

XXIII. THE BASSOON

This chapter focuses on the different types of bassoons that were used in Bach's time. With the help of treatises it will be examined what is known about bassoons in the churches in Leipzig and what range these instruments had. Besides specific questions such as Bach's intention with the *Bassono grosso* in the 1749 performance of the *Johannes-Passion* and whether or not one or two bassoons were used as a continuo instrument, even if this is not clear from the parts or scores, the use of the bassoon as a solo instrument will be discussed.



Fig. 1. Harmen Hals, *The Bassoonist*, 1650.
Suermondt-Ludwig-Museum, Aachen.

1. What types of bassoons were described in the 17th and 18th centuries?

The term 'bassoon' in Bach's time



Fig. 2. Three generations of bassoons: bombarde, dulcian and basson.

During the Renaissance, shawms were built in various sizes.¹ The name *pommer* (*bomhard*, *bomhart*, *bommart*), derived from the French *bombarde*, was used for larger shawms, in which a *fontanelle* protected the vulnerable key mechanism. In particular, the (*Groß*)*baspommer* in C was also known as a *bombarde* (a term generally used in our day for a Breton shawm or an *altpommer* in G). The *bombarde* in C was a double reed instrument with a conical bore. The instrument was approx. 1.80 m long and heavy; it was played with its end on the ground and was therefore rather unmanageable (fig. 2 left and 3).² Moreover, the *bombarde* had a rather coarse sound and was unstable in the height. The range was C - c¹. Although more modern bassoons were developed in the 16th century, *bombardes* remained in use until the 18th century. In Germany they were used as a continuo instrument in the 17th and 18th century. Dieterich Buxtehude, for instance, prescribed a *bombarde* as a continuo instrument several times at the end of the 17th century. The name *Fagott* was sometimes used for the *bombarde* (e.g. in Fig. 3); nowadays only instruments that are folded twice to halve their length are considered bassoons.

¹ Unless otherwise stated, the information in this paragraph is taken from Günter Angerhöfer, "Fagott", *MGG*, Sachteil 3, 1995, p. 275-282; William Waterhouse, "Bassoon", *New Grove Dictionary of Music and Musicians*, Volume 2, 2001, p. 876-881; Laurence Dreyfus, *Bach's Continuo Group*, Cambridge (USA) 1987, p. 108-131 and Ulrich Prinz, *Johann Sebastian Bach's Instrumentarium*, Kassel 2005, p. 390-423.

² Even bigger *pommers* were built, up to 2.90 metres long.



Fig. 3. Anonymous etching, 1679, depicting a bombarde.

According to the text on the etching, it concerns Nicolaus Rosenkron, a 'Fagottist' from Nürnberg, who came from Lapland, with his son Johann Daniel, 'Violist'.
Kunstmuseum (formerly Gemeentemuseum), Den Haag.

In the 16th century, the dulcian (German bassoon) probably evolved from the bombarde: the long tube was divided into two (fig. 1 and 2 middle). Both tube halves were drilled out of one piece of wood, less conical than the bombarde. At the bottom the bore was given a U-shape and the double tube was closed with a plug. By placing the reed in an S-shaped mouthpiece the instrument became better manageable. The dulcian was built in different sizes; in Germany the *Fagott* or *Dulcian* always meant the bass dulcian, also called *Chorist-Fagott*. The dulcian had six finger holes at the front in the descending tube and underneath a key for the little finger. The ascending tube had two holes at the back and a key for the thumb. With the help of both keys, the notes F and lower could be played. The range was from C to d¹, but even higher notes up to g¹ could be played by experienced players. The dulcian had a milder sound than the bombarde, hence the name dulcian (*dulce* = soft). Like the bombarde, the instrument was almost always tuned in *Chorton*. The dulcian was used until the beginning of the 18th century, mainly *colla parte* with bass singers. There were also larger dulcians known as *Quart-Fagott* and *Quint-Fagott*, whose lowest tone was respectively G₁ and F₁; they were already mentioned by Michael Praetorius in 1619.³

³ Michael Praetorius, *Syntagma Musicum* II, Wolfenbüttel 1619, p. 23 and plate X.



Fig. 4a/b. Left: I.A. Müller, 'Hans Krummaul', Nürnberg c. 1730, Germanisches Nationalmuseum, Nürnberg.
Right: Johann Christoph Weigel, bassoonist, From *Musicalisches Theaterum*, Nürnberg ca. 1720, *Erster Theil, Fagott*.

The *basson* (French bassoon) was developed in France in the second half of the seventeenth century. The instrument consisted of several parts: the S-mouthpiece stuck into a descending 'wing pipe' (tenor joint), which like the ascending bass pipe (bass joint) was mounted on a 'boot' (double joint). On top of the bass pipe was the bell joint (Fig. 2, right, and 4a/b). The number of finger holes was the same as on the dulcian, but a third valve was added, through which the Bes_1 could be reached. From about 1730 a fourth key was added in front of the right little finger, which made it easier to play the G-sharp. The range was from B_1 flat to g^1 , possibly even a^1 . The B_1 , C sharp and E flat were difficult to intonate accurately and were avoided by many composers when the *basson* had an obligato part. Compared to the dulcian the sound of the basson was milder. One could play it virtuoso and solo music was also made for it. The basson, which was often considered as a bass instrument for the oboes, was almost always tuned in *Kammerton*. Favourite woods for *bassons* were the heavy palmwood (*Buchsbaum*), ebony and especially maple.

In the 18th century all three bassoon types were still in use, although the bombarde had already been largely superseded by the dulcian in the 17th century. Around 1700 dulcian and basson appeared side by side; after that the basson quickly gained ground. After 1750 the number of valves on the basson was greatly expanded. From the basson evolved the contemporary bassoon.

Bassoons in Germany during Bach's lifetime

In 1687 Daniel Speer called the dulcian a *Bass Fagot*.^A He gave a complete list of all fingerings from C to f^1 . A year later Georg Falck wrote under the caption *Fagotto* that this instrument was identical to the dulcian and that it 'has a little quieter resonance' (*etwas stiller ist am Resonanz*) than the bombarde.^B Falck also mentioned the *Quart-Fagott* under the lemma *Gran Fagotto*. In 1701 Tomáš Baltazar Janowka mentioned the same range from C to f^1 ; he also

pointed out an extra key to reach the B₁.^c Martin Heinrich Fuhrmann mentioned all three bassoon types; he regretted that the bombarde, which he called ‘a magnificent instrument for the fundament’ (ein herrlich Instrument pro Fundamento), had been supplanted by the French bassoon. He considered a strong 16' bass indispensable in large churches; 8' basses would not penetrate, no matter how many instruments one used.^d It is remarkable that he considered the bombarde to be a 16'-instrument; after all, it had almost the same size in depth as the dulcian and basson; perhaps Fuhrmann knew an even larger pommer.

In 1708 Johann Gottfried Walther knew both the dulcian and basson.^e The first he called a *teutscher Fagott* (German bassoon); it would be a bass-shawm, with the range C to e¹ or f¹. The *basson* or *bassono* is then the French *basson* (*französischer Fagott*) with eleven holes and B₁-flat as the lowest tone. Friderich Erhardt Niedt (1706) seems to have described the basson; he used this French name for the bassoon and described the instrument as the fundament for the oboes.^f For Johann Mattheson (1713) there was only one kind of bassoon, which could be called Basson, Fagotto or Dulcian, with a range of two and a half octaves, from C to f¹ or g¹, as on the dulcian.^g Sometimes the B₁ flat and even A₁ could also be elicited from the instrument (as on a basson). According to Mattheson the bombarde was out of fashion by then. In 1721 Mattheson wrote implicitly that the basson was played in *Kammerton*: he described the problems that arose when, for instance, a regal in *Chorton* and wind instruments such as a bassoon played in *Kammerton* together.^h

From the period between 1713 and 1732 no treatises are known containing information about the bassoon. Twenty-four years after his last treatise Walther no longer mentioned the dulcian in his Lexicon.ⁱ The basson had by now become the normal bass instrument to accompany the oboes, and had a range of two and a half octaves, from C, B-flat₁ or A₁ to f¹ or even g¹, while *Fagotto* would be synonymous with *Basson*. Walther also mentioned (as did Falck) the two types of *fagotto doppio* and *fagotto grande*; the first was the *Quint-Fagott* with F₁ as its lowest note and the other the *Quart-Fagott* which went down to G₁. The remark

On the present *Quart-Fagott*, the d¹ can be played quite pure, and it should be possible to reach f¹, but not overly pure; in depth contra B-flat and A can be achieved.

