

## A Possible Mid-Seventeenth-Century Source of Music for the Soprano Trombone

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The arrival of the soprano trombone on the musical scene and its subsequent employment are issues that have been obscured by the paucity of first-hand documentary, musical, and organological information. The information shortage has encouraged the development of an approach in which the gaps have been more than compensated for by ‘creative’ investigation. Howard Weiner has addressed the weakness of such an approach in a recent issue of the present journal.<sup>1</sup> He has also proposed that “the soprano trombone apparently first appeared during the last quarter of the seventeenth century and found its primary usage in the Protestant Church, where it occasionally strengthened the soprano voice in the chorales.”<sup>2</sup> The present article seeks to refine this conclusion by reporting on a possible source of music for the soprano trombone that places the instrument slightly earlier in the seventeenth century under a different religious denomination and for a slightly different purpose.

In 1648 the Austrian Lutheran composer Andreas Rauch published the sacred music collection *Currus Triumphalis Musici*, which was printed by Matthew Rictius at the composer’s own expense in Vienna.<sup>3</sup> *Currus Triumphalis Musici* is a splendid publication that was prepared with great care and close supervision and was issued complete with an ornately engraved cover page, in addition to the standard title page at the head of the individual partbooks. The collection was dedicated primarily to the Holy Roman Emperor Ferdinand III in celebration of the conclusion of the Thirty Years’ War (1618-48) and in anticipation of the impending wedding of Mariana of Austria, the emperor’s daughter, to King Philip IV of Spain, which took place on 8 November 1649. *Currus Triumphalis Musici* contains 13 *cantiones*, or sacred polychoral concertos, which are set for different combinations of voices and instruments and are intended for employment on occasions of rejoicing and triumph, and also on solemn feasts.<sup>4</sup> To encourage public celebration, the final eight pieces of the collection are designed to facilitate the addition of extra-musical events on the *clausula finalis*, the sustained tutti chords with which the constituent parts of the concertos end: cannon salvos, musket volleys, and the sounding of the signal *L’arma* by massed groups of military trumpeters and timpanists.<sup>5</sup> Examples of the rubrics employed to indicate this extra-musical participation in one of these pieces are included in the right-hand column of Table 2 (see Appendix).

Each sacred concerto commemorates one of the 13 Holy Roman Emperors from the archducal House of Habsburg. Table 1 (see Appendix) lists the concertos and summarizes the chronological information provided by Rauch on their dedicatees. Some of the latter information requires clarification. In each entry the lower date marks the dedicatee’s accession as King of the Romans—or ‘German King’—while the upper date indicates his

demise. The occasional chronological overlaps in Table 1 are explained by the practice prevalent between the fifteenth and seventeenth centuries of electing the heir to the imperial throne as King of the Romans during the reign of the incumbent emperor. For example, the ninth entry indicates that Maximilian II was elected King of the Romans in 1562, two years before the death of his father, the Emperor Ferdinand I.

Two of the entries in Table 1 may also cause some confusion. The third entry for “*Fridericus pulcher*/King Frederick III” refers to Frederick the Fair. He was elected King Frederick III of Germany by a minority of electors in 1314 in opposition to the majority choice, Ludwig of Bavaria, the Holy Roman Emperor Ludwig IV. Following eight years of conflict that ended in his defeat and imprisonment by Ludwig IV, Frederick was released in 1325 and recognized as co-emperor, but with his authority limited to Austria. Rauch lists him with the regnal title “FRIDERICVS III” in the “INDEX ET ORDO” table on the reverse of the title page in the partbooks, and as the co-emperor “FRIDERICVS PULCHER” in the caption that prefaces the music of his dedication concerto, *Nisi Dominus* (no. 3), in the partbooks. Frederick the Fair is not generally reckoned among the emperors today.

This has a knock-on effect with regard to the fifth entry for “Emperor Frederick III/ King Frederick IV.” He was elected King Frederick IV of the Romans in 1440 and this is reflected in his listing as King “FRIDERICVS IV” in the “INDEX ET ORDO.” His accession as the Holy Roman Emperor Frederick III is acknowledged by Rauch in the caption “FRIDERICVS TERTIVS” that prefaces the actual music of his dedication concerto *Jubilate Deo* in the partbooks.

Examination of the 13 texts shows that the collection draws upon an eclectic mix of often-centonized scriptural extracts drawn from a range of original liturgical contexts to permit performance of the concertos on a wide variety of occasions of sacred and state rejoicing. All of the texts are in Latin and are taken from the Vulgate Bible. For example, the *Kyrie eleison & Gloria* (no. 2) provides both a complete setting of the Lutheran mass and a partial setting of the Roman mass,<sup>6</sup> the *Pater noster* (no. 1) and *Te Deum laudamus* (no. 13) supply important celebratory material common to Catholic and Lutheran worship, and *Attollite portas, Principes* (no. 12)—a political work that names Emperor Ferdinand II in its otherwise biblical text—is appropriate for use variously during mass on Christmas Eve,<sup>7</sup> the mass of the Blessed Virgin Mary on Saturdays,<sup>8</sup> or even during the distribution of palms on Palm Sunday.<sup>9</sup> In the 13 musical compositions, Rauch looks to the south and combines the Austrian predilection for large vocal and instrumental groupings with the concertato writing of the northern Italian composers, all of this in an assured manner.

One unusual work in this context is the sacred concerto *Incipite Domino* (no. 10), the text of which is drawn from the Old Testament Book of Judith 16:2 and comprises the first verse of the *Canticle of Judith*, a hymn of thanksgiving originally sung by Judith after her assassination of Holofernes enabled the Israelites to achieve victory over the Assyrians.<sup>10</sup> This text was an extra-liturgical entity during Rauch’s lifetime,<sup>11</sup> although it was suitable for employment as a substitute for antiphons based on related parts of the Vulgate Psalms 95, 97, and, especially, 150. This is shown in Table 3 (see Appendix).

Rauch may have chosen to set *Incipite Domino* both on account of its original biblical context and in consideration of its appropriateness as a topical commentary on the cessation of belligerence that accompanied the signing of the Peace of Westphalia on 24 October 1648. Interestingly, the text employed by Rauch in the first two parts of the sacred concerto had appeared previously as a *Votum ad Deum*, or ‘votive offering to God,’ in a similarly inspired work: the political publication *Triumphus et Victoria... Joannis Stercle, Comitis de Tilli* that was issued by the imperial counsellor and printer Jan Sixt z Lerchenfelsu (ca. 1550-



**Figure 1**

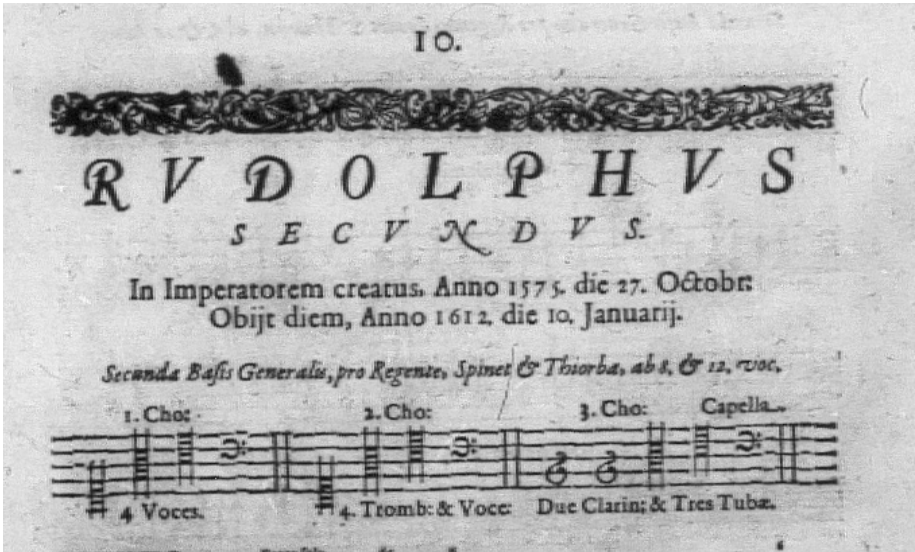
The engraved cover page to Andreas Rauch's *Currus Triumphalis Musici* (Vienna, 1648) (Bibliothèque Nationale, Paris, Vm<sup>1</sup> 974). Reprinted by permission.

