

**Trumpet in Transition:
A History of the Trumpet and its Players in the United Kingdom
through the Music and Relationships of Sir Edward Elgar**

Paul Leonard Nevins

A thesis submitted in partial fulfilment of the requirements of
Birmingham City University
for the degree of Doctor of Philosophy

March 2017

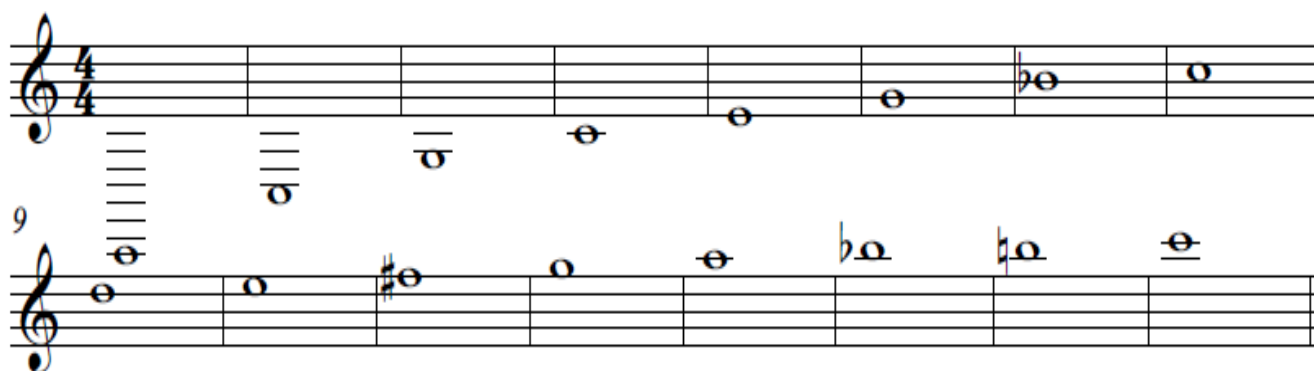
Volume 2 Appendices

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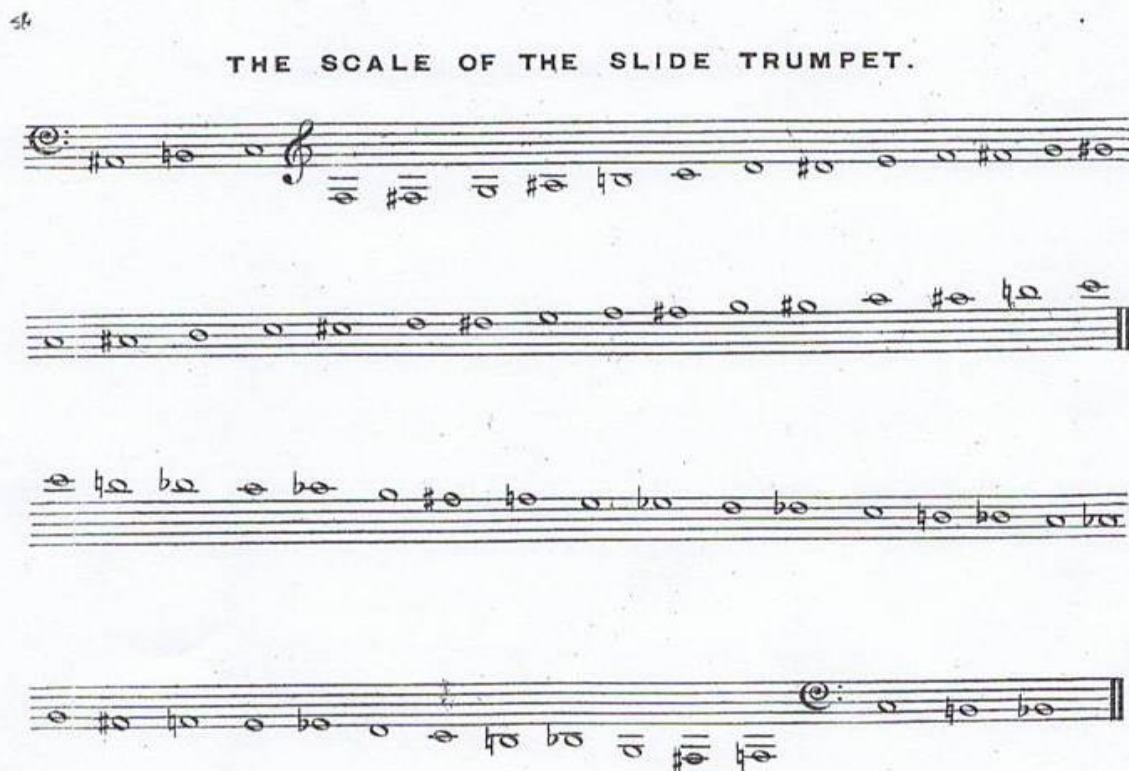
Appendices

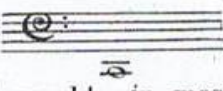
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Appendix 1: The Harmonic Series based on C: the 7th 9th 11th and 13th notes are not in tune when judged by equal temperament.



Appendix 2: Notes capable of being played on the slide trumpet from
Harper's School for the Trumpet (Harper Jnr. 1875: 4)



The lowest C or Generator  is in this scale omitted. It is a note that is not used, and would in most instances be slow in responding to the breath of the performer.

From the above scale it may be seen that much is capable of being done on the Trumpet, and with a little knowledge of the Instrument, and a judicious arrangement of the part to be played, Composers have at their command one of the most effective Instruments used in an Orchestra.

Appendix 3: Keyed Bugle Fingering Chart from
Instructions for the Trumpet ... and the Keyed Bugle. (Harper Snr. 1837: 59)

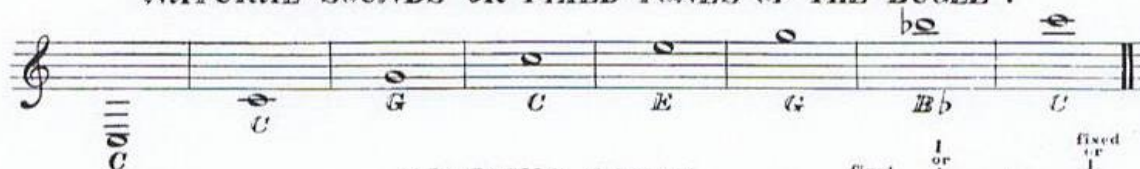
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The Keyed Bugle .

Keyed Bugles are made in the following Keys: F, E \flat , D, C, B, A, G, and F \natural . A small Crook and Tuning bits are generally used with them: The Crooks or Bits when added change the Key. All may be lowered a half or whole tone, thus, if a bit or bits about two inches and a half in length be added, the Bugle will be lowered a half tone those taken off, and the Crook put on, the pitch will then be lowered a whole tone. Bugles in common use are made in C, and to produce the Chromatic Scale must have Seven Keys five are used with the fingers of the right hand, and two with those of the left, When more are added the chief use is to make the Shake .

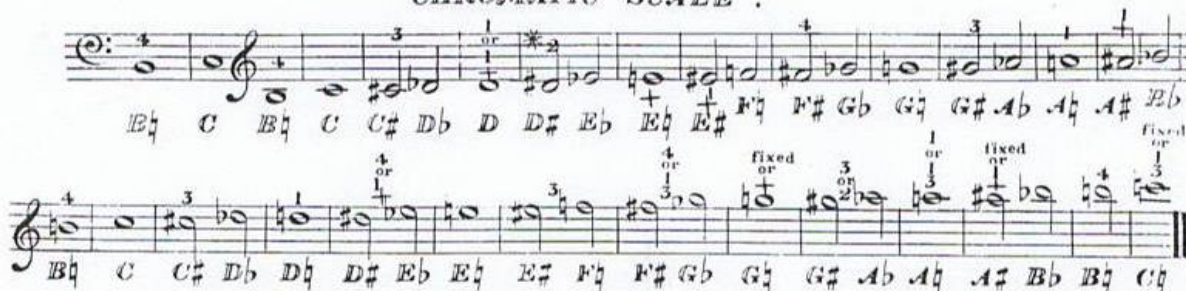
The method of Tongueing and Blowing being the same as the Trumpet the Pupil is referred to Page (13)

NATURAL SOUNDS OR FIXED TONES OF THE BUGLE .



Those notes with the figures over them denote the keys used with the right hand, those with figures under them the keys used with the left hand, the (+) implies the thumb .

CHROMATIC SCALE .



There being different ways of fingering marked over the same notes the Pupil will take that which he finds renders the notes most correct in tune with the fixed tones of the Instrument .

Two or three of the fixed tones become easier by the use of the Keys (See the Scales)
 The smaller or higher in Key the Bugle is the more difficult the higher sounds are to obtain .

*The Key for this note is sometimes laid across the Bugle and used with the left hand .

Appendix 4: Trumpeters listed in the programmes in the first performances of Elgar's works

Programmes held at the Elgar Birthplace Museum

1890 *Froissart* - Worcester Music Festival Orchestra - F. McGraph, J.C. Scotts

1893 *The Black Knight* - Worcester Festival Choral Society Orchestra - W. Moore, J. Gardner

1896 *The Light of Life* - Worcester Music Festival Orchestra - W. Morrow, J. Solomon, ? Chapman, ? Moore (this could be W. Moore)

1896 *Scenes from the Saga of King Olaf* - North Staffordshire Festival Orchestra - J. Freeman, W. Moore, D.G. Rabjohns

1898 *Caractacus* - Leeds Music Festival Orchestra - W. Morrow, F.A. Backwell, F.G. James, J. Solomon

1899 *Enigma Variations* - Richter Orchestra - G. Jaeger, W. Morrow, J. Soloma[o]n

1900 *Dream of Gerontius* - Birmingham Triennial Music Festival Orchestra - G. Jaeger, W. Morrow, J. Solomon

1901 *Cockaigne* - Royal Philharmonic Society Orchestra - W. Morrow, J. Solomon, F.A. Backwell, J. Lloyd Simon

1903 *The Apostles* - Birmingham Triennial Music Festival Orchestra - J. Valk, R. Bell, W. Morrow, J. Taylor

1904 *In the South* - Hallé Orchestra - J. Valk, R. Bell, T. Matthews, J. Taylor

1906 *The Kingdom* - Birmingham Triennial Music Festival Orchestra - J.Valk, D. Caldwell – tpts. R. Bell, J. Taylor – cnts.

