Plainsong and Medieval Music, **22**, 1, 1–35 © Cambridge University Press, 2013
doi:10.1017/S0961137112000095

Text and formula in the Milanese cantus

EMMA HORNBY*

ABSTRACT. *This analytical article aims to establish the melodic grammar of the* in directum *Milanese cantus. Deviations from the generic norms might be experienced in performance as emphasising the words with which they appear. Certain texts (particularly 'domin-') are often associated with melodic shapes found elsewhere in the genre on the same words, regardless of what one might expect to encounter formally. Chants that share similar liturgical functions, or which appear in close liturgical proximity, often share melodic material and formal strategies. Building on and responding to Bailey's* The Ambrosian Cantus *(1987), the present article seeks to appreciate the cantus melodies as they have been preserved, rather than using them as a lens through which to seek a putative (and entirely rationally structured) lost ancestor.*

The purpose of this article is to establish the compositional principles of the Milanese cantus, and to consider how each of the chants expresses and (on occasion) transcends the generic norms.[1] 'Cantus' is a term used quite widely within the Milanese chant repertoire for both responsorial and *in directum* chants. The *in directum* cantus form a melodic family, with whose melodic norms and aesthetic I am concerned here.[2] The formulaic nature of these chants has long been recognised, with Terence Bailey observing that particular phrases appear first, second, third and last in each verse, and that some melodic patterns are consistently associated either with accented or unaccented syllables.[3] I use the phrase labels O (Opening the verse), M (leading to the Middle of the verse), S (beginning the Second half of the verse) and E (verse

*emma.hornby@bristol.ac.uk

[1] Chant analysis seeking to uncover generic norms was pioneered by scholars such as W.H. Frere, *Antiphonale Sarisburiense* (London, 1901–24). For more recent examples see, inter alia, Edward Nowacki, 'Studies on the Office Antiphons of the Old Roman Manuscripts', Ph.D. diss., Brandeis University (1980); Emma Hornby, *Gregorian and Old Roman Eighth-Mode Tracts: A Case Study in the Transmission of Western Chant* (Aldershot, 2002); eadem, *Medieval Liturgical Chant and Patristic Exegesis* (Woodbridge, 2009); Rebecca Maloy, *Inside the Offertory: Aspects of Chronology and Transmission* (New York and Oxford, 2010); Katherine Helsen, 'The Great Responsories of the Divine Office: Aspects of Structure and Transmission', Ph.D. diss., Universität Regensburg (2008). On this genre in particular, see Terence Bailey, *The Ambrosian Cantus,* Musicological Studies 47 (Ottawa, 1987). The present analysis is offered in a spirit of appreciation of Bailey's groundbreaking work and, in particular, of the pattern-matching methodology which, in its level of detail and its rigour, he pioneered for this repertoire.

[2] For other Milanese chants labelled 'cantus', see Bailey, *The Ambrosian Cantus*, 16–22.

[3] In my examples, melodic gestures associated with accented syllables are indicated by /. To a great extent, the manuscripts preserve an accent sensitivity characteristic of other formulaic chant genres. See, for example, Xaver Kainzbauer, 'Der Tractus Tetrardus – eine centologische Untersuchung', *Beiträge zur Gregorianik*, 11 (Regensburg, 1991), 1–132; Hornby, *Medieval Liturgical Chant*, 38–40.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Ending) to express the genre's melodic grammar. The standard outline of a cantus verse is O–M–S–E, with cadences on *G–F–G–G*.

While Bailey's phrase analysis is a useful starting point, one may carry the inquiry further by considering possible motivations behind the use of certain phrase shapes. The present analysis draws on recent trends in exploring the rhetorical potential of chant melody, and the way in which the extant melodic state of a particular chant may have led liturgical participants on a particular devotional journey.

A fundamental difference between the present analysis and Bailey's is that he sees the chants as having been composed systematically and then, at a later stage, 'normalized',[4] a process in which previously individual phrases have become identical, or nearly so. Bailey judged some irregular phrases as being the result of 'damage' or 'later retouching'. His criteria for differentiating between authentically individual and corrupted individual phrases, and between coherently formulaic and latterly normalised ones, are unclear. Further, Bailey saw the melodies as elaborations of an underlying psalm tone recitation, and omissions of elements of that recitation are seen as problems to be explained. As I have argued previously, the reduction of complex formulaic chants to an underlying psalmic model runs the risk of failing to engage with the chants in their preserved state, instead projecting beyond the written record to a supposedly very different melodic state that preceded it.[5] While trying to avoid breathless enthusiasm about medieval cantors possessing unparalleled memory skills, I prefer to assume that they competently and purposefully transmitted and notated the repertoire in its essence, as they saw it, rather than that the surviving manuscripts preserve a haphazard and decadent musical heritage.

I have used the twelfth-century Milanese antiphoner London, British Library, Add. 34209 (henceforth L) as the source of the examples here. This manuscript is readily available in a *Paléographie Musicale* facsimile.[6] Bailey's edition of four other manuscripts has been used as a control.[7] To use an edition rather than the manuscripts themselves is sufficient for my purposes, since the analysis is primarily concerned with formulaic structure rather than with the precise details of the melodic outline. Notation of B flat and B natural was often haphazard in the Middle Ages. Manuscript L has later markings of B flat; like Bailey, I have ignored these, but I have included in brackets the notated B flats and B naturals of manuscript MUh.[8] These are not exhaustive, nor in any way authoritative for the tradition as a whole, but they give a flavour of the contexts in which B flat and B natural are grammatically possible within the idiom. Liquescents are shown in the examples by use of empty note heads.

[4] Bailey, *The Ambrosian Cantus*, 124.
[5] Hornby, *Gregorian and Old Roman Eighth-Mode Tracts*, 12–13.
[6] *Antiphonaire Ambrosien de la British Library, Codex Additional 34209 (XIIe Siècle)*, Paléographie Musicale 5–6 (Solesmes, 1896 and 1900; reprinted 1996).
[7] Bailey, *The Ambrosian Cantus*. D = Milan, Biblioteca Capitolare del Duomo, F.2.2 (twelfth century); Vh = Vimercate, S. Stefano, ssp B (thirteenth century); MUh = Muggiasca, S. Lorenzo (without number) (1387AD); Mh = a privately owned manuscript of the twelth century.
[8] Bailey, *The Ambrosian Cantus*, 147–8.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

I begin by identifying the contexts within which each version of the four standard cantus phrases appears. Some phrase types are associated primarily with either *Benedictus es* or *Cantemus*. Some are associated with the single-verse cantus, with the two-verse cantus, or with the four three-verse cantus sung on Lenten Sundays. This makes possible a close reading of each chant in the second section of the article. Textual and rhetorical considerations make it possible in many cases to account for the use of non-standard phrases.

Phrase O (verse opening)

Phrase O1 is the label I have given to the various shapes associated primarily with the first verse of a cantus. The opening phrase of a cantus is the least tightly formulaic part of the genre. This is easy to rationalise: within an oral tradition, the openings of the chants are the most likely moments to be securely remembered as individual melodic shapes and later phrases are more likely to become more formulaic over time, in a process of progressive stereotyping.[9] Three shapes appear at the beginning of multiple cantus: O1a, O1b and O1c. Phrase O1a begins *Super flumina, De profundis* and *Benedictus es* (and, indeed, almost every other *Benedictus es* verse).[10] The phrase is usually repeated when there is sufficient text to need more than two phrases in the first verse half (see Ex. 1; for details about the text division, see the discussion of *Benedictus es* below). The phrase ends *baG* on its first appearance in a *Benedictus es* verse; apart from this, the phrase ends *baG* in paroxytonic phrases and $bG + G$ in proparoxytonic phrases.

In convertendo's opening is related to phrase O1a but, instead of cadencing *G* on '-nus', there is an extensive cadential melisma (see Ex. 2). I have labelled this phrase O1a'. The cadential shape is also found in the Good Friday *Benedictus es* v12 in manuscripts Vh and L, after a complete phrase O1a.[11] The O1a' shape is also used mid-phrase in *Levavi* verse 1.

Phrase O1b is used three times. It shares the same cadence as phrase O1a (see ① in Exx. 1 and 3).

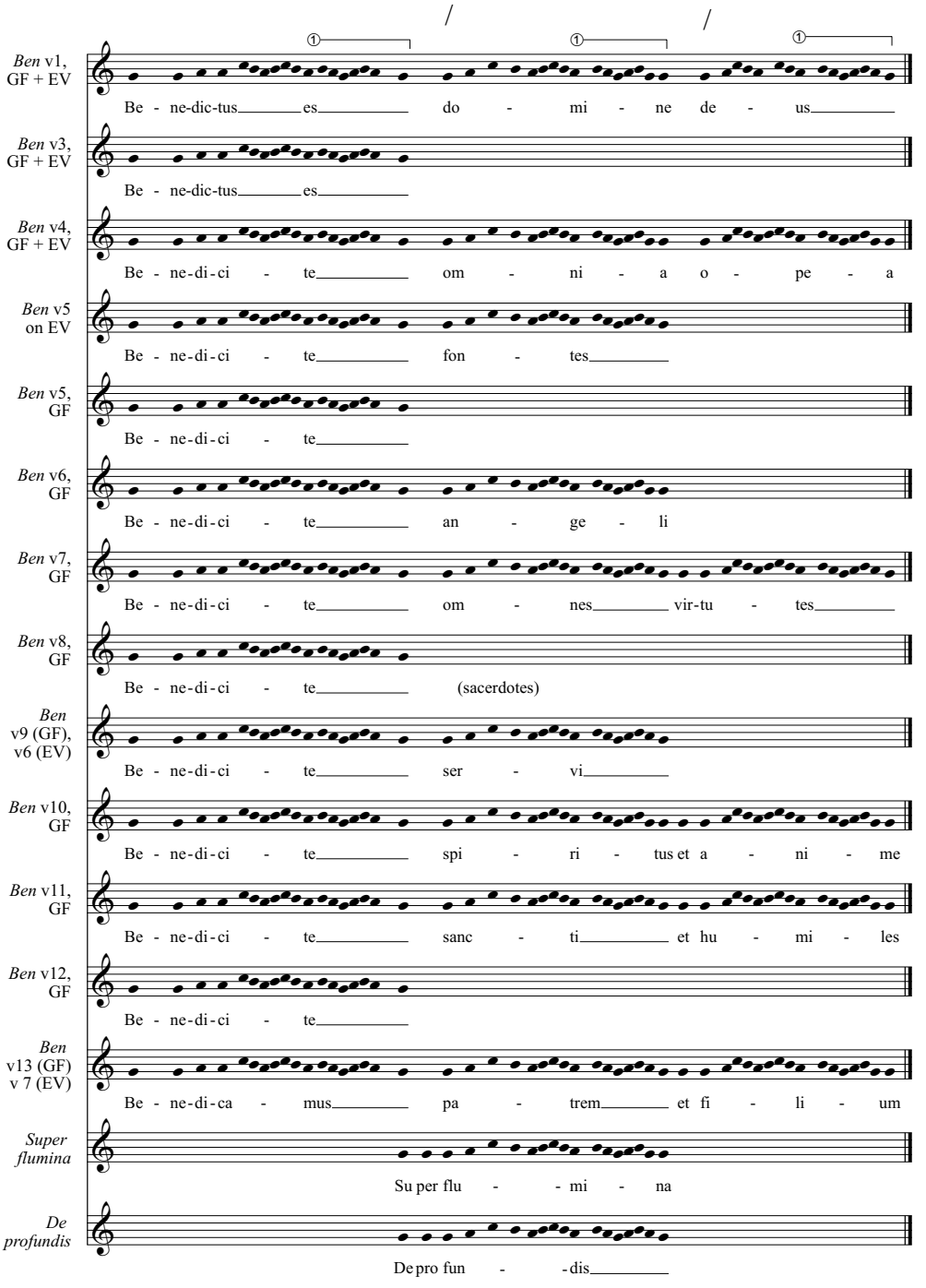
Phrase O1c is found in part in *Ecce* verse 1 (see ① in Ex. 4), *Benedicam*, and *Cantemus* verses 5 and 6 (the last three sharing 'domin-' texts, on which, see below). The complete phrase is used in *Nisi* verse 2 and, without the cadential material, in *Ad dominum* verse 3.

[9] For a detailed argument in support of the likelihood of progressive stereotyping in the oral transmission of Roman and Franco-Roman chant, see Andreas Pfisterer, *Cantilena romana: Untersuchungen zur Überlieferung des gregorianischen Chorals*, Beiträge zur Geschichte der Kirchenmusik 11 (Paderborn, 2002).

[10] *Benedictus es* has the same melody on both Good Friday and Holy Saturday; on Holy Saturday there are fewer verses (see Table 18, below).

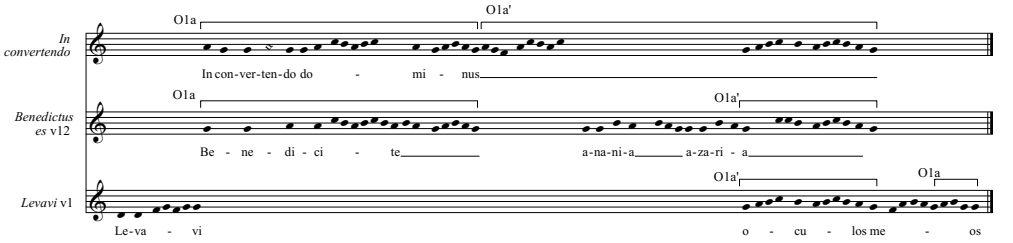
[11] On the treatment of 'anania azari-', see Ex. 8 and discussion, below.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

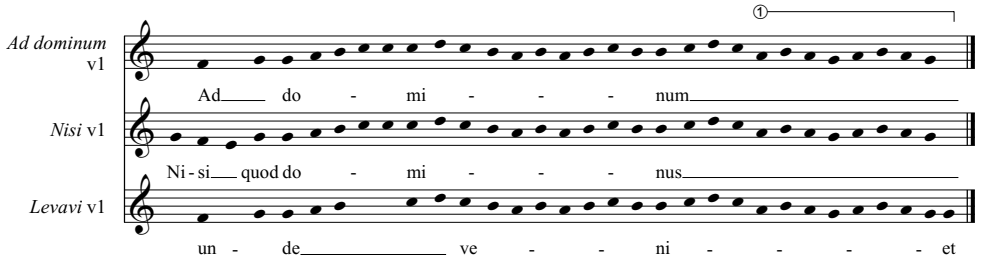


Ex. 1 Phrase O1a.

