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1: MUSICOLOGY IN IRELAND

(1990)

Edited by
Gerard Gillen & Harry White



IRISH ACADEMIC PRESS

Adam Drese's 1648 Funeral Music and the Invention of the Slide Trumpet

PETER DOWNEY

Adam Drese (c.1620-1701), the most important member of a family of Thuringian musicians, is remembered today as the composer of a handful of well-known Lutheran chorales and as the Gamba-playing Kapellmeister at Arnstadt under whom served a number of members of the Bach family. However, this student of Marco Scacchi and follower of Heinrich Schütz was the composer of a wide variety of music, ranging from instrumental dance movements to festive cantatas and German operas, who had served in the same capacity at Weimar (1648-62) and Jena (1663-78) before moving to Arnstadt during the early 1680s.¹ It is unfortunate, then, that assessment of his importance as a composer and influence as a teacher is difficult due to the loss of most of his musical output, including a treatise on music. Despite this, one of the surviving works is of particular interest and merits organological investigation in view of claims made for it by Drese himself.

The *Trauer- vnd Begräbnis-Lied* was composed in 1648 for the funeral of the Swedish military Governor of Erfurt. Caspar Ermes, a Livonian nobleman who had governed that city since 1640, was also the commander of a regiment of foot and a squadron of horse in the Swedish-led Army of the Confederation which had opposed the Imperial forces for most of the Thirty Years' War (1618-48). He passed away peacefully in Erfurt on 12 May 1648 and was buried there 'with appropriate Christian ceremony' on 2 July. In view of the strong political connections between Sweden and its inveterate allies the dukes of Saxe-Weimar, Duke Wilhelm IV not only had his newly-appointed Kapellmeister Adam Drese compose the above-mentioned work but also had the same music performed 'by some members of the same princely chapel of Weimar'.² The composition was printed by the Erfurt firm of Friederich Melchior Dedekind and two copies survive to this day.³

The customary account of the circumstances leading to the composition of the music is found on the title-page (see plate I), followed by an announcement that the music was itself 'set as the result of *invention* having given advantage

Traur- vnd Begräbnis-Lied
 Auff
 Den tödlichen jedoch seeligen Hintritt
 Des
 Hoch-Bohl-Edelgebohrnen / Gestren-
 aen vnd Groß-Mannvhesten Herrn
Gaspar Dries /
 Auff Rothenberg in Lieffland
 Verfassen /
 Königlich Majestät vnd Cron Schwe-
 den/wie auch deren Hoch-Löblichen Conföderirten Haupt-
 Armee hochverdienten Obristen über ein Regiment zu Fuß/
 vnd Equadron zu Pferd :
 Wie auch wohlöblichen Achtjährigen Gouvernen-
 ren der Stadt vnd Burg Erfurt in Thüringen/
 Welcher selbiges Drehs
 Den 12. Maji Anno 1648. im HERRN seelig verstorben / vnd
 darauff den 2. Julij mit Christlichen vnd hochansehnlichen
 Ceremonien zur Erden bestattet worden/
 Welche
 Nach vorgegebener Invention
 Zur Music vnd Trombetten gerichtet
 Von
 Adam Dresen/der Weimar: Music Capell-Dire-
 ctore, vnd von etlichen Persohnen auß gedachter Weim.
 Fürstl. Capell musiciret worden.

Text:

Wie selig sind die Todten/ die in dem HERRN sterben / von nun an;
Ja der Geist spricht das sie ruhen von ihrer Arbeit/ vnd ihre Werke
folgen ihnen nach.

Hier liegt der Edle tapffer Held / welcher
durch sein so Ritterliches Kämpffen/
den Thron der Ehren rühmlich erstie-
gen / vnd muß gleichwohl dem letzten
Lebens-Feinde so früh zu theile wer-
den.

Der selig Verstorbene:

Zu früh scheint es zwar zu seyn/ ihr allerlieb-
sten Kinder/das Ich so bald von euch
muß scheiden: Aber klagt doch nicht
zu sehr / wer selig stirbt / der stirbt
nicht zu früh; Jetzt küß ich euch zu
lezt vnd befehle euch dem lieben
Gott / der wird euch wohl behüten/
vnd an jenem Tage mir mit Freuden
wieder geben.

Der
Hinterlassenen Kinder
schmerzliche Klage:

Ach! Gott das macht die
Sünde/das wir Eurer/
O allerliebster Herz
Vater in dieser Fremb-
de so bald beraubet wer-
den.

