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Source: *The Galpin Society Journal*, Vol. 26 (May, 1973), pp. 58-71

Published by: [Galpin Society](#)

Stable URL: <http://www.jstor.org/stable/841114>

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## Taille, Oboe da Caccia and Corno Inglese

IN the compositions of J. S. Bach, the *Oboe da caccia* has often been regarded as the straight tenor oboe in F which is preserved in some collections, but during the last decades scholars have agreed that the oboe da caccia in fact could be the curved tenor-pitched oboe with flaring bell which has also been preserved in a few collections. The cor anglais is supposed to have been developed from this form. The oboe da caccia is supposed to have originated about 1720. The cor anglais has been known from Vienna about 1760 where it appeared in some scores by Haydn, Dittersdorf etc., but already in 1741 Jommelli used *corno inglese* in *Ezio*.

The taille de hautbois (tenor oboe) came probably into being at the same time as the oboe, about 1660. In the collection compiled by Philidor l'ainé in 1705<sup>1</sup> containing compositions by himself, Lully and others, there are some pieces for 4 *Hautbois*. They are written apparently (no information is given, but *hautbois* was often an overall term for the woodwind group) oboe I, II, taille de hautbois and bassoon. The third part is in mezzo-soprano clef with tessitura *a-c''* which fits the taille, and once reaches *g*. One piece by Lully is dated 1686 and some might be even earlier; others are arranged by Philidor. In any case the taille was in use in French military music about 1685. Henry Purcell wrote for the *Tenor Hautboy* in *Dioclesian* (1691) and about 1700 James Talbot wrote 'Tenor Hautbois differs not from the Treble in shape'. This was certainly the instrument used in France by Lully and Philidor.

In Germany the taille was written for in two cantatas by Fr. W. Zachow: 'Herzlich tut mich verlangen' and 'Ruhe, Friede, Freud uns Wonne'.<sup>2</sup> Zachow died in 1712 and the works might date from c. 1700–1712. In the heading of the cantata 'Ruhe . . .' the four woodwind are given as 4 *Hautb.* In the score the parts have the following names and strange clefs:

Haut 1	
Haut 2	
Taille	
Basson	

The woodwind are in fact written in 'tief Cammerton', a minor third lower than the voices, strings and organ. In the score Zachow has written them at concert pitch. If the clefs are transposed a third lower they can be written out at 'tief Cammerton' by the copyist. The tessitura of the taille is *a-c''* as in the Philidor collection.

In the compositions of J. S. Bach both taille and oboe da caccia appear, both with the same tessitura *f-f''* and written in the alto clef like Zachow's 'Cammerton' taille. Owing to its name the oboe da caccia is supposed to have been used in the chase. Curt Sachs noticed the mention of a 'Jagt-Hautbois' in Zedler's *Universalexicon*:<sup>3</sup>

Jagt-Hautbois, werden bey einem Haupt-Jagen nicht nur gebrauchet zu Abwechslung des Wald-Geschreyes sich hören zu lassen; sondern müssen auch alle Morgen und Abende sämtlich mit ihrer angenehmen Music gehöriges Orts dem Ober-Jäger-Meister aufwarten.

This has been repeated by Sachs and every writer since him.<sup>4</sup> But does Zedler's 'Jagt-Hautbois' really mean an instrument: 'Jagt-Hautbois' . . . müssen . . . sämtlich . . . aufwarten'. One can not say that *instruments* 'müssen aufwarten'. Zedler also has 'Regimentshautbois, siehe Regimentspfeifer'.<sup>5</sup> No special oboes were used in the army etc. In the article 'Hautbois' one also reads: 'und der dieses Instrument bläset, wird ein Hautbois genennet'.<sup>6</sup> That is why a 'Jagt-Hautbois' does not appear in the literature of the hunt. The Jagt-Hautbois was in fact a Jagdpfeiffer or musician who played during the hunt, etc.

'Da caccia' must have some other derivation. It seems more probable that it just had to do with the form of the instrument. In this case the curved tenor oboe is the only one which fits the name. It is similar in shape to the *Hifthorn*, and as the form differed from that of the taille, so it got its name. The Musikhistoriska Museet in Stockholm possesses a curved oboe made by Johann Heinrich Eichentopf of Leipzig made in 1724.\* The bell is of brass and flaring. This must be the instrument which we know as oboe da caccia from Bach's scores. But did Bach in fact distinguish between the straight taille and the curved oboe da caccia as his scores seem to indicate. Or did his players obtain different sounds from the instruments which Bach used for special orchestral colours. After all, shapes of bell make minimal difference to sound. The table below gives a survey of Bach's use of the 'two instruments'.<sup>7</sup>

\* See the article in this JOURNAL by Cary Karp—ED.

