

CESARE BENDINELLI

(~1542 - 1617)



Tutta l'arte della Trombetta

1614

Complete English Translation,
Biography and Critical Commentary

by

Edward H. Tarr

with a contribution by Peter Downey

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Cesare Bendinelli: Biography

Positions

Cesare Bendinelli was from Verona.¹ If we assume him to be identical to the “Cäsar Bindinel from Verona” who was mentioned in archival documents of the court of Schwerin from 1562 to 1564² as a “*fremder*” trombonist, that is, one coming from outside, and if we postulate a two-year period of apprenticeship and another four years as a journeyman, further assuming that his appearances in Schwerin were among his earliest, we arrive at a date of birth around 1542. During the late 16th century it was not at all unusual for trumpeters to play other instruments, cornetto being the most frequent secondary instrument. (Two centuries later, trumpeters were often expected to play the violin.) The combination of trumpet and trombone was certainly possible as well, especially in the case of trumpeters specializing in the low register of their instrument. However, we must confess a certain uneasiness at seeing Bendinelli, who soon after was known as a *high* trumpet player, listed as a trombonist.

Between 1567 and 1577, probably into 1580, Bendinelli served as a court trumpeter at the Imperial court of Vienna. He was taken into service there on 1 August 1567, at a salary of 15 guilders monthly and a new uniform each year.³ Before 1571 he married, for in that year he received a gratification of 20 guilders for his wife, who had been seriously ill.⁴ In 1573 his salary was raised to 17 guilders a month.⁵ The last we learn of him in Vienna is that his salary was paid through the end of 1576; unfortunately the archival volumes for 1577-80 are missing.⁶

In 1580 Bendinelli was taken on at the court of Munich.⁷ He remained there until his death.⁸ During his Munich tenure he had various titles: first “Instrumentist” (that is, player of more than one instrument), then “Musikus” (a more important title than the previous one, corresponding to “master”), only in 1586 “Obrister Trommeter” (“Chief Court Trumpeter”), finally “Komponist” (to which a *Magnificat* testifies that survives in the Music Department of the Bavarian State Library).⁹ His ducal employers were first Wilhelm V (reigned 1579-97) and then Wilhelm’s son Maximilian I (r. 1597-1651). The music at this court was of the highest order, under Orlando di Lasso (1532-94), who had served as music director there from 1556.¹⁰ At the time of Bendinelli’s arrival, the number of trumpeters in the courtly trumpet ensemble had dwindled from the 15 who had been employed at the beginning of Lasso’s tenure to six (plus a kettledrummer).¹¹ The duties of the court trumpeters – who in the archival documents are always listed separately from the other instrumentalists and singers – were to give solemnity to the acts of the Duke and his family by playing at table, in church (on high feast days such as Christmas), at courtly weddings, and at the Duke’s comings and goings.

Bendinelli’s Mastery as a Trumpeter

That he could modify his instrument’s heroic sound can be deduced from an anonymous Latin eulogy:

AD CAESAREM BENDINELLUM MUSICAE SCIENTISSIMUM

Caesaris invicti timuerunt classica gentes
Dum iubet exciri Galla cruenta iuba.
Sed tua cum primum nostras dulcedine perflat
Aures, celesti qua canis arte, tuba;
Non pavidi trepidant homines iam Caesaris arma,
Caesaris at sonitus aure bibisse iuvat.¹²

Attempt at a translation: “People feared the trumpet calls of invincible Caesar, / while the red-maned Gallic cock provoked to battle. / But since your trumpet, on which you play with heavenly art, / for the first time caressed our ears with sweetness, / no longer do the anxious people fear the noise of Caesar’s battle; / on the contrary, it is a joy to have heard Caesar’s [Bendinelli’s] sounds with one’s own ears.”

Trumpet Purchases – the Schnitzer Trumpet (1585)

During Bendinelli’s tenure, the strength and quality of the courtly trumpet ensemble was improved, in particular by the acquisition of large numbers of new trumpets, generally in Nuremberg. The first purchase during this period was made in 1586, when the cornettist Vileno Cornazzano was sent there to bring back two new trumpets.¹³ One of these was probably the trumpet in pretzel shape made by Anton Schnitzer in 1585, an instrument donated by Bendinelli in 1614 to the Accademia Filarmonica in Verona. (See **Illustration 1** and the discussion further below.)

