

THE TROMBONE IN PORTUGAL BEFORE 1850

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THE TROMBONE IN PORTUGAL BEFORE 1850

RUI PEDRO DE OLIVEIRA ALVES

VOLUME II

**SUBMITTED TO THE DEGREE OF DOCTOR OF PHILOSOPHY (PHD) TO THE
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Appendix 1. A Calendar of references to the trombone and the contexts in which it was used before 1850

Introduction

This Appendix forms a Calendar of references to the trombone in Portugal and the contexts in which it was used before 1850. It includes references from archival and literary sources, as well as iconographical and musical sources organised in chronological order. Dating of iconographical sources and musical instruments is according to the Portuguese Institute of Museums. The criteria for inclusion in the Calendar is that the entries specifically refer to one of the terms used to denote the trombone, the shawm or any instrument of the shawm band. References to the trumpet are also included when its use can be related to the shawm band. References to the trombone are fewer than those referring to the shawm, perhaps because trombone players were regularly referred to as player(s) of the shawm band (*charamela* or *chameleiro*). Therefore, although occasionally ambiguous, all references, textual or otherwise, to *haut* instruments that may refer to the trombone have been included (see Glossary).

Entries for shawm in the Calendar are followed by the original term in Portuguese, in Italics, inside parentheses as follows: for entries referring to the shawm as the instrument, the shawm band or shawm player (*charamela*). The term “player/s” has been added in square brackets when shawm (*charamela/s* and *chameleiros*) is used to refer to the player/s. For entries to shawm (*charamela* and *chameleiros*) which refer to the ensemble, the term “band/s” has been added. Entries which refer to the shawm instrument (*charamela*) need no further explanation. The use of the term (*chameleiro*) is the only exception, as it specifically means shawm player. In this case there is also no need for further explanation. This facilitates the understanding of the content of each specific reference. From 1700 onwards, the term shawm

(*charamela*), referring to instrument, band or player, has been replaced by the term wind, also referring to instrument, band or player.¹⁹⁸

The same applies to references to trumpets: for entries referring to the trumpet as an instrument, ensemble and player (*trombeta*). The term “player/s” has been added in square brackets when trumpet (*trombeta*, *trombeiro* and *trombeteiro*) is used to refer to the player/s. For entries regarding trumpets (*trombetas* and *trombeteiros* or *trombeiros*) which refer to the band, the term “ensemble/s” has been added. Entries which refer to the trumpet as an instrument (*trombeta*) with further specification of the nature or physical characteristics of the instrument are followed by the translation of the named term (when possible) and the term “player” in square brackets. When translation is not possible, the term trumpet is followed by the original term in Portuguese, in italics i.e. trumpet *bastarda*. The term *clarim* is also used to refer to the trumpet.

The brass instrument with a double slide system is denoted throughout this thesis as the trombone for entries referring to *sacabuxa* and its various spelling modes. For earlier references when the term *sacabuxa* could refer to the single slide instrument notes are provided.¹⁹⁹

Transcriptions

Where appropriate (and possible), original language transcriptions of unpublished source materials are provided in full alongside translations (see note on translations below). Transcriptions of published sources have also been provided when issues of terminology, punctuation or grammar could compromise interpretation of the original text. The transcription of manuscripts is my own work unless stated otherwise (secondary sources are used) whilst the original spellings are also retained. Old Latin alphabet letters have also been retained. The long “s” (*f*) is used at the beginning and/

¹⁹⁸ Although by 1700 shawms were broadly being replaced by oboes and bassoons in other European countries, in Portugal the term shawm remained in use until the second decade of the nineteenth century.

¹⁹⁹ See Chapter 2 for a more detailed discussion.

or middle of words (*facabuxa, fãhuca, eftromento*).²⁰⁰ The same applies to the use of “u” with vocalic value “v” (*tiuerem*) and the “j” as both the letter “i” and the Roman numeral form “i”. With some sources the tilde, which normally appears above the letter “a” with the ending “ao” (*João, procissão*) is occasionally misplaced on the following letter “õ”; this has also been retained. Misspellings and/ or different spellings of terms have also been retained (*charamela, charamella* and *sacabucha sacabuxa, saca-buxa, saquabuja*). When names appear abbreviated, the remaining letters are given inside square brackets when possible (J.º [João]).

Translation

The translation is my own work unless stated otherwise. I have tried to strike a balance between retaining the basic structure of the original sentences (which, as in the case of the chronicles, is often highly idiosyncratic) and providing an idiomatic English version. In some cases, this has resulted in translations which may seem overly dependent on the Portuguese original text, although compromises had to be made.

Currency

References to currency in Portugal for the period between 1380 and 1910 are in *reais* or *réis* and *cruzados* at a rate of 400 *cruzados* equal 1 *real* until 1561. During the reign of King João IV 1 *real* was worth 500, 600 and 640 *cruzados*. By 1730, 1 *real* equals 400 *cruzados* again.

Julian and Gregorian calendar

In Portugal the Gregorian calendar (New Style) was adopted in 1582, establishing 1 January as the beginning of the year. Under the Julian (Old Style) calendar the year commenced on 25 March. In this study, for events in Portugal and when referring to Portuguese documents prior to 1582, I have followed the same system adopted for

²⁰⁰ Distinct from the terminal “s”.

transcripts of English court records in Ashbee (1986 - 1996), where for the period between the 1 January and 24 March, the year is given in both the Old and the New Styles (in the form 1491/2, for example). In some cases it has not been possible to provide a specific day or month, in which case I have used the sigla *[N.D]* (i.e. *no date*) in square brackets and positioned them immediately before or after the nearest possible date. Moreover, I have divided centuries into three stages, namely early, mid and late-centuries for entries when more precise dating was not possible (i.e. iconographic sources). As a consequence of this, some dates within the year, and in the case of the iconographic sources the decade or quarter of the century, may not be rigorously chronological.

References to published sources appear in an author-date format. References to archival sources which have been published also appear in author-date format followed by the archival location reference code (when possible).

A Calendar of References to the trombone and the contexts in which it was used in Portugal before 1850

1437 (or earlier)

[N.D.]

List of the personnel of the Royal House of the infants, sons of King João I.²⁰¹

Minstrels of shawm, 4./ [minstrels of] other instruments, 4./ trumpeters, 4.

Menestres de charamelas, iiij./ Doutros instrumentos, iiij./ trombetas iiij.

PT/ TT/ MSLIV/ 1929/ 186V (Dinis 1964, p.133)

1440

18 May

Letter from King Afonso V granting Johã de Brayna the position of king of the minstrels (*rey dos menestres de nossos regnos*) with 30 *coroas* of gold of wage, with effect from the 1 January.²⁰²

PT/ TT/ CHR/ I/ 20/ 129V (Viterbo 1925a, p.719)

1446

12 May

Letter from King Afonso V granting Jofrim minstrel of the King (*nosso menestre*) ownership of a house in the suburbs of Santarém.²⁰³

PT/ TT/ CHR/ I/ 5/ 50 (Viterbo 1930a, pp.521–2)

²⁰¹ Infants Dom Henrique and Eduardo who departed to Africa on 22 August 1437 and died in battle confirmed this letter. The date presented refers to the latest possible date the letter could have been written (see Chapter 4)

²⁰² In France the fraternity of *Saint Julien des Menétriers* existed since 1321 and was led by the king of minstrels [normally a trumpet player] (Vidal 1878, pp.38, 45–6).

²⁰³ Santarém is a city in the centre of Portugal, approximately 50 Km northeast of Lisbon in the north bank of river Tagos (*Tejo*).

27 July

Letter from King Afonso V granting [uncertain] privileges to Fernam Coroado, Alvaro Anes Coroado and Alvaro Pires, war trumpeters (*trombetas de guerra*).²⁰⁴

PT/ TT/ CHR/ I/ 5/ 66 (Viterbo 1929a, p.512)

1451

[N.D.]

Letter from King Afonso V appointing Martim de Alenquer king of all trumpets (*rey de todallas tronbetas que em nosso reynos ha*) in the kingdom.

PT/ TT/ CHR/ I/ 11/ 40 (Viterbo 1925b, pp.475–6)

1453/4

21 January

Letter from King Afonso V granting Janym de Reste trumpet [player] of the royal shawm band (*tronbeta dos nossos charamelas*) license to ride a mule.²⁰⁵

*Item Janim de Reste [We]*²⁰⁶ Dom Afonso etc. give grace to Janim de Reste trumpet of our shawms (*tronbeta dos nossos charamelas*) that we have and award [him] the privilege to ride a mule. Written in 21 January in Vizeu by João de Lisboa in the Year of our Lord Jesus Christ of 1454.²⁰⁷

Dom Affonso etc. Item Janim de Reste trombeta dos nossos charamelas per q[ue] lhe damos licence e lugar pera que possa andar em besta muar Dada em Vizeu xxi dias de Janeiro - João de Lixboa a fez - Ano de Nosso Senhor Jhu X.o [Jhesus Xristo] de mill iiijc liiii - Ruy Galuã a fez sepreper [escrever].

PT/ TT/ CHR/ I/ 10/ 17

²⁰⁴ The nature of these privileges remains uncertain.

²⁰⁵ Carter, recently suggested Janyn de Reste to be the same Jacques de Rechtre, listed as *trompette de ménestrels* in Burgundian Court records (Carter 2012, pp.70, 97). See discussion in Chapter 2.

²⁰⁶ The King is referred to in plural (“we”).

²⁰⁷ Carter (2012) suggests a different translation of this document. See Chapter 2.

21 January

Letter from King Afonso V granting Aadriam [Adriem de Rechte?] king of minstrels (*Rey dos nossos menestrees d'El Rei*) licence to ride a mule.²⁰⁸

Dom Affonso etc. Item de Aadriam, Rey dos nossos manestrees, outra tall carta etc. como esta de cima etc. Dada em Vizeu xxi dias de Janeiro - João de Lixboa a fez - Ano de Nosso Senhor Jhu X.o [Jhesus Xristo] de mill iiijc liiii - Ruy Galuã a fez sepreper [escrever].

PT/ TT/ CHR/ I/ 10/ 17V

1455

11 May

Chronicles of Garcia Resende: Description of the baptism ceremonies of King João II in Lisbon.

Leading the parade carrying the Prince [Future King João II] to the Lisbon Cathedral many trumpets (*trombetas*), drums (*atambores*), shawms (*charamelas*), trombones (*sacabuxas*) and many other instruments.

(Resende 1554, p.1V)

1461/2

18 February

Testament of Xofrim, shawm player of the King (*nosso tangedor de charamella*), in favour of Joham de Barreuees and Joosquim, who would inherit all his possessions after his death.²⁰⁹

PT/ TT/ CHR/ 1/ 101 (Viterbo 1932a, pp.355–7)

3 March

To pay Lourenço Anes trumpet [player] (*trombeta*) of King Afonso V, 3.000 *réis* for his yearly wage.

PT/ TT/ CHR/ I/ 1/ 35V (Viterbo 1925a, p.264)

²⁰⁸ The letter to Adriam follows the letter to Janym de Reste in the same folio of the *Chancelaria* of King Afonso V.

²⁰⁹ Xofrim was a widower and had no children. Josquim, one of the beneficiariaries of the inheritance was a tanner [not a musician].

1463

20 April

Letter from King Afonso V appointing Johã de Reste²¹⁰, player of the King (*nosso tangedor*), king of the shawms (*rey dos nossos charamelas*) in place of his brother Copim [de Reste?] who left the Kingdom of Portugal. (Letter indicates that the other shawms shall obey and do as requested by the named Johã de Reste.)²¹¹

Dom Afonso etc. A quantos esta carta virem fazemos saber que nos querendo fazer graça e mercee a Johã de reste, nosso tangedor, teemos por bem e damollo por Rei dos nossos charamellas em luguo de Coopim, seu irmão, que o ditto officio tynha per nossa carta e se foy for a de nossos Regnos e porem mandamus a quaes quer nossos officiaes e pessoas, a que o conhecimento deste pertencer e esta nossa carta for mostrada que o ajam asy por Rei dos dittos nossos charamellas, e o leixem server e hussar do ditto officio e auer a teeça, proes direitos que lhe dele diretamente pertencerem auer, asy e tam compridamente como o seruia e auia seu irmãoo sem sobre elle ser posto outro alguu embargo nem duuida, e bem assim mandamus aos dittos nossos charamellas que daquy en diante lhe obedeçã e façom o que lhe elle em seu officio mândar, Segundo he ordenado sem outro alguu embargo nem duuida por que asy he nossa mercee o qual J.º [Johã]de Reste jurou em nossa chancelaria aos sãtos evangelhos etc. Dada em Lixboa xx dias dabrill – Antã Cardoso a fez – ano de Nosso Sñor Jhu Xpo de mil e me lxiij.

PT/ TT/ CHR/ I/ 9/ 51V (Viterbo 1912, p.2)

1465

27 June

Letter from King Afonso V granting Joham [Johã] de Reste, trumpet [player] of the royal shawm band (*tronbeta dos nossos charamelas*) the right to adopt his stepdaughter Lyanor.

PT/ TT/ CHR/ I/ 14/ 76V (Viterbo 1912, p.2)

²¹⁰ Johã was likely a relative of Janim de Reste. See 21 January 1453/4. See Viterbo (1912, pp.1-2).

²¹¹ See Chapter 4 for details of the roles and duties of the master of the royal shawm band.

1471

28 July

Letter of privilege to sell bread awarded to the wife of Martim d' Alemquer king of the trumpeters of the King (*rey dos nossos trombetas*).

PT/ TT/ CHR/ I/ 16/ 132 (Viterbo 1925b, pp.476–7)

1474/5

3 February

Letter from King Afonso V granting Martim d' Alenquer, king of the trumpets of the King (*Rey das nossas trombetas*), the position of royal guard of the *Villa Muya* Palace.

PT/ TT/ CHR/ I/ 30/ 155 (Viterbo 1925b, p.477)

22 October

Decree of the King [Afonso V] ordering all chaplains, singers, trumpets [players], shawms [players], drummers and players of lute (*Capelões, Cantores... e trombetas, e charamelas, tamboriins, tangedores d'alaude, rabecas*) not to leave the Royal House at any time without a licence to do so, losing consequently payment regarding housing, wheat and clothing or any other payment agreed previously by doing so without the named licence.

(Serra 1793, pp.484–5)

1476

14 August

Letter from King Afonso V forgiving Pero Anes trumpet [player] (*trombeta*) of the Duque of Guimarães for his wrongdoing.

PT/ TT/ CHR/ I/ 6/ 3V (Viterbo 1925a, p.267)

1488/9

1 March

Chronicles of King João II: Ceremonies made by The King to the Marquis of Vila Real.

The King was standing with His hand placed on his raised chair, richly dressed and accompanied by both the Prince and the Duke. The Marquis walked from his lodging escorted by many noble men with many trumpets and drums, shawms and trombones (*com muitas trombetas e atambores, charamelas e sacabuxas*)...When dinner was finished the King withdrew to his chambers and the Marquis made his way back to his lodging escorted by many noble men with many trumpets and drums, shawms and trombones.

(Resende 1622, pp.19–20)

1490

November

Chronicles of King João II: How the King ordered the construction of the *Madeira* banquet room (*sala da Madeira*) for the occasion of the royal wedding.²¹²

The room had four high arches, two on each side for many minstrels (*menistres*) where they could play comfortably... at the main entry on the left hand side of the main door a big stage for the trumpets *bastardas* and drums (*trombetas bastardas e atambores*) with many steps where they could sit comfortably and see properly.

(Resende 1622, p.72V)

November

Chronicles of King João II: How the King [João II] was received in Seville.

Many fireworks (*bombardas*), many trumpets, drums, shawms and trombones (*muytas trombetas, e atambores, charamelas e sacabuxas*).

(Resende 1622, p.76V)

²¹² Prince Afonso the heir of the Portuguese throne, son of King João II married Princess Isabella of Asturias.

27 November

Chronicles of King João II: How the King [João II] received Princess Isabella of Asturias in Évora.

The King departed to the monastery to meet the Princess, leading the parade and dressed in rich silk and very well mounted with many trumpets *bastardas* (*muytas trombetas baftardas*), many drums (*atambores*), many shawms and trombones, (*muytas charamellas & facabuxas*)... When the King arrived [at the monastery] the Princess, who was already waiting, came out richly dressed led by many trumpets and drums (*muytas trombetas & atabales*), shawms and trombones (*charamelas & facabuxas*) and the kings of arms of the King and Queen of Castile & the sound of all the trumpets and drums and the loud minstrels (*menistres altos*) of the King, of the Princess and of the Duke and of many others who had them, was rather spectacular.

(Resende 1622, p.76V)

29 November

First banquet offered by the King [João II] at the *Madeira* room.

And the sound of the trumpets, drums, shawms and trombones and all other minstrels was (*trombetas, atabales, charamelas & sacabuxas & outros ministris*) such that they could not be heard and this happened every time the King, the Queen, the Prince or the Princess drank.

(Resende 1622, p.76V)

9 December

Chronicles of King João II: Description of a Parade showing the King's power.

The King [João II] left the Castle with a large number of trumpets *bastardas* (*trombetas bastardas*) richly dressed in silk with the royal coat of arms and colours, all well mounted ... with many shawms and trombones (*charamela e sacabuxas*) also richly dressed.

(Resende 1622, p.81)

1491

14 June

Chronicles of King João II: How the Prince [Afonso]²¹³ and Princess Isabella of Asturias [future Queen consort of Portugal]²¹⁴ arrived in Santarém.

As the Prince and Princess boarded (the ship) to cross the river Tagus (*Tejo*) they were surprised by the Count of Abrantes, who had organised other dinghies with many trumpets *bastardas* and drums (*trombetas baftardas muytos atambores*), many shawms and trombones (*charamelas & facabuxas*). (Resende 1622, p.85V)

1499

[N.D.] October

Chronicles of King João II: Description of the ceremonies of Exhumation and reburial of King João II from the Silves Cathedral to the Batalha Monastery.

The convoy transporting the body of His majesty left the Cathedral of Sylves led by bishops, archbishops, 80 chaplains, and singers holding torches, all mounted on horses and led by many trumpets, shawms, trombones and drums (*muytas trombetas facabuxas, e atambores*).

E os arcebispos, & Bispos cõ elle, & oitenta capelães, & cantores com capas ricas, cada hum cõ fua tocha acefa na maõ d hua parte, & da outra todos a cauallo, & diante muytas trombetas, charamelas, sacabuxas, e atambores.

27 October

Account of the arrival of the funeral procession at the Batalha Monastery.

The body of His Majesty [King João II] was taken inside the Batalha Monastery, in a solemn procession led by his successor King Manuel I with many trumpets, shawms, trombones and singers...

²¹³ Prince Afonso died this same year as a result of a hoarse riding accident in the banks of river Tagus.

²¹⁴ Princess Isabelle returned to Spain after the death of her husband Prince Afonso. In 1497 she remarried King Manuel I and became Queen Consort of Portugal until her death the year after.

Tanto que foy pellos dittos fenhores tomado foy leuado com eſta folene procissão, com muytas trombetas, charamellas, facabuxas, cantores dentro do ditto moſteiro da Batalh^a.

28 October

Account of the liturgical service

Singers and clerics started the Response, the prior the Preces (or prayers), all in a very divine manner, and the Mass was played with organs, shawms, trombones (& a *Miffa foy tangida cõ orgaõs, charamelas, facabuxas*)... the body was then brought inside the chapel by the bishops whilst the singers sang the chant of *Zacharias, Benedictus Dominus Deus Ifrael*, with so many voices and instruments (*com tantas vozes, & eſtromentos*) and devotion that everyone was crying.

& comeſaraõ os cantores, & clerezia o reſponfo & o ditto Prior as orações tudo muy diuinamente, & a Miffa foy tangida cõ orgaõs, charamelas, facabuxas, & logo foi tirade da eſta onde eſtaua, & leuado pelos Biſpos, & dignidades ao peſcoço pera a capella de noſſa Senhora do pranto... & tanto que deceram o primeiro degrao da heſſa começaram os cantores ho cantico de Zacharias Benedictus Dominus Deus Ifrael, com tantas vozes, & eſtromentos, & deuaçam que nã auia peſſoa que nam choraffe.

(Resende 1622, p.130V – 2)

[27?] March

Chronicles of King João II: How King Manuel I entered Spain to claim his throne and was received by the Duke of Medina Gidoni in Elvas.

Shortly after leaving Elvas the King [D. Manuel I] was received by the Duke of Medina who was accompanied by three hundred men on horse, thirty-eight hunters with falcons and sixteen trumpeters with eight drums all made of silver (*desasseis trombetas & oito atabales, todos de prata*)...and on arrival played the trumpeters of the Duke [of Medina] but not the ones of the King of Portugal.

(Resende 1622, p.134V)

Early sixteenth century

Cristovão de Utreque (attributed), *Assumption of the Virgin (Assunção da Virgem)*, (first quarter of the sixteenth century), Museu Municipal Leonel Trindade, 331, Torres Vedras.²¹⁵ The depiction includes a shawm band with a trombone.

1507

8 April

Letter granting Inês shawm of the King (*charamela*), 4.000 réis for two falcons (*falcões*) bought for the King.

Mandado de D. Pedro de Castro, do conselho do rei, vedor da Real Fazenda e seu caçador-mor, por que ordena a Álvaro Monteiro, recebedor das jugadas de Santarém, que do seu rendimento pague a Inês, charamela do rei, 4.000 réis por 2 falcões que comprou para o dito senhor.

PT/ TT/ CC/ II/ 12/ 137

3 November

Item, to confirm possession of crown land in life rent (fee farm) to Jaques shawm [player] (charamela) of his Majesty the King.²¹⁶

A Jacques, charamela d'el-rei, confirmação do emprazamento em vida de três pessoas, de que ele era a primeira, lavrado em Tomar por Fernão Garcia, escudeiro, criado que fora da mui Excelentíssima Senhora Infanta, madre d'el-rei, e notário público em Tomar, a 3 de Novembro de 1506, de umas casas em Lisboa, na Rua das Fangas da Farinha, no cabo da Rua da Sapataria, de que era administrador Jorge Garcês, Secretário d'el-rei e Provedor da capela da Rainha D. Felipa, situada no Mosteiro de Odivelas, o

²¹⁵ See details in Chapter 3.

²¹⁶ This contract was celebrated in *Tomar* on 3 November 1506 and consists of a lifetime renting agreement.

*qual lhas aforou com todo o assentamento e as habituais condições
contratuais, pelo foro anal de 3.*

PT/ TT/ CHR/ K/ 38/ 74

1510/11

10 January

Letter from Afonso de Albuquerque, Portuguese governor in India directing Diogo Pereira to provide Gilles, bombard [player] (*bombardeiro*), with four buckets of copper for trumpets (*trombetas*).²¹⁷

Mandado de Afonso de Albuquerque, governador da Índia, para Diogo Pereira entregar a Gilles, bombardeiro, quatro bacias de latão para trombetas.

PT/ TT/ CC/ II/ 20/ 33

15 February

Letter from Rodrigo Rebelo [governor] directing Gonçalo Mendes, treasurer, to provide Afonso Álvares, Cristovão Alvares and Pedro Anes three measures (*fardos*) of rice as part of their maintenance as trumpets [players] (*trombetas*).

PT/ TT/ CC/ II/ 20/ 237

1511/12

9 April

Letter from the Major Captain granting the 17 trumpets (*trombetas*), 20 percussionists and pipes (*atabaqueiros e gaiteiros*) and 20 men of the sedan chair (*andor*) of the Goa's Governor 236 *Cambaia* cloths and two measures of cotton.

PT/ TT/ CC/ II/ 26/ 27

1513/ 14

28 February

Two Letters from King Manuel I to Miguel Nunes treasurer of the Royal House, granting João de Évora, Álvaro Esteves, trumpets (*trombetas*) of the Royal House with their clothing.

PP/ TT/ CC/ II/ 45/ 72, 74

²¹⁷ The term bucket is used as a measure unit. See Chapter 3.

1514

27 June

Letter from the King Manuel I, to Rui Leite treasurer of the Royal House, providing Jorge Fernandes, trumpet (*trombeta*), with his clothing.

PT/ TT/ CC/ II/ 48/ 111

2 August

Two letters from the King Manuel I, to Rui Leite treasurer of the Royal House, granting Diogo Fernandes and Jorge Fernandes 4.000 *réis* each of their wage as trumpeter (*trombeta*).

PT/ TT/ CC/ II/ 50/ 9, 15

16 August

Instruction of Dom João de Meneses, Count of Tarouca and *Mordomo-Mor* of King Manuel I, to Rui Leite treasurer of the Royal House, providing Francisco [Fernandes] trumpeter (*trombeta*), with a banner to serve in the Armada he is going.

PT/ TT/ CC/ II/ 50/ 160

19 September

Letter from Dom João de Meneses, Count of Tarouca and *Mordomo-Mor* of King Manuel I, to Rui Leite treasurer of the Royal House, providing Jorge Fernandes, trumpeter (*trombeta*) of the above Count, with a banner to serve in the Armada he is going.

PT/ TT/ CC/ II/ 51/ 97

1514/15

4 January

Three letters from the King to Rui Leite treasurer of the Royal House to provide Pedro Vicente, João de Évora and João de Final, trumpeters (*trombeteiro(s)*) of King Manuel I, with their clothing.

PT/ TT/ CC/ II/ 54/ 19, 20, 28

15 May

Four letters from the King to the treasure of the Royal House providing Aberto de Arsia (*charameleiro*), Adrião de Marcha, (*charameleiro*), Cornélio (*charameleiro*) and Luís de Flandres (*charameleiro*) shawm players of his Majesty D. Manuel I King of Portugal with their clothing.

PT/ TT/ CC/ II/ 57/ 104, 105, 106, 111

21 May

Letter from his Majesty the King to Silvestre Nunes, Governor in Flanders, to locate four men who played well the shawm (*charamelas*) and trombones (*saquabujas*).

[To] Sylvestre Nunez. We [the King] ... are in need of some shawms and trombones (*charamelas e saquabujas*)/ Because we know of the existence of some good ones in some areas of that region [Flanders], we ask you to talk to Arasmo as indicated by Jaques, our master of the shawm band. Jaques has suggested some player's names, a tiple from Bergues named Guyte and a trombone (*sacabuxa*) from Brussels plus other two that Jaques will nominate... They would get paid 30.000 réis and clothing... These players should be able to read music (*serem boons e bem destros a tanger pello livro os dittos charamelas e sacabujas*).²¹⁸

Sylvestre Nunez. Nos El Rey vos menuyamos muyto saudar/. Nos temos neçessydade dalguuas charamelas e saquabujas/. E por termos enformaçom que em alguuas partes dese senhorio has ha boas vos encomendamos que faleés com Arasmo a quem Jaques noso charamela sobre yso screpue e vejjaaes se nos podees aver as que o djto Jaques apomta que Segundo a enformaço que temos he hum tiplle que se chama guyte que esta em bergues e hu sacabuxa que está em bricelas e outros que vos o ditto Jaques apontarea ate quarto per todos...daremos em cada huu ano trynta mjl reaes e majs em vestido/. Que he outro tanto como se da aos outros nosos charamelas.

²¹⁸ See Chapter 4.

In the same document there is a list of much needed (*muyto mister*) instruments ordered to Calisto, a Flemish merchant, including two soprano shawms (*typlles*), two tenor shawms (*tenores*) and two trombones (*sacabujas*).²¹⁹

Jacques has been in contact with Calisto, a German merchant, regarding the acquisition of shawms (*charamelas*) and trombones (*saquabujas*), which we do not have. You [Silvestre Nunes] should enquire Calisto of the whereabouts of the named instruments. If in possession of them Calisto should be paid and send the instruments immediately. You should otherwise inform him of the urgency of this matter and the need of the named instruments.

E por que o ditto Jaques tem falado cõ Calisto mercador alemãao sobre estromentos de charamelas e sacabuxas que nom temos vos falay cõ elle e achando que as tem vos lhe paguay dous typlles e dous tenores e duas sacabujas.

(PT/ TT/ CC/ I/ 17/ 127) (Viterbo 1912, p.4)

21 May

Corneles (de Malynes) and Gyles (de Belduque) (*charamellas*) shawm players and Pytre (de Bruceles) and Gerarte (de Lovem) (*sacabuxas*) trombone players signed the contract and agreed to the fee of 30.000 *réis* and clothing.

PT/ TT/ CC/ I/ 17/ 127 (Viterbo 1912, p.4)

6 December

Letter(s) from the King Manuel I to Rui Leite, receptor of the treasury of the Royal House, to provide the following trumpeters of the Royal House: Jorge Annes, Pedro Corvo, Diogo Prestes, João de Seixas, João de Final, Pedro Fustamante, Luís Martins, Henrique Esteves, João de Évora, Jorge Fernandes, Vicente Barroso, Francisco Fernandes, with their clothing.

PT/ TT/ CC/ II/ 62/ 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90

²¹⁹ See Chapter 3.

[N.D.]

Mestre de 1515, *Assumption of the Virgin (Assunção da Virgem do Retábulo da Madre de Deus)*, (1515), Museu Nacional de Arte Antiga, 1278 Pint, Lisbon.²²⁰ The depiction includes a shawm band with a trombone.

1516

2 April

Correspondence between the King and Silvestre Nunes regarding contract of Flemish players of shawm and trombone.

