

Новейший Русский Календарь  
посвящается

воспитанницамъ московскихъ училищъ:

Ордена Св. Екатерины и Александровскаго,

Николаевскаго Сиротскаго Института

и  
АЛЕКСАНДРО-МАРИИНСКАГО ЗАВЕДЕНИЯ

преподавателемъ танцевъ

Н. ЛИНДРОГОМЪ.

музыка

Ж. ЖРАДЬ

Москва.

# НОВЫЙ РУССКИЙ КАДРИЛЬ.

Музыка К. КРАЛЯ.

№ 1.

The musical score is divided into six systems. System 1 starts with a forte dynamic (f) and ends with a piano dynamic (p) followed by a repeat sign. System 2 begins with a piano dynamic (p) and ends with a forte dynamic (f). System 3 starts with a forte dynamic (f) and ends with a piano dynamic (p). System 4 begins with a piano dynamic (p) and ends with a forte dynamic (f). System 5 starts with a forte dynamic (f) and ends with a piano dynamic (p). System 6 concludes with a forte dynamic (f) and ends with a da capo instruction.

No. 2.

*f*

Fine.

Da capo.

Nº 3.

*p*

Fine.

*mf*

Da capo.

This musical score is for a piano, featuring two staves (treble and bass) in 6/8 time. The score consists of five systems of music. System 1 starts with a dynamic 'p' and includes a measure with sixteenth-note chords. System 2 features eighth-note chords. System 3 concludes with a 'Fine.' instruction. System 4 begins with a dynamic 'mf' and includes a measure with sixteenth-note chords. System 5 concludes with a 'Da capo.' instruction.

Nº 4.

2 staves, 9 measures. Measure 1: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 2: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 3: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 4: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 5: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 6: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 7: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 8: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 9: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes.

*p*

*f*

*sfz Fine.*

2 staves, 9 measures. Measure 1: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 2: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 3: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 4: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 5: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 6: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 7: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 8: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 9: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes.

*p*

*crescendo*

2 staves, 9 measures. Measure 1: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 2: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 3: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 4: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 5: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 6: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 7: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 8: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes. Measure 9: Treble staff: 2 eighth notes. Bass staff: 2 eighth notes.

*p*

*crescendo*

*Da capo*

## Risoluto.

Nº 5.

The musical score consists of six staves of piano music, numbered 5 at the beginning of the first staff. The music is in common time (indicated by '4'). The first two staves begin with treble clef, while the remaining four staves begin with bass clef. The key signature changes frequently, indicated by various sharps and flats. The notation includes eighth and sixteenth notes, with several slurs and grace notes. Measure numbers 1 through 12 are present above the top staff. Dynamic markings include 'mf' (mezzo-forte), 'fz' (fortissimo), and 'ff' (fortississimo). The piece concludes with a final dynamic 'fz' followed by the word 'Fine.' The score is divided into measures by vertical bar lines.

Musical score page 7, measures 1-5. The music is in common time (indicated by '8'). The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 1: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 2: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 3: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 4: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 5: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note.

Musical score page 7, measures 6-10. The music is in common time (indicated by '8'). The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 6: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 7: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 8: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 9: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 10: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note.

Musical score page 7, measures 11-15. The music is in common time (indicated by '8'). The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 11: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 12: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 13: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 14: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 15: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note.

Musical score page 7, measures 16-20. The music is in common time (indicated by '8'). The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 16: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 17: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 18: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 19: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note. Measure 20: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a quarter note followed by a eighth note.

Dal segno al fine. 22

Coda. The music is in common time (indicated by '8'). The treble clef is on the top staff, and the bass clef is on the bottom staff. The dynamic is *f*. The music consists of two staves of eighth notes and sixteenth notes.

The music is in common time (indicated by '8'). The treble clef is on the top staff, and the bass clef is on the bottom staff. The dynamic is *fz*. The music consists of two staves of eighth notes and sixteenth notes.

## ФИГУРА I.

РИС. 1. Кавалеры переходят на мѣста влѣво, а дамы на мѣста вправо посредствомъ demi-chaine, т. е. кавалеръ береть съсѣднюю даму за правую руку правою же рукою, и расходясь съ ней, принимаетъ другую даму лѣвою рукою, отъ чего каждый кавалеръ будетъ, стоять съ дамою, *vis-à-vis*.