(‘Auf dem jetzigen *Quart-Fagott* soll man das d¹ gantz rein haben, auch wohl bis ins f¹, aber nicht allzurein, kommen können; die Tieffe ist bis ins Contra-B und A’)

seems cryptic, but becomes clear when one realises that the instrument, conceived in *Chorton*, was used in *Kammerton*: a *Chorton*-G₁ is a *Kammerton*-A₁.

Also in 1732 Joseph Friederich Bernhard Caspar Majers *Museum musicum* was published. In his description of the bassoon he often quoted Mattheson.^j Johann Heinrich Zedler (1735) also referred to Mattheson in his description of the *Basson* (1733) and the *Fagot(to)*.^k For the large bassoons he consulted Michael Praetorius and Walther. In 1738 Johann Philipp Eisel gave an accurate description of the bassoon, which he consistently called *Basson*.^l He also quoted Mattheson and described all the fingerings from B₁ flat to e¹. According to him the ‘German bassoons, Fagots or Bombardes’ (*teutschen Bassons, Fagotte, oder Bombardi*) were no longer in use; apparently he ignored the difference between dulcian and bombarde. In 1737 Johann Christoph Barnickel quoted Mattheson almost literally in his description of the *basson*, but under the lemma *Fagott* he gave his own description.^m In addition to the *Chorist-Fagot* (*dulcian*) he also mentioned both types of *Doppel-Fagott*: the *Quart-Fagott* in G₁ was intended for ‘duro’ keys (with sharps) and the *Quint-Fagott* in F₁ for ‘b molli’ keys (with flats). According to Barnickel these types of bassoons were bass instruments with strings, oboes

and flutes; they gave a coarse and strong sound with the help of a snarling mouthpiece ('schnarrendes Mundstück').

Shortly after Bach's death Johann Joachim Quantz (1752) gave interesting information about the bassoon.^N Its use would, at least after 1750, depend on the number of other instruments: with a small ensemble of two violins no bassoon was needed, with two times three violins one bassoon was desirable, with two times four or five violins two bassoons, and with two times six violins even three bassoons. Furthermore, he wrote that the *Kammerton* bassoon had been developed in France from the *Chorton* bombarde; he did not mention the *dulcian*. The biggest advantage of the *bassoon* over the *bombarde* was precisely that it was tuned in *Kammerton*; this would be much more 'angenehm' (pleasant) for the ear than *Chorton*.

Finally Johann Samuel Petri should be mentioned, who in 1767 discussed the dynamics of the instrument.^O In *forte* passages, bassoonists could play as strongly as they wanted, but when accompanied by a singer, in *piano* passages or when the bass part played a middle voice, they had to play 'quite gently, in the manner of flutes' (*ganz sanft und flötenmässig*). If they did not trust themselves to do so, they had better remain silent in these sections.



Fig. 5. Johann Christoph Weigel, 'Der Pfeiffenmacher', from *Abbildung der Gemein-Nützlichen Haupt=Stände*, Regensburg 1698. On this engraving both a dulcian (lying down) and a bassoon (standing up) are visible, but a bombarde is absent.

During Bach's lifetime the *bombarde* therefore no longer played a significant role (see also *fig. 5*). The dulcian and its larger relative, the *Quart-Fagott*, did. The dulcian was usually only used to reinforce the continuo. In the first half of the 18th century the instrument was replaced by the bassoon, which was also considered to be the bass instrument for the oboes and on which solos could be performed as well.⁴

⁴ Both dulcians and bassoons have survived, sometimes playable. Only a few bassoons with three keys still exist. Many old bassoons are made of maple wood; they are often affected by woodworm. Adam Carse, *Musical Wind Instruments*, London 1939, p. 188.

In Leipzig there were several instrument makers who also built bassoons, including Johann Heinrich Eichentopf, who maintained good relations with Bach.⁵ Double bassoons also existed in Bach's time. In Nordhausen (Harz) in 1714, for example, Andreas Eichentopf, a wind instrument maker (*Pfeifenmacher*), made a double bassoon.⁶ Another beautifully built double bassoon from 1732 by the Italian builder Joannes Maria Anciuti still exists and can be seen in Salzburg.⁷ This instrument, however, does not go deeper than E₁-flat.

In the first half of the 18th century, also in Germany, the 15th century bombarde was known (although it no longer played an important role), as well as the 16th century German bassoon or dulcian (in Chorton) and the 17th century French basson (in Kammerton).

2. Which kinds of bassoons were available to Bach in Leipzig?

Bassoons in the two main churches

The surviving parts for cantatas from Mühlhausen show that Bach probably had bassoons in *Kammerton* available there,⁸ but in Weimar he had a dulcian in *Chorton*, which he usually referred to as *Fagotto*.⁹ In BWV 31.1 Bach used the name *Bassono* for this dulcian; in that case its function is the bass instrument of the group of oboes and not a basson.

In 1701 Johann Kuhnau wrote that in the *Nikolaikirche*, besides ‚a large bombarde‘ (ein großer Bombard), there was also ‚a black *Fagotto covered with leather*‘ (ein schwarzer Fagotto mit Leder überzogen) and in the *Thomaskirche* ‚ein Quart Fagott‘.¹⁰ Because of the name *Fagotto* and the fact that the *Quart Fagott* had been described by Praetorius almost a century earlier, it is likely that these were dulcians (sounding in *Chorton*). In 1709 Kuhnau complained that the *Stadtpfeiffer* had difficulty playing ‚a *Fagott (dulcian)*, and a *basson*‘ (1 Fagott, und einem Basson) alongside other instruments.^p Apparently between 1701 and 1709 at least one basson was purchased by the church or by a *Stadtpfeiffer*. In this period, the oboes and bassoons in the city churches switched from *Chorton* to *Kammerton*.^q Bach's first oboist Johann Caspar

⁵ Prinz 2005, p. 592f. By Eichentopf a palmwood 4-valve bassoon is still to be seen in Linz, a bassoon of maple in Nürnberg and a *Quart-Fagott* of maple in Lübeck. Phillip T. Young, *Twenty-Five Hundred Historical Woodwind Instruments*, Woodbridge 1982, p. 27.

⁶ This exceptionally large, once-buckled bassoon (length 2.68 m) with three keys is made of maple wood. The lowest tone (B-flat₂) is a whole octave lower than that of the ordinary bassoon, but the total range is only 2 octaves: the highest tone is B-flat. This double bassoon is on display in the Grassi Museum in Leipzig (a picture can be found in *Music in Geschichte und Gegenwart* Bd. 16 [Supplement] 1979, column 26); a similar instrument is on display in the Schloßmuseum in Sondershausen. Cf. Martin Lücke, "Andreas Eichentopf", *MGG, Personenteil* 6, 2001, p. 151; Prinz 2005, p. 399.

⁷ Kurt Birsak, *Die Holzblasinstrumente im Salzburger Museum Carolino Augusteum*, Salzburg 1973, p. 105; Waterhouse 2001, p. 892.

⁸ BWV 71, 131, 150. The organ parts are transposed, bassoon parts are not; see *BDig*.

⁹ BWV 18, 63, 172.1, 199.1, 132, 185.1, 31.1, 162. In Weimar, organ parts were not transposed, neither were bassoon parts.

¹⁰ Arnold Schering, *Musikgeschichte Leipzigs*, Bd. II, Leipzig 1926; Prinz 2005, p. 394.

