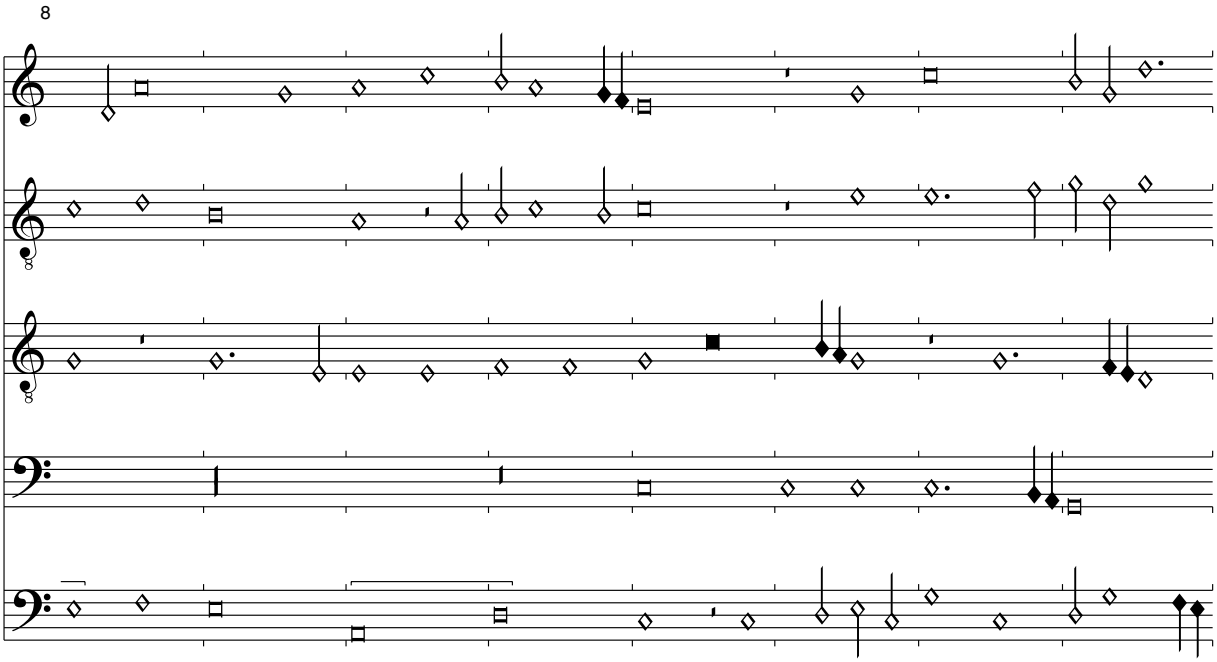

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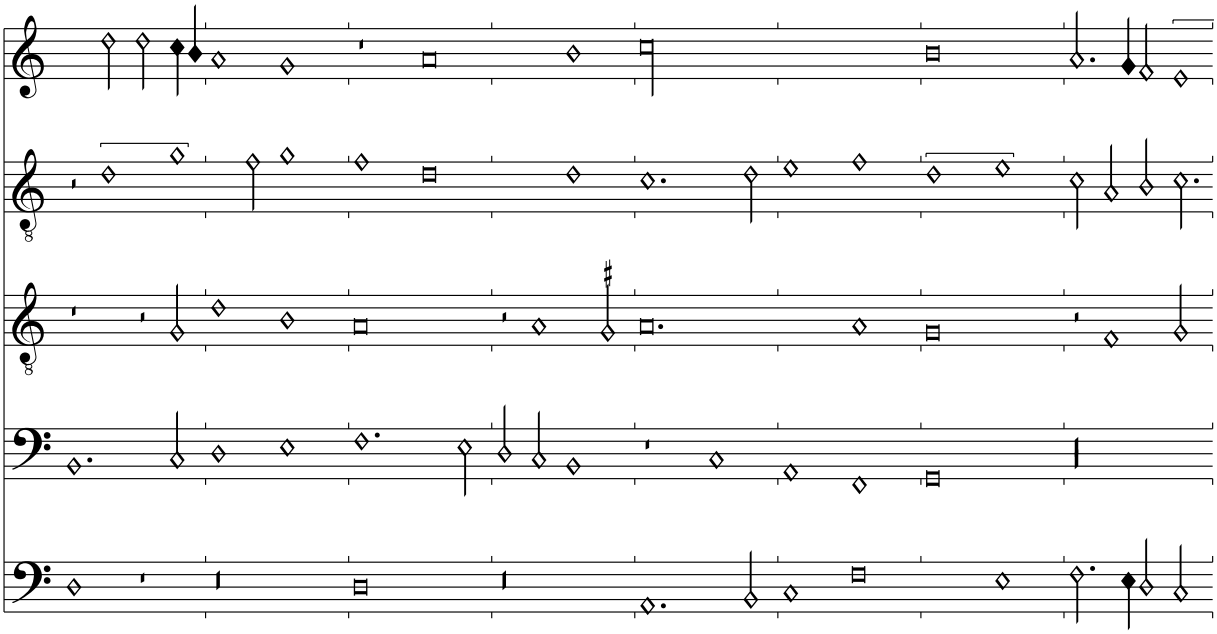

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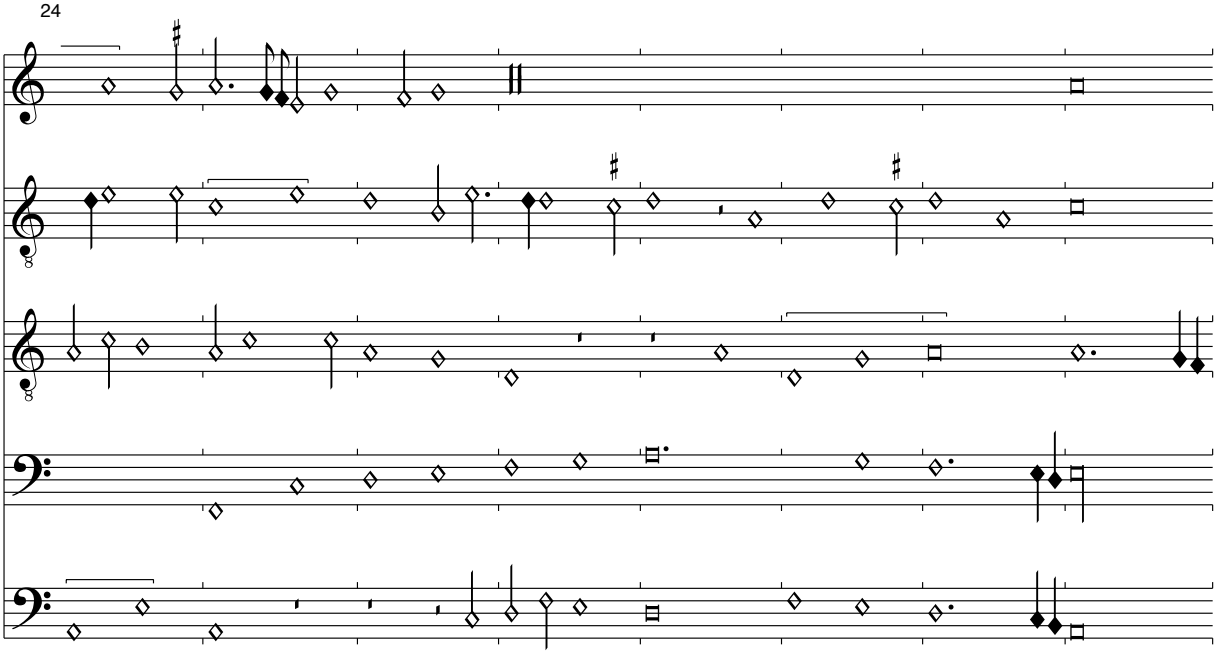

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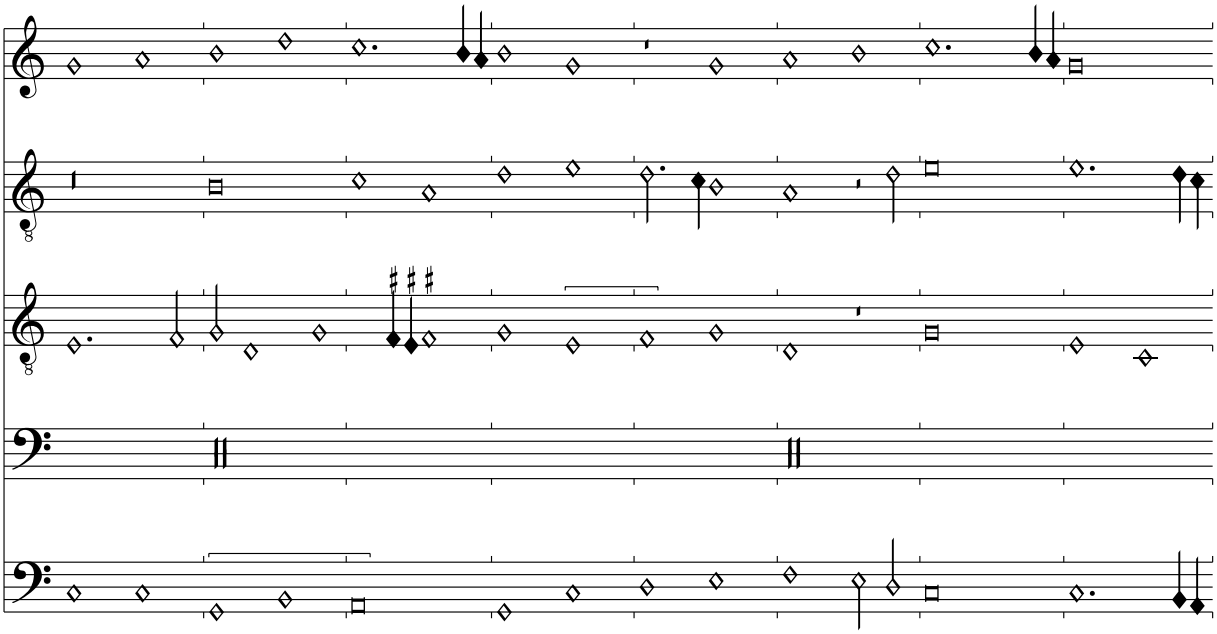

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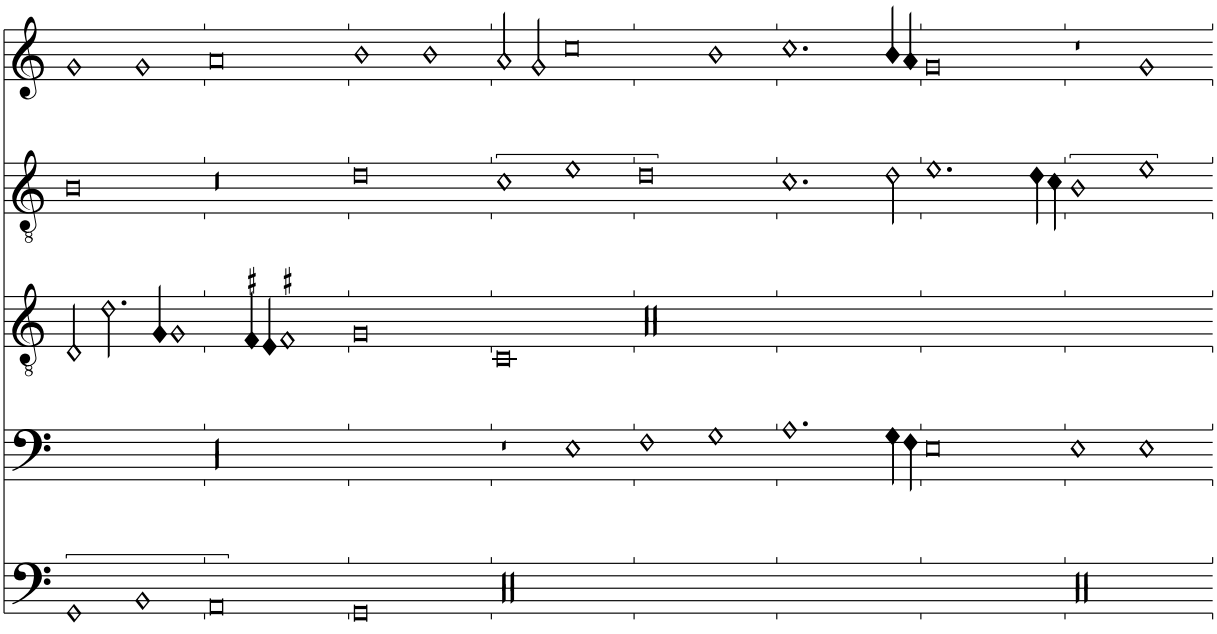

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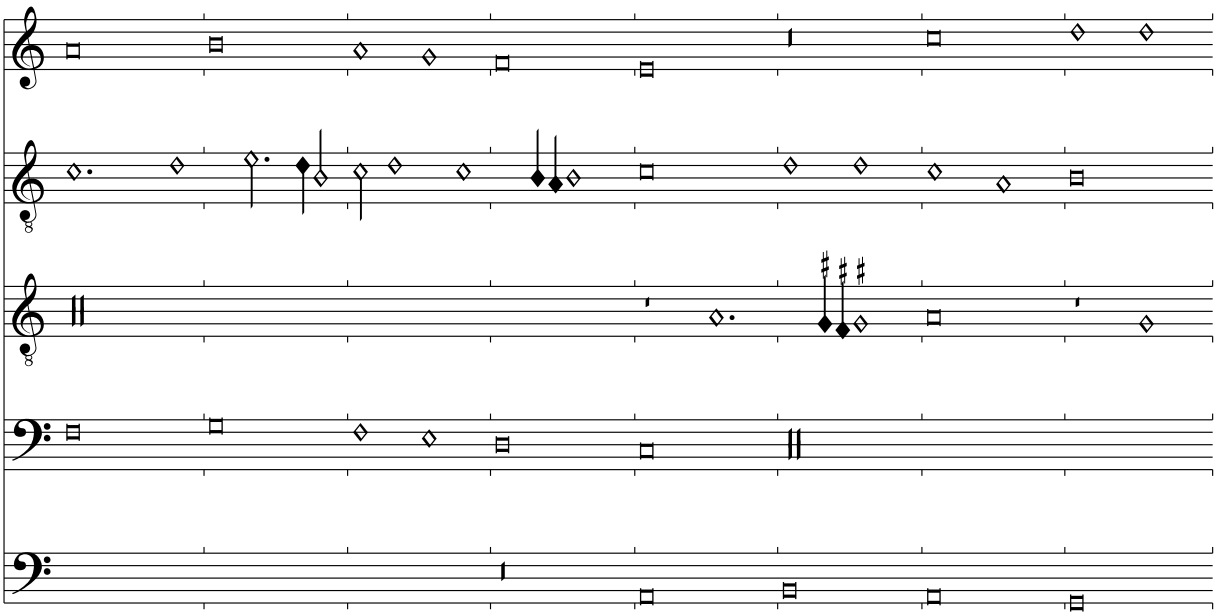

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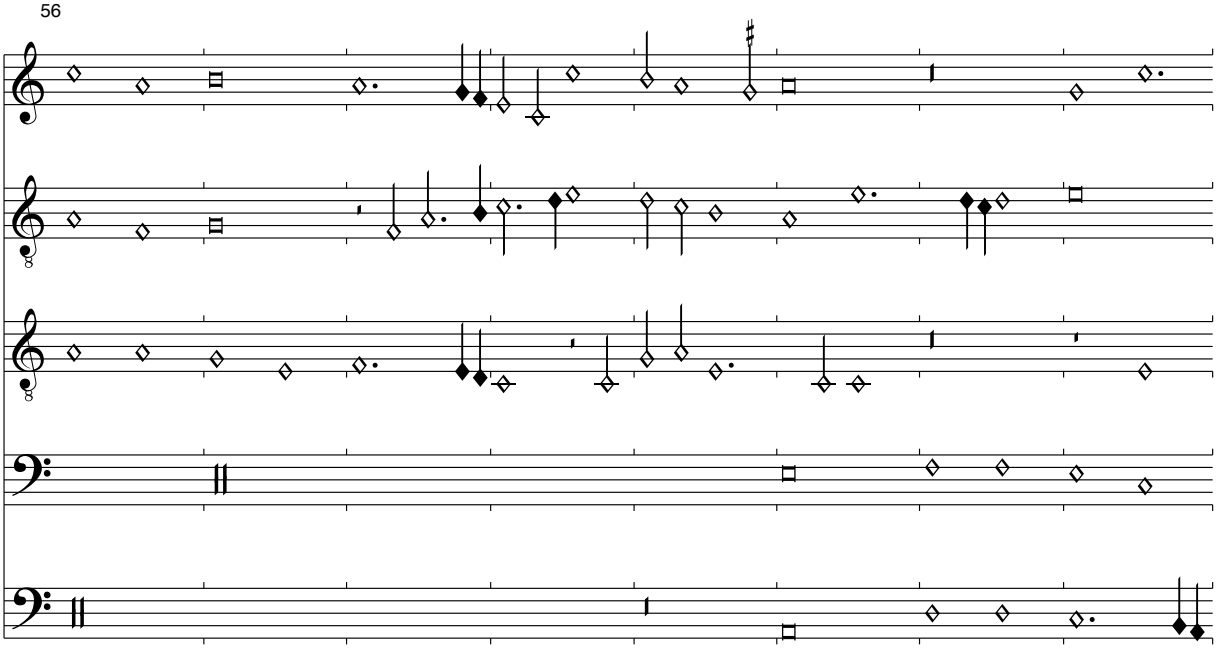

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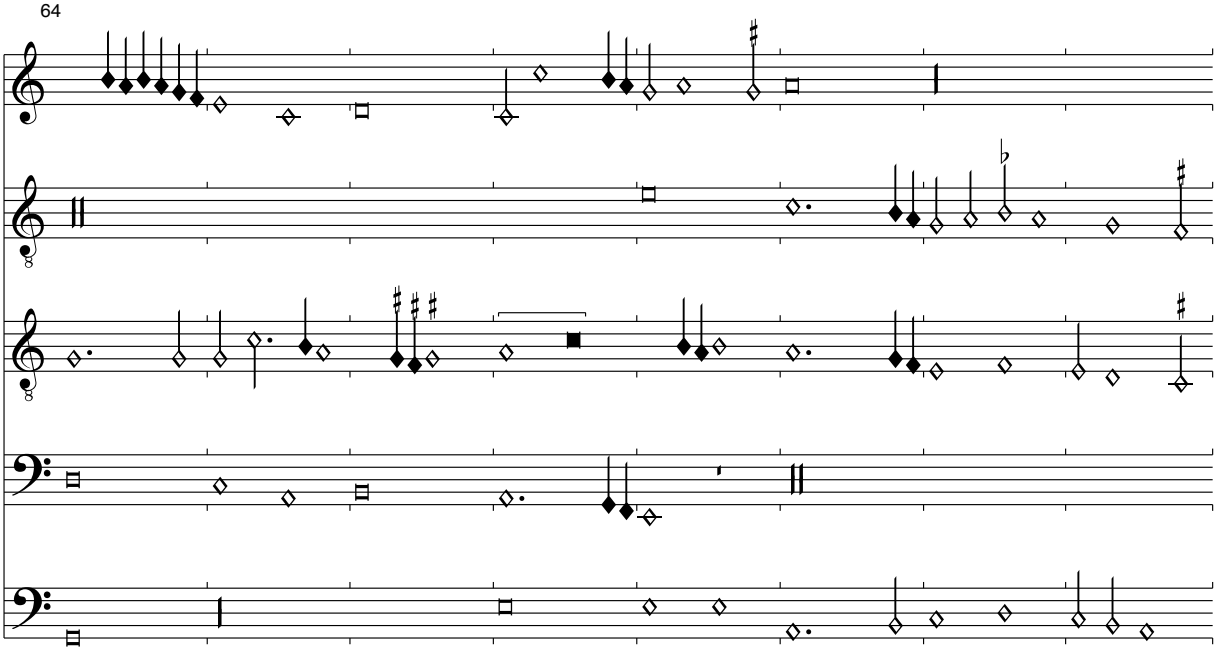

