THE USE OF THE TRUMPET IN EARLY SEVENTEENTH CENTURY SPANISH MUSIC

DRAMAS: A COMPARATIVE ANALYSIS OF SELECTED WORKS BY

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The purpose of this project is to conduct and analysis of the role and symbolism of the trumpet in two early eighteenth century Spanish music dramas: *La Guerra de los Gigantes* by Sebastian Duron and *Los Desagravios de Troya* by Joaquin Martinez de la Roca.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Purpose</td>
<td>1</td>
</tr>
<tr>
<td>Significance and State of Research</td>
<td>2</td>
</tr>
<tr>
<td>Method</td>
<td>4</td>
</tr>
<tr>
<td>Trumpet in Early Italian Opera</td>
<td>6</td>
</tr>
<tr>
<td>SPANISH MUSIC DRAMAS</td>
<td>11</td>
</tr>
<tr>
<td>ANALYSIS OF THE EXCERPTS</td>
<td>18</td>
</tr>
<tr>
<td>La Guerra de los Gigantes</td>
<td>18</td>
</tr>
<tr>
<td>Los Desagravios de Troya</td>
<td>22</td>
</tr>
<tr>
<td>Scarlatti’s Si suoni la tromba</td>
<td>30</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>33</td>
</tr>
<tr>
<td>APPENDIX A LA GUERRA DE LOS GIGANTES</td>
<td>37</td>
</tr>
<tr>
<td>APPENDIX B LOS DESAGRAVIOS DE TROYA</td>
<td>61</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>120</td>
</tr>
</tbody>
</table>
INTRODUCTION

Purpose

The trumpet is an instrument with a colorful and evocative heritage. It began as a pragmatic signaling instrument and quickly developed ceremonial uses in both sacred and secular arenas. Eventually, its role expanded to play music with a diverse group of instruments. The noted scholar, Edward Tarr, asserts that this transition in seventeenth century Italy was a major innovation in the instrument’s history.\(^1\) The trumpet repertoire from the Baroque Period is replete with examples of sonatas, sinfonias, and operatic arias. During this same time, improvements in construction and playing technique enabled the trumpeter to play diatonic scalar patterns, thus increasing its melodic capabilities. Although the trumpet made a decided transition away from its ceremonial function, history heavily informed its symbolic use of strength, power, might, and glory. The melodic use of the trumpet started in Italy and was quickly disseminated to Germany and England. Composers such as Alessandro Scarlatti, Johann Sebastian Bach, and Georg Friedrich Handel took advantage of the iconic trumpet and merged its clarion sound with the purity of the human voice in sacred and secular examples. Bach’s *Cantata no. 51* and Handel’s *The Trumpet Shall Sound* are compositions that remain popular today.

Often overlooked by scholars is the use of the trumpet in Baroque Spain, specifically in important music dramas written around 1700. Here, composers also blended the voice and the trumpet. The purpose of this project is to conduct an analysis of the role and symbolism of the trumpet in two early eighteenth-century Spanish music dramas: *La Guerra de los Gigantes* by Sebastián Durón (1660-1716) and *Los Desagravios de Troya* by Joaquín Martínez de la Roca (1676-1747 or 1756). A similar Italian work by Alessandro Scarlatti is used as a reference for the

analysis. Because there are so few examples of Spanish trumpet music from this period, this comparison will make clear what elements are uniquely Spanish and what elements serve as Italian influence.

**Significance and State of Research**

Spanish Baroque music is frequently downplayed or neglected in major historical texts, including those by Schulenberg,² Heller,³ and Bukofzer.⁴ As a consequence, Spanish composers’ music for the trumpet and voice is not mentioned in the core of the literature on the instrument, namely Edward Tarr’s *The Trumpet* (1988),⁵ Don Smither’s *The Music and History of the Baroque Trumpet before 1721* (1973),⁶ and John Wallace’s *The Trumpet* (2011).⁷ Similarly, Peter Ciurczak’s dissertation, *The Trumpet in Baroque Opera: Its use as a Solo, Obbligato, and Ensemble Instrument* (1974),⁸ fails to mention Spain. No articles on the subject appear in the *International Trumpet Guild Journal*. This seems surprising due to the amount of information available regarding the genre. Tarr and Walker’s article, “*Bellici carmi, festivo fragor*: Die Verwendung der Trompete in der italienischen Oper des 17. Jahrhunderts” gives insight about the use of the trumpet in seventeenth century Venetian opera.⁹

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A manuscript score of *La Guerra de los Gigantes* survives and is available on microfilm; there is also a critical edition by Antonio Martin Moreno.\(^{15}\) A copy of the 1712 print of *Los Desagravios de Troya* is available from the Biblioteca Digital Hispanica; there is a modern edition by Juan José Carreras apparently held by the University of Barcelona, however it is

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unavailable for this project. No separate editions of the trumpet arias exist. Recordings in part or in whole exist for both of these compositions. A complete recording of La Guerra de los Gigantes was made by Rogerio Gonçalves and the ensemble A Corte Musical on the Panclassics record label. Portions of Los Desagravios de Troya were recorded by the ensemble Clarincanto on the Pneuma label.

Although these sources are relatively thorough, they fail to discuss the use, symbolism, or semantics of the trumpet in the dramas in question. This paper brings to light neglected items of the trumpet repertoire; makes contributions to the understanding of state of clarino playing in Spain; and draws parallels and distinctions in relation to relevant an Italian example regarding rhetorical and symbolic use of the trumpet.

Method

Because this project explores the meaning and use of the trumpet in Spanish music dramas of the Baroque, multiple elements are considered in my analysis. The focus falls upon two examples from the early eighteenth century, in comparison with standard Italian models from the same period. My analysis compares and contrasts the use of the trumpet in regards to form, tonality, range, technical demands (articulation, lyric, harmonic), symbolic representation, topical application, utilization of word painting, and affect. This analysis is based on my own editions of excerpts based on primary sources.

The first Spanish example, La Guerra de los Gigantes by Sebastián Durón, scored for four voices, two violins, trumpet, and continuo, represents a curiosity. It is described by the

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18 Canciones de Amor y de Guerra: Spanish Songs of Love and War, Clarincanto, Pneuma PN 390, 2002.
composer as an “ópera escénica.” This makes it the first Spanish composition to bear the title of an opera.\(^{19}\) While the trumpet does not intervene in portions labeled arias or ariettas, it does play a significant role in the pieces that follow the form of *estribillo* (refrain) and *coplas* (song in couplets). They are: “Quien primero que la fama,” “Animoso denuedo,” and “Suenen ya el dulce hechizo.”

The text for this work exists in several forms. A microfilm of the manuscript was made available to me through Dr. Bernardo Illari’s personal collection.\(^{20}\) and modern editions by both Antonio Moreno and Janice Wiberg. A translation of the libretto into English is available in Wiberg’s dissertation, yet it requires revisions as it is a literal rendering of the original and occasionally fails to capture its intended poetic meaning.

As for the second Spanish play, Martínez de la Roca’s *Los Desagravios de Troya*, the trumpet is used in the numbers “*Nacer aun tiempo y brillar,*** “*Anche virtu e bellezza,” “Suonin le trombe,” “*Que siendo a mis iras,” and “*Cantada de Venus.*” These pieces are scored for trumpet, two violins, two oboes, continuo, and voices. An acceptable translation of these excerpts’ lyrics may be found in the compact disc *Canciones de Amor y de Guerra.*\(^{21}\) I am working with the surviving copy of the original print mentioned above. It is worth observing that the trumpet is used in other portions of the Durón and the Martínez de la Roca. I consider here only those excerpts that call for solo voice and trumpet. The chorus selections from both works will not be studied.

