aber, ob die Unvollständigkeit der Grundstimme nicht etwa eine Nachlässigkeit des Schreibers darstelle, sondern beabsichtigt sei und auf instrumentale Bestimmung hindeute. Für letztere Auffassung spricht eine Bemerkung Walter Odingtons²⁰, nach der im „allerältesten“ Organum purum der Tenor durch eine Auswahl nur weniger Töne des Cantus firmus gebildet werde und darüber hinaus sogar zeitweilig pausiere.

So stehen in der ältesten St. Martial-Handschrift zwei extrem gegensätzliche Stilprägungen einander gegenüber. Beide aber haben das eine gemeinsam: daß sie nicht als Dokumente des „echten Singstils“ anzusehen sind.

GILBERT REANEY / SHEFFIELD

Voices and Instruments in the Music of Guillaume de Machaut

Today the music of the fourteenth century in general and of Guillaume de Machaut in particular is no longer a closed book. But the problem of performance is by no means solved. We accept the general opinion that works in cantilena style, Balades, Rondeaux and Virelais, are solo songs usually accompanied by instruments. Motets we are less certain about, but they too appear to be vocal in the two texted voices and instrumental in the others.

The question we usually shirk is: are melodic lines with text always vocal, and those without instrumental? The answer seems to be „No“. Eustache Deschamps in his *L'Art de dictier* clearly states that three voices are necessary when a song is properly performed with tenors and contratenors by two or three people. Moreover, music is pleasant to hear by itself, since it may be sung vocally and artistically without words¹. This proves that the absence of text is no criterion for deciding whether to perform a melodic line vocally or instrumentally. That melodic lines with text were performed on instruments is indicated by the words of a Rondeau written by Guido²:

Robin, muse, muse, muse,
Car tu y pues bien muser;
Or sofle en ta cornemuse
Robin, muse, muse, muse.
Je te donray une muse
Se tu le sauras sofler:
Robin, etc.

This obviously means the performer is to play the Cantus line on his bagpipe — if he can. Machaut himself, in the one place where he mentions performance of his

die Orgel spricht sich vorbehaltlos J. Chailley, *Un clavier d'orgue à la fin du Xle siècle* in RM XXI, 1937, S. 9, aus.

²⁰ *De speculatione musicae* in CoussS I, 245 f.

¹ E. Deschamps, *Oeuvres complètes*, ed. by Queux de Saint-Hilaire and G. Raynaud, Paris 1878—1903, VII, 272.

² Chantilly, ms Musée Condé 1047, f. 25 v.

music on instruments, not only says that his *Ballade Nes que on porroit* may be played on organ, bagpipe or other instruments, but that such is the way it ought to be performed — „*c'est sa droite nature*“³. The context makes it clear that he is referring to the Cantus line. It is equally clear that the texted voices of Ballades were sung, for Machaut tells his beloved in the *Voir Dit* that *Plourés Dames* is simple to sing. As *Nes que on porroit* and *Plourés Dames* resemble each other strikingly, we may take it that both are suitable for vocal or instrumental performance, in the Cantus at least. Whether instruments and voices perform at the same time is less easy to determine, though paintings and miniatures often suggest they do. This is not confirmed, however, by textual references. In a fascinating description of court music from *Méliador*, Froissart shows that vocal pieces alternated with instrumental pieces in the carole, the most popular dance of the age. Minstrels playing wind instruments are followed by a lady and a knight, who each sing a *chansonnette*; and then back come the minstrels⁴.

Machaut's *chansonnettes* are mostly *Virelais*. The majority of them, like the *lais*, are monodic. Even the two-part *Virelais* seem to be nothing more than accompanied monodies — the tenor was probably played on the viol. The *Virelai* was used in the dance, for not only contemporary writings but a miniature in one of Machaut's own mss can prove it⁵. It can hardly be a matter of chance that a miniature representing a round carole precedes the *Virelai* from the *Remede de Fortune* in this ms. — The *lais* are very long works, and sometimes have an immense compass. In fact it would be difficult to imagine one person singing a whole lai if we did not know that the fourteenth century musician could change from his normal to his falsetto voice in a twinkling, just as he could sing strophe after strophe when necessary⁶.

