



70a&b

Angelus ad virginem / Gabriel fram evene king
 GB-Lbl Arundel 248, f.154r

Notation

Cephalicus always found after a note of the same pitch (as in *Flos/Flur*), never alone in this piece. However, this is surely the same notator, so no need to assume the symbol has a different meaning (e.g. that it is only two notes, not three). This figure often coincides with a metrical accent in the text, so that even though the notation is not rhythmic, these apparent lengthenings are beginning to suggest a sort of metrical quality to the music (albeit still quite irregular here).

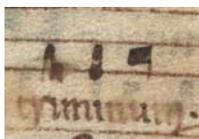
Form used here not occurring so far in A248: two puncta, markedly oblique, placed very close together (almost touching) over a single syllable (e.g. **1 conCLave**).



Odd neume on **1 VIRginum**: begins like an epiphonus, with a 'dipped' head, but the top of the ascender then adds a small, slightly leaning note-head above with a tiny spike at the bottom right corner.



The pes is only used once in the song (**1 criMInum**).



It was also used rarely in *Flos/Flur*, so it may be that the scribe had got into the habit of writing an epiphonus for two adjacent notes ascending, and only decided to adapt the form to two full notes after he started writing the neume.

Scandicus with a descending liquescence at **1 ceLI**.



70a&b

Angelus ad virginem / Gabriel fram evene king
GB-Lbl Arundel 248, f.154r



References

For references on this source please see the DIAMM bibliography.

DIAMM maintains separate bibliographies for each source in the database, accessible in the main source record. The entire bibliography is also searchable and can be accessed through the 'Bibliography' link in the horizontal red bar directly under the DIAMM masthead.