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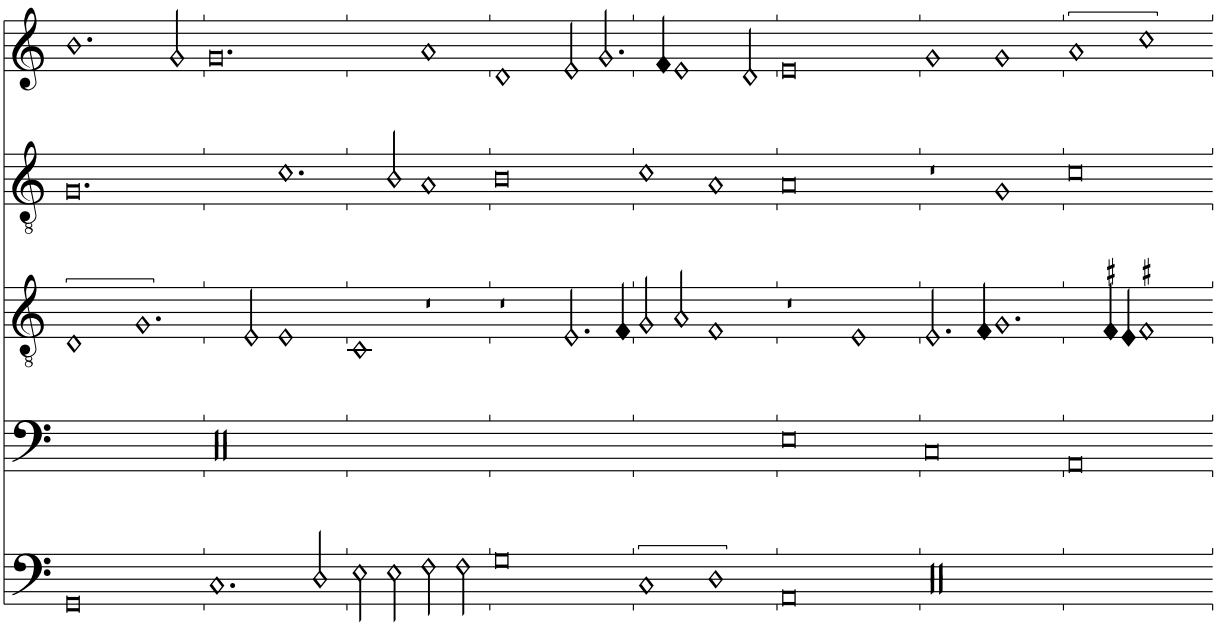

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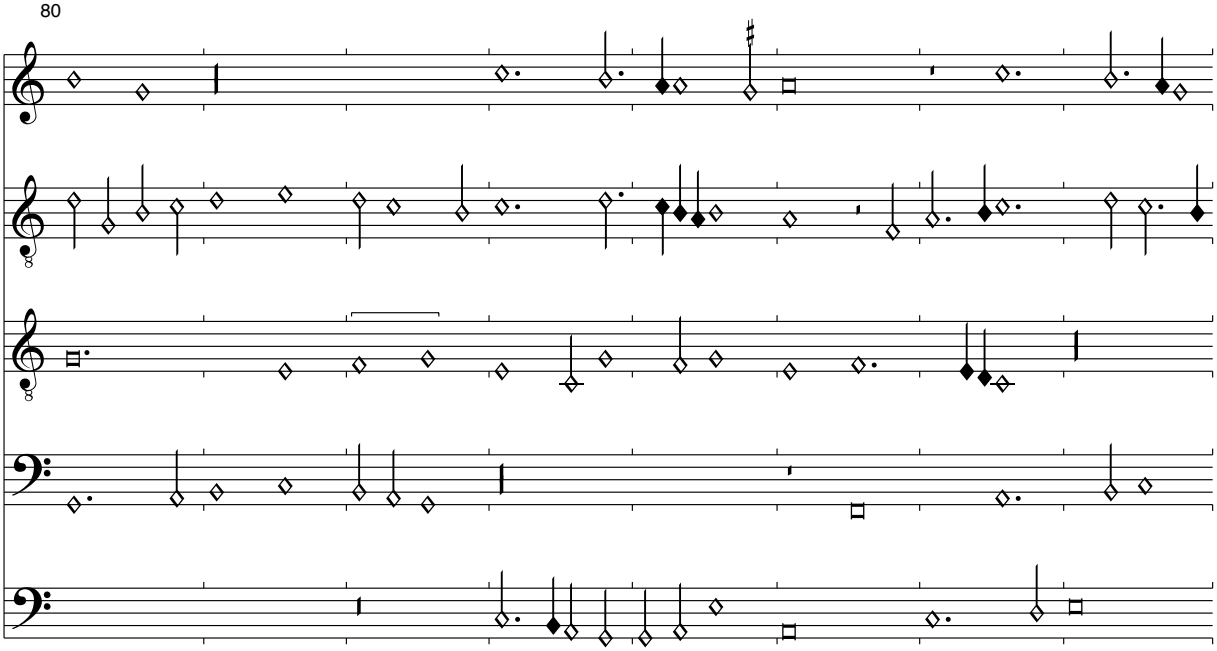

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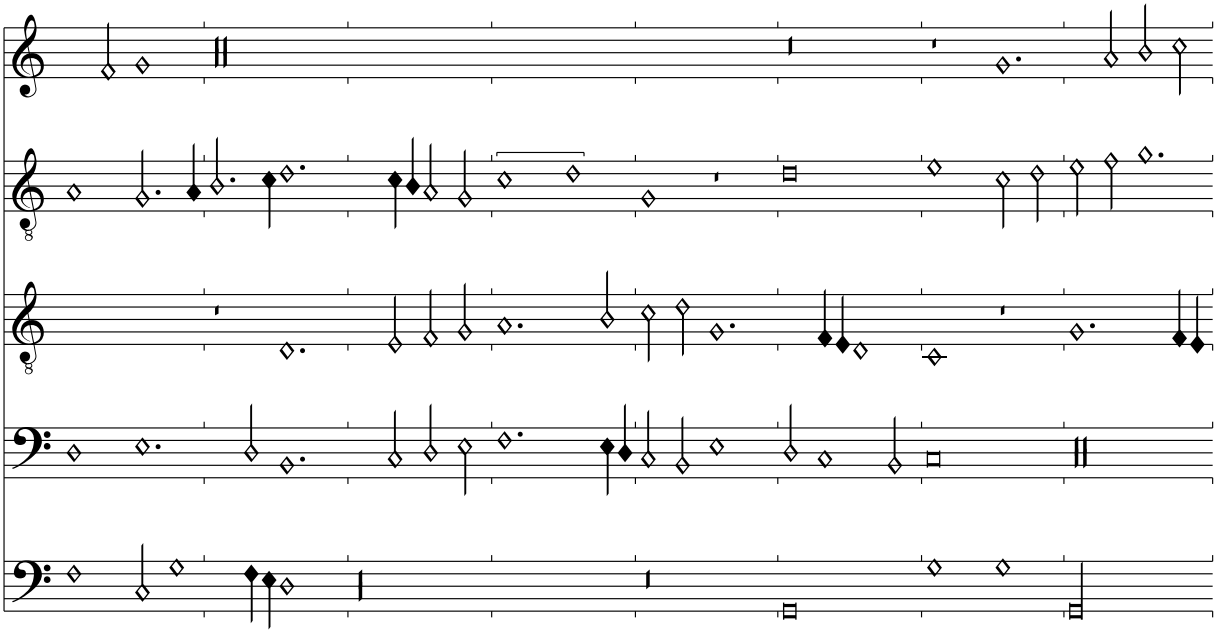

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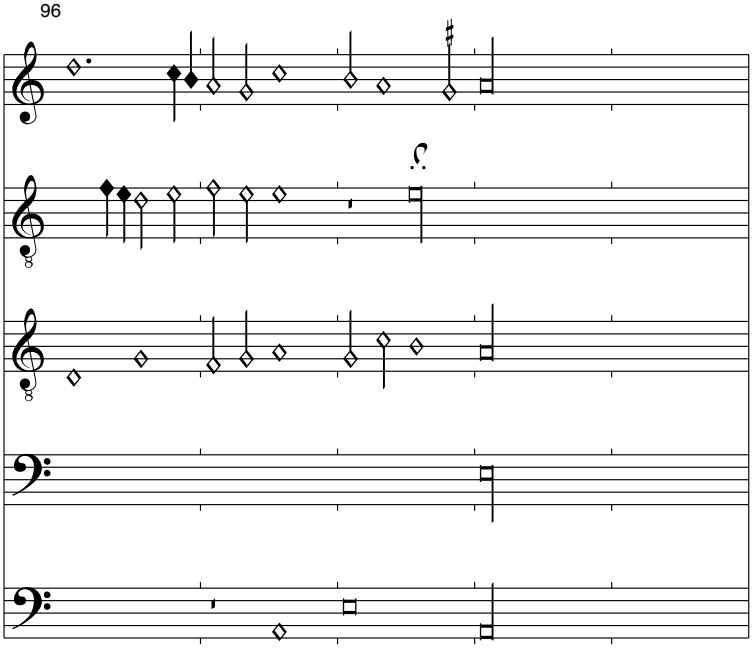

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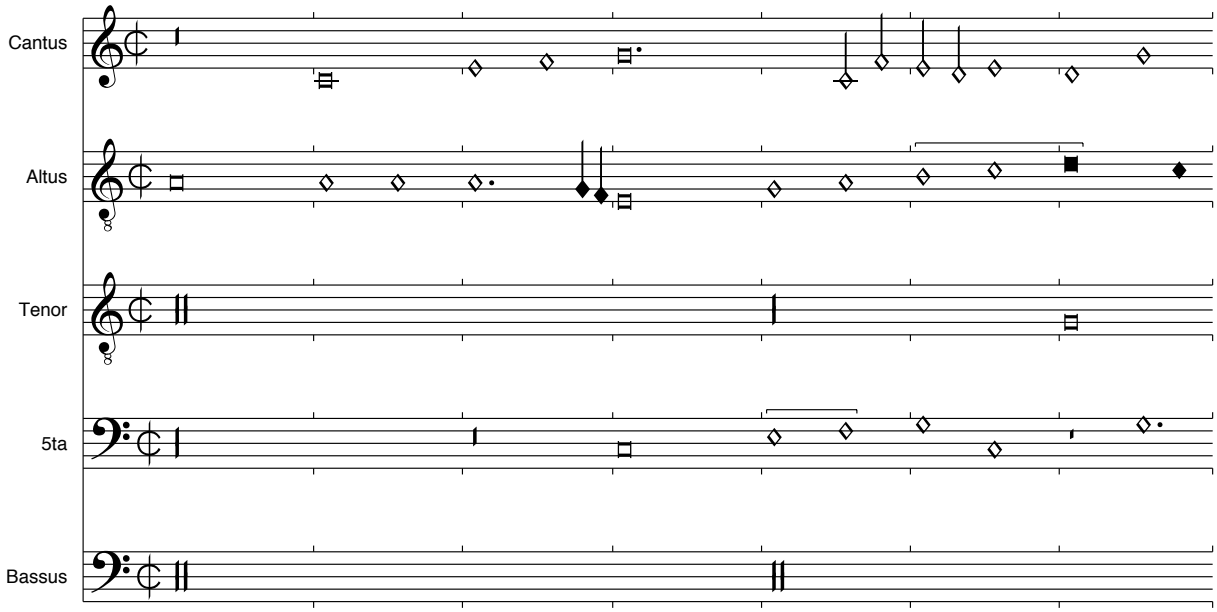

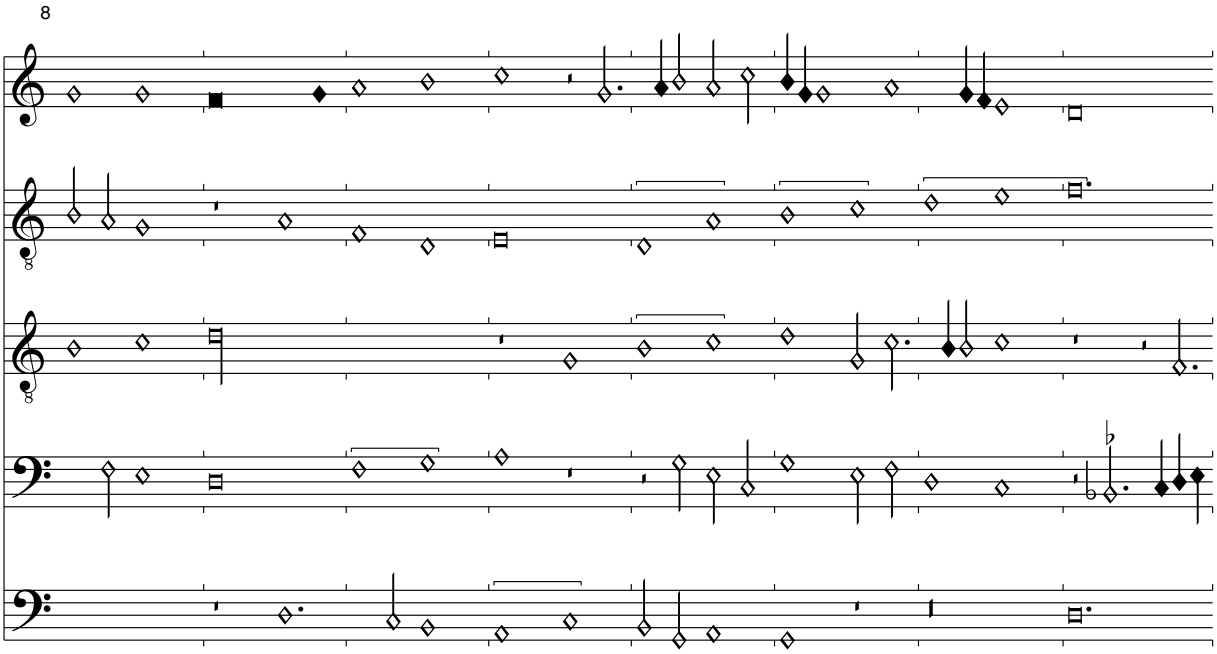

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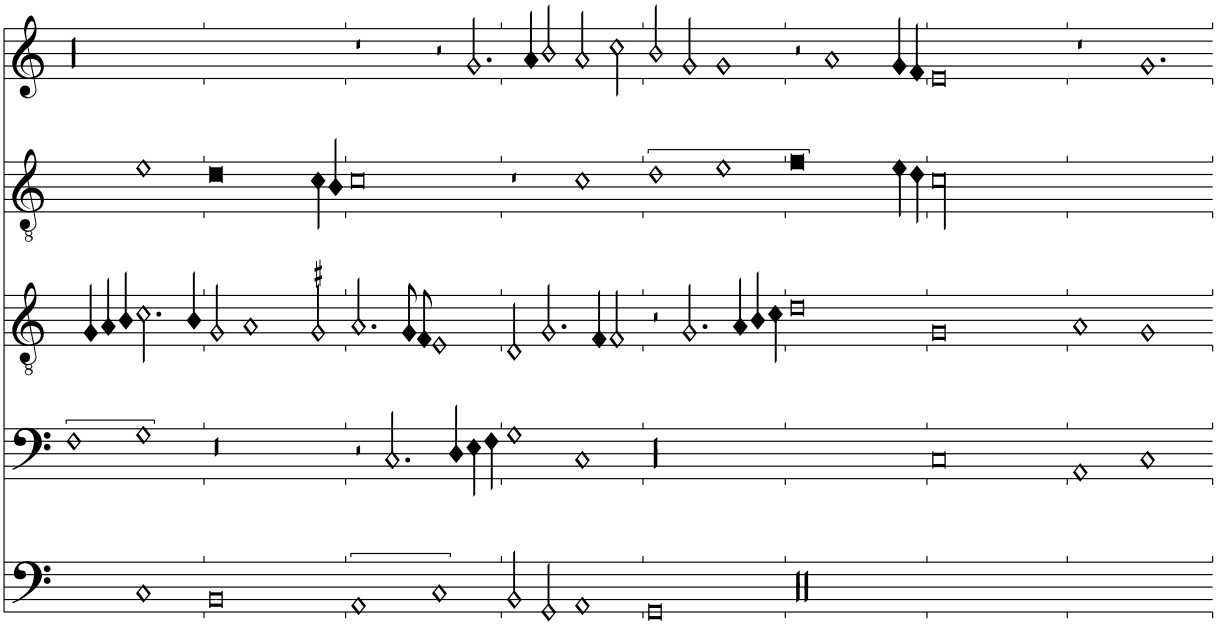

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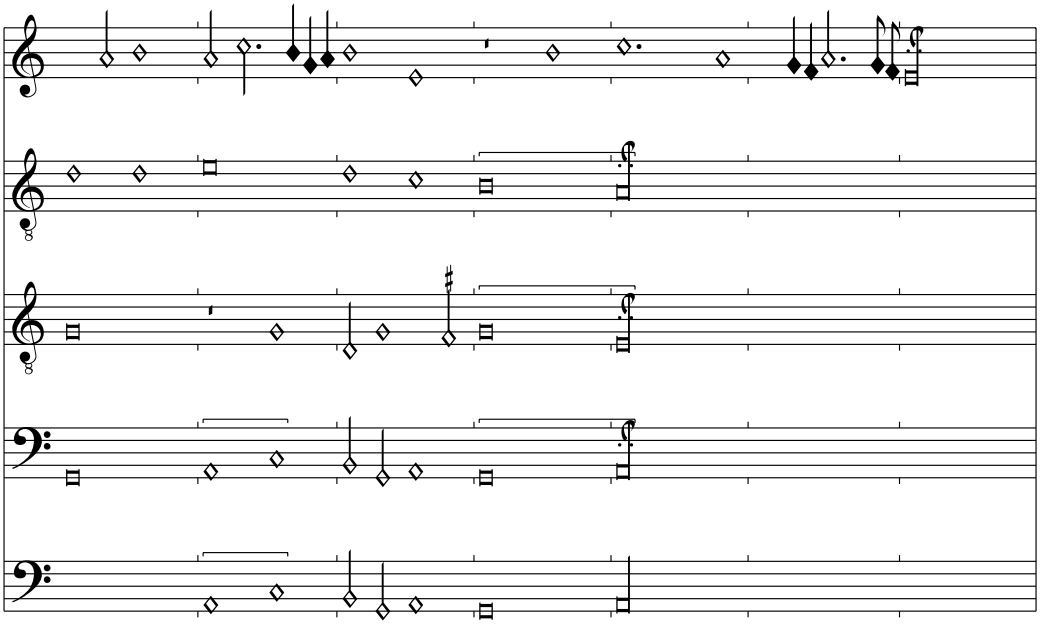

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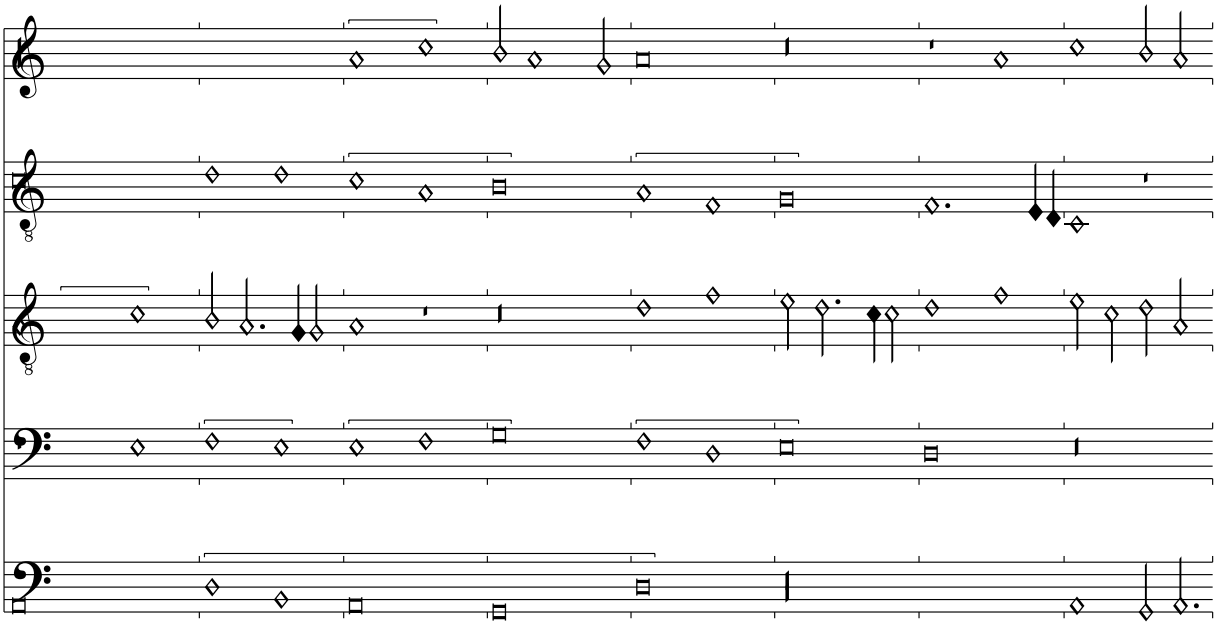

