

# The Trumpet in Restoration Theatre Suites

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## Introduction

In May 1660 Charles Stuart agreed to Parliament's terms for the restoration of the monarchy and returned to London from exile in France. After eighteen years of political turmoil, which culminated in the puritanical rule of the Commonwealth, Charles II's initial priorities on his accession included re-establishing a suitable social and cultural infrastructure for his court to function. At the outbreak of the civil war in 1642, Parliament had closed the London theatres, and performances of plays were banned throughout the interregnum. In August 1660 Charles issued patents for the establishment of two theatre companies in London. The newly formed companies were patronized by royalty and an aristocracy eager to circulate again in courtly circles. This led to a shift in the focus of theatrical activity from the royal court to the playhouses. The restoration of commercial theatres had a profound effect on the musical life of London. The playhouses provided regular employment to many of its most prominent musicians and attracted others from abroad. During the final quarter of the century, by which time the audiences had come to represent a wider cross-section of London society, they provided a stimulus to the city's burgeoning concert scene.

During the Restoration period—in theatrical terms, the half-century following the Restoration of the monarchy—approximately six hundred productions were presented on the London stage. The vast majority of these were spoken dramas, but almost all included a substantial amount of music, both incidental (before the start of the drama and between the acts) and within the acts, and many incorporated masques, or masque-like episodes. The integration of a series of masques into spoken dramas culminated in the emergence of dramatic opera (or “semi-opera”), a genre that reached its zenith with the series composed by Henry Purcell during the final few years of his life. In his study of music in the Restoration theatre, Curtis Price identifies instrumental music for more than 160 productions staged in London between 1660 and 1713, three-quarters of which date from after 1690.<sup>1</sup>

The vocal and instrumental music performed during the acts of plays ranged from songs and instrumental items that enhanced the development of the plot or provided a dramatic effect to that which was incorporated purely as entertainment. In contrast, the instrumental music performed before the start of the drama and between the acts, known as “act music,” followed a more clearly defined pattern. The “first music” and “second music,” each consisting of two short pieces, preceded the drama. The overture (or “curtain music”) followed the spoken prologue, and an “act tune” concluded each of the first four acts. During the last decade of the seventeenth and the first decade of the eighteenth century, virtually every production presented on the London stage was provided with a newly composed set of act music. Occasionally the act tunes reflected the mood of the preceding scene, but more often they were related neither to the action nor, in dramatic operas, to the music of the opera proper.

Most of the theatre overtures are the French form, and the act tunes, single-movement pieces in popular dance forms of the day. Many sets include trumpet tunes—pieces written in the style of trumpet music, with the melody restricted to, or based around, the notes of the harmonic series. Trumpet tunes became popular in England during the final decade of the seventeenth century as the trumpet gained prominence as a solo instrument. They abound in collections of keyboard music and were adopted for songs of a militaristic or patriotic nature, and many survive in several different versions. Some undoubtedly originated as actual trumpet pieces, but many of those that are playable on trumpet were probably not conceived as such.

Many sets of act music survive with the overture placed before the sequence of act tunes. Several important collections of theatre music contain suites in this format, comprising pieces in a single key, or in a series of related keys, but deriving from more than one production. Since the act music for individual productions often spanned a range of unrelated keys, the compilation of suites in this manner rendered them suitable for performance outside their theatrical context. One such collection, a set of five partbooks held in Magdalene College, Cambridge (GB-Cmc F.4.35),<sup>2</sup> is an important source of English trumpet music of the late seventeenth and early eighteenth centuries. Surprisingly, the partbooks have received only passing mention in the brass literature.<sup>3</sup> During the first decade of the eighteenth century, the London music publisher John Walsh issued the instrumental parts for over fifty suites from individual theatre productions, a project that may have been prompted by the publication of *A Collection of Ayres* from Henry Purcell's stage works in 1697.<sup>4</sup> Walsh's theatre suites were issued with a standard four-part instrumentation of two trebles, tenor, and bass, but one suite survives with an additional part for trumpet. There is evidence that a trumpet part was issued for at least one other suite, and several others with trumpet-style overtures are clearly incomplete in four parts. This article examines the principal sources of act music that contain trumpet pieces and considers the possibility that Walsh's incomplete overtures, as well as several other suites in the series that appear complete in four parts and are stylistically compatible with trumpet music, were originally scored for trumpet.

#### **Magdalene College partbooks**

The Magdalene College partbooks, containing 656 pieces arranged into sixty sets, constitute one of the most substantial collections of instrumental music for the London stage from the late seventeenth and early eighteenth centuries. Few of the pieces are identified in the partbooks, either by composer or the play from which they originated, but concordances for almost two-thirds are recorded in a study by Rebecca Herissone.<sup>5</sup> Music from more than sixty plays, and by twenty-two composers, has been identified, with most of the theatre composers active in London during the 1690s and the early years of the eighteenth century represented. James Paisible, with eighty-eight pieces, is the most widely represented composer in the collection; forty-one pieces by Henry Purcell are included, but most of the identified pieces date from after Purcell's death.

The partbooks are designated for trumpet, first and second treble, tenor, and bass and were copied sometime after 1705 (the date of the latest known productions represented) by Charles Babel, a professional copyist and bassoon player in the Drury Lane theatre orchestra.<sup>6</sup> The majority of the suites are in a single key, but ten contain movements in two or three related keys. All include music from more than one production, and several feature movements from suites that were not written for the theatre. The trumpet book differs from the other four in that the pieces are not identified by the set to which they belong but by the folio in which they appear in the first treble book and the number assigned to the piece within the set. In all, forty-three pieces, deriving from sixteen sets, include a trumpet part. Eleven of the trumpet pieces are by Paisible and seven are by Purcell; other composers represented include John Eccles, Daniel Purcell, John Lenton, and Thomas Morgan. Seventeen pieces, including an anonymous overture in the form of the Italian “sinfonia” (Set 35), have no known concordances. A thematic list of the content of the trumpet book is given as an Appendix.

A crucial question concerning the trumpet book is whether it contains only pieces that were originally intended for trumpet, or whether it also includes music for which a trumpet part was deemed suitable and consequently added. This is particularly important for items such as the overture to *Bonduca* and the “Cybele” (Z.T678) by Purcell for which this source provides the only surviving trumpet part. Significantly, the trumpet pieces are not grouped together to form trumpet suites. Although five sets contain either four or five pieces in the trumpet book, four sets contain a single trumpet piece. Several sets with pieces in the trumpet book include additional trumpet tunes that are playable on trumpet but do not contain a trumpet part. For example, Set 46 in D major contains a single trumpet piece, for which no concordances have been identified. The same set includes the overture and five act tunes from *She Would and She Would Not* by James Paisible (Drury Lane, 1702; Walsh, 1702). The melodic material of the overture and two of Paisible’s act tunes are in a trumpet style and would lend themselves to the addition of a trumpet part. Had Babel been in the process of adding trumpet parts whenever possible, it seems likely that he would have done so for this suite. The possibility that this suite in fact originally included a trumpet part will be discussed below.

As a member of the Drury Lane orchestra, Babel presumably would have had access to performing material from that theatre, and it seems likely that this constituted his main source for compiling the partbooks. Babel’s Drury Lane connection may explain the inclusion of a trumpet part for Purcell’s overture to *Bonduca*. The overture survives in several near-contemporary sources in four parts and is scored for four-part strings in the edition published for The Purcell Society.<sup>7</sup> The overture functions satisfactorily in its four-part version, and the trumpet mostly doubles the first violin part. There is no evidence that Purcell conceived the work as a trumpet overture, and the trumpet part may have been added for a revival of the play at Drury Lane after the composer’s death. The music from *Bonduca* featured in a concert there in 1704, and Purcell’s music was used for a revival of the play in February 1706 and further revivals between 1715 and 1729.<sup>8</sup> The 1706 revival ties in with the proposed date for the compilation of the partbooks.

An interesting feature of the trumpet book is the wide range of keys in which the instrument is scored. The majority of the trumpet pieces are in D or C major, with sixteen in each key, but there are also four pieces in A major, four in B $\flat$  major, two in C minor, and one in G minor. The four trumpet movements in A major (Sets 6 and 60) are playable on a trumpet in D; the anonymous C-minor trumpet movement in Set 54, on a trumpet in E $\flat$  (the trumpet plays only in passages in E $\flat$  major); and the G-minor funeral march in Set 38 is suitable for a trumpet in C.