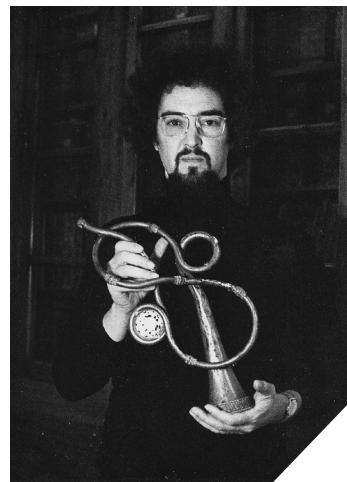


Illustration 1: Edward H. Tarr holding the trumpet in the library of the Accademia Filarmonica in Verona. The instrument was made by Anton Schnitzer in 1585.

This instrument consists
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A translation of the text is as follows:

After the highly esteemed Cesare Bendinelli – servant of His Roman Imperial Majesty and also of His Serene Bavarian [Majesty], [having been] called in 1582 by His Imperial Majesty to his service – was under way on the Danube River again to Vienna, [his boat] traveled through a whirlpool. Being in danger of certain death, in that the whirlpool had broken the boat's rudder and the boat was being swirled around and [was] about to be swallowed up, this Bendinelli kneeled, and the likeness of Our Dear Lady of Aufkirchen - whom he had seen only once before in his entire life - appeared to him in a halo, coming as a protector.

Just as the boat was going around for the fourth time in said whirlpool, one [of the passengers] threw down a board at the bow, so that the water might not drown them. It sank in the depths, the boat shot out over it, and the many [passengers] who [were] on it remained uninjured. For this reason – because of such grace and the sign of such a miracle, the holiest Virgin Mary and her dear child preserving [them] by their intercession – the said Bendinelli promised to give this [votive] panel to this house of God, as well as to [that] of Loreto (no less worthy of such a panel), and to distribute alms to the poor according to his capacity.³¹

In the votive panel, Bendinelli appears as a distinguished gentleman of middle age, with a pointed beard, praying on his knees. An enlargement of this section of the votive painting appears as **Illustration 8**.



Illustration 8: Detail from the votive painting, showing Bendine'

quite useful in the toccatas and in the [military signal] *stendardo*, but it is hardly used [higher] than in the [note called] *striano*; when it is performed fast and precisely in the *grosso* and *vulgano* [parts] it sounds marvellous. The principal military signals have syllables (*parole*) placed under them, in order that the player may know in which way to tongue (*far la pronontia*) into the trumpet and to differentiate one signal (*cossa*) from another. No syllables have been given to the *ricercars*, *toccatas*, and *sonatas*, because it is a long and arduous labor, and because – as far as the syllables are concerned – one cannot write everything down, since there are diverse [people] who tongue differently. Some are stutters by nature, [a condition] which causes them difficulty in tonguing; such [people] can learn to tongue with a pointed tongue (*sonar di Pontile*), [a kind of tonguing] in which they will be very successful in the military signals. The military signals and toccatas are to be performed briskly, in a singing manner, and with little regard for the beat, but well tongued, in order that one [can] hear what is being played; and it doesn't matter if the player is half a bar (*battuta*) ahead or behind. Furthermore, if within [this] work – for instance, in the military signals or the toccatas – the player should find something which does not work well in time, may he excuse the author, who has drawn everything up for greater convenience, and because one truly cannot play so well in tempo if one wishes to play freely and briskly.

