THE GERMAN REED REPERTORY
OF MUSICAL PIECES.

CHARITY BEGINS AT HOME

Written by

B. ROWE (B.C. Stephenson)

Composed by

ALFRED CELLIER.

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INDEX.

	PAGE.
OVERTURE.	1.
Nº 1. THE PHOTOGRAPH. DUET. (Gorringe & Susan.)	6.
Nº 2. THE PUMP. (Susan.)	14.
Nº 3. THE BEADLE. SONG & DUET. (Mr Bumpus & Gorringe.)	16.
Nº 4. THE CHARITY BOY. (Joe Bumpus.)	18.
Nº 5. THE FISHERWOMAN'S SONG. (Mrs Bumpus.)	20.
Nº 6. DUET. (Mr & Mrs Bumpus.)	22.
Nº 7. DUET. (Gorringe & Mr Bumpus.)	26.
Nº 8. MULTIPLICATION DUET. (Susan & Gorringe.)	28.
Nº 9. TWINKLE, TWINKLE. QUARTETT.	35.
Nº 10. FINALE.	39.

CHARITY BEGINS AT HOME.

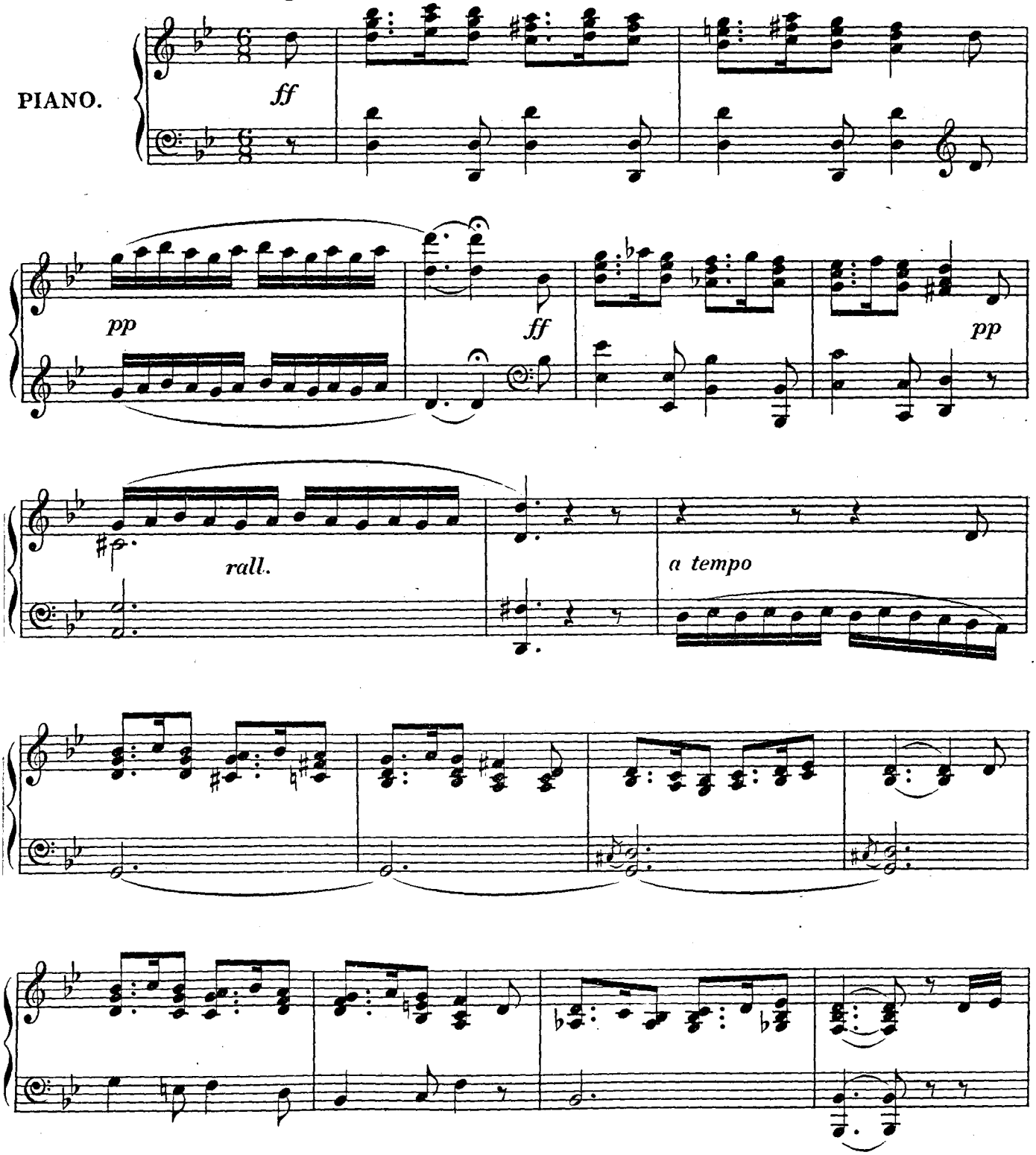
Overture.

Written by
B. ROWE.
B. C. Stephenson.

Music by
ALFRED CELLIER.

Allegretto.

PIANO.



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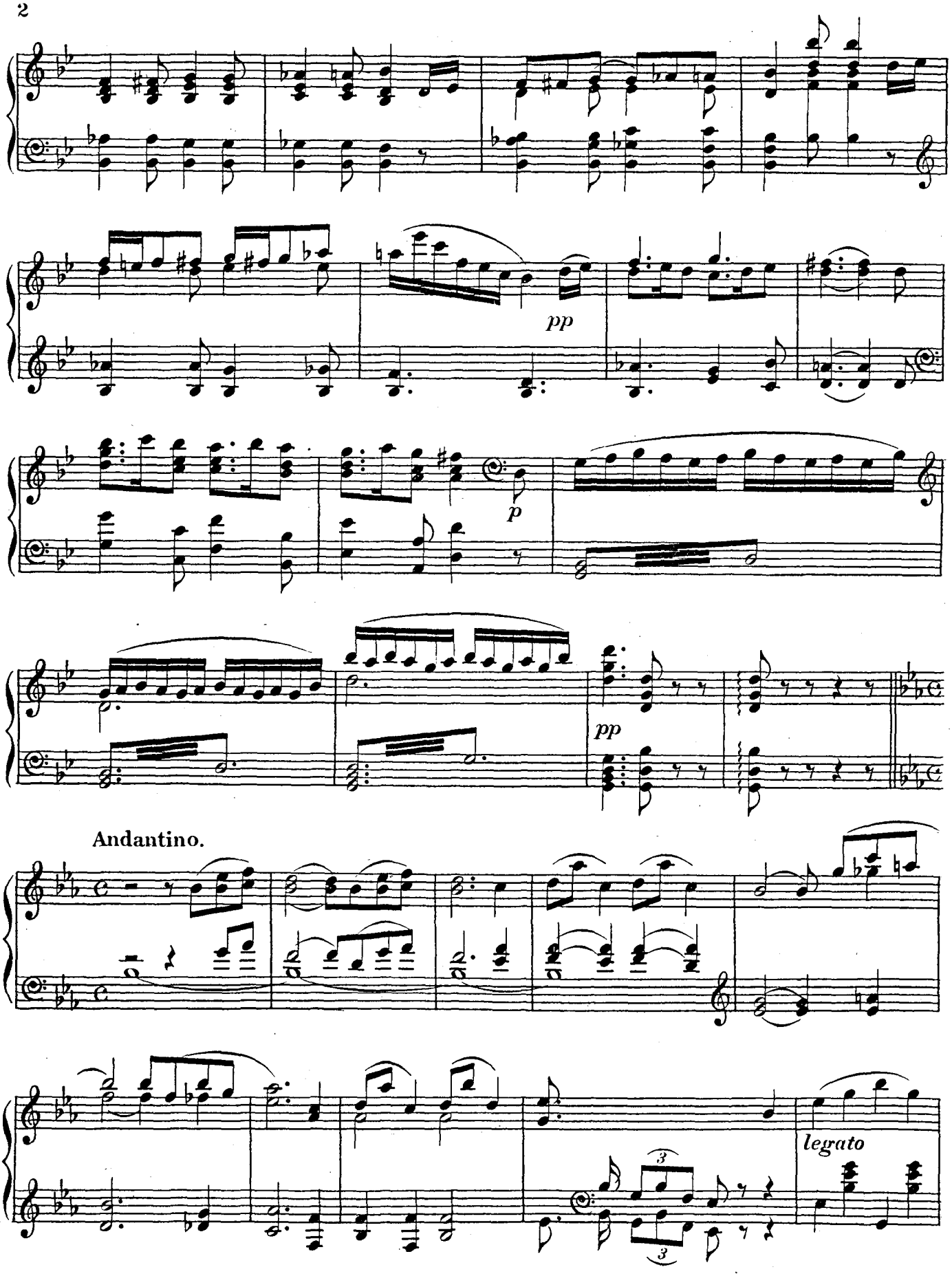
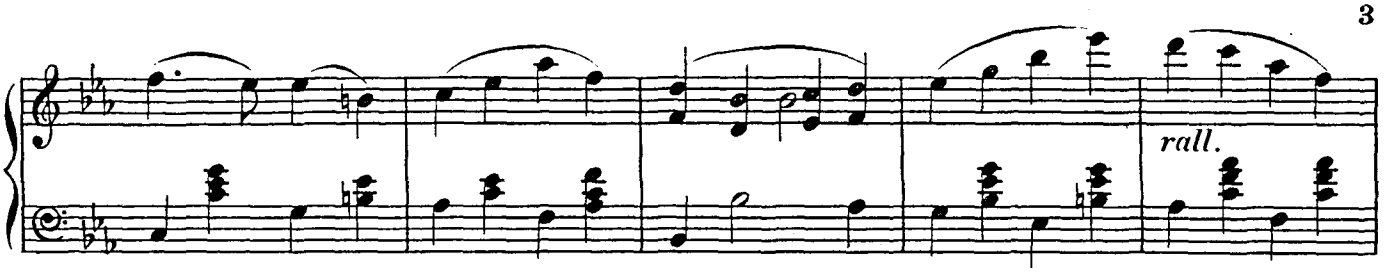
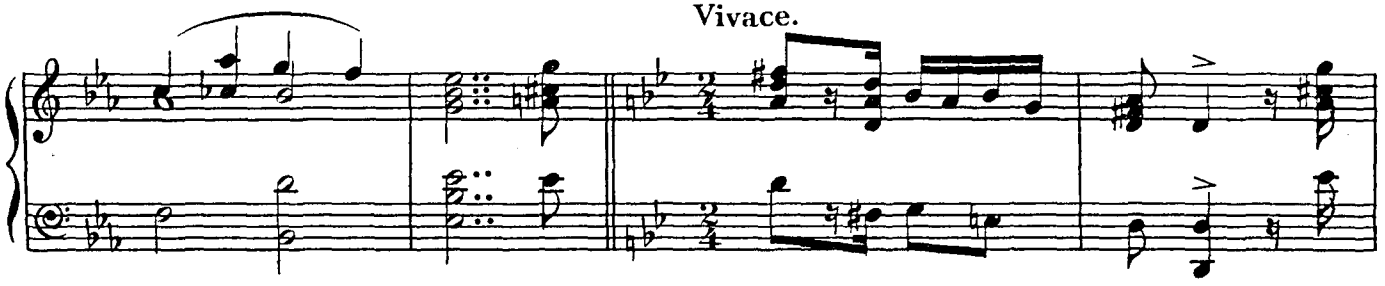
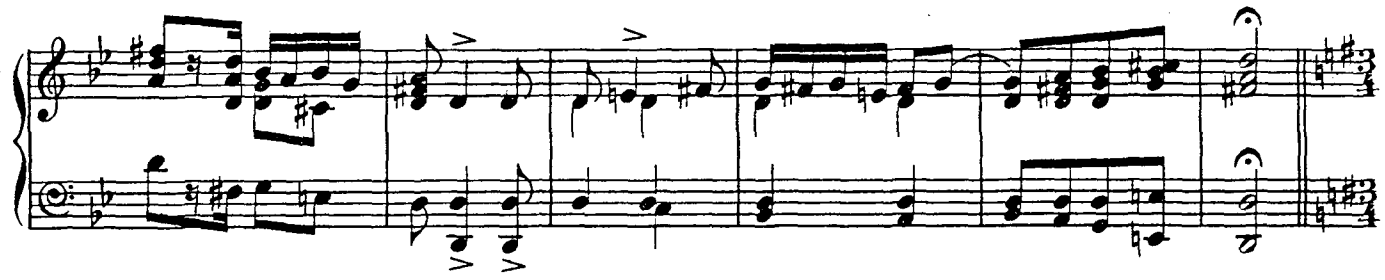

pp
p
pp
Andantino.
legato

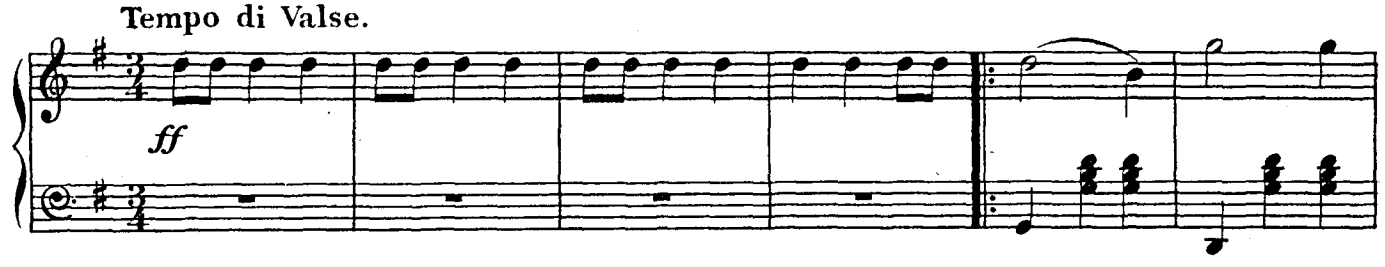


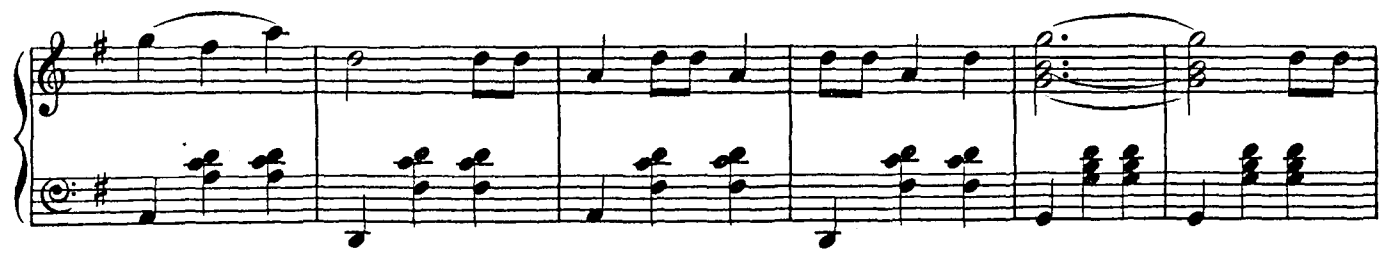
Vivace.

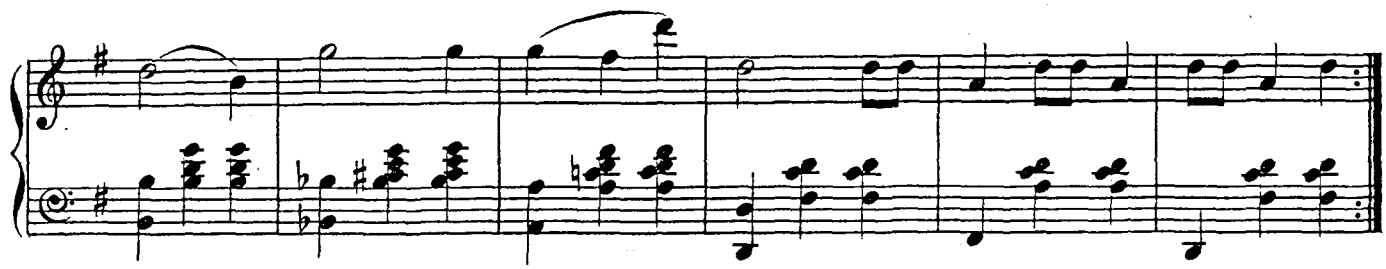


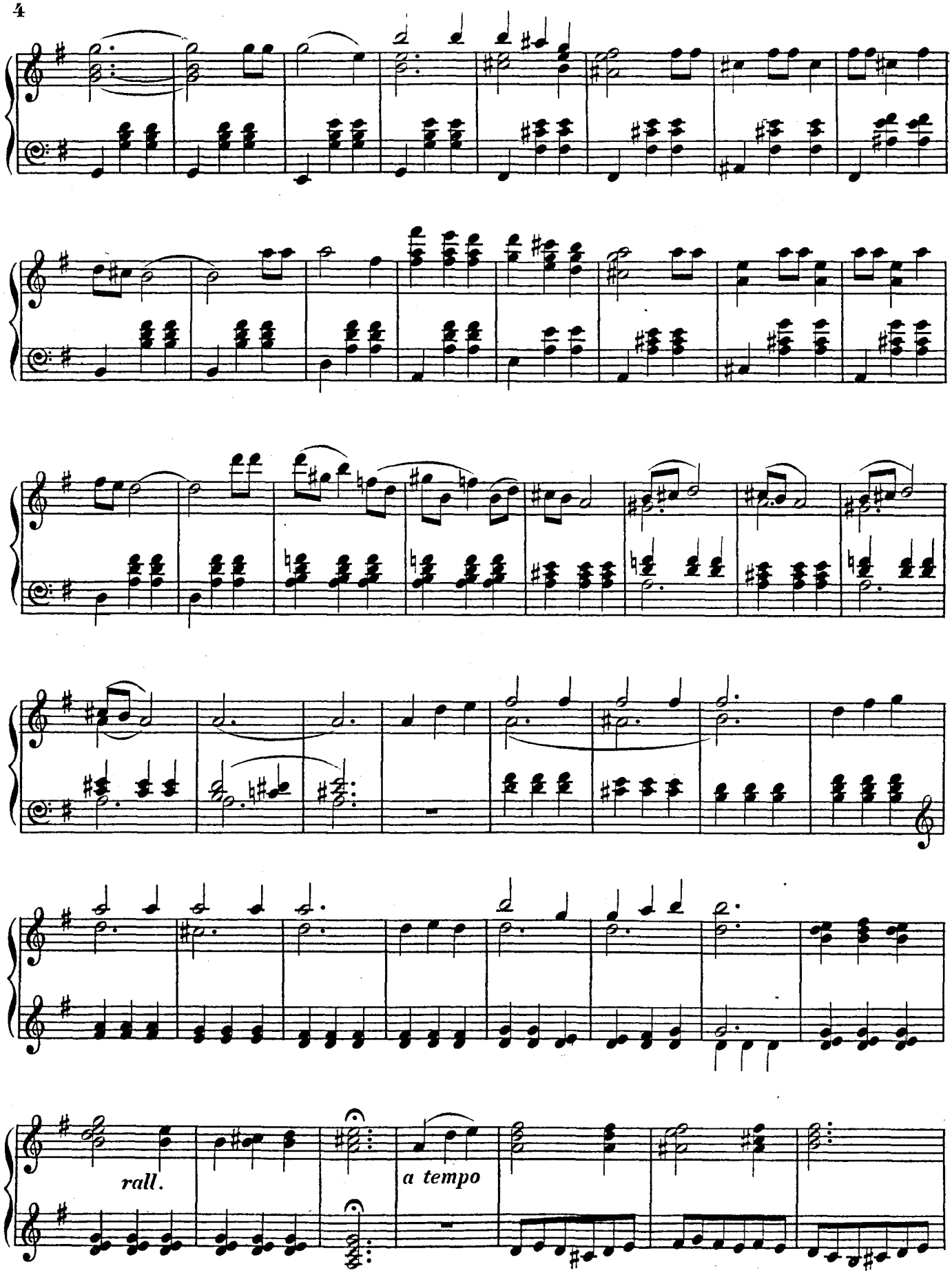


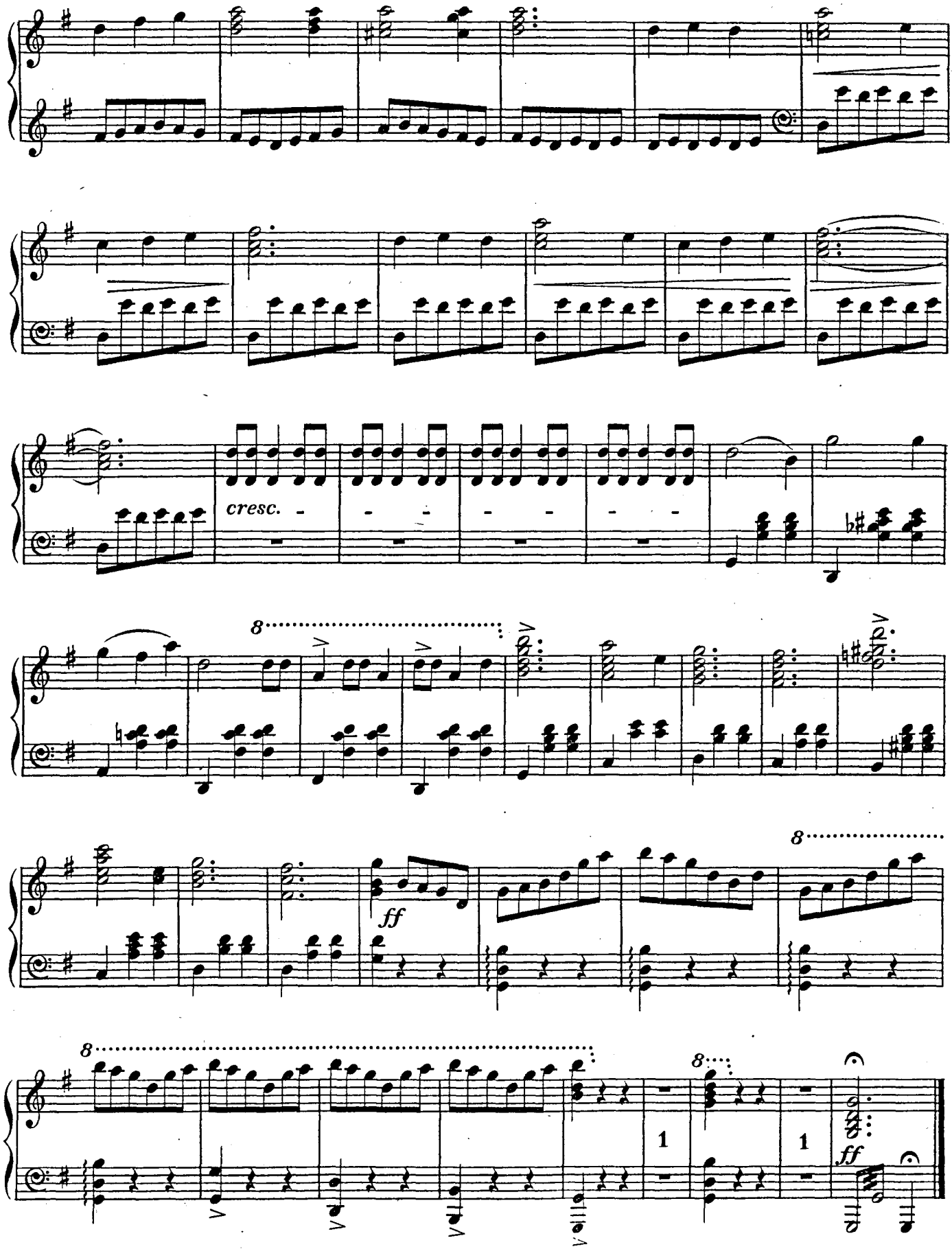
Tempo di Valse.







