



97

*Qui passus est pridie*

GB-Ob Bodley 937, f.446v

### Source and Contents

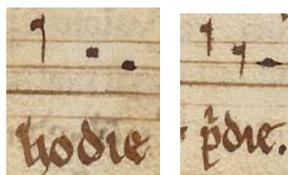
The scribe of the three pieces on 446v-447r is no previous scribe. He has used the pre-existing pricking and frame ruling and drawn single rules for text and spaces x3 or x2 for music, beginning above the top line. The first two systems occupy c.2 lines, the next song begins with a x3 system but then continues on a x2 system. The last song likewise begins with a x3 then a x2.

All the staves have 4 black lines, except the last (i.e. second stave of *Processit in capite*) which has only three. Stave lines are straight and parallel and the gauge is very small (c.5mm). Heavy abbreviation in non-underlaid text, particularly for repetition cues.

### Notation

Same notator for the three songs.

Single notes are all virgae in *In hac* and *Processit*; puncta also occur in *Qui passus* on the last notes of phrases (these are approached from above, unlike phrase endings in *In hac*); but note that the last two notes of the second phrase in *Qui passus* are puncta (**hoDIE**), whereas the equivalent point in the first phrase has virga, punctum (**priDIE**).



Unconventional HLH ligature in *In hac* begins as a clivis, then the 2nd and 3rd notes form a pes. Clivis in *In hac* and *Processit*. 3- and 4-note descending ligatures (only in *Processit*) use an 'extended clivis' form. Cephalicus (in *In hac* and *Processit*) is a very curved form (like a curved 9 shape or an n with second limb curving back underneath). No ligatures or liquescents in *Qui passus*.



97

*Qui passus est pridie*

GB-Ob Bodley 937, f.446v

### References

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

*DIAMM maintains separate bibliographies for each source in the database, accessible in the main source record. The entire bibliography is also searchable and can be accessed through the 'Bibliography' link in the horizontal red bar directly under the DIAMM masthead.*