

ACT II.

Nº 15.-OPENING CHORUS. "Arma Virumque Cano."

(NEBENCHARI and PRIESTS)

Lento.

PIANO

(NEBENCHARI) (CHORUS.) (NEBENCHARI)

Ar. ma virum . que ca. no, Quod erat demon. strandum. Ah! — Ve. ni, vidi,

(CHORUS.) (NEBENCHARI)

vi. ci, Status quo ante bellum. Ah! — Pri. mus in. ter pares,

CHORUS.

Quod erat faci. endum. Sic transit gloria mundi, Re. ducti. o ad ab. surdum. Ah! —

M. 8898.

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N^o 16.- SOLO and CHORUS. "These Cats plague my life."

(NEBENCHARI and CHORUS)

Allegro moderato.

PIANO *f* *leggiero*

The first system of the piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Allegro moderato' and the dynamics are 'f' and 'leggiero'.

The second system of the piano introduction continues the melody and bass line from the first system, maintaining the same rhythmic and dynamic character.

NEBENCHARI.

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *mf* and *p*.

1. These cats plague my life out in -
 2. I of - ten think life would be
 3. In pub - lic we're all Churchand

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous system.

- fer - nal - ly; I wish they were banished e - ter - nal - ly. Their
 mer - ri - er, Could I on - ly ob - tain a small ter - ri - er; If each
 state - ly, We pa - rade a - round ve - ry se - date - ly; We

cur - sed cat a wauling Is simply ap - pall - ing, Di - night - ly and al - so di -
 day for di - ver - sion He'd kill a fat Per - sian. I'd slip out at night - time and
 keep up a fic - tion Of cat ju - ris - dic - tion As we have impressed on you

- urnal - ly; But they have to be kept from mau - rau - ders, For
 bu - ry her. Oh, it adds to the great com - pli - ca - tion Of a
 late - ly. But still we are fear - ful - ly fox - y, We

such are the High Priest - ly or - ders. Folk should take more pre - cau - tion, When
 High Priest's mag - ni - fi - cent sta - tion, When his sym - pa - thies lie With poor
 rule all this coun - try by prox - y; What we do on the sly We can

death is their por - tion, To keep out of the way of their
 peo - ple who die, Just be - cause we're a cat - rid - den
 al - ways de - ny If in pub - lic we be quite or - tho -

CITORUS.

warders. But they have to be kept from mau - raders, For
 na - tion. Oh, it adds to the great com - pli - ca - tion Of a
 dox - y. But still we are fear - ful - ly fox - y, We

But they have to be kept from mau - raders, For
 Oh, it adds to the great com pli - ca - tion Of a
 But still we are fear - ful - ly fox - y, We

such are the High Priest - ly or - ders. Folk should
 High Priest's mag - ni - fi - cent sta - tion When his
 rule all the coun - try by prox - y; What we

such are the High Priest - ly or - ders. Folk should
 High Priest's mag - ni - fi - cent sta - tion When his
 rule all the coun - try by prox - y; What we

take more pre - cau - tion, When death is their por - tion To keep
 sym - pa - thies lie With poor peo - ple who die Just be -
 do on the sly We can al - ways de - ny If in

take more pre - cau - tion, When death is their por - tion To keep
 sym - pa - thies lie With poor peo - ple who die Just be -
 do on the sly We can al - ways de - ny If in

out of the way, To keep out of the way, To keep
 - cause we're a Cat, Just be - cause we're a Cat, Just be -
 pub - lic we be, If in pub - lic we be, If in

1st & 2nd. Last time.

out of the way of their warders.
 - cause we're a Cat - rid - den - na - tion.
 pub - lic we be or - tho - dox - y.

out of the way of their warders.
 - cause we're a Cat rid den - na - tion.
 pub - lic we be or - tho - dox - y.

fz *fz* *f*

Dance.

fz

N^o 17- SOLO. "The morning's heartless Sun."

(AMASIS)

Moderato.

PIANO. *p*

The score consists of four systems. The first system shows the piano introduction in G minor, 6/8 time, marked 'Moderato' and 'PIANO. p'. The second system continues the piano accompaniment. The third system introduces the vocal line with two verses of lyrics, marked 'S.' for solo. The fourth system continues the vocal line and piano accompaniment.