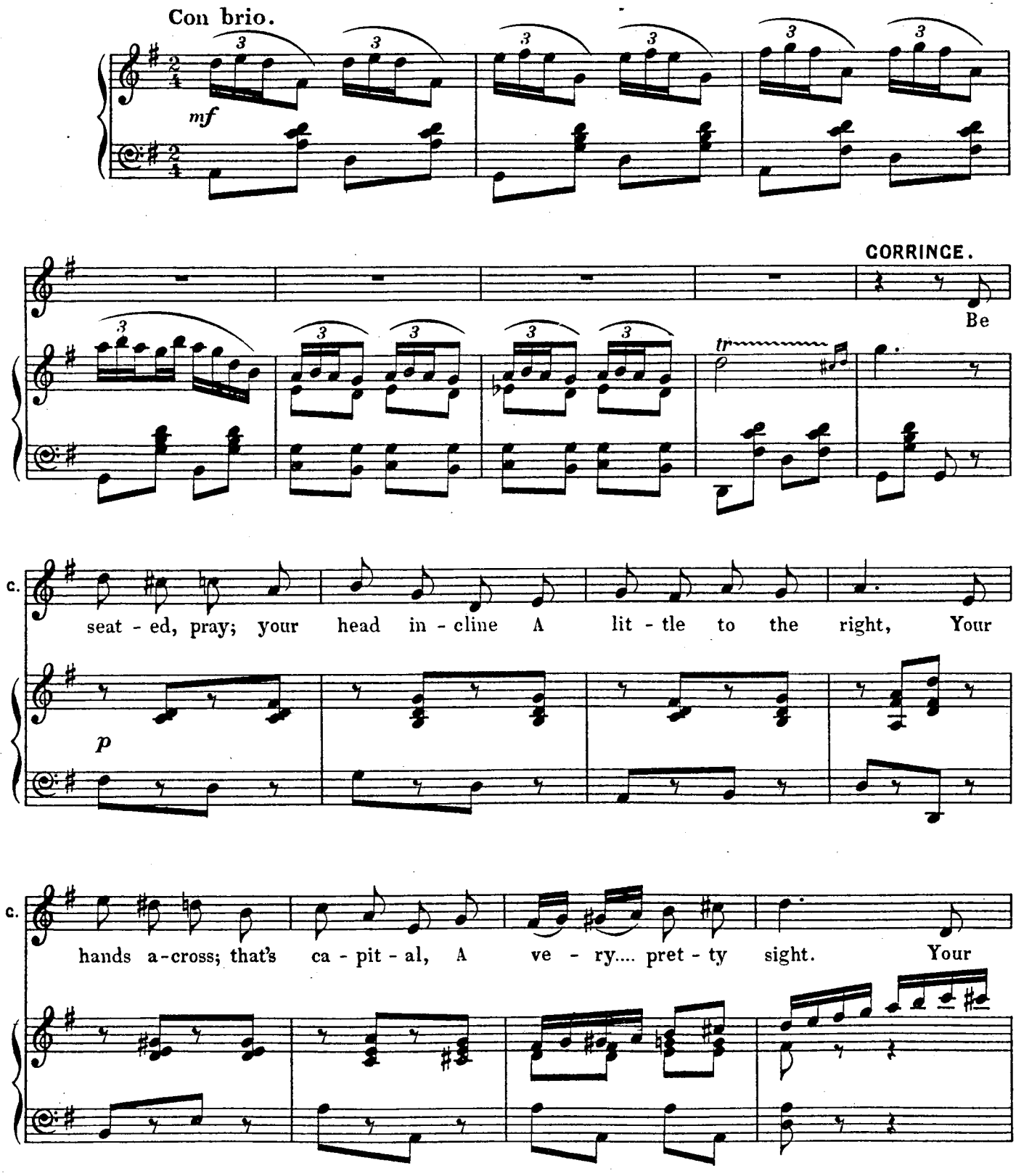

rall.
a tempo

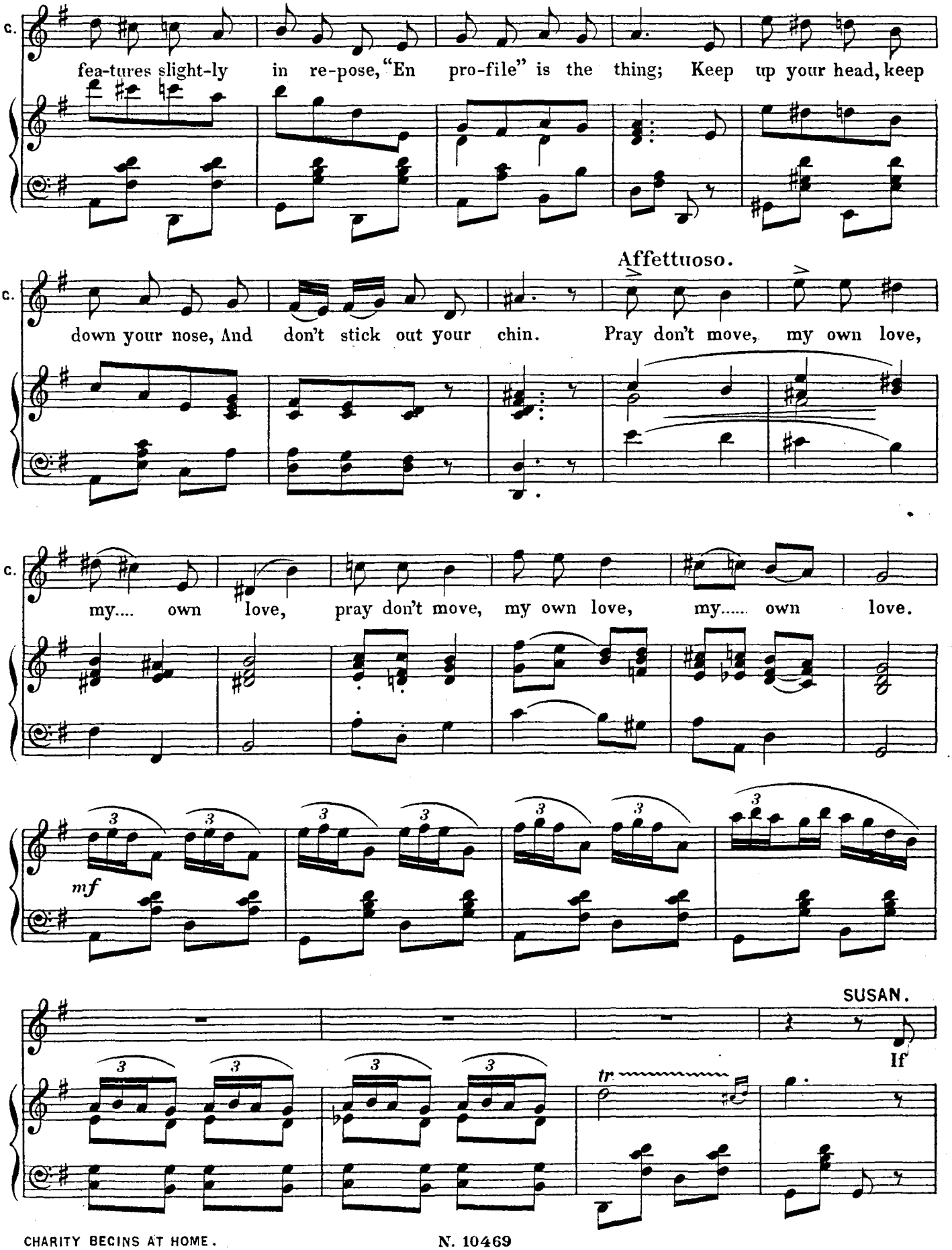

cresc.
8
ff
8
8
1
1
ff

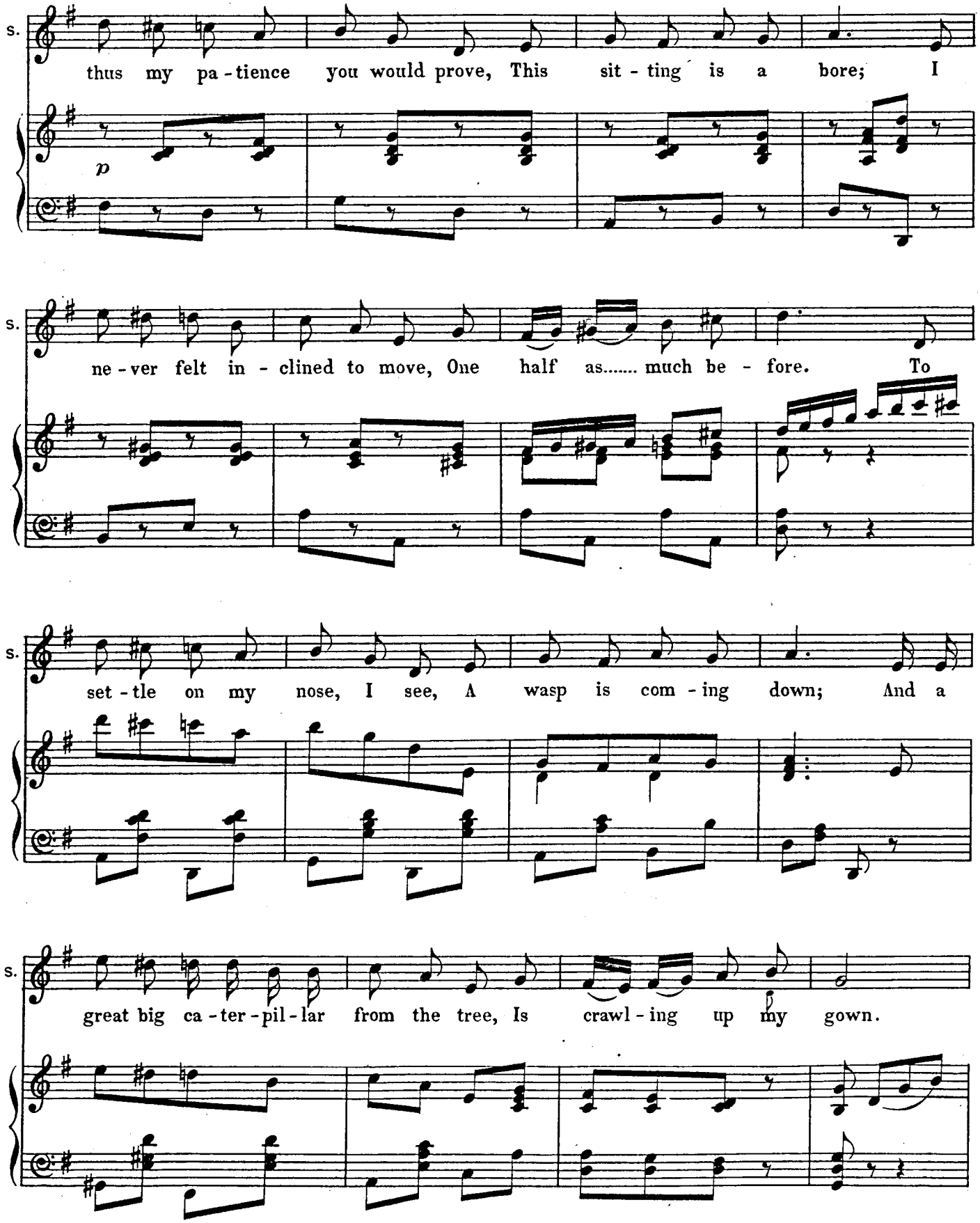
CUE: Susan.– Ah, Mr Gorringe! Gorringe.– Ah, Miss Bumpus!

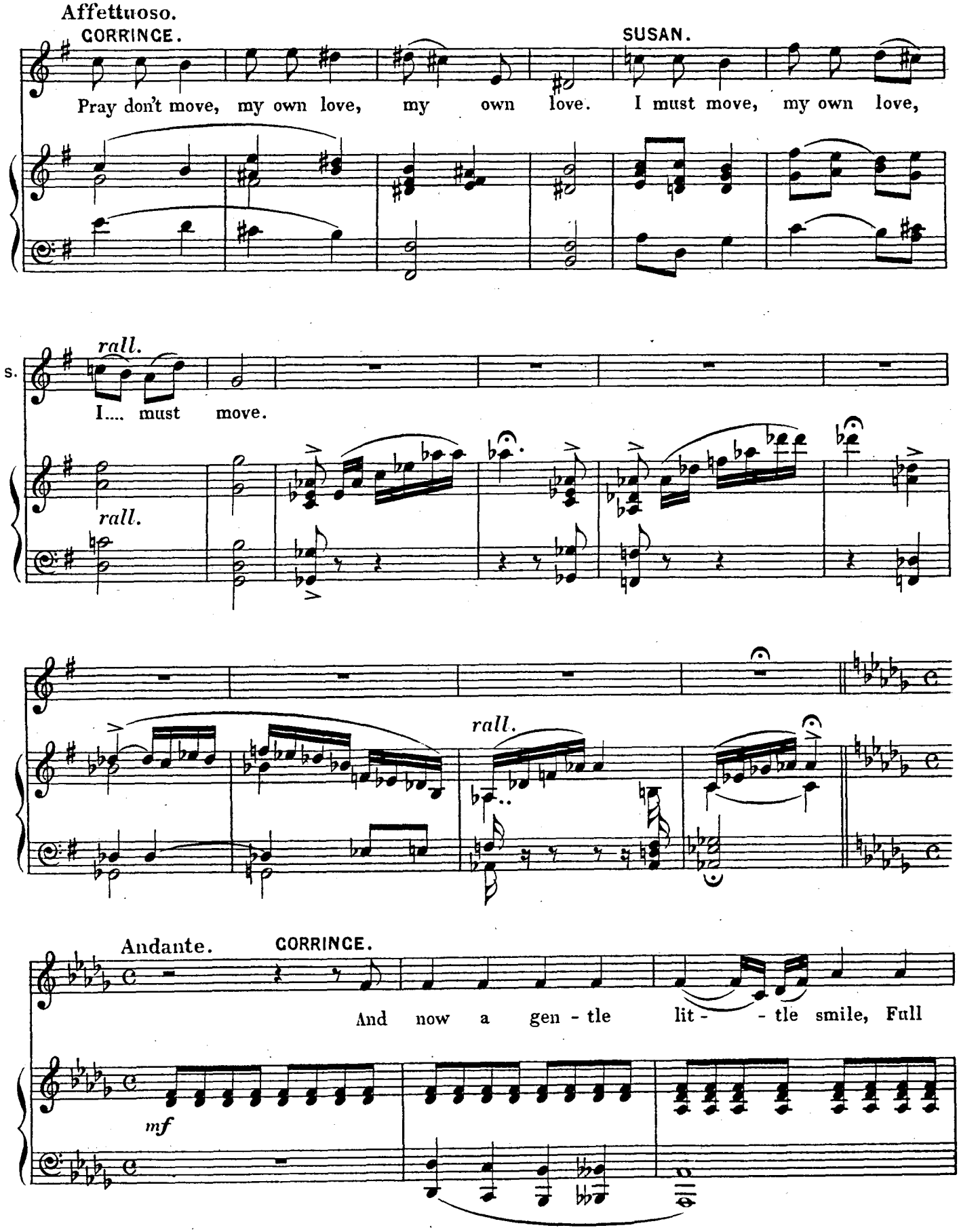
Nº 1. DUET. The Photograph.

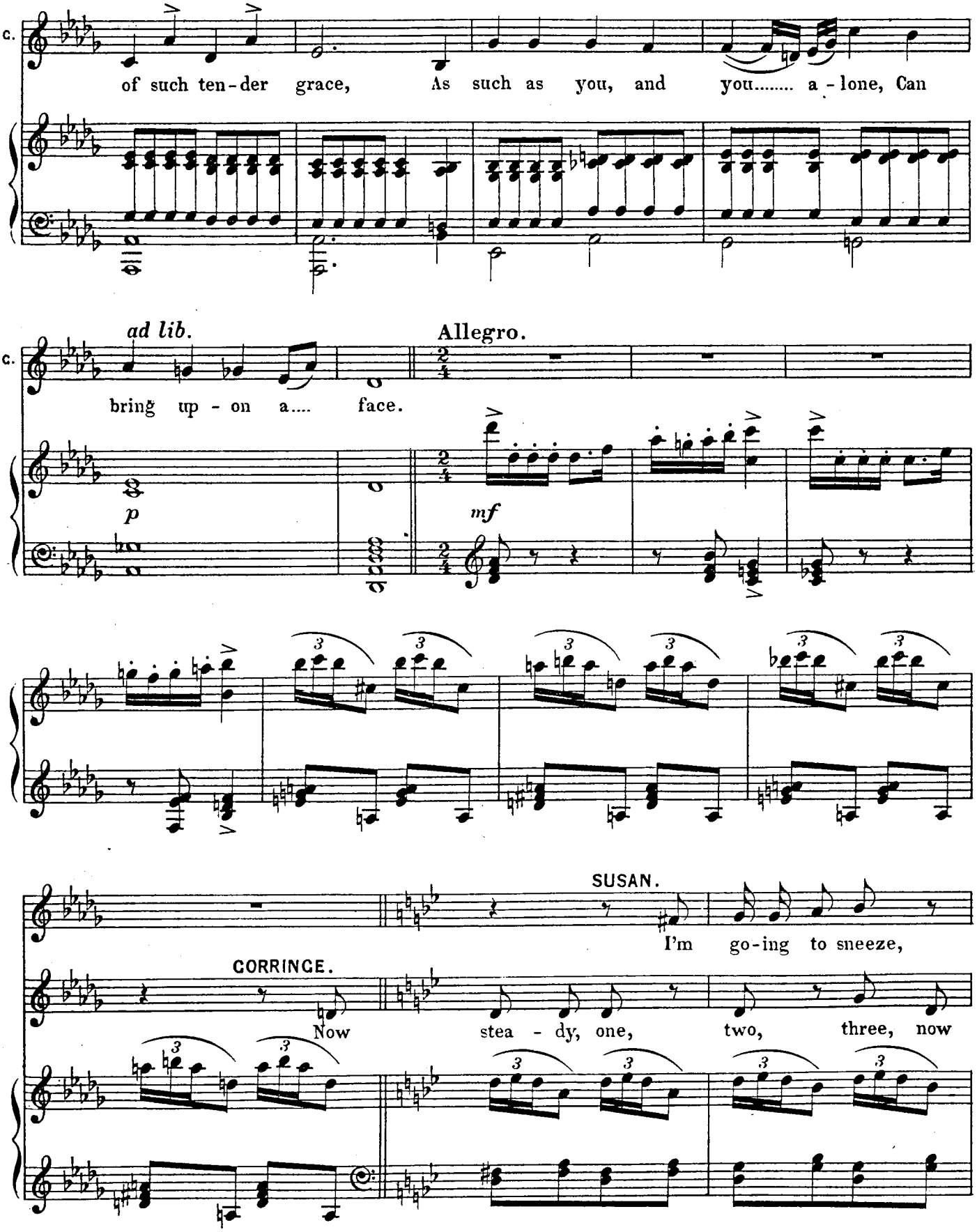
CORRINCE & SUSAN.

