

MUSICAL SCORE

OF THE

Grammar of the Art of Dancing

BY

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Сборник Фридриха Альберта Цорна «Грамматика искусства танца» впервые был издан в Лейпциге в 1887 г. Музыкальный материал, представленный в нем, представляет большой интерес. Над этим фундаментальным трудом он работал 50 лет. В этой работе Цорн описывает состояние современного ему балетного искусства и разъясняет свою систему записи для танца, основывающуюся на подобной системе А. Сен-Леона. Его теория танца базируется также на достижениях Сен-Леона и Пауля Тальони. Цорн описывает кадрили, полонезы и некоторые другие национальные танцы, исполняемые как на официальных балах, так и на частных вечеринках. Помимо современных ему танцев, хореограф также анализирует танцы прошлого — например, гавот в исполнении Огюста Вестриса и версию качучи, которую прославили Фанни Эльслер и Жан Коралли в балете *Le Diable boiteux*. Кроме них, в систему образования для танцоров, созданную Цорном, входил также менуэт, подробно им описанный. Также это сочинение являлось источником для изучения многих народных танцев (краковяк, тирольский, рейнский и др.).

Exercices préparatoires.

§138. M.M. 80 à 40 = ♩ Piés. § 135. Zorn.

1.

§139. M.M. 80 à 120 = ♩ Zorn.

2.

§140. M.M. 60 = ♩ Zorn.

3.

§141. M.M. 60 = ♩ Zorn.

4.

§142. M.M. 60 = ♩ Zorn.

5.

§143. M.M. 60 = ♩ Zorn.

6.

§142. M.M. 60 = ♩ Zorn.

7.

§143. M.M. 60 = ♩ Zorn.

8.

§143. M.M. 60 = ♩ Zorn.

9.

§ 142. M.M. 60 = ♩ Zorn.

10.

Elevations. § 152. Zorn.

§ 153. M.M. 60 = ♩

11.

§ 153. M.M. 120 à 60 = ♩ Zorn.

12.

§ 153. M.M. 80 = ♩ Zorn.

13.

§ 153. M.M. 70 = ♩ Zorn.

14.

§ 153. M.M. 60 à 120 = ♩ Zorn.

15.

§ 153. M.M. 100 = ♩ Zorn.

16.

§ 155. M.M. 70 = ♩ Zorn.

17.

§ 155. M.M. 60-120 = ♩ Zorn.


18.

§ 155. M.M. 100-200 = ♩ Rode-Baillet.

19.


Petits battements. § 209.

§ 212.

M.M. 72 = 


20.

§ 218.

M.M. 72 = 


21.

§ 219.

M.M. 72 = 


22.

§ 221.

M.M. 72 = 


23.

§ 223.

M.M. 72 = 


24.

§ 222.

M.M. 72 = 


25.

§ 222.


M.M. 100 = 

26.

§ 222.

M.M. 100 = 

27.

§ 225 etc. M.M. 72-40 = 

Grands battements. § 223.

28.

Zorn.

§ 227. M.M. 72-40 = ♩ Zorn.
29.

§ 228. M.M. 60-80 = ♩ Corsi.
30.

§ 228. M.M. 75-100 = ♩
31.

§ 228. M.M. 60-100 = ♩
32.

§ 229 etc. M.M. 60-100 = ♩
33.

§ 242 etc. M.M. 100-200 = ♩ Battements moyens 238.
34.

§ 243. M.M. 100-200 = ♩
35.

§ 245. M.M. 100 = ♩ Pozzani.
36.

§ 245. M.M. 100 = ♩
36 B.

§ 247. M.M. 108 = ♩ Tourner les jambes.
37.

§ 252. M.M. 200-60 = ♩ *Dégager.* Bellini.

§ 262. M.M. 50-100 = ♩ *Ronds de jambe.*

§ 262. M.M. 50 = ♩ e più presto. Weber.

§ 262. M.M. 120 = ♩ Zorn.

§ 262. M.M. 60 = ♩ e più presto. 41 B.

§ 262. M.M. 120 = ♩

§ 263. 48.

§ 263. M.M. 100 = ♩ G.M. v. Weber.

§ 263. M.M. 100 = ♩ 45.

§ 263. 46.

§ 290. M.M. 60-120 = ♩ Dégagements. G. Meyerbeer.

47.

§ 423. M.M. 80-120 = ♩ Marche militaire.

48.

§ 426. M.M. 72-100 = ♩ Changement de pied.

49.

§ 433. M.M. 64 = ♩ Pas élevés.

50.

12

§ 434. M.M. 60 = ♩ Pas élevés marchés.

51.

§ 435. M.M. 72 = ♩ Pas sur les pointes.

52.

