The Music Composed for the Keyed Trumpet

Robert Warren Apple

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THE MUSIC COMPOSED FOR THE KEYED TRUMPET

by

Robert Warren Apple

A Dissertation
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Doctor of Philosophy

Major: Music

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To my parents, Nancy and Warren,
and my brothers, Stephen and Chris
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ABSTRACT

The keyed trumpet was the world’s first practical fully chromatic trumpet and was invented in the 1790s by adding keys to the natural trumpet. The best-known works composed for the keyed trumpet are Haydn and Hummel trumpet concertos, which are two of the most beloved pieces in the trumpet’s modern concert repertory. Despite these concertos’ popularity, several misconceptions about the keyed trumpet, including that it had little music composed for it and was rarely employed, persist. My dissertation builds upon the work of earlier scholars and includes a catalog documenting 720 pieces with keyed trumpet of which 676 survive, with those that can be reliably dated dating from 1796 to the mid-1850s. The existence of this large body of works firmly puts to rest the notions that the keyed trumpet had little music composed for it and suggests that it was much more widely employed than previously thought.

My examination of this repertory reveals several aspects about the keyed trumpet and its music that were not yet known or only touched on in previous research. First, the instrument was most often employed in Austria, Bohemia, and Italy, and was used in a variety of contexts including military bands, dance orchestras, chamber groups, church ensembles, the Italian opera pit, and as a solo instrument. Second, the vast majority of keyed trumpet parts avoid the instrument’s higher register and intonationally precarious keys, which suggests there having been a relatively large population of low-to-intermediately skilled keyed trumpeters, and that the instrument was widely employed enough for a generalized manner of writing for it to have developed.

Third, the keyed trumpet was used alongside valved instruments in some ensembles, which suggests that the transition from keyed to valved soprano brasses was not an immediate break is some places, but rather one of overlapping and gradual change. And fourth, much of the keyed trumpet’s repertory continued to be performed on early valved trumpet and flügelhorn
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<td>Allgemeine Musikalische Zeitung, Breitkopf &amp; Härtel, Leipzig</td>
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<td>Wiener Allgemeine Musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat, Vienna</td>
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<td>Wiener Zeitschrift für Kunst, Literatur, Theater und Mode, Vienna</td>
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<td>Allgemeine Theaterzeitung und Unterhaltungsblatt für Freunde der Kunst, Literatur und des geselligen Lebens/Wiener Allgemeine Theaterzeitung und Originalblatt für Kunst, Literatur und geselliges Leben, Vienna</td>
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**Belgium**

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### Czech Republic (Česká Republika)
- **CZ-BA**: Bakov nad Jizerou, Farní kostel
- **CZ-Bm**: Brno, Moravské zemské muzeum, oddělení dějin hudby
- **CZ-BY**: Bystré u Poličky, Kůr kostela sv. Jana Křtitele
- **CZ-HE**: Hralice, Knihovna farního kostela
- **CZ-KR**: Kroměříž, Knihovna arcibiskupského zámku
- **CZ-KU**: Kutná Hora, Oblastní muzeum
- **CZ-LIa**: Česká Lípa, Státní okresní archiv
- **CZ-NAČ**: Načeratice, Farní kostel
- **CZ-NH**: Nové Hvězdlice, Farní kostel svatého Jakuba [now in CZ-Bm]
- **CZ-Nyd**: Nymburk, Děkanský úřad římskokatolický v Nymburce
- **CZ-OSm**: Ostrava, Ostravské muzeum, hudebně historické oddělení
- **CZ-Pk**: Prague, Knihovna Pražské konzervatoře, specializovaná knihovna
- **CZ-PLa**: Plzně, Archiv města Plzně
- **CZ-Pn**: Prague, Knihovna Národního muzea
- **CZ-Pnm**: Prague, Národní muzeum-České muzeum hudby, hudebně-historické oddělení
- **CZ-Pu**: Prague, Národní knihovna České republiky
- **CZ-SE**: Semily, Státní okresní archiv Semily

### Germany (Deutschland)
- **D-ABGa**: Annaberg-Bucholz, Evangelisch-Lutherische Kirchgemeinde, Kantoreiarchiv St. Annen
- **D-AG**: Augustusburg, Evangelisch-Lutherische Kirchgemeinde St. Petri, Musiksammlung
- **D-B**: Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung
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- **D-Mbs**: München, Bayerische Staatsbibliothek
- **D-NATk**: Niederaltich, Benediktinerabtei Niederaltich-St. Mauritius
- **D- D-NEZkpn**: Neuzelle, Katholische Pfarrgemeinde Neuzelle, Musiksammlung
- **D-NLk**: Nördlingen, Evangelisch-Lutherisches Pfarramt St. Georg, Musikarchiv
- **D-WÜd**: Würzburg, Diözesanarchiv

### Great Britain (United Kingdom)
- **GB-Lbl**: London, British Library

### Hungary (Magyarország)
- **H-KÉ**: Keszthely, Helikon Kastélymúzeum Könyvtára

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- **I-CRg**: Cremona, Biblioteca statale
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<tr>
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<td>Flügelhorn</td>
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<td>KI Flg</td>
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<tr>
<td>Klappen Flügelhorn</td>
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<tr>
<td>(Keyed Bugle)</td>
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<tr>
<td>Masch Flg</td>
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<tr>
<td>Maschine Flügelhorn</td>
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<tr>
<td>(Valved Flügelhorn)</td>
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<tr>
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<td>Vla dam</td>
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<td>Gr Trp</td>
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<td>Groß Trompete</td>
<td>Contra Bass</td>
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<td>Kl Trp</td>
<td>Violone</td>
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<td>ad lib</td>
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<td>Tromba a Chiavi</td>
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<tr>
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<td>Anh.</td>
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<td>Trmb Mach</td>
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<td>T Trb</td>
<td>Octave</td>
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<td>Principale</td>
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<td>Pt/Prt</td>
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<td>Obbligato</td>
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<tr>
<td>T Hrn</td>
<td>Oct</td>
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<tr>
<td>Tenor Horn</td>
<td>Octave</td>
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<td>Indicates a substitute part.</td>
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</table>

xxviii
Dear Robert,

congratulations on finishing your PhD thesis! We would be very interested in the results of your research, maybe you can send us a short notice once it is online.
You are welcome to use our material and we will not charge you any fees. The copyright © Tiroler Landesmuseen will apply for FB/51452, as for the A-HALn source, maybe you could add that it is currently housed by the Tiroler Landesmuseen Music Collection (as this information is not given in the RISM entry).

I saw that you will be presenting a paper at this year’s Galpin Society Conference in June! I will be there too, so I’m looking forward to meeting you in Edinburgh.

All the best and good luck for your defense! I had mine last June and it was quite a positive and exciting experience.

Best regards,
Andreas

---

Mag. Dr. Andreas Holzmann
Musiksammlung

Tiroler Landesmuseen-Betriebsgesellschaft m.b.H.
Museumstraße 15, 6020 Innsbruck
Tel +43 512 594 89-117 Fax DW-109
a.holzmann@tiroler-landesmuseen.at
tiroler-landesmuseen.at

---

Von: Robert Warren Apple (rwapple) [mailto:rwapple@memphis.edu]
Gesendet: Sonntag, 6. März 2022 21:01
An: Gratl Franz <F.Gratl@tiroler-landesmuseen.at>; Holzmann Andreas <A.Holzmann@tiroler-landesmuseen.at>
Betreff: Robert Apple: Request for permission to include images of pages from two works held at the collection in my PhD dissertation Tiroler-Landesmuseen

Dear Professors Holzmann and Gratl,
Sorry that it has been so long since I last wrote to you both. I hope you are both doing well. As for me, I have been hard at work finishing my Ph.D. dissertation on the music composed for the keyed trumpet, but I am now happy to report that it is complete, and my defense is scheduled for the end of this month. In the meantime, I am tying up a few loose ends, including acquiring permission from several archives to include images of the documents that they have in their collections as part of my dissertation.

With that in mind, I was hoping to acquire permission to include an image of the first page of the *Preiscourant Musikinstrumente beim Uhrmacher Paul Fatka, Innsbruck* that is held in the Landesmuseen collection under the shelf no. FB/51452, and also the title page of Johann Josef Kliebenschädl's *Musica pro Solemnitate S.S. Corporis Christi ad IV Evangelia* (RISM No. 651.000.341) which is a part of the Musiksammlung of the Pfarrkirche St. Nikolaus Hall.

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Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Tiroler Landesmuseen-Betriebsgesellschaft m.b.H., Museumstr. 15, A-6020 Innsbruck

Robert Warren Apple
3429 Gold Flower St.
Alva, Fl 33920
U.S.A.

Innsbruck, 10.03.2022
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Robert Warren Apple

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Armin Brinzing Internationale Stiftung Mozarteum <brinzing@mozarteum.at>

Mon 3/7/2022 3:10 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

Dear Mr Apple,

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Armin Brinzing

------------------------------------------------------
Dr. Armin Brinzing
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www.mozarteum.at
Newsletter Stiftung Mozarteum
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ZVR: 438729131, UID: ATU33977907
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Von: "Robert Warren Apple (rwapple)" [rwapple@memphis.edu]
An: bibliothek@mozarteum.at
Datum: Sun, 06 Mar 2022 21:25:58 +0100
----------------------------------------------------------
Dear Dr. Armin Brinzing,

My name is Robert Apple, and I am a Ph.D. candidate in musicology at the University of Memphis, who is working to finish his dissertation on the music composed for the keyed trumpet. Part of the final preparation process for my dissertation involves requesting permission to include any images of original source documents that I wish to include in my dissertation from the institutions that hold them.

With that in mind, I was hoping to request permission to include images of page 1 of the Cavallerie-Marsch and page 1 of the Walzer that are found in August Swoboda's Instrumentirungslehre Partitur-Setzkunst (1827) which is listed under the call number ISM-Rara Lit 448 in the Bibliotheca Mozartiana digital collection.

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Any help or clarification that you can offer me about this matter will be greatly appreciated.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance

2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear Sir,

thank very much for your friendly request. Obviously you may insert pictures of A-ST Mus.ms. 416 in your dissertation. In this case, no charge is made for this service. It is only necessary to indicate precisely the data for the source A-ST Mus.ms. 416.

Please let me know when you will have finished your work and when it will be available online. I hope there will be a free download of your dissertation via ProQuest.

All the best, Hildegard Herrmann-Schneider

Univ.-Doz. Mag.art. Dr.phil. Hildegard Herrmann-Schneider
RISM Tirol-Südtirol & OFM Austria
Institut für Tiroler Musikforschung
Rumer Str. 51d
A-6063 Innsbruck/Post Rum
Tel. +43 / (0)512 / 263 272
www.musikland-tirol.at
https://rism.info


---

Von: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Gesendet: Sonntag, 6. März 2022 21:54
An: rism.hh@musikland-tirol.at
Betreff: Robert Apple: Request for permission to include an image of a page from a work held in the Stift Stams' collection in my PhD dissertation
Priorität: Hoch

Dear Univ.-Doz. Mag. Dr. Hildegard Herrmann-Schneider,

You may not remember me, but in 2019, I visited Stift Stams to study and collect digital facsimiles of some of the works with keyed trumpet parts that are held in the Stift's collection. I am happy to report that my dissertation is nearing completion, and I would like to include an image of one of the pages from one of the works held at Stift Stams part in my dissertation. Specifically, I would like to
include an image of the first page of the score to the "Cavatina /:ma la sola ohime son io:/ nell opera Beatrice di Tenda" by Bellini, arranged by Paul Micheli (RISM No. 650.004.376/Signatur: MUS.ms.416) Former Signatur: L III 5.

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Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear Mr. Böhm,

I apologize, I forgot to include one item on the list of documents that I would like to include images of in my dissertation. This document is Andreas Nemetz, *Allgemeine Trompeten-Schule*, op. 17, pp. 9-8 and 13-14 (Shelf No. SA.75.A.34). All of what I have said regarding the other items on the list that I sent you, of course, apply to this document as well. Please forgive this oversight on my part.

Best,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
Dear Dr. Apple,

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Sincerely,
Mathias Böhm

Mag. Mathias Böhm
Österreichische Nationalbibliothek
Bildarchiv und Grafiksammlung
Heldenplatz, Corps de Logis
1010 Wien
Österreich
Tel: (+43 1) 53410 329
Fax: (+43 1) 53410 331
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FBG Handelsgericht Wien

From: BÖHM Mathias <mathias.boehm@onb.ac.at>
Sent: Friday, March 4, 2022 2:02 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Subject: AW: LZ 305/2022
EXTERNE E-MAIL: Bitte Vorsicht bei Inhalt, Links und Anhängen.

Dear Mr. Böhm,

Thank you for your kind and quick response to my inquiry. To answer your questions, my dissertation will not have a physical print run, so no printed copies of it will be produced. Rather, my dissertation will only be made available electronically on ProQuest, and electronic copies of it will be provided free of charge to the collections that have requested them as part of their requirements for granting me permission to use images of material held by them in my dissertation.

Regarding the images of the document pages that I would like to include in my dissertation, I already ordered and received digital reproductions of these documents from the Österreichische Nationalbibliothek, and the image quality of these reproductions are of sufficient quality for my purposes. As such, I will not be needing higher-quality images of the pages I would like to include in my dissertation.

Please let me know if you require any further information.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
You may not remember me, but in 2019, I visited your collection to study and collect digital facsimiles of some of the works with keyed trumpet parts that are held in your collection, and I am hoping to include a few images of several of these works as part of my dissertation on the music composed for the keyed trumpet. Specifically, I would like to include images of the following pages from the works listed below:


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Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
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<th>Signatur</th>
<th>Beschreibung</th>
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<tr>
<td>MHC-4302</td>
<td>Strauss, Johann: Walzer mit Coda (à la Paganini)</td>
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<td>Mc-1604</td>
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<tr>
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<td>Lanner, Joseph: Redout-Walzer : Op. 30</td>
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<td>Strauss, Johann: Contratänze : f. Orch.</td>
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<tr>
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<td>Strauss, Johann: Der Raub der Sabinerinnen : charakt. Tongemälde ; op. 43</td>
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<tr>
<td>MHC-2187</td>
<td>Lanner, Joseph: Ernst und Scherz : Potpurri</td>
</tr>
<tr>
<td>MHC-2371</td>
<td>Strauss, Johann: Hofball-Tänze : 51. Werk</td>
</tr>
<tr>
<td>MHC-13144</td>
<td>Strauss, Johann: Hof-Ball-Tänze : [Walzer für Orchester] ; 51.s W.</td>
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in der elektronischen Publikation
e-book, Dissertation: Robert Apple: „The Music Composed for the Keyed Trumpet“. PhD-Dissertation on musicology at the University of Memphis, USA. Online verfügbar via ProQuest
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8. Nabyvatel je povinen bezúplatně dodat poskytovateli 2 vyhotovení publikace nejpozději do 10 dní od jejího vydání.

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1. Tato smlouva je vyhotovena ve 3 stejnopisech, z nichž 2 vyhotovení obdrží poskytovatel a 1 nabyvatel.

2. Tato smlouva nabývá platnosti a účinnosti dnem podpisu smlouvy oběma smluvními stranami.

3. Smluvní strany shodně prohlašují, že si tuto smlouvu řádně přečtli, že jejímu znění rozumí a nemají k ní žádných výhrad ani připomíněk.

Final provisions

1. This contract is made in 3 copies; the provider gets 2 and the acquirer one of them.

2. This contract comes into force on the day of its signature by both contracting parties.

3. The contracting parties declare that they have read the contract, understand its meaning and do not have any objections or remarks concerning its content.

Bmo, 16. 3. 2022

Alva, 10. 3. 2022

Provider:
PhDr. Jaroslav Blecha

Acquirer:
Robert Warren Apple
Book Number (Sig.): 1. H 1441, 2. V 1-5, 3. H 9063, 4. 3 C 83, 5. H 1142


Applicant’s Name and Surname: Robert Warren Apple

Address: 3429 Gold Flower St.
Alva, Fl 33920
U.S.A

Theme of the Concerned Work: The Music Composed for the Keyed Trumpet

For what Purposes: PhD Dissertation

DECLARATION

1. All copies (i.e. microfilms, photocopies, xerocopies) of the requested information source are determined only for the applicant’s study purposes and can be used for the above mentioned theme.
2. The copies will not be advanced to any other applicant and by no mean will be copied, resp. sold.
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3/4/2022
.................................................. ..................................................
Date Signature

Robert Warren Apple
Copies (i.e. microfilms, photocopies, xerocopies) will be not made and sent with an invoice before the Archives and Library of the Conservatory in Prague will not receive properly filled in and signed form Declaration.
Re: Request for permission to include images of pages from several works in your collection in my PhD dissertation

Libor Kvasnička <Libor.Kvasnicka@prgcons.cz>
Tue 3/15/2022 3:53 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

Dear Mr. Apple,

I’m sorry, first mail probably did not come. Thank you for completing the form. Based on this, we give you permission and we agree with the use of these images in your dissertation.

Best regards,
Libor Kvasnička

Mgr. Libor Kvasnička, head
Library Prague Conservatory
Valdštejnská 14/158, 11800 Prague 1
Email: archiv@prgcons.cz
phone: +420 257 535 432

---

Od: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Odesláno: úterý 15. března 2022 2:06
Kому: Libor Kvasnička
Předmět: Re: Request for permission to include images of pages from several works in your collection in my PhD dissertation

Dear Dr. Kvasnička,

As requested, I filled out and signed the request form that you sent me and emailed a copy of it to you over a week ago, but I have yet to hear back from you regarding if I have received final approval to use images of the documents listed on this form as part of my dissertation. I have attached a copy of my signed request form to this email just in case my first email with it did not reach you.

If you could please send me a brief email clarifying that I have received permission to include images of the documents found on this request form in my dissertation, I would greatly appreciate it, since I am required to present evidence of such a permit being granted to my dissertation committee.

Many thanks,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear Mr. Apple,

we agree with the publication of these materials in your work. If you want these for study purposes (dissertation,), you don't havė to pay any fee, but we need from you fill and sign the Declaration (the form is attached). We will also ask you to send your dissertation (possibly too in electronic form).

Best regards,
Libor Kvasnička

Mgr. Libor Kvasnička, head
Library Prague Conservatory
Valdštejnská 14/158, 11800 Prague 1
Email: archiv@prgcons.cz
phone: +420 257 535 432

To Whom it may concern,

My name is Robert Apple, and I am a PhD candidate in musicology at the University of Memphis, who is working to finish his dissertation on the music composed for the keyed trumpet.

In 2019, I visited your collection to study and collect digital facsimiles of some of the works held in your collection, and I am hoping to include a few images of several of these works as part of my dissertation. Specifically, I would like to include images of the following pages from the works listed below:

- Noblet, *Trio Recueils de Morceaux de different Caractères et d'une difficulté graduée pour un et
deux Bugles ou Trompettes à clefs (Klapp-Hörner), title page and p. 2. Shelf No. H 9063.


Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include images of the above pages from these works in my dissertation. Also, please bear in mind that my PhD dissertation is not going to be published as a commercially available book and I will not be making any money off of it.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Re: Robert Apple: Request for permission to include images of pages of several works in your collection in my PhD dissertation

Šťastná Marie <marie.stastna@nm.cz>
Wed 3/2/2022 3:08 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and trust the content is safe.

Dear Robert,

Congratulations on completing the work!
You do not need any further permission from the dissertation. When you took a photo or asked for scans, you always filled out our Declaration, which stated that it would be stated in your dissertation. For this purpose, which is not commercial, you can use it.

Have a nice day
we then ask for your work to be sent electronically

with cordial greetings

Marie Stastna
Study room, curator
NATIONAL MUSEUM,
CZECH MUSEUM OF MUSIC
Karmelitska 2, Praha 1, 118 00

opening hours:
Wednesday 10-18
Thursday 10-17

E: marie.stastna@nm.cz
W: www.nm.cz
Dear Marie,

I am happy to report that my PhD dissertation on the music composed for the keyed trumpet is complete and I am working to prepare it for final submission to my committee. Part of the final preparation process includes gaining permission to include any images of original source documents that I wish to include in my dissertation from the institutions that hold them. With that in mind, please find below a list of the pages of the pieces of music held in your collection that I would like to include images of in my dissertation:


- Anton Diabelli, *Aria No. I in Dis* and *Duetto in G No. II*, p. 1 of both work’s first trumpet parts, and p. 1 both work’s second trumpet parts. Shelf No. XLIII C 368.

Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include images of the above pages from these works in my dissertation. Also, please bear in mind that my PhD dissertation is not going to be published as a commercially available book and I will not be making any money off of it.

Best Regards,
Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu

ZazrakyEvoluce
2021(C)NarodniMuzeum
DECLARATION

First and family name: Robert Apple

Address: 3429 Gold Flower St., Alva, FL 33920, U.S.A.

The work is being prepared for:

Name of institution: University of Memphis Rudi E. Scheidt School of Music
Legal registration number: .................................................................
Based in: Memphis, TN, U.S.A
Bank account number: .................................................................
Represented by (name and position): Robert Apple (PhD candidate in Musicology)

Shelf mark: 1.) 59 A 4322, 2.) 59 R 1736, 3.) 59 R 1739, 4.) 59 R 1731

Title: 1.) Joseph Höffner, Introduction et Polonaise für die chromatische oder Klappen-
Trompete mit Begleitung des Orchester (Prague: Marco Berra, 1833)
2.) František Kulka, Messe in E-flat
3.) František Kulka, Missa česká do C
4.) František Kulka, Missa in D

Subject/theme of the work: the music composed for the keyed trumpet

Purpose (further details about the publication in process):

I am requesting permission to include images of the above pages from the listed music manuscripts found in the National Library of the Czech Republic as part of my forthcoming PhD dissertation titled The Music Composed for the Keyed Trumpet

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Alva, FL ......, on ......11 April 2022 ...... Robert Apple

(Place and date) (Signature)
RE: permission

Petrášková Zuzana <Zuzana.Petraskova@nkp.cz>
Fri 4/22/2022 9:50 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

Sehr geehrter Herr Apple,
ich habe Ihre Declaration bekommen, schönen Dank, Sie können die Arbeit finalisieren.
Ich halte die Daumen und freue mich auf die Möglichkeit es auch lesen.
Mit freundlichen Grüßen
Ihre
Zuzana Petrášková

From: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Sent: Tuesday, April 19, 2022 8:50 PM
To: Petrášková Zuzana <Zuzana.Petraskova@nkp.cz>
Subject: Re: permission
Importance: High

Dear Mgr. Zuzana Petrášková,

I know last week was Holy Week and that you have most likely only just gotten back to work today, but I wanted to contact you to make sure that you received the filled-out and signed copy of the declaration form that I sent you last week. If you by some chance have not received this form, please let me know, and I will resend it to you right away.

Also, I do not mean to rush you or to appear ungrateful for your help, but please be aware I am required to submit the final draft of my dissertation to my university’s graduate department by April 29th, and this final draft must include all the necessary permission documents, including the final authorization from your institution. With this in mind, I would greatly appreciate anything you can do to help expedite the authorization process.

Many Thanks,

Robert Warren Apple, Ph.D. Musicology
University of Memphis, Rudi E. Scheidt School of Music
2018-2019 Fulbright-Mach Research Grant Awardee, Austria

rwapple@memphis.edu

From: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Sent: Monday, April 11, 2022 10:02 PM
To: Petrášková Zuzana <Zuzana.Petraskova@nkp.cz>
Subject: Re: permission

Dear Mgr. Zuzana Petrášková,
Thank you very much for your kind response to my inquiry. Please find my filled-out and signed request form attached to this email.

If you could please send me a short email once my request has been processed, which indicates that I have received final approval from the National Library of the Czech Republic to make use of images of the pages from the music manuscripts listed on my request form, I would greatly appreciate it.

I have already cited these materials as being held in National Library's collection and with their respective shelf numbers in my dissertation, and once I have received final approval to publish my dissertation on Proquest, I can either send you a link to where you can download it on ProQuest or send you a copy of it via email, whichever you prefer.

Many Thanks,

Robert Warren Apple, Ph.D. Musicology
University of Memphis, Rudi E. Scheidt School of Music
2018-2019 Fulbright-Mach Research Grant Awardee, Austria

rwapple@memphis.edu

From: Petrášková Zuzana <Zuzana.Petraskova@nkp.cz>
Sent: Monday, April 11, 2022 10:17 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Subject: permission

Dear sir,

I am sending you a form concerning the rights for copying and reproducing the original sources deposited in the collection of the National Library of Czech Republic. There is no fee for this, since it is for study purposes, but please, once your dissertation is published, let us know.

We would also like to ask you to quote the material with the concrete call number, exactly the way you've mentioned them in your email.

Thank you and I hope your thesis will turn out well,
With kind regards,
Zuzana Petrášková
Music Department
National Library of CZ
Klementinum 190
110 00 Praha 1
Dear Mgr. Zuzana Petrášková and Whomever else it may concern,

You may not remember me, but I am a Ph.D. candidate from the University of Memphis who visited the Czech National Library in 2019 to study and collect digital facsimiles of some of the works with keyed trumpet parts that are held in your music collection, and I am hoping to include a few images of several of these works as part of my dissertation on the music composed for the keyed trumpet. Specifically, I would like to include images of the following pages from the works listed below:


Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include an image of this page in my dissertation. Also, please bear in mind that my Ph.D. dissertation is not going to be published as a commercially sold book, but rather will only be made available electronically via ProQuest, and I will not be making any money off its publication.

I am required to submit the final draft of my dissertation to Proquest for publication by April 29, 2022, so I would appreciate it if could respond to my inquiry at your earliest convenience.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance  
2018-2019 Fulbright-Mach Research Grant Awardee, Austria 
Ph.D. Candidate, Musicology 
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear Warren,

thanks for your mail and the interesting news about your dissertation. There is no problem using the pictures I sent you and there are no fees to be paid. I am glad to hear, that now everything is complete and congratulation for this successful step.

I can tell you, that since a couple of years I’m working in other churches - to get out of a very chaotic “firm” and getting more money.... 😊 A few months ago, I restarted a project with music for double choir and writing arrangements for Brass and organ (Gabrieli, Cozzolani, and so on) One choir is to be played by brass (5 voices and one choir is to be played by organ and both are standing at different places in the choir. So, it sounds like a “Real Renaissance-Stereo-Effect”. It’s very interesting but also extremely difficult..... => it’s a hard work but the results and the findings are telling us a lot about how people were working together and why for example score writing has been developed this way.

Would you please send me after finishing the link to read or to download your dissertation?

Good luck to you and best regards,

Wolfgang

P.S.: I hope you can apologize my English....it’s a little bit rusty...... 😊

Von: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
An: wolfgangfeuerlein@gmail.com
Betreff: Robert Apple: Request for permission to include images of pages from a work in the Evangelisch-Lutherische Kirchgemeinde St. Petri Musiksammlung in my PhD dissertation
Priorität: Hoch

Dear Wolfgang Feuerlein,

I am sorry that it has been so long since I last wrote to you. I hope you are doing well. As for me, I have been hard at work finishing my Ph.D. dissertation on the music composed for the keyed trumpet, and I am happy to report that it is complete, and my defense is scheduled for the end of this month. In the meantime, I am tying up a few loose ends, including acquiring permission from several archives to include images of the documents that they have in their collections as part of my dissertation.
With that in mind, I was hoping to acquire permission to include images of p. 1 of the manuscript score and p. 1 of the Trompete 2 in Es oder Klappenhorn in B part from Oswald Lorenz's Choral: Ein’ Feste Burg ist unser Gott (shelf no. MS Mus.L.3:1 / RISM No. 230.002.517) that is held in the Evangelisch-Lutherische Kirchgemeinde St. Petri Musiksammlung in my dissertation.

Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include images of these pages in my dissertation. Also, please bear in mind that my Ph.D. dissertation is not going to be published as a commercially sold book, but rather will only be made available electronically via ProQuest, and I will not be making any money off its publication.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear Mr. Apple,

we agree that you might include sample pages from both Fausta mss. mentioned in your mail. Since the digital images in our digital library are published under PublicDomain 1.0 license, no fee applies for this. Clicking on the pdf/ download button above the images allows to download high-quality tiff files.

Please credit our library at least once in the full form as follows:
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv

Anyway, I’d like to inform you that the shelf number of the full-score of Fausta (http://resolver.staatsbibliothek-berlin.de/SBB0001882800000006) indeed is Mus.ms. 5124 rather than Mus.ms. 5124/1. In our shelf number system there is a slight but important difference between a slash and a minus, the latter indicating simply the numbering of the volume in a multi-volume manuscript, so if on the title page of the complete score the shelf number reads Mus.ms. 5124-1 this means vol. 1 (out of 4) of Mus.ms. 5124, meanwhile Mus.ms. 5124/3 is not the third volume of the same manuscript but a separate shelf number.

Best regards
Roland Schmidt-Hensel
415/22 sh

Dr. Roland Schmidt-Hensel
Musikabteilung mit Mendelssohn-Archiv
Stellv. Abteilungsleiter / Leiter des Mendelssohn-Archivs
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz

+49 30 266-43 53 00
roland.schmidt-hensel@sbb.spk-berlin.de

Im Rahmen der E-Mail-Kommunikation werden gegebenenfalls personenbezogene Daten verarbeitet. Unsere Hinweise zum Datenschutz finden Sie hier: http://sbb.berlin/datenschutz
Cc: Schmidt-Hensing, Dr. Roland <Roland.Schmidt-Hensing@sbb.spk-berlin.de>

Betreff: Request for permission to include images of pages from musical works held in the Benediktinerabtei St. Mauritius collection as part of my PhD dissertation

Priorität: Hoch

Dear Dr. Marina Rebmann,

My name is Robert Apple, and I am a Ph.D. candidate in musicology at the University of Memphis, who is working to finish his dissertation on the music composed for the Klappen Trompete. Part of the final preparation process for my dissertation involves requesting permission to include any images of original source documents that I wish to include in my dissertation from the institutions that hold them.

With that in mind, I was hoping to request permission to include images of the first page of Gaetano Donizetti's Fausta, band sul palco spartitino (shelf number: Mus.ms. 5124/3), and the first page of Gaetano Donizetti's Fausta, orchestral score to the Act I Sinfonia (shelf number: Mus.ms. 5124/1) as part of my dissertation.

Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include images of these pages in my dissertation. Also, please bear in mind that my Ph.D. dissertation is not going to be published as a commercially sold book, but rather will only be made available electronically via ProQuest, and I will not be making any money off its publication.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Re: Antw: Request for permission to include images of pages from several works in your collection in my PhD dissertation

Reproteam Musik <musik-reproteam@bsb-muenchen.de>
Tue 3/8/2022 10:54 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

Dear Mr. Apple,

Thank you for the supplement to your inquiry from 2 March 2022.

We will be happy to extend the permission accordingly to the mentioned pages from shelfmark Mus.Schott.Ha 2084-1.

Best wishes,
Birgit Stock

Bayerische Staatsbibliothek
Musik-Abteilung
Reproteam
Birgit Stock
089-28638-2795
Fax: ++49-89-28638-2479
musik-reproteam@bsb-muenchen.de

>>> “Robert Warren Apple (rwapple)” <rwapple@memphis.edu> 08.03.2022 06:06 >>>

Dear Birgit Stock,

I apologize, but there was one other document that I would like to include images of in my dissertation that I forgot to include in my original request. This document is C. Eugène Roy’s Méthode de Trompette sans Clef et avec Clefs Divisée en deux Partie (Mainz: B. Schott, 1824) [Shelf Number MUS.Schott.Ha 2084-1], and I would like to include images of pages 19, 21, 24, and 32 from this document. Please forgive this oversight on my part. Everything that I stated concerning the documents I listed in my first request, of course, applies to this document as well.

Best,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music
rwapple@memphis.edu
Dear Mr. Apple,

Thank you for your detailed clarifying comment.

Considering the use as - at least primarily - non-commercial our permission is granted to use the images as illustrations in your forthcoming publication free of charge. If you plan a reuse of the images in another publication or you want to use other digital copies, please start a new request. Each case will be assessed individually.

What is important for us is the correct reference to the sources in the form already mentioned.

Best wishes,
Birgit Stock

Bayerische Staatsbibliothek
Musik-Abteilung
Reproteam
Birgit Stock
089-28638-2795
Fax: ++49-89-28638-2479
musik-reproteam@bsb-muenchen.de

>>> "Robert Warren Apple (rwapple)" <rwapple@memphis.edu> 04.03.2022 21:04 >>>

Dear Birgit Stock,

As of this writing, I have no plans to publish my dissertation or parts of my dissertation as part of a commercial/license publication. However, if this changes in the future, I will of course contact you again in order to request permission to use images of any documents from your collection for that purpose.

I understand that the rules governing the use of images of documents in your collection differ depending upon whether the publication is a commercial or non-commercial one, and I will not assume that just because you have granted me permission to use the requested images in my non-commercial PhD dissertation that this also constitute permission to use the same images in any future commercial publications that I might wish to include them in. I hope this helps to clarify matters, but if not, please contact me again with any further questions.
Dear Mr. Apple,

Thank you for your kind and swift response to my inquiry. My dissertation will not have a physical print run. Rather it will only be made available electronically via ProQuest, and electronic copies of it will be provided free of charge to the collections that have requested them as part of their requirements for granting me permission to use images of materials held by them in my dissertation.

Regarding citations of the materials that I would like to include images of in my dissertation, I have already labeled each image as "Bayerische Staatsbibliothek München, [shelfmark]" in both the footnotes of my dissertation and as part of the in-text label that accompanies each image.

Please let me know if you require any further information.

Kind thanks for your understanding and best regards,

Birgit Stock

Bayerische Staatsbibliothek
Musik-Abteilung
Reproteam
Birgit Stock
089-28638-2795
Fax: +49-89-28638-2479
musik-reproteam@bsb-muenchen.de
Dear Mr. Apple,

thank you very much for your message (shelfmarks: 2 Mus.pr. 551 a; 4 Mus.pr. 22881; Mus.Schott.Ha 2513-1; Mus.Schott.Ha 2084-1; Mus.Schott.Ha 2152; Mus.Schott.Ha 2266-1).

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Best regards,

Birgit Stock

Bayerische Staatsbibliothek
Musik-Abteilung
Reproteam
Birgit Stock
089-28638-2795
Fax: +49-89-28638-2479
musik-reproteam@bsb-muenchen.de
To Whom it may concern,

My name is Robert Apple, and I am a PhD candidate in musicology at the University of Memphis, who is working to finish his dissertation on the music composed for the keyed trumpet. I would like to include a few images of several of the works that are made available as part of your digital collection as part of my dissertation. Specifically, I would like to include images of the following pages from the works listed below:

* Franz Paul Lachner, Marche triomphale, à l’occasion du sacre de S. M. L’Impératrice d’Autriche pour reine d’Hongrie, op. 24, p. 3. Shelf No. 4 Mus.pr. 22881.
* Eugène Roy, Méthode de Cor Signal a Clefs (Mainz: B. Schott, 1825), pp. 2 and 5. Shelf No. MUS.Schott.Ha 2084-1.

I believe that according to your regulations, I do not need any kind of special permission in order to use images of these pages in my dissertation, so long as I cite them appropriately and provide you with a copy of my finished dissertation. But, if I am mistaken, please let me know so that I can fill out any required forms and pay any required fees in order to request and be granted permission to include images of the above pages from these works in my dissertation. Also, please bear in mind that my PhD dissertation is not going to be published as a commercially sold book and I will not be making any money off of it.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Sehr geehrter Herr Apple,

ich kenne das Bild nicht, aber falls wir die Rechte daran haben, können Sie das Bild gerne in Ihrer Dissertation veröffentlichen.

Viel Erfolg für Ihre Arbeit

+ mar

---
Abt Dr. Marianus Bieber OSB
Benediktinerabtei
Mauritiushof 1
D-94557 Niederalteich
Tel. 09901 / 208 203
Fax 09901 / 208 248

Am 2022-04-06 23:46, schrieb fr. Vinzenz:

Bitte um Bearbeitung!

Gruß vi

Von: Robert Warren Apple (rwapple) <rwapple@memphis.edu>
Wen es angeht,


Mit freundlichen Grüßen,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear Mr. Apple,

in 2016 you received digital reproductions of the following music:

- Franz Bühler, Missa in F (Sign. MHF Mappe 14)
- Franz Bühler, Missa in F (Sign. EHS K2 ALL 12)

We would be happy to give you permission to publish individual digitized copies of this music for your dissertation.
Since this is apparently only available in electronic, i.e. digital form, we ask that you send us the relevant link due course.

Best regards

Thomas Wehner

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Archiv und Bibliothek des Bistums Würzburg

Domerschulstr. 17, 97070 Würzburg

Telefon +49 931 386 67 100
Fax +49 931 386 67 101
E-Mail abbw@bistum-wuerzburg.de
Internet https://abbw.bistum-wuerzburg.de

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Montag bis Donnerstag, 9.00-16.00 Uhr
Dear Mr. Apple,

You are more than welcome to let us know when your dissertation is published. We would like to have it integrated in our library.

Best regards, Isabel Münzner

---

Dear Robert Warren Apple

Thank you for your request. I’ll send you a high res image file of trumpet Inv. 1980.2001. via WeTransfer and give you herewith the permission to use it for your dissertation.

Credit-Line: ©Historisches Museum Basel, Peter Portner

With kind regards

Daniel Suter

Daniel Suter
Wissenschaftlicher Mitarbeiter
& Bibliothekar
Historisches Museum Basel
Steinenberg 4
Postfach
CH-4001 Basel

T +41 61 205 86 08

hmb.ch
Dear Dr. Münzner,

My name is Robert Apple, and I am a Ph.D. candidate at the University of Memphis. I am currently working to complete my Ph.D. dissertation on the music composed for the keyed trumpet, and I would like to include an image of one of the instruments found in the Historisches Museum Basel collection as part of my dissertation. Specifically, I would like to include an image of the Post in B-flat with four keys (Inv. 1980.2001).

I was wondering if you might be able to help me with requesting permission to use this image, or perhaps put me in touch with the person who handles these kinds of requests at your institution.

Best Regards

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu

Historisches Museum Basel
Dear Robert,

I actually remember you, and I am glad that you were able to use the resources of our library. You can use the image without having to pay for it or fill out any forms. We would just like to ask you to indicate the source of the image, which you would obviously do anyway, I am sure.

Congratulations on your dissertation, and best wishes,
Laura Kardos

2022. 03. 07. 0:28 keltezéssel, Robert Warren Apple (rwapple) írta:
> Dear Kardos Laura,
> 
> You may not remember me, but I am a Ph.D. candidate from the University of Memphis who is writing his dissertation on the music composed for the Klappen Trompete. A few years ago, I ordered reproductions of a musical work held in the Helikon Kastélymúzeum music collection for study purposes, and now I am hoping to include an image of one of the pages from this works as part of my dissertation. Specifically, I would like to include an image of the first page of the /Klappen-Trompete in E /part from Hieronymous Payer’s /Eichenkränze eine Sammlung von militärischer oder sogenannter Türkischer Musik, Marsch and Trio /(Shelf No. K 1191b.)
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> 
> Best Regards,
Kardos Laura
közgyűjteményi vezető
Helikon Kastélymúzeum
8360 Keszthely, Kastély u. 1.
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e-mail: museum@helikonkastely.hu
tel.: +36 83/314 194
mobil: +36 20/320 3220
Re: Request for permission to include images of pages from several musical works held in the Biblioteca Civica Angelo Mai music collection as part of my PhD dissertation

Marcello Eynard <marcello.eynard@comune.bergamo.it>
Mon 3/7/2022 11:37 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

Dear Dr. Robert Warren Apple,

with regard to your polite request I can say that no money is required for no profit publishing. We ask captions such as: «Bergamo (Italy), Biblioteca Angelo Mai + shelfmark» and please give us the link for reading your dissertation.

Best regards
Marcello Eynard

--

Dr. Marcello Eynard

Biblioteca Civica Angelo Mai
Settore Antico e Musiche
piazza Vecchia, 15
24129 BERGAMO
Tel.: +39 +35/399430
E-mail: marcello.eynard@comune.bergamo.it

---

Il giorno lun 7 mar 2022 alle ore 00:38 Robert Warren Apple (rwapple) <rwapple@memphis.edu> ha scritto:

Dear Dr. Marcello Eynard,

You may not remember me, but I am a Ph.D. candidate from the University of Memphis who is writing his dissertation on the music composed for the Tromba a Chiavi. A few years ago, I ordered reproductions of several musical works held in the Biblioteca Civica Angelo Mai music collection for study purposes, and now I am hoping to include images of a few pages from some of these works as part of my dissertation. Specifically, I would like to include an image of the pages from the works listed below:

- Johann Simon Mayr, Gloria a 4 con due trombe a chiavi in D, p. 1 of the manuscript score. Shelf No. Mayr 16/10b-[note] Inventario: A105360.

- Johann Simon Mayr, Judicabit in nationibus, p. 1 of the manuscript score. Shelf No. Mayr...
Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include images of these pages in my dissertation. Also, please bear in mind that my Ph.D. dissertation is not going to be published as a commercially sold book, but rather will only be made available electronically via ProQuest, and I will not be making any money off its publication.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
Dear user,

it is possible to add in your paper or dissertation the image of one or more pages of the bibliographical resource whose reproduction you have requested (I kindly ask you to let me know in case you need to publish a considerable part of the resource)

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We would be very pleased to receive a copy of the publication.

Best regards

Marta Crippa
Collaboratrice di Biblioteca
Biblioteca del Conservatorio di Musica "Giuseppe Verdi"
Via Conservatorio, 12
20122 Milano
Tel. +39 02 762110 242

Bibliotecaria - Professione disciplinata dalla Legge n.4/2013
Iscritta all'elenco degli associati AIB con Delibera n. E/2018/2863
the keyed trumpet.

Over the past few years ago, I ordered digital facsimiles of some of the works with keyed trumpet parts that are held in your collection, and I am hoping to include a few images of several of these works as part of my dissertation. Specifically, I would like to include images of the following pages from the works listed below:

- Giuseppe Pignieri’s *Studio per Tromba a Chiave*, p. 1. Shelf No. Nose O 37.11.

Please let me know if there are any fees that I need to pay or forms that I need to fill out in order to request and be granted permission to include images of the above pages from these works in my dissertation. Also, please bear in mind that my PhD dissertation is not going to be published as a commercially sold book and I will not be making any money off of it.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance  
2018-2019 Fulbright-Mach Research Grant Awardee, Austria  
Ph.D. Candidate, Musicology  
The University of Memphis, Rudi E. Scheidt School of Music

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Re: Request for permission to include an image of a page from a work held in the Biblioteca del Conservatorio di Musica S. Pietro a Majella music collection as part of my PhD dissertation

biblioteca@sanpietroamajella.it <biblioteca@sanpietroamajella.it>
Tue 3/8/2022 3:46 AM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and trust the content is safe.

Dear Dr. Robert Warren Apple,

this is the authorization to publish the image, no fee is due. Please note that the shelf mark of the manuscript is H.2.28. We would be grateful to receive a copy (also a digital one) of your dissertation for our library.

About the "tromba a chiavi", some years ago I studied the San Carlo Orchestra and published some papers on the history of the orchestra. Perhaps may be interested for your study to know that a "tromba a chiave" was introduced in the orchestra in the years 1833-34 (Cesare Corsi, "Un'armonia competente". L'orchestra dei teatri reali di Napoli nell'Ottocento, «Studi Verdiani", XVI, 2002, pp. 21-96). You can see the paper here:


The "tromba a chiave" is cited at p. 53 and tabella 5, p. 55.

Best regards,

Cesare Corsi

---

Biblioteca del Conservatorio San Pietro a Majella
Via San Pietro a Majella, 35
80138 Napoli
biblioteca@sanpietroamajella.it

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Il 2022-03-07 01:02 Robert Warren Apple (rwapple) ha scritto:

> Dear Doctors Cesare Corsi and Tiziana Grande,
>
> My name is Robert Apple, and I am a Ph.D. candidate in musicology at
> the University of Memphis, who is working to finish his dissertation on
> the music composed for the Tromba a Chiavi. I would like to include an
> image of one of the pages from one of the manuscript scores held in the
> Biblioteca del Conservatorio di Musica S. Pietro a Majella music
> collection as part of my dissertation. Specifically, I would like to
> include an image of the first page of the _banda sul _ _palco
> spartitino_ from the manuscript score of Gaetano Donizetti’s _Otto mesi
> in due ore _ (Shelf No. 1865, H.2.28).
>
> Please note, that I already have an image of this page, so I do not
> need to order a reproduction of it. Please let me know if there are any
> fees that I need to pay or forms that I need to fill out in order to
> request and be granted permission to include an image of this page in
> my dissertation. Also, please bear in mind that my Ph.D. dissertation
> is not going to be published as a commercially sold book, but rather
> will only be made available electronically via ProQuest, and I will not
> be making any money off its publication.
>
> Best Regards, Robert Warren Apple, M.M. in Trumpet Performance
> 2018-2019 Fulbright-Mach Research Grant Awardee, Austria
> Ph.D. Candidate, Musicology
> The University of Memphis, Rudi E. Scheidt School of Music
>
> rwapple@memphis.edu
Ministero della cultura
BIBLIOTECA NAZIONALE MARCIANA

Aut. 16/2022

Robert Warren Apple
3429 Gold Flower St.
Alva, Fl 33920, USA
rwapple@memphis.edu

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Re: Robert Apple: Permission to use an image of a keyed trumpet in the Burri Collection as part of my PhD dissertation

von Steiger Adrian <adrian.v.steiger@bluewin.ch>
Fri 3/4/2022 1:58 PM
To: Robert Warren Apple (rwapple) <rwapple@memphis.edu>

Dear Robert,

Yes, for sure I remember you, I hope you are doing well.
Of course you can use the Beyde photo.
For the Roy, you should ask Bim. The original (in Säckingen) is too old to be legally protected.
All the best with your work!
Adrian

Am 03.03.2022 um 23:13 schrieb Robert Warren Apple (rwapple) <rwapple@memphis.edu>:

Dear Dr. Steiger,

I hope you are doing well. You may or may not remember me, but I'm the PhD candidate in musicology from the University of Memphis who is working on a dissertation on the music composed for the keyed trumpet. I am happy to report that my dissertation is essentially complete and my committee is reviewing it as we speak, but I do have a few loose ends to tidy up in the meantime. One of those loose ends is to receive official permission to include images of the original instruments and primary sources that I discuss as part of my dissertation from the collections that hold them.

In corresponding with Dr. Sabine Klaus, she informed me that you would be the person to ask about requesting permission to include images of an instruments housed in the Burri collection. With that in mind, I was hoping that you might be able to help me with the process of requesting permission to use an image of the keyed trumpet with four keys in A-flat by August Beyde (old no. 1184/new no. 74) that Dr. Klaus pictures on p. 173 (image number 5.30) of her Trumpets and Other High Brass Vol. 2.

Also, I was hoping to include images of pp. 19, 21, 24, and 32 from Roy's Méthode de Trompette sans et avec Clefs Divisée en deux Partie as part of the text of my dissertation. Do you think I should contact Editions BIM about requesting permission to do so, since my images of those pages come from the facsimile edition that you published through them, or should I contact the collection that holds the original document that you used for your facsimile edition instead? In
either case, would you mind putting me in touch with the person whom you think I should contact regarding including images of these pages. Any help you can offer me will be greatly appreciated.

Best Regards,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
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<td>Dr. Janet Page</td>
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<tr>
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<td>Meyerbeer, Giacomo; Meyerbeer,</td>
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In our catalogue „Valve. Brass. Music. 200 Jahre Ventilblasinstrumente“ (Berlin 2014) we write that it resembles an instrument in G (p. 129). But now I would go along with Prof. Dr. Sabine Klaus´ statement (p. 163), that it has been altered and was originally a F-trumpet in 6-foot length.

Please, could you send me a digital copy of your dissertation, when it is finished? This would be wonderful.

All the best!
Conny Restle

Professorin Dr. Conny Sibylla Restle
Museumsdirektorin
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In corresponding with Dr. Klaus, she told me that you were the person to inquire with as to how to go about requesting permission to use this image. Your assistance in this matter would be greatly appreciated.

Best,

Robert Warren Apple, M.M. in Trumpet Performance  
2018-2019 Fulbright-Mach Research Grant Awardee, Austria  
Ph.D. Candidate, Musicology  
The University of Memphis, Rudi E. Scheidt School of Music

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Mon 3/7/2022 2:57 PM
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Subject: Robert Apple: Permission to include an image of one of the pages from a manuscript score held in the Library of Congress Music Collection
Importance: High

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Could you please confirm that I am allowed to do so and that I am not required to submit any request forms or pay any kind of fees in order to be granted permission to do so?
Many Thanks,

Robert Warren Apple, M.M. in Trumpet Performance
2018-2019 Fulbright-Mach Research Grant Awardee, Austria
Ph.D. Candidate, Musicology
The University of Memphis, Rudi E. Scheidt School of Music

rwapple@memphis.edu
INTRODUCTION

REDISCOVERING A LOST REPERTORY

*Renewed Interest and Persistent Misconceptions*

Over the past twenty years, a renewed interest in the keyed trumpet and its music has been steadily growing among a small but dedicated number of musicologists and performance practice specialists. Thanks to scholars like Sabine Klaus, Jaroslav Rouček, Michael Lorenz, and Adrian von Steiger, we now know far more about the keyed trumpet’s development, its music, and the method books written for it. And thanks to talented performers like Friedemann Immer, Crispian Steele-Perkins, Gabriele Cassone, Robert Vanryne, and Markus Würsch we now have access to a number of genuinely fantastic recordings of several of the pieces composed for the keyed trumpet performed on the original instrument. The excellent work of these individuals has inspired many, myself included, to take up playing the keyed trumpet, and to reevaluate our previously held attitudes concerning the instrument and its music.

While the work of these scholars and players has greatly expanded our understanding of the keyed trumpet and led to more of its music receiving modern editions, much of the new information about the instrument has yet to make its way into the musical world at large, and several long-held and widespread misconceptions about the keyed trumpet and its music persist. Despite being the world’s first practical fully chromatic trumpet, and the instrument for which the two of the most important and popular solo works for trumpet—the Haydn and Hummel trumpet concertos—were composed, the keyed trumpet, if it is remembered at all, is recalled by most modern trumpeters as but a very flawed and short-lived footnote in the history of the development of the modern valved trumpet. The keyed trumpet has not fared much better in the eyes of most modern scholars either, who generally believe that it never received widespread
acceptance; that it was used by a limited number of virtuosi, Austro-Bohemian military musicians, and Italian opera trumpeters; and that its music had little or no influence on that composed and performed on the early valved instruments that they believe to have quickly replaced it. By and large, these attitudes and conclusions have been based on the small body of music that was thought to have been composed for the keyed trumpet, and several biased contemporary accounts about the instrument that spoke disparagingly of its sound and viability as an alternative to the natural trumpet.

These negative contemporary accounts have been employed by many modern scholars to help explain why there were seemingly so few pieces composed for the keyed trumpet. From these accounts, they concluded that the keyed trumpet had little music written for it because people just did not like its sound, which they then surmise also kept the instrument from achieving widespread acceptance. The most often quoted of these deleterious remarks was made by Felix Mendelssohn in a letter to his friend Heinrich Bärmann on February 14, 1831, while Mendelssohn was in Rome:

Noch mug ich nachholen, clag die Trompeter durchgangig auf den verfluchten Klappentrompeten blasen, die mir vorkommen wie eine hubsche Frau mit einem Bart oder wie ein Mann mit einem Busen—sie hat eben einmal die chromatischen Tone nicht, und nun klingt’s wie ein Trompetenkastrat, so matt und unnatürlich. Es blast aber hiereiner Variationen darauf!

I must still add that the trumpeters play all the time on the accursed keyed trumpets, which seem to me like a pretty woman with a beard or like a man with breasts—they simply do not have the chromatic notes, and now it sounds like a trumpet castrato, so dull and unnatural. But there is one here who plays variations on it!¹

Mendelssohn never composed for the keyed trumpet himself, and it is possible that the few times he heard the instrument played, it was in the hands of a very poor performer, which

negatively colored his opinion of the instrument. Regardless, it is clear from his statements that he did not care for the instrument or its sound. Specifically, he cites as a negative attribute the instrument’s characteristic shifts in timbre that result from the use of its keys, which lends the instrument a somewhat hybridized sound between that of a brass and a woodwind instrument. He also clearly did not believe that the instrument’s key mechanism allowed it to execute all of the pitches of the chromatic scale in a satisfactory fashion.

It is understandable that with so few contemporary accounts of the keyed trumpet being played, one might be tempted to amplify the importance of those that survive, and in particular the voice of a well-known historical figure like Mendelssohn. But just because Mendelssohn did not personally like the keyed trumpet, that does not mean that his opinions represent the feelings of the majority of the people who lived during the instrument’s period of use. Take for instance this review from the Allgemeine Musikalische Zeitung (AMZ) which describes a performance that Anton Weidinger, the first known keyed trumpet player and the person for whom both the Haydn and Hummel concertos were composed, gave in Vienna in December of 1802:

The Imperial Royal Court Trumpeter, Mr. Weidinger, of Vienna, gave us the opportunity of judging for ourselves his significant invention concerning the perfection of the trumpet (which has been touched upon, but not accurately enough, in these and other pages), and at the same time of admiring his masterful playing. It is completely founded in fact that Mr. W. is fully conversant with all the half tones lying within the compass of his instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered (on the occasion of the first report concerning this invention), that this instrument might thereby have lost something of its pompous character, has been completely refuted by [Weidinger’s] public demonstrations. The instrument still possesses its full, penetrating tone, [a tone] which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly. The proof of this is that Mr. W. performed a (very nicely written) trio for pianoforte, violin, and trumpet, by Hummel in Vienna—as well as a concerto and several other concerted pieces—absolutely perfectly, [playing] his solo passages just as sensitively as the other two instruments. His crescendo, his diminuendo, his clear high register which penetrates to the very marrow (especially in those places where Mr. W. remained within the instrument’s natural key) are truly incomparable and—in the literal sense of the word—unheard of. We cannot decide how much appertains to the new invention and how much to the skilled virtuoso, since he is retaining closer knowledge of his instrument to himself for the moment. In any case, Mr. W. deserves high praise, and his instrument full attention.3

It is clear from this review that the writer is impressed by the sound of the keyed trumpet and even perceives the instrument’s hybrid sound as a strength, rather than as a weakness. This critic also recognizes that the pleasing timbre he heard in performance may be as much a result of Weidinger’s mastery over the keyed trumpet as it is the inherent qualities of the instrument itself. This bolsters the idea that the keyed trumpet is capable of impressive musical depth in the hands of a virtuoso, and the possibility that Mendelssohn may have had the misfortune of hearing a far less talented player, which in turn helped to shape his negative perception of the instrument.

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2 AMZ, January 5, 1803, col. 245.

Research Overview

The purpose of the following dissertation is to build upon the more recent research done on the keyed trumpet by focusing on the music composed for it. To date, I have catalogued 720 works that include the keyed trumpet, of which 676 have survived to modern day (see Appendix 1). These pieces are of a variety of types and genres, and include pedagogical pieces, solo works, Harmoniemusik, chamber pieces, works for wind and brass band, orchestral dances, operas, and church pieces. The surviving works are held in collections in Austria, the Czech Republic, Germany, Poland, Slovakia, Sweden, Hungary, Italy, Belgium, and the U.K. The majority of these survive as manuscript sets of parts, and those that can be reliably dated date from 1796 to the mid-1850s.

Clearly, the mere existence of this large body of music that employs the keyed trumpet shows the instrument in a new light, as it proves that it was much more commonly and widely used than most scholars have previously thought. It also puts to rest one of the lingering misconceptions about the keyed trumpet—that the instrument had very little music composed for it. Even more importantly, this newly rediscovered repertory can serve as a body of evidence from which to draw new conclusions regarding how, where, when, and by whom the keyed trumpet was employed, and an examination of it can help provide a fuller and more complete understanding of the instrument’s true legacy and place in musical history.

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4 In calculating these figures, I have treated all works with multiple movements that were meant to be performed together as one continuous piece, such as the movements of a concertos, as a single work. In cases of collections of pieces whose individual numbers were not meant to be performed as a single work, such as sets of pedagogical etudes, I have counted each number as a separate piece. I have also excluded from this count any extra copies, alternate versions, or republications of a particular work.
The Rediscovery of the Keyed Trumpet and Its Music During the Twentieth and Early Twenty-First Centuries

The modern rediscovery of the music composed for the keyed trumpet began around 1900 at the Royal Conservatory in Brussels, where a copy of the score to Joseph Haydn’s 1796 *Concerto in E-flat* was found in the conservatory library by the trumpet professor Alphonse Goeyens. His students were the first modern trumpeters to play the work and performed its modern premiere in 1907, presumably on valved trumpets.\(^5\) Given the piece’s current international acclaim and hegemony as the greatest classical-era solo work composed for the trumpet, it is surprising to learn how long it took for it to receive widespread attention. Perhaps due in no small part to the interference of World War I, it took Prof. Goeyens until 1929 to publish the first modern edition of the work with keyboard reduction,\(^6\) with the first modern edition of the full score being published in 1931 by Alfa Verlag in Berlin.\(^7\)

The first commercial recording of the concerto was produced by Columbia records in 1939 and included only the second and third movements. The British trumpeter George Eskdale, who had performed the full work for a BBC broadcast a year earlier, was the soloist.\(^8\) He performed it on a modern valved E-flat trumpet, which remains the preferred instrument, with the modern B-flat valved trumpet being the second most popular option.\(^9\) This first recording helped to introduce the concerto to a wider audience, and the piece’s eventual popularity and

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\(^7\) Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso*, 20.

\(^8\) Koehler, *Fanfares and Finesse*, 139.

\(^9\) Moore, “Haydn’s Trumpet Concerto,” 3.
acclaim played a substantial role in helping to cement the modern valved trumpet as a legitimate classical solo instrument.\textsuperscript{10}

The Haydn trumpet concerto remained the sole known example of a late classical-era trumpet concerto until 1957, when Johann Nepomuk Hummel’s 1803 \textit{Concerto a Tromba principale in E} was edited by Fritz Stein and published in Leipzig. This first modern edition of the piece was transposed down a half-step to E-flat to allow the work to be performed on E-flat and B-flat valved trumpets.\textsuperscript{11} The first modern performance of the piece was given a year later by Armando Ghitalla, who, due to the unavailability of a trumpet pitched in E at the time, chose to perform the piece in its original key of E on a modern valved C trumpet. He also performed on the first commercial recording of the piece in 1964.\textsuperscript{12} Since then, the Hummel trumpet concerto has become the second most performed piece in the trumpet’s modern classical repertory, second only to the Haydn trumpet concerto.

Despite the undeniable popularity of both pieces, the facts regarding their origins and the instrument for which they were first composed remained largely unknown to most musicians and scholars until 1969, when Reine Dahlqvist published his master’s thesis “The Invention of the Keyed Trumpet” followed by a revised version in English titled \textit{The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger} in 1975.\textsuperscript{13} These publications helped to jumpstart modern scholars’ and trumpeters’ interest in the keyed trumpet, and it is most likely no coincidence that

\textsuperscript{10} Dahlqvist, \textit{The Keyed Trumpet and Its Greatest Virtuoso}, 20.

\textsuperscript{11} Koehler, \textit{Fanfares and Finesse}, 140.

\textsuperscript{12} Koehler, \textit{Fanfares and Finesse}, 141.

the first modern reproduction of a keyed trumpet was made in 1971 by Adolf Egger in Basel, whose firm survives him and continues to build very fine reproduction keyed trumpets today.\textsuperscript{14}

Dahlqvist’s thesis discusses the early development of the keyed trumpet and Weidinger’s involvement in the history of the Haydn and Hummel trumpet concertos, as well as three other surviving pieces that were composed for Weidinger: Leopold Kozeluch’s 1798 \textit{Sinfonia Concertate in E-flat} for mandolin, keyed trumpet, double bass, and piano with orchestral accompaniment; Joseph Weigl’s 1799 \textit{Sonata a Sette} for clavicembalo, viola d’amore, flauto d’amore, cello, keyed trumpet, English horn, and glockenspiel with orchestral accompaniment; and Sigismund von Neukomm’s 1815 Requiem that featured an eight-part brass choir with keyed trumpet.

Since Dahlqvist’s original conclusions regarding the keyed trumpet’s legacy after Weidinger strongly colored the outlook towards the instrument held by most of the scholars who followed him, they bear quoting here:

\begin{quote}
By 1815, few trumpeters had accepted the keyed trumpet; it was probably not used at all in the trumpet corps. Many trumpeters were hostile to this instrument—just as they also were to the valved trumpet, when it appeared in 1818, and during the first two decades after its appearance. Since—with few exceptions—composers did not write melodic trumpet parts, the keyed trumpet was only sporadically used. It was sometimes used in military music, especially in Austria. In Germany, keyed trumpets were made until about 1840.

In England, the keyed trumpet had no success. English players used their slide trumpets, which they regarded as a superior instrument. In France the keyed trumpet was called an “Italian Trumpet,” since these instruments were played by visiting Italian trumpeters … In Italy, it was sometimes used as a solo instrument, both in solo concertos and operas.

The keyed trumpet could not survive comparison with the valved trumpet, which became the most universally employed type of trumpet around 1840, especially in military bands, where it was used around 1830 and in some instances as early as 1820.\textsuperscript{15}
\end{quote}

\textsuperscript{14} Dahlqvist, \textit{The Keyed Trumpet and Its Greatest Virtuoso}, 20.

\textsuperscript{15} Dahlqvist, \textit{The Keyed Trumpet and Its Greatest Virtuoso}, 21.
As one can see, at the time, and based on the materials available to him, Dahlqvist concluded that despite the keyed trumpet’s early successes, it did not gain widespread acceptance, was very rarely employed, and had very little music composed for it. The influence of Dahlqvist’s thesis on later keyed trumpet researchers cannot be overstated. Even after forty years, it remains the most referenced resource on the keyed trumpet—you will probably have observed that it has already been cited several times in this introduction—and his original findings remained largely unchallenged until relatively recently. The vast majority of keyed trumpet researchers who followed immediately after him sought to build upon his research, either adding to the information surrounding Weidinger, the development of the keyed trumpet, and the music written for it, or exploring avenues that Dahlqvist only briefly touched on or did not cover in his thesis.

The first public performance of the second and third movements of the Haydn trumpet concerto on the keyed trumpet was given by David Hickman at Wichita State University in the Spring of 1972. The first complete performance of the piece on keyed trumpet with orchestral accompaniment took place on March 24, 1973 in Motala, Sweden with Åke Öst serving as the soloist. It would be over a decade before the Hummel trumpet concerto received a proper commercial recording on the original instrument. In 1987 Friedemann Immer became the first trumpeter to record the Hummel concerto in its entirety on the keyed trumpet, which allowed the world at large to hear the piece performed in a historically informed manner for the first time.


One of the earliest scholars to expand on Dahlqvist’s groundbreaking work was Matthew McCready, in his 1984 article “An Idiomatic View of the Keyed Trumpet through Two Concerti.”19 In it he undertakes a comparative analysis of the Haydn and Hummel concertos and attempts to draw conclusions about how each composer went about constructing their work while keeping the idiomatic limitations of the keyed trumpet in mind. He also suggests that continued development of both the keyed trumpet and Weidinger’s skills as a performer on the instrument may have influenced Hummel to make more use of chromatic pitches in his concerto and to write it in a more technically demanding fashion than its predecessor.20

The first PhD dissertation to address subjects not strongly tied to Dahlqvist’s thesis was Friedrich Anzenberger’s 1989 “Ein Uberblick über die Trompeten und Kornettschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis ca. 1880” (A Survey of Method Books for Trumpet and Cornet in France, England, Italy, Germany, and Austria between ca. 1800 and ca. 1880), which includes a substantial section devoted to the method books written for the keyed trumpet, knowledge of which greatly expanded scholars’ understanding of how and where the instrument was being learned and played.21 Much of this information was later published in English in his 1994 International Trumpet Guild Journal (ITGJ) article titled “Method Books for Keyed Trumpet in the 19th Century: An Annotated Bibliography.”22


Also in 1989, the first rediscovered piece beyond those discussed in Dahlqvist’s thesis was edited by John Wallace and Trevor Herbert and published by Faber Music. This piece was the *Divertimento in D for Keyed Trumpet and Orchestra* currently attributed to Joseph Fiala, which, while being a much simpler piece in terms of length, structure, and technical demands when compared to the Haydn and Hummel concertos, was a welcome addition to the then small repertory of known keyed trumpet pieces. Unfortunately, this edition was published with only a piano reduction and a transposed part for B-flat trumpet, which, while making the piece accessible to modern performers, made it difficult for anyone who wanted to perform the piece as it was originally intended, on keyed trumpet in D.\(^{23}\)

Three years later, yet another important analysis of the Hummel trumpet concerto, which further built upon the article by McCready, was published—Ian Parsons’s 1992 “Johann Nepomuk Hummel’s ‘Rescue’ Concerto: Cherubini’s Influence on Hummel’s Concerto.” Parsons discusses the various influences that Cherubini’s music had on Hummel’s concerto, and more specifically points out the direct quotation of the march theme from the act two finale of Cherubini’s rescue opera *Les deux journées* in the work’s third movement.\(^{24}\)

In 1993, Edward Tarr published the first part of his extensive article titled, “The Romantic Trumpet” in the *Historic Brass Society Journal (HBSJ)*. In it, he discusses the development and use of the various kinds of trumpets employed during the nineteenth century, including the natural trumpet, the hand-stopped trumpet, the slide trumpet, the keyed bugle, various early valved trumpets, and the keyed trumpet. In his section on the keyed trumpet he


became, to the best of my knowledge, the first author in English scholarship to discuss the use of the keyed trumpet in Vincenzo Bellini’s 1831 opera *Norma*, thus providing new evidence for the use of the keyed trumpet by Italian opera composers during the early nineteenth century.25

Part two of Tarr’s “The Romantic Trumpet” was published in 1994, and mainly focuses on the composer Josef Kail, who was responsible for the first solo pieces composed for the early valved trumpet. It also includes extensive appendixes that lists all of the then-known treatises for keyed trumpet, as well as a number of previously unknown works for the instrument, including: Michele Puccini’s 1838 *Concertone per 4 instrumente in F* scored for flute, clarinet, keyed trumpet, horn, and orchestra; Giuseppe Ghedini’s 1842 *12 Studi per tromba a chiavi*; an *Andante in F* by “Hofner,” scored for solo horn and keyed trumpet with orchestral accompaniment; and an *Offertorium* scored for bass solo, keyed trumpet obbligato and orchestra by Johann Baptist Schiedermayr. Although Tarr noted the existence of these pieces, he did not discuss them in detail.26

The next groundbreaking recording of keyed trumpet music on period instruments was produced by Capriccio in 1995 and feature Reinhold Friedrich as the keyed trumpet soloist. Not only did this album include new recordings of the Haydn and Hummel trumpet concertos, it also included the first commercial recording of the *Concertone per 4 instrumente in F* by Michele Puccini.27 Unfortunately, no modern edition of the score to the *Concertone* has appeared, and all my efforts to procure a facsimile of the piece’s surviving parts have come to naught. So, completing an analysis of this piece, save for an aural one, remains impossible.


In 2000, Edward Tarr published the first modern edition of Giuseppe Verdi’s *Adagio for Trumpet and Orchestra*. In his foreword to this edition, Tarr states that he believes that this piece was composed for the early valved trumpet. I, however, strongly disagree with this viewpoint and believe that the piece was most probably intended for the keyed trumpet for reasons that will be discussed in Ch. 5. Tarr published two separate versions of his edition: one has a keyboard reduction of the orchestral accompaniment, and includes a copy of the original solo part for trumpet in D, as well as transposed parts for trumpet in B-flat, horn in F, and trombone, thus making the piece as accessible as possible to both modern and period performers. The other version includes a full score, the solo parts mentioned above, and a complete set of the orchestral parts.

The following year Crispian Steele-Perkins released the album *Classical Trumpet Concertos*, which featured him performing, among other works, the Haydn and Hummel trumpet concertos on keyed trumpet with the King’s Consort conducted by Robert King. Steele-Perkins’ performances of both the Haydn and Hummel trumpet concertos are some of the finest produced using the original instrument, and two of my personal favorite recordings of these works. The first full recording of Sigismund von Neukomm’s 1815 *Requiem* with brass choir was made in 2002. Despite this recording being quite fine, it was not produced using period

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brass instruments, so it is of limited usefulness to those wanting to know how the piece might have sounded when it was first performed. In 2003, Tarr published an edition of Koželuch’s *Sinfonia concertante*. Probably realizing that this piece was of primary interest to those wanting to perform it on the keyed trumpet, Tarr chose to include in his edition a full score, a full set of the orchestral parts, and, most importantly, the work’s original keyed trumpet part.\(^{32}\) This publication and his full orchestral edition of Verdi’s *Adagio* helped to mark the beginning of a shift in attitude on the part of publishers towards producing modern editions of keyed trumpet music that could be useful to both modern and period performers.

Also in 2003, Roland Callmar published his dissertation “Die chromatische Trompete, Die Entwicklung der Naturtrompete bis zur Einführung der Ventiltrompete 1750-1850,” which included the most extensive, until recently, study of the organological development of the keyed trumpet.\(^{33}\) That same year two albums that featured keyed trumpet music performed on the original instrument were released. One was an album recorded by Crispian Steele-Perkins titled *The Regent’s Bugle*, which included music performed on the English slide trumpet, an early two-valved trumpet, a cornopean, and a six-keyed trumpet built in 1804. The album’s two tracks that feature the keyed trumpet are of him performing his reconstruction of what he believed to be the original 1802 trio version of what would later become the second and third movements of the Hummel trumpet concerto, which he believes to have been scored for violin, keyed trumpet, and piano.\(^{34}\)

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\(^{34}\) *The Regent’s Bugle*, perf. Crispian Steele-Perkins et al., Crispian Steele-Perkins, 2003, compact disc.
The recording is superb and since Steele-Perkins chose to perform the piece on an instrument built near the period of the trio’s composition, it presents an excellent approximation of how the piece may have sounded at the time of its premiere. He also makes a number of unique choices regarding performance practice, including his choice of tempi, and, most noticeably, how he performs the trill at the beginning of the second movement, which he interprets as being more of a tremolo—alternating between the naturally closed note and a keyed alternate fingering—rather than a proper trill between the written note and its upper neighbor. Regrettably, Steele-Perkins has never published his reconstruction of the Hummel trio, so other performers have yet to be able to try their hand at performing it.

The other album with keyed trumpet music released in 2003 featured Gabriele Cassone on what appears to be a keyed trumpet with six keys—if the album’s cover is to be believed—performing both the Haydn and Hummel concertos with Alessandro Maggiore conducting the Academia Montis Regalis. Cassone’s recording of the Haydn and Hummel concertos should rightfully be considered his crowning achievement on the instrument, and demonstrate that, in the right hands, a keyed trumpet could produce a performance of both works that was equal to or even better than those made using modern valved trumpets. Cassone reissued his recording of the Haydn and Hummel concertos on keyed trumpet as part of a CD included with his 2009 book on the history of the trumpet, titled The Trumpet Book.

Even given the often tectonic pace of musicological academia, it is fair to say that the rate of production of keyed-trumpet-related materials since Dahlqvist’s 1967 thesis was plodding to

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35 *Haydn, Hummel Concerti per tromba*, with Gabriele Cassone (keyed trumpet) and Academia Montis Regalis, conducted by Alessandro Maggiore, Amadeus, AM158-2 DP, 2003, compact disc.

say the least, and certainly not explosive by any stretch of the imagination. This might appear to some as an indication that there simply was not much to say about the keyed trumpet or its music, and also seemed to corroborate Dahlqvist’s initial conclusion that keyed trumpet music was rather rare in general. But this lethargic rate of production started to pick up considerably starting in and around 2006. In 2006, the trumpet professor at the Hochschule der Künste Bern (HKB), Dr. Markus Würsch, began a research project on the keyed trumpet with the financial support of the Schweizerischer Nationalfonds. The main goal of this project eventually became the development of a keyed trumpet that would allow modern players to achieve the most even tone and best intonation possible while performing the Haydn and Hummel trumpet concertos. The project culminated with the production of a modern prototype of a nine-keyed keyed trumpet based on an instrument from 1840 by Carl Gottlob Schuster held in the Burri Museum in Zimmerwald, Switzerland.37

The results of this project were presented at the Romantic Brass Symposium on February 12-14, 2009, which was hosted at the HKB. Dr. Würsch and eleven other scholars, including Reine Dahlqvist, presented papers on various keyed trumpet topics, including builders, players, composers, and the organological development of the instrument.38 However, none of these papers presented any newly rediscovered pieces of music for the keyed trumpet. This being said, never before had so many scholars gathered together in one place to discuss and debate subjects


related to the keyed trumpet, and, as we will see, this one event can be pointed to as the moment when keyed trumpet research gained a newfound vigor that has continued to present day.

A lecture recital given on February 14 during the conference featured a performance of the *Divertimento* attributed to Fiala with Markus Würsch presumably performing the work on the nine-keyed reproduction instrument made for the HKB project with Edoardo Torbianelli on piano. Though I do not know for certain, the solo part in D from Edward Tarr’s full orchestral edition of the Fiala *Divertimento*, which was published that same year by Martin Schmid, may have been used for this performance. The recital also included a performance of the introduction to Elvino’s Act II aria from Vincenzo Bellini’s 1831 opera *La Sonnambula*, which originally featured a duet for two keyed trumpets crooked in D. Prof. Würsch and Mr. Torbianelli were joined on this piece by Gabriel Mayer Hétu, who played the second keyed trumpet part. The performance of this piece was introduced by Luca Zopelli, whose critical edition of *La Sonnambula* would be released in August later that year, and a recording of the performance was uploaded to YouTube a year later.

That same year, Editions BIM in partnership with the HKB published a facsimile of C. Eugène Roy’s 1824 *Méthode de Trompette sans Clef et avec Clefs*, one of the earliest and most

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extensive methods for the keyed trumpet.43 The facsimile included an introduction and analysis by Adrian V. Steiger, who was a student of Würsch’s at the HKB, completing his master’s thesis “Die Klappentrompete—Materialien zu ihrer Geschichte und Musik” in 2008.44 From this he derived most of the information presented in his introduction to the facsimile.45 Steiger presented his paper “Von der Trompette avec Clefs, der Klappentrompete und dem Flageolet. Neue Recherchen zu den Schulen für Klappentrompete und deren Autoren,” which was also derived from his master’s work, at the 2009 Romantic Brass Symposium.

The discussions about the keyed trumpet that took place at the 2009 Romantic Brass Symposium in Bern were apparently so spirited that a session devoted to the keyed trumpet was included as part of the next conference hosted by the HKB on October 2-4, 2010 to continue them.46 One of the two papers presented during this session was by Jaroslav Rouček’s “Johann Leopold Kunerth (1784-1865),” which discussed Johann Leopold Kunerth and his involvement in the early development of the keyed trumpet.47 He also talked about a number of pieces by Kunerth that make use of chromatic trumpet parts. One is a set of 601 duets for two trumpets


found in three manuscript volumes dating from between 1840 and 1847, a set of 100 quartets for three trumpets and bass-flügelhorn, and a set of 118 quartets for 2 trumpets, flügelhorn, and baritone. Rouček argues in his article that, even though the early valved trumpet appears to be the most likely instrument for which these parts were originally composed, they could have also been intended for the keyed trumpet. However, since their chromatic trumpet parts go lower than most keyed trumpets can play, I am unconvinced that these parts were meant for the keyed trumpet. The other works that Rouček discusses are a Quintet for flute, clarinet in A, trumpet in D, viola, and guitar, and a two sets of Quartets for flute, guitar, viola, and klappentrompete, both undated.

The 2010 HKB symposium included a recital that featured Markus Würsch performing the Haydn Trumpet concerto on keyed trumpet. The papers read at the 2009 and 2010 symposia about the keyed trumpet were eventually published by Edition Argus in 2015, and while some of the information that they presented had found its way into other printed sources written by their respective authors prior to 2015, much of it, even after the Argus publication, appears to have still not found widespread attention. This is especially true in regard to English-speaking scholarship, as the majority of these paper were published in German.

Despite the delay in the publication of the papers from these two symposia, major works related to the keyed trumpet began to appear much more quickly and frequently than in previous

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49 Rouček, “Johann Leopold Kunerth,” 81-82.


years. Continuing their partnership from the previous year, Editions BIM and HKB published a facsimile of the autograph score of the Hummel concerto in 2011. They also published a companion booklet written by Edward Tarr, which provides a historical introduction to the piece, an analysis of the work, critical commentary, and parts for trumpet in E and B-natural. The E trumpet part also includes, on a separate staff or printed in red, the various additions made to the original trumpet line in the score, thus allowing performers to decide which “version” of the trumpet part they would like to perform. The inclusion of a transposed part for trumpet in B may seem odd, but Tarr believes that performing the piece on a modern trumpet in B would be the best option if one wanted to both perform the piece on a modern valved trumpet and maintain the original key of E.

This steady stream of keyed trumpet facsimiles was continued by the Internationalen Gesellschaft zur Erforschung and Förderung der Blasmusik (IGEB) with their publication of the Andrea Nemetz’s 1827 Allgemeine Trompeten-Schule, with an introduction written by Friedrich Anzenberger, in 2011. That same year John Wallace and Alexander McGrattan published their book The Trumpet, which was, at the time, the most comprehensive book published in English.


on the history and development of the trumpet in Western music. While it includes a chapter devoted to the Haydn and Hummel trumpet concertos and their legacy, it makes no reference to any of the rediscovered pieces for keyed trumpet mentioned in Tarr’s 1993 or 1994 articles and does not take into account the new information concerning the instrument presented at the HKB conferences of 2009 and 2010. On January 4, 2011 Ars Produktion released the album *Forgotten Treasures, Vol. 9: Virtuose Trompetenmusik*, which featured the first commercially available recordings of the Fiala *Divertimento* and the Koželuch *Sinfonia Concertate*, as well as a newly rediscovered *Offertorium* scored for solo soprano, keyed trumpet obbligato, choir, and orchestra by Johann Baptist Schiedermayr. The album was recorded on period instruments with Robert Vanryne on the keyed trumpet.

Prior to my research, the largest step forward in keyed trumpet music research since Dahlqvist’s 1967 thesis was Jaroslav Rouček’s 2012 PhD dissertation “Chromatizace žesťových hudebních nástrojů v 1. pol. 19. st., nástroje opatřené klapkovým mechanismem.” In it, Rouček looks at the instrument’s early development, adds to the information regarding the music composed for Weidinger, takes a closer look at Kunerth’s involvement in the keyed trumpet’s development and his compositions for the instrument, and provides a reconstruction of the earlier quartet version of the Hummel trumpet concerto for keyed trumpet, violin, cello, and piano.

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57 *Forgotten Treasures, Vol. 9: Virtuose Trompetenmusik*, perf. Robert Vanryne, cond. Michael Alexander Willens, Ars Produktion, 2011, compact disc. Schiedermayr composed more than one Offertorium, and the Offertorium found on this album is not the same piece as the Offertorium listed in Tarr’s 1994 HBSJ article, but rather a different work entirely.

Rouček’s dissertation also includes an appendix that lists the titles, composers, and locations of twenty-nine previously unknown surviving sources of music with keyed trumpet, as well as information about four pieces that are lost. Based on the works that he lists in his appendix, it appears that Rouček’s main concern was to study pieces that had prominent keyed trumpet solo lines, which means that he often overlooked pieces that had less prominent keyed trumpet parts that were housed in the same libraries and archives that he investigated. He also extended his investigation to only a handful of collections housed in the Czech Republic and Sweden, which included the Statens Musikbibliotek in Stockholm, the Czech National Museum Library in Prague, and the Prague Conservatory Library.

His decision to investigate a limited number of collections for surviving keyed trumpet works also meant that a great number of surviving pieces housed in other collections in other countries were not accounted for. These statements are not criticisms of Rouček’s work, but rather a recognition of the scope and goals of his dissertation, which he more than succeeded at achieving. In other words, his main goal was not to undertake a comprehensive study of the music written for the keyed trumpet, but rather to focus on the soloistic music that he could find in a few institutions. The fact he managed to add so substantially to our knowledge of the surviving and lost works composed for the keyed trumpet while at the same time adhering to a limited focus should be commended.

Unfortunately, this major step forward has suffered much the same fate as the papers composed for the 2009 and 2010 HKB symposia, since, as of this writing, Rouček’s dissertation does not appear to have been recognized in any of the academic works that discuss the keyed trumpet that have followed it. This is most likely because his dissertation was written in Czech,

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which is read by far fewer scholars worldwide than German or English, and has yet to receive a
translation into either of these languages. I myself only became aware of its existence in the
winter of 2016, when, as a matter of curiosity, I ordered a copy of Rouček’s modern edition of
Johann Leopold Kunerth’s *Offertorium, Op. 10 für Sopran und (Klappen-)Trompete im Auszug
mit Begleitung des Pianoforte (optional mit Chor)*, and saw his reference to it in his introduction
to the edition.\(^6^0\)

While his dissertation has not received widespread recognition, his reconstruction of the
quartet version of the Hummel concerto was published by Martin Schmid Blechbläsernoten in
2012. The reconstruction can be performed as either a quartet for trumpet, violin, cello, and
piano, or a trio for trumpet, violin, and piano. It was published in two versions, one in the
original key of E-major, and another transposed into the key of E-flat. The E-flat version was
obviously produced with modern players in mind and includes a score, parts for violin, cello, and
piano, and three copies of the trumpet part, one for trumpet in E-flat, another transposed for
trumpet in B-flat, and a third transposed for trumpet in C.\(^6^1\)

The E-major version also includes a score, parts for violin, cello, and piano, and three
copies of the trumpet part. As one would expect, one copy is for trumpet in E, and a second is
transposed for trumpet in C, presumably for players who want to perform the piece in its original
key on the modern C trumpet. The third trumpet part is a bit perplexing as it is intended for a

\(^{6^0}\) Johann Leopold Kunerth, *Offertorium, Op. 10 für Sopran und (Klappen-)Trompete im Auszug mit
Trompete/n (Nagold: Musikverlag Martin Schmid, 2015), III.