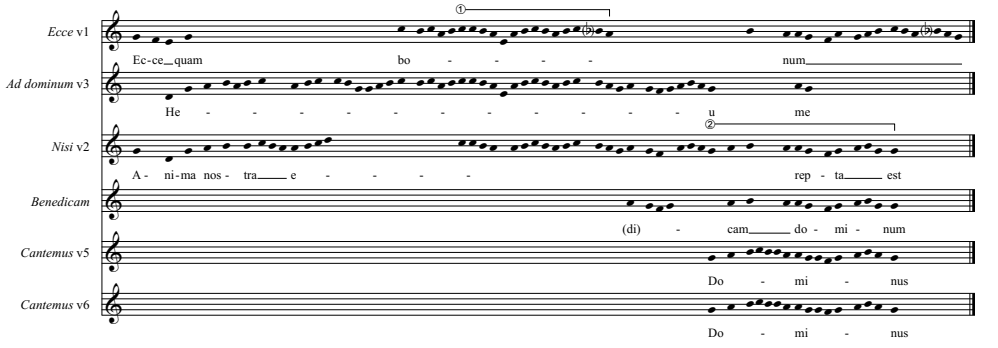
https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press



Ex. 2 Phrase O1a'.



Ex. 3 Phrase O1b.

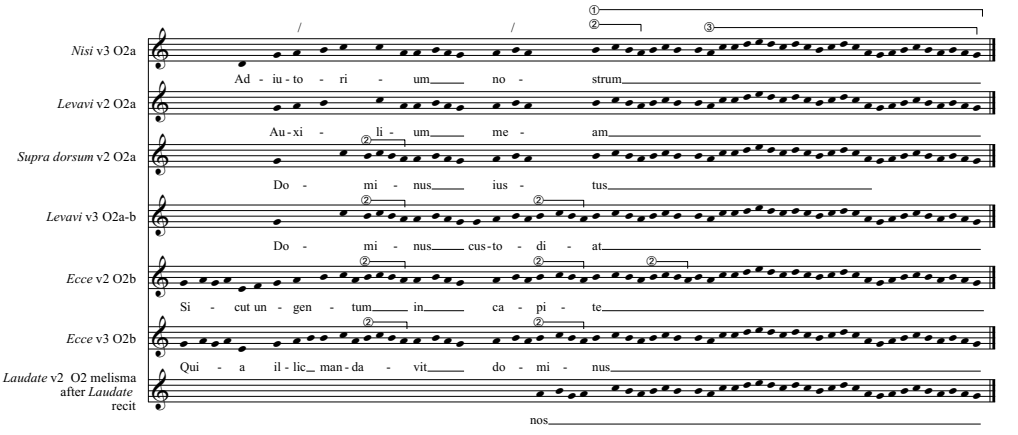


Ex. 4 Phrase O1c.[12]

Phrase O2 is associated with second and third verses (see Ex. 5). Phrase O2a is associated with paroxytones, and phrase O2b with proparoxytones; as Example 5 shows, they are very closely related. *Ecce* verse 3 is close to being a straight re-texting of *Ecce* verse 2 rather than being accent sensitive. One would expect to encounter phrase O2b in the proparoxytonic *Levavi* verse 3. Instead, it opens with O2a shapes, as in *Supra dorsum*, which also starts 'dominus'.

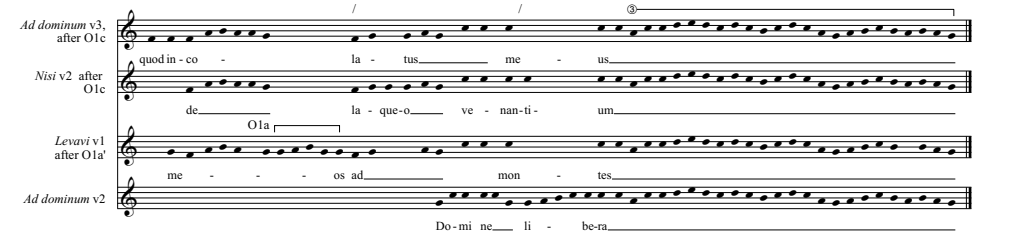
[12] In *Ad dominum* verse 3, Mh and Vh have an extra *Gaba* at the end of 'He-'; in these two manuscripts the melodic outline is thus even closer to that of the cognate phrases. The *GFabaG* figure in the melisma on 'e-' in *Nisi* verse 2 is mirrored exactly in *Ad dominum* verse 3 in Vh, where the other three manuscripts instead have *GFGabaG*. The *cbca* figure at the beginning of 'bo-' in *Ecce* verse 1 is mirrored exactly in *Ad dominum* verse 3 in L and Mh, but D and Vh instead have *cbcba* in *Ad dominum* verse 3. In *Benedicam*, '-cam' has *Gaba* rather than *aba* in Mh, MUh and Vh, making the melodic shape identical to that of *Nisi* verse 2.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press



Ex. 5 Phrases O2a and O2b.[13]

Phrase O2c is usually found after a verse-opening phrase, with a further phrase to follow in the verse half.[14] The phrase O2c melisma is the same as the closing portion of the O2a and O2b melisma (see ③ in Exx. 5 and 6). The first phrase of *Ad dominum* verse 2 uses the O2c melisma rather than the expected phrase O2b. The opening rise *Gc* on 'Do-' is the same as the opening of 'Dominum' in *Supra dorsum* verse 2 and *Levavi* verse 3 (see Ex. 5), but the melodic parallel does not continue through the rest of the phrase. Possibly, use of phrase O2c in *Nisi* verse 2 has prompted use of the same cadence at the opening of *Ad dominum* verse 2, sung the following week: these chants were sung (and notated) in close proximity.[15] In *Levavi* verse 1 the beginning of the O2c material is integrated into the previous phrase, with the O1a cadence interpolated on 'meos'.



Ex. 6 Phrase O2c.

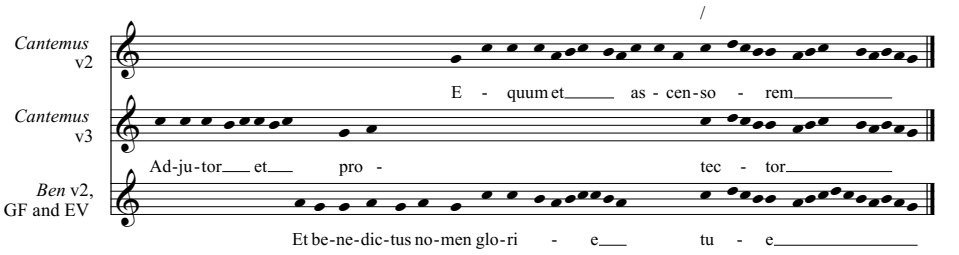
[13] In *Nisi* v3, while '-ri-' has *cca* in L, it has *cba* in Vh and Mh, and *bcba* in D; in the latter two shapes the profile is closer to the common shape marked ℑ in the example. Similarly, in *Levavi* verse 2, L has *ca* on '-li-', but Mh, D and Vh all have *cba*. The shape *bcba* appears as *bccba* on '-tum' in *Ecce* verse 2 in all the manuscripts except L. In the same phrase, the *a* found as the eighth note in the melisma on '-te' is found only in L; the other manuscripts all have the same melodic shape as the other examples of phrase O2a and O2b.

[14] The Roman and Franco-Roman second-mode tract phrase 1g has a parallel function as a second verse-opening phrase. See Hornby, *Medieval Liturgical Chant*, 49–50.

[15] On the tendency for chants to take on characteristics of other chants sung in close proximity, see Edward Nowacki, 'Gregorian Office Antiphons and the Comparative Method', *Journal of Musicology*, 4 (1985), 243–75. See also Emma Hornby and Rebecca Maloy, *Music and Meaning in Old Hispanic Lent: Psalmi, Threni and the Easter Vigil canticles* (Woodbridge, 2013), chapter 3.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase O3 is used in *Benedictus es* verse 2 and *Cantemus* verses 2 and 3 (see Ex. 7).[16] This phrase may be primarily associated with verse 2 of these very long chants, a function shared by the Franco-Roman second-mode tract phrase 1c.[17]



Ex. 7 Phrase O3.[18]

Phrase O: tonality

There are similarities between some of the shapes used at the beginnings of verses, although the later parts of the phrases are very different. For example, *In convertendo* and *Benedictus es* verse 2 both begin *a G G a G* (compare Exx. 2 and 3); and *Nisi* verse 1 and *Ecce* verse 1 begin *G FE G* (compare Exx. 3 and 4). Each version of phrase O has distinctive range, tonal space and use of tonal space (see Table 1). Each phrase type has different leaps (notable for their rarity). In phrases M, S and E, the different versions of each phrase similarly have different trajectories and different points of emphasis. They are not simply rearrangements of functionally equivalent patterns. Space does not permit a detailed treatment here.

Table 1 Summary characteristics of phrase O

Phrase type	Range	Opening and closing pitches	Use of tonal space	Use of leaps
O1a	*G–c*	*G* and *G*	Oscillates between *c–a* and then *b–G*	One *a–c* near opening
O1a′	*F–c*	Ends *G*; opening varies	As O1a, plus movement between *c* and *G* at end	As O1a, plus *F–a–c* and sometimes *c–G* or *G–c* near end
O1b	*F* or *E–d*	Ends *G*; opening varies	Rises to *d*, then *c–a* oscillations, rises to *d*, then *b–G* oscillations	*c–a* once near end
O1c	*D* or *E–c* or *d*	Ends *G*; opening varies	Rises to *c*; *c–a* oscillations, then falls to *F*, then *G–b* oscillations	*D/E–G* at opening; *a–E–a* mid–phrase
O2a and O2b	*D* or *E–e*	Ends *G*; opening varies (usually *G*)	Rises to *c*, *c–a* then *b–G* oscillations; *a–c* oscillations again, then rise to *e*; oscillations around *c–d*; ends with *c–a* then *b–G* oscillations	*a–c* and *c–a* in melisma
O2c	*F–e*	Ends *G*; opening varies (*F* or *G*)	*F–b* rise and fall; rise to *c* then (as O2a and O2b) rise to *e*; oscillations around *c–d*; ends with *c–a* then *b–G* oscillations	*F–a* at the beginning, *G–c*, then *a–c* and *c–a* in melisma (as O2a and O2b)
O3	*G–d*	Ends *G*; opening varies	Rise to *c*; *c–a* oscillations; rise to *d*, gradual fall to *G*	*G–c* or *c–G* near beginning; *a–c* mid–phrase.

[16] Bailey, *The Ambrosian Cantus*, 82.

[17] Bailey writes that he cannot account for the existence of this phrase shape (*The Ambrosian Cantus*, 82). On the second-mode tract phrase 1c, see Hornby, *Medieval Liturgical Chant*, 61.

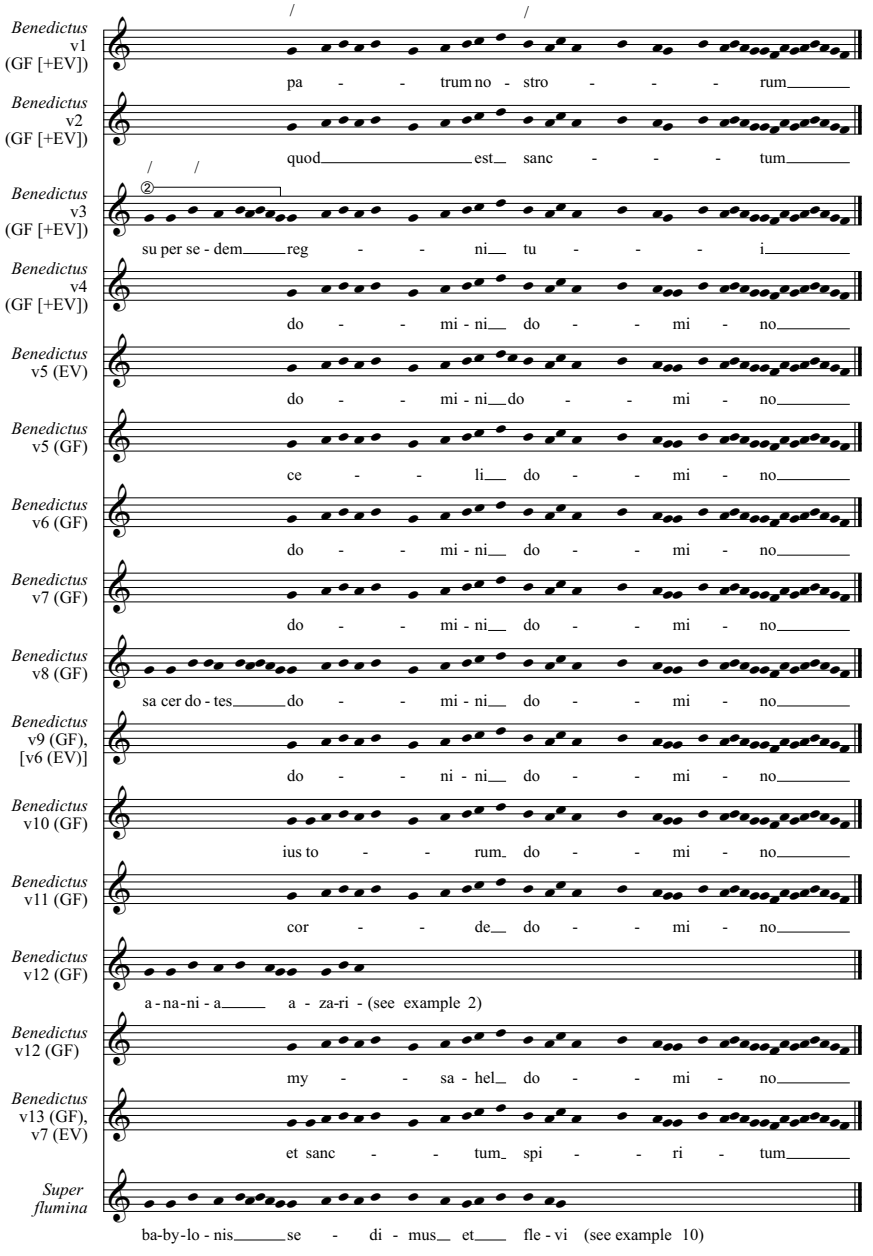
[18] In *Cantemus* verse 2, '-cen-' has *Ga* in MUh, D and Vh.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase M (for Middle)

I have identified four versions of phrase M. Phrases M1 and M4 are primarily associated with *Benedictus es* and *Cantemus*, respectively. Phrase M3 is used for the second and third verses of the multi-verse cantus, and phrase M2 for the first verses of these chants as well as for the single verse cantus.

