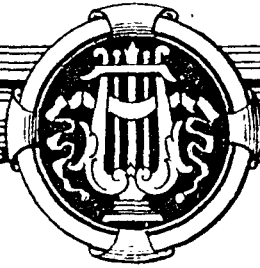


THE GERMAN REED REPERTORY
OF MUSICAL PIECES.



CHARITY BEGINS AT HOME

Written by

B. ROWE (B.C. Stephenson)

Composed by

ALFRED CELLIER.

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Stolen

CHARITY BEGINS AT HOME.

Overture.

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

Music by
ALFRED CELLIER.

Allegretto.

PIANO.

ff

The first system of the piano part consists of two staves. The upper staff is in treble clef and contains a series of chords, some with accidentals. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. The dynamic marking *ff* is placed between the staves.

pp

ff

pp

The second system of the piano part consists of two staves. The upper staff features a melodic line with eighth notes and a slur over the first two measures. The lower staff contains chords and a bass line. Dynamic markings *pp*, *ff*, and *pp* are placed above the staves.

rall.

a tempo

The third system of the piano part consists of two staves. The upper staff features a melodic line with eighth notes and a slur over the first two measures. The lower staff contains chords and a bass line. Dynamic markings *rall.* and *a tempo* are placed above the staves.

The fourth system of the piano part consists of two staves. The upper staff contains chords and a bass line. The lower staff contains a bass line with eighth and sixteenth notes. A slur is placed under the first two measures of the lower staff.

The fifth system of the piano part consists of two staves. The upper staff contains chords and a bass line. The lower staff contains a bass line with eighth and sixteenth notes. A slur is placed under the first two measures of the lower staff.

The first system of the piece consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and melodic fragments. The left-hand staff starts with a bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The right-hand staff has a melodic line with some slurs and a *pp* (pianissimo) dynamic marking. The left-hand staff continues with a steady accompaniment.

The third system shows further development of the melody and accompaniment. A *p* (piano) dynamic marking is present in the right-hand staff. The piece concludes this system with a double bar line.

The fourth system features more complex melodic patterns in the right-hand staff, including slurs and a *pp* dynamic marking. The left-hand staff continues with a consistent accompaniment.

Andantino.

The fifth system begins with the tempo change to *Andantino*. The right-hand staff has a more spacious melodic line with slurs. The left-hand staff provides a slower accompaniment.

The sixth system concludes the piece. The right-hand staff features a melodic line with a *legato* marking and a triplet of eighth notes. The left-hand staff has a triplet of eighth notes in the bass line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with several slurs and a 'rall.' (rallentando) marking towards the end. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a more active melodic line with slurs and accents. The lower staff is in bass clef and provides a rhythmic accompaniment. A 'Vivace.' (Vivace) marking is placed above the staff.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The lower staff is in bass clef and provides a harmonic accompaniment.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a simple, rhythmic melodic line. The lower staff is in bass clef and provides a harmonic accompaniment. A 'Tempo di Valse.' (Tempo di Valse) marking is placed above the staff, and a 'ff' (fortissimo) dynamic marking is placed below the first few notes.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp. It contains a melodic line with slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords.

The sixth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp. It contains a melodic line with slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with various note values and rests, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in the treble and bass staves.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, featuring a more active bass line with frequent chord changes.

Fifth system of musical notation, with a prominent treble line and a steady bass accompaniment.

Sixth system of musical notation, concluding the piece. It includes tempo markings: *rall.* (rallentando) and *a tempo* (return to original tempo). The bass line features a rhythmic pattern of eighth notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs, and the bass staff continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff includes the instruction "cresc." followed by a series of dashes, indicating a gradual increase in volume.

Fourth system of musical notation. The treble staff has a slur over the first few notes and a fermata. The bass staff contains a complex accompaniment with chords and eighth notes. A fermata is also present over the final notes of the treble staff.

Fifth system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff includes the instruction "ff" (fortissimo) and continues with a rhythmic accompaniment. A fermata is placed over the final notes of the treble staff.

Sixth system of musical notation, the final system on the page. The treble staff has a slur and a fermata. The bass staff includes the instruction "ff" and features a first ending bracket labeled "1" over the final two measures. A fermata is placed over the final notes of the treble staff.

CUE: Susan.- Ah, MF Gorringe! Gorringe.- Ah, Miss Bumpus!

