

Verlanghen ghij doet mijnder herten pijn

Desire thou hurtest my heart

Petrus Elinc [Pieter Edelinck] (fl. Delft 1504-1506)

1

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4

7

10

13

16

Measures 16-19 of the musical score. The system consists of three staves: Treble, Alto, and Bass. Measure 16 features a treble staff with a whole note G4, an alto staff with a half note G4, and a bass staff with a half note G3. Measure 17 has a treble staff with a whole note A4, an alto staff with a half note A4, and a bass staff with a half note A2. Measure 18 has a treble staff with a whole note B4, an alto staff with a half note B4, and a bass staff with a half note B2. Measure 19 has a treble staff with a whole note C5, an alto staff with a half note C5, and a bass staff with a half note C2. The system concludes with a double bar line.

20

Measures 20-22 of the musical score. The system consists of three staves: Treble, Alto, and Bass. Measure 20 features a treble staff with a whole note D5, an alto staff with a half note D5, and a bass staff with a half note D2. Measure 21 has a treble staff with a whole note E5, an alto staff with a half note E5, and a bass staff with a half note E2. Measure 22 has a treble staff with a whole note F5, an alto staff with a half note F5, and a bass staff with a half note F2. The system concludes with a double bar line.

23

Measures 23-25 of the musical score. The system consists of three staves: Treble, Alto, and Bass. Measure 23 features a treble staff with a whole note G5, an alto staff with a half note G5, and a bass staff with a half note G2. Measure 24 has a treble staff with a whole note A5, an alto staff with a half note A5, and a bass staff with a half note A2. Measure 25 has a treble staff with a whole note B5, an alto staff with a half note B5, and a bass staff with a half note B2. The system concludes with a double bar line.

Critical comment to Petrus Elinc, Verlanghen ghij doet mijnder herten pijn

I transcribed this work from the facsimile edition by R. Perales de la Cal, *Cancionero de la Catedral de Segovia*, edición facsimilar del Códice de la Santa Iglesia Catedral de Segovia, Segovia 1977. It is a very beautiful parchment bound edition. The editor alas made many errors in his introduction in transcribing Dutch, one of them Eline where the ms evidently has Elinc. R. Wegman in *The New Grove Online* s.v. Pieter Edelinck gives the latter form as standard, but this manuscript is using Petrus Elinc throughout. Wegman is situating him at Delft, Holland, as a choirmaster at the Nieuwe kerk, 1504-1506, and no other place or date is known about him.

This piece is found on fo 165v of the ms, and it is the third of four. It does not occur in other manuscripts, according to DIAMM. The Segovia ms gives incipits only, but there is a text in several mss., the best in the ms. P-LonBL 35087 (1505-1507), f33v [nr. 10], the Chansonnier Hieronymus Lauweryn van Watervliet. It is one stanza of 6 lines. You may find it at <http://www.liederenbank.nl/text.php?recordid=31316&lan=nl>.

The Segovia manuscript has the clefs C1, C3, F3. The time signature implies a rather quick three time measure. The text has been given as in my edition, the names of the voices lack. In the upper and lowest voices space has been left for elaborated initials.

Arnold den Teuling, Assen, February 2015.