So schlaffet denn nun ganz mit Frieden / vnd helffe Gott auff das ihr si-
cher wohnet bis an den Jüngsten Tag/ da ihr werdet hören die fre-
liche Stimme: Ey du frommer vnd getreuer Knecht/ du bist über
Wenigem getreu gewesen / Ich wil dich über viel sehen/gehe ein zu
deines HERRN Freuden.

to music and to the trumpeter'.⁴ There is no additional information or clarification, either on the title-page or on any Praetorius-style 'Ordinantz oder Admonitio Generalis',⁵ to be found that might explain and elaborate on the twofold claim. Such classic understatement only serves to encourage the reader to investigate the music itself, the sole repository of evidence that may be examined to satisfy a desire for truth whetted by intrigue and enigma. (The same may well have been the intention of the composer and printer.)

The first 'invention' employed by Drese is a compositional 'Invention Zur Music' which may be explained fully through textual and musical analysis. The funeral music, as Drese's work will be called, is composed in six separate sections. Biblical texts are found in the first and last sections only; the former sets the Lutheran funeral sentence 'Wie seelig sind die Toten' (*Revelations* xiv:3), made famous by Brahms in his 'Ein deutsches Requiem', while the latter quotes from the parable of the faithful servant 'Ei, du frommer und getreuer Knecht' (*Matthew* xxiv:47 and *Luke* xii:44). Between these two is found a remarkable and worldly drama in three scenes, a strange and unusual occurrence in an ostensibly sacred composition. The six-part vocal choir divides into two unequal groups during this drama, the one for the four lower voices and the other for two sopranos.

The first scene is set at the graveside. Adult mourners are represented by the low voices, who question the deceased's untimely demise at a dignified *piano* dynamic marking. The sopranos interject on two occasions with heart-rending cries of anguish marked to be sung *forte*. The latter represent 'the sad lament of the surviving children' according to a printed rubric,⁶ and indeed their agitated outbursts contrast with the calmer imitative lines of the softer low voices (plate II). That same contrast is further enhanced with the simultaneous presentation of different texts by the two groups of singers (Example 1). Scene two continues along similar lines, with further loud and increasingly fragmented soprano outbursts on the same text as before. The low voices continue to sing softly, now taking on the rôle of the 'blessed deceased', according to another rubric.⁷ They address the lamenting children (that is, the sopranos) with words of comfort and reassurance before bidding a tender farewell. The final scene marks a return to the graveside. The soprano outbursts have subsided and the low voices, once more representing mourners, quietly urge the deceased to rest in peace until the Last Day. As they then go on to describe the joyful voice that will be heard on that day by the 'holy and faithful servant' Caspar Ermes, the low voices are rejoined by the sopranos in a rousing passage – a cascade of paired-voice imitative entries marked *forte* in each part. The final section, with its appropriate New Testament text, then follows, sustaining and reinforcing the optimism that has just been expressed.

This polytextual drama and its layered musical realisation well illustrate one important aspect of Drese's musical personality: a compulsive, even obsessive,

EXAMPLE 1

(28)

The musical score consists of two systems of three staves each. The top staff is a vocal line, the middle is a vocal line, and the bottom is a continuo line. The key signature has one flat (B-flat), and the time signature is common time (C). Dynamics include *p* (piano) and *f* (forte). The lyrics are in German.

System 1:

- Vocal 1: Ach! Gott, Ach! Gott das macht die
- Vocal 2: Hier... Hier... der... Hier... der... wel - - cher
- Continuo: (continuo omitted) Hier... der...

System 2:

- Vocal 1: sün - - de daß wir Eur-rer O al-ter Lieb-ster Herr Vä-ter, O al-ter
- Vocal 2: wel - cher... den... den
- Continuo: durch sein so rit-ter-lich-es Kämp-fen den Thron der Eh - ren

penchant for dramatic situations, in this case a naïvely realistic portrayal of an actual funeral. Drese was probably responsible for the text also, for it is known that he composed an opera on the theme of Adam and Eve and caused a scandal with a sacred comedy on the Resurrection.⁸ In essence, a funeral drama of this type is not unprecedented at this time, for among the works by Schütz is found Drese's model. The final motet of the master's *Musicalische Exequien* of 1636 is set for two choirs.⁹ One, singing now loudly, now softly, presents the *Nunc dimittis* (Luke ii:28-32). It alternates and overlaps with a smaller group, consisting of two soprano 'seraphim' and one baritone 'beata anima', which sings softly and in the distance the different text 'Seelig sind die Toten' that is also found in Drese's own funeral music. Schütz refers to this particular use of *cori spezzati* as his own invention in an accompanying ordinance,¹⁰ and it is this same musical invention that Drese employs in his 1648 funeral music, although the latter handles that technique without the nobility and profundity of the former composer's more mature setting.

