

The Eulogies of Fame to the Trumpet by Angelo Tarachia and Giovanni Battista Pirazzoli

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Introduction

In 1656 the Italian civic and military trumpeter Giovanni Battista Pirazzoli published at Bologna a small tract entitled *I FIATI GLORIOSI / Encomij dati dalla Fama / ALLA TROMBA /...* [GLORIOUS BREATHS: Eulogies of Fame TO THE TRUMPET]. According to the title page, a first version of the work was originally published by Angelo Tarachia, the Court Secretary of Carlo Gonzaga, the Duke of Mantua, to whom the work was dedicated. But, as Pirazzoli notes in his 1656 dedication, the work was not at first published in sufficient number of copies, “with the result that a majority of those who wished to receive them were deprived of the opportunity.” Although Tarachia’s earlier publication has not been found, neither in any of the libraries at Bologna nor the ducal archives and library of Mantua, there is no reason to doubt Pirazzoli’s title-page attribution to Tarachia and the credit given to him for his earlier publication of the eulogies.

Tarachia appears to have been a victim of his patron’s guile and arrogance. Only three years after the publication of Pirazzoli’s version of the eulogies, Tarachia was imprisoned in the Castel Sant’Angelo at Modena, where he remained until 1663. It was during his four years of imprisonment that he wrote a book entitled *Il carcere illuminato* (“The Illumined Prison Cell”).¹ It was during this time also that Tarachia left a number of religious graffiti on the walls of his cell, having inscribed with lumps of charcoal verses from Tasso’s *Gerusalemme Liberata*, as well as anagrams, mottos, various phrases in different languages, and the image of a crucifix, the upright of which bears a striking resemblance to a trumpet (or, possibly, a vamp horn).² Tarachia appears to have been an interesting person, and the fact that he wrote a tract praising the trumpet suggests more than a passing interest in the instrument and its religious and social contexts. Perhaps he was the son of a court or civic trumpeter. Unfortunately, little is so far known about this Italian *letterato* from the middle of the seventeenth century. Doubtless much more will be learned about Tarachia as the relevant Italian archives are studied in detail.

Like Angelo Tarachia, little is known about Giovanni (not Girolamo, as noted in some works³) Battista Pirazzoli. He appears to have been a *trombettiere civico* at Bologna and, according to observations published in the eulogies of 1656, was familiar if not conversant with many trumpeters in Lombardy, Tuscany, and Emilia. Pirazzoli (and/or Tarachia) displays considerable knowledge concerning the use of trumpets in warfare, much of which appears to have been derived both from personal anecdotes as well as documentary and literary sources. Moreover, the sources for the use of trumpets in Antiquity are extensive and well worth a revisit by scholars probing the history of brass in Classical Antiquity.

According to personal correspondence with Iginio Conforzi, to whom I am grateful for his having verified specific information concerning musicians in Bologna, notably payment references from the city's Archivio degli Anziani ("Capitolo Musici e Trombetti"), Pirazzoli worked as a trumpeter for the *comune* during much of the second half of the seventeenth century. And in Gambassi's *Il Concerto Palatino*, we find mention of Pirazzoli's name in documents after 1682 for various payments as a trumpeter, at a time when trumpeters were being increasingly employed in the instrumental and vocal music for Mass and Vesper services in the Basilica di San Petronio. It was during this time that musicians like Colonna, Perti, Cazzati, and the other famous Bolognese composers of instrumental and vocal works with *trombe* were associated with San Petronio and its liturgical music. It is worth noting that many of these composers were priests, a fact too often ignored by writers on music and history of the period.

The present writer had hoped to discover more useful information about Tarachia and Pirazzoli by way of ancillary material in presenting their eulogies to the trumpet in this article. Unfortunately, little is presently available, the appropriate archival work still waiting to be done and a number of specific aspects touching on the present study waiting to see the light of day. Therefore, anything more than a page or two at this juncture will amount to little more than padding. To say anything really meaningful will require a lot more information about Bologna and its institutions. The text of Pirazzoli speaks for itself. As far as all the persons he names and the many others he quotes, they will have to remain among the cohorts and battalions of mostly unknown persons. Doubtless, military historians will be able to come up with a lot more data about Italian warriors from the sixteenth and seventeenth centuries, and historians will probably deal one day with the many scions of the wealthy and powerfully situated Italian families and city-states at the time of our Bolognese trumpeter. This is not beyond my ken, but I would need another lifetime to get to the bottom of so many historically convoluted matters. For now, we have the tip of the iceberg for a city-state trumpeter who seems to have established himself in his own era and obviously knew about trumpets and trumpeters. Let others dedicated to the spirit of the instrument take it from here, especially younger scholars, who have much more time and energy and possess no lack of familiarity with the territory. They will doubtless be able to pick up many of the threads suggested by Pirazzoli's text and references. As for me, I have a long overdue book to turn in. My "library card" is about to be revoked, and yet I have miles to go before I sleep. Though those snowy woods, dark and deep, seem ever more appealing as Time's sickle's compass comes, one only hopes that the finish line will be crossed before memory fades and energy fails, if for no other reason than to keep a promise to someone who understood the difficulties and cared.

GLORIOUS BREATHS:

Eulogies of Fame to

THE TRUMPET;

roused by the excellent pen
of the most illustrious

ANGELO TARACHIA,

already dedicated by him
and now newly consecrated
to the most serene

CHARLES II,

Duke of Mantua, Monferrato, Nevers, Umena,
Rhetel, etc.

By

GIO. BATTISTA PIRAZZOLI,

Trumpeter of Bologna.

In Bologna at the press of Gio. Battista Ferroni, 1656.

With permission of the Superiori

GAETANO GASPARI.

MOST SERENE HIGHNESS,

The eulogies of the Trumpet by Angelo Tarachia, Secretary to your most serene Highness, obtained such a favorable reception and such noble applause that, no sooner were they published, than they [p.4] immediately found a perpetual welcome amongst the virtuous [or: Virtuosi] with the result that a majority of those who wished to receive them were deprived of the opportunity. Wherefore I, desirous of seeing the praise and prestige of my profession growing greater and more refined from day to day, resolved to satisfy the public by bringing these eulogies once again to their attention; and if the first [p.5] cause of their good fortune was Your Highness's protection, under which they came out and earned their fame, I thought it right to reprint them under the same tutelage of Your Highness's name, with the intention of thus obtaining for them the advantage of the applause that they deserve. They are a work of exquisite virtue, which is sufficient to assure me that they will be received by Your most Serene Highness with the same pleasure that they have aroused [p.6] in the past, which is the sole hope of he who remains

Your most Serene Highness'

most humble, devoted, and obliged servant,

Gio. Battista Pirazzoli, Trumpeter.

Bologna 20 May 1656.

[p.7] Defense is a law of nature,⁴ common to all mortal beings, confirmed by the Will of God and the common assent of all peoples; it came into existence when the world was created, and will cease to exist only when the world is no more; neither civil nor pontifical legislation, however much based on the will of men or the authority of the Scriptures, will ever be able to derogate from it, for it is not constituted by men, but is engraved in men's hearts by nature itself.

Indeed it was inspired by this natural inclination that Roman Nobles⁵ were more often adorned with the title of Patrons than of Patricians, for the Syracusans were protected by the Marcelli, the Spartans by the Claudii, the Puteolani by the Bruti; the Neapolitans by the Licinii, the Bolognese by the Antonii, the Allobrogi by the Fabii, and the Greeks by Caesar himself, their causes defended by them in the Senate, showing Rome to be the Mother of Justice in the world.

Defending the oppressed was so natural in us that, leaving aside a whole series of historical examples, let it suffice to [p. 8] quote that of Jason of Thessaly,⁶ who, unarmed and defenseless went into Athens to defend the innocent Timotheus, preferring to expose himself to mortal danger than to leave the reputation of a friend undefended.

With these prefatory remarks I shall proceed to justify my own present action in defense of those who profess the virtues of the Trumpet, even though it would merit the protection of unnamed heroes: as Laertius says, men possessed of virtue must prepare defenders for themselves who are strong and just.⁷

But if my weakness excludes me from this enterprise, the just nature of my cause on the other hand equips me for it, for I wish to prove the glories and honors of the Trumpet against the vulgar chatter of those who, without authority or experience, wish to usurp them.

[p.9] And to bring divine protection to bear on this cause, I shall turn to Holy Writ, and say, on the evidence of Josephus Flavius,⁸ that Moses was the inventor of the Trumpet, wishing to have an instrument fit to glorify God with, and I shall set aside the opinion of Pliny,⁹ who traces its origin to Pisaeus Tyrrheneus, proving this by reference to Athenaeus,¹⁰ who calls it the Tyrrhenean Trumpet. [The Tyrrhenians, i.e. Etruscans, are often credited by classical writers with the invention of the trumpet.] Since at all events it finds its origin in Antiquity, it is deserving of honor, according to the well-known saying: what is born of Antiquity must be revered.¹¹

But without leaving sacred texts, I find in Zechariah¹² that the Lord God, to show in what manner he will make himself heard, says: “and the Lord God will sound the trumpet.”

But the manifestation of His voice that God makes with the trumpet, so exalts it¹³ that I need here mention no other evidence, since it suffices that David exalts it when he says: “the voice of the Lord in magnificence.”¹⁴

Nonetheless, lest that very God who took such pleasure in the Trumpet should be lacking in any glory, I shall proceed to show how it was used in sacrifices, in which only the Priests might use it; thus David,¹⁵ when choosing the Levites to carry the Ark, to sing and to play various instruments, ordered that Sebenias and Josaphat and the other priests alone should sound with trumpets, [p.10] with which they gave praise to God. [Some of the Levite priests of the Temple at the time of King David were not only singers but apparently trumpeters also. Asaph, for example, a priest to whom a number of Psalms were dedicated, was a trumpeter.]