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Finally, *Si suoni la tromba* from Alessandro Scarlatti’s *Sette arie con tromba sola* serves as the Italian model for comparison and is approached in the same way, together with a general discussion of the instrument’s use in Italian operas of the same period aided by Ciurczak’s *The Trumpet in Baroque Opera* and Tarr and Walker’s “‘Bellici carmi, festivo fragor’”22 This aria represents Italian convention of the early 1700s. There is also a modern edition (Henry Meredith) which may account for its current popularity among trumpet players today. Numerous recordings are available of this work.

With a valid cross-section of Spanish and Italian theatrical music analyzed in this manner, points of coincidence and distinction with the Italian tradition are readily apparent. The result will be a clear delineation of what constitutes unique treatment of the trumpet by Spanish composers and what reflects Italianate influence.

**Trumpet in Early Italian Opera**

The trumpet assumed more functions and uses over the seventeenth century than it did in previous centuries. Capitalizing on its utilization in military and martial settings and royal and ceremonial functions, the trumpet became a mainstay in both secular and sacred music. Improvements in instrument construction and playing technique allowed it to take on a role as a prominent solo instrument capable of playing melodically in consort with other instruments. This development did not take place uniformly or universally across seventeenth-century Europe. Factors such as language, culture, geography, and various political and economic organizations shaped the art of trumpet playing throughout the landscape.23 Italy’s small city-states with an affluent aristocratic and merchant class provided an incubator from which musical thought and

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innovation emerged. Such was the case with opera. Although the trumpet was successfully employed in ecclesiastical settings prior, in opera we can gauge further the use of the trumpet as a symbolic device, its use as a solo instrument pairing with the voice, and its eventual replacement and obsolescence. This in turn will serve as a standard from which the trumpet’s use in music dramas from Spain — dating from the same period — can be compared.

In early Italian opera, trumpet fanfares were primarily intended as an effect and not an expressive musical device. Because of the instrument’s martial history, it was often used to reflect warlike scenes, battles, bloody conflict, and also triumphant jubilation. These ancillary fanfares and flourishes were often improvised and there is little or no record of their existence. Prior to 1650, composers of opera did not score regularly for the trumpet. Ciurczak concludes that the use of the trumpet was strongly implied through the text. Regardless of the intension of the text, the mention of a signal practically guaranteed the inclusion of the trumpet in the orchestra. Arias that encourage bravery and confidence, implore soldiers in battle, or instill a sense of duty, honor and country would inevitably employ a brass fanfare. In short, whenever the libretto dealt with subjects that are military in nature, the sound of the trumpet was a foregone conclusion. Perhaps the most notable exception is the famous toccata from Monteverdi’s L’Orfeo. Monteverdi composed a fanfare for five trumpets to be played prior to the beginning of the opera in 1607. As the genre developed, the references to warfare and battle initiated movements in a trumpet style. The popularity of such arias with string figurations imitating trumpets provided the impetus for the introduction of the trumpet itself into the opera

24 Ibid., 97.
26 Ibid., 239.
orchestra. Rosand agrees that trumpet imitations were common whenever references to war were made in early Venetian operas.

The art of clarino trumpeting is the method of playing the trumpet in which stepwise scalar passages are possible. Pioneered during the early seventeenth century, clarino style was primarily characterized by tessitura. Playing from the eighth to the sixteenth partial allowed the trumpet to play passages that had previously been unknown. This new development meant the trumpet could play melodies with soft agility and strive to replicate the voice. Altenburg confirms as much in his treatise:

Seek to express well the singing character... It is well known that the human voice is supposed to serve as the model for all instruments; thus should the clarino player try to imitate it as much as possible, and should bring forth the so-called cantabile on his instrument.

The result was an increased usage of the trumpet in ecclesiastical and dramatic settings in a distinct manner.

The intellectual image of the trumpet appeared in Italian opera scores well before the actual instrument was used. References to war, battle, and conflict demanded music in trumpet style. Among early Venetian composers, it was common to write string figurations imitating trumpet calls. This provided the backdrop into which the trumpet was eventually called to act as a solo instrument. With the viability of the trumpet as a solo instrument, the trumpet aria

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30 Richard, 66.
32 Wallace, 117.
gained popularity. It is likely that the first arias included an alternation of trumpet and castrati. The two voices were considered equal.\textsuperscript{33}

The musical form of these arias was initially commonplace and lacked distinct formal markers. The voice and instrument could be found in parallel motion or, more frequently, in call and response.\textsuperscript{34} According to Rosand, the trumpet aria became a common operatic type during the 1640s.\textsuperscript{35} Only a few decades later, in the early 1700’s, the \textit{da capo aria} became the accepted model for trumpet and voice. With this scheme the trumpeter could assert his prerogative during the introductions and ritornellos with embellishments and ornamentation. Because the trumpet was not chromatic, it could not play in sections where the tonal center modulated without omitting certain notes or playing motivic passages with noticeable modification.\textsuperscript{36}

The symbolism of the trumpet made it an appealing instrument for the dramatic nature of opera. It was synonymous with royalty and military pomp. Fighting amongst gods and courageous heroes cemented the solo trumpet as an evocative symbol. Trumpet melodies are plentiful in arias that encourage troops to war, instill bravery and confidence, or summon up feeling of duty and honor.\textsuperscript{37} Wallace contends that predating the Enlightenment, the trumpet was quite effective at expressing a confidence that was developing from the music of the period. The trumpet reflected an ethos of heroism found in the Baroque period. Composers across Europe capitalized on the trumpet’s ability to stir strong emotions of patriotism towards the close of the seventeenth century. Frequently Fama, the goddess of fame and reputation, would elevate the

\textsuperscript{33} Tarr, “Bellici carmi, festive fragor” 156. The contest between the castrato and the trumpet was effectively portrayed in Gérard Corbiau’s film \textit{Farinelli} (1994).

\textsuperscript{34} Ciurczak., 161.

\textsuperscript{35} Rosand, 329.

\textsuperscript{36} Ciurczak, 163.

\textsuperscript{37} Ibid., 239.
protagonist of Venetian operas with her own trumpet fanfares and obbligatos.\textsuperscript{38} Gradually the trumpet became a metaphor for emotional conflict as many librettists were keenly aware of the conflict of feelings that often accompanied courtly and unrequited love.

The popularity of the trumpet aria, with its genesis in Italy, quickly spread across Europe along with the popularity of opera itself. Composers such as Fux, Telemann, Purcell, and Handel employed the topic of the trumpet in their operatic compositions. Of the scores studied by Ciurzak, the trumpet was called for at least three times in a single opera in over one hundred cases.\textsuperscript{39} There were notable geographic exceptions to the trumpet aria. France utilized the trumpet in large dance sequences and ensemble settings instead of solo arias.\textsuperscript{40} In Spain, the record of trumpeting is far less detailed and will be discussed in greater degree in subsequent passages.

\textsuperscript{38} Wallace, 114.
\textsuperscript{39} Ciurzak, 121.
\textsuperscript{40} Ciurzak, 11.
SPANISH MUSIC DRAMAS

Music of the Iberian Peninsula is often underrepresented in academia, with Italy, Germany, France, and England receiving preferential attention. Due to its geographic location and peculiar cultural influences throughout the centuries, Spain developed an idiosyncratic musical heritage with unique forms. Chief among these were its musical dramatic forms: pastoral, comedia, zarzuela, semi-opera, tragicomedia, and autos sacramentales.

