The oboe and oboe music in the XVIIIth century.

Toubman, Raymond

Boston University

http://hdl.handle.net/2144/15604

Boston University
THE OBOE AND OBOE MUSIC IN THE XVIII CENTURY

By
RAYMOND TOUBMAN
(B.Mus., Boston University, 1944)

Submitted in partial fulfilment of the requirements for the degree of Master of Arts 1951
Approved by

First Reader. Frederic W. Sternfeld
Professor of musicology

Second Reader. Edmund Gillet
Professor of oboe
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. THE OBOE UP TO THE XVIIIITH CENTURY</td>
<td>1</td>
</tr>
<tr>
<td>Ancestors of the oboe to the middle of the 17th century</td>
<td>2</td>
</tr>
<tr>
<td>The shawm as used prior to the middle of the 17th century</td>
<td>17</td>
</tr>
<tr>
<td>Shepherds</td>
<td>17</td>
</tr>
<tr>
<td>Dance</td>
<td>19</td>
</tr>
<tr>
<td>Military music</td>
<td>20</td>
</tr>
<tr>
<td>Elizabethan drama</td>
<td>26</td>
</tr>
<tr>
<td>Transition period - the second half of the 17th century</td>
<td>28</td>
</tr>
<tr>
<td>Summary</td>
<td>32</td>
</tr>
<tr>
<td>II. THE CONSTRUCTION OF THE XVIIIITH CENTURY OBOE</td>
<td>36</td>
</tr>
<tr>
<td>Description</td>
<td>36</td>
</tr>
<tr>
<td>Makers</td>
<td>53</td>
</tr>
<tr>
<td>Fingering and tablatures</td>
<td>56</td>
</tr>
<tr>
<td>General remarks on fingering the 18th century oboe</td>
<td>56</td>
</tr>
<tr>
<td>Tablatures</td>
<td>60</td>
</tr>
<tr>
<td>Summary</td>
<td>69</td>
</tr>
</tbody>
</table>
## CHAPTER

### III. OBOE MUSIC OF THE BAROQUE ERA (1674 - 1750)

- The oboe's return - last quarter of the 17th century
- General remarks on Baroque scoring for oboe
- Bach
- Transition - scoring for oboe in the Style Galant

### IV. OBOE MUSIC, 1750 - 1827

- Mozart
- Orchestral Music
- Chamber music
- Solo works for oboe
- Summary
- Beethoven
- Chamber music
- Orchestral music
- General remarks on Beethoven's scoring for oboe
- The use of the oboe in three types of orchestral environment
- Summary

### V. CONCLUSION

### BIBLIOGRAPHY
The purpose of this paper is threefold: to show the evolution of the 18th century oboe, to describe it, and to reach conclusions about its music.

The first chapter presents the historical antecedents along with four examples of their common uses. A comparison between the late shawm and the early oboe leads to the next chapter, wherein is discussed the construction of the 18th century oboe and the fingerings which are a result of this construction.

Chapters III and IV are concerned with the ways in which specific periods and composers have used the instrument. In connection with music of the Baroque and Style galant, general scoring principles have been outlined. Bach's use of the oboe has been offered both as a typical and an exceptionally fine Baroque treatment of the instrument, while Mozart's oboe parts have been chosen to represent its treatment in Style galant and classical music.

The final section on the oboe's music is lengthy and detailed since it concerns the oboe's function in Beethoven's music. Representing the most idiomatic 18th century treatment of the instrument, Beethoven's parts are also important as the mold for Romantic and modern attitudes towards the oboe.
Reference to sources in footnotes will give author and name of book. Complete reference will be found in the bibliography.

The following abbreviations are used in Chapter III:

BG Bach Gesellschaft
CWP Complete Works of Henry Purcell
DdT Denkmäler deutscher Tonkunst
DTB Denkmäler der Tonkunst in Bayern
DTO Denkmäler der Tonkunst in Österreich
HG Händel Gesellschaft
OCL Oeuvres Completes de J.-B. Lully
OCR Oeuvres Completes de Jean-Philippe Rameau
CHAPTER I

THE OBOE UP TO THE XVIII TH CENTURY

A fact, of itself, has little importance. Only when it is related to other pertinent facts does it gain the significance necessary for a synoptic viewpoint. The goal of this chapter is to provide those facts concerning the antecedents of our subject.

In this chapter, three relationships have been stressed concerning the harshness or lack of it in various instruments and methods of playing. They are:

1. A tendency towards a cylindrical bore will produce a smoother tone than a tendency towards a conical bore.
2. A less-flared, undercut, or pear-shaped bell will produce a smoother tone than a more-flared bell.
3. The less reed inserted into the mouth the smoother the tone.

The more advanced the shawm and its player, the more those factors leading to a smoother tone are emphasized.
I. ANCESTORS OF THE OBOE TO THE MIDDLE
OF THE XVIITH CENTURY

Undoubtedly the use of double reeds for sound production originated in prehistoric times. Of our excavated examples, however, two opinions place the first double reeds variously at 3733-3566 B.C.¹ and 2800 B.C.² The earlier examples are described as merely barley straws pressed flat for an inch or so at one end and containing either three or four finger holes. The later example is a double pipe³ of silver, each pipe with four fingerholes, indicating a higher stage of advancement.

By the 15th century B.C. in Egypt we find the use of pipes about two feet long and about one-half inch in diameter. They were always used in pairs, one sounding a lower drone to accompany the melody of the other. Even in these early

¹ Ulric Daubeny, Orchestral Wind Instruments, p. 37. Daubeny refers to a set of Egyptian reed pipes comprising a treble, tenor, and bass found in an Egyptian tomb of the fourth dynasty. He does not give the source of this information.

² Curt Sachs, History of Musical Instruments, pp. 72, 73. Sachs refers to two silver tubes excavated at Ur in Mesopotamia. These are preserved in the University Museum in Philadelphia.

³ The word "pipe" has been used rather loosely throughout history to mean almost any small wind instrument. However, in a majority of cases, as in the "aulos" and the "pıva", a small double-reed instrument is meant. In this study, the term shall have this meaning.
times the double-reed pipe is associated with dancing.  

During the pre-Christian era we find this type of cylindrical double pipe generally in use at joyous festivities and in mourning ceremonies throughout the Semitic world. These pipes were usually made of cane, the reed being merely a flattening of one end of the tube. However by the 2nd century A.D. this type was replaced by the ancestor of the modern Arabian oboe (zamr). This has a conical bore, short heavy body, separate reed, and disk placed below the reed that supports the lips (pirouette). Indeed, a comparison between the modern zamr, the 16th century shawm and the late 17th century oboe shows a definite evolution in that order. 

This ancestor of the zamr and the shawm found its way into Europe in the 8th to the 13th centuries with the invasion and settlement of Spain by the Saracens. This was the main stream in the development of the double reeds in Europe.

A fairly strong tributary is seen, however, in the descendants of the aulos and tibia. In ancient Greece, the aulos was a cylindrically-bored pipe used in pairs. The tubes were of equal length with identical fingerholes (Lydian pipes) or of unequal length with fingerholes at

---

4 For reproductions of art works showing pipes accompanying dancing in Ancient Egypt see Vuillier's A History of Dancing and Sachs' World History of the Dance.

5 See Grove's Dictionary, 3rd ed., p. 740 plate LXXV.
different points on either tube (Phrygian pipes). They were made in several sizes and pitches. In playing the aulos, the reed was inserted entirely into the mouth affording no control of lips on the reed. A leather band covered the cheeks to maintain the air pressure. The aulos player extemporized on his instrument as an accompaniment to drama or at musical competitions where the performance often took the form of program music.

This accompanying stream of double reeds is traced from the aulos to its duplication in the tibia of Rome. The latter was brought to England after the Roman invasion (55 B.C.) with the introduction of Roman culture which had its influence actively exerted until the withdrawal of the legions in 410 A.D. Thus, as F. W. Galpin has proven and contrary to the popular conception, the Saracen invasion was not the first carrier of the double-reed principle into

---

6 We shall see the shawm (hoboy) being used to accompany Elizabethan drama.

7 In 586 B.C. Sakadas, the famous piper, depicted a battle between a dragon and Apollon in five movements: the prelude, the first onset, the contest itself, the triumph following the victory, and the death of the dragon.

8 Galpin, _Old English Instruments_ . . . , pp. 157 ff. Galpin mentions the depiction of reed pipes of the tibia variety on sculptured crosses in Ireland at Monasterboice (9th-10th centuries) and at Clonacnoise (early 10th century). He does not find any double reeds of Oriental variety until the 12th century. This is at Barfreston in the capital of the Canterbury Cathedral and shows an instrument with an expanding bell and conical tube portrayed in the mouth of a goat.
Europe.

However, it was the Oriental type of pipe which played the more important part in the historical development of the oboe. Comparing pictorial sources from the 12th and 13th centuries, Sachs finds two different types of oboes: one slim with a pear-shaped bell, the other rather wide resembling the Italian piffero.

The former type can be found in only one source, indicating only local usage. Three points of importance in connection with this type are:

(a) This is the earliest example of the oboe d'amore-English horn species, as shown by its pear-shaped bell
(b) It is also the earliest example of a double-reed instrument being held by the tip of the reed instead of the reed being inserted completely into the mouth
(c) The result of the pear-shaped bell and playing on the tip of the reed was a much sweeter tone than had

9 Sachs, op. cit., p. 288.

10 Kinsky, Geschichte der Musik in Bildern, p. 46, fig. 8. These are miniatures from the Third Codex of Alfonso X, King of Leon and Castile (reigned 1254-1284) found in the Cantigas de Santa Maria.

11 In Kinsky, op. cit., p. 67, fig. 3, we see Sandro Botticelli's "Angels Playing Music" painted in 1480. A painting of a very sweet atmosphere, it shows an angel playing an oboe with her lips closed only on the tip of the reed. This Botticelli and the dulzaina in the Cantigas are proof of the existence of the "sweet" type of oboe referred to by Albrecht von Halbertadt (c. 1200) when he speaks of a soft, sweet ("duze") oboe. (See Sachs op. cit. p. 288.)
heretofore been produced. This fact is corroborated in the Cantigas where it is called dulzaina.

The latter type led directly to the shawm family which reached its highest development by the beginning of the 17th century. An example of this early shawm can be seen in a sculpture from the first half of the 13th century. 12

There is little specific information about the range and makeup of shawms before 1511, the appearance date of Sebastian Virdung's Musica getuscht. There are, however, literary and pictorial references.

When, in 1383, Chaucer described the Hall of Fame wherein resided the goddess to whom all petitioners for fame came, he pictured festivities there. Among those instruments which took part in the celebration he mentions the shawms (shalmyes):

"Tho saw I stonden hem behynde,
A-fer fro hem, alle be hemselve,
Many thousand tymes twelve,
That maden loude mensralcyes
In cornemuse, and shalmyes,
And many other maner pipe,
That craftely begunne to pipe,
   Both in doucet and in rede,........" 13

The tendency in the 14th century to combine contrasting timbres in a single group is seen in the above example as

12 Kinsky, op. cit., p. 42, fig. 1. It is the figure of an angel with shawm from the Cathedral at Rheims.

Miniatures from Cantigas de Santa Maria
in Kinsky, Geschichte der Musik in Bildern, p. 46
well as in the following one:

"And Instrumentys that dyde excelle,
Many mo than I kan telle:

And for folkys that lyst dalphae
Ther wer trumpes and trumpetes,
Lowd shallys and doucetes
Passyng of sret melodye,
Eke Instrumentys high and lowe
Wel mo than I koude knowe..."14

By the 14th century, the shawn was made in two sizes: a soprano15 which was a small instrument with a bell and seven fingerholes, and a contralto a fifth lower. The lowest hole was both on the left and the right of the instrument depending on how the instrument was held; the unused hole was plugged. The higher instrument was called the shawn (also known in France as the hautbois or "high wood") and the lower was called the pommer (also known in France as the gros-bois or "low-wood"). In the 15th century, we find three sizes of shawms in use, as most compositions of that time had three parts.16 A delightful little sketch of the 15th century shows clowns and bandsmen, two of whom are playing what appear to be a discant and an

14 "Reson and Sensuallyte" by John Lydgate (c. 1370-c. 1450)
15 Geiringer, Musical Instruments..., pp. 130, 131.
16 See March of Bamberg, p. 25.
alto shawm. For the first time, we see a fontanelle used.

It is in the famous woodcuts Kayser Maximiliane I Triumph (1507-1511) that we see for the first time the shawms as pictured in Praetorius, complete with the 16th century pirouette and fontanelle. There, five shawmists on horseback each bearing an instrument of either treble or

17 Kinsky, op. cit., p. 62

18 A fontanelle is a perforated cylinder used to cover any delicate keywork in early woodwind instruments. From the small alto shawm down to the lower shawms, the fontanelle covers one or more keys. However, the use of the fontanelle in the discant shawm is merely for decorative purposes since there is only an open hole beneath it without a key at all. See Nicholas Sessaraboff, Ancient European Musical Instruments - Instrument number 129. There is an example of a discant shawm sounding one tone higher than the ordinary discant shawm of the 17th century, having a c' key with a double touch-piece extending from underneath a fontanelle. This is #347 in the Katalog des Musikhistorischen Museums of Leipzig by Paul de Wit. #346 in the same catalog is the normally pitched discant shawm with fontanelle and no key.

19 In the middle ages, the pirouette is an oval-shaped disk at the back of the reed. The player inserted the reed entirely into his mouth resting his lips on this pirouette. In the Cantigas, the schalmey players however, do not allow their lips to reach the pirouette (see p. 7, fig. 8). Nevertheless we can assume that the main practice was the insertion up to the pirouette. This would account for the shrillness often referred to. By the time of these woodcuts, the pirouette has become a tube-like affair into which the reed is inserted. Thus the pirouette comes up higher on the reed allowing for less reed in the mouth. The natural result is more control of the reed with a better tone. The way thus is set in the early 16 century for the advent of the oboe entirely without pirouette, the reed being held just at the tip.

PRAETORIUS, TABLE XI
alto range are followed by five slide trombonists also on horseback. It is an interesting fact to note that slide trombones (sacbutts) and shawms are usually listed together and often appear together in these times and earlier.

While, after 1400, instrumentalists began taking over dancing songs and adapting them to the techniques of their particular instruments, in the 16th century instrumentalists adopted the vocal forms of the motets and madrigal. Finally composers created exclusively instrumental forms different from those used for voices. However, as late as the 17th century, printed collections of pieces bore the subtitle: "to be played or sung". The adoption of the many-voiced vocal forms of the 16th century together with the new desire for a blend of tone (instead of the previous individuality of timbre) caused instruments of the 16th century to be made in families or consorts. Consequently, in 1618 Praetorius could record a consort of seven shawms. 21

21 The name shawm and its derivatives have the following etymology:

<table>
<thead>
<tr>
<th>Latin</th>
<th>Medieval Latin</th>
<th>Old French</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>calamus</td>
<td>calamellus</td>
<td>chalamel</td>
<td>shalmei</td>
</tr>
<tr>
<td>(reed)</td>
<td>(reed)</td>
<td>(the shawm)</td>
<td>shalm</td>
</tr>
</tbody>
</table>

Other English derivatives meaning the same thing are: schalm, chalme, shalmus, schalmey, schalmeve. In German we also find schalemi and schalmeve. In French we note the variations-chalame, chalumeau, calamelle. In Italian the descant shawm has been called piffero and the lower shawms bombardo, bombardone, and bombardino.
shawms had a bore that was narrow and very slightly conical. The reed was affixed to a conical brass tube that was straight or bent, longer or shorter according to the size of the instrument.

Although both were generally known as belonging to the shawm family, the higher shawms were called shawms while the lower shawms were called pommer, bombard, bom-mert, bombix, bombardo and others (from the Latin bombio—to hum or buzz, which probably pretty well describes the tone). The beginning of the 17th century finds the shawms at the peak of their development and made in seven sizes.

22 Yet an inconsistency is noted in the time of Henry VII (1485-1509) where a shawm is understood exclusively to mean the low shawm:

"A Shawme makithe a sweete sounde, for he tunythe basse;
It mountithe not to hy, but kepithe rule and span
Yet yf it be blowne withe to a vehement wynde,
It makithe it to mysgoverne oute of his kynde."
Lekingfelde Proverb

Quoted in Galpin, op. cit., p. 157. This may be an indication that the English at this time were beginning to use the word shawm only for the deep shawm and were about to call the higher shawms hautboys.

23 All of the shawms are shown in Praetorius Table XI, on p.10 with the exception of the double bass shawm and the nicolo or big alto shawm. The double bass shawm can be seen in the Plate III of Bessaraboff. The nicolo is a shawm with a reed-concealed wind cup (as in the cromorne). Note the decorative fontanelle in the discant shawm #129 of Plate III (here,p15) while discant shawm #4 in Praetorius Table XI (here,p10) has none.
The Shawm Family

- primary or six fingerhole scale
- \( \text{do} \) = extension upwards by octave harmonics
- \( \text{fa} \) = extension downwards by key(s)

1. **Small discant shawm** - about 21 inches long
   
   Range
   
   ![Small discant shawm range](image)

2. **Discant or treble shawm** - about 24 inches long
   
   Range
   
   ![Discant or treble shawm range](image)

   Range of modern counterpart - the oboe
   
   ![Oboe range](image)

3. **Small alto shawm** - about 30 inches long
   
   (klein alt pommer)
   
   Range
   
   ![Small alto shawm range](image)

   Range of modern counterpart - the English horn
   
   ![English horn range](image)

4. **Big alto shawm** (nicolo) - about 36 inches long
   
   (Tenor pommer)
   
   Range
   
   ![Big alto shawm range](image)
5. **Tenor shawm** - about 52 inches long  
(Tenor pommer-basset)  

   Range

6. **Bass shawm** - about 75 inches long  
(Bass pommer)  

   Range

7. **Double bass shawm** - about 100 inches long  
(Gross bass pommer)  

   Range

The keys, which were added to the larger shawms, reached, by long levers, holes that were far out of reach of the fingers. These keys were enclosed in a cylindrical box, or fontanelle, which, in the case of the largest shawms, had rectangular extensions following the levers down. The fontanelles and their extensions were perforated to allow the sound to come out and the keys usually had two wings (or alternate keys were provided) so that the lower holes could be opened or closed by the little finger of either hand.

Just as the shawms reached the climax of their development at the beginning of the 17th century, a new movement in music caused both a decrease in the number of types and an improving of the bore and reed to produce a greater
BESSARABOFF, PLATE III

129 - Treble Shawm
130 - Alto Shawm
131 - Tenor Shawm
132 - Double Bass Shawm
flexibility for expressive playing. The various types of
shawms decreased since their existence was based upon a
polyphonic style which gave equal weight to all parts,
treble to bass. This style had utilized instruments and
voices within the range of a tenth to avoid the interference
of the neighboring parts. The new style, however, was
largely monodic in order to be able better to express strong
human emotions. With the prevalence of a single emotional
voice, instruments needed a sufficiently wide range and
flexibility to afford all dynamic change from pianissimo
to fortissimo.

Thus, Mersenne,²⁴ writing in 1648, narrows the shawm
family down mainly to two forms— the treble and tenor,
showing the bass shawm, as an apparent afterthought, in the
margin. Nevertheless, the shawms, like their less-controll-
able relatives, the cromornes, schreierpfeifen, rausch-
pfeifen, racketts and sordunes, in the early part of the
17th century were divorced from the important musical groups.
They were replaced by the more dulcet and flexible bowed
string instruments. While, in 1582, wind instruments com-
prised 85% of a court musical group, in 1667 it was only
6% of the total for the same court group, the rest being
strings.

However, when the treble shawm made its reappearance

²⁴ Mersenne, Harmonie Universelle, Book II, "Harmoni-
corum Instrumentorum". Propositions VII and VIII.
in the middle of the 17th century in the form of the more refined oboe, it, with the bassoon, was the first to be readmitted to polite musical circles.

II. THE SHAWM AS USED PRIOR TO THE MIDDLE OF THE SEVENTEENTH CENTURY

Our study of the ways the shawm was used will fall into four main sections: those dealing with shepherds, dancing, military music, and the Elizabethan drama.

