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Missus Gabriel de celis
GB-Otc 34, f.151v

Source and Contents

Early contents list on 2v includes mention of the musical sequences "*divertissime sequentie de sancta maria*".

Alma redemptoris is not included in MB 95, as it is not poetic, so arguably not a song (in the sense of lyric) like everything else included in the volume.

Some things difficult to read on f.151v, because page is quite creased.

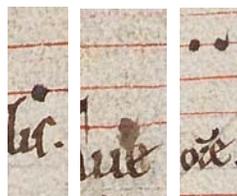
Notation

Hartzell (2006), p.520: "written by an experienced scribe. Clear, precise notation on four-line staves ruled in red; in some cases climacus written as clivis-punctum: Messine punctum written on a second syllable in ascending motion, or on the second and third of three syllables in ascending motion: quilisma (f.152, bottom two staves). Good word spacing: well-drawn decorated initials in red and green."

Three kinds of punctum used: square, diamond, and winged - the winged shape being square with descender to left and ascender to right (a bit like the form found in the earlier pieces in Rawl. 1225, but turned around so as to be straight up rather than angled) (**3b aPRO**piet, **3b inDIG**ne, **1b BO**num).



Hartzell's reference to the 'Messine punctum' may be the diamond-shaped form, which occurs in such positions as **1a ceLIS**, **1b suaVE**, and **1b noMINE**, but is overall quite seldom.





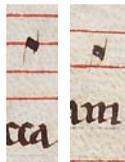
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The diamond-shaped punctum often follows a clivis to make a three-note descending form (e.g. **1a disseRIT**: this is an unusual neume, but the concept is not so different from the traditional climacus of virga-punctum-punctum). Sometimes a four-note descending neume is formed of a clivis + two puncta (**3a facultAtis**).



The use of the winged form is puzzling - often it is higher than previous note, sometimes found on the first syllable, sometimes not (e.g. **1a GAbriel**, **1b BOnum**, **2a caRO**, **2b NON**, **3a tuE**, **3a solVEre**). Sometimes it is written on an angle (**4a sicCA**) and sometimes the left descender almost disappears (**4b aDAM**).



Its use in *Salve mater salvatoris* makes it clear that it cannot be an epiphonus (as it occurs as the cadence note four times), nor is the wave-note form suitable for transcription as a distinct, clear wave-note is found separately in *Salve mater salvatoris*. Therefore this winged punctum has been transcribed as an ordinary note in MB 95. The following is a list of its occurrences in this piece (notes for other songs in this MS also have lists of winged puncta).

Winged punctum:

1a GAbriel ; 1b BOnum

2a caRO; 2b DEflorat

3a tuE, solVEre; 3b EST, approPIet

4a sicCA; 4b gaudiI, aDAM

5a jeSUS, jeSUS, piUM, EST; 5b noBIS, nosTROS



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Liquescent may have function to do with soft consonants: compare **2a conseQUENTur**, notated with cephalicus and equivalent **2b PAriens**, without (and similar cases in *Salve mater salvatoris*, but not consistently so). Occasional alignment lines, straight or diagonal, clarify syllabification where potentially unclear.

This traditional climacus also appears here. Occasionally three puncta alone are used for three-notes descending (e.g. **4a siNE**, **4a noVO**).



Virga, very neat, upright and even. Clivis, pes, cephalicus (thickish descender to left followed by thick, sloping head, curved at top and slight thin descender to right curving back in, e.g. **1b VERso**).



Descending liquescent on end of a clivis (no descender to left of clivis in such cases - so more like a torculus whose last note is not a full note but a slightly curved descender). Torculus. Overall impression is of a very neat notational hand, but quite a few notational oddities.

Layout

These musical leaves are the back half of quire XIX, an 8. f.154v is the end of this quire. The *Tractatus Ieronimi* that precedes this finishes on 150v.

Usual writing block is c.135W x 210H in two columns, each c.60W. Music pages use single column, 132W and c.210H (around 196 to top line, plus text and stave above). These pages pricked for text lines but re-pricked for music systems. Staves ruled, probably individually as spacing and thickness are uneven and some wobbles.



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References

For references on this source please see the DIAMM bibliography.

DIAMM maintains separate bibliographies for each source in the database, accessible in the main source record. The entire bibliography is also searchable and can be accessed through the 'Bibliography' link in the horizontal red bar directly under the DIAMM masthead.