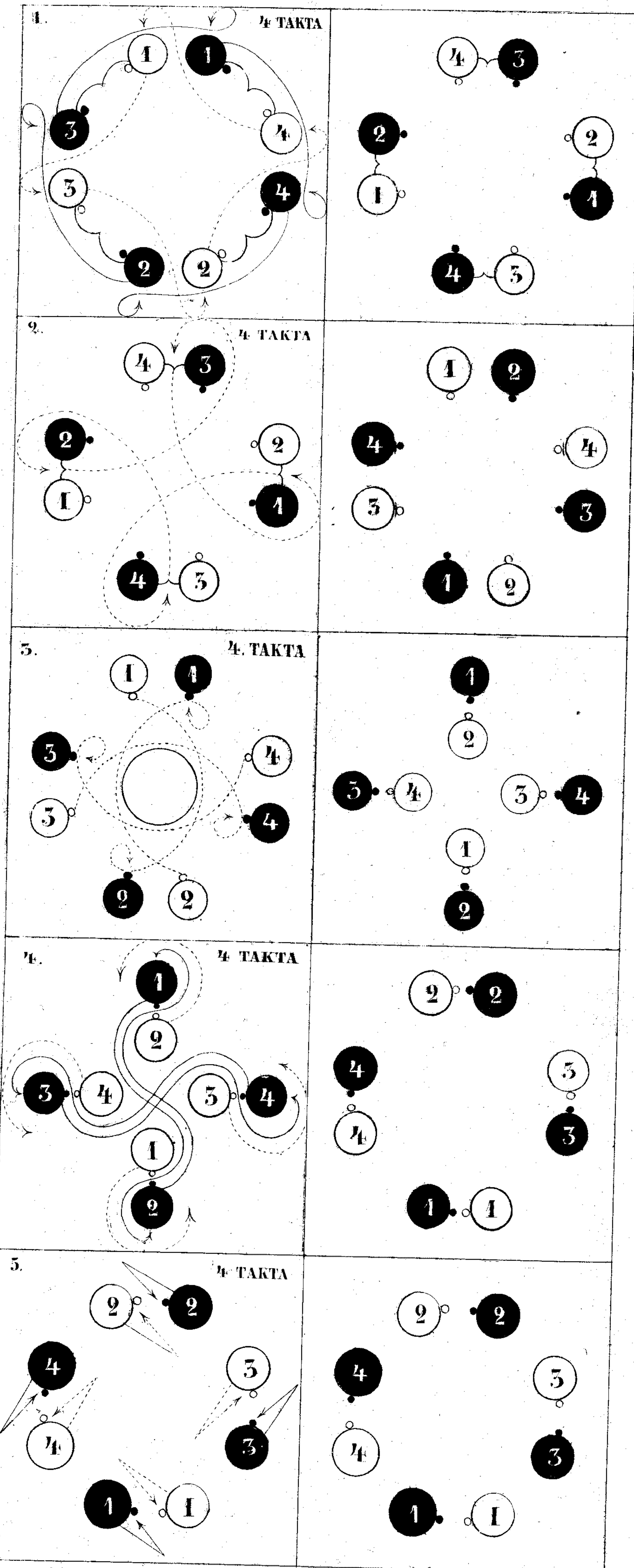


РИС. 2. Всѣ пары идутъ на мѣста, лежащія съ лѣвой стороны.

