

# THE ARGENTINE

(TANGO-DANCE)

28  
min

Danced by MISS JULIA SANDERSON and MR. VERNON CASTLE



*Handwritten in red ink:*  
 1/10/1916  
 10/10/1916

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

*Handwritten signature:*  
 E. ...

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# THE ARGENTINE TANGO

AS DEMONSTRATED BY MR. GEORGE GROSSMITH

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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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ADOLPH FÜRSTNER, 18, RUE VIGNON, PARIS.



# THE ARGENTINE

## (Tango Dance.)

from "THE SUNSHINE GIRL"

PAUL A. RUBENS.

### INTRO.

*Allegro moderato.*

PIANO.

ff

l.h.

Ped. \* Ped.

### Meno mosso.

*mf*

Ped. \*

### DANCE.

*mp*

C 6487

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The first system of music consists of two staves. The treble staff contains a series of eighth notes and quarter notes, with some notes beamed together. The bass staff features a simple accompaniment of quarter notes and eighth notes.

The second system continues the musical piece. It features similar rhythmic patterns to the first system, with a mix of eighth and quarter notes in both staves.

**Piu mosso.**

The third system is marked "Piu mosso." It begins with a treble staff containing a melodic line with slurs and accents. The bass staff has a simple accompaniment. Dynamic markings include *mf* with an accent (>) and *f*. There are also markings for *ped.* and asterisks (\*) at the end of the system.

**Meno mosso.**

The fourth system is marked "Meno mosso." It features a treble staff with a melodic line and a bass staff with accompaniment. A dynamic marking of *mp* is present. The system concludes with *ped.* and asterisk (\*) markings.

The fifth system features a treble staff with a melodic line and a bass staff with accompaniment. A dynamic marking of *cresc.* is present. The system concludes with *ped. simile* and asterisk (\*) markings.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords. A *dim.* marking is placed above the first measure, and a *p* marking is placed above the second measure. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece. The treble staff features a melodic line with a *p* marking in the third measure. The bass staff continues with its accompaniment, including a fermata over a note in the fourth measure.

The third system shows the continuation of the musical theme. The treble staff has a *cresc.* marking in the fourth measure. The bass staff maintains the accompaniment with eighth notes and chords.

The fourth system features a *dim.* marking in the second measure and a *p* marking in the third measure of the treble staff. The bass staff continues with its accompaniment.

The fifth system concludes the page. The treble staff has a *p* marking in the fourth measure. The bass staff continues with its accompaniment, ending with a fermata over a note in the final measure.



Tempo I.

The first system of music for 'Tempo I.' consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The music begins with a mezzo-piano (*mp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of quarter notes.

The second system continues the piece. The upper staff has some notes beamed together in groups of four. The lower staff continues with a consistent rhythmic pattern. There are some dynamic markings like *f* and *mf* within the system.

The third system shows further development of the melodic and harmonic material. The upper staff has more complex phrasing with slurs and ties. The lower staff maintains its accompaniment role.

The fourth system concludes the 'Tempo I.' section. It features a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff.

Più mosso.

The 'Più mosso' section begins with a mezzo-forte (*mf*) dynamic. The music is characterized by a slower tempo and a more static harmonic texture, with many notes held as chords. The upper staff has a melodic line with some grace notes, and the lower staff provides a simple accompaniment. There are alternating dynamic markings of *f* and *mf*. The system ends with a *Ped.* (pedal) marking and an asterisk.

Meno mosso.

The 'Meno mosso' section starts with a mezzo-piano (*mp*) dynamic. The tempo is slightly faster than the previous section. The upper staff has a melodic line with some grace notes, and the lower staff provides a simple accompaniment. There are alternating dynamic markings of *f* and *mf*. The system ends with a *Ped.* (pedal) marking and an asterisk.

*cresc.* *dim.* *p*

*p*

*p*

*cresc.* *dim.* *p*

*p*

**Più allegro.**

*ff*



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(Forbidden Love)

Valse-lente.

HENRI J. van PRAAG

INTRO.  
Presto.

Tempo di Valse, moderato.

PIANO.

§ Valse grazioso.

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