

19 *Dic qui gaudes prosperis F-EV* 2, f.2v

Source and Contents

130 x 170 mm, several different scribes, covered in parchment with half-width boards. Last 7 gatherings have quire numbers, tiny handwriting, frequent corrections, annotations and cross-references, suggest scholar's booklet. Various layouts throughout the volume.

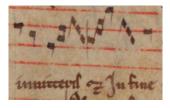
Same text-scribe wrote whole of first full gathering (ff.3-12) including the texts of the 6 pieces of music and an annotation referring to the date 1246 on f.9v. He has a distinctive hooked v and Tironian nota. Different notators among the pieces, though:

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 (**1 luteA**),



twice in the 'English conjunctura' form (1 inniteRIS and 1 FIne),



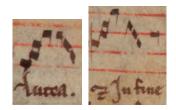
and once as an extended clivis (1 melleA).





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Three notes ascending occur twice as a conventional scandicus (1 LUtea 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 purPUrea**).



Four-note neumes are ad hoc - e.g. **1 purpureA** (a clivis followed by a pes joined together with a connecting line) [*see example above*], **1 vipeRIS** (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 TAMquam**). Alignment lines used only in two places to clarify alignment of syllables.



References

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