Nº 1. DUET. The Photograph.

CORRINCE & SUSAN.

Con brio.

mf

This block contains the piano introduction for the duet. It features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of six measures of a rhythmic pattern of eighth notes, with the first four measures containing triplets of eighth notes. The dynamic marking is *mf*.

CORRINCE.

Be

This block shows the first vocal line for Corrince. It includes a vocal line with a treble clef and a piano accompaniment with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest followed by the word "Be". The piano accompaniment features a rhythmic pattern of eighth notes, with the first four measures containing triplets. A trill is indicated in the fifth measure of the piano part.

c.

seat - ed, pray; your head in - cline A lit - tle to the right, Your

p

This block contains the second vocal line for Corrince. The vocal line starts with the lyrics "seat - ed, pray; your head in - cline A lit - tle to the right, Your". The piano accompaniment continues with the same rhythmic pattern, marked *p*.

c.

hands a-cross; that's ca - pit - al, A ve - ry... pret - ty sight. Your

This block contains the third vocal line for Corrince. The vocal line continues with the lyrics "hands a-cross; that's ca - pit - al, A ve - ry... pret - ty sight. Your". The piano accompaniment continues with the same rhythmic pattern.

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. *ff*

s. thus my pa-tience you would prove, This sit-ting is a bore; I

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "thus my pa-tience you would prove, This sit-ting is a bore; I". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part begins with a dynamic marking of *p* (piano). The accompaniment consists of chords and moving lines in both hands.

s. ne-ver felt in-clined to move, One half as..... much be-fore. To

The second system continues the vocal line with the lyrics "ne-ver felt in-clined to move, One half as..... much be-fore. To". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

s. set-tle on my nose, I see, A wasp is com-ing down; And a

The third system of music has the vocal line with lyrics "set-tle on my nose, I see, A wasp is com-ing down; And a". The piano accompaniment continues to provide harmonic support for the vocal melody.

s. great big ca-ter-pil-lar from the tree, Is crawl-ing up my gown.

The fourth and final system on this page has the vocal line with lyrics "great big ca-ter-pil-lar from the tree, Is crawl-ing up my gown." The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

Affettuoso.
CORRINCE.

SUSAN.

Pray don't move, my own love, my own love. I must move, my own love,

The first system of music shows the vocal entries for Corrince and Susan. Corrince's line is in the upper voice, and Susan's is in the lower voice. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The key signature has one sharp (F#) and the time signature is common time (C).

s. *rall.*
I.... must move.

rall.

The second system features a vocal line for Susan, marked with a 's.' and a 'rall.' (ritardando) instruction. The piano accompaniment continues with a 'rall.' instruction. The right hand of the piano part has a more active melodic line with slurs and accents, while the left hand remains mostly chordal. The key signature and time signature remain the same.

rall.

The third system is entirely instrumental for the piano. It continues the 'rall.' instruction. The right hand has a flowing, melodic line with many slurs and accents, while the left hand provides harmonic support with chords and single notes. The key signature and time signature are consistent with the previous systems.

Andante. **CORRINCE.**

And now a gen - tle lit - - tle smile, Full

mf

The fourth system begins with Corrince's vocal entry, marked 'Andante' and 'mf' (mezzo-forte). The piano accompaniment is in common time and features a steady, rhythmic pattern of chords in the right hand and a simple bass line in the left hand. The key signature has three flats (Bb, Eb, Ab).

c. *of such ten-der grace, As such as you, and you..... a-lone, Can*

ad lib. **Allegro.**
c. *bring up - on a.... face.*

SUSAN. *I'm go-ing to sneeze,*

CORRINGE. *Now stea - dy, one, two, three, now*

s. I'm go-ing to sneeze It's spoilt, I'm sure,

c. pray don't, please, now pray don't, please, I'll count ten more. One, two, three, four, I'll

s. *ad lib.* It's spoilt, I'm sure. **Vivace.** But

c. count ten more. It's spoilt, I'm sure. But

s. why should we trouble to try a - ny more, What need to de-pend up-on art,..... If the

c. 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-to-graphed in-to my heart,..... is

c. pho - to-graphed in-to my heart,..... is pho-to-graphed in-to my heart,..... is

s. *rall.*
 pho - to - graphed in - to my heart,..... is pho - to - graphed in - to my

c. *rall.*
 pho - to - graphed in - to my heart,..... is pho - to - graphed in - to my

pp

s. *a tempo*
 heart.....

c. *a tempo*
 heart.....

ff a tempo *fz* *fz*

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

Nº 2. THE PUMP.

