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Just in time

Carter, Thomas

London, 1792

urn:nbn:de:bsz:31-44953

Titel. Ambr

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JUST IN TIME,

A Comic Opera,

as Performed at the

Theatre Royal Covent Garden

Composed by

Thomas Carter.

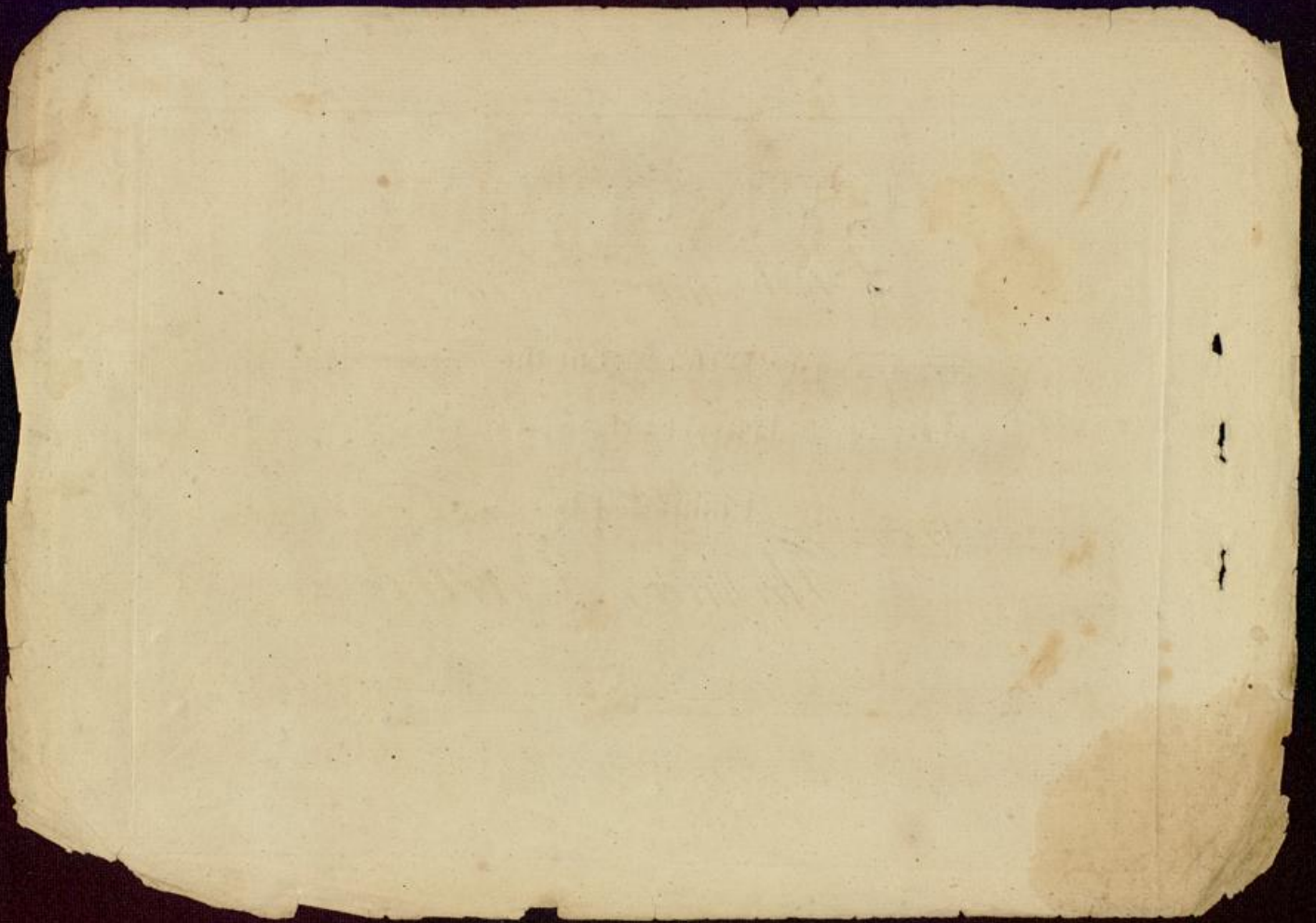
(The Poetry by M.^r Thomas Mathews)

Ent. 2 at Start. Ball

L O N D O N .