This prerogative of the priests, that they alone might play the trumpet, is also confirmed by Solomon, and indeed extended, since according to the customs of his father [King David], introduced into the Temple of God, he increased the number of priests who were to sound with trumpets; for I find written, of the Levites and the singing men: and with them a hundred and twenty singers, sounding with trumpets.¹⁶

But one should read a different word: he says Priests instead of singers.

And in Ezra, when the people, returned from [captivity(?)—original text obscured by an ink blot] appointed the Levites and the Priests, they gave trumpets to the latter, saying: the priests stood in their ornaments with trumpets.¹⁷

And further in the Book of Numbers, God commanded to Moses that every action of the people should be guided by trumpets alone, whether going forth to war, or gathering the people together, or summoning the Princes and the heads of the multitude; and in particular He laid the duty of sounding them upon the sons of Aaron the [p.11] priest, promising that he would always come to their aid when they sounded, for they were the ones most able to inspire his pity in their hour of need, whether in war or in peace; for He did not allow weeping or prayers or abstinence or other means to implore his grace, saying explicitly: If you go forth to war out of your land against the enemies that fight against you, you shall sound aloud with the trumpets: and there shall be a remembrance of you before the Lord your God, that you may be delivered out of the hands of your enemies.

And then follows: If at any time you shall have a banquet, and on your festival days, and on the first days of your months, you shall sound the trumpets over the holocausts, and the sacrifices of peace-offerings, that they may be to you a remembrance of your God.¹⁸

From all this it is clear in what high regard God held the trumpet, desiring that only the breath of his priests should give voice to its sound, and deciding that only for that would he come to the defense of his people and approve of their sacrificial peace offerings.

Yet in omnipotence He bore singular witness to this when he determined that the sound of seven trumpets, in the hands of the priests, [p.12] should reduce the walls of Jericho to atoms; Joshua relates the victorious success of this in the Scriptures, saying: "and the trumpets sounding, the walls thereupon fell down flat."¹⁹

And God himself, to prove the exaltation of these trumpets to the heights of glory, when he came to institute the rites of the people, chose a day, and blessed it, for the celebration of trumpets, saying in Leviticus: The seventh month, on the first day of the month, you shall keep a sabbath, a memorial, with the sound of trumpets, and it shall be called holy.²⁰

Therefore with reason the holy Psalmist, inviting us to praise God and prescribing the instruments for us to use, gives first place to the trumpet, saying: "Praise him with sound of Trumpet,"²¹ and then listing psaltery, harp, timbrel, organ, and cymbals, perhaps to show that the sound of the trumpet is more pleasing than any other to God's ear, more fit for exalting his virtues and his greatness.

[p.13] Now in order to conclude these sacred authorities, one might mention the meanings of the trumpet that do not ring out in the Scriptures except as mysteries, and show it to be a symbol of God's teaching, of the preaching of the Gospel, of the preachers themselves, of the Apostles, Prophets, and Martyrs, of the gifts of the Holy Spirit, and of so many other things all of which so exalt it as to make any further discussion superfluous.²²

I shall therefore now pass to the profane histories,²³ so that I may then come closer to our own times, and finally arrive at the goal that I have set myself, and I shall first consider the glorious trumpet as seen by the most illustrious men; for it was held in great esteem by the Persians and the Egyptians, and the Romans held it in such high regard²⁴ that they used other instruments for all manner of other military actions, but reserved the trumpet for attacks and close combat with the enemy, believing that only the blasts of the trumpet were capable of rousing the spirits of their soldiers in pursuit of victory.

The people of India used the trumpet only when the king went to his rest,²⁵ for they attributed to it the authority to impose vigilance upon the royal guard, [p.14] not wishing there to be any word of anything other than loyalty.

And whoever sounded this highly esteemed instrument has deservedly earned the honor of being celebrated through all ages by the most admirable writers in the world, and has thus won incomparable fame.

Homer celebrates the famous trumpeter Stentor in the Trojan War, attributing to him a voice of iron, for with it he could drown those of fifty other men.²⁶

Of Misenus, son of Aeolus, who was Hector's trumpeter, and who after Hector's death was honored by being chosen as a companion by Aeneas, Virgil sings: "... excellent beyond all others in stirring hearts with his trumpet of bronze and kindling the blaze of battle with his music,"²⁷ famous Agis (?) receives incomparable commendation from the pen of Statius.²⁸

That excellent woman Aglais,²⁹ who sounded the trumpet with such signal pomp at [p.15] Alexander's first triumph, took pride in wearing the selfsame crested helmet that Alexander himself had on his head, an honor so esteemed by the Romans that they bestowed it only upon their chief warriors and the bravest of them, so as to give them an air commanding both veneration and dread.

The Greek trumpeter Achias³⁰ even had a statue erected to him which was no less than he deserved for his valor, since he was victor at three Olympic games.

On account of the outstanding virtue of Egeleos,³¹ who taught the Dorians to sound the trumpet, that people erected a temple to Minerva in Argos, calling her Trumpet Minerva.

And because the teachers of this skill were never sufficiently honored and celebrated, the Romans,³² too, decided to institute a solemn day in honor of the trumpet in the Temple of Saturn,³³ of which Ovid spoke:

The last day of the five reminds us to purify the melodious trumpets and to sacrifice to the strong goddess [Minerva].³⁴

[p.16] At other times the feasts of trumpets were dedicated to Vulcan by the Romans,³⁵ who called them the Sacrifice of the Trumpet. But why should I go so far to reveal the glories of the trumpet to eyes that have evidence of them much nearer?

In the peace treaty, presided over by Pope Alexander III,³⁶ between the most serene Republic of Venice and Friedrich Barbarossa, that excellent [Venetian] Senate was endowed by the papal hand with various emblems which increased their fame upon public appearance, and first among these were two silver trumpets, which to this very day are still carried in pomp before the Senate when it appears in public and on solemn occasions. For which reason this instrument remains so esteemed that Robert XI, King of Naples, was himself pleased to play it, so that this skill may be numbered among the many accomplishments which adorned such a great prince.³⁷

[p.17] Therefore those who daily practice the trumpet must rightly be considered worthy of honor and esteem, as virtuosi [or, "men of virtue"], useful persons and capable, [persons] particularly [inured] to military discipline; such is the view taken by Cavalier Melzo, who,

in his Rules of War, calls trumpeters the ornament of companies, or by Pellizati, who gives as an express rule for leaders in war that they should honor and esteem trumpeters, for often it is in their breasts [lungs] that lies victory, or defeat.³⁸

This truth was familiar to Lycurgus, who appointed trumpeters to his armies so as to strengthen them,³⁹ and had direct experience of this: when his Spartans were almost overcome by the Miseni, that famous Tyrtaeus made them so brave with his trumpeting that in a short space of time they turned defeat into victory, something that would not otherwise have been possible, even with the most experienced and valorous of leaders.

And of the high esteem in which trumpeters were held, and the glorious encounters in which they were involved, we have a witness in Paolo Giovio.⁴⁰ When the French sent a trumpeter to summon those who were [p.18] in the castle of the Davali to surrender, under pain of death by steel and fire, and, as the above mentioned author says, he was virtually insulted by the besieged, this action so enraged the French that they stormed the walls and breached them, and cut everyone to pieces and burned the castle, or so Giovio says of this trumpeter. In France they consider an insult to a trumpeter, whom they call a herald, to be a grave misdeed.

Pellizzati⁴¹ also reminds generals of the uses of such men, not only for playing the trumpet, but also for working in the best interests of the army; such is the practice of the Swiss, who were in Novara and sent a trumpeter to the French army, but not the kind of trumpeter of whom Giovio speaks,⁴² going as a peaceful orator, but one who had power to negotiate and argued with Triulzio, who spoke in the name of them all; thus we see that as an ambassador he was received, negotiated with, and afterwards rewarded with gifts.

[p.19] And that these trumpeters, called heralds as [mentioned] above, should exercise the duties of ambassadors can be guessed from their very name of herald, which Alunno in his *Fabrica*⁴³ compares with those of orator, ambassador, and legate, while Ariosto confirms this, saying, "The Herald had come to the field to prohibit and to legislate."⁴⁴

And this authority of heralds, also known by the Latins as Fetiales [speakers, i.e., diplomats or ambassadors] is also found in Varro,⁴⁵ who says that they had the right to decide on peace or war, and that neither the one nor the other could be declared if they had not first recognized the cause of it as just, and declared it to be so, and prescribed what actions were appropriate on such occasions; thus Cicero commends as a most sacred deed the fact that the Romans had entrusted such functions to their heralds, saying: "as for war, human laws touching upon it are drawn up in the Fetial code of the Roman people under all the guarantees of religion."⁴⁶ [A fetialis was one of a Roman college of priests responsible for a formal arrangement in the making of peace or the declaration of war. As heralds they were often trumpeters also. This practice persisted well into the Middle Ages, after which time heralds were chosen for their skills at negotiation and were then accompanied by trumpeters. During the seventeenth and eighteenth centuries, however, negotiations between opposing armies were more often than not conducted by field trumpeters, who had the unenviable duty of entering an enemy's camp or walled city and were often sent back "much abused" in defiance of their communications.]