The second 'invention', or the '*Invention Zur . . . Trombetten*', may also be identified by examining the music once more. However, there is one major problem: there are no trumpet parts to be found anywhere in the print, even

though a number were originally employed, for a printed instruction at the *Clausula finalis* indicates that a trumpet ensemble plays there.¹¹ Have all of these trumpet parts, and only these parts, somehow become detached from the rest and then lost? A study of the surviving copies of the print indicates that this is an unlikely coincidence. The two are identical in all respects and appear to be complete.¹² They both consist of a cover, which supplies the place and year of printing and the printer's name only, and seven consecutively lettered bifolia: Basso Continuo (bifolium a), Tenore Primo (b), Canto Primo (c), Tenore Secundo (d), Canto Secundo (e), Alto (f), and Basso (g). The title-page occupies the first recto of the Basso Continuo and rubricated texts are printed on the final versos of both soprano parts, the voice parts with the least music. All of these parts contain rests and the indication *Tr*: each time the trumpets enter. This applies equally to the Basso Continuo, which would normally supply a continuous bass line and accompaniment even in passages during which only trumpets are heard (plate III).¹³ Finally, all the voices rest for the same length when the trumpets play and, as a result, the piece is performable in a satisfactory manner by voices alone, omitting or respecting those rests according to the musical context.¹⁴ It would appear that Drese very deliberately stopped publication of the trumpet parts, realising the significance of the 'invention' he was announcing. This is not without precedent either, for there are numerous instances of trumpets being specified without one note of their music being supplied – from Praetorius's pioneering *Epithalamium* of 1614¹⁵ to the extreme example of Schütz's *Weihnachts-Historie* of 1664, in which not only trumpet parts but also everything else bar recitatives were withheld from publication.¹⁶

In view of the formidable lack of hard evidence, any further search for the trumpet 'invention' might appear futile, but the opposite is, in fact, the case. The mention of a trumpet ensemble *Intrada* at the end of the funeral music is of great importance. At this very time the standard five-part court trumpet ensemble – ranging from the high *Clarino*, through the *Quinta*, *Alto e Basso* and *Volgano*, to the low *Basso* according to the portion of the instrument's range that was employed in each trumpet part¹⁷ – was in the process of expanding to a six-part ensemble with the addition of a second *Clarino*, this taking place in Italian, Austrian, Hungarian, German, and in other North European court ensembles.¹⁸ Timpani were, of course, added to the number when they were available at individual courts. The Weimar court records, which might be expected to help decide which ensemble Drese had in mind, are unfortunately extremely fragmentary. All that is certain is that, while there were five trumpeters at the court in 1638,¹⁹ the total had increased to six trumpeters and one timpanist by 1658.²⁰ There is also evidence, dated 1652, which indicates that the Weimar court trumpet ensemble was modelled after that at the electoral court in Dresden,²¹ and a printed ensemble sonata composed by the Dresden head trumpeter, Johann Arnold, also dating from 1652, calls for the older

Bass: Contin.:

The musical score consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and ornaments. Performance instructions such as *Wie feilig*, *pian*, *forte*, and *Ja der Geist spr:* are placed throughout the score. Ornaments are indicated by 'Tr:' and '4x Tr:'. A section marked '6' appears at the beginning of the first staff and again at the end of the second staff. A section marked '6: 6f.' appears above the third staff. A section marked 'b' 343 appears above the fourth staff. The word 'Hier' is written at the bottom right of the page.

Wie feilig

pian

forte

Ja der Geist spr:

pian

forte

Hier

five-part ensemble.²² Therefore, on balance, it is reasonable to assume that Drese employed an ensemble of five trumpets, with the possible addition of timpani.

The trumpet ensemble is used only in the biblical first and last sections, an appropriate use for instruments that can boast a singular sacred origin.²³ On each occasion the voices sing at the dynamic *forte* to match their timbre. When the trumpets enter all of the printed parts have the rests qualified by the indication *Tr.*; as was mentioned above. The context of each of these rests is instructive. While elsewhere the voices are involved in imitative textures, at each of these places they combine in homophonic declamation of a short phrase of text which is then treated sequentially, a rest separating each sequential entry. The individual rests have different durations and these, when combined with the syllabic content of each phrase of text, help establish and reconstruct what the trumpets might have played on 2 July 1648. On the simplest level it is found that they merely echo the preceding chord, or even the cadence just sung; that echo may be at the unison or at the interval of a minor third lower, depending on the chord(s) just sung or on the chord which follows the vocal rest on each occasion.²⁴ On a slightly more complex level the trumpets echo entire phrases that have just been sung and antiphonal canon results, with or without overlapping of the two choirs. On a more sophisticated level still the trumpet imitation is sequential and the antiphony is at the fourth, resulting in circle of fifths progressions. There are only two single instances of the choirs combining and here the I-V-I cadence in C minor is distinguished from the surrounding music as it comes at the end of a major passage in the composition, has a considerably slower harmonic rhythm than the other music, and contains vocal part writing that has been reduced in a dramatic manner to present the simplest type of chord writing imaginable.