Price 10 6.

Printed by Longman & Broderip, N^o 26 Cheapside, & N^o 13, Mark Lane.



O V E R T U R E
to the Opera of
J U S T in T I M E

Con Brio

This page contains six systems of handwritten musical notation. Each system consists of two staves. The notation includes various clefs (treble and bass), notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper is aged and shows some wear at the corners.

A handwritten musical score on five systems of staves. Each system consists of a treble clef staff and a bass clef staff. The music is written in a historical style, likely 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The paper is aged and shows some wear at the corners.

A page of handwritten musical notation on aged, yellowed paper. The page is numbered '4' in the top left corner. It features ten staves of music, arranged in five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of a vocal line and a piano accompaniment. The lyrics 'cres - cen - do' are written below the second system. The paper shows signs of age, including some staining and irregular edges.

A handwritten musical score on aged, yellowed paper. The score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The paper shows signs of wear, including foxing and some staining. The number '5' is written in the top right corner. The final system includes the tempo markings 'Adagio' and 'Pianissimo' above the staff, and a fermata over a final note in the bass clef.

Allegretto

The musical score is written for a string quartet and woodwinds. It consists of six systems of staves. The first system shows the Violin I and Violin II parts. The second system shows the Violoncello and Double Bass parts. The third system shows the Solo Violin part, marked 'Solo M. F. Parke'. The fourth system shows the Bassoon part, marked 'Bassoon'. The fifth system shows the Oboe part, marked 'Oboe'. The sixth system shows the Oboe part continuing. The tempo is marked 'Allegretto' and the dynamics include 'p' (piano) and 'p' (piano) in various places.

A page of handwritten musical notation for a Bassoon. The score is written on five systems of staves. The first system includes a treble clef staff and a bass clef staff. The second system has a treble clef staff with the tempo marking "calando" and a bass clef staff with "Adagio". The third system has a treble clef staff with "a Tempo" and a bass clef staff. The fourth and fifth systems are pairs of treble and bass clef staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper is aged and shows some wear at the corners.

C H O R U S

Poco Allegretto

Here with Li-ber-ty blest, brightest Gem of our Isle! U-ni-ted with plen-ty and

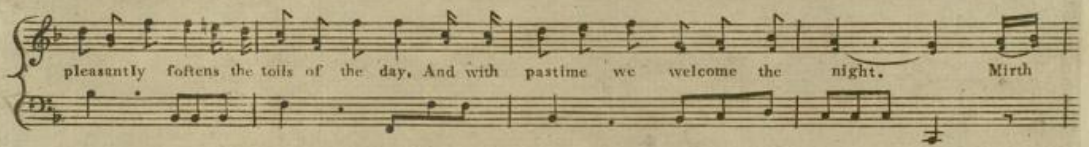
health. ^{Sym} At the restless ambition of grandeur we smile, Con-tent without Title or Wealth. Con-

-tent without Title or Wealth. ^{Sym} When the dawn first ap-pears and the

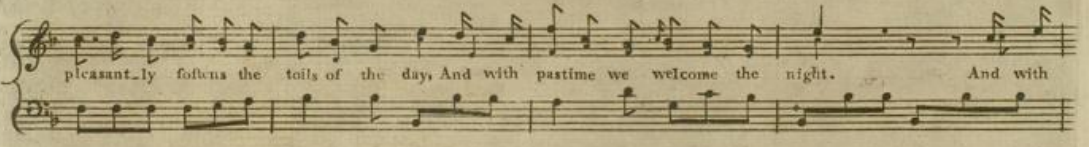
Lark tunes her lay, we rise to sweet scenes of de-light, We rise to sweet scenes of de-light; Mirth



pleasantly softens the toils of the day, And with pastime we welcome the night. Mirth



pleasantly softens the toils of the day, And with pastime we welcome the night. And with



pastime we welcome the night.



