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*Quid tu vides, Jeremia?*  
GB-Lbl Harley 5393, f.80v

### Source and Contents

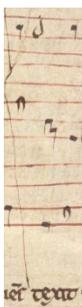
The text-hand of the music is probably the same hand as that of the main text before it. There are 2 lines of underlaid text. The 3rd line of music has been trimmed on the left so clefs and perhaps some notes are lost. Alignment lines are unruled. Red unruled stave lines - 13, 12, 13 (lower part having five lines except on middle stave). Text is on ruled lines (unrelated to ruling of main text of book). Top system is shorter (58mm) than second and third (61.5mm). No control over width of space - top system corresponds to width of written space (across both columns), but 2nd system begins at the L justification line but continues into the R margin; 3rd system begins in L margin and continues into R. On the top system the scribe began drawing the staves from bottom up - they get progressively closer together as he runs out of space towards the top of the leaf. On the second system, a vertical line links the four lines of each stave together like a brace - not apparent on top system and trimmed on bottom.

### Notation

Single notes are slightly uneven square virgae with mostly straight tails, plus square puncta (apparently used interchangeably). The cephalicus is frequently used, both alone (as at upper part, **1 QUID tu**) and following a note of the same pitch (as at middle part, **1 QUID tu**).



The epiphonus also occurs once (upper part, **1 teXIT**).





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Pes and climacus take the conventional forms; the clivis usually has a slight descender to the right of the second note (as do other longer descending neumes): this seems to be a habit of penmanship rather than the addition of liquescences (some fall in improbable places such as before the ends of lines or not in the direction of the next main note). Hartzell mentions this feature: 'last pitch of clivis may be tailed'. There is one instance of the 'wave-note' (upper part **voLANtem**), with a clear ascender to the right.



Alignment lines extend through all three staves and are very wiggly, to compensate for poor alignment of notes originally.

### References

Hartzell, K.D. : *Catalogue of Manuscripts Written or Owned in England up to 1200 Containing Music* (Woodbridge, 2006); no. 165, p. 306 'a three-voice conductus in two verses', s.xii/xiii

Wathey, Andrew : *Manuscripts of Polyphonic Music: the British Isles, 1100-1400* (G. Henle Munchen, 1993), 46, pl. 18.

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

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