



66a&b

Stabat iuxta Christi crucem / Stand wel moder
GB-Cjc E.8, f.106v

Source and Contents

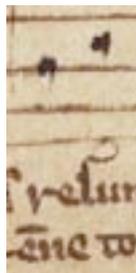
The main book finishes on f.105v. Scribe of ff.1, 105v and 106r may be the same, meaning a scribe with a small cursive hand of early s.xiii added these items to the beginning and end of the book. Scribe on 106v is probably different, but marginal notes of 'Om in Am A,' on f.1 and 'Am Am am' on f.106v in an Anglican hand seem to link these pages. Two items on f.107r are different hands again.

Song ends incompletely at end of **5a** - presumably it once continued on the next page, now lost.

Some erasure and rewriting of Latin text towards end of first line. Dobson rejects most of the readings of both Latin and English text in this source.

Notation

Notation is small and fairly neat, but the multi-note neumes are quite fluid, and the heads of virgae are also often slightly cursive. Single notes are virgae throughout (in some cases the tails have faded, giving the appearance of puncta e.g. **4a RESUmitur**).



Clivis has a tail descending to right of lower note routinely (e.g. **3a AGNI**), but likely does not indicate a licquescence.





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The same is true of the climacus, which takes the 'extended clivis' form, so the scribe just has a habit of finishing off these figures with a descender (e.g. **3a iuguLAtur**).



Pes present. Some other multi-note neumes are quite ad hoc: the HLH at **3a conclaVAtur** begins like a clivis then adds another ascender with a note at the top, followed by a descender (which will not be treated as a separate note because it seems to be like the descending tail in the clivis forms).





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3- and 4-note rising neumes in verse 4 are like reverse clives, i.e. steps ascending, with a descender to left of the first and often a descender to right of last note (e.g. **4a moDO** in its first two occurrences).



Layout

English text is below Latin, both underlaid to music, but the English text is not lined up to the notes and is often different in syllable-count from the Latin, so the singer must adapt the melody ad hoc for it to fit. Repeated versicles are written out in full, each one starting a new line. Hence the right-hand edges of the systems are not aligned - staves seem to have been drawn only as necessary, since they only extend to the end of the music on each system.

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.