Sung by M^r. Munden

Very Lively

The merry man who loves his Can,
 laughs and joke, chats and smokes, laughs and jokes, chats and smokes, laughs - laughs - laughs and jokes, chats and smokes, nor
 dreams of noise and state. nor dreams of noise and state. Enjoys the hour with.

STAVE

2^d time

- in his pow'r, en-joya the hour with-in his pow'r, tells a tale, quaffs his Ale, nor fears the frowns of fate.

tells a tale, quaffs his Ale, tells a tale, quaffs his Ale, nor fears the frowns of fate. tells a tale,

quaffs his Ale, tells a tale, quaffs his Ale, nor fears the frowns of fate, nor fears the frowns of fate.

p *f* *p* *f* *p* *f* *p* *f*

The musical score is written on four systems of two staves each. The top staff is a treble clef and the bottom staff is a bass clef. The music is in a common time signature. The lyrics are written below the top staff. Dynamic markings *p* and *f* are placed below the bottom staff. The paper is aged and has some staining.

Sung by M^r. Incledon

Grazioso

MELVILLE
How

poor are Words! how vain is Art, Au - gus - ta's Charms to trace! her speak - ing Eye, her

feel - ing heart, such Symmetry and Grace, such Symmetry and Grace!

Her mind more pure than virgin Snows, that on the Mountain
rest; her lovely Image ever glows with-in this faithful Breast, her
love-ly Image ever glows with-in this faithful Breast, with-in this faith-ful
Breast.

p *sf* *p* *sf* *f*

Sung by M^r. Johnstone

*Written & Composed by
M^r. Johnstone*

Lively

O' LIFFEY
When the Lads and the Lasses are met on the Green, at
Ballinasloe or the Fair of Cloheen, with Cheeks red as Roses and Eyes black as Slocks, the Girls
frisk it and foot it as merry as Does.

The musical score consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are written below the vocal line.

Adagio Sym Sym

All the day. *p* Piper play Cries *Gofsoon t'other Tune

Lively

While Darby and Judy are footing so tight the poor Piper is puf - - fing from

Morning till Night.

2

Judy's Bonnet of straw wears the token of love,
Which Paddy had bought her, his passion to prove;
Fine Ribbands and Roses, to deck out her hair,
And the neatest stuff gown to be had in the Fair:
Sweet spoelen,
On the Green,
When they dine,
Whisky fine;
The Piper still playing, the Priest he says grace,
And Content, Love, and Jollity, smile in each face.

3

Now the Fair being done, home they jog side by side,
Every Lad with the creature he means for his Bride;
The next morn Father Fogarty call'd with his Book,
Nine or ten jolly couples together to hook;
Coupling, buckling,
Pipering, fiddling;
Father Fogarty, Piper, and all join the rout,
And the new married couples fall jigging about.

*Gofsoon means a Lad

Sung by M^r. Munden.

Moderato

STAVE

Ex - a - mine : the World with at - ten - tion you'll find 'tis

int'rest that fways ev' - ry Clafs of man - - kind from the

ad libitum

high to the low, is it not fo, fay aye or no,

fay aye or no, is it not fo, fay aye or no.

a Tempo

2

You doubt it—I'll give you a striking Example,
 Then judge of the others by this single sample,
 And the truth you'll soon know,
 Shall I do fo?
 Say, aye or no!

3

Sage Physic and Law, don't we every day see,
 Will advise and prescribe—but first pocket the fee—
 With pleasure I trow;
 Is it not fo?
 Your aye or no!