Silvestre Nunes, governor in Flanders agreed with Arsenos Esquete and Pytre Vandestrade agent of the musicians Corneles and Pytre and Gerarte and Gyles, shawms and sackbuts (*charamelas e sacabujas*) residents in Malynes and Brussels, to the terms of the employment contract at the Portuguese Royal Court and to the payment of 30.000 *réis* and clothing.

PT/ TT/ CC/ I/ 17/ 127 (Viterbo 1912, p.4)

3 April

Letter providing Geraldo [Gerarte?] shawm player of his Majesty D. Manuel I King (*charameleiro*) with his clothing.²²¹

Provisão para o recebedor do tesouro dar ao charameleiro Geraldo I vestido.

PT/ TT/ CC/ II/ 64/ 7

²²⁰ The *Assunção da Virgem do Retábulo da Madre de Deus* has been attributed to the workshop of the Lisbon School led by Jorge Afonso (Trindade et al. 1999, p.16). Jorge Afonso is believed to be Mestre de 1515 (Gaio, 1989, p.251) Luís Reis-Santos has dated the depiction after identifying one of the pieces of wood from the frame. The depiction is part of the retable of the *Convento da Madre de Deus* in Lisbon. See Chapter 3.

²²¹ Likely the same Gerarte trombone player (*sacabuxa*) from Flanders.

14 April

Correspondence between the King and Silvestre Nunes regarding the Flemish shawm players.

Acknowledgement of payment of 1l. [*libra*] de grossos e 6 s. [*soldos*] regarding to de 10 *cruzados* agreed [in letter of 21 May 1515] they were to receive in advance from Silvestre Nunes on departure to Portugal. Signed by Corneles and Gyles shawms (*charamelas*) and Pytre and Gerarte trombones (*sacabujas*)

PT/ TT/ CC/ I/ 17/ 127 (Viterbo 1912, p.4)

17 April

Letter providing Aberto de Arsia shawm player of his Majesty (*charameleiro*) with the clothing (*um vestido*) declared in his contract.

Provisão para o tesoureiro da Casa Real dar a Alberto de Arsia, charameleiro da dita casa, 1 vestido constante na dita provisão.

PT/ TT/ CC/ II/ 64/ 58

18 April

Correspondence between the King and Silvestre Nunes regarding the Flemish shawm players.

Corneles shawm [player] (*charamela*) acknowledges payment of 9 *cruzados* regarding his contract with additional 5 *cruzados* to give his wife.

PT/ TT/ CC/ I/ 17/ 127 (Viterbo 1912, p.4)

18 May

Superscribe (*sobrescrito*) of documents regarding the contract of four Flemish players: two shawms and two trombones.

Corneles (de Malynes) and Gyles (de Belduque) [from Belduque] (*charamellas*) shawm players and Pytre (de Bruceles) and Gerarte (de Lovem) [Leuven] trombone players (*sacabuxas*), certify they received from Silvestre Nunes, 33 *libras de grossos*, 6 *soldos* and 8 *dinheiros* (*diguo xxxiiij l. bj s. biiij*)

d.) as part of their wage in the Portuguese Court, starting from the 15 of April onwards.

Signed the document as witnesses, concert master Pytre de muir [Pytre or Petrus Alamire] from Melynes and mestre ãs [signed: Hans Nagell, *sacabuja*] of Melynes.²²²

PT/ TT/ CC/ I/ 17/ 127 (Viterbo 1912, pp.4–5)

[N.D.]²²³

Satirical verses of Afonso Valente in honour to Garcia de Resende published in the General Songbook (*Cancioneiro Geral*).²²⁴

You look like a full moon [fat]²²⁵,/ cousin of brute [ugly],/ pink faced [podgy looking],/ ill looking [diseased],/ trombone (*sacabuxa*) like Jaques [such musician],/ full of catchphrases/ & you play everything with sparks [fireworks]

(*Pareçais me lua crys,/ Primo com irmão de bruto,/ ,Parçais rroxo bavo,/ Doente de priorys,/ Sacabuxa, jrmão de Jaques,/ Muyto farto de bordões,/ & tange tudo com traques,/ homem que faz almadraques/ ou sevrões*).²²⁶

(Resende 1516, p.223)

²²² Mestre ãs [Hans Nagell] was one of the most notorious trombonists of the early sixteenth century (Carter 2012, pp.103–4, 210, 224, 348).

²²³ Date of publishing of *Cancioneiro Geral*.

²²⁴ In 1516 *Cancioneiro Geral*, Resende gathered poems and lyrics of songs from some two hundred and eighty six Portuguese noble men. The subjects of these poems were love, satire and epigram written in Portuguese and Castilian. One of these poems, a satire written by Afonso Valente in honor of Garcia Resende presented us with evidence of some of Resende's features and facets. See Chapter 2.

²²⁵ Text in square brackets represents my understanding of the satiric element.

²²⁶ Full Portuguese text has been included to enable a better understanding of the satiric content.

1520

23 October

Letter granting Jaques Fansit, shawm player (*charamela*), license to ride a mule and to be authorised to bring any clothing he may wish as agreed in the terms of the contract.

PT/ TT/ CHR/ K/ 35/ 129V (Viterbo 1929b, p.367)

c. 1521

[*N.D.*]

Chronicles of King Manuel I: Description of the lifestyle of the King.

The King dinned and supped every Sunday and holy days to the music of shawms, trombones, cornetts, harps, drums and fiddles, and on feast days with drums and trumpets (*charamelas, saquabuxas, cornetas, tamboris... atabales, & trombetas*)

(Góis 1749, p.595)

1521

4 August

List of musicians sent, by the King, in the convoy to Savoy accompanying the Princess Beatriz, daughter of King Manuel I.

Six shawms (*seys charamellas*), three violas, one sitar, eight trumpeters and six drums (*oito trombetas e seis atabales*).

(Resende 1622, p.145V)

5 August

Account of the ceremony in which Princess Beatriz, daughter of King Manuel I, left to Savoy.

The Duchess boarded accompanied by the King and Queen, Prince and infants... and many shawms, trombones, trumpets and drums and many other instruments and minstrels (*muytas charamellas, sacabuxas, trombetas & atambores, & muytos outros instrumentos & menistres*).

(Resende 1622, pp.147– 147V)

6 November

Letter from King Manuel I granting Jaques (*charamella*) shawm of the King 12.000 *réis* wage with the responsibility to organise all the shawms (*charamelas*) and the trombones (*sacabuxas*) in all occasions they were to play.²²⁷

Dom Manuell, per graça de Ds. [Deus] Rey de Portugal... a quantos esta carta virem, fazemos saber que avendo nos respeito ao service que temos recebido de Jaques, noso charamela, e como sempre nos serui e serue com muita delygencia e cuidado, e querendolhe por elo fazer graça e merce, e asy mesmo por o cargo que queremos que daquy em diamte tenha de ajuntar os nossos charamelas e sacabuxas aos serãos e tempos em que nosh ã de servir e asy de os aposentar quamdo estyverem em nossa corte e por onde formos e estuermos segumdo se cõtem na prouisã que lhe delo pasamos, e por ther a seu cargo e trazer cõtynos em nosa corte os nossos estrynimentos [estromentos] com que tamgem, nos praz que le tenha e aja de nos de tença em cada hum anno, de janeiro em diante ... doze mil rs.

PT/ TT/ CHR/ K/ 18/ 112V

19 December

Account of the funeral procession of King Manuel I.²²⁸

Leading the procession, eight drummers (*atabaleiros*), thirteen shawms (*charamelas*), fourteen trumpets *bastardas* (*trombetas bastardas*) and other instruments of trombone (*sacabuxa*) [other trombone-like instruments?] (*outros estromentos de sacabuxa*).

(Caetano de Sousa 1742b, p.309)

²²⁷ See 26 August 1524. See also Viterbo (1912, p.3) for a transcription of this letter.

²²⁸ Copy and memory of the illness and funeral of King Manuel I, removed from the books of the Marquis of Castelo-Rodrigo, from the Library of the Count of Ericeira, N. 60, 1521.

[N.D.]

List of expenditure, from the city of Lisbon for the occasion of the return of the King and Queen to the city:

Making of silk for the banners of the six trumpets, 76 réis.

Payment to seven shawm players of the King, 22.800 réis.

Expenditure with clothing for the trumpeters and their remunerations:

36 cubits of black crepe for six *pelotes* for six trumpeters, 7.260 réis

36 cubits of black crepe for six capes for the six trumpeters, 7.920 réis

Making of the *pelotes* 600 réis

Making of the capes 600 réis

9 cubits of black and white satin from Bruges for six capes of the trumpeters,
1.440 réis

Maintenance of the six trumpeters, 4 days at 35 réis each per day, 600 réis

(Oliveira et al. 1891, p.517)

[N.D.]

Expenditure of the city of Lisbon with musicians.

Two barrels of wine to give the rowers, trumpeters and shawms that went in the rowing boats.

(Oliveira et al. 1932, p.519)

c. 1522 - 1525

Mestre do Retábulo de Santa Auta [workshop of Lisbon led by Afonso Jorge], *The Encounter of Prince Conan and St Ursula (Casamento de Santa Úrsula com o Principe Conan from Retábulo de Santa Auta)*, (c.1522/1525), Museu Nacional de Arte Antiga, 1462, Lisbon. On the top right hand side corner a depiction of a shawm band formed exclusively by black musicians.

1524

20 June

Item, to pay Jaques, (*choromela*) shawm player of D. João III King of Portugal, 12.000 réis of his wage.

PT/ TT/ CC/ II/ 116/ 49

26 August

Letter from King João III, confirming the position of shawm [player] (*charamela*) to Jaques. This letter serves to approve a previous letter with date of 6 November 1521 written by D. Manuel I King of Portugal.²²⁹

PT/ TT/ CHR/ L/ 1/ 37/ 132 (Viterbo 1912, p.3)

2 September

Letter from the King Manuel I confirming privilege to Jaques Fansit, shawm player, to ride a mule.

PT/ TT/ CHR/ L/ 3/ 4/ 60 (Viterbo 1929b, p.367)

c. 1519/20 – 1530

[N.D.]

Oficina de Lisboa (attributed), *Assumption of Setúbal*, (*Assunção de Setúbal*), (c.1519/20-1530), Museu Municipal de Setúbal, Setúbal. The depiction includes a shawm band with a trombone.

1528

22 December

Letter from the King granting Pedro Afonso the position of trumpet (*trombeta*) to supersede the late Pº Ximenez with 4.000 *réis* wage per year.

PT/ TT/ CHR/ L/ 1/ 45/ 160V (Viterbo 1925b, p.466)

1528/9

18 January

Letter from the King granting Diogo de Valera, shawm (*charamela*) of the King 12.000 *réis* for his annual wage to supersede the late Jaques.

PT/ TT/ CHR/ L/ 1/ 50/ 16V (Viterbo 1912, p.3)

²²⁹ See 6 November 1521.

1530

25 April

Letter from the Governor of Zamora (*Azamor*) granting 2.200 *réis* to Pedro da Costa trumpeter of the named city.

PP/ TT/ CC/ II/ 163/ 36

31 October

Letter from Simão Gonçalves da Costa, captain of the village of *Santa Cruz de Cabo de Gué* [Agadir], to Manuel Gomes administrator of the named villa, granting 2.800 *réis* to his trumpet (*trombeta*).

PT/ TT/ CC/ II/ 165/ 94

1531

3 July

Letter to Lucrecia daughter of Amdres de Myla shawm player (*charamela*) of Kings Manuel I and João III, who he served in Savoy (*Saboia*) Castile (*Castella*), Rome (*Roma*) and many other places, to pay her two measures of wheat (*moyos de trigo*) has paid to the late Amdres.²³⁰

PT/ TT/ CHR/ L/ 1/ 9/ 53 (Viterbo 1931, p.153)

1531/2

2 January

Letter from the King granting Antonio de Framca, trombone (*sacabuxa*) of the King, 15.480 *réis*, which is half of his housing and clothing, for being very ill and not able to serve the Royal House.

PT/TT/ CHR/ L/ 1/ 47/ 51 (Viterbo 1929b, pp.121–2)

1532

25 August

Letter from the King granting Bernaldim Xemenez, shawm [player] (*meu charamela*) of the Royal House two measures of wheat (*dous moios de trigo*) as part of his wage.

PT/ TT/ CHR/ L/ 1/ 16/ 122V (Viterbo 1932a, p.351)

²³⁰ Most certainly one of the shawm players accompanying Princess Leonor to Savoy. See 1521

14 October

Letter from the King granting Diogo de Valera shawm [player] (*charamela*) of the Royal House two measures of corn as part of his wage.

PT/ TT/ CHR/ L/ 1/ 16/ 169V (Viterbo 1912, p.5)

21 December

Details of the testament of Duke of Braganza Dom Jayme.²³¹

The shawms [players] are worth a lot, and should be kept by my son [D. Teodósio I] and paid 1000 *cruzados*, or sold. If he only wishes to keep a share of the band, then, no one should be able to pay more for the full group and in that case His Majesty should be notified... and their [shawms] names are, Galante, Martinho, Jacome [Jácomo Feio], Herónimo, Cosme, Francisco and Duarte. Knowing that some of them in the meantime took up other jobs, if taken back they will need only a few days to show what they are worth.

Os charamelas valem muito deveos meu filho tomar e dar po ells mil cruzados, e fenaõ vendanos mas não tomando o meu filho todos, não aja nenhu ajaos quem masi der por ells juntos e feja feito faber a elRey meu Senhor ou a esses senhores de Castella, e elles saõ Galante, Martinho, Jacome, Heronimo, Cofme, Francisco, Duarte, pofto que alguns andaõ for a do officio fe os tornarem aora ou em poucos dias fe referarão pera valerem o que diguo.

(Caetano de Sousa 1745b, p.86)

1534

[N.D.]

Residents of the House of *Infante* Fernando.

Shawms and trumpeters, (*charamellas* and *trombetas*), 5.

(Caetano de Sousa 1742b, p.571)

²³¹ Duke Dom Jayme died on 20 November 1532.

1535

[N.D.]

Jean de Rouen (*João de Ruão*), *Music Angels (Anjos Músicos)*, (1535), Museu Nacional Machado de Castro, E97, Coimbra. The sculpture represents an angel playing what appears to be a single slide trumpet.

1538

11 December

Letter of D. João III, to the treasury of his house take into account that 8.000 *réis* from the coppersmith (*latoeiro*) Manuel Velho's accounts is part of a loan of 20.000 *réis* to Luís Fernandes another coppersmith (*latoeiro*).

Alvará de D. João III para que os contadores de sua casa levem em conta a Manuel Velho, na conta que der do tesouro da casa e moradias, 8.000 réis que lhe deve Luís Fernandes, latoeiro, dos 20 mil réis que mandou ao dito Manuel Velho lhe emprestasse em mercadoria para casamento de uma sua filha para lhe serem descontados de suas obras que fizesse.

PP/ TT/ CC/ I/ 63/ 73

[N.D.]

Account of payment to the shawm band of the Archbishop of Braga (1538):
Gonçalo de Monção, shawm [player] (*charamela*) of the archbishop of Braga with a wage of 6.000 *réis*, left the kingdom with another player and will not return.

Gregório Gomes, Pero Gonçalves, Pero Fernandes and Jorge Pires shawm [players] (*charamelas*) of the archbishop of Braga with a wage of 3.000 *réis*.

João Gonçalves, shawm [player] and woodwind instrument maker of the archbishop of Braga (*official de fazer as frautas e charamela*).
(Ferreira & Rodrigues 2009, p.154)

1538/9

27 February

Letter from the King granting Manoel Ferreira, shawm of the King (*charamela*), two measures of wheat per year as part of his wage.

PT/ TT/ CHR/ L/ 1/ 26/ 127 (Viterbo 1929b, p.613)

1539

3 June

Payment instruction to Manuel Velho, coppersmith (*latoeiro*), for four shawms (*charamelas*) and four trombones (*sacabuxas*).

Treasurers of my house ... [we] instruct you to pay Manuel Velho, for four shawms (*charamellas*) and four trombones (*sacabuxas*), who at my command gave to Diogo de Valera my shawm [player] (*charamella*).

Item Charemalas/ sacabuxas – Contadores daminha casa mandauo... levar em conta ammanuel Velho latoeiro quarto Charamellas & quarto sacabuxas que por meu man.do [mandado] deu a Diogo dValera meu Charamella etc.

PT/ TT/ CC/ I/ 64/ 148

1541

16 June

Accounts regarding the procession of Corpus Christi: Oporto

Payment to each of the two trumpeters (*trombetas*), 2.000 réis.

PT/ AHP/ 2 (Próprias)/ 13 (Couto 1936, p.30)

17 September

Letter from King D. João III granting Bartolomeu Xara shawm [player] (*charamela*) 3.000 réis, as part of his yearly wage.

Mandado de D. João III para Sebastião de Morais dar a Bartolomeu Xara, seu charamela, 3.000 réis de que lhe faz mercê.

PT/ TT/ CC/ I/ 70/ 88

25 December

Celebration of a Christmas Mass in India by the group accompanying Dom Christovão.

Dom Christovão ordered the men to built a big tent and to put an altar inside with a depiction of the birth of Jesus Christ where mass was celebrated by the Patriarch and two Portuguese priests who prayed all night by the altar: and the matinas were very solemn for such land as we had shawms (*charamellas*), trombones (*sacabuxas*), flutes, trumpets (*trôbetas*) and drums.

E dom Christovao mandou armar hua tenda grande e nella hu altar co hu retaulo muy deuoto do nascimento de nosso senhor Iesu Christo, onde fez officio pello patriarcha & dous padres de missa Portugueses, que em nossa companhia andava: & toda a noite estiveram armados diante do altar: & as matinas foram muy solenes pera em tal terra, porque tinhamos charamellas, & sacabuxas, & frautas, trobetas, & atabales.

(Macedo 1844, p.23)

1542

18 April

Payments to shawm band players of the Évora Cathedral.

André de Escovar, hired as shawm player (*charamela*) of the Évora Cathedral (*Sé*) with a wage of 24.000 réis with effect from the 1st of January.

Francisco Golete, hired as shawm player (*charamela*) of the Évora *Sé* with a wage of 20.000 réis.

(Gusmão 1964, p.120)

9 October

Description of the convoy accompanying the journey of *Infanta D. Maria*, daughter of King João III of Portugal, to meet Prince Filipe of Castile. How the convoy met the personnel of the Duque of Braganza.

12 Trumpeters and shawms ... dressed in yellow and blue fabric and satin capes and yellow leather shoes, with silver mirrors hanging on their necks with the coat of arms of the Duque of Braganza.

(Caetano de Sousa 1744, p.114)

21 October

Banquet given by the Duque of Braganza

The shawms played at the window of the dinning room until dinner was finished...during the day a bullfight took place in the court outside, the Princess tried to have a glance of it from the balcony, which was made difficult by the shawms playing.

(Caetano de Sousa 1744, p.120)

23 October

How the Princess arrived at Monte Moor o Novo.

The trumpeters and shawms of the Duque of Braganza led the convoy followed by the drummers of the Princess wearing orange velvet shorts and the trumpeters wearing yellow velvet shorts, and purple capes with yellow velvet shorts and the shawms wearing green velvet shorts and red capes with green velvet.

(Caetano de Sousa 1744, p.124)

23 October

How the Princess Dona Maria, daughter of King João III and the Duque of Braganza arrived in Badajoz and met the Duke of Medina.

The Duque of Braganza, accompanied by four horses, his trumpeters and shawms on the left, and on the right the Princess with two horses, and her trumpeters and shawms... On the other side the Duke of Medina...with his drummers ...and trumpeters who, looked like a car filled with wood in the summer (*carro carregado de madeira em Verao*), and the shawms, who looked reasonable (*arrezoadamente*), were the Indians purchased from [word missing] and the others were from Seville Cathedral.

A gemte do Duke de Medina que toda vinha vestida damarelo... vinham os atabales diamte que não parecem fenaõ alcamears e as trombetas parecem carros carregados de madeira em Veraõ os charamelas pareciam arrezoadamente os quaes eraõ os Imdios que comprou ao [word missing] e os outros eram da See de Sevilha.

(Caetano de Sousa 1744, p.124)

1544

9 [July]

Expenditure book of Queen Consort of Portugal Catharina of Spain, wife of King João III.

Francisco Ximenez, shawm player of the King, was given 4.000 *réis* to have a drum made and to buy some flutes (*pera mandar fazer huu tamboril e comprar huãs frautas*).

(Viterbo 1932a, p.354)

1546

[N.D.]

Memoires of the second ambush of Diu: Poetry

Thousand trumpet *bastardas*, and many other/ Instruments of war dawning/
The noble hearts of those wishing already/ In battle to show their efforts.

(Real & Farinha 1784, p.256)

1547

15 November

Letter from Dom João de Castro viceroy of Goa, to the city councilmen and Judges of the named city, with strategic military details of the invasion of Diu.

I [Viceroy D. João de Castro] ordered the troops to disembark very discretely and organized 50 small boats filled only with sailor men, added many trumpeters and drums and shawms (*muitas trombetas e atabales e charamelas*), so when they [the moors from Dui fortress] heard the diversity of instruments could be warned of the arrival of my armada.

(Sociedade Propagadora dos Conhecimentos Uteis 1852, p.72)

1549

17 June

Position of trumpeter (*trombeta*) of the city of *Tanger* to Gonçalo Anes to supersede the late P^o. Bernall.

PT/ TT/ CHR/ L/ 1/ 70/ 229 (Viterbo 1925a, p.263)

26 November

Registry of Évora: Bereavements.

Fernão Martins, trumpeter (*trombeiro*), was buried by the misericord.

(Espanca 1948, p.31)

First half of the sixteenth century

[N.D.]

Depictions containing shawm bands with a trombone:

Gregório Lopes (attributed), *Assumption of the Virgin (Assunção da Virgem)* (first quarter of the sixteenth century) Museu da Música, M.M. 1085, Lisbon.

[N.D.]

Friar Carlos Taborda Vlame (Frei Carlos), *Assumption of the Virgin (Assunção da Virgem)*, (c. 1520-1530),²³² Museu Nacional de Arte Antiga, 82 Pint, Lisbon.

²³² Trindade (1999) dates this depiction 1535.

[N.D.]

Mestres de Ferreirim (Cristovão de Figueiredo, Gregório Lopes e Garcia Fernandes), *Assumption of the Virgin (Assunção da Virgem)*, (c.1520-1540), Igreja Matriz de Sardoura, Castelo de Paiva.

[N.D.]

Accounts of wind instruments and players from the sixteenth century collection of Portuguese Sayings worthy of memoire by a contemporary anonymous author:

Account of a bet between a shawm player and a trumpet player

[444] A trumpeter of the King and a shawm player (each with a horse) came before Marcos Mendes (a personality of the time) to bet who had the best horse. The three of them went to a field and the two contestants started to gallop each on their own side; and the horse of the trumpeter fell with its owner to what Marcos Mendes said:

- Villain [the trumpet player], if you are not a trombone [player] (*sacabuxa*) why would you [want to] play (*concertar*)²³³ with a shawm [player]?

(Saraiva 1975, p.164)

Accounts of the life and personal character of Jácomo Feio, shawm player of Duke Dom Jayme of Braganza.

[540]²³⁴ This shawm [player] (Jácomo Feio) was black (*negro*) but very discreet, however because he became a thief he was whipped many times but he wouldn't change his habit. Once in such occasion, after being well punished and then treated for his wounds, he was punished yet again by being covered in animal's excrements up to his neck.

Under such shame, Jácomo was visited by a friend to whom he said:

I am sorry I cannot greet you but I have been earthed (*aporcado*)²³⁵

²³³ Double meaning of *concertar*: playing in a concert; and running side by side.

²³⁴ Numbers in square brackets refer to the number of the saying in the original transcript.

²³⁵ Meaning of *aporcado*, covering the root of a lower stem of a plant so it becomes softer and whiter.

[541] Once he was chained for a similar crime in Vila Viçosa and whilst he was chained a bachelor with the nickname of *Cepa* (thick as a wood log) passed by and said:

- *Quod natura dat nemo negare potest.*²³⁶

To what Jácomo replied:

- You are right because you too are *Cepa* (thick) and cannot deny it [*potes(t)*].

[542] Once whilst walking he saw a young man with extremely big ears to whom he said:

- Young man, save me the first pair of ears that you grow because I am about to lose mine.²³⁷

[543] Once he was approached by five or six young men who asked him:

- How old are you? (with double meaning) Are you a dog?²³⁸

To what he replied:

- But dog [bitter] (*perro*)²³⁹ for seeing so many fools (*parvos*).

[544] When Feio was once told he was wearing his tights inside out, he replied:

- How come you want me to be right if the world his upside down?

[546] Walking along one of the streets of Vila Viçosa, where [one such] Leonor Fernandes, a favourite of Dona Isabel de Lencastre and then Queen Done Catarina, was given a very good house [for her grace], he [Feio] said:

- Houses given for free [grace] (*graça*), grace (*graças*) the Lord.

²³⁶ You cannot deny your nature. Feio replies with a Portuguese-Latin word game.

²³⁷ Cutting the ears was a common measure of punishment for thieves. King João III suppressed this.

²³⁸ In Portuguese *cão velho* is a play on words and it has double meaning: How old are you? and Are you a dog?

²³⁹ *Perro*, comes from Spanish for dog. It is also used colloquially as an adjective to describe something sad or negative.

[547] On one occasion when walking in the fields he met a couple of farmers from the village [Vila Viçosa]; One of them, a bachelor, who Feio considered the most quiet and gracious asked him in colloquial black people's accent what his name was. Feio [ironically] replied:

- Frunando.

And then turned to the others:

- What can I say to an evil villager who cannot speak Portuguese, never mind the language of the black people [Portuguese with African accent]?

(Saraiva 1975, pp.196–7)

Account of an argument between a singer and a shawm player of King João III.

[1231] This singer, (Estevão Pinheiro) had a disagreement with His majestys' trombone player (*sacabuxa*) who [the trombone player] said that the shawms were just as honoured as the singers. To this the singer [Pinheiro] responded:

- And you [trombone player] are even more [honoured] because you are one step above the trumpet [player] (*trombeta*).

(Saraiva 1975, p.433)

1550

3 July

Letter from the King granting Francisco Ximenez, shawm [player] (*charamela*) three measures of wheat (*tres moyos de trigo*) as part of his wage.

PT/ TT/ CHR/ L/ 1/ 61/ 94 (Viterbo 1932a, p.354)

27 September

Letter from the King granting Bernalldym Xemenez, shawm player, 12.000 *réis* per year for his work rectifying and curating the instruments of the royal shawm band (*comcertar e correger os estromentos cada vez que diso tiuerem necesydade*).

PT/ TT/ CHR/ L/ 1/ 69/ 144V (Viterbo 1932a, p.352)

1552

29 October

Letter granting Francisco de Castilho and his brother Domymgos Martins shawm [players] (*charamelas*), sons of Gaspar de Castilho, shawm [player] (*charamela*) of the King with their clothing, the same way we did with their father.

PT/ TT/ CHR/ L/ 1/ 56/ 188 (Viterbo 1927, p.632)

29 October

Royal warrant granting Joam Domenyco shawm [player] (*charamela*) son of Martim Domenyco my (the King's) master of the shawms (*Rey das charamelas*) with his clothing the same way we did with his father.

PT/ TT/ CHR/ L/ 1/ 56/ 188V (Viterbo 1928a, p.591)

1552/3

24 February

Letter from the Queen granting Alvaro Lopes 6.000 *réis*, to pay the *trio* of shawms (*trio dos charamelas*) of her daughter, the Princess.

PT/ TT/ CC/ I/ 89/ 81

1553

7 June

Letter granting Pedro de Cespedes Tamborino shawm player (*charameleiro*) and nephew of Francisco de Paz my shawm player, 8.000 *réis* for his clothing.

PT/ TT/ CHR/ L/ 1/ 68/ 275V (Viterbo 1927, pp.637–8)

15 July

To pay Pero Moniz, shawm player, son of Francisco Xemenez, shawm player, 8.000 *réis* for his clothing as paid to his father.

PT/ TT/ CHR/ L/ 1/ 68/ 257V (Viterbo 1931, p.161)

1555

11 August

To pay Andre Casco, shawm player of the King [King Manuel I], two measures of wheat (*moyos de trigo*) as part of his yearly wage.

PT/ TT/ CHR/ L/ 1/ 5/ 136V (Viterbo 1927, p.109)

[*N.D.*]

List of the personnel of Infante D. Luís.²⁴⁰

8 trumpeters (*trombetas*)

(Caetano de Sousa 1742b, p.511)

c. 1555-1560

Bartholomeus Adrianz (tapestry) and Michel Coxcie (drawings), *Entrance of Dom João de Castro in Goa (A entrada triunfal de D. João de Castro na Cidade de Goa em 22 de Abril de 1547)*, (c.1555-1560), Kunsthistorisches Museum, TXXII 10, Vienna. The tapestry includes a shawm band with a single slide trumpet.

1556

25 May

Procession of the Corpus Christi in Oporto.

Expenditure with the trumpeters, 1.500 *réis*.

(Couto 1936, pp.38–9)

25 October

Letter from the King granting Bastiam Nugueyra [Sebastião Nogueira] shawm [player] (*charamella*) of D. João III King of Portugal of 30.000 *réis* of pension for his retirement.

PT/ TT/ CHR/ L/ 1/ 54/ 20V (Viterbo 1931, p.373)

²⁴⁰ This list, written in the same year the *Infante* died, stated that each person should serve for three years before they were allowed to get married.