BWV 208	Taille	1713	
BWV 31	Taille	1715	21.4
BWV 167	Oboe da caccia	1723	22.6
BWV 147	Oboe da caccia	1723	11.7
BWV 186	Taille + Oboe da c.	1723	11.7
BWV 46	Oboe da caccia	1723	1.8
BWV 179	Oboe da caccia	1723	8.8
BWV 119	Oboe da caccia	1723	30.8
BWV 65	Oboe da caccia	1724	6.1
BWV 245	Oboe da caccia	1724	7.4
BWV 104	Taille	1724	23.4
BWV 101	Taille + Oboe da c.	1724	30.8
BWV 180	Oboe da caccia	1724	22.10
BWV 122	Taille	1724	31.12
BWV 1	Oboe da caccia	1725	25.3
BWV 6	Oboe da caccia	1725	2.4
BWV 87	Oboe da caccia	1725	6.5
BWV 128	Oboe da caccia	1725	10.5
BWV 183	Oboe da caccia	1725	13.5
BWV 74	Oboe da caccia	1725	20.5
BWV 68	Taille	1725	21.5
BWV 176	Oboe da caccia	1725	27.5 (Taille on the parts)
BWV 110	Oboe da caccia	1725	25.12
BWV 57	Taille	1725	26.12
BWV 28	Taille	1725	30.12
BWV 16	Oboe da caccia	1726	1.1
BWV 13	Oboe da caccia	1726	20.1
BWV 88	Taille	1726	21.7
BWV 35	Taille	1726	8.9
BWV 19	Taille	1726	29.9
BWV 27	Oboe da caccia	1726	6.10
BWV 169	Taille	1726	20.10
BWV 56	Taille	1726	27.10
BWV 207	Taille	1726	11.12
BWV 58	Taille	1727	5.1
BWV 174	Taille	1729	6.6
BWV 140	Taille	1731	25.11
BWV 177	Oboe da caccia	1732	6.7
BWV 207a	Taille	1734	3.8 (performance material from BWV 207)
BWV 248 <sup>ii</sup>	Oboe da caccia	1734	26.12
BWV 244	Oboe da caccia	1736	30.3 (first performed in 1729 but no score or parts remain. The score and parts probably date from this later performance)

A glance at the table gives the impression that Bach generally preferred the oboe da caccia but at some times he used the taille. In 1726 he seems to have preferred the taille. From 1727 his performance-practice has not been reconstructed so exactly as that of his first three years at Leipzig, so it is difficult to say much about it. In cantatas 101 and 186 he used both taille and oboe da caccia but not together.

If the scores are examined carefully they show that when he prescribed the taille it always played the third part in the oboe group. It was often written *col Viola*, and when writing the parts some low notes in the viola part, below *f*, are written in the taille part. It is generally a single *d* or *e*, and these were apparently transposed by the player or left out, or perhaps corrected orally during rehearsal (BWV 19, 28, 35, 56 and 122). In BWV 88 the notes *c♯*, *d* and *e*, appear several times. In BWV 68 the low notes have been corrected. (In this cantata the 2nd oboe part contains some low notes too, below *c'*, but only because the part was copied from the 2nd violin; notes below *c'* appear in some other cantatas where the oboe parts were copied from the violin parts.) The oboe da caccia, or as Bach wrote it '*Hautb. da Caccia*', appears as solo instrument, or as *Hautb. da caccia* I/II, or as third oboe (= the taille part). Why did Bach use the 'taille' only as third oboe, and why the 'da caccia' both as solo and as third oboe? Why did he not use the taille as a solo instrument for variety? Sometimes he used the designation *3 Hautbois* for the entire oboe group. Either it contained a taille or an oboe da caccia. In Cantatas 101 and 186 he used both taille and oboe da caccia, the oboe da caccia appearing as solo instrument while the taille played the third part in the oboe group. Of BWV 101 we have the original performance material left (the score to BWV 186 is written by a copyist). The taille is written as a separate part containing movements 1, 4, 7, whereas the oboe da caccia solo part in the aria (no. 6) is written in the first oboe part.