SUSAN.

Andante.

1. When first I saw..... thé lit - tle pair, She
 2. Then lit - tle maïd,..... a bux - om lass, And
 3. The years roll on.....and once a - gain, The

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

hair, pass, pain, That She Her brush'd with her hair his her is cur - ly milk - ing sil - ver pate. can. grey. On They But

Faster. candido 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 shes a hap - py
 thankful for a peaceful past, They hope - ful - ly do pray, That life may pass from

accel.

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.

1. 2. 3. last.

tr

pp

D. C. %

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

Nº 3. THE BEADLE. (Song and Duet.)

BUMPUS & CORRINCE.

Allegro pomposo.

The piano introduction consists of two staves of music in 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes.

The first system of the song and duet. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *pp* and *mf*.

1. Yes, I'm the bea-dle of the place, My hat and stick be-
 2. When e'er I see a lit-tle boy, Up - on whose ro - sy
 3. "Oh! please sir don't taint me!" he cries, "It..... was my lit-tle

The second system of the song and duet. The vocal line continues with lyrics. The piano accompaniment includes dynamics *f*, *pp*, and *ff*.

-hold; Ob - serve my ma - jes - ty of face, My bobs and tags of gold. The
 face, Of wick-ed-ness, some hid-den joy, I ra - ther think I trace, Says
 brothers;"There's nothing done, and yet he tries To throw the blame on others. With

The third system of the song and duet. The vocal line concludes with lyrics. The piano accompaniment continues with a rhythmic pattern.

young and old, the short and tall, Do quail before my frown; For here I am, and
 I, "Come here, my lit-tle lad, You're at it now a - gain; Up - on my word it
 me, the bea-dle of this town, He'll ar-gumentem - ploy, I flog him well, I

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

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

c. That is the Bu - sy bea - dle, The bu - sy bu - sy bu - sy bu - sy

b. That is the Bu - sy bea - dle, The bum - ble bum - ble bum - ble bum - ble

cresc. *ff* *cresc.*

c. bu - sy bu - sy bu - sy bu - sy bu - sy bea - dle. dle.

b. bumble bumble bumble bumble bu - sy bea - dle. dle.

1st & 2nd time 3rd time.

1st & 2nd time 3rd time.

1st & 2nd time 3rd time.

ff *ffz*

CUE: Everybody's down on me.

№ 4. THE CHARITY BOY.

JOE BUMPUS.

Allegretto scherzandō.

1. Why
2. When-
3. And

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 } I'm a cha - ri - ty - ra - ri - ty ra - ri - ty ra - ri - ty ra - ri - ty boy..... For
 2 }
 3 }
 8.....

I'm a cha - ri - ty - ra - ri - ty ra - ri - ty ra - ri - ty ra - ri - ty boy.....
 8.....

D. C.

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

No 5. FISHERWOMAN'S SONG.

MRS. BUMPUS.

Allegro.

The piano introduction is in 6/8 time, marked *Allegro* and *f*. It features a melodic line in the right hand with a trill (*tr*) and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

1. Good peo-ple, come buy them, their ex-cel-lence test, You had far bet-ter buy them of
 2. I have ev'-ry fish here that ev-er was born, I have all, from a sprat to a

The first system of the song includes the vocal line and piano accompaniment. The piano part is marked *p* and features a steady rhythmic accompaniment with some chordal textures.

me;..... The fin-est, the fresh-est, the larg-est, the best, That ev-er came out of the
 whale;..... Would you like a nice whit-ing, an oys-ter, a prawn There's a skate, sir, just look at his

The second system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment with some chordal textures.

sea..... There's a lord-ly old tur-bot, so flat and so white; This
 tail..... A..... ha'-porth o' win-kles I would not dis-dain To.....

The final system of the song includes the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment with some chordal textures.

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. } Will you buy? Will you buy? Good peo - ple,
 come and buy, come, one and all..... }
pp

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.

Allegretto.

mf

MRS B.

