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*Foweles in þe frith*

GB-Ob Douce 139, f.5r

### Source and Contents

Three pieces of music in this miscellany: the English song *Foweles in þe frith*, the French 3-voice motet *Au queer / Ja ne mi / Joliettement* (Edited Everist, *Anglo-Norman Motets*, p.10) and a textless monophonic piece (see Stainer, *Early Bodleian Music*, pp.11-12); the latter two are not included in this edition. The same notator seems to have been responsible for the three pieces of music.

*f.5r* : If this is the same text hand as the French song it is written much larger, corresponding to the larger notation and wider spacing. But the notator is certainly the same.

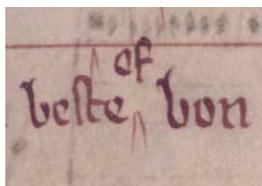
This is in the middle of a gathering with texts on either side (in different hands) but probably copied during initial phase (since it would be odd to leave a page blank mid-gathering).

Ink-ruled with a double tramline on the left and single vertical on the right. The staves spill into the margin on the left and off the page to the right, and the top line of the top stave veers off the top of the page.

Spacing is very wide – there is enough room between the staves for another text. No obvious ruling for the text. The stave lines are straight but some are diagonal. Within each stave, they are equally spaced and parallel.

The song occupies the top half (130mm) of the page - the verticals continue down the entire length of the page, but there is no other ruling below.

No correction of notation, but a single addition to the text.



Verticals in the upper part are for syllable alignment = they only occur where necessary in the lower part since this can be done visually.



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### Notation

Vertical lines appear sporadically in the lower part (initially at the end of each text-line, but on the second system more frequent). In the upper part, verticals appear after most syllables.

The music hand is slightly uneven, but mostly quite square and relatively neat. Single notes are virgae with square heads and long tails; there are no puncta. The upper note of the pes can have a slightly smaller head than the lower (e.g. lower part **foweles IN**).



This seems not to have any significance but rather to be part of the general unevenness of the hand (compare, for example, the similar discrepancy in the size of note-heads between two virgae in the upper part at **FISses** or the two notes of the clivis in the upper part at **þE flod**).



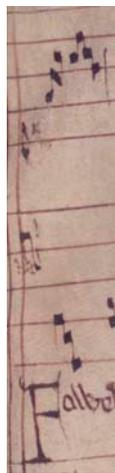


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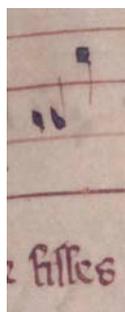
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Aside from this unevenness, the pes, clivis, torculus and porrectus all take the conventional forms. The scribe uses some idiosyncratic neumes for three or more notes: there is no climacus, but for three notes descending, the scribe uses an 'extended clivis' with a third note added to the end (e.g. lower part **FOWEles**). Instead of the scandicus for three notes ascending, the scribe uses three note-heads with connecting lines, the middle one slightly slanted downwards (e.g. upper **part FOWEles**).



Four-note neumes are made up of combinations or extensions of these shapes. Only one liquescent form appears (lower part **FISses**); the last note-head in the upper part (but not the lower) is stretched horizontally into a rectangle.





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### References

Everist, Mark : *Five Anglo-Norman motets* (Newton Abbot: Antico Edition, 1986).

*For further 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.*