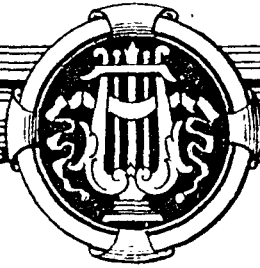


THE GERMAN REED REPERTORY
OF MUSICAL PIECES.



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

pp

ff

pp

rall.

a tempo

First system of musical notation, featuring piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, including a piano (*pp*) dynamic marking.

Third system of musical notation, including a piano (*p*) dynamic marking.

Fourth system of musical notation, including a pianissimo (*pp*) dynamic marking.

Andantino.

Fifth system of musical notation, marked *Andantino*, with a slower tempo and legato phrasing.

Sixth system of musical notation, including a *legato* dynamic marking and a triplet.

First system of musical notation. The right hand plays a melodic line with slurs and ties. The left hand provides a harmonic accompaniment. A *rall.* marking is present in the right hand.

Second system of musical notation. The tempo is marked *Vivace.* The right hand features a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes some notes with accents.

Fourth system of musical notation. The tempo is marked *Tempo di Valse.* and the dynamic is *ff*. The right hand has a simple, rhythmic melodic line. The left hand accompaniment is sparse.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and single notes.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and single 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 and sixteenth notes.

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

Third system of musical notation, including the dynamic marking *cresc.* (crescendo) in the bass staff. The treble staff continues with a melodic line, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, featuring a first ending bracket labeled '8.....' above the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, including the dynamic marking *ff* (fortissimo) in the bass staff. The treble staff continues with a melodic line, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, including a first ending bracket labeled '8.....' above the treble staff and a final dynamic marking *ff* in the bass staff. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

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

Nº 1. DUET. The Photograph.

CORRINCE & SUSAN.

Con brio.

mf

CORRINCE.

Be

c.

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

p

c.

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

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". The piano accompaniment consists 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 melody is primarily eighth and sixteenth notes, with some rests.

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 rhythmic patterns, including some sixteenth-note runs in the right hand.

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

The third system features the vocal line with lyrics "set-tle on my nose, I see, A wasp is com-ing down; And a". The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment in the right hand.

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

The fourth system concludes the vocal line with the lyrics "great big ca-ter-pil-lar from the tree, Is crawl-ing up my gown." The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

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. **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.....³.....and once a - gain, ³ 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 melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

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 first system of lyrics is accompanied by musical notation on two staves. The right hand has a melodic line with lyrics underneath. The left hand has a bass line with dynamic markings *pp* and *mf*.

-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 second system of lyrics is accompanied by musical notation on two staves. The right hand has a melodic line with lyrics underneath. The left hand has a bass line with dynamic markings *f* and *pp*.

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

The third system of lyrics is accompanied by musical notation on two staves. The right hand has a melodic line with lyrics underneath. The left hand has a bass line with dynamic markings *f* and *pp*.

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

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.

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 melody in the right hand with a trill at the end and a bass line in the left hand. A slur covers the first four measures.

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 vocal melody and piano accompaniment. The piano part is marked *p*. The vocal line includes the lyrics from the previous block.

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 of the vocal melody and piano accompaniment. The piano part continues with the accompaniment for the lyrics.

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 third system of the vocal melody and piano accompaniment. The piano part continues with the accompaniment for the lyrics.

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. We're 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,

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

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.

№ 9. TWINKLE, TWINKLE. Quartett.

SUSAN, MRS. BUMPUS, JOE BUMPUS & MR. BUMPUS.

Moderato assai.

The musical score is arranged in four systems. The first system is a piano introduction in G major, 3/4 time, marked *Moderato assai* and *mf*. It features a flowing melody in the right hand and a simple accompaniment in the left hand. The second system continues the piano introduction. The third system begins the vocal entry for Susan, with the lyrics: "Twinkle, twinkle lit - tle star, How I won - der what you are!". The fourth system continues the vocal entry for Susan and introduces Mrs. B. with the lyrics: "Up a - bove the world so high, Like a dia - mond in the sky." The piano accompaniment continues throughout, providing harmonic support for the vocalists.

S. Twinkle, twinkle lit - tle star, How I won - der what you are!

MRS. B. star, are!

S. Up a - bove the world so high, Like a dia - mond in the sky.

MRS. B. high, sky.

S. Twin - kle, twin - kle, twin - kle,

MRS. B. Twin - kle, twin - kle, twin - kle

S.
 MRS. B.
 MR. B.
 star, How I won-der what you
 star,
 Twin-kle, twin-kle lit-tle star,
 8

S.
 MRS. B.
 MR. B.
 How I won-der what you are!
 How I won-der what you are!
 8

S.
 MRS. B.
 J.B.
 MR. B.
 Twin - kle, twin - kle, twin - kle, twin - kle, twin - kle, twin - kle,
 Twin - kle, twin - kle, twin - kle, twin - kle, twin - kle, twin - kle,
 Let dogs de-light to bark and bite,
 Twin - kle, twin - kle, twin - kle, twin - kle, twin - kle, twin - kle,
 8

S. twin-kle, twin-kle lit - tle star, How I won-der what you,

MRS. B. twin-kle, twin-kle lit - tle star, How I won-der what you,

J. B. It is their na - ture to; And bears and lions

MR. B. twin-kle, twin-kle lit - tle star, How I won-der what you,

8.....