1. You la - zy, i - dle
2. Why don't you then ap -

p

MRS B.

va - ga - bond! You good - for - no - thing - lout! While I have toild the
- ply, my love, For some such sit - u - a - tion, As or - na - ment for

MRS B.

live - long day, What have you been a - bout? You think be - cause you're
fire - stove, Or some such de - cor - a - tion? On i - dle - ness you

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

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.

MR B.

hard on me, To work is not my mis - - sion, You
 I would crave, Though i - dle - ness I hate;..... You

MR. B. *rall.*

1. wish me to explain, I see— I will, with your per - mission. Folks.
 2. can't expect a man to slave, Who wears a robe of state..... My

MR. B.

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 -

MR. B.

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 Oh, what a life, oh, what a life, For me has been re -
 be..... & _{2.}

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 -

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.

CUE: Enter Gorrince disguised as the School Inspector.

Nº 7. DUET.

CORRINCE. & MR BUMPUS.

Con gravita.

CORRINCE.

Oh! Bea-dle - dum! Oh! Bea-dle -

p *f* *p*

c. dee! The Bea-dle I suppose you be, The Guar-dian, or you

c. ought to be, Of Great St! Swithin's Cha - ri - ty. Oh! Bea-dle - dum! Oh! Bea-dle

MR BUMPUS.

Oh! Bea-dle - dum! Oh! Bea-dle

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.

Slow March. (Business.)

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

NO. 8. MULTIPLICATION DUET.

SUSAN & CORRINCE.

Allegro moderato.

SUSAN.

Twice one are two,

Twice two are four,

CORRINCE.

That's me and you,

You I a-dore.

s.

Twice three are six,

Twice four are eight,

c.

Were in a fix.

Pa-tience and wait.

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.

Tempo di Valse.

SUSAN.

If one from two you chance to take, How sad a dif - fer -

s. -ence you make; To - ge - ther hap - py as..... the day,

The first system of music consists of a vocal line (Soprano) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "-ence you make; To - ge - ther hap - py as..... the day,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

s. Yet part - ed we must fade.... a - way. Be - hold in us the
CORRINCE.
Be - hold in us the

The second system of music features a vocal line (Soprano) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Yet part - ed we must fade.... a - way. Be - hold in us the CORRINCE. Be - hold in us the". The piano accompaniment is in a grand staff with a key signature of two flats, providing harmonic support for the vocal line.

s. num - ber two, Take you from me, what should I do?
c. num - ber two Take you from me, what should I do?

The third system of music includes two vocal lines (Soprano and Contralto) and a piano accompaniment. Both vocal lines are in a treble clef with a key signature of two flats. The lyrics are: "num - ber two, Take you from me, what should I do?" for the Soprano and "num - ber two Take you from me, what should I do?" for the Contralto. The piano accompaniment is in a grand staff with a key signature of two flats, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

Red.

s. groans o-ver sums not be - gun. Ah, Ah,..... No *rall.*

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. lon-ger the bet-ter for me..... the lon-ger the bet-ter..... for me..... the

c. lon-ger the bet-ter for me..... the lon-ger the bet-ter for me..... the

rall.

s. lon-ger the bet-ter, the lon-ger the bet-ter, the bet-ter for me..... the

c. lon - - - ger..... the bet-ter for me..... the

s. lon-ger the bet-ter, the lon-ger the bet-ter, the bet-ter..... for me.

c. lon - - - ger..... the bet-ter..... for me.

crest.

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

NO 10. FINALE.

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

Allegro.

Two systems of piano music. The first system is marked *mf* and features a melody of eighth-note triplets in the right hand and a bass line in the left hand. The second system is marked *f* and *cresc.*, with a more complex rhythmic pattern including triplets and a trill in the right hand.

CORRINCE.

Vocal line for Corrince. The melody is in a major key with a 2/4 time signature. The lyrics are: "Be seat-ed, pray; your heads in-cline A lit-tle to the right; Your".

Vocal line for Corrince. The melody continues with the lyrics: "hands a-cross, that's ca-pi-tal! A ve-ry pret-ty sight. Your".

fine

Vocal line for Corrince. The melody concludes with the lyrics: "fea-tures slight-ly in re- pose, 'En pro-file' is the thing, Keep".

S. S.

MRS. B. MRS B.