23 December

Letter from the King granting Geronimo de Framca, shawm of the King, 8.000 *réis* for his clothing and 8.000 *réis* of his wage per year.

PT/ TT/ CHR/ L/ 1/ 65/ 250 (Viterbo 1929a, pp.373–4)

1557

22 April

Letter from the King forgiving Ines, slave of Guaspar del Castilho shawm of the King, for stealing.

PT/ TT/ CHR/ L/ 2/ 11/ 2/ 36 (Viterbo 1927, pp.633–4)

10 July

Provision of a desk/ counter on the Indies route's ships.

Letter from the King providing Antonio Casquo [Casco], shawm player (*charamella*) of the King with a counter on Indies route's ships.

PT/ TT/ CHR/ L/ 1/ 54/ 317 (Viterbo 1927, p.111)

10 November

Position of attorney of the monastery orphans of the Lisbon city to Antonio Casquo, my former shawm with 12.000 *réis*, 8.000 *réis* of wage and 4.000 *réis* for housing and 40 measures of wheat to be paid from 1 January of the present year.

PT/ TT/ CHR/ M/ 1/ 17/ 495V (Viterbo 1927, p.110)

28 December

Registry of Évora: Baptisms.

António Maris, trumpeter (*trombeiro*), godfather of Teodósia on her baptism.

(Espanca 1948, p.31)

1559

[N.D.]

Description of a performance by an ensemble of three cornetts and trombone from the novel *Diana*.²⁴¹

The three cornetts and the trombone started to play in such a divine way that it all sounded like celestial music which was followed by a voice, that sung with extreme perfection the sonnet *Oy dme, señora mia...* When the ensemble finished [performing the sonnet], curtal and a harp played with the voice of Don Felix.

Y no lo huuo dicho, quando comencaren a tocar tres cornetas y un sacabuche, con tan gran concierto, que parecia una musica celestial. Y luego començo una voz, que cantava, a mi parecer, lo mejor que nadie podria pensar... Despues que con el el primero concierto de musica havierõ cantado este romãce, ohi taner vna dulçayna, y vna harpa, y la voz del mi don Felix).

(Montemayor 1602, pp.81–2)

1560

5 September

Letter to pay Diogo Moniz, shawm player of the King, 4.000 *réis* for his clothing per year from the 1 January.

PT/ TT/ CHR/ M/ 1/ 8/ 126V (Viterbo 1931, p.157)

²⁴¹ Jorge de Montemor was a Portuguese musician, poet and writer who worked for both the Portuguese and the Spanish Courts. [Although Portuguese, Jorge wrote always in Spanish] Jorge is renowned for his novel *Los site libros de la Diana* printed in 1559. The extract above is from the second book of a 1602 edition.

1560/1

[10] February

Description of a service celebrated in Mozambique by Priest Silveyra from the missionaries of the Company of Jesus in the Province of Goa.

On my arrival to Mozambique I arranged a procession in honour of the reliquaries of the eleven thousand Virgins, sung Vespers and a Mass, all at the church of St of Baluarte and there was music of shawms, flutes, violas and singers (*muyta musica de charamelas, frautas, e violas dearco, & cantores*).

(De Sousa 1710, p.853)

1562

23 November

Letter from the King granting Francisco Jaques de Lacerna, master of the shawm band (*charamela moor*) 18.000 réis; 12000 réis of his wage and 6.000 réis for a servant to carry his instruments to the Royal Court.

PT/ TT/ CHR/ M/ 1/ 11/ 100 (Viterbo 1912, pp.5–6)

[N.D.]

Royal House of the Teodósio I, Duque of Braganza had at his service:

37 slaves (*escravos, xxx6j.*) from which 10 were shawms [players] (*x. charamelas*).

(Caetano de Sousa 1745b, p.186)

[N.D.]

Personnel paid by the debtor (Veador) of Teodósio I Duque, of Braganza included:

10 shawms (*charamelas*), 12 trumpets (*trombetas*).

(Caetano de Sousa 1745b, p.195)

[N.D.]

Signal to mark the beginning of the hunting days, at the House of Teodósio I Duque of Braganza, were given at dawn in the balcony by a shawm [player] playing an Italian trumpet (*trombeta jtaliana*), and again at the start of the hunting.

(Caetano de Sousa 1742b, p.199)

1563

12 October

Letter from the King granting Bento Velhuz, shawm player, two measures of wheat (*dous moyos de trigo*).

(Viterbo 1932a, p.108)

[N.D.]

To pay Lucrecia Martins, 6.000 *réis* per year's pension for her late husband Gaspar de Castilho, shawm of the King who died in Africa during the battle of Alcacere Quibir.

PT/ TT/ CHR/ M/ 1/ 9/ 353V (Viterbo 1927, pp.632–3)

1564

13 September

Letter from the King granting Maria do Couto, wife of the late Bernalldym Xemenes, knight of the Royal House and shawm player (*cavaleiro da minha casa e meu charamella*), 8.000 *réis* of pension and 3.593 *réis* regarding retroactive payments.

PT/ TT/ CHR/ M/ 1/ 20/ 402 (Viterbo 1932a, p.352)²⁴²

1565

18 April

Letter from the King granting Diogo Moniz shawm (*charamella*) and chamber musician (*musyquo da camara*) additional 4.000 *réis* [to sum to the other 4.000 *réis* (5 September, 1560)] for his clothing, as paid to the other shawms.

PT/ TT/ CHR/ M/ 1/ 19/ 179V (Viterbo 1931, p.157)

²⁴² See also (May 20, 1566)

1566

20 May

Letter from the King granting Maria do Couto, wife of the late Bernalldym Xemenez shawm player, granting her the right to abdicate of her pension in favour of Antonia do Couto, her daughter married to Luis Jaques, shawm player.

PT/ TT/ CHR/ M/ 1/ 20/ 402 (Viterbo 1932a, p.353)²⁴³

25 May

Expenditure for the Corpus Christi Oporto city council.

Item, to pay all the trumpets 1.500 réis.

Portugal, Arquivo Histórico e Municipal do Porto/ Vereações/ 1556/ 51V (Couto 1936, pp.38–9)

1 August

Letter from the King granting António Ximenez 4.000 réis for his wage as apprentice of shawm of the Royal House (*aprendiz de charamela da casa real*).

PT/ TT/ CHR/ M/ 1/ 19/ 159V (Viterbo 1932a, pp.249–50)

4 October

Registry of Évora: Baptisms

Baptism of Violante, her godfather was Francisco de Golete, shawm player of the Cathedral.

(Espanca 1948, p.28)

[*N.D.*]

Account of the personnel accompanying Dom Rui Gonçalves da Câmara for the occasion of his [first] visit to the Azores Island of Saint Miguel.²⁴⁴

Dom Rui Gonçalves da Câmara brought his shawms, dressed in green, with black hats and silver necklaces with the image of Saint Miguel engraved. The

²⁴³ Both letters dating (13 September, 1564 and 20 May, 1566) were confirmed by another letter dating (20 August 1567).

²⁴⁴ Dom Rui Gonçalves da Câmara, Count of Vila Franca, Captain and Governor of the Island of Saint Miguel, son of Captain Manuel da Câmara.

shawms were the best in the kingdom apart from those of the King (*as charamelas eram das melhores de Portugal tirando as de l-Rei*) and could also play the flutes delicately.

(Frutuoso 1998, p.419)

1567

[N.D.]

Letter from the King granting 10.000 *réis* to the shawm players (*charamelas*) of the Oporto city.

Portugal, Arquivo Histórico e Municipal do Porto/ Próprias/ 2/ 338 (Couto 1936, p.30)

12 September

Letter from the Cardinal Infant Dom Henrique to the city council of Oporto granting the shawms (*charamelas*) an increase of their wage from 10.000 to 12.000 *réis*.

I, [Cardinal Infant Dom Henrique] was informed that in that city of Oporto you celebrate many solemn processions and other public acts in which five shawms serve (*cinquo charamelas*) ... I therefore authorise the present and future councilman of the city to pay the shawms up to 12.000 *réis* per year.

Eu Ell Rei faco saber aos que este Alvará virem que entre certos apontamentos que a cidade do Porto me enviou por este nao sodre seu procurador decousas que lhe compriao era hum em que me faziao saber que na dita cidade se faziao em cada hum anno muitas procisois solenes e outros autos pubricos nos quoas serviao cinquo charamelas aque davao pelo trabalho dos ditos dias dez [e doze] mil reis que nao sahia a cada hu por anno dous mil reis, E que por quanto os procuradores punhao duvida a levarem em conta a que se assi dava aos ditos charamelas me pedrao por merce que ouvesse por bem e se lhes de sse licenca pera das rendas da dita cidade lhes poderem em cada hum anno dar os ditos doze mil reis per assi nas ditas procisois solenes e dias de festa servirem a dita cidade em senso (hicrosi christo) seu requerimento me praz disso e dou licenca aos vereadores da dita cidade que ora sao e aos que audiante forem que das rendas desta nao

entrando nisso a minha (terea) possam em cada hum anno mandar dar aos ditos charamelas ate doze mil reis por tangerem em todas as procissoes e festas que se na dita cidade fizerem, esto enquanto eu assim ouver por bem sinao mandar o contrario. E mando ao procurador da comarca della que pelo treslado deste alvara e mandados dois vereadores da dita cidade e conhecimento dos ditos charamelas deve em conta autorizacao della o que lhe a ssi pagar ate cont(r)a de dez mil reis cada anno sem nisso por duvida porque eu o a q assi por bem. Este Alvara e por bem que valha e tenha forca e vigor como se fosse carta feita em meu nome por mim assinada e selada do meu conselho sem embargo da ordenacao do segundo livro (credo) vinte que diz que as cousas cujo effecto ouverem de durar mas de humanno passem pa cartas e passando pera alvaras nao valhao, Baltasar Ferraz o fez em Lixboa a doze dias de setembro de mil quinhentos e sesenta e sete, fernaõ da costa o fez escrever, e os ditos charamelas serviraõ em seus officios em todas as procissois e festas e cpousas outras que lhe os officiais da camara da dita cidade mandarem, O cardeal Infante.[D.Henrique I] (fica acreditada por mim, Ass. [Dvardego]Juiz

Portugal, Arquivo Histórico e Municipal do Porto/ Chapas/ 1/ 128 – 128V

12 September

Letter from the King to the city council of Oporto authorizing the shawm players and the trumpeters to wear silk in the festivities organized by the senate.

I, the King grant the shawms and the trumpeters of the city [of Oporto], privilege to wear silk in every festivity and processions organized by the senate they participate.

Eu Ell Rei faco saber aos que este Alvará virem que eu e por bem e me praz por me pedir a cidade do Porto que os charamelas e trombetas que forem nas procissões solenes e festas publicas que se na dita cidade em cada hu anno fizere e nellas tangerem e servirem com seus officios possas nos ditos dias que assim servirem levar em seus vestidos toda a seda que quizerem sem lhe poder ser contada nem emcorrerem por isso em pena alguma sem embargo da ordenacao que o contrario dispoem. E mando às justiças a que este alvará for mostrado que nisso não ponham duvida e dexem aos ditos charamelas e trombetas levar e vestir as pecas e cousas de seda que quizerem nos ditos dias como dito hei E em todo cumpra e guardem este alvará comose nelle conthem, o qual Ei por bem que valha e tenha forza e vigor como se fosse carta feita em meu nome por mim assinada E aselada domeu selo sem embargo da ordenacao do 2ndo livro titulo Vinte que diz que as coisas cuis effecto ouverde durar mais de hu anno passem per cartas E passando per alvarás nao valhao . Baltazar Ferraz o fez em Lix^a a doze dias de Setembro de mil e quinhentos e sessenta e sete, Fernao da Costa o fez escrever O Cardeal Infante

Portugal, Arquivo Histórico e Municipal do Porto/ Chapas/ 1/ 127V

1568

12 January

Letter granting Ana Ximenez, daughter of the late António Ximenez, shawm player and wife of the late Bemto Velhuz shawm, a measure of wheat per year.

PT/ TT/ CHR/ M/ 1/ 21/ 3 (Viterbo 1932a, p.250)

1570

14 June

Letter from the King granting Benedita Despinosa, two measures of wheat of pension, to be paid after the death of her father, Bento de Velhuz, shawm player.

PT/ TT/ CHR/ M/ 1/ 28/ 86V (Viterbo 1932a, p.109)

27 June

Letter from the King granting Luis Jaques, shawm (*charamela*) of his majesty the King the position of master of the shawm band (*charamela mor*) to supersede his late brother Francisco Jaques with 18.000 *réis*: 12.000 *réis* for him and 6.000 *réis* for a servant to carry his instruments to the Royal Court.

PT/ TT/ CHR/ M/ 1/ 25/ 45 (Viterbo 1912, p.7)

1571

11 July

Letter from the King, granting Luisa de Castilho wife of the late Francisco Jaques de la Cerna (*charamela moor*) 10.000 *réis* of pension.

PT/ TT/ CHR/ M/ 1/ 28/ 243V (Viterbo 1912, p.6)

[N.D.]

Memoires of the Jesuit missionaries in Cochin (Cochim) India. Accounts of native musicians taught by the missionaries.

During the period of two days the shawm players were made to play several times. The band consisted of three shawms [&] trombones (*as charamelas sacabujas, eram tres*) and judging the unskilled manner they played they knew very little. [However] and in their defence they said they played this way deliberately (badly and not as well as capable) to avoid being taken by [the King]. They were then ordered to play [again and] at the best of their ability and told that they were slaves of his father, who gave them to the [Jesuit] priests to be taught.

Com os moços charamelas folgou muito. Teve os consigo dous dias fe los tanger varias vezes e posto que elles sabiao pouco e vinhao quasi esquecidos e as charamelas sacabujas (sic) vinhao tres pelo polo desuso que podiao mostrar pouco o que sabiao, e elles dizem que se de proposito nao quiseram tanger melhor que sabiao por que nao se lhes afeicoasse mais e tomasse pera si. Com tudo isto se solicitou pera isso dizendo lhes que eram negros de seu pai que os dera aos padres pera os ensinarem.

(Centro de Estudos Históricos Ultramarinos 1963, p.99)

1572

7 August

Letter from the King [Dom Sebastião] granting Bento de Velhus, shawm player, 10.000 réis for his yearly wage.

PT/ TT/ CHR/ M/ 1/ 32/ 84V (Viterbo 1932a, pp.108–9)

4 September

Registry of Évora: Baptisms

Baptism of Rodrigo, son of João de Contreiras, shawm and bass curtal of the Cathedral. Was godfathering Alonso Fernandes, shawm player of the Cathedral.

(Espanca 1948, p.23)

24 December

Letter granting Joam Ramirez of Castile privilege to study at the University of Coimbra.

Dom Jeronimo de menezes Doctor in Theology and Dean of this University [of Coimbra] notify all interested that Joam Ramirez of Castile (*castelhano*), married in our city of Coimbra is one of the shawms who serves the University...and for that reason enjoys the privilege to study at the University. Portugal, *Camara Municipal de Coimbra/ Registos/ Tomo III/ 204V* (Provência da Costa 1935, p.151)

[N.D.]

Book of mechanical officers of the city of Lisbon (1572);

A good coppersmith shall be able to, including other things, make a *bastarda* trumpet (*trombeta bastarda*).

(Correia & Sá 1926, p.48)

1573

30 May

Registry of Évora: Marriages

Wedding of the daughter of António Golete, trombone (*sacabucha*) of the Cathedral. Witnesses at this marriage amongst others, Salvador Calado and Francisco Golete, shawm players of the Cathedral.

(Espanca 1948, p.27)

11 December

Letter granting Ant^o [Antonio] nunez the privilege to study at the University of Coimbra.

Frair martinho de ledesma vice dean of this University [of Coimbra] notify all interested that ant^o [António] nunez resident in [this] city of Coimbra and shawm [player] (*charamella*) obliged to play during the celebrations of the University enjoys [for that reason] the privilege to study [at the University]. Portugal, *Camara Municipal de Coimbra/ Registos/ Tomo III/ 303V* (Provência da Costa 1935, p.151)

1574

12 April

Letter from the King granting Simão Ximenez, shawm player of the King, 8.000 *réis* for his clothing.

PT/ TT/ CHR/ M/ 1/ 32/ 329V (Viterbo 1932a, p.355)

30 June

Letter from the King granting Belchior De Castilho, shawm of the King, 8.000 *réis* for his clothing as paid to the other shawms.

PT/ TT/ CHR/ M/ 1/ 36/ 36 (Viterbo 1927, p.117)

8 August

Registry of Évora: Marriages

Estevão de Gante [Ghent]²⁴⁵, shawm player of the Cathedral married Maria Duarte. (Espanca 1948, p.27)

1576

10 July

Letter from the King appointing Domingos Pereira, Pero de Caspedes' [shawm of the King] father in law, corrector/ broker of the slaves of the court (*escravos ladinos e buçaes da corte*).

PT/ TT/ CHR/ M/ 1/ 40/ 66V (Viterbo 1927, pp.636–7)

²⁴⁵ Ghent, part of the Burgundy territory from the closing decades of the fourteenth century.

[N.D.]

Accounts of personnel accompanying Dom Rui Gonçalves da Câmara to the Isle of St. Miguel in Azores [second visit to the Island].

Dom Gonçalves da Câmara brought with him [also] five Indian slaves (*escravos índios da Índia*) who played the shawms and violas (*charamelas e violas de arco*), which was a novelty for such place [Island]. They all died quite abruptly and nearly at the same time from an uncertain decease.²⁴⁶

(Frutuoso 1998, p.419)

1578

23 August

Letter from Paulo Dias Novais, Portuguese Governor in Luanda, Angola, describing the (*negros*) natives' aptitude to play and sing and requesting musical instruments from Portugal.

The negros [can] sing the entirety of Morales' short Mass as well as the motet of St André and Guerreiro's [number] fifty one *pange lingua* [...] If Joam Castanho has a pair of trombones (*Se lá poder aver Joam Castanho hum par de sacabuxas*) and some old shawms at a good price (*e alguãs charamelas velhas*), send them as they are very necessary for the natives (*negros*) to learn because they are twelve or thirteen [men] and they learn much more [faster] if each one has an instrument. The master is the most qualified man that can be (*o mestre hé o mais pintado homem para os ensinar que pode ser*).²⁴⁷

Os negros caõtaõ toda a missa pequena de Morales e o motete de Saõto André. Pamgge limguade Guerreiro... Se lá poder aver Joam Castanho hum par de sacabuchas e alguan charamelas velhas a bom preço, venhaõ que saõ muyto necessarias pera aprendere, porque saõ doze ou treze e tendo todos os

²⁴⁶ These slaves were originally from of India. Natives from Brazil were also called Indians (*índios*) hence the reference to Indian slaves from India by Frutoso.

²⁴⁷ Carter (2012) presents a different interpretation of the Portuguese text: "If it is possible to have Joam Castanho here for the *sacabuchas*" suggesting Castanho was a trombone player when in fact, and according to the original text by Novais, he was most likely a merchant (Carter 2012, pp.365, 452).

*estromentos aprendem muyto mais. O mestre hé o mais pintado homem pera os
emsinar que pode ser.*

(Brásio 1954, p.302)

18 December

Letter from the King [Cardinal Dom Henrique] granting Diogo Domenico, shawm and viola player, 8.000 *réis* per year for his clothing, as paid to the other shawms. PT/ TT/ CHR/ M/ 1/ 42/ 203V (Viterbo 1928a, p.589)²⁴⁸

1578/9

Two letters confirming the position of shawm player of the Coimbra University (charamella da Univerçidade) to Lazaro Lopes:

4 February

Letter by André de Escobar, master of the shawm band.

I, Andre descobar [Escobar], master of the shawm band (*mestre dos charamellas*) of the Cathedral and University of Coimbra certify that Lazaro Lopes has 16.000 *réis* of wage as shawm player (*charamela*) of the named Cathedral and his position is essential to the named band.

6 February

Letter by Dom Nuno de Noronha, Dean of the University of Coimbra

I Dom Nuno de Noronha, Dean of the University of Coimbra confirm that Lazaro Lopes resident of this city is one of the shawm players of this University with obligation to play at all festivities according to the contract celebrated with all shawm [players] (*charamellas*) and therefore like the other shawms [players] (*charamellas*) the has the right and privilege to attend education at this university.

Portugal, Camara Municipal de Coimbra/ Registos/ Tomo IV, fo. 241(Vasconcellos 1870, p.203)

²⁴⁸ Viterbo suggests the letter was passed by King Sebastião, however the King died in Africa on the 4 August 1578. Therefore, Cardinal Dom Henrique must have passed the letter.

1 March

Registry of Évora: Baptisms

Baptism of António was godfather Alonso Peres, shawm player.

(Espanca 1948, p.34)

1579/80

25 January

Letter from the Cardinal Dom Henrique granting Antonia Leitôa, wife of the late Luis Jaques [De Lacerna], shawm (*charamella*) of his Majesty the King Sebastião and died in the battle of Tangere, 12.000 *réis* of pension for his death.

PT/ TT/ CHR/ M/ 1/ 46/ 40V (Viterbo 1912, p.7)

28 January

Letter from the Cardinal Dom Henrique granting Maria Eitor, wife of the late Simão Ximenez, shawm player of his Majesty the King and died in the battle, 8.000 *réis* of pension for his death.

PT/ TT/ CHR/ M/ 1/ 45/ 131 (Viterbo 1932a, p.355)

28 January

Letter from the Cardinal Dom Henrique granting Maria Coelho, wife of the late J.º [João] Domenico, shawm player of his Majesty the King, and died in the battle, 10.000 *réis* of pension for his death.

PT/ TT/ CHR/ M/ 1/ 46/ 50

28 January

Letter from the Cardinal Dom Henrique granting Maria Figeira, wife of the late Pero de Sepedes [Cespedes Tamborino], shawm player of his Majesty the King and died in the battle, 8.000 *réis* of pension for his death.

PT/ TT/ CHR/ M/ 1/ 46/ 158V (Viterbo 1927, p.637)

28 January

Letter from the Cardinal Dom Henrique granting Luisa Cardoso, widow of André Ximenez, shawm player of his Majesty the King and died in the battle, 10.000 *réis* of pension for his death and 5.000 *réis* to his blind daughter Luisa Cardoso.

PT/ TT/ CHR/ M/ 1/ 46/ 138V (Viterbo 1932a, p.249)

1580/1

29 January

Registry of Évora: Marriages

António Rodrigues, singer, married Isabel Lopes. Witnesses at this wedding were Manuel Bragança, organ player and Contreiras shawm player.

(Espanca 1948, p.36)

1581

12 June

Account of the entrance of King Filipe I of Portugal [II of Spain] in Lisbon accompanied by a shawm band of Turk slaves.²⁴⁹

To the music of trumpets (*clarines*) (which was played in all the ten ships of the armada) was followed by the haut minstrels; three *trios* of Turks, slaves of the Marquis [of Santa Cruz], who were very good musicians and played in different instruments of shawms, trombone, cornett, bass curtal, and flutes and were prepared with music books where they kept [scores of] vilancicos, motets and other tunes for not knowing [forgetting] the practices of this kingdom.²⁵⁰

Los ministriles altos, tres turcos forçados estremados músicos en diferentes instrumentos de música de chirimias, sacabucha, baxón, orles, corneta,

²⁴⁹ The acclamation of King Filipe I of Portugal, and II of Spain, mark the beginning of the Iberian Union that lasted until 1640. In 1582 the Julian calendar is adopted in Portugal.

²⁵⁰ Alvaro de Bazán, Marquiss of Santa Cruz de Mudela, commanded the naval entrance of Filipe II of Spain in Portugal. Santa Cruz had previously been in close association with Don John of Austria when the Holy League was formed against the Turks (1570). The Turk slave musicians may be a result of the previous battles against the Turks with Ali Pasha (Uluç Ali Reis).

dulçayna y flauta viniendo preparados de muchos libros de cifra y en ellos apuntados villanescas, motetes y otras diferencias, ao olvidando las cantigas, a la usança deste reyno.

(Velazquez 1583, p.112V)

10 July

Letter from King Filipe I of Portugal to his daughters in Spain. Account of music played during a service (salves) on board a ship waiting to depart from Lisbon to The Azores Islands.

The service was accompanied by music of slave minstrels of the ship (*ministriles que son esclavos de la galera*) who play very well many instruments.

(Bouza 2011, pp.48–51)

1582

3 October

Letter from the King granting Filipa de Paaz, daughter of the late Fernao da Paaz shawm player who died with his two sons and the King Sebastião in Alcaecer, 10.000 réis of pension per year.

PT/ TT/ CHR/ N/ 1/ 6/ 162 (Viterbo 1931, p.527)

[N.D.]

Letter granting Diogo Domenico shawm and viola player (*charamella e violad'arco*) a measure of wheat [only] as part of his early wage.

PT/ TT/ CHR/ N/ 1/ 27/ 62 (Viterbo 1928a, p.589)

1583

21 April

Two letters from the King: first letter granting Anna Ximenez 6.000 réis of pension for the death of her husband Bento de Velhuz, shawm player; second letter granting the same amount to Briatiz Despinosa, his daughter.

PT/ TT/ CHR/ N/ 1/ 7, 9/ 179v, 131V. (Viterbo 1932a, p.110)

1584

18 January

Details of the players of the shawm band of Duke Dom Teodósio II at Vila Viçosa Palace.

Agostin de La Barrera employed as shawm player (*charamela*).

João de Orelhana employed as shawm player (*charamela*).

PT/ AHCB/ M/ TII/ 135/ 111 – 112V (Gomes 1967, pp.39, 235)

3 August

Cristovão da Silva employed shawm player of the Dom Teodósio.

PT/ AHCB/M / TII/ 135/ 169V (Gomes 1967, p.302)

1585

5 March

To pay, Ana Domenico, daughter of Martim Domenico and sister of J.º [João] Domenico, shawms who died in Africa 10.000 *réis* per year as was done with the three daughters of Fernao Opaz [Fernando da Paz].

PT/ TT/ CHR/ N/ I/ 11/ 189V (Viterbo 1928a, p.591)

25 April

Jaime de La Ribera employed as shawm player (*charamela*) of D. Theosósio.

PT/ AHCB/ M/ TII/ 135/ 238 – 238V (Gomes 1967, p.172)

26 July

Letter from the King granting Maria Jaques, daughter of the late Francisco Jaques master of the shawm band (*charamela moor*) 8.000 *réis* of pension.

PT/ TT/ CHR/ N/ I/ 15/ 342 (Viterbo 1912, p.6)

1586

18 February

Registry of Évora: Marriages

Luís de Mascarenhas, shawm player (*charamela*), from Japan (*japam*) married Brásia Fernandes from the Indies (*Índias de Portugal*).

20 October

Letter from the King granting Ines Ferreira, widower of Pero Moniz, shawm player who died with the King in Africa in the battle of Alcacer Quibir, a place/ desk in the Indies vessels to the person who marries her youngest daughter.

PT/ TT/ CHR/ N/ I/ 11/ 366V (Viterbo 1931, p.161)

1588

Details of players of the shawm band of Duke Dom Teodósio II, Vila Viçosa Chapel:

23 April

Manuel Rodrigues, trumpeter (*trombeta*).

PT/ AHCB/M/ TII/ 136/ 90 (Gomes 1967, p.290)

24 May

Agostin de La Barrera ceases his duties as shawm player (*charamela*) of D. Teodósio.

PT/ AHCB/ M/ TII/ 135/ 111 (Gomes 1967, p.39)

24 May

Manuel Afonso, trumpeter (*trombeta*).

PT/ AHCB/M/ TII/ 136/ 99 (Gomes 1967, p.7)

8 December

Dom Bernardino took up the duties of shawm player (*charamela*).

PT/ AHCB/M/ TII/ 136/ 127 (Gomes 1967, p.45)

1589

15 May

António Marques employed as shawm player (*charamela*).

PT/ AHCB/ M/ TII/ 136/ 144 (Gomes 1967, p.197)

22 September

Letter from the King appointing João Jaques de Lacerna, son of Francisco Jaques de Lacerna shawm, master of the shawm band (*charamela mor*) by suggestion of António Carreiro, chapel master who confirmed his superior abilities in comparison to the other shawm players.

PT/ TT/ CHR/ N/ I/ 17/ 322 (Viterbo 1912, p.7)

20 December

Letter from the King granting João Jaques de la Cerna Master of the shawm band (*charamela mor*) 18.000 réis; 12.000 réis for him and 6.000 réis for a servant to carry his instruments to the Royal Court.

PT/ TT/ CHR/ N/ I/ 17/ 340 (Viterbo 1912, p.7)

1590

[N.D]

List of musicians of the Cathedral of Évora:

Francisco D'Arnelos, shawm (*charamela*) with the wage of 3.000 réis; Francisco Carvalho, shawm (*charamela*) with the wage of 3.000 réis, João de Contreras, shawm and bass curtal player (*charamela* and *baixão*) with the wage of 4.000 réis, Domingos Coelho, trombone (*sacabuxa*) with the wage of 3.000 réis and Vicente Golete, trombone (*sacabuxa*) with the wage of 3.000 réis.

(Barata 1909, p.47)

1591

Statutes of the Coimbra University, confirmed by King Filipe I of Portugal.

Title LI. The Graduation in Theology

12. The sponsor will present a brief and elegant prayer in honour of the new Master in Theology (*mestre*) who is kneeling in front of him and will present him with the hat and bible and offer him a ring followed by *osculum pacis* [kiss of peace]. The shawms and trumpets (*charamellas & trombetas*) are to play during the entire process.