According to Stein, the guiding principles and philosophies behind these forms are quite different from those of Italian opera. Firstly, they were characterized by spoken text. Although music played a significant factor in Spanish music dramas, it usually did not permeate an entire production. Secondly, a priority was placed on verisimilitude and realism. The use of a loa, an introduction somewhat equivalent to an operatic Prologue, served an important function for the audience. Designed to transport one’s mind from the contemporary world, the loa was to blur the lines between reality and spectacle and to honor the patron or dedicatee of the show. Music was an important part of this process. The minds of the audience would be guided via “pointed musical figures suggested by the song text.”

Heavily influenced by Greek classics, the Spanish theatre subscribed to musica mundana and Neoplatonism. A strong moral component was also a requisite in early Spanish dramas. Pastorales were expected to teach a moral lesson. Virtue and ethics were a cornerstone of these productions.

Spanish music dramas can be broken down into several broad categories: the comedia, the zarzuela and so called semi-opera. The comedia reflected a departure from the classical forms of Greek dramas. Whereas Greek tragedies and comedies kept legendary kings and common folk separate, the comedia blurred generic lines and social boundaries and included

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41 Ibid., 290.
both kinds of characters simultaneously. This type of production typically took the form of a three-act play and was standardized by the playwright Lope de Vega.\textsuperscript{42} Bussey makes a further distinction between \textit{comedias diarias} (daily comedies) and \textit{comedias del theatro} (theatre comedies). The latter was a more elaborate form of the genre and more expensive to stage.\textsuperscript{43} Surviving stage directions and reports from the \textit{Gazeta de Madrid} indicate music was used but was not a central device. It was more important that the comedia be a reflection of life, culture, and politics of the day. This was done in such a way that would instruct and educate the audience. Plotlines involving a clash between nobility and commoners were often intended to demonstrate how to resolve or avoid conflicts in daily life.\textsuperscript{44}

The heroic zarzuela represents a distinct departure from the comedia. Pioneered by Calderón in the mid 1600’s, the zarzuela is also problematic to classify. According to Bussey, it generally includes two acts, an alternation between spoken dialogue and sung text, longer musical numbers, produced with elaborate effects and machinery, and used mythology as its subject.\textsuperscript{45} It also reflected a blend of Spanish and Italian conventions. Recitative was combined with Spanish coplas to yield this hybrid genre. Calderón felt this distinction warranted a specific explanation. \textit{El laurel de Apolo} uses a female character, aptly named Zarzuela, in the loa to give a brief explanation of this new form of courtly entertainment: “It is not a comedia, but only a little fable, in which, in imitation of Italy, one sings and acts. There [in the Retiro], perchance, it will have to serve, with no more name than fiesta, perhaps.” Stein speculates that this was done not as an explanation of Italian conventions but rather preparing the audience for the break in

\textsuperscript{43} Bussey 9.
\textsuperscript{44} Campbell 4.
\textsuperscript{45} Bussey 12.
usual dramatic themes. The zarzuela was not about morals or education, as was the case with the comedia, but more about love and desire via mythological stories and projecting the glories of the monarch.46

Zarzuelas represented a coalescence of dramatic conventions. Intended for the nobility and named after the Palace of Zarzuela, these productions took place in rustic and pastoral settings — ideal for a rural hunting lodge. They represented a mix of song and speech, drama and comedy, and pastoral and mythology themes.47 According to Varey and Stein it became a convention to use Italianate recitative when the gods were communicating with each other in the heavens and Spanish declamatory strophic airs were used when they were on earth. An important distinction of the zarzuela was the use of the female singer. While the use of castrati was prevalent in Italy, Spain preferred female actresses. It was very common to have an all-female cast depicting characters such as Jupiter, Apollo, Hercules, and Palante.

The zarzuela grew in popularity among Spaniards. As a result, composers and playwrights found them to be an inviting form of commissions. The use of recitative was not universally adopted by Calderón’s contemporaries. Despite its combination of conventions, it came to symbolize an alternative to opera and in cases considered anti-operatic.48

The third important type of Spanish music drama is labeled “semi-opera” by Stein. She maintains that this particular genre retained many of the characteristics of the zarzuela but still remained distinct. Like the zarzuela, the semi-opera does represent an important departure from the conventional comedia, however it retains the musical restraint less prevalent in Italianate

46 Stein, 264.
47 Ibid., 261.
48 Ibid., 288.
Often the composer was bound to the text and dramatic symbolism when making musical choices. Stein points out that music could not be inserted for its own sake but rather had to follow what was dictated by the text. Therefore, music of these semi-operas was often lacking musical conventions, such as melodic and rhythmic sequences, fragmentation of text, elaborate melismas, or frequent chromaticism that were common in its European counterparts. Additionally, musical numbers were not inserted to showcase the talent or virtuosity of the individual as was common in Italian opera.

For years it was popularly maintained that the music of Spain underwent a dramatic Italianization or that Spain experienced an “Italian invasion” during the early eighteenth century. While it is true that Italian influence indeed intensified at this time, it was far from being an invasion. Carreras posits that far from being a cultural invasion from Italy, the process was instead a modernization of Spain’s musical practices. From 1700-1730, Spanish composers gradually adopted violins, flutes, and trumpets forgoing the use of shawms, sackbuts, and harps. There was also a favoring of bi-modal tonality over older church keys and the implementation of modern notation. The use of recitative predates this modernization period be several decades. *La selva sin amor* by Lope de Vega, performed in 1627, was one of the first examples to use Italianate recitative. Pedro Calderón also used recitative in many of his works in collaboration with composer Juan Hidalgo de Polanco. Another direct influence of Italy was the import of Italian stage designers and craftsmen. The Spanish love of realism, special effects, theatrical

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49 Ibid., 168.
50 Ibid., 185.
51 Carreras, 10.
53 Bussey, 16.
machinery, and elaborate set pieces created a demand for Italian designers. In a specific instance one such Italian, Baccio Del Bianco, apparently prevailed upon Hidalgo to incorporate an Italian lament into the production of *Pico y Canente*. He stated in a letter that it drew accurately on the affect including the means of music, text, and that the stage movements and facial features were consistent with a lament.\(^54\) In addition to stage designers, there are records of Italian acting troupes and musicians living and operating in Spain during the seventeenth century.\(^55\)

Although Spain had thriving native genres of music dramas, it did stage a handful of operas in the seventeenth century. Four operas were performed during the reign of Philip IV (1621-1640): *La selva sin amor* (1627), *La purpura de la rosa* (ca. 1659), *Celos aun del aire matan* (1660), and *El Rapto de Proserpina* (ca. 1680) The motive for staging these four productions did not stem from a sense of musical altruism. Stein asserts that while *La selva sin amor* was performed by an Italian troupe of actors as a mission of cultural enrichment it was much more likely they were attempting to curry political favor.\(^56\) Not surprisingly, the subsequent operas were also performed for political and not musical reasons. It is likely that the other operas were performed out of a sense of competition with France. Spain reacted to France’s staging of an opera to commemorate the wedding resulting from the Spanish-Franco treaty in 1659. It was traditionally held that impressive court spectacles and festivities were celebrated to display the might and splendor of a particular kingdom. This was done to showcase the ruler’s strength to his nation but to other nations as well.\(^57\) These operatic productions were staged not

\(^{54}\) Stein, 279.
\(^{55}\) Ibid., 132.
\(^{56}\) Stein, 191.
\(^{57}\) Stein, 211.
strictly for aesthetics but more accurately as a form of artistic brinksmanship with other kingdoms.