Shepherds. Double reed instruments have been often connected with the piping of shepherds tending their flocks. The sight of a shepherd piping was quite a normal and popular aspect of Renaissance life in Italy. We are given an insight into this by Teofilo Folengo in his Maccheronee. In his second Eclogue, the "Maitinada a Giovannina", Folengo presents himself as a rustic Orpheus, playing on his pipe (piva, which, according to Dent, is the shawm of the middle ages); "as soon as he starts a matarello or a pavane, the wolves dance with the lambs, the kids with the dogs, the foxes with the hens, to say nothing of the tables and chairs, distaff and spindle, and all the pots and pans of the farmhouse". Here, in-

25 Edward J. Dent, Music of the Renaissance in Italy, p. 50

26. The old pavane seems to have been played mainly by shawms.

27 Dent, loc. cit.
deed, was a piper.

The *piffero*, or Italian shawm, which has come down to the present day in a form remarkably like the earliest European shawms, has played a big part in the street dancing and frolicking of Italy. Grove tells us\(^{28}\) that "piffero" is the Italian form of the English word "pipe", and the German "pfeife". He goes on to say that the term is "commonly used to denote a rude kind of oboe common in Italy and formerly to be seen about the streets of London, the players being termed pifferari". Mrs. C. W. Kimmins\(^{29}\) tells us about "an ancient boys' dance well-known today in Italy, danced to music of an exceedingly old-fashioned and rustic pattern; usually the air is taken up and whistled by the whole joyous company". The entire dance is done with hands placed one before the other in front of the mouth in the imitation of piffero playing. It is called

\(^{28}\) Grove's *Dist.*, 3rd ed., p. 180

\(^{29}\) *Peasant Dances and Songs of Many Lands* arranged by Mrs. C. W. Kimmins. p. 22.
the "Pifferari Dance".

Dance. Closely connected with the piping of the shepherd is that piping found in the accompaniment of rustic and formal dancing. Instruments of the high double reed variety, of which the aulos is the classic representative, have been played for dances of all sorts in ancient Egypt, Greece, and Rome. Vuillier pictures these pipers accompanying dances of the following kinds: rustic, war, symbolic, funeral, and military.30 "The Romans......... in


Erik Satie has composed for piano two pieces called "Gymnopedies I and II" which were evoked by the old Greek dances, the Gymnopaedia. It is significant to note that in his arrangement of Satie's pieces for orchestra, Debussy assigns the main solos to the oboe. R.C.A. Victor recordings are by the Boston and Philadelphia symphony orchestras.
imitation of the Greeks used to call in bands of musicians and dancers to divert their guests. Some appeared disguised as Nymphs, some as Nereids, some naked. "31

In the 14th century, 32 the shawms were well able to fill the bill for the dancers mentioned in this poem "Echecs amoureux" from about 1375:

"When'er that they were fain to dance
And frolic, gathered in a crowd,
The dancers called for music loud-
'Twas this that always pleased them best,
And ever added to their zest."

In the dances of the court, we find the shawm (or "hautbois", French) figuring chiefly in two dances: the pavane and the Basse Dance. Apparently the earliest pavanes of the 13th century were sung and danced by their performers to the music of tabours, viols, hautbois, and sackbuts, in duple time. 33 As a rule, the music for the Basse Dance was performed by several musicians: trios of shawms and trumpets being most often used for the accompaniment.

Military Music. The use of shawms for military pur-

31 Ibid, p. 44

32 An example of a high shawm playing dances from the 13th & 14th centuries is found in the Anthologie Sonore, Vol. II, Record 16.

poses was perhaps the one most noted by the populace before the 17th century. In England during the 12th and later, every town was walled and a number of men called "Waists" (or "Waytes" or "Wayghtes") regularly patrolled the town every night. They used a large shawm for the shrill signalling whenever it was necessary. The name "Wait" gradually passed from the men to their instruments. The statutes given by Edward I to the City of London (before 1296) prescribe that each gate "shall be shut at night by the Servant dwelling there; and each Servant shall have a Wayte at his own expense". The watchman at the Palace of Edward IV was required to keep "Bon Gate", and to sound his Wait every three hours. The watch of the city, (that is, all the "waits") formed the municipal band, which played at civic functions.

Towards the end of their popularity in the middle of the 16th century, the English minstrels in service of the court or nobility had duties similar to those of the Waits; the minstrels often played shawms and headed processions at public festivals and accompanied lawbreakers to the pillory to attract attention. Also, we note in "The King's Musick" that in 1509 at the coronation of Henry VIII there were nine "styll shalmes included in which was a mynstrell".

35 The King's Musick, ed. by Henry Cart de Lafontaine, p. 4.
Kappey mentions another group of "musicians" in England; roving "musicians" and entertainers who were made up of people discontented with the high taxes and persecution of city life. They would wander through the countryside entertaining as they went and gaining their slight livelihood in that way. Among the wanderers would also be actors, acrobats and "women of questionable morals". This whole group roved around the countryside, taking advantage of political events of importance where they were engaged to lend brilliancy to the situation. For example, there were at the Great Council of Constance in 1414 for princes of church and state, five hundred musicians (fifes, fiddles, trumpets, trombones, pommers, and a few singers) and eight hundred fast women, upon that occasion enjoying the protection of the law.

On the continent, it is recorded that, as early as the 14th century, certain towns kept in regular pay a few musicians for the benefit of the citizens. At Basel, for instance, the magistrates retained three pipers who, for the pleasure of the people, had to play in one of the squares of the town at stated hours. Also, thürmer-bands (or watchmen-bands) were permanent musical institutions of the middle ages which were in the pay of the municipality of the larger towns, especially in Germany and Austria

36 J. A. Kappey, Military Music.... p. 3 ff.
(comparable to the bands of waits in England); they had to perform certain duties in return for which they enjoyed the privileges of a recognized guild. The instruments in these primitive bands consisted generally of fifes, shawms, pommers, zinken, trombones and drums. Since they had to perform daily, they collected a repertory of pieces consisting of hymn tunes, melodies of popular songs, dances, and Aufzüge (music for processions). Kappel37 tells of an interesting story in which shawms are concerned: in the 15th century, the towns of Worms and Bamberg formed an alliance with the larger Frankfurt to gain certain commercial benefits.

"But to keep their subordinate position visibly alive, it was required that each of the minor towns should send triennially a deputation of municipal officers to do homage by what was technically called a 'Court of Fifers'.37a A procession marched in solemn state to the town hall, and there made a nominal offering of some article for the superior manufacture of which the deputing town was noted. But, to assert their independence, the deputies marched right into the hall and before the council seat, the band playing all the while, and keeping their hats on. They marched three times around the councilor's table, threw their symbol of servility on the table and marched out. The band gorgeously dressed in crimson velvet and feathered caps, consisted of three men who respectively played on a shawn, a pomer, and a base pomer."38

37 Ibid. pp. 70-72.

37a In her translation of Goethe's Autobiography M. S. Smith interprets "Pfeifergericht" as "Pipers' Court." See Goethe, J. W. von, Poetry and Truth, translated by M. S. Smith. London: G. Bell and Sons, 1930, pp. 14, 15. This whole ceremony was witnessed by the boy, Goethe, and he

38 Kappel, loc. cit.
Municipal March of the Town of Bamberg (15th century)
Elizabethan Drama. Shawms figure prominently in the instrumental music accompanying Elizabethan drama. Taking their cue from the French who, since the late 15th century had called the shawm, hautbois, the English later adopted the word hoboys and its various modifications. The name hoboys first appears in England in the reign of Queen Elizabeth: in 1561, the tragedy Gorbudoc by Sackville was set forth before the Queen and, as a prelude to the fourth act which represented furies and murder, there was the "musicke of hoboys".

In the 17th century, writers on musical instruments treat it as identical with shawm but in English and Scottish literature, the two are constantly mentioned as distinct: at the Kenilworth Festivities in 1575, the harmony of "hautbois and shalms" is recorded. Probably the word "shawm" was retained for deeper-toned shawms for some time, but in 1665, we read in the record of "The King's Musick" that Isaac Stagins was admitted to it "for the tenor hoboys".

In Shakespeare's plays, the indication of hautboys always implies a special importance in the stage music, generally connected with a banquet, masque, or procession, e.g. "hautboys playing loud music", "a lofty strain or two to the hautboys", "trumpets and hautboys sounded and

---

39 Lafontaine, op.cit., p. 183.
drums beaten all together". The word, hautboy, occurs only once in the text of Shakespeare: Henry IV, Part II, Act III, sc. ii, line 332 near the end of Falstaff's soliloquy on old men and lying, where he says that Shallow was such a withered little wretch, that the case of a treble hautboy was a mansion for him, a court.

However, in other Elizabethan playwrights we also find mention of hautboys. In Massinger's Guardian, the musicians who play for dancing are admonished thus:

"Wire-string and cat-gut men and strong-breathed hobbys, For the credit of your calling, have not your instruments To tune, when you should strike it up; but twang it perfectly."41

Banquets, dinners, and suppers were frequently accompanied by music, generally hautboys, fiddles, or trumpets. In the masques of Campion, the hautboys figure quite heavily, the band including a flute, two lutes, twelve violoncas, eighteen hautboys and sackbuts. We frequently find the hautboys playing alone when it gives the direction "Hautboys play".

The shawm as such is occasionally mentioned. It was apparently considered a dignified instrument as Citizen George in "Knight of the Burning Pistle" says,

---

40 This and the following is based on E. W. Naylor's The Poets and Music. p. 100 ff.

"Ralph plays a stately part and he must needs have shawms,"\textsuperscript{42} and he offers to be "at charge of them myself rather than we'll be without them".\textsuperscript{43}

Thus, the shawm led a full and varied existence which its more flexible progeny, the late 17th century oboe, continued on a broader scale.

III. TRANSITION PERIOD - THE SECOND HALF OF THE SEVENTEENTH CENTURY

Perhaps the best way to understand the nature of the change from the 17th century shawm to the early 18th century oboe is to place side by side a representative instrument of each kind with a listing of its parts, measurements, etc.:

<table>
<thead>
<tr>
<th>Treble Shawm\textsuperscript{44}</th>
<th>Oboe</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Key: In C</td>
<td>In C</td>
</tr>
<tr>
<td>2. Lowest note: d'</td>
<td>c' (with open c' key closed)</td>
</tr>
<tr>
<td>3. Bore: Conoidal</td>
<td>Conoidal</td>
</tr>
<tr>
<td>4. Body parts: Four parts; a. short wooden staple. b. long body joint c. bell d. fontanelle</td>
<td>Three parts: a. upper body joint b. lower body joint c. bell</td>
</tr>
</tbody>
</table>

\textsuperscript{42} This probably refers to a deeper or older form than the 16th century instrument.

\textsuperscript{43} Fitzgibbons, loc. cit.

\textsuperscript{44} The shawm is \#129 and the oboe is \#133 in the Bos. Mus. of Art Coll. These measurements appear for the former on p. 114 and the latter on p. 119 of Bessaraboff op. cit.
### Treble Shawm

5. **Finger holes:** six in front

6. **Other holes:**
   - a. Holes under fontanelle, not accessible for fingering and not stopped by any key.
   - b. Two vent holes on bell joint

7. **Length without reed:** 63.8 cm

8. **Diameter of the bell:** 73 mm

9. **Bore:**
   - minimum: 3 mm
   - maximum: 18 mm.

10. **Length of conoidal part:** 51 cm.

### Oboe

- six in front; third and fourth are double.

6. **Other holes:**
   - a. Hole with open key over it, with double touch-piece
   - b. Two d' holes with closed keys
   - c. Two vent holes on bell-joint

7. **Length without reed:** 57 cm.

8. **Diameter of the bell:** 5.8 mm.

9. **Bore:**
   - minimum: 7 mm.
   - maximum: 20 mm.

10. **Length of conoidal part:** 47.5 cm.

We notice first that the oboe had adopted from the lower shawms an extra key extending the range down to c'. The oboe has improved somewhat over the system of cross-fingering and lipping in the shawm by having the third and fourth finger-holes double for f# and g#. The wooden staple and fontanelle of the shawm have been abandoned in the oboe. The long body joint of the shawm has given way to two body joints which will allow for some adjustment of pitch. The oboe length is less. The diameter of the bell is less and the amount of taper of the bore...
is considerably less on the oboe: 7:20 or ratio of about 1:3 on the oboe, whereas it is 3:18 or ratio of about 1:6 on the shawm. This, along with a less-flared bell would give the oboe a less harsh tone since the oboe approaches more the cylindrical. We find throughout a trend towards refinement of tone, intonation and ease of performance in the oboe.

This refinement was coincident with the notable development of the oboe bands in the 17th century. Deriving the idea from the zamr and drum bands of the Turkish Janissaries France adopted oboe bands in her army before 1643. "By 1665 the mousquetaires had three oboes and five drums to each company. In 1672 her dragoon regiments were furnished with these instruments."45 Famous names among members of the French royal band were Hotteterre (Jean, Louis, Nicholas), Philidor (Jean, Andre, and Francois), Gilles Allain, Destouches, etc.46 By 1678 England took the cue introducing six "hoboyes" attached to the newly-formed Horse Grenadiers. "A few years later the British dragoons were allowed one oboe.

45 Military Music, Henry George Farmer, p. 20 ff.
and two side drums to each company.\textsuperscript{47}

While the oboe was increasing in prominence through oboe bands, it was invited back into the court musical groups from which its rougher father had been recently deposed. In 1671, the oboe, as such, was used for the first time in the orchestra of the Paris Opera in \textit{Pomone} by Cambert. Along with the bassoon, it was the only wind instrument regularly found in the orchestra of the 17th century and there was hardly an orchestra without, at the least, a pair of oboes. However, there were no specific separate parts written for oboes and bassoons yet because their use was mainly to play and build up the string parts, the strings being the main body of the orchestra from the 17th century on.\textsuperscript{48} Carse\textsuperscript{49} gives us the makeup of the orchestra at the end of the 17th century as follows:

1. a central keyboard or chordal instrument
2. a four part string orchestra
3. a pair of oboes (or flutes) with bassoons as bass
4. a pair of trumpets and drums

The orchestra of Count Anton Günther at Arnstadt had two oboes in 1690 while that of King of Poland in Dresden

\textsuperscript{47} Farmer, \textit{loc. cit.}

\textsuperscript{48} This is based mainly on \textit{The Orchestra} by Adam Carse. p. 16 ff.

\textsuperscript{49} \textit{Loc. cit.}
had six oboes in 1697.\textsuperscript{50}

The sound of these orchestras must have indeed contained much of the reedy quality of the oboes and bassoons.

IV. SUMMARY

The history of the oboe starts in prehistoric times with the end of a cylindrical plant stalk being pressed flat, giving the effect of a double reed. Its early development is in the Semitic world where up to the 2nd century A.D. we find single or double cylindrical oboes of varying lengths containing three or four fingerholes. By the 2nd century, however, a new type has appeared with a conical bore, short heavy body, separate reed and a flat, oval-shaped pirouette below the reed. This zamr type finds its way into Europe in great numbers about the year 1000. It is played with the reed inserted entirely into the mouth. In the 13th century, however, along with this type, we also find another type which is slim with a pear-shaped bell and is played with the lips on the tip of the reed. The zamr-type continues to be used during the 14th century in instrumental groups of varied instrumentation and timbres for dancing and other...\textsuperscript{50} Adam Carse, The Orchestra in the 18th Century, pp. 18 and 20.
festivities, in military bands, and for signalling. At this time, the shawm (the European name for the zamr-type) is made in treble and alto forms and has seven evenly-spaced finger holes and widely-flaring bell. The lowest hole is duplicated, one being plugged depending on which hand is placed below. In particular, the higher instrument is called the shawm (in France, hautbois) and the lower is called the pommer (in France, gros-bois). By the 15th century a bass pommer is added and the fontanelle is used for the first time, indicating the addition of a key or keys. The popularity of shawms in military bands continues to increase until its culmination in the oboe bands in the last half of the 17th century. In the early 16th century the instrument is narrower and uses an elongated tube-like pirouette which comes up farther on the reed allowing for less reed in the mouth and thus a less harsh tone. Instruments begin to adopt the many-part vocal forms; this, together with the prevalent desire for a whole family of similar timbre produces, by 1618, a consort of seven shawms. Their lowest notes sound:

\[ \text{Extended by keys to} \]
A change in musical style at the beginning of the 17th century in favor of emotional and dynamic flexibility causes the shawms and the other wind instruments in court musical circles to be replaced by strings. However, completing, by 1671, its transition from shawm to oboe, the new instrument has become narrower and more delicate. Now, added keys and improved lathe work promote greater flexibility and refinement of tone color. Consequently, the new oboe finds its place in the ranks of the late 17th century orchestra where its doubling of the violin parts creates the characteristic reedy fullness expected in that time.
CHAPTER II

THE CONSTRUCTION OF THE XVIII TH CENTURY OBOE

How did the 18th century oboe look? What changes did it undergo? Who were makers of the oboe? What fingerings can be deduced from tablatures of the time? These questions will be discussed in this chapter.

I. DESCRIPTION

The starting point of this description is the body material of the instrument. Then in order come considerations of jointing, the bore, the turnery (lathe-turning the outside of the body), the holes, the finish, the keys, and the reed. The main emphasis has been on the English oboe. The Continental models follow closely the English types and differ only in minor points.¹

Body Materials. Makers in the 18th century used a variety of materials from which they cut the body of the oboe.² Among these are the following woods: boxwood, maple, nut wood, and ebony. Makers particularly in Germany and England used boxwood a great deal. H. Grenser in Dresden employed

¹ These points are, for example, the use of shallower, less elaborate turnery and the use of square pads while the English were using round pads on their keys.

² Modern oboes are made mainly of one material - Grenadilla wood.
this for his fine oboe, #364 in the Leipzig museum. 3 Workmen in Italy and France seemed to prefer ebony and ivory. The famous Venice maker, Fornari, mostly used ebony but #373 in the same museum shows one of his instruments made in 1792 of ivory with gold keys and decorative rings of mahogany wood! Prudent à Anvers, a fine French workman, used ebony with silver keys and ivory rings in #372 in the same museum.

The length of material to be cut for the full length of the instrument plus tenons varied from 64.16 cm. (c. 25 1/2") at the beginning of the 18th century to 61.9 cm. (24 3/8") at the end of the century. Taking the figure for the later instruments, this overall length was cut into three sections of 23.49 cm. (c. 9 1/4") for the upper joint, 23.81 cm. (9 3/8") for the lower joint, and 14.6 cm. (c. 5 3/4") for the bell. The length of the tenon on the upper joint was 2.06 cm. (c. 13/16") with a corresponding socket length in the lower joint. The length of the tenon on the lower joint was 2.7 cm. (c. 1 1/16") with a corresponding socket length in the bell. These measurements are for a late instrument 4 and therefore shorter in all dimensions than those earlier in the century.

3 See under Wit, Paul de in bibliography

Jointing. A primary difference between the shawm and the oboe is the use of the tenon and socket joint on the oboe while the shawm is all in one piece. Halfpenny postulates four reasons for the first use of joints. 5

1. Discovery of a deep-boring process for small work on the lathe, which gave more speedy, more accurate results. Since this could not be done the full length of the instrument for fear of splitting the wood, joints were used and the lathe guaranteed proper centering.

2. With shorter joints, notes could be more easily tuned by "undercutting" the fingerholes.

3. Alternative joints of different lengths would help in adjusting to pitch variations.

4. Jointed instruments are easier to carry.

Bore. The bore of the 18th century oboe undergoes a gradual narrowing from the beginning of the century to the end. It is a continuation of this process of narrowing with its concurrent rise in pitch which was so noticeable in the evolution from the shawm to the early oboe. This process continues through the 18th century culminating in the modern oboe bore.

The bore of the 18th century oboe at its narrowest point (about an inch below the top of the instrument) usually exceeds .63 cm. (c. \( \frac{1}{4} \))'. Above this point the bore expands

conically upwards to receive the reed. Below this point

In the modern oboe, the bore (above the narrowest point) is also larger to receive the reed. However, this section is cylindrical to accommodate the cylindrical cork. This cork covers the conical tube (which should be a smaller extension of the bore of the oboe) upon which the cane is mounted.

The question as to the reason for the conical flaring upwards in the 18th century instrument has not been solved by this writer. In that day, the cane was not mounted on a tube but was just rounded and tied at the bottom like a modern bassoon reed. How would that fit into a conical passage?

Could it be that the reed was pushed down until its bottom reached the narrowest point of the bore? In this case, part of the cane would be inside the instruments. And this would give a higher pitch than heretofore maintained.
Or, was this a means by which pitch could be adjusted? That would mean, that, if a person wanted a higher pitch, he would make a smaller base to the reed, causing it to slide in farther. And conversely, a flatter pitch would be achieved with a broader base for the reed.
the bore expands to about 1.75 cm. (c. 11/16") at the bottom of the lower joint. The bore proper at the top of the bell (not the socket) is abruptly larger than that measurement.  

The bore of the bell is cylindrical at the c-holes. From this point there is a pronounced flare to the bottom of the bell. However, the bottom rim of the bell is not a continuation of the flare but is a narrower diameter. This gives the appearance of a \( \angle \) groove recessed internally usually about .32 cm. (c. 1/8") in depth.