REMARKS WITHIN THE METHOD⁷³

Editorial remarks are provided with an asterisk (*).
For differences between the Verona and Vienna copies,
see the respective footnotes.⁷⁴

page

1 *Li nomi et voci della trombetta Antiqua*⁷⁵
The registers and pitches of the trumpet of the past.
Principio del ricercar la trombetta et menar il barbozzo con far lena.
The beginning of [the exercises] for investigating one's trumpet and for leading one's chin to push the air out.
Qui finiscono diversi ricercarij.
Here end the various *ricercars*.
Principio delle tocade di Guerra, con il mot[t]o sotto ciascuna notta, modo piu facile per imparare.
Beginning of the military signals, with a syllable under each note [as] an easier method of memorizing.
seguita il / Buta sella.
The [call] "Bring Up the Saddle" follows.
Seguita il mo[n]ta a cavallo, alla francese, sonata alla Bassa, con la sua tocada.
[The call] "To Horse" follows, in the French manner, played in the *basso* [register], [together] with its toccata.
*Il Mont' a / Cavallo.*⁷⁶
"To Horse".
Seguita Il mont a cavallo all' / Italiana.

7 [The call] "To Horse" follows, in the Italian manner.
Munta / gawall.
* This is a German transliteration of the Italian term.
*Seguita il cavalche senza tocada quale si può fare, ò tralasciare come piace.*⁷⁷
The "Parade" [call] follows without [its] toccata, which one may play or omit at [one's] pleasure.
Cavalche
"Parade" [call].
Allo stendardo.
"To the Standard".
*Seguita la tocada, se volete far il / Cavalcha in cambio di tocada stà in / vostra libertà per amor di far cavalcar / et marchiare la cavallie[ri] à stand['] al' / ordine.*⁷⁸
The toccata follows; if you wish to play the "Parade" call in place of [the] toccata you are at liberty to do so, with the intent of having the riders – [who are] standing in line – parade or march.
Qui non si pone parole sotto, / [per] esser faticosa et non / n[ec]cessaria.
Here no syllables have been placed below [the music], as it is fatiguing and not necessary.
Chiamada p[er] mettersi al ordine condro l'inimico[;] pòifar pocco ò/ assai come ti pare[;] ti escuserà⁷⁹ ancora p[er] sonare alla campagna per una sarassinetta.
Call for falling into rank against the enemy; you can play [only] part [of it] or more as it seems [fitting] to you; you can also take the occasion of playing it in the field as a sarasinetta.
Chiamada alla scarmuzza.
Call to the skirmish.
8 *Seguita alla Ritt[-]/irata quasi simile / al Stenda[r]to.*
[The call] "To Retreat" follows, almost the same as [the call] "To the Standard".
Seguita / un modo di tocada se havrai vinto la battaglia con vitoria, potrai sonare qualche / canzone over toccade come a te parerà per allegrezza.
[Here] follows a kind of toccata if you have won the battle victoriously; as diversion you can play some kind of canzonas or toccatas as it appears [fitting] to you.
Qui seguita il batte la / tenda o Baviglion fermera il campo, in / sesquialte[e]ra[.] Bat
Here follows the [call] "Pitch Tents" when one stops to camp; [it is] in the tents.
la toccata stà in arbitrio.
The toccata is being worked.
Seguita / l'Augetto, et si sc e, che niuno si parti fur
[Here] follows [the] after the cannon may depart his
Seguita la ' come la '
The toccata [or]

2. The Military Signals (*Tocade di Guerra*)

The military signals – or the field pieces, as German trumpeters called them – were the chief repertoire of the field, or military, trumpeters. Comparable signals can be found in Thomsen's, Mersenne's, and Fantini's works.

With but a few exceptions, the signals employ only the second, third, and fourth tones of the harmonic series, pitches which formed the complete range of the trumpet as employed around 1300.¹²⁴ Further, we find the two-note formula over the syllable "dran", the execution of which Bendinelli explains in his preface. *Dran* can also be found in Fantini's and particularly in Mersenne's method; the latter describes how hunters communicate with one another in two ways: by means of the voice with the syllable *houp*, and by means of the horn with the syllable *tran*. We see in the syllable *tran* or *dran* an early form of signalling which probably goes back to the Middle Ages. Because of the syllable *dran* and because of the low register, the military signals doubtlessly belong to the oldest part of the trumpeters' repertory.