Andantino

The musical score is written for voice and piano. It consists of four systems of music. The first system is an instrumental introduction. The second system begins with the vocal line, marked 'MARIA', with the lyrics 'Thy freedom lost no more sweet Bird, in'. The third system continues the vocal line with lyrics 'plaintive accents rue, For ah! the wretch who thee betray'd, be-tray'd thy Mis-trefs'. The fourth system concludes the vocal line with the lyrics 'too - - - be-tray'd thy Mis-trefs too:'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Thy freedom lost no more sweet Bird, in

plaintive ac - cents rue, For ah! the wretch who thee betray'd, be - tray'd thy Mis - trefs

too - - - be - tray'd thy Mis - trefs too:

Thus am-bush'd in the wi-ly brake, the bane-ful Ser-pent
lies, And while the Nymph its beauty views, She feels the Sting and
dies, the feels the Sting and dies.

p *f* *calando* *sfor*

Sung by M^r Quick

Majestically

SIR SOLOMON

The Heroes stout who dangers scorn may boast their arms and tented field let

noi - sy fame their brows a - dorn fo l the plumed pen may wield fo l the plumed

Largo Andante

pen may wield Smooth inditing flashy writing

p
 give more plea - - sure sure than fighting Smooth in - - di - - ting

f *f*
 flashy writing give more plea - - sure sure than fighting

give more pleasure sure than fighting give more pleasure sure than fighting

f *p*
 2
 In days of vore, fam'd Troy and Greece,
 For Helen's charms contended long;
 Yet all their feats had slept in peace,
 But for old father Homer's song:
 Smooth inditing,
 Flashy writing,
 Give more pleasure sure than fighting.

Sung by Miss Dall

Largo
Andante
p
fiagolat.

AUGUSTA
p
sf

Be - hold denied their Ai - ry flight the
 tenants of the gau - dy Cage no more their warblings breathe de - light their notes are chang'd to
 strains of rage no more their war - blings breathe delight their Notes are chang'd to strains of rage their Notes are chang'd to

mez

The image shows a page of a musical score. At the top left, the page number '22' is printed. The title 'Sung by Miss Dall' is centered at the top. The score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo markings 'Largo' and 'Andante' are on the left. The score includes dynamic markings like 'p' (piano) and 'sf' (sforzando), and performance instructions like 'fiagolat.' (fiagolando). The lyrics are written below the vocal line. The name 'AUGUSTA' is written above the vocal line at the beginning of the second system. The lyrics describe a scene where birds in a cage are denied their flight, and their joyful songs change into strains of rage.

notes of woe *p* and should perchance in happy hour some
friendly hand leave ope the door *mez* eager they fly the bonds of pow'r and
gladly part to meet no more and glad-ly part to meet no more *p*

2
 Not so the bird whose choice is free,
 In jocund spring he joins his mate;
 Gaily they range from tree, to tree,
 Their little breasts with joy elate.
 And if some ruder breeze should blow,
 Or chilling rain disturb their rest;
 Fondly they share each others woe,
 As destin'd partners of one nest.

QUARTETT Sung by M^r. Quick M^{rs}. Webb Miss Dall and M^{rs}. Martyr

Moderato

JUDITH
Lord, my

SIR SOLOMON
lady, indeed now I hear their fine carriage drive in to the yard; Come, Au-

AUGUSTA
-gua - ta, pray wipe off that tear, and our wishes no longer retard. can the

Rose the rough seasons defy, And at will all its beauties impart or can

LADY ODDLY
Happinefs beam from the eye, while keen sorrow op - prefs - es the heart Come have

