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Salve mater salvatoris vas electum
GB-Otc 34, f.151v-152v

Source and Contents

Early contents list on 2v includes mention of the musical sequences "*divertissime sequentie de sancta maria*".

Alma redemptoris is not included in MB 95, as it is not poetic, so arguably not a song (in the sense of lyric) like everything else included in the volume.

Some things difficult to read on f.151v, because page is quite creased.

Notation

Same scribe and same habits as *Missus Gabriel*. Note on **1a CElestis**, a three-note ascending neume takes the form of pes+punctum.



Wave-note neumes introduced in this piece (not present in *Missus*): they are as follows:-

- a. A square attached to a following wave-note at same pitch, followed by a descender, suggesting a descending liquescent ending (**4a salVE**)





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b. A wave-note attached to a following square at the same pitch, which forms the first of the usual LHL neume whose third is a liquescent - hence the total figure is four notes LLHL where the first is a wave-note and the last a liquescent (**7a VEL**, **7b presignNANT**, **11a ORDines**, **11b NOS**)



c. A wave-note attached to a following square at the same pitch, which forms the first of a pes (**9a lucidiOR**)



d. A wave-note attached to a following square at the same pitch, which forms the first of a clivis (though without the usual descender to left) (**9a MArria**, **12a procincTU**, **12a DOlus**, **12b VERbum**)



e. A wave-note attached to a cephalicus (including its left and right descenders) at the same pitch (**9a DIGnior**)

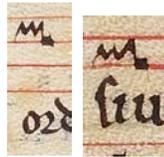




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f. A wave-note attached to a square at the pitch below (hence functioning a bit like a clivis, whose first note is a wave, and lacking the initial descender) (**11a ORDinaris**, **11b SIve** - though this latter is slightly unclear and may be an example of the d type)



A list of all the winged puncta:

2b cruentaTI

3a ortoRUM, pingmentariA; 3b caLAMum, balsaMUM, fragrantiA

4a virgiNUM; hoMINum

7a materiA; 7b misteria

8b privileGIA

9a sol luNA, sideriBUS, maria?, creAturis

11a dignitaTE, singulaRIS, celestiUM; 11b proLI, hostiUM

12a tuE, virtuTI; 12b serVA, reOS

Layout

These musical leaves are the back half of quire XIX, an 8. f.154v is the end of this quire. The *Tractatus Ieronimi* that precedes this finishes on 150v.

Usual writing block is c.135W x 210H in two columns, each c.60W. Music pages use single column, 132W and c.210H (around 196 to top line, plus text and stave above). These pages pricked for text lines but re-pricked for music systems. Staves ruled, probably individually as spacing and thickness are uneven and some wobbles.

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



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and can be accessed through the 'Bibliography' link in the horizontal red bar directly under the DIAMM masthead.