A scale drawing of the bore as described above is on the following page. This bore is taken from plate IV on p.42, showing a late instrument of the century with a notably narrower bore than the early instruments. Tenons and sockets are not shown to present a cross-section of the single bore. The abrupt changes in diameter at the joints are indicated. The figures are the measurements of the diagram and should be multiplied by 1.6 to give the true dimensions of the instrument.

7. This abrupt change has the twofold effect of lengthening the tube and softening the bell notes. Modern oboists, when they want to produce an especially soft low note will remove the bell entirely for a c' or c#. On the instrument of this study, this is impossible as the c-holes are in the bell. However, an abrupt increase in diameter as stated above would soften the lower notes. Less easy to explain is the occasional appearance of a similar abrupt change from the top joint to the lower joint.

8. The primary purpose of this is to prevent splits from "run-nin" and to relieve stress as the wood seasoned. This change is really not enough of itself to soften the bell-notes, an idea which is often expressed in this connection.
Ratio - 1 : 1.6

- 4 cm.
- .25 cm (narrowest point)
- .5 cm. (abrupt change)
- .7 cm
- .85 cm. (abrupt change)
- 1.1 cm. cylindrical at c-holes
- 2.4 cm.
- 1.8 cm.
Plate IV in Eric Halfpenny's *The English 2- and 3-Keyed Hautboy.*
Turnery. The changes in turnery, holes, finish, and keys found in instruments from different parts of the 18th century can be traced by means of reference to four English types. Halfpenny calls them Types A, B, C, and D and they have the following approximate chronology:

- **Type A** - first part of 18th century up to about 1734.
- **Type B** - middle 18th century - about 1734 - 1763
- **Type C** - about 1763 - 1789
- **Type D** - about 1789 - 18??

Type A is the "Baroque instrument", its foremost maker being Stanesby, Sr. Type B was made by Stanesby, Jr. (d. 1754) and Schuchart (active 1763) and was common in France. Type C is the most typical English form and is associated with Mozart's visit to England. Its makers were Cahusac and Milhouse. Type D is the final form of the simple oboe to which additional keys were subsequently added. Its makers were also Cahusac and Milhouse.9

The turnery of the Type A oboes is generally elaborate and deep. There are three swellings which are balanced at the bottom by the heavy-lipped bell. Each of these four prominences has a two-fold purpose: 1. to provide artistic balance and 2. to strengthen a thin or much-used section of the instrument. The highest swelling, the graceful baluster, prevents damage from repeated insertions of the

---

9 For examples of these types see Plates II and III, pp. 44, 45 and Plate IV, p. 42.
Type A

Upper joint

Lower joint

Plate II in Eric Halfpenny's The English 2-and 3-Keyed Hautboy.
Plate III in Eric Halfpenny's *The English 2-and 3-Keyed Hautboy*.
reed (at the same time preventing too much change of temperature which would cause condensation). The next two lower swellings are at the sockets to prevent deterioration because of repeated insertion of the tenon joints. The thick lip of the bell protects the very thin walls\textsuperscript{10} of that section from damage.

Narrow rounded rings are found surrounding the bell just above the rim, above and below the c-holes, and above and below the various aforementioned swellings of the turnery. Besides an ornamental purpose, they serve to prevent splits from "running" and to relieve stresses as the wood seasons.

There are two heavy rings\textsuperscript{11} (on the lower joint below the fingerholes) which are used to carry the pivot pins for the c- and eb-keys. They both circle the instrument completely. The upper ring has a square section profile and carries the pivot pins for the two eb-keys and the top part of the c-key. The lower ring has a semicircular section profile\textsuperscript{12} and carries the pivot pin for the bottom part of the C-key. Both of these rings are notched to accomodate the key rod.

In Type B the turnery has become simplified and func-

\textsuperscript{10} In some spots 1.6 - 2.4 mm. thick.

\textsuperscript{11} See section on keys, pp. 49-52.

\textsuperscript{12} See X-ray, p. 42.
tional. The three swellings are now much plainer, less deep while the lip of the bell is much thinner. There are almost no narrow rounded rings. The back of the key rings are often cut away leaving only small prominences in front as key mounts.

The upper joint of Type C is perfectly straight and the swelling at the two socket joints is very slight, neat and vase-like. There are no narrow rounded rings and the full key rings of Type A are found equally as much as the cut-away sections of Type B.

Type D shows a reversion to the highly ornamented Baroque pattern of Type A with modifications: the top swelling is wider and squatter, the sockets are thicker and more angular, and the narrow rings are more elaborate and deeply cut. The full Type A key rings invariably reappear.

The external shapes of the bells of Types A, B, and C follow the internal flare of the bore, A being quite pronounced while B and C are moderate. However, in Type D the external form no longer follows the internal flare but adopts a variety of forms all associated with the gradual thickening of the walls of the bell as it expands to the mouth. Generally Type D shows a striving for more durability in an instrument whose body was becoming progressively slimmer and lighter.
Tone holes. On Type A oboes there are eleven tone holes—six main holes covered directly by fingers (of these the third and fourth are double holes), two holes, covered by e♭-keys, one hole producing the note d' when the c-key is in its natural open position, and two holes on the bell producing c' when the c-key is closed. These are placed diametrically opposite at the same level.

In the upper joint, the fingerholes are small and drilled obliquely—the two uppermost upwards and the twin holes downwards. The twin holes are smaller than the others. They are drilled side by side, one a little lower than the other, the surface being cut flat to make easier coverage of both holes.

The fingerholes in the lower joint are considerably larger than those in the upper joint. The top fingerhole is a twin, one slightly higher than the other and both obliquely bore upwards. The lower two are bored more toward the perpendicular.

Drilling tone holes obliquely lengthens them and this improves the tone quality. This sort of tone hole existed on the 17th century shawm and it was used on the best oboes throughout the 18th century.

In Type B, the top fingerhole of the lower joint is occasionally only a single hole. However, in Type C this is

---

13 #344 in de Wit, op. cit.
generally the case, and in Type D there is again a return to the twin hole. Otherwise the makeup of the tone holes is pretty much the same as in Type A.

Finish. The finish of Type A was usually a mottled effect produced by treatment with acid. In the earliest examples of this type a light brown polish is the general color but in later examples this changes to a dark brown. Type B and C appeared mostly with a very dark polish, nearly black, but with a reddish tinge. Type D had a natural-polish finish using the golden-yellow color of these box wood instruments as its basis.

Keys. On the Type A oboes there are three keys situated at the bottom of the lower joint just below the six main fingerholes. They lie longways on the instrument and are made of sheet metal, usually silver, sometimes brass. There is a central open\textsuperscript{14} c-key with a double touchpiece and two closed\textsuperscript{15} eb-keys placed on opposite sides of the c-key. With

\textsuperscript{14} When the touchpiece of an open key is not pressed, the pad remains open. An open key is always in at least two sections, one section acting as a touchpiece or lever to raise an end of the other section. As this end is raised, the opposite end which contains the pad is lowered closing the hole. The connection between the two sections is a sleeve or hooking arrangement. A pivot pin is required for each section.

\textsuperscript{15} A closed key in these instruments is a single lever, one end containing the pad, the other the touchpiece. A spring under the touchpiece keeps it up and the pad down.
this arrangement either hand could be placed in the lower position.

These keys have short flat springs to keep the touchpieces in an up position. They are mounted on the wood of the instrument and press loosely against the underside of the touchpiece. To prevent side play of the keys due to wear, the keys shape out into cross-spurs just below the touchpieces.

![Diagram of keys and touchpieces]

cross-spurs
square section ring

E♭ -Key

G-Key (top part)
The $\text{eb}$ key is short and symmetrical with circular touchpieces and pads. It pivots in the center on a pivot pin which passes through the middle of the key and fastens into the square-section ring of the turnery. A groove in this ring allows the key to rock up and down.

The $c$-key has an articulated lever the top part of which pivots in the square section ring and the lower part in the semicircular-section ring of the turnery. The double touchpiece is differently shaped from later patterns in that it lies close enough to the tube to be pressed only half-way down for $c#'$. This was done by anchoring the little finger on the body of the instrument and moving only slightly the first joint of that finger. This $c#'$ appears only in the earliest tablatures of the 18th century and is abandoned later. There was probably a two fold reason for this: 1. the difficulty of fingerling $c#'$, and 2. the muffled quality of the tone when produced in this way.

By 1734, or about the time Type B comes into prominence, the non-use of the left hand $\text{eb}$-key is widespread. However, even into the early 19th century, some instruments carry that key as a vestigial remain even though there may not have been a hole drilled beneath its pad. Nevertheless with this type we see the beginning of the 2-keyed oboe with only the right hand $\text{eb}$-key. This is an indication that about this date (1734) the position of the lower right hand was generally adopted. On this type we even find oc-
casionally a single right hand touchpiece on the c-key. Generally speaking, however, the double touchpiece, made more elegant and slimmer, was retained as a convention into the 19th century. After Type A, this touchpiece is no longer close to the body of the instrument indicating the non-use of c#', a fact verified by various fingering tablatures.

The springs of the Type B keys are now riveted to the underside of the touchpiece and move in the groove in the key mount.

Type C brings about the abandonment of cross-spurs on the eb-key and the use of thicker metal (filed or forged from solid metal) in place of sheet material of earlier keys. Type D adopts the almost universal use of two silver keys with octagonal pads, the sides of which are scalloped on the upper edges.

In the first part of the 18th century the attempts to add new chromatic keys for g# and a# by Gerhard Hoffmann and a long left hand c#' key by Quantz did not prove successful. Another hundred years had to pass before such chromatic keys achieved a secure place on the instruments.

Reed. Little definite information is forthcoming on the construction or dimensions of the reeds of this time. It appears that they measured about 11 mm. across the top (or 3 mm. wider than the modern oboe reed). They were not tied on a metal tube like the modern oboe reed but were tied at the base of the two lips of cane so that the base was rounded in the manner of the modern bassoon reed.

The wider the reed, the flatter in pitch and tone quality, and the duller and darker the tone will be.\(^\text{17}\) Thus, contrary to an oft-expressed opinion, this relatively great width would of itself tend to produce a softer, more dulcet tone than that of the modern oboe reed. Of course, this question of tone quality is again complicated by ignorance of the quality of the cane used, since the larger and more widely spaced the fibers, the coarser the tone will be.

II. MAKERS

On the following pages appears a list of 18th century oboe makers with all available information on each. Wherever possible an oboe has been cited beside its maker. The name of the collection with the number of the instrument in that collection has been listed. The abbreviations refer to the

\(^{17}\) Of course a limit of width can be reached at which the vibration of the reed takes precedence over that of the tube to which it is attached. The result is mainly a buzz.
following:

Bavar - Bavarian Museum
Bos - Boston Museum Fine Arts
Brus - Brussels Museum
Horn - Horniman Collection in London
Leipz - Leipzig Museum
Met - Metropolitan Museum of Art, N. Y.
Vien - Vienna Museum.

For full listing of the catalogs of these collections see
the bibliography under these abbreviations.

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Number</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashbury, John</td>
<td>Horn.</td>
<td>88</td>
<td>Worked in London from 1755-1798</td>
</tr>
<tr>
<td>Astor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bradbury, Jo</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bressan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cahusac</td>
<td>Horn.</td>
<td></td>
<td>Worked in London from 1755-1798</td>
</tr>
<tr>
<td>Clementi &amp; Broderip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collier, T.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goulding, Wood &amp; Co.</td>
<td>Horn.</td>
<td>18</td>
<td>In London 1799-1804</td>
</tr>
<tr>
<td>Hallett, Bensa.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kusder</td>
<td>Horn.</td>
<td>258</td>
<td>In London 1760-1780</td>
</tr>
<tr>
<td>&quot;</td>
<td>Bos.</td>
<td>137</td>
<td>In London 1760-1780</td>
</tr>
<tr>
<td>Milhouse</td>
<td>Bos.</td>
<td>135</td>
<td>In Newark, London</td>
</tr>
<tr>
<td>Norman</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schuchart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanesby, Sr.</td>
<td></td>
<td></td>
<td>Died 1734</td>
</tr>
<tr>
<td>Terton, E.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Location</td>
<td>Number</td>
<td>Remarks</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------</td>
<td>--------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Camus</td>
<td>Met.</td>
<td>894</td>
<td></td>
</tr>
<tr>
<td>Delusse (Jacques or Christophe)</td>
<td>Horn.</td>
<td>262</td>
<td>Paris. Both brothers were oboe makers.</td>
</tr>
<tr>
<td>Lot, Thomas</td>
<td>Brus.</td>
<td>961</td>
<td></td>
</tr>
<tr>
<td>Mairh, I.</td>
<td>Brus.</td>
<td>961</td>
<td></td>
</tr>
<tr>
<td>Triebert, Guillaume</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fornari</td>
<td>Leipzig</td>
<td>371</td>
<td>Made, 1792 in Venice</td>
</tr>
<tr>
<td></td>
<td>Bos.</td>
<td>136</td>
<td>Made, 1815 in Venice</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denner, Joh.</td>
<td>Vien.</td>
<td>NE332</td>
<td>Worked in Nurnberg</td>
</tr>
<tr>
<td>Grenser, Grundmann</td>
<td>Brus.</td>
<td>962</td>
<td>Worked in Saxony</td>
</tr>
<tr>
<td>Grenser, H.</td>
<td>Leipzig</td>
<td>357</td>
<td>Worked in Dresden</td>
</tr>
<tr>
<td></td>
<td></td>
<td>370</td>
<td></td>
</tr>
<tr>
<td>Koenigsberger, I.W.</td>
<td>Bos.</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td>Kress, W.</td>
<td>Bavarian</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miller, C.</td>
<td>Brus.</td>
<td>964</td>
<td></td>
</tr>
<tr>
<td>Richters</td>
<td>Horn.</td>
<td>210</td>
<td></td>
</tr>
<tr>
<td>Rottenburgh, I.H.</td>
<td>Brus.</td>
<td>966</td>
<td></td>
</tr>
<tr>
<td>Steenbergen, I</td>
<td>Brus.</td>
<td>967</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hammig</td>
<td>Vien.</td>
<td>NE335</td>
<td>Worked in Vienna</td>
</tr>
<tr>
<td>Lemp</td>
<td>Brus.</td>
<td>963</td>
<td>Worked in Vienna</td>
</tr>
</tbody>
</table>
III. FINGERING AND TABLATURES

A. General remarks on fingering the 18th century oboe.

In this century, the various fingerings evolved naturally from fingerings of previous instruments. The basic physical law concerned requires that the consecutive shortening of a vibrating tube is accompanied by a proportionate rise in pitch.

Using the full length of the tube down to the c-holes (i.e. with all the finger-and pad-holes covered) c' is produced. A G major scale from c' to c'' is obtained by the gradually shortening the vibrating length of the tube. This is accomplished by the consecutive opening of holes from the lowest to the highest.

\[\begin{align*}
  &\text{c'} \quad \cdots \quad \cdots \quad \text{c} \quad \cdots \cdots \\
  &\text{d'} \quad \cdots \quad \cdots \\
  &\text{e'} \quad \cdots \\
  &\text{f}^{\#'} \quad \cdots \\
  &\text{g'} \\
  &\text{a'} \\
  &\text{b'} \\
  &\text{c''} \quad \cdots \\
  &\text{c} \quad \cdots \\
  &\text{d'} \quad \cdots \\
\end{align*}\]

- c - holes on bell
- d - hole uncovered by letting up pad of c-key
- \text{c'} - pressed c-key
- \text{b'} - pressed b'-key

18 Unless a single section of a twin hole is concerned, a hole is indicated with a single \(\bullet\) or \(\circ\), to indicate closed or open fingerhole.
The scale is then extended upward to c''' beginning with the d' fingering and again consecutively opening the holes. There is a slight variation of fingerings (i.e. in the f#'' and c''') for the sake of pitch adjustment. In this upper extension, the first overtone in the harmonic series is used. This is accomplished by biting harder with the lips and blowing harder, also occasionally using a vent hole.  

\[
\text{d'' - c'''} \text{ is produced as follows:}
\]

\[
\begin{align*}
\text{d''} & \quad \text{vent hole} \\
\text{e''} & \\
\text{f#''} & \\
\text{g''} & \\
\text{a''} & \\
\text{b''} & \\
\text{c'''} & \\
\end{align*}
\]

\[\text{19 A vent hole is a hole uncovered near the top of the instrument causing an antinode to be produced at this spot. This divides the wave length into smaller components and results in an upper harmonic. In the modern oboe, all upper harmonics are produced with the help of such vent holes.}\]

\[\text{20 A variation of f#'' for the sake of intonation, it is derived from the g'' above it.}\]

\[\text{21 A theoretically more logical fingering than that for c''}.\]
For $d'''$ and $e'''$, the $g'$ and $a'$ fingerings respectively are used in the second overtone of the harmonic series.

\[
\begin{align*}
ge' & \rightarrow d''' \quad \text{(c-key to lower pitch)} \\
a' & \rightarrow e''' \quad \text{(to lower pitch)}
\end{align*}
\]

For $f'''$ and $g'''$, the fingering may be derived theoretically as either second or third overtone of the harmonic series.

\[
\begin{align*}
\text{2nd overtone} & \quad ab' \rightarrow f''' \\
\text{3rd overtone} & \quad f' \rightarrow f''' \\
\text{2nd overtone} & \quad bb' \rightarrow g''' \\
\text{3rd overtone} & \quad g' \rightarrow g'''
\end{align*}
\]

On the 18th century oboe with its lack of the complicated key system of the modern oboe, chromatic alterations take place mainly by cross-fingering. However, other methods of producing chromatic alterations are the following:

1. A hole partially opened.

$c#$ in the early 18th century oboes was pro-

---

22 Considering a second overtone on the oboe, the following is true: if the position of the second overtone, in the general range of the instrument, is high, then it is derived from a note lower than the ordinary twelfth. So in this case, considering $f'''$ and $g'''$ as second overtones, they should theoretically be derived from $bb'$ and $c''$ but they are actually derived from $ab'$ and $bb'$. 
duced by half-closing the pad of the c-key. 23

2. Opening one hole of a twin.

$g^\#$ (also $f^\#$ in the early oboe) was produced in this way. While $g^f$ was $g^\#$ was $g^\#$. 

3. Special chromatic key.
The only one was the $e_b$ key for the note $e_b$ or $e_b''$. 

4. A second or third overtone of a lower chromatic fingering (which has been produced either by cross-fingering or one of the above three methods). For example, a fingering for $a^\#''$ is $e_b$ Offhand, it looks like an $a_b''$ which has been lowered by cross fingering from an $a_b''$ (see following section on cross-fingering). But, producing $a^\#''$, it is seen to be a second overtone of $d^\#$ with the open hole acting as a vent hole.

Cross-fingering, the main means of chromatic alteration on these instruments, is accomplished by closing the hole just below that hole from which a particular pitch is sounding. It is always an upper note which is lowered

---

23 Because of a curved touchpiece (see section on Keys, p. 49) and a relatively small hole (for easier shading of pitch), this note could be produced in such a way. Later instruments having a large hole and touchpiece that did not follow the curve of the instrument abandoned this.
chromatically by covering a hole below its own particular note hole. Consequently chromatic alterations obtained by cross-fingering are all derivatives of upper notes.

original note \( ^2 \)

chromatic alteration

* - hole covered just below that from which original note sounds

<table>
<thead>
<tr>
<th>Original Note</th>
<th>Chromatic Alteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>( f^#' )</td>
<td>( f^\flat )</td>
</tr>
<tr>
<td>( g^\flat )</td>
<td>( a^\flat )</td>
</tr>
<tr>
<td>( b^\flat )</td>
<td>( f^#' )</td>
</tr>
<tr>
<td>( a^\sharp )</td>
<td>( g^\flat )</td>
</tr>
</tbody>
</table>

It can be noticed above and in Chart A on page 65, that various holes which do not concern the primary pitch of a note are covered or uncovered. Especially in prominence in this use are the third finger right hand and the \( \text{eb} \)-key. Covering or uncovering such holes is for the purpose of adjustments in intonation and tone quality, and the nature of the combination used depends upon the idiosyncracies of an individual instrument and player.

B. Tablatures. Fingering tablatures from four oboe methods covering the 18th century have been used for arriving at basic fingerings (with their variations - Chart A, p. 65) and for an understanding of changes in these fingerings. Chart B, p. 67 shows all the fingerings in

\[24 \text{ Those notes obtained by successive shortening of the tube.}\]
these methods in a suitable position for comparison.

The oboe methods chronologically are:

1. The Sprightly Companion......1695\textsuperscript{25} by John Banister the Younger, d. 1735. (Abbreviation in charts - S. C.)


By examining Chart A,\textsuperscript{27} the following conclusions can

\textsuperscript{25}As described in "A 17th-Century Tutor for the Hautboy" by Eric Halfpenny in Music and Letters, Oct., 1949. Most fingerings are not indicated.

\textsuperscript{26}Perhaps Goulding, the maker of oboes. See Makers in England, p. 54.