The musical score is written for a quartet. It features a piano accompaniment in the lower part of the page, consisting of two staves (treble and bass clef) with a 3/8 time signature. The tempo is marked 'Moderato'. There are four vocal parts, each with a treble clef staff and lyrics underneath. The characters are Judith, Sir Solomon, Augusta, and Lady Oddly. The lyrics are: Judith: 'Lord, my'; Sir Solomon: 'lady, indeed now I hear their fine carriage drive in to the yard; Come, Au-'; Augusta: '-gua - ta, pray wipe off that tear, and our wishes no longer retard. can the'; Lady Oddly: 'Happinefs beam from the eye, while keen sorrow op - prefs - es the heart Come have'. The music is in a key with one sharp (F#) and a 3/8 time signature.

done with this folly a-- way and your Lover to welcome prepare For to
 morrows the long wish'd for day which at last puts an end to our Care If tis
 vain then to plead why delay fo be happy and banish de- spair For to
 morrows the long wish'd for day which at last puts an end to our care which at
 last puts an end to our care

JUDITH, AUGUSTA & L. ODDLY.

des - pair
 your - care

End of the First Act

ACT II

Sung by M^{rs} Martyr

Allegretto

When first you won my vir-gin heart, the time I well re-
-member; 'Twas in the frost, on dreary heath, the fif-teenth of De--cem-ber. 'twas
in the frost, on dreary heath, the fif-teenth of De--cem-ber. The Moon was hid, the

Largo And.^{te}

Snow had froze, the wind blew hard and chilling; The Moon was hid, the

Snow had froze, the wind blew hard and chilling; You shiv'-ring cried, "Ah! there she goes;"

Oh! that the Maid was willing. Oh! that the Maid was willing.

Love smil'd, and as we sliding met,
 Resolv'd to see us humbled;
 Your arm encircled round my waist,
 I slipp'd, and down we tumbled:
 Whilst thus together we reclin'd,
 On winter's hoary pillow:
 You swore you glow'd with love so true,
 I ne'er shoud wear the willow.

DUET Sung by M^r. Munden and M^{rs}. Martyr.

Grazioso

JUDITH

Too gay decei - ver

fay no more full oft you've told me fo before, full oft you've told me

fo before, 'tis not fo, no no no no no 'tis not fo no no no, 'tis not fo, to

love me true is not your plan thou gear de - cei - ver, wicked man! wicked man! to love me true is

not your plan thou dear de_cel-ver, wicked man, wicked man, wicked wicked
 man, wicked wicked man; STAVE
 May Stin-go ne-ver
 touch this lip, or I of old Oc-to-ber flip, if 'tis fo, no no no, if 'tis fo, no no no, thy
 health to me is ev'-ry blifs 'tis true my Love by this, and this, by this, and this.

JUDITH

Fie, fie, dear Stave, you're quite a bear, fie, fie, dear Stave, you're quite a bear, you're quite a bear, you're quite a

Adagio

bear, you've tumbled all my drefs I swear, you've tumbled all my drefs I swear, you've tumbled all my drefs I swear,

STAVE

JUDITH

STAVE

To kifs the Lafs we love's the vogue, Ah! flat'ring dear oh coaxing rogue. To kifs the Lafs we love's the

JUDITH

vogue. Ah! flat'ring dear oh coaxing rogue. Oh charming dear oh pretty rogue Ah! flat'ring dear, oh, coaxing rogue.

JUDITH
 Ah flatt'ring dear oh coaxing rogue oh coaxing coaxing rogue Oh coaxing coaxing rogue Ah
STAVE
 Ah charming dear oh pretty rogue oh pretty pretty rogue Oh pretty pretty rogue Ah

flatt'ring dear oh coaxing rogue oh coaxing coaxing rogue oh coax_ing coaxing coaxing coax_ing
 charming dear oh pretty rogue oh pretty pretty rogue oh pretty pretty pretty pret_ty

coaxing coaxing rogue.
 pretty pret_ty rogue.

Sung by M^r Fawcet.