All of these uses of the trumpet choir may be noticed in Example 2, which presents the conclusion of the first section of the composition (bars 22-8). Considering only the surviving printed parts, this passage consists of a three-bar phrase which is repeated, with a little modification, at the interval of a fourth, after which the last cadence is repeated in augmentation with some voice exchange. The trumpet parts, which have been reconstructed in the manner of early seventeenth century court trumpet ensemble music, contribute to and also embellish the sequential progressions already outlined by the voices, adding antiphony that includes some overlap. The E-flat chord reached by the voices in bar 23 is answered by the trumpets with a sequential echo in the home tonality of C minor in preparation for the cadential progression to G minor that ensues. The trumpets then echo that cadence, finishing on G major to effect a smooth transition with the next entry of the voices. Further sequential antiphony is again followed by a trumpet echo, this time at the unison, before the voices cadence in C minor, which the trumpets again echo. Finally, as the harmonic rhythm

EXAMPLE 2

Reconstructed trumpet parts

Printed voice parts

(22)

f und ih-re Wer-Re. und ih-re Wer-Re. fol-gen ih-nen nach,

(continuo omitted)

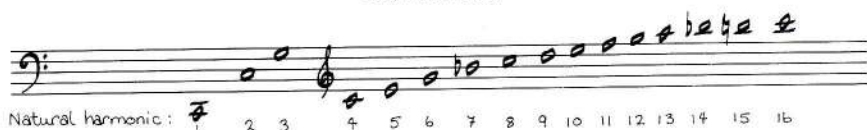
und ih-re Wer-Re, und ih-re Wer-Re. fol-gen ih-nen nach, ih-nen nach.

slows down markedly, the two choirs unite in another C minor cadence.

This passage is typical of all of those that include trumpets in the funeral music. They are employed in short-winded phrases that generally include just one change of chord, only I-V-I progressions in C minor being excepted. It may be argued that simple unison echos could often be substituted for the reconstructions in example 2, and elsewhere in the work; however, a number of other factors including trumpet ensemble style and practical limitations to be explained later must also be taken into consideration.²⁵ Perhaps the most striking, and even most alarming, feature of the funeral music is its C minor tonality which permeates and governs the entire composition, even in the joyous

final section. At this point the voices sing in a lively and homophonic triple-time passage. The addition of the trumpet choir results in overlapping canonic antiphony at the unison, driving the music to the final cadence that climaxes with a C major triad. This, the first use of the major mode on C in the entire work, heralds the above-mentioned *Intrada* and also establishes the pitch of the trumpets as C, the standard trumpet pitch of the seventeenth century.²⁶ However, as is well illustrated by Example 2, these are no ordinary trumpets restricted to a natural harmonic series based on the fundamental C for, with the exception of that *Intrada*, their music is characterised by continual employment of non-natural harmonics in passages ruled by C minor. Clearly any attempt to substitute only natural harmonics (see Example 3) in the reconstructions results in a meaningless tangle of disjoint and unrelated juxtapositions of modalities and in the creation of a chaos of polytonalities. Nor can they be pitched on another fundamental, for this is precluded by the C major *Intrada* as well as the C minor orientation of the funeral music itself. The latter requires natural harmonics to be lowered by up to one tone in trumpet-accompanied passages. This is the second 'invention' mentioned by Drese: the employment of either a playing technique or some mechanical device on a natural trumpet to enable a trumpeter to perform in flat key tonalities, contrasting sharply with the normal C major restrictions of the natural harmonics.

EXAMPLE 3



If the 'invention' was a playing technique, then it involved forcing the instrument to produce notes missing from its normal range by altering the pitches of existing harmonics. Such a technique, called 'lipping', was available to the seventeenth century trumpeter and was employed to correct out-of-tune natural harmonics, to supply short duration semitone lowerings of a few of the same, and even to feign other pitches as well. Although a number of natural harmonics are indeed out-of-tune with regard to equal temperament when played on natural trumpets with eighteenth-century exponential bells, the situation is much less clear both with regard to other temperament systems and also to seventeenth century instruments with their conical bell flares.²⁷ Surviving trumpet music shows that, until around 1620, only harmonics 7 and 14 were considered troublesome and were totally avoided as a result.²⁸ At the same time harmonic 8 was being lipped down to supply its auxiliary b' so useful for *groppi* at cadences.²⁹ By 1626 it was recognised that harmonic 11 – which is a little sharp – could supply either f'' or f''-sharp, the latter allowing excursions

to the dominant,³⁰ while within another three years harmonic 14 was being freely lipped up to a true b"-flat, opening up the subdominant area.³¹ Further experimentation led to harmonic 9 supplying its own lower auxiliary c"-sharp and harmonic 13 being raised to a good a" – the harmonic is naturally very flat – or lowered to give g"-sharp (later also treated as a"-flat).³² To complete the chromatic top octave harmonic 10 was made to supply e"-flat (later also d"-sharp), this being achieved during the 1660s.³³ The same decade saw harmonic 7 accepted as b'-flat and also supplying its own lower auxiliary a'.³⁴