1908 Symphony in A flat - Hallé Orchestra - J. Valk, D. Caldwell – tpts. R. Bell, J. Taylor – cnts.

1910 Violin Concerto - LSO - J. Solomon, F. James, S. Moxon, M. Lee

1911 Symphony in E flat - Queen's Hall Orchestra - G.L Gyp, F Armitage, F.R Moore, W.L Barraclough, J.L Simon

1913 *Falstaff* - Leeds Music Festival Orchestra - J. Solomon, F.G James, E. Hall, S. Moxon, Mark Hemingway, J.L. Simon, A. Lister, A. Tomlinson, R.S. Kitchen

1918 Cello Concerto - LSO - J. Solomon, F. James, E. Hall

Appendix 5: Trumpeters and Cornettists in Worcestershire and Midlands local orchestras

Taken from programmes seen at Worcester Cathedral Library (WCL), Worcester Library "The Hive" (WHL), Elgar Birthplace Museum (EBM). 'EE' signifies Edward Elgar

Concerts given by the Worcester Festival Choral Society (some notable works included)

10/12/1889 - A.W. Gilmer, W. Moore - tpts. (WHL)

24/11/1891 - W. Moore, J. Gardner - tpts. EE leader (EBL)

26/4/1892 - (*Israel in Egypt* - Handel) J. Gardner, F. Austin - tpts. EE leader (WCL)

22/11/1892 - (*The Golden Legend* - Sullivan) W. Moore, J. Freeman - tpts. J. Gardner cnt. & anon EE leader (WCL)

18/4/1893 - (*The Black Knight* - Elgar) - first performance, W. Moore, J. Gardner - tpts.* EE leader (WHL)

17/1/1894 - W. Moore, J. Gardner*, A.H. Chapman, Sydney Evans, F. Austin, Alf Wilmont - tpts. (WHL)

30/4/1895 – W. Moore, S. Evans - tpts. (WHL)

4/5/1897 - (*Scenes from the Saga of King Olaf* - Elgar) H.H. Chapman, W.N. Pearce, Sydney Evans* - tpts. (WCL, WHL & EBM)

?/?/1898 - (*Faust* - Berlioz) A.H. Chapman, W.M. Pearce - tpts. A.C. Wilmont, W. Hawker - cnts. (WCL)

19/4/1899 - A.H. Chapman, W.M. Pearce - tpts.(WHL)

?/?/1900 - A.H. Chapman, W.M. Pearce - tpts. (WCL)

23/4/1901 - R.S. deCourcy, W.M. Pearce - tpts. (WHL)

25/11/1902 - R.S. deCourcy, Thomas Mosley - tpts. (WHL)

24/2/1903 - A.H. Chapman, R.C.S. deCourcy - tpts. EE joint conductor (WHL)

9/11/1904 - (*Caractacus* - Elgar) ? Freeman, A.H. Chapman, F. Rowland - tpts. (WHL, EBM)

19/4/1906 - ? Freeman, ? Pearce - tpts. (WHL)

27/11/1907 - ? Freeman, ? Pearce - tpts.(WHL)

*Gardner, Evans and Wilmont are designated as members of the society in various programmes.

Birmingham Musical Festival

August 1885 - (*Mors et vita* - Gounod) F. McGraph (principal), W. Morrow, P. Paque, F.A. Backwell, J. Bosworth, W. Ellis – tpts. (WHL)

Other Concerts

28/3/1889 - North Malvern Choral Society / Malvern Orchestral Society. *Messiah* (Handel)
Mr Davis, Mr Green – cnts. Mr Higley - tpt. EE leader (EBM)

4/12/1891 - Worcester Musical Union. W. Moore - tpt. EE leader (EBM)

24/1/1893 – Mr Leonard G. Winters' Second Grand Evening Concert. W. Moore (Birmingham), T.Gardner (Worcester), A. H. Birchley (Worcester) - tpts. EE leader (EBM)

21/12/1893 - Worcester Musical Union. W Moore - tpt. EE leader (EBM)

30/4/1893 - Kidderminster Instrumental Society. Messrs. Moore, Waldron - cnts. (EBM)

26/2/1895 - Wolverhampton Festival Choral Society. Mr W. Mitchell Pearce - tpt. Dr Swinnerton Heap - conductor (EBM)

16/2/1898 - South Birmingham Choral Union. Mr J. Freeman, Mr C. Freeman - tpts. (EBM)

21/1/1902 - The Halfords Choral Society, Town Hall Birmingham. Mr Freeman, Mr Pearce - tpts. Mr Davies, Mr Freeman Jnr. - cnts. (EBM)

18/2/1904 - Birmingham City Choral Society. *The Apostles* (Elgar) J. Freeman, W.M. Pearce, F. Clark - tpts. Fred W. Beard - conductor (EBM)

14/4/1904 - Birmingham Festival Choral Society, Town Hall Birmingham. *The Apostles* (Elgar) J. Freeman, W.M. Pearce, C.E. Freeman - tpts. Dr Sinclair - conductor (EBM)

22/11/1904 - Hereford Choral Society. A. Chapman, Miss Brain - tpts. (A.E. Brain - horn)
Dr Sinclair - conductor (EBM)

24/11/1904 - Festival Choral Society, Town Hall Birmingham. J. Freeman, W.M. Pearce, C.B. Davies - tpts. Dr Sinclair - conductor (EBM)

30/3/1905 - North Staffs & District Choral Society, Victoria Hall. *The Apostles* (Elgar) J. Valk, J. Taylor - tpts. Mr Bell - cnt. Mr Brough – shofar, EE - conductor (EBM)

Trumpeters listed in Corfield Directory

Banks F.
Corfield L.A.
Freeman J.
Halley W.
Hartt E.
Knighton W.J.
Pearce W.M.

(Corfield 1903)

Appendix 6: Selected list of Trumpeters and Cornettists working in the United Kingdom

Taken from programmes located at the Elgar Birthplace Museum.
EE signifies Edward Elgar

3/4/1897 - Crystal Palace Orchestra. Mr L.W. Hardy (principal), W. Morrow, J.L. Simon, J. Solomon cnts./tpts. August Manns, conductor (except EE conducts *Scenes from the Saga of King Olaf*)

15/1/1898 - Queen's Hall Orchestra. W. Morrow, J. Solomon, F.G. James, D. Caldwell - tpts. Henry J. Wood conductor

6/2/1898 - Leeds Choral Union at the Town Hall Leeds. Mr A. Tomlinson, Mr R.S. Kitchi[e]n - tpts.

?/5/1899 - London Music Festival "Robert Newman's Queens' Hall Orchestra" W. Morrow, J. Solomon, F.G. James, D. Caldwell, F.L. Kettlewell, J.L. Simon, F.A. Backwell, P. Neuzerling, A. H. Smith - tpts.

11/10/1899 - Sheffield Music Festival. W. Morrow, J.C. Scotts - tpts. Mr L.W. Hardy - cnt.

17/12/1900 - The Scottish Orchestra, McEwan Hall Edinburgh. J. Valk, E.C. Freeman, G. Love - tpts. (tmb 2 Gustav von Holst) (first Scottish performance of *Caracacus*)

16/2/1901 - The Bradford Permanent Orchestra. Mr Mallinson, Mr G. Robinson - tpts. EE conductor

26/4/1902 - Manchester School of Music Concert. Mr Chapman, Mr Clarke, Mr Wrigley - cnts.

6/12/1902 - Queen's Hall Orchestra. J. Solomon, F.G. James, D. Caldwell, Arthur Smith, J.L. Simon – tpts. R. Strauss - conductor (first English performance of *Ein Heldenleben*)

20/4/1904 - Sheffield Musical Union. J. Solomon, A. Smith, D. Caldwell - tpts. J.L. Simon, F. Armitage - cnts. Felix Weingartner – conductor (includes *Enigma Variations*).

21, 22, 23, 24/9/1904 - Cardiff Triennial Musical Festival. J. Solomon, F.G. James, J.L. Simon, J. Valk, T. Sansom, J. Livsey - tpts.

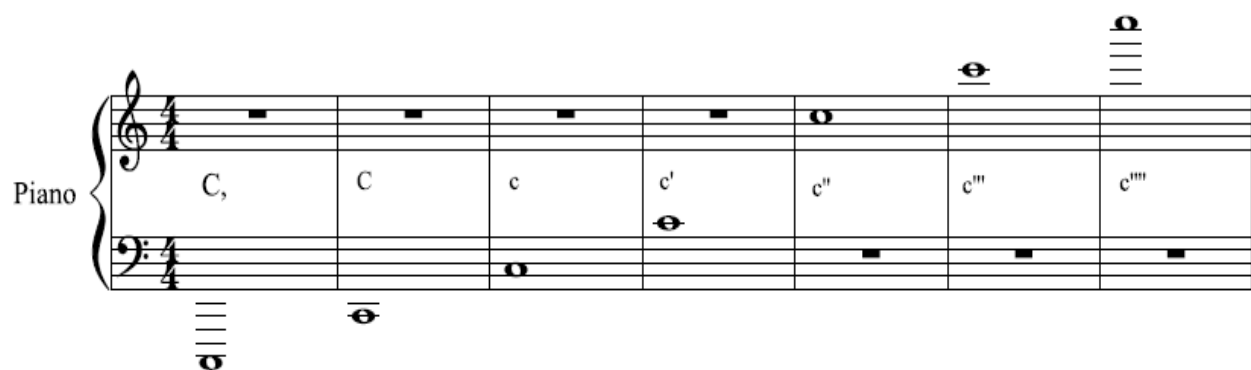
5, 6, 7, 8/10/1904 - Leeds Musical Festival. J.Solomon, W. Morrow (both listed as principal), F.G. James, J.L. Simon - tpts. Stanford - conductor

21/10/1904 - Southport Musical Festival. *The Dream of Gerontius* – J. Valk, J. Taylor, W. Rimmer - tpts.

22/10/1904 - Liverpool Orchestral Society, Philharmonic Hall Liverpool. Valk, Taylor, Sharpe, Sixsmith - tpts. Elgar/Bantock - conductors

Appendix 7: Helmholtz system of pitch notation

The Helmholtz system of pitch notation can be graphically represented as:



The musical score is written for two parts: Cornet I in Bb and Cornet II in Bb. The key signature is one flat (Bb), and the time signature is 2/4. The score is divided into three systems.

