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Congratulamini Marie virgini
F-EV 17, f.156v-157r

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.

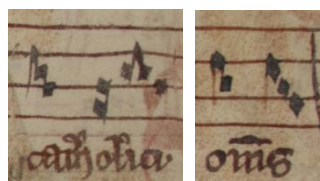
Final gathering (ff.156r-159v, i.e. a binion): *Salve celi ianua*, *Congratulamini*, *Spe mercedis et corone*, *Gaude gloriosa*, various English names, *O domina dominatrix*.

NB: *Deus in adiutorium* omitted from MB95 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.

Congratulamini: back to black stave lines, and notator's hand is larger and less neat than the preceding song, *Salve celi ianua*. Virgae still square, but not entirely even, and stems may be slightly leaning and of differing lengths. Clives and pedes are more fluidly written, with slight leaning and sloping (ditto the torculus). Three notes descending may be extended clivis (e.g. **1a CATHOLICI**) or 'English conjunctura' (**1b omNIS**).





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No puncta. Cephalicus has pronounced taper and slope; its right descender may even be curved (e.g. **1a CONgratulamini**).



Alignment lines after every word (except some that only have one syllable).

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.

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