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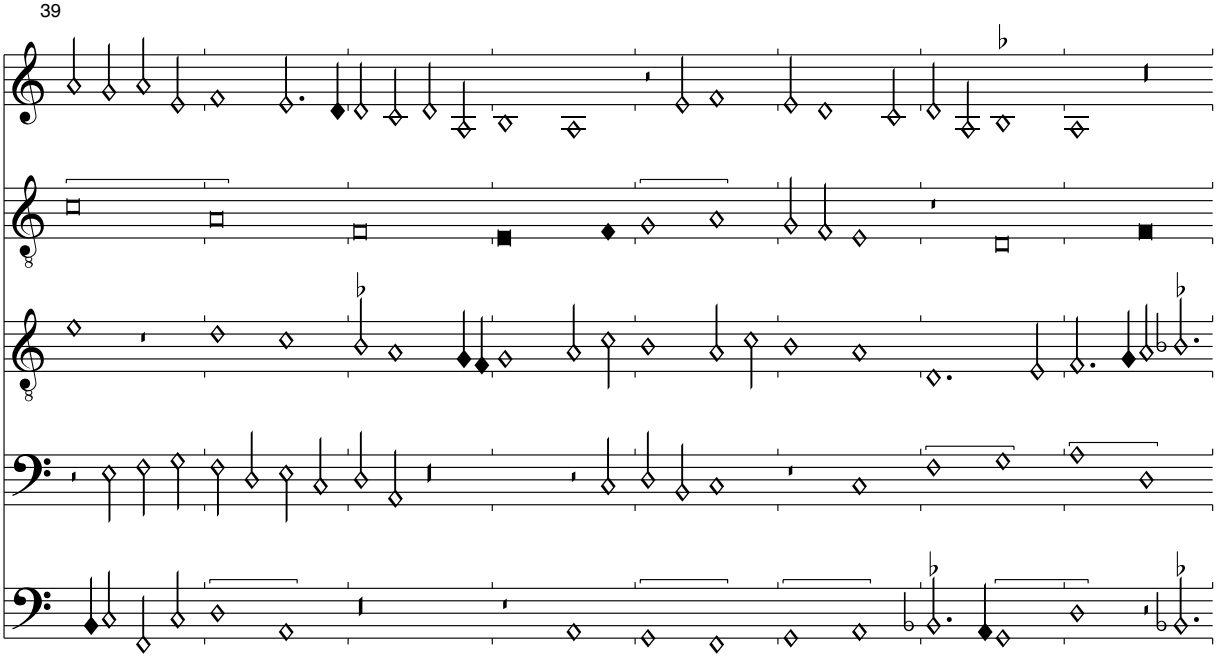

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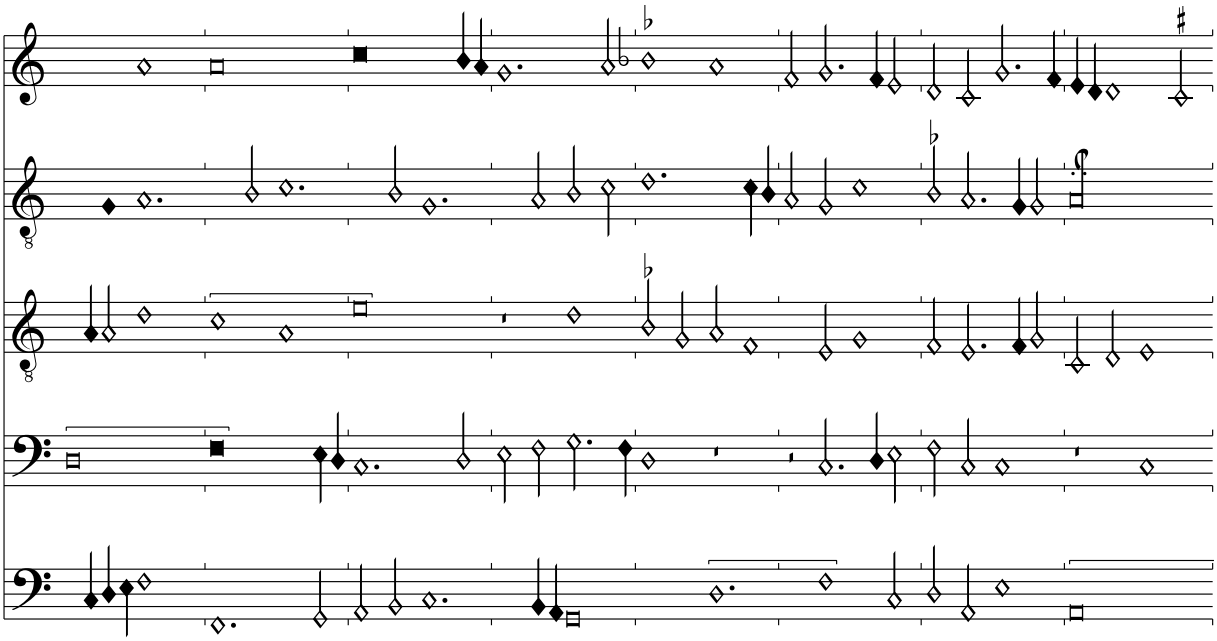

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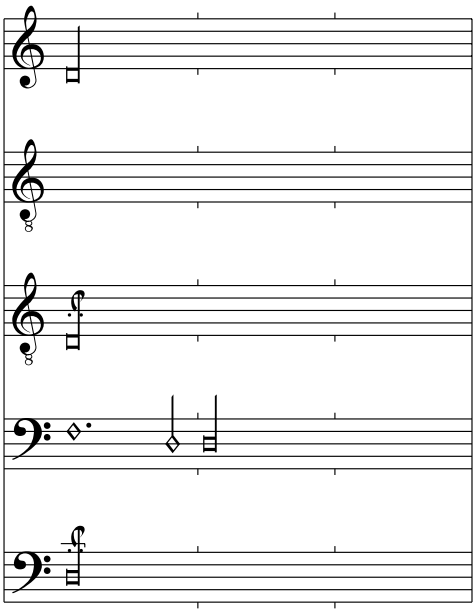

(de la) Rue: Fors seulement
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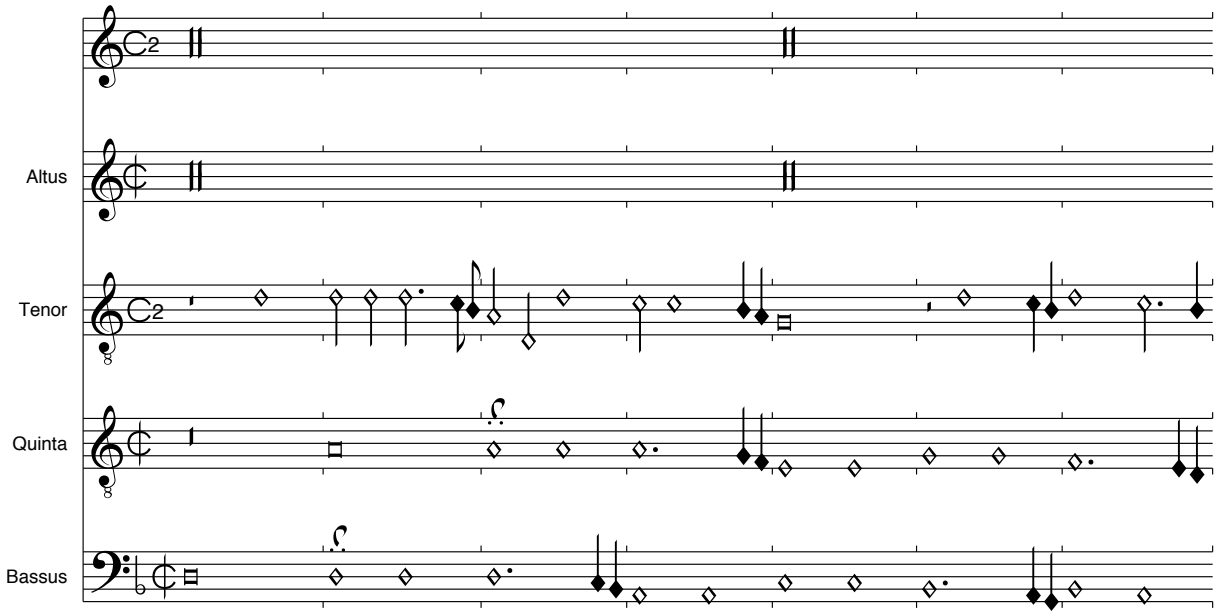

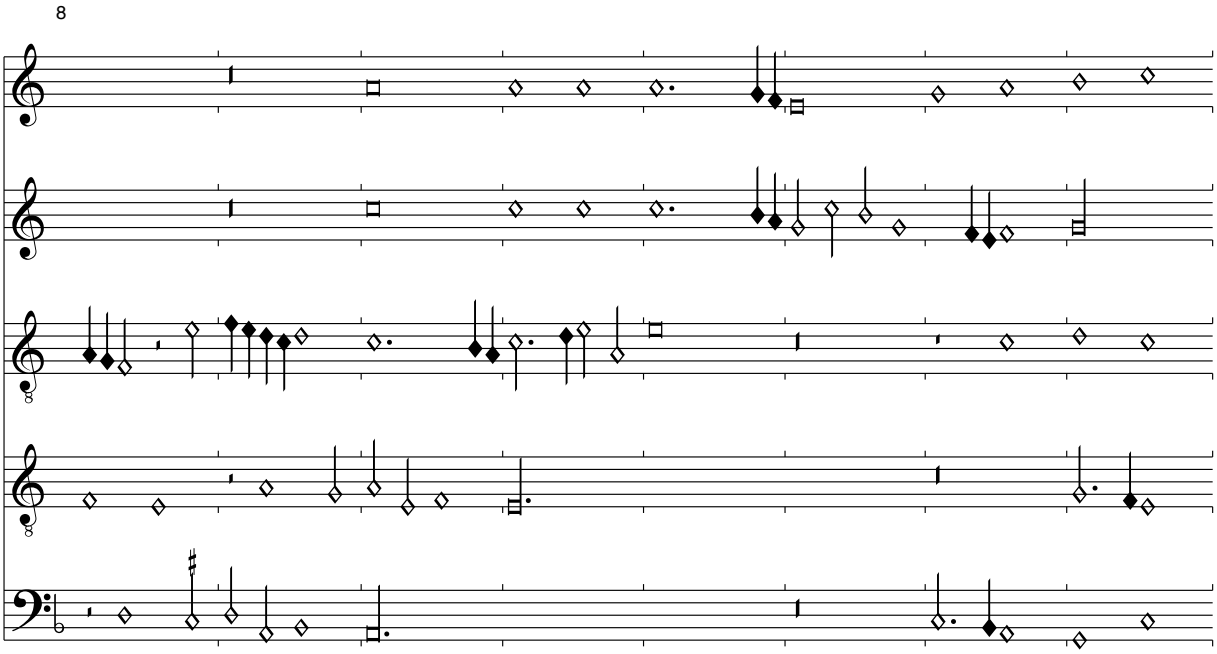

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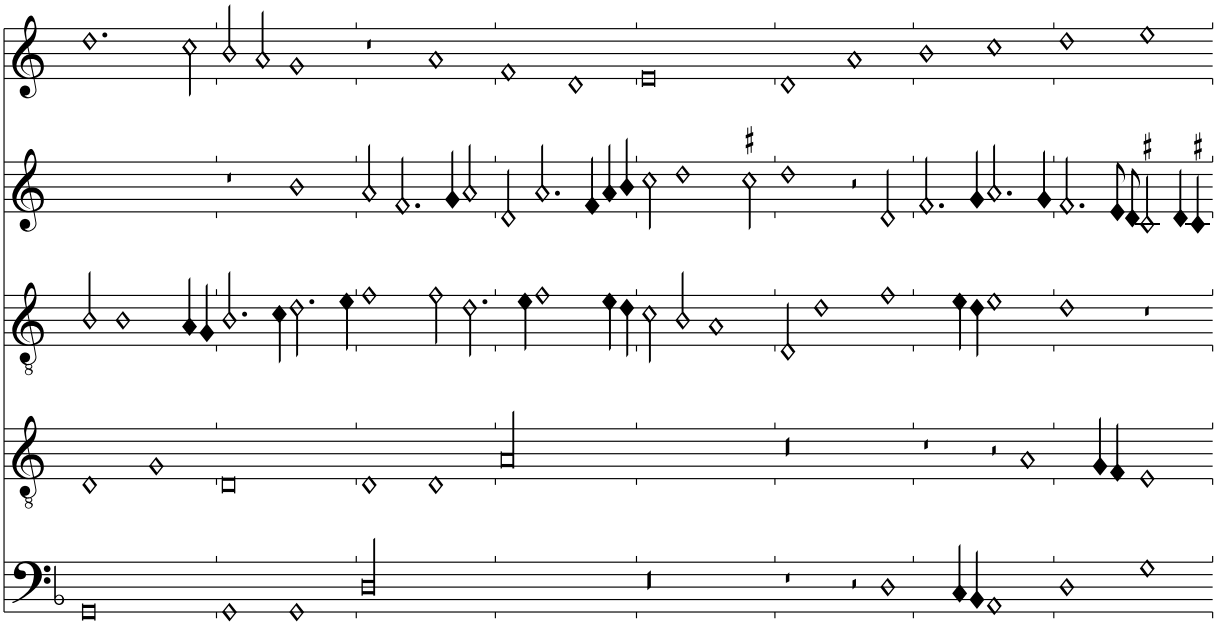

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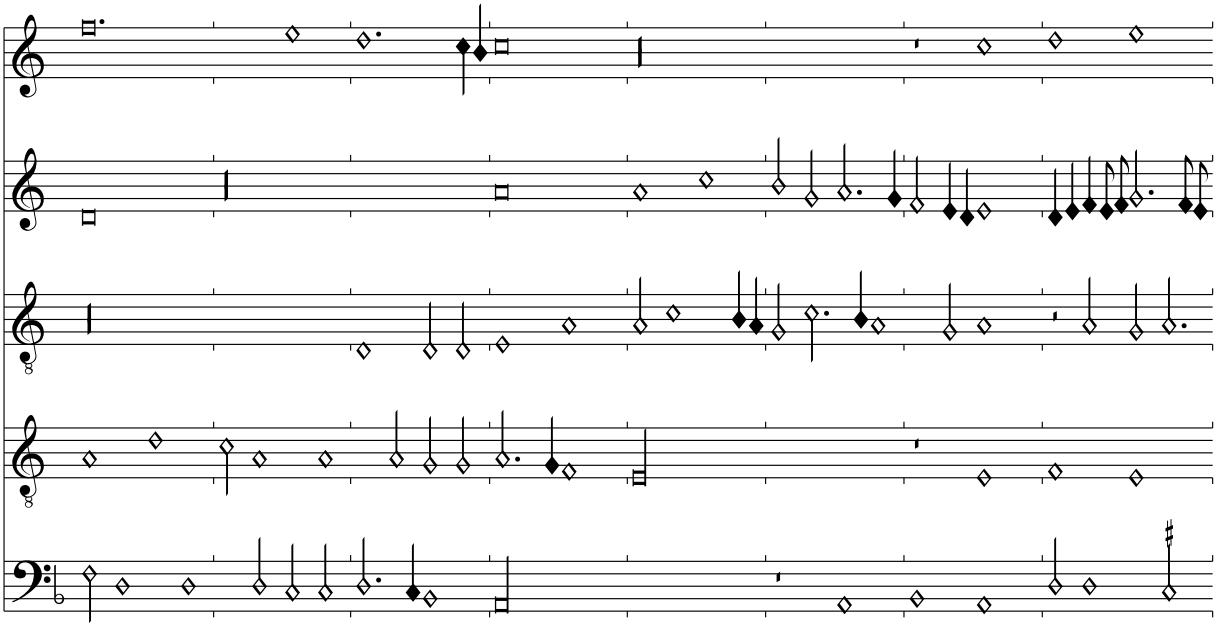

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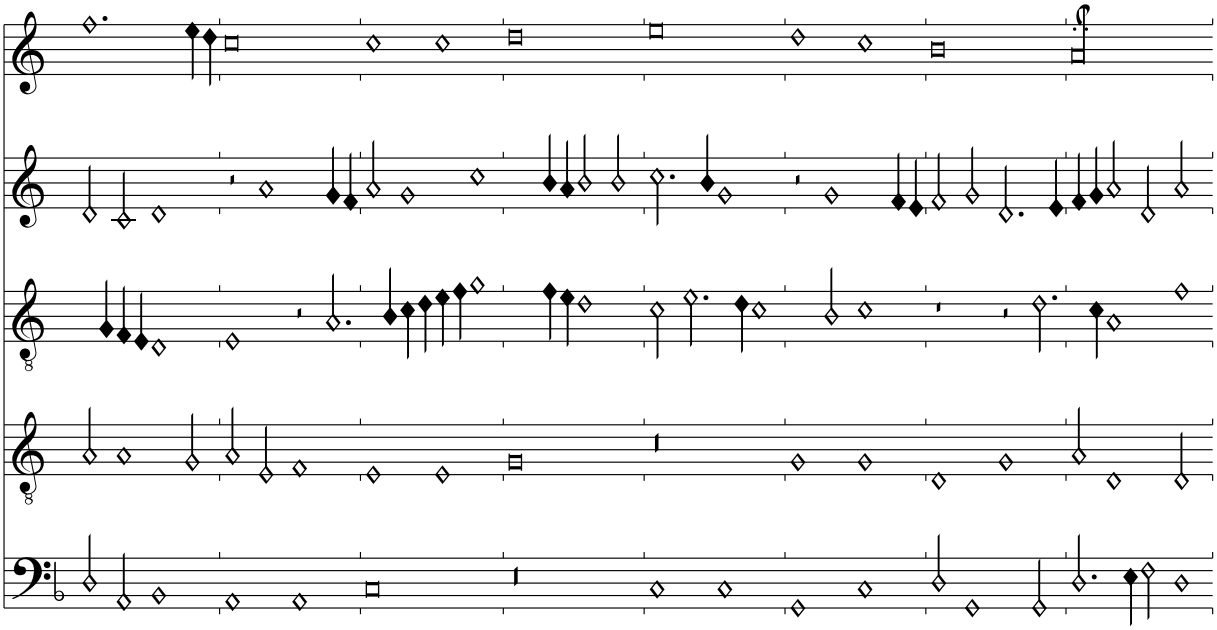

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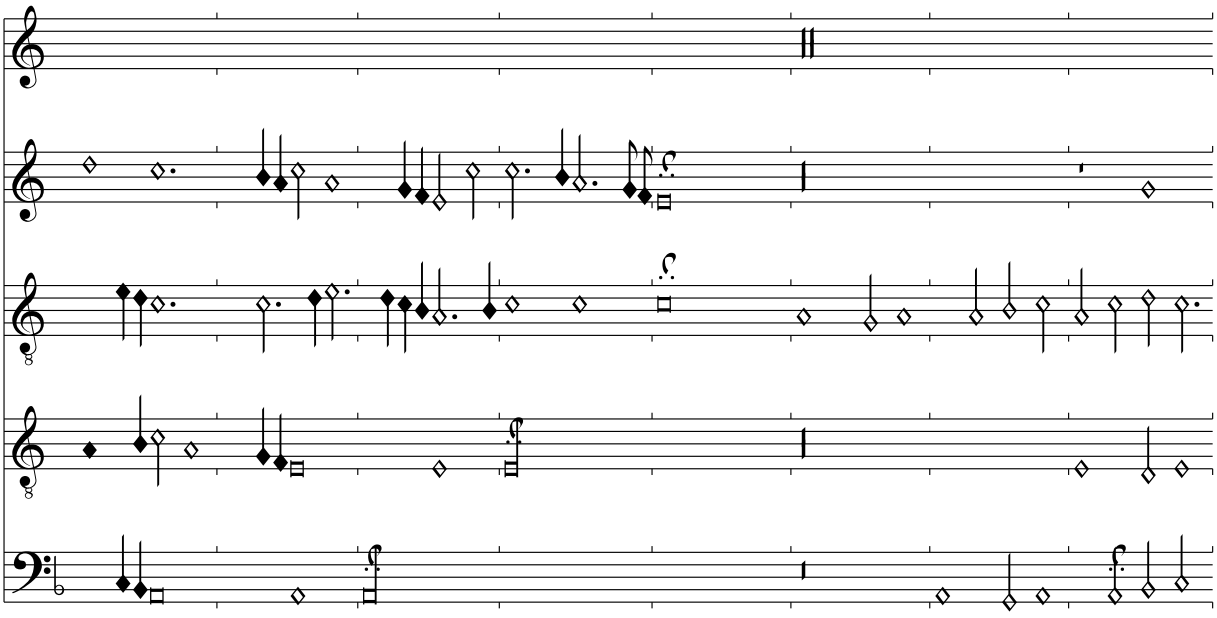

