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Spe mercedis et corone
F-EV 17, ff.157v-158v
Sancti Thome martiris

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:

Final gathering, different notators from first and second gatherings.

Spe mercedis: another notator. Note-heads are broader and stems mostly shorter; general ductus has an occasional forward lean (e.g. pes on **1b morTE** - upper note is slightly to left of lower note and connecting line slightly diagonal).

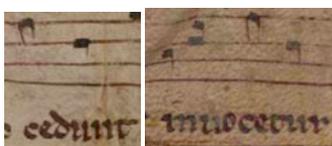




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No punctum, though stems on virgae are sometimes very short and almost disappear. Clivis (and extended clivis) usually has a slight downward stroke to right of second note - very difficult to tell if a plica is intended, as this stroke varies in thickness and length: as it occurs on almost every figure of this kind, it has not been interpreted as a plica. Three and four notes descending are always extended clives. Cephalicus occurs alone occasionally - head is not particularly tapered or sloping, but descenders to both sides are quite clear (e.g. **5a CEDunt** / **5b innoCEtur**).



An extended clivis 'resupinus' HMLM, all adjacent squares, at **5a argumenTA**;



The equivalent figure in **5b** is expressed as an extended clivis, whose lowest note becomes the lower note of a pes with a note above (**5b eterNA**).



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 13th-century polyphony', *Journal of the Plainsong and Mediaeval Music Society* 1 (1978), 11.



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