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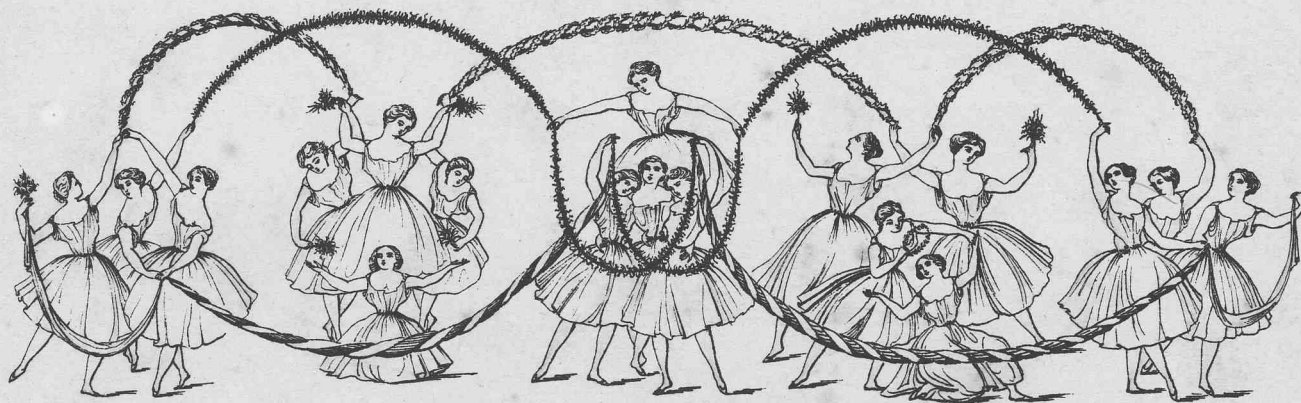
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ATLAS
ZU DER
GRAMMATIK DER TANZKUNST
VON
FRIEDRICH ALBERT ZORN.