Gleditsch, mentioned in the memorandum and *Stadtpfeiffer* since 1719, left behind 'a basson' (*ein Paßon*) when he died in 1747.¹¹

The fact that Bach had two bassoons at his disposal in Leipzig is apparent from his memorandum of 1730.¹² Apparently the (first) bassoon part was played around 1730 by an anonymous *Geselle* of a *Stadtpfeiffer*.¹³ As in Mühlhausen and Köthen, in Leipzig Bach probably used (almost) exclusively the *Kammerton* basson. Almost all the bassoon parts from Leipzig have the inscription *Basson*, *Bassono* or *Bassoni*. Four exceptions are all parts in reused works from Weimar in which the term *Fagotto* is apparently simply copied from the already existing parts.¹⁴ The new parts nevertheless are written for a *Kammertone* instrument.

The sources, usually referring to Mattheson, are unanimous about the range of the bassoon: f¹ and g¹ were apparently feasible (although the fingering charts sometimes go no further than e¹ or fis¹). Only Zedler mentioned under the heading *Fagotto* (i.e. not basson) that some people could express the a¹.¹⁵ Bach did use the notes B₁ and B₁-flat in Weimar.¹⁶ Apparently his bassoon player could play these notes, perhaps on a *Quart Fagott*. This is also indicated by the bassoon part in the duet "Du mußt glauben, du mußt hoffen" BWV 155/2, which even has a G₁ as its lowest tone (*fig. 6*).



Fig. 6. BWV 155/2, duet "Du mußt glauben, du mußt hoffen", m. 36-37, score, bassoon line.

In Leipzig Bach no longer wrote B₁ and B₁-flat in his bassoon parts (apart from a single B₁ in BWV 69.2/3 (version in G), but this seems to be a transposition error).¹⁶ That Bach's *Kammerton* bassoons possibly had no extra valve for the B₁-flat is unlikely: bassons always had at least three valves. A more obvious explanation is that Bach did not want to use the B₁-flat in

¹¹ Johann Sebastian Bach, *Kurtzer, iedoch höchstnöthiger Entwurff einer wohlbestallten Kirchen Music; nebst einigem unvorgreiflichen Bedencken von dem Verfall derselben*. Letter to the Leipzig Council, 23. August 1730, BD I, no. 22, p. 60ff (memorandum 1730), r. 64; Schulze 1984/II, p. 43.

In 1721 Zimmermann's coffee house had two bassoons in addition to a harpsichord and two violins, one viola and two violones (Schering 1941, p. 35; Maria Hübner, 'Die Kaffeehäuser) von Gottfried Zimmermann und Enoch Richter in Leipzig', *BJ* 104, 2018, p. 50f.).

In 1789 the bombarde was still present in the *Nikolaikirche*, but was explicitly no longer used. In the *Thomaskirche* a *serpent* then belonged to the inventory. *Dokumente GLT X/C* 45, p. 348; XI/C 4A/B, p. 528ff. In 1795 cantor Johann Adam Hiller bought 3 bassoons built by Franz Bauer, *Ibid.* XI/C 39, p. 566f. and 45, p. 571.

¹² Memorandum 1730, r. 41.

¹³ *Ibid.*, r. 67.

¹⁴ BWV 52, 147, 165 and 172.1; in the case of BWV 52: taken from BWV 1046.1.

¹⁵ BWV 155 and 31.1.

¹⁶ Part *Bassoni*, *Ergänzungsblatt*, m. 51.

order to keep his continuo parts uniform: in Leipzig they never go below C. In the high register Bach usually did not go beyond f^1 , but in six cases a f^1 -sharp is requested; ¹⁷ in five cases even a g^1 . ¹⁸ An a^1 occurs very rarely (fig. 7). ¹⁹



Fig. 7. BWV 42/6, aria "Jesus ist ein Schild der Seinen", bassoon part, beginning.

The *bassono grosso*

Only once, at the end of his life (1749), did Bach prescribe a *bassono grosso*; it was for the fourth version of the *Johannes-Passion* BWV 245.5 (fig. 8). For this he used an old continuo part from the first version (1724), in which he wrote *tacet* in all movements with only a few instruments: the *bassono grosso* is here a typical ripieno instrument. In movement 19 ("Betrachte meine Seel"), however, Bach evidently preferred *pianissimo* to *tacet*.

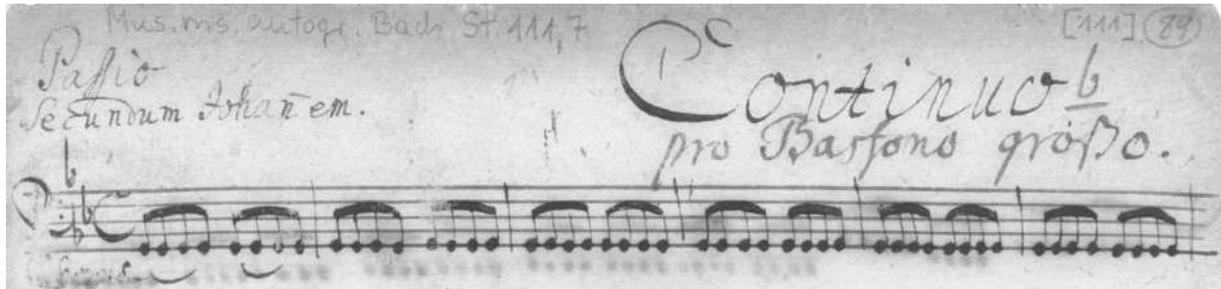


Fig. 8. BWV 245.1/5, Continuo part *pro Bassono grosso*, mov. 1, beginning.

It has been suggested more than once that this *bassono grosso* was a double bassoon (contra-bassoon), like Eichentopf's instrument (see § 1). ²⁰ But this instrument has a range of only two octaves, whereas Bach requires almost two and a half octaves in the *Johannes-Passion*. The bassoonist in question would therefore not be able to play many notes. Also the *Quart-Fagott*, with its lowest tone G_1 (A_1 in chamber tone), does not qualify as a $16'$ octave instrument, because then Bach's part starts at C_1 (written C). The old bombarde from the *Nikolaikirche* may have been large, but it was not suitable for playing Bach's part in $8'$: the lowest tone was a C in *Chorton*, or D in *Kammerton*. Moreover, the range of the bombarde was also only two octaves.

The old *Quart-Fagott* from the *Thomaskirche* (see above) may have been played in $8'$ position as a ripieno instrument. This large dulcian produced a coarser sound than the bassoon, and the name *bassono grosso* could be explained from the names *Gran Fagotto*, *Fagotto grande* or *Fagotto doppio* used by different authors for the *Quart-Fagott*. The instrument had sufficient range in height: according to Walther, if necessary up to f^1 (room tone, see § 1). Bach requires this tone once in aria 7, m. 61. But if the bassoonist used this instrument, he

¹⁷ BWV 66, 69.2, 75, 110, the second bassoon in 232.2/I, 249.5.

¹⁸ BWV 42, 97, 149, 177, 245.

¹⁹ BWV 42/6 and with the first bassoon in BWV 232.2/I.

²⁰ For example Angerhöfer 1995, p. 296; Prinz 2005, p. 399.

had to transpose from *Chorton* to *Kammerton*. One would expect Bach to have a new transposed part written in such a case; after all, he always did so for the organist and the trumpeters, for example. Perhaps the use of the old continuo part can be explained by the need for time. The similarity with the *violono grosso* is striking: the 16' use of this instrument has also been questioned in § XXII.3. Finally, one may suppose that the term *grosso* has no other meaning than 'member of a (larger) ripieno group';²¹ cf. the term *concerto grosso*. If the latter supposition is correct, then it is possible that in 1749 Bach had two bassoons play in the *Johannes-Passion* - as is usual in a large ensemble - with the first bassoon playing along with the continuo in arias and recitatives and the second playing a ripieno role. All in all, it seems unlikely that Bach's *bassono grosso* has been played in 16' position.

In Leipzig there were also bassoons of the old dulcian type in Chorton, including a Quart-fagott in G₁, but Bach almost exclusively used bassons in Kammerton. The bassono grosso that Bach used as a ripieno instrument in the St John Passion in 1749 was probably also an 8' instrument, possibly a Quart-fagott.