\(^{6^1}\) Johann Nepomuk Hummel, *Quartett in E für Klappentrompete, Violine, Violoncello und Pianoforte (Trio für Trompete, Violine und Klavier)*, ed. Jaroslav Rouček and Jan Valta, Edition Immer, Reihe VII:
Kammermusik mit Trompete (Nagold: Musikverlag Martin Schmid, 2012); Johann Nepomuk Hummel, *Quartett in Es für Klappentrompete, Violine, Violoncello und Pianoforte (Trio für Trompete, Violine und Klavier)*, ed. Jaroslav
Rouček and Jan Valta, Edition Immer, Reihe VII: Kammermusik mit Trompete (Nagold: Musikverlag Martin
keyed trumpet that can change crookings from E, C, and D between various. According to Rouček’s introduction to this edition, he believes that this may have been one possible way that Weidinger may have performed the piece, which would have allowed him to reduce the intonation and fingering technique problems that one encounters when performing on a keyed trumpet crooked only in E.62 While—as will be discussed in Chapters 1 and 2—it is most likely that Weidinger’s instrument was capable of being crooked into each of these keys, I believe that this method of performance is highly speculative, and most likely not the way Weidinger would have performed the piece, given the fingering difficulties that are created when shifting crookings on the keyed trumpet; these difficulties will be discussed in Ch. 5.

On September 23, 2012, Markus Würsch uploaded two professionally produced videos to YouTube of himself performing the second and third movements of the Haydn trumpet concerto on what I presume to be one of the experimental keyed trumpets produced during his continued work at the HKB.63 While there had been videos of people performing on the keyed trumpet uploaded to YouTube before, none had anywhere near the level of polish and high production values as these, and none were close to being as well performed. In other words, Würsch’s performances on both videos are simply the best performances of these two movements caught on video up till that point and allowed people the world over to both hear and see these works performed well on the instrument for which they were originally intended.


Twenty-thirteen was another eventful year for keyed trumpet scholarship with two important publications. The first was the book *Trumpets and Other High Brass, Vol. 2: Ways to Expand the Harmonic Series* by Sabine Klaus, who had also presented a paper at the HKB 2009 Romantic Brass Symposium titled “Die englische Klappentrompete - eine Neueinschätzung,” whose content was later incorporated into this book. The chapter on the keyed trumpet is, as of this writing, the most extensive source of information on the organological development of the instrument and adds greatly to our understanding of where and how the instrument spread in Europe during its time of use. The chapter features color photographs of all the various keyed trumpets examined, scientific analyses of the timbral properties of the keyed trumpet, explains in detail how each instrument works, and has fingering charts for each instrument. The book also includes a companion DVD with videos of Barry Bauguess and Crispian Steele-Perkins demonstrating several of the instruments examined in the chapter. In short, the book offers information that is useful to historians, performers, and the more scientifically inclined.

However, since the chapter’s main goal is to discuss the physical development of the instrument, it should come as no surprise that only about half a page out of its thirty-two pages is devoted to the music written for the keyed trumpet. And while, Dr. Klaus recognizes the

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67 Klaus, *Trumpets and Other High Brass*, 2:188.
instrument’s early history in regards to Weidinger, its later use in military bands, and its employment in the Italian opera pit, she makes no mention of its use in church music, which was already made evident by the two Offertoriums with keyed trumpet obbligatos by Schiedermayr mentioned earlier in this introduction, as well as a number of pieces that are listed in Rouček’s 2012 dissertation.

The other publication of 2013 was the first complete recording of the original 1831 version of Bellini’s *Norma*, based on the critical edition by Maurizio Biondi and Riccardo Minasi and produced by Decca records.\(^{68}\) This recording is particularly significant to keyed trumpet research, as the instrumental ensemble used to produce the recording, the Orchestra la Scintilla lead by Giovanni Antonini, was of a similar instrumentation and number of performers as the opera’s premiere performance, and exclusively used period instruments, including keyed trumpets. The recording is excellent and sounds drastically different from the recordings of the opera that have come before it. This is, however, not a bad thing, as researchers and opera fans alike finally have the opportunity to hear the opera performed as it might have sounded during Bellini’s lifetime. As of this writing, the critical edition used during the production of this album has yet to be officially published, as the editors are still working on their critical notes. However, a performance score, sans critical notes, has been made available to rent from Bärenreiter as of 2015 for the purposes of performance and study.\(^ {69}\)

Ever since the publication of Dahlqvist’s thesis in 1967, the narrative regarding Haydn and Weidinger’s close and amicable relationship and how it helped lead to the generation of the

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Haydn trumpet concerto had been accepted as a matter of course. However, in 2014, Bryan Proksch published his article “Reassessing Haydn’s Friendship with Anton Weidinger” in the HBSJ. In it, he points out that this narrative is based on a number of assumptions that the then available evidence did not seem to support, and makes a strong argument based on his own reinterpretation of this evidence that Weidinger and Haydn were probably closer to being acquaintances at the time of the concerto’s composition than longtime friends. He then goes on to argue that Haydn was therefore most likely was not acquainted with the playing capabilities of Weidinger’s keyed trumpet, and rather than writing his concerto specifically for Weidinger’s instrument, he instead composed an “abstract theoretical work” for an “archetypical chromatic trumpet as he imagined it would eventually be.” This assertion is by far the most controversial of all of Proksch’s theories, and I shall return to it in Ch. 1.

On May 1, 2015, Michael Lorenz, though he does not mention Proksch’s article directly, published his article “Six More Unknown Godchildren of Joseph Haydn” on his blog, which pokes quite a few holes in Proksch’s original findings. Though Lorenz stated that, “I shall not present a detailed biography of Anton Weidinger in this blogpost. This extensive task should be done by Haydn scholars, whose job it is to do this kind of work,” he then goes on to deliver the most detailed biography of Weidinger and his family history to date, based on new documentary sources previously unaddressed by keyed trumpet scholars. It does not take much imagination to read between the lines for Lorenz’s unstated indictment of Weidinger scholars, and specifically


of Proksch, and while I feel that his implied criticisms are overly harsh, I will leave the judgement as to whether Lorenz is justified in doing so up to the reader.

As the title of Lorenz’s blog post suggests, he found evidence of Joseph Haydn being a godfather to six of Anton Weidinger’s children, and new evidence that indicated that Haydn was the witness and officiate for the bride at Weidinger’s first wedding in 1797. Furthermore, this evidence also showed that Weidinger’s first wife Susanna had been orphaned and was living in Haydn’s home before the wedding took place.73 The implications of all this evidence is that Weidinger and Haydn did, in fact, know each other very well before the composition of the Haydn’s concerto via their relationship with Susanna, which meant that Weidinger would have had ample opportunity to share his new instrument with Haydn and explain its playing capabilities while he was courting her.

Some months later in 2015, Proksch published an article that served as the continuation of his 2014 article titled “Anton Weidinger’s Repertory for the Keyed Trumpet.”74 In his previous article, he stated that he intended to continue on to, “examine possible ways in which Weidinger managed to convince Haydn to write the work [Haydn’s trumpet concerto] in the absence of a close friendship during the short time which they were both in Vienna.”75 Proksch recognized the importance of Lorenz’s findings in the introduction to his second article and concluded that the request to compose the concerto most likely came through Susanna, even going so far as to state that the concerto could have been composed as a wedding gift for the


newly married couple. This of course meant that his first goal in writing this second article had already been accomplished by someone else.

However, his second stated goal of wanting to take a “look at the other surviving works written for Weidinger in an effort to better contextualize Haydn’s concerto in comparison to the more practical works written for his newly-invented yet short-lived instrument” was one that he accomplished to a much higher degree of success, with the exception of a few small issues. First, the list of works written for Weidinger that he presents in this article is incomplete, and he includes only those pieces that were known to Dahlqvist in his 1967 thesis. Second, Proksch continues, despite the new evidence presented by Lorenz, to assert that Haydn composed his concerto for an abstract instrument, or at the very least one that was not fully developed yet.

He argues this point by correctly pointing out that Weidinger did not perform the Haydn trumpet concerto until 1800, and in the meantime performed two pieces by Leopold Koželuch and Joseph Weigl. Since both of these works are far less technically demanding than the Haydn concerto’s part, Proksch reasons that Weidinger’s keyed trumpet was either not developed enough to perform Haydn’s concerto at the time of its writing, or that Weidinger himself was not capable of playing the piece until four years after its composition. Despite the incomplete nature of his list of works written for Weidinger, Proksch does make a good point and his argument in favor of his interpretation of events is well made in his article. But that being said, I am still not completely convinced by his explanation of events, and will explain why in Ch. 1.

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Twenty-fifteen also saw several other important publications and recordings released, perhaps the most important of which is the previously mentioned collection of papers presented at the 2009 and 2010 Romantic Brass symposia, and the performance score of Bellini’s *Norma* used in the recording of the opera discussed above. Unfortunately, most of the papers from the symposia were published in the language in which they were first presented, meaning that the majority of them were published in German, which has delayed the important information that they present from reaching a greater English-speaking readership.\(^79\)

Fortunately, the other materials that became available in 2015 are far more accessible to English readers. The first was Rouček’s modern edition of Johannes Leopold Kunerth’s *Offertorium*, Op. 10 for Soprano and Keyed Trumpet with keyboard accompaniment with optional choir. It is, like his earlier reconstruction of the Hummel Quartet, very well-produced, with a score, a set of parts that includes four copies of the four-part choir parts in short score form, the originally keyed trumpet part, and transposed versions of the solo part for C and B-flat trumpet.\(^80\) The second was a YouTube video produced by the HKB of Markus Würsch performing the Fiala Divertimento with piano accompaniment on what appears to be yet another one of the experimental keyed trumpets built as part of his research.\(^81\) This was followed by yet another YouTube video of him performing the so called “second” version of the first movement of the Hummel trumpet concerto, which is based on the penciled-in changes made to the trumpet

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80 Kunerth, *Op. 10 Offertorium für Sopran und (Klappen-)Trompete*.

line of the autograph score to the concerto. As far as I am aware, this remains the only professionally made recording of this altered version of the movement.

The following year Rouček published his 2016 modern edition of Kunerth’s *Quintet* for Flute, Clarinet in A, Keyed Trumpet in D, Viola, and Guitar, which he discusses at length in his 2012 dissertation. Like his edition of Kunerth’s *Offertorium*, it includes a score, a complete set of parts, the original D trumpet part, transposed parts for trumpet in C and B-flat, and an introduction with useful information. This was then followed in 2018 by Immer’s modern edition of a sacred *Aria in G* by Jos. Schmied for soprano, keyed trumpet in D, and organ, the first recording of the Neukomm’s 1815 *Requiem* on period instruments featuring the Wallace collection performing the work’s brass choir parts, and a YouTube video of Markus Würsch performing the first movement of the Haydn trumpet concerto on what appears to be an instrument with nine keys.

In 2019, Francesco Gibellini uploaded a videos to YouTube of himself playing the *Divertimento* attributed to Fiala, and another in 2020 of him performing the second movement

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85 *Resonances of Waterloo*, performed by St. Salvator’s Chapel Choir and the Wallace Collection, conducted by Tom Wilkins and Anthony George, Sanctiandree, SAND0007, July 6, 2018, compact disc.


of the Haydn trumpet concertos.88 Both of these videos are very well performed, and he
produced them using a reproduction instrument with five keys made by Cristian Bosc in 2018
based on an 1830 keyed trumpet by G. Agliati. As of this writing, the two most recently
published modern editions of newly rediscovered keyed trumpet music are Gabriele Cassone’s
edition of Giuseppe Alessandro Scaramelli’s 1845 Variazioni Brillanti, Op. 13 for keyed trumpet
and piano,89 the 2022 edition of Joseph Hößner’s Introduction e Polonaise, for solo keyed
trumpet and orchestra edited by Immer and me.90 Rather than releasing the full orchestral version
of the Hößner’s Introduction et Polonaise, for the sake of accessibility, Immer and I decided to
instead use a piano reduction of the piece’s accompaniment that was created by a contemporary
of Hößner for our edition. Our edition also includes an introduction authored by me based on my
dissertation research. If there is interest, we may also publish a full orchestral edition of the work
sometime in the future.

This Dissertation

I have devoted the first three chapters of this dissertation to discussing the music
composed for the first three known keyed trumpet players, beginning with Anton Weidinger in
Chapters 1 and 2, and then move onto Anton Khayll and Joseph Werner in Ch. 3. The pieces and
events discussed in these first three chapters are presented in chronological order, save for a few
that are covered at the end of Ch. 2 and beginning of Ch. 3 that overlap with one another, but that


I chose to keep separate for the sake of clarity. Beginning with Ch. 4, I devote each of the remaining chapters to music for the keyed trumpet that was employed in various contexts and settings.

Ch. 4 discusses the keyed trumpet’s use in chamber ensembles and military bands, Ch. 5 its use in Italian music, Ch. 6 its use at the Prague Conservatory, Ch. 7 its use in orchestral dance music, and Ch. 8 its use in sacred music. Since many of the events and much of the music discussed in these chapters happened or were composed concurrently with one another, I have organized Chapters 4 through 7 in the order that the keyed trumpet was first used within each of these contexts, with the earliest being Harmoniemusik in Ch. 4, and the latest orchestral dance music in Ch. 7. Even though the earliest evidence of the keyed trumpet being used in sacred music predates that of its use in orchestral dance music, I have chosen to leave my discussion of the former for last, since church music makes up the largest part of the instrument’s surviving repertoire.

As this dissertation’s primary focus is the music composed for the keyed trumpet, it should come as no surprise that I have chosen to include a plethora of examples of the works that I examine. When practical, I have chosen to include images of the original source documents of these works, but other times I felt it best to present this music in the form of excerpts, parts, or scores produced using modern music notation software. In these cases, I have chosen to reproduce the music as closely as possible to how it appears in its original sources, and to make editorial changes only when absolutely necessary, with any editorial changes being placed within square brackets or indicated as such by text explanations. The only exception to this editorial rule are the lyrics of voice parts, which I have chosen to present using modern text setting conventions for the sake of legibility. Unless otherwise noted, all music appearing in the body of
this dissertation’s text as examples and in its appendices were produced and edited by me. With these explanations out of the way, I think it is time to begin my discussion of the history of the music composed for the keyed trumpet, and, to paraphrase a famous fictionalized Austrian character, I will start at the very beginning, since it is a very good place to start.
CHAPTER 1

ANTON WEIDINGER AND THE FIRST KEYED TRUMPET WORKS (1766-1803)

Anton Weidinger’s Early Life and Career

Anton Weidinger was born on June 9, 1766 at the Waisenhaus (orphanage) Unser lieben Frau am Rennweg in Vienna, the fourth child of Maria Catherina Vögl and Joseph Weidinger (1723-1784). Joseph Weidinger was a trumpeter who began his training as an apprentice to the Thurnermeister (head of the municipal band) of Mödling in 1749 and became the trumpet instructor at the Waisenhaus am Rennweg in 1764. Joseph’s post at the Waisenhaus must have been an important position, as the orphanage was well known for its sizable orchestra and its trumpet corps, which had grown to have nineteen trumpeters and three timpanists by 1774. The orphanage’s trumpet corps was so well regarded that it had the honor of performing under the direction of Wolfgang Amadeus Mozart for the Hapsburg Empress Maria Theresa and her entourage when she visited the orphanage on December 7, 1768.

All three of Anton’s older brothers were musicians. His eldest brother, Johann Michael (1753-1784), worked as a musician at St. Stephan’s in Vienna. His second eldest brother, Joseph (1755-1829), served as trumpeter in the military and in both the Imperial trumpet corps and court opera in Vienna. And his third eldest brother, Franz (1760-1806), was likewise a field trumpeter in his early career, and later a trumpeter in the Viennese court theater orchestra. It is most likely that Anton and his brothers’ first music instructor was their father Joseph. Anton would

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eventually become apprenticed to the *Oberhoftrompeter* (head court trumpeter) of the Hapsburg court in Vienna, Johann Peter Neuhold (1712-1801). He was released early from his apprenticeship on September 18, 1785. His certificate of apprenticeship explains his early release before the completion of the customary two-year training period as being due to his own “Fleiß” (diligence), which suggests that Anton was both hard-working and talented, though he most likely had a head start studying with his father and the benefit of studying with Neuhold, presumably one of the finest trumpeters in Vienna.⁴

Not long after being released from his apprenticeship, Anton joined Prince Adam Kazimierz’s cuirassier regiment, where he served as a field trumpeter until his discharge on July 26, 1787. In October of 1787, he joined the dragoon regiment of the Holy Roman Emperor Joseph II as a field trumpeter and saw real combat duty during the Austro-Turkish War of 1788–1791.⁵ After living the military life for several years, Weidinger left the regiment on April 10, 1792 and began to seek employment as a trumpeter in Vienna. Later that same year Anton took up his first permanent trumpet playing position in the orchestra of one of Vienna’s smaller theaters—one of its so-called *k. privilegiiertes Theater*—but it is not completely clear in the available literature which theater. Brian Proksch and Edward Tarr think that it was most likely the Marinelli Theater in Leopoldstadt, where Weidinger was listed as the second trumpet in 1796 and 1823.⁶

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Weidinger’s Early Keyed Trumpet Experiments and His Possible Inspirations

According to the article that he placed in the March 22, 1800 edition of the *Wiener Zeitung* (*WZ*) that announced the premiere of the Haydn *Trumpet Concerto*, Weidinger began to experiment with adding keys to the natural trumpet sometime in 1793.\(^7\) The natural trumpet (Figure 1.1) was the main type of trumpet employed in Europe during the seventeenth and eighteenth centuries. Lacking any keys, slides, or valves, it could only play notes of the harmonic series, several of which, such as written \(f''\) and \(a''\), are naturally out of tune by modern standards. Despite its limitations, the natural trumpet found employment during the Baroque period as both a military signaling instrument and as an occasional member of the orchestra, where it was employed for solo playing in concertos and other such works.

\(^7\) *WZ*, March 22, 1800, 916.
While the natural trumpet would become a more regular member of the orchestra during the Classical period, the instrument’s innate limitations—the most glaring being that it could only play in one key at a time and its lack of chromatic capabilities—prevented it from being used as a solo voice in the new Classical style, which placed more importance on modulation between key areas and melodies that incorporated chromatic motives. Instead, the instrument was reduced to serving a more supporting role.\(^8\) This led to experiments aimed at creating a fully chromatic instrument so that trumpeters could once again play a more active part in the orchestra and as solo performers. Though various methods, like hand stopping and slides, were attempted, these did not result in a completely chromatic trumpet.\(^9\) The addition of keys, like those found on woodwind instruments, would turn out to be the first method to do so successfully.\(^10\)

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It is unclear whether Weidinger had any kind of outside inspiration for his experiments with adding a key mechanism to the natural trumpet, but he was not the first to do so, though these earlier experiments do not appear to have led to the creation of a fully chromatic trumpet or to the composition of music for such an instrument. One theory, proposed by Crispian Steele-Perkins, is that Weidinger’s inspiration may have come from an early vented trumpet made by William Shaw in London in 1787 (Figure 1.2). This instrument was originally made for King George III of England, though it is not clear for what purpose. The instrument has four holes. The three holes farthest from the instrument’s bell can be opened and closed via metal sliders, which allows them to stand open so they can be covered and uncovered by the player’s finger when in use, and kept closed when not needed. The hole closest to the instrument’s bell is opened and closed by means of a key, presumably because it is too large a stretch for a player to cover and uncover with their finger. These holes were meant to be used one at a time, each being employed in conjunction with one of the four keys in which the trumpet could be crooked; E-flat, D, C, and B-flat.\textsuperscript{11}

\textsuperscript{11}Klaus, \textit{Trumpets and Other High Brass}, 2:161.
When one of these holes is opened, it raises the pitch of the instrument by a fifth, which effectively allows the instrument to be played using two harmonic series, those of the tonic and dominant of the key in which it is crooked; thus Eric Halfpenny refers to this instrument as the “harmonic trumpet.” While this harmonic hole system added a few new notes that the natural trumpet could not already play, such as written $d'$ and $b'$-natural, it failed to make the natural trumpet a completely chromatic instrument. It did, however, allow a player to correct several of the naturally out-of-tune notes of the harmonic series, such as written $f''$, which tends to be too sharp, and written $a''$, which tends to be too flat. Steele-Perkins theorizes that Joseph Haydn, who was in London on his first concert tour in 1791-1792, and who—as we will soon see—was a friend of Weidinger’s, may have become aware of this instrument and told Weidinger about it upon his return to Vienna, thus providing the impetus for Weidinger to begin his own experiments. \(^{12}\) While this is an interesting theory, there is no concrete proof that this was the case, especially given that this instrument does not appear to have been used for any kind of public performance.

There are two surviving keyed trumpets with three keys that were built in England; the earliest of these two instruments can be seen in Figure 1.3. In an 1820 legal document the instrument builder John Green, states that trumpets with holes and keys were already “commonly used and sold [in England].” The existence of these two English keyed trumpets and this legal document has led Sabine Klaus to theorize that there was a keyed trumpet building tradition in England that predates Weidinger’s experiments in the 1790s. Shaw’s surviving harmonic trumpet from 1787, which has both holes and keys, seems to support this theory. However, both of the surviving English keyed trumpets with three keys date from the 1820s and 1830s, well after keyed trumpets were being built elsewhere in Europe, and both have very little in common with Shaw’s harmonic trumpet, but rather, as Klaus points out, much more—in terms of design—with the keyed bugle, an instrument that was not invented until around 1800, four years after Haydn composed his concerto. Unfortunately, none of Weidinger’s early keyed trumpets survive, so it is not possible to compare them to these later English keyed trumpets to prove or disprove Klaus’s theory, and there is still much room for debate on the matter.13

There is more solid evidence, however, that Haydn was aware of another English instrument that expanded the natural trumpet’s capabilities even more so than William Shaw’s harmonic trumpet.¹⁴ This invention was the English slide trumpet, which, as its name implies, is essentially a natural trumpet fitted with a double slide mechanism (Figure 1.4). This instrument’s slide mechanism differs greatly from that on a trombone in that it moves backwards rather than forwards, is fitted with an automatic return mechanism, and is much shorter, only being able to reach about as far as the equivalent of second position on a soprano trombone.¹⁵ While this slide mechanism allowed the instrument to achieve several non-harmonic series notes, its main purpose, much like Shaw’s harmonic-hole system, was to correct the poor intonation of the


eleventh and thirteenth harmonics, or written $f''$ and $a''$. In other words, the instrument was principally thought of as an “improved” natural trumpet that allowed British trumpeters to continue to perform works from the Baroque and Classical periods, such as the ever-popular compositions of Handel and Wolfgang Amadeus Mozart, without offending the ears of early nineteenth-century audiences.\textsuperscript{16}

Figure 1.4. Earliest Surviving English Slide Trumpet. Originally a natural trumpet by George Henry Rodenbostel that was later converted into a slide trumpet by Richard Woodham in London (ca. 1770-1798). National Music Museum, Vermillion, SD, NMM 13505. Photo provided by and used with the permission of the National Music Museum. Photo also found in Klaus, \textit{Trumpets and Other High Brass}, 2:17.

Besides the fact that the English slide trumpet’s slide was not originally intended to make it a fully chromatic instrument, there is another reason why it failed to make the instrument fully chromatic, which is that only the notes achieved by extending the instrument’s slide to lower its pitch by a half step could be played with good intonation. Those non-harmonic-series notes created by lowering the instrument’s pitch by a whole step tended to be too sharp, because English slide trumpet slides were generally too short to play those notes in tune. In practical

\textsuperscript{16} Klaus, \textit{Trumpets and Other High Brass}, 2:15-16 and 32-34.
terms, this meant that composers tended to avoid using the notes produced via a whole-step slide movement, save for occasionally employing them as quick passing tones.\footnote{Klaus, \textit{Trumpets and Other High Brass}, 2:32-33.} The few exceptions to this rule appear to have been written $d'$ and $f'$—achieved by a whole-step slide movement—which when coupled with written $a'$ and $b'$—produced by a half-step slide movement—allowed the instrument to play a complete C-major scale from written $c$ to $c''$. In short, while the English slide trumpet was “theoretically” capable of playing a chromatic scale from $f$ to $c''$, composers very rarely, if ever, required it to do so, preferring to treat the instrument as more of an expanded diatonic instrument, rather than as a fully chromatic one.\footnote{Brownlow, \textit{The Last Trumpet}, 56-57 and 86-87.}

Haydn was most likely introduced to the English slide trumpet by two of his closest friends in London, Johann Peter Salomon, best known as the \textit{impresario} behind both of Haydn’s visits to London and his oratorio \textit{The Creation}, and William Shield, an accomplished opera composer who met Haydn during his first visit to London in 1791.\footnote{H.C. Robbins Landon, \textit{Haydn: Chronicle and Works}, vol. 3, \textit{Haydn in England 1791-1795} (Bloomington: Indian University Press, 1976), 24-25 and 114.} Both Salomon and Shield composed operas that employ the English slide trumpet, with Shield’s 1784 opera, \textit{The Magic Cavern}, being one of, if not the first, musical work to do so.\footnote{Brownlow, \textit{The Last Trumpet}, 56-57.} We know from Haydn’s London notebook that he attended performances of two operas by these composers that made use of the English slide trumpet. The first was of Shield’s opera \textit{The Woodman}, presented on December 10, 1791, whose third act includes an \textit{Air} with a pair of obbligato English slide trumpets. And the second performance of Salomon’s opera \textit{Windsor Castle}, staged on April 10, 1795 during
Haydn’s second trip to London, featured a fanfare for two English slide trumpets and timpani that precedes its first act overture (Example 1.1).\footnote{Landon, *Haydn Chronicle*, 3:113-14 and 299-302; Wallace and McGrattan, *The Trumpet*, 175-6. Johann Peter Salomon, *Windsor Castle*, keyboard reduction edition (London: Corri, Dussek and Company, December 31, 1796). The trumpet parts were written on one staff in the keyboard reduction and were notated in D with two flats. I have chosen to give each part its own staff and to write both parts as transposed parts for trumpet in D for ease of reading.}


Clearly there are several possible candidates that could have served as inspiration for Weidinger’s chromatic trumpet experiments, but the English slide trumpet appears to be the most likely, since we know with certainty that Haydn actually witnessed the slide trumpet being played, and it is hard to believe that he would not have mentioned such a novel invention to his trumpet-playing friend. Regardless of where Weidinger’s inspiration may have come from, his
experiments with adding keys to the natural trumpet would not result in the composition of solo music for a fully chromatic trumpet until 1796, the year Haydn composed his famed trumpet concerto.

**Weidinger’s First Marriage and The Composition of the Haydn Trumpet Concerto**

Not much is known about Weidinger’s activities from 1793 to 1795, but presumably he continued to serve as a trumpeter in the Marinelli Theater orchestra while he worked on his experiments with creating a fully chromatic trumpet. He may have also begun to court his future first wife, Susanna Zeiss (1775-1807) during this period. Susanna was the second child of Eva and Franz Zeiss, who was a court trumpeter in Vienna. The Zeiss family appears to have had strong ties to the family of Weidinger’s former teacher, Johann Peter Neuhold, since Neuhold’s wife, also named Susanna, was Susanna Zeiss’s godmother. Weidinger most likely meet Susanna Zeiss and began courting her through Neuhold, who had become Susanna’s legal guardian after the death of her parents.\(^{22}\) Weidinger probably also made the acquaintance of Joseph Haydn during this period, as Susanna was living in Haydn’s home at Windmühle 73 in Vienna prior to her marriage to Weidinger, possibly because Neuhold was both retired and quite old at the time, and most likely unable to properly care for her. It is not clear how Haydn became acquainted with the Zeiss family, but judging by his willingness to allow Susanna to live in his home, he or his wife must have been good friends with them.\(^{23}\)

In 1795, Weidinger began to seek better employment positions, possibly to make himself a better suitor for Susanna. The issue of being able to provide for his future family would have probably been at the forefront of Weidinger’s mind while courting Susanna, since, in order to be


granted a marriage license, Austrian couples had to demonstrate to priests that they were educated, well behaved, loyal to the government, and financially capable of raising a family.\textsuperscript{24} On May 20, 1795, he wrote a petition to the Imperial court’s \textit{Oberstallmeister} (head stable master) asking to be granted the position in the court’s trumpet corps that had opened up after the death of Philip Anton Richters, but he was turned down because the position had already been filled.\textsuperscript{25} He did, however, succeed in being hired as a trumpeter at the Kärntnertor Theater in Vienna in July of 1795, and was eventually taken on as an \textit{Expectant} (unpaid candidate) of the Imperial Court trumpet corps in 1796.\textsuperscript{26} Presumably Anton had already made Joseph Haydn’s acquaintance via Susanna sometime after the composer’s return to Vienna in 1792. And by 1796, he had most likely convinced Haydn of the benefits and new musical possibilities that his keyed trumpet had to offer, because Haydn composed his \textit{Concerto for Clarino in E-flat} (Hob.VIIe:1), for Anton that same year.\textsuperscript{27}

Despite its score making use of the term \textit{clarino}, which was typically used to refer to the natural trumpet, Haydn’s \textit{Concerto for Clarino in E-flat} was, in fact, composed for the keyed trumpet, and as such was the first solo work ever composed for a fully chromatic trumpet. Unfortunately, as stated earlier, none of Weidinger’s early keyed trumpets survive, so it is impossible to say with certainty what the keyed trumpet he premiered this work with was like. I know from experience, however, that it is possible to perform the piece on a keyed trumpet built

\textsuperscript{24} Alice M. Hanson, \textit{Musical Life in Biedermeier Vienna}, (New York: Cambridge University Press, 1985), 11.

\textsuperscript{25} Lindner, \textit{Die Kaiserlichen Hoftrumpeter}, 557.

\textsuperscript{26} Klaus, \textit{Trumpets and Other High Brass}, 2:165.

\textsuperscript{27} Joseph Haydn, \textit{Concerto for Clarino in E-flat} (Hob.VIIe:1), autograph score, 1796, A-Wgm, A 153.
in E-flat with just three close-standing keys, so it is most likely that Weidinger’s first keyed trumpet design was a similar instrument.

The builder Günter Hett has produced working reconstructions of what Weidinger’s first keyed trumpet might have been like for Friedemann Immer and me (Figure 1.5). These reconstructions are essentially long-form natural instruments that are based on the earliest datable keyed trumpet, an instrument with four keys built by I. Bauer in Prague in 1817, which will be discussed later in this chapter.²⁸ As is the case with most of the surviving original keyed trumpets, the key mechanism of Hett’s reconstructed instruments is fairly simple. When opened, the key nearest to the instrument’s bell raises the pitch of the notes of the harmonic series by a half step, the key second closest to the bell raises them by a whole step, and the third closest raises them by a minor third.

Figure 1.5. Keyed Trumpet with three keys in E-flat. Made by Günter Hett in Germany (2019). Owned by Robert Apple.

For the most part this means that non-harmonic-series notes can be generated by employing only one of the instrument’s keys at a time, rather than in combination, though Immer has discovered some notes that are more stable or better in tune when fingered using a

²⁸ Klaus, Trumpets and Other High Brass, 2:163-64.
combination of two keys; see Example 1.2 for a fingering chart for this instrument. In this way, this instrument can play all the half steps between written $c'$ and the highest possible note playable by any given trumpeter. The vast majority of the non-harmonic-series notes that are possible on this instrument can be achieved with the two keys nearest to the instrument’s bell, with the only note that absolutely requires the key farthest from the bell being written $e$-flat'.

0=No key used, 1=the key closest to the bell, 2=the key second closest to the bell, and 3=the key farthest from the bell. Alternate fingerings for the purpose of correcting poor intonation or to add better security of execution are given after the “/” sign. *These are notes that are possible on this instrument but were not used by Haydn in his concerto.

Example 1.2. Fingering Chart for a Three-keyed Keyed Trumpet in E-flat by Friedemann Immer. Included here with his permission.

As can be seen in Example 1.2, this three-keyed instrument is not completely chromatic throughout its entire practical range as it cannot play written $b$-flat or $b$ even with the use of its keys. It is possible to produce a written $b$ by lipping $c'$ down, but the $b$ produced in this manner does not have the best tone. Those familiar with Haydn’s trumpet concerto will know that he specifically avoids employing written $a$, $b$-flat, and $b$, which lends credence to the theory that Weidinger was playing a similar instrument at the time of the concerto’s composition. This lack of complete chromaticism did not, however, keep Haydn from employing Weidinger’s keyed trumpet’s new-found chromaticism to its fullest, as the only chromatic pitch between written $c'$ and $b$-flat" that he did not use in his concerto was written $g$-sharp". The concerto’s second

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29 Klaus, *Trumpets and Other High Brass*, 2:185-86. For all intents and purposes this instrument’s key mechanism functions in the exact same manner as the keyed trumpet in F with three keys by James Cowland made in Liverpool, England (Figure 1.3), with the one exception being that I am unable to achieve a written b-flat with the instrument’s third key, which the Cowland instrument can do.
movement especially shows off the keyed trumpet’s new capabilities by having the instrument play in written F minor and perform a chromatic scale segment from written $c'$ to $f'$ in mm. 18-26 (Example 1.3), a feat that is impossible for the natural trumpet to accomplish.

![Keyed Trumpet in E♭](image)

Example 1.3: Joseph Haydn, *Concerto for Clarino in E-flat* (Hob.VIIe:1), Mvt. 2, mm. 18-26.

Ever since the Haydn *Trumpet Concerto* was rediscovered at the beginning of the twentieth century, it has remained the most widely performed and popular solo work in the trumpet’s repertory, though it is most commonly performed on the modern valved E-flat trumpet today. Given the work’s historical and modern importance, it should come as no surprise that whole chapters and theses have been written that analyze the work in its entirety. Thus, I will not do so here. Rather, I will simply say that the work is one of the finest examples of Haydn’s mature compositional style and is often used as a prime example for teaching students form and analysis in university music theory courses, because of how closely each movement adheres to the Classical-era forms that Haydn helped to codify, with the first movement being a *sonata* form, the second a lyrical *Andante* in ABA’ form, and the third a *sonata-rondo*.30

The year after Haydn composed his concerto, Susanna and Anton would finally tie the knot. But before they could do so it was necessary for Anton to seek legal permission from both Susanna’s legal guardian, Peter Neuhold, and the Vienna City Council, because Susanna was still

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30 John Wallace and Alexander McGrattan, “The Concertos of Haydn and Hummel,” ch. 8 in *The Trumpet* (New Haven: Yale University Press, 2011). I strongly recommend to those who are interested in reading a full analysis of the Haydn and Hummel trumpet concertos to read this chapter as it is one of the best sources of information on the subject.
considered a legal minor. Anton received the city council’s approval on January 16, 1797, and the couple were wed shortly afterwards on February 6, 1797. Joseph Haydn was present at the couple’s nuptials. He was, however, not there serving as Anton’s best man, as older accounts of the wedding report, but rather, as Michael Lorenz confirms, as a witness for the bride, further suggesting that Haydn had some currently unknown tie to the Zeiss family.\(^{31}\) Haydn’s presence at Weidinger’s first wedding has also led some—myself included—to theorize that Haydn may have composed his trumpet concerto as a wedding present for the young couple.\(^{32}\)

Soon after their wedding the couple moved into a new house at St. Ulrich No. 20, also sometimes called *Zum schwartzen Adler* (at the Black Eagle) and started a family. Their first child, Anna Weidinger, was born in their new home on November 2, 1797. Joseph Haydn’s wife Anna served as the baby girl’s godmother. Sadly, Anna Weidinger would only live about a month before she died of cramps on December 1 that same year.\(^{33}\) This event would foreshadow the many tragedies that the young couple would face together. Susanna and Anton would have six other children—Joseph II, Anton II, Aloys, Franz Thaddäus, Carolina, and Ferdinand Carl Borromäus—with Joseph Haydn serving as godfather to all six. But, only one of these children, Joseph, who was born on December 17, 1798, would live to adulthood.\(^{34}\) Susanna herself would live only to the age of 33, dying of tuberculosis on August 31, 1807.\(^{35}\)


\(^{34}\) Lorenz, “Six More Unknown Godchildren,” 2-10.

Most of the currently available historical narratives about Weidinger’s life do not delve very deeply into his family life and choose, instead, to focus more on his successes and failures as a keyed trumpeter. Knowledge of Weidinger’s familial losses, however, gives us an important new level of context for the events that will be discussed presently, since even as Weidinger strove for fame as a musician, he also had to contend with the emotional weight of the deaths of so many of his children, which, while by no means uncommon for the time, must have taken their toll on the man and his first wife.

**The First Keyed Trumpet Works That Weidinger Performed**

Moving back to happier matters, we now encounter one of the greatest mysteries surrounding Weidinger’s keyed trumpet playing career, that the Haydn *Trumpet Concerto* was not the first keyed trumpet work that Weidinger chose to publicly perform. Rather, Weidinger instead chose the *Concerto a Piano Forte, Mandolino, Tromba in E-flat, Contrabasso accordato in E-flat Concertanti*, composed for him by Leopold Koželuch (1747-1818), as the piece to introduce the public to his keyed trumpet.36 The work was performed as part of a große *musikalische Akademie der Tonkünstler-Gesellschaft* in the *k.k. National-Hof-Theater* (Burgtheater) in Vienna on December 22, 1798, and then reprised the next day. As the piece’s title suggests, it is not a solo concerto for keyed trumpet, but rather is scored for a novel combination of solo instruments—piano, mandolin, keyed trumpet in E-flat, and violone in E-flat—with orchestral accompaniment. Weidinger was joined on both performances of the work.

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36 Leopold Koželuch, “Concerto a Piano Forte, Mandolino, Tromba in Eb, Contrabasso accordato in Eb Concertanti,” A-Wgm, A 494 (autograph score); A-Wn, Mus.Hs.11072 (manuscript parts).
by Anton Teyber on the piano, Josef Zahradnizek on the mandolin, and the violone virtuoso
Friedrich Pischelberger.37

The piece consists of three movements, an Allegro, an Andantino con variazioni, and a
Finale allegretto. Of the four solo instruments, the keyed trumpet is, by far, employed the least.
In the first movement, it is only given two solo episodes—the first few measures of the first of
these can be seen in Example 1.4—and a few which it shares with the other solo instruments. In
the piece’s second movement, the trumpet is only given one solo variation to itself (Example
1.5), and in the third movement, it is allowed only one solo episode (Example 1.6). Except for
the few times that the keyed trumpet is used in a soloistic fashion, the instrument mainly plays
stereotypical natural trumpet motives that do not require the use of its keys. The keyed trumpet
part to Koželuch’s concerto is also far less technically demanding and harmonically challenging
than that of the Haydn Trumpet Concerto, since it employs a more conservative range of g to e", is
mostly composed in the written key of C-major with no modulations to minor key areas, and
only sparingly employs chromaticism, such as in m. 41 of the piece’s first movement (Example
1.4).38

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Klapkovým Mechanismem” (PhD diss., Academy of Performing Arts in Prague, 2012), 164; Carl F. Pohl,
Denkschrift aus Anlass des hundertjährigen Bestehens der Tonkünstler-Societät, im Jahre 1862 reorganisirt als
"Haydn", Witwen- und Waisen-Versorgungs-Verein der Tonkünstler in Wien (Vienna: Selfpublished, 1871), 123,
125, and 127.

Example 1.4. Leopold Koželuch, *Concerto a Piano Forte, Mandolino, Tromba in E-flat, Contrabasso accordato in E-flat Concertanti*, Mvt. 1, mm. 30-42.


After several years of serving as an *Expectant*, Weidinger was finally made an official member of the Hapsburg’s Imperial Royal Trumpet Corps and a member of the Imperial Court orchestra of the Burgtheater on February 1, 1799. These new positions, no doubt, offered him both better job security and better pay, which, in turn, most likely gave him access to the funds he needed to continue the development of his keyed trumpet. That same year, Joseph Weigl (1766-1846) composed his *Sonata a Sette* for Weidinger, which calls for the somewhat odd combination of harpsichord, viola d’amore, flute d’amore, cello, keyed trumpet in E-flat, English horn, and glockenspiel. The piece has four movements in the order of *Allegro moderato*, *Andante*, *Menuetto*, and *Rondo*.

Weigl also incorporated other novel elements into the work, such having the viola d’amore drop out while a *euphon* plays during the piece’s second movement, and employing

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additional flute d’amore, corno inglese, natural trumpet, and cello echo parts during the piece’s Andante and Rondo movements. The Sonata’s keyed trumpet part makes even less use of its keys than Koželuch’s Concerto, with the instrument only being asked to perform non-harmonic-series notes for a handful of measures, and never to perform in minor keys or use chromatic scales. The most extensive section using the trumpet’s keys is a short solo in the Rondo (Example 1.7).40

Example 1.7. Joseph Weigl, Sonata a Sette, Mvt. 4, mm. 82-94.

These two pieces, which were either performed or composed before the 1800 premiere of Haydn’s trumpet concerto, have raised several questions among scholars. These include “Why are these pieces so much less complicated than the Haydn Trumpet Concerto in terms of how they employ the keyed trumpet’s keys?” and “Why did Weidinger perform or have these pieces composed before he premiered the Haydn Trumpet Concerto?” While Anton Weidinger is silent on these matters and no contemporary critic or journalist appears to have left behind clear answers to these questions, this has not stopped researchers from theorizing. Some like, Edward Tarr and Sabine Klaus, speculate that, while the Haydn Trumpet Concerto was most certainly

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40 Dahlqvist, The Keyed Trumpet, 13-14; “Euphone,” Sound and Science: Digital History, accessed November 22, 2020, https://soundandscience.de/instrument/euphone; “Euphone,” Merriam-Webster.com, accessed November 22, 2020, https://www.merriam-webster.com/dictionary/euphone. The euphon called for in the parts and score of Weigl’s Sonata is most likely the euphone invented by Ernest Florens Friedrich Chladni in 1790. It was played in a similar manner to that of the glass harmonica by rubbing wet fingers or a damp cloth against a set of forty stationary glass strips that were attached to an upright soundboard.
composed with the new capabilities of the keyed trumpet in mind, Weidinger did not yet possess the technique or experience necessary to perform the work successfully at the time of its composition. This may explain why both of Koželuch and Weigl’s keyed trumpet parts are much simpler than Haydn’s, and why Weidinger chose to tackle them first.41

Another theory, put forth by some, is that Weidinger’s keyed trumpet may have either needed further development before the piece was able to be played on it or that Haydn wrote his concerto with the capabilities of a “idealized” chromatic trumpet in mind, rather than basing it on first-hand knowledge of the capabilities of Weidinger’s keyed trumpet.42 The first of these notions is certainly a possibility. Perhaps Weidinger’s early key mechanism functioned well enough to persuade Haydn to compose his concerto for his keyed trumpet but did not yet work consistently enough to perform the work shortly after its composition.

The second theory, that Haydn composed his concerto for a theoretical chromatic trumpet, rather than Weidinger’s actual keyed trumpet, is, in my opinion, much more dubious. As stated before, I know from experience that, even despite Haydn’s trumpet part being much more difficult than Koželuch or Weigl’s, it is possible to perform it on a keyed trumpet with just three keys with a high degree of success and accuracy, and with relatively good intonation. Furthermore, far better musicians than I have performed and recorded both Haydn’s and Koželuch’s works on the keyed trumpet enough times to conclude that Haydn’s concerto is certainly more than playable on the instrument. And those to whom I have spoken about their experience in doing so—including Friedemann Immer and Jaroslav Rouček—agree that the


concerto is very much idiomatically written for the keyed trumpet, which would entail Haydn having an intimate understanding of the playing capabilities of Weidinger’s instrument.

While I can possibly see Weidinger’s instrument needing mechanical improvements or Weidinger needing to improve his technique before he tried to perform Haydn’s concerto publicly, I am unconvinced that Haydn ever had the desire or need to conjure up an “idealized” chromatic trumpet on which to base his concerto. I also do not believe, especially given his advanced age and deteriorating health at the time of the Concerto’s composition, that Haydn would have ever wasted his time composing a piece for an instrument that did not already function or that he had no guarantee would ever exist in a working state anytime soon.

The Premiere of the Haydn Trumpet Concerto

Regardless of the reasons why Weidinger chose to wait to perform the Haydn Trumpet Concerto, the work was finally premiered on March 28, 1800 as part of a grand musical academy in the Burgtheater. Weidinger advertised the event with an announcement in the March 22, 1800 edition of the WZ, which reads as follows:

Musikalische Akademie


Anton Weidinger,
k.k. Hof-und Theater-Trompeter

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43 WZ, March 22, 1800, 916.
Musical Academy

The undersigned has received permission to hold a musical academy [concert] in the Imperial Royal National Court Theater in this place on March 28. His main intention is to introduce for public evaluation for the first time the organized trumpet with several keys, which he has invented and which he has now brought to perfection, as he flatters himself, after seven years of expensive labor. He will play a concerto composed specifically for the instrument by Doctor of Music Joseph Haydn, and then an Aria by Herr Franz Xav. Süßmayer, Kapellmeister in the actual service of the Imperial Royal Court Theatre, which he hereby has the honor to announce.

Anton Weidinger,
Imperial Royal Court-and Theater-Trumpeter

From this advertisement we learn several things. First, we learn that, according to him, Weidinger spent seven years developing his keyed trumpet and incurred high personal expense in doing so. Second, we learn that Weidinger did not always speak truthfully in his newspaper announcements, since he clearly states that this would be the “first time” that he would be presenting his keyed trumpet to the public, which he refers to as his “organized” trumpet. We know, however, that the March 28 grand concert was not, in fact, the first time he had played his keyed trumpet in public. That occasion was, of course, when he first performed the Koželuch *Concerto* in 1798. This announcement also undersells just how big an event Weidinger’s grand musical academy would be, as it only announces that the Haydn *Trumpet Concerto* and one other work with keyed trumpet, an *Aria* for solo singer with keyed trumpet accompaniment by Süßmayer, would be performed. The printed poster for the concert gives the program as follows:

2) Wird Herr Anton Weidinger ein Konzert auf der von ihm erfundenen organisirten Trompete, von der Komposition des obigen Meisters spielen.
4) Eine Symphonie von Herrn Joseph Haydn.

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9) Wird zum Beschluß eine Symphonie gegeben werden.45

1) A completely new Symphony by Mr. Joseph Haydn, Doctor of Music, and Kapellmeister of his highness the Prince of Esterhazy.

2) Mr. Weidinger will perform a Concerto composed by the above-mentioned master on the organized trumpet that he invented.

3) Miss Gaßman will sing an Aria by the late Mozart.

4) A Symphonie by Joseph Haydn.

5) A Duet from the late Mozart, will be sung by Miss Gaßman and Mr. Weinmüller.

6) An Aria with the accompaniment of the organized trumpet, sung by Miss Gaßman, with words by Lieutenant von Gamerra, poet of the Royal Imperial Court Theater, and music by Mr. Franz Xaver Süssmayer, Kapellmeister of the Royal Imperial Court Theater.

7) A Symphony by Joseph Haydn.

8) A Sextett composed by Mr. Ferdinand Kauer for the organized trumpet, another trumpet [natural trumpet] played by Mr. Joseph Weidinger, four timpani played by Franz Weidinger, two clarinets played by Misters Haberl and Mesch, and a bassoon played by Mr. Sedlatscheck.

9) A Symphony will be performed to close.46

Clearly, the concert program that Weidinger planned was much more ambitious than his WZ advertisement let on, as it included a “completely new symphony” by Joseph Haydn, which may have been one of the London Symphonies that was premiered during his second trip to Great Britain, but had yet to be heard in Vienna, and two Arias by Mozart. The program also lists a third piece with keyed trumpet, a Sextett by Ferdinand Kauer that Weidinger’s brothers Joseph


46 Dahlqvist, The Keyed Trumpet, 14. The translation for the above German quotation is taken from this source.
and Franz performed on. Unfortunately, the Haydn *Trumpet Concerto* is the only work with keyed trumpet from this performance that has survived to the modern day.

Despite Weidinger’s attempts to attract and dazzle the public with his grand musical academy and thereby secure him and his instrument fame among Viennese concert goers, the concert itself may not have come off as well as Weidinger had hoped. This is evidenced by an entry in Joseph Carl Rosenbaum’s diary, which reads as follows:

28. March Friday … I stayed there until 12 o’clock. Leisinger [Weidinger] and Weinmüller came to [Therese Gaßmann’s] to rehearse the duet for the academy today, but it won’t be possible to do it, for the poor thing went hoarse while singing … In the evening I was in the academy of the court trumpeter Weidinger in the Burgtheater. Therese sang after all, but was very hoarse. —It was empty.47

While it is obvious that Rosenbaum was more concerned with the wellbeing of his wife, the singer Therese Gaßmann, his testimony tells us two important things. The first being that the performance of the *Aria* by Süssmayer may not have gone very well, and the second being that very few people seem to have been in attendance. All this being said, the premiere performance of the Haydn *Trumpet Concerto* was most likely not a complete disaster, since it and whatever performances Weidinger gave between then and 1802 went well enough to garner him and his new instrument sufficient notoriety to merit mentioned in the November 24, 1802 edition of the *Allgemeine Musikalische Zeitung (AMZ)*, which reported that:


48  *AMZ*, November 24, 1802, col. 158.
According to public reports, the Imperial court trumpeter, Mr. Weidenmayer [sic], has invented a trumpet with keys, [an instrument] on which it is possible to play all the half-steps, securely and perfectly in tune, through two octaves. One can see, without our reminder, how much has been gained through such an invention—if matters are truly as stated, and [if] the instrument at the same time does not lose the most characteristic part of its tone. Through this provisional remark, we wish to call [the matter to] the attention of those who may have the opportunity of being able to judge [it better than ourselves].

While this brief article cannot be said to be a ringing endorsement of Weidinger’s new keyed trumpet, since the report seems to show some reservations as to whether Weidinger’s new key mechanism might have an adverse effect on the trumpet’s sound, it does, at the very least, recognize what an impressive achievement it was for Weidinger to devise a way to make a trumpet that could play chromatically.

**Weidinger’s 1802-1803 International Concert Tours**

Weidinger’s early keyed trumpet performances seem to have gone well enough to allow him to successfully petition the Oberstallmeister of the Imperial court to grant him leave from his duties in Vienna to embark on a three-month long concert tour to introduce his instrument to the public outside of Vienna, though he had to wait a few months from when he submitted his request on November 12, 1801 to when he was finally granted leave on March 4, 1802. Before Weidinger set out on his first attempt at a concert tour, he played a concerto on his keyed trumpet as part of a Lenten season musical academy at court for Empress Marie Therese on March 5, 1802. According to Maria Therese’s musical diary, the academy’s program went as follows:

Eine Meß von Hayden Michael

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49 Dahlqvist, *The Keyed Trumpet*, 14. The translation for the above German quotation is taken from this source.

50 Lindner, *Die Kaiserlichen Hoftrumpeher*, 559-60.
Ein Graduale Confirma von Jomelli
Ein Offertorium von Eibler
Eine Meß von Reiter
Ein Concert auf der organisirten Trompetten von Weidinger geblasen

A Mass by Michael Haydn
A Graduale Confirma by Jomelli
An Offertorium by Eibler
A Mass by Reiter
A Concerto for the organized trumpet performed by Weidinger

It is not known which concerto Weidinger performed on this occasion, or whom it was composed by, but it may have been the Haydn trumpet concerto since the Hummel trumpet concerto had yet to be composed and none of the other pieces that are known to have been written for Weidinger up to this point would meet the description of a concerto for solo keyed trumpet.\footnote{Rice, \textit{Empress Marie Therese}, 101-2; Reine Dahlqvist, “Die Trompetentradition und die Trompete als Soloinstrument in Wien 1800-1830,” in \textit{Romantic Brass: Ein Blick zurück ins 19. Jahrhundert; Symposium 1}, ed. Claudio Bacciagaluppi, Martin Skamelz, and Daniel Allenbach (Schliengen: Edition Argus, 2015), 21.}

It is not clear precisely when Weidinger set out on his first attempt at a concert tour or where exactly he traveled. What is known is that he eventually arrived in Frankfurt am Main, where he wrote a letter on May 1, 1802 to the \textit{Oberstallmeister} to request to have his leave time extended due to unforeseen costs and difficulties that hampered his progress in putting on concerts. Despite having been given permission to extend his concert trip by another two months, Weidinger appears to have had no luck in scheduling concert appearances and returned to Vienna before his now five-month leave of absence was completed. The fact that this first concert tour attempt proved abortive was made clear in yet another petition that Weidinger wrote to the

\footnote{Marie Therese’s Musical Diary, March 5, 1802, Handarchiv Kaiser Franz, Haus-, Hof- und Staatsarchiv Familienarchiv, Vienna, Kart. 24; cited in John A. Rice, \textit{Empress Marie Therese and Music at the Viennese Court, 1792-1807} (Cambridge: Cambridge University Press, 2003), 293.}
Oberstallmeister on September 25, 1802, which referred to his brief first trip as a “blosser Versuch” (a mere attempt). In the same letter he went on to ask if he could use the leave-time that he had not used during his first attempt for a second concert tour that would take him all the way to London.  

As is evidenced by a report in the September 20, 1815 edition of the AMZ, Weidinger’s second concert trip, which took him through Germany, France, and England, was much more successful than his first. This article also reports that shortly before setting out on this second concert tour in 1802, Weidinger premiered a new work in Vienna, a *Quartet for Piano, Violin, Cello, and Keyed Trumpet* by Johann Nepomuk Hummel. This work has not survived, but scholars such as Crispian Steele-Perkins and Jaroslav Rouček speculate that it may have been an early version of what would eventually become the Hummel trumpet concerto.

The first known stop that Weidinger made on his second concert tour was in Leipzig during December of 1802. The January 5, 1803 edition of the AMZ had this to say about the performance that Weidinger gave there:


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54 AMZ, September 20, 1815, cols. 635-36.
The Imperial Royal Court Trumpeter, Mr. Weidinger, of Vienna, gave us the opportunity of judging for ourselves his significant invention concerning the perfection of the trumpet (which has been touched upon, but not accurately enough, in these and other pages), and at the same time of admiring his masterful playing. It is completely founded in fact that Mr. W. is fully conversant with all the half tones lying within the compass of his instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered (on the occasion of the first report concerning this invention), that this instrument might thereby have lost something of its pompous character, has been completely refuted by [Weidinger’s] public demonstrations. The instrument still possesses its full, penetrating tone, [a tone] which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly. The proof of this is that Mr. W. performed a (very nicely written) trio for pianoforte, violin, and trumpet, by Hummel in Vienna—as well as a concerto and several other concerted pieces—absolutely perfectly, [playing] his solo passages just as sensitively as the other two instruments. His crescendo, his diminuendo, his clear high register which penetrates to the very marrow (especially in those places where Mr. W. remained within the instrument’s natural key) are truly incomparable and—in the literal sense of the word—unheard of. We cannot decide how much appertains to the new invention and how much to the skilled virtuoso, since he is retaining closer knowledge of his instrument to himself for the moment. In any case, Mr. W. deserves high praise, and his instrument full attention.56

Obviously, this report is much more complimentary of Weidinger and his instrument than the AMZ’s November 24, 1802 article, which it references while putting to rest the concerns of the earlier article’s author had over the instrument’s keys possibly having a negative effect on its sound. Despite the overall positive tone of the January 5, 1803 article, its author did offer a piece of veiled and somewhat contradictory criticism by pointing out that the keyed trumpet’s timbre remained more even and stable when its keys were not being used, or, as the author states,

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55 AMZ, January 5, 1803, col. 245.

56 Dahlqvist, *The Keyed Trumpet*, 14-15. The translation for the above German quotation is taken from this source.
“besonders wo Hr. W. sich mehr innerhalb der dem Instrumente natürlichen Tonart hielt”

(e especially in those places where Mr. W remained within the instrument’s natural key).

The article also does not give the full program of Weidinger’s Leipzig concert, but reports that he played a *Trio for Pianoforte, Violin, and Trumpet* by Hummel, which was most likely an alternate version of the Hummel *Quartet* that Weidinger performed before he left Vienna, which is likewise lost. The article also mentions that Weidinger performed a concerto but does not mention who composed it. But though it cannot be said with certainty, this concerto was most likely that composed by Haydn. The article’s author also alludes to a habit of Weidinger’s, which was his jealous guarding of the technical specifications of his newly invented instrument. Presumably, Weidinger did this to ensure that the keyed trumpet would be associated with him and his family. As we will soon see, he was successful in doing so for a time, but, eventually, other players of the keyed trumpet players would begin to appear around 1815. 57

Returning to the second concert tour, despite Weidinger stating that he performed in Paris in several newspaper articles after he returned to Vienna from his second concert tour, it is not clear when he made his way to Paris, or what he performed while in the city. 58 That being said, it is probably safe to assume that the Paris concert program was similar to that which he performed in Leipzig and London, and that he visited Paris either during his journey to London or on his way back to Vienna. Fortunately, much more is known about his visit to London. *The Times* reported his arrival in the city on February 1, 1803, stating that, “Mr. Weidinger, First Trumpet Player of his Majesty the Emperor of Germany, arrived a few Days ago from Vienna. The

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Musical Amateurs will be highly gratified to hear him on the Organized Trumpet (which he has invented), of which Mr. Haydn himself speaks with enthusiasm.”59

About a month later, on March 7, 1803, The Times printed an announcement for a “grand MISCELLANEOUS CONCERT” that was being put on by the Prince of Wales and the Duke of York. The concert was advertised to take place on March 10, 1803 at 6:30 pm in the King’s Theater and was being organized to help benefit a newly established musical fund to help support, “decayed Musicians, their Widows, and Orphans, residing in England.” This article also reported that the concert would consist of two acts and would feature a variety of vocal and instrumental works. The second act, included a “Concerto [for] Organized Trumpet, [performed] by Mr. Weidinger (the inventor).”60

In another concert advertisement found in The Times’ March 23, 1803 edition, Weidinger was billed to play a “Concerto on the Organized Trumpet” as part of the second act of “MR. SALOMON’S ANNUAL CONCERT” to take place on March 28, 1803 at 8 p.m. in the Hanover-Square Rooms.61 Mr. Salomon, is, of course, the impresario Johann Peter Salomon discussed earlier in this chapter. Given Salomon’s ties to Haydn, Haydn may have played a major role in helping to arrange for Weidinger to perform as part of Salomon’s annual concert and that Weidinger’s participation in the concert was the main impetus for his visit to London in the first place. Obviously, the descriptions of what Weidinger performed during the March 10

59 The Times (London), February 1, 1803, 1.

60 The Times (London), March 7, 1803, 1. The square brackets shown here appear in the original and do not indicate clarifications on my part.

61 The Times (London), March 23, 1803, 1. This performance is referenced in Art Brownlow, The Last Trumpet: A History of the English Slide Trumpet, 21, but Brownlow fails to cite the newspaper advertisement from which he derived his information.
and 28 concerts are too vague to say with certainty which piece Weidinger played, but, as was most likely the case in Leipzig, the work was most likely the Haydn \textit{Trumpet Concerto}.

Evidence of a work other than the Haydn \textit{Trumpet Concerto} being performed on the London concerts can be found in the \textit{AMZ} of September 20, 1815, where the reporter recalls that:

Vor etwa 15 bis 18 Jahren aber war ein Tonkünstler aus Wien hier in London, dessen Name mir entfallen ist, welcher sich einer Trompete mit Tonlöchern und Klappen hören liess, die schon alles zu versprechen schien, was man erwarten konnte. Er blies ein, mich dünkt von Hummel componirtes Concert, in welchem viele, sonst unmöglich auszuführende, chromatische Sätze vorkamen; und seine Trompete verband mit ihrem natürlichen, unverdorhenen Tone auch bewundernswerthe Feinheit und Sanftheit. Da dieser Mann aber nicht lange hier blieb, und, so viel man weis, seine Trompete Niemand genau besehen liess: so hat er hier nicht die Aufmerksamkeit erregt, die seine Erfindung gewiss verdienet hätte; und so ist auch hier weiter nichts davon bekannt.\footnote{AMZ, September 20, 1815, cols. 635-36.}

Some 15 to 18 years ago, however, there was a musician from Vienna here in London, whose name I have forgotten, who let us hear his trumpet with tone-holes and keys, that seemed to promise everything that could be expected. He played, I think, a concerto by Hummel, in which many otherwise impossible to perform chromatic scales occurred; his trumpet joined a natural unspoiled tone with admirable delicacy and gentleness. But since this man did not stay here long, and, as far as anyone knows, he did not let anyone see his trumpet, he did not attract the attention that his invention certainly would have earned; and so nothing is known of it here either.

This reporter does, however, admit to not even remembering Weidinger’s name, and, as such, his recollections of Weidinger’s performances in London might be a little suspect. But, even so, his remarks might suggest that Weidinger may have performed either the \textit{Trio} or \textit{Quartet} by Hummel, rather than or in addition to the Haydn \textit{Trumpet Concerto} during the London concerts. The reporter also suggests that Weidinger, as in Leipzig, did not allow anyone to examine his keyed trumpet closely.\footnote{Dahlqvist, \textit{The Keyed Trumpet}, 15.}
The Hummel Trumpet Concerto

The next recorded instance of Weidinger performing on the keyed trumpet in public took place after he returned to Vienna, and it was the premiere of the *Concerto a Tromba principale* by Johann Nepomuk Hummel (1798-1837). According to an inscription in Hummel’s hand on the last page of the Concerto’s autograph score, the work was completed on December 8, 1803 and then performed in Vienna as *Tafelmusik* during the Hapsburg court’s 1804 New Year’s day celebration. Based on J. C. Rosenbaum’s diary entry about the event and the court records of the *Tafelmusik* program made by Hofmusikgraf Kuefstein and presented to the Obersthofmeister on December 27, 1803, it is possible to reconstruct the program, which went as follows:

1st: To begin, as usual, a great Symphony.
2nd: An Aria by Cimarosa sung by Therese Gassmann, married name Rosenbaum.
3rd: An Aria by Mayr sung by Giuseppe Simoni.
4th: A Concerto by Hummel for the Keyed Trumpet played by Mr. Weidinger.
5th: A Duet by Mayr sung by Madam Gassmann and Simoni.
6th: To close, a Symphony.

The Hummel Trumpet Concert is, arguably, only second to the Haydn Trumpet Concerto in terms of modern import and popularity. Like its predecessor, it has been analyzed and written about by many authors since its rediscovery in the 1950s, so I will only briefly touch on those elements of the work that are the most relevant to the present discussion. The Hummel Trumpet

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67 Wallace and McGrattan, “The Concertos of Haydn and Hummel.” I highly recommend this chapter for those who would like to read a more in-depth analysis of the Hummel trumpet concerto.
Concerto, much like the Haydn Concerto before it, makes use of an antiquated term for the natural trumpet—tromba principale—in its autograph score, but was most certainly composed for Weidinger and the keyed trumpet. Based on Hummel’s keyed trumpet part, it is most likely that the instrument that Weidinger used to perform this work was not the same as that which he used to premiere the Haydn Trumpet Concerto.

As discussed above, the Haydn Trumpet Concerto can be performed successfully using a keyed trumpet built in E-flat with just three keys. On the other hand, the Hummel Trumpet Concerto, which is scored for keyed trumpet in E, would have required either an instrument built in E, or one built in a higher pitch, perhaps F or G, like many of the later surviving keyed trumpets, which could then be crooked down to E. Hummel’s keyed trumpet part also makes use of several notes that Haydn did not employ in his concerto, like written b-natural, which would have required a keyed trumpet with at least four keys. All these facts, taken together, suggest that Weidinger had continued to develop and improve his keyed trumpet design between the premieres of the Haydn and Hummel Trumpet Concertos.68

Though dated somewhat later than 1804, an instrument similar to the one that Weidinger might have used to premier Hummel’s concerto survives. This instrument, which was briefly touched on earlier in this chapter as the basis of Günter Hett’s reconstructions of Weidinger’s first keyed trumpet, is the earliest firmly datable trumpet with keys after Shaw’s harmonic trumpet, and is a long keyed trumpet in F with four close-standing keys that was built by I. Bauer in Prague dated 1817 (Figure 1.6).69

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69 Klaus, Trumpets and Other High Brass, 2:163-64.
It is not completely clear if this instrument was first built as a long natural trumpet that later had keys added to it, or if it was originally made with keys. But, according to Dr. Klaus, the instrument’s fourth key, the one furthest from the instrument’s bell, was most likely added after the three closest to the bell. Before the addition of this fourth key, Bauer’s keyed trumpet would have had the same written playable chromatic range as Hett’s reconstructed three-keyed instrument, but the addition of its fourth key enabled it to play completely chromatically from written g and above, thus making the Hummel concerto playable on it if it were to be crooked into E. Due to how the instrument’s touch pieces are arranged, both hands would have been needed to operate its keys, with the right hand being positioned closest to the bell so that one of its fingers could press the instrument’s first key, and the left hand being positioned further back so that it could operate the instrument’s second, third, and fourth keys.  

The Hummel *Concerto*’s autograph score appears to have gone through several stages of development. Tarr identifies four distinct layers in the *Concerto*’s manuscript: a first layer most likely written by a copyist in ink that includes all of the piece’s orchestral parts and the piece’s

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70 Klaus, *Trumpets and Other High Brass*, 2:163-64.
composition date on the score’s final page; a second layer written in ink by Hummel himself that added the keyed trumpet solo part to the score and the piece’s premiere dates on the score’s final page; a third layer consisting of various cuts made to the piece’s second movement, which were presumably made after the premiere to make the second movement shorter and therefore less taxing to the player; and a fourth layer with various changes to the keyed trumpet’s solo line in red pencil apparently made to make the solo part less difficult. It is unclear who made the changes found in layers three and four. Tarr theorizes that these were either authorized by Weidinger himself or made by a later player without the consent of Hummel, since, in Tarr’s opinion, these changes do not improve the piece, but rather, “result in an impoverishment of the [piece’s] musical substance.”

For instance, compare the original version of mm. 52-58 of the concerto’s third movement to the later version of these same measures with the changes made in red pencil (Example 1.8). The changes certainly make the passage easier to execute, since the fast chromatic scales—which, in my experience, require the use of alternate fingerings to execute with ease—are eliminated. But the passage loses the sense of forward motion and melodic acceleration that the original version’s chromatic scales helped to create, and, in my opinion, is less interesting because of it. Regardless of how I or anyone else feels about these changes, I strongly believe that, given how long Weidinger continued to play the keyed trumpet publicly, it is most likely that he made these changes himself to allow him to continue playing the Hummel

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71 Tarr, Introduction, Historic Consideration, Analysis, 9-12.
Trumpet Concerto even after he was past his prime and possibly unable to execute more difficult passages like these.

CHAPTER 2
WEIDINGER’S LATER LIFE AND KEYED TRUMPET CAREER (1804-1852)

The Dry Period (1804-1809)

The next great mystery surrounding Weidinger’s career is the unexplained gap in his activities between the premiere of the Hummel Trumpet Concerto on January 1, 1804 and his petition to perform on the keyed trumpet at the Imperial court on February 24, 1810. During this period there is no evidence of Weidinger giving any public performances. While I have not discovered any evidence that would supply a definitive explanation, I think that the cause might have been the confluence of several unfortunate events. The most important of these were most likely the Napoleonic wars, which were raging on and off during this time. Austria did not fare well during these years, being forced to capitulate to France, not once, but twice, first in 1805 and again in 1809. In the process, Austria was forced to cede large amounts of its territory to Napoleon and his allies and pay reparations to France, and the Hapsburg monarchy was required to abandon its traditional title of Holy Roman Emperor. Here we find Austria at one of the lowest points in its history, which was made even worse by the fact that Joseph Haydn died on May 31, 1809 while Vienna was still under occupation by French forces.¹

It is most likely that these national setbacks played a role in preventing Weidinger from pursuing his keyed trumpet playing career at the Imperial court, as the Hapsburgs, his employers, had to flee Vienna in 1805 and 1809 before Napoleon’s forces arrived, and in 1809 were forced into an extended eight-month exile.² Between these two traumatic events, the Hapsburgs were also shaken by the untimely death of their much beloved Empress, Marie Therese, who passed


away at the age of thirty-four on April 13, 1807, from complications related to child birth.\(^3\)

Given the commanding role that the young Empress played in organizing and patronizing the court’s concerts,\(^4\) her loss most likely dealt a major blow to the Hapsburgs’ musical activities.

Due to the continent’s on-again-off-again state of war during this period, travel was most likely both difficult and dangerous for a private citizen, which probably prevented Weidinger from attempting another concert tour like the ones he embarked on in 1802 and 1803. Weidinger also experienced a series of domestic ups and downs during this period. His fifth child Franz Thaddäus was born on March 11, 1804, only to die a month later. This was followed by the births of his sixth and seventh children Carolina and Ferdinand Carl Borromäus in 1805 and 1806, neither of whom would live to adulthood. And, finally, his wife Susanna died of tuberculosis on August 31, 1807.\(^5\) All of these family events probably distracted him from actively pursuing his keyed trumpet career. In fact, the only sign that Weidinger had not completely abandoned his keyed trumpet efforts during this period was the composition of a *Polonaise in A* written for him by Antonio Casmir Cartellieri, which is unfortunately lost. Since this piece is not mentioned in any known source until its premiere in 1815, it is most likely that the work was composed sometime between the 1804 premiere of the Hummel *Trumpet Concerto* and Cartellieri’s death in 1807.\(^6\)

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Weidinger’s Comeback and Second Marriage

In February of 1810, Weidinger finally began trying to perform on the keyed trumpet at court again, but faced a series of rejections before finally being granted permission. He first petitioned to play on the Tafelmusik program planned as part of the Imperial court’s festivities to celebrate the marriage of Franz II’s daughter, Marie Louise, to Emperor Napoleon. But he was informed by Obersthofmeister Trauttmansdorff in a letter of February 24, 1810, that the program had already been determined. On February 12, 1811, he requested to be allowed to perform for the Emperor’s birthday, but there is no evidence to suggest that he was successful in doing so. Weidinger also asked the Imperial court’s Kapellmeister, Antonio Salieri, if he could play the keyed trumpet as part of a musical academy at court that was to occur a few weeks later, but Trauttmansdorff replied in a letter dated February 27, 1811 that, “wobei jedoch anstatt des eingetragenen Trompeten Konzertes, welches Ihrer Majestät der Kaiserin nicht angenehm ist, ein anderes allfalls ein Klarinetkonzert von Hrn. Purebl auszuführen seyn wird” (instead of the requested trumpet concerto, which does not please the Empress, another clarinet concerto by Mr. [Joseph] Purebl will be performed).7

During this year-long struggle to get back on the court’s concert programs Weidinger lost his son Anton to diphtheria on October 25, 1810, but not everything was tragedy and rejection.8 On November 17, 1811 Weidinger married his second wife, Justina Barbara Lehrl, who was the

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daughter of a schoolteacher and cousin of the painter Friedrich von Amerling. Weidinger’s second marriage would fare far better than his first. The couple would have six children together, three of whom—Maria Katherina, Ferdinand, and Carolina—would survive their parents, and Justina and Weidinger would live together for the better part of thirty-nine years before Justina’s death at the age of 59 in 1850.9

After so many rejections from the *Obersthofmeister*, Weidinger decided to write a letter on December 10, 1812 directly to the emperor to request permission to perform on the court’s 1813 New Year’s *Tafelmusik* program. This was a very unusual thing to do, since one would typically follow the chain of command at court and send such a request to a direct superior. In Weidinger’s case, this would have been the *Obersthofmeister*, to whom, as we have seen, he usually made such requests. Perhaps, one can credit this breach of protocol to Weidinger being in a desperate state. In any case, after many pleasantries, which one would expect a servant of the Emperor to include, Weidinger closed his letter by stating that he wished, “ein Concert von der Komposition des Jos: Hayden oder Humel unterthänigst vorzuschlagen, welches nur 5 bis 6 Minuten Zeit fordern, und das er einer Prüfung zu unterziehen erbötig ist” (to humbly propose a concerto of the composition of Jos: Haydn or Hummel, which only takes 5 to 6 minutes, and which he offers to submit to an audition).10

This last-ditch gambit on Weidinger’s part paid off, as he was included on the New Year’s *Tafelmusik* concert, which was given on January 10, rather than on New Year’s Day. According to the concert’s January 8 rehearsal plan, Weidinger performed the Haydn *Trumpet Concerto*, which was one of the eight works on the program that began with an Overture by

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10 Lindner, *Die Kaiserlichen Hoftrumpeter*, 566-67; Translation taken from Tarr, “Haydn’s Trumpet Concerto,” 34.
Koželuch, included several vocal works, and ended with a symphony. Since the rehearsal schedule allotted Weidinger only eight minutes out of the concert’s total forty-six, it is most likely that he did not perform all the concerto’s movements or made substantial cuts.\(^{11}\)

On November 21, 1813, Weidinger placed a concert announcement in the *WZ* that suggests that he may have been more industrious than the lack of records about his activities between 1804 and 1810 might suggest. This article reads:

> Endesgefertigter, welcher auf seinen Reisen nach Englands-und-Frankreichs-Hauptstädtä durch seine von ihm zuerst erfundene Klappentrompete den allgemeinen Beyfall ärntete, gibt sich hiermit die Ehre, einem hohen Adel und verehrungswürdigen Publikum anzuzeigen, daß er auch ein Waldhorn mit Klappen erfunden hat, welches von dem gewöhnlichen Instrumente gleiches Namens sich dadurch unterscheidet, daß man auf demselben alle halbe Töne, wie auf einem Saiten-Instrumente in piano, crescendo, forte u.s.w. durch 8 Octaven in gleicher Stärke, rein hervorbringen kann.—Sein Sohn, und Schüler von ihm, ein Knabe von 12 Jahren, wird die Ehre haben, sich Sonntags den 28 dieß um die Mittagstunde, im kleinen k.k. Redoutensaale in einem neu für dieses organisirten Waldhorn componirten Concert hören zu lassen. Er unterfängt sich einem unpartheyischen Urtheile von Freunden und Kennern der Tonkunst anheim zu stellen, in wie fern er diesem Instrumente durch seine Erfindung den Vorzug vor den übrigen gleiches Namens erwirkte, und also auf den Beyfall eines hohen Adels und verehrungswürdigen Publikums Anspruch machen darf. Der Eintrittspreis ist 2 fl. W.W.\(^{12}\)

The undersigned, who on his travels to the capitals of England and France raised universal applause for the keyed trumpet that he had been the first to invent, has the honor of announcing to the high nobility and the honorable public that he has also invented a horn with keys which differs from the normal instrument of the same name in such a way that, just like on a string instrument, all [the semi-tones] can be played in piano, crescendo, forte et cetera through 3 octaves in equal strength and in tune. — His son, a pupil of his, a boy of 12 years, will have the honor of letting himself be heard on Sunday, the 28th of this month at noon in the small I. & R. Redoutensaal with a concerto that was newly composed for this organized horn. He dares to leave it to the impartial judgment of lovers and connoisseurs of musical art, as to what extent this instrument, owing to his invention, can be preferred to others of the same name and can claim to receive praise from the high nobility and the honorable public. The admission price is 2 fl Viennese Currency.\(^{13}\)

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\(^{11}\) Tarr, “Haydn’s Trumpet Concerto,” 34; Lindner, *Die Kaiserlichen Hof trompeter*, 567-68.

\(^{12}\) *WZ*, November 21, 1813, 919.

\(^{13}\) Translation after Lorenz, “Six More Unknown Godchildren,” 3.
From this announcement we can gather that even though Anton Weidinger may not have been actively performing publicly on the keyed trumpet until recently, that did not mean that he was not keeping himself busy in other ways. Firstly, it appears that he had been spending time outside of his duties at court and the imperial theater developing an organized horn or *Klappenwaldhorn* [Keyed Horn], as he would come to call it in later years. Presumably, he did so to garner further renown as an inventor, but, unfortunately, while the keyed trumpet would eventually find greater popularity beginning in the 1820s and continue to be built and played into the 1840s, his keyed horn does not appear to have caught on with the public. This was most likely because hand-stopping, which had been in use since the time of Mozart, remained the most popular method of playing the natural horn in a more chromatic fashion.

Perhaps most telling of all is the fact that even though Anton would authorize August Beyde to build and sell instruments based on his keyed trumpet and keyed horn designs in 1823, no examples of Anton’s keyed horn appear to have survived to modern day.\(^{14}\) A number of keyed posthorns do, however, survive and, since a posthorn is essentially just a small natural horn, these instruments might have been inspired by Anton’s earlier keyed horn design. One such instrument, built in Messing, Germany around 1840 is pictured in Figure 2.1. As can be seen, the keyed mechanism on this instrument appears to be functionally the same as that employed on the keyed trumpet. Unfortunately, the concerto that Anton’s son Joseph performed on November 28, 1813 and all of the other works that were written for him and his father that feature the keyed

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horn, are lost, which means that we do not have a solid idea of what Joseph was capable of playing on the keyed horn.


We can also surmise that Anton had spent the last few years grooming his son Joseph—the only child from his first marriage to live to adulthood, and, for a time, his heir apparent—to become a child prodigy. Both Dahlqvist and Lindner report that Joseph had already played in public on the trumpet two years earlier at the age of ten.\(^\text{15}\) Lorenz points out, however, that this

claim appears to be based on information found in Heuberger’s 1908 biography of Weidinger that makes this claim, but does not back it up with any contemporary evidence, so the assertion might be spurious. Nonetheless, premiering a new concerto in public at the age of twelve is no small feat, especially given that he was doing so on a completely new instrument. Anton most likely also tutored his son in the family business, as Joseph would eventually become a trumpeter for the Niederösterreiche Landschaft, a position that he would hold until his death. Joseph would also try to find a position in a court trumpet corps, but died on June 4, 1832 at the age of 34 of tuberculosis before accomplishing this goal.

The Congress of Vienna and Neukomm’s 1815 Requiem

In March of 1814, the allied forces of Austria, Prussia, Russia, and Great Britain defeated Napoleon’s army, which led to the restoration of the French monarchy, and the exile of Napoleon to the island of Elba. The leaders of Europe then gathered at the Congress of Vienna from September 1814 to June 1815 to negotiate how the territories that had shifted among the various nations of Europe during the Napoleonic Wars were to be redistributed. During this Congress, on January 21, 1815, the citizens of Vienna joined the heads of state and representatives attending the congress in the Stephansdom to hear one of the biggest musical events in Europe that year, a Requiem Mass commissioned by Charles-Maurice de Talleyrand.


18 The Napoleonic Wars (Captivating History, 2019), loc. 1240-48 of 1460, Kindle.
and composed by Sigismund Ritter von Neukomm (1777-1858) to commemorate the anniversary of Louis XVI’s death during the French Revolution.¹⁹

The ensemble that was gathered to perform this work was prodigious for the time. It featured over three hundred singers divided into two choirs, with Neukomm conducting one and Antonio Salieri the other. These choirs were accompanied by both a large orchestra and a brass ensemble made up of a keyed trumpet, four hand-stopped horns, and three trombones.²⁰ Neukomm composed the keyed trumpet part to his Requiem with Weidinger in mind, and referred to the instrument as the Weidinger’sche Inventions-Trompete on the title page of the published edition of the Requiem’s brass ensemble music (Figure 2.2), suggesting that the keyed trumpet was still principally associated with Anton Weidinger at this time.²¹ Like Hummel, Neukomm was most likely introduced to Weidinger and his keyed trumpet through Joseph Haydn, with whom Neukomm had studied for seven years beginning in 1797.²²


²¹ Sigismund Ritter von Neukomm, *Vor und Zwischenspiele nebst einem Trauermarsch für die Weidinger’sche Inventions-Trompete, 4 Hörner und 3 Posaunen* (Leipzig: C. F. Peters, 1815), printed score, D-Mbs, 2 Mus. Pr. 551 a. The title page also mentions that because the keyed trumpet was not yet a common instrument, Neukomm has included an extra substitute line in the score for clarinet in B-flat, which contains all of the keyed trumpet’s music transposed for that instrument so that the brass choir’s music can be performed with or without the keyed trumpet.

Figure 2.2. Sigismund Ritter von Neukomm, *Vor und Zwischenspiele nebst einem Trauermarsch...*, title page of the printed edition of the brass ensemble music. Published by C. F. Peters in Leipzig, Germany (1815). D-Mbs, 2 Mus. Pr. 551 a.
The *Requiem*’s performance appears to have been a fantastic success. To thank Neukomm for composing the *Requiem*’s music, Louis XVIII made him a Chevalier de la Légion d’Honneur.\(^{23}\) Weidinger’s contribution was also celebrated, with the *AMZ* of February 15, 1815 describing his keyed trumpet playing as “ganz meisterhaft” [completely masterful].\(^{24}\) Given the work’s special place in European history and the grandeur and scope of its performance, it was most likely the highpoint of Weidinger’s career, and the most well attended and widely known of his keyed trumpet performances. In fact, the brass ensemble’s music was so well received that when C. F. Peters printed the *Requiem*’s choral music with organ accompaniment in 1815, they also produced a companion volume that contained the brass ensemble’s music.\(^{25}\) Thus, the *Requiem*’s brass ensemble music became the first keyed trumpet music to be published, and the only music written for Weidinger to be printed during his lifetime. The rest of the surviving pieces composed for Weidinger, including the Haydn and Hummel trumpet concertos, were not published until their rediscovery during the twentieth century. Neukomm’s *1815 Requiem* is also the latest surviving piece of music composed for Weidinger.

Neukomm’s *1815 Requiem* was not a completely new work composed for the Congress, but rather an updated version of an earlier *Requiem* composed by him for two unaccompanied choirs, to which he added orchestral parts to make the work more appropriate for the occasion.

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\(^{24}\) *AMZ*, February 15, 1815, cols. 121 and 125.

He most likely added the brass choir to further help the work stand out as novel.\textsuperscript{26} Though Neukomm used the brass choir sparingly in the main movements of the \textit{Requiem}, it played an important role in adding grandeur and gravitas to the work by performing short fanfares before several of the movements and adding volume and weight to the ensemble by playing \textit{colla parte} with the choirs during big \textit{tutti} moments. Neukomm also had the brass choir perform three solo movements on their own, including a short \textit{Vorspiel} before the beginning of the \textit{Requiem} (Figure 2.3), a \textit{Zwischenspiel} for the keyed trumpet and horns after the \textit{Sanctus} (Figure 2.4), and a \textit{Trauermarsch} for the full brass ensemble at the conclusion of the \textit{Requiem} (Figure 2.5), which helped set the appropriate mood for the event and to musically frame the \textit{Requiem} as a whole.