1629) in 1626 in celebration of the success of the imperial forces at the Battle of the White Mountain (1620), which concluded the first phase of the Thirty Years' War. It is possible, indeed likely, that Rauch was inspired to set the text following acquaintanceship with this print.<sup>12</sup>

*Currus Triumphalis Musici* comprises 14 separate partbooks, 12 vocal/instrumental partbooks, and two continuo partbooks. Each partbook includes a title page, an index of the musical contents, and a two-page dedicatory letter, followed by the typeset music. The fourteenth partbook, the second continuo partbook entitled *Secunda Basis Generalis*, has a list of errata appended at the end. Figure 1 reproduces the splendidly engraved, decorative cover page on which Emperor Ferdinand III traverses the sky in a sun-chariot drawn by the imperial eagle. This Apollo-like figure is accompanied by four allegories, *Truth* with a crucifix, *Justice* with the sword and scales, *War* with a broken column, and *Peace* with an intact column. Below this procession is pictured an assembly of angels who sing and play celebratory concerted music to the thunder of a battery of three cannon and the clangor of massed trumpeters and timpanist.

Rauch organizes the music according to the precepts promoted by Michael Prætorius, theoretically in *Syntagma musicum* III<sup>13</sup> and practically in the various collections of *Polyhymnia*.<sup>14</sup> The uniformity with which Rauch adheres to his model makes navigation through the individual partbooks and across the different concertos a straightforward matter. The first eight partbooks (*PRIMA VOX – VIII. VOX*) and the two continuo partbooks (*XIII. VOX* and *XIV. VOX*) together provide the essential musical text for the different pieces. The former eight partbooks contribute variously two, three, or four choirs of voices and/or instruments to the various concerto complexes; some of these choirs are self-supporting, others are incomplete and require the continuo parts to provide their foundation. The latter two continuo partbooks share the same music and the same scoring cues and differ only in their purpose: the *Prima Basis Generalis pro Organo* (*XIII. VOX*) is intended for the use of the continuo organist and the *Viola di Gamba* player, while the *Secunda Basis Generalis pro Regente* (*XIV. VOX*) is designated for the musical director, the spinet player, and the theorbist. The four remaining partbooks (*IX. VOX. Capella Prima—XII. VOX. Capella Quarta*) supply an additional, but optional, *Capella* choir of voices and/or instruments. The *Capella* choir functions mainly as a four-part unit, although this increases to a five-part instrumental choir in the two concertos *Incipite Domino* (no. 10) and *Attollite portas, Principes* (No. 12). Its role is to increase the splendor of the settings by enhancing the polychoral interplay, enriching the musical texture, and also providing short instrumental preludes and/or interludes.

Rauch also employs Prætorius' helpful shorthand method of including in the continuo parts a table that indicates the disposition of the choirs, the clefs employed in the individual parts, and the essential scoring suggestions for the majority of the concertos: only *Cantate Domino* (No. 7) and *Laudate pueri Dominum* (No. 8) are without this feature.<sup>15</sup> Figure 2 reproduces the information that is found at the head of the continuo parts for the concerto *Incipite Domino*, a concerto that again merits further examination in view of its particular musical content.



**Figure 2**

The choir dispositions in *Incipite Domino* (no. 10) according to the *XIV VOX. Secunda Basis Generalis* partbook (Bibliothèque Nationale, Paris, Vm<sup>1</sup> 974). Reprinted by permission.

One vocal and/or instrumental part for the concerto *Incipite Domino* is included in each partbook, with a single exception. That exception is met in the partbook *IX. VOX. Capella Prima*. This partbook includes two trumpet parts, which are designated *Clarín Prima* and *Clarín Secunda*, respectively, and are found on facing pages of the two openings that contain their music. This pair of trumpet parts may have been considered as a joint *Cantus* part. This would reconcile the designation of the third and fourth *Capella* parts as *Altus* and *Tenor*, respectively, and the otherwise erroneous description of the setting of the concerto as *ab 8 & 12 voc.* in most of the partbooks, with the numerically correct information *ab 8 & 13 voc.* that is found in the four *Capella* part books. The disposition of the parts in the different partbooks is summarized in Table 2 (see Appendix).

Table 2 also indicates that *Incipite Domino* is set for two compulsory choirs and one optional *Capella* choir, with continuo. The *Primus Chorus* comprises four vocal soloists, one each of soprano, alto, tenor, and bass, who are employed throughout the concerto, which is itself divided into three self-contained parts. The vocalists engage in four-part imitative counterpoint in the soloistic sections, which are indicated by the rubric *4. voces* in the continuo parts. The soprano and tenor soloists are also given one short introductory solo each, the former at the start of the first part of the concerto, which is marked by the rubric *Canto solo* in the continuo parts, the latter at the start of the third part, which is similarly

marked by the rubric *Tenor solo*. The four soloists of the *Primus Chorus* also combine to form a homophonic ensemble in the sections marked *Tutti*.

The *Primus Chorus* is joined in the tutti sections by the *Secundus Chorus*. The latter choir forms a second homophonic ensemble that engages in canonic antiphony with the former. The *Secundus Chorus* is also set as a four-part choir, one each of soprano, alto, tenor, and bass parts. It differs from the *Primus Chorus* in one respect: each part of the *Secundus Chorus* is intended for performance by a singer (or singers) supported by instrumental doubling. The instruments that double the voices are specified by Rauch and this aspect of the *Secundus Chorus* will be discussed in detail later.

The optional third choir is a five-part *Capella* choir. It also finds its single employment in the tutti sections only. The *Capella* choir is an exclusively instrumental ensemble comprising *Due Clarin: & Tres Tube* and the restriction to instruments is emphasized by the absence of textual underlay from the parts. Its music is also independent of that given to the two other choirs, so much so that it occasionally includes passing dissonances with them.

The function of the *Capella* choir is to embellish the tutti sections with a texture and sonority strongly reminiscent of the five-part trumpet ensemble, that essential part of the entourage of royalty and nobility in central and northern Europe at this time. Its music is thus constructed on the general principles of the trumpet ensemble *sonata* and on the adaptation of these to the polychoral context, including the generally homophonic character, the employment of repeating rhythmic/melodic cells to generate the musical ideas, the regular phrase-lengths of the ideas, and the inclusion of short *intradada*-like melismas on the *clausula finalis*.

The two highest-sounding instrumental parts in this *Capella* choir, indicated as *Due Clarin:* in the continuo parts, are *Clarin Prima* and *Clarin Secunda* parts that are set for natural trumpets pitched in C. These trumpet parts are of equal melodic importance and they are both written using the G2 clef and in the high melodic register of the instrument. This is shown in Table 4 (see Appendix).<sup>16</sup> Both trumpet parts include an intriguing, advanced employment of the non-harmonic pitch *b'*, in which it is approached by leap from *d'* and then quitted by step to *e'*; the *Clarin Secunda* additionally includes two unusual instances in which the non-harmonic pitch *b'* both occurs after a rest (ranging in duration from a half-beat rest to a two-beat rest, where the beat is at the level of the minim/half-note) and also functions as a stressed pitch of harmonic importance (see Examples 1 and 2). In employing two high-register trumpet parts of equal importance Rauch is using a standard practice followed by early seventeenth-century composers of Lutheran concerted music when they wished to include trumpet participation but did not, or could not, have access to a court trumpet ensemble.

1. Chorus 4 Voices.

(Soli) *Tutti* *And.* *ci - pi - te Do - mi - no in Ty - ro - po - sis in -*

2. Chorus 4. Trombe & Voce: *Tutti* *And.* *ci - pi - te Do - mi - no in Ty - ro - po - sis in -*

3. Chorus Capella.

Clarín Prima

Clarín Segunda

Tuba prima

Tuba Segunda

Tuba Tercia

Continuo *Tutti*

*ci - pi - te Do - mi - no in Ty - ro - po - sis in -*

*Ty - ro - po - sis in -*

*ci - pi - te Do - mi - no in Ty - ro - po - sis in -*

*Ty - ro - po - sis in -*

4 Voices.

**Example 1**

The first tutti passage in Andreas Rauch, *Incipite Domino*, *ab. 8. et 13. voc.* (mm. 6-10).

The image displays two systems of musical notation. The first system, in 6/8 time, features three staves: Clarin Prima (top), Clarin Secunda (middle), and Underlying harmony (bottom). The Clarin parts contain notes with non-harmonic pitch markings: '6' and '3' under the first measure, '4' under the second, and '3' under the third. The second system, in 12/8 time, continues the Clarin parts and Underlying harmony. The Clarin parts show a melodic line with some non-harmonic markings, while the Underlying harmony provides a bass line with notes corresponding to the harmonic structure.

