

THE HISTORY OF THE TRUMPET THROUGH HANDEL WITH  
EMPHASIS ON THE ART OF CLARIN-PLAYING

---

A THESIS  
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS IN MUSIC  
IN THE GRADUATE DIVISION OF THE  
TEXAS STATE COLLEGE FOR WOMEN

DEPARTMENT OF  
MUSIC

BY

GEORGINE LENORA CUCHENER, B. S.

---

DENTON, TEXAS

JUNE, 1946

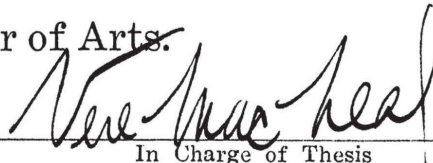
## TEXAS STATE COLLEGE FOR WOMEN

DENTON, TEXAS

June, 1946

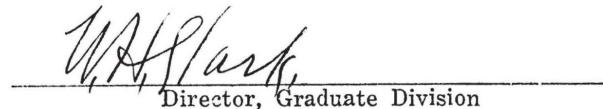
I hereby recommend that the thesis prepared  
under my supervision by Georgine Lenora Cuchener  
entitled THE HISTORY OF THE TRUMPET THROUGH HANDEL  
WITH EMPHASIS ON THE ART OF CLARIN-PLAYING

be accepted as fulfilling this part of the requirements  
for the Degree of Master of Arts.

  
In Charge of Thesis

  
Director of Department

Accepted:

  
Director, Graduate Division



## PREFACE

There have been many histories of both music and musical instruments written up to the present time which deal with the evolution of the trumpet and which make mention of the art of clarin-playing of the eighteenth century. There are also a few works in existence which, while presenting an analysis of this art, give little or no historical background. It is the purpose of the writer of this thesis to present the history of the trumpet from pre-historic times up to the seventeenth and eighteenth centuries and to explain some of the reasons for the rise of clarin-playing and the purpose of this short-lived art. The period which will be covered ends with the death of Handel in 1759 by reason of the fact that this type of performance on the trumpet reached its climax in the compositions of Bach and Handel and declined rapidly after their deaths. For purposes of substantiation and clarification, certain musical examples have been employed.

The writer wishes to express grateful appreciation to Miss Vere MacNeal whose infinite patience and helpful criticism have been a constant source of inspiration.

## TABLE OF CONTENTS

|  |      |
|--|------|
| PREFACE . . . . .  | 111  |
| LIST OF ILLUSTRATIONS . . . . .  | v    |
| CHAPTER  | PAGE |
| I. HISTORY OF THE TRUMPET FROM ANCIENT TIMES<br>THROUGH THE PERIOD OF ROMAN CIVILIZATION.                    | 1    |
| II. HISTORY OF THE DEVELOPMENT OF THE TRUMPET<br>FROM THE FIRST TO THE EIGHTEENTH<br>CENTURY, A. D. . . . .  | 42   |
| III. THE DEVELOPMENT OF CLARIN-PLAYING AND ITS<br>CLIMAX IN THE COMPOSITIONS OF BACH AND<br>HANDEL . . . . . | 77   |
| IV. CONCLUSION . . . . .   | 111  |
| BIBLIOGRAPHY . . . . .   | 114  |

# LIST OF ILLUSTRATIONS

| FIGURE |  | PAGE |
|--------|--|------|
| 1.     | Flourish for Trumpets . . . . .  | 75   |
| 2.     | Grand Trumpeter March . . . . .  | 76   |
| 3.     | Series of Open Tones Present on an Eight-foot Trumpet . . . . .                  | 103  |
| 4.     | "Christmas Oratorio" -- <u>Bach</u> . . . . .                                    | 104  |
| 5.     | "Der Himmel Lacht" -- <u>Bach</u> . . . . .                                      | 105  |
| 6.     | "Concerto Grosso No. 2" -- <u>Bach</u> . . . . .                                 | 106  |
| 7.     | "Chamber Suite No. 3" -- <u>Bach</u> . . . . .                                   | 107  |
| 8.     | "Die Hohe Messe in H moll" (B minor Mass)<br>-- <u>Bach</u> . . . . .            | 108  |
| 9.     | "Die Hohe Messe in H moll" (B minor Mass)<br>-- <u>Bach</u> . . . . .            | 109  |
| 10.    | "The Trumpet Shall Sound," from <u>The Messiah</u><br>-- <u>Handel</u> . . . . . | 110  |

## CHAPTER I

### HISTORY OF THE TRUMPET FROM ANCIENT TIMES THROUGH THE PERIOD OF ROMAN CIVILIZATION

Our prehistoric ancestors, in calling to one another on hunts or in battles, probably felt the need to amplify the human voice. They may have cupped their hands for this purpose at first, but soon discovered that this action did not supply enough volume. No doubt some enterprising prehistoric man then discovered he could talk through a round piece of hollowed wood, a bone, or a shell and be heard a considerable distance away. The unusual sound of the voice amplified in this manner (certainly weird when the conch shell is used) was employed in ritual ceremonials for the purpose of frightening away evil spirits and enemies. Curt Sachs, in his book, The History of Musical Instruments, considers these amplifiers the first trumpets:

The earliest so-called trumpets had no vibrating column of air, no mouthpiece and no expanding end or bell. They were megaphones cut from a hollow branch or a large cane into which the player spoke, sang or roared. Once more he did not strive for a musical sound; on the contrary, he wanted to distort his natural voice and to produce a harsh sound in order to frighten evil spirits.<sup>1</sup>

---

<sup>1</sup>Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, Inc., 1940), p. 47.



The investigation of the habits of primitive tribes today bears out these suppositions of early history. Sachs, in the aforementioned book, quotes from the writings of Gunnar Landtman, an observer on the island of New Guinea, who states that many of the kings and chieftains in order to give their voices a hollow sound, often hold a trumpet shell before their mouths when speaking to their people.<sup>1</sup>

Schaeffner states that at present, in the South Pacific, primitive tribes often dance to the accompaniment of a native whistling into a conch shell, and that magicians often speak into shells during magic rites.<sup>2</sup> The latter custom is supposed to increase the magic power of the shell.

The evolution of the conch shells and wooden megaphones from mere vocal amplifiers to musical instruments was slow. There is no concrete evidence to indicate when man blew the first trumpet note; however, there are many speculations. Galpin bases his supposition on the fact that man used for food a fish found in the Cank or conch-shell in Asia and in the Biou in Europe. The fish was concealed so deeply within the shell that it could be reached only by breaking off the tip of the shell and blowing the fish out. The noise resulting when the fish was loosed from inside the shell may have been the first trumpet

---

<sup>1</sup>Ibid., p. 48.

<sup>2</sup>Andre Schaeffner, Origine des instruments de musique (Paris: Payot, 1936), p. 260.

sound.<sup>1</sup> This same result may have occurred when the marrow was blown from an animal bone. Busby advances the supposition that the horn of a dead animal, inadvertently receiving the human breath, might have suggested the trumpet and shawm.<sup>2</sup> Regardless of the method of discovery that they could emit sounds, these primitive instruments could not produce, because of acoustical reasons, more than one or two tones.

At first, perhaps only the conch-shell and animal horns were used, but as man's ingenuity developed, he began to make trumpets of wood and clay. The primitive wooden instrument was usually made of two pieces of hollowed wood put together with bark or leather to form a tube. Galpin says that this type of instrument is still found today among mountain folks. He cites as examples the Russian Rojok, the Norwegian Lur (also spelled Luur), the Romanian Eucium, and the Swiss Alp-horn.<sup>3</sup> There also have existed extension trumpets made from joining two or more animal horns. African Negroes make long trumpets by fitting together several horns of animals with wax or animal skin.<sup>4</sup> There is in existence a Peruvian instrument composed of eleven sections of animal horns.<sup>5</sup> The Maori natives of New Zealand, who became

---

<sup>1</sup>F. W. Galpin, A Textbook of European Musical Instruments (London: Williams and Norgate, Ltd., 1937), p. 214.

<sup>2</sup>Thomas Busby, A General History of Music (London: G. and W. B. Whittaker, 1819), pp. 2, 3.

<sup>3</sup>Galpin, A Textbook of European Musical Instruments, p. 222.

<sup>4</sup>Schaeffner, op. cit., p. 266.

<sup>5</sup>Ibid.

acquainted with the civilized world only one hundred years ago, have developed a seven-foot wooden war-trumpet which can be heard at a distance of several miles.<sup>1</sup> The people of this particular tribe possess a rather advanced primitive culture and are well-known for the beauty and craftsmanship of their sculpture, both in wood and stone.<sup>2</sup>

The clay instrument, which has been cited above as one of the first types of man-made trumpets, is made usually in the form of the shell trumpet. No doubt this shape is predominant because of the imitative nature of prehistoric and primitive man's first creative impulses. Possessing no formal knowledge of the laws of acoustics, he would not be likely to try something new in form but rather to copy the construction of the known models. Clay reproductions of shell trumpets have been found in Peru.<sup>3</sup> Sachs adds also that the coiled tube is better suited to the fragility of clay.<sup>4</sup> The study of Peruvian civilization has given much information on the early development of the trumpet. Excavators found in the first stratum, in addition to the clay and shell trumpets, short wooden instruments without mouthpiece or bell and short clay trumpets in imitation

---

<sup>1</sup>Arthur Elson, Orchestral Instruments and Their Use (Boston: The Page Company, 1930), p. 18.

<sup>2</sup>Hendrik Willem Van Loon, The Arts (New York: Simon and Schuster, 1944), p. 22.

<sup>3</sup>Sachs, History of Musical Instruments, p. 48.

<sup>4</sup>Ibid., p. 202.



of these wooden models.<sup>1</sup> These short straight models may have been used only for purposes of amplification.

A later instrument of the trumpet family, also found among primitive peoples, was the side-blown or transverse trumpet. Sachs states that such instruments are common among the South American Indians and the African Negroes, who make them of either antelope horn or the tusk of an elephant.<sup>2</sup>

The timbre of these primitive instruments, judged by present-day standards, was awe-inspiring. The quality of tone was so horrible that their primary purpose was to cause fright and fear. They were employed to terrify the enemy in time of war and to frighten evil spirits in time of peace. Rowbotham quotes the following passage in illustration of the frightening power of these instruments:

"'The sound of the conch,' writes Ellis of the Conch of Samoa, 'is more horrific than that of the Drum' -- fact he goes on to say that it is the most 'horrific' sound he has ever heard."<sup>3</sup> Rowbotham, himself, adds that the turé or trumpet of the Muras, who were a savage tribe of South America, has a "most horrible and piercing tone."<sup>4</sup> A panic

---

<sup>1</sup>Ibid., p. 201.

<sup>2</sup>Ibid., p. 48.

<sup>3</sup>John Frederick Rowbotham, History of Music (London: Trubner and Company, 1885), I, 39.

<sup>4</sup>Ibid.

is producible from the trumpet-like sound of these primitive instruments. This explanation probably accounts for the Biblical triumph of Gideon, which will be described later. The following citation from Rowbotham shows that the modern savage has a high regard for the use of the horn and trumpet in warfare:

When Orellana went his expedition down the Marañon, the savages who from time to time attacked him almost invariably preluded their onset by a tremendous din of horns and trumpets. The Mursas, who were the scourge of the colonists in South America, would always perform a wild overture on horns before commencing their attack. The people of the Orinoco used horns for a similar purpose. The Samoans blow conchshells as a prelude to the war. The savages of Guiana commence their attacks with a screech of horns and trumpets.<sup>1</sup>

The trumpets of the Orinocos, mentioned above, were made from a clay called majagua which Schaeffner describes as "supple as paper and sticky as cabbage."<sup>2</sup> Father Joseph Gumilla, an eighteenth century missionary, as quoted by Schaeffner, described the transportation of these trumpets as follows:

Thirty of these men sound these diabolical trumpets and thirty others carry them along. They have on one side a long stick which supports the flaring tube and which is leaned upon the shoulder of an Indian.<sup>3</sup>

In the same reference Father Gumilla states that the length

<sup>1</sup>Ibid., I, 37-39.

<sup>2</sup>Schaeffner, op. cit., p. 267.

<sup>3</sup>Ibid.

of these instruments was two metres or about six and one-half feet. In further illustration of these primitive uses of the trumpet, Galpin makes the following statement:

There was no "soft cooing" to attract as in the present day . . . they were employed in ritual to scare the demons, who were the cause of human ills, and in war to strike terror into the approaching foe.<sup>1</sup>

He suggests a vivid mental image with the information that they were used "in battle to frighten their enemies into running away, especially if the horns were made, as they often were, from the bones of their deceased relatives."<sup>2</sup>

The use of the early trumpets, both the conch-shell and the rough tubular instruments, has been closely related to magic rites. According to Sachs, the conch-shell trumpets have more varied uses, both magic and non-magic, than the tubular trumpet.<sup>3</sup> The tubular trumpet is used at circumcisions, funerals and at sunset rites. The conch shell has a strong magic power which can be increased if a sacred or magic formula is recited into the mouth of the shell. On the island of Madagascar, Sachs finds the conch shell being used at boys' circumcisions, funerals, ancestral rites, practices in which magicians call the dead from their tombs, healing of the sick, sacrifices after a bad dream, bathing of the fetishes, royal ceremonies, for wind charms, wrestling

---

<sup>1</sup>Galpin, Textbook of European Musical Instruments, p. 216.

<sup>2</sup>Francis W. Galpin, Old English Instruments of Music (London: Methuen and Company, Ltd., 1932), p. 181.

<sup>3</sup>Sachs, History of Musical Instruments, p. 48.



matches, convocation of the faithful, warning of danger and musical performances. In other places it is used at harvest and marriage rites, for rain charm ceremonies, at meetings of secret societies and exhibitions of offerings.<sup>1</sup>

Schaeffner furnishes evidence of primitive conch-shell trumpets being used for festivals of thanksgiving as a symbol of the cornucopia, for announcing festivals and as a dance accompaniment. Dying men often blow their last breath into the conch shell.<sup>2</sup> Galpin adds to these uses that of sounding conch shells to terrify the evil spirits who hold back the rain.<sup>3</sup> There is conspicuous use of the conch shell to call for rain. Sachs explains this by the fact that since the conch shell comes from a water animal, a linking suggests itself to the savage mind and he therefore endows the shell with some influence upon water. The following statement of Sachs explains this use more fully:

But the conch itself comes from a water animal. This fact gives it the power of acting on water, and consequently on the moon, which rules the tide. . . . Its association with water gave it the power in primitive belief to attract rain, or to stop it when there was too much; instances can be found in so advanced a region as Central Europe, where it is blown into the wind during thunderstorms up to this day. With similar associations the shell trumpet becomes an attribute of moon gods, of Vishnu in India and of Tlaloc in Mexico.<sup>4</sup>

---

<sup>1</sup>Ibid., pp. 49-50.

<sup>2</sup>Schaeffner, op. cit., p. 260.

<sup>3</sup>Galpin, Old English Instruments of Music, p. 181.

<sup>4</sup>Sachs, History of Musical Instruments, p. 50.

When man progressed from the Stone Age into the Metal Age, the trumpet underwent transition also. The first metal trumpets were in the shapes of the tubular trumpet and the animal horn, but as craftsmen became more familiar with the metal medium, the trumpets became longer and more slender. They grew to be as much as three or four feet in length. One reason for limiting the length was for convenience in carrying. Schwartz proposes that the length of four feet was hit upon because the usual playing tone, or octave tone above the fundamental, of that length trumpet sounds middle C. This note is in the middle of the range of the human voice and would be the natural tone to use.<sup>1</sup> Since these instruments could at best produce only one or two tones of the harmonic series, they were ineffective as instruments of melody and could be used only for purposes of signalling or for unusual and horrific effects.

Metal trumpets were played early in ancient Peru. Sachs finds in the chronicle of the first Augustine Friars that the worship of the god, Tantazoro, included the use of fourteen trumpets of silver and copper. These trumpets were about seventy-seven centimeters long (approximately two and one-half feet).<sup>2</sup>

It will be noted that the length of these Peruvian

---

<sup>1</sup>H. W. Schwartz, The Story of Musical Instruments (New York: Doubleday, Doran and Company, 1938), pp. 156-157.

<sup>2</sup>Sachs, History of Musical Instruments, p. 202.

metal trumpets, and later the lengths of the Egyptian, Hebrew, Greek and Roman trumpets, is in opposition to the statement of Schwartz, given in a previous reference, namely, that the average ancient metal trumpet was about four feet in length, giving a sound within the middle range of the human voice. Some of these ancient and primitive peoples no doubt realized the possibilities of longer or shorter trumpets. It will be recalled that many natives of the South Sea Islands and Africa employed very long trumpets, possibly for the awesome quality and the carrying power of their tones. It would appear that the more advanced ancient civilizations, such as Peru, Egypt and Greece, found that the penetrating and shrill tones of the shorter trumpets made up in psychological effects for their lack of carrying power, and therefore they preferred the latter.

The Sumerians, who possessed an advanced civilization as early as the fifth millennium B. C., had a word for the horn which was pukku. To the Sumerians, as with the primitives, music possessed certain powers of magic, and consequently it was used in connection with religious services. It was officially recognized by state and religious authorities. In addition to its connection with religion, music was also practiced by this people for the sake of pleasure. McKinney and Anderson say of Sumerian music:

It was both vocal and instrumental, employing the services of many instruments, among them harps, lyres, flutes, drums, reed pipes, double as well as



single, and, in a later, more decadent phase, trumpets, timbrels and rattles.<sup>1</sup>

Sumerian music passed through many stages, finally attaining a golden age about 2000 B. C. After this period, it became more and more sensual and decadent.

Galpin refers to the ancient Sumerian legend of Gilgamesh, which is supposed to be the earliest record of the making of a horn or trumpet. This Sumerian myth, dating from the fourth or third millennium B. C., tells of the labors of this particular Sumerian hero, Gilgamesh, who made a trumpet out of the hollow branch of a tree, attaching a larger portion of hollowed wood to the end, for the purpose of augmenting the sound.<sup>2</sup> This legend seems to prove that people early discovered by experience the advisability of adding a resonator made of gourd, wood, or horn to serve as a bell. When this happened, they may be said to have made a discovery along the line of the important acoustical principle of resonance.

The Sumerians must have used metal with which to cover their instruments, for they early used the designation, urudu, meaning "metal." Some Sumerian texts refer to horns made of gold; however, these instruments probably were not solid gold but only covered with the metal. Sachs

<sup>1</sup>Howard D. McKinney and W. R. Anderson, Music in History (New York: American Book Company, 1940), p. 40.

<sup>2</sup>Galpin, Textbook of European Musical Instruments, p. 215.



mentions an inventory of presents offered by King Tushratta of Sumeria to King Amenophis IV of Egypt, about 1400 B. C., which contains a specified list of forty horns, all covered with gold and studded with precious stones. Seventeen of them are expressly called ox horns.<sup>1</sup> Straight tubular trumpets were often made entirely of gold and depicted with soldiers playing them as late as the Assyrian epoch. After the fourth millennium B. C., the Sumerian civilization closely paralleled that of her neighbor, Egypt.

