

## TRUMPETS, SACKBUTS AND KETTLEDRUMS IN HENRY PURCELL'S MUSIC

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Prof. dr. Hans van Dijk

In Henry Purcell's instrumentation it is noteworthy, that unto 1689 the instruments that were used, are the viole da gamba, strings, recorders, harpsichords, organs en exceptionally oboes (which does not mean that a bassoon should be added automatically). It is not until 1690 that the trumpet appears in his works, in operas, odes and welcome songs. In Purcell's works, from around 850 compositions, the trumpet and the kettledrums are seldom used. In the second half of the 17<sup>th</sup> century, the trumpet was almost exclusively used by the military, and the kettledrums were always linked to the trumpet. In the last six years of Purcell's life (1690-1695) trumpets and kettledrums came into use in civilian life. Let us start with a list of his works in which they appear.

### Occasional works:

| title                       | [1] | work | year | key | occasion                    | note                                   |
|-----------------------------|-----|------|------|-----|-----------------------------|--|
| 1. Of Old When Heroes       |     | 333  | 1690 | 2D  | The Yorkshire Feastsong     |  |
| 2. Arise My Muse            |     | 320  | 1690 | 2D  | Birthday Queen Mary         | Link to 'King Arthur'                  |
| 3. Welcome Glorious Morn    |     | 338  | 1691 | 2C  | Birthday Queen Mary         |  |
| 4. Hail, Bright Cecilia     |     | 328  | 1692 | 2D  | Ode on St. Cecilia's day    | with kettledrums                       |
| 5. Celebrate This Festival  |     | 321  | 1693 | 1C  | Birthday Queen Mary         | 2 <sup>nd</sup> trp. and kdr. spurious |
| 6. Come Ye Sons Of Art Away |     | 323  | 1694 | 1D  | Birthday Queen Mary         | 2 <sup>nd</sup> trp. and kdr. spurious |
| 7. Te Deum Laudamus         |     | 232  | 1694 | 2D  | Feast St. Cecilia           |  |
| 8. Jubilate Deo             |     | 232  | 1694 | 2D  | Feast St. Cecilia           |  |
| 9. Who Can From Joy Refrain |     | 342  | 1695 | 1C  | Birthday Duke of Gloucester |  |

### Semi-opera's and other stage-music:

|                     |     |        |       |                     |                           |
|---------------------|-----|--------|-------|---------------------|---------------------------|
| 1. Dioclesian       | 627 | 1690   | 2C    |                     |                           |
| 2. King Arthur      | 628 | 1691   | 2C, D |                     |                           |
| 3. The Fairy Queen  | 629 | 1692   | 2C, D | rev. and elab. 1693 | with kettledrums          |
| 4. The Indian Queen | 630 | 1695   | 1C, D |                     | kettledrums not authentic |
| 5. Timon of Athens  | 632 | 1694   | 1D    | Masque              |                           |
| 6. The Libertine    | 600 | 1692   | 1C    | for a play          | possibly also 4 sackbuts  |
| 7. Don Quixote      | 578 | 1694   | 1C    | for a play          |                           |
| 8. Bonduca          | 574 | 1694/5 | 1C    | for a play          |                           |

### Instrumental music:

|                        |     |      |             |   |  |
|------------------------|-----|------|-------------|---|--|
| 1. Sonata in D         | 850 | 1694 | 1D          |   |  |
| 2. Thou knowest Lord   | 58b | 1695 | 4 sackbuts  | doubling the voices   |  |
| 3/4. March and Canzona | 860 | 1695 | 4 sackbuts; | percussion-instrument ad libitum (perhaps a tenor-drum); in canzona perhaps kettledrums |  |

Altogether there are 21 instrumental or vocal/instrumental pieces in his works in which brass instruments, either trumpets or flat trumpets (slide trumpets, sackbuts, trombones) are used. This includes the additional act that Daniel Purcell wrote for 'The Indian Queen'. In 9 cases there is a part for solo trumpet, in 3 cases for four flat trumpets. In 3 cases the parts for trumpets and/or kettledrums are additions by later adaptors.

In the second half of the 17<sup>th</sup> century the trumpet was still a 'natural instrument', a tube on which tones could be produced with embouchure through the assistance of a mouthpiece. Only a limited number of tones could be played, depending on the length of the tube and the talent of the player of course. In Purcell's work two pitches of 'natural trumpets' appear. They are tuned in C and in D.