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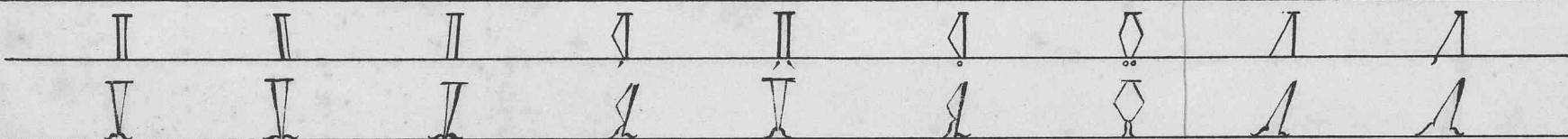
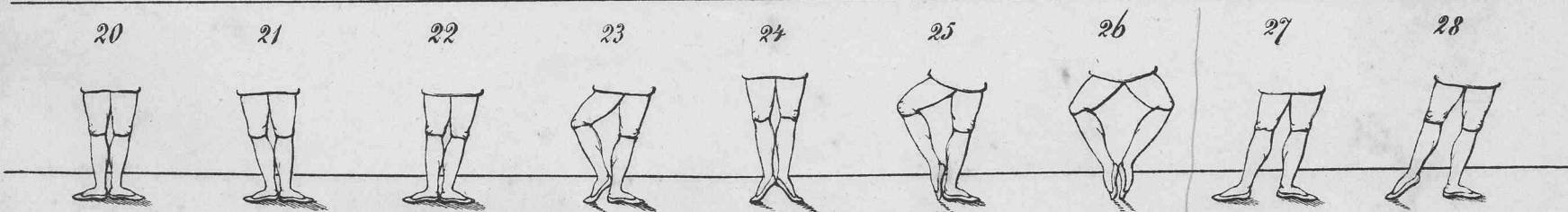
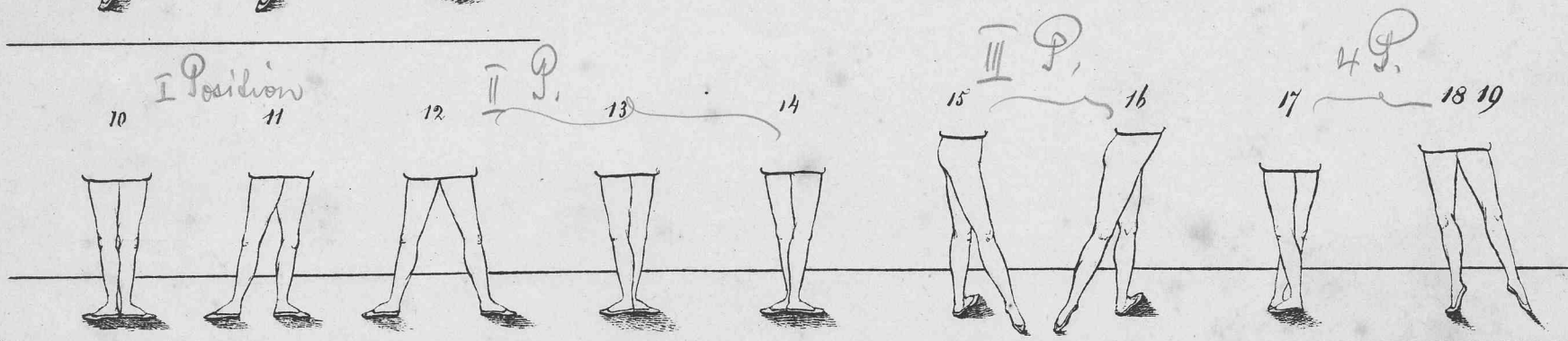
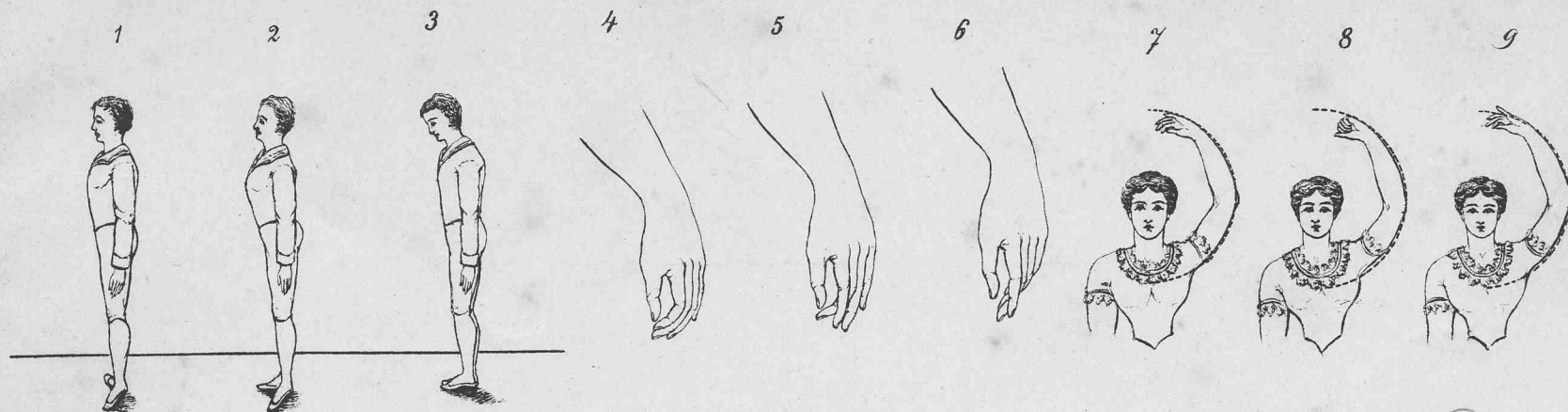
Atlas zur Grammatik der Tanzkunst und Tanzschreibekunst oder Chorégraphie von FRIEDRICH ALBERT ZORN, Tanzlehrer in Odessa, Mitglied der deutschen Akademie der Tanzlehrkunst in Berlin.



