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Salve mater salvatoris mater salutifera
GB-Ob Bodley 343, f.x verso

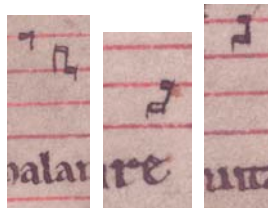
Source and Contents

Two different music scribes, one responsible for *Salve mater salvatoris*, the other for *Salve sanctarum sanctissima* and *Specialis graciosus*; the former is very neatly and well written, whereas the latter is a much more casual and fluid music-hand. This scribe did not write any of the other texts in the manuscript, whereas the scribe of *Salve mater salvatoris* is the same as one of the scribes of the sermons.

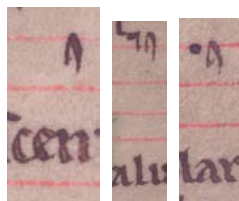
Notation

Notation is small and neat, though the heads on the virgae may lean slightly and their tails may be slightly curved. Puncta may be horizontal or slightly oblique. Pes, clivis and climacus take the conventional forms, and the ephiphonus and cephalicus are clear and distinct from non-liquescens forms.

Occasionally the clivis has a very slight descender to the right of the second note (**6a thaLAMus**): this seems not to be a plica or added note but rather an aspect of the scribe's penmanship, comparable to the occasional slight descender to the left of the lower note of the pes (**5b intraRE** or **6b ciVitas**).



The scribe uses the cephalicus both on its own and to make up a three-note group following a note of the same pitch (compare **3a desCENSura** with **2a SALVe**); in these cases, the note preceding the cephalicus may be a virga (as at **2a SALVe**) or a punctum (as at **7b soLARis**).

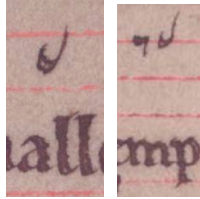




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The ephiphonus can also be found alone (**3a VALlem**) or preceded by a virga (**2b TEMpus**).



Layout

See 'Song and the Page' for description of polyphonic layout of *Salve mater salvatoris* in columns.

Staves have variable number of lines: mostly four, but some of 3 in *Salve mater salvatoris*, plus one staff in which a leger line is added above to create effectively five lines for part of the line; in *Salve sanctorum sanctissima*, again four is the norm, but three and five are also used.

References

Deeming, Helen : 'The Song and the Page: Experiments with Form and Layout in Manuscripts of Medieval Latin Song.' *Plainsong & Medieval Music* 15, 2006, pp. 1-27.

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

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