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Virgo truces tres tortores
GB-Ob Rawl. D 1225, f.132v

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 is very neat and square, with straight stems - but the appearance is not totally rigid, as the puncta vary from fully oblique to almost square, and mostly in between (squares leaning slightly), and there is a slight curve to the stem of the clivis.

Puncta are always lower than previous note, but they are also interchangeable with virgae in repeated passages. Climacus used only for four-note descending figure in **1a** and **1b** and takes the traditional form.



Pes present. A single cephalicus (**5b speciEi**) is like an oblique puncta with stem to the left, and the tiniest of little stub-like tails descending to the right.



This is also one of the only points of variance between repeated versicles (apart from virga-punctum changes).

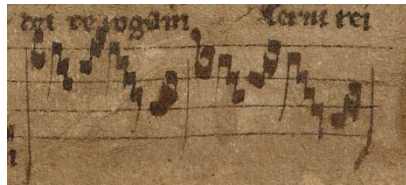


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Layout

14 staves, continuing right to bottom. The final third of the last stave is taken up by a short passage of notes in another hand, with no text. So far this passage has not been successfully deciphered, and it does not seem to relate to this or any other song. It is a sequential melody, with a fa sign before the sequentially repeated section, so perhaps it's a kind of solmizing exercise?



References

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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.]

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