Identifying the instrument for which the first four pieces in the trumpet book, in B $\flat$  major (Set 7), were intended is problematic. They derive from James Paisible's "Second English Partita," as do eight of the first nine pieces in Set 7.<sup>9</sup> No concordances have been identified for the second piece in the set, nor for the six pieces with which it concludes. The final movement, in G major, is headed "Trio Haub.[oy]"; this is one of ten movements in the collection to specify oboe.<sup>10</sup> The second and third pieces in the trumpet book are playable on an instrument pitched in B $\flat$ , although the resulting high tessitura is uncharacteristic of English trumpet music of this period. The only movement from Paisible's suite not included in the partbooks (mvt. 5) is likewise theoretically suitable for a trumpet in B $\flat$ . That the English trumpet of this period could be pitched in B $\flat$  is revealed by James Talbot, who states, apparently on the advice of John Shore, that the instrument could be crooked from E $\flat$  down to A $\flat$ .<sup>11</sup> The first and fourth pieces contain pitches outside the harmonic series of the trumpet in B $\flat$ , and were they to be played on this instrument, the dexterity required in bar 32 of the first, and bars 10 and 14 of the fourth piece in particular, would push the limits of lipping to a level unprecedented in this repertoire. The second piece is playable on a natural trumpet in E $\flat$  (in the version contained in the Magdalene College partbooks, but not the Schwerin manuscript), and, while none of the other pieces is restricted to the notes of the harmonic series of an instrument pitched in that key, they lie closer to the pitches available to the trumpet in E $\flat$  than to those of any alternatively pitched instrument. In these pieces the melody deviates from the harmonic series only briefly and on each occasion the non-harmonic pitches are no more than one tone lower than the nearest available harmonic pitch (Example 1). The most credible conclusion that can be drawn therefore, is that the suite was intended for a slide trumpet in E $\flat$ . James Talbot's assertion that the size of the flat trumpet "with the yards shut" was the same as the "common" trumpet suggests that its basic pitch was E $\flat$ , even though the table of pitches available on the instrument relates to a trumpet in C.

Another possibility is that the suite was intended for the "mock" trumpet, or chalumeau, with which Paisible, as a recorder player, would presumably have been familiar. The only extant English musical source for this instrument, *The Fourth Compleat Book for the Mock Trumpet* (London: Walsh and Hare, 1706-08), includes a fingering chart, which denotes a range of  $g^1$ - $g^2$ .<sup>12</sup> This would appear to rule out the possibility that the English Partitas were intended for this instrument; however, three of the pieces in the publication ascend to  $a^2$ , and, as Colin Lawson notes, "most ... [chalumeau] parts are in the tonalities of F and C, in which much early clarinet music was written, and also in B $\flat$ , to which the soprano and tenor instruments were particularly well suited."<sup>13</sup> Walsh's publication is typical

Prelude <sup>1</sup>

5 [not in Cmc partbooks]

6

9

### Example 1

J. Paisible, "Second English Partita" (D-SW1 Ms 1239), trumpet part (transposed for trumpet in E $\flat$ , with notes outside the harmonic series indicated in boxes).

of the early chalumeau repertoire in that it comprises a collection of trumpet tunes. The vast majority are playable throughout on trumpet and the title page indicates that they are suitable for the “brazen” [i.e. brass] trumpet.

Paisible’s Third English Partita in D, which also appears in the Schwerin manuscript, includes two movements with trumpet, both of which are suitable for the natural instrument. The inclusion of movements from the Second Partita in the Magdalene College partbooks suggests that they may have been written for the London stage, but neither the productions for which they were intended nor their dates of composition are known.

Two other pieces in the Magdalene College trumpet book, neither of which has known concordances, contain non-harmonic pitches. Set 23, no. 4, features  $c\sharp^2$  as a lower auxiliary note to harmonic 8,  $d^2$ , and in a descending arpeggio figure in which  $c\sharp^2$  is preceded by harmonic 9,  $e^2$  (see Appendix). A more unusual melodic figure for trumpet appears in the opening bar of Set 35, no. 2, in which a turn on harmonic 6,  $a^1$ , incorporates the non-harmonic pitches  $g^1$  and  $b^1$ .

#### Jeremiah Clarke: “Suite de Clarke”

The set of four instrumental partbooks GB-Lbl Add. Mss 30839 and 39565-7, in the hand of a French copyist (possibly James Paisible), comprises an assortment of music by various composers, much of it derived from the theatre. The collection contains several works for trumpet, including a suite in D by Jeremiah Clarke and two trumpet sonatas: the Sonata in D by Archangelo Corelli for trumpet, two violins and continuo, and an anonymous sonata in the Bolognese style. The trumpet part for both sonatas appears in the tenor partbook. Two of the nine movements in the suite by Clarke, the “Prelude” and “Sibelle,” contain passages of several bars duration in which the three upper parts are tacet. In two similar passages in the “Sibelle” a sustained note in the first treble with the designation *Trompette* is set against the bass line with the inner parts tacet; the same designation appears over the rest in the second treble. In both treble parts the designation *hobois* appears at the resumption of the melody. In all, eight of the nine movements are suited to the addition of a trumpet part. Concordant versions of the “Prelude” and “Sibelle” have a continuous treble line, making a reconstruction of the suite relatively straightforward.

In their study of Purcell’s manuscripts, Robert Shay and Robert Thompson suggest that Add. Mss 30839 and 39565-7 might have been used by a wind band, and the suite is described as being for wind band in the worklist for Jeremiah Clarke in *New Grove II*.<sup>14</sup> While some of the music in the partbooks clearly belongs to the wind band repertoire, the trumpet was not a regular member of the wind band in England around this time—Shay and Thompson suggest that the partbooks were copied soon after 1695—and it seems more likely that the trumpet and oboe designations in the suite by Clarke indicate that these instruments were intended as adjuncts to the string ensemble. An edition of the suite by Robert Minter for trumpet, two oboes, bassoon and strings was published in 1971.<sup>15</sup> Although none of the four movements that exist in other versions can be linked to theatre productions, the suite

resembles contemporaneous sets of act tunes. Six pieces by Clarke, including the “Minuet” from this suite (in the key of B $\flat$ ) appear in the Magdalene College partbooks (Set 52, no. 8), but none are included in the trumpet book.

Between 1696 and his death in 1707, Jeremiah Clarke composed music for at least eight theatrical productions. The act music for one production was issued in *Harmonia Anglicana*, and that for two others is included in Lbl Add. Ms 35043, a collection of pieces by various composers for treble instrument, many of which were probably written for the theatre and some of which are arranged into suites. Of the nine act tunes by Clarke for a revival of *The Virtuous Wife* in 1696 contained in this manuscript, one, in D major, is playable on trumpet and stylistically in keeping with English trumpet tunes of the period. Another suite, designated “Mr Clarks Tunes in y<sup>e</sup> opera,” comprises ten pieces in D major and D minor; four of those in D major are in a trumpet style and two are playable on trumpet. It is possible that this constitutes the act music to the dramatic opera *The World in the Moon* (1697), for which Jeremiah Clarke and Daniel Purcell provided the music.<sup>16</sup> It is perhaps significant that Clarke’s contribution included a three-movement overture to the Prologue for trumpet and strings, while the suite for the unnamed opera is without an overture.

Jeremiah Clarke and Daniel Purcell collaborated on two other dramatic operas: *Cynthia and Endimion* (1697) and *The Island Princess* (1698); the former also included music by Richard Leveridge. The act music for *The Island Princess* was composed by Clarke but contains no trumpet tunes; his music for an interlude in Act V, however, includes a single-movement “Sinfonia” for trumpet, kettledrums and strings. It has been suggested that Clarke contributed a short, twelve-bar, “Overture” to the final scene of *Cynthia and Endimion*, but the evidence is inconclusive and it is equally possible that this was composed by Daniel Purcell.<sup>17</sup>

#### Henry Purcell, *A Collection of Ayres Compos’d for the Theatre* (1697)

The posthumously published collection of Purcell’s act music contains suites from thirteen dramatic works, arranged for four-part strings. Five of the suites include movements that survive in other sources with trumpet parts. The suite from *The Fairy Queen* (1692) begins with an arrangement of the overture to Act I, and the suite from *Bonduca* (1695) includes the overture and the songs “To Arms” and “Britons Strike Home.” Trumpet tunes are included in the suites from *Dioclesian* (1690), *King Arthur* (1691), and *The Indian Queen* (1695). As mentioned above, the overture to *Bonduca* stands complete in four parts, as do the vocal movements from this play and the trumpet tunes from the other productions represented. In the overture to *The Fairy Queen*, however, the two trumpets constitute an integral part of the contrapuntal texture, and the string parts are only slightly modified in the four-part version to compensate for their absence. The opening solo trumpet statement of the overture is replaced by a descending figure in the bass that is unrelated to the main fugal subject of the movement; minor alterations also occur in the viola part in bars 4 and 5 and the first violin part in bar 6. The absence of trumpets results in a movement that is

a pale reflection of the original. In the triple-time second movement, the string parts are unaltered and the lack of trumpet parts is more severely felt, particularly in the passage between bars 20 and 35, which features imitative arpeggios between trumpets and strings.

### *Harmonia Anglicana*

Between 1701 and 1706, John Walsh issued the instrumental parts for more than forty suites of act music in the series *Harmonia Anglicana or the Musick of the English Stage*, the majority of which derived from productions presented at the Theatre Royal, Drury Lane. A further ten suites were published between 1705 and 1710 in a complementary series, mainly deriving from productions from the recently opened Queen's Theatre in the Haymarket. Although the suites were published independently, they were intended to form collections of six suites, and all but a few of the later issues in the series are numbered and paginated according to the order in which they appear in the collection to which they belong. A title page survives for the first two collections in the series and a catalogue listing the contents of the first three and part of the fourth collections was issued in 1702.<sup>18</sup> The grouping of subsequent suites can be established, albeit tentatively, from the page numbers on the instrumental parts and advertisements for their publication.