Phrase M1 has an extra opening recitation, used when there are seven or more syllables (see ② in Ex. 8).

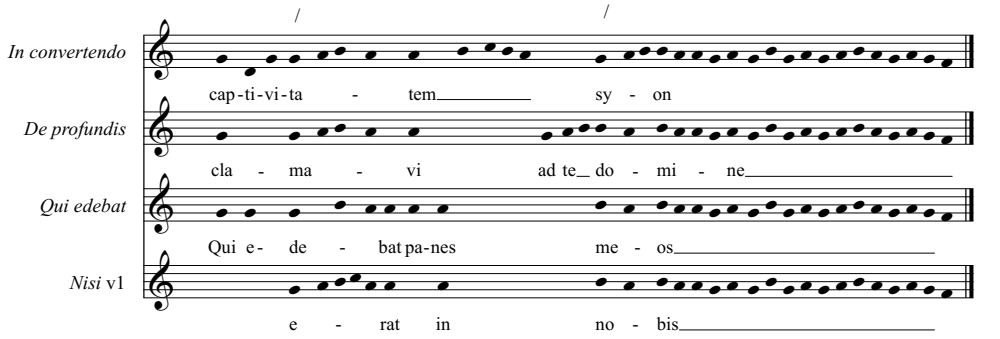


Ex. 8 Phrase M1.[19]

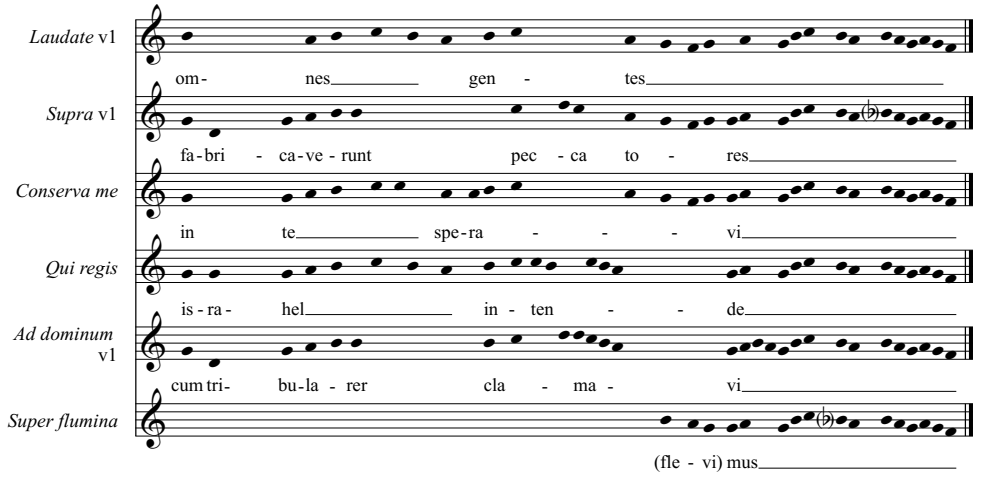
[19] Although *Super flumina* has *ababaG* on '-nis' in L, all the other three manuscripts in Bailey's edition have *abaG*, such as *Benedictus es* verse 12.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase M2 is used in first verses. Phrases M2a and M2b share their last seven notes (see Exx. 9 and 10) and some further gestures on isolated occasions.[20] The second phrase of *Super flumina* begins like phrase M1, as noted above, but has an M2b cadence.



Ex. 9 Phrase M2a.[21]



Ex. 10 Phrase M2b.

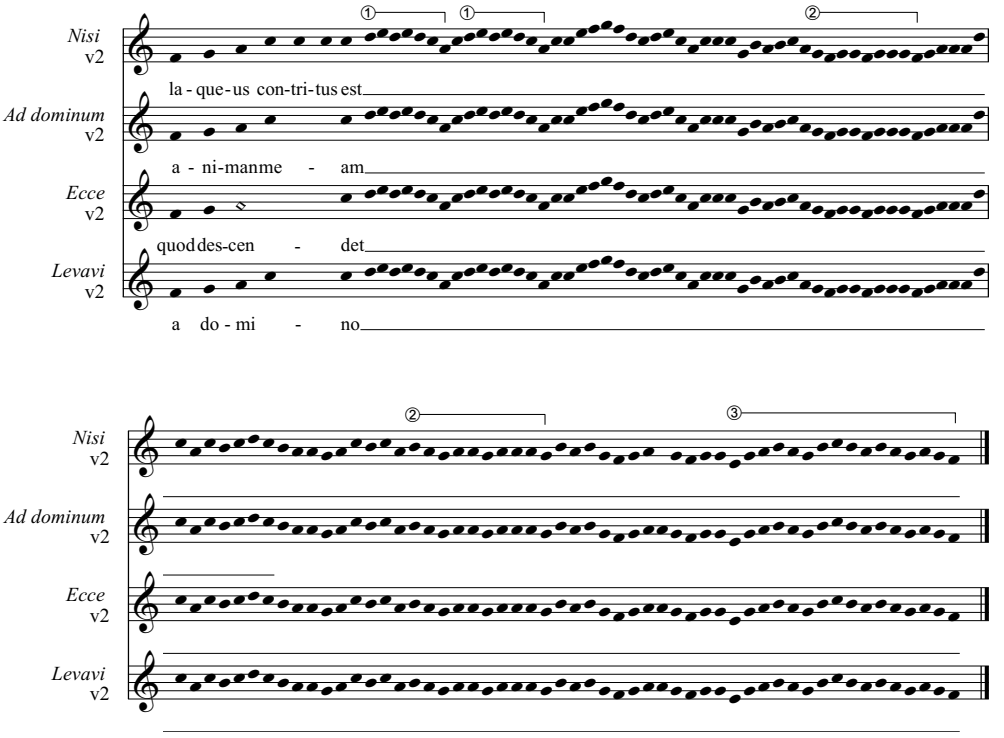
Phrase M3 is used in the four Lenten Sunday cantus: M3a is associated with verse 2 (see Ex. 11) and M3b with verse 3 (see Ex. 12). The cadence is the same in both (see ③ in Exx. 11 and 12). Bailey considers that phrase M3a exemplifies a 'late development by means of successive repetition',[22] which he likens to the techniques used in Milanese alleluias. See ① in Ex. 11 for an internal repetition; ② in the same example shows a sequence-like treatment. However, repetitive figures can arise and be sustained at any point within an oral tradition, and need not be taken as evidence of late composition.

[20] The *G D G* opening M2a in *In convertendo* and M2b in *Supra* verse 1 and *Ad dominum* verse 1; the *Gabc(b)a* opening M2a in *Nisi* verse 1 and M2b in *Conserva me* and *Qui regis*.

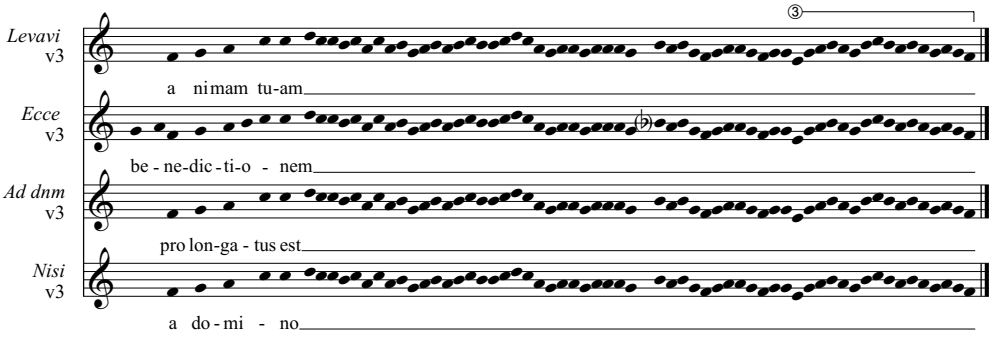
[21] In L, *Qui edebat* is differentiated from the other phrases by having *Gba* rather than *Gaba* on '-de-'; the other three manuscripts have *Gaba* as in the other examples of phrase M2a.

[22] Bailey, *The Ambrosian Cantus*, 94.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press



Ex. 11 Phrase M3a.[23]



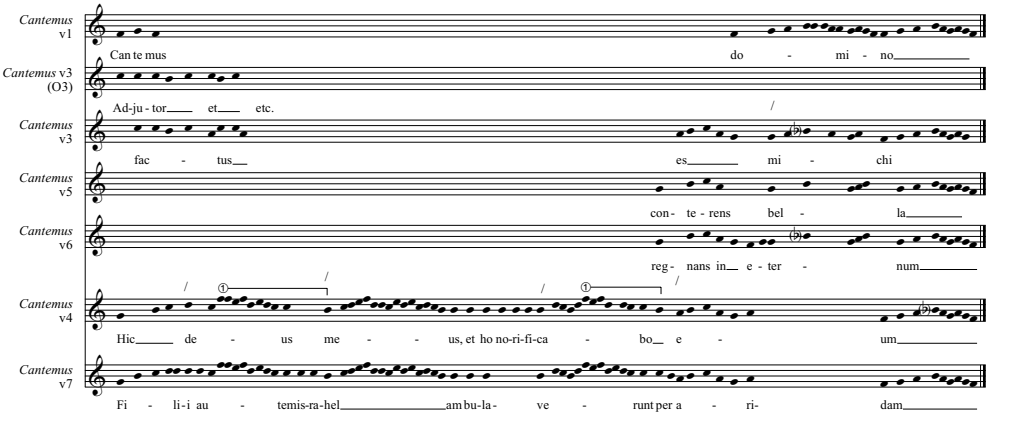
Ex. 12 Phrase M3b.[24]

[23] The *E* towards the end of the melisma is instead a *D* in *Nisi* verse 2 in Mh and Vh; a *D* in *Ad dominum* verse 2 in Mh, Vh and D; and a *D* in *Levavi* verse 2 in Mh, D and Vh. It is very possible that in fact there was a uniform melodic outline here with the low note notated casually – it is very common in early notations for an isolated low note to be treated without regard for accurate diastemy.

[24] The *E* towards the end of the melisma is instead a *D* in all three sources apart from L in *Ad dominum* verse 3, *Nisi* verse 3 and *Levavi* verse 3. In *Ecce* verse 3, only manuscript D has *D* rather than *E*. As with similar occasions, the differences may be the result of notational casualness rather than differentiated melodic shapes. In *Ecce* verse 3, '-o-' has *bc* in L but *cc* in Vh and D, and *c* in Muh.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase M4 is used in *Cantemus*. Bailey sees the unsystematic patterns here as suggesting 'damage' and a 'momentary failure of the oral transmission',[25] supposing that one (early) version of the chant was more uniform (and therefore better) than the later (preserved) versions. However, Bailey does not establish that a melodically uniform chant will be superior to or, indeed, earlier than one incorporating variety. Variety is certainly in evidence here (for details, see the discussion of *Cantemus* below).

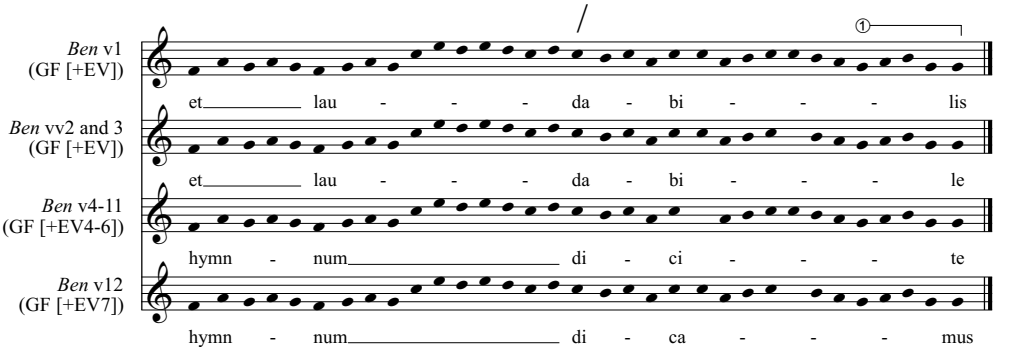


Ex. 13 Phrase M4.

Phrase S (second half)

Phrase S begins the second half of the verse, and appears in three versions. Phrase S1 is used in all the *Benedictus es* verses. Phrase S2 is associated with first verses, and phrase S3 with the second and third verses of the four Lenten Sunday cantus.

In *Benedictus es*, phrase S1 is written out in full four times, with the four different texts of the second half of the verse. The opening figures and the high *ededc* are distinctive to this phrase shape. The cadence is the same as the O1a cadence (see ① in Ex. 14). Treatment of the single proparoxytonic phrase ending (verse 12) is not accent sensitive.