3. How did Bach use the bassoon in his church music?

The bassoon in Mühlhausen, Weimar, Köthen and Leipzig

In Mühlhausen and Weimar Bach produced many specific parts for the bassoon. The use of the bassoon in a number of cantatas from Mühlhausen is clear from the scores; in *Gott ist mein König* BWV 71 it is also clear from the parts.²² In Weimar the bassoon was prescribed in almost every cantata.²³ There are bassoon parts of seven of these cantatas. Some parts could be reused in Leipzig;²⁴ in other cases new ones were made.²⁵ In five cantatas the old bassoon parts were unusable and new parts are missing.²⁶ Probably the bassoon player(s) played along from the new continuo parts. From Köthen two bassoon parts have survived.²⁷

In Leipzig Bach wrote three parts marked *Continuo* as standard, one of which (notated a whole tone lower) was for the organ, and two for the other instruments. Often one of these latter parts is figured, from which can be deduced that it the harpsichord player used it, but other instruments (cello, violone, bassoon) could also play from it. It is remarkable that *tacet* indications for the bassoon almost never occur in the scores and parts from Leipzig. If a bassoonist did participate, he will mostly have played everything, including arias and recitatives. In recitatives bassoon parts never contain a *piano*, but in arias they do (*fig.* 9). In arias Bach regularly wrote *piano* as soon as the singer began, and *forte* in the ritornellos.

²¹ Bernd Heyder, "Bachs Instrumentarium", *Das Bach-Handbuch 2*, hrsg. v. Reimar Emans / Sven Hiemke, Laaber 2007, p. 159.

²² BWV 71, 131, 143 and 150.

²³ BWV 12, 18, 21.1, 31.1, 61, 63, 70.1, 132, 147, 155, 162.1, 165, 172.1, 185.1, 186 and 199.1.

²⁴ BWV 63 and 172.3 (re-performance).

²⁵ BWV 70 and 172.3 (first performance in Leipzig).

²⁶ BWV 18, 31.2, 162, 185.2 and 199.3 and probably 147.

²⁷ BWV 21.2 and BWV 23.1; the latter part was later also assigned to the harpsichord.



Fig. 9. BWV 110/2, aria "Ihr Gedanken und ihr Sinnen", bassoon part, beginning.

Eleven bassoon parts have been preserved from the period 1723-1729,²⁸ eight from the period thereafter:²⁹ nineteen parts in total. For most cantatas there is one other, non-transposed continuo part besides the bassoon part. The bassoon part for BWV 97 is entitled *Bassono e Violoncello*; similar parts exist for cantatas by other composers performed by Bach.³⁰ In chapters XXXI (De *violoncello*) and XXII (De *violone*) it was noted that after 1729 more specific parts for these instruments appeared; apparently this is not true for the bassoon. In almost all the bassoon parts from Leipzig, the instrument sounds in all parts, including the recitatives.³¹

Normally Bach indicated continuo parts with the term *Continuo*. The reason why he made specific parts with the designation *Bassono* (or *Bassoni* or *Basson*) is in most cases clear: the bassoon has a part that differs those from the other continuo instruments.³² For the first cantata of the *Weihnachtsoratorium* BWV 248.2/I there are three untransposed continuo parts (for bassoon, *violoncello* and continuo respectively), whereby in movement 1 differentiation takes place between the violoncelli on the one hand and bassoon(s) and continuo on the other. The part marked *Continuo* will in all probability have been played by the violonist, and possibly by a harpsichordist as well. The parts for bassoon(s) and continuo are identical; Bach could therefore have called the bassoon part *Continuo*; only the cello part differs. It is clear from the score that Bach asked for two cellos and two bassoons; both duos therefore had their own part. Only in BWV 44 and 140 is the reason why the bassoon part is not called *Continuo* unclear. Besides the bassoon part, there is only one other continuo part (in BWV 44 it is figured, so a harpsichordist must have played from it). In both cases there is no difference between the bassoon and continuo parts.

Besides in parts, the bassoon is mentioned in scores.³³ No parts of the cantatas in question have survived, with the exception of BWV 174 and 194.2, but these do not contain

²⁸ BWV 23, 42, 44, 52, 69.1, 70, 110, 149 (later copy), 159 (same), 172.2 and 226; on the cover of BWV 190 the bassoon is mentioned, but the part itself is missing.

²⁹ BWV 97, 140, 177, 232.2, 241, 245.1,5 (*Bassono grosso*), 248.2/I and 249.5.

³⁰ In BWV 97/1 differentiation occurs: for a few measures the bassoonist plays, but the cellists and violinists do not.

³¹ With the exception of BWV 149, 159, 177, 232.2 and in 245.5; in these works the bassoonist played in a limited number of movements. But of BWV 149 and 159 only later copies are known, BWV 232¹ was destined for Dresden, and in the case of BWV 245 it concerns only the *Bassono grosso* in the last re-performance; the parts for the ordinary bassoon(s) are missing. These parts mentioned above are therefore possibly not representative of Bach's bassoon parts in Leipzig.

³² BWV 42, 52, 69.1, 97, 110, 149, 241, 248.2/I, 249.5.

³³ BWV 66, 75, 91, 118.2, 119, 174, 186, 194.2, 197.2, 243 and 245.4.

bassoon parts.³⁴ The set of parts of BWV 174 seems complete, by the way. There is no separate bar for the bassoon in the score; the bassoonist apparently played along from the continuo part.

Score versus part

In the score of BWV 118.2 (second version) Bach wrote: '[...] 3 Oboi e Baßono se piace, e Continuo [...]'. Participation of the bassoon was apparently optional. In most cantatas of which both the score and the bassoon part have been transmitted, the bassoon is not mentioned in the score,³⁵ or at most in only one movement of the cantata.³⁶ If in the score of the opening chorus of the *Johannes-Passion* BWV 245.4 no differentiation between bassoons and other continuo instruments (*fig. 8*) had been noted, it would have remained unknown that Bach had indeed had bassoonists play along: no bassoon part (apart from the part later assigned to the *bassono grosso*) has survived and bassoons are not mentioned elsewhere in the score.

Differentiation, in which the bassoon did not always play along with the continuo, is again the exception. Differentiation sometimes occurs when Bach treated the bassoon as the bass instrument of the oboe group (see below). When on the one hand bassoon parts are missing and on the other hand the bassoon is not mentioned in the score, the conclusion cannot be drawn that the bassoon did not sound at all. After all, the bassoonist could have played along from the continuo part, or the bassoon parts could have been lost. Likewise, if the score mentions the bassoon only in one or a few movements while bassoon parts are missing,³⁷ probably the bassoon was also used as a continuo instrument in the other movements. In that case, too, the bassoon part has apparently been lost, or the bassoonist played along from a continuo part. If there are no indications in the music that the bassoonist played along, it is therefore possible that Bach nevertheless used the instrument. In general, he probably had one or two bassoonists play in the continuo group if they were available.³⁸

Bach's use of the bassoon

Niedt, Walther and Majer wrote that the bassoon is the accompanying bass instrument for the oboes. In small ensembles, however, this is not the case with Bach. In works where the use of a bassoon is apparent from the score, 28 arias can be designated for voice(es), one, two or three oboes and continuo.³⁹ In cantatas from Weimar that have been re-performed, it is even striking that the bassoonist almost always played in every movement, but not in these arias with oboe. This may have something to do with the character of the dulcian bassoons in Weimar. In only four of the above-mentioned cantatas from Leipzig with an aria for oboe(s) is the use of the bassoon in these arias explicitly noted in the score or parts;⁴⁰ in these cases the bassoonist always played along with the continuo. In the other cantatas mentioned, it

³⁴ Dreyfus 1987, p. 116.

³⁵ BWV 23.1, 44.

³⁶ BWV 42, 52, 110, 177, 232.2, 248.2/I.

³⁷ BWV 66, 75, 91, 119, 147, 159, 174, 194.2, 197.2, 233, 243.2, 245.4.

³⁸ Alfred Dürr, *Die Kantaten von Johann Sebastian Bach*, 2 Bde., Kassel 1971, p. 69; Alfred Dürr, *Die Bach-Kantate aus heutiger Sicht* [1986], *Im Mittelpunkt Bach*, hrsg. v. Kirsten Beißwenger, Kassel 1988, p. 256; Dreyfus 1987, p. 116f.