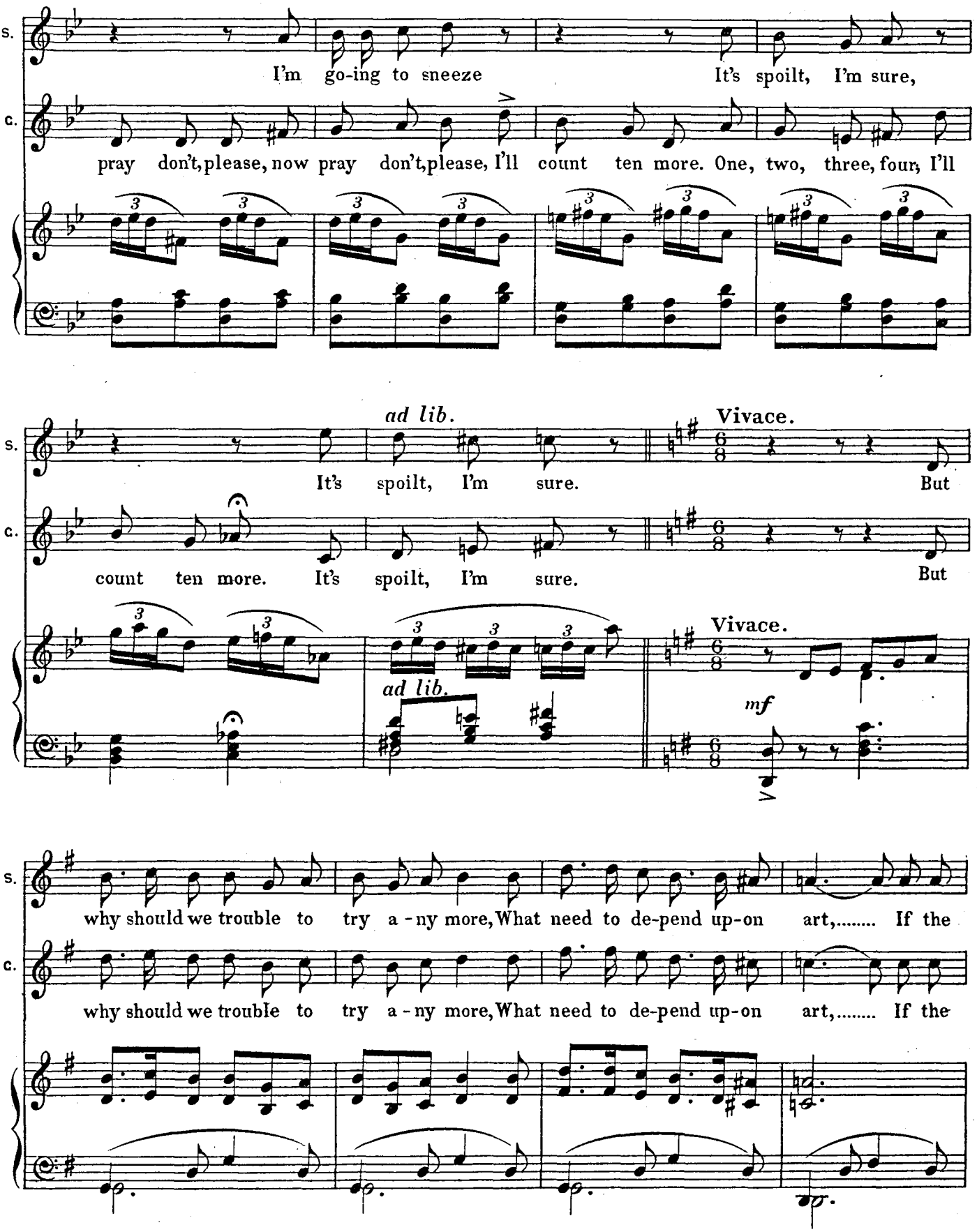


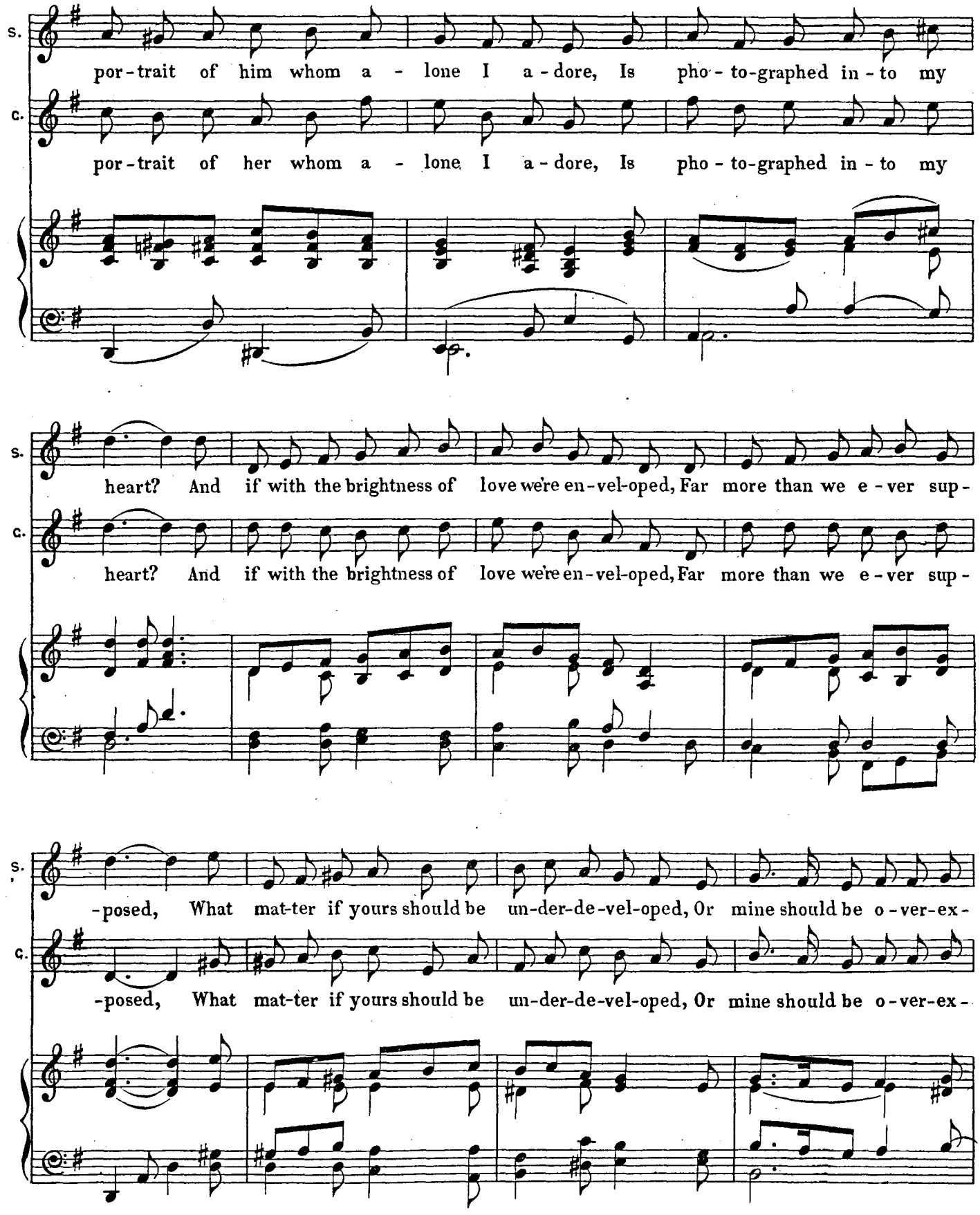

C.
fea-tures slight-ly in re-pose, "En pro-file" is the thing; Keep up your head, keep
Affettuoso.
C.
down your nose, And don't stick out your chin. Pray don't move, my own love,
C.
my.... own love, pray don't move, my own love, my..... own love.
mf
SUSAN.
If
tr

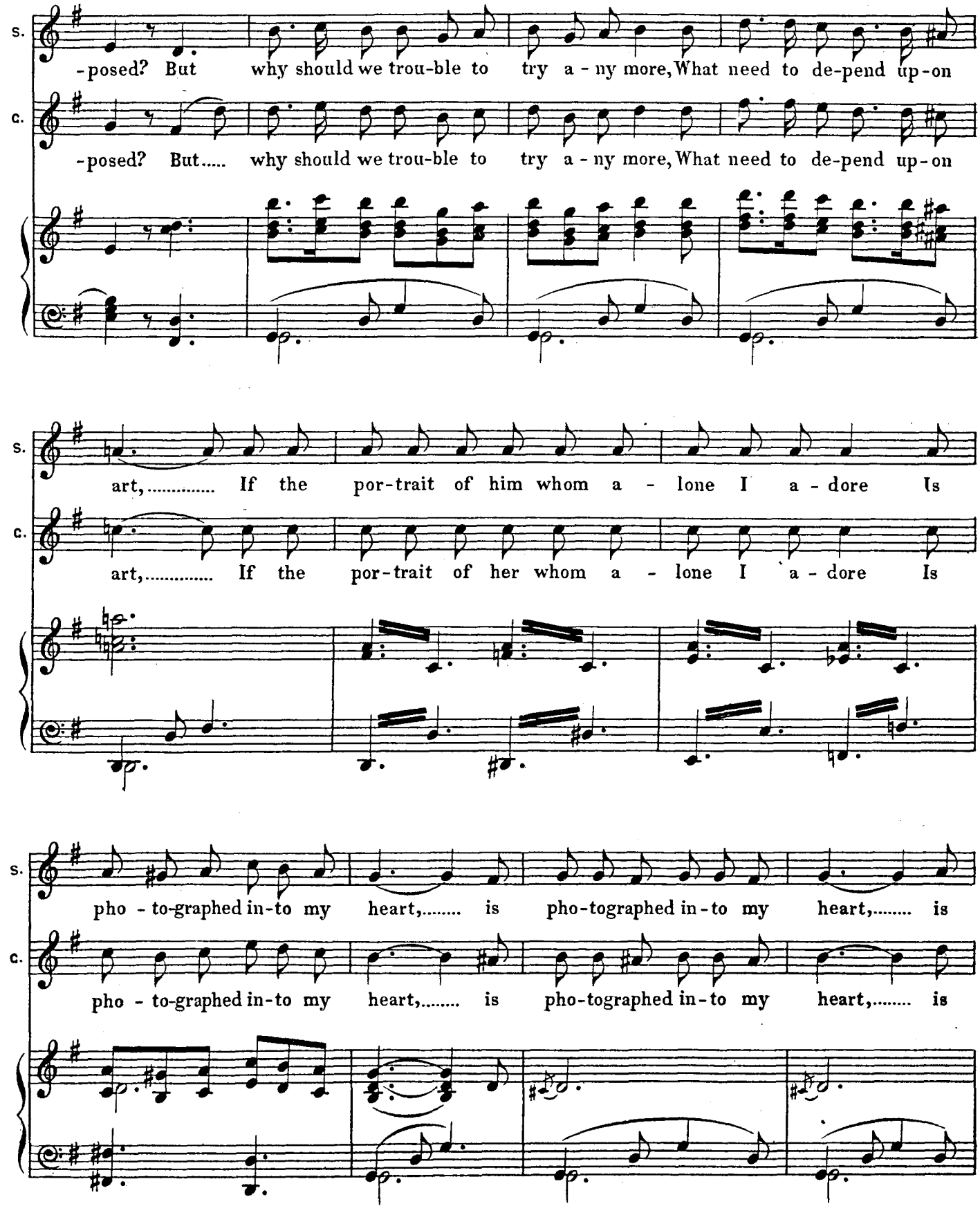

S.
thus my pa - tience you would prove, This sit - ting is a bore; I
p
S.
ne - ver felt in - clined to move, One half as..... much be - fore. To
S.
set - tle on my nose, I see, A wasp is com - ing down; And a
S.
great big ca - ter - pil - lar from the tree, Is crawl - ing up my gown.

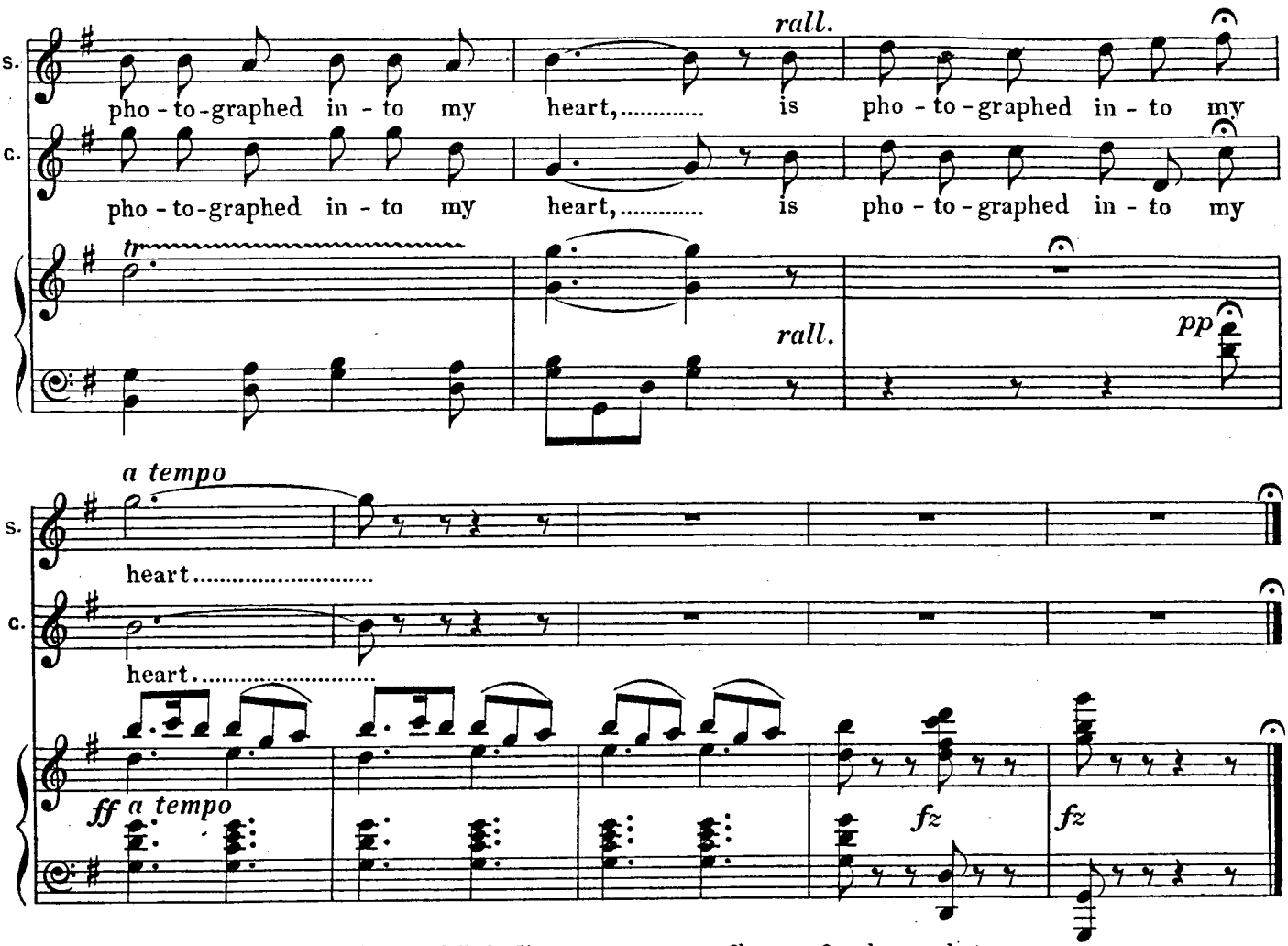

Affettuoso.
CORRINCE.
SUSAN.
Pray don't move, my own love, my own love. I must move, my own love,
rall.
I.... must move.
rall.
rall.
Andante.
CORRINCE.
And now a gen - tle lit - - tle smile, Full
mf


C.
of such ten-der grace, As such as you, and you..... a-lone, Can
ad lib.
bring up-on a.... face.
Allegro.
p
mf
SUSAN.
I'm go-ing to sneeze,
CORRINGE.
Now stea-dy, one, two, three, now


S.
C.
I'm go-ing to sneeze
It's spoilt, I'm sure,
pray don't, please, now pray don't, please, I'll count ten more. One, two, three, four, I'll
ad lib.
Vivace.
It's spoilt, I'm sure.
But
count ten more. It's spoilt, I'm sure.
But
ad lib.
Vivace.
mf
why should we trouble to try a - ny more, What need to de-pend up-on art,..... If the
why should we trouble to try a - ny more, What need to de-pend up-on art,..... If the


S.
por-trait of him whom a - lone I a-dore, Is pho-to-graphed in-to my
C.
por-trait of her whom a - lone I a-dore, Is pho-to-graphed in-to my
S.
heart? And if with the brightness of love we're en-vel-oped, Far more than we e-ver sup-
C.
heart? And if with the brightness of love we're en-vel-oped, Far more than we e-ver sup-
S.
-posed, What mat-ter if yours should be un-der-de-vel-oped, Or mine should be o-ver-ex-
C.
-posed, What mat-ter if yours should be un-der-de-vel-oped, Or mine should be o-ver-ex-

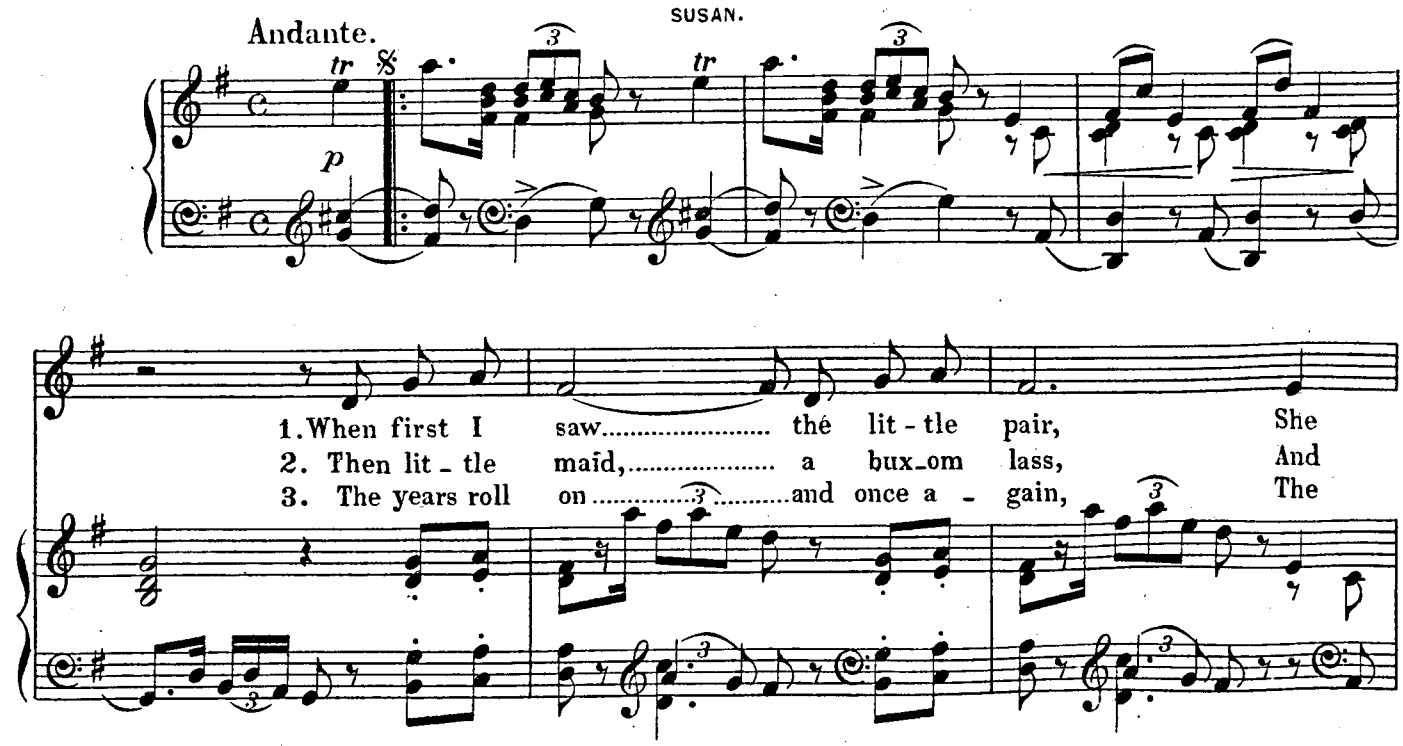

S.
-posed? But why should we trou-ble to try a - ny more, What need to de-pend up-on
C.
-posed? But..... why should we trou-ble to try a - ny more, What need to de-pend up-on
S.
art,..... If the por-trait of him whom a - lone I a - dore Is
C.
art,..... If the por-trait of her whom a - lone I a - dore Is
S.
pho - to-graphed in-to my heart,..... is pho-tographed in-to my heart,..... is
C.
pho - to-graphed in-to my heart,..... is pho-tographed in-to my heart,..... is

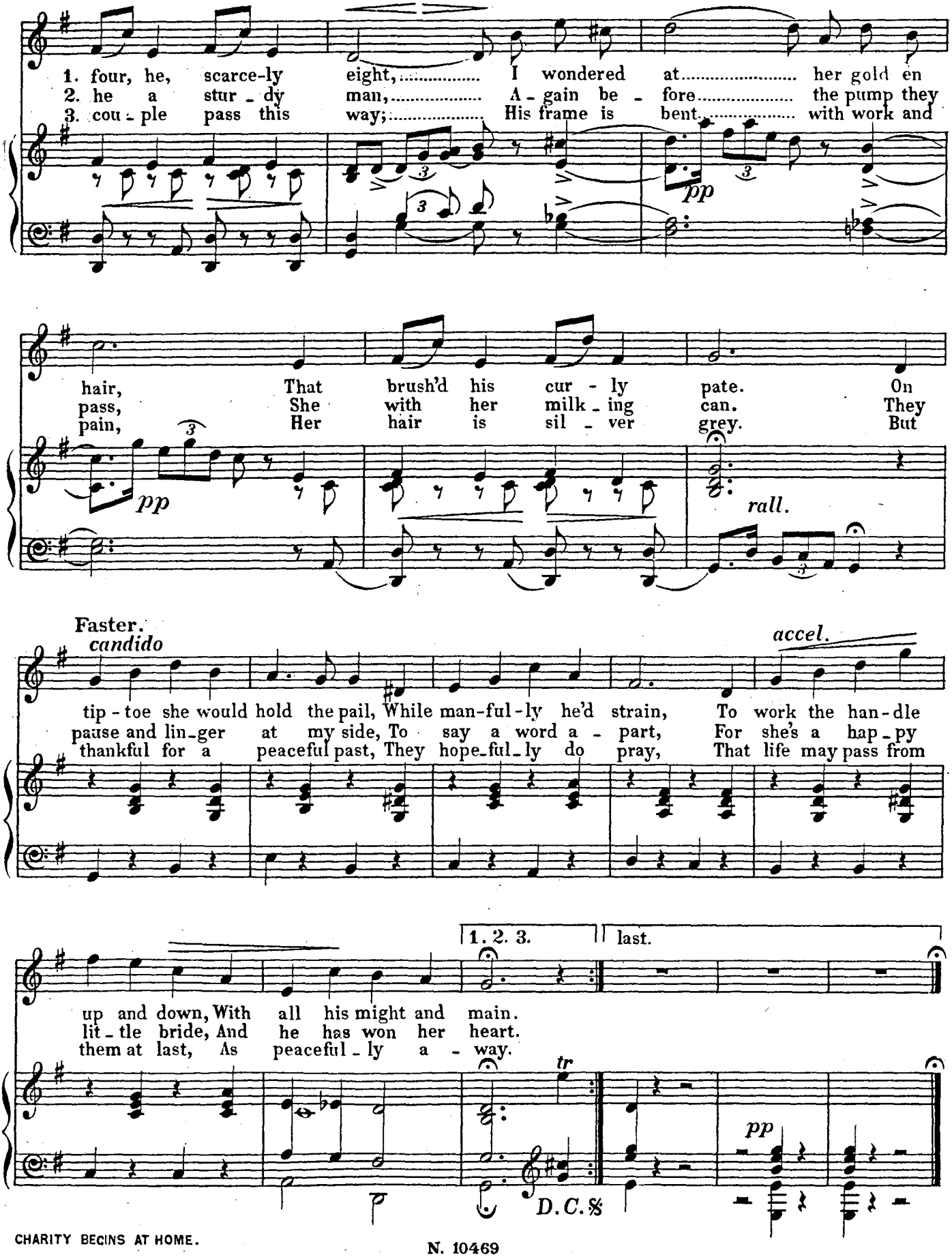


CUE: While I'm arranging my flowers for the market.