The natural harmonics playable on an instrument in C are:

|   |   |   |    |    |    |         |     |     |     |          |      |     |      |             |          |     |         |
|---|---|---|----|----|----|---------|-----|-----|-----|----------|------|-----|------|-------------|----------|-----|---------|
| C | c | g | c' | e' | g' | b-flat' | c'' | d'' | e'' | f''      | f#'' | g'' | g#'' | a''         | b-flat'' | b'' | and c'' |
| 1 | 2 | 3 | 4  | 5  | 6  | 7*      | 8   | 9   | 10  | 11*      | ---  | 12  | ---  | 13*         | 14*      | 15  | 16      |
|   |   |   |    |    |    | too low |     |     |     | too high |      |     |      | both to low |          |     |         |

The tones f#'' and g#'' are not in the natural series but Purcell uses them from time to time. They can only be played only by an excellent player with a special technique through bending tones with the embouchure.

The tones, playable on an instrument in D are:

|   |   |   |    |     |    |         |     |       |     |     |     |          |     |      |              |     |     |      |         |
|---|---|---|----|-----|----|---------|-----|-------|-----|-----|-----|----------|-----|------|--------------|-----|-----|------|---------|
| D | d | a | d' | f#' | g' | a'      | c'' | cis'' | d'' | e'' | f'' | f#''     | g'' | g#'' | a''          | b'' | c'' | c#'' | and d'' |
| 1 | 2 | 3 | 4  | 5   | 6  | 7*      | ... | 8     | 9   | ?   | 10  | 11*      | --- | 12   | 13*          | 14* | 15  | 16   |         |
|   |   |   |    |     |    | too low |     |       |     |     |     | too high |     |      | both too low |     |     |      |         |

The tones c#'' and g#'' are not in the natural series but Purcell uses them from time to time. They can only be played only by an excellent player with a special technique through bending notes with the embouchure. Sometimes even other notes are required.

From 1690 on, Purcell had the use of the 'Sergeant Trumpeter' Mathias Shore, his son John and his brother William. All three were held in high esteem. Purcell was not the first composer at the English court to make use of the trumpet in his works, but he belonged to one of the first.

In the score of the birthday-ode 'Sound the Trumpet' (Z. 335), which was written for James II and performed for the first time on the 11<sup>th</sup> of October 1687 there is a part for trumpet. Apart from the fact that there are no compositions from the years 1688 and 1689 in which the trumpets appear, it is not very likely Purcell had trumpets at his disposal in 1687. They appear in only one copy of the score, written after Purcell's death and in a style of writing that does not look very 'Purcellian'. It goes without saying, that these trumpet- (and kettledrum-) parts are a later addition.

The first composition that includes authentic trumpet-parts is 'The Yorkshire Feast Song' / 'Of Old When Heroes' (Z. 333) from 1689 or 1690. This dates are based on notes from the oldest copy of the score, dating from 1695. The two trumpets (in D) appear five times in this work and have high demands on the players. The tones required are almost exclusively natural harmonics, but the others (c#'' and g#'') were only obtained with special technique, through bending notes with the embouchure.

The birthday-ode 'Arise my muse' [Z. 320] was written in 1690 for the birthday of Queen Mary. The 'symphony', consisting of two parts, grave and canzona, also was used as an alternative overture in the semi-opera 'King Arthur' (1691). There are two trumpets (in D). The range restricts to a-b'', the 3<sup>th</sup> – 13<sup>th</sup> natural tone in both parts.

The birthday-ode 'Welcome, Welcome, Glorious morn' [Z. 338] was written in 1691 on the occasion of the birthday of Queen Mary. Here, Purcell uses two trumpets (in C), playing mostly in equal rhythm. They appear in three of the ten movements and have important soloistic tasks. The range is restricted to e' and a'' (the 5<sup>th</sup> – 13<sup>th</sup> natural tone) in the first trumpet part, and to c' and a'' (the 3<sup>th</sup> – 13<sup>th</sup> natural tone) in the second, thus within the reach of every capable player. In bar 12 of the 'Symphony' there is a remarkable 'false relation' between the two trumpets, with an f'' followed immediately by the difficult f#''.

No welcome song or birthday ode was written in the year 1692, but there is an important work to

celebrate the Feast of Cecilia, patron saint of music, that was performed on the 22<sup>nd</sup> of november.

Purcell did a very good job of his 'Ode on Saint Cecilia's day'. A group of six soloists (SSAATB), a mixed choir, three recorders, two oboes, two trumpets (in D), kettledrums, strings, harpsichord and possibly an expansion of organ, alto-oboe and bassoon, forming an unusually large cast for those days. The trumpets appear in three of the five comprehensive instrumental parts, that is to say the overture, moreover in the aria 'The fife and all the harmony of war' (including the kettledrums). About the use of the kettledrums we shall speak later on.

