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7

# HARVEST HOME.

A COMIC OPERA

as performed with the greatest applause

at the

Theatre Royal Haymarket,

Composed by

M<sup>R</sup> DIBDIN.

Pr. 8<sup>o</sup>.

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*The Comic Opera of Liberty Hall.*



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Andantino

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a *pia.* (piano) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

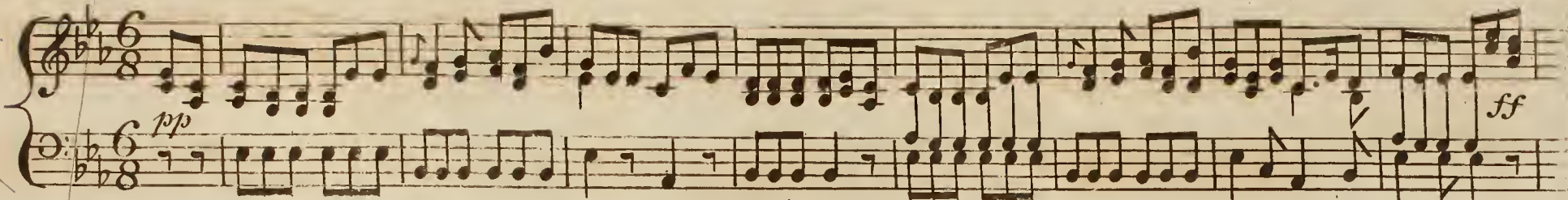
The second system continues the piece with two staves. The upper staff has a more active melodic line with frequent sixteenth-note passages. The lower staff continues with a steady accompaniment, primarily using eighth notes.

The third system features two staves. The upper staff shows a melodic line with some rests and a *for.* (forte) marking. The lower staff has a *for. pia.* (piano) marking. The music maintains its 3/8 time signature and two-flat key signature.

The fourth system consists of two staves. The upper staff has a *pia.* (piano) marking and a *for.* (forte) marking. The lower staff continues with a consistent accompaniment. The notation includes various note values and rests.

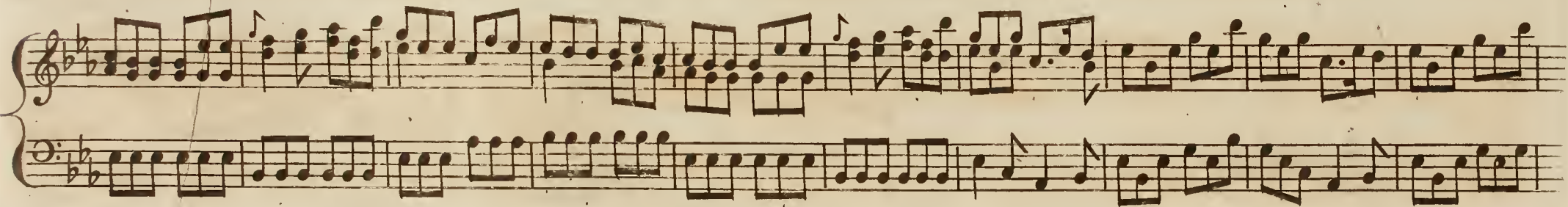
The fifth and final system on the page consists of two staves. The upper staff has a *pia.* (piano) marking. The music concludes with a double bar line. The overall texture is a delicate interplay between the melodic upper voice and the rhythmic lower voice.

Rondo  
Allegro



pp ff

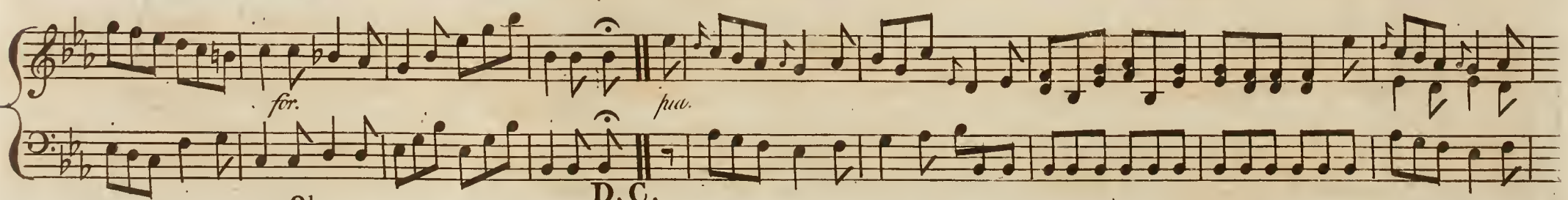
The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a piano (*pp*) dynamic and concludes with a fortissimo (*ff*) dynamic.



