

873

THE ARGENTINES, THE PORTUGUESE AND THE GREEKS

Lyric by
Art. Swanstrom

Music by
Carey Morgan

SUCCESSFULLY SUNG IN
THE MUSICAL
PRODUCTION

"FIFTY-FIFTY"

Featuring
**HERBERT
CORTHELL**



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PHOTOGRAPH
ON
PLAYER PIANO



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New York



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The Argentines, The Portuguese and The Greeks

by ARTHUR M. SWANSTROM
and CAREY MORGAN

Moderato

Piano introduction in G major, 2/4 time, Moderato. The piece begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The introduction concludes with a fortissimo (sfz) dynamic.

Voice

Co - lum-bus dis-cov-ered A - mer - i - ca in Four-teen ninety -
I am in love with the sweet-est girl And the sweetest girl loves

Vamp

Piano accompaniment for the first vocal line. It features a 'Vamp' section with dynamics ranging from piano (p) to mezzo-forte (mf). The right hand has a rhythmic accompaniment, and the left hand provides a bass line.

two Then came the Eng - lish And the Dutch the French-man and the
me But though she's sweet and hard to beat our i - deas don't a -

Piano accompaniment for the second vocal line. The right hand continues the rhythmic pattern, and the left hand provides a steady bass line.

Jew Then came the Swede and the I - rish - man Who helped the coun-try
gree I like to eat in the swell ca - fes Ter - ra - pin and

Piano accompaniment for the third vocal line. The right hand continues the rhythmic pattern, and the left hand provides a steady bass line.

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grow wine Still they keep a com-ing and now ev-'ry where you go. —
 My girl has a diff-'rent craze and she just loves to dine. —

Chorus

There's the Ar - gen - tines, and the Por - tu - guese the Ar - men - i - ans and the
 With the Ar - gen - tines, and the Por - tu - guese the Ar - men - i - ans and the
 There's the Olds - mo - bile, and the Hup - mo - bile, and the Cad - il - lac, and the
 There's the Ar - gen - tines, and the Por - tu - guese the Ar - men - i - ans and the
 There's the Ar - gen - tines, and the Por - tu - guese the Ar - men - i - ans and the
 There's the Lit - tle flat, where you hang your hat, Has a mys - ter - y I'll ex -

p-f

Greeks One sells you pa - pers one shines your shoes an -
 Greeks She loves to frolic down a - mong the gar - lic and her
 Ford They are the mo - tors you and I can own the
 Greeks They don't know the lang - uage they don't know the law But
 Greeks They all love their "lick - er" they don't give a nick - el For the
 plain The jan - i - tor is I - rish, the hall boy is a coon, and the

oth - er shaves the whis - kers off your cheeks - When you ride a - gain In a
 breath will knock you ov - er when she speaks - But the thing I dread Is the
 kind most an - y - bod - y can af - ford - But the Cun - ning hams And the
 they vote in the coun - try of the free - And a fun - ny thing When we
 stuff that runs in riv - ers, brooks, and creeks - So there'll come a day When they'll
 el - e - vat - or fel - low is a Dane - But who is the gent That col -

sub-way train not - ice who has all the seats - And you'll find they're held by the
 year we're wed and our child is aged three weeks - It will look just like all the
 Mer - ce - des and the Rolls Royce rac - ing freaks - Ah! they all be - long to the
 start to sing "My Coun - try, 'tis of thee" - None of us know the words but the
 sail a - way From this land where laws are freaks - And we'll all be a - board with the
 lects the rent At the end of each four weeks - Ah! that is all done by the

Ar - gen - tines, and the Por - tu - guese and the Greeks.	1	There's the Greeks..
Ar - gen - tines, and the Por - tu - guese and the Greeks.	2	With the Greeks..
Ar - gen - tines, and the Por - tu - guese and the Greeks.		There's the Greeks..
Ar - gen - tines, and the Por - tu - guese and the Greeks.		There's the Greeks..
Ar - gen - tines, and the Por - tu - guese and the Greeks.		There's the Greeks..
Ar - gen - tines, and the Por - tu - guese and the Greeks.		There's the Greeks..