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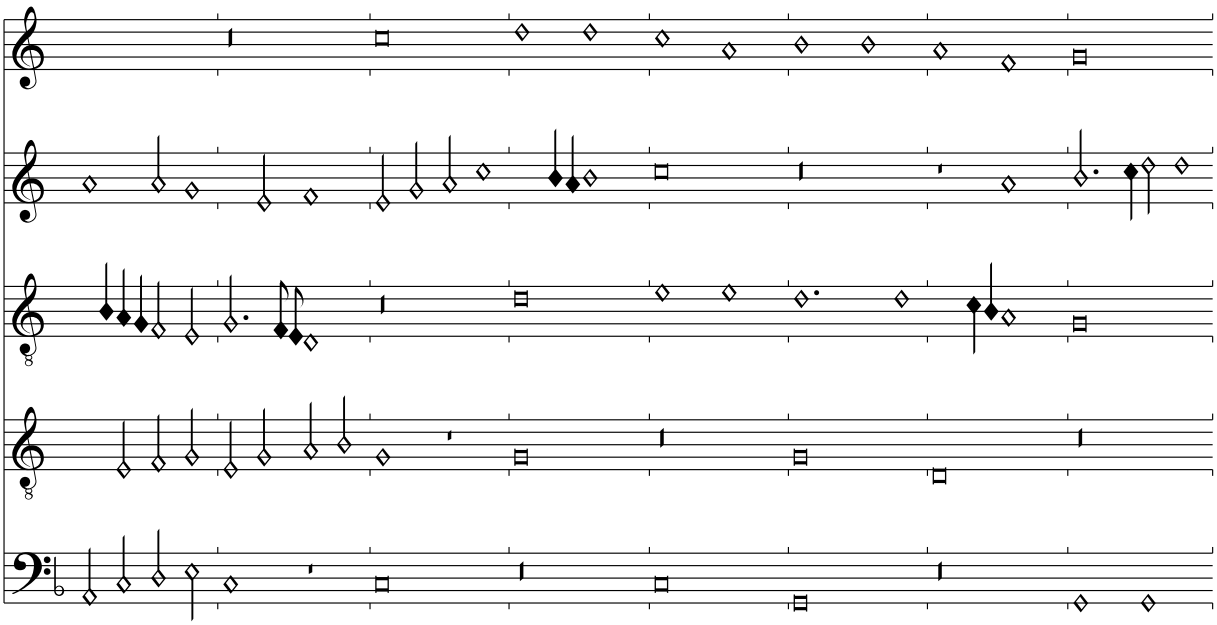

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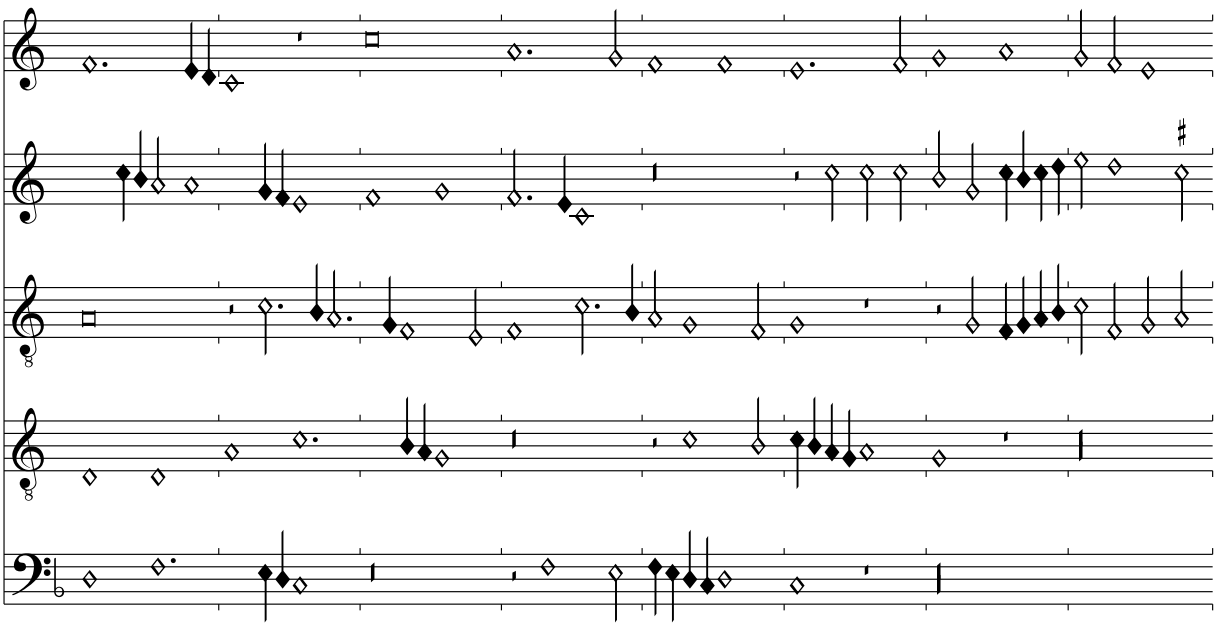

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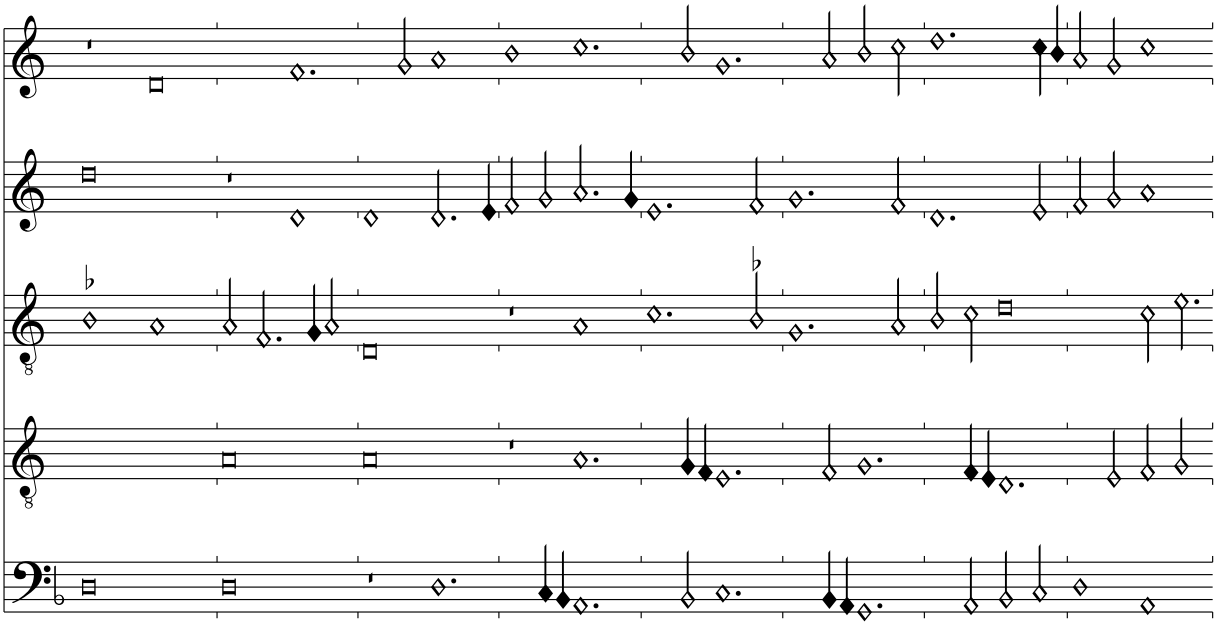

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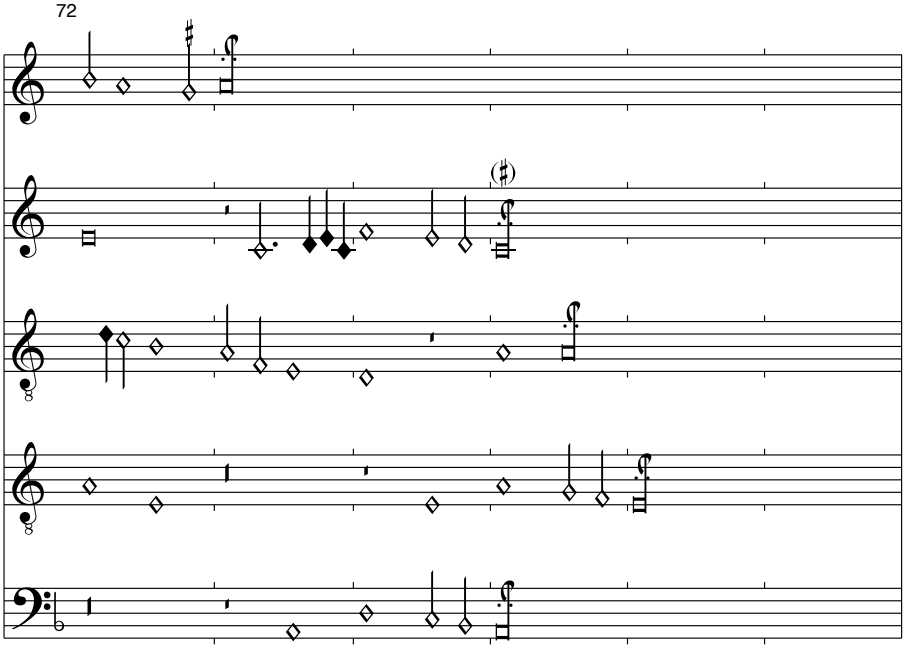
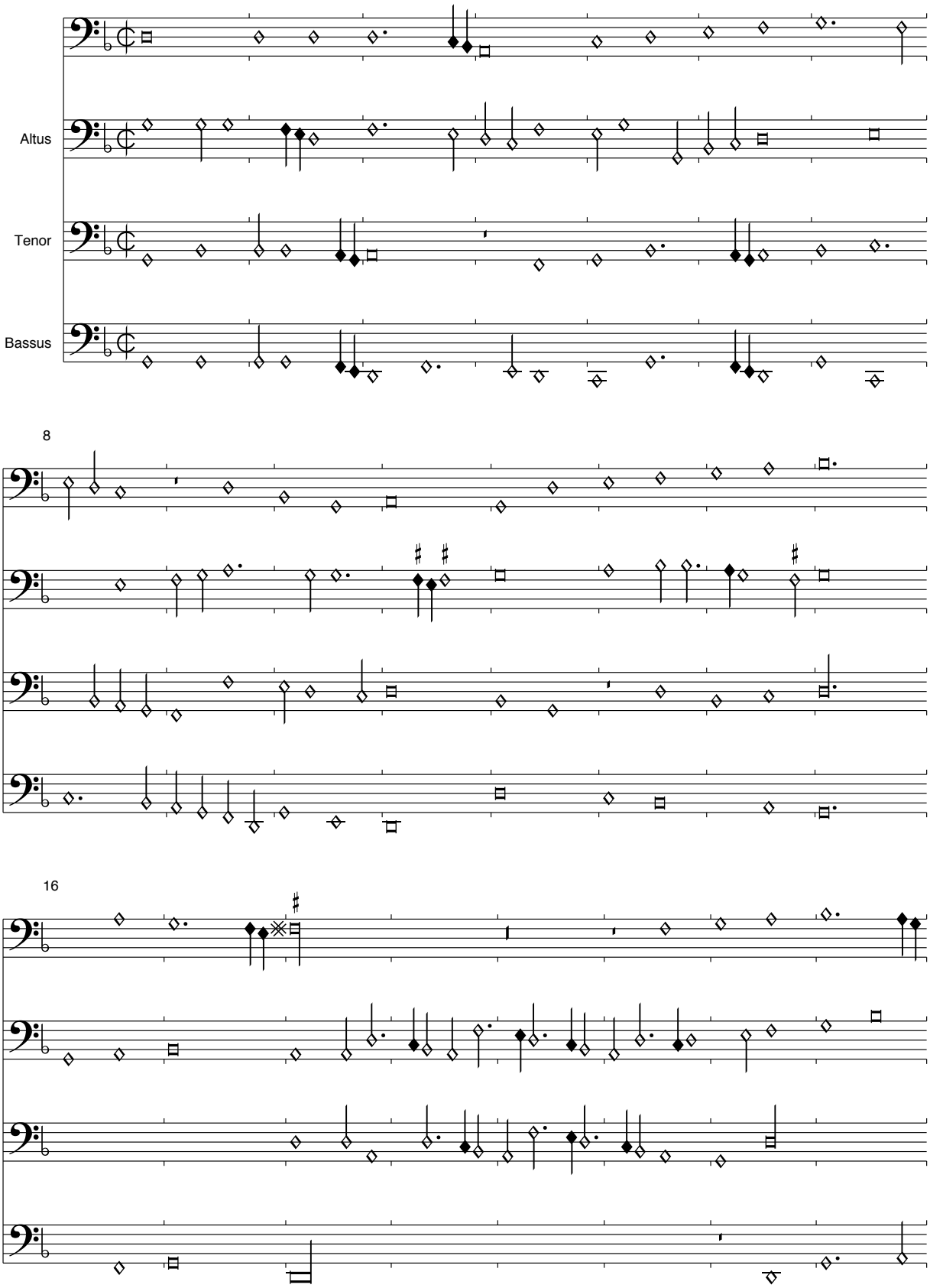


Andreas de Sylva: Fors seulement
Bologna Q 19, f. 2'-3



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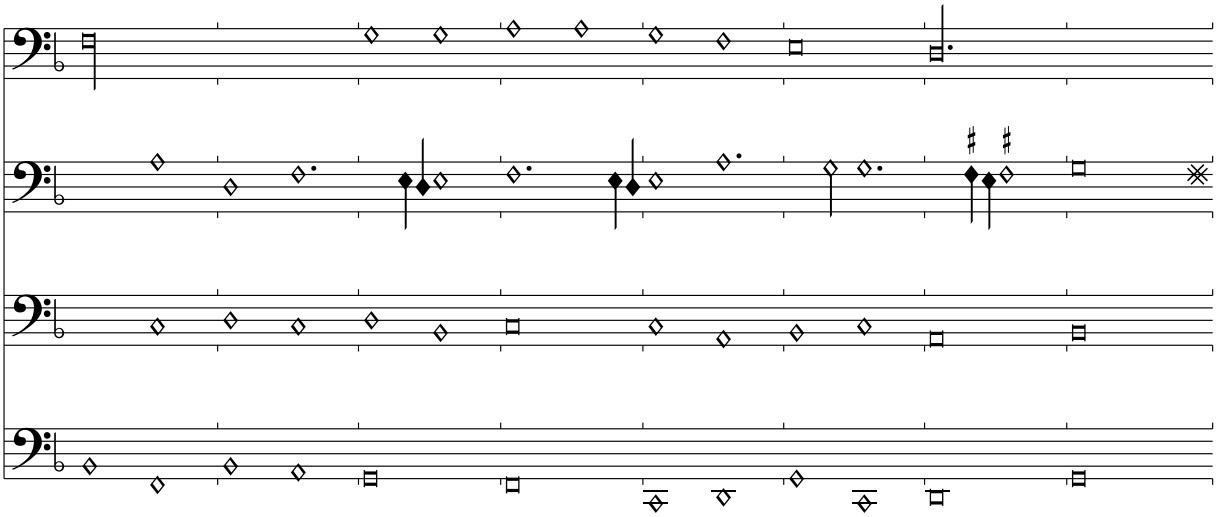

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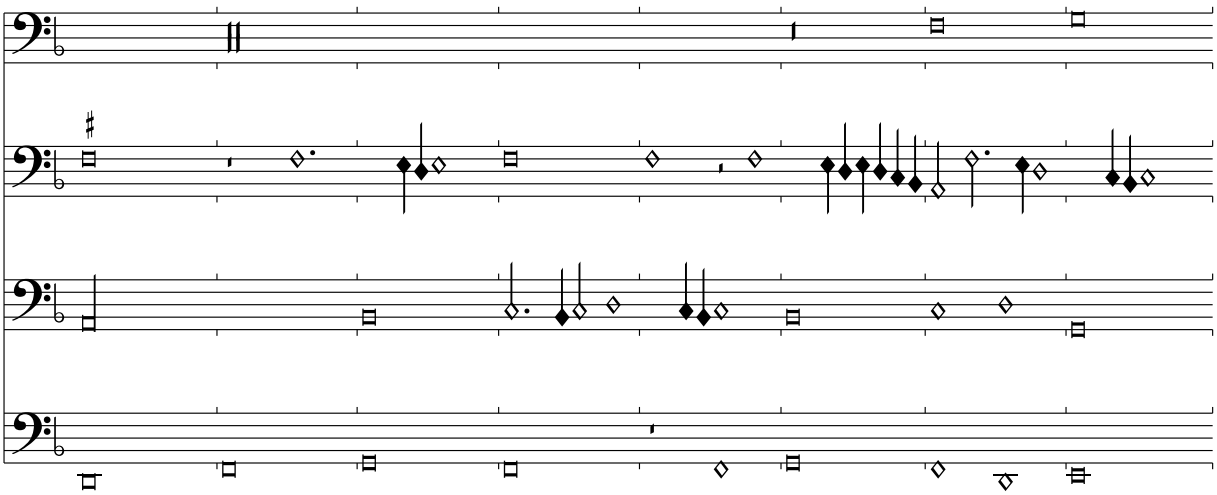

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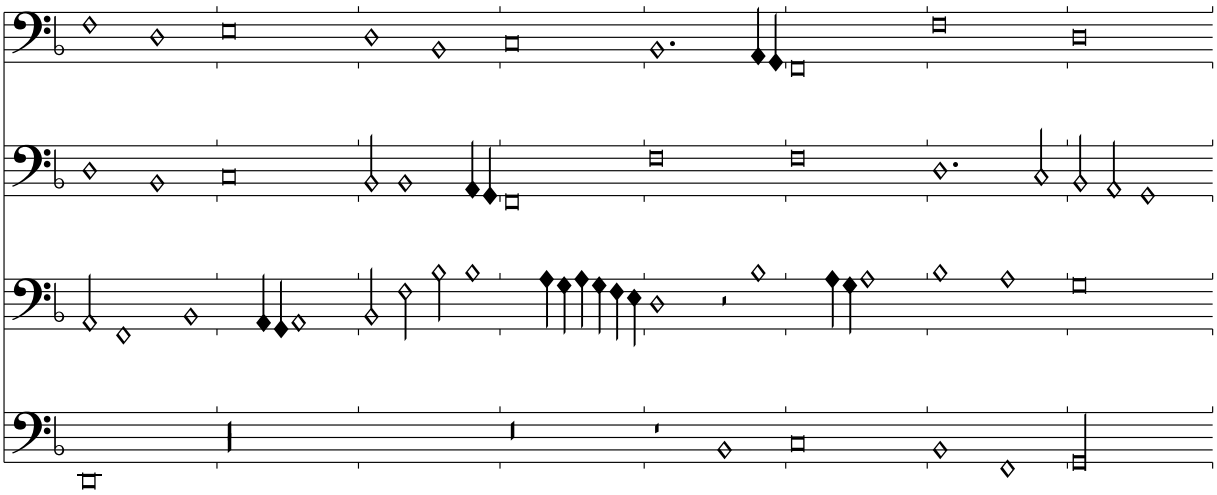

