

No. 12.

SONG.—(Zayda.) and CHORUS.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro' and the dynamics include 'mf' and 'ff'.

ZAY. I nev-er pro-fess to make a guess, That smacks of per-spi-

The first line of the song features a vocal line for Zayda and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are: "I nev-er pro-fess to make a guess, That smacks of per-spi-".

ZAY. -ca-ci-ty— Pro-phet-i-cal flight, my dears, is quite A cut a-bove my ca-

The second line of the song continues the vocal and piano parts. The lyrics are: "-ca-ci-ty— Pro-phet-i-cal flight, my dears, is quite A cut a-bove my ca-".

ZAY. -pa-ci-ty: But such a bare-faced dis-play of taste For mil-i-ta-ry so-

The third line of the song includes a section marked 'A' above the vocal line. The lyrics are: "-pa-ci-ty: But such a bare-faced dis-play of taste For mil-i-ta-ry so-".

ZAV. *ci - e - ty. The ver - i - est dunce would deem at once - - - - - A*

ZAV. *hor - ri - ble im - pro - pri - e - ty!*

CHO. *Im - pro - pri - e - ty, A hor - ri - ble im - pro -*
Im - pro - pri - e - ty, A hor - ri - ble im - pro -

ZAV. *I al - ways view The acts un - wise My*

CHO. *- pri - e - ty!*
- pri - e - ty!

B

ZAY. sis - ters do With kind - ly eyes, But truth to tell, Such con - duct - well.

ZAY. It smacks of im - pro - pri - e - ty!

CHO. It smacks of im - pro -

It smacks of im - pro -

rit.

C *a tempo.*
con grazia

ZAY. Al - though 'tis odd And may - of - fend, To

CHO. - pri - e - ty!

- pri - e - ty!

C *con grazia*

rit.

M *a tempo*

ZAY. *cap - i - tal rule of life, my friend! Ah!*

CHO. *It wrong I call To kiss at all!*

It wrong I call To kiss at all!

ZAY. *cap - i - tal rule of life, my friend! Ah!*

CHO. *Al -*

Al -


pp

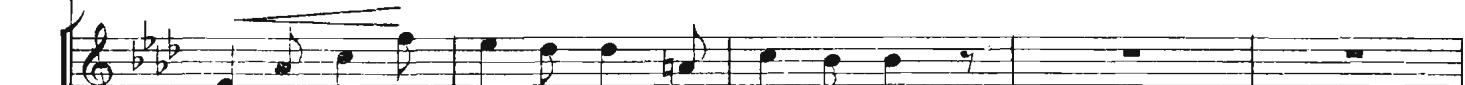
ZAY. *Al -*

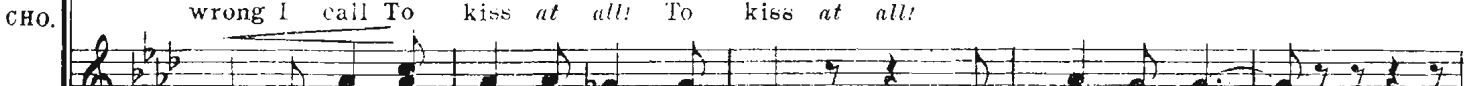
CHO. *- tho' 'tis odd In one so mild, To kiss the rod, She's not be-guiled; It*


- tho' 'tis odd In one so mild, To kiss the rod, She's not be-guiled; It

D

ZAY. 

CHO.  wrong I call To kiss at all! To kiss at all!

 wrong I call To kiss at all! To kiss, To kiss at all!




A


ZAY.  cap - i - tal rule of life, my friend!



ZAY. 



ZAY.  Was it for this to realms of bliss We sum - moned such ras - cal - i - ty? Is



ZAY. this the way to teach him, pray, The truths of pure mor - al - i - ty! With

E
ZAY. wiles de - cure his love she'll lure, Ca - res - ing and be - seech - ing him! No

