

SM 2383

My Tango Queen

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
CHAS. J. GEBEST

Moderato.

PIANO

VOICE

night the lit - tle stars wink - ing Set me wist - ful - ly
times when twi - light is fall - ing All my nat - ure is

think - ing of a cit - y in sun - ny Spain, A town
call - ing of a lov - er in sun - ny Spain, 'Twas he

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- where eve - ning brings danc - ing And the mus - ic en - tranc - ing
 - who in danc - es ca - ressed me, In his ten - der arms pressed me

makes the old - est hearts young a - gain; There un - der the Man - go
 and the mem - ry is joy and pain; There un - der the Man - go

danc - ing the Tan - go air - i - ly. - While mo - ments are fleet - ing,
 he danced the Tan - go To - ni - o. - And nev - er I'll ban - ish

lov - ers are greet - ing mer - ri - ly, - Mer - ri - ly - Se - ville
 tho'ts of my span - ish Ro - me - o, - Ro - me - o - in dreams

— for your rev - els I'm long - ing, for the Ma - ti - dors
— I can see him there laugh - ing, with the Pic - a - dors

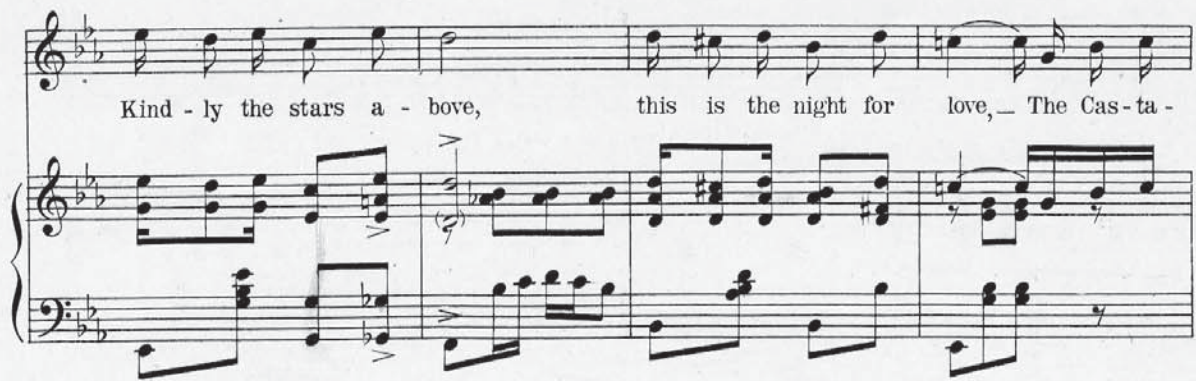
throng - ing, While they sing to this lilt - ing strain Oh Lo - la.
chaff - ing, While they sing to me once a - gain Oh Lo - la.