The signals, which are often preceded by a toccata, are written out in a free rhythm. This is also the way they were performed: "with little regard for the beat, ... and it doesn't matter if the player is half a bar ahead or behind" (Bendinelli in his preface). Thus we understand why the rhythm of every military signal, from Thomsen and Bendinelli up to their renewal in France during the early 19th century by David Buhl,¹²⁵ was always notated quite freely. When we compare early and late versions of a given signal with one another, we notice an increasing variety of forms and, at the same time, an increasing exactness in the notation of the rhythms. Among the sources mentioned here, Mersenne transmits the military signals to us in a form perhaps most closely approximating their original appearance; he is followed at the next stage of development by Thomsen and Bendinelli, whereby Bendinelli's notation of the rhythm is more exact; Fantini represents still another stage and often adds material of his own composition.

3. The Performance of the Military Signals

In the subtitle of his method, Bendinelli calls himself the first to have underlaid the military signals with syllables. Since Ganassi, such syllables occupied an important part of early wind instrument methods; but it may well be that no trumpeter before Bendinelli came upon the idea of applying them to his own instrument. According to Bendinelli, the syllables serve a two-fold purpose: they denote the actual pronunciation of attack into the trumpet, and they help the player to learn the signals by memory. As far as learning by memory is concerned, the syllables "a lo standart" are built into the signal *Allo stendardo*; and in several places he merely writes "*lingua*" (tongue), instead of writing out the syllables for double tonguing in full ("*Theghedhegheda*").

A third and very important property of the syllables, not mentioned by Bendinelli, has to do with the registers in which the trumpeter

is to play. In general, low notes are given dark syllables such as da, ta, or ton while higher notes are accompanied by syllables with more brilliant vowels such as tin or te. In the third section of the first toccada, for example, the syllables tin tan da are under the pitches *e' c' g*. Here, a technique well known to brass players of preparing higher and lower notes in the mouth cavity becomes apparent. With this technique, the same amount of air as with a dark vowel, say a (English: ah), is driven through the lips – in the case of a brighter vowel like i (English: ee) – with greater velocity. Thereby the lips vibrate faster, without the player having to be particularly conscious of muscle contractions, and the pitch rises. This technique, which presupposes an embouchure requiring little pressure, is employed once more today in both orchestra and jazz methods.¹²⁶ Thus the trumpet embouchures of both the Baroque and modern periods are closely related.¹²⁷

4. The 27 Toccatas (*tocade*)

Bendinelli's toccatas were sounded by a single trumpeter on various ceremonial occasions (*in tutte le occorenze*). They are to be performed in a free rhythm, just like the military signals. Here, too, *dran* occurs often. The toccatas usually consist of four sections. In the first three sections, the range is *g c' e'* and the main note is *c'*; in the fourth section, the range is expanded to include a higher note, *c''*. These pieces are comparable to Thomsen's *Tocceden*, which, however, are not so well developed. In both cases, nevertheless, the pieces are so constructed as to begin with a short phrase which in its turn consists of several short rhythmic motifs, and to continue by adding more and more motivic units with each new section.

5. Two Exercises (*modo di sonare da Alto à Basso*)

These pieces (p. 14) were intended by Bendinelli as preparatory exercises for the military signals and the following sonatas.

6. Two Sarasinettas (*sonada di sarassineta, sarasinetta*)

The derivation of the word is not clear.¹²⁸ According to Downe, "sarassineta" is equivalent to the English word "sennet" was reserved for emperors and kings. This limited us his opinion the reason why there are so few sarasines' trumpet literature. Furthermore, Bendinelli must ha' his two sarasinettas during the period of his the Vienna Imperial court, that is, between 1' otherwise he served "only" a duke.¹²⁹ Or word could legitimately derive from ' the more so since during Bendinelli; all around Vienna against the Sar victory in 1672. Bendinelli's no. 1 is long ar *g - c''*, and the principal Thomsen's Sersenede with Thomsen's fc sections, the ran the first sectio

7. The Clarino Register

The sonata no 327 from 1584 could well be the earliest surviving piece of music for a trumpet in the clarino register. Its range is $c'' - a''$, as is later the case with Monteverdi.