³⁹ Cantatas from Weimar: BWV 12/4, 21.1/3, 31.1/8, 63/3, 172.1/5, 185.1/1, 186/5, 199.1/2; cantatas from Leipzig: 23.1/1, 42/3, 44/1, 52/5, 66/3, 75/5, 91/3, 97/8, 110/4, 119/3, 140/6, 159/2, 174/2, 177/3, 194.2/10, 232.4/I.10, 233/4, 243.2/3, 245.4/7 and 248.2/7.

⁴⁰ BWV 23.2/1, 44/1, 52/5 and 91/3.

will probably have been no different. The bassoon is never the only continuo instrument in these arias. In the aria "Wo zwei und drei versammelt sind" BWV 42/3 the bassoon can be considered the bass instrument of the oboes, but besides the obligato bassoon part, other continuo parts have survived for this aria.

In small ensembles, Bach's bassoon in Leipzig was thus rarely the special bass instrument for the oboes. In larger scorings this may have been different. When the bassoon formed a *concertino* with two or three oboes,⁴¹ it can be considered as the bass instrument of the oboes. But even then the bassoon often sounds along in the continuo, although this usually involves differentiation. In general, the bassoon was a continuo instrument that also sounded when the oboes were silent, including recitatives. So the bassoonist usually did not play the continuo part without the cello and violone. This is also apparent in the aria BWV 91/3. There the score reads: "3 Hautbois e Basson". But the continuo parts for this aria do not include a *tacet* for cello and violone, so they probably played along.⁴² In the *Osteroratorium* BWV 249.4 differentiation occurs between the bassoon and the rest of the continuo in movement 1 (fig. 10):



Fig. 10. BWV 249.4, score, mov. 1, staves *Bassono* and *Continuo*, m. 84-93.

In §1 it was mentioned that Quantz made the use of the bassoon dependent on the size of the instrumental ensemble. It seems this was also the case for Bach's works in Leipzig. The bassoon was prescribed in relatively many works with a large instrumentation.⁴³ But there was also room for the bassoon in cantatas without brass instruments.⁴⁴ It should be repeated here that although the bassoon is not mentioned in large scale works, such as BWV 11, 248.2/III and VI, it may well have been included. According to the memorandum, there were one or two bassoons,⁴⁵ probably depending on the number of instruments. The plural form *Bassoni* occurs in one part and seven scores,⁴⁶ but that does not imply that using the bassoon part for two instruments was not more common.

⁴¹ In the first movements of BWV 42, 52, 66, 69.1, 110, 149 and 186.

⁴² Only in the parts from Dresden for the *Missa* in b BWV 232¹ did Bach approach the bassoon part differently from the other continuo instruments. There the bassoonists did not play in all parts; their role is limited to ripienists in tutti's with strings and to playing *colla parte* with the vocal bass part in accompanied choral fugues (e.g. in BWV 226 and 241). This is not clear from the score. Only the bassoon part shows that the bassoon was not used here as an ordinary continuo instrument. The parts for this exceptional work were not intended for a performance in Leipzig.

⁴³ For example in BWV 52, 69.1, 91, 110, 119, 149, 174, 197.2, 232.2, 233, 241, 243.2, 245.5, 248.2/I and 249.5.

⁴⁴ In BWV 42, 44, 66, 70, 75, 97, 118, 140, 159, 173.2?, 177 and 194.2.

⁴⁵ Memorandum 1730, r. 50.

⁴⁶ BWV 69.1 (part), 75, 119, 194.2, 232.2, 243.2, 245.4 and 248.2 (scores).

Of the *Matthäus-Passion* BWV 244.2 only standard continuo parts have been preserved, no bassoon parts. In the *Johannes-Passion* the use of bassoons is only indicated by differentiation between the various continuo instruments. In the *Matthäus-Passion* differentiation also takes place, but there is no mention of bassoons either in the score or the parts. In the aria 'Geduld' (movement 35), Bach wrote *Violoncello e Organo* in the score, although there is no such notation in the continuo parts. And in the continuo parts of the accompagnato-recitative 'Ach Golgatha' (movement 59, fig. 11) a distinction is made between *Violoncelli* (plural) and *Violoni* (also plural!) of choir 1. Apparently no bassoons were used in the two movements mentioned; however, this says nothing about the role of bassoons in the entire work.



Fig. 11. BWV 244.2, continuo part choir 1, mov. 59, beginning.

One might suppose that Bach preferred not to use bassoons in this passion because of the exceptional nature of the text. However, this opinion is highly speculative. There seems to have been little reason not to use bassoons in choruses such as "Sind Blitze, sind Donner" and a number of folk choruses. A more justifiable possibility is that Bach lacked players for a performance with two instrumental choirs.⁴⁷

The bassoon as a solo instrument

A real solo part for the bassoon, supported by the continuo, occurs several times. This includes the duet "Du mußt glauben" BWV 155/2. The note G₁ appears once; a few times B₁ is also required, but this can be played on a normal bassoon. As mentioned above, Bach apparently had a *Quart-Fagott* at his disposal in Weimar. The aria was played again in Leipzig in 1724. A *Quart-Fagott* was also present there, but this one was almost certainly in *Chorton*.

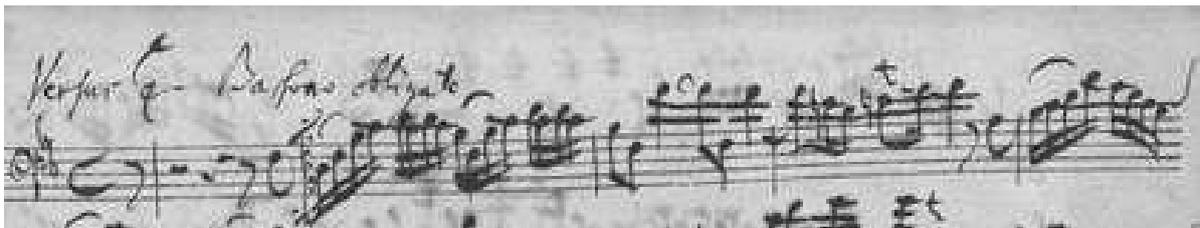


Fig. 12. BWV 177, mov. 4, *Bassono obbligato*, beginning.

⁴⁷ See also Alfred Dürr, *NBA II/5* (Kassel 1973), p. VII.



Fig. 13. BWV 197, score, mov. 6, beginning.
Staves for oboe, violin 1, violin 2, bassoon and continuo.

Other solo parts can be found in the duets "Seid wachsam" BWV 149/6 and "Verzage nicht" BWV 42/4, in the tenor aria "Laß mich kein Lust noch Furcht" BWV 177/4 (fig. 12) and the bass aria "O du angenehmes Paar" BWV 197.2/6 (fig. 13).

In the *Mass in b* BWV 232.2, written for the court in Dresden, Bach prescribed two obligato bassoons alongside a horn (*corne da caccia*) in the aria "Quoniam" (movement 11). In movement 9 "Qui tollis", the cellist played three crotches every bar where the bassoon and the other continuo instruments play one crotch plus two rests (fig. 14a/b).

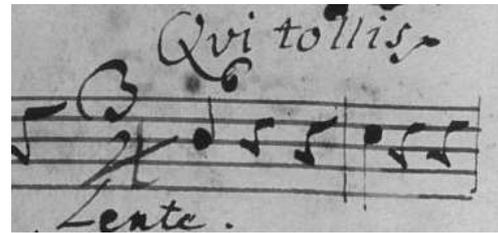
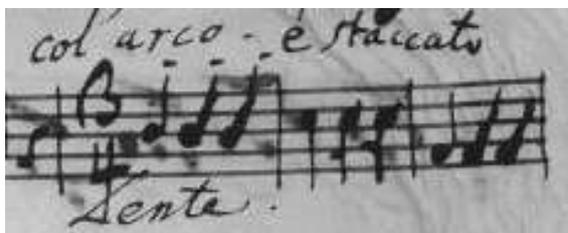


Fig. 14a/b. BWV 232.2, mov. 9, beginning; a. violoncello, b. continuo.