The first system of the Rondo features a melody in the right hand and a rhythmic accompaniment in the left hand, both in 6/8 time. The melody is characterized by eighth and sixteenth notes, and the accompaniment consists of eighth notes.



The second system continues the Rondo melody and accompaniment. It includes a *rit.* (ritardando) marking and a *piu.* (piu mosso) marking. The system concludes with a double bar line.



The third system continues the Rondo melody and accompaniment. It includes a *for.* (forzando) marking and a *piu.* (piu mosso) marking. The system concludes with a double bar line.



Oboe  
D. C.  
Cres. Mez. for. for. ff  
Da Capo

The fourth system features an Oboe part with a melodic line. The piano accompaniment continues. The system includes a *D. C.* (Da Capo) marking and dynamic markings: *Cres.* (Crescendo), *Mez. for.* (Mezzo-forte), *for.* (forzando), and *ff* (fortissimo). The system concludes with a double bar line.

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

Oboe

Allegro  
moderato

MUZZY

Wauns here's such a coil, I am none of your poor petty varlets, who flatter, and cringe and procure, Sy

Petty var-lets who flatter, and cringe and procure, I'm a free-man, a na-bob, a

king on his throne, I'm a free-man, a na-bob, a king on his throne, For I've chat-tels and goods I've

chattels and goods and strong beer of my own, and strong beer of my own, Be-fides 'tis a rule that good

*Mez: f* *f*



fellows ne'er fail, To let a-ny thing wait but the gen'rous ale, Be- sides 'tis a max- im good

fel- lows ne'er fail, To let a- ny thing wait but the gen- e- rous ale, To let a- ny thing wait,

To let a- ny thing wait, but the gen'rous ale, To let a- - - ny thing

wait but the gen'rous ale, but the gen' rous ale.

My Int'rest I love, thee I love too good wife,  
 But still I love better a frolicsome life,  
 And for thee, or my lady, with duty devout  
 I'd run to old nick, when the dobbin's drunk out,  
 But always a rule that good fellows ne'er fail,  
 To let any thing wait but the generous ale.

## Sung by Mr. Meadows and Mr. Chapman

## Andantino

## Glanville

Sweet oh sweet the breeze of morning pas - sing o'er the new blown Rose, where thoufand sweets the Meads a - dorning court

ruf - tic Lovers to re - pose the gay Domain of gentle Flora and the delights it can impart has

not a sweet like my Cle - o - - ra dearest flower of my heart dearest flow - er of my heart.

TRIM

2  
Sweet oh sweet the Humming Liquor  
Mantling in the Crystal Glafs  
In which with rosy gills, the Vicar  
Chuckling, Toasts his fav'rite Lafs.  
Venus was a Buxom Huffey,  
As Vulcan, Mars and Jove can tell,  
And yet why may not Goody Muzzy  
When one's sharp fet, do full as well.

GLAN:

TRIM:

Pity from her I love in\_voking to plead my wish\_es do not fail, see see with love and drink I'm choaking

*p* *m f* *p*

smile and bring the Jug of Ale, smile and bring the Jug of Ale Thus while I'm to your heart ap-pealing do

*m f*

not my tender suit\_de\_ny Goody I am tir'd with kneeling therefore pri\_thee now com\_ply

*m f* *p* *m f* *p* *m f*

therefore pri\_thee now Com\_ply therefore pri\_thee now Comply.

therefore pri\_thee now Com\_ply therefore pri\_thee now Comply.

*f*

Sung by Miss George.

