

# Finale from "The Gondoliers"

"Dance a cachuca, fandango, bolero"

Chorus for Mixed Voices

ARTHUR SEYMOUR SULLIVAN  
(1842-1900)

W.S. GILBERT

Arranged by H. Clough-Loighter  
Accompaniment by G.W.W.

**Allegro**

SOPRANO

ALTO

TENOR

BASS

**Allegro**

PIANO (Primo)

PIANO (Secondo)

*Orchestra parts may be had of the publisher.*

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Dance a ca - chu - ca, fan - dan - go, bo - le - ro, Xe - res we'll

Dance a ca - chu - ca, fan - dan - go, bo - le - ro, Xe - res we'll

Dance a ca - chu - ca, fan - dan - go, bo - le - ro, Xe - res we'll

Dance a ca - chu - ca, fan - dan - go, bo - le - ro, Xe - res we'll

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "Dance a ca - chu - ca, fan - dan - go, bo - le - ro, Xe - res we'll". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. There are dynamic markings such as *f* and *7/8* throughout the system.

drink, Man - za - nil - la, Mon - te - ro, Wine, when it runs in a -

drink, Man - za - nil - la, Mon - te - ro, Wine, when it runs in a -

drink, Man - za - nil - la, Mon - te - ro, Wine, when it runs in a -

drink, Man - za - nil - la, Mon - te - ro, Wine, when it runs in a -

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "drink, Man - za - nil - la, Mon - te - ro, Wine, when it runs in a -". The piano accompaniment maintains the same rhythmic structure as the first system, with a consistent bass line and melodic accompaniment in the right hand. Dynamic markings like *f* and *8* are present.

bun-dance, en - han - ces The reck-less de - light of that wild-est of  
bun-dance, en - han - ces The reck-less de - light of that wild-est of  
bun-dance, en - han - ces The reck-less de - light of that wild-est of  
bun-dance, en - han - ces The reck-less de - light of that wild-est of

The first system of the score consists of four vocal staves and four piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are repeated across all vocal parts. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

dan-ces! To the pret-ty pit-ter, pit-ter, pat-ter,  
dan-ces! And the clit-ter, clit-ter, clit-ter.  
dan-ces!  
dan-ces!

The second system of the score continues with four vocal staves and four piano accompaniment staves. The lyrics are repeated across all vocal parts. The piano accompaniment includes a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents and *pp*.

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

clat-ter, Pit-ter, pit-ter, pat-ter,

The first system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line contains the lyrics "Clit-ter, clit-ter, clat-ter, clit-ter, clit-ter, clat-ter." The second vocal line contains "clat-ter, Pit-ter, pit-ter, pat-ter,". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

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

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

And the clit-ter, clit-ter, clit-ter,

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line contains the lyrics "clit-ter, clit-ter, clat-ter,". The second vocal line contains "To the pret-ty pit-ter, pit-ter, pat-ter". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

*p cresc.* Pit-ter, pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, We'll  
 We'll  
 We'll  
 We'll

clat-ter,  
*p cresc.*  
*f*

*divisi* Ah, ah! Ah, ah! Ah, ah!  
 dance, Old Xe-res we'll drink, Man-za - nil - la, Mon - te - ro; For  
 dance, Old Xe-res we'll drink, Man-za - nil - la, Mon - te - ro; For  
 dance, Ah, ah! Ah, ah! Ah, ah!

*f*

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ah! *f* wine, when it runs in a - bun-dance, *divisi* Ah, ah! en - han - ces The

wine, when it runs in a - bun-dance, en - han - ces The

ah! it runs in a - bun-dance, Ah, ah!

it runs in a - bun-dance, Ah,

Ah, ah! Ah, ah!

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

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

Ah, ah! Ah, ah! That wild-est of dan-ces, The

ah! Ah, ah! That wild-est of dan-ces, The

reck-less de - light! Once more, gon-do - lier-i, Both  
 reck-less de - light! Once more, gon-do - lier-i, Both  
 reck-less de - light! Once more, gon-do - lier-i, Both  
 reck-less de - light! Once more, gon-do - lier-i, Both

skil-ful and wa-ry,- Free from this quan - da-ry,- Con - ten-ted are  
 skil-ful and wa-ry,- Free from this quan - da-ry,- Con - ten-ted are  
 skil-ful and wa-ry, Free from this quan - da-ry, Con - ten-ted are  
 skil-ful and wa-ry, Free from this quan - da-ry, Con - ten-ted are





gon-do-las ply-ing, And mer-ri-ly cry-ing our "pre-me" "sta-

gon-do-las ply-ing, And mer-ri-ly cry-ing our "pre-me" "sta-

gon-do-las ply-ing, And mer-ri-ly cry-ing our "pre-me" "sta-

gon-do-las ply-ing, And mer-ri-ly cry-ing our "pre-me" "sta-

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "gon-do-las ply-ing, And mer-ri-ly cry-ing our 'pre-me' 'sta-".

*li* La la, la la, la la, la la, la la,

*divisi* La la, la la, la la, la la, la la,

*li* Ah,

*li* La la, Ah, la la, la la, la la, la la,

*divisi li*

*li* Ah, ah, ah, ah,

The second system continues the vocal and piano parts. It includes dynamic markings such as *p* (piano) and *dim* (diminuendo). The lyrics continue with "La la, la la, la la, la la, la la," and "Ah, Ah, ah, ah,". The piano accompaniment maintains its rhythmic pattern.