In the cantatas where the oboe da caccia appears both as third oboe and as solo instrument we may note the following: In BWV 74 the oboe da caccia (= third oboe) has to play movements 1, 6, 7, 8. But the solo for two oboi da caccia is played by the players of oboe I and oboe II. In the part of the oboe da caccia we read: [Satz 2] *Aria Soprano tacet*, but in oboes I/II *Aria con Hautb: d'Caccia*. In BWV 87 there is also a solo for two oboi da caccia. The third oboe = oboe da caccia plays only the first and the last movements (nos. 1, 7) while the oboe I/II players have to play *Aria con Hautb. da Caccia* (no. 3). In BWV 6 the aria with oboe da caccia is played by the first oboist, but here there is a part for the separate oboe da caccia too. In BWV 46 the two oboe da caccia players have to play flute in the final chorus. In the original

score of BWV 176 Bach writes *Hautb. da caccia*, which appears as the third oboe (no aria with a solo). The parts were written by Johann Andreas Kuhnau, who has written on the third oboe part *Taille*. The parts have been revised by Bach, who has not changed the instrument to *Hautb. da Caccia*. (When writing for the trumpet Bach always wrote 'Tromba I, II, III', but when Kuhnau wrote the parts he often wrote 'Clarino I/II' and 'Principale'.)

In all, it seems quite clear that Bach in his Leipzig scores always meant the 'Hautb. da Caccia' when he wrote *Taille*. The *taille* was only a part-designation as 'Principale' was for the trumpets (the third part). But why did he leave the adjacent solo parts to the Oboe I/II players and not to the player of the third part? In his memorandum of 1730 Bach complained that he had no player for the '3 Hautbois oder *Taille*'. Evidently he left the solo parts to his 'expert' players and had the third part played by an apprentice who was not skilled enough for solo playing.

Did Bach use the Oboe da caccia already in Weimar? This has been proposed by Alfred Dürr in the *Neue Bach Ausgabe* (NBA, Series I/1, 'Kritischer Bericht', p. 89; NBA I/18, 'Kritischer Bericht', p. 38). BWV 186 certainly leans back on an earlier version of this cantata, BWV 186a. The alterations of the Leipzig version were apparently made temporarily in the Weimar score by Bach himself, who then had a copyist make the new score, and the work was performed the 11 July 1723 (the Weimar performance had been on 13 Dec. 1716). In the aria (no. 5) a *Hoboe da caccia* is written for and Dürr comments on the work of the copyist thus:

Der Schreiber von P 53 [Signatur in Staatsbibliothek. Preuss. Kurlturbes. W. Berlin] schrieb diese Aria offensichtlich aus der Weimarer Vorlage mit der Überschrift *Aria Hoboe da Caccia* ab, ohne zu bedenken, dass die bis zum d hinabreichende Oboe-da-caccia-Stimme für die Weimarer Stimmungsverhältnisse gedacht war und ein Spiel des Instrumentes in terztransponierter Kamertonstimmung, also in f-moll, erforderte; erst so wird der Part überhaupt spielbar. Die Unachtsamkeit des Leipziger Kopisten macht es uns also möglich, diese eine Arie in ihrer Weimarer Fassung zu rekonstruieren; dabei sind Continuo in Chortonstimmung, die Oboe da caccia in Kamertonstimmung wiedergegeben zu denken. Bei der Leipziger Umarbeitung war Bach daher zur Uminstrumentierung dieser Arie gezwungen: An Stelle der Oboe da caccia traten Oboe I, Violine I, Violine II, die diese Stimme unisono und natürlich eine Oktave höher wiedergegeben mussten.

But the indication *Aria Hoboe da caccia* has been added later by another copyist (Hauptkopist B?). This copyist has also added *à Taille* after *Viola* in the first chorus. But if the Weimar score had ‘Aria Hoboe da Caccia’ and ‘*à Taille*’ why did not the first copyist write so? That a low *d* appeared twice in the ‘da caccia’ part in the aria does not mean that the original contained a Cammerton part for oboe da caccia. As we have seen, the oboe da caccia (*taille*) part often contained low notes not playable on the oboe da caccia when the part was copied from the viola part. It is more probable that the oboe da caccia was added just in the Leipzig version, while oboe I and strings appeared in the Weimar version, if it contained woodwind parts at all. Bach might have changed his mind and decided to add a third oboe part to the first chorus and a solo oboe da caccia in the aria just before the performance of the cantata in Leipzig in July 1723. The additions in the score might have been made when the parts were written out. Unfortunately no parts survive.