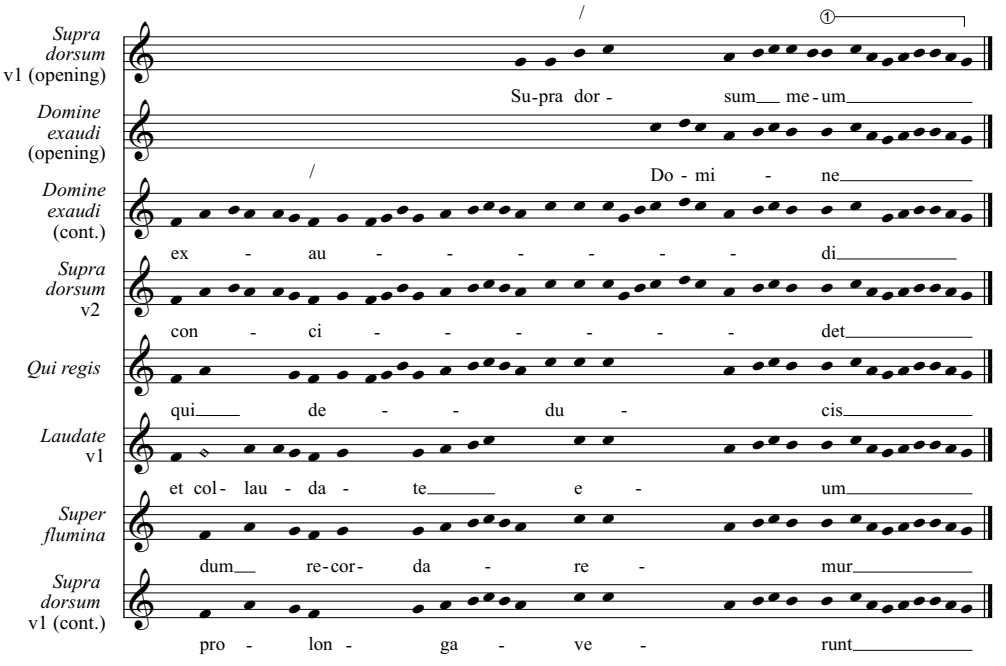


Ex. 14 Phrase S1.

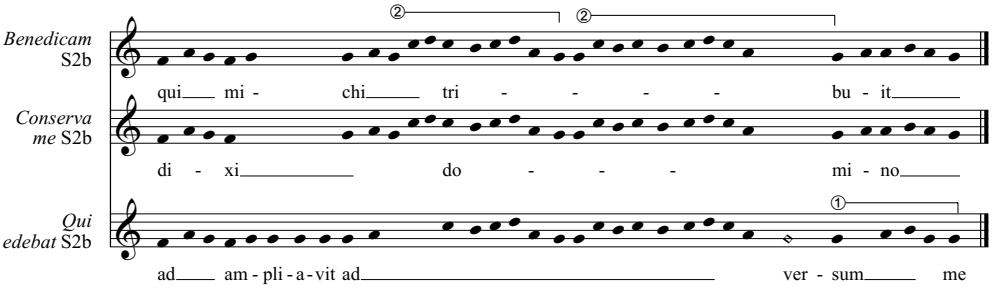
[25] Bailey, *The Ambrosian Cantus*, 98.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase S2 is associated with the one- and two-verse cantus. It appears in two versions. Phrase S2a (Ex. 15) and phrase S2b (Ex. 16) are the usual versions for paroxytones and proparoxytones, respectively. They usually share the opening *FaG FG* pattern. Both *Domine exaudi* and *Supra* begin with S2a material, although one might have expected these chants to begin with phrase O material. Phrase S2b has an internal near-repetition with leaps up to *c* (see ② in Ex. 16). *Qui edebat* cadences like phrase S1 (see ① in Exs. 14 and 16).



Ex. 15 Phrase S2a.[26]

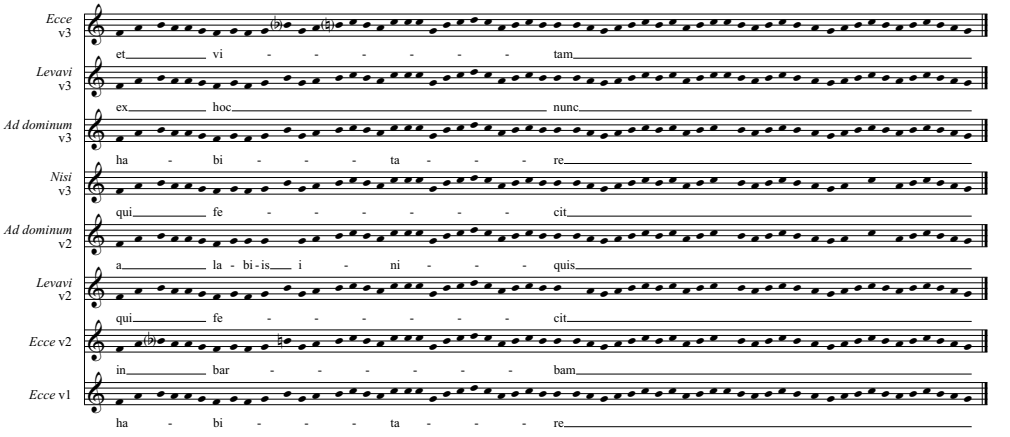


Ex. 16 Phrase S2b.

[26] In D and Vh, the opening of *Qui regis* is not the *FaG* found in L. Rather, these manuscripts have *FabaaG*, like the cognate phrases in other chants.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase S3 is found in the second and third verses of the four Lenten Sunday chants, with very uniform shapes (see Ex. 17). The text 'habitare' in *Ad dominum* verse 3 may have prompted use of the phrase in *Ecce* verse 1. *Nisi* verse 3 and *Levavi* verse 2 share textual and musical identity.

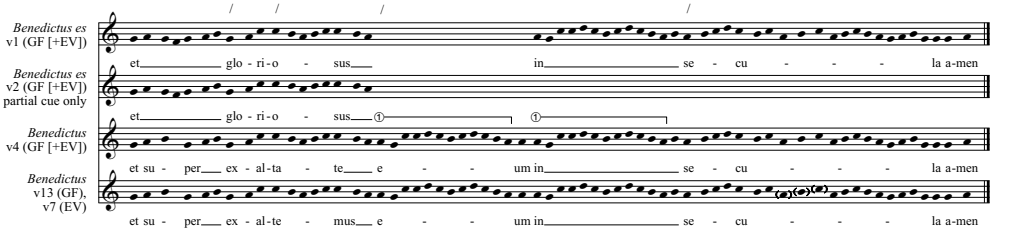


Ex. 17 Phrase S3.[27]

Phrase E (ending)

Phrase E ends the verse. Phrase E1 is used in *Benedictus es* and phrase E4 in *Cantemus*. Phrase E2 is used in all but the final verses of the multi-verse chants, which use phrase E3.

Phrase E1 is rarely notated, since the refrain is indicated by incipit in most *Benedictus es* verses (verses in which all or part of the phrase is written out are shown in Ex. 18). There is more text from verse 4 onwards, and these verses have an internal repetition (see ① in Ex. 18); such internal repetition of material is familiar from earlier in the chant.

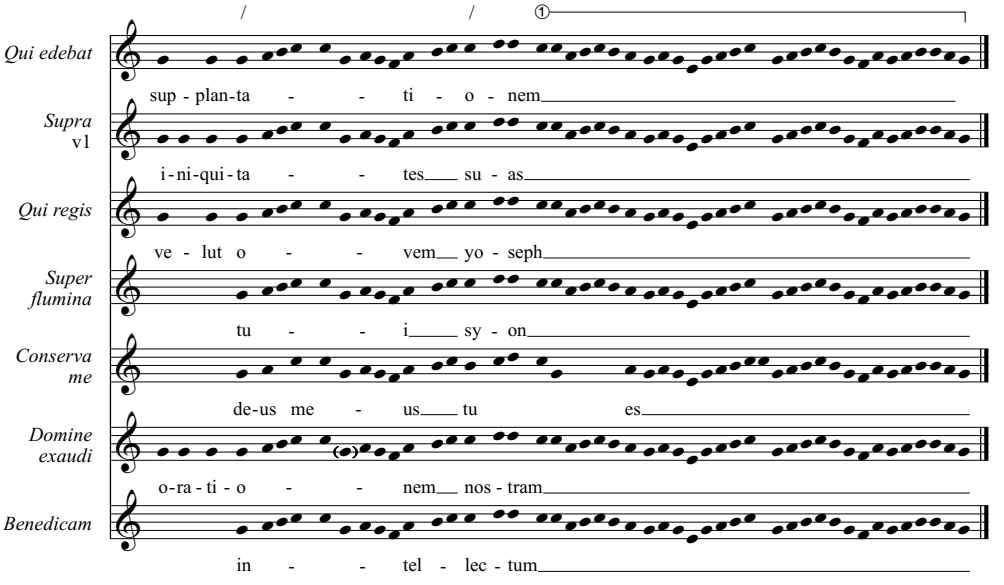


Ex. 18 Phrase E1.

[27] The *a–c–a* near the end of *Nisi* verse 3 and *Ad dominum* verse 3 is filled in *abcba* in all manuscripts except L; *abcba* is more standardised. The melisma begins *bb* but *b* in *Nisi* verse 3 in Mh and D, in *Levavi* verse 2 in L and D, in *Ecce* v2 in MUh and D, and in *Ecce* verse 1 in D. The repeated *c* in the melisma in *Levavi* verse 3 is found only in L; the other manuscripts have a single *c*, as usual in phrase S3.

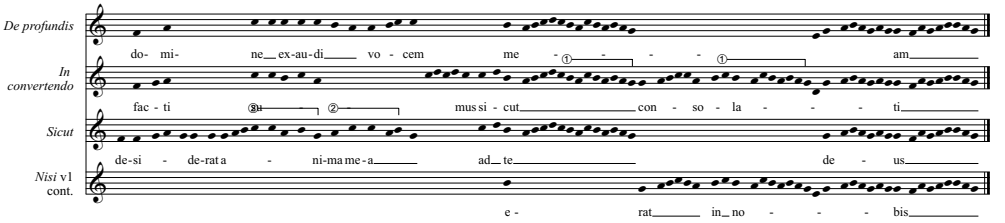
https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase E2a is associated with first verses. *Conserva me* has a variant, perhaps a result of ending with two monosyllables (see Ex. 19). While Bailey sees this as possibly a survival 'from a time before the process [he calls] "normalization" took place',[28] it might equally be a valid response to the accent pattern within the norms of the genre as preserved.



Ex. 19 Phrase E2a.[29]

Phrase E2b is used in one-verse chants with a single phrase in the verse half. It is viewed by Bailey as being a phrase S without a cadence, followed by a phrase E cadence.[30] The initial rise to *c* is similar to phrase M3 (except in *Sicut*). *In convertendo* has an internal repetition, perhaps to accommodate the amount of text (see ① in Ex. 20).

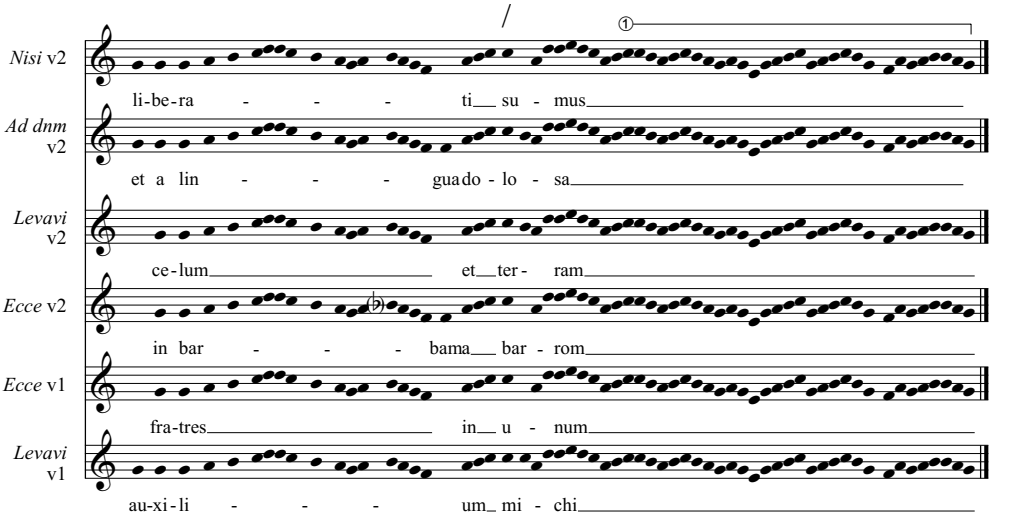


Ex. 20 Phrase E2b.[31]

[28] Bailey, *The Ambrosian Cantus*, 112.
[29] The bracketed *G* in *Domine exaudi* is not present in L, but is present in all three other manuscripts.
[30] Bailey, *The Ambrosian Cantus*, 62.
[31] In *Nisi* verse 1, the *E* near the end is instead a *D* in Mh and Vh; in *In convertendo* this note is an *E* only in Vh, otherwise it is a *D*; in *Sicut*, L does not have this note, D has an *E*, and MUh and Vh have an *E*. As discussed above, such variants may be notational rather than performed. The *ab* at the end of 'a-' are present only in L and Vh.

