

16^я ТЫСЯЧА.

Посвящается
Федору Федоровичу
БАТАЛИНУ.



ХОЖАНОЧКА.

(НОВЫЙ ТАНЕЦЪ)

Бальный малороссійскій Гопакъ.
Соч.

Артиста Императорской балетной труппы

Н.Н. ЯКОВЛЕВА.

Op. 16.



С. ПЕТЕРБУРГЪ.

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ

1904 ГОДА.



МУЗЫКАЛЬНЫЙ МАГАЗИНЪ

„СВЕРНАЯ ЛИРА“

существовать съ 1845 г.

С-Петербургъ, Владимірскій проспектъ д. №2.



Цѣна 40 к.

ФОТОВОЗМУЖАЛЬНЫЙ МАГАЗИНЪ
СКЛАДЪ ФОТОГРАФИЧЕСКИХЪ
ТОВАРОВЪ.

М. МУНДИНГЕРЪ.
ПРОКАТЪ РОЛЛЕТЪ И ПИАНИНО

Лица Исаковича Шмидтъ 4-го этажа д. № 8
Паркное-Село.

КОХАНОЧКА. БАЛЬНЫЙ МАЛОРОССИЙСКИЙ ГОПАКЪ.

Танецъ и муз. соч. артиста Императорской балетной
труппы Н. Н. ЯКОВЛЕВА Op. 16.

INTRODUCTION.

PIANO.

The introduction consists of four measures. The treble staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The bass staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1.

I. DANSE.

The first part of the dance section consists of five measures. The treble staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The bass staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0.

The second part of the dance section consists of five measures. The treble staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The bass staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0.

The third part of the dance section consists of five measures. The treble staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The bass staff begins with a C-clef and a key signature of one sharp (F#). The first measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0.

II.



III.



IV.



КОХАНОЧКА.

БАЛЬНЫЙ МАЛОРОССИЙСКИЙ ГОПАКЪ.

I.

Кавалеръ и дама становятся рядомъ, кавалеръ съ лѣвой стороны, а дама съ правой; кавалеръ беретъ правой рукой у дамы лѣвую руку и начинаютъ, какъ кавалеръ, такъ и дама, съ правой ноги впередъ три русскія па считая на три, а четвертое па поворачиваются полъ-круга: кавалеръ направо, а дама налѣво, такъ что приходятся *vis-a-vis* и притоптываютъ на мѣстѣ лѣвой, правой лѣвой ногой.

II.

Оставаясь *vis-a-vis*, кавалеръ и дама сгибая колѣна на верхъ, мѣняютъ ноги по два раза, отступая назадъ, начиная, одинъ разъ правой ногой назадъ, другой разъ лѣвой ногой назадъ. Затѣмъ опять, какъ въ первой фигурѣ, притоптываютъ на мѣстѣ начиная правой, лѣвой, правой ногой, какъ кавалеръ такъ и дама съ той-же ноги. Дамы такимъ-же порядкомъ мѣняютъ ноги впередъ, приближаясь другъ къ другу первый разъ лѣвой ногой впередъ, второй разъ правой ногой впередъ сгибая колѣно. Затѣмъ опять притоптываютъ лѣвой, правой, лѣвой ногой. Сдѣлавъ двѣ фигуры начинаютъ танецъ сначала.

P. S. Русское па танцуютъ, какъ польку только съ той разницей, что полька имѣетъ прыжки, а русское па болѣе скользить по полу.

P. S. Во второй фигурѣ, когда становятся *vis-a-vis* обхватываютъ каждый себя за талию.

По желанію танецъ продолжается еще на двѣ фигуры.

III.

Третья фигура танцуется какъ первая.

IV.

Останавливаясь *vis-a-vis* кавалеръ и дама ставятъ правыя ноги назадъ на четвертую позицію и сейчасъ-же ихъ на коблукъ въ бокъ т. е. на вторую позицію и правой же ногой одно па польки закончивъ эту фигуру. Еще разъ съ лѣвой ноги тоже самое т. е. всю четвертую фигуру; исполнивъ все это, начинаютъ съ первой фигуры.

Объясненіе танца и музы́ка собственность музыкальнаго магазина „Сѣверная Лира“