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HARVEST HOME.

A COMIC OPERA

as performed with the greatest applause

at the

Theatre Royal Haymarket,

Composed by

M^R DIBDIN.

Pr. 8^o.

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Andantino

piu.

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 features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand.

The second system continues the musical piece with similar melodic and harmonic textures. The right hand has more complex rhythmic patterns, including some triplets and sixteenth-note runs.

for. *for. piu.* *for.*

The third system includes dynamic markings: *for.* (forzando) in the middle of the system, *for. piu.* (forzando più) in the latter part, and another *for.* at the end. The musical texture remains consistent with the previous systems.

piu. *for.*

The fourth system features a *piu.* marking in the middle and a *for.* marking at the end. The melodic line in the right hand continues with intricate rhythmic patterns.

piu.

The fifth and final system on the page concludes the piece. It features a *piu.* marking in the middle. The music ends with a double bar line in both staves.

Rondo
Allegro

pp ff

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano introduction marked *pp* and ends with a forte *ff* dynamic.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with a rhythmic pattern of eighth and sixteenth notes.

piu.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a melodic line in the upper staff and a supporting bass line. A *piu.* (pizzicato) marking is present.

for. *piu.*

D. C.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music includes a *for.* (forzando) marking and a *piu.* (pizzicato) marking. The system concludes with a **D. C.** (Da Capo) instruction.

Oboe

Cres. *Mez. for.* *for.* *ff*

Da Capo

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a melodic line in the upper staff and a supporting bass line. The system includes a *Oboe* marking and dynamic markings: *Cres.*, *Mez. for.*, *for.*, and *ff*. The system concludes with a **Da Capo** instruction.

Sung by M^r Mathews.

Oboe

Allegro
moderato

MUZZY

Wauns here's fuch 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 fuit_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^{rs} 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 *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, bosoms warming, Spirits cheering,

bosoms 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-

- hauft - lefs store, 'Till then un - - no - - tic'd charms I praise, and thofe 'till then prais'd

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

from my fair And catch foft 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.

tr *Sy.*

f

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

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

Allegretto

♩. 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:
pia. *pia.*

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

I ex-change the screech-owls note. do I ex-change the screech-owls note.
m^o for: *for:*

Allegro

Coro

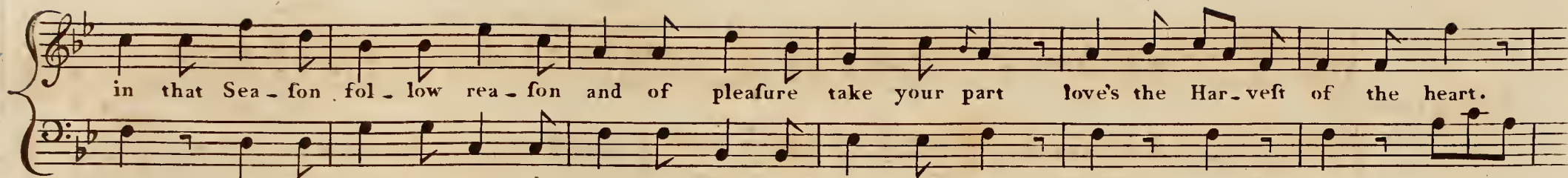
The Sultry noon cries while they laſt Seize on pleaſure take re-ſaſt the Sultry noon cries

while they laſt Seize on pleaſure take re-ſaſt fortune's fic- kle and fate's Su- kee may o'er take us

in our prime death's The Haryeſt home of time, Death's the harveſt home of time

Cleora

Fair ones bleſt with Charms and truth Pro- ſeſt of them in your Youth

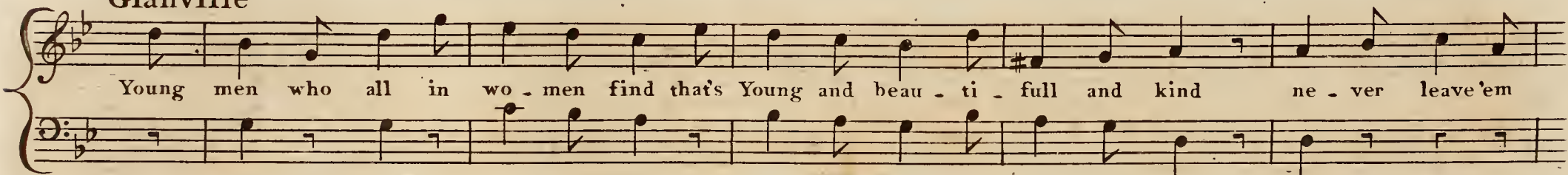


in that Sea - fon fol - low rea - fon and of pleasure take your part love's the Har - vest of the heart.