Presto

D^r CAMOMILE

Were Galen to rise from E - lysium be - low, of modern Com - - plaints fo

little he'd know, of modern Com - - plaints fo little he'd know;

That amaz'd at the change and struck dumb with surprize, amaz'd at the change and struck

dumb with surprize he'd foon hurry back, he'd foon hurry back, he'd foon hurry back, nor be -

- Heve his own eyes, he'd foon hurry back nor believe his own Eyes. For Physic's exploded fo

Piustissimo The Words to the rest of this Air were written by M. Favart.

alter'd the Trade is, that wou'd you but know how I please all the Ladies, I prescribe a Court dress a

Slow *ad libitum*

Rout or a Ball, a Play or an Opera, or may be All, or may be All.

Allegro Pio *Pianiss^o*

Minuet Time

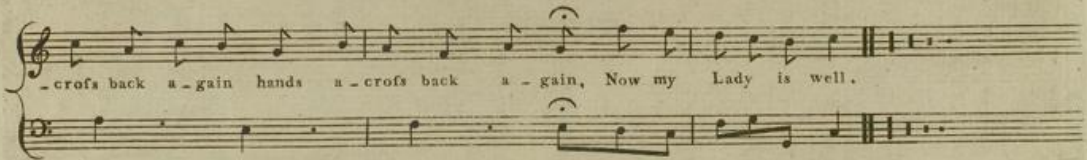
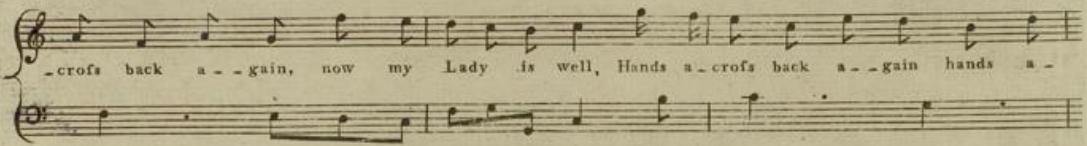
Prepare for the Dance in a Minuet prance,

Country Dance Time

Or First Couple lead down, first Couple lead down, first Couple lead down, twill

do I can tell, Or First Couple lead down, first Couple lead down, first

Couple lead down, twill do I can tell; Hands acrofsback again hands acrofsback again hands a -



2

Let fools their own nonsense
 Still solemnly broach;
 While they trudge it on foot,
 I loll in my Coach;
 They may pore o'er books,
 And incessantly toil;
 Be their's the dull task,
 Mine — FASHION and HOYLE.
 For Physic's exploded, &c.

DIALOGUE Sung by M^r. Fawcett and M^{rs}. Webb.

Allegretto

D: CAMOMILE
Tho' gay your Trees, perfume your flow'rs, enchantment all your Groves and Bow'rs yet

scarce I wish to stir, yet scarce I wish to stir, for here su - pe - rior

charms I see, for here su - perior charms I see, su - perior charms I see, su -

LADY ODDLY
ad libitum

-perior charms I see, You flatter sure you can't mean me, You flatter sure you
can't mean me; My dear Sir, my dear Sir. *pp*

DOCTOR CAMOMILE

I love Augusta, faith, 'tis true,
But 'tis, because she's so like you,
Or I'm the saddest cur.
Such lovely shape! majestic air!

LADY ODDLY

You make me blush now, I declare;
O la, Sir.

DOCTOR CAMOMILE

The bloom of youth still decks your cheek,
Your accent mild when e'er you speak,
No spot you beauties blur;
'Pon honor's true, each word I utter.

LADY ODDLY

Lord I'm all in such a flutter,
Bless me, Sir.

DUET Sung by M^r. Quick and M^r. Wilson.

Allegro

COM^o. LARBOARD S^r SOL^o. ODDLY
The next time we meet stand off I en -

LARBOARD ODDLY LARBOARD
- treat your house no pro - tection shall give, I fear not your threat I'll punish you

ODDLY
yet, in spite of your rage I shall live, in spite of your rage I shall live;

LARBOARD ODDLY

And shou'd you but dare for law I don't care with Sword e'er at - tempt to dis -

LARBOARD ODDLY

- sect me, I certainly will, you'll soon have your fill John Doe Richard

LARBOARD ODDLY

Roe shall protect me, John Doe Richard Roe shan't protect you, John Doe Richard

fshall protect me, fshall protect me.