Nº 2. THE PUMP.

SUSAN.

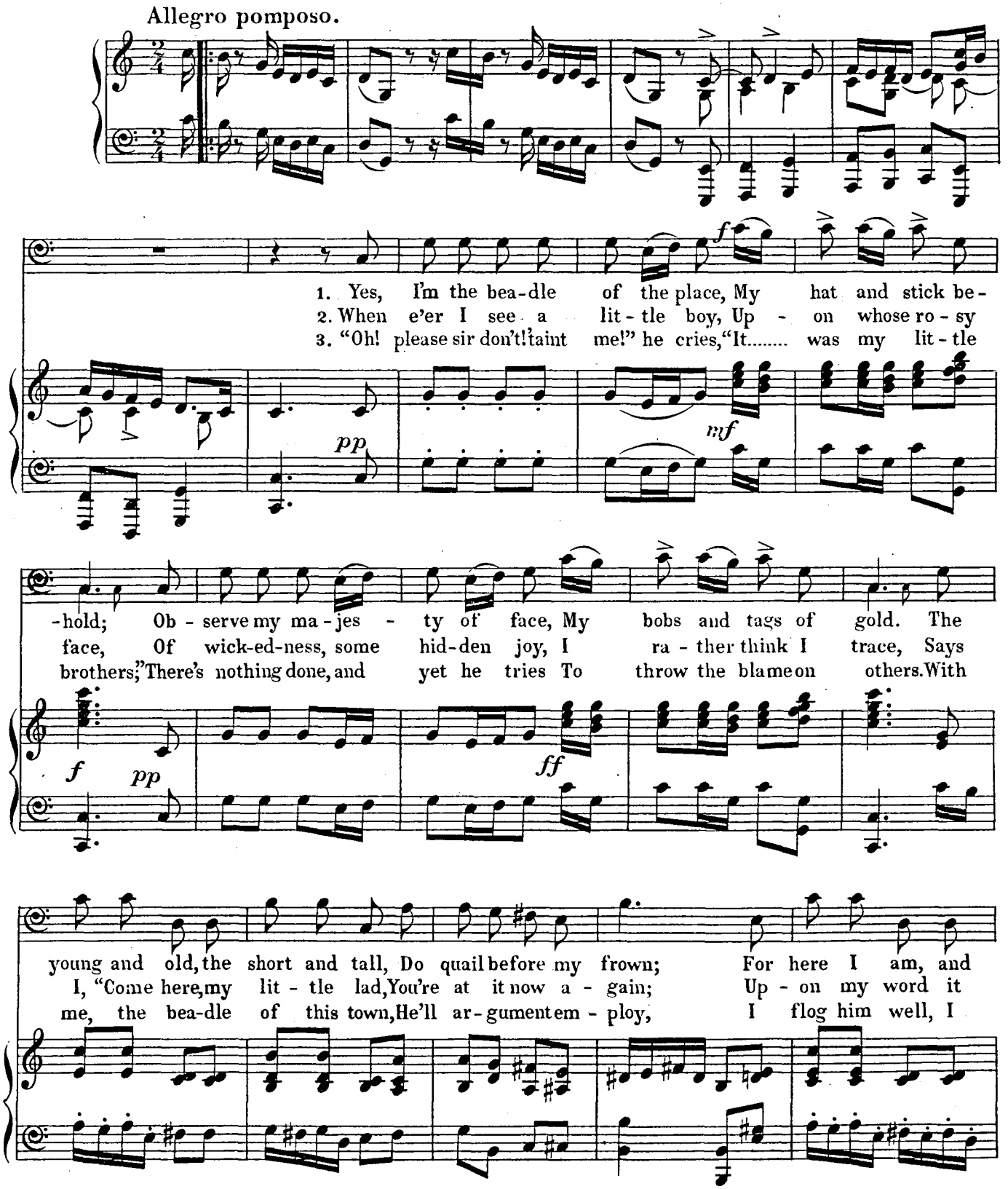


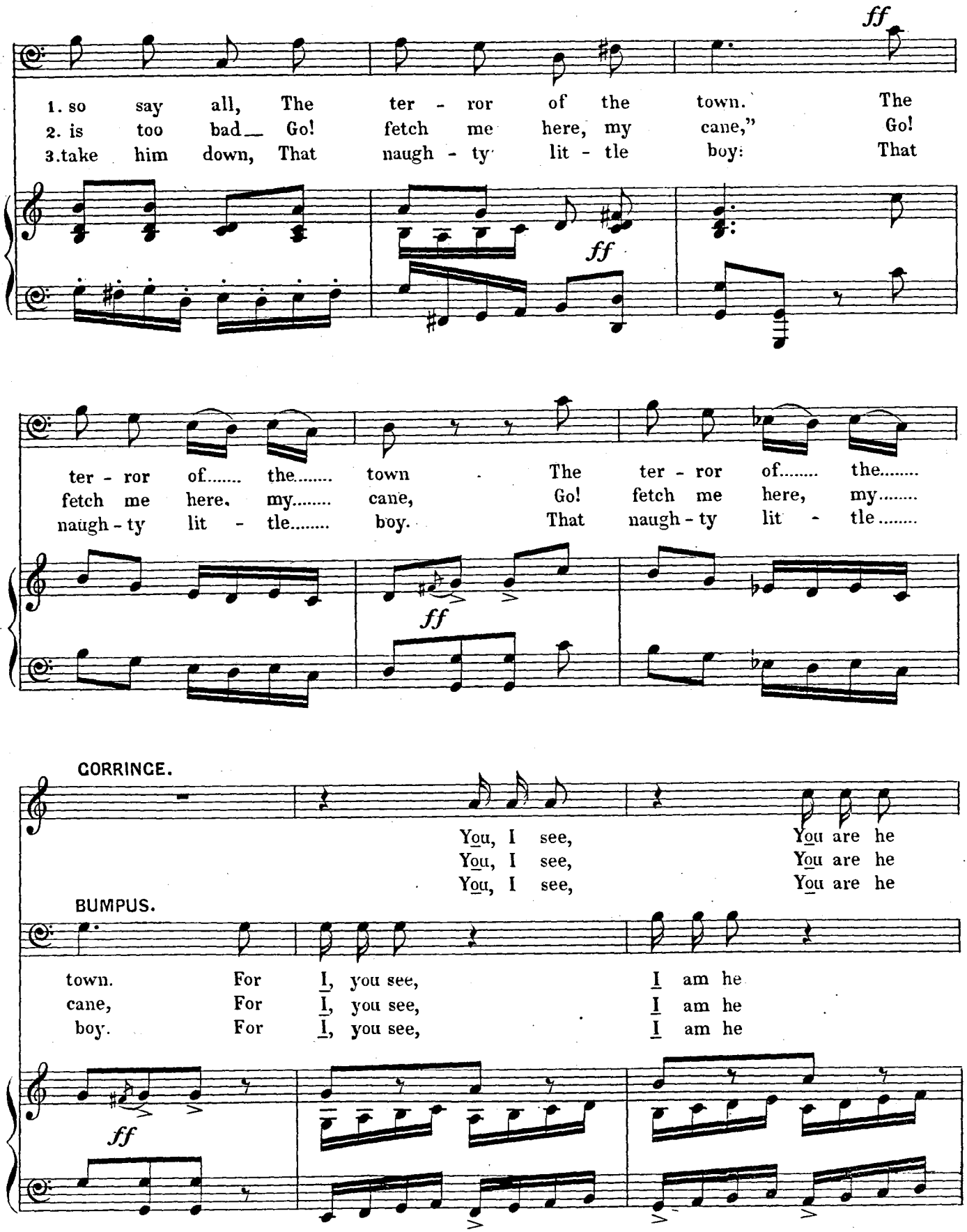

1. four, he, scarce-ly eight, I wondered at her gold en
2. he a stur - dy man, A - gain be - fore the pump they
3. cou - ple pass this way; His frame is bent with work and
pp
hair, That brush'd his cur - ly pate. On
pass, She with her milk - ing can. They
pain, Her hair is sil - ver grey. But
pp
rall.
Faster.
candido
accel.
tip - toe she would hold the pail, While man-ful-ly he'd strain, To work the han-dle
pause and lin-ger at my side, To say a word a - part, For she's a hap - py
thankful for a peaceful past, They hope-ful-ly do pray, That life may pass from
1. 2. 3.
last.
up and down, With all his might and main.
lit - tle bride, And he has won her heart.
them at last, As peaceful - ly a - way.
tr
pp
D.C.%

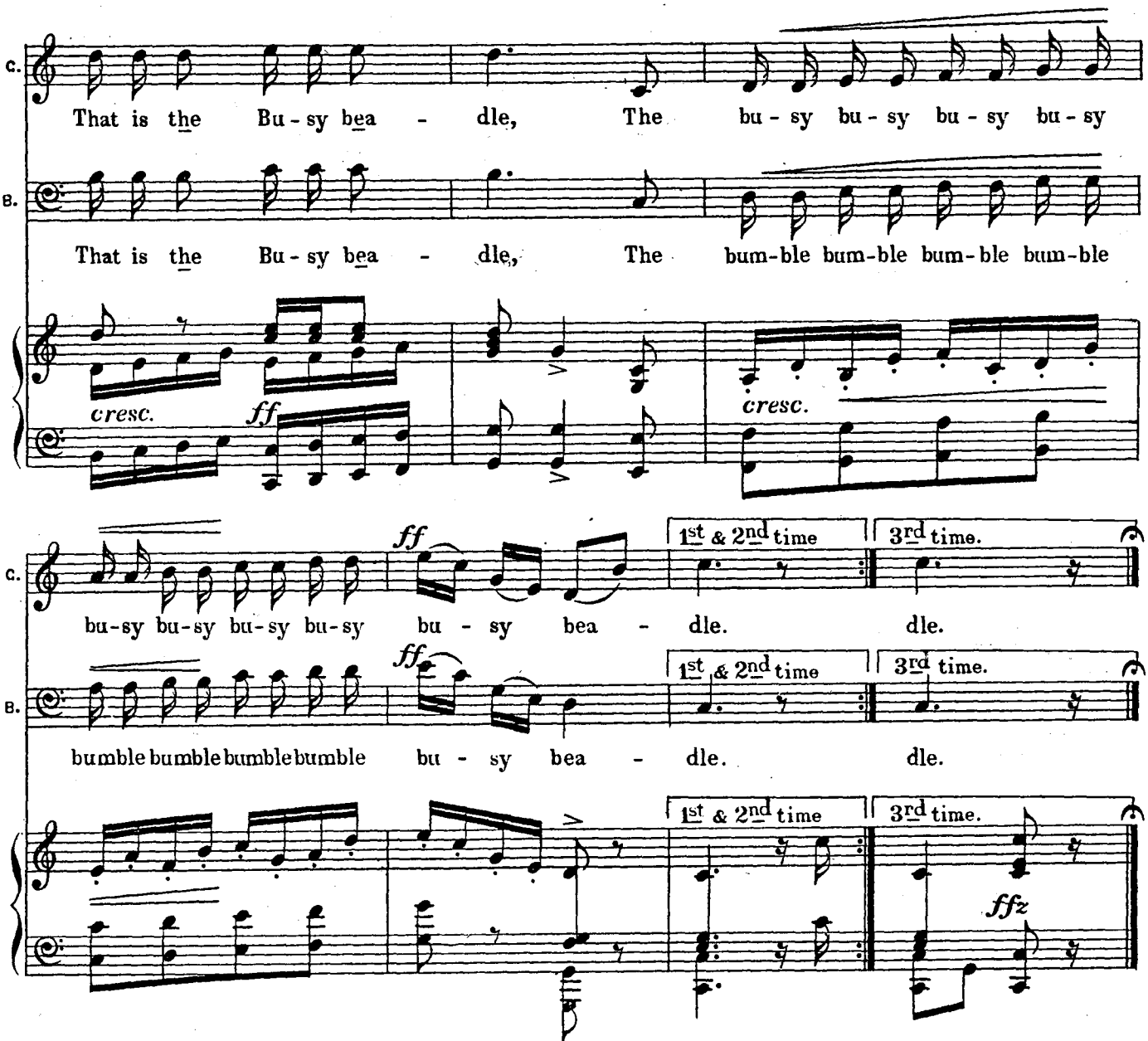
CUE: Bumpus—I hav'nt the least idea, but no matter.

Nº 3. THE BEADLE. (Song and Duet.)

BUMPUS & CORRINCE.




ff
1. so say all, The ter - ror of the town. The
2. is too bad__ Go! fetch me here, my cane," Go!
3.take him down, That naugh - ty lit - tle boy: That
ff
ter - ror of..... the..... town The ter - ror of..... the.....
fetch me here, my..... cane, Go! fetch me here, my.....
naugh - ty lit - tle..... boy. That naugh - ty lit - tle.....
ff
CORRINCE.
You, I see, You are he
You, I see, You are he
You, I see, You are he
BUMPUS.
town. For I, you see, I am he
cane, For I, you see, I am he
boy. For I, you see, I am he
ff

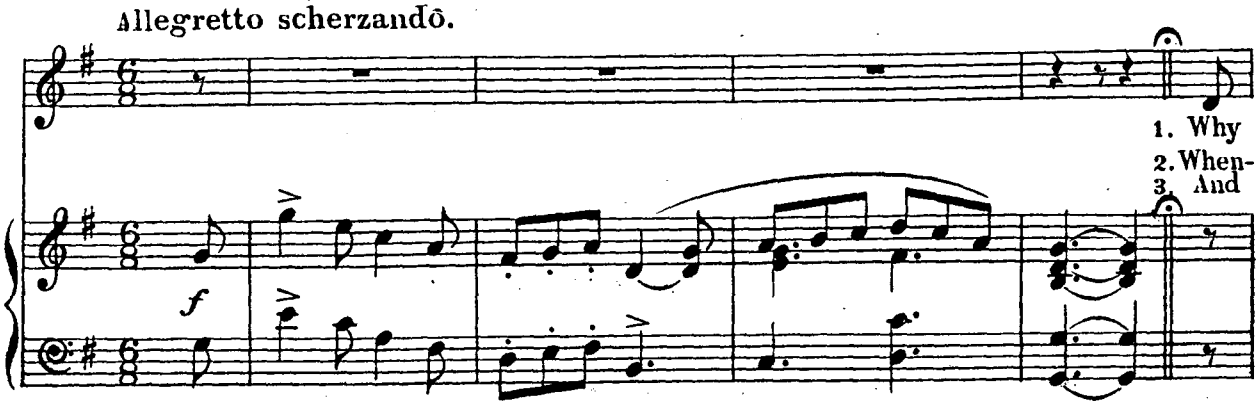


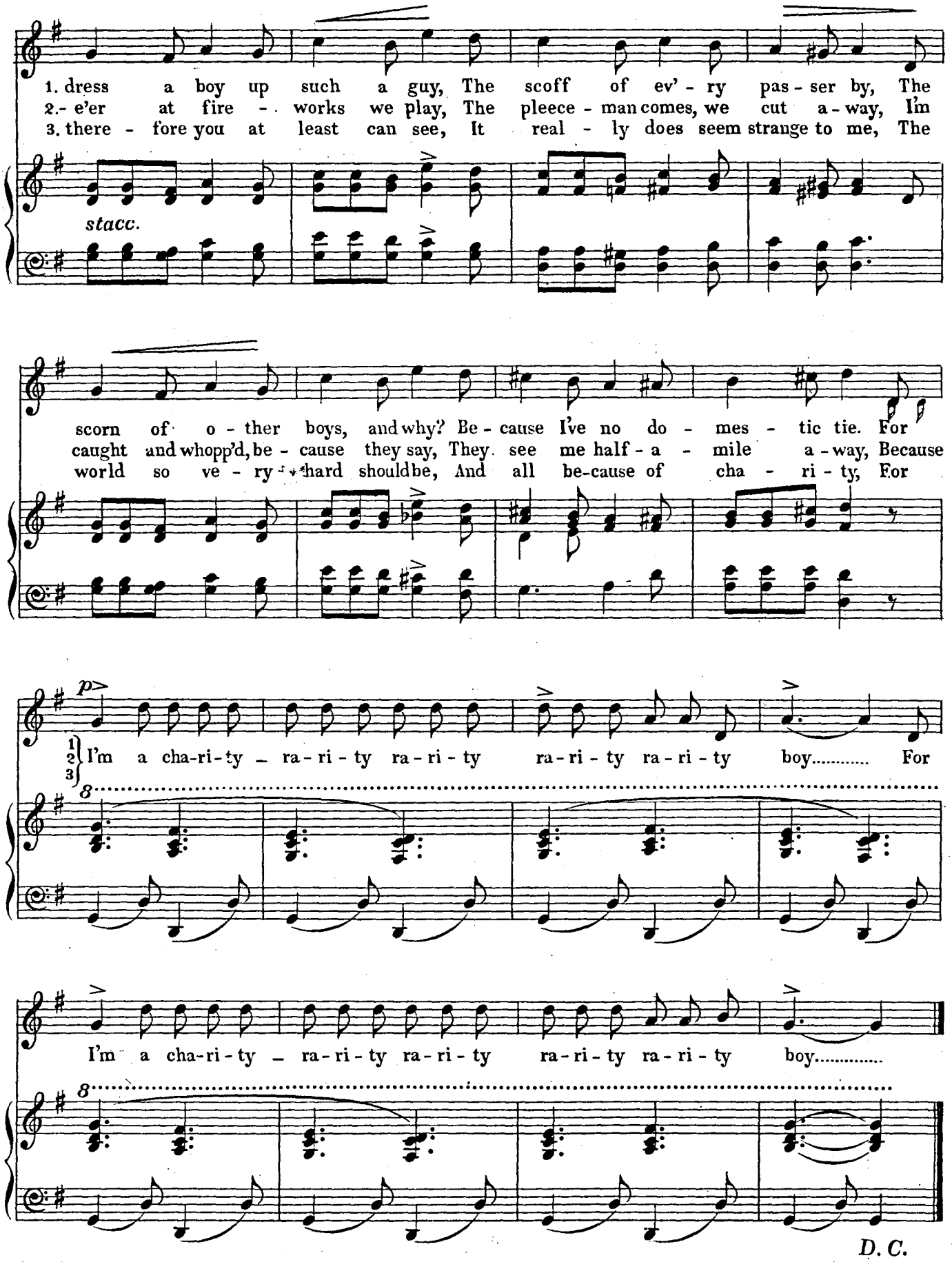
CUE: Everybody's down on me.

No 4. THE CHARITY BOY.

JOE BUMPUS.

Allegretto scherzando.