Feigned notes were apparently first employed by the Tuscan virtuoso trumpeter Girolamo Fantini (c.1602-?), who pointed out that 'they are imperfect if sustained, but are acceptable if they pass by rapidly' in his *Modo per imparare a sonare di Tromba* of 1638.³⁵ Thus, in addition to harmonic 4 being lowered for another auxiliary b, he made harmonics 4, 5, and 6 supply their upper auxiliaries d', f', and a' respectively. These feigned notes enjoyed some popularity for a short while,³⁶ despite objections that they sounded 'confused and disordered',³⁷ before a new conservatism forced a return to the purity of a natural harmonic series enlivened only by the f'/f"-sharp split and the lower auxiliary b', with just a few exceptions.³⁸ Before that retreat took place, however, composers such as the *Thomaskantor* Sebastian Knüpfer (1633-76) could expect good trumpeters to play passages like Example 4, although the sound was more veiled and less resonant than usual.³⁹ But such trumpeters were unfortunately few and far between.⁴⁰

Lipping may appear to solve the problems posed by Drese's composition as it does supply many additional notes. Yet three salient features preclude such an inference, attractive as it may be. Firstly, the majority of the notes concerned

EXAMPLE 4

The musical score for Example 4 is presented in two systems. The first system consists of two staves. The top staff is marked '(Continuo omitted)' and contains a melodic line in C major, 2/4 time. The bottom staff contains a corresponding melodic line. The second system also consists of two staves, with the top staff continuing the melodic line and the bottom staff providing a bass line. The music features various chromatic alterations and lippings, including notes that are not strictly part of the natural harmonic series.

lie in the top octave and result from an attempt to complete a chromatic range there, while the less popular remainder tried to produce a diatonic scale in the triadic octave. Secondly, lipped notes must be preceded and followed by neighbouring natural harmonics, almost exclusively by stepwise motion. Finally, they are always of short duration and last for semiquaver or quaver values at moderate tempi in general. On these three counts lipping must be rejected as a solution and attention must then be focussed on the other possibility.

What pitch-altering mechanical devices were available to the Baroque trumpeter to enable the production of notes both within and outside of the natural harmonic series at whim? Up to and including the age of Praetorius and Mersenne only two pitch-changing devices are mentioned in musical literature: the mute, which muffled the sound and also raised the entire natural harmonic series by one tone, and the crook, which lowered the series by one tone to a perfect fourth. In both cases only natural harmonics result.⁴¹ Mersenne, to be sure, also muses over the possibility of employing a trombone slide mechanism on the trumpet, but this is mere speculation.⁴² Yet, in 1802, Koch could report that

people have endeavoured in various ways to obtain on this instrument [ie the natural trumpet] the advantage given to the French Horn by the so-called [hand-]stopping – to produce the notes b'-flat, f', f'-sharp, a" etc, purely according to equal temperament, and also to sound f', f'-sharp, and a' – some with a special single slide, some others with the addition of keys, and even with a special mouthpiece. None of these attempts has been successful as of yet.⁴³

Hand-stopping, which had been used on the French Horn since 1750 at the latest, was attempted on the trumpet around 1774 but entailed remodelling the instrument in a half-moon shape.⁴⁴ The 'special mouthpiece', about which nothing further is known, also dates from the second half of the eighteenth century.⁴⁵ Both permitted natural harmonics to be lowered by only one semitone. More successful was the placing of small finger-holes strategically along the tubing of the instrument, which began around 1752,⁴⁶ and then covering these with keys, which took place during the 1790s. This 'keyed trumpet' was, in its final form, completely chromatic over the top two octaves of the range and its agility is attested to by the concertos written for it by Haydn and Hummel, for example.⁴⁷ None of these could have been used in 1648, however, but there is one important connection: each of these types of trumpet was described as an *Inventionstrompete* in contemporary German literature,⁴⁸ a term that very closely resembles the '*Invention Zur . . . Trombetten*' used by Drese (plate I).

The same term figures in an Imperial Mandate of 1736, thus predating the

above instruments. In this legal document townplayers are forbidden not only the use of the natural trumpet but also horns and *Inventionstrompeten* played in the manner of a natural trumpet, with a few specific exceptions.⁴⁹ While the restrictions on their use of a natural trumpet had been in force since 1623, and of horns played in trumpet style since 1711 (the latter replacing similarly played trombones, prohibited since 1650), the inclusion of the *Inventionstrompete* is new.⁵⁰ And this particular instrument is the other type mentioned by Koch, that 'with a special single slide', the 'slide trumpet'.

