

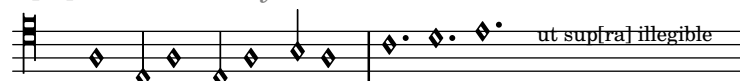
# Music of the Gresley Manuscript

page 73

*[Illegible]* P[er]nes a g[ ]



*B[re]stein is a mary town*

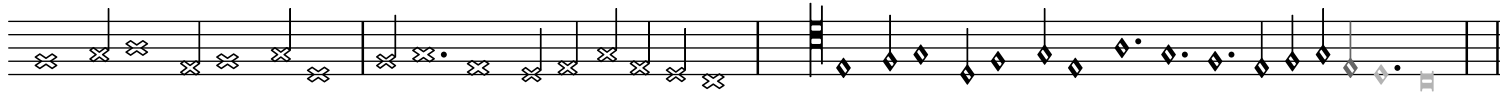


Eglamo[r]



*Comment 1:* The first two staves of music have titles which are crossed out with horizontal strokes, which have been represented with greyed italic text. Brackets denote abbreviated text; empty brackets denote illegible text.

*Comment 2:* This page is badly damaged; toward the right edge, the ink fades to a faint shadow. On lines one and three, notes represented in the palest shades of grey are increasingly conjectural. These lines have no final bar, and the manuscript may originally have contained additional notes.



P[er]nes i[n] gre | 2./



Alas þ[e] herd whill þat I co[ ]th dans

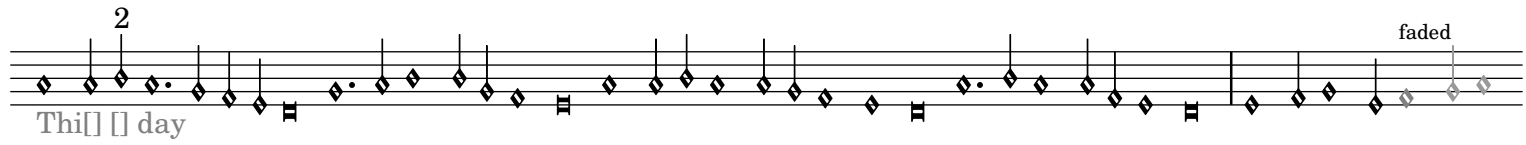
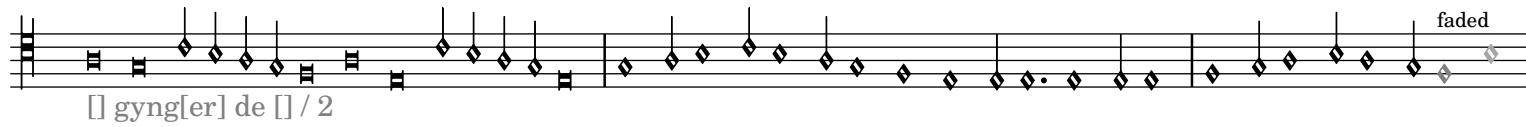


*Comment 1:* The first staff has no title. The notes in the first half of the line, before the clef, have been crossed out with horizontal strokes; these notes are represented here with cross-shaped note heads. The notes fade away toward the right of the page, but this staff does end with definite final multiple bar lines.

*Comment 2:* I suggest that the small symbol appearing above lines two and three is a *signum congruentiae*. Such symbols were common in 15th- and 16th-century music; they have a variety of appearances and many meanings, which often have to do with repeat structure.

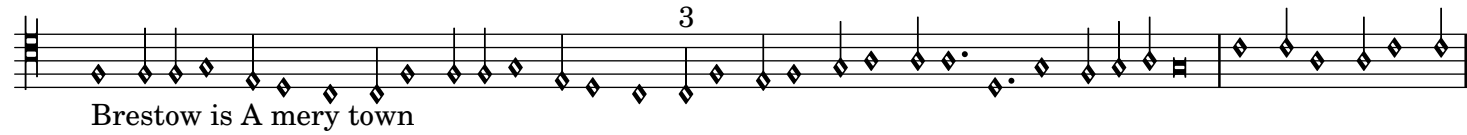
" ... the renaissance *signum congruentiae* is a notorious and constant source of confusion on account of its variable meaning, and editors would do well to indicate its presence prominently wherever there is a possibility of ambiguity. " (Warwick Edwards (1978). English Sacred Music (Review). *Early Music* Vol. 6, No. 4, 607-609.)

