

M 3 ¹⁹⁰/₂₇₅₈

NOUVELLE DANSE PLASTIQUE



Фиг. 2.



Фиг. 3.



Фиг. 4.



НОВЫЙ

ПЛАСТИЧНЫЙ ТАНЕЦЪ



Фиг. 1.

СОСТАВИЛЪ

АРТИСТЪ ИМПЕРАТОРСКИХЪ ТЕАТРОВЪ



Фиг. 5.

С.Н. НИКОЛАЕВЪ

МУЗЫКА ПЕРЕЛОЖЕНІЕ Н.Н.

Собственность издателя.

МУЗЫКАЛЬНЫЙ МАГАЗИНЪ

А. Ф. ГЕРГАРДЪ

ВЪ ХАРЬКОВЪ.

ЦѢНА 50 КОП.

„НОВЫЙ ПЛАСТИЧНЫЙ ТАНЕЦЪ“ „Nouvelle danse Plastique“

Составилъ артистъ ИМПЕРАТОРСКИХЪ театровъ
С. Н. НИКОЛАЕВЪ.

Introduzione.

Муз. перел. Н. Н.

Piano.

The first system of musical notation for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the melodic and harmonic development from the first system. The dynamics shift from *f* to piano (*p*) in the second half of the system. The notation includes various note values and rests, maintaining the 2/4 time signature.

The first ending of the piano introduction, marked with a bracket and the number "1.". It features a crescendo (*cresc.*) leading to a fortissimo (*f^b*) dynamic. The melodic line in the treble clef staff is more active, with many sixteenth notes, while the bass clef staff continues with a steady accompaniment.

The second ending of the piano introduction, marked with a bracket and the number "2.". It concludes with a *Fine.* marking. The melodic line in the treble clef staff has a more flowing, eighth-note character, while the bass clef staff provides a simple harmonic support.

The final system of musical notation for the piano introduction. It continues the melodic and harmonic development from the second ending. The piece concludes with a final chord in the bass clef staff and a melodic flourish in the treble clef staff.



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including an accent (^) and a dynamic marking *v*. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with a dynamic marking *p*. The bass staff features a more active accompaniment with eighth notes and chords.

Third system of musical notation. The treble staff has a melodic line with a dynamic marking *f*. The bass staff continues with a steady accompaniment of chords and eighth notes.

Fourth system of musical notation. The treble staff features a melodic line with a dynamic marking *f*. The bass staff has a more active accompaniment with eighth notes and chords.

Fifth system of musical notation. The treble staff features a melodic line with a dynamic marking *f*. The bass staff continues with a steady accompaniment of chords and eighth notes.

Sixth system of musical notation. The treble staff features a melodic line with a dynamic marking *f*. The bass staff continues with a steady accompaniment of chords and eighth notes.

cresc.
p

f
b

ff
D.C. al Fine.
D.C. (senza Introduzione.) al Fine.

„НОВЫЙ ПЛАСТИЧНЫЙ ТАНЕЦЪ“

Составилъ артистъ ИМПЕРАТОРСКИХЪ театровъ

С. Н. НИКОЛАЕВЪ.