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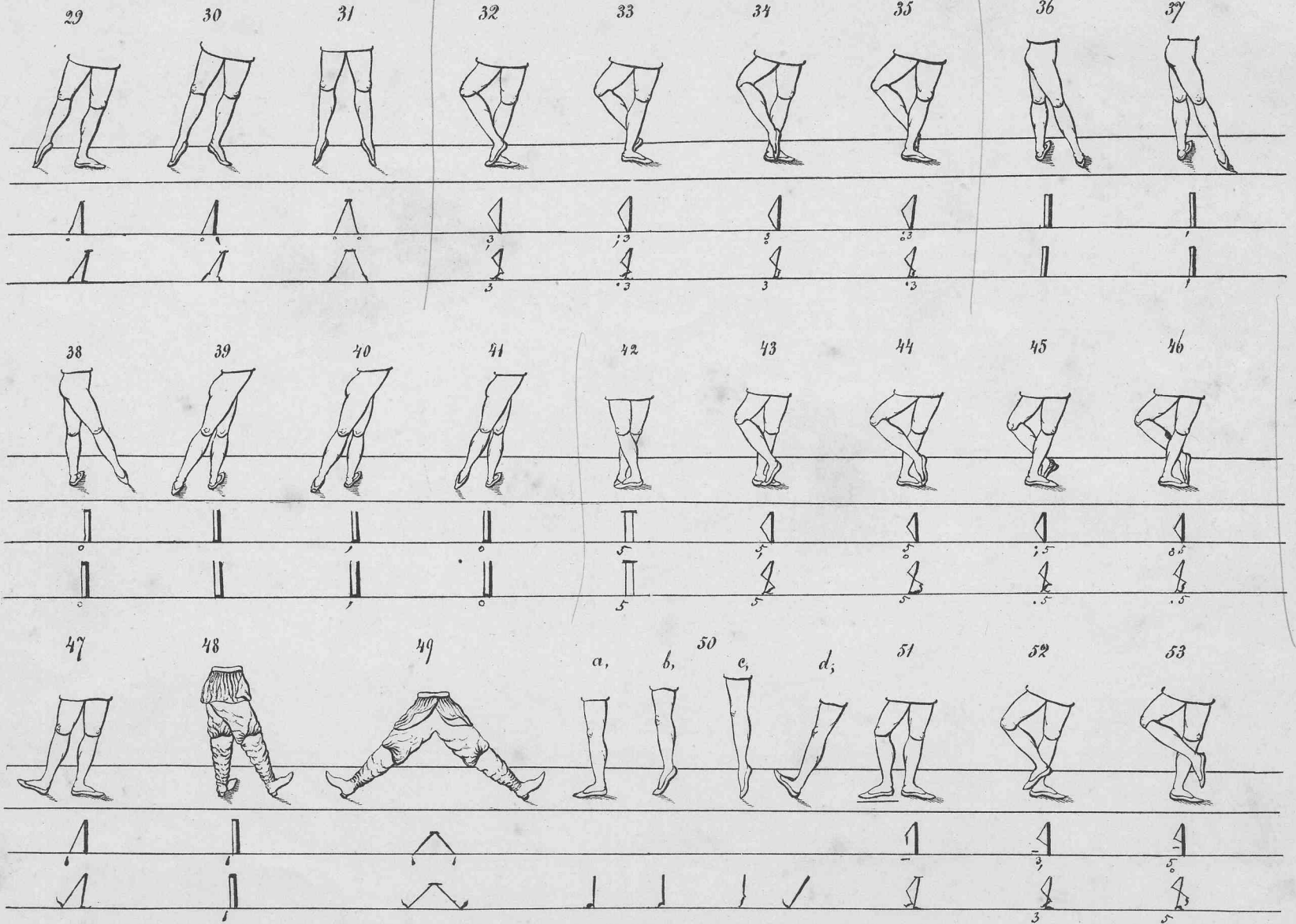


