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Salve virgo singularis

GB-Lbl Cotton Titus A. xxi, f.91r

Source and Contents

Two pieces of music, added on final pages of MS after main text (a Mariale):

f.90v, *Agnus Dei. Virtute numinis*

f.91r, *Salve virgo singularis.*

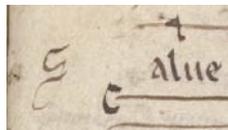
Some French notes on 91v = Dean p.251

Text

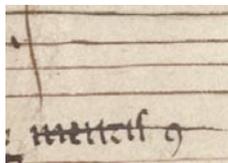
Text-hand is same for both pieces, and notator of monophonic *Salve virgo* also wrote the notation for the lowest part of the 3-pt *Virtute numinis*. Another hand (squarer, neater) wrote the upper two parts, perhaps because the first music scribe was not confident in aligning three parts in score? - See discussion in Deeming, 'Observations', p. 53.

Virtute numinis not included in MB 95, as liturgical (Agnus trope).

Text-hand is very casual, with several smudged letters, and one erasure; cue-letter S in margin for a decorated initial at the start of *Salve virgo* which is not supplied.



This notation hand is also very casual (see notes below), and staff lines are unevenly spaced and sometimes not straight. Text evidently written before notation, as the erasure of **meritis com** (written three words too early originally, then scored through) has no notes above it on the staff.





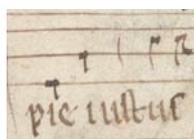
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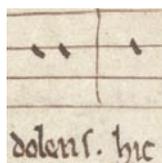
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Notation

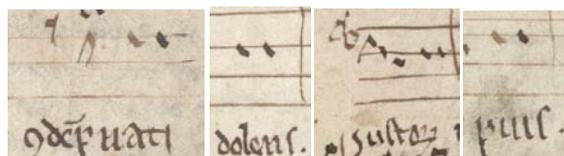
The casual hand leads to many variant forms of each note: virgae tend to have tails that protrude above the head, but these tails may be very short or longer, sometimes with a finishing stroke at the foot of the descender, curving up to the right. One even has a descender to the left (as if the scribe began a clivis, but then stopped after one note - **3b IUStus**).



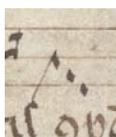
They are mostly quite upright. Puncta are oblique - sometimes quite compact rhomb-shapes, elsewhere quite extended diagonal strokes (e.g. **2b DOLENS HIC**).



No pattern to the choice of virga/punctum - the final cadence CDD of each verse is usually notated VPP, but once as PPP (**2b**), for example. Repeated notes tend to be puncta (e.g. those cadences, and also **2a condempNATI** / **2b DOLENS** / **3a iusTORUM** / **3b PIUS**).



Puncta are not routinely used for relatively low notes, and there is quite a bit of variation in the use of P and V between repeated passages. Clivis and pes used. Clivis and cephalicus are interchanged between repeated versicles sometimes (shown in transcription), with no apparent relationship to consonants or other verbal factors. Climacus takes the 'English conjunctura' form with tail to the left and three oblique note-heads.



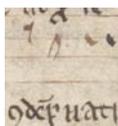


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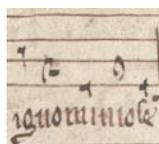
Cephalicus is also very variable in form, sometimes with two straight and parallel descenders, leaning diagonally L-R and an oblique head (e.g. **2a conDEMPnati**),



elsewhere with one straight descender and the second curved back from a sloping and tapered head (eg. **2a aMOR**),



or this last form, but the first descender have a finishing stroke at the foot (like on some virgae), such as **1b ignomiNiose**.



References

Dean, Ruth J., with the collaboration of Maureen B.M. Boulton : *Anglo-Norman Literature: A Guide to Texts and Manuscripts* (London, 1999).

Deeming, Helen : 'Observations on the Habits of Twelfth- and Thirteenth-Century Music Scribes', *Scriptorium* 60, pp. 38-59.

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

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