Andantino

*p* *f* S. UNAH Arrah

*p* PAT did you leave your poor U - NAH to mourn, Faith and troth my dear jew - el, Now

was it not cru - - el, Oh! come back a - - gain or you'll ne - - ver re - - turn, To

cheer me when I'm broken heart - ed. Sy Straight for - ward I look where a - -

round me fo gay, I'd a plea - sure in toil - ing, while PATRICK was fini - ling, I'd a

plea - sure in toil - ing, while PATRICK was fini - ling, The fun thin'd tho' twas clou - dy the

while we made hay, For PATRICK and I had not part - ed, For PATRICK and I had not

part - ed, For PATRICK and I had not part - ed.

*Mez:f* *f* *S.*

2

Each bird while its singing may shut up its throat,  
 I wont look at the thistle,  
 Where goldfinches whistle,  
 For tho' they all stun me, I dont hear a note,  
 How can I while thus broken hearted  
 "The cows may courant it" the sheap frisk and play,  
 Lambs and kidlings be dancing,  
 And skiping and prancing,  
 For tho' they're before me, they're all gone away,  
 Since PATRICK and UNAH are parted.

12 Rondo

Sung by M<sup>rs</sup> Bannister.

Andantino non troppo lento

*p*

*f* Round me throug each sport and pleasure, CERES bring thy golden treasure, Hours that

*S.* *pp*

gay delight shall measure, Sportive spread your flutt'ring wings, Sportive spread your flutt'ring wings, your flutt'ring wings,

*Sy*

your flutt'ring wings, your flutt'ring wings, your flutt'ring wings, Sportive spread your flutt'ring wings, Sportive

spread your flutt'ring wings,

*Sy* *p* *f* *Mez: f* *f*

Ru - ral gambols led up

*p*

neatly, Now begin in measure featly, See they move while warbling sweetly. Hark the

Flute

mellow blackbird sings, Hark, Hark the mellow black-bird sings, the mel - - - low black - -

Flute

- - - bird sings, Hail joy of life that care disarming, Spirits cheering, bosom's warming, Spirits cheering,

bosom's warming, Contentment fair that pleasures charming, In her train so gay-ly brings, so gay-ly

brings, in her train so gayly brings, so gayly, gayly, gayly, brings, that in her train so gay-ly brings, Da Capo al segno

Andantino

When on CLE\_O - RA'S form I gaze, Sur\_vey - ing that ex -

haust - less store, 'Till then un - - no - tic'd charms I praise, and those 'till then prais'd

I a - - dore, And whilst I look'd with fond sur - prize, And catch soft mad - nefs

from my fair And catch soft mad - nefs from my fair And whilst I look with



fond surprize, And catch soft madness from my fair, I wish for Argos's  
 hundred eyes, And wish to gaze for ever there, And wish to gaze for  
 ever there.

2

But when CLEORA'S voice I hear,  
 And when she strikes the trembling strings,  
 I wish each eye was made an ear,  
 To list with angels when she sings,  
 Thus while in raptures they rejoice,  
 My senses still her empire own,  
 And touch her, see her, hear her voice,  
 All, all confirm me hers alone.

Allegretto

First system of piano accompaniment. Treble staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. Bass staff provides harmonic support.

Second system of piano accompaniment. Includes the vocal line: *S. Goody Muzzy*  
Dear me dear  
Dynamics: *p*

Third system of piano accompaniment. Includes the vocal line:  
me I'm all in a twitter to think on't dear me dear me I'm  
Dynamics: *f*, *p*

Fourth system of piano accompaniment. Includes the vocal line:  
all in a twitter to think on't fine doings at my Age to have a Gal-lant I'm  
Dynamics: *f*, *p*

Fifth system of piano accompaniment. Includes the vocal line:  
Six-ty I think or not far from the brink on't a fine time of life a Spark's heart to en-chant, fet my  
Dynamics: *f*, *p*

mouth how I will when he bows with a grace his fond wishes presses, and tells his dif- -tresses his

fond wishes presses and tells his dif- -tresses I ha, ha, ha, ha, shall laugh full in his face he he

he shall laugh full in his face shall la - - - - - I

*f* *p*

ha ha ha ha shall laugh full in his face ha ha ha shall laugh full in his face, I shall laugh in his face ha ha