§ 436.

53.

§ 451. M.M. 68-80 = ♩ Changements de jambes.

54.

§ 456 etc. M.M. 60 = ♩ Assemblés.

55.

§ 459 etc. Pas jetés.

56.

§ 464 a. M.M. 80 = ♩ Pas jetés simples.

G. Meyerbeer.

57.

§ 464 b. M.M. 80 = ♩ Jete et relevation.

58.

§ 464 c

59.

§ 465. M.M. 60 = ♩ Jeté et assemblé.

60.

§ 467 etc. M.M. 72-108 = ♩ Pas de Sissonne.

61.

§ 470. M.M. 144 = ♩ Pas de Sissonne relevé.

Th. Hertz.

62.

Pas de Sissonne double.

§ 471 etc. M.M. 72-108 = ♩

63.

Pas chassés alternatifs.

§ 475-479. M.M. 88-108 = ♩

64.

Pas chassés simples.

§ 475-479. M.M. 108-132 = ♩

64.

Demi-glissés.

§ 483. M.M. 72 = ♩

65.

Pas glissés: glissades changées.

§ 485. M.M. 72 = ♩

66.

Temps fouettés.

§ 487. M.M. 70-100 = ♩

67.

Phrases.

§ 488. M.M. 108 = ♩

68.

Enchaînements.

§ 489. M.M. 108 = ♩

69.

Pas ballotés.

§ 500. M.M. 80-100 = ♩

70.

Pas de Bourrée ancien.

§ 505. M.M. 63 = ♩

71.

§ 500. **Pas de Bourrée latéraux.** Ph. Fahrbach.

72.

§ 510. **Pas de Bourrée en trioles.**

73.

§ 512. **Jeté et bourré.** Pozzani.

M.M. 88 = ♩

74.

§ 520. **Pas de Zéphire.**

M.M. 80 = ♩

75.

§ 522. **Pas de basque espagnol.**

M.M. 120-144 = ♩

76.

§ 5239. **Pas de basque latéral.**

M.M. 72-80 = ♩

77.

§ 526. **Pas de basque en tournant.** Auber.

78.

§ 527. **Pas ballonné.**

M.M. 100-126 = ♩

79.

§ 577. **Temps de cuisse.**

M.M. 60-80 = ♩

80.

§ 595. M.M. 60-80 = ♩ **Contretemps.** Auber.

81.

§ 598. M.M. 72-80 = ♩ **Brisés.** Mosstrass.

82.

§ 600. **Ailes de pigeon.**

83.

§ 605. M.M. 88-108 = ♩ **En avant** **en arrière** **84b** **à droite** **à gauche**

84a.

traversé **retraversé**

84c.

§ 608. **balancé déagé** **tour de main.**

84.

§ 609. M.M. 80-108 = ♩ **Pas du 2d Couplet.**

85.

Balancé: Jeté-bourré.

§ 610. M.M. 88 = ♩ .

86.

Balancé: Zéphire.

§ 610. M.M. 80 = ♩ .

87.

§ 611. M.M. 88 = ♩ .

88.

traversé. retraversé

§ 611. M.M. 88 = ♩ .

89.

traversé retraversé

M.M. 88 = ♩ . Glissades et Pas de Zéphire.

90.

M.M. 88 = ♩ . Pozzosi.

91.

M.M. 88 = ♩.

Chassés, changements de jambes etc.

92.

M.M. 88 = ♩.

93.

M.M. 88 = ♩.

Tours de corps.

94.

M.M. 88 = ♩.

4 Pas de Zéphire etc.

95.

M.M. 88 = ♩.

96.

M.M. 88 = ♩.

Jeté-bourré et chassé-tourné.

97.

M.M. 88 = ♩.

Jeté-bourré et pirouette basque.

98.

§ 112.

Flig-flag.

99.

M.M. 88 = ♩.

Pas de basque etc.

100.

Menuet de la Reine.

§ 723.

101.

n.c.

Detailed description: This block contains the first three measures of the 'Menuet de la Reine'. It is written for piano in G major, 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a double bar line and the initials 'n.c.' (no copyright).

Menuet de la Cour.

§ 726.

M.M. 66 = ♩

Mozart.

102.
103.

Detailed description: This block contains measures 102 and 103 of the 'Menuet de la Cour'. It is in G major, 3/4 time, with a tempo marking of 'M.M. 66 = ♩'. The right hand has a more active melody with sixteenth-note runs, and the left hand has a rhythmic accompaniment of eighth notes. The piece ends with a double bar line.

Gavotte de Vestris.

§ 754.

M.M. 66 = ♩

104.