S. how I won - der what you, won-der what you, what you are.

MRS. B. how I won - der what you, won-der what you, what you are.

J. B. growl and fight, It's what they ought to do.

MR. B. how I won - der what you, won-der what you, what you are.

8.....

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

NO 10. FINALE.

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

Allegro.

mf

f *mf* *cresc.*

CORRINCE.

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

hands a-cross, that's ca-pi-tal! A ve-ry pret-ty sight. Your

fine

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.....

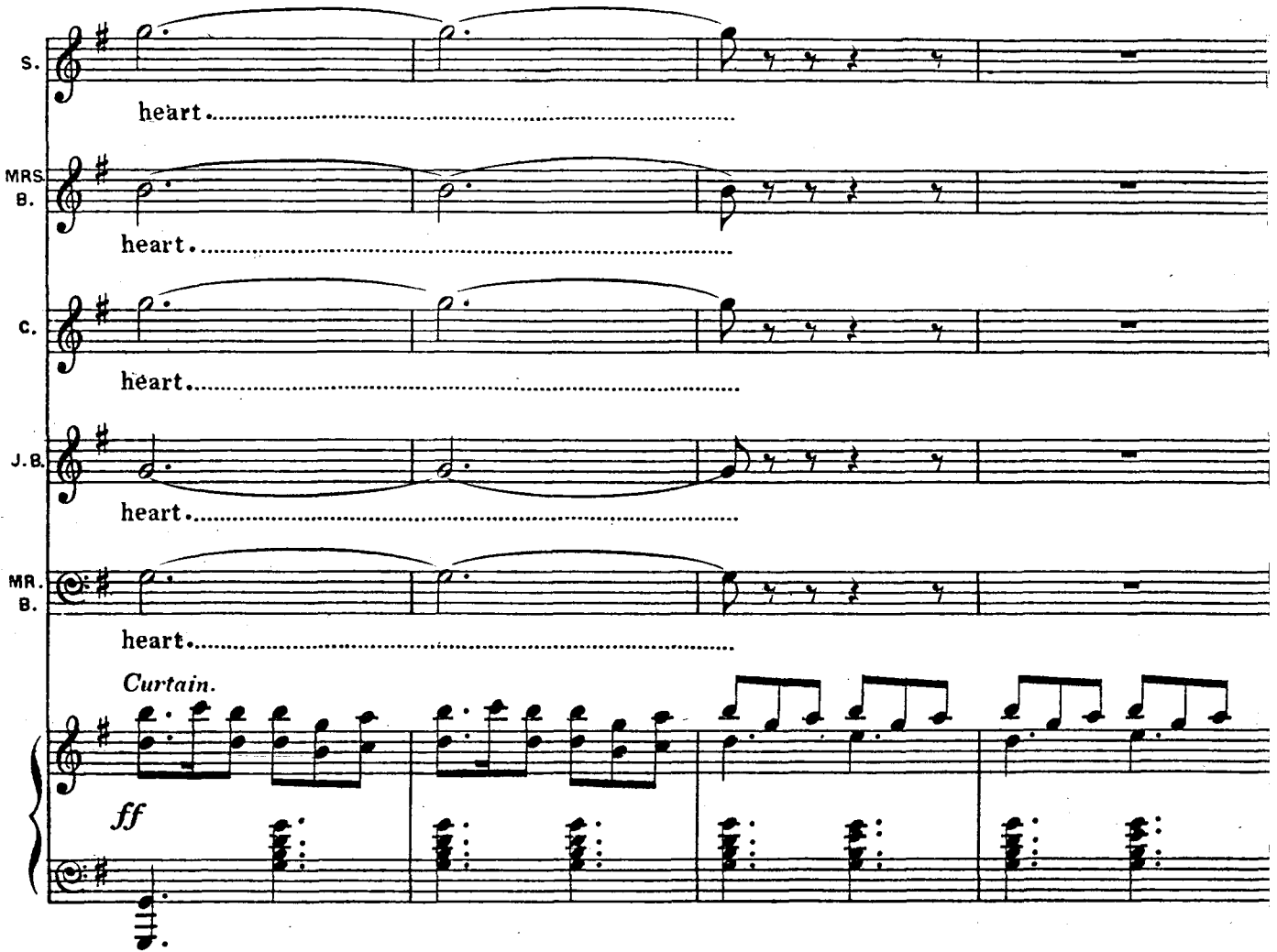
MRS.
B.
heart.....

C.
heart.....

J.B.
heart.....

MR.
B.
heart.....

Curtain.



Maestoso.



stringendo