14. The oldest Master of the two named in article 13. [...] will present an elegant prayer in honour of the new Master at the end he then proposes a

symbolic question, the third of three fixed at the door of the room. Preceded by the shawms, who will play briefly, the second old Master will then convert this question in a new theological meaning.

Title XLVI. Repetition of the new graduate lawyers.

5. So that everyone understands the solemn and unique character of this celebration, the repeating student shall order the shawms (*charamelas*) to play in the afternoon of the named celebration at the door of the Dean of the University and sponsor, and so shall he order the trumpets (*trombetas*) to play at the same doors. At the day of the ceremony, the named shawms and trumpets will precede the repeating student and shall play for the Dean and sponsor when entry the yard as well as all other customary stages of the named ceremony.

Title LXII. Baccalaureate ceremony.

During the [above] ceremonies the shawms and trumpets (*charamelas e as trombetas*) will play at the door of the Dean of the University, examiners and all other customary locations.

(Universidade de Coimbra 1593, pp.106V–7, 112V, 121V)

1592

2 January

Account of the formation of the Royal Chapel according to the new statutes imposed by King Filipe II of Portugal.

Article 10. One chapel master; twenty-four singers, six at each voice; two bass curtals (*dois baxões*); and one cornett (*e huma corneta*)...two organ players (*tangedores de orgãõ*).

(Castro 1758, p.265)

10 April

Players of the shawm band of Duke Dom Teodósio II

Dom Bernardino ceases his duties as shawm player (*charamela*).

PT/ AHCB/ M/ TII/136/ 127 (Gomes 1967, p.45)

15 April

Description of the Corpus Christi processions of organized by the Lisbon city council

The procession would take place on the last Thursday of April; a carriage would transport the reliquaries of St Ana and St Sebastião, and the shawm players of the King (*as charamelas delRey*) would play.

(Oliveira et al. 1932, p.584)

25 November

Payment to Antonio Domenico, shawm and viola (*charamella e musico de viola darco*) player of King Filipe I of Portugal, a measure of wheat for his wage.

PT/ TT/ CHR/ N/ I/ 127/ 62 (Viterbo 1928a, p.588)

1593

17 April

António Marques, ceases his activities as shawm player (*charamela*).

PT/ AHCB/ M/ TII/ 136/ 144 (Gomes 1967, p.197)

1594

[N. D.]

Musicians of the Évora Cathedral

Lourenço Del Rio shawm player (*charamela*).

(Barata 1909, p.47)

20 August

To provide Lianor Fidalga wife of the late Jeronimo de Framça shawm player of the King, with two counters of the Indies route's ships (*escrevaninhas das naús da India*) to the persons who marries her daughters.

(Viterbo 1929a, p.376)

1595

[N.D.]

Portuguese players of the Cáceres Cathedral (Spanish border with Portugal)

Contract between the city of Cáceres and three Portuguese shawms (*ministriles de chirimías*) António Marquez (*chirimia e corneta*) shawm and cornett, Juan de Arellano (*sacabuche*) trombone, and Bernardino de Mendonza (*Bajón*) bass curtal. For three years of work with the obligation to live in the city and to participate in every secular celebration organized by the council and in every religious celebration of the church of St Mary.²⁵¹

(Manzano 1991, pp.130–1)

1596

12 November

João de Orelhana, ceases his activities as shawm player (*charamela*) of Dom Theodósio II in Vila Viçosa.²⁵²

PT/ AHCB/ M/ TII/ 135/ 112 (Gomes 1967, p.235)

29 December

Registry of Évora: Bereavements

Francisco Arvelos [D'Arnelos] shawm player (*charamela*) of the Cathedral was buried by the misericord.

(Espanca 1948, p.20)

1597

13 February

Diogo de Quiroga, employed as shawm player (*charamela*) of Dom Theodósio.

PT/ AHCB/ M/ TII/ 137/ 55 (Gomes 1967, p.261)

²⁵¹ Translation based on transcription of the documents from Barrios Manzano. Manuscripts in: *Archivo Histórico Provincial*. Cáceres. Secc. Protocolos. Caja 3.756, fos. 131 r. – 132 v.

²⁵² João de Orelhana from Vila Viçosa was working for the Cáceres Cathedral at the same time. See Barrios Manzano (1993).

1598

5 November

Contract agreed between the City Council of Guimarães and a shawm band.

António Fr.º [Francisco] is obliged by his person and property to his sons Salvador Fr.º e Jm.º Fr.º, to play with P.º Lopes and his son, António d'Almeida in a wind ensemble [*trio* of shawms] & this way all four of them should play in this Village and in every place their services are called upon and all they get paid with the trio of shawms should be shared equally between them. Moreover the trio should never be parted or players changed without the consent of both parts.

(Sociedade Martins Sarmiento 1957, pp.369–70)

1600

[N. D.]

Registry of Évora: Marriages

Francisco Toscano, shawm player (*charamela*) of the Cathedral was witness of the wedding of Filipe Fernandes and Marta Mendes.

(Espanca 1948, p.25)

1601

19 January

Martim de Saçõey, trumpeter (*trombeta*) of Duke Dom Theodósio II.

PT/ AHCB/M/ TII/ 137/ 173 (Gomes 1967, p.290)

8 March

João de Escobar, employed as shawm player (*charamela*) of Duke Dom Teodósio II.

(PT/ AHCB/M/TII/ 137/ 404 (Gomes 1967, p.101)

15 February

Letter from King Filipe II granting Maria de Lacerna 5.000 *réis* pension for the death of her father João Jaques de la cerna (*charamella mór*).

PT/ TT/ CHR/ O/ I/ 14/ 36 – 36V (Viterbo 1912, p.8)

17 June

A list of the clothing the Duke Dom Teodósio II of Braganza granted to his house, for the occasion of his wedding ceremonies in Vila Viçosa. Written by António Gomes, a servant of the Duke.²⁵³

six chamber musicians, eight shawms (*charamelas*), eight trumpets (*trombetas*), three trumpets (*trombetas bastardas*) and eight black drummers (*atabaleiros negros*)... to the trumpeters (*trombetas*), shorts and sleeveless coat of purple cloth, and open capes of the same, all garnished with yellow bands/lines; white boots, reddish-brown leather belts, black hats with coloured bands and feathers; and on the trumpets yellow and purple damask flags, with the weapons of the Duke on both sides.

To the black drummers (*negros dos atabales*), dressed the same way as the trumpeters.

To the trumpet *bastardas* (*trombetas bastardas*), purple London shorts with laces, purple velvet sleeveless shirts, all garnished with thin/fine silver thread; purple London, capes in the same material, with coloured feathers; golden swords.²⁵⁴

To the shawms (*charamelas*) - shorts, small clothes and capes of thin, purple cloth open on the sides, and the capes garnished with bands/lines of yellow satin, sleeves of the same satin, yellow socks, white shoes, black hats with coloured bands and feathers, reddish-brown leather belts, top stitched with purple thread and silver plated metal.

(Caldas 1881, pp.252–6)

²⁵³ The Duke married Ana de Velasco y Girón, a Spanish noblewoman on 17 June 1603.

²⁵⁴ Fabric with laces (*passamanes*) normally made of silk.

18 March

Description of the festivities for the occasion of the birth of the son of Duke Dom Teodósio II, Duke Dom João II future King João IV written by the Dean of the Vila Viçosa Chapel Manuel Peçanha de Brito:

After the ceremony there was a procession with chaplains, singers, shawms (*charamelas*) and trumpets (*trombetas*).

26 March

Account of the instruments playing during the procession accompanying the baptism of Duke Dom João II of Braganza:

Escorting the procession were all the minstrels (*ministrjs*), trumpets (*trombetas*) and shwams (*charamelas*).

When the Duke was removed from the baptistery the shawms and other minstrels (*charamelas e mais ministrijs*) played for his grace.

(Alegria 1983, pp.29, 31, 33)

8 October

Portuguese musicians in Cáceres: Contract between the city of Cáceres and four Portuguese shawm players (*ministriles de chirimias*) from Vila Viçosa.

To pay António Marquez shawm and cornett (*ministril chirimia y corneta*) 44.000 *maravedis*, Alonso Velázquez trombone (*ministril sacabuche*) 20.000 *maravedis*, and Bernardino de Mendonza bass curtal (*ministril Bajón*) 20.000 *maravedis* and António de Mora shawm (*ministril chirimia*) 30.000 *maravedis*. The contract has the duration of three years with the obligation to live in the city of Cáceres and to play at every public celebration as well as to perform at the church of St Mary.

(Manzano 1991, p.132)

1605

[N.D.]

Vasco Pereira Lusitano, Coronation of the Virgin (*Coroação da Virgem*), (1605), Museu Carlos Machado, Azores. The depiction includes two trombones in a group of musical angels.

12 April

Expenses of the city of Guimarães.

Payment to the shawms (*charamelas*), for playing in all festivities of this city, 5.500 réis.

(Braga 1953, p.134)

1606

22 May

Account of the personnel sent by Friar Dom Agostinho de Jesus, Archbishop of Braga to the village of Vianna.

The aldermen of this city departed to the village of Vianna and with them the shawms of the city with a trumpet *bastarda* (*os charamelas [desta cidade] com huã trombeta bastarda*).

(Câmara Municipal de Braga 1935, p.194)

2 July

Account of the establishment of the Saint Mónica Convent in Goa.

The first stone was set with big celebrations and magnificence with the sound of music and dances, shawms and other instruments of this quality as well as other instruments of war such as trumpets (*clarins*) and drums.

(Agostinho 1699, pp.105–6)

1607

12 May

Establishment of the payment to the shawms of the city of Guimarães:

On this date we agree that from the treasury of the council (*rendas do concelho*) should be paid to the shawms (*charameleiros*) 5.500 *réis* for their duties playing in all processions organised by this city council.

(Braga 1953, p.134)

1609

11 February

Letter from the King awarding the position of master of the shawm band (*charamela-mór*) to Diogo Moniz until Matheus Jaques, son of the late João Jaques de Lacerna is old enough to assume the named position.

PT/ TT/ CHR/ O/ I/ 20/ 195V

1610

[N. D.]

Musicians of the Braga Cathedral (Sé de Braga).

Amadeu Gomes, trombone (*sacabuxa*) of the Cathedral (Sé.) left his post.

(Vaz 1971, p.117)

1611

19 March

Registry of Évora: Bereavements.

Jerónimo, slave of Pero Lopes de Carvalho, trumpeter (*trombeiro*), was buried at S. Domingos.

(Espanca 1948, p.30)

1613

13 January

Players of the shawm band of Duke Dom Teodósio II.

Payment to Jaime de La Ribera shawm player (*charamela*).

PT/ AHCB/ M/ TII/ 135/ 238 – 238V (Gomes 1967, p.173)

12 April

Payment to Jaime de La Ribera shawm player (*charamela*).

PT/ AHCB/ M/ TII/ 135/ 238V – 239 (Gomes 1967, p.173)

13 April

Musicians of the Elvas Cathedral.

Item, to pay the chapel master, 2.000 *réis*, a Bartholomeu Peres, shawm player, 3 *cruzados*, and to Francisco Peres, trombone (*sacabuxa*) player 3 *cruzados*, V. Sutil [Vasco Sutil] bass shawm player, 3 *cruzados* and to the two small shawms 600 *réis* each.

(Mazza 1944, p.89)

1 July

Letter from the King granting Marcelo de Aguilar, cornett player (*tangedor de corneta*) of the Royal Chapel 3 measures of corn and 30.000 *réis*.

PT/ TT/ CHR/ O/ I/ 29/ 229V

1614

17 July

Contract agreed between the City Council of Guimarães and a *trio* of shawms.

António Carvalho shawm player (*charameleiro*) formed a *trio* of shawms together with Salvador Gomes, Pallhos Domingos and Trocade Ribeiro, all from the Villa of Guimarães. António Carvalho taught them the best he could in the shortest period of time possible. The contract establishes that the named players are happy and agree to be part of the *trio* for as long as they live and

shall never be parted the players shall respect the master of the *trio* António Carvalho. Both parts shall pay a penalty of 30 *cruzados* in case of braking the terms of this contract. The named players shall also pay master António Carvalho 1.000 *réis* each (3.000 *réis*) for their tuition.

(Sociedade Martins Sarmiento 1957, p.370)

22 November

Registry of Évora: Bereavements.

Madalena, slave of Francisco Toscano shawm player was buried by the misericord.

(Espanca 1948, p.35)

1615

23 December

Letter from the King granting Euzebio Jaques de Lacerna the position of master of the royal shawm band (*charamela-mor*) with 18.000 *réis*. The same document states some of his responsibilities such as: coach the new apprentices of shawm (*aprendizes de charamellas*) the viola players (*viola d'arco*) and all other musical instruments related to the position of master of the shawm band (*charamela mór*).

PT/ TT/ CHR/ O/ I 39/ 34 (Viterbo 1912, p.9)

27 March

Registry of Évora: Bereavements

Domingos Coelho, shawm and trombone (*charamela and sacabuxa*) player of the Cathedral died and was buried by the misericord.

(Espanca 1948, p.23)

1616

14 June

Letter granting Vasco Sotil [Sutil] two measures of wheat and 20.000 *réis* for his wage as bass curtal of the Royal Chapel.

PT/ TT/ CHR/ O/ I/ 43/ 51 (Viterbo 1932b, pp.16–7)

12 August

Players of the shawm band of Duke Dom Teodósio II.

Bartolomeu Medrano employed as cornett, tenor curtal and shawm player (*tangedor de corneta, baixãozinho e charamela*).

Alonso de Vilches employed as trombone player (*tangedor de sacabuxa*).

PT/ AHCB/ M/ TII/ 137/ 401, 448V (Gomes 1967, pp.204, 338)

12 December

Diogo de Sarça, employed as shawm player and dulcian (*tangedor de baixão e charamela*).

PT/ AHCB/ M/ TII/ 137/ 374 (Gomes 1967, p.296)

1617

14 March

Diogo de Quiroga ceases his activities as shawm player (*charamela*) of D. Theodósio.

PT/ AHCB/ M/ TII/ 137/ 55 (Gomes 1967, p.261)

[N.D.]

Account of services and trades of the city of Lisbon.

Chorus of 46 shawms, each chorus formed by four and five musicians each.

One of these choirs of shawms was paid 104.000 *réis* for this year.

(Oliveira 1804, p.177)

1618

29 July

Players of the shawm band of Duke Dom Teodósio II.

Payment to Diogo de Sarça, shawm player and dulcian (*tangedor de baixão e charamela*).

Alonso de Vilches ceases his activities as trombone player (*tangedor de sacabuxa*).

PT/ AHCB/ M/ TII/ 137/ 334, 448V (Gomes 1967, pp.296, 338)

13 December

Payment to Diogo de Sarça, shawm player and dulcian (*tangedor de baixão e charamela*).

PT/ AHCB/ M/ TII/ 137/ 375 (Gomes 1967, p.296)

1621

15 July

Account of the procession of Corpus Christi organised by the City Council of Oporto.

Item, the trumpeters will take part in the procession, with the clothing given by this city followed by the shawms (*charamelas*).

Portugal, Arquivo Histórico e Municipal do Porto/ PCP/ 4/ 397 (Ribeiro 1819, p.204)

5 December

Diogo de Sarça, ceases activities as shawm player and bass curtal (*tangedor de baixão e charamela*).

PT/ AHCB/ M/ TII/ 137/ 375 (Gomes 1967, p.296)

1624

9 October

Letter from the King to the officials of the city of Guarda granting Gaspar Alvares Guimarães, master of a quartet of shawms (*mestre de hum quarteto de charamellas*) 8.000 réis, and 8.000 réis to each of his colleagues per year, the same amount paid to the former group of trumpeters.

PT/ TT/ CHR/ P/ I/ 11/ 212V (Viterbo 1930a, p.411)

[N.D.]

A list of instruments requested by a Jesuit priest in Africa.

Two trombones (*sacabuxas*) from Braga to play the bass [part]; one small curtal like the ones used nowadays [tenor curtal] (*um baixão dos pequenos*) with a dozen reeds, two tenors, an alto and a tiple of shawms; two tenors, two altos and two tiple flutes; six dozens of reeds to the shawms (*charamellas*); one bassoon (*fugote*). If these instruments could be sent in double the quantities requested would be double the charity.

(Kramer & Toscani 2002, p.117)

[N.D.]

Chronicles of Dom João Manuel Bishop of the Viseu Cathedral (c.1610-1625). How the bishop procured a shawm band to take part in the city's festivities.

There are no shawms (*charamellas*) in the city of Vizeu. For the occasion of the more important celebrations the city would invite shawms from other city of Guarda or any other parts where they were available. For this reason the bishop decided to look for men with sufficient ability that would be whiling to learn the shawms (*charamella*). He found four or five young men with who could read music willing to learn the shawms. The bishop then arranged for a master to teach and ordered instruments to be bough. In no time all five of them were sufficient in the instruments. Nowadays there are in the city two groups of shawms (*ternos de charamellas*) and they may even be the best in the all of the Beira region.

(Joaquim 1944, p.57)

1625

[?] February

Description by a contemporary writer of a procession in Vila Viçosa.

The procession, having completed its course around the city, returned to the chapel with 118 crucifixes and 18 *trios* of shawms (shawm bands).

(Denis 1847, p.35)

1626

26 June

Inquisition court of law: Lisbon

Process of João Jam, trumpeter (*trombeteiro*) from [Centrui], Barban in Flanders.

Accused of Judaism.

PT/ TT/ TSO-IL/ 2538

1627

15 April

Following a decree of Archbishop D. Affonso Furtado.

The confraternity required the shawms (*charamellas*) and drums (*atabales*) to play in the procession of St. Victor, as it was the tradition in all major processions.

(Freitas 1890, p.205)

1 August

Inquisition court of law: Évora

António Lopes, bass shawm player and singing master (*tangedor de baixão e mestre de canto*), was accused of Judaism.

PT/TT/ TSO-IE/ 5584

17 August

Inquisition court of law: Coimbra

Maria Francisca, wife of Gaspar Melo, bass shawm player (*tangedor de baixao*) of the Lamego Cathedral (*Sé*), was accused of Judaism, Heresy and Apostasy.

PT/ TT/ TSO-IC/ 6934

1628

8 January

Graduation ceremonies at the Coimbra University.

The shawms and trumpets (*charamellas e trombetas*) played as customary at the door of the new Doctor [Dr. Francisco Rebello da Silva], at the door of the principal of the University, at the Colleges of St. Peter and St. Paul and all other usual places.

9 January

On Sunday, the new Doctor read for one and half hours with great pleasure of the University, students and many religious men who honoured the named doctor with their presence. At the end played the shawms, as it happened at the beginning, with much joy from all.

(Braga 1895, pp.720–1)

10 February

Details of the shawm band of the city of Lisbon:

Letter from the City Council of Lisbon certifying the position of master of the shawm band (*Mestre da Charamela*) to Marco Nunes. In this letter Marcos Nunes takes over the responsibilities of organising the shawm band, which is formed of two sopranos, a tenor, an alto and a trombone (*dois tipler e um tenor e um contralto e uma sacabuxa*) for every procession of the city. The Council will pay Marco Nunes, for all this work, only 40.000 réis per year, for all five players, to be in quarterly instalments of 10.000 réis. The Council will also pay Marco Nunes for his accommodation, for as long as he serves as shawm player of the city.

In the same letter we understand that Marco's father had been a shawm [player] (*charamela*) of the city previously. The document states that father and son lived in a house provided by the council.

(Oliveira et al. 1901, pp.216–7; Vieira 1900a, pp.458–9)

6 June

Inquisition court of law: Évora.

Process of Luis Pardo, singer and shawm player (*cantor e tangedor de charamela*) is accused of Judaism, Heresy and Apostasy.

PT/ TT/ TSO-IE/ 1634

17 June – 1 July

Process of Manuel Vicente, dulcian player, singer and musician (*tangedor de baixão, cantor e músico*), accused of Judaism, apostasy and heresy.

PT/TT/TSO-IE/021/7435A

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms for the festivities of the year, 5.600 réis.

(Braga 1953, pp.75–6)

1630

16 January

Registry of Viseu: Marriages

João Lourenço, shawm player (*charamela*) [of the Cathedral?] witnessed a wedding.

(Joaquim 1944, p.59)

27 August

Inquisition court of law: Coimbra

Gregório de Plácios, eighteen years of age [shawm player] player of instruments with mouthpiece (*tocador de instrumentos de boca*) accused of sodomy. Son of Gregório de Palácios, cornett player at the Coimbra Cathedral.

PT/ TT/ TSO-IC/ 025/ 864

1632

9 May

Musicians of the Guarda Cathedral:

Gaspar Álvares, master of the shawm band (*mestre da charamela*) died on this date.²⁵⁵

(Geada 1990, pp.34–5)

22 November

Registry of Évora: Bereavements

Francisco Toscano, shawm player died.

(Espanca 1948, p.39)

²⁵⁵ See reference to the creation of the shawm band of the Viseu Cathedral by bishop João Manuel c. 1610-1625. The chronicler's description shows that in the years that preceded the creation of the shawm band of Viseu, the musicians from the Guarda Cathedral would be invited to the city celebrations.

[N.D.]

Book of expenses of the city of Guimarães.

To pay the shawms for their participation during the processions of this city, 5.600 réis.

(Braga 1953, p.77)

1633

14 January

Description of the wedding ceremonies of King João IV and Luísa Francisca de Gusmão, daughter of the Duke of Medina Sidónia.

Leading the parade was a trumpet (*trombeta bastarda*) followed by many drummers (*atabaleiros*) [...] four trumpets (*trombetas*) and a *trio* of shawms (*terno de charamelas*), all riding mules [...] and a great number of dances, and triumphal cars, one of shawms (*charamelas*) and the other with music (*músicas*).

(Alegria 1983, pp.39–40)

14 February

Registry of Évora: Bereavements

Maria Marques, wife of Francisco Gomes, singer and shawm player of the Cathedral, buried by the misericord.

18 February

António Toscano, shawm player, was buried by the misericord.²⁵⁶

(Espanca 1948, pp.29, 39)

1634

7 April

Inquisition court of law: Lisbon

Fernão de Santarém, shawm player (*tangedor de charamela*) accused of Judaism.

PT/ TT/ TSO-IL/ 11086

²⁵⁶ Family relative of Francisco Toscano, shawm buried in 22 November 1632.

[N.D.]

Book of expenses of the city of Guimarães.

To pay the shawms who played for the festivities and processions of this city, 5.600 réis.

(Braga 1953, p.78)

1635

9 February

Letter from the King granting Anselmo de Pinho the position of master of the shawm band (*charamella mor*) with 12.000 réis per year.

(Viterbo 1912, p.9)

15 March

Account of musicians of the Oporto city council and instruments making:

Item 77, to pay Damião Teixeira, coppersmith 3.000 réis, for the new trumpets (trombetas) [he] made for the Oporto City Council.

Item 77, a conta das trombetas novas - Em quinze de março se passou mandado sobre o thisoureiro Joao Pereira do Portto de tres mil rs para dar a Damiao Teixeira Latoeiro para as trombetas que la se fazem – Bernardo Camello.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 27

2 April

Item, to pay Pantaleao Carvalho, shawm (chameleiro) of the Oporto City Council 3.000 réis for the first quarterly wage.

Item, primeiro quartel dos chameleiros – Em dois de Abril se passou mandado sobre o thisoureiro Joao Pereira do Portto de tres mil rs para dar a Pantaleao Carvalho chameleiro que sao do primeiro quartel deste ano – Bernardo Camello.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 17V

9 July

Item, to pay M.el [Manuel] Carvalho shawm of the Oporto City Council (*charameleiro*) 3.000 réis for his second quarterly wage.

Item, Segundo quartel dos charameleiros – Em nove de Julho se passou mandado sobre o thisoureiro Joao Pereira do Portto de tres mil rs a M.el Carvalho Charameleiro da seu segundo quartel de ordenado que tem – B.C.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 20V

2 October

Item, to pay 3.000 réis to the shawms (*charameleiros*) of the Oporto City Council for their third quarterly wage.

Item, terceiro quartel dos charameleiros – Em dous de Outubro se pasou mandado sobre thisoureiro J. P. de tres mil rs pera dar aos charameleiros de seu terceiro quartel – B.C.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 21

21 October

Inquisition court of law: Évora.

Maria de Castro, wife of Domingos Pereira shawm player of the Cathedral of Évora (*charamela da Sé*) is accused of Judaism, Heresy and Apostasy.²⁵⁷

PT/ TT/ TSO-IE/ 9183

²⁵⁷ The surname Pereira (from pear tree) was likely of Jewish origin (as many other tree and animal related names) and adopted after conversion into Christianity. Many new Christians were often accused of Judaism, apostasy and in some occasion of witchcraft. Following the Iberian Alliance by means of the wedding of King Manuel I and Isabel of Spain, the King signed a decree 5 December 1496 which established that all Jewish should be converted to Christianity or otherwise be expelled. One year after all Portuguese frontiers were closed remaining Jews trying to leave the country via Lisbon's port were baptized against their will. Most of these new Christians were never completely accepted and their faith was often questioned.

19 December

Item, to pay 3.000 réis to Ant[ónio] F[ernades] (*charameleiro*) shawm of the Oporto City Council for his fourth quarterly wage.

Item quarto quartel dos charameleiros – Em dezanove de Dezembro se passou mandado sobre o thisoureiro Joao Pereira do Portto de tres mil rs para dar a Ant.e [Fé] charameleiro, do quarto quartel de seu ordenado.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 22

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms for playing for the festivities of this city, 5.600 réis.
(Braga 1953, p.79)

[N.D.]

Expenses of the city of Oporto

Item, to pay Damião Teixeira coppersmith (*latoeiro*) 4.000 réis for the nine trumpets (*trombetas*).

Item, to pay Damião Teixeira coppersmith (*latoeiro*) 9.000 réis for the nine trumpets (*trombetas*) of the city.

Item, Damião Teixeira coppersmith (*latoeiro*) 4.000 réis for the nine trumpets (*trombetas*).

Item, Damião Teixeira coppersmith (*latoeiro*) 3.000 réis for the nine trumpets (*trombetas*).

Portugal, Arquivo Histórico e Municipal do Porto/LIV/14/ 226V, 227, 228

2 January

Item, to pay the shawms (*charameleiros*) of the Oporto City Council 320 réis for their services during the exhumation and re-burial of St. Pantaleao.

Item titulo das festas – charameleiros – Em dous de Janiero se passou mandado sobre o thisoureiro Joao Pereira do Portto de trezentos e vinte rs para dar aos charameleiros port anger na tresladacao de S. Pantaleao. B.C.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 48

10 July

Item, to pay Pantaleao Carvalho, shawm player (*charameleiro*) of the Oporto City Council 3.000 réis to distribute with his colleagues for their [first] quarterly wage.

Item titulo de propinas e ordenados – Em Dez de Julho se passou mandado sobre o thisoureiro Joao Pereira do Portto de trez mil rs para dar a Pantaleao Carvalho charameleiro para dar aos mais companheiros que sao deste quartel de ordenado, Bernardo C.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 97

15 July

Item, to pay Manuel Carvalho shawm (*charameleiro*) of the Oporto City Council 3.000 réis to distribute with his colleagues for their second quarterly wage.

Item titulo de propinas e ordenados – Em quinze de Julho se passou mandado sobre o thisoureiro Joao Pereira do Portto de trez mil rs para dar a M. Carvalho Charameleiro para dar a seus companheiros do seu Segundo quartel.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 97V

18 September

Item, to pay to Ant[ónio] Carvalho, shawm player (charameleiro) of the Oporto City Council 3.000 réis to be distributed amongst his colleagues for their third quarterly wage.

Item titulo de propinas e ordenados – Em dezoito de Setembro se passou mandado sobre o thisoureiro Joao Pereira do Porto de trez mil rs para dar a Ant.e Carvalho Charameleiro para dar a seus companheiros do seu terceiro quartel.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 98V

15 December

Item, to pay to Ant[ónio] F[ernades], shawm (charameleiro) of the Oporto City Council 3.000 réis to be distributed amongst his colleagues for this quarterly wage.

Item Titulos de despesas gerais do nosso [thisoureiro] Domingos Andre – Em quinze de Dezembro se passou mandadosobre o thisoureiro Domingos Andre de trez mil rs para dar a Ant.e [Fé] Charameleiro para elle e seus companheiros deste quartel de seu ordenado. D. A.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 1000V

28 December

Item, to pay the shawms and the trumpets (charameleiros e trombeteiros) 640 réis for the festivity organised by the city [of Oporto] for the bishop.

Item Titulos de despesas gerais do nosso [thisoureiro] Domingos Andre – Em vinte e oito de Dezembro se passou mandado sobre o thisoureiro Domingos Andre de seiscentos e quarenta rs para dar aos charameleiros e trombeteiros da festa que a cidade fez ao bispo. D.A.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 107V

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms for playing for the festivities of this city, 5.600 réis.
(Braga 1953, p.80)

1637

25 April

Item, to pay of 28.000 réis the seven trumpeters (*trombeteiros*) of the city [Oporto].

Item Titullo das festas – Aos vinte e cinco de Abril se passou mandado sobre o thisoureiro Joao P. de vinte e oito mil rs pera dar aos sette trombeteiros da cidade.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 8/ 120

2 July

Inquisition court of law: Évora.