From the evidence of the surviving copies, writers have assumed that, with a single exception, the suites were issued with four instrumental parts; these are normally designated first and second treble, tenor, and bass, but occasionally more specific instrumental indications such as “violin” or “hautboy” appear. The majority of the productions represented were spoken dramas, but suites from four dramatic operas were included, as were several that cannot be associated with a particular production or identified as having been written for the theatre. Two suites in the latter category, “A Sett of Aires Made for the Queen's Coronation” by John Eccles (1702) and “Mr Paisibles Musick Perform'd before her Majesty and the new King of Spain” (1704), were issued with an additional part for trumpet; however, the trumpet part for the former has not survived.<sup>19</sup>

Two of the suites that are incomplete in four parts—from the comedy *Tunbridge Walks* by John Barrett (1703) and *A new Set of Tunes Compos'd ... for the Theatre* by William Corbett (1708)—include overtures that survive in versions for trumpet. Two other theatre suites in the series contain an overture with at least one instrumental part missing: *The Twin-Rivals* by William Croft (1703) and *The Albion Queens: or the Death of Mary Queen of Scotland* by John Barrett (1704). Neither of these survives complete in other sources. Although there is no conclusive evidence that the overtures were scored for trumpet, both are stylistically characteristic of trumpet overtures of the period.

### **James Paisible, Music for the King of Spain (1704)**

In December 1703 Archduke Charles of Austria, the newly proclaimed King of Spain, paid a state visit to England. His arrival at Windsor, where Queen Anne was in residence, was celebrated with “Entertainments of Musick, and other Diversions, the Court making the most splendid Appearance that ever was known in England.”<sup>20</sup> John Eccles, the Master of Music at the royal court, and twenty-four musicians were in attendance at Windsor at the



time of the visit,<sup>21</sup> and the entertainment presumably included Paisible's "Musick Perform'd before her Majesty and the new King of Spain," which was published by Walsh the following year.

The suite comprises a French overture and eight short movements, the first five of which are in D, and the remaining three, in G. The trumpet is included in the overture and two of the D major movements: "Aire" (no. 4) and "Trumpet Aire" (no. 6). These are among the five trumpet movements included in Set 56 in D in the Magdalene College partbooks, the others being the "March" from Daniel Purcell's act music for *The Inconstant* (see below), and an unidentified trumpet piece. The trumpet part for this suite is atypical of publications in the series in that it is strewn with errors. The copy in the Magdalene trumpet book in fact corresponds more accurately to Walsh's first treble part. The single sheet containing the trumpet part, unlike the other parts for the suite, lacks a page number. Compared to Paisible's other works with trumpet, the trumpet writing in this suite is conservative; the instrument is restricted to the notes of the harmonic series and doubled by the first violin throughout, although the "Trumpett Aire" (no. 6) contains some florid trumpet writing.

Paisible came to London from France in 1673 and entered royal service in 1677. Following the Glorious Revolution of 1688, he left London and served James II in exile. On his return in 1693 he re-entered the musical circles of the royal court and started composing for the theatre. The suite for the King of Spain and a series of dances that he composed annually for the Queen's birthday (published by Walsh) are his only surviving works written for the court after his return from exile.<sup>22</sup> Instrumental music by Paisible for eleven theatre productions has been identified, and three sets of act music were issued in *Harmonia Anglicana*.

#### John Eccles, *A Sett of Aires* (1702)

With the death of Henry Purcell in 1695, John Eccles became the most prominent theatre composer in London. Having first entered royal service in 1695, shortly before Purcell's death, Eccles was promoted to "Master of Musick" in 1700 and for the next few years combined his theatrical activities with the duties pertaining to this post, in particular setting the celebratory odes written at New Year and for the sovereign's birthday. The first major state event during his tenure in office was the coronation of Queen Anne on 23 April 1702, and it was presumably in his official capacity that he composed *A Sett of Aires Made for the Queen's Coronation*. Although the suite is in the form of those deriving from the theatre, it was probably written for the court and may have been performed at the coronation banquet in Westminster Hall.<sup>23</sup> The suite was published in *Harmonia Anglicana* within a few weeks of the coronation, and soon found its way into the theatre and the concert hall. An advertisement in *The Post Boy* (4-6 June) for another edition of the suite, by Playford and Hare, refers to "A New Set of Ayres in four parts, with a Trumpet for the Coronation of ... Queen Anne ... Performe'd at the New Theatre. Compos'd by Mr John Eccles,"<sup>24</sup> and the following month an advertisement appeared for "An Extraordinary Consort of Vocal and Instrumental Musick. Particularly, the Instrumental Musick, Composed by Mr John Eccles

for the Coronation” at Hampstead Wells on 27 July.<sup>25</sup> The existence of a trumpet part is also noted in an advertisement in *The Post-Boy* (6-9 June) for Walsh’s publication, which referred to “A new Sett of Aires in four parts, with a Trumpet.”<sup>26</sup>

The suite contains a French overture and eight short movements; the overture and movements 2 and 3 (“Trumpet Aire” and “Minuet”) are in D major; movements 4 and 5 are in D minor; 6 and 7 are in A minor, and 8 and 9 are in A major. The first treble line of the opening section of the overture and the two D-major movements that follow are playable in their entirety on trumpet. The overture is noticeably incomplete in four parts only between bars 25 and 29 of the fugal section (Example 2), at which point the trumpet presumably enters. For the remainder of the movement the doubling of the first treble line with trumpet where possible would be appropriate. Two other movements, the A-minor “Round O” (no. 6) and A-major “Jigg” (no. 9), include passages that are suitable for trumpet (Example 3). The “Jigg” is one of two movements from this suite included in the Magdalene College partbooks and the only one in the trumpet book (Set 60, no. 8),<sup>27</sup> the other being one of the D minor movements. The performance of the A minor “Round O” on a trumpet in D is analogous to the use of a trumpet in C for the G minor funeral march by Paisible from *The Spanish Wives*, which is included in the Magdalene College trumpet book (Set 38, no. 5). The suite was recorded by Peter Holman and the Parley of Instruments in 1996 with a reconstructed trumpet part for the overture and a trumpet added to the two other D major movements and the A major “Jigg,” but not the A minor “Round O.”<sup>28</sup>

### Example 2

J. Eccles, *A Sett of Aires Made for the Queen's Coronation*  
(London: Walsh, 1702), overture (mm. 20-34).



### Example 3

J. Eccles, *A Sett of Aires Made for the Queen's Coronation*,  
 1<sup>st</sup> treble. Top stave: no. 6, "Round O," mm. 1-8; second stave: no. 9, "Jigg," mm. 5-12.

Between 1698 and 1700 Eccles collaborated with Walsh in the publication of three volumes of instrumental theatre music for treble instrument and bass. A single theatre suite by Eccles was issued in *Harmonia Anglicana* and another appeared in the Queen's Theatre series. Following the production of *The British Enchanters* in 1706, the last major dramatic opera to be staged in London, for which Eccles wrote the vocal music (see below),<sup>29</sup> he retired from the theatre. He continued composing court odes until his death in 1735, but none of his music written for the court after 1704 survives.

### William Corbett, *A new Set of Tunes* (1708)

*A new Set of Tunes Compos'd by M<sup>r</sup> Corbett for the Theatre* (Walsh, 1708) is the only theatre suite issued by Walsh in either series that cannot be linked to a particular production. The suite was included (as the *overture and aires*) in Corbett's *6 Sonatas with an overture and aires in 4 parts for a trumpet, violins, and hautboys flute de allmain bassoons or harpsichord ... Op. 3* (London: Walsh and Hare, 1708). The sole surviving copy (in the British Library) contains the first violin and *organo* parts, both of which include the overture and only the first three short movements from *A new Set of Tunes*. Since Walsh used the same plates for both editions of the suite, and movements 5 to 9 appear on a single page, it can be assumed that these movements were included in the Op. 3 collection, but that both surviving parts lack their final page. The entire suite was included in an edition of Corbett's Op. 3 published in Amsterdam,<sup>30</sup> but with the movements arranged in a different order. Fortunately the only known surviving copy of this edition includes the wind parts.<sup>31</sup> Contrary to the indication on the title page of the set, the instruments designated on the solo part for the sonatas are *Tromba*, *Hautbois o Violino*, and for the suite, *Tromba o Haubois (Primo and Secondo)*. Sonatas 5 and 6 are in the unusual trumpet key of E major, for which two solo parts were issued: one in D major for trumpet and another in E major for oboe or violin. The most plausible explanation of the trumpet part being printed in D is that the two sonatas were intended for a muted trumpet, with the mute raising the trumpet pitch by one tone.<sup>32</sup>

In the introduction to the French overture to the suite, the trumpets (or oboes) depart from the violin lines only briefly and the section would not be noticeably incomplete if these parts were omitted. In the triple-time second section, the trumpets engage fully in the contrapuntal dialogue and their absence would be problematic. Five of the eight *aires* are scored for two trumpets (or oboes) and strings. Corbett follows the established formula for single-movement trumpet tunes of doubling the violin and trumpet parts whenever possible and replacing the occasional notes that lie outside the harmonic series with alternative notes available to the trumpet, or rests. In two movements, “Air Ecossois” and “Marche,” the unusual non-harmonic pitch  $b^1$  appears in the first trumpet part as a short duration auxiliary note (see Example 4); in each instance the melodic line is doubled by the first violin. For more substantial passages that contrast trumpet writing with sections not playable on trumpet, the trumpets or oboes are either tacet or afforded independent lines. The only other non-harmonic pitches in the collection occur in Sonata No. 5 in E, in which the final cadence of the principal theme of the last movement “Giga” features the lowered eighth-harmonic  $d\sharp^2$ , approached by upward leap from  $b^1$  and resolving onto the tonic  $e^2$ .



