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 (\(2a\) li\(\text{Ii}\)l\(\text{Ii}\)um).

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 \(8a\) memori\(\text{AM}\), where the notes are off the bottom of the stave, 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’.
12
Flos convallis est egressus
GB-Ob Rawl. D 1225, ff.129r-129v
De sancta Margareta

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
[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.]
RISM B IV, pp.573-574.

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

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