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 solemnitias (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 (Saarbrucken, 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.

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).
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:


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Hohler, Christopher: ‘Reflections on some manuscripts containing 13th-century polyphony’,

For further references on this source please see the DIAMM bibliography.

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