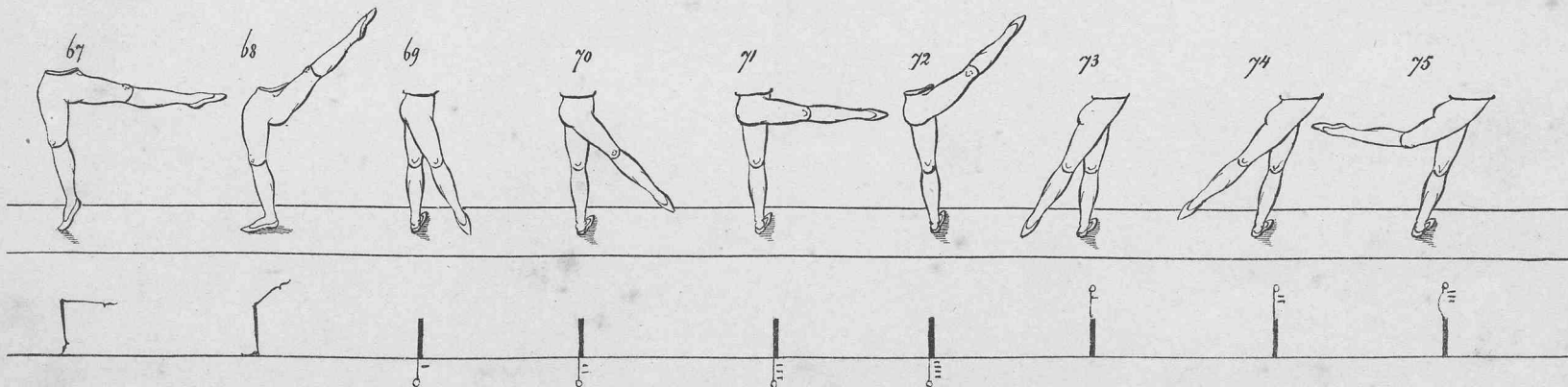
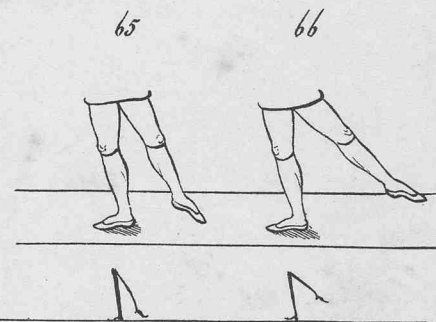
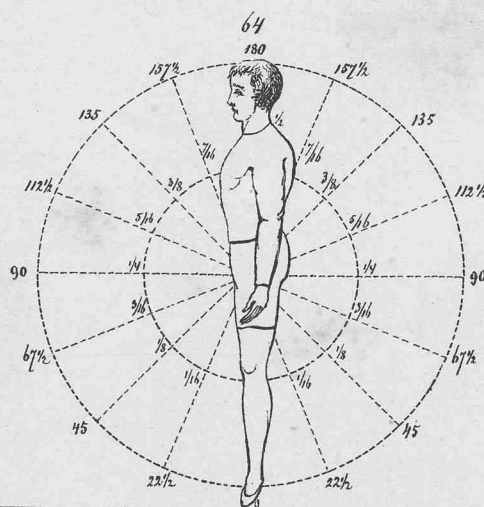
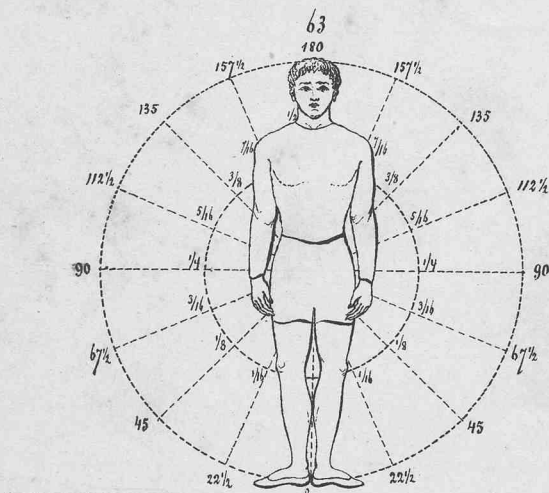
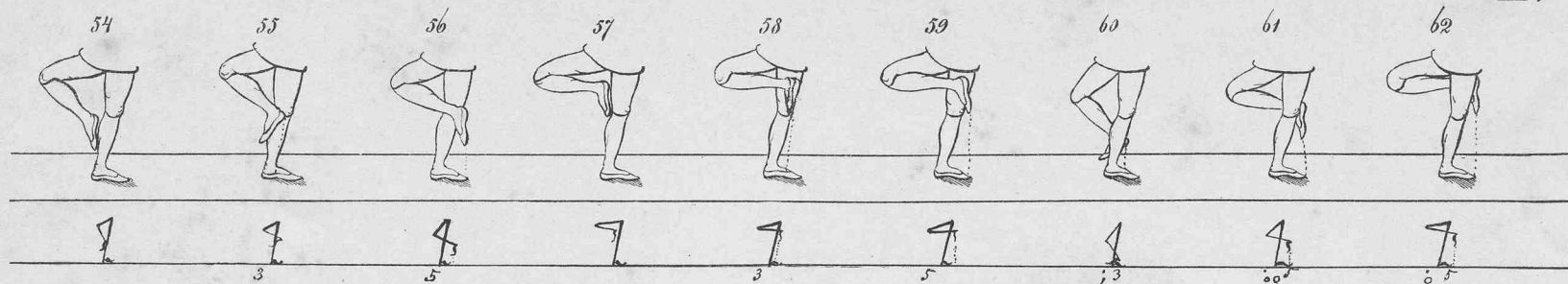
Ballenpos.

