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*Mellis stilla maris stella*

GB-Ob Rawl G. 18, f.106v

### Source and Contents

*Worldes blis* is the first of two added pieces of music, and follows a poem in another added hand.

It uses the width of the writing block established for the glossed psalter that forms the main part of the book on f.105r, but rapidly discovers this narrow format is not economical and re-rules a wider column for the final stave plus six extra unnotated stanzas on f.106r.

Red four-line staves (though lower part of *Mellis stilla* only has three lines for first system) and red initials.

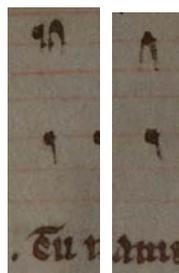
### Notation

A fairly upright and mostly neat hand for both songs, with some smudging.

The virga is used almost exclusively for single notes: in fact, the only punctum in the whole manuscript occurs in *Mellis stilla* following a virga on **mamilla** (lower part).



Pes, clivis, torculus and porrectus are used, and the climacus takes the form with a tail to the left of the first note, whose head is oblique like the following two (the 'English conjunctura'). In *Mellis stilla*, the cephalicus occurs both as part of a three-note group following a note of the same pitch (as at upper part, **TU mamilla**) and alone (as at upper part, **maMILLA**);





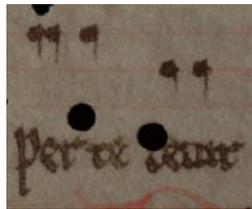
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No liquescent forms appear in *Worldes blis* (though a plica may have been erased at **PROwe** - see notes in MB95).

Doubled notes occur in *Mellis stilla*, and are placed very close together to signify they belong to a single syllable (e.g. lower part, **PER te detur**).



Also in *Mellis stilla*, a separate vertical line in each part occurs at the end of each phrase (corresponding to the line-breaks in this edition), though verticals are more sporadic in *Worldes blis*. The penultimate syllable of *Worldes blis* calls for a five-note neume: this is made up of a pes adjoining the conventional form of the climacus (virga followed by two oblique points).

## References

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

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