### Example 2

Unusual employment of the non-harmonic pitch  $b^1$  in the *Clarin* parts of *Incipite Domino* (mm. 26-28 and 39-41).

The trumpet parts are supported by three lower parts, which are indicated for performance on *tres Tubæ*. Despite the obvious temptation to interpret the Latin noun *tuba* as the English noun ‘trumpet,’ Table 4 shows that these *Tuba* parts are not suited to performance on natural trumpets. Indeed, only the *Tuba Secunda* part is even playable on the natural trumpet in C, and this contrasts with both the *Tuba prima* part, which includes diatonic infilling of the triadic middle range of the natural instrument to produce a further melodic part for the instrumental choir, and also with the *Tuba Tertia* part, which provides a true harmonic bass for the *Capella* choir by adding the two non-harmonic pitches  $G$  and  $e$  to the two natural harmonic pitches  $c$  and  $g$  available on the natural trumpet in this register.

The three *Tuba* parts nevertheless share a stylistic similarity with the three lowest parts of the five-part trumpet ensemble, a similarity that extends to their respective overall part-ranges if not to the actual pitches employed. The upper and lower limits of the present *Tuba prima* part correspond to those the *Alto e Basso/Alter Bass* trumpet part (usual range  $g, c^1, e^1, g^1$ ), those of the *Tuba Secunda* to the lower-sounding *Vulgano/Volgant* trumpet part (changing at this time from the single pitch  $g$  to embrace the harmonics  $c, g, c^1, e^1$ ), and those of the *Tuba Tertia* to the lowest *Grosso/Grob* trumpet part (expanding at this time from the



single pitch *c* to comprise two notes *c*, *g* and permit recognition of the perfect cadence in pieces set in the Ionian mode).

The one notable absence from this *Capella* choir is a part equivalent to the most important component of the five-part trumpet ensemble, the *Quinta/Principal* trumpet part. Rauch has sacrificed this part in choosing to employ two *Clarino/Clarín* parts while retaining an imitation of the five-part trumpet ensemble model.<sup>17</sup> Indeed, and given the performance history of another of Rauch's works, the political concerto *Attollite portas, Principes* (about which, see below), it is likely that the *Capella* choir originally comprised the parts for the *Due Clarín*., and that the accompanying parts for the *Tres Tubæ* were later additions, whose sole purpose was to generate an imitation of the sonority of the trumpet ensemble. (See below also.) Yet, while it is clear that the composer has sought to imitate the sonority of the five-part natural trumpet ensemble in writing for this particular *Capella* choir, it is also very clear from his inclusion of two *Clarín* parts (the standard trumpet ensemble included a single *Clarín* part at this time), from his omission of an equivalent to the *Quinta* trumpet part (the essential part in the trumpet ensemble), and from the idiosyncrasies found in the three lower *Tuba* parts (their total subservience to the two *Clarín* parts and their additional non-harmonic pitches) that he has not written for the natural trumpet ensemble itself.

Rauch employs the same five-part instrumental *Capella* choir in one other piece in the collection, the concerto *Attollite portas, Principes*. This concerto is a revised version of a concerto that was originally composed for the ceremonial entry of Emperor Ferdinand II into Sopron (formerly Ödenburg) in Hungary on 18 December 1634 and subsequently published by the imperial printer Gregor Gelbhaar with the title *Concentus Votivus*.<sup>18</sup> The 1648 revision presents substantially the same piece, with a number of minor modifications.<sup>19</sup> For the purposes of the present article, the principal alteration concerns the expansion of the trumpet music that is superimposed on each of the three *clausule finalis*: originally published as an untexted duet for *Due Clarín* pitched in C in 1635, the duet has been expanded into a quintet of *due clarín, & tres Tubæ* for the publication of 1648, again without textual underlay.

In the 1648 version of *Attollite portas, Principes*, the two trumpet parts retain their original music from 1635 and they are given harmonic support by the *tres Tubæ* after the manner that has already been described for *Incipite Domino*. The *tres Tubæ* are each allocated a single pitch only in *Attollite portas, Principes* since the harmonic context of the three *clausule finalis* is static: *e'* in the part for *Tuba prima*, *g* in the part for *Tuba Secunda*, and *c* in the part for *Tuba Tertia*. Each pitch matches a natural harmonic pitch available to the natural trumpet pitched in C. The three pitches are sounded together to produce a C-major triad that is then articulated and phrased to imitate the sonority and general effect of the lower parts of the natural trumpet ensemble. Rauch again excludes any part equivalent to the *Quinta/Principal* trumpet part of the natural trumpet ensemble and shows yet again that he is imitating the style of the trumpet ensemble rather than writing for the trumpet ensemble. The ranges of the five parts of this *Capella* choir are given in Table 6 (see Appendix).<sup>20</sup>

To summarize so far, Rauch's approach to the five-part instrumental *Capella* choir of *due clarin, & tres Tuba* is to employ it after the manner of the homophonic five-part trumpet ensemble in both *Attollite portas, Principes* (no. 12) and *Incipite Domino* (no. 10) so that the two *Clarin* parts engage in virtuosic interplay in the high, melodic register and are supported by the three lower, subservient *Tuba* parts. The *Clarin* parts are patently written for performance on natural trumpets pitched in C, but the *Tuba* parts include pitches and part movement that, when the totality of the evidence from the two concertos is considered, rule them out for performance on the natural instrument. However, clues as to the nature of the latter are to be found in the rubrics: the three lower-sounding parts are designated for *Tuba*, that is, for some type of brass instrument, and they are notated using the C3, C4, and F4 clefs, respectively.

Parts for *Tuba* in the context of a different type of *Capella* choir are found in yet another concerto in the 1648 collection, the large-scale setting of the *Te Deum Laudamus* (no. 13) with which *Currus Triumphalis Musici* ends. Here, the optional *Capella...4. Chorus* includes four fully-texted parts, one each for soprano, alto, tenor, and bass voices. For the most part the *Capella...4. Chorus* functions as an optional vocal choir. However, at the tutti sections with which each of the three constituent parts of the concerto ends, each *Capella* voice part is further indicated for instrumental doubling: the soprano voice (notated using the C1 clef) is doubled by a *Cornetto* and the three lower voice parts (notated using the C3, C4 and F4 clefs, respectively) by *Tuba*.<sup>21</sup> The contribution of this four-part choir also imitates in some measure the homophony of the natural trumpet ensemble at these points, but the imitation is less marked in the *Te Deum Laudamus* than in the other two works due to the employment of a four-part *Capella* choir, to its dependence on the text underlay of what are primarily vocal lines, and also to the active harmonic contexts within which it participates. The part-ranges of the three parts for *Tuba* in the *Te Deum Laudamus* are similar to those met in *Incipite Domino*, particularly so in the case of the *Tuba... Altus* and *Tuba... Basis* parts. This may be seen by comparing Table 7 with Table 4 (see Appendix).

Two possible candidates for the brass instrument employed in the *Capella* choir in both *Incipite Domino* and *Attollite portas, Principes* and described by Rauch with the Latin noun *Tuba* immediately spring to mind at this point.<sup>22</sup> The first is the single-slide trumpet, the earliest attested Baroque employment of which seems to have occurred as late as 1648 when it was employed "Nach vorgegebener *Invention Zur Music vnd Trombetten*" by the Thuringian composer Adam Drese (ca. 1620-1701).<sup>23</sup> The second is the trombone, an instrument that was commonly classified in the generic sense with the Latin term *Tuba* and in the specific sense with the phrase *Tuba ductilis* both before and during the seventeenth century—for example, by Zarlino in the *Sopplimenti musicali* (Venice, 1588) and by Praetorius in *Syntagma musicum* I (Wittenberg, 1614/15). When the term *Tuba* was employed as a shorthand for the more complete term *Tuba ductilis* in the latter context, the root was usually qualified with the addition of appropriate adjectives to indicate the different sizes of the trombone. In this way *Tuba minor* represented the tenor trombone, *Tuba major* the bass trombone, and *Tuba maxima* the octave trombone.<sup>24</sup> By extension of this usage, the trombone choir (usually including both trombones and also one or more cornetts or violins)

was often indicated with rubrics such as *cum Tubis* or *Chorus Tubicinium* in the context of polychoral music, for example, by Jan Sixt z Lerchenfeldu,<sup>25</sup> Michael Prætorius,<sup>26</sup> and others.

