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[...] *stod ho pere neh*

GB-Ob Tanner 169\*, p.175

### Source and Contents

Flyleaves pp.1-2 and 177-8 are two leaves from a choirbook containing sequences - these items are rubricated and obviously liturgical. The two leaves are from the same original book (judging from size, layout, colours and hands) but are not consecutive. *Laudes crucis* is preserved, as is a sequence for Oswald.

p.175 has the end of an English song, beginning incompletely at '*stod ho*', and ending at the foot of the page. Slightly earlier text-hand and notator than the liturgical flyleaves, perhaps, though still large and neat. Definitely from a different original book, as the page is larger overall and the staves are written much smaller and very close to the margins (whereas the margins are quite generous on the liturgical flyleaves). Dimensions of page are 180x280mm, and it has 16 staves each of four red lines, plus an additional quarter-width stave at bottom right to complete the piece. Writing space is around 155x245mm (the liturgical flyleaves have wider margins). Alternating blue and red enlarged initials for the starts of versicles. This recto has probably been a pastedown, as the page is badly stained and damaged as if by glue. The verso (p.176) has Latin text with space left for a stave above which has not been added: this leaf is so badly weathered that it might once have been the external cover of a book.

### Notation

Neat and square, with a distinct difference between square virgae (with descenders to right) and diamond-shaped puncta. Quite a lot of differences between versicles because of varying text, so hard to compare identical passages - it is possible that the use of punctum or virga may relate to text accent - e.g. sometimes where there is an additional unstressed syllable in a line a punctum is added for it, but hard to tell if this is consistent.

There is surely no musical rhythm implied by the forms, but perhaps some of the old function of punctum for relatively low notes may be in evidence. The lower note of the pes is slightly sloped upward and wider than the upper note, which is square (**6a CRAved**).





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The upper note of the clivis is slightly sloped downward and narrower than the lower - both of these seem to me to be very slight cursive habits, making the forms easier to write (**6a BLISful**).



Climacus is traditional form and can extend to four or five notes in descending figures (**5a Ischent**).



Cephalicus has descenders to left and right of roughly equal length (though sometimes the descenders have faded away on this and other forms) and parallel - its head is sloping and very slightly tapered. It can occur alone or following a virga at same pitch, written close together but not touching; also sometimes after a pes whose upper note is same as starting pitch of cephalicus.

Scandicus takes the form of ordinary pes+virga placed close together.

Epiphonus comes only twice - once as a square note-head with straight ascender up to the right, the other time a much more fluid form that starts with a short descender to left then a curved note-head sloping up with a thicker blob above - like a capital D but not fully closed up at the top.

Occasional alignment lines, often corresponding to dots in the text (but sometimes mid-line). The enlarged letters of each versicle overlap the staves often.



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### References

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

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