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**Just in time**

**Carter, Thomas**

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Act I

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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 first system uses a treble clef on the upper staff and a bass clef on the lower staff. The second system uses a treble clef on the upper staff and a bass clef on the lower staff. The third system uses a treble clef on the upper staff and a bass clef on the lower staff. The fourth system uses a treble clef on the upper staff and a bass clef on the lower staff. The fifth system uses a treble clef on the upper staff and a bass clef on the lower staff. The sixth system uses a treble clef on the upper staff and a bass clef on the lower staff. 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 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.

The image shows a page of handwritten musical notation, numbered '4' in the top left corner. The page contains two systems of music, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The first system shows the beginning of a piece with a piano (p) dynamic marking. The second system includes the lyrics 'cres - cen - do' written under the vocal line. The notation is in a cursive, historical style, with various ornaments and slurs. The paper is aged and has some staining.

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 first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The second system features a dense texture of sixteenth-note chords in the treble clef. The third system continues with similar complex textures. The fourth system concludes with a double bar line and the tempo markings "Adagio" and "Pianissimo" written above the staff. A small number "8" is visible below the final measure of the fourth system.

Allegretto

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Allegretto' and begins with a piano (*p*) dynamic. The second system features a 'Solo M. F. Parke' section for the first violin, marked with a piano (*p*) dynamic. The third system includes a 'Bassoon' part, also marked with a piano (*p*) dynamic. The fourth system features an 'Oboe' part, marked with a piano (*p*) dynamic. The score contains various musical notations including notes, rests, and dynamic markings.

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 with a melodic line and a bass clef staff with accompaniment. The word "Bassoon" is written below the second staff. The second system contains tempo markings: "calando" (rushing), "Adagio" (slowly), and "a Tempo" (returning to the original tempo). 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. <sup>Sym</sup> At the restless ambition of grandeur we smile, Con-tent without Title or Wealth. Con-

-tent without Title or Wealth. <sup>Sym</sup> 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.

The image shows a page of handwritten musical notation on aged paper. It contains four systems of music, each with a vocal line (treble clef) and a lute or keyboard accompaniment line (bass clef). The lyrics are written below the vocal lines. The paper is slightly yellowed and has some wear at the corners.

Sung by M<sup>r</sup>. Munden

Very Lively

The musical score is written on four systems of two staves each. The first system is an instrumental introduction marked 'Very Lively' with a forte 'f' dynamic. The second system begins the vocal line with the lyrics 'The merry man who loves his Can,'. The third system continues the lyrics: 'laughs and joke, chats and smokes, laughs and jokes, chats and smokes, laughs - laughs - laughs and jokes, chats and smokes, nor'. The fourth system concludes with 'dreams of noise and state. nor dreams of noise and state. Enjoys the hour with.' and includes a '2<sup>d</sup> time' instruction. Dynamics include 'f' and 'p'. A 'STAVE' label is placed above the second system. A 'Sym' (Symphony) marking is present above the fourth system.

- 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.

Sung by M<sup>r</sup>. 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<sup>r</sup>. Johnstone

*Written & Compos'd by  
M<sup>r</sup>. 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.

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<sup>r</sup>. 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 chords 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<sup>r</sup> 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* 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* Flageolet.

AUGUSTA

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. Below the title, there are two staves for piano accompaniment. The first staff is marked 'Largo' and 'Flageolet.' with a dynamic marking 'p'. The second staff is marked 'Andante'. The vocal line begins with the name 'AUGUSTA' in all caps. The lyrics are written below the vocal staff and are: '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'. There are also dynamic markings like 'mez' and 'sf' throughout the score.

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<sup>r</sup>. Quick M<sup>rs</sup>. Webb Miss Dall and M<sup>rs</sup>. 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 and four vocal lines in the upper part. The tempo is marked 'Moderato'. The key signature has one sharp (F#) and the time signature is 3/8. The vocal parts are labeled with the names of the performers: JUDITH, SIR SOLOMON, AUGUSTA, and LADY ODDLY. The lyrics are written below the vocal lines.

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, AUCUSTA & L. ODDLY.

des - pair  
 your - care

End of the First Act