Manuel Delgado, shawm player (*tangedor de charamela*) was accused of Judaism, Heresy and Apostasy.

PT/ TT/ TSO-IE/ 4379

[N. D.]

Registry of Évora: Bereavements

Manuel Lucas, shawm player, was buried by the brotherhood.²⁵⁸

(Espanca 1948, p.30)

²⁵⁸ The brotherhood would pay for the funeral expenses of those with little or no means of payment.

[N.D.]

Payment to Vasco Sutil for repairing the instruments (*que gastou no conserto dos instrumentos*).²⁵⁹

(Alegria 1982, 4, p.7)

[N.D.]

Book of expenses of the city of Guimarães.

Item, to pay the shawms for the festivities of this city, 5.600 réis.²⁶⁰

(Braga 1953, p.81)

1638

[N.D.]

Book of expenses of the city of Guimarães.

Wage to the shawms, for playing all year for the festivities of this city, 5.600 réis.

(Braga 1953, p.82)

7 August

Inquisition court of law: Lisboa

Process of António Teixeira dulcian player (*tangedor de baixão*) accused of Judaism.

PT/TT/TSO-IL/028/09265

2 September

Registry of Viseu: Baptisms

Maria Tavares the wife of João Francisco, trombone (*sacabuxa*) [of the Cathedral?]

was the godmother of the son of Manuel Fernandes shawm player (*charamela*) [of the Cathedral?].

(Joaquim 1944, p.60)

²⁵⁹ The amount paid to Vasco remains uncertain. The word *conserto* has been misspelled with a “c” or wrongly transcribed from its original source by Alegria on his 1982 study misleading the nature of its content. *Concerto* means concert whilst *conserto* stands for repair.

²⁶⁰ On the book of expenses of the City of Guimarães for the year of 1637 there was another payment to the shawms for a service to the Archbishop.

1640

[N. D.]

Inquisition court of law: Évora

Isabel Silveira, daughter of Francisco Soudo, coppersmith and shawm player, was accused of Judaism, Heresy and Apostasy.

PT/ TT/ TSO-IE/ 8557

1641

21 February

Letter from the King granting João Ferreira [son of Pedro Ferreira] the position of trombone [player] (*sacabuxa*) of the Royal Court with 50.000 réis of wage and 8.000 réis for his clothing per year.

PT/ TT/ M/ 6/ 156 (Viterbo 1929b, pp.612–3)

25 March

Correspondence between Brito de Sousa, dean of the Chapel of Vila Viçosa, and King João IV. [regarding the lack of musicians and music books at the chapel]

The chapel has no master, no shawms, however this could be resolved with a shawm (tiple or tiple)²⁶¹ and a trombone (*sacabucha*)... we don't have motet books, or papers with music to sing, not even the psalm Miserere.

(Alegria 1983, p.42)

20 April

Letter granting Luis de Lima, [son of Martim de Lima] the position of shawm [player] (*charamela*) of the Royal House with 20.000 réis per year [paid by the treasury of the housing] (*tesouraria das moradias*).

(Viterbo 1930b, p.371)

²⁶¹ See list of instruments from Flanders (1515): Order of six instruments includes: *dous typlles, dous tenores and duas sacabujas*.

[N.D.]

Expenses of the city of Guimarães:

Item, to pay the shawms (*charamelas*), 5.600 réis.²⁶²

Item, to pay the shawms (*charamelas*) for the festivities of His Majesty, 2000 réis.

Item, to pay Domingos Martins, [master?] shawm (*charameleiro da charamela*), 1.400 réis, for playing during the processions celebrating the peace between this Kingdom of Portugal and France.

(Braga 1953, pp.84–5)

1642

Correspondence between Brito de Sousa, dean of the chapel, and King João IV regarding the lack of musicians at the chapel.

[N. D.] *March*

The chapel remains with no master (*mestre*), no shawms (*charamelas*) and no singers apart from Manoel de Oliveira e Luis Fernandes.

10 April

I [King João IV] have tried to find the shawms (*charamelas*) but without success [...] you [Dean Brito de Sousa] should talk to António da Costa Sarça requesting him to return to the service of the chapel, offering him up to 30.000 réis and a measure of wheat [...] The lack of the trombone (*sacabuxa*) could be resolved with a bass curtal (*baixão*) or if you could instead accommodate in the shawms (*charamellas*) the sons of Braz Pereira - that would also work.

(Alegria 1983, pp.44–6)

²⁶² The book of expenses of the City of Guimarães for 1639 is incomplete and does not provide details of payment to the shawms. The book of expenses for 1640 does not exist.

[N.D.] April

Vasco Sutil, shawm player resigned and Brito de Sousa employed the son of his singer, Francisco Quiroga to replace Sutil playing the shawm with a wage of 12 *crzados* and a measure of wheat (*moio de trigo*) to add to the 12 *crzados* he was paid in a total of approximately 20.000 *réis*.

(Alegria 1983, pp.44–6)

12 December

Registry of Évora: Bereavements

Mestre Lourenço, shawm player, was buried by the misericord.

(Espanca 1948, p.31)

20 December

Letter granting António Pereira Caramelo [son of Diogo Nunes] the position of shawm [player] (*chramela*) of the Royal Chapel (*Capela Rial*) with 32.000 *réis* wage and 8.000 *réis* clothing per year.

PT/ TT/ M/ 6/ 156V (Torre do Tombo 1917, p.336)

[N.D.]

Expenses of the city of Guimarães:

Item, to pay the shawms (*charamelas*) for playing for the festivities to celebrate the peace with England, 1.200 *réis*.²⁶³

Item, to pay the shawms (*charamelas*) for their yearly wage, 5.600 *réis*.

(Braga 1953, p.86)

1643

5 March

Letter from the King granting Gregorio de Palácios, son of André de Palacios the position of shawm [player] (*charamela*) to supersede the late Manuel Calvino.

PT/ TT/ CHR/ Q/ I/ 41/ 273V (Viterbo 1931, pp.517–8)

²⁶³ The date of the payment is unknown. The event took place between the 13th and 14th of August 1642 (Braga 1953, p.172)

5 March

Letter from the King granting Lourenço da Costa, son of Francisco de Casco [shawm] the position of apprentice of shawm (*aprendiz de charamela*) with 40 réis of maintenance per day to supersede [the recently promoted] Gregório de Palácios.

PT/ TT/ M/ 6/ 160

1 July

Letter from the King granting Antonio Casanate the position of cornett player (*corneta*) of the Royal Chapel to supersede the late Manuel da Costa.

PT/ TT/ CHR/ Q/ I/ 13/ 268V (Viterbo 1927, p.109)

20 July

Letter from the King granting Luís Pedroso a measure of corn for his place as bass curtal of the Royal Chapel (*tangedor de baixão*).

PT/TT/RGM/Q/15/347964

4 November

Expenses book of the city of Guimarães.

Item, to increase the wage of the shawms 2.400 réis to 8.000 réis.

(Braga 1953, p.175)

15 November

Letter from the King granting Brás Rosado the position as shawm player (*charamela*) to supersede the late Antonio Pereira, with 32.000 réis of wage *per* year, paid every quarter of the year and 8.000 réis for his clothing.

PT/ TT/ M/ 6/ 157V (Viterbo 1912, pp.10–1; Torre do Tombo 1917, p.336)

20 November

Letter from the King granting Manuel Pereira, son of Antonio Pereira former shawm [player] (*charamela*) of the Royal House, apprenticeship of shawm with 40 réis per day paid on presentation of certificate of learner by the master of the shawm band. This should be paid by the treasury of the housing and to be written in the book of *Matriculas dos moradores da Casa Real*.

PT/ TT/ CHR/ Q/ 3/ 285 (Viterbo 1912, p.10)

20 December

Letter from the King granting Manuel Pereira, son of António Pereira, the position of apprentice of shawm with 40 *réis* of maintenance per day, in respect of the services provided by his father in the named position.

PT/ TT/ M/ 6/ 160V (Torre do Tombo 1917, p.337)

1644

11 July

Letter from the King granting Luis Álvares, son of Luis Álvares, the position of apprentice of shawm with 40 *réis* of maintenance per day, to supersede Matias Nunes.

PT/ TT/ M/ 6/ 160 (Torre do Tombo 1917, p.337)

15 November

Inquisition court of law: Coimbra

Isabel de Bilva accused of Judaism, Heresy and Apostasy. Her husband, Francisco Dias was wooden bassoon player at Coimbra Cathedral (*tangedor de fagote de madeira*).²⁶⁴

PT/ TT/ TSO-IC/ 3809

[*N.D.*]

Expenses of the city of Guimarães.

Item, to pay the shawms for playing during the processions of this city during the year, 8.000 *réis*.

(Braga 1953, p.87)

²⁶⁴ The reference to the wooden nature of this instrument suggests the intention of establishing a difference between this and another instrument of a brass nature, likely the trombone. See also Chapter 4.

1645

4 January

Registry of Évora: Bereavements

Luís Brado, shawm player and singer (*charamela and cantor*), died in Évora.

(Espanca 1948, p.21)

15 April

Registry of Évora: Bereavements

Francisco Ramalho, bassoon player (*tangedor de fagote*) was buried by the brotherhood.

(Espanca 1948, p.35)

12 July

Letter from the King appointing Lourenço Da Costa, son of Francisco de Casco [shawm], shawm player of the King with 44.000 *réis* of wage, to supersede Matheus Jaque.

PT/ TT/ M/ 158 (Viterbo 1928b, p.518)

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms for their yearly wage, 8.000 *réis*.

Item, to pay the shamws, 600 *réis* who played for the occasion of the return of the Count of Castelo Melhor.

(Braga 1953, p.89)

1646

13 January

Letter from the King granting António da Costa [son of Francisco Gonçalves] the position of apprentice of shawm (*aprendiz de charamela*) with 40 *réis* of maintenance per day, to supersede [the recently promoted] Lourenço da Costa.

PT/ TT/ M/ 6/ 158 (Torre do Tombo 1917, p.336)

19 May

Registry of Viseu: Marriages

João Francisco shawm player (*charamela*) [of the Cathedral].²⁶⁵

(Joaquim 1944, p.60)

20 May

Letter from the King granting Maria de Matos the position of trumpet player (*trombeta*) to the person who espouses her. Position previously held by her grandfather Luis Gonçalves da Costa.

PT/ TT/ M/ 6/ 182V (Torre do Tombo 1917, p.341)

13 Julho

Letter from the King granting Simão Francisco the position of shawm [player] (*charamela*) of the King to supersede his late father in law, António Dias.

(Viterbo 1929a, p.376)

5 September

Letter from the King granting Vicente Martins, son in law with Manuel de Pinho and brother in law with João de Pinho and Anselmo de Pinho, the position of shawm [player] (*charamela*) of the King to supersede his late father in law, with 42.000 réis per year.

PT/ TT/ M/ 6/ 159V (Torre do Tombo 1917, p.337)

21 September

Letter from the King promoting Manuel Pereira, shawm [player] (*charamela*) to the position of master of the shawm band (*charamela-mor*) with 18.000 réis, to supersede Diogo Moniz in the position previously occupied by Eusébio Jaques and Anselmo Pinho.

PT/ TT/ M/ 6/ 159 (Torre do Tombo 1917, p.337)

²⁶⁵ Joaquim (1944) does not provide details of the nature of this entry. He suggests this may be the same João Francisco recorded in the registry of baptisms for 2 September 1638. Francisco was already married by then. This suggestion can only be taken into account if Francisco witnessed a wedding on this date.

3 November

Letter from the King granting Manuel Pereira the position of master of the shawm band (*charamella mor*) to supersede the late Diogo Moniz, with 18.000 *réis* regarding 12.000 *réis* of wage and 6.000 *réis* to pay a servant to carry his instruments to the chapel and the Royal Court. The same letter states these conditions were the same awarded to the late Diogo Moniz and previously to Eusebio Jaques and Anselmo Pinho. The list of duties of Manuel Pereira included teaching all the apprentices of instruments of shawms, viola and all other instruments regarding the role of master of the shawm band.

PT/ TT/ CHR/ R/ I/ 41/ 91 (Viterbo 1912, p.10; Viterbo 1931, p.652)

1647

23 November

Letter from the King granting Francisco Simões the position of trumpet player (*trombeta*) with 1.000 *réis* for his housing and $\frac{3}{4}$ of wheat per day to supersede André Vaz.

PT/ TT/ M/ 5/ 865 (Torre do Tombo 1917, p.270)

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms for their early wage, 8.000 *réis*.

(Braga 1953, p.90)

1648

28 April

Expenses of the City of Lisbon:

Item, payment to the dances and trumpets (*trombetas*) for the celebrations of the birth of the *Infante Dom Pedro* (King Dom Pedro II).

Item, to pay Antonio Soares Pantoja for the dances, trumpets and drums for the festivities to celebrate the birth of the *Infante*.

(Oliveira et al. 1932, p.109)

22 August

Item, Payment to the shawms and dances (*charamelas* and *danças*).

Item, to pay the shawms and dances 5.000 réis for accompanying the arrival of the *Infante*.

1 September

Item, to pay the shawm bands for playing during the celebrations of the birth of *Infante* Dom Pedro.

Item, to Pay Marco Nunes, master of the shawms of the council (*Mestre dos charamelas da Camara*), 15.600 réis to the shawm bands in respect of 600 réis to each *trio* of shawms who played in the festivities organized by the Senate to celebrate the birth of infant Dom Pedro.

Item, to pay the trumpeters (*trombetas*) for playing during the celebrations of the birth of infant Dom Pedro.

Item, to pay Francisco Joao, master of the trumpets (*Mestre dos trombetas*), 500 réis per day and per night in a total of 2.500 réis, to him and his colleagues for playing in the celebrations of the birth of *infant* Dom Pedro.

(Oliveira et al. 1891, p.110)

1649

28 February

Register of Bragança: Baptisms

Violante, daughter of António Rodrigues shawm player (*charameleiro*), was baptised in the parish of Santa Maria.

PT/ TT/ ADBGC/ BGC42/ 01/ 01M/ 1649-4/ 141

9 July

Letter from the King granting António Jaques, son of Manuel Pereira [shawm player] the position of apprentice of shawm of the Royal House (*aprendiz de charamela*) with 40 réis maintenance per day to supersede the late Francisco de Pinho.

PT/ TT/ M/ 5/ 858 (Torre do Tombo 1917, p.269)

9 November

Letter from the King granting Lourenço de Palácios, son of Gregório de Palácios [shawm player] the position of apprentice of shawm of the Royal House (*aprendiz de charamela*) with 40 *réis* maintenance per day to supersede António da Costa.

PT/ TT/ M/ 5/ 858V (Torre do Tombo 1917, p.269)

1650

5 February

Letter from the King granting Domingos da Costa the position of trumpet player (*trombeta*) with 1.000 *réis* (*moradia*) and $\frac{3}{4}$ of wheat per day, to supersede his late father Feliciano Da Costa.

PT/ TT/ M/ 5/ 866 (Torre do Tombo 1917, p.270)

21 March

Register of Bragança: Baptisms

Beatriz, daughter of Matias Rodrigues shawm player (*charameleiro*), was baptised in the parish of Santa Maria.

PT/ TT/ ADBGC/ BGC42/ 01/ 01M/ 1650-9/ 144

1651

12 March

Letter from the King granting João Gomes the position of trumpet player (*trombeta*) with 1.000 *réis* (*moradia*) and $\frac{3}{4}$ of wheat per day, to supersede his late father António Gomes.

PT/ TT/ M/ 5/ 867V (Torre do Tombo 1917, p.270)

7 July

Letter from the King granting Brás Rosado, João Palácios and Lourenço da Costa, shawm [players] (*charamelas*) additional 10.000 *réis* to their wage, to be paid by the treasury of housing (*tesouraria das moradias*).

PT/ TT/ M/ 5/ 859 (Torre do Tombo 1917, p.269)

14 October

Letter from the King granting Ventura Pereira de Lacerda, son of Manuel Pereira [shawm] the position of apprentice of shawm (*aprendiz de charamela*) with 40 réis of maintenance per day, to supersede his late brother António Jaques.

PT/ TT/ M/ 5/ 860 (Torre do Tombo 1917, p.269)

1652

13 March

Register of Bragança: Baptisms

Violante, daughter of António Lopes shawm player (*charameleiro*), was baptised in the parish of Santa Maria.

PT/ TT/ ADBG/ BGC42/ 01/ 01M/ 1652-20/ 162

Register of Bragança: Baptisms

Baptism of Mência, daughter of Manuel Fernandes trombone (*Sacabuja*) [surname or activity?].

PT/ TT/ ADBG/ BGC42/ 01/ 01M/ 1652-36 / 164V

18 March

Inquisition court of law: Évora

Process of Ana de Contreiras, wife of Manuel Soeiro player of shawm (*tangedor de charamela*), was accused of Judaism.

PT/TT/TSO-IE/021/00729

1653

16 June

Royal warrant appointing João Nunes official [royal] brass instrument maker of trumpets (*trombetas*), [trumpet] *bastardas*, trombones (*saca-buxas*).

PT/ TT/ M/ 5/ 8535 (Viterbo 1931, p.375; Torre do Tombo 1917, p.266)

7 July

Inquisition court of law: Évora.

Process of António Golete, shawm player is accused of Lutheranism.

PT/ TT/ TSO/ IE/ 021/ 9428

10 September

Process of Ana da Silva, wife of Bento Nogueira shawm player (*tangedor de charamela*), was accused of Judaism.

PT/TT/TSO-IE/021/00734

11 September

Process of Bento Nogueira, shawm player (*tangedor de charamela*) is accused of Judaism, Heresy and Apostasy.

PT/ TT/ TSO/ IE/ 021/ 6942

16 October

Manuel Lopes Macho, bassoon player (*tangedor de fogote*) was accused of Apostasy and Heresy.²⁶⁶

PT/ TT/ TSO/ IE/ 021/ 1008

2 November

Letter from the King granting João Alvares granting the position of trumpet player (*trombeta*) with 1.000 réis (*moradia*) and $\frac{3}{4}$ of wheat per day, to supersede his late father Ascenso Alvares.

PT/ TT/ M/ 5/ 867V (Torre do Tombo 1917, p.270)

²⁶⁶ A manuscript by James Talbot suggests that in England during the reign of Charles II, the [French] bassoon appears to replace the trombone (see Chapter 5).

1654

3 January

Inquisition court of law: Coimbra

Gregório de Palácios, thirty-nine years of age, player of instruments of mouth [piece] (*tocador de instrumentos de boca*) was accused of sodomy and sent free on 19 April 1655. His father was Gregório de Palácios, cornett player (*corneto*) at the Cathedral.²⁶⁷

PT/ TT/ TSO/ IC/ 025/ 864-1

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms (*charamelas*) for their yearly wage, 8.000 réis.

(Braga 1953, p.95)

1655

26 July

Inquisition court of law: Évora

Afonso Álvares, bass curtal player (*tangedor de baixão*) was accused of Judaism.

PT/ TT/ TSO/ IE/ 021/ 245

[N.D.]

Expenses of the city of Guimarães.

Item, to pay the shawms for their yearly wage, 10.000 réis.

(Braga 1953, p.97)

1656

8 October

Registry of Évora: Bereavements.

Luís da Silva, shawm player, was buried by the misericord at the Church of N^a Sra.

Do Carmo.

(Espanca 1948, p.38)

²⁶⁷ Accused of sodomy for the second time. See 1630.

20 October

Letter granting Manuel dos Reis, son of Brás da Silva [shawm] the position of apprentice of shawm (*aprendiz de charamela*) with 40 *réis* of maintenance per day, to supersede the late Luis Alvares.

PT/ TT/ M/ 5/ 860 (Torre do Tombo 1917, p.269)

22 October

Letter granting António Palácios, son of Gregório de Palácios [shawm] the position of apprentice of shawm (*aprendiz de charamela*) with 40 *réis* of maintenance per day, to supersede his late brother Gregório de Palácios.

PT/ TT/ M/ 5/ 860V (Torre do Tombo 1917, p.269)

[N.D.]

Festivities of Saint Bento, Braga.

Item, paid the cornett player (*corneto*) 400 *réis* who played in he festivities.

(Lessa 1994, p.85)

[N.D.]

Expenditure with instruments at the Tibães Monastery, Braga.

Item, paid, 50 *réis* for a mouthpiece to Ir Fr Manoel's cornett (*corneto*).

(Lessa 1994, p.98)

[After] 6 November

Celebrations that took in place in Oporto after the news of the coronation of King Afonso VI.

The parade through the Ribeira was [made] with many trumpets and shawms.

Portugal, Arquivo Histórico e Municipal do Porto/ LV/1656/ 113 (Couto 1936, pp.70–1)

1657

22 January

Registry of Évora: Bereavements

Nicolau de Molina, trombone (*sacabucha*) player, was buried by the brotherhood of misericórdia.

(Espanca 1948, p.32)

24 March

Registry of Viseu: Baptisms

Francisco da Moita shawm player (*charamela*) [of the Viseu Cathedral] was godfather in a baptismal ceremony.

(Joaquim 1944, p.62)

[N. D.]

Book of payments of the Viseu Cathedral

Gonçalo Rebêlo shawm player (*charamela*) and João Francisco da Costa trombone player (1638) and shawm player (1646) signed the book of payments of the Cathedral.

(Joaquim 1944, p.62)

[N.D.]

Nine compositions by Lourenço Rebelo are printed in Rome with the indication of a vox instrumentalis.

(Rebelo 1982)²⁶⁸

1658

[N.D.]

Book of payments of the Viseu Cathedral

Domingos da Costa shawm player (*charamela*) and Miguel Tavares shawm player (*charamela*) acknowledge receipt of payment for their service during Christmas.

(Joaquim 1944, p.62)

²⁶⁸ See discussion on secondary sources in Chapter 1. These compositions have edited by Alegria (1982, 39-42).

9 January

Letter from the King granting António Simões, son of Jorge Simões [trumpeter?] the position of trumpet player (*trombeta*) with 1.000 réis (moradia) and $\frac{3}{4}$ of wheat per day, to supersede António Nunes.

PT/ TT/ M/ 5/ 868 (Torre do Tombo 1917, p.270)

20 January

Letter from the King granting António Marques, the position of cornett player (*corneta*) of the Royal Chapel.

PT/ TT/ RGM/ A/ 318668

20 January

Letter granting José Antunes, son of Nicolau Antunes [shawm] the position of apprentice of shawm (*aprendiz de charamela*) with 40 réis of maintenance per day, to supersede Manuel dos Reis

PT/ TT/ M/ 5/ 862V (Torre do Tombo 1917, p.269)

8 May

Letter granting Francisco Fróis the position of shawm [player] (*charamela*) of the Royal House with 20.000 réis per year, to supersede Pedro Fernandes.

PT/ TT/ M/ 5/ 863V (Torre do Tombo 1917, p.269)

14 June

Letter granting Sebastião Pinto the position of apprentice of shawm (*aprendiz de charamela*) with 40 réis of maintenance per day, to supersede Manuel Pereira.

PT/ TT/ M/ 5/ 863 (Torre do Tombo 1917, p.269)

26 July

Inquisition court of law: Évora

Process of Afonso Álvares, bass curtal player in Elvas [Cathedral] (*tangedor de baixão*) accused of Judaism. Son of Rui Dias, bass curtal player (*tangedor de baixão*) in Elvas.

PT/TT/TSO-IE/021/00245

1661

27 March

Letter granting Vicente Jorge, son of Sebastião Jorge and son in law with André Dias [shawm players] the position of shawm [player] (*charamela*) of the Royal House with 40.000 réis (32.000 réis wage plus 8.000 réis clothing) to replace his father in law [André Dias].

PT/ TT/ M/ 5/ 864 (Torre do Tombo 1917, p.270)

25 April

Book of Meetings of the City Council of Guimarães.

Notification to the shawms [and dances], who are obliged to perform in the festivities of the city of Guimarães: Charamelas [and Danças] shall not use deputies without the authorization of this city councilman with penalty of not getting paid their wage.

(Braga 1953, p.186)

1662

25 January

Letter from the King appointing Vicente Jorge, shawm [player] (*charamela da Casa Real*) of the Royal House.

PT/ TT/ RGM/ A/ 332184

6 March

Inquisition court of law: Coimbra

Death certificate for António Lopes, shawm player (*chameleiro*) who was accused of Judaism and died in prison.

PT/ TT/ TSO/ IC/ 25/ 4555

3 November

Registry of Évora: Bereavements

Catarina Mendes, wife of Simao Rodrigues, bass shawm (*baixão*), was buried by the misericord.

(Espanca 1948, p.37)

1663

5 January

Inquisition court of law: Évora

Inês Soares, daughter of Rui Dias bass shawm player (*tangedor de baixão*) was accused of Judaism, Heresy and Apostasy.

PT/ TT/ TSO/ IE/21 /4737

23 July

Letter from the King granting Manuel Ferreira, trumpeter (*trombeta*) of the Royal House, 60.340 *réis* for his clothing.

PT/ TT/ RGM/ A/ 328888

1666

20 January

Letter to Filipe da Costa, son of Lourenço da Costa [shawm player] granting the position of shawm [player] (*charamela*) of the Royal House with 40.000 *réis* to replace his father.

PT/ TT/ M/ 5/ 865 (Torre do Tombo 1917, p.270)

11 February

Letter from the King granting Filipe da Costa 8.000 *réis* per year for his clothing as shawm [player] of the Royal House (*charamella da Casa Real*).

PT/ TT/ RGM/ A/ 323615

12 June

Inquisition court of law: Lisbon

António Simões dulcian player (*tangedor de baixão*) was accused of Judaism.

PT/ TT/ TSO/ IL/ 28/ 2054

6 July

Letter from the King granting Simão Francisco, son of Miguel Francisco and son in law with António Dias, the position of shawm [player] (*charamela*) with 50.000 réis of wage and clothing per year, to supersede his father in law in the position previously occupied by Brás Rosado, Gregório de Palácios and João de Palácios.

PT/ TT/ M/ 6/ 158V (Torre do Tombo 1917, p.337)

Inquisition court of law: Évora

Process of Marcos Rodrigues, dulcian player (*tangedor de baixão*) accused of Judaism, heresy and apostasy.

PT/TT/TSO-IE/021/7571

1667

16 May

Letter from the King granting Joana Nunes widower of Lourenço Da Costa shawm [player] (*charamela*), the right to award the position of shawm to the person who married her daughter and had sufficient ability.

PT/ TT/ M/ 3/ 420V (Torre do Tombo 1917, p.76)

30 September

Letter to Manuel Antunes, son of Nicolau Antunes (shawm [player] of the Royal House) the position of apprentice of shawm of the Royal House to fulfil the position left by Vicente Martins, with 32.000 réis of wage and 8.000 réis of housing.

PT/ TT/ M/ 3/ 423 (Torre do Tombo 1917, p.76)

18 October

Inquisition court of law: Évora

Process of Manuel Vicente, dulcian player and singer (*tangedor de baixão e cantor*) was accused of Judaism.

PT/ TT/ TSO/ IE/ 21/ 7435

2 November

Registry of Évora: Bereavements

Maria da Encarnação, widower of the late Alonso Peres, shawm player was buried at the Covent of S. Domingos by the misericord.

(Espanca 1948, p.34)

1668

10 July

Letter awarding the place of trombone [player] (*sacabuxa*) to Manuel Antunes, son of Nicolau Antunes shawm [player] (*charamela*) of the Prince, with 40 réis of maintenance per day.

PT/ TT/ M/ 3/ 421 (Viterbo 1925a, p.269; Torre do Tombo 1917, p.77)

1669

23 February

Inquisition court of law: Évora

Nicolau Ramalho Canilho, trombone [&], player of bassoon at Coimbra Cathedral (*Saca-Buxa, de Tangedor de Fagote Na Sé de Coimbra*), accused of bigamy.

PT/ TT/ TSO/ IE/ 21/ 5234

1670

5 May

Letter granting Manuel da Costa the position of trumpet [player] (*trombeta*) of the Royal House to supersede his late father Francisco da Costa with 1.000 réis for his housing and $\frac{3}{4}$ of wheat per day.

PT/ TT/ M/ 3/ 426 (Torre do Tombo 1917, p.76)

1671

7 February

João de Oliveira, shawm player (*charamela*), was buried at the convent of St. Francisco.

(Espanca 1948, p.33)

[N.D.]

Musicians at the Viseu Cathedral

Gregório de Palácios, bassoon (*fagote*) of the Viseu Cathedral with 36.000 *réis* of wage paid monthly.

João Silva, bass curtal (*baixão*) of the Viseu Cathedral with the 36.000 *réis* of wage paid monthly.

(Joaquim 1944, pp.62–3)

1672

7 May

Letter from the King granting Manuel Da Costa position of trumpet [player] (*trombeta*) with 1.000 *réis* (*moradia*) and $\frac{3}{4}$ of wheat per day to supersede his late father Domingos Carrasco [trumpeter].

26 May

Letter from the King granting Francisco Da Costa the position of trumpet [player] (*trombeta*) with 1.000 *réis* and $\frac{3}{4}$ of wheat per day, to supersede his late grandfather Adão Rodrigues [trumpeter].

Letter from the King granting Filipe Da Costa the position of trumpet [player] (*trombeta*) with 1.000 *réis* and $\frac{3}{4}$ of wheat per day, to supersede his late father Domingos da Costa.