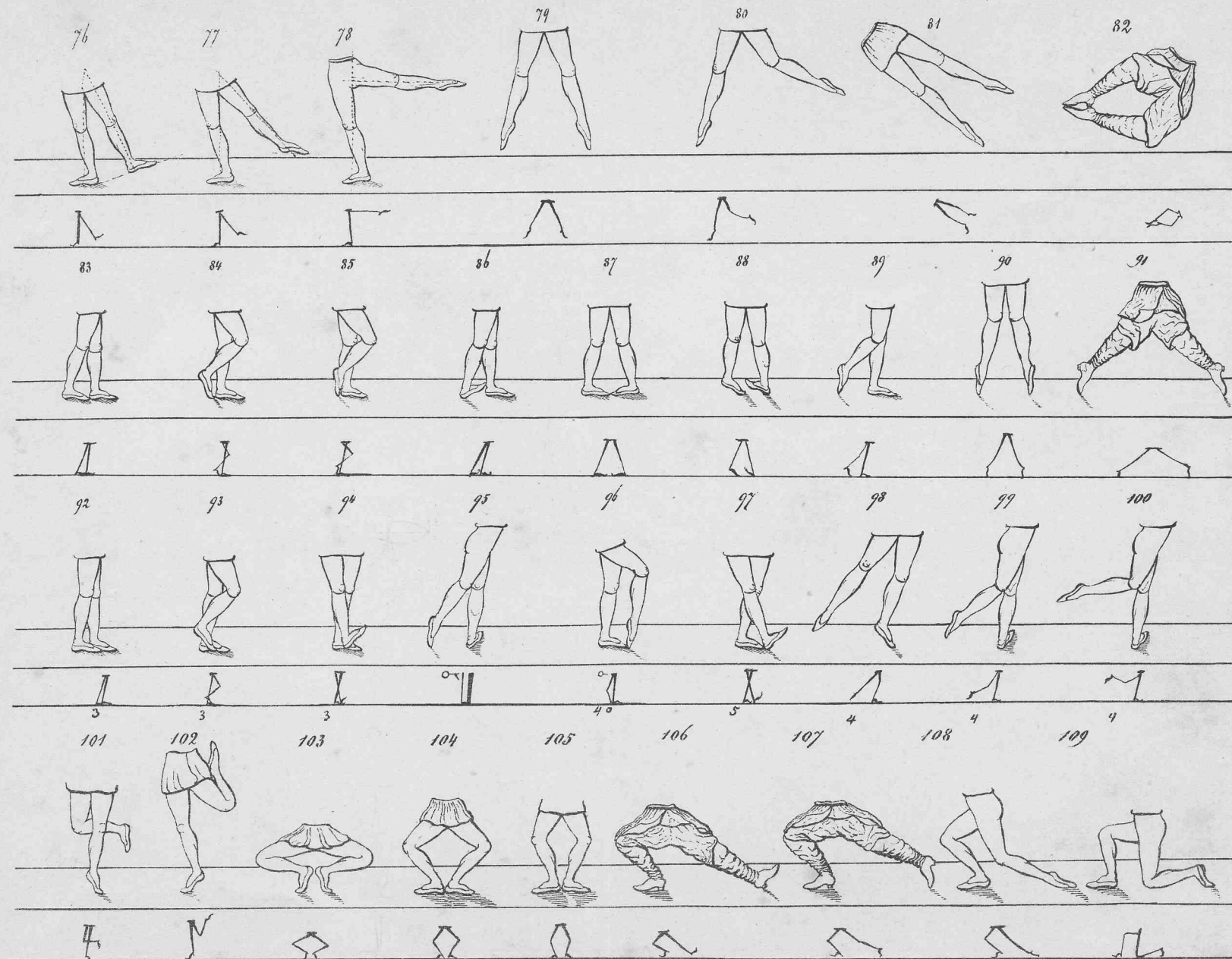
Grünp.