For a discussion of the *signum congruentiae* as an indicator of repeats in monophonic music of the late 15th century, see Maureen Epp (2009), *Reading the Signs: Notation and Performance in the French Popular Song Repertory*. In *The Sounds and Sights of Performance in Early Music* (pp. 103-122), Maureen Epp and Brian Power (Eds.) Burlington VT; Ashgate Publishing.



*Comment:* This page is also badly damaged, especially toward the right edge, where the ink fades to a faint shadow. Notes represented in pale shades of grey are increasingly faded. Lines 1 and 3 have no final bar, and the manuscript may originally have contained additional notes at the end of these lines.

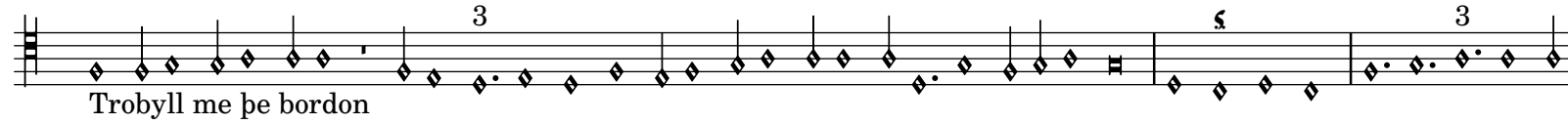
Esp[er]ans/ 3



Bayon / 2.



Northhu[m]bland/3



Attendans



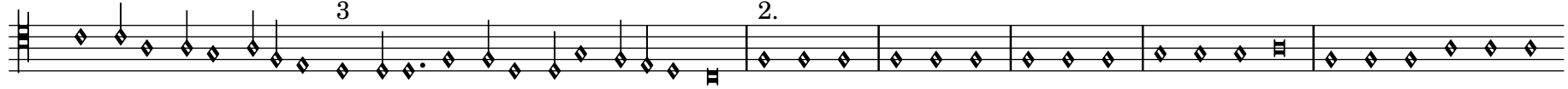
*Comment 1:* Line 1 of the music on this page contains a semibreve rest after the seventh note.

*Comment 2:* The *u* in the word over the first line is written upside-down, but meaning is known.

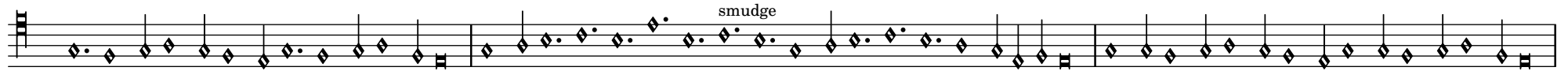
*Comment 3:* I suggest that the small symbols appearing above the staves are *signa congruentiae*.

*Comment 4:* There are several small dots and marks at the top of the bar line after the final note of line three.

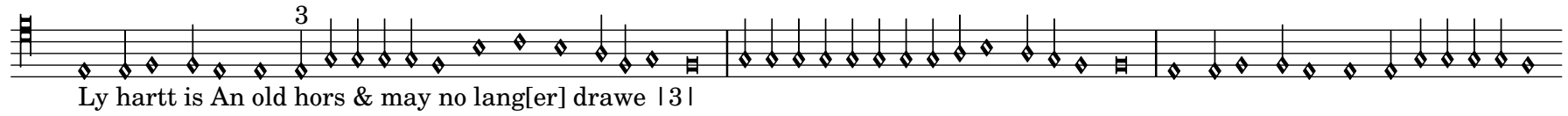
Talbott 2./



Lybens distonys/



Temp[er]ans 3/



Laduches



*Comment:* The last note on the third staff is squeezed in at the edge of the page and partly scratched away.