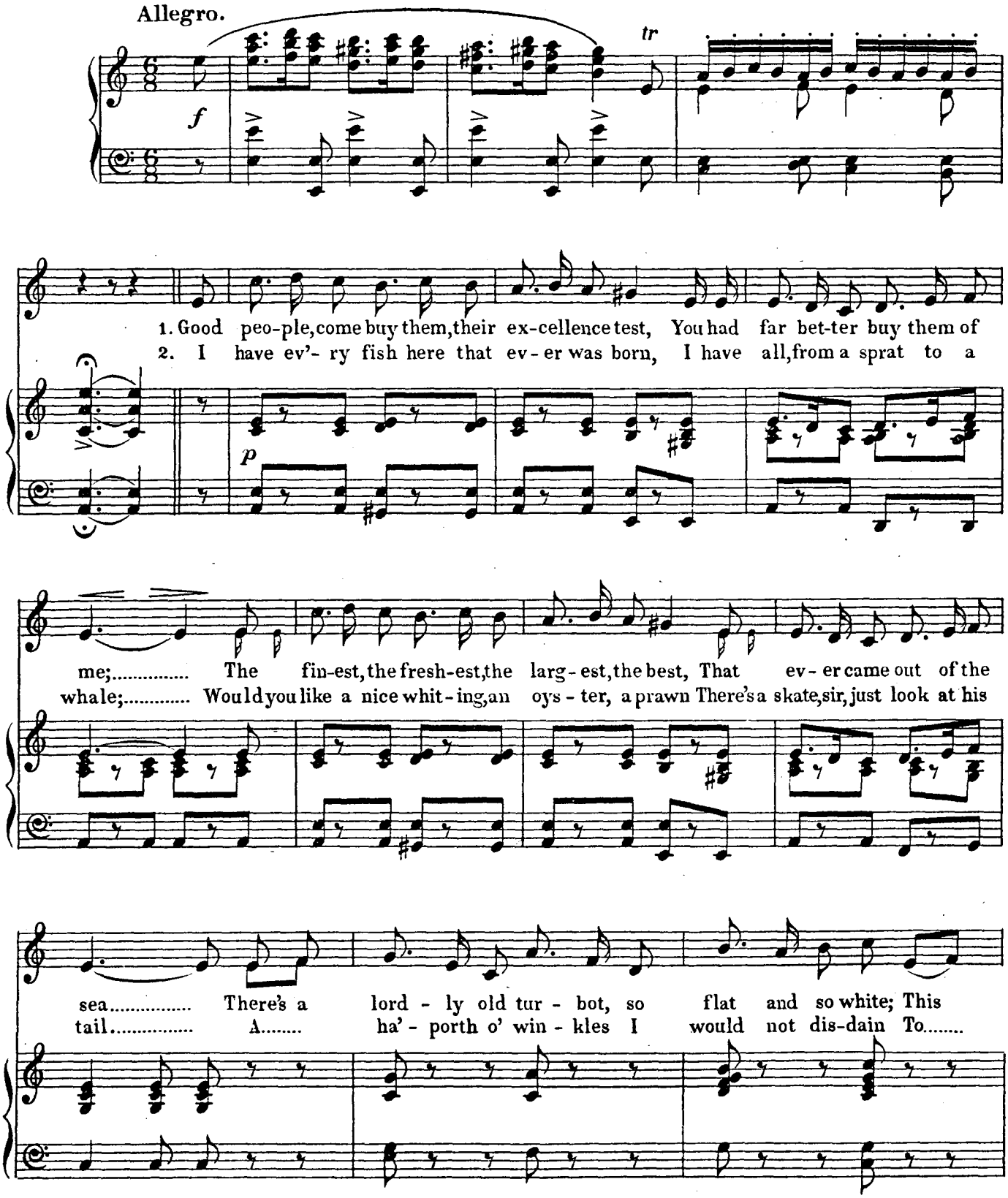


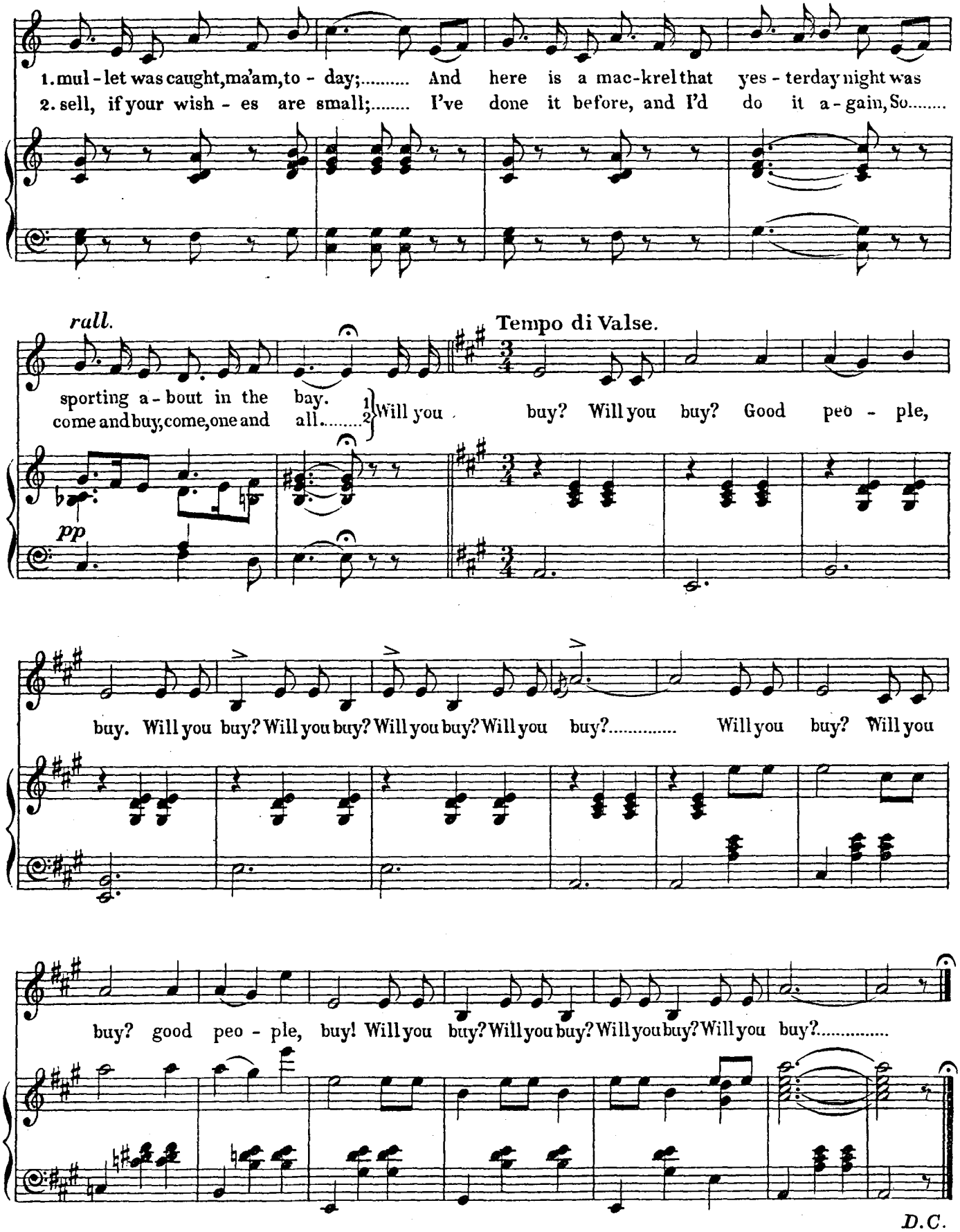

1. dress a boy up such a guy, The scoff of ev' - ry pas - ser by, The
2.- e'er at fire - works we play, The pleece - man comes, we cut a - way, I'm
3. there - fore you at least can see, It real - ly does seem strange to me, The
stacc.
scorn of o - ther boys, and why? Be - cause I've no do - mes - tic tie. For
caught and whopp'd, be - cause they say, They see me half - a - mile a - way, Because
world so ve - ry hard should be, And all be-cause of cha - ri - ty, For
p
1 2 3 I'm a cha-ri-ty - ra-ri-ty ra-ri-ty ra-ri-ty ra-ri-ty boy..... For
I'm a cha-ri-ty - ra-ri-ty ra-ri-ty ra-ri-ty ra-ri-ty boy.....
D. C.

CUE: Enter Mrs Bumpus – Will you buy? Will you buy?

No 5. FISHERWOMAN'S SONG.

MRS. BUMPUS.

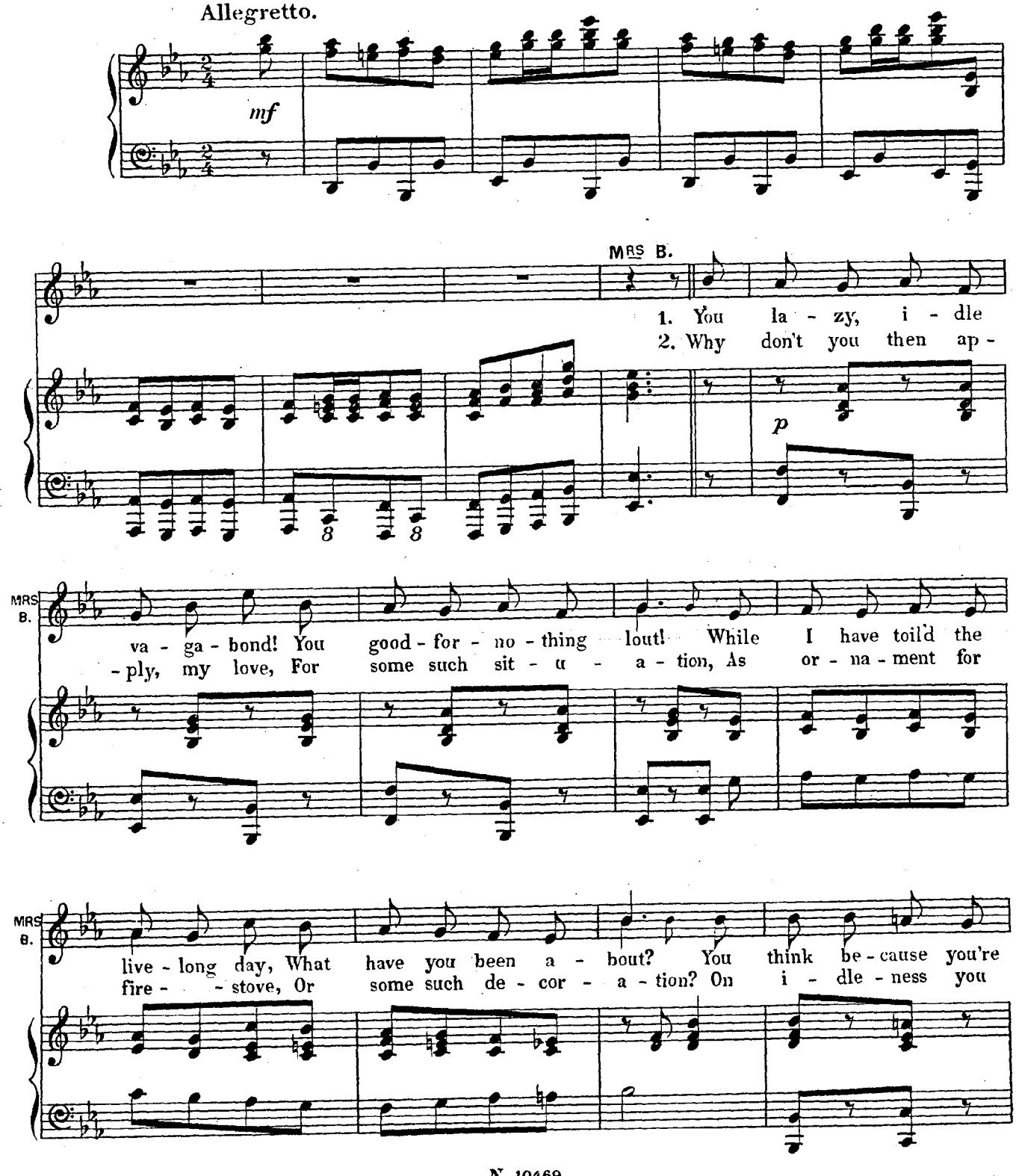


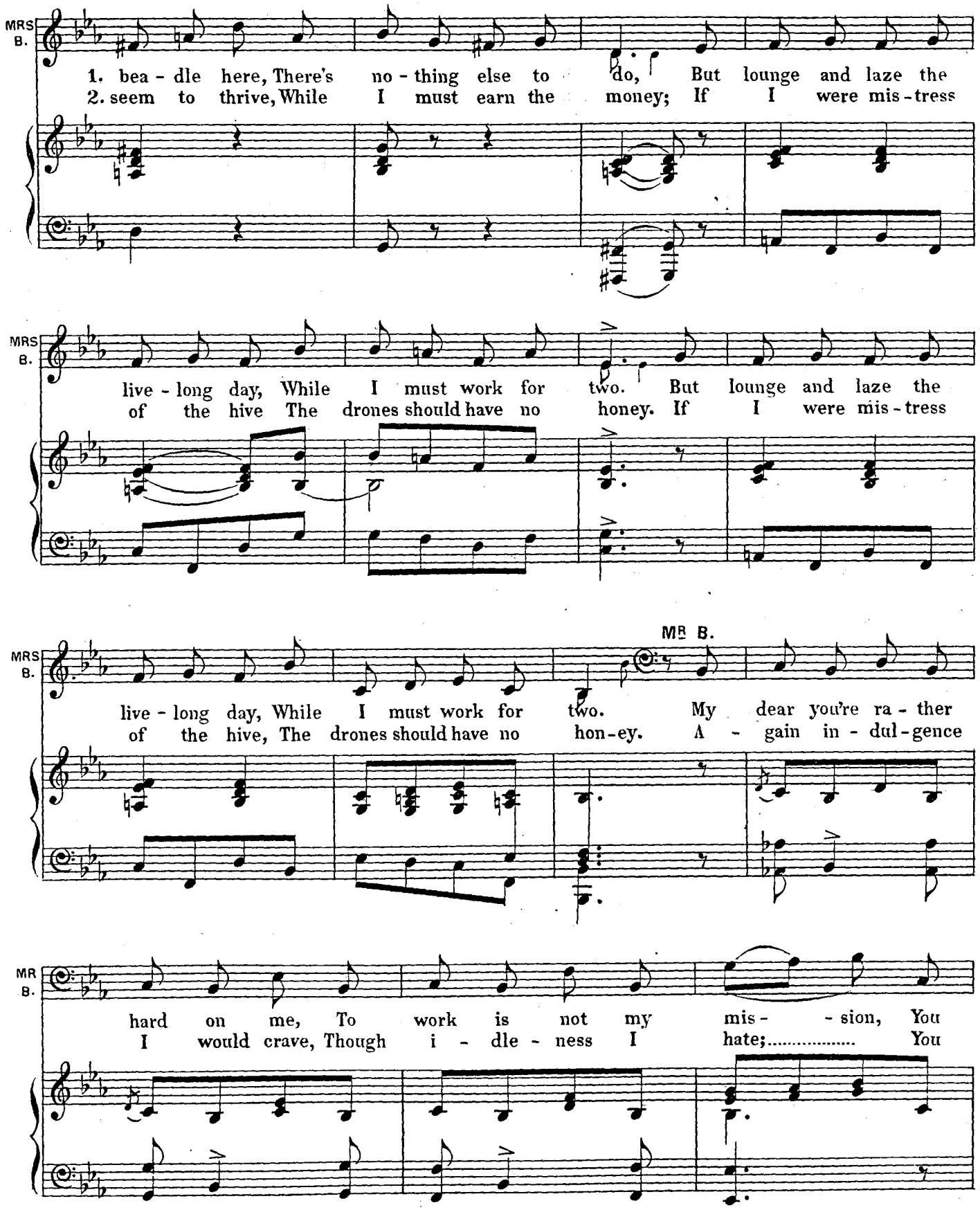

1. mul - let was caught, ma'am, to - day;..... And here is a mac-krel that yes - terday night was
2. sell, if your wish - es are small;..... I've done it before, and I'd do it a - gain, So.....
rall.
Tempo di Valse.
sporting a - bout in the bay.
come and buy, come, one and all.....
1
2
Will you buy? Will you buy? Good peo - ple,
pp
buy. Will you buy? Will you buy? Will you buy? Will you buy? Will you buy?..... Will you buy? Will you
buy? good peo - ple, buy! Will you buy? Will you buy? Will you buy? Will you buy?.....
D.C.

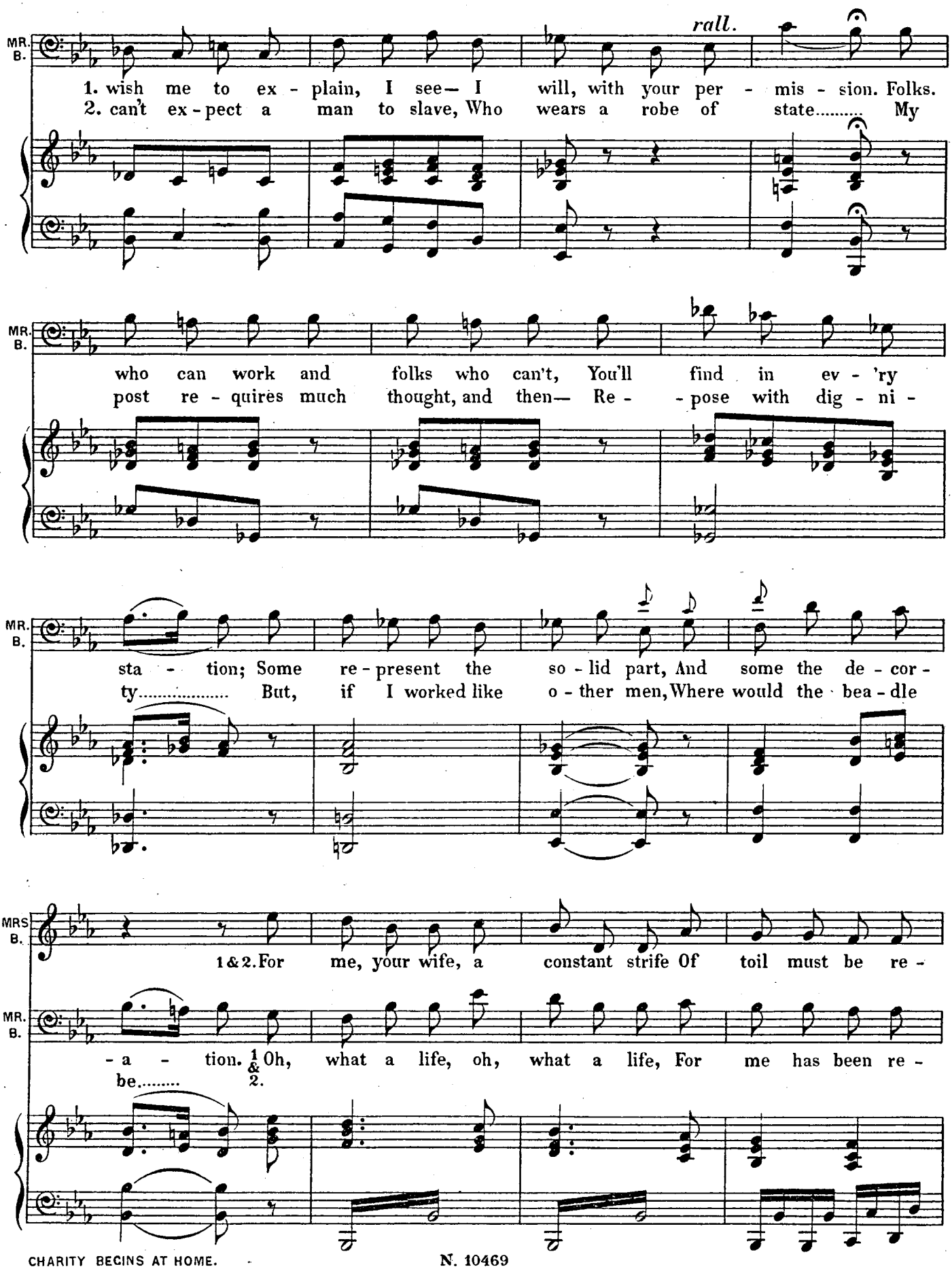
CUE: Bumpus (appearing at the door) My Angel!

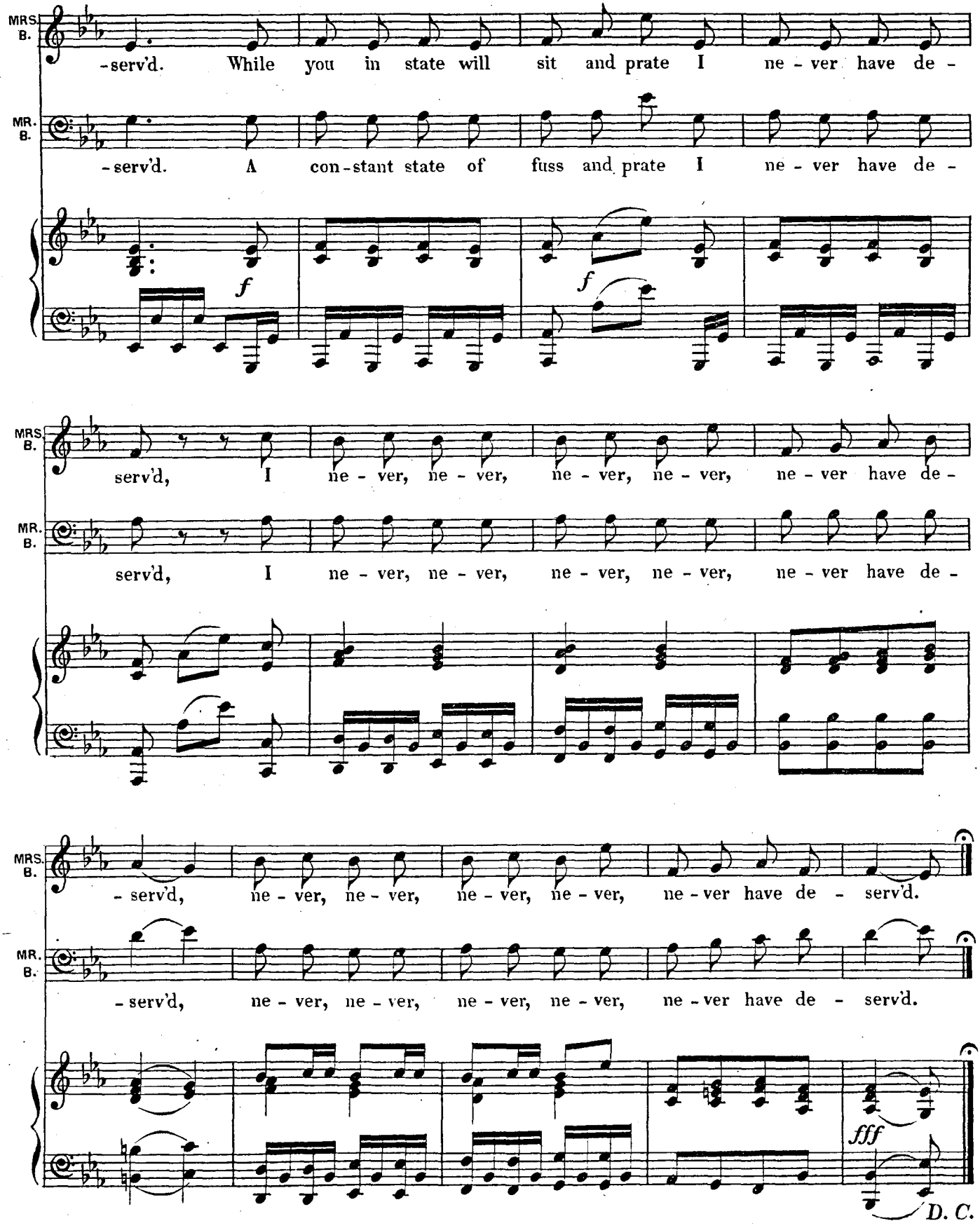
Nº 6. DUET.