*mf*

ha shall laugh full in his face

*f*

His Vi - - o - - lent love when his dry fhri - - vil'd hand he tum - bles and mum - bles how

can I with - - stand with As - - ma - - tic lungs when he fetches a figh and grins in Rheuma - - tics to

make me com - - - ply to make me com - - - ply to make me com - - - ply how

can I at fuch ten - - der Ex - - ta - - cy fcoff that pro - - tests in an A - - gue and

vows in a Cough that pro - - tests in an A - - gue and vows in a Cough

Sung by M<sup>r</sup>. Matthews and M<sup>r</sup>. Chapman

Allegretto

*S.* Muzzy  
When Goody plays the Deel or fo, in midst of scolding strife and tears, in

midst of scolding strife and tears, off to the Alehouse straight I go, to drink a pint and save my ears:  
*fia:* *fia:*

straight I go to drink a pint and save my ears There for the tune-ful Nightin-gale do  
*fia:*

I ex-change the screech-owls note. do I ex-change the screech-owls note.  
*m<sup>o</sup> for:* *for:*

For as I drink the sparkling Ale it jug jug jug jug down my throat jug jug jug jug jug jug jug jug jug jug jug jug

do

jug down my throat goes down my throat.

*mf* *f*

*S. Trim*) When Goody Muzzys in a pout  
 And scolds and Storms and fleers and flaunts  
 Only to see her husband out  
 That she may let in her Gallants  
 Then John in Vain thy ale shall foam  
 And sparkle in its Crystal Bounds  
 The Nightingale's sweet Voice at home  
 Now Jug.Jug.Jug in kises founds

Still let us put the drink a-bout to vex will do no good odds life 'Twere time enough when that's drank out to think upon a

Still let us put the drink a-bout to vex will do no good odds life 'Twere time enough when that's drank out to think upon a

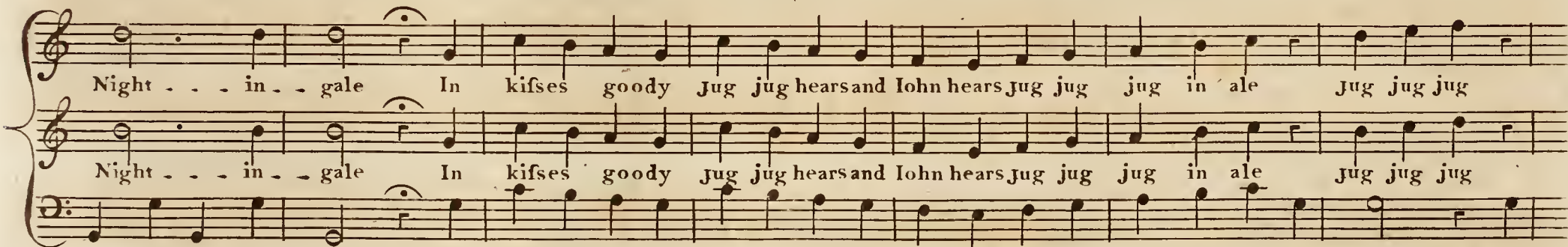
faithless Wife 'twere time enough when that's drank out to think up-on a faithless wife be fides who still the

faithless Wife 'twere time enough when that's drank out to think up-on a faithless wife be fides who still the



