



52

Salve celi ianua
F-EV 17, f.156r
De sancta Maria

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.

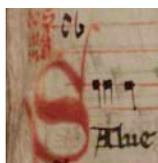
Final gathering (ff.156r-159v, i.e. a binion): *Salve celi ianua*, *Congratulamini*, *Spe mercedis et corone*, *Gaude gloriosa*, various English names, *O domina dominatrix*.

NB: *Deus in adiutorium* omitted from MB 95 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:

Final gathering, different notators from first and second gatherings.

Salve celi ianua: very different in appearance, due to red stave lines, ruled margins, red initials, a rubric '*de sancta Maria*', and much neater script and music hand. Virgae are neatly upright and square, with descenders of mostly even lengths. No puncta. Clives and pedes are also very upright, and the cephalicus has no slant/taper at all, but looks just like a virga with an additional descender to the left (e.g. **1a SALve**).





52

Salve celi ianua

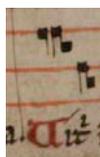
F-EV 17, f.156r

De sancta Maria

Three notes descending are written as a traditional climacus (**3a liLlum, fiLlum, 3b viCIo, gauDio**) and no other way.



The only other neumes of three notes involve repeated pitches, eg. Virga+cephalicus (**1a SALve**) [*see first example*], virga+clivis (**2a VITri**);



There are no neumes of more than three notes. Final note is horizontally extended and has long strokes on either side protruding equally above and below. Alignment lines separate off each line/phrase of text and are all straight except one (at **3a liliUM**, where the line is curved to make it clear that the virga E belongs to **liliUM** not **O** which appears almost directly below it) [*see example above*].

References:

Blume, C. and Dreves, G.M., eds : *Analecta 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 13th-century polyphony', *Journal of the Plainsong and Mediaeval Music Society* 1 (1978), 11.

For further 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



52

Salve celi ianua

F-EV 17, f.156r

De sancta Maria

accessed through the 'Bibliography' link in the horizontal red bar directly under the DIAMM masthead.