In the birthday-ode for Queen Mary, 'Celebrate this festival' [Z. 321], there are two trumpet parts (in C) and kettledrums. It is presumed that the second trumpet and the kettledrums do not belong to the original composition, and thus have been added by some unknown person, perhaps for a later performance on the occasion of some noble person's birthday. Queen Mary died in 1694 and this second trumpet part certainly has been added with care, but has no independent function and invariably doubles the second oboe. There are notes which difficult to intonate on a natural instrument (d', f, f#' and g#'), which can be left out in performance without any noticeable difference to speak of. In Purcell's original manuscript [2], only one trumpet is noted, so it is better to leave out the second trumpet-part (and the kettledrums) in performance.

The original so called first trumpet is treated as a solo instrument in this composition and apart from the 'symphonia', the first and the final choruses, it only appears in the aria 'While for a righteous cause he arms'. The part is arduous and prominent in the whole work, but it remains within the natural harmonics, ranging from g to c", the 3th – the 16th natural tone. Apparently Purcell's trumpeter had difficulty with the 15th natural tone (b"), which appears only once (bar 8) in the bass-aria. As an 'ossia' (alternative), he wrote an e", but this interferes with the melodic line.

The ode is set in a large scale with thirteen parts, involving five soloists, two mixed choirs, strings, harpsichord (and/or organ), 2 oboes alternating with recorders and trumpet solo. There is a certain thematic relation in the first part of this work and the first part of the 'Ode on Sait Cecilia's day' (1692).

With the birthday ode 'Come ye sons of art away' [Z. 323], it was the fourth and last time Purcell wrote a festival composition for the birthday of Queen Mary (April 30<sup>th</sup> 1694). In no other occasional work, written for persons of nobility, the musical standart is so great as in this one. Purcell writes for the usual number of soloists and size of choir and orchestra, with one trumpet (in D). From the beginning of the chorus, he wrote a second trumpet-part (in D). Recently serious speculation has been made about this part. The oldest manuscript of this work [3] dates from the year 1765, almost three quarters of a century after Purcell's death, and is written by a certain Robert Pindar. Since that time until 1694, musical taste and fashion had changed through the years in all respects, so Pindar permitted himself a couple of 'improvements'. The addition of a second trumpet part is an example of this. This part is never independent, and in addition, strongly shows a filling character.

There is also an added part for kettledrums that is not treated in the usual 17<sup>th</sup> century manner, that is doubling the lowest trumpet part, stating the fundamental tone and the dominant (or sub-dominant). In Pindar's score they have a soloistic character which goes without saying that this kettledrum-part is an addition by him as well. According to performance practice, this beautiful work does not suffer by omitting the second trumpet and the kettledrums [4].

In this composition is the magnificent duet 'Sound the trumpet' and the no less beautiful air 'Strike the viol'. Strangely enough, Purcell uses neither the trumpet nor the viola da gamba. The trumpet appears in the introductory 'symphony', the following chorus and the final chorus. The performer

has a difficult task (technically speaking), but everything remains within the compass and the technical possibilities of a natural trumpet.

The birthday ode 'Who can from joy refrain?' [Z. 342] (1695) was written on the occasion of the (sixth) birthday of the duke of Gloucester, princess Ann's son. He would never reach the British throne, for he died in childhood. This birthday ode was the last that Purcell left us. The required forces are somewhat more modest in numbers than in other compositions written for such special occasions. This required an ensemble of soloists (or a mixed choir), strings with harpsichord and/or organ, two oboes and one trumpet (in C). The trumpet has a prominent role in the score. In the overture (consisting of three sub-divisions), it appears in the first two parts and later in two short passages, both on one note in the following aria. It has a more rewarding role in the famous aria 'Sound the trumpet' and later it appears in an instrumental chaconne and the final duet. The part remains within the compass of the natural harmonic series, but repeatedly demands the 14<sup>th</sup> natural tone (b flat"), which is difficult to play.

The trumpet is used with a certain regularity in the semi-operas but in 'Dido and Aeneas' (1689), however, the only real opera Purcell wrote, it is left out.