ОПИСАНИЕ ТАНЦА

ТАНЕЦЪ СОСТОИТЬ ИЗЪ 32 ТАКТОВЪ

И ИМѢЕТЪ 6-ТЬ ФИГУРЪ

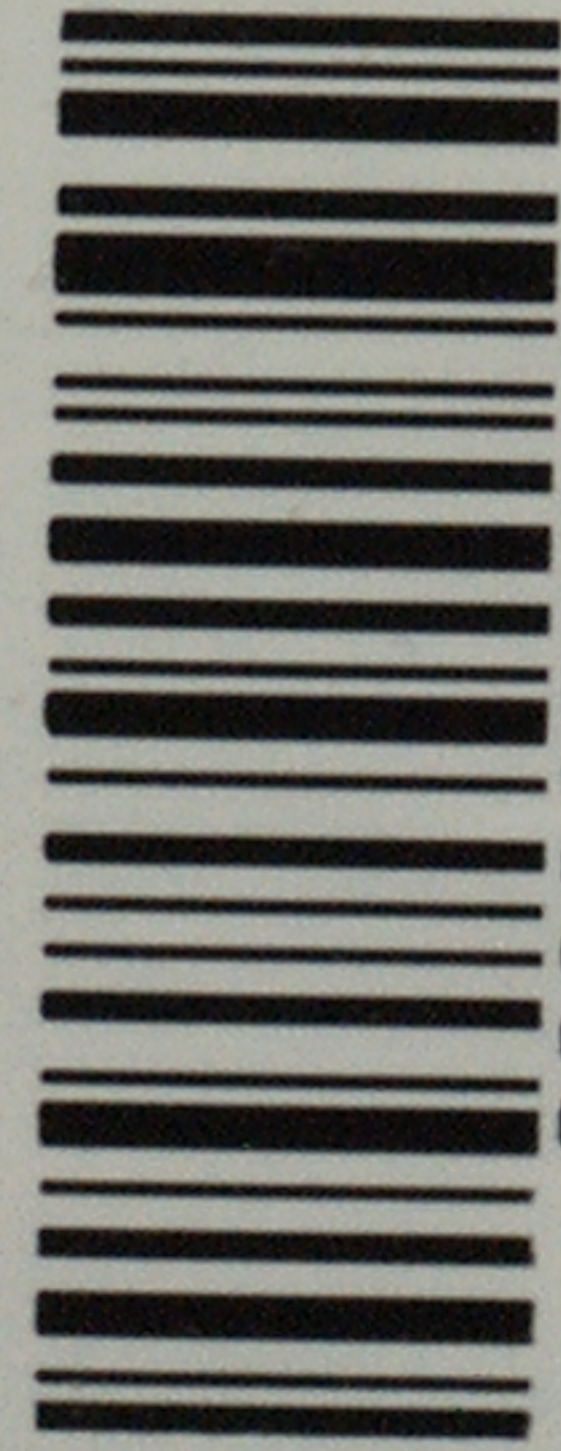
Первая поза танцующихъ (Фиг. 1) кавалеръ и дама становятся въ 3-ю позицію имѣя правую ногу впереди, кавалеръ держитъ даму правою рукою за талию, а лѣвою рукою держитъ лѣвую руку дамы. Во время первыхъ 4-хъ тактовъ исполняютъ два па глissэ т. е. два шага впередъ правой и лѣвой ногой, затѣмъ дѣлаютъ одно па маршэ, начиная правой ногой т. е. пристукивая три раза объ полъ правой, лѣвой и еще разъ правой. Эти „па глissэ“ и „па маршэ“ повторяются еще разъ начиная съ лѣвой ноги.

Во время вторыхъ 4-хъ тактовъ кавалеръ и дама расходятся въ разныя стороны, кавалеръ на лѣво, а дама на право (Фиг. 2) дѣлая четыре па глissэ т. е. четыре раза кавалеръ отступаетъ лѣвой ногой на лѣво, а дама правой ногой на право, потомъ обратно кавалеръ съ правой на право а дама съ лѣвой на лѣво и останавливаются лицомъ къ лицу.

Во время третьихъ 4-хъ тактовъ, кавалеръ и дама находясь лицомъ къ лицу (Фиг. 3) дѣлаютъ па глissэ впередъ съ правой и назадъ съ лѣвой ноги т. е. одинъ шагъ съ правой ноги впередъ, другой шагъ съ лѣвой ноги назадъ, затѣмъ каждый отдѣльно исполняетъ шесть па Вѣнскаго вальса и переходятъ на мѣста vis-à-vis.

Во время четвертыхъ 4-хъ тактовъ съ мѣста vis-à-vis повторяютъ тоже па и переходятъ на свои мѣста. Кавалеръ находясь на своемъ мѣстѣ т. е. имѣя даму съ правой стороны, беретъ ее правой рукою за лѣвую (Фиг. 4) и на пятыхъ 4-хъ тактахъ дѣлаютъ восемь па глissэ впередъ, начиная оба съ правой ноги т. е. восемь шаговъ впередъ.

Во время шестыхъ 4-хъ тактовъ кавалеръ изъ правой руки передаетъ руку дамы въ лѣвую руку (Фиг. 5) и держа въ лѣвой рукѣ, лѣвую руку дамы, дѣлаютъ тоже восемь па глissэ т. е. восемь шаговъ но только не впередъ, а обходя кругомъ другъ друга. Придя на свои мѣста кавалеръ беретъ даму правою рукою за талию и въ продолженіи послѣднихъ восьми тактовъ танцуютъ вѣнскій вальсъ, дѣлая четыре поворота. Кончивъ вальсъ, танецъ начинаютъ съ начала.



2008072429