System 1: Cornet I and II play a rhythmic pattern of eighth notes. Cornet I starts with a *ff* dynamic, while Cornet II starts with a *ff* dynamic. The pattern continues for six measures.

System 2: The first measure is marked "Fine" and "2.4. Solo". Cornet I plays a solo line starting with a *f* dynamic, marked with an accent (>). Cornet II plays a supporting line starting with a *p* dynamic, marked with an accent (>). The pattern continues for six measures.

System 3: The first measure is marked "1.3.". Cornet I plays a solo line starting with a *p* dynamic, marked with an accent (>). Cornet II plays a supporting line starting with a *p* dynamic, marked with an accent (>). The pattern continues for six measures.

System 4: The first measure is marked "D.C. al Fine". Cornet I plays a solo line starting with a *f* dynamic, marked with an accent (>). Cornet II plays a supporting line starting with a *f* dynamic, marked with an accent (>). The pattern continues for six measures.

Ex. 8.2 Concert Overture – *Froissart*

Elgar

Trumpet in A

N

ff *sf* *con fuoco.*

A Tpt.

ffz

A Tpt.

p *dim.* *p*

Ex. 8.3 *The Black Knight*

Elgar

Trumpet in A

E

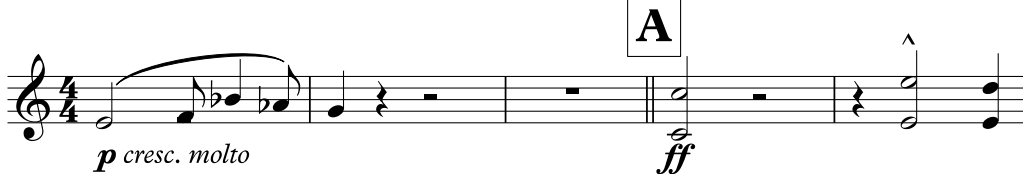
p marcato cresc. *p cresc.*


A Tpt.


ten *ff*

Ex. 8.4 *The Light of Life* N^o.6 – “Light Out Of Darkness”

Elgar

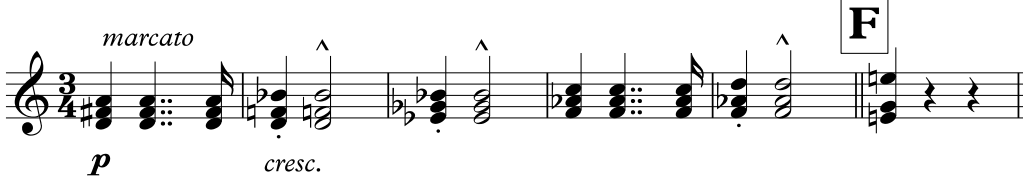
Trumpet in E \flat  **A**

E \flat Tpt.  **A**

E \flat Tpt. 


Ex. 8.5 *Scenes from the Saga of King Olaf* 1 – “I am the God Thor”

Elgar

Trumpet in B \flat  **F**

Ex. 8.6 *Scenes from the Saga of King Olaf* 2 – “King Olaf’s prow at Nidaros”

Elgar

Trumpet in B \flat  **R**

Ex. 8.7 *Scenes from the Saga of King Olaf 3 – “King Olaf’s dragons take the sea”*

Elgar

1 Solo **G**
p legato

Trumpet in B \flat Soli. a2.

Trombone *p legato* a2.

Tpt. *ff* 3

Tbn. *ff* a2.

Ex. 8.8 *Scenes from the Saga of King Olaf 4 – “Tell how Olaf bore the cross.”*

Elgar

Allegro moderato. ♩ = 108

Flute *pp* *f* *p* *dim.*

Flute *pp* *f* *p* *dim.*

Oboe *pp* *f* *p* *dim.*

Clarinet in B \flat *pp* *f* *p* *dim.*

Trumpet in B \flat *pp* *f* *p* *pp*

Appendix 9: Selected concert programmes discussed in Chapter Three.

Ex. 9.1 Orchestra personnel in the first performance of *Froissart* 1890

7		
The Band.		
<i>FIRST VIOLINS.</i>	<i>VIOLONCELLOS.</i>	<i>BASSOONS.</i>
Messrs. CARRODUS, J. T. (Principal.)	Messrs. HOWELL, E. (Principal.)	Messrs. WOTTON, W. B.
„ ARNOLD, F.	„ OULD, C. (Principal 2nd.)	„ WOTTON, JUN.
„ BREWER, B.	„ BOATWRIGHT, J.	<i>CONTRA FAGOTTO.</i>
„ BURNETT, A.	„ BURNETT.	Mr. KNIGHT.
„ CARRODUS, B.	„ CARRODUS, J.	
„ CLAUGHTON, Rev. Canon	„ HANN, W. C.	<i>HORNS.</i>
„ EASTON, W. A.	„ OWEN, J.	
„ ELGAR, E. W.	„ WHITEHOUSE.	
„ HALFPENNY, E.		
„ MORLEY, H.	<i>DOUBLE BASSES.</i>	
„ OULD, E. P.	Messrs. WHITE, A. C. (Principal.)	Messrs. MANN, T. E. (Principal.)
„ PALMER, W. F.	„ HARPER, C. (Principal 2nd.)	„ KEEVIL, J. W.
„ RENDLE, J.	„ BOX, W.	„ STANDEN.
„ ROBERTS, E.	„ BISHOP, J.	„ WILLIAMS, J.
„ VILLIN, A.	„ CARRODUS, E. A.	<i>TRUMPETS.</i>
„ WHEELER, A. B.	„ MANEY, E. F.	Messrs. McGRATH, F.
	„ OULD, E.	„ SCOTTS, J. C.
<i>SECOND VIOLINS.</i>	„ WAUD, J. P.	
Messrs. EAYRES, J. (Principal.)		<i>TROMBONES.</i>
„ BLAGROVE, S.	<i>FLUTES.</i>	Messrs. HADFIELD, C.
„ DYSON, H.	Messrs. RADCLIFFE (Principal.)	„ GEARD.
„ EARNSHAW, J.	„ CARRODUS, W. O.	„ MATT.
„ ELGAR, W. H.		<i>BASS TUBA.</i>
„ FREWIN, E. C.	<i>OBOES.</i>	Mr. BOURNE, C.
„ GIBSON, H.	Messrs. HORTON, G. (Principal.)	
„ GUNNIS, J. W.	„ SMITH, H.	<i>HARP.</i>
„ HANN, C. H.		Mr. LOCKWOOD.
„ NEWTON, C.	<i>CLARINETS.</i>	
„ REYNOLDS, A.	Messrs. EGERTON, J. (Principal.)	<i>DOUBLE DRUMS.</i>
„ SZCZEPANOWSKI, L.	„ MAYCOCK.	Mr. CHAINE.
„ WILSON, W. S.	<i>BASS CLARINET.</i>	<i>BASS DRUM & CYMBALS.</i>
„ WADELEY, W.	Mr. MAYCOCK.	Mr. SCHROEDER.
<i>VIOLAS.</i>		
Messrs. BLAGROVE, R. (Principal.)		
„ BOWIE, W. R.		
„ DOYLE, C.		
„ ELGAR, H.		
„ HANN, W. H.		
„ WAUD, W. V.		
„ WEBB, S. B.		
„ WAUD, W. W.		
„ WOODWARD, E. G.		
The Chorus is supplied by Worcester, Hereford, Gloucester, Cardiff, and Mr. Alfred Broughton's Leeds Festival Chorus.		
SUPERINTENDENT OF THE CHORUS		MR. SOMERTON.
The Organ will be erected by Messrs. Nicholson & Co. of Worcester.		

Ex. 9.2 Orchestra personnel in the first Performance of *The Light of Life* 1896

8

The Band :

<i>FIRST VIOLINS.</i>		<i>VIOLONCELLOS.</i>	<i>BASSOONS.</i>
Messrs. BURNETT, A.	(Leader).	Messrs. HOWELL, E.	Messrs. WOTTON, W. B.
„ CARRODUS, B.		„ OULD, C.	„ WOTTON, L.
„ CARTER, W. B.		„ BOATWRIGHT, J.	„ KNIGHT, A.
„ EASTON, W. A.		„ BURNETT, P.	„ ROBERTS, A.
„ GIBSON, H.		„ HAMBLETON, J. E.	
„ HALFPENNY, E.		„ HANN, W. C.	<i>DOUBLE BASSOON.</i>
„ LARDNER, E.		„ OWEN, J.	Mr. A. KNIGHT.
„ MORLEY, H.		„ TEAGUE, J. E. R.	
„ PALMER, G.			<i>HORNS.</i>
„ REES, J. A.			Messrs. BUSBY, T.
„ RENDLE, J. W.			„ (Principal).
„ ROBERTS, E.			„ MANN, T. E.
„ VILLIN, A.			„ PROBIN, A.
„ WARD, F.			„ LIVSEY, R.
<i>SECOND VIOLINS.</i>		<i>DOUBLE BASSES.</i>	<i>TRUMPETS.</i>
Messrs. EAYRES, W. H.	(Principal).	Messrs. WHITE, A. C.	Messrs. MORROW, W.
„ AUSTIN, J. W.		„ BISHOP, J.	„ (Principal).
„ CROOK, E.		„ CARRODUS, E. A.	„ SOLOMON, J.
„ DYSON, H.		„ COCKERILL, E.	„ CHAPMAN.
„ EARNSHAW, J.		„ MANEY, E. F.	„ MOORE.
„ FREWIN, H.		„ OULD, E.	
„ GUNNIS, J. W.		„ TOOGOOD, R.	<i>EXTRA TRUMPETS.</i>
„ HANN, F. H.		„ WAUD, J. P.	Messrs.
„ NEWTON, C.		„ WINTERBOTTOM, [C.	„
„ RICHARDSON, W.			<i>TROMBONES.</i>
„ REYNOLDS, A.			Messrs. HADFIELD, C.
„ WADELY, W. E.			„ BOOTH, R. H.
<i>VIOLAS.</i>		<i>FLUTES.</i>	„ MATT, J.
Messrs. KRAUSE, H.	(Principal).	Messrs. RADCLIFFE, J.	<i>TUBA.</i>
„ BOWIE, W. R.		„ (Principal).	Mr. GUILMARTIN.
„ CHANNELL, H.		„ BARRETT, W. L.	
„ GRIFFIN, W.			<i>TIMPANI.</i>
„ HANN, W. H.			Mr. CHAINE, V. A.
„ HOBDA, A.			<i>BASS DRUM, &c.</i>
„ QUARTERMAN, A.			Mr. BAKER, J.
„ WOOD, W. T.			<i>HARP.</i>
„ WOODWARD, E. G.			Mr. LOCKWOOD, E.
„ WRIGHT, A.			
		<i>COR ANGLAIS.</i>	<i>CLARINETS.</i>
		Messrs. DAVIES, E. W.	Messrs. EGERTON, J.
		„	„ WOLFF, C.

