

An Italian Translation of Eugène Roy's Method for Keyed Trumpet

Albert R. Rice

Recently, I received pages from a keyed-trumpet method book that is not discussed in Friedrich Anzenberger's interesting article "Method Books for Keyed Trumpet in the 19th Century: An Annotated Bibliography" (*HBSJ* 6 [1994]: 1-10). This short note is to inform readers about this method and to uncover how it differs from known method books for the keyed trumpet.

Anzenberger provides important information on the keyed trumpet from five tutors: two by Italian authors, Asioli (1825) and Araldi (ca. 1835); one by an Austrian, Nemetz (1828); one by a Frenchman, Eugène Roy (1824, with text in French and German); and an English translation of Roy's tutor (transl. Muller, ca. 1839).¹ Roy's method book was translated by Muller, a performer on keyed trumpet and other brasses who was active in England during the 1830s and '40s.

Anzenberger's most important observations from the tutors about keyed trumpets are that the trumpets have either four or five keys, use crooks similar to those on nineteenth-century natural and valve trumpets, were fingered with the left hand, as were the earliest German-made examples, and that the tutors specify a compass from *g* to *g*² or *a*² and usually include only a few studies or duets.²

The newly found method book is an Italian translation of Roy's *Méthode de Trompette sans Clefs et avec Clefs Divisée en deux parties* (Mainz: B. Schott Fils, 1824), entitled *Metodo per Tromba a squillo, e Tromba a Chiavi diviso in due parti* [Method for natural trumpet and keyed trumpet divided into two parts], published in Bologna by Cipriani e Compagnia in 1836 (Figure 1).³ The author's name on the title page is "C. Eugenio Roy," with his title given as *prima tromba, e capo banda* (first trumpet and conductor). Fétis identifies Eugène Leroy, also called Roy in published works, as a regimental musician with forty-five years experience, who played all the instruments. In the last years of Roy's life he served as the second orchestra director (*chef*) of the outdoor dances in Tivoli Gardens. For some time, music merchants in Paris engaged Roy to write arrangements of popular themes and melodies from newly performed operas. Roy also wrote several short method books for various instruments. After his death in 1816 a number of music books and method books appeared under the name of either Leroy or Roy;⁴ presumably these were reprints or later editions of music and tutors printed by various French publishers.

In his study of woodwind tutors, Thomas Warner listed several for the flageolet (ca. 1810) and flute (ca. 1810) by C. Eugène Roy in various French editions and one by P. Leroy, published in Berlin.⁵ I have found two clarinet tutors by Roy: a short German one (Leroy, ca. 1819, in private collections) and a longer French *méthode* (Roy, edited by A. Klein, ca. 1830) in the library of the Musée de la Musique in Paris.⁶ Considering Roy's many years

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METODO

PER

TROMBA A SQUILLO, E TROMBA A CHIAVI


diviso in due parti

COMPOSTO

DA

C. Eugenio Roy

PRIMA TROMBA, E CAPO BANDA



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MAESTRO DI MUSICA

BOLOGNA

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1856.

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Figure 1

C. Eugenio Roy, *Metodo per Tromba* (Bologna, 1836), title page.
Courtesy of the Accademia Filarmonica, Bologna.

PARTE II
Intavolatura della tromba a chiavi.



solsol la si si do do re re mi fa fa solsol la si si do do re re mi fa fa sol

RE	1 3 4 5	1 2 2	1 2	1 2	1	3	3	5 4
MI \flat	1 3 3 5	1 2 4	1 2	1 5	1	3	3	5 4
FA	1 2 3 4	1 2 3	1 2	1 4	1	3	3	5 4
SOL	1 2 3 4	1 4 2	1 2	1 4	1	3	3	5 4
DO	2 3 4 5	1 3 3	1 2	1 2	5	3	3	5 4

Spiegazione
sulla scala della tromba a chiavi

Ciascuna delle cinque differenti trombe (RE, MI \flat , FA, SOL, e DO) ha la sua scala particolare, ed i numeri di ciascuna linea indicano le voci.

La scala della tromba in RE, per esempio, occupa la prima linea, ed il SOL si suona con tutte le chiavi chiuse; SOL \neq aprendo la chiave N.1; LA aprendo la chiave N.3, e così di seguito.