MR. & MRS. BUMPUS.




MRS B.
1. bea - dle here, There's no - thing else to do, But lounge and laze the
2. seem to thrive, While I must earn the money; If I were mis - tress
MRS B.
live - long day, While I must work for two. But lounge and laze the
of the hive The drones should have no honey. If I were mis - tress
MR B.
MRS B.
live - long day, While I must work for two. My dear you're ra - ther
of the hive, The drones should have no hon - ey. A - gain in - dul - gence
MR B.
hard on me, To work is not my mis - - sion, You
I would crave, Though i - dle - ness I hate;..... You

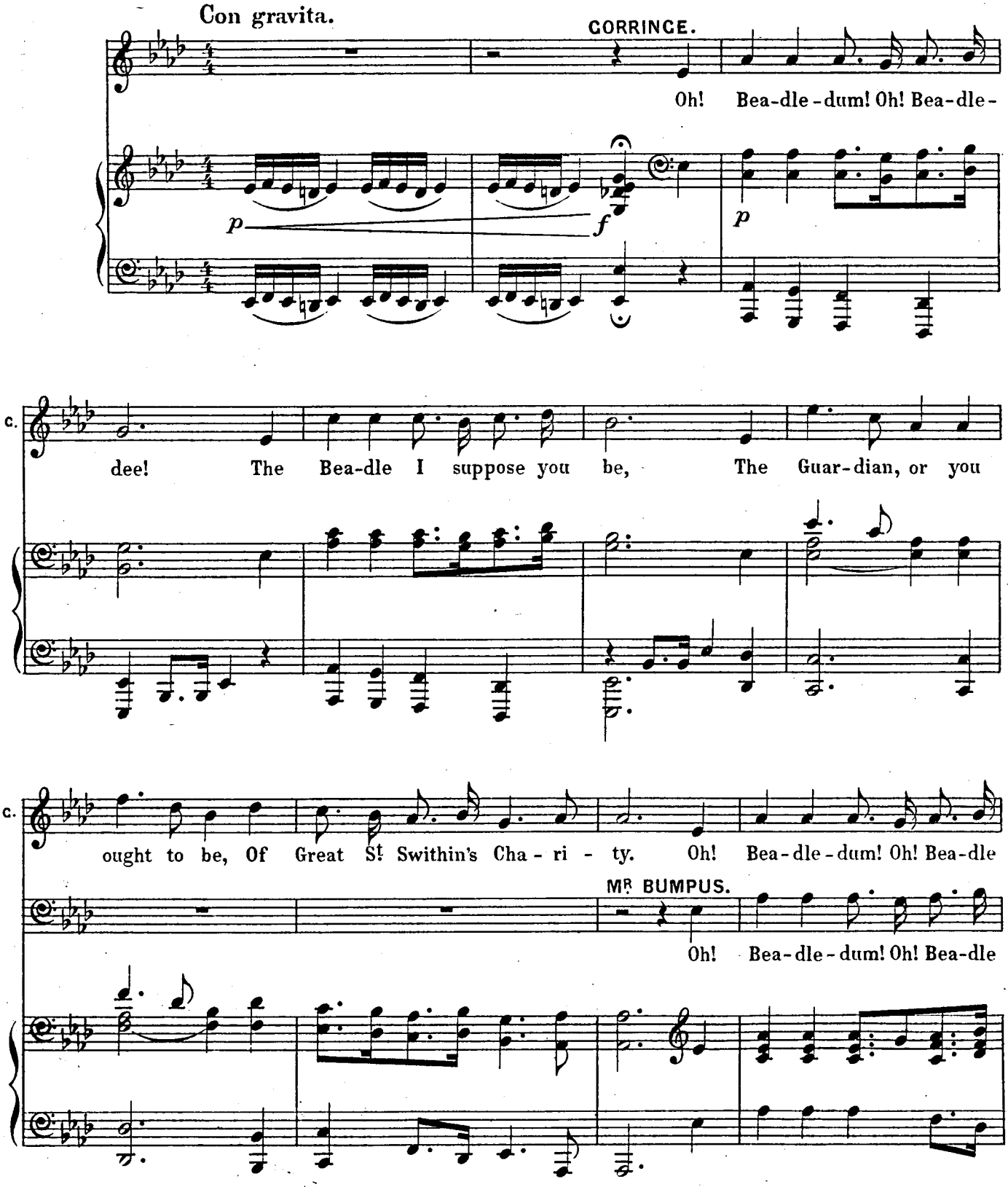

rall.
MR. B.
1. wish me to ex - plain, I see— I will, with your per - mis - sion. Folks.
2. can't ex - pect a man to slave, Who wears a robe of state..... My
who can work and folks who can't, You'll find in ev - 'ry
post re - quires much thought, and then— Re - - pose with dig - ni -
sta - tion; Some re - present the so - lid part, And some the de - cor -
ty..... But, if I worked like o - ther men, Where would the bea - dle
MRS B.
1&2. For me, your wife, a constant strife Of toil must be re -
MR. B.
- a - tion. 1 & 2. Oh, what a life, oh, what a life, For me has been re -
be.....

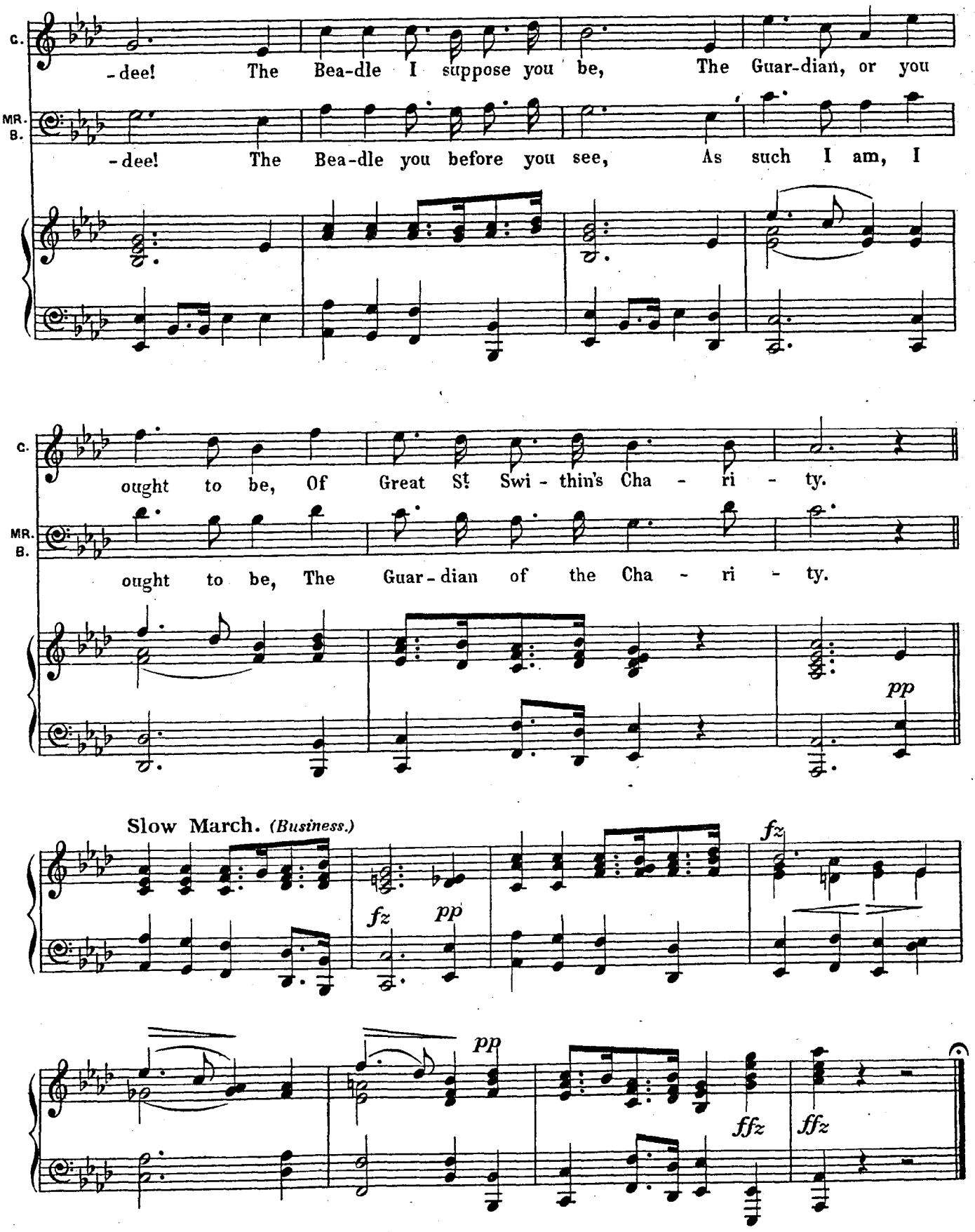

MRS. B.
-serv'd. While you in state will sit and prate I ne - ver have de -
MR. B.
-serv'd. A con-stant state of fuss and prate I ne - ver have de -
f
f
MRS. B.
serv'd, I ne - ver, ne - ver, ne - ver, ne - ver, ne - ver have de -
MR. B.
serv'd, I ne - ver, ne - ver, ne - ver, ne - ver, ne - ver have de -
MRS. B.
- serv'd, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver have de - serv'd.
MR. B.
- serv'd, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver have de - serv'd.
fff
D. C.

CUE: Enter Gorringe disguised as the School Inspector.

Nº 7. DUET.

CORRINCE & MR BUMPUS.

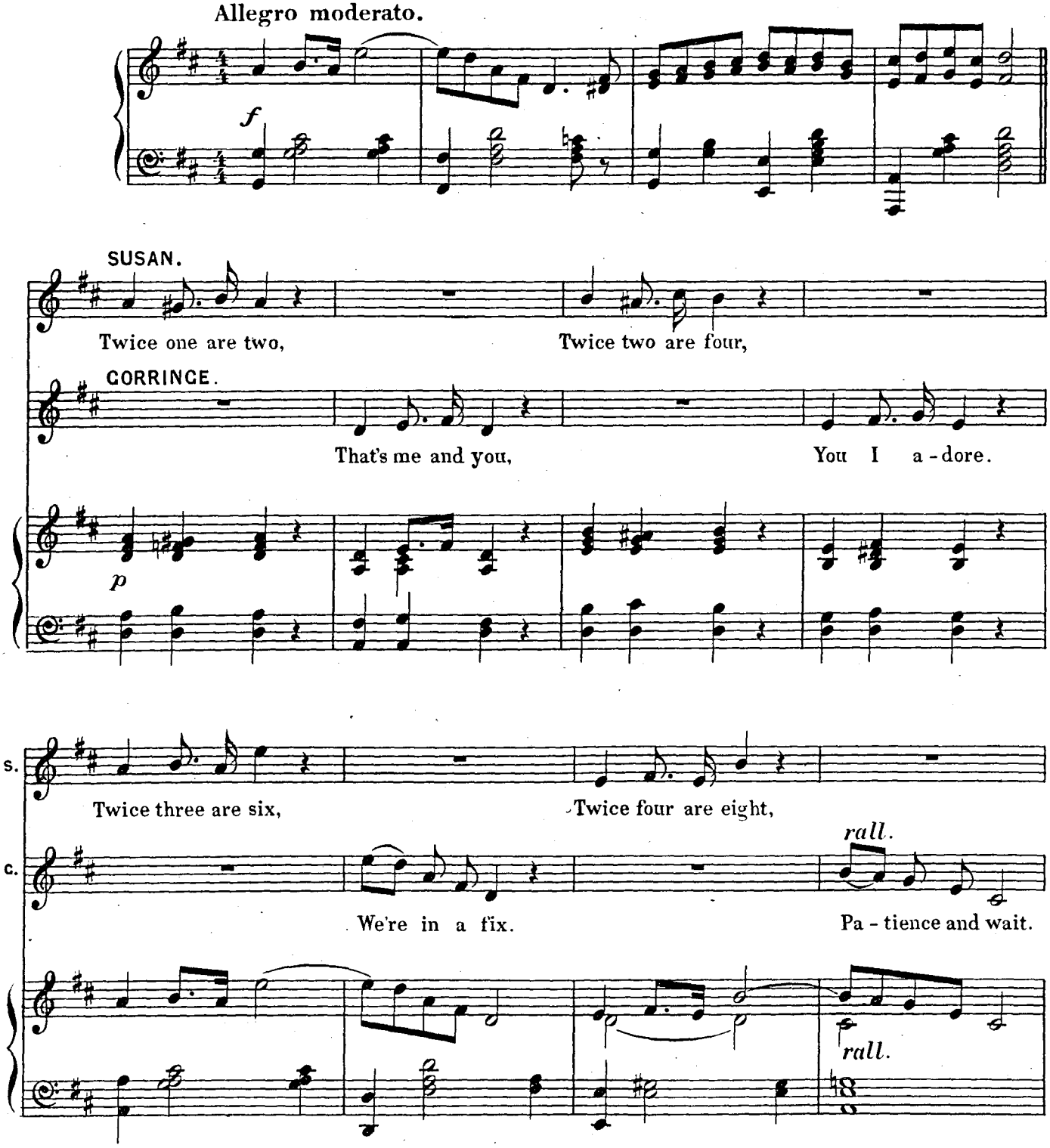


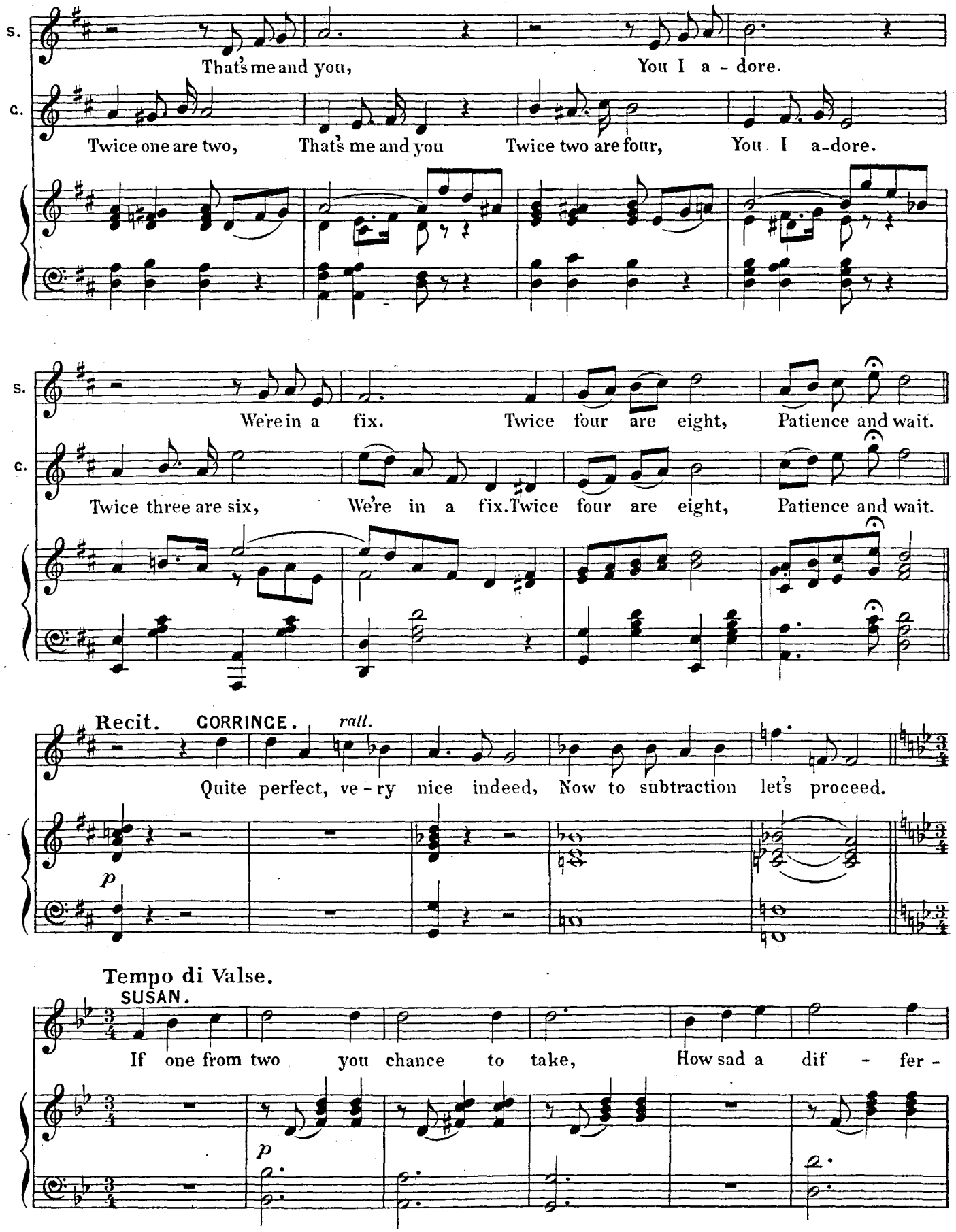

C.
-dee! The Bea-dle I suppose you be, The Guar-dian, or you
MR. B.
-dee! The Bea-dle you before you see, As such I am, I
C.
ought to be, Of Great St Swi - thin's Cha - ri - ty.
MR. B.
ought to be, The Guar-dian of the Cha - ri - ty.
pp
Slow March. (Business.)
fz
pp
fz
pp
ffz
ffz

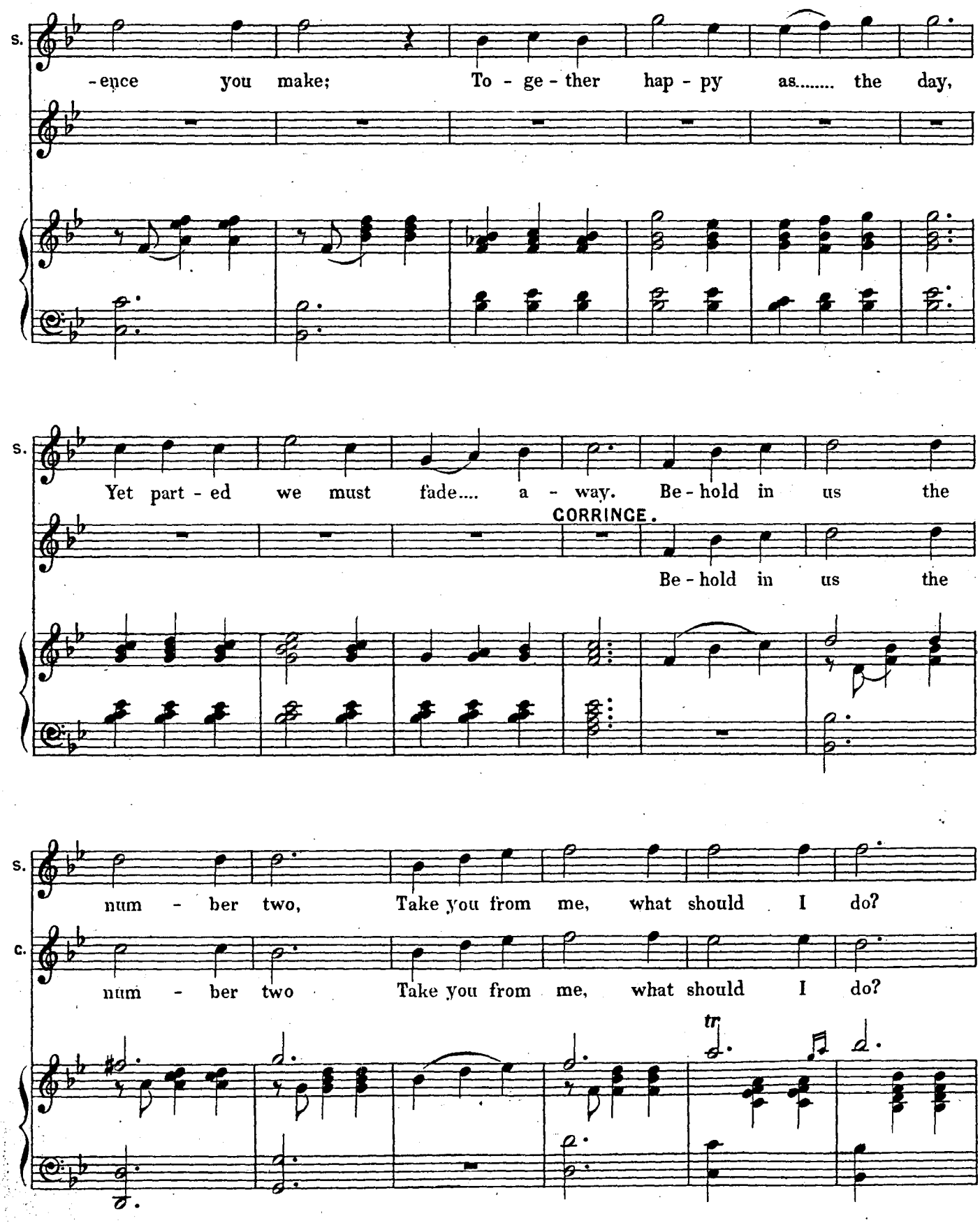
CUE: What do you know about arithmetic?"Nothing" Then let us hear it.

