dedicated to my dear friend and dance partner, Rick Weymuth

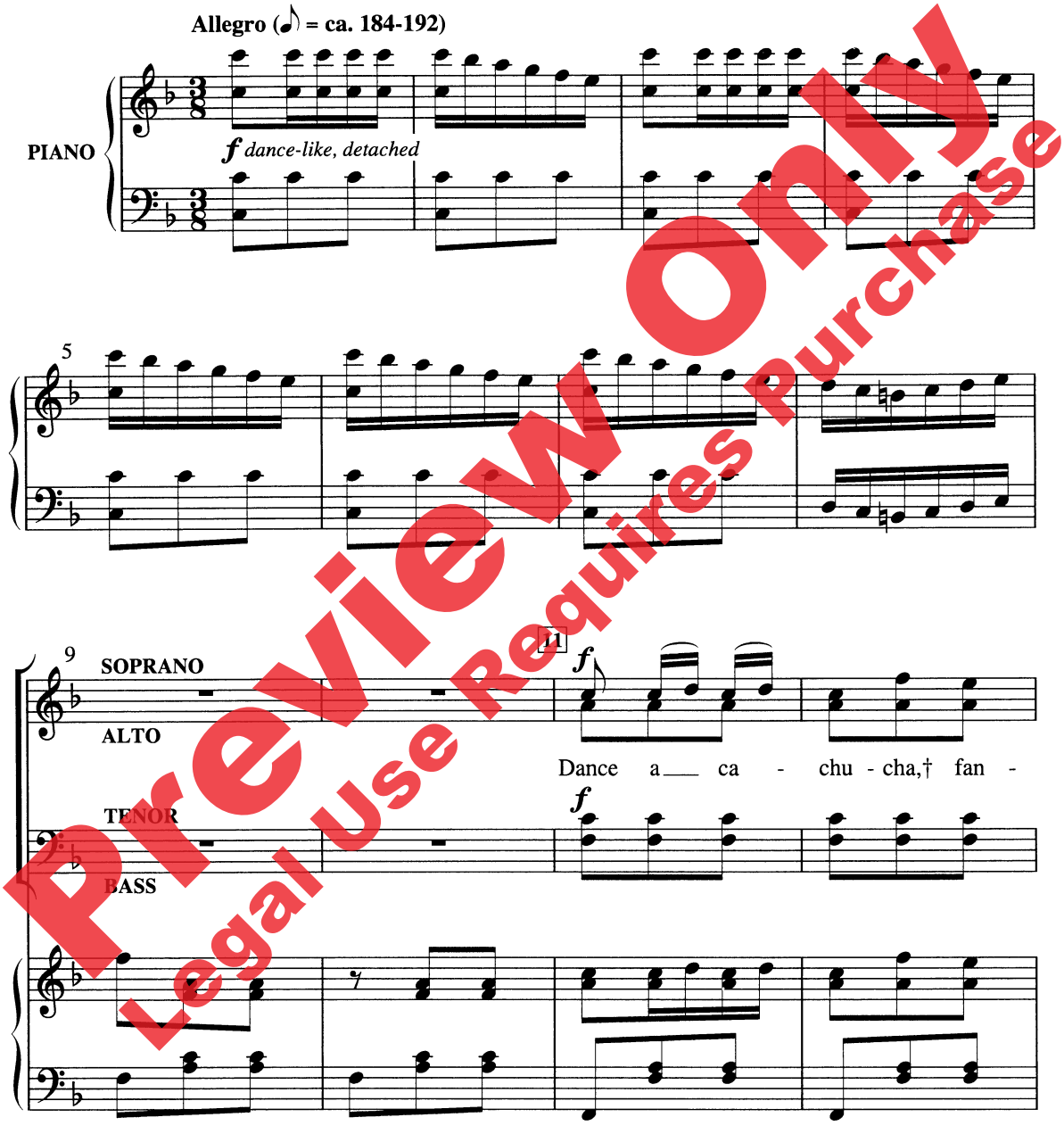
FINALE FROM "THE GONDOLIERS"

(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)**



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* SoundTrax CD available (20167).
† Three Spanish dances in triple meter: kah-choo-chah, fan-dang-goh, boh-leh-roh.

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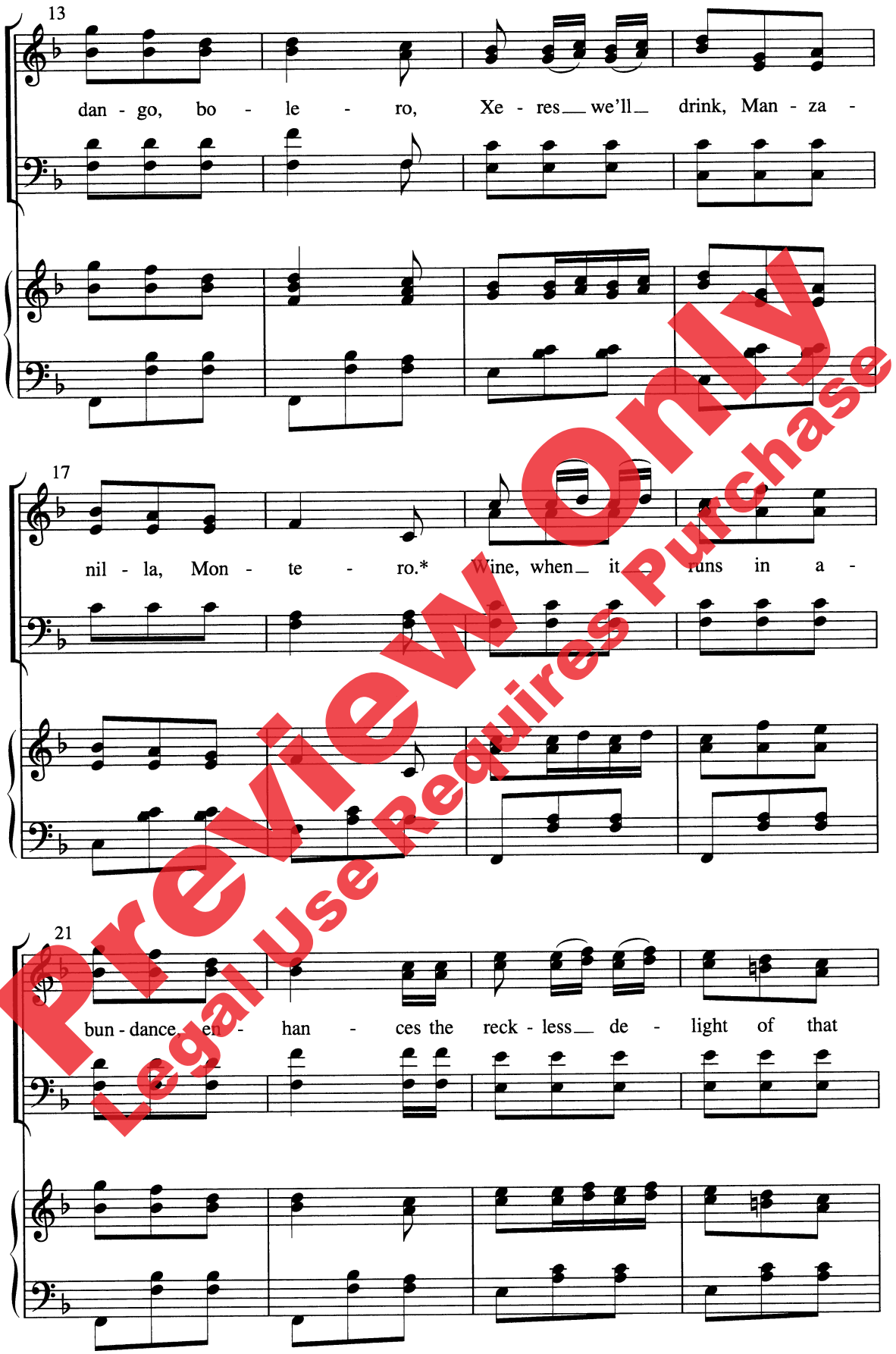