Ultimately, Italian opera was problematic for Spaniards to adopt and incorporate. The traditional theatre of Spain had difficulty meeting the demands of opera. The performers of Spanish dramas, who were mostly females, were of low social standing and largely uneducated. Their craft of entertaining was often learned, practiced, and perfected in the streets and taverns of Madrid and surrounding countryside. Stein suggests that such individuals would have had insufficient musical training and very little experience with Italian monody and may not have traded traditional Spanish roles for wholly sung operatic parts. In short, the actresses in the Spanish theatre were not the virtuosi found in opera. Secondly, the heart-on-the-sleeve dramatic nature of opera was difficult for Spanish audiences to accept; they were accustomed to ideals of restraint, simplicity, and verisimilitude from their own genres of music dramas. Musically speaking, Spanish secular song was far more restrained than the dramatic and expressive Italian aria. Finally, opera required additional rehearsal time to learn unfamiliar forms and melodies, and also tied up limited theatrical resources for extended periods of time.

When considering La Guerra de los Gigantes, the composer described it as an opera. However, it does stay closely in line with tradition utilizing Hidalgo’s conventions with estribillo-tonada forms. This is reinforced when one considers the ensemble numbers. Italian influences are felt but are not central to the substance of the music.

58 Carreras, 11.
59 Ibid., 9.
60 Stein, 189.
61 Ibid., 257.
*Desagravios de Troya* is a comedia. It uses music in the traditional way appealing to verisimilitude through recitative. The two goddesses sing to the mortals instead of speaking to them. Yet the musical style is far more Italianate than Durón's. *Troya* reflects more of the modernization of Spanish music with its use of da capo arias, a strong application of affections, and a tonality that comes close to the major-minor standard of the eighteenth century.
La Guerra de los Gigantes

Sebastian Durón’s La Guerra de los Gigantes represents somewhat of an oddity to classify. As previously reported, it is the first work by a Spanish composer to be designated as an opera. While it is Italianate — featuring recitados and arietas designated as such — it is not Italian. Moreno points out that the work should be considered a double allegory. Written as a celebration of wedding of Count Salvatierra and Leonor de Zúñiga, it also pays homage to Felipe V. The author of the libretto is unknown; an attribution to the composer himself should be dismissed, since no evidence supports it.

The opera includes one act, with an introduction and six scenes. The introduction (Cítaras dulces) features four deities, namely la Fama (Fame), el Tiempo (Time), la Inmortalidad (Immortality), and el Silencio (Silence). They call for a festive mood and celebration. The work itself takes for its starting point the myth of ancient titans and giants warring against the Gods of Olympus. Palante (Pallas), the leader of the giants, calls for his army to dethrone the Gods. Countered by Jupiter, Minerva, and aided by Hercules, the Olympians successfully thwart Palante’s attempt.

Following Cítaras dulces, the introduction continues. Each of the goddesses sings a solo estribillo and coplas describing how their attributes contribute to the festive occasion. After Fama and Tiempo have sung, Inmortalidad steps forward to perform Quién primero que la fama, a solo with trumpet. Here, Durón blends Spanish forms with Italianate conventions. This

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63 Wiberg, 16.
estribillo and coplas form is punctuated by ritornellos used as preludes, interludes, and postludes to the singing.

The composer draws upon the trumpet of fame to illustrate immortality. At the time, this concept was so prevalent across Europe as to seem a cliché. The instrument brings an air of glory and honor that is often associated with immortality. Audiences of eighteenth-century Spain would have been fully aware of human mortality. People would, however, endure forever in the memories of subsequent generations, thus achieving a type of immortality. Nobles of the past would be recalled with the type of glory and pomp that only the trumpet could muster. The instrument does it by using open melodic intervals of the fourth (D5 to G5, E5 to A5, and G4 to C5) in fanfares that straddle the line between festive and martial, conjuring images of pomp and majesty.

This particular piece is unique in that it is pitched in the key of G major. During the apex of compositions for clarino trumpet, works in the keys of D major and C major were far more common. It is likely that the numbers from this opera would have been played on a trumpet pitched in the key of C. This would put the F sharps in the key signature outside the harmonic series of that instrument. The trumpeter would have to bend the pitch in order to play these passages in tune. There are also several instances where Durón notates brief sixteenth note figures would assuredly call for the trumpeter to double tongue, thus requiring a mature, virtuosic player.

When considering the clarín part of this number, a strong feeling of heraldry with repeated intervals of a fourth emerges. A four-measure fanfare is played in the introduction and returns often either in whole or in part throughout the song. The clarín also alternates with the voice in call and response; however, they play simultaneously at the end of each stanza. Durón
makes clever use of the text with the word *escuchad* (listen). A downbeat of silence if found following the words ¡*Oíd, escuchad!* (hear, listen). This would present an opportunity for the trumpeter and vocalist to play upon the audience’s expectations by adding a pregnant pause. A specific example of text painting is found in measure 29-32. Again, Durón uses the text to entertain the audience. The voice and trumpet come together in hocketted augmentation on the word *suspension* (pause) and play in unison to finish the phrase. Three beats of silence follow, once again manipulating a sense of anticipation. One final example of textual emphasis is found on the word *inmortalidad*. The composer draws attention to the word through melismatic material. It is then immediately echoed by the trumpet fanfare — as found in measures 17-19 and 58-59 — or is played in parallel — as found in measures 42-44 and 62-64.

The trumpet is used again in the third scene as Hercules sings of his warlike bravery and courage (*Animoso denuedo*). The introduction contains a heroic fanfare from the clarín that ascends an entire octave in the key of D major. Durón once again reprises his favorite rhythmic figure for the trumpet — the dactylic pattern. The eight measure fanfare serves as a dramatic introduction for Hercules’ self-styled display of bravery.

The next trumpet solo, *Animoso denuedo*, is a strophic *tonada* (Spanish melody or tune) without refrain. Each of the four verses recounts the famous epic labors of Hercules. This is another case where Durón combines the tonada with ritornellos. The text is a romance with assonance in the even-numbered lines (xaxa) and lines of irregular length (10, 12, 10, 6). At the end of each stanza the trumpet interjects a brief two-measure motive that reinforces the bravado of each deed. In fact, Durón directly references the trumpet of fame in the text. He reserves his largest melismatic figure of the tonada for the word *clarín* at the end of the first verse. It is

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64 Word painting is of course lost with the subsequent stanzas, which at this point carry different words.
immediately echoed by the trumpet, which plays before each return. At the end of each repetition, Hercules wonders aloud if there are no more daring deeds or courageous feats left to pursue. Minerva soon interrupts and completes his *Tonada sola*, continuing with her own tonada.

It is interesting that Durón wrote this particular song in D major. Arias in D major were standard fare in Italy during this time. Given that Durón’s prior music for trumpet is in the keys of C major and G major, perhaps he is demonstrating his creativity with an instrument with limited chromatic capabilities. It is likely that the trumpeter would have used a D trumpet to perform the *Animoso*. Whereas *Quien primero* must be played on a trumpet in C, *Animoso* must be played on a trumpet in D due to the numerous A4s throughout the tonada. Even so, there are certain measures that are unplayable on either trumpet; specifically, the ascending sequence on the first beat of measure 1 and 37. The B4 would be unplayable on a standard four-holed baroque trumpet in D. A slight modification to the melodic line is necessary. I recommend playing all three notes (written as A, B, C-sharp) as an A4.

The final excerpt from *La Guerra de los Gigantes* to be addressed here is *Suenen ya el dulce hechizo*. This estribillo and coplas pair comes up last in the final scene of the opera. Palante and his giants have been defeated by the Olympic gods. Jupiter, the most important god, sings some dramatic poetry that marks their victory. Here the trumpet is used a symbol of nobility and victory.