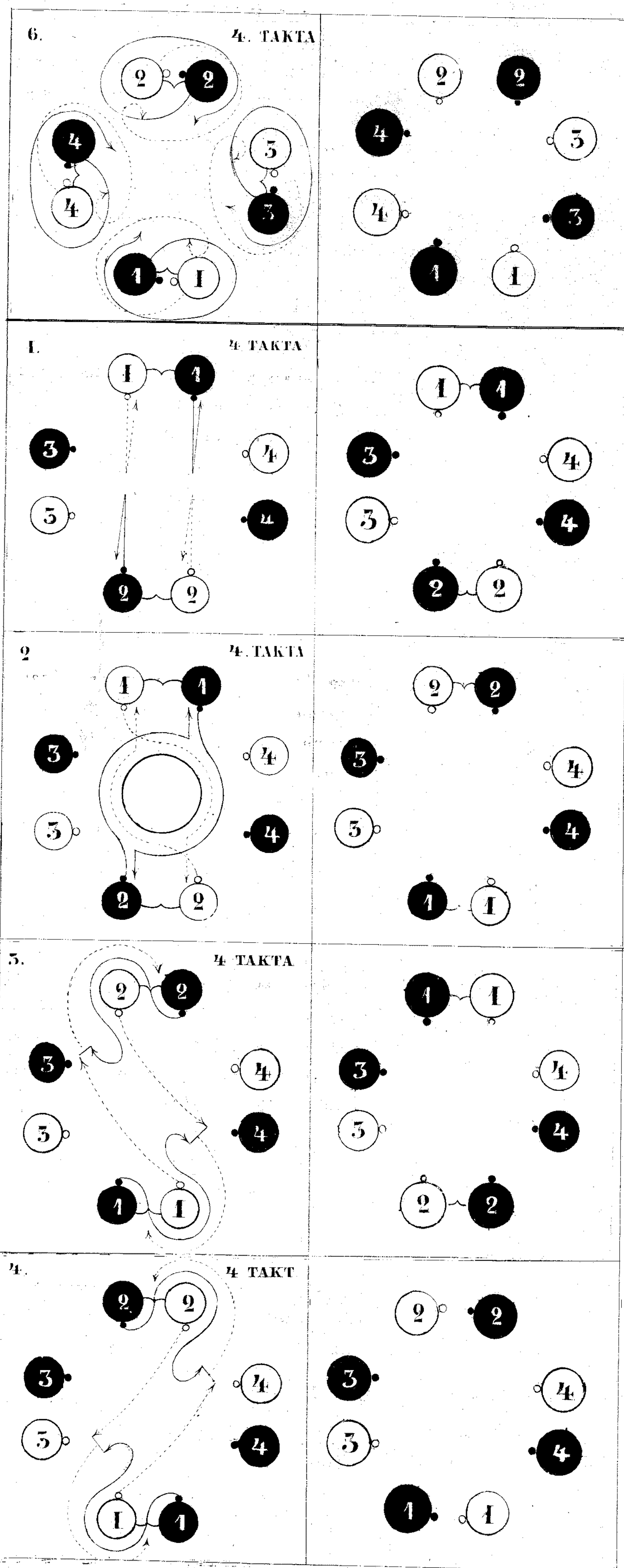
За тѣмъ повторяютъ 1 и 2 рис., отъ чего танцующіе придутъ на свои мѣста.

РИС. 3. Всѣ четыре дамы дѣлаютъ на срединѣ кругъ, идутъ влѣво до кавалера *vis-à-vis* и обращаются къ нему лицемъ.

РИС. 4. Кавалеры беруть дамъ *vis-à-vis* лѣвыми руками за лѣвые руки и ведутъ ихъ влѣво, а сами составляютъ на срединѣ крестъ правыми руками и переходятъ къ своимъ дамамъ.

РИС. 5—6. Кавалеры съ своими дамами два такта впередъ два—назадъ (*balance*) (рис. 5) и кругъ четыре такта *tour-des-mains* (рис. 6).

Повторить еще одинъ разъ рисунки 1—6, и тогда всѣ пары придутъ на свои мѣста.



