



### 104 a&b

*Salve signum sancte crucis / Salve virgo sacra parens*  
GB-Ob Rawl. D 1225, f.131r

### Source and Contents

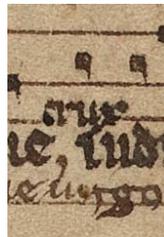
First three pieces are in hands of late s.xii; the rest are in s.xiii hands (a variety of similar scribes, some perhaps the same but writing at different times and with different pens). Described in more detail below.

### Notation

Notation is quite square, but the note-heads are not always evenly sized. Single notes are all virgae - no puncta at all; stems on virgae are varied lengths, sometimes curving slightly to left (**1b CHRISTo** [a] / **1b Idem** [b]).



Clivis can have a short descender to right of second note: direction of melody usually makes clear that this does not signify anything. Pes present. No other forms used. Some erasures of notes and insertions of words (**4a salve CRUX iudicii**).



### Layout

*Salve signum sancte crucis* takes up 11 staves, then *Oblatum canticum* follows at the foot. *Salve* is written continuously, and the second text, *Salve virgo sacra parens*, has been added below (or sometimes above) the first text, squeezed in between the text and the



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stave line below or above (on the penultimate system, this text is written between the top and next stave-line of the stave below). It is possible that the text hand is different. It is aligned word by word with the first text (but syllables are not separated, which means quite large gaps between words, because the writing is smaller than the first text). Stave-lines vary from four to five, for no apparent reason.

#### References

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Frere, Walter Howard, ed. : *Biblioteca musico-liturgica: a descriptive handlist of the musical and Latin-liturgical MSS. of the Middle Ages preserved in the libraries of Great Britain and Ireland*. 2 vols. (London: Bernard Quaritch for the Plainsong and Medieval Music Society, 1901-1932; repr. 1967), p. 336.

Hartzell, Karl Drew : *Catalogue of Manuscripts Written or Owned in England up to 1200 Containing Music* (Woodbridge: Boydell Press in association with the Plainsong and Medieval Music Society, 2006), no.287, p.496: s.xii (last quarter).

[NB Hartzell lists only *Psallat celum*, *Flos excellens*, and *Flos convallis*, since the other musical additions are later, 'possibly all of s.xiii' and therefore outside his scope.]

Hiley, David : 'The Norman Chant Traditions', *PRMA* 107 (1980-1), 1-33.

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Kozachek, T. : 'Tonal neumes in Anglo-Saxon and Anglo-Norman pontificals', *PMM* 6 (1997), 119-41

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RISM B IV, pp.573-574.



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