#### Example 4

W. Corbett, *VI Sonates ... avec une Overture & Suite* (Amsterdam: Roger, c. 1708),  
part for *Tromba o Haubois Primo*.

Top stave: no. 6, “Air Ecossois”; second stave: no. 8, “Marche”

William Corbett’s career began in the late 1690s at the Lincoln’s Inn Fields theatre, where he worked as a violinist and began to provide vocal and instrumental music for the productions. His earliest instrumental collection, *12 Sonate a tre* Op. 1, was published by Roger of Amsterdam, ca. 1700.<sup>33</sup> Although the title page of the collection refers only to strings, Sonata No. 12 in C is scored for trumpet, oboe, and strings. In June 1704 an advertisement for a performance at Lincoln’s Inn Fields intimated that the interval music was to include a “new Set of Aires for the Trumpet, Hautboys and Violins, compos’d by mr Corbett”; this music has not survived.<sup>34</sup> In 1705 Corbett was appointed leader of the orchestra at the newly opened Queen’s Theatre in the Haymarket. Four of his theatre suites were issued in *Harmonia Anglicana*, including that from the dramatic opera *The British Enchanters*, which was presented at the Queen’s Theatre in February 1706.

**John Barrett, *Tunbridge Walks* (1703) and *The Albion Queens* (1704)**

The comedy *Tunbridge-Walks: or, the Yeoman of Kent* was first performed at Drury Lane in January 1703 and John Barrett's act music for the play was published by Walsh later that year. The overture, in the Italian form, concords with Sonata No. 1 by John Barrett in Lbl Add. Ms 49599. This is the only known trumpet sonata by Barrett and is scored for trumpet, oboe, two violins, viola, and bass. In the outer movements the oboe doubles the first violin part, and the central movement is scored for oboe, two violins, and bass, with the trumpet tacet. The four instrumental parts published by Walsh correspond to the string parts of the outer movements and the four parts of the second movement of the sonata and do not constitute a "compressed version for four strings" as claimed by Peter Holman.<sup>35</sup> In both of the trumpet movements the instrument engages fully in the contrapuntal dialogue, and it is difficult to envisage the work being performed without this part. All eight movements of the suite are in D major. Movement 6 is entitled "Trumpett Aire," but the melody is not suitable for trumpet. Movements 2 ("Allmand") and 7 ("Round O") are loosely in a trumpet style, but it is unlikely that they originally contained a trumpet part.

For the following Drury Lane season, Barrett provided act music for the tragedy *The Albion Queens: or the Death of Mary Queen of Scotland* (Drury Lane, 1704; Walsh, ca.1704). Like the overture to *Tunbridge Walks*, the overture to this play is in the Italian form and clearly missing an instrumental part. The thematic material of the outer movements points to the probability that it originally existed as a trumpet overture. In both overtures, the second movement, in the minor key, stands complete in four parts. Example 5 gives a condensed score of the outer movements of the overture, with a realized trumpet part.

Biographical information on John Barrett is scant. His musical education began around the age of ten under John Blow at the Chapel Royal. In 1693 he was appointed organist at St. Mary at Hill in London, and four years later, music master at Christ's Hospital; he retained both of these positions until his death in 1719. He provided vocal and instrumental music for numerous theatre productions, and between 1702 and 1709 Walsh issued seven of his suites of act music, five of which are extant. The earliest documented performance of a trumpet sonata by John Barrett was in a concert in Edinburgh on St. Cecilia's Day 1695. In a previous study, I assumed that the work performed on this occasion was the sonata from Lbl Add. 49599.<sup>36</sup> The likelihood that the overture to *The Albion Queens* originally existed as a trumpet sonata calls for a revision of this assertion. Since the Edinburgh concert predates the theatrical productions to which Barrett's trumpet overtures are linked, it is clear that Barrett either composed an earlier trumpet sonata or the work performed in 1695 was subsequently adopted for the theatre.

**Example 5** (following pages )

Overture to *Mr Barretts Musick in the PLAY call'd Mary Queen of Scotts* (London: Walsh, 1704), 1<sup>st</sup> and 3<sup>rd</sup> mvts., with a reconstructed trumpet part.

Trumpet

Treble 1&2

Tenor

Bass

The first system of the musical score consists of four staves. The top staff is for the Trumpet, the second for Treble 1&2, the third for Tenor, and the fourth for Bass. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The Trumpet part begins with a series of eighth-note runs. The Treble 1&2 part has a similar rhythmic pattern. The Tenor and Bass parts provide a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece. The Trumpet part features a more complex rhythmic pattern with sixteenth notes. The Treble 1&2 part has a similar pattern. The Tenor and Bass parts continue their accompaniment with quarter and eighth notes.

The third system of the musical score shows the continuation of the piece. The Trumpet part has a series of eighth-note runs. The Treble 1&2 part has a similar rhythmic pattern. The Tenor and Bass parts continue their accompaniment with quarter and eighth notes.

The fourth system of the musical score concludes the piece. The Trumpet part has a series of eighth-note runs. The Treble 1&2 part has a similar rhythmic pattern. The Tenor and Bass parts continue their accompaniment with quarter and eighth notes.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is an alto clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure and key signature. The musical texture is dense, with intricate melodic lines in the upper staves and a steady bass line.

The third system of musical notation consists of four staves. The notation continues with similar complexity and rhythmic intensity. There are several measures with rests in the upper staves, while the lower staves continue to play.

The fourth system of musical notation consists of four staves, concluding the piece. The music features a final cadence with sustained notes in the upper staves and a rhythmic pattern in the lower staves.

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a treble clef with a key signature of one sharp and a common time signature. The third staff is an alto clef with a key signature of one sharp and a common time signature. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. The second staff is a treble clef with a key signature of one sharp and a common time signature. The third staff is an alto clef with a key signature of one sharp and a common time signature. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. The music continues with similar rhythmic patterns and includes some triplet markings.

The third system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. The second staff is a treble clef with a key signature of one sharp and a common time signature. The third staff is an alto clef with a key signature of one sharp and a common time signature. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. This system shows a change in the melodic line of the top staff, with more sustained notes and some rests.

The fourth system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. The second staff is a treble clef with a key signature of one sharp and a common time signature. The third staff is an alto clef with a key signature of one sharp and a common time signature. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. The music concludes with a final cadence in the bottom staff.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including some triplets. The melody in the top staff is highly active, while the middle and bottom staves provide harmonic support with similar rhythmic motifs.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns, including a prominent triplet in the top staff. The middle and bottom staves continue to provide harmonic support with similar rhythmic motifs.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns, including a prominent triplet in the top staff. The middle and bottom staves continue to provide harmonic support with similar rhythmic motifs.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns, including a prominent triplet in the top staff. The middle and bottom staves continue to provide harmonic support with similar rhythmic motifs.

The image displays a page of musical notation for a brass ensemble, organized into four systems. Each system consists of four staves: a treble clef staff (top), a soprano clef staff (second from top), an alto clef staff (third from top), and a bass clef staff (bottom). The music is written in 2/4 time and features various rhythmic patterns and melodic lines. The notation includes notes, rests, and dynamic markings, typical of a historical brass score. The first system shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the melodic development in the treble clef. The third system features a more complex rhythmic pattern in the soprano and alto clefs. The fourth system concludes the page with a final melodic phrase in the treble clef and a steady bass line.

William Croft, *The Twin Rivals* (1703)

The act music for the comedy *The Twin Rivals* (Drury Lane, 1702; Walsh, 1703) is one of four theatre suites by William Croft that were issued in *Harmonia Anglicana*. It contains an Italian overture and ten act tunes and is listed in the catalogue of Restoration instrumental theatre music compiled by Price and in the worklist for Croft in *New Grove II* as being for strings. That an instrumental part is missing from the first movement of the overture in C major is apparent in bars 4 and 5 from the abrupt halt to the imitation of the opening motif. This disrupts the rhythmic momentum of the opening and results in a lack of definition to the third beat of the bar (Example 6). Similar hiatuses recur throughout the movement. The triple-time third movement appears complete in four parts. A critical edition of the overture by Richard Platt is included in a collection of eighteenth-century British symphonies and overtures.<sup>37</sup> In his prefatory notes, Platt remarks that the thematic material of the opening movement and the manner of its development is characteristic of trumpet sonatas of the period, and that the main subject of the final movement “shows affinities with the trumpet although the music has more harmonic freedom”; however, he does not consider the first movement to be unsatisfactory in its existing form. None of the act tunes, five of which are in C major and five in C minor, suggests the addition of a trumpet. The suite was recorded with a reconstructed trumpet part for the overture by The Parley of Instruments (with Crispian Steele-Perkins, trumpet) in 1982.<sup>38</sup>

Example 6

W. Croft, *The Twin Rivals* (London: Walsh, 1703), overture, mm. 1-7.

Theatre music represents a small part of William Croft's output; in addition to the suites published by Walsh from plays performed at Drury Lane between 1700 and 1704, several of his surviving songs and instrumental airs were probably written for the theatre. Croft was primarily a composer of church music and was active in the Chapel Royal and at

Westminster Abbey throughout his life. None of his other theatre suites call for trumpet, but important trumpet parts appear in a number of his sacred vocal works and in the ceremonial ode *With noise of canon* (1713).