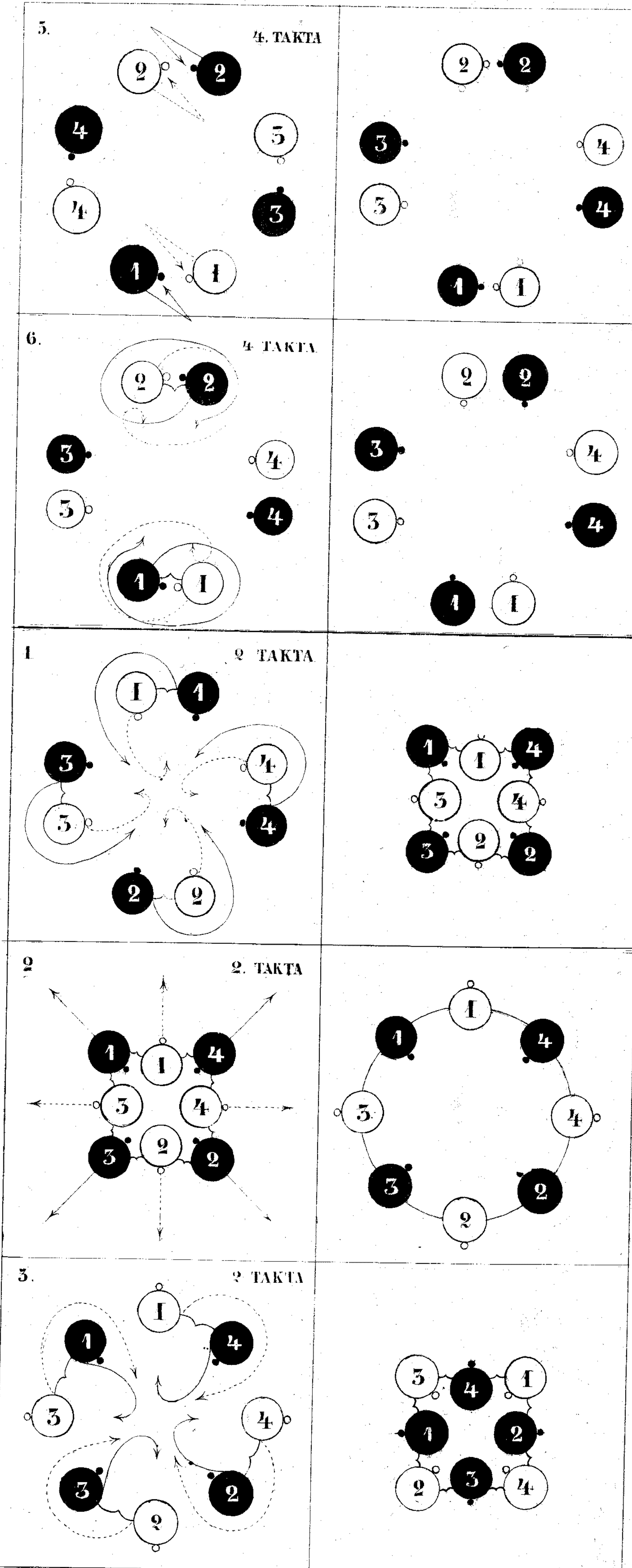
## ФИГУРА II.

РИС. 1. Первые двѣ пары дѣлаютъ два такта впередъ, два—назадъ.

РИС. 2. Тѣ же пары составляютъ на срединѣ кругъ и переходятъ на мѣста *vis-à-vis*.

РИС. 3. Первый и второй кавалеры, отводя своихъ дамъ влѣво, принимаютъ правою рукою другую даму и ведутъ ее на свое мѣсто.

РИС. 4. Тѣ же кавалеры, отводя вправо стоящихъ съ ними дамъ, принимаютъ лѣвою рукою своихъ дамъ и идутъ на свои мѣсто.



**РИС. 5 и 6.** Первые два кавалера съ своими дамами, дѣлаютъ два такта впередъ, два—назадъ (balance) (рис. 5) и кругъ четыре такта (tour-des-mains) (рис. 6).

Повторивши рисунки 1—6, обѣ пары придутъ на свои мѣста.

