

From Charles Sanford Terry - *Bach's Orchestra* (London: OUP, 1932) - chapter on "The Oboes and Bassoon"

But generally the texts of the arias in which the oboe has a solo obbligato do not invite pictorial treatment, and to that circumstance the oboe generally owed its selection. In brief, Bach's oboe was not the plaintive, nervous voice of the modern orchestra, but an adaptable ripienist, convenient for yoking with instruments of every *timbre*, and even as a competitor with the trumpets and horns not despicable.

WHICH IS THE BEST WAY TO USE THIS PASSAGE?

It is rare to have two oboes in the same concerto, but Bach applies three in the fourth Brandenburg. It is an adaptable ripienist, convenient for yoking with instruments of every *timbre*, and even as a competitor with the trumpets and horns not despicable (Terry 103). Here it is given more prominence than even the violino piccolo.

It is rare to have two oboes in the same concerto, but Bach applies three in the fourth Brandenburg. The oboe is adaptable and convenient for putting together with instruments of all types. It can even hold its own against trumpets and horns. Here it is given more prominence than even the violino piccolo.

It is rare to have two oboes in the same concerto, but Bach applies three in the fourth Brandenburg. Terry notes that in many of his instrumental and vocal works Bach recognized the oboe's adaptability as both an accompanying instrument and a solo instrument (103). Here it is given more prominence than even the violino piccolo.

It is rare to have two oboes in the same concerto, but Bach applies three in the fourth Brandenburg. It is a versatile player of a ripieno, suitable for linking with instruments of every *timbre*, and even as a rival with the trumpets and horns not obnoxious (Terry 103). Here it is given more prominence than even the violino piccolo.