Erhebungspos.

II.







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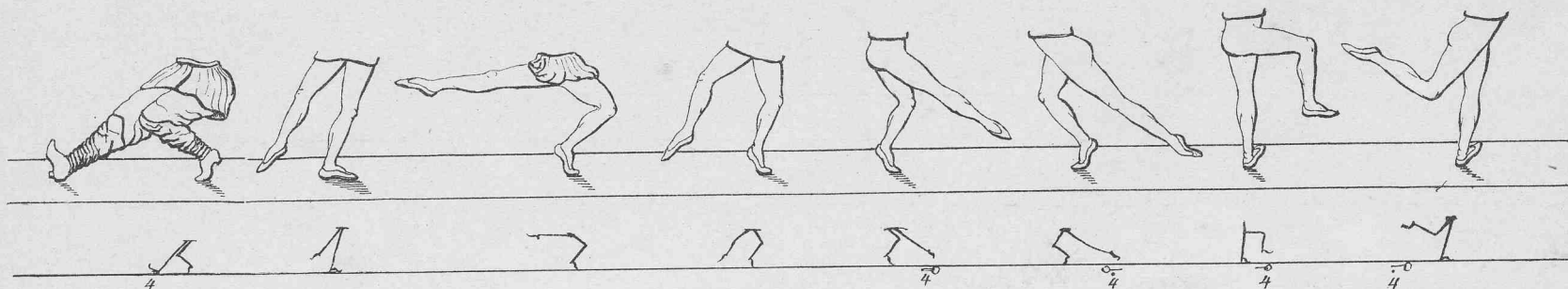
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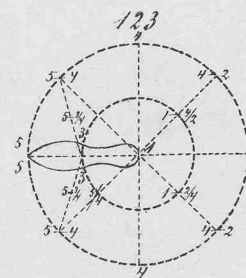
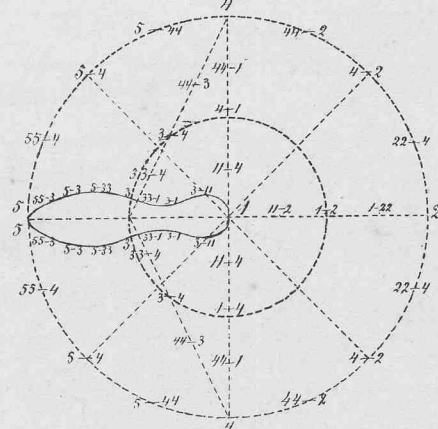
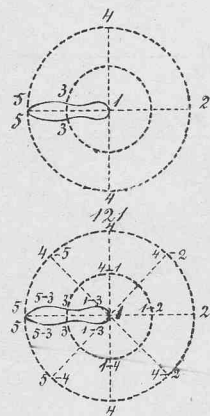
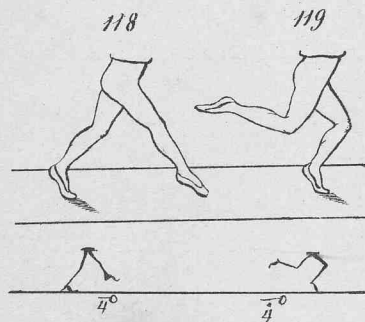
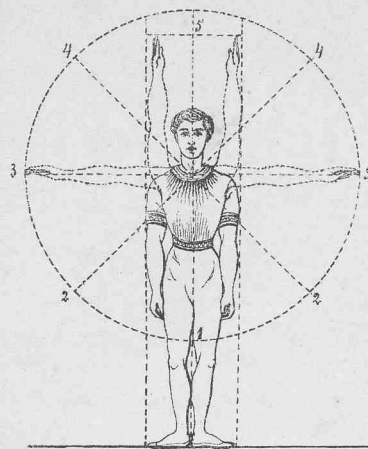
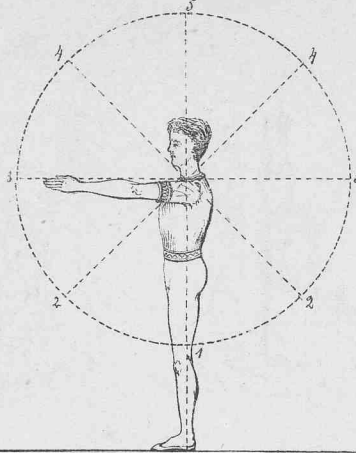