The solution to this issue, the identification of the nature of the *Tuba* in the *Capella* choirs in *Incipite Domino*, *Attollite portas*, *Principes*, and the *Te Deum Laudamus*, and the possibility of enabling historically aware performance of its music in *Currus Triumphalis Musici*, may reside in information supplied by Andreas Rauch himself in the part designations for the *Secundus Chorus* in *Incipite Domino*. Figure 2 reproduces the scoring information found in the continuo parts and shows that the four parts of this SATB tutti choir (which are written using the C1, C3, C4, and F4 clefs, respectively) are designated for 2. *Cho*: 4. *Tromb*: & *Voce*:. Knowing that Rauch employs various contractions for the Italian noun *Trombona*, which he uses consistently, if idiosyncratically, for the standard term *Trombone* (plural *Tromboni*), including 2. *Trombon*:, 2. *Trombo*:, and 2. *Trom*:,<sup>27</sup> and that his *Trombona* represents the common Italian noun for ‘trombone,’ it requires little imagination to conclude that the contraction *Tromb*: in *Incipite Domino* indicates that each of the four parts of the *Secundus Chorus* is required to be both sung (by one or more singers) and also performed on the trombone. Interestingly, Andreas Rauch was not alone in the idiosyncrasy: Andreas Hammerschmidt (1612-1675) employed the term *Trombona* in his collection of *Misse* (Dresden, 1663), not to mention other publications.

Comparison of Figure 2 with Table 2 shows that this designation given in the continuo parts is reflected in the scoring indications that are found on the respective vocal/instrumental parts. The two middle parts of the *Secundus Chorus* in *Incipite Domino* include the shorthand forms 2. *Trobon*:(in the VI. *VOX* partbook) and 3. *Trombon*:(in the VII. *VOX* partbook), while the VIII. *VOX* partbook provides the complete form 4. *Trombona* for the lowest part. Examination of the clefs and the part ranges found in Table 5 (see Appendix) shows that these parts are suited to instrumental doubling as follows: the alto part (notated using the C3 clef) may be doubled on either the alto trombone or (as Prætorius recommends) the tenor trombone; the tenor part (notated using the C4 clef) may be doubled on the tenor trombone; and the bass part (notated using the F4 clef) may be doubled on the bass trombone.

The highest part for the *Secundus Chorus* in *Incipite Domino*, found in the V. *VOX* partbook and notated using the C1 clef, bears a different designation, but one met previously: 1. *Tuba*. Does this indicate the use of a different instrument on this vocal/instrumental part? Apparently not: the scoring designation found in both continuo partbooks indicates that each part in this choir is for performance by voice doubled on trombone; and the vocal/instrumental partbooks include clear indications that the three lower parts of this choir are designated for voice doubled by, respectively, the second, third, and fourth trombones. The correctness of this interpretation may be shown with reference to another piece in the collection, *Buccinate ab 8, & 12 voci*. (no. 9), the second choir of which is indicated as ‘2. *Cho*: *Voce* & 3. *Fagotti*’ in the *Bassus Generalis* partbooks. The four parts concerned bear the rubrics ‘*Trombo*: & *Voce*,’ ‘*Voce*, & 1. *Fagotto*,’ ‘*Voce* & 2. *Fagotto*,’ and ‘*Voce* & 3. *Fagotto*,’ respectively, and the internal rubricated details in the parts show the *concertato* employment of a solo voice (notated in the F3 clef) supported by the first, second,

10.

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**R V D O L P H V S**  
*S E C V N D V S.*

In Imperatorem creatus, Anno 1575, die 27. Octobr.  
Obijt diem, Anno 1612. die 10. Januarij.

*1. Tuba, & Voce 2. Chori, ab 8. & 12. Voc.*

The image shows a page of a musical score for a sacred concerto. It features ten staves of music. The first staff is for the Tuba part, and the subsequent staves are for the Voice parts. The music is written in a historical style with various clefs and note values. The lyrics are in Latin and are printed below the corresponding staves. The score includes performance instructions such as 'Tutti' and 'Terni'. The page is numbered '10.' at the top and 'F ij' at the bottom.

N - ci - pite Domino in Tympanis in -  
ci - pite Domino in Tympanis, ij in -  
Tympanis. Terni Cantate, ij cantate, ij can -  
ta - te, cantate Domino in Cym - - - - - balis.  
14 Tutti modu - lami - ni illi Pfalmum novum, modulamini illi  
Pfalmu novum, illi Pfal - mum novum, Pfal - mum novum.  
17 Tutti Exal - tate, ij & invocate Nomen c - - - -  
F ij

**Figure 3**

The part for *1. Tuba, & Voce 2. Chori* in the sacred concerto *Incipite Domino*.  
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1. Tuba, & Voce 2. Chori, ab 2. & 12. Voc.

*Prælo.*  
jus. Exal- tate, ij & invo- cate Nomen e- jus. & invo-  
cate Nomen e- jus, E- xaltate, ij & invocate Nomen e-  
jus, ij Nomen e- jus.  
Cum Tubis, Tympanis & Ter-  
menis. Læna.

MAT-

and third curtal players in the solo sections, and the doubling of these four parts by, respectively, a trombonist and three low voices in the *Tuttis*.

These pieces of evidence imply strongly that the two nouns *Tuba* and *Trombona* are synonymous in the present context and that the part found in the *V. VOX* partbook for the concerto *Incipite Domino* is intended for performance by soprano voice(s) doubled on trombone.

The range of this part, extending one octave from  $g^1$  to  $g^2$ , is high and it is also written in the C1 clef, an unusual choice in the first half of the seventeenth century for a voice part that is intended to be doubled on a member of the trombone family. (There is no indication in the rubrics that this part is to be performed by the trombonist one octave lower than sung, a common enough practice in the German-speaking lands during the first two decades of the seventeenth century.)<sup>28</sup> Like the other *Tuba* parts encountered earlier, the present vocal/instrumental part includes trumpet-like writing although it is clearly not suited to performance on a natural trumpet. Nor is it suited to performance on a slide trumpet for, even had one had been available to Rauch in 1648, the C1 clef employed in this part is incorrect for a trumpet part in the same ambitus, which would employ the G2 clef instead. Indeed, it was the standard practice at this time that, when it was intended either to add vocal doubling to a high-register trumpet part or to double a suitable soprano part on a trumpet, the part concerned was then notated using the G2 clef throughout or the notation would change from the C1 clef to the G2 clef at the appropriate points.<sup>29</sup>

Even if the part is considered for performance on either the alto trombone or the tenor trombone, there is the issue of the very high register for the trombonist. Prætorius notes that such high parts are unsuited to performance on the alto trombone and, although he reports that he had heard one tenor trombonist play “almost as high as the cornett” and reach the pitch  $g^2$  (coincidentally the highest pitch met in the present vocal/instrumental part), he also indicates that this was, for him, a one-off exception rather than a performance practice.<sup>30</sup> If by *Tuba* is meant *Trombona*—a solution that also agrees with the further specification of the part for *1. Tuba*, or ‘1<sup>st</sup> trombone’—then the only likely candidate that remains is the soprano trombone. The part for *1. Tuba, & Voce 2. Chori* is reproduced in Figure 3.

It was common practice in the German-speaking lands during the early seventeenth century to reinforce SATB choirs so that the highest voice (notated using the C1 clef) was doubled on either cornett or violin and the three lower voices (notated using the C3, C4, and F4 clefs, respectively) were doubled on trombones. If Rauch did employ the term *Tuba* to represent ‘trombone’ in pieces in which the part-writing bore similarities with that of the contemporary trumpet ensemble (a practice—technically an abuse—that led to official censure in 1650),<sup>31</sup> then Table 7 shows that he employed an ensemble of one cornett and three trombones to reinforce the *Capella...4. Chorus* at the ends of the three constituent parts of the *Te Deum laudamus*, while Table 5 shows that he employed a different ensemble of four trombones in the similarly-constructed *Secundus Chorus* in *Incipite Domino*.

Comparison of the part-ranges of the highest *Cornetto & Voce* part of the *Capella...4. Chorus* in the *Te Deum laudamus* and of the highest *Tuba, & Voce* part of the *Secundus Chorus* in *Incipite Domino* is instructive. While, as has been noted, both parts are

found to exhibit a trumpet-like melodic style, the range given to the *1. Tuba, & Voce* part of the *Secundus Chorus* in *Incipite Domino* is restricted to one octave ( $g^1$ - $g^2$ ) and contrasts with the wider ambitus of a perfect twelfth ( $c^1$ - $g^2$ ) that is given to the *Cornetto & Voce* part of the *Capella...4. Chorus* in the *Te Deum laudamus*, a small, but potentially important, distinction.

