19

_Dic qui gaudes prosperis_

ulings (ff.3-12) including the texts of the 6
pieces of music and an annotation referring to the date 1246 on f.9v. He has a distinctive hooked v and Tironian nota. Different notators among the pieces, though:

**Notator 1: f.2v, *Dic qui gaudes***:

Virga is upright with no stroke protruding above the head. Punctum is not used. Clivis can have slight descender to right of second note, but not signifying anything. Pes, torculus and porrectus present. Three notes descending are found once as traditional climacus (**luteA**),

![Image](image1.png)

twice in the 'English conjunctura' form (**inniteRIS** and **Fine**),

![Image](image2.png)

and once as an extended clivis (**melleA**).

![Image](image3.png)
Three notes ascending occur twice as a conventional scandicus (1 _Lu_ and 1 _Et_ in fine)

and once as a kind of triple pes - three adjacent notes directly on top of one another, leaning backwards slightly (1 _purP_ urea).

Four-note neumes are ad hoc - e.g. 1 _purP_ urea (a clivis followed by a pes joined together with a connecting line) [see example above], 1 _vipeR_ is (an 'English conjunctura' style climacus who last note becomes the lower note of a pes).

One liquescence: a two-note ascending neume whose second note has a distinctly diagonal and slightly tapered shape (1 _TaM_ quam). Alignment lines used only in two places to clarify alignment of syllables.

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
Dic qui gaudes prosperis
F-EV 2, f.2v
accessed through the ‘Bibliography’ link in the horizontal red bar directly under the DIAMM masthead.