About six or seven hundred miles southwest of the Tigris-Euphrates Valley lies that other rich valley, the basin of the Nile, which nurtured ancient Egyptian civilization, where by the fifth millennium B. C., people in farms and villages possessed a complex culture. Historians suggest 3400 B. C. as the date for the establishing of the first dynasty in Egypt. From that time forward, the settlements of the lower Nile Valley were welded into a political and administrative unit under a line of Pharaohs, whose reign came to be known as the "Old Kingdom." It will be recalled that the pyramid age came during the period of the Old Kingdom from about 2900 B. C. to 2750 B. C. About 2000 B. C., the Old Kingdom, weakened by internal strife, gave way to a new era of splendor, the Middle Kingdom. This period was broken up by the invasion of the nomadic Hyksos who established the line of the so-called "Shepherd"

---

<sup>1</sup>Sachs, History of Musical Instruments, p. 73.

kings. The Hyksos were driven from Egypt around 1600 B. C. by King Amasis who extended the frontiers of his country into Ethiopia, Arabia, Palestine and Babylonia. The expectation would be that the Egyptians spread their culture into Asia, but according to Sachs, the converse is true. He supports this conclusion with the following statement:

The influence, as far as music is concerned, is evident from the sudden appearance of many Asiatic instruments: vertical angular harps, lyres, lutes, oboes and trumpets, while the Egyptian flute and double clarinet disappear.<sup>1</sup>

The Egyptians possessed a high regard for military organization, and the trumpet was one of their favorite martial instruments. Farmer states that even though both the trumpet and drum were used to enliven and regulate the march, the trumpet alone was used to give signals.<sup>2</sup> The trumpeter's post in battle, according to Egyptian wall-paintings, was usually at the head of his corps; the drummer's place was in the center of the column or near the standard bearers. When the trumpets and drums marched in the van, they combined to form a band. Farmer gives this curious information: "There is a representation of some troops defiling past, with the band drawn upon one side, as is the custom in modern armies."<sup>3</sup> The trumpet is pictured

---

<sup>1</sup>Sachs, History of Musical Instruments, pp. 86-87.

<sup>2</sup>Henry George Farmer, The Rise and Development of Military Music (London: William Reeves, n. d.), pp. 2-3.

<sup>3</sup>Ibid.

for the first time in Egypt about 1415 B. C., being played by soldiers.<sup>1</sup> As will be noted, the Egyptian use of the trumpet to enliven the march and to give signals was quite a step forward from the unorganized use of the instrument by peoples of earlier times, solely to cause fear and fright.

Although trumpets were not often used as accompaniment to the religious ceremonies of the Egyptians, they were employed in the worship of Osiris, the god to whom, according to Egyptian mythology, they owed their invention. Sachs gives the following pictorial reference in regard to this use: "On a painted coffin from the last Roman epoch of Egyptian antiquity, a worshiper is depicted blowing a trumpet before, one rather should say up to, Osiris."<sup>2</sup>

The favorite Egyptian trumpet was made in conical form from a yellow metal, probably in simulation of gold. It possessed a distinct mouthpiece and a rather wide bell. Its length was about two feet, thereby placing its pedal tone around our middle C. Because of faults of manufacture, no doubt its tones were restricted to the five tones illustrated on the following page, with perhaps only the first three being possible. These short trumpets, playing such high notes, could not have produced an agreeable sound, and in support of this belief there is Plutarch's analogy from his Concerning Isis and Osiris, in which he likens

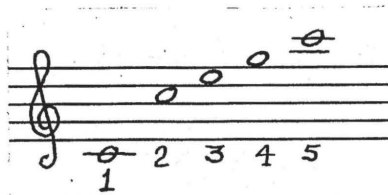
---

<sup>1</sup>Sachs, History of Musical Instruments, p. 100.

<sup>2</sup>Ibid., p. 113.



the sound of the Egyptian trumpet to the braying of an ass.<sup>1</sup>



The first mention of the trumpet in the Bible comes after the children of Israel were delivered from their Egyptian captivity. According to the Bible, Moses, in the laws received from God for the governing of the Hebrew people, records the following command concerning the manufacture of trumpets:

And the Lord spake unto Moses saying, Make thee two trumpets of silver; of a whole piece shalt thou make them: that thou mayest use them for the calling of the assembly, and for the journeying of the camps.<sup>2</sup>

The fact that the trumpet did not appear in Hebrew records until after the period of Egyptian captivity would seem to prove that Hebrew acquaintance with the instrument came through direct contact with Egyptian civilization. The trumpet was also known in Assyria at this time, but it is unlikely that much direct influence was exercised over Israel by the Assyrians during this period of history. The outer shape of the Hebrew trumpet was much like that of the Egyptians. Flavius Josephus, distinguished Jewish

---

<sup>1</sup>Gustave Reese, Music in the Middle Ages (New York: W. W. Norton and Company, 1940), p. 7.

<sup>2</sup>Numbers 10:1-2.

historian born in Jerusalem about 37 A. D., describes the Hebrew trumpet made by Moses as being a little less than a cubit (eighteen inches) in length.<sup>1</sup> The shortness of this trumpet would suggest some kinship with the Egyptian instrument. On the arch erected by the Romans for the Emperor Titus after his conquest of Jerusalem in 70 A. D., there are pictured the holy objects ransacked from the Temple. Among them is a trumpet corresponding to the description of Josephus and also bearing resemblance to many trumpets pictured on Egyptian reliefs and paintings.<sup>2</sup>

While the shape of the Hebrew trumpet is explainable by Egyptian influence, the frequent use of two trumpets is not. This command has been previously quoted:

"And the Lord spake unto Moses saying, Make thee two trumpets of silver." While this duality was not present in Egyptian ceremonies, it was used among other peoples.

Sachs gives a few examples of this duality in both ancient and modern civilizations:

Curved, metal trumpets of the Nordic bronze ages, the so-called lurer [plural], were almost always found in pairs; twin metal trumpets in Ancient Afghanistan were played simultaneously, as they still are in modern India and Tibet; and the same is true with the wooden trumpets of Lithuania, Rumania and Chile.<sup>3</sup>

---

<sup>1</sup>The Works of Flavius Josephus, trans. William Whiston (Philadelphia: David McKay, n. d.), p. 117.

<sup>2</sup>Sachs, History of Musical Instruments, p. 113.

<sup>3</sup>Ibid.

Sachs goes on to say that twin trumpets are deeply rooted in old ideas of symmetry and pair-formation.<sup>1</sup>

The trumpet appears to have been the most sacred of all Hebrew instruments, its performance being restricted to the priesthood. This restriction was ordered in the first commandments given to Moses:

And the sons of Aaron, the priests, shall blow with the trumpets; and they shall be to you for an ordinance for ever throughout your generations.<sup>2</sup>

The trumpet either heralded or participated in almost every event in Jewish life. It was blown in both the day of gladness and the day of solemnity, as ordered in the additional commandments in Numbers:

Also in the day of your gladness, and in your solemn days, and in the beginnings of your months, ye shall blow with the trumpets over your burnt offerings, and over the sacrifices of your peace offerings.<sup>3</sup>

During the Exodus, trumpets were used to call the camps together, either in assembly or singly. Among the commandments of God to Moses are specific instructions for the calling together of the people with trumpets:

And when they shall blow with them all the assembly shall assemble themselves to thee at the door of the tabernacle of the congregation. And if they blow but with one trumpet, then the princes, which are heads of the thousands of Israel, shall gather themselves to thee. When ye blow an alarm, then the camps that lie on the east parts shall go forward. When ye blow an

<sup>1</sup>Ibid.

<sup>2</sup>Numbers 10:8.

<sup>3</sup>Numbers 10:10.



alarm the second time, then the camps that lie on the south side shall take their journey; they shall blow an alarm for their journeys. But when the congregation is to be gathered together, ye shall blow but ye shall not sound an alarm.<sup>1</sup>

There must have been some distinction in the manner of playing, even then, as borne out by this curious differentiation in the last sentence between "blow" and "sound an alarm."

God also commanded that trumpets be sounded when the Hebrews were oppressed in war:

And if ye go to war in your land against the enemy that oppresseth you, then ye shall blow an alarm with the trumpets; and ye shall be saved from your enemies.<sup>2</sup>

In connection with wars, the trumpet was usually sounded after victory, as it was for the triumphant entrance of Jehosophat's army into Jerusalem, after the battle against the Moabites and the Ammonites: "And they came to Jerusalem with psalteries and harps and trumpets unto the house of the Lord."<sup>3</sup> Gideon defeated a multitude as thick as "grasshoppers" with an army of three hundred men, all blowing trumpets. The noise of the trumpets is supposed to have frightened the enemy into submission, and this is readily understandable from the story as told in the King James Bible:

And he divided the three hundred men into three companies, and he put a trumpet in every man's hand, with empty pitchers, and lamps within the pitchers.

<sup>1</sup>Numbers 10:3-7.

<sup>2</sup>Numbers 10:9.

<sup>3</sup>II. Chronicles 20:28.



And he said unto them, Look on me, and do likewise:  
 . . . . When I blow with a trumpet, I and all that  
 are with me, then blow ye the trumpets also on every  
 side of all the camp, and say, The sword of the Lord,  
 and of Gideon. So Gideon, and the hundred men that  
 were with him, came unto the outside of the camp in  
 the beginning of the middle watch; and they had but  
 newly set the watch: and they blew the trumpets, and  
 brake the pitchers that were in their hands. And the  
 three companies blew the trumpets, and brake the  
 pitchers and held the lamps in their left hands, and  
 the trumpets in their right hands to blow withal: and  
 they cried, The sword of the Lord, and of Gideon.<sup>1</sup>

No doubt this victory was attributable to the psychological effect on the enemy of hearing, in the middle of the night, three hundred shrill trumpets, and seeing three hundred weird lights created by the lamps burning within the pitchers.

Since the Hebrew nation was not primarily a warring nation, the greatest use of the trumpet was in religious ceremonies, where the trumpet was an integral part of the Temple services. Judging from the following quotations, it informed the people when they were to take part in the ritual. Saminsky gives the following description of a Temple ceremonial:

Ancient Temple ceremonial opened with the priests' reciting the benediction, of the Ten Commandments and of the Sh'ma Israel. "Hear, O Israel," followed by an offering. Then the magrepha, a sort of pipe-organ, played an interlude, and the priests prostrated themselves before the altar. The trumpets sounding calls, named tekia and terua, ushered in the levites' chorus singing the Psalms or passages from the Pentateuch. After renewed trumpet calls the whole people prostrated themselves, wherewith the ceremonial was ended.<sup>2</sup>

---

<sup>1</sup>Judges 7:16-20.

<sup>2</sup>Lazare Saminsky, Music of the Ghetto and the Bible (New York: Block Publishing Company, 1934), p. 19.

Sachs gives a description, taken from the Talmudian tractate Tamid 7:3-4, of the closing of a Temple ceremony early in the morning. The high priest has just been solemnly received by the priests:

They gave him the wine for the drink-offering, and the Prefect stood by each horn of the Altar with a towel in his hand, and two priests stood at the table of the fat pieces with two silver trumpets in their hands. They blew a prolonged, a quavering, and a prolonged blast. Then they came and stood by Ben Azra, the one on his right and the other on his left. When he stooped and poured out the drink-offering the Prefect waved the towel and Ben Azra clashed the cymbal and the Levites broke forth into singing. When they reached a break in the singing they blew upon the trumpets and the people prostrated themselves; at every break there was a blowing of the trumpet and at every blowing of the trumpet there was a prostration.<sup>1</sup>

The trumpet signals mentioned in the above references were no doubt rhythmic, and probably without musical quality, as borne out in Idelsohn's explanation of the terms tekia and terua: "The Bible applies the terms 'blowing' -- tekia, meaning long notes, and 'shouting' -- terua, meaning short notes in staccato or tremulo form."<sup>2</sup> In the same reference, Idelsohn writes that although the terms "shouting" and "blowing" are applied in the Bible to the trumpet, the term nagen meaning "to produce musical tones" is never applied. The tekia-terua form of playing was used on both the trumpet and the shophar or ram's-horn. Up to the present day Arabic shepherds in Palestine call their sheep and

---

<sup>1</sup>Curt Sachs, The Rise of Music in the Ancient World, East and West (New York: W.W. Norton and Company, 1943), p. 61.

<sup>2</sup>A. Z. Idelsohn, Jewish Music (New York: Tudor Publishing Company, 1944), p. 9.



cattle with a tekia-terua-tekia sound of a shofar.<sup>1</sup>

These two instruments, the trumpet and the shophar, are differentiated in the Bible by the terms, Chatzotzera, the metal trumpet, and the Shofar, the ram's-horn (or sometimes Shophar).<sup>2</sup> Sachs quotes the following passage from the Talmudian tractate Rosh-hashana III:2-6, in which there is shown the contrasting use of the Chatzotzera and the Shofar in one ceremony; the parentheses have been inserted by Sachs:

The shofar (blown in the Temple) at the New Year was (made from the horn) of the wild goat, straight, with its mouthpiece overlaid with gold. And at the sides (of them that blew the shofar) were two (that blew upon) trumpets. The shofar blew a long note and the trumpets a short note since the duty of the day fell on the shofar. (The shofars) on days of fasting were rams horns, rounded with their mouthpiece overlaid with silver. And between them were two (that blew upon) trumpets. The shofar blew a short note and the trumpets a long note, since the duty of the day fell upon the trumpets.<sup>3</sup>

Flavius Josephus, in his Antiquities of the Jews, describes the Chatzotzera as a little less than a cubit in length, composed of a narrow tube somewhat thicker than a flute and ending in the form of a bell.<sup>4</sup> Idelsohn adds that a wide mouthpiece was used with it.<sup>5</sup> The Chatzotzera is also pictured on Jewish coins of the later part of the

<sup>1</sup>Ibid., n. 12, p. 495.

<sup>2</sup>Ibid., pp. 10-11.

<sup>3</sup>Sachs, History of Musical Instruments, pp. 110-111.

<sup>4</sup>Works of Flavius Josephus, p. 117.

<sup>5</sup>Idelsohn, op. cit., p. 11.

period of the Second Temple, which was sometime during the first three centuries B. C., as the Temple was rebuilt in 520 B. C.

Two trumpets were the minimum number prescribed in Numbers 10:1-2, for use in the Temple ceremonies. However, many more could be employed. At the dedication of Solomon's Temple, for instance, one hundred and twenty trumpets were sounded:

Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets.<sup>1</sup>

The idea of one hundred and twenty trumpeters is a little overwhelming to the modern conception of trumpeting. Since the Hebrew trumpets were only about sixteen or seventeen inches in length, the combined sound of one hundred and twenty of these instruments must have been awesome indeed. This Temple celebration marked a forward step in the development of Hebrew music, for before the dedication, Solomon had established a school for musicians, which was in reality an academy of religious music. Four thousand out of the thirty-eight thousand Levites were selected as students. They were divided into twenty-four groups and taught by twelve masters.<sup>2</sup> Rowbotham describes this love of the Hebrews for overwhelming numbers very vividly:

---

<sup>1</sup>II Chronicles 5:12.

<sup>2</sup>Sachs, History of Musical Instruments, p. 114.

To the Hebrews, music was not an art, but a voice in which they poured forth their soul to Him "that inhabited the praises of Israel" . . . . "One hundred and twenty priests blowing their trumpets" -- a scream of sound! Harshness is forgiven to that enthusiasm which so wrestles for expression, and sees heaven open before its eyes.<sup>1</sup>

Josephus makes the astonishing statement that King Solomon ordered 200,000 trumpets made according to the pattern of Moses for worship in the temple of Jerusalem.<sup>2</sup> This number is probably a great exaggeration, since Josephus was not too reliable an historian; however, the statement shows, apparently, that the Hebrews must have employed a great many trumpets if such an impression could even be created.

Among other references to the use of the trumpet by the Hebrews on religious and festival occasions, there is the account of the rebuilding of the walls of Jerusalem after the return from Babylonian captivity. The new walls were dedicated with a great celebration partly described in the following quotation from Nehemiah: "Then I brought up the princes of Judah upon the wall, . . . . And certain of the priests' sons with trumpets."<sup>3</sup> The removal of the sacred Ark of the Covenant from Kirjath-jearim to Jerusalem during David's reign was accompanied with "singing, with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets."<sup>4</sup> The trumpet was a conspicuous instrument at the ceremony of the anointing of the

---

<sup>1</sup>Rowbotham, op. cit., I, 112.

<sup>2</sup>The Works of Flavius Josephus, p. 253.

<sup>3</sup>Nehemiah 12:31, 35.

<sup>4</sup>I Chronicles 13:8.



kings of Israel, as it was at the crowning of Joash:

The king stood at his pillar at the entering in, and the princes and the trumpets by the king and all the people of the land rejoiced, and sounded with trumpets.<sup>1</sup>

There are frequent references to the trumpet in the book of Daniel. In connection with King Nebuchadnezzar, there is the well-known verse: "As soon as you hear the sound of the trumpet . . . you shall prostrate yourselves."<sup>2</sup>

The idea underlying most of the ceremonial uses of the trumpet as a means to attract God's attention was of primitive origin. Sachs does not believe that it fits in with the uplifted Judaism of the Prophets, as Elijah preached it. Elijah scoffed at the worshippers of Baal who needs must call their god to awakening. This custom may have crept in through Egyptian influence, but in spite of its lack of coherence with Judaism, it persisted as late as the middle of the second century B. C. When Judas Macabaeus revolted against the Syrian kings, the Israelites prayed to the Lord and then sounded their trumpets and cried in loud voices.<sup>3</sup>

Because of the religious nature of the Hebrew people, it seems likely that the trumpet, which was so closely bound to their spiritual life, must have been a great force

<sup>1</sup>III Chronicles 23:13.

<sup>2</sup>Sachs, History of Musical Instruments, p. 83 (paraphrasing of Daniel 3:5).

<sup>3</sup>Ibid., pp. 112-113.

in their civilization. They went a step farther than the Egyptians and employed the trumpet in the role of a national instrument for the purposes of worship, celebration and communication. It does not seem unusual that this was the favorite musical instrument of the Hebrew people; rather does it seem likely that its natural connotation of strength would make it a fitting tool with which a religious nation might express its faith.

On the other hand, the music of the Assyrians, since they were by nature a warring nation, was essentially martial in character. Rowbotham writes that "drums, trumpets, and cymbals brayed and clashed in the Assyrian concerts," and that instead of "orchestra," as with the Egyptians, one must now say the "band," for "we are to speak of a music in which we seem to hear the warhorse neighing."<sup>1</sup> While the Chatzotzera, according to Idelsohn, came to the Hebrews through Egyptian channels, it was known at the same time in Assyria.<sup>2</sup>

Although the countries of the Orient, especially China and India, developed ancient cultures, the progress of their civilizations did not parallel that of the Mediterranean peoples. Van Loon concludes that the earliest Chinese pictures, which date back to 1800 and 1200 B. C., are crude and quite inferior to the work of the cavemen of

---

<sup>1</sup>Rowbotham, op. cit., I, 102.