The first semi-opera, 'Dioclesian' (1690) [Z. 627], like the 'Ode on Saint Cecilia's Day', asks for rather large forces. The ensemble requires strings with harpsichord, 2 recorders, 3 oboes, bassoon and 2 trumpets. Throughout the score the trumpets are written in C, except in the fourth act, where instruments are pitched in D. The trumpets always play together, except in the fourth act, in the aria 'Sound fame' (a real bravura-aria) for trumpet solo (in D). In the following chorus 'Let all rehearse' two trumpets are used again. Alongside the 'Second Music' (a sub-division of the overture), Purcell uses the trumpets in the instrumental entries for the second, fourth (called 'Trumpet Tune' and 'Fourth Act Tune') and fifth act (called 'Passe' = 'Passepied'). This also occurs in the chorus 'Let all mankind the pleasure share' and twice in an instrumental interlude (or postlude). Finally the trumpets play in the great ballet with the chorus 'Triumph Victorious Love', based on an ever repeating bass (Chaconne). In total there are ten sub-divisions in which trumpets are required. There is also a 'flourish', which is either a short freely improvised piece of music or an improvisation, derived from existing material. In this case the whole orchestra must take part in the 'flourish', therefore it must be written out.

The two trumpet-parts (in C) remain within the compass of the natural harmonic series, but sometimes Purcell asks for an f#", which is difficult to play. In the air 'Sound fame' once a g#" is required only once from a D-trumpet. Nowhere in 'Dioclesian' Purcell uses the kettledrums. Some modern conductors compose parts for percussion in order to ameliorate Purcell's score. In my opinion this is absolutely superfluous as the composer makes a sufficient impression with his instrumentation, which is not ameliorated by additional kettledrums.

'King Arthur' [Z. 628], Purcell's second semi-opera was written in 1691 and was first performed in the same year. The overture was taken from the birthday ode 'Arise my muse' [Z. 320] (1690). This requires two trumpets in D in the overture, but in all other pieces they are in C, including the aria 'Come if you dare'. Here, the difficult tone f#" is also required from both players.

It is only in the fourth act that the trumpets appear again, but there is a certain doubt concerning the authenticity of these parts. Firstly there is a 'Trumpet Tune' (only one player) and later on a 'Symphony' (also one player). In some copies of the score this part is assigned to the violins. After another five sub-divisions a 'Warlike consort' appears, that is to say, the trumpets and perhaps other instruments play some fanfare-like motives to suggest the army is nearing. Parts such as these were not written out in the score but based on verbal agreement. Then comes another 'Trumpet Tune', this time for both trumpets. The lower part is possibly not intended for a trumpet because the f#" is required, a tone which is not playable on a natural trumpet in C. As the part only a doubles the

violin, it can be omitted without causing a problem.

In the final scene, the trumpets sing the praises of Saint George, who protects the Britains and gives them courage. The part of the first trumpet here has a distinctly soloistic character and the second trumpet mostly fanfare-like motives. It is not out of the question that these repeat the motives improvised by the 'Warlike consort'. The exuberant final chorus once again unites all performers under the soloistic grandeur of the first trumpet and the somewhat thankless part of the second. The notorious *f#* is repeatedly asked for in the first trumpet part. Purcell's trumpeter apparently had this difficult tone at within his grasp. In the score of 'King Arthur', parts are not allocated for the use of kettledrums.

No work by Purcell (possibly 'Dido and Aeneas' excluded) contains so many 'popular tunes' which have remained in the 'evergreen-repertoire' than the semi-opera 'The Fairy Queen' [Z. 629]. Notwithstanding the fact, that the score was thought to be lost for more than two centuries and only recovered in the last years of the 19<sup>th</sup> century, indeed it contains, although under a strong Italian influence, some of the very best he has written.

After the great success of 'Dioclesian' and 'King Arthur', the public expected much of 'The Fairy Queen', which was first performed in the autumn of 1692. It seems to however, have not appealed answer so well to the spoiled taste of contemporary concert goers. The following year, Purcell tried once again by revising his work and adding new pieces (two airs and the whole first act) but this also didn't prove to be popular.

After Purcell's death, however, the public asked for a new performance, but the score had disappeared. An advertisement in a local paper of 1701, in which a reward of 20 guineas (about 700 euros) was offered to the person who would return the score, remained ineffective. When it was found (about two centuries later) by the pianist and theorist John South Shadlock, it was published as volume 12 in the complete edition of Purcell's work (1903). The trumpet parts were written only fragmentary and had to be reconstructed. It was not before 1968 that a new score, as complete as possible was published, in which the trumpet-parts (in the meantime the original parts had been found) were published in their entirety. Apart from some fragments, that had remained popular through the years, the great revival of 'The Fairy Queen' came in 1971. This was in the form of a new and shortened version by Benjamin Britten and Peter Pears, in which several 'pieces' have been replaced.