\textsuperscript{27}Where, in the column on variations, there is an indication of no variation from the basic fingering and yet an alternative appears, it means that all methods use that basic fingering but also an alternative fingering is used.
be reached:

1. **Range** - just before the beginning of the 18th century, it is two octaves (c' - c'''') which is extended upwards to g'''' by 1816. 28

2. **Improvements in intonation and tone quality** - by 178?
By this time, we notice a major decrease in the use of adjusting holes (especially e\textsuperscript{b}-key and third finger right hand). The inclusion of these in C. T. indicate the preoccupation with intonation and tone quality about the middle of the century.

3. Unsolvable to this writer is the reason in C. T. for a different, more complicated set of alternative fingerings in its tablature of a chromatic scale. The diatonic scale fingerings, when different, are usually simpler.

4. c#'' is not found in the 1758 tablature or later.

5. f#'' in 1695 is produced \textbullet \textbullet \textbullet . However, uncovering part of the twin hole is not indicated for this note in 1758 even though it is still a twin hole. It evidently lacked good quality and intonation.

6. g#' and g#'' on the contrary both use half of the twin hole uncovered as late as 1816.

28 Actually the upper limit of all wind instruments has always been pushed higher by experimenting instrumentalists. Yet it is surprising to find the method C. T. with a range only up to d''' when Mozart had written his Oboe Quartet up to f''''.
7. a' is a sharp note throughout the 18th century indicated by the use of the third finger right hand. This is not so with a'' except in C.T.

8. From a'' - c''' there is indecision throughout the century whether to favor the first or second overtones of the harmonic series.\[29\] This is seen in the alternate sets of fingerings offered:

<table>
<thead>
<tr>
<th>Note</th>
<th>1st Overtone</th>
<th>2nd Overtone</th>
<th>Fingering of fundamental</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1st Fingering</td>
<td>2nd Fingering</td>
<td></td>
</tr>
<tr>
<td>a''</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>a' • • • • •</td>
</tr>
<tr>
<td>a'''</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>c' • • • • •</td>
</tr>
<tr>
<td>a#'</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>a#' • • • • •</td>
</tr>
<tr>
<td>a##</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>e' • • • • •</td>
</tr>
<tr>
<td>b'</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>b' • • • • •</td>
</tr>
<tr>
<td>b##</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>e' • • • • •</td>
</tr>
<tr>
<td>c'</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>c' • • • • •</td>
</tr>
<tr>
<td>c##</td>
<td>• • • • •</td>
<td>• • • • •</td>
<td>e' • • • • •</td>
</tr>
</tbody>
</table>

Generally speaking, however, for c''' the first half of the century gravitates towards the first overtone while the second half prefers the second overtone.

9. c#''' - e''' are definitely second overtones while f''' - g''' are either second or third overtones.\[30\]

By 1695 as indicated in The Sprightly Companion by its "Table of Shakes" the oboe was already recognized as a soloist in its own right. While shakes or trills on notes

---

\[29\] In the modern oboe these notes are invariably first overtones. The effect of the second overtones is an interesting one and known by few composers. It has the sound of the natural harmonic on the violin.

\[30\] See discussion of this question, p.58.
without cross fingerings involved no problem, those including cross-fingerings had occasionally to use "falset trills". An example of this is seen in the trill a'–b♭’; the regular fingerings of the left hand for these notes are:

\[
a' - \quad \quad \quad
\]

\[
b♭' - \quad \quad \quad
\]

The probability of what modern terminology calls a "flub" (an unclear change between notes) in this fingering change led to the use of the falset trill. In this case the trill would start with the correct fingering for b♭’ (o o o) but then in the alternation between a' and b♭’, the b♭’ would be fingered as a b♭’ (1.h. o o). The lips were relaxed sufficiently to approximate a pitch between b♭’ and b♭’, which, however, at the same time lowered the a'.

Beside the use of the falset trill in cases similar to the above, it was also used in the d'–e♭’ trill (beginning note e♭’ –– e♭; rest of trill d’ –– , e♭’ –– o o, actually an e♭’). This was done to avoid the use of the e♭-key. Apparently the key was delicate and/or the spring was too weak and too slow for continued use. The open-key lever arrangement of the c-key was evidently more durable and speedier because of its indicated use in the c♯''–d'' trill.

 Probably because the c''' was difficult to attack in the early 18th century oboe the Table of Shakes indicates that the b''–c''' trill starts on the b''.
# Chart A

**Basic Fingerings with Variations and Alternatives as Deduced from Four Methods**

<table>
<thead>
<tr>
<th>Note</th>
<th>Basic Fingering</th>
<th>Variations, found in</th>
<th>Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>c'</td>
<td>... ... c</td>
<td>NONE</td>
<td></td>
</tr>
<tr>
<td>c#'</td>
<td>... ... 'c</td>
<td>NOT IN</td>
<td>I.P.</td>
</tr>
<tr>
<td>d#'</td>
<td>... ... e_b</td>
<td>NONE</td>
<td></td>
</tr>
<tr>
<td>e'</td>
<td>... ...</td>
<td>WITH Eb-key(in chromatic scale)</td>
<td>C.T.</td>
</tr>
<tr>
<td>f'</td>
<td>... ... e_b</td>
<td>WITH 3rd finger right hand</td>
<td>C.T.</td>
</tr>
<tr>
<td>g'</td>
<td>... ...</td>
<td>ALTERNATIVE FOR Ab' = e_b</td>
<td>C.T.</td>
</tr>
<tr>
<td>a'</td>
<td>... ...</td>
<td>ALTERNATIVE IN CHROMATIC SCALE</td>
<td>C.T.</td>
</tr>
<tr>
<td>a#'</td>
<td>... ...</td>
<td>WITH Eb-key</td>
<td>C.T.</td>
</tr>
<tr>
<td>b'</td>
<td>... ...</td>
<td>WITH 3rd finger right hand</td>
<td>C.T.</td>
</tr>
<tr>
<td>c''</td>
<td>... ...</td>
<td>&quot; Eb-key and 3rd&quot;</td>
<td>I.P.</td>
</tr>
<tr>
<td>c#'</td>
<td>... ... c</td>
<td>NONE</td>
<td></td>
</tr>
<tr>
<td>d''</td>
<td>... ... e_b</td>
<td>WITH 1st finger, left hand</td>
<td>S.C.</td>
</tr>
<tr>
<td>d#'</td>
<td>... ... e_b</td>
<td>&quot;</td>
<td>I.P.</td>
</tr>
<tr>
<td>e''</td>
<td>... ...</td>
<td>ALTERNATIVE WITH Eb-key</td>
<td>C.T.</td>
</tr>
<tr>
<td>f''</td>
<td>... ...</td>
<td>ALTERNATIVE WITH Eb-key</td>
<td>C.T.</td>
</tr>
<tr>
<td>Note</td>
<td>Basic Fingering</td>
<td>Variations, found in</td>
<td>Method</td>
</tr>
<tr>
<td>------</td>
<td>-----------------</td>
<td>----------------------</td>
<td>--------</td>
</tr>
<tr>
<td>f&quot;</td>
<td>... ... ... ...</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>g&quot;</td>
<td>... ... ... ...</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>g#&quot;</td>
<td>... ... ... ...</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>a&quot;</td>
<td>... ... ... ...</td>
<td>Alternatives for a # = ... ... c</td>
<td>C.T.</td>
</tr>
<tr>
<td>a#&quot;</td>
<td>... ... ... ...</td>
<td>With ev - key</td>
<td>I.P.</td>
</tr>
<tr>
<td>b&quot;</td>
<td>... ... ... ...</td>
<td>Alternative for b # = ... ... c</td>
<td>C.T.</td>
</tr>
<tr>
<td>c&quot;</td>
<td>... ... ... ...</td>
<td>in S.C, C.T.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>... ... ... ...</td>
<td>in C.I, I.P.</td>
<td></td>
</tr>
<tr>
<td>c#&quot;</td>
<td>... ... ... ...</td>
<td>Alternatives = ... ... c</td>
<td>C.T.</td>
</tr>
<tr>
<td>d&quot;</td>
<td>... ... ... ...</td>
<td>c</td>
<td></td>
</tr>
<tr>
<td>d#&quot;</td>
<td>... ... ... ...</td>
<td>c</td>
<td></td>
</tr>
<tr>
<td>e&quot;</td>
<td>... ... ... ...</td>
<td>c</td>
<td></td>
</tr>
<tr>
<td>f&quot;</td>
<td>... ... ... ...</td>
<td>c</td>
<td></td>
</tr>
<tr>
<td>f#&quot;</td>
<td>... ... ... ...</td>
<td>Only found in I.P.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sprightly Companion (1695)</td>
<td>Complete Tutor (1758)</td>
<td>Complete Instruction (178?)</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------</td>
<td>-----------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>c'</td>
<td>...:...c</td>
<td>...:...c</td>
<td>...:...c</td>
</tr>
<tr>
<td>c♯'</td>
<td>...:...&quot;pc</td>
<td>NONE</td>
<td>NONE</td>
</tr>
<tr>
<td>d'</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>d♯'</td>
<td>...:...eb</td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>e'</td>
<td></td>
<td></td>
<td>...</td>
</tr>
<tr>
<td>f'</td>
<td></td>
<td>...:...eb</td>
<td>...</td>
</tr>
<tr>
<td>f♯'</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>g'</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>g♯'</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>a'</td>
<td></td>
<td>...:...eb</td>
<td>...</td>
</tr>
<tr>
<td>a♯'</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>b'</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>c''</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>c♯''</td>
<td></td>
<td>...:...eb</td>
<td>...:...eb</td>
</tr>
<tr>
<td>d''</td>
<td>...:...[(p)]</td>
<td>...:...[(p)]</td>
<td>...</td>
</tr>
<tr>
<td>d♯''</td>
<td>...:...eb[(p)]</td>
<td>...:...eb[(p)]</td>
<td>...</td>
</tr>
<tr>
<td>e''</td>
<td></td>
<td>...:...eb[(p)]</td>
<td>...</td>
</tr>
<tr>
<td>f''</td>
<td></td>
<td>...:...eb[(p)]</td>
<td>...</td>
</tr>
</tbody>
</table>

† = In C.T., indicated fingering for note in chromatic scale.
P = In C.T., a direction to increase the lip and air pressure.
<table>
<thead>
<tr>
<th></th>
<th>Slightly Companion (1695)</th>
<th>Complete Tutor (1758)</th>
<th>Complete Instruction (1788)</th>
<th>Instrumental Preceptor (1816)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C#</td>
<td>NONE</td>
<td>NONE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G#</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IV. SUMMARY

The desire for more refined and flexible performance, that in the 17th century led to the abandoning of the shawms, continued its insistent voice throughout the 18th century. The bore continued to be narrowed with an accompanying thinness in the wood of the instrument. As a desire for less ornate turnery made itself evident, the former reinforcing swellings of the early 18th century instruments fell into disuse. However, oboe makers about 1790 soon awoke to the realization that a thin wood instrument was not very durable. The result was a sudden exaggerated return to the turnery of the early century models. Particularly noticeable was the reinforcing of the bell. The external shape on all earlier models followed the internal flare but this desire for durability led to all varieties of outer form on late models.

Along with the narrowing of the bore, the diminishing length of the oboe body contributes to a continual rise in pitch. While, at the beginning of the century, the oboe when assembled averages about 59.4 cm. (c. 23 3/8"), at the end the usual is about 57.2 cm. (c. 22 1/2"). For the body material, makers in Germany and England prefer boxwood, while those in Italy and France prefer ebony, the wood which is used in the modern instrument.

By the end of the century the left hand e'-hole is no
longer in use although a dummy key may remain. The uncertainty of the top finger-hole of the lower joint during the century, results in its being single in the early 19th century. Attempts by Hoffmann and Quantz to add new chromatic keys for g♯', a♯', and c♯' do not curry universal favor and the two eb- and c-keys continue as the only representatives of their group.

In all probability the tone qualities of these instruments were much more dulcet than hitherto believed.

The fingerings which evolve from a continual shortening of the vibrating length in combination with the use of first, second, and third overtones become gradually simpler as the bore and fingerholes are improved. Cross-fingering remains the main means for chromatic alteration. At the end of this century the instrument is produced to which the various multi-key systems of Triebert and his followers are added.
CHAPTER III

OBOE MUSIC OF THE BAROQUE ERA (1674-1750)

I. THE OBOE'S RETURN -
LAST QUARTER OF THE XVIII TH CENTURY

We have seen above,\(^1\) that following its improvement, the oboe was allowed to return to the court orchestra in 1671. As is the case with many instruments which have become regular members of the symphony orchestra, the oboe was readmitted because of its particular ability to portray certain extra-musical ideas in dramatic works. Thus, oboes are found first in operas, masques, and ballets in the last quarter of the 17th century.

For example, in this period, the oboe is often associated with deities of joy and revelry. Bacchus, the Greek god of revelry, whose favorite instrument is the double-reed aulos, is mentioned in Purcell's Timon of Athens (1678). Here revelry is valued above spiritual love: "not your God of Love but the God of Revelry, Bacchus". In this bass aria with two "hoboes" and continuo, the oboes introduce the movement and play all through it.

\(^1\) End of Chapter I, p.31 f.
W.P. II, 20

Hence! hence with your trifling debt! A greater -- er great --
Oboes appear again in aria #9 in which the god, Bacchus, sings and in aria #11 during which an alto solo praises wine over spiritual love.

Besides hedonistic deities, oboes are also associated with deities in rustic surroundings. Both of these ideas are combined in Lully's *Alceste* (1674)² where the following directions are given: "The nymph of the Tuileries advances with a group of dancing nymphs. The trees turn and see them. Rustic deities are playing various instruments and fountains become Naiads who are singing, 'What is so nice as to enjoy pleasures together.' In consequence, there follows a Siciliano-like dance in which the oboes double the violin parts. Various sections of this dance are played without violins by the two oboes with continuo.

O.C.L., II, 27

---
² The first appearance of the oboe is in Cambert's *Pomone* produced in 1671 at what is now the Grand Opera in Paris. Unfortunately, only the piano condensation of that score was available to this writer.
In Draghi's *The Lantern of Diogenes* (1674), three oboes (piffaro) and bassoon are used to depict a rustic dance in the ballet music.

*DTO, XXVIII*
Joy is also associated with the oboe. In Zachow's cantata, Lobe den Herrn, meine Seele (c. 1690), a florid oboe solo introduces the words, "Come, happy night of peace."

DdT, XXI, 22
Komm, komm, komm, komwangenähe Friedensnacht
Occasionally, the oboe is used to depict itself. In Lully's *Alceste*, a ritournelle for two oboes and continuo introduces a song about the "sweet voice of the hautbois." There follow alternations between the same text and the oboes.

It has been generally the case that a musical instrument is employed in opera before it is used in the forms of "absolute music". The reason for this is obvious: to portray more vividly a specific dramatic feeling depicted in the story, the composer is moved to extend his palette of color. In achieving this end, he often employs an instrumen-

---

4 See discussion of Mozart's *La finta giardiniera*, Chapter IV, p. 109.
ment, hitherto not used in opera. Once this instrument becomes a veteran in the orchestra of the opera, the way is open to its inclusion in the purely musical forms. Thus, the clarinet is used in Gluck's Iphigénie en Tauride in 1779 and in Mozart's Idomeneo in 1781 before the latter composer first employs it in his symphonies, i.e. in the great Eb major symphony of 1788.

The same procedure holds true for the oboe one hundred years earlier when, after its dramatic apprenticeship, the oboe is gradually admitted to the purely musical forms like the concerto grosso. For example, in 1682, concerning the concertino parts in his six concerti grossi from Armonico tributo, George Muffat (1645-1704) says, "If there are present, among the musicians, players of the delicate hautbois, the concertino parts (2 treble and a bass) can be played by
them with great success. The fact that Muffat mentions this leads one to believe that at that time, it was a new idea. These concerti grossi are for a concertino of 2 violins or oboes and cello or bassoon with a ripieno of 5-part string orchestra and cembalo.

DTO, XI", 31
In 1701, Johann Fux, in his serenade #1, assigns the trio of a minuet to a solo group of two oboes and bassoon.

Having seen how the oboe was first readmitted after its expulsion, we will now examine how it was scored in the Baroque orchestra with especial emphasis on Bach's use of it.

II. GENERAL REMARKS ON BAROQUE SCORING FOR OBOE

In this period, the orchestral oboe is used solo or combined with other oboes in a section. The latter use
far exceeds the former. The oboe parts⁵ may be two, three, or four in number and may call for a section of two oboes, two oboes and bassoon,⁷ three oboes, three oboes and bassoon, or two oboes, taille (tenor oboe), and bassoon.

These sections were used mainly to reinforce the strings. Rockstro was undoubtedly right when he wrote: "In Handel's time, it was always understood, that, in the tutti passages the violins were to be reinforced by the hautboys, and the violoncellos by bassoons, in much stronger proportion than that to which we are now accustomed, whether the names of those instruments were mentioned in the score or not."⁸ However, as string parts became more difficult, the written oboe parts developed into simplified extracts of those parts.

The oboe section not only doubled the strings. It was considered the equal of the strings in every way. Thus, it was used in imitation of and in alternation with the strings. Often it linked the string section with the trumpet and drum section.

In choral works, the oboes often abandoned the strings

---

⁵ In large orchestras, more than one oboe played a single part in tutti sections. This can be seen in the directions on one line of "solo oboe" and "tutti oboi".

⁷ Bassoon is usually found as the bass double-reed of the oboe section.

to double the voice. The doubling of a chorale melody or the first subject of a vocal fugue (especially when presented by the sopranos) was a usual job for oboes.

In the main, oboe parts in the Baroque era (with the possible exception of some of Bach and Handel) are not very idiomatic. Even solos (which are found more often in dramatic vocal works than in the purely orchestral compositions) are placed in any part of the oboe range indiscriminately, and tutti oboe parts sometimes mistakenly follow the strings below the oboe range. In most cases, however, composers correct this by placing the offending notes in a different octave. The full Baroque oboe range, c' to d''', is used with the greatest density being in the range, c' to g''.

III. BACH

Quantitatively, the greatest use of the oboe with Bach is the traditional doubling of strings: the first oboe doubling first violin, second doubling second violin. If there is a third oboe or taille (tenor oboe in F), it doubles the viola. Occasionally two oboes will double the first

---

9 Much of this section is indebted to Terry's "Bach's Orchestra", pp. 95-103 and Table X, pp. 207-215. This author takes exception, however, to Terry's treatment of Bach's oboe as mainly a trumpetlike instrument. Terry (p. 102) confuses Mersenne's description of the earlier shawms with that of Bach's oboe.
violin part.

The oboe section remains subject to the same variations as outlined above.

The range is also the same, from c' to d'''. Indiscriminate use of the lower register, however, is seen when Bach assigns the difficult and loud low c' to the oboe for almost three bars in piano, in Aria 3 of Cantata 44.

B.G., X, 140

There would always be the question here of the oboe being too loud for the voice. The same problem is involved in Aria 3 of Cantata 56 where the c' is played in a series of fairly rapid notes.

B.G., XII", 99
In Bach's purely orchestral works (where the orchestra as a whole is of main importance and not subservient to an extra-musical idea), the oboe is found in the first and second Brandenburg Concertos and the three Ouvertures (the first in C major, the next two in D major).

In the first Brandenburg Concerto, a section of three oboes and bassoon doubles the strings and plays in antiphony with them. The second movement, however, begins with a florid oboe solo.

*BG, XXXI, 105*

The whole movement is divided between solos for oboe and violin. Just before the end an energetic oboe solo for one bar has the sound of the closing cadenza of a solo concerto.

In the second Brandenburg Concerto for solo trumpet, flute, oboe, violin, strings, and continuo, different instrumental styles are forced upon the oboe. The characteristic writing for violin in the first movement
is more awkward for the oboe, however, than the distinctively trumpetlike phrase in the last movement.

The sigh motive of the second movement fits the oboe well.  

10 Cf. use of the sigh motive in Mozart’s symphonies, p. 106.
In the Ouverture in C, a section of two oboes and bassoon (marked "trio") is given important solo parts, both accompanied and unaccompanied by strings.

BG XXXI, 5
However, in the second Ouverture in D, it is a section of three oboes and bassoon which often escapes from the tutti to engage in solo passages of much individuality and independence. The first Ouverture in D uses oboes in the traditional tutti manner.

The oboe does not appear at all in the orchestras of the violin or clavier concertos. However, the Sinfonia in D with a concertante violin part contains two oboes in its orchestration.\(^\text{11}\) The rhythmic background for the two oboes at cadence points foreshadows this widespread use in classical solo concertos.