THE CHORUS is supplied by the three Dioceses aided by a small contingent from Leeds.

SUPERINTENDENT OF THE CHORUS - - - - - Mr. J. W. SOMERTON.

The Organ will be erected by Messrs. Nicholson and Co. of Worcester.

Ex. 9.3 Orchestra personnel in the first performance of *Scenes from the Saga of King Olaf* 1896

4

Principal Performers.

MISS ELLA RUSSELL AND MISS MEDORA HENSON.

MISS MARIE HOOTON.

MR. EDWARD LLOYD AND MR. BEN DAVIES.

MR. ANDREW BLACK AND MR. FRANGCON DAVIES.

Principal and Solo Violin :
MR. WILLY HESS.

Organist :
MR. W. SHERRATT.

Chorus Master :
MR. F. MOUNTFORD.

Conductor :
DR. C. SWINNERTON HEAP.

Band.

FIRST VIOLINS.

HESS, WILLY (*Principal*)
DAEBLITZ, R.
FLEXNEY, E.
HENRY, J. H.
LALANDE, F.
NORMINGTON, G. H.
REES, J. A.
SHAW, THOS.
SÜCK H.
WOODWARD, E. G.
WOODWARD, P. M.
WARD F.

SECOND VIOLINS.

SYERS J. (*Principal*)
ABBOTT, T. R.
ALCOCK, R.
BALL, H. F.
CLARKE, T. E.
FREEMAN, H. T.
HUGHES, F.
KNIGHT, W.
STEELE, R.
WOOLLEY, A. W.

VIOLAS.

TIMOTHY, H. J. (*Principal*)
BEARD A. J.
GRIFFIN, W.
JONES, H. S.
MIDDLETON, W. A.
SLANEY, W. E.
SPEELMAN, M. G.
WARD, W. H.

VIOLONCELLOS.

OWEN J. (*Principal*)
GRICE, H.
MALPASS, E. W.
STEIN, W.
WALTON, G.
WARD, F. A.

DOUBLE BASSES.

WINTERBOTTOM C. (*Principal*)
CARRODUS E. A.
COCKERILL, E.
JOHNSON, W. H.
SUTTON, W. F.
WARBURTON, J.

FLUTES.

BARRETT, W. L. (*Principal*)
GREGORY, A.

PICCOLOS.

GREGORY, A.
MARTIN, A.

OBOES.

LALANDE D., JR. (*Principal*)
ROBERTS, G. W.

COR ANGLAIS.

LALANDE D., JR.

CLARINETS.

MILLS E. (*Principal*)
GILMER, E.

BASS CLARINET.

WARD, J. W.

BASSOONS.

WOTTON, L. V. (*Principal*)
EDWIN, A.

CONTRA FACOTTO.

LALANDE, A. F.

HORNS.

PROBIN, A. (*Principal*)
BENNETT, W. F.
CROWE, B. T.
JARVIS, H.

TRUMPETS.

FREEMAN, J. (*Principal*)
MOORE, W.
KABJOHNS, D. G.

TROMBONES.

GODDARD, F.
BELL, H.
HANNAN, W. H.

TUBA.

CORFIELD, L.

TYMPANI.

REYNOLDS, J.

BASS DRUM & CYMBALS.

JENNINGS, J. R.

TRIANGLE.

SHERRATT, W.

HARP.

COLLIER, C.

LIBRARIAN.

JENNINGS, J. R.

STEWARD.

Mr. GEO. BARLOW.

Appendix 10: Letter from August Manns to Elgar

Scan of the letter dated 25 September 1898

2004 775
TELEPHONE NO
9620
Crystal Palace Company.
Crystal Palace, S.E.
1775
Sept. 25th 1898

Dear Mr. Elgar!

Your March will be
in the Program of
Saturday the 15th of October.

We have no Glockenspiel
at the C. P. Orchestra,
but I will try to
engage the players
who will do this
Solo at Leeds.
I will ask W. Morrow

to play one of
the Trumpets in
your March, but
I could not offer
him the Ist Trumpet
unless you have
scored your work
for 2 Trumpets and
2 Cornetts: My
Principal Cornettist
is a first class player
and plays all the
Trumpet Parts on
the Cornett. I could

not place him
second to anyone;
But it will be
all right if you
have scored for
Trumpets and
Cornetts.

1. When shall I be
able to have the
Score of Parts?

2. Are there other
Non-Beethoven
Instruments required

Besides the 2 Extra
Trumpets and Glockenspiel?

3. When will Caractacus
be rehearsed in
London?

a few lines in
answer to these three
questions will oblige

Yours faithfully
August Manns.

Edward Elgar Esq.

Transcript of the letter dated 25 September 1898

TELEPHONE No.
9620

Crystal Palace Company
Crystal Palace S.E.

Sept. 25th 1898

Dear Mr Elgar!

Your March will be in the Program of Saturday the 15th of October.

We have no Glockenspiel at the C.P. Orchestra, but I will try to engage the player who will do this Solo at Leeds.

I will ask Mr Morrow to play one of the Trumpets in your March, but I could not offer him the 1st Trumpet unless you have scored your work for 2 Trumpets and 2 Cornets: My Principal Cornettist is first class player and plays all the Trumpet Parts on the Cornett. I could not place him Second to anyone; But it will be all right if you have scored for Trumpets and Cornets.

1. When shall I be able to have the Score & Parts?
2. Are there other non-Beethoven Instruments required besides the 2 extra Trumpets and Glockenspiel?
3. When will Caractacus be rehearsed in London?

A few lines in answer to these three questions will oblige

Yours faithfully

August Manns

Edward Elgar Esq.

Appendix 11: Two letters from Walter Morrow to Elgar

Scan of the letter dated 14 August 1903 as provided by the Elgar Birthplace Museum

2004.258

TELEPHONE
139 P.O. WIMBLEDON.
STATION
WIMBLEDON L & S.W. L.B. & S.C.
AND DISTRICT RAILWAYS.

31, BERNARD GARDENS,
WOODSIDE,
WIMBLEDON.

1370

14. 8. 03

Dear Dr Elgar.

Thank you for kind enquiry I
am very well. I trust that you are ~~also~~
well. The passage you quote from your
new work is quite comfortable on my
ordinary Trumpet, or any ordinary Trpt.
I am going to Birmingham, but I
suppose I shall be subordinate to
the Manchester Trumpets. The Richter-
Halle are to be the solo or accompanying
players: but anything you wish me
to do I will do with pleasure

With kind regards I am
yours very truly
Walter Morrow.

Transcript of the letter dated 14 August 1903

TELEPHONE
139 P.O. WIMBLEDON

STATION
WIMBLEDON L & S.W. L.B. & S.C.
AND DISTRICT RAILWAYS

31 BERNARD GARDENS
WOODSIDE
WIMBLEDON

14. 8. 03

.

Dear Dr. Elgar,

Thank you for kind enquiry I am very well. I trust that you are also well. The passage you quote from your new work is quite comfortable on my ordinary Trumpet, or any ordinary Trpt. I am going to Birmingham, but suppose I shall be subordinate to the Manchester Trumpets. The Richter – Hallè are to be the solo or accompanying players: but anything you wish me to do I will do with pleasure

With Kind regards

I am
yours very truly

Walter Morrow

Scan of the letter dated 17 August 1903

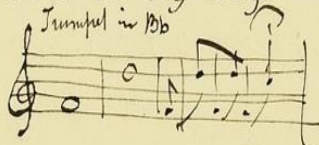
TELEPHONE
139 P.O. WIMBLEDON.
STATION
WIMBLEDON L & S.W. L.B. & S.C.
AND DISTRICT RAILWAYS.

31, BERNARD GARDENS,
WOODSIDE,
WIMBLEDON.

17. 8. 03

Dear Dr Elgar

I understand; I was not thinking about 'the look of the thing'; was only considering the "treacherous and impossible" character of the passage quoted. I can do it on my long Trumpet thus:



or if you prefer it, can "crook" or "tube" it in Ab. I will take all my resources to Birmingham and be very much at your service.

Yours very truly

Walter Morrow.

Transcript of the letter dated 17 August 1903

TELEPHONE
139 P.O. WIMBLEDON

STATION
WIMBLEDON L & S.W. L.B. & S.C.
AND DISTRICT RAILWAYS

31 BERNARD GARDENS
WOODSIDE
WIMBLEDON

17. 8. 03

Dear Dr. Elgar,

I understand; I was not thinking about "the look of the thing"; was only considering the "treacherous and impossible" character of the passage quoted. I can do it on my long Trumpet thus: [musical quote for Trumpet in Bb]

or if you prefer it, can "crook" or "tube" it in Ab. I will take all my resources to Birmingham and be very much at your service.

Yours very truly

Walter Morrow

Appendix 12: Musical examples for Chapter Four

Ex. 12.1 *Caractacus* scene VI - "Rome. The Triumphal Procession."

Ex. 12.1 is a musical score for the scene VI of *Caractacus*, titled "Rome. The Triumphal Procession." The score is written for four parts: two Trumpets in F and two French Horns (F Tpt.). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of dynamics, including *ff* (fortissimo) and *ffz* (fortissimo with crescendo). There are several triplet markings (3) and accents (^). The score is divided into two systems. The first system includes measures 3 and 4, with a box around the number 3. The second system includes measures 5 and 6, with a box around the number 4. The music is characterized by a strong, rhythmic pulse, with the Trumpets and Horns playing a similar melody. The French Horns provide a harmonic support, often playing a lower octave version of the main melody.

Ex. 12.2 *Caractacus* 2 scene I - "British Camp On The Malvern Hills – Night."

