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Gloriosa Dei cella

GB-Ob Rawl. D 1225, f.130v

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

Hand is very square, with puncta in a precise diamond shape. Punctum is always lower than previous note, but seems to be interchangeable with virga (compare **1a CELLA** and **1b PURA**, also **1a maTER** and **1b graVANT**).



The multi-note neumes are slightly more fluid (the lower note of the pes is often wider than the upper, e.g. **1a deI**, and the lower note of the clivis is almost always leaning, e.g. **1a glorioSA**).



Torculus and porrectus present. Climacus is 'English conjunctura'. Cephalicus has stem to left then long, tapered and leaning single head: it can be alone, e.g. **2b preCUM**, or following a virga at same pitch, e.g. **3b IN**.



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Penultimate note of **3a seMIne** and **3b exaMIne** is horizontally expanded, and the first note of the Amen is very expanded and with a wavy portion.



Alignment lines are sporadic, sometimes marking off phrases, at other times at ends of words within phrases, occasionally seeming to correct awkward alignment of syllables, but mostly this is totally unambiguous because of the syllabic setting.

Layout

The verses are lineated here (unusually) so the anaphora of *Gloriosa* is very obvious lined up to the left. After the first, each occurrence of the word is abbreviated. Verses 1b, 2b, 3a and 3b extend almost to the inner edge of the page, and the Amen is tucked in on an additional line (right-justified) at the end of verse 6. Four red stave lines, except for 3b, which has five (no need for extra line, so purpose unclear).

References

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

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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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