Roe shan't protect You, John Doe Richard Roe shan't protect You.

Sung by M^r. Wilson .

Resolutely

COM^{POS}. LARBOARD

When on board our trim Vessel we joyously sail'd while the Glafs circled round with full

Glee, King and Country to give my old friend never fail'd and the Toast was soon tofs'd off the

Toast was soon tofs'd off, the Toast was soon tofs'd of by me, Billows might dash,

Lightnings might flash, Billows might dash, Lightnings might flash twas the
 fame to us both when at Sea, twas the fame to us both when at Sea, twas the
 fame to us both when at Sea.

2

If a too pow'rful foe in our track did but pass,
 We resolv'd both to live and die free;
 Quick we number'd her Guns, and for each took a Glaſs,
 Then a Broadſide we gave her with three:
 Cannon might roar,
 Echo'd from Shore,
 'Twas the fame to us both when at Sea.

Spiritoso

The musical score is written on ten staves, organized into five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Spiritoso'. The lyrics are as follows:

- System 1: *STAVE* Come bustle a -- way the
- System 2: *WOMEN* Sun is just fetting don't teize us we pray you always are fretting if you frown my dear *WOMEN* Girls well
- System 3: *STAVE* what if we do if you frown my dear *WOMEN* Girls well what if we do you'll never get married thats
- System 4: *STAVE* nothing to you you'll never get married thats *WOMEN* nothing to you

MELVILLE AUGUSTA

See on her Hand she leans her Cheek per-haps she thinks on me

Largo Andantino

Melville were thou now but there - - how should I gaze on thee - - - how should I gaze on

STAVE WOMEN

thee Come finish di-rect-ly her La-dy-ships toming cease . cease then your humming cease

Spiritoso STAVE WOMEN STAVE WOMEN

cease then your humming and the Bridegroom good lack Well peep if we die fo't zookers stand back well

STAVE

peep if we die fo't zookers stand back

Sung by M^r Incedon

Andante
Affettuoso

The mind oppress'd by sleep may hope to foath Cor-ro - ding
Grief but hopes in vain if way - ward Love de - nies to give re - - lief de - -
nies to give re - - lief nies to give re - lief

2^d time

mezzo
 Rise then my fair thy flumbers cease and blefs and blefs thy faith - full Swain whose

bosom whose bosom only beats for thee thy absence all his pain, the mimic Death Oh!

quick Oh! quick forsake, A - - wake awake my love a - wake a - - - wake my love a - wake

piano only on the repeat

wake

Andantino *p*

MELVILLE
Till then adieu a - dieu my love may no untoward fate de -

f
_cree To blight our hopes in early bud and tear my Charmer far from me and

AUGUSTA
tear my Charmer far from me Till then adieu a - - dieu my love may no un-to-ward fate de -

f
_cree to blight your hopes in early bud and tear thy charmer tear thy charmer far from thee

AUGUSTA
 may no un-- to- ward fate de-- cree to tear thy Charmer far from thee to tear thy

MELVILLE
 may no un-- to- ward fate de-- cree to tear my Charmer far from me

Char-- mer far from thee thy Charmer far from thee to tear thy Charmer far from

my Charmer far from me to tear my Char-- mer far from me to tear my Charmer far from

thee thy Charmer far from thee thee

me my Charmer far from me me *f* *pp* End of the Second Act.