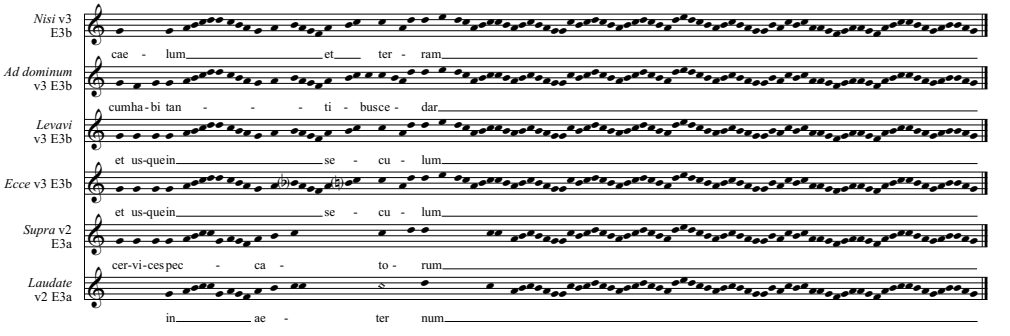
https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase E2c is proper to the Lenten Sunday cantus. It ends with much of the same melisma as E2a (see ① in Exx. 19 and 21).



Ex. 21 Phrase E2c.[32]

Phrase E3 is associated with the final verse of a two- or three-verse chant (see Ex. 22). In the two-verse chants, phrase E3 opens in the same way as phrase E2a; in the three-verse chants, it opens in the same way as phrase E2c. In each context, therefore, phrase E3 might be considered as a decoration and expansion of a phrase previously encountered in the same chant. *Levavi* verse 2 'celum et terram' has the formally expected phrase E2c, and *Nisi* verse 3 'celum et terram' has the formally expected phrase E3b: formal considerations have overridden any response to the textual similarity on this occasion.



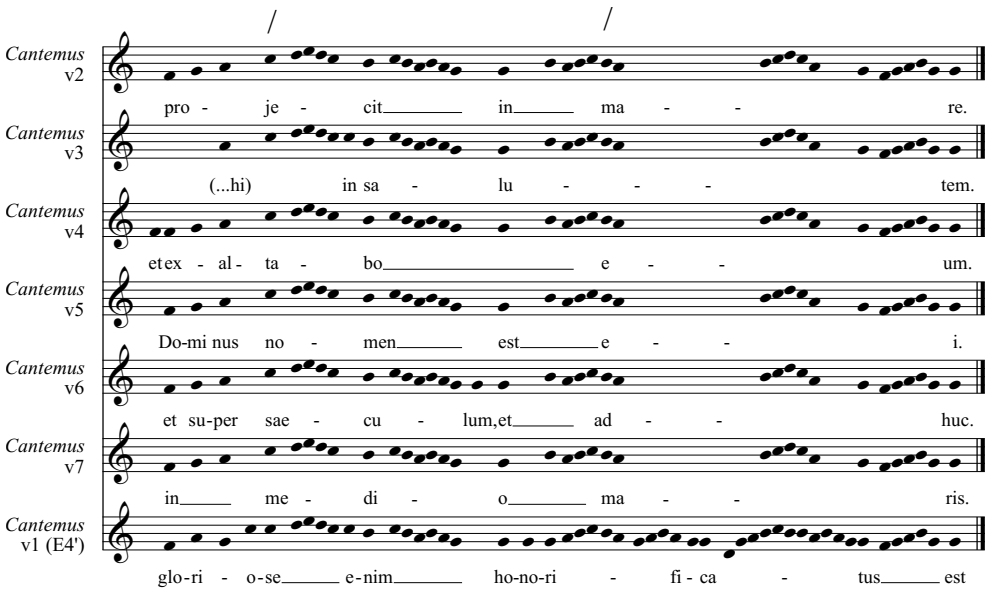
Ex. 22 Phrases E3a and E3b.[33]

[32] The falling *c–a* on 'u-' in *Ecce* verse 1 is filled in as *cba* in the other three manuscripts; similarly *cca* on 'mi-' in *Levavi* verse 1 is instead *cba* in the other manuscripts.

[33] The falling *c–a* on 'ter-' in *Nisi* verse 3, on '-cu-' in *Levavi* verse 3 and on 'cu-' in *Ecce* verse 3 is filled in as *cba* in the other manscripts.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase E4 is used in every verse of *Cantemus*, with a different shape (after the standard opening) in the first verse (E4′), discussed below. Bailey sees phrase E4 as two phrases: S and E.[34] There are indeed elements here of the phrase S contour, but it is not gesturally the same. Further, to consider this material as comprising two phrases is inconsistent with the syntax in verse 5 and, in verses 3, 4 and 7, the material for the verse half is elided into one unit.



Ex. 23 Phrase E4.

Analyses of each Milanese cantus

As in most Western chant, cantus phrase divisions are usually compatible with the textual syntax. Musical phrase divisions usually coincide with the end of a sentence, a clause, or a smaller textual unit (such as a prepositional phrase). Occasions when this is not the case are discussed below. In the following section, a summary table precedes the discussion of each chant. In each table, the text and translation of each verse is given horizontally across the page, with the phrase choices signalled above the text. One can compare the formal structure of each verse in a given chant by reading vertically down each column.

The presence of the same (or closely related) texts in different contexts is quite often associated with the same melody on both occasions. Texts beginning 'domin-' seem to be particularly prone to clustering melodically in this way.[35] This melodic

[34] Bailey, *The Ambrosian Cantus*, 109–10, 116.

[35] *Nisi* verse 1 and *Ad dominum* verse 1 (Ex. 3); *Cantemus* verses 5 and 6 and phrase O1b, 'do-' (compare Exx. 3 and 4); *Levavi* verse 3 and *Supra dorsum* verse 2 (Ex. 5); *Ad dominum* verse 2 (compare Exx. 5 and 6); *Conserva* and *Laudate* (Ex. 37, below); *Cantemus* verses 5 and 6, and *Benedicam* (Ex. 4). In Example 4, the *Benedicam* ending *bG G* is compatible with proparoxytonic cadences elsewhere (for example, in phrase O1a); the *ba G* ending of *Cantemus* verses 5 and 6 is not. This suggests that the textual parallel has been followed without *Cantemus* being fully integrated into the normal musical grammar of the genre.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

identity, whether it greatly predates the notated record or occurred only shortly before it, will have been stabilised by the textual similarity.[36] *Pace* Bailey, the operation and retention of a text cue need not imply a 'failure of the oral tradition'.[37]

Seven Lenten cantus are derived from a set of psalms known as the gradual psalms. These psalms (119–133) formed a central part of medieval Christian initiation, which culminated in baptism at the Easter Vigil.[38] All four of the Sunday cantus, two of the five ferial cantus, and *Supra dorsum* on Good Friday are drawn from this part of the psalter. One function of the cantus, then, may be to provide a liturgical opportunity for meditation on these initiation texts.

The four Lenten Sunday chants each have three verses. The second verse is invariably structured (after the first phrase) M3a S3 E2c, and the third verse has (after the first phrase) M3b S3 E3b. The first verse, and the first phrase of each subsequent verse, is less standardised.

Table 2 *Nisi* (Sunday 2 in Quadragesima)

verse 1					
01b (cf. *Ad dominum*)	M2a	02c′	M2b–S3′		E2B (end)
Nisi quod dominus	erat in nobis	dicat nunc israhel	nisi quod dominus		erat in nobis
[Ps 123:1] *But that the Lord*	*was in us*	*let Israel now say*	*but that the Lord*		*was in us*
verse 2					
O1c		O2c	M3a	S3–E2b	
Anima nostra erepta est		de laqueo venantium	laqueus contritus est	et nos liberati sumus	
[Ps 123:6] *Our soul is delivered*		*from the snare of the fowlers*	*the snare is broken*	*and we are delivered*	
verse 3					
O2a			M3b	S3	E3b
Adiutorium nostrum			a domino	qui fecit	celum et terram
[Ps 123:8] *Our help*			*(comes) from God*	*who made*	*heaven and earth*

Nisi verse 1 opens *G FE*, like the opening of *Ecce*; it continues with phrase O1b, textually and musically paralleling *Ad dominum* verse 1, sung the following Sunday. In *Nisi* verse 1, 'dicat nunc israhel' has 'a simple elaboration of the usual [phrase S

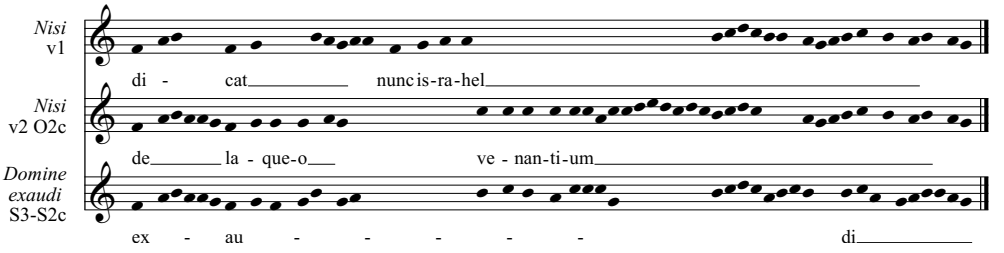
[36] On cognate texts sharing melodic identity, see, inter alia, Hornby, *Gregorian and Old Roman Eighth-Mode Tracts*, 146–8, and Hornby, *Medieval Liturgical Chant*, 73–6.

[37] Bailey, *The Ambrosian Cantus*, 73.

[38] See Hornby and Maloy, *Music and Meaning*, chapter 4.

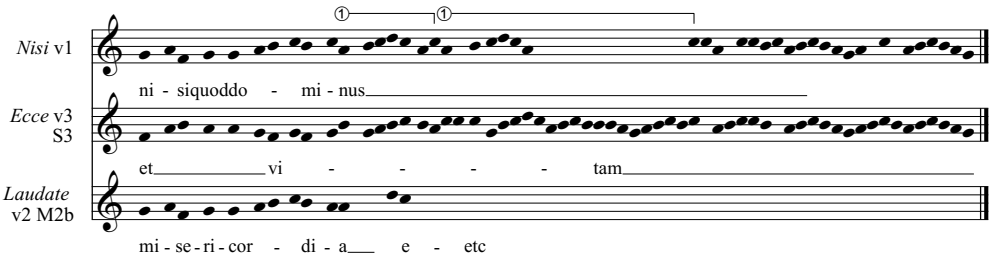
https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

cadence]' according to Bailey.[39] However, a connection with phrase O2c is apparent in the double rise from *F* (*Fab* then *FG*), and the cadence of *Nisi* verse 1 is much closer to phrase O2c than to that of phrase S; I have thus labelled the phrase O2c' (see Ex. 24).



Ex. 24 *Nisi* verse 1 and related phrases.

While cantus verses usually consist of phrases O–M–S–E, this verse continues to use material associated with the first half of the verse through to the restatement of the opening text 'nisi quod dominus'. This opens like phrase M2b/M3b before having a repeated figure characteristic of phrase S3 (see ① in Ex. 25) and then the S3 cadence. The melodic treatment of the second half of the verse as a complete cantus verse strongly emphasises the repeated text 'nisi quod dominus'.



Ex. 25 *Nisi* verse 1 and phrases M2b/M3b and S3.[40]

The second verse opens O1c O2c, like *Ad dominum* verse 3. The liturgical proximity of the two chants may have cued use of similar material on both occasions. The use of phrase O material for whole sentence ('Anima nostra erepta est de laqueo venantium') tightly ties it together. One might have expected to encounter phrase M on 'de laqueo venantium', with the half-way cadence dividing this sentence from the one that follows. The phrase divisions instead mean that the text is heard in a particularly pointed way. By use of phrase M3a on 'laqueus contritus est', both statements of 'laqueus' ('snare') are connected within the first verse half.[41] The (limited) remaining

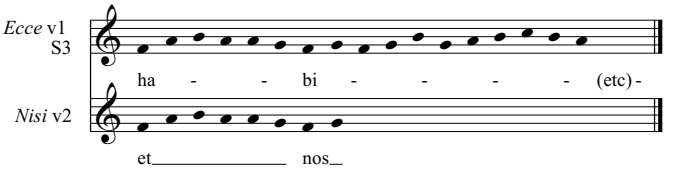
[39] Bailey, *The Ambrosian Cantus*, 103.

[40] *aca* in the melisma is filled in *abcba* in Vh and D, and *acba* in Mh; Mh, D and Vh are closer to the S3 melisma than L in *Nisi* verse 1.

[41] On Augustine's interpretation of this text, in which the 'snare' is the sweetness of earthly life, which God helps martyrs to escape, see Hornby, *Medieval Liturgical Chant*, 93.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

text is divided between the phrase S3 opening gesture and phrase E2c (compare Exx. 26 and 21).



Ex. 26 Phrase S3 opening in *Nisi* verse 2.

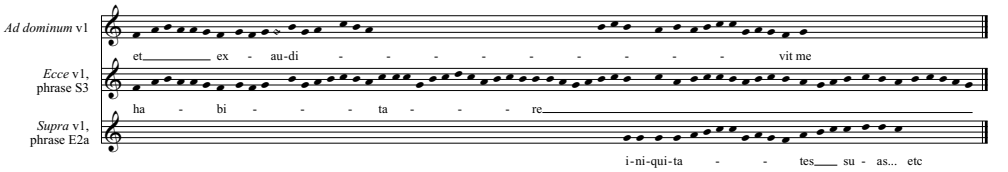
Table 3 *Ad dominum* (Sunday 3 in Quadragesima)

verse 1				
O1b (cf *Nisi*)		M2b	S3 – unique cadence	
Ad dominum		cum tribularer clamavi	et exaudivit me	
[Ps. 119:1] *To the Lord*		*in (my) trouble I cried*	*and he heard me*	
verse 2				
	O2c	M3a	S3	E2c
	Domine libera [Ps. 119:2] *Lord, free*	animam meam *my soul*	a labiis iniquis *from wicked lips*	et a lingua dolosa *and (from) a deceitful tongue*
verse 3				
O1c′	O2c	M3b	S3	E3b
V3 Heu me	quod incolatus meus	prolongatus est	habitare	cum habitantibus cedar
[Ps. 119:5] *Woe is me*	*that my life*	*is prolonged*	*I have dwelt*	*with the inhabitants of Kedar*

There is insufficient text to use four phrases in *Ad dominum* verse 1. The short second clause is used for the second half of the verse ('et exaudivit me'). This material begins like phrase S3; the *abccGaGF* pattern is found at the beginning of phrases E2a and E3a (see Ex. 27). Syllabic cadences (as on '-vit me') are not characteristic of the cantus; the only other example is in *Laudate* verse 1. In both cases, the cadence is approached from below, unlike any other cantus phrases. Because of this idiosyncrasy, Bailey considers the latter part of the melody to have been 'lost'.[42] It is also possible (particularly given the uniformity of the written transmission) that the melodic state is purposeful: to have the syllabic '-vit me' at the end of the phrase with a final G approached from below is a tonal and textural contrast to the usually melismatic idiom, perhaps emphasising the personal nature of the psalm.

