



23

Licet eger cum egrotis
F-EV 2, ff.4v-5r

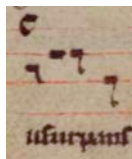
Source and Contents

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.

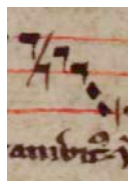
Same text-scribe wrote whole of first full gathering (ff.3-12) including the texts of the 6 pieces of music and an annotation referring to the date 1246 on f.9v. He has a distinctive hooked v and Tironian nota. Different notators among the pieces, though:

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.

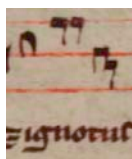


Note that this notator includes one traditional climacus in *Planctus* (**12a peniTENCiam**) - the only such figure in this song. This also occurs in *Licet eger* (**3 ambiTUS**).



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**).





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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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