On p. 108, Bendinelli writes a rather long exercise for the clarino part. In this piece, he demonstrates various formulae that are also to be found in contemporary diminution manuals, even though Bendinelli touches only a few of the possibilities. Its purpose will have been to provide a secure foundation for improvisation. Worthy of note are: the ascending five-note motif, c'' to g'' , which also occurs in Monteverdi's *Orfeo* toccata and Fantini's *Entrate Imperiale*; articulated trills; and even – in lines 7, 11, and 14 – the note b' , which is foreign to the harmonic series. This note can only be produced by the technique of “lipping” down the next highest pitch, c'' . Fantini was known as a master of this technique.¹⁵⁴ By means of lipping, good trumpeters were able to correct the intonation of the impure 7th, 11th, 13th, and 14th tones of the harmonic series.¹⁵⁵ The existence of lipped notes at this early date was hitherto unknown.

8. Performance in the Trumpet Ensemble

In Sonata No. 244a-c Bendinelli demonstrates the manner in which the alto e basso part was expected to imitate the quinta part: as close as a shadow, constantly one tone lower in the harmonic series. Rhythmic counterpoint does not exist.

The art of improvising a clarino part above these parts is illustrated on the last six pages of the method, where both the clarino and quinta parts are rendered in two-part notation. The clarino part has the range c'' to g'' ; the quinta part has the same character as in the numerous preceding sonatas. It is easy to reconstruct the alto e basso part, after the manner of Sonata No. 244b-c. The vulgano and grosso parts are also simple to reconstruct, since they only play a single note, g and c respectively.

Although the two upper parts, clarino and quinta, do have occasional counterpoint with one another, especially rhythmically, despite the other limitations imposed upon them, they always rest together. The alto e basso part, as a direct imitation of the quinta, will also rest in such places. Therefore, from section to section no bridge passages occur, unless during the course of reconstruction such passages are given to the timpanist. The performance of such a trumpet ensemble thus takes on a massive, block-like character. Viewed in this light, the toccata to Monteverdi's *Orfeo* appears much more transparent and lively. Above all, it will no longer be possible to regard Monteverdi's toccata as a pure example of improvisation within the trumpet ensemble, as had been supposed in the past.

Conclusions

Cesare Bendinelli's *Tutta l'arte della Trombetta* bridges the gap between Thomsen's and Lübeck's books and Fantini's method. The preciser notation of Bendinelli's sonatas allows us to understand better the rather inexactly notated sonatas of Thomsen.¹⁵⁶ Nevertheless, together with Peter Downey, we would like to call our readers' attention to the fact that the present volume, as a presentation exemplar, was probably never used for music-making. In many cases it is not even possible to create a full sonata performance merely by reading the notes as they appear. Presumably this book's contents represent the attempt to notate something that had previously been learned and played from memory. Gaps are present, not only in the short sonatas.

Since the dated sonatas of Bendinelli's method come from the 1580s, it is possible that the rest of his method, or much of it, dates back to that period and is therefore older than Thomsen's and Lübeck's material. In any case, the content of his method, together with the material provided by Thomsen and Lübeck represent the entire known repertoire of court trumpeters around 1600. Fantini's contribution can be better appraised: elaboration of the traditional military signals, in his ext^{er} the clarino register up to c''' and d''' , and in compo^{er} and dance movements for solo trumpet and bass^o the first time. Monteverdi's *Orfeo* toccata also light.

Through Bendinelli, furthermore, we following: the pitch and the range and earlier; details of the technique as the leading of one's chin. the various registers, the d' in which trumpeters r' ensemble of those r' above and beyond^o pedagogue of r'

in / compagnia. Avertendo che uno comincia / et altri seguono p[er] ordine, volendo sonare / a due poste ci ne vole .5. p[er] parte, il Grosso, il Vulcano, l'Alto e Basso, cioè quel ch'imita in voce[,] però più bassa[,] il sonante [del] la sonata, quarto, quel che posteggia, quinto, [il] Clarino, il quale / schivi le ottave, p[er] che dissonano, et non si usano trā intendentì di Musica." [“Here all the trumpeters begin to play together. I wish to point out that one begins and the others follow in order. If one wishes to play from two places [i. e. antiphonally], there should be 5 in each place: the grosso [player]; the vulcano [player]; [the player of] the alto e basso [part], that is, he who imitates with his pitches the player of the sonata [part], only lower; fourth, the one who leads; [and] fifth, [the] clarino [player], who [should seek to] avoid [parallel] octaves [with the lower parts], since they clash and are not used by connaisseurs of music.”]

