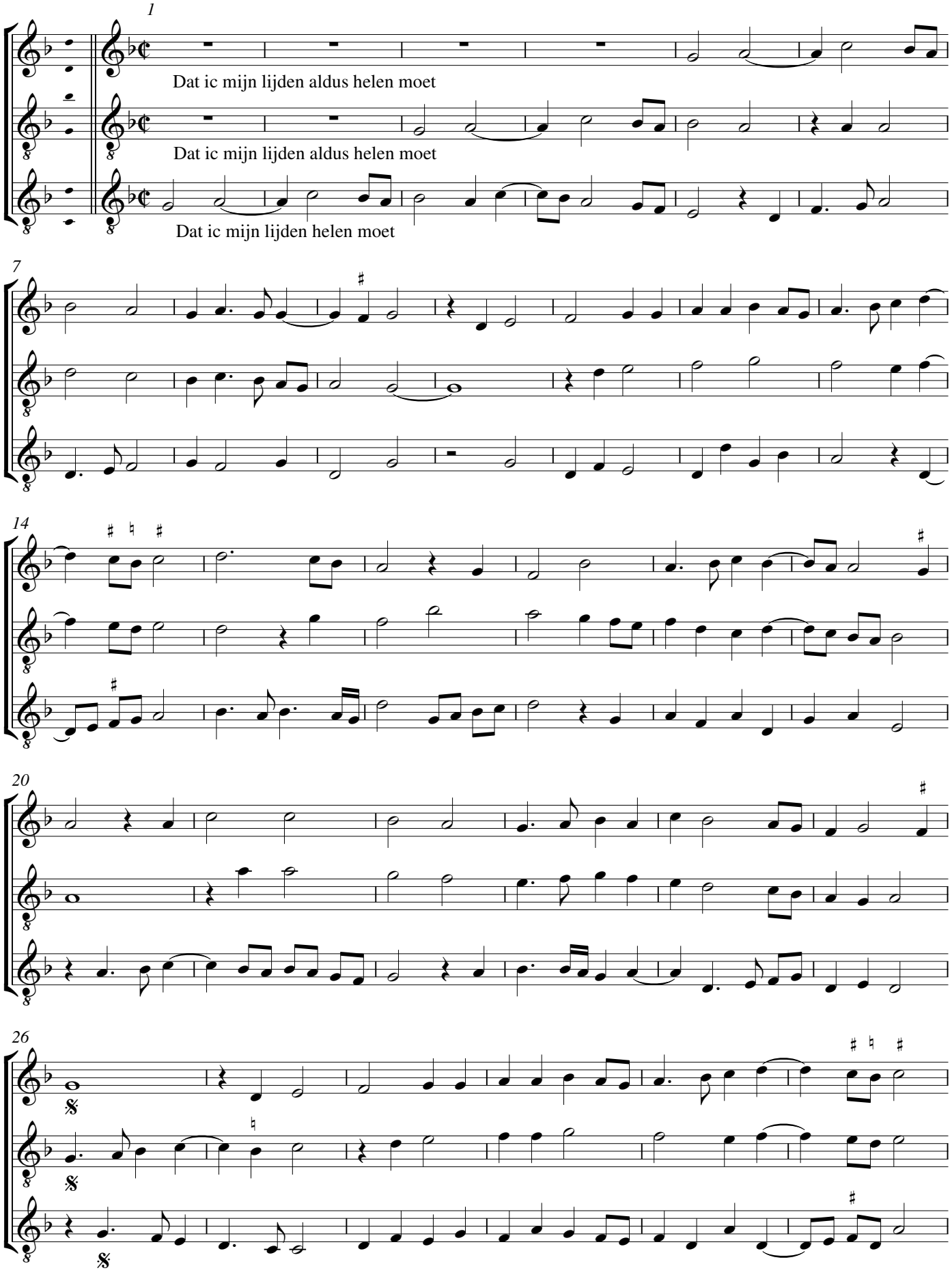
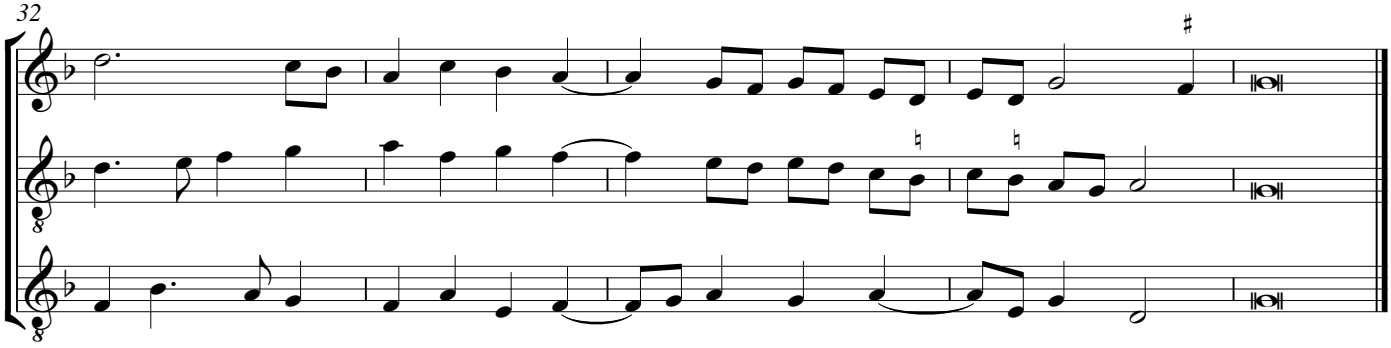
Dat ic mijn lijden aldus helen moet

That I must recover from my suffering this way

For recorders SAT





The signs 𝄋 in bar 26, signa congruentiae, indicate some form of repetition. Acording tothe transmitted text for instance ABB.

Critical comment to Petrus Elinc, 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 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, 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