I numeri che si trovano in una linea indicano la scala e le voci per le quali si impiega una chiave: e per quelle voci sulle quali non vi sono numeri non si serve delle chiavi, e sono come le voci naturali della tromba a squillo.

La scala che si vede alla seconda linea è per la tromba in MI \flat ; alla terza linea in FA; alla quarta in SOL; ed alla quinta in DO.

Figure 2

C. Eugenio Roy, *Metodo per Tromba* (Bologna, 1836), fingering chart.
Courtesy of the Accademia Filarmonica, Bologna.

of performing and the large number of tutors attributed to him, it is very possible that he performed professionally and also may have taught the flageolet, flute, clarinet, keyed and natural trumpet, since many musicians of the time were adept at playing a variety of instruments.⁷

The keyed trumpet section of this thirty-nine-page translation includes material from Roy's 1824 method along with the additional information that "the mouthpiece is of the same size as [that of] the natural trumpet. The instrument must be held with both hands and fingered with the right hand on the keys that are indicated."⁸ The fingering chart in Roy's Italian tutor specifies a two-octave compass, from *g* to *g*². However, the trumpet engraving is more detailed than those reproduced in Anzenberger, showing decorative key touches and flat, round key heads (Figure 2). A photograph of an Apparuti five-key trumpet in the Kenneth G. Fiske Museum of The Claremont Colleges shows a similar instrument of expert craftsmanship (Figure 3).



Figure 3

Antonio Apparuti (1799-1845), five-keyed trumpet.
Claremont, California, Fiske Museum, B172. Photo by the author.

The Italian maker Antonio Apparuti (1799-1845) of Modena made five-key trumpets for right-hand playing. These include trumpets dated 1832 (Carreras collection, Pisa); 1837 (Museo Civico, Modena, SM-54-1981); and 1839 (Museo Civico, Modena, SM-55-1981); and two undated instruments (Accademia Filarmonica, Bologna; Fiske Museum, Claremont, B172).⁹

Roy's Italian tutor is evidence of the continued use of the keyed trumpet in Italy during the 1830s. It also indicates a thriving community of Italian bandsmen who were supported by instrument makers and publishers. Evidently, French- and German-made valved cornets and trumpets did not supplant the keyed trumpet in Italy until the 1840s or '50s.

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NOTES

¹ Anzenberger, "Method Books," 2-7.

² *Ibid.*, 1-2.

³ I received a few pages of this book from Dr. Francesco Carreras of Pisa, Italy. The original tutor is preserved at the Biblioteca Accademia Filarmonica di Bologna under the shelf number 1043.

⁴ François-Joseph Fétis, *Biographie Universelle*, 2nd edn., (Paris: Firmin-Didot et cie, 1883-89) vol. 5 (1884), 280-81.

⁵ See Thomas E. Warner, *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830* (Detroit: Information Coordinators, 1967), p. 72. no. 315 (flute by P. Leroy); no. 316 (flageolet and seven other flageolet editions), nos. 317-18 (flageolet), p. 75, no. 329 (flageolet); p. 93 no. 413 (flageolet and six other flageolet editions). One of these editions, entitled *Méthode (nouvelle) théorique et pratique pour le flageolet* by C. Eugène Roy, is listed by César Gardeton in *Annales de la musique, ou Almanach musical de Paris pour l'an 1819* (Paris, 1819; rpt. edn., Geneva: Minkoff, 1978), 227.

⁶ P. Leroy, *Klarinettenschule für die ersten Anfänger* (Berlin: Schlesinger, [ca. 1819]) and *Méthode de Clarinette, Rédigée par A. Klein, d'après Eugène Roy* (Paris: A. Petit, [ca. 1830]).

⁷ At least two important clarinetists were also successful players of the keyed bugle, Thomas Willman and Franz Tausch. See Ralph T. Dudgeon, *The Keyed Bugle*, 2nd edn. (Lanham, Maryland: Scarecrow Press, 2004), 259, 262.

⁸ "L'imboccatura è la medesima della Tromba a squillo, ma si sostiene con ambe le mani nei luoghi che sono indicate." The author thanks Francesco Carreras for help in translating this sentence.

⁹ See the illustrations and descriptions in *Antichi strumenti musicali: Catalogo del fondo musicale del Museo Civico di Storia e Arte Medievale e Moderna di Modena* (Modena: Mucchi Editore, 1982), 164-65.