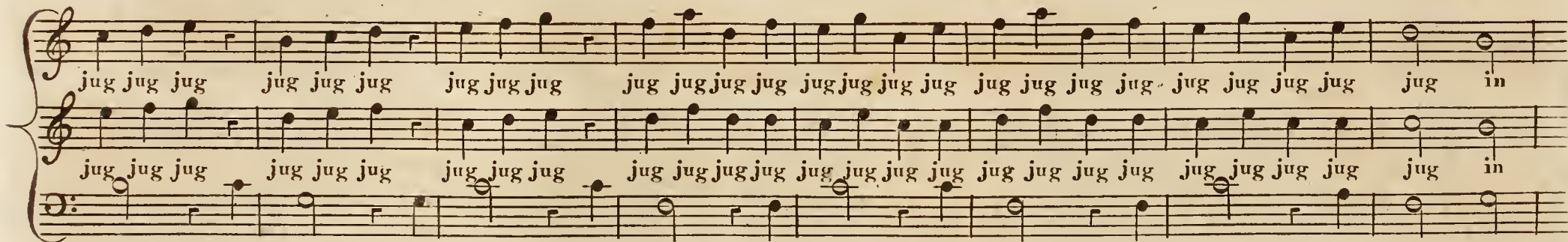
fears you've twixt you still the Night in gale you've twixt you still the

fears we've twixt us still the Night in gale we've twixt us still the



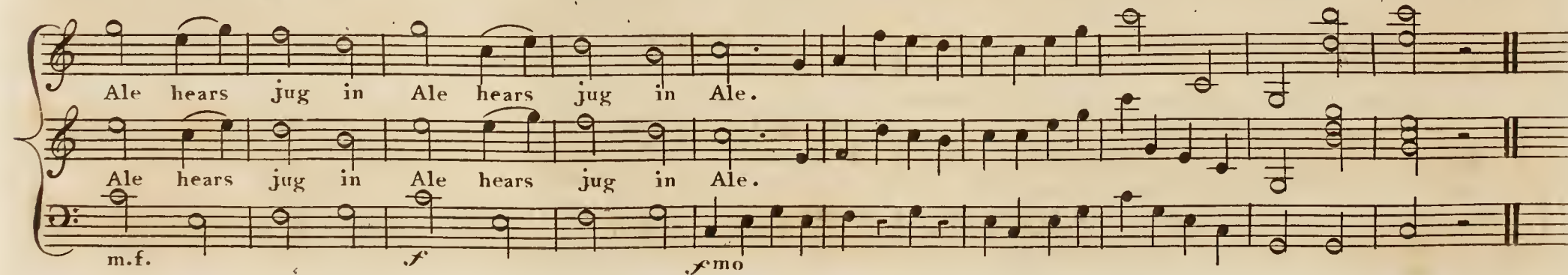
Night in gale In kishes goody Jug jug hears and Iohn hears jug jug jug in ale jug jug jug

Night in gale In kishes goody Jug jug hears and Iohn hears jug jug jug in ale jug jug jug



jug in

jug in



Ale hears jug in Ale hears jug in Ale.

Ale hears jug in Ale hears jug in Ale.

m.f. *f* *mo*

Allegro

Coro

The Sultry noon cries while they laft Seize on pleafure take re - paf the Sultry noon cries

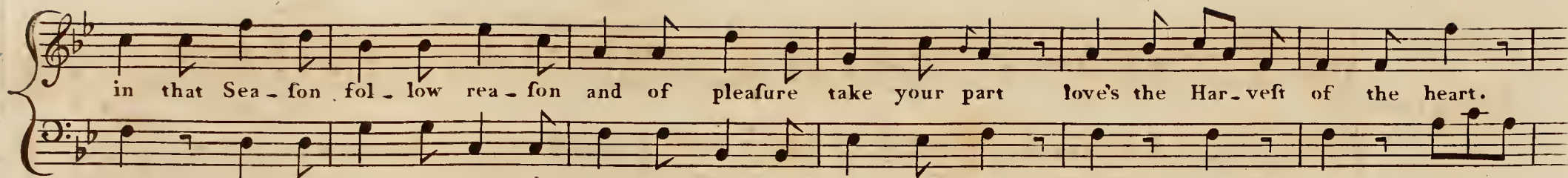
while they laft Seize on pleafure take re - paf fortune's fic - kle and fate's Su - kee may o'er take us