\textsuperscript{26} Beduschi, “The Congress of Vienna,” 20-22.
Figure 2.3. Sigismund Ritter von Neukomm, *Vor und Zwischenspiele nebst einem Trauermarsch...*, first page of the *Vorspiel* played before the beginning of the *Requiem*. Published by C. F. Peters in Leipzig, Germany (1815). D-Mbs, 2 Mus. Pr. 551 a.
Figure 2.4. Sigismund Ritter von Neukomm, *Vor und Zwischenspiele nebst einem Trauermarsch...*, first page of the Zwischenspiel played after the Sanctus. Published by C. F. Peters in Leipzig, Germany (1815). D-Mbs, 2 Mus. Pr. 551 a.
Figure 2.5. Sigismund von Neukomm, *Vor und Zwischenspiele nebst einem Trauermarsch...*, first page of the *Trauermarsch* played at the conclusion the *Requiem*. Published by C. F. Peters in Leipzig, Germany (1815). D-Mbs, 2 Mus. Pr. 551 a.
Weidinger’s Later Career (1815-1829)

The rest of 1815 turned out to be a busy performing year for Weidinger. On February 8, just a few weeks after the performance of Neukomm’s *Requiem*, he played as part of a grand benefit concert put on by the *Gesellschaft adelicher Damen für die Beförderung des Guten und Nützlichen* in the Imperial Court Theater in Vienna. According to the March 29, 1815 edition of the *AMZ*, Weidinger performed the *Rondo* from the Hummel *Trumpet Concerto*. On February 19 that same year, Weidinger performed, most likely for the first time in public, the *Polonaise in A* by Cartellieri that was composed for him before 1807, during a musical academy in the *Saale zum Römischen Kaiser*, in Vienna. The academy was put on by Leonhard Mälzel, the brother of Johann Nepomuk Mälzel, the famed inventor of many mechanical devices, including a metronome and a trumpet-playing automaton. The main purpose of the concert was to showcase Leonhard Mälzel’s newly invented *Orpheus-Harmonie*, which was apparently a novel new kind of musical instrument. Despite an *AMZ* critic feeling that the key of A did not suite the keyed trumpet particularly well, the concert appears to have been well enough received that it was repeated in the same venue the next day.

In 1816 and 1817, Weidinger once again encountered trouble getting onto the Imperial court’s concert programs. On December 16, 1816, he wrote to the Emperor to ask if he could perform a newly composed concerto for keyed trumpet by Sigismund Ritter von Neukomm on the court’s 1817 New Year’s *Tafelmusik* program. A few weeks later, on January 9, Weidinger submitted this petition again, but it is not known if he obtained permission to performed this now

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lost work.29 In a similar letter dated January 27, 1817, Anton asked permission for him and his son Joseph to play a Duett Concert auf der Klappen Trompeten und Klappen Waldhorn as part of a celebratory concert to be held in the court’s Zeremoniensaal, but they were not included on the concert program.30

Anton and Joseph did, however, have much better luck later on in 1817 performing outside of the court in Vienna. On March 25, 1817, Joseph performed an Adagio und Rondo for keyed horn by Franz de Paula Roser as part of a benefit concert put on to support Aloys Merk, the director of the Josephstädter Theater. The critic who reported on the event in the Wiener Allgemeine Musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat (AMZW) praised Joseph for the precision of his playing and his ability to perform difficult trills.31 On March 30, 1817, father and son appeared together as part of a musical academy given in the Josephstädter Theater, performing an Andante und Polonaise for keyed trumpet and keyed horn also composed by Roser. Once again, the AMZW critics praised both Anton and Joseph’s playing, saying that, “Beyde Künstler behandeln ihre Instrumente mit besonderer Delicatesse, wesswegen sie auch allgemein gefielen und lärmend hervorgerufen wurden” (both artists handled their instruments with special delicacy for which they were generally liked and noisily applauded).32

Just two days later, on April 1, 1817, Anton appeared again in the Josephstädter Theater and played an Adagio for keyed trumpet by Neukomm as part of a concert given to benefit the


30 Lindner, Die Kaiserlichen Hoftrumpeter, 569.


32 Lorenz, “Six More Unknown Godchildren,” 3; AMZW, April 10, 1817, col. 120. Translation is my own.
poor of Vienna. It is not clear if this work has any relationship to either of Neukomm’s two earlier works written for Anton. This later work might have been an entirely new piece, the middle movement of Neukomm’s lost Concerto for keyed trumpet, or, perhaps, an arrangement of the Zwischenspiel from his 1815 Requiem, but, unfortunately this work is currently lost so there is no way of knowing.\textsuperscript{33}

The last concert that the two gave together in 1817 was on May 4 in the kleiner Redoutensaal. The AMZ reported on June 18, 1817 that the concert program included: an Adagio und Rondo performed by Anton on the keyed trumpet, which were most likely the second and third movements of the Hummel Trumpet Concerto; a Potpourri aus Tancredi for keyed trumpet, keyed horn, and piano, both by Roser; and a Crescendo-und-Decrescendo for 2 keyed trumpets, 2 keyed horns, and 2 timpani. As one might expect, there were also a few vocal works performed by guest singers.\textsuperscript{34} It is not known who played the other keyed trumpet and keyed horn parts on the Crescendo-und-Decrescendo, but one of the two extra keyed instrument parts may have been played by his brother Joseph. On the other hand, these parts may have been played by persons from outside the Weidinger family: perhaps Weidinger had finally started to allow non-family members to play instruments based on his designs.

The critical response to the May 4 concert seemed overall positive though not universal. One critic from the WZ stating on May 7, 1817 that the performance was greeted, “mit Beyfall, welcher auch denjenigen Künstlern und Dilettanten zu Theil wurde, die aus besonderer Gefälligkeit die Parthien des Gesanges und der Deklamation übernommen hatten” (with applause


\textsuperscript{34} Dahlqvist, “Die Trompetentradition,” 29; AMZ, June 18, 1817, cols. 429-30.
that was also given to the artists and amateurs who had the kindness to take over the singing and declamation parts). This critic, while not speaking his opinion on the matter directly, did, however, allude to a common criticism of Weidinger’s keyed instrument design, which was that there was a noticeable shift in the keyed trumpet and keyed horn’s timbre when their keys where employed.\footnote{Lorenz, “Six More Unknown Godchildren,” 4; \textit{WZ}, May 7, 1817, 312.}

A critic in the May 15, 1817 \textit{AMZW}, on the other hand, was more direct with his critique of Weidinger’s keyed instruments stating that:

Die HH. \textit{Weidinger} (Vater und Sohn), ersterer auf der Trompete, letzterer auf dem Waldhorn, bewiesen in ihrem Spiele geübte Fertigkeit; was aber den \textit{Ton} des Waldhornisten betrifft (seine Jugend mag das entschuldigen), so vermisste man zuweilen die natürliche Anmut; auch ist das \textit{Adagio} und \textit{Rondeau}, von der Komposition des Herrn \textit{F. Roser}, womit das Concert eröffnet wurde, nicht geeignet, das Instrument in einer bestmöglichsten Vervollkommnung zu zeigen; von eben so geringer Wirkung war das \textit{Pot-pourri} aus der Oper \textit{Tancredi} für Pianoforte (Herr \textit{Pensel}), Klappentrompete (W. Vater) und Klappenwaldhorn (W. Sohn), von eben diesem Componisten; wie effektvoll würden beyd Instrumente sein, wenn dazu die Composition passend wäre, und wenn wir auch die trefflichen \textit{Variationen} für Flöte, Oboe und Trompete, von Herrn \textit{Weiss}, nicht als Muster aufstellen wollen, so müssen wir diesem doch das Zeugnis ertheilen, dass er es verstand, die Trompete theils imponierend eintreten, theils in den herrlichsten Solo-Passagen glänzen zu lassen.\footnote{Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 59-61; \textit{AMZW}, May 15, 1817, cols. 164-66}

The Weidingers (father and son), the former on the trumpet and the later on the hunting horn, demonstrated skill in their playing; but regarding the tone of the hunting horn player (his youth may excuse this), one sometimes missed the natural graces; also the \textit{Adagio} and \textit{Rondeau} composed by Mr. \textit{F. Roser}, which opened the concert, is not suitable to showing the instrument in the best possible perfection; the \textit{Potpourri} from the opera \textit{Tancredi} for piano (Mr. Pensel), keyed trumpet (W. Father), and keyed horn (W. Son) by the same composer had just as little effect; how effective would both instruments be if the composition were suitable, and even if we do not want to set up the excellent \textit{Variations} for flute, oboe, and trumpet by Mr. \textit{Weiss} as a model, we still must testify that he understands, on the one hand how to let the trumpet enter impressively, and on the other how to let it shine in the most splendid solo passages.
From this we can gather that the AMZW critic did not feel that the music that the Weidingers performed showed off the strengths of their keyed instruments, and even went so far as to compare these pieces to *Variations* for flute, oboe, and trumpet that Franz Weiss (1787-1834) composed for the three Khayll brother—Aloys, Josef, and Anton—which he felt made far better use of the trumpet. Anton Khayll (1787-1834) and Joseph Werner were two keyed trumpet soloist who began performing in Vienna in 1816 and 1817 respectively. They will both be discussed in greater detail in Ch. 3, but for now, keep in mind that they were the only other known keyed trumpet virtuosi in Vienna during the latter part of Weidinger’s career.

1817 seems to have been the last busy year for Weidinger in terms of keyed trumpet performance. There appear to be no records of him or his son Joseph performing in public in 1818. On March 1, 1819, Weidinger was promoted to the position of *Oberhoftrompeter* of the Imperial court in Vienna, a position he would hold until his retirement in 1850. As noted earlier in this chapter, Weidinger finally began to sell keyed trumpets based on his designs in 1819. This is evidenced by an advertisement that he placed in the *Allgemeines Intelligenzblatt zur Oesterreichisch-Kaiserlichen privilegierten Wiener Zeitung* on May 29, 1819, which offered a new seven-keyed model of his keyed trumpet for sale through him. Unfortunately, while later models of keyed trumpets by other makers with up to six keys survive, as far as I am aware, none of the seven-keyed trumpets by Weidinger have survived. Why Weidinger finally started to try to sell his keyed trumpet design publicly is unknown, but he was no longer a young man, and, as stated above, other keyed trumpet soloists had started appearing in Vienna, so perhaps he sensed that it was time to start to try to profit from his instrument designs in other ways.

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37 Lindner, *Die Kaiserlichen Hof trompeter*, 555.

38 Klaus, *Trumpets and Other High Brass*, 2:173; *AIOWZ*, May 29, 1819, 1147.
Despite signs of Weidinger’s keyed trumpet playing career starting to wind down, he and his son Joseph did give a few more concerts before he retired from playing the keyed trumpet completely. On December 5, 1819, Weidinger and Joseph gave a concert in the kleiner Redoutensaal, during which Joseph performed Variationen der Mad. Catalani über das Thema: Sul margine d’un rio for the keyed horn by an unknown composer, and his father an Arie mit Chören by Ferdinando Paer.\textsuperscript{39} This performance did not receive as positive a response as many of Weidinger and Joseph’s past concerts, but rather, was given mixed reviews by critics.

For instance, a review of the concert published in the January 26, 1820 edition of the AMZ reported that, “beyde Künstler sind bekannt, auch weiss man, was von dergleichen Inventions-Instrumenten zu halten sey; das Charakterische derselben geht meist verlorn, indessen verdient des Ausübenden Fleiss und praktisches Studium, besonders wenn derselben bereits Veteran ist, dankbare Anerkennung” (both artists are well-known, and we also know what we are to think of such invention-instruments; the characteristic sound is generally lost. All the same, such playing requires diligence and practical study, and deserves grateful recognition, especially when [the performer] is already a veteran). From this review we can gather that, while critics still appreciated the talent and skill required to play Weidinger’s keyed instruments, they were no longer willing to let those instrument’s timbral shortcomings go without criticism.\textsuperscript{40}

On February 12, 1820, Weidinger gave his last known performance on the keyed trumpet at the Viennese court as part of the Tafelmusik concert given in the Zeremonie Saal to the celebrate Emperor Franz II’s birthday. According to the court records of the concert’s program


\textsuperscript{40} AMZ, January 26, 1820, col. 56; Translation taken from Dahlqvist, The Keyed Trumpet, 19-20.
from February 3, he and Joseph performed a Duo für Waldhorn und Trompete, which was apparently composed by Anton himself.41

As discussed at the beginning of this chapter, Anton gave August Beyde permission to start manufacturing keyed trumpets and keyed horns based on his designs in 1823. The instrument pictured in Figure 2.6 is one of several such surviving keyed trumpets built by August Beyde. As can be seen in the photo, this instrument is based on the short cavalry trumpet of the day, which was twice-folded to make the instrument more compact. This more tightly wound form factor has the added benefit of allowing Beyde’s instrument to be held by the bell pipe in the right hand, while all of the instrument’s keys are operated by the player’s left. The instrument has four keys, allowing it to be played—like I. Bauer’s 1817 long keyed trumpet discussed in Ch. 1—fully chromatic from written g and up. And it is pitched in the key of A-flat, which allows it to be crooked down to lower keys such as E. The instrument’s original crooks have not survived.42


42 Klaus, Trumpets and Other High Brass, 2:173; AIOWZ, December 27, 1823, 1318-19.
As we will soon see, once Weidinger began to allow keyed trumpets based on his designs to be made and sold by other parties in the 1820s, the instrument finally began to be more widely adopted by other trumpeters and ensembles, and spread throughout Austria, eventually making its way to Bohemia, Italy, Germany, Moravia, Poland, Slovakia, Sweden, and even across the Atlantic to far flung North America. However, Weidinger would no longer have much of a direct say in the instrument’s development. According to Heuberger’s biography of Anton Weidinger, Weidinger attempted to present an improved version of his keyed trumpet design to the public in 1829, but this new model was apparently not very well received.43 This being said, and while the instrument would continue to be iterated upon and improved by other builders and designers during the 1820s, 30s, and 40s, most of their later instruments would continue to be based on Weidinger’s twice folded keyed trumpet design, and Weidinger would have one final keyed trumpet hurrah before retiring from playing the instrument entirely.

Weidinger’s Last Keyed Trumpet Recital, Retirement, and Death

On May 2, 1829—at the age of 63—Anton Weidinger placed an advertisement in the WZ to announce a concert to be performed on May 10, 1829 at noon in the kleiner Redoutensaal in Vienna. This concert would be his last known public performance on the keyed trumpet. According to his advertisement, the purpose of this concert was for him to present a new and improved version of his keyed trumpet. In this advertisement, Weidinger continues to state that he is the “wahre Erfinder” [true inventor] of the keyed trumpet. He also claims that his improved keyed trumpet can produce, “die Töne stark, sanft und angenehm” [tones that are strong, soft, and pleasant], which seems to be his way of saying that his improved instrument had managed to overcome the unevenness of tone that the keyed trumpet was often criticized for having.44

According to a review of the concert printed in the June 13, 1829 edition of the Wiener Allgemeine Theaterzeitung und Originalblatt für Kunst, Literatur und geselliges Leben (WAT) the concert program went as follows:

1. Erster Satz aus der Symphonie in C-dur von Beethoven
2. Variationen für die Klappentrompete, von Hieronimus Bayer
6. Quartett von Eisenhofer.
7. Zum Geschluß: “Gott Erhalte Franz, den Kaiser,” instrumentirt für sechs Trompeten und vier Pauken, wobey drei Klappentrompeten die Gesangsstellen ausführen; eingerichtet vom Concertgeber.45

1. The first movement from the Symphony [No.1] in C by Beethoven.
2. Variations for Keyed Trumpet by Hieronimus Bayer [Payer].

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44 Dahlqvist, “Die Trompetentradition,” 31; WZ, May 2, 1829, 682.

45 WAT, June 13, 1829, 289-90. This concert program is quoted from the WAT review but leaves out the critical discussion of each piece that is included between the concert entries in the article.
4. Polonaise by Herz for the Piano, performed by Demoiselle Appoline Paul.
5. Aria with choir by Weigl, sung by Herr Borschitzky, accompanied by the keyed trumpet and five timpani, performed by the concert giver [Anton Weidinger] and his nine-year old son [Ferdinand].
6. [String] Quartet by Eisenhofer.
7. To close: “Gott Erhalte Franz, den Kaiser,” arranged for six trumpets and four timpani, with three keyed trumpets performing the vocal parts; arranged by the concert giver.

The *WAT* critic who reported on Weidinger’s last concert had much the same to say as the critic who wrote the *AMZ* review of Weidinger’s February 12, 1820 concert. He was very complimentary of Weidinger’s playing and recognized the skill necessary to play the keyed trumpet at such a high level, and he praised Weidinger’s performance of Payer’s *Variations*, stating that it deserved, “in jeder Rücksicht ausgezeichnet genannt werden” (to be called excellent in every respect).

The *WAT* critic, however, had little nice to say about the tone of the keyed trumpet itself, complaining, that, “Daß die Klappentrompete nie so viel zu leisten vermag, als das Klappenhorn, ist gewiß.” (It is certain that the keyed trumpet can never do as much as the keyed bugle.) and “Der Tone der [Klappen] Trompeten wird, selbst nach der feinsten Modulation, immer noch etwas schreiendes beibehalten” (The tone of the [keyed] trumpet, even after its finest modulation, still contains something screaming). From these comments we can surmise that the *WAT* critic was just as dissatisfied with the uneven timbre of the keyed trumpet as many of his contemporaries, and that Weidinger’s improved keyed trumpet did not manage—at least in this critic’s opinion—to have succeeded in overcoming the instrument’s biggest flaw.

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46 *WAT*, June 13, 1829, 289.
It is interesting that this critic draws a direct comparison between the keyed trumpet and its contemporary cousin the keyed bugle, an example of which can be seen in Figure 2.7. Though similar in concept to the keyed trumpet, since it was created by adding keys to the short natural bugle of the day, the keyed bugle functions mechanically much differently than the keyed trumpet. Keyed bugles typically have five or more keys, one of which, the one nearest the bell, is open standing. Unlike the keyed trumpet, which generally does not require its keys be used in combination, the keyed bugle often requires two or more of its keys to be employed at the same time in order to perform many of notes outside the harmonic series. As such, the keyed bugle’s fingering system is much more complicated than that of the keyed trumpet, and because of this can be somewhat more difficult to master.

Figure 2.7. Keyed Bugle in B-flat with eight keys made in Markneukirchen, Germany (ca. 1830). Restored to playing order by Robb Stewart in 2019. Owned by Robert Apple.
On the other hand, the keyed bugle has fewer problems in terms of shifts in timbre between notes than the keyed trumpet, due in part to its conical shape, which helps to smooth out the shift from keyed to non-keyed notes and gives the instrument its characteristic mellow tone—as opposed to the keyed trumpet, whose cylindrical shape has the tendency of exacerbating the shifts in timbre between natural and keyed notes. The keyed bugle’s more complicated key mechanism also opens more possibilities for alternate fingerings, which allows players much more control over intonation. I can also say, from personal experience playing both instruments, that the keyed bugle is, in many ways, the better designed of the two instruments, and is by far the easier of the two to play once one has mastered its more complicated fingering system.\footnote{Ralph Thomas Dudgeon, \textit{The Keyed Bugle}, 2nd ed. (Lanham, MD: Scarecrow Press, 2004). If you would like to read more about the keyed bugle and its history, I highly recommend this book.}

A few other interesting details concerning Weidinger’s last concert can be gleaned from the \textit{WAT} critic’s report, including the fact that Weidinger’s nine-year-old son Ferdinand joined him on timpani during the \textit{Aria} by Weigl and most likely also performed on the closing number. Ferdinand, like his older brother Joseph, showed great musical talent at an early age. Despite this, he would begin his professional training as an engraver’s apprentice before changing course to eventually join both the imperial court theater orchestra and imperial trumpet corps as a timpanist in the 1850s.\footnote{Lorenz, “Six More Unknown Godchildren,” 28-29.; Boisits and Fastl, “Weidinger, Familie Joseph”}

It seems rather fitting that Weidinger chose to end what was, ostensibly, his last concert appearance performing on the keyed trumpet with a trumpet ensemble arrangement of \textit{Gott Erhalte Franz, den Kaiser}. One might be tempted to chalk this decision up to him simply being a good Austrian patriot; the work was the personal anthem of Franz II after all. But, given his
relationship with Joseph Haydn, and the fact that the anthem was, reportedly, Haydn’s favorite of his compositions, it is more likely that Weidinger intended the arrangement’s performance as a heartfelt tribute to the man who helped him to start his keyed trumpet playing career. The WAT reporter does not state who played the other two keyed trumpet parts, but Weidinger’s son Joseph may have played one of them. He did note, however, that the performance of the work, “Ging durchgebends sehr brav, und wie gewöhnlich nicht vorüber, ohne die Erhebung zu erwecken, die jedes Herz bey Anhörung dieser herrlichen Volkshymne erfüllt. Die Instrumentirung der Blasinstrumente ist als besonders gelungen zu erwähnen.” (Went very well throughout, and, as usual, did not pass without raising the exaltation that every heart is filled with upon hearing this wonderful folk anthem. The instrumentation of the wind instruments was particularly successful.)

Even after retiring from playing the keyed trumpet publicly, Weidinger continued to play natural trumpet until 1839, when he lost his front teeth and became unable to fulfill his duties as Oberhoftrompeter. Despite this setback, he would not actually go into full retirement until April 24, 1850, when he was released from court service at the age of 83 with a pension of 650 gulden. According to a medical report dated April 30, 1850, Weidinger by that time was, “gehörlos, und derart mit Altersschwäche behaftet, daß er bleibend und gänzlich dienstunfähig ist” (deaf, and so weak with old age that he is permanently and completely disabled). His second wife Justina would die later that same year on October 11 of dropsy, and Anton Weidinger passed away on September 20, 1852 at the age of 86. He was buried two days later in

49 WAT, June 13, 1829, 290.
50 Klaus, Trumpets and Other High Brass, 2:166; Lindner, Die Kaiserlichen Hoftrumpeter, 573-75.
the Schmelz cemetery in Vienna.52 As we will soon see in the following chapters, while it is perhaps true that Weidinger never achieved the renown he had hoped for as a keyed trumpet virtuoso, the instrument that he helped to develop and promote was by no means a failure. Rather, it would go on to find employment in a wide variety of contexts and setting, and have far more music composed for it than any have previously thought.

CHAPTER 3
TWO OTHER VIENNESE KEYED TRUMPET VIRTUOSI: ANTON KHAYLL AND JOSEPH WERNER

While Anton Weidinger should still be considered the keyed trumpet’s “Greatest Virtuoso,”1 he was by no means the only accomplished soloist on the instrument. In fact, there were a number of other keyed trumpet virtuosi active in Austria, Bohemia, and Italy in the early half of the nineteenth century for whom solo works were composed. Even though the surviving solo works composed for these other keyed trumpeters with orchestral and *Harmonie* accompinment make up only a small part of the instrument’s extent repertory (see Appendix 1-b and 1-c), they can allow us to observe how solo writing for the instrument continued to develop during the 1820s, 30s, and 40s.

These solo works are, generally speaking, somewhat less technically demanding than the surviving pieces composed for Weidinger, as they tend to avoid key areas that pose a challenge in terms of intonation and require less use of the instrument’s higher register. They are all fine pieces that deserve to be added back into the trumpet’s concert repertory, if for no other reason than to increase the number of late classical and early romantic style solo pieces currently available to modern trumpeters. The fact that most of these works are less difficult than those of the surviving Weidinger repertory might even prove to be a boon to teachers and students of the keyed trumpet, as they are all, with one or two exceptions, much more accessible and better suited as beginner pieces for the instrument than either the Haydn or Hummel trumpet concertos.

Perhaps unsurprisingly, the earliest keyed trumpet virtuosi other than Weidinger were both Viennese: Anton Khayll (1787-1834), who was a member of the *Kärntnerthor Theater*

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orchestra, and Joseph Werner, who was a trumpeter at the k. k. Theater an der Wien. Given their employment as theater trumpet players, a profession that they shared with Weidinger, and the fact that they were both present in Vienna while Weidinger and his son Joseph were actively performing on their keyed brass instruments, it is safe to assume that the Weidingers were Khayll and Werner’s chief inspirations for taking up the keyed trumpet.

It is most likely, however, that Khayll and Werner, at least at first, may have begun playing the keyed trumpet without Anton Weidinger’s blessing, since, as discussed in Chapters 1 and 2, Weidinger was known for jealously guarding his instrument designs from others, presumably with the intent of keeping their secrets within the family, and he did not begin selling keyed trumpets based on his designs until 1819, several years after Khayll and Werner began performing in Vienna on the instrument. Though he never stated so directly, I strongly suspect that Anton Weidinger’s decisions to start publicly offering an improved keyed trumpet with seven keys in 1819, and later authorizing August Beyde to build and sell instruments based on his keyed trumpet and keyed horn designs in 1823, were motivated by Khayll and Werner’s performance activities. In other words, he saw that he was no longer the only game in town, so to speak, and given that his own keyed trumpet playing career was starting to lose steam, he wisely decided to try to profit from what he saw as an expanding demand for keyed trumpets from other players.

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3 Dahlqvist, “Die Trompetentradition,” 32; AMZ, December 3, 1817, col. 841.
As far as I am aware, none of the keyed trumpets used by Khayll and Werner have survived, and the primary sources I have examined never describe their instruments in detail, so it cannot be determined if their keyed trumpets were directly based on Weidinger’s designs, or if they were somewhat different. Furthermore, only one of the works with keyed trumpet composed for these two players, a *Graduale in G* for four-part choir and orchestra with *obbligato* flute and keyed trumpet parts composed for Anton Khayll and his two brothers by Josef Preindl (1756-1823),⁴ has survived, so it is not possible to state with certainty whether Werner’s instrument had restricted or expanded capabilities when compared to Weidinger’s keyed trumpets.

This being said, some information can be gleaned from this one surviving piece, and much can be learned about the kind of repertory that Khayll and Werner performed from the numerous newspaper articles that chronicle their performing activities. From these newspaper reports we learn that Khayll and Werner played similar genres of solo works to Weidinger, with much of their repertories consisting of Variations, Potpourris, and Polonaises. While these similarities in repertoire might be yet another indication of Weidinger’s influence over these other two Viennese keyed trumpeters, it may also be explained as simply a matter of these types of solo works being popular among wind players at the time, and until more of Khayll’s and Werner’s music is found, it is impossible to know if Weidinger’s music had any more direct influence on their repertory.

*A Unique Three-Leaf Clover: Anton Khayll and His Two Brothers*

Of the two, it was Anton Khayll who first performed publicly on the keyed trumpet. Khayll was born on April 7, 1787 in Hermanmestetz in Bohemia, and was trained on several wind instruments, including the natural trumpet, by the *T[h]urnermeister* of *Wiener Neustadt*.

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⁴ Preindl, “*Graduale in G: Deus qui sedes,*” manuscript set of parts, Ostermontag [April 8] 1844, D-NATk, NA/SP (P-22).
From the 10 to the 22 of October 1810, he was briefly employed as a trumpeter by the Esterházy family before moving to Vienna on July 1, 1811 to work as a trumpeter in the Hoftheater. In 1816, he applied to join the imperial court trumpet corps, but was denied, having to wait until March 4, 1819 to finally join their ranks.5

Khayll made his keyed trumpet playing debut on February 12, 1816 as part of a kleine musikalische Akademie given in the Hoftheater in Vienna. During this concert he performed a Potpourri für Trompete mit Orchesterbegleitung of his own composition, and a critic in the AMZ praised his performance as “vorzüglich rein und sicher” (exquisitely pure and secure).6 While this article does not mention what type of trumpet he used to perform this work, given evidence that will be discussed shortly, it was most likely a keyed trumpet.

Despite the praise for Khayll’s premiere performance of his Potpourri, he did not appear very often as a solo act, as this is the only known solo work to have been written for him, and there was only one further known performance of it during a concert given in the kleiner Redoutensaal in Vienna on February 16, 1818.7 Rather, Anton Khayll most often appeared in concert with his two brothers, Aloys Khayll (1791-1868), who was a celebrated flute virtuoso and member of the Burgtheater orchestra, and Joseph Khayll, who was a successful oboe soloist and a member of the Kärntnerthor Theater orchestra.8

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Like Weidinger, the Khayll brothers were keen to perform on Hapsburg court concerts, but faced some difficulty in doing so. On December 28, 1816, the three brothers applied to perform a *Concertin für Flöte, Oboe, und Trompete* by an unknown composer, but this application and a later petition that they submitted on January 9, 1817 were both rejected.9 Fortunately, also like Weidinger, the Khayll brothers appear to have had far more luck playing at public events in Vienna, and their first performance together with keyed trumpet took place on February 23, 1817 during a concert that they put on in the *kleiner Redoutensaal*.

The concert program included: Rossini’s *Overture* from his opera *Tancredi* performed by the *Hoforchester*, a flute concerto by Franz Weiss performed by Aloys; an aria from Gyrowetz’s opera *Federica ed Adolfo* performed by [Anna] Wranitzky; an *Adagio und Polonaise* for oboe played by Joseph; and a monologue from Schiller’s *Jungfrau* performed by the actress [Antonie] Adamberger. It closed with *Variationen für Flöte, Oboe, und Trompete* by Franz Weiss performed by all three brothers,10 which was most likely the same work as the *Concertin für Flöte, Oboe, und Trompete* that the Khayll Brothers unsuccessfully petitioned to play at court earlier that same year. In addition to being a composer of ballets, symphonies, and chamber music, Franz Weiss (1778-1830) was considered to be the finest Viennese violin soloist of his day, who also played viola in two of the city’s most important string quartets—the Schuppanzigh and Böhm quartets—both of which worked closely with Beethoven and gave the first performances of several of his string quartets.11


10 Dahlqvist, “Die Trompetentradition,” 35; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 88-89; *AMZW*, March 6, 1817, cols. 76-78; *AMWZ*, March 19, 1817, col. 211; *WZK*, March 1, 1817, 146; *ZW*, March 3, 1817, 704.

11 Christian Fastl, “Weiβ, Franz (François),” *Oesterreichisches Musiklexikon Online*, accessed September 3, 2021, https://www-musiklexikon-ac-at.translate.goog/ml/musik_W/Weiss_Franz.xml?_x_tr_sl=de&_x_tr_tl=en&_x_tr_hl=en&_x_tr_pto=ajax,op,sc,ele
While none of the newspaper sources that discuss this performance mention what kind of trumpet Anton Khayll played, the April 12, 1817 edition of the *WAT* reports that the three brothers performed *Variationen für Flöte, Hoboe, und Klappentrompete* by an unnamed composer as part of a concert given in the *Kärntnethor Theater* in Vienna on April 4, 1817.\(^{12}\)

Since no other *Variationen* are known to have been written for them at this time, this work was most likely the same as that by Weiss premiered on the February 23 earlier that year, thus making it clear that Anton Khayll did, in fact, play the keyed trumpet. With this in mind, it is most likely that the other works composed for Anton Khayll and his brothers with solo trumpet parts were, likewise, composed for the keyed trumpet.

Curiously, this *WAT* article is the only primary source that I have found that specifically states that Anton Khayll played the *Klappentrompete*, while all the others I have examined simply refer to his instrument as a *Trompete*. This might explain why Dahlqvist and Rouček, who both appear to have been unaware of this *WAT* article, were reluctant to conclude that Khayll was a keyed trumpet player, rather deducing, based on the evidence available to them, that Khayll may have been either a natural or hand-stopped trumpet virtuoso instead.\(^{13}\)

This *WAT* article is, however, not the only surviving evidence for Anton Khayll being a keyed trumpeter. As discussed in Ch. 2, when reporting on a *Musikalische Akademie* given by the Weidingers on May 4, 1817, a critic from the *AMZW* complained that the pieces the Weidingers performed on keyed trumpet and keyed horn did not suit their instruments well,

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\(^{12}\) *WAT*, April 12, 1817, 179.

\(^{13}\) Dahlqvist, “Die Trompetentradition,” 34; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 88.
while drawing a direct comparison to the *Variationen für Flöte, Oboe, und Trompete* composed by Weiss:

> wenn wir auch die trefflichen *Variationen* für Flöte, Oboe und Trompete, von Herrn *Weiss*, nicht als Muster aufstellen wollen, so müssen wir diesem doch das Zeugnis ertheilen, dass er es verstand, die Trompete theils imponierend eintreten, theils in den herrlichsten Solo-Passagen glänzen zu lassen.\(^{14}\)

Even if we do not want to set up the excellent *Variations* for flute, oboe, and trumpet by Mr. *Weiss* as a model, we still must testify that he understands, on the one hand how to let the trumpet enter impressively, and on the other how to let it shine in the most splendid solo passages.

This juxtaposition appears to imply that Anton Weidinger and Anton Khayll were playing a similar kind of trumpet, with the *AMZW* critic much preferring Weiss’s treatment of the keyed trumpet over that of the Weidingers’ pieces.

Returning to the February 23, 1817 concert during which the *Variationen für Flöte, Oboe, und Trompete* were premiered, critics were impressed with the piece and its performance, with one critic from the *AMZW* reporting that:

> … und den Schluss machte ein Trio für Flöte, Oboe, und Trompete, von Hrn. Weiss sehr effect-und geschmackvoll componirt, wo besonders in den Variationen alle drey Brüder mannigfache Gelegenheit zur Entwicklung ihrer Talente hatten. Sonderlich erregte Hr. Anton Khayll Staunen, durch die Vollkommenheit, womit er sein ungünstiges Instrument, die Trompete zu behandeln versteht. Dies einzige Kleeblatt wurde nach Verdienst ausgezeichnet, und durch reichlichen Zuspruch belohnt.\(^{15}\)

> …and to close, a Trio for flute, oboe, and trumpet very effectively and tastefully composed by Mr. Weiss, where, especially in the Variations, all three brothers had multiple opportunities to display their talents. Mr. Anton Khayll raised astonishment with the perfection with which he knew how to handle his unfavorable instrument, the trumpet. This unique [three-leaf] clover was honored for merit and rewarded with ample acclaim.


\(^{15}\) *AMZW*, March 19, 1817, col. 211.
Perhaps this critic’s reference to the Trompete as an “ungünstiges Instrument” (unfavorable instrument) was a way of alluding to the shortcomings of the keyed trumpet, while also recognizing that Anton Khayll appears to have given an excellent performance despite them. Probably due to the success of their February 23 concert and, in particular, their performance of Weiss’s Variationen, on February 27, 1817 the Khayll brothers were finally granted a place on the second and fifth Hapsburg Lenten-season chamber concerts given on March 4 and 25 of that year, during which they performed a Concertino by an unnamed composer. This Concertino was most likely Weiss’s Variationen, since it appears to have been the only such work composed for them at that point in time.¹⁶

As can be seen from the list of the Khayll brothers’ performances that are known or are assumed to have included keyed trumpet (Table 3.1), Weiss’s Variationen seems to have become their signature piece, performed no fewer than six times between March 31, 1817 and February 5, 1818. The piece was sometimes referred to as simply a Trio or Composition für Flöte, Oboe, und Trompete by Weiss, and in one case Weiss’s name was not even mentioned.¹⁷

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¹⁷ AMZ, December 3, 1817, col. 841.
Table 3.1. Khayll Brothers’ Performances Known or Assumed to be with Keyed Trumpet (1816-1837).

<table>
<thead>
<tr>
<th>Pieces Performed</th>
<th>Composer</th>
<th>Date/Location Performed</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polonaise für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
<td>Apr 25, 1919; court of Anna Wurmfy, gave a mahütische Akademie in the Theaterschule, Vienna</td>
<td>AMZ, May 28, 1819, 93-94</td>
</tr>
<tr>
<td>Polonaise für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
<td>Apr 15, 1819; court of Anna Wurmfy, gave a mahütische Akademie in the Theaterschule, Vienna</td>
<td>AMZ, May 28, 1819, 93-94</td>
</tr>
<tr>
<td>Concerto für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
<td>Oct 18, 1818; court of Anna Wurmfy, gave a mahütische Akademie in the Theaterschule, Vienna</td>
<td>AMZ, May 28, 1819, 93-94</td>
</tr>
<tr>
<td>Concerto für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
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<td>AMZ, May 28, 1819, 93-94</td>
</tr>
<tr>
<td>Concerto für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
<td>Mar 11, 1820; court of Anna Wurmfy, gave a mahütische Akademie in the Theaterschule, Vienna</td>
<td>AMZ, May 28, 1819, 93-94</td>
</tr>
<tr>
<td>Concerto für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
<td>Mar 14, 1820; court of Anna Wurmfy, gave a mahütische Akademie in the Theaterschule, Vienna</td>
<td>AMZ, May 28, 1819, 93-94</td>
</tr>
<tr>
<td>Concerto für Flöte, Oboe, und Trompete</td>
<td>Franz Weiss (1787-1830)</td>
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<td>AMZ, May 28, 1819, 93-94</td>
</tr>
</tbody>
</table>

Note: The Khayll brothers are known to have performed at the Viennese court in Vienna, but were denied the opportunity to do so, according to the text.
On February 16, 1818, the Khayll brothers gave a concert in the kleiner Redoutensaal, during which Anton performed his Potpourri für Trompete, which an AMZW critic reported was orchestrated by [Franz Xaver] Pechatschek [Pecháček] (1793-1840), and the three brothers played a Terzett-Concert Adagio und Rondo für Flöte, Oboe, und Trompete by Franz Weiss. The papers once again praised Anton Khayll for his performance of his Potpourri, and were, for the most part, very impressed with Weiss’s Adagio und Rondo,\(^1\) with a critic from the AMZW stating:

Die Virtuosität aller drey bewies die Ausführung eines Adagio und Rondeau für Flöte, Oboe und Trompete, von Herrn Weiss. Man gereith in Verlegenheit, welchem von ihnen mit dem Ohre folgen sollte. Herr Weiss hat mit verschwenderischer Kraft und Fülle Alles aufgebothen, sowohl die individuellen Vorzüge der Künstler, als seine eigene Meisterschaft, drey zum Theil so heterogene Instrumente in den üppigsten Formen so angenehm zu vereinigen, zum zweyten Mahle geltend zu machen, und wäre der Satz weniger in die Länge gedehnt, die vielen Perioden in wenigere aber längere Passagen gekleidet, so würde der Beyfall, den Werk und Ausführung erhielten, dennoch nicht minder gross und wohlverdient gewesen seyn.\(^2\)

The virtuosity of all three was demonstrated by the performance of an Adagio and Rondo for flute, oboe and trumpet by Mr. Weiss. One is perplexed as to which of them one should follow with the ear. Herr Weiss has mustered everything with lavish strength and abundance, both the individual virtues of the artist and his own mastery of combining three instruments, which are so heterogeneous, in the most exuberant forms, so pleasantly, in a second effective piece, and if only the movements were less stretched out in length, and the many interludes clad in fewer but longer passages, the applause that the work and execution received would nevertheless have been no less great and well-deserved than his first such work.

Later that same year on October 18 at a concert in the kleiner Redoutensaal, the brothers premiered yet another new work, a Concert-Polonaise Trio für Flöte, Oboe, und Trompete by [Maximilian Marcus Joseph] Leidesdorf (1787-1840), which was also well received by the

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\(^1\) Dahlqvist, “Die Trompetentradition,” 35; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 89; AMZW, February 28, 1818, cols. 70-72; AMZ, March 25, 1818, col. 227; WAT, March 7, 1818, 9-10; WZK, February 19, 1818, 179; WAT, Feb 12, 1818, 4.

\(^2\) AMZW, February 28, 1818, cols. 71-72.
press, with a reporter from the AMZ noting that Anton, “seine ungewöhnliche Virtuosität auf der Trompete im zartesten Verien mit seinen Geshwistern entfalten konnte.” (was able to deploy his unusual virtuosity on the trumpet in the most delicate union with his siblings.)

For the next two years, the brothers did not have any new works composed for them, continuing instead to perform the lauded works by Leidesdorf and Weiss until 1820, when they would premiere the last know work composed for the three of them. This piece was a sacred hymn for four-part choir, orchestra, and solo flute, oboe, and trumpet by Josef Preindl (1756-1823) that they performed on February 20, 1820 during that year’s first Gesellschaftsconcert put on by the Musikfreunde des österreichischen Kaiserstaates in the grosser Redoutensaal.

Unfortunately, this piece was not as celebrated as those they performed previously, with a AMZ critic stating that, “die figurirten Solo’s der concertirenden Flöte, Oboe und Trompete eben nicht sonderlich erbaulich ausnahmen.” (the florid solos of the concerted flute, oboe, and trumpet were not particularly edifying). However, when this piece was performed again on December 25, 1822 as part of a grosse Akademie in the grosser Redoutensaal it fared far better, with a critic from the AMZW stating that the work was “Besonders brilliant instrumentirt” (instrumented particularly brilliantly).

While the original version of Preindl’s hymn has not survived, an arrangement of it—or, at the very least, a similar work that he most likely composed for the Khayll brothers—does.


This work is a *Graduale in G* for four-part choir and orchestra with flute and *Klappen-Trompetto* solo parts attributed to Preindl, dated *Ostermontag* 1844 (Figure 3.1).\(^{25}\) Obviously, even if this work is not the same hymn as the one that the Khayll brothers premiered in 1820, it would have had to have been composed before Preindl’s death in 1823, with the parts used for its Easter Monday 1844 performance being copied at a later date. On the other hand, if this work is, as I suspect, an arrangement of the hymn from 1820, then it was most likely created sometime after Joseph Khayll’s death in 1829, since the work’s manuscript set of parts has *obbligato* parts for flute and keyed trumpet only, and not oboe, with the original’s oboe solo part most likely being folded into the arrangement’s two clarinet parts.

\(^{25}\) Preindl, “*Graduale in G: Deus qui sedes,*” manuscript set of parts, Ostermontag [April 8] 1844, D-NATk, NA/SP (P-22).
Figure 3.1. Josef Preindl, *Graduale in G*, dated Ostermontag [April 8,] 1844, title page. Manuscript set of parts. D-NATk, NA/SP (P-22).
It is most likely that this work’s *Klappen Trompetto Solo in D* part is nowhere as demanding as those of the lost pieces by Weiss and Leidesdorf, since those works were presumably composed for the purposes of virtuosic display. Thus, the hymn’s solo trumpet part cannot be employed as an indicator of the full extent of Khayll’s skill on the keyed trumpet. Nevertheless, an examination of the piece’s *Klappen Trompetto Solo in D* part (Figure 3.2) can provide some information about the capabilities of Khayll’s instrument, his playing abilities on it, and what Preindl felt was a wise approach to writing for the keyed trumpet.

Figure 3.2. Josef Preindl, *Graduale in G*, dated Ostermontag [April 8,] 1844, *Klappen Trompetto Solo in D*. Manuscript set of parts. D-NATk, NA/SP (P-22).

First, the piece’s keyed trumpet part is pitched in D, meaning that Khayll’s instrument was either built to be crooked like Beyde’s twice-folded keyed trumpet based on Weidinger’s design from around 1823 discussed in Ch. 2, or it was only built in the key of D. Either case is possible, but, given the date of this piece’s first performance in 1820, it is more likely that Khayll
had keys added to one of the more common long natural trumpets in D that he had at his disposal, resulting in an instrument similar to that built by I. Bauer in 1817 discussed in Ch. 1.

Second, the written tessitura that Preindl employs in the keyed trumpet part is much more conservative than that used in the works of the Weidinger repertory, calling for the instrument to played between $b$ and $d''$, which is perhaps telling of two things. The fact that Preindl’s keyed trumpet part only goes up to $d''$ suggests that Khayll may have not had as developed a high register as Weidinger, while the fact that the part’s lowest note is written $b$, suggests that Khayll’s instrument had at least four keys. As discussed in Ch. 1, while the keyed trumpet is fully chromatic from $c$ and upwards with just three closed-standing keys, the lower part of the instrument’s range between $g$ and $c'$ is only fully chromatic with the addition of a fourth closed-standing key. Based on the surviving keyed trumpet parts written for players other than Weidinger that I have examined, it appears that not having a very well-developed high register was a weakness that most other keyed trumpeters shared with Khayll.

Third, Preindl appears to have been very much aware that while the keyed trumpet is a fully chromatic instrument that can technically play in every key, it does not sound equally good in all tonalities. This is because the notes that are achieved using the instrument’s keys have a noticeably different tone quality than the notes of the harmonic series and tend to be more difficult to play in tune, meaning the more one employs the instrument’s keys the more timbrally inconsistent it will sound. This is especially true of an instrument with only three or four keys, since there are often no alternate fingerings that one might employ to correct intonation issues. In order to de-emphasize these shortcomings, Priendl employs only brief moments of full chromaticism in this work, and mainly writes for the keyed trumpet in the key of written F major, one of instrument’s most stable keys.
Preindl also has the keyed trumpet drop out during parts of the piece where the work modulates into tonalities that are intonationally precarious, such as in mm. 42-59, where the piece modulates to B-flat major, which would put a keyed trumpet pitched in D into the written key of A-flat major, thus forcing the player to make extensive use of the instrument’s keys. Preindl’s avoidance of more difficult key areas suggests that Khayll’s ability to correct for the keyed trumpet’s inherent intonation issues was less accomplished than Weidinger’s, whose repertory often put him into more problematic keys, such as in the second movement of the Haydn Trumpet Concerto, which called for him to play in the key of written F minor, and the development of the first movement of the Hummel Trumpet Concerto that required him to play in written A-flat major.

As we will soon see, while later builders attempted to correct the keyed trumpet’s intonation issues by adding more keys to it, most of the composers who wrote for the instrument in the 1820s, 30s, and 40s, choose to sidestep the instrument’s timbral and intonational problems in a similar manner as Preindl by composing for it in written tonalities that called for no more than one or two flat or sharps, and only sparingly employing full chromaticism. Why composers continued to avoid written keys with more than one or two accidentals even after the addition of more keys to the instrument might be explained by the fact that, while the addition of more keys gave players more alternate fingerings to work with, it also made the instrument’s fingering technique much more complicated.

This rise in fingering complexity was due to the way that the majority of keyed trumpet’s touch pieces are arranged, with one hand holding the instrument, and the other hand’s fingers operating the keys (Figure 3.3). This meant that players were forced to operate five or more keys with just four fingers, often leading to them having to perform acts of finger gymnastics to move
their fingers to and from the keys they needed to execute chromatic scales and play in more
difficult key areas with good intonation. As someone who plays both the keyed trumpet and
keyed bugle, I can testify that the keyed trumpet’s touch piece design is, generally speaking,
relatively clumsy and less ergonomically well-conceived when compared to that of the keyed
bugle, whose keys are built to be operated by both hands, with the players fingers resting on all
of the instrument’s keys, thus eliminating the need for excess finger movement between keys
(Figure 3.3).

26 There are some keyed trumpets whose touch pieces are oriented so that some of its keys can be pressed
by the key operating hand’s thumb, but these are far rarer than those built for all of the keys to be operated with just
the player’s key operating hand’s fingers.
One might think that the keyed trumpet’s inability to play easily in all written keys might severely restrict the number of tonalities in which music for it could be written. However, the number of sounding keys that the keyed trumpet could perform in with relatively good results was greatly increased by building the instrument in higher pitches, like G or A-flat, and then crooking it down to other keys. This contrivance allowed composers to write for the keyed trumpet in every practical key area, while also achieving the best intonation possible by
restricting it to playing in written keys with no more than one or two flats or sharps. This solution did, however, result in one serious complication, which was that each crooking required a different set of fingerings, as evidenced by the fingering chart for a keyed trumpet built in G with five keys published in C. Eugène Roy’s 1824 Méthode de Trompette sans Clef et avec Clefs Divisée en deux Partie (Figure 3.4). A different set of fingerings for each crooking was necessary due to the fact that as one crooks the instrument into various keys, the relative positions of its tone holes shifted, meaning that while one fingering resulted in a desired written pitch in one crooking, a different one was needed to play the same written pitch in another.

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Figure 3.4. Fingering chart for a keyed trumpet with five keys in nominal G from C. Eugène Roy’s *Méthode de Trompette sans Clef et avec Clefs Divisée en deux Partie* (Mainz: B. Schott, 1824), p. 19. D-Mbs, Mus.Schott.Ha 2025-1.

Returning to Preindl’s *Graduale*, despite the restrictions placed upon the keyed trumpet due to Khayll’s playing abilities and the inherent shortcomings of the keyed trumpet, the instrument is featured prominently in two of the piece’s soli wind episodes, and while it is never
the only solo instrument playing during these sections, it is treated as the primary solo voice of both. Take for instance the soli section from mm. 29-41 (Example 3.1). Here the keyed trumpet carries the main melody, with the clarinets and flute playing solo lines that are either in harmony with the keyed trumpet’s melody or serving as a florid descant that complements it, while the rest of the orchestra and choir provides a simple accompaniment.
Example 3.1 (cont.). Josef Preindl, *Graduale in G*, dated Ostermontag [April 8, 1844, m.m. 29-41. Manuscript set of parts. D-NATk, NA/SP (P-22).
After 1820, the Khayll brothers premiered no more new works with keyed trumpet. While I have found no record of them playing any concerts together in 1821, they did perform together at a few more engagements in 1822 and 1823 during which they played Weiss’s Variationen and Preindl’s Hymne. All three brothers appeared together for the last time on Christmas Day 1823 during a musikalische Akademie given in the grosser Redoutensaal, during which they performed their signature piece, Weiss’s Variationen. After this performance, there was a seven-year gap before any of the pieces with keyed trumpet composed for the Khayll brothers were performed again; however, by that point Joseph Khayll had passed away. Because of this, when Aloys and Anton decided to revive Weiss’s Variationen for a concert that they gave in the kleiner Redoutensaal on March 14, 1830, they recruited [Johann Tobias] Uhlmann (1778-1838), a Viennese instrument maker and oboist in the Theater an der Wien orchestra, to perform the oboe part.

This performance was well received, with a reporter from the Der Sammler stating that the Variationen were performed “mit grosser Virtuosität,” and a critic from the WZK stating:


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28 AMZ, January 15, 1824, col. 44.


30 WZK, March 11, 1830, 248; Sammler, March 25, 1830, 144; WAT, March 23, 1830, 142; WZK, March 25, 1830, 296.

31 Sammler, March 25, 1830, 144.

32 WZK, March 25, 1830, 296.
Mr. Aloys Khayll, Uhlmann (first oboist of the k. K. Court opera orchestra), and Anton Khayll then performed variations for flute, oboe and trumpet by the late F. Weis. This composition is one of the most successful creations of the immortalized composer, and was excellently executed by the three artists mentioned. The merit of all, in the purity of their embouchures, tenderness and strength of their playing, and harmonious union even in the most difficult passages, was completely equal, and the applause they earned was undivided and well-deserved.

Interestingly, seven years later, on January 1, 1837, Weiss’s Variationen were performed one final time during a concert given in the Musikvereinsaal in Vienna, despite Anton Khayll having died in 1834. Once again, Uhlmann joined Aloys during this performance to cover the oboe part, and [August] Swoboda (1795-1863) was brought in to play the keyed trumpet part.33 While August Swoboda is best known today as having been a military bandmaster, a music instructor who ran his own music school in Vienna, and an author of several important theoretical treatises, including his 1827 Instrumentirungslehre Partitur-Setzkunst, which discusses the use of the keyed trumpet in military bands and dance orchestras, he was also an autodidact who taught himself several instruments, apparently including the keyed trumpet.34

This final performance of the work was not greeted with the same acclaim as in the past, with a critic from the OZ proclaiming the work, “zu alt und zu undankbar ist, als daß es selbst den Bestrebungen solcher Künstler gelingen konnte, dem Publikum dafür Geschmack abzugewinnen” (too old and unrewarding for even the efforts of such artists to succeed in gaining the approval of it from the public).35 So it appears that the once beloved and celebrated piece had now outlived both its composer and most of the performers for whom it was

33 WZK, December 29, 1836, 1248; OZ, January 13, 1837, 58.

34 WZK, December 29, 1836, 1248; Christian Fastl, “Swoboda, August,” Oesterreichisches Musiklexikon Online, updated March 3, 2009, https://www-musiklexikon-ac-at.translate.goog/ml/musik_S/Swoboda_August.xml?_x_tr_sl=de&_x_tr_tl=en&_x_tr_hl=en&_x_tr_pto=ajax,sc,element; August Swoboda, Instrumentirungslehre Partitur-Setzkunst (Self-published: Vienna, 1827), A-SM, ISM-Rara Lit 448. Swoboda’s Instrumentirungslehre Partitur-Setzkunst will be discussed in more detail in Chapters 4 and 7.

35 OZ, January 13, 1837, 58.
composed, and had become passé in the eyes of Viennese concert goers. This change in attitude toward the piece might have been because the keyed trumpet had already begun to be replaced by the valved trumpet in the most popular Viennese orchestras of the time—the dance orchestras of Joseph Lanner and Johann Strauss Sr.—around 1831, and therefore was most likely viewed by the Viennese public as being old-fashion by 1837.\footnote{For more information on Joseph Lanner and Strauss Sr.’s shift from employing keyed trumpets to valved trumpets in their dance orchestras, please see Ch. 7.}

\textit{Joseph Werner}

Not much is known about Joseph Werner’s early life. Based on newly rediscovered court records, Rouček theorizes that Werner may have studied with the Tümermeister of Kroměříž Leopold Kunerth, who taught two brothers with the surname Werner, the younger of whom is reported to have served as the principal trumpet player of the Vienna Hofoper.\footnote{Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 84; Dahlqvist, “Die Trompetentradition,” 32; Státní archiv Kroměříž, Německá dívčí škola, No. 2402, carton No. 8.} Given that Joseph Werner did, in fact, begin serving as a trumpeter in the Theater an der Wien orchestra by 1817,\footnote{Dahlqvist, “Die Trompetentradition,” 32; AMZ, December 3, 1817, col. 841.} and that Kunerth wrote a number of pieces with keyed trumpet for chamber-sized ensembles and is known to have helped make improvements to the instrument, this conclusion appears to be a quite strong.\footnote{Please see Ch. 5 for more information about Leopold Kunerth’s involvement in the development of the keyed trumpet and his compositions with keyed trumpet.}

Werner’s first public performance on keyed trumpet took place on September 21, 1817 during a musikalische Akademie given by the Central-Vereine zur Unterstützung der Nothleidenden in the Augarten-Festsaal in Vienna. He played a set of Variationen of his own composition based on the Polonaise from Gaetano Rossini’s opera Tancredi, that, according to
the *WAT*, were orchestrated by Franz Xaver Pecháček,\textsuperscript{40} who also orchestrated Anton Khayll’s *Potpourri für die Trompete und Orchesterbegleitung* discussed above. It should be noted that while some newspaper reports of Werner’s keyed trumpet performances refer to his instrument as simply a *Trompete* or as an *organisirte Trompete*, such as in the *AMZ* and *AMZW* reports on his September 21, 1817 premiere performance,\textsuperscript{41} others, including the *WAT* article that discusses the same occasion,\textsuperscript{42} clearly states that he played a *Klappentrompete*.

Werner’s September 21, 1817 performance of his *Variationen* was overall well-liked, with the *WAT* critic reporting that:


This artist won the prize today. His masterly handling and the skill with which he overcame the greatest difficulties was heard with amazement and admiration. He played highly artistic variations on the Polonaise from “Tancredi.” He passes through all notes with security and beauty; merging contrasting transitions and shows through harmonious performance that he surpasses all predecessors and virtuosos on the keyed trumpet. From the youth of the artist, much more is to be to be expected of this new instrument.

This is undoubtedly high praise, since the *WAT* critic seems to suggest that Werner played the keyed trumpet better than either Weidinger or Khayll, who were both active at this time. But not everyone was quite as impressed. For instance, while a critic from the *AMZ* said

\textsuperscript{40} *WAT*, September 25, 1817, 460.

\textsuperscript{41} Dahlqvist, “Die Trompetentradition,” 32; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 86; *AMZ*, December 3, 1817, cols. 841-42; *AMZW*, October 2, 1817, cols. 347-48. Rouček only cites the second of these two articles.

\textsuperscript{42} *WAT*, September 25, 1817, 460.

\textsuperscript{43} *WAT*, September 25, 1817, 460.
that Werner, “leistet sehr vieles auf seines Instrument” (did a lot on his instrument), he also complained that, “der 3.Variarion erheischt noch mehr Übung” (the third variation requires even more practice).\textsuperscript{44}

As can be seen from Table 3.2, which lists Werner’s known keyed trumpet performances, Werner performed his \textit{Variationen} at least another two times during December of 1817.\textsuperscript{45} On March 15, 1818, Werner premiered two new solo works for keyed trumpet, a \textit{Polonaise} that he performed at two separate concerts given that day, one in the \textit{Theater an der Wien} and another he put on in the \textit{Saale zur römischen Kaiser}, and the first movement of a new concerto that he also played during the second of these two events.\textsuperscript{46}

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\textsuperscript{44} Dahlqvist, “Die Trompetentradition,” 32; \textit{AMZ}, December 3, 1817, col. 842.

\textsuperscript{45} Dahlqvist, “Die Trompetentradition,” 32-33; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 86-87. \textit{AMZW}, December 27, 1817, cols. 449-50; \textit{AMZW}, January 3, 1818, cols. 5-6; \textit{AMZ}, January 28, 1818, col. 72. Rouček only cite the first of these newspaper articles, and he gives the wrong page number for said article.

\textsuperscript{46} Dahlqvist, “Die Trompetentradition,” 33; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 87; \textit{AMZW}, March 28, 1818, cols. 113-14; \textit{WZK}, Mar 24, 1818, 292. Dahlqvist and Rouček only cite the \textit{AMZW} article, and Rouček gives the wrong page number for this \textit{AMZW} article.
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<td>Joseph Werner</td>
<td>Dec 23, 1817: At a musikalische-declamatorisch-mimische Abendunterhaltung in the k. k. Theater an der Wien given to support the Fonds der öffentlichen Wohltätigkeitsanstalten, Vienna.</td>
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<td>Polonaise für die organisierte Trompete</td>
<td>Joseph Werner</td>
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<td>AMZW, Mar 28, 1818, 113-14.</td>
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<tr>
<td>Ersten Satze eines Concertes und einer neuen Polonaise für die organisierte Trompete (Klappentrompete)</td>
<td>&quot;Joseph Werner&quot;</td>
<td>Mar 15, 1818: At a musikalische Akademie given by Werner in the Salle zur römischen Kaiser, Vienna.</td>
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<tr>
<td>Potpourri für die Klappentrompete</td>
<td>Joseph Werner</td>
<td>Dec 23, 1819: At a musikalische-declamatorisch-mimische Abendunterhaltung in the Theater an der Wien given by Franz Xaver Pecháček, Vienna.</td>
<td>WFAT, Dec 28, 1819, 619; AMZW, Jan 22, 1820, 54-55; AMZ, Jan 26, 1820, 58.</td>
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His performances of these new works do not appear to have been as well received as his past performances of his *Variationen*, with a *AMZW* critic reporting that:

Herr Werner ist der musikalischen Welt schon vortheilhaft bekannt; sein Spiel in dem ersten Satze eines Concertes und einer neuen Polonaise für die organisirte Trompete erwarb ihm abermals einen rauschenden Beyfall; doch, indem wir ihn nun schon mehrere Mahle gehört haben, so dürfte man mit ziemlicher Gewissheit angeben können, dass das Instrument selbst einiger Verbesserungen bedarf, um dem Künstler ein manierirtes Spiel, die dem Instrumente doch noch nicht ganz zusagenden Verzierungen zu sichern.47

Mr. Werner is already well-known to the musical world; [and] his playing in the first movement of a new concerto and new polonaise for the organized trumpet earned him rousing applause, but, having already heard his instrument several times, one can state with a fair degree of certainty that it needs some more improvement in order to ensure the artist a graceful manner of playing, since the ornaments are not yet quite secure on the instrument.

A critic in the *WZK* was even harsher in his response to the performances of these works, stating:

Herr Werner blies auf seiner sogenannt organisirten Trompete (Klappentrompete) ein Konzert und eine Polonaise. Wenn wir davon absehen, daß jedes Instrument seinen eigenthümlichen Ton und seine Bestimmung hat und diese bewahren soll, so ist das Bestreben des Herrn Werner, mehr als Gewöhnliches zu leisten, nicht zu verkennen und Niemand wird ihm in solcher Rücksicht einen außerordentlichen Grad von Kunstfertigkeit absprechen. Wo indeß die Trompete in ihre alten Rechte trat, oder denselben wenigstens sich näherte, war aber der Beyfall doch am lautesten. Aufrichtig gesagt, kommen uns alle derlen Instrumentveränderungen zwar künstlich genug, aber zugleich auch widernatürlich vor; denn was kann durch sie anders erzweckt werden, als der Übergang oder die Annäherung zu einem Ton, den ein anderes Instrument, vermöge seiner Bestimmung und Eigenthümlichkeit, richtiger, klang- und kraftvoller angibt? Das Ganze beruht im Grunde auf einer Spielerie, die einen großen Aufwand von Zeit und Mühe kostet und dennoch keinen bestimmten Zweck erreicht, indem man beym Gebrauche eines solchen (verorganisirten) Instruments nicht selten dasselbe Instrument in seiner ursprünglichen Organisation, also bey der Klappentrompete die eigentliche Trompete, zu Hülfe nehmen muß. Herr Werner, der beynahe jedes Instrument mit Fertigkeit spielt und in so sern ein außerordentlch brauchbares Orchestermitglied ist, sollte sich mit seinen bisherigen Versuchen begnügen und seine Virtuosität auf einem oder dem andern Instrumente zu fördern suchen. Dann könnte auf der Klappentrompete immer noch gelegentlich ein Konzert als ein Bey-oder Schauergicht aufgetischt werden.48

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47 Dahlqvist, “Die Trompetentradition,” 33; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 87; *AMZW*, March 28, 1818, col. 113. Rouček gives the wrong page number for this *AMZW* article.

48 *WZK*, March 24, 1818, 292.
Herr Werner played a concert and a polonaise on his so-called organized trumpet (keyed trumpet). If we disregard the fact that every instrument has its idiomatic tone and its purpose and that these should be maintained, then Mr. Werner’s endeavors to achieve more than the usual cannot be overlooked and nobody will deny that he has an extraordinary degree of artistry in such regard. But wherever the trumpet stepped into its old role, or at least approached it, the applause was loudest. To be honest, all of these instrument changes seem artificial enough to us, but at the same time also unnatural; for what other purpose can be achieved through it than the transition or the approximation of a tone which another instrument, by virtue of its determination and idiosyncrasy, performs more correctly, tonally, and more powerfully? The whole thing is basically based on a gimmick that costs a great deal of time and effort and yet does not help achieve a specific purpose, in that when using such an (organized) instrument one often has to use the same instrument in its original manner, i.e. the keyed trumpet as the [natural] trumpet. Mr. Werner, who plays almost every instrument with skill and is thus an extraordinarily useful member of the orchestra, should content himself with his previous attempts and try to promote his virtuosity on one or the other instrument. Then a concerto on the keyed trumpet could be occasionally served as an accompaniment or side dish.

It is clear from these accounts that while both critics recognized the skill of Werner’s playing and the time and energy he put into trying to improve his keyed trumpet, they were both unhappy with the uneven timbre that resulted from the use of its keys, which, as discussed in Chapters 1 and 2, was a common complaint lobbed at Weidinger and his son. However, when he performed his Polonaise on August 21, 1819 as part of a musikalische Akademie in the Theater an der Wien, the response was much more positive, with a critic from the AMZW reporting the, “durch seine ausserordentliche Fertigkeit auf diesem sehr schwierigen Instrumente rauschenden Beyfall” (rousing applause due to his extraordinary skill on this very difficult instrument) that Werner received, which might suggest that Werner was able to overcome some of the keyed trumpet’s shortcomings by either continuing to improve his instrument or by developing his playing abilities further.49

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Werner’s last concert appearance on keyed trumpet took place on December 23, 1819 during a *musikalische-declamatorisch-mimische Abendunterhaltung* in the Theater an der Wien organized by Franz Xaver Pecháček. He performed yet another new work that he composed for himself, a *Potpourri für die Klappentrompete*.\(^{50}\) The critical response to the performance of this work was moderate to negative, with a *AMZ* reporter saying that his performance was *recht gut* (pretty good),\(^{51}\) while a *AMZW* critic stated that the work, “enthält zu viele Schwierigkeiten” (contained too many difficulties),\(^{52}\) and a contributor to the *WAT* feeling much the same way, stating:

Hr. Werner zeichnete sich durch die gelungenen Passagen ungemein aus. Die mißlungenen Stellen kann man ihm als Virtuosen keineswegs, wohl aber als Compositeur anrechnen, denn was nicht zu machen ist, soll man auch nicht hinschreiben. Die Trompete, so angewendet, wird immer unangenehm seyn, und welche Wirkung könnte dieser junge Künstler machen, wenn er sich ein Ziel zu fetzen wüßte!\(^{53}\)

Mr. Werner excelled through the successful passages. The unsuccessful passages can by no means be credited to him as a virtuoso, but as a composer, because what cannot be done should not be written down. The trumpet, when used in this way, will always be unpleasant, and what effect this young artist could make if he knew how to hit the target!

The issue this time appears to have been not Werner’s playing ability or his instrument, but rather some of the material that he asked the instrument to perform, which some thought ill-suited to the keyed trumpet. After this performance, there is no further mention of Werner performing on the keyed trumpet in Vienna by the press. It is not clear if he gave up playing the keyed trumpet because of the less than positive response to his performance of his *Potpourri* or if

\(^{50}\) *WAT*, December 28, 1819, 619; Dahlqvist, “Die Trompetentradition,” 33; *AMZW*, January 22, 1820, cols. 54-55; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 87; *AMZ*, January 26, 1820, col. 58.

\(^{51}\) Dahlqvist, “Die Trompetentradition,” 33; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 87; *AMZ*, January 26, 1820, col. 58.

\(^{52}\) Dahlqvist, “Die Trompetentradition,” 33; *AMZW*, January 22, 1820, cols. 54-55.

\(^{53}\) Dahlqvist, “Die Trompetentradition,” 33; *WAT*, December 28, 1819, 619.
he simply left Vienna altogether. Rouček theorizes based on the court documents from Kroměříž discussed above, that Werner might have left for Russia, since the younger Werner brother who studied with Kunerth is said to have done so.54

While the strides that Weidinger, Khayll, and Werner made in championing the keyed trumpet undoubtedly helped to convince other players and composers to adopt the instrument, except in a few notable cases that will be discussed in Chapters 5 and 6, the keyed trumpet appears to have found far less acceptance as a solo instrument for virtuosi than in other settings. Rather, it started to become more commonly and extensively employed only when it began to be incorporated as a member within a variety of performing ensembles. Perhaps the most influential and important of these were Austro-Bohemian military wind and brass bands, since, as will be discussed in Ch.4, it was via these highly mobile and well-traveled ensembles that the keyed trumpet was introduced to a larger audience outside Vienna and finally began to come into its own.

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54 Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 84 and 87.
In addition to being the instrument’s first and arguably greatest virtuoso, Anton Weidinger was also the first person to perform works for brass and wind ensemble with keyed trumpet, and while Neukomm’s 1815 *Requiem*—already discussed in Ch. 2—is the only work of this type composed for Weidinger to survive, we know a substantial amount of information regarding those that are lost, including their instrumentation. Because of this, as we will soon see, Weidinger’s influence can be observed in similar works composed after other players began to adopt the instrument.

The first wind ensemble work composed for Weidinger was the *Sextet* for keyed trumpet, natural trumpet, timpani, two clarinets, and bassoon by Ferdinand Kauer (1751-1831). Weidinger performed this piece during the grand musical concert that included the premiere of the Haydn *Trumpet Concerto*, on March 28, 1800 in the Burgtheater in Vienna.1 Unfortunately, the only work from this concert to survive to modern day is the Haydn’s concerto, so we cannot say with certainty what Kauer’s *Sextet* was like. Weidinger also performed as part of the first known piece to employ a brass ensemble with keyed trumpet, Neukomm’s 1815 *Requiem* mentioned above.

Other pieces composed for Weidinger that have not survived include: a *Crescendo-und-Decrescendo Marsch* for two keyed trumpets, two keyed horns, and two timpani by Franz de Paula Roser (1779-1830)—Kapellmeister of the *Theater in der Josefstadt* at the time—that

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Weidinger performed on May 4, 1817 in the kleiner Redoutensaal in Vienna;² a Harmoniemusik piece composed by Johann Nepomuk Hummel (1778-1837) for solo keyed trumpet, two clarinets, two horns, and two bassoons that was most likely written for Weidinger sometime before his retirement from playing the keyed trumpet in 1829;³ and Anton Weidinger’s arrangement of Gott erhalte Franz den Kaiser for three keyed trumpets, three natural trumpets, and four timpani that was performed during Weidinger’s last known keyed trumpet recital, on May 10, 1829 in the kleiner Redoutensaal in Vienna.⁴

The Keyed Trumpet in Harmoniemusik

It is most likely that these earlier works composed for Weidinger—excluding his arrangement of Gott erhalte Franz den Kaiser, which he premiered years after the keyed trumpet had caught on with other performers—played a major role in demonstrating the possible benefits that the keyed trumpet had to offer chamber ensembles and military bands, and helped inspire other musicians to adopt the instrument. Some of the earliest such ensembles to incorporate the keyed trumpet appear to have been Austro-Bohemian Harmonie ensembles. The term Harmonie was most commonly applied in early nineteenth-century Europe to small mixed wind ensembles of six to eight parts. When in sextet form these ensembles typically included either a pair of


³ Jon A. Gillaspie, A. M. Stoneham, and David Lindsey Clark, The Wind Ensemble Catalog (Westport, CT: Greenwood Press, 1998), 112. This work is listed by Gillaspie and his colleagues as being held under the call number B 301 in CZ-Bm. However, when I visited this archive, the staff member on duty informed me that she could not locate this work. So, it is unclear whether this work is truly lost or if it has simply been missed placed.

⁴ WAT, June 13, 1829, 289-90.
oboes or clarinets, two horns, and two bassoons, and when in octet form, they usually employed
two oboes, two clarinets, two horns, and two bassoons.⁵

This being said, Harmonie ensembles sometimes employed other instruments, as is
obviously the case with all the Harmonie pieces with keyed trumpet that I have documented (see
Appendix 1-c), including the Kauer Sextet. Though the instrumentation of Kauer’s Sextet is
clearly based on the more common sextet form of the Harmonie ensemble, he replaced the two
horns with a natural trumpet and keyed trumpet—the latter of which could have easily played
material like that typically played by a hand-stopped horn. Kauer also elected to use just one
bassoon, rather than the usual pair, and four timpani, which was rare but not unheard of rare in
Harmonien of the time.⁶ Presumably, Kauer called for four timpani so that he would have
enough notes to employ the timpani as the fundamental bass instrument of the ensemble.

Harmonie ensembles were usually employed by either the aristocracy or the military and
performed music for both indoor and outdoor events.⁷ In the military context, these ensembles
were sometimes referred to as the Feldmusik and were made up of an infantry regiment’s
Hautboisten, who tended to be well-trained civilian performers who were capable of playing the
more delicate and sophisticated music required at high-society gatherings of the aristocracy and
military officers.⁸

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⁵ Marshall Stoneham, Jon A. Gillaspie, and David Lindsey Clark, *Wind Ensemble Sourcebook and

⁶ Anton Weidinger’s March 28, 1800 Concert Program, A-Wn, Theatersammlung, 773042. This is the
program for the March 28, 1800 concert on which Weidinger performed Kauer’s Sextet. It gives the instrumentation
described above.

⁷ Grove Music Online, s.v. “Band (i),” by Keith Polk et al., accessed May 25, 2020,

⁸ Grove Music Online, s.v. “Feldmusik,” by Hubert Unverricht and Janet K. Page, accessed June 6, 2020,
The Hautboisten were, however, not the only musicians employed by Austro-Bohemian infantry regiments. There were also the Bandisten, who were usually less musically accomplished military recruits trained by a regiment’s Kapellmeister. Bandisten were typically tasked with playing the so called türkische (Turkish) instruments, such as piccolos, natural trumpets, trombones, snare drums, bass drums, triangles, cymbals, and bell-trees, and they were usually added to the Hautboisten to form the regiment’s larger mixed wind ensemble, commonly referred to as the türkische Musik, which was employed mainly for loud outdoor performances.9

Since the term Harmonie was sometimes applied to ensembles that ranged from two to twenty-one parts, it can be difficult to distinguish between a “large” Harmonie and a “small” türkische Musik.10 While many of the Harmoniemusik and türkische Musik pieces I have catalogued are specifically labeled as such, a few are not, so I have chosen to categorize as Harmoniemusik those unlabeled works scored for a small group of mixed winds that are between six and ten parts and whose instrumentation is closely built on the archetypical Harmonie ensemble.

I use türkische Musik for pieces for mixed winds that call for nine or more parts and include piccolos and other types of high-pitched flutes, or percussion, such as snare drums, bass drums, triangles, cymbals, and bell-trees. These instruments were most strongly associated with türkische Musik ensembles, and were very rarely used in Harmonien, due to them being considered, at the time, too loud for chamber settings.11 I have derived the cut-off numbers for my criteria, in part, from a letter that Emperor Franz II wrote to his War Council in 1820. In it he

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10 Grove Music Online, s.v. “Band (i),” by Keith Polk et al., 8-9.

decried the excesses of some of the Imperial military’s bands, which had grown to have upwards of fifty to sixty players, and instructed that all Austro-Bohemian military regiments be restricted to having no more than ten Hautboisten and twenty-four Bandisten. This meant that a regiment’s Harmonie could only have up to ten parts and its türkische Musik could only have up to thirty-four parts.\(^\text{12}\)

With these criteria in mind, I have catalogued an additional twenty-nine pieces of Harmoniemusik with keyed trumpet (besides those previously discussed as having been composed for Weidinger), including one miscellaneous work, two arrangements of opera excerpts, two funeral marches, five dance pieces, five fanfares, five pieces for solo keyed trumpet with Harmonie accompaniment, and nine marches (see Appendix 1-c). Twenty-six of these pieces have survived to modern day, and almost all are housed in either Austrian or Czech collections. The one piece that survives elsewhere is the Concerto a 7 Istrumenti con Valser per Tromba a Chiavi scored for flute, clarinet in B-flat, clarinet in C, two horns in F, keyed trumpet in F, trombone, and cello by Pietro Gomez, which is held in the Biblioteca e Archivio musicale dell’Accademia nazionale di S. Cecilia in Rome.\(^\text{13}\) Though this body of surviving pieces is relatively small, I think it is fair to conclude that the use of the keyed trumpet in a Harmonie ensemble setting was predominantly an Austro-Bohemian practice, reflecting the fact that the keyed trumpet was an Austrian invention, and the political/military ties between Bohemia and Austria during this period.


\(^\text{13}\) Pietro Gomez, “Concerto a 7 Istrumenti con Valser per Tromba a Chiavi,” autograph score, I-Rsc, Accademico A-Ms-292.
**Payer’s 1821 Harmoniemusik Pieces with Keyed Trumpet**

The earliest datable surviving source of *Harmoniemusik* with keyed trumpet composed after Kauer’s *Sextet* is a set of four pieces for seven-part *Harmonie*. This work includes a waltz with eight numbers and a coda, two marches, and an *Adagio und Rondo* for solo keyed trumpet with *Harmonie* accompaniment.\(^{14}\) According to the set’s title page, these pieces were completed August 8, 1821 in Vienna by Hieronymous Payer (1787-1845),\(^ {15} \) who served in Vienna as both the *Kapellmeister* of the *Sommertheater* and as organist of the *Redoutensaale*.\(^ {16} \) Also, according to the work’s title page, Payer dedicated this set of pieces to Vinzenz von Neuling, a rich Viennese jeweler and brewery owner. Neuling also owned one of the largest and most popular *Biergarten* in Vienna at the time, where Joseph Lanner and Johann Strauss Sr.’s dance orchestras often performed.\(^ {17} \) Given the character of the pieces in this set, it is most likely that they were intended for performance in Neuling’s *Biergarten* as a form of light entertainment.

This set of pieces is fascinating, not just for being the earliest surviving examples of such works, but also for foreshadowing how later composers would employ the keyed trumpet in both *Harmonien* and other types of ensembles. For example, Payer employs the keyed trumpet in his waltz in a manner similar to that used by Joseph Lanner and Strauss Sr. in their dance orchestras during the late 1820s and early 1830s. When Lanner and Strauss Sr. employed the keyed trumpet in their waltzes during this period, both most often used two horn players, who switched between playing natural horn and natural trumpet, and one or two trumpeters, who changed between


\(^{15}\) Hieronymous Payer, “8 Walzer samt Coda, 2 große Märsche, Ein Adagio und Rondo für acht stimmige Harmonie,” manuscript score, August 8, 1821, A-Wn, Mus Hs.28.849.

\(^{16}\) Stoneham, Gillaspie, and Clark, *Wind Ensemble Sourcebook*, 263.

playing natural and keyed trumpets. Both Lanner and Strauss Sr. typically made use of the keyed trumpet in just one of a waltz's numbers and sometimes the coda to play brief melodic solos.¹⁸

Payer, likewise, employs two horn players and a single trumpeter in a similar manner in his waltz, with the trumpeter switching to the keyed trumpet only for the piece’s seventh number (Figure 4.1) and coda (Example 4.1).¹⁹ In the seventh number, the Klappen Tromp[ete] staff was originally labeled Clarini, but the words Klappen Tromp were then written over this original label. This suggests that Payer may not have initially intended to include the keyed trumpet as part of his waltz, but by the time he began writing the seventh number decided to do so. The remainder of the pieces in the set do not have this kind of relabeling, but rather all the keyed trumpet parts are labeled as Klappen Tromp or Klappen Trompette.

¹⁸ I have reached these conclusions based on an extensive survey of the surviving musical manuscripts of Joseph Lanner and Johann Strauss Sr. that are held in the Wienbibliothek im Rathaus. A catalog of the 41 works that these composers wrote that make use of the keyed trumpet is included in Appendix 1-j and 1-k of this dissertation, and they will be discussed in more detail in Ch. 7.

The two marches also prefigure how the keyed trumpet would be used by later composers in both marches and fanfares for *Harmonien* and larger wind ensembles. While the keyed trumpet is employed throughout the entirety of both Payer’s marches, it is mainly treated as an accompanying instrument rather than as a melodic one, with the high winds carrying most of the melodic material; the first few measures of the first march can be seen in Figure 4.2.20 This is also the most common way that the keyed trumpet is used in the other marches for *Harmonien* and larger wind ensembles that I have examined. As can be seen in Figures 4.1 and 4.2 and elsewhere in the score to this set of pieces, the keyed trumpet and other instrumental parts have several corrections and edits made to them throughout. These plus the overall sloppiness of the score itself, suggest that it was most likely a working score rather than one meant for presentation.

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Figure 4.2. Hieronymous Payer, *Triumph Marsch*, dated Vienna, dated August 8, 1821, mm.1-11. Manuscript score. A-Wn, Mus Hs.28.849.
The last piece in the set, the *Adagio und Rondo*, scored for solo keyed trumpet in D, two clarinets in D, a clarinet in A, two horns in D, bassoon, and contrabassoon, is the only one that comes close to what one might think of as “serious” music. The work can be thought of as a miniature two-movement concerto, and Payer may have taken some inspiration from the last two movements of the Hummel *Trumpet Concerto*, which are, likewise, a slow lyrical movement follow by a *Rondo*, though Payer’s *Adagio und Rondo* is far shorter than both of these movements combined, only being around five and a half minutes long.

The solo keyed trumpet part of this piece (see Appendix 2) is far less demanding both technically and in terms of range than either of Haydn or Hummel’s trumpet concertos, which is also the parts of the other two surviving pieces for solo keyed trumpet and *Harmonien*. This is, however, not to say that Payer’s solo keyed trumpet part is without difficulty. For example, the last eight measures of the *Rondo*’s trumpet part with their fast running eighth-note diatonic and chromatic scales, are quite challenging on the original instrument. It is unclear for which player these pieces were originally intended. Given that Weidinger continued to perform on the keyed trumpet until 1829, and we now know that Payer composed a *Theme and Variations* that Weidinger performed on his last known keyed trumpet recital, he is certainly a strong candidate. However, as discussed in Ch. 3, two other keyed trumpet players—Anton Khayll and Josef Werner—had also started performing in Vienna by this point, so it is also possible that these pieces could have been intended for one of them.21

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Other Works for Solo Keyed Trumpet and Harmonie

The earliest of the other two surviving works for solo keyed trumpet and Harmonie is most likely the *Adagio sammt III Variationen* for solo keyed trumpet and seven-part Harmonie by the horn player Joseph Höffner (Figure 4.3).\(^2^2\) As will be discussed in Ch. 6, Höffner also wrote several other works for solo keyed trumpet, including the *Introduction et Polonaise* for solo keyed trumpet or valved trumpet and orchestra.\(^2^3\) Since several of Höffner’s works were taught or performed at the Prague conservatory, including his *Adagio sammt III Variationen* and *Introduction et Polonaise*, it is probably safe to assume that his *Adagio sammt III Variationen* was composed before 1826 when Joseph Kail became trumpet professor there and introduced the valved trumpet into the conservatory’s curriculum.\(^2^4\)

\(^{2^2}\) Joseph Höffner “Adagio sammt III Variationen,” manuscript set of parts, CZ-Pnm, X-D-169.

\(^{2^3}\) Joseph Höffner, “Introduction et Polonaise,” printed set of parts (Prague: Marco Bevia), CZ-Pu, 59 A 4322. This work was discussed in greater detail in ch. 3.