The slide mechanism was a long, extendable mouthpiece pipe that was fitted within the first length of tubing of the trumpet. While the slide was kept stationary, the instrument was itself moved along the slide, allowing the natural harmonics to be lowered in pitch. This type of *Inventionstrompete* was also called the *Zugtrompete*, but is best-known under the Italianate title *Tromba da Tirarsi* due to its employment by Bach. His predecessor as *Thomaskantor*, Johann Kuhnau (1660-1722), not only left a cantata requiring an *Oboe ov. Tromba da tirarsi*⁵¹ but also described the instrument as 'constructed according to the recent invention (*Invention*) so that it [ie the trumpet] may be moved in a manner similar to the trombone' in 1700.⁵² He also added that the instrument was totally unknown in Italy.⁵³ Both Leipzig composers required lowerings of up to one tone from the instrument. Further clarification and confirmation of the restricted area of use of the instrument is found in a statement, dated 1698, by Johann Christoph Weigel:

. . . one can obtain all the tones and semitones in both diatonic and chromatic music on the trombone as it is constructed with a double slide, which the trumpet lacks. However, quite a few years ago some of these were made with a single slide, but they were set aside for they did not produce the desired effect. . . .⁵⁴

At least they were abandoned by court trumpeters, for townplayers in some parts of Germany came to use them for the performance of chorales etc, as the example of Leipzig shows.⁵⁵

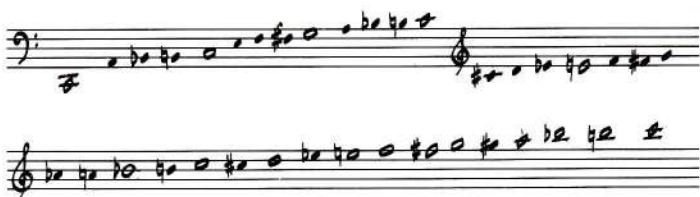
A number of years before Weigel the Nuremberg composer Georg Kaspar Wecker (1632-95) included two slide trumpets in his cantata *Allein Gott in der Höh sei Ehr.*⁵⁶ Although both trumpet parts bear only the simple indication *Tromba*, each includes lowerings of the harmonic series of up to one tone. Earlier still, in 1658, an inventory of music and instruments kept in the Wenzelskirche in Naumburg and played by the townplayers there includes the following entry:

. . . four [natural] trumpets with mouthpieces.
Two slide trumpets with mouthpieces, quite new. . . .⁵⁷

The same instruments were also mentioned in another inventory, dated 1728, and they survive to this day.⁵⁸ Both slide trumpets were made in 1651 by Hans Veit of Naumburg. One still has its extendable single slide, a modern replica of the original that was lost during World War II but that had already been studied and photographed by researchers.⁵⁹ Natural harmonics may be lowered by up to a minor third with this slide. The resultant range for a trumpet in C is given in Example 5, the black semibreves indicating notes produced using the slide. In addition, the slide could be used to correct the out-of-tune natural harmonics. Every note in this extended range, whether a natural harmonic or not, may be sustained, has the same resonance and tone quality as those around it, and may be played in isolation or by leap from any other note in the range. Thus all of the criteria required for the successful performance of the trumpet parts to Drese's funeral music are to be met in the slide trumpet.

The particular *Inventionstrompete* called the slide trumpet does have some defects, as Weigel noted. The most obvious of these is to be found in Example 5. There are a number of gaps in the bass clef part of the range which, of course,

EXAMPLE 5



well-acquainted with the capabilities and limitations of the new instrument and took them into account when setting his funeral music. In fact, it is because of his diligence that the lacunae found in the printed parts can be reconstructed with such a degree of certainty.

The slide trumpet, then, is the second 'invention' announced in Drese's funeral music of 1648. There are no earlier references to the instrument before that date, despite the all-embracing works by Praetorius, Mersenne and Fantini, and the year 1648 fits in with the evidence presented by later writers, such as Weigel and Kuhnau, and also by the surviving instruments.⁶⁰ That invention was made, and the later use of it is found, in a small geographical area centred on the Nuremberg-Leipzig axis. In addition, the inventors of the instrument were the court trumpeters at Weimar, who were trying to improve on the range that had just been made available to a very limited extent by lipping. The available evidence, written, musical, and organological, adds up to the one conclusion: the slide trumpet was an invention of the Baroque. As a result, the *Trauer-vnd-Begräbnüs-Lied* of 1648 by Adam Drese marks the *fons et origo* of the first chromatic trumpet of the Baroque, the slide trumpet.⁶¹