Elgar

Ex. 12.2 is a musical score for the scene I of *Caractacus*, titled "British Camp On The Malvern Hills – Night." The score is written for four parts: two Trumpets in F and two French Horns (F Tpt.). The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of dynamics, including *ff* (fortissimo), *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). There are also markings for *dim. molto* and *pp* (pianissimo). The score is divided into two systems. The first system includes measures 1 and 2, with a box around the number 4. The second system includes measures 3 and 4, with a box around the number 4. The music is characterized by a strong, rhythmic pulse, with the Trumpets and Horns playing a similar melody. The French Horns provide a harmonic support, often playing a lower octave version of the main melody.

Ex. 12.3 Variations for Orchestra 1 – Var. XI

Elgar

Trumpets in F

ff

I II. simile

ten.

ten.

51

Ex. 12.4 Variations for Orchestra 2 - Finale

Elgar

Trumpets in F

p

80

ff

f

p

Ex. 12.5 Symphony in E flat - IV

Elgar

17 solo

Trumpet in B \flat

ff

Trumpet in B \flat

The image shows a musical score for two Trumpets in B-flat. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 17 is marked with a box containing the number '17' and the word 'solo' above it. The top staff (Trumpet in B-flat) begins with a forte (ff) dynamic and a series of eighth notes. A slur covers measures 18 and 19, with a fermata over the final note in measure 19. The bottom staff (Trumpet in B-flat) plays a rhythmic accompaniment of eighth notes, with triplet markings (indicated by a bracket and the number '3') over measures 18 and 19. The score ends with a double bar line.

Appendix 13: Selected concert programmes discussed in Chapter Four

Ex. 13.1 Orchestra personnel in the first performance of *Caractacus* 1898**PRINCIPALS.**

CONDUCTOR - - - SIR ARTHUR SULLIVAN.

MDME. ALBANI, MDME. MEDORA HENSON, Miss ESTHER PALLISER.

Miss MARIE BREMA.

Miss CLARA BUTT, MDME. MARIAN MCKENZIE, Miss ADA CROSSLEY.

MR. EDWARD LLOYD, MR. WM. GREEN, MR. BEN DAVIES.

MR. ANDREW BLACK, MR. DAVID BISPHAM, MR. PLUNKET GREENE.

THE BAND.

Stewards { MR. W. FURNISS POTTER.
MR. W. S. HANNAM.

FIRST VIOLINS.

PARKER, W. FRYE (*Principal*).
BAILEY, H.
BREEDEN, J. W.
CARRODUS, B. M.
CARRODUS, ROBT.
CROOKE, E.
EASTON, W. A.
HAYES, C. J.
MORLEY, H.
NEWTON, C.
O'BRIEN, EDWARD
OLDAKER, T.
ORELLANA, I. A. DE
RENDLE, J. W.
RICHARDSON, W.
ROBERTS, E.
SUTTON, W.
SZCZEPANOWSKI, L. V.
TONKING, H. C.
VILLIN, A.

SECOND VIOLINS.

EAYRES, W. H. (*Principal*).
BRADBERRY, C. H. A.
CUBITT, G. W.
EARNSHAW, JONAS
ELLIOTT, PERCY
FAIRWEATHER, C. E.
GUNNIS, JAS. WM.
HANN, E. H.
HANN, W.
NORRIS, W. B.
PARKER, C. B.
PITTS, JOHN
RALPH, H.
KEED, W. H.
REYNOLDS, A.
RICKETTS, J.
SNEWING, C.
SQUIRE, C. B.
STEWART, FRANK
SUTCLIFFE, W.

VIOLAS.

HOBDAV, ALFRED (*Principal*).
ANSELL, JOHN
CHANNELL, H.
DRAKE, J.
DYSON, A. E.
FOWLES, LEONARD
HANN, W. H.
LAWRENCE, T.
LEWIS, HENRY
MURBY, T.
REYNOLDS, T.
STARR, H. R.
WOOD, W. T.
WRIGHT, A.

VIOLONCELLOS.

OULD, C.
SQUIRE, W. H. } (*Principals*).
BOATWRIGHT, JOHN
BRIE, CHARLES
BURNETT, P.
CARRODUS, J. F.
FIELD, J. T.
GEARY, J.
HAMBLETON, JAS. E.
HANN, W. C.
LLOYD, JOHN A.
PARKER, B. P.
TRUST, H. T.
WOOLHOUSE, E.

DOUBLE BASSES.

WHITE, A. C. } (*Principals*).
OULD, E.
BISHOP, J.
CARRODUS, E. A.
COLLINS, A.
GRIFFITHS, W.
HOBDAV, C.
KENDALL, F.
MANEY, E. F.
PLATT, GEORGE
ROLLS, W. A.
SILVESTER, W.
WAUD, J. P.
WINTERBOTTOM, C. H.

Organist - - -

FLUTES.

VIVIAN, A. P. (*Principal*).
CARRODUS, W. O.
HOLLIS, H. W.
TOOTILL, A.

PICCOLOS.

HOLLIS, H. W.
TOOTILL, A.

OBOES.

MALSCH, W. M. (*Principal*).
DAVIES, E. W.
FOREMAN, G.
HORTON, EDGAR.

CORS ANGLAIS.

FOREMAN, G.
HORTON, EDGAR

CLARINETS.

EGERTON, J. (*Principal*).
MILLS, E.
SNELLING, H. J.
SPENCER, J.

BASS CLARINET.

MILLS, E.

BASSOONS.

WOTTON, T. E.
ANDERSON, J.
CORDWELL, W. H.
JAMES, E. F.

DOUBLE BASSOON.

CONRAD, W.

Mr. H. A. FRICKER.

HORNS.

BUSBY, T. R.
BRAIN, A. E.
SMITH, J.
WRIGHT, G.

TRUMPETS AND CORNETS.

MORROW, W. (*Principal*).
BACKWELL, F. A.
JAMES, F. G.
SOLOMON, J.

TROMBONES.

HADFIELD, C.
GEARY, J.
MATT, J.

BASS TUBA

GUILMARTIN, J. H.

HARPS.

COCKERILL, J. H.
APTOMMAS, MRS.

KETTLE DRUMS.

HENDERSON, C. A.

SIDE DRUM. &c.

BAKER, J.

BASS DRUM AND CYMBALS

CHAIKE, V. A.

GLOCKENSPIEL TRIANGLE, &c.

SCHROEDER, J.

LIBRARIAN.

MIDDLEDITCH, F.

Ex. 13.2 Orchestra personnel in the first performance of *Cockaigne* 1901

1901.

LIST OF THE ORCHESTRA.

First Violins.

MM. Parker, W. Frye, *Principal*.
 Breeden, J. W.
 Cathie, G. E.
 Chadwick, A.
 Gray, R.
 Lardner, E.
 Lewis, H.
 O'Brien, E. J.
 Oldaker, T.
 Orellana, J. A. de.
 Rendle, J. W.
 Richardson, W.
 Rowarth, A. E.
 Snewing, C.
 Sutton, W.
 Wilby, G. H.

Second Violins.

Eayres, W. H., *Principal*.
 Carrodus, R.
 Crooke, E.
 Earnshaw, J.
 Fairweather, C. E.
 Gunniss, J. W.
 Hann, E. H.
 Hann, Walter.
 Hayes, C. J.
 Maney, E.
 Newton, C.
 Reed, W. H.
 Ricketts, J.
 Stewart, F.
 Sutcliffe, W.
 Szczepanowski, L.

Violas.

Ferir, E., *Principal*.
 Ansell, John.
 Channell, H.
 Creak, R. B.
 Dyson, A. E.
 Hann, W. H.
 Kearne, Percy.
 Laubach, W.
 Shelton, E.
 Starr, H. R.
 Timothy, H. J.
 Tomlinson, E.

Violoncellos.

MM. Ould, C., *Principal*.
 Burnett, P.
 Elliot, G. T.
 Field, J. T.
 Geary, J.
 Hambleton, J. E.
 Hann, W. C.
 Maney, A.
 Melling, R.
 Parker, P. B.
 Trust, H. T.
 Woolhouse, E.

Double-Basses.

White, A. C., *Principal*.
 Bishop, J.
 Hobday, C.
 Kendall, F.
 Maney, E. F.
 Stewart, W. H.
 Streather, W. R.
 Sutch, W. A.
 Waud, J. P.
 Winterbottom, C.
 Whitmore, E.

Piccolos.

Wilcocke, J.
 Slight, G.

Flutes.

Fransella, A.
 Wood, D. S.

Oboes.

Malsch, W. M.
 Davies, E. W.
 Horton, Edgar.

Cor Anglais.

Davies, E. W.

Clarinets.

Clinton, G. A.
 Egerton, P.

Bass Clarinets.

Mills, E.
 Scoma, E.

Bassoons.

MM. Wotton, T.
 James, E. F.

Double Bassoon.

Davis, W.

Trumpets.

Morrow, W.
 Solomon, J.
 Backwell, F. A.
 Simon, J. Lloyd.

Horns.

Borsdorf, A.
 Smith, J.
 Van der Meersch, H.
 Wright, G.

Trombones.

Hadfield, C.
 Matt, A. E.
 Lettington, W. A.

Tuba.

Travis, R. W.

Drums.

Henderson, C.

Side Drum.

Merry, F.

Bass Drum and Cymbals.

Schroeder, J.
 Strachan, R. W.

Triangle.

Baker, J.

Harps.

Timothy, Miss.
 Molteno, Miss.

Organ.

Glockenspiel.

Schroeder, J.

Librarian.

Mapleson, A.

ORCHESTRAL MANAGER - - - ALFRED GILBERT.
 CONDUCTOR - - - DR. FREDERIC COWEN.

Appendix 14: Musical examples for Chapter Five

Ex. 14.1 Symphony in F minor *The Irish IV* - trumpet trio

Stanford

Trumpet in D

pp *sostenuto ma non legato*

Trumpet in D

pp *sostenuto ma non legato*

D Tpt.

D Tpt.

D Tpt.

D Tpt.

D Tpt.

D Tpt.

D Tpt.

D Tpt.

Change to B \flat

Change to B \flat

Ex. 14.2 *Paris: The Song of a Great City*

Delius

Trumpet in C

1. solo
p dolce

Ex. 14.3 *The Planets – “Uranus”*

Holst

Trumpet in C

stacc.
p cresc. f

I

5
p cresc. f

9
f stacc. f

13

Ex. 14.4 Symphony No.3 - *A Pastoral Symphony* I - Natural Trumpet Solo

Vaughan Williams

Trumpet in Eb

pp

G

E♭ Tpt.