The libretto of 'The Fairy Queen' is not a literal transcript of Shakespeare's 'A Midsummernight's Dream', but rather a free adaption of the subject. The adaptor didn't use any lines from Shakespeare, so the vocal part of Purcell's score cannot be applied in performance of the play. The frequently used music of Mendelssohn is so beautiful and powerful, and fits the original subject so well, that even Purcell's music is overshadowed by it.

The orchestra in 'The Fairy Queen' consists of 2 recorders, 2 oboes, (perhaps a bassoon), 2 trumpets (both in D and C), kettledrums, strings and harpsichord, solo-parts for 6 solo singers (SSAATB in different roles) and a mixed choir.

The trumpets in 'The Fairy Queen' are used infrequently. They only play a part in 11 of all 54 sub-divisions, of which two are soloistic within an aria. Two trumpets (in D, later on also in C) perform in the overture until the first act. In the second act, is a sub-division called 'echo'. Here, the first trumpet (in C) plays together with the oboe in three different dynamics: 'loud', 'soft' and 'softer' (*forte*, *piano* and *pianissimo*). The echoing effects (*forte*, *mezzoforte* and *piano*) can be obtained by having the trumpet part play only the *forte*-passages, leaving the others dynamics to the oboes and strings. Another possibility is to place the second trumpet off-stage to play the echo-passages only.

Purcell gave no directions. The third act has no trumpets.

The fourth act starts with a 'Symphony', which is divided into five sub-divisions. Later, is a scene called 'Entry of Phoebus', which ends in a choral section, 'Hail, great parent', a hymn to the god of the sun, which is worthy for a member of the English royal family. In this act, the participation of kettledrums is an exceptional case, for together with the 'Ode on Saint Cecilia's day', this is the only authentic example of Purcell making use of the kettledrums in his entire oeuvre.

In the fifth act the trumpets (in C) double the oboes in the 'Symphony'. Now comes the first aria with a solo-trumpet, 'Thus The Gloomy World'. The trumpeter has to play the tones a' and b', which don't lie within the compass of the natural trumpet in C. (Perhaps it is better to play g'g' here as suggested in the edition of the Purcell Society. The performer also has to cope with the tone f#'). The second aria, 'Hark! The Ech'ing Air', has a less elaborated role for the trumpet, though musically speaking, this air is much more interesting than the 'Gloomy World'. In Benjamin Britten's arrangement, the trumpet is given a greater role than in the original. This part stays within the boundaries of the natural trumpet in C.

The semi-opera ends with a modest trio 'They shall be as happy' (in which lies an f#'' for the first trumpet). This is no great apotheosis, but entirely in the spirit of the text. In the old 'Practical Edition', based on the 'Complete Edition', some of the pieces have been transposed in order to form a better junction. The new edition of the 'Purcell Society' and the 'Britten-Pears-edition' is preferable.

Purcell's last semi-opera 'The Indian Queen' [Z. 630] is the least performed and in some ways the least interesting score, considering the instrumentation. One trumpet plays only four times in the whole work; (some sub-divisions are repeated).

'The Indian Queen' begins with an overture, which is followed by a 'trumpet-tune' as the first part of the 'Prologue'. Further on in the work this 'trumpet-tune' is repeated. In the printed score, published by Goodison, London, about 1790 (no autograph manuscript has survived) [5], the 'trumpet-tune' has the indication: 'trombe', (doubling the first violins) but this might be a printing error as nowhere else in the score is a second trumpet indicated.

The second act contains most of the music for trumpet in this work. It begins with a circumstantial overture (in three sub-divisions) in which the trumpet takes part in the first and third. This overture demands great virtuosity and skill from the trumpeter. The part merges into an aria with choir 'I come to sing great Zempoalla's story', in which the trumpet has only a supporting function, doubling the oboe and the first violin. In the third act, the trumpet has a rewarding soloistic role in the form of a 'Trumpet Overture'.

There is no trumpet in the fourth and fifth acts. Beside the fact Daniel Purcell added an 'Additional Act' to the score, the whole work gives the impression not quite being finished. Perhaps more textual parts could have been added. In the 'additional act' Daniel uses the trumpet three times. The general impression is that he was a good craftsman, but as an inventor, his talent was only a shadow of his brothers.

