

On taking my place I found a handbill with an apology for Madame Tadolini. The Signora was indisposed, but would do her best, and begged the indulgence of the public. The piece was to begin at seven, but eight o'clock came, and still the curtain did not move.

At length they began the overture. An overture by Donizetti is never a very lively affair; but when, as in this case, it is immeasurably long, it is intolerable. Imagine the martyrdom of a German music director condemned to listen to such a *morceau*. Ivanoff was the first who appeared. He is a good tenor, and sang his *cavatina* very well. I began to have hopes of the performance, but I did not know what was coming.

Signora Tadolini appeared, in the midst of thundering plaudits which interrupted the performance. The Signora acknowledged them, first by moving her head—great clapping of hands; then by bending her body—loud cries; then by a profound curtsy—an astounding roar. At length the tempest subsided, and there was silence. "Ah," cried a neighbour, "see how divinely she opens her mouth—her teeth are like pearls." I was all eyes and ears. The mouth was open, but no melodious sound issued from it. "Ah, she is very unwell, poor child!" The poor child had seen at least six-and-thirty summers.

By this time I had made up my mind. I had come for amusement, and I was determined to be amused. So I applauded, with the rest, through thick and thin; clapped my hands at every false intonation, every break-down in attempting a note, every roulade stuck in the middle. Tadolini did not sing any of her airs. Imagine an opera without any of the principal scenes of the prima donna.

Ronconi appeared as the *Duke*, and there was a repetition of the same farce as on the entrance of Tadolini. If Ronconi had a purer style, there would be no fault to find with him. An amateur may

consider him worth the 1100 florins which he receives, besides his benefit. There is no scene in which the *Duke* goes off with eclat, but from time to time Ronconi disappeared behind the scenes, to furnish a pretext for culling him on, and the stratagem always succeeded. There was a hubbub of cries and shouts till he came forward again. Then came the voiceless prima donna, and the famous duet began, sung by one voice, the Signora singing with her lips only, poor child! The curtain fell, Tadolini and Ronconi were called for three times; and, each time, were received with clamorous approbation. I had some amusement, certainly, but the whole affair was insufferably tiresome, and I shall go no more to the Karthnerthor Theatre, so long as the Italians sing in it.

ANCIENT MUSIC.

The Egyptian flute was only a cow's horn with three or four holes in it, and their harp or lyre had only three strings; the Grecian lyre had only seven strings, and was very small, being held in one hand; the Jewish trumpets that made the walls of Jericho fall down, were only rams' horns; their flute was the same as the Egyptian; they had no other instrumental music but by percussion, of which the greatest boast made was the psaltery, a small triangular harp or lyre with wire strings, and struck with an iron needle or stick; their sacbut was something like a bagpipe; the timbrel was a tambourine, and the dulcimer was a horizontal harp, with wire strings, and struck with a stick like the psaltery. They had no written music; had scarcely a vowel in their language; and yet (according to Josephus) had two hundred thousand musicians playing at the dedication of the temple of Solomon. Mozart would have died in such a concert in the greatest agonies!—*Dr. Burney's History of Music.*

G O I D L E B O Y .

Vivace.

GLEE FOR FOUR VOICES.

Dr. Callcott.

Musical score for "G O I D L E B O Y" by Dr. Callcott. The score is for four voices: Alto, 1st Tenor, 2nd Tenor, and Bass. The tempo is marked *Vivace*. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Go i - dle boy, I quit thy bow'r, I quit, I quit thy".

bow'r,
 bow'r, thy couch of many a thorn and flow'r - - - of many a
 thy couch of many a thorn and flow'r, thy couch of many a thorn and
 bow'r, thy couch of many a thorn - - - and many a flow'r,

thy couch of many a thorn and flow'r, thy couch of
 flow'r, thy couch of many a thorn and flow'r, thy couch of many a thorn and
 flow'r, thy couch of many a thorn - - - and many a flow'r - - -
 thy couch, thy couch of

many a thorn and flow'r, I wish thee well for plea - sures
 flow'r, of many a thorn and flow'r, I wish thee well for plea - sures
 - - - of many a thorn and flow'r,
 many a thorn and flow'r - - - I wish thee well for plea-sures

Andante.

past, and bless the hour I'm free at last. Yet still me-

past, and bless the hour I'm free at last. Yet still me-

and bless the hour I'm free at last. Yet still me-

past, and bless the hour I'm free at last. Yet still me-

thinks the al - ter'd day, scat - ters a - round a mournful ray, and

thinks the al - ter'd day scatters a - round a mournful ray, and

thinks the al - ter'd day scatters a - round a mournful ray, and

thinks the al - ter'd day scatters a - round a mournful ray, and

chill - ing ev' - ry ze - phyr blows, and ev' - ry stream untune - ful

chill - ing ev' - ry ze - phyr blows, and

chill - ing ev' - ry ze - phyr blows, and ev' - ry

chill - ing ev' - ry ze - phyr blows, and ev' - ry

flows, un - tune - ful flows, ev'ry stream un-tune-ful

ev'-ry stream untune-ful flows, un - tune ful, ev'ry stream un-tune-ful

stream, and ev'-ry stream untuneful flows, ev'ry . stream un - tune-ful

stream un - tune - ful flows, ev'ry stream un - tuneful

A tempo primo.

flows. Haste, haste thee back, haste thee back then i - dle boy, haste thee back then i - dle

flows. Haste, haste thee back, haste thee back then i - dle boy, haste thee back then i - dle

flows. Haste, haste thee back, then i dle boy, then i - dle

flows. Haste, haste thee back, then i - dle boy, thea i - dle

boy, and with thine anguish bring thy joy, and with thine anguish bring thy joy, and

boy, and with thine anguish bring thy joy, and with thine anguish bring thy joy, and

boy, and with thine an - guish bring

boy, and with thine an - guish bring

with thine anguish bring, oh bring, thy joy, oh bring thy joy, oh rend my heart - - -

with thine anguish bring, oh bring, thy joy, oh bring thy joy, oh rend my heart - - -

oh bring thy joy, oh bring thy joy, oh rend my

bring, bring - - oh bring thy joy, oh bring thy joy, oh rend my

- - - with ev'-ry pain oh rend my heart - - - with ev'-ry pain rend my heart, with

- - - with ev'-ry pain oh rend my heart - - - with ev'-ry pain rend my heart,

heart with ev'-ry pain, oh rend my heart with ev'-ry pain, oh rend my

heart with ev'-ry pain, oh rend my heart with ev'ry pain, rend my heart with

ev' - ry pain, with ev' - ry pain, but let me, let me love again, but

oh rend my heart with ev'ry pain, but let me, let me, love a - gain,

heart, with ev'-ry pain, with ev' - ry pain, but

ev' - ry pain, with ev' - ry pain,

let me, let me love a - gain, but let me love -
 but let me, let me love a - gain, but let me love -
 let me, let me love a - gain but let me
 but let me, let me love a - gain, but let me

- - - oh let me love a - gain, oh let me love a - gain, oh let me love a
 - - - on let me love a - gain, oh let me love a - gain oh let me love a -
 love, oh let me love a - gain, oh let me love a - gain, oh let me love a -
 love, oh let me love a - gain, oh let me love a - gain, oh let me love a -

gain, let me love a - gain, let me love a - gain.
 gain, let me love a - gain, let me love a - gain.
 gain, let me love a - gain, let me love a - gain
 gain, let me love a - gain, let me love a - gain.