3 3 3 3 3 3 3

E♭ Tpt.

f *pp*

Ex. 14.5 *Belshazzar's Feast* (after rehearsal figure 57)

Walton

The image displays a musical score for two parts: Trumpet in C and C Tpt. (C Trumpet). The score is written in 3/4 time and consists of three systems of staves.

System 1:

- Trumpet in C:** The first staff starts with a forte (*f*) dynamic and a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, including accents and a crescendo hairpin. The second staff is a rest.
- Trumpet in C:** The second staff starts with a rest, then enters with a forte (*f*) dynamic, playing a melodic line with eighth and sixteenth notes, including accents and a crescendo hairpin. The third staff is a rest.

System 2:

- C Tpt.:** The first staff starts with a mezzo-forte (*mf*) dynamic and a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, including accents and a crescendo hairpin. The second staff is a rest.
- C Tpt.:** The second staff starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with eighth and sixteenth notes, including accents and a crescendo hairpin. The third staff is a rest.

System 3:

- C Tpt.:** The first staff starts with a mezzo-forte (*mf*) dynamic and a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, including accents and a crescendo hairpin. The second staff is a rest.
- C Tpt.:** The second staff starts with a mezzo-forte (*mf*) dynamic, playing a melodic line with eighth and sixteenth notes, including accents and a crescendo hairpin. The third staff is a rest.

Appendix 15: British Imperial to Metric Conversion Chart

IMPERIAL	METRIC
1 inch	2.54cm = 0.0254m
1 foot	0.3048 m
1 ounce	28.35 g
1 pound	0.4535 kg

Appendix 16: Photographs of Historic Instruments used
The Gisborne Cornet



The Boosey & Co. F Trumpet



The Boosey & Co. B flat/A Trumpet

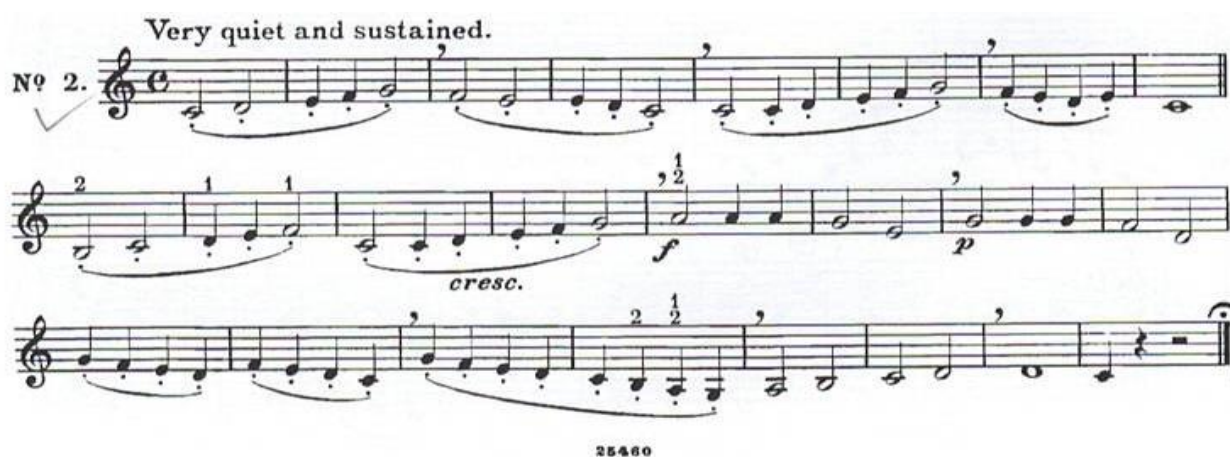


Appendix 17: Scores of the music performed and discussed in Chapter Seven

Ex. 17.1 Track 12 - *Julius Kosleck's School for the Trumpet*, revised and adapted by Walter Morrow p.1, N°1.



Ex. 17.2 Track 13 – *Julius Kosleck's School for the Trumpet*, revised and adapted by Walter Morrow p.7, N°2.



Ex. 17.3 Track 14 – *Julius Kosleck's School for the Trumpet*, revised and adapted by Walter Morrow p.10, N°7.



Ex. 17.4 Track 15 – *Julius Kosleck's School for the Trumpet*, revised and adapted by Walter Morrow p.14 N°14.

14

Canon

two in one in the unison.

Durante.

Nº 14. Vivace.

25450

[illegible]

Ex. 17.7 Track 19 – Elgar, *The Light of Life* N°6 (trumpet in E flat).

N°6. CHORUS. LIGHT OUT OF DARKNESS. 55

Allegro. $\text{♩} = 116$.

Picc. $\text{♩} = 116$
 Trombe in E \flat
 Tromboni I & II
 Trombone III e Tuba.
 Timpani A \flat E \flat
 Sw.
 Ped.
 Soprano.
 Alto.
 Tenor.
 Bass.

pp *cresc.* *mf* *cresc.* *f* *sf* *p*
pp *cresc.* *mf* *cresc.* *f* *sf* *p*
pp *cresc.* *mf* *cresc.* *f* *sf* *p*
pp *cresc.* *mf* *cresc.* *f* *sf* *p*

12015

mf cresc. molto

cresc. molto

cresc. molto

mf cresc. molto

cresc. molto

p cresc. molto

cresc. molto

cresc. molto

Man. & Ped.

Full.

con fuoco

con fuoco

con fuoco

Light,

Light,

Light,

Light,

Light,

sostenuto

cresc. molto

cresc. molto

ff

12015

Nº 6.

57

Fag. I.
 Fag. II.
ff
cresc.
sf
sf
sf
sf
 light,
 light,
 light,
 light,
 light,
 light out of dark - - ness
 light out of dark - - ness
 light out of dark - - ness
 light out of dark - - ness
 light out of dark - - ness
 12015

This musical score page, numbered 58, is for a symphony (Nº 6). It features a complex arrangement of instruments and vocal soloists. The woodwind section includes Flute I (Fag. I.), Flute II (Fag. II.), and Clarinet (C. Fag.). The string section is represented by multiple staves. The vocal soloists are labeled 'Thou' and 'hast brought!'. The score includes various musical notations such as dynamics (ff, sf, mf, dim.), articulation (legato, allarg.), and a section marked '1st only allarg.'. The page concludes with the lyrics 'With in the sha - dow'.

ff sf mf B

Fag. I.

Fag. II.

C. Fag.

ff sf mf dim.

ff sf dim. mf

sf sf sf dim.

1st only allarg.

ff legato sf mf B

ff legato allarg. mf

ff legato mf legato

Thou hast brought! With in the sha - dow

Thou hast brought!

Thou hast brought!

Thou hast brought! legato allarg. B

ff legato 12015 mf

Ex. 17.8 Track 20 – Elgar, *The Light of Life* N°16 ending (trumpet in D).

[illegible]

Ex. 17.9 Track 21 – Elgar, *The Dream of Gerontius* Part 1 rehearsal figure 54 onwards (trumpet in F).

52 54 Allegro (a tempo)

rit. colla parte

Allegro molto (a tempo)

54 Allegro (a tempo)

rit. colla parte

Allegro molto (a tempo)

11100

55

53

Fl.

Ob.

Clngl.

Cl.

O.A.

Fag.

C.Fag.

Cor.

Ta.

Tub.

Trbn. & Trb.

Trmp.

Dr. O.

Arg.

55

Viol.

Vcllo.

Cello.

Vcl.

C.B.

11100

p cresc.

ff

Ex in D

K

54 56 57 colla parte

rit.

56 57 colla parte

rit.

colla parte

11100

Ex. 17.10 Track 22 – Elgar, *Enigma Variations*, rehearsal figure 14 (trumpet in F).

The image displays a musical score for a trumpet in F, specifically rehearsal figure 14 from Elgar's *Enigma Variations*, Track 22. The score is presented in two systems, each containing 14 measures. The first system is marked with a large '14' at the beginning, and the second system is also marked with a large '14'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'simile' and 'ten.' (tenuto). The score is written for a trumpet in F, as indicated by the key signature and the instrument specification in the caption. The overall layout is typical of a musical score, with staves and measures clearly delineated.

Ex. 17.11 Track 23 - Orlando Morgan, *Legend* Op.35. Played on the F Trumpet.

2

Legend.

AUTHORISED PHOTOCOPY
ONLY IF STAMPED
IN RED

R.Orlando Morgan.Op.35.

Andante tranquillo. $\text{♩} = 60.$

TRUMPET in F.

PIANO.

p

f

affret.

Copyright by Stainer & Bell Ltd, 23 Gruncisen Road, London N3 1 DZ

12687

affret.

a piacere

Allegro.

doppio movimento

p *f* *p* *pp*

f *p*

(3) *(3)* *(3)* *(3)* *(3)*

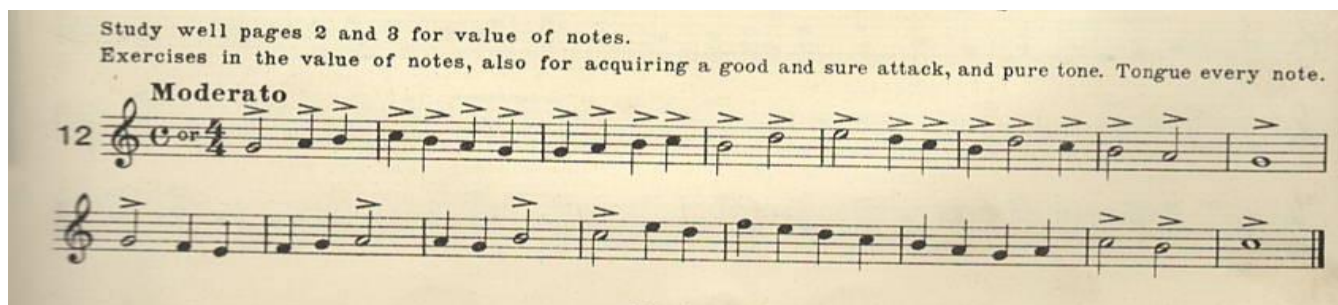
(3) *(3)*

4

This musical score is for a piano piece, spanning measures 1 to 16. It is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is organized into four systems, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 1-3):** The right hand features a triplet of eighth notes in measure 1, followed by eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.
- **System 2 (Measures 4-6):** The right hand continues with eighth-note patterns. The left hand has a half-note accompaniment. A *mf* (mezzo-forte) dynamic marking appears in measure 5.
- **System 3 (Measures 7-10):** The right hand has a more complex eighth-note melody. The left hand provides a half-note accompaniment.
- **System 4 (Measures 11-16):** The right hand features a triplet of eighth notes in measure 11 and a triplet of eighth notes in measure 16. The left hand has a half-note accompaniment. A *f* (forte) dynamic marking is present in measure 11.



