



4

Amor patris et filii

GB-Lbl Burney 357, ff.15v-16r

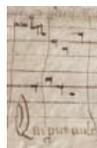
Notation

The music-hand is not the same as either of the other hands in the gathering, but the date is similar (s.xii 1/med according to recent catalogue). A very casual music-hand, adopting idiosyncratic approaches to long compound neumes (similar in some respects to the scribe of Cul Ff.1.17(1)).

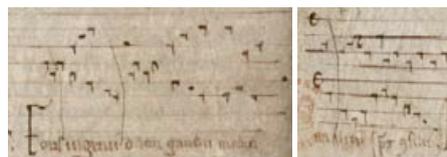
Single notes are mostly virgae; these are upright, with rectangular heads and a tail to the right that extends slightly above the note. Puncta are horizontal strokes, but often leaning so as to become almost oblique. In some phrases (e.g. lower part at **2 piORUM**, **premiUM** and **iusTORUM**) punctum seems to retain traditional function for notes that are relatively lower, though it is not used consistently (see, for example, upper part at **3 fortitudinis** and **sanctitudinis**, two identical passages written first as five virgae and second with a punctum as the lowest note of the passage).



Usual forms of clivis and pes are found, though (like all the notation for this song) these are casually written and thus can sometimes use slightly curved connecting lines. Cephalicus has sloped head ending in downward tail to the right; no examples of ephiphonus or quilisma, though a single 'wave-note' occurs in the upper part at **11 Qui**.



The liquescent forms sometimes coincide with double consonants or diphthongs (e.g. lower part, **6 INgenii**, **GAUdii** and **CONSilii**), but not always (e.g. upper part **6 daTOR**).



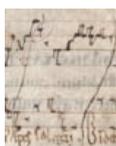


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Very long neumes (e.g. upper part at **1 solaTli**) are made up of horizontal strokes and connecting lines, often slightly curved, and occasionally imprecise in terms of pitch.



Layout

Vertical lines roughly after each word, seem to be aimed at assisting alignment, though they are confused towards the end. Neither part is well aligned with the syllables, though the upper part is often very far off being in line with the lower part and also with the text.

Enlarged letters are distributed throughout the song in a way that makes it difficult to divide into verses (since the poetry is also irregular) – cf. the discussion of *Flos pudicitie* in Deeming, 'Observations'.

Benedicamus Domino section (f.16r) is only in one of the four concordances and in that source it was added later (Anderson) - hence this may be a separable part of the piece. In this source, the ink-colour seems to be slightly different, though the music- and text-hands are the same. (Similar ink-colour variation occurs within *Amor patris et filii* on f.15v, however.)

References

Anderson, G.A. : 'Notre Dame and Related Conductus: A Catalogue Raisonné', *Miscellanea Musicologica* 6 (1971), pp.153–229, and 7 (1975), pp.1–81.

Deeming, Helen : 'Observations on the Habits of Twelfth- and Thirteenth-Century Music Scribes', *Scriptorium* 60, pp. 38-59.

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

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