### The incomplete publications and other possible trumpet suites

Given that a trumpet part was published for two suites in *Harmonia Anglicana*, it seems reasonable to surmise that an additional part was issued for those suites that are incomplete in four parts; however, the bibliographical evidence is contradictory. The title pages for the first two collections survive and indicate that the suites were issued in four parts. Significantly, however, the suites under consideration derive from later collections. An advertisement for Croft's suite from *The Twin Rivals* in 1703 describes it as "A new Set of Aires in 4 parts &c."<sup>39</sup> and a list of "Books of Instrumental and Vocal Musick" printed between November 1708 and October 1709 refers to Corbett's *A new Set of Tunes as Musick in four Parts by Mr. Corbett*.<sup>40</sup> That the description of suites as being in four parts is unreliable as a means of determining the actual number of parts published is apparent both from the title page of Corbett's op. 3, cited above, and the reference to Eccles' music for the Queen's coronation as being "in four parts, with a Trumpet." With regard to the suites by Barrett, neither the printed parts nor advertisements for the publications shed light on the matter. Consort music in four parts would certainly have been more marketable than that requiring additional wind instruments, even if, on occasion, the music was less than satisfactory without the full complement of parts.

The act music for one other production, the pasticcio *Thomyris, Queen of Scythia* (Drury Lane, 1707; Walsh, 1708), was published by Walsh with a trumpet part during the period under consideration. No copies of the set have survived and it can be identified only from a newspaper advertisement: "The Overture and Chacone belonging to the 1st 2d and 3d Musick of the Opera of Thomyris, consisting of 4 Parts for Violins, Trumpet and Hoboys. Compos'd by Mr. Dupar [Charles Dieupart], never before publish'd."<sup>41</sup> It is not clear whether this suite was issued as a late addition to *Harmonia Anglicana*, as part of the Queen's Theatre series, or independently of either series.<sup>42</sup> The pasticcio was arranged by Johann Christoph Pepusch and included music from various Italian operas.<sup>43</sup> "The symphonys or instrumental parts" to the production (Walsh, 1707) includes only the instrumental accompaniments for the songs,<sup>44</sup> and the anonymous overture to *Thomyris* in G minor, included in a collection of overtures published by Walsh in 1722 (which includes a reissue of F. Mancini's trumpet overture to *Hydaspes*), was clearly not intended for trumpet.<sup>45</sup>

Evidence supporting the contention that trumpet parts were issued for the incomplete suites can be gleaned from an advertisement in *The Post-Boy* of 3-5 October 1717 for "A Collection of Trumpet Aires; containing six Setts in five parts, for two Violins, and a Base, a Tenour, and a Trumpet, composed by Mr. Paisible, Mr. Barrett, Mr. Corbet, and Mr. Turner. Price 6s. Printed for J. Walsh ... and J. Hare."<sup>46</sup> The composers represented and the arrangement of the *aires* into sets suggests that this was a collection of theatre suites; if so, it probably comprised reissues from the previous decade. "Mr Turner" can be identified

as William Turner, who was active as a theatre composer during the first two decades of the eighteenth century;<sup>47</sup> the collection presumably included his act music, now lost, for the comedy *The Plain Dealer*,<sup>48</sup> for trumpet, oboes and strings, which was also published by Walsh in 1717.<sup>49</sup> From the beginning of the eighteenth century the music performed during the intervals of dramatic productions became more varied, with more substantial instrumental items and songs supplementing and eventually replacing the act tunes, and after 1710 few productions were provided with original sets of act music.<sup>50</sup> Furthermore, the last productions for which Paisible and Corbett are known to have provided act music date from 1702 and 1706 respectively, and most of Barrett's theatre music dates from before 1710; two of the three sets of incidental music that he composed after that date, none of which have survived, were advertised as being for oboes and violins. The reissuing by Walsh of instrumental music from the theatre was not unusual around this time. In 1713 he published "The Musick perform'd in the Tragedy of Capua in Parts for Violins, Trumpets and Hautboys: composed by Mr. John Eccles of Her Majesty's Musick."<sup>51</sup> *The Fate of Capua* was first performed at Lincoln's Inn Fields in 1700. Act music for the play by John Lenton is contained in US-NH Filmer 9 (pp. 69-71), and Price suggests that the suite by Eccles was composed for a revival.<sup>52</sup> No revivals of the play have been traced, so it is not possible to date the work, and the suite is not known to have been published previously. It seems likely that it was composed no later than 1706, however, when Eccles retired from the theatre.

Although the evidence is far from conclusive, it can be conjectured that the 1717 collection contained several of the suites already discussed in this article. In addition to the suite by Turner, it may have included Paisible's Music for the King of Spain, Corbett's *New Set of Tunes* and one or both of the suites by Barrett. Even if all of these were included, one suite remains to be identified. It seems fitting therefore to survey the remainder of the suites published by Walsh during the first decade of the century with a view toward identifying those that may have been scored for trumpet.

Trumpet tunes are included in many of Walsh's theatre suites, and several suites include a trumpet-style overture that appears complete in four parts. Considering the role of the trumpet in the overture to Paisible's music for the King of Spain and in Purcell's *Bonduca*, whereby it essentially doubles the first violin, the possibility that a trumpet part originally existed for these overtures is worth considering. Of particular interest are the overtures to two suites with movements that appear in the Magdalene College trumpet book.

Paisible's suite from Thomas Betterton's abridged version of Shakespeare's *King Henry IV with The Humours of Sir John Falstaff* (Lincoln's Inn Fields, 1700; Walsh, 1701) comprises an overture and six short movements; the overture and movements 2-5 are in C major, and movements 6-7 are in G major. With the exception of movement 7 ("Passagalia"), all the movements from this suite are included in the Magdalene College partbooks. The overture and four other movements are included in Set 20, two of which, the second "Trumpet Aire" and the "Jigg" are also included in the trumpet book (Set 20, nos. 3 and 9). Interestingly, the binary-form first "Trumpet Aire" (Set 20, no. 8) is not included in the trumpet book, even though its melody is largely restricted to the notes of the harmonic series. The G major "March" from the suite (movement 6) is included in Set 59 (no. 2); although

not included in the trumpet book, it is playable on a trumpet in C. The overture hints at a trumpet style, but contains few passages that are suitable for trumpet, and it can be assumed that it stands complete in four parts.

The thematic material of the overture in D major to Daniel Purcell's suite for the comedy *The Inconstant* (Drury Lane, 1702; Walsh, 1702) is in a trumpet style, with the first treble part only occasionally venturing outside the notes of the harmonic series. Two movements from this suite (nos. 4 and 5) appear in the Magdalene College partbooks, one of which, the "March" (no. 4), is included in the trumpet book (Set 56, no. 8). The thematic material for movements 2 ("Aire") and 3 ("Minuett") are in a trumpet style, but include notes outside the harmonic series. Set 56 of the Magdalene College partbooks also includes the overture and two other trumpet movements from Paisible's music for the King of Spain. It is possible that the inclusion of these movements led to a trumpet part being added for the march by Daniel Purcell; as already noted, however, the evidence suggests that Babel did not compile the trumpet book in this way. The apparent inclusion of a trumpet in at least one of the act tunes for this play supports the theory that the instrument may have been included in the overture. If so, it is possible that Walsh would have issued a trumpet part for the suite.

As mentioned above, the overture and two of the act tunes by Paisible for the comedy *She Wou'd and She Wou'd Not*, which are included in Set 46 of the Magdalene College partbooks, strongly resemble his trumpet music. One other movement in the suite, the "Almand" (no. 2), is similarly in a trumpet style, though, like the other two act tunes, not restricted to the pitches of the harmonic series. Although Set 46 includes a single unidentified piece in the trumpet book, it was argued above that Babel did not add trumpet parts to pieces that were not originally scored for the instrument and that it is therefore unlikely that a trumpet part originally existed for Paisible's suite. The possibility that it was in fact scored for trumpet and strings cannot be ruled out, however. After its opening run in 1702, the play received a single performance in 1707 and was revived in 1714. The act music for the 1714 production was published by Walsh that year and advertised as: "A Set of Tunes in 3 parts, with a Trumpet, containing an Overture, Symphony and Aires, as they were performed in the reviv'd Comedy, call'd She Wou'd and She Wou'd Not."<sup>53</sup> No copies of this publication have survived and it is not known whether it was a newly composed set or a reissue of Paisible's music for the 1702 production. If it was the latter, a trumpet part might have been added for the revival, as was perhaps the case with Purcell's overture to *Bonduca*. However, it is also possible that a trumpet part was issued in 1702, but since the suite functions satisfactorily in four parts, by the time Babel came to compile the partbooks it had become popular for strings alone. Of course, the evidence is inconclusive and this example highlights the need for caution when speculating on the possibility that other suites that appear to be complete in four parts but contain trumpet-like thematic material were intended for trumpet.