PT/ TT/ M/ 3/ 426V – 7V (Viterbo 1928b, pp.518–9)

27 May

Letter from the King granting Manuel Francisco the position of trumpet [player] (*trombeta*) with 1.000 *réis* and $\frac{3}{4}$ of wheat per day, to supersede the late Antonio Simões.

Letter from the King granting Domingos Duarte the position of trumpet [player] with 1.000 *réis* and $\frac{3}{4}$ of wheat per day, to supersede the late João da Paz.

PT/ TT/ M/ 3/ 426 – 7 (Torre do Tombo 1917, p.77)

8 December

Letter from the King granting Gregório de Palácios the position of master of the shawm band (*charamella-mor*) to supersede the late Manuel Pereira with yearly wage of 18.000 *réis*, which included 6.000 *réis* to pay a servant to carry the instruments to the palace and chapel (*paço e capella*).

PT/ TT/ CHR/ R/ I/ 41/ 273V (Viterbo 1930a, pp.517–8)

Expenditure of the city of Aveiro towards the Christmas' service.

Item, to the shawms, 1.500 *réis*.

(Amorim 1986, p.79)

1673

7 January

Letter granting Gregório de Palácios the position of master of the shawm band (*charamella-mor*) to supersede the late Manuel Pereira.

PT/ TT/ M/ 3/ 421V (Torre do Tombo 1917, p.76)

21 February

Letter granting Domingos Duarte 6.340 *réis* per year for his clothing as trumpeter of the Royal House (*trombetas da Casa Real*).

PT/ TT/ RGM/A/ 322106

3 March

Letter to Gregorio Palácios granting him the position of master of the shawm band (*charamella mor*) to supersede the late Manuel Pereira, with the wage of 18.000 *réis*; 12.000 *réis* for himself and 6.000 *réis* to pay a servant to carry the instruments to the Royal Court and chapel with effect from the 8 December 1672.

PT/ TT/ RGM/ A/ 001/ 325770 (Viterbo 1931, p.519)

8 March

Letter granting Manuel da Costa 6.340 *réis* for his clothing as trumpet [player] (*trombeta*) of the Royal House. [Domingos Carrasco's son]

PT/ TT/ RGM/ A/ 328337

1674

9 January

Letter granting Domingos Simões the position of trumpet [player] (*trombeta*) with 1.000 réis and $\frac{3}{4}$ of wheat per day to supersede Luis Gonçalves da Costa.

PT/ TT/ M/ 3/ 427V (Torre do Tombo 1917, p.77)

18 October

Letter granting Francisco Da Costa 6.540 réis per year for his clothing as trumpet [player] (*trombeta*) of the Royal House.²⁶⁹

PT/ TT/ RGM/ A/ 325837

1675

28 August

Payment to the trumpeters of Oporto city.

Item 87 – To pay the trumpeters of the city 20.000 réis, 2.000 réis each regarding their wage for the years of 1673, 1674.

Item 87 - Em 28 de Agosto do presente anno se passou mandado de el Rey de vinte mil Reys apagar a os trombeteiros da cidade dos seus ordenados dos anos passados de 73, e 74, acada hu adous mil reis por anno.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 9/ 62V

24 September

Payment to the shawm band of Oporto city.

*Item – To pay the shawms (*chameleiros*) 12.000 réis for their yearly wage.*

Item - Em 24 de Setembro de 1675 se passou mandado de El Rey de doze mil reis apagar aos chameleiros desta cidade do ordenado deste presente anno.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 9/ 64

²⁶⁹ The amount stated is substantially smaller than others of the same nature.

1676

20 July

Position of shawm [player] (*charamela*) of the Royal House to Rafael D'Andrade [De Andrade], son of João Vicente, to supersede the late Francisco Frois [shawm player] with 20.000 *réis* of wage.

PT/ TT/ M/ 3/ 423 (Torre do Tombo 1917, p.76)

3 August

To pay Gregório de Palácios, master of the shawm band (*charamela-mor*) additional 10.000 *réis* (que vagaram) in respect of his late brother João de Palácios.

PT/ TT/ M/ 3/ 422V (Torre do Tombo 1917, p.76)

1677

31 May

Francisco Frois, shawm player of the King promoted to the place previously occupied by the late Joseph Domenico with further 12.000 *réis* to add to the 20.000 *réis* already receiving, plus 8.000 *réis* clothing.

PT/ TT/ M/ 3/ 421 (Torre do Tombo 1917, p.76)

28 July

Payment to the shawms of Oporto city.

Item 74 – To pay the shawms (charamelas) 12.000 réis for their yearly wage.

Item 74 - Se passou mandado de El Rey de doze mil reis apagar aos charamelas pello ordenado deste anno.

Portugal, Arquivo Histórico e Municipal do Porto/ CBC/ 9/ 158V

30 August

Letter from the King granting the position of shawm (*charamella*) to [...] supersede the late Vicente Martin.

PT/ TT/ M / 3/ 423 (Viterbo 1925a, p.269)

1678

24 December

Letter to Francisco de Palácios awarding the position of shawm [player] of the Royal House (*charamela da casa Rial*) to supersede his father João de Palácios who was shawm [player] of the Prince, with 32.000 *réis* with additional 8.000 *réis* for his clothing.

PT/ TT/ M/ 3/ 423V (Torre do Tombo 1917, p.76)

1679

9 February

Letter to Timotheo de Palacios, son of João de Palacios [shawm player of the Prince], granting him the position of apprentice of shawm (*aprendiz de charamela*) in place of his brother Francisco with 40 *réis* of diary expenses.²⁷⁰

PT/ TT/ M / 3 / 424 (Torre do Tombo 1917, p.76)

22 February

Inquisition court of law: Évora

Maria de Oliveira da Luz, wife of Pedro Manuel tailor and shawm player (*charameleiro*), accused of Judaism, Heresy and Apostasy was sent free of charge.

PT/ TT/ TSO/ IE/ 21/ 2076

15 July

Letter granting Silvestre da Costa the position of trumpet [player] (*trombeta*) with 1.000 *réis* and $\frac{3}{4}$ of wheat per day to supersede his late father Filipe Da Costa.

PT/ TT/ M/ 3/ 428 (Torre do Tombo 1917, p.77)

²⁷⁰ See also (Lambertini, 10, 1908, p. 183).

1680

5 February

Letter to Manuel da Costa, son of António da Costa [shawm player] granting the position of apprentice of shawm (*aprendiz de charamela*) with a wage of 40 réis of maintenance per day, in place of Manuel Antunes, promoted to shawm player of the Royal House.

PT/ TT/ M/ 3/ 424V (Torre do Tombo 1917, p.76)

1681

25 January

Letter from the King granting the position of shawm [player] (*charamela*) of the Royal House to Manuel Da Costa, son of António Costa [shawm player] with a wage of 32.000 réis to replace Manuel dos Reis [shawm player] who took the place of Lourenço da Costa [shawm player].

PT/ TT/ M/ 3/ 425 (Torre do Tombo 1917, p.76; Viterbo 1928b, pp.518–9)

20 January

Letter from the King granting the position of shawm [player] (*charamela*) of the Royal House to Manuel dos Reis, son of Brás da Silva [shawm player] with a wage of 40.000 réis to replace Dionisio Domenico [shawm player].

PT/ TT/ M/ 5/ 861V (Torre do Tombo 1917, p.269)

25 February

Letter granting Domingos Alvares the position of trumpet [player] (*trombeta*) with 1.000 réis and $\frac{3}{4}$ of wheat per day to supersede his late father João Alvares.

PT/ TT/ M/ 3/ 428 (Viterbo 1925a, p.95)

3 March

Letter from the King to appoint Manuel Ferreira trumpet [player] (*trombeta*) with 1.000 réis and $\frac{3}{4}$ of wheat per day to supersede the late João Gomes [trumpeter].

PT/ TT/ M/ 3/ 428V (Torre do Tombo 1917, p.77; Viterbo 1928a, p.613)

28 April

Letter from the King appointing Antonio Dias, apprentice of shawm (*aprendiz de charamela*) in replacement of the recently promoted Manuel Da Costa [to shawm of the Royal House] with 40 *réis* of maintenance per day.

PT/ TT/ M/ 3/ 425 (Torre do Tombo 1917, p.76; Viterbo 1928a, p.581)

1682

2 March

Letter to Gregório de Palácios granting him additional 4.000 *réis* to achieve a total of 44.000 *réis* per year as shawm [player] (*charamela*) of the Royal House.

PT/ TT/ RGM/ B/ 0001/ 12130

Letter to Gregório de Palácios (ii) [from Cidade Rodrigo, Spain] son of André de Palácios [shawm], granting him the position of shawm [player] (*charamela*) of the Royal House with 44.000 *réis* per year, to supersede Manuel Calvino in the position previously occupied by Lourenço da Costa, Simão Francisco, João de Palácios and Manuel dos Reis.

PT/ TT/ M/ 6/ 157 (Torre do Tombo 1917, p.336)

28 April

Letter from the King granting João Rodrigues the position of apprentice of shawm (*aprendiz de charamelo*).

Alvará. Um lugar de moco para aprender o charamelo para Joao Rodrigues.

PT/ TT/ RGM/ B/ 1/ 11667

1683

4 March

Registry of Évora: Death Certificates

Dionísio da Silva, bass shawm (*baixão*) was buried by the misericord at the Covent of St. Domingos.

(Espanca 1948, p.38)

22 April

Registry of Bragança: Baptism Certificates

Baptism registers of Gonçalo who had Gonçalo Rebelo shawm player (*charameleiro*) as his Godfather.

PT/ TT/ ADBGC/ BGC 42/ 01/ 01/ 1683-22/ 182V

1684

27 February

Letter from the King granting the position of shawm [player] (*charamela*) of the Royal House to the person who marries Maria Madalena. Position held by her late father Nicolau Antunes.

Alvará. A Maria Madalena, Praca de charamela por morte de seu pai para aquele que com ela casar. Filiação: Nicolau Antunes; Joana Baptista.

PT/ TT/ RGM/ B/ 23077

28 April

Letter from the King to appoint José Antunes shawm player (*charamela*), for the period of two years, with a wage of 30.000 réis and 8.000 réis for his clothing. Position previously held by his father Nicolau Antunes.

Alvará. José Antunes, Serventia de Charamela, por 2 anos com 30\$000 de ordenado e 8\$000 vestiaria por ano, Filiação. Nicolau Antunes.

PT/ TT/ RGM/ B/ 1/ 288924

1685

27 June

Letter from the King to appoint Luis Henriques shawm player (*charamela*) of the King with a wage of 30.000 réis per year.

PT/ TT/ RGM/ B/ 1/ 11592

14 August

Letter from the King granting António Duarte the position of trumpet [player] (*trombeta*) of the Royal House with 1.000 *réis* for his housing.

PT/ TT/ RGM/ B/ 2/ 3649

1687

1 March

Letter, granting Matias Antunes the position of trumpet [player] of the Royal House with 6.340 *réis* for his clothing to supersede his late father Martinho Antunes.

PT/ TT/ RGM/ B/ 3/ 14915

1688

7 February

Letter from the King appointing Domingos de Oliveira shawm [player] (*charamela da Casa Real*) of the Royal House. His father was António de Oliveira.

Alvará. Domingos de Oliveira, Charamela da Casa Real. Filiação: António de Oliveira.

PT/ TT/ RGM/ B/ 9/ 4342

1689

17 May

Letter from the King granting Catarina Pereira permission to nominate the position of trumpet [player] to either her son or daughter.

PT/ TT/ RGM/ B/ 5/ 2899

1691

2 September

Registry of Évora: Death Certificates

Alonso Peres, trombone player (*sacabuxa*), was buried by the brotherhood of the misericórdia.

(Espanca 1948, p.34)

1693

10 November

Letter, granting Manuel de Miranda the position of trumpeter of the Royal Chapel.

[Domingos de Miranda's son]²⁷¹

PT/ TT/ RGM/ B/ 7/ 14896

1694

15 September

Registry of Évora: Death Certificates

Belchior Henriques, shawm player of the Cathedral, was buried by the brotherhood of the Holy Ghost.

(Espanca 1948, p.29)

1695

[N.D.]

Expenditure with instruments at Tibães Monastery.

Item, Paid P Fr Mel p^a , 300 réis for reeds for his bass curtal (*baixao*).

(Lessa 1994, p.98)

26 January

Letter, granting Manuel Fernandes the position of trumpet [player] of the Royal House.

PT/ TT/ RGM/ 5/ 12513

25 August

Letter from the King granting Domingos de Oliveira shawm player (*charamela*) his clothing.

Alvará. Domingos de Oliveira, Vestiaria de Charamela. Filiação: António de Oliveira.

PT/ TT/ RGM/ B/ 9/ 4343

²⁷¹ See 1713; 1738.

21 February

Letter [from the King] appointing José da Silva, shawm [player] of the Royal House (*charamela da Casa Real*) with a wage of 32.000 *réis* per year and additional 8.000 *réis* for his clothing. José da Silva had to pay 20.000 *réis* pension to Antónia Maria and his father was António da Silva.

Alvará. José da Silva lugar de Charamela de Casa Real com o ordenado de 32\$000 rs anuais e 8\$000 rs de vestiaria anual e de tudo dará 20\$000 rs de pensão a Antónia Maria. Filiação: António da Silva.

PT/ TT/ RGM/ B/ 10/ 13575

7 April

Letter from the King granting José da Silva, 8.000 *réis* of his yearly wage as shawm [player] (*charamela*) with the obligation of paying 2.000 *réis* of pension to the widow of his predecessor on the job.

Alvará. José da Silva, 8\$000 rs anuais com a praça de Charamela com a obrigação de 20\$000 rs de pensão à viúva do antigo proprietário. Filiação: António da Silva.

PT/ TT/ RGM/ B/ 10/ 13576

5 July

Letter from the King granting Manuel dos Reis, shawm [player] (*charamela*), 32.000 *réis* of his yearly wage and 8.000 *réis* for his clothing.

Alvará. Manuel dos Reis Praça de Charamela com 32\$000 rs de ordenado e 8\$000 rs de vestiaria anuais. Filiação: Francisco dos Reis.

PT/ TT/ RGM/ B/ 10/ 13369

11 August

Registry of Évora: Death certificates

Águeda Maria, wife of Pero da Silva, shawm player (*charameleiro*), was buried by the misericord at the Convento da Graça.

(Espanca 1948, p.38)

7 September

Registry of Évora: Death certificates

Ana Favacho, wife of Manuel Ferro, shawm player (*charameleiro*) of the Cathedral, was buried at the New church of Carmo.

(Espanca 1948, p.27)

24 October

Letter from the King granting Gregório de Palácios, the legal right to refuse the role of shawm player (*charamela*) to the person who marries his granddaughter, Páscoa Teresa Francisca de Palácios. This role would have a wage of 40.000 *réis*.

Alvará a Gregório de Palácios, para poder renunciar a Praça de Charamela na pessoa que casar com sua neta Páscoa Teresa Francisca de Palácios com 40\$000 rs de ordenado. Filiação: André de Palácios.

PT/ TT/ RGM/ B/ 10/ 12129

1698

3 December

Shawm band of the Coimbra University: Employment contract.

Joaõ da uegua, shawm player (*xamarileiro*) of this University [of Coimbra] agrees to play his shawm (*xaramela*) on every occasion needed at the named University according to the statutes of the same.

(Lopes De Almeida & Coutinho 1970, p.357)

1699

5 January

Shawm band of the Coimbra University: Employment contract.

Mel de Crasto [Manuel de Crasto] (*xarameleiro*) shawm player of this University agrees to play with his (*xaramela*) shawm in every occasion needed at the named University according to the statutes of the same.

(Lopes De Almeida & Coutinho 1970, p.358)

1700

16 August

Letter from the King appointing José Silva wind [player] (*charamela*) of the Royal House to supersede the late Simão Francisco on his position left by the late Brás Rosado [shawm player].

Alvará. Para passar da propriedade da praça de Charamela a José da Silva deixada por falecimento de Simão Francisco para aquela deixada por Brás Rosado. Filiação: António da Silva.

PT/ TT/ RGM/ B/ 10/ 13599

6 November

Letter from the King [Pedro II] granting Luís Henriques the position of player of bass [curtal] of the Royal Chapel (*tangedor de baixo da Capela*).²⁷²

PT/TT/RGM/B/13/11590

²⁷² Likely the same Luís Henriques, Master of the shawm band in 15 July 1713.

1701

5 March

Letter from the King appointing Manuel Barbosa wind player (*charamela*) of the Royal House.

Alvará. Charamela to Manuel Barbosa. Filiação: Francisco Dias.

PT/ TT/ RGM/ B/ 14/ 13321

1702

3 March

Letter, granting the position of wind player (*charamela da Casa Real*) of the Royal House to the person who marries Páscoa Teresa Francisca de Palácios with a wage of 40.000 *réis*. The owner of this position also has to pay 20.000 *réis* pension to her untie.

Alvará. Praça de Charamela da Casa Real para a pessoa que casar com Páscoa Teresa Francisca de Palácios com o ordenado de 40\$000 rs e obrigação da pensão de 20\$000 rs anuais para sua tia.

PT/ TT/ RGM/ B/ 10/ 16546

9 May

Letter from the King appointing Vicente Jorge master of the wind band (*charamela mor*) of the King's wind band.

Alvará. Charamela Mor to Vicente Jorge. Filiação: Sebastião Jorge.

PT/ TT/ RGM/ B/ 14/ 24257

24 May

Letter from the King granting Vicente Jorge 18.000 *réis* for his wage as master of the royal wind band (*charamela mor*).

Alvará. Para que Vicente Jorge tenha o ordenado de 18\$000 rs como charamela Mor. Filiação: Sebastião Jorge.

PT/ TT/ RGM/ B/ 14/ 24258

1703

11 August

Letter from the King appointing Inácia[o] de Almeida wind player (*charamela*) of the Royal House. Her/ his father was António de Abreu.

Alvará de Charamela da Real Casa a Inácia[o] de Almeida . Filiação: António de Abreu.

PT/ TT/ RGM/ B/ 15/ 7201

11 August

Letter from the King appointing Manuel Antunes master of the royal wind band (*charamela-mor*).

Alvará. Manuel Antunes do lugar de Charamela-mor, filiação: Nicolau Antunes

PT/ TT/ RGM/ B/ 15/ 11954

1704

[N.D.]

Expenditure with the festivities of Saint *Bento*, Braga.

Item, to pay the trumpeters (trombeiros) and drums 450 réis.

(Lessa 1994, p.85)

12 January

Letter from the King granting José Barbosa the position of apprentice of the wind band (*aprendiz de charamela*) of the Royal House.

Alvará. Moço de aprender a Charamela to José Barbosa . Filiação: Manuel Barbosa.

PT/ TT/ RGM/ B/ 15/ 12005

1705

23 March

Letter from the King appointing Manuel Baptista wind player (*charamela*) of the Royal House.

PT/ TT/ RGM/ B/ 16/ 13181

28 April

Registry of Évora: Bereavements

Francisco Amaro, trombone [player] (*sacabuxa*), was buried at the church of the Franciscan priests.

(Espanca 1944, p.66)

7 August

Letter granting Domingas João the license to nominate the position of trumpeter of the Royal House to her daughter.

PT/ TT/ RGM/ B/ 2/ 8202

1706

8 February

Letter granting Manuel Simões the position [Praça] of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ B/ 16/ 21899

6 March

Inquisition court of law: Évora

Manuel Inácio, trumpet [player] (*trombeta*) of João Fidalgo's Company.²⁷³. Accused of witchcraft [and pact with the devil].

PT/ TT/ TSO/ IE/ 21/ 2229

1708

20 June

Inquisition court of Law: Coimbra

Process of Manuel Rodrigues, free black man (*preto forro*) from Cape Verde, trumpet [player] (*trombeta*) who worked for the House of the Mayor of Oporto City Council was accused of witchcraft and superstition.

PT/ TT/ TSO/ IC/ 25/ 10549

1 September

Letter granting Domingos Luís the position of trumpet [player] (*trombeta*) of the Royal House. [Luís Francisco's son]

PT/ TT/ RGM/ C/ 2/ 32014

28 October

Letter, granting Domingos Luís 603.40 *réis* for his clothing as trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ C/ 2/ 32017

1711

14 February

Musicians at the Viseu Cathedral

P.e João Rodrigues, bassoon player (*fagote*).

(Joaquim 1944, p.63)

²⁷³ Manuel Inácio was a free black man (*Preto forro*).

6 September

Letter granting Manuel Simões [Senior] his clothing as trumpet [player] (*trombeta*) of the Royal House [Domingos Simões' son].

PT/ TT/ RGM/ C/ 5/ 66068

12 November

Letter from the King appointing José da Cunha Feio wind player of the Royal House (*charamela*).

*Alvará. Praça de Charamela da Casa Real a José da Cunha Feio . Filiação:
João da Cunha Feio.*

PT/ TT/ RGM/ C/ 5/ 50554

1713

7 April

Letter from the King granting José da Cunha Feio, wind player (*charamela*) of the Royal House, his clothing.

*Alvará. Vestiaria de Charamela da Casa Real to José da Cunha Feio.
Filiação: João da Cunha Feio.*

PT/ TT/ RGM/ C/ 5/ 50555

15 July

Letter from the King appointing Luís Henriques master of the royal wind band (*charamela mor*) with a wage of 12.000 *réis* and 6.000 *réis* for a servant to carry the instruments to the Royal Court.

*Alvará. Luís Henriques lugar Charamela-mor com 12\$000 rs de ordenado e
6\$000 para manter um moço que há-de ter para levar os intrumentos ao paço.
Filiação: Manuel Francisco.*

PT/ TT/ RGM/ C/ 6/ 68118

20 July

Warrant to Maria dos Santos to nominate one of her sons to the position of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ C/ 6/ 53068

28 July

Letter from the King increasing the wage of José da Cunha Feio, wind player (*charamela*) of the Royal House. His father was João da Cunha Feio.

PT/ TT/ RGM/ C/ 5/ 50556

4 September

Letter from the King to appoint Félix Francisco wind player (*charamela*) of the King with a wage of 32.000 *réis*.

Alvará. Félix Francisco Praça de Charamela com 32\$000 rs de ordenado.

Filiação: Manuel Francisco.

PT/ TT/ RGM/ C/ 6/ 40108

20 September

Letter from the King to appoint Manuel dos Reis wind player (*charamela*) of the King with a wage of 32.000 *réis*.

PT/ TT/ RGM/ C/ 6/ 80192

1714

5 July

Letter from the King appointing André Ribeiro wind player (*charamela*) of the Royal House with a wage of 36.000 *réis* and 8.000 *réis* for his clothing. His father was Francisco Ribeiro [shawm/ wind player].

Alvará. A André Ribeiro praça de Charamela da Casa Real com 36\$000 rs de ordenado cada ano e mais 8\$000 rs de vestiaria. Filiação: Francisco Ribeiro.

PT/ TT/ RGM/ C/ 6/ 27184

1716

25 April

Letter from the King granting Félix Francisco full wage [not established] for his duties as wind player (*charamela*).

Apostila. Para que Félix Francisco vença todo o ordenado com a Praça de Charamela. Filiação: Manuel Francisco.

PT/ TT/ RGM/ C/ 6/ 379492

30 April

Letter granting Manuel de Oliveira the position of trumpet [player] (*trombeta*) of the Royal House. [Manuel de Oliveira]

PT/ TT/ RGM/ C/ 8/ 64394

1717

13 January

Letter, granting Domingos de Sousa the position of trumpet [player] (*trombeta*) of the Royal House for being married to Doroteia Maria.

PT/ TT/ RGM/ C/ 8/ 35891

17 August

Letter from the King appointing José Ferreira de Azevedo wind player (*charamela*) of the Royal House with a wage of 32.000 *réis* from which he has to pay a pension of 20.000 *réis* to Maria Teresa da Esperança at the Convent of Saint Mónica.

Alvará. José Ferreira de Azevedo, Charamela da Casa com 32\$000 rs de ordenado, tendo que dar 20\$000 rs de pensão a Maria Teresa da Esperança, religiosa no Convento de St^a Mónica. Filiação: António Carvalho.

PT/ TT/ RGM/ C/ 9/ 380971

25 August

Decree of King João V banning the participation of black shawm players (*charamelas homens pretos*) during the processions organized by the city council of Lisbon. (Oliveira et al. 1901, p.216)

1718

22 December

Letter granting Matias Antunes the position of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ C/ 10/ 65761

Letter granting António Duarte the position of trumpeter (*trombeteiro*) of the Royal House, with pension in money and wheat (*pensão em dinheiro e cevada*).

PT/ TT/ RGM/ C/ 10/ 28063

1721

13 February

Letter from the King appointing António Pereira da Cunha (son of André Ribeiro) wind player (*charamelo*) of the Royal House.

Alvará. António Pereira da Cunha, Charamelo da Casa. Filiação: André Ribeiro.

PT/ TT/ RGM/ C/ 12/ 33880

13 March

Letter from the King granting the position of wind player (*charamela*) to the person who marries Luíza Maria, daughter of the late Domingos de Oliveira [shawm/ wind player].

*Alvará. Luíza Maria, Praça de Charamela para quem casar com ela.
Filiação: Domingos de Oliveira.*

PT/ TT/ RGM/ C/ 13/ 65850

1723

15 October

Letter from the King granting the position of trumpeter (*trombeteiro*) to the person who marries Teresa Maria, daughter of Manuel de Oliveira [trumpeter] and niece of the late Manuel Ferreira who served as trumpet [player] and trumpet-*mor* (*trombeta* and *trombeta mor*) of the King [for over 49 years] (from March 1682 up to the above date) exercising his duties both at the Palace and the Saint Patriarchal church (*assistindo sempre suas obrigações assim no Paço como tão bem na santa Igreja Patriarcal*).

PT/ TT/ RGM/ C/ 15/ 238 (Viterbo 1929b, p.613)

18 September

Letter from the King granting Manuel Vaz Moreira the position of apprentice of the royal wind band (*aprendiz de charamela*).

Alvará. Manuel Vaz Moreira, Aprendiz de Charamela. Filiação: João Rodrigues Leitão.

PT/ TT/ RGM/ C/ 15/ 75289

18 October

Letter from the King appointin José dos Réis wind player (*charamela*) of the Royal House.

PT/ TT/ RGM/ C/ 17/ 69143

[N.D.]

Musicians at the Viseu Cathedral

José Garcia de Legorreta, bass curtal and oboe (*baixão e oboé*); Manuel Bôto Machado, bass curtal (*baixão*).

(Joaquim 1944, p.64)

1724

1 February

List of sixteen German trumpeters procured by the Count of Tarouca to travel to Portugal and work at the Royal Court of King João V. List of the contents of thirteen boxes containing amongst other things, twenty-three silver trumpets and equal number of copper trumpets for training.

George Simons, João Ploninger, Nicolao Lot, Phelipe Marx, Francisco Alexandre, Joao Grabber, João Grinhagen, João Picheof, André Berlich, Zacharias Mutthesig, Geremias Schiel, Geremias Langraf, Christian Kuhna, Samuel Kral, Everard Luders and Christian Henrique Groche.

(Doderer 2003, p.32)

1729

9 February

Musicians at the Viseu Cathedral

P.e Manuel Vaz Xequenno, bass curtal (*baixão*) with 30.000 *réis*; Jacinto de Almeida, bass curtal (*baixão*) with 18.000 *réis*.

(Joaquim 1944, p.66)

1730

11 April

Letter from the King granting António da Fonseca Teles the position of wind player (*charamela*) of the royal wind band.

Alvará, António da Fonseca Teles Mercê de uma praça da charamela da Casa Real.

PT/ TT/ RGM/ C/ 24523

1731

20 October

Letter from the King, granting Francisco Rodrigues the position of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ C/ 37239

1732

3 March

Letter from the King granting António José the position of wind player of the royal wind band (*charamela*).

PT/ TT/ RGM/ C/ 23138

12 August

Letter from the King granting Manuel Simões [Junior] his clothing as trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ C/ 5/ 379424

Letter granting Manuel Simões [Junior] [ownership] of the position of trumpet [player] (*trombeta*) of the Royal House. [Manuel Simões' son]

PT/ TT/ RGM/ C/ 66417

1738

6 May

Letter from the King granting Micaela Josefa, daughter of Manuel Miranda [trumpeter] and Maria dos Santos the position of trumpet [player] (*trombeta*) of the Royal House to the person who marries her.²⁷⁴

PT/ TT/ RGM/ C/ 6/ 56384

1739

12 April

Letter from the King appointing André Ribeiro master of royal wind band (*charamela-mor*) with 18.000 *réis* of wage.

Alvará. André Ribeiro lugar de Charamela-mor com 18\$000 rs cada ano.

Filiação: Francisco Ribeiro.

PT/ TT/ RGM/ C/ 6/ 27187

1740

²⁷⁴ See 1713.

25 June

Letter from the King granting José Carreira da Silva the position of wind player (*charamela*) of the royal wind band.

*Alvará. António Gomes de Oliveira, Charamela da Casa Real. Filiação:
Francisco Gomes.*

PT/ TT/ RGM/ C/ 31/ 46654

Letter from the King granting Vicente Antunes Pinheiro the position of wind player (*charamela*) of the royal wind band.

PT/ TT/ RGM/ C/ 31/ 62368

Letter from the King granting António Gomes de Oliveira the position of wind player (*charamela*) of the royal wind band.