They [feriales, or heralds] were also called, in a similar context, Caduceatores [heralds]; [p.20] thus Livy says of Hasdrubal's trumpeter: "Hasdrubal sent the herald."⁴⁷ They derived this name from the caduceus, a staff attributed to Mercury,⁴⁸ by virtue of which he removed discord; and so that it might be the more evident how this God set about his business, they also put into his hands a musical instrument, the panpipes, so that with the sound of these, which had the power to calm the mind, as Pythagoras showed,⁴⁹ he might be the living representation of the person of the trumpeter.

In exercising these functions, trumpeters earned the highest honors; thus Talthybius, who served Agamemnon in a similar role, had sacred honors in Sparta, and on account of his virtue and valor not only was a temple erected to him, but in memory of him the people decided to call themselves Talthybiades.⁵⁰

In consequence of which, and in proof of the capacity of trumpeters for undertaking other important functions, the present times bear witness through the following living examples which [p.21] are authentic and can be verified by reference to prominent citizens of Mantua, evidence that the virtues of the trumpet deservedly bring those who practice it to honors and the highest offices.

In 1606 the King of Savoy in Piedmont made Cesare Caspi of Genoa, who had previously been his trumpeter, a Knight of St Maurice and Lazarus.⁵¹

Giovanni Maria Astolfini of Brescia, trumpeter of the most illustrious Lord Lorenzo Donato, Superintendent of Cavalry at Zara, was made Ensign of the Cavalry by him.⁵²

Orfeo Gentilini of Sabionetta was made Captain of the Galley of the most illustrious Lombard, which sank in the Bay of Londrin.⁵³

Antonio Vanotti of Padua, trumpeter of the most illustrious Count Ferdinando Scoto, Commisary of the Venetian cavalry, was made Ensign of the Cavalry in Brescia.⁵⁴

Valentino Assarti Grisone, trumpeter of Captain Gieremia, [p.22] was made titular Captain of Armory under the leadership of Colonel Orleschi.⁵⁵

Emperor Ferdinand II made one of his trumpeters Captain of Cavalry with extraordinary pay and emoluments on account of his virtue and valor.⁵⁶

Pietro..., trumpeter of Colonel Piccolomini, rose to the rank of Captain of Cavalry in one of his regiments.⁵⁷

When Mantua was taken by the Germans, a trumpeter of Colonel Ferrari was made Captain in the district of Ponte Arlotto, with the applause of all those soldiers who were placed in his charge.⁵⁸

Angelo Sala of Padua, who served the most illustrious Gasparo Borromeo as trumpeter, was made Corporal of his company by him at the time of the siege of Mantua mentioned previously.⁵⁹

A certain Spinazzi, a German, served as Captain of Armory in the regiment of Colonel Longavalle in the army of the most serene Grand-duke of Tuscany [p.23] at the time of the league against the Barberini; he had earlier been a trumpeter, and was particularly loved and cherished by the most serene Prince and Generalissimo Matthias and by the Marchese del Bori his lieutenant-general, and earned this on account of his virtue and valor.⁶⁰ This was

the usual practice in the wars of Catalonia, where trumpeters ate at the table of the highest officers, and because of this earned such esteem that they rose to all manner of military offices, and deservedly obtained the honor appertaining to them.

And to crown all this testimony, the most illustrious Giovanni Coenens, Secretary to Her Majesty the Empress Leonora [=Eleonora?], bears ample witness that trumpeters in the army and at the imperial court have outstanding privileges and prerogatives, for they are allowed to sit at the tables of the Captains and Colonels; he himself knew Captains and Colonels who had formerly been trumpeters; Her Majesty the Empress [presumably Eleonora, the third wife of the Habsburg Emperor Leopold I] employs trumpeters in her Music [*Musiche*, i.e., musical establishment or *cappella*] and honors them with letters of nobility, and for [p.24] this reason they are deemed worthy of the company of all persons of quality; the Dukes of Saxony have expressly declared them of such rank in a special decree; and finally, they come under the aegis of the Law of Nations, for attacking or robbing a trumpeter is considered a capital crime even among enemies; and the above-mentioned has explained all these things at length in the testimony quoted.⁶¹

In the light of all this I can understand the most just and prudent declaration made by the most Serene Carlo, of glorious memory, first Duke of Mantua, in favor of Giulio Capitano, his trumpeter, whom he declared equal to any soldier of honor, and who was treated on a par with all other soldiers in the settlement which took place between him and Angelo Cavosi,⁶² soldier of the Horse Guard of his Highness, who denied him this status and pleaded inequality, when the whole affair was brought up in public at the Cantone de' Signori by Pietro Luzzara, lieutenant of the Horse Guards; among others present was the Marchese Alfonso Guerrieri, one of the [p.25] bravest soldiers of our times, who approved his Highness's declaration on the basis of his own experience.⁶³

Such was the decision confirmed by the most serene Charles II [to whom this work was dedicated], who was ruling at the time of the quarrel between the same Giulio and Francesco Rizzi and Cosmo his companion, soldiers of the Port Guard, who again alleged inequality; and in addition he ordered, in favor of Giulio, that the decision should be observed in a meeting, which, on the grounds of the same allegation one Cosmo Livorati, also a soldier of the same guard, refused to hold with him; the meeting duly took place peacefully in the Cathedral of Mantua in the presence of the most illustrious Marc' Antonio Vialardi, His Highness' Secretary.⁶⁴

Equally just was the procedure observed in the military schools of Flanders, according to the testimony of Antonio Monicausen [Mönchhausen?], Ultramontane Captain of the Cavalry of the most serene Venetian Republic, whereby ordinary trumpeters enjoy the same privileges as the soldiers, while Master trumpeters such as [p.26] Giulio, mentioned above, enjoy extraordinary preeminence, eating at the same table as princes, generals, and military leaders, and being able to fight any officer they chose; and indeed he himself once allowed his trumpeter to fight a corporal of the first squadron.⁶⁵

These are all well-known matters, the practice of all armies, and evident to anyone who professes the Art of War, so that, consequently, they applied in the case of Giulio, since he had always eaten at the table of his officers, including Captain Niccolo Malatesta, the

Venetian nobleman, Marco Dobrovich, the Marchese Giulio Rangone from Piedmont, Counts Gio. Paolo and Pirro da Collalto, Count Marugola di S. Bonifacio, and Count Vinciguerra di S. Bonifacio, whose testimonies as to his credentials are obtainable close at hand; while the last two of these Lords who were his officers will bear witness to corroborate the honors that he obtained in their service.⁶⁶

[p.27] The Venetian nobleman, the most illustrious Natale Donati, Superintendent of the army, also attests to the merits of the same Giulio when he was in his service on his galley, giving precise details of his good service.⁶⁷ We decided to recall this excellent record of his when relating the merits which he won in such a calamitous period of hostilities, so that those into whose hands our testimonial may fall shall be aware that he deserves the highest office, and that his virtue and valor may be espoused by any Prince.

Nor is this expression of his merits unreasonable, since from 1619 until 1633, when he came into the service of Mantua, the same Giulio served the lords mentioned above, while serving others at the same time as soldier or trumpeter, and yet not allowing the one to become incompatible with the other, but acquiring in all his roles the praise to which his officers themselves have testified, as have also in particular the most illustrious Antonio Navagier, Governor of Galia grossa, and Bottolo Cornaro, Governor [p.28] of the Sforzadi [the *Galia grossa* and *Sforzadi* were likely to have been ships, in which case *Governatore* should be translated as "Captain"], whom he served at sea to their particular satisfaction.

Thus it was that, on account of his virtue, Giulio was deservedly privileged in this way, first by his officers, and then by his princes, who had perhaps heard of the esteem in which their predecessors, other princes, held their trumpeters. For Francesco, Marchese of Mantua, when still a minor, gave sixty-three *biolchi* of land to his trumpeter Giacomino Arienti,⁶⁸ moved only by the wish to reward the merits of the service which he had received, as had his father, the Marchese Federigo. But what is more central to my argument, and what I esteem most, is that he calls him not only faithful and favored, but also beloved, a term that these princes reserve for use with those who are close and very dear to them.

The same Marchese Francesco, when he had reached manhood, decided to confirm his earlier gift to Giacomino, and declared that he had not made it at his request, but, spontaneously, adding: "as was just, licit, honest, [p.29] and well-deserved";⁶⁹ words revealing the esteem in which he held the service and virtue of one of his trumpeters, whom he could go so far as to call by the title of "our beloved."