A comparison of the Cantus lines of *lais* and *Virelais* on the one hand and *Ballades* and *Rondeaux* on the other reveals that the syllabic *lais* and *Virelais* are underlaid with text in a straightforward manner while the melismatic *Ballades* and *Rondeaux* have odd bits of text scattered about the page. Yet there is method in the placing of words in *Ballades* and *Rondeaux*. For one thing they gravitate to long notes. But it is not possible to say whether the voice sang every note in the written Cantus parts of fourteenth century *Ballades* and *Rondeaux*. Still, Machaut does give us a few clues. In the *Voir Dit* he suggests that his beloved should get to know the melody of *Nes que on porroit* without adding or taking away from it⁷. Thus it must

³ *Le livre du Voir Dit*, ed. by Paulin Paris, 1875, 69, letter 10. Also in G. de Machaut, *Musikalisches Werke*, ed. by F. Ludwig, Lpz. 1926–1929, II, 55.

⁴ J. Froissart, *Méliador*, ed. by A. Longnon, Paris 1895, III, ll. (-lines) 13263–13375.

⁵ Paris, Bibl. Nat. fonds français 1586, f. 51, reproduced in H. Besseler, *Die Musik des Mittelalters und der Renaissance*, Potsdam 1931–1934, 141 and MGG II, 1043–1044.

⁶ Froissart often makes special reference to singing *en basset*, which suggests that singing *en fausset* was if anything more frequent (see *Méliador*, ll. (-lines) 18830, 23721 etc.).

⁷ See note 3.

have been customary both to embellish a given melody and to simplify it. We are used to highly embellished keyboard transcriptions from the Faenza and Robertsbridge codices, but the reverse process, the divesting of ornamentation, is only known to us from Schering's probably unwarranted theory of *Dekolorierung*⁸. Still, it seems clear that Machaut wants no tampering with his music, and, judging from his advice to Péronne, such tampering was by no means unusual.

At all events, we have noticed that the Cantus of Ballades and Rondeaux tend to be primarily instrumental. This is most obvious in trick Rondeaux like the cancrizans „*Ma fin est mon commencement*“ of Machaut⁹ and the later circular canon of Baude Cordier¹⁰, where the words cannot be fitted at all well to the music. Motets are a different kettle of fish altogether. The syllabic nature of the texts suggests a primarily vocal conception, and this is born out by miniatures from the Montpellier ms H 196¹¹ and a ms depicting the performance of a Fauvel motet¹². If, as here, three singers perform a three-part motet, we can hardly deny that all parts are vocal, even the tenor. Now Machaut's motets are undoubtedly set in the same moulds as the Fauvel works, and it is therefore likely that they too are primarily vocal. The gradual introduction of instruments in motet tenors and contratenors may be accepted as fact, though, if we do adopt this point of view, let us avoid thinking that every tenor and contratenor line without text is instrumental. Even the word *trompette* or *trompeta* used in the fifteenth century does not necessarily indicate the use of a trumpet. Paulus Paulirinus of Prague, writing about 1460, says: „Trumpetum is a kind of measured music for four voices. All voices except the fourth proceed normally, but this latter is sung after the manner of the French trumpet (*ad modum tube gallicalis*)“¹³.

The tenors and contratenors of works in cantilena style look as if they were written for instruments. The animated contratenors of Machaut's latest Ballades seem to demand viols, and viols would be suitable for tenors too. Other possibilities are slide trumpets or bombards, new as these probably were in Machaut's time. An examination of the compasses of fourteenth century instruments shows that practically all other instruments than the ones mentioned do not go far below middle C. Even the harp seems to have been a melodic instrument, though, like the lute, it could combine a melody with its tenor¹⁴.