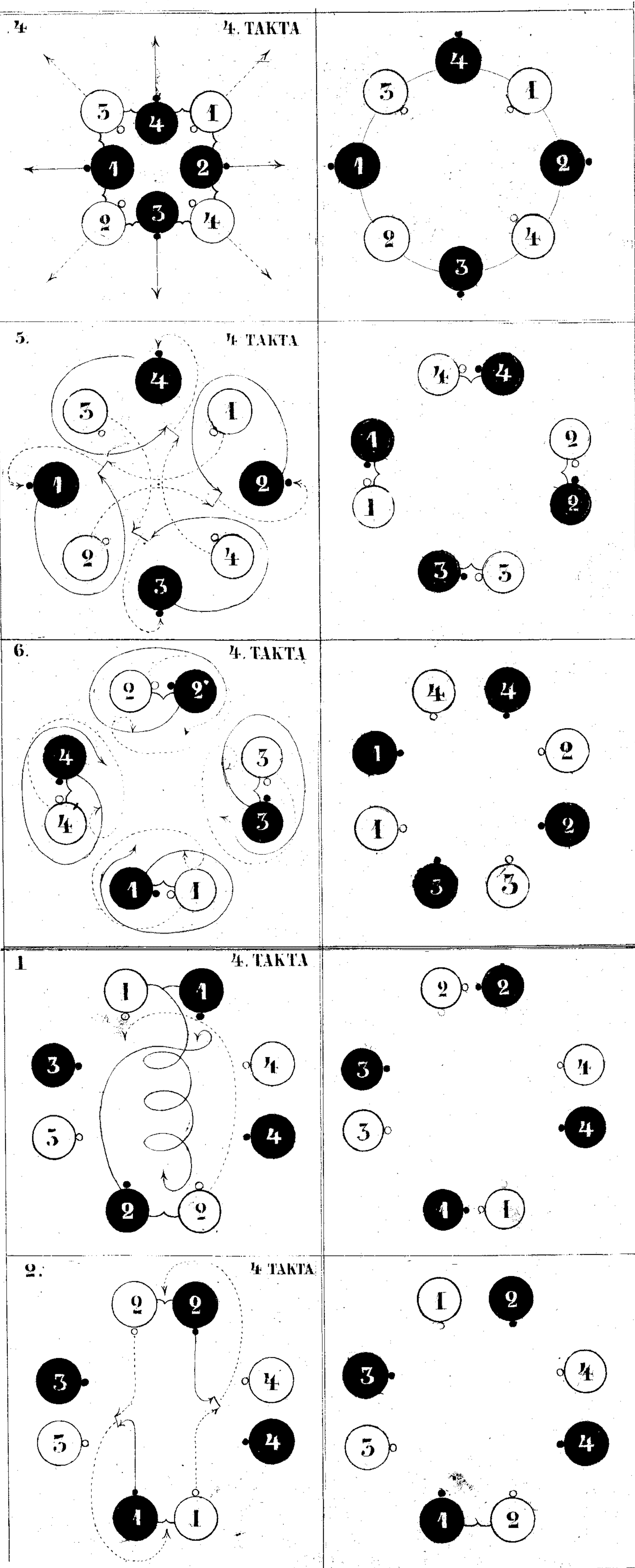
За тѣмъ другія двѣ пары повторяютъ тоже самое.

### ФИГУРА III.

**РИС. 1.** Всѣ четыре кавалера беруть своихъ дамъ за лѣвые руки лѣвыми же руками и ставить ихъ на средину круга спина съ спиной (dos-à-dos), и не опуская руку своихъ дамъ, берутъ за правую руку даму съ правой стороны.

**РИС. 2.** Всѣ дѣлаютъ два такта: кавалеры назадъ, дамы впередъ;透过 это образуется полный кругъ, въ которомъ кавалеры обращены въ одну сторону, къ кругу, а дамы—въ другую, отъ круга.

**РИС. 3.** Кавалеры опускаютъ руки своихъ дамъ, не оставляя руку чужихъ дамъ (т. е. стоящихъ справо). Дѣля два такта впередъ, кавалеры становятся dos-à-dos и при этомъ движениіи, поворачиваютъ дамъ на право.



**РИС. 4.** Кавалеры два танца впередъ, дамы—назадъ. Въ этомъ положеніи образуется новый полный кругъ, гдѣ уже кавалеры обращены лицомъ отъ круга, а дамы—въ кругу.

**РИС. 5 и 6.** Дамы, сдѣлавъ на срединѣ крестъ правыми руками, идутъ къ своимъ кавалерамъ; кавалеры, встрѣчая дамъ, принимаютъ ихъ лѣвыми руками за лѣвые руки, ведутъ на мѣсто (рис. 5) и съ ними дѣлаютъ кругъ на мѣстѣ tour-des-mains (рис. 6).

Далѣе повторяются тѣ же рис. 1—6, пока кавалеры съ дамами придутъ на свои первоначальныя мѣста.

