

dedicated to my dear friend and dance partner, Rick Weymuth

FINALE FROM "THE GONDOLIERS" (Dance a Cachucha)

for S.A.T.B. voices and piano
with optional SoundTrax CD*

Arranged by
SALLY K. ALBRECHT

Words by **WILLIAM GILBERT (1836-1911)**
Music by **ARTHUR SULLIVAN (1842-1900)**

Allegro (♩ = ca. 184-192)

PIANO

f dance-like, detached

9 SOPRANO

ALTO

TENOR

BASS

f

Dance a — ca — chu — cha, † fan —

* SoundTrax CD available (20167).

† Three Spanish dances in triple meter: kah-choo-chah, fan-dang-goh, boh-leh-roh.

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13

dan - go, bo - le - ro, Xe - res___ we'll___ drink, Man - za -

17

nil - la, Mon - te - ro.* Wine, when___ it___ runs in a -

21

bun - dance, en - han - ces the reck - less___ de - light of that

* Kinds of wine or sherry - kseh-rehs, mahn-zeh-nil-la, mohn-teh-roh.

wild - est of dan - ces! To the pret - ty, pit - ter, pit - ter,

sub. *mp*

pat - ter, And the clit - ter, clit - ter, clit - ter clat - ter.

Clit - ter, clit - ter clat - ter, Pit - ter, pit - ter, pat - ter, Clit - ter, clit - ter, clat - ter,

* Option - alternate between soprano (S.) and Alto (A.) voices.

34 (A.)

clit - ter, clit - ter, clat - ter.

mp (T.)* (B.)

To the pret - ty pit - ter, pit - ter, pat - ter, And the

37

unis. cresc.

Pit - ter, pit - ter, pit - ter,

clit - ter, clit - ter, clit - ter clat - ter.

cresc.

40

pat - ter, pat - ter, pat - ter, pat - ter, We'll dance. Old

mf *mf*

* Option - alternate between Tenor (T.) and Bass (B.) voices.

43

Xe - res we'll drink, Man - za - nil - la, Mon - te - ro, For

47

wine, when it runs in a - bun - dance, en -

51

han - ces the reck - less de - light of that wild - est of

cresc.

cresc.

cresc.

55

dan - ces, that wild - est of dan - ces, the reck - less de -

59

light! _____ Dance a ca - chu - cha, fan -

61 *f*

63

dan - go, bo - le - ro, Xe - res we'll drink, Man - za -

67

nil - la, Mon - te - ro. Wine, when_ it_ runs in a -

71

bun - dance, en - han - ces the reck - less de light of that

75

wild - est of dan - ces! Old

mf

79

Xe - res we'll drink, Man - za - nil - la, Mon - te - ro, For

83

wine, when it runs in a - bun - dance, en -

87

han - ces the reck - less de - light of that wild - est of

cresc.

91

dan - ces, the reck - less de - light of that wild - est of

95

f

dan

f

98

f

ces!

101

103

Musical score for measures 101-103. The score is in a key with one flat (B-flat) and a common time signature. It consists of three systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The third system continues the grand staff with similar melodic and bass lines.

104

Musical score for measures 104-106. The score is in a key with one flat (B-flat) and a common time signature. It consists of three systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The third system continues the grand staff with similar melodic and bass lines.

107

Musical score for measures 107-110. The score is in a key with one flat (B-flat) and a common time signature. It consists of three systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system has a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The third system continues the grand staff with similar melodic and bass lines. Dynamic markings include *mf* and *tr*. The word "Once" is written above the final measure of the second system.

111

more — gon - do - lier - i* both skill - ful and
roy — al - ty fly - ing, our gon - do - las

115
wa - ry, — Free — from this — quan - da - ry, — con - tent - ed — are —
ply - ing, — and — mer - ri - ly — cry - ing — our — “pre - mé,” — “sta -

119
we. Ah!
li.” † Ah!

* Gondolieri - Gahn-doh-lee eh-ree

† Gondoliers' cries: *premé* (preh-may) - push in or press down
stali (stah-lee) - stop or stand there

123 1. 2.

From

1. 2.

128 *cresc.* *f* Ah! Once

cresc. *f*

132 more, gon - do - lier - i,

gon - do - lier - *sva*

136

gon - do - lier - i, gon - do - lier -

i, gon - do - lier -

140

- ri. Con - tent - ed are we! So

i, Con - tent - ed are we!

145

good-bye ca - chu - cha, fan - dan - go, bo - le - ro. We'll dance a fare -

150

well to that meas - ure. Old Xe - res, a -

154

dieu, Man - za - nil - la, Mon - ter - o. We leave you with

cresc.

158

feel - ings of pleas - ure, with feel - ings of pleas -

ff

162

ure!

167

PROGRAM NOTES

The thirteen operettas of lyricist Sir William Gilbert (1836-1911) and composer Sir Arthur Sullivan (1842-1900) still enjoy lasting popularity around the world today. One of their last was *The Gondoliers* or *The King of Barataria*, which had its first performance in London's Savoy Theatre on December 7, 1889.

The story is quite complicated, but typically Gilbert & Sullivan. The operetta opens in Venice, where we meet two handsome gondoliers who are identified as possible heirs to the throne of Barataria. One of them, married to our heroine Casilda when both were babies, was kidnapped by the Grand Inquisitor. No one knows which of the two now newly-married gondoliers is the actual pre-married heir, so the Duke of Barataria takes both back to rule—while the nurse who took care of the infant prince is located.

The production number *Dance a Cachucha* occurs during Act II at court and also reappears as the Finale. Eventually, we discover that Casilda was actually married as a child to her present secret love, Luiz, the Duke's drummer. It seems that the nurse raised the heir, Luiz, as her own child, substituting her own son as the "royal babe" during the childhood kidnapping.