It was a rather strange name that Bach used: *Hautb[ois] da Caccia* (French + Italian). When Altnikol copied Cantata 80 he wrote *Oboe da caccia* and put the part in Violin clef, noting that the original was in alto clef.<sup>8</sup> We elsewhere meet the entire French form *Hautbois de chasse*. The January copy of Matthesons *Critica Musica* of 1723 (p. 254) mentions one Gleichmann of Ilmenau (Thüringen) who had for sale ‘Hautbois de chasse’. The German name for this instrument was *Waldhautbois*. In Zerbst they bought ‘zwey Paar Waldhautbois’ in 1722.<sup>9</sup> J. F. Fasch has a concerto in which a pair of *Hautbois de silve* is prescribed.<sup>10</sup> The parts are written in E $\flat$  while the composition is in G (Ex. 1). This should mean that the instruments were pitched in E, which appears strange; they are certainly for ‘Waldhautbois’ in ‘tiefer Cammerton’, and the pitch thus F (Ex. 1).

In an inventory of 1741 of the court of Sayn-Wittgenstein at Berleburg, Westphalia, there appears ‘Ein Paar Wald-Hautbois, ohne die messingen Essgen’ (‘without their brass crooks’) and ‘Eine Taille’. They were catalogued thus as two different instrument types from their shapes, which does not mean that the sounds were different too.

In various studies Niccolo Jommelli is credited with having been the first to use the cor anglais. This he did in *Ezio* of 1741. This setting was produced at Bologna, but there are no parts for cor anglais. It was not until the third setting, written for Vienna in 1749, that the cor anglais appeared.<sup>11</sup> Fulvia’s aria ‘Di quel astro’ in Act II scene 8, Allegretto in E $\flat$ , has the following scoring: Violini (I/II), *Corni inglese* (I/II), *Corni* (I/II), *Basso e Fagotti*.<sup>12</sup> The *corni inglese* are written in alto clef, like

EX. I. J. F. Fasch, 'Concerto di Fasch'. (Autograph, bars 1-11)

Un poco Allegro

Hautbois de silve II

Hautbois de silve II

Viola I

Viola II

Bassono I, II

Cembalo

Detailed description: This is the first system of a musical score for 'Concerto di Fasch' by J. F. Fasch. The tempo is marked 'Un poco Allegro'. The score consists of six staves. The top two staves are for Hautbois de silve II. The next two staves are for Viola I and Viola II. The fifth staff is for Bassono I, II, and the bottom staff is for Cembalo. The key signature has one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes.

Detailed description: This block contains the continuation of the musical score from the first system. It consists of four systems of music, each with five staves. The instrumentation remains the same as in the first system. The music continues with intricate patterns of sixteenth and thirty-second notes, maintaining the 'Un poco Allegro' tempo.

etc.

Bach's oboe da caccia; they play in unison with the violins, and when accompanying the alto solo the first doubles the voice and the second plays a third lower. The ranges are: I  $d' - e\flat''$ ; II  $c' - c''$ , as if Jommelli did not wish to use their lower notes. Tommaso Traetta composed his *Ifigenia in Aulide* for Vienna in 1759 and in this *corno inglese* is prescribed also.

Did the English horn originate about 1749? No. it is considerably older. A work with cantatas bearing the title 'GOTT gefällige MUSIC-Freude . . .' by Tobias Volckmar<sup>13</sup> has a cantata with two *Corne d'Anglois*. Tobias Volckmar was 'Chor. Mus. Dir. und Organ' at the Creutz-Kirche at Hirschberg, Silesia. The work is printed in Hirschberg 'im Jahr Christi 1723'. In the preface Volckmar writes:

Das Letzte Solo, hat man als eine Zugabe mit zwey so genandeten Englischen Hörnern beygefüget. Wo man solche aber nicht hat, oder (aus diesem Thon) nicht brauchen wolte, so können es ein paar Viol di Braccien verrichten, und selbige im Französischen Violin—oder Bass—Zeichen ex modo F. gespielt werden.