in our prime death's The Haryeft home of time, Death's the harveft home of time

Cleora

Fair ones bleft with Charms and truth Pro - fet of them in your Youth



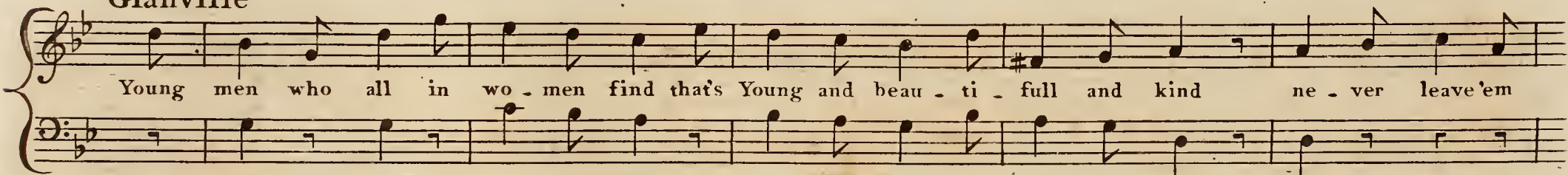


in that Sea - fon fol - low rea - fon and of pleasure take your part love's the Har - vest of the heart.

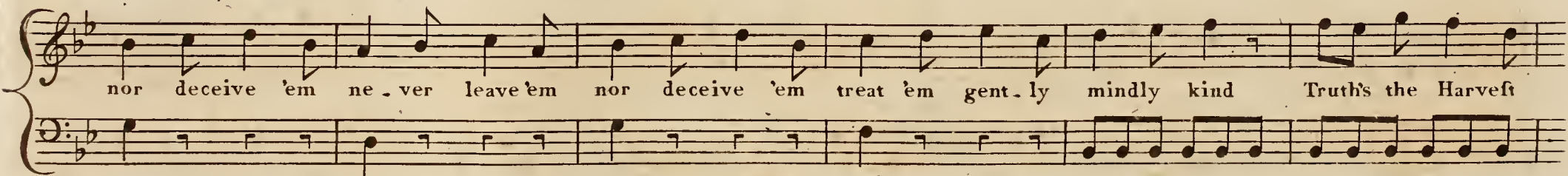


and of pleasure take your part love's the Harvest of the heart love's the Harvest of the heart

### Glanville



Young men who all in wo - men find that's Young and beau - ti - full and kind ne - ver leave'em



nor deceive 'em ne - ver leave'em nor deceive 'em treat 'em gent - ly mindly kind Truth's the Harvest



of the mind truth's the Har - - - vest of the mind. the

Sung by M<sup>rs</sup> Bannister

Allegro

bid and I o - - - bey He deigns to bid and

*pia.*

I o - - - bey Cor - - rect - - ing ev - - ry youth - - ful

er - - ror, He deigns to bid and I o - - - bey. He deigns to bid and

*m<sup>o</sup>for:*

I o - - - bey. He deigns to bid and I o - - - bey.