#### ФИГУРА IV.

**РИС. 1.** Первая пара полькируетъ между второю парою, которая одновременно переходитъ на мѣсто первой.

**РИС. 2** Первый и второй кавалеры ведутъ дамъ vis-à-vis лѣвыми руками за лѣвые руки на мѣсто своихъ дамъ.

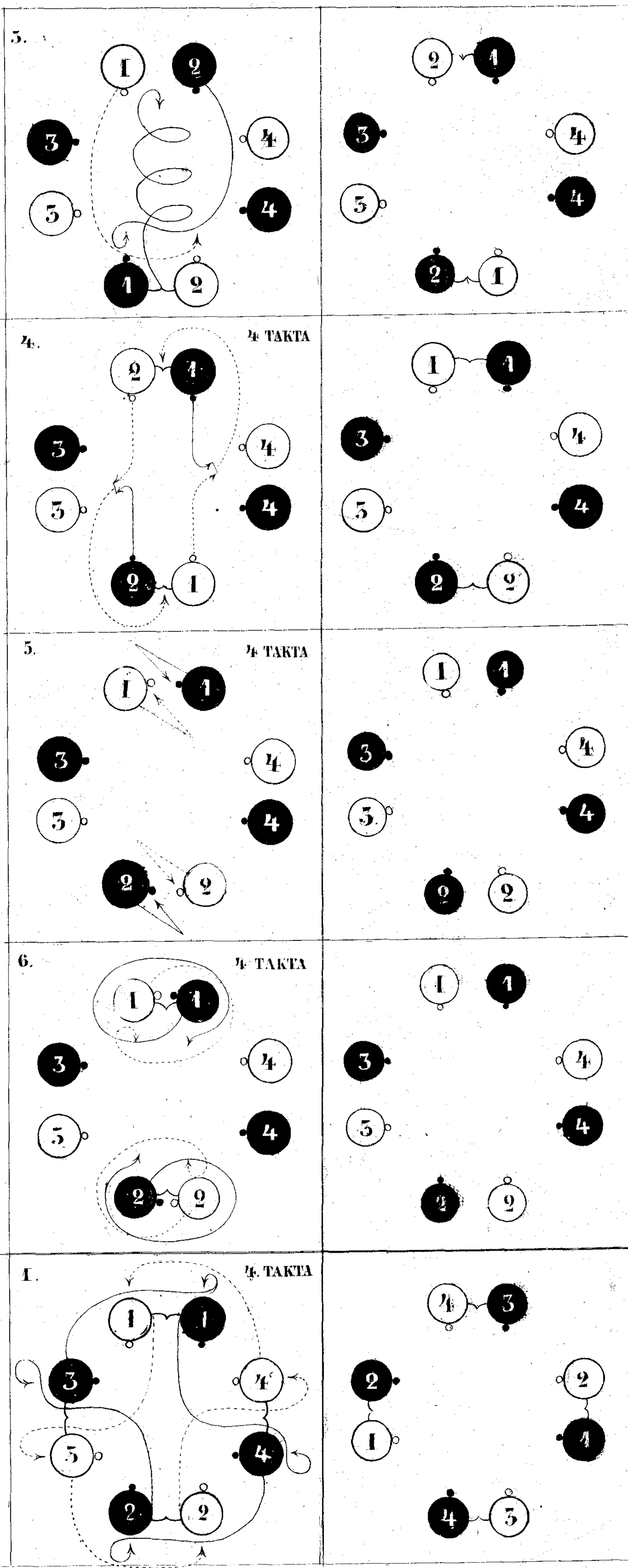


РИС. 3. Первый кавалеръ со второю дамою полькируетъ на свое мѣсто, а второй кавалеръ съ первою дамою переходитъ на ихъ мѣсто.

РИС. 4. Оба кавалера идутъ на встрѣчу своимъ дамамъ и ведутъ ихъ на свои мѣста.

РИС. 5 и 6. Обѣ пары—два такта впередъ, и два назадъ (*balance*) рис. 5, и кругъ на своихъ мѣстахъ (*tour-des-mains*) (рис. 6).

Для другихъ трехъ паръ тоже самое.

#### ФИГУРА V.

Всѣ четыре пары танцуютъ одновременно.