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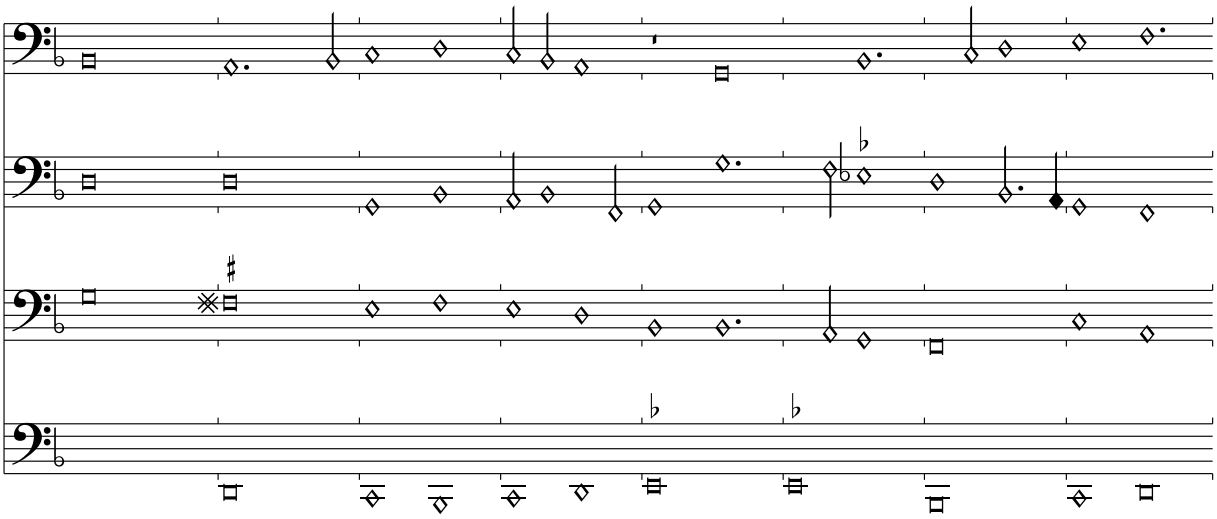

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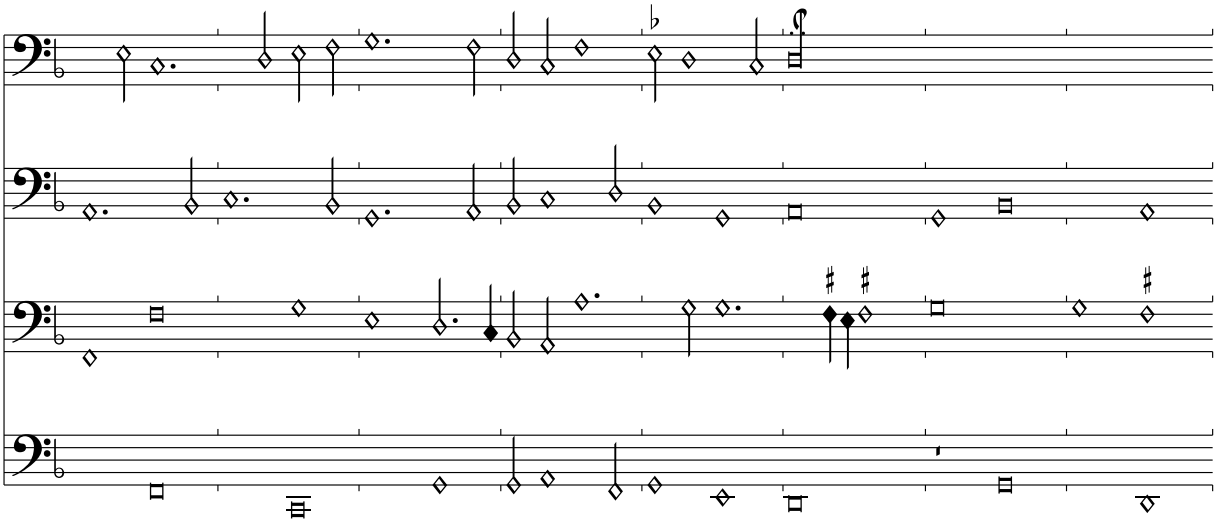

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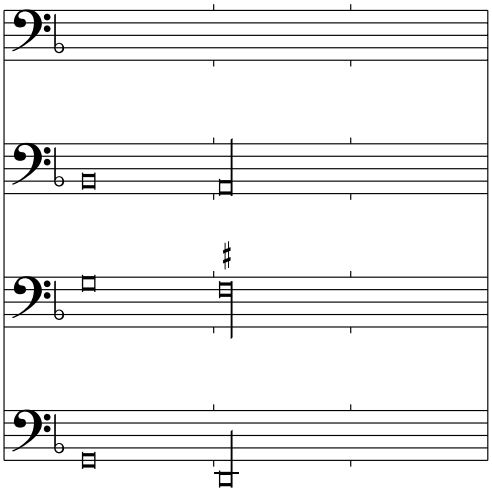
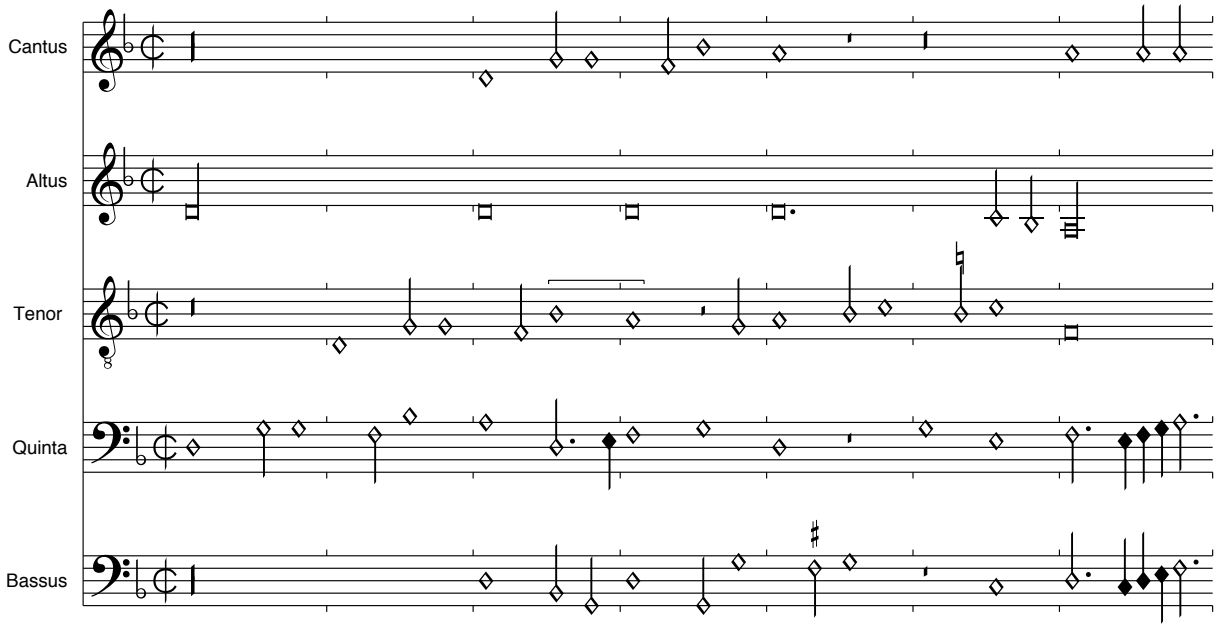
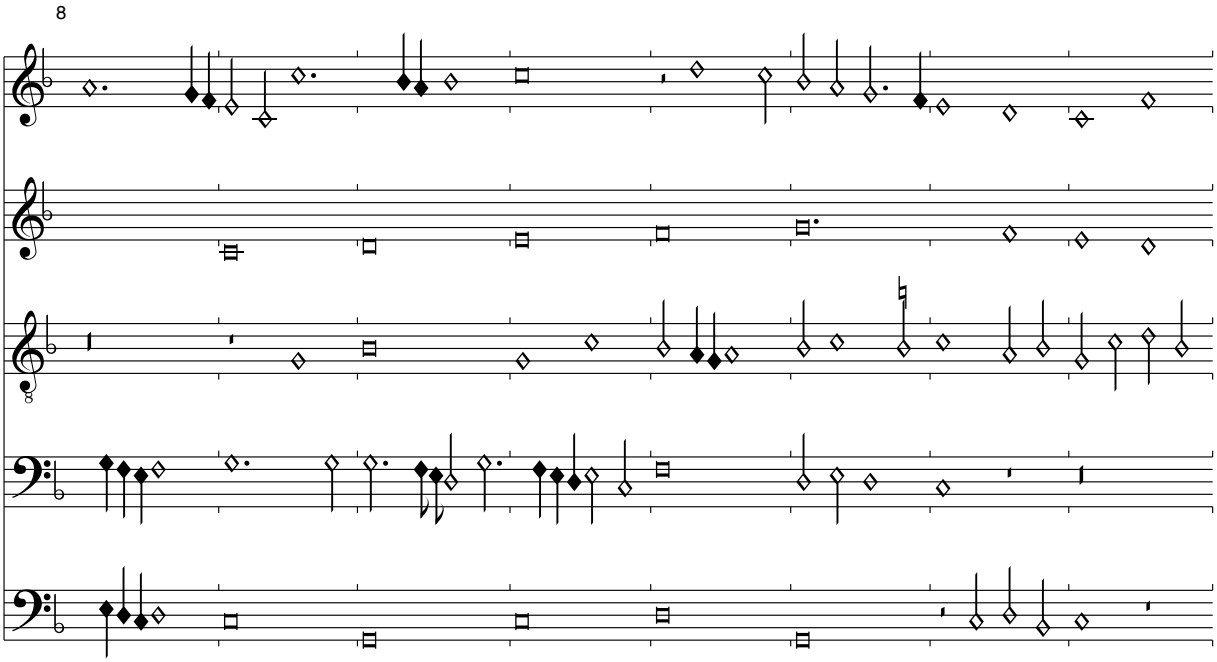


Antonius Divitis: Fors seulement
Bologna Q 19, f. 9v-11r





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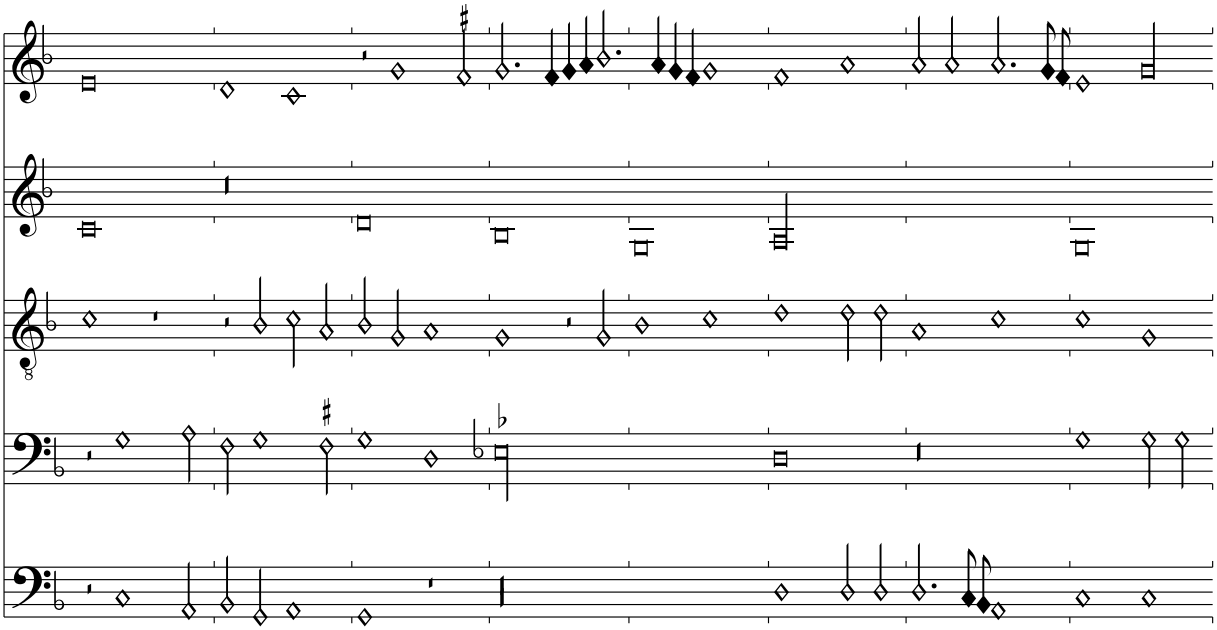

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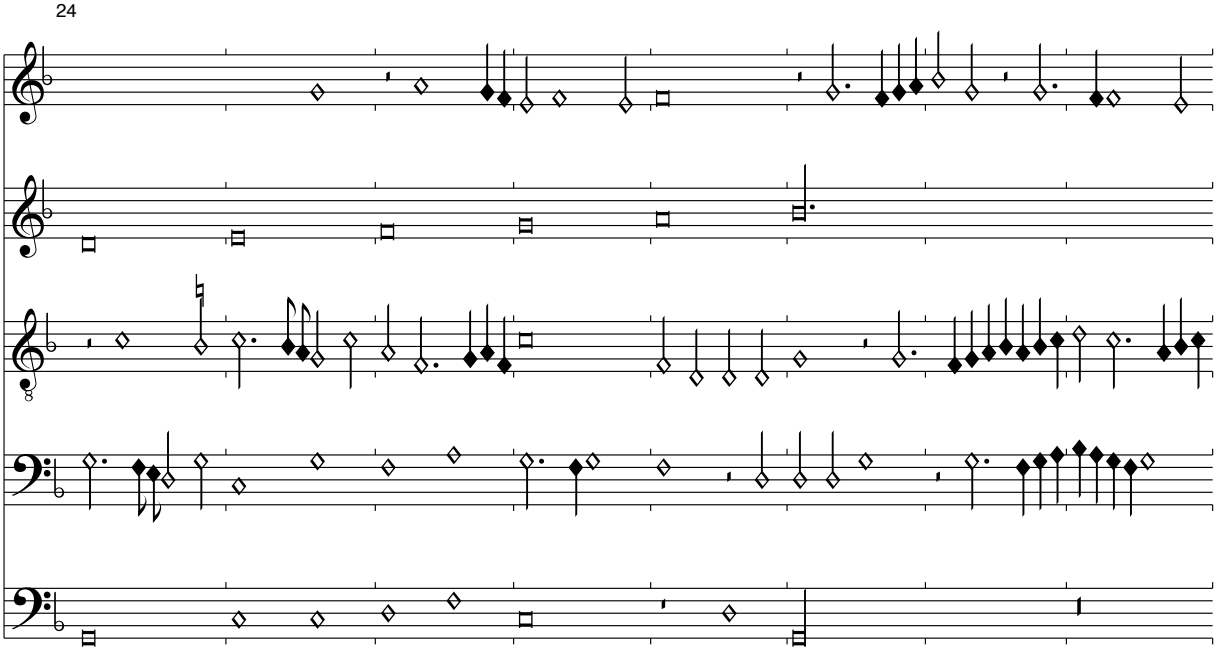

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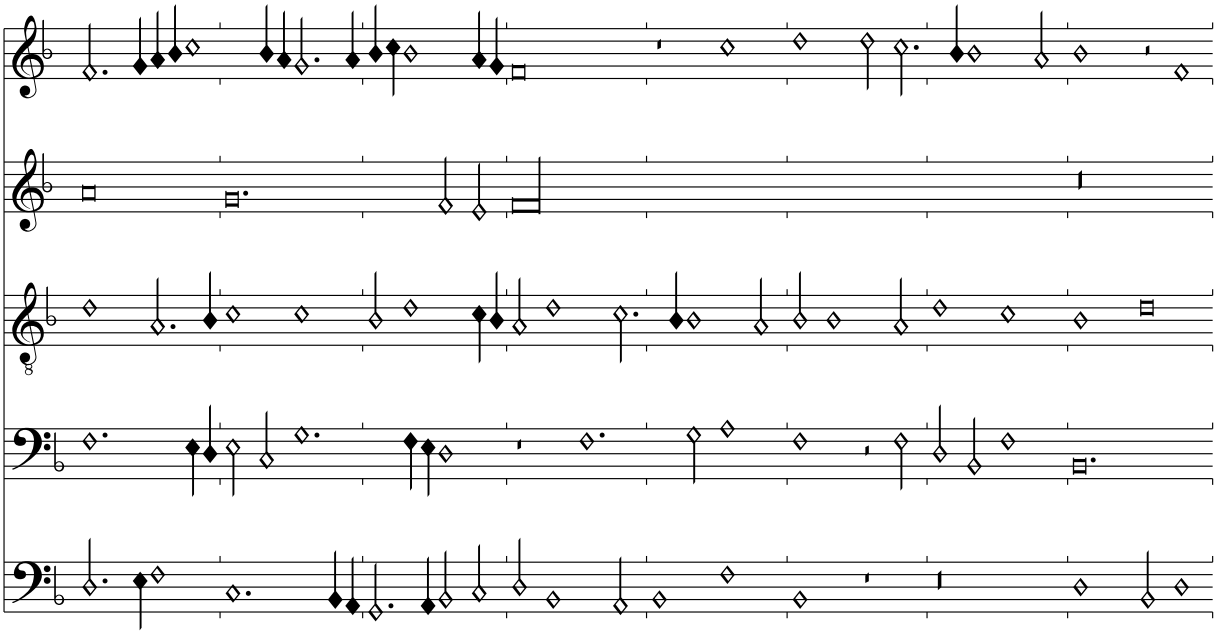

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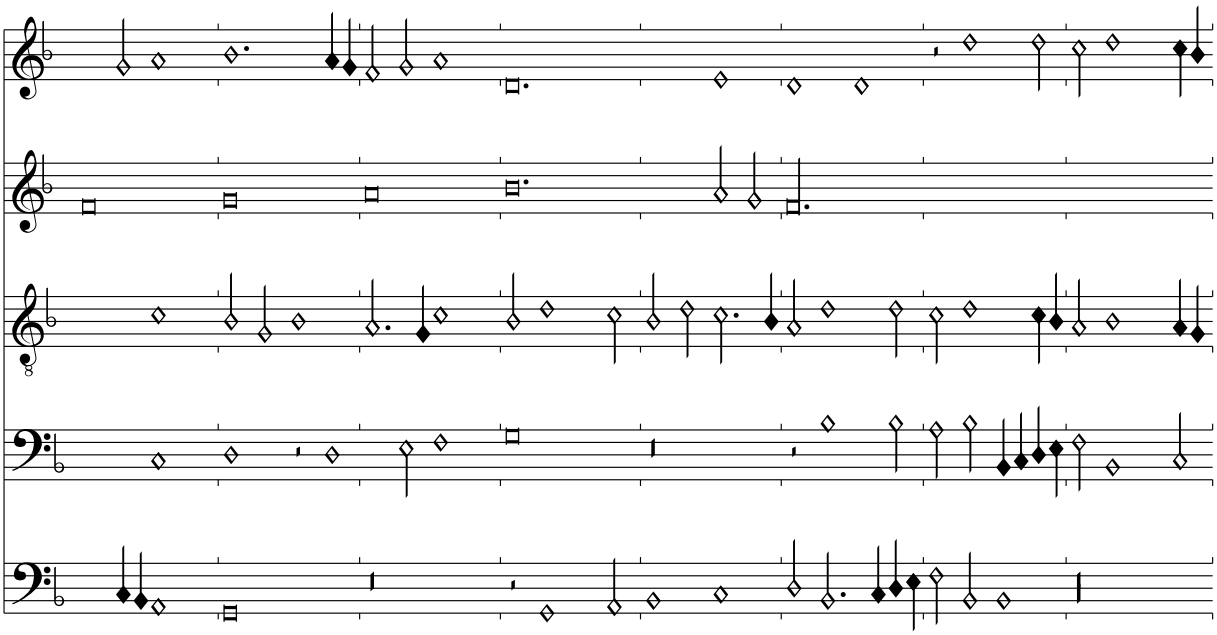

