

# 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

6

11

16

21

Musical score for measures 21-23, featuring three staves (treble, alto, and bass clefs) with various note values and rests.

24

Musical score for measures 24-26, featuring three staves. The word "Verte" is written below the middle staff in measure 25 and below the bass staff in measure 26.

27

Musical score for measures 27-34, featuring three staves. The lyrics "Ce seront bien grant", "Tenor Ce seront", and "Contra Ce seront" are written below the top, middle, and bottom staves respectively.

35

Musical score for measures 35-42, featuring three staves with various note values and rests.

43

Musical score for measures 43-50, featuring three staves with various note values and rests.

49

Musical score for measures 49-54. The score is written for three staves: Treble, Treble, and Bass. Measure 49 starts with a treble clef and a key signature of one sharp (F#). The melody in the top staff features a series of eighth notes, a quarter note, and a half note with a slur. The middle staff contains a sequence of eighth notes and quarter notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A sharp sign (#) is placed above the staff in measure 50. The system concludes with a double bar line.

55

Musical score for measures 55-60. The score is written for three staves: Treble, Treble, and Bass. Measure 55 begins with a treble clef and a key signature of one sharp (F#). The melody in the top staff starts with a half note, followed by eighth notes and a quarter note. The middle staff contains eighth and quarter notes. The bass staff features a steady accompaniment of quarter notes. The system ends with a double bar line.

## 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.