Where Bach treated the bassoon as the bass instrument of the oboe group, the bassoon part often differs (partly) from the continuo part. Then there is a differentiation between the bassoon and the other continuo instruments. In a number of cases one can speak of true obligato bassoon parts (fig. 15).⁴⁸

⁴⁸ For example BWV 42, 66 and 149.



Fig. 15. BWV 42, score, mov. 1, m. 14b-18.

Staves oboe 1, oboe 2, bassoon, violin 1, violin 2, viola, continuo.

It seems that Bach generally had one or (in the case of large ensembles) two bassoonists play along in the continuo if he had players available (such as a Geselle of a Stadtpfeiffer), even when a bassoon part was missing or not included in the score. Bach almost always had the bassoonist play all movements in Leipzig, including recitatives and arias to be performed piano. The bassoon never sounded without the cello and/or violone, not even in arias with oboes. Only in a limited number of opening choruses with large instrumentation did Bach treat the bassoon as the bass instrument of the oboes; the bassoon could then have an obligato part. Differentiation is rare.

Rens Bijma, version 26-05-22

With thanks to Jos van Veldhoven, Albert Clement, Benny Aghassi and Ton Koopman

^A Daniel Speer, *Grund-richtiger kurz- leicht- und Nöthiger Unterricht der musicalischen Kunst*, first edition Ulm 1687, p. 116f.

Von einem Bass Fagott.

Wie viel hat ein Bass Fagott Löcher / und wie wird solcher gegriffen?

Ein Bass Fagott hat oben her samt dem Schloß sieben Löcher / und unten samt dem Schloß drey Löcher: Und wird solcher auf folgende Weise gegriffen / doch verstehe / daß die lincke Hand oben gegen dem Munde geführt soll werden.

Alle Löcher offen / ist das f. Alle Löcher samt den Schlössern zu / ist das tieffe C.

[Follow fingerings for all intermediate notes]

Wer nun einen *Fagott*, *Zincken* und *Flött* wil lernen pfeiffen / soll solche *Instrumenta* zuvor recht lernen greiffen. NB. Solte aber jemand die rechte Hand oben bey dem Munde gebrauchen / so verstehet sichs / daß was von der Lincken allhier im Greiffen gesagt / in die rechte Hand alsdann kommet.

^B Georg Falck, *Idea bonis cantoris*, Nürnberg 1688.

p. 204. *Bombardo* ist ein blasend *Instrument*, insgemein *Bommart* genannt.

p. 206. *Fagotto*, *Dulciano*, *Dulcin* *qs: dulce suono &c.* ist etwas stiler am *Resonanz* als ein *Bommart*.

Gran Fagotto ist ein *Quart-Fagott*.

^C Thomáš Baltazar Janowka, *Clavis ad Thesaurum Magnae Artis Musicae*, Prague 1701, p. 41f.

Fagottum Instrumentum tam ad dulcedinem, quam ad plenitudinem Musicae multum faciens constat ordinarium decem foraminibus, ita, ut supra septem, inferius tres inveniantur. Ejus ambitus seu soni profundi & alti circumferentia est à C. magno usque ad f¹. quod sic in notis & clavibus diatonicis exprimitur.



Dixi suprà: *Ordinarium*; Nam invenitur aliud undecim foramella habens, ita ut sub C magno adhuc B# fistulari possit. Duplex autem reperitur utrumque; nam aliud cum Germanico, aliud cum Gallico quoad concordantiam convenit Organo. Prius *Zinck-Thon*; posterius *Chor-Thon* passim compellatur.

^D Martin Heinrich Fuhrmann, *Musicalischer Trichter*, Frankfurt an der Spree 1706, p. 91f.

1. *Bombardone*, der *Baß-Bommert* / dicitur a *Bombo* seu a *Bombarda*, weil er einen gravitatischen 16füßigen Thon gleich einem *Posaun-Bass* in der *Orgel* starck brummet und knallet. Ist ein herrlich *Instrument* pro *Fundamento*, und nur zu bedauern / daß es heute so in *Abgang* gebracht und davor die 8.füßige *Frantzös. Bassons* wieder aufgebracht worden / welche in einem *Zimmer* zwar starck genug thönen / aber in einer grossen *Kirchen* nicht durchdringen. Denn kein 8füßiger Thon dringt mit *Nachdruck* in einer grossen *Gemeine* durch / weil eine *Menschen Stimme* eben so tieff gehet; Aber ein 16füßiger Thon Z.E. nur ein 16füßiger schwacher *Sub-Bass* dringet durch etliche 1000. Leute durch / weil er eine *Octav* unter eines *Menschen Tiefe* gehet. Also habe ich einst eine starcke *Figural Music* in einer grossen *Kirchen* / so gerüttelt und geschüttelt voll *Menschen* war / machen hören / darin man aus gewissen *Ursachen* die *Orgel* nicht mit schlug / und wurden deßhalb gerne ein *Dutzend* *Frantzösische Bass Geigen* zum *Fundament* gestrichen / welche noch wol ein halb *Dutzend* *Frantzösische Fagottisten* secundirte. Allein wie kräftig ja vielmehr / wie gedämpfft dieses weitläufftige *Frantzösische Fundament* von ferne thönete / höreten die *Anditores* mit *Verwunderung* am besten; Ja ich meyne / hätte der eintzige gravitatische *Baß-Bommert* mit seinem 16füßigen Thon allhier nicht nachdrücklich durchgedrungen / und allen *Fundament-Mangel* ersetzt / so wäre diese schöne *Music* schier ohne *Fundament* gewesen.

2. *Fagotto* seu *Dolciano*. ein 8füßiger *Dulcian* ist *Chor-Thon*. *Bassone*, ein *Frantzöischer Fagott* aber *Cammer-Thon* / thönet gelinder als ein *Bass-Bombard*.

^E Johann Gottfried Walther, *Praecepta der Musicalischen Composition*, Tome I, Weimar 1708.

p. 103. *Bassono*, *Basson*, ist ein *Frantzöischer Fagott*, welcher vom C. biß ins d¹, e¹, gehet. Hat er aber 11 Löcher, so kann man unter dem C, das B, auch haben.

p. 119. *Dolciano* oder *Dolzaino* (*ital.*): ein teutscher *Fagott* oder Schallmeyen *Baß*, gehet vom C biß ins e¹, f¹.

^F Friderich Erhard Niedt, *Musicalische Handleitung*, Anderer Theil, Hamburg 1706, edition Hamburg 1721 (edition Johann Mattheson), p. 110.

Fagotto: auf Frantzösisch *Basson*, ein berohrtes / Blas-Baß-Instrument / zum Fundament der *Hautbois*; [...]

^G Johann Mattheson, *Das Neu-eröffnete Orchestre*, Hamburg 1713, p. 269.

§. 9. Der **stoltze** Basson, Basse de Chormorne, *Ital.* Fagotto, vulgò Dulcian, ist der ordinaire Bass, das Fundament oder Accompagnement der Hautbois. Er soll zwar leichter zu spielen seyn / als jene / weil er eben nicht dieselbe Finesse noch Mannieren (aber wol andere) erfordert; allein / wer sich darauff signaliren will / wird auch schon / insonderheit in der **Höhe / Zierlichkeit und Geschwindigkeit** seine volle Arbeit finden. Man hat sich insonderheit bey Bassons und Hautbois auff gute Röhre zu gericht / und die besteen Maitres pflegen sie sich selber nach ihrem Maul zu machen / weil ein gutes Rohr halb gespielet ist. Der Ambitus des Bassons begreiff drittelhalb Octaven vom C. biß f¹. und g¹. Bisweilen haben sie auch wol das contra B. und A. dazu. Die Bombardi, deren man sich vor Alters an statt der Bassons bedienet / sind itzt nicht mehr Mode.

^H Johann Mattheson, *Das forschende Orchestre*, Hamburg 1721, p. 434.

§. Nun wollen wir auch das Kammertönige Waldhorn (zu geschweigen der *Hautbois* und *Bassons* [...]) mit dem Chortönigen Regal (g) vergleichen.