[42] Bailey, *The Ambrosian Cantus*, 92.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press



Ex. 27 *Ad dominum* verse 1 and phrases S3 and E.[43]

In *Ad dominum* verse 2, use of O2c (rather than the formally expected O2b) may be prompted by the liturgical proximity of *Nisi*,[44] or by the use of the same phrase in *Ad dominum* verse 3. In *Ad dominum* verse 3, the expostulation 'Heu me' has a rare and decorated melisma, perhaps emphatic in quality;[45] its use in *Nisi* verse 2 is further evidence of the intertwined relationship between the two chants. The incomplete cadence ending 'Heu me' gives heightened tension to the silence of the in-breath before the following phrase O2c.[46]

Table 4 *Levavi oculos meos* (Sunday 4 in Quadragesima)

verse 1				
Unique-O1a'–O2c–O1a–	–O2c	O1b		E2c
V1 Levavi oculos meos	ad montes	unde veniet		auxilium mihi
[Ps. 120:1] *I lift my eyes*	*to the hills*	*from whence comes*		my help
verse 2				
O2a		M3a	S3	E2c
V2 Auxilium meum		a domino	qui fecit	celum et terram
[Ps. 120:2] *My help [comes]*		*from the Lord*	*who made*	*heaven and earth*
verse 3				
O2a-b (text parallel)		M3b	S3	E3b
V3 Dominus custodiat		animam tuam	ex hoc nunc	et usque in seculum
[Ps. 120:8] *The Lord preserves*		*your soul*	*from this time forth*	*and for ever more*

[43] The *bcba* shape in the melisma (which does not directly parallel S3 or E2a) is not present in MUh.

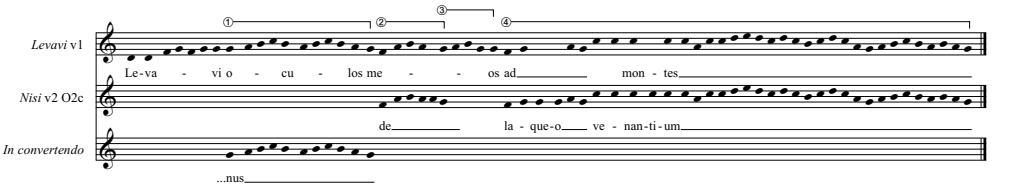
[44] As suggested by Bailey, *The Ambrosian Cantus*, 79.

[45] Bailey, *The Ambrosian Cantus*, 125–6, hypothesises a connection with the practices of eleventh-century liturgical dramas. Much work has been done on the potential of early chant melodies to 'read' their texts in rhetorical ways since *The Ambrosian Cantus* was written in the 1980s. For a recent summary of the literature, see Hornby, *Medieval Liturgical Chant*, ch. 4.

[46] On the potentially emphatic role of incomplete formulaic cadences in chant, see my 'Preliminary thoughts on silence in western plainchant', in *Silence, Music, Silent Music*, ed. Nicky Losseff and Jenny Doctor (London, 2007), 141–54.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Levavi verse 1 consists almost entirely of phrase O material. The O1a' cadence on 'oculos' is left incomplete (see ① in Ex. 28), and 'meos ad montes' uses phrase O2c (see ② and ④ in Ex. 28). Completing the sense of 'Levavi oculos meos', 'meos' interpolates the O1a cadence (see ③ in Ex. 28) before phrase O2c continues. There is thus a tension-filled break after 'meos', since phrase O2c is, at that point, incomplete; 'ad montes' is more closely connected conceptually to 'oculos meos' than it would be with two entirely independent phrases.



Ex. 28 Phrase O material in *Levavi* verse 1.

The verse continues with phrase O1b. Since it otherwise opens *Nisi* and *Ad dominum*, it strongly connotes continuation of the chant opening. 'I lift my eyes to the hills from whence comes' therefore builds up a considerable amount of tension, released with emphasis on 'my help'.

Table 5 *Ecce* (Sunday 5 in Quadragesima)

verse 1			
O1c–O2a	retake-M3 cadence	S3	E2c
V1 Ecce quam bonum	et quam iucundum	habitare	fratres in unum
[Ps. 132:1] *Behold how good*	*and how pleasant*	*[for brothers] to live*	*brothers in unity*
verse 2			
O2b	M3a	S3	E2c
V2 Sicut unguentum in capite	quod descendit	in barbam	in barbam aaron
[Ps. 132:2] *Like the precious ointment on the head*	*which ran down*	*on the beard*	*on the beard of Aaron*
verse 3			
O2b	M3b	S3	E3b
V3 Quia illic mandavit dominus	benedictionem	et vitam	et usque in seculum
[Ps. 132:4] *For there the Lord has commanded*	*blessing*	*and life*	*and this for evermore*

Ecce verse 1 has two strong connections to the later verses of the same chant – the O2 and M3 cadences – although this is not what one would expect formally. The chant starts with a fall to *G FE*, already encountered in *Nisi* verse 1. The following

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

O1c melisma is also found in *Ad dominum* verse 3 and *Nisi* verse 2 (see Ex. 4, above). 'Ecce quam bonum' and the following 'et quam iucundum' both begin *G FEG*, connecting them together (see Ex. 29). There are similarities of shape as the phrase progresses; the 'extensively elaborated'[47] phrase on 'et quam iucundum' may well be a rhetorical response to the anaphoric text.



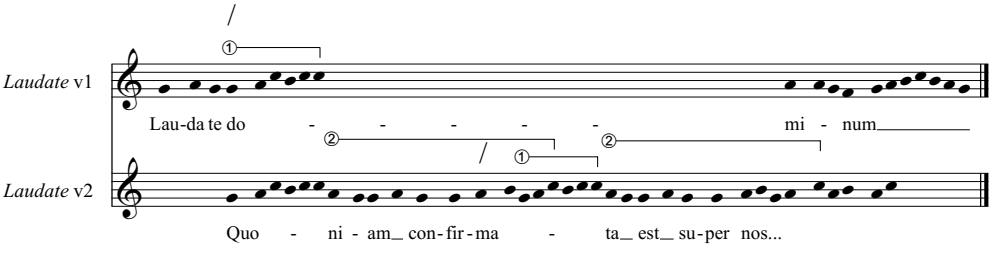
Ex. 29 Anaphoric text and melody in *Ecce* verse 1.[48]

The two-verse chants

Table 6 *Laudate* (Saturday of Quadragesima 5)

verse 1			
unique	M2b	S2a	E2b′
V1 Laudate dominum [Ps. 116:1] *Praise the Lord*	omnes gentes *all the nations*	et collaudate eum *and praise him*	omnes populi *all the peoples*
verse 2			
As verse 1–O2a cadence	M3b–M3a–M2b/M3 cadence	Opens like *Sicut* 'ita desiderat'; S3–S2	E3a
V2 Quoniam confirmata est super nos [Ps. 116:2] *Because it is confirmed upon us,*	misericordia eius *his mercy,*	et veritas domini manet *and the truth of the Lord remains*	in aeternum *for ever*

Laudate's opening is related to the first melisma in phrase O1a. This shape (see ① in Ex. 30) is repeated twice in verse 2, which has further internal repetition (see ② in Ex. 30).

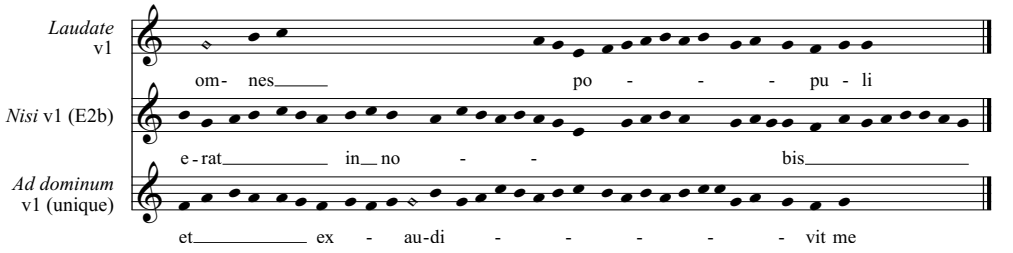


Ex. 30 Repetition in Laudate verse openings.

[47] Bailey, *The Ambrosian Cantus*, 92.
[48] The *GGFG* within the melisma on '-dum' is instead *GGEG* in Vh. The *E* in the same melisma is instead *D* in Vh and D.

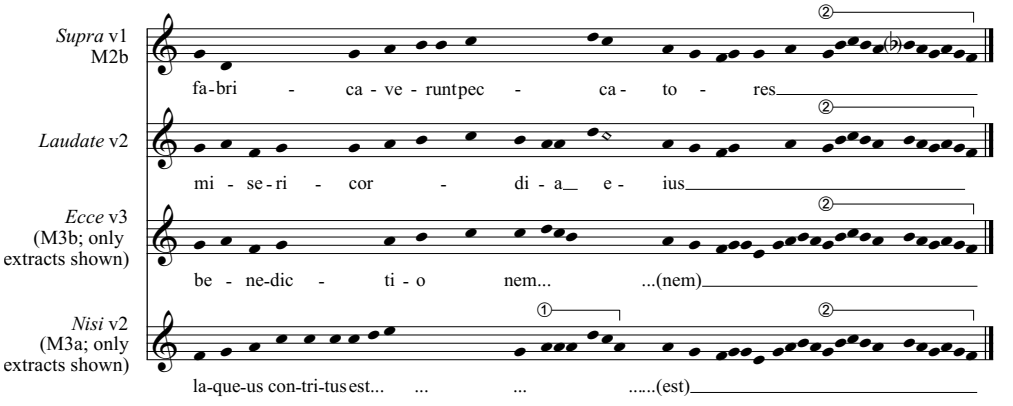
https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Laudate verse 1 ends with a unique phrase (E2b′) (see Ex. 31). Bailey sees the syllabic ending as a sign of 'damage'.[49] However, the cadential parallel with *Ad dominum* verse 1 (discussed above) suggests that the strategy was not alien to the idiom.



Ex. 31 *Laudate* verse 1 ending.

In verse 2, 'misericordia eius' opens rather like *Ecce* verse 3 (M3b), which is also a final verse (see Ex. 32). The pattern shown under ① in Example 33 appears otherwise only in the M3a melisma. The cadence is compatible with M3a/b (continuing the parallel), or with M2b, as in *Laudate* verse 1 (see ② in Ex. 32).

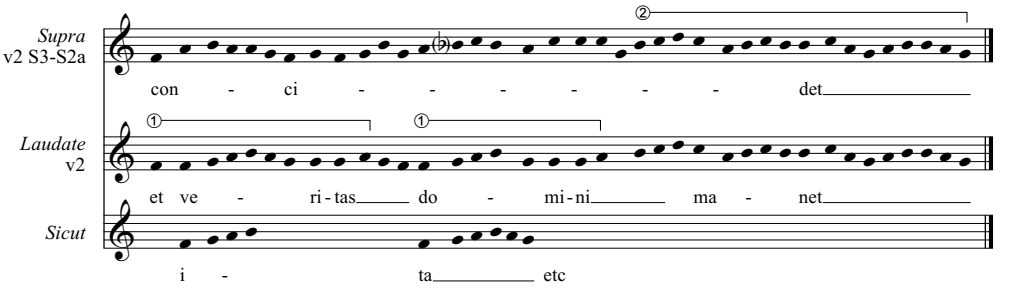


Ex. 32 Phrase M in Laudate verse 2.[50]

The following phrase ends like the phrases S3–S2 (see ① in Ex. 33), but starts with material reminiscent only of *Sicut* in phrase E2b. There is an internal repetition (see ① in Ex. 33).

[49] Bailey, *The Ambrosian Cantus*, 114.
[50] In *Laudate* verse 2, '-di-' has *bcba* in manuscript D.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press



Ex. 33 *Laudate*, end of verse 2.

Table 7 *Supra dorsum* (Good Friday)

verse 1			
S2a	M2b	S2a	E2a
Supra dorsum meum [Ps. 128:3] *Upon my back*	fabricaverunt peccatores *sinners have built*	prolongaverunt *they have lengthened*	iniquitates suas *their iniquities*
verse 2			
O2a		S3–S2a	E3a
V2 Dominus justus [Ps. 128:4] *The Lord is just*		concidet *he has cut*	cervices peccatorum *the necks of the wicked*

Phrase S2a is usually a mid-verse phrase, but is found as a cantus opening in *Supra dorsum* and *Domine exaudi*. The same cadence is found on 'prolongaverunt', melodically connecting the ideas found in the two halves of the verse. Bailey sees *Supra* verse 1 as 'rather too similar'[51] to *Super flumina* and thus as a late composition. However, the phrases which the two cantus have in common are formally and textually expected for the context; there is no particular reason to suppose that one was modelled on the other. Instead, both simply have similar proportions and thus the same formulaic phrases within the same genre.

The one-verse cantus

There are nine cantus with a single verse. Three are found at vigils (*Qui regis* at the Christmas Vigil, *Super flumina* at the Epiphany Vigil and *Sicut cervus* at the Easter Vigil), one is used on Maundy Thursday (*Qui edebat*), and five are used at ferial masses in Lent (*Conserva me* on Mondays, *In convertendo* on Tuesdays, *De profundis* on Wednesdays, *Domine exaudi* on Thursdays and *Benedicam* on Saturdays).

