

Veü que tant de vous

I want that so much of you...

Raulin (? = Roelkin =? Rudolphus Agricola
Baflo 1443/44 - Heidelberg 1485

1

En que tant de vous

Tenor

Contra Veü que tant

4

7

10

13

Musical score for measures 13-15. The system consists of three staves: Treble, Alto, and Bass. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The music features a mix of quarter and eighth notes across all staves.

16

Musical score for measures 16-18. The system consists of three staves: Treble, Alto, and Bass. The music continues with similar rhythmic patterns and note values.

19

Musical score for measures 19-22. The system consists of three staves: Treble, Alto, and Bass. Measure 19 includes a sharp sign (#) in the treble clef. The music features a mix of quarter and eighth notes.

23

Musical score for measures 23-26. The system consists of three staves: Treble, Alto, and Bass. The music concludes with a double bar line. The word "Verte" is written in the bass staff at the end of measure 26.

27

Musical score for measures 27-30. The system consists of three staves: Treble, Alto, and Bass. The music begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ce seront bien grant" (Treble), "Tenor Ce seront" (Alto), and "Contra Ce seront" (Bass).

33

System 1: Measures 33-38. Treble clef, two staves. The music features a melodic line with a slur over measures 33-34 and another slur over measures 35-36. The bass line consists of whole notes with a slur over measures 33-34.

39

System 2: Measures 39-44. Treble clef, two staves. The music features a melodic line with a slur over measures 39-40 and another slur over measures 41-42. The bass line consists of whole notes with a slur over measures 39-40.

45

System 3: Measures 45-50. Treble clef, two staves. The music features a melodic line with a slur over measures 45-46 and another slur over measures 47-48. The bass line consists of whole notes with a slur over measures 45-46.

50

System 4: Measures 50-55. Treble clef, two staves. The music features a melodic line with a slur over measures 50-51 and another slur over measures 52-53. The bass line consists of whole notes with a slur over measures 50-51. A sharp sign (##) is placed above the staff in measure 50.

System 5: Measures 55-60. Treble clef, two staves. The music features a melodic line with a slur over measures 55-56 and another slur over measures 57-58. The bass line consists of whole notes with a slur over measures 55-56. The system ends with a double bar line. The text "ms: maxima" is written in the bottom right corner.

ms: maxima

Critical comment to Raulin, Vieu que tant de vous

For this edition I used a print of a microfilm of Florence, BNZ Magl. XIX 176, obtained from the Utrecht University Library. Besides I was helped by Clemens Goldberg's edition at <http://www.goldbergstiftung.org/file/florenz176gesamtalt.pdf> (change -alt- to -neu- for modern clefs). This piece may be found on fol. 113 verso – 115 recto.

As far as I know this manuscript is the only source for nearly all known pieces by Raulin. Another piece, according to DIAMM <http://www.diamm.ac.uk/> by Raulin, occurs in a manuscript in Perugia, Biblioteca comunale augusta 1013: De tous bien plaine. We know the same piece from a manuscript in Segovia cathedral, with the composer's name Roelkin. Francesca Grauso, staff member of Perugia library, kindly told me by e-mail in January 2015 that the Perugia manuscript does not give the name Raulin, and that the piece is anonymous in this manuscript.

Another piece in the Segovia ms. by Roelkin, Vrucht ende moet is gar dahin, also occurs as Freud und moet in ms. Ulm Münster Bibliothek 236 a-d, according to DIAMM with the name of Raulin, and nr. 237 a-d, according to J.W. Bonda, *De meerstemmige Nederlandse liederen van de vijftiende en zestiende eeuw* (Hilversum 1996), p 487, fo 17 verso-18 in volume a; Bonda says it is anonymous in this manuscript too.

Bonda, p. 46 and 112-115, suggested the identification of Roelkin with the humanist Rudolphus Agricola, and I agree with him, see the critical comment to my edition of Roelkin's works, especially Et trop penser. He also proposed the identification of Roelkin and Raulin; but this remains more hypothetical: I think an Italian on hearing "Roelkin" would have written: Rol(e)cchino and a Frenchman Raul(e)quin: the missing k is hard to explain. But the standard form Roelof might have resulted into Raulin in French ears.

According to Fallows, New Grove Online s.v., this Raulin is probably not Ranlequin de Mol, another 15-th century Dutch composer, of whom one Latin motet is known, Ave decus virginum, in four voices. If the n is to be read as u, it would solve the k- problem. But Mol is situated in Brabant and not in the Northern part of the Netherlands, and: Agricola Frisius.

A very corrupt text has been transmitted in a Paris manuscript, Goldberg has tried to reconstitute an acceptable text.

The original clefs are C1, C3 and C4 for the part before the repeated section, and G2, C3 and C4 from bar 27. There is a repeat sign in bar 55. I assume that the repeat was meant to start at bar 27, the beginning of the page in the manuscript. There are no signa congruentiae.

The ms has no real errors in this piece, but I agree with Goldberg correcting Superius bar 12 note 3, semiminima, from a' to b'. The final note of the Contra is a well designed maxima, which is missing in the graphics of Sibelius.

Arnold den Teuling, Assen, February 2015.