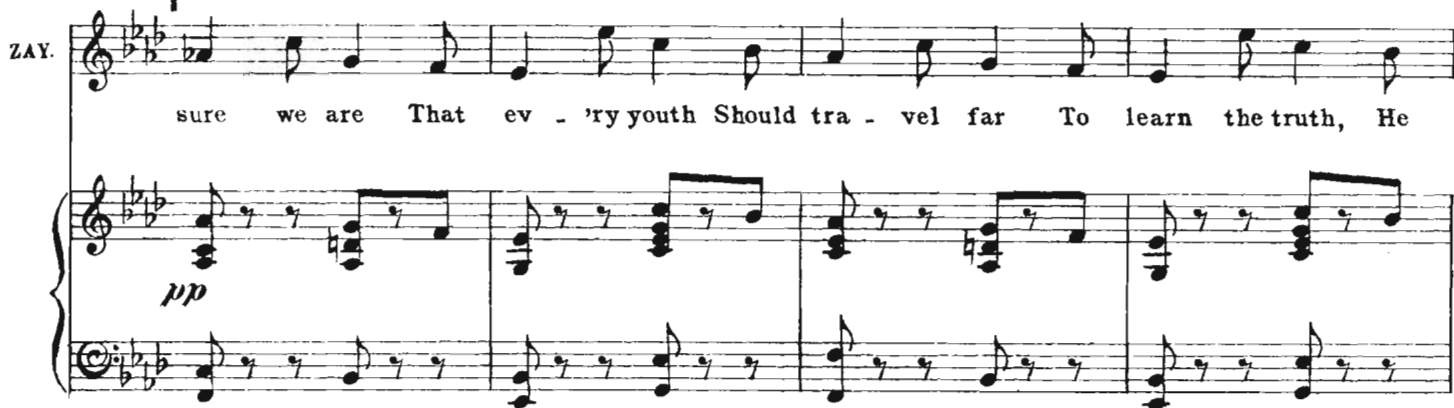
ZAY. need to jour - ney here to learn _____ Such truths as she is

ZAY. teach - ing him! Though

(HO. Is teach - ing him, Such truths as she is teach - ing him!

Is teach - ing him, Such truths as she is teach - ing him!