Suites by William Corbett from two further productions, the comedy *Love Betray'd: or, The Agreeable Disappointment* (Lincoln's Inn Fields, 1703; Walsh, 1703) and the dramatic opera *The British Enchanters* (Queen's Theatre, 1706; Walsh, 1706)<sup>54</sup>—both of which are in

D major—include melodic material that bears striking resemblance to his trumpet writing. The overture to *The Agreeable Disappointment* appears complete in four parts, but includes extended passages in which a trumpet doubling the first treble line, moving to alternative notes or resting where necessary, would be stylistically appropriate. The suite includes four trumpet tunes; movements 3 (“Sarraband”) and 4 (“Minuett”) are playable in their entirety on trumpet, while movements 6 (“Aire”) and 7 (“March”) depart from the harmonic series only briefly.

The sole surviving copy of the suite from *The British Enchanters* (in the British Library) includes the first treble and bass parts only. The first treble part of the overture is distinctly trumpet-like in character, but it is not possible to determine whether it would be complete in four parts. Six of the eight act tunes in this suite are trumpet tunes, three of which are playable throughout on trumpet; one has a single  $c\sharp^2$ , occurring as a short lower auxiliary note, and three alternate passages in trumpet-style with those that venture outside the harmonic series. Although the matter is speculative, the style of both of these suites and Corbett’s obvious affinity for the trumpet lends credence to the conjecture that one or both originally existed with a trumpet part.

The opening “Symphony” in C major to the suite by John Lenton for the tragedy *Tamerlane* (Lincoln’s Inn Fields, December 1701; Walsh, 1702) is unusual in form for overtures in the series, comprising five sections that alternate between triple and duple time. The opening triple-time section of twenty-four bars, marked “Slow,” has a trumpet-style melody, with the opening and closing eight bars using only the notes available to the trumpet. Trumpet-like sections in *alla breva* time alternating with triple-time sections that depart from the trumpet scale follow, with the last eight bars of the final triple-time section suitable for trumpet. Movement 2, a triple-time “Trumpet Round” in C major, features a recurring eight-bar trumpet-style theme. The remaining movements in the suite are in C minor. Although there is no evidence that the overture and “Trumpet Round” were intended for trumpet and stings, a trumpet part would fit convincingly into these movements.

The act music from the comedy *The Humour of the Age* (Drury Lane, 1701; Walsh, 1701) was one of six theatre suites by Godfrey Finger issued by Walsh in 1701. These include suites from two dramatic operas, *The Rival Queens, or the Death of Alexander the Great* and *The Virgin Prophetess*, first staged at Drury Lane in February and May 1701 respectively. Finger composed the music for *The Virgin Prophetess* singlehandedly and collaborated with Daniel Purcell on *The Rival Queens*. Both operas contain important trumpet parts, but neither calls for trumpet in the act music.

The Overture and movements 2 to 5 of the suite from *The Humour of the Age* are in D major; movements 6 and 7 are in G major, and movement 8 is in D minor. The thematic material of the overture hints at a trumpet style, but less overtly so than some of the other overtures in the series. Movement 2 is violinistic in style and unsuitable for trumpet. In movement 3 (“Round O Sebell”) the first treble line is restricted to the notes of the harmonic series and trumpet-like in character, but the movement contains three passages, one of four and two of two bars duration, in which the upper three parts are tacet. It is possible then that

this movement is missing an instrumental part. Each of the solo passages in the bass, however, is of sufficient melodic interest to suggest that the movement may well be complete as it stands, with the solo bass providing a contrast to the four-part texture. The chromaticism of these passages suggests that even if an additional part originally existed for this movement the intended instrument was not trumpet. Movements 4 (“Trumpet Aire”) and 5 (“Minuett”) contrast trumpet-style outer sections (although both include  $c\sharp^2$ ) with central sections that venture outside this range. Given the extent of Finger’s writing for trumpet, the possibility that a trumpet part existed for this suite cannot be ruled out, though the evidence in the case of this suite is slight.

Act tunes with solo passages in the bass are also found in John Allnot’s music for the tragedy *Phaedra and Hippolitus* (Queen’s Theatre, 1707; Walsh, 1708). The suite is in D major throughout and consists of an overture and eight trumpet tunes. The overture includes trumpet-like passages, but the thematic development is uncharacteristic of trumpet overtures. The act tunes all contain non-harmonic notes, but five include eight-bar strains that are restricted to the notes of the harmonic series. Of particular interest are movements 5 (“Gavotte”) and 8 (“Minuet Round O”), both of which consist of two sixteen-bar sections, with the upper three parts tacet for the first eight bars. Unlike the unaccompanied bass line in the movement from Finger’s suite from *The Humour of the Age*, the solo bass passages in this suite remain firmly rooted in D major. We cannot be certain that these movements are incomplete in their surviving state, but it is feasible that an instrumental part is missing from both. A trumpet part could be incorporated convincingly into these movements, and added to all of the other act tunes in the set.

### Conclusions

Act music for the restoration theatres provided an extensive repertoire for performance outside the theatre. For the most part the surviving collections, as well as the suites from individual productions published by Walsh, were produced for the amateur music-making market. The existence of a trumpet part for the Magdalene College partbooks points to it having been intended for professional use. These sources provide an invaluable record of the act music written for particular productions, but equally important, shed light on the performance of instrumental music outside the theatre.

Recent research into the trumpet in England during the seventeenth and eighteenth centuries has tended to focus on its earliest appearances in art music and the role of slide trumpet, while Don Smithers, in his seminal study, concentrated on the music of Henry Purcell and the important collection of trumpet sonatas in Lbl Add. Ms 49599. Peter Holman extended this survey and produced a list of English trumpet sonatas from 1685-1714, many of which derived from the theatre.<sup>55</sup> Holman has also been instrumental in performing reconstructed overtures with trumpet from Walsh’s series of suites. Although the use of the trumpet in the works of Purcell represent one of the main pinnacles in the development of the instrument, the sheer volume of music written for the London stage with trumpets during the fifteen-year period between his death in 1695 and the arrival of Handel in England represents a “golden age” for the trumpet, which has tended to be neglected but



warrants more detailed investigation. The present study represents a preliminary stage in this venture, identifying one overture that survives incomplete but which almost certainly existed with a trumpet part, as well as several other overtures and act tunes that appear complete in four parts but may well have originally been scored for trumpet.

The Magdalene College partbooks and the suites published by Walsh, which have formed the basis of this article, are enigmatic in many respects, not least with regard to the role of the trumpet. Most of the suites with a trumpet part call for the instrument in only a few movements, and, though this appears to reflect the instrumentation of act music for particular productions, it is surprising that the trumpet pieces were not grouped more closely together. The Magdalene College partbooks and numerous other collections of act music exemplify the manner in which act tunes from various productions were freely assembled into suites for performance outside the theatre. References to trumpeters performing selections of “airs” abound in newspaper advertisements around this time, and it can be conjectured that trumpet suites, of which the “Suite de Clarke” is an example, were routinely produced, probably by trumpeters themselves. It would not be inappropriate therefore for further selections of pieces, in a single or two or more related keys, to be assembled into suites from the surviving repertoire of act music for present-day performances.

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## APPENDIX

Cambridge, Magdalena College Ms. F.4.35 (1).

Thematic index of the trumpet book.

For a more detailed list of concordances, see Herissone, *The Origins*.

fol. 3r. Set 7, no. 1: J. Paisible, 2nd English Partita.



fol. 3r. Set 7, no. 4: J. Paisible, 2nd English Partita.



fol. 3r. Set 7, no. 5: J. Paisible, 2nd English Partita



fol. 3v. Set 7, no. 9: J. Paisible, 2nd English Partita



fol. 4r, Set 5, no. 16: no concordances.



fol. 4r. Set 6, no. 3: no concordances.



fol. 4v. Set 6, no. 6: no concordances.



fol. 4v. Set 11, no. 1: H. Purcell, 'Tune for Trumpets', Dioclesian (1691).



fol. 5r. Set 12, no. 3: no concordances.



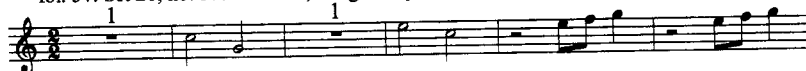
fol. 5r. Set 12, no. 4: J. Eccles, The Way of the World.



fol. 5v. Set 20, no. 2: 'Justice Busy', The Dancing Master (London: J. Playford, 1718) (a1), p. 164.



fol. 5v. Set 20, no. 3: J. Paisible, King Henry IV (HA).



fol. 5v. Set 20, no. 9: J. Paisible, King Henry IV (HA).



fol. 6r. Set 23, no. 4: no concordances.



fol. 6r. Set 23, no. 5: J. Lenton, Heroic Love (NH Filmer Ms 9 [p. 65]).



fol. 6r. Set 23, no. 8: J. Lenton, Heroic Love (NH Filmer Ms 9 [p. 64]).



fol. 6v. Set 32, no. 4: no concordances.



fol. 6v-7r. Set 35, no. 1: 'Ouv', no concordances.