Durón sets this final solo in the key of D major, and scores it for violins, clarín, voice, and continuo. In the estribillo, the trumpet plays together with the violins in reply to the voice. The range does not exceed an octave (A4 to A5). The only instance where the trumpet sounds alone is found in measures 32-33.
In the coplas, a clarín is mentioned specifically in the text. It is interesting to note that, in measures 69-70, the voice sings material that is identical to the solo trumpet passage (measures 32-33) when singing the word clarín. Otherwise, the trumpet is used in ritornello fashion, following the model that Durón established in previous excerpts. After the coplas the trumpet moves to the foreground and leads a triumphant musical charge that ends the piece. Echoed by the violins, the trumpet plays a single measure phrase followed by a three measure phrase. The charge continues through measures 114-119 with a jaunty, descending D major arpeggio. All of this material is perceived as faster and more raucous because it is followed by a “blando y despacio” (bland and slow) motive in measure 120, which brings the copla (and the opera) to a delicate end.

Los Desagravios de Troya

The second example of Spanish music drama to be examined is Joaquin Martínez de la Roca’s Los Desagravios de Troya. The libretto was written by Juan Francisco Escuder. Composed in 1712, it contains incidental music, plus an opening loa and two intermedios that occur in-between the acts. Los Desagravios de Troya (“The atonement of Troy”) is a heroic comedia about Aeneas’ landing in Italy. Empowered by the gods, he is to take revenge for the defeat suffered in the Trojan war and the fall of his native city—or, as the play puts it, for the offenses that Juno had caused Venus through the war. The work was produced in Zaragoza under the auspices of José Carrillo Albornoz, the Duke of Montemar, and dedicated to Marie Anne de La Trémoille, Princess of Orsini, a close associate and supporter of the Spanish queen, Maria

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65 Once again, as is to be expected of a strophic form, this semantic does not coincide with the wording of the subsequent stanzas.
Luisa of Savoy. The composition was meant to celebrate the newly-born Prince Felipe Pedro, the first Spanish prince to be born in decades, who also was the great grandson of Louis XIV. In a rather unusual way, both libretto and score were published, hence marking the importance of the celebration. This was a calculated political strategy to gain favor of Felipe V during the Spanish War of Succession. Somewhat ironically, the young Prince Felipe Pedro died at the age of seven.

The score includes an instrumental sinfonia that precedes the customary opening cuatro (or four-voice part-song) of the Loa. A recitative and aria pair (Resuene el dulce acento de mi trompa and Nacer a un tiempo y brillar) comes next, meant to introduce Fame. When considering the aria, which is the first solo number that calls for trumpet, the listener is immediately greeted with music that is decidedly more Italianate than La Guerra de los Gigantes. Like Durón, Martínez de la Roca resorts to the ubiquitous “trumpet of fame” in the beginning of his opera. The goddess Fama begins with a recitative to inform the audience that the performance is dedicated to the newborn prince. Fama proudly proclaims that the sound of her trumpet can ring out again and Spain can celebrate as notoriety and prominence, in the form of this royal birth, is among them once more. What follows in the aria is a number of puns and allusions that draw a loose connection to the new born prince and his great grandfather the “sun king.” “Born to shine as only the sun can… it is easy to confuse Brilliance and this new born.” (sólo el sol lo puede hacer). Incidentally, Martínez’s melody hovers around the solfege syllable sol when setting this text.

Another Italianate feature of this number is the fact that Martínez uses the term *Aria con clarín* in the score. Martínez does not hesitate to affix Italian forms and terminology to his composition. He delivers; his recitative appropriately belongs to the *secco* (dry or declamatory) variety, and his aria follows the da capo model. The two instruments are used in a call and response as the trumpet repeats the vocal melody exactly. In those moments where the two overlap, they play in thirds (m. 17, 20, 21).

Because the goddess Fama is blowing her trumpet of celebration, the instrument is called to make an appearance in the aria. The trumpet part is very florid as it plays stepwise lines, conveying an impression that is decidedly more celebratory than martial. The use of dotted rhythms juxtaposed with straight sixteenth note motifs keep the trumpet part from stagnating and challenges the performer. The trumpeter should of course decorate the repeats.

The score has the trumpet notated as a concert pitch instrument, however, it would be problematic to perform on a baroque trumpet in C. The pitch A4 found throughout the song along with the G5 sharp in 28, 35, and 36 would be extremely out of tune and troublesome on a natural trumpet in C. However, they would be quite playable on a natural trumpet in D. The resulting transposition would bring the notes down a step making for a more consistent performance. It is likely that the first performance of this piece took place on a trumpet pitched in D.

The next excerpt highlighted is the *Cantada de Venus*, a cantata with four short arias in the first act of the main drama, through which the goddess Venus communicates and inspires her son Eneas (Aeneas). The first aria, *Eneas piadoso*, is scored for voice, clarín, violins, oboes, and continuo. Martínez describes it as an “aria grave” and uses a da capo form. In the aria, Venus implores Eneas to be satisfied because his time for rest and reward has come. The beginning of
the aria is highly suggestive of a French overture topic. The slow tempo indication and dotted rhythms reinforce this notion. The trumpet leads the way with a two measure topic — an energetic arch with an ascending perfect fourth and a crisp dotted rhythmic figure. The violins and oboes follow suit and answer in kind. Although this piece makes no specific technical demands of the trumpet player, the part does exceed an octave, A4 to B5. The numerous occurrences of A4 and the G-sharp5 found in measure 23 further reinforces the notion that this aria was played on a trumpet in D as they would be unplayable on a trumpet in C.

After a secco recitative, the second aria in the *Cantada de Venus, No desmaye tu valor,* does not feature the trumpet and bears no significant discussion here beyond the fact that it seems odd that the instrument was omitted. The recitative specifically mentions Fame’s sweet trumpeting (*dulce clarín cante la Fama*) and the aria elaborates upon ideas of courage and conflict. The 12/8 meter and pervasive dotted rhythms suggest this is a siciliano. The trumpet is strongly alluded to but remains silent. Perhaps this was meant to permit the trumpeter a chance to rest before playing the last two arias of this set.

The third aria of this cycle, *Busca de amor,* is preceded by an eight-measure recitative, in which, Venus asks Eneas to tell Mars that she will protect him in every possible way. The text of the aria contrasts that of the recitative as Venus then encourages Eneas to seek the glory of love rather than that of war. Finding love will be the reward of the fierce battle to come.

Musically, the aria uses the topic of the menuet. The oboes represent love and the trumpet represents glory and the upcoming conflict. Following the text, Martínez has the oboes lead the antecedent phrase with the trumpet responding with the consequent phrase. He maintains his

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pattern of da capo form with instrumental ritornellos. Again, the demands of the trumpet part are minimal. The part has a narrow range of a major sixth, from D5 to B5 and is quite repetitive.

The final aria in the Cantada de Venus is a brief peroration. Venus had inspired Aneas to fight with constancy and avenge the offenses caused to Troy. She assures him that his triumph is certain. This confidence is reinforced with all of the instruments serving as accompaniment. Each instrument family takes turn sounding fanfare figures. The din of battle abruptly switches. The last nine measure of the aria, trumpet, violins, and oboes join together in unison rhythm in a showing of strength and solidarity to Aneas. Although the trumpet part encompasses a wide range of more than an octave, from D4 to A5, the technical demands are limited to fanfare tonging. Depending on the tempo, the sixteenth note run in measure 26 might require double tonging. In this cantata, the trumpet is used as a symbol of bravery, courage, and revenge. Venus uses the instrument as a way of stirring the passions of Aneas.