The trumpet part in 'The Indian Queen' is written for an instrument in C, except the 'Trumpet-Overture', which is intended for an instrument in D. In the fourth bar of the 'Canzona' there is a f#'' and an f natural'' immediately after one another (playable but 'dangerous'). In the 'Trumpet Overture' in the third act (trumpet in D) there is a g#'' alongside a g''. In the 'Additional Act' (trumpet in C) Daniel wants his trumpeter once to play the 16<sup>th</sup> natural tone c'' once.

A part for kettledrums is added in some performances of this work ('I come to sing great

Zempoalla's story'). This is in Goodison's score from about 1790. We believe this is an arbitrary addition by the publisher. The use of kettledrums interferes with the music, and is (in our view) not in accordance with Purcell's representation of performance, so they should be left out.

In the extension of opera and semi-opera there is the music Purcell wrote for the performance of stage-plays. It concerns vocal as well as instrumental music, which was performed wherever the original text in the play allowed this. He started working on this in about 1680 but most of his stage music was written between 1690 and 1695, so in his best years. Of the 42 stage-music pieces only four make use of the trumpet. This is understandable, considering the trumpet was in high esteem, and in Purcell's days most trumpeters were as a rule, in the service of the royal household. It was difficult to hire a trumpeter, so Purcell only occasionally had them at his disposal.

Trumpet-parts only appear in 'The Libertine' [Z. 600], (1692), 'Don Quixote' [Z. 578], (1694), 'Bonduca' [Z. 574], (1694/95) and in the masque 'Timon of Athens' [Z. 632], (1694).

In 'The Libertine', a free adaptation of the story of 'Don Juan', there is a scene set in a church, where four instruments (and basso continuo) play a solemn music. Some 18<sup>th</sup>-century copist wrote here the term 'flatt trumpets'. This means this piece could be played on sackbuts or trombones (stringed instruments are more probable). Part of this music is used again in the march, used for 'Music for the Funeral of Queen Mary' (about which we shall speak later). This music is unplayable for the natural trumpet in C or in D. In the score of 'The Libertine' then comes the aria 'To Arms, Heroic Prince', with a brilliant soloistic part for the trumpet (in C). This part has a wide range (g to b<sup>♭</sup>), and remains almost entirely within the scope of natural harmonics, but contains some difficult passages of virtuosic character.

Just as rewarding and virtuosic is the aria 'Genius of England', written for a trumpet in C, in the stage-music for 'The Comical History of Don Quixote' (fifth act, second scene). Aside from a few difficulties (for instance a b flat<sup>♭</sup> which should be executed with a clear tone), it has a wide range from g' to c<sup>♯</sup>". This is a long aria, which calls for the great technique and the endurance of a first-rate trumpeter.

The trumpet part in 'Bonduca' is less interesting because it does not deal with a real trumpet solo. The trumpet (in D) doubles the first violin and oboe in the prelude to the aria 'To Arms' and in the final chorus, 'Britons, Strike Home'. As far as technical demands are concerned, there are less than in the other stage-music. Some conductors allow the trumpet to play in the overture as well, which is does not indicated by Purcell.

In 'The Masque of Timon of Athens' (very freely adapted after Shakespeare), the trumpet (in D) appears only once in the beginning of the 'Overture' (one slow sub-division, another in a quicker tempo). Purcell took the later, faster part from a movement (allegro) from a sonata in D for trumpet, strings and harpsichord [Z. 850], but here it is neither a question of an adaptation nor of an arrangement. Both pieces are based on the same subject but are totally independent in every way to one another. A year later, Purcell used the complete overture to 'Timon' once again in 'The Duke of Gloucester's Birthday Ode' [Z. 342]. It is clear that there are small melodic variations, but the composition as a whole has remained the basis. The 'Birthday-ode' however, asks for a trumpet in C, while the 'Overture' and the 'Sonata' are written for an instrument in D, which is somewhat more difficult than in C. Apart from a single exception (g<sup>♯</sup>" in bar 8 of the slower part of the 'Overture') this piece poses no problem for a good player.

In the sonata, mentioned earlier [Z. 850], the trumpet is silent in the middle sub-division. It remains within the range of d' to b<sup>♭</sup>", but the g<sup>♯</sup>" is required repeatedly. A connection has been made with this sonata to an occasional work, written for the 'New Year's Day' of 1693, of which the score has been

lost. The sonata belongs to Purcell's most representative and most performed compositions for the trumpet, taking into account that this work might be an arrangement by some other person.

