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Gaude gloriosa (second version)
F-EV 17, ff.158v-159r

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.

Gaude gloriosa: possibly the *Congratulamini* scribe again? He has the same habit of placing the FA signs adjacent to the C clefs and spanning the C line, as well as a similar ductus.



← *Congratulamini Gaude* →



Clives, pedes, torculi, porrectus and scandicus all have a slightly fluid aspect. Four notes descending are expressed as extended clivis (even when not adjacent notes, e.g. **1a IUStorum** / **1b GLOriosa**).



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HMLM is expressed as extended clivis whose lowest note becomes the bottom note of a pes (2a VIa).



Longer neumes are generally just strings of squares connected (e.g. 2a CUra, 3a PREce, etc).



Three notes descending is an extended clivis (3a preciOsa / 3b defFENde) - no climacus. Again no punctum, and only one cephalicus.



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.



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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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