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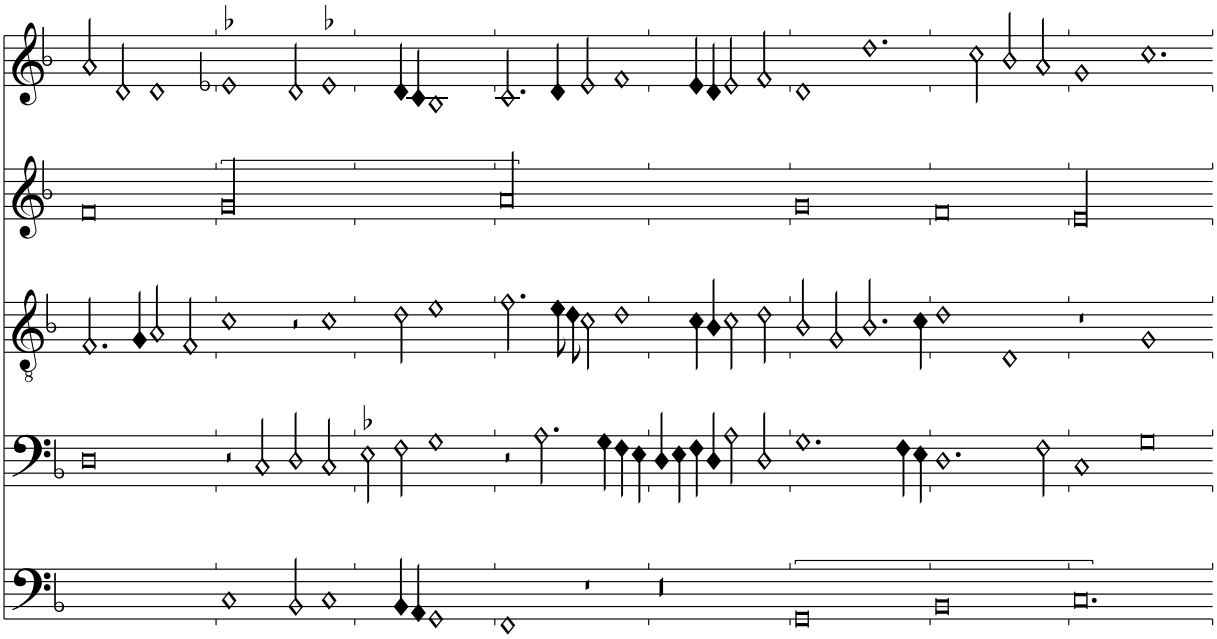

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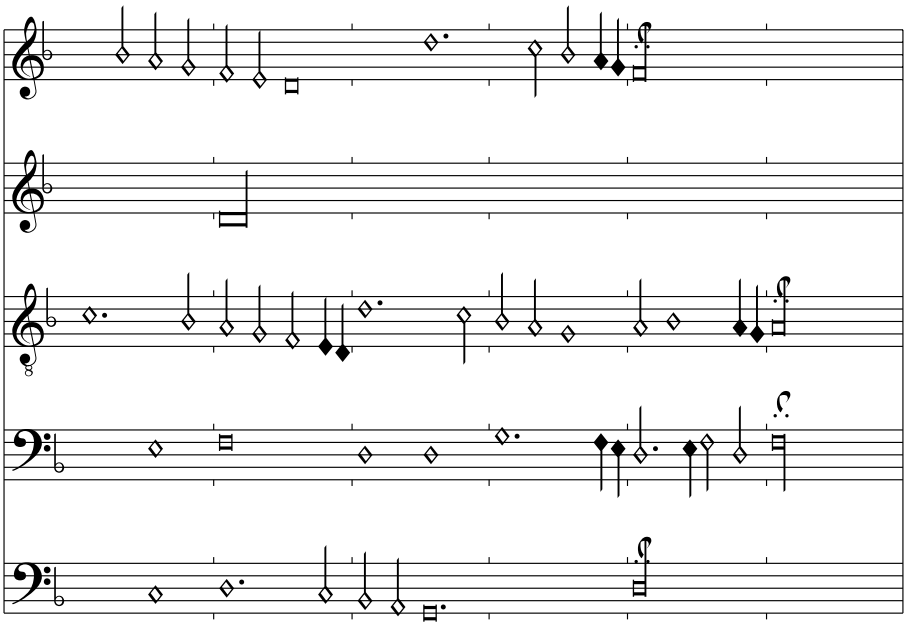

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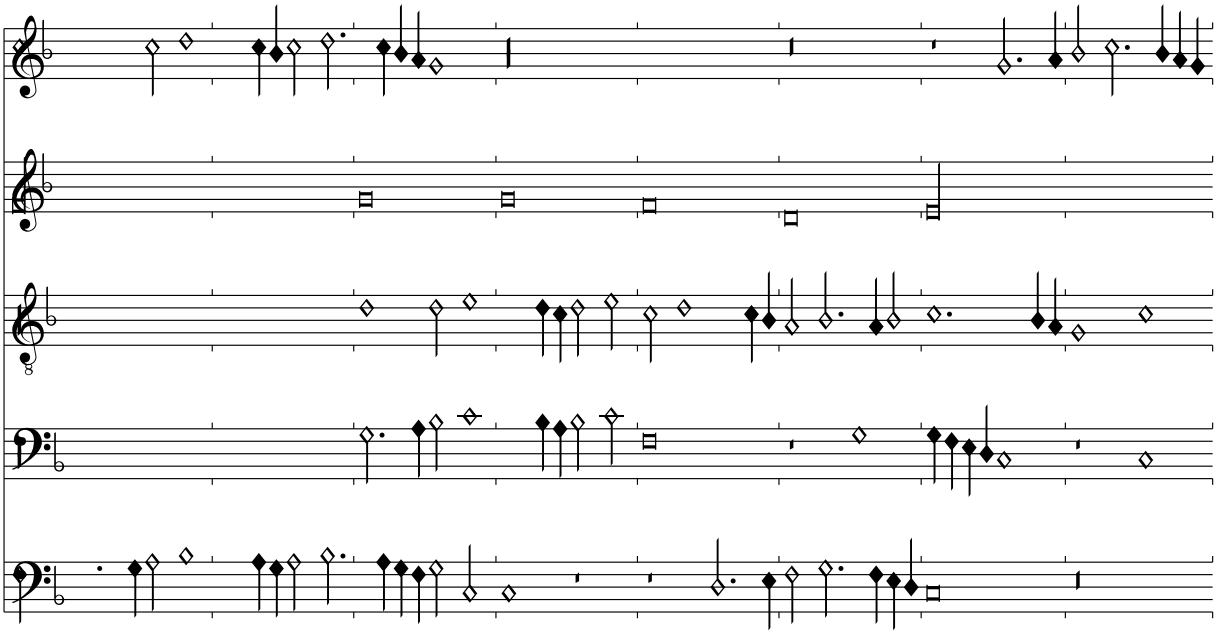

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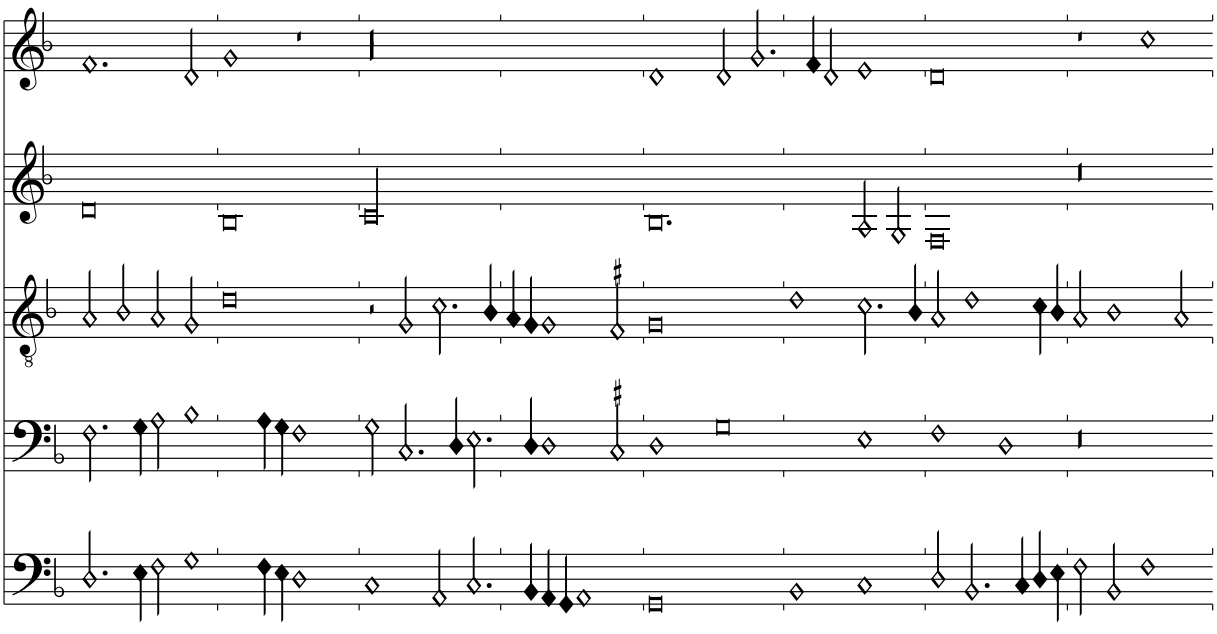

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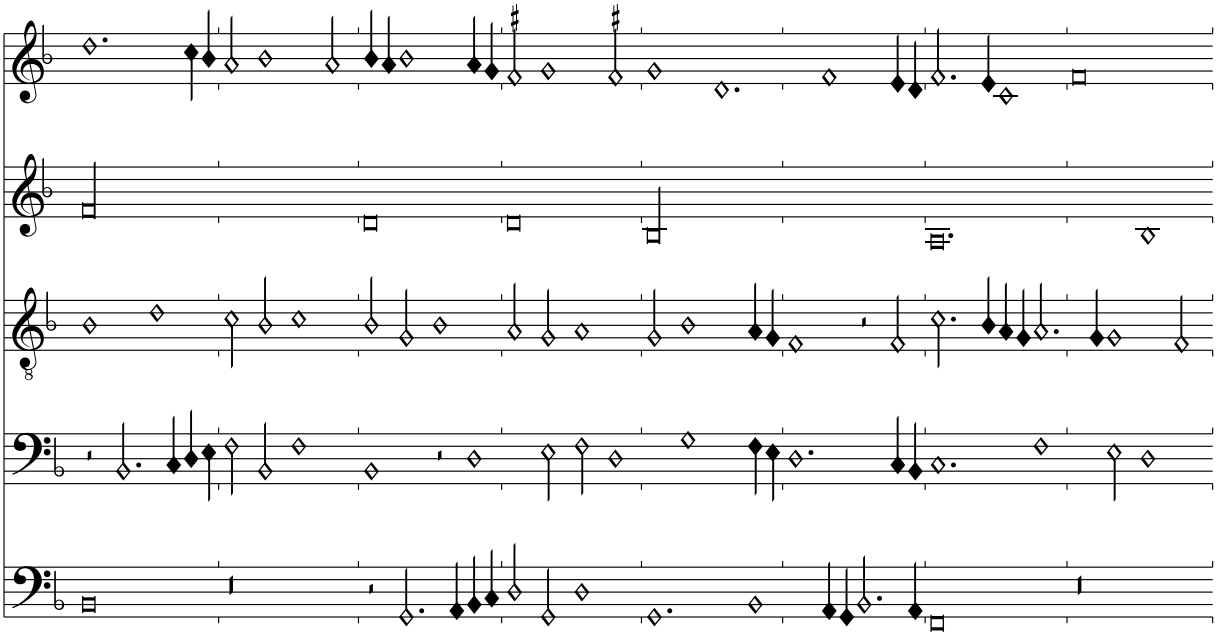

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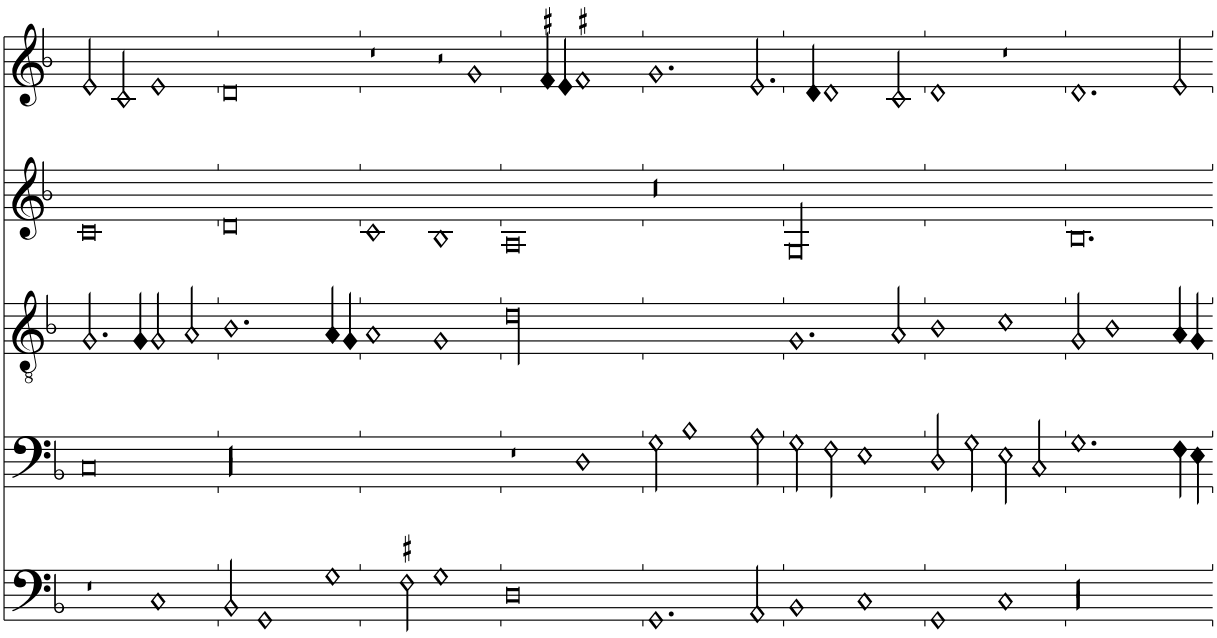

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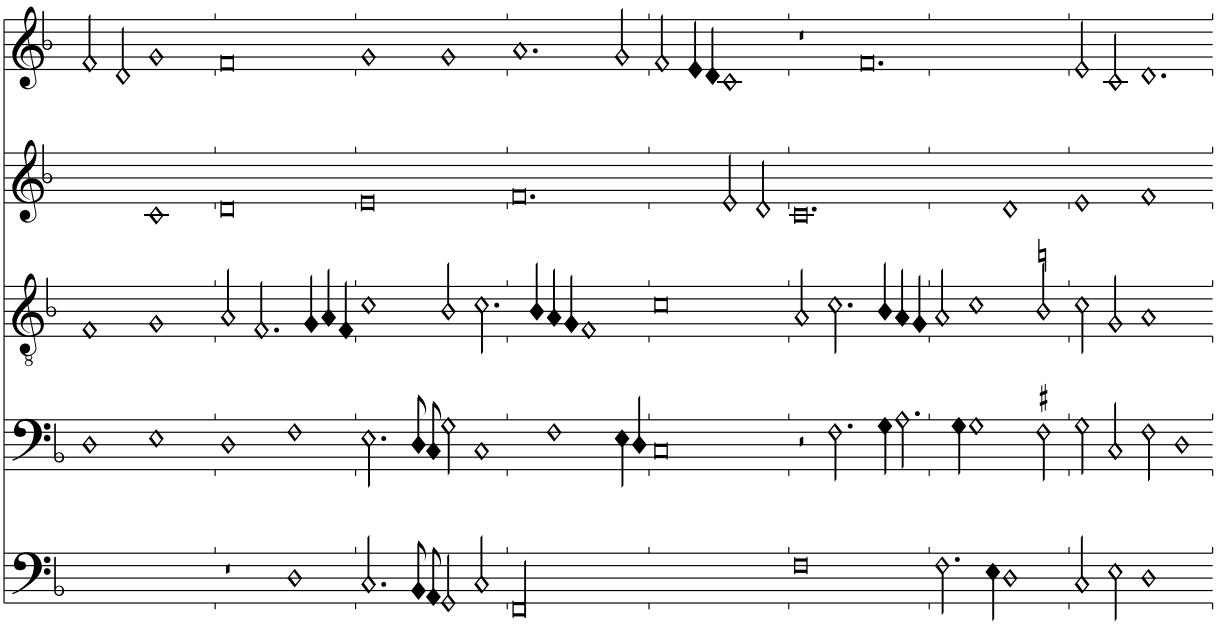

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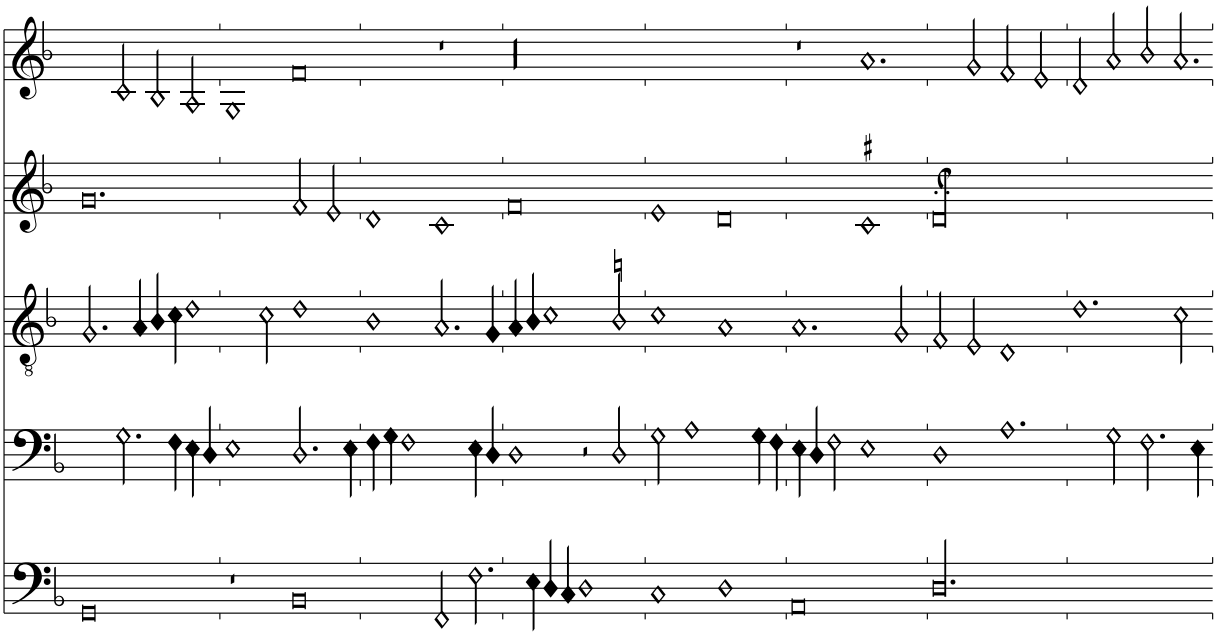

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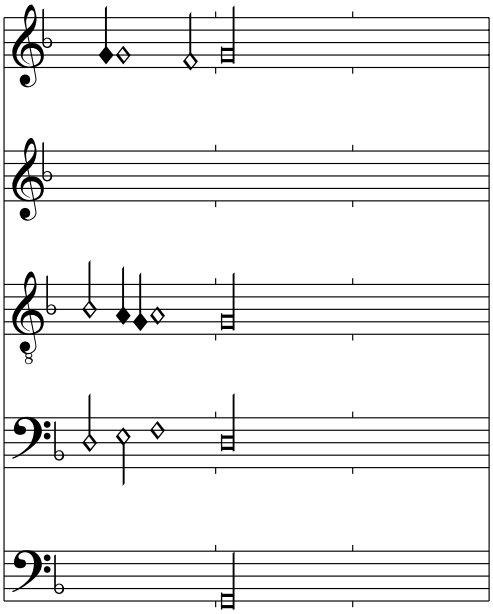