The latest surviving work for solo keyed trumpet and *Harmonie* is an anonymous *Divertimento*, which consists of two movements, a *Maestoso Andante* in cut time, followed by an *Allegro Maestoso* in common time. The piece exists in two versions: one that is undated and for solo keyed trumpet, solo flute, two clarinets, two horns, and two bassoons;\(^\text{25}\) and a version for a larger ensemble of solo keyed trumpet, natural trumpet, two oboes, two clarinets, two horns, two bassoons, and contrabassoon that is dated 1827 (Figure 4.4).\(^\text{26}\) The two versions are extremely similar, aside from their slightly different instrumentations, and their keyed trumpet parts are essentially the same. In fact, the second oboe and natural trumpet parts of the 1827 version are superficial and add so little to the work that they could be omitted entirely without losing any of the material found in the undated version. The undated version most likely dates from before the 1827 version, since the 1827 version’s first oboe part is a close copy of the undated version’s solo flute part, and both parts are clearly more idiomatically written for the flute than the oboe as they both ascended to $e'''$ several times. All the other works composed for solo keyed trumpet and *Harmonie* that I am aware of are lost: these include two concertinos composed around 1825 by Friederich Starke,\(^\text{27}\) and a piece for nine-part *Harmonie* with keyed trumpet obbligato composed by Harmann (first name unknown) in 1828.\(^\text{28}\)

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Figure 4.4. *Divertimento für 11 Stimmige Harmonie*, dated 1827, *Clappen-Trompette Solo in D* part. Manuscript set of parts. CZ-Bm, A.37.322.
Other Surviving Pieces for Harmonie with Keyed Trumpet

Most of the other surviving pieces of Harmoniemusik with keyed trumpet tend either to treat the instrument as an accompanying instrument, as in Payer’s marches, or to have it double melodic material played by other instruments. Several of the surviving marches for Harmonie with keyed trumpet, such as the first in a set of two anonymous marches in the Österreichische Nationalbibliothek, do both by having the keyed trumpet play an accompanying role during the march, and then double the melodic material played in the first clarinet during the trio (Figure 4.5).²⁹

![Figure 4.5. Anonymous, Marsch 1. [und] 2, Trompa in D mit Klappen part to Marsch No. 1. Manuscript set of parts. A-Wn, F177.Schönau.an.der.Triesting.71 Mus.](image)

Unsurprisingly, this means that most of the keyed trumpet parts from the Harmoniemusik pieces that were not composed as solo vehicles for the instrument are rather boring in comparison. Exceptions include the anonymous Oberländler für 9-stimmige Harmonii in the Wienbibliothek im Rathaus.³⁰ Those familiar with the waltz form codified by Joseph Lanner will

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²⁹ Anonymous, “Marsch 1. [und] 2,” manuscript set of parts, A-Wn, F177.Schönau.an.der.Triesting.71 Mus. This work is scored for clarinet in D, clarinet in C, bassoon, keyed trumpet in D, and natural trumpets in D, low A, and low G.

recognize the *Oberländler’s* waltz-like formal plan consisting of an introduction, six numbers, and coda, which is also not dissimilar to that employed by Payer in his waltz discussed above.

The *Oberländler’s* composer employs the keyed trumpet as an accompanying instrument during most of the piece’s introduction and in all its even numbers. In these sections the melody is mainly carried by the three clarinets, with the keyed trumpet playing little beyond the notes of the harmonic series. The *Oberländler’s* composer does, however, have the keyed trumpet play in melodic harmony with the first clarinet during all the piece’s odd numbers and part of the coda, allowing the keyed trumpet to fill the role normally given to the second clarinet during these sections (Example 4.2). The keyed trumpet continued to be used in Austro-Bohemian *Harmonie* ensembles into the 1840s, as evidenced by the latest datable piece of *Harmoniemusik* with keyed trumpet, a set of five *Aufzüge* for ten-part *Harmonie* dated May 10, 1844. This piece is also the only *Harmoniemusik* work with two keyed trumpet parts. While both keyed trumpets are both employed in a melodic fashion throughout the set, most of their material is doubled in the other winds.

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31 Anonymous, “5 Aufzüge in D oder C für ganze Harmonie,” manuscript set of parts, May 10, 1844, CZ-Bm, A.11.671.
**Kunerth’s Quartets and Quintet with Keyed Trumpet**

While the *Harmonie* appears to have been the most popular and widespread form of chamber-sized ensemble to employ the keyed trumpet during the early nineteenth century, the instrument was also found in other types of chamber ensembles. For instance, as will be discussed in Ch. 5, several sets of duets for two keyed trumpets and one set of trios for two keyed trumpets and valved horn were published in Italy during the 1830s and 40s (see Appendix 1-h). Other than those Italian works for small brass chamber groups, I know of only one other type of chamber-sized ensemble that employs the keyed trumpet—the somewhat unusual ensembles that Johann Leopold Kunerth (1784-1865) employed in his two sets of short quartets for keyed trumpet, flute, viola, and guitar and his five-movement *Quintet* for the same instrumentation plus clarinet in A.32

Kunerth was a prominent music teacher, composer, and the *Türmermeister* of Kroměříž from 1811 until shortly before his death in 1869.33 He is mentioned in several early nineteenth-century sources, including the introduction to his student Andreas Nemetz’s 1827 *Allgemeine Trompeten-Schule* and an article in the February 16, 1850 edition of the *Weiner Allgemeine Zeitung* as having been the inventor of the keyed trumpet.34 However, Kunerth did not begin experimenting with putting keys on the natural trumpet until more than ten years after Haydn

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32 Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 8. For those interested in learning more about the life and career of Kunerth, I would advise you to consult this dissertation, as it is the source from which I am drawing most of the information in this section, and also goes into much more detail on the subject than I am able to here.

33 Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 70-72 and 76.

composed his concerto for Weidinger, so it is likely that Kunerth helped to improve the instrument, rather than being its inventor.35

Kunerth was most likely introduced to the keyed trumpet during the years 1804 to 1806 while he was living in Vienna, where he first worked as a music copyist and then, for a brief time, as a violinist at the Josephstadt Theater, where Anton Weidinger also performed.36 That Kunerth may have been familiar with the Hummel Trumpet Concerto is suggested by the seventh movement of his set of quartets for flute, keyed trumpet in C, viola, and guitar, where he makes use of the same march melody that Hummel employed in mm. 167-78 of the third movement of his concerto.37 It is, however, possible that Kunerth was merely familiar with the same opera that Hummel borrowed this melody from, Les deux journées by Luigi Cherubini (1760-1842), which had proven to be quite popular in Vienna during Kunerth’s short time living there.38

Kunerth’s main profession was as a Türmermeister. During the early nineteenth century Türmermeisters were civil servants who directed civic instrumental ensembles and provided for the musical needs of the city in which they worked. Türmermeisters were also expected to be able to play a variety of instruments; in Kunerth’s case, we know from the records of his 1811 audition for the Türmermeister position of Kroměříž that he was proficient on the violin, flute, clarinet, trumpet, trombone, and double bass.39 Based on this knowledge it is probably safe to

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36 Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 71 and 76.


assume that he could play the viola and, given his experiments with improving the keyed trumpet, that instrument as well. This means that he was most likely able to play all the instruments in his quartet and quintet ensembles with keyed trumpet, which probably helped to influence his choice of instrumentation. Furthermore, as Rouček theorizes in his 2012 dissertation, all of the instruments that Kunerth employs in his chamber works with keyed trumpet are instruments that can be played on foot, and therefore, these works were most likely performed as outdoor entertainment for events such as festivals and garden parties, all of which would have fallen under the purview of Kunerth as the Türmermeister of Kroměříž.40

The two sets of quartets by Kunerth are undated, with one set making use of the keyed trumpet crooked in C and the other the keyed trumpet crooked in D; these sets will henceforth be referred to as the C Quartet and D Quartet, respectively.41 The C Quartet consists of twelve movements, and the D Quartet fourteen. All of these movements are brief, only twenty to thirty measures long, and there are a variety of movement types, such as Adagios, Allegros, marches, and dances, that are all formally very simple and written in Kunerth’s late-classical compositional style. These movements are precisely what one might expect light outdoor musical divertissements to be like. They are short, so they are easy to play from memory, and they are not so complicated that they demand partygoers’ undivided attention.

The keyed trumpet parts of Kunerth’s short quartet movements are similar to the works of the Harmoniemusik repertory in that they are not as technically demanding or as chromatic as those written for Weidinger. They do, however, differ in that they exist in an intermediary place between the more virtuosic displays of the solo works for keyed trumpet with Harmonie

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41 Johann Leopold Kunerth, “Quartetten pour le Flütto, Guittar, Viola, und Tromba mit Clappen in D und C,” manuscript set of parts, CZ-Pnm, II. F. 56.
accompaniments and the non-solo *Harmonie* works, with the keyed trumpet sometimes being treated more as a soloist within a group of soloists, and other times being used to fill in accompanying parts, as can be seen from the beginning of the *C Quartet’s* eighth movement (Example 4.3).
Given the relatively large number and short length of the movements of the C and D Quartets, it is most likely that neither set was meant to be performed as a complete contiguous work, but rather, that performers would pick and choose the movements that they thought would best serve their purposes for the events at which they were performing. The movements of Kunerth’s Quintet, on the other hand, were most likely intended to be performed as one complete work.42 Firstly, Kunerth’s Quintet has only five movements, an Andante, an Allegro, a Polonaise and Trio, another Allegro, and an Adagio, all of which are substantially longer than those of the two sets of quartets. Secondly, all five of the Quintet’s movements are much more formally complex than those of the quartets, and the way in which the instruments interact with one another is far more sophisticated. All these facts lead me to believe that the Quintet was most likely intended as a concert piece for audiences to sit and actively pay attention to, rather than as simple background music.

While the manuscript set of parts in which the C and D Quartets survive was most likely penned by Kunerth himself or by a contemporary copyist, the surviving manuscript set of parts for his Quintet was most likely copied at a much later date, which is evidenced by the more modern wood-pulp paper on which they are written. The Quintet’s trumpet part is not indicated as being for Klappen Trompete, or any other derivation of the term, as are those of the quartets, but is simply labeled trompeta, the Czech word for trumpet. It is most likely, however, that Kunerth originally intended the Quintet’s trumpet part to be played on the keyed trumpet, since his Quintet appears to have been composed for the same ensemble as his quartets, albeit with an added clarinet player.

This difference in terminology is most likely the result of a later copyist “updating” the parts to reflect the practices of the period in which s/he lived. The keyed trumpet part of the \textit{Quintet} is also similar to those of Kunerth’s quartets in terms of range and technical demands, thus further suggesting that he intended the \textit{Quintet’s} trumpet part to be played on keyed trumpet. In fact, the only marked difference in compositional style between the keyed trumpet parts of the quartets and those of the \textit{Quintet} is that, in the \textit{Quintet}, the keyed trumpet is allowed more autonomy, being given several extended solo lines in the work, as can be seen in the beginning of the \textit{Quartet’s} fourth movement (Example 4.4).
**The Keyed Trumpet in Large Austro-Bohemian Wind Bands**

Of all the wind and brass ensembles that used the keyed trumpet during the early nineteenth century, the most prominent were the large wind bands—oftentimes referred to as *türkische Musik*—that were typically attached to Austro-Bohemian infantry regiments. These large bands performed for a variety of events, including military functions, outdoor concerts, religious processions, and the ever-popular carnival balls of Vienna. I have catalogued fifty-one surviving works for this type of ensemble: one partita, four miscellaneous works, four dance pieces, four arrangements of opera excerpts, seven funeral marches, fourteen marches, and seventeen fanfares (see Appendix 1-e).

There was no standard instrumentation for these large wind bands, but during the 1820s and 30s they typically employed nine to thirty-one parts and consisted of some combination of piccolos, flutes, sopranino clarinets, clarinets, oboes, bassoons, contrabassoons, natural horns, keyed trumpets, natural trumpets, trombones, serpent, and the Turkish percussion discussed above. Hieronymous Payer, whose works for *Harmonie* with keyed trumpet were discussed above, appears to have been one of the earliest composers to incorporate the keyed trumpet into a large wind band, which is evidenced by a March and Trio for twenty-six-part *türkische Musik* published in Vienna around 1821 that Payer dedicated to the *Krieger des heiligen Bundes*. The keyed trumpet part of this work is, however, marked *ad libitum*, and is a very rudimentary accompaniment part that requires the use of only two of the keyed trumpet’s keys to play (Figure
suggesting that the keyed trumpet was not yet a common member of Austro-Bohemian wind bands at this time.\footnote{Hieronymous Payer, \textit{Eichenkränze eine Sammlung von militärischer oder sogenannter Türkischer Musik, Marsch and Trio} (Vienna: Pietro Mechetti quondam Carlo, ca. 1821), H-KE, K 1191b; Jon A. Gillaspie, A. M. Stoneham, and David Lindsey Clark, \textit{The Wind Ensemble Catalog} (Westport, CT: Greenwood Press, 1998), 193. I have taken the publication date for this source from Gillaspie and his colleagues’ catalog of wind ensemble music. Presumably, they estimated this date based on the piece’s plate number. The piece’s keyed trumpet part indicates that it is to be played “Einen Ton höher zu blasen” which literally means that it should be played a tone higher. However, it is not completely clear what this indication means. Perhaps the band that this work was composed for only had keyed trumpets pitched in D and therefore this part needed to be transpose up a whole step to sound the correct pitches.}

![Figure 4.6. Hieronymous Payer, \textit{Eichenkränze eine Sammlung von militärischer oder sogenannter Türkischer Musik, Marsch and Trio} (Vienna: Pietro Mechetti quondam Carlo, ca. 1821), Klappen-Trompete in E part. Published set of parts. H-KE, K 1191b.](image)

The first Austro-Bohemian band leader to use the keyed trumpet in a more integrated fashion in \textit{türkische Musik} may have been Josef Rezníček (1788-1846). Rezníček—also spelled Resnitschek—was the grandfather of the more well-known composer Emil Nikolaus von Rezníček (1860-1945). In 1809, Josef Rezníček joined the Esterhazy 32\textsuperscript{nd} Infantry Regiment band as a civilian musician and performed as a trumpet virtuoso with it in concerts in Pest for
several years. He was named its *Capellmeister* in 1814. In 1820, he moved to Vienna to join Graf Gyulai’s 60th Infantry Regiment band, to which he was, likewise, named *Capellmeister*.44

Three pieces with keyed trumpet from Rezníček’s 60th Regiment band repertory have survived. The earliest of these is dated Vienna, August 3, 1825, and is an arrangement of a *Parthia* by Franz Krommer (1759-1831), a prolific composer of wind music who took over as the director of the Viennese imperial chamber music from Leopold Koželuch in 1818 and served until his death in 1831, and who was also an honorary member of the *Gesellschaft der Musikfreunde*.45 This work is the most substantial multi-movement piece that I have catalogued for large wind band with keyed trumpet, and according to its title page, was arranged by Rezníček it for the 60th Infantry Regiment’s *türkische Musik*. The piece has three movements, an untitled first movement in cut time, a *Minuetto*, and an *Allegro* finale.46 As can be seen from the first page of the work’s first movement (Figure 4.7), the band’s two keyed trumpets are used in a melodic fashion, though, as is almost always the case in large wind bands of this period, the two keyed trumpet parts are mainly doubling other parts in the ensemble and are thus being used for added volume and color, rather than as solo voices.47

44 Michael Wittmann, “Kapellmeister Josef Resnitschek (1798-1848),” MW-Musikverlag, updated November 27, 2020, https://mwmusikverlag.wordpress.com/2020/11/27/kapellmeister-josef-resnitschek-1798-1848/; Hall, “A Critical-Performing Edition,” 100. There is some disagreement over Josef Rezníček’s exact dates. I have chosen to include those given by Wittmann here since his research is the most recently published, but others, like Hall, give his dates as 1787-1848.


47 Hall, “A Critical-Performing Edition.” For those who are interested in a more detailed account of Krommer’s life and career, I would highly recommend reading this source, as it contains far more information than I can cover here and also has a detailed history of Austro-Bohemian military bands.
Figure 4.7. Franz Krommer, Parthia, dated Vienna, August 3, 1825, arranged by Josef Rezníček, Mvt.1, p. 1. Manuscript score. A-Wn, Mus.Hs.2280.
The second of these surviving works is a march with two trios for a twenty-seven-part wind ensemble that was performed by the 60th Infantry Regiment band on September 25, 1825 during the coronation ceremony of Empress Karoline Auguste—Franz II’s fourth wife—as Queen of Hungary in Pressburg.\textsuperscript{48} It was composed by Franz Paul Lachner, and according to an advertisement in the \textit{WZ} of November 11, 1825, the fully scored version for \textit{türkische Musik} was arranged by Rezníček.\textsuperscript{49} The work was later published in 1826 and was apparently the first piece for large wind band with keyed trumpet to be printed in full score. Its instrumentation is similar to that of Rezníček’s arrangement of the Krommer \textit{Parthia}, and the way in which Rezníček employs the two keyed trumpet parts in it is similar as well (Figure 4.8).\textsuperscript{50}

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\textsuperscript{49} \textit{WZ}, November 11, 1825, 1088.

The third surviving work from the 60th Regiment band’s repertory is an undated *Rondeau de Chasse*, that, unlike the other two, is an original piece by Rezníček.\textsuperscript{51} Much like the two surviving arrangements by Rezníček, this work makes use of two keyed trumpets in E-flat, whose melodic material is often doubled by other instruments. However, unlike two arrangements, the first keyed trumpet is given one short technically challenging solo to perform, as can be seen on the first page of the first keyed trumpet part (Figure 4.9).

\textsuperscript{51} Josef Rezníček, “Rondeau de Chasse für die Türkische Musick,” manuscript set of parts, A-Wn, Mus.Hs.26939.
Figure 4.9 Josef Rezníček, *Rondeau de Chasse für die Türkische Musick*, p. 1 of the Klappen Trompette 1 in E-flat part. Manuscript set of parts, A-Wn, Mus.Hs.26939.
By 1827, thanks to band leaders like Rezníček, the keyed trumpet appears to have become a regular member of Austro-Bohemian wind bands, a conclusion that is supported by several important military-band-related publications printed in Vienna that same year. These include August Swoboda’s oft-referenced orchestration treatise,52 which gives examples of and instructions for arranging music for infantry band, cavalry band, and dance orchestra with keyed trumpet parts; Franz Krommer’s march arrangement of Haydn’s beloved *Gott erhalte Franz den Kaiser*, for twenty-six-part türkische Musik with two keyed trumpet parts, which most likely saw widespread use among Austro-Bohemian infantry bands since it was the personal anthem of Emperor Francis II;53 and Andreas Nemetz’s *Allgemeine Trompeten-Schule*, op. 17.54

Andreas Nemetz (1799-1846), was a trombonist in the K.K. Hofopern-Theater orchestra, the Kapellmeister of the Austro-Bohemian armed forces’ 19th Infantry Regiment band from 1828 until his death in 1846, and was arguably one of the most prominent and important military music educators of his day.55 His 1827 *Allgemeine Trompeten-Schule* is not just important to the history of the keyed trumpet, as it was the first published Austrian method for the instrument, but also trumpet history in general, since it was also the first printed method for the valved trumpet

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as well. Nemetz also authored three other treatises: a trombone method published the same
years as his Trompeten-Schule; a horn method printed in 1829 that includes chapters on both
the valved horn and keyed bugle; and his 1844 Allgemeine Musik-Schule für Militärmusik
(Gen eral Music Method for Military Band) that contains, among other things, tutors for all of the
commonly employed instruments in Austro-Bohemian bands at that time, minus the keyed
trumpet, which Nemetz had, presumably, replaced with valved trumpets in his band by then.

Nemetz was also a prolific composer in his own right, writing more than sixty marches. While none of Nemetz’s full band scores with keyed trumpet appear to have survived to modern
day, a Marsch et Galloppe with two keyed trumpet parts that he composed for Johann Strauss Sr.’s dance orchestra does; this work will be discussed in greater detail in Ch. 7. During the late
1820s and 1830s, Rezníček’s 60th and Andreas Nemetz’s 19th Infantry Regiment bands were
some of the most popular and successful musical ensembles in Vienna and often performed
along with the dance orchestras of Joseph Lanner and Johann Strauss Sr. during balls, so

56 Friedrich Anzenberger, introduction to Allgemeine Trompeten-Schule, op. 17, by Andreas Nemetz

57 Andreas Nemetz, Neueste Posaun-Schule, op. 16 (Vienna: Antonio Diabelli, 1827), A-Wn, SA.75.A.29
MUS MAG; Howard Weiner, “Andreas Nemetz’s Neueste Posaun-Schule: An Early Viennese Trombone Method,”

58 Andreas Nemetz, Horn-Schule: für das einfache, Maschin und Signal-Horn, op. 18 (Vienna: Antonio
Diabelli, 1827), A-Wn, SA.75.C.13 MUS MAG; Trevor Herbert, Arnold Myers, John Wallace, The Cambridge

59 Andreas Nemetz, Allgemeine Musik-Schule für Militärmusik, op. 22 (Vienna: Antonio Diabelli,1844), A-
Wn, SA.75.A.20 MUS MAG; Friedrich Anzenberger, introduction to Allgemeine Trompeten-Schule, xxv-xxvi.

60 Andreas Nemetz, “Tivoli-Marsch et Gallope,” manuscript set of parts, A-Wst, MHe 426. A-Wst has
mistakenly attributed this work to Johann Strauss Sr. and named Nemetz the work’s arranger, despite the title page
of the work clearly stating that the piece is, “von H. Kapelmeister A. Nemetz für ein großes Orchester Joh. Strauss
[Sr.]” (by H. Kapelmeister A. Nemetz for the great orchestra of Joh. Strauss [Sr.]).

61 Michael Wittmann, “Kapelmeister Josef Resnitschek (1798-1848);” Andreas Nemetz, Allgemeine
Trompeten-Schule, viii and xxiv-xxv; Wolfgang Dörner, Joseph Lanner: Chronologisch-Thematisches
Werkverzeichnis (Vienna: Böhlau Verlag, 2012), 27; Elisabeth and Friedrich Anzenberger, “Andreas Nemetz, der
Nemetz’s *Marsch et Galloppe* most likely dates from sometime between 1829 and 1831, the latter of which being the year that Strauss Sr. stopped using the keyed trumpet in his orchestra.\(^6^2\)

The keyed trumpet would remain a member of large Austro-Bohemian wind bands into the 1840s, with the valved trumpet and valved flügelhorn not replacing it outright in some cases, but rather joining these ensembles alongside the keyed trumpet, and gradually phasing it out over time, most likely as the older members of the band who played the keyed trumpet retired. The earliest evidence of this phasing-out process is a lithograph dated August 12, 1838 by Andreas Ziegler.\(^6^3\) This lithograph depicts the *Stubaier Scharfschützen-Compagnie* with their *Feldmusik* (Figure 4.10). Upon close inspection of the *Feldmusik*, one can see that both keyed trumpets and what look to be valved trumpets and valved flügelhorns are being used in this same ensemble.

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\(^6^2\) For more information about Joseph Lanner and Johann Strauss Sr.’s use of the keyed trumpet in their dance orchestras, please see chapter 5.

\(^6^3\) Andreas Ziegler, “Feierlicher Aufmarsch der Stubaier Scharfschützen-Compagnie mit ihrer Feldmusik zur Erbhuldigung am 12. August 1838 in Innsbruck,” lithograph, A-Imf, HG/470. This lithograph was brough to my attention by Jaroslav Rouček and Josef Wetzinger.
Figure 4.10. Close-up of the *Feldmusik* pictured in Andreas Ziegler’s Lithograph “Feierlicher Aufmarsch der Stubaierr Scharfschützen-Compagnie mit ihrer Feldmusik zur Erbhuldigung am 12. August 1838 in Innsbruck.” Tiroler Landesmuseum Ferdinandeum, Innsbruck, HG/470.
I have catalogued three datable works from Tirol, the area of Austria where the Stubai valley is located, which employ the keyed trumpet alongside the valved flügelhorn and valved trumpet, and that have a very similar instrumentation to that depicted in Ziegler’s lithograph. These works are a Marsch No. 8 in E-flat by Josef Pircher dated July 28, 1843; an arrangement of a Cavatina from Bellini’s 1833 Beatrice di Tenda (Figure 4.11) arranged by Paul Micheli, the Capellmeister of Prince Hohenlohe Langenburg’s 17th Line Infantry Regiment, dated 1843; and a Frühlingsmarsch by Michael Sebastian Pegger (1806-1896) dated 1844, which is the latest datable wind band piece with keyed trumpet. In all three scores, the valved flügelhorn parts are simply labeled flügelhorn, and the valved trumpets are labeled some variation of Maschin Trompete, which the German terms for those instruments during this period.

64 Josef Pircher, “Marsch No. 8,” manuscript score, dated July 28, 1843, A-Inf, M 9297.

65 Vincenzo Bellini, Cavatina: ma la sola ohime son io nell opera Beatrice di Tenda, arr. Paul Micheli, manuscript score, dated 1843, A-ST, MUS.ms.416.

Figure 4.11. Vincenzo Bellini, *Cavatina: ma la sola ohime son io nell opera Beatrice di Tenda*, dated 1843, arranged by Paul Micheli, p. 1. Manuscript score. A-ST, MUS.ms.416.
The Keyed Trumpet in Austro-Bohemian Brass Ensembles

Since European brass ensembles had lacked a fully chromatic soprano voice since the cornetto fell out of use in the Baroque period, one would expect the keyed trumpet to have been popular in early nineteenth-century Austro-Bohemian brass ensembles, but I have found only six additional surviving sources of brass ensemble music that makes use of the instrument, all but one of which come from Austria. There are four marches, twenty-five short binary-form fanfares, and one Deutscher (see Appendix 1-f). Why so little brass ensemble music with keyed trumpet survives is unclear, but perhaps the long-standing traditions of the cavalry trumpet corps kept the instrument from being quickly adopted.

The early nineteenth-century brass ensemble with keyed trumpet—sometimes referred to as Blechharmonie in German-speaking countries—evolved from the natural trumpet ensembles with timpani traditionally associated with cavalry units that had existed since the Baroque period and were still in use during the late Classical and early Romantic periods. These ensembles employed two main types of trumpeters that served specific roles within the ensemble, called clarino and principale players. Clarino players specialized in playing in the natural trumpet’s higher register from written e'' and above. In the Baroque period, clarino parts, especially those written during the High Baroque by composers like J. S. Bach, could climb as high as written e''', but by the late Classical period most clarino parts were limited to only going as high as written g''. Since the clarino register was the only part of the natural trumpet’s range where the pitches of the harmonic series are close enough together to play a diatonic scale, clarino parts provided

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67 Klaus, Trumpets and Other High Brass, 2:151-53, 188, and 212; Erich Tremmel, “Trompetenensembles in Bayern in frühen 19. Jahrhundert,” in Questiones in musica: Festschrift für Franz Krautwurst zum 65. Geburstag, ed. Freidhelm Brusniak and Horst Leuchtmann (Tutzing: Hans Schneider, 1989), 663-75. While Klaus and Erik Tremmel associate the term Blechharmonie specifically with early nineteenth-century Bavarian brass ensembles with keyed brasses, I am also applying the term to Austro-Bohemian brass ensembles with keyed trumpet, since the instrumentation of the Austro-Bohemian version of the Blechharmonie is extremely similar to its Bavarian counterpart, save for the fact that the former does not employ the keyed bugle, as was common in the latter.
the main melody in natural trumpet ensemble music.\textsuperscript{68} \textit{Principale} players specialized in performed in the instrument’s lower register from written $c''$ and below. Since the pitches of the harmonic series are too far apart to play a scale in this part of the natural trumpet’s range, \textit{principale} parts mainly provided the harmonic accompaniment of the ensemble. Sometimes an extra trumpet part labeled \textit{toccata}, or some related term, was added to the ensemble as well. This part usually only played written $g$ and $c'$ and often doubled the timpani part, with both of these lower parts providing the bass line of the group.\textsuperscript{69}

Despite the \textit{Blechharmonie} with keyed trumpet being a marked improvement in many ways over the late Classical/Early Romantic natural trumpet ensemble, it did not completely replace it, and even composers who made used of the keyed trumpet in their other works still continued to compose music for this type of ensemble. For example, Johann Baptiste Schiedermayr (1779-1840), who wrote several of the church pieces with keyed trumpet (see Appendix 1-n through 1-p), composed a set of six fanfares for six natural trumpets and timpani that were published in Vienna in 1827 (Example 4.5).\textsuperscript{70} Also, as we have already observed in the Haydn and Hummel trumpet concertos, the old natural trumpet ensemble terminology for labeling trumpet parts continued to be used in early nineteenth-century orchestral works and \textit{Blechharmonien} with keyed trumpet.


As with large wind bands with keyed trumpet, the size and complement of early
nineteenth-century Blechharmonien varied greatly. The smallest, like the one used by Johann
Georg Gruber in his undated Deutscher (Example 4.6), make use of four natural trumpets
crooked in various keys to provide more complex harmonic accompaniment, and a single keyed
trumpet to replace the clarino part as the main melodic voice of the ensemble.\textsuperscript{71} Larger
Blechharmonien, like the ensemble used by Franz Xaver Schandl in his 7 Aufzüge für Sechs
Trompeten eine Posaune und Pauken dated June 1833 (Example 4.7),\textsuperscript{72} add more keyed
trumpets, and bass instruments, such as trombones or serpents, to give the ensemble a true bass
line.


\textsuperscript{72} Franz Xaver Schandl, “7 Aufzüge für Sechs Trompeten eine Posaune und Pauken,” manuscript set of
parts, June 1833, A-Wn, Mus.Hs.21791.
The largest brass ensemble with keyed trumpets is the one employed in the Cavallerie-Marsch found in Swoboda’s 1827 orchestration treatise. I suspect, however, that this ensemble is somewhat idealized, rather than a true reflection of common practice, as it employs an unusually large ensemble of four chromatic trumpets, a chromatic posthorn, two natural horns, seven natural trumpets crooked in various keys, two trombones, and a bass trombone (Figure 4.12). Though Swoboda does not label the chromatic trumpet and posthorn parts as Klappen Trompete and Klappen Posthorn in his Cavallerie-Marsch’s score, he makes no mention of valved brass instruments anywhere in his treatise, and specifically states in its section devoted to the posthorn that both the keyed trumpet and keyed posthorn were employed in cavalry music bands. In the same section, he also states that the keyed posthorn typically doubled the main melody carried by the first keyed trumpet up an octave in these ensembles, as is the case with the chromatic Posthorn in A part of his Cavallerie-Marsch. All of these facts taken together strongly suggest that Swoboda originally intended the chromatic trumpet and posthorn parts of his Cavallerie-Marsch to be played on keyed trumpets and keyed posthorn, respectively.

The Keyed Trumpet in Brass and Wind Ensembles Outside of Austria and Bohemia

Though I was unable to conduct an extensive investigation of the surviving sources of early-nineteenth century wind and brass pieces held outside of Austria and Bohemia as part of my dissertation research, scholars such as Erich Tremmel have found evidence of the keyed trumpet being employed in German Blechharmonien. An example of one such German Blechharmonie is that used in the Cavallerie Marsch by Carl Fischer which employs two Klappenhorn (keyed bugles) in C, six natural trumpets in various keys, a single keyed trumpet, three trombones, serpent or bass horn, and timpani. According to its title page, the piece was performed on June 21, 1827 to celebrate Prince Alexander of Prussia’s birthday (Figure 4.13).

However, as was the case with most German brass bands of this period that made use of the keyed trumpet, this piece uses the keyed bugle rather than the keyed trumpet to carry the melody, and relegates the keyed trumpet to serving as an accompaniment instrument. The keyed trumpet was also employed in Italian wind and brass bands, which sometimes performed as part of banda sul palco (on-stage bands) during Italian opera productions, but the discussion of these ensembles will be saved for Ch. 5, which cover the use of the keyed trumpet in Italian music making.

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74 Erich Tremmel, “Trompeterensembles in Bayern.” 663-75.

75 Carl Fischer, Cavallerie March, printed score (Mainz: B. Schott, 1827), D-Mbs, Mus.Schott.Ha 2513-1.

76 Klaus, Trumpets and Other High Brass, 2:151-53 and 188.
CHAPTER 5
THE KEYED TRUMPET IN ITALY

Terminological Ambiguity: Tromba a Chiavi?

A challenge of investigating the Italian keyed trumpet repertory is that it was not the only chromatic soprano brass instrument in use in Italy during early nineteenth century (the others most commonly being the keyed bugle and early valved trumpet) and that the terminology that Italians used to indicate these instruments was often ambiguous. The Italian term for the keyed trumpet—tromba a chiavi—was also often used to mean the keyed bugle, which has led to a considerable amount of confusion.1 Some scholars have also argued that the term tromba a chiavi was sometimes used to mean the early valved trumpet; however, from what I have seen in both printed and manuscript sources, it appears that Italian composers seldom did so, since a specific term for the valved trumpet—tromba a macchina—existed at the time.

In the surviving Italian printed methods and treatises, all of which are listed in Appendix 1-g, it is easy to tell which instrument is being discussed because of the presence of illustrations and fingering charts. Take for example, Giuseppe Araldi’s 1835 Methodo per tromba a chiavi ed a macchina.2 As can be seen in Figure 5.1, this treatise contains sections with instructions on how to play both the keyed and valved trumpets, which are referred to as tromba con chiavi and tromba a macchina respectively. In addition to a basic fingering chart for a keyed trumpet with five keys (see Figure 5.1), Araldi’s method also includes some basic interval studies and nine brief melodic etudes for keyed trumpet (Figure 5.2). Araldi, whose other keyed trumpet works

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will be discussed below, served on and off as the *prima tromba* of the La Scala opera orchestra in Milan from 1830 to 1837, and eventually held the position on a permanent basis from 1844 to 1848.³

³ Claudio Bacciagaluppi, “Trompeter (und Hornisten) an der Mailänder Scala vor 1850,” in *Romantic Brass: Ein Blick zurück ins 19. Jahrhundert; Symposium 1*, ed. Claudio Bacciagaluppi, Martin Skamelz, and Daniel Allenbach (Schliengen: Edition Argus, 2015), 186. I have based these dates on surviving printed libretto-programs from opera and ballet productions given at La Scala that list Araldi as *prima tromba*. For more information on these libretto-programs, please see Appendix 3 of this dissertation.
SCALA PER LA TROMBA CON CINQUE CHIAVI.

Serra di regola, che adoperando le ultime due note acute di questa scala difficilmente si potrà ottenere una esecuzione perfetta, a riserva dell’ultima senza chiavi.

Per la Tromba in Sol.

Col ritorno in Fa.

Per la Tromba in Mi.

Le posizioni come quella in Sol.

Col ritorno in Mi.

Le posizioni come quella in Fa.

Per la Tromba senza chiavi: nei ritorni in DO, SI, SI, SI, LA, LA.

SCALA PER LA TROMBA A MACCHINA.

Questa scala si può eseguire con tutti i ritorni della Tromba a macchina fino a quello in DO, e sempre colla medesima posizione.

Però bisogna allungare le tre pompe a regola del ritorno che si adopererà.

L’estensione di questa Tromba discende fino al Su di ottavo tagliato sei volte, e negli altri come le altre. Le voci però di maggiore effetto incominciano dal Mi basso tagliato tre volte.

COL RITORNO IN RE.

Figure 5.2. Giuseppe Araldi, *Methodo per tromba a chiavi ed a macchina* (Milan: F. Lucca, 1835), Etudes Nos. 8 and 9 for *tromba con chiavi*, p. 10. I-Mc, A.36 21 9.
Araldi’s *Methodo per tromba a chiavi ed a macchina* has the distinction of being the keyed trumpet method to remain in print the longest, with Ricordi’s 1844 reprinting of the treatise being the latest datable pedagogical work for the instrument.⁴ Ricordi choosing to reprint this method even as late as 1844, when ensembles in Austria and elsewhere had already begun replacing the keyed trumpet with valved instruments, may speak to the longevity of the use of the former in Italy. An example of the term *tromba a chiavi* being used in a published method to mean the keyed bugle can be observed in Coletti’s *Methodo Elementare e Graduato di Tromba a Chiavi* which was, likewise, published by Ricordi in 1844 (Figure 5.3).⁵ The fact that even a major publishers like Ricordi could not or did not bother to make a terminological distinction between the keyed trumpet and keyed bugle might also help explain the lack of specificity on the part of Italian composers.

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Figure 5.3. Coletti, *Method Elementare e Graduato di Tromba a Chiavi* (Milan: Ricordi, 1844), title page and p. 2. I-Mc, A.36 22 22.
While this terminological ambiguity is not a problem when it comes to printed treatises and methods, the situation is quite different when it comes to printed and manuscript scores. So, how does one determine which instrument an early nineteenth century Italian composer intended when all you have to go on are the indications *tromba* or *tromba a chiavi* and the music itself? Since a whole dissertation chapter could be written on the various factors that could be considered in determining which instrument was most likely intended, for the sake of brevity, I will discuss only what I have found to be the most important of these elements here, which is the lowest written note of the trumpet part.

In Example 5.1, you can see the practical written chromatic ranges of the early three-valved trumpet, keyed trumpet, and keyed bugle as they appear in most published early nineteenth century treatises. I have omitted the early two-valved trumpet, as it does not appear to have played much of a role in Italian music making during the early nineteenth century. So, if a chromatic soprano brass part is marked *tromba* and descends farther than written *g*, then the part was most likely intended for an early three-valved trumpet. If a chromatic *tromba* part only descends to written *g*, then it was most likely intended for a keyed trumpet. And if a chromatic *tromba* part only descends to written *b*, then it was most likely composed for the keyed bugle. This can likewise be said for any part marked *tromba a chiavi*, but I have observed only one instance of the term being used to mean the early valved trumpet, which will be discussed below.
Example 5.1: Written chromatic ranges of the early valved trumpet, keyed trumpet, and keyed bugle as they appear in most published period treatises.

To illustrate this range-dependent identification method, let us compare three works composed for *tromba a chiavi*: Egisto Mosell’s *Variazioni per Tromba Con Chiavi coll’ accompagamento del Piano Forte* (Example 5.2);\(^6\) Giuseppe Alessandro Scaramelli’s 1845 *Variazioni Brillanti per Tromba a chiavi con accompagamento di Pianoforte* (Figure 5.4);\(^7\) and the tenth *Caprice* from Benedetto Bergonzi’s 1830 *Ventiquattro Capricci per Tromba a chiave* (Figure 5.5).\(^8\) An examination of the manuscript score to Mosell’s work reveals that the lowest written note employed in its solo part is $c'$, which most likely means that it was originally composed for a B-flat keyed bugle. The printed solo part to Scaramelli’s work goes down to written $g$, so it was most likely originally written for a keyed trumpet pitched in D. And Bergonzi’s tenth *Caprice* goes down to $c$, which means it was intended for early valved trumpet. Bergonzi’s *Ventiquattro Capricci* is the only source that I am aware of that makes use of the term *tromba a chiavi* to mean the early valved trumpet.

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\(^6\) Egisto Mosell, “Variazioni per Tromba Con Chiavi coll’ accompagamento del Piano Forte,” arr. J. Leidesdorff, manuscript score, I-Fc, F.P.S.724.

\(^7\) Giuseppe Alessandro Scaramelli’s, *Variazioni Brillanti per Tromba a chiavi con accompagamento di Pianoforte*, op. 13 (Milan: Ricordi, 1845), printed parts, I-Mc, A.36.29.13. The publication date of this work has been derived using the work’s plate number (16668) and the recorders made available on Ricordi’s online catalog, which can be found at [https://www.digitalarchivioricordi.com](https://www.digitalarchivioricordi.com).

\(^8\) Benedetto Bergonzi, *Ventiquattro Capricci per Tromba a chiave*, 2nd ed. (Milan: Ricordi, 1830), A-Wn, SA.75.C.80 MUS MAG. The publication date of this work has been derived using the work’s plate number (4535) and the recorders made available on Ricordi’s online catalog, which can be found at [https://www.digitalarchivioricordi.com](https://www.digitalarchivioricordi.com).
Example 5.2. Egisto Mosell, *Variazioni per Tromba Con Chiavi coll’ accompagnamento del Piano Forte*, arranged by J. Leidesdorff, Opening Adagio’s Tromba con Chiavi in B-flat part. Manuscript score. I-Fc, F.P.S.724.
Figure 5.4. Giuseppe Alessandro Scaramelli, *Variazioni Brillanti per Tromba a chiavi con accompagnamento di Pianoforte*, op. 13 (Milan: Ricordi, 1845), title page and p. 1 of the solo *tromba a chiavi* part. Printed parts. I-Mc, A.36.29.13
Figure 5.5. Benedetto Bergonzi, *Ventiquattro Capricci per Tromba a chiave*, 2nd ed. (Milan: Ricordi, 1830), p. 3 of Caprice No. 10, A-Wn, SA.75.C.80 MUS MAG.
This method is, however, not completely foolproof, and not every source that I have examined is as clear-cut as these examples are. Where ambiguities persist, I have considered other elements such as crooking, tessitura, and the idiosyncrasies of the part. Even after that, there are still some Italian pieces that remain ambiguous, and in the appendixes of this dissertation that include Italian keyed trumpet works I have indicated those works as such. For the rest of this chapter, I will be discussing only works that I am reasonably convinced were originally composed for the keyed trumpet.

Before continuing, it should also be pointed out that, as can be seen in Example 5.1, there is considerable overlap among the practical written chromatic ranges of these three instruments, and there was nothing stopping performers from playing works that were originally written for one of these instruments on another. This is especially true of the early three-valved trumpet, which could easily perform parts written for the other two. These facts might help to further explain the lack of clear Italian terminology for these three instruments. Since, while Italian composers may have specifically written a piece with one of them in mind, they probably understood that performers might play their works on whatever chromatic brass instrument they happened to have on hand or be more comfortable playing.

The Earliest Use of the Keyed Trumpet in Italy and Its Employment in Italian Banda sul Palco

The keyed trumpet was most likely introduced to Italy in the 1820s by the Austro-Bohemian military bands sent there as part of Habsburg occupational forces at the end of the Napoleonic Wars. This is evidenced by the fact that the first known keyed trumpeters to participate in Italian music making were Austro-Bohemian military musicians. These Austro-

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Bohemian keyed trumpeters undoubtedly performed on instruments that were designed and built in their home countries; an example of an Austro-Bohemian keyed trumpet from this period by August Beyde can be seen in Figure 2.6 on p. 96. Italians eventually began to produce and play their own keyed trumpets, which were similar to their Austro-Bohemian counterparts except that Italian soprano keyed trumpets were usually built for their keys to be operated with the right hand rather than the left;\textsuperscript{10} a reproduction instrument based on an Italian keyed trumpet with six keys from 1836 can be seen in Figure 5.6. The reason as to why most Italian keyed trumpets are right-hand oriented, while the vast majority of Austro-Bohemian keyed trumpets are left-hand oriented is not clear. Since, as far as I am aware, there are no surviving period fingering charts for a keyed trumpet with six keys, I have included one for the six-keyed reproduction instrument that I own for when it is crooked in E-flat (Example 5.3).

\textsuperscript{10} Klaus, \textit{Trumpets and Other High Brass}, 2:179-81.
Figure 5.6. Reproduction keyed trumpet with six keys pitched in G crooked into E-flat by John Webb (London, ca. 1988). Owned by Robert Apple. Based on an Italian keyed trumpet by Valeriano Beni (Città di Castello, 1836) held in the Horniman Museum London, 14.5 / 286.¹¹

L=a note that is achieved via lipping, 0=No key used, 1=the key whose tone hole is closest to the bell, 2=the key whose tone hole is second closest to the bell, and etc. Alternate fingerings for the purpose of correcting poor intonation or to add better security of execution are given after the “/” sign. Fingerings that require the use of more than one key are indicated with a “+” sign.

Example 5.3. Fingering chart for the reproduction keyed trumpet with six keys pictured in Figure 5.6 when crooked in E-flat. Derived from Robert Apple’s performance experience on the instrument.

The earliest use of the keyed trumpet in Italian music may have been during the February 16, 1822 premiere of Rossini’s Zelmira at the Teatro di San Carlo in Naples, which made use of a banda sul palco (on-stage band) with two Trombe in Do that perform non-harmonic-series notes, such as during the third number of the first act.¹² Unfortunately, Rossini did not indicate in

¹¹ My John Webb reproduction keyed trumpet is very similar to another reproduction instrument made by him currently held in the National Music Museum in Vermillion, SD discussed in Klaus, Trumpets and Other High Brass, 2:180-81. Both my and the National Music Museum’s instruments were based on the same keyed trumpet by Beni.

his autograph *spartitino* (small score) for the *banda sul palco*, whether these parts were to be played on *trombe a chiavi* or not, so there is room for debate as to his original intent.

There is a much stronger case for believing that keyed trumpets were used during the February 3, 1823 premiere of Rossini’s *Semiramide* that took place at *La Fenice* in Venice. Once again Rossini did not specify in his autograph *spartitino* whether the chromatic trumpet parts in F and A-flat basso that were employed in the opera’s *banda sul palco* were meant to be played on *trombe a chiavi*.13 But the February 22, 1823 edition of the *Gazzetta privilegiata di Venzia* reports that the Esterházy infantry regiment band performed the *banda sul palco*’s music during the opera’s first performance, which strongly suggests that these parts were performed on keyed trumpets.14 Also, the *banda sul palco spartitino* included as part of the unauthorized printed edition of the music to *Semiramide* published by Ratti, Cencetti, and Company in Rome around 1826 refers to these two chromatic trumpet parts as *trombe a chiavi* (Figure 5.7).15 While this *spartitino* is not an exact copy of Rossini’s autograph *spartitino*, it follows it very closely in terms of pitches, with only a few minor differences from Rossini’s version, and uses the same instrumentation that he employed. Most importantly, the Ratti version copies the section of the opera where the two keyed trumpets’ chromatic capabilities are used most prominently—the brass section *soli* in mm. 173-205 of the introduction to act one (Example 5.4)—almost note for

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note. The Ratti spartitino’s use of the term trombe a chiavi and its close similarity to Rossini’s autograph spartitino further support the conclusion that the two chromatic trumpet parts in the banda sul palco were most likely played on keyed trumpets during the premiere of Semiramide.

Interestingly, the music that Rossini composed for the *banda sul palco* that performed during the premiere of *Semiramide* appears to be the only surviving example of a piece that makes use a bass keyed trumpet. Bass keyed trumpets were built in both the keys of A Basso and G Basso, but very few of them have survived to modern day, which suggests that they were rarely used. Given that early nineteenth-century wind bands had a variety of chromatic bass instruments to choose from, such as trombones, serpents, and ophicleides, the scarcity of bass keyed trumpets makes a great deal of sense: there was simply no need for yet another chromatic bass instrument.

While similar mechanically to their soprano counterparts, most of the bass keyed trumpets that survive share one important difference from majority of their high-pitched siblings: their keys are designed to be shared between the fingers of both hands.17 Take for instance, one of the best preserved examples of a bass keyed trumpet, a five-keyed instrument pitched in G Basso held in the Schwarzenberg musical instrument collection (Figure 5.8).18 As can be seen, most of this instrument’s keys are set up to be played with the left hand in a similar manner to most Austro-Bohemian soprano keyed trumpets, but one key is positioned to be activated by one of the fingers of the right hand. Presumably, many of the surviving bass keyed trumpets were designed for two-handed operation due to their increased length, which forced the relative positions of their tone holes to be too far apart for a one-handed touch-piece system.

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Even though we know that keyed trumpets were used in Italian banda sul palco after the premiere of Semiramide, and most famously in Bellini’s Norma from 1831, it is difficult to get a sense of how prevalently so.\textsuperscript{19} This is because it was common for opera composers to simply write out an unorchestrated short score of the music they wanted the banda to perform and then have bandmasters orchestrate this music to fit the instrumentation of their particular ensembles. This was most likely done because the instrumentation of Italian bands varied greatly between cities and was constantly changing and being updated. This also meant there was no reason to save old banda sul palco spartitini, since the banda’s music would most likely need to be

\textsuperscript{19} Vincenzo Bellini, Norma: Melodrama in Due Atti, ed. Maurizio Biondi, Riccardo Minasi, and Francesco Izzo (Kassel: Bärenreiter, 2015).
reorchestrated for future performances anyway. This, unfortunately, means that very few original *banda sul palco spartitini* with keyed trumpet parts survive.\(^{20}\)

To date, I have been able to catalog only three other surviving *banda sul palco spartitini* with keyed trumpet parts from Italian operas: Meyerbeer’s autograph *banda sul palco spartitino* from the 1824 premiere of his *Il crociato in Egitto* (Figure 5.9),\(^ {21}\) an 1865 copy of the *Trombe sul palco spartitino* that was presumably used during an early performance of Donizetti’s 1827 *Otto mesi in due ore* given before the keyed trumpet fell out of use (Figure 5.10),\(^ {22}\) and a *banda sul palco spartitino* that was most likely copied from an Italian source and was then altered and used for performances of Donizetti’s *Fausta* in Berlin during 1835 (Figure 5.11);\(^ {23}\) this source will be discussed in more detail below.

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\(^{22}\) Gaetano Donizetti, “Otto mesi in due ore,” manuscript score, dated 1865, I-Nc, 1865, H.2.28.

\(^{23}\) Gaetano Donizetti, “Fausta,” manuscript banda sul palco spartitino, D-B, Mus.ms. 5124/3.
Figure 5.10. Gaetano Donizetti, _Otto mesi in due ore, banda sul palco spartitino_, dated 1865, p. 1. Manuscript score. I-Nc. 1865. H.2.28.
Figure 5.1. Gaetano Donizetti, *Fausta*, bord sul palco spartitino (1835), p. 2. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus.ms. 5124/3.
Joseph Tomashka and Keyed Trumpeters in Milan

The first keyed trumpet soloist in Italy to be mentioned by name was Joseph Tomashka, a member of an Uhlan cavalry regiment band stationed in Milan. The first newspaper evidence of Tomashka performing on the keyed trumpet in Italy can be found in the August 12, 1824 edition of the AMZ, which reports on a solo performance he gave at La Scala:

Hr. Joseph Tomashka, aus Deutschböhmen gebürtig, Staabstrompeter bey dem hier garnisonierenden Regimete Kaiser-Uhlanan, und ausgezeiehneter Spieler auf der Klappentrompete, erwarb sich sehr vielen Beyfall mit seinen A Soli, die er bey Gelegenheit eines Pas de deux diese Stagione im Orchester des hiesigen grossen Theaters auf besagtem Instrumente spielte. Wie ich höre, soll er selbst auf der Trompete ein starker Concertist seyn, und alles von sich selbst erlernt haben.

Mr. Joseph Tomashka, born in German Bohemia, Regimental Trumpeter in the Imperial-Uhlan Regiment garrisoned here, and an excellent player of the keyed trumpet, earned a great deal of approval with his A Soli, which he performed on the occasion of a pas de deux this season in the orchestra of the grand local theater on the above instrument. As I have heard, he is a strong concertist on the trumpet, and is self-taught.

The fact that the AMZ reporter mentions that Tomashka played a solo during a Pas de deux may suggest that the piece he performed during was used for a dance number presented as part of an opera or ballet. It is also interesting to note that the AMZ reporter seems to think that Tomashka was self-taught on the keyed trumpet. This is certainly possible, given that the earliest printed keyed trumpet tutor, the Transunto e breve Metodo per tromba a chiavi written by the Milan Conservatory’s first director Bonifazio Asioli was published around 1823, and the first Austrian keyed trumpet treatise did not appear until 1827. Given that the keyed trumpet picture in Asioli’s short four-page tutor is a left-hand oriented instrument (Figure 5.12), there is a

24 Klaus, Trumpets and Other High Brass, 2:179.
25 AMZ, August 12, 1824, col. 537.
strong possibility that the instrument pictured in the tutor may have been similar to Tomaschka’s, and that Tomaschka may have even played a role in motivating Asioli to pen his tutor. In addition to a fingering chart and basic scale and interval studies, Asioli’s tutor also includes nine brief progressive studies, several of which are arrangements of opera tunes by Rossini and Mercadante (Figure 5.13).

Figure 5.12. Bonifazio Asioli, *Transunto e breve Metodo per tromba a chiavi* (Milan: Luigi Bertuzzi, ca. 1823), p. 1. I-Vnm, Misc-Mus 1891.
Figure 5.13. Bonifazio Asioli, *Transunto e breve Methodo per tromba a chiavi* (Milan: Luigi Bertuzzi, ca. 1823), Progressive Studies, pp. 8 and 9. I-Vnm, Misc-Mus 1891.
While I have been unable to track down the music that Tomaschka played in 1824, I was able to find a piano reduction of a *Gran Solo per Tromba* composed by Paolo Brambilla that was published in Milan by Carulli in 1823.27 Its first page states that it was performed at La Scala by, “signor Giuseppe Tomasch. Divisione Trombetta degli Ulani Regimento Imperatore Nr. 4” (Figure 5.14). While the piece itself does not state that Tomaschka performed it on a *tromba a chiavi*, its main melody lines would have required a fully chromatic trumpet, which suggests that Tomaschka was already actively playing the keyed trumpet at La Scala as early as 1823, a year before the 1824 performance reported by the *AMZ*.

27 Paolo Brambilla, *Gran Solo per Tromba* (Milan: Giuseppe Antonio Carulli, 1823), I-Vnm, RICORDI MISC.MUS.9190; *Biblioteca Italiana o sia Giornale di Letteratura, Scienze ed Art*, 1823, 413.
Figure 5.14. Paolo Brambilla, *Gran Solo per Tromba* (Milan: Giuseppe Antonio Carulli, 1823), p. 1. I-Vnm, RICORDI MISC.MUS.9190.
Even if Brambilla’s *Gran Solo per Tromba* is not the work that Tomaschka performed in 1824, the publication date of its piano reduction means that it is the earliest known Italian solo work composed for the keyed trumpet. And even though its original orchestral version does not appear to survive, its printed piano reduction can still give us an idea of what the original work was like and the kind of technical feats Tomaschka was capable of performing on the keyed trumpet. While it is difficult to determine which sections of the piano reduction were originally performed by the soloist because of the lack of cues for the trumpet part, if we assume that Tomaschka’s keyed trumpet was crooked in G, the same key as the piece itself, then much of the piece’s melodic material fits well into the keyed trumpet’s practical range. When observed in this way, sections such as the piece’s *Scherzoso* section in mm. 17-32 (Example 5.5) are not only quite idiomatically written for the keyed trumpet, but also indicative of a very accomplished player, since Tomaschka would have needed fingering technique that rivalled or surpassed most other known keyed trumpeter soloists in order to play the fast descending chromatic scales and quick ornamentations of this section.
After his early success as a guest soloist at La Scala, Tomaschka went on to become a regular member of the theater’s opera orchestra, serving as its *prima tromba* from 1824 to 1831. In 1830 and 1831 Tomaschka shared this position with Giuseppe Araldi, whose tenure as *prima tromba* of the La Scala orchestra was discussed above. After 1831, Tomaschka is no longer listed in La Scala printed libretto-programs and I have found no further evidence regarding his later life. Two other known keyed trumpet players would hold the position of *prima tromba* at La Scala during the early nineteenth century in addition to Araldi. The first of these was Giuseppe Viganò, who held the position on and off in 1831 to 1832, 1832 to 1833, 1836, and 1843. The second was Anton Machan, who was a member of a Hungarian Hussar cavalry regiment. Machan, whose name was Italianized as Antonio Machan in La Scala published libretto-programs, held the position of *prima tromba* in the theater’s orchestras from

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28 Bacciagaluppi, “Trompete (und Hornisten) an der Mailänder Scala vor 1850,” 179.
1837 to 1839. Unfortunately, while all four of these keyed trumpeters are listed as *prima tromba* in numerous libretto-programs for Milanese opera and ballet productions (see Appendix 3), none of these sources state whether they performed on the *tromba a chiavi*, so it is difficult to determine how many of these works called for them to employ their keyed trumpet playing skills.29

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**The Keyed Trumpet’s Use in Italian Opera Orchestras**

Although Milanese printed libretto-programs provided little information regarding which opera productions included keyed trumpeters, we have known for some time that the keyed trumpet was employed in Italian opera orchestras both in and outside of Milan during the early nineteenth century. Two of the most well-known operas to include keyed trumpets in their pit orchestras were premiered in Milan in 1831. These were Bellini’s *La Sonnambula*, which had a prominent obligato soli for two keyed trumpets in the original version of the ninth number of its second act,30 and Bellini’s *Norma*, which employed a single keyed trumpet in the orchestra throughout much of the work, and most likely also made use of a keyed trumpet as part of the *banda sul palco* used during its famous Act 2 chorus “Guerrieri! A voi venirne credea”—though this cannot be said with certainty, as only an autograph unorchestrated short-score in Bellini's hand of the onstage band’s music survives.31

It is hard to get a clear sense of how widespread and popular the keyed trumpet was in Italian opera orchestras, as, to the best of my knowledge, no one has performed an in-depth

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29 Bacciagaluppi, “Trompeter (und Hornisten) an der Mailänder Scala vor 1850,” 179 and 186-87. While I have referenced Bacciagaluppi’s article for some of the dates given here, I have derived the rest from my own investigation of Milanese opera and ballet libretto-programs (see Appendix 3).


investigation into the matter; for a list of the few opera sources that I have found with keyed
trumpet parts please see Appendix 1-i. While I have not yet had the resources necessary to
attempt a large-scale examination of the surviving opera scores from this period, I have been able
to survey a substantial number of the surviving printed libretto-programs that list opera orchestra
members. This can, at the very least, provide use with a list of the names of tromba a chiavi
players who were active in Italian opera orchestras during the early nineteenth century.

As can be seen in Appendix 4, I have documented ninety-one libretto-programs that date
from 1831 to 1853 from opera houses in Venice, Verona, Rome, Cremona, Bergamo, Tortona,
and Treviso that specifically list a tromba a chiavi player as part of their respective production’s
orchestras. But, due to the lack of specificity inherent in the term tromba a chiavi, these libretti-
programs do not tell us which instrument these trumpeters played during each of these
productions, be it the keyed trumpet, keyed bugle, or, less likely, the early valved trumpet.
However, these libretto-programs do seem to suggest that the keyed trumpet was relatively
popular in Italian opera orchestras during the 1830s and 40s, and perhaps even as late as the early
1850s.

I have examined a few operatic sources that include the keyed trumpet that, to the best of
my knowledge, have yet to be remarked upon by scholars. These include the 1865 copy of
Donizetti’s Otto mesi in due ore,32 and the 1835 version of Donizetti’s Fausta that were both
briefly touched on above. While the manuscript source of Donizetti’s Otto mesi in due ore
appears to make use of the keyed trumpet only as part of a banda sul palco, the six volume
manuscript copy of Donizetti’s Fausta, that was most likely used for performances of the opera
at the Königstädter Theater in Berlin during 1835, employs the keyed trumpet in both a banda

sul palco and as part of the opera pit orchestra. This manuscript is especially notable, as it contains an earlier version of the opera as it was, presumably, performed in an Italian opera house, and, according to the cover of the fourth volume of the manuscript’s orchestral score, all the changes and adaptations made by the composer and then Kapellmeister of the Königstädter Theater, Franz Gläser, to prepare the work for the Königstädter Theater’s orchestra.

This earlier version of the opera includes two trombe in Do con Chiavi as part of the orchestra during the opera’s Act 1 sinfonia (Figure 5.15). As discussed above, the supplemental volume that contains the music performed by the banda sul palco during the Act 1 introduction includes parts for two tromba a macchina in Do and 2 trombe con chiavi in Fa (see Figure 5.11). In both the sinfonia’s orchestral score and the banda’s supplementary score the tromba a chiavi and tromba a macchina parts have been crossed out. In both cases, parts for natural trumpets were created to replace these chromatic trumpet parts. The orchestral score’s first volume title page instructs that the sinfonia’s keyed trumpet parts should be replaced with the supplied natural trumpet parts in E found later in the same volume. And the banda’s volume includes parts for two natural trumpets in F that were most likely meant to substitute for the

33 Gaetano Donizetti, “Fausta,” D-B, Mus.ms. 5124 (manuscripts orchestral score); Mus.ms. 5124/2 (manuscript keyboard reduction score, dated February 26, 1835); Mus.ms. 5125/3 (manuscript banda sul palco spartitino); Königsstädtisches Theater. Fausta: Oper in 2 Akten, nach dem Italienischen, dated 1835, printed libretto-program, D-B, Mus. Td 463/2. I have based this conclusion based on the volume of the manuscript copy that contains a keyboard reduction of several of the opera’s numbers, which is dated February 26, 1835, and the surviving printed libretto-program from the 1835 performances of the opera given at the Königstädter Theater in Berlin.


35 Gaetano Donizetti, “Fausta,” manuscript orchestral score, D-B, Mus.ms. 5124-1.

36 Gaetano Donizetti, “Fausta,” manuscript banda sul palco spartitino, D-B, Mus.ms. 5125/3.
keyed and valved trumpets parts of the Act 1 introduction.\textsuperscript{37} All this evidence strongly suggests that the Königstädter Theater most likely did not employ either keyed or valved trumpet players in 1835, while also suggesting that, at least in some cases, the transition from keys to valves in Italian opera orchestras was not an immediate and clean break, but rather one that occurred in a similarly gradual manner as took place in some Austro-Bohemian wind bands during the 1840s.\textsuperscript{38}

\textsuperscript{37} Gaetano Donizetti, “Fausta,” 55-56, manuscript banda sul palco spartitino, D-B, Mus.ms. 5125/3
\textsuperscript{38} Please see Ch. 4 (pp. 173-76) for more information about the concurrent use of keyed and valved soprano brass instruments in Austro-Bohemian wind bands.
Figure 5.15. Gaetano Donizetti, Fausta, orchestral score to the Act I Sinfonia (1835), p. 2. Staatbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus.ms. 5124-1.
The Surviving Italian Keyed Trumpet Solo Works and Other Italian Keyed Trumpet Soloists

There are relatively few surviving Italian solo works for keyed trumpet (see Appendix 1-b), when compared to those found in Austria and Bohemia. Most of these surviving Italian solo pieces are already known to scholars and have received modern editions and recordings. They include: the *Concertone* for flute, clarinet, keyed trumpet, horn, and orchestra by Michele Puccini from 1838, the *Adagio* for trumpet and orchestra composed by Giuseppe Verdi sometime between 1838 and 1839 while he was serving as a *maestro di musica* in Busseto (Example 5.6), and the *Variazioni brillanti per tromba a chiavi con accompagnamento di pianoforte* by Giuseppe Scaramelli that was published by Ricordi in 1845 (see Figure 5.4). Some have argued that the latter two of these works were originally intended for the early valved trumpet. However, I believe that it is more likely that both were originally composed for the keyed trumpet, since both works’ solo parts’ ranges conform to that of the keyed trumpet, and both, the Verdi especially (see Example 5.6), are more than playable on the keyed trumpet.

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39 Michele Puccini, *Concertone for flute, clarinet, keyed trumpet, and horn*, tracks 7-9 on *Konzerte für Klappentrompete*, with Reinhold Friedrich (keyed trumpet) and the Wiener Akademie, conducted by Martin Haselböck, Capriccio, 1995, compact disc.

40 Giuseppe Verdi, *Adagio for Trumpet (Horn, Trombone) and Orchestra*, ed. Edward H. Tarr (Coburg: McNaughtan, 2000). The original set of parts that Tarr based his edition of Verdi’s *Adagio* on are currently held in the Bad Säckingen Trumpet Museum collections, however, he neglected to give a shelf number for this source in the introduction to his edition. This being said, an image of the work’s original solo trumpet part can be found in Gabriele Cassone, *The Trumpet Book* (Varese, Italy: Zecchini Editore, 2009), 85.

41 Giuseppe Alessandro Scaramelli, *Variazioni brillanti per tromba a chiavi con accompagnamento di pianoforte*, op. 13 (Milan: Ricordi, 1845), printed solo and piano parts, I-Mc, A.36.26.3; Giuseppe Alessandro Scaramelli, *Variazioni Brillanti Op. 13 per tromba a Chiavi*, modern edition, ed. Gabriele Cassone (Nagold: Martin Schmid Blechbläsernoten, NA). The original publication date of this work has been derived using the work’s plate number (16668) and the records made available on Ricordi’s online catalog, which can be found at https://www.digitalarchivioricordi.com.

In the introduction to his modern edition of Verdi’s *Adagio*, Tarr mentions that a number of surviving programs for concerts given by the *Filarmonici di Busseto* list a Pietro Garbi as having played a *Divertimento per Tromba delle chiavi estratto da diversi motiv del Maestro Bellini* by an unknown composer on February 4, 1838, and a *Divertimento per Tromba delle chiavi* by Verdi on February 18, 1838. Whether one or both of these pieces were the same work
as Verdi’s *Adagio* or were other pieces that are now lost is unclear, but at the very least these sources suggests that Garbi was most likely the trumpeter for whom Verdi wrote his *Adagio*.\(^{42}\)

Despite not having much luck in finding additional surviving Italian keyed trumpet solo works, I have managed to find one that has, to my knowledge, yet to be discussed by other scholars. It is the *Divertimento per la Tromba con Chiavi in Re* by Trenkivitz dated March 4, 1828 (Figure 5.16).\(^{43}\) This piece is the earliest firmly datable extant Italian solo work for keyed trumpet of which I am aware, and is the only Italian multi-movement work for solo keyed trumpet and orchestra that I know to have survived. The work is written in a far more Romantic style than the majority of the surviving solo pieces from Austria and Bohemia, which are generally composed in a more late-Classical style. Formally speaking, the piece is closer in structure to what one might think of as a three-movement *concertino* than a *divertimento*. The first movement is a foreshortened sonata form with no proper recapitulation, that instead moves to the piece’s second movement via connecting material. Its second movement is an *Adagio* that is reminiscent of a *bel canto cavatina*. And its third movement is a theme and variations that ends with an *Allegro molto* coda.


\(^{43}\) Trenkivitz, “*Divertimento per la Tromba con Chiavi in Re,*” manuscript score, dated March 4, 1828, I-Mc, NOSE R 27.13.
Figure 5.16. Trenkivitz, *Divertimento per la Tromba con Chiavi in Re*, dated March 4, 1828, p. 1. Manuscript score. I-Mc. NOSE R 27.13.
The piece is about eleven minutes long, substantially longer than the well-known *Divertimento* attributed to Fiala, which is about six and a half minutes in length, but not quite as long as the Haydn *Trumpet Concerto*, which is about fifteen minutes long. The Trenkivitz *Divertimento*’s solo part (Appendix 5) is not as difficult as those of the Hummel or Haydn trumpet concertos, in that it has a more conservative range and lower crooking. The piece is, however, still one of the most challenging solo works composed for the instrument, as it often asks the soloist to navigate more complex harmonic progressions than most of the other surviving solo works for the instrument, requires good fingering technique in order to execute its more virtuosic passages, and even calls for the trumpeter to play in the key of written F minor in the third movement’s second variation, which, as previously discussed, is a rather challenging key to play in with good intonation.44

I have found no biographical information about Trenkivitz, though there is a strong likelihood, given his surname, that he may have been one of the many Bohemian military musicians that were stationed in Italy at the time of the piece’s composition. I have also found no evidence that points to which keyed trumpeter Trenkivitz wrote his *Divertimento* for, but given that the piece’s manuscript dates from 1828, and that it was most likely written in Milan, since it survives in the Milan Conservatory’s archives today, there are a number of likely candidates, including Joseph Tomaschka and Giuseppe Araldi, who were active in Milan at the time. Judging by the *Divertimento*’s relatively short length and scoring, which is very similar to that employed in the opera orchestras of Rossini, Donizetti, and their contemporaries, it could perhaps have

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44 Friedemann Immer and I are currently working on a modern edition of this work with piano reduction accompaniment that we hope to have published through Martin Schmid Blechbläsernoten sometime in 2022.
been used as *intermezzo* music performed between the acts of operas presented at a Milanese theater, like La Scala.

Though none of the solo music composed for them appears to survive, two of the most prominent Italian keyed trumpet soloists were Alessandro (1800-1867) and Antonio Gambati. The Gambati brothers were two of the earliest champions of the keyed trumpet in Italian music who played in several opera orchestras in the late 1810s and early 1820s, including the Nuovo Teatro di Padova and the Teatro della Pergola and Teatro Goldoni in Florence.  

In the late 1820s the Gambati brothers began touring and play the keyed trumpet outside of Italy. This included playing a concert for the Royal Academy of Music at Hanover Square in London in 1826, performing with the Opéra Italien and the Paris Opéra in Paris in 1827 and 1829, and eventually being hired to play at the King’s Theater in London from 1829 to 1833.

Unfortunately for the brothers, the English do not seem to have appreciated their keyed trumpet playing. This was perhaps due to their London audience being accustomed to the sound of the English slide trumpet, the preferred instrument of most English orchestral trumpeters at the time. One particularly acerbic review of their playing can be found in the February 1831 edition of *The Harmonicon*:

> The brothers Gambati have been astonishing the galleries here by their performances upon the keyed trumpet. In concerto pieces their trumpeting may be allowed to pass free, but when they undertake to drown the whole orchestra for the edification of the gods, it may be too much.

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45 I have derived this information from the libretto-programs listed in Appendix 6.


If there is any truth to what this reviewer reports, the Gambati brothers must have been truly powerful players, if they could manage to make their keyed trumpets, which, by their very nature, are relatively soft brass instruments, drown out an entire orchestra.

Little to nothing is currently known of what happened to Antonio Gambati after the brothers’ time in London. In 1833, Alessandro Gambati emigrated to New York City to play with the city’s Italian Opera, and he remained in the U.S. for the rest of his life. By the 1830s, Alessandro appears to have switched to playing a trumpet with two Stölzel valves, on which he specialized in playing sets of variations based on popular opera tunes.48 On August 22, 1834 he and the famed English slide trumpeter John Thompson Norton, whom he had met and became rivals with during his time in London, met in Niblo’s Pleasure Garden in New York City to take part in one of the most notorious trumpet duels of all time. Since other scholars have already recounted the tale of this clash, I will not go into detail about it here, save to say that both competitors performed on the natural trumpet during their first bout, which was deemed a draw. A few days later both trumpeters met again for a rematch, but this time Norton played his English slide trumpet and Gambati his two-valved trumpet. Norton was ultimately named the winner of this second contest. Plans for further rematches between the two trumpeters were made on and off after this second contest, but nothing seems to have come of it.49

Giuseppe Pignieri’s Pedagogical Writings for Keyed Trumpet

Since I have already discussed most of the Italian printed treatises and method books for keyed trumpet in this chapter, and the only other one is an 1836 Italian translation of C. Eugène

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Roy’s 1824 *Méthode de Trompette sans Clef et avec Clefs*—the latter which will be discussing in Ch. 6—I will not go into detail about them here. However, one group of pedagogical writings for the keyed trumpet by Giuseppe Pignieri—a horn player who served as a professor at the *Real collegio* in Naples—does bear mentioning, since it is by far the largest collection of such materials. Pignieri’s keyed trumpet pedagogical writings survive in four manuscript volumes that were discovered by Markus Würsch and Claudio Bacciagaluppi in the Biblioteca del Conservatorio di Musica “Giuseppe Verdi” in Milan.\(^{50}\)

According to Adrian von Steiger, these four volumes date from 1825 to 1835.\(^{51}\) The first of these (*I-Mc: Nose O 37.11*) contains 48 *Studio* (etudes) for unaccompanied keyed trumpet in an unspecified key (Figure 5.17).\(^{52}\) The second (*I-Mc: Nose O 37.12*),\(^{53}\) is a method for keyed trumpet that contains a fingering chart for a keyed trumpet with four keys (Figure 5.18), scale and interval studies, and 34 short *Lezioni* (exercises) for unaccompanied keyed trumpet in an unspecified key (Figure 5.19). Interestingly, Pignieri’s fingering chart (see Figure 5.18) includes fingerings for the chromatic notes from written *f-sharp* down to written *C*, which are usually not

\(^{50}\) Adrian von Steiger, “Method Books for Keyed Trumpet,” 81-83.


\(^{52}\) Giuseppe Pignieri, “Studio per Tromba a Chiave,” manuscript, I-Mc, Nose O 37.11.

\(^{53}\) Giuseppe Pignieri, “Metodo per Tromba a Chiave,” manuscript, I-Mc, Nose O 37.12.
playable on most keyed trumpets, and therefore not included in any of the surviving printed fingering charts for the instrument.

Figure 5.17. Studio No. 1 and 2 from Giuseppe Pignieri’s Studio per Tromba a Chiave, p. 1. Manuscript, I-Mc, Nose O 37.11.
Figure 5.18. Fingering Chart for a Keyed Trumpet with four keys from Giuseppe Pignieri’s * Metodo per Tromba a Chiave*, p. 2. Manuscript, I-Mc, Nose O 37.12.
Figure 5.19. *Lezioni* Nos. 1 and 2 from Giuseppe Pignieri’s *Metodo per Tromba a Chiave*, p. 20. Manuscript, I-Mc, Nose O 37.12.

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This chart also makes use of fingerings that call for two keys to be used in combination, such the use of key 1 and 2 to play written d.\footnote{In this context the numbering of the instrument’s keys corresponds to their tone holes distance from the bell. In other words, key 1 is the key whose tone hole is closest to the bell, key 2 in the key whose tone hole is second closest to the bell, and so forth.} In my experiments attempting to use Pignieri’s fingering on my own keyed trumpet, I have found that all of the fingerings from written \( g \) and above work well, but that the fingerings given for the notes below \( g \) require a considerable amount of adjustment with the player’s lips and breathing to perform, and even then are still nowhere close to being in tune. It is perhaps for this reason that, other than in some of the earlier scale exercises found in \textit{I-Mc: Nose O 37.12}, Pignieri does not make use of the notes in the pedal register below written \( g \), since they have no practical musical use.

The third volume (\textit{I-Mc: Nose O 37.13})\footnote{Giuseppe Pignieri, “Metodo e Studio Completa con Variationi, e Valzer per Tromba a Chiave,” manuscript, I-Mc, Nose O 37.13. Despite this manuscript’s title, it does not include a set of \textit{Valzer}, but, presumably, these \textit{Valzer} were supposed to be the same as are found in \textit{I-Mc: Nose O 37.14}.} contains all of the material found in \textit{I-Mc: Nose O 37.12}, but also includes 46 \textit{Studio} (Figure 5.20), which are different than those found in \textit{I-Mc: Nose O 37.11}, and a \textit{Tema con Variazioni} in F-major for unaccompanied keyed trumpet in an unspecified key (Figure 5.21). This theme and variations may have served as a kind of exam work, not unlike the concours employed at the Paris Conservatory, since it is a rather long work consisting of a theme, eight progressively more technically demanding variations, and a two-part section between the work’s fourth and fifth variations that begins with a short \textit{Largo} in written F minor followed by a short \textit{Allegretto in F major}. The fourth volume (\textit{I-Mc: Nose O 37.14}) contains all of the material found in volume three,\footnote{Giuseppe Pignieri, “Metodo, e Studio in fine 16. Valzer per Tromba a chiave,” manuscript, I-Mc, Nose O 37.14.} but it adds two \textit{Studio} to the 46 found in that volume, which are given in a different order than in \textit{I-Mc: Nose O 37.14}. 
Figure 5.20. Studio No. 1 from Giuseppe Pignieri’s *Metodo e Studio Completa con Variationi, e Valzer per Tromba a Chiave*, p. 31. Manuscript, I-Mc, Nose O 37.13.
Figure 5.21. Giuseppe Pignieri, *Metodo e Studio Completa con Variationi, e Valzer per Tromba a Chiave*, p. 77. Manuscript, I-Mc, Nose O 37.13.
I-Mc: Nose O 37.14 also contains an additional solo piece, a *Valzer per Tromba* for unaccompanied keyed trumpet in an unspecified key that consists of sixteen numbers (Figure 5.22). Curiously, this *Valzer’s* fifteenth number appears to be the only place other than in scale and interval exercises where Pignieri makes use of a pedal-register note below written g in his pedagogical writings, in this case a written f. As can be seen in Figure 5.23, however, he also writes in the f’ above f as an optional note in case the f proves too hard for the player to execute. Given the challenging technical demands of most of the numbers of this work, it may have also been intended as a kind of exam piece.

![Image of manuscript page](image-url)

Figure 5.22. Giuseppe Pignieri, *Metodo, e Studio in fine 16. Valzer per Tromba a chiave*, p. 82. Manuscript, I-Mc, Nose O 37.14.
Italian Printed Music for Keyed Trumpet

The Italian keyed trumpet repertory contains the largest number of published keyed trumpet works. To date, I have documented twelve such works, including the three method books published in Italy discussed above. Ten of these works have survived to modern day; further information about them can be found in Appendix 1-g, which lists the surviving treatises for the keyed trumpet, and Appendix 1-h, which lists all the known non-treatise Italian keyed trumpet printed works. I have already mentioned one of these works, Scaramelli’s 1845 Variazioni Brillanti per Tromba a chiavi, the only surviving published piece for solo keyed trumpet and piano, and the latest datable solo work for the keyed trumpet. Though this work does
not employ as high a range as either the Haydn and Hummel trumpet concertos, it is still one of the most challenging works written for the instrument due to the extreme difficulty of fingering technique that is required to execute its virtuosic and often highly chromatic variations and coda (Figure 5.24).
Figure 5.24. Giuseppe Alessandro Scaramelli, *Variazioni Brillanti per Tromba a chiavi con accompagnamento di Pianoforte*, op. 13 (Milan: Ricordi, 1845), pp. 2 and 3 of the solo *tromba a chiavi* part. Printed parts. I-Mc, A.36.29.13
The other nine surviving Italian keyed trumpet published works were all composed by Italian brass professors and/or opera orchestra members. Giuseppe Araldi, whose 1835 trumpet method was discussed earlier in this chapter, was the author of two of the earliest Italian non-treatise published works for keyed trumpet. The first of these is a set of nine excerpts from Bellini’s *Straniera* that he arranged for two unaccompanied keyed trumpets, issued by the Milanese publisher Benedetto Carulli in 1830 (Figure 5.25).\(^57\) Curiously, Araldi did not bother to indicate which key the two keyed trumpets ought to be crooked in, though it is obvious that both instruments would need to be crooked the same. These duets, while not the most difficult music ever written for the keyed trumpet, are still challenging on the original instrument, and were most likely intended for professional performers, rather than for beginners or amateurs.

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The second non-treatise keyed trumpet work by Araldi is a set of twelve waltzes for a single keyed trumpet with the optional accompaniment of a second keyed trumpet published by Luigi Bertuzzi in 1832 (Figure 5.26).\(^{58}\) Araldi, again, did not specify what keys the two keyed trumpets should be crooked in, but likewise, both would need to be crooked the same for the music to make sense. The keyed trumpet parts to these waltzes, especially the second keyed trumpet part, are not very challenging when compared to Araldi’s *Straniera* excerpts, which might suggest that they were intended as pedagogical pieces for beginners, rather than as pieces for professionals.

\(^{58}\) Giuseppe Araldi, *12 valzer per tromba a chiavi con accomp. di 2a. tromba (ad lib.)* (Milan: Luigi Bertuzzi, 1832), I-Vnm, RICORDI MISC.MUS.4984 and 4985.
Figure 5.26. Giuseppe Araldi, *12 valzer per tromba a chiavi con accomp. di 2a. tromba (ad lib.*)* (Milan: Luigi Bertuzzi, 1832), p. 2 of both the first and second trumpet parts. I-Vnm, RICORDI MISC. MUS. 4984 and 4985.
By far the most extensive surviving Italian published work for solo unaccompanied keyed trumpet is a five-part series of excerpts from operas by Bellini, Rossini, and Mercadante arranged by horn player Gaetano Brizzi (Figure 5.27).59 The series was published by Ricordi in 1836 and contains nineteen opera excerpts. Given that Brizzi was the trumpet professor at the Liceo Musicale in Bologna from 1827 to 1869,60 these opera excerpts were most likely used for instructional purposes, which helps to explain why many of them are quite challenging compared to the actual music that operatic keyed trumpeters were expected to perform. In other words, they were most likely meant to make students practice harder so that they could take on any orchestral part that was put in front of them, not unlike the modern etudes we employ today.


Figure 5.27. Gaetano Brizzi arr., *Pezzi scelti di opere moderne ridotti per tromba a chiavi dal professore Gaetano Brizzi: Fascicoli 1* (Milan: Ricordi, 1836), title page and p. 1. I-Mc, A.36.22.8 1-5
The last Italian operatic brass player to publish non-treatise music for the keyed trumpet was the horn player Giuseppe Ghedini, who played second horn to Brizzi at the Gran Teatro della Comune in Bologna during the 1840s, as is evidenced by the libretti-program from the theater’s Fall 1841 production of Carlo Coen’s Antonio Forscarini. He published two works for the keyed trumpet. The first was published in 1842 by Ricordi and is a set of twelve technically demanding etudes for solo unaccompanied keyed trumpet (Figure 5.28). The second was published by Giovanni Canti in 1846 and is a set of twelve trios for two trombe a chiavi and corno a macchina (Figure 5.29). It is the latest published work written for the keyed trumpet of which I am aware. The juxtaposition of keyed and valved brass instruments in Ghedini’s trios, while perhaps odd at first glance, seems to be in line with the developments that were happening in Austro-Bohemian wind ensembles around the same time, and further supports the conclusion that the keyed trumpet continued to find favor among Italian professional trumpeters even into the 1840s, years after the early valved trumpet had already become regularly available to them.

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61 Carlo Coen, Antonio Forscarini, librett by Leopoldo Tarntini (Bologna: Tipi Governativi all Volpe, 1841), printed libretti-program, D-Mbs, L.eleg.m.5162.

62 Giuseppe Ghedini, Dodici studi per tromba a chiavi (Milan: Ricordi, 1842), I-Mc, B.25.h.152.5; I-Vnm, RICORDI MISC.MUS.1893.

63 Giuseppe Ghedini, Dodici terzetti per due trombe a chiave e corno a macchina (Milan: Giovanni Canti, 1846), I-Mc, A.36.26.3; I-Vnm, RICORDI MISC.MUS.1325.
Figure 5.28. Giuseppe Ghedini, *Dodici studi per tromba a chiavi* (Milan: Ricordi, 1842), p. 1. I-Mc, B.25.h.152.5.
Figure 5.29. Giuseppe Ghedini, *Dodici terzetti per due trombe a chiave e corno a macchina* (Milan: Giovanni Canti, 1846), title page and p. 1 of the first trumpet part. I-Vnm, RICORDI MISC.MUS.1325.
Perhaps unsurprisingly, Ghedini’s trios are operatic in style, and, as can be seen from my reconstructed score of the set’s seventh trio (see Appendix 7), all three brass parts, regardless of their respective mechanisms, are treated as equal participants in the ensemble, fluidly switching between carrying the main melody and playing harmony parts. Like Araldi’s Straniera excerpt arrangements, they were most likely intended for professional performers, and, as such, represent some of the earliest published serious art pieces composed for a chamber-sized brass ensemble.