*dim.* *pp.* *divisi* *cresc. poco a poco* Ah, Ah! Ah,  
 la la, la la, So, good-bye, ca - chu - ca, fan -  
 la la, la la, *mp cresc. poco a poco*  
*dim.* *pp.* Ah, ah! Ah,  
 la la, la la, *p.*  
*dim.* Ah, ah,

*pp* *cresc. poco a poco*  
*pp* *cresc. poco a poco*

ah! Ah, ah! *mf*  
 dan - go, bo - le - ro, We'll dance a fare - well to that meas - ure;  
 dan - go, bo - le - ro, We'll dance a fare - well to that meas - ure;  
 ah! Ah, ah! fare - well to that meas - ure;  
*mp.* Ah, ah! fare - well to that meas - ure;

*mf* *f*  
*mf* *f*

*divisi* Ah, ah! *cresc. poco a poco* Ah, ah!

*mp* Old Xe-res, a - dieu, Man - za - nil - la, Mon - te - ro, - We

*mp cresc. poco a poco* Old Xe-res, a - dieu, Man - za - nil - la, Mon - te - ro, - We

Ah, ah! *p* Ah, ah! *mp* We

Ah, ah! Ah, ah! We

*pp cresc. poco a poco*

*pp cresc. poco a poco*

leave you with feel - ings of pleas - ure! Once more, — gon - do -

leave you with feel - ings of pleas - ure! Once more, — gon - do -

leave you with feel - ings of pleas - ure! Once more, — gon - do -

leave you with feel - ings of pleas - ure! Once more, — gon - do -

*mf*

(h)

*lier - i, Both skil - ful and wa - ry, - Free\_ from this\_ quan - da - ry, - con -*  
*lier - i, Both skil - ful and wa - ry, - Free\_ from this\_ quan - da - ry, - con -*  
*lier - i, Both skil - ful and wa - ry, Free from this\_ quan - da - ry, con -*  
*lier - i, Both skil - ful and wa - ry, Free from this quan - da - ry, con -*

*tent - ed are\_ we. La la, la la, la la, la la,*  
*divisi La la, la la, la la, la la,*  
*tent - ed are we. Ah!*  
*tent - ed are we. La la, Ah! la la, la la, la la,*  
*divisi we. Ah!*  
*tent - ed are we. Ah, ah, ah,*

*divisi* *La la, la la, la la, la.* *cresc.* *3* *4* *13*  
*la la, Ah!* *mp* *Once*  
*la la, p cresc.* *f*  
*divisi* *La la, la la, la la, la.* *cresc.* *Once*  
*la la, Ah!* *mp* *Once*  
*ah, ah, ah, ah, ah.* *g* *Once*  
*cresc.*  
*cresc.*  
*more,*  
*gon - do - lier - i, gon - do -*  
*more,*  
*gon - do - lier - i,*  
*more,*  
*gon - do - lier - i, gon - do -*  
*more,*  
*gon - do - lier - i,*

lier i, gon - do - lier - , con - tent - ed are  
gon do - lier i, con - tent - ed, con - tent - ed are  
lier i, gon - do - lier - con - tent - ed are  
gon - do - lier - i, con - tent - ed are

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "lier i, gon - do - lier - , con - tent - ed are" (top line), "gon do - lier i, con - tent - ed, con - tent - ed are" (second line), "lier i, gon - do - lier - con - tent - ed are" (third line), and "gon - do - lier - i, con - tent - ed are" (bottom line). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents and slurs.

we! So, good - bye, ca - chu - ca, fan - dan - go, bo -  
we! So, good - bye, ca - chu - ca, fan - dan - go, bo -  
we! So, good - bye, ca - chu - ca, fan - dan - go, bo -  
we! So, good - bye, ca - chu - ca, fan - dan - go, bo -

The second system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "we! So, good - bye, ca - chu - ca, fan - dan - go, bo -" (top line), "we! So, good - bye, ca - chu - ca, fan - dan - go, bo -" (second line), "we! So, good - bye, ca - chu - ca, fan - dan - go, bo -" (third line), and "we! So, good - bye, ca - chu - ca, fan - dan - go, bo -" (bottom line). The piano accompaniment continues with a similar rhythmic pattern, featuring chords and melodic lines.

le - ro, We'll dance a fare - well to that meas - ure; Old

le - ro, We'll dance a fare - well to that meas - ure; Old

le - ro, We'll dance a fare - well to that meas - ure; Old

le - ro, We'll dance a fare - well to that meas - ure; Old

8

Xe-res, a - dieu, Man - za - nil - la, Mon - te - ro, - We leave you with

Xe-res, a - dieu, Man - za - nil - la, Mon - te - ro, - We leave you with

Xe-res, a - dieu, Man - za - nil - la, Mon - te - ro, - We leave you with

Xe-res, a - dieu, Man - za - nil - la, Mon - te - ro, - We leave you with

8

*cresc.* *ff* (*diviso*)

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

*cresc.* feel-ings of pleas-ure, with feel-ings of pleas -

*cresc.* feel-ings of pleas-ure, with feel-ings of pleas -

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

- ure!

- ure!

- ure!

- ure!

