



44

Specialis graciosa

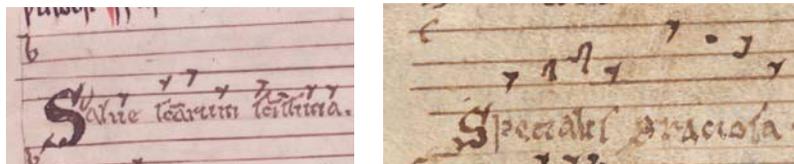
GB-Ob Bodley 343, f.64v

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

Same notator and text-hand as for *Salve sanctarum sanctissima*.



[opening lines of *Salve sanctarum sanctissima* and *Specialis graciosa* for comparison]

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 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.

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

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44

Specialis gracios

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