It may be argued that the part designation *1. Tuba, & Voce* found in the highest part of the *Secundus Chorus* in *Incipite Domino* is a simple printing error and that the part was actually intended for *Cornetto & Voce*. This solution, however, is unlikely in the face of the evidence pointing to the contrary. In the first instance, it is important to note that, in *Currus Triumphalis Musici*, the cornett finds its sole employment in the *Te Deum laudamus*, where it is restricted to the doubling of the soprano voice in the *Capella...4. Chorus*. Elsewhere, Rauch relishes in the employment of the more up-to-date sonority of the string ensemble in various imaginative combinations. Moreover, the revised version of the concerto *Attollite portas, Principes* sets for two violins concerted parts that were originally indicated for performance on *Cornetto à Violino*.

Secondly, it is clear that the collection *Currus Triumphalis Musici* was prepared for publication with great care. It includes, for instance, a comprehensive list of errata at the end of the *XIV. VOX. Secunda Basis Generalis pro Regente* partbook. The choir disposition given in the continuo partbooks indicates that the soprano part of the *Secundus Chorus* in *Incipite Domino*, like the three lower parts, is doubled on the trombone as well as sung. The information found in the vocal/instrumental partbooks, including the rubric *1. Tuba, & Voce* in the soprano part and the explicit statement that the instrumental doubling of the three lower parts is undertaken by the second, third, and fourth trombonists in the *Secundus Chorus* in *Incipite Domino*, also points to performance of that highest part on the trombone.

Thirdly, comparison of the continuo designations with the partbook descriptions for all 11 concertos for which the choir dispositions were included shows that the continuo rubrics supply the essential choir dispositions consistently and accurately, and that this essential information is further clarified by the rubrics found in the individual parts and also by the performance details given in the music by means of rubricated cues and the presence, or absence, of textual underlay. In no case is there any evidence of contradiction between continuo dispositions and partbook scoring indications. This serves to undermine arguments that the scoring of the *Secundus Chorus* for four voices doubled on four trombones is a simple error. Such an error would be expected to be contradicted by the actual parts, which it is not. Moreover, and since the scoring is itself novel (indeed unprecedented), any such error would have stuck out like a sore thumb in 1648 and would not have been missed during even the most cursory proofreading.

The last may be best illustrated by means of an example, yet again the concerto *Buccinate ab 8, & 12. Voc.* (no. 9). The information given in the continuo partbooks indicates that *Buccinate ab 8, & 12. Voc.* is set for two essential choirs, a *Pri. Cho: 4. Violin: & Voce.* (notated using the G1, G2, G2, and C1 clefs, respectively) and a *2. Cho: Voce & 3. Fagotti.* (notated using the F3, F4, F4, and F5 clefs, respectively), together with an optional *3. Cho: 4. Capella.* (notated using the C1, C3, C4, and F4 clefs, respectively), supported by *Due Bases Generales.*

The rubrics in the partbooks flesh out this essential information. The four parts of the *Primus Chorus* are described for performance on, respectively, *1. Violim [sic!]* (notated in the G1 clef), *VIOLINO 2.* (notated in the G2 clef), *VIOLINO 3.* (also notated in the G2 clef) and *VIOLINO 4. & Voce.* (notated in the C1 clef). The four parts of the *Secundus Chorus* are described for performance on, respectively, *Trombo: & Voce* (notated in the F3 clef), *Voce, & 1. Fagotto* (notated in the F4 clef), *Voce & 2. Fagotto* (also notated in the F4 clef) and *Voce & 3. Fagotto* (notated in the F5 clef). The four parts of the *Tertius Chorus Capella* are indicated for performance on, respectively, *Violin & voce Cantus* (notated in the C1 clef), *Viola & voce, Altus* (notated in the C3 clef), *Viola & Voce Tenor* (notated in the C4 clef) and *Fagotto & voce, Basis* (notated in the F4 clef). The continuo parts are described for performance on *Organo, & Viola di Gamba* (according to the *Prima Basis Generalis*) and *Spinet & Thiorba* (according to the *Secunda Basis Generalis*).

Finally, examination of the actual music provides greater precision. It is found that the four violins of the *Primus Chorus* are employed only in the introductory *Symphonia à 4. Violin.* and in tutti sections of the concerto itself and that the rest of its music is set for a concerted group of three violins and one soprano voice. The *Secundus Chorus* also includes a concerted group, this time a solo baritone voice accompanied by three bassoons (more accurately, curtals), which is reinforced in the tutti sections by, respectively, one trombone (termed *Trombo:* in the partbook) and three lower voices. The *Tertius Chorus Capella* is then found to provide tutti reinforcement with soprano, alto, tenor, and bass voices that are doubled at all times on, respectively, violin, two violas, and bassoon (i.e., curtal). Finally, while the continuo instruments are all employed in the concerto itself, the (unfigured) bass line in the *Symphonia à 4. Violin.* specifies performance on the *Viola [di Gamba]* alone.

The accuracy and level of precision that has been described for *Buccinate ab 8, & 12. Voc.* is not unique to that particular concerto but represents the norm found throughout the collection *Currus Triumphalis Musici*. In the case of *Incipite Domino*, the accuracy of the original print may be verified by a manuscript copy of the work that was prepared in East Prussia by Johann Crone, Cantor at Wehlau, near Königsberg (now Kaliningrad in Russia), in the year 1685. The manuscript was held in the University Library there and is now lost, but it was catalogued as follows by Joseph Müller in 1870:

**Rauch (Andreas).**

Incipite Dominum tympanis ab 8 et. 13 vocibus Andr. Rauch 1685 [25051] MS. (von Crone in Wehlau) in Quart. In Stimmen: Bassus continuus (in duplo), 1. Chori Cant. Alt. Ten. Bass[.] voce, 2. Chori Disc. Alt. Ten. Bass. voce c. Tromb., Tuba 1. 2. 3. tutti Chori, Clarino 1. 2. 3. Chori, Tympana. Die Jahrezahl gibt die Zeit der Abschrift an.<sup>32</sup>

Had there been any problem with the instrumental participation in the *Secundus Chorus* of the piece, then this would have been noted by Crone when he copied out the parts of his *2. Chori* in 1685.



On balance then, it appears to be the case that the highest part of the *Secundus Chorus* in *Incipite Domino* is intended for performance by soprano voice doubled on soprano trombone, and that the four voice parts of this SATB choir are intended for reinforcement on soprano, alto, tenor, and bass trombones. If this is indeed so, then it may be stated that the earliest known employment of the soprano trombone occurred in the year 1648, when the Austrian Lutheran composer Andreas Rauch included the sacred concerto *Incipite Domino* in the collection *Currus Triumphalis Musici* that he dedicated primarily to the Holy Roman Emperor Ferdinand III and intended to have performed as part of Catholic ceremonial at the Imperial Court in Vienna in celebration of the Peace of Westphalia with which the Thirty Years' War (1618-48) came to an end.