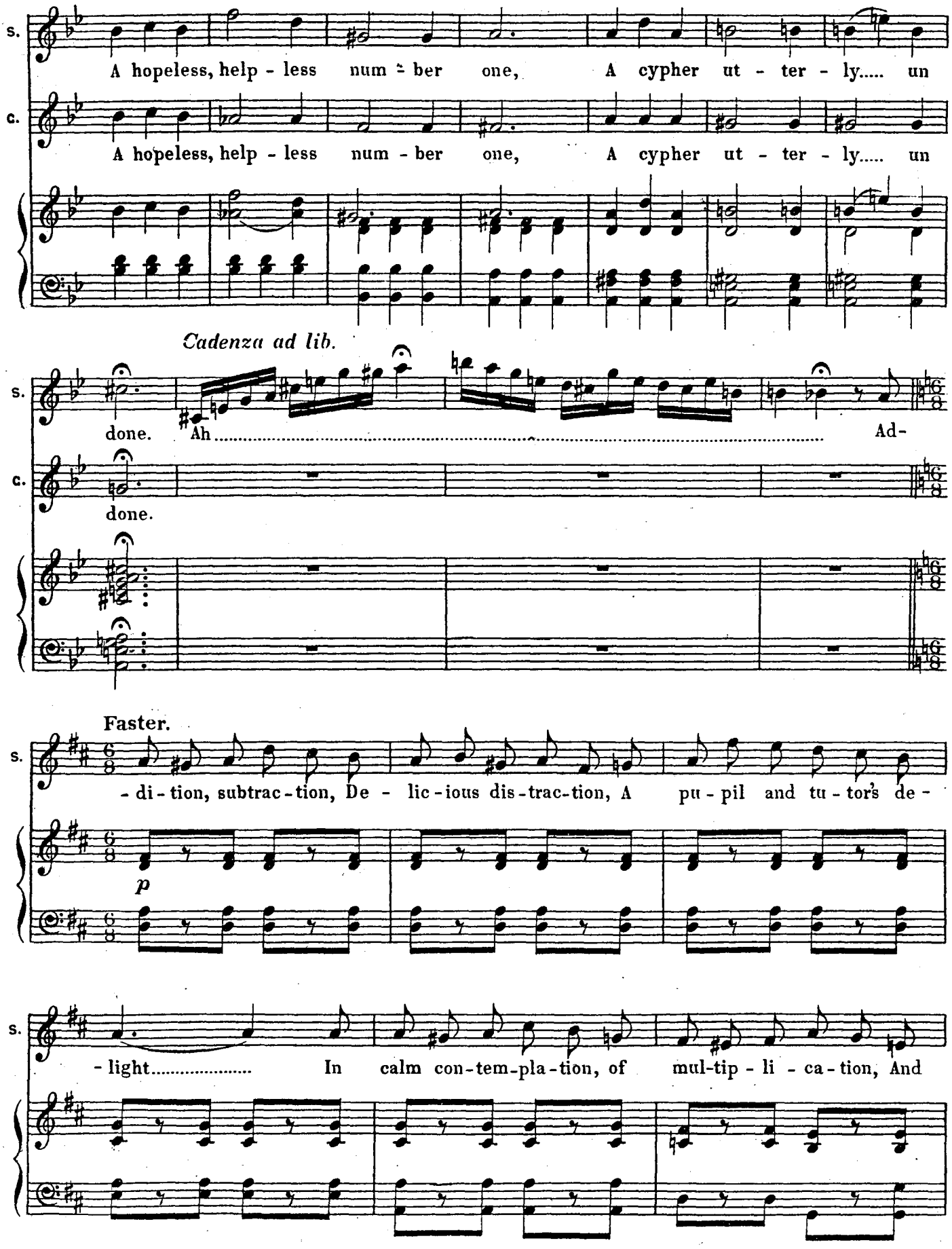
Nº 8. MULTIPLICATION DUET.

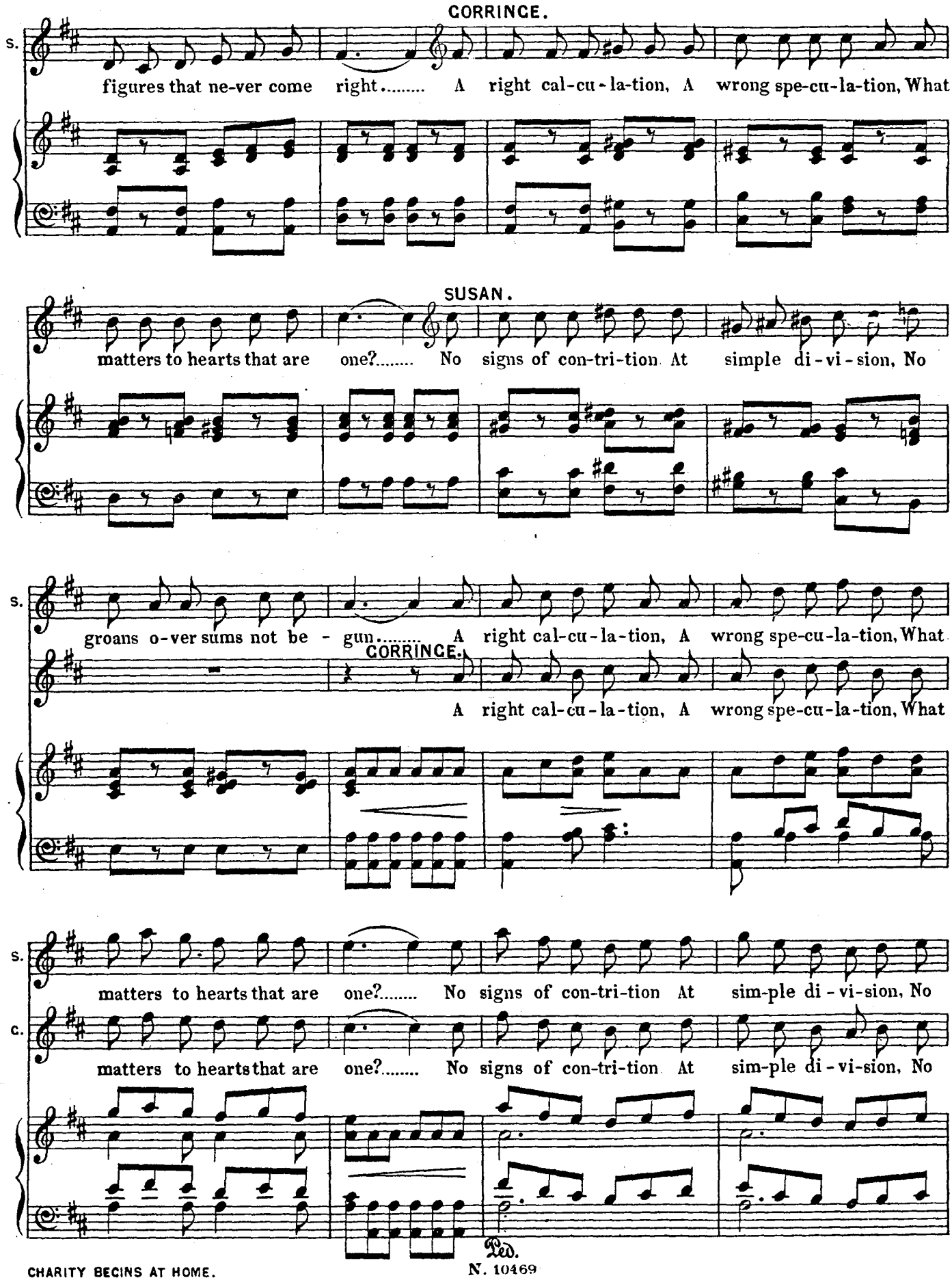
SUSAN & CORRINCE.

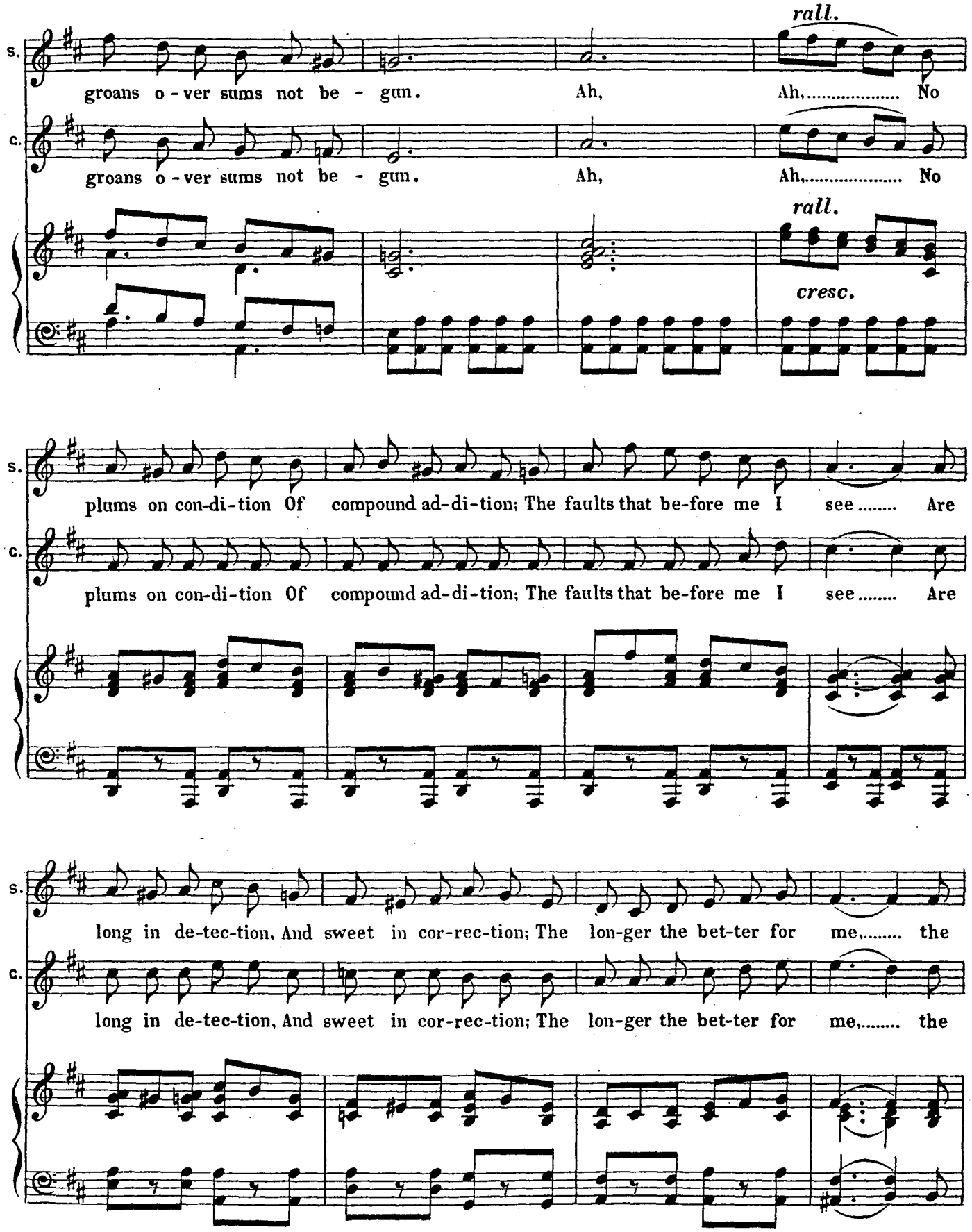


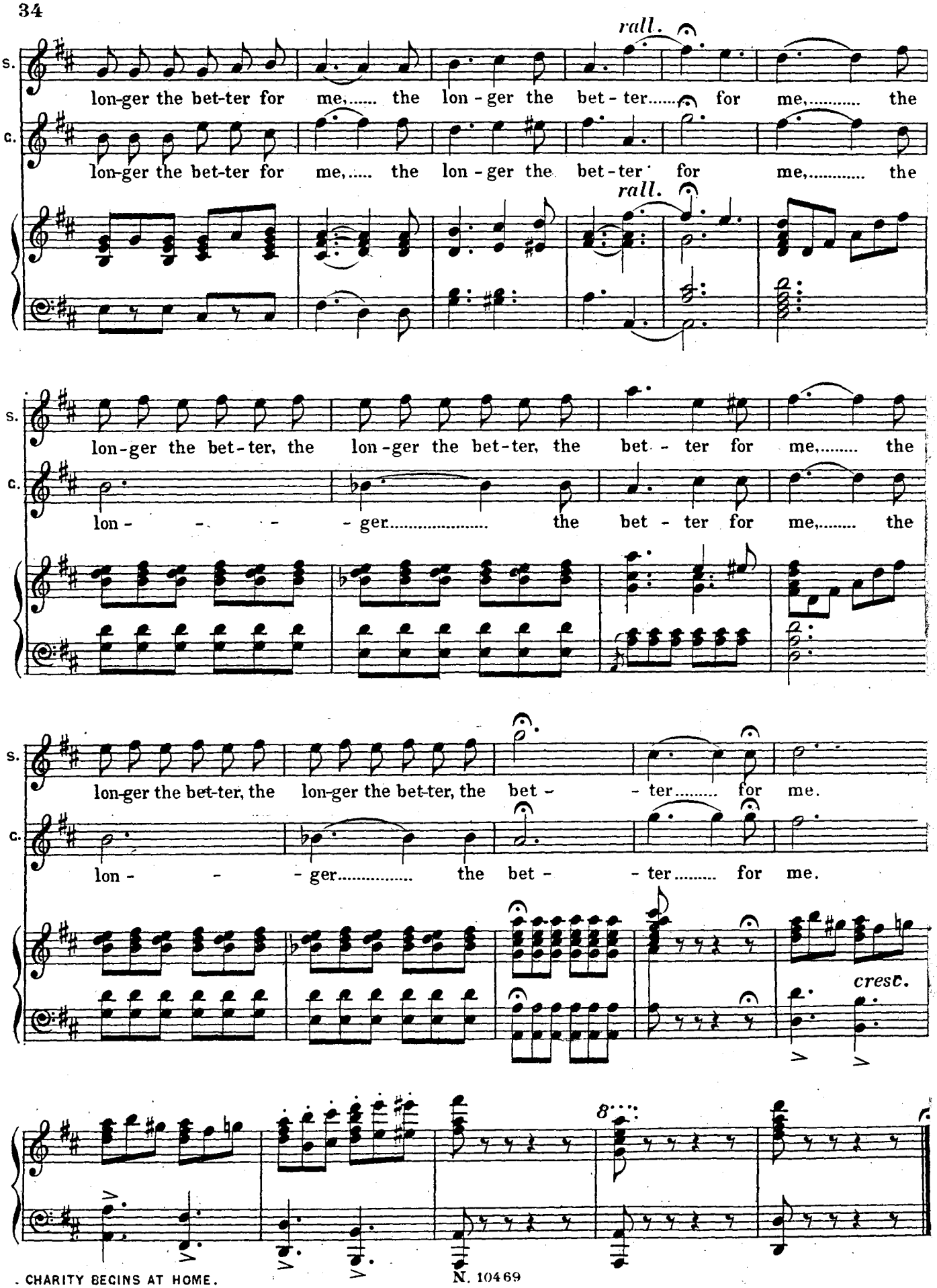

S.
That's me and you,
You I a - dore.
C.
Twice one are two, That's me and you Twice two are four, You I a-dore.
S.
We're in a fix. Twice four are eight, Patience and wait.
C.
Twice three are six, We're in a fix. Twice four are eight, Patience and wait.
Recit. CORRINCE. rall.
Quite perfect, ve - ry nice indeed, Now to subtraction let's proceed.
p
Tempo di Valse.
SUSAN.
If one from two you chance to take, How sad a dif - fer -
p


s.
-ence you make; To - ge - ther hap - py as..... the day,
s.
Yet part - ed we must fade.... a - way. Be - hold in us the
CORRINGE.
Be - hold in us the
s.
num - ber two, Take you from me, what should I do?
c.
num - ber two Take you from me, what should I do?
tr


S.
A hopeless, help - less num - ber one, A cypher ut - ter - ly..... un
C.
A hopeless, help - less num - ber one, A cypher ut - ter - ly..... un
Cadenza ad lib.
S.
done. Ah..... Ad-
C.
done.
Faster.
S.
- di - tion, subtrac - tion, De - lic - ious dis - trac - tion, A pu - pil and tu - tor's de -
p
S.
- light..... In calm con - tem - pla - tion, of mul - tip - li - ca - tion, And


CORRINCE.
S.
figures that ne-ver come right..... A right cal-cu-la-tion, A wrong spe-cu-la-tion, What
SUSAN.
matters to hearts that are one?..... No signs of con-tri-tion At simple di-vi-sion, No
S.
groans o-ver sums not be - gun..... A right cal-cu-la-tion, A wrong spe-cu-la-tion, What
CORRINCE.
A right cal-cu-la-tion, A wrong spe-cu-la-tion, What
S.
matters to hearts that are one?..... No signs of con-tri-tion At sim-ple di-vi-sion, No
C.
matters to hearts that are one?..... No signs of con-tri-tion At sim-ple di-vi-sion, No
Ped.

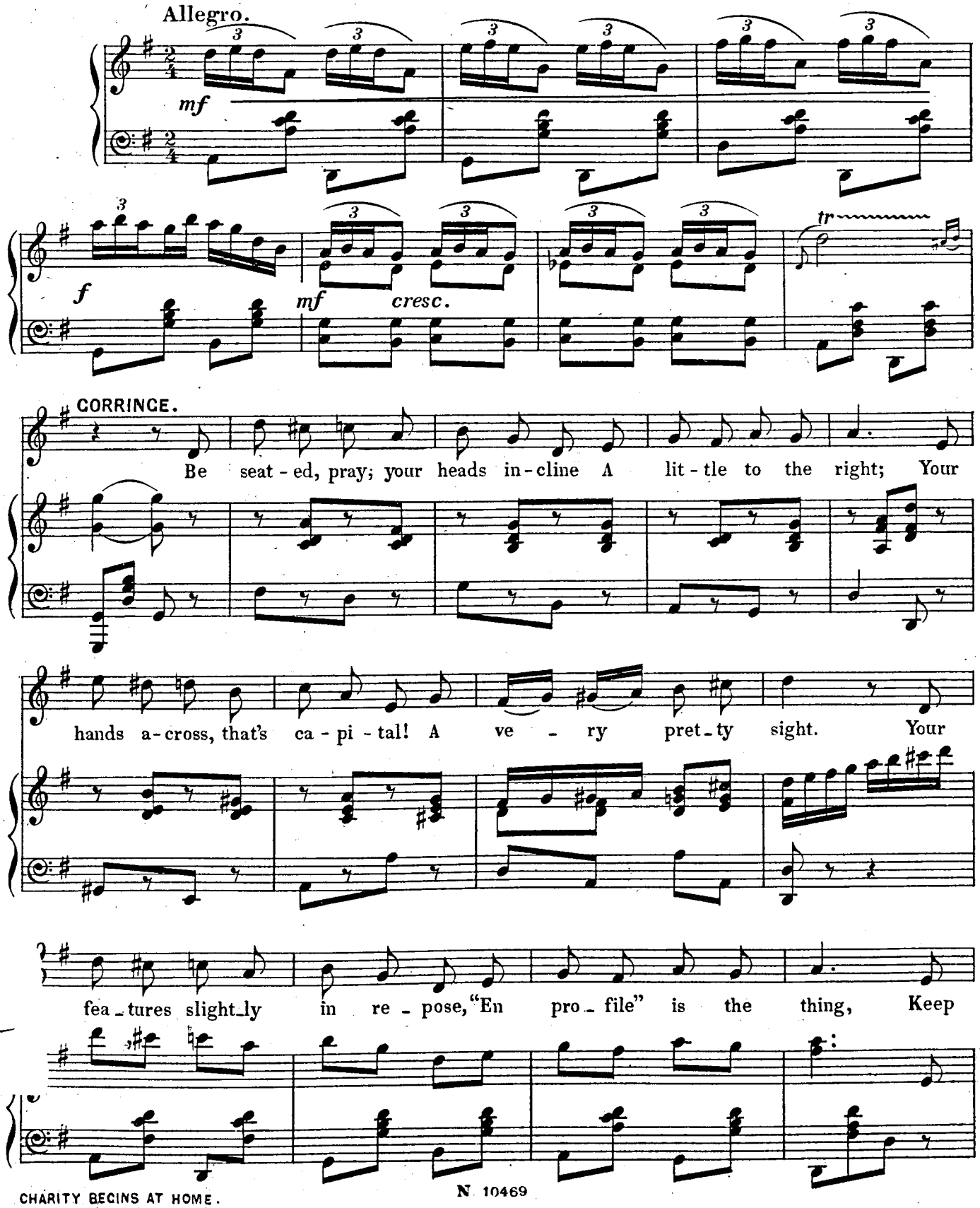

rall.
S.
groans o - ver sums not be - gun. Ah, Ah,..... No
C.
groans o - ver sums not be - gun. Ah, Ah,..... No
rall.
cresc.
S.
plums on con-di-tion Of compound ad-di-tion; The faults that be-fore me I see..... Are
C.
plums on con-di-tion Of compound ad-di-tion; The faults that be-fore me I see..... Are
S.
long in de-tec-tion, And sweet in cor-rec-tion; The lon-ger the bet-ter for me,..... the
C.
long in de-tec-tion, And sweet in cor-rec-tion; The lon-ger the bet-ter for me,..... the

