

OBOES, BASSOONS, &c.

- CROMORNE, Tenor, in *g*. Facsimile. 16th cent.
Rev. F. W. Galpin.
- CROMORNE, Treble, in *g*, Italian. Facsimile. 16th cent.
Rev. F. W. Galpin.
- RACKETT, Alto, in *c*. Facsimile. 16th cent.
Rev. F. W. Galpin.
- COURTAUD, Bass, in *c*. Facsimile. 16th cent.
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The above four instruments represent in facsimile a type of reed instrument which is now found only in certain bagpipe chanters. The double reed is here associated with the cylindrical tube, as in the ancient Greek Aulos. This renders the pitch of the sounds an octave lower than would be the case with a conical tube, as in the Oboe, but at the same time there is great loss of power. The Cromorne or Krumhorn gave its name to the so-called 'Cremona' stop of the organ. Prætorius (1619) aptly compares the sound of the Rackett to that produced by the popular comb and paper.

- WHIT-HORN, English. 19th cent.
Rev. F. W. Galpin.

Formerly used in Oxfordshire at a Whit-Monday Hunt.

- A SET OF SHAWMS (Pommers), German. Set of four, Treble in *c'*, by Haka; Alto in *f*, Tenor in *c*, Bass in *f*.

16th and early 17th cents.

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The Shawm ('Schalmey,' from Calamus, a reed, was the popular double-reed instrument of mediæval times. The following description of the Shawm is found amongst the 'proverbs' formerly inscribed on the walls of Leckingfield House (temp. Henry VII.):

'A Shawme maketh a swete sounde for he tunte the basse:
It mountithe not to hye but kepithe rule and space:
Yet yf it be blowne withe to vehement a wynde,
It maketh it to mysgerverne out of his kynde.'

See illustration, p. 184.