Thus these most serene Princes came to recognize that their trumpeters were deserving of their thanks and their honor, and were persuaded that the Trumpet, a mere musical instrument⁷⁰ carried with it the glory of being numbered among the illustrious disciplines, and was thus worthy of privileges, while he who played it, professing a particular skill, was entitled to nobility by the law, for Sallust says that nobility is derived in general from any particular skill [or virtue].⁷¹ For nobility is no more than the disposition to, and exercise of, a virtue in a man,⁷² and Baldus says that any virtuous man is noble,⁷³ since it is not lineage but the virtues which bring nobility to men;⁷⁴ Ovid, too, expresses the same idea when he says, "Virtue makes noble the soul that is removed from virtue; the honor of nobility migrates into exile."⁷⁵

[p.30] The nobility of the virtuous man is outstanding,⁷⁶ because nobility falls to the nobleman by descent; whereas from the virtuous man it rises by ascent;⁷⁷ a plebeian father can become noble by virtue of his son's nobility, which is what Cicero means when he says of Marcus Cato: if the father of our Cato deserves mention among the other Fathers, it is because of his son.⁷⁸ One might add that the above-mentioned princes gave privileges to their trumpeters and honored them in the knowledge that whomever serves his prince in whatever role is ennobled,⁷⁹ and that as he rises in dignity he becomes noble,⁸⁰ for dignity and nobility are the same thing.⁸¹ But it is not the intention of that shortest of flights to which I destined my pen that I should pursue my subject farther, since I have, within the limits of my weakness, proved the honors and fame aspired to and obtained by the trumpet. Therefore, I will restrain myself and say in conclusion that following the [p.31] examples related in Divine scriptures, many are the princes and heroes who have glorified this famous instrument, for "The Prince acts like God."⁸²

Thus they follow divine judgment,⁸³ acting as messengers⁸⁴ and ministers⁸⁵ of God. I conclude from this argument that we too are obliged to follow the pattern set by those princes, for "What they do, we must do also."⁸⁶ Wherefore Ezra says that the prince shall prevail over all his inferiors, who are bound to do whatever he says or wishes, for his word is full of power.⁸⁷ Nor can anyone challenge his deeds, for it is written in Ecclesiastes: it is rash to wish to place limits on the majesty of the king,⁸⁸ for he who wishes to enquire into the reason for his deliberations can offend the prince, and he deserves punishment in accordance with the Proverb: He that is a searcher of majesty shall be overwhelmed by glory.⁸⁹ For he has total and absolute authority, and can change the square into a circle.⁹⁰ Therefore, anyone, [p.32] improving the trumpet, and respecting those who play it,⁹¹ will obey the dispositions of the prince, and this is the general order of human society that must be followed if one is to avoid not only the prince's indignation, but also the penalty of mortal sin, according to the Doctors of the Church.⁹²

And here I consign this Trumpet to Fame, for once its glories have reached the armies and the whole world,⁹³ nothing but applause can follow, which is itself a symbol of praise; and I have no doubt that its worthy claims are understood by all, and grasped even by the most obstinate, for even the hearing of the deaf was restored by Asclepias with the sound of the trumpet.⁹⁴

Don L. Smithers is a noted music historian and was a pioneer performer on natural trumpet and cornetto. He has conducted groundbreaking work in the area of historically informed performance practice and has recorded extensively on the Baroque trumpet. He is the author of The Music & History of the Baroque Trumpet before 1721 (2nd edn., Buren, the Netherlands: Frits Knuf, 1988), as well as many articles on related topics. He is currently preparing a comprehensive study on the history of the trumpet.

APPENDIX

*Questo quoscoto enumerava i
fatti della Tromba. Te Tucendone
per consequenza che chi la
suona merita onori di prima.*

I FIATI GLORIOSI

Encomij dati dalla Fama

ALLA TROMBA

Suegliati dalla virtuosiss. penna
Dell' Illustriss. Sig.

ANGELO TARACHIA

Già da lui dedicati,

Ed or di nouo consecrati

AL SERENISSIMO

CARLO SECONDO

Duca di Mantoua, Monferrato,
Nimers, Vmena, Rhetel &c.

D A

GIO. BATTISTA PIRAZZOLI

Trombetta Bolognese.

In Bologna presso Gio. Battista Ferroni
Una libreria de' Supremi.

SERENISSIMA

ALTEZZA.



Ortirono così
felice incontro, e così no-
bile applauso gl' encomij
dati alla Tromba dal Sig.
Angelo Tarachia Segre-
tario di V. A. Sereniss.
che non sì tosto furono
publicati, che appresso

A 2 de'



4
de' Virtuosi ritrouarono
immantinente perpetuo
trattenimento, onde ne
successe, che la maggior
parte di chi desideraua
d'alloggiarli ne rimanef-
se ingannata: ond'io bra-
moso di veder vie più di
giorno in giorno raffina-
te le lodi, e i pregi del
mio esercizio, hò riso-
luto d' esporli di nuouo
alla publica sodisfattio-
ne: e se il primo mobile
della loro buona fortuna
fu l'ombra dell' A. V. Se-

5
renis. sotto di cui vsci-
rono à mercarsi la gloria,
hò stinato di ragione il
riconsegnarli alle Stam-
pe, sotto la stessa tutela
del nome di V. A. Sere-
nis. ambizioso di procu-
rar loro il vantaggio di
quegli applausi, che me-
ritano. Sono tratti d' es-
quisita virtù: ciò basta
per accertarmi, che dall'
A. V. Serenis. verranno
riceuti col medesimo
aggradimento, che ri-
portarono sin d'allhora,

A 3 che

che è quanto sà preten-
dere, chi viue

Di V. A. Serenis.

Bologna il dì 20. Mag-
gio 1656.

Vmilia. dioptis. ed obligat. Ser.

Gio. Battista Pirazzoli Trombetta.

L A difesa è di legge di natu-^a *Frisc.*
ra, commune à tutti i mor- *Giuc-*
tali: comprobata dalla Diu- *ciard.*
ina Volontà, e dal consenso delle *Hisp.*
genti: nata col mondo, e che doua *lib. 10.*
solo con esso mancare: alla quaie nè
le Ciuili, nè le Pontificie Leggi, tan-
to appoggiate al uolere de gli hu-
omini, quanto alle Scritture, puonno
mai derogare, non essendo da gli
huomini costituita, mà dalla na-
tura ne i petti humani scolpita.

Mossi però da questa naturale in-
clinazione i Nobili *b* Romani, si de- *b* *Alle-*
corarono più col nome di Patroci- *xand.*
natori, che con quellò di Patrizij, *l. 5. ca.*
poiche i Siracusani furono protetti *24.*
da i Marcelli: i Lacedemoni da i
Claudij: i Pureolani da i Brutti: i
Napolitani da i Licinij: i Bolognesi
da gli Antonij: gli Allobroghi da i
Fabij; e da Cesare medesimo i Gre-
ci, le cause de' quali difendendo in
Senato, mostrauano Roma per Ma-
dre della Giustizia d'vn Mondo.

E fu così naturale in noi il disen-
dere l'oppresso, che stala sciara la se- *c* *Pro-*
rie de' raccòti Istoric, basti l'adduz- *bus in*
re e quello di Giasone Tessalo, che *Timo-*

A 4 di thro.

8
disarmato, e senza presidio, andò in
Atene a difendere Pannocente Ti-
moreo, volendo più tosto esporrli i
pericoli della vita, che lasciare indi-
fesa la fama d'un Amico.

Con queste premesse m'introdu-
rò à legittimare la presente mia az-
zione à favore di chi professò la vir-
tù della Tromba, se bene merita-
rebbe d'esser protetto da i nominati

Eroi, essendo sentenza di *a* Lacti-
a Lactio, che *Hominis virtute præditi sibi*
vt. l. 6. parare debent propugnatores, qui lo-
cap. 1. tes. & iusti sint.

Mà, se la mia debolezza m'esclu-
de da questa intrapresa, la giustizia
però della causa mi ammette, preten-
dèdo dimostrare le glorie, e gli hon-
ori della Tromba, contro vn vol-
gare cicalaccio, senza autorità, nè
pratica uscite, per usarglielo.

Et per appoggiare alla Divina
protezione questa causa, m'intro-
durò nelle sacre carte; e dirò: per

testimonio di *b* Gioseffo Flavio, che
b Io-
seph. 1.
Mosè fù l'inuettore di questa Trom-
3.
c Plin.
lib. 6.
ba, per hauer vno strumento auo à
glorificare Iddio, tralasciò di ad-
durre l'opinione di *c* Plinio, che ne

trahe l'origine da Piseo Thirreno,
còprobandolo anco a *a* Ateneo, men-
te la chiama, *Tuba Thirrena.*
en. l. 4. ca. 24.

In tutti però i modi desiùdo dal-
l'Antichità, si fa degna d'honore,
essendo *b* sentenza nota, *Vestitus,*
qua prodidit colenda sum.
o Aug. Strab.

E non pattendomi da' sacri Testi-
monij, narrou in *c* Zaccaria, che
Dio Sig. nostro, per dimostrare in
qual modo si farà sentire, dice, *Et c*
Zac- ch. 9. c.
Dominus Deus in Tuba canet.

Che però la *d* manifestazione, che *d*
vuol far Dio della sua voce con la
Tromba, così l'esalta, che dourei qual
terminare qualunque altra testimo-
nianza, bastand'egli à magnificat-
la, mentre *e* Dauidè disse, *Kor De-*
mus in magnificentia.
e Psal. 28.

Nondimeno, perche nõ manchi-
no le glorie all'istesso Dio, che si di-
lettò in questa Tromba, seguirò à
mostrarne l'uso ne' Sacrificij; ne i
quali è permessa à i soli Sacerdoti,
mentre *f* Dauidè eleggendo i Leuiti
à portar l'Arca, à cantare, e suonare
diuersi strumenti, si, che *Sebenia,*
Gioseffo, e gli altri Sacerdoti suonar-
no soli le Trombe, colle quali si ma-

20
nifestare le diuine lodi.