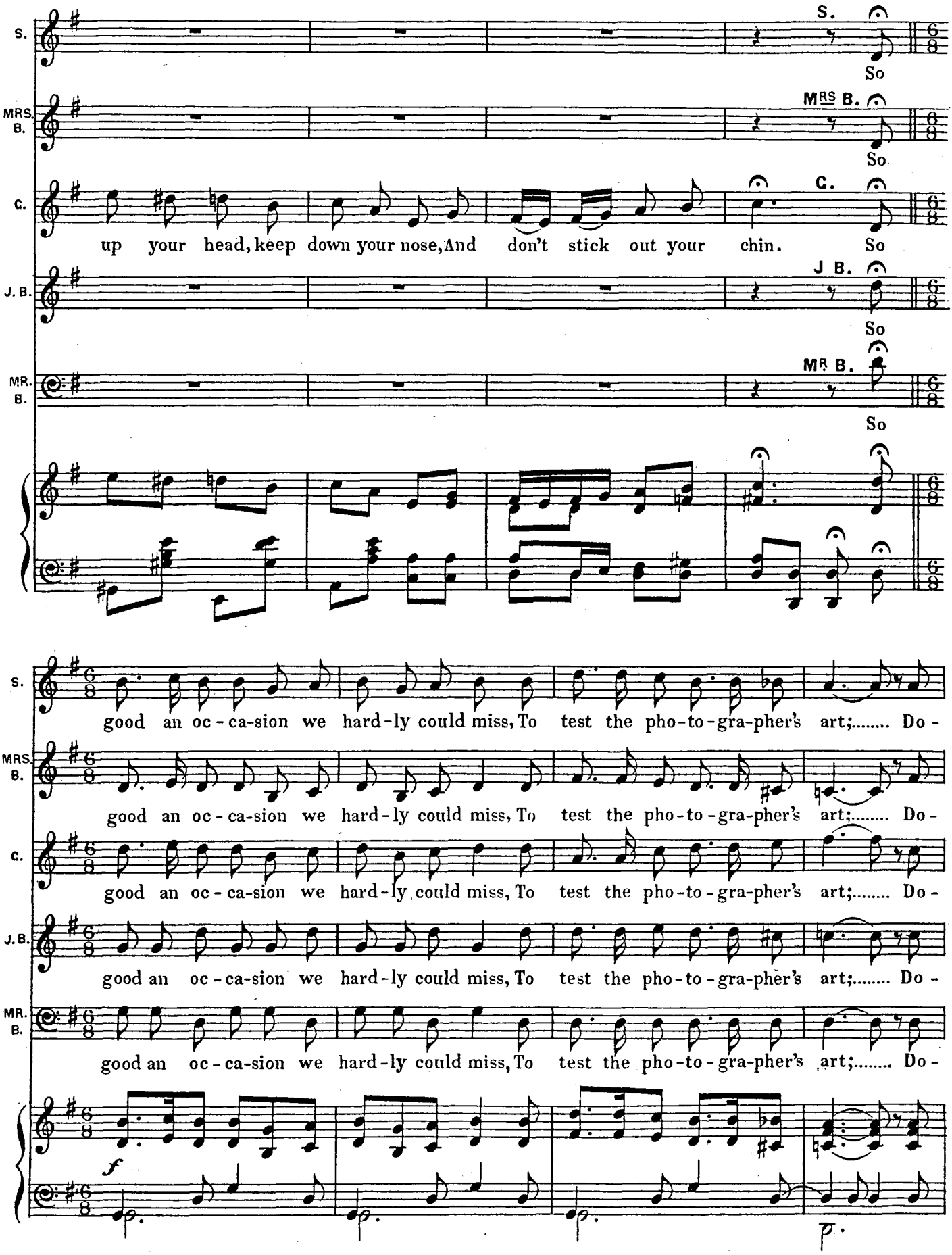

rall.
S.
C.
lon-ger the bet-ter for me,..... the lon - ger the bet - ter..... for me,..... the
lon-ger the bet-ter for me,..... the lon - ger the bet - ter for me,..... the
rall.
lon-ger the bet-ter, the lon-ger the bet-ter, the bet - ter for me,..... the
lon - - - - ger..... the bet - ter for me,..... the
lon-ger the bet-ter, the lon-ger the bet-ter, the bet - - ter..... for me.
lon - - - ger..... the bet - - ter..... for me.
cresc.
8

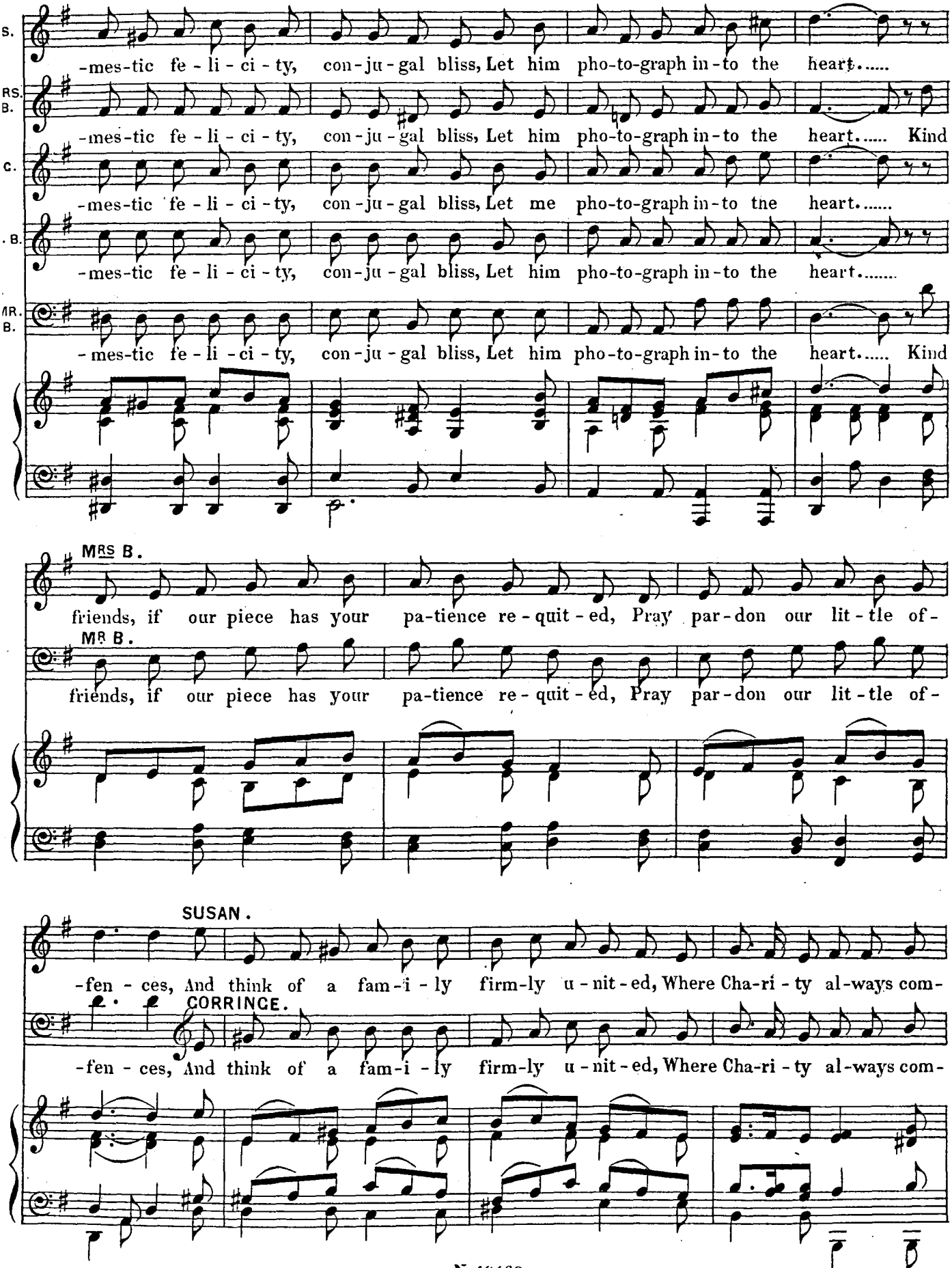
CUE: Gorringe: Let's make the picture a lasting one.

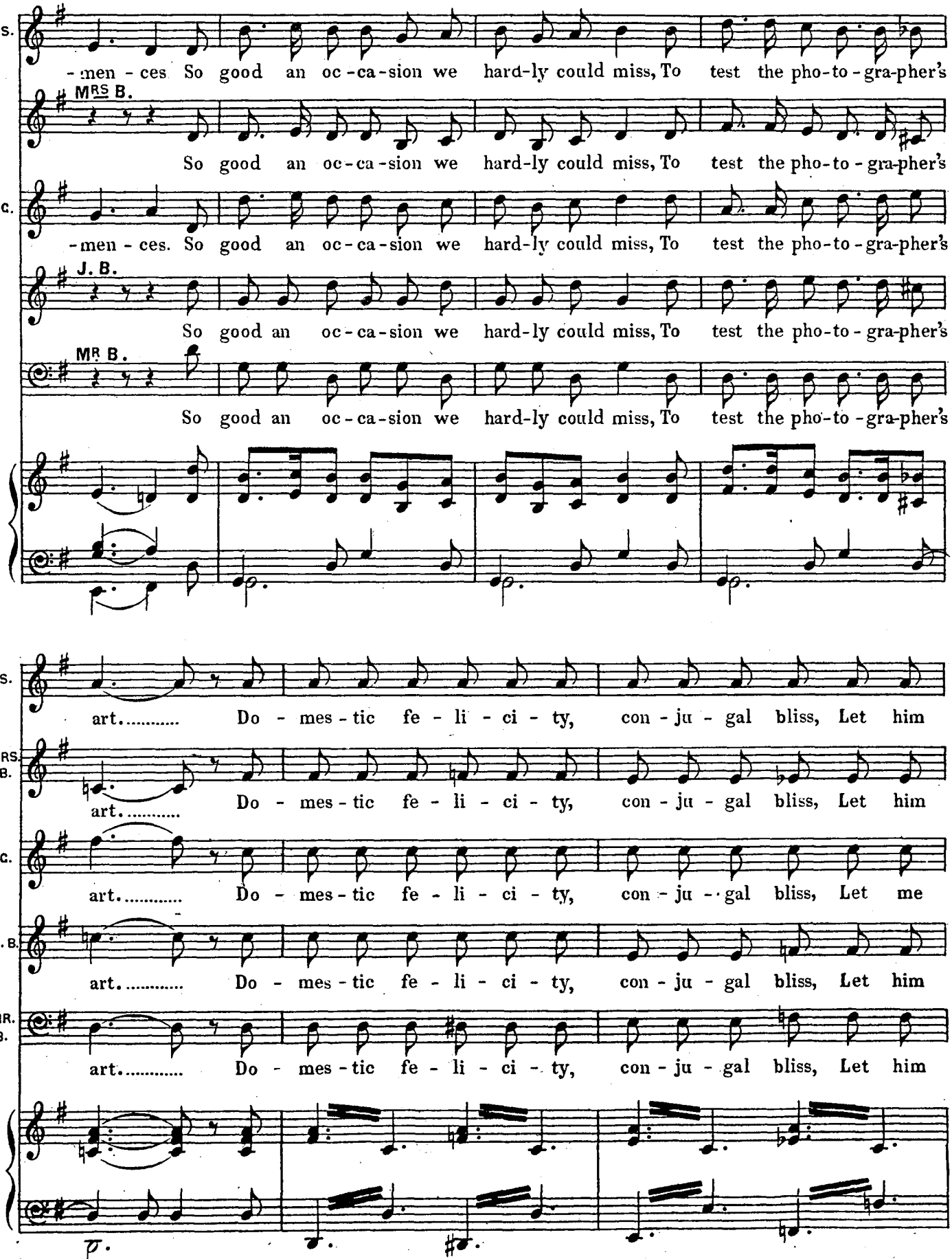
Nº 10. FINALE.

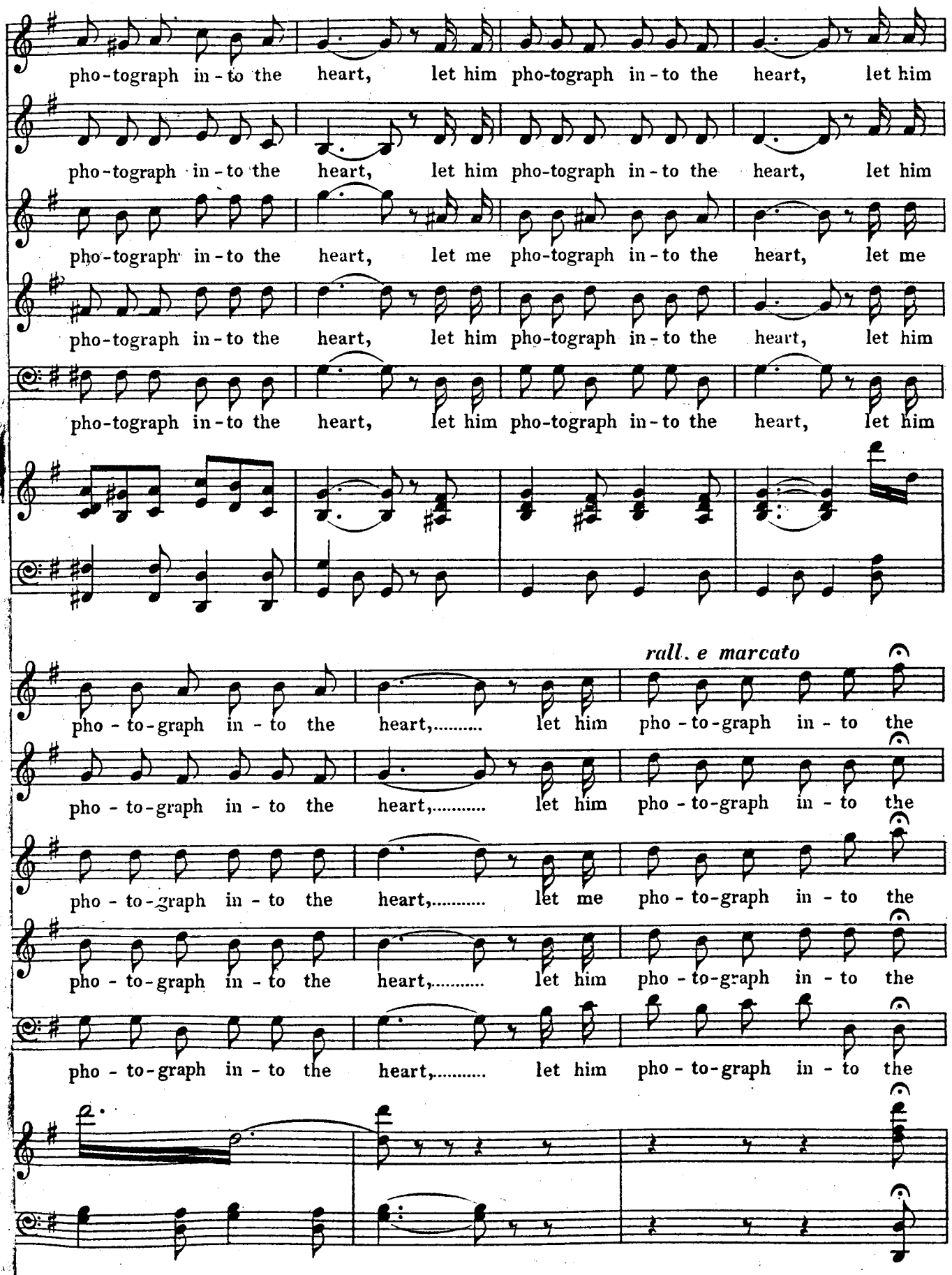
SUSAN, MRS. BUMPUS, CORRINCE, JOE BUMPUS AND MR. BUMPUS.

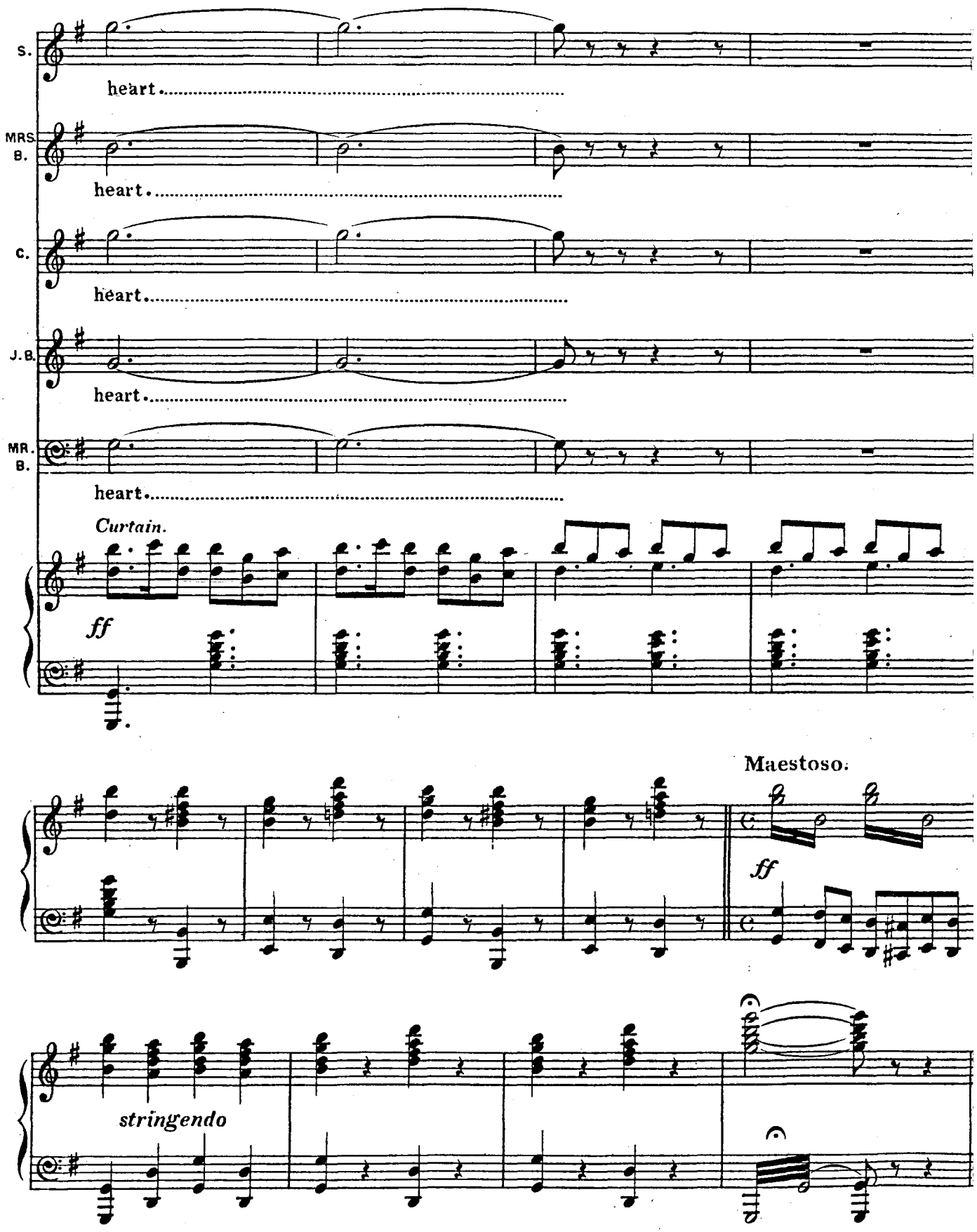



S.
So
MRS. B.
So
C.
up your head, keep down your nose, And don't stick out your chin. So
J. B.
So
MR. B.
So
good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's art;..... Do-
f
p.


S.
-mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him pho-to-graph in - to the heart.....
RS. B.
-mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him pho-to-graph in - to the heart..... Kind
C.
-mes-tic fe - li - ci - ty, con - ju - gal bliss, Let me pho-to-graph in - to the heart.....
. B.
-mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him pho-to-graph in - to the heart.....
MR. B.
-mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him pho-to-graph in - to the heart..... Kind
MRS B.
friends, if our piece has your pa-tience re - quit - ed, Pray par-don our lit - tle of -
MR B.
friends, if our piece has your pa-tience re - quit - ed, Pray par-don our lit - tle of -
SUSAN.
-fen - ces, And think of a fam - i - ly firm-ly u - nit - ed, Where Cha-ri - ty al-ways com -
CORRINCE.
-fen - ces, And think of a fam - i - ly firm-ly u - nit - ed, Where Cha-ri - ty al-ways com -


S.
-men - ces So good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's
MRS B.
So good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's
C.
-men - ces. So good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's
J. B.
So good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's
MR B.
So good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's
S.
art..... Do - mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him
MRS. B.
art..... Do - mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him
C.
art..... Do - mes-tic fe - li - ci - ty, con - ju - gal bliss, Let me
J. B.
art..... Do - mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him
MR. B.
art..... Do - mes-tic fe - li - ci - ty, con - ju - gal bliss, Let him
p.


pho-tograph in-to the heart, let him pho-tograph in-to the heart, let him
pho-tograph in-to the heart, let him pho-tograph in-to the heart, let him
pho-tograph in-to the heart, let me pho-tograph in-to the heart, let me
pho-tograph in-to the heart, let him pho-tograph in-to the heart, let him
pho-tograph in-to the heart, let him pho-tograph in-to the heart, let him
rall. e marcato
pho - to-graph in - to the heart,..... let him pho - to-graph in - to the
pho - to-graph in - to the heart,..... let him pho - to-graph in - to the
pho - to-graph in - to the heart,..... let me pho - to-graph in - to the
pho - to-graph in - to the heart,..... let him pho - to-graph in - to the
pho - to-graph in - to the heart,..... let him pho - to-graph in - to the


S.
heart.
MRS. B.
heart.
C.
heart.
J. B.
heart.
MR. B.
heart.
Curtain.
ff
Maestoso.
ff
stringendo