[51] Bailey, *The Ambrosian Cantus*, 123.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

The Vigil chants: Qui regis, Super flumina and Sicut

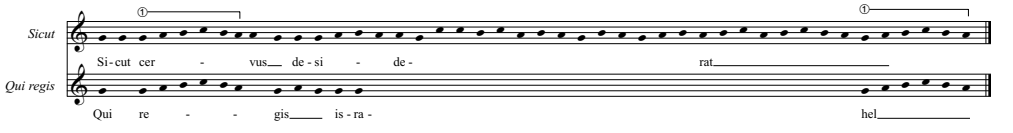
Table 8 *Qui regis* (Christmas Vigil)

Opens like *Sicut*, repeated on 'israhel', M2b cadence	S2a	E2a
Qui regis israhel intende [Ps. 79:1] *He who rules Israel, hear*	qui deducis *he who leads*	velut ovem ioseph *Joseph like a sheep*

Table 9 *Sicut* (Easter Vigil)

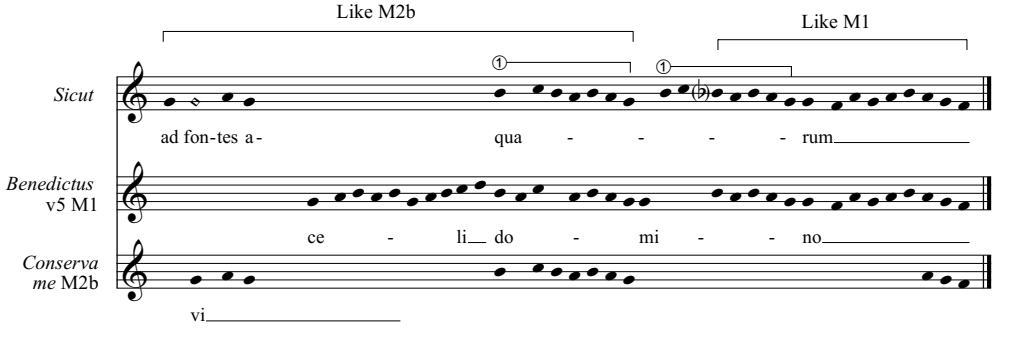
Starts as *Qui regis*, with 'deside-' different. No cadence. Then M2b cadential figures before M1 cadence	Recitation like *Laudate* v2 'et veritas'	E2b
Sicut cervus desiderat ad fontes aquarum [Ps. 41:1] *Like the hart desires the flowing water*	ita desiderat *so longs*	anima mea ad te deus *my soul for you, God*

Sicut and *Qui regis* begin in the same way and have internal repetition (see Ex. 34).



Ex. 34 *Sicut*/*Qui regis* openings.

There is no cadential *G* in either chant at the end of 'israhel'/'desiderat' before continuing with phrase M material. *Qui regis* uses, again, the *Gabcba* figure before the cadence (see Ex. 10); *Sicut* uses M2b–M1 with internal repetition (see Ex. 35). *Benedictus es*, also sung at the Easter Vigil, uses phrase M1 many times: its proximity may have cued use of M1 here.



Ex. 35 M2b and M1 material in *Sicut*.

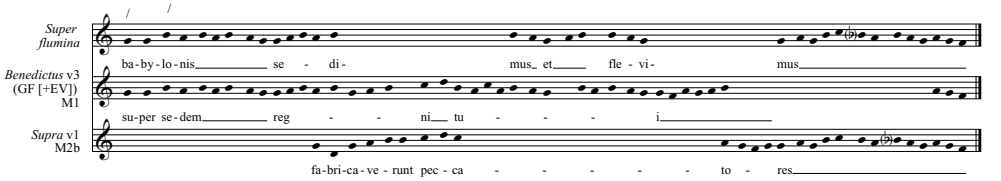
https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

In *Sicut*, the material on 'ita desiderat' is like that on 'et veritas' in *Laudate* verse 2 (see Ex. 33). There are two long phrases in *Sicut* rather than the more usual four, balancing the 'as x, so y' clauses against each other in a pair.

Table 10 *Super flumina* (Epiphany Vigil)

O1a	recitation M1–M2b	S2a	E2a
Super flumina [Ps. 136:1] *By the waters*	babylonis sedimus et flevimus *of Babylon we sat down and we wept*	dum recordaremur *when we remembered*	tui syon *you, Sion*

Super flumina begins with the same phrase as *De profundis*, the only other cantus with a water-related text. While one might expect to encounter phrase O1a twice on 'Super flumina' and 'babylonis', with the move to M material after the end of the prepositional phrase, 'babylonis' instead has the recitation that sometimes precedes phrase M1 (see Ex. 36). The unexpected melody might make the theologically important word 'babylonis' stand out in performance.



Ex. 36 Phrase M in *Super flumina*.

Lenten ferial chants

Table 11 *Domine exaudi* (Lenten Thursdays)

S2a'	S2a	E2a
Domine [Ps. 113:1] *Lord*	exaudi *hear*	orationem nostrum *our prayers*

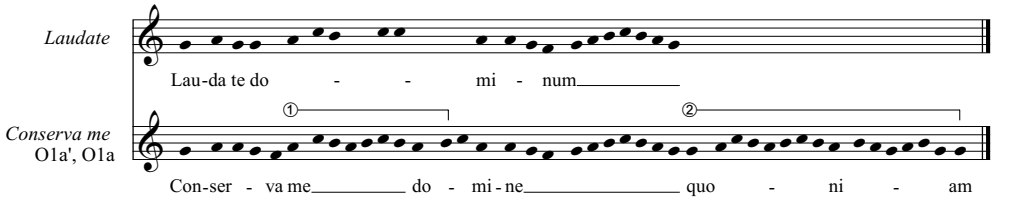
Domine exaudi begins with two closely related phrases, linking 'Domine' and 'exaudi', as well as emphasising 'Domine' since it does not have the formally expected phrase O. The second half of *De profundis* (Lenten Wednesdays) is 'domine exaudi vocem meam'. This may have cued melodic treatment of 'Domine exaudi orationem nostram' as a second verse half, even though it comprises the entire chant.

Table 12 *Conserva me domine* (Lenten Mondays)

O1a-non-standard	O1a	M2b	S2b	E2a
Conserva me domine [Ps. 15:1] *Preserve me Lord*	quoniam *because*	in te speravi *I have trusted in you*	dixi domino *I have said to the Lord*	deus meus tu es *'You are my God'*

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Conserva me starts like phrase O1a (see ① in Ex. 37). Instead of cadencing in the usual manner, it shares *Laudate*'s first cadence (also on 'domin-'). This is followed in *Conserva me* (see ② in Ex. 37) by a complete phrase O1a on 'quoniam'. This divides the conjunction 'because' from the prepositional phrase. A rhetorically charged pause on 'quoniam' is also characteristic of the Old Hispanic Lenten psalmi.[52]

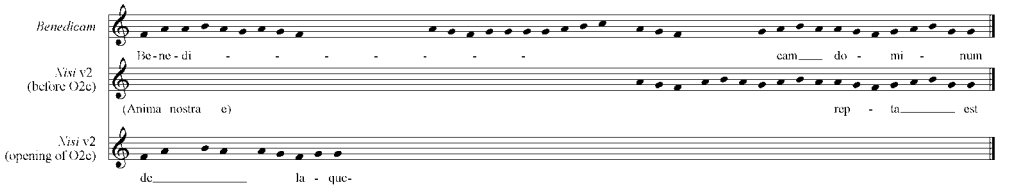


Ex. 37 Phrase O in *Conserva me*.[53]

Table 13 *Benedicam* (Lenten Saturdays)

O2c–O1c	S2b	E2a
Benedicam dominum [Ps. 15:7] *I will bless the Lord*	qui mihi tribuit *who has given me*	intellectum *understanding*

In *Benedicam*, the combination of O2c and O1c is an individual treatment of the standard tonal space (see Ex. 38).



Ex. 38 Phrase O in *Benedicam*.[54]

Table 14 *In convertendo* (Lenten Tuesdays)

O1a–O1a'	M2a	E2b
In convertendo dominus [Ps. 125:1] *In the Lord's turning back*	captivitatem syon *[to] the captivity of Sion*	facti sumus sicut consolati *we have been made as comforted ones.*

[52] See Hornby and Maloy, *Music and Meaning*, ch. 4.

[53] In *Conserva me*, the second *a* on '-ser-' is present only in L; the other three manuscripts have a phrase opening closer to *Laudate*. In *Conserva me*, 'do-' has *abcc* in all three manuscripts apart from L, which has *abc*.

[54] '-cam' is Gaba in Mh, MUh and Vh.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

The extended O1a' cadence of *In convertendo* may add emphasis to 'dominus', and there is also a small flourish at the end of 'captivatem' (see Ex. 9).

Table 15 *De profundis* (Lenten Wednesdays)

O1a	M2a	E2b
De profundis [Ps. 129:1] *Out of the deep*	clamavi ad te domine *I have called to you, Lord*	domine exaudi vocem meam *Lord hear my voice*

As well as having similar text structures, *De profundis* and *In convertendo* are sung on consecutive days each week; their proximity may have enhanced their melodic similarity.

Maundy Thursday

Table 16 *Qui edebat* (Maundy Thursday)

M2a	S2b	E2a
Qui edebat panes meos [Ps. 40:9] *He who ate my bread*	ad ampliavit adversum me *greatly against me*	supplantionem *has supplanted*

Uniquely, this chant begins with phrase M.

Summary: one-verse cantus

The one-verse cantus do not form a single set in the way that the three-verse chants do. While three phrases is the norm, the material used is not consistent. When the first verse half is short, O and M can be combined (*Qui regis*), M can be omitted (*Benedicam*),[55] or O can be omitted (*Qui edebat*).[56] Both M and O are omitted in *Domine exaudi*, discussed above. Phrase S is omitted in *In convertendo* and *De profundis*, where the second verse half is short. There are four phrases in *Conserva me* and *Super flumina*, where there is plenty of text. As this shows, these chants are not constructed from a three-phrase structure. Instead, six of the nine single-verse cantus have sufficiently short texts that they use a varying selection from the four phrase types to articulate their varying text structures.

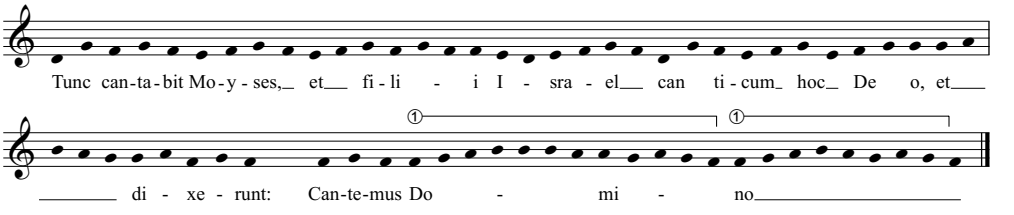
[55] Noted by Bailey, *The Ambrosian Cantus*, 60.
[56] Bailey sees this in chronological terms, viewing this as a late chant (*The Ambrosian Cantus*, 91).

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

The Easter Vigil chant *Sicut* stands apart from the others formally, having only two phrases. Although the first verse half is related to the first verse half of *Qui regis* and it uses the same concluding phrase as *De profundis* and *In convertendo*, there is a long unique melisma in the first verse half and the opening recitation of the second verse half is individual in its formulation. This chant has a more individual profile than any of the other one-verse chants. It also uses formulaic material in a non-standard way, with the M2b cadential figures being used syllabically and not cadentially. Despite this, there are sufficient melodic and formal connections with the other chants that the generic label 'cantus' makes sense.

Cantemus domino (Easter Vigil)

The introductory verse has an elaborate recitation rather than using formulaic cantus phrases. 'Cantemus domino', according to Bailey, continues with this recitation.[57] I prefer to interpret 'domi-' as an anticipation of the M4 cadence (see ① in Ex. 39), connecting together 'Cantemus domino' and integrated into the melodic language of the cantus.



Ex. 39 *Cantemus* introduction.