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## APPENDIX

**Table 1**

The Musical Content of the *Currus Triumphalis Musici* and its Dedictees from the House of Habsburg

Number	Title of Piece	Number of Parts	Dedicatee	Reign of dedicatee pace Rauch
1	Pater noster	ab 8 & 12 voci	Rudolph I	1273-1291
2	Kyrie eleison & Gloria	ab 8 & 12 voci	Albert I	1298-1308
3	Nisi Dominus	ab 8 & 12 voci	Fridericus pulcher/ King Frederick III	1314-1330
4	Decantabat	ab 8 & 12 voci	Albert II	1438-1439
5	Jubilate Deo	ab 8 & 12 voci	Emperor Frederick III/ King Frederick IV	1440-1493
6	Exultate justi in Domino	ab 8 & 12 voci	Maximilian I	1486-1519
7	Cantate Domino	ab 8 & 12 voci	Charles V	1519-1558
8	Laudate pueri Dominum	ab 8 & 12 voci	Ferdinand I	1558-1564
9	Buccinate	ab 8 & 12 voci	Maximilian II	1562-1576
10	Incipite Domino	ab 8 & 13 voci	Rudolph II	1575-1612
11	Benedicite	ab 9 & 13 voci	Matthias I	1612-1619
12	Attollite portas, Principes	ab 9 & 14 voci	Ferdinand II	1619-1637
13	Te Deum laudamus	ab 10 & 14 voci	Ferdinand III	1636-1657

**Table 2**

The disposition of the parts in *Incipite Domino* (no. 10), their ranges and printed performance information

Partbook	Folio(s)	Part Description	Clef	Range	Printed Performance Information		
					Scoring cue(s)	Tempo at conclusion	End-of-section Rubrics for Parts 1, 2 and 3
PRIMA VOX.	G[j]-Gij	1. Voce CANTVS 1. Chori, ab 8. & 12. voc.	C1	d1-g2	Solo. Voce sola. Voce. Tutti.	Presto.	Cum Tubis, Tympanis, & Tormentis. Larma. (1, 2, 3)
II. VOX.	G[j]r-v	Voce ALTVS primi Chori, ab 8. & 12. voc.	C3	g-a1	Voce. Tutti.	Presto.	Tormentis. L' arma. (1, 2) Cum Tormentis, Tubis, & Tympanis. L' arma. (3)
III. VOX.	G[j]v-Gij	Voce TENOR, primi Chori, ab 8. & 12. Voc:	C4	c-g1	Voce. Tutti.	Presto.	Tormentis. L' arma. (1, 2) Cum Tormentis, Tubis, & Tympanis. L' arma. (3)
IV. VOX.	G[j]r-v	Voce BASIS primi Chori, ab 8. & 12. Voc:	F4	E-c1	Voce. Tutti.	Presto.	Tormentis. L' arma. (1, 2) Cum Tubis, Tympanis, & Tormentis. L' arma. (3)
V. VOX.	Fij r-v	1. Tuba, & Voce 2. Chori, ab 8. & 12. voc.	C1	g1-g2	Tutti.	Presto.	Tormentis. (1, 2) Cum Tubis, Tympanis & Tormentis. L' arma. (3)
VI. VOX.	Fij r-v	2. Trobon: & voce 2. Chori, ab 8. & 12. voc.	C3	g-g1	Tutti.	Presto.	Tormentis. (1, 2) Cum Tormentis, Tubis, & Tympanis. L' arma. (3)
VII. VOX.	[Fij]v-G[j]	3. Trombon: & Voce 2. Chori, ab 8. & 12. voc:	C4	e-e1	Tutti.	Presto.	Tormentis. (1, 2) Cum Tubis, Tympanis & Tormentis. L' arma. (3)
VIII. VOX.	[Fij]v-G[j]	4. Trombona & Voce 2. Chori, ab 8. & 12. voc:	F4	E-a	Tutti.	Presto.	Tormentis. (1, 2) Cum Tubis, Tympanis, & Tormentis. Larma. (3)
IX. VOX. Capella Prima.	Fijv & Gjv	CAPELLA PRIMA. Clarin Prima 3. Cho: ab 8. & 13. voc:	G2	b1, c2 -g2, c3			Cum Tormentis. L' arma. (1, 2) Cum Tubis, Tympanis, & Tormentis. Larma. (3)
	G[j] & Gij	CAPELLA SECVNDA. Clarin Secunda 3. Cho: ab 8. & 13. voc:	G2	g1, b1, c2-g2, c3			Cum Tormentis. L' arma. (1, 2) Cum Tubis, Tympanis, & Tormentis. L' arma (3)
X. VOX. Capella Secunda.	[Fij] v	CAPELLA TERTIA. Tuba prima, Altus 3. Cho: ab 8. & 13. voc.	C3	g, b, c1-g1	Tutti.	Presto.	Cum Tormentis. (1, 2) Cum Tubis, Tympanis, & Tormentis. L' arma. (3)
XI. VOX. Capella Tertia.	[Fij] v	CAPELLA QUARTA. Tuba Secunda, Tenor 3. Cho: ab 8. & 13. voc.	C4	g, c1			Cum Tormentis. (1, 2) Cum Tubis, Tympanis, & Tormentis. L' arma. (3)
XII. VOX. Capella Quarta.	F[j] r-v	CAPELLA QUINTA. Tuba Tertia, 3. Chori, ab 8. & 13. voc:	F4	G, c, e, g		Presto.	Cum Tormentis. L' arma. (1, 2) Cum Tubis, Tympanis, & Tormentis. Larma. (3)
XIII. VOX. Prima Basis Generalis pro Organo.	Gijr-v	Prima Basis Generalis, pro Organo, & Viola di Gamba, ab 8. & 12. voc.	F4	C-c1	Canto solo. Tenor solo. 4. Voces. Tutti.	Presto.	Cum Tormentis. (1, 2) Cum Tubis, Tympanis, & Tormentis. L' arma. (3)
XIV. VOX. Secunda Basis Generalis pro Regente.	Gijr-v	Secunda Basis Generalis, pro Regente, Spinnet & Theorba, ab 8. & 12. voc.	F4	C-c1	Canto solo. Tenor solo. 4. Voces. Tutti.	Presto.	Cum Tormentis. (1, 2) Cum Tubis, Tympanis, & Tormentis. L' arma. (3)

**Table 3**

The Text of Andreas Rauch's setting of *Incipite Domino* and its relationship with other Old Testament texts

The text found in <i>Incipite Domino</i>	English Translation	Principal Source	Related Sources
(Part 1) Incipite Domino in Tympanis.  Cantate Domino in Cymbalis.	Break into song for my God, to the tambourine, sing in honour of the Lord, to the cymbal,	<b>Judith 16:2</b>	Laudate eum in tympano et choro <b>(Psalm 150, 4)</b> laudate eum in cymbalis bene sonantibus laudate eum in cymbalis iubilationis <b>(Psalm 150, 5)</b>
(Part 2) Modulamini illi Psalmum novum.	let psalm and canticle mingle for him,		Cantate Domino canticum novum <b>(Psalm 95, 1; Psalm 97, 1)</b>
(Part 3) Exaltate & invocate Nomen ejus.	extol his name, invoke it!		

**Table 4**

The range of the instrumental parts of the 3 *Cho*: *Capella* choir in *Incipite Domino* (no. 10)

Part	Clef	Range
Clarin Prima	G2	b <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , e <sup>2</sup> , f <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup>
Clarin Secunda	G2	g', b', c <sup>2</sup> , d <sup>2</sup> , e <sup>2</sup> , f <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup>
Tuba prima	C3	g, b, c <sup>1</sup> , d <sup>1</sup> , e <sup>1</sup> , f <sup>1</sup> , g <sup>1</sup>
Tuba Secunda	C4	g, c <sup>1</sup>
Tuba Tertia	F4	G, c, e, g

**Table 5**

The range of the vocal/instrumental parts of the 2 *Cho*: choir in *Incipite Domino* (no. 10)

Part	Clef	Range
1. Tuba, & Voce	C1	g <sup>1</sup> , a <sup>1</sup> , b <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , e <sup>2</sup> , f <sup>2</sup> , g <sup>2</sup>
2. Trobon: & voce	C3	g, a, b, c <sup>1</sup> , d <sup>1</sup> , e <sup>1</sup> , f <sup>1</sup> , g <sup>1</sup>
3. Trombon: & Voce	C4	e, g, a, b, c <sup>1</sup> , d <sup>1</sup> , e <sup>1</sup>
4. Trombona & Voce	F4	E, G, B, c, d, e, f, g, a

**Table 6**

The range of the instrumental parts of the 4. *Chori. Capella* choir in *Attollite portas, Principes* (no. 12)

Part	Clef	Range
Clarin Prima	G2	b <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , e <sup>2</sup> , f <sup>2</sup> , g <sup>2</sup> , a <sup>2</sup> , b <sup>2</sup> , c <sup>2</sup>
Clarin Secunda	G2	b <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , e <sup>2</sup> , f <sup>2</sup> , g <sup>2</sup> , a <sup>2</sup> , b <sup>2</sup> , c <sup>3</sup>
Tuba prima	C3	e <sup>1</sup>
Tuba secunda	C4	g
Tuba Tertia	F4	c

**Table 7**

The range of the instrumental parts of the *Capella...4. Chorus* in the three designated tutti sections of the *Te Deum Laudamus à 10. & 14. voc.* (no. 13)

Part	Clef	Range
Cornetto & Voce, Cantus 4. Cho:	C1	c <sup>1</sup> , d <sup>1</sup> , e <sup>1</sup> , f <sup>1</sup> , g <sup>1</sup> , a <sup>1</sup> , b <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , e <sup>2</sup> , f <sup>2</sup> , g <sup>2</sup>
Tuba & Voce, Altus 4. Cho:	C3	g, b, c <sup>1</sup> , d <sup>1</sup> , e <sup>1</sup> , f <sup>1</sup> , g <sup>1</sup>
Tuba & Voce, Tenor 4. Cho:	C4	c, d, e, f, g, b, c <sup>1</sup> , d <sup>1</sup> , e <sup>1</sup> , f <sup>1</sup> , g <sup>1</sup> ,
Tuba & voce, Basis 4. Cho:	F4	G, B, c, e, g

## NOTES

<sup>1</sup> In "The Soprano Trombone Hoax," *Historic Brass Society Journal* 13 (2001): 138-60.