<sup>2</sup>Idelsohn, op. cit., p. 10.



Spain, whose work was done much earlier than these dates.<sup>1</sup> It will be noted that these dates are considerably later than the beginning of the Sumerian and Egyptian civilizations.

The trumpet of southern India during the first century B. C., and probably earlier, was much like that of Assyria and Egypt. Sachs describes this typical trumpet as being about two and a half feet in length and consisting of a rather large cylinder and a comparatively slim conical bell.<sup>2</sup> Here, again, appears the use of trumpets in pairs, for two of these instruments are blown simultaneously by the same player. Sachs describes another type of trumpet as depicted on a relief of the first century A. D. at the temple of Sanchi in central India, in which this duality is observed:

Two (once more two!) non-Indian men, probably Afghans, play long trumpets which bend upward just beyond the mouthpiece for four or five feet and then jut forward to form a bell shaped like the gaping mouth of an animal.<sup>3</sup>

The Chinese have possessed trumpets since antiquity. The oldest and perhaps the most common is the end-blown shell trumpet, hai lo, of the Chinese fishermen and the Buddhist priests.<sup>4</sup> There are also three prominent types of

---

<sup>1</sup>Van Loon, op. cit., p. 458.

<sup>2</sup>Sachs, History of Musical Instruments, p. 153.

<sup>3</sup>Ibid., pp. 156-157.

<sup>4</sup>Ibid., p. 210.

tubular metal trumpets, one being the hao t'ung, a trumpet too long to be played without being rested on the ground and very unusual in that its tube ends in a long, wide cylinder, made either of wood, bronze or iron, instead of terminating in a bell. The tube itself, when not in use, can be slid into the end cylinder. These instruments are played in pairs in funeral processions, when the players can stand still and rest their instruments on the ground.<sup>1</sup> Another type of metal trumpet is the straight trumpet, la pa, consisting of a thin, conical tube, made of two or three sections fitted together, which can be telescoped into each other when not in use, and terminating in a large bell.<sup>2</sup> This trumpet, which came from Mongolia and Tibet, also resembles some of the straight trumpets depicted in medieval European art works.<sup>3</sup> China was influenced by Western cultures, especially in the early Middle Ages, as she was frequently being conquered by foreign rulers, and alternately was conquering other countries. Perhaps this influence is shown in the fact that the Chinese had a J-shaped trumpet almost identical to the Roman lituus.<sup>4</sup> As photographed by Kinsky, this trumpet, called the ca kiao, has a very narrow tube which is slightly conical in the last

---

<sup>1</sup>Sachs, History of Musical Instruments, p. 211.

<sup>2</sup>Ibid.

<sup>2</sup>Ibid.

<sup>4</sup>Ulric Daubeney, Orchestral Wind Instruments (London: William Reeves, n. d.), p. 82.

joint and expands abruptly into a bell after the curve in its tubing.<sup>1</sup> Whether this instrument came from Roman influence, whether the reverse is true, or whether these instruments had no connection, is a matter only for speculation.

Tibet and Mongolia have a sixteen-foot instrument thousands of years old, which is found only in these countries. Sachs describes it as being made of red copper, in straight form, with gold and silver decorations occasionally added.<sup>2</sup> This unique type of trumpet is used only in Lamaistic rituals in the Tibetal mountains, where two of them are sounded alternately. The bells must be either rested on the ground or supported with a cord by a boy servant. Their low, weird, terrifying notes can be heard far away in the mountains. An article by Joseph Rock, published in National Geographic Magazine, entitled "Life Among the Lamas of Choni," pictures two monks of the Choni lamasery playing these huge trumpets.<sup>3</sup> These lamaseries described are located in Choni, a Tibetan principality of Kansu Province in China. These same trumpets pictured have been used there since antiquity.

During about the first two millenniums B. C., there was developing on a peninsula bordered by the Aegean Sea, a

---

<sup>1</sup>Georg Kinsky (ed.), A History of Music in Pictures (New York: E. P. Dutton and Company, 1937), p. 23.

<sup>2</sup>Sachs, History of Musical Instruments, p. 212.

<sup>3</sup>Joseph Rock, "Life Among the Lamas of Choni," National Geographic Magazine, November, 1928, p. 569.



culture which laid the foundations for our modern Western civilizations. The Grecian age of glory began about the middle of the seventh century B. C., when the first Greek temples were constructed, and it lasted until the middle of the fourth century B. C. The trumpet, however, was not much used by the Greeks. The Grecian temperament seemed to call for the soft music of the lyre and the flute, rather than the loud voice of the martial trumpet. Perhaps the reason for this lies in the fact that the main component of Greek music was melody, and since the trumpet of that time was not capable of producing more than one or two, certainly not more than three, overtones, it was more percussive than melodic. The main use of the trumpet was in warfare; therefore the Greeks favored the straight type which they called the salpinx. This instrument was descended from the trumpets of the ancient Assyrians, Egyptians and Hebrews. Although the Greek trumpet was a little longer than the more ancient ones, Sachs believes that the initial *s*/ vowel indicates a pre-Hellenic origin of the name also.<sup>1</sup> The only Greek trumpet preserved to the present time, according to Sachs, is at the Museum of Fine Arts in Boston. The curator, L. D. Caskey, places it historically in the second half of the fifth century B. C.<sup>2</sup> Its ivory tube is made in thirteen sections fitting into one another and strengthened

---

<sup>1</sup>Sachs, History of Musical Instruments, p. 145.

<sup>2</sup>Ibid.

at the joints by bronze rings. It has a long funnel-shaped bell made of bronze; the mouthpiece is slightly enlarged without being cup-shaped. It is approximately twenty-two and one-half inches in length. Both Schwartz<sup>1</sup> and Daubeny<sup>2</sup> write that the salpinx is chronicled as having been used at the siege of Troy (ca. 1300 B. C.). However, in ancient Greece, the trumpet was not used for martial purposes as extensively as the flute. The trumpet was considered capable of arousing too much emotion in the soldiers. Farmer says of the Grecian use of the trumpet:

. . . . although they used the trumpet for signaling . . . . they considered its tone too inspiring and likely to make the soldiers impetuous, whilst the soothing tones of the flute during the march and exercises kept the troops cool and firm.<sup>3</sup>

The sound of the ancient flute must have been stirring, too, at times, for Busby finds enough evidence to say of it:

"The tones and power of the ancient tibia were sufficiently boisterous to come under the description of those of the clarion."<sup>4</sup> As the trumpet developed, and as Grecian music became more turbulent, the Greeks came to believe more and more in the inspiring powers of the trumpet. Busby quotes Plutarch, who says in his Symposiasts:

The ancient Greeks were very careful to have their children thoroughly instructed in the principles of music. . . . they also found it a powerful

<sup>1</sup>Schwartz, op. cit., p. 159.

<sup>2</sup>Daubeny, op. cit., p. 82.

<sup>3</sup>Farmer, Military Music, p. 3.

<sup>4</sup>Busby, op. cit., p. 136.

incentive to valour, and, accordingly, made use of the pipes, or flutes, when they advanced to battle. The Lacedaemonians and the Cretans did the same; and in our times, the trumpet, succeeding the pipe, as more sonorous, is used for the same purpose.<sup>1</sup>

Busby gives another reference to the stirring powers of the trumpet: that of Xenophon's writing of a Thracian prince, who by the sound of flutes and trumpets made of raw hides, was roused to such a degree of warlike enthusiasm that he moved as quickly as if he were dodging arrows.<sup>2</sup> Herodorus, a trumpeter, who will also be mentioned later in connection with the Olympian Games, is said to have possessed the power to inspire greatly soldiers in warfare. For instance, at the siege of Argos, by sounding two trumpets at once, he enabled the troops of Demetrius to move a machine to the ramparts, a feat which had baffled all attempts.<sup>3</sup> Busby suggests a psychological explanation for this and other incidents like it: "May not the whole miraculous part of this exploit be construed into a signal given by the musician to the soldiers, for exerting themselves in concert?"<sup>4</sup>

The trumpet gained so much popularity in Greece that in the ninety-sixth Olympiad, a prize was instituted at the Olympian Games for the best performer on the trumpet. Two trumpeters, Timoeus and Crates of Elis, were the first to win this honor in 396 B. C.<sup>5</sup> Achais of Hybla in Sicily was

---

<sup>1</sup>Ibid., p. 194.

<sup>2</sup>Ibid., pp. 66-67.

<sup>3</sup>Ibid., p. 67.

<sup>4</sup>Busby, op. cit., p. 67.

<sup>5</sup>Daubeny, op. cit., p. 133.



victor on the trumpet at three Olympiads.<sup>1</sup> Herodorus, of Megara, seems to hold all records for the winning of trumpet honors, for he is reported to have won the prize from ten to seventeen times. Busby records that Athenaeus reported Herodorus as victor in the whole circle of sacred games, he having been crowned at the Olympian, Pythian, Nemean, and Isthmean.<sup>2</sup> Evidently he was judged on volume rather than musical qualities, for Elson says of his performances:

His music was so loud that the audience were sometimes stunned by the noise. He could play two trumpets at once, and when he did so his hearers had to sit farther off, in self-defence.<sup>3</sup>

Busby substantiates this idea that Herodorus was remarkable for his gigantic figure and the strength of his lungs "which were so powerful that his performance could not be heard with safety, unless at a great distance."<sup>4</sup> Besides participation in the contests, trumpeters must have been hired for definite all-year service, since they also proclaimed peace and war, and religious ceremonies. McKinney and Anderson quote Kirsten's description of the duty of the trumpeters at the feast of Dionysus Eleutherios:

The audience met in the theater around the break of day, well provided with food which was consumed during the tedious parts and the intermissions. Herald

<sup>1</sup>Busby, op. cit., p. 156.

<sup>2</sup>Ibid., p. 157.

<sup>3</sup>Elson, op. cit., p. 34.

<sup>4</sup>Busby, op. cit., p. 156.

trumpeters announced the commencement of the performance.<sup>1</sup>

The force of breath and muscle necessary to produce the burst of noise credited to these trumpeters, especially Herodorus, must have been great indeed. Busby describes their exertions as follows:

The exertions used by the ancients in blowing the flute and the trumpet, were so great, that for the preservation of their cheeks, they were obliged to use a capistrum, or muzzle, which, however, was not always adequate to the purpose. According to Lucian, Harmonides, a juvenile scholar of Timotheus, at his first public performance, began his flute solo with so violent a blast, that he breathed into the instrument his last breath: and from an epigram of Archais, the Hyblaeon, we learn, that that trumpeter dedicated a statue to Apollo, in gratitude for that deity's preservation of his cheeks and blood-vessels, while, with his utmost force, he proclaimed the Olympic Games.<sup>2</sup>

The most conspicuous reference to the trumpet in Greek mythology is that of Triton who was Neptune's trumpeter. Busby quotes Nonnus who describes Triton as "possessing the deep-toned trumpet of the Hetrurian [Etrurian] main."<sup>3</sup>

The Romans built one of the greatest empires in history, and contributed much to the world in the fields of architecture and engineering, but in the matter of the arts it is well agreed that they were only imitators who added little originality to what they had copied from others.

<sup>1</sup>McKinney and Anderson, op. cit., p. 76.

<sup>2</sup>Busby, op. cit., pp. 156-157.

<sup>3</sup>Ibid., p. 219.

Van Loon concludes about their art: "It was all so magnificent and so inexpressibly dull."<sup>1</sup> Etrusca and Greece served as models for the Roman imitators, the former being the first with which the Romans came in contact. It will be recalled that the Etruscans were a race of people who lived in the territory between the Tiber River and the Apennine Mountains and who, it is believed, migrated from Asia Minor about 1000 B. C. The Romans perhaps received the trumpet first from the Etruscans. Even though it is likely that the Grecian trumpet was passed down from the Egyptians, the Greeks themselves gave the Etruscans credit for the invention of the trumpet. Possibly the reason for this was their extensive use of the instrument, for Busby writes of the Etruscans:

. . . . stationed trumpeters in their towers upon the sea-coast, where they watched day and night, in order that if any thing extraordinary occurred, they might, by a blast from their instruments, give immediate notice.<sup>2</sup>

Rome willingly accepted Grecian superiority in almost all branches of music. Only in the military brasses did the Romans develop instruments independent of the Grecian ones. The Romans were the first, outside of the Baltic countries, to perceive the possibilities of making a long brass instrument which would enable them to play in

---

<sup>1</sup>Van Loon, op. cit., p. 124.

<sup>2</sup>Busby, op. cit., p. 219.



the higher overtones, thereby giving them a wider range, especially if they curved this instrument to obviate difficulties of transportation. The cornu and the buccina were the Roman solutions to this problem. These instruments were about twelve feet in length and shaped like the letters C and G. The tube curved down from the mouthpiece and around the player's shoulder, ending with the bell pointing forward over his head. A wooden cross-bar joined the two sides and rested the instrument on the shoulder.<sup>1</sup> The buccina was the prototype of the trombone, as the cornu was that of the horn.

The Romans were primarily a military nation, possessing a high regard for martial music. In addition to the cornu and buccina, they had the tuba, or straight trumpet, and the lituus or small trumpet, all of which will be described later in some detail. All had their place in directing the movements of troops. Daubeny gives thus a description of the functions of these various instruments:

Among the Roman Legions, every regiment of horse and foot was provided with at least one variety of trumpet or bugle, chief among which were the tuba, or straight bugle, which gave the signal for the attack, the buccina and the cornu, deep-sounding horns whose employment appears to have corresponded more to the camp uses of our infantry bugle. The Roman cavalry were directed by the sound of the lituus, a kind of trumpet.<sup>2</sup>

---

<sup>1</sup>Sachs, History of Musical Instruments, p. 147.

<sup>2</sup>Daubeny, op. cit., p. 133.

The performers on all of these instruments were called Aeneatores.<sup>1</sup>

The Roman tuba was the direct descendant of the Greek salpinx. Its length was about four feet; it was made entirely of bronze with an evenly conical bore, possessing a slightly expanding bell and mouthpiece of either horn or bronze.<sup>2</sup> As with the Greek trumpets, the sound must have been harsh and boisterous, for trumpeters are pictured, in some representations, with the free hand bracing the back of the head; also with a chain attached to the bell to allow it to be pulled, bracing the player's lips more firmly against the mouthpiece. In some instances even the mouth-band of the oboist was used.<sup>3</sup> Roman authors describe the sound of the tuba as being horribilis(horrible), raucus (raucous), rudis (rude), and terribilis (terrible).<sup>4</sup>

The lituus was a hooked or J-shaped trumpet made of a long, slender, bronze tube which curved upward at the end to form a bell. It was possibly a descendant of a cane or wooden tube with an animal horn attached to the end, but by the time of the height of Roman civilization, the bronze-smelting peoples molded it in one piece. Sachs gives its length as approximately seventy-nine centimeters, or about

---

<sup>1</sup>Farmer, op. cit., p. 4.

<sup>2</sup>Sachs, History of Musical Instruments, pp. 145-146.

<sup>3</sup>Ibid., p. 146.

<sup>4</sup>Ibid., pp. 145-146.

thirty-one inches.<sup>1</sup> The lituus is closely duplicated in the Celtic karnyx. In early development, the bell of both the karnyx and the lituus was made in the form of a dragon's head with an open mouth. A lituus of this type is carved on the triumphal arch for the emperor Hadrian (113 A. D.) and also is found on Roman, Gallic and Britannic coins.<sup>2</sup>

The lituus, however, in its final form was undecorated. Daubeny mentions one of these instruments being discovered in a tomb at Cerveteri in 1827; its pitch was found to be a third below the modern Eb cavalry trumpet.<sup>3</sup> Roman and Greek authors designated its sound as "stridor" (shriek) and "strephens" (bray).<sup>4</sup>

The signals given on the lituus and the tuba must have been either entirely rhythmic or limited to two or three notes. Galpin mentions that the Romans puffed their cheeks while playing these, and this procedure, in itself, would limit the use of the higher overtones.<sup>5</sup>

Before the decline of the Roman Empire, the trumpet reached a stage of development which it was not to attain again until the thirteenth century of the Christian era. Pictured on a fresco of the first century A. D., found

<sup>1</sup>Ibid., p. 146.

<sup>2</sup>Ibid.

<sup>3</sup>Daubeny, op. cit., p. 82.

<sup>4</sup>Galpin, Textbook of European Musical Instruments, p. 216.

<sup>5</sup>Galpin, Old English Instruments of Music, p. 202; Sachs, History of Musical Instruments, p. 146.



on the walls of the House of the Gladiators at Pompeii, there is a trumpet very similar to the modern military trumpet.<sup>1</sup> This type of trumpet must have been lost after the decline of Roman civilization, for it was not known in the Dark Ages and did not reappear until the thirteenth century revival of art and culture in Italy.

In regard to musical performance, the Romans were noisemakers rather than musicians. Their code of appreciation contained but two words: quantity and volume. The Colosseum, completed in 70 A. D., seated eighty-seven thousand spectators and in the shows given there, often as many as five thousand wild animals would be destroyed for the purpose of giving the mob a "happy" holiday.<sup>2</sup> These "imperial side shows," as McKinney and Anderson designate them, might include anything that was considered exciting or barbarous enough, such as chariot races and gladiatorial combats, fights between slave-manned galleys in the flooded arenas, hundreds of trumpeters playing in a chorus, and wild African lions let loose to be shot by specially trained archers.<sup>3</sup> Horace, as quoted by Galpin, records the Romans as having employed such large bands of pipes, horns and trumpets that they drowned out the singers they were meant to accompany.<sup>4</sup>

---

<sup>1</sup>Galpin, Old English Instruments of Music, p. 202.

<sup>2</sup>Van Loon, op. cit., p. 129.

<sup>3</sup>McKinney and Anderson, op. cit., p. 100.

<sup>4</sup>Galpin, Old English Instruments of Music, p. 273.

The goddess Fama, who, to the Romans, represented fame in the sense of the infamous or the notorious, was usually pictured playing a horn or a trumpet. Sargent, in his painting Fama, reproduced by Herzberg in Classical Myths, depicts her as playing an instrument which is a combination of a trumpet and a horn with four bells.<sup>1</sup>

Busby describes a very unusual instrument found in Pompeii about the middle of the eighteenth century:

A trumpet of a very extraordinary kind. . . . It consisted of a large tube of bronze, surrounded by seven small pipes of bone or ivory, inserted in as many of metal. There, terminating in one point, induce the opinion, that they were all blown through one mouth-piece. The small pipes are all of equal length and diameter, and seem to have been unisons to each other, and octaves to the great tube.<sup>2</sup>

In the fourth century A. D., the great Roman empire fell to the Germanic tribes who invaded Italy from the north. The civilization of these early Germanic or Teutonic races centered around the Baltic sea, including northern Germany, Denmark and the southern part of Scandinavia. It will be recalled that by the time of the Roman empire, these races were already acquainted with the use of bronze, probably since 1500 B. C. These Baltic peoples who were given to frequent periods of migration, early developed a metal wind instrument that would serve for purposes of signalling and would offer no obstacles in the way of transportation.