The same recitation melody returns at the end of the chant for 'Sumpsit autem Maria', followed by a repetition of the verse 'Cantemus domino', with the same melody as before. This musical and textual repetition is suggested by the dialogic biblical text. In the wider European context, to have an introductory verse with differentiated melody is a familiar Easter Vigil canticle strategy.[58]

[57] Bailey, *The Ambrosian Cantus*, 83.
[58] See Hornby and Maloy, *Music and Meaning*, ch. 5.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Table 17 *Cantemus*

verse 1			
	*F–G–F–*M4 cadence x2 Cantemus domino [Ex. 15:1] *Let us sing to the Lord*	Cf verse 4 gloriose enim *for he gloriously*	E4′ honorificatus est *is honoured*
verse 2			
O3 (also in *Benedictus es*) Equum et ascensorem [Ex. 15:1] *The horse and the rider*			E4 projecit in mare *he has thrown into the sea*
verse 3			
O3 (also in *Benedictus es*) Adiutor et protector [Ex. 15:2] *[My] help and protector*	Begins like 'Adiutor'; M4 ending factus est mihi… *He has become my salvation*		E4 … (hi) in salutem
verse 4			
Very ornate (no cadence) Hic deus meus [Ex. 15:2] *He is my God*	M4 ending et honorificabo eum *and I will honour Him*	Related to 'enim' in v1 deus patris mei *the God of my fathers*	E4 et exaltabo eum *and I will exalt him*
verse 5			
O1c Dominus [Ex. 15:3] *The Lord*	M4 ending conterens bella *frightens enemies*		E4 dominus nomen est ei *the Lord is His name*
verse 6			
O1c Dominus [Ex. 15:18] *The Lord*	M4 ending regnans in aeternum *shall reign for eternity*		E4 et super seculum et ad huc *And from henceforth for ever*
verse 7			
Very ornate (no cadence) Filii autem israhel [Ex. 15:19] *But the children of Israel*	M4 ending (as v4) ambulaverunt per aridam *walked on dry land*		E4 in medio maris. *in the middle of the sea*

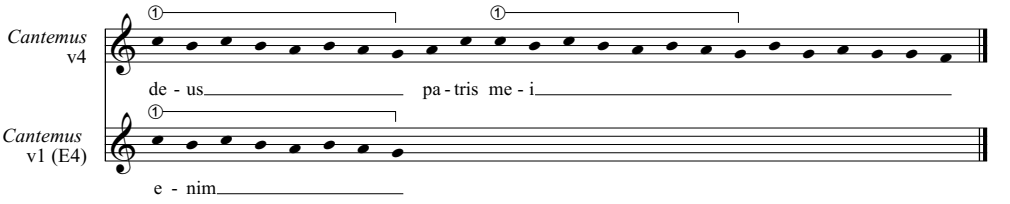
The second half of each *Cantemus* verse has no direct melodic parallels elsewhere in the cantus repertoire. The varying shapes in the first half of the verse always end with the M4 cadence. The only melodic parallels elsewhere in the cantus repertoire are of phrases O3 (see discussion of Ex. 7) and O1c (see Ex. 4). The second (and final) phrase of *Cantemus* verse 1 has a variant cadence, preceded by unique material. It is noteworthy that verse 1 of the chant proper is less melodically uniform than subsequent verses; this has parallels in other European Easter Vigil canticle practices.[59]

[59] See Hornby and Maloy, *Music and Meaning*, ch. 5.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Verse 2 does not use phrase M4, perhaps mirroring the formal structure of *Benedictus es* verse 2, sung in the same Easter Vigil rite. *Cantemus* verse 3 uses O3, perhaps cued by use of the same phrase in the previous verse. The following phrase begins *c–b–c* like the O3 which precedes it, lending melodic continuity to the verse half despite it comprising two phrases. MUh and D have the expected phrase division between 'mihi' and 'in salutem', but the phrases are elided in Vh and L. It may be, as Bailey posits, that the chant in L reflects a corrupted understanding of the genre.[60] However, it is also possible – especially when the phrase functions are otherwise apparently well understood – that such moments are purposeful and rhetorically charged.

Bailey sees the opening phrase of *Cantemus* verse 4 (see Ex. 13, above) as a 'substitution of extraneous melody'. This material (on 'Hic deus meus') may emphasise the text 'He is my God' through its high range. Although, according to Bailey, 'there is … nothing obvious about the texts that would explain this special treatment',[61] an explicit avowal of belonging to God might be considered a theologically crucial moment within the context of the Easter Vigil's baptismal preparations. It is followed by a 'foreign interpolation'[62] on 'deus patris mei'. This is in fact related to 'enim' in *Cantemus* verse 1 (see ① in Ex. 40) rather than being 'foreign'.



Ex. 40.

Cantemus verse 4 ends with phrase E4 but, unlike all other verses of this chant, *bcbabaG* is elided with the *Gbabc* usually found on the next syllable. Because *cdedc* is associated with the accent ('-ta-') there are only three syllables for the remainder of the phrase. In all other verses (except verse 3, discussed above), there are four or five syllables remaining after the accent. Bailey sees this elision as 'awkward' and outlines the 'proper procedure',[63] but it is explicable within the grammar of the chant when one considers the accent pattern and number of syllables available.

Cantemus verse 7 begins with the same ornate material as verse 4. It is possible that this was motivated by melodic considerations (verses 2 and 3 begin the same way, as do verses 5 and 6; for verses 4 and 7 to do so as well lends the chant a musical symmetry). Whatever the reason that the melodic shape came about, the ornate material serves to emphasise 'the children of Israel'.

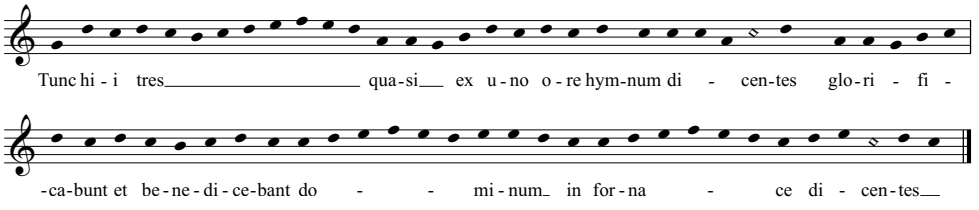
[60] Bailey, *The Ambrosian Cantus*, 127, quoting Apel.
[61] Bailey, *The Ambrosian Cantus*, 85.
[62] *Ibid.*, 127.
[63] *Ibid.*, 110.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

As this discussion shows, *Cantemus* is distinct from the other cantus not only in melodic detail, but also in formal outline. Its use of two phrases in most verses is shared among the cantus only by *Sicut*, also sung at the Easter Vigil. The repetitive use of phrases M4 and E4 is not mirrored in the two- or three-verse cantus, where different melodic shapes are associated with different verses. While Bailey considers *Cantemus* to be a 'different and earlier form of the cantus', I am unconvinced that the distinction need have chronological implications. It is certainly a 'different form', participating only peripherally in the generic norms, but it has no inherently 'earlier' characteristics.

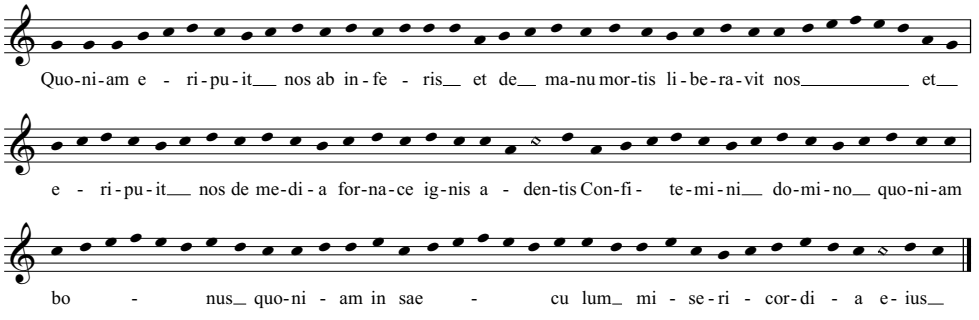
Benedictus es (Easter Vigil and Good Friday)

Like *Cantemus*, *Benedictus es* is preceded by an ornamented reciting tone for the introduction (see Ex. 41). Suñol listed *Tunc hi tres* with the psalmelli, with which it shares melodic characteristics.[64] For Bailey, *Tunc hi tres* and *Tunc cantabit* (at the beginning of *Cantemus*) are related, but at a different pitch level.



Ex. 41 Introductory recitation.

The canticle proper is followed by a further ornate recitation tone, whose kinship with *Tunc hi tres* is evident (see Ex. 42).



Ex. 42 Recitation after the *Benedictus es* canticle.

To have an ornate recitation tone for these portions of text, differentiated from the main body of the canticle, is familiar in other European Easter Vigil traditions.[65]

[64] *Antiphonale Missarum*; see Bailey, *The Ambrosian Cantus*, 83.
[65] See Hornby and Maloy, *Music and Meaning*, ch. 5.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Table 18 *Benedictus es*[66]

verse 1 (GF/EV)				
O1a x3		M1	S1	E1
Benedictus es domine deus [Dan. 3: 51–2] *Blessed are you Lord, God*		patrum nostrorum *of our fathers*	et laudabilis *and worthy to be praised*	et gloriosus in saecula. Amen. *and glorified for ever*
verse 2 (GF/EV)				
O3		M1	S1	E1
Et benedictum nomen gloriae tuae [Dan. 3: 52] *And blessed is the name of your glory*		quod est sanctum *which is holy*	et laudabile *and worthy to be praised*	et gloriosum [etc] *and glorified [et.c]*
verse 3 (GF/EV)				
O1a	recitation	M1	S1	E1
Benedictus es [Dan. 3: 54] *You are blessed*	super sedem *on the throne*	regni tui *of your kingdom*	et lauda… [etc] *and worthy [etc.]*	[etc] *[etc.]*
verse 4 (GF/EV)				
O1a x3		M1	S1	E1
Benedicite omnia opera [Dan. 3: 57] *Bless, all you works*		domini domino *of the Lord, the Lord*	hymnum dicite *sing hymns*	et super exaltate eum in saecula. Amen. *and exalt him above all for ever. Amen.*
verse 5 (EV)				
O1a x2				
Benedicite fontes [Dan. 3: 77] *Bless, waters*		domini domino *of the Lord, the Lord*	hymnum [etc] *[etc.]*	[etc.] *[etc.]*
verse 5 (GF)				
O1a		M1	S1	E1
Benedicite [Dan. 3: 59] *Bless*		caeli domino *the Lord, heavens*	hym… [etc.] *[etc.]*	[etc.] *[etc.]*
verse 6 (GF)				
O1a x2		M1	S1	E1
Benedicite angeli [Dan. 3: 58] *Bless, angels*		domini domino *of the Lord, the Lord*	hymnum [etc.] *[etc.]*	[etc.] *[etc.]*

[66] GF and EV show whether the verse is present in the Good Friday (GF) or Easter Vigil (EV) chant.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

verse 7 (GF)				
O1a x3		M1	S1	E1
Benedicite omnes virtutes		domini domino	hymnum [etc.]	[etc.]
[Dan. 3: 61] *Bless, all armies*		*of the Lord, the Lord*	*[etc.]*	*[etc.]*
verse 8 (GF)				
O1a	recitation	M1	S1	E1
Benedicite	sacerdotes	domini domino	hymnum [etc.]	[etc.]
[Dan. 3: 84] *Bless,*	*priests*	*of the Lord, the Lord*	*[etc.]*	*[etc.]*
verse 6 (EV)/verse 9 (GF)				
O1a x2		M1	S1	E1
Benedicite servi		domini domino	hymnum [etc.]	[etc.]
[Dan. 3: 85] *Bless, servants*		*of the Lord, the Lord*	*[etc.]*	*[etc.]*
verse 10 (GF)				
O1a x3		M1	S1	E1
Benedicite spiritus et animae		iustorum domino	hym … [etc.]	[etc.]
[Dan. 3: 86] *Bless, spirits and souls*		*of the just, the Lord*	*[etc.]*	*[etc.]*
verse 11 (GF)				
O1a x3		M1	S1	E1
Benedicite sancti et humiles		cordae domino	hymnum [etc.]	[etc.]
[Dan. 3: 87] *Bless, holy and humble*		*of heart, the Lord*	*[etc.]*	*[etc.]*
verse 12 (GF)				
O1a	Recitation-O1a′	M1	S1	E1
Benedicite	anania, azaria,	misahel, domino	hym … [etc.]	[etc.]
[Dan. 3: 88] *Bless,*	*Ananias, Azarias*	*[and] Misael, the Lord*	*[etc.]*	*[etc.]*
verse 7 (EV)/verse 13 (GF)				
O1a x3		M1	S1	E1
Benedicamus patrem et filium		et sanctum spiritum	hymnum dicamus	et super exaltemus eum in saecula. Amen.
[Dan. 3: 88] *We will bless the father and son*		*and holy spirit*	*let us sing hymns*	*and exalt him above all for ever. Amen.*

Unlike the other Milanese cantus, each *Benedictus es* verse ends with a $G + a$ 'Amen', giving it a different tonal structure. The repetitions within the biblical text give the chant a refrain structure. Also, from the *cd* on the antepenultimate syllable, S1 and E1 have the same melodic material, and repetition also occurs within phrases O1a and E1.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press

Phrase O1a is quite strongly associated with the weekday chants as well as with the Daniel canticle. Phrase O3 is used in the second verse of *Cantemus* and the second verse of *Benedictus es*, perhaps a result of the liturgical proximity of the two chants. Phrase M1 is found in every verse of *Benedictus es* and otherwise only in *Super flumina*. However, phrase S1 is found only in *Benedictus es*, as is phrase E1. Unlike *Cantemus*, there are some melodic connections between *Benedictus es* and the other cantus, although it is still an idiosyncratic chant.

Conclusions

A pattern-matching analysis of the Milanese cantus reveals that the chants are not merely the result of a mechanical application of formulaic phrases to biblical texts. While it is possible that non-standard phrases reflect a corrupted and poorly remembered repertoire, it is equally plausible that they emphasise the portions of text with which they are associated. The openings of the chants are the most individual moments, with the greatest degree of independence in the phrase shapes; it is possible that these remained more individually crafted – being the easiest part of the melodies to remember – while the genre became more formulaic, but it is not possible to come to conclusions about when this might have happened.

The coincidence of textual parallels with melodic parallels (especially around 'domin-') is a fascinating facet of the genre's extant state, which is mirrored in other chant traditions.[67] Chants with similar functions (Lenten Sundays, for example) have more melodic connections with each other than with those whose liturgical function is more disparate; such clustering, again, may be found in other medieval chant traditions.[68] Despite the relatively late date of the Milanese manuscripts, then, the melodies participate in strategies found in other medieval formulaic genres whose origins lie in a pre-written tradition, including the possible rhetorical impact in performance of melodies that push beyond generic norms.

The four Lenten Sunday chants, the two-verse chants and the one-verse mass chants form three subgroups within the genre of the cantus, although they are clearly all part of the same melodic genre. Different groups of singers seem to have understood the genre in different ways: the idiosyncratic *Benedictus es* and *Cantemus* were sung by boys and by four of the men, respectively; the Vigil cantus were sung by one of the lectors (reflected in the close relationship between *Qui regis* and *Sicut*); and the Mass cantus were mostly sung by a senior boy.[69] Different melodic preferences can be linked to different groups of singers within an institution, and within a single formulaic genre.

[67] See Hornby, *Medieval Liturgical Chant*, 73–8; Hornby and Maloy, *Music and Meaning*, ch. 4.
[68] See note 15, above.
[69] Bailey, *The Ambrosian Cantus*, 52–4.

https://doi.org/10.1017/S0961137112000095 Published online by Cambridge University Press