[fol. 7r]



fol. 7v. Set 35, no. 2: no concordances.



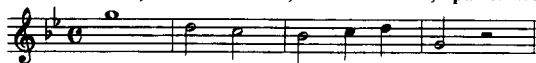
fol. 7v. Set 35, no. 3: no concordances.



fol. 7v. Set 35, no. 9: no concordances.



fol. 8r. Set 38, no. 5: J. Paisible, 'Funeral March', Spanish Wives (Lcm Ms 1172, fol. 39v).



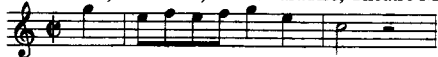
fol. 8r. Set 43, no. 2: J. Paisible, 'Prelude' (Lbl Add. MS 39565, fol. 2r).



fol. 8r. Set 43, no. 4: no concordances.



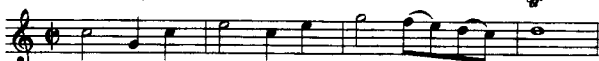
fol. 8v. Set 43, no. 6: D. Purcell, '4th Tune', The Grove;  
D. Purcell, 'A March', Loves Paradise, Theatre Musick III (London: Walsh, 1700).



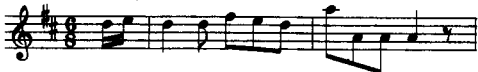
fol. 8v. Set 43, no. 7: no concordances.



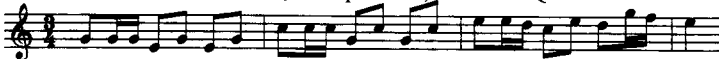
fol. 8v. Set 43, no. 8: no concordances.



fol. 9r. Set 46, no. 9: no concordances.



fol. 9r. Set 53, no. 3: H. Purcell, 'Trumpet Tune', The Indian Queen.



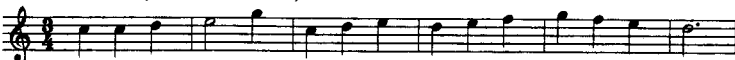
fol. 9v. Set 32, no. 1: 'Ouv', H. Purcell, Bonduca.



fol. 10r. Set 32, no. 2: H. Purcell, Bonduca.



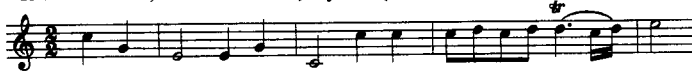
fol. 10r. Set 32, no. 3: H. Purcell, Bonduca.



fol. 10v. Set 53, no. 4: H. Purcell, The Indian Queen.



fol. 10v. Set 53, no. 5: H. Purcell, 'Cybele' (various sources - See Herissone, The Origins, p. 81).



fol. 11r. Set 54, no. 3: no concordances.



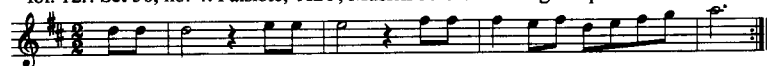
fol. 11r. Set 54, no. 9: no concordances.



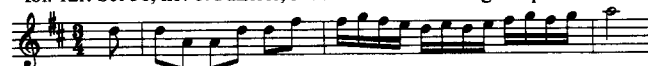
fol. 11v. Set 56, no. 1: 'Ouv', J. Paisible, Musick before the King of Spain.



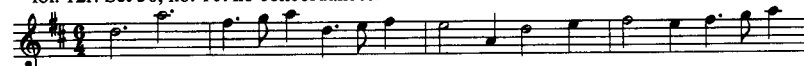
fol. 12r. Set 56, no. 4: Paisible, 'Aire', Musick before the King of Spain.



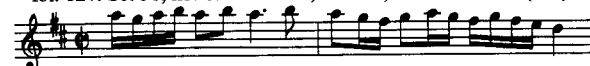
fol. 12r. Set 56, no. 6: Paisible, Musick before the King of Spain.



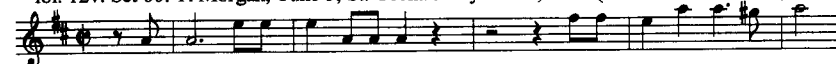
fol. 12r. Set 56, no. 10: no concordances.



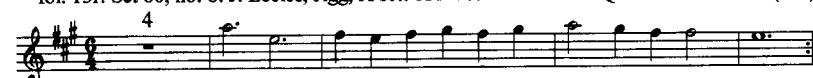
fol. 12v. Set 56, no. 8: D. Purcell, 'March', The Inconstant (HA).



fol. 12v. Set 60: T. Morgan, Tune 5, St. Cecilia's Day Music, 1696 (Lbl. Add. MS 35043, fol. 73v).



fol. 13r. Set 60, no. 8: J. Eccles, Jigg, A sett of Aires made for the Queen's Coronation (HA).



## NOTES

<sup>1</sup> Curtis Price, *Music in the Restoration Theatre* (Ann Arbor: UMI Research Press, 1979); see also Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court, 1540-1690* (Oxford: Oxford University Press, 1993), pp. 331-58.

<sup>2</sup> Libraries are identified in this article by means of standard bibliographic *sigla*, as they appear in *Répertoire internationale des sources musicales*: GB-Cmc stands for Cambridge, Magdalene College; GB-Lbl (after the first appearance, abbreviated Lbl) for London, British Library; and D-SWI for Schwerin, Landesbibliothek Mecklenburg-Vorpommern.

<sup>3</sup> Don. L. Smithers mentions the partbooks in the introduction to his chapter on English trumpet music by contemporaries of Henry Purcell in *The Music and History of the Baroque Trumpet before 1721* (London: Dent, 1973), p. 195.

<sup>4</sup> *A Collection of Ayres Compos'd for the Theatre and upon other occasions By the late Mr. Henry Purcell* (London: Printed for Frances Purcell, 1697).

<sup>5</sup> Rebecca Herissone, "The Origins and Contents of the Magdalene College Partbooks," *The Royal Music Association Research Chronicle* 29 (1996), pp. 47-95.

<sup>6</sup> Sir John Hawkins, *A General History of the Science and Practice of Music*, 2 vols. (originally in 5 vols., London: printed for T. Payne and Son, 1776; reprint, New York: Dover, 1963), 2: 826. Babel's dates are unknown but Hawkins states that he played in the theatre orchestra until he was eighty years old. Robert Shay and Robert Thompson propose a date of shortly after 1700 for the production of the paper, in *Purcell Manuscripts: The Principal Musical Sources* (Cambridge: Cambridge University Press, 2000), p. 303.

<sup>7</sup> *The Works of Henry Purcell*, vol. 16: Dramatic music, pt. 1 (London: The Purcell Society, 1906).

<sup>8</sup> See the references in *The London Stage, 1660-1800: A Calendar Of Plays, Entertainments & Afterpieces, together with Casts, Box-Receipts and Contemporary Comment. Compiled from the Playbills, Newspapers and Theatrical Diaries of the Period*, 5 parts (Carbondale: Southern Illinois University Press, 1960-68), part 2.

<sup>9</sup> D-SWI Ms 1239 (a 5).

<sup>10</sup> Herissone, *The Origins*, p. 50.

<sup>11</sup> Anthony Baines, "James Talbot's Manuscript, i: Wind Instruments" (Christ Church Library Music MS 1187), *The Galpin Society Journal* 1 (1948): 20.

<sup>12</sup> See Thurston Dart, "The Mock Trumpet," *The Galpin Society Journal* 6 (1953): 35-40.

<sup>13</sup> Colin Lawson, *The Chalumeau in Eighteenth-Century Music* (Ann Arbor: UMI Research Press, 1981; revision of the author's Ph.D. thesis, University of Aberdeen, 1976), p. 25.

<sup>14</sup> Shay and Thompson, *Purcell Manuscripts*, pp. 302-03.

<sup>15</sup> Jeremiah Clarke, *Suite in D Major for trumpet, 2 oboes, bassoon, strings & continuo*, ed. Robert Minter (London: Musica Rara, 1971). Details of concordances for individual movements in the suite are given in the prefatory notes to this edition.

<sup>16</sup> Lbl Add. Ms 31813, fols. 99-127.

<sup>17</sup> The overture appears in Lbl Add. Ms 30934 as an introduction to the vocal movement "The loud-tongu'd War." The preface to the work reads: "The following piece was composd by Mr Dan: Purcell upon King Williams return from Flanders and p'formd in y<sup>r</sup> play house." This has led to the suggestion that it was written for the return of William III after the Peace of Ryswick (1697). However, the words to the song are included in the playbook for *Cynthia*, which was published several months earlier. The overture is in the same hand as that for the ode by Jeremiah Clarke for the death of Henry Purcell, *Come, Come Along for a Dance and a Song*, which is in the same manuscript and appears to be an autograph (see Olive Baldwin and Thelma Wilson, "The Music for Durefy's *Cynthia and Endimion*,"

*Theatre Notebook* 41, no. 2 [1987]: 70-74; and Thomas F. Taylor, *Thematic Catalog of the Works of Jeremiah Clarke* (Detroit: Detroit Studies in Music Bibliography 35, 1977).

