

THE ARGENTINE

(TANGO-DANCE)

Danced by MISS JULIA SANDERSON and MR. VERNON CASTLE



In the Musical Play
"THE SUNSHINE GIRL"
 Music by
PAUL A. RUBENS

Vocal Arrangement 2/- net cash (50)
 Full Orchestra 2/- " " (75)
 Small # 1/- " " (50)
 Band 2/- " " (50)

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 ADOLPH FÜRSTNER - 18 RUE VIVIENNE - PARIS.

Piano Solo 2/6 net cash (75)

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THE ARGENTINE TANGO

AS DEMONSTRATED BY MR. GEORGE GROSSMITH

The gentleman should face his partner squarely, place his right arm round the lady's waist and allow the back of his thumb only to rest there, the open palm of his right hand being parallel with the floor.

He should hold the lady's right hand with the first and second finger and thumb only of his left hand, the bend of his left elbow and that of the lady's right elbow being at right angles and on a level with the shoulders.

First Movement. The gentleman moves forward; lady backwards. The gentleman advances the left foot, brings the right foot forward with a sort of sliding movement, the toe being well turned in, and places it directly in front of the left foot, allowing the latter to drop behind, the toe only lightly touching the ground, the left knee bent. He then advances the left foot again and repeats the movement; and in turning—whether the turn be complete, or only a part-turn to change direction—the couple must turn to the left only (as when reversing in any ordinary dance), and on no account must the couple turn to the right.

Second Movement. The gentleman moves backwards, and the lady forward. The lady now steps as did her partner in the first movement, and the gentleman as follows:—

He starts backwards with the right foot, places the left foot immediately behind it with a sliding sweep upwards, the toe pointed inwards, and places it immediately behind the right foot; as he does so, swings the right toe inwards, allowing the heel of the right foot to remain firmly on the ground and slightly bending the right knee; he then carries the right foot behind the left and continues the movement—this being the action of the lady during the gentleman's first movement.

Between the two movements the couple do a complete or half-turn, as in a waltz reverse.

Third Movement. The gentleman places the right foot over the front of the left, the lady at the same time placing her left foot over the front of the right; the gentleman then brings the left foot, which is well behind, in a circular sweep over the front of the right, thus turning his body from facing left to facing right; the lady reversing his movements so that the couple face simultaneously the same ways. They repeat this movement two or three times, and then:

Fourth Movement. The gentleman starts forward with the right foot; the lady simultaneously with the left, their knees practically touching; he then brings the left foot forward with an outward sweeping movement. (It is this movement of brushing the ground with the inward-turned toe that is the actual "Tango" step, and which occurs in all the figures. Although apparently against all orthodox rules of dancing, both knees are bent inwards and toes turned inwards throughout the "Tango" Dance.)

The lady simultaneously sweeps her right foot forward in the same manner; they then both lean forward, well bending the knees; after taking two steps forward in this manner, they quickly face the reverse way without however changing the position of the arms, his left and her right foot are advanced with the knees touching, the "Tango" step immediately following with his right and her left, then the bending of the knees, and so on.

Variations.

These are numerous—the most popular being the performance of the first and second movement with the gentleman standing immediately behind the lady, holding her right hand with his right, their left arms being free. Also, after the "Tango" step is performed, the foot that is behind is brought up with a sharp click alongside and parallel to the other foot, the latter immediately being advanced as if it were "kicked away."

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THE ARGENTINE

(Tango Dance.)

from "THE SUNSHINE GIRL"

PAUL A. RUBENS.

INTRO.

Allegro moderato.

PIANO. *ff*

The Intro section is written for piano in 2/4 time, marked *Allegro moderato* and *ff*. It consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. There are dynamic markings like *ff* and *l.h.* (left hand). The piece concludes with a double bar line and a repeat sign.

Meno mosso.

This section is marked *Meno mosso* and *mf*. It continues the piano accompaniment with a more relaxed tempo. The right hand has a melodic line with some grace notes, and the left hand maintains a rhythmic pattern. It ends with a double bar line and a repeat sign.

DANCE.

mp

The Dance section is marked *mp*. It features a more active piano accompaniment with a driving eighth-note bass line in the left hand and a melodic line in the right hand. The piece concludes with a double bar line and a repeat sign.

This section continues the dance accompaniment with similar rhythmic patterns and melodic lines. It concludes with a double bar line and a repeat sign.

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First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of eighth notes and quarter notes, while the bass clef contains a similar rhythmic pattern with some rests.

Second system of musical notation, continuing the piece. It features more complex rhythmic patterns, including some sixteenth notes and rests, in both the treble and bass clefs.

Piu mosso.

Third system of musical notation, marked **Piu mosso.** It begins with a *mf* dynamic. The treble clef has a series of notes with a slur, and the bass clef has a similar pattern. There are two *mf* markings and two *f* markings. The system ends with two *Ad.* markings and asterisks.

Meno mosso.

Fourth system of musical notation, marked **Meno mosso.** It begins with a *f* dynamic. The treble clef has a series of notes with a slur, and the bass clef has a similar pattern. There is one *mp* marking. The system ends with three *Ad.* markings and asterisks.

Fifth system of musical notation, marked *cres.* It features a treble and bass clef with various notes and rests, including some slurs and ties.

Ad. simile

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes, starting with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line, featuring a *p* dynamic marking. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand continues the melodic line, with a *cresc.* (crescendo) marking appearing in the fourth measure. The left hand accompaniment continues.

Fourth system of musical notation. The right hand continues the melodic line, with a *dim.* marking and a *p* dynamic marking. The left hand accompaniment continues.

Fifth system of musical notation. The right hand continues the melodic line, with a *p* dynamic marking. The left hand accompaniment continues, ending with a double bar line.

Tempo I.

mp

Più mosso.

mf f mf f

Meno mosso.

mp

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring a *p* (piano) dynamic marking.

Fourth system of musical notation, including *cresc.* and *dim.* markings.

Fifth system of musical notation, ending with a *p* (piano) dynamic marking.

Sixth system of musical notation, marked **Piu allegro.** and **ff** (fortissimo). It includes a five-fingered scale-like passage in the treble clef.

The Success of Two Continents.

SPECIMEN

MOONLIGHT DANCE

BY THE COMPOSER OF THE CELEBRATED "IN THE SHADOWS."

HERMAN FINCK

Allegretto grazioso

Piano

pp *rall.*

The first system of music is for piano. It consists of two staves, treble and bass clef, in 2/4 time with a key signature of two sharps (D major). The tempo is marked 'Allegretto grazioso'. The first measure is marked *pp* (pianissimo). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The system concludes with a *rall.* (rallentando) marking.

p a tempo.

The second system continues the piece. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The tempo is marked *p a tempo.* (piano, at tempo).

The third system continues the piece with a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

mf poco più mosso

The fourth system concludes the piece. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The tempo is marked *mf poco più mosso* (mezzo-forte, a little more motion).

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