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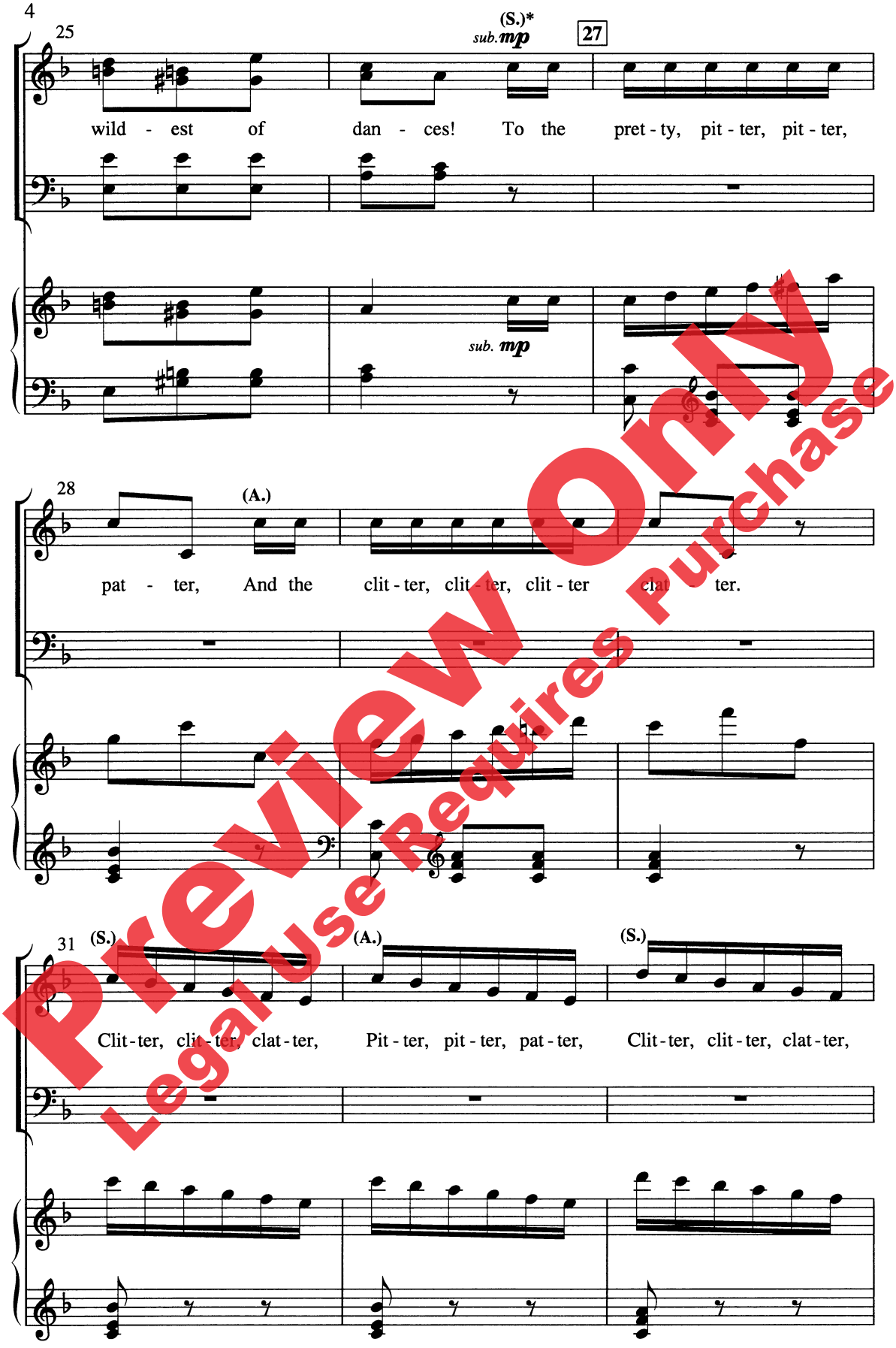
* Kinds of wine or sherry - kseh-rehs, mahn-zeh-nil-la, mohn-teh-roh.



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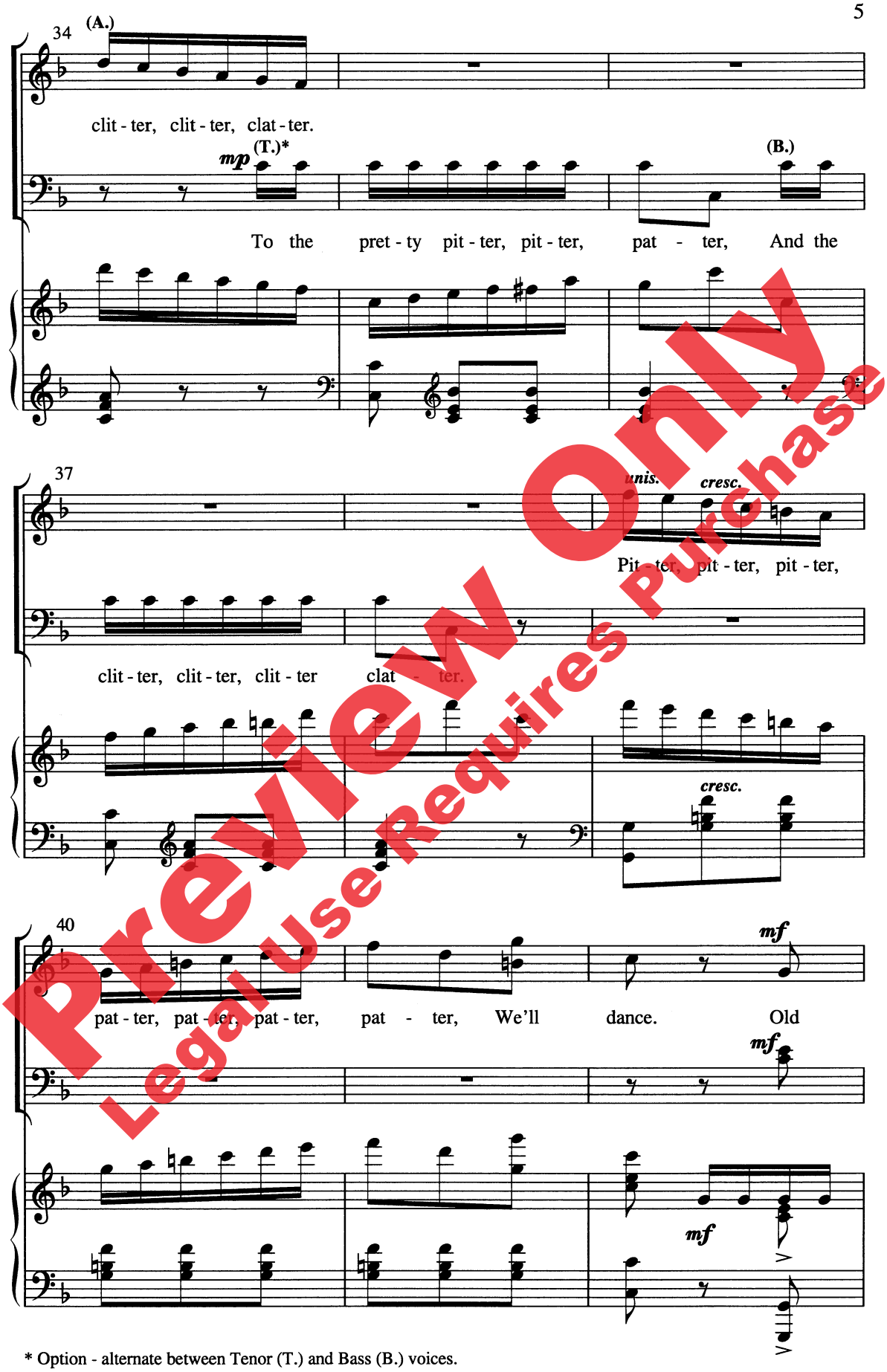
* Option - alternate between soprano (S.) and Alto (A.) voices.



