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*Verbo verbum incarnatur*  
F-EV 17, f.3r

### 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.

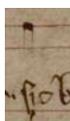
Final gathering (ff.156r-159v, i.e. a binion): *Salve celi ianua*, *Congratulamini*, *Spe mercedis et corone*, *Gaude gloriosa*, various English names, *O domina dominatrix*.

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:

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. Extended clivis used for three and four notes descending. 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).





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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 : *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 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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