That Volckmar writes 'so genandeten Englischen Hörnern' seems to indicate that they did not come from England. The 'Cornes d'Anglois' are not used throughout. Their parts are transposed in Violin clef. The cantata is in F major, but since the 'Cornes d'Anglois' are in Camerton they are written in D (Ex. 2).

EX. 2. Tobias Volckmar, 'Wenn nun offenbahret wird Jesus Christus' (1723)  
 Bars 1-5.

Corne  
 d'Anglois  
 I, II

Violino I

Violino II

Bass pro  
 Organo

(à 2)

1 2

Detailed description: This block contains the first five bars of the musical score. It features four staves: Corne d'Anglois I, II; Violino I; Violino II; and Bass pro Organo. The Corne d'Anglois part is marked '(à 2)'. The bass line has two measures with the numbers '1' and '2' below them.

3 4 5 etc.

Detailed description: This block shows the continuation of the musical score for bars 6, 7, and 8. The bass line has measures with the numbers '3', '4', and '5' below them, followed by 'etc.'.

Bars 9-14.

Basso solo

Wenn nun offen bahret wird Jesus Christus Jesus Christus

9 10 11

Detailed description: This block shows the vocal part for bars 9, 10, and 11. The vocal line is labeled 'Basso solo' and includes the lyrics 'Wenn nun offen bahret wird Jesus Christus Jesus Christus'. The bass line has measures with the numbers '9', '10', and '11' below them.

The image shows a musical score for a piece titled "(Corne d'Anglois I. (I.))". The score is written on a grand staff with two systems of staves. The top system consists of two staves, both containing a dense, rapid sixteenth-note melody. The bottom system consists of three staves, all of which are empty, indicating that the parts for these instruments are not present in this section of the score. Below the bottom staff, there are measure numbers 12, 13, and 14, followed by "etc.". Measure 12 has a '6' above it, measure 13 has a '#', and measure 14 has a '6' above it.

In Grimma, the little town some ten miles south-east of Leipzig, church music by leading composers was copied and performed in the 17th and 18th centuries. Among this is a rather interesting cantata by Johann Kuhnau, 'Lobe den Herrn meine Seele à 6'.<sup>14</sup> The performing dates are: 'Duca VII. p. Tr./initatis/1722' and 'Festo Visit. Mar. 1732'. It is for 'Hautbois, Violino, Alto e Basso col Organo in duplo'. The oboe part is headed *Hautbois (Anglois)* while one of the organ parts has the addition *Zur Hautbois d'amour*. It is for an oboe d'amore, but the copyist of the part has confused the oboe d'amore and the cor anglais. The instruments were quite new and the copyist probably new and inexperienced and so made a mistake.<sup>15</sup> On coming to Grimma the compositions were at least a year old, some up to ten years old. In any case this must be the first as yet known composition for oboe d'amore. Another work by Kuhnau, 'Lobet ihr Himmel den Herrn', belonging to the Bokemeyer Collection,<sup>16</sup> also has parts for two oboe d'amore. The writer of this score, dated by watermarks to the years 1716 and 1721, has written 2 *Hautbois* on the cover, but on the parts in the score G. Oesterreich has added *Oboe d'amour*. It is very possible that the cantata was already composed in or about 1717. The existence of an oboe d'amore by J. G. Bauer of Vienna with the date 1719 makes this possible. The already-mentioned Gleichmann also made 'Hautbois d'amour', so it is quite possible that Eichentopf in Leipzig also made such instruments before 1720.

Towards 1760 the epithet 'anglais' or 'Englisch' became more general. At Darmstadt two 'Engl Wald Hautb' were purchased in 1756; in a later inventory they are called 'Wald-hautbois' and 'Waldoben'.<sup>17</sup> Kürzinger states that the 'Englische Horn' was one of the instruments which a Thurner had to use (1763).<sup>18</sup> J. S. Halle<sup>19</sup> speaks of

Die englischen Waldhörner von Holze werden krumm gebogen und mit leder bezogen und sind unten weit, nach dem Rohrmundstücke aber verloren enger. Die Rohrmundstücke werden weiter, oder enger genommen, um ein Instrument aus dem Chorthone blasen zu können.

The description fits an instrument with flared bell as seen in some collections, not bulbous bell.

