

The Trumpets in Bach's Music

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M. W. Balfe, has resolved henceforth (by arrangement with the Dramatic Authors' Society) to charge no fees for the execution of single songs or selections from his operatic works when given in concerts, and not performed on the stage."

In the Clerkenwell County Court, in the case of "Bodda v. The Clerkenwell Benevolent Society," Mr. Frank Bodda (the husband of Miss Pyne, the celebrated soprano), through the medium of a power of attorney granted to Harry Wall, the well-known informer in such cases, sued the Society for the penalty of 40s., incurred by permitting the song "I dreamt that I dwelt in Marble Halls" (from Balfe's "Bohemian Girl") to be sung at its Charity Concert. Mr. Shaw (counsel for the plaintiff) said that the plaintiff was the proprietor of the sole right of performing the Opera of the "Bohemian Girl." Mr. Lewis, on behalf of the defendants, made a very able defence. On a technical objection, not bearing on the law of copyright, the plaintiff was nonsuited.

A superficial reader of Messrs. Boosey's advertisement would conclude that there was now full liberty to sing "I dreamt that I dwelt in Marble Halls." The conclusion would be erroneous. Messrs. Boosey only say that *they* make no claim. It would spoil the sale of the song to say it could only be sung by permission of Mr. Frank Bodda; but it is quite clear Messrs. Boosey can make no claim for that which they do not own.

A person in ignorance of the various rights in a musical composition would, on reading Madame Balfe's advertisement, most certainly come to the conclusion that the dream in marble halls might be sung in peace; but this delusion is dispelled on reading about the action of Mr. Bodda.

The foregoing fully illustrates what I said in a former letter to you on the subject, and the only conclusions your readers can come to are as follow:—

1. That Messrs. Boosey are only the publishers, and can give no permission to sing in public either the music or the words of the song.

2. That Madame Balfe can only give permission to sing the music, and cannot give permission to sing the words.

3. That Mr. Bodda can only give permission to sing the words, and cannot give permission to sing the music.

Many publications are not copyright. The public have no means of knowing what publications are, and what are not, copyright. The advertisements and the law are a snare, and the musical public are the victims. This state of things is a disgrace to the law, to all concerned, and is a livelihood for the informer.

I again express a hope that the Copyright Commission, of which Sir Julius Benedict is a member, will in any amendment of the copyright laws compel publishers to notify any reservation of rights.

Yours truly,

J. CLELLAND.

Cheetham, Manchester, 15th July, 1876.

[We quite agree with Mr. Clelland that Madame Balfe's advertisement might lead singers to imagine that she has *absolute* authority over the works named. But it is right to inform those concerned that Messrs. Boosey and Co. are not the publishers of the "Bohemian Girl," and that they do not print the songs separately; they merely publish an octavo edition of the Opera by arrangement with Messrs. Chappell and Co., who possess the copyright.—*Ed. Musical Times.*]

## THE TRUMPETS IN BACH'S MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having seen several times the remark made in your paper that the trumpet parts in Bach's Mass are not playable, I beg to inform those of your readers who take an interest in the matter that all the passages which occur in the works of that great master can be easily performed by the *Saxhorns* as used in the French Cavalry bands for a great many years.

The Saxhorns and Saxotrombe form a whole family of brass instruments: they are all provided with pistons and

have their bells turned upwards, which is not only more convenient for the rider, but produces also more tone. The compass of all the instruments taken together ranges from

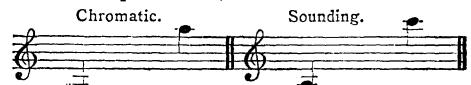


Their name and compass are as follow:—

1. *Little high Saxhorn in B♭* (petit Saxhorn aigu: *lit. acute*).



2. *Saxhorn Soprano in E♭*.



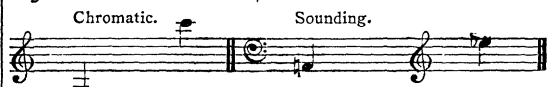
3. *Saxhorn Contralto in B♭*.



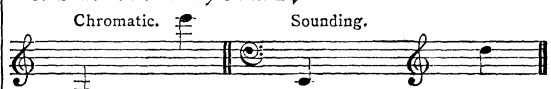
4. *Saxhorn Alto in A♭*.



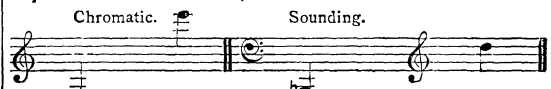
5. *Saxotromba Alto in E♭*.



6. *Saxotromba Baryton in B♭*.



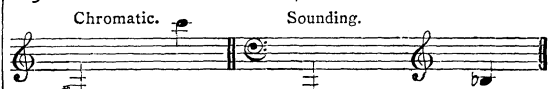
7. *Saxhorn Basso in B♭*.



8. *Saxhorn Contrabasso in E♭*.



9. *Saxhorn Contrabasso in B♭*.



It will be seen from the foregoing table that there is range enough to play any passages, and particularly the Saxhorns Nos. 1, 2, and 3 would be most efficient for performing the passages referred to. Cornet-players, who now-a-days execute all sorts of florid music, could manage any of the instruments cited without difficulty, and we would thus obtain as near as possible the effects intended by Seb. Bach when he wrote for high trumpets and high horns. As it is, the score must necessarily suffer from the usual disfigurements in that department.

I am, Sir, yours truly,

July 4th, 1876.

ALLEGRO.