⁸⁴ Vienna copy (more understandable): “Qui seguita la Sonada. Usi dilligenza il Taballero / in saper quel che si sona acio batti a tempo”. (The last two words were added later by a different hand.)

⁸⁵ The Vienna copy is different. It reads: “Finis. Il Clarino finisce una meza / battuta doppo l'altri.” [“Finis. The clarino player finishes half a bar after the others.”] Question: how can the clarino player finish after the others when according to Bendinelli's previous remark he should not be playing at all?

⁸⁶ Whatever that means – editor's note.

⁸⁷ In the middle of this sonata (under the fourth to last staff) the Vienna copy brings some text that is missing in the Verona copy: “Qui seguita una rottà longa[,] potete servirvene in altre sonate dove non sono inti...e pigliatore(?) / o dove(?) o assai”. [“Here follows a long rottà; you can use it in other sonatas ...” – the rest of the text is illegible.]

⁸⁸ This indication is missing from the Vienna copy.

⁸⁹ This indication is missing from the Vienna copy.

⁹⁰ This indication is missing from the Vienna copy.

⁹¹ On fol. 47v with the sonata no. [2]70 (no. [2]68 in the Vienna copy) the Vienna copy has a remark missing from the Verona copy: “Sonate alla curta.” [“Short sonatas.”]

⁹² Georg Ludwig [1567-1621] had lived at the Munich court since 1580, and married on November 27, 1584.

⁹³ The following significant sentence is missing from the Vienna copy!

⁹⁴ = error for *volta*.

⁹⁵ I. e., *poco*.

⁹⁶ The following words of this indication are missing from the Vienna copy.

⁹⁷ I. e., *cioè vuole servire come alto e basso*.

⁹⁸ This indication is missing from the Vienna copy.

⁹⁹ The following words of this indication are missing from the Vienna copy.

¹⁰⁰ The following words of this indication are missing from the Vienna copy.

¹⁰¹ His name appears in his book and in the archival documents in Copenhagen in various forms: his first name as Heinrich and Hendrich, his family name as Lübeck, Lübeckh, Lübekke et al. (kind communication by Peter Downey). Lübeck's book survives in Copenhagen, Det kongelige bibliotek, under the call no. Gl. kgl. Saml. 1874, 4°. Lübeck and Thomsen arrived in Copenhagen on 26 May and 19 June 1596, respectively, through the mediation of the Dresden chief court trumpeter for the coronation of Christian IV, and stayed. Thomsen was killed in January 1612 in the battle of Elfsborg, and Lübeck died of the plague on 11 June 1619. See Downey, *The Trumpet and Its Role in Music of the Renaissance and Early Baroque*, 3 vols. (PhD dissertation, The Queen's University of Belfast 1983), I, 196, 199.

¹⁰² Thomsen's book is in the same library with the call no. Gl. kgl. Saml. 1875^a,

4°. Lübeck's und Thomsen's books were published in a modern transcription. See Georg Schünemann (ed.), *Trompeterfanfaren, Sonaten und Feldstücke. Nach Aufzeichnungen deutscher Hoftrumpeter des 16./17. Jahrhunderts* (Kassel, Bärenreiter-Verlag 1936) (Das Erbe deutscher Musik. Erste Reihe, Reichsdenkmale, Band 7, Erster Band der Abteilung Einstimmige Musik) – henceforth cited as EdM. Schünemann's transcription is unfortunately full of errors; they concern pitches (which were often transcribed one step too high in the harmonic series) and especially Thomsen's rhythms.

¹⁰³ Michael Praetorius, *Syntagma musicum* II: *De organographia* (Wolfenbüttel, Holwein 1618); facsimile edition (Kassel et al., Bärenreiter 2001), 33.