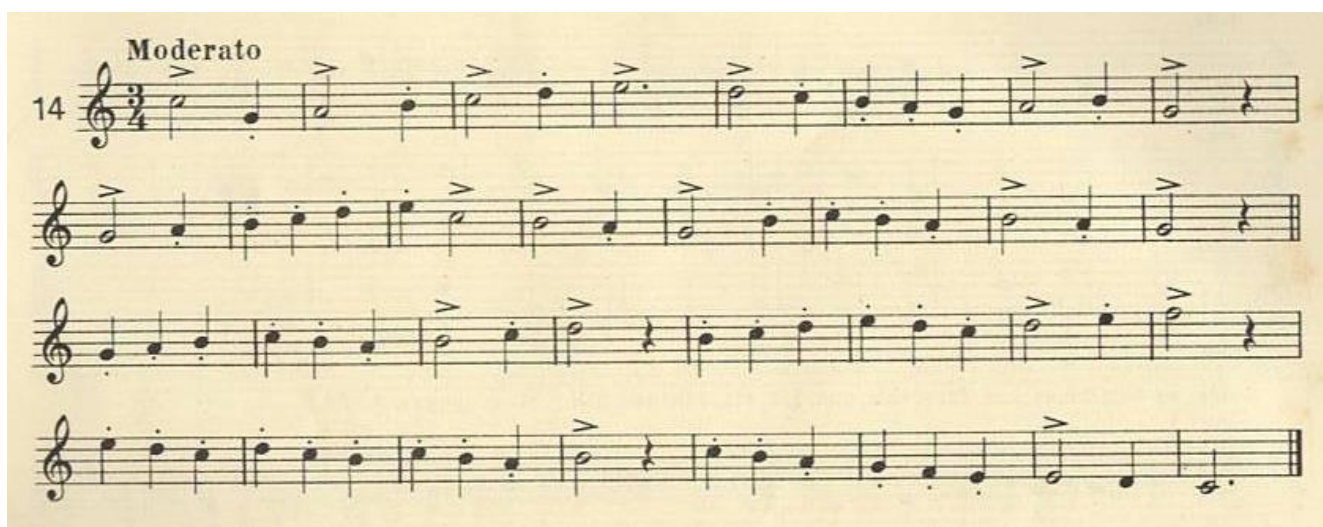
Ex. 17.14 Track 26 - *Otto Langey's Practical Tutor for the Cornet or Trumpet*, Revised and Enlarged by Ernest Hall p.11 N°12.



Ex. 17.15 Track 27 - *Otto Langey's Practical Tutor for the Cornet or Trumpet*, Revised and Enlarged by Ernest Hall. p.12 N°13.



Ex. 17.16 Track 28 - *Otto Langey's Practical Tutor for the Cornet or Trumpet*, Revised and Enlarged by Ernest Hall. p.12 N°14.



Ex. 17.17 Track 29 – *Otto Langey's Practical Tutor for the Cornet or Trumpet*, Revised and Enlarged by Ernest Hall. p.14 N^o20. Played on the B-flat trumpet.

14

EXERCISE ON FIVE DEGREES OF THE SCALE

The slur connecting the two notes at the beginning of each alternate bar, signifies that the two notes are to be played with one stroke of the tongue on the first of the two notes.

20

The image shows a page from a music book. At the top left, the page number '14' is printed. The title 'EXERCISE ON FIVE DEGREES OF THE SCALE' is centered at the top. Below the title, a paragraph explains the notation: 'The slur connecting the two notes at the beginning of each alternate bar, signifies that the two notes are to be played with one stroke of the tongue on the first of the two notes.' The exercise itself is numbered '20' and is written on three staves. The first staff begins with a treble clef and a common time signature. The music consists of eighth notes beamed in groups of four. Slurs connect pairs of notes at the beginning of alternate bars. The exercise concludes with a double bar line in the 20th measure.

Ex. 17.18 Track 30 - Elgar, *Falstaff*, rehearsal figure 126 (trumpet in B flat).

The image displays a page from a musical score for Elgar's *Falstaff*, specifically rehearsal figure 126 for the trumpet in B flat. The score is organized into two systems, each beginning at rehearsal mark 126.

First System (Measures 126-137):

- Rehearsal Mark 126:** Indicated at the top of the first system.
- Instrumentation:** The score includes staves for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tuba).
- Highlighted Section:** A grey box highlights a section in the lower brass (trombones and tuba) starting at measure 126, featuring a melodic line with a crescendo.
- Performance Markings:** The word "rit." (ritardando) appears above the first staff in measure 137.
- Rehearsal Mark 137:** Indicated at the top right of the first system.

Second System (Measures 126-137):

- Rehearsal Mark 126:** Indicated at the top of the second system.
- Instrumentation:** Continues with woodwinds, strings, and brass.
- Performance Markings:** The word "pizz." (pizzicato) appears below the first staff in measure 126. The word "rit." (ritardando) appears below the first staff in measure 137.
- Rehearsal Mark 137:** Indicated at the top right of the second system.

The score is written in a standard musical notation with various dynamics and articulations. The page number 269 is visible in the top right corner.

127 *Grandioso*, (♩ = 92) *accel.* *In tempo* (♩ = 104)

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn.
Hr.
Trp.
Tbn.
Tuba
Sn. Dr.
Cym.
Timp.

127 *Grandioso*, (♩ = 92) *accel.* *In tempo* (♩ = 104)

V. I
V. II
Vi.
Vcl.
Cb.

Grandioso, (♩ = 92) *accel.* *In tempo* (♩ = 104)

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first five staves representing the vocal parts and the last five staves representing the piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The tempo is marked "Allegretto". The score is divided into two systems, with the first system ending at measure 128 and the second system starting at measure 129. The score is written in a clear, legible hand, and the ink is dark.

120

129

This musical score page contains measures 120 through 129. The top system, starting at measure 120, includes staves for Piccolo (Pic.), Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), English Horn (Eng. Hrn.), Clarinet in B-flat (Cl. Bb.), Clarinet in A (Cl. A), Bassoon (Fag.), and Contrabassoon (C. Fag.). The bottom system, starting at measure 129, includes staves for Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), Violoncello (Vcl. IV), and Double Bass (C.B.). A vocal part (Vr.) is also present, with its staff highlighted by a grey box. The score is written in a key with one sharp (F#) and a 2/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The vocal line in measure 128 is particularly prominent, with a long, flowing melody.

This image shows a page from a musical score, likely for a symphony. The page is numbered 130 at the top left and 131 at the top right. The tempo is marked 'animato' in the top right corner. The score is written for multiple instruments, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'crescendo' and 'animato'. The page is divided into two systems, with the first system ending at measure 130 and the second system starting at measure 131. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

132

Handwritten musical score for orchestra and choir, page 132. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Cello, Double Bass), and choir (Soprano, Alto, Tenor, Bass). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into two systems, with the first system ending at measure 132 and the second system starting at measure 133. The page number 132 is visible in the top left corner, and the page number 133 is visible in the bottom center.

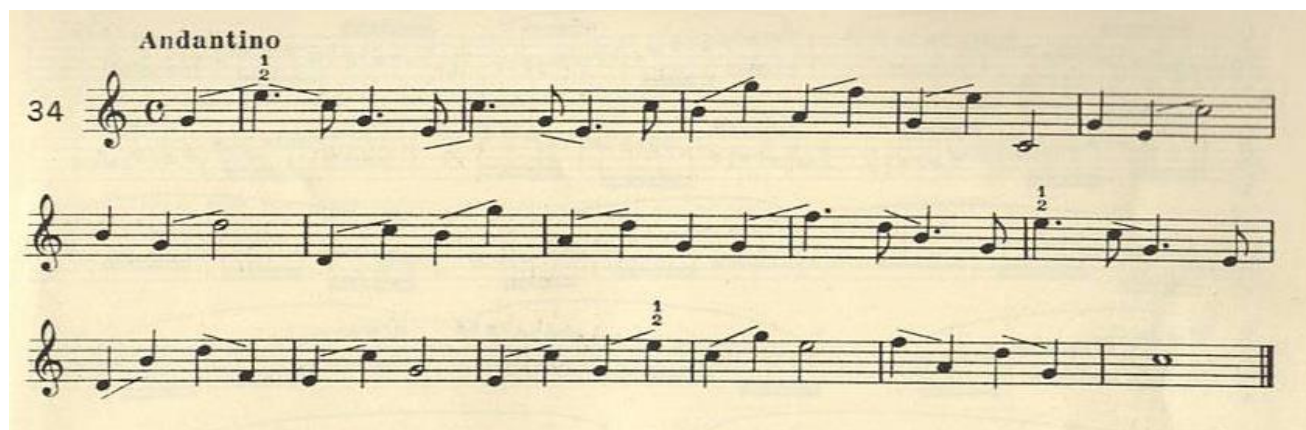
Handwritten musical score for orchestra and voices. The score is divided into two systems, each with a tempo marking: *sosten.* and *animato*.

The first system (top) includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, and a vocal line. The second system (bottom) includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, and a vocal line. The score is marked with various musical notations, including notes, rests, and dynamic markings.

The tempo markings *sosten.* and *animato* are repeated at the beginning and end of each system. The page number 188 is visible in the top right corner.

1884

Ex. 17.19 Track 31 - *Otto Langey's Practical Tutor for the Cornet or Trumpet*, Revised and Enlarged by Ernest Hall. p.21, N°34.



Ex. 17.20 Track 32 - *Otto Langey's Practical Tutor for the Cornet or Trumpet*, Revised and Enlarged by Ernest Hall. p.14, N°20. Played on the B flat cornet.

14

EXERCISE ON FIVE DEGREES OF THE SCALE

The slur connecting the two notes at the beginning of each alternate bar, signifies that the two notes are to be played with one stroke of the tongue on the first of the two notes.

20

Ex. 17.21 Track 33 - Elgar, *Froissart*, before rehearsal letter N (trumpet in A).