The trumpet is used again in the second act, in an aria of the Cantada de Juno symmetrical with the piece that we have just examined. In Act 1, Venus musically “speaks” to Eneas, the hero, to inspire his action with positive affections. In Act 2, Juno uses the same media and format to communicate with Turno, the antagonist, and exacerbate his negative feelings (such as jealousy, anger, or revenge).

The excerpt of Juno’s cantata to consider here is a recitative plus the aria Que siendo a mis iras. In a brief recitative we are introduced to Juno, commonly referred to as Hera, the wife of Zeus. Although efforts to conquer Troy were successful, Eneas had escaped and was planning to build a new city of Troy. Angered by Venus and anything Trojan, she sings of how she will have her revenge.
Martínez uses the trumpet in two distinct ways in this aria. Firstly, the instrument serves a melodic function. In the first six measures of the aria, the trumpet provides an introduction with Vivaldian *tempo giusto* motives. The typical call and response interaction with the voice follows once the soprano enters. However, instead of merely imitating the voice, the trumpet soon takes the lead and the soprano follows. Fragments of Martínez’s meticulously notated dotted rhythms serves as the melodic interplay for the two musicians. They are on equal footing as the trumpet even plays under several extended vocal melismas. The trumpet’s function changes when Juno begins to sing of glory and victory. Here the writing becomes less melodic and more militaristic, using fanfare gestures and outlining a D major arpeggio.

As the trumpet serves as a full member of the duo, both partners trade melodic material throughout the aria. This is illustrated in measures 7 to 16. The trumpet accompanies the voice with an eight-note tertian melody while the soprano sings an extended sixteenth-note melisma on the word *campo* (field), of the phrase *corriendo el campo líquido rubi*. The text is then repeated and the musicians exchange parts. Another example of this duo structure is found in an extended call and response passage found in measures 33-36, with melismatic sequences of dotted rhythms on the word *clarín*.

*Que siendo a mis iras* demonstrates Martínez’s most varied trumpet writing in *Los Desagravios de Troya*. The florid melodies avoid becoming too repetitive, a problem that sometimes occurs in other excerpts. Trumpet music here also falls in line with other contemporary examples of clarino style writing from elsewhere in Europe. Although the aria does not ask for specific techniques (such as altissimo playing or multiple tonguing). Martínez’s understanding of the trumpet also emerges in his preference for the instrument’s central range. *Que siendo* spans an octave, from A₄ to A₅ —skipping B₄ and C♯₅, as expected—, and does not
use notes too far outside the harmonic series. In order to produce a successful performance, Martínez clearly had access to a virtuoso trumpeter.

After the *Cantada de Juno*, the next solo aria for the trumpet occurs in the intermedio, and carries an Italian text. When listening to *Anche virtù e belleza* the audience may wonder why there is an Italian aria in the middle of a Spanish music drama. The second intermedio of the play returns to the theme of extolling the newborn prince, Felipe Pedro. Four nations (France, Italy, Portugal, and Spain) participate in a mock competition to deliver the most praiseworthy musical offering to the him and his mother. Each national tribute has two parts. The Italian one includes, first, *Anche virtù e belleza*, a grave simply designated “Italiano” in the score, and then the aria *Suonin le tromba*. The first piece serves as a flattering introduction with the hope that virtue and beauty become once again common in Spain through the birth of the prince. The aria wishes the Spanish Bourbons continued success on the battlefield against their Austrian foe in the Spanish War of Succession.

*Anche virtù e belleza* begins with a four-measure introduction in the clarín part. Again Martínez utilizes the trumpet in a manner celebratory rather than militaristic, as befits the character and marking of the movement. As in the loa, the stepwise motifs bring forth a restrained use of the instrument. During long stretches, it faithfully echoes the pledges of the soprano for the restoration of virtue and beauty in Spain. They part ways for the second line of text, where and the soprano breaks into short melismatic motifs that represent the applause of the lyrics. Here the trumpet serves as rhythmic and harmonic underscoring. The third line carries along no trumpet, symbolically renewing the music just like Spain is expected to be renewed. In the fourth line, Martínez emphasizes the word *infante* with an elaborate melismatic sequence that appropriately recalls the previous applause, redirecting it to the newborn prince. The trumpet
faithfully repeats the sequence to support the singer as a duo. The nature of these thirty-second note sequences suggest that the trumpet player would need a virtuosic understanding of the technique involved in lip bending in order to execute the passage. The first half of the musical tribute draws to a close with a repeat of the trumpet introduction, but not before the melismatic applause is repeated. Clearly, *Los Desagravios de Troya* calls for a mature trumpeter with significant endurance. This is especially so when one considers that there are only a few beats of rest before continuing on to the aria.

The affect changes dramatically in the aria *Suonin le trombe*. The celebratory and nearly serene first half quickly changes to a fierce battle cry of bravery and triumph in a brisk menuetto rhythm. Gone are the florid lines paying tribute to the baby prince. What replaces them are the archetypal trumpet calls of conflict. The trumpet answers in response to the soprano’s order to sound the trumpet. After the first line of text, the trumpet recedes further to the background to assume a supportive role. Meanwhile, the voice part becomes increasingly declamatory to encourage victory on the battlefield against Spain’s Austrian enemy. The trumpet plays rhythmic motifs on a D major triad in the lower register to keep from obscuring the text. The brief aria follows the da capo model. Interestingly, there is no ritornello found at the beginning of *Suonin*. The battle and victory are nigh, no time for an opening ritornello!

With this *Anche virtù* and *Suonin* we are treated to two different rhetorical applications of the trumpet. As heard in *Anche virtù*, the instrument is used as a symbol of glory and celebration. Both literally and figuratively the trumpet signals the return of beauty and virtue to Spain. Long, florid, and graceful melodic lines reinforce this rhetoric. This is immediately contrasted in *Suonin*. Beautiful melody is exchanged for urgent trumpet calls. Trumpet and voice alike sound the urgency for victorious battle.
Scarlatti’s *Si suoni la tromba*

The final piece to be examined is Alessandro Scarlatti’s *Si suoni la tromba* from his collection of *Sette arie con tromba sola*. This aria serves as the archetypal example of dramatic composition from the Italian school. Although, as far as it is known, the work does not come from a specific opera this collection was created around the same time period as the Spanish examples (i.e., circa 1700), and the pieces follow common Italian operatic prescriptions and styles of writing from this period.68 Furthermore it is intriguing that this aria shares a title with one of Martínez’s excerpts. All of this makes this aria a suitable example for comparison with the Spanish pieces.

*Si suoni la tromba* is a slightly idiosyncratic da capo aria. It is divided into two contrasting sections, yet the first one uses just one line of text (“*Si suoni la tromba*”), does not modulate, and does not have an intermediate ritornello. All modulation is left for the B section, written on just three lines of text that complete a quatrain. The piece begins with a lengthy ritornello from the trumpet that features an aggressive and pervasive dotted sixteenth note plan. Additionally, there is a two-measure sustained note — marked as a trill — and a variety of wide intervals, including fourths, fifths, and sixths. Once the voice enters, the two soloists become a duo, with the soprano taking the lead. Scarlatti uses sustained vocal tones to have the trumpet interject repetitions of the melodic theme. Vocal melismas are highlighted when the trumpet rests. After the soprano concludes the first line of text, the trumpet provides a five-measure ritornello that closes the A section. Notably, the opening materials are not repeated; the second ritornello is not a literal repetition of the first, but rather a variation.