It seems hardly possible that there existed several forms of F-pitched (curved) oboes in Hautbois da caccia/Hautbois de Chasse—Hautbois de silve—Waldhautbois—Corne d'Anglois/corno inglese/cor anglais. They were all the same instrument, but why it got several names is difficult to answer. It was probably through provincialism.<sup>20</sup> The National Museum in Prague has a curved cor anglais made in Bohemia and with a bell of wood but as widely-expanding as in the Eichentopf specimen.<sup>21</sup> It has no keys. Other early specimens have two or three keys, and such was the instrument which Volckmar called 'Corne d'Anglois', Bach 'Hautbois da Caccia', and Fasch 'Hautbois de silve', and which had the German name 'Waldhautbois'. Later in the century it got the bulb bell of the oboe d'amore; this bell, which has negligible effect on the sound, had possibly been added to the straight taille before the curved cor anglais (an instrument which might have given a slightly different sound effect through pointing towards the side when played). The taille which appears in music before 1720 must be regarded as the straight tenor, which makers continued to produce up to the mid century. No date can be given for the invention of the cor anglais and no inventor, but 1715–1720 seems a likely time and the same for the oboe d'amore. Bach's taille of the Weimar works was the straight tenor. Where the taille appears in scores after 1720 it may well be the cor anglais, as Bach's works prove. Where it is specified in inventories or accounts (as in Jacob Denner's accounts to the monastery of Göttweig in 1720<sup>22</sup>) it is the straight tenor oboe. Finally, in France an 'Hautbois de forêt' was used, e.g. a performance of a concerto for two of these in Paris on April 2, 1751 (reported in the *Mercure de France*, May 1751); Laborde (I, 266–7) says that this oboe was in G, and was straight with a slightly curved crook.

#### ACKNOWLEDGEMENTS

I am much indebted to the following libraries for having supplied microfilms, Xerox- and photocopies and for giving information about the sources: Deutsche Staatsbibliothek, Musikabteilung, Berlin DDR; Staatsbibliothek der Stiftung Preussischer Kulturbesitz, Musikabteilung, Berlin-West; Sächsische Landesbibliothek, Dresden; Bach-Archiv Leipzig; Bibliothèque Nationale, Département de la Musique, Paris; and Österreichische Nationalbibliothek, Vienna.

#### NOTES

1 Bibliothèque Nationale, deposition of the library of Conservatoire de Musique, R.és. F. 671 (copy of the original MS. at Bibliothèque Versailles MS. Mus. 168).

2 Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Mus. MS. 23445. Since the photoduplication service at the Sächsische Landesbibliothek was closed during the second half of 1972 I could not obtain a film of 'Herzlich tut mich verlangen'.

3 Sachs, C., *Handbuch der Musikinstrumentenkunde*, Leipzig, 1920, 1930, p. 324; Zedler, J. H., *Grosses vollständiges Universal-Lexicon*, Vol. 14, Leipzig, 1735, col. 160.

4 E.g. Heinz Becker in MGG, 9, 1810, A. Baines, *Woodwind Instruments and their History*, p. 305, P. Bate, *The Oboe*, p. 93, and S. Marcuse, *Musical Instruments: A Comprehensive Dictionary*, p. 372.

5 Zedler, *op. cit.*, vol. 30 (1741), col. 1844.

6 *ibid.*, vol. 12 (1735), col. 927.

7 The following manuscripts have been used in order to discuss Bach's works, in Deutsche Staatsbibliothek (DSB), Staatsbibliothek der Stiftung Preussischer Kulturbesitz (SPK), Bach-Archiv Leipzig (St. Thomas):

	Score	Parts
BWV 1		St. Thomas
BWV 6	SPK, P. 44	DSB, St. 7
BWV 13	DSB, P. 45	DSB, St. 69
BWV 16	DSB, P. 45	DSB, St. 44
BWV 19		SPK, St. 25a
BWV 27	SPK, P. 164	SPK, St. 105
BWV 28		SPK, St. 37
BWV 46		SPK, St. 78
BWV 56		SPK, St. 58
BWV 57		SPK, St. 83
BWV 65	DSB, P. 147	
BWV 74		SPK, St. 103
BWV 87	DSB, P. 61	DSB, St. 6
BWV 88		SPK, St. 85
BWV 101		St. Thomas (SPK, P. 1031 copy by Penzel from 1755)
BWV 110	DSB, P. 153	DSB, St. 92
BWV 119	SPK, P. 878	

