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Ave Maria preciosa gemma
GB-Ob Rawl. D 1225, f.133r

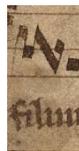
Source and Contents

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

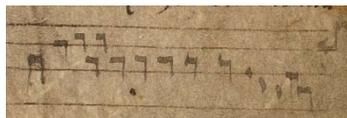
Notation of *Ave Maria* is similar to *Virgo truces*: very neat and square, but all stems are slightly diagonal (so the overall aspect appears to lean slightly from left bottom to right top). Virgae used. Puncta can be either squares without stems or oblique shapes - it is pretty clear that the former are not simply virgae whose stems have faded because these usually have a very slight spike to the top left of the square.

There is very often an alternation of virga and punctum which almost suggests rhythm, but repeated versicles do show some variation with the forms being interchangeable. Punctum does not stick to the lower note function, and there seems to be no difference in function between the square and diamond forms. Pes and clivis present. The five- or six-note neumes towards the end of each versicle combine parts of torculus, pes and porrectus shapes (**2a Filium**).



Layout

Followed by Alleluia. *Matris Christi* laid out with space for staves, but staves and music not added. Some much later notation added on this page (just a few minims and semiminims); there are also two short passages of square notes, one on the leftover staff at the end of *Ave Maria* that looks like a psalm tone, and one further down, without lines, also including a lot of repeated notes.





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Some fading at top right of page affecting the notation towards the end of the first two lines, and some holes and staining further down the page.

References

Corbin, Solange : *Die Neumen* (Volk: 1977).

Dijk, S.J.O. van : *Handlist of the Latin Liturgical Manuscripts in the Bodleian Library Oxford*. Unpublished catalogue, Bodleian Library, Oxford (1957), vol.1, p.115.

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

Nicholson, E.W.B. : *Introduction to the Study of some of the Oldest Latin Musical Manuscripts in the Bodleian Library, Oxford*. Early Bodleian Music Vol. 3 (London, 1909), pp. lxxxv-lxxxvi.

RISM B IV, pp.573-574.



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