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Mater Dei lumen rei
GB-Llp 457, f.192r

Source and Contents

Music on 192r-v, the last leaf of the second booklet making up this 17th-century compilation. Previous page cancelled or missing. F.192 pricked along with rest of quire, but pricking ignored for the purposes of ruling for the music. Music on f.192v has been erased and written over with notes on the seven sins.

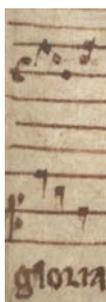
Music consists of two songs (*Miro genere* and *Mater dei*) and two Agnus tropes (*Astripotens famulos* and *Mortis dira* - the second incomplete and neither labelled as such in the MS). The tropes have been omitted from this edition but can be seen in Sanders' edition (*Astripotens*) and Gillingham's (both, and he points to an edition of the two by Lutolf as well).

Notation

Notation becomes much more cramped towards foot of page and words frequently spill into margins. Notation and text are however skilfully and neatly written. Same black ink used for notes, words and lines. Very occasional vertical alignment lines, occurring more frequently on the more cramped lower staves on the page (where it is harder to see alignment by sight).

A clear difference is made in the notation between virga (square and straight, with tail downwards to right) and punctum (diamond-shaped), though the choice of the different forms does not appear to correspond to a mensural pattern; the punctum is never higher than the previous note, suggesting that it may retain some of the neume's original characteristic of implying relatively lower pitch.

Pes, clivis and longer compound forms involving combinations of the porrectus, pes and climacus forms all appear. The climacus almost always takes the conventional form of ordinary virga plus two oblique puncta (see *Miro genere*, upper part, **1 Miro**), but is occasionally found in the alternative form (whose initial virga has its tail to the left and a downward-leaning head, sometimes known as the 'English coniunctura'; see *Mater dei*, upper part, **1 GLoria**).

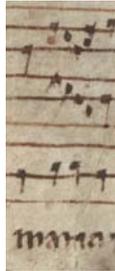




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Versions of this neume with more than three notes are also found occasionally (see *Mater dei*, middle part, 1 [ma]RIa).



References

Gillingham, Bryan : 'Lambeth Palace MS 457: A Reassessment', *Music & Letters* 68:3 (1987), pp. 213-221.

Sanders, Ernest H., ed. : *English music of the thirteenth and early fourteenth centuries*, (Monaco : Éditions de l'Oiseau-Lyre, 1979), in *Polyphonic music of the fourteenth century*, v. 14.

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

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