BWV 128		SPK, St. 158
BWV 147	SPK, P. 102	SPK, St. 46
BWV 167		SPK, St. 61
BWV 169		SPK, St. 38
BWV 176	DSB, P. 81	
BWV 177	DSB, P. 116	St. Thomas
BWV 179	SPK, P. 146	
BWV 180	SPK, P. 46	
BWV 183	DSB, P. 149	
BWV 186	SPK, P. 53	
BWV 244		SPK, St. 110
BWV 245	SPK, P. 28	
BWV 248 <sup>ii</sup>		SPK, St. 112 <sup>ii</sup>

Moreover the following 'Kritische Berichte' from *Neue Ausgabe sämtlicher Werke*: Serie I 1 (186a), 2 (BWV 110), 4 (BWV 16), 10 (BWV 6), 12 (BWV 87, 128, 183), 13 (BWV 74), 14 (BWV 68, 174), 15 (BWV 176), 18 (BWV 186), 27 (BWV 140), 35 (BWV 208), 37 (207a), 38 (BWV 207). Serie II 6 (BWV 248). For the Weimar cantatas: Dürr, A., *Studien über die frühen Kantaten J. S. Bachs*, Leipzig 1951. For the chronology of Bach's Leipzig works: A. Dürr, 'Zur Chronologie der Leipziger Vokalwerke J. S. Bachs' (*Bach-Jahrbuch*, 1957, Leipzig 1958); G. von Dadelsen, *Beiträge zur Chronologie der Werke Johann Sebastian Bachs* (Tübinger Bach-Studien. Heft 4/5), Trossingen 1958.

8 Staatsbibliothek der Stiftung Preussischer Kulturbesitz, P. 177. The argument that Bach always wrote *Hautbois* might be given for the statement that the oboe da caccia did not appear in the Weimar version of cantata 186. Bach never wrote *Hoboe* and if the copyist copied Bach's score he would have used the original nomenclature. After all, Altnikol's writing proves that a copyist could use his own nomenclature. In any case the copyists of the *Hautb.* parts were faithful to Bach's own nomenclature with a very few exceptions.

9 Wäschke, H., *Zerbster Jahrbuch*, 1907.

10 Sächsische Landesbibliothek, *Musica* 2423/0/18.

11 Abert, H., Niccolo Jommelli. Halle 1908, p. 243.

12 Österreichische Nationalbibliothek, Cod. 17 997, f. 40r-46v.

13 Sächsische Landesbibliothek; Mus. Löb. 5.

14 Sächsische Landesbibliothek; (Grimma) T. 115.

15 A very important part of the Grimma collection is the Sammlung Jacobi. Jacobi, who collected and copied works for performances, died in 1721 and his successor copied the parts to this work by Kuhnau. For information about this collection see F. Krummacher in *Die Musikforschung*, 1963.

16 Staatsbibliothek der Stiftung Preussischer Kulturbesitz; Mus. MS. 12260. For information on the Bokemeyer collection see Kümmerling, H., 'Katalog der Sammlung Bokemeyer', *Kieler Schriften zur Musikwissenschaft*, vol. XVIII, Kassel, 1970.

17 Noack, Elisabeth, 'Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit', *Beiträge zur Mittelrheinischen Musikgeschichte*, No. 8, Mainz, 1967, pp. 238, 269.

18 Kürzinger, I., *Getreuer Unterricht zum Singen mit Maniren . . . Augsburg*, 1763, p. 92.

19 Halle, J. S., *Werkstätte der heutigen Künste oder die neue Kunstgeschichte*, Vol. 3, Brandenburg and Leipzig, 1764, p. 370.

20 Regarding the Italian forms of 'Waldoboe/Waldhautbois' it must be understood that German composers generally preferred an Italian name for an instrument.

21 Illustrated in Buchner, A., *Musical Instruments Through the Ages*, London, 1961, No. 155.

22 Fitzpatrick, H., 'Jacob Denner's Woodwinds for Göttweigs Abbey', *GSJ XXI*, p. 83–84. Note that Fitzpatrick's idea that the 'Taille' was an oboe d'amore is mistaken. (Cf. J. H. van der Meer, *GSJ XXIII*, p. 118.)