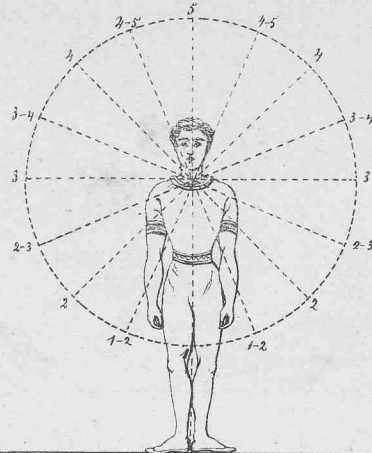
Fig. 135 § 268.



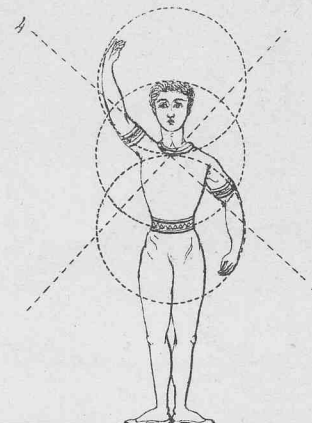
136 § 270.



138 § 273, 335.



139 § 287. VI.



137 a.

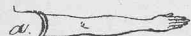


Fig. 140 § 275.

141 § 276.

142 § 277.

143 § 281.

144 § 282.

145 § 285.

§ 272.
§ 332.



Fig. 146. § 286.
§ 336.

147 § 288.

148 § 290. 149

150 § 293.

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152 § 294.

153 § 295.
§ 321.

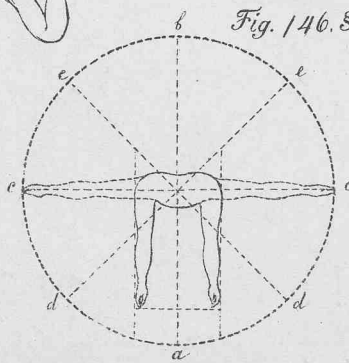


Fig. 154 § 296.

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156 § 297.

157 § 280.

158 § 299.

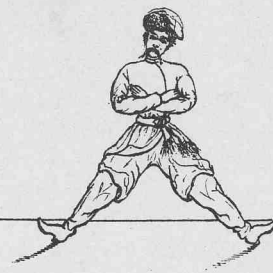


Fig. 159 § 299.

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161 § 299.

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163 § 321.



Fig. 164 § 291.

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166 § 318.

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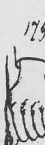
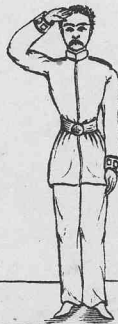


Fig. 180 S 584. F. 181 S 591. F. 182. F. 183. F. 184. F. 185 S 594. F. 186 S 596. F. 187. F. 188 S 600.

