



84

*Felix sanctorum chorus*  
GB-Lbl Harley 978, ff.10v-11r

### Source and Contents

Music pages are in quires 1 and 2, but quire 2 is the solmization material, not included in MB95.

Quire 1 = ff.2-13v (using the newer foliation; an earlier one, starting at 1, has been crossed out). So this quire is a 12.

Quire 2 = ff.14r-21v (an 8). 14r, 14v, 15r have the solmization materials on them; these are followed by a calendar, with pages ruled for all 12 months, but entries only completed for Jan and Feb. Some marginal text filled in on other pages.

Where pieces begin on the same page as the end of the previous, they run straight on without starting a new line. An enlarged initial is drawn over the pre-ruled stave-lines to mark the start of the new piece.

*ff.10v-11r*: Felix reverts to 9-stave ruling of earlier folios. Space has been left for the initial F here, which is in blue ink with its descender continuing down the margin to the top of the third stave. Minor initials in alternating blue and red for each versicle. Some attempt to align these all to the left works for staves 1-7 (necessitating some continuation into margin on stave 3), but is abandoned on staves 8, 9 and the next page. Cue letters can be seen below the added minor initials.

The omega in the last versicle on 11r is overpainted in red. The minor initials on this leaf are all coloured red (instead of alternating blue and red). The omega in the final versicle is overpainted in red. Five staves, ruled in line with the first five on facing folio, but then no more drawn on rest of page. The unnotated poem, *Petrus romanis*, is written lineated, with a red capitulum before each line and the first letter black with red highlighting. The poem is on the same subject and has some similarities of metre, which may have prompted its inclusion here: that space has been left for it in the stave-ruling suggests a quite deliberate coupling of the two.



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Notation

Virgae, puncta (a few, always lower than previous and usually the lowest note of the phrase; regularly used for the subfinal at cadences). Clivis, pes, English conjunctura (many times) and traditional climacus (less often - **3a recTORi** / **3b CEdit**, **5a thadDEus** / **5b PARthys**;



also **5a maTHEus** / **5b zeLOtes**, where the three notes are not adjacent but involve a leap of a third);



that the two forms are interchangeable is proven once - **5a INopes** has English conjunctura, whereas **5b MEDiam** has traditional climacus.



Torculus and porrectus, scandicus twice. Clivis+pes placed very close together make a four-note figure whose middle two notes are the same in **6a perAMBulant**.





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A three-note figure of two-repeated pitches then a lower takes the form of a punctum+clivis, the punctum touching the first note of the clivis and the descender omitted (**6a MUNdi**, **6b ALpha**) - this could be a pressus.



Strange four-note figure made up of an English coniunctura+virga on the next note up is formed at **6a triniTatis** and **6b Unum**.



Epiphonus preceded by punctum at same pitch (**6a perambuLANT**, **6b edoCENT**) - it is possible that the apparent wave-notes in **1** and **2** are also versions of this same figure, but with the punctum squeezed together with the epiphonus-head so as to be touching.



The neume differs from that in **1a sanctoRUM** / **1b terraRUM** in that there is a distinct gap between two points, suggesting a repeated note before the upward liquescence here. (But they are close, and again, cursively written, could be indistinguishable.)





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### References

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