PT/ TT/ RGM/ C/ 31/ 26540

1742

24 December

Letter from the King granting António da Fonseca Teles the position of wind player (*chameleiro*) of the royal wind band.

PT/ TT/ RGM/ C/ 33/ 24524

1743

12 February

Letter from the King granting Francisco Xavier Lameiras the position of wind player (*chameleiro*) of the royal wind band.

PT/ TT/ RGM/ C/ 33/ 43378

1746

[N.D.]

Expenses with the festivities of Saint Bento, Braga

Item, to pay the [uncertain wind instrument called] *vacas*²⁷⁵ drums and other wind instrument players (*vacas, atabales e charamelas*) for playing on Saint Bento's day, 1.200 réis.

(Lessa 1994, p.85)

1748

[N.D.]

Expenses with the festivities of Saint Bento, Braga

Item, to pay the [uncertain wind instrument called] *vacas*, drums, trumpeters (*clarins*) and wind players (*charamelas*), 1.600 réis.

(Lessa 1994, p.85)

1750

6 November

Letter from the King granting André Ribeiro an increase to his wage as master of the royal wind band (*charamela mor*).

Alvará. Acréscimo de ordenado de Charamela Mor to André Ribeiro.

PT/ TT/ RGM/ D/ 1/ 57302

Second half of the eighteenth century

[N.D.]

Memoires of judge Inácio Peixoto describing the changes introduced by the Bishop at the Braga Cathedral included the replacing of the shawms (*charamellas*) and the antique *vacas* with clarinets.

(Peixoto 1992, p.69)

²⁷⁵ See 1760 for a description of the instrument (*vaca*). See also Chapter 2.

[N.D.]

Account of the music ensembles participating in the processions of Braga before the second half of the eighteenth century.

As well as the wind instruments (*charamellas*), now replaced by the clarinets ... there were [in Braga] other instruments called trombones (*sacabuxas*) and *vacas* with their hoarsely tone like trumpets (*roucas trombetas chamadas vacas*) ... It is believed that Dom Diogo de Sousa [c.1505], archbishop of Braga introduced the shawms (*charamelas*), but the trombones (*sacabuxas*) and the *vacas* were instruments that have been in use [Cathedral] since the Moors, these instruments were taken from them during the battles... These were instruments that they [Moors] offered in the temples.

(Peixoto 1992, p.56)

1751

11 May

Letter from the King granting Manuel Caetano da Silva the position of player of the royal wind band (*charamela*).

Alvará. Charamela to Manuel Caetano da Silva. Filiação: Francisco Lopes.

PT/ TT/ RGM/ D/ 2/ 77038

28 May

Letter from the King granting Manuel da Costa Calheiros the position of player of the royal wind band (*charamela*).

Alvará. Charamela to Manuel da Costa Calheiros . Filiação: Manuel da Costa.

PT/ TT/ RGM/ D/ 2/ 78786

1753

22 March

Letter from the King granting Brás Joaquim das Candeias, the position of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ D/ 6/ 71221

1 June

Letter from the King granting Teotónio José da Cunha the position of wind player of the Royal House (*charamela*).

Alvará. Charamela da Casa to Teotónio José da Cunha. Filiação: Francisco José da Cunha.

PT/ TT/ RGM/ D/ 7/ 94259

1758

25 June

Ceremonies for the occasion of the appointment of the new archbishop of Braga.

After the ceremony the city council ordered the drums (*tambores*), [shawms] wind ensemble/ instruments (*charamellas*) and [uncertain wind instrument] *vacas*, through the main streets of the city.²⁷⁶

(Freitas 1890, p.344)

1774

[N.D.]

Description of the festivities of the *Santissimo* in Aveiro²⁷⁷

Black musicians playing the trumpets (*clarim*) during procession of the *Santissimo*, in *Arada*.

(Amorim 1986, p.67)

²⁷⁶ See 1760.

²⁷⁷ Black musicians playing trumpet participated in the processions of the *Santissimo* in Arada between 1774 and 1776. See Amorim (1986).

1778

15 October

Letter from the Queen appointing José Correia de Sá master of the royal wind band (*charamela mor*).

Alvará, José Correia de Sá, Lugar de Charamela Mor.

PT/ TT/ RGM/ E/ 130927

1781

12 February

How the news of the death of Queen Mariana Victoria, widow of King José I were received in Braga.

There were Vespers (*Vesperas*) and Matins (*Matinas*) sung a Capella (*canto-chão*) in the Cathedral: only the Response (*responsorios das lições*) were sung with *vox instrumental*, for which were hired to play, from different areas of the North of Portugal, the most competent musicians.

(Freitas 1890, p.298)

[N.D.]

Galassi, António, Mass for four voices (*Messa a quarto voci*) and Orchestra with violin, viola, piccolo, [Hunting] Horn, trombone and bass. (Composed to the Archbishop of Braga Dom Gaspar)

(Vieira 1900a, p.443)

1783

[N.D.]

Totti, Giusepue (José), Credo for five voices (Credo a cinque voci), with violin, oboe, trombone, horn, viola, bassoon and bass.

(Vieira 1900a, p.380)

1784

4 January

Letter from the Queen appointing Vitorino Pinheiro Leal player of the royal wind band (*charamela*). His father was Manuel Pinheiro Leal.

*Alvará. Charamela da Câmara Real to Vitorino Pinheiro Leal. Filiação:
Manuel Pinheiro Leal.*

PT/ TT/ RGM/ E/ 119008

1785

6 April

Letter from the Queen granting Francisco de Paula the position of apprentice of wind instrument (*aprendiz de charamela*) of the royal wind band.

*Alvará. Praça de aprendiz de Charamela to Francisco de Paula. Filiação:
António da Silva Freitas.*

PT/ TT/ RGM/ E/ 102730

20 June

Letter from the Queen granting João Caetano dos Santos the position of player of the royal wind band (*charamela*). His father was João dos Santos.

*Alvará. Praça de Charamela da Casa Real para João Caetano dos Santos.
Filiação: João dos Santos.*

PT/ TT/ RGM/ E/ 103470

20 June

Letter from the Queen granting António da Silva Freitas, the position of player of the royal wind band (*charamela*).

Alvará. Praça de Charamela da Casa Real to António da Silva Freitas.

PT/ TT/ RGM/ E/ 87361

12 August

Letter from the Queen granting José Joaquim Farneri the position of player of the royal wind band (*charamela*).

Alvará. Praça de Charamela da Casa Real para José Joaquim Farneri.

PT/ TT/ RGM/ E/ 103646

1793

[*N.D.*]

Totti, Giusepue (José), Mass for five voices (messa a cinque voci), with violin, oboe, piccolo, trombone, horn, viola, bassoon and bass.

(Vieira, 1900a, p.381)

1795

2 June

Letter from the Queen granting Manuel dos Santos de Carvalho the position of trumpet [player] of the Royal House.

PT/ TT/ RGM/ E/ 112901

Late eighteenth century

Maurício, José, Almas, two short pieces for the wind band (*charamela*) of the University [Coimbra]. Three part score for two (*clarins*) and bass (*baixo*).²⁷⁸

PT/ BNP/ M.M./ 2421

Late eighteenth and early nineteenth centuries

Trombone with a forward-pointing bell styled as the head of a serpent or dragon.

Inscription on the bell reads: JO O JONES, LX^a.²⁷⁹

PT/ MM/ MM/ 171

²⁷⁸ The bass line of these compositions is very likely for serpent. See Chapter 7.

²⁷⁹ The dating of this instrument by the Museu da Música de Lisboa seems very unlikely (See Chapter 2). The abbreviation LX^a stands for the city of Lisbon (*Lisboa*).

c. 1814-1817

[N.D.]

Music books of the royal wind band (*Livros de Musica da Charamela Real*).

Collection of seven [music] manuscripts for wind band containing Minuet, Polonaise and Valse: parts for trombone; two Bb clarinets; two horns; Eb clarinet; piccolo.

Portugal, Museu Nacional dos Coches/ IM/ 0087-0093

1815

16 December

Regulation regarding the budget for music in the army as from the 1st of January [1816]: Includes a list determining the instruments that should be part of the bands of the Infantry Regiment (*Regimento de Infantaria*), Battalion of Riflemen (*Batalhão de Caçadores*) and Infantry of the Royal Guard of the Police (*Infantaria da Guarda Real da Policia*).

I - 1 Master, First clarinet; 1, First Eb clarinet (*requinta*); 1 Second-First clarinet; 1 Second clarinet; 1 First horn (*trompa*); 1 second horn (*trompa*), 1 First trumpet (*clarim*) 1 First bassoon (*fagote*); 1 Trombone or Serpent (*trombão ou sarpentão*), 1 Drum (*Bombo*), 1 Snare Drum (*caixa de rufo*).

III – As well as these there should be four apprentices; the apprentices will be selected from the solders who voluntarily wish to learn a musical instrument.

IV - The total payment of the above musicians was 4.100 *réis* per day.

X – The wage of the apprentice is 200 *réis* per day unless he plays one of the following: third-first clarinet, second clarinet, second horn, first or second trumpet, second bassoon, trombone or serpent.

XIV – The master of the band (*Mestre da Musica*) and all other musicians are obliged to take good care of the musical instruments and to keep them in good working order. They were also obliged to hand the instruments in once they finished their military positions.

XV – The amount of 53.000 *réis* will be attributed to each band every year to buy instruments.

(Silva 1825, pp.380–3)

Plan for the organization of the Royal Brigade of the Navy (*Brigada Real da Marinha*).

Musicians with the same wages as the ones from the army [above] according with decree of 16 December 1815.

(Portugal 1843, p.38)

1816

21 February

Law regarding the budget for music in the army: Rectification of the previous law of 16 December 1815.

The payment of the musicians: 360 *réis* for the mestre and 260 for the other musicians. The apprentices would receive 160 or 200 *réis* according to the position played i.e. first or second (*primeiro or segundo*).

(Vieira 1900b, pp.443–4)

1 April

Group of eight wind musicians is added to the payroll of the Royal Chamber in Brazil.

António Joaquim de Barros (clarinet/ flute), Bernardino António de Barros (flute), Aleixo Bosch (clarinet), João José Kaimer and Valemtime Ziegler (horn/ trumpet), Leonardo da Mota and Alexandre José Baret (bassoon), José Mosmann (trombone).

(Marques, 2005, 15, 24)

1817

6 November

Drawing by Franz Frühle of the Royal Brigade of Marines Band in Brazil. The band is formed by thirteen players and a master including five percussionists; one horn (with backwards facing dragon head); one bassoon; one trombone (with forward pointing dragon head); one clarinet; two trumpeters; a piccolo and a flute player.

PT/AHM/010/A07/GR/09

24 November

List of musicians on board the ship Afonso VI accompanying archduchess Leopoldina of Hapsburgh on the travel to meet Prince Pedro (later King Pedro IV) in Brazil.

The band was formed by Ardmann [Eduardo] Neuparth, musical director, 1st clarinet, Gaspar Catelão [Catalan] (Campos),²⁸⁰ 2nd clarinet António Bulak; 2nd clarinet, João Vieira; piccolos, António Joze and Joze Croner; 1st horn, Antonio Carretero; 2nd horn Joze Romano; 1st trumpet (*clarim*) Francisco Roth; 2nd trumpet Pedro Tevar; 1st bassoon, Christiano Florick [Rorich?];²⁸¹ 2nd bassoon Romão Monteanos; trombone (*trompão*) Leopoldo Smith [Schmith];²⁸² drummers, (*bumbo*) Joze Mural, (*ruffo*) Antonio Joaquim, (*prateiros*) Marçal Joze and Luis Karr.

(Pereira 1946, p.246)

1822

16 June

Letter from the King granting Manuel dos Santos de Carvalho, the position of trumpet Mor (*trombeta mor*) of the Royal House.

PT/ TT/ RGM/ F/ 163008

1823

18 February

Letter from the King granting José Hilario the position of trumpet [player] of the Royal House [Manuel Rodrigues' son].

PT/ TT/ RGM/ F/ 158176

²⁸⁰ The surname used here refers to the origin of the player. Gaspar Campos was a Catalan clarinet player who after the end of the peninsular war joined the Portuguese army in 1814 (Vieira 1900, I, 180).

²⁸¹ This is likely Christian Friedrich Rorich, trombone player of the São Carlos Opera who succeeded Nicolau de Oliveira. See 1843.

²⁸² See 1827.

22 February

Letter granting Manuel José Valadares, the position of trumpet [player] (*trombeta*) of the Royal House with 1.000 *réis* per month.

PT/ TT/ RGM/ F/ 157145

22 February

Letter from the King granting the position of [shawm] wind player (*charamela*) of the Royal House to Domingos Henriques Nogueira. His father was José da Silva Nogueira.

Carta, Domingos Henriques Nogueira. Uma Praça de Charamela da Casa Real. Filiação: José da Silva Nogueira.

PT/ TT/ RGM/ F/ 145121

[N.D.]

Calvet, Tiago Miller, Collection of nine short pieces for brass instruments: trumpets (*clarins*), trombones (*trombãos*), timpani (*timbales*). Additional four pieces with obbligato Kent bugle (*Bosina de Kent*) vulgarly (*corneta com chaves*) keyed bugle, with accompaniment of six trumpets in three keys (*clarins*), one trombone (*trombão*) and timpani (*timbale*).²⁸³ [83 folios]

PT/ BNP/ C.I.C. 58

1824

27 July

Letter from the King granting José Gonçalves Pereira the position of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ F/ 157099

²⁸³ Offered to His Majesty by Thiago Calvet, royal servant and Musician of the royal band.

1825

17 February

Letter from the King granting Alexandre da Silva Moreira the position of player of the royal wind band (*charamela*).

Alvará, Alexandre da Silva Moreira. Uma Praça de Charamela da Casa Real.

Filiação: Alexandre da Silva Moreira.

PT/ TT/ RGM/ F/ 140556

1826

3 October

Letter from the King granting Francisco Candido dos Anjos Rodrigues the position of player of the royal wind band (*charamela*).

Provisão, Francisco Cândido dos Anjos Rodrigues. Mantimento de

Charamela da Casa Real. Filiação: Manuel Rodrigues.

PT/ TT/ RGM/ F/ 146539

14 October

Letter from the King granting Clemente Gonçalves da Silva the position of trumpet [player] (*trombeta*) of the Royal House.

PT/ TT/ RGM/ F/ 142243

1827

15 September

Thiago Calvet, musician of the Real Chamber Orchestra of Lisbon with 260.400 réis of wage.²⁸⁴

(Scherpereel 1985, p.20)

²⁸⁴ The author states that the name of Thiago Calvet abandoned the payment books in 1832.

[N.D.]

Leopoldo Schmith, musician [trombone player]²⁸⁵ of the Royal Chamber Orchestra of Lisbon with 260.400 réis.

(Scherpereel 1985, p.32)

1829

19 April

Newspaper article. Honours awarded to the royal wind ensemble [Band of the Royal Cavalry?], trumpeters and drummers by His Majesty the King Dom Miguel.

Joaquim José Rebello de Oliveira, (*Charamella Mór*) master of the royal wind band, alongside his fellow wind players, trumpeters and drummers had the honour to kiss His Majesty's Hands. During this ceremony they asked permission to wear golden medals with the royal coat of arms as well as sowed clothing like their fellow Musicians of the Royal Chamber Orchestra (*Muzicos da Real Camara*). His Majesty agreed with good grace to award them such privilege. The honoured are the following:

[Shwam] Players of the royal wind band (*charameleiros*)

Joaquim José Rebello de Oliveira. Francisco de Paula da Silva Freitas. Domingues Henriques Nogueira. Alexandre da Silva Moreira. Joaquim Cazemiro da Silva. João Manuel Lourenço. José Manoel Corrêa. António Manuel. Joaquim José de Souza. António Maria de Freitas. José Franco Tenente. Vencesláu Eduardo Covete. Francisco Candido dos Anjos Rorigues. José Christovão de Faria.

Trumpeters (*trombetas*):

Manoel dos Santos de Carvalho e Silva, Trombeta Mór da Casa Real, e Cavaleiro Fidalgo. José Hilario Torres. José Antonio Paraiso. Marianno Miguel Meirelles Lima. António Joaquim Raimundo. José Canuto da Veiga. José Gonçalves Ferreira. Fernando Gabriel. Joaquim José Pereira. José Antonio Maria. Clemente Gonçalves da Silva. José Theotonio Pereira.

²⁸⁵ See 1817

Drummers (*atabaleiros*):

Manoel Gomes de Faria, Ataballeiro Mór. Bernardo José de Novaes. Manoel Patricio de Bastos. Joaquim Rufino Xavier Sousa. Francisco de Paula Rodrigues. Antonio Galdino Ferreira. Francisco De Paula Ferreira. Antonio Leão Dos Reis.

(Gazeta de Lisboa 1829, p.395)

1831

[*N.D.*]

Leopoldo Schmith [trombone] player of the Real Chamber Orchestra of Lisbon dies. His wife Maria Benedicta receives pension for his service.

(Scherpereel 1985, p.32)

1833

19 August

Newspaper advertisement, Lisbon.

Two trombones for sale, if interested contact Beco dos Apóstolos, nº. 3, 1st floor.

Gazeta de Lisboa, nº. 21, 1833, Tuesday 19 August, p.110

[*N.D.*]

Watercolour drawing of a musician from de Army's infantry line in 1833. The musician holds a trombone with a forward facing dragonhead shaped bell over his left hand side arm.

PT/ BNP/ P.I. 24892 P. (Journal do Exército, 1984)

1834

15 October

Letter from the Queen granting Tiago Calvete [Calvet] bassoon player of the Lisbon Royal Chamber Orchestra a wage of 260.400 réis.²⁸⁶

PT/ TT/ RGM/ H/ 243839

1835

18 May

Letter from the Queen appointing Francisco Hukenbuk, professor of the brass class (*Aula de Instrumentos de Latão*) at the Royal Conservatoire of Lisbon.

Portaria. Professor da Aula de Instrumentos de Latão, do Conservatório de Música da Casa Pia de Lisboa.

PT/ TT/ RGM/ H/ 199816

1837

23 March

Newspaper concert review, of a trombone solo played at a concert at São Carlos Opera Theatre, reads:

Last Friday we were all positively surprised by the discovery in this theatre of yet another national talent. / In an instrument so difficult to play, as it is the trombone Mr. J. N. D'Oliveira [João Nicolau de Oliveira] played the promised aria of [from the Opera] *Fausta* [by Gaetano Donizetti] with extraordinary perfection. The public applauded him with the same enthusiasm they applauded [Luigi] Maggiorotti [bass].²⁸⁷

²⁸⁶ Probably the same Thiago Calvet, composer of the collection of music for brass cited on (1823, *n. d.*) and musician of the royal band which name abandoned the payment list in 1832. See 15 September 1827.

²⁸⁷ The Aria from Act 2 from Opera “Fausta” by Gaetano Donizetti was sang by Luigi Maggiorotti (Constantino) and conducted by Maestro Francesco Schira on Tuesday, 27 December 1836. The aria played by João Nicolau was probably the same (see AmadeusOnline.net).

Sexta-feira passada fomos agradavelmente surpreendidos com a aparição n'este thetaro de um novo talento nacional cuja existencia se ignorava. Em um instrumento tao difficil e tao ingrato de tocar a solo como e o trombone, executou o sr. J.N. d'Oliveira a promettida aria da Fausta com extraordinaria perfeicção.

(O Entreacto nº. 3, 22 March 1837) (Vieira 1900b, p.139)

19 May

Trombone solo(s) performed at the National Theatre of São Carlos by José Nicolau de Oliveira [no details available].

(Benevides 1883, p.173)

1839

27 March

The project for the New Conservatório Geral de Arte Dramática is approved. The conservatoire was divided in three schools: Drama; Music; and dance and mimic.

Art. 24. The school of music is divided in twelve classes (*aulas*): 11, Horn (*Trompa*), trumpet (*clarim*), and trombone (*e de trombone*).

(Vieira 1900b, p.151)

10 July

Letter from the Queen appointing Francisco António dos Santos Pinto trumpeter (*clarim*) player of the Royal Chamber Orchestra of Lisbon (*Real Câmara de Lisboa*).

Alvará. Músico Supranumerário da Real Câmara, na qualidade de clarim.

Filiação: José António dos Santos.

PT/ TT/ RGM/ H/ 223811

22 July

Letter from the Queen granting Cristiano Rorick the position of supernumerary trumpet (*clarim*) of the Royal Chamber Orchestra of Lisbon with 84.000 *réis* of wage. Son of Arnolte Rorick.

Alvara. Musico Supranumerario da Real Camara, na qualidade de clarim, com ordenado 84\$000rs. Filiaca: Arnolte Rorick

PT/ TT/ RGM/ H/ 204370

26 July

Letter from the Queen appointing José António Nicolau de Oliveira supernumerary player of the Royal Chamber Orchestra of Lisbon in the quality of trombone without wage.

Alvará. Músico supranumerário da Real Câmara, na qualidade de Trombone e sem vencimento algum. Filiação: Manuel António de Oliveira.

PT/ TT/ RGM/ H/ 222826

[N.D.]

Number of students matriculated at the Royal Conservatoire of Lisbon in the Academic year of 1838/39.

Class of trombone of professor Francisco Kuchenbuch, two students.²⁸⁸

(Rosa 1999, p.16)

²⁸⁸ See 29 May 1840

1840

29 May

Concert to celebrate the anniversary of the Queen. Details of the members of the Orchestra of the Royal Conservatoire of Lisbon:

Trombone - João Rufino, student of the 2nd term

Trombone – Joaquim Caetano, student of the 2nd term

Students of professor Francisco Kuchenbuch [or Kuchenbuk]

(Rosa 1999, pp.121–2)

[*N.D.*]

Guilherme Klingelhofer, the son of a wealthy German merchant established in Lisbon during the nineteenth century. Klingelhofer established his own business in Vila Franca de Xira where he also joined a local amateur orchestra where he played the trombone.

(Vieira 1900a, p.6)

c. 1840 [– 1850]

Trombone solo piece by Francisco Pinto based on a theme of Bellini, with accompaniment for wind ensemble with two flutes, two clarinets, [keyed] bugle (*corneta*) and two horns.

PT/ BNP/ MM/ 1740

1842

11 March

Music played at the concerts (*sarau philarmonico*) at the house of Count of Farrobo [sponsor of the Festas das Laranjeiras]

Duetto from the opera *Belisario*, arranged for trumpet and alto trombone (*arranjado para cornetim e trombone contralto*), and played by Fortunato

Lodi on the trumpet and by Francisco Damásio on the alto trombone.

(Vieira 1900b, p.403)

1842/1843

[N.D]

Formation of the São Carlos Opera Orchestra.

The orchestra is formed of 47 musicians including Francisco Pinto, 1st trumpet and keyed bugle (*clarim e cornetta de chaves*) and Rorich, 1st trombone player.

(Revista Universal Lisbonense, 10 August 1843)

1845

23 July

Newspaper's article describing the audition for the position of professor of the brass class of the Royal Lisbon Conservatoire.

On the 23rd of the current month [July] the conservatoire convened in public session for the occasion of the audition (competition) for the place of professor of brass instruments (*instrumentos de latão*). There were two competitors: Mr Gazul, first horn at São Carlos [Opera Theatre] and Mr Pinto, first keyed bugle at the same orchestra and widely known for his compositions. Mr Gazul, being indisposed, only played three of the five instruments stipulated for the competition and was automatically eliminated. Mr Pinto played excellently on all five instruments – horn, trombone, natural trumpet, keyed bugle and ophicleide. All pieces were performed with orchestra and it would have been very difficult to establish or distinguish which instrument the artist interpreted the best. The applause from the knowledgeable audience anticipated the result from the panel, which unanimously decided Mr Pinto had the abilities to fulfil the role of professor of the class. We (the general public) now wait for the decision of Her Majesty.

No dia 23 do corrente, reuniu o conservatorio real em sessao publica para assistir ao concurso sobre o provimento da cadeira de instrumentos de latao. A sessao esteve brilhante. Dois foram os concorrentes: o sr Gazul, 1º trompa da orchestra de S.Carlos, e o sr. Pinto, 1º corneta-de-chaves da mesma orchestra, e assaz conhecido pelas suas numerosas composicoes. O sr. Gazul por incommodado pode apenas tocar tres instrumentos dos cinco que foram marcados no programma: esta circunstancia fez com que este artista ficasse

considerado como fora do concurso. O Sr. Pinto tocou excellentemente em todos os cinco instrumentos- trompa, clarim, trombone, corneta de chaves e phigle: todas as peças foram acompanhadas pela orchestra, e seria difficil distinguir em qual dellas o illustre instrumentista mais louvor merece-tal foi a habilidade que em todos mostrou. Os applausos do seu inteligente auditorio e dos seus numerosos espectadores, anteciparam a decisao do jury que unanimemente o julgou digno de occupar a cadeira de professor.

(Revista Universal Lisbonense 23 July 1845, p.72)

[N.D.]

Pinto, Francisco António Norberto dos Santos, Fantasy for solo trombone and wind band in Ab Major (*Fantezia para trombone tenor em lá b Maior*).²⁸⁹

PT/ BNP/ MM/ 224//3

1846

30 March

Santos Pinto's Fantazia for trombone played by Pedro da Silva in a charity concert in aid of C. Sargedas at Theatre of Rua dos Condes.

(Magno 2010, p.95)²⁹⁰

1849

14 December

Letter from the Queen appointing Francisco António Norberto dos Santos Pinto as professor of the brass class (*Cadeira de Instrumentos de Latão*) of the Royal Conservatoire of Lisbon.

Carta. Professor da Cadeira de Instrumentos de Latão, na Escola de Música do Conservatório Real de Lisboa.

PT/ TT/ RGM/ H/ 206204

²⁸⁹ According to Magno (2010, 95) Pinto wrote *Fantazia* for trombone in 1845. The original document that confirms this date was apparently written by Pinto himself and is now in the possession of Professor Elisa Lamas.

²⁹⁰ From Journal *Revolução de Setembro* with the same date.

[N.D.]

Trombone method book by both Francisco Pinto and Victor Cornette, *Six grand studies* for trombone by Cornette with additional 4 studies on various ornamentations by Santos Pinto”(6 Grande Estudos p^a Trombone Tenor por V. Cornette e 4 exercicios sobre diversos ornamnetos por F.A.N.S. Pinto).

PT/ BNP/ CN/ 436

1850

[N.D.]

Two copies a trombone method book by Francisco Pinto. One copy consists of a draft method book. The other copy is the official finished version of the method book used in the class of brass instruments at the Lisbon Royal Conservatoire.²⁹¹

(Principios / Elementares / P^a. Trombone/ P^a uzo dos Allumnos da Aula de / instrumentos de latão do [scrubbed text] / Conservatorio R. de/ Lx^a. / Ordenados por F. A. N. S. Pinto.)

(Principios Elementares / Para Trombone / Para uso dos Alumnos da Aula de instrumentos de latão / do / Conservatório Real de Lisboa / Coordenados / por / Francisco António Norberto dos Santos Pinto / Professor da Referida Aula / Lx^a. 1850)

PT/ BNP/ CN/ 437, 458

First half of the nineteenth century

[N.D.]

Two tenor trombones by Raphael Rebello held at the Museu da Música in Lisbon.²⁹²

PT/ MM/ M.M.639 and PT/ MM/ M.M. 168

²⁹¹ The method book was completed in 1850 however it was only approved by the academic committee the following 23 January 1851. See Appendix 6 for complete transcription and translation of the named manuscript.

²⁹² See Chapter 6 and Appendix 4 for a complete list of nineteenth century surviving trombones in Portugal.

[N.D]

Chamber music for brass by Francisco António Norberto dos Santos Pinto:

Brass quartet (I) in Bb Major for 2 horns, keyed bugle (*corneta*) and trombone.

PT/ BNP/ MM/ 304//6

Brass quartet (II) in F Major for 2 horns, keyed bugle (*corneta*) and trombone.

PT/ BNP/ MM/ 304//7

Passo Dobre, in Bb Major for two keyed bugles (*cornetas*), two natural trumpets (*clarins*), trombone and percussion.

PT/ BNP/ MM/ 312//16

Appendix 2. List of trombone players before 1850

Amaro, Francisco

Trombone player (*sacabuxa*) at the Évras Cathedral

d.1705

Antunes, Manuel

Trombone player (*sacabuxa*) of the royal shawm band.

1668

Caetano, Joaquim

Trombone student at the Royal Conservatoire of Lisbon.

1840

Canilho, Nicolau Ramalho

Trombone and bassoon (*saca-buxa, de tangedor de fagote*) player at the Évora Cathedral.

1669

Coelho, Domingos

Trombone player (*sacabuxa*) at the Évora Cathedral.

1590; d.1615

Damásio, Francisco

Amateur trombone player active in Lisbon.

1842

Doménico, Martim

Shawn, trombone player (*charamela* and *sacabuxa*) of the royal shawm band.

1552

Ferreira, João

Trombone player (*sacabuxa*) of the royal shawm band.

1641

Franca, António

Trombone player (*sacabuxa*) of the royal shawm band.

1531/2

Francisco [da Costa], João

Trombone player (*sacabuxa*) at the Viseu Cathedral.

1638; 1657

Gerarte [Geraldo?], de Lovem

Trombone player (*sacabuxa*) of the royal shawm band.

1515; 1516(i); 1516(ii)

Golete, António

Trombone player (*sacabuxa*) at the Évora Cathedral

1573

Golete, Vicente

Trombone player (*sacabuxa*) at the Évora Cathedral

1590

Gomes, Amadeus

Trombone player (*sacabuxa*) at the Braga Cathedral

1610

Klingelhoef, Guilherme

Amateur trombone player.