Questa prerogatiua della Trom-
ba in mano à soli Sacerdoti viè pur
rasserata da Salomone, anzi dilata-
rata, mentre, seguendo gli vsi Pater-
ni, introdotti nel Tempio di Dio,
accrebbe il numero de' Sacerdoti, e ne
douceano suonar le Trombe, poiche
ritrouo, parlandosi de i Leuiti, e de
i Cantori: *Num eis Cantores centum*
viginti, canentes Tubis.

a 2. Pa-
ral. 5.
Leggendum vn'altra parola, che
in cambio di *Cantores*, dice *Sacer-*
dotes.

b Esd.
2. 5.
Et in *b* Esdra, doue il Popolo, ve-
nuto dalla *babilonia* à còstitui-
re i Leuiti, & i Sacerdoti, à questi
consegna pur le Trombe, dicendo:
Et steterunt Sacerdotes habentes Sta-
las cum Tubis.

c Nu.
c. 10.
Pute ne i *c* Numeri, Dio coman-
dò à Mosè, che tutte azioni del Po-
polo siano guidate dalle sole Trom-
be, e nel mouer gli Eserciti, e nel
congregar le Turbe, e nel radunar i
Principi, e Capi delle genti, impo-
nendo principalmente il suono di
queste à i soli figli d'Aron Sacerdo-
te, a' le cui voci si promette sempre

21
assistente, come quelle, che puonno
maggiormente mouere la sua mise-
ricordia ne i loro bisogni, e in guer-
ta, e in pace, poiche non ammetten-
do, ne pianto, ne orationi, ne asti-
nenze, ouero altro, per impettar le
sue gratie, espressamente dice, *Si*
existitis ad bellum de terra vestra cõ-
tra hostes, qui dimicant aduersus vos,
clangetis vltimantibus Tubis, & erit
recordatio vestri coram Domino Deo
vestro, vt eruamini de manibus inimic-
orum vestrorum.

E doppo segue, *Si quando habetis*
epulum, & dies festos, & calendæ, ca-
sistubis super holocaustis, & pacificis
victimis, vt sint vobis in recordatione
dei vestri.

Dal che tutto si comprende, quã-
ta stima faceua Dio della Tromba,
volendo, che i soli fiati de i Sacer-
doti ne trahessero il suono, per il
qual solo voleua mouersi à difende-
re il suo Popolo da' nemici, & à gra-
dire i suoi pacifici Olocausti.

Ne diede però singolare testimo-
nianza la sua onnipotenza, quando
volse, che il suono di sette Trombe,
in mano pure de' Sacerdoti, s'inter-

12
 raffe in vn'atomo le mura di Gierico, e che a Giosue ne riportasse il vittorioso acquisto, dicendo la Sacra Storia, che *Clangentibus Tubis tuori illico corruerunt.*

Et per dimostrare l'istesso Dio queste Trombe esaltate ad ogni gloria, nel costituire i riti del Popolo medesimo, e legge vn giorno, e lo santifica, per festiuità delle Trombe, dicendo nel b Leuitico. *Mense*

c. 23. *seprimo, prima dies Mensis erit vobis Sabbathum, memoriale, clangentibus Tubis, & vocabuntur Sanctum.*

c Psal. 150. Con ragione dunque il Sacro e Salmista, inuitandoci a lodare Idio, preferendoci gli stromenti, dà il primo luogo alla Tromba, dicendo *Laudate eum in sono Tubæ*, Seguendo poi il Salterio, la Cetra, il Timpano, l'Organo, & i Cembali, forse per dimostrare, che il suono della Tromba sia principalmente più grato d'ogni altro all'orecchio di Dio, nell'esaltare le sue virtù, e la sua grandezza.

Quì per concludere le sacre testimonianze, si potrebbero addurre i significati della Tromba, che nelle sacre

13
 sacre carte non risuonano, che misterij, nel mostrarla a Simbolo de i precetti di Dio: dell' Euangelica predicatione: degli stessi Predicatori: degli Apostoli: de i Profeti, de i Martiri: de' doni dello Spirito Santo, e di tant'altri, che così l'esaltano, che non sà di mestieri l'amplificarla di più.

Passarò dunque alle b Istorie profane, per accostarmi poi a nostri tempi, e ridurmi a quella intentione, e fine, al quale hò preso di occuparmi, e dimostrerò sù le prime, la Tróba gloriosa appresso gli huomini più illustri; poiche sù in gran stima à i Persi, & à gli c Egitij, & i Romani così l'apprezzarono, che d'altri stromenti si feruiano, che qualunque altra azione militare, riferuando solo la Tromba all' assalire, e combattere il nemico, stimado, che i soli fiati di questa valefsero a render animosi i Soldati, per conseguir le vittorie,

d Gl' Indiani si feruirono della Tromba, sol quando il Re andaua a dormire; dando à questa l'autorità d'imporre la vigilanza alla cura

14
 Rodia reale, non volendo, che le sue voci parlassero d'altro, che di fedeltà.

E meritamente chi suonò questo tanto pregiato stromento, rapportò gli honori d'esser celebrato per tutte l'Età dalle più ammirabili penne del Mondo; e di conseguire insieme incomparabili glorie.

Celebra a Omero il famoso Stentore Trombetta nella guerra di Troia, al quale attribuisce vna ferrea voce, perche con essa non lasciaua vdirè quella di cinquanta huomini insieme.

Di quel Misseno b Eolide, che sù b Virg. Trombetta d'Errone, che dopo la di Aeneas morte meritò d'esser eletto da id. l. 6. Enea per compagno, canta Virgilio.

..... *quò non prestantior aliter*
Aere ciere viros, martemque accendere cantu.

Il famoso Agite è commendato incomparabilmete dalla dotta pen-
 c Sta. na di e Stazio,

Achill d'Quella eccellente Agai, che suonò con apparato singolare nella l. 10. c. 1. prima gran pompa, che condusse

Alessandro, si glorì di portare l'Elmo cristato, che non meno laueta simile in capo l'istesso Alessandro; onore tanto stimato da i Romani, che n'adornauano solo i principali guerrieri, & i più coraggiosi per rendergli d'aspetto venerando, e formidabile insieme.

Meritò pure a Achia Trombetta Greco, che gli fosse eretta vna statoua, che non meno se gli conueniuua per il valore, mentre sù vincitore di tre Olimpiadi.

Per la virtù inigne di b Egeleo, b Suid. ch' insegnò à suonar la Tromba a i b Polidorensi, sù da quei popoli eretto in Argo vn Tempio à Minerua intitolandola. *Minerua Tuba uisus.*

E perche non mai bastantemente furono i professori di questa virtù, onorati, e celebrati, volsero i c Paul. Romani costituite anch' essi vn giorno solenne alle Trombe nell' d rinth. Atro di Saturno, del quale parlò ed Al-
 Ouidio, mentre disse.

Summa dies et quinque Tuba la- l. 3.
strare canora
Admonet, & forti sacrificare lib.
Dea.

16
In altro tempo pur furono le feste delle Trombe sacrificate a Vulcano da i Romani, chiamandole, a Cal. *Tubi Iustria*.

Ro. - Ma perche vò io sì lontano à dimostrar le glorie della Tromba à quegli occhi, che più d' appresso puonno hauerne testimonianze?

b Nella pace, della quale fu Alberto Alessandro III. Pörefice Massimiliano, fimo fra la Serenissima R-publica di Venetia, e Federigo Barbarossa, fu decorato quell' Eccelso Senato dalla mano Pontificia d'alcune insegne, che accrescero gloria alle lor publiche comparse, e nel primo luogo furono due Trombe d'argento, le quali pure oggi sono portate con pompa auanti lo stesso Senato nelle principali comparse, e nelle solenni funzioni.

c Sci- Per il che questo Strometö re-
pione sta così pregiato, che non sdegnò
Max- d'esercitarlo Roberto vndecimo
Zella Rè di Napoli, annouerandosi que-
nelle, sto fra le molte virtù, ch'adornau-
visg deno così gran Principe.
i Re di Douranno dunque riputarfi de-
Napo- gnai d'onore, e di stima quelli, che
li.

17
giornalmente si esercitano nella Tromba, come persone virtuose, di capacità, e profiteuoli, massime alla disciplina militare, come tal uol, che siano il Cavalier Melzo a Cau- nelle sue regole di milizia, chiamar Melzo a Cau- doi Trombetti adornamento delle nelle compagne, e' Pellizati dà per e-reg. mi- sprisso precetto à i capi di Guerra. lit. car. l'oncargli, e tenergli in stima, poi 28. Bar che nel petto loro consiste molte solom. volte la perdita, e le Vittorie.

Pell. Verità conosciuta da b Licurgo, nell'in- ik quale constitui Trombetti à suoi fit. di Eserciti, affine di tendergli forti, e Canab- n'ebbe la speienza, quando i suoi ler. Lacedemoni, quasi superati da i Tra- Miseni, quel celebre Tirteo col. 9. suono della Tromba gli rese così b Cas- coraggiosi, che in breuissimo spa- fan. par- so, rimasero di vittii vincitori, co- io. Còf- sa, che non fortunano, ne meno con la esperienza de i Capi più valorosi, Plus.

E della stima fatta de i Trombetti, da quali sortirono gloriosissimi incontri, n'habbiamo testimonio il Giouio, quando i Francesi c' Hist. mandarono per vn Trombetta ad del Giouio intimare la resa à quelli, ch'erano in par. A 9 nel 1. lib. 2.