NOTES

1. See under 'Drese' in *Die Musik in Geschichte und Gegenwart* (Kassel, 1949-) and *The New Grove Dictionary of Music and Musicians* (London, 1980).
2. All of this information is to be found on the printed title-page: see plate I.
3. The copies are found in Berlin, Deutsche Staatsbibliothek, and Gotha, Forschungsbibliothek.
4. 'Welches Nach vorgegebener *Invention* Zur *Musik* vnd *Trombetten* gerichtet': see plate I.
5. Just such an ordinance is to be found in the *Polyhymnia Caduceatrix et Panegyrica* (Wolfenbüttel, 1619) by Praetorius, for example; modern edition *Werke* XVII.
6. 'Der Hinterlassenen Kinder schmerzliche Klage': see plate II.
7. 'Der seelig Verstorbene': see plate II.
8. Composed in 1676 and 1677 respectively.
9. Printed in Dresden in 1636 (SWV 279-81); modern edition *Sämliche Werke* IV.
10. Schütz (as n. 9), 8: 'Mit welcher *invention* oder *Choro Secundo* der *Autor* die Freude der abgeleitben Seelen im Himmel . . . in etwas einführen vnd andeuten wollen.'
11. The printed parts have either *Tr.*, *Intrada*, or *Tr. Intrada* printed at the *Clausula finalis*, a typical Late Renaissance/early Baroque practice in works with trumpet participation.
12. See n. 3.
13. For example, in *Missa Veni sponsa Christi* by Christoph Straus (c.1575-1631), the fifteenth Mass-setting in his *Missae* (Vienna, 1631).
14. The rests need be retained only in the final section in triple- time.
15. Wolfenbüttel, 1614; modern edition in *Werke* XXI.
16. SWV 435; modern edition in *Sämliche Werke* I.

17. Various local variant names were also used, mainly similar to those given – the terminology used by Monteverdi in the *Toccata to l'Orfeo* (Venice, 1609). The only significantly different names were *Principal*, for *Quinta*, and *Grob*, for *Basso*.
18. France and England are excluded from all of these developments, for the two fostered a different style.
19. Adolf Aber, *Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern* (Leipzig, 1921), 162.
20. Aber (as n. 19), 132.
21. Aber (as n. 19), 144.
22. Published in Dresden in 1652.
23. See in Numbers 10:1 on its origin, for example.
24. The limitations of the instrument must also be considered; see later.
25. That style is central to my PhD thesis 'The Trumpet and its Rôle in Music of the Renaissance and Early Baroque' (The Queen's University of Belfast, 1983).
26. The use of other pitches began to appear only during the second half of the seventeenth century.
27. Changes in construction are discussed in Willi Worthmüller, 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, XLV(1954) and XLVI(1955).
28. Mersenne discussed this avoidance in *Harmonie Universelle* (Paris, 1636) III, 251-2.
29. First met in *Tutta l'Arte della Trombetta*, 1614, by Cesare Bendinelli; facsimile edition Kassel, 1975, folio 54'.
30. In 'Nun ist das Heil' by Schein, included in the collection *Opella Nova, Ander Theil* (Leipzig, 1626).
31. In 'Buccinate/Jubilare Deo' by Schütz, found in *Symphoniae Sacrae* (Venice, 1629), (SWV 275-6); modern edition in *Sämliche Werke XIV*. The motets are in the F major mode but include a trumpet in C which is employed with great freedom and virtuosity.
32. Both are found in Fantini's *Modo per imparare a sonare di Tromba* (Frankfurt, 1638), on pages 77 and 81 respectively; facsimile edition Nashville, 1972.
33. In the *Sonata Tribus Quadrantibus* of Pavel Josef Vejvanovský, dated 2 July 1667; modern edition in *Musica Antiqua Bohemica XLVIII*.
34. In *Sonata XII* of the *Sacro-profanus Concertus Musicus* (Nuremberg, 1662) of Johann Heinrich Schmelzer; modern edition in *Denkmäler der Tonkunst in Österreich CXI/CXII*.
35. Fantini (as n. 32), 6: 'che voler fermausi sono imperfette, ma perche passano presto possono seruire.'
36. In his sonata of 1652 (see footnote 22), Johann Arnold calls for quaver a' and b' notes between g' and c". In 1687 Nicola Matteis makes much use of lower auxiliaries in the triadic octave in a *Concerto di Trombe* for three trumpets printed in a reissue of *Ayres for the Violin* (London).
37. Marin Mersenne, *Harmonicorum Libri* (Paris, 1635), 109: 'spurios, confusos'.
38. Among the exceptions are the trumpet parts in Bach's cantatas, especially those for solo trumpet; on his affective use of lipped notes see in Andreas Brischle, 'Zum Gebrauch der Trompete bei J.S. Bach', *Archiv für Musikwissenschaft XLIV*, 306-12.
39. In *Ach Herr, strafe mich nicht* (Psalm 6); modern edition in *Denkmäler deutscher Tonkunst LVIII/LIX*.
40. According to Weigel in *Abbildung der gemein-nützlichen Haupt-Stände* (Regensburg, 1698), 235.
41. Discussed by Praetorius respectively in *Polyhymnia Caduceatrix*, 4, and in *Puericinium*

