

Dat ic mijn lijden aldus helen moet

That I must recover from my suffering this way

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

1

Dat ic mijn
Dat ic mijn, dat ic
Dat ic mijn li - - - den, dat ic
7
li - - - den, dat ic mijn li - den [al]-dus he - -
mijn li - - - den [al]-dus he - - -
mijn li - - - den [al] - dus he - - - len moet dat
14
- len moet dat en we - - - tic nie -
- len moet dat en we - - - tic nie - -
en we - tic, dat en we - tic, dat en we - tic,
20
ment dat we - tic nie - - - ment te cla -
ment, dat we - tic nie - - - ment te
nie - - - ment, nie - ment te cla - - - ghen,

26

(1)ghen
(2)(d)oet, dan een die lief-ste diet mij doet,

cla - - ghen dan een die lief-ste diet mij doet,

cla - - ghen dan een die lief - ste diet mij doet,

32

diet mij doet

diet mij doet

diet mij doet

The signs § in bar 26, signa congruentiae, indicate the repeat.

Translation:

That I must recover from my suffering this way,
I have nobody else to complain to,
except one, the dearest who does it to me (= makes me suffer).

Critical comment to Petrus Elinck, Dat ic mijn lijden aldus helen moet

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 Elinck. R. Wegman in The New Grove Online s.v. Pieter Edelinck gives the latter form as standard, but this manuscript is using Petrus Elinck throughout. Wegman is situating him at Delft, Holland, as a choirmaster at the Nieuwe kerk, 15042-1506, and no other place or date is known about him.

This piece is found on fo 159 and it is the first of four. It occurs in two other manuscripts, I Bc Q17 fo 20v-21, with a composer's name Alexander or Johannes Agricola according to DIAMM, and in Florence, Biblioteca Nazionale, Banco Rari 229 fo21 v- 22. The latter, with the name J(oh)annes Agricola, has been edited by Clemens Goldberg on <http://www.goldbergstiftung.org/file/florenz229gesamtalt.pdf> . For modern clefs change "alt" to "neu". I did not consult these manuscripts.

Both manuscripts has the clefs C1, C3, C4. The text has been given as in the version with original note values and the recorder version, the names of the voices lack. But there is a more complete text available, see beneath. In the upper voice space has been left for an elaborated initial.

The main differences between Florence 229 and Segovia are: Segovia gives a key signature with one flat in all three voices, Florence gives none. In bar 26 there are signa congruentiae under the first notes in every voice, indicating some way of repetition. According to the text indicated beneath the scheme should be ABB. The final bar 36 has the only longa in the piece.

A three lines text with translation in English is provided in the edition with halved note values, transcribed by J.W. Bonda from the ms. Maastricht, Rijksarchief 169 I 51 [1505 ca.], f34r [nr. 3] (Breust manuscript). You may find it at <http://www.liederenbank.nl/text.php?recordid=30631&lan=nl> . I positioned it in the half note value version.

Arnold den Teuling, Assen, February 2015