

*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 ( $\text{♩} = \text{ca. } 184-192$ )

The musical score consists of four staves. The top two staves are for the Piano, in 3/8 time with a key signature of one flat. The piano part includes dynamic markings **f** and *dance-like, detached*. The bottom two staves are for the vocal parts: Soprano, Alto, Tenor, and Bass, also in 3/8 time with one flat. The vocal parts begin at measure 9, with lyrics "Dance a ca - chu - cha, † fan -". The piano accompaniment continues throughout. A large red diagonal watermark reading "Preview Use Requires Purchase" is overlaid across the page.

\* SoundTrax CD available (20167).

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

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.

4 25 (S.)\*  
sub. ***mp*** 27

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

28 (A.)

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

31 (S.) (A.) (S.)

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

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\* 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

*mf*

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

*mf*

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

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

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

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 -

light!

59

61 *f*

Dance a ca - chu - cha, fan -

*f*

63

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

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nil - la, Mon - te - ro. Wine, when it runs in a -

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

wild - est of dan - ces!

*mf*

Old

*mf*

79

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

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

83

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

87

cresc.

cresc.

cresc.

10 91

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

95 f.

dan f.

98 ces!

20166

This musical score page contains five staves of music. The top two staves are for the voice (soprano) and piano (right hand), starting at measure 91. The vocal part has lyrics: "dances, the reckless delight of that wild-est of". Measures 95 and 98 show dynamic markings "f.". The bottom three staves are for the piano left hand, starting at measure 95. Measure 98 includes the word "ces!" above the staff. A large red watermark reading "preview ONLY Legal Use Requires Purchase" is diagonally across the page. The page number "20166" is at the bottom.

103

Musical score for piano, showing three staves. The top two staves are blank. The bottom staff has measure 101 starting with a bass note followed by a treble note. Measure 102 starts with a bass note, followed by a treble note, then a treble eighth-note pattern. Measure 103 starts with a bass note, followed by a treble note, then a treble eighth-note pattern.

Musical score for piano, showing three staves. The top two staves are blank. The bottom staff has measure 104 starting with a bass note, followed by a treble note, then a treble eighth-note pattern. Measure 105 starts with a bass note, followed by a treble note, then a treble eighth-note pattern.

Musical score for piano, showing three staves. The top two staves are blank. The bottom staff has measure 106 starting with a bass note, followed by a treble note, then a treble eighth-note pattern. Measure 107 starts with a bass note, followed by a treble note, then a treble eighth-note pattern. The dynamic *mf* is indicated above the staff. The instruction "Once *mf*" is written below the staff.

12 111

more \_\_\_\_\_  
roy \_\_\_\_\_  
gon - do - al - ty  
lier - i\*  
both  
skill - ful  
and  
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!  
Ah!  
i. †

\* 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.

Ah! cresc.

Once f

132

more, gon - do - lier - i,

gon - do - lier -

20166

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14

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 -

cresc.

154

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

cresc.

158

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

ff

16

The musical score consists of two systems of music. The top system starts at measure 162 with a treble clef, a key signature of one flat, and a tempo of 162. It features two staves: the upper staff has a bassoon-like part with sustained notes and grace notes, and the lower staff has a cello-like part with eighth-note patterns. The lyrics "ure! \_\_\_\_\_" are written below the upper staff. The bottom system begins at measure 167 with a treble clef, a key signature of one flat, and a tempo of 167. It also has two staves: the upper staff shows a piano-like part with eighth-note chords, and the lower staff shows a bassoon-like part with eighth-note chords.

#### 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.