

Veux tant de vous

I want that so much of you...

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

The musical score is written for a voice and lute. The voice part is in the upper staff, and the lute part is in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into six systems, each with a measure number at the beginning: 1, 6, 11, 16, 21, and 24. The first system includes labels 'Tenor' and 'Contra' for the voice part. The lute part features various chords and melodic lines, including a prominent bass line with a B-flat. The score concludes with a double bar line and the word 'Verte' written twice at the bottom right.

Tenor

Contra

6

11

16

21

24

Verte

Verte

27

Musical score for measures 27-34. The treble staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. The bass staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. An arrow points from the treble staff to the bass staff at measure 31.

35

Musical score for measures 35-42. The treble staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. The bass staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. An arrow points from the treble staff to the bass staff at measure 37.

43

Musical score for measures 43-48. The treble staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. The bass staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note.

49

Musical score for measures 49-54. The treble staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. The bass staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. A sharp symbol (#) is present above the treble staff at measure 50.

55

Musical score for measures 55-60. The treble staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. The bass staff contains a series of half notes and quarter notes, with a final measure containing a half note and a quarter note. A repeat sign is present at the beginning of measure 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, Vruucht 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.