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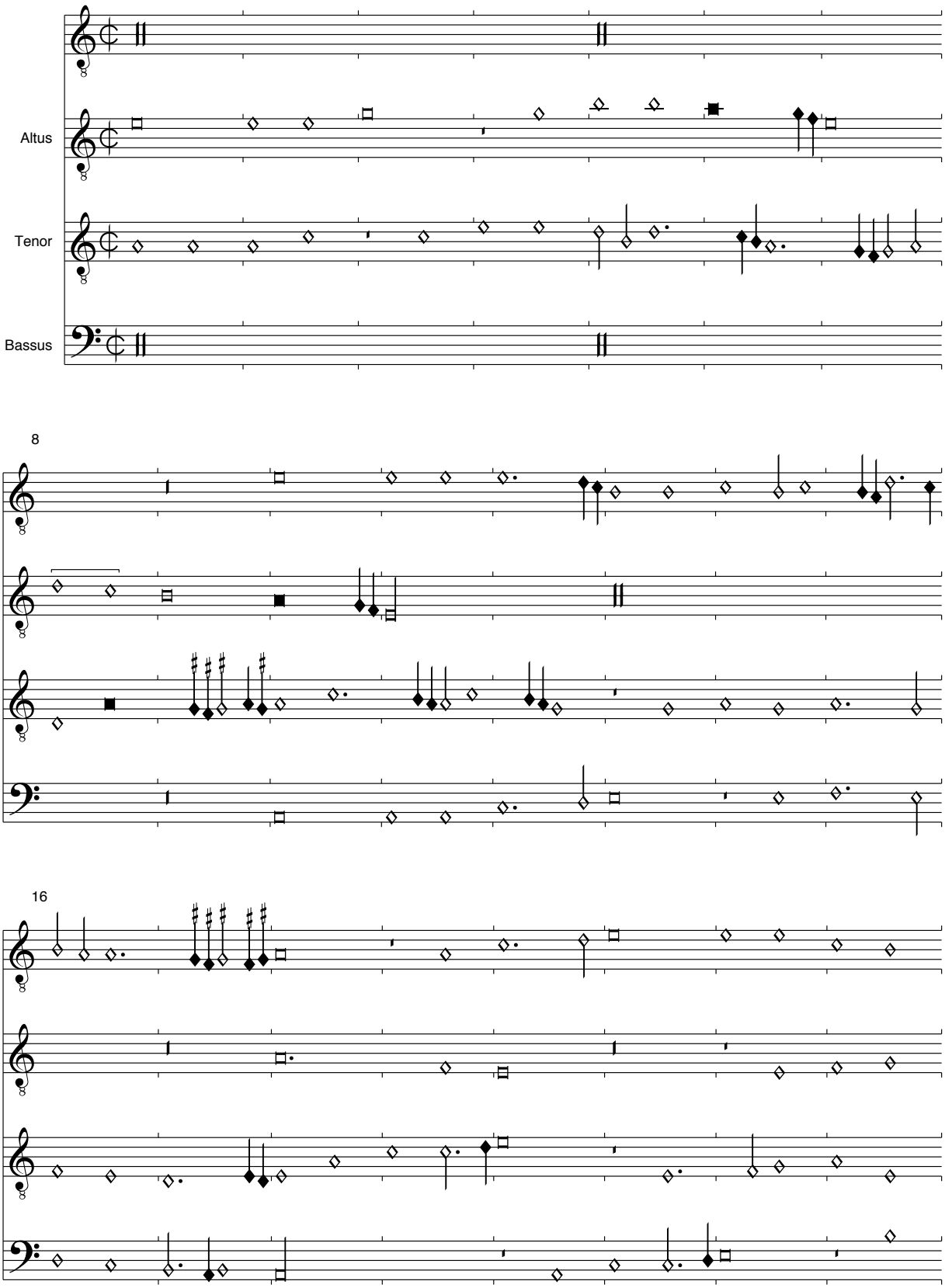

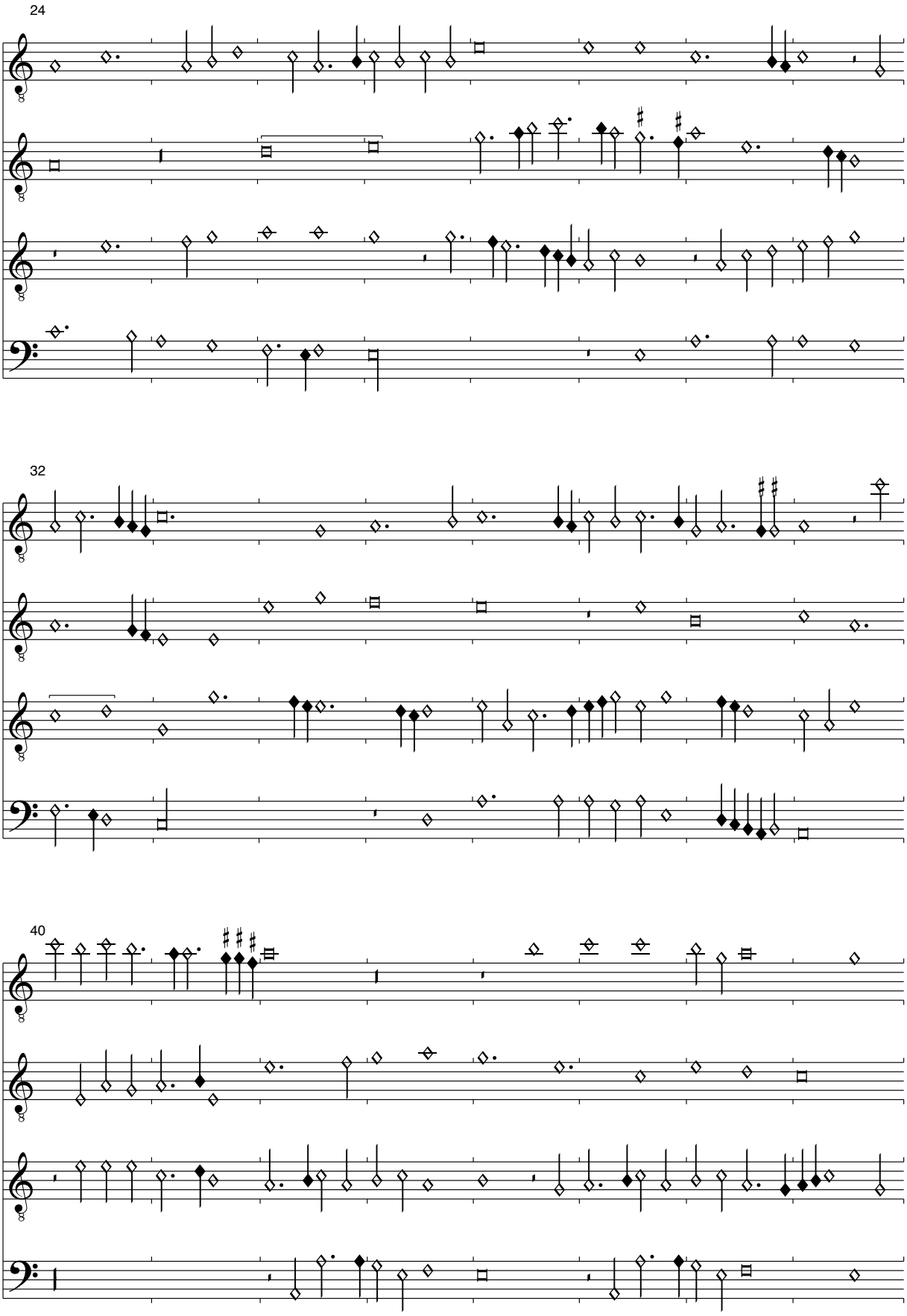
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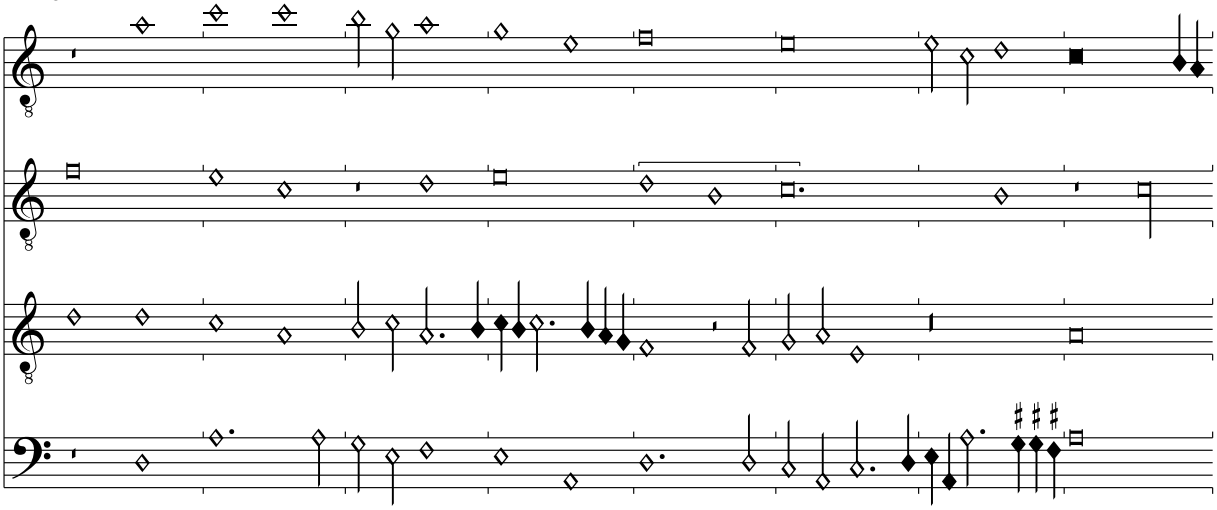

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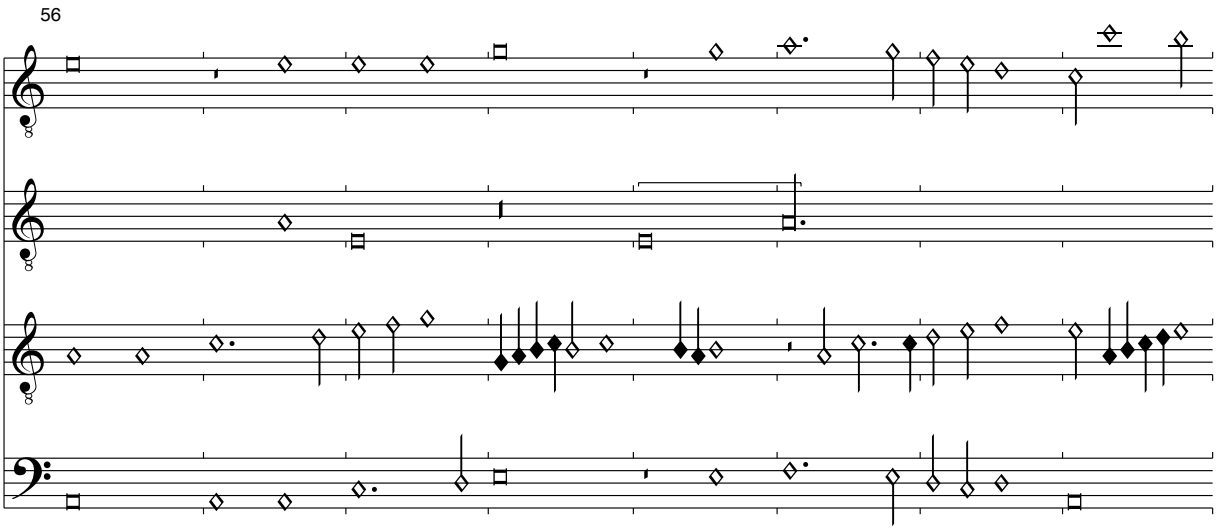

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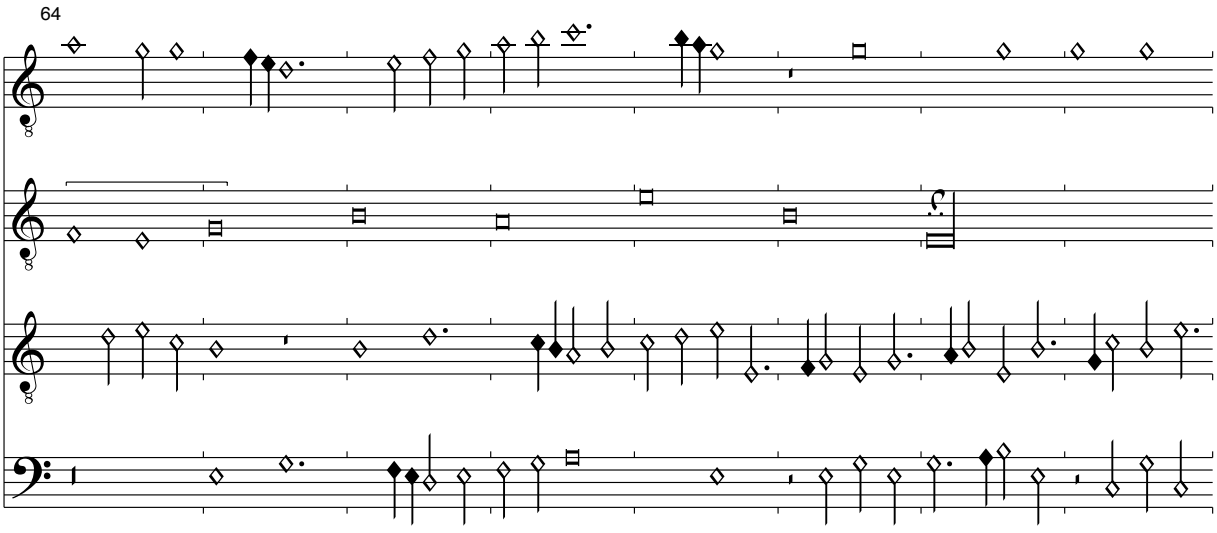

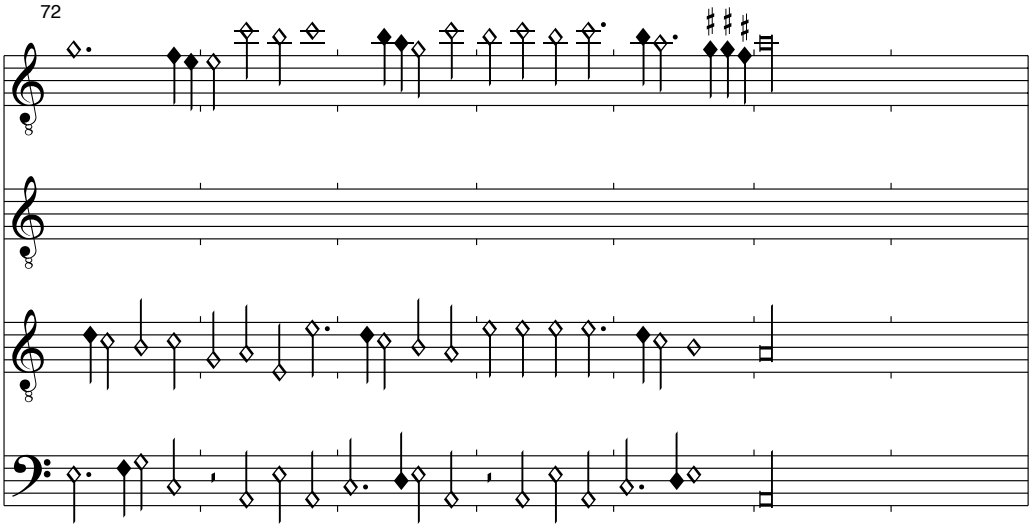
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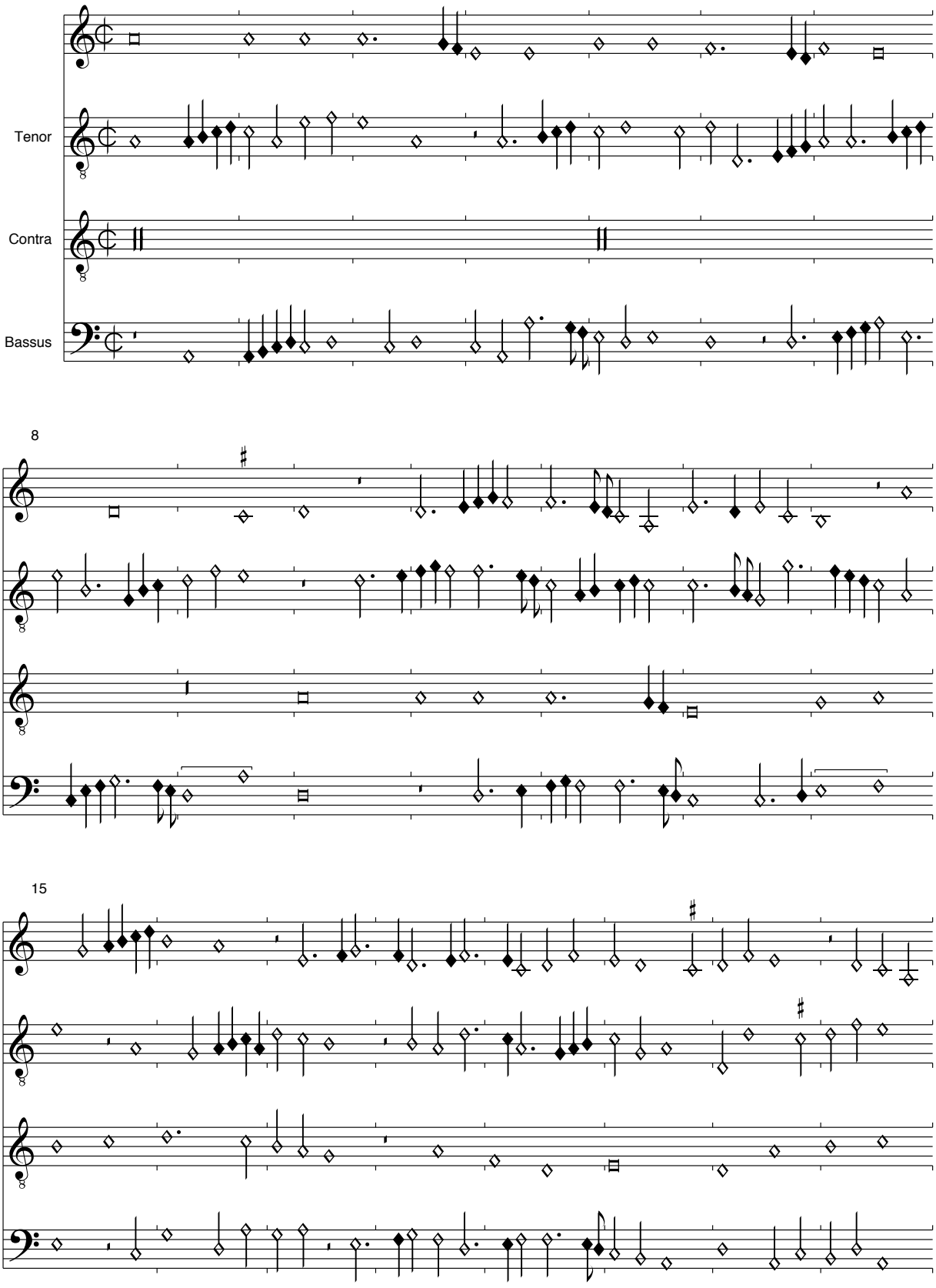

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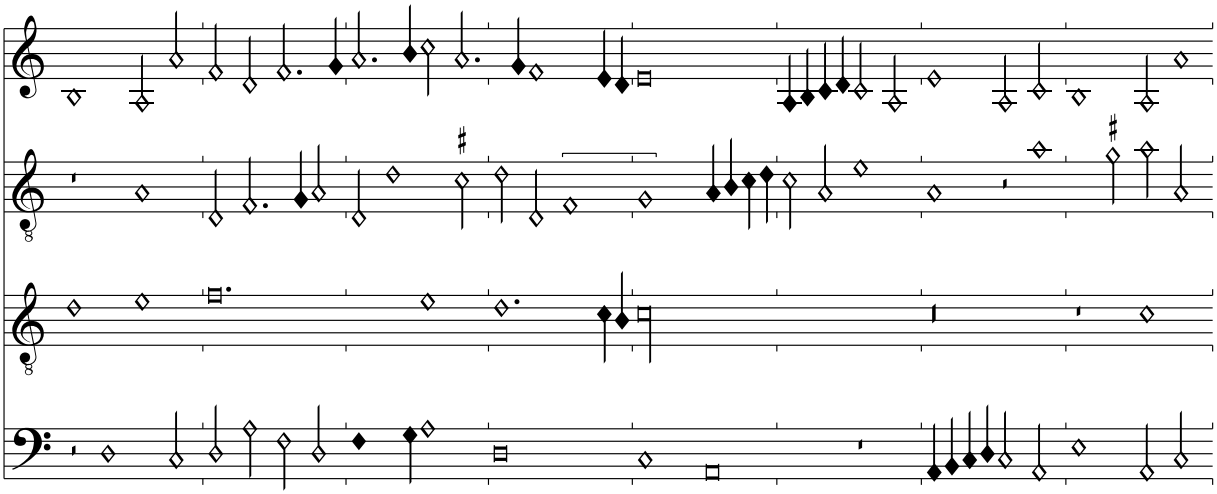