The fact that much more printed material for the keyed trumpet was published in Italy, and that much of that material is far more extensive and challenging than most of published material produced elsewhere, seems to suggest that there were more highly skilled keyed trumpeters in Italy than in other countries, such as Austria, Bohemia, and Germany. The types of printed material produced in Italy, which, as we have seen, include treatises, simple duets for beginners, etudes, solo works, and chamber pieces, and the fact that these materials were mainly authored by opera musicians who taught at Italian conservatories and music schools seems to suggest that the keyed trumpet was being both widely and institutionally taught as an instrument for professional orchestral trumpeters in Italy.

This contrasts strikingly with the surviving keyed-trumpet-related printed materials from Austria, Bohemia, and Germany, which are mostly treatises written by military Kapellmeister for the purpose of training military musicians, or pieces for military bands, whose keyed trumpet parts are, as we saw in Ch. 4, not very demanding. This evidence suggest that most Austro-Bohemian and German keyed trumpeters were military musicians who were not expected to play at the high level of their Italian counterparts. Italian keyed trumpeters being generally better

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64 Ghedini’s trios were originally published as parts.
trained and held to a much higher standard than Austro-Bohemian and German keyed trumpeters was most likely because their main venue of employment was in opera orchestras, whose performance expectations were more demanding than those of Austro-Bohemian and German military ensembles.

**When Did the Keyed Trumpet Fall Out of Use in Italy?**

As elsewhere in Europe, it is difficult to say when exactly the keyed trumpet fell out of use in Italy, a problem made greater by the ambiguity surrounding the term *tromba a chiavi*. This being said, there are a few pieces of evidence that can give us a probable time range for when the instrument began to lose favor there. According to Klaus, the latest firmly datable Italian-made keyed trumpet is a five-keyed soprano instrument built by Leonardo Massarenti e Fratelli in Minerbio that is stamped 1843, which may suggest that production of new Italian keyed trumpets began to slow down around that year. However, publications like Araldi’s *Methodo per tromba a chiavi ed a macchina*, which was republished by Ricordi in 1844, and Ghedini’s 1846 *Dodici terzetti per due trombe a chiave e corno a macchina* seem to suggest the keyed trumpet continued to be in used in Italy into the mid-1840s even despite the apparent winding down in the production of new instruments.

In the 1855 revised version of his highly influential orchestrational treatise *Grand Traité d’Instrumentation et d’Orchestration Modernes*, Hector Berlioz specifically mentions that *Trompettes à clefs* (keyed trumpets) were still in use in some Italian orchestras. This would suggests that there were still keyed trumpet playing holdouts left in Italy during the mid-1850s,

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65 Klaus, *Trumpets and Other High Brass*, 2:179.


67 Giuseppe Ghedini, *Dodici terzetti per due trombe a chiave e corno a macchina* (Milan: Giovanni Canti, 1846), I-Mc, A.36.26.3; I-Vnm, RICORDI MISC.MUS.1325.
though Berlioz mentions them only in order to discuss the many advantages that the Trompettes à Piston et à Cylindres (piston and cylinder trumpets) had over the keyed trumpet.\textsuperscript{68} Furthermore, libretto-programs from operas produced during the Gran Teatro La Fenice’s 1852-53 Carnival and Lent seasons list tromba chiavi players as part of their orchestras, seem to lend credence to Berlioz’s statement (see Appendix 4). This evidence taken together gives us a time range of about a decade from the mid-1840s to the mid-1850s for when Italian trumpeters truly began to move away from the keyed trumpet to valved instruments, though as we have seen from the 1835 manuscript copy of Donizetti’s Fausta, and the original 1835 publication of Araldi’s Methodo per tromba a chiavi ed a macchina, the valved trumpet was already known to and in use by some Italian players and opera orchestras as early as the mid-1830s.

Though more research obviously needs to be done to ascertain the true extent of the keyed trumpet’s involvement in Italian music making, I think it is safe to conclude, based on the evidence presented here, that the instrument enjoyed a period of prominence of about thirty years from the early 1820s to the mid-1850s, during which it was popular in and among Italian trumpeters and in opera houses. Why the keyed trumpet held on so long in Italy despite the early valved trumpet’s advantages over it is unclear, but the reasons were probably similar to those that resulted in its continued use in Austro-Bohemian brass and wind bands: first, that the keyed trumpet was one of the first fully chromatic soprano brass instruments that Italians were exposed to and adopted en masse, and second, that older players who already knew how to play the keyed trumpet were either unable or unwilling to go through the trouble of learning a new instrument.

\textsuperscript{68} Hector Berlioz, Grand Traité d’Instrumentation et d’Orchestration Modernes (Paris: Schonenberger, 1855), 191; Hugh Macdonald, Berlioz’s Orchestration Treatise: A Translation and Commentary (Cambridge: Cambridge University Press, 2002), 191-92. While the term Trompette à clefs was sometimes used in French to mean either the keyed trumpet or keyed bugle, in this case, Berlioz almost certainly meant the keyed trumpet, since he later specifically refers to the keyed bugle as the Bugle à clefs on p. 225 of his treatise.
when their old keyed trumpets allowed them to do their jobs well enough. It also probably did not hurt that Rossini was apparently the first Italian composer to adopt the keyed trumpet either.
CHAPTER 6

KEYED TRUMPET MUSIC AT THE PRAGUE CONSERVATORY

In the last chapter, I discussed the professional Italian keyed trumpeters whose principal employment was playing in opera orchestras, the music composed for and by them, and the surviving evidence that showed that several of them were professors at Italian conservatories and music schools that most likely trained keyed trumpet players. Italy is, however, not the only place where there is evidence of the keyed trumpet being taught in a conservatory setting. There is also evidence of the instrument being briefly taught at the Prague Conservatory from around 1823 to 1826. This evidence includes several solo works composed for the keyed trumpet that were employed as pedagogical pieces at the conservatory. Surprisingly, Joseph Kail (1795-1871), the conservatory’s first professor of valved trumpet and valved trombone from 1826 to 1867,1 continued to employ a number of these works in his teaching by arranging them for early valved trumpet, valved trombone, and flügelhorn, thus allowing them to continue to find practical use long after the keyed trumpet fell out of favor there.

Joseph Kail and the Keyed Horn at the Prague Conservatory

The formation of the Prague Conservatory was first proposed in 1808 by a predominantly aristocratic group of Prague citizens, who eventually organized themselves into the Jednota pro zvelebení hudby v Čechách (Society for the Improvement of Music in Bohemia) in 1810. This society would oversee the financing and governance of the Prague Conservatory during its first eighty years of existence. In 1811, the Prague Conservatory officially opened and began

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instructing its first class of forty-one students, among them Joseph Kail, who studied horn there with Václav Zaluzan until 1817.²

In addition to his more widely known achievements of being the first conservatory professor of valved brass instruments, playing an important role in the development of both the double-piston and rotary valve systems, and composing the first solo work written for a valved trumpet,³ Joseph Kail was also the first known graduate of the Prague Conservatory to perform on a keyed brass instrument. According to the historian Johann Branberger and the July 3, 1819 edition of the AMZ, Kail played the Variationen für das neu erfundene Klappenhorn by the Prague Conservatory’s first director Friedrich Dionys [Bedřich Diviš] Weber (1766-1842) on a recital given by graduates and faculty of the conservatory in the k. k. privilegiertes Redoutensaal in Prague on March 5, 1819.⁴

There has been some disagreement among scholars as to what this Klappenhorn actually was, since no examples of it appears to survive. This instrument was, however, not a keyed bugle as some have thought, but, according to the AMZ’s July 3, 1819 review of the concert, a Waldhorn with keys.⁵ Furthermore, this review reports that Weber himself was the inventor of this instrument, which Kail helped him to develop. The article also states that Weber was inspired to create his keyed horn after seeing a trumpet with tone holes, which allowed it to


⁵ AMZ, July 3, 1819, cols. 795-98.
perform non-harmonic-series notes, and that he then applied this concept to the horn and improved upon it by adding finger-operated keys that conveniently held the tone holes closed until needed.

Oddly, the review’s author seems to suggest that Weber’s key system was a wholly new invention, praising it highly for its improvements over hand stopping, while making no mention of the keyed trumpet, which Anton Weidinger had been playing in Vienna since 1800, nor the keyed horn of Weidinger’s invention that his son Joseph started playing there in 1813. Given Weber and Kail’s obvious interests in improving brass instruments and Weber’s description of a trumpet with tone holes, it seems unlikely that neither they nor the article’s author, whose own newspaper had covered the Weidingers’ performing activities, were completely unaware of the Weidingers’ instruments. So, this might be a case of all three being more than a bit disingenuous as to how much credit Weber should rightly receive as the “inventor” of his keyed horn.

Unfortunately, this article does not go into detail concerning the key mechanism of Weber’s horn, and the Variationen that Kail performed on it have not survived, or at least not in their original form, so it cannot be said with certainty what the playing capabilities of his instrument were. However, Weber’s Variationen für die Trompete in F do survive, and it is possible that they are an arrangement of this work for early valved trumpet in F. If one takes the Variationen für die Trompete in F’s solo part and transposes it up an octave, the resulting horn in F part fits well into the chromatically playable range of a keyed horn with four closed-standing

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7 Friedrich Dionys Weber, “Variationen für die Trompete in F,” manuscript score, CZ-Pnm, II.E.42 (No. 38); Friedrich Dionys Weber, Variationen für die Trompete in F, ed. Edward H. Tarr (Nagold: Musikverlag Spaeth/Schmid, 2005). The early valved trumpet that Kail wrote for is twice the length of its modern counterpart, which is why it has a much expanded lower register when compared to a modern valved trumpet in F. See Figure 6.1 for a fingering chart that gives all of the practically playable notes that Kail’s early valved trumpet could perform.
keys similar to those found on keyed trumpets, with the lowest note being a written $c'$ and the top note $c'''$. The first variation of this work’s F trumpet part and that same material transposed for keyed horn in F can be seen in Example 6.1.

The conclusion that the *Variationen für die Trompete in F* might be an arrangement of Weber’s earlier work for keyed horn is bolstered by the fact that Kail used a similar operation to create an arrangement of the *Romanze* from Mozart’s Horn Concerto No. 4 in E-flat (K. 495) for early valved trumpet in F and piano, which is found in the same manuscript as Kail’s own *Variationen für die Trompete in F*, the first known solo work composed for a valved trumpet.⁸ A comparison of Mozart’s original horn part in E-flat⁹ and Kail’s part for valved trumpet in F reveals that, other than making some minor alteration and adding a few ornaments, all Kail did to generate his arrangement’s solo trumpet part was to transpose the entire work into F and then transpose the written horn part down an octave. Measures 51-89 of this work’s original horn part in E-flat and Kail’s version of it for early valved trumpet in F can be seen in Example 6.2.

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Example 6.2. The original solo horn in E-flat part from the Romanze from Mozart’s Horn Concerto in E-flat (K. 495) compared to the solo part from Kail’s arrangement for early valved trumpet in F, mm. 51-89. Based on the edition of the work found in the Neue Mozart-Ausgabe and the Kail arrangement’s manuscript score held in CZ-Pk, H 4953.
If Weber’s *Variationen für die Trompete in F* is, in fact, an arrangement of his earlier variations for keyed horn, that might explain the many similarities, especially in terms of form, that other such works for chromatic trumpet composed for the Prague Conservatory during the early half of the nineteenth century share with it, as it could have served as a convenient model for those later works. For instance, Kail’s *Variationen für die Trompete in F* has a similar form to Weber’s, consisting of a slow introduction, followed by a theme and four variations—the last of which is a *Polacca*, and then finishing with a coda. Kail takes only a small liberty with the form employed by Weber by adding a second slow lyrical section between the third and fourth variations of his work. All this being said, until more substantial evidence proving that Weber’s variations for keyed horn and early valved trumpet are one and the same is found, this will have to remain a theory.

Despite the positive reception that the *AMZ* reviewer gave Weber and Kail’s keyed horn, Kail’s career as a keyed horn player seems to have been short-lived, since no further mention of him playing such an instrument appears to survive. After Kail moved to Vienna to join the opera orchestra of the *Kärntnerthor Theater* as a horn player in 1823, he may have quickly realized that the keyed horn was no longer a novelty in Vienna, thanks to the Weidingers, and that playing it was not a path to fame and recognition. Or perhaps he simply became disenchanted with the keyed horn after experiencing the shortcomings of keyed brass instruments firsthand, as


not long after his arrival in Vienna, he and the instrument builder Joseph Felix Riedl filed a privilege application for a trumpet with two valves, dated November 1, 1823.\textsuperscript{13}

Kail would remain in Vienna for another three years, and during that time he and Riedl continued to improve their valved trumpet design, eventually developing a trumpet with three double-piston valves, which Riedl began to manufacture around 1827. An illustration of one such instrument by Riedl can be found in Andreas Nemetz’s 1827 \textit{Allgemeine Trompeten-Schule} (Figure 6.1), which was, as stated in Ch. 4, both the first method to discuss the early valved trumpet, and the first Viennese trumpet treatise to cover the keyed trumpet.\textsuperscript{14} Interestingly, the method’s keyed trumpet chapter also features an illustration of a keyed trumpet by Riedl (Figure 6.2), who would continue to produce such instruments in a variety of keys and sizes into the 1830s, even despite the early valved trumpet’s advantages over the keyed trumpet.\textsuperscript{15}

\begin{flushright}
\textsuperscript{13} Klaus, \textit{Trumpets and Other High Brass}, 3:64-68. \\
\textsuperscript{14} Klaus, \textit{Trumpets and Other High Brass}, 3:64-68; Andreas Nemetz, \textit{Allgemeine Trompeten-Schule}, op. 17 (Vienna: Antonio Diabelli, 1827), A-Wn, SA.75.A.34. Mus 31; Andreas Nemetz, \textit{Allgemeine Trompeten-Schule}, op. 17, facsimile reproduced in black and white with a foreword by Bernhard Habla and introduction by Friedrich Anzenberger (Vienna: Musikverlag Johann Kliment, 2011). \\
\end{flushright}

Mus 31.
Evidence of The Keyed Trumpet Being Played and Taught at the Prague Conservatory

While Kail would transition the trumpet and trombone studios of the Prague Conservatory to exclusively using his new valved instruments upon his return to the conservatory, there is some evidence to suggest that the keyed trumpet was played and taught there while he was still away in Vienna between 1823 and 1826. The first concrete evidence of the keyed trumpet being played by a student of the Prague Conservatory can be found in the June 11, 1823 AMZ, which reports that J. [sic. Anton] Sláma (1803-1879) performed Variationen für die Klappentrompete during the second of two musikalisch-declamatorischen Akademieen given by the students of the conservatory for the benefit of the Fonds zur Unterstützung der Hausarmen (Fund for the Support of Persons Living in Poverty).  

Oddly enough, Anton Sláma, who studied at the Prague Conservatory from 1816 to 1822, was not primarily a brass student, but rather a double bass pupil who took trumpet and trombone lessons from Kail’s predecessor Franz Weiβ as a secondary area of study, and according to an account of Sláma’s life given in the May 4, 1848 AMZW, Sláma did, in fact, study the keyed trumpet with Weiβ. Unfortunately, not much is known about Weiβ’s life and his time teaching at the Prague Conservatory. Weiβ taught trumpet and trombone at the conservatory from 1811 to 1826 as an instructor rather than as a full professor, because both instruments were not yet offered as main concentrations. Branberger reports that Director Weber observed in 1812 that none of Weiβ’s students had a very well developed clarino register, which might explain why

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almost all of the surviving keyed trumpet works associated with the Prague Conservatory rarely ascend higher than written \( c'' \). However, this can also be said of the works for early valved trumpet that Kail used in his teaching—which should, perhaps, come as no surprise, given that his main professional playing career was as a horn player, meaning that he would have had little incentive to cultivate his own higher register.\(^{19}\)

Branberger also suggests that the primary reason for Weiß’s dismissal from the Prague Conservatory was his lack of knowledge of and opposition to teaching valved brasses, which Weber had an active interest in promoting. This is evidenced by the numerous pieces that Weber composed for Kail’s new valved instruments, including his previously mentioned *Variationen für die Trompete in F* and his *Trois Quatuors pour quatre cors chromatiques* published by Marco Berra around 1828, which included an illustration and explanation of a horn with Kail’s double-piston valve system (Figure 6.3). Apparently Weiß preferred slide instruments to those with valves, and even opened his own school to teach the slide trombone after his departure from the conservatory but found little success in doing so.\(^{20}\)

\(^{19}\) Branberger, *Das Konservatorium für Musik*, 50; Tarr, “The Romantic Trumpet Part Two,” 111-13 and 195.

\(^{20}\) Branberger, *Das Konservatorium für Musik*, 50; Frederic Dionys Weber, *Trois Quatuors pour quatre cors chromatiques* (Prague: Marco Berra, ca. 1828). The approximate date of Weber’s *Trois Quatuors pour quatre cors chromatiques* was estimated based on the available Marco Berra plate number dates found at https://imslp.org/wiki/Marco_Berra as of October 6, 2021. There, Weber’s *Allgemeine theoretische-praktische Vorschule der Musik* (Plate no. 375) is dated 1828 and the *Museum für Orgel-Spieler* (Plate no. 550-552) is dated 1832. So, Weber’s *Trois Quatuors* most likely dates from around 1828.
für das chromatische Tasten = Waldhorn in F und E, von der Erfindung des Joseph Bail, Lehrer am Conservatorium der Musik zu Prag.

Die mit o bezeichneten Noten sind Naturtöne, welche keiner Taste bedürfen, insofern sie die reine Stimmung haben, bei 1 wird die erste, bei 2 die zweite, bei 3 die dritte, bei 3 und 1/2 beide, und bei 3/2 werden alle drei Tasten zugleich niedergedrückt. Die mit einem Bogen verbundenen Noten lassen sich auf mehrere Art nehmen, wodurch man in Stand gesetzt wird, diese Töne wie es die reine Stimmung erfordert zu modifizieren. Ferner ist zu beobachten, dass das Ansprechen der Töne mit dem Niederdrücken und Auflassen der Tasten auf das genaueste zusammen treffe, die Tasten müssen daher jedesmal schnell und ganz nieder gedrückt und eben so wieder zurückgelassen werden.

N.B. Obige Instrumente sind in beliebiger Auswahl in der Kunsthandlung des MARCO BERRA in Prag zu haben.

M: B: 500.
Returning to Sláma’s 1823 keyed trumpet performance, the AMZW reporter had this to say:

**Aus Variationen für die Klappentrompete, von J. Slama (gleichfalls Zögling desselben Instituts) geblasen, konnte man wohl erkennen, welche Schwierigkeiten diesem neuen Instrumente abgezwungen werden können; nur ist zu bedauern, dass die Embouchure dem Concertanten heute sehr ungünstig war.**

Regarding the Variations for the keyed trumpet played by J. [sic. Anton] Slama (also a pupil of the same institution [the Prague Conservatory]), one can clearly see what difficulties can be compelled on this new instrument; it is only to be regretted, that the player’s embouchure was not very favorable today.

Though the 1823 AMZ and 1848 AMZW articles do not name the composer of the *Variationen für die Klappentrompete*, there is a strong possibility that the *Adagio sammt III Variationen for obbligato Klappen Tromba in E-flat and Harmonie* by Joseph Hößner that survives as a set of undated manuscript parts in the Czech Museum of Music, may be the work that Sláma performed in 1823. I have come to this conclusion based on several pieces of evidence. First and foremost, Joseph Hößner studied horn at the Prague Conservatory from 1813 to 1822 and was a classmate of both Kail and Sláma. As such, Hößner was undoubtedly aware of Weber’s 1819 *Variationen für das neu erfundene Klappenhorn*, possibly drawing inspiration from it for his set of variations for keyed trumpet, and could have composed his *Adagio sammt III Variationen* for Sláma before departing Prague to join the Theater zu Gräzer’s orchestra as a horn player in 1823. Secondly, Hößner’s *Adagio sammt III Variationen’s obbligato* keyed trumpet part (Figure 6.4) only ascends to written $c''$, which corresponds to the practical playing

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21 AMZ, June 11, 1823, cols. 381-82.

22 Joseph Hößner “Adagio sammt III Variationen,” manuscript set of parts, CZ-Pnm, X.D.169.


24 AMZ, June 11, 1823, col. 381.
range of Weiß’s students reported by Branberger. And finally, Höfßner’s *Adagio sammt III Variationen* is among the three works originally composed for keyed trumpet that Kail later arranged for valved trumpet, valved trombone, and flügelhorn (Figure 6.5) that survive in the Prague Conservatory’s archives today.

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Figure 6.4. Joseph Höfner, *Adagio sammt III Variationen, Clappen Tromba in Es obbl* part. Manuscript set of parts. CZ-Pnm, X.D.169.
Figure 6.5. Joseph Höfener, *Variationen für Trompete in D v. Höfener*, arranged by Josef Kail, title page and p. 1. Manuscript score. CZ-Pk, H 1441.
The surviving set of parts for the work (Figure 6.6) clearly refer to Höffner as being a “Professor aus der Triester Conservatorium” (Professor of the Trieste Conservatory), which would date them to sometime after he left Prague in 1823. This detail may seem, at first glance, to call into question my theory that Höffner’s *Adagio sammt III Variationen* is the same work as performed by Sláma in 1823. However, this could simply mean that this particular set of parts was copied a number of years after the work’s composition date. Regardless, even if Höffner’s *Adagio sammt III Variationen* is eventually shown to be a different piece than the 1823 *Variationen für die Klappentrompete*, at the very least, this evidence suggests that Höffner most likely composed his *Adagio sammt III Variationen* for Weiß and his students at the Prague Conservatory sometime between 1819 and 1826.
Concerning the piece itself, the title of Höffner’s *Adagio sammt III Variationen* is misleading, since the work actually consists of an *Adagio* and four variations followed by a brief coda. As was the case with the majority of the Italian solo works discussed in Ch. 5, the *Adagio sammt III Variationen*’s keyed trumpet solo part (see Figure 6.4) is less technically demanding than the surviving works of the Weidinger repertory in terms of the tonalities that the instrument is asked to play in—being restricted to written key areas with no more than one or two flats or sharps—and employs only brief moments of chromaticism. The fingering technique required to perform the piece, on the other hand, is somewhat similar to that employed in Scaramelli’s 1845 *Variazioni brillanti per tromba a chiavi con accompagnamento di pianoforte* (op. 13), also discussed in Ch. 5, in that it is rather tricky and pushes the limits of what can be gracefully executed on the keyed trumpet, though not quite to the same extreme.

Höffner wrote or arranged at least three other works for keyed trumpet, two of which survive today. Possibly the earliest of the surviving works is an *Andante in F* for solo *Klapentrompetto in C* and solo horn in F with orchestral accompaniment, which survives as an undated manuscript set of parts held in the Czech National Museum of Music. An examination of the parts reveals that this piece is not an original composition, but rather an arrangement of the aria “La ci darem la mano” from Mozart’s *Don Giovanni*, which appears to have gone through at least two earlier versions before acquiring the instrumentation specified by the parts’ title page (Figure 6.7).

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28 Hofner [Joseph Höffner], “Andante in F a Corno F et Klapentrompetto C solo,” manuscript set of parts, CZ-Pnm, Hr 571.
Figure 6.7. Hofner [Joseph Höfner], *Andante in F a Corno F et Klapentrompetto C solo*, title page. Manuscript set of parts. CZ-Pnm, Hr 571.
The earliest version of the *Andante in F* appears to have been as an arrangement of Mozart’s aria for solo horn and orchestra. This is evidenced by the fact that the piece’s set of parts contains both a solo horn part in F (Figure 6.8), which is playable using hand-stopping, and a solo keyed trumpet part in C (Figure 6.9), the latter of which was clearly created by transposing the former down a fifth. This conclusion is further supported by the fact that the solo keyed trumpet part has several written $f$’s below $c’$, which resulted from a strict transposition of the work’s original solo horn part. The presence of these written $f$’s is rather telling of someone who is relatively new to writing for the keyed trumpet, since anyone who is familiar with the instrument would know that this note is usually unplayable on it.

Figure 6.8. [Joseph Höfner] Hofner, *Andante in F a Corno F et Klapentrompetto C solo, Corno Principale in F* part. Manuscript set of parts. CZ-Pnm, Hr 571.
Figure 6.9. Hofner [Joseph Höfner], *Andante in F a Corno F et Klapentrompetto C solo, Klappentrompette Principale in C* part. Manuscript set of parts. CZ-Pnm, Hr 571.

The set of parts also contains another solo horn part in F (Figure 6.10), which appears to have been added later than the other parts, since it is in a completely different hand than the rest. This horn part, which can also be played using hand-stopping, serves as the alto to the keyed trumpet’s soprano in the final version of the work. All this evidence taken together seems to suggest that the final arrangement was most likely a kind of experimental piece created by Höfner for himself and possibly Sláma to perform while they were still students together at the
Prague Conservatory sometime before he sat down to compose his *Adagio sammt III Variationen*.

Figure 6.10. Hofner [Joseph Höffner], *Andante in F a Corno F et Klapentrompetto C solo, Corno Solo in F* part. Manuscript set of parts. CZ-Pnm, Hr 571.
Höffner’s only firmly datable work with keyed trumpet is lost. This work is his *Redout-Deutschen* for seven-part orchestra with keyed trumpet that is advertised in the January 26, 1826 edition of the *Steyermärkisches Intelligenzblatt zur Gräzer Zeitung*. It was most likely composed sometime after his *Adagio sammt III Variationen*, around 1826 while he was serving as a horn player at the *Theater zu Gräzer*. The latest of Höffner’s works with keyed trumpet is most likely his *Introduction et Polonaise*, which survives as four distinct versions, two which were created by him, and two that were later made by Kail.

The earliest version of Höffner’s *Introduction et Polonaise* is most likely the one for solo trumpet in D and orchestra that is contained in an undated set of manuscript parts held in the Czech National Museum of Music. Unlike the other three versions, its solo trumpet part contains a substantial amount of *tutti* material that is not present in the other versions. While the solo part to this presumed earliest version (Figure 6.11) is only marked *Tromba in D Solo* and not specifically for keyed or valved trumpet, it appears to have been written with the limitations of the former in mind. The most important of these being the keyed trumpet’s limited practical lower register, which only goes down to written g, as opposed to that of the early valved trumpet, which can go as low as written F-sharp. Thus, I believe the work was most likely originally composed for the keyed trumpet, but that Höffner—who was no doubt aware that any keyed

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29 *Steyermärkisches Intelligenzblatt zur Gräzer*, January 26, 1826, 13.

30 Joseph Höffner, “Polonaise in D,” manuscript parts, CZ-Pnm, X.D.170 (No. 70); Rouček, “Chromatizace Žešťových Hudebních Nástrojů, 150.

31 For clarification, please see Figures 6.1 and 6.2 for the fingering charts of both of these instruments found in Andreas Nemetz’s 1827 *Allgemeine Trompeten-Schule*. 277
trumpet part could very easily be played on the valved trumpet—wisely left the decision as to which instrument to perform the piece on up to the player.  

Figure 6.11. Joseph Höfner, Polonaise in D, Tromba in D Solo part, p. 1. Manuscript parts. CZ-Pnm, X.D.170 (No. 70).

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32 I have to thank Prof. Friedemann Immer for pointing this idea out to me during one of our many keyed trumpet lessons.
This conclusion is further supported by the title page of what I believe to be second oldest surviving version of the work, which is that found in a set of printed parts held in the Czech National Library. This printed version of the work was first advertised by the publisher Marco Berra in the October 3, 1833 editions of the Allgemeine Musikalischer Anzeiger and WZ. As can be seen from the work’s title page (Figure 6.12), Höffner specifically states that the piece was for chromatische oder Klappen-Trompete, thus making this the first and only piece for solo keyed trumpet and orchestra to be published before the twentieth century.

33 Joseph Höffner, Introduction et Polonaise für die chromatische oder Klappen-Trompete mit Begleitung des Orchester (Prague: Marco Berra, 1833), printed set of parts, CZ-Pu, 59 A 4322.

34 Allgemeine Musikalischer Anzeiger, October, 3, 1833, 160; WZ, October, 3, 1833, 918.
The printed version of the piece is very similar to that found in the manuscript parts discussed above, with Höffner making only a few changes to the work for publication. These changes include adjusting the orchestra’s instrumentation, deleting tutti material from the printed version’s solo part, and writing a completely new cadenza to replace the one found in the manuscript solo part between the first and second movements (see Appendix 10). Given that the orchestra of this version includes a pair of early valved trumpets (Figure 6.13), and that Berra also sold an improved version of Kail’s valved trumpet, and published a fingering chart to go along with it around 1831 (Figure 6.14), it is most likely the printed version of the work was created with the needs of Kail and his students in mind.35

35 Joseph Kail, Scala für die Chromatische Tasten-Trompete von der Erfindung des Joseph Kail (Prague: Marco Berra, ca. 1831), CZ-Pnm, XV.B.419; Allgemeiner Musikalischer Anzeiger, September 29, 1831, 156.
Die mit o bezeichneten Noten sind Naturtöne, welche keiner Tasten bedürfen in so fern sie die reine Stimmung haben; bei 1 wird die erste, bei 2 die zweite, bei 3 die dritte, bei $\frac{4}{3}$ und $\frac{5}{3}$ beide, und bei $\frac{6}{5}$ werden alle drei Tasten zugleich niederdrückt. Die mit einem Röhen verbundenen Noten lassen sich auf mehrere Art nehmen, wodurch man in Stand gesetzt wird, diese Töne wie es die reine Stimmung erfordert zu modifiziren.

Ferner ist zu beobachten, dass das Ansprechen der Töne mit dem Niederdrücken und Anlassen auf das genaueste zusammenfallen, die Tasten müssen daher jedesmal schnell und ganz niederdrückt und ebenso wieder zurückgelassen werden.

Will man sich der Tasten, mittelst welchen die dem Instrumente von Natur aus mangelnden Töne hervorgebracht werden, nicht bedienen, so ist ihre Beschaffenheit ganz so wie jene der gewöhnlichen Trompete. Doch gewährt sie auch in diesem Falle noch den besonderen Vorteil, dass man darauf ohne Gebruch der Rögen aus allen Tonarten blasen kann, wenn man neulich bald eine, bald zwei und auch wohl alle drei Tasten bloß niederdrückt und fest hält. So erhält man auf der G Trompete mittelst der zweiten Taste die Stimmung in Fis oder Ges, mittelst der ersten in F, mittelst der dritten, oder auch der ersten und zweiten in E, mittelst der zweiten und dritten in Es oder Dis, mittelst der ersten und dritten in D, und mittelst aller drei Tasten in Cis oder Des. Z. B.

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Figure 6.14. Joseph Kail, Scala für die Chromatische Tasten-Trompete von der Erfindung des Joseph Kail (Prague: Marco Berra, ca. 1831). CZ-Pnm, XV.B.419.
While I have yet to find evidence of Hößner’s *Introduction et Polonaise* being publicly performed on the keyed trumpet during Weiß’s tenure, according to the *WZ*, on December 23, 1833, Joseph Stepanek—a trumpet and trombone student of Kail’s—performed a *Polonaise für die chromatische Trompette von Hößner* as part of a *große Akademie*, given by students of the Prague Conservatory. But, since Hößner actually composed more than one *Polonaise* for trumpet—the one we have been discussing, and another for early valved trumpet that survives in an undated manuscript score held in the Czech National Museum of Music (Figure 6.15)—it cannot be said for certain which of these works was performed on the December 23 *Akademie*. However, given the close proximity of this performance to the publication of Hößner’s *Introduction et Polonaise* for valved or keyed trumpet, it was most likely that work.

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36 *WZ*, February, 2, 1833, 118; Branberger, *Das Konservatorium für Musik*, 356.

Despite the general praise that Kail’s valved instruments and his students’ performances on them usually garnered, the published version of Höffner’s *Introduction et Polonaise* does not appear to have been as well received by every critic. For example, a review of the printed editions of Weber’s *Trois Quatuors pour quatre cors chromatiques*, Marco Berra’s *Scala für die Chromatische Tasten-Trompete von der Erfindung des Joseph Kail*, and the *Introduction et Polonaise* found in the *Neue Leipziger Zeitschrift für Musik* stated that:

Wenig schön ist die Introduktion und Polonaise von Höffner. Der uns unbekannte Verfasser erschreckt uns schon mit der Einleitung und besonders mit den ersten acht Tacten in der Polonaise, die höchst matt, veraltet und abgeschmackt zu nennen und wovon nun gar der siebente und achte Tact mit einer völligen Perrüke gekrönt sind. Für Concerte an öffentlichen Orten und zur Tafelmusik, wo der mündlichen Unterhaltung wegen die Musik meistens mit halben Ohren oder gar nicht gehört wird, mag das Stück, schon des helltönenden Instruments wegen, geeignet sein.\(^{38}\)

The Introduction and Polonaise by Höffner are not very attractive. The author, who is unfamiliar to us, already shocks us with the introduction and especially with the first eight bars of the Polonaise, which can be called extremely dull, outdated, and tacky, and the seventh and eighth bars sound especially old fashioned. For concerts in public places and for table music, where the music is mostly half heard or not at all, because of conversation, the piece may be suitable, if only because of the bright-sounding instrument.

It is unclear from this review whether the *Neue Leipziger Zeitschrift für Musik* critic ever heard the *Introduction et Polonaise* performed, but regardless she or he clearly did not think very highly of its artistic merits. The two other versions of the work will be discussed later in this chapter.

Besides the three Höffner works discussed above, there was one other keyed trumpet work that may have also been taught by Weiß at the Prague Conservatory: the *Divertimento* for solo keyed trumpet and orchestra currently attributed to Joseph Fiala (1748-1816), which survives as a set of manuscript parts dated January 20, 1831 in the Czech National Museum of

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\(^{38}\) *Neue Leipziger Zeitschrift für Musik*, September 18, 1834, 195-196.
Music. The work’s *Klappen Tromba* part can be seen in (Figure 6.16).\(^3^9\) This work is the third most well-known keyed trumpet solo piece after the Haydn and Hummel trumpet concertos, and it has, as of this writing, received two modern editions and been recorded a number of times on the keyed trumpet.\(^4^0\) It is a charming work that consists of a *Largo* introductory movement followed by an *Allegro* in sonata form. Despite the piece’s fame and the research done on it by eminent scholars such as Edward H. Tarr and John Wallace for their respective editions of the work, not much is known about its genesis, and new evidence suggests that the work may not have even been composed by Fiala.

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Figure 6.16. Fiala, Divertimento, dated January 20, 1831, Klappen Tromba part. Manuscript set of parts. CZ-Pnu, XLIX-D-410.
There is also evidence that four published pedagogical works for keyed trumpet and keyed bugle were used by Weiß and Kail in their teaching at the Prague Conservatory. These works are listed among the materials for trumpet, trombone, and horn in the earliest surviving inventory of the Prague Conservatory’s holdings dated 1843.\footnote{Inventorium über die im Conservatorium der Musik befindlichen Lehrbücher, Musicalien, Instrumente und Gerathschaften, manuscript, 1843, CZ-Pk, V 1-5, 58; Bohuslav Čížek, “Josef Kail (1795-1871) \[Part 1\],” 74.} Three of these are items 2, 3, and 10 in the inventory’s section devoted to trumpet and trombone materials (Figure 6.17). Items 2 and 3 are C. Eugène Roy’s 1824 \textit{Méthode de Trompette sans Clef et avec Clefs} (Method for Trumpet without and with Keys) (Figure 6.18),\footnote{C. Eugène Roy, \textit{Méthode de Trompette sans Clef et avec Clefs} (Mainz: B. Schott, 1824), D-Mbs, Mus.Schott.Ha 2025-1; Adrian von Steiger, “Remarks on the \textit{Méthode de Trompete} by C. Eugène Roy,” to the color facsimile of C. Eugène Roy’s \textit{Méthode de Trompette sans Clef et avec Clefs} (Vuarmarens, Switzerland: Editions Bim, 2009); Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 92.} and his \textit{Méthode de Cor Signal a Clefs} (Method for Keyed Bugle) that most likely dates from around 1823, but was published by Schott in 1825 (Figure 6.19).\footnote{C. Eugène Roy, \textit{Méthode de Cor Signal a Clefs} (Mainz: B. Schott, 1825), D-Mbs, MUS.Schott.Ha 2084-1; Steiger, “Remarks on the \textit{Méthode de Trompete},” x-xii.} While Roy’s trumpet method is the earliest firmly datable treatise for the keyed trumpet, much of its keyed trumpet practice exercises and musical materials appears to have been derived from an earlier version of Roy’s keyed bugle method.\footnote{Steiger, “Remarks on the \textit{Méthode de Trompete},” x-xii.} Item 10 is Brizzi’s 1836 multi-part \textit{Pezzi Scelt di Opere Moderne ridotti per Tromba a chiavi}—previously discussed in Ch. 5—here listed as \textit{Abschrift von beliebten Opernstücken für 1 Klappentrompete von Brizzi} (Transcriptions from Beloved Opera Pieces for 1 Keyed Trumpet by Brizzi) (Figure...
None of these three publications appear to survive in the conservatory’s holdings today, but fortunately they can be found in other collections.

Figure 6.17. Inventorium über die im Conservatorium der Musik befindlichen Lehrbücher, Musicalien, Instrumente und Gerathschaften, 1843, p. 58. Manuscript. CZ-Pk, V 1-5.

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45 Gaetano Brizzi, Pezzi Scelt di Opere Moderne ridotti per Tromba a chiavi: Fascicoli 1-5 (Milan: Ricordi, 1836), I-Mc, A.36.22.8 1-5; Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 92.
The only keyed-brass-related printed source listed in the 1843 inventory that remains in the Prague Conservatory’s music collection today is listed as item 62 in its section on horn literature (Figure 6.20). This work is Noblet’s three-part *Trio Recueils de Morceaux de different Caracteres et d’une difficulté graduée pour un et deux Bugles ou Trompettes à clefs (Klapp-Hörner)* (Trio Collections of Pieces of Different Characters and of Graduated Difficulty for One and Two Bugles or [Keyed Bugles]). As was the case with the term *tromba a chiavi* in Italian, the term *Trompette à clefs* was sometimes used in French to mean either the keyed trumpet or keyed bugle. But in the case of Roy’s *Méthode de Trompette sans Clef et avec Clefs*, it is clear from its fingering chart (see Figure 6.18) that this term is meant to signify the keyed trumpet, and in the case of Noblet’s *Trio Recueils*, the work’s title page clarifies things by also referring to the *Trompette à clefs* as the *Klapp[en]-Hörner* (Figure 6.21), the German term for the keyed bugle.

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46 Noblet, *Trio Recueils de Morceaux de different Caracteres et d’une difficulté graduée pour un et deux Bugles ou Trompettes à clefs (Klapp-Hörner)* (Paris: Aulagnier, NA), CZ-Pk, H 9063-9065.

Figure 6.20. Inventorium über die im Conservatorium der Musik befindlichen Lehrbücher, Musicalien, Instrumente und Geräthschaften, 1843, p. 54. Manuscript. CZ-Pk, V 1-5.
Figure 6.21. Noblet, *Trio Recueils de Morceaux de different Caracteres et d’une difficulté graduée pour un et deux Bugles ou Trompettes à clefs (Klapp-Hörner)* (Paris: Aulagnier, NA), title page and p. 2. CZ-Pk, H 9063.
Roy’s 1824 *Méthode de Trompette sans Clef et avec Clefs* was most likely the most important pedagogical work for keyed trumpet published during the nineteenth century, as it was widely distributed and reprinted in a number of different forms (see Appendix 1-g). The first of these reprintings was a shortened version, translated into English by Müller that was published in London in 1832. This was followed by a complete Italian translation published by Cipriani e Compania in Bologna in 1836. And finally, its fingering chart and some of its scale and interval studies were included as two pages of a collective method book for several soprano brass instruments—including cornopean, keyed bugle, and keyed trumpet—published by Henry Prentiss in Boston around 1840.48

There is a strong likelihood, given its publication date, that Weiß made use of Roy’s 1824 trumpet method in his teaching at the Prague Conservatory. And even though most of its keyed trumpet materials appear to have been originally composed by Roy for the keyed bugle, it would have still served Weiß and his students well, since the method was by far the most extensive treatise for keyed trumpet published during its period of use, and almost all of its materials are perfectly playable on the keyed trumpet. The method’s section on the keyed trumpet contains a wealth of music in the form of exercises, two arrangements of opera arias, and two sets of unaccompanied themes and variations (Figure 6.22), the latter of which might have served as

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inspiration for the several theme and variations composed for chromatic brass instruments for use by the Prague Conservatory after 1824.\textsuperscript{49}

Figure 6.22. C. Eugène Roy, \textit{Méthode de Trompette sans Clef et avec Clefs} (Mainz: B. Schott, 1824), p. 32. D-Mbs, Mus.Schott.Ha 2025-1.

\textsuperscript{49} The two unaccompanied aria arrangements and two sets of theme and variations have been published by Editions Bim for B-flat trumpet with realized keyboard accompaniments as C. Eugène Roy, \textit{4 Airs de Bravoure}, ed. Adrian von Steiger (Vuarmarens, Switzerland: Editions Bim, 2010).
Roy’s trumpet method also contains fifteen duets for two keyed trumpets, but these may not have proven the most useful of pedagogical materials, since they appear to have been copied directly from an earlier version of Roy’s keyed bugle method and are indicated to be played on keyed trumpets pitched in E-flat and B-flat (Figure 6.23). While keyed bugles were commonly built or crooked in 3¼-ft E-flat and 4½-ft B-flat, and 6½-ft E-flat was one of the most prevalent keys for the keyed trumpet to be crooked or built in, keyed trumpets were very rarely built or crooked into 9-ft B-flat. Because of this, these duets would most likely have been played on a pair of keyed trumpets crooked in higher keys, such as F and C, or had their lower part transposed into the same key as the top part for them to be easily performed on keyed trumpets.50

50 Editions Bim has opted to take this later approach in their modern edition of these duets by transposing both parts to the same key, thus allowing them to be performed on trumpets pitched in the same key. They are published by them as C. Eugène Roy, 15 Airs en Duos, ed. Adrian von Steiger ( Vuarmarens, Switzerland: Editions Bim, 2010).
Of the four printed keyed brass-related sources listed in the 1843 inventory, Brizzi’s 1836 collection of opera excerpt arrangements seems the most out of place, since it was published far too late for Weiß to have made use of them in his keyed trumpet teaching at the Prague Conservatory. However, since Kail made a habit of arranging solo pieces originally composed for hand-stopped horn and keyed trumpet for the valved trumpet, valved trombone, and flügelhorn, he most likely also found ways to repurpose Brizzi’s excerpts and the materials found in the Roy and Noblet publications for his teaching of valved brass instruments.

An (Un)Missing Link Between Keys and Valves: Three Keyed Trumpet Solo Works Arranged for Early Valved Trumpet, Valved Trombone, and Flügelhorn by Joseph Kail for the Prague Conservatory

In 1826, Kail returned to the Prague Conservatory to become its first professor of valved trumpet and valved trombone. On March 23, 1827, his student Karl Chlum gave a performance of Kail’s Variationen für die Trompete in F, the first known solo piece composed for a valved trumpet. The instrument reportedly designed by Kail that was used for this performance was well-praised in the AMZ, and the success of this work and Kail’s trumpet with three double-piston valves led to the composition of several other original solo works for the instrument for Kail and his students, including Weber’s Variationen für Trompete in F, Peter Josef Lindpaintner’s 1829 Variationen fur chromatische Trompete, Johann Wenzel Kalliwoda’s 1832 Potpourri für 2 chromatische Trompeten, and Conrad Kreutzer’s 1837 Variationen in G für die cromatische Trompette.

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51 My thanks to Dr. Kenneth Kreitner for suggesting the title of this subsection. I can only hope to someday acquire a wit as quick and sharp as his.

52 Klaus, Trumpets and Other High Brass, 3:140; Tarr, “The Romantic Trumpet Part Two,” 11.


Despite the much needed infusion that these works provided to the solo repertory of the then relatively new early valved trumpet, it appears that they alone were insufficient to support Kail’s pedagogical activities at the conservatory. To make up for this shortfall, in addition to arranging the Romanze from Mozart’s fourth horn concerto (K. 495),\textsuperscript{55} Kail also turned to arranging keyed trumpet solo works for the valved trumpet, valved trombone, and flügelhorn. The three keyed trumpet solo pieces that he arranged were the Divertimento currently attributed to Joseph Fiala, and the Adagio sammt III Variationen and Introduction et Polonaise by Höffner discussed above.\textsuperscript{56} Kail’s arrangements of these three works represent a kind of (un)missing link between the music composed for the keyed trumpet and that written for the valved brass instruments that later replaced it, and their existence further builds a case for the transition from keys to valves not being a clean and immediate break as some still believe, but rather one of overlapping and gradual change.

Unfortunately, all four of the manuscript sources that contain Kail’s arrangements of these three keyed trumpet solo works are undated, which makes it difficult to determine when exactly Kail made them and in what order. This being said, I have found a few sources that report on performances of Kail’s valved trumpet arrangements of the two keyed trumpet works by Höffner that took place in the 1820s and early 1830s, and the flügelhorn arrangements were most likely made sometime during or after 1852 when Kail began to teach that instrument to military musicians at the Prague Conservatory as well.\textsuperscript{57}

\textsuperscript{55} Joseph Kail, “Romanze für die Trompete von Mozart,” in Jos. Kail. Trompeten-Stücke, manuscript score, CZ-Pk, H 4953.

\textsuperscript{56} Rouček, “Chromatizace Žesťových Hudebních Nástrojů,” 147 and 150.

I have found no performance dates for Kail’s arrangements for valved trombone, but it is most likely that he made them after his arrangements for valved trumpet. All of the changes that Kail made to the solo parts when creating his early valved trumpet arrangements seem to have been specifically tailored to the idiomatic capabilities and restrictions of that instrument, while the solo parts for valved trombone are simply direct copies of the former, with the only major adjustments made to them being that they have been transposed into keys that better suit the valved trombone. This is, likewise, the case with Kail’s later arrangements for flügelhorn. With this in mind, I will focus the majority of my comments on the arrangements Kail made for the early valved trumpet.

Perhaps the most mysterious of Kail’s arrangements of these three keyed trumpet works are the ones he made of the *Divertimento* currently attributed to Joseph Fiala for early valved trumpet in E-flat or B-flat flügelhorn, and valved trombone. As can be seen from the indication found at the top of the first page of Kail’s arrangement of this piece for early valved trumpet and flügelhorn (Figure 6.24), the same piano part was meant to be used to accompany both instruments. I have been unable to find any record of Kail’s arrangements of this work being performed at the Prague Conservatory, though, presumably, they were at the very least used as pedagogical or exam works at some point.

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58 Bellolli, “Concertino,” arr. Joseph Kail, manuscript score, CZ-Pk, 3 C 83. This document contains Kail’s arrangements of the work for E-flat valved trumpet and valved trombone. As far as I am aware, no arrangement of this work for flügelhorn by Kail survives.
Figure 6.24. Joseph Kail’s arrangement of Bellolli’s *Concertino* for early valved trumpet in E-flat or B-flat flügelhorn, p. 1. Manuscript score. CZ-Pk, 3 C 83.
The observant among you have no doubt noticed that Kail’s arrangement of this work for valved trumpet or flügelhorn is titled *Concertino*, rather than *Divertimento*, which is the case with his arrangement for valved trombone as well. This is not so strange, since the two genres are close in terms of character, but what is odd is that Kail attributes his arrangements to “Bellolli” rather than Fiala, which raises an interesting question as to the authorship of the original work. The attribution to “Fialla” in the work’s surviving manuscript parts has always been rather dubious to me, since several of the parts other than the keyed trumpet’s, including the first clarinet, are dated 1831.\(^{59}\) While it is not impossible for Joseph Fiala to have composed the work, since the parts could have been copied long after the piece’s composition date, he was not very well positioned to do so, given that, as far as I am aware, he was never present in Vienna during the period that Anton Weidinger was active as a keyed trumpet player, and died in 1816, before the instrument began to be more widely used outside of Vienna in the 1820s.\(^{60}\)

The “Bellolli” to whom Kail attributes the piece was most likely Agostino Belloli (1778-1838), who was the first horn player in the La Scala opera orchestra from 1819 to 1836. This orchestra’s membership counted several of the keyed trumpeters discussed in Ch. 5, including Joseph Tomaschka, the first known keyed trumpet player in Italy, and Giuseppe Araldi, one of the most famous keyed trumpeters of his day.\(^{61}\) From 1817 to 1842, Belloli was the professor of

\(^{59}\) Fialla, “Divertimento,” manuscript set of parts, February 7, 1831, CZ-Pnm, XLIX-D-410.


trumpet, horn, and trombone at the Milan Conservatory.\textsuperscript{62} Also, as was discussed in Ch. 5, the institute’s founding director, Bonifazio Asioli, authored what is most likely the first published tutor for the keyed trumpet sometime around 1823, which Belloli most likely employed in his teaching at the conservatory.\textsuperscript{63}

Furthermore, a similar work to the keyed trumpet \textit{Divertimento} that Kail arranged is associated with the Milan Conservatory: the three-movement \textit{Divertimento} for keyed trumpet and orchestra by Trenkivitz dated March 4, 1828 that survives in the Milan Conservatory’s music collection (see Ch. 5, pp. 226-29).\textsuperscript{64} All of this evidence taken together makes Belloli a much more likely candidate for composing the \textit{Divertimento} than Fiala. It is unclear, however, whether Kail made his arrangements of the \textit{Divertimento} working from the manuscript set of parts attributed to Fiala or a source credited to Belloli that is yet to be found, so, at least for the moment, these conflicting attributions cannot be satisfactorily resolved.

Putting aside the question of the \textit{Divertimento}’s authorship, it is also unclear when Kail created his arrangements of it. Kail’s arrangements of the work are listed as item 17, and his arrangements of Höffner’s \textit{Introduction et Polonaise}, there listed as item 16 under the title \textit{Polonaise et Andante in D}, can be found among the pieces for trumpet and trombone in the 1843 inventory of the Prague Conservatory’s holdings (Figure 6.25).\textsuperscript{65} So, at the very least, we can say


\textsuperscript{64} Trenkivitz, “Divertimento per la Tromba con Chiavi in Re,” manuscript score, dated March 4, 1828, I-Mc, NOSE R 27.13.

\textsuperscript{65} \textit{Inventorium über die im Conservatorium der Musik befindlichen Lehrbücher, Musicalien, Instrumente und Geräthschaften}, manuscript, 1843, CZ-Pk, V 1-5, 59.
that Kail’s arrangements of the Divertimento for valved trumpet and valved trombone most likely date from between 1826 and 1843.

Figure 6.25. Inventorium über die im Conservatorium der Musik befindlichen Lehrbücher, Musicalien, Instrumente und Gerathschaften, 1843, p. 59. Manuskript. CZ-Pk, V 1-5.

Kail’s arrangement of the Divertimento for valved trumpet is quite interesting in its own right, as he did far more than simply reduce the original’s orchestral accompaniment for piano and retain the piece’s original solo part note for note. Rather, he made quite a few changes to both the work as a whole and the solo part itself, which, when analyzed, can grant insight into what Kail felt were appropriate liberties for a player to take with a solo piece, what he considered idiomatic material for the early valved trumpet, and his own personal playing abilities on that instrument. Regarding the piece as a whole, Kail changed the key of the entire work from D to E-
flat, while keeping the written solo part in C, and cut some material from the end of the second
movement, most likely to make the piece shorter and less taxing for the soloist. Likewise, Kail
also removed all of the material that the soloist plays during the tutti sections of the original,
presumably to give the soloist more time to rest between solo episodes.

As can be observed by comparing the Divertimento’s original keyed trumpet part to
Kail’s part for early valved trumpet (see Appendix 8), in addition to the subtractions made for
practicality’s sake, Kail also made other more substantial changes to the solo part. The majority
of these changes are of two types. One is passage work and ornamentation added to the original
melodic material, such as that incorporated into the seventh measure of the piece’s second
movement (see m. 56 of Appendix 8). This material was most likely added to make the solo part
more virtuosically impressive, in order to demonstrate the superior technical capabilities of
Kail’s double-piston valved trumpet over those of the keyed trumpet. The fast chromatic scale
found in measure 10 of the same movement (see m. 59 of Appendix 8) is especially indicative of
this goal, since, while the passage is not impossible to perform on a keyed trumpet, it can be
executed with far more ease and finesse on a valved instrument.

The other main type of change that Kail made to the solo part was rewriting passages to
take advantage of the early valved trumpet’s much expanded lower register when compared to
that of the keyed trumpet, thus highlighting yet another advantage that it had over its keyed
counterpart. Take for example measures 20 to 25 of the piece’s first movement (see Appendix 8).
Here we can see that the original keyed trumpet part only goes down to the written g—the lowest
note that can be reached chromatically on most keyed trumpets—while Kail’s rewritten valved
trumpet part incorporates the written f-sharp and e below that. Clearly these changes and similar
ones made in his arrangements of the two keyed trumpet works by Höffner show that Kail did
not feel beholden, as many modern players do, to what was written on the page, but rather felt, as many of his contemporaries did, that a good soloist made augmentations to a work to demonstrate mastery of their instrument.

Of the arrangements that Kail made of Höffner’s two keyed trumpet works, it was his arrangement of Höffner’s *Adagio sammt III Variationen* for valved trumpet (Figure 6.5), that was the earliest to be performed. The *Abendzeitung* reports that Kail’s student Franz Suchanek performed Kail’s arrangement on the *chromatische Trompete* as part of an *Akademie* given in Prague in 1828. As can be seen by comparing the *Adagio* and first three variations of the piece’s original keyed trumpet part in E-flat to that of Kail’s valved trumpet part in D (see Appendix 9-a), as far as the solo material of these sections are concerned, Kail took a very similar approach to arranging them as he did with the *Divertimento* by adding both florid passage work and rewriting some sections to include notes that are too low for the keyed trumpet to play. He also, as with the *Divertimento*, removed all of the *tutti* material from the solo part.

That is, however, where the similarities in approach end, since the repeated *tutti* section of Kail’s arrangement of the theme and variations from Höffner’s work is not based on that found in the keyed trumpet version, but rather is newly composed. The fourth variation and coda of Kail’s arrangement (see Appendix 9-c) are, likewise, not derived from the original (see Appendix 9-b), but are completely different. Instead of a being a short binary-form section in

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66 Joseph Höffner, “Variationen für Trompete in D v. Höffner,” arr. Josef Kail, manuscript score, CZ-Pk, H 1441. This document contains Kail’s arrangement of the work for valved trumpet in D, valved trombone, and two versions for flügelhorn in B-flat, one in the key of E-flat and another in F. According to an indication found at the top of the first page of the arrangement for flügelhorn in B-flat in the key of E-flat, its piano part was also intended to accompany the solo line transposed for valved trumpet in F. The key of the flügelhorn to be used for the arrangement in the key of E-flat appears to be mismarked, since if the solo part is played on a B-flat flügelhorn, it will not be in the same key as the piano accompaniment. In order to avoid this clash this solo part should instead have been marked to be played on flügelhorn in A. Perhaps this is the reason why the arrangement for B-flat flügelhorn in the key of F follows immediately after this one, as the key of F arrangement has no such issues.

67 *Abendzeitung*, June 19, 1828, 588.
six-eight as in the original, the fourth variation of the Kail version is a much longer Polonaise in three-four time. The Kail version also adds material that connects its fourth variation to its much expanded and more virtuosic coda.

It is unclear who exactly wrote the newly composed fourth variation and coda of Kail’s arrangement, be it Kail or Höffner himself. The latter case is the most likely, since unlike the Adagio and three variations of Kail’s arrangement, all of the material found in the newly composed fourth variation and coda are playable on the keyed trumpet (see Appendix 9-c). So these sections could have been added by Höffner as part of an updated version of the work for keyed trumpet, which Kail then arranged for early valved trumpet. If this updated version ever existed, it does not survive. Regardless of who wrote them, the new fourth variation and coda were most likely added to make the piece more similar in form to some of the other theme and variations that were being played and taught at the Prague Conservatory, such as Weber’s Variationen für die Trompete in F that also finishes with a fourth variation Polonaise and substantial coda.68

As already stated, Höffner’s Introduction et Polonaise survives as four distinct versions, the two discussed above, that were authored by Höffner himself, and which I believe to be the earliest versions of the work, and two that were most likely created later by Kail. What I believe to be the third oldest version of the Introduction et Polonaise survives as a manuscript score for Solo Trompete in D and orchestra in the Czech Museum of Music (Figure 6.26).69 Though undated, this manuscript score may have been used during the December 23, 1833 performance


69 Joseph Höffner, “Polo: für die Trompete in D v Jos: Höffner,” manuscript score, CZ-Pnm, II.E.14; Rouček, “Chromatizace Žesťových Hudebních Nástrojů, 149.
given by Stepanek, since its orchestral parts are, for all intents and purposes, identical to the version of the work published by Berra, and, as a comparison of the printed version and manuscript score’s solo parts reveals, the manuscript score’s solo part contains clear signs of Kail’s involvement (see Appendix 10). In addition to the changes that we have come to expect Kail to make—adding embellishments for virtuosity’s sake and low notes that are out of the keyed trumpet’s range—the only other major change that Kail made was to remove the ten-measure interlude that originally separated the second movement’s final restatement of the \textit{Polonaise} theme and its coda.
The latest surviving version of Höffner’s *Introduction et Polonaise* for trumpet, can be found in the same undated manuscript as Kail’s arrangement of the same work for B-flat flügelhorn (Figure 6.27).\(^{70}\) This version of the piece for early valved trumpet in F and piano appears to have been based on the version of the work found in the manuscript score,\(^{71}\) since it includes the same ten-measure cut made in that version, and, other than reducing the orchestral accompaniment for piano and transposing the entire work into the key of C, the only other major change Kail made was to transpose the solo part for performance on early valved trumpet in F, with the two version’s solo parts being otherwise largely the same (see Appendix 10).

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\(^{70}\) Joseph Höffner, “Polonaise,” manuscript score, CZ-Pk, H 1142.

\(^{71}\) Joseph Höffner, “Polo: für die Trompete in D v Jos: Höffner,” manuscript score, CZ-Pnm, II.E.14. As far as I am aware, no arrangement of this work for valved trombone made by Kail survives today.
Figure 6.27. Joseph Höfner, *Polonaise*, p. 1. Manuscript score. CZ-Pk, H 1142.

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It is difficult to date this fourth and final version of Höfner’s *Introduction et Polonaise*. According to Branberger, Josef [Joseph] Stiepanek [sic.] performed a *Polonaise für chromatische Trompete* by an unnamed composer as part of a recital given by the Prague Conservatory on March 26, 1836.\(^{72}\) Since Stepanek had already performed Höfner’s *Introduction et Polonaise* in 1833, perhaps this was a repeat performance of that work, and if so, maybe the version that he performed was Kail’s arrangement of the work for early valved trumpet in F and piano. At the very least we can say that this fourth version of the work for trumpet was most likely completed by 1843, since, as previously stated, it appears in the same 1843 inventory of the Prague Conservatory’s holdings as Kail’s arrangement of the *Concertino* attributed to Belloli (see Figure 6.24).\(^{73}\)

I have been unable to find any further mention of Kail’s arrangements of these three keyed trumpet solo works being performed at the Prague Conservatory after 1836. But, since his arrangements of those works for flügelhorn did not come until 1852 or later, it is likely that he continued to use his arrangements of these keyed trumpet pieces for valved trumpet and valved trombone in his teaching until at least 1852, and perhaps even as late as 1867, the year he finally retired from teaching at the Prague Conservatory.\(^{74}\) If the latter is true, it would be quite remarkable as this would mean that he continued to employ works originally composed for the keyed trumpet in his teaching for around twenty-four years after the last datable keyed trumpet was manufactured.\(^{75}\)

\(^{72}\) Branberger, *Das Konservatorium für Musik*, 279; Tarr, “The Romantic Trumpet Part Two,” 120.

\(^{73}\) *Inventorium über die im Conservatorium*, 59.

\(^{74}\) Čížek, “Josef Kail (1795-1871) [Part 2],” 28.

\(^{75}\) Klaus, *Trumpets and Other High Brass*, 2:179.
Kail’s arrangements of these three keyed trumpet solo works truly represent a link between the music composed for the keyed trumpet and that performed on the valved instruments that coexisted with and eventually superseded it, since they allowed some of the keyed trumpet’s solo repertory, albeit in an altered form, to find use long after the instrument stopped being employed. These arrangements also offer scholars and performers rare and fascinating insight into the mind of one of the most important figures in the development of the valved trumpet and its music, and an examination of these arrangements can offer a glimpse into both the art of arranging and performance practice of one of the most complex periods in the development of brass instruments.  

While Kail had already transitioned the Prague Conservatory from the keyed trumpet to the early valved trumpet in 1826, elsewhere in Europe, there were composers who were just starting to adopt the keyed trumpet. Two of the most prominent of these late adopters were Joseph Lanner and Johann Strauss Sr., who will be discussed in this dissertation’s next chapter on the use of the keyed trumpet in orchestral dance music.

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76 Joseph Höfﬁner, Introduction et Polonaise für chromatische oder Klappen-Trompete in Es und Piano, ed. Friedemann Immer and Robert Apple, Edition Immer, Reihe IX: Werke für Klappen-Trompete/n (Nagold: Musikverlag Martin Schmid, 2022). For those interested in studying and performing Höfﬁner’s Introduction et Polonaise, Prof. Friedemann Immer and I have recently released the above edition of this work, which includes Kail’s keyboard reductions of the work’s accompaniments and all four versions of its solo trumpet part.
CHAPTER 7

THE KEYED TRUMPET IN ORCHESTRAL DANCE MUSIC

The Keyed Trumpet in the Dance Orchestras of Joseph Lanner and Johann Strauss Sr.

Another area of music making not generally associated with the keyed trumpet is purely instrumental music for orchestra. While I have yet to find a symphony that makes use of the keyed trumpet, I have catalogued two surviving orchestral arrangements of excerpts from operas by Donizetti and Weber (see Appendix 1-l), and fifty surviving works for dance orchestra that include it (see Appendix 1-j through 1-l), most of which do not appear as such in currently published catalogs. Forty-three of these works were composed by Joseph Lanner and Johann Strauss Sr. between 1826 to 1832 (see Appendix 1-j and 1-k).

Though overshadowed by their successor Johann Strauss Jr., Lanner and Strauss Sr. are chiefly remembered as the “fathers” of the Viennese waltz. By this I do not mean that they invented the waltz: the waltz and other related dances, such as the Ländler and Deutscher, had in fact been widely popular folk dances in Vienna for some time before Lanner and Strauss were even born,¹ and the waltz well and truly became one of the city’s main manias during the Congress of Vienna in 1815.² Lanner and Strauss Sr. took the relatively simple form of the early folk waltz, and alter and expand it to resemble more closely what we would recognize as its archetypal manifestation today.

Before the contributions of Lanner and Strauss Sr., waltzes, Ländler, and other related German couples’ dances that incorporate a turning motion were simply a series of short binary-

form dances in triple meter. Inspired by the waltzes of Carl Maria von Weber, Lanner and Strauss began to add an introduction and a coda or finale that recapitulated material introduced earlier in the work. In addition, both composers elevated the quality and complexity of the melodies, harmonies, and instrumentation of these types of works. One of their grand achievements in orchestration was their use of the keyed trumpet, which allowed them to be among the first composers to write prominent melody lines for fully chromatic trumpet in orchestral dances. In short, Strauss Sr. and Lanner laid the pioneering groundwork that would be further developed and brought to perfection by Strauss Jr. and his siblings in the later half of the nineteenth century.

The careers of Lanner and Strauss Sr. were tightly bound from the outset. In 1819 Strauss joined Lanner’s trio of two violins and guitar, which performed dance music in various restaurants and inns in Vienna, as a violist. And in 1823 and 1824 both men played violin in the dance orchestra of Michael Pamer, who was the music director of the Sperl—a restaurant that boasted one of Vienna’s most celebrated dance halls. In May of 1824, Lanner left Pamer’s orchestra and struck out on his own, expanding his chamber group into a small string orchestra, and Strauss went with him. This small string group would develop quickly into a core ensemble of first, second, and third violin, double bass, one flute player (who commonly doubled on piccolo), two clarinets, two horns, one trumpet, and timpani. Later bassoon and trombone would

3 Kemp, The Strauss Family, 18.


6 Dörner, Joseph Lanner, 33; Kemp, The Strauss Family, 17.

7 Kemp, The Strauss Family, 18.
be added, and oboe would occasionally be included as well.\(^8\) The popularity and success of Lanner’s orchestra grew rapidly, and on September 1, 1825 Lanner further expanded his musical forces to include a second orchestra, of which he named Strauss the director.\(^9\)

The two composers’ partnership would last another two years until Strauss decided to form his own dance ensemble in May of 1827. Due to a few non-contemporary accounts of their separation, which discard historical accuracy in order to craft a dramatic fictional narrative, various myths have arisen that claim that Lanner and Strauss parted on bad terms and became bitter enemies. While it is true that the two men’s fans would often pit themselves against one another arguing over who was the better composer and performer, and their publishers encouraged this discourse largely for commercial gain, in reality, Lanner and Strauss became, at worst, amicable rivals.\(^10\) Proof of the two orchestra masters’ continuing respect and appreciation for one another is evidenced by the fact that they regularly performed each other’s works, and furthermore, when Lanner died in 1843, Strauss led the two military bands that played during his former partner’s funeral procession.\(^11\)

There also appears to have been little reason for the two conductors to be at each other’s throats in the first place, since the Viennese had a voracious appetite for dancing. To put this in perspective, one contemporary account estimated that there were around 772 balls held during the 1823 carnival season, and that was with the looming fear of cholera still hanging over the city

\(^8\) Dörner, *Joseph Lanner*, 40 and 69-77. I am referring specifically to the most common instrumentation of Lanner’s orchestra during the period from 1826 to 1832. His orchestra would, of course, continue to change and expand after this period as well.


from the year before. This, plus the fact that most Viennese balls tended to run from around 8 pm to 4 am, meant that it was very common for venues to hire two orchestras and a military band to provide the required music, and because of this, Lanner and Strauss occasionally performed at the same events. So, clearly there was more than enough work in Vienna for both Lanner and Strauss to make an exceptionally good living, which they both, in fact, did.

**The Keyed Trumpet in the Waltzes of Lanner and Strauss Sr.**

While Lanner and Strauss Sr. seem to have been the composers who most frequently used the keyed trumpet in orchestral dance music, they were not the first to use the instrument in a waltz. Rather, as discussed in Ch. 4, the first composer to make use of the keyed trumpet in a waltz appears to have been Hieronymous Payer (1787-1845), who did so in a waltz found in a set of pieces for *Harmonie* with keyed trumpet by him dated August 8, 1821. Given that Lanner and Strauss later performed in Vinzenz von Neuling’s Biergarten, where Payer’s waltz was most likely performed, and Payer’s prominent position in Vienna as the organist of the Redoutensaal—the court dance hall of the Hofburg where Lanner would begin serving as music

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director in 1829\textsuperscript{19}—it is more than likely that both Lanner and Strauss drew inspiration from Payer’s earlier work.\textsuperscript{20}

This conclusion is further supported by the fact that, as also discussed in Ch. 4, both Lanner and Strauss Sr. employed the keyed trumpet in a very similar fashion in their waltzes for dance orchestra as Payer did in his waltz for \textit{Harmonie}. Similar to Payer’s waltz, Lanner and Strauss typically employed two horn players, who would switch between playing natural horn and natural trumpet, and either one or two trumpeters who would switch between playing natural trumpet and keyed trumpet. Also as in Payer’s waltz, Lanner and Strauss usually made use of the keyed trumpet in just one of the numbers and sometimes the coda of their waltzes to play brief melodic solos and accompanying figures that employed non-harmonic series notes. All three of these composers most likely employed the keyed trumpet in this restrained manner in their waltzes to helped make those sections that did include it stand out, while not overusing the instrument to the point that its novelty lost its impact.

Of the two composers, it was Lanner who first employed the keyed trumpet in his compositions, and, perhaps unsurprisingly, he did so in a waltz, his \textit{Aufforderung zum Tanze}, op. 7. The work was written for one flute player (doubling on piccolo), two clarinets, two horns, one trumpet, timpani, snare drum, bass drum, three violins, viola, and bass.\textsuperscript{21} It was first performed

\textsuperscript{19} Dörner, \textit{Joseph Lanner}, 33.

\textsuperscript{20} Marshall Stoneham, Jon A. Gillaspie, and David Lindsey Clark, \textit{Wind Ensemble Sourcebook and Biographical Guide} (Westport: Greenwood Press, 1997), 263.

\textsuperscript{21} Joseph Lanner, \textit{Aufforderung zum Tanze, Walzer}, op. 7, manuscript set of parts, A-Wst, MHe 2284. The bass part was most likely played on double bass and possibly doubled on cello or bassoon. The viola part is incomplete, leaving out the coda, and it is not clear if this part was actually used in performance of the completed work, or if it was left over from an earlier version of the piece that did not include a coda.
prior to Strauss and Lanner’s split as part of a ball held for the benefit of the then retired and ailing Michael Pamer at the inn Zum schwarzen Bock in Vienna on October 19, 1826.\footnote{Dörner, \textit{Joseph Lanner}, 137-39.}

Lanner’s \textit{Aufforderung zum Tanze} takes its title from Weber’s well-known 1819 piano work of the same name, which was the first concert waltz meant primarily for listening to rather than for dancing. However, Lanner did far more than simply borrow this earlier work’s title; he also—as can be seen from his waltz’s manuscript first violin part (Figure 7.1)—took the rondo theme from mm. 36-59 (Figure 7.2) and the waltz melody from mm. 98-129 (Figure 7.3) of Weber’s piano work,\footnote{Carl Maria von Weber, \textit{Aufforderung zum Tanze: Rondo Brillante}, op. 65 (Berlin: Schlesinger, 1821); Lawrence M. Zbikowski, “Music, Dance, and Meaning in the Early Nineteenth Century,” \textit{Journal of Musicological Research} 31 (2012): 150.} and used them as the main tunes of the first number and trio of his waltz. Lanner’s op. 7 is also the first time that he ended one of his waltzes with a coda that recapitulates material introduced earlier in the work, which is a formal element that Lanner, likewise, borrowed directly from Weber’s \textit{Aufforderung zum Tanze}.\footnote{Dörner, \textit{Joseph Lanner}, 85; Kemp, \textit{The Strauss Family}, 18.}
Figure 7.2. Carl Maria von Weber, *Aufforderung zum Tanze: Rondo Brillante*, op. 65 (Berlin: Schlesinger, 1821), p. 4, Rondo Theme, mm. 36-61.

Figure 7.3. Carl Maria von Weber, *Aufforderung zum Tanze: Rondo Brillante*, op. 65 (Berlin: Schlesinger, 1821), p. 6-7, Waltz Melody, mm. 98-129.
It is in the coda of Lanner’s *Aufforderung zum Tanze* where the keyed trumpet makes its first and only appearance in the waltz, and Lanner begins this coda with a *soli* performed by two *Klappen Trompete in D* (Example 7.1). As this was the first time that Lanner employed the keyed trumpet, it is likely that the inclusion of the two keyed trumpets was intended as a novel surprise. The ball was being held in honor of his former employer, after all, and this might have been his way of marking the occasion as special. This conclusion is further supported by the fact that Lanner attempts to play coy by having the keyed trumpets’ *soli* begin with a fanfare that could have been played on natural trumpets, which is briefly interrupted by the tutti entrance of the rest of the orchestra, before both keyed trumpets burst into a melody that required the use of their keys. Those familiar with the Haydn *Trumpet Concerto* will know that he plays a similarly cheeky joke at the beginning of that work. This coda is also unique when compared to most of Lanner’s other works with keyed trumpet for two reasons. Firstly, he calls for two keyed trumpets, which he would not do again until his 1831 *Amoretten Tänze* (Waltz), op. 53, and secondly, he asks one of his horn players to switch to keyed trumpet, which he would never do again, and Strauss only did once, in his *Wettrennen-Galopp*, op. 29a from 1828.

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26 Johann Strauss Sr, “2 Gallope für das ganze Orchester: Wettrennen-Gallop,” manuscript set of parts, 1830, MHc 2374, Wienbibliothek im Rathaus, Musiksammlung, Vienna, Austria.
It is clear from this coda that Lanner already possessed a deep understanding of the keyed trumpet’s idiosyncrasies. This is evidenced by the kind of melody lines that he wrote for the two keyed trumpets, such as in mm. 17-32 of the coda (see Example 7.1). Here we can see that Lanner elected to take a similar approach as other composers to avoid the keyed trumpet’s inherent timbral and intonation issues by crooking the keyed trumpets so that they are playing in the written key of C major, the instrument’s most stable key. While, as we will soon see, both Lanner and Strauss appear to have understood that the keyed trumpet plays its best when performing in written keys with no more than one or two flats or sharps, and consistently kept this principle in mind when writing for it, this does not mean that they never made use of the instrument’s chromatic capabilities—just that they did so sparingly. For example, Lanner employs brief moments of chromaticism in measures 19, 23, and 105 of this coda (see Example 7.1) to give a hint of what the instrument is capable of, but not to such a degree that the instrument’s shortcomings become readily apparent.

Interestingly, despite Lanner only having written one other piece for dance orchestra with keyed trumpet before 1827, his *Die Cavallerie zu Fuss, Gallop*, op. 14, it seems that the keyed trumpet had already started to become an accepted member of Viennese dance orchestras. This conclusion is evidenced by August Swoboda’s 1827 orchestration treatise *Instrumentirungslehre Partitur-Setzkunst*. In this work, which was already touched on in Ch. 4, Swoboda features examples of and instructions for how to orchestrate several pieces with keyed trumpet, including a cavalry march, an infantry march, and a waltz for dance orchestra. Even though Swoboda’s

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27 Joseph Lanner, *Die Cavallerie zu Fuss, Gallop*, op. 14, 1826, A-Wst, MHc 2175 (manuscript parts); A-Wst, MHc 6858 (manuscript score).


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waltz cannot be thought of as a complete work, since it consists only of one number, it is still useful for giving us an idea of what the “idealized” instrumentation of Viennese dance orchestras in 1827 was like. As can be seen from the first page of the waltz’s score (Figure 7.4), its instrumentation is similar to that of Lanner’s *Aufforderung zum Tanze*, albeit with the addition of oboe, trombone, bassoon, and second trumpet parts. Given that Swoboda was living and working as a music teacher in Vienna in the 1820s, it is more than likely that his concept of dance orchestra instrumentation was directly influenced by the activities of Lanner’s orchestra.\(^{29}\)

Figure 7.4. August Swoboda, *Instrumentierungslehre Partitur-Satzkunst* (Vienna: Self-published 1827).

Walzer. Printed treatise A-SM, ISM-Rara Lit 448.
It took until 1828 for Strauss to compose a piece that called for the keyed trumpet. His first work to do so was his *Walzer à la Paganini*, op. 11. As can be seen from this work’s violin part (Figure 7.5), this work quotes the beginning of the *Rondo “La Campanella”* from Paganini’s *Concerto No. 2* as part of its introduction in order to pay homage to and capitalize on the popularity of Paganini, who was giving concerts in Vienna at the time. If this piece’s trumpet part is anything to go by, it appears that Strauss did not trust the keyed trumpet enough at this point to give it its own exposed melody lines. So, instead, he simply has it play an accompanying role in the waltz’s fourth number and coda (Figure 7.6).

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30 Johann Strauss Sr., “Walzer mit Coda à la Paganini, op. 11,” manuscript set of parts, dated 1829, A-Wst, MHe 4302.


32 Even though the trumpet part from the piece’s manuscript set of parts is marked *Tromba mit Klappen in D*, the only parts of the waltz where its keys are required are in number four and the coda. The rest of the time the trumpeter is only playing notes from the harmonic series or switches to posthorn. The non-harmonic series notes performed in number five on the posthorn could have been easily produced using hand stopping or lip bending, and were most likely not the result of a mechanism like keys or valves.
Figure 7.5. Johann Strauss Sr., *Walzer mit Coda à la Paganini*, op. 11, dated 1829, first violin part, p. 1. Manuscript set of parts. A-Wst, MHe 4302.
Figure 7.6. Johann Strauss Sr., Walzer mit Coda à la Paganini, op. 11, dated 1829, Tromba mit Klappen in D part. Manuscript set of parts. A-Wst. MHc 4302
On January 8, 1828, Tobias Haslinger published the first of Lanner’s orchestral works to appear in print as a full set of instrumental parts, the composer’s *Vermählungs-Walzer*, op. 15, which had been composed for that year’s Carnival season. The work is especially important to this discussion as it is the only work by either Lanner or Strauss Sr. with keyed trumpet to appear in print as more than just a piano reduction, and, as such, its keyed trumpet part is the only one by either composer to be published before modern times. As can be seen from the piece’s *Tromba in D* part (Figure 7.7), the keyed trumpet, which is employed only in the waltz’s sixth number and coda, is much less melodically active than in Lanner’s *Aufforderung zum Tanze*, and mainly plays an accompanying role. The instrument is, however, given one brief melodic line in the coda, but this melody is also doubled in the first clarinet and bassoon, so it is not a true obbligato line.

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In 1829, Lanner received his first big break when he was named the music director of the Redoutensaaale in the Imperial Hofburg in Vienna.\textsuperscript{34} That same year he composed his \textit{Lieferung der Neuen Redout-Carneval-Tänze}, Waltz, op. 30,\textsuperscript{35} which was most likely premiered on February 8 during the first masked ball of the carnival season held in the Redoutensaaale.\textsuperscript{36} The work is notable for several reasons. Firstly, it includes one of the longest codas that Lanner had composed up until this point, which is almost as long as the entirety of the rest of the work.\textsuperscript{37} Secondly, it employs the largest orchestra of any of Lanner’s orchestral works with keyed trumpet, a twenty-two-part ensemble that includes—in addition to the instruments that he typically called for—an extra flute and bassoon, two oboes, viola, cello, and six trumpet players, who switched between playing trumpet and horn crooked in various keys. Even though only one of the six trumpet players is required to switch to the keyed trumpet, the work makes some of the most extensive use of the instrument of any of Lanner and Strauss’s waltzes, with the instrument being given two brief melodic solos in the first number (Figure 7.8), and several solos in the coda (Figure 7.9).

\textsuperscript{34} Kemp, \textit{The Strauss Family}, 23.

\textsuperscript{35} Joseph Lanner, “Lieferung der Neuen Redout-Carneval-Tänze, Walzer, op. 30,” manuscript set of parts, A-Wst, MHe 2296.

\textsuperscript{36} Dörner, \textit{Joseph Lanner}, 179.

\textsuperscript{37} Dörner, \textit{Joseph Lanner}, 85-86.
Lanner and Strauss Sr. went on to write a total of ten and twelve waltzes with keyed trumpet respectively (see Appendixes 1-j and 1-k), but these are not the only dances in which they employed the instrument. Both composers also used the keyed trumpet in their contradances, cotillons, and quadrilles, with Lanner writing one such work and Strauss four (see Appendixes 1-j and 1-k). Though all three of these types of dances are technically distinct, they share many commonalities, including French origin, a long multi-sectional form that usually employed popular melodies as the themes of its sections, and incorporate more complicated steps and figures than the waltz. These dances are also typically performance by four couples that begin each by forming a square, which is where the quadrille derives its name.38 Because of their similarities, the dances’ names were often used interchangeably, as is the case with the set of *Contratänze* with keyed trumpet by Strauss that is alternately titled as a quadrille on the cover page of its manuscript parts (Figure 7.10).39


Figure 7.10. Johann Strauss Sr, Contraťänze, manuscript parts cover page. Manuscript set of parts. A-Wst, MHc 4351.
For the most part, Lanner and Strauss employed the keyed trumpet in a similar fashion in these group dances as their waltzes, using the instrument sparingly and only in one or two numbers. Take for instance Strauss’s *Schwarzsche Ball-Tänze: Cotillons nach beliebten Motiven aus der Oper “Die Stumme von Portici,”* op. 32,\(^{40}\) which derive their melodic material from the opera *La muette de Portici* by Auber.\(^{41}\) In 1829, Strauss also got his first big break and was contracted as the music director of the Sperl, which is where his *Schwarzsche Ball-Tänze* were premiered that same year on November 25 during the Katherinen-Ball.\(^{42}\) As can be seen from the work’s two trumpet parts, the keyed trumpets are only used during the third number, where they play the section’s main melody, though this melody line is also doubled in the first violin and flute (Figure 7.11).

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\(^{40}\) Johann Strauss Sr., “Schwarzsche Ball-Tänze: Cotillons nach beliebten Motiven aus der *Oper Die Stumme von Portici,∗*” op. 32, A-Wst, MHe 13064 (autograph score), MHe 2376 (MS parts), and MHe 6153 (MS parts).

\(^{41}\) Aigner et al., *Thematisch-Bibliographischer Katalog*, 59-61.

Figure 7.11. Johann Strauss Sr., *Schwarzsche Ball-Tänze: Cotillons nach beliebten Motiven aus der Oper “Die Stumme von Portici,”* op. 32, p. 1 of the Tromba 1 and 2 in B-flat parts. Manuscript set of parts. A-Wst, MHe 2376.
The Keyed Trumpet in the Galops and Marches of Lanner and Strauss Sr.

Lanner and Strauss also employed the keyed trumpet in marches and galops, with the former composing four galops with keyed trumpet and the latter five, and each composing one march each that called for the instrument (see Appendix 1-j and 1-k). Marches were typically performed at the beginning of a nineteenth-century ball to accompany the opening promenade during which all the couples in attendance would process into the hall. While Strauss and Lanner’s marches are usually rather stately affairs, their galops, on the other hand, are extremely energetic. Galops were typically danced immediately after the conclusion of a waltz as a kind of explosive finale for the couples who had spent the entirety of the preceding waltz winding themselves into a frenzy.

Since their marches and galops are formally simple and much shorter than their waltzes, Strauss and Lanner rarely had their trumpeters change crookings or instruments during these works, and employed the keyed trumpet throughout. Representative examples of both kinds of pieces with keyed trumpet can be found in Strauss’s 1831 Der Raub der Sabinerinnen: Characteristisches Tongemälde, op. 43, which is unique in his creative output for being his only known attempt at composing a multi-movement program piece, with each movement portraying a different part of the story of the abduction of the Sabine women from Roman mythology.