Sung by M^r Fawcett

Allegretto *DF CAMOMILE*
Loves

fev'rish fit shall intermit if ought my Art a_vail by fearching pill I'll try my skill by fearching pill I'll

Adagio

try my skill shou'd that prescription fail shou'd that prescription fail All my skill can invent this

ALLEGRO

pair to torment all my skill can invent this pair to torment E--me_tic Ca_thar_tic and lo_tion E--

--me_tic ca_thar_tic and lo_tion di_lute starve and feed di---lute starve and feed Couch

fea-ri-fy gargle and potion couch scarify gargle and potion cup plaister bleed cup plaister bleed E--

--metic cathartic and lotion di--lute starve and feed couch sca-ri-fy gar-gle and po--tion

cup plaister bleed E--metic ca-thar-tic and lotion di--lute starve and feed couch

scarify gargle and potion cup plaister and bleed cup plaister and bleed cup plaister and bleed

cup plaister and bleed cup plaister and bleed

Sung by M^r Incedon

{The words also written
by M^r Carter.

Maestoso

Trumpet by M^r Sarjeant
Kettle Drum

Vio *p* *cres-*

cen - do tutti *e f*

Vio *h*

Trumpet

tutti *f* Fell War fell

War fell War - - - tutti The Spear and tent - ed field fell War the Spear and

tutti *faster*

tented field no longer now my bofom burn no longer now my bofom burn no longer now my bofom burn my

p *sf*

breast to sway this doubting breast bring sober reason to -- my aid and bid and
bid -- this re -- bel rest Yet O my Melville still -- for you this bo -- som
beats with pas -- sion true Yet O my Melville still -- for you this bo -- som
beats With passion passion true

DUET

Sung by M^r Incedon and Miss Dall

Andantino

maid, a fond youth, who a--dore's you; the way to be hap--py lies
 pleasant be--fore you, the path's deck'd with flow'rets by Hy--men im--
 -plant'ed, from feeds of true love; and by Cu--pid 'tis haunted, from
 Be--lieve, charming

AUGUSTA

feeds of true love; and by Cu - - pid 'tis haunted. Re - - ly, dearest
 youth, you know I re - - gard you; their arts shall not tri - - umph. In
 vain they dis - card you; I'll fly - - - with you cheerly, like hind o'er the
 mountain, the bird swift in flight, or the stream from the fountain, the
 bird swift in flight, or the stream from the fountain.

Volti Subito

MELVILLE AUGUSTA MELV.

Then say shall we soon be u_nited for ever? We will, nor shall fate my af_fections e'er fever; No

AUGUSTA BOTH

danger we'll fear which our foes may intend us; While honour presides Love will ever befriend us. No-

danger we'll fear which our foes may in_tend us; while honour presides, Love will e_ver befriend us. while

honour presides, Love will e_ver befriend us. while honour presides, Love will e_ver befriend us. will

e_ver befriend us. will e_ver befriend us.

Moderato

O LIFFEY,
I'll live till I'm dead ever constant to thee, sing fari-nina, sing fari-na-ni, I won't lie while I'm telling the
truth, do ye see. Oh then to your arms, my sweet creature, take me, with my chic a che ouri-low la la-ra la
lara la lee.

2
And if while you love, from a breast full of hate,
Sing farinina, sing farinani:
You make me a widow in spite of old Fate,
When dead you shall never again see me, mate,
With my chic a che, &c.

3
Then whilst we stand still, let us pleasure pursue,
Sing farinina, sing farinani:
I hate to look backwards when beauty's in view,
For the sight that is black always makes me look blue,
With my chic a che, &c.

4
In all the wide world were no woman but you,
Sing farinina, sing farinani:
The rest I'd forsake and to you would be true,
Then your Irishman love, oh I see that you do,
With my chic a che, &c.

Sung by M^{rs} Blanchard

Spiritoso

p *f*

MARIA

The Shipwreck'd Tar on billows tost

f *dim^{do}* *p* *f*

lash'd to some plank and fighting the land in view he hop'd to gain him -

dim^{do} *p* *f*

self o'erwhelm'd and dy - ing him - self o'erwhelm'd and dy - ing