РИС. 1. Первый кавалеръ и вторая дама идутъ на мѣсто четвертой пары, второй кавалеръ и первая дама—на мѣста третьей пары, третій кавалеръ и четвертая дама—на мѣсто первой пары; четвертый кавалеръ и третья дама—на мѣсто второй пары.

РИС. 2, 3 и 4. Эта самая фигура (рис. 1) повторяется три раза, соответственно новому положению дамъ и кавалеръ.

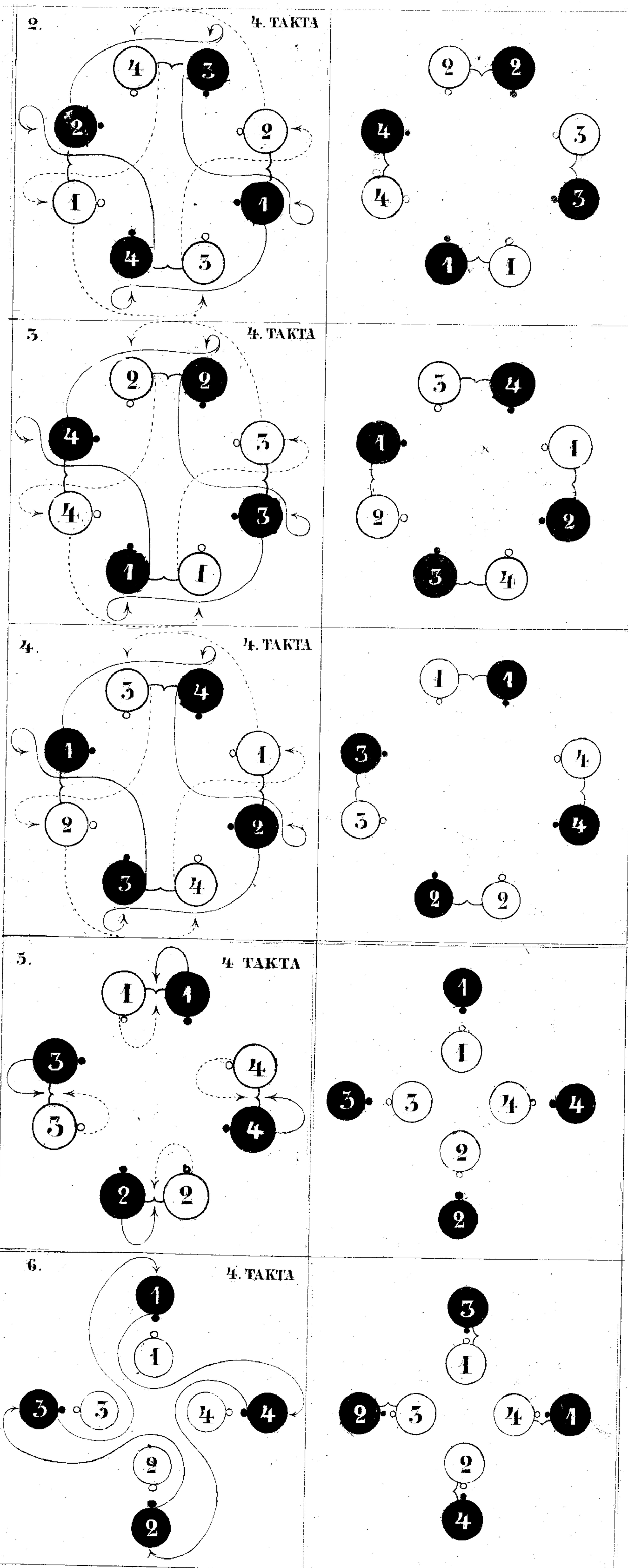


РИС. 5. Каждый кавалеръ, подаваясь назадъ, ведетъ даму на средину противъ себя и выдерживаетъ за тѣмъ два такта (ударъ каблуковъ).

РИС. 6. Всѣ четыре кавалера проходятъ впередъ между дамами и становятся противъ дамъ—на лѣво.