68 Meredith, 34.
Typically, in the B section of a da capo aria, the composer explores a variety of tonal centers other than those of the A section, and *Si suona* is no exception. Beginning in D major (measure 25), Scarlatti winds his way through A major to a cadence in F-sharp minor in measure 40. Uniquely, the trumpet accompanies the soprano through this tonal trip. Typically, the trumpet’s limited harmonic ability shuts it up during the B section of most da capo arias, simultaneously providing the necessary rest for the performer’s lips. Here Scarlatti has the trumpet interject ascending fourths and brief dotted motifs in-between vocal phrases. He does venture outside the harmonic series of the instrument when cadencing in F sharp minor (measure 40). The E sharp found in measure forty would be playable by lipping the tenth partial. Following the cadence, the usual complete repetition of the A section of the aria is prescribed. There is ample opportunity for both trumpeter and soprano to add ornamentation at will.

The nature of the text calls for the use of the trumpet. The instrument provides a bold, virtuosic, and heroic frame before the soprano calls for a sounding of the trumpet. The imagery of battle and conflict is reinforced as the singer and trumpeter compete for the audience’s admiration. The idea of competition and conflict is taken farther by Scarlatti as he juxtaposes the jaunty dotted rhythms with that of ascending triplets (measures 21-24). Meredith suggests that the brief echoing trumpet calls also aid in painting the soprano’s plea to “resound to the call to arms.” He also observes Scarlatti’s frequent use of the ascending fourth was not only similar to genuine military calls, but also functioned as an appeal to the affections. The ascending fourth was often used by baroque composers to “depict fierceness and daring, as melodic intervals were frequently linked to particular passions.”

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69 Ibid., 34.
Scarlatti presents a snapshot of a trumpet aria found in early eighteenth century Italy. Although idiosyncratic, this model proved to be influential and effective as it was copied throughout Europe. The genre came into maturity and hit its zenith in the late baroque with composers like Bach and Handel.
CONCLUSION

A basis of comparison can now be established as we consider significant similarities and differences between the Spanish and Italian utilization of the trumpet in dramatic scores. The first consideration is range. Each composer uses approximately the same tessitura. In most cases this was an octave with an exception being the third aria from the *Cantada de Venus* from *Los Desagravios de Troya* which spans an octave and a fourth. The high and low extremes of the range are commonly avoided by composers of different nationalities. Secondly, all three composers demonstrate their ability to write idiomatically for the trumpet. With the exception of Scarlatti’s E-sharp and Durón’s B-natural all of the notes could be performed rather easily by a trained instrumentalist. The technique of multiple tonguing and lip bending would be standard fare for an eighteenth-century professional player.

Furthermore, all of these examples are composed in a similar style. The trumpet player must occasionally shift between martial calls and florid, step-wise melodies. However, in each instance the trumpet is of equal importance with the voice. Altenburg reminds us that the trumpet player would be striving to imitate the voice in purity and fluidity. Each composer effectively captures this dual role for the trumpet as battlefield implement and duet partner. They also utilize the call and response method of melodic development. There are only brief moments when the voice and trumpet are sounding at the same time.

Perhaps the most significant aspect that these examples share is the rhetorical use of the trumpet. In both the Italian and the Spanish schools, the instrument is used to enhance the call to war, highlight the glory of nobility, inspire victory, and elicit joyous celebration. The trumpet’s association with conflict is frequently evoked by the composers. Martínez’s *Que siendo a mas iras* and the fourth aria from *Cantada de Venus* (*Ya, Eneas, mi poder*) and Scarlatti’s *Si suonin la*
tromba set the trumpet in opposition to the singers. A call to war or arms is immediately countered with a blast from the trumpet, which is in turn countered again by the voice. Scarlatti takes the concept even further as he sets up rhythmic conflict within the trumpet part contrasting dotted rhythms and triplets. In every example, the trumpet is rhetorically essential. The appeal occurs directly in the text with a “sound the trumpet” or “let the sweet sound of my trumpet ring out in verse” or “let the trumpet sound.” The Spanish ideal of verisimilitude in theatrical productions would make the omission of trumpet unthinkable. With Italy being the birthplace of clarino trumpeting, historical precedence would require Scarlatti to include the instrument in his aria.

Although there appears to be a certain amount of Italian influence on these Spanish pieces, there are a few significant differences regarding key centers, form, and utilization of text painting. During this time works involving the trumpet were consistently in the keys of C major and D major. This was true across Europe. A cursory glance at the tonal centers of the Spanish operas would suggest that they followed suit. Of the excerpts studied, all of Martínez’s arias are in the key of D major. Durón also uses D major with one exception. Quien primero que la fama is in the key of G major. This also invites speculation as to what kinds of trumpets were used for the first performance for each composer. It is likely that the Martínez was performed on a trumpet in D as his excerpts use D major as their tonal center. The Durón does not categorize so easily. Quien primero que la fama is best played on a baroque trumpet in C whereas Animoso denuesto and Suenen ya al dulce are best performed on a baroque trumpet in D. A quick examination of other excerpts from the score indicate that switching was necessary. The tonal variety makes it unlikely that all of these songs were played on the same trumpet. The trumpet
would either have to have two trumpets in C and D respectively or be able to add crooks and slides to facilitate all of the required keys.

Another area of significant difference is the specific point in dramatic action in which the trumpet is used. In line with the traditional restraint that affected incidental music, Martínez accorded more time to the trumpet during the loa and the intermedio. The action within the opera uses proportionally less trumpet. Because these moments in a production were a direct appeal to the nobility, the use of trumpet in the form of pomp was effective in gaining favor for future commissions. A larger cross section of Italian operas would be needed in order to draw an accurate comparison. Unfortunately, that exceeds the scope of this paper.

Obviously when discussing form, the three composers differ in their approaches. Sebastian Durón, being the earlier of the Spanish composers, closely adheres to native song forms. His organization follows the traditional form of tonadas and coplas. Quien primero que la fama and Suenen ya al dulce adhere to the tonada and coplas plan and Animoso denudo is a solo tonada. The examples in Martínez’s Los Desagravios de Troya reveal a strong Italian influence. Nacer aun tiempo y brillar and Que siendo a mis iras clearly follow Italian recitative and aria form. He is even so bold as to put an aria in Italian in the intermedio of his opera. This no doubt was an occasion to showcase his ability as a composer. The political pressure to resist foreign influence waned significantly by 1713. If we follow these works chronologically, we would observe a gradual Italianization of the form from Durón to Scarlatti.

When examining these three composers and their works side by side, their use of the trumpet seems similar to the point of uniformity. Their rhetorical use differs very little across time and location. The trumpet represents battle, courage, triumph, glory, and celebration. The Italian school holds sway in the operas of Sebastian Durón and Joaquin Martínez de la Roca.
Despite these composers taking strong cues from Italy, composers remained Spaniard in several important respects. Durón remains faithful to Spanish forms. Martínez maintains the tradition of the Spanish music drama by blending music and spoken text. All in all, their works represent significant yet otherwise unknown additions to the trumpet repertoire. It is my hope that increasing their popularity will inspire further research into the state of eighteenth-century trumpet playing in Spain.
APPENDIX A

LA GUERRA DE LOS GIGANTES

The following edition has been revisited in modern notation and with modern Spanish text. The vocal staves were transposed to treble clef. All editorial slurs are notated in dotted lines.
Quien primero que la fama

Sebastián Durón
Edited by Trevor Duell

Tonada con clarín

Clarín

Tiple

Acomp.

Copyright © 2016 Trevor Duell
Quien primero que la fama

Imaginemos que hemos de publicar la edad.