The fourteenth century possessed a bewildering assortment of instruments, but large orchestras must have been exceedingly rare, if they in fact existed. Ms miniatures

⁸ See particularly A. Schering, *Studien zur Musikgeschichte der Frührenaissance*, Lpz. 1914.

⁹ Machaut, *Musikalische Werke* I, Rondeau 14.

¹⁰ P. Aubry, *Les plus anciens monuments de la musique française*, Paris 1905, pl. XXII; H. Riemann, *Handbuch der Musikgeschichte*, Lpz. 1905, I. 2, 351; MGG II, pl. 55.

¹¹ Reproduced in Y. Rokseth, *Les Polyphonies du XIII^e siècle*, Paris 1935–1948, I, f. 1.

¹² H. Besseler, *Die Musik des Mittelalters* . . . , 116; MGG II, 1334.

¹³ J. Reiss, *Pauli Paulirini de Praga Tractatus de Musica* in *ZfMw* VII, 1925, 261.

¹⁴ In the Chantilly ms 1047, f. 43v there is a piece by Senleches called *La harpe de melodie*, in which the harp is evidently intended to play the Cantus line.

and textual references show that one of each kind of instrument was normal in a consort¹⁵, though there were sometimes two or even three trumpets. Certain instruments, like the rebec, rote and hurdy-gurdy were considered to be only fit for beggars and the like. The most popular were evidently the small organ, shawm, bagpipe, bombard, trumpet, lute and harp.

Two works of Machaut stand apart from the rest: the Mass¹⁶ and the Hoquetus¹⁷. How these were originally performed remains a matter for conjecture. The Mass has text in all voices, though this is sometimes omitted in the lowest voice. The most reasonable suggestion is to perform the work with four solo voices, male voices of course, and instrumental accompaniment in tenor and contra. The Hoquetus, which has no text apart from the incipit *David*, may be vocal but an instrumental performance seems more likely, perhaps on the characteristic fourteenth century group, shawm, bagpipe and trumpet.

KURT GUDEWILL / KIEL

Vokale und instrumentale Stilmomente in textlosen Kompositionen des Glogauer Liederbuches

Das Glogauer Liederbuch¹ enthält bekanntlich eine größere Anzahl von textlosen Kompositionen, die, sofern ihnen nicht jede Überschrift fehlt, mit besonderen Namen oder Textmarken versehen sind. Wenn die Textmarken auch bei vokalem Vortrag der meist im Tenor liegenden Liedweise als Gedächtnishilfe gedient haben mögen, so ist doch mit Sicherheit anzunehmen, daß die so bezeichneten, ebenso wie die anderen textlosen Sätze in erster Linie für die Wiedergabe durch mehrere Instrumente bestimmt waren.

Bei den „Spielstücken“ der 4. Gruppe² kann darüber kein Zweifel bestehen, da hier der instrumentale Charakter zudem durch das Auftreten von typischen Spielfiguren, von Sprüngen, Skalen und Sequenzen in kleineren Notenwerten betont wird. Diese Stücke sollen jedoch nicht Gegenstand der Betrachtung sein, ebensowenig wie die bereits in der Quelle zusammengefaßten Sätze der Abt. III, Gruppe 1–3, von denen eine Anzahl als textlose Chansons identifiziert werden konnten. Es sollen vielmehr die Ergebnisse einer Untersuchung vorgelegt werden, deren Ziel es war, zu entscheiden, welche der mit deutschen, bzw. fremdsprachigen Textmarken versehenen

¹⁵ See the miniature in *La musique des origines à nos jours*, ed. by N. Dufourq, Paris 1946, 163.

¹⁶ *Messe Notre Dame*, transcribed by J. Chailley, 1948; also by A. Machabey, 1948, and G. de Van, 1949.

¹⁷ *Double Hoquet*, ed. by G. de Van, 1938.

¹ Ausg. v. H. Ringmann in RD 4 u. 8.

² Bd. 4, Abt. III.