1840

Kuchenbuk, Francisco

Professor of brass instruments at the Seminary Patriarchal and at the Royal Conservatoire of Lisbon. Also played the clarinet. Trombone teacher of Nicolau de Oliveira at the Seminary and João Rufino and Joaquim Caetano at the Royal Conservatoire of Lisbon.

1824; 1835; 1841; 1842

Molina, Nicolau de

Trombone player (*sacabuxa*) at the Évora Cathedral.
d.1657

Mosmann, José

Trombone player of the Royal Chapel in Brazil.
1816

Oliveira, João Nicolau

Trombone player at the Royal Chamber Orchestra of Lisbon and at the São Carlos Opera.
1837(i); 1837(ii); 1839

Peres, Alonso

Trombone player (*sacabuxa*) at the Évora Cathedral
d. 1691

Peres, Francisco

Trombone player (*sacabuxa*) at the Élvás Cathedral.
1613

Pinto, Francisco António dos Santos

Trumpet player at the Royal Chamber Orchestra of Lisbon. Trumpet and horn player at the São Carlos Opera. Professor of brass at the Royal Conservatoire of Lisbon. Also played keyed bugle and ophicleide.
1839; 1845; 1849; 1850

Pytre, de Brussels

Trombone player (*sacabuxa*) of the royal shawm band.

1515; 1516

Rorich, Christian Frederich

Trombone player at the São Carlos Opera

1839

Rufino, João

Trombone student at the Royal Conservatoire of Lisbon.

1840

Silva, Pedro

Amateur trombone player active in Lisbon.

1846

Schmith, Leopoldo

Trombone player at the Royal Marine Brigade band and at the Royal Chamber Orchestra of Lisbon.

1816; 1827; 1831

Velazquez, Alonso

Trombone player from Vila Viçosa at the service of the Cáceres Cathedral.

1604

Vilches, Alonso de

Trombone player (*sacabuxa*) at the Chapel and Palace of Vila Viçosa.

1616; 1618

Appendix 3. List of kings and master of the royal shawm band

Antunes, Manuel

Master of the shawm band

1703

Brayna, Johã

King of minstrels

1440

Brandão, Manuel Antunes

Master of the shawm band

1703

Correia de Sá, José

Master of the shawm band

1778

De Reste, Aadriam

King of minstrels

1453/4

De Reste, Copim

Trumpet of the shawm band

1463

De Reste, Janym

Trumpet of the shawm band (*trombeta dos charamelas*)

1453/4

De Reste, Johã

King of the shawms, he was a trumpet of the shawm band

1463, 1465

Domenyco, Martim
King of the shawm band
1552

Henriques, Luís
Master of the shawm band
1713

Jaques, [Fansit]
Master of the shawm band. Played shawm and all other instruments of the shawm band.
1507, 1515, 1516, 1520, 1524 (i), 1524 (ii)

Jorge, Vicente
Master of the shawm band
1702

Lacerna, Euzebio Jaques
Master of the shawm band, played shawm and all other instruments of the shawm band. Also played the viola
1615

Lacerna, Francisco Jaques de
Master of the shawm band
1562

Lacerna, João Jaques
Master of the shawm band
1589 (i), 1589 (ii)

Lacerna, Luís Jaques
Master of the shawm band
1570

Moniz, Diogo

Master of the shawm band

1609

Palácios, Gregório de

Master of the shawm band. Had a servant to carry the instruments of the shawm band to the Palace and Chapel/

1672, 1673 (i), 1673 (ii), 1676, 1682, 1696

Pereira, Manuel

Master of the shawm band. Played all instruments of the shawm band. Also played the viola.

1646

Pinho, Anselmo de

Master of the shawm band

1635

Rebello de Oliveira, Joaquim José

Master of the shawm band

1829

Ribeiro, André

Master of the shawm band

1739, 1750

Valera, Diogo

Shawm and trombone player

1528/9, 1532, 1539,

Appendix 4. Surviving nineteenth century trombones in Portugal

Instruments listed are held at the Portuguese Museum of Music in Lisbon and inventory numbers are provided. Dating and provenance are according to www.matriznet.dgpc.pt and to the Museum of Music in Lisbon, unless stated otherwise.

Date	Maker	Made in	Inventory number	Other
c. 1829	[D. José] Claret ²⁹³	Madrid, Spain	MM134	Trombone with dragon/ serpent shaped bell. Incomplete slide and mouthpiece missing. Mark on the Bell reads: <i>CLARET/ EN/ MADRID</i>
Beginning nineteenth century		Spain	MM 135	Trombone with dragon/ serpent shaped bell. Complete
Beginning nineteenth century		Portugal/ England ²⁹⁴	MM171	Trombone with dragon/ serpent shaped bell. Complete Mark on the ring of the bell reads: <i>JO. O JONES LX^a</i> (Likely the name of the owner or player)

²⁹³ D. José Claret was a Spanish instrument maker established in Madrid during the nineteenth century. Claret was distinguished with a bronze medal for his musical instruments at the 1827 Madrid exhibition sponsored by the king:

Y adjudica la medalla de bronce á D. José Claret, de Madrid, por los instrumentos de viento que se espresan con el número 160 del catálogo, entre los cuales ha distinguido por su ejecucion y precio cómodo, la flauta de laton con virolas y llave de plata, y el pito de laton para las bandas de tambores (López-Ballesteros 1830, p.9).

²⁹⁴ See Chapter 7 for a discussion of the possible place of origin of this instrument.

Beginning nineteenth century		France	MM616	Trombone with dragon/ serpent shaped bell. Complete
Nineteenth century	AE		MM665	Missing slide. Mark on the bell reads: <i>AE</i> (under a symbol of a crown).
Nineteenth century	Breveté, Gautrot	Paris, France	MM167	Complete
Early nineteenth century			MM667	Bell only. No marks. Badly damaged. Mouthpiece missing.
Nineteenth century	Carvalho	Oporto, Portugal	MM717	Bell damaged. Mark on the bell reads: <i>Carvalho/ no Porto</i>
Nineteenth century (c. 1830-70)	Raphael Rebello	Lisbon	MM168	Mouthpiece missing. It has been fitted with a music stand holder on the bell. Mark on the Bell reads: <i>Raphael Rebello/ Largo da Graça/ Lx^a</i>
Nineteenth century (c.1830-70)	Raphael Rebello	Lisbon	MM639	Mouthpiece missing. Mark on the bell reads: <i>Raphael Rebello/ Largo da Graça/ Lx^a</i>

Appendix 5. Comparison table of nineteenth century trombone method books

	A. Braun (c.1795-7)	V. Cornette (1831)	A. Dieppo & F. Berr (c.1835)	A. Dieppo (1837)	Hartmann (1845)	F. Pinto (1849 and 1850)
Historic or General Introduction			Detailed	Detailed	Music rudiments	Detailed; <i>Tuba Ductilis</i> ;
Method plan	1 Part	2 Parts Parte 1: Elementary Part 2: Duos and 6 <i>grande etudes</i>)	2 Parts Part 1: Orchestral training and Part 2: soloist training) <i>“former de bon trombonists soli”</i>	2 Parts Part 1: Orchestral training Part 2: soloist training	1 Part Preparatory exercises and 24 <i>duos</i> and 10 <i>Airs</i>	2 Parts (manuscripts) Part 1 (1850): <i>Elementar</i> Part 2 (1849): <i>Exercicios</i>
Instrument description or way of holding the trombone	Detailed. The first to refer to the way of holding the instrument.	Refers to it but not in detail.	Detailed	Detailed		
Instrument diagram(s)	Bass/ Tenor and Alto	Bass/ Tenor and Alto	Bass /Tenor	Tenor	Bass/ Tenor	Bass, Tenor and Alto

Number of slide Positions & instrument keys	Alto: 6/ <i>Eb</i> Tenor: 7/ <i>Bb</i> Bass: 7/ <i>Bb</i> (earliest evidence of the modern system <i>Bb</i> with 7-positions)	Alto: 6/ <i>Eb</i> Tenor: 7/ <i>Bb</i> Bass: 7/ <i>Bb</i>	Alto: 6 in <i>Eb</i> Tenor: 7 in <i>Bb</i> Bass: 7 in	Tenor: 7 in <i>Bb</i> (Detailed distance between positions in Millimeters)	Alto: 7 in <i>Eb</i> Tenor: 7 in <i>Bb</i> Bass: 7 in <i>Eb</i>	Alto: 7 in <i>Eb</i> Tenor: 7 in <i>Bb</i> Bass: 7 in G (or in F although not commonly used)
Alternative slide positions	Refers		Detailed: Table representing notes with one position and table representing notes with various positions;	Detailed: Table representing notes with one position and table representing notes with various positions;		Detailed table with alternate positions for Alto, tenor and bass (tenor diagram also in bass clef).

Breathing and sound production explanation	Brief reference (related to embouchure)	Brief reference		Detailed breathing info; division in two distinct ways full and half. Beauty of sound (Placing of the lips; projecting the breath with tongue; management of breath in proportion to force and elevation;	“ <i>tu</i> ” for <i>f</i> and “ <i>du</i> ” for <i>p</i> .	Detailed explanation. Similar to Dieppo.
Embouchure	Indication; different lip’s position for high and low notes	No details of percentage of area of lips to be covered by mouthpiece; Prefer ivory mouthpiece to play in the orchestra; Not inflate cheeks;	Mouthpiece in center of the mouth; two thirds upper lip; one third bottom lip	Related to Breathing and sound Production; Embouchure, half of the mouthpiece upper lip and half bottom lip.		Details of percentage of the are of the lips covered by the mouthpiece; Ivory mouthpiece for orchestra- softer; Metal mouthpiece for military band- resonant
Articulation	Indication; hold the notes at	Brief reference; Articulation note: “ <i>tu</i> ” for <i>f</i>	Reference to Staccato and legato. (<i>Du Pique</i> and <i>Du</i>	Detailed: The slur (<i>Le coul�</i>); (<i>le pointe coul�</i>) lit. slured	“ <i>tu</i> ” for <i>f</i> and “ <i>du</i> ” for <i>p</i> . <i>Ligado, picado,</i>	Detailed and very similar to Dieppo (1837)

	even dynamic;	and “ <i>du</i> ” for <i>p</i> .	<i>Coule</i>)	staccato;(<i>le pointe</i>) staccato, and <i>le piqué</i>) staccatissimo	<i>destacado</i> and <i>picado ligado</i>	
Scales	Major, minor and Chromatic;	Major, minor and Chromatic;	Major, minor and Chromatic;	Major, minor and Chromatic;	Major, minor and Chromatic;	Major, minor and Chromatic;
Exercises and Etudes	No Studies or etudes; refers to the use of Gebauer 50 Easy and Progressive Etudes	Part 1: introductory exercises; Part 2: Duos and 6 Grande Etudes;	Part 1: Introductory exercises; Part 2: Phrase musicale, and six etudes;	Note: explanatory notes on how to perform decorative embellishments; Articulation, trill, mordent, grupetto and turn; ETUDES PROGRESSIVES (9) Trois aires; Rossini, Mercadante, Rossini	Introductory exercises, 24 duos and 10 Aires.	Part 1 (1850): Introductory exercises (identical to Cornette) Part 2 (1849): Six <i>grande Etudes</i> by Cornette and additional four etudes on ornamentation by the author



Appendix 6. Francisco António dos Santos Pinto (1850), *Princípios Elementares para Trombone*

The transcription and translation of the trombone method by Pinto (1850) is my own work. The transcriptions of the manuscript's text and its translation are presented side-by-side in order to allow a better consideration of the original text. Folio numbers are given in text. Transcriptions of musical examples are provided in modern notation.

<p>(fo.1) Aprovado - em conferência do corpo cathederatico da escola – para servirem d’ensino na referida classe. Escola de Música aos 23 de Janeiro de 1851</p> <p>O Director. F. Xavier Migone [assinado]</p> <p>Princípios Elementares Para Trombone Para Uso dos Alumnos da Aula de instrumentos de latão do Conservatório Real de Lisboa Coordinados por Francisco António Norberto dos Santos Pinto Professor da Referrida aula Lxoa 1850</p>	<p>(fo.1) Approved in meeting of 23rd January 1851 by the Academic Board of the Royal Conservatoire of Lisbon – School of Music - to be used in the respective class [brass instruments].</p> <p>The Director. F. Xavier Migone Elementary method for trombone To be used by the students of the brass instruments’ class of the Royal Conservatoire of Lisbon Coordinated by Francisco Antonio Norberto dos Santos Pinto, professor of the respective class [of brass instruments]. Lisbon 1850</p>
<p>(fo. 1V) A <i>Tuba Ductiles</i> dos antigos, estando muito tempo desprezada foi</p>	<p>(fo.1V) The antique <i>Tuba Ductilis</i> was neglected for a long time, but was reborn</p>

<p>renascida com o nome genérico de Trombone no principio do século XVIII e no fim deste século foi ampliado a grande perfeição sendo subdividido em três espécies divididas a diferença de extensão sendo o mais agudo o Alto (ou contralto) o médio o Tenor, e o grave o Baixo. Dando-se-lhe estas denominacoes pela relação em que esta a sua extensão com as vozes que tem a mesma nomenclatura.</p>	<p>in the beginnings of the 18th Century with the generic name of <i>Trombone</i>. Later in the century the Trombone was developed to great perfection subdivided in three different range categories with <i>Alto</i> being the highest [<i>agudo</i>], <i>Tenor</i> the medium [<i>medio</i>] and bass the lowest [<i>grave</i>]. These terminologies were attributed to the instruments according to the relation they had with the vocal lines with the same nomenclature, i.e. contralto, tenor, bass.</p>
<p>Do Bocal</p> <p>O Bocal difere em diametro conforme a especie de trombone, sendo mais estreito para o Alto do que para o Tenor e mais para este do que para o Baixo, deve com tudo ser regulada a largura Segundo a grossura dos beiços dos alumnos, sendo mais estreito para os beiços delgados e mais largos para os grossos, conem em todos os casos que tenham a borda boleada e larga para que os beiços achem apoio, o orificio nem muito estreito nem muito largo pois no 1º caso deteriora as notas graves, e no 2º as agudas, convem que a caldeira seja um tanto quanto cónica, assim como sejam de marfim pois se torna o som mais suave, preferindo-se os de metal para tocar em bandas militares por serem mais vibrantes.</p>	<p>The mouthpiece</p> <p>The mouthpiece differs in diameter according to the category of the Trombone; the Alto being narrower than the Tenor, and the latter narrower than the Bass. However, the mouthpiece should be shaped according to the needs of the students and the thickness of their lips i.e. thinner for smaller lips and thicker for bigger lips. It is convenient that the rim of the mouthpiece is wide and has a round shape so the lips can have a firm base. The “throat contour” should not be either too wide or too narrow, as if it is too wide it deteriorates the high notes and if it is too narrow it deteriorates the low notes. The cup of the mouthpiece should be slightly conical and made of ivory [<i>marfim</i>] as this makes</p>

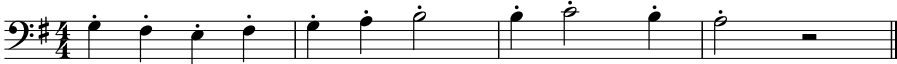



	the sound much softer. For military bands however, the mouthpiece should be made of brass as it is much more resonant [<i>vibrante</i>].
<p>Da Embocadura</p> <p>Testam-se os beiços sobre os dentes, depois colloca-se o bocal ao centro da boca dois terços sobre o beijo superior, e um terço no inferior, fazendo-se mais apoio no beijo superior que no inferior.</p>	<p>Embouchure</p> <p>Position the lips against the teeth and then place the mouthpiece in the centre of the mouth, two thirds on the upper lip and one third on the lower lip using the upper lip for more support than the lower one.</p>
<p>Da Articulação</p> <p>Determinar regras para fixar o uso das diversas articulações, e como estas se devem variar é impossível. A natureza do instrumento, seus meios de execução e caracter da melodia ou da frase, seu movimento, são as causas que a determinão, é pois o sentimento mais que as regras particulares que a indicam, com tudo o seu uso conjunto a algumas regras geraes fará com que o alumno possa adquirir o conhecimento do que lheconvem por em practica.</p> <p>A articulação se divide em quatro especies: Ligado, picado, destacado e picado acompanhado de ligadura.</p>	<p>Articulation</p> <p>Establishing the use of the rules of the articulations and the way they should vary is problematic [nearly impossible]. The use of different articulations varies according to a number of factors: nature of the instrument; [their] means of execution; the character of the melody or phrase and its movement. It is mainly the personal feeling (<i>sentimento</i>) rather than particular rules what will determine the articulation. However, the personal feeling in combination with the knowledge of general rules will indicate to the pupil which particular articulation to use.</p> <p>Articulation can be divided in four</p>

	different categories: legato (<i>ligado</i>), staccato (<i>picado</i>), staccatissimo (<i>destacado</i>) and tenuto (<i>picado acompanhado de ligadura</i>)
<p>Ligado</p> <p>[Ligado] Hé a 1ª especie aquella que offerece mais dificuldade para o Trombone e para a qual chamo a atenção dos allumnos.</p> <p>1º quando as notas ligadas podem ser dadas na mesma posição. Não há inconveniente a observar. O mesmo nas outras posições.</p>	<p>Legato</p> <p>[Legato] The first category is the most difficult for the trombone and the one the pupils have to pay most attention to.</p> <p>1st - When legato (<i>ligado</i>) notes can be played in the same position. There is no inconvenience to be noted (i.e. no need for particular explanation). The same in the other positions</p>
	
<p>2º quando há intervallo maior de semitone pode-se ligar de uma a outra posição emediata.</p>	<p>2nd – When there is an interval bigger than a semitone one note can be tied to the other in an immediate position.</p>
	
<p>3º logo que não esteja nos casos acima apontados deve-se procurar que o</p>	<p>3rd – When none of the previous examples/situations apply, one should try</p>


<p>movimento das varas esteja em oposição com o da melodia afim de nao haver arrastado.</p>	<p>to make sure the movement of the slide[s] is of the opposite direction to the movement of the melody in order to avoid [glissando?] (<i>arrastado</i>).</p>
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<p>Analizando este exemplo se ve que quando nas notas ligadas a melodia sobe as varas descem e ao contrario quando aquella desce estas sobem, menos no compaço final porque qualquer destas notas somente tem uma posição, o que acontece também a todas as dó-re# para o grave pela mesma razao, acresceto ainda que as vezesse torna encomodo (fo.2V) e mesmo dificil quando as posições estao mui distantes como aconteceu nas duas primeiras notas do 5° compass, seguir restritamente esta regra, porem nestes cazos a maneira de remediar este inconveniente é dar uma pequena inflexao de lingua pronunciando o monosilabo “Dá” na segunda nota, e em todo caso convém que as varas vao de posicao a posicao com a maior velocidade possivel.</p>	<p>Analysing the previous example one can understand that when there is a group of tied notes and the melody ascends the movement of the slide should be of the opposite direction. The last bar of the above example is one exception to this rule as there is only one position for this note. The same happens to C#-D (<i>Dó#-Re</i>) in the low register. It also becomes very uncomfortable (fo.2V) and difficult to follow these rules when the positions are very far apart as it happens in the first two notes in bar 5. The solution to this would be a little inflection of the tongue using the monosyllabic “<i>Da</i>” in the second note. However, in any of these cases it is essential that the slides move from one position to another as fast as possible.</p>
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<p>Picado</p> <p>Na 2ª especial “Picado” deve-se ferir a nota conservando $\frac{3}{4}$ do valor</p>	<p>Staccato</p> <p>One should (<i>ferir</i>)²⁹⁵ articulate the note keeping three quarters ($\frac{3}{4}$) of the actual value of the note.</p>
<p>Example</p> 	
<p>Performative notes</p> 	
<p>Destacado</p> <p>Na 3ª espécie “Destacado” deve-se conservar somente metade do valor.</p>	<p>Staccatissimo</p> <p>One should only play half ($\frac{1}{2}$) of the value of the note.</p>
<p>Example</p> 	
<p>Performative notes</p> 	
<p>Picado Acompanhado de Ligadura</p> <p>Na 4ª especie “picado acompanhado de ligadura” deve-se ferir todas as notas</p>	<p>Tenuto</p> <p>One should (<i>ferir</i>) articulate all notes with much (<i>doçura</i>) sweetness, so that</p>

²⁹⁵ *Ferir*; the same as to hurt, wound, to inflict an injury, in this case inflict an action, use a certain articulation;

<p>porem com bastante doçura conservando todo o valor ás figuras e unindo o som de cada nota á outra que segue.</p>	<p>one keeps the entire value of the note (<i>unindo</i>) tying up the notes to one another.</p>
	
<p>Segue pequenos exercicios e duettos, em diverços tons.</p>	<p>Follows short exercises and duos in various tonalities/keys. [these exercises could not be located]</p>
<p>(fo.3) Da respiração e da formação do som</p> <p>A respiração é a acção que fazem os pulmões para observar e repelir o ár, esta acção se divide em dois movimentos alternaticvos, Aspiração e Expiração cujos movimentos para tocar, se fazem, o primeiro com rapidez e o Segundo lentamente, devendo fazer-se estudo especial neste objecto pois é bastante transcendente, e desta circunstancia depende o bem Phrasear. No primeiro movimento, a Aspiração, os beiços se alargam, a lingua faz um movimento retrogado e o ár se introduz nos pulmoes, em maior ou menor volume, unem-se entao os beiços, e a lingua se adianta para fechar a abertura que fica ainda ao meio dos beiços para reter o ar Aspirado, Segue-se entao o 2º movimento, A Lingua se retira com precepitação e o ár</p>	<p>(fo.3) Breathing and sound formation</p> <p>Breathing is the action taken by the lungs in order to absorb and repel the air [the movement of the lungs in order to inhale and exhale]. This action is divided in two altered movements: breathe in (<i>Aspiração</i>) and breathe out (<i>Expiração</i>). In order to play, the first movement of the lungs has to be quick and the second one slow. One should especially practice this and give it the right attention as it is (<i>bastante transcendente</i>) most important and the success of the phrase depends on it. (<i>bem phrasear</i>)</p> <p>In the first action – <i>Aspiração</i>, the lips open, the tongue moves backwards and the air gets into the lungs in smaller or bigger volume [in different capacities]. The lips then close again and the tongue moves forwards to close the gap between the lips in order to retain the air inside.</p>

<p>sendo compellido pela Expiração fere aquelle que o instrument contem, e este choque de ár produz o som.</p> <p>Conforme os movimentos da lingua são mais ou menos chegados aos beiços assim as notas sao mais ou menos seccas</p>	<p>The second action – <i>Expiração</i>, happens with a quick movement of the tongue backwards allowing the body to let the air out. The air expelled by exhaling when (<i>fere</i>)²⁹⁶ in contact with the air inside the instrument is responsible for the production of the sound (<i>som</i>). The articulation of the note will differ according to the proximity between lips and tongue, when tongue is closer to the lips notes will be shorter.</p>
<p>Das Posições</p> <p>Há 7 posicoes no Trombone procedendo por semitones, a distancia de uma a outra posição varia conforme a especie de trombone, sendo pouco mais ou menos de duas polegadas e meia no Trombone Alto, 3 no Tenor e 4 no Baixo,</p> <p>Em cada posição se obtem a 1^a a 5^a a 8^a a 10^a e a 12^a, também se obtem em todas as posições a 14^a (ou 7^a menor na 8^a) porem alguma couza baixa, o que é facil de remediar tomando a posição mais curta, e sendo por essa mesma razao inconveniente (fo.3V) ferir esta nota na 1^a</p>	<p>Positions²⁹⁷</p> <p>There are seven positions all one semitone apart from each other. The distance between positions varies according to the category of the trombone i.e. slightly more then two and a half inches (<i>polegadas</i>) (2½) in the alto trombone, three (3) in the tenor and four (4) in the bass. Harmonics 1, 3, 8, 10 and 14 (or minor 7th) can be played in all positions, although harmonic 14 will be slightly flat. However this is easy to solve (fo.3V) by shortening the distance between positions. This does not apply to the first position [first position cannot be shortened]. Harmonics 15, 16 and 17 can</p>

²⁹⁶ *Fere*, from the verb *ferir*, the same as articulate. In this context I believe the author means the contact between the air expelled and the air inside the instrument.

²⁹⁷ Page number penciled on top right hand side

<p>posição por isso que não pode ser remediado este defeito, além desta nota se tira a 15ª, 16ª e 17ª, porém com bastante dificuldade e só havendo forte embocadura, derivando deste jogo de posições que muitas notas principalmente do centro para o agudo se obtêm em diferentes posições o que tudo vai demonstrado na Tabella da extensão geral.</p> <p>O Trombone Alto está em <i>Mib</i> na 1ª posição, o Tenor em <i>Sib</i> e o Baixo em <i>Sol</i>, havendo também em <i>Fa</i>, porém estão em desuso por se tornar violento e muito pesado na execução</p>	<p>also be played, however with great difficulty and only if one has strong embouchure. In addition to this, from the centre (<i>centro</i>) to the high register [<i>agudo</i>] many of these notes can be obtained in different positions – see table below.</p> <p>The Alto trombone is in <i>Eb</i> [<i>Mib</i>] in the first position, the tenor in <i>Bb</i> [<i>Sib</i>] and the bass in <i>G</i> [<i>Sol</i>] and in <i>F</i> [<i>Fá</i>], however the latter is not used as often as it becomes violent (<i>violento</i>) and heavy to play.</p>
<p>NB. Havendo o uso de se escrever a música para o Trombone Tenor na clave de <i>Fá</i> na 4ª linha, por isso vai o exemplo em último lugar,</p> <p>As notas pretas são aquelas que saem do uso geral por serem difíceis, e por essa mesma razão mais raras vezes empregadas.</p>	<p>NB. Notes in black are not used as often as they are more difficult to produce therefore less found in compositions. The tenor trombone is often written in the bass clef; therefore we have the last example to demonstrate this.</p>



(fo.4) Positions diagram for alto trombone, tenor trombone in alto clef, bass trombone and tenor trombone in bass clef.

(fo.4V) Escala cromatica em toda a extenção do trombone alto, tenor e baixo.

(fo.4V) Follows chromatic scale for the alto, tenor and bass trombones

(fo.5) Nas lições q[ue] se seguem deve haver todo o cuidado em ferir com egualdade todas as notas, tomando a respiração no fim de cada compass nas primeiras dez lições e sustentando com egualdade de som a nota do principio ate ao fim, e não se deverá passar das 4 primeiras, sem q[ue] haja alguma firmeza na embocadura.

(fo.5) Explanation of the exercises that follow. All notes should be played with the same articulation and breathing at the end of each bar (for the first ten lessons). All of the following lessons can be practiced on the alto trombone (a 4th above) and on the bass trombone (a minor 3rd below)

N.B. Todas as lições contidas nestes peincipios servem p^a [ra] o Trombone Alto sendo Transportadas 4^a (exacta) acima, e p^a[ra] o Trombone Baixo 3^a menor abaixo.

The exrcises that follow are identical to those of Cornette (1831) and have therefore not been transcribed. There are no particular notes to accompanying these exercises.

Appendix 7. Santos Pinto (1849)

The transcription of these exercises is my own work. All dynamic marks have been retained and placed as accurately as possible in relation to the original manuscript by Santos Pinto. Articulation marks have also been retained.

Exercise 1 - Appoggiatura

Moderato

Francisco Santos Pinto (1849)

1
7
13
19
25
31
37
42

Rui Pedro De Oliveira Alves

Exercise 2 - Portamento

Andante

Francisco Santos Pinto (1849)

8

14

20

27

35

Exercise 3 - Gruppetto

Maestoso

Francisco Santos Pinto (1849)

5

10

14

17

21

25

29

33

Rui Pedro De Oliveira Alves

Exercise 4 - Mordente

Moderato

Francisco Santos Pinto (1849)

8

15

22

26

30

34

38

42

Rui Pedro De Oliveira Alves

Appendix 8. Chancelaria Régia 1217-1826

Archival reference codes for the treasures accounts between King Afonso II and King Duarte are not used in this thesis. However, locations are as following, PT/ TT/ CHR/ followed by:

- A, for King Afonso II between 1217-1223
- B, for King Dom Afonso III between 1248-1279
- C, for King Dinis from 1279-1325
- D, for King D. Afonso IV
- E, for King Pedro I
- F, for King Fernando 1367-01-18/1383-10-22
- G, for King João I
- H, for King Duarte

The CHR used in this thesis refer to the second, third and fourth Portuguese dynasties and are organized as following PT/ TT/ CHR/ followed by:

Second dynasty, House of Avis:

- I, for King Afonso V between 1438-09-09/1481-08-29
- J, for King João II
- K, for King Manuel I between 1482/1496
- L, for King João III between 1521/1557
- M, for King Sebastião and Cardinal Henrique 1557/1580

Third Dynasty House of Hapsburg

- N, for King Filipe I 1580/1598
- O, for King Filipe II 1598/1621
- P, for King Filipe III 1621/1640

Fourth Portuguese dynasty, House of Braganza

- Q, for King João IV
- R, for King Afonso VI 1656/1683

S, for King Pedro II 1683/1706

T, for King João V 1706/1750

U, for King José

V, for Queen Maria I

W, for King João VI

X, for King Pedro IV

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