43 Hanson, Musical Life in Biedermeier Vienna, 161-62.

44 Dörner, Joseph Lanner, 30.

45 Johann Strauss Sr., “Der Raub der Sabinerinnen: Characteristisches Tongemälde, op. 43,” A-Wst, Mhc 4253 (manuscript parts, dated February 8, 1831), and Mhc 12413 (manuscript score). The chromatic trumpet parts in the manuscript score are marked Maschine Tromba. However, this score was most likely made sometime after the manuscript parts, after Strauss Sr. had switched to using the valved trumpet.

46 Aigner et al., Thematisch-Bibliographischer Katalog, 83-85.
According to the myth, the Romans did not have enough women to populate Rome at its founding, so they planned to hold a fair to which they would invite their neighbors, the Sabine. The first movement of the work—titled *Einzugs-Marsch* (Entrance March)—is intended to portray the arrival of the Romans to this fair. This is followed by the *Entführungs-Galopp* (Kidnapping Galop), which subverts the typical order of ball dances by coming after a march rather than a waltz, and is meant to represent the confusion that broke out when the Romans suddenly began abducting the Sabine women to take as wives. Unsurprisingly, the Sabine took umbrage, which led to war. But when the two sides eventually met on the battlefield, it was the captured Sabine women, now mothers in Rome, who pleaded for both sides to make peace and become one people. The resolution of this conflict is represented by the work’s final movement, entitled *Versöhnungs-Walzer* (Reconciliation Waltz).47

Though this work is nowhere as long or complex as the symphonic poems of Strauss’s contemporaries, such as Berlioz, it would have certainly worked well as a concert piece. But oddly enough, it was premiered during a society ball on February 8, 1831 in the Sperl, and its music was most likely intended for dancing.48 According to the advertisement for the ball printed in the February 1, 1831 edition of the *WZ*, the work’s program was given to attendees when they entered the dance hall, so perhaps those in attendance made a game out of acting out the myth’s drama via dance.49

In any case, Strauss employs the keyed trumpet in all three movements of the work, and the two keyed trumpets essentially fulfill the same roles in the march and galop as they do in

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47 Johann Strauss Sr., *Der Raub der Sabinerinnen: Characteristisches Tongemälde*, op. 43, piano reduction (Vienna: Tobias Haslinger, 1831).


49 “Großer Gesellschaft-Ball,” *WZ*, February 1, 1831.
Lanner and Strauss’s waltzes, except in a far more concentrated fashion. In the opening march both keyed trumpets perform a combination of accompanying figures and short melodic *solis*, including what are obviously meant to be military fanfares in mm. 27-30, intended to emphasize the Romans’ martial character (Example 7.2). In the galop the keyed trumpets play a secondary role but are still important for helping to establish the galop’s dramatic shift to a minor key and darker tone (Figure 7.12). And, as expected, Strauss requires only the first trumpet player to switch to the keyed trumpet for the final waltz movement’s third and fourth numbers (Figure 7.13).
Figure 7.12. Johann Strauss Sr., *Der Raub der Sabinerinnen: Characteristisches Tongemälde*, op. 43, dated February 8, 1831, *Entführungs-Galopp, Trompa 1 and 2 in D mit Klappen* parts. Manuscript set of parts. A-Wst, MHe 4253.
The Keyed Trumpet in the Orchestral Concert Works of Lanner and Strauss Sr.

During times of the year when dancing was either less popular or forbidden in Vienna, as was the case during Lent, both Lanner and Strauss gave regular orchestra concerts at indoor venues, such as the Leopoldstadt Theater, and outdoor locations, such as the Paradiesgärten. Lanner and Strauss’s concerts were very well attended, with those held outside often having audiences that numbered in the thousands, and played an important role in helping to establish the now renowned concert culture of Vienna. It must be remembered that Vienna would not have its own civic orchestra until the founding of the Vienna Philharmonic in 1841. Orchestras that performed most public concerts prior to that, such as those given by the Gesellschaft der Musikfreunde and other such organizations, were often cobbled together and given little to no rehearsal time, and because of this—as several contemporary commentators point out—their performances were often not very good. The Strauss and Lanner orchestras, on the other hand, were constantly rehearsing and performing, and as a result the quality of their playing was highly praised both in Vienna and elsewhere, even by figures such as Berlioz and Wagner.

Their concert programs offered a variety of both serious and light music. They typically began with an overture by a popular composer of the day, such as Donizetti, Rossini, or Beethoven. This would then be followed by a mix of Lanner and Strauss’s own dance pieces and potpourris, and works by other composers, such as movements of symphonies, and during Lanner’s concerts, the occasional violin concerto for which Lanner would serve as soloist.

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50 Hanson, Musical Life in Biedermeier Vienna, 151-52.
51 Dörner, Joseph Lanner, 42-46.
52 Hanson, Musical Life in Biedermeier Vienna, 98; Dörner, Joseph Lanner, 43-44.
54 Dörner, Joseph Lanner, 43-44; Grove Music Online, s.v. “Lanner, Joseph (Franz Karl).”
Lanner and Strauss’s potpourris were some of their few works meant solely for concert performance and not for dancing. These long orchestral works were created by stitching together arrangements of excerpts from popular operas and ballets by other composers, and sections of their own dance works, to form a kind of crowd-pleasing “best hits” variety piece. This type of work may not seem the most creatively rich by today’s standards, but back in a time before radios and widely available recordings, they often served as the only way for many audience members to hear the music of the latest popular opera or ballet performed in an orchestral setting.55

Though Lanner composed only two potpourris with keyed trumpet and Strauss just one (see Appendix 1-j and 1-l), their potpourris are important to our discussion for being some of the few pieces where both composers wrote for the keyed trumpet in a fashion that approached the virtuosity found in the surviving concertos for the instrument. An example of this can be seen in Strauss’s Musikalisches Ragout: Potpourri, op. 46, which was first performed on March 6, 1831 during a Reunion concert in the Sperl. The work consists of twenty-seven numbers each taken from a popular work by Strauss or his contemporaries, including Rossini and Auber, and ends with a choral number sung by a male chorus with orchestral accompaniment.56 The keyed trumpet is only used in three of the work’s numbers: the seventh number, which is based on a motive from the 1813 ballet Nina by Louis Milon; the ninth number, which appears to be an original Türkischer Tanz by Strauss; and the twentieth number, which is an alternate version of Strauss’s 1829 Wettrennen-Galopp, op. 29a.57

55 Dörner, Joseph Lanner, 62-63.
56 Aigner et al., Thematisch-Bibliographischer Katalog, 88-92.
57 Johann Strauss Sr., “3tes Potpourri: Musikalisches Ragout, op. 46,” manuscript score, A-Wst, MHe 13117.
The keyed trumpet parts to numbers nine and twenty are similar to what we have come to expect from Strauss’s writing for the instrument in his dance pieces. The keyed trumpet part to the seventh number (Example 7.3), on the other hand, is more technically demanding than most of his other keyed trumpet parts. Here, the keyed trumpet begins the number by playing in harmony with the clarinet in the number’s A section. In the B section, the clarinet drops out and the keyed trumpet continues alone. Though Strauss still restricted the keyed trumpet to the written key of C, in both sections the melodic material that the instrument performs is far more virtuosic than most found in Strauss and Lanner’s orchestral dance works, requiring the trumpeter to execute florid scales and ornaments, and makes more use of the instrument’s upper register. Why Strauss and Lanner reserved soloistic displays like this for their potpourris is uncertain, but perhaps they felt that they were better suited for the concert stage than the dance hall.
Lanner and Strauss Sr. Begin to Turn to Valves

The piano reduction of Strauss’s *Musikalisches Ragout: Potpourri* published in Vienna by Haslinger in 1831—presumably shortly after the piece’s premiere—contains some of the first evidence that Strauss was beginning to move from using the keyed trumpet to the valved trumpet. While the surviving manuscript score of this piece calls for the natural trumpet and keyed trumpet, the piano reduction states that the melody of the piece’s seventh number was to be performed by the *Maschin-Trompete*, the German term for the early valved trumpet (Figure 7.14).

![Motiv aus dem Ballet: Nina](image)


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In 1831, Lanner also appears to have begun to move away from the keyed trumpet. The earliest evidence of this shift can be seen in the brass parts to his *Ernst und Scherz*, Potpourri, Anh. 30.\(^5^9\) This work was premiered on July 7, 1831 in the *Paradiesgarten* in Vienna and features the most prominent and virtuosic writing for chromatic trumpet that he or Strauss had composed up until that point.\(^6^0\) The work has four horn parts. All four have indications to switch between natural trumpet and horn in various crookings, with the third and fourth parts also switching to the keyed trumpet for several numbers. None of this is out of the ordinary for Lanner, but the third horn part bears some markings that may point to Lanner also requiring his third horn player to perform some sections on the valved trumpet.

As can be seen on p. 2 (Figure 7.15) and p. 3 (Figure 7.16) of the third horn part, Lanner indicates that the horn player should switch to the keyed trumpet in E-flat and D—indicated as *clap D, clapen Tromba* Es, and *D: clapen*—in several of the work’s numbers and gives the instrument some brief and simple melodic solos here and there during these sections. But in the numbers that feature the most virtuosic solos, such as the first *Andante* on p. 2 and the *Marzia* on p. 3, he simply writes *Tromba solo* and *Solo Tromba D* respectively. It would appear from these differing indications that Lanner is making a distinction between two kinds of trumpets, in this case the keyed trumpet where *clap[p]en Tromba* and the like are written, and the early valved trumpet where *Tromba Solo* and *Solo Tromba D* are indicated. Bolstering this conclusion is the fact that the *Tromba Solo* in the *Andante* on p. 1 calls for a written *f-sharp*, which is technically not playable on the keyed trumpet.


\(^{60}\) Dörner, *Joseph Lanner*, 644-45; *WAT*, July 16, 1831, 348.
This is not to say that either of these more difficult solos are impossible to play on the keyed trumpet. The written $f$-sharp in the Andante could theoretically be lipped down from the $g$ above, but this note and the rest of both of these sections are far easier to play with valves. If Lanner had intended these virtuosic solos to be played on the keyed trumpet, he would have been stretching the capabilities of the instrument in much the same way as Strauss did in No. 7 of his Musikalisches Ragout: Potpourri, which, as we know, he later indicated to be played on the valved trumpet in the piano reduction of that work. So, it is far more likely, given the distinction that Lanner appears to be making in the part, that these sections were meant to be played on the valved trumpet.

The third horn part includes another anomaly, a copyist mistake that seems to suggest that Lanner was also experimenting with the valved flügelhorn at this time as well. The third horn part is written on one large piece of paper that was folded in half to create a four-paged part. On the original second page, the copyist seems to have accidentally written out the second page of the fourth horn part (Figure 7.17). It would appear that the copyist realized this mistake, but rather than rewriting the entire part on a new sheet of paper, instead wrote the correct second page (see Figure 7.15), on a separate piece of paper and simply laid it on top of the page with the error. This conclusion is further supported by the fact that the last measure of the correction page leads to the first measure of the part’s third page.
Figure 7.17. Joseph Lanner, *Ernst und Scherz, Potpourri*, Anh. 30, left: Mistake p. 2 of *Corno 3* part, right: p. 2 of the *Corno 4* part. Manuscript set of parts. A-Wst, MHc 2187
While the original second page of the third horn part is a note-for-note copy of the second page of the fourth horn part (see Figure 7.17), it differs in one important respect: the copyist indicates that the section marked “Türkische Musik in dem Entfernung” should be played on the flügelhorn in D on the third horn’s original second page, while indicating that it should be performed on the Clap in D (meaning keyed trumpet in D) in the fourth horn part (also Figure 7.17). While one might be inclined to attribute these differing indications to another error on the copyist’s part, it is more likely that the disagreement was caused by the instrumentation of Lanner’s orchestra being in flux. Much like the solo Andante found on the corrected second page of the third horn part, this Türkische Musik section makes use of a written f-sharp, which would have been difficult to execute on the keyed trumpet. It would have, however, been quite simple to play on the valved flügelhorn in D, so this incongruity might suggest that, while Lanner was still employing the keyed trumpet in his orchestra, his orchestra members appear to have been making use of the valved flügelhorn to play passages that suited that instrument best.61

The last of Johann Strauss Sr.’s works to employ the keyed trumpet was his Das Leben ein Tanz, oder Der Tanz ein Leben!, Walzer, op. 49.62 It was first performed on November 23, 1831 in the Sperl.63 After this work Strauss’s scores and parts would specify Maschin Trompete for chromatic trumpet parts rather than Klappen Trompete. Lanner would stop employing the keyed trumpet the following year, with his last work to call for the instrument being his Luisen-

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61 Please note that while the term flügelhorn was used to mean both the keyed bugle and valved flügelhorn at this time, the range on this Türkische Musik goes too low for it to be played on the keyed bugle.

62 Johann Strauss Sr., “Das Leben ein Tanz, oder Der Tanz ein Leben! Walzer, op. 49,” A-Wst, MHe 13141 (manuscript score), MHe 4351 (Manuscript parts).

63 Aigner et al., Thematisch-Bibliographischer Katalog, 96-98.
Galopp, op. 58, No.1, which was premiered in the Theater an der Wien on January 9, 1832. Strauss Sr. and Lanner’s decision to switch to the valved trumpet makes a great deal of sense, given that any melody composed for the keyed trumpet could very easily be played on the early valved trumpet—not to mention that the valved trumpet, as noted previously, was superior to the keyed trumpet in terms of intonation, timbral consistency, and ease of playing, and also featured a much expanded lower register.

Lanner and Strauss were somewhat later than several of their contemporaries in adopting the valved trumpet. Take for instance, Joseph Kail, who was discussed in Ch. 6, and who introduced the instrument into the Prague conservatory’s curriculum in 1826. Also, despite the clear advantages that the early valved trumpet had over the keyed trumpet, Strauss and Lanner’s early writing for the valved trumpet in their dance works, by and large, did not exploit the instrument’s unique strengths, and greatly resembles that which they had composed for the keyed trumpet. In fact, most of what they composed in their earliest works for the valved trumpet could have been easily performed on the keyed trumpet. Take for example the first trumpet part to Strauss’s Hof-Ball-Tänze, op. 51 (Figure 7.18), which he indicates to be played on the Maschin Trom[pete] in the piece’s manuscript score (Figure 7.19).

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65 Dörner, Joseph Lanner, 231.
67 Johann Strauss Sr., “Hof-Ball-Tänze, op. 51,” 1832, manuscript parts, A-Wst, MHe 2371.
68 Johann Strauss Sr., “Hof-Ball-Tänze, op. 51,” manuscript score, A-Wst, MHe 13144.
Figure 18. Johann Strauss Sr., Hof-Ball-Tänze, op. 51, 1832, Tromba 1 in E-flat. Manuscript parts. A-Wst, MHc 2371.
Figure 7.19. Johann Strauss Sr., Hof-Ball-Tänze, op. 51. Manuscript score, p. 1. A-Wst, MHe 13144.
Though Lanner and Strauss Sr. were somewhat late in adopting the keyed trumpet when compared to some of their peers and made use of it for a relatively small part of their careers, the instrument was an integral member of their dance orchestras and, by extension, the soundscape of Viennese citizens’ everyday lives during those first critical years when they were working to build their reputations. This is evidenced by the fact that the number of pieces with keyed trumpet written by both composers per year increased over time. In Lanner’s case, he only wrote one piece with keyed trumpet per year in 1826 and 1827, but after that, the number of pieces with keyed trumpet that he composed increased steadily until it reached its peak in 1831 with eight such works. And Strauss’s output shows a similar trend. I think it would be fair to say that if their audiences did not enjoy and appreciate the sound of the keyed trumpet, that Lanner and Strauss Sr. would most likely have ceased using the instrument right away, but their compositional careers clearly show the opposite trend, with their ever-increasing use of the instrument only being halted by their eventual adoption of the early valved trumpet.

The Use of the Keyed Trumpet in Other Dance Orchestras

Despite the keyed trumpet’s success in Lanner and Strauss’s dance orchestras, there were few other composers who used the instrument in a similar fashion either in or outside of Vienna. I have found only one surviving work from Vienna for dance orchestra with keyed trumpet by a composer other than Strauss or Lanner, the undated Tivoli-Marsch et Gallope by Andreas Nemetz.69 Nemetz’s military band often performed along with the dance orchestras of Joseph Lanner and Johann Strauss Sr. during balls in the late 1820s to early 1840s,70 and according to

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69 Andreas Nemetz, “Tivoli-Marsch et Gallope,” manuscript set of parts, A-Wst, MHc 426. The A-Wst has mistakenly attributed this work to Johann Strauss Sr. and named Nemetz the work’s arranger, despite the title page of the work clearly stating that the piece is, “von H. Kapelmeister A. Nemetz für ein großes Orchester Joh. Strauss [Sr.]” (by H. Kapelmeister A. Nemetz for a large Johann Strauss orchestra).

70 Michael Wittmann, “Kapellmeister Josef Resnitschek (1798-1848),“ MW-Musikverlag, updated November 27, 2020; Andreas Nemetz, Allgemeine Trompeten-Schule, op. 17, facsimile reproduced in black and
the work’s title page Nemetz wrote the work specifically for Strauss Sr’s orchestra (Figure 7.20). Thus, it should come as no surprise that both its Marsch and Gallope are similar to Strauss’s music in terms of instrumentation, form, and the manner in which the keyed trumpet is employed. Though the work’s first trumpet part in D is not marked Klappen Trompete in either the Marsch or Gallope (Figure 7.21), given the part’s extensive use of non-harmonic-series notes, it would have needed to be played on either keyed or valved trumpet. However, while the second trumpet part in D is obviously intended to be played on the natural trumpet during the Gallope, it is marked mit Klappen during the Marsch (Figure 7.22), which strongly suggests that the first trumpet part in D was originally intended to be played on keyed trumpet as well.

Figure 7.20. Andreas Nemetz, *Tivoli-Marsch et Gallope*, Title page of the manuscript set of parts. A-Wst, MHc 426.
Figure 7.21. Andreas Nemetz, Tivoli-Marsch et Gallope, Tromba 1 in D part. Manuscript set of parts. A-Wst, MHc 426.
Figure 7.22. Andreas Nemetz, *Tivoli-Marsch et Gallope*, Tromba 2 in D part. Manuscript set of parts, A-Wst, MHe 426
There appear to have been few composers outside of Vienna who followed Strauss and Lanner’s example in using the keyed trumpet in their orchestral dance music. This is most likely because both Lanner and Strauss Sr. abandoned the keyed trumpet before Strauss went on his first major international concert tour in 1833. So far, I have found only nine orchestral dance pieces from outside of Vienna that employ the keyed trumpet (see Appendix 1-l). Two of these are held in the Czech National Library in Prague. They are a *Walzer mit Coda* by Johann Joseph Drsstka that dates from 1828,\(^71\) and a *Walzer und Gallop* by Liehman (first name unknown) dated December 20, 1835, making it the latest datable orchestral dance work to employ the instrument.\(^72\) The *Walzer mit Coda* by Drsstka is clearly modeled on Lanner and Strauss, since it makes use of the keyed trumpet in only the fourth number of its waltz (Figure 7.23).\(^73\) The *Walzer und Gallop* by Liehman, on the other hand, expands on Lanner and Strauss’s example by using the keyed trumpet throughout the entirety of both its waltz and concluding galop (Figure 7.24).

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\(^{71}\) Johann Joseph Drsstka, “Walzer mit Coda nebst einem Galopp,” manuscript set of parts, dated 1828, CZ-Pnm, Kinsky Ms 246.

\(^{72}\) Liehman, “Walzer und Gallop,” manuscript set of parts, dated December 20, 1835, CZ-Pnm, 59 r 183.

\(^{73}\) The *Clarino 1* part also indicates that the solo section in number 4 could also be performed on *posthorn* or *clarino* (natural trumpet). This is certainly possible given that the only notes that would have required the keyed trumpet’s keys are the grace notes in the section’s last three measures, which could have been produced using hand-stopping on the *posthorn* or lip-bending on the natural trumpet.
Figure 7.24. Liehman, Walzer und Gallop, dated December 20, 1835, Klappen Tromba in E-flat part. Manuscript set of parts. CZ-Pnm, 59 r 183.
Another, and by far the most interesting, orchestral dance piece with keyed trumpet composed outside of Vienna is the *Introduction et Six Walses* by Anton Foreit (1792-1877).\(^{74}\) Anton Foreit was an oboist and composer who served as the music director of the orchestra of the Duke of Nassau from 1826 to 1842.\(^{75}\) While Foreit's *Introduction et Six Walses* was published as a set of orchestral parts by *B. Schott* in Mainz around 1826,\(^{76}\) the work existed as earlier as 1825, since an undated manuscript score of the work also survives,\(^{77}\) and the waltz’s second, fourth, and fifth numbers (Figure 7.25)—all of which feature prominent keyed trumpet solos—were published as keyboard arrangements with cues for the keyed trumpet in 1825.\(^{78}\) As such, this work predates Lanner and Strauss’s adoption of the keyed trumpet into their orchestras, though, as we will soon see, even if they knew of this piece, it does not appear to have had much influence on how they went on to employ the instrument.

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\(^{76}\) “Druckbücher des Verlags B. Schott’s Söhne, Mainz, Druckbuch 1, 1-5859,” manuscript plate catalog, D-Mbs, Ana 800.C.II.1, 167. Though the printed part’s plate number, 2417, is not dated in the B. Schott’s Söhne plate catalog, plate number 2461 is dated as 1826, so this printed set of parts was most likely published around 1826.

\(^{77}\) Anton Foreit, “Introduction und 6 Walzer,” manuscript score, B-Mbs, Mus.Schott.Ha 2266-2.

\(^{78}\) Anton Foreit, *Premiere walse favorite de la trompette a clefs* (Mainz: B. Schott, 1825), D-Mbs, Mus.Schott.Ha 2150; *Troisieme walse favorite de la trompette a clefs* (Mainz: B. Schott, 1825), D-Mbs, Mus.Schott.Ha 2152; *Quatrieme walse favorite de la trompette a clefs* (Mainz: B. Schott, 1825), D-Mbs, Mus.Schott.Ha 2153. There is a second waltz in the series, *Seconde walse favorite de la trompette a clefs* (Mainz: B. Schott, 1825), D-Mbs Mus.Schott.Ha 2152, but this waltz does not have cues for the keyed trumpet and is not a keyboard reduction of material from Foreit’s *Introduction et six walses*. The title pages of all these arrangements include a very nice illustration of a five-keyed keyed trumpet surrounded by various and sundry instruments (also Figure 5.2).
Figure 7.25. Anton Foreit, Troisième walse favorite de la trompette a clefs (Mainz: B. Schott, 1825), title page and p. 3. D-Mbs, Mus.Schott.Ha 2152. This work is a piano arrangement of the fifth waltz from Anton Foreit’s Introduction et six walsès (Mainz: B. Schott, ca. 1826), D-Mbs, Mus.Schott.Ha 2266-1.
Foreit’s *Introduction et Six Walses* is unique for being the only piece of which I am aware to employ both the keyed trumpet and the keyed bugle as *obbligato* instruments, with both being featured as soloists either alone or together throughout much of the work. The piece itself may have even been intended as a marketing ploy by B. Schott to help sell the keyed bugles and keyed trumpets that they had for sale, since there is an illustration of both instruments on the work’s printed title page, each with the name “B. Schott” stamped on the bell garland (Figure 7.26), and some copies of the piece’s printed parts also came with an advertisement that stated that B. Schott had keyed trumpets with six keys and keyed bugles with seven keys for sale (Figure 7.27).

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79 The terms *Trompette a Clefs* and *Cor de Signal a Clefs* are the French names for the keyed trumpet and keyed bugle, respectively.

80 Ralph Dudgeon possesses a copy of the work’s printed parts that contains this advertisement, but I have yet to be able to find a copy of the parts in a major collection that includes it.
Figure 7.27. Advertisement of instruments for sale by B. Schott included with the copy of Anton Foreit’s *Introduction et six walses* held by Dr. Ralph Dudgeon.
Despite the piece serving as a solo vehicle for both instruments, either Foreit or his publisher had the forethought to include cues for all the keyed trumpet and keyed bugle solos in the string and woodwinds parts so that the work could be performed without them. Presumably they did so for the same reason that Neukomm included an extra clarinet line that duplicated the keyed trumpet’s part to his brass choir music from his 1815 Requiem,\(^81\) which was that keyed brass instruments were still relatively new, and Foreit or B. Schott wanted to ensure that the piece was still marketable to those who lacked access to them.

The piece is also notable for being one of the few works where the keyed trumpet is not treated as secondary to the keyed bugle, as it was most often in military music. The two are treated as equal whenever they are featured together, such as in the trios of numbers one and two. The trio of number one (Example 7.4) is especially interesting from an orchestrational point of view, as it features what is essentially a quartet of piccolo, first clarinet in C, keyed trumpet in D, and keyed bugle in C with orchestral accompaniment, a combination somewhat reminiscent of the works for *Harmoniemusik* discussed in Ch. 4, but also unique to this piece. The keyed trumpet is also used more prominently than the keyed bugle overall, with the former playing throughout the entirety of the piece and having two solo sections to itself in the trios to numbers five and six (Figure 7.28). The keyed bugle, on the other hand, only plays in the first four numbers of the piece and tacets during the last two (Figure 7.29).

\(^81\) Sigismund Ritter von Neukomm, *Vor und Zwischenspiele nebst einem Trauermarsch für die Weidinger'sche Inventions-Trompete, 4 Hörner und 3 Posaunen*, printed score (Leipzig: C. F. Peters, 1815), D-Mbs, 2 Mus. Pr. 551 a.
Figure 7.28. Anton Foreit, *Introduction et six walses* (Mainz: B. Schott, ca. 1826), *Trompette a Clefs* part, p. 3. Printed parts. D-Mbs, Mus.Schott.Ha 2266-1.
Figure 7.29. Anton Foreit, *Introduction et six walses* (Mainz: B. Schott, ca. 1826), *Cor de Signal a Clefs* part, p. 2. Printed parts. D-Mbs, Mus.Schott.Ha 2266-1.
Even though the keyed trumpet’s employment in dance orchestras appears to have been relatively brief and mainly limited to Vienna, it fared far better in other forms of music with orchestral accompaniment, including Italian opera, already discussed in Ch. 5, and church music. It is in the sacred setting, which is the subject of Ch. 8, where the keyed trumpet found it most prominent, widespread, and long lasting employment.
CHAPTER 8

THE KEYED TRUMPET IN SACRED MUSIC

Introduction

Although Edward Tarr mentions an Offertorium with keyed trumpet by Johann Baptist Schiedermayr in his 1994 article “The Romantic Trumpet Part 2,”¹ it was only recently that players and scholars began to take interest in the instrument’s use in sacred music. The first to seriously do so was Robert Vanryne, who recorded an Offertorium by Schiedermayr on keyed trumpet in 2011;² this was a different work than the one Tarr documented. This was then followed by Jaroslav Rouček’s 2012 dissertation, which documented sixteen previously unknown surviving church pieces with keyed trumpet,³ and then by the publication of modern editions of an Offertorium by Johann Leopold Kunerth and a sacred Aria in G by Jos. Schmied in 2015 and 2018 respectively as part of the Edition Immer keyed trumpet music series.⁴

The pieces documented by Tarr, Rouček, and Immer, are but a part of the wealth of surviving sacred works that make use of the keyed trumpet. In Appendix 1-m through 1-p, I have catalogued a total of 248 sources of keyed trumpet sacred music, which includes short and long-form works for choir and orchestra, pieces for band and choir, and religious arias for solo voice with keyed trumpet obbligato. The reason why such a substantial and varied body of works has

When and for How Long Was the Keyed Trumpet Used in Sacred Music?

As discussed in Chapters 2 and 3, the first known sacred pieces to make use of the keyed trumpet were composed for well-known virtuosi. The first was Neukomm’s 1815 *Requiem*, which made use of a brass choir whose keyed trumpet part was composed for Anton Weidinger (see Ch. 2, pp. 81-88), and the second was a sacred hymn for choir and orchestra with obbligato flute, oboe, and keyed trumpet parts composed by Josef Preindl for the Khayl Brothers, which they first performed on February 20, 1820 (see Ch. 3 pp. 113-118). One might expect, given the success and popularity of these two works, that other composers would be quick to begin making use of the keyed trumpet in a similar fashion, but the next firmly datable sacred work with keyed
trumpet is a *Salve Regina in D* for choir and orchestra by Joseph Widerhofer (1786-1857), dated 1825.⁵ Widerhofer served as an organist in Mariazell in Styria from 1798 until his death in 1857, and, interestingly, studied for a brief time with Preindl in Vienna, though this was only for half a year and before 1810, so he was most likely not present for the 1820 premiere of the sacred hymn that Preindl’s composed for the Khayll brothers.⁶ Even so, Widerhofer most likely stayed in contact with his former teacher, and it is not beyond the realm of possibility that Preindl’s work served as the main inspiration for his own sacred works with keyed trumpet.

Why it appears to have taken Widerhofer and other composers the better part of five years to follow Neukomm and Preindl’s example is uncertain, but it was most likely because most church music directors simply did not yet have easy access to a keyed trumpet player. As noted in Ch. 4, it seems to have taken until at least the mid-1820s for the keyed trumpet to become a common part of Austro-Bohemian military bands. Since these ensembles appear to have been some of the earliest and largest trainers and employers of keyed trumpeters, it makes sense for new sacred pieces with keyed trumpet to begin to appear around the mid-1820s, as by that point there would have been a newly formed body of military keyed trumpet players who were more than willing to play during church services and for religious holidays for a little extra income.

The surviving parts for Widerhofer’s 1825 *Salve Regina* include a list of the dates and events during which the work was performed, with the first of these being *Frohnleichenamstag* (Corpus Christi) 1828. The work was then performed another seventeen times between 1828 and

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⁵ Joseph Widerhofer, “Salve Regina in D,” manuscript set of parts, dated 1825, A-HEE, No.4, RISM no. 604.000.069.

1843 on Corpus Christi, Easter Sunday, and Christmas Day, so it would appear that the piece
was mainly played for special occasions rather for regular services. The parts also include a
flügelhorn part written in a later copyist’s hand that is the same as the keyed trumpet’s part but
transposed so that it could be performed on the former. Presumably, the flügelhorn part was
added to the set at some later date when the keyed trumpet had fallen out of use at Widerhofer’s
church.

Many of the other surviving sacred pieces with keyed trumpet also include substitute
parts for either valved flügelhorn or early valved trumpet, which suggests that playing parts that
were originally composed for the keyed trumpet on these early valved instruments was a
common practice in church ensembles. It is, however, difficult to determine when this practice
came into fashion, since most of the sources that have these substitute parts do not date their
parts individually. The existence of these valved instrument substitute parts is important for two
reasons. First, they appear to have allowed much of the sacred keyed trumpet repertory to enjoy a
relatively long performance life that continued even after the instrument fell out of use at the
churches at which many these pieces were being performed. Second, they serve as further
evidence that disproves the misconception that the music composed for the keyed trumpet had
little or no direct influence on that performed on the early valved brass instruments that
eventually replaced it.

An excellent example of a keyed trumpet sacred work that enjoyed an impressively long
performance life is a Mass in E-flat for choir and orchestra by Essinger that is housed in the
Österreichische Nationalbibliothek (Figure 8.1).\textsuperscript{7} Like Widerhofer’s Salve Regina, this piece’s
surviving manuscript set of parts includes a page that documents the dates that it was performed

\textsuperscript{7} Essinger, “I. Missa in Es, ” manuscript set of parts, dated 1835, A-Wn,Mus.Hs.21474.
(Figure 8.2). From this page we can see that Essinger’s Mass was played for a variety of religious occasions from 1835 to 1905, a truly impressive seventy-year-long run. Though this piece, which makes use of a pair of keyed trumpets (Figure 8.3), does not include a set of substitute flügelhorn parts, several of the other sacred pieces with keyed trumpet whose sets of parts were penned by the same copyist as Essinger’s Mass, Stanislaus Wenusch (see Table 8.1), do have such parts. Since it is most likely that all these works were copied by Wenusch for performance in Großhaselbach, Austria, where Wenusch served as a teacher from 1815 to at least 1866,8 it is reasonable to suppose that the Mass’ set of parts also had substitute flügelhorn or early valved trumpet parts added, but that these were lost at some point.

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Figure 8.1. Essinger, *I. Missa in Es*, dated 1835, title page. Manuscript set of parts. A-Wn, Mus.Hs.21474.
Figure 8.2. Essinger, I. Missa in Es, record of performance page. Manuscript set of parts. A-Wn, Mus.Hs.21474.
Figure 8.3. Essinger, I. Missa in Es, dated 1835, p. 1 of the first and second Clarino mit Klappen parts. Manuscript set of parts. A-Wn, Mus. Hs. 21474.
Table 8.1. Surviving sacred works whose manuscript set of parts were copied by Stanislaus Wenusch

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Date</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Date/Location Performed</th>
<th>Library Shelf No.</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tantum Ergo: No. 2 solo for Klappen Trompette in D</td>
<td>Haydn, Joseph (1732-1809)</td>
<td>1834</td>
<td>Manuscript parts</td>
<td>Chor (SATB), K I Trp in D solo [sub Flg in High G solo]. 2 Cl in C, 2 Trp in D, Timp. 2 VI, Vln, Org.</td>
<td>1834</td>
<td>A-Wa. Mus. Ms. Hs. 21734</td>
<td>This source's attribution to Haydn is most likely erroneous; since another copy of the work (A-Wa. F.38, Lang.84 Ms) is attributed to Lorenz Bock, and Haydn was long dead before this copy of the work was created in 1834.</td>
</tr>
<tr>
<td>I. Missa in Es</td>
<td>Essanger</td>
<td>1835</td>
<td>Manuscript parts</td>
<td>Chor (SATB), 2 Cl in E-flat, 2 Cor in E-flat, 2 K I Trp in E-flat, Timp. 2 VI, Vln, Org.</td>
<td></td>
<td>A-Wa. Mus. Ms. Hs. 21474</td>
<td>There is an extra Org part which is a short score.</td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Berthart, Anton</td>
<td>June 29, 1837</td>
<td>Manuscript parts</td>
<td>Chor (SATB), 3 K I Trp in D solo [sub 2 Flg in High A solo]. 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp. 2 VI, Vln, Vc, Org.</td>
<td>June 29, 1837; May 30, 1847; Corpus Christi, June 20, 1809; Corpus Christi, May 28, 1891; Nov 1, 1906.</td>
<td>A-Wa. Mus. Ms. Hs. 21682</td>
<td>There is an extra Cl part which can serve as a substitute for the 2nd K I Trp part.</td>
</tr>
<tr>
<td>IV Antiphonum für Conpons Chorin</td>
<td>Wetzl, Novard (1782-1823)</td>
<td>May 22, 1845</td>
<td>Manuscript parts</td>
<td>Chor (SATB), Fl, 2 Cl in E-flat and C, 2 Fag, 2 Cor in E-flat, K I Trp in C [sub Flg in E-flat and C].</td>
<td>Performed on Corpus Christi during the years 1845, 1848, 1850, 1853, 1856, 1859, 1861, 1866, 1870, 1872, 1874, 1879, 1881, 1883, 1886, 1890, 1893, 1898, 1902.</td>
<td>A-Wa. Mus. Ms. Hs. 21694</td>
<td></td>
</tr>
<tr>
<td>Messa in F</td>
<td>Bihler, Franz (1769-1825)</td>
<td>1849</td>
<td>Manuscript parts</td>
<td>Chor (SATB), Fl, 2 Cl in C, 2 Fag, 2 Cor in F (and C), 2 Corns colles Linhuetto in C [sub Masch Flg in F].</td>
<td>Performed on a sear yearly basis for a variety of religious occasions beginning on July 15, 1849 to Nov 26, 1905.</td>
<td>A-Wa. Mus. Ms. Hs. 21451</td>
<td>Copy of Bihler Mass in F (CZ-Pum: Hr 496), and the 2 Corns colles Linhuetto in C are the same as K I Trp parts from CZ-Pum: Hr 496.</td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Bock, Lorenz</td>
<td></td>
<td>Manuscript parts</td>
<td>Chor (SATB), K I Trp in D solo [sub Flg in High G solo]. 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp. 2 VI, Vln, Org.</td>
<td></td>
<td>A-Wa. Mus. Ms. Hs. 21775</td>
<td></td>
</tr>
</tbody>
</table>
The latest datable keyed trumpet part from a sacred work that I have catalogued is the second keyed trumpet part from František Kulka’s *Messe in E-flat* (Figure 8.4), which is individually dated May 4, 1854.9 While this evidence may suggest that some church ensembles may have held onto their keyed trumpets into the 1850s, it is more likely that, much like in military bands and opera orchestras, the process of transitioning from keyed to valved soprano brass instruments happened gradually and at varying rates, with some possibly making the shift earlier than others.

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Figure 8.4. František Kulka, *Messe in E-flat*, dated May 4, 1854, *Clappentrom: II in E-flat* part, Manuscript set of parts. CZ-Pu, 59 R 1736.
**General Commonalities**

As one might expect, it is difficult to generalize about such a large body of music written by many different composers, in so many different places, and over a period of around twenty-five years. I have, however, identified a few common elements shared among the majority of the surviving sacred works with keyed trumpet. One is that, except for a handful of pieces that were obviously intended for use in Protestant services, the vast majority of them were composed for Catholic use. Another is that most of this repertory survives in the form of manuscript sets of parts, which tells us something very important about it, namely that it was being widely used as practical music. In other words, in a time before modern printing technology, one did not spend the time and effort to copy out parts by hand if one did not intend to actually perform a work.

The final commonality is that their composers appear to have taken a similar approach to writing for the instrument as that employed in wind band and dance orchestras. They employed a tessitura that mainly sat between written $g$ to $c''$, thus avoiding the instrument’s more taxing upper register, and mostly wrote for the instrument in keys with no more than two or three flats or sharps, which helped to mask the keyed trumpet’s timbral and intonation inconsistencies. That the majority of sacred composers agreed with their band and dance orchestra composing counterparts in terms of the technical demands that they placed on the instrument implies that there was a generally accepted understanding among composers as to what qualified as idiomatic writing for the keyed trumpet. It also suggests that the majority of the keyed trumpeters that sacred composers had access to were not virtuosi like Weidinger, but lower-level performers on the instrument.

Apart from these few common elements, there was a lot of variety in how sacred composers chose to employ the instrument within their ensembles and the types of works in
which they made use of it. The keyed trumpet’s sacred repertory can be roughly divided into four large groups: works for voice and band, short works for choir and orchestra, long works for choir and orchestra, and sacred aria for solo voice and orchestra. Since it would be impossible to cover every piece from each of these groups, I will discuss just a few works that I feel either best represent how the majority of composers employed the keyed trumpet within each of these four over-arching contexts and works that are particularly noteworthy. I will finish by considering the few surviving Italian sacred works with keyed trumpet, which merit their own separate discussion, as they differ in scale and style from those composed elsewhere.

**Sacred Music for Voice and Band with Keyed Trumpet**

The category with the fewest surviving examples is that for voice with brass or wind band, and I have catalogued only twenty-one sources of this type of music (see Appendix 1-m). The majority of these works are short strophic hymns and antiphons rather than long multi-movement works or sacred arias for solo voice, though there are three exceptions. One is a Mass in C by František Kulka for choir and band with two ad libitum keyed trumpets (Figure 8.5).¹⁰ The other two are works for bass soloist and wind band with keyed trumpet: a Graduale Pastoralis in F by Vendelin Lerch dated December 23, 1844,¹¹ and a Cantilena in D by Anton Ignaz Posch.¹²

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¹⁰ František Kulka, “Msse česká do C (Mass in C),” manuscript set of parts, RISM No. 551.003.425, CZ-Pu, 59 R 1739.

¹¹ Vendelin Lerch, “Graduale Pastoralis in F: Jesu Redemptor omnium,” manuscript parts, dated Dec 23, 1844, CZ-Bm: NA; Jon A. Gillaspie, A. M. Stoneham, and David Lindsey Clark, *The Wind Ensemble Catalog* (Westport, CT: Greenwood Press, 1998), 148. Unfortunately, Gillaspie and his colleagues give the wrong shelf number for this source, so I have been unable to examine this it for further information.

Figure 8.5. František Kulka, *Msse česká do C* (Mass in C), p. 1 of the *Clappen Tromba in C 1 and 2 parts*. Manuscript set of parts. CZ-Pu. 59 R 1739. RISM No. 551.003.425.
As the instrumentations of these pieces for voice and band imply, the majority of them were most likely intended for outdoor performance, and many appear to have been intended for specific church holidays or for funerals. The bands employed for these works are very similar to those used in the works for wind and brass ensembles discussed in Ch. 4, exception that a few, including Kulka’s *Mass in C* and Lerch’s *Graduale*, include a cello and/or organ. Perhaps unsurprisingly, the keyed trumpet was employed in a very similar fashion in the sacred works with voice and band as it was in the surviving piece for wind band, as either a secondary accompanying instrument or for melodic doubling.

An example of the keyed trumpet being used as an accompanying instrument can be seen in the first of five hymns composed by Johann Josef Kliebenschädl (1811-1871).\footnote{Johann Josef Kliebenschädl, “Musica pro Solemnitate S.S. Corporis Christi ad IV Evangelia,” manuscript set of parts, dated 1833, A-HALn: NA, RISM No. 651.000.341.} According to the work’s title page, which is dated 1833, these hymns were intended to be performed on *Corpus Christi* and for the feasts of the four Evangelists (Figure 8.6). As can been seen from my reconstructed score of this hymn’s first twenty-six measures (see Appendix 11), Kliebenschädl basically treats his ensemble’s two keyed trumpets in E-flat as extensions of the natural trumpet section, mainly having them perform notes of the harmonic series, and rarely having them employ their keys. This results in keyed trumpet parts that are simple enough that the military
trumpeters, who were most likely employed to play them, could handle them with minimal training, but that are otherwise unremarkable.

An example of the keyed trumpet being used for melodic doubling in a work for voice and band can be seen in a set of four antiphons composed by Nivard Weigl (1762-1823).\textsuperscript{14} According to the page that records when the work was performed, the piece was played for Corpus Christi on and off beginning in 1845 until 1902 (Figure 8.7); but it must have been composed in or before 1823, since that is the year that Weigl died. Either that, or these hymns are arrangements of works by Weigl that originally did not have a keyed trumpet part. Regardless, this set of hymns is another source copied by Wenusch that bears evidence of its original keyed trumpet part later being performed on valved flügelhorn, as can be seen from the indications found on its keyed trumpet part, which instructs that the first antiphon of the set should be played on B-flat flügelhorn and the second on flügelhorn in C (Figure 8.8).

\textsuperscript{14} Nivard Weigl, “IV Antiphonien für Corporis Christi,” manuscript set of parts, dated May 22, 1845, A-Wn: Mus.Hs.21694.
Figure 8.7. Nivard Weigl, IV Antiphonien für Corporis Christi, page that documents the work’s record of performance. Manuscript set of parts. A-Wn, Mus.Hs.21694.
As can be observed from my reconstructed score to the set’s first antiphon (see Appendix 12), the band employed by Weigl is much smaller than that used in the Kliebenschädl hymn discussed above, and its accompaniment is less complex. Rather than having his band perform highly ornamented material as Kliebenschädl did, Weigl instead opts to have it simply play colla parte with the choir, and employs the keyed trumpet to double the Canto line. Because of this, I suspect that Weigl’s antiphons were most likely performed during the processionals that are traditionally a part of Corpus Christi celebrations, since their instrumentation and accompaniment lends themselves well to supporting a massed choir that is outside and on the move.

One of the few Protestant sacred pieces that I have found that makes use of the keyed trumpet is an arrangement of Ein feste Burg for four-part male choir and wind band by Oswald
Lorenz that survives as a manuscripts score and set of parts in the Evangelisch-Lutherische Kirchgemeinde St. Petri music collection in Augustusburg, Germany.\textsuperscript{15} According to several of the piece’s parts, it was intended for performance as part of Reformation Day celebrations. Oswald Lorenz (1806-1889), an organist, music critic, and teacher who was a friend and colleague of Robert and Clara Schumann, composed this arrangement.

Lorenz began writing music editorials for Schumann’s \textit{Neue Zeitschrift für Musik} (NZM) around 1836, and was affectionately dubbed the “Minister of Lieder” by Schumann, because he was typically assigned the duty of reviewing songs and the like.\textsuperscript{16} Lorenz even took over as editor of the \textit{NZM} from Schumann for brief periods of time during Schumann’s trips to Vienna in 1838-39 and Russia in 1844.\textsuperscript{17} Schumann dedicated one of his most celebrated works, his song cycle \textit{Frauenliebe und Leben}, to Lorenz, as perhaps a nod to the fact that Lorenz had written a review of Loewe’s settings of the same poem cycle by Chamisso for the \textit{NZM} in 1836, which may have helped spark Schumann’s own interest in trying his hand at setting Chamisso’s poems to music.\textsuperscript{18}

\textsuperscript{15} Oswald Lorenz, “Choral: \textit{Ein Feste Burg ist unser Gott},” dated Oct 22, 1877, D-AG, MS Mus.L.3:1, RISM No. 230.002.517 (manuscript score); Mus.L.3:1a (manuscript parts).


\textsuperscript{17} Zarko Cvejić, \textit{The Virtuoso as Subject: The Reception of Instrumental Virtuosity, c. 1815-c. 1850} (Newcastle upon Tyne: Cambridge Scholars Publishing, 2016), 34.

\textsuperscript{18} Rufus E. Hallmark, \textit{Frauenliebe und Leben: Chamisso’s Poems and Schumann’s Songs}, 140.
It appears that the piece’s surviving score, while dated October 22, 1877, contains a version of the arrangement that was created while the keyed trumpet and keyed bugle were still in use in Augustusburg (Figure 8.9). Its surviving parts, on the other hand, seem to represent an updated version that makes use of valved brasses, which is evidenced by the presence of parts for valved trumpet (Figure 8.10), alto horn, tenor horn, and tuba, that are intended to substitute for the work’s original keyed bugle, horn, and trombone parts. Interestingly the keyed trumpet part does not have a part specifically indicated to substitute for it, but presumably, this is because it could be very easily played on a valved trumpet in E-flat, and therefore making a substitute part was unnecessary. With all this in mind, it is most likely that the October 22, 1877 date found on the piece’s score corresponds with when the arrangement was updated to reflect the then current state of the Augustusburg band, which appears to have, by that point, replaced its instruments with keys and slides with those with valves.
Figure 8.10. Oswald Lorenz, *Choral: Ein Feste Burg ist unser Gott*, early valved trumpet part meant to substitute for the arrangement’s original *Klappenhorn in B-flat* part. Manuscript set of parts. D-AG, MS Mus.L.3:1. RISM No. 230.002.517.
In the earlier version of the arrangement contained in the score (see Figure 8.9), the band is mainly used to double the choir’s vocal parts, with the keyed trumpet in E-flat carrying the main melody—which is a bit unusual, since, as discussed in Ch. 4, the keyed bugle was typically given this role in German bands. The work also makes use of varied instrumentation in a way that I have not seen in other similar works. As can be seen from the indication found at the top of the score’s first page, Lorenz instructs that the first verse should only be accompanied by the keyed trumpet, keyed bugles, natural trumpets, and trombones; that the second should either be sung without accompaniment or be accompanied by the clarinets, bassoons, and horns; and that the fourth should be accompanied by the full ensemble.

The Keyed Trumpet in Long-form Works for Choir and Orchestra

While the sacred works with keyed trumpet for voice and band appear to have been mainly used for outdoor performance on specific holidays, most of the surviving long-form sacred works for choir and orchestra that employ the instrument seem to have been composed for more generalized use. This is evidenced by the fact that of the forty-six such works that I have catalogued (see Appendix 1-n), thirty-three of them are Masses/Litanies, which could have been performed on any given feast day or High Sunday, and four Glorias, which could have, likewise, been performed for any special occasion of the Catholic calendar, except for during the Penitential season. The remaining nine are types of works that would be traditionally performed on specific occasions and are a Dixit, a Te Deum, three Requiems, two sets of Stations for Corpus Christi, a Vespere in Nativitate Domini, and an arrangement of Haydn’s Die Worte des Erlösers am Kreuze (Hob.XX:2) that is essentially the same as the original, but with added keyed trumpet parts.
The forty-six surviving long-form sacred pieces with keyed trumpet are of particular import because they are collectively the body of music that makes the most extensive use of the instrument in an orchestral setting. As opposed to the waltzes of Strauss Sr. and Lanner that were discussed in Ch. 7, which usually make use of the instrument in only one or two of their numbers, all of these works, most of which are multi-movement, employ the instrument throughout. Most of them use the instrument in a similar fashion to the sacred works for voice and band, i.e., they use it as an accompanying instrument, and when it is used in a melodic fashion, it is usually doubled by other instruments.

There are, however, a few long-form works that occasionally employ the keyed trumpet to perform short obbligato solos. Some of the best examples of this kind of usage can be found in twelve long-form sacred works by the Czech composer František Kulka (d. Feb 2, 1849),\(^{19}\) who appears to have been one of the most prolific employers of the instrument in sacred music, as evidenced by his twenty-two surviving church pieces with keyed trumpet. While most of the sources of these twenty-two works are undated or date from after Kulka’s death, it is most likely that all of them were composed while Kulka was serving as the cantor of Solnice in Bohemia from 1824 to 1846.\(^{20}\) As can be seen from the two keyed trumpet parts to Kulka’s Missa in D—the first of which is dated August 8, 1841—while Kulka still mostly employs the keyed trumpets as accompaniment instruments, he occasionally writes short obbligato solos for them, such as at

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\(^{19}\) Československý hudební slovník osob a institucí, vol. 2 (Prague, Státní hudební vydavatelství, 1963-1965).

the beginning, middle, and end of the Kyrie (Figure 8.11). The reserved obbligato usage of the keyed trumpet in Kulka and other sacred composers’ long-form works may stem from a similar line of reasoning as Lanner and Strauss Sr.’s reserved employment of the instrument in their waltzes. These sacred composers probably felt that, while the keyed trumpet could be used effectively for playing short solos, it was best to not leave the instrument exposed for too long in order to avoid highlighting its weaknesses or diminishing its novelty.

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21 František Kulka, “Missa in D,” manuscript set of parts, dated August 1, 8, and 10, 1841, CZ-Pu, 59 R 1731. While the first keyed trumpet part in this set is labeled Trompete 1 in D on the part itself, it is referred to as Klappentromba 1 on the work’s cover page.
Figure 8.11. František Kulka, Missa in D, p. 1 of the Klappentromba 1 and 2 parts. Manuscript set of parts. CZ-Pu, 59 R 1731.
While most of the surviving long-form sacred pieces with keyed trumpet appear to have been newly composed, there are a few, including the arrangement of Haydn’s *Die Worte des Erlösers am Kreuze* (Hob.XX:2) discussed above, that did not originally employ the instrument but had keyed trumpet parts added to them later. Two such works are masses attributed to Franz Bühler (1760-1823), who was the *Kapellmeister* of the Augsburg Cathedral in Bavaria from 1801 to 1822. That two of Bühler’s masses were “updated” to include keyed trumpet parts is perhaps not surprising, since he was one of the most prolific and well-published sacred music composers of the nineteenth century, who authored hundreds of church works, including forty-eight printed masses. Though he died in 1823, his music continued to spread and grow in popularity even after his death, spurred on by a transcription of a *Mass in F* by him that was published by the Handel and Haydn Society of Boston in 1832. After this publication was released, vocal scores and arrangements of his works continued to be issued by publishers in London, Paris, and Cincinnati until 1876.22

While it is possible for Bühler to have written these keyed trumpet parts himself, almost all of these sources bear either copying or performance dates from after his death in 1823. So it is more likely that the masses preserved in these sources were works that originally did not have keyed trumpet parts, that were later reorchestrated by other arrangers. As alluded to earlier, this is most certainly the case with two of these masses. One is a *Messe in D* whose surviving parts are held in the Österreichische Nationalbibliothek.23 As can be observed from comparing the soprano part from this mass’s manuscript parts to that of the fifth mass from Bühler’s *Sex Missae*,

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23 Franz Bühler, “*Messe in D,*” manuscript set of parts, A-Wn, Mus.Hs.263.
op. 1, published by Johann Jacob Lotter in 1829 (Figure 8.12), the former is clearly an arrangement of the latter that has had a keyed trumpet part added. The part appears to have been meant to replace the original’s two natural trumpet parts and seems to have derived some of its material from the strings and winds, with the rest being newly composed or loosely based on the work’s original natural trumpet parts (Figure 8.13).

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Figure 8.12. Left: Soprano part from Franz Bühler, *Sex Missæ*, op. 1 (Augsburg: Johann Jacob Lotter in 1829).
The other mass that was definitely composed by Bühler and then had keyed trumpet parts added to it is a *Mass in F* preserved in four different sources held in the Czech National Museum, the Diözesanarchiv of Würzburg music collection, and the Österreichische Nationalbibliothek (see Appendix 1-n). While these sources differ slightly in terms of instrumentation, they are all clearly copies of the same arrangement with chromatic soprano brass parts. A copy of the original version of the work is preserved in a manuscript score found in the Library of Congress (Figure 8.14).²⁵ Given the popularity and importance of the Bühler *Mass in F* that was published by the Handel and Haydn Society of Boston in 1832, the work preserved in the Library of Congress manuscript score is most likely a copy of that work, though I have been unable to locate a copy of the 1832 *Mass in F* publication to see if this is indeed the case.

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The earliest dated of the four sources of the arrangement of the *Mass in F* with chromatic soprano brass parts is the one held in the Czech National Museum, which is dated 1837.\(^{26}\) The musical material of the Czech National Museum version of the *Mass in F* is essentially the same as that found in the Library of Congress version, except for the addition of a third natural trumpet part, an organ part, and two *Klappen Tromba in C* parts. As with the added keyed trumpet part to the Bühler *Messe in D*, the keyed trumpet parts added to the *Mass in F* appear to have been partially created using material borrowed from the original’s wind, string, and natural trumpet parts (Figure 8.15).

\(^{26}\) Franz Bühler, “Missa in F et C,” manuscript set of parts, dated 1827, CZ-Pnm, Hr 496.
Figure 8.15. Franz Bühler, Missa in F et C, dated 1827, p. 1 of the Klappen Tromba 1 and 2 in C parts. Manuscript parts, CZ-Pnm, Hr 496.
The two other datable copies of the arrangement of the *Mass in F* with chromatic soprano brass parts are held in the Diözesanarchiv of Würzburg music collection\(^27\) and Österreichische Nationalbibliothek,\(^28\) and are dated December 23, 1839, and 1849 respectively. The fourth copy of the arrangement is undated and is also held in the Diözesanarchiv of Würzburg music collection.\(^29\) While these three versions of the arrangement of the *Mass in F* vary slightly in terms of instrumentation when compared to the 1837 version, they are functionally the same, save for one important difference; the material assigned to two keyed trumpets in the 1837 version is instead given to a pair of keyed bugles in these other three versions. Curiously, while the 1839 version uses the term *Klappen Flugelhorn*, the 1849 and undated versions use a term I have never seen elsewhere, *Cornu colle Linguetto* (Figure 8.16)—which literally means “horn with little tongues” in Italian—to mean the keyed bugle.

\(^{27}\) Franz Bühler, “Missa in F,” manuscript set of parts, dated December 23, 1839, D-WÜd, MHF Mappe 14.

\(^{28}\) Franz Bühler, “Messe in F,” manuscript set of parts, dated 1849, A-Wn, Mus.Hs.21461.

\(^{29}\) Franz Bühler, “Mass in F,” manuscript set of parts, D-WÜd, EHS K2 AIJ 12.
The arrangement of Bühler’s *Mass in F* with keyed trumpet parts appears to have been one of the most popular and well-traveled pieces to employ the instrument, as it made its way from Bohemia to Germany, and then to Austria in just eight years. The fact that the arrangement’s original keyed trumpet parts are very easily played on keyed bugles clearly aided the piece on its journey. The arrangement also appears to have enjoyed one of the longest performance histories of any of the works of the keyed trumpet’s surviving repertoire, since, according to the performance records found with the Österreichische Nationalbibliothek version’s parts, the work was performed on a near yearly basis from 1849 to 1905. The piece’s longevity was no doubt facilitated by the fact that its keyed trumpet/keyed bugle parts eventually began to be performed on the valved flugelhorn and early valved trumpet, as is evidenced by the indications written at the top of the 1849 version’s *Cornu colle Linguetto* parts (see Figure 8.16), and the substitute parts for early valved trumpet found in the 1839 version’s set of parts (Figure 8.17).
Figure 8.17. Franz Bühler, *Missa in F*, dated December 23, 1839, the set of parts’ two early valved substitute parts. Manuscript set of parts. D-WÜd, MHF Mappe 14.
The Obbligato Keyed Trumpet in Short-Form Orchestral Church Works with Choir and Sacred Arias for Solo Voice

While the keyed trumpet played a secondary role in the surviving sacred works for voice and band and long-form orchestral church pieces, it was mainly employed as an obbligato instrument in the surviving fully orchestrated short-form works with choir and orchestral sacred arias with solo voice, which collectively account for the largest part of the keyed trumpet’s surviving church repertory. In total, I have documented seventy-four surviving sources of sacred arias for solo voice with keyed trumpet (Appendix 1-p), and ninety-nine extant sources of short-form orchestral church works with choir (Appendix 1-o).

While the surviving short-form sacred works for choir and orchestra with keyed trumpet set a plethora of texts and appear to have been used for a variety of purposes, such as being performed as graduals, offertories, and benedictions, by far the most numerous are settings of the *Pange lingua* and *Tantum ergo* texts. I have catalogued twenty-eight surviving sources of *Pange lingua* settings with keyed trumpet parts and thirty-four *Tantum ergo* settings (see Appendix 1-o). Both these hymns were used for very specific purposes in worship, with the *Pange Lingua* being the traditional hymn for Corpus Christi, and the *Tantum ergo* usually being performed during the elevation of the Host during mass. It should also be pointed out that the *Tantum ergo*’s text is the last two strophes of the *Pange lingua*, so theoretically, any *Pange lingua* setting could be performed during the benediction of the Blessed Sacrament if one just leaves out the first stanza.30

Most of the short-form orchestral church works with keyed trumpet are fairly brief and simple pieces that set all their verses to the same music, and those that make use of the keyed

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trumpet as an obbligato instrument do so in similar fashion. Take for instance, the *Tantum ergo in D* dated 1834 attributed to Franz Joseph Haydn that is currently held in the Österreichische Nationalbibliothek. As can be seen from my reconstructed score of the work (Appendix 13), it begins in the typical manner of most short-form sacred works with obbligato keyed trumpet, with the keyed trumpet performing a brief solo introduction before the choir enters with the hymn proper. In measure 24, the keyed trumpet plays another short solo episode, and the work ends with it performing one final solo, before the entire piece is repeated for the second verse. All in all, the keyed trumpet is employed quite effectively in this and the other short-form church pieces as an obbligato instrument, being used to perform short solos that are written in such a way that they are accessible to non-virtuoso players and highlight the instrument’s strengths, while downplaying its weaknesses.

Despite this *Tantum ergo* being listed by Hoboken as Hob.XXIIIc:D4, this is most likely a misattribution, since this particular copy of the work is dated 1834, years after Haydn’s death, and there is another copy of the work held in the St. Stephan Cathedral archives that is attributed to Lorenz Bock, who composed a number of similar works with keyed trumpet (see Appendix 1-o). The piece’s 1834 manuscript set of parts is yet another source copied by Wenusch for use in Großhaselbach. It also includes a part for *hoch C Flugelhorn* (Flügelhorn in High C) that is intended to substitute for the work’s original keyed trumpet part (Figure 8.18).

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32 Lorenz Bock, “Tantum Ergo in D,” manuscript set of parts, A-Wd, 123, RISM No. 600.245.075.
While the keyed trumpet’s obbligato use in the surviving short-form orchestral church works is more prominent and impressive when compared to how it is used in the long-form works and pieces with band, it is in the sacred arias for solo voice with keyed trumpet obbligato where the instrument is allowed to really shine. These works can be seen as true successors to the Baroque-era trumpet aria as in Handel and Bach: the keyed trumpet essentially fulfills a similar role as the natural trumpet had before it, being treated as an equal partner to the solo voice, albeit within a late-classical context.

One of the finest exemplars is the bass aria in E-flat by Anton Diabelli, which survives as a set of parts that also contains a *Duetto in G* by him for solo soprano and alto with two keyed trumpets. While Diabelli is best known today for being the music publisher who helped lead to the genesis of Beethoven’s *33 Variations on a Waltz by Anton Diabelli*, op. 120, he is important to this discussion for having published Nemetz’s 1827 *Allgemeine Trompeten-Schule*, the first Viennese treatise to discuss the keyed trumpet (see Ch. 7, pp. 261-63 for more detail). It should, perhaps, come as no surprise then that Diabelli appears to have had a solid understanding of the keyed trumpet’s idiosyncrasies. This is evidenced by the keyed trumpet parts of his two sacred arias (Figures 8.19 and 8.20), which employ the instrument to great effect, while avoiding its more troubling shortcomings.

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33 Anton Diabelli, “Aria No. I in Dis,” and “Duetto in G No. II,” manuscript set of parts, CZ-Pnm, XLIII C 368. While the first trumpet part to Aria No. I is not marked as a *Klappen Trompete* part, the work’s title page clearly refers to this parts as *Clappen tromba Solo*.

Figure 8.19. Anton Diabelli, *Aria No. I in Dis* and *Duetto in G No. II*, first keyed trumpet parts. Manuscript set of parts. CZ-Pnm, XLIII C 368.
Figure 8.20. Anton Diabelli, *Aria No. I in Dis* and *Duetto in G No. II*, second keyed trumpet parts. Manuscript set of parts. CZ-Pnm, XLIII C 368.

The text to Diabelli’s bass aria is *Jesu, decus angelicum*, which means that the works was most likely performed during *Lauds* for the feast day of The Holy Name. As can be seen from my reconstruction of the piece’s score (see Appendix 14), the work begins in a similar fashion to the *Tantum ergo* attributed to Haydn, with the first keyed trumpet performing a brief solo before the bass soloist enters. In mm. 27 and 28, the first keyed trumpet performs short fanfares to punctuate the bass’s phrases, before performing another brief solo episode in mm. 31 to 37. This is then followed by a section where the keyed trumpet plays in harmony with the bass’s melody line in mm. 37 to 48, essentially filling the role that an alto solo singer might in a similar context. Later on in the piece, in mm. 60 to 66, the keyed trumpet once again performs the role of alto

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singer by performing melodies that answer those sung by the bass. And the work ends, much like the *Tantum ergo*, with the obbligato keyed trumpet performing one final solo.

While the obbligato keyed trumpet is used in a similar fashion in Diabelli’s bass aria as in the *Tantum ergo* discussed above, the instrument’s material is far more integrated into the rest of the work, as one of the main focuses appears to be highlighting the various interactions the instruments can have with the solo voice. The keyed trumpet’s interactions with the solo singer in Diabelli’s aria and most of the other sacred works for solo voice with keyed trumpet obbligato share many similarities with the baroque trumpet arias of Purcell, Handel, and Bach, with the one major difference being that the keyed trumpet is treated more like an alto voice rather than as a soprano, as was the clarino trumpet.

As one who has performed a number of the surviving sacred arias for solo voice with obbligato keyed trumpet on the original instrument, including Diabelli’s bass aria, I can attest to the fact that the keyed trumpet blends well with the human voice due to its generally softer sound and less bright timbre when compared to modern valved trumpets, a quality it shares with the clarino trumpet. This might, perhaps, explain the popularity of using the instrument in such a role and why so many sacred arias for solo voice with obbligato keyed trumpet survive, since the instrument appears to have been well suited to performing vocal melody lines, while also not overwhelming the solo voice, and to do so with ease. This contrasts with the issues often faced by students attempting to play works such as Handel’s “Let the Bright Seraphim” for the first time on the modern piccolo trumpet, an instrument that is difficult to make blend well with solo singers due to its bright timbre and the difficulty of playing it in tune while playing softly.

While the keyed trumpet is most often employed as a solo obbligato instrument or with a second obbligato keyed trumpet in the surviving sacred short-form pieces and church arias, it is
also sometimes paired with an obbligato woodwind instrument, the most common being either the flute or clarinet. An example with clarinet can be seen in what appears to have been one of the most popular and well-like sacred arias to employ the keyed trumpet. This work is a *Duetto* for two solo singers, clarinet and keyed trumpet obbligato, and orchestra, which survives in eleven different sources (Table 8.2), varying in attribution, key, scoring, and text. Presumably the work was rearranged with different sets of lyrics so that it could be performed for a variety of religious occasions, which, perhaps, speaks to the work’s apparent acclaim.
Table 8.2. Surviving Sources of Ignaz Katzer’s *Duetto* for two solo singers, clarinet and keyed trumpet obbligato, and orchestra.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Dated</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duetto in Es</td>
<td>Gellert, Josef</td>
<td></td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo, Kl Trp in E-flat solo, 2 Cor in E-flat, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: IX E 25</td>
<td>Copyalternate version of CZ-Pmn: III B 225</td>
</tr>
<tr>
<td>Duetto in E-flat</td>
<td>Katzer, Ignaz (1785-ca. 1850)</td>
<td>June 5, 1832: April 6, 1834</td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo, Kl Trp in E-flat solo, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: III B 225</td>
<td>Copyalternate version of CZ-Pmn: III B 225</td>
</tr>
<tr>
<td>Duetto in E-flat: <em>Cantate Domino cunctum novum</em></td>
<td>Katzer, Ignaz</td>
<td>1833</td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo, Kl Trp in E-flat solo, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: XXXVIII A 142; RISM No.: 550.031.966</td>
<td>Copyalternate version of CZ-Pmn: III B 225</td>
</tr>
<tr>
<td>Duetto</td>
<td>Katzer, Ignaz</td>
<td>1844</td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo [sub Fl], Kl Trp in E-flat solo, 2 VI, Vla, Basso, Voc.</td>
<td>CZ-Pmn: XLIII A 305</td>
<td>Copyalternate version of CZ-Pmn: III B 225; Information from Röschek: <em>Chromatizace Zesťových Hudebnich Nástrojů,</em> 158.</td>
</tr>
<tr>
<td>Aria in E-flat: <em>Cantate domino</em></td>
<td>Katzer, Ignaz</td>
<td></td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo [sub Fl] (torno) solo, Kl Trp in E-flat solo, 2 Cor in E-flat, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: XI B 15 a</td>
<td>Copyalternate version of CZ-Pmn: III B 225; Information from Röschek: <em>Chromatizace Zesťových Hudebnich Nástrojů,</em> 158.</td>
</tr>
<tr>
<td>Aria pro omni Tempore ex Es</td>
<td>Katzer, Ignaz</td>
<td></td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo, (Kl) Trp in E-flat solo, 2 VI, Org.</td>
<td>CZ-Pmn: XI B 15 b</td>
<td>Copyalternate version of CZ-Pmn: III B 225; Information from Röschek: <em>Chromatizace Zesťových Hudebnich Nástrojů,</em> 158.</td>
</tr>
<tr>
<td>Duetto in Es</td>
<td>Katzer, Ignaz</td>
<td></td>
<td>Manuscript parts</td>
<td>2 S solo, Cl solo, Kl Trp solo, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: XL F 40</td>
<td>Copyalternate version of CZ-Pmn: III B 225; A few parts, including the Cl solo and Kl Trp solo parts, are missing. Information from Röschek: <em>Chromatizace Zesťových Hudebnich Nástrojů,</em> 157.</td>
</tr>
<tr>
<td>Aria per omni Tempore ex Es</td>
<td>Katzer, Ignaz</td>
<td></td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo, (Kl) Trp in E-flat solo, 2 VI, Org.</td>
<td>CZ-Pmn: XXIX E 171</td>
<td>Copyalternate version of CZ-Pmn: III B 225; Information from Röschek: <em>Chromatizace Zesťových Hudebnich Nástrojů,</em> 159.</td>
</tr>
<tr>
<td>Offertorium in E-flat: <em>Cantate Domino cunctum novum omnis terra</em></td>
<td>Katzer, Ignaz</td>
<td></td>
<td>Manuscript parts</td>
<td>2 S solo, Cl in B-flat solo, Kl Trp in E-flat solo, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: 59 R 1648; RISM No.: 551.003.388</td>
<td>Copyalternate version of CZ-Pmn: III B 225.</td>
</tr>
<tr>
<td>Duetto in F: <em>Cantate Domino cunctum novum</em></td>
<td>Schnabel, Joseph Ignaz (1767-1831)</td>
<td></td>
<td>Manuscript parts</td>
<td>2 solo, T solo, Cl in C solo, Kl Trp in F solo, 2 Cor in F, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: 59 R 3258; RISM No.: 552.000.342</td>
<td>Copyalternate version of CZ-Pmn: III B 225.</td>
</tr>
<tr>
<td>Duetto in Es</td>
<td>Vlasek, J.A.</td>
<td></td>
<td>Manuscript parts</td>
<td>2 T solo [or 2 S solo], Cl in B-flat solo, (Kl) Trp in solo E-flat, 2 VI, Vla, Voc.</td>
<td>CZ-Pmn: III E 154</td>
<td>Copyalternate version of CZ-Pmn: III B 225.</td>
</tr>
</tbody>
</table>
The earliest datable source of the piece is from June 5, 1832,\textsuperscript{36} and is attributed to Ignaz Katzer (1785-ca. 1850), who is most likely the composer of the work, since the majority of its other surviving sources are attributed to him. The piece was most likely composed before or during 1832 while Katzer was serving as Kapellmeister for Baron Stephan von Bossányi in Groß-Boschan.\textsuperscript{37} The version of the work in the 1832 source is for two solo sopranos with obbligato clarinet in B-flat and keyed trumpet in E-flat, and is a setting of the ninety-seventh Psalm \textit{Cantate Domino canticum novum} (Sing to God, Sing Him a new song).\textsuperscript{38}

As can be observed from my short score that contains the 1832 version’s two soprano, clarinet, and keyed trumpet parts (Appendix 15), the work can be best described as a virtuosic doubles match, with the two sopranos squaring off against the clarinet and keyed trumpet. All four solo parts are rather challenging, and each soloist is given ample opportunity to shine. This being said, despite the clarinet and keyed trumpet getting the last word, I think the two sopranos ultimately win the duel with their flashy double cadenza in mm. 98 to 101. Perhaps it was the piece’s novel contest of voices versus winds that helped to make it so popular that it was copied and rearranged more often than any other surviving work with keyed trumpet.

The \textit{Duetto} even received a spin-off of sorts in the form of an aria for solo bass and orchestra with keyed trumpet obbligato, which begins by quoting the \textit{Duetto’s} opening keyed trumpet solo. This bass aria survives in five different sources (Table 8.3), the earliest of which is

\textsuperscript{36} Ignaz Katzer, “Duetto in E-flat,” manuscript set of parts, dated June 5, 1832, CZ-Pnm, III.B.225.


\textsuperscript{38} The numbering of this Psalm is taken from the Latin Vulgate that differs slightly from other versions of the Bible, including the King James version, which lists this Psalm as number ninety-eight.
dated April 10, 1835.39 Though this earliest version is attributed to Adalbert Gyrowetz (1763-1850), there is a strong likelihood that it was also composed by Katzer, as evidenced by one of the piece’s other surviving sources being attributed to him, and the work’s quoting of material from his *Duetto*. As can be seen from my short score that gives the *Aria’s* bass, obbligato keyed trumpet, and two clarinet parts (Appendix 16), the work is yet another excellent example of the keyed trumpet being treated as an equal partner to the solo voice.

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39 Adalbert Gyrowetz, “Aria in D for Bass and Klappen Tromba solo: *Domum tuam Domine*,” manuscript set of parts, dated April 10, 1835, CZ-Pnm, XXXVIII A 258; RISM No. 550.031.081
Table 8.3. Surviving sources of Ignaz Katzer’s *Aria* for bass solo, obbligato keyed trumpet, and orchestra.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Dated</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Aria in D: <em>Domum tuum Domine</em></td>
<td>Gyrowetz, Adalbert (1763-1850)</td>
<td>April 10, 1835; Dec 31, 1835</td>
<td>Manuscript parts</td>
<td>B solo, Kl. Trp in D solo, 2 Cl, 2 Cor in D, 2 VI, Vlae, Org.</td>
<td>CZ-Pum: XXXVIII A 258; RISM No.: 550.031.081</td>
<td>Much of the material of the Kl. Trp solo part to this Aria is the same as that found in the Kl. Trp solo part of CZ-Pum: III B 225, but the work itself is an otherwise completely different piece.</td>
</tr>
<tr>
<td>Ariae</td>
<td>Gyrowetz, Adalbert</td>
<td></td>
<td>Manuscript parts</td>
<td>B solo, Kl. Trp in D solo, 2 Cl in C, 2 Cor in D, 2 VI, Vlae, Org.</td>
<td>CZ-Pum: XI A 90</td>
<td>Copy/alternate version of CZ-Pum: XXXVIII A 258.</td>
</tr>
<tr>
<td>Aria in D</td>
<td>Katzer, Ignaz (1785-ca. 1850)</td>
<td></td>
<td>Manuscript parts</td>
<td>B solo, Kl. Trp in D solo, 2 Cl, 2 Cor, 2 VI, Org.</td>
<td>CZ-Pum: XI B 31</td>
<td>Copy/alternate version of CZ-Pum: XXXVIII A 258.</td>
</tr>
</tbody>
</table>
The Keyed Trumpet in Italian Sacred Music

There are far fewer extant Italian sacred pieces with keyed trumpet than there are from either Austria or Bohemia, and, so far, I have only found ten such works from Italy (see Appendix 1-n and 1-p). Unlike the surviving Austro-Bohemian sacred pieces with keyed trumpet, which boast quite a bit of variety, the surviving works from Italy include only medium length choral works—three Glorias and a Dixit—and six sacred arias. Johann Simon Mayr (1763-1845), who is best known today for playing a significant role in the development of Italian Opera seria at the beginning of the nineteenth century and for being Donizetti’s teacher, composed seven of the surviving Italian sacred works with keyed trumpet. All seven employ the keyed trumpet in an obbligato manner, and were most likely written for performance at Bergamo Cathedral, where Mayr served as maestro di cappella from 1802 until his death in 1845. Mayr did not date any of the autograph scores or sets of parts of these works, but given that he does not appear to have begun employing the keyed trumpet before his retirement from the opera stage in 1824, a tentative composition date for these works from between 1824 and 1845 seems reasonable.40

As one might expect, Mayr brought his operatic style to his sacred works with keyed trumpet, which is evidenced by the sheer size of the orchestras that he employs for them, such as the ensemble of his Gloria a 4 con due trombe a chiavi in D (Figure 8.21),41 which dwarfs the much more conservatively sized orchestras generally employed by the Austro-Bohemian sacred composers that I have studied. Mayr’s obbligato keyed trumpet parts are also some of the most


41 Johann Simon Mayr, “Gloria a 4 con due trombe a chiavi in D,” autograph manuscript score and parts, I-BGc, Mayr 116/10b-[note] Inventario: A105360.
well-crafted that I encountered in my research, and, as can be observed from measure 76 to the end of his *Gloria a 4 con due trombe a chiavi in D* (Example 8.1), it is clear that Mayr had a strong grasp of how to write material that avoided the instrument’s weak points while using its strengths to great effect.
Figure 8.21. Johann Simon Mayr, *Gloria a 4 con due trombe a chiavi in D*, p. 1. Autograph manuscript score. I-BGc, Mayr 16/10b-[note] Inventario: A105360.
Example: 8.1. Johann Simon Mayr, *Gloria a 4 con due trombe a chiavi in D*, m.m. 76-end of the first and second *tromba a chiavi* parts. Derived from the work’s autograph manuscript score and parts. I-BGc, Mayr 116/10b-[note] Inventario: A105360.

Mayr’s operatic style can also be observed in the early-romantic *bel canto* melodies that he composed as part of his sacred arias with keyed trumpet, such those found in his *Judicabit in nationibus* for solo bass singer and orchestra (Figure 8.22).\(^{42}\) Mayr’s compositional style

\(^{42}\) Johann Simon Mayr, “Judicabit in nationibus,” autograph manuscript score and parts, I-BGc: Mayr 145.4.
contrasts starkly with that employed by most of his Austro-Bohemian counterparts, who tended
to write in a more late-classical style. Mayr’s *Judicabit in nationibus* is also unique in that it is
the only sacred aria that I am aware of to make use of an obbligato brass quartet of keyed
trumpet, two natural hand-stopped horns, and trombone. Obviously, a clear comparison can be
drawn between this small brass choir and the larger one Neukomm employed in his 1815
*Requiem*, since Mayr’s is essentially a miniature version of that ensemble. However, unlike
Neukomm, Mayr employs his brass ensemble as an integral part of his work, rather than as just
optional ornamentation; a short score that contains the bass soloist and brass quartet’s parts can
be found in Appendix 17.

Figure 8.22. Johann Simon Mayr, *Judicabit in nationibus*, p. 1. Autograph manuscript score. I-
BGc, Mayr 145.4.
The essential nature of the brass quartet in Mayr’s *Judicabit in nationibus* can be observed throughout the work. In the aria’s Largo introduction, Mayr treats the brass quartet as one might the chorus in an operatic scene, juxtaposing their unaccompanied cantabile sections, with the *agitato* interjections of the rest of the orchestra (see Appendix 17). When the bass soloist finally enters, he does so by simply adding his own melody line to the unaccompanied brass quartet’s choral harmony in measure 14. However, this consonant relationship with the brass choir does not last long as the bass breaks away from it in measure 19, before entering into a string of suspensions with the brass quartet in mm. 21 and 22. After this dramatic introduction, the aria proper begins in measure 26 with the brass quartet, later joined by the rest of the orchestra, performing what could easily be mistaken for a march composed for a *banda sul palco* from an early nineteenth-century opera, which presents many of the melodies that the bass sings later in the aria. What follows is, in my opinion, one of the finest and most creative examples of the solo voice being paired with early nineteenth-century chromatic brass instruments.

Throughout this section of the aria, Mayr gives all five soloists a chance to display their virtuosity, while also exploring the plethora of timbral and melodic possibilities that only such a unique-for-its-time group of soloists could provide. Beginning in measure 154, the entire work culminates in an exciting coda that is reminiscent of a closing number of a Rossinian opera, which ends, quite fittingly, with one final triumphant statement of the beginning of the aria’s march tune by the brass quartet and orchestra. In short, the work is a *tour de force* which is exceptional for both its historical and artistic merits, and most certainly deserves to be reintroduced to modern audiences.43

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43 For those interested in performing this work, I have already completed a modern edition of it, which I plan to try to publish in the near future.
While what I have discussed in detail here is a small fraction of the surviving sacred works with keyed trumpet, I hope that it is enough to give readers a taste of what this substantial repertoire has to offer. The fact that the largest part of the keyed trumpet’s surviving repertory is Austro-Bohemian sacred music suggest that the keyed trumpet was a fairly common part of everyday people’s lives in Austria and Bohemia from around 1825 into the 1840s, and perhaps even as late as the 1850s in some places. Unlike operas, balls, and concerts, which required the purchase of a ticket to attend, or were held privately for members of the aristocratic and middle classes, anyone, regardless of financial or class standing, could attend a church service, and thus more people probably heard the keyed trumpet played in churches than any other venue. It is therefore fair to say that the keyed trumpet’s sacred repertory most likely played a far more prominent role than any other part of its repertoire in helping to shape how future composers wrote for chromatic soprano brass instruments, especially since, as we have observed, much of the church music that originally employed the instrument continued to be played on valved brass instruments long after the keyed trumpet had fallen out of use.
CHAPTER 9
RECAPITULATION AND CODA

The journey that I undertook to bring this dissertation to fruition began with a simple question. Was there any other music composed for the keyed trumpet beyond the Haydn and Hummel trumpet concertos? As we saw in this dissertation’s introduction, my survey of the available literature on the subject garnered me the tentative answer of, “Yes, but who knows how much.” Dissatisfied by this answer, but nonetheless intrigued, I began my own search for other surviving works with keyed trumpet, and, if I am being honest, what I most hoped to find was another solo work of a similar caliber to those by Haydn and Hummel. While, as discussed in Chapters 4, 5, and 6, I have catalogued other solo works for keyed trumpet that are excellent pieces in their own right, I do not feel like I ever achieved that original goal. I am, however, not disappointed by this in the slightest, because what I have found instead far exceeds my initial expectations.

At no point at the beginning of my search would I have ever expected to catalog so many surviving works composed for the keyed trumpet, since so much of the available literature on the subject made it seem like the keyed trumpet was rarely employed and that very little music was composed for it. But, after years of scouring online databases, spending nine months living in Austria, and examining and photographing what seems to have been over a million manuscript pages of music, I have assembled a catalog that documents no fewer than 720 works with keyed trumpet, 676 of which survive to modern day (see Appendix 1).

I am still confounded as to why such a large body of music has gone essentially unnoticed for so long. One would think that after Dahlqvist published his groundbreaking thesis in 1967, someone would have attempted a search of a similar scale to mine, but that simply was
not case. I cannot really explain why this is, expect to say that it appears to have been simply that I had both the time and resources necessary to undertake such a large-scale investigation. After all, most of the people who would be most interested in early nineteenth-century chromatic soprano brass music are professional musicians, who are busy doing what they do best, performing and teaching students. I was also in right time and place to take advantage of the tools of the digital age—electronic communication technology, online databases, and the like—which have allowed me far greater access to the surviving sources of keyed trumpet music than scholars of the past.

As I stated in my introduction, I strongly believe that the mere existence of this newly rediscovered body of music should motivate performers and scholars to reexamine their currently held beliefs and attitudes toward the instrument and its music, and that a closer investigation of it can help them to better answer the questions of how, where, when, and by whom the keyed trumpet was employed. It is my hope that the discussion of this literature that I have presented here has helped to better answer these questions, and perhaps even a few others that scholars had not yet thought to ask. In bringing this dissertation to a close, I would like to reemphasize a few of what I feel to be the most important conclusions that I have reached while studying this literature.