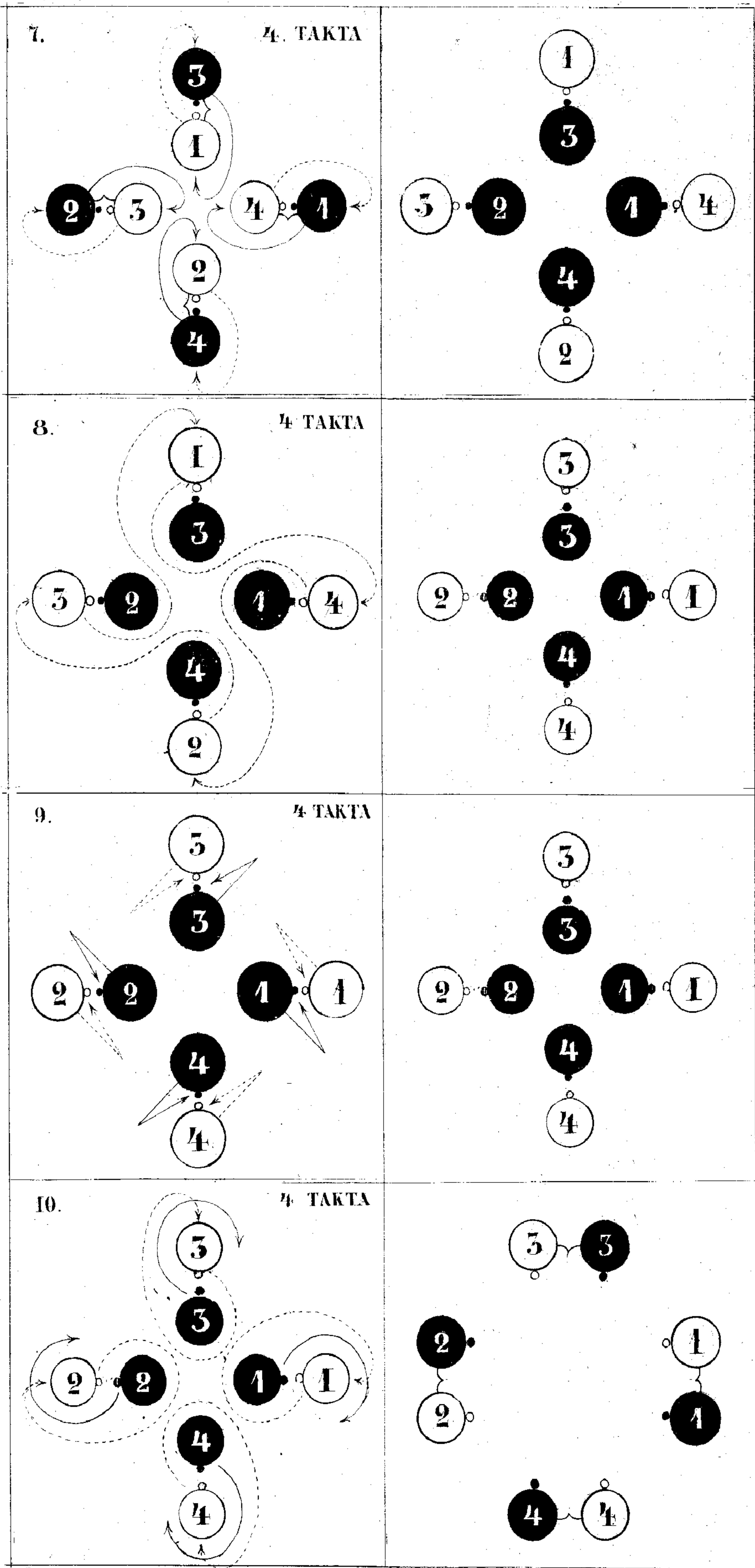


РИС. 7. Кавалеры, помѣнявшись мѣстами съ дамами vis-à-vis (*demi-tour-des-mains*), снова выдерживаютъ два такта (ударъ каблуковъ).

РИС. 8. Всѣ четыре дамы проходятъ впередъ между кавалерами и каждая становится противъ своего кавалера на лѣто.

РИС. 9—10. Всѣ четыре пары два такта впередъ, два—назадъ и кругъ на тѣхъ мѣстахъ, гдѣ стоять (*balance et tour-des mains*).

Чтобъ каждая пара могла прийти на свое мѣсто слѣдуетъ повторить всѣ рисунки 1—10 еще три раза.—Въ заключеніе же снова повторяются рисунки 1—4, 9 и 10.