It is in the field of vocal music with instrumental accompaniment that we see Bach's best use of the oboe. Terry\(^\text{12}\) tells us that it is absent from only 62 of the 198 church cantatas. It is found in all the major church works except the Mass in A which uses flutes instead oboes.\(^\text{13}\) In these works, it is almost always in the choruses, it sustains the cantus in concluding chorales, and usually accompanies at least one aria.

The assertive, militant effect of three oboes in ac-

\(^{11}\) From a lost church cantata: BG, XXI, 65.


\(^{13}\) Most of the 18th century, considered one pair of soprano woodwinds at a time sufficient and, for the most part, oboists were also expected to play flute and, later, clarinet.
companying arias is used to portray feelings of divine wrath (cantatas 20, 101), contempt and defiance (cantatas 26, 52, 68), and ceremonious salutation, flourish, or hail ing (cantatas 41, 91).

However, the most significant oboe parts in Bach are those of a quieter nature in which an oboe solo with continuo accompanies a vocal aria. Here, the oboe always begins the aria. It may drop out when the voice enters or it may continue in a less florid manner. The oboe will always play more important material while the voice is resting. It will also finish the aria with matter similar to (or the same as) that which it played at the beginning.

The key used much more than any other for these arias with important oboe parts in g minor.14 C major and g minor are next in amount. This shows Bach's preference for the keys which sound darker and more poignant on the oboe.15

Bach uses the oboe to support various emotions in these arias. However, it is mostly associated with the emotion of petitioning for mercy. This can be noticed in Cantatas 14 ("give a helping hand to me"), 23 ("give me comfort"), and 33 ("may thy succor never cease"). These are but a few examples from many in this category. Significantly,

14 In cantatas 12 aria #4, 21 #3, 22 #2, 23 #1, 44 #3, 78 #5, 82 #1, 85 #1, 98 #3, and in the St. Matthew Passion #26. This is significant since the first oboe solo in Beethoven's Eroica, 2nd mov't, an oboe solo unique for Beethoven, is also in g minor.

15 Handel's oboe sonatas are in g minor and g minor while his oboe concertos are in g minor and Bb major.
the section "qui tollis..... miserere nobis" of the Mass in F
contains a beautiful extended oboe solo of great breadth
and chromatic pathos.
The Mass in $g$ minor also assigns this section, a tenor aria, to the oboe. However, here, the oboe continues into the next section "quoniam tu solus..." in a brisker tempo.

Other moods supported by oboe are those of joy in cantatas 56 and 63, content in cantatas 82 and 84; compassion in cantata 22, and sadness in cantata 21.\(^\text{16}\)

In the Christmas Oratorio, Part IV, aria #4, the oboe is used forte and piano to provide the echo which answers the question of the text: "Shall thy name affright me?" "Nay" (soprano voice), "Nay" (echo voice), "Nay" (oboe). Oboe solos in these arias indeed show Bach's innermost feelings towards the instrument.

In summary, it may be said that, although the oboe quantitatively is used by Bach mostly as a tutti, doubling instrument, it is also given an important place in two other categories: (1) in oboe sections of varying makeup which are featured solo, in antiphony, or in linking the brass and string sections, and (2) in oboe solos of arias for a single voice from many of Bach's vocal works.

\(^{16}\) Cf. emotions in Beethoven's Fidelio expressed by oboe, pp.192 to 205.
IV. TRANSITION - SCORING FOR
OBOE IN THE STYLE GALANT

From about the third decade of the 18th century, writing for orchestra generally, and for the oboe in particular, gradually changes.

Whereas previously the oboe is found more often exactly doubling the violins than playing a simplified extract of the violin part, the new style employs the latter as much as the former. The winds (oboes and horns) are now found to sustain a great deal. The old antiphony and imitation between the oboe section and string section is rarely heard. The oboes support the melody of the strings by rhythmic accents and connecting interludes between phrases. The varied Baroque oboe section gives way to pairs of winds: oboes (occasionally replaced by flutes), bassoons, and horns. The indiscriminate use of the oboe range yields to a predominant use of the upper register.

What has brought about these changes in treatment of the oboe?

The answer can be found in the changing mood of the composers and their audiences. They are tired of the heavy-handed, complicated Baroque music. Instead, they want simplicity, lightness. The less counterpoint and the more homophony, the more they are pleased. With this attitude, the basis for a fully-instrumented oboe section, equal
to and competing with a corresponding string section, ceases to exist.

If there is no longer to be competition between equals, one group has to be chosen to carry the burden of the desired single line of melody. After the strings are assigned this position, the oboes, filling a new capacity, no longer need their bass instrument, the bassoon, as an integral part of their group. In this new arrangement, the previous section of three or four separate oboe parts is an encumbrance. For now, the lightness, playfulness, and facility of these new melodies want only to be accompanied, and not too heavily. Thus, the oboe section consisting of only two instruments becomes generally used.

However, the lack of contrapuntal texture causes in the new compositions an emptiness which the winds, in their new accompanying capacity, are required to fill. Consequently, one of the main uses of the oboe, from this time on, is to present a sustained background of harmony against which the strings can play. This background fills out the now-scanty texture.

In their new accompanying position, the oboes and horns also provide rhythmical accents to point up the harmonic movement and the outline of phrases. Added to this, they mark beginnings and endings of phrases by their melodic interludes.

With Rameau (1683-1764), a contemporary of J. S. Bach,
we find a direct connection between the Baroque oboe section and that of the style galant.\textsuperscript{17} Throughout his opera, Hippolyte et Aricie (1733), are seen sections of both kinds. For example, the following interlude for two oboes and bassoon is reminiscent of a similar use in Lully.\textsuperscript{18}

OCR VI, 103

Another example is even more like Lully until the third bar, when we have the new pairs of oboes and bassoons.

OCR, VI, 221

\textsuperscript{17} The name for this lighter style of music.

\textsuperscript{18} see p. 126.
Although his section is mainly for two oboes, occasionally he adds a third part in louder places.

OCR, VI, 280

However, it is in the symphonies of Johann Stamitz and his followers that we find the style galant use of the oboe in full swing. The following excerpt from a sinfonia of 1740 shows oboes sustaining with horns.
As here, most cases find the oboes sustaining the top layer of sound.

The desire for simplification and transparency leads occasionally to the rhythmic use of the oboe as a tonal percussion instrument to mark the beginning of the bar.
An appreciation of the relative loudness of the different oboe registers causes Stamitz to use the oboes in the middle range in soft parts and in the higher range in loud parts.
The style galant also introduces short solos for a single oboe to the quiet accompaniment of strings, e.g. Gluck's Le Nozze d'Ercole e d'Ebe (1747).

DTB, XIV, 12

In the same opera are found the highly Romantic use of oboe solo with no accompaniment whatever and the use of semi-detached repeated notes to produce an intense throbbing effect.

DTB, XIV, 11
Thus, the lightness required by this new style molds the use of the oboe to its own purpose.
CHAPTER IV

OB\OE MUSIC, 1750-1827

MOZART

The type of oboe music formed by the style galant changed little throughout the third quarter of the century. This music was not particularly idiomatic as can be seen in J. C. Bach's quartets for oboe (or flute or clarinet), violin, viola, and 'cello and in his quintets for flute, oboe, and the same strings. The solo parts fit equally well any soprano woodwind.

It remained for Mozart to sum up the oboe uses of his predecessors and to define a typically idiomatic music for the instrument. This he did in his crowning work for oboe - the Quartet in F major, K. 370.

Mozart's music for oboe falls into the categories of orchestral, chamber, and solo music.

I. ORCHESTRAL MUSIC

Here will be discussed representative excerpts from the symphonies, serenades and divertimenti, operas, and masses. First, however, we shall examine his general scoring for the instrument in tutti, in the wind section, and in solos.

Oboe in tutti. In his tuttis, Mozart continues the style galant usage of the following devices for oboe: (a) sustained layers of oboe tone over a more active string part;
(b) Rhythmic emphasis with non-melodic, single attacked notes. This is used especially at cadences to set off the phrase structures more clearly; and (c) melodic connecting links or interludes between phrases.

Mozart also continues the practice of oboes doubling strings. However, his method is subject to numerous variations not found with earlier composers. With him, oboes may double any of the string parts, but the most frequent doublings are as follows:

(a) First and second oboes may double the first and second violins at the unison.

(b) First and second oboes may double any of the following pairs of parts an octave above: first and second violins; second violin and first viola; first and second violas (in the early symphonies).

(c) First oboe may double the second violin or viola an octave above while the second oboe doubles the first violin at the unison. This is a very characteristic use, placing a harmony note in the highest, most prominent position. It is noticed especially at cadences.

(d) The second oboe may double the second violin an octave above while the first oboe doubles the first violin at the unison. This often places the second oboe above the first.

1 Earlier doubling was restricted to the violin parts.
Oboe in the wind section. Although the oboe is mainly tied to the string section, there are places in Mozart which foreshadow the independent wind section of Beethoven. For example, the flute and oboe occasionally share solo parts, the flute being in the upper octave. Symphony 31 (K. 297) illustrates this, as well as the practice of oboe and clarinet unison solos. Oboe is occasionally doubled in the lower octave by bassoon while another solo use presents a triple octave of two oboes and bassoon.

The oboe is occasionally employed in conjunction with other wind instruments in concertante sections. Such a case is found in the last movement of the Jupiter symphony in which the tutti strings stop to let a contrapuntal woodwind section have the forefront.
Both the melodic and harmonic relationships of an independent wind section which find their full realization with Beethoven, are seen in embryonic form with Mozart.

**Solo uses of the oboe.** The orchestral solos for a single oboe are usually characterized by their short length. This is the result of the typical practice of classical composers to divide sections of phrases among several instruments ("broken work").

"Jupiter" Symphony - 2nd movement
However there are exceptions to this, as seen in the following example from the Andantino grazioso of Symphony 23 (K. 181).
Although he uses the full range\(^2\) from d' to d''', Mozart in orchestral oboe solos keeps mainly within the "singing range" of the instrument, from d'' to a'', the range that the oboist loves best. This range is also capable of providing the lightness desired by music of this period.

However, the oboe never remains in the upper part of the tessitura too long. In the following example from the last andante of the Haffner Serenade, the solo is centered in the singing range but there is always a relaxing interval down to relieve the player's embouchure. That the oboe plays cantabile melodies with large skips is not due alone to the desire for embouchure change. More important is the fact that such cantabile skips are very idiomatic for the instrument.

A whole solo in the lower darker and softer range is rare but when it does occur, Mozart takes care to keep the accompanying instruments piano. This range in the following

\(^2\) Range in oboe solos is more fully discussed in connection with the flute concerto in D. See p. 121.
example from the first movement of the Divertimento 2 (K. 240) is frequently used by Romantic and modern composers.
Symphonies - In Mozart’s symphonies, the basic regular instrumentation is two oboes, two horns and strings. Although there are frequent additions before 1772 this group remains the most favored. However, K. 129 (1772) is the last in which this basic, skeleton instrumentation is used. From K. 130 (1772) on, there is always some addition such as bassoons, extra-horns, trumpets, and kettledrums. After composing no symphonies from May 5, 1774 to June 12, 1778 when he produces K. 297 (E. 300a), Mozart orchestrates the latter for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and kettledrums. After this symphony, the instrumentation remains almost as full but, for the most part, minus clarinets (except in the Eb symphony, K. 543 and the G minor, K. 550). Occasionally one or two flutes are omitted, while oboes are replaced by clarinets in K. 543.

Excepting K. 543, the only symphonies where the oboes do not appear are four from the period (1771-73): K. 114, 130, 134, 199. In these works, flutes replace the oboes. This period of symphonic composition is indeed an experimental one for Mozart. However, this substitution is not indicative of

---

3 Where the collected edition uses the old Kochel number for which Dr. Einstein has assigned a new number, both will be given, the latter being signified by an E. instead of a K.
any particular trend other than pure experimentation since there are also many examples of symphonies from this period using oboes. The one late symphony where oboes are not used is the above-mentioned Eb, K. 543 (1788). This is due to the desire for softness as indicated in the dark flat keys of Eb and Am (andante).

In symphonies before 1778, oboes are occasionally replaced in one or two movements by flutes. This happens in the andante, or trio of the third movement, or in both. Oboists also played flute and merely changed over. Oboes are excluded from trios in the symphonies, K. 43, 45, 132, 200 (E. 173e). They are left out of the andantes of K. 73, 133, 182, 444. In K. 76 (E. 42a), 97 (E. 73m), 95 (E. 73n), 110 (E. 75b), oboes are omitted from both andantes and trios. However in K. 114 (one of those symphonies where flutes are the main woodwinds) the usual situation is reversed since two oboes replace the flutes only in the andante.

It is significant to note that the main result obtained in this case is the presentation of a sigh motive in the oboes.

Throughout Mozart's symphonies, it is always a question of oboes or flutes or clarinets. They are mainly competitors, rarely co-workers. The only straightforward example of pairs of all three found in a single symphony is K. 297 (E. 300a), the "Paris" Symphony, written in 1778. This work was composed after Mozart's memorable visit to Mannheim where he was so deeply impressed by the excellent orchestra.
and, especially, by the clarinets. The symphonies following the "Paris" (the g minor and B♭ major excepted) are without clarinets while three of these symphonies lack one flute and another three are without any flutes at all.

Serenades and Divertimenti⁴- In these works, the oboe parts are distinguished from those in Mozart's other purely orchestral compositions because of their lyrical and idiomatic nature. They contain two main types of oboe solo: the cantabile as seen in the Haffner Serenade⁵ and the zopf or galant which favors the oboe's delicate staccato.

Serenade 4, K. 293

\textit{Andante}

\begin{music}
\end{music}

Since most of these works were written before 1778, they, like the symphonies of the same period, use a basic

⁴ Considered here are those works with strings and winds. Those for winds alone will be considered under the section on chamber music.

⁵ See example, p. 103.
instrumentation of two oboes, two horns, and strings. A similar substitution in single movements of flutes for oboes often occurs.

However, Serenade 2, K. 320, (1779) uses both two flutes and two oboes, employing an interesting cadenza in canonic form for the four instruments with bassoon. Divertimento 11, K. 251, (1776) uses the basic instrumentation minus one oboe. The remaining oboe is solo in the first variation of the minuet. An unusual skip of two octaves (d' to d'') takes the oboe from tutti to the solo.

Unusual in these works is the short Divertimento 1, K. 113, (1771). Mozart orchestrated it originally for clarinets, horns, and strings, but later added oboes, English horns, and bassoons.

Operas - Oboes are found in all of Mozart's opera orchestras. There they are used in the regular tutti capacity and occasionally in the portrayal of a specific dramatic feeling. For example, in Lucio Silla, pathetic musings on death and cruel fate are introduced by a sigh motive for two unaccompanied oboes.6

In a recitative7 of La Finta Giardiniera, Contino is very angry. However, when he talks of his friend, the oboes and horns take up the melody, leading into a tender aria.

6 P. 165 In the Collected Edition. Mozart employs oboes in the slow movement only of his Symphony 14 (K. 114) for the express purpose of presenting this motive. It is also found in the slow movement of his Symphony 35, (K. 385).
7 Coll. Ed., VI Bk. 9 p. 162.
Later, Sandrina's sadness is mirrored in sustained oboes in the low register. In this same opera, we have a clue to Mozart's conception of an ideal phrase for flute and oboe. In Aria 3, Podesta mentions "the lovely tones of the flute and the oboe." The word "flute" comes after completion of a bar for flute and, correspondingly, the word "oboe" is sung after a little oboe phrase.

---

8 See p.76 for a similar reference in Lully opera.
The contour of each phrase corresponds typically to its instrument. The flute phrase, direct and forthright, reaches the climax immediately; the oboe phrase, veiled and intense, reiterates the first two sixteenth notes, delaying and heightening the climax. Of course, this is on a miniature scale, nonetheless, it illustrates the intensity characteristic of the oboe.

Dent \(^9\) points out an interesting programmatic use in Così fan tutti. The first theme of the overture's slow introduction is the theme of cynical old Don Alfonso. There it is given out by oboes and, throughout the opera, the oboe tone is almost always associated with this theme.

\(^9\) E. J. Dent, Mozart Operas, pp. 290, 300.
Consequently, when Dorabella and Fiordiligi in the beginning of the second act discuss the possibility of an affair with the two strangers, their duet is accompanied by Don Alfonso's oboes, an indication that his cynicism is winning out.

Mass - Mozart has written 15 masses; of these, seven are called missa brevis, and oboes appear in none of these. Of the others, oboes are lacking in two. The remaining six
employ oboes along with a generally fuller wind ensemble.
These are K. 139 (1772), 167 (1773), 257 (1776), 262 (1776),
317 (1779), 337 (1780). All of these six except the last two,
use the oboe in the archaic way of the mass of the early 18th
century: there is mainly unison doubling of the violin parts
in a simplified version along with the unison doubling of
voices. Add to this the frequent employment of oboes in lay-
ers of harmony, and the use of the oboe is entirely covered.
These parts are considerably more old-fashioned than those
from serenades and symphonies of the same period.

In tutti sections of the last two masses, however, oboes
double the violins at the octave giving the oboe solo impor-
tance. This most frequent use of the oboe in piano tutti
passages frees the oboe considerably.

The poignancy of the oboe tone is employed occasionally
for descriptive purpose. In the Credo of K. 257 the word
"mortuorum" is framed by two solo oboes. This represents a
change of instrumentation and dynamics to intensify the idea
of death.
A similar use is seen in the Gloria of K. 262, seven and six bars before the andante "Qui tollis" section. It concerns the words "Domine Fili unigenite Jesu Christe"; on the repetition of the words "Jesu" and "Christe", the sopranos have a descending half step sigh and it is only at this point that the oboes come in to double the voices.

An interesting canon at the unison between the solo soprano voice and the first oboe is noted at the piu andante of the Kyrie of K. 317. The solo oboe also fulfills its usual function, in connecting the soprano solo with the tenor solo by two beats of running 16th's. This canon occurs again in the same way in the dona nobis pacem.
In the last two masses, the solo use of the oboe reaches the equal of that in the serenades and the late symphonies. For example, two solo oboes portray rejoicing by playing 16th note runs preparatory to the joyful Osanna in excelsis chorus of K. 317; and in the Agnus dei of the last mass (K. 337), the oboe takes a leading part in an exquisite contrapuntal section for solo oboe, bassoon, soprano, and organ. Indeed, the solo oboe part here compares well with the best in the serenades.
II. CHAMBER MUSIC

The chamber music with oboe consists of eight divertimenti, three serenades, the Adagio and Rondo, K. 617, and the Quintet, K. 452.10

The serenades and divertimenti are compositions for 6, 8, 10 and 13 winds. Divertimenti 8, 9, 12, 13, 14, 1611 are for pairs of oboes, horns, and bassoons. Serenades 11 and 1212 are octets adding a pair of clarinets. Divertimenti 3 and 413 add still a pair of English horns. The largest group is the Serenade 10 (K. 361) for 13 winds: pairs of oboes, clarinets, basset horns, and bassoons, four horns and one contrabassoon.

For the most part, the second instrument of each pair is rhythmically a duplicate of the first with the position of a subservient harmony voice. Occasionally, all the second instruments will combine to express a different rhythmic pattern from the first. Again, one top voice (often oboe) is usually in the position of melody with accompaniment for a whole section of a movement.

Although, for performances today, these groups would be considered chamber music, Mozart and his time considered

10 The Oboe Quartet (K. 370), although usually placed in chamber music collections, resembles more an accompanied concerto because of its stress on virtuosity and the concerto element of oboe contrasted to strings. It will be considered in the section on solos.
13. K. 156, 186.
them garden music. They were wind orchestras, the outdoor counterpart of the indoor orchestra with string section and a few winds. A modern equivalent of these wind orchestras is the dance orchestra of today with its saxophone (or clarinet), trumpet, and trombone sections, each section having its own leader.

The position occupied by the first oboe in these works is an important one: it is both the leader of the oboe section and top soprano instrument, carrying (along with the clarinet) the function of melodic leader.

The Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello (K. 617) is mainly a solo for glass harmonica with a light accompaniment. The oboe part, occasionally of first melodic importance is subservient to the flute and to the solo instrument, daring to peep out only rarely and inconspicuously.

The most important chamber music composition for oboe is the Quintet K. 452 for piano, oboe, clarinet, horn, and bassoon. However, the chamber music element is found primarily within the wind group itself. This is so because the winds as a group often accompany the piano solo with sustained chords, and, conversely, the piano often accompanies the wind group or a single solo wind. But the four winds, by themselves, display an absolute equality in presenting thematic material at all times. The "broken work" of the classical period is idealized here and is probably the reason
for Mozart's proclaiming this one of his best works. The true chamber music spirit is further reinforced in the last movement before the end where the winds alone have a fugue-like cadenza, the oboe starting and each voice having its own timely entrance.