First and foremost, and I think this point cannot be overstated, this rediscovered body of works clearly answers my initial question with a resounding yes. Yes, there was far more music composed for the keyed trumpet than anyone, myself included, ever thought possible. Furthermore, the existence of this body of music strongly suggests that, while the keyed trumpet never achieved universal acceptance akin to that currently enjoyed by the modern valved trumpet, it was much more commonly and widely employed than previously thought. The keyed
trumpet was most popular in Austria, Bohemia, and Italy. Why the keyed trumpet was employed most prominently in these countries than elsewhere was most likely due to its first major player being Viennese, and that, as discussed in Chapters 4 and 5, the instrument only began to be more widely used outside of Vienna once it was adopted into Austro-Bohemian military bands during the early 1820s. These bands then introduced the instrument to the rest of Austria and Bohemia, and eventually brought it to Italy, which was under Austrian occupation at the time, and it was quickly adopted by Italian opera composers and trumpeters. In other words, the keyed trumpet appears to have been more commonly used wherever Austrian political power, and by extension Austrian culture, was most prominently felt during the keyed trumpet’s period of use.

This body of music and the surviving treatises for the instrument also suggest that a relatively large population of keyed trumpeters existed in these countries, and that the instrument was actively and systematically being taught there. As discussed in Chapters 4 and 5, while some keyed trumpeters may have been self-taught, it appears that the majority of keyed trumpet players in Austria and Bohemia were military-trained musicians, and that most Italian keyed trumpeters were professional opera musicians who either taught or studied at Italian schools of music. There is also, as discussed in Chapters 6 and 7, evidence of the keyed trumpet being taught for a brief time at the Prague Conservatory, and of there being a small but notable number of highly skilled keyed trumpeters who played in the dance orchestras of Lanner and Strauss Sr. in Vienna.

This body of works shows that the instrument was used in a variety of settings, including in solo pieces, chamber music, military music, Italian opera, orchestral dance music, and sacred music. It also reveals that while most of the persons who wrote for the keyed trumpet are not well known today, several of them are, including composers like Haydn, Lanner, Strauss Sr.,
Rossini, Donizetti, Bellini, and Weber. These composers were by no means individuals on the fringes of musical culture, but rather composers who were on the cutting edge of musical developments and whose works were highly influential during their lifetimes. That they saw fit to employ the keyed trumpet in their music, speaks to their confidence in its artistic merits, and firmly puts to rest the notion that most of the highly talented composers of the early nineteenth century either did not care for the keyed trumpet or treated it only as an experimental novelty.

The surviving keyed trumpet parts collectively point to a generally understood manner in which to compose for the keyed trumpet. The vast majority of these parts employ a relatively limited tessitura that sits between written $g$ and $c''$, which avoids the instrument’s more difficult upper register, and most are composed in written keys with no more than one or two flats or sharps, which avoids the timbral and intonation issues that arise with extensive use of the instrument’s keys. That the vast majority of composers who wrote for the keyed trumpet kept these limitations in mind suggests that the instrument was widely and commonly employed enough for them to acquire an understanding of its idiosyncrasies. The presence of this standardized method of composition also seems to suggest that the vast majority of keyed trumpet players were not virtuosi, like Weidinger or Joseph Khayll.

While the questions of where, how, and by whom the keyed trumpet was employed are fairly solidly answered by the surviving body of works composed for the keyed trumpet, the question of when the instrument fell out of use is harder to divine. As I have discussed at various points in this dissertation, the keyed trumpet was not abandoned at the same point in time or at the same rate in all cases. As discussed in Ch. 6, at the Prague Conservatory, the instrument was abandoned in 1826, while in other cases, such as in Italian opera orchestras, it may have been employed as late as the 1850s. Further complicating the matter is the fact that the keyed trumpet
was sometimes used alongside valved brass instruments, such as in the Tyrolean band pieces discussed in Ch. 4 that date from the 1840s. All this being said, it is most likely that the keyed trumpet well and truly fell out of use sometime in the 1850s, since by that time no new keyed trumpets were being manufactured,¹ and there do not appear to be any firmly datable premieres of keyed trumpet music from after that point.

Why the keyed trumpet held on longer in some places than others is unclear. Given the advantages that valved soprano brass instruments had over the keyed trumpet, one would think that players and composers would have quickly abandoned the keyed trumpet for them, but this does not appear to have been the case everywhere. While I cannot offer a definitive answer to this conundrum, I have a few theories that might help explain it. First, I think the reason that the keyed trumpet held on so long in some places is because the trumpet players who were working there either could not or were unwilling to learn the new valved system once they had already learned how to play the keyed trumpet. In other words, I think that some trumpeters simply decided to stick with the keyed trumpet, because it still allowed them to play the music they were required to perform, and learning a new instruments would have required too much effort. This certainly appears to have been the case with the Tirolean bands discussed in Ch. 4, as it is most likely that their members who played the keyed trumpet were of the older generation that were close to retirement, while those that played the valved trumpet and flügelhorn were younger—hence the concurrent use of both keyed and brass instruments in those ensembles.

Second, I think the prolonged use of the keyed trumpet in some places may have come down to the cost of instruments. As can be seen from an advertisement that list the instruments

for sale by the watchmaker Paul Fatka in Innsbruck around 1840 (Figure 9.1), a *Maschin Trompete in G mit Bögen* (valved trumpet in G with crooks) cost twenty-five florins, while a *Klappen Trompete in G mit Bögen* (keyed trumpet in G with crooks) cost only eight. While this is but one example, it is clear that, at least in Innsbruck, valved trumpets cost around three times as much as their keyed counterparts, which might explain why bandmasters and trumpeters decided to continue using the keyed trumpet over the valved trumpet. Why pay more for a fancy new valved instrument, when the cheaper one with keys will get the job done? It must also be pointed out that the earliest valve systems were not nearly as reliable as their modern incarnations, and there is the distinct possibility that some players felt that the old keyed system was a bit more dependable.³

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² *Preiscourant Musikinstrumente beim Uhrmacher Paul Fatka, Innsbruck,* printed advertisement, A-Imf, FB/51452. My thanks to Andreas Holzmann for introducing me to this source.

³ This is a notion introduced to me through my discussions with Friedemann Immer and Ralph Dudgeon, both of whom have a lifetime’s worth of experience playing both keyed and early valved instruments.
Figure 9.1. Preiscourant Musikinstrumente beim Uhrmacher Paul Fatka, Innsbruck, p. 1. Printed advertisement. Copyright © Tiroler Landesmuseen, FB/51452.
One final conclusion bears reiterating here, which is that much of the music composed for the keyed trumpet continued to be performed even after the instrument itself fell out of use. This is evidenced by the three solo pieces for keyed trumpet that were later arranged for the early valved trumpet, valved trombone, and flügelhorn for use at the Prague Conservatory by Joseph Kail that were discussed in Ch. 7, and the numerous sources of sacred music with keyed trumpet that later had substitute parts for early valved trumpet and flügelhorn added to them (see Appendix 1-m through 1-p). Also, as discussed in Ch. 8, several of these sacred works with valved brass substitute parts include lists of dates and occasions on which they were performed, and these lists show that several of them continued to be performed until as late as the beginning of the twentieth century. Clearly this evidence proves that the keyed trumpet’s music did not die immediately with the use of the instrument, but rather lived on for a significant time afterwards as part of the repertory of the valved brass instruments that eventually replaced it. This most likely also meant that the keyed trumpet and its music had a much greater and longer lasting impact than previously thought on the composers who went on to write chromatic soprano brass music in the latter half of the nineteenth century.

There is one question that has been nagging at me ever since I completed my keyed trumpet music search, and one that has probably struck readers of this dissertation as well, “Why do there appear to be no surviving symphonies with keyed trumpet?” To this I can offer no clear answer except that I simply have not found any such works, nor have I found any primary source evidence that might explain why symphonic composers seem to have had no desire to employ the instrument. The conspicuous absence of symphonies with keyed trumpet is made all the more peculiar, given that—as discussed in Chapters 5, 7, and 8—the keyed trumpet was used in opera,
dance, and church orchestras, suggesting that many composers felt that it worked well as a member of the orchestral brass section.

The only theory that I have come up with to help explain this conspicuous absence is that most of the important early-Romantic symphonists appear to have been obsessed with following the lead of Beethoven, who never made use of the instrument in any of his works. The reason as to why Beethoven never employed the keyed trumpet, despite living in Vienna at the same time that Weidinger and his son were actively concertizing, may be because he most likely never heard the instrument played due to his gradually increasing deafness, which may have begun as early as 1796, the same year that the Haydn trumpet concerto was composed.\(^4\) Regardless, given the reverence with which Beethoven was held by early Romantic symphonists, it is not surprising that most decided to follow his example in continuing to employ the natural trumpet in their symphonic works, rather than the newer chromatic soprano brass instruments that were available at the time. I, however, have no solid proof to support this theory.

It is my hope that this dissertation will help to further fuel the already growing interest in learning more about the keyed trumpet and its music and encourage more performers to begin to play the instrument. I believe that part of what has kept more trumpeters from attempting to play the keyed trumpet is its steep learning curve and the lack of beginner-to-intermediate-level pieces available in modern print. While the Haydn and Hummel concertos are undoubtedly two of the most popular and well composed works for the keyed trumpet, they are far too difficult to serve as a newcomers’s first piece on the instrument.

However, as I have discussed at several points in this dissertation, there is a wealth of surviving keyed trumpet pieces, such as the many arias for solo voice with keyed trumpet

obbligato discussed in Ch. 8, that are far more accessible for beginners, while also being excellent pieces that would work well on concert programs. I also think that the small number and lack of variety of keyed trumpet works that are currently available in print has discouraged many players from taking up the instrument. Once again, the Haydn and Hummel trumpet concertos are fantastic pieces, but one cannot justify the cost and effort of buying and learning a new instrument, if you will essentially only use it to perform two or maybe three pieces.

The solution to all these problems seems fairly simple, more keyed trumpet works, especially beginner-friendly ones, need to find their way into print. While Rouček, Immer, and I are already helping to further this goal by producing our own modern editions of previously unknown keyed trumpet works, I hope that this dissertation will serve as a reference for those wanting to do the same, and that in the future the keyed trumpet will be as often played by period performers as the natural trumpet and cornetto are today. But, even if that lofty aim is never achieved, if this dissertation is able to help correct some of long-held misconceptions about the keyed trumpet and motivate musicians and scholars to reevaluate their views regarding the instrument and its music’s place in history, then I will be satisfied.
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**Facsimiles**


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  May 28, 1817, col. 379.
  June 18, 1817, cols. 429-30.
  December 3, 1817, cols. 841-42.
  January 28, 1818, col. 72.
  March 25, 1818, cols. 227.
  November 25, 1818, col. 823.
  July 3, 1819, cols. 795-98.
  January 26, 1820, cols. 56-58.
  March 28, 1820, col. 217.
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APPENDIX 1

CATALOG OF WORKS WITH KEYED TRUMPET

Organization

- I have organized the works found in Appendix 1-a, 1-b, and Appendixes 1-g through 1-k in chronological order of when they were either composed or first performed, since I have found enough dating information to allow me to do so.

- I have organized the works found in Appendixes 1-c through 1-f and Appendixes 1-l through 1-p in alphabetical order by composer’s name, since I have not found enough dating information about these works to allow me to present them in a chronological fashion.

Throughout Appendix 1

- A number preceding an instrument abbreviation, indicates the number of parts.
  - For example, “2 Kl Trp in D,” means that a piece has a first Klappen Trompete in D part and a second Klappen Trompete in D part.

- It is sometimes necessary to abbreviate individual instrumental parts separately.
  - For example, “Kl Trp 1” indicates the first Klappen Trompete part of a piece, and “Kl Trp 2” indicates the second Klappen Trompete part of a piece.

- If a wind part is required to change keys or crookings over the course of a piece, I have placed all those keys in parentheses.
  - For example, “Cor 1 (in E, C, and E-flat)” means that the first horn part of a work is required to switch between being crooked in E, C, and E-flat.

- If the abbreviations Kl or Ch are placed within parentheses in front of or after the abbreviation Trp or Trmb, this signifies that though a particular chromatic trumpet part is not marked as a being for keyed trumpet in a work’s source, I believe it was most likely intended for keyed trumpet. I also explain my rational for believing so in the work’s Comments section.
  - For example, “(Kl) Trp in D” means that a piece’s source contains a chromatic trumpet part in D that is not marked as a being for keyed trumpet, but for reasons explained in the work’s Comments section, I believe that part to have most likely been for Klappen Trompete in D.

- In order to differentiate between natural brass parts and chromatic brass parts that are not marked as having keys or valves, I have placed the abbreviation “Chrm” in parentheses in front of any brass part that is chromatic but not marked as such.
For example, “(Chrm) Post in F” means that while a given posthorn in F part is not marked as being for keyed or valved posthorn, it is for some type of fully chromatic posthorn, rather than being a part for natural posthorn in F.

- Whenever a part appears in square brackets with the abbreviation “sub” in front of it following another part, this signifies that the part in square brackets is a substitute part for the part that it immediately follows.
  - For example, “Kl Trp in D [sub Flg in A]” means that a source contains a Klappen Trompete in D part, as well as a Flügelhorn in A part that was intended to substitute for the original Klappen Trompete in D part.

- Some parts are indicated by their composer or copyist as being playable on one or another instrument, and in those cases I have given the alternate instrument in square brackets following the word “or.”
  - For example, “2 Trmb Ch in E-flat obb [or 2 Cor Angl obb]” means that a work’s two obbligato Tromba a Chiavi in E-flat parts could also be played on two obbligato English horns instead.

- I have given the voice types found in any works with choir in parentheses following the word “Choir.”
  - For instance, “Choir (SATB)” means that a work employs a choir with a soprano, alto, tenor, and bass parts.

- I also occasionally put small notes into parentheses or square brackets following the abbreviation of a part that requires further explanation.
  - For example, 2 Trp (in C and D) [Trp 1 is marked Post in G in No. IV], means that a piece has two trumpet parts that switch between being crooked in C and D, and that the first trumpet part is marked as Posthorn in G in that piece’s fourth number.

**Appendix 1-j through 1-l**

- Since Joseph Lanner, Johann Strauss Sr., and their contemporaries often required their orchestra members to switch between playing various instruments in their works for dance orchestra, in Appendix 1-j through 1-l, I have indicated which extra instruments a particular player is required to switch to in square brackets following the word “also.”
  - For example, “Trp (in E, F, and G) [also Kl Trp in D]” signifies that a piece has a trumpet part that requires the player to switch between playing natural trumpet crooked in E, F and G, and Klappen Trompete in D at various points throughout its run time.
### Appendix 1-a: Weidinger Repertoire

Please see Ch. 1 and Ch. 2 for citation information.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Date Composed</th>
<th>Date/Location Performed</th>
<th>Surviving Source Shelf No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto in E-flat for Clarino Solo (Hob.VIIe:1)</td>
<td>Haydn, Joseph (1732-1809)</td>
<td>1796</td>
<td>Mar 28, 1800: Imperial Royal National Court Theatre, Vienna; Mar 5, 1802: Lenten season concert for Maria Theresa at the Imperial Court, Vienna; [Possibly performed December 1802: Leipzig, and Mar 10, 1803: Grand miscellaneous benefic concert at the King's Theatre, London]; Jan 10, 1813: Imperial court, Vienna.</td>
<td>A-Wgm: A 153 (autograph score); B-Bc: 16926, RISM No.: 702.000.017 (manuscript score)</td>
</tr>
<tr>
<td>Sonata a Sette per Il Clarino, Violoncello, Tromba E Coro</td>
<td>Wergl, Joseph (1766-1846)</td>
<td>1799</td>
<td>?</td>
<td>A-Wn: Cod. 751-1831 (manuscript score); Mus.Hs.11393 (manuscript parts)</td>
</tr>
<tr>
<td>Aria für Solostimme und Klappen Trompete di Obbligato</td>
<td>Seifmann, Franz Xaver (1786-1803)</td>
<td>Mar 28, 1800: Imperial Royal National Court Theatre, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Sextet für Organsirte Trompete, Trompete, Pauken, 2 Klarinetten und Fagott</td>
<td>Kauer, Ferdinand (1771-1831)</td>
<td>Mar 28, 1800: Imperial Royal National Court Theatre, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Quartet für Pianoforte, Violoncello und Klappen Trompete</td>
<td>Hummel, Johann Nepomuk (1778-1837)</td>
<td>1802: Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Trio für Pianoforte, Violin und Klappen Trompete</td>
<td>Hummel, Johann Nepomuk</td>
<td>Dec 1802: Leipzig.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Concerto a Tromba principale in E</td>
<td>Hummel, Johann Nepomuk</td>
<td>Dec 8, 1803</td>
<td>Jan 1, 1804: Table music at the Hapsburg Court, Vienna; Feb 8, 1815 (lost the Rondo): Table music at the Hapsburg Court, Vienna; Most likely also performed on May 4, 1817 at noon: kleiner Redoutensaal, Vienna.</td>
<td>GB-Lbl: ADD MS 32222 (autograph score); D-Mbs: 2 Mus.pr.551a (printed score); A-Wn: Mus.Hs.15750.Mus (manuscript copy of printed score); D-Mbs: 2 Mus.pr.551a (printed score)</td>
</tr>
<tr>
<td>Polonaise in A</td>
<td>Cartellieri, Antonio Cosimo (1772-1807)</td>
<td>During or before 1807</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Konzert für Klappenwaldhorn</td>
<td>?</td>
<td>Nov 28, 1813 at noon: kleiner Redoutensaal, Vienna (Performed by Joseph Weidinger)</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Vor-und-Zwischenspiele debst einem Frauentrauermarsch: für die Weidingerische Inventionstrompete, 4 Hörner und 3 Posaunen zu dem Vocal-Requiem</td>
<td>Neukomm, Sigismund von (1778-1858)</td>
<td>Printed score (Leipzig, C.F.Peter, 1815)</td>
<td>Jan 21, 1815: Congress of Vienna in St. Stephen's Cathedral, Vienna.</td>
<td>A-Wn: Mus.Hs.15750.Mus (manuscript copy of printed score); D-Mbs: 2 Mus.pr.551a (printed score)</td>
</tr>
<tr>
<td>Konzert für Klappentrumpete solo</td>
<td>Neukomm, Sigismund von</td>
<td>Before Dec 16, 1816</td>
<td>A movement from this work, an Adagio, may have been performed on April 1, 1817: Beneit concert at the Josephshäupter Theater, Vienna.</td>
<td>Lost</td>
</tr>
<tr>
<td>Adagio und Rondeau für Klappenwaldhorn</td>
<td>Roser, Franz de Paula (1779-1850)</td>
<td>Mar 30, 1817 at noon: kleiner Redoutensaal, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Andante und Polonaise: für Klappentrompete und Klappenwaldhorn</td>
<td>Roser, Franz de Paula</td>
<td>Mar 30, 1817: Josephshäupter Theater, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Polonaise aus der Oper &quot;Tannhäuser&quot;: für Pianoforte, Klappenwaldhorn und Klappentrumpete</td>
<td>Roser, Franz de Paula</td>
<td>May 4, 1817 at noon: kleiner Redoutensaal, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Crescendo-und-Decrescendo-March: für 2 Klappentrompeten, 2 Klappenwaldhoren und 2 Timpani</td>
<td>Roser, Franz de Paula</td>
<td>May 4, 1817 at noon: kleiner Redoutensaal, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Duo für Waldhorn und Trompete</td>
<td>Weidinger, Anton (1766-1852)</td>
<td>Feb 12, 1820 at 10:00: as part of Emperor Franz I's birthday celebration held in the Zeremonie Saal, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Variationen für die Klappentrumpete</td>
<td>Weigl, Joseph (1787-1845)</td>
<td>May 10, 1829 at noon: kleiner Redoutensaal, Vienna.</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Arienz mit Chor mit begleitung der Klappentrumpete und fünf Pauken</td>
<td>Weigl, Joseph</td>
<td>May 10, 1829 at noon: kleiner Redoutensaal, Vienna</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Arie in C moll mit Klappentrumpete solo</td>
<td>Weidinger, Anton</td>
<td>May 10, 1829 at noon: kleiner Redoutensaal, Vienna (Joseph Weidinger most likely played one of the keyed trumpet parts, and Ferdinand Weidinger the timpani part).</td>
<td>Lost</td>
<td></td>
</tr>
<tr>
<td>Start graduale Harmonie Stücke: für Kl Trp in D solo, 2 CL Cor, und 2 Fag.</td>
<td>Hummel, Johann Nepomuk</td>
<td>Dec 1829: Leipzig.</td>
<td>Lost</td>
<td></td>
</tr>
</tbody>
</table>

*Note: Dates and locations of performances are approximate and may not be exact.*
## Appendix 1-b: Other Solo Works with Orchestra

Please see Ch. 3 and Ch. 5 for citation information.

<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Composer</th>
<th>Date</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Potpourri für Trompete mit Orchesterbegleitung</td>
<td>Khayll, Anton (1787–1837)/Orchestrated by Pechatscheck</td>
<td>Feb 12, 1816</td>
<td>Full</td>
<td></td>
<td></td>
<td>First performed by Anton Khayll: Feb 12, 1816. This is most likely the same work as the Concerto for Three Hornets Trumpets that the Khayll brothers unsuccessfully petitioned to play at the Hapsburg court on Dec 28, 1816 and Jan 9, 1817.</td>
</tr>
<tr>
<td>Variationen für Flöte, Oboe, und Klappentrompete</td>
<td>Weiss, Franz</td>
<td>First performed by the Khayll brothers: Feb 23, 1817</td>
<td>Lost</td>
<td></td>
<td></td>
<td>First performed by Josef Werner: Mar 15, 1818. The manuscript parts’ 2 Trp in D parts are chromatic and were most likely originally intended for Kl Trp given their lowest written notes. This work also survived as two arrangements for early valved trumpet made by Joseph Kail for the Prague Conservatory (CZ-Pnu: II.E.14 and CZ-Pk: H 1142). For more information about these arrangements, please see Ch. 6. Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Adagio und Variationen für die chromatische oder Klappen-Trompete</td>
<td>Braun, C.A.P.</td>
<td>Composed by 1826</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Adagio und Wartung pour le Cor et la Trompette</td>
<td>Höffner, Josef</td>
<td>Composed by 1826</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Lost. For more information about these arrangements, please see Ch. 6. Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Divertimento per la Tromba con Chiavi in Re</td>
<td>Träpelitz</td>
<td>March 4, 1828/Manuscript score</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Adagio für die Klappentrompete</td>
<td>Hofner</td>
<td>Composed by 1826</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Divertimento per tromba della chiavi</td>
<td>Verdù, Giacoppe (1813–1901)</td>
<td>Performed: Feb 4, 1838 for the Filarmonica di Bari</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Lost. For more information about these arrangements, please see Ch. 6. Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Divertimento per Tromba della chiavi</td>
<td>Verdù, Giacoppe (1813–1901)</td>
<td>Performed: Feb 4, 1838 for the Filarmonica di Bari</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Lost. For more information about these arrangements, please see Ch. 6. Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Adagio</td>
<td>Verdù, Giacoppe</td>
<td>Composed by 1839</td>
<td>Printed parts (Prague: Marco Berra, ca. 1833)</td>
<td>Lost</td>
<td></td>
<td>Lost. For more information about these arrangements, please see Ch. 6. Information from Rouček, &quot;Chronologie der Tonkultur des Huldbrunner Musikvereins&quot; 178.</td>
</tr>
<tr>
<td>Odeballade für die Trompete, Zu &quot;Die adlige Komödie&quot;</td>
<td>Müller, Adolph (1801–1886)</td>
<td>Manuscript score</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Though this work appears to be a horn sonata, it could have been performed on Kl Trp.</td>
</tr>
<tr>
<td>Concerto in E-flat No. 1</td>
<td>Vogel</td>
<td>Manuscript parts</td>
<td>Lost</td>
<td></td>
<td></td>
<td>Though this work appears to be a horn sonata, it could have been performed on Kl Trp.</td>
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## Appendix 1-c: Harmoniemusik

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Dated</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Drittelender für 9-stimmige Harmonie</td>
<td>Anon.</td>
<td></td>
<td>Manuscript parts</td>
<td>C3 in D, 2 C3 in C, Fag., Contra Fag, 2 Cor in D, K1 Trp in D</td>
<td>A-Wn: MBlc 138/16</td>
<td></td>
</tr>
<tr>
<td>Arioso Fernando e Barba</td>
<td>Anon.</td>
<td>1644</td>
<td>Manuscript parts</td>
<td>K1 Trp in E-flat solo, Fl, Ob, 2 C3 in E-flat, C3 in B-flat, Fag., 2 Cor in E-flat, Trp in E-flat, Basso.</td>
<td>CZ-Bm: A.35.161</td>
<td>Though the Trp solo part is not marked Kl, it was most likely originally intended for K1 Trp.</td>
</tr>
<tr>
<td>Divertimento für 11 Stimmige Harmonie (Zw. Andante Maestoso and Allegro Moderato)</td>
<td>Anon.</td>
<td>1827</td>
<td>Manuscript parts</td>
<td>Ob solo, K1 Trp solo in D, Ob, 2 C3 in A, 2 Fag., Contra Fag., 2 Cor in E-flat, Trp in D.</td>
<td>CZ-Bm: A.37.322</td>
<td>Might be a copy of Friedrich Starke’s Zweites Concertino für Klappentrompete mit Harmonie, which was published around 1825, but is now lost. Information from Gillaspie, Stoneham, and Clark, The Wind Ensemble Catalog, 336.</td>
</tr>
<tr>
<td>Wachel Polka</td>
<td>Anon.</td>
<td></td>
<td>Manuscript parts</td>
<td>F, Ob, C3 in D, C3 in A, 2 Fag., Contra Fag., Cor. G, 2 (Kl) Trp in D.</td>
<td>CZ-Bm: A.35.269</td>
<td>Though not marked as Kl, the piece’s chromatic Trp parts were most likely originally intended for Kl Trp, since both parts appear to have been idiomatically composed for Kl Trp.</td>
</tr>
<tr>
<td>Sonatina auf der Oper Norma</td>
<td>Bellini, Vincenzo</td>
<td>Feb 23, 1835</td>
<td>Manuscript parts</td>
<td>C3 in D, 2 C3 in C, Fag., Contra Fag., 2 Cor in E-flat, 2 K1 Trp in D, B-Tib.</td>
<td>CZ-Bm: A.35.135</td>
<td>While the piece’s chromatic Trp parts are not marked Kl, given the source’s date, those parts were most likely originally intended for K1 Trp.</td>
</tr>
<tr>
<td>9-stimmige Harmonie (mit obligate Klappentrompete)</td>
<td>Harmann</td>
<td>1828</td>
<td>Published (Frankfurt: Fascher)</td>
<td>?</td>
<td>Lost</td>
<td>Information from Roselck, &quot;Chromatizeae zur oder Gebilde hoflich Nahrung,&quot; 145. Most likely composed for performance at the Prague Conservatory before its adoption of the early valved trumpet in 1826, when Josef Kail was hired as its first professor of valved trumpet. Some information from Roselck, &quot;Chromatizeae zur oder Gebilde hoflich Nahrung,&quot; 147.</td>
</tr>
<tr>
<td>Adagio und B Variationen</td>
<td>Hofter, Josef (sic., Hoffner, Joseph)</td>
<td>Before 1826</td>
<td>Manuscript parts</td>
<td>K1 Trp in E-flat, C3 in E-flat, 2 C3 in B-flat, 2 Flag., 2 Cor in E-flat.</td>
<td>CZ-Pamej: X.D. 169</td>
<td>Information from Gillaspie, Stoneham, and Clark, The Wind Ensemble Catalog, 179. Most likely composed for performance at the Prague Conservatory before its adoption of the early valved trumpet in 1826, when Josef Kail was hired as its first professor of valved trumpet. Some information from Roselck, &quot;Chromatizeae zur oder Gebilde hoflich Nahrung,&quot; 147.</td>
</tr>
<tr>
<td>2 Trauer Marsche</td>
<td>Mrvkvicka, Joseph</td>
<td></td>
<td>Manuscript parts</td>
<td>C3 in B-flat, 2 Fag., 2 Cor in E-flat, (K1) Trp in E-flat [sub Flag. in B-flat], Ob, 2 C3 in E-flat, Flag., 2 K1 Trp in E-flat, Trp in Low B-flat.</td>
<td>CZ-Pamej: XI.B.53a</td>
<td>Information from Gillaspie, Stoneham, and Clark, The Wind Ensemble Catalog, 193. Part of a collection of works for Harmonie with K1 Trp. Title page states that the pieces in this collection were composed for and dedicated to &quot;Herrn Herrn Vizenz von Neuling.&quot; Information from Gillaspie, Stoneham, and Clark, The Wind Ensemble Catalog, 193.</td>
</tr>
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### Appendix 1-c: Harmoniemusik, cont.

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<tr>
<th>Title</th>
<th>Composer</th>
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<th>Medium/Location</th>
<th>Manuscript Details</th>
<th>Notes</th>
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<tr>
<td><em>Adagio und Rondo für acht stimmige Harmonie</em></td>
<td>Payer, Hieronymous</td>
<td>Vienna: Aug 8, 1821</td>
<td>Manuscript score</td>
<td>Kl Trp in D solo, 2 Cl in D, Cl in A, Fag, Contra Fag, 2 Cor in D.</td>
<td>A-Wm: Mus Hs.28.349</td>
</tr>
<tr>
<td><em>8 Walzer samt Coda für acht stimmige Harmonie</em></td>
<td>Payer, Hieronymous</td>
<td>Vienna: Aug 8, 1821</td>
<td>Manuscript score</td>
<td>Ctm G, 2 Cl in D, Fag, Contra Fag, 2 Cor in D [No.7 and Coda: switches to Trp in D and Trp in High G], Trp in D [No.7 and Coda: switches to Kl Trp in D].</td>
<td>A-Wm: Mus Hs.28.349</td>
</tr>
<tr>
<td><em>Harmoniae et Aufzug</em></td>
<td>Spichal, Johann</td>
<td>1830</td>
<td>Manuscript parts</td>
<td>Ctm F, 2 Cl, 2 Ob, 2 Fag, 2 Cor, 2 Trp, Kl Trp, Timp.</td>
<td>CZ-Pam: XLIIHC 375; RISM No.: 550.267.072 Only the Fag part survives.</td>
</tr>
<tr>
<td><em>3 Aufzüge in D oder C für ganze Harmonie</em></td>
<td>Steinmarcher, Anton</td>
<td>Mar 10, 1844</td>
<td>Manuscript parts</td>
<td>2 Cl in D, 2 Cor in D or C, 2 Kl Trp in D or C, 2 Trp in D or C, Trp in A, Timp.</td>
<td>CZ-Bpm A.11.671 Information from Gillaspie, Stoneham, and Clark, <em>The Wind Ensemble Catalog</em>, 338.</td>
</tr>
<tr>
<td><em>Vive la danse! (Walz, op. 47) für die Harmonie</em></td>
<td>Strauss Sr., Johann (comp)</td>
<td>ca. 1831</td>
<td>Manuscript score</td>
<td>2 Ob, C in E-flat, Cl in B-flat, 2 Fag, Contra Fag, Kl Trp in E-flat, Trp in A-flat.</td>
<td>A-Wse: MHi 131/40.</td>
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### Appendix 1-d: Chamber Works

<table>
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<th>Title</th>
<th>Composer</th>
<th>Dated</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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<tr>
<td>Quartett with Keyed Trumpet in C (12 Short Mvts)</td>
<td>Kunerth, Johann Leopold</td>
<td>Manuscript parts</td>
<td>Fl, Kl Trp in C, Vla, Guitar.</td>
<td>CZ-Pnm: II.F.56</td>
<td>The Guitar part of Mvts 11 and 12 is missing, and the Fl part of Mvt 10 is as well. Information from Rouček, &quot;Chromatizace Žerových Hudobnich Nástrojů,&quot; 165.</td>
<td></td>
</tr>
<tr>
<td>Quartett with Keyed Trumpet in D (14 Short Mvts)</td>
<td>Kunerth, Johann Leopold</td>
<td>Manuscript parts</td>
<td>Fl, Kl Trp in D, Vla, Guitar.</td>
<td>CZ-Pnm: II.F.56</td>
<td>Information from Rouček, &quot;Chromatizace Žerových Hudobnich Nástrojů,&quot; 166.</td>
<td></td>
</tr>
<tr>
<td>Das Leben ein Tanz, oder Der Tanz ein Leben! Walzer, op. 49</td>
<td>Strauss Sr., Johann (comp)/Anon. (arr)</td>
<td>Manuscript parts</td>
<td>Cl in D, Cor (in Low A and D) [also Trp in Low A], Trp in Low A [also (Kl) Trp in D solo], 2 Vl, Basso.</td>
<td>A-Wst: 17168</td>
<td>Even though the Trp solo part in Nos. 2 and 3 are not marked as Kl in this arrangement, those sections from the original work for dance orchestra are marked Kl Trp, and since this arrangement's Trp part is essentially the same as the original, these sections were most likely intended for Kl Trp.</td>
<td></td>
</tr>
<tr>
<td>Piece Title</td>
<td>Composers</td>
<td>Manuscript Source</td>
<td>Details</td>
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<td>-----------------------------------------------</td>
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</tr>
<tr>
<td>Andantino Allegretto Anon.</td>
<td></td>
<td></td>
<td>2 Cl in E-flat, Cl in B-flat, Cl in A-flat, 2 Cor in E-flat, Cor in B-flat, 2 (Kl) Trp in E-flat, Trp in A-flat, T Trb.</td>
<td></td>
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<tr>
<td>Marsch. Des Alpensängers Freude.</td>
<td></td>
<td></td>
<td>Picc in D-flat, 4 Cl in E-flat, 2 Cl in B-flat, Fag, 2 Cor in E-flat, 2 Kl Trp in E-flat, Trp in Low A-flat, Trb, B Trb, B Drm.</td>
<td></td>
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<tr>
<td>Todten-Marsch in C Anon.</td>
<td></td>
<td></td>
<td>2 Fl, 2 Cl in C, Fag, Contra Fag, 2 Cor in C, Kl Trp in C, Bomb.</td>
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<tr>
<td>Adagio in E-flat Anon.</td>
<td></td>
<td></td>
<td>Fl in E-flat, Cl in F, 2 Cl in B-flat, Fag, 2 Cor in E-flat, Kl Trp in E-flat, Trb.</td>
<td></td>
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</tr>
<tr>
<td>Originale Toccchi Guerra O sia Ordinance Che devono sapere suonare tutte le Bande Di S.R.M. Il Re delle Due Sicilie (10 Mvts)</td>
<td></td>
<td></td>
<td>Picc, Quart-Fl, 2 Cl in B-flat, 2 Fag, 4 Cor in E-flat, 2 Kl Trp in E-flat, Kl Trp in A-flat, Trp in C, Trp in B-flat, 3 Trb, Basso, Sn Drm, B Drm.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2 Trauermarsche</td>
<td></td>
<td></td>
<td>Fl in E-flat, 2 Cl in B-flat, 2 Fag, 2 Cor in E-flat, 2 Kl Trp in E-flat, 2 Trp in E-flat, Trb.</td>
<td></td>
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<tr>
<td>Marsch</td>
<td></td>
<td></td>
<td>Fl, Cl in D, Cl in A, 2 Cor in E-flat, 2 Cor in B-flat, 2 Kl Trp in E-flat, Masch Trp in High A-flat, Trp in B-flat, 2 Trb, Serp, Sn Drm, B Drm.</td>
<td></td>
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<tr>
<td>Marches in F Anon. (comp)/Pircher, Josef (cop)</td>
<td></td>
<td></td>
<td>Cl in F, 2 Cl in C, Fag, 2 Cor in F, 2 Cor in C, Kl Trp in F, Kl Trp in C, Trb, B Drm.</td>
<td></td>
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<tr>
<td>7 Aufzuge in C oder D Anon.</td>
<td></td>
<td></td>
<td>Picc, Fl, 2 Cl (in C and B-flat), 2 Fag, 2 Cor, Kl Trp, 3 Trp, B Trb, Timp.</td>
<td></td>
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<tr>
<td>Terzetto Nell Opera Beatrice Tenda</td>
<td>Bellini, Vincenzo (comp)/Micheli, Paul (arr)</td>
<td></td>
<td>Picc in D-flat, Fl in D-flat, Cl in E-flat, Cl in A-flat, Cl obb in B-flat, 2 Cl in B-flat, 2 Fag, Contra Fag, 2 Cor in E-flat, 2 Cor in B-flat, 3 Post in E-flat, 2 Flg in B-flat, 2 Kl Trp in E-flat, Masch Trp in High A-flat, Trp in B-flat, 2 Trb, Serp, Sn Drm, B Drm.</td>
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<tr>
<td>Cavatina/:ma la sola ohime son io:/ nell opera Beatrice di Tenda</td>
<td></td>
<td></td>
<td>Fl in E-flat, 2 Cl in B-flat, 2 Fag, 2 Cor in E-flat, 2 Cor in B-flat, 2 Kl Trp in E-flat, 2 Trp in E-flat, Trb.</td>
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<tr>
<td>Work Title</td>
<td>Composer</td>
<td>Arranger</td>
<td>Date</td>
<td>Source</td>
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<tr>
<td>Vorspiel</td>
<td>Bläickner, Johann</td>
<td></td>
<td></td>
<td></td>
<td>picc in E-flat, 4 cl in E-flat, cl in A-flat, 3 fag, contra fag, 2 cor in E-flat, cor in B-flat, cor in A-flat, 2 kl trp in E-flat, 2 trp in E-flat, trp in D-flat, trp in C, trp in B</td>
<td></td>
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<tr>
<td>March for Standschützen-Division Innsbruck</td>
<td>Krommer, Franz</td>
<td></td>
<td></td>
<td></td>
<td>picc in E-flat, 4 cl in E-flat, cl in A-flat, 2 cor in E-flat, cor 1 in B-flat [cor in F], cor 2 in B-flat, trp in high B-flat, trp in F, 2 kl trp in E-flat, 2 trp in E-flat, trp in D</td>
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<tr>
<td>Ländler</td>
<td>Sabastiani, Jos.</td>
<td></td>
<td></td>
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<td>picc in E-flat, 3 cl in E-flat, 2 cl in B-flat, cl in A-flat, 2 cor in E-flat, 2 cor in A-flat, flg in B-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
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<tr>
<td>Marcia aus dem Ballett</td>
<td>Lanner, Joseph</td>
<td></td>
<td></td>
<td></td>
<td>2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in A-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
<td></td>
</tr>
<tr>
<td>Parthia a Herrn Kromer für Türkische Musik (3 Mvts: March, Minuetto, and Allegro Finale)</td>
<td>Krommer, Franz</td>
<td>Baptista</td>
<td>1778-1844</td>
<td>manuscript</td>
<td>picc, cl (in G and F), 4 cl in D, 3 fag, contra fag, 2 cor (in D and E), cor in E, cor in A, 2 kl trp in D, trp in E, 2 trp in D, trp in B, trp in A, trp in G, 2 trb, B trb, B drm</td>
<td></td>
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<tr>
<td>Marche triomphale, à l'occasion du sacre de S. M. L'Impératrice d'Autriche pour reine d'Hongrie, op. 24</td>
<td>Krommer, Franz</td>
<td></td>
<td></td>
<td></td>
<td>picc, cl (in G and F), 4 cl in D, 3 fag, contra fag, 2 cor (in D and E), cor in E, cor in A, 2 kl trp in D, trp in E, 2 trp in D, trp in B, trp in A, trp in G, 2 trb, B trb, B drm</td>
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<tr>
<td>Marche de la Reine</td>
<td>Lanner, Joseph</td>
<td></td>
<td></td>
<td></td>
<td>2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in A-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
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<tr>
<td>Marche de la Paix pour l'année 1825</td>
<td>Lanner, Joseph</td>
<td></td>
<td></td>
<td></td>
<td>2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in A-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
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<tr>
<td>Frühlingsmarsch (in E-flat)</td>
<td>Pegger, Michael</td>
<td></td>
<td></td>
<td></td>
<td>picc, 2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in B-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
<td></td>
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<tr>
<td>Marsch No. 8 (in E-flat)</td>
<td>Pircher, Josef</td>
<td></td>
<td></td>
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<td>picc, 3 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in A-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
<td></td>
</tr>
<tr>
<td>Cavatina per un bochin di porpora Nell' Opera</td>
<td>Sabastiani, Jos.</td>
<td></td>
<td></td>
<td></td>
<td>picc, 2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in B-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
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<tr>
<td>Trauermarsch in C minor</td>
<td>Sabastiani, Jos.</td>
<td></td>
<td></td>
<td></td>
<td>picc, 2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in B-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
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<tr>
<td>Gavotte, Festive Gavotte, No. 11</td>
<td>Sabastiani, Jos.</td>
<td></td>
<td></td>
<td></td>
<td>picc, 2 cl in E-flat, 2 cl in B-flat, cl in A-flat, fag, 2 cor in E-flat, 2 cor in A-flat, flg in B-flat, kl trp in E-flat, 2 masch trp in E-flat, 4 trp in E-flat, masch trb, 2 trb</td>
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### Appendix 1-f: Other Works for Brass Band

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<th>Dated</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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<tr>
<td>Deutsche</td>
<td>Gassner, Johann Georg</td>
<td></td>
<td>Manuscript parts</td>
<td>Kl Trp in D, Timp in D, 2 Timp in C, Timp in Low G.</td>
<td>A-Wn: Mus.Hs.5644 Mus</td>
<td></td>
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<tr>
<td>March (No. 1)</td>
<td>Stormoeder, Gottlieb (1803-1847)</td>
<td>Before 1847</td>
<td>Manuscript score</td>
<td>Kl Timp in D, Timp in D, Timp in G, Timp in A Bass, 2 Cor in D, Timp.</td>
<td>A-Kr: M 8/3d; RISM No.: 601.176.845</td>
<td>Information from Franz Landlinger.</td>
</tr>
<tr>
<td>March (No. 2)</td>
<td>Stromoeder, Gottlieb</td>
<td>Before 1847</td>
<td>Manuscript score</td>
<td>Kl Timp in D, Timp in C, Timp in B Flat, Timp in G Alto, 2 Cor in G, Timp.</td>
<td>A-Kr: M 8/3d; RISM No.: 601.176.845</td>
<td>Information from Franz Landlinger.</td>
</tr>
<tr>
<td>Cavallerie-Marsch (Found in Swoboda’s Instrumentierungslehre Partitur-Setzkunst)</td>
<td>Swoboda, August</td>
<td></td>
<td>Printed score (Vienna: Self published, 1827)</td>
<td>Kl Post in A, 3 Kl Timp in D, Timp in F, Timp in E, Timp in D, Timp in C, 2 Timp in Low A, 2 Cor in D, B Timp in Low D, B Timp in Low G, 2 Timp, B Trb.</td>
<td>A-SSt: RSM-Rara.Lit.448</td>
<td>Though the chromatic Post and chromatic Timp parts are not marked as Kl, Swoboda mentions on p. 14 of his Instrumentierungslehre Partitur-Setzkunst that both Kl Post and Kl Timp were commonly used in Austrian cavalry bands, so these parts where most likely originally intended for these instruments.</td>
</tr>
</tbody>
</table>
### Appendix 1-g: Keyed Trumpet Treatises

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publication Information</th>
<th>Keyed-Trumpet-Related Contents</th>
<th>Library Shelf No./Facsimile Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transunto e breve Metodo per tromba a chiavi</td>
<td>Asioli, Bonifazio (1769-1832)</td>
<td>Milan: Luigi Bertuzzi, ca. 1823</td>
<td>Fingering chart for a 4-keyed trumpet, scale and interval studies, and 9 short etudes. Text in Italian.</td>
<td>I-Vmm: Misc-Mus 1891</td>
</tr>
<tr>
<td>Tutor for the Keyed and Valved Trumpet, with Airs and Duets</td>
<td>Roy, C. Eugène /Edited and translated by Müller</td>
<td>London: Cocks, 1832</td>
<td>A shortened version of Roy's 1824 <em>Méthode de Trompette sans Clef et avec Clefs</em> translated into English with additional comments from Müller.</td>
<td>GB-Lbl: Music h.3878.k</td>
</tr>
<tr>
<td>Method, Studies, and Solo Pieces (in 4 Manuscript Volumes)</td>
<td>Pignieri, Giuseppe</td>
<td>Naples: Unpublished manuscripts, 1825-35</td>
<td>Within the 4 unpublished manuscript volumes that constitute Pignieri's surviving pedagogical writings for keyed trumpet there are: a fingering chart for a 4-keyed trumpet, 34 short exercizes, 96 etudes, an unaccompanied solo theme and variations, and an unaccompanied Waltz with 16 numbers. Text in Italian.</td>
<td>I-Mc: Nose O 37.11, Nose O 37.12, Nose O 37.13, Nose O 37.14</td>
</tr>
<tr>
<td>Metodo per tromba a chiavi ed a macchina</td>
<td>Araldi, Giuseppe</td>
<td>Milan: F. Luca, 1835/Reprinted in Milan: Ricordi, 1844</td>
<td>Fingering chart for a 5-keyed trumpet crooked in (G, F, E, E-flat, and D), scale and interval studies, and 9 etudes. Text in Italian.</td>
<td>I-Mc: A.36 21 9</td>
</tr>
</tbody>
</table>
### Appendix 1-g: Keyed Trumpet Treatises, cont.

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publication Details</th>
<th>Description</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornopean, Bugle Horn, and Key'd Bugle</td>
<td>Henry</td>
<td></td>
<td>and one page of scale and interval exercises derived from Müller’s 1832</td>
<td></td>
</tr>
<tr>
<td>also for the Plain and Key'd Trumpet with</td>
<td>Boston</td>
<td></td>
<td>version of Roy's 1824 <em>Méthode de Trompette sans Cléf et avec Clés</em>. Text in</td>
<td></td>
</tr>
<tr>
<td>scales for the 5 Different Trumpets in D-E</td>
<td></td>
<td></td>
<td>English.</td>
<td></td>
</tr>
<tr>
<td>flat F-G and C; Also a complete set of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exercises for the different Instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and the Infantry calls for Bugle</td>
<td></td>
<td></td>
<td></td>
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</table>
## Appendix 1-h: Non-Treatise Italian Published Music

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publication Info</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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<tbody>
<tr>
<td>12 valzer per tromba a chiavi con accomp. di 2a. tromba (ad lib.)</td>
<td>Araldi, Giuseppe</td>
<td>Milan: Luigi Bertruzzi, 1832</td>
<td>Unaccompanied Tromba a Chiavi Solo or Unaccompanied Duets for Tromba a Chiavi</td>
<td>I-Vnm: RICORDI MISC.MUS.4984 (Tromba I), RICORDI MISC.MUS.4985 (Tromba II)</td>
<td>Composed for and dedicated to Leone Rubini.</td>
</tr>
<tr>
<td>Pezzi scelti di opere moderne ridotti per tromba a chiavi dal professore Gaetano Brizzi: Fascicoli 1-5</td>
<td>Various: Bellini; Rossini; Mereandante (comp)/Brizzi; Geatano (arr)</td>
<td>Milan: Ricordi, 1836</td>
<td>Unaccompanied Tromba a Chiavi Solo in D</td>
<td>I-Mc: A.36.22; I-Vnm: RICORDI MISC.MUS.1896</td>
<td>Among this work's 5 volumes there are 19 different opera excerpts.</td>
</tr>
<tr>
<td>Variazioni brillanti per tromba a chiavi con accompagnamento di pianoforte, op. 13</td>
<td>Scaramella, Giuseppe Alessandro (1807-1876)</td>
<td>Milan: Ricordi, 1845</td>
<td>Tromba a Chiavi Solo in D and Piano Forte</td>
<td>I-Mc: A.36.29.13; I-Vnm: RICORDI MISC.MUS.1325</td>
<td>May be lost</td>
</tr>
<tr>
<td>Dodici terzetti per due trombe a chiave e corno a macchina</td>
<td>Ghedini, Giuseppe</td>
<td>Milan: Giovanni Canti, 1846</td>
<td>Trios for 2 Tromba a Chiavi in E-flat and 1 Corno a Macchina in E-flat</td>
<td>I-Mc: A.36.26; I-Vnm: RICORDI MISC.MUS.1325</td>
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### Appendix 1-i: Known Operas with Keyed Trumpet

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Premiered</th>
<th>How the Keyed Trumpet is Employed</th>
<th>Library Shelf No./Modern Edition/Modern Facsimile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otto mesi in due ore</td>
<td>Donizetti, Gaetano (1797-1848)</td>
<td>May 13, 1827: Teatro Nuovo, Naples</td>
<td>Employed as part of a <em>Tromba sul palco</em></td>
<td>I-Nc: 1865, H.2.28 (manuscript score, dated 1865).</td>
</tr>
<tr>
<td>Fausta</td>
<td>Donizetti, Gaetano</td>
<td>Jan 12, 1832: Teatro San Carlo, Naples</td>
<td>Employed in the orchestra during the Act 1 <em>Sinfonia</em> and in a <em>band sul palco</em> during the Act 1 <em>Introduction</em>.</td>
<td>D-B: Mus.ms. 5124 (manuscripts orchestral score); Mus.ms. 5124/2 (manuscript keyboard reduction score, dated February 26, 1835); Mus.ms. 5125/3 (manuscript banda sul palco spartito). These six volumes contain the orchestral score and supplemental materials that were most likely used for performances Faust at the Königstädtler Theater in Berlin during 1835. The keyed trumpet parts are crossed out in the orchestral score (Mus.ms. 5124) and <em>banda sul palco spartito</em> (Mus.ms.5125/3). For more information please see Ch. 5.</td>
</tr>
</tbody>
</table>
## Lanner Orchestral Works

**Performance dates from Dörner, *Joseph Lanner: Chronologisch-Thematisches Werkverzeichnis.*

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Scoring</th>
<th>Date/Location of 1st Performance</th>
<th>Library Shelf No./Source Date</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aufzwingen ma Lieb von, Walzer, op. 3</td>
<td>1826</td>
<td>Fl, Ob, Cl 1 (in E-flat and A)</td>
<td>Manusc. B (in A), Trp in Low A, 2 Vl, Vla, Bass.</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Die Cervantes zwolf, Galopp, op. 14</td>
<td>1826</td>
<td>2 Vl in D, Cl in E-flat</td>
<td>Manusc. A (in E-flat)</td>
<td>A-Wst: MHc 2208 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2202 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Adonias starke Galopp, op. 13a</td>
<td>1826</td>
<td>Fl, Ob, Cl 1 in D, Fag</td>
<td>Manusc. B (in A), Trp in Low A, 2 Vl, Vla, Bass.</td>
<td>A-Wst: MHc 2287 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2286 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Der von der Morgenröte erwachen, Quodlibet Walzer, op. 23</td>
<td>1829</td>
<td>Fl, Cl, Ob, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. B (in A), No. 5</td>
<td>A-Wst MHc 6856 (manuscript score, 1829)</td>
<td>A-Wst MHc 2271 (manuscript parts)</td>
</tr>
<tr>
<td>Der Zorn der Neun Bachmarchen, Galopp, op. 30</td>
<td>1829</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in C, Cor 2 in A, Trp in B-flat, D, Timp, Sn Drm, B Drm, 2 Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2208 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Enttauschung Einladungs-Walzer, op. 35</td>
<td>1829</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2208 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Einladung, Sonate, op. 37a</td>
<td>1829</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2208 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Erotiker, Galopp, op. 46</td>
<td>1830</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in C, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2208 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Ermahnung, Quodlibet Walzer, op. 50b</td>
<td>1830</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in C, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2208 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Ermangelung, Sonate, op. 53a</td>
<td>1830</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in C, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 2208 (manuscript parts, 1830)</td>
</tr>
</tbody>
</table>

**Appendix 1-j: Lanner Orchestral Works**

**Performance dates from Dörner, *Joseph Lanner: Chronologisch-Thematisches Werkverzeichnis.*

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Scoring</th>
<th>Date/Location of 1st Performance</th>
<th>Library Shelf No./Source Date</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aufforderung zum Tanze, Walzer, op. 7</td>
<td>1826</td>
<td>Fl, Ob, Cl (in E-flat and A)</td>
<td>Manusc. B (in A), Trp in Low A, 2 Vl, Vla, Bass.</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Aufforderung zum Tanze, Walzer, op. 7</td>
<td>1826</td>
<td>Fl, Ob, Cl (in E-flat and A)</td>
<td>Manusc. B (in A), Trp in Low A, 2 Vl, Vla, Bass.</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Vermählung Walzer, op. 15</td>
<td>1826</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Champagne Walzer, op. 18</td>
<td>1826</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Erinnerung an eine extraoridnäre Bewegung, Walzer, op. 24</td>
<td>1826</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Ermangelung, Quodlibet Walzer, op. 37a</td>
<td>1829</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
</tr>
<tr>
<td>Ermangelung, Sonate, op. 53a</td>
<td>1830</td>
<td>Fl, Ob, Cl, Fag, Cor 1 in E, Cor 2 in D, Trp in Low A, G, Vl, Vla, Bass.</td>
<td>Manusc. A (in A), No. 5</td>
<td>A-Wst: MHc 2296 (manuscript parts, 1830)</td>
<td>A-Wst MHc 4334 (manuscript parts, 1830)</td>
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<tr>
<td>Title</td>
<td>Scoring</td>
<td>Date/Location of 1st Performance</td>
<td>Library Shelf No./Source</td>
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<td>---------------------------------</td>
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<td></td>
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<tr>
<td>The 2 Cor and Kl Trp parts to A-Wst: MHc 2350 all have substitute parts tied over the originals for No.6.</td>
<td></td>
<td></td>
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<tr>
<td>Walzer à la Paganini, op. 11</td>
<td>Fl, Cl, Bb Trp, Fag, 3 Vl, Bass.</td>
<td>Most likely first performed during the summer or fall of 1829 in Vienna.</td>
<td>A-Wst: MKc 2353 (manuscript score), MKc 2350 (manuscript parts)</td>
<td></td>
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</tr>
<tr>
<td>Lustiger Walzer, op. 18</td>
<td>Fl, 2 Ob, 2 Fag, Cor 1 (also Trp in Low A and D), Cor 2 in (D and E-flat), Kl Trp 1 in E-flat (also Bb Trp and Post in A)</td>
<td>Most likely first performed during the summer or fall of 1829 in Vienna.</td>
<td>A-Wst: MKc 1307 (manuscript score), MKc 619 (manuscript score), MKc 2550 (manuscript parts)</td>
<td></td>
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</tr>
<tr>
<td>Es ist nur ein Wien! Walzer, op. 22</td>
<td>Fl, 2 Ob, 2 Fag, Cor 1 (also Trp in Low A and E), Cor 2 in (D and E-flat), Kl Trp 1 in E-flat (also Bb Trp and Post in A)</td>
<td>Most likely first performed during the summer or fall of 1829 in Vienna.</td>
<td>A-Wst: MKc 13090 (manuscript score), MKc 616 (manuscript score)</td>
<td></td>
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<tr>
<td>Souvenir de Baden: Helenen-Walzer, op. 38</td>
<td>Fl, 2 Ob, 2 Fag, Cor 1 (also Trp in Low A)</td>
<td>Most likely first performed during the summer or fall of 1829 in Vienna.</td>
<td>A-Wst: MKc 2357 (manuscript score), MKc 2350 (manuscript parts)</td>
<td></td>
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<tr>
<td>Prachtball-Walzer, op. 39</td>
<td>Fl, 2 Ob, 2 Cl, Bb Trp, Fag, 3 Vl, Bass.</td>
<td>First performed on 8 Feb, 1831 during a Großer Ball held for the benefit of Strauss Sr. at the Spa in Vienna.</td>
<td>A-Wst: MKc 2604 (manuscript score), MKc 1830 (manuscript parts)</td>
<td></td>
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<tr>
<td>Musikalisches Ragout: Potpourri, op. 46</td>
<td>Fl, 2 Ob, 2 Cl, Bb Trp, Fag, 2 Vl, Bass.</td>
<td>First performed in 1831 during a Großer Ball held for the benefit of Strauss Sr. at the Spa in Vienna.</td>
<td>A-Wst: MKc 6155 (manuscript score)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sprone de Diamant: Diamant-Walzer, op. 47</td>
<td>Fl, 2 Ob, 2 Cl, Bb Trp, Fag, 2 Vl, Bass.</td>
<td>First performed on Mar 19, 1831 during a Großer Ball held for the benefit of Strauss Sr. at the Spa in Vienna.</td>
<td>A-Wst: MKc 13117 (manuscript parts)</td>
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</tbody>
</table>

Note: The chromatic Trp parts in A-Wst: MKc 12413 are marked Strauss Sr., but there was no such trumpet used by Strauss Sr. during the time. The work was probably written by Strauss Sr. and later printed by Strauss Jnr.
**Appendix 1-k: Strauss Sr. Orchestral Works, cont.**


<table>
<thead>
<tr>
<th>Title</th>
<th>Performance Date</th>
<th>A-Wst: MHc</th>
<th>A-West: MHk</th>
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<tr>
<td><em>Heiter auch in ernster Zeit, Walzer, op. 48</em></td>
<td>First performed on Aug 24, 1831 during a Sommerfest held for the benefit of Strauss Sr. at the Sperl in Vienna.</td>
<td>MHc 11213 (manuscript score), MHc 6195 (manuscript parts)</td>
<td>MHc 11123 (manuscript parts)</td>
</tr>
<tr>
<td><em>Das Leben ein Tanz, oder Der Tanz ein Leben! Walzer, op. 49</em></td>
<td>First performed on Nov 23, 1831 during the Großes Katharinen-Ballfest held for the benefit of Strauss Sr. at the Sperl in Vienna.</td>
<td>MHc 4351 (manuscript parts), MHc 13141 (manuscript score)</td>
<td>MHc 13141 (manuscript score)</td>
</tr>
<tr>
<td><em>Contratänze (Quadrille)</em></td>
<td>Though the Trp part is not marked Kl, it is more than playable on Kl Trp, and, as such, was most likely originally intended for Kl Trp.</td>
<td>MHc 4351 (manuscript parts)</td>
<td>MHc 4351 (manuscript parts)</td>
</tr>
<tr>
<td><em>Contratänze Contredanses nach beliebten Motiven der Oper “Robert der Teufel”</em></td>
<td></td>
<td>MHc 4261 (manuscript parts)</td>
<td>MHc 4261 (manuscript parts)</td>
</tr>
<tr>
<td><em>Zwei Galoppe aus Die Stumme von Portici</em> (only Gallop No.1 uses Kl Trp)</td>
<td></td>
<td>MHc 6154 (manuscript parts)</td>
<td>MHc 6154 (manuscript parts)</td>
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# Appendix 1-l: Other Orchestral Works

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<th>Title</th>
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<th>Dated</th>
<th>Document Type</th>
<th>Scoring</th>
<th>Library Shelf No.</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>3 Polonaises</td>
<td>Anon.</td>
<td>Fl, Cl in A, 2 Cor (in A and D), Kl, Timp in D, Vlns in D, Vl, Vla, Vlc, Bassi.</td>
<td>Manuscript parts</td>
<td>CZ-Pu: 59 R 477</td>
<td>Only No. 4 calls for Kl Trp.</td>
<td></td>
</tr>
<tr>
<td>Duetto in G aus der Oper Belisar</td>
<td>Donizetti, Gaetano (1797-1848)</td>
<td>Fl, Cl in D, 2 Cl in A, Fag, 2 Cor in E♭, 2 Kl in C, 2 Trp in D, Timp, 2 Vl, Vla, Vlc.</td>
<td>Manuscript parts</td>
<td>CZ-Pu: 59 R 265</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walzer mit Coda und Galopp</td>
<td>Drucker, Johann Nepomuk</td>
<td>1828</td>
<td>Manuscript parts</td>
<td>Picc, 2 Ob, 2 Cl in B♭, 2 Fag, 2 Cor in C, G, E♭, and D♭, 2 Trp in C and D, Timp in C and D, Timp in E♭, 2 Vl, Vla, Vlc.</td>
<td>CZ-Pu: Kinsky Ms 246: RISM No.: 550.400.539</td>
<td>Only No. 2 calls for Kl Trp.</td>
</tr>
<tr>
<td>Walzer und Gallop</td>
<td>Galberg</td>
<td>December 20, 1826</td>
<td>Manuscript parts</td>
<td>Fl, Cl in E♭, Cl in D, Cl in B♭, 2 Cor in C, G, B♭, F, and E♭, Kl Flg in C, Kl Trp in E♭, 2 Vl, Vla, Vlc.</td>
<td>CZ-Pu: 59 R 477: RISM No.: 550.400.539</td>
<td></td>
</tr>
<tr>
<td>Waltz und eine du Trockner con Valse Obligate</td>
<td>Martini, Pietro</td>
<td>December 20, 1826</td>
<td>Manuscript parts</td>
<td>Fl, Cl in C, Cl in D, Cl in E♭, 2 Flg in D, 2 Kl Trp in E♭, Timp in E♭, 2 Vl, Vla, Vvc, Vlc.</td>
<td>CZ-Pu: 59 R 477: RISM No.: 550.400.539</td>
<td></td>
</tr>
<tr>
<td>Trock-Marsch aus der Oper</td>
<td>Nemetz, Andreas (1799-1866)</td>
<td></td>
<td>Manuscript parts</td>
<td>Picc, Oh, Cl in G, Cl in D, Flg, 2 Kl Trp in D, Timp in Low A, Timp in Low G, B Ttb, Timp, 2 Vl, Vla, Vlc, Bassi, Vlc.</td>
<td>A-Wst Mh: 4263</td>
<td>The first chromatic Kl part is not marked Kl, but the second harmonic Kl part is—so, presumably, the former was also written for Kl Trp.</td>
</tr>
<tr>
<td>Overture aus der Oper Silvana</td>
<td>Weber, Carl Maria von (1786-1826)</td>
<td></td>
<td>Manuscript parts</td>
<td>Fl, Cl in D, 2 Cl in A, Fag, 2 Cor in E♭, 2 Kl Trp in C, Timp, 2 Vl, Vla, Vlc.</td>
<td>CZ-Pu: 59 R 477</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Dated</td>
<td>Document Type</td>
<td>Scoring</td>
<td>Library Shelf No.</td>
<td>Comments</td>
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<tr>
<td>In psallendo dominus / angelorum in E-flat</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl in E-flat, Cl in E-flat, 2 Cl in B-flat, 2 Fag, 2 Cor in E-flat, 2 Kl Trp in E-flat, Timp.</td>
<td>CZ-Pu: 59 R 91; RISM No.: 350.901.833</td>
<td>The Fl in E-flat and Cl in E-flat parts are written on the same page and play the same part. The Flag, 2 part and Timp parts are also written on the same page and play the same part.</td>
<td></td>
</tr>
<tr>
<td>Aria</td>
<td>Blackner, Johann Nepomuk</td>
<td>1839</td>
<td>Manuscript score</td>
<td>Choir (SATB), 2 Cl in E-flat, 2 Cl in B-flat, 2 Cor in A-flat, 2 Kl Trp in A-flat, Basso.</td>
<td>A-Imu: M 9488 2</td>
<td>While the trumpet parts the work's score are simply marked <em>Trompette</em>, given the piece's dating, the parts range, and the fact that these parts are chromatic, they were most likely originally intended to be played on Kl Trp.</td>
</tr>
<tr>
<td>Trauergesang in E-flat</td>
<td>Gerlert</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl in E-flat, 2 Cl, Fag, Contra Fag, 2 Cor, Kl Trp, Timp.</td>
<td>A-Libell: 151; RISM No.: 605.2001.191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo</td>
<td>Gruber, Franz</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Kl Trp in F (solo) [sub Flg], 2 Cor in F, Fag, Timp, Org.</td>
<td>A-RS: NA; RISM No.: 653.006.316</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musica pro Sollemnitate SS. Cospons / Christi / IV Essequia [5 Hymns]</td>
<td>Kluni, Johann Josef</td>
<td>1811-1871</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl in F, 2 Cl in E-flat, 2 Cl in B-flat, 1 Flg, Contra Fag, 2 Cor in E-flat, 2 Post in A-flat, 2 Kl Trp in E-flat, Timp, B Timp, V. V. Org.</td>
<td>A-HALn: NA; RISM No.: 651.000.341</td>
<td></td>
</tr>
<tr>
<td>Mose česke do C (Muss in C)</td>
<td>Kalka, František</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl in C-flat, 2 Flg in C-flat, 2 Fag, 2 Cor in C-flat, 2 Fag in E-flat, 2 Kl Trp in E-flat, Timp.</td>
<td>CZ-Pu: 59 R 1739; RISM No.: 351.903.425</td>
<td>Either the original Flag part is missing, or the bassonist may have played off the Org part.</td>
<td></td>
</tr>
<tr>
<td>III Pangelingua (No. 1 in D)</td>
<td>Kunert</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Fl, 2 (Kl) Trp in D [sub Flg in A for Kl Trp 1], Timp, V. V. Org.</td>
<td>A-Pum: XI 116</td>
<td>The chromatic Trump parts are marked &quot;Clari,&quot; but were most likely meant for Kl Trp.</td>
<td></td>
</tr>
<tr>
<td>III Pangelingua (No. 2 in D)</td>
<td>Kunert</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl, 4 (Kl) Trp in D, Timp, V. V. Org.</td>
<td>CZ-Pum: XI 116</td>
<td>The chromatic Trump parts are marked &quot;Clari,&quot; but were most likely meant for Kl Trp.</td>
<td></td>
</tr>
<tr>
<td>III Pangelingua (No. 3 in E-flat)</td>
<td>Kunert</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl in B-flat, 4 (Kl) Trp in E-flat, Timp, V. V. Org.</td>
<td>CZ-Pum: XI 116</td>
<td>The chromatic Trump parts are marked &quot;Clari,&quot; but were most likely meant for Kl Trp.</td>
<td></td>
</tr>
<tr>
<td>Graduale Pastoral in F: Jesu Redemptor / dominus</td>
<td>Leich, Vondeltein</td>
<td>Dec 23, 1844</td>
<td>Manuscript parts</td>
<td>B solo, 2 Cl, 2 Flg, 2 Kl Trp, Timp.</td>
<td>B Timp, Org.</td>
<td>Fig. 3, 2 Flg, 2 Timp, B Timp 2 parts are missing. Info from Gillaspie, Stoneham, and Clark, <em>The Wind Ensemble Catalog</em>, 348.</td>
</tr>
<tr>
<td>Choral: Ein feste Berg ist unser Gott</td>
<td>Lerch, Oswald</td>
<td>May 22, 1845</td>
<td>Manuscript parts</td>
<td>Choir (T1, T2, B1, B2), Ob, 2 Cl in B-flat, 2 Flg, Cor 1 in E-flat [A Hrn 1 in E-flat], Cor 2 in E-flat [sub Hrn in E-flat and T Imp in B-flat], Kl Hrn 1 in B-flat [sub Cl in B-flat and T Imp in B-flat], Kl Hrn 1 in B-flat [sub Cl in B-flat and T Imp in B-flat], 2 Flg in E-flat, Timp, B Timp, Timp, Org.</td>
<td>D-ABGa: 335, RISM No.: 220.000.621</td>
<td>Mostly likely an alternate version or copy of D-AG: Mus.L.3:1b [score], Mus.L.3:1a [parts]. RISM No.: 220.000.621</td>
</tr>
<tr>
<td>Choral: Ein feste Berg ist unser Gott</td>
<td>Lerch, Oswald</td>
<td>Oct 22, 1877</td>
<td>Manuscript parts</td>
<td>Choir (T1, T2, B1, B2), Ob, 2 Cl in B-flat, 2 Flg, Cor 1 in E-flat [A Hrn 1 in E-flat], Cor 2 in E-flat [sub Cl in B-flat and T Imp in B-flat], Kl Hrn 1 in B-flat [sub Cl in B-flat and T Imp in B-flat], Kl Hrn 1 in B-flat [sub Cl in B-flat and T Imp in B-flat], 2 Cl in B-flat, Timp, B Timp, Timp, Org.</td>
<td>D-ABGa: 335-139; RISM No.: 600.959.110</td>
<td>Mostly likely an alternate version or copy of D-AG: Mus.L.3:1b [score], Mus.L.3:1a [parts]. RISM No.: 220.000.621</td>
</tr>
<tr>
<td>Tantum Ergo et Komm Heiliger Geist</td>
<td>Mayr, Jos.</td>
<td>1806</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl in B-flat, 2 Fag in E-flat, 2 Kl Trp in E-flat, Timp, Org.</td>
<td>A-Sr: M 343b</td>
<td>The piece's two chromatic Trump parts are marked &quot;Clari,&quot; but were most likely meant for Kl Trp.</td>
</tr>
<tr>
<td>Cantiones in Dyre Bosse solo: / Niedermater darft ich's wagen</td>
<td>Pusch, Anton Ignaz</td>
<td>Manuscript parts</td>
<td>B solo, Fl, Cl in D, Cl in A, 2 Cor in D, Kl Trp in D Timp.</td>
<td>A-HALn: NA; RISM No.: 653.001.317</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cantiones in Dyre Bosse solo: / Gnademutter darft ich's wagen</td>
<td>Pusch, Anton Ignaz</td>
<td>Manuscript parts</td>
<td>B solo, Fl, Cl in D, Cl in A, 2 Cor in D, Kl Trp in D Timp.</td>
<td>A-HALn: NA; RISM No.: 653.001.317</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pietas et imperium / dei / / darß ich's wagen</td>
<td>Schoeller, Johann Baptist</td>
<td>(1749-1804)</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Fl, 2 Cl in E-flat and C, 2 Fag, 2 Cor in E-flat, Kl Trp in C [sub Flg in C and B-flat], Timp, Org.</td>
<td>A-Sil: 294; RISM No.: 653.004.241</td>
<td>Ti wilo missang. Information provided by Franz Landinger.</td>
</tr>
<tr>
<td>IV Antiphonen für Corporia Christi</td>
<td>Wengi, Nivard</td>
<td>(1562-1823)</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl (in E-flat and C), 2 Fag, 2 Cor in E-flat, Kl Trp in C [sub Flg in C and B-flat], Timp, Org.</td>
<td>A-Wn: M 512694</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Dated</td>
<td>Document Type</td>
<td>Scoring</td>
<td>Library Shelf No.</td>
<td>Comments</td>
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<tr>
<td>Lytania ex C</td>
<td>Anon.</td>
<td>Aug 8, 1841</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl, 2 Cl in C, 2 Cor in (C, G, and F), Kl Trp in C and E-flat, Tip in C and E-flat, 2 Vl, Vla, Org.</td>
<td>CZ-Bm: A.36.484</td>
<td>The manuscript score includes an illustrated fingering chart for a Kl Trp in D with four keys.</td>
</tr>
<tr>
<td>Solemne Messe in F</td>
<td>Anon.</td>
<td>Manuscript score</td>
<td>Choir SATB, Fl, 2 Cl in B-flat and A, 2 Fag, 2 Cor in (F, D, and A), Kl Trp in (F and D), 2 Trp in D, Tip in (F and D), Timp, 2 Vl, Vla, Org.</td>
<td>CZ-Pm: A.36.383; RISM No.: 551.001.233</td>
<td>The first chromatic Tip part is not marked Kl, but the second trumpet part is, so it is most likely that both were originally composed for Kl Trp.</td>
<td></td>
</tr>
<tr>
<td>Missa ex G</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir SATB, 2 Cl in C, 2 Cor in G, 2 Kl Trp in D, Timp, 2 Vl, Vla, Org.</td>
<td>CZ-Pm: 59 R.3769; RISM No.: 550.500.822</td>
<td>The Tip part is not marked Kl, but the pacè's copyist, Aloys Englisch, copied several pieces with Kl Trp parts, so the Tip part was most likely originally intended as a Kl Trp part.</td>
<td></td>
</tr>
<tr>
<td>Missa in F</td>
<td>Bühler, Franz (1760-1823)</td>
<td>Manuscript parts</td>
<td>Choir SATB, 2 Cl in C, 2 Cor in F, Kl Trp in 2 Vl, Vla, Vln, Org.</td>
<td>CZ-Bm: A.36.288</td>
<td>The work's chromatic Tip part in E-flat is marked Trmb Ch on the set of part's cover page, but simply marked Trmb obb in E-flat on the part itself.</td>
<td></td>
</tr>
<tr>
<td>Missa, Grad. und Offert. Solemne in E-flat</td>
<td>Bühler, Franz</td>
<td>May 27, 1887; Apr 22, 1888</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl, 2 Cl in B-flat, 2 Cor in E-flat, Trmb Ch in E-flat, 2 Trp in E-flat, Trb, T Trb, B Trb, Bomb in E-flat, Timp, 2 Vl, Vla, Org.</td>
<td>A-Imj M 114</td>
<td>Only the S, A, T, and Org parts survive.</td>
</tr>
<tr>
<td>Messe in F</td>
<td>Bühler, Franz</td>
<td>May 27, 1887; Dec 23, 1839; June 6, 1853</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl, 2 Cl in C, 2 Cor in D, Kl Trp in (D and G), 2 Trp in D, 2 Vl, Vla, Vln, Org.</td>
<td>CZ-Pm: 59 R.5831; RISM No.: 551.000.440</td>
<td>Copy of Bühler Mass in F (CZ-Pm: Hr 496), and the 2 Kl Flg in C parts are the same as the Kl Trp parts from CZ-Pm: Hr 496.</td>
</tr>
<tr>
<td>Missa in F</td>
<td>Bühler, Franz</td>
<td>1849</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl, 2 Cl in C, 2 Fag, 2 Cor in (F and C), 2 Kl Trp in C, Tip in C, 2 Trp in C, Timp, 2 Vl, Vla, Vln, Org.</td>
<td>CZ-Pm: Hr 496; RISM No.: 550.018.868</td>
<td>Copy of Bühler Mass in F (CZ-Pm: Hr 496), and the 2 Kl Flg in C parts are the same as the Kl Trp parts from CZ-Pm: Hr 496.</td>
</tr>
<tr>
<td>Missa in F</td>
<td>Bühler, Franz</td>
<td>1849</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl, 2 Cl in C, 2 Fag, 2 Cor in (F and C), 2 Cornu colle Linguetto in C (also marked as 2 Kl Flg in C)</td>
<td>CZ-Pm: Hr 496; RISM No.: 550.018.868</td>
<td>Copy of Bühler Mass in F (CZ-Pm: Hr 496), and the 2 Cornu colle Linguetto in C parts are the same as the Kl Trp parts from CZ-Pm: Hr 496.</td>
</tr>
<tr>
<td>Gloria a cinque voci, con Coro di Rinforzo, e Trombe a Chiavi Obbligate Originale</td>
<td>Calvi, Gaetano</td>
<td>1835</td>
<td>Manuscript score</td>
<td>Choir SATB, Fl, 2 Cl in C, 2 Fag, 2 Cor in (F and C), 2 Cornu colle Linguetto in C.</td>
<td>I-Rsc: Accademico A-Ma.3591</td>
<td>Copy of Bühler Mass in F (CZ-Pm: Hr 496), and the 2 Kl Flg in C parts are the same as the Kl Trp parts from CZ-Pm: Hr 496.</td>
</tr>
<tr>
<td>Misa in F</td>
<td>Defiore</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl, 2 Cl in C, 2 Cor in F, Kl Trp in C, Tip in 2 Vl, Vln, Org.</td>
<td>CZ-KU: Hr 4857; RISM No.: 550.019.191</td>
<td>Copy of Bühler Mass in F (CZ-Pm: Hr 496), and the 2 Kl Flg in C parts are the same as the Kl Trp parts from CZ-Pm: Hr 496.</td>
<td></td>
</tr>
<tr>
<td>Litania in C</td>
<td>Dobrunsky, Franz</td>
<td>Sept 5, 1838</td>
<td>Manuscript parts</td>
<td>Choir SATB, 2 Cl, 2 Cor, Kl Trp, Tip, 2 Vl, Org.</td>
<td>CZ-Pm: XIII 292</td>
<td>Information from Rouček, &quot;Chromatizace Zesvých Hudebních Nazábož,&quot; 139.</td>
</tr>
<tr>
<td>Missa in Es dur</td>
<td>Esser, Ignaz</td>
<td>1845</td>
<td>Manuscript parts</td>
<td>Choir SATB, Fl solo, 2 Cl, 2 Cor in E-flat, Kl Trp in E-flat, Tip in 2 Vl, Vla, Vln, Org.</td>
<td>D-Ne:Zm: 15/262; RISM No.: 100.104.323</td>
<td>Copy of Bühler Mass in F (CZ-Pm: Hr 496), and the 2 Cor in E-flat parts are the same as the Kl Trp parts from CZ-Pm: Hr 496.</td>
</tr>
<tr>
<td>I. Missa in Es</td>
<td>Essunger</td>
<td>1835</td>
<td>Manuscript parts</td>
<td>Choir SATB, 2 Cl in B-flat, 2 Cor in E-flat, 2 Kl Trp in E-flat, Tip in 2 Vl, Vla, Vln, Org.</td>
<td>A-Imj M. H. 2 1474</td>
<td>Only the S, A, T, and Org parts survive.</td>
</tr>
</tbody>
</table>
## Appendix 1-n: Long-Form Sacred Works for Choir and Orchestra, cont.

| Title | Author | Date | Manuscript parts and Short score | A-Imf | RISM No. | Information
|-------|--------|------|----------------------------------|-------|----------|-------------------------------------------------------------|
| *Missae in D* | Est., L. B. | 1840 | Choir (S1, S2, and B), Fl, 2 Cl in D, 2 Cor in D, K1 Trp in D, 2 Trp in D, Tmb, Timp, 2 Vl, Vla, Org. | | | Información de Rosolek, "Choromanten Zasovych Hudebnich Nadace," 143.
| *Lytanias in C* | Fabris | March 1838 | Choir (SATB), 2 Cl, 2 Cor, K1 Trp in C, Timp, 2 Vl, Vla, Org. | | | CZ-Pnm: XLB 333
| *Missae in E-flat* | Faulhaber, Emanuel Jan (1760-1835) | 1760-1835 | Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, K1 Trp in B-flat, 2 Trp in E-flat, 3 Trp in B-flat, Timp, 2 Vl, Vla, Vlc, Org. | | | CZ-Pnm: Hr 471; RISM No.: 550.245.892
| *Lytanias in F major* | Favini | ? | Choir (SATB), Fl, 2 Cl, 2 Cor, K1 Trp, 2 Vl, Org. | | | A-Llabil: 106; RISM No.: 605.200.136
| *Requiem in E-flat* | Gänsbacher, Johann Baptist (1778-1844) | 1844 | Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, K1 Trp in E-flat, Timp, 2 Vl, Vla, Vlc, Org. | | | May be a copy of CZ-Pnm: XI F 74. Apparently some parts are missing, but it is unclear which ones these are.
| *Missa brevis in E-flat* | Faulhaber, Emanuel Jan | 1852, Oct 29, 1858 | Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, 2 Trp in E-flat, Bom, Timp, 2 Vl, Vla, Vlc, Org. | | | CZ-Pnm: IX A 68; RISM No.: 550.245.892
| *Missa brevis in E-flat* | Faulhaber, Emanuel Jan | 1852, Oct 29, 1858 | Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, 2 Trp in E-flat, Bom, Timp, 2 Vl, Vla, Vlc, Org. | | | CZ-Pnm: IX A 68; RISM No.: 550.245.892
| *Litanies* | Favori | ? | Choir (SATB), Fl, 2 Cl, 2 Cor, K1 Trp, 2 Vl, Org. | | | A-Llabil: 106; RISM No.: 605.200.136
| *Litanies* | Favori | ? | Choir (SATB), Fl, 2 Cl, 2 Cor, K1 Trp, 2 Vl, Org. | | | A-Llabil: 106; RISM No.: 605.200.136
| *Litanies* | Favori | ? | Choir (SATB), Fl, 2 Cl, 2 Cor, K1 Trp, 2 Vl, Org. | | | A-Llabil: 106; RISM No.: 605.200.136
| *Die Worte des Erlösers am Kreuze* | Haydn, Joseph (cop)/Anon. (arr) | 1836; 1850 | Choir (SATB), Fl, 2 Cl in B-flat, Fag, 2 Cor in E-flat, K1 Trp in E-flat, B Trb, 2 Vl, Vla, Vlc, Vlc, Org. | | | CZ-Pu: 59 R 487, CZ-Pnm: IX A 68; RISM No.: 550.245.892
| *Missa in E-flat* | Katzer | Jan 18, 1839 | Choir (SATB), K1 Trp in E-flat solo, 2 Cl in B-flat, 2 Trp in E-flat, 2 Vl, Vla, Org. | | | CZ-Pnm: XX B 263
| *Litanies* | Kliebenschädl, Johann Josef (1778-1844) | 1844 | Choir (SATB), Fl, 2 Cl in B-flat, Fag, 2 Cor in E-flat, K1 Trp in E-flat, B Trb, 2 Vl, Vla, Vlc, Vlc, Org. | | | CZ-Pu: 59 R 510
| *Te Deum in D* | Kliebenschädl, Johann Josef | Sept 20, 1842; Apr 17, 1842 | Choir (SATB), Fl, 2 Cl in B-flat, Fag, 2 Cor in E-flat, K1 Trp in E-flat, B Trb, 2 Vl, Vla, Vlc, Org. | | | CZ-Pu: 59 R 510
| *Missa in D* | Kulka, František | Aug 1, 8 and 10, 1841 | Choir (SATB), Fl, 2 Cl in C, 2 Cor in D, K1 Trp in D, 2 Trp in D, Timp, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1731; RISM No.: 551.003.417
| *Missae Pastoral in D* | Kulka, František | Aug 1, 8 and 10, 1841 | Choir (SATB), Fl, 2 Cl in C, 2 Cor in D, K1 Trp in D, 2 Trp in D, Timp, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1731; RISM No.: 551.003.417
| *Missae Pastoral in D* | Kulka, František | Aug 1, 8 and 10, 1841 | Choir (SATB), Fl, 2 Cl in C, 2 Cor in D, K1 Trp in D, 2 Trp in D, Timp, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1731; RISM No.: 551.003.417
| *Messe in E-flat* | Kulka, František | May 4 and 20, 1854; June 5, 1854 | Choir (SATB), Fl, 2 Cl in E-flat, 2 Cor in E-flat, K1 Trp in E-flat, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1736
| *Requiem in E-flat* | Kulka, František | May 4 and 20, 1854; June 5, 1854 | Choir (SATB), Fl, 2 Cl in E-flat, 2 Cor in E-flat, K1 Trp in E-flat, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1736
| *Stationis in C pro festo Corporis Christi* | Kulka, František | ? | Choir (SATB), Fl, 2 Cl in C, 2 Cor in C, 2 Trp in C, K1 Trp in G, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1761; RISM No.: 551.003.417
| *Stationis in D pro festo Corporis Christi* | Kulka, František | ? | Choir (SATB), Fl, 2 Cl in C, 2 Cor in C, 2 Trp in C, K1 Trp in D, 2 Trp in D, Timp, 2 Vl, Vla, Org. | | | CZ-Pu: 59 R 1762; RISM No.: 551.003.416

This work has four movements.