18
nel Castello de i Dauati, sotto pena di mettergli à ferro, e fuoco, & al quale da quei di dentro, fu fatta, come dice il sudetto Autore, quasi ingiuria, poiche quest' azione tanto infiammò i Francesi sodetti, che fatti impetuosi, & atterrata vna parte del muro, tagliarono tutti à pezzi, & arsero il detto Castello, del qual Trombetta così parla detto Giouio. In Francia stimano cosa mal fatta il far ingiuria ad vn Trombetta, ch'essi chiamano Araldo.

a Pel- Lo stesso Pellizati racconta à i
lit. nel Generali l'utile di questi non solo
trat. 12 nel toccar la Tromba, ma nell'adop-
trarsi ne' maggiori interessi dell' Ar-
mate, il che ritrouo praticato da gli
Suizzeri, ch'erano in Nouara, i qua-
li mandarono vn Trombetta all' E-
sercito Francese, mà non qual Trö-
betta, perche il precitato b Giouio
precisamente parla, che vi andasse
in abito di pacifico Oratore, il qua-
le fece vn trattato di conseguenza,
& altercò con il Triulzio, ch' à no-
me di tutti parlaua; onde si vede,
che qual Ambasciatore fu riceuto,
trattato, e doppò cò doni regalato.

b Gio-
uio his-
stor. p. 1
lib. 11.

E che

19
E che questi Trombetti chiamati come sopra Araldi debbano esercitar queste cariche d' Ambasciatori, si caua dall' istesso nome di Araldo, che al' Alunno nella sua Fabrica, Analoga con quelli d' Oratore, Ambasciatore, e Legato, mentre appor- ta b l' Araldo, che dice

..... In campo veni' era
L' Araldo à far dinieto, e metter

Leggi.

E questa autorità de gli Araldi chiamati anco da i Latini *Feciales* si troua presso Varone, il quale dice, c V aro che haueuano il us della pace, e della guerra, nè si poteua promouere d' l' vna, o l' altra, se prima essi non ne haueffero conosciuta per giusta la causa, e dichiarato, e prescritto quel tanto, che si conueniuua operare in simili occasioni; onde Cicero ne d' commendò per cosa Santissima d Cic. ma l' hauer commesso il popolo Ro. de off. mano à questi Araldi le sodete fónzioni, dicendo: *Belli aquitas sanctissime Feciales Populi Romani iure prescripta est.*

Furono pur anco chiamati in questi simili fatti col nome di Cadu-

10
 a *Liuis* duceatorj, oade disse a *Liuis* del
 li. 6. Trombetta di *Aftrabale*, *Hafden-*
hal Caduceatorem mufit.

b *Pier*
 Pul. l.
 17. Il qual nome fortirono dal *b* Ca-
 duceo verga affignata à Mercurio,
 colla virtù della quale toglieua le
 difcordie, e perche meglio apparif-
 fe in qual modo questo *Nome* do-
 uea così esercitafi gli diedero in-
 fieme in mano la Fiftola ftrumento
 muficale, accioche col fuono di
 quella, che hauea facoltà di miti-
 gar gli animi, come e Pitagora po-
 tò in efempio, rappresentate al viuo
 il perfonaggio di Trombetta.

c *Id.* l.
 13. Che però in quefte fontioni me-
 ritano i Trombetti infigni hono-
 ri, poiche quel *a* *Talibio*, che in fi-
 mil carica ferui Agamemone, hebbe
 diuini honori in Iparta, e per la fua
 virtù, e valore non folo gli fù eret-
 to vn Tempio, mà in fua memoria,
 quei Popoli volfero chiamarfi *Tal-*
tabiadi.

d *Hé-*
radot.
 l. 8. In confequenza di che per dimo-
 ftare, che i Trombetti fono ca-
 paci d'altre maggiori cariche, i no-
 ftri tempi ne pretano viuè le feque-
 ti testimonianze, le quali autentiche
 fono.

20
 Titolo fotto la condoria del Sig.
 Colonnello *Olefcchi.*

a *Atte.* a Dall' Imperatore Ferdinando
 fecondo fù fatto Capitano di Ca-
 ualleria vn fuo Trombetta cò emo-
 tionamenti, e paghe ftraordinarie, per
 Bocca-la fua virtù, e valore,
 maggio.

b *Pietro* . . . Trombetta del Sig.
 re di Colonnello Piccolomini afcese al
 quinta. grado di Capitanio di Caualleria in
 b *Fede* vn de' fuoi Reggimenti.

c In Mantoua, quando fù prefato
Francesco dagli Alemani, fù fatto Capitanio
 fco Ca-vn Trombetta del Sig. Colonnello
liari Gè Ferrari nella contrada del Ponte
tillo- Atlotto, con applaufo di tutti quei
 fuo *Fio.* Soldati, che fi aggregarono fotto la
 fua carica.

d *Noto* a *Angelo* Sala da Padoua, che
 a *Ma-* ferui di Trombetta l' Illuflriffimo
romani, Signor Gasparo Borromeo, fù dallo
 di *Fede* fteffo fatto Caporale della fua Co-
 di *Gio.* pagnia nel tempo dello fteffo affe-
Pietro dio di Mantoua.

e Vn tal Signor Spinazzi Tedef-
 e *Fede* co ferui di Capitanio di Corazze
 del Sig. nel Reggimento del Signor Colonne-
 D. *Gio.* nello Longaualle nell' armata del
Battif. Sereniffimo Gran Duca di Tofca-
Ghirar.

21
 fi ritrouano, e fi puonno vedere in
 mano à publica perfona in Mantoua,
 perche refti palefe, che la virtù
 della Tromba porta meriteuolmen-
 te chi l'efercita ad honori, e cariche a *Fede*
 del Sig.

a Dall' A. R. di Savoia in Piemo- *Gio.*
 te l'anno 1606, fù creato Cavaliere *Battif.*
 di S. Maurizio, e Lazzaro, Cesare, *Maffe-*
 Cafpi da Genoua, che fù prima fuorana,
 Trombetta.

b *Fede*
 b *Giouanni* Maria Afcolini da *di Gio.*
 Brefcia Trombetta dell' Illuflriffimo *Pietro*
 mo Signor Lorenzo Donato Proue- *Poggi.*
 ditore della Caualleria à Zara, fù c *Fede*
 dal medefimo creato Alfiere di Ca- *di Do-*
 ualleria. *menico*

c *Orfeo* Gentilini da *Sabionetta* *Fur-la-*
 fù creato Capitanio della Galea dell' *ni,*
 Illuflriffimo Lombardo, che fi ab- *Battif.*
 biffò nel Golfo di Londra. *Celia.*

d *Antonio* Vanotti da Padoua, d *Fede*
 Trombetta dell' Illuflriffimo Sig. *di Gio.*
 Conte Ferdinando Scoro Commif- *Pietro*
 fario della Caualleria Veneta fù fat- *Poggi.*
 to Alfiere della Caualleria à Brefcia, e *Fede*
 e *Valentino* Afarti Grifone *Trò-*
 betta del Sig. Capitanio *Gieremia.* *Giuol.*
 fù fatto Capitanio di Corazze nel *Roma*
 Tia.

na al tempo della Lega contro i
 Barberini, il quale prima era ftato
 Trombetta, & era fomamente a-
 mato, & accarezzato dal Sereniffimo
 Principe Mattias Generaliffimo,
 & dal Signor Marchefe del Bor-
 ri fuo Tenente generale, così meri-
 tando il fuo valore, e virtù. Cofa
 praticata nelle guerre di Catalo-
 gna, e Piemonte, doue i Trombetti
 mangiano à Taoula de' maggiori
 Officiali, e per la ftima, che ne vien
 fatta, s'auanzano ad ogni carica mi-
 litare, e meritamente ne confequo-
 no gli honori.

e Per coronare tutte quefte at- *a Fede*
 teftazioni l' Illuflriff. Sig. Gio. di *dell' Il-*
 Coenens Segretario della Maeflà *Iluftrif.*
 dell' Imperatrice Leonora fa amplif- *Signar*
 fima testimonianza, che i Trombet- *Gio. di*
 ti nell' Armata, & in Corte *Cefarea* *Comis*
 hanno infigni prerogatiue, e priui- *Secret.*
 legi, coll' eflere anco ammeffi alle *dell'a*
 Taoule de' Colonnelli, e Capitani, e *M. del*
 d'auer' egli fteffo conofciuto Co- *l' Imp.*
 lonnelli, e Capitani, che hanno pri- *Leuo-*
 ma efercitata la Tromba, e che la *na*
 Maeflà dell' Imperatore fe ne ferue *con*
 nelle fue Mufiche, e gli honora *con*
 pili.

