Source and Contents

130 x 170 mm, several different scribes, covered in parchment with half-width boards. Last 7 gatherings have quire numbers, tiny handwriting, frequent corrections, annotations and cross-references, suggest scholar's booklet. Various layouts throughout the volume.

Same text-scribe wrote whole of first full gathering (ff.3-12) including the texts of the 6 pieces of music and an annotation referring to the date 1246 on f.9v. He has a distinctive hooked v and Tironian nota. Different notators among the pieces, though:

Notator 3: ff.4v-6, very end of Planctus / Licet eger / Est tonus:

Tail of virga sometimes finishes in a blob, which almost resembles another note-head (e.g. Planctus, 12a JEsus, Licet eger, 1 uSURPANS) – this probably has something to do with the thickness of the pen-nib.

Note that this notator includes one traditional climacus in Planctus (12a peniTENciam) - the only such figure in this song. This also occurs in Licet eger (3 ambiTUS).

His clives and 'extended clives' (of three or four notes) tend to have a descender to the right of the last note which is just a pen motion, not signifying a plica (he uses the cephalicus for descending liquescences).

Licet eger: numerous examples of cephalicus alone in this song. Doubled virgae (e.g. 1 igNOtus).
This notator basically makes no use of the punctum, except very rarely when two notes of the same pitch are written over a single syllable (e.g. Licet eger, 1 uSURpans [see first example], Est tonus sic, conCORdi).

References

For references on this source please see the DIAMM bibliography.

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