[illegible]

[illegible]

Con fuoco. 33

The musical score is written for piano and voice. It consists of three systems of staves. The first system has five staves, the second has four, and the third has four. The tempo is marked 'Con fuoco.' at the beginning of each system. The key signature is G major (one sharp). The time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamic markings include 'ffz' (fortissimo zingando), 'ff' (fortissimo), and 'dim.' (diminuendo). A key signature change is indicated by the text '1 & 2 mutano in C. B?'. The score is numbered '11101' at the bottom.

1 & 2 mutano in C. B?

11101

34

sf *sf*
Change to Flauto.

a. 2. *sf* *sf* *dim.* *f* *p* *19*

sf *sf* *f* *p*

to B? basso.

p *p* *f* *p* *to B?*

ff *sf* *dim.* *pizz.* *dim.* *pizz.* *p* *arco* *p* *dim.*

11101

Ex. 17.22 Track 34 - Elgar, *Cockaigne*, rehearsal figure 36 (trumpet in F, cornet in B flat).

62

36

The musical score is for a brass band and includes parts for trumpet, cornet, and triangle. The music features complex rhythmic patterns with triplets and crescendos. A grey box highlights a specific section of the score.

Triang.

36

36

musical score for piano and orchestra, page 63. The score features multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *cresc.*, and *cresc. molto*. The bottom section includes a double bass staff with a *div.* marking.

04 37

cresc. molto

37

101

H. 3239

65

This block contains the musical notation for measures 65, 66, and 67. It features a complex arrangement of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The middle system shows a vocal line with a melodic line and a piano accompaniment. The bottom system shows a vocal line with a melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ten.* and *simile*.

This block contains the musical notation for measures 68, 69, and 70. It features a complex arrangement of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The middle system shows a vocal line with a melodic line and a piano accompaniment. The bottom system shows a vocal line with a melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ten.* and *simile*.

[illegible]

Ex. 17.23 Track 35 - Orlando Morgan, *Legend* Op. 35 Played on B-flat cornet.

AUTHORISED PHOTOCOPY
ONLY IF STAMPED
IN RED

Legend.

Property of
Paul Nevins

CORNET in B flat.

R.Orlando Morgan.Op.35.

Andante tranquillo. $\text{♩} = 60.$

Piano. *p*

affret.

a piacere

Allegro. $\frac{5}{4}$

mf *f*

p

f *poco accel.* *rit.*

Tempo I. $\frac{5}{4}$

Piano. *p*

a piacere

affret. *f* *poco rit.*

rit. *tranquillo*

Appendix 18: Extracts from an interview with Arthur Butterworth (1923-2014) in October 2010

Note: Arthur Butterworth was aware that this interview was part of my research and gave permission for it to be recorded. Following the interview Arthur and I corresponded for a year further exploring his memories and thoughts. Unfortunately, he died before he could give formal consent for the use of the transcript of the interview, but he was aware of my intention to use the material in my thesis.

P.N. - Do you have any sort of memories of anyone playing a slide trumpet in your younger days?

A.B. - I've seen it played but never professional, no.

P.N. - Thinking of those places that do annual Messiahs....it may have played The Trumpet shall sound?

A.B. - Not that I know of. The great Yorkshire trumpeter was, there was a trumpeter in Leeds a very rough man, always turn up with a jacket on and no collar and tie but a silk scarf around his neck, but he was a legend. Played on a D trumpet and apparently Sir Malcolm Sargent, who was still then Dr. Sargent, when he went to do the Messiah in Leeds once he saw this rough looking man with the trumpet and he said "have you played this before young man?" "Yes I, has thou conducted it before?" But anyhow the B-flat trumpet seems to have been all the rage certainly from the turn of the century and as I saw Ernest Hall would hear anything else but the B flat, and when any D trumpet parts required in the beginnings BBC Symphony Orchestra in the 20's and 30's he wouldn't play them, it was always Herbert Barr that played them. Herbert Barr who had been a soprano cornet player. But one other thing that I can tell that was in my experience was that I do remember in the brass band that I was first in not only did we have cornets but we had two cornopeans. Now, you'll know about the cornopean because it has different valve and wind way.

P.N. – Do you remember anyone playing the long F trumpet?

A.B. – Oh I wish I do. I long to be able to play that. I said to Bill while we were playing in the Hallé "why don't we get a pair of F trumpets? Play the classics, Beethoven, Brahms, Schumann on these" but he said "too dangerous Arthur – we've got to earn our living, if we make a mess....know what I mean" But no I longed to do that.

P.N. - Who taught you, Arthur?

A.B. - Well, that's a good tale that is.... I had cornet lessons when I was in the brass band and in 1939 I won the Alexandra memorial scholarship so I was sent to a fellow who was generally known as Jonnie White. And he was one of the old school, he'd been a pupil of Alexander Owen himself, so he taught me a very old fashioned way, but I benefited from him more than anyone else. But I had to go into the army and whilst I was in the army he died because he was then an old man. And then I applied to go to the Manchester College of Music. Arthur Lockwood was principal trumpet at the Hallé at the time, a Huddersfield man and I went for an audition full of self-confidence and I know it all at the age of 24 having come out of the army. And oh yes I can play the trumpet and I played the Haydn trumpet concerto and he said "well young man you don't know how to play the trumpet at all do you?" So he took me in hand and gave me exercises not only in Arban but also later French composers who had written music specifically for the Paris conservatoire training, Theo Charlier - people like that. Then Arthur Lockwood decided he would

leave the Hallé he wanted to retire. So I went under Enoch Jackson who was then principal trumpet of the Liverpool Philharmonic and he had a completely different style, a rather brash, not a particularly nice style, it was too assertive. And then, when he had a row along with other players in the Liverpool Philharmonic he left Liverpool. Just about the time I was leaving college, so I wrote to Liverpool to ask if they could give me a job and they said we'll give you an audition, so I went and they offered me first trumpet and I thought, no, I'm not ready for this. I'd done a lot of trumpet playing as a student but I didn't feel up to taking on a job with a professional orchestra. So he was going for the Scottish, so he said how about coming as second trumpet so that was an absolute boon for me because not only did I have an audition to play the trumpet and cornet for the Scottish, but I also got some conducting, and that's how I branched out as a conductor.

P.N. - You say Jonnie White ...

A.B. - He was a legend in the 1920s.

P.N. - That is I name I need to look up.

A.B. - Well I don't know if he'll be on the internet or not? ... He was strictly brass band composer, wrote lots of marches and arranged selections as they would in those days, but it's a completely different technique as you would know to playing a trumpet in an orchestra to playing a trumpet in a brass band. He had a son who was about 15-20 years older and he visited us one day whilst we were having a lesson and he said "so you want to be a professional trumpeter, Arthur? Well, I tell you one thing (his father had gone out the room to get some coffee) my father won't tell you this but if you want to join a professional orchestra never tell them you've been in a brass band". He said "it's the kiss of death". Well it's not strictly true because lots of the finest brass players started in the brass bands but there was a time, not so much now, that when if you mentioned you'd been in brass band the rest of the orchestra... not interested.

P.N. - I've looked into in quite some detail the trumpet writing of Elgar, and one of the fascinating things is when he started off, as just a local composer in Worcester, he wrote in B flat and A. Then, when he becomes famous - *Enigma Variations*, *Dream of Gerontius* - he's writing for trumpet in F. Then, he goes back to trumpet in B flat then, he ends up with the Cello Concerto, writing trumpet in C. Do you have any theories?

A.B. - Yes, it reflected the changing fashion of orchestral players - he took advice from them. John Solomon and Ernest Hall. The B flat and A in the 1890's.... there was an awareness of the F trumpet, really being the characteristic big sound, big velvet sound of the classics of Brahms that Elgar took notice of and then began with *Enigma Variations* in F. Then, later under the influence of brass players generally and towards the end of this life the music for young Princesses the Nursery Suite it was trumpet in C, because he'd taken the cue that this was the thing that was coming, most enlightened trumpeters preferred to have the trumpet in C.

P.N. - It's reflected with Holst as well, *The Cotswold Symphony* - it's trumpet in F then, you get B flat and A until *The Planets* then, its trumpet in C again?

A.B. - Perfect for trumpet in C and of course the influence of other composers like Bartok, Stravinsky, Ravel wrote for trumpet in C. This was the king that was coming, it was generally an European and American tradition, this was the up and coming instrument, they didn't want to know any more about the F trumpet.

P.N. - That really confirms what I'm thinking. I don't know if you've come across a book by Algernon Rose? 1895, *Talks with Bandsman* - it's a series of talks this man gave to working men's

institutes in London in which he complains most trumpet players originally played cornets. I've also been to the Horniman Museum and it turns out that the first ten years, which is roughly mid 1870's - mid 1880's they only made three B-flat trumpets. All they made were thousands of cornets. I wonder if in early Elgar pieces such as *Scenes from the Saga of King Olaf* and *Froissart* were the people he was working with actually playing on cornets?

A.B. - I would think so, that's how they started the orchestra, They have to acknowledge that brass players began really with their experience in the brass band or wind band or army bands military bands. Lots of orchestral players for the festivals would have to be drawn from the military.

P.N. – Arthur, you were well known as a C trumpet player, how did you come to play the C trumpet?

A.B. - When I was in the Scottish Orchestra 1949-50 I had this Besson C & B flat that I'd had since 1946, and it was a narrow bore instrument with it being primarily in C, but it had these longer slides for B flat. Now at the time this was generally, I suppose a popular instrument amongst orchestral players in this country, Besson C and B flat, but the older generation didn't like this they thought it was too puny a sound. But the way things were going with the modern repertoire, it had always seemed to me that it could be better and easier for intonation if the trumpet were basically in the same key as the other concert pitch instruments, like the flute, oboe and all the strings. So although the older generation of trumpeters didn't really approve of this, they thought it was, you know, not good enough, particularly Ernest Hall, of BBC Symphony. He always played on a Mahillon, B flat. Anyhow, my colleague Enoch Jackson he also had a Besson C and B flat so we were a matched pair. Then, one day in 1950 he saw an advertisement by Parker's Brass Studio that had a Bach C trumpet for sale and he thought that might be a good idea. So he sent for it, but there was no case with it, no mouthpiece, no B-flat slide, just in a well packed paper packet, this was it. So it came and he said erm... I would have it if [it] had a slide for B flat and if it had a case, he said "but you try it". So I tried it the Friday morning at rehearsal [of a] Beethoven programme and I played it that night. And the next morning I sent a cheque away to Parker's Brass Studio and I've had it ever since. That is a splendid trumpet. That's the C.