1. The morn - ing's heart - less
2. The stars which watched us

sun - light will gild The roofs of this proud
plight our troth, We trust - ed to their

ci - ty; Nor heed my heart dis -
blind - ness; Their steel - y eyes de -

mayed and chilled: Why won't the sun show pi - ty? The
- ny us both The milk of hu - man kind - ness. The

moon to - day will flood a - gain The gar - den of this
day dawns like an ope - ning flow'r Though my glad dream is

Pal - ace; It may be fool - ish
shat - tered; I think the world in

1.

to com - plain, But need she be so

2.

cal - lous? this dark hour Might just pre - tend it

Lento e dim.

mat - tered. Ah!

Lento e dim.

Ad. *

Nº 18.-SOLO. "The Veriest Gambler I."

(CHEIRO)

Allegretto.

VOICE.

The ver - iest gam - bler I, Of

all who cast the die. The year's to - day — I

stake and play To win — my la - dy's eye. The

bold - est le - ser I, Al - though the end be

nigh. A look she bent In won - der - ment, So - let it be - I

die. An ea - - sy task have I, Not

mine to make her sigh, My life would grieve her

Un - - de - ceive her, Be - fore I fail - good - bye.

Nº 19. DANCE.

Tempo moderato.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo marking 'Tempo moderato.' is written above the staff. A dynamic marking 'p' (piano) is placed below the first measure of the bass staff. The music begins with a series of eighth notes in the bass staff, with accents (>) over the notes. The treble staff is empty.

The second system continues the piece. The bass staff features a steady eighth-note accompaniment with accents. The treble staff contains a melodic line of eighth notes, also with accents. The music is in a 3/4 time signature.

The third system shows the continuation of the eighth-note accompaniment in the bass staff. The treble staff has a melodic line that includes a trill-like figure in the third measure. The key signature remains one flat.

The fourth system features a more complex accompaniment in the bass staff with chords and eighth notes. The treble staff has a melodic line that ends with a double bar line. A dynamic marking 'fz' (forzando) is placed above the final measure of the treble staff.

The fifth system concludes the piece. It includes dynamic markings: 'rall.' (rallentando) in the first measure, 'mf a tempo' (mezzo-forte at tempo) in the second, 'poco accel.' (poco accelerando) in the third, and 'f.' (forte) in the fourth. The music features a mix of eighth and sixteenth notes in both staves.

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First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.* and *f*.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *più mosso.* and *accel*. The instruction *Quicker to end.* is written above the system.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.*

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings.

No 20.- SONG. "Lovely Woman."

(PHARAOH)

VOICE.

Andante

mf

pp con sordini.

A love - ly wo - man
first af - fair was
fond af - fec - tions

is a joy To ev - 'ry man with eyes, And
long a - go, You may have heard her name, 'Twas
then I set On Hel - en fair of Troy! My

all his wit he will em - ploy To gain her as his prize; But
Cle - o - pa - tra - and we know Her beau - ty brought her fame. I
sin - gle woes I would for - get In dreams of dou - ble joy! A

though we fre - quent - ly are told That beau - ty is a snare, Of
told her if she'd be my bride I'd shield her from all shocks, And
- no - ther rea - son I could see For choos - ing one so fair, That

beau - ty, quite as much as gold, We like to get our share. But we
she could cast all care a - side And dai - ly darn my socks! But I'm
she and I would tru - ly be A most ro - man - tic pair! But - I

Tempo di Valse.

find when our beau - ty is won That our trou - ble has on - ly be - gun, We
ra - ther in - clined to ad - mit That al - though she had beau - ty and wit, She was
find there is al - ways the chance That you may have too much of ro - man - ce, And

Chorus of Ladies.

must not be jeal-ous Or else she may tell us That home to her mother she'll run! We
 well o-ver for-ty, In-cluded to be naughty, We should nothave suit-ed a bit! But we're
 He-len of Troy Though a beau-ti-ful toy is a doll that may lead you a dance! We

cresc.

