

FOREWORD

...when the King of Portugal wishes to journey forth, he usually has [the fact] made known beforehand, by trumpets, in the streets through which he [wishes to] pass.¹

The Iberian Peninsula has been largely ignored in histories of Western classical Music; this absence is more pronounced specifically regarding brass instruments and their repertoire. Thanks to the meticulous research of Rui Pedro de Oliveira Alves, Gerhard Doderer, and Cristina Fernandes, it is now possible to trace seven centuries of Portuguese music history that is more inclusive of brass instruments.

Portugal's Royal Trumpet and Kettledrum Corps exists today as a remarkable collection of 22 silver natural trumpets and 26 part-books containing 54 compositions housed in the *Museu Nacional dos Coches* (National Coach Museum) in Lisbon, Portugal.

The 54 compositions of Portugal's Trumpet and Kettledrum Corps represent a complete repertoire for this specific trumpet and kettledrum corps. The compositions, compiled over a period of years during the 18th century, demonstrate innovation and evolution of trumpet ensemble writing specific to dynamics, articulations, technical capacities, styles, and combinations of differently pitched trumpets.

The music of Portugal's Trumpet and Kettledrum Corps is contained in 26 leather-bound, rectangular, individual part-books. Covers are 20.8 cm. in length, 13.6 cm. in height; the individual pages are 20.4 cm. in length, 13.4 cm. in height.² There exists a watermark on the protective initial pages, *S BARTOLOMEO FABBRICHE, GAG*, that can be traced to Genoa, Italy.³ The music is organized into four choirs (*coros*), each consisting of six trumpets (five *clarins*, and one *ripianno*) and one timpani (*timpanno*). Each part-book contains all 54 pieces. From a 28-member ensemble, only two part-books are missing from the collection: *Ripianno* from *Coro 1* and *Clarim 4* from *Coro 2*. These parts were easily reconstructed for N° 54 by imitating the existing *ripianno* and *clarim 4* parts and by utilising N° 53 (the same composition written for two choirs of trumpets and kettledrums).

The music collection is organized based both on pitches of trumpets and numbers of choirs. Numbers 1—26 utilize trumpets of one pitch. No key signature is indicated but presumably it is E-flat based on the subsequent compositions. Numbers 27—54 utilize trumpets of two different pitches, four trumpets pitched in E-flat, and two trumpets pitched in B-flat. The level of tonal and harmonic innovation and exploitation is unique to the Portuguese Trumpet and Kettledrum Corps and is a historical and compositional landmark as concerns trumpet ensemble writing of the 18th century. All parts in all compositions are notated as though in C major or tonic pitch, independent of included key signatures. This notation allows contemporary performers to make individual decisions regarding trumpet choice and tonalities of individual compositions; allowances in transposition will have to be made for numbers 27—54.

In addition to the tonal organization, the complete repertoire is also organized by numbers of choirs of trumpets and timpani: 1—23 (one choir: trumpets in E-flat); 24—26 (two choirs: trumpets in E-flat); 27—46 (one choir: trumpets in E-flat and B-flat); 47—53 (two choirs: trumpets in E-flat and B-flat); 54 (four choirs: trumpets in E-flat and B-flat).

Articulation and dynamic markings present throughout the 54 compositions offer the greatest insight regarding creativity, innovation, evolution, and compositional influences in the music collection. The articulation and dynamic markings are a combination of copyist markings and markings left by the actual trumpeters and kettledrummers of the ensemble. By comparing the markings in all 1404 individual parts of the 54 compositions, it appears that certain compositions were more popular or perhaps performed or rehearsed more often. The observable differences in markings throughout the part-books of Portugal's Trumpet and Kettledrum Corps offer a unique documentation of

articulation, dynamics, and musical decision-making made by trumpeters from the 18th century. No comparable music or collection exists that allows such an intimate examination.

Themes of the 54 compositions are remarkably varied given the inherent limitations of writing for natural trumpets. One element that serves as a basis for variety is rhythm. Themes have rhythmic variety made possible by time signatures, including 4/4, 3/4, 2/4, 6/8, 3/8, common, and alla breve time. The basis of themes and time signatures can be traced to a variety of popular dance forms including the *Allemande*, *Gigue*, *Polonaise*, and *Courante*.

It should be noted that a few of the 54 works have been published and recorded before, often times referring to the collection as “Charamela Real.” *Charamela* (shawm) and *Real* (royal) are actual Portuguese words with historical context. The (incomplete) phrase, *Charamela Real* is less a reference to trumpets (*trombetas/trompetes*) and more a reference to the Renaissance *alta-capella* (a high-voiced band) formation which would have included shawms (*charamelas*). “*Charamela Real*” is neither proper Portuguese (*A Charamela Real* = The Royal Shawm) nor an accurate descriptor for Portugal’s Trumpet and Kettledrum Corps. The use of this phrase originates from a 1913 article, “A Charamela,” written by Michel’ Angelo Lambertini in the Portuguese journal, *A Arte Musical*, which provides a musicological history of the word, *charamela*, as well as a survey of the trumpets and music in the holdings of the Museu Nacional dos Coches.

Thanks to David and Miriam Hickman and Hickman Music Editions, the complete repertory of Portugal’s Trumpet and Kettledrum Corps is published for the first time in the following format:

- Vol. 1: 1—20 (6 trumpets + timp.)
- Vol. 2: 21—23; 27—37 (6 trumpets + timp.)
- Vol. 3: 38—46 (6 trumpets + timp.)
- Vol. 4: 24—26; 47—49. (12 trumpets + 2 timp.)
- Vol. 5: 50—53 (12 trumpets + 2 timp.)
- Vol. 6: 54 (24 trumpets + 4 timp.)

Every effort has been made to reproduce the compositions exactly as found in the original part-books. The objective is to create a modern edition that is faithful to the original ensemble and to Portuguese history and culture. Articulations and dynamics were not equally present in all parts; consistency was achieved by adding dynamics in brackets or simply maintaining similar individual markings for similar voices within individual choirs. All indications in brackets, all dotted lines, breath marks, and all written crescendos, diminuendos, and numerical tempo markings are editorial additions. As was previously noted, all parts are written in C major; while the original tonality is E-flat major, individual decisions may be made for pitches of trumpets and eventual pitches of compositions.

I am enormously grateful for the invaluable assistance of Renata Cardoso and Eric Murphy for Portuguese and German translations.

Dr. David Burt
Cascais, Portugal
2023

¹ Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Pauker-Kunst* (Halle 1795, facs. rpt.: Leipzig 1972; Eng. trans. by Edward H. Tarr, The Brass Press, Nashville, TN, 1974), 29.

² Edward H. Tarr, “Die Musik und die Instrumente der Charamela Real in Lissabon,” *Forum Musicologicum II: Basler Studien zur Interpretation der alten Musik* (Zurich: Amadeus, 1980), 181-229.

³ Marina Furtado Gonçalves, *Fazer e Usar Papel: Caracterização Material da Documentação Avulsa da Coleção Casa dos Contos do Arquivo Público Mineiro (1750-1800)*, Tese, Universidade Federal de Minas Gerais, Faculdade de Filosofia e Ciências Humanas, 2021, 498-517.