This work has four movements.
### Appendix 1-n: Long-Form Sacred Works for Choir and Orchestra, cont.

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Composer</th>
<th>Date</th>
<th>Manuscript Details</th>
<th>Autograph/Parts</th>
<th>Manuscript/Parts</th>
<th>Inventory/Note</th>
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<tbody>
<tr>
<td>Gloria a 4 con Clarinetto ed Oboe, Como e Tromba obbligati</td>
<td>Mayr, Johann Simon (1763-1845)</td>
<td></td>
<td>Autograph manuscript score and parts</td>
<td>Coro di Concerto (SATB), Coro di Rinforzo (SATB), Fl, Ob, Cl in B-flat, Fag, 2 Cor in F, Tmb Ch in F, Trp in F, Timp, 2 Vl, Vla, Vlc, Vlne, Org.</td>
<td>I-BGc: Mayr 422-</td>
<td></td>
</tr>
<tr>
<td>Dixit a 4 con 4 Trombe</td>
<td>Mayr, Johann Simon</td>
<td></td>
<td>Autograph manuscript score and parts</td>
<td>Coro di Concerto (S1, S2, T, B), Coro di Rinforzo (S1, S2, T, B), Fl, Ob, Cl in C, Fag, 2 Cor in C, 2 Trmb Ch in C, 2 Trp in C, 2 Vl, Vla, Vlc, Vlne, Org.</td>
<td>I-BGc: Mayr 116/10b-</td>
<td></td>
</tr>
<tr>
<td>Gloria a 4 con due trombe a chiavi in D</td>
<td>Mayor, Johann Simon</td>
<td></td>
<td>Autograph manuscript score and parts</td>
<td>Coro di Concerto (SATB), Coro di Rinforzo (SATB), 2 Trmb Ch in D obb, Trb solo, Fl, Ob, 2 Cl in A, 2 Fag, 2 Cor in D, 3 Trb, Timp, Trp in D, 2 Vl, Vla, Vlc, Vlne, Org.</td>
<td>I-BGc: Mayr 116/10b-</td>
<td></td>
</tr>
<tr>
<td>Missa in B-flat</td>
<td>Michl, Stefel</td>
<td>1838, Apr 12, 1839</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Fag, 2 Cor in D, 2 Trp in D, 2 Vl, Vla, Vlc, Vlne, Org.</td>
<td>CZ-Pu: 59 R 487; RISM No.: 550.503.658</td>
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<tr>
<td>Missa in F</td>
<td>Rosenkranz, Václav Josef</td>
<td></td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in F, 2 Fag, 2 Cor in F and B, 2 Trp in D, 2 Trp in F, Timp, 2 Vl, Vla, Vlne, Org.</td>
<td>CZ-Pu: 59 R 1025; RISM No.: 550.503.737</td>
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<tr>
<td>Missa Solemnis in C</td>
<td>Schubert, Joseph Ignaz</td>
<td>1835</td>
<td>Manuscript parts</td>
<td>Choir (S1, S2, A1, A2, T, B), Kl Trp in C obb [sub A Ta nb solo], 2 Cor in C, 2 Cor in C and F, 2 Trp in C, 2 Vl, Vla, Vlc, Vlne, Org.</td>
<td>CZ-Pu: 59 R 3191; RISM No.: 552.000.254</td>
<td></td>
</tr>
<tr>
<td>Litanie in D</td>
<td>Tschinka, Kryštof Josef</td>
<td>(1776-1848)</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Fag, 2 Cor in C and F, 2 Trp in D, 2 Trp in F, 2 Vl, Vla, Vlc, Vlne, Org.</td>
<td>CZ-Bm: A.36.450</td>
<td>Even though the chromatic Trp part is not marked Kl, since Tschinka composed several other pieces with Kl Trp, it was most likely meant to be a Kl Trp part.</td>
</tr>
<tr>
<td>Missa in F</td>
<td>Tschinka, Kryštof Josef</td>
<td></td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Fag, 2 Cor in F and B, Kl Trp in F [sub Kl Trp in E-flat], 2 Trp in C, Trp in F, Timp, 2 Vl, Vla, Vlne, Org.</td>
<td>CZ-Pu: 59 R 1270</td>
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<tr>
<td>Missa in D</td>
<td>Tschinka, Kryštof Josef</td>
<td></td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Cor in D, A and G, Kl Trp in B, 2 Trp in D, Timp, 2 Vl, Vla, Vlne, Org.</td>
<td>CZ-Pu: 59 R 1353; RISM No.:</td>
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<tr>
<td>Missa in E-flat</td>
<td>Tschinka, Kryštof Josef</td>
<td></td>
<td>Manuscript parts</td>
<td>Choir (SATB), Kl Trp in E-flat solo, 2 Cl in B-flat, 2 Cor in E-flat, 2 Trp in E-flat, Timp, 2 Vl, Vla, Vlne, Org.</td>
<td>CZ-Pu: 59 R 1355; RISM No.:</td>
<td>Copy of the Mass in E-flat found in CZ-Pm: XV A 218, and CZ-Pu: 487.</td>
</tr>
<tr>
<td>Vesperae in Nativity Domini</td>
<td>Tschinka, Kryštof Josef</td>
<td></td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl in C, 2 Cor in F, 2 Kl Trp in F, 2 Trp in F, 2 Vl, Vla, Vlne, Org.</td>
<td>CZ-Pu: 59 R 456; RISM No.:</td>
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<tr>
<td>Missa in D</td>
<td>Witt fries, Josef František</td>
<td>(1788-1871)</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl, 2 Kl Trp in D, 2 Trp, Timp, 2 Vl, Org.</td>
<td>CZ-Pu: 59 R 1253; RISM No.: 551.002.461</td>
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<tr>
<td>Title</td>
<td>Composer</td>
<td>Dated</td>
<td>Document Type</td>
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<td>Library Shelf No.</td>
<td>Comments</td>
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<tr>
<td>Cantilena auf den heiligen Abend, und auf die heilige Nacht: No.2 Weihnachtslied in E-flat</td>
<td>Anon.</td>
<td>1826</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Fl in E-flat, 2 Cl in E-flat, Cl in B-flat, 2 Cor in E-flat, Kl Trp 1 in E-flat, Kl Trp 2 in C, Trb, Bomb in E-flat, 2 Vl, Vln, Org.</td>
<td>A-Imf: M 9344 2</td>
<td>The Org part appears to be missing and the 1st and 2nd Kl Trp parts are written on the same page.</td>
</tr>
<tr>
<td>Cantilena Pastorale: Dnešní den slavný jest narození in G major</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (S1, S2, B), Cor in G, 2 Kl Trp in G, Trp in D, Bass Trp in G, 2 VI, Vln, Org.</td>
<td>CZ-Pu: 59 R 5958</td>
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<td></td>
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<tr>
<td>Offertorium in C</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Fl in C, 2 Cor in C, Kl Trp in C, Timp, 2 VI, Vln, Org.</td>
<td>CZ-BM: O 73; RISM No.: 553.002.356</td>
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<tr>
<td>Pange lingua</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Kl Trp in D solo, 2 Cl in C, 2 Cor in G, 2 VI, Org.</td>
<td>C-Z-BM: A. 36.496</td>
<td>None of the Trp parts are marked Kl, but given the piece’s date, the four chromatic Trp parts were most likely for Kl Trp. The first Trp part is missing.</td>
<td></td>
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<tr>
<td>Pange lingua in C</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, Cl 1 in D [sub Cl 1 in C], 2 Cor in G, Kl Trp in G [sub Kl Trp in D], 2 VI, Vln, Org.</td>
<td>C-Z-BM: A.36.501</td>
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<tr>
<td>Pastorell Pange lingua in G</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, Cl in C, 2 Cor, Kl Trp in D, 2 VI, Org.</td>
<td>C-Z-BM: A.36.545</td>
<td>The Vl 1 and Vl 2 parts are missing. The set of parts also includes a Trb in F and Trp part, but it is not clear if these are substitute parts for the Kl Trp part or not.</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl, 2 Cor, Kl Trp 2, Trp, Imp, 2 VI, Vlk, Org.</td>
<td>A-VOR: 527; RISM No.: 600.055.115</td>
<td>Only the VI 1, B, Org, and Cl 2 parts survive.</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Kl Trp in D solo, 2 Cl, 2 Cor, 2 Kl Trp, Imp, 2 VI, Vln, Org.</td>
<td>A-ST: MUS.ms.1009; RISM No.: 600.245.125</td>
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<tr>
<td>Tantum Ergo in D</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl, 2 Cor, 2 Kl Trp, 2 VI, Vla, Org.</td>
<td>SK-BRNM: MUS XIII; RISM No.: 570.004.323</td>
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<tr>
<td>Tantum Ergo in G</td>
<td>Anon.</td>
<td>1851</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl, 2 Cor, 2 Kl Trp, 2 Trp, Imp, 2 VI, Vla, Contra Bass, Org.</td>
<td>A-ST: MUS.ms.1009; RISM No.: 650.025.107</td>
<td></td>
</tr>
<tr>
<td>Zwei geistliche Gesänge: (No. 1) Die Geburt Jesu Christi in G</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (S1, S2, T, B), 2 Fl, C1 in D [sub C1 in C], 2 Cor in G, Kl Trp in G [sub Kl Trp in D], 2 VI, Org.</td>
<td>A-Imf: M 9477 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zwei geistliche Gesänge: (No. 2) Chor der Engel und Hirten in D</td>
<td>Anon.</td>
<td>Manuscript parts</td>
<td>Choir (S1, S2, T, B), 2 Fl, C1 in D [sub C1 in C], Cl 2 in D, 2 Cor in D, 2 Kl Trp in D, Timp, 2 VI, Org.</td>
<td>A-Imf: M 9477 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo in F</td>
<td>Ballmann, Alois</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in C, Fag, 2 Cor in C, Kl Trp in F, 2 Trp in C, Trb, Timp, 2 VI, Vla, Vln, Org.</td>
<td>A-HALn: NA; RISM No.: 651.000.417</td>
<td></td>
<td></td>
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<tr>
<td>Tantum Ergo in D</td>
<td>Bauer, Alois</td>
<td>1845</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Ob, 2 Cor in D, Kl Trp in D, 2 Trp in D, Trb, Timp, 2 VI, Vla, Org.</td>
<td>A-ST: MUS.ms.1009; RISM No.: 650.013.106</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo in E-Flat</td>
<td>Bauer, Alois</td>
<td>1845</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Ob, 2 Cor in E-flat, Kl Trp in E-flat, 2 Trp in E-flat, Trb, Timp, 2 VI, Vk, Org.</td>
<td>A-ST: MUS.ms.1009; RISM No.: 650.013.107</td>
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Appendix 1-o: Short-Form Sacred Works for Choir and Orchestra
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Date</th>
<th>Manuscript</th>
<th>Parts</th>
<th>Additional Information</th>
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<tbody>
<tr>
<td>Tantum Ergo in D</td>
<td>Bernhart, Anton</td>
<td>June 29, 1837</td>
<td>Choir (SATB), 2 Kl Trp in D solo [sub 2 Flg in High A solo], 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vla, Vc, Org.</td>
<td>A-Wn: Mus.Hs.21682</td>
<td>There is also an extra Cl part which can serve as a substitute for the Kl Trp 2 part.</td>
</tr>
<tr>
<td>2 Weihnachtslieder (No. 1) Ihr Christen, o kommet, o kommet doch in G</td>
<td>Bläckner, Johann Nepomuk</td>
<td>1842</td>
<td>Manuscript</td>
<td>Choir (S1, S2, T, B), Fl, 2 Cl in D, 2 Cor in D, 2 Kl Trp in D, 2 Trp in D, 2 Vl, Vla, Vc, Org.</td>
<td>A-Imf: M 12186 1</td>
</tr>
<tr>
<td>2 Weihnachtslieder (No. 2) Zur Krippe nach Bethlehem lasset uns eilen in D</td>
<td>Bläckner, Johann Nepomuk</td>
<td>1842</td>
<td>Manuscript</td>
<td>Choir (S1, S2, T, B), Fl, 2 Cl in D, 2 Cor in D, 2 Kl Trp in D, 2 Trp in D, 2 Vl, Vla, Vc, Org.</td>
<td>A-Imf: M 12186 2</td>
</tr>
<tr>
<td>Tantum Ergo in C</td>
<td>Bock, Lorenz</td>
<td>1868</td>
<td>Manuscript</td>
<td>Choir (SATB), 2 Cl, 2 Kl Trp, 2 Trp, 2 Vl, Vla, Vc, Org.</td>
<td>A-Wd: 123; RISM No.: 600.245.074</td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Bock, Lorenz</td>
<td>1868</td>
<td>Manuscript</td>
<td>Choir (SATB), 2 Cl, 2 Kl Trp, 2 Trp, 2 Vl, Vla, Vc, Org.</td>
<td>A-Wd: 123; RISM No.: 600.245.075</td>
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<tr>
<td>Tantum Ergo in D</td>
<td>Bock, Lorenz</td>
<td>1868</td>
<td>Manuscript</td>
<td>Choir (SATB), 2 Cl, 2 Kl Trp, 2 Trp, 2 Vl, Vla, Vc, Org.</td>
<td>A-Wd: 123; RISM No.: 600.245.076</td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Bock, Lorenz</td>
<td>1868</td>
<td>Manuscript</td>
<td>Choir (SATB), Kl Trp in D solo [sub Flg in High G solo], 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vla, Org.</td>
<td>A-Wn: Mus.Hs.21775</td>
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<tr>
<td>Tantum Ergo in G</td>
<td>Bock, Lorenz</td>
<td>1868</td>
<td>Manuscript</td>
<td>Choir (SATB), 2 Cl, 2 Kl Trp, 2 Trp, 2 Vl, Vla, Org.</td>
<td>A-Wd: 123; RISM No.: 600.245.073</td>
</tr>
<tr>
<td>Tantum Ergo No. 1 in D</td>
<td>Bock, Lorenz</td>
<td>1868</td>
<td>Manuscript</td>
<td>Choir (SATB), Kl Trp in C solo, 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vla, Vc, Org.</td>
<td>A-Wn: F38.Langau.84 Mus</td>
</tr>
<tr>
<td>Graduale in A</td>
<td>Bobčky, Karel (1789-1861)</td>
<td>1845</td>
<td>Manuscript</td>
<td>Choir (SATB), (Kl) Trp in D solo, Fl, 2 Cl in D, 2 Cl in A, 2 Vl, Vla, Vc, Basso, Org.</td>
<td>C-Z-Pu: 59 R 1859</td>
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<tr>
<td>Cantilena in A in lettem rorate: Seht Joseph und Maria geht</td>
<td>Bühler, Franz (1760-1823)</td>
<td>1845</td>
<td>Manuscript</td>
<td>Choir (SATB), Fl, Cl in A, 2 Cor in D, Kl Trp in D, Timp, 2 Vl, Vc, Org.</td>
<td>D-Mbs: Mus.ms. 7327; RISM No.: 450.057.508</td>
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<tr>
<td>Pange lingua ex D</td>
<td>Ducat</td>
<td>1845</td>
<td>Manuscript</td>
<td>Choir (SATB), (Kl) Trp in D solo, Org solo, Fl, 2 Cl in C, Flg, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vla, Vc.</td>
<td>C-Z-Bm: A 36.313</td>
</tr>
<tr>
<td>Pange lingua in D (No. 1)</td>
<td>Ducat</td>
<td>1845</td>
<td>Manuscript</td>
<td>Choir (SATB), Kl Trp in D solo, Fl, 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vla, Basso, Org.</td>
<td>C-Z-Bm: A 36.312</td>
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<tr>
<td>Pange lingua in D (No. 3)</td>
<td>Ducat</td>
<td>1845</td>
<td>Manuscript</td>
<td>Choir (SATB), Kl Trp in D solo [sub Cl in A or Cl in D], Fl, 2 Cl in D, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vla, Basso, Org.</td>
<td>C-Z-Bm: A 48.394</td>
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## Appendix 1-o: Short-Form Sacred Works for Choir and Orchestra, cont.

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<th>Date</th>
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<tr>
<td>Pange lingua in C (No. 2)</td>
<td>Ducat</td>
<td></td>
<td>Choir (SATB), Kl Trp in C solo, Fl, 2 Cl in C, 2 Cor in C, 2 Trp in C, Timp, 2 Vl, Vlc, Org.</td>
<td>CZ-Bm: A 36.312</td>
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<td></td>
<td></td>
<td></td>
<td>Information from Rouzé, &quot;Chromatizace Ženševých Hudobních Nástrojů,&quot; 141.</td>
</tr>
<tr>
<td>Gerstled</td>
<td>Edar, J.</td>
<td></td>
<td>Choir (SATB), Fl, Cl in C, 2 Cor in B-flat, Kl/Masch Trp in E-flat, 2 Vl, Vlc, Org.</td>
<td>A-RTf: 280</td>
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<tr>
<td>Hymnus de Nativitate Domini in C</td>
<td>Fabisch</td>
<td></td>
<td>Choir (SATB), 2 Cor, Kl Trp in C, 2 Trp in C, Timp, 2 Vl, Contra Bass, Org.</td>
<td>CZ-Nyd: Di 215; RISM No.: 550.030.770</td>
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<tr>
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<td>Only the S, A, T, B, Org, and 2 Trp in C parts survive.</td>
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<tr>
<td>Pange lingua gloriosi lauram certaminis in C</td>
<td>Gangelberger</td>
<td></td>
<td>Choir (SATB), 2 Cl, 2 Kl Trp, 3 Trp, 2 Cor, Timp, 2 Vl, Vla, Org.</td>
<td>RISM No.: 553.004.586</td>
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<tr>
<td>Tantum Ergo</td>
<td>Gänser</td>
<td>1830</td>
<td>Choir (SATB), Kl Trp in D solo, 2 Fl, 2 Cl in C, Fag, 2 Cor in D, Kl Trp in E, Trp in D, Timp, 2 Vl, Vla, Org.</td>
<td>A-VOR: 471/2; RISM No.: 600.055.398</td>
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<td></td>
<td>Some parts missing. In a set of four works in A-VOR: 47.</td>
<td></td>
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<tr>
<td>Tantum Ergo No. 2 in E-Flat</td>
<td>Hajek</td>
<td>1868</td>
<td>Choir (TB), 2 Cl, 2 Cor, Kl Trp, Timp, 2 Vl, Org.</td>
<td>A-Z, Suppl. 20; RISM No.: 600.066.737</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>The S and A parts are missing. Probably a copy of A-Wn. Mus.Hs.299. The Trp solo part is marked “Maschin Trompete” on the title page, but it is marked “Clarino Solo” on the part, however, since Hajek wrote several pieces with Kl Trp, this Trp solo part was most likely originally meant for Kl Trp. The Vla part is missing.</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo No.1 in D</td>
<td>Hajek</td>
<td></td>
<td>Choir (SATB), Flg solo in D [sub Flg in A], 2 Cl in C, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vlc, Org.</td>
<td>A-Wn: Mus.Hs.299</td>
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<tr>
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<td></td>
<td></td>
<td>While there is only a Flg part, I feel strongly that this part began as a Kl Trp part. Timpani part is missing.</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo No. 2 in E-Flat</td>
<td>Hajek</td>
<td></td>
<td>Choir (SATB), Flg solo in E-flat [Flg in B-flat], 2 Cl in B-flat, 2 Cor in E-flat, Timp, 2 Vl, Vla, Vlc, Org.</td>
<td>A-Wn: Mus.Hs.299</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>While there is only a Flg part, I feel strongly that this part began as a Kl Trp part, since Hajek wrote several other works with Kl Trp parts. Timpani part is missing.</td>
<td></td>
</tr>
<tr>
<td>Tantum ergo: No. 2 solo für Klappen Trompete in D (Hob.XXIIIc:D4)</td>
<td>Haydn, Franz Joseph (1732-1809)</td>
<td>1834</td>
<td>Choir (SATB), Kl Trp in D solo [sub Flg in High G solo], 2 Cl in C, 2 Trp in D, Timp, 2 Vl, Vlc, Org.</td>
<td>A-Wn: Mus.Hs.21734</td>
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<tr>
<td></td>
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<td></td>
<td>This source's attribution to Haydn is most likely spurious, since another copy of the work (A-Wn: F38.Langu.84 Mus) is attributed to Lorenz Bock, and Haydn was long dead before this copy of the work was created in 1834.</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo in D</td>
<td>Heissenberger</td>
<td>1830</td>
<td>Choir (SATB), Kl Trp in D solo, 2 Fl, 2 Cl in D, Fag, 2 Cor in D, Trmb Ch in D, 2 Trp in D, B Trp in D, Trb, Timp, 2 Vl, Vla, Org.</td>
<td>A-VOR: 471/3; RISM No.: 600.055.399</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Some parts are missing. In a set of four works found in A-VOR: 47.</td>
<td></td>
</tr>
<tr>
<td>Pange lingua in D</td>
<td>Hiketz, Vinzenz</td>
<td></td>
<td>Choir (SATB), Kl Trp in D solo [sub Flg in A solo], 2 Cor in D, Timp, 2 Vl, Vlc, Org.</td>
<td>CZ-Dm: A 1802</td>
</tr>
<tr>
<td>Salve Regina in E-Flat</td>
<td>Janůh, Josef</td>
<td></td>
<td>Choir (SATB), Kl Trp in E-Flat solo, 2 Cor in E-Flat, 2 Vl, Vla, Vlc, Org.</td>
<td>SK-F: H-787; RISM No.: 570.002.601</td>
</tr>
<tr>
<td>II Benedictia (No. 1)</td>
<td>Kliebenschädl, Johann Josef (1811-1871)</td>
<td>1843</td>
<td>Choir (SATB), Fl in D, 2 Cl in A, Fag, 2 Cor in D, Trmb Ch in D, 2 Trp in D, B Trp in D, Trb, Timp, 2 Vl, Vla, Org.</td>
<td>A-Imf: M 112</td>
</tr>
<tr>
<td>Komm heiliger Geist</td>
<td>Kliebenschädl, Johann Josef</td>
<td>1843</td>
<td>Choir (SATB), Fl, 2 Cl in E-flat, Fag, 2 Cor in Low B-flat, Kl Trp in E-flat, 2 Trp in B-flat, Trb, Timp, 2 Vl, Vla, Vlc, Org.</td>
<td>A-Inf: M 183</td>
</tr>
<tr>
<td>Tantum Ergo in B-flat</td>
<td>Kliebenschädl, Johann Josef</td>
<td>1835; 1856</td>
<td>Choir (SATB), Fl in F, 2 Cl in B-flat, Fag, 2 Cor in Low B-flat, Kl Trp in E-flat, 2 Trp in B-flat, Trb, Timp, 2 Vl, Vla, Vlc, Org.</td>
<td>A-HALn: NA; RISM No.: 651.000.407</td>
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Appendix 1-o: Short-Form Sacred Works for Choir and Orchestra, cont.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
<th>Manuscript parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weihnacht Lied: <em>Die Völker haben dein geharrt</em> in B-flat</td>
<td>Klebenschödl, Johann Josef</td>
<td>1838</td>
<td>Choir (S1, S2, T, B), Fl, 2 Cl in C, Fag, Kl Trp in B-flat [sub Kl Trp in Fl, 2 Trp in B-flat, 2 VI, Vla, Vloc. Org.</td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo No. 2 in E-flat</td>
<td>Kramarić</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl, 2 Cor, Kl Trp, 2 Trp, Temp, 2 VI, Vla, Org. D-FUS: 104; RISM No.: 550.265.894</td>
<td></td>
</tr>
<tr>
<td>Pange lingua in D (No. 2)</td>
<td>Kubín</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, (Kl) Trp in D solo, 2 Cor in D, 2 VI, Vla, Vloc, Org.</td>
<td></td>
</tr>
<tr>
<td>Pange lingua in A</td>
<td>Kubitschek</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, Kl Trp in D [sub (Chrm) Trp in E-flat], Temp, 2 VI, Vla, Vloc, Org.</td>
<td></td>
</tr>
<tr>
<td>Êcce Sacerdos in D</td>
<td>Kulka, František</td>
<td>Mar 8, 1854; May 28, 1854</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Cor in C, Kl Trp in C, Trp in C, 2 VI, Vla, Org.</td>
<td></td>
</tr>
<tr>
<td>Offertorium in D</td>
<td>Kulka, František</td>
<td>June 11, 1854</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Cor in D, 2 Kl Trp in D, Temp, 2 VI, Vla, Org.</td>
<td></td>
</tr>
<tr>
<td>Offertorium in E-flat</td>
<td>Kulka, František</td>
<td>Aug 23, 1854; Sept 9, 1854</td>
<td>Choir (SATB), 2 Cl in B-flat, 2 Cor in E-flat, 2 Kl Trp in E-flat, Temp, 2 VI, Vla, Org.</td>
<td></td>
</tr>
<tr>
<td>Offertorium in Es: Laudate Dominum in saeculis ejus</td>
<td>Kulka, František</td>
<td></td>
<td>Choir (SATB), Vl solo, Kl Trp in D solo [sub Flg in C], 2 Cl in C, 2 Cor in G and D, Temp in D, 2 VI, Vla, Org.</td>
<td></td>
</tr>
<tr>
<td>2 Pange lingua in G</td>
<td>Kunerth, Johann Leopold (1784-1865)</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, Kl Trp in D [sub (Chrm) Trp in E-flat], Temp, 2 VI, Vla, Vloc, Org.</td>
<td></td>
</tr>
<tr>
<td>2 Pange lingua in D (No. 2 in G)</td>
<td>Kunerth, Johann Leopold</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, Kl Trp in D, 2 VI, Vla, Vloc, Org.</td>
<td></td>
</tr>
<tr>
<td>2 Pange lingua in D</td>
<td>Kunerth, Johann Leopold</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in B-flat, 2 Cor in E-flat, Kl Trp in D, 2 VI, Vla, Vloc, Org.</td>
<td></td>
</tr>
<tr>
<td>Pange lingua in D</td>
<td>Kunerth, Johann Leopold</td>
<td>1839</td>
<td>Choir (SATB) Fl solo, Cl in D solo, Kl Trp in D solo, 2 Cor in D, 2 Trp in D, Temp, 2 VI, Vla, Vloc, Contra Bass, Org.</td>
<td></td>
</tr>
</tbody>
</table>

While the chromatic Trp parts to this work are not marked Kl, the work is part of a set of two pieces held in CZ-Bm: A.48.252, the other of which has Kl Trp parts, so the chromatic parts to Kubín's work were most likely originally intended for Kl Trp.

While the chromatic Trp parts to this work are not marked Kl, Kunerth wrote several other works with Kl Trp, so this chromatic Trp part was most likely originally meant for Kl Trp.

The original Kl Trp part is missing.

The manuscript set of parts have what appears to be a payment receipt that lists the players that performed the work in 1839.
Appendix 1-o: Short-Form Sacred Works for Choir and Orchestra, cont.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composers/Arrangers</th>
<th>Manuscript parts</th>
<th>Choir (SATB),</th>
<th>Fl, Cl, Cor in D, Trp in D,</th>
<th>Vl, Vla, Vln, Org.</th>
<th>CZ-BM:</th>
<th>RISM No.:</th>
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</thead>
<tbody>
<tr>
<td>2 Pange lingua in D (No. 1)</td>
<td>Kunerth, Johann Leopold</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 (Kl) Trp in D solo, 2 Cor in D, 2 Vl, Vla, Vln, Org.</td>
<td>CZ-BM: A.48.252</td>
<td>While the chromatic Trp parts to this work are not marked Kl, Kunerth wrote several other works with Kl Trp, so these chromatic Trp parts were most likely originally meant for Kl Trp.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pange lingua in F</td>
<td>Leidl</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Kl Trp in F solo, 2 Cl in C, 2 Cor in F, Trp in F, 2 Vl, Org.</td>
<td>CZ-Bm: A.36.419</td>
<td>All three Kl Trp parts are missing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weihnacht Lied: Des Tempels heilre Halle in D</td>
<td>Pegler, Michael Sebastian (comp)/Pegger, Joseph (arr)</td>
<td>Manuscript parts</td>
<td>Choir (Sl, St, T, B), Fl, C1 in D, C2 in C, 2 Cor in D, 3 Kl Trp, 2 Trp, Trp, 2 Vl, Vln, Org.</td>
<td>A-Inf: M 12139</td>
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<tr>
<td>Pange lingua No. 1 in D</td>
<td>Pleyel, Georg Benedikt</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Org solo, 2 Cl in C, 2 Cor in D, 2 Kl Trp in D, Trp in D, Timp, 2 Vl, Vln, Org.</td>
<td>CZ-Bm: A.5824; RISM No.: 553.005.400</td>
<td>In a set of two Pange linguas in CZ-Bm: A.5824. The Kl Trp parts are marked &quot;clarino&quot; in No. 1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pange lingua No. 2 in D</td>
<td>Pleyel</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl in C, 2 Cor in D, 2 Kl Trp in D, Timp, 2 Vl, Org.</td>
<td>CZ-Bm: A.5824; RISM No.: 553.005.400</td>
<td>In a set of two Pange linguas in CZ-Bm: A.5824. The Kl Trp parts are marked &quot;clarino&quot; in No. 1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tantum Ergo in G</td>
<td>Pöck, Laurenz</td>
<td>Manuscript parts</td>
<td>Choir (TB), 2 Cl, 2 Cor, 2 Ki Trp (sub 2 Flg), 2 Trp, 2 Vl, Vla.</td>
<td>A-Z: V1/10; RISM No.: 60.0063.852</td>
<td>S and A parts missing.</td>
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<tr>
<td>Tantum Ergo in E-flat</td>
<td>Pöhacker</td>
<td>Manuscript parts</td>
<td>Choir (TB), 2 Cl, 2 Cor, Kl Trp, Trp, Timp, 2 Vl, Org.</td>
<td>A-Z: Suppl. 20; RISM No.: 60.006.736</td>
<td>Timp part is missing.</td>
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<tr>
<td>Tantum Ergo in G</td>
<td>Posch, Johann</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Cl, 2 Cor, Kl Trp in G, 2 Trp, Timp, 2 Vl, Org.</td>
<td>A-Wlic: 172; RISM No.: 60.009.610</td>
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<tr>
<td>Graduale in G: Deus qui sales</td>
<td>Preindl, Joseph (1756-1823) Easter Monday, 1844</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl solo, Kl Trp in D solo, 2 Cl in C, 2 Cor in G, 2 Vl, Vln, Org.</td>
<td>D-NATk: NA/S/P (P.22), RISM No.: 455.040.353</td>
<td>This set of parts also includes an extra Cl 2 part that differs from the other Cl 2 part. Possibly an arrangement of Preindl's lost Vierstimmiger Hymnus mit Orchesterbegleitung und Solo Flöte, Oboe, und Trompeten that the Khayll brothers premiered on Feb 20, 1820. See Ch. 3 for more detail.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vierstimmiger Hymnus mit Orchester-Begleitung und Solo Flöte, Oboe, und Trompeten</td>
<td>Preindl, Joseph</td>
<td>by Feb 20, 1820</td>
<td>Lost</td>
<td>Choir (SATB), Fl solo, Ob solo, Kl Trp solo, Orsch.</td>
<td>See Ch. 3 for more detail.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offertorium in D: Deus firmavit orbem terrae</td>
<td>Redl</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Fl, 2 Cl, 2 Cor, 2 Ki Trp, 2 Trp, Timp, 2 Vl, Vla, Vln, Org.</td>
<td>A-Sü: A 1676 Nr.45; RISM No.: 659.002.487</td>
<td></td>
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<tr>
<td>Tantum Ergo in E-flat</td>
<td>Redl</td>
<td>Manuscript parts</td>
<td>Choir (SATB), 2 Fl, 2 Cl, 2 Cor, 2 Ki Trp, 2 Trp, Timp, 2 Vl, Vla, Vln, Org.</td>
<td>A-Sü: A 1676 Nr.45; RISM No.: 659.002.487</td>
<td>Kl Trp part is missing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aria in E-flat</td>
<td>Rungger, Johann</td>
<td>3857</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl in C, 2 Cor in E-flat, Kl Trp in E-flat, Timp, 2 Vl, Vln, Org.</td>
<td>A-Inf: M 2561</td>
<td>Though not marked as such, the piece's two chromatic Trp parts were most likely originally meant for Kl Trp.</td>
<td></td>
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<tr>
<td>Pastorell in D</td>
<td>Ryba</td>
<td></td>
<td>Choir (SATB), Fl, 2 Cl in A, 2 Cor in D, (Ki) Trp in D, 2 Vl, Vla, Org.</td>
<td>CZ-Pu: 59 t. 278</td>
<td></td>
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</tr>
<tr>
<td>Tantum Ergo No. 1 in D</td>
<td>Schgaffter, Jakob Johann Anton</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Fl, 2 Cl, 2 Cor, Kl Trp, 2 Trp, Timp, 2 Vl, Vla, Org.</td>
<td>D-FUS: 104; RISM No.: 450.042.700</td>
<td></td>
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<tr>
<td>Tantum Ergo No. 1 in D</td>
<td>Schgaffter, Jakob Johann Anton (1799-1859)</td>
<td>Manuscript parts</td>
<td>Choir (SATB), Kl Trp in D solo, 2 Ob, 2 Cor in D, 2 Trp in D, Timp, 2 Vl, Vln, Org.</td>
<td>A-HALv: NA; RISM No.: 651.000.511</td>
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</table>
## Appendix 1-o: Short-Form Sacred Works for Choir and Orchestra, cont.

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<tr>
<th>Work Description</th>
<th>Composer</th>
<th>Manuscript Details</th>
<th>Copy Details</th>
<th>Additional Details</th>
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<tr>
<td><strong>II Pange lingua in C and D: No. 1</strong> in C</td>
<td>Schiedermayr, Johann Baptist (1779-1840)</td>
<td>1843</td>
<td>Manuscript parts Choir (SATB), 2 Cl in C, 2 Cor in C, Kl Trp, 2 Trp in C, Trb, 2 Vi, Org.</td>
<td>CZ-Bm: A.36.515 This work's Kl Trp part is lost.</td>
</tr>
<tr>
<td><strong>Pange lingua in D</strong></td>
<td>Schiedermayr, Johann Baptist</td>
<td>Aug 13, 1841</td>
<td>Manuscript parts Choir (SATB), Kl Trp in D solo [sub Flg in A], 2 Cor in D, Timp, 2 Vi, Org.</td>
<td>CZ-Osm: A 1802; RISM No.: 550.265.619 Copy of CZ-Osm: A 2170. The 2 Cor, Timp, and Org parts are missing.</td>
</tr>
<tr>
<td><strong>Pange lingua No. 2 in D</strong></td>
<td>Schiedermayr, Johann Baptist</td>
<td></td>
<td>Manuscript parts Choir (SATB), Kl Trp in D solo [sub Flg in A], 2 Cor in D, Timp, 2 Vi, Org.</td>
<td>CZ-Osm: A 2170; RISM No.: 550.282.108 Copy of CZ-Osm: A 1802.</td>
</tr>
<tr>
<td><strong>Tantum Ergo No. 1 in D</strong></td>
<td>Schneller, Ignaz</td>
<td></td>
<td>Manuscript parts Choir (SATB), 2 Kl Trp in D solo, 2 Cl in C, 2 Cor in D, Timp, 2 Vi, Vla, Vc, Org.</td>
<td>A-Wn: Mus.Hs.27162</td>
</tr>
<tr>
<td><strong>II Pange lingua in C and D: No. 2</strong> in D</td>
<td>Schnitzler</td>
<td>1843</td>
<td>Manuscript parts Choir (SATB), 2 Cl in C, 2 Cor in D, Kl Trp, 2 Trp in D, 2 Vi, Org.</td>
<td>CZ-Bm: A.36.515 This work's Kl Trp part is lost.</td>
</tr>
<tr>
<td><strong>Tantum Ergo No. 1 in D</strong></td>
<td>Schaffner, Giacomo</td>
<td></td>
<td>Manuscript parts Choir (SATB), Fl, 2 Cl, 2 Cor, Kl Trp, 2 Trp, Tbr, Timp, 2 Vi, Vla, Org.</td>
<td>D-FUS: 104</td>
</tr>
<tr>
<td><strong>Tantum Ergo in F</strong></td>
<td>Singer, Peter (1810-1882)</td>
<td>1842</td>
<td>Manuscript parts Choir (SATB), Fl, 2 Cl in C, Fag, 2 Cor in F, Kl Trp in C, 2 Trp in C, Timp, 2 Vi, Vla, Vln, Org.</td>
<td>A-RTf: 281; RISM No.: 653.003.805</td>
</tr>
<tr>
<td><strong>Pange lingua in C</strong></td>
<td>Soborka, K. A.</td>
<td></td>
<td>Manuscript parts Choir (SATB), 2 Cl in C, Kl Trp in C, 2 Trp in C, 2 Vi, Org.</td>
<td>CZ-HE: He-f 196; RISM No.: 553.005.461 The Cl 2 part is missing.</td>
</tr>
<tr>
<td><strong>Pasterella in D</strong></td>
<td>Taschke [sic. Taschek], Karel Josef (1776–1848)</td>
<td></td>
<td>Manuscript parts Choir (SATB), Fl obb, Kl Trp in D solo, 2 Cl in C, 2 Cor in D, Tbr, 2 Vi, Vla, Vln, Org.</td>
<td>CZ-Pnm: XXIX. D. 135 Information from Rosický, &quot;Chromatizace Ženořových Hadeňních Nástrojů,&quot; 185.</td>
</tr>
<tr>
<td><strong>Pange lingua in D</strong></td>
<td>Wanitschek</td>
<td></td>
<td>Manuscript parts Choir (SATB), 2 Cl, 2 Cor in D, Kl Trp in D, 2 Trp, Timp, 2 Vi, Vla, Vln, Org.</td>
<td>CZ-Bm: A.36.548 This work's 2 Cl parts are missing.</td>
</tr>
<tr>
<td><strong>Tantum Ergo in D</strong></td>
<td>Weber, W. Ferdinand</td>
<td></td>
<td>Manuscript parts Choir (SATB), Fl, 2 Cl in C, Cl in D, 2 Cor in D, Kl Trp in D [sub Flg in C], 2 Vi, Vla, Org.</td>
<td>A-Wn: Mus.Hs.21691</td>
</tr>
<tr>
<td><strong>Pange lingua in C</strong></td>
<td>Weiss</td>
<td></td>
<td>Manuscript parts Choir (SATB), 2 Cl in C, 2 Cor in C, 2 Kl Trp, Timp, 2 Vi, Org.</td>
<td>CZ-Osm: A 1600; RISM No.: 550.265.417 Only the work's S, A, T, B, 2 Cl Cor 1 in C, Org, and Timp parts survive.</td>
</tr>
<tr>
<td><strong>Salue Regina in D</strong></td>
<td>Wiederhofer, Joseph</td>
<td>1825</td>
<td>Manuscript parts Choir (SATB), 2 Cor, Kl Trp [sub Flg], Timp, 2 Vi, Vln, Org.</td>
<td>A-HEE: No 4; RISM No.: 604.000.069 S doublet and Flg part by later hand.</td>
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<tr>
<td>Title</td>
<td>Composer</td>
<td>Date</td>
<td>Document No.</td>
<td>Library Shelf No.</td>
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<td>II Chor. (No. 2)</td>
<td>Anon.</td>
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<tr>
<td>Offertorium</td>
<td>Anon.</td>
<td></td>
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<td></td>
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<tr>
<td>Graduale</td>
<td>Anon.</td>
<td>Sept 6, 1865</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aria: O deus ego amote</td>
<td>Anon.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offertorium: O salutaris Hostia</td>
<td>Anon.</td>
<td>Sept 6, 1843</td>
<td></td>
<td></td>
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<tr>
<td>Graduale</td>
<td>Anon.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pange lingua in F</td>
<td>Anon.</td>
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</tr>
<tr>
<td>Ja heilig sei uns diese Nacht</td>
<td>Anon.</td>
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<tr>
<td>Offertorium in F</td>
<td>Daubrawsky</td>
<td></td>
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<tr>
<td>Duetto in G No. II: In Deo speravit</td>
<td>Diabelli</td>
<td>1861</td>
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<tr>
<td>Aria No. I. in E-flat: Jesu decus angelicum</td>
<td>Diabelli</td>
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<tr>
<td>Aria in G</td>
<td>Gellert</td>
<td>Dec 21, 1837</td>
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<tr>
<td>Aria in D</td>
<td>Gellert</td>
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<tr>
<td>Title</td>
<td>Composer</td>
<td>Manuscript parts</td>
<td>Copy/alternate version</td>
<td>Notes</td>
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<tr>
<td>Aria in G</td>
<td>Gellert, Josef</td>
<td>S solo (or T solo), Fl solo, Kl Trp in D solo, 2 Cl in C, 2 Cor in G, 2 Vl, Vla, Vn, Org.</td>
<td>CZ-Pnm: IX E 18</td>
<td>The title page has the date Jan 15, 1901 added to it, but it is in a later hand than that of the copyist who penned the title page and parts.</td>
</tr>
<tr>
<td>Duetto in Es</td>
<td>Gellert, Josef</td>
<td>2 S solo, Cl in B-flat solo, Kl Trp in E-flat solo, 2 Cor in E-flat, 2 Vl, Vn, Org.</td>
<td>CZ-Pnm: IX E 25</td>
<td>Copy/alternate version of CZ-Pnm: III.B.225.</td>
</tr>
<tr>
<td>Aria in G mit Tenor et Clappendentrompet solo oder, Canto solo: Quae est ista quae prodigatur</td>
<td>Gellert, Josef</td>
<td>S or T solo, Kl Trp in D solo, Fl in D, 2 Cor in G, 2 Trp in C, 2 Vl, Vla, Vn, Org.</td>
<td>CZ-Pm. 59 R.3.148, RISM No.: 552.000.201</td>
<td>Copy/alternate version of CZ-Pnm: XXXIX D 188.</td>
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<tr>
<td>Aria</td>
<td>Gyrowetz, Adalbert (1763-1850)</td>
<td>B solo, Kl Trp in D solo, 2 Cl in C, 2 Cor in D, 2 Vl, Vn, Org.</td>
<td>CZ-Pnm: XI A 90</td>
<td>Copy/alternate version of CZ-Pnm: XXXVIII A 258.</td>
</tr>
<tr>
<td>Aria in D: Domum tuam Domine</td>
<td>Gyrowetz, Adalbert</td>
<td>B solo, Kl Trp in D solo, 2 Cl, 2 Cor in D, 2 Vl, Vn, Org.</td>
<td>CZ-Pnm: XXXVII A 258, RISM No.: 550.031.081</td>
<td>Much of the material of the Kl Trp solo part to this Aria is the same as that found in the Kl Trp solo part of CZ-Pnm: III.B.225, but the work itself is an otherwise completely different piece. See Ch. 8 for more information.</td>
</tr>
<tr>
<td>Offertories in D: Felices caeli</td>
<td>Hatas, Ivan Václav (1727-1752)</td>
<td>S solo, Kl Trp solo, 2 Cl, 2 Cor, 2 Trp, Timp, 2 Vl, Vn, Org.</td>
<td>A-Fh: 60; RISM No.: 600.500.908</td>
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<tr>
<td>Cantihemae Basso solo: Auf und die Hiren in dem Feld in F</td>
<td>Haydn, Joseph (1732-1809)</td>
<td>B solo, 2 Cl in C, 2 Cor in F, Kl Trp in F, 2 Vl, Vn, Org.</td>
<td>A-ImF: M 12138</td>
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<tr>
<td>Graduale in C: Benedictus sit Deum</td>
<td>Jira</td>
<td>T solo, Bass solo, Flobb, Kl Trp in C (obb), 2 Cl in C, 2 Cor in C, 2 Vl, Vn, Org.</td>
<td>CZ-Pnm: XL A 21; RISM No.: 551.000.780</td>
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<tr>
<td>Aria in D</td>
<td>Katzer, Ignaz</td>
<td>B solo, Kl Trp in D solo, 2 Cl, 2 Cor, 2 Vl, Vn, Org.</td>
<td>CZ-Pnm: XI B 31</td>
<td>Copy/alternate version of CZ-Pnm: XXXVIII A 258.</td>
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<td>Work</td>
<td>Composer, Date</td>
<td>Manuscript parts</td>
<td>Edition</td>
<td>Copy/alternate version of Edition</td>
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<tr>
<td>Duetto in Es</td>
<td>Katzer, Ignaz</td>
<td>Manuscript parts: 2 S solo, Cl solo, Kl Trp solo, 2 Vl, Vla, Vln, Org.</td>
<td>CZ-Pnm: XL F 40</td>
<td>III.B.225</td>
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<tr>
<td>Duetto in E-flat</td>
<td>Katzer, Ignaz</td>
<td>Manuscript parts: 2 S solo, Cl solo, Kl Trp solo, 2 Vl, Vla, Vln, Org.</td>
<td>CZ-Pnm: III.B.225</td>
<td>III.B.225</td>
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<tr>
<td>Cantilena pro Adventu in E-flat: Du Maria hast geboren</td>
<td>Kliebenschädl, Johann Josef (1811-1871)</td>
<td>Manuscript parts: B solo, Kl Trp in E-flat solo, Cl in B-flat, 2 Cor in E-flat, Temp, 2 Vl, Vln.</td>
<td>A-HAL n: NA; RISM No.: 651.000.289</td>
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<tr>
<td>Advent-Lied in E-flat: Sei gegrüßt du schauervoller Abend</td>
<td>Kliebenschädl, Johann Josef</td>
<td>Manuscript parts: B, Cor in E-flat, Kl Trp in E-flat, Temp, Org.</td>
<td>A-HAL n: NA; RISM No.: 651.000.334</td>
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<tr>
<td>Cantate in honorem Divi Johannis Nepomuceno (3 Mvts: Introduction, a Recitative and Aria for B solo with Fl and Kl Trp obb, and a Chorus)</td>
<td>Kliebenschädl, Johann Josef</td>
<td>Manuscript parts: B solo, Choir (SATBb, Fl in F (obb)), Kl Trp in E-flat (obb), 2 Cl in B-flat, Fag, 2 Cor in E-flat, 2 Trp in E-flat, Temp, 2 Vl, Vln, Vln, Org.</td>
<td>A-HAL n: NA; RISM No.: 651.000.355</td>
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<tr>
<td>Morgenlied</td>
<td>Kliebenschädl, Johann Josef</td>
<td>Manuscript parts: T solo, B solo, Kl Trp in D solo, Cl in B-flat, 2 Cor in E-flat, 2 Vl, Org.</td>
<td>A-HAL n: NA; RISM No.: 651.000.295</td>
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<tr>
<td>Offertorium in G</td>
<td>Kreutzer</td>
<td>Manuscript parts: B solo, Choir (SATBb), Fl solo, Kl Trp solo, Vla solo, 2 Cl in C (sub Pistala in C), 2 Vl, Org.</td>
<td>CZ-Pm: H 1704</td>
<td></td>
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<tr>
<td>Ave maris stella in D minor</td>
<td>Kulka, František</td>
<td>Manuscript parts: S solo, 2 Cl in C, 2 Cor in D, 2 Kl Trp in D, Temp, 3 Vl, Vla, Org.</td>
<td>CZ-Pu: 59 R 1745; RISM No.: 651.000.433</td>
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<tr>
<td>Title</td>
<td>Composer</td>
<td>Date</td>
<td>Manuscript score and parts</td>
<td>Parts</td>
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</tr>
<tr>
<td>Motetto in D</td>
<td>Kulka, František</td>
<td>Oct 1 and 2, 1854</td>
<td>Bach, F. B. 2 Fl, 2 Vl, Basso, Org.</td>
<td>Solo, Choir (SATB), 2 Cl in C, 2 Cor in D, 2 Kl Trp in D, Timp, 2 Vl, Vla, Org.</td>
</tr>
<tr>
<td>Graduale: Sperent in te in E</td>
<td>Kunerth, Johann Leopold (1784-1865)</td>
<td>1850</td>
<td>Bach, F. B. 2 Fl, 2 Vl, Basso, Org.</td>
<td>Solo, Choir (SATB), Vl Solo, 2 (Kl) Trp in E obb, 2 (Kl) Trp in D ad lib, 2 Vl, Vla, Vlne, Org.</td>
</tr>
<tr>
<td>Offertorium in D, op. 10</td>
<td>Kunerth, Johann Leopold</td>
<td></td>
<td></td>
<td>Solo (most likely originally for Kl Trp in C solo), 2 Trp, 2 Vl, Vla, Org.</td>
</tr>
<tr>
<td>Exspectans exspectavi Dominum in D-Dur</td>
<td>Kunerth, Johann Leopold</td>
<td>1865</td>
<td>Bach, F. B. 2 Fl, 2 Vl, Basso, Org.</td>
<td>Solo, Choir (SATB), Flg solo (most likely originally for Kl Trp solo), 2 Trp, 2 Vl, Vla, Org.</td>
</tr>
<tr>
<td>Judicabit in nationibus</td>
<td>Mayr, Johann Simon</td>
<td></td>
<td></td>
<td>Solo, Choir (SATB), Fl solo, 2 Cl in B-flat, 2 Fag, Timp, 2 Vl, Vla, Vlc, Vlne, Org.</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Manuscript details</td>
<td>Parts</td>
<td>Score details</td>
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<tr>
<td><strong>Appendix 1-p: Sacred Works for Solo Voice and Orchestra, cont.</strong></td>
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<tr>
<td>Benige</td>
<td>Mayr, Johann Simon</td>
<td>Manuscript score and parts</td>
<td>Solo, 2 Trmb Ch in E-flat, 2 Ob, 2 Fl, 2 Cl, 2 Ob, 2 Fl, 2 Cl, 2 Corno, 2 Vl, Vla, Vlc, Vln, Org.</td>
<td>I-BGc: Mayr 224.18 The Trmb Ch and Corno parts are incomplete and only include the moderato section of the piece.</td>
</tr>
<tr>
<td>De Torrente a due Tenori o Soprani</td>
<td>Mayr, Johann Simon</td>
<td>Manuscript parts and short score</td>
<td>2 Solo Tenors</td>
<td>I-BGc: Mayr 1.4 - [note] Inventario: A000.45</td>
</tr>
<tr>
<td>Motetti Due in C.D.</td>
<td>Müller, Wenzel (1759-1835)</td>
<td>Manuscript parts</td>
<td>Solo, Fl, 2 Cl, 2 Ob, 2 Fl, 2 Cl, 2 Corno, 2 Trp in D, 2 Vl, Vla, Vlc, Org.</td>
<td>CZ-Pu: 59 R 592-594</td>
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<tr>
<td>Offertorium in C</td>
<td>Ozuda, Jos. A.</td>
<td>Manuscript parts</td>
<td>Basso, Kl Trp solo, 2 Cl, 2 Corno, 2 Vl, Vla, Org.</td>
<td>CZ-BY: By 106; RISM No.: 552.001.320</td>
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<tr>
<td>Offertorium in D a Canto alla Basso solo</td>
<td>Pfeiffer</td>
<td>Manuscript parts</td>
<td>Basso, 2 Cl, 2 Corno, 2 Vl, Vla, Org.</td>
<td>CZ-BY: By 106; RISM No.: 552.001.320</td>
</tr>
<tr>
<td>Aria in A-flat</td>
<td>Rungger, Johann</td>
<td>Manuscript parts</td>
<td>Solo, Fl, 2 Cor in A-flat, 2 Vl, Vla, Org.</td>
<td>A-Imf: M 183</td>
</tr>
<tr>
<td>Recitativ et Arie auf das Osterfest</td>
<td>Rungger, Johann</td>
<td>Manuscript parts</td>
<td>Basso, Kl Trp solo, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-Imf: M 118</td>
</tr>
<tr>
<td>Aria</td>
<td>Ryba, Jakub Jan (1765–1815)</td>
<td>Manuscript parts</td>
<td>Bass solo, Kl Trp solo in D, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>CZ-Pnm: XIV. G. 122</td>
</tr>
<tr>
<td>II Chorus (No. 1)</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Bass solo, Kl Trp solo in E-flat, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-GR: 90; RISM No.: 600.090.530</td>
</tr>
<tr>
<td>Offertorium: O Deus ego amove te in E-flat</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Bass solo, Kl Trp solo in E-flat, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-WIL: 963; RISM No.: 605.001.719</td>
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<tr>
<td>Graduale in G</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Basso, Kl Trp solo, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>CZ-Bm: A.36.421</td>
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<tr>
<td>Offertorium in D: Laetentur caeli exsultet terra</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Basso, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-WIL: 963; RISM No.: 605.001.719</td>
</tr>
<tr>
<td>Offertorium in E-flat: O Deus ego amove te</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Basso, Kl Trp solo, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-GR: 89; RISM No.: 600.090.530</td>
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<tr>
<td>Offertorium in E-flat de Beata Maria Virgine: Ave Maris Stella</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Basso, Kl Trp solo, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-GR: 89; RISM No.: 600.090.530</td>
</tr>
<tr>
<td>This piece's solo Trp part is marked “Maschin Trompete”, but I feel strongly that the part was originally intended for Kl Trp.</td>
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<tr>
<td>Offertorium in D: Laetentur caeli exsultet terra</td>
<td>Schiedermayr, Johann Baptist</td>
<td>Manuscript parts</td>
<td>Basso, Kl Trp solo, 2 Cl, 2 Cor, 2 Vl, Vla, Org.</td>
<td>A-WIL: 963; RISM No.: 605.001.719</td>
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<td>Most likely an alternate version of A-GR: 89; RISM No.: 600.090.530</td>
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<td>Copy of alternate version of CZ-Pu: 59 R 508.</td>
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<td>This piece is a copy of A-HE: v. v. 1. E. v. 1.</td>
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<td><strong>Notes:</strong></td>
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<tr>
<td>Title</td>
<td>Composer</td>
<td>Date/Location</td>
<td>Calendar</td>
<td>Reprint/Reference</td>
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<tr>
<td>Duetto in F: Cantate Domino canticum novum</td>
<td>Schnabel, Joseph Ignaz (1767-1831)</td>
<td>Manuscript parts</td>
<td>S solo, T solo, Cl in C solo, KI Trp in F solo, 2 Cor in F, 2 VI, Vla, Vln and Org.</td>
<td>CZ-Pu: 59 R 3256; RISM No.: 552.000.342</td>
</tr>
<tr>
<td>Cantate pro Festo S. Ioannis Nepomuceni (2 Mts: Recitative and Aria for B solo with Fl and KI Trp obb, and a Chorus)</td>
<td>Singer, Peter (1810-1882)</td>
<td>1835 Manuscript parts</td>
<td>B solo, Choir (SATB), Fl in D obb, KI Trp in D obb, Cl in C, Fag, 2 Cor in G, 2 Trp in D, Timp, 2 VI, Vln, Org.</td>
<td>A-HAL:m. NA; RISM No.: 651.000.482</td>
</tr>
<tr>
<td>Duetto in Es</td>
<td>Vitasek, J.A.</td>
<td>Manuscript parts</td>
<td>2 T solo [or 2 S solo], Cl in B-flat solo, (KI) Trp in solo E-flat, 2 VI, Vla, Vln, Org.</td>
<td>CZ-Pmn: III.E.154</td>
</tr>
<tr>
<td>Tré Domine nella Messa a Tenore concertate a Tromba a Chiave</td>
<td>Zagnoni, Petronio</td>
<td>Nov 1845 Manuscript score</td>
<td>T solo, Trmb Ch in E-flat solo, 2 Fl, Ob, 2 Cl in B-flat, 2 Fag, 2 Cor in E-flat, Trb, 2 VI, Vla, Vc, Basso.</td>
<td>I-Fc: Accademico A-Ms-3596</td>
</tr>
<tr>
<td>Graduale in C: In te Domine speravi</td>
<td>Zaprel</td>
<td>Manuscript parts</td>
<td>S solo, Fl obb, KI Trp in C solo [sub (Chrm) Post in G solo], 2 Ob, 2 Cl, 2 Cor in C, 2 VI, Vla, Org.</td>
<td>CZ-Bmn: A 57.356; RISM No.: 555.004.673</td>
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<tr>
<td>Aria in C: In te Domine speravi</td>
<td>Zaprel</td>
<td>Manuscript parts</td>
<td>S solo, KI Trp in C solo, 2 VI, 2 Cl in C, 2 Cor in C, 3 Trp in C, Fl, Timp, Org.</td>
<td>CZ-Pu: 59 R 1367; RISM No.: 555.002.632</td>
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Appendix 2: Hieronymous Payer's 1821 *Adagio und Rondo* for Solo Klappentrompete and Harmonie (A-Wn: Mus Hs.28.849)

Klappentrompete in D

Adagio

Solo.
Appendix 2: Hieronymous Payer's 1821 *Adagio und Rondo* for Solo Klappentrompete and Harmonie (A-Wn: Mus Hs.28.849)
Appendix 2: Hieronymous Payer's 1821 *Adagio und Rondo* for Solo Klappentrompete and Harmonie (A-Wn: Mus Hs.28.849)
Appendix 2: Hieronymous Payer's 1821 *Adagio und Rondo* for Solo Klappentrompete and Harmonie (A-Wn: Mus Hs.28.849)
### Appendix 3: Milanese Theater Libretto-Programs

<table>
<thead>
<tr>
<th>Opera/Ballet</th>
<th>Composer</th>
<th>Year/Season Performed</th>
<th>Theater</th>
<th>Player</th>
<th>Library Shelf No.</th>
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<tbody>
<tr>
<td>Margherita d'Anjou</td>
<td>Meyerbeer, Giacomo</td>
<td>1826, Spring</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>E-Bbc: R 218795</td>
</tr>
<tr>
<td>Sargino, ossia L'alievo dell'amore</td>
<td>Per, Ferdinando</td>
<td>1826, Spring</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>I-Rn</td>
</tr>
<tr>
<td>L'ultimo giorno di Pompei</td>
<td>Pacini, Giovanni</td>
<td>1827, Fall</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>GB-Lbl</td>
</tr>
<tr>
<td>Il montanaro</td>
<td>Mercadante, Saverio</td>
<td>1827, Spring</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>GB-Lbl</td>
</tr>
<tr>
<td>Il maldicente, o sia La bottega del caffè</td>
<td>Pavesi, Stefano</td>
<td>1828, Fall</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>A-Wn: 107235-A</td>
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<tr>
<td>L'orfano della selva</td>
<td>Rossini, Gioacchino</td>
<td>1828, Fall</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>US-Weg ML48 [S10564]</td>
</tr>
<tr>
<td>Saladino e Clotilde</td>
<td>Vaccai, Nicola</td>
<td>1828, Carnival</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>CDN-Ttfl: lib pam 00271</td>
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<tr>
<td>L'esule di Roma</td>
<td>Donizetti, Gaetano</td>
<td>1828, Summer</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>US-Weg ML48 [S2675]</td>
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<tr>
<td>I cavalieri di Valenza</td>
<td>Pacini, Giovanni</td>
<td>1828, Spring</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>US-Weg ML48 [S7399]</td>
</tr>
<tr>
<td>Bianca e Fernando</td>
<td>Bellini, Vincenzo</td>
<td>1829, Fall</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>A-Wn: 107012-A</td>
</tr>
<tr>
<td>Saul</td>
<td>Vaccai, Nicola</td>
<td>1829, Fall</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>A-Wn: 106933-A</td>
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<tr>
<td>La straniera</td>
<td>Bellini, Vincenzo</td>
<td>1829, Carnival</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>CDN-Ttfl: lib pam 00271</td>
</tr>
<tr>
<td>La pietra del paragone</td>
<td>Rossini, Gioacchino</td>
<td>1829, Spring</td>
<td>La Scala</td>
<td>Thomas, Giuseppe</td>
<td>D-Mbs L.eleg.m. 4542</td>
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## Appendix 3: Milanese Theater Libretto-Programs, cont.

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<td>Rosvina de la Forest</td>
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## Appendix 3: Milanese Theater Libretto-Programs, cont.

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<th>Location</th>
<th>Composer, Librettist</th>
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<td>Cambiaggio, Carlo</td>
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<td>Araldi, Giuseppe</td>
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<td>Estella</td>
<td>Ricci, Federico</td>
<td>1846, Carnival</td>
<td>La Scala</td>
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<td>Attila</td>
<td>Verdi, Giuseppe</td>
<td>1846-47, Carnival</td>
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<td>Dona, Paquale</td>
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<td>La Scala</td>
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<td>La Scala</td>
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## Appendix 4: Tromba a Chiavi Libretto-Programs

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<th>Year/Season Performed</th>
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<td>Perolini, Giovanni</td>
<td>1832-33, Carnival and Lent</td>
<td>Gran Teatro La Fenice, Venice</td>
<td>Vincenti, Giovanni Battista</td>
<td>GB-Lbl</td>
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<tr>
<td>Beatrice di Tenda</td>
<td>Bellini, Vincenzo</td>
<td>1832-1833, Carnival and Lent</td>
<td>Gran Teatro La Fenice, Venice</td>
<td>Vincenti, Giovanni Battista</td>
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<tr>
<td>L'elisir d'amore</td>
<td>Donizetti, Gaetani</td>
<td>1832-33, Carnival and Lent</td>
<td>Gran Teatro La Fenice, Venice</td>
<td>Vincenti, Giovanni Battista</td>
<td>D-Mbs: L.eleg.m. 4680</td>
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<td>L'ultimo giorno di Missolunghi</td>
<td>Cortesi, Antonia</td>
<td>1832-33, Carnival and Lent</td>
<td>Gran Teatro La Fenice, Venice</td>
<td>Vincenti, Giovanni Battista</td>
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<td>Otello o sia L'afrikan di Venezia</td>
<td>Rossini, Gioachino</td>
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<td>Ricciardo e Zonide</td>
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<td>1833, La Fiera dell'anno</td>
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<td>Petrilli, Giuseppe</td>
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<td>1834, Carnival and Lent</td>
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<td>Vincenti, Giovanni Battista</td>
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<td>Carlo di Borgogna</td>
<td>Pacini, Giovanni</td>
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<td>1835, Lent</td>
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<td>1840, Spring</td>
<td>Civico Teatro di Tortona</td>
<td>di Milano,Vernocchi Giuseppe</td>
<td>D-Mbs: L.eleg.m. 5049</td>
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<td>Maria Stuarda</td>
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<td>1840, Spring</td>
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<td>Fabris, Giovanni Battista</td>
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<td>Semiramide</td>
<td>Rossini, Gioachino</td>
<td>1840, Spring</td>
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<td>Fabris, Giovanni Battista</td>
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<td>La rivolta delle donne nel serraglio: ballo fantastico in 3 atti e 5 decorazioni</td>
<td>Schier, Francesco</td>
<td>1840-41 Carnival and Lent</td>
<td>Gran Teatro La Fenice, Venice</td>
<td>Fabris, Giovanni Battista</td>
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<td>Combi, Pietro</td>
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<td>Il templario</td>
<td>Nicolai, Otto</td>
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<td>Fabris, Giovanni</td>
<td>GB-Lbl</td>
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<td>I puritani e i cavalieri</td>
<td>Bellini, Vincenzo</td>
<td>1841, Spring</td>
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<td>Fabris, Giovanni</td>
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<td>Romani, Felice</td>
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<td>Fabris, Giovanni Battista</td>
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### Appendix 4: Tromba a Chiavi Libretto-Programs, cont.

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<th>Season</th>
<th>Venue</th>
<th>Conductor</th>
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<td>1842</td>
<td>Spring</td>
<td>Gran Teatro La Fenice, Venice</td>
<td>Fabris, Giovanni Battista</td>
<td>GB-Lbl</td>
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<td>La Marescilla d'Ancre</td>
<td>Nini, A.</td>
<td>1842</td>
<td>Spring</td>
<td>Civicco Teatro di Tortona</td>
<td>Guilemmini, Giuseppe; Insegnante degli allievi dell'Accademia Filarmonica di Tortona</td>
<td>D-Mbs: L.eleg.m. 5236</td>
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<td>Maria Padilla</td>
<td>Donizetti, Gaetani</td>
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<td>Pacini, Giovanni</td>
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<td>Carnival and Lent</td>
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<td>Mercadante, Saverio</td>
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<td>Gran Teatro La Fenice, Venice</td>
<td>Fabris, Giovanni Battista</td>
<td>A-Wn: 204168-B</td>
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<td>Hérod, Ferdinand</td>
<td>1843</td>
<td>Spring</td>
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<td>Fabris, Giovanni Battista</td>
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<td>Lucrezia Borgia</td>
<td>Donizetti, Gaetani</td>
<td>1843</td>
<td>Spring</td>
<td>Teatro Riccardi, Bergamo</td>
<td>Guilemmini, Giuseppe</td>
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<td>Leocadia</td>
<td>Mazzia</td>
<td>1843</td>
<td>Summer</td>
<td>Teatro Apollo, Venice</td>
<td>Maestri, Valentino</td>
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<td>Erani</td>
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<td>Carnival and Lent</td>
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<td>I Lombardi alla prima crociata</td>
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<td>1843-44</td>
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<td>La celeste fanciulla: ballo fantastico in 5 quadri</td>
<td>Morosini, Livio</td>
<td>1843-44</td>
<td>Carnival and Lent</td>
<td>Gran Teatro La Fenice, Venice</td>
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<td>Gran Teatro La Fenice, Venice</td>
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<td>Rossini, Gioachino</td>
<td>1846</td>
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<td>Fall</td>
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<td>1852-53</td>
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Appendix 5: Solo Part from Trenkivitz’s 1828 *Divertimento per la Tromba con Chiavi in Re* (I-Mc: Noseda Noseda R.27.13)

Tromb. in D Oblig.

Allegro

509
Appendix 5: Solo Part from Trenkivitz’s 1828 Divertimento per la Tromba con Chiavi in Re
Appendix 5: Solo Part from Trenkivitz’s 1828 *Divertimento per la Tromba con Chiavi in Re*
Appendix 5: Solo Part from Trenkivitz’s 1828 *Divertimento per la Tromba con Chiavi in Re*
Appendix 5: Solo Part from Trenkivitz’s 1828 *Divertimento per la Tromba con Chiavi in Re*

181

Variation 2 Minore

194

198

202

Variation 3 Majore

206

209

212

216

219

513
Appendix 5: Solo Part from Trenkivitz’s 1828 Divertimento per la Tromba con Chiavi in Re

Coda Allegro Molto
Appendix 6: Gambati Brothers Libretto-Programs

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<th>Year/Season Performed</th>
<th>Place</th>
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<td>Elisa e Claudio</td>
<td>Mercadante, Saverio</td>
<td>1823</td>
<td>Teatro della Pergola, Florence</td>
<td>Fratelli Gambati</td>
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<td>Tebaldo e Isolina</td>
<td>Morlacchi, Francesco</td>
<td>1823, Spring</td>
<td>Teatro Goldoni, Florence</td>
<td>Fratelli Gambati</td>
<td>US-Wcg: ML48 [S6662]</td>
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<td>Chiara di Rosebergh</td>
<td>Generali, Pietro</td>
<td>1825, Carnival</td>
<td>Teatro della Pergola, Florence</td>
<td>Fratelli Gambati</td>
<td>I-Rn</td>
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<td>L' idolol cinese</td>
<td>Generali, Pietro</td>
<td>1825, Fall</td>
<td>Teatro della Pergola, Florence</td>
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<td>Piglia il mondo come viene</td>
<td>Persiani, Giuseppe</td>
<td>1826, Carnival</td>
<td>Teatro della Pergola, Florence</td>
<td>Fratelli Gambati</td>
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<td>Francesco, Miniati</td>
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<td>Fratelli Gambati</td>
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Appendix 7: No. 7: Rondo from Ghedini's 1842 *Dodici Terzetti per due Tromba a Chiavi e Corno a Macchina* (I-Mc: B.25.h.152.5)
Appendix 7: No.7 Rondo from Ghedini's 1842 *Dodici Terzetti per due Tromba a Chiavi e Corno a Macchina*
 Appendix 7: No. 7 Rondo from Ghedini's 1842 *Dodici Terzetti per due Tromba a Chiavi e Corno a Macchina*
Appendix 7: No. 7 Rondo from Ghedini's 1842 *Dodici Terzetti per due Tromba a Chiavi e Corno a Macchina*
Appendix 7: No.7 Rondo from Ghedini’s 1842 *Dodici Terzetti per due Tromba a Chiavi e Corno a Macchina*

This measure is missing from the Tr Ch 1 and 2 parts, but is presumably meant to be the same as the preceding measure in both parts.
Appendix 8: Two Versions of the Fiala/Belloli Divertimento Solo Part

Original Klappen Tromba in D
(CZ-Pnm: XLIX-D-410)

Kail's Arrangement Trompete in Eb
(Cz-Pk: 3 C 83)

Largo

Andante

D Kl Trmb

E♭ Tpt

Solo

D Kl Trmb

E♭ Tpt

Solo

p

D Kl Trmb

E♭ Tpt
Appendix 8: Two Versions of the Fiala/Belloli Divertimento Solo Part
Appendix 8: Two Versions of the Fiala/Belloli *Divertimento* Solo Part

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Appendix 8: Two Versions of the Fiala/Belloli *Divertimento* Solo Part

Allegro Moderato

Solo

P

D Kl
Trmb

E♭ Tpt
Appendix 8: Two Versions of the Fiala/Belloli Divertimento Solo Part
Appendix 8: Two Versions of the Fiala/Belloli *Divertimento* Solo Part
Appendix 8: Two Versions of the Fiala/Belloli *Divertimento* Solo Part

D Kl Trmb

Eb Tpt

D Kl Trmb

Eb Tpt

D Kl Trmb

Eb Tpt

D Kl Trmb

Eb Tpt

D Kl Trmb

Eb Tpt

D Kl Trmb

Eb Tpt

D Kl Trmb

Eb Tpt
Appendix 8: Two Versions of the Fiala/Belloli *Divertimento* Solo Part

D Kl Trmb

E♭ Tpt

Solo

D Kl Trmb

E♭ Tpt

529
Appendix 8: Two Versions of the Fiala/Belloli *Divertimento* Solo Part
Appendix 8: Two Versions of the Fiala/Belloli Divertimento Solo Part
Appendix 9-a: Two Versions of the Solo Part from Höffner's

*Adagio sammt III Variationen, Adagio and Variations 1-3*

Original Klappen Tromba in E♭
(CZ-Pn: X.D.169)

Kail's Arrangement Trompete in D
(CZ-Pk: H 1441)

Adagio

Solo

E♭ Kl.
Trmb.

D Tpt.

10

E♭ Kl.
Trmb.

D Tpt.

15

E♭ Kl.
Trmb.

D Tpt.

19

E♭ Kl.
Trmb.

D Tpt.
Appendix 9-a: Two Versions of Höffner's *Adagio sammt III Variationen*, Adagio and Variations 1-3
Appendix 9-a: Two Versions of Höfner's *Adagio sammt III Variationen*, Adagio and Variations 1-3

Variation 1

Tutti

55

Es Kl.
Trmb.

D Tpt.

61

Es Kl.
Trmb.

D Tpt.

67

Es Kl.
Trmb.

D Tpt.

70

Tutti

73

Variation 2
Appendix 9-a: Two Versions of Höfner's *Adagio sammt III Variationen*, Adagio and Variations 1-3
Appendix 9-a: Two Versions of Höffner's *Adagio sammt III Variationen, Adagio and Variations 1-3*

Klappen Tromba in Es

**Allegro**

[Variation 4]

[Coda]
Appendix 9-c: The Kail Arrangement's Version of the Solo Part from Höfßner's *Adagio samt III Variationen*, Variation 4 and Coda (CZ-Pk: H 1441)

Trompete in D

Variation 4: Polonaise

Allegretto

[Coda]
Appendix 10: Four Versions of Hößner's *Introduction et Polonaise* Solo Part. Edited by Friedemann Immer and Robert Apple.
Appendix 10: Four Versions of Höfner's *Introduction et Polonaise* Solo Part
Appendix 10: Four Versions of Höffner’s *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Polonaise

Allegretto

ad libitum

ritard
Appendix 10: Four Versions of Höflner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

543
Appendix 10: Four Versions of Hößnner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

52

Ms Prts

Pub Prts

Ms Sc

Kail Arr

56

Ms Prts

Pub Prts

Ms Sc

Kail Arr

544
Appendix 10: Four Versions of Höfner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

545
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

84

88

92

547
Appendix 10: Four Versions of Höfner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

112

116
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

```
135
Ms Prts
                         
Pub Prts
                         
Ms Sc
                         
Kail Arr
                         
139
Ms Prts
                         
Pub Prts
                         
Ms Sc
                         
Kail Arr
                         
143
Ms Prts
                         
Pub Prts
                         
Ms Sc
                         
Kail Arr
                         
|ad libitum|
```
Appendix 10: Four Versions of Höffner’s *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

Pub Prts

Ms Sc

Kail Arr

552
Appendix 10: Four Versions of Höfner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

159

163

167
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

554
Appendix 10: Four Versions of Höfner's *Introduction et Polonaise* Solo Part
Appendix 10: Four Versions of Höfller's *Introduction et Polonaise* Solo Part

mm. 197-206 were deleted from the MS Sc and Kail Versions.
Appendix 10: Four Versions of Hoffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Piu mosso

Piu mosso
Appendix 10: Four Versions of Höffner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

---

558
Appendix 10: Four Versions of Höfner's *Introduction et Polonaise* Solo Part

Ms Prts

Pub Prts

Ms Sc

Kail Arr

Ms Prts

mm. 234-235 only found in the MS Prts.
Appendix 11: Hymne No. 1 from Kliebenschädl's 1833 *Musica pro Solemnitate S.S. Corporis Christi ad IV Evangelia* (mm. 1-26)
Appendix 11: Hymne No. 1 from Kliebensächlein's Musica pro Solemnitate S.S. Corporis Christi
Appendix 11: Hymne No. 1 from Kliebenschädl's *Musica pro Solemnitate S.S. Corporis Christi*
Appendix 11: Hymne No. 1 from Kliebenschädl's Musica pro Solemnitate S.S. Corporis Christi
Appendix 11: Hymne No. 1 from Kliebschädl's Musica pro Solemnitate S.S. Corporis Christi
Appendix 11: Hymne No. 1 from Kliebenschädl's Musica pro Solemnitate S.S. Corporis Christi
Appendix 11: Hymne No. 1 from Kliebschädl's *Musica pro Solemnitate S.S. Corporis Christi*
Appendix 12: Antiphon No. 1 from Nivard Weigl's *IV Antiphonien für Corporis Christi* (A-Wn: Mus.Hs.21694)
Appendix 12: Antiphon No. 1 from Weigl's *IV Antiphonen für Corporis Christi*
Appendix 12: Antiphon No. 1 from Weigl's *IV Antiphonien für Corporis Christi*
Appendix 12: Antiphon No. 1 from Weigl's *IV Antiphonien für Corporis Christi*
Appendix 12: Antiphon No. 1 from Weigl's *IV Antiphonien für Corporis Christi*
Appendix 13: The 1834 *Tantum Ergo No. 2 in D*
Attributed to Joseph Haydn (A-Wn: Mus.Hs.21734)

Andante

Clarinetto 1 in C

Clarinetto 2 in C

Klappen Trompete solo in D

Clarino 1 in D

Clarino 2 in D

Tympano

Canto

Alto

Tenore

Basso

Violino 1

Violino 2

Violon

Organo
Appendix 13: The 1834 Tantum Ergo No. 2 in D Attributed to Joseph Haydn

C Cl 1

C Cl 2

DKl Trp

Clar 1

Clar 2

Tymp

C

A

T

B

VI 1

VI 2

Vln

Org

Solo

Solo

Solo
Appendix 13: The 1834 *Tantum Ergo* No. 2 in D Attributed to Joseph Haydn

C Cl 1

C Cl 2

D KJ Trp

Clar 1

Clar 2

Tymp

C

A

T

B

VI 1

VI 2

Vln

Org
Appendix 13: The 1834 Tantum Ergo No. 2 in D Attributed to Joseph Haydn
Appendix 13: The 1834 *Tantum Ergo No. 2 in D* Attributed to Joseph Haydn
Appendix 13: The 1834 Tantum Ergo No. 2 in D Attributed to Joseph Haydn
Appendix 13: The 1834 *Tantum Ergo* No. 2 in D Attributed to Joseph Haydn
Appendix 13: The 1834 Tantum Ergo No. 2 in D Attributed to Joseph Haydn
Appendix 14: *Aria No. 1 in E-flat*

by Anton Diabelli (CZ-Pnm: XLIII C 368)
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)

C
Cl 1

C
Cl 2

E♭ Cl
Trmb 1

E♭ Cl
Trmb 2

E♭
Cor 1

E♭
Cor 2

B
solo

VI 1

VI 2

Vla

Vln

Org
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)

De si de ro te mil li es, mil li es, mi Je su, quan do ve ni es, De-
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)

- C
- Cl 1
- Cl 2
- E♭ Cl
- Trmb 1
- Trmb 2
- E♭ Cor 1
- E♭ Cor 2
- B solo
- VI 1
- VI 2
- Vla
- Vln
- Org

---

590
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)

C
Cl 1

C
Cl 2

E♭ Cl
Trmb 1

E♭ Cl
Trmb 2

E♭
Cor 1

E♭
Cor 2

B
solo

fa-ci-es, me [la]tum] quan-do fa-ci-es. Je-su, de-cus an-ge-li-cum, in au-re dal-ce can-

VI 1

VI 2

Vla

Vln

Org
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)

C
Cl 1
C
Cl 2
E₃ Cl
Trmb 1
E₃ Cl
Trmb 2
E₃
Cor 1
E₃
Cor 2
B
solo
VI 1
VI 2
Vla
Vln
Org

- ri - fi-cum,
in cor - de nec - tar cae - li-cum,
Cor-de

593
Appendix 14: Aria No. 1 in E-flat by Anton Diabelli (CZ-Pnm: XLIII C 368)

C
Cl 1

C
Cl 2

E♭ Cl
Trmb 1

E♭ Cl
Trmb 2

E♭
Cor 1

E♭
Cor 2

B
solo

VI 1

VI 2

Vla

Vln

Org

nectar caelium, in corde nectar caelium, in corde nectar caelium.
Appendix 14: *Aria No. 1 in E-flat* by Anton Diabelli (CZ-Pnm: XLIII C 368)
Appendix 15: The 1832 *Duetto in E-flat* by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832 *Duetto in E-flat* by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832 Duetto in E-flat by Ignaz Katzer (CZ-Pnm: III.B.225)

B♭ Cl

E♭ Kl

Trmb

C 1

C 2

B♭ Cl

E♭ Kl

Trmb

C 1

C 2

B♭ Cl

E♭ Kl

Trmb

C 1

C 2

598
Appendix 15: The 1832 *Duetto in E-flat* by Ignaz Katzer (CZ-Pnm: III.B.225)

---

B♭ Cl  

---

E♭ Kl  

Trmb

---

C 1

---

C 2

---

B♭ Cl  

---

E♭ Kl  

Trmb

---

C 1

---

C 2

---

B♭ Cl  

---

E♭ Kl  

Trmb

---

C 1

---

C 2

---

Can - ta - te, Do - mi - no,
Appendix 15: The 1832 Duetto in E-flat by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832* Dueto in E-flat by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832 Duetto in E-flat by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832 *Duetto in E-flat* by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832 Duetto in E-flat by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 15: The 1832 Dueto in E-flat by Ignaz Katzer (CZ-Pnm: III.B.225)
Appendix 16: The 1835 *Aria in D* for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 258)

Short Score

**Adagio**

Clarinetto in C 1

Clarinetto in C 2

Klappen Tromba solo in D

Basso solo

**C Cl 1**

**C Cl 2**

**DK l Trmb**

**B**

**C Cl 1**

**C Cl 2**

**DK l Trmb**

**B**
Appendix 16: The 1835 *Aria in D* for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 2586)

Do m u m tu a m,  Do mi ne, de c et
Appendix 16: The 1835 *Aria in D* for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 2586)

\[\sum_{j=1}^{m} \sum_{i=1}^{n} \text{est supra firmam} \]

C
C1

C
C1

D Kl
Trmb

B

pe tram,

su pra firmam

C
C1

C
C1

D Kl
Trmb

B

pe tram,

su pra firmam

C
C1

C
C1

D Kl
Trmb

B

pe tram.

Do mum tu am, Do mi ne,

- - - - - -

C
C1

C
C1

D Kl
Trmb

B

- - - - - -

C
C1

C
C1

D Kl
Trmb

B

- - - - - -

609
Appendix 16: The 1835 Aria in D for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 2586)
Appendix 16: The 1835 *Aria in D* for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 2586)
Appendix 16: The 1835 *Aria in D* for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pmn: XXXVIII A 2586)
Appendix 16: The 1835 *Aria in D* for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 2586)
Appendix 16: The 1835 *Aria in D for Solo Bass, Keyed Trumpet obbligato, and Orchestra* (CZ-Pnm: XXXVIII A 2586)
Appendix 16: The 1835 Aria in D for Solo Bass, Keyed Trumpet obbligato, and Orchestra (CZ-Pnm: XXXVIII A 2586)
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus* (I-BGc: Mayr 145.4)

**Short Score**

**Basso Solo**

**Tromba a Chiavi in Es**

**Coro in Es 1**

**Coro in Es 2**

**Trombone**

---

6

**Es Tromb Ch**

**Es Cor 1**

**Es Cor 2**

**Trb**

---

6

**B**

**Es Tromb Ch**

**Es Cor 1**

**Es Cor 2**

**Trb**

---

12

**B**

**Es Tromb Ch**

**Es Cor 1**

**Es Cor 2**

**Trb**

---

12

"Judicabit in nationibus, judicabit in"
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's \textit{Judicabit in nationibus}
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*
Appendix 17: Bass Soloist and Obbligato Brass Choir Parts to Mayr's *Judicabit in nationibus*