SOLO.

find when our beau-ty is won That our trou-ble has on-ly be-gun, She will
 ra-ther in-cluded to ad-mit That al-though she had beau-ty and wit, Su-i-
 find there is al-ways the chance That you may have too much of ro-mance, Still she

ff *p*

say if we're hurt At her want-ing to flirt, Do you fan-cy you've mar-ried a nun? —
 -cidewith a snake Was a sil-ly mis-take But I don't think she knew that it bit! —
 did not con-sent And to Par-is she went But it wasn't the Par-is in France!

ff *p*

1st & 2nd | Last time

My
 My

ff *p*

NO 21. TRIO. "This outbreak was wholly unlooked for?"

(PTOLEMY, SEBAK and ANHOTEP.)

Allegro.

f *leggiero.*

PTOLEMY.

This outbreak was wholly un - look'd for,

SEBAK.

Your breath you most certainly

ANHOTEP.

p

Your pass - age is al - rea - dy book'd for

waste;

A

Where?

p

My — judgement you've tried to dis -
place not at all to your taste.

-quali-fy,
It is not at all *comme il faut*;
He's a dif-fi-cult beggar to

Oh, a ve - ry hard row I must hoe.
mol - li - fy;

CHORUS.

Sop.
Alto.
Tenor.
Bass.

Oh, a ve - ry hard row you must hoe, — A ve - ry hard row you must

Oh, a ve - ry hard row you must hoe, — A ve - ry hard row you must

hoe, — He's a dif - fi - cult beg - gar to mol - li - fy oh! A

hoe, — He's a dif - fi - cult beg - gar to mol - li - fy oh! A

ve - ry hard row you must hoe.

ve - ry hard row you must hoe.

We make it a prac-tice at tri- als
 To com-
 demn; oh, we ne ver ac- quit.
 A pri- son- er's stur- dy de-
 ni- als, de- ni- als
 Are mere- ly a foil to our wit.

p

But you'll
care not a hang for your sen - tence.

I hoped to see signs of re -
die as a mat - ter of course.

- pen - tance, re - pen - tance.
I de - fy you to put it - in force.

CHORUS.

He de - fies you to put it in force, — He de - fies you to put it in

He de - fies you to put it in force, — He de - fies you to put it in

f

force, — We hoped to see signs of re - pen-tance, re - pen-tance, He de -

force, — We hoped to see signs of re - pen-tance, re - pen-tance, He de -

- fies you to put it in force.

- fies you to put it in force.

You'd bet - ter for mer - cy be su - ing

This

p

A Judge is im - mune from rough

fact to your no - tice I'd bring,

hew - ing, rough hew - ing,

His di - vin - i - ty's hedged like a King.

Yet

Oh! a de - li - cate ques - tion that
Kings sometimes go to per - di - tion.

It's a lit - tle too late for con -
rai - ses.

- tri - tion, con - tri - tion.

You may both of you tod - dle to blaz - es.

CHORUS.

You may both of you toddle to blaz-es, You may both of you toddle to blazes, It's a

You may both of you toddle to blaz-es, You may both of you toddle to blazes, It's a

f

lit-tle too late for con - tri-tion, contrition, You may both of you toddle to blaz - es.

lit-tle too late for con - tri-tion, contrition, You may both of you toddle to blaz - es.

Dance.

fz

NO 22. DUET. "Oh, this world has one oasis."

ANHOTEP and AMASIS.

Moderato.

VOICE.

PIANO. *mf*

ANHOTEP.

Oh! this world has one o - a - sis, Sweet — Am.

- a - sis! And it's by your side that place is My — Am.

- a - sis! Sad and sor. row. ful my case is, Weep — Am.

M. 8398.

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accel.

- a - sis! And the laughter on your face — is Gone, — Am.

col voce.

- a sis. For I've kick'd right o'er the tra - ces, Yes, — Am.

a tempo

rit.

- a - sis. And the worst of my dis - grace is That it's run my lit - tle

rit.

race is, So I sing cheu fu - ga - ces — With Am - a - sis!

AMASIS.