¹⁰⁴ Marin Mersenne, *Harmonie universelle* V (Paris, Cramoisy 1636-37); facsimile edition with a preface by François Lesure (Paris, Editions du Centre National de la Recherche Scientifique 1965), 267.

¹⁰⁵ Girolamo Fantini, *Modo per imparare a sonare di tromba* (Frankfort – actually Venice – 1638); facsimile edition by E. H. Tarr (Nashville, The Brass Press 1972).

¹⁰⁶ Vienna, Kunsthistorisches Museum. The automat was a wedding gift from Duke Wilhelm V of Bavaria – Bendinelli's employer – to his uncle, Grand Duke Ferdinand II of Tyrol. See Gerhard Stradner, “Zur Aufführungspraxis im Trompetenensemble”.

¹⁰⁷ London, British Library. See Stradner, “Zur Aufführungspraxis”.

¹⁰⁸ Vienna, Kunsthistorisches Museum. See Stradner, “Zur Aufführungspraxis”.

¹⁰⁹ Lübeck's book, like Bendinelli's, was a carefully written presentation copy. It is bound in dark brown leather. The outside front cover is decorated with a blind-stamped decoration, which was gilded: two rectangular borders, one within the other, enclose a central field containing the Danish royal coat of arms, above which are found the letters “C K Z D” (=Christian [IV] König Zu Dänemark), below the date “1598”. Traces of a dedication letter, now lost, are found in reverse on fol 1^v. It was presented to the king in the year 1598. Additional content was entered after Lübeck's death. (Thanks to Peter Downey for this description.)

¹¹⁰ J. E. Altenburg, *Versuch*, 122.

¹¹¹ Downey (1983), I/202.

¹¹² Kind communication from Peter Downey in September 2004. Mozzicato, diss., 35, associates this chin-leading with the “dran”, an interpretation which in my opinion is unconvincing.

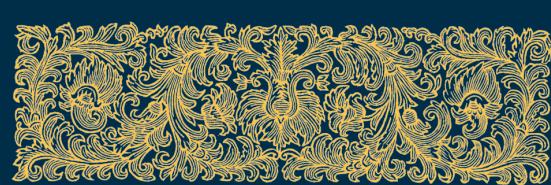
¹¹³ According to this interpretation, which I owe to Peter Downey and others, the dots could have to do with the “punctus perfectionis”; see Martin Agricola's *Musica Figuralis Deudsche* (Wittenberg, Georg Rhaw 1532); facsimile edition (Hildesheim, Georg Olms 1985), fols. H v *verso*, K ' *verso*.

¹¹⁴ Silvestro Ganassi, *Opera Intitulata Fontegara* (Venice, Th 1535).

¹¹⁵ Girolamo Dalla Casa, *Il vero modo di diminuir con strumenti* (Venice, Gardano 1584); facsimile reprint Giuseppe Vecchi (Bologna, Forni 1970) (Biblioteca Sezione II, N. 23), “Delle tre lingue principali”.

¹¹⁶ For an exhaustive treatment of historical *ar* 1796, see Edward H. Tarr and Bruce Dickey: *Musik: Eine kommentierte Quellensammlung* (Bibliotheca Musicae, 2007) (Practica Musicale, 8).

¹¹⁷ The exception, a second *ar*: it does not seem to be com' own account, Mersenne' orientation is to the *tr*



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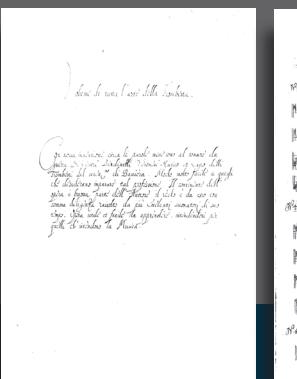
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*...se non avessi ora la testa morta e il cuore de
poco a poco deputato a morte, non avrei potuto
di lontano sentire tal clamore. Il sonoro del
grado e forza del suono, il quale è de un co-
mune suono, non ha mai sentito, e sentire, de un
tale suono, che a fede di grande autorità, se
fatto, non avrebbe la flauta.*



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