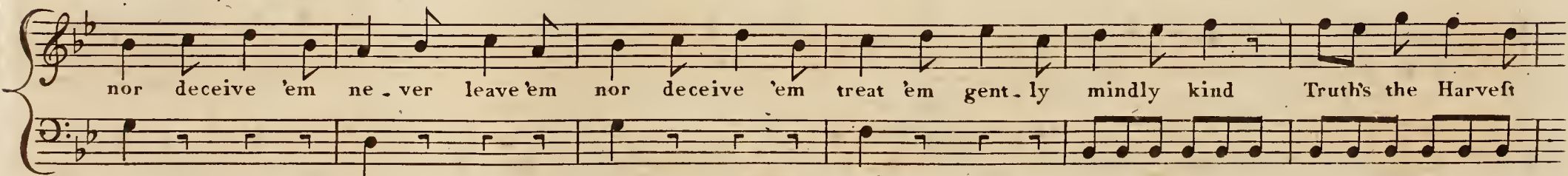


and of pleasure take your part love's the Harvest of the heart love's the Harvest of the heart

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^{rs} 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^ofor:

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^o for:

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

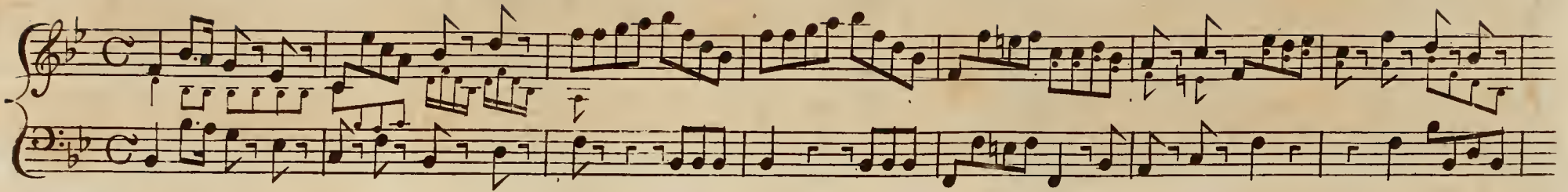
pia.

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

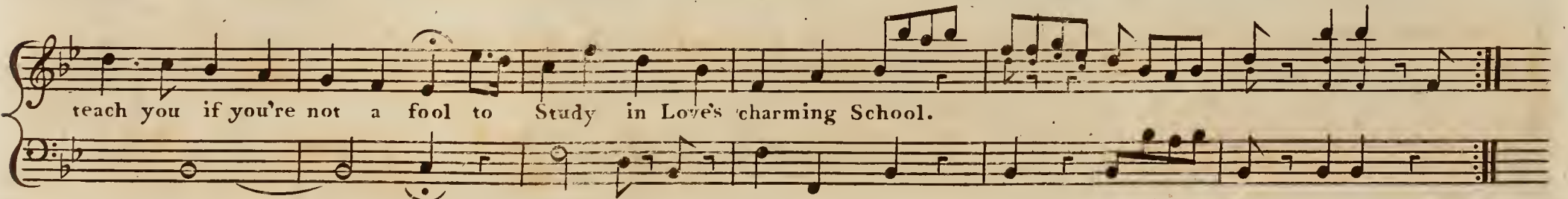
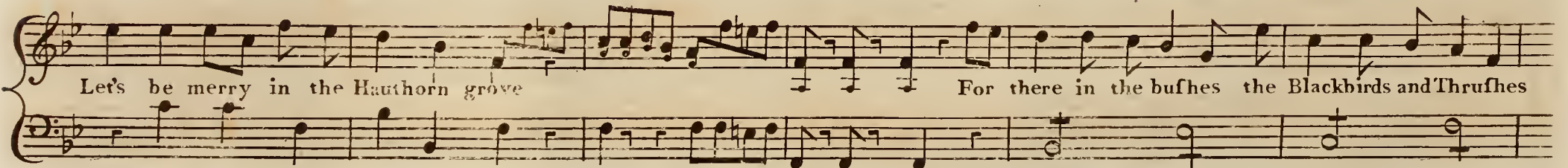
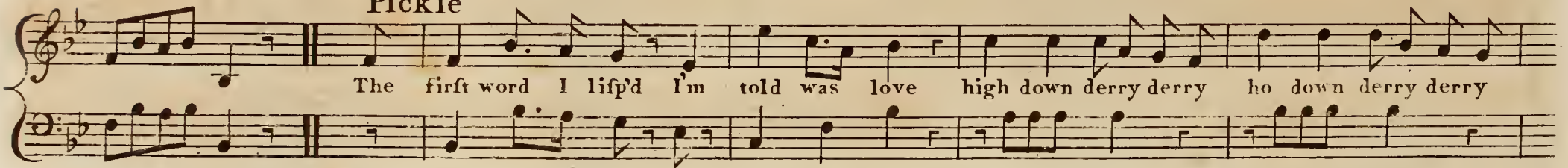
pia^{mo}

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 shall 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, ² 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^r Mathews M^r Meadows M^r Chapman M^{rs} Bannister
M^{rs} Edwards and Miss George.

Allegro

Piano introduction for the finale, consisting of two staves in 6/8 time with a key signature of two flats.

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'

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.

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.

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