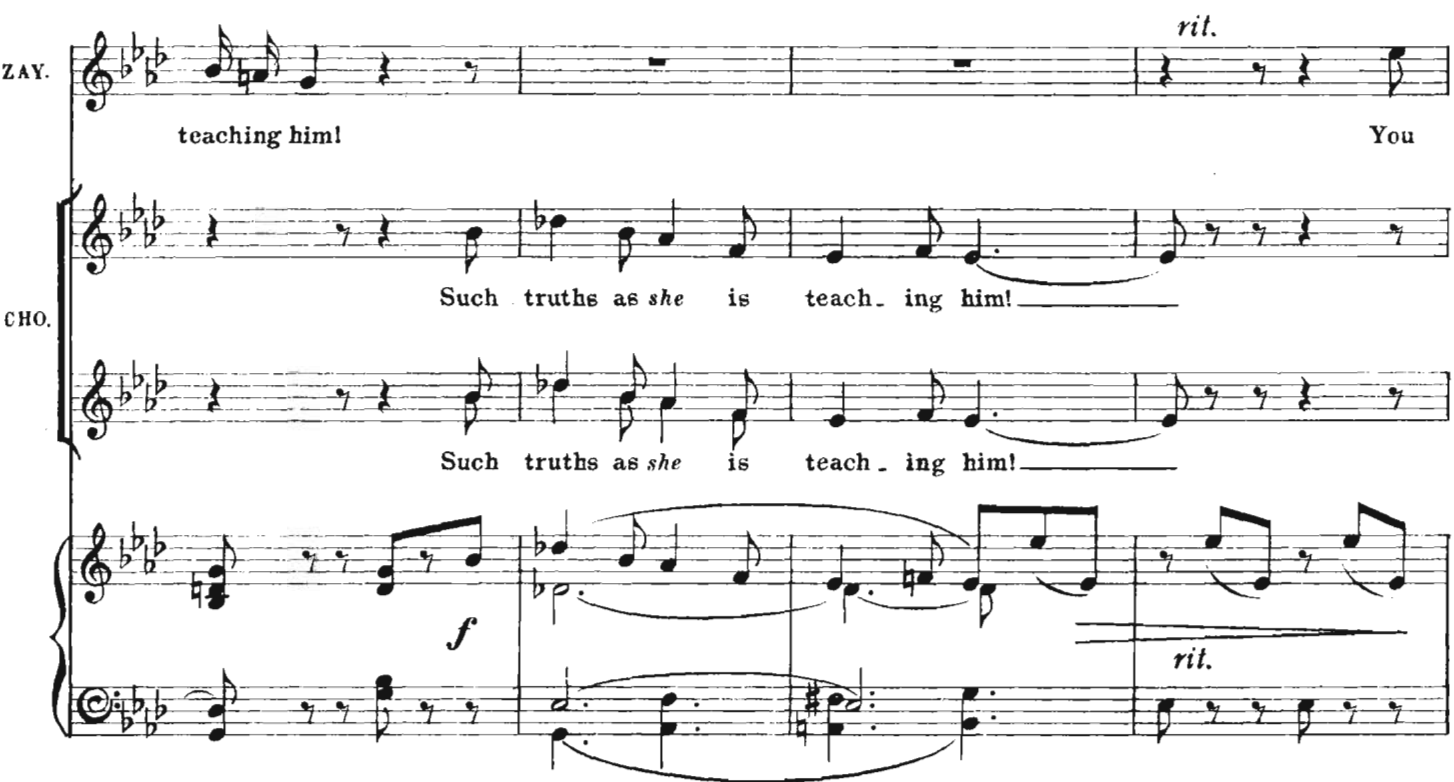
F

ZAY.  *pp*

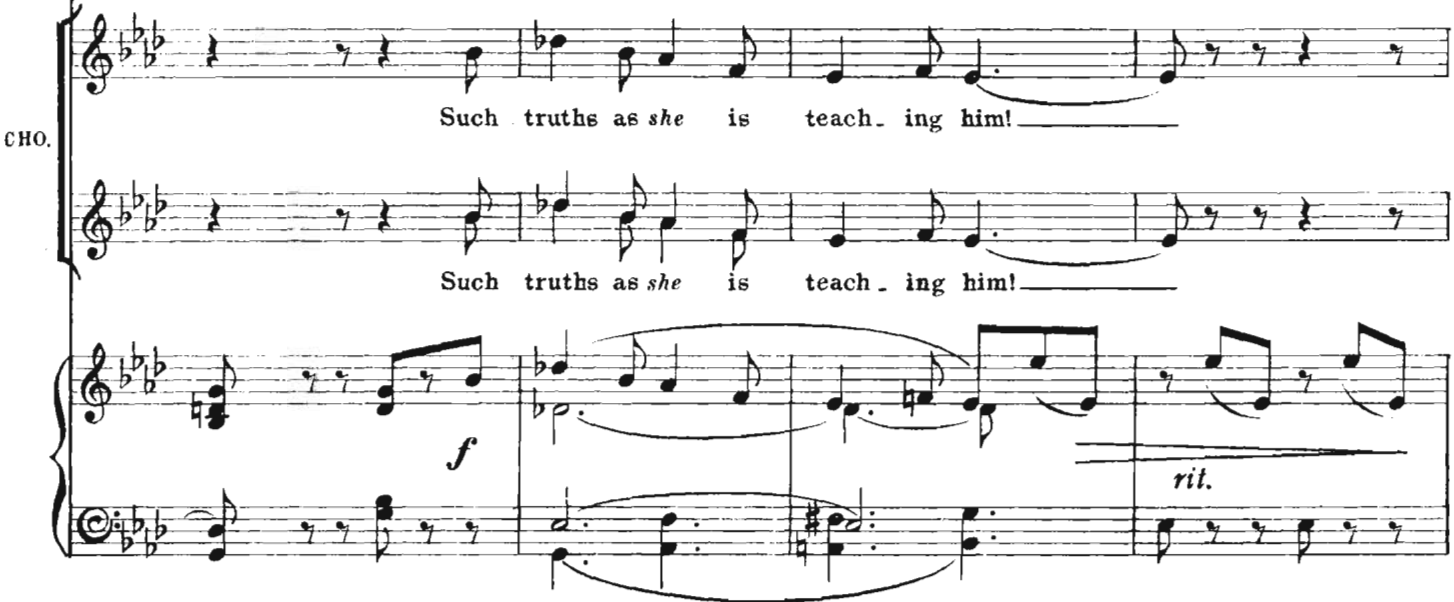
sure we are That ev - 'ry youth Should tra - vel far To learn the truth, He

ZAY. 

might, with care, Have learnt, down there, _____ Such truths as she is

ZAY.  *rit.*

teaching him! _____ You

CHO.  *f* *rit.*

Such truths as she is teach - ing him! _____

Such truths as she is teach - ing him! _____

ZAY. *pp con grazia.*

do not think Me too se- vere! We should not wink At

ZAY. faults, it's clear— A cap - i - tal rule of

CHO. We should not wink At all, I think.

We should not wink At all, I think.

ZAY. life, my dear! Ah!

CHO. *p* We do not think You

p We do not think You

pp

ZAY.

CHO. too se-vere! We should not wink At faults, it's clear - We

too se-vere! We should not wink At faults, it's clear - We

CHO. should not wink At all, I think, At all, I think.

should not wink At all, I think, At all, At

ZAY. A cap-i-tal rule of life, My

CHO. all, I think.

I A la Valse.

ZAY.

dear! _____

DANCE.

p con gracia

f rit. _____

sf a tempo pp

First system of musical notation, featuring a treble and bass staff with a key signature of three flats and a common time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *sf* (sforzando) in the bass staff, indicating a moment of increased intensity.

Third system of musical notation, featuring a dynamic marking of *pp delicato* (pianissimo, delicate) in the bass staff, suggesting a softer and more refined texture.

Fourth system of musical notation, including a dynamic marking of *accel.* (accelerando) in the bass staff, indicating an increase in tempo.

Fifth system of musical notation, the final system on the page. It features dynamic markings of *sf*, *p*, and *pp* across the system, showing a range of expressive levels.