^I Johann Gottfried Walther, *Musicalisches Lexicon*, Leipzig 1732.

p. 79 Basson [...] ist der ordinaire Bass und das Accompagnement der Hautbois. Der ambitus dieses Instruments begreiff drittelhalb Octaven, nemlich von C biß ins f und g, auch manchmal das contra B und A.

p. 238. Fagotto [*ital.*] Fagot [*gall. & angl.*] ist eben was Basson [...] heisset. [...] Der ambitus des Fagots gehet vom c bis ins f und g auch wol bis ins Contra B. und A. (einige können noch das a exprimiren.) [...]

Fagotto doppio, Fagotto grande [*ital.*] Quart-Fagot [*gall.*] der grosse Fagott, ist zweyerley Gattung, eine gehet noch eine Quart tieffer unter das C, nemlich bis ins Contra-G; die zweyte aber gehet gar bis ins contra-F, demnach eine Quint tieffer, und heisset auch deswegen ein *Quint-Fagott*. Des ersten sein ambitus erstreckt sich bis ins f, auch bis ins g und a; und des zweyten bis ins es, auch wol bis ins f und g. [...] Auf dem jetzigen Quart-Fagott soll man das d ¹ ganz rein haben, auch wohl bis ins f¹, aber nicht allzurein, kommen können; die Tieffe ist bis ins Contra-B und A.

^J Joseph Friederich Bernhard Caspar Majer, *Museum musicum*, Schwäbisch Hall 1732, p. 34f.

§ 10. Der stolze *Basson*, Basse de Chormorne, *Ital.* Fagotto, vulgò Dulcian, ist der ordinaire Bass, das Fundament oder Accompagnement der Hautbois.

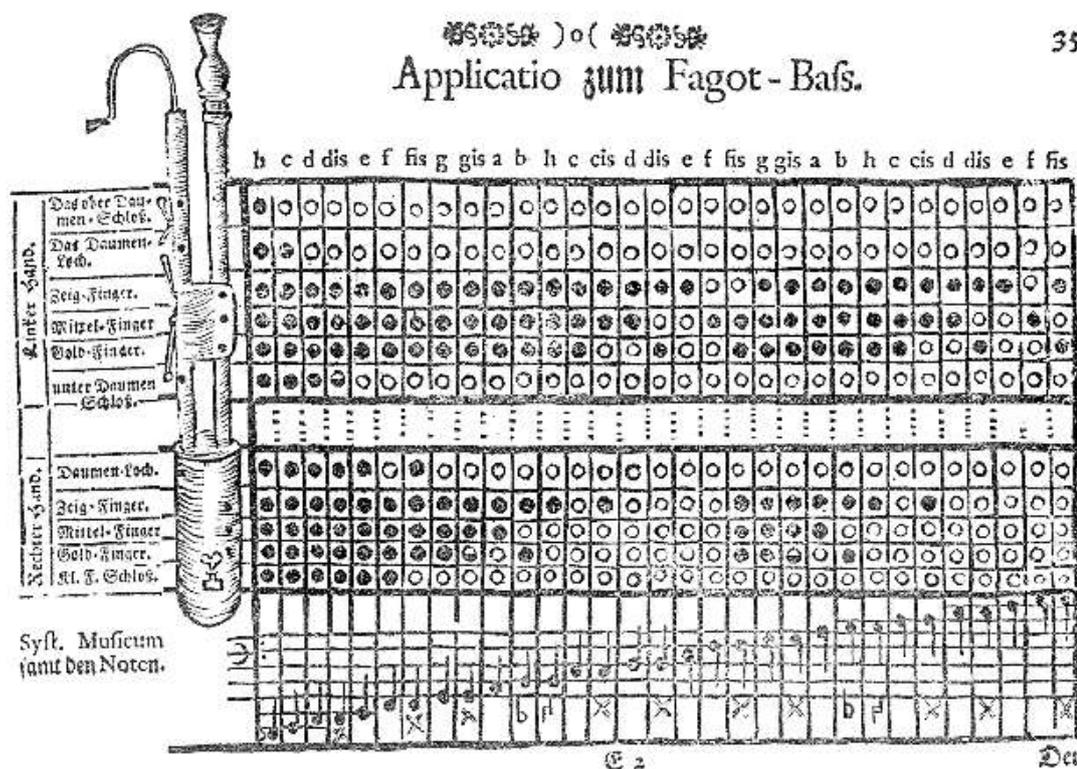
Er hat die Benennung in Absicht auf das zusammen setzen / der zwey auseinander zunehmenden / und aus Holz bestehenden Haupt-Stücke, so das *Corpus*, der Länge nach / ausmachen; weil *Fagotter*, in Büschel binden / heisset. [...]

§ 11. Es soll zwar dieses *Instrument* leichter zu tractiren seyn / als der *Hautbois*, weil er eben nicht dieselbe *Finesse* noch *Maniren* erfordert; allein / wer sich darauf *signaliren* will / wird auch schon / insonderheit in der Höhe / Zierlichkeit und Geschwindigkeit in voller Arbeit finden. Man hat sich aber besonders bey *Bassons* und *Hautbois* auf gute Röhre zu richten / und die besten *Maitres* pflegen sie sich selber nach ihrem Maul zu machen, weil ein gutes Rohr halb gespielet ist.

Die *Application* der Finger samt den *Noten* darauf ist in folgender *Figur* vorgestellt.

Applicatio zum Fagot-Bass.

35



^k Johann Heinrich Zedler, *Grosses vollständiges Universal Lexicon, Dritter Band*, Halle und Leipzig 1733, p. 639 und *Neunter Band*, Leipzig und Halle 1735, p. 93f.

III. p. 639. *Basson*. So heisset der *ordinaire* Bass und das *Accompagnement* der *Hautbois*. Der *Ambitus* dieses Instruments begreiff drittelhalb Octaven, nemlich von C bis ins F und G. auch manchmal das *Contra* B und A.

IX. p. 93. *Fagotto*, *Fagot*, ist eben was *Basson*, und hat die Benennung in Absicht auf das zusammensetzen derer zwey aus einander zunehmenden und aus Holz bestehenden Haupt-Stücke, so das *Corpus* der Länge nach ausmachen; weil *fagotter* in **Büschelbinden**, heisset. [...] Der *ambitus* des *Fagots* gehet von c. biß f. und g. auch wohl bis ins *contra* B. und A. (einige können noch das a exprimiren). *Matthesonii* *Orchestral*. I. Part. III. c.3. §. 9. p. 269.

p. 94. *Fagotto doppio*, *Fagotto grande* Frantzösisch *Quart*. *Fagot*, der grosse *Fagott*, ist zweyerley Gattung, einer gehet noch eine *Quart* tieffer unter das C. nemlich bis ins *contra* G. die zweyte aber gehet gar bis ins *contra* F. demnach eine *Quinte* tieffer, und heisset auch deswegen eine *Quint-Fagot*. Des ersten sein *Ambitus* erstrecket sich bis ins f. auch bis ins g. u. a; und des zweyten bis in es, auch wohl bis in f. und g. *Praetor*. *Synt. Mus.* Tom. II. p. 23. Auf dem ietzigen *Quart-fagot* soll man das d ganz rein haben, auch wohl bis ins f aber nicht allzurein kommen können, die Tiefe ist bis ins *contra* B. und A.

^l Johann Philipp Eisel, *Musicus autodidaktos*, Erfurt 1738, p. 100f.

1. [Der *Basson*] ist ebefalls eines derer *Instrumenten* / so geblasen werden / und das ordentliche *Fundament* und *Accompagnement* der *Hautbois*. Man giebt zwar vor / daß er leichter als ein *Hautbois* zu tractiren / weil er weniger Manieren als dieses erfordert: Allein es werden gleichwohl diejenigen / so ihn recht tractiren / und vor *Maitres* darauf *passiren* wollen / in der Höhe / Flüchtigkeit und Nettigkeit alle Hände voll zu thun finden. Noch ist zu gedenken / daß der *Basson* *Basse de Chomorne*, und von den Italiern *Fagotto* genennet wird. [...]