III. SOLO WORKS FOR OBOE

The solo works for oboe divide themselves into three sections: 1. solo oboe accompanied by three strings, of which The Oboe Quartet, K. 370 (E. 368b), composed for Ramm in 1781, is the only representative; 2. oboe concerto accompanied by orchestra; and 3. oboe and three other solo instruments accompanied by orchestra.

Of the last division we have one representative: the Sinfonia Concertante in Eb major (K. Anh. 9) written, in 1778, for flute, oboe, horn, bassoon and orchestra. It was composed for the four wind players from Mannheim who were in Paris at the same time as Mozart. Unfortunately, the original version has not survived and, in the version we have by an unknown arranger, the oboe and clarinet replace the flute and oboe. This arrangement consequently, gives the oboe a more florid and flute-like part.

Of the second group, the oboe concertos, the problem is mainly one of excluding. An Oboe Concerto in Eb, listed in Köchel's catalogue as Anhang 294 b, has circulated extensively amongst oboe players; it is certainly not Mozart but a rela-
tively poor 19th century imitation. Two related fragments of
the Oboe Concerto in F commissioned by Czerwenka, oboist for
Esterhazy, are listed as K. 293 (E. 416 f) and E. 416 g.
Both date from 1783, the former 61 measures long and the
latter 9 measures. Einstein believes that E. 416 g is simply
a variant of the oboe part of E. 416 f.

Oboe Concerto in F (E. 416f)

The fact that Mozart chose the key of F both for this
unfinished concerto and for the oboe quartet shows that
he considered it the favorite key for oboe. This tallies
well with Einstein's statement\(^{14}\) that "F major, on the other
hand, is for Mozart a quieter key than C major, more naive,
and not without a certain pastoral character."

The third of this group is K. 314 (E. 285 d), the D
major Flute Concerto which Einstein maintains\(^{15}\) is originally
an oboe concerto written for the Salzburg oboist, Giuseppe
Ferlendis in 1777. In Einstein's opinion, almost conclusive
evidence that this concerto was originally in C major is that,
in transposition to D, the violin part never goes below a.

---

\(^{14}\) Einstein op. cit., p. 160.

Mr. Geoffrey Cuming\textsuperscript{16} agrees with Dr. Einstein and attempts to substantiate this belief mainly by a discussion of the periods of Mozart's composition in which the term \textit{allegro aperto} (the tempo marking for the first movement) is used. The whole question is the result of a letter which Mozart wrote to his father, asking him to send the concerto he had written for Ferlendis. He wanted to sell it to De Jean, the flutist, and apparently he was going to rearrange it in some way. However, this writer believes that the concerto in question is idiomatically not for the oboe but for the flute. Consequently, in his opinion, it is either not the Ferlendis oboe concerto at all or, if it is, Mozart has transformed it entirely out of the typical oboe idiom and into that of the flute.\textsuperscript{17}

This opinion is held partly because of the large skips in quick succession which is so much the stock-in-trade of the flute literature but which is hardly ever given to the oboe by a competent composer even in the present day.

\begin{center}
\begin{tabular}{|c|c|c|c|c|c|c|c|c|c|}
\hline
\multicolumn{10}{|c|}{\includegraphics[width=0.5\textwidth]{image.png}}
\hline
\end{tabular}
\end{center}

This does not mean that the oboe is not given large skips. It most certainly is. The two octave jump in the slow moveme-
ment of the oboe quartet shows this. However, the difference lies in the fact that the flute concerto has a series of large skips up and down, in a fast tempo and these skips are separated by only three notes. The only comparable spot for oboe is in the rondeau of the oboe quartet. However, here there is also a marked difference: 1. the skip is only an octave instead of an octave and a fourth (or fifth); 2. there are five notes between the skips providing more opportunity to reestablish the embouchure; 3. and most important, the skip is repeated only once and is not in a series as in the flute concerto where there are as many as eight skips in a row.

However, the main argument against this concerto being for oboe (even when transposed to the key of C major) is the factor of how often notes of the different registers are used, or the relative density of the notes. The most obvious factor of Mozart's oboe solos, whether in the quartet or in orchestral works, is that the range from e'' or f'' up to a' is the center around which the oboe melody functions. It will go above, even up to f''', or below, as far as c', but all will serve as merely variations, arriving safely back in the e'' to a'' range. Regardless of the key, this
range is still favored.

On the other hand, this flute concerto does not favor equally that small interval within which the majority of notes are heavily centered. Its notes seem to be less concentrated and more evenly divided over an interval of about an octave. To investigate the objective basis of these feelings received from performing both works, this writer compared the expositions of the first movements of each. Each quarter note was assigned a value of 1, each eighth note $\frac{1}{2}$, each sixteenth note $\frac{1}{4}$, etc. The number of counts for each note used was computed and a percentage was taken. The results are shown in percentages in the following table.
### Relative Density of Notes

*In the Flute Concerto K. 314 as compared to Oboe Quartet E. 368*

<table>
<thead>
<tr>
<th>Flute Concerto in C (%)</th>
<th>Oboe Quartet (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>c'</td>
<td>─</td>
</tr>
<tr>
<td>c#'</td>
<td>─</td>
</tr>
<tr>
<td>d'</td>
<td>─</td>
</tr>
<tr>
<td>d#'</td>
<td>4.</td>
</tr>
<tr>
<td>e'</td>
<td>4.</td>
</tr>
<tr>
<td>f'</td>
<td>4.</td>
</tr>
<tr>
<td>g'</td>
<td>4.</td>
</tr>
<tr>
<td>a'</td>
<td>2.</td>
</tr>
<tr>
<td>b'</td>
<td>4.</td>
</tr>
<tr>
<td>b#'</td>
<td>7.</td>
</tr>
<tr>
<td>c'</td>
<td>1.</td>
</tr>
<tr>
<td>c#'</td>
<td>1.</td>
</tr>
<tr>
<td>d'</td>
<td>11.</td>
</tr>
<tr>
<td>d#'</td>
<td>1.</td>
</tr>
<tr>
<td>e'</td>
<td>1.</td>
</tr>
<tr>
<td>f'</td>
<td>3.</td>
</tr>
<tr>
<td>f#'</td>
<td>10.</td>
</tr>
<tr>
<td>g'</td>
<td>6.</td>
</tr>
<tr>
<td>a'</td>
<td>15.</td>
</tr>
<tr>
<td>a#'</td>
<td>11.</td>
</tr>
<tr>
<td>c'</td>
<td>13.</td>
</tr>
<tr>
<td>c#'</td>
<td>7.</td>
</tr>
<tr>
<td>d'</td>
<td>4.</td>
</tr>
</tbody>
</table>

18 A dash (–) indicates no note present; a plus (+) indicates a percentage less than 1%. 
This chart is an objective basis for maintaining the difference in density between the expositions of the two works. That this difference exists in similar proportions in other solos of Mozart for flute and oboe, this writer firmly believes. In the whole flute concerto e' is touched as the low extremity only rarely while the oboe quartet goes to c' often. Also, such a high percentage of note value on c''' is an almost definite indication that this concerto is flute and not oboe music.

The mainly-used range for the oboe part in the Oboe Quartet has already been discussed. However, Mozart feels in this virtuoso work that he can call upon the full range from c' to f''' and he emphasizes the differences in registers by two octave skips as in the slow movement and two octave ascending scale passages as in the first movement.

If one can detach himself temporarily from the beauty of this music, it is not difficult to see that this is a show piece planned especially to display a surprising virtuosity. A most elementary example is the ascending oboe part (in measures 114 to 118) in quarter notes. All parts have one note to a bar, the second half of the bar being silent. This quiet just accentuates the fact that the oboe is going higher and higher. In fact, it is the same thing that Louis Armstrong, famous jazz trumpeter does to display his ability for high notes. On bar 118, just as the f''' is reached the main theme returns allowing for a feeling of
completion: the virtuosity has been shown and here is the theme again.

The work abounds in exciting runs which, when played staccato, contribute to the virtuoso result. This result is furthered in the rondeau when the oboe now in alla breve plays eight notes to a beat against the continued triple sub-division of the strings' 8 bar.
This running passage also indicates Mozart's understanding of the difficulty of embouchure changes at fast speeds because here the oboe alternately rises and falls as if on the crest of a gentle wave. In fact, this thought of a fast passage working around and ornamenting a slowly moving center is characteristic of many passages here, as, for example, measures 143-145 of the Rondeau.

The main themes of both fast movements are very similar each having an anacrusis c'' to an f'' from which the phrase rises to its high point.
In measure 51 in the last movement, Mozart gives the oboe a piper's dance over sustained double stops in the violin. It is a little Scotch air and it fits the instrument perfectly. The bagpipe fifth between the viola and low violin completes the mood.

A variant near the end combines virtuoso display with bird-piping as an introduction to the final quoting of the Scotch dance.
In the slow movement, we find that the delay of the climax of a phrase section is exactly in keeping with Mozart's idea of oboe intensity.¹⁹

The opening theme of this movement differentiates a violin melody from Mozart's idea of an oboe melody.

¹⁹ This was noted before in the excerpt from La Finta Giardiniera on p110, in which a typical oboe phrase is given.
This writer has not found a single case in Mozart's works where he gives the oboe a slow, sweeping Handelian melody such as is given the violin here and even in this oboe quartet it is restricted to the violin. Instead, Mozart assigns a sigh to the solo instrument.

Mozart has indeed probed the innermost secrets of the oboe and has produced a work, idiomatic to the smallest detail.
IV. SUMMARY

Mozart's oboe parts may be divided into three groups: those coming from his orchestral, chamber music, or solo compositions. The orchestral oboe parts are by far the largest group. Works in this group are symphonies, operas, masses, and others.

Oboe is used in all the symphonies except the E (K. 543) and four from the period (1771-73) where flutes replace oboes. In other symphonies, however, oboes may be excluded from the slow second movement or the trio of the third movement or both. Flutes, oboes, and clarinets are treated mainly as competitors in the symphonies with a few exceptions.

Six of the fifteen masses require oboe. Mozart's treatment of them in the first four is old-fashioned reminiscent of early 18th century practice but the last two have the look of the later symphonies.

In all these orchestral works, the oboe is used in three ways: in tutti, in the wind section, and as a solo. The use in tutti is the most common and there its main job is to reinforce the strings. This is accomplished by doubling in a variety of ways. Often in conjunction with other winds, it provides body by sustaining layers of tone. Rhythmic emphasis is also provided by single non-melodic attacked notes, especially at the cadence to set off more clearly the phrase structures. Melodic connecting links be-
tween phrases are also the oboe's job. Vertical melodic and harmonic relationships of Beethoven's wind sections are foreshadowed in Mozart's orchestration.

The orchestral oboe solo may be in conjunction with another one or more wind instruments, although it is in the single oboe solo that Mozart writes so convincingly for the instrument. With some exceptions, these solos are short, are placed in the d'' to a'' "singing range" and employ idiomatic cantabile skips.

While the finest examples of both his "galant" and cantabile melodies are in the serenades and divertimenti, the dramatic and religious vocal works use programmatically the poignant, sad, nostalgic and even sneering sides of the oboe quality.

Most important chamber work with oboe is the piano and wind quintet, K. 452, in which the equality of all the winds is absolute.

The only large-scale work with solo oboe is the Quartet, K. 370 (E. 368b). The Sinfonia Concertante (K. Anh. 9) comes down to us in an arranged version for oboe, clarinet, horn, bassoon, and orchestra. In the original, the flute and oboe replace the oboe and clarinet. An E♭ Concerto for solo oboe is certainly not Mozart while the start of a fine oboe concerto in F exists only in two fragments totalling seventy bars. Dr. Einstein's belief that the D major Flute Concerto (K. 314) is originally an oboe concerto in C is not
held by this writer because of unidiomatic figures and a non-oboe use of range densities. The quartet K. 370 represents Mozart's last word on the oboe's virtuosity, gaiety, and depth of feeling.
BEETHOVEN

If the most idiomatic oboe solo in the 18th century is Mozart's Oboe Quartet, the climax of 18th century orchestral oboe parts lies with Beethoven. Here can be found a "summing up" of Baroque and Classical uses of the oboe.

However, before considering his orchestral works, we shall examine Beethoven's chamber music with oboe.
I. CHAMBER MUSIC

Beethoven's oboe chamber music output does not extend beyond the period 1790-97. In these works, the influence of Mozart is especially evident.

His first two chamber works with oboe are for an octet consisting of pairs of oboes, clarinets, bassoons, and horns. Apparently, the Elector in Bonn was partial to this group of instruments which performed regularly as dinner music. It was for this purpose that Beethoven composed his two octets. The earlier one, called Rondino, is a one movement andante, while the second, called Octet, or Parthia in Eb (1792), is a traditional four movement form.

The next two works are each for two oboes and English horn. Beethoven decided to write the first (later published as Op. 87) in 1794 after hearing a composition by Wendt for this instrumentation.¹ By the following year he had produced the second, Variations on the Theme, "La ci darem la mano" from Mozart's Don Giovanni. The first is a traditional four movement work while the second has a theme, eight variations, and coda.

The last chamber music work with oboe - the Quintet in Eb, Op. 16 for piano, oboe, clarinet, bassoon and horn -

¹ Thayer, II, 206.
was composed before April, 1797 in imitation of Mozart's similar work in E♭, K. 452.

Of all these works, the trios are the most suitable for oboe while the quintet is the least.

The octets are written in a style similar to those of Mozart for the same combination. The first two movements of the Parthia assign the most melodic material to the oboes. However, in the last two movements of this work and in the one-movement Rondino, the clarinets and horns occupy a much more prominent position than found in the Mozart octets.

In the trios for two oboes and English horn, the main melodic work is carried by the first oboe. The second is purely accompaniment while in a few spots it even adopts the typical second violin figure.

Op. 87 - first movement

The English horn shares, but to a much lesser degree, the function of a melodic leader.

The virtuoso element is very obvious in these two trios, whereas the Octet, Rondino, and Quintet have no comparable spots. Mozart in the rondeau of the Oboe Quartet (K. 370)

---2 Serenades Nos. 11 and 12, K. 375, 388.
shows how to write a fast, difficult-sounding passage so that it is actually not too difficult.

Beethoven, in the fifth of his variations betters Mozart by making a more difficult-sounding part even easier to play.

However, in a long passage involving successive arpeggios, ascending and descending for two octaves, Beethoven shows the influence of the virtuosos of the day. Here he supplies virtuosity for its own sake.
Op. 87 - first movement

Generally speaking, these trios are show pieces. The variations are the more pleasing of the two because they allow the performer more opportunity for variety in tonal coloring. Also the Op. 87 trio is encumbered by a first last and movement which are repetitious and overlong. The minuet of the Op. 87 (Allegro molto, Scherzo) is the best part of it. In the trio he uses a very idiomatic "hairpin" phrase which is typical of the flexibility of the oboe tone.
In the Quintet, Op. 16, the use of the winds brings to mind immediately the inadequate orchestration of the Chopin piano concertos. In Op. 16, the winds seem unnecessary of the time. On the one hand, you have a virtuoso, florid, heavy piano part, and on the other, you have, in comparison, an ineffectively simple melody for a single melody instrument.

In the slow sections (the second movement and the introduction to the first movement) the winds have a little chance to sing, but only a little. In these few places, the clarinet has the most to say with oboe running a poor second. The last movement (rondo) has several antiphonal spots between the piano and the tutti winds.

Mozart tackled this unwieldy combination in his Quintet, K. 452, with the background of a mature composer. Nevertheless, even Mozart's quintet suffers (but to a far lesser degree) from a certain muddy quality that this combination carries with it. Mozart, nonetheless, thought it one of his best works. Perhaps performances with the lighter Mozart piano would be an improvement in both cases.

II. ORCHESTRA MUSIC

Since Beethoven's use of the oboe is almost entirely orchestral, this section will naturally receive the most detailed treatment. This section is divided into two main sub-sections, the first of which is the key to the second.
The first sub-section will present general remarks on Beethoven's scoring for oboe. The second will discuss the use of the oboe in individual compositions. These compositions will be divided into three types of orchestral environment.

1. GENERAL REMARKS ON BEETHOVEN'S SCORING FOR OBOE

This sub-section is divided into four topics as follows:

A. Winds in relation to strings
B. Vertical relationships in the wind section
C. Structural uses of the oboe
D. Solo uses of the oboe

A. Winds in relation to strings. In Mozart, it was noticed that even in lighter tutti there is perpetual doubling of strings by the oboes. It is mainly the first and second violins which are doubled but all other combinations of string doubling are possible. Add to this the variety of doubling: one part at the unison, another at the octave or/etc. and the combinations greatly increase. Moreover, the part doubled was usually doubled in entirety — for the full length of its phrase.

With Beethoven we notice first, that the amount of doubling a phrase in its entirety has greatly decreased. Second, what doubling of this sort remains is mostly of the first violins at the unison or the octave.

Reasons for decrease in full-phrase doubling and a description of the wind in tutti are as follows:
1. The dividing of a phrase amongst several wind instruments has become a consistent practice with Beethoven. With him, this "broken work" is the usual condition while having a single wind play an entire phrase is the exception.

2. The wind section has become a self-contained unit with a life of its own. Pairs of flutes, oboes, clarinets, bassoons, and horns as a unit (with additions or subtractions) are given a harmonized line in counterpoint to the line of the string unit. Their line often is in a different rhythm. Also, there is great use of antiphony between the string unit and wind unit.

3. Counterpoint has become richer and more varied. A woodwind may start doubling a violin phrase. After two or three notes, it will borrow harmony notes from other parts. The result is an entirely new melodic line. There may be several concurrent lines of counterpoint each of which has its own melodic curve. The apex of these curves may or may not occur at the same time as the apex of the dominant melodic line.

The above is a description of the tutti in which the oboe and other winds have their life. While these factors are occasionally found in Haydn and Mozart, with Beethoven they are the main forces at work to shape the wind parts. The sustained, rhythmic, and cadential uses of the winds found in the two earlier composers exist also with Beethoven. However, in most cases, the purely utilitarian ideas of
his predecessors, develop into individual melodic lines with Beethoven.

B. **Vertical relationships in the wind section.** As has been stated above, the wind section (or parts of it) often works as a rhythmical unit to present a certain melodic idea. This relationship in the winds can be divided into two groups: (1.) in which there is a purely melodic relationship, and (2.) in which there is the relationship of melody to its harmonic background.

In the purely melodic relationship, the same melody is played by instruments in unison or in octaves. The unison relationship is very little used. The oboe is most frequently found in the "triple-octave" of flute, oboe, and bassoon, each in a different octave. Successively, in order of frequency, are oboe and bassoon in octaves; flute and oboe in octaves; oboe, clarinet, and bassoon in "triple-octave"; and oboe and clarinet in octaves. Other combinations like two oboes in octaves or oboe and horn in octaves are more rare.

In the purely melodic relationship, usually only one of each kind of instrument is found. However, in the second group (the melody with its harmonic background) the instruments involved are usually found in pairs. One instrument, usually the top one, plays the melody while the others play the same (or almost the same) rhythm. In order of frequency these groups are:
a. oboes, clarinets and bassoons
b. oboes, clarinets, bassoons, and horns
c. flutes, oboes, clarinets, bassoons and horns
d. flutes, oboes, clarinets, and bassoons.

C. Structural uses of the oboe. In Mozart and Haydn the oboe frequently enters to mark phrase endings and to play interludes between phrases. However, with Beethoven, the climax or top of a phrase section is even more frequently given to the oboe. Thus the bright tone of the oboe sets forth the high point against the duller background.

Beethoven's use of the oboe in interludes takes on a new importance. It often serves the purpose of transition to the next large section of a movement. Also it frequently has much responsibility in bringing about the modulation to the new key. His oboe interludes acquire a dramatic purpose in his operas, masses, and other works.

D. Solo uses of the oboe. 1. Range densities - Beethoven's orchestral solos are no longer centered around the d'' to a'' range of Mozart. Beethoven gets a much wider spread as an average. The greatest density in fact is spread over the octave d''-d'''. An estimate of smaller sections of the range would find that g''-d''' has the highest density. Consequently with Beethoven, average density is, strangely, higher than with Mozart.
However, there are exceptions and one of these no doubt influenced greatly Romantic and modern writing for the instrument. The use of the g'-g'' range of the oboe in a solo specifically meant to portray a dark mood is found near the beginning of the slow movement of the Eroica. This is probably the first use of this register to express what it expresses best - darkness.

2. **Virtuosity** - Beethoven occasionally writes oboe parts for the sake of virtuosity - to dazzle the listeners. His three examples in this field are found in entr'acte music of Egmont, in the ballet, Prometheus, and in the chamber music trios for two oboes and English horn.

3. **Cadenzas** - Beethoven's cadenzas (with the exception of those in the Egmont entr'acte which display virtuosity) are of a slow contemplative nature. They usually also serve the purpose of structural divisions. Beside the Egmont, the cadenzas are found in the first movement of the fifth symphony, last movement of the third piano concerto, Prometheus, and the second movement of the E octet.

