

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

Musical score for measures 16-19. The system consists of three staves: Treble, Middle, and Bass. Measure 16 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The middle staff provides harmonic support with chords and moving lines. The bass staff contains a bass clef and a steady accompaniment.

20

Musical score for measures 20-22. The system consists of three staves: Treble, Middle, and Bass. Measure 20 continues the melody from the previous system. The treble staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The middle and bass staves continue their accompaniment.

23

Musical score for measures 23-25. The system consists of three staves: Treble, Middle, and Bass. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The middle and bass staves continue their accompaniment.

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.