Sources of British Song 1150-1300

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Salve sanctarum sanctissima
GB-Ob Bodley 343, f.x recto

Source and Contents

Two different music scribes, one responsible for *Salve mater salvatoris*, the other for *Salve sanctarum sanctissima* and *Specialis graciosa*; 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

Virgae slope to the right and mostly have a pronounced ascender above the head of the note; puncta are written obliquely, and generally used for relatively low notes. The usual forms of pes, clivis, climacus (in conventional form) and porrectus are found, though all are written fluidly. Epiphonus is clear, though it can be difficult to distinguish between the clivis and the cephalicus (see, for example, **5a reGAli**). Notes on or below the bottom line can collide with marks of abbreviation or letter-forms.
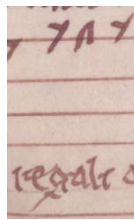
Layout

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 three in *Salve mater salvatoris*, plus one stave in which a leger line is added above to create effectively five lines for part of the line; in *Salve sanctarum 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.

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