C. C.

J. B. J B.

MR. B. MR B.

up your head, keep down your nose, And don't stick out your chin. So

S. Do

MRS. B. Do

C. Do

J. B. Do

MR. B. Do

good an oc-ca-sion we hard-ly could miss, To test the pho-to-gra-pher's art;..... Do -

S.
-mes-tic fe-li-ci-ty, con-ju-gal bliss, Let him pho-to-graph in-to the heart.....

RS.
-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.
-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

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.....

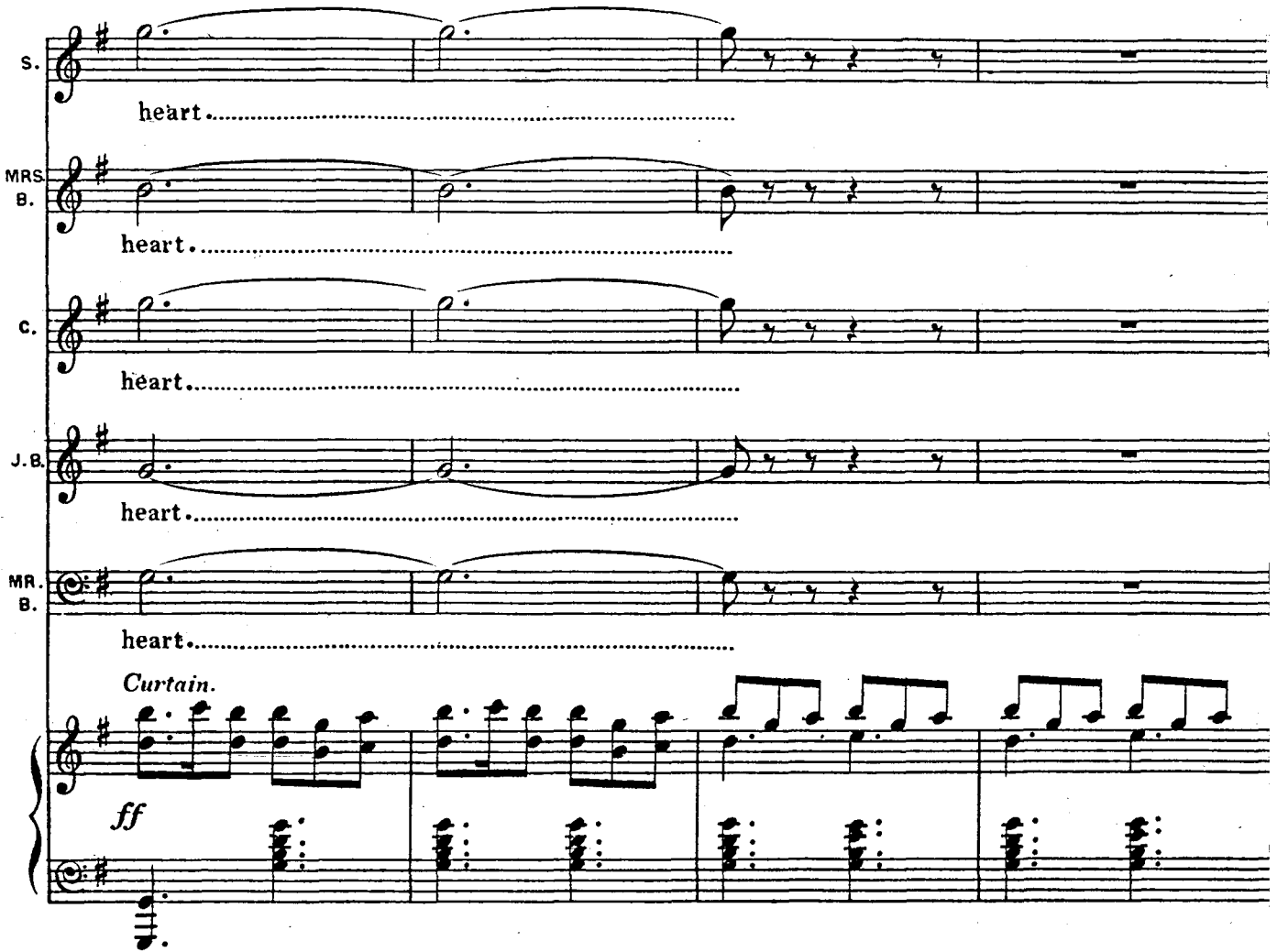
MRS.
B.
heart.....

C.
heart.....

J.B.
heart.....

MR.
B.
heart.....

Curtain.



Maestoso.



stringendo

