



A. CORTADA & Co's
Octavo Collection
CHORUSES OF VOICES.
FOR MIXED

1. AT EVENING.....	MASSENET.12
2. BALLADE OF THE GEESE URCHIN.....	SCHUMANN.15
3. BARGAROLLE.....	WIDOR.15
4. EXCELSIOR HYMN.....	OPERTI.05
5. FAR FAR FROM BYGONE DAYS.....	REINTHALER.10
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9. SONG OF THE FLAX SPINNERS.....	LESLIE.15
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16. THE DANCE.....	RAFF.35

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THE DANCE.

Edited and revised by A.C.

Joachim Raff, Op. 171.

Allegretto. $\text{♩} = 84.$

Soprano.

Alto.

Tenore.

Basso.

PIANO.

A *p*

Let us dance and let us spring, and let's be tripping all the

p

Let us dance and let us spring, and let's be tripping all the

p

Let us dance and let us spring, and let's be tripping all the

p

Let us dance and let us spring, and let's be tripping all the

A

mf *f* *p*

day! For through dancing learn we may, learn an art of charming

mf *f* *p*

day! For through dancing learn we may, learn an art of charming

mf *f* *p*

day! For through dancing learn we may, learn an art of charming

mf *f* *p*

day! For through dancing learn we may, learn an art of charming

mf *p*

things, learn an art, learn an art

things, learn an art, learn an

things, learn an art, learn an

things, learn an art, learn an

mf

B

of charming, charming things.

art of charm - ing charm - ing things.

art of charm - ing charming things.

art of charm - ing charm - ing things. *mf* Let's be

B

p

p
Let's be dan - cing, let's be springing!

p
Let's be dan - cing, let's be springing!

p
Let's be dan - cing, let's be springing!

dan - - - cing, let's be spring - - - ing! For the

Basso.

flocks, with plea - sure skip - ping, dance to shep - herd's pipe and

voice; yes, the flocks, with plea - sure skip - ping, dance to

shep-herd's pipe and voice! Flock and herdsman must re-joice, when up-

on the green fields trip-ping sheep and lambs are play-ful

spring-ing. When up-on the green fieldstrip-ping

sheep and lamb - - - - - kins play-ful, play-ful



C *f*

Let's be dan - cing, let's be spring - ing, let's be

f

Let's be dan - cing, let's be spring - ing, let's be

f

Let's be dan - cing, let's be spring - ing, let's be

springing.

C *f*

spring - - - ing!

mf

spring - - - ing! For the

spring - - - ing!

p

Alto.

stars like bridegrooms glit - - - ter through their cloud-veil's

lu - - cid flit - - - ter.

To the sphere's loud mu - sic ring - - -

ing. all the orbs of heav-en are

dan - - - cing with *f* tu - mul - tuous joy en -

tran - - - cing, with tu - mul - tuous joy en -

tran - - - cing.

20

D

p

Let us dance and let us spring, and let's be tripping all the

p

Let us dance and let us spring, and let's be tripping all the

p

Let us dance and let us spring, and let's be tripping all the

p

Let us dance and let us spring, and let's be tripping all the

D

[illegible]

E

things.

things.

things. Let's be dan - cing, let's be spring - ing! For the clouds in

things.

E

1 2 1

Tenore.

gloo - my race rise with morning's dar - ken'd face, look they black, or

frown in sad - - - ness, yet they dance with love and glad -

cre - - - scen - - do my

ness to the rainwinds noi-sy sing-ing, to the rain -

cresc. -

Ped.

- - - winds noi-sy sing- - - -

mf

+ Ped.

p

Let's be dan-cing, let's be spring-ing!

p

Let's be dan-cing, let's be spring-ing!

p

ing. Let's be dan-cing, let's be spring-ing!

p

Let's be dan-cing, let's be spring-ing!

Soprano.

Let's be dan_cing, let's be

springing, for the wind and wavelet flowing sweet_ly each to each is

cling - - ing, ming-le, lose them-selves un-know-ing,

ming - le, lose them - selves unknow - ing, if the soft ca -

ress - ing breeze dies a - way a - mong the trees,

spark-ling spray the stream is fling - ing to the nymph's per-

pp

sua-sive sing - ing, let's be dancing, let's be spring - ing!

let's be spring - ing!

let's be dancing, let's be spring - ing!

let's be spring - ing!

cre - scen - do -

f

p
For the troop of flowers fair, if on their dewspangled hair,

p
For the troop of flowers fair, if on their dewspangled hair, the en-

p
For the flowers fair, if on their hair,

p
For the flowers fair, if on their hair,

p
the ena_mour'd West is cling - - - ing, trem - ble

p
a - mour'd West is cling - - - ing, trem - ble

p
the ena_mour'd West is cling - - - ing, trem - ble

p
the ena_mour'd West is cling - - - ing, trem - ble

sp *cresc.*

with a lus - tre bright, as though dan - cing

with a lus - tre bright, as though dan - cing

with a lus - tre bright, as though dan - cing

with a lus - tre bright, as though dan - cing

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a G major key and 4/4 time. Each vocal line has a melodic line with lyrics and a lower line with sustained notes. The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note bass line. Dynamics include *f* (forte) and *p* (piano) markings.

with de - light.

with de - light.

with de - light.

with de - light.

The second system continues the musical score with the same four vocal parts and piano accompaniment. The vocal lines conclude with the phrase "with de - light." The piano accompaniment continues with the same rhythmic patterns, including a *cresc.* (crescendo) marking in the right hand. The system concludes with a final chord in the piano part.

F

f Let us dance and let us spring, and let's be

f Let us dance and let us spring, and let's be

f Let us dance and let us spring, and let's be

f Let us dance and let us spring, and let's be

F

trip - ping all the day, for through dancing learn we may, learn an

trip - ping all the day, for through dancing learn we may, learn an

trip - ping all the day, for through dancing learn we may, learn an

trip - ping all the day, for through dancing learn we may, learn an

tr.

Let's be dan - - - cing! Let's be spring - - -

Let's be dan - - - cing! Let's be spring - - -

Let's be dan - - - cing! Let's be spring - - -

Let's be dan - - - cing! Let's be spring - - -

The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes.

ing!

ing!

ing!

ing!

The piano accompaniment continues with a more complex melody in the right hand, including sixteenth-note runs, and a bass line with chords and eighth notes.

