

22. Tequila Samba

GUY TURNER

Lively Samba (♩ = c.120)

SOPRANO
ALTOTENOR
BASS

PIANO*

Lively Samba (♩ = c.120)

doo doo doo doo — doo doo doo doo Te - qui - la, Te -

They call my love the girl who does — the Te - qui - la Sam - ba:

- qui - la Sam - ba, doo doo doo doo — doo doo doo doo Te - qui - la, Te - qui - la Sam - ba,

Ev - 'ry night she dan - ces for all to see.

doo doo doo doo — doo doo doo doo doo doo doo doo —

When they start those — play - ers play - ing, Os - tin - a - tos,

* Although best performed with piano, 'Tequila Samba' can be performed a cappella if no piano is available.
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13

— doo doo doo doo doo doo doo — doo doo doo doo

— rhy - thms sway - ing, Then there's no - where else — I would ra - ther

16

The musical score is written for voice and piano. The vocal part consists of two staves, treble and bass, with lyrics underneath. The piano accompaniment is shown in a grand staff with treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Andante'. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). The lyrics are: 'doo doo doo doo doo She does - n't seem the sort of girl you'd ex-pect to be. doo doo doo doo doo doo doo doo doo'. The piano part features a rhythmic accompaniment with chords and single notes, including a section with a 'v' marking (possibly for vibrato or a specific articulation) and a 'mf' marking.

mf

doo doo doo doo doo She does - n't seem the sort of girl you'd ex-pect to

mf

be. doo doo doo doo doo doo doo doo doo

mf

20 Sam - ba, _____ shy, _____

Sam-ba, doo doo _ doo doo doo It's true at first she strikes you as ra-ther shy, doo doo doo.

doo doo doo doo _ doo doo doo doo doo doo doo doo _ doo doo doo doo doo doo doo doo.

25 — But just

— doo doo But just give my love a sip — of Te-qui-la, play the chords and she — will re-veal a

— doo

30

for the sky.

I ad-mit that it's

spi - rit dan-cing joy - ous - ly for the sky, doo doo doo doo —

doo doo doo doo — doo doo doo doo doo doo doo doo doo doo —

It's *f* It's *f*

34

spar-kles less.

true with-out Te - qui - la she spar-kles, Te-qui-la, Te - qui - la. Though a glass or two of Bub-

T. true with-out Te - qui - la she spar-kles less. *mp* Te - qui - la. *f* glass or two of Bub-

B. true with-out Te - qui - la she spar-kles, Te-qui-la, Te - qui - la, Though a glass or two of Bub-

39

S. A.

- bly can help her ef - fer - vesce, - I know I've seen her turn fla - men - co on on - ly

T. B.

44

two Mar - ti - nis, But it's cer - tain - ly the Sam - ba that she does

two, two, two, two, - two Mar - ti - nis, cer - tain - ly the Sam - ba that she does

48

best, why not - come a - long - 'cos she loves a crowd to watch her do - the Te - qui - la
best. She loves a crowd to watch her do - the Te - qui - la

best. *mf* She loves a crowd doo doo doo - doo doo doo doo

52 Sam - ba, _____ The more there are the bet - ter the dance will be. _____

Sam-ba, Te-qui-la Sam-ba, more there are the bet - ter the dance will be. doo doo doo.

doo doo doo doo - doo doo doo doo doo doo doo doo - doo doo doo doo doo doo doo doo doo.

57 — doo doo doo But though it seems like — ex-tro-ver-sion, she is not that — kind of per-son:

— doo doo doo doo doo doo doo - doo doo doo doo doo doo doo doo - doo doo doo doo

52 for me.

p

I know that she's do - ing it all for me. doo doo doo doo — Once there were

doo doo doo doo - doo doo doo doo doo doo doo doo doo —

(No slower)

66 days be-fore I knew the Te-qui-la Sam-ba, _____ The wast-ed years be-fore

pp oo

pp oo

sotto voce Te-qui-la, Te - qui - la Sam-ba, oo

(No slower)

71 - fore she came my way: _____ Be - fore my ner-vous i - ma - gi-na-tion

pp oo

(sotto) Te-qui-la, Te - qui - la Samba, oo

76 ev - er felt the ease and e-la-tion, When my glist-'ning world was a bor-ing grey. _____

pp oo

oo doo doo doo doo

81 *mf*

Cha cha cha cha — cha cha cha cha Te-qui-la, Te - qui-la Sam-ba,

mf

And then she came to me and danced the Te-qui-la Sam-ba, _____

mp

86

Cha cha cha cha — cha cha cha cha Te-qui-la, Te - qui-la Sam-ba, cha cha cha cha

Sway-ing bright and grace-ful a-cross the floor. _____ I flung a-way con -

91

— cha cha cha cha cha cha cha — cha cha cha cha

- ser - va - ti - sm, cap - tured by her — mag - ne - ti - sm,

S.
A.

T.

B.

S.
A.T.
B.

94 You can see that she's *f*

cha cha cha cha__ cha cha cha cha cha cha cha cha cha__ She's

Now my heart will dance with her ev - er - more. *f* She's

98 bright and cool and laugh - ing she's soft and sweet; *mp* She's

S. A. bright and cool and laugh - ing she's soft and Te - qui - la, Te - qui - la Sam - ba, *f*

T. bright and cool and laugh - ing she's soft and sweet; Ca - ram - ba; *f*

B. bright and cool and laugh - ing she's soft and *mp* Te - qui - la, Te - qui - la Sam - ba, *f*

102 beau - ti - ful and ra - di - ant dan - cing off the__ beat__ and when the night is fine and star -

S. *f*

T. *f*

B. *f*



107

- ry then pour the third Te - qui - la: She'll ve - ry soon be Sam-

- ry then pour the third Te - qui, - Te, - Te, - Te-qui - la: ve - ry soon be Sam-

111

- ba-ing in the street, she syn-co-pates and cap-ti-vates and I know I'll al-ways love to watch.

- ba-ing in the street. I know I'll al-ways love to watch.

I know I'll doo doo doo doo —

116

Sam - ba, ———

— the Te-qui - la Sam-ba, doo doo_ doo doo doo To see my love en - tran - cing the gath-ered

— doo doo doo doo doo doo doo_ doo doo doo doo doo doo doo doo doo doo doo doo

121 throng: _____

throng, doo doo doo_ doo doo doo doo When they play the syn-co-pa-tion Then she's found her_

doo doo doo doo_ doo doo doo doo doo doo doo doo_ doo doo doo doo doo doo doo_

126 all night long.

— true vo-ca-tion, Still Te-qui-la Sam-ba-ing all night long, doo doo doo doo_

— doo doo doo doo doo doo doo doo_ doo doo doo doo doo doo doo doo_

130 *f*

For my sake, Still Te-qui-la Sam-ba-ing all night long! Cha cha cha!

f *f* *f*