2. [...] Es begreiff dieses stoltze *Instrument* drittelhalb *Octaven*, nemlich vom C. bis F¹. und G¹. Manche haben auch wol das *Contra* B. und A. darzu.

3. [...] Es hat derselbe obenher samt dem Schlosse sieben Löcher / und unten dargegen samt dem Schlosse drey.

4. [Er hat] Sieben und zwanzig [Griffe].

5. [*Fingering table, from B1 to e', similar tot hat of Majer*]

[...] 1. Die teutschen *Bassons, Fagotte, oder Bombardi*, wie sie unsre teutsche Vorfahren / ehe die Musique sich noch in Italienische und Frantzösische Mode gekleidet / geführet / sind nicht mehr im Gebrauch / und dannenhero unnnothig das papier mit dessen Beschreibung zu verderben. Wer ja ein Liebhaber des Alterthums ist, kan sich aus beygefügeten Schemate Fig. IV. [*grepentabel van C tot e'*] davon informiren.

2. [...] Einer / der einen *Basson* wohl tractiren will / muß haben: 1) ein gutes Rohr. (die besten werden in Berlin gemacht /) 2) Eine geschwinde Zunge. 3) Behende Finger. 4. Ein tägliches *Exercitium*, und endlich 5) ein angebohrnes Naturell und guten Blasebalg.

^M Johann Christoph Barnickel , in Johann Christoph and Johann David Stöbel, *Kurtzgefaßtes Musicalisches Lexicon*. Chemnitz, 1737, p. 57 and 96f.

p. 57. Basson, Ital. Fagot, Vulgò Dulcian, ist der ordinaire Bass, das Fundament oder Accompagnement der Hautbois. Er soll zwar leichter zu spielen seyn, als jene, weil er eben nicht dieselbe finesse noch Manieren (aber wohl andere) erfordert; allein, wer sich darauf signalistren [sic] wil, wird auch schon, insonderheit in der Höhe, Zierlichkeit und Geschwindigkeit seine volle Arbeit finden. Der Ambitus des Bassons betrifft dritthalb Octaven vom C contra B und A dazu.

p. 196f. Fagot, ist ein blasendes musicalisches Instrumentt, welches vermittelt eines schnarrenden Mundstücks einen groben und starcken Laut giebt, und daher bey Geigen, Hautbois und Flöthen zum Baß gebraucht wird.

Chorist-Fagot is, where the lowest Clavis C is. In a **Doppel-Fagott** it is F under this large C and is therefore called Quint-Fagot. Gehet aber ein solcher Fagot nur biß G, unter dem grossen C, so heißt er ein Quart-Fagot. Jener kann in Cantu b molli, dieser in duro am besten gebraucht werden. [...]

Fagotto doppio, it. Quart-Fagot, der grosse Fagott, ist zweyerley Gattung, eine gehet noch eine Quarte tieffer unter das C, nehmlich biß ins Contra-G; die zweyte aber gehet gar bis ins Contra-F, demnach eine Quinte tieffer, und heisset deswegen Quint-Fagot. Des ersten sein ambitus erstreckt sich biß ins f und g. Auf dem jetzigen Quart-Fagot soll man das d' ganz rein haben, auch wohl bis ins f aber nicht allzurein, kommen können; die Tieffe ist biß ins Contra-B und A.

^N Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, Berlin 1752.

p. 185. 16. §. Wer eine Musik gut aufführen will, muss drauf sehen, dass er ein jedes Instrument, nach seinem Verhältniss, gehörig besetze; und nicht von der einen Art zu viel, von der andern zu wenig nehme. Ich will ein Verhältnis vorschlagen, welches, wie ich dafür halte, zu reichend, und am besten getroffen seyn wird. Den Clavicymbal verstehe ich bey allen Musiken, sie seyn kleine oder grosse, mit dabey.

Zu vier Violinen [das heisst: zwei erste und zwei zweite Violinen] nehme man:

eine Bratsche, einen Violoncell, und einen Contraviolon, von mittelmäßiger Grösse.

Zu sechs Violinen: eben dasselbe, und noch einen Basson.

Zu acht Violinen gehören: zwo Bratschen, zweene Violoncelle, noch ein Contraviolon, der aber etwas grösser ist als der erste; zweene Hoboen, zwo Flöten, und zweene Bassons.

Zu zehn Violinen: eben dasselbe; nur noch ein Violoncell mehr.

Zu zwölf Violinen geselle man: drey Bratschen, vier Violoncelle, zweene Contraviolone, drey Bassons, vier Hoboen, vier Flöten; und wenn es in einem Orchester ist, noch einen Flugel mehr, und eine Theorbe.

p. 241f. 6. §. [...] Der unangenehme Chorton hat einige Jahrhunderte in Deutschland geherrscht, welches die alten Orgeln sattsam beweisen. Man hat auch die übrigen Instrumente, als: [...] Baßgeigen, [...] Bombarte [...] u.s.w. darnach eingerichtet. Nachdem aber die Franzosen, nach ihrem angenehmen tiefern Tone, die deutsche Querpfeife in die Flöte traversiere, die Schallmey in den Hoboe, und den Bombart in den Basson verwandelt hatten; hat man in

Deutschland auch angefangen, den hohen Chorton mit dem Kammertone zu verwechseln: wie auch nunmehr einigen der berühmtesten neuen Orgeln beweisen. [...]

7. §. [...] Es ist nicht zu läugnen, das der hohe Ton viel durchdringender ist, als der tiefe: er ist aber dagegen bey weitem nicht so angenehm, rührend, und prächtig. Ich will aber nicht die Parthey von dem ganz tiefen Französischen Kammertone nehmen; ob er gleich für die Flöte traversiere, den Hoboe, den Basson, und einige andere Instrumente der vortheilhafteste ist: ich kann aber auch den ganz hohen venezianischen Ton nicht billigen; weil die Blasinstrumenten in demselben allzu widrig klingen. Ich halte deswegen den deutschen sogenannten A-Kammerton, welcher eine kleine Terze tiefer ist, als der alte Chorton, für den besten. [...] Der ganz hohe Ton würde machen, daß obgleich die Figur der Instrumente bliebe, doch endlich aus [...] dem Basson wieder ein Bombart werden würde. Die Blasinstrumente [...] würden hiervon den größten Schaden haben.

° Johann Samuel Petri, *Anleitung zur praktischen Musik*, Lauban 1767, p. 42.

a) [...] die Fagottisten, daß sie [...] bey jedem *piano*, und besonders bey dem Anfange des Sängers, so bald er eintritt, [...] daß die alsdenn nicht schnarren, sondern Flötenmässig blasen, oder oft gar schweigen, bis der Sänger wieder schweiget, oder *forte* kommt, da sie mit den andern Bässen stark wieder eintreten.

° Johann Kuhnau, *An E. Hoch Edlen und Hochweisen Rath zu Leipzig unterdienstliches Memorial. Erinnerung des Cantoris die Schul und Kirchen Music betreffend*, 1709, published in Spitta II, p. 856ff.

So wäre 12. (sonderlich da die aus 8 Personen zusammen bestehende Stadt Pfeiffer Kunst Geiger und Gesellen zu blasenden *Instrumenten*, nemlich zu 2 oder mehr *Trompeten*, 2 *Hautbois*, oder *Cornetten*, 3 *Trombonen* oder andern dergleichen Pfeiffen, 1 *Fagott*, und einem *Basson* kaum zu langen, [...]

° Johann Kuhnau, note on cantata *Daran erkennen wir, daß wir in ihm verbleiben*, ca. 1704, according to Spitta II, p. 772f.

1) NB. Dieses Stück geht in dem Chorton in den Violoncello, Singstimmen und dem General Bass aus dem B. 2) Sind die Trompeten *ex C#* geschrieben. Muß also auf der Trompete ein Aufsatz bey dem Mundstücke gesetzt werden, daß die Trompeten einen Ton niedriger biß in den Cammertone klingen, so müssen auch die Pauken ein Ton tiefer gestimmt werden in den Cammertone herunter. 3) Die *Hautbois* und *Bassons* müssen Cammertone stimmen und sind diese Parteien im außschreiben schon einen Ton höher *transponiret*, daß auf dies Art alles also *accordiret*.