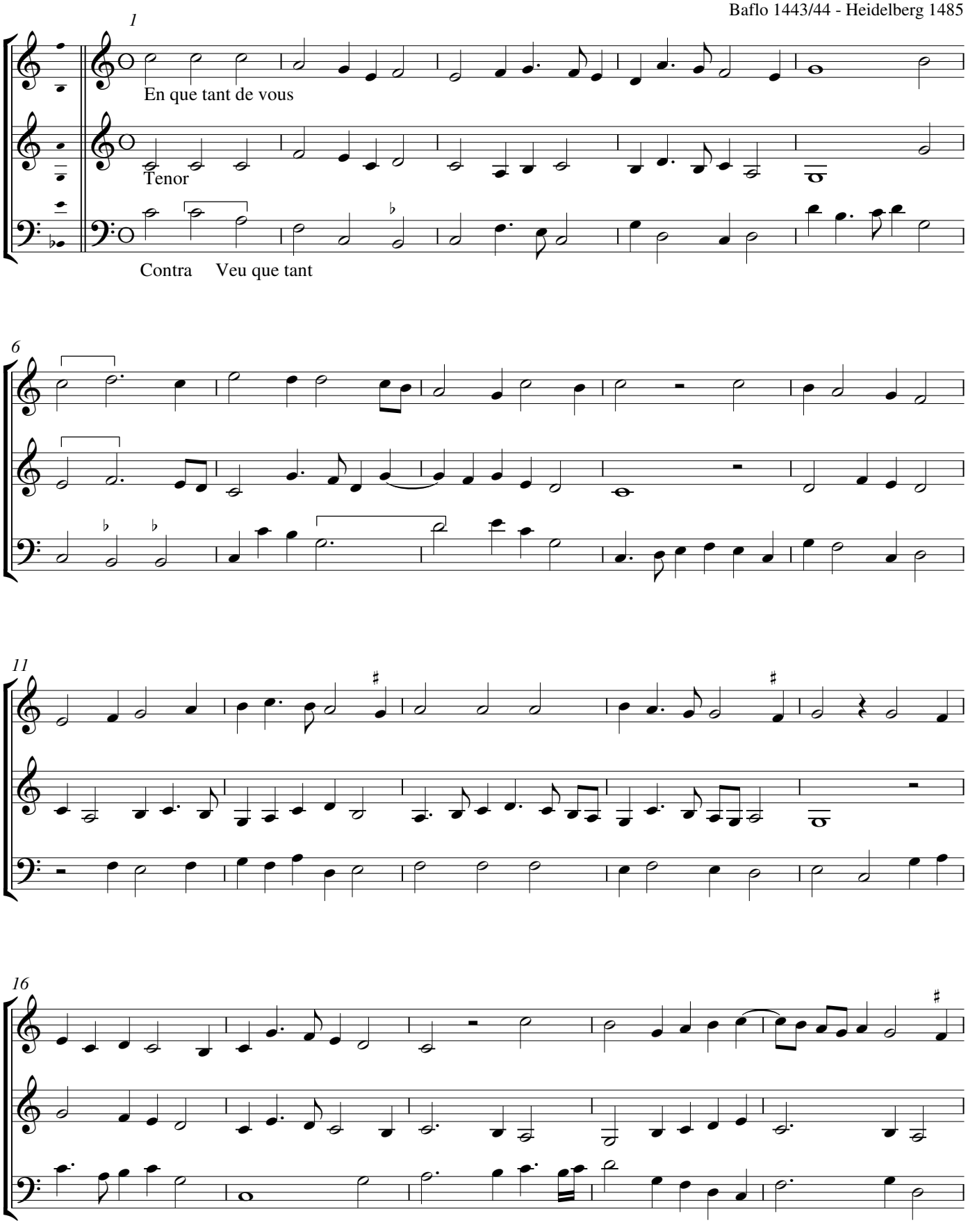
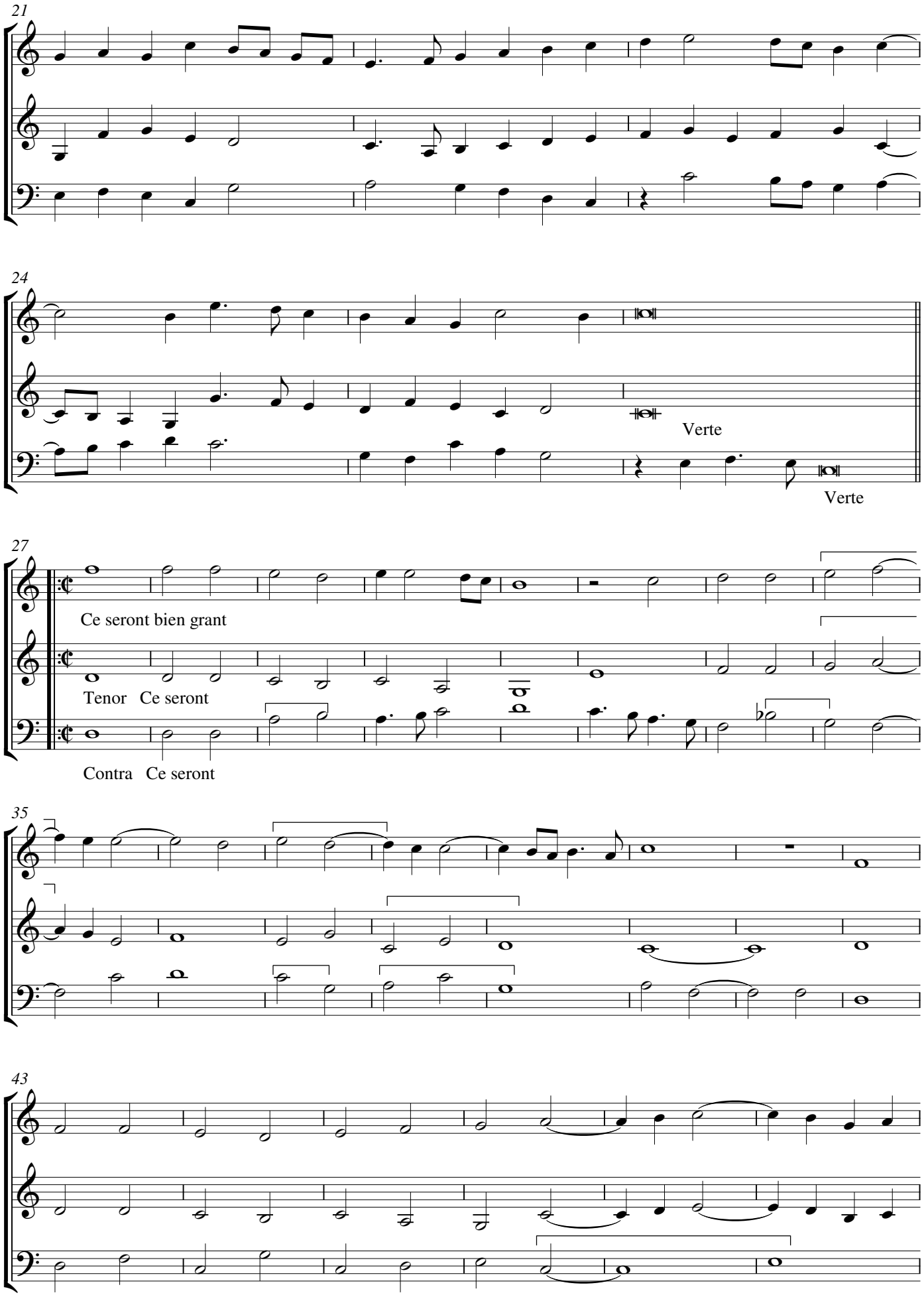
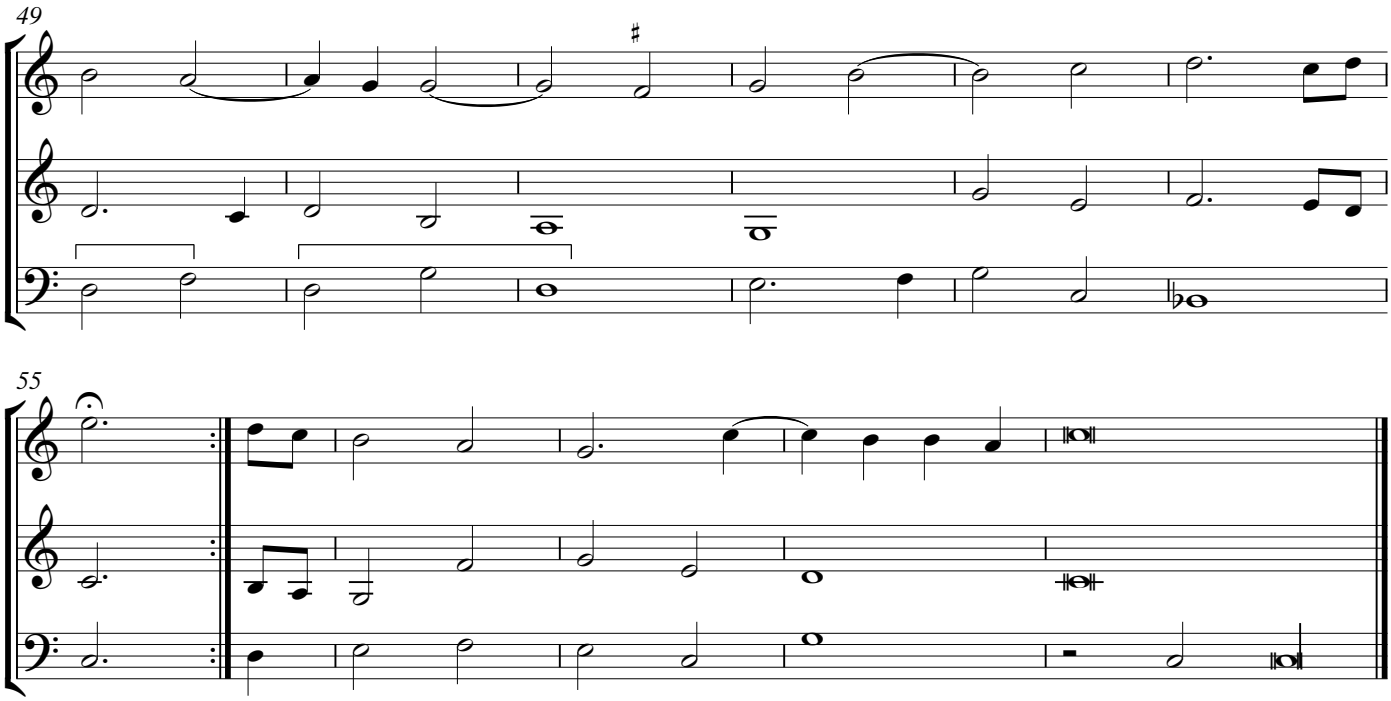
Veu que tant de vous

I want that so much of you...

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




21
24
Verte
Verte
27
Ce seront bien grant
Tenor Ce seront
Contra Ce seront
35
43


49

55

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 Bibliotek 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.