

LA BELLA ARGENTINA TANGO

AS SUNG AND DANCED BY
JOSEPH C. SMITH AND FRANCES DEMEREST
IN
SAM BERNARD'S
PRODUCTION
ALL
FOR THE LADIES

COMPOSED
BY
CARLOS
ROBERTO

VOCAL ADAPTATION

MY
TANGO BOY

LYRICS BY
ALICE MATTULATH

Hall



E. F. DROOP & SONS CO.,
— MUSIC, —
Washington, - D. C!

The Tango Dance.

This dance is said to be of Mexican origin by some authorities, while others claim it to date back to the Moorish Dominion of Spain. It seems to have been first taken up in Sevilla, Granada and Cadix at the beginning of the 18th century, when strolling Bohemians danced it without music, the rhythm being marked only by the snapping of fingers and stamping of feet. It was then taken up by the Andalusian gipsies, who also accompanied themselves with simple clapping of the hands, at first, and who evidently introduced the characteristic musical accompaniment which has become such an attractive feature of the dance. Rhythmically, this music is similar in style to the Habanera, but played half as fast again, and worked up faster and faster till it ends abruptly like the conventional dances of the modern ballet.

In Spain, the Tango is danced by either one dancer or by a couple standing opposite one another. Its distinctive features consist of harmonious, graceful movements which are to blend in perfect sympathy with the fascinating rhythm of the music.

As a dance, the Tango possesses infinite grace and the many converts it has made proves that it has lost little of its original charm.

La Belle Argentina, by Carlos Roberto, is a characteristic Tango in which the salient, rhythmic and melodic features of this fascinating dance are blended most beautifully and effectively.

LA BELLA ARGENTINA.

Tango Danza característica.

CARLOS ROBERTO.

Moderato.

Piano.

f

dolce cantando

p

cresc.

f

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Piu animato.

This musical score is for a piano piece, marked "Piu animato." and "a Tempo I." It consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. The second system continues with *mf* and *ff* dynamics. The third system features a variety of dynamics: *mf*, *f*, *p*, and *sf*. The fourth system, marked "a Tempo I.", begins with a piano (*p*) dynamic. The fifth system includes a five-measure rest in the treble staff. The sixth system concludes with a crescendo (*cresc*) and a fortissimo (*ff*) dynamic. The score includes various musical notations such as chords, arpeggios, and slurs.

mf *ben marc.* *p*

mf

p *cresc.* *f* *ff*

mf *cresc.*

ff

p *f* *f* *ff*

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