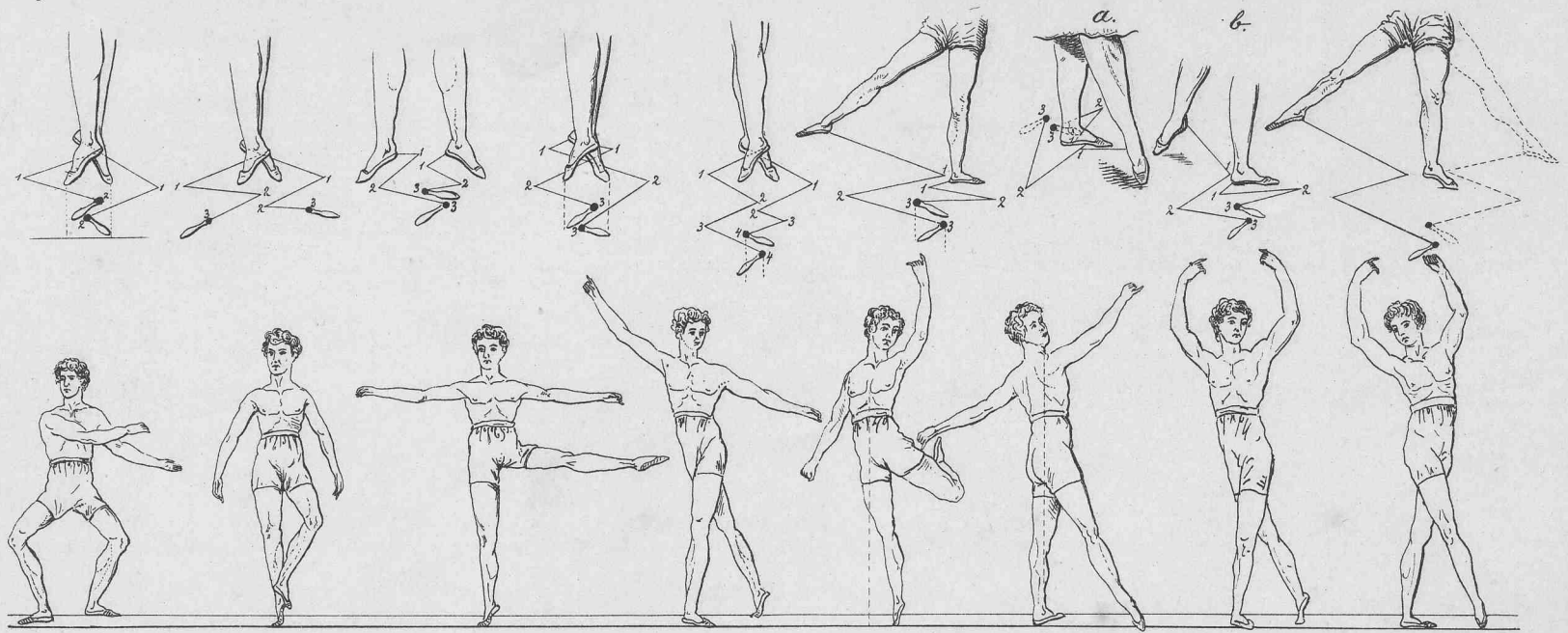


Fig. 189. 190. 191. 192. 193. 194. 195. 196.

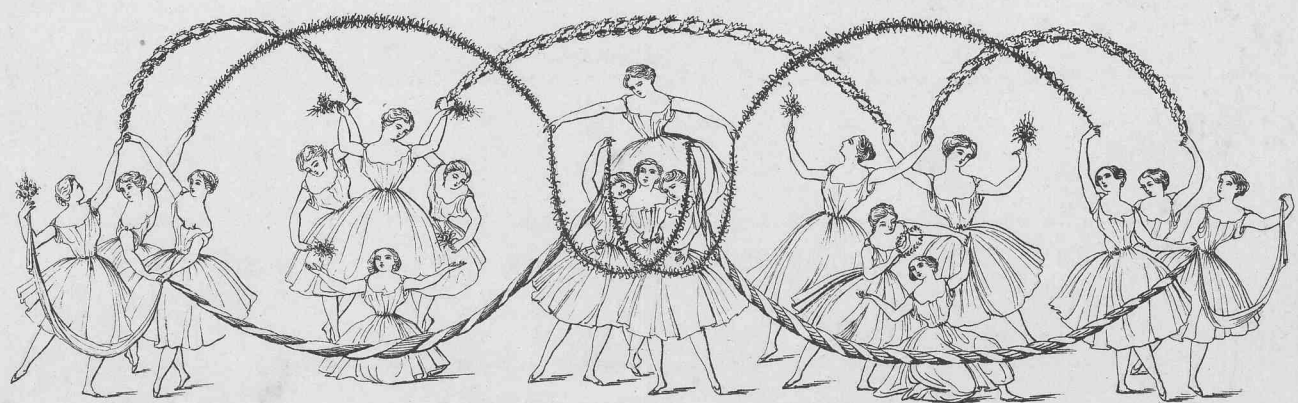