---

<sup>1</sup>Max J. Herzberg, Classical Myths (New York: Allyn and Bacon, 1941), p. 346.

<sup>2</sup>Busby, op. cit., n., p. 220.

Modern terminology has adopted the Danish name for this instrument, lur, with the plural form lurer. Upon observation of the existing specimens, Sachs gives the following description:

The three dozen examples of excavated lurer are entirely conical. They have a flat disk attached at the end of the tube, instead of a bell, and their mouthpieces resemble those of modern tenor trombones. All of them have a common characteristic: the second curve of the S-shaped tube is twisted in a plane at right angles to the plane of the first curve, and the two trumpets that form a pair are twisted in opposite directions.<sup>1</sup>

Sachs proposes that this opposite twisting of the two trumpets may have been copied from the form of a pair of mammoth's tusks which probably furnished material for signal instruments before the age of bronze.<sup>2</sup> Using as evidence the carefully constructed mouthpieces of these lurer, the modern student concludes that the Baltic races might be said to have discovered an important principle of acoustics. It is possible for a player now to obtain twenty-two overtones from these instruments,<sup>3</sup> but whether or not this could have been accomplished by early players is a matter for speculation. The hanging plates of metal attached to the tube were, no doubt, employed for the purpose of frightening evil spirits.<sup>4</sup> The instruments were usually found in

---

<sup>1</sup>Sachs, History of Musical Instruments, p. 147.

<sup>2</sup>Ibid., p. 147.

<sup>3</sup>Warren Dwight Allen, Philosophies of Music History (New York: American Book Company, 1939), p. 163.

<sup>4</sup>Reese, op. cit., p. 52.



pairs, and this fact consequently led to the supposition that they might have been played in harmony. This, however, does not necessarily hold true since twin trumpets were used in both Hebrew and Indian civilizations, but yet there are no records that harmony was achieved.

While at first ancient and primitive peoples used the trumpet idea for purposes of signalling and frightening evil spirits and enemies, it will have been noted that later civilizations, such as those of Rome and Greece, progressed a little farther and used the instrument for entertainment purposes also. The first instruments used were made of natural materials found close at hand, such as sea shells and animal horns. As civilization developed the use of metal craft, the method of manufacture of the trumpet progressed and the form of the instrument was changed more and more to fit the uses for which it was intended by these ancient peoples.

## CHAPTER II

### HISTORY OF THE DEVELOPMENT OF THE TRUMPET FROM THE FIRST TO THE EIGHTEENTH CENTURY, A. D.

When the Roman legionaries invaded the British Isles about 55 A. D., they found that the "barbaric" Britons, so-named by the Romans, employed instruments of the horn and trumpet types in warfare. The Britons were a warlike race, but they lacked the advantage of skilled discipline in their warfare. Their strategy was based primarily on the superstition of frightening the enemy into submission. Farmer states that "they began their attacks with taunting songs and deafening howls, accompanied by the blowing of a great number of horns and trumpets."<sup>1</sup> Daubeny concludes from the writings of historians of that period that "the terrible din of the horns and trumpets momentarily struck fear even to the hearts of the legionaries."<sup>2</sup> Galpin gives a quotation from the second book of Polybius' History in which he says:

The parade and tumult of the army of the Kelts terrified the Romans, for there was amongst them an infinite number of horns and trumpets which, with the

---

<sup>1</sup>Farmer, op. cit., p. 4.

<sup>2</sup>Daubeny, op. cit., p. 73.

shouts of the whole army in concert, made a clamour so terrible and loud that every surrounding echo was awakened, and all the adjacent country seemed to join in the horrible din.<sup>1</sup>

Of these, the trumpet-type instrument of conical bore was the Celtic karnyx. It was J-shaped, resembling the Roman lituus. The other types of brass instruments were of the horn variety, some animal horns, some descended from the Baltic lurer, and the Danish golden horns. The Danes seem to have exerted influence to some extent over the Britons even before the Roman invasion, as several of their horns have been found in England.<sup>2</sup> Two Danish golden horns discovered in 1639 were about thirty-three inches in length and covered in runes (characters of the Teutonic alphabet).<sup>3</sup> Daubeny writes that specimens of the early Celtic horns, at least two thousand years old and quite unlike the Roman cornu and buccina, have been found in the peat bogs of Ireland and Denmark.<sup>4</sup> The cast bronze horns are believed to date back to the fifth century B. C.<sup>5</sup> A curious feature of these bronze horns is that the mouthpiece is placed in the side instead of at the end, a peculiarity also common to the war horn of the Ashantees, who were a Negro

<sup>1</sup>Galpin, Old English Instruments of Music, p. 181.

<sup>2</sup>Farmer, op. cit., p. 7.

<sup>3</sup>Daubeny, op. cit., p. 72.

<sup>4</sup>Ibid.

<sup>5</sup>Galpin, Old English Instruments of Music, pp. 181-182.



tribe of West Africa, very skilled in gold-beating.<sup>1</sup>

Daubeny gives four methods of construction of these early Celtic horns:

- (1) hollowed out of a single piece of wood
- (2) two hollow pieces of wood held together by ropes or twigs or by metal bands
- (3) metal cast in one piece
- (4) a thin plate of metal hammered into shape and riveted<sup>2</sup>

In the first centuries A. D. the Roman brasses overshadowed the native instruments and predominated in Europe. As Roman civilization declined, however, the Roman instruments, inherited by other countries, either degenerated or developed according to the culture of their surroundings. The Roman tuba evolved into the clarion and the field-trumpet. Until the fourteenth century these instruments were very similar and used in much the same manner by all peoples. The occasions for which they served, for the most part military and state, were universal. Prior to the time of the Crusades the trumpet was employed for the purpose of giving military signals with the army and fanfares for state occasions. Reese quotes Johannes de Grocheo as saying that the trumpet of the early Middle Ages was employed in feasts, jousts and tourneys.<sup>3</sup> The minstrels, especially the troubadours, included the trumpet among the

---

<sup>1</sup>Daubeny, op. cit., p. 72.

<sup>2</sup>Ibid., p. 73.

<sup>3</sup>Reese, op. cit., p. 327.

instruments upon which they were able to perform. The trumpet was prohibited in church services because its tone was considered strident by the religious authorities, and therefore, since the church controlled almost all music, the instrument had no outlet for performance except through its martial duties. As long as there was no demand for the trumpet as a purely melodic instrument or as a consort of the church choir, there was no incentive for extended development.

With few deviations, the short, straight trumpet prevailed throughout Europe. Sachs writes of a straight metal trumpet without a bell depicted as early as the eighth century on Irish miniatures.<sup>1</sup> William the Conqueror brought with him "boisines and horns" when he invaded England in 1066.<sup>2</sup> Farmer describes this "boisine" as a large crooked trumpet,<sup>3</sup> possibly a last remnant of the Roman buccina. In battle the trumpets always led the charge and later announced the victory. The trumpet was so closely connected with the military by the Danes that the ballad of "Hardyknute," as quoted by Farmer, refers to the horn that "ne'er sounds in peace."<sup>4</sup> Farmer also quotes on the same subject from the History of Charles and Grymer, Swedish

<sup>1</sup>Sachs, History of Musical Instruments, p. 280.

<sup>2</sup>Farmer, op. cit., p. 7.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid., pp. 6-7.

Kings: "All instantly fly to arms, and everyone prepares himself for battle; the trumpet sounds, and each warrior is accoutred."<sup>1</sup> The defeated withdraw from the field of battle or the besieged city to the sound of the victor's trumpets. Farmer illustrates this tradition with his description of the taking of Rochester by William Rufus, son of William I, after a Norman rebellion in 1088:

When Bishop Eudes was forced to surrender, he obtained the king's permission to quit the city with all arms and horses. Not satisfied with this, he further endeavored to seek the favor, that the king's military music should not sound their triumphant "fanfare" during the capitulation. But William angrily refused, saying that he would not make the concession for a thousand gold marks. So when the rebellious Normans marched out of Rochester, they did so with colours lowered, and to the sound of the king's trumpets.<sup>2</sup>

The Crusades, which began in 1096, had a profound influence on the culture of the Europeans. Military music had declined with the fall of the Roman Empire, and the only instruments of Western armies previous to the Crusades were horns and trumpets. The Saracens however used many more horns and trumpets, combined with clarions, pipes, drums and cymbals.<sup>3</sup> A military band of this strength and "prodigious array, creating a horrible noise and clamour," was quite new and terrifying to the Crusaders.<sup>4</sup> However, there is little

---

<sup>1</sup>Ibid., p. 7.

<sup>2</sup>Ibid., pp. 8-9.

<sup>3</sup>Farmer, op. cit., p. 13.

<sup>4</sup>Ibid.



or no evidence to support the belief that definite trumpet calls were known and practiced at the time of the Crusades. Farmer gives a quotation from de Vinsauf which might be considered as evidence of trumpet calls in harmony, but which sounds rather as if it were written in such a manner for the sake of an attractive narrative:

Meanwhile the trumpets blew, and their sounds being harmoniously blended, there arose a kind of discordant concord of notes, whilst the sameness of the sounds being continued, the one followed the other in mutual succession, and the notes which had been lowered were again resounded.<sup>1</sup>

In contrast, Farmer gives another quotation from de Vinsauf, concerning the Crusade of Richard I (1189-1192), in proof that definite combinations of tones had no special meaning except by prearranged orders: "It had been resolved by common consent that the sounding of six trumpets in three different parts of the army should be a signal for a charge."<sup>2</sup>

The Crusades, which encompassed the period from 1096 to 1270, brought the Christian armies into prolonged contact with the Turks and the Arabians. In an atmosphere of close association such as that of the periods when the Christians were successful in their quests and governed, for a time, the conquered territory, there would naturally be an exchange of ideas and cultures. As a result of Arabian influence, the trumpets of the Europeans became longer and

---

<sup>1</sup>Ibid., p. 11.

<sup>2</sup>Ibid., p. 10.

slimmer and acquired a large bell. According to Sachs, not only was the shape thus influenced but also the manner of playing, for poets of that time spoke of trumpets "blown in the manner of the heathens" and even of cors sarrazinois or Saracen horns.<sup>1</sup>

Throughout medieval times, until about the thirteenth century, the only notable distinction in the trumpet-like instruments was between the claro or clarion, which at first included all trumpets, and the buisine or buysine (from the Latin, buccina) which later became the prototype of the trombone. Although this buisine derived its name from the Roman buccina, yet the instruments differed radically. The buisine was simply a long straight tube usually about six feet in length; this measurement constituted the main difference between it and the claro whose length was three or four feet. These two instruments were considered so alike that in Italy they were often called the tubae and tubecta, and it is recorded that Emperor Frederick II, of Italy, caused to be made to his order four silver tubae and one tubecta.<sup>2</sup> The vernacular terms in Italian were trumpet and trombetta.<sup>3</sup> The French designated these instruments by the names of trompette and buisine,<sup>4</sup> while in the Provencal they

<sup>1</sup>Sachs, History of Musical Instruments, p. 281.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

were known as the trompe and trompe petite.<sup>1</sup> The Germans contemporaneously distinguished them from one another with the terms, claro and buzine.<sup>2</sup>

An unusual instrument, dating from the twelfth century, is the "Great Court Trump" of Ipswich, England, which was supposed to have been presented to that town by King John, reigning from 1199 to 1216, and which today is still blown by the town wakeman or watchman. According to Galpin's description, this trumpet is made of cast metal, thirty-five inches long and straight for the greater part of its length with a sharp curve upward at the open end to form a bell.<sup>3</sup> Its shape is similar to the Roman lituus and the Celtic karnyx.

In literature of the twelfth, thirteenth, fourteenth and fifteenth centuries, there is frequent mention of the trumpet in general and the clarion in particular. In the twelfth century, William of Malmesbury speaks of the "loud melody of the Clarasii."<sup>4</sup> Machault, the Provencal poet of the early fourteenth century, grouped together, in his La Prise d'Alexandre, "trompes, buzines et trompettes," and in addition used the Provencal terms of "trompe" and "trompe petite," previously mentioned.<sup>5</sup> One of the proverbs from

<sup>1</sup>Galpin, Old English Instruments of Music, p. 200.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., p. 187.

<sup>4</sup>Ibid., p. 200.

<sup>5</sup>Ibid.



the city of Lekingfelde in the time of the reign of Henry VII (1308-1313) gives the following advice to the clarion player:

Immoderate wyndes in a Clarion causithe it for to rage;  
Soft wynde and moderate makithe the sownde to assuage.  
Therefore he whiche in that instrumente wolde have  
    swete modulacion,  
Bustius wyndes must leve and use moderacion.<sup>1</sup>

The martial employment of the trumpet and clarion is illustrated in the following excerpt from an English ballad, which deals with the subject of the defeat of the Scots at Halidon Hill in 1333:

This was don with merrie sowne  
With pipis, trompes and tabers thereto,  
and loude clarionis thei blew also.<sup>2</sup>

Judging from his many references to the instrument, one concludes that the trumpet must have been very well-known in Chaucer's time (ca. 1340-1400). To mention but one instance, there is a passage in his Knighte's Tale (line 1653) that runs as follows:

Fypes, trompes, nakers and clariounes,  
That in the bataille blowe bloody sownes.<sup>3</sup>

In the poem, Vision of Piers the Plowman, attributed to William Langland (ca. 1362), Piers says of himself that he was no minstrel for:

<sup>1</sup>Ibid., p. 199.

<sup>2</sup>Ibid., p. 203.

<sup>3</sup>Stephen Carpenter, Chaucer's Prologue and Knighte's Tale (Boston: Ginn and Company, 1901), p. 73.

Ich can not tabre, ne trompe, ne tells fair gestes,  
Ne fithelyn at festes, ne harpen.<sup>1</sup>

An exception to the fact that the trumpet was little used in the church is the description of Froissart, as quoted by Reese, of a special occasion at a church in Ghent in 1386, where trumpets, clarions, and "toutes manieres d'instrumens" ("all manner of instruments") were employed.<sup>2</sup> One of the most important source manuscripts of fourteenth century life was the anonymous Echees amoureux written ca. 1370 by a French dilettante. The following quotation is taken from a paraphrase by John Lydgate (ca. 1373-1450) in his "Reson and Senuallyte":

Ther wer trumpes and trumpetes,  
Lowde shallys and doucetes,  
Passyng of gret melodye . . . .<sup>3</sup>

Another important source manuscript was the anonymous English poem, "The Squyr of Lowe Degre," written about the year 1400, which deals with the life of the upper middle class and probably is a poem of the people. The following quotation is taken from a passage enumerating the musical instruments of that period (lines 1076-77):

With trumpette and with claryon clere,  
With dulcet pipes of many cordes.<sup>4</sup>

<sup>1</sup>Galpin, Old English Instruments of Music, p. 24.

<sup>2</sup>Reese, op. cit., p. 385.

<sup>3</sup>Ibid.

<sup>4</sup>Galpin, Old English Instruments of Music, p. 64.

The early clarion, of about 1000 A. D., was a short straight tube of brass with a cup-shaped mouthpiece and a flaring bell, with little carrying power.<sup>1</sup> An increase in length, therefore, became necessary for outdoor effectiveness. No doubt the advantages of a longer instrument for elaboration of fanfares must have been comprehended by trumpeters, but because the instrument was employed in military camps and on the battle-fields, obviously it could not be too long and bulky. This realization was the prelude to the curved trumpet of Western Europe. The first curve of the instrument, which dated about 1300, or shortly thereafter,<sup>2</sup> was in the same plane as the tube, much resembling the shape of the modern saxophone and the bass clarinet. While this U-shaped bend removed transportation difficulties, it weakened construction. Galpin states that one of these trumpets in zigzag form is pictured in a tournament scene carved beneath one of the choir-seats of Worcester Cathedral, which edifice was erected in 1397.<sup>3</sup> Sachs suggests that this form might have been introduced from the Orient, since it also appeared on Persian miniatures at about the same time.<sup>4</sup> The next step in experimental bending was the folding

---

<sup>1</sup>Cecil Forsyth, Orchestration (New York: Macmillan Company, 1936), p. 69.

<sup>2</sup>Galpin, Old English Instruments of Music, p. 201.

<sup>3</sup>Ibid., p. 202.

<sup>4</sup>Sachs, History of Musical Instruments, p. 328.



of the third length of the tube over the first as in the modern trumpet. For some time these two tubes were not fixed together, but were kept apart by a piece of wood inserted between them, over which canvas strapping and ornamental cords were wound to secure the tubes.<sup>1</sup> With this improvement in the curve of the tube, the destinies of the field-trumpet and the clarion became separate.

This significant change must have taken place in the late fifteenth or early sixteenth century, for in 1529, Horman, as quoted by Galpin, wrote that "a Trompette is straight, but a Clarion is wound in and out with a hope."<sup>2</sup> The last step in this evolution of shape was the discarding of the old straight trumpet and the introduction of the folded one as a military instrument. After this change, both the clarion and the military instrument were called trumpets until they became separated according to bore and register in the sixteenth and seventeenth centuries.<sup>3</sup>

It will have been noted that the curve was historically late in appearing in Western Europe, since, as heretofore mentioned, the Romans had a trumpet, pictured on a fresco at Pompeii in the first century A. D., which resembled the present-day trumpet.

In the early Middle Ages, the trumpet was a part of

<sup>1</sup>Galpin, Old English Instruments of Music, p. 203.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., p. 204.

the instrumental equipment of the wandering musician or minstrel. In the twelfth or thirteenth century the trumpeters raised themselves from the wandering classes, took service at the courts of princes and other noblemen and together with the kettledrummers, they even formed a guild. The members of this guild divided themselves into two branches: "taught" and "untaught" trumpeters.<sup>1</sup> The former were the artisans and the latter were the field-trumpeters of the cavalry and infantry, who were in a position similar to that of the modern military bugler. The taught trumpeters were first apprentices who, after from four to seven years of good training, obtained a diploma.<sup>2</sup> Their training was very severe and secretive. They were bound by oath never to divulge the technical secrets of double and triple tonguing and "trommetting," this latter term being described by Kappey as "a long note held out whilst 'florrying' the tongue, a process very similar to the 'burr' with which northcountrymen pronounce the letter r."<sup>3</sup> (Northcountrymen were of course synonymous with Scotsmen.) "Trommetting" seems to be the equivalent of the modern term "flutter-tonguing," which is performed by a rapid trilling of the tongue against the roof of the mouth. According to another passage from Farmer, the trumpeter was expected to possess

---

<sup>1</sup>Kappey, op. cit., p. 16.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., p. 50.

more than just the ability to perform: "The trumpeter was expected to be a man of sundry accomplishments, together with a comely figure, a good deportment and the rest."<sup>1</sup>

By reason of its tone quality and close association with the military organizations and with pageantry, the trumpet was restricted early for the use of royalty and nobility to be played by their court musicians and soldiers. The common people might play the zinken (cornet), the posaune (trombone), and the thurner-horn (watchman's horn), but never the noble trumpet. Galpin describes this phase in the trumpet's history thus:

It is the "nobleman" amongst the instruments of music, standing at the king's right hand. The watchmen might blow their horns through the gloomy streets, the huntsmen might "poup their bemes" across the woodland glade, the town pipers might make merry holiday for all good citizens, but the trumpeters, with their attendant drummers, stood apart, awaiting their lord's commands.<sup>2</sup>

"Beme" was the term for hunting-horn. These royal trumpeters were employed to herald almost every event and to accompany their sovereign or nobleman on all journeys, sounding fanfares and "tuckets."<sup>3</sup> "Tucket" was the term used in England to designate a flourish of trumpets; "tusch" was the corresponding continental term.<sup>4</sup> In residence these

<sup>1</sup>Farmer, op. cit., p. 40.