I would my wea - ry heart would break, Why are sad hearts so much too

mp

strong? If from my arms my love they take, To

wish to die can not be wrong. Dear heart, could we but change our

pla - ces, Would you live on with - out Am - a - sis? Oh,

dear-est love, I would that I Were bold to live—as you to

die. Sweet-heart, look up, and

do not shrink Be-fore these ras-cals un-der-bred,

Yet know the bit-ter cup I drink, Is of the tears I've made you

AMASIS.

And yet must we, must we of king-ly race Meet

ANHOTEP.
shed! And yet must we, must we of king-ly race Meet

death— or life with smil-ing face No— tear must dim Am-a-sis'

death— or life with smil-ing face No tear must dim Am-a-sis'

eye— Be hold to live,— Be hold to live— as you to die!

eye Be hold to live,— Be hold to live— as I— to die!

Red. * .

N^o 23.-SOLO. "A lonely little maid."

(NATIS.)

Allegretto.

VOICE.

1. Im a
2. Im

PIANO. *mp*

lone - ly lit - tle maid, oh, a ve - ry lone - ly maid, Con -
so a - fraid to ask; oh, it's ter - ri - ble to ask; You

- demned to mar - ry ug - ly Ptol - e - my. But I
are so ve - ry beau - ti - ful, and Im so ye - ry plain. Im not

do not want to wed, I would soon - er far be dead, Oh, he's
good e - nough for you, But what is a girl to do, I may

not at all the kind of chap for me. Still, I
nev - er get a - no - ther chance a - gain. I'm not

am a lit - tle shy; oh, yes, ve - ry, ve - ry shy. And the
good e - nough for you, but I'm much too good for him; The

And. * *And.* *

sort of chap that I could love is shy as he could be. Lit - tle
drift of these re - marks you - sure - ly now must see. It's a

maid - ens go out walk - ing, But they may not do the talk - ing, And I
ve - ry bold sug - ges - tion, But if you would pop the ques - tion, You could

Ped. * *Ped.* *

know that I am most un - maid - en - - ly. Do you
save me from that wick - ed Ptol - e - - my. Or

rall.

a tempo

know, oh, gal - lant Psam - oh, tru - ly hand - some Psam, You
if you will not speak, - per - - haps you dare not speak, Just

lead a ve - ry i - - dle self - ish life. Oh,
let me hold your hand and hear the worst. You

Psam - tic; gal - lant Psam It's wait - ing here I am, And you
need - nt say a word, But just show that you have heard, Oh! I

real - ly would be bet - ter if you had a lit - tle wife!
know its ve - ry sud - den, but I've loved you from the first.

Dance. (After 2nd Verse.)

f

pp

f

N^o 24. QUARTETTE "The Verdict."

(PHARAOH, NEBENCHARI, PTOLEMY and SEBAK.)

Andante Religioso.

PHARAOH. *e* - - - - - *Death!*

NEBENCHARI. *e* - - - - - *Death!*

PTOLEMY. *e* - - - - - *Death!*

SEBAK. *e* - - - - - *Death!*

PIANO. *Andante Religioso.* *p*

Andante Religioso.

Death is his cer-tain por-tion Mere -

Mere -

Mere -

Mere -

Mere -

Oth-er-wise he'd re-peat the trick With an-
 Merely as a pre-cau-tion—

o-ther cat And a-nother brick, He can't be a Mum-my

at a-ny rate We shall just have a grim tête a tête But a

NÉRECHARI.

Mummy he shall never be made The Roy-al édict must be o-beyed!

Ph. So!

Ncb. So!

Pt. So!

s. So! Ptolemy won't get paid!

pp

Ptol Pto. Ie-my don't seem charmed—

Ptol

Ptol

Ptol

Ptol

But A

But Of course he can't be em - balmed

But

But

PHARAOH.
mode of death that's ra - ther fun - ny Is done with ants and a

NEBENCHARI.
pot of hon - ey We've a text book full of un - speak - a - ble tortures With a

PTOLEMY.
spec - ial chap - ter de - signed for Courtiers I've still one com - fort

sweet, if small All of his wealth to me will fall.

Ph. No. I don't see that at all.

Neb. No.

Pt. Oh!

S. No.

pp

How. Much do you think he's got

How.

How.

How.

How.