Lo - la my Tan - go Queen tin - kle the tam - bour - ine,

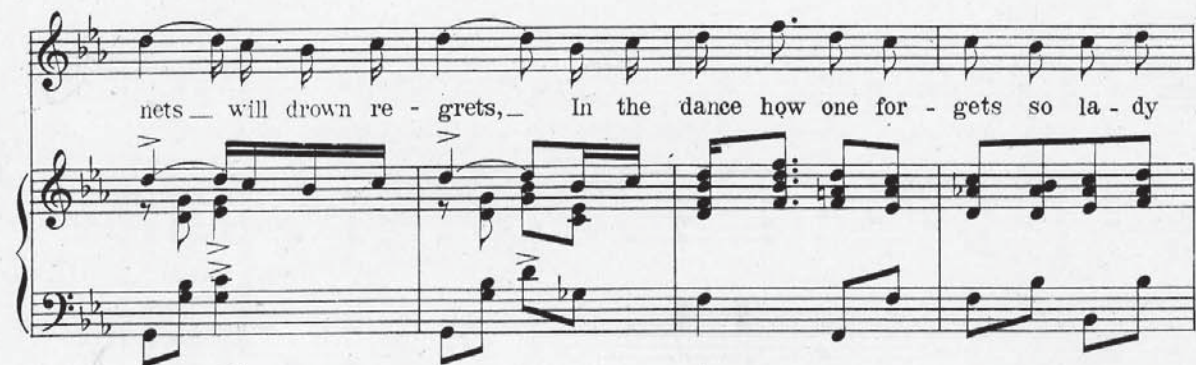
mf

Twin - kle your tin - y feet — in danc - es neat, — while glanc - es meet,

Kind - ly the stars a - bove, this is the night for love, - The Cas - ta -



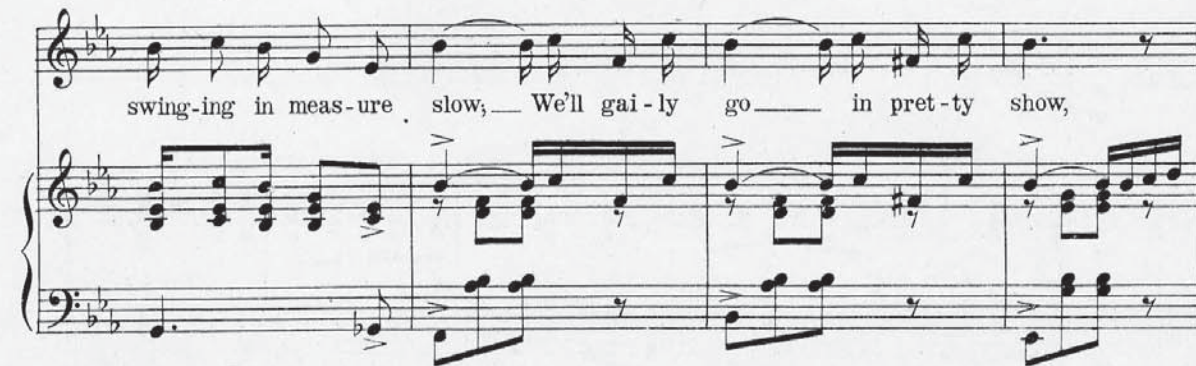
nets - will drown re - grets, - In the dance how one for - gets so la - dy



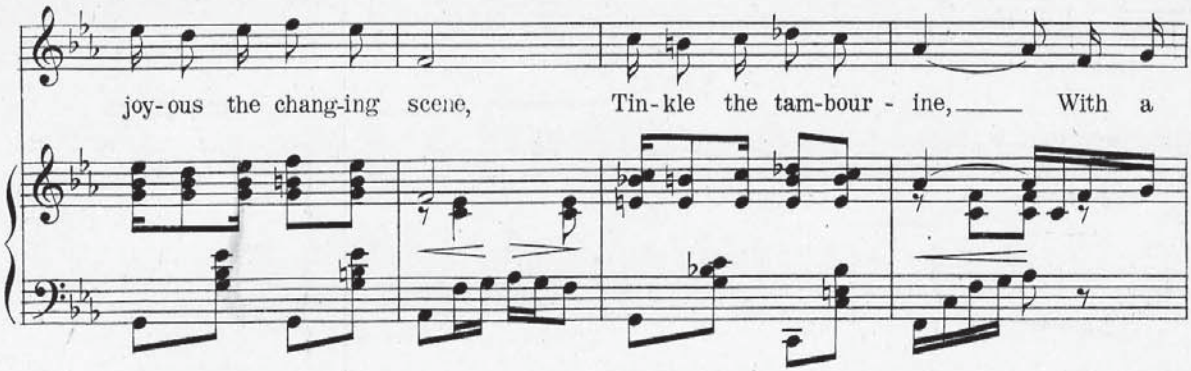
glid - ing with air - y grace, cling - ing in close em - brace,



swing - ing in meas - ure slow, - We'll gai - ly go - - in pret - ty show,

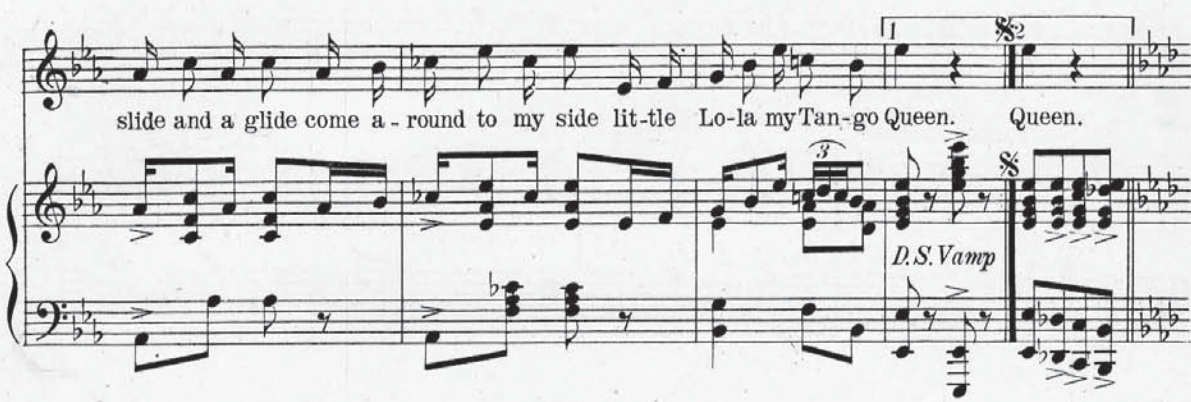


joy-ous the chang-ing scene, Tin-kle the tam-bour - ine, — With a



side and a glide come a - round to my side lit-tle Lo-la my Tan-go Queen. Queen.

D.S. Vamp



Dance



The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a steady accompaniment with quarter notes and rests.

The second system continues the piece with more intricate rhythmic patterns. The treble staff features sixteenth-note runs and chords, while the bass staff maintains a consistent accompaniment.

The third system shows a shift in texture, with the treble staff focusing on dense chordal textures and the bass staff providing a rhythmic foundation.

The fourth system is marked with a forte (*ff*) dynamic. It features a more active bass line with eighth-note patterns and a treble staff with sustained chords.

The fifth system returns to a more melodic focus in the treble staff, with eighth-note runs and chords, while the bass staff continues its accompaniment.

The sixth system concludes the piece with a triplet in the treble staff and a final chord in both staves.