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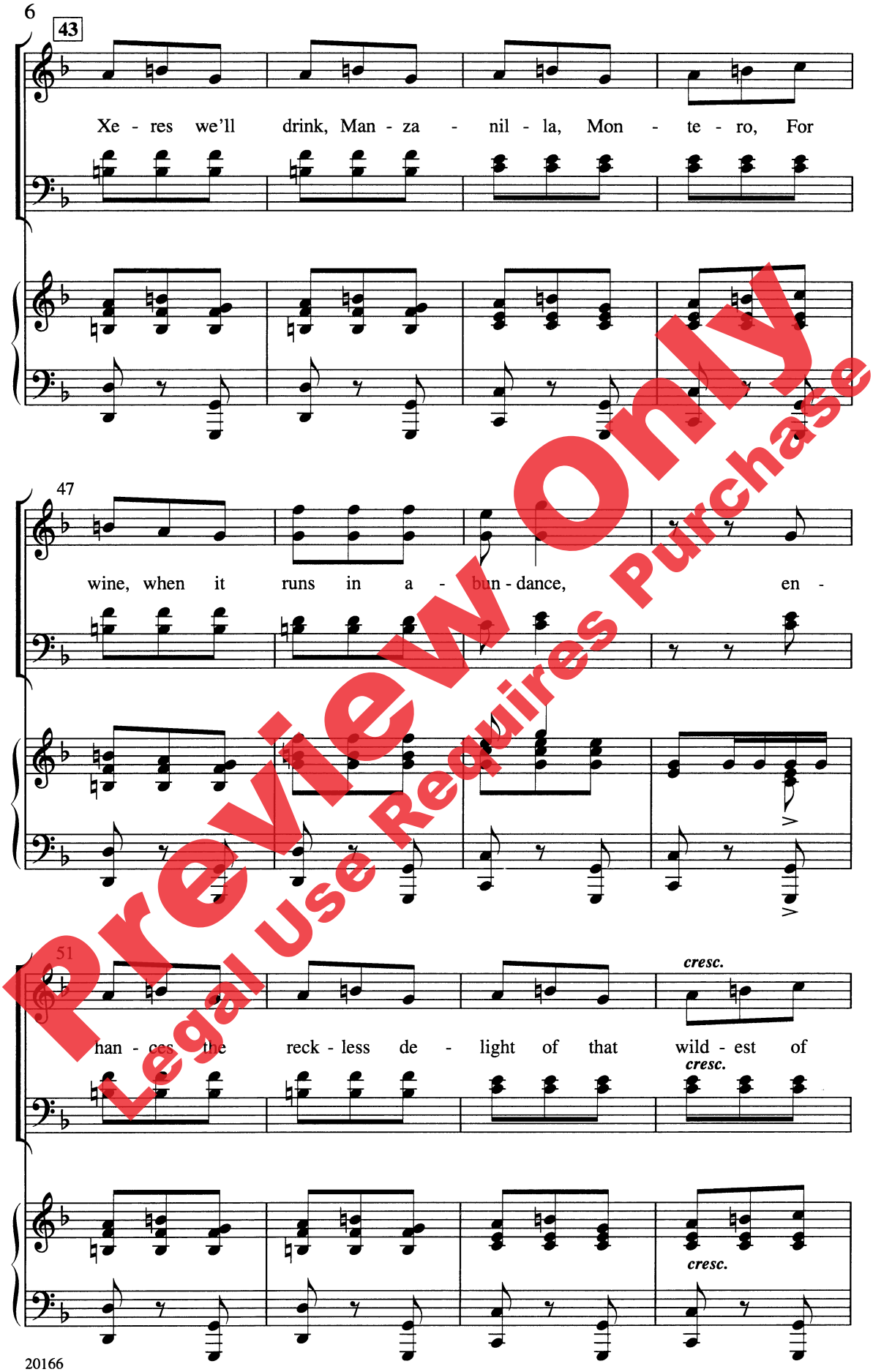
* Option - alternate between Tenor (T.) and Bass (B.) voices.



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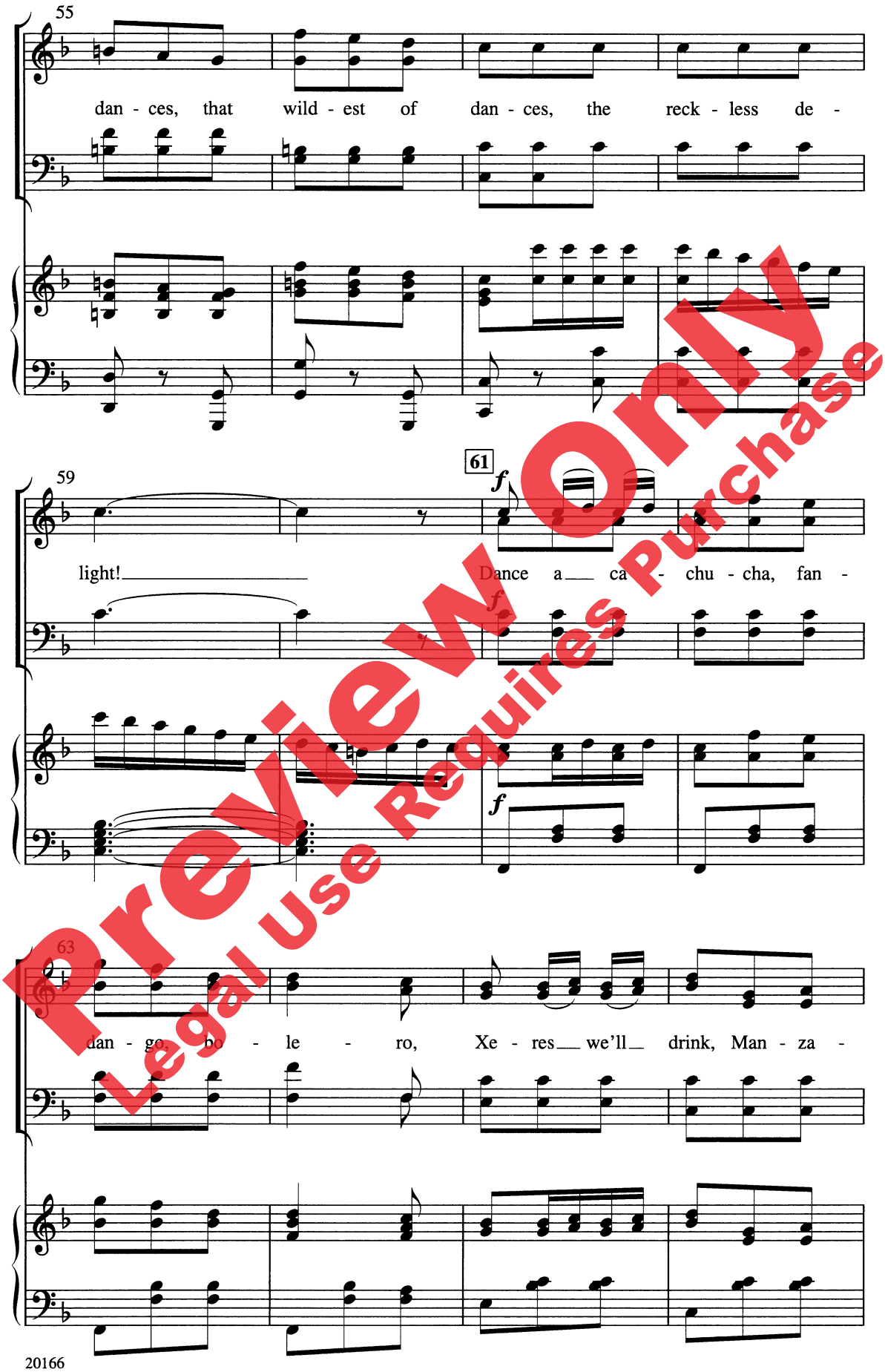