<sup>18</sup> See William C. Smith, *A Bibliography of the Musical Works Published by John Walsh During the Years 1695-1720* (London: The Bibliographical Society, 1948), plate 9.

<sup>19</sup> The only surviving copy of the trumpet part to Paisible's suite is held in The Royal College of Music, London.

<sup>20</sup> Abel Boyer, *The History of the Reign [of] Queen Anne, Digested into Annals* (London, 1702-11), 2: 226-27; see Henry L. Snyder, "The Prologues and Epilogues of Arthur Maynwaring" *Philological Quarterly* 50 (1971), pp. 610-29.

<sup>21</sup> Andrew Ashbee, ed., *Records of English Court Music*, vol. 2 (Snodland: A. Ashbee, 1987), p. 83.

<sup>22</sup> *A Biographical Dictionary of English Court Musicians, 1485-1714, compiled by Andrew Ashbee and David Lasocki; assisted by Peter Holman and Fiona Kisby*. 2 vols (Aldershot: Ashgate, 1998), 2: 858.

<sup>23</sup> An official tract describing the coronation was published, but provides few details of the music performed at either the coronation ceremony or the banquet that followed; see *A True and Perfect Account Of all the Ceremonies That were Us'd and Done at the Royal Coronation Of Her Most Excellent Majesty Queen Anne ... With Her Majesty's Magnificent Proceeding at the Feast in Westminster-Hall the same Day* (London: printed for E. Jones [1702]).

<sup>24</sup> Smith, *A Bibliography*, p. 28.

<sup>25</sup> *The London Stage*, Part 2, I, p. 22. On 4 January 1704 a selection of pieces by Henry Purcell "And an Ode upon the Happy Accession of Her Majesty to the Throne, set to Musick by Mr Daniel Purcell, never perform'd before" was presented at the Drury Lane theatre (*ibid.*, p. 52).

<sup>26</sup> Smith, *A Bibliography*, p. 28. A catalogue of music belonging to the coalmonger and concert promoter Thomas Britton, compiled after his death in 1714, includes "Concertos for trumpets, hautboys, and Mr Eccles's Coronation of Q. Anne" (Smithers, *The Music and History*, p. 197).

<sup>27</sup> This A-major suite includes one other trumpet movements (no. 6), which concords with a movement from Thomas Morgan's *Saint Cecilia's Day Music* of 1696 (Lbl Add. Ms 35,043 (a1), fol. 73v; Ob Ms.Mus.Sch.C.73 (a3), p. 8). The Magdalene partbooks provide the only evidence that this contained a trumpet part.

<sup>28</sup> *Sound the Trumpet*. The Parley of Instruments, directed by Peter Holman; Mark Bennett and Michael Laird, trumpet. 1996. Compact disc. Hyperion. CDA66817. Recorded May 1995. This recording also includes the Sonata in D by John Barrett, "from the play *Tunbridge Walks*" and the *Overture and Aires* from William Corbett's op. 3.

<sup>29</sup> Eccles composed the music for Congreve's opera *Semele*, which may well have been planned for the opening of the Queen's Theatre in the Haymarket in 1705. The opera was not completed until 1707, however, and was never performed. The score does not call for trumpets.

<sup>30</sup> *VI Sonates a Une Trompette ou Hauboïs, Deux Violons & Basse avec une Ouverture & Suite a Deux Trompettes ou Hauboïs, Deux Violons une haute contre & Basse de Monsieur W. Corbett* (Amsterdam: Roger, [ca. 1708]).

<sup>31</sup> This is in the collection of Baron Carl de Geer, Leufsta Bruk, Sweden. A facsimile of Roger's edition is held in the Minter Collection at The Open University in Wales. I am grateful to Professor Trevor Herbert for providing access to this copy.

<sup>32</sup> An annotation in the trumpet parts for Sonatas 5 and 6 of the facsimile in the Minter Collection, in the hand of Robert Minter, proposes this hypothesis.

<sup>33</sup> *XII SONATE à tre Due Violini e Violoncello col Basso per l'Organo Da Guiglielmo Corbett Opera Prima 1700*, op. 1 (Amsterdam: Roger, 1700). Modern ed. by H.M. Lewis, Monteux: Musica Rara, 1984. There is confusion in the literature over Corbett's trumpet music: Don Smithers regards the London and Amsterdam editions of his op. 3 as different works (*The Music and History*, p. 257), and Edward H. Tarr gives a date of 1713 for the collection in *The Trumpet* (London: Batsford, 1988), pp. 135-

36. Holman lists all six sonatas in op. 3 as being in D and gives the instrumentation as “tr, 2vl, Bc.” Neither Smithers nor Tarr mentions the trumpet sonata in Corbett’s *12 Sonate* op. 1. The worklist in the entry for William Corbett in *New Grove II* gives the instrumentation of his op. 1 as 2 vn, vc, bc (org).

<sup>34</sup> *The London Stage*, Part 2, I, p. 68. See also Owain Edwards, “William Corbett’s Instrumental Music,” *Svensk Tidskrift för Musikforskning* 64 (1982): 16-17.

<sup>35</sup> Peter Holman, “The Trumpet Sonata in England,” *Early Music* 4 (October 1976): 428.

<sup>36</sup> “The Solo Trumpet in Scotland, 1695-1800,” in Stewart Carter, ed., *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995* (Stuyvesant, NY: Pendragon, 1997), p. 82.

<sup>37</sup> William Croft, “Overture in C major, *The twinn rivals*, in *The Symphony and Overture: Twenty Works in Great Britain*, ed. Richard Platt, Susan Kirakowska, David Johnson, and Thomas McIntosh, *The Symphony 1720-1840*, series E, vol. I (New York and London: Garland, 1984).

<sup>38</sup> *Purcell’s London: Consort Music in England from Charles II to Queen Anne*. The Parley of Instruments, directed by Roy Goodman and Peter Holman; Crispian Steele-Perkins, trumpet. 1988. Compact disc. Hyperion. CDA66108. Recorded December 1982.

<sup>39</sup> Smith, *A Bibliography*, p. 34.

<sup>40</sup> *Ibid.*, pp. 101-02.

<sup>41</sup> Smith, *A Bibliography*, p. 85 (*The Daily Courant*, 3 June, 1708).

<sup>42</sup> The Queen’s Theatre series is more fragmentary than *Harmonia Anglicana*; it included a suite by John Barrett that was produced at Drury Lane in 1708 and another by Daniel Purcell, performed at the Dorset Garden Theatre in 1706 (Price, *Music in the Restoration Theatre*, p. 243).

<sup>43</sup> A manuscript full score of *Thomyris* (GB-Ob Tenbury Ms.1231) includes an obbligato trumpet part to one song, and a obbligato to a second, which may have been intended for trumpet.

<sup>44</sup> *The symphonys or instrumental parts in the opera call’d Thomyris as they are perform’d at the Theatre Royal* (London: Walsh, [1707]).

<sup>45</sup> *Six overtures for violins in all their parts as they were perform’d at the King’s Theatre in the operas of Astartus, Croesus, Camilla, Hydaspes, Thomyris, Rinaldo* (London: Walsh, [1722]).

<sup>46</sup> Smith, *A Bibliography*, p. 152.

<sup>47</sup> See *New Grove II*, s.v. “Turner, William (iii),” by Michael Tilmouth and Robert Ford.

<sup>48</sup> *The Plain Dealer*, by William Wycherley, was first presented at Drury Lane in 1676 and was performed most years up to 1705. It was revived in 1715 and most decades thereafter, to the end of the eighteenth century. The worklist for William Turner (iii) in *New Grove II* gives the date of 1715 for the suite.

<sup>49</sup> The advertisement in *The Post-Boy* for 18-20 July 1717 referred to “A Set of Airs or Tunes; in four Parts, for Violins and Hautboys, with a Trumpet-Part; perform’d in the reviv’d Comedy, call’d *The Plain Dealer*: Compos’d by Mr. [William] Turner” (Smith, *A Bibliography*, p. 150).

<sup>50</sup> Price asserts that no new sets of act music were commissioned after 1710; however, several suites published by Walsh (including the suite by Turner from *The Plain Dealer* and two by John Barrett) that appear to have been newly composed were advertised after that date. See *New Grove II*, s.v. “Act music (i),” by Curtis Price.

<sup>51</sup> *The Post-Boy*, 23-26 May 1713 (Smith, *A Bibliography*, p. 130).

<sup>52</sup> Price, *Music in the Restoration Theatre*, p. 168.

<sup>53</sup> *The Post-Boy*, 24-26 June 1714 (Smith, *A Bibliography*, p. 132).

<sup>54</sup> This was the only production from the Queen’s Theatre represented in *Harmonia Anglicana*. The vocal music for the opera was composed by John Eccles, but only two songs survive.

<sup>55</sup> Holman, “The Trumpet Sonata in England,” pp. 428-29.