24
 privilegi di Nobiltà, per il che si fanno degni della conuersatione di ogni persona di qualità, hauendogli i Duchj di Sassonia con particolare Diploma così dichiarati capaci, e che godono de iure gentium, perche l'attaccar, ò sualgiar vn Trombeta anco frà nemici vien à farsi colpa capitale, e come più diffusamente hà detto Signore esplicito nella predetta sua attestazione.

a *Fede* a Dal che tutto comprendo la dell' i- giustissima, e prudentissima dichiarazione fatta dal Serenissimo di *stesso* *Causi*. glor. mem. Carlo Primo Duca di Mantoua à fauore del Sig. Giulio Capitano suo Trombeta, dichiarandolo pari à qualunque Soldato d'honore, e ch'era Soldato quanto vn'altro nell'aggiustamento, che seguì frà lui, & Angelo Canonico Soldato della Guardia à Cavallo di detta Altezza, che lo ricusaua, opponendo la disparità, come il tutto offerì il Sig. Pietro Luzzara Tenente della Guardia sodetta in publico al Cantone de' Signori; e frà gli altri alla presenza del Sig. Marchese Alfonso Guernari, vno de' più valorosi

25
 Soldati de' nostri tempi, ch'approuò, per la sperienza hauuta quanto la sodetta Altezza haueua dichiarato.

a Così rafferma il Serenissimo a Re- Carlo Secondo viuento nella rissa, scritto che passò frà il detto Signor Giulio, Duca e Francesco Rizzi, e Cosmo suo Ca- merata Soldati del Presidio di Por- vna. to per la pretesa inegualità, come sup- pur anco comando, che à fauore di ca il di detto Sig. Giulio si offeruasse in vn' 3. No- abboccamento, che ricusaua di far uibre fecco con simil pretesto Cosmo Li- 1646.

uorati Soldato pure di detto Presidio, il quale seguì con buona pace nel Duomo di Mantoua alla presenza dell' Illustriss. Sig. Marc' An- c *Fede* tonio Vialardi Segretario di S. Al- del det- tezza Sereniss. b

e Ne fù lontana dal giusto que- *Secre-* sta pratica, offeruata nelle scuole- *tario* il Militari della Fiandra, attestando di 9. al Sig. Antonio Monicauisen Capitan. *April.* o Oltremontano di Caualleria. 1647. della Serenissima Republica Vene- *d Fede* ta, che colà i Trombetti ordinarij del det- to Sig. *Adem-* godono i Privilegi de gli stessi Sol- *causen.* dati, e che i Maestri, come detto si

26
 gnor. *Si* *hanno* *preminenze* straordinario mangiando à Tauola con Principi, Generali d'Armata, e Capi di Guerra, potendosi battere con qualunque Vfficiale, com'egli uedesimo vna volta permise ad vn suo Trombeta, con vn Caporale di prima squadra.

Cose tutte notissime, e praticate in tutti gli Eserciti, e non ascose à chi professa l'Arte Militare, e seguire in conseguenza nella persona del detto Sig. Giulio, hauend'egli sempre mangiato alla Tauola de' suoi Vfficiali, come del Signor Capitano Nicolò Malatesta Nobile Veneto, del Sig. Marco Dobrouich, del Sig. Marchese Giulio Rangoni in Piemonte, de' Sig. Conti Gio. Paolo, e Pitro da Collato, del Sig. Conte Marugola di S. Bonifacio, e del Sig. Conte Vinciguerra di S. Bonifacio, de i quali ne hà presso di sé testimonianza ne' suoi ben seruiti, e de gli vltimi duoi Signori suoi Vfficiali ne tiene anco ampla fede per corroborazione de gli honori, che hà conseguito, seruendogli.

a *Fede* *del* *Sig.* *Co. M.* *ngola* *24. Or.* *1646.* *b Pa-* *dei*

b Attesta parimente l'Illustriss. Sig.

27
 Sig. Natale Donati Nobile Veneto, detto, Proueditore d'Armata i meriti del Sig. detto Sig. Giulio nel seruiggio pre- *Proue-* statogli sopra la sua Galera, mentre *dicere* nel suo ben seruito, precisamente 1. Otto. dice. Ci è parso d'accompagnarlo 1627. del presente ben seruito in riguardo de' meriti acquistati in così calamitosi essetti di Guerra, e perche à quelli, cui perueniranno queste nostre patenti sappiano esser degno di maggiore impiego, ed esser perciò da qualsiuoglia Principe abbracciata la sua virtù, e valore.

Ne furono fuori di ragione così espressi i suoi meriti, hauendo detto Sig. Giulio dall' anno 1619. sino al 1633. che venne al seruiggio di Mantoua seruiti i sudeti Signori, & altri in vn stesso tempo di Soldato, e Trombeta, senza render incomparabile vn'operazione con l'altra, mà con esse acquistandosi quella lode, ch'hanno testificato i suoi Vfficiali medesimi, & in particolare l'Illustriss. Sig. Antonio Nauagier Governator di Galia grossa, & l'Illustriss. Sig. Bortolo Cornaro Governatore de' Sforzadi, i quali hà serui-

28

to in mate ebn' loro particolare soddisfazione.

Fà dunque degnamente detto Sig. Giulio per la sua Virtù, così privilegiato prima da i sodetti suoi Vfficiali, e doppo da i predetti Serenissimi suoi Principi, forse, informati della stima, che fecero de' suoi Trombetti gli altri Principi loro

a Dec. antecessori, e poiche Franc. Marchese di Mantoua in età minore fece donazione di 63. biolche di terra **Nov.** à Giacomino Arieni suo Tróberta, **1487.** mosso non da altro, che per gratificare i meriti della seruitù prestata à lui, & al Marchese Federigo suo Padre, mà quel, che fà più a mio proposito, e che rimò, è il chiamarlo non solo fedele, e grato, mà diletto nostro, parola, ch'vianoro questi Principi solo cò persone famigliari, & à loro molto care.

b Dec. Il qual Marchese Francesco in **creto** età perfetta costituito, volse confirmare al sodetto Giacomino la predetta donazione, dichiarando hauergliela fatta non à sue supplicazioni: mà spontaneamente, soggiungendo *Tanquam iusta, licita,*

a Luc. ³⁰ La nobiltà del virtuoso è infidabile gli cade per discendenza; **b & mul. C.** dal Nobile virtuoso si solleva, per de dig. ascendenza, potendo il Padre Pleb. **lib. 12.** beo nobilitarsi colla nobiltà del figlio; **b In.** gliò, il che significò Tullio, quando *aut. c.* disse di Marco Catone *c. Huius* nostr. *quasri Catonis Pater, ut enim ceteri ex de di- Patribus sic hicq; illud ueris ex filio gnit. S. est nominandus.* Si può anco dire, *genera.* che i sodetti Principi privilegiati: *ter.* sero i suoi Trombetti, e gli daffeso *c Tul.* honori, sapendo, che à colui, che *lius* 3. serue il Principe in qualunque *ca. de offic. nica* viene à farsi Nobile, e come *d Aug.* anco ascende in dignità, e in conf. *Ar.* inguenza si nobilita, perche f la digni- *S. s. i. n. t. a.* e la nobiltà sono l'istesso.

1. col. Mà perche l'estendermi d'auan- *& rex.* taggio non è l'intentione del bre- *in l. 1.* nissimo velo, che hò destinato alla *C. de.* mia pena, hauendo, per quanto *mand.* m'hà permesso la mia debolezza, *Princ.* dimostrati gli honori, e le glorie *& in l.* pretese, e conseguite dalla Tromba, *land.* mi restingo, e dico per fine, ch'à gli *bila* **C.** *esem-*

de Adu. e Barb. in trafl. de C. ord. quafl. 1. Col.

29

honest. & bene debita. Parole signifi- **29**
ficanti la stima, che faceva del ser-
uigio, e virtù d'un suo Trombet- **a Arif.**
ta, il quale pur anco chiama col **in poli-**
tolo di nostro diletto. **ticis.**

Furono però da questa Serenissi- **b Sa-**
mi Principi conosciuti i sodetti loro **lust. in**
Trombetti meriteuoli dello loro **ingurg.**
grazie, & honori, persuasi ad alla **c Luc.**
Tromba; che per esser strumento **de pen-**
musicale, porta seco la gloria d'ess. **in l. mu-**
ser frà le discipline illustri. **conu. lieres.**
merato, e però degno di pretogai. **d Bald.**
ue, e chi l'esercita, chiamandosi **lib. 2.**
professore di virtù, hà dalle leggi **de ca-**
privilegio di Nobiltà, dicendo **sa. mer. &**
Iustio, che **b Nobilitas causatur ex merc.**
neraliter ex quaq; virtute. Poiche **lae Li. 1.**
c nobiltà non è altro, che vn'habi- **c. de**
co, & vna operatione di virtù nell' **cond. au**
huomo, e Baldo **d dice.** che qualun- **ho. pub.**
que virtuoso è Nobile, poiche **e nobi nob.**
la profapia, mà le virtù appartanopri **o.**
la nobiltà à gli huomini; il che **exhibi Bar.**
spresse anco Ouidio, quando disse, **& lo. de**
Virens nobilitat animum, vir- Pl. 1. 1.
tute reuerus. **1. Ouid.**
Migrat in exilium nobilitatis do Pen-
honor. **to. li. 1.**

a La

esempj narrati di Dio si mossero **310 Rec. 1.**
tanti Eroi, e tanti Principi ad onore **in C. 1.**
rare, e glorificare questo famolosa **for-**
strumento, perche a *Principes facitima fi-*
ut Deus. **b** Hauendo celeste arbi- **del.**
trio, & essendo *c Legato, d e Mi- b Li. 1.*
nistro di Dio, e da questo argomen- **c. de iu.**
to, e concludo l'obligazione, che **T rim.**
habbiamo noi pure di seguire **la c. Curt.**
norma de' gli stessi Principi, perche **Cof. 39.**
e *Quod ipsi faciunt nos facere debe.* **col. 21.**
mus. f Onde Estdra dice, che il Prin- **d C.**
cipe predomina ogni vno inferiore, **et, &**
il quale è tenuto à fare quanto egli **fo.**
dice, e vuole, perche la sua parola **c comp.**
piena di potestà; nè può alcuno **C. in**
chiederli ragione delle sue opere, **causis**
dicendosi nell' Ecclesiastico **g Te. de sen.**
merarium est maiestatem regiam vel- & r
le terminis limitare; Poiche vieneud, **ad**
ad offendere lo stesso Principe **co- f E. dr. 2.**
lui, che vuol indagar la causa delle **ca. 4.**
sue deliberazioni, e merita castigo, **Eccel.**
conforme il Proverbio **h Sermuator 8.**
Maiestatis opprimitur a gloria. **Ha- h**
Preuend'egli massime autorità **assolu- mer. 2.**
ta, e potendo i *Mutare quadrata i Barb.*
rotundis. Per il che ciascheduno **C. c.**
mutando la Tromba, e rispettando **uemi-**