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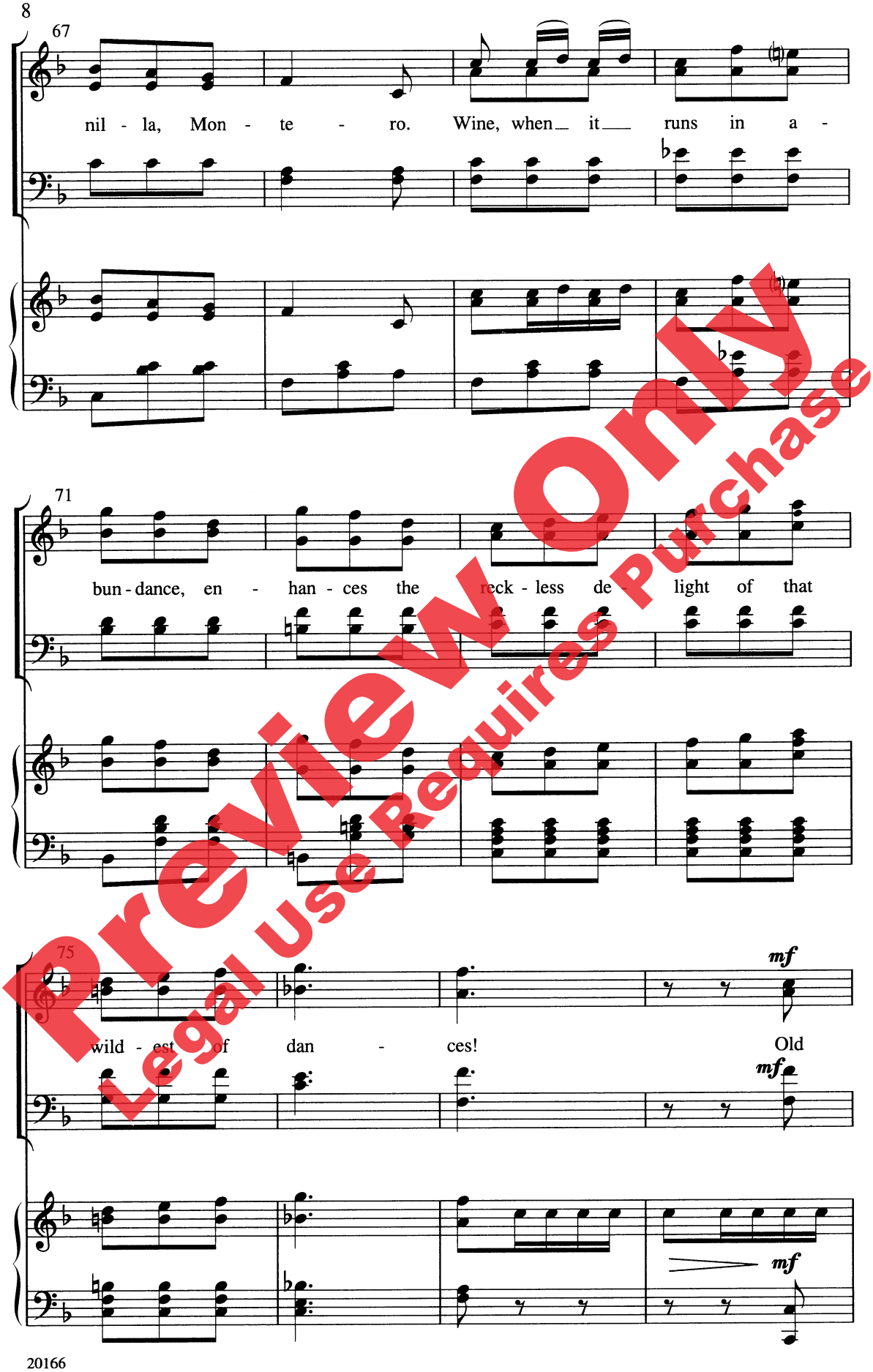