*for:*

*pia.*

And oh my Heart thou murmur'st Treason, per - - turb'd and frighten'd

thus to move; the Sa - - - cri - - fice I make to Rea - - son, Lie

*for: pia. m<sup>o</sup> for:*

fstill poor flutt' - - rer and ap - - - prove. Lie fstill poor flutt' - - rer

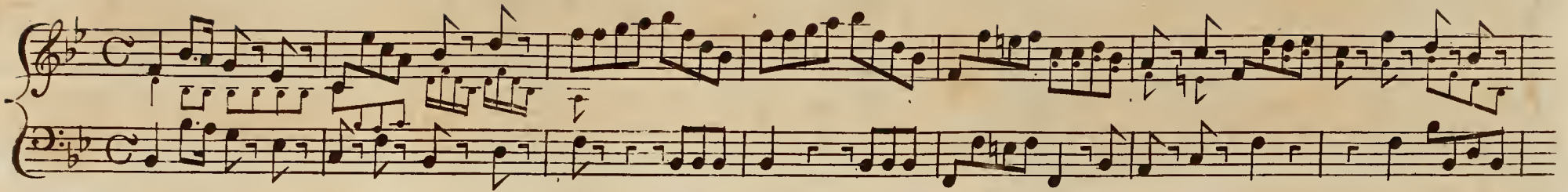
*pia.*

and ap - - - prove. Lie fstill Lie fstill Lie

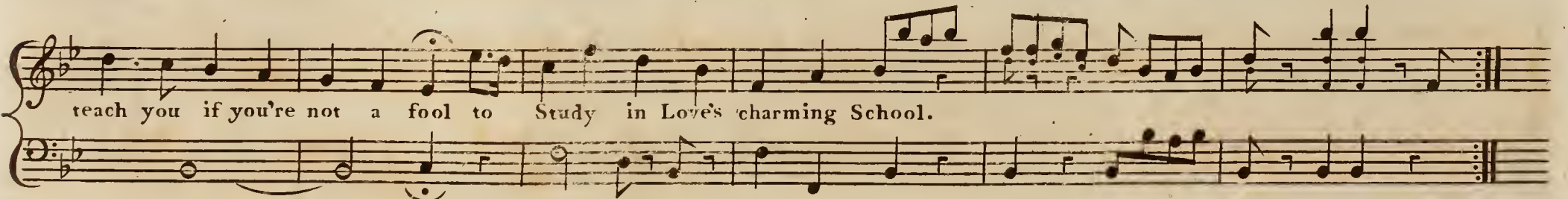
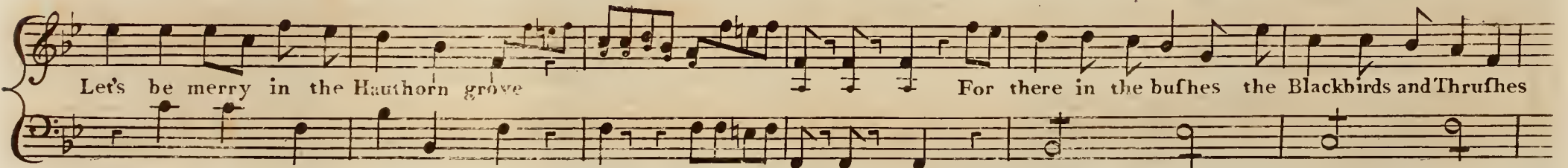
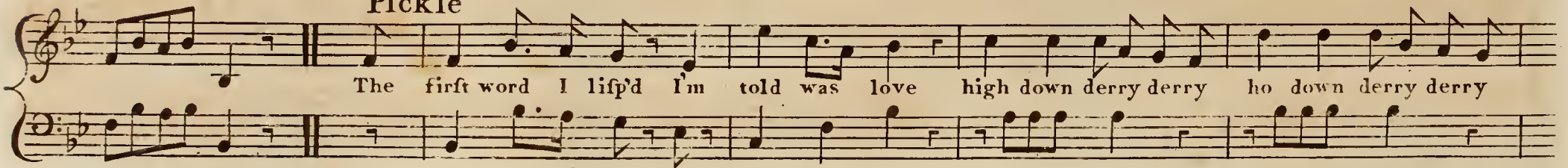
*pia<sup>mo</sup>*

fstill dear flutt' - - - rer and ap - - prove. al Segno §.

*§. §.*



Pickle



2

At five Years I went in a Barn to play  
 High down derry  
 Ho down derry  
 Amongst the Hay  
 For there Ralph and Dolly  
 Bumpkin and Molly  
 Taught me or I'd been a Fool  
 To study in Loves charming School.

Allegro  
moderato

UNAH

As DER - MOT toild one fummer's day, Young SHELAH as the fat be - fide him,

Fair - ly stole his pipe a - - - way, Oh then to hear the did de - - ride him,

Where poor DER - MOT is it gone, Your li - - ly li - - ly

loo - - - dle, They've left you no - - thing but the drone, And that's your - felf you

noo - - - dle, Beam bum boo - - dle, loo - - dle loo - - dle, Beam bum boo - - dle,  
 loo - - dle loo, Poor DERMOT'S pipe is loft and gone, And what will the poor  
 de - - vil do. *for.*

2

Fait now I am undone, and more,  
 Cried DERMOT— Ah! will you be eafy .  
 Did you not steal my heart before .  
 Is it you have made a man run crazy .  
 I've nothing left me now to moan,  
 My lily lily loodle  
 That us'd to cheer me fo is gone,  
 Ah DERMOT, thou'rt a noodle .  
 Beam bum boodle loodle loodle,  
 Beam bum boodle loodle loo,  
 My heart, and pipe, and peace are gone,  
 What next will cruel SHELAH do .