<sup>2</sup>Galpin, Old English Instruments of Music, p. 199.

<sup>3</sup>Ibid.

<sup>4</sup>Kaprey, op. cit., p. 50.



trumpeters announced the meals and then stood behind the master's chair awaiting his pleasure. They traveled with him on all his journeys, announcing his entrance into towns with an elaborate fanfare. Kappey describes these trumpet flourishes as

consisting of a wild, noisy sort of arpeggio of the chord of C, each trumpeter playing any variation he liked, within certain general limits, and finishing with "trommetting."<sup>1</sup>

Kappey also gives an example of one of these flourishes in staff notation, of which Fig. 1, page 75, is an excerpt. The trumpeters of the royal households were given the rank of officers, wore the feather of nobility in their caps and were provided with horses and grooms. In military units the trumpeter was a non-combatant, even so far, Farmer relates from the "Souldier's Accidence" (1635), as to have a sword with a broken point.<sup>2</sup> The military music of this period (1200-1400) was in a period of transition from the marches and pieces in unison to those in three, four, five and six parts, which will be explained in some detail later.

The number of trumpeters kept by the royalty and nobility, for the most part, was governed by rank; however, the standard of judgment was not the same in all countries. For example, in Germany, the elector of Saxony, patron and protector of the German guild of trumpeters, had in 1680, a corps of nineteen trumpeters, three kettledrummers, and

---

<sup>1</sup>Ibid.

<sup>2</sup>Farmer, op. cit., p. 40.

one Oberhoftrompeter, or chief-trumpeter.<sup>1</sup> Furthermore, the trumpeters of the princes were so well protected in Germany that in their frequent quarrels with tower-watchmen, the courts almost always excused the royal trumpeters. Menke writes that at the end of the seventeenth century the Elector's trumpeters broke into the house of the chief-musician in Hanover, with whom they were carrying on a feud, took his trumpet away from him and knocked out several front teeth with it. They escaped all punishment for they asserted their just rights.<sup>2</sup> The duchies at first, and later the electorates, had their own bands of trumpeters. As a rule the trumpeters played only fanfares until the end of the sixteenth century, but Menke finds an exception to this rule in Nagel's On the History of Music at the Darmstadt Court, where it is recorded that in 1560 one duty of the trumpeters was to "play in the band to the singing."<sup>3</sup>

In France the King's corps of trumpets and hunting-horns was attached to the royal stables. A favorite use of trumpets was to accompany the dancing of horses. Menke quotes an amusing passage from Piersig in connection with this pastime:

---

<sup>1</sup>Kappey, op. cit., p. 17.

<sup>2</sup>Werner Menke, History of the Trumpet of Bach and Handel (London: William Reeves, n. d.), p. 39.

<sup>3</sup>Ibid., p. 63.

Trumpets are the most proper instruments for horses to dance to, as the horses have leisure to take breath when the trumpeters do. Nor is any other instrument more agreeable to them, for it is martial, and the horse (which is naturally courageous) loves this animating sound.<sup>1</sup>

The equestrian ballets, which became so popular in France during the reign of Louis XIV (1642-1661), originated in Italy. In that country these glorified horse shows were quite often incorporated into the early operas. Liberazione di Ruggiero, by Francesca, gifted daughter of Caccini (co-founder of opera), closed with a ballet featuring twenty-four mounted men.<sup>2</sup> These ballets were usually accompanied or preceded by fanfares or some sort of trumpet music. In Italy, trumpet music already on hand was frequently used, for there, as in Germany, the trumpets had a guild of their own, with secret crafts and special terminology.<sup>3</sup> These equestrian ballets in France were full shows and not only part of the opera. They were developed to such perfection there that quite often they are recorded to have been of Parisian origin. Paul Nettl, in his article on these ballets, writes that in existing records of these shows there is frequent reference to the warlike fanfares of the trumpets.<sup>4</sup> He gives in staff notation a sarabanda from the

---

<sup>1</sup>Ibid., p. 47.

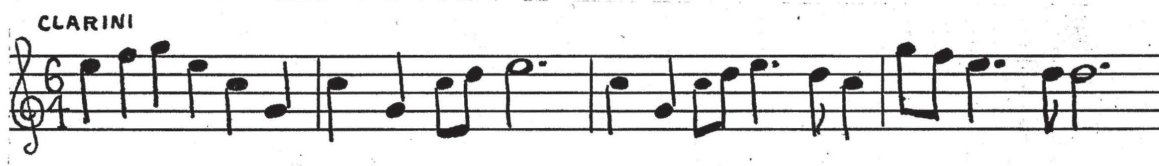
<sup>2</sup>Paul Nettl, "Equestrian Ballets of the Baroque Period," Musical Quarterly, January, 1933, p. 75.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid., p. 77.



ballet of 1667 of which the following excerpt<sup>1</sup> is a few bars of the clarini part:



Trumpets were employed in France, as elsewhere, for the exclusive use of the nobility, but there were no elaborate guilds such as those in Germany and Italy. Despite these restrictions, the trumpet was not always used in the noblest of ways. Kappey records the following anecdote in support of this statement:

During the siege of Casal, in 1630, by the Spaniards, the French Commander and favourite of Louis XIII, one evening, after very liberal potations, proposed to a number of his officers that they should go and dance upon one of their defensive outworks, called a half-moon, and drink to the health of all Christian princes, including the attacking Spanish General, the Marquess of Spinola. Not being able to collect a larger band, they took a trumpeter and a bassplayer, and proceeded to the spot appointed for their display of defiance. They drank the health as previously proposed, got very merry, and the trumpeter and bassplayer struck up a tune as best they could, and the officers had a dance. Their brave display however, was somewhat suddenly interrupted, the Spaniards having previously lodged a mine under the very fort, which they now fired, blowing up the whole company.<sup>2</sup>

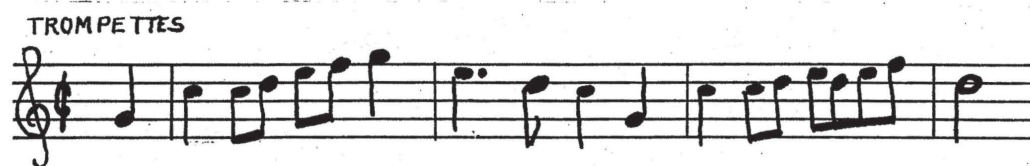
The reign of Louis XIV was a fruitful period for the development of music and pageantry in France. Michel Brenet, in a treatise on French military music, gives the trumpet of that

---

<sup>1</sup>Ibid.

<sup>2</sup>Kappey, op. cit., p. 78.

time as being used "in peace, as well as in war, in all sorts of rejoicings and public solemnities."<sup>1</sup> He also mentions a certain Minim who recorded in the 1670's a two-part song for trumpets which subsequently became famous as the "march of Turenne," and later as the Provençal Christmas carol from which Bizet took the theme for the introduction of his L'Arlesienne suite.<sup>2</sup> Lully, the official court composer of France, in his time, wrote many marches for the military and employed trumpets in his operas when the occasion demanded. For example, in his warlike opera Thesee, written in 1675, there is a march, in imitation of those played for the troops of the King of France, brilliantly colored with trumpets and kettledrums. A few bars of the trumpet part<sup>3</sup> follow:



The trumpet was the special instrument of the cavalry; the usual allotment to each company was two. Although the military marches and signals were played in unison, the music for the tilting-matches, of which the trumpets were an integral part, was in two or three parts. For the tilting-

---

<sup>1</sup>Michel Brenet, "French Military Music in the Reign of Louis XIV," Musical Quarterly, July, 1917, p. 345.

<sup>2</sup>Ibid., p. 346.

<sup>3</sup>Ibid., p. 352.

match of 1686, Lully composed a prelude, gavotte, minuet and jig in two or three parts for trumpets.<sup>1</sup>

After the conquest of England in 1066 by William of Normandy, court life in France and England became much the same. The Normans brought new elements of language and culture and new feudal forms of government to England. Naturally, since Henry I and Henry II spent as much of their time with their continental fiefs as they spent in England, the French influence was even greater during their reigns. It will be recalled that Richard I (1189-1199) spoke Provencal and made that language his court language. French remained the official court language, even through the reign of Queen Elizabeth. In addition to the French influence of the Norman kings, there was that resulting from the marriages of English kings to French queens, for example, the marriage of Henry III to a daughter of Raymond Berengar of Provence.

It seems likely that, with the overlapping of cultures and governments in this period in France and England, the development of the trumpet in these two countries would be somewhat parallel. In England, from about 1200 on, the trumpeters were attached to the royal household and allotted to the various nobles. All trumpeters and drummers were under the direct supervision of the sergeant trumpeter. Before the time of Edward III (1327-1377), there was no

---

<sup>1</sup>Ibid.



specific number of trumpeters listed but only an occasional mention of one in the tabulation of public expenditures. Farmer gives two of these entries: one item in 1292 for a certain Randolph, the King's trumpeter, and another in 1310 for a Roger, the trumpeter.<sup>1</sup> In Hawkins' listing of the court musicians of Edward III, there are five "trompetters."<sup>2</sup> Farmer adds two clarions to this list.<sup>3</sup> When Edward III entered Calais in 1347, there was a consort to greet him, which was composed, in the words of Froissart, the famous fourteenth-century historian, "de trompes, de tambours, de nacaires, de chalemies, et de muses."<sup>4</sup> King Henry V had ten trumpeters who accompanied him to France during the Hundred Years' War and played at the victory of Agincourt.<sup>5</sup>

For information concerning the history of the court trumpeters of England, the writer has consulted the valuable work by de Lafontaine, The King's Musick. This book is a collection of documents from the records of the Lord Chamberlain of England, dating back to 1490. There are listed nine trumpeters serving both in 1503, for the funeral of Queen Elizabeth, wife of Henry VII, and again in 1509, for the funeral of Henry VII, himself.<sup>6</sup> The first mention in

<sup>1</sup>Farmer, op. cit., p. 9.

<sup>2</sup>Sir John Hawkins, The History of the Science and Practice of Music (London: T. Payne and Son, 1776), II, 106-107.

<sup>3</sup>Farmer, op. cit., p. 134.

<sup>4</sup>Daubeny, op. cit., p. 125.

<sup>5</sup>Farmer, op. cit., pp. 9-10.

<sup>6</sup>H. C. de Lafontaine, The King's Musick (London: Novello and Company, Ltd., 1909), pp. 2-3.

the aforesaid records of a title similar to sergeant trumpeter is of a Peter, marshall of the "kyng's trumpetts" listed for a livery for the coronation of Henry VIII in 1509.<sup>1</sup> For the funeral of Henry VIII in 1547, there are listed eighteen trumpeters, among them Benedict Browne being designated as sergeant.<sup>2</sup>

In 1593, the annual pay of the sergeant trumpeter was twenty-four pounds and six shillings.<sup>3</sup> In 1610, regular trumpeters received annually twenty pounds for wages and nineteen pounds and fourteen shillings for liveries.<sup>4</sup> By 1661, the wage of the sergeant trumpeter had been increased to one hundred pounds and the ordinary trumpeter's wage to sixty pounds, annually.<sup>5</sup> There are many entries in these records of the Lord Chamberlain warranting extra funds to trumpeters to be a part of the king's retinue on his holidays, or to accompany him or various noblemen on missions of state. For example, in 1556, during the reign of Queen Mary, there is a treasury warrant for liveries for three trumpeters, who are to accompany the Earl of Pembroke "into the parts of France."<sup>6</sup> Later, the records for

<sup>1</sup>Ibid., p. 4.

<sup>2</sup>Ibid., p. 7.

<sup>3</sup>Ibid., p. 38.

<sup>4</sup>Ibid., p. 49.

<sup>5</sup>Ibid., p. 137.

<sup>6</sup>Ibid., p. 10.

the year 1557 list a warrant on July 25 for livery for Stephen Medcalf, trumpeter, attending the Earl of Pembroke to France, and on January 22, a warrant for the livery of John Hall, trumpeter in attendance upon the Earl of Rutland toward the parts of France.<sup>1</sup> The king's trumpeters were also assigned to service on the seas, judging from the following entry of May 18, 1557:

Warrant to deliver white and green cloth "for cassocks and maryners sloppes" to Stephen Medcalf, Richard Frynde, Thomas Westcrosse and Peter Farewell, four trumpeters appointed to attend Lord William Howard of Effingham, high admiral of England, upon the seas.<sup>2</sup>

The appearance and attendance of trumpeters when traveling must have contributed a great deal toward the degree of prestige, for de Lafontaine quotes this reference from the records of 1633:

Warrant that the liveries of the eight trumpeters in ordinary appointed to attend his majesty in his journey into Scotland, be delivered beforehand "that they may go decently and handsomeley appparelled."<sup>3</sup>

In 1633, trumpeters were paid two shillings per day for attendance in travel;<sup>4</sup> and later, in 1663, this pay was increased to five shillings per day.<sup>5</sup> Queen Elizabeth seems to have been especially fond of trumpets according to

<sup>1</sup>Ibid., p. 11.

<sup>2</sup>Ibid., p. 10.

<sup>3</sup>Ibid., p. 83.

<sup>4</sup>Ibid., p. 85.

<sup>5</sup>Ibid., p. 162.



Galpin's report:

Whilst her guard were bringing in the dinner, twelve trumpets and two kettledrums made the hall ring for half an hour together; and at a pageant called The Royal Oak, exhibited in London in the year 1660, twenty-eight trumpeters beside the sergeant-trumpeter were employed.<sup>1</sup>

Further accounts of the Lord Chamberlain reveal that the household staff of Queen Elizabeth listed seventeen trumpeters.<sup>2</sup>

The royal trumpeters frequently were able to make the instruments they used, for there are many references in the accounts of the king's music that record the payment to members of the staff for new trumpets made. Galpin records an entry from the year 1639 which calls for payment to Cuthbert Collins, his Majesty's trumpeter, of the sum of sixty pounds for twenty trumpets made for his Majesty's service.<sup>3</sup> The most famous of these makers was William Bull, appointed trumpeter to Charles II in 1666, some of whose trumpets are still preserved in the London Museum.<sup>4</sup>

This life of a royal trumpeter was not always as attractive as it may seem to have been, for Farmer writes that in 1637 the sergeant trumpeter impressed a John Digges into the trumpet service when the latter abused him.<sup>5</sup> Then,

<sup>1</sup>Galpin, Old English Instruments of Music, p. 200.

<sup>2</sup>de Lafontaine, op. cit., p. 12.

<sup>3</sup>Galpin, Old English Instruments of Music, p. 205.

<sup>4</sup>Ibid., p. 200.

<sup>5</sup>Farmer, op. cit., p. 37.

too, it seems to have been a somewhat dangerous occupation, judging from an entry in the records of the Lord Chamberlain for the day of March 2, 1636, which reads as follows:

Warrant to swear David Allen one of his Majesty's trumpeters, at half pay, in the place of William Smith, deceased.

Note. -- Mr. Smith was murdered in my Lord Marshall's service in Germany.<sup>1</sup>

It is curious to note that subsequent entries seem to express less concern over the loss of Mr. Smith than that of his "silver" trumpet.

It will have been noted that these court trumpeters were richly dressed, as is further borne out in this descriptive bill rendered by John Allen and William Watts, tailors to Charles II, for making a trumpeter's garment and banner, the cost of this garment being listed as eighteen shillings:

For making a vest with hanging sleeves of cherry coloured taffaty lined with callico sleeves faced with taffaty laced with silver gawes in every seam and round the hanging sleeves bottom of the vest and a banner of red taffaty laced round with silver gawes.<sup>2</sup>

The common people could not play a trumpet, drum or fife without a license after the warrant issued by Charles II in 1661:

Warrant for the apprehension of all such trumpeters, drummers and fifes, as do sound with trumpets or use drums or fifes at any plays, dumb shows or models, without license from the sergeant trumpeter.<sup>3</sup>

<sup>1</sup>de Lafontaine, op. cit., p. 94.

<sup>2</sup>Ibid., p. 287.

<sup>3</sup>Ibid., p. 134.

This decree seems to have been enforced fairly well, for there are occasional entries concerning the arrest of violators, the following having been taken from the records of June 18, 1669:

Warrant to apprehend Anthony Devant, Benjamin Dobson, William Cradock, John Parsons, Arthur Pickering, George Chaundler and Richard Betts, for keeping playhouses and sounding trumpets, drums and fifes at dumb shows and modells without paying the fee due to his Majesty's sergeant trumpeter. . . . twelve pence from every playhouse.<sup>1</sup>

The use of the trumpet was restricted in Germany also, however, the people were eventually given the privilege of buying the right to keep town-trumpeters. Until the fifteenth century the towns of Germany were not allowed to have official trumpeters or at least not permitted to use an instrument which could be classified as a clarion or field-trumpet. Galpin mentions an instrument figured by Virdung in his Musica getutecht, called the Thurner Horn, which was used by the tower watchmen.<sup>2</sup> This instrument was a descendant of the earlier zigzag trumpet folded in the same plane which has been described previously.<sup>3</sup> Sigismund, the last of the Luxemburg emperors of the State of Germany, granted to the town of Augsburg in 1426 the privilege of keeping town-trumpeters, for which the town was

---

<sup>1</sup>Ibid., p. 217.

<sup>2</sup>Galpin, Old English Instruments of Music, p. 204.

<sup>3</sup>Galpin, Textbook of European Musical Instruments, pp. 235-236.



required to pay a large sum, in the shape of a loan, to the imperial exchequer.<sup>1</sup> This privilege roused the ire of many of the princes and nobles. The upper classes felt so strongly this assumption of the citizenry to a privilege to which the nobility believed the bourgeoisie had no right that many poems and satires were written. The following example is a translation of one of these:

Of Sigismund, the Lord, it was  
Indeed most unbecoming  
To let the city folk indulge  
In trumpeting and drumming.  
It made the vulgar people proud, --  
And proud they might be! -- since  
They claimed what hitherto was claimed  
Alone by king and prince.<sup>2</sup>

Other towns, especially in Germany, took quick advantage of this opportunity. Menke states that in 1474 a tower-watchman was employed at Lubeck, who, among other duties, had "to blow and to play the whole year and every evening on the Claritte as the custom hath been."<sup>3</sup> Menke goes on to explain that Claritte means clareta, or trumpet, that "blow" and "play" might refer to the difference between fanfare and melody. The town of Bruges listed four trumpeters among the municipal musicians in 1482.<sup>4</sup>

After the privilege granted to the city of Augsburg

<sup>1</sup>Kappey, op. cit., p. 17.