Pues soy la inmortalidad, la inmortalidad.
Quien primero que la fama

dad, oíd, oíd, escuchad,

(oíd, escuchad), attended al acento

que en los espacios del viento a un tiempo salva y pre-
Quien primero que la fama

gón, con so - no - ra sus - pen - sión,

pen - sión, sus - pen - sión, es pre -

cep - to y su - vi - dad, pues soy la in -
Quien primero que la fama

mor-ta-li-dad, la in-mor-ta-li-dad,

pues soy la in-(mor-ta-lidad, la)

in-mor-ta-li-dad).
Quien primero que la fama

Coplas

Quien la fortuna

terminó des-

territorializa
dependiendo el siglo de o-

torno,

Quien de la inmortal historiapone su circunferencia-

al tocase los su-

suntos mejores solemniza;

luego mi voz an-

tomaría.

vaso, quierendo des-

mostrarse tan-

luego yo a tan-

me-
Quien primero que la fama

104

ri-zu-tam no-se-va fe-li-ci-dad

5 6

110

soy la in-mor-ta-li-dad, la

116

pues soy la in-mor-ta-li-dad, la
Quien primero que la fama

—in—mor—ta—li—dad.

[Music notation image]
Quien primero que la fama
Animoso denuedo guerrero

Sebastián Durón
Edited by Trevor Duell

Copyright © 2016 Trevor Duell
Animoso denuedo guerrero

\[\begin{align*}
\text{no so clau rin,} \\
\text{dus ta cer viz,} \\
\text{Cor bo mar Fil.} \\
\text{dir sin mor rir.}
\end{align*}\]

\[\begin{align*}
\text{don de lua lla re que ven cer si ya en mis a -} \\
\text{plau sos no hay mas que rendir,} \\
\text{(si)
\end{align*}\]
Animoso denudo guerrero

ya en mis aplausos no hay más que rendir.

¡Donde hay otro riesgo mayor que rendir!
Suenen ya al dulce hechizo
Suenen ya al dulce hechizo

Por qué voy, luciendo.

mienta, ver dor y es pu ma, n dan hoy del in flas jo que íos í.
Suenen ya al dulce hechizo

[knock down, ponder hoy del insta]

[nuevo que los ilus - tra]
Suenan ya al dulce hechizo

Coplas

Si el canto se hace más teatral, la armonía se hace más clara.
Si el corazón va y viene, se ponen en orden las distintas notas.
Si de la luna al orgullo hacen las viciosas suya.

Todo fuejho, muer el clarín que a menaza y todo fue sustituido el que el mismo desden que en ra y lo hace, también se favorecen la...
Suenen ya al dulce hechizo

por que a san - ta, pe - a ya to - do ha - la - go, to - do dul - mi
ce - lo a ce - gu - ra, pe - a ya to - do a pla - no, to - do for - tu
ru - na ke en - cam - bran, pe - a to - do tro fe - n, to - do ven - tu

Por - que es pri - mo, pa -
Por - que es fe - ri - na y
Por - que sol - y des -
Suenen ya al dulce hechizo
APPENDIX B

LOS DESAGRAVIOS DE TROYA

The following edition has been revisited in modern notation and with modern Spanish text. The vocal staves were transposed to treble clef. All editorial slurs are notated in dotted lines.
Nacer a un tiempo y brillar

Canta la Fama

Martínez de la Roca

Edited by Trevor Duell

Recitado

Tiple

Re-sue-ne el dul-ce-a-cen-to de mi trom-pa ya li-ra, Y se-zen ple-o-le

Acomp.

ni-co de mi-a li-to, La dis-ha del na-tal Es-pa-nia, ad-mi-ra. Ad-ve-rta el re-go-

ci-jo que le ad-mi-ra que en-a-que la es-ti-cie-tis su fa-ma al mismo tiem-po.

que mi voz le an-di-ca su ce-de nue-va Fa-ma a la no-ti-cia

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Nacer a un tiempo y brillar

Voz

Aria con Clarín

Clarín

Acomp.
Nacer a un tiempo y brillar

10. so-lo el sol so-lo el sol so-lo el sol lo pue de ha-

12. con so-lo el sol so-lo el Sol so-lo el Sol lo pue de ha-

14. [Fine] vez Sol en Lu-s y al i-mi-tar Fi-lipo su ro si-er bien ac-re-ce qui vo-
Nacer a un tiempo y brillar

car el brillar con el hacer el brillar con el hacer bien rece qui

con el brillar con el hacer

el brillar con el hacer

[Da Capo al Fine]
Cantada de Venus
Cantada de Venus

do so, des can sa y soste ga, des
Cantada de Venus

- zá la que ant-es tor-men-ta la que ant-es tor-men-ta, la
Cantada de Venus

La tie___rra que
Cantada de Venus

la dicha es, que es persas,
la
Cantada de Venus
Cantada de Venus

Recitado

Cum-pli-se ya de A-polo el va-ti-ci-nio, pues se-rí-es te pa-ís pri-mer do-ni-no don-de-em-pie-ce el Tro-ya no-ar-dor va-lien-se a-nu-pa-gar de-o-tra llama, el fue-go ar-

dien-te por-que en dul-ce clar-in

cam-te la Fama, que sa-lió a lu-cir más de-en-tre la lla-

81
Cantada de Venus

Aria

Voz

Violín 1

Violín 2

Acomp.
Cantada de Venus

No desma-y e tu va-lo'r, no, no, no, no desma-y e tu va-
Cantada de Venus

Pues podrá vencer mi amor
Cantada de Venus

[Da capo al fine]
Cantada de Venus

Recitado

Y an tes que tre mo lar ve as a Mar te, en se n al de la lid ro jo es tan

4

dar te, se pa que e res E ne as pro le mi a y tu ven gan za de mi in flu jo

7

fi a, pues yo por de fen der te, sa brein mor ta li zar tu mis ma muer te.
Cantada de Venus

Aria

Voz

Clarín

Oboe

Oboe

Bajo

Acomp.
Cantada de Venus

la gloria, que lo breve, un empleo feliz.
Cantada de Venus

la gloria que o frece un empleo feliz.
Cantada de Venus

\[ Y \]

\[ Y \]

\[ Y \]

\[ Y \]

\[ Y \]

\[ Y \]

\[ Y \]
Cantada de Venus

Que en él has de ha...
Cantada de Venus

Illeg. sa-bien-dox-do-rar.

FOR REVIEW ONLY

99
Cantada de Venus
Cantada de Venus

de tan-ta fa-ti-ga el pre-pre-mio/en la lid,

Al principio.
Anche virtù e belleza... Suonin le tromba
Intermedio

Martínez de la Roca
Edited by Trevor Duell

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Anche virtù e belleza... Suonin le tromba

21
può a man te, la virtù e la bellezza, in quest'infanzia

24
te, in quest'infanzia

26

109
Anche virtù e belleza... Suonin le tromba

Aria

Suonin le trombe fremono l'armi, suonin le
Anche virtù e belleza... Suonin le tromba
Anche virtù e bellezza... Suonin le tromba

Per che, in polve, per che, in polve,

per che, in polve Germainia ca da, sfa vil li il

folgore, sfa vil li folgore di nuova di nuova spada,
Anche virtù e belleza... Suonin le tromba

[Da capo al fine]
Que siendo a mis iras

Joaquín Martínez de la Roca
Edited by Trevor Duell

Voz
Recitado

Acomp.
Que siendo a mis iras

que siendo a mis iras, despojo a su ardor,
Que siendo a mis iras

su a lien to ve rás tru nu lo va gel,

corrien do el cam po,

cam po, li qui do ru bi,
Que siendo a mis iras

lí - qui - do ru - bi. Y a - sí de tu

glo - ria, se - rá la vic - to - ria

li - son - ja li - son - ja li - son - ja al cla -
Que siendo a mis iras
Que siendo a mis iras

son - ja, li - son - ja al cla - rin.
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Scores


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