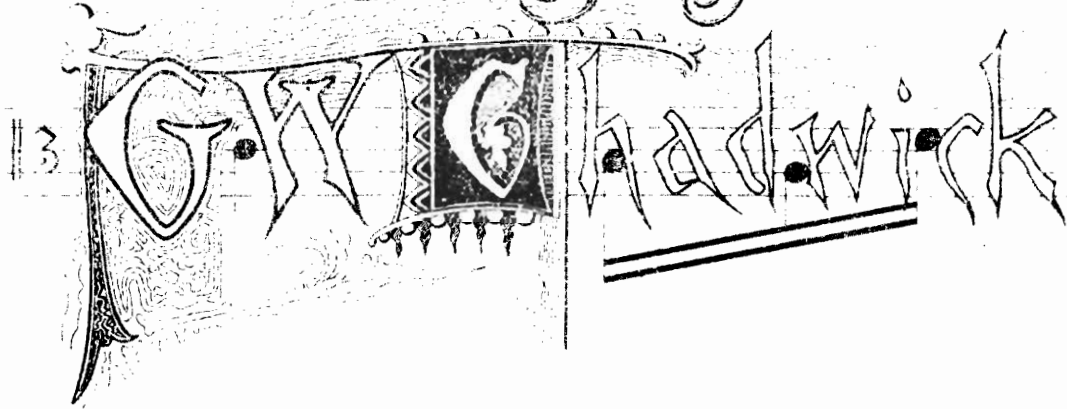


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# Songs by



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<u>The Danza</u> <small>Sop. or Ten. in F. — Mez. Sop. or Bar. in D.</small>	each. 45
He loves me <small>Sop. or Ten. in F. — Mez. Sop. or Bar. in E.</small>	each. 40
In Bygone Days <small>Sop. or Ten. in E. — Mez. Sop. or Bar. in C.</small>	each. 40
I know two eyes <small>Sop. or Ten. in E. — Alto or Bar. in D.</small>	40
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To Mr. Jules Jordan, Providence.

# THE DANZA.

Poem by Arlo Bates.

G.W.Chadwick, Op.14. N°1.

*Allegretto grazioso.*

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a consistent triplet accompaniment in the left hand. The lyrics are: "If you nev - er have danced The Dan - za with its won - drous rhythmic twirl, While close to your".

*p* If you

nev - er have danced The Dan - za with its

*simile*

won - drous rhythmic twirl, While close to your

bo - - - som pant - ed *pp* Some dark - - eyed

cre - - - ole girl, *f* Of danc - - - ing

you know naught,

By *f* I - - - nez *p a piacere a tempo* I was taught.

*f p colla voce a tempo*

*grazioso*

'Tis a dance with the strang - est paus - es,

*p*

It moves as the breez - es blow. And her

lips were like pome - granate blos - soms, And her teeth were

*pp*

white as snow, And her teeth were white as

*cresc.*

snow. Of beau - - ty I knew naught,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'snow' followed by a melodic phrase for 'Of beauty I knew naught,'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the vocal line.

By I - - - nez I was taught.

The second system continues the vocal line with 'By I - - - nez I was taught.' The piano accompaniment features a more complex texture with triplets and sixteenth notes. Dynamic markings of *ff* and *pp* are used to indicate changes in volume. The system concludes with a fermata over the final note of the vocal line.

The third system is primarily piano accompaniment. It features a complex texture with triplets and sixteenth notes in the right hand and a bass line in the left hand. A dynamic marking of *rall. e dim.* is placed above the piano part, indicating a gradual deceleration and decrease in volume.

*pp sotto voce* In the *a tempo dolcissimo sempre* gar - - - den splashed the fount - - - ain,

The fourth system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with 'In the' followed by a melodic phrase for 'gar - - - den splashed the fount - - - ain,'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamic markings of *pp sotto voce* and *a tempo dolcissimo sempre* are used. The system concludes with a fermata over the final note of the vocal line.

Where the palm - - trees hid the moon,

*pp*

Who well had the Dan - - za

trod - den, A kiss might crave as boon.

*cresc.*

*cresc.*

Of lov - - ing I knew naught,

*f*

Of lov - - ing-

I knew naught, By

I - - nez I was taught.

*animato*

*l.H.* *r.H.*