<sup>2</sup>Ibid.

<sup>3</sup>Menke, op. cit., p. 37.

<sup>4</sup>Ibid., p. 41.

by Sigismund in 1426, other cities either stretched the privilege to hire official trumpeters or bought the right to include them in the town-bands. Menke enumerates the duties of these town-musicians, who were paid regular, fixed salaries, as attendants at all municipal festivities and processions, partial participants in church services, and in private engagements at weddings.<sup>1</sup> In church services trumpets were employed to sustain the singing and sometimes to replace absent singers. There is in existence a "Modium Tubae" or "Trumpet Mass" for boys' choir and two trumpets written by Guillaume Dufay (ca. 1450).<sup>2</sup>

During the sixteenth century the trumpet began to invade the field of musical performance on the same level as melodic instruments such as the violin and oboe. This was the beginning of the rise of the definite art of "clarin-playing," which was to culminate in the works of Bach and Handel.

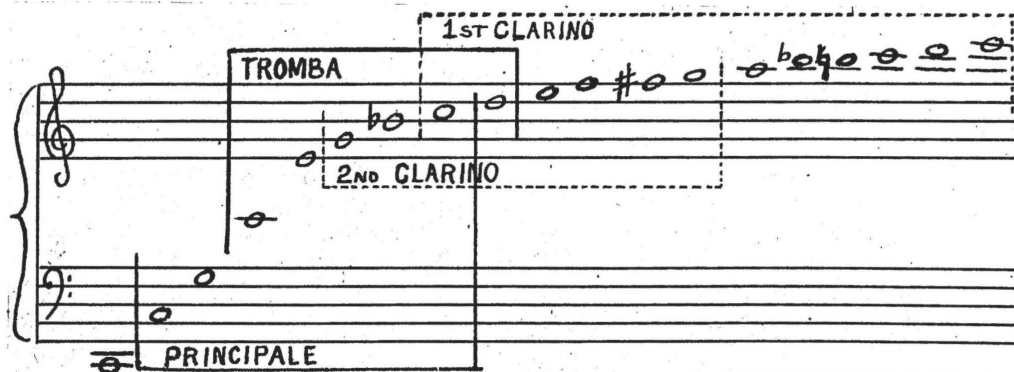
The field-trumpet and clarion were becoming distinguished in shape as well as in playing range. Sachs relates that as early as 1511, Virdung depicted two different instruments in his woodcuts: a Felttrumet and a slimmer trumpet, Clareta.<sup>3</sup> The trumpeters were divided as to

<sup>1</sup>Ibid., p. 35.

<sup>2</sup>McKinney and Anderson, op. cit., p. 204.

<sup>3</sup>Sachs, History of Musical Instruments, p. 328.

training and parts. The field-trumpeter, commonly called by the German designation of Feldtrompeter, was expected to play only fanfares and flourishes in the middle and low registers and not to read music; the clarin trumpeters, or, as in German, Kammertrompeter, were musicians and recognized artists, who were consequently expected to play melodies in the higher registers where the notes lay close enough together to give a diatonic series. The trumpeters' guild prohibited either group of players from invading the other's field. In the following division of parts, given by Kappey,<sup>1</sup> the two lower parts, the Tromba and the Principale, would be allotted to the field-trumpeters and the two upper parts, 1st and 2nd Clarini, would be assigned to the clarin-trumpeters:



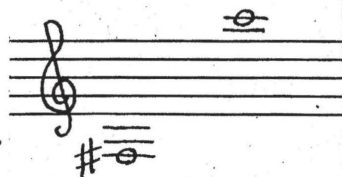
The edict of the guild forbidding either clarin or field trumpeters from trespassing in the other's field was probably one of the reasons for the astonishing range of the clarin trumpeters. This restriction combined with the advantage gained from the shallow-cup mouthpiece used for his

---

<sup>1</sup>Kappey, op. cit., p. 47.



instrument, and his additional years of practice, enabled the clarin-trumpeter to have a good command of the high register. However, the parts assigned to these several instruments were not always clearly designated, as Kappey gives them. Often there were only three parts, the 1st and 2nd clarini being written as one, and the parts were then known simply as Tromba I, II, and III, or sometimes, as Menke gives them, as Primarius, Sekundarius, and Prinzipal.<sup>1</sup> When compared with the present-day range of the Bb trumpet, shown below, it is understandable that perfection could be achieved more easily in a smaller range.



Menke quotes Praetorius (1571-1621) as saying about the clarin range:

Trommet is a noble instrument when a good master, who can well and cunningly control and rule it, plays upon it and is smooth to use for without slides (such as the trombones are governed by) one can on this instrument in the high range have almost all tonis one after another, and several semitonia thereto, and can play all sorts of melodies.<sup>2</sup>

Trumpets were built in the keys of C, D, Eb, F and G, but the most popular by far was the instrument in D.

The possibilities of harmony available in this division of parts gave rise to the trumpeter bands popular

<sup>1</sup>Menke, op. cit., pp. 31, 33.

<sup>2</sup>Ibid., p. 57.

with military groups everywhere during the fifteenth, sixteenth, and seventeenth centuries. Trumpeter bands consisted of either three or four parts, and to these was added a pair of kettledrums. Although the clarin and the field-trumpet were pitched the same, the size of the bore and the mouthpiece often differed according to the range. The clarin was of small bore with a shallow mouthpiece, whereas the mouthpiece and bore of the tromba were slightly enlarged; the prinzipal had still larger tubing and mouthpiece.<sup>1</sup> To enlarge the capacities of these bands, trumpets in other keys were sometimes added to the usual ones in D or Eb, but this custom did not prove as successful as that of having all the trumpets pitched in D. Kappey gives an illustration of a fanfare in the ancient style from which the excerpts in Fig. 2, page 76, are taken.<sup>2</sup>

Simultaneously with the rise of clarin playing, composers began to write musically for the trumpet in clarion range, and the trumpet no longer was used merely to accompany the singing in church and to play fanfares for the princes and nobles. Schering quotes in his Geschichte der Musik in Beispielen (History of Music in Examples) a motet for four voices, two trumpets and two trombones, written as early as 1413 for the induction of Mocenigo as Doge of

---

<sup>1</sup>Kappey, op. cit., pp. 51-52.

<sup>2</sup>Ibid., pp. 51-53.

Venice.<sup>1</sup> Richard Goldman names two significant works written in the sixteenth century: Fantasia for six trumpets, by Robert Parsons, who died in 1569, and Toccata for four trumpets by De Macque, whose dates are given as approximately 1555-1613.<sup>2</sup> Galpin mentions a ballet composed in 1581 to celebrate the marriage of Margaret of Lorraine, which is scored for two Trombe (trumpets), two Viole da Braccio (arm-viol), and a Fagotto (bassoon).<sup>3</sup> Praetorius composed a Passamezzo for six trumpets.<sup>4</sup>

This early division of parts was climaxed with the composition of the opera Orfeo in 1608, by Monteverde. This work was scored for one clarion and three trumpets with mutes,<sup>5</sup> and it is believed that this was the first time mutes were used in connection with trumpets.<sup>6</sup> Monteverde's scoring set the precedent for the division of trumpet parts that took place late in the seventeenth and eighteenth centuries. Schwartz records in brief summary that this vogue of writing high parts for the clarin, which custom was later to reach its peak of development in the works of Bach and Handel, was further developed by Stradella (ca. 1645),

---

<sup>1</sup>Arnold Schering, Geschichte Der Musik in Beispielen (Leipzig: Breitkopf und Härtel, 1931), p. 23.

<sup>2</sup>Goldman, op. cit., p. 33.

<sup>3</sup>Galpin, Textbook of European Musical Instruments, pp. 236-237.

<sup>4</sup>Goldman, op. cit., p. 34.

<sup>5</sup>Elson, op. cit., p. 42.

<sup>6</sup>Schwartz, op. cit., p. 162.



and Pallavicino (ca. 1616). By 1700, both Domenico Scarlatti and Henry Purcell were making use of the clarion in extremely high and ornamental passages.<sup>1</sup>

In this chapter the writer has attempted to cover the development of the trumpet from the time of the Roman Empire to the period of the sixteenth century when music was beginning to rise again after throwing off the fetters of church restrictions. The trumpet had grown from a single straight, four-foot tube of metal, capable of giving only a few harsh, strident tones, to the curved eight-foot trumpet, the range of which encompassed four octaves. The possible overtones resulting from the length in tubing and the development of these high tones by the clarin players had placed the trumpet in the role of a melodic instrument, capable of a clear pianissimo in its upper register.

---

<sup>1</sup>Ibid., p. 163.

TROMPETTES

1 2 3 4

ff

TIMPANI

3 3 tr

Fig. 1. -- Flourish for trumpets

CLARINO PRIMO IN D

CLARINO SECONDO IN D

TROMBA TERZIA IN D

PRINCIPAL IN D

TIMPANI IN D/A

Fig. 2. -- Grand Trumpeter March



### CHAPTER III

#### THE DEVELOPMENT OF CLARIN-PLAYING AND ITS CLIMAX IN THE COMPOSITIONS OF BACH AND HANDEL

The term "clarin" is derived from the Latin word, "clarus," meaning clear and bright. In the sixteenth and seventeenth centuries, the term was applied to the highest trumpet part because of its bright tone-color.<sup>1</sup> By the eighteenth century the term clarin was used to designate the highest trumpet parts extending from C on the third space of the treble clef to the C above and even higher. That the term had other uses is proved by Menke in his paraphrase from Eichborn, who, born in 1847, was himself an accomplished trumpeter and an authority on the history of the medieval trumpet:

According to Eichborn, the terms Clarín-playing and Prinzipal-playing were used for centuries to distinguish between playing simply and forcing the sound (cuivré); but fell into disuse again at the end of the eighteenth century. He goes on to say that in his time Prinzipal-playing has been termed "tongue-playing" (Blasen mit Zungenschlag), which he considers the most suitable. When, however, the older term "Clarín-blowing" is employed, there is still an important distinction to be noted. For Clarín may mean ordinary blowing, in distinction from cuivré, but also playing in the high register from treble C upward in which tonguing can be less used.<sup>2</sup>

---

<sup>1</sup>Menke, op. cit., p. 21.

<sup>2</sup>Ibid.

There seems to be some controversy among historians as to whether the clarin was a short or a long instrument. The clarin of the eighteenth century would have to be at least an eight-foot trumpet to produce the open tones necessary for the clarin-parts of that period. Figure 3, page 103, gives the series of open tones possible on an eight-foot trumpet in C. The trumpet in D would sound a major second lower, and the trumpet in F would sound a perfect fourth higher. The blacked-in notes indicate the out-of-tune harmonics. It must be remembered that they are out of tune only in relation to the modern diatonic scale. This "flawed" pitch of the seventh, eleventh, fourteenth, twenty-second, etc., harmonics is a physical and acoustical fact showing up on all string and other instruments. This principle of acoustics is also the reason for the inability to cast hung bells, carillons and chimes so that they will be perfectly in tune with the present-day diatonic scale.

After the seventeenth century pioneering of Monteverdi and other composers, the lot of the trumpet improved. Almost all important composers of the seventeenth and eighteenth centuries wrote for the trumpet and used to a great extent the division of parts previously quoted from Kappey. The lower trumpet parts were employed to add volume and program effect, and the clarin only was used for solo passages. Daubeney writes that from the sixteenth to the eighteenth centuries the greatest composers wrote many arias with

trumpet obbligato.<sup>1</sup> Beginning with the last quarter of the seventeenth century, according to Forsyth, the trumpet was continually employed, chiefly as a solo instrument, to play all sorts of bravura passages, principally in the top register. The development of this type of music for the trumpet was probably parallel to the rise of the florid, "coloratura" arias of the later seventeenth century operas. It will be recalled that the orchestra, as such, was not standardized until the latter part of the eighteenth century. Any combination of instruments, however miscellaneous, could be designated as a consort or orchestra. Composers wrote most of the time for the instruments which they had at hand, and quite often they wrote for a particular performer. If they could obtain the services of a good trumpeter, then their parts for the instrument were florid; if not, trumpets were added only for volume or sonority. If the text or title of a composition contained some suggestion of the battlefield, or perhaps a storm, trumpets were used as a matter of course. Monteverdi was probably aware of these possibilities when he grouped his instruments according to the text which they were to accompany: trumpets, trombones and drums in battle, flutes in pastoral, and viols and lutes in love scenes.<sup>3</sup> The following list

---

<sup>1</sup>Daubeny, op. cit., p. 84.

<sup>2</sup>Forsyth, op. cit., p. 91.

<sup>3</sup>Marion Bauer and Ethel R. Peyser, Music Through the Ages (New York: G. P. Putnam's Sons, 1932), p. 114.



gives some idea of the nature of compositions with solo trumpet parts in the seventeenth century:

Nicolas Hasse, ca. 1658, Polish Dances for two trumpets and basso continuo,<sup>1</sup>

Andre Philidor, Pieces de Trompettes et Timballes, published in 1685, a collection of fifty-two pieces in 2, 3, 4, 5 and 6 parts,<sup>2</sup>

Nuremburg, an unknown composer, 1662, thirteen sonatas for fiddle, viola and two trumpets,<sup>3</sup>

Romanus Weichlein, 1695, sonatas for two violins, two violas, 'cello, bass and two trumpets,<sup>4</sup>

J. H. Schmelzer (1623-1687), from an Arie written in 1667 for the wedding of Leopold I of Austria, a corrente, follia and sarabande for trumpets and tympani,<sup>5</sup>

Samuel Scheidt (1587-1654), Courante for two clarini and three trombones,<sup>6</sup>

J. J. Mouret (1682-1738), forty-seven Divertissements, including fanfares for trumpets, oboes and tympani,<sup>7</sup>

M. S. Sartorio, 1681, Sinfonia and Arie from the opera, L'Adelaide, for two trumpets, two violins, two violas, basso, and basso continuo,<sup>8</sup>

Carlo Pallavicino, Sinfonia from the opera Il Diocletiano, 1675, for trumpet, two violins and basso continuo.<sup>9</sup>

<sup>1</sup>Richard Franko Goldman, The Band's Music (New York: Pitman Publishing Corporation, 1938), p. 34.

<sup>2</sup>Ibid., p. 35.

<sup>3</sup>Menke, op. cit., p. 65.

<sup>4</sup>Ibid.

<sup>5</sup>Goldman, op. cit., p. 34.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid., p. 36.

<sup>8</sup>Schering, op. cit., pp. 290-293.

<sup>9</sup>Ibid., pp. 293-294.

That the trumpet could be used at all in chamber-music groups is explained by the fact that the good clarin-players were capable of a clear pianissimo in the upper register. Sachs gives as reason for this phenomenal feat the narrow bell, thick metal and heavy mouthpiece of the clarin.<sup>1</sup>

Instruments other than the folded trumpet were often used to play clarion parts. Galpin describes from Praetorius a sixteenth century instrument with cylindrical tubing wound in many turns like the post horn, called the Jager-trommet.<sup>2</sup> Daubeny calls it the French trompette de chasse and adds that the bell was small and restricted.<sup>3</sup> Menke believes that the jager-trommet gave the fullest and softest tone of all the clarin instruments, his reason being that the more evenly distributed curves caused less refraction of sound waves than the sharper curving of the regular long trumpet.<sup>4</sup> There was also a circular instrument invented by Wögel in 1748, called the Inventions-trompete.<sup>5</sup> This instrument had slides, fitting into the end or into the middle, by means of which it could be raised or lowered into other keys. Another type of trumpet,

<sup>1</sup>Sachs, History of Musical Instruments, p. 328.

<sup>2</sup>Galpin, Textbook on European Musical Instruments, p. 236.

<sup>3</sup>Daubeny, op. cit., pp. 73-74.

<sup>4</sup>Menke, op. cit., pp. 203, 205.

<sup>5</sup>Galpin, Textbook on European Musical Instruments, p. 228.

very similar to the jager-trommet, was the hand or "stopt" trumpet which was adopted in imitation of Hampel's stopped horn, which he invented about 1760. The instrument was made in the shape of a crescent which brought the bell within reach of the player. This method was not very successful, for the quality of the stopped tones was out of keeping with the brilliant tone color of the trumpet.<sup>1</sup> This instrument was called the trompette a demi-lune in France.<sup>2</sup>

There are several records that make mention of the more famous of the clarin-trumpeters. One of the earliest of these was the Margrave of Brandenburg's "Clarin-Trumpeter," Nusser, who was playing in 1561.<sup>3</sup> Another of the early ones was Fantini, an Italian trumpet virtuoso who lived about 1600.<sup>4</sup> He used a jager-trommet and tried to give it a chromatic scale by means of hand-stopping.<sup>5</sup> This is especially significant for it was about a hundred and sixty years ahead of the invention of the stopped horn by Hampel. Menke writes that Fantini has been given credit from many sources for being able to play a pure

---

<sup>1</sup>Ibid., p. 237.

<sup>2</sup>Ibid.

<sup>3</sup>Menke, op. cit., p. 43.

<sup>4</sup>Ibid., p. 53.

<sup>5</sup>Ibid., p. 51.



chromatic scale.<sup>1</sup> There is no definite proof that he used the stopped trumpet extensively, but that he did try to find some means of producing chromatic tones is evident in his sonatas for trumpet in which altered notes are introduced frequently. It would seem automatically to follow that he would not have scored for his own instrument something that he himself could not execute. In a sonata of his for organ and trumpet, Fantini wrote an abrupt modulation in the trumpet part from the key of C to that of D, involving C sharp on the third space of the treble clef; this would have to be either a stopped note or one forced in tune by the lip, which is no easy feat.<sup>2</sup> Of Fantini and Reiche, who will be discussed later in connection with the trumpet parts of Bach, Galpin says:

Artists, such as Fantini and Reiche, seem to have almost attained the impossible both in compass, execution and even chromatic intonation, which in their day was wholly dependent upon the practised embouchure of the performer.<sup>3</sup>

Fantini limited the upper compass of the trumpet to the C above the treble clef.<sup>4</sup> Daniel Speer, a seventeenth century authority on the trumpet, gives the following advice for clarin-trumpeters:

<sup>1</sup>Ibid., pp. 53, 55.

<sup>2</sup>Ibid.

<sup>3</sup>Galpin, Textbook on European Musical Instruments, p. 237.

<sup>4</sup>Menke, op. cit., p. 55.

Above all an incipient shall accustom himself to draw in his cheeks, not blow them out, for this is not only unseemly but hinders the breath from having its due outlet and causes a man pains at the temples, so that true trumpeters are accustomed to box the ears of their pupils to cure them of this habit.<sup>1</sup>

He goes on to add five requirements for clarin-playing:

- (1) healthy physical strength;
- (2) strong, long continuing breath;
- (3) a quickly moving tongue;
- (4) a willing industry in constant practice, whereby the embouchure is conquered and preserved;
- (5) good, long trills, that are made with the chin, which must therefore be accustomed to trembling or shivering.<sup>2</sup>

Among Speer's compositions there are two airs for six trumpets written about 1685.<sup>3</sup> It will be noted that this date, 1685, was the birth year of Bach, Handel and Domenico Scarlatti.