Let's There's

Let's

Let's

Let's Share it a-mong the lot

PHARAOH
Not e-nought to dis-pute a-bout Sim-ply let it be

PTOLEMY.
odd man out Sup-pose we have it that odd man wins?

This is where the fun be-gins I al-ways use one par-

(Business of tossing coins)

- ti - u - lar coin.

Lento.

Heads Really that's most a - noyin' Really that's most a -

Heads Really that's most a - noyin' Really that's most a -

Tails Really that's most a - noyin' Really that's most a -

pp *Lento.*

noin'

- noyin'

- noyin'

p *cresc.* *fz*

No. 25. SONG. "The inference is obvious."

PHARAOH and CHORUS.

Moderato.

VOICE.

PIANO.

PHARAOH. **S.**

1. That a man should have am - - bi - - tion will be
 Mon - arch may not spec - - u - late he
 told that we shall have to spell in
 found it hard to find a rhyme for

fz *p* *quicker.*

rea - di - ly ad - mit - ted, And there should be in - tu -
 must have cer - tain cred - it, And so I formed a
 man - ner more pho - ne - tic, And if we want to
 "Are we get - ting Squeam - ish?" It real - ly took an

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- i - - tion as to what he's real - ly fit - ted, I
 syn - - di - cate and lent my name to head it. We
 do it well we must be en - er - ge - tic. Our
 aw - - ful time and now it has a blem - ish I

felt that I could fit - ly fill a King - ly sit - u - a - tion, While
 start - ed in a splen - did trade and dumped a bul - ky car - go Of
 lan - guage now we've got it pat, will have to be re - writ - ten, And
 don't ex - act - ly know you see, what is in fact a Squeamer, And

rall.
 An - ho - tet de - sired to kill, so that was his vo - ca - tion. The
 mould - y cro - co - diles, which made good tinned beef in Chi - ca - go. The
 K will have to do for Cat be - cause it does for Kit - ten. The
 hope you'll sym - pa - thise with me, in this pro - found di - lem - ma. The

rall.

in - ference is ob - vi - ous you see It is just as plain as an - y - thing can
 in - ference is ob - vi - ous you see It is just as plain as an - y - thing can
 in - ference is ob - vi - ous you see It is just as plain as an - y - thing can
 in - ference is ob - vi - ous you see It is just as plain as an - y - thing can

slower.

be It's a sovereign to a shilling, that a per - son do - ing kill - ing, Will dis -
 be For dis - as - ter you are planning if the stuff that you are canning Is some
 be If it must be u - ni - ver - sal it is cer - tain ev - 'ry nurse'll, Have to
 be Does a squeamer go a squeaming as a dreamer goes a dreaming? Can it

CHORUS.

- cov - er that he can - not do it free. The in - ference is ob - vi - ous you
 an - i - mal that laid him down to dee. The in - ference is ob - vi - ous you
 teach it in the ba - bies nur - ser - y. The in - ference is ob - vi - ous you
 hop a - bout and bite us like a wasp? The in - ference is ob - vi - ous you

PHARAOH.

see It is just as plain as an - y.thing can be: I'm a
 see It is just as plain as an - y.thing can be. Do not
 see It is just as plain as an - y.thing can be. What a
 see It is just as plain as an - y.thing can be. If we

Mon - arch who is will - ing to al - low a bit of kill - ing, But I
 hes - i - tate a min - ute when you find out what is in it, Eat the
 chance you will be miss - ing, if you stop to think when kiss - ing, Must I
 can't ar - range to catch it we shall real - ly have to watch it, So that

1. 2. & 3. S
 stip - u - late they mustn't go for me. 2. Though a
 can and let the rest of it go free. 3. We're
 do it with a *K* or with a *C*? 4. I
 if it does pursue us we can

D.C.

4.
 flee!

N^o 26.- SOLO. "Long, long ago."

(AMASIS.)

VOICE

Moderato.

PIANO *mf*

Long, long a - go in far off times, A law was made - a

law was made. That a - ny man led forth to die, Should be reprieved if

there passed by A kind - ly maid - a kind - - ly maid.

Y'ou'll

find it in yon dus - ty tome, I'm ve - ry sure - I'm

ve - ry sure. The Gods give her this power to save; Her in - no - cence may

rob the grave If she be pure - if she be pure.

