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*Gaude gloriosa* (first version)  
F-EV 17, f.4v

### Source and Contents

180x130mm. Music is contained in 2 gatherings at front and back, unrelated to main MS.

First gathering (ff.1-4v): *Deus in adiutorium* (blank staves), *Verbo verbum*, *Salve virgo*, *Gaude gloriosa* (incomplete as the partner leaves of 1-4 are missing though stubs remain).

Second gathering (ff.5-12v): *Obituarium*, *Spiritus et alme*, 'Ymnus de Sancto Nicholao': *Exultet aula celica* (AH 51, 210- many concordances from s.xi onwards, and this MS is noted as a witness), followed by a rubric '*Divisio ad laudes*' preceding further hymn verses *Veneranda solempnitas* (AH 12, 202 notes this MS as only witness, and comments on the rubric, suggesting it could be either further verses or a free-standing hymn for Lauds); and note of prayer agreement, dated 1262.

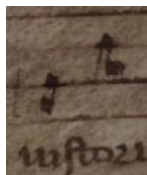
Final gathering (ff.156r-159v, i.e. a binion): *Salve celi ianua*, *Congratulamini*, *Spe mercedis et corone*, *Gaude gloriosa*, various English names, *O domina dominatrix*.

NB: *Deus in adiutorium* omitted from MB edition as music not filled in, ditto un-notated hymn to St Nicholas. *Spiritus et alme* omitted because of its liturgical form (it is a Gloria trope). For *Spiritus et alme*, see text: U. Chevalier, *Repertorium hymnologicum* (Louvain, 1892), vol.2, p.592, and facsimile in A. Machabey, 'Problèmes de notation musicale: notations médiévales des manuscrits d'Évreux', in *Mélanges de linguistique et de littérature romanes à la mémoire d'István Frank* (Saarbrücken, 1957), 361-387, plate 1.

### Notation:

First gathering, probably all the same music scribe, though the text hand differs from piece to piece (so a collaborative effort).

Virgae with long thin descenders and very square heads. Clivis and pes can be slightly more fluid, the former often having a slightly sloping upper note, the latter leaning backwards with both note heads somewhat slanted (e.g. **2 IUSTOrum**).





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Extended clivis used for three and four notes descending (e.g. **1 CURando**).



Porrectus and torculus. No puncta. Cephalicus occurs mostly with a sloping and tapered head (though in *Verbo verbum*, **2b SIC** it looks more like a virga with additional descender to left, though the head is very slightly slanted downwards).

Alignment lines separate off each word here (they are not really necessary): this continues throughout *Verbo verbum*, and most of *Salve virgo vere*, but stops for the last few lines of *Salve virgo vere* on f.4v. The lines resume again for *Gaude gloriosa*.

#### References:

Blume, C. and Dreves, G.M., eds : *Analectica Hymnica Medii Aevi*, 55 vols. (Leipzig, 1886-1922).

Deeming, Helen : *Music in English miscellanies of the twelfth and thirteenth centuries*. Ph.D. Thesis, University of Cambridge, U.K. (2004) 1:62-80.

Derolez, Albert : *The Palaeography of Gothic Manuscript Books* (Cambridge, 2003), plate 9.

Hohler, Christopher : 'Reflections on some manuscripts containing 13<sup>th</sup>-century polyphony', *Journal of the Plainsong and Mediaeval Music Society* 1 (1978), 11.

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

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