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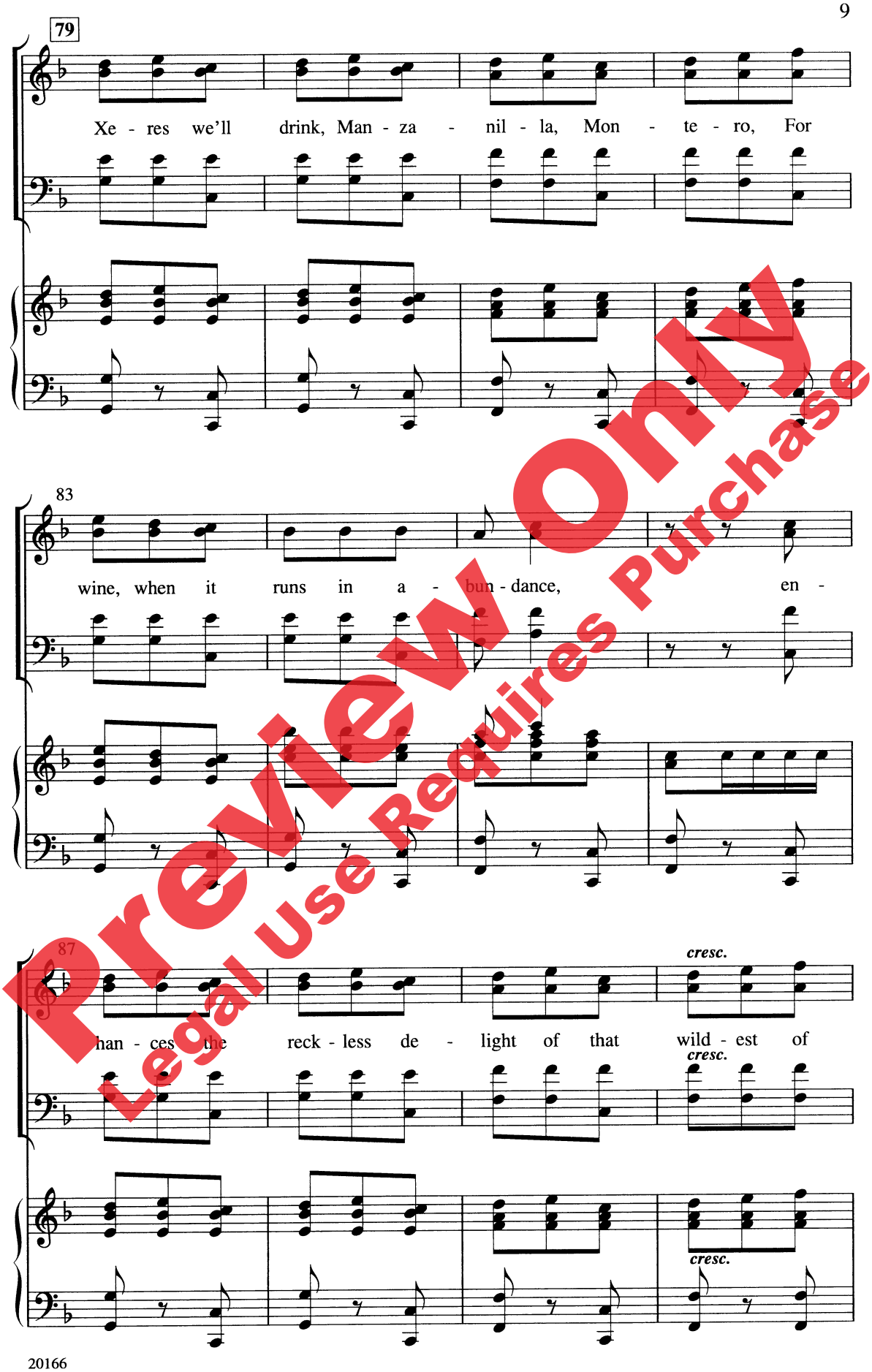

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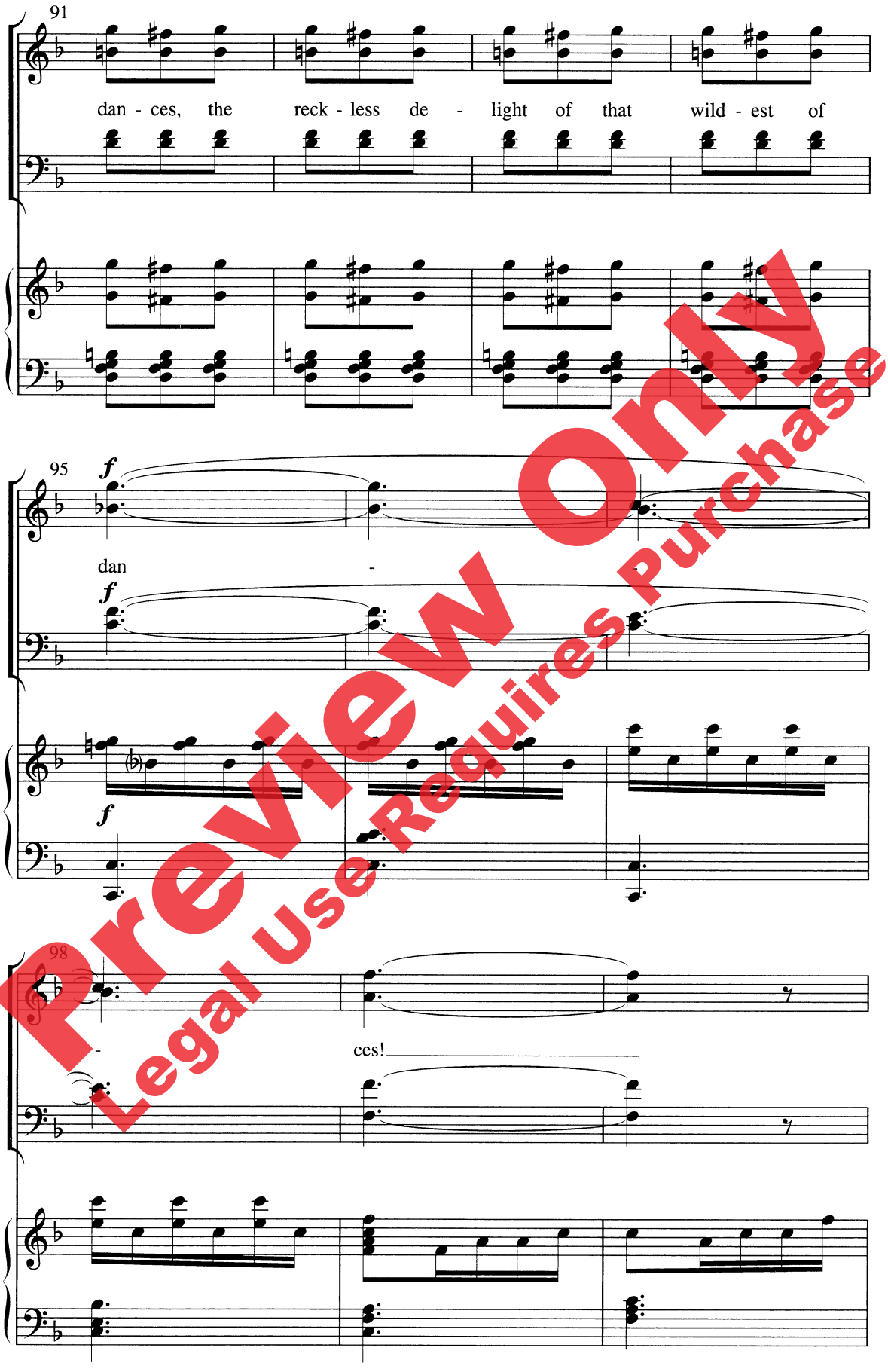