The 'Te Deum' [Z. 232a] and the associated 'Jubilate Deo' [Z. 232b] are not strictly speaking, ecclesiastical compositions. Both were written for the Saint's day of the holy Cecilia, November the 22<sup>nd</sup> 1694. Printed after Purcell's death, in the preface to this publication his widow mentions the great care and trouble her husband had taken with the composition of these works. Until 1713, they were performed yearly on 'Saint Cecilia's Day'. From that time on, bi-annually, together with after Handel's 'Utrecht Te Deum'. In the 'Jubilate Deo' the first trumpet has a more soloistic role than in the 'Te Deum'. The 15<sup>th</sup> natural tone c<sup>#</sup> is in the range of a D trumpet but Purcell gives an 'ossia' (a<sup>o</sup>). Although this note is easier to play, it interferes with the melodic line.

The two trumpet parts (in D) are treated very independently with regard to the strings and the vocal forces. They range between d' and d<sup>o</sup> in both parts and pose no particular technical difficulty (except a few times with a g<sup>#</sup>). In the 'Jubilate Deo' the first trumpeter has more soloistic passages than the second. Although Purcell did not write for kettledrums in his 'Te Deum', some conductors presume to ameliorate him. There is no work by Purcell with trumpets, in which the addition of kettledrums sounds so miserably as in the 'Te Deum' and 'Jubilate Deo'. The two trumpets add enough expression on the whole.

## KETTLEDRUMS

In these by Frederick Putnam Fennell [6], it is supposed, that in English music, aside from military music, the kettledrums were used for the first time by John Blow in his 'Ode on Saint Cecilia's Day' / 'The Glorious Day is Come', from 1691. As we have seen, the parts for kettledrums in Purcell's works, in some cases are additions by other people. Only the parts in 'The Fairy Queen' (second performance 1693) and the 'Ode on Saint Cecilia's day' (1692) are genuine with any certainty. So indeed, as far as we know today, Blow was the first English composer who made use of the kettledrums.

In Purcell's days, kettledrums were only in military bands, and always only combined with trumpets. Theatre-orchestras didn't normally could use kettledrums but sometimes an exception was made (probably for a lot of money). In case of 'The Fairy Queen', this is probably why the kettledrums appear only in this score and not in other semi-opera's. Even in the 1730s Handel had enormous trouble in borrowing a pair of kettledrums from the military authorities for use in his oratorios.

Although trumpets are required in the first and second act of 'The Fairy Queen', the kettledrums appear only in the detailed 'Symphony' (in five sub-divisions), with which the fourth act begins. It is noteworthy that Purcell starts directly with a kettledrum solo, like the first bars of Bach's cantata 'Tönet ihr Pauken' [7]. In the second sub-division ('Canzona') he writes an agile and rewarding part for the kettledrums and it is admirable what he can do with two simple notes as support to the trumpet fanfares. In the third sub-division ('Largo') the kettledrums are silent but in the fourth ('Allegro') they have an important task again. The fifth sub-division ('Adagio'), is without trumpets and kettledrums, after which the 'Allegro' is repeated. In this way an 'Orchestral Symphony' evolves with great contrasts and interchanges. The kettledrums also play a prominent role in the majestic 'Entry of Phoebus'. They even dominate in the impressive final chorus of the fourth act 'Hail, great Parent, hail', a hymn to the god of the sun which could as well have been taken as a hymn for a member of the Royal Family.

In the 'Ode on Saint Cecilia's Day' (1692, the same year as 'The Fairy Queen') there are also important passages for the kettledrums. The fanfare and the 'Canzona' with which the 'Overture'



begins, is a real 'military music', with the kettledrums acting as the bass to the trumpets. In the fourth sub-division ('Allegro') it can be heard that Purcell assigns some more tasks to the kettledrums some tasks that make them more independent from the trumpets.

In this composition, there is even an aria 'The fife and all the harmony of war', in which trumpets and kettledrums have soloistic parts. Here too, the kettledrums are independent from the trumpets. It must be noted that Purcell avoids the beat of the kettledrums coinciding with the vocal lines as much as possible. The ode ends with an impressive final chorus, like the one that concludes 'The Fairy Queen'.

One special case remains that should be noted. The music Purcell wrote for the funeral of Queen Mary in 1694 consists of three anthems for four voices with continuo, of which the third anthem and a 'March and Canzona' is reinforced by four 'flatt mournfull trumpets', that is to say 'barock-trombones', also called 'sackbuts'. They are distinguished from modern trombones by their slenderness of construction, narrowness of bore (ratio) and a more modest sound. This difference in character is easy to recognise in performances with modern and historic instruments. The three upper parts in the 'March and Canzona' are playable on a modern trumpet, but then the intimate character of this music is lost. The lower part can be played by a modern trombone, but in the performance of old music, this is not preferable. Therefore, these pieces are best played by four barock-trombones (for which they are written). It is worth noting that this is the only example in Purcell's preserved compositions in which he scores for 'Flatt mournfull trumpets'.

