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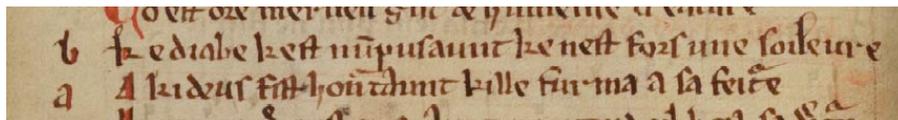
Quant le rossinol se cesse
IRL-Dtc 432, ff.6r-7r

Source and Contents

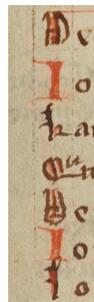
Staves, ruled in red ink, are moderately neat, but staves 1 and 4 continue further to right than 2 and 3 - these don't seem to have been extended post hoc, so the ruler of the staves apparently knew how much space each line would take up. There is a double tramline on the right, and traces of an additional vertical mark to the right of that (which is part of the two-column ruling system): stave 1 continues to this outer vertical, staves 2 and 3 to the innermost vertical, and stave 4 to the middle one. The left-hand edges of the staves are not identical, and the lines are not uniformly spaced, so probably no rastrum was used.

Vertical lines (black) on the stave separate each line of text, including at the line-breaks.

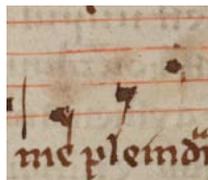
A large 'A' and 'B' in the margin of f.6r indicate that the non-underlaid stanzas II and III were copied the wrong way round; another sign on f.6v.



Coloured initials start each stanza, and the initials starting each line of writing (i.e. lines 3,5, and 7 of the poetry) are enlarged and highlighted in red [2 JO and 3 JO].



Ink of notation seems blacker than the brown ink of the text, except for the first three notes of the final line, which have certainly been rewritten over an erasure - hence the correction may be by the text-scribe [1 me pleindrai].



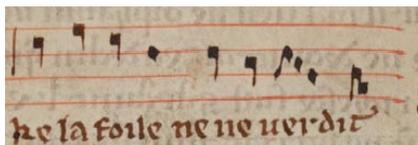
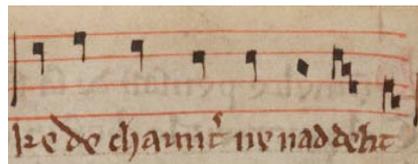


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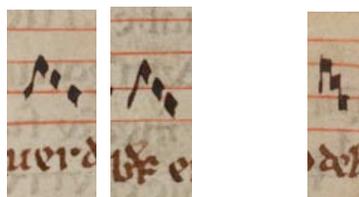
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Notation

Mostly very upright, squares neatly but not absolutely perfectly formed. Most single notes are virgae, with clear tails; occasional puncta are oblique; apart from in final line (where erasure indicates this may be a unique circumstance) puncta are always lower than the previous note, though not all descending relationships use puncta; the forms are apparently interchangeable, as lines 2 and 4 are musically identical, though the lines use different combinations of virgae and puncta [**2 KE DE CHAUNTER N'EN AD delit** and **4 KE LA FOILE NE REVerdit**].



Climacus occurs three times, twice in the 'English conjunctura' form, with leaning descender to left of first note and three oblique note-heads, and once in the 'extended clivis' form [‘English conjunctura’: **1 reVERdit**, **1 BREF**; ‘extended clivis’: **1 DELit**].



Clivis occurs for adjacent notes and (once) for two notes a third apart [**1 mult ME blece**].

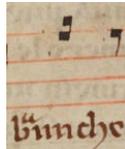




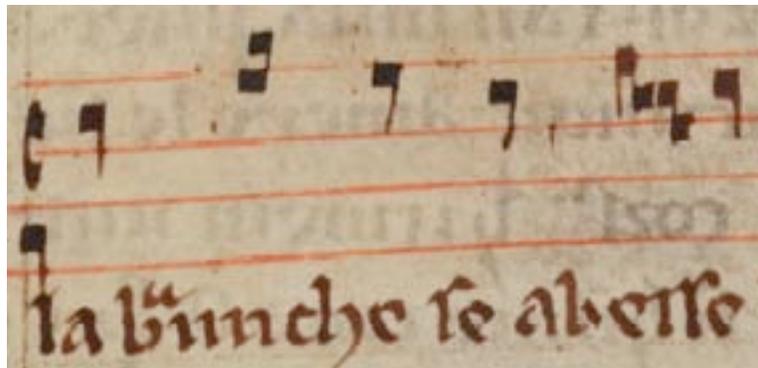
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Quant le russinol se cesse
IRL-Dtc 432, ff.6r-7r

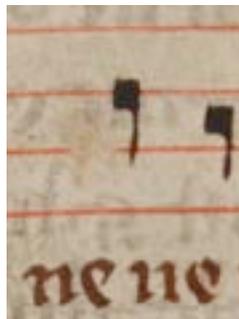
One pes (1 **BRAUNche**).



The equivalent two notes in line 1 were separate virgae [**1 LE RUSSinol**], and the ligation makes a problem in line 3, which now has insufficient note-groups for the number of syllables, unless **se** and **abesse** are elided. The MS has been altered here: traces of a separate E-F-E-D, aligned with the syllables remain, but have been rewritten - the new alignment suggests the scribe thought that **se** and **abesse** needed to be elided.



A note has been erased above **1 NE reverdit**, probably B virga, replaced with the repeated C.

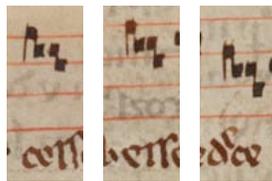




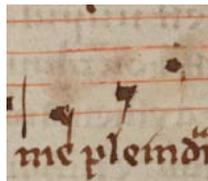
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Quant le russinol se cesse
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A four-note group, HMML, occurs three times: it is formed of two clives, the second of which has no descender to start. The two notes of the same pitch are both square and upright - no cursive notation making them wavy [1 CESse, 1 aBESse, 1 deDREce].



In the final line, the first three notes are very rough compared to the others, and may perhaps be written over an erasure - yes, traces remain to suggest these three notes were originally written as A-B-C (or perhaps D) then replaced with F-G-B, so a classic "third too high / wrong stave line" mistake.



References

For references on this source please see the DIAMM bibliography.

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