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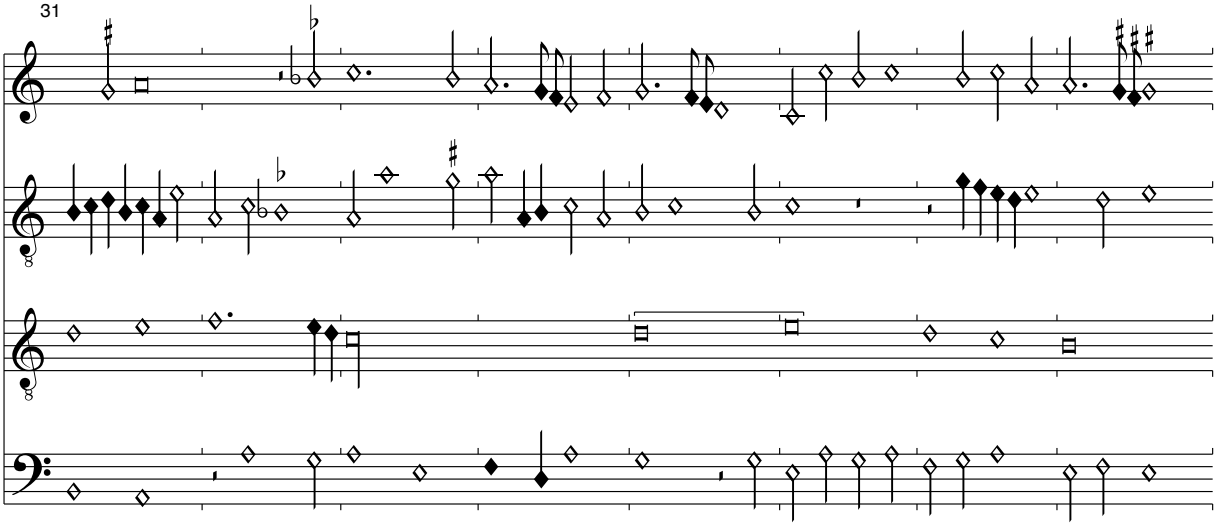

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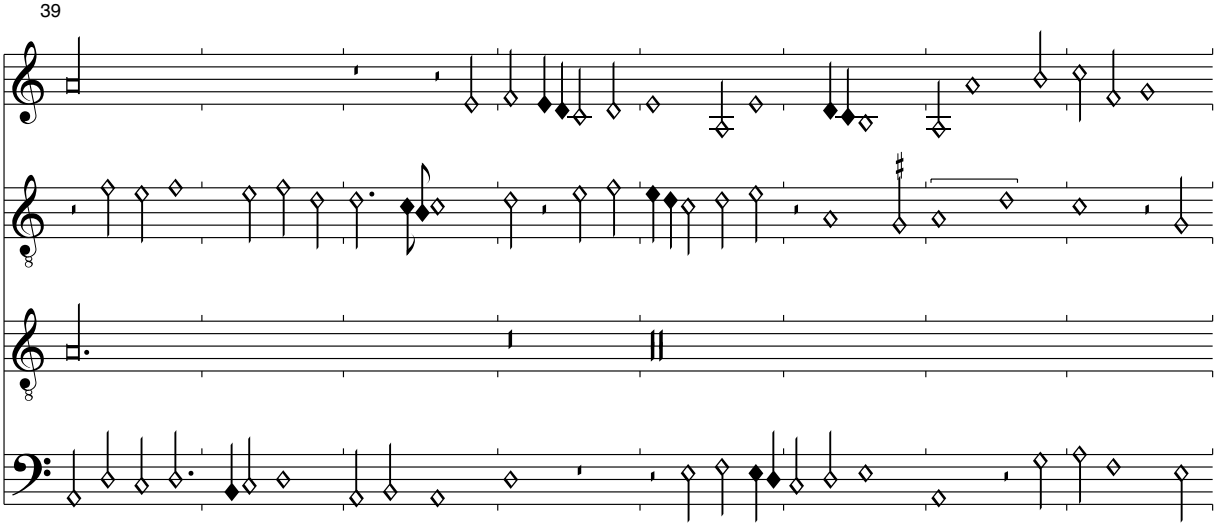

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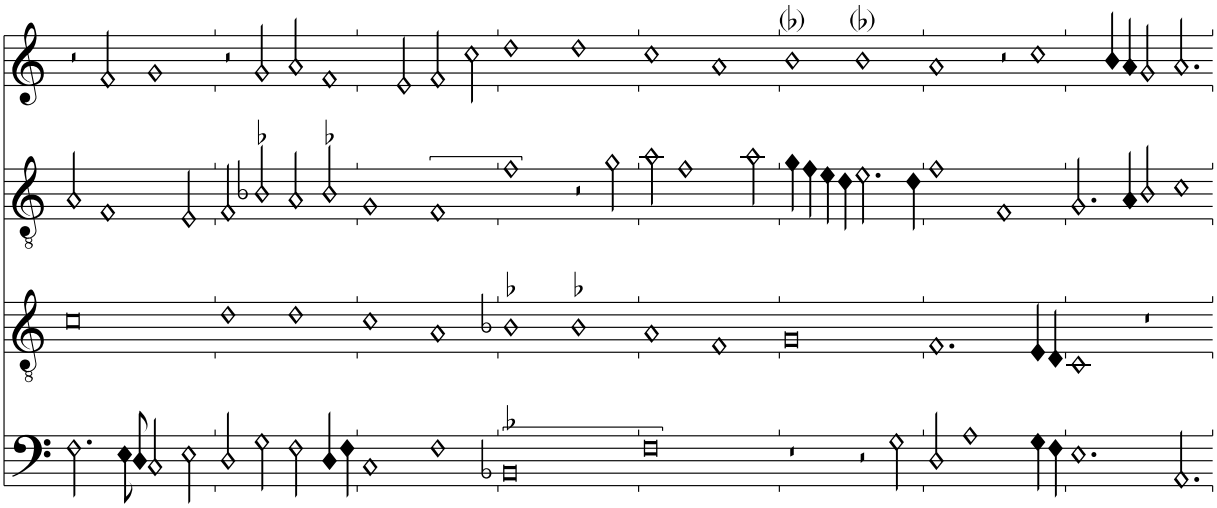

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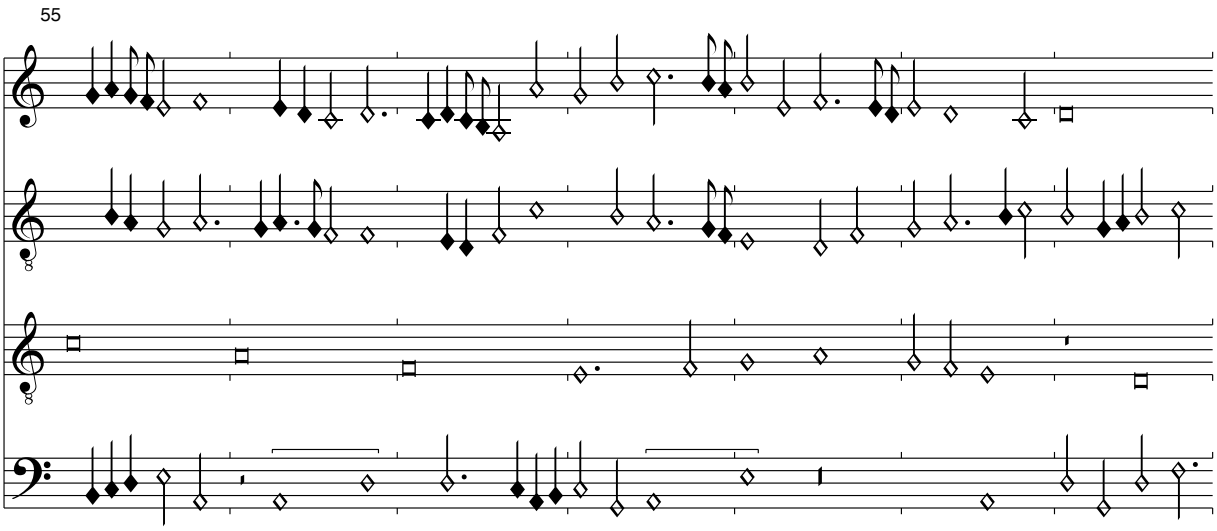

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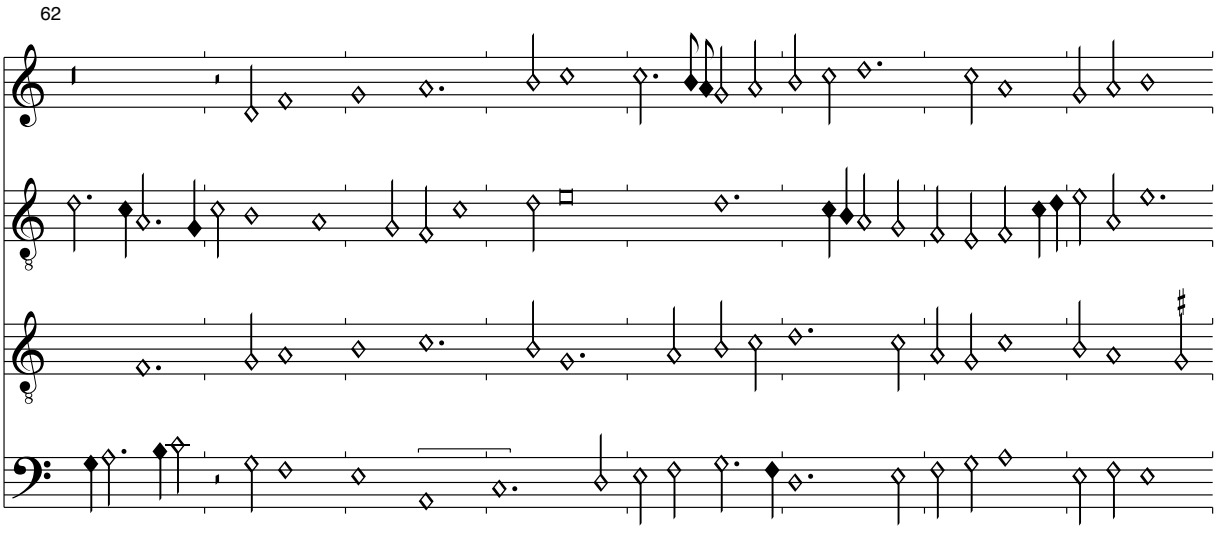

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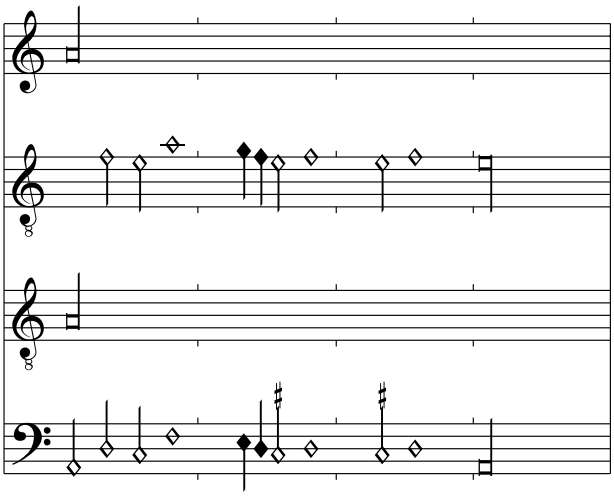
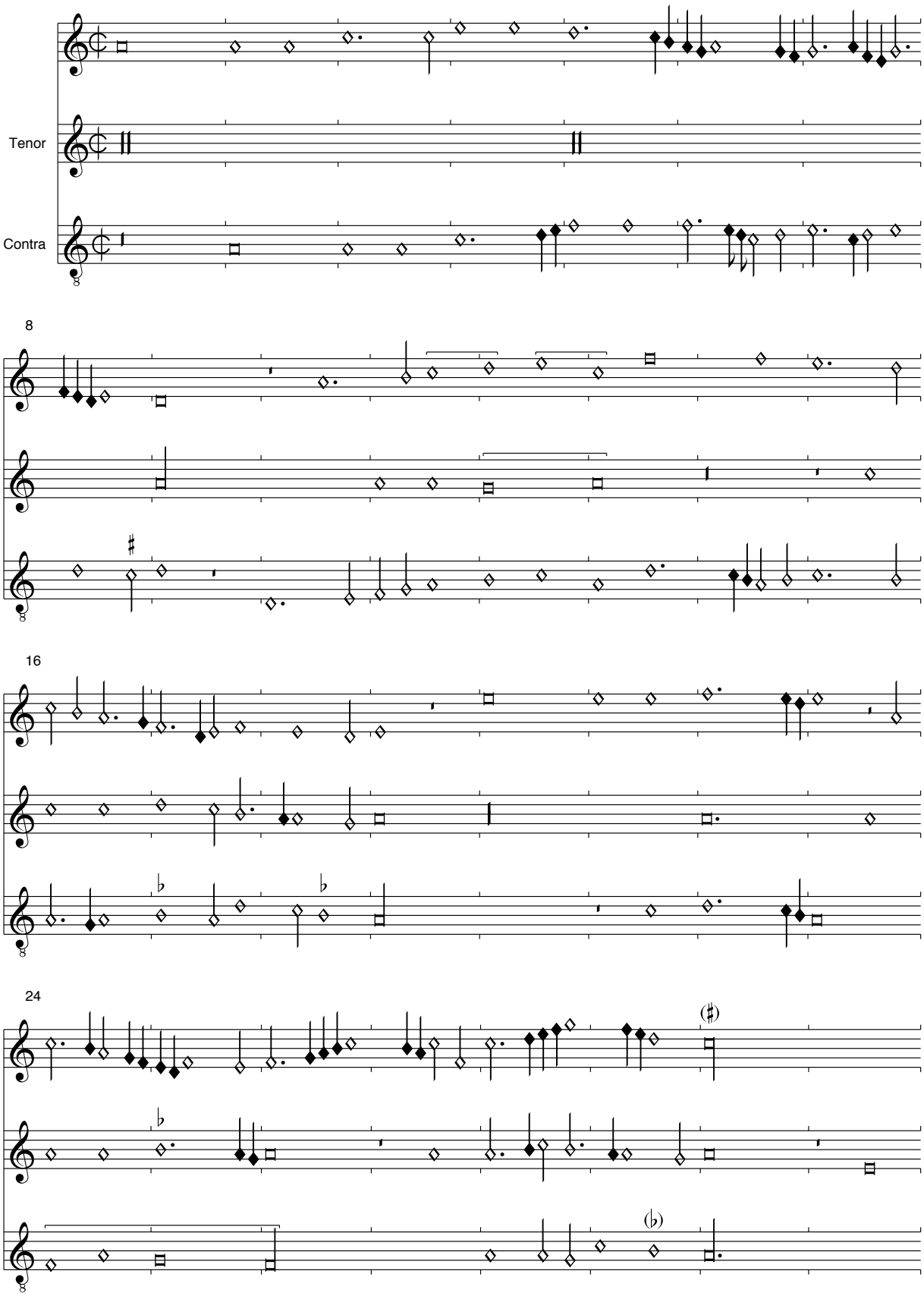
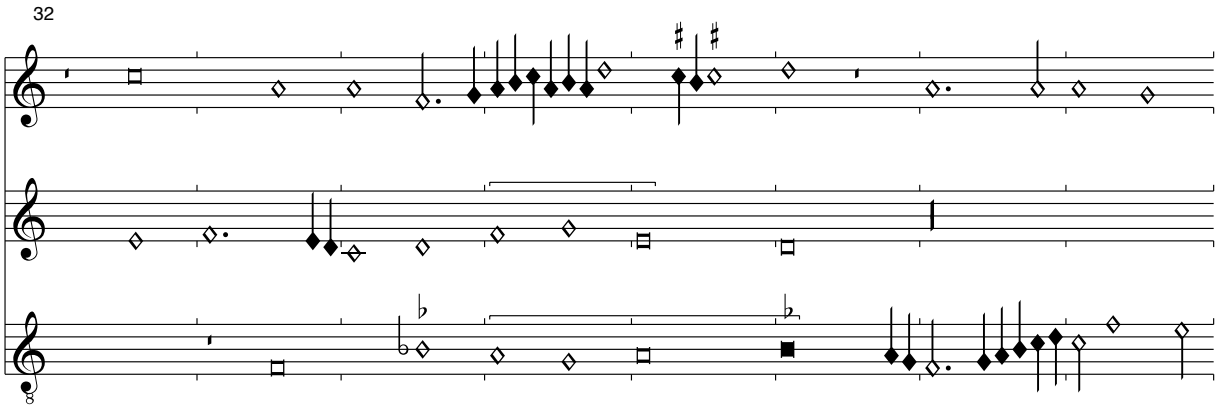
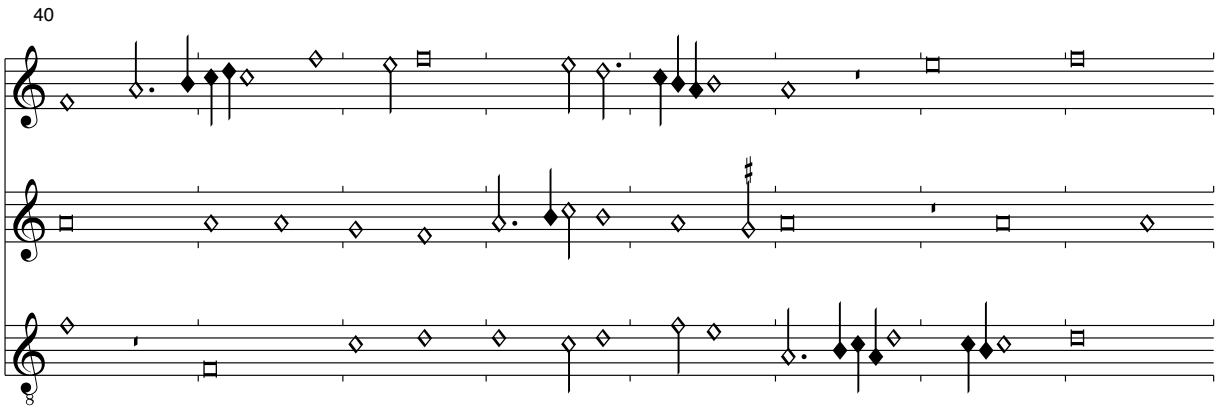
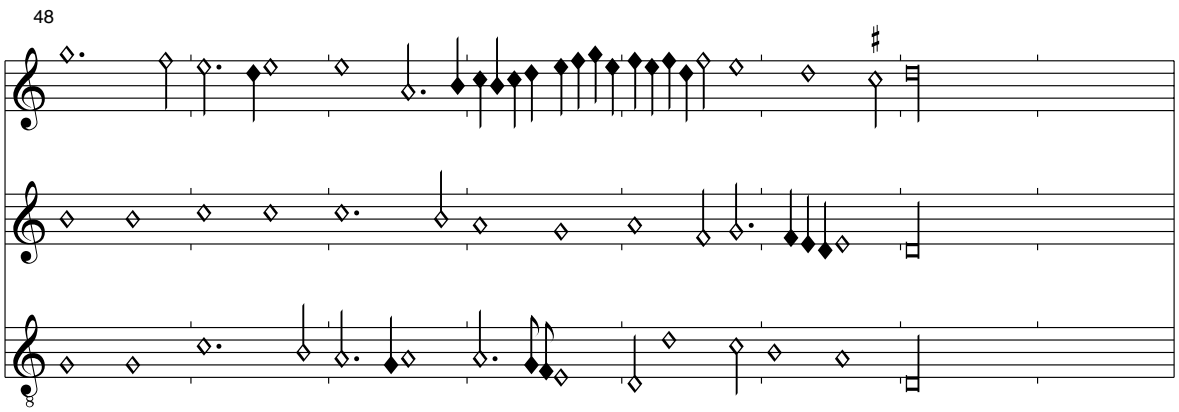


Fors seulement
London add. 35087, f. 80v-81r









Nur die ersten neun Takte des Cantus haben einen Bezug zu Ockeghems Chanson, nämlich auf ihren Contratenor. Der Tenor bringt eine ganz neue Melodie, die ihrerseits zum Ausgangs- punkt von 6 weiteren Chansons wurde, die damit keinen Bezug mehr zu Ockeghem haben.