4. **Dramatic uses** - Two emotions usually found represented by the oboe are those of

   a. Happiness after darkness and
   
   b. Ecstatic joy.

The oboe does depict, however, the whole range of emotions in all of Beethoven's orchestral music.
Illustrations of statements made in this section (Beethoven's scoring for oboe) will be presented in appropriate parts of the next section.

II. THE USE OF THE OBOE IN THREE TYPES OF ORCHESTRAL ENVIRONMENT

In considering the uses of the orchestral oboe, it is found that different musical forms influence those uses in different ways. For example, it is to be expected that, where the orchestra is in a mainly accompanying capacity, the oboe will not be given as much importance as it would receive when the orchestra is the only medium involved. Thus, the former case, e.g. a solo concerto for piano and orchestra, would find the oboe in a different function than in the latter case, as represented by a symphony. On the other hand, the forthright and noticeable oboe tone would be used in the solo concerto to outline clearly the competitive nature of the concerto. Also, in a composition which is concerned with unfolding a story, the oboe would receive another distinctive treatment. Here, the composer finds what connotations and emotions the oboe characteristically evokes and he employs it to support these particular ideas. Naturally, these various uses will overlap, such as the oboe being used programmatically in a symphony (e.g., the quail in the Pastoral Symphony). Nevertheless,
the specific musical form will, by and large, control the treatment of the instrument.

Thus, for our study, Beethoven's works with orchestra may be divided into three categories: those works in which the orchestra is of main importance - this includes the symphonies, some incidental music, and dances; those in which it is somewhat subservient to solo instrument(s) - this includes the solo concertos, triple concerto, and fantasia for piano, chorus and orchestra; and those in which it is influenced by extra-musical ideas - this includes the ballets, some incidental music, songs, cantatas, church music (masses and oratorio), and opera. Although the overtures are influenced by extra-musical situations, the oboe is not found specifically in such a function. On the contrary, it is used in a manner very similar to its employment in the symphonies. Consequently the overture will be mentioned following the symphonies.

A. Orchestra of main importance. This section might be subtitled by the paraphrase "orchestra for orchestra's sake". It will be concerned with those purely orchestral forms which have little or no connection with any other purpose than the music itself. Its main forms are the symphony and
the overture.

(1) Symphony

A general discussion of the oboe in the symphonies is not easy. The reason is that every symphony is different and unique. These differences extend also to the writing for oboe. However, there is enough similarity in the third movements to warrant an individual study of them.4

Beethoven has indicated that 1-2, 4-2, and 8-3 are minuets. He has called 2-2, 3-2, 5-2, 7-2, and 9-2 scherzos. For 6-3, he employs the descriptive title, "Peasants merry-making", the movement having the character of various folk tunes.

The 3-2, 7-2, and 9-2 are the real Beethoven scherzos with their tight, staccato themes of reiterated quarters, narrow range, and tremendous drive. In the A sections of these movements, the pin-point staccato of the oboe

4 In this study, code numbers and letters will be used to prevent too many repetitious phrases, such as "the second part of the trio of the third movement of the fifth symphony". A single number followed by a dash will refer to the number of the symphony, e.g. 5- means the fifth symphony. A number after the dash will refer to the movement e.g. 5-3 means the third movement of the fifth symphony. A letter after the movement will refer to the section. In the third movement form, A will mean the scherzo or minuet proper while B will mean the trio, e.g. 5-3B means the trio of the third movement of the fifth symphony. A small a or b added afterwards will refer to the first or second half of the section concerned, e.g. 5-3Bb means the second part of the trio of the third movement of the fifth symphony.
Of these three A sections, it is in 2-3 that the oboe figures most prominently. Here it doubles the first violins, nevertheless sounding solo as the oboe is an octave above.

especially in the upper register) figures very prominently.

In the first and second statements of the principal theme,
the violins. This characteristic pin-point staccato of the oboe sets the mood for the whole A section. Its prominence continues throughout the entire section as the top voice of groups mainly consisting of pairs of oboes, clarinets, and bassoons. In 7-3A and 9-2A, the staccato nature of the oboe is fully used but not as prominently as in 3-3A.

The Ba sections (first part of the trio) of these "real scherzos" (with the exception of 9-2Ba) use the contrasting color of the deeper winds: horns in 3-3Ba; and clarinets, bassoons, and horns in 7-3Ba. The oboe has little to do here. However, in both 3-3Bb and 7-3Bb oboes are prominent in groups of high winds: flute, oboe, and bassoon (each an octave apart) in 3-3Bb; and flute, oboe, clarinets, and bassoons in 7-3Bb. In these sections, the high winds are used in a lyrical capacity.
The 9-2A provides less use of the oboe than 3-3A and 7-3A. Consequently, instead of using contrasting lower winds as in 3-3Ba and 7-3Ba, 9-2Ba uses the oboe as the dominating color. Here it heads the usual group of oboes, clarinets, and bassoons.

The oboe's prominence increases as it does not let the bassoons finish their statement of the principal theme. Instead, the oboe builds an entire section out of sequences of its countermelody.
The importance of the oboe in this trio of the ninth symphony stems directly from a similar usage by the French school of Lully. With Lully, a trio of two oboes and bassoons is often employed in a middle contrasting section. This section thus came to be called the "trio". So, it is not surprising that, in the minuets of the earlier symphonies (1- and 4-) and the scherzo of 2- (halfway between Beethoven's minuets and real scherzos), oboes are important in the first part of the trio. In 1-3Ba and 4-3Ba the oboe is at the top of pairs of oboes, clarinets, bassoons, and horns while 2-3Ba uses pairs of oboes and bassoons. In each, the woodwinds present an idea more feminine, more legato, softer, and more tender than that of the
A section of the movement.

In previous contrast, 1-3A, 2-3A and 4-3A have used the oboe mainly in a tutti capacity. The second symphony, foreshadowing the real Beethoven scherzo, does provide more oboe prominence in the A section.

The 8-3, also called "minuet", is hardly the traditional classical minuet in the stodgy awkward melody of its A section and the somber gracefulness of its B. These characteristics preclude the use of the bright-voiced oboe to any degree. The A section, like that of previous minuets
(in 1-3A, 2-3A, and 4-3A) uses the oboe mainly in a tutti capacity while the B section (like the Ba of the "real scherzo" trios) resorts to the lower winds, the clarinet and horns. The oboe is not used at all in this trio.

The scherzo of the fifth symphony is somewhat slower than the scherzos of the third, seventh, and ninth symphonies. It has less of the edgy drive and vitality of the other three. Thus, the now somber, now declamatory 5-3A and the bustling 5-3B allow less opportunity for the functions of the oboe, as found in the other three scherzos. However, the pin-point staccato oboe at this slower tempo is found in the return of the A section. Here, the thinnest note of the instrument, the repeated c''' produces a very delicate thread to carry the main motive of the symphony.

The 6-3 presents the third movement-da capo form neither in the graceful minuet nor in the energetic scherzo. Instead, various folk-like dances in triple meter are used in 6-3A while 6-3B presents a vigorous dance in duple meter. The wildness of the latter finds the oboe buried in loud tutti passages. However, 6-3A uses the oboe somewhat prominently in the exposition of its first lyrical theme.
while the second staccato folk tune is originally presented and almost entirely associated with the solo oboe.

In summary, it may be said that the oboe is used prominently in the A sections of the "real scherzos" (3-3A, 7-3A, 9-2A) in its pin-point staccato capacity. It is also mainly employed that way in slower folk-tune of 6-3A. The Eb sections of the "real scherzos" (excepting 9-2Eb) employ the oboe in a lyrical capacity. In the B sections of the minuets (1-3B, 2-3B - like a minuet, and 4-3B) and of the scherzo in 9-2Ba, the oboe is prominent in the more tender traditional trio melody. The scherzo of 5- and the minuet of 8- are both too slow and somber for any of the above third movement uses of Beethoven's oboe.
While generalizations are hard to draw about the remaining three movements of the symphonies, it is noticed that the earlier symphonies have more "broken work" of the short (usually one measure) kind. The oboe is consistently employed in this way.

Also, the last three symphonies make more use of the flute and oboe in octaves. This is especially noticed in 7-1 at the end of the long introduction. Here repeated e's in the two instruments lead directly into the rhythm of the vivace section.
An extension of the main theme shows the two instruments again in octaves.

In the recapitulation of this same movement the oboe starts the main subject with a seven note anacrusis.
An oboe solo beginning in this way is also found in the overture to "The Consecration of the House".

An extended solo for flute, oboe, and bassoon in "triple-octaves" plays an important part in the second movement of this symphony.

Of course the important oboe solos are found in the second and fourth movements of the Eroica. These two movements might be called "oboe concertos" according to the
frequency and importance of the instrument. The first solo of the "funeral march" (as mentioned before) employs the lower register specifically to depict a sad mood. The dark-

The second important theme in E major is also given to the oboe (after the strings have previously played it).

All of this has so far been on the dark side. But then an entirely new section comes, introduced first by the oboe. It is in C major and the oboe plays a C major arpeggio; the darkness immediately changes to brightness and happiness.

Exactly the same thing occurs for the oboe in the "dona nobis pacem" of the Mass in C. The dreary previous "miserere" is dispelled by the oboe's C major arpeggio.  

This movement cannot be left without mention of a most

---

stirring passage near the end for oboe and clarinet in octaves. The same technique of presentation is used also in the oboe figure of Marzelline's first aria in Fidelio: a figuration is presented, and, on repetition of the phrase, the rhythmic values are faster. In both cases, the emotion is intensified. With Marzelline, her joy increases. But here, in the funeral march, it is the last great sob before utter exhaustion.

The fourth movement of this symphony is an unequalled joy for the oboist. In one place, he lifts the world to a great height in an ascending scale. Arriving at the hold, he leads the rest on to an immediate new goal.

In another place the oboe leads two clarinets and two bassoons in a reflective variation. Here also, the oboe's ability in increasing intensity is recognized when it takes over from the clarinet to make the climax.

7 See Fidelio, p. 201.
Numerous other places could be cited in this symphony, but space forbids.

In the opinion of this writer, the ninth is the most difficult symphony for the oboist. There are two reasons for this: first, the phrases are long and tiring and, second, it is often not easy to give the oboe part its proper emphasis.
because of many competing parts.

Other interesting spots for oboe in the symphonies are the interlude leading into the fourth movement of the fifth symphony; the modulating transition before the dissonant presto which immediately precedes the vocal "ode to joy" in 9-4; and the exposed climax of the phrase near the end of 6-5.

The oboe cadenza in 5-1 needs special mention. It offers the first example of an interruption in the normal course of a symphonic movement to introduce a cadenza for a single, unaccompanied orchestral instrument. It is a recitative of contemplative character which seems to offer a momentary reflective pause from the relentless rhythmic drive of this movement.

(2) Overtures

Of the overtures, the Leonora No. 3 and Egmont have the most for oboe. However, the treatment of oboe in the overtures is not different enough from that in the symphonies to warrant individual attention.

(3) Dances

The use of the oboe in the twelve contradances and twelve German dances follow, more or less closely, its use in the twelve minuets. In the latter, the oboe is treated
in the manner of the early Mozart orchestral serenade. It sustains for orchestral fullness, provides rhythmic emphasis and cadential outlines.

In each successive dance of this group of twelve minuets the oboes alternate with the clarinets, so that most dances have either oboes or clarinets. The louder, more militaristic
dances use the oboe while those with a softer tendency employ the clarinet. However, in minuets #1, 7, and 11 both oboes and clarinets are used.

B. Orchestra somewhat subservient to solo instrument(s). The works in this second division of Beethoven's orchestra consist of five piano concertos, one violin concerto, a triple concerto for violin, cello, and piano, and a Fantasia for piano, chorus, and orchestra. These works cover the period 1797-1809. For the most part the orchestration of each work is representative of its time. However the orchestrations of the triple concerto and the Fantasia seem to stem from earlier times than their actual dates of composition (1804 and 1808 respectively).

With the exceptions of the second and fifth piano concertos, the orchestras in all these works are without oboes in the slow movements. Even in these two slow movements with oboe, that instrument does very little. The somberness and depth of Beethoven's slow movements are more fitted for the dulcet flute, clarinet, and bassoon.

In these works, the oboe often presents thematic material in the orchestral exposition. This is nowhere better seen than in the first movement of the violin concerto where it presents both the first and second themes.
In the piano concertos, however, the oboe tends to repeat the main theme first announced by the violins. The reason for the important oboe part in the violin concerto is that, where there is a violin solo, more thematic importance would be desired from contrasting wind instruments. This idea is supported by the evidence that the first time the solo violin plays the first theme, its figurated melody is doubled in a more simplified oboe part.
Especially in the first four piano concertos, an important oboe function is to play a theme or part of a theme which the solo instrument will soon take up, e.g. in the third movement of the first concerto.
The same movement offers an illustration of the reverse situation which is also widespread.
As an accompanying instrument, the oboe occasionally adopts a syncopated or off-beat figure, e.g. in the first movement of the fourth concerto.
The soloist may accompany the winds with a figuration of a consistent pattern, e.g. in the second movement of the second concerto.
The winds often alternate with the soloist in short passages, e.g. in the third movement of the second concerto.
The piano parts of the first four piano concertos have more air in their texture than the corresponding part in the fifth or "Emperor" concerto. Consequently this allows for more orchestral color to come through. There are long orchestral tuttis, imitations between oboe and bassoon of major importance to which the piano provides background. In the "Emperor" concerto, however, there is a great deal more for piano. Accompaniments of the winds are barely perceived. And they are mainly short staccato figures (rhythmical thematic reminiscences) broken up amongst the winds.

Whereas in the first four concertos the oboe is the most important wind, in the "Emperor" the work is divided more evenly among the solo winds. If anything predominates, it is the clarinet.

The violin concerto offers the oboe great prominence among the winds while both the triple concerto and the Fantasia treat all the winds in a backward manner of tutti doublings. However, two variations of the Fantasia present oboes in important positions. One of these variations is for two oboes in thirds with piano accompaniment.
Another variation is a march for oboes, bassoons, and horns to the accompaniment of string off-beats.
C. Orchestra influenced by extra-musical ideas. A heading such as the above, is likely to start anew all the old arguments about program music versus absolute music. The most cogent of the arguments in this question is that music is music, and should be considered as such, regardless of the circumstances for which it is composed. In gaining a technical understanding of music or in attempting to set up an aesthetic criterion for judging music, this is certainly so. However, in our case, where the type of composition is of prime importance in the treatment of the orchestra and its several instruments, it is necessary to consider any extra-musical ideas which influence, or perhaps even control, this treatment. Indeed, it is in this section that the composer's real attitude towards a particular orchestral instrument in all its shades and meanings may be most clearly seen.

The compositions in which the orchestra is influenced by extra-musical ideas will be presented in the following order: songs, incidental music, ballets, cantatas, masses, oratorio, and opera.

To conserve space, features other than those due to extra-musical ideas will also be mentioned in each category when present.
(1) Songs

Of the dozen or so songs for solo voice(s) with orchestral accompaniment, only the following contain oboe in the orchestra:

a. Two airs for bass and orchestra (1790) - Prüfung des Küssens and Mit Mädeln sich vertragen.

b. Two airs from Die Schöne Schusterin for voice and orchestra (1795).

c. Aria, Primo amore... for soprano and orchestra, the date of which is unknown.

Of the three, the aria, Primo amore offers the freest use of the oboe. It is very lightly orchestrated in typical Italian style. The introduction has much light interplay of transparent counterpoint for woodwinds while interludes between the voice sections are for fuller winds. During the voice sections, however, little solo passages for single winds are the rule. The oboe has its share of them as can be seen in the following extracts from oboe solos.

It is significant to note that the idea of consolation was associated, amongst the winds, only with the oboe color.
The two airs from *Die Schöne Schusterin* employ more of a block style orchestration, the accent being on the vertical harmonization rather than freer individual horizontal voices as in *Primo amore*. The oboe is used mainly in the block wind sections with the flute at the top. This group of woodwinds is found at interludes.

The two airs for bass and orchestra lie between the previous two in the freedom of the oboe. The orchestral winds provide primarily a rhythmic accompaniment, yet there is much alternation with strings. Especially in *Mit Mädels sich vertragen* we find interludes for pairs of oboes and horns unaccompanied while two solo oboe interludes repeat a whole melodic phrase immediately after the singer.
Incidental Music

The only complete incidental music to a play available to this author was that to Goethe's _Egmont_ (1810). Of this work, the two parts of importance for the oboe are the Death of Clärchen and the Zwischenakt III.

Obviously, the first has a mournful context. The oboe solo at the beginning is in D minor. It is accompanied by pairs of clarinets, bassoons, and horns.

The resemblance of an oboe solo from Tchaikovsky's "Sleeping Beauty" ballet to this is remarkable. The mood and tempo are similar: the princess of the Tchaikovsky ballet is beginning her hundred years sleep. In the following example, the important notes are bracketed together for comparison to the example above.

The oboe solo in Zwischenakt III is remarkable for its virtuosity. That a mere entr'acte music should contain such an extended oboe solo is certainly not usual. Perhaps one

---

8 Of the two sets, not including the overtures, The King Stephen (1811) is represented in the "Werke" by only a few choruses without oboe. The Ruins of Athens (1811) incidental music is not there at all.
aspect which influenced Beethoven's writing in this florid manner was the desire to display the virtuosity of the oboist. At any rate, it would most certainly please the crowd.
Of Beethoven's two ballets, the Musik zu einem Ritter-ballet (1790) uses no oboe while The Creatures of Prometheus (1801) uses it a great deal.

In the latter are found two examples of descriptive uses of the oboe. The story, upon which these uses are based, concerns Prometheus who leads two statues, come-to-life, to Parnassus. There, Apollo orders certain gods and goddesses to teach the statues various subjects. Melpomene and Thalia teach tragedy and comedy. It is the instruction in tragedy which the oboe copies in its solemn recitative. 9

9 Adagio No. 9.
The pastoral oboe begins the next dance in which Terpsichore and Pan teach the most recently invented pastoral dances.\footnote{10 \textit{Pastorale No. 10.}}

The odd combination of solo oboe and basset horn, both having virtuoso parts, occurs in No. 14, a dance made up of several sections each one a variation. The virtuoso oboe part is in the oboe's favorite key of F.
For the rest of the Prometheus ballet music the oboe is used in tuttis in the traditional manner. The texture of the tuttis in keeping with ballet music, is thinner, however, than the tuttis of the symphonies. There are little oboe solos in "broken work", exposed wind sections usually in contrast to strings. The oboe is left out of only two dances, the adagio, number 5 and the allegro, number 13.
(4) Cantatas

All of the cantatas except the Lobkowitz-Cantata have orchestral accompaniment. The oboe is always found in these orchestras, but examples of colorful uses are very rare. The old-fashioned mass style of loud tuttis in which everything is doubled by something else is frequently the rule here.

However, exceptions are seen in the Meerstille und glückliche Fahrt (1815). The Meerstille section is very dark using strings, clarinets, and horns with higher winds only in rare loud chords. The Glückliche Fahrt uses the flute and oboe occasionally in alternating scale passages. Also, the cantata Der Glorreiche Augenblick (1814) uses pairs of oboes, clarinets, and bassoons to accompany voices in its last chorus. The last chorus of the cantata on Leopold's succession, Er schlummert (1790), employs antiphonal winds and strings in soft parts.

A more colorful use of the "heavenly" oboe is noted in the soprano aria of this last cantata. Whenever the words, "Don't you hear the angels' greeting" are used, the oboe color enters either as a small motive or as a three bar melody.

In the beginning of the Funeral Cantata at the death of Kaiser Joseph II (1790) long sighs are heard in the oboe.
melody. However, for the oboe, the high point of all the cantatas is the soprano aria, Da stiessen, from the Funeral Cantata. The soprano sings,

"The blessings of peace and freedom again are returned, and mankind redeemed fills earth's spaces with rapture. Love's divine rays now quicken the pulse of nature; joy and gladness supernal, enthral every heart, fire every heart".

The oboe solo which here introduces the soprano voice and plays at the interludes is exactly the same oboe solo used later by Beethoven to express Leonore's feelings at being allowed to free Florstan. And does not the above quotation from the cantata fit perfectly Leonore's feelings?

(5) Missa Solemnis

In this work the oboe is used mainly in the militant tutti sections, remaining tacet in most of the quiet parts, such as the "et in terra pax" of the Gloria, "et incarnatus est" of the Credo, the orchestral Praeludium preceding the Benedictus and the Benedictus itself. These brilliant tutti sections (in the Gloria, Credo, Sanctus-Osanna in excelsis-etc.) find the oboe used in the old-fashioned manner of the
early 18th century mass; either doubling the voices or a string part, literally or in a simplified form.