<sup>2</sup> *Ibid.*, 154.

<sup>3</sup> A complete set is located in the Bibliothèque Nationale, Paris, with the call number Vm<sup>1</sup> 974. The full title found on the title pages of the partbooks reads **CURRUS TRIUMPHALIS MVSICI, IMPERATORVM ROMANORUM TREDECIMEXAVGVSTISSIMA ARCHIDVCALIDOMO AUSTRIACA**. The more ornate engraved cover page bears the slightly different (and grammatically inaccurate) title *CURRUS TRIUMPHALIS MUSICUS IMPERATORUM ROMANORUM TREDECIMEXAVGVSTISSIMA ARCHIDUCALIDOMO AUSTRIACA ANNO M. DC. XLVIII*. The short form *Currus Triumphalis Musici* is employed in the present article.

<sup>4</sup> This is indicated by a caption found on the general titlepage that reads, "In quo selectiores Iubilares, Triumphales, ac solennes Festuales...continentur."

<sup>5</sup> For more on this, see my article “Monteverdi’s ‘Mass of Thanksgiving’—Aspects of Tension in Historical Musicology,” *Irish Musical Studies* 4 (Blackrock, Co. Dublin: Four Courts Press, 1996): 152-88, especially 181-84.

<sup>6</sup> It is important to note that the Lutheran reform did not include the wholesale replacement of Latin in the liturgy. While the German form of the *deutsche Messe* was the liturgical norm in ordinary churches and for the ordinary people, it was expected that the more important chapels of princes, prelates, and others would also employ the Latin form of the *Formula Missæ*. Thus Andreas Rauch’s Lutheran mass consists of the two parts of the mass in the Latin language that were common to both services, the *Kyrie eleison* (actually a Greek text) and *Gloria in excelsis Deo*, respectively. Andreas Rauch was an Austrian Lutheran who was expelled together with his co-religionists to a Lutheran part of the Kingdom of Hungary following enforcement of the Edict of Restitution in 1629, a law that was designed to ensure that the archduchy of Austria was a Catholic dominion: see the article “Rauch, Andreas,” by Helmut Federhofer/Peter Downey, in *The New Grove Dictionary of Music and Musicians*, 2nd edn., ed. S. Sadie and J. Tyrrell.

<sup>7</sup> The bulk of the text agrees with that of the Offertory: see in *The Liber Usualis* [No. 801] (Tournai & New York: Desclée Company, 1961), 362.

<sup>8</sup> Most of the text agrees with the Gradual: see in *The Liber Usualis*, 1269.

<sup>9</sup> The text comprises the second half of the vulgate Psalm 23 that is employed at this point: see in the *Liber Usualis*, 582.

<sup>10</sup> Judith 16:2.

<sup>11</sup> The text eventually came to serve as the antiphon for the first psalm at First Vespers on the Feast of Saint Rose of Lima (d. 1586). However, Saint Rose of Lima was canonized as late as 1671 and her feast day, 30 August, is celebrated only in the Calendar of the Dominican Order: see in *Antiphonarium Sacri Ordinis Prædicatorum* (Rome, 1933), 924. See also note 25.

<sup>12</sup> A copy of *Triumphus et Victoria... Joannis Stercla, Comitis de Tilli* (Litoměřice, 1626) is preserved at the Bibliothèque Nationale, Paris, with the call number Rés 1085. The text of *Incipite Domino* is found on folio [B]. Jan Sixt z Lerchenfeldu prints the text of Judith 16:2-4 together with an interpolation of part of verse 15: “Incipite Domino in Tympanis, Cantate Domino in Cymbalis. Modulamini illi Psalmum nouum, Cantemus DEO nostro. Dominus conterens Bella. Dominus Nomen[est] illi: Qui posuit Castra sua in medio Populi sui. Vt eriperet nos de manu omnium Inimicorum nostrorum.” See also note 25.

<sup>13</sup> *Syntagma musicum* III (Wolfenbüttel, 1619; facs. rpt., Kassel: Bärenreiter, 2001), 85-87.

<sup>14</sup> For example, in the *Polyhymnia Caduceatrix & Panegyrica* (Wolfenbüttel, 1618/19), modern edition in *Michael Prætorius Gesamtausgabe* XVII(2) (Wolfenbüttel: Mösel, 1933).

<sup>15</sup> Michael Prætorius describes the method in chapter VII of *Syntagma musicum* III, 152-54, and employs it in many of the collections of *Polyhymnia*.

<sup>16</sup> Such equal trumpet parts were often described in the German language for *Clarin* and *Gegenclarin*—literally *Clarin* trumpet and *Counterclarin* trumpet, respectively—during the seventeenth century. The purpose of these second trumpet parts was to weave a countermelody against the principal melody of the first, rather than shadow it in thirds or with other similar intervals.

<sup>17</sup> The standard sixteenth- and seventeenth-century terminology that is employed here for the different constituent parts of the five-part trumpet ensemble includes in each case the Italian term followed by its most common German transliteration or equivalent term. The standard five-part trumpet ensemble found in the German-speaking world at this time included five parts for the trumpet—one each for *Clarino/Clarin*, *Quintal/Principal*, *Alto e Basso/Alter Bass*, *Vulgano/Volgant* and *Grosso/Grob*—and one for timpani. Antiphonal performance required multiples of the basic ensemble of five trumpet parts.

Michael Prætorius included a second *Clarino* part in the trumpet ensemble in his well-known setting of *In dulci jubilo à 12, 16 & 20 cum Tubis*, no. 34 in the collection *Polyhymnia Caduceatrix & Panegyrica* (Wolfenbüttel, 1618/19). However, it is clear from the printed music and also from his associated writings that he both envisaged and catered for a range of trumpet performance possibilities.

Concerning participation of the trumpet ensemble in his concerted music, he describes the traditional 2. *Art* (or “second method”), performance by the standard five-part trumpet ensemble (plus timpanist), for which he supplies the *Clarino/Clarino* and *Quinta/Principal* parts and expects the players of the *Alto e Basso/Alter Bass*, *Vulgano/Volgant*, *Grosso/Grob* (and the timpanist) to develop their parts in the traditional manner and from that given to the *Quinta/Principal*. He then indicates the expansion of the ensemble with a sixth trumpet part, the *Fladdergrob*, sounding the fundamental pitch C.

He then presents a 1. *Art* (or “first method”), a novel style in which a semi-independent part is allocated to the *Alto e Basso/Alter Bass* and a second *Clarino/Clarino* part is provided that acts against the first *Clarino/Clarino*; to these six trumpet parts may be added the *Fladdergrob*, making a total of seven trumpet parts (together with the timpanist). The style of the two *Clarino/Clarino* parts is that employed by other Lutheran composers who were constrained from employing the princely trumpet ensemble and wrote instead for smaller numbers of trumpet-playing *Stadtpfeifer*, usually two, in their sacred music. Indeed, performance of the *In dulci jubilo à 12, 16 & 20 cum Tubis* with the participation of the two 1. *Art Clarino/Clarino* parts, but without the other trumpet parts (or timpani part), is also feasible.

Interestingly, Prætorius’ 1. *Art* was ahead of its time and was not copied by his contemporaries: integration of the second *Clarino/Clarino* part into the trumpet ensemble began to be achieved only during the 1640s.

<sup>18</sup> A complete copy is located in the Österreichische National Bibliothek, Vienna. The printer’s information is included on the titlepage as *VIENNÆ AVSTRILÆ, Apud Gregorium Gelbhaar, Typographum Casareum, Anno M. DC. XXXV*.