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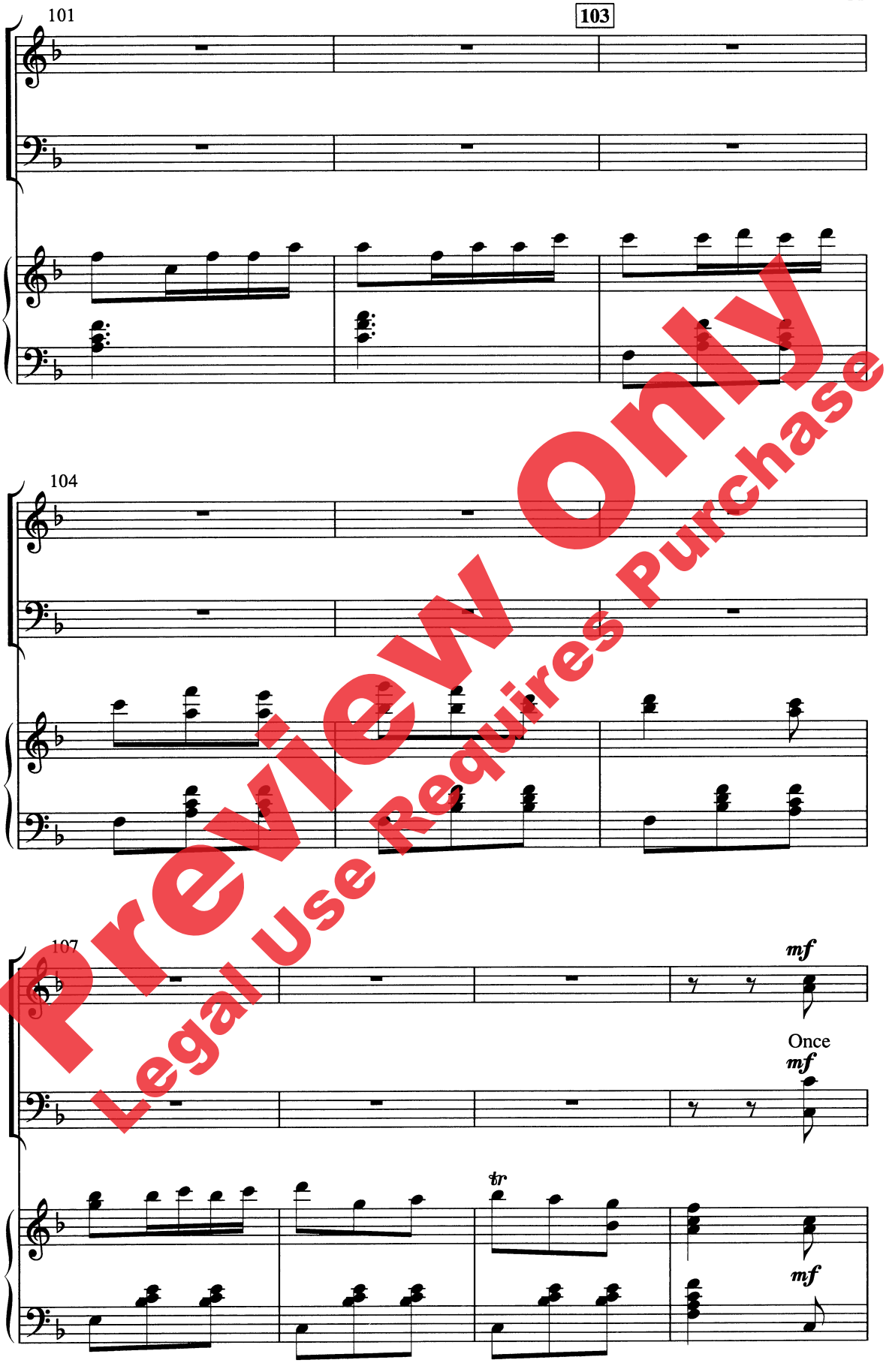

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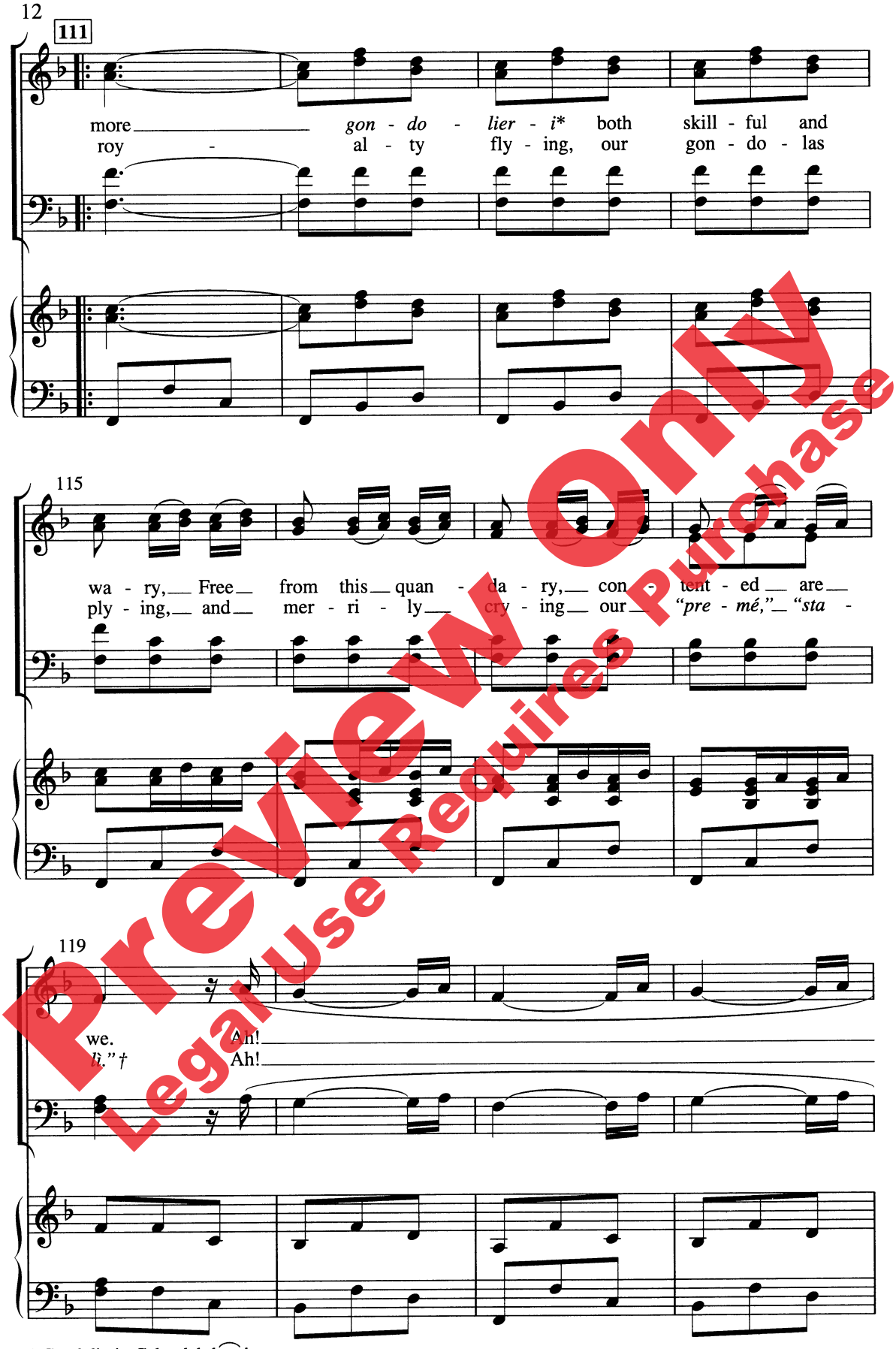