3

Then SHELAH hearing DERMOT vex,  
 Cried fait'twas little Cupid mov'd me,  
 You fool to steal it out of tricks  
 Only to see how much you lov'd me .  
 Come cheer thee, DERMOT, never moan,  
 But take your lily loodle,  
 And for the heart of you that's gone,  
 You fhall have mine, you noodle .  
 Beam bum boodle loodle loodle,  
 Beam bum boodle loodle loo,  
 SHELAH'S to church with DERMOT gone,  
 And for the rest — what's that to you .

Non  
troppo  
Presto

MUZZY

Women, to blefs the men defign'd, are allways prudent, good and kind, are allways prudent good and

kind, allways fair and allways young; tis true a Woman has a tongue; tis true a woman has a tongue; tis true a

woman has a tongue; tis true a woman has a tongue;

But then, the Ill to counterpoise, but then, the Ill to counter - poise, It ne-ver makes the smalest



noise it ne-ver makes the small-est noise rants roars or a-ny scandal tells rants roars or

a-ny scandal tells or wrangling jangling the Ear stunringing a peal like parish bells ringing a peal ringing a

peal ringing a peal like pa-rish bell ringing a peal like pa-rish bells ringing a peal like pa-rish

*mf* *f*

bells

If maids, they all with patience wait, <sup>2</sup> For, Sirs, in this and all things else  
 Nor envy aught the marriage state; Charming woman's never wrong;  
 If wives, still faithful to his bed, Nor wrangling,  
 They never with the husband dead; Jangling,  
 If widows, they shed tears like rain, Wags her tongue,  
 And ne'er were known to wed again, Ringing a peal like parish bells.

Andantino

UNAH  
Tho' I am home - - ly, mean and poor, Yet

fait am I dif - - cern - - ing, And one may see the fun - - fhine fure; With -

- - out the help of learn - - ing, This lit - - - tle max - - im for my fake, Then

pray you be be - - leav - - ing, The tru - - - est plea - - fures we can take, are

those that we are giv - - ing, This lit - - tle max - in for my fake, I

pray you be be - - leav - - - ing, The tru - - est plea - fures we can take, Are

those that we are giving. *for.*

2

Is there a wretch with all his self,  
 So poor as a rich miser,  
 Sure does not he defraud himself,  
 No maxim can be wiser,  
 He who is blest for his own fake,  
 Fait is himself deceiving,  
 The truest pleasures that we take,  
 Are those that we are giving.

FINALE. Sung by M<sup>r</sup> Mathews M<sup>r</sup> Meadows M<sup>r</sup> Chapman M<sup>rs</sup> Bannister  
M<sup>rs</sup> Edwards and Miss George.

Allegro

*S.* CLEORA

Who so - cial pleasures love to share Where rise nor hall nor cost - ly dome Far

*S.* *fin.*

CHORUS

from the pre - ci - pice of care Come fini - ling to our har - vest home Who so - cial pleasures

love to share, Where rise nor hall nor cost - ly dome, Far from the pre - - ci - pice of care, Come

fini - ling to our har - vest home, Come fini - ling to our har - vest home, Come fini - ling to our

har - vest home. **Fine** **UNAH** Oh I'll be mer - ry ne - ver fear, Tho'

*fua.*

fait I'm sad at heart but come, Who knows that we sha'nt have next year, Our PA - TRICK here at

har - vest home, Our PATRICK here at har - vest home. **GLANVILLE** **Da Capo** With Chap - lets crown'd and  
**al segno**'s.

*fua.*

garlands twind While sportive airy frolic - some Thus good and hap - py we shall find E - lyfium in our

har - vest home E - ly - fium in our har - vest home E - ly - fium in our harvest home. **Da Capo**  
**al segno**'s.











of





















2





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