M.M. 76 = ♩

Detailed description: This block contains measures 104 and 105 of the 'Gavotte de Vestris'. It is in G major, 3/4 time, with a tempo marking of 'M.M. 66 = ♩'. The right hand features a melodic line with eighth-note patterns, and the left hand has a rhythmic accompaniment of eighth notes. A second tempo marking 'M.M. 76 = ♩' appears above the second system. The piece concludes with a double bar line.

Amazonen-Galopp.

§ 763.

M.M. 126 = ♩

E.T.Hl.

105.

Detailed description: This block contains measures 105 and 106 of the 'Amazonen-Galopp'. It is in G major, 2/4 time, with a tempo marking of 'M.M. 126 = ♩'. The right hand has a fast, rhythmic melody with eighth-note patterns, and the left hand has a steady accompaniment of quarter notes. The piece ends with a double bar line.

Valse à deux temps.

§ 785.

M.M. 72 = ♩ .

106.

Valse à trois temps.

§ 793.

M.M. 54-72 = ♩ .

107.

Valse à l'envers.

§ 800.

J. Labitzky.

108.

La Polka.

§ 801.

M.M. 108 = ♩ .

E. THL.

109.

Redowa originale.

§ 813.

M.M. 66 = ♩ .

110.

§ 814. M.M. 120-132 = ♩

Redowaczka originale.

111.

Musical score for Redowaczka originale, measures 814-816. The piece is in 2/4 time with a key signature of one sharp (F#). It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The melody includes several triplet markings.

§ 817. M.M. 144 = ♩

Redowa moderne. J. Prauss.

112.

Musical score for Redowa moderne, measures 817-819. The piece is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The piece is attributed to J. Prauss.

§ 826. M.M. 140 = ♩

Mazourka Polka.

113.

Musical score for Mazourka Polka, measures 826-830. The piece is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The piece includes first and second endings.

§ 831. M.M. 50 = ♩

Tyrolienne originale.

114.

Musical score for Tyrolienne originale, measures 831-833. The piece is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The piece is marked with a 'D.C.' (Da Capo) instruction.

§ 834. M.M. 144 = ♩

La valse sautillée.

115.

Musical score for La valse sautillée, measures 834-838. The piece is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The piece is marked with a 'D.C.' (Da Capo) instruction.

§ 835. M.M. 69 = ♩ . La valse balancée. C. Faust.

116.

§ 838. M.M. 120-144 = ♩ . La Varsoviene. J. Strauss.

117.

La Cracovienne.

§ 844. M.M. 100-108 = ♩ .

118.

Valse - Mazourka.

§ 846. M.M. 144 = ♩ . Kontski.

119.


Esmeralda.

§ 852. M.M. 92-100 = 

C. Faust.

120.



§ 856. M.M. 54 = 


Schottisch.

Decembre.

121.



Valse Hongroise.

§ 864. M.M. 108 = 

122.



Trio.



D.C.

Pas de Mazourka.

§ 880.

M.M. 144-176 = ♩

Th. Hertz.

123.

Fine.

Trio.

D.C.al Fine.

Digitized by M. Göttinger

La Cachucha.

§ 921. M.M. 60 = ♩. Introduction a.

Introd. b.

124.

The first section of the score, labeled 'Introduction a.' and 'Introd. b.', spans measures 1 through 123. It is written for piano in 2/4 time with a tempo of 60 beats per minute. The music is in G major and consists of two systems of staves. The first system (measures 1-12) features a complex, rhythmic melody in the right hand with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The second system (measures 13-24) continues the melodic development. The third system (measures 25-36) shows the melody becoming more melodic and less rhythmic. The fourth system (measures 37-48) features a more active right hand with eighth-note patterns. The fifth system (measures 49-60) continues with similar rhythmic patterns. The sixth system (measures 61-72) shows the melody moving towards the end of the introduction. The seventh system (measures 73-84) features a more melodic passage. The eighth system (measures 85-96) continues the melodic line. The ninth system (measures 97-108) shows the melody becoming more rhythmic again. The tenth system (measures 109-120) continues with similar patterns. The eleventh system (measures 121-123) concludes the introduction with a final chord.

Trio.

The 'Trio' section begins at measure 124 and continues to measure 180. It is written for piano in 2/4 time. The melody in the right hand is more rhythmic and features many beamed eighth notes. The left hand accompaniment consists of chords and eighth-note patterns. The section is marked with a 'Trio' symbol at the beginning.

Coda.

The 'Coda' section begins at measure 181 and continues to measure 192. It is written for piano in 2/4 time. The melody in the right hand is more melodic and features many beamed eighth notes. The left hand accompaniment consists of chords and eighth-note patterns. The section is marked with a 'Coda' symbol at the beginning. At the bottom of the page, there is a small logo that reads 'U.S. at'.