

CORNETTI, SERPENTS, AND OPHICLEIDES.

- CORNETTO CURVO in c^1 , German, Treble, silver mounted. 1518.
Rev. F. W. Galpin.
- CORNETTO OR ZINKE, Italian. 16th cent.
Sir George Donaldson.
- TWO CORNETTI, English. [1600.]
See illustration, opposite. *Christ Church, Oxford.*
- CORNETTO CURVO in g , German, Alto. 17th cent.
Rev. F. W. Galpin.
- CORNETTO CURVO, Belgian. Reproduction by Mahillon.
BRUSSELS.
Col. T. B. Shaw-Hellier.
- CORNETTO DIRITTO in c^1 , English. 17th cent.
Rev. F. W. Galpin.
- CORNETTO MUTO in f , German, Tenor. 17th cent.
Rev. F. W. Galpin.
- CORNETTO TORTO in c , Italian, Bass. 17th cent.
See illustration, p. 184. *Rev. F. W. Galpin.*
- CORNETTO TORTO, Italian, Basso. 17th cent.
Col. T. B. Shaw-Hellier.

The Cornetti or Cornets—wooden instruments covered with leather—and pierced with holes like an oboe, but played with a small cup-mouthpiece, were very popular in the sixteenth and early seventeenth centuries for open-air music or for supporting the voices in chorales. Owing to the difficulty of blowing and of securing true intonation they gradually fell into disuse, but Evelyn in his Diary (anno. 1662), after a visit to the Chapel Royal, thus regrets their disappearance, 'now no longer heard the cornet which gave life to the organ. That instrument quite left off in which the English were so skilful.' Bach, in the eighteenth century, occasionally employed the cornet in his Church cantatas to support the voices. The Serpent, invented about 1600, and improved under the personal direction of George III., was, with its immediate successor, the Ophicleide, the last survivor of the Cornetto family.