<sup>19</sup> The musical text is given some minor modifications in the 1648 version. The original 1. *Chori* is redesignated 2. *Chori* in 1648 and this causes the original 2. *Chori* to be reassigned as 1. *Chori*. Some of the part designations are also changed. For example, the flexibility offered in the instrumental parts for 1. *Cornetto à Violino*, 1. *Chori* and *Cornetto, à Violino secunda*, 1. *Chori* in 1635 is reduced with the adoption of the more up-to-date scoring designations *VIOLINO primo* 2. *Chori* and *VIOLINO secundo*, 2. *Chori* in 1648. The 1648 version also precedes the concerto with a short *Symphonia à 3 Voce* for two violins and curtal, with continuo. Moreover, all of the optional vocal/instrumental *Capella* parts that were included in each of the three choirs in the 1635 version are omitted from the 1648 version.

<sup>20</sup> A score of the original version of 1635, together with the supporting *Tuba* parts to the *Due Clarino*: music and the *Symphonia à 3 Voce* from the 1648 version, is included in my “The Trumpet and its Role in Music of the Renaissance and Early Baroque,” 3 vols. (Ph.D. diss., The Queen’s University of Belfast, 1983), 3:165-80. The contribution of the two trumpets is incorrectly placed after the *clausulae finalis* in the score. This is rectified in the recording of the 1635 version of the concerto included in *Festal Mass at the Imperial Court of Vienna 1648* (Novello Records NVLCD 105, 1989, reissued as Allegro PCD 974, 1991).

<sup>21</sup> The indications for *Voce*. and *Tutti*. are not entered in a totally consistent manner across the individual *Capella* choir parts in this work. Moreover, Rauch also employs two types of tutti in the concerto. The first type of tutti involves all of the parts included in the setting and in which the *Capella* choir’s music is sung only. The second type is an extension of the first in that it involves all of the parts

included in the setting and it additionally requires that the *Capella* choir's music be both sung and also performed instrumentally. (This practice is also met in some of the works of Prætorius.) The totality of the scoring information found for this work leads to the stated conclusion, that instrumental doubling of the *Capella* choir only occurs at the end of each of the concerto's constituent parts.

<sup>22</sup> The *Tuba* mentioned in the end-of-section rubrics in the last eight concertos are not considered here. Natural trumpets are indicated by these rubrics since, as has already been noted, their participation involves the performance (together with timpani) of the cavalry signal *L'arma*.

<sup>23</sup> "As the result of *invention* having given advantage to the *music* and to the *trumpet*." See my "Adam Drese's 1648 Funeral Music and the Invention of the Slide Trumpet," *Irish Musical Studies* 1 (Blackrock, Co Dublin: Irish Academic Press, 1990): 200-17. This statement holds equally whether the single-slide trumpet existed during the fifteenth century (as many would maintain) or whether it was a mid-seventeenth century development (as I would argue), for it is clear from music-associated primary documentary evidence (including treatises, inventories, archival records, and actual music) that the single-slide trumpet was absent from the very area in which it might be expected to flourish during the century before the appearance of Drese's composition: the German-speaking lands that had converted to the Lutheran confession.

<sup>24</sup> As may be seen in Howard Weiner's "The Soprano Trombone Hoax," in Figure 1 on page 140, Prætorius presents *Tuba ductilis* as the Latin equivalent of the generic term "trombone," in addition to the terms mentioned in the present text: see *Syntagma musicum* II, 31-32. Prætorius employs a further noun to represent 'trombone,' the Latin noun *Buccina*: see *Syntagma musicum* I (Wittenberg, 1614-15; rpt., Kassel: Bärenreiter, 2001), 437 and 443-446. Moreover, Prætorius also notes that the term *Trombone piccolo* may be used to represent the 'alto trombone' and that the term *Trombone grosso* may represent the 'bass trombone': see *Syntagma musicum* III (Wolfenbüttel, 1619; rpt., Kassel: Bärenreiter, 2001), 121-22, or folio Q (these pages are erroneously allocated the page numbers 141-22 in the original).

<sup>25</sup> The setting of the *Magnificat*, *Quat. vel Octo Vocum* is printed in score format on the ten folios placed between the texted folios O<sub>11</sub> and O<sub>2</sub> in the collection *Triumphus et Victoria... Joannis Sterclæ, Comitis de Tilli* (Litoměřice, 1626) and includes the rubric *Cantus semper præcenit solus, cum tribus Violis, &c. Respondent aliae 4. Voces, cum Tubis & Organis*. This rubric has been long misinterpreted so that, for example, it is stated in the article "Sixt z Lerchenfeldu, Jan," by Jiří Sehnal in *The New Grove Dictionary of Music and Musicians*, 2nd edn., that "the forces are a solo voice accompanied by three violas and a four-part chorus with doubling trumpets and organ." The actual music sets a choir consisting of a solo soprano voice supported by three viols (and other doubling instruments) in alternation with a four-part choir—one each of soprano (using the C1 clef), alto (using the C3 clef), tenor (using the C4 clef), and bass (using the F4 clef)—the parts of which are doubled by trombones and other instruments. The ranges of the four last parts are, respectively,  $e^1-eb^2$  for the Soprano,  $c^1-g^1$  for the Alto,  $f-eb^1$  for the Tenor, and  $F-g$  for the Bass. These parts could be doubled on trombones (although early seventeenth-century performance practice would tend to indicate the employment of a cornett or violin on the highest part of the trombone choir), to which other instruments could add further doubling. During the early seventeenth century there was a particular grouping employed in polychoral music whose parts were labelled *organa* or *violino organa* in Latin, indicating that the term could refer to the use of members of the violin family rather than organs. For two examples of this practice, see in my "The Trumpet and its Role in Music of the Renaissance and Early Baroque," III: 84 (in Michael Dehne's concerto *Lobt Gott in seinem Heiligthum... à 6, 10, 14, 18 & 24 Voc*) and 116 (in Heinrich Grimm's *Wie schön leuchtet der Morgenstern à 8 ô 16*).

<sup>26</sup> For example, in point 5 of the *Ordinantz* to the collection *Polyhymnia Cadueatrix et Panegyrica*

(Wolfenbüttel, 1619): see in the *Gesamtausgabe der musikalischen Werke von Michael Praetorius*, Band XVII(2) (Wolfenbüttel: Mössler, 1933), p. XIII.

<sup>27</sup> For example, in the concerted parts for trombones in the *Kyrie eleison & Gloria* (no. 2) and *Nisi Dominus* (no. 3), which are described as 1. *Trombona* and 2. *Trombona* in the part rubrics and whose concerted participation is noted in the continuo parts with the contractions given.

<sup>28</sup> Michael Praetorius concerns himself with doubling at the unison and octave in *Syntagma musicum* III (Wolfenbüttel, 1619; rpt., Kassel: Bärenreiter, 2001), in Part 2, Chapter 12, on pages 91-101, and Part 3, Chapter 3, on pages 136-9. He discusses the particular practice of octave doubling on the trombone, and also on other instruments, on pages 91, 92, 95, 96, 136-7, and 138.

<sup>29</sup> For example, in Heinrich Grimm's *Wie schön leuchtet der Morgenstern à 8 ô 16*: see in my "The Trumpet and its Role in Music of the Renaissance and Early Baroque," 3:105-21.

<sup>30</sup> In *Syntagma musicum* II, 31: "Sonsten hab ich noch einen zu Dresden/ den *Erhardum Borussum*, welcher sonsten in Polen sich noch anjetzo auffhalten sol/ gehört; Derselbe hat diß *Instrument* [*sic!*] also gezwungen/ daß er darauff fast die höhe eines Zincken/ Als nemblich/ das oberste *g<sup>2</sup> sol re ut.*"

<sup>31</sup> In this year Elector Johann Georg II of Saxony, who had been appointed protector of the Imperial Trumpeters' and Kettledrummers' Guild, issued an addition to the Imperial Trumpeter Privileges of 1630 in which the performance "on trombones after the manner of a trumpet" (*die Posaunen/ als ob es Trommeten wären*) was severely restricted: see in Detlef Altenburg, *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst*, 3 vols. (Regensburg: Gustav Bosse, 1973), 3:92-94, with the quoted text on p. 93.

<sup>32</sup> See Joseph Müller, *Die musikalischen Schätze der Königlichen- und Universitäts-Bibliothek zu Königsberg in Pr. aus dem Nachlasse Friedrich August Gottholds* (Bonn: Adolph Marcus, 1870, facs. rpt., Hildesheim: Georg Olms, 1971), 294.