

# No. 15. "Dance a cachucha"

195

## Chorus and Dance Contadine and Gondoliers

Tempo di Cachucha allegretta

*staccato*

Contadine

Dance a ca - chu - cha, fan - dan - go, bo - le - ro,

Gondoliers

Dance a ca - chu - cha, fan - dan - go, bo - le - ro,

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

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

*careful!*

Wine, when it runs in a - bun-dance, en - hanc - es The reck - less de -

Wine, when it runs in a - bun-dance, en - hanc - es The reck - less de -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(A) unison

light of that wild - est of danc - es! To the pret - ty pit - ter, pit - ter,

light of that wild - est of danc - es!

The second system continues the vocal and piano parts. It includes a circled 'A' above the vocal line and the word 'unison'. The piano accompaniment has a similar texture to the first system.

(A)

*f* *mp* *f*

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

*stacc.*

The third system features dynamic markings *f*, *mp*, and *f* above the vocal line. It includes a circled 'A' above the piano accompaniment. The piano accompaniment ends with a staccato marking.

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

To the

pret-ty pit-ter, pit-ter, pat-ter, And the clit-ter, clit-ter, clit-ter, clat-ter-  
*f mp f*

Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, pat-ter, we'll dance! Old  
*mf*

Old

(B) *simile*

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

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

(B)

runs in a - bun-dance, en - hanc - es The reck - less de -

runs in a - bun-dance, en - hanc - es The reck - less de -

light of that wild - est of danc - es, that wild - est of danc - es, The

light of that wild - est of danc - es, that wild - est of danc - es, The

reck - less de - light! *f* Dance a ca - chu - cha, fan -  
 reck - less de - light! *f* Dance a ca - chu - cha, fan -

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

te - ro - Wine, when it runs in a - bun - dance, en - hanc - es The  
 te - ro - Wine, when it runs in a - bun - dance, en - hanc - es The

reck-less de - light of that wild-est of danc - es!

reck-less de - light of that wild-est of danc - es!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

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

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

The second system continues the vocal and piano parts. It includes a circled 'D' above the first vocal staff, indicating a dynamic marking. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand. There are blue markings above the piano part, possibly indicating fingerings or accents.

wine, when it runs in a - bun-dance, en - hanc - es The

wine, when it runs in a - bun-dance, en - hanc - es The

The third system concludes the vocal and piano parts. It includes a circled 'D' above the first vocal staff. The piano accompaniment continues with a similar rhythmic pattern. There are blue markings above the piano part, possibly indicating fingerings or accents.

reck - less de - light of that wild - est of danc - es, The  
 reck - less de - light of that wild - est of danc - es, The

reck - less de - light of that wild - est of danc - - -  
 reck - less de - light of that wild - est of danc - - -

- es!  
 - es!

**(E)** Dance

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef with slurs and a rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *sf* (sforzando) above the first measure of the treble staff.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring a circled 'F' above the first measure of the treble staff, indicating a forte dynamic. The bass staff has vertical lines below the notes, possibly indicating fingerings or pedaling.

Fifth system of musical notation, continuing the rhythmic and melodic patterns.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the treble staff.





(The dance is interrupted by the unexpected appearance of Don Alhambra, who looks on with astonishment. Marco and Giuseppe appear embarrassed. The others run off, except Drummer Boy, who is driven off by Don Alhambra.)

**Don Alhambra:** Good evening. Fancy ball?

**Giuseppe:** No, not exactly. A little friendly dance. That's all. Sorry you're late.

**Don Alhambra:** But I saw a groom dancing, and a footman!

**Marco:** Yes. That's the Lord High Footman.

**Don Alhambra:** And, dear me, a common little drummer boy!

**Giuseppe:** Oh no! That's the Lord High Drummer Boy.

**Don Alhambra:** But surely, surely the servants'-hall is the place for these gentry?

**Giuseppe:** Oh dear no! *We* have appropriated the servants'-hall. It's the Royal Apartment, and accessible only by tickets obtainable at the Lord Chamberlain's office.

**Marco:** We really must have some place that we can call our own.

**Don Alhambra:** (*puzzled*) I'm afraid I'm not quite equal to the intellectual pressure of the conversation.

**Giuseppe:** You see, the Monarchy has been remodelled on Republican principles.

**Don Alhambra:** What!

**Giuseppe:** All departments rank equally, and everybody is at the head of his department.

**Don Alhambra:** I see.

**Marco:** I'm afraid you're annoyed.

**Don Alhambra:** No. I won't say that. It's not quite what I expected.

**Giuseppe:** I'm awfully sorry.

**Marco:** So am I.

**Giuseppe:** By-the-bye, can I offer you anything after your voyage? A plate of macaroni and a rusk?

**Don Alhambra:** (*preoccupied*) No, no – nothing – nothing.

**Giuseppe:** Obligated to be careful?

**Don Alhambra:** Yes – gout. You see, in every Court there are distinctions that must be observed.

**Giuseppe:** (*puzzled*) There are, are there?

**Don Alhambra:** Why, of course. For instance, you wouldn't have a Lord High Chancellor play leapfrog with his own cook.

**Marco:** Why not?

**Don Alhambra:** Why not! Because a Lord High Chancellor is a personage of great dignity, who should never, under any circumstances, place himself in the position of being told to tuck in his tuppenny, except by noblemen of his own rank. A Lord High Archbishop, for instance, might tell a Lord High Chancellor to tuck in his tuppenny, but certainly not a cook, gentlemen, certainly not a cook.

**Giuseppe:** Not even a Lord High Cook?

**Don Alhambra:** My good friend, that is a rank that is not recognized at the Lord Chamberlain's office. No, no, it won't do. I'll give you an instance in which the experiment was tried.