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Veri floris sub figura

GB-Lbl Harley 524, f.63r

Source and Contents

Beginning of second strophe notated, perhaps just to fill up three pre-ruled staves. 5 text-lines per system are used, with the second line between the two parts. A red wavy divider makes a temporary appearance for half of line 2. After the music (occupies 20 text lines), rest of page is blank.

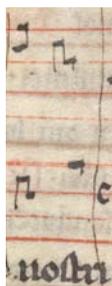
Page originally pricked and ruled like the rest of the quire for text in two columns. Music crosses both columns in spite of ruling. Staff-lines red, alignment lines black, often extending between words of text as well as both staves. 4 lines per staff. Black initials highlighted in red.

The width of the written space is between the outer tramlines - i.e. the original two-column format has been converted into the maximum possible single-column width.

It is unclear why the scribe left this blank before starting his next text on 63v - a possible explanation could be that someone else was specifically commissioned to write in the music.

Notation

A very neat and even music hand. The heads of the virgae are slightly rectangular and can curve slightly; their tails are short. The punctum is not used. The lower note of the clivis sometimes has a very slight descender to the right (compare lower part **NOStri** with upper voice **nosTRI**).



Pes and scandicus are used, but not climacus: for three notes descending (e.g. upper part **Veri FLORis**) the scribe uses an 'extended clivis' with an additional note at the end.





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Several examples of the 'wave-note' in various forms: most often it appears as the first note of a two-note neume (either a modified pes, as in upper part **VERi, proDUXit**, or a modified clivis, as in upper part **PURa, laIcum**),



but it also occurs as a single note (either with tail to the left, as in upper part **RAdix**, tail to the right, as in lower part **laiCUM**, or tails on both sides, as in lower part **naTUra** and **natuRA** and upper part **NEC**).



The significance of these different kinds is not clear (and note that for the same musical phrase, the scribe uses the left-tailed form for upper part **RAdix** but the double-tailed form for the repeat at **NEC**).

Further notation in this scribe's hand might help to elucidate at present unanswerable questions, such as whether the horizontal dimensions of the wave-note are significant for its meaning (compare lower part **naTUra** with the noticeable wider **natuRA**).

Comparable sources are Ff.1.17(1) and examples of the note-form in OCC134, Harley 5393 and Rawl.C.892.

Vertical lines are placed after the second and fourth words, and thereafter after every word to aid alignment.

References

Deeming, Helen : 'French Devotional Texts in Thirteenth-Century Preachers' Anthologies', in *Language and Culture in Medieval Britain: The French of England c. 1100 - c. 1500*, Jocelyn Wogan-Browne, ed. (York Medieval Press, 2009), pp. 254-265.

Rankin, Susan : 'From Memory to Written Record: Musical Notations in Manuscripts from Exeter', *Anglo-Saxon England* 13 (1984), pp. 97-112.



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Stevens, John : *The Later Cambridge Songs: An English Song Collection of the Twelfth Century* (Oxford University Press, 2005), pp. 13-16.

Varelli, Giovanni : 'Ad organa notanda: two new manuscript sources for the Cambridge wave-note' [unpublished], presented at the Plainsong and Medieval Music Society Annual Conference, University of Cambridge, 13 March 2010.

For further references on this source please see the DIAMM bibliography.

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