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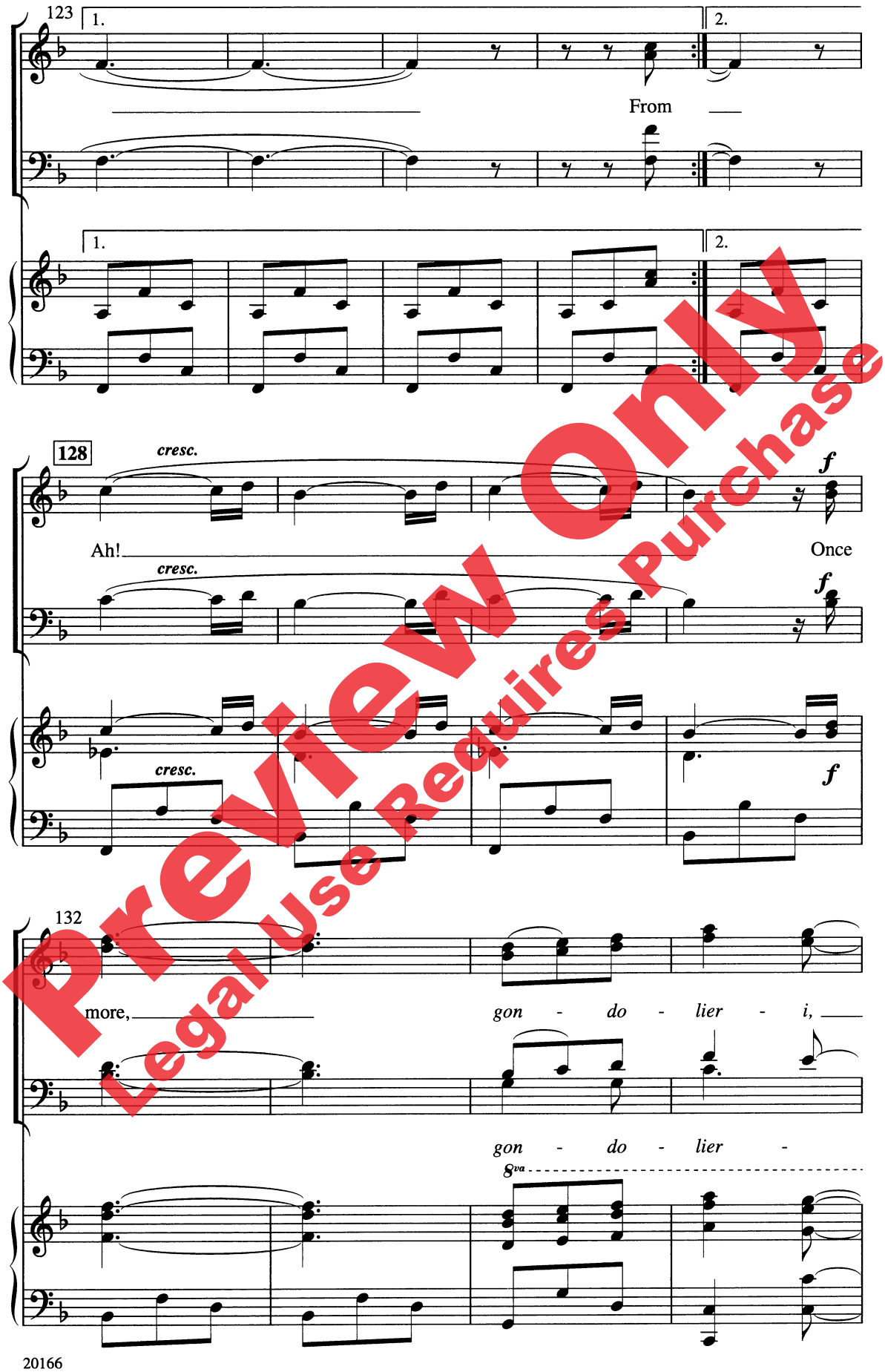
* Gondolieri - Gahn-doh-lee eh-ree
† Gondoliers' cries: premé (preh-may) - push in or press down
stalì (stah-lee) - stop or stand there



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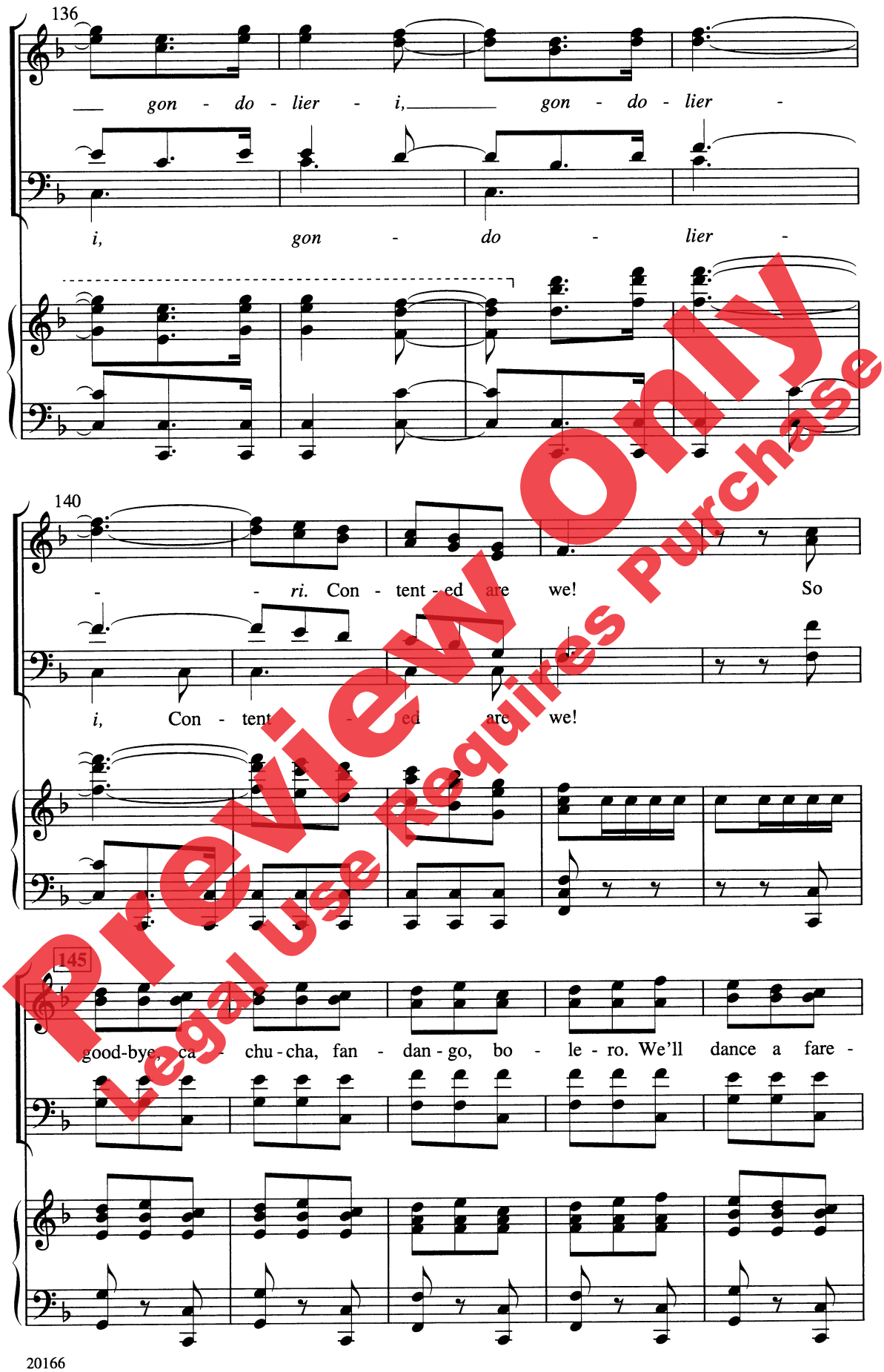