Johann Casper Altenburg, born in 1679, was a German trumpet virtuoso who served in the Hessian service in the regiment of Prince Adolf of Saxony; he was also Court Trumpeter in 1711 in Weissenfels, and concertized widely throughout Germany.<sup>4</sup> His son, Johann Ernst, said of his father's playing:

His tone in clarin-playing and the different modifications of the same, which he understood how to combine singingly and flowingly, his facility alike

<sup>1</sup>Ibid., p. 75.

<sup>2</sup>Ibid., p. 77.

<sup>3</sup>Goldman, op. cit., p. 35.

<sup>4</sup>Menke, op. cit., p. 95.

in the high and low registers, his expression of the different manners and his utterance were, be it spoken without vanity, artless and singular. Clarín-playing was not at all difficult to him and he could play so softly that one could scarcely hear it, yet so that each tone was clearly distinguishable.<sup>1</sup>

In the same reference, Altenburg's son says of him that he was better at "Clarín-playing" than at "Prinzipal-playing," which further proves that trumpeters were not expected to be able performers in all registers. The son, born in 1734, is said by Menke to have been a lawyer, author, sound musician, composer and master of the trumpet.<sup>2</sup> He wrote a combined treatise and instruction book entitled, Attempt at an Introduction to the Heroic-Musical Art of the Trumpeters and Kettle-Drummers. In this treatise he writes of clarín-playing as follows:

We understand by Clarín or Clarín-part more or less that which among singing voices is called the dis-cant, namely, a certain melody played mostly in the octave from treble c to c in alt, high and clearly. The right embouchure for the production of this sound is uncommonly difficult to acquire and is not to be defined by fixed rules. Practice must here do the best it can, although a great deal depends on the formation of the lips.<sup>3</sup>

The younger Altenburg mentions only the ordinary trumpet (kammertonig) in D in connection with the playing of the high clarín parts.<sup>4</sup> Johann Walther (1684-1748), as quoted

<sup>1</sup>Ibid., pp. 97, 99.

<sup>2</sup>Ibid., p. 85.

<sup>3</sup>Ibid., p. 87.

<sup>4</sup>Ibid., p. 93.



by Menke, tells of a member of the Erfurt Council Band, who was able to warble on the trumpet up to C above high C, and beyond, like a robin redbreast.<sup>1</sup> The clarin-trumpeters seem to have been predominantly German and Italian. The French did not develop clarin-playing to any great extent. In the first place French composers did not utilize the trumpets as much as those of other countries. Père Mersenne, French mathematician, who discovered several important acoustical laws in connection with the vibrations of strings (in fact, the only four laws that have ever been formulated, known by the designation of Mersenne's Laws), published in 1636 a comprehensive treatise entitled Harmonie Universelle which dealt exhaustively with most of the phases of music of his time. Mersenne, in the aforementioned work, writes that the trumpet could encompass a thirty-second but that the French trumpeters did not utilize this opportunity.<sup>2</sup> Manke gives as reason for this lack of interest in clarin-playing in France the natural preference for the F trumpet, which would place the open tones a third higher than those of the D trumpet, thereby increasing the difficulty of playing.<sup>3</sup> The English, on the other hand, preferred the trumpet tuned in G for fanfares because of its brilliant tone

---

<sup>1</sup>Ibid., pp. 97, 99.

<sup>2</sup>Ibid., p. 43.

<sup>3</sup>Ibid., p. 49.

quality.<sup>1</sup> There must have been, however, some use of the clarin-trumpet in England, for Handel had no difficulty finding players for his high, florid parts.

It has been mentioned already that most of the English trumpets were made by the king's trumpeters, William Bull being the best known among these. Galpin writes also that a certain Augustin Dudley was well known as an instrument maker and that a trumpet made by him in 1651 is still preserved in the London Museum.<sup>2</sup> The favorite instrument makers in Germany were members of certain Nuremburg families. Among these distinguished makers were Johann Wilhelm Haas, Johann Leonhard Ehe, senior, and his son who bore the same name. There is a trumpet, preserved at the Hochschule fur Musik in Berlin, made by Haas sometime during the seventeenth century, which is tuned in D and is 205 centimeters or a little over seven feet in length.<sup>3</sup> One made by Johann Leonhard Ehe, junior, in 1735, measures 234 centimeters or approximately seven and one-half feet in length.<sup>4</sup> Other popular instrument-makers were Heinrich Veit of Naumburg, and Heinrich Pfeifer of Leipzig, both living in the seventeenth century.<sup>5</sup> The German trumpet makers were almost

---

<sup>1</sup>Ibid., p. 143.

<sup>2</sup>Galpin, Old English Instruments of Music, p. 205.

<sup>3</sup>Menke, op. cit., p. 201.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

always town musicians.<sup>1</sup>

The regimental and town bands of the eighteenth century did not employ the clarin register to a great extent. The prevalent instrumentation of these bands, as given by Kappey, was two flutes, two oboes, two horns, one or two trumpets, two or three bassoons, and a bass-trombone.<sup>2</sup> With only two trumpets in these bands, it is likely that they were needed for support more in the middle than in the upper register. Then, too, the clarinets and flutes were sufficiently well developed to be able to play the higher parts with more ease. Kappey reproduces a Saxony march of 1720 in which the parts scored for the trumpets do not rise above E on the fourth space of the treble clef.<sup>3</sup> In connection with these bands an attempt was made to overcome the limitations of the natural trumpet by the additions of crooks permitting tuning into other keys. These slides or crooks could give chromatic tuning throughout the two octaves extending from B flat on the second line of the bass clef to B flat on the third line of the treble clef.<sup>4</sup> When a number of trumpets of different tunings were used, this invention enabled, by the interchanging of the melody

---

<sup>1</sup>Ibid., pp. 33, 35.

<sup>2</sup>Kappey, op. cit., p. 75.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid., p. 53.



among the instruments, the playing of compositions which were hitherto impossible. Farmer claims superiority for the German bands of the eighteenth century, saying that both Peter the Great and the King of Portugal sent to Germany for trumpeters and kettle-drummers.<sup>1</sup>

The role of the trumpet in the development of the orchestra changed considerably during the eighteenth century. At the beginning of the century, trumpets were still divided into three or four parts with the upper or clarin-part almost on a melodic level with the violin and flute. The clarin-range, however, was not always employed when the trumpets were used in the ensemble. It was utilized more for solo compositions or special ensembles. As the orchestra established itself more securely, the trumpets together with the drums were used only for volume and brilliance.<sup>2</sup> Carse writes that it is very difficult to judge the true trumpet parts of the eighteenth century in view of the fact that the compositions published at that time did not always include trumpet and drum parts. Trumpets and drums were considered unessential instruments and were quite often omitted from the score.<sup>3</sup> The number of trumpeters listed in the court orchestras of the eighteenth

---

<sup>1</sup>Farmer, op. cit., pp. 48-49.

<sup>2</sup>Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer and Sons, Ltd., 1940), pp. 42-43.

<sup>3</sup>Ibid., pp. 139-140.

century was often erroneous, too, considering that either none or else all of the military players of the household were listed. When trumpeters were needed, this military corps usually supplied the number, and they were not then counted as a regular part of the household staff of musicians.<sup>1</sup> Another reason that the count would not always be accurate was because of the versatile skills of the trumpeters in playing several other instruments. For example, Carse lists six trumpeters in the orchestra of the Archbishop of Salzburg in 1757 who played the violin also.<sup>2</sup> These eighteenth century orchestras often served in the church, furnishing the accompaniment for the ritual of the Mass, for the anthem or motet, and both for the indoor and outdoor performances of the cantatas, oratorios and sing-spiels.<sup>3</sup>

Johann Sebastian Bach, in his many compositions for the church as well as in his secular compositions, brought the clarin-playing of the trumpet to its climax. Bach's earlier compositions were patterned after the works of composers of his time. Dietrich Buxtehude (1637-1707), organist at Lübeck, whom Bach walked fifty miles from Arnstadt to hear play his Abendmusik (evening music) in 1705,

---

<sup>1</sup>Ibid., p. 41.

<sup>2</sup>Ibid., p. 61.

<sup>3</sup>Ibid., p. 17.

was considered by his contemporaries to be a leading composer of his time. His compositions and style of playing must have made a great impression upon the young Bach for he extended his leave of absence given him by the authorities at Arnstadt from four weeks to three months. Among Buxtehude's compositions for his Abendmusik is his second cantata composed for the second Sunday in Advent. Its subject is the second coming of Christ, and it is scored for various strings and woodwinds plus three trombones and two trumpets. His use of the trumpet was prophetic of what was to come. The composition opens with a flourish of trumpets, con sordini (with mutes).<sup>1</sup> One bass aria "Behold I come quickly, and My reward is with Me" was probably the type of writing which later influenced Handel's use of the trumpet in the Messiah which will be discussed in more detail later.<sup>2</sup> Bach's Easter Cantata, written in 1704 when he was nineteen and before he had heard Buxtehude play, employs much that was customary with composers of that period. The first number, a bass aria, is introduced by a short sonata in which three trumpets with drums and stringed instruments are employed antiphonally with the organ. Toward the close, the trumpets and drums enter with

---

<sup>1</sup>Philipp Spitta, Johann Sebastian Bach (London: Noevello and Company, Ltd., 1899), trans. Clara Bell and J. A. Fuller Maitland, p. 296.

<sup>2</sup>Ibid., p. 299.



a fanfare, and the composition ends with a free imitation in all the parts.<sup>1</sup> As Bach developed his art more independently of those around him, his trumpet parts acquired a greater brilliance and individuality. He utilized most of the possibilities of clarin-playing. From Bach's Christmas Oratorio, Forsyth quotes a passage for trumpet in D in which the highest note is high C as shown in Fig. 4, page 104. Transposed for the modern B flat trumpet, this high C would be the E above, shown in Fig. 4 also.

Bach also employed the trumpet extensively in a great many of his other cantatas. Prout gives a passage from the cantata Der Himmel lacht, in which the trumpet ascends to D above high C, as shown in Fig. 5, page 105.

The six Concerti Grossi, commissioned by the Margrave of Brandenburg, and known as the "Brandenburg Concerto," were completed by Bach in 1721. They are concertos for several instruments with two or more playing in solo performance against the supporting ensemble.<sup>2</sup> Bach never heard these compositions performed and after the death of the Margrave, they sold for ten cents apiece.<sup>3</sup> The Concerto Grosso No. 2 in F major is scored for trumpet, flute,

<sup>1</sup>Ibid., I, 235.

<sup>2</sup>Albert Weir (ed.), Chamber Suites and Concerti Grossi (New York: Longmans, Green and Company, 1940), p. 9.

<sup>3</sup>Van Loon, op. cit., p. 485.

oboe and violin, with a string band as accompaniment. It adheres to the strict form of the concerto grosso except that it calls for four solo instruments instead of the customary concertino of two violins and violoncello.<sup>1</sup> The trumpet part in the first movement is very ornate, containing trills on F sharp and on high B natural. Excerpts from this movement are given in Fig. 6, page 106. There are a few chromatic tones, G sharp above the treble clef, F sharp on the top line of the same clef, Bb on the third line and the one an octave above. This movement alternates between rapid diatonic sixteenth-note passages and eighth-note chord backgrounds. The andante of the second movement has no trumpet part. The third movement, allegro assai, has a very elaborate trumpet part employing frequent trills and rapid sixteenth-note passages. The movement begins with a trumpet solo against violoncello accompaniment. This solo is quoted in Fig. 7, page 107. It is notable that this concerto grosso is one of the few things Bach scored for trumpet in F.

The Chamber Suites Nos. 3 and 4 contain important and difficult trumpet parts. Suite No. 3 in D major is scored for two oboes, three trumpets, timpani and strings.<sup>2</sup> Excerpts from Suite No. 3 are given in Fig. 8, page 108.

---

<sup>1</sup>Weir, op. cit., p. 9.

<sup>2</sup>Ibid., p. 75.

Suite No. 4, also in D major, is scored for three oboes, three trumpets, bassoon, timpani and strings.<sup>1</sup>

The Lutheran service of Bach's time did not entirely abandon the Catholic Mass but shortened it to include only the Kyrie and Gloria. Bach wrote four of these short masses but his great Mass in B minor, composed in the period from 1733 to 1737, is a complete Catholic Mass with a performance time of three hours.<sup>2</sup> For accompaniment to the Mass, Bach scored for an orchestra of three trumpets, two flutes, two oboes, two bassoons, strings and continuo with organ. Excerpts from the part for solo trumpet in the Credo, and the parts scored for three trumpets in the Gloria, are given in Figs. 8 and 9, pages 108-09.

Menke writes that, in general, and particularly on festive occasions, Bach wrote for three trumpets, the exceptions being the Council Election cantata, Preise Jerusalem of 1730, and the Christmas cantata Christen, atzet diesen Tag in Metall und Marmelstein of 1723, in which he scores for four trumpets.<sup>3</sup>

Among his trumpet parts Bach also scored for the tromba da tirarsi and an unknown instrument, the litui. Carse holds the view that the tromba da tirarsi was a

<sup>1</sup>Ibid.

<sup>2</sup>Douglas Moore, From Madrigal to Modern Music (New York: W. W. Norton and Company, 1942), pp. 78-79.

<sup>3</sup>Menke, op. cit., p. 131.



treble trombone,<sup>1</sup> but Sachs believes that the term was used to designate the so-called "slide" trumpet of the seventeenth century. He describes one of these slide trumpets made in Naumburg in 1651 and preserved in the Berlin Instrumental Museum. Its appearance is like that of the regular trumpet except for its mouthpiece which is about ten inches in length and can be pulled in and out to fill the gaps in the natural scale of the instrument. To play this trumpet the performer had to press the mouthpiece against his lips with one hand and pull the trumpet back and forth with the other.<sup>2</sup> Whatever was the nature of the tromba da tirarsi, Bach used it to strengthen the melody of the chorales in a minor key or in a key impossible to the natural trumpet. In the cantata, O Ewigkeit, du Donnerwort (No. 20), the tromba da tirarsi is used to strengthen the chorale melody of the sopranos, and in the cantata, Du sollst Gott, deinen Herrn, lieben (No. 77), it appears as a solo obbligato instrument against a quiet, sustained aria for alto.<sup>3</sup> Bach sometimes calls this instrument a horn, corno da tirarsi. In cantata No. 46, he writes for tromba o corno da tirarsi, and in cantatas Nos. 67 and 162, he scores only for corno da tirarsi.<sup>4</sup> According to Sachs, this term was used not so

---

<sup>1</sup>Adam Carse, The History of Orchestration (New York: E. P. Dutton and Company, 1925), p. 18.

<sup>2</sup>Sachs, History of Musical Instruments, p. 385.

<sup>3</sup>Menke, op. cit., p. 159.

<sup>4</sup>Sachs, History of Musical Instruments, p. 385.

much to indicate a slide instrument as to escape the wrath of the trumpeters' guild by not infringing on their rights.<sup>1</sup> In the cantata, O Jesu Christ, mein's Lebens Licht, Bach scores for two litui. Prout writes that the examination of these parts indicates that this instrument would have been a natural horn or trumpet in B flat.<sup>2</sup> The use of this term may have been merely another device for escaping the restrictions of the guilds.

As mentioned previously, Bach, like other composers, scored his trumpet parts for the players available. Particularly outstanding among these players was Gottfried Reiche (1667-1734), who was a town-musician of Leipzig during Bach's early years there as cantor at St. Thomas' Church. This position was held by Bach from 1723 until his death in 1750. Reiche is pictured, in the painting by Haussmann, with a jager-trommet.<sup>3</sup> Schering describes this particular instrument as being curved in the shape of a post horn, with cylindrical tubing and a trumpet mouthpiece. He goes on to add that the mouthpiece and this type of tubing probably gave the instrument a trumpet rather than a horn tone.<sup>4</sup> Reiche's purpose in using a curved instrument was possibly

<sup>1</sup>Ibid.

<sup>2</sup>Ebenezer Prout, The Orchestra (London: Augener, Ltd., 1897), I, 219-220.

<sup>3</sup>Menke, op. cit., p. 123.

<sup>4</sup>Ibid.

the same as that of Fantini: the execution of chromatic tones. Menke concludes from the painting and also from preserved instruments of this type that Reiche's instrument was probably in the key of D with a slide-tuning down to that of C.<sup>1</sup> Reiche was succeeded in Leipzig by Johann Casper Gleditsch and Johann Cornelius Gentzmer.<sup>2</sup> Despite the fact that there is little record of these last two trumpeters, the trumpet parts of Bach during their period furnish proof of their virtuosity.<sup>3</sup> One obscure fact which may have influenced Bach's use of the trumpet was his marriage in 1721 to Anna Wulken, daughter of the Court Trumpeter at Weissenfels.

Bach's greatest contemporary, George Frederick Handel, was born in the same year, 1685. These two composers were both Germans, and, being of the same period, they inherited the same musical traditions. While Handel wrote many high, florid parts for the trumpet, he did not use the instrument as extensively as did Bach. His most striking use of the trumpet was in the scoring of his oratorios which for the most part called for three trumpets: first and second clarino and prinzipal. Kappey writes that the trumpet parts for the choruses of the oratorios were

---

<sup>1</sup>Ibid., p. 129.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.



usually written in the key of D. The chorus "How Excellent" from the oratorio, Saul, written in 1739, is scored for three trombones, two trumpets, kettle-drums, three oboes, violins, ciolas and basses.<sup>1</sup> Handel's most spectacular use of the trumpet is the obligato to the bass aria, "The Trumpet Shall Sound," from the Messiah. Part of this solo, beginning with bar five, is given in Fig. 10, page 110. This trumpet obligato is interwoven into the bass aria in such a manner as to vividly illustrate the text, "The trumpet shall sound and the dead shall be raised." The pitch rises within the phrase, establishing a close association between the trumpet part and the sense of the words. This manner of scoring adds much to the dramatic effect of the text. In the same oratorio two trumpets are employed in the chorus, "Worthy is the Lamb," and in "Glory to God," in which the two trumpets parallel the vocal phrases and are used to sustain and reinforce the tone rather than to add to the effect of the text.<sup>2</sup>

Written to celebrate a victory in the field, the Dettingen Te Deum employs trumpets and drums in the manner of most military music.<sup>3</sup> In the oratorio, Joshua, Handel scores for two trumpets and two horns in the march

---

<sup>1</sup>W. J. Henderson, How Music Developed (New York: Frederick A. Stokes Company, 1898), p. 153.

<sup>2</sup>Menke, op. cit., p. 163.