And

mf

now, I pray, no child-ish sin, My soul doth stain-my

p

soul doth stain. Let it be mine, this pow'r of grace, That

I may bold-ly meet his face. Nor weep a-gain- nor

weep a gain! The kind - ly Gods who

plant each spark Of vi - tal flame - of vi - tal flame, Blot

out the ter - ri - ble of - fence Be - - cause of one maid's

in - no - cence, His life I claim - his life I claim. -

Ped. * Ped. *

N^o 27. FINALE.

Allegretto.

PIANO.

SOPRANO.
ALTO.
TENOR.
BASS.

Ring, oh ring a wed - ding peal —

Ring, oh ring a wed - ding peal —

Pharaoh's daugh - ter now is wed — Stamp the deed with roy - al

Pharaoh's daugh - ter now is wed — Stamp the deed with roy - al

seal Shower blessings on her head!

seal Shower blessings on her head!

seal Shower blessings on her head!

seal Shower blessings on her head!

Ring, oh, ring a wedding peal, Ring, oh, ring A wedding

Ring, oh, ring a wedding peal, Ring, oh, ring A wedding

Ring, oh, ring a wedding peal, Ring, oh, ring, oh ring, A wedding

Ring, oh, ring a wedding peal, Ring, oh, ring, A wedding

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

deed with Roy - al seal.

deed with Roy - al seal.

deed, the deed with Roy - al seal.

deed with Roy - al seal.

deed with Roy - al seal.

Tempo di Valse

mf cresc.

AMASIS.

'Twas giv'n to you a-

rall. *allegro*

This system contains the first line of music. The vocal line begins with a rest followed by the lyrics "'Twas giv'n to you a-". The piano accompaniment features a series of chords and moving lines in both hands. A tempo change from *rall.* to *allegro* is indicated by a hairpin.

- lone. A gainst harsh death to in - ter -

This system contains the second line of music. The vocal line continues with the lyrics "- lone. A gainst harsh death to in - ter -". The piano accompaniment continues with similar harmonic support.

CHORUS. SOLO.

- vene, So true and brave a friend you've been A friend you've been Your

This system contains the third line of music. The vocal line begins with the lyrics "- vene, So true and brave a friend you've been A friend you've been Your". The piano accompaniment continues. The section is labeled "CHORUS." and "SOLO." above the vocal line.

life is not your own. There'd be tears in our gladness If you walk-ed

This system contains the fourth line of music. The vocal line continues with the lyrics "life is not your own. There'd be tears in our gladness If you walk-ed". The piano accompaniment concludes the piece.

CHORUS. SOLO.

sad-ness Or lived out your life all a - lone A - lone With our gra - ti - tude let us a -

A - lone

ANHOTEP. CHORUS.

- tone. We'll write up your name On the highscroll of fame. We'll write up his name On the

We'll write up his name On the

AMASIS.

It shall shine out in glory a - lone It's you who would honor a Throne.

highscroll of fame.

highscroll of fame.

Allegro.

ff

CHORUS.

ff Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

ff Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

ff Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

ff Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding



Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.



Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Tra la la la la la la la la la la la la la la! Tra
 Tra la la la la la la la la la la la la la! Tra
 Tra la la la la la la la la la la la la la! Tra
 Tra la la la la la la la la la la la la la! Tra

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The key signature has one flat (B-flat), and the time signature is 2/4.

la la la la la! Tra la la la la la! Tra la la la la la
 la la la la! Tra la la la la! Tra la la la la
 la la la la! Tra la la la la! Tra la la la la
 la la la la! Tra la la la la! Tra la la la la

The second system continues the vocal and piano parts from the first system. It features the same four vocal staves and piano accompaniment. The vocal lines continue with the 'la' melody, and the piano accompaniment maintains its harmonic structure. The key signature and time signature remain the same.

Tra la la la la! Tra la la la la! Tra la la la la la la la! _____

la la la! Tra la la la! Tra la la la la la la! _____

la la la! Tra la la la! Tra la la la la la la! _____

la la la! Tra la la la! Tra la la la la la la! _____

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