However, throughout this work, the oboe frequently leads the wind section. In the Kyrie (on an open bar before a new Kyrie section) pairs of oboes, clarinets, and bassoons make the chordal change in crescendo from the previous quiet ending to a forte "Kyrie". After this, a bit of "broken work" is presented, first in bassoons, then clarinets, and finally oboes which have the longest part of the phrase. It is also the end and top of the phrase. It is characteristic for the oboe to come in at the high point of a phrase, allowing its distinctive color to mark the climax. This climax for the oboe is on the word, "eleison" - "have mercy".

Another example of oboe coupled with the emotion of mercy\(^\text{12}\) is the first entrance of the "miserere nobis" of the Gloria. These words are immediately accompanied by sustained oboe color. This color continues until the words change to "qui sedes ad dexteram patris". When "miserere" returns, the poignancy of the oboe is felt all the more as it enters each time on the feelingful accented third syllable of the word. After a rather brilliant climax, the "miserere" section diminishes, providing an important oboe solo\(^\text{13}\) in support of the voices.

\(^\text{12}\) Cf. this association in Bach, p. 86.

\(^\text{13}\) It begins exactly the same as the oboe solo at the beginning of Tchaikovsky's Swan Lake ballet.
Continuing with a sigh motive in the oboe, the whole "miserere" section fades away in oboes, bassoons and pizzicato strings.
That Beethoven considers the oboe an instrument characteristically human rather than divine is illustrated in the Credo. In the "et incarnatus est" the Holy Spirit descends to the Virgin Mary to the accompaniment of trills in the flute and tremolos in the clarinets and bassoons. However, on the "homo factus est" the "prosaic" oboes lead the bassoons and horns in characterizing the earthy spirit of man.

(6) Mass in C

This work, being smaller and on a less formal scale than the Missa Solemnis has less of the long, heavy tutti passages and consequently more exposed parts for the individual woodwinds. This is not to say that here the oboe is not often lost in the usual way of the tutti. However, there are more light interludes and accompaniments for the instrument.

The Kyrie is the only movement with flute. As in the Missa Solemnis where the oboe is used much in the petitions for mercy, here the whole section devoted to this idea has the oboe as leader and top voice of the winds. It is prominent in interludes and in its solo doubling of the first violin or soprano voice in its high range.

The first miserere nobis of the Gloria uses only
strings. However, when this idea comes again after "qui sedes ad dexteram patris", the oboe leads a section containing also two clarinets, one bassoon and two horns, in
introducing and alternating with the voices in a syncopated rhythm. Following this, a piano passage for pairs of oboes and clarinets in octaves ascends quietly, introducing a similar ascending figure in the chorus to the words "miserere nobis".

However, in the miserere of the Agnus dei it is the dark clarinet which predominates. In contrast to the latter instrument, the previously quiet oboe in C major brings the feeling of realization to the "dona nobis pacem" wish. Its solo begins with a C major arpeggio, introducing the bright theme of the four soloists.
Again, the realization of the "dona nobis pacem" is presented in a happy oboe run. It is markedly reminiscent of the bubbling oboe reflecting Marcelline's joy (in her first aria) at the thought of being married to Fidelio.14

14 See Fidelio, p. 201 of this study.
The corresponding "dona nobis pacem" of the Missa Solemnis also has a predominating oboe at the top of clarinets, bassoons, and horns. However, there the mood is more reflective than its joyful counterpart in the Mass in G.

The "et vitam venturi saeculi, amen" of the Credo presents a fugue subject introduced by the sopranos of the chorus along with first violins and oboes forte. All of those are in unison and, probably, this procedure influenced Verdi in his Requiem to orchestrate the fugue of the Sanctus in a similar manner.

Another interesting use of the oboe in this Mass in G is its leading a group of woodwinds, brass and tympani in a characteristic pulsating, throbbing rhythm. This is seen at the beginning of the Agnus dei where the rhythm is \( \frac{12}{8} \).

7. Christ on the Mount of Olives-Oratorio

In this composition, the oboe is important mainly near the beginning and near the end. Each of the middle sections consists of recitatives followed by an allegro movement usually with chorus. The recitatives are mainly accompanied only by strings while the allegro movements are loud tuttis.

15 This section is subtitled "prayer for inner and outer peace".
Consequently, the oboe is unimportant in either case.

However, after the brooding introduction in e♭ minor (which is without oboes) and its following recitative, Jesus sings an aria about his anguish and fear of the coming torments. He prays to God, His Father, to remove him from this suffering. Like the miserere sections of the Missa Solemnis, the prayers for mercy are here often accompanied by oboe color. After the words "nimm den Leidenskelch von mir", the oboe appears in the following interlude.

In an interlude accompanied by flute and bassoons, an oboe solo presents the melody to which Jesus afterwards will sing "Father, bowed with fear and sorrow, Thy Son lifts His prayer to Thee".

16 "Remove me from this suffering".
FLUTE

OBOE

BASSOONS

STRINGS

Jesus

OBSES + BASSOONS

STPINGS

Jesus

Va-ter! tief ge-bung und kliegich

flieht dein Sohn hin auf zu dir. hinauf zu dir
In the last chorus a jubilant fugue section presents the words "Praise the Lord, you Angel choirs". Like the "Osanna in excelsis" of the Missa Solemnis, and the "et vitam venturi saeculi, Amen" in the Credo of the Mass in C, so here the first statement of the subject is in unison sopranos, violins and two oboes.

Later the "holy sounds of jubilation" are presented in the solo wind section - flutes, oboes, clarinets and bassoons - all trilling and in octaves!

(8) Fidelio

The dramatic uses of the oboe in Fidelio run the full gamut of emotions. Its color lends support and power to feelings as far apart as great sadness and great joy.

Beginning at the negative end of the emotional range, we find that sadness is often associated with oboe tone or oboe and flute tone together. When Leonora contemplates helping Rocco dig a grave for a man, perhaps her husband, a flute, oboe and two bassoons have a mournful interlude while the strings merely provide body and rhythm.
A little later Leonora is overcome and she murmurs "O what pain". A descending chromatic motive played by oboes, clarinets, and bassoons frames her exclamation.
The unhappiness of Leonora's husband at the beginning of the second act is also supported by the addition of hitherto absent oboes and bassoons, after he exclaims "O heavy trial".

Excitement of an uncomfortable nature is mirrored in the oboe. As Pizarro is taunting and insisting that Rocco kill Florestan, the demoniac fire of Pizarro is stirred higher by the staccato quarters in the oboe and 'cellos.

Also, the excitement after she first sees Florestan causes Leonora's heart to "swell in hope and fear" and, as she sings "it swells", the woodwinds are led by the most prominent moving voice, the oboe, in giving a musical portrayal of this action.
Later when Leonora proclaims herself Florestan's wife the shock to Pizarro, Rocco, and Florestan is intensified by a nervous exciting driving rhythm for pairs of oboes and bassoons an octave apart, each pair playing in seconds.

The oboe is again used as the leader of clarinets and bassoons in an interlude designed to set the evil mood of Pizarro's villainous planned caution in persuading Rocco to murder Florestan. It is surely an ancestor of the villain motives played in the now old-fashioned melodramas.
Moving to the brighter side of the spectrum of emotions, the oboe is seen associated with feelings of pity and compassion. At the beginning of the opera, Jaquino's love for Marcelline is flaunted by the latter, but, when Jaquino is called away, Marcelline, in a more flowing section, expresses pity for his suffering. The transition to this latter section is made by a tender melodic fragment in the oboe.

An immeasurably deeper compassion is expressed by Leonore after she has finally persuaded Rocco to let her give Florestan a piece of bread. The earlier argument section now gives way, by means of an interlude with a leading oboe, to Lemonore's compassionate "Take this bread, poor man".
Da nimmt der Brot du
Da kannst es wagen

Da nimmt da nimmt das Brot du
Da kannst es wagen
A brighter color is that of hope. After Leonore fiercely condemns Pizarro in her famous recitative, "Abscheulicher, wo eilst du hin?", she sees a rainbow "of promise shining against the dark and low'ring skies". This latter is sung to the radiant color supplied by a single flute, clarinet, bassoon, and 2 oboes. The oboe color is heightened by its moving during the otherwise sustained section.
Again the bright color of flutes and oboes express hope and trust in God's help as these instruments accompany the tenor solo during the Prisoner's chorus near the end of the first act.

A subdued joy, that has as its core the realization of a much longed-for goal, is Leonore's feeling when Don Fernando gives her alone the right to free Florestan. It is the final release of long pent-up emotions in the pure heart of a virtuous woman. The accompanying oboe solo (in its favorite key of F major) has the simplicity and tenderness of the later Dulcinea motive for oboe of Strauss' Don Quixote.

17 See Funeral Cantata, p. 182.
STRAUSS' DON QUIXOTE
It is significant that the oboe is dramatically used for full-fledged outward-going emotions: a full outward sadness or joy and not the inner pent-up emotion. So, here in Leonore's release from great inner weight, the oboe shines forth.

However, in this opera, it is in the realm of great joy, love, and ecstasy that the oboe has its most prominent parts. When Marcelline in the aria, "O war', ich schon mit dir vereint" proclaims her longing love for Fidelio, the oboe (doubled an octave lower by the bassoon) plays a figure with the minor third f#' to a', which characterizes perfectly her "swelling heart". The inexpressible joy she expects sees this figure made twice as fast. Later, her wild happiness is vividly reflected in a florid oboe passage (this time without bassoon) in which the main figure of the first oboe phrase is the climax.
Die Hoffnung schon erfüllt die Brust mit
un-aus-sprech-lieh, süs-ser Lust wie gläck-liéh will ich werd-en-wie

glück-liéh will ich werd-en

Beethoven makes a distinction between the darker and brighter instruments in contrasts between bitterness and joy. Near the end of the Terzett for Marzelline, Leonore, and Rocco, Leonore sings of the "bitter tears" that Marzelline will shed on finding her, Fidelio, to be a woman. This is mirrored in the half-step interval for octave clarinet and bassoon. Immediately after, Marzelline's "joyful tears" at the prospect of marriage to Fidelio is accompanied by a whole step interval, this time however, in octave flute and oboe.

Perhaps the greatest orchestral oboe solo written up to this time is that which accompanies Florestan's aria "In des Lebens Frühlingstagen...." near the beginning of the second act. The aria tells of the evil fate that has befallen him from doing his duty. However, in a mood of exaltation and wild soaring he imagines soft breezes caressing him, he sees a radiant light and there, before him, stands an angel, Leonore, who has come to lead him to freedom. This section of intense imagery is sung by Florestan and oboe - each drawing strength and intensity from the other - and even after Florestan falls exhausted the oboe rises in a still greater climax to symbolize his great striving for freedom.

An oboe solo begins this duet in long values presenting a C major triad changing the previous mood of a resigned Florstan, who has done his duty, to a mood of wild exaltation akin to madness. "Soft breezes" are mirrored in the oboe by
sequences of descending arpeggios. The "light" and "an angel surrounded by an aura" appear in large adjacent descending and ascending skips of 5th, 6th, and even 7ths. A momentary break in the voice part allows for an oboe interlude of thematic nature which is immediately taken up by the voice to the words "an angel, Leonore". A two bar oboe interlude based on Florestan's beginning of this section leads into a repeat of most of what Florestan has already sung. However, this time, when he sings of the angel, Leonore, leading him to freedom, the oboe rises up to a thrice-repeated high in forte. This last is again repeated and as Florestan finishes his aria with his striving for freedom, the oboe ascends in a b minor arpeggio from to in forte, repeats the three times, descends, and tapers off, leading into the string diminuendo ending the section.

18 Letters refer to parts of the following example.
GHOSE
Poco Allegro

FLORESTAN
cresc.
dimin.

Strings, Horns
Accompagnement

und
dolce

spür ich nicht linder, saft züsselnde Luft
und ist nicht mein

cresc.

Grab mir er-hellert?
Ich seh', wie ein Engel im rosigen

Daß sich fröstend zur Seite, zur Seite mir stellet
ein Engel, le.e, no.ren Le.e, no.ren der Gattin, so
cresc. poco a poco

gleich, der, der führt mich zur Freiheit ins himm.-li.-sche

Reich

Und spür' ich nicht him.de sauft

säu.sehu.de Luft

Ich seh' wie ein Engel im
Rosigen Duft, ein Engel, ein Engel sich freidend zur Seite
stellen

gleich der der führt mich zur Freiheit, zur Freiheit ins himm. 

Reich, zur Freiheit, zur Freiheit ins himml. Reich, der der

führt mich zur Freiheit, zur Freiheit ins himm. 

beliebt
This solo is important for several reasons:

1. This is the fullest dramatic use ever made of the oboe.

2. It is a rare use of the fine oboe effect of consecutive large skips in not-too-fast a tempo. The smooth connections possible with such intervals are seldom employed, although many a fine effect can be gained in this way. Other examples can be seen in Strauss' Till Eulenspiegel.
and the first movement of Brahms' *First Symphony*.

In all cases, great breadth and unrest, striving for resolution are achieved. This particular use is not found in such consecutive form in the works of the classical masters and has its beginning with Beethoven.

3. A thrice-repeated and insistent forte f''' is again something new. Mozart, in his virtuoso oboe quartet, touches this note only three times and there it is piano and is given plenty of opportunity for preparation. Here, in (f) above, the oboe plays an arpeggio of two octaves landing on f'''. There is no question about it: control is demanded of the player. Beethoven's making the f''' seem so usual leads the way for Ravel about a hundred years later to write four repeated g''' in his orchestral arrangement of *Le Tombeau de Couperin*.

4. The long-winded oboe solo of Bach and Handel, which the classical school abandoned, is here brought back. This
leads to the long, lyrical solos found in so many Romantic orchestral works.

5. The flexibility demanded here becomes the norm for later composition.

6. A quotation of measure (Z) of this solo is akin to the method of the leit-motif which becomes so usual with Wagner. When Leonore and Rocco come into the dungeon, Rocco thinks that Florestan might be dead but the oboe's playing this measure twice indicates that he is alive.

Thus, does Beethoven assign first importance to the oboe as a dramatic figure.
III. SUMMARY

Beethoven's chamber music for oboe consists of only five compositions from the period 1790-97. With the exception of the trios for two oboes and English horn, they are mostly in the style of Mozart. These latter go beyond Mozart in virtuosity for the solo instrument.

Beethoven's uses of the oboe in the orchestra are numerous and varied. However, he no longer follows Mozart in full-phrase doubling of string parts. This is due to (1) the different character of his tuttis, (2) his consistent use of "broken work" in the winds, (3) his use of the wind section as a self-contained unit with a life of its own, and (4) his use of richer, more varied counterpoint.

Vertical relationships within the winds are of a melodic or harmonic nature. In the first, octave doubling is the most frequent, while the triple octave of flute, oboe, and bassoon is the most-used single scoring. Vertical relationships of a harmonic nature find the winds used in pairs with the combination of oboes, clarinets, and bassoons most common.

Beethoven continues the classical practice of using oboes for structural purposes, such as at cadences and interludes. However, with Beethoven the oboe takes on new importance at interludes, occupying often a modulatory or dramatic position. His frequent use of the oboe to mark the
climax of a phrase is also worthy of note.

The density of his oboe solos are spread more evenly than Mozart's over the octave d''-d''' with the g''-d''' range most favored. Occasional reflective cadenzas and purely virtuoso parts are also found. For dramatic purposes, oboe tone color covers the full gamut of emotions. Emotions particularly identified with oboe are those of "mercy", "happiness after darkness" and "ecstatic joy".

The use of the oboe is tempered by its particular orchestral environment. In purely orchestral music, like the symphony, the oboe occupies a position of first importance as soloist and leader of wind groups in all the uses previously mentioned. While a certain pattern of oboe use is discernible in the third movement form of the symphonies, use in the other movements is varied. The "Eroica" displays the high point of oboe writing in the symphonies.

The solo concertos find the oboe in important thematic expositions: in the violin concerto, it provides the first statements of the first and second themes, while the piano concertos often have the oboe repeating the themes after the strings. The Emperor concerto has the least of all for the oboe.

The descriptive uses of the oboe are numerous. The most important are its expression of "pleading for mercy" as in the two masses and the oratorio; of "happiness after darkness" as seen in Fidelio, and Funeral Cantata, the masses
("dona nobis pacem") and the funeral march of the *Eroica* (C major section); and its expression of ecstatic joy as seen in *Fidelio* and the *Mass in G*. Feelings of pity, sadness, and death are also portrayed by this instrument. The oboe is used in the Prometheus ballet for expressions of dramatic declamation and pastoral dancing.
CHAPTER V

CONCLUSION

Originating in prehistoric times with the end of a cylindrical plant stalk being pressed flat, the ancestors of the oboe progress through various stages to a high point in the late 16th century shawm. This evolution follows two streams: that of the cylindrical aulos and that of the conical zampon. The latter, leading to the modern oboe is continuously improved by a narrowing of the bore. At the same time, players take less reed into the mouth allowing for more tone control.

Nevertheless, a change in musical style in the early 17th century towards greater refinement and depth of feeling finds the shawms still too rough and inflexible. Consequently, they are banned from court orchestras. It is only with improvements caused by more proficient lathe operations that the now three-sectioned oboe returns to the Baroque orchestra of the late 17th century. There, the lack of standardization finds the oboe used in sections of two or three oboes with or without bassoon as the bass. This section doubles the string parts and competes with the string section on terms of equality. At the same time the use of an oboe solo or oboe section for descriptive purposes in vocal works becomes widespread. Many facets of emotion are depicted by
oboé tone. Among these are the feelings of happiness, revelry, and rusticity. However, with Bach's solo arias which represent a high point for oboe in this type of music, the instrument mainly expresses poignant petitions for divine mercy.

The indiscriminate Baroque use of oboe range changes about 1730 to a concentration on the thinner upper part of the tessitura. This is coincident with the general change towards a lighter, more simple homophonic music. Now, the oboe is often found in the accompanying capacity of sustaining layers of tone to provide body and the background against which the more active string parts are outlined. The lighter two-oboe section, no longer a power equal to the strings, continues to double the violin parts. It also provides both rhythmic emphasis by single attacked notes and delineation of the phrases by connecting melodic material. At the same time, the long sweeping solos of the Baroque now give way to short oboe solos which reach their high point in the "broken work" of the late 18th century.

With Mozart we find the best example of oboe usage in the classical period. He uses the oboe in a manner similar to the above-described, lighter style galant. However, his doubling of the string parts is subject to greater variation in the parts doubled while the solo oboe parts bespeak a greater insight into the oboe idiom. Although the orchestral solos are mainly short, those in the serenades and divertimenti are
often lengthy and singing. It is in the Quartet K. 370 for solo oboe and three strings that Mozart's real knowledge of the oboe is immediately evident.

After the classical dependence of the winds on strings, Beethoven returns to the more independent Baroque woodwind section, a group equal to the strings. But where the Baroque woodwinds were usually the oboe section, Beethoven's woodwinds are pairs of flutes, oboes, clarinets, and bassoons, often augmented by horns. In the Baroque, the oboe was important as the main woodwind. With Beethoven the oboe is important as the main leader of the woodwinds.

Another Baroque characteristic finds its reflection in Beethoven: Bach's vocal aria with solo oboe has its counterpart in Beethoven's Fidelio where the solo oboe serves as an equal partner to the voice acting out the words expressed in the text. Beethoven's oboe, though, approaches almost human speech in the vividness of its music here.

Beethoven also represents a summing up of classical oboe usage. Oboe is found everywhere in "broken work"; his predecessors' melodic connecting links between phrases gain with him great significance from dramatic, structural, and modulatory viewpoints.

Thus, the gradual specialization of oboe idiom and use, begun by Bach, reaches its climax with Beethoven. The change in 18th century oboe usage reflects the increasing insight into the nature of the instrument.
BIBLIOGRAPHY


Bos - see Bessaraboff, Nicholas.


Brug. - see Mahillon, Victor Charles.


_____, The Orchestra in the 18th Century. Cambridge, England: W. Heffer & Sons, Ltd., 1940.


Denkmäler der Tonkunst in Osterreich. (DTO) - Leipzig: Breitkopf and Hartel, 1913-1934.

Denkmäler deutscher Tonkunst. (Ddt) - (1. Folge). Leipzig: Breitkopf and Hartel, 1892-1931.


Gehot, Joseph, Complete Instruction for Every Musical Instrument. London: 1782?


Holborne, Anthony, *Pavans, Galliards, Almaines and Other Short Aires for Viols, Violins or Wind Instruments*. 1599.


Leipzig, see Wit, Paul de.


Met, see Metropolitan Museum.


Vien, see Schlosser.


Whitley, William, comp., Instrumental Preceptor Comprising Instructions for the Clarinet, Hautboy, Flute and Bassoon.... Utica, N. Y.: Seward and Williams, 1816.