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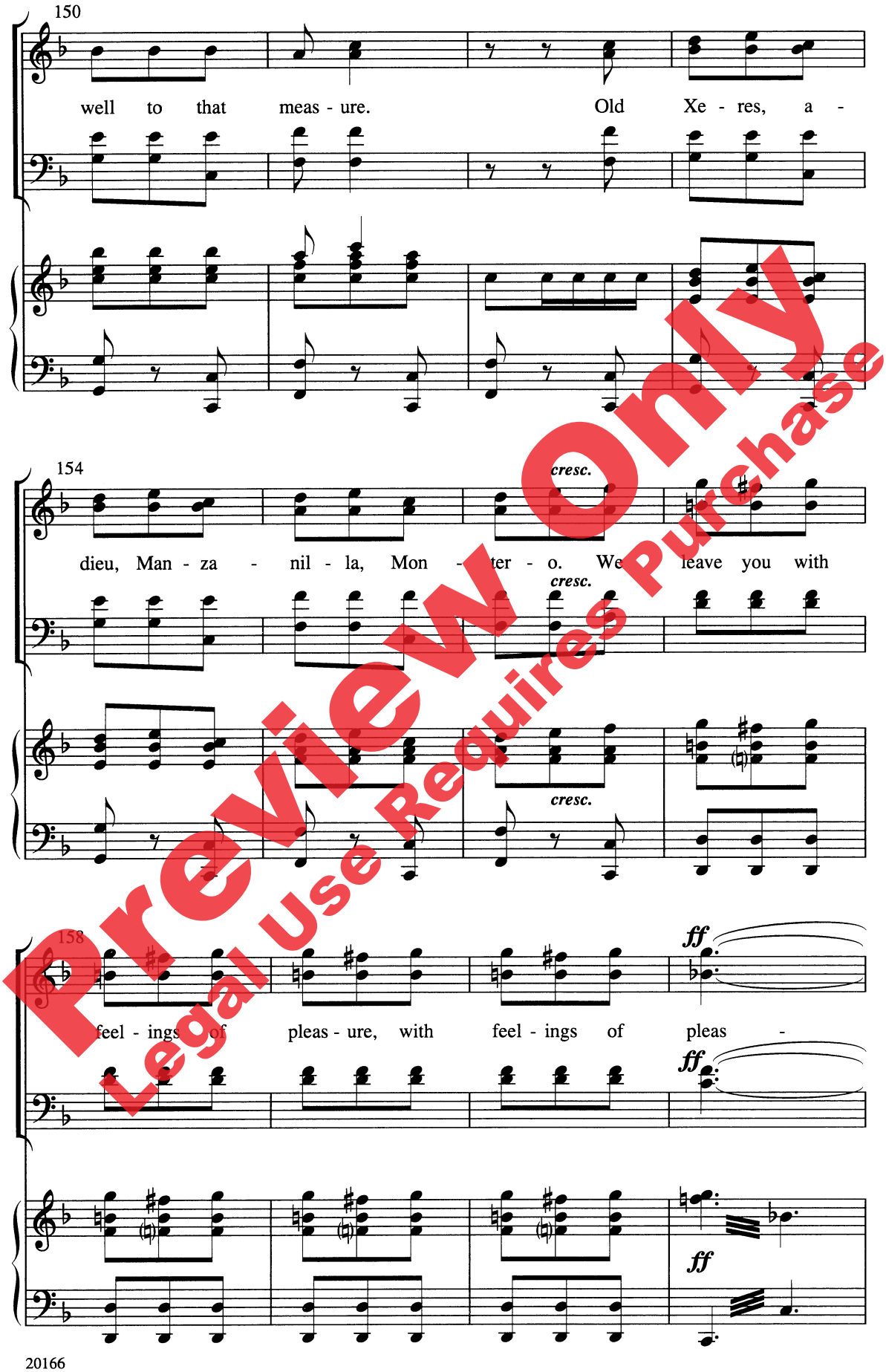

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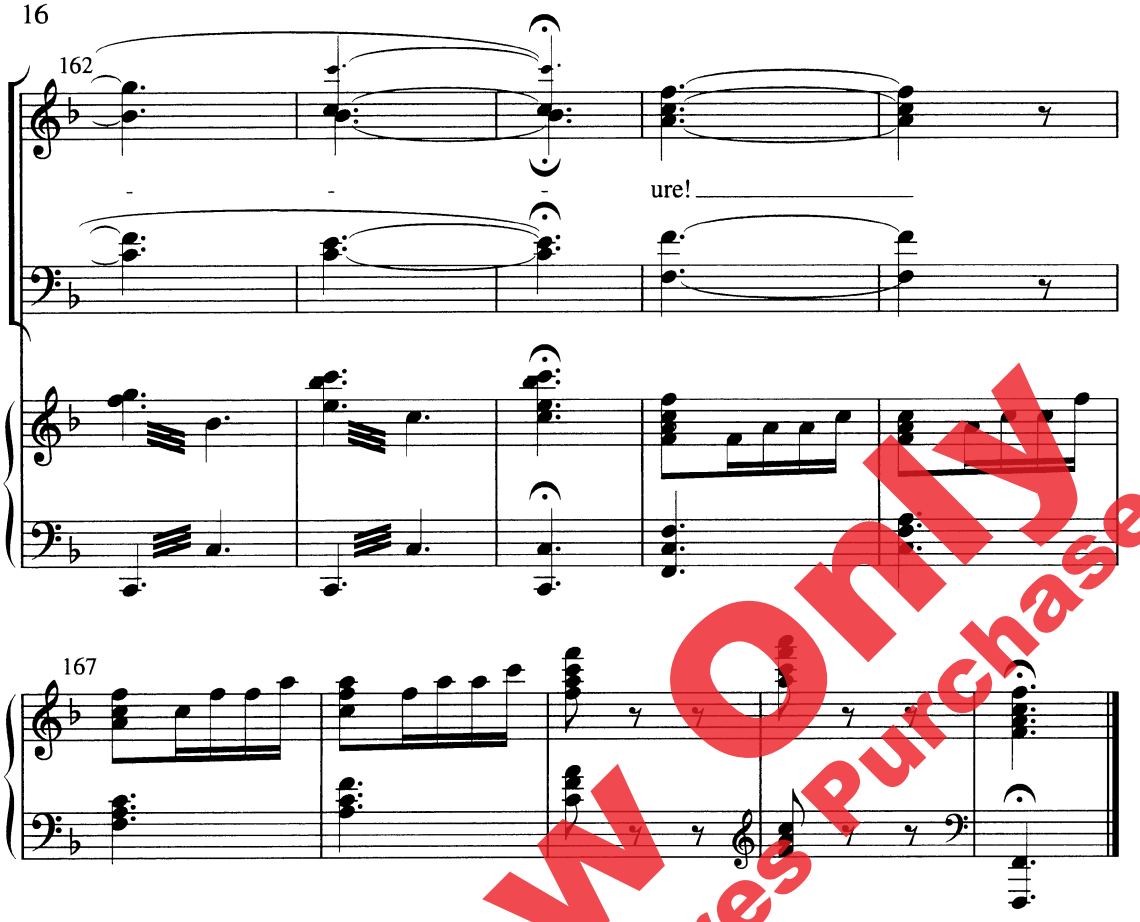

PROGRAM NOTES

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 Gondioliers* 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.

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