- (Wolfenbüttel, 1621), before piece number III.
42. Mersenne, *Harmonicorum*, 109.
 43. In his *Musikalisches Lexikon* (Offenbach, 1802), col 1606: 'Man hat sich verschiedentlich bemühet, diesem Instrumente theils durch einen besondern Zug, theils auch durch angebrachte Klappen, und durch besondere Mundstücke eben den Vortheil zu verschaffen, den das Horn durch das sogenannte Stopfen gewonnen hat, nemlich, dass man dadurch die Töne b', f', fis", a" u.s.w. nach dem temperirten Tonsysteme völlig rein angeben, und ausserdem noch die Töne f', fis' und a' intoniren könne; allem bis jetzt hat sich noch kein damit gemachter Versuch mit Vortheil behaupten können'.
 44. E.L. Gerber, *Neues-Lexikon der Tonkünstler* (Leipzig, 1812-14), cols 597-8.
 45. E.L. Gerber, *Historischen-Biographisches Lexikon der Tonkünstler* (Leipzig, 1790-2), col 936.
 46. According to J.E. Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst* (Halle, 1795), 112.
 47. Concertos in E-flat (Hob VIIc 1), from 1796, and in E, from 1803, respectively. Both were composed for the Viennese virtuoso Anton Weidinger.
 48. In, for example, Gerber, *Neues-Lexikon*, cols 597 and 571. Altenburg, *Versuch*, also uses the term on page 12, but incorrectly. Here he confuses the half-moon stopping trumpet with a simple coiled trumpet, showing that he was quite far removed from late eighteenth century developments – he does not even mention the keyed trumpet.
 49. Printed in Dresden in 1736. Facsimile in D. Altenburg, *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst* (Regensburg, 1973) II, 121-31.
 50. The Imperial Privileges and Mandates are discussed by J.E. Altenburg in his *Versuch*, 31-9; facsimiles of the most important of these are found in D. Altenburg, *Untersuchungen* II.
 51. In the cantata *Gott der Vater, Jesus Christus, der Heilige Geist, wohn uns bey* listed in *Denkmäler deutscher Tonkunst* LVIII/LIX, xlvii.
 52. In his *Der Musicalische Quack-Salber* (Dresden, 1700), 82-3: 'noch ietziger Invention eingerichtet ist/ dass sie sich nach Art der Trombonen ziehen lässt'.
 53. Kuhnau (as n. 52). On the English Slide Trumpet see footnote 61.
 54. Weigel, *Abbildung*, 235: '... doch kan man in beeden generibus alle Tonos und Semitonias auf der Posaune anstossen/ weil sie mit zweyen Zügen versehen/ deren aber die Trompete ermangelt/ wiewohl man vor sehr vielen Jahren auch einige mit einem Zug verfertigt/ weil sie aber den verhofften Effect nicht gethan/ wieder abgeschafft worden ...'.
 55. J.E. Altenburg, *Versuch*, mentioned the slide trumpet rather vaguely on page 12. His contempt for the instrument is revealed in a letter he wrote in 1767, which is printed in *Monatshefte für Musikgeschichte* XXIV, 159-60. Although working as a church organist, he had trained as a court trumpeter and would naturally have scorned the use of trumpets by townplayers, enemies of the court trumpeters.
 56. Modern edition in *Denkmäler der Tonkunst in Bayern* IX, 46-68.
 57. Arno Werner, 'Die alte Musikbibliothek und die Instrumentensammlung an St. Wenzel in Naumburg a.d.S.', *Archiv für Musikwissenschaft*, VIII, 415: '... Vier Trompeten mit Mundstücken. Zwey Zugtrompeten mit Mundstücken, ganz neu ...'.
 58. See n. 57., 415; the trumpets are preserved in the Musikinstrumentenmuseum in Berlin.
 59. Among these are Sachs, Galpin and Carse. A photograph may be found in D. Altenburg, *Untersuchungen*, III, plate 42.
 60. For a refutation of the use of a slide trumpet during the Renaissance, approached from a different angle, see my article 'The Renaissance Slide Trumpet – Fact or Fiction?', *Early Music* XII, 26-33.

61. The English slide trumpet, or 'Flatt trumpet', with its characteristic double slide dates from around 1690 and may be viewed as an attempt to improve on the German model. Interestingly, the former instrument was developed under the influence of the Bohemian-born composer, Gottfried Finger (c. 1660-1730), then a member of 'the King's Musick', who must have encountered the latter version of his journey from Olomouc to London.