The order in performance was, that the 'March and Canzona' formed an unity after which one of the anthems was performed. The last one was 'Thou knowest Lord, the secrets of our hearts'. A profound impression is made by the doubling of the sackbuts, which had not played in the first two anthems.

We already know the 'March' from the stage-music in 'The Libertine' (1692), but probably there, the music is meant for stringed instruments. The later addition '[for] flatt trumpets', was arranged made by somebody who knew the 'Funeral-music'. The solemn 'Canzona' (which should not be played too slowly) follows every performance of the 'March'. In modern performance, in the use of b-flat trumpets, much attention should be paid towards the intonation of this rather difficult piece. The first player should be prepared for 'transitions' like the movement from g<sup>2</sup> to a-flat<sup>2</sup> (bar 11/12 and 17/18). (The part is by all means not intended for a trumpet but for a soprano-trombone.)

The 'March and Canzona' requires the collaboration of a percussion instrument. It is a pity Purcell did not note a part for it, although he indicated exactly what instrument he wanted here. From the list of payments to the musicians for this occasion we know a 'drummer' (not a 'kettledrummer') was paid for his assistance. This was not a member of the Royal Chapel, but some military service-man that the court had easily at its disposal.

The 'March' is made of five segments, three bars each, consisting of one whole note, followed by two halves, and again followed by one whole note (in modern notation of course). It is conceivable to produce a soft roll on the whole notes, be it a modest crescendo and decrescendo. The tenor-drum is perhaps the most suitable instrument, fulfilling this requirement better than the kettle-drums. The tenor-drum has no purpose in the 'Canzona' but for the kettle-drums, a rewarding and effective part may be improvised. Several efforts have been made to compose a part in that way, and the most remarkable and extensive of them belongs to that by Dr. Thurston Dart [8]. This was an achievement that Purcell and his contemporaries could never have met [9].

Notes:

1. Z. = Franklin B. Zimmerman: Henry Purcell, 1659-1695 / An Analytical Catalogue of his Music; London, 1963.
2. In the collection of HM the Queen of England.
3. London, Royal College of Music ms. 993.
4. Rebecca Herissone: Robert Pindar, Thomas Busby and the mysterious scoring of Henry Purcell's 'Come ye sons of art away' in 'Music and Letters', vol. 88/1, february 2007, pg. 1-48.
5. Purcell's autographs are mentioned in: Imogen Holst (ed.): 'Henry Purcell / 1659-1695 / Essays on his Music'; Appendix A: Nigel Fortune and Franklin B. Zimmerman: 'Purcell's Autographs', pg.106-121; London, 1959. On pg. 127 a score of 'The Indian Queen' is mentioned, which is in the 'Nanki-library' in Tokio. This score, however, is a copy too.
6. Eastman School of Music / University of Rochester, USA, 1939. In later years Fennell became a famous and highly respected conductor.
7. BWV 214; see also the opening chorus of the 'Christmas-oratorio'.
8. Oxford University Press, London, 1958
9. On several occasions I had the opportunity to perform Purcell's 'Funeral-music' (as a conductor) and invariably used the arrangement by Dr. Dart, always with impressive results.

examples for listening:

|   |  |
|---|--|
| Z 328 from 'Ode on Saint Cecilia's Day':  | The fife and all the harmony of war                  |
| Z 629 from 'The Fairy Queen':             | Overture to the first act                            |
| Z 629 from 'The Fairy Queen':             | Entry of Phoebus                                     |
| Z 629 from 'The fairy Queen':             | Hark! the ech'ing air' (version Britten/Pears/Holst) |
| Z 58b from 'Funeral Music for Queen Mary' | Thou knowest, Lord the secrets of our hearts         |
| Z 860 from 'Funeral Music for Queen Mary' | March and Canzona (version Dart)                     |

for further reading:

|                        |   |
|------------------------|---|
| P. R. Conley           | The use of the trumpet in the music of Purcell<br>(in) Brass Quarterley, vol. 3 (1959/60), pg. 3-11 |
| Purcell/Dart           | March and Canzona from Funeral Music<br>London, 1958; <sup>2</sup> 1969                             |
| Franklin B. Zimmermann | Henry Purcell: His Life and Times<br>University of Pennsylvania Press; Philadelphia,<br>1983        |