178. *de 22*
 179. *Jud.* chi a l'eresita verrà a d'obbedire il
 180. *Que* Principe nelle sue dispositioni, ef-
 181. *co.* mo sento questo general patto della
 182. *res* 8. di società humana, per non incorrere,
 183. *stint.* non solo nella indignatione b' del
 184. *b' In. C.* lo stesso Principe, ma anco nella
 185. *su* con-pena di peccato mortale, come vo-
 186. *tingat* glieno i Dottori.

extra E qui consegno questa Tromba
de iure alla Fama, perche possi le di lei glo-
in ans. rie à gli Eserciti, & al e Mondo tut-
c Pier. to, non potendo essa consegure,
Wal. Liche applausi, essendo per se stessa
 187. *pa.* simbolo della lode, e non dubitand'
 188. *304.* io, che non siano da tutti intese, e
 189. *d Cas-* capite le sue degne pretensioni an-
 190. *sa.* par. co da i più ostinati, poiche d Af-
 191. *co* el piade col suono della Tromba
 192. *f. d.* s'effinuiua l'vdito à i sordi.

G. C. d.
 lib. 6. c. 13.

IL FINE.



NOTES

N.B. The following notes are based on Pirazzoli's marginalia and the editor's own commentary. Not all of Pirazzoli's literary and archival sources have been verified nor in some cases identified, much less elucidated. Biblical quotations are various: those in Latin are corroborated by the *Biblia Sacra Vulgata Clementina* (Nova editio); English quotations are from the Revised Standard Version of the Holy Bible (KJ) set forth in A.D. 1611 and revised in 1881-85, 1901, and 1952. Many of the biblical citations in the text are not quotations but paraphrases, and are therefore not put into quotation marks. Pirazzoli's original Italian text may be found in the facsimile of the only surviving copy preserved at Bologna in the Biblioteca del Conservatorio, shelf mark E. 15⁹⁵. This appeared in the second volume of Detlev Altenburg's *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst (1500-1800)* (Regensburg: Bosse, 1973), 56-72, it is also reproduced with this article.

¹ See Ugo Bazzotti, *Le carceri dei Martiri di Belfiore nel castello di S. Giorgio* (Mantua: Cura della Soprintendenza per Beni Artistici e Storici di Mantova, 1985).

² *Ibid.*

³ See, for example, Detlev Altenburg, *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst (1500-1800)*, vol. 1 (Regensburg: Bosse, 1973), 84.

⁴ Francesco Guicciardini, *Historia*, bk. 10.

⁵ Alexander, bk. 5, ch. 24.

⁶ Probus in *Timotheo*.

⁷ Laertius, bk. 6, ch. 1.

⁸ Iosephus, bk. 3, ch. 12, § 6.

⁹ Pliny, *Naturalis historia*, bk. 6.

¹⁰ Athenaeus, bk. 4, ch. 24.

¹¹ Aug. Stench., *De periph.*, ch. 1.

¹² Zechariah 9: 14.

¹³ St Jerome, *In Zaccariam*.

¹⁴ Psalms 28: 4.

¹⁵ I Chronicles 15: 24.

¹⁶ II Chronicles 5: 12.

¹⁷ Ezra 3: 10.

¹⁸ Numbers 10: 9-10

¹⁹ Joshua 6: 20.

²⁰ Leviticus 23: 24.

²¹ Psalms 150: 3

²² Various commentaries on the scriptures, s.v. *tuba*.

²³ Alexander, bk. 3, ch. 2.

²⁴ *Ibid.*, bk. 4, ch. 7.

²⁵ *Ibid.*, bk. 3, ch. 2.

²⁶ Homer, *Iliad* V, 783.

²⁷ Virgil, *Aeneid* VI, 162-63

²⁸ Statius, *Achilleidos*, bk. 4.

²⁹ Ath[enaeus of Naucratis], bk. 10, ch. 1.

³⁰ Alexander ab Al., bk. 1, ch. 20.

³¹ Excerpts from Polybius.

- ³² Pausanias on Corinth.
- ³³ Alexander, bk. 3.
- ³⁴ Ovid, *Fasti* III, 849-5.
- ³⁵ Cal. Ro.
- ³⁶ Sabellius, bk. 5.
- ³⁷ Scipione Mazzella, *Vite dei Re di Napoli*.
- ³⁸ Melzo, *Reg. milit. car.*, 18; Bartolomeo Pelliza, *Institut. di Cavaller.*, trat. 9.
- ³⁹ Cassan., para 10. Cons. 57 e Plut.
- ⁴⁰ Giovio, *Historia* I, bk. 2.
- ⁴¹ Pellizzari, trat. 12.
- ⁴² Giovio, *Historia* I, bk. 2.
- ⁴³ Alunno, n.
- ⁴⁴ Ariosto, cant.
- ⁴⁵ Varro.
- ⁴⁶ Cicero, *De officiis*, I xi.
- ⁴⁷ Livy, *Historia*, bk. 6.
- ⁴⁸ Pier. val. 1. 57
- ⁴⁹ Idem 1. 33; d.c.
- ⁵⁰ Herodotus, VII, 134.
- ⁵¹ Reported by Gio. Battista Masserana.
- ⁵² Reported by Gio. Pietro Poggio.
- ⁵³ Reported by Domenico Furlani and Battista Cella.
- ⁵⁴ Reported by Gio. Pietro Poggio.
- ⁵⁵ Reported by Girolamo Romania.
- ⁵⁶ Attested by Baron Boccamaggiore, who witnessed the events.
- ⁵⁷ Reported by Francesco Caliarì, Florentine gentleman.
- ⁵⁸ Heard from Mantuans.
- ⁵⁹ Reported by Gio. Pietro Poggio.
- ⁶⁰ Reported by Gio Battista Ghirar[di?].
- ⁶¹ Reported by the most illustrious Giovanni di Coenens, Secretary to the Empress Leonora.
- ⁶² Reported by Angelo Cavosi himself.
- ⁶³ Ducal reply to a supplication dated 3 November 1646.
- ⁶⁴ Reported by the same Secretary, 9 April 1647.
- ⁶⁵ Reported by the same Monicausen [Mönchhausen?].
- ⁶⁶ Reported by Colonel Marugola, 24 October 1646.
- ⁶⁷ The words of the said Superintendent, 1 October 1627.
- ⁶⁸ Decree of 27 November 1487.
- ⁶⁹ Decree 17 July 1494.
- ⁷⁰ Aristotle, *Politics*.
- ⁷¹ Sallust, *In bello Iugurthino*.
- ⁷² Luca de Pen[naforte?] in *1. mulieres*.
- ⁷³ Baldus, II, *De commer. et merc.*
- ⁷⁴ Bk. I, ch. *de cond. in bo. pub.*, *ibid. nob. pru.* et *ibid. Ba. et Io. De Ple.* 1. 1.
- ⁷⁵ Ovid, *Epistolae, Ex Ponto* I [possibly an incorrect citation].
- ⁷⁶ Luc. De Pen., in *1. mul.*, ch. *De dign.*, bk. 12.
- ⁷⁷ *Aut. constit.*, quaestio *de dignit.*, par. *Generaliter*.
- ⁷⁸ Cicero, *De Officiis*, III.

- ⁷⁹ *Aug. Arc.*, par. *fin.*, col. 1, and *tex.* In 1. I, ch. *de mand. princ.*, and in 1. *laudabile*, ch. *de Advo.*
- ⁸⁰ Barb., *Tract. De Card.*, q. 1, col. 22.
- ⁸¹ Bart., I, ch. *De dignit.* bk. 12.
- ⁸² Baed., ch. 1, *De nova forma fidel.*
- ⁸³ Bk. I, ch. *De sum. Trin.*
- ⁸⁴ Curt. cons. 39, col. 21.
- ⁸⁵ Ch. *licet*, and *de fo. comp.*
- ⁸⁶ Ch. *In causis de sem. & re iud.*
- ⁸⁷ III Esdras, bk. 4. [Biblia vulgata III Esdras 4 = Apochrypha (NEB) I Ezra 4: 1-12].
- ⁸⁸ Ecclesiastes 8: 2ff.
- ⁸⁹ Proverbs 25: 27: "Sicut, qui mel multum comedit, non est ei bonum, sic qui scrutator est maiestatis opprimetur a gloria."
- ⁹⁰ Barb. ch. *Cum venissent*, extra. *De re Iud.*
- ⁹¹ Quae com. mores 8 distinct.
- ⁹² Ch. *Cum contingat*, extra. *De iure iurans.*
- ⁹³ Pier. Val. 1. 47, par. 504.
- ⁹⁴ Cassan., par. 10 *consid. Si & cael.* Lib. 6, ch. 73.
- ⁹⁵ The original publication is a small format volume of thirty-two pages in double columns and measuring only 13 x 8 cm. Written on the flyleaf, presumably in the hand of Gaetano Gaspari, whose *ex libris* is affixed to the title page, are the words "Questi' opusculo innumera; fasti della tromba, deducadore per consequenza che chi la suona merita onoris distincti." (This pamphlet enumerates annals of the trumpet, inferring as a consequence that those who play it deserve the highest honors.)