<sup>3</sup>Ibid., p. 165.

for the carrying of the Ark.<sup>1</sup> The published version of the Royal Fireworks Musick includes string parts, but Handel wrote an unpublished version scored for twenty-four oboes, twelve bassoons, nine trumpets, nine horns, three pairs of kettle-drums, and a double-bass.<sup>2</sup> This latter one was performed April 27, 1749, at a fireworks display in celebration of the peace of Aix-la-Chapelle. Schoelcher, in his biography of Handel, quotes from the Gentleman's Magazine for April, 1749, a description of the bandstand erected for this occasion and the fire which destroyed it:

The machine was situated in the Green Park, 500 feet from his Majesty's Library, and represented a magnificent Dorick temple, from which extended two wings, terminated by pavillions, 114 feet in height, to the top of his Majesty's arms, 410 feet long. . . . Disposition of the fire-work: after a grand overture of warlike instruments, composed by Mr. Handel, a signal was given for the commencement of the fire-work. . . . The construction caught fire, and his Majesty's library narrowly escaped being burnt.<sup>3</sup>

The trumpeters in London in Handel's day were the sergeant trumpeters and the ordinary trumpeters of the King's court. John Shore became sergeant trumpeter in 1707. He was associated with Purcell and no doubt with Handel, since his name remained on the lists until his death in 1752.<sup>4</sup> He was also famous for his invention of the tuning-

---

<sup>1</sup>Ibid., p. 163.

<sup>2</sup>Victor Schoelcher, Life of Handel (London: Trubner and Company, 1857), pp. 135-136.

<sup>3</sup>Ibid., pp. 312-313.

<sup>4</sup>Carse, The Orchestra in the XVIIIth Century, p. 77.

fork in 1711. Valentine Snow became sergeant trumpeter in 1748 and was thereafter consistently associated with Handel's trumpet parts.<sup>1</sup>

Even with the virtuoso players and specially built instruments, the technique of playing the out-of-tune harmonics to fit the key must have been very difficult. The blacked-in notes in Fig. 1, page 75, show these out-of-tune tones. Menke suggests that perhaps the ears of the listeners of the seventeenth and eighteenth centuries were more tolerant than those of present-day listeners. He goes on to add that in fast passages the attempt to produce the unnatural notes often must have failed.<sup>2</sup> Menke quotes some advice to composers, formulated by Eisel, a writer of Bach's day, in his Musicus autodidactus written in 1738:

Let the composer abstain from such semitones, . . . lest the hearers (whether they be instructed in music or not) get ear-ache from such tortured-out semitones: for they can be forced from the instrument but with great pains and this is only to be done by skilful artists.<sup>3</sup>

Menke also quotes from Dr. Charles Burney's description of the musical performances for the Commemoration of Handel in 1785 in London:

The favourite Base song, "The Trumpet shall sound" . . . was very well performed by Signor Tasca and Mr. Sarjant, who accompanied him on the trumpet admirably.

<sup>1</sup>Ibid.

<sup>2</sup>Menke, op. cit., p. 147.

<sup>3</sup>Ibid., p. 213.



There are, however, some passages in the trumpet-part to this Air, which have always a bad effect from the natural imperfection of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French-Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments being naturally so much out of tune that no player can make them perfect should never be used but in short passing notes, to which no base is given that can discover their false intonation. Mr. Sarjeant's tone is extremely sweet and clear, but every time he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance. . . . this false concord, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost everyone that hears it, with an expression of pain.<sup>1</sup>

Galpin writes with humor of these same out-of-tune notes:

Unfortunately for most performers, the harsh harmonics of the upper register remained, and it was said that such discordant notes, "when the trumpet shall sound, could not fail to raise the dead."<sup>2</sup>

As far as exertion necessary for the playing of these high notes was concerned, trumpeters by the time of Bach and Handel had not progressed so very much farther than the performers in ancient Greece and Rome, for Carse writes that a trumpet virtuoso named Graf died from hemorrhage of the lungs brought on by excessive exertion during a concert sometime about the middle of the eighteenth century.<sup>3</sup>

After the era of Bach and Handel, the use of the clarin register on the trumpet declined rapidly. The melodic use of the trumpet was short-lived, finally giving

<sup>1</sup>Ibid., pp. 165, 167, 169.

<sup>2</sup>Galpin, Textbook on European Musical Instruments, p. 237.

<sup>3</sup>Carse, The Orchestra in the XVIIIth Century, p. 137.

way to the rhythmic and harmonic scoring of Haydn, Mozart and Beethoven. The invention of the clarinet removed the necessity for high trumpet parts. Those responsible for the decline of clarin-playing must have been the composers rather than the trumpeters, for it is hardly likely that an art so highly developed would die so quickly unless the demand for it had lessened. Carse writes in explanation of this decline:

With a growing sense for fitness in orchestration, musicians would have no more of these screaming trumpets and hiccuping horns in their music. The old style of part had never really suited the instruments; the parts had always been difficult and uncertain; the playing involved strain on the part of both players and listeners; and in the fourth octave of the harmonic series at least two notes were rather badly out of tune. There was nothing to be said for the old style of part, and orchestration lost nothing good when it was abandoned. All that the old high florid trumpet and horn parts left behind them was a legacy of trouble whenever the old works were revived.<sup>1</sup>

---

<sup>1</sup>Ibid., pp. 137-138.

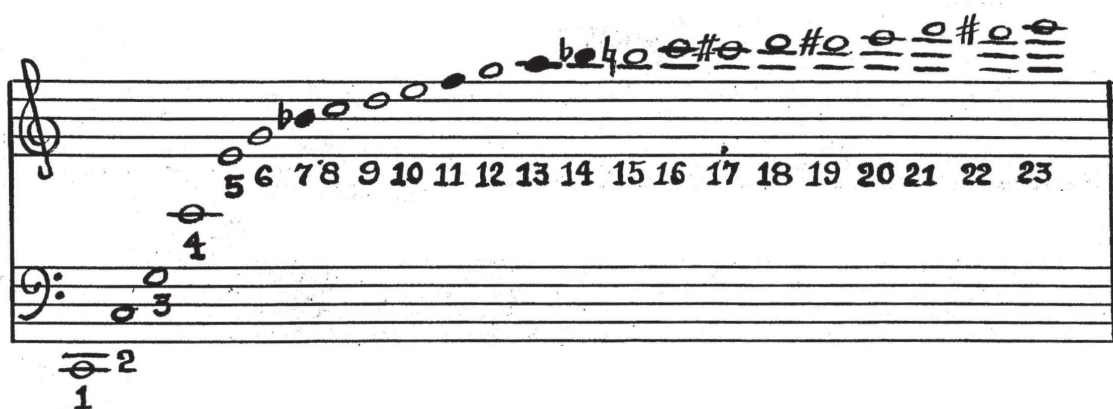


Fig. 3. -- Series of open tones present on an eight-foot trumpet.





Fig. 4. -- "Christmas Oratorio" -- Bach

TRUMPET IN C

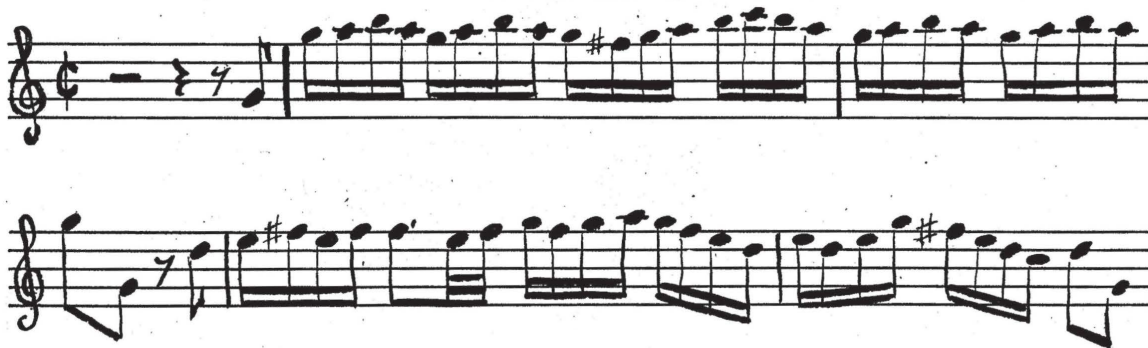
The image shows a musical score for two trumpet parts. The top staff is for 'TRUMPET IN C' and the bottom staff is for 'TRUMPET IN Bb'. Both staves are in 6/8 time, indicated by the 'C' and '7' symbols. The top staff contains a continuous eighth-note melody with several flats. The bottom staff contains a similar eighth-note melody, also with flats, followed by a rest. The notation is in treble clef.

TRUMPET IN B<sup>b</sup>

Fig. 5. -- "Der Himmel Lacht" -- Bach

## TRUMPET

FIRST MOVEMENT (MEASURES 19-27)



(MEASURE 75)



THIRD MOVEMENT -- ALLEGRO ASSAI

Fig. 6. -- "Concerto Grosso No. 2" -- Bach





## CREDO



Fig. 8. -- "Die Hohe Messe in H moll" (B minor Mass).

-- Bach

## GLORIA

The image displays a musical score for three trombones, labeled TROMBA I, TROMBA II, and TROMBA III. The score is written in treble clef with a key signature of one flat (B minor) and a 7/8 time signature. TROMBA I and TROMBA II play a melodic line with eighth and sixteenth notes, featuring a flat (b) in the first measure. TROMBA III plays a rhythmic pattern of eighth and sixteenth notes. Below the trombone staves, there are three additional staves, likely for other instruments or voices, showing more complex rhythmic patterns and a trill (tr) in the first measure.

Fig. 9. -- "Die Hohe Messe in H moll" (B minor Mass)

-- Bach





Fig. 10. -- "The Trumpet Shall Sound," from The Messiah -- Handel.

## CHAPTER IV

### CONCLUSION

The trumpet has been present in all eras of history and has participated in all sorts of ceremonials from tribal rituals to the coronation of kings, court pageantry, and festive celebrations of civilization. Its voice was employed for purposes of lending dignity and sounding signals at military events, and at all great celebrations to add majesty, volume and sonority.

Primitive and prehistoric men used the trumpet for purposes of signalling and frightening enemies and evil spirits; they also endowed it with a magic connotation. The trumpet was first used in a form that occurred in nature such as animal horns and sea shells, and the earliest manufactured instruments were made, of course, in imitation of these natural forms. As civilization advanced and the use of metal crafts became known, the trumpet gradually evolved into a cylindrical-shaped metal tube as distinguished from the conical-shaped metal tube which was the prototype of the horn.

The discovery of certain acoustical principles in connection with the length and bore of the tubing and

shape of the mouthpiece contributed to the evolution of the trumpet. With the help of their heritage from the past, the Romans developed a set of military brasses whose length ranged from four feet or less to eleven feet.

The use of the trumpet was reserved early for the upper social classes. In Egypt and Israel it could be played only by members of the priesthood. In Greece it was played by the upper classes, as were all other musical instruments. In Rome it was played by slaves at the command of the aristocracy and it was also used extensively by the military. In the early Middle Ages the use of the trumpet reverted somewhat to the common people, and it was a member of the instrumental equipment of the minstrel. However, various restrictions were soon enforced, and once again its use became controlled by the nobility. These restrictions possibly limited the development of the trumpet and may explain its late appearance as a melodic instrument. Not until the eight-foot trumpet was adopted about the fifteenth century did there appear any melodic use. By 1600 composers were writing melodic passages for the long eight-foot trumpet which instrument they usually designated as the "clarin." These passages were written in the upper harmonic series of the eight-foot instrument where it was possible to obtain a diatonic scale. The performance of these parts was called clarin-playing as designated from prinzipal-playing which was the art of the field-trumpeter.



These clarin-trumpeters, with the use of instruments with smaller-bored tubing and special mouthpieces, developed a highly specialized art.

Composers employed the trumpet in the manner of clarin-playing during the seventeenth and early part of the eighteenth centuries. As the orchestra developed and other instruments were found to be better suited to this higher range, the art of clarin-playing declined and after the turn of the eighteenth century the trumpet had assumed the beginning of its present-day role in the orchestra.

The purpose of this thesis has been to present the history of the trumpet through the period of clarin-playing, and to give a resume of the development of this art. The intention of this presentation has been to aid in a knowledge of the evolution of the trumpet and to give an understanding of the scoring of the trumpet parts of Bach and Handel and other composers of that period, including an acquaintance with the difficulties concerned in the present-day revivals of their compositions.

## BIBLIOGRAPHY

### BOOKS:

- Allen, Warren Dwight. Philosophies of Music History. New York: American Book Company, 1939.
- Bauer, Marion, and Peyser, Ethel R. How Music Grew. New York: G. P. Putnam's Sons, 1925.
- \_\_\_\_\_. Music Through the Ages. New York: G. P. Putnam's Sons, 1928.
- Bekker, Paul. The Story of the Orchestra. New York: W. W. Norton and Company, 1936.
- Bessaraboff, Nicholas. Ancient European Musical Instruments. Boston: Museum of Fine Arts, 1941.
- Buck, Percy (ed.). Oxford History of Music, 8 vols. London: Humphrey Milford, 1929.
- Burney, Charles. A General History of Music, 2 vols. New York: Harcourt, Brace and Company, n. d.
- Busby, Thomas. A General History of Music. London: G. and W. B. Whittaker, 1819.
- Carpenter, Stephen. Chaucer's Prologue and Knight's Tale. Boston: Ginn and Company, 1901.
- Carse, Adam. The History of Orchestration. New York: E. P. Dutton and Company, 1925.
- \_\_\_\_\_. The Orchestra in the XVIIIth Century. Cambridge, England: W. Heffer and Sons, Ltds., 1940.
- Daubeny, Ulric. Orchestral Wind Instruments. London: Wm. Reeves, n. d.
- de Lafontaine, Henry Cart. The King's Musick. London: Novello and Company, Ltd., 1909.
- Elson, Arthur. Orchestral Instruments and Their Use. Boston: Page Company, 1930.
- Engel, Carl. Musical Instruments. London: Wyman and Sons, 1908.

- Ewen, David. From Bach to Stravinsky. New York: W. W. Norton and Company, Inc., 1933.
- Farmer, Henry George. A History of Arabian Music. London: Luzac and Company, 1929.
- \_\_\_\_\_. The Rise and Development of Military Music. London: Wm. Reeves, n. d.
- Ferguson, Donald N. A History of Musical Thought. New York: F. S. Crofts and Company, 1938.
- \_\_\_\_\_. A Short History of Music. New York: F. S. Crofts and Company, 1943.
- Ferguson, Wallace. A Survey of European Civilization. Boston: Houghton Mifflin Company, 1939.
- Finney, Theodore M. A History of Music. New York: Harcourt, Brace and Company, 1935.
- Forsyth, Cecil. Orchestration. New York: Macmillan Company, 1936.
- Galpin, Francis W. Old English Instruments of Music. London: Methuen and Company, Ltd., 1910.
- \_\_\_\_\_. A Textbook of European Musical Instruments. London: Williams and Norgate, Ltd., 1937.
- Giles, Ray. Here Comes the Band! New York: Harper and Brothers, 1936.
- Goldman, Richard Franko. The Band's Music. New York: Pitman Publishing Corporation, 1938.
- Grove, George. Dictionary of Music and Musicians, third edition. New York: Macmillan Company, 1945, Vol. V, 394-396.
- Hawkins, Sir John. History of the Science and Practice of Music. London: T. Payne and Son, 1776, Vols. I and II.
- Hayes, Gerald R. Musical Instruments and Their Use. London: Humphrey Milford, 1928.
- Henderson, W. J. How Music Developed. New York: Frederick A Stokes Company, 1898.
- Herzberg, Max J. Classical Myths. New York: Allyn and Bacon, 1941.



- Hipkins, A. J. Musical Instruments. London: A. and C. Black, Ltd., 1921.
- Idelsohn, I. Z. Jewish Music. New York: Tudor Publishing Company, 1944.
- Josephus, Flavius. The Works of Flavius Josephus. Trans. William Whiston. Philadelphia: David McKay, n. d.
- Kaphey, J. A. Military Music. London: Boosey and Company, n. d.
- Kinsky, Georg (ed.). A History of Music in Pictures. New York: E. P. Dutton and Company, Inc., 1937.
- Lang, Paul Henry. Music in Western Civilization. New York: W. W. Norton and Company, Inc., 1941.
- Lyon, James. A Practical Guide to the Modern Orchestra. London: Macmillan and Company, and Stainer and Bell, 1912.
- McGeehee, Thomasine C. People and Music. Boston: Allyn and Bacon, 1929.
- McKinney, Howard D., and Anderson, W. R. Music in History. New York: American Book Company, 1940.
- Malcolm, Alexander. A Treatise of Musick. Edinburgh, 1721.
- Menke, Werner. History of the Trumpet of Bach and Handel. London: William Reeves, n. d.
- Moore, Douglas. From Madrigal to Modern Music. New York: W. W. Norton and Company, 1942.
- Parry, C. Hubert H. The Evolution of Music. New York: D. Appleton and Company, 1916.
- Pratt, Waldo Selden. The History of Music. New York: G. Schirmer, Inc., 1907.
- Prout, Ebenezer. The Orchestra. London: Augener, Ltd., n. d.
- Reese, Gustave. Music in the Middle Ages. New York: W. W. Norton and Company, 1940.
- Rowbotham, John Frederick. History of Music, 3 vols. London: Trubner and Company, 1885.

Sachs, Curt. The History of Musical Instruments. New York: W. W. Norton and Company, Inc., 1940.

\_\_\_\_\_. The Rise of Music in the Ancient World, East and West. New York: W. W. Norton and Company, Inc., 1943.

Saminsky, Lazare. Music of the Ghetto and the Bible. New York: Block Publishing Company, 1934.

Schaeffner, Andre. Origine des instruments de musique. Paris: Payot, 1936.

Schering, Arnold. Geschichte Der Musik in Beispielen. Leipzig: Breitkopf and Hartel, 1931.

Schoelcher, Victor. Life of Handel. London: Trubner and Company, 1857.

Schwartz, H. W. The Story of Musical Instruments. New York: Doubleday, Doran and Company, Inc., 1938.

Spitta, Philipp. Johann Sebastian Bach, 3 vols. London: Novello and Company, Ltd., 1899. Translated: Clara Bell and J. A. Fuller Maitland.

Van Loon, Hendrik Willem. The Arts. New York: Simon and Schuster, 1937.

#### ARTICLES:

The American History and Encyclopedia of Music. New York: Irving Squire, 1908, IV, 227; VI, 321.

Brenet, Michel. "French Military Music in the Reign of Louis XIV," Musical Quarterly, III (July, 1917), 340-357.

The International Cyclopedia of Music and Musicians. New York: Dodd, Mead and Company, 1943, pp. 88-96.

The Macmillan Encyclopedia of Music and Musicians. New York: Macmillan Company, 1938, pp. 755-757.

Music Lovers' Encyclopedia. New York: Garden City Publishing Company, Inc., 1939, pp. 38, 193.

Nettl, Paul. "Equestrian Ballets of the Baroque Period," Musical Quarterly, XIX (January, 1933), 74-83.

Rock, Joseph. "Life Among the Lamas of Choni," National Geographic Magazine, November, 1928, pp. 569-619.

