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*Flos convallis est egressus*

GB-Ob Rawl. D 1225, ff.129r-129v

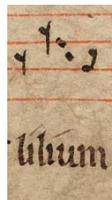
*De sancta Margareta*

### Source and Contents

First three pieces are in hands of late s.xii; the rest are in s.xiii hands (a variety of similar scribes, some perhaps the same but writing at different times and with different pens). Described in more detail below.

### Notation

Notation is more spindly than *Flos excellens*, but same basic characteristics of fairly fluid, relaxed ductus, winged punctum, virga with stem protruding above head. Pes, clivis, porrectus. Cephalicus as in *Flos excellens*. Climacus is traditional shape (**2a liLiUm**).



Again the clivis sometimes has tail to right, but not always – these have not been interpreted differently. Two instances of doubled notes, both punctum-virga. The textual common mark of abbreviation is similar in form to a pes, and at **8a memoriAM**, where the notes are off the bottom of the staff, this mark could equally be the m.o.a or a pes (see notes).



In all these pieces, the punctum is not exclusively a 'mi-neume' as it occurs on a wide variety of pitches, and the mi pitch is sometimes represented with a virga. Hartzell interprets this use of the punctum as 'the Messine form'. Further reading on the topic includes Corbin, *Die Neumen*; Hiley, 'The Norman Chant Traditions', at note 18 where he calls it the 'Fecamp mi-neume'; Kozachek, 'Tonal neumes in Anglo-Saxon and Anglo-Norman pontificals'.



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### Layout

*Flos convallis* has only its first initial in red, plus a rubric '*de sancta margareta*'. Each system is ruled c.20mm for both *Flos* pieces, although the scribe is different (or at least, may be the same but writing much smaller, so fitting more in less space).

### References

Corbin, Solange : *Die Neumen* (Volk: 1977).

Frere, Walter Howard, ed. : *Biblioteca musico-liturgica: a descriptive handlist of the musical and Latin-liturgical MSS. of the Middle Ages preserved in the libraries of Great Britain and Ireland*. 2 vols. (London: Bernard Quaritch for the Plainsong and Medieval Music Society, 1901-1932; repr. 1967), p. 336.

Hartzell, Karl Drew : *Catalogue of Manuscripts Written or Owned in England up to 1200 Containing Music* (Woodbridge: Boydell Press in association with the Plainsong and Medieval Music Society, 2006), no.287, p.496: s.xii (last quarter).

[NB Hartzell lists only *Psallat celum*, *Flos excellens*, and *Flos convallis*, since the other musical additions are later, 'possibly all of s.xiii' and therefore outside his scope.]

Hiley, David : 'The Norman Chant Traditions', PRMA 107 (1980-1), 1-33.

Kozachek, T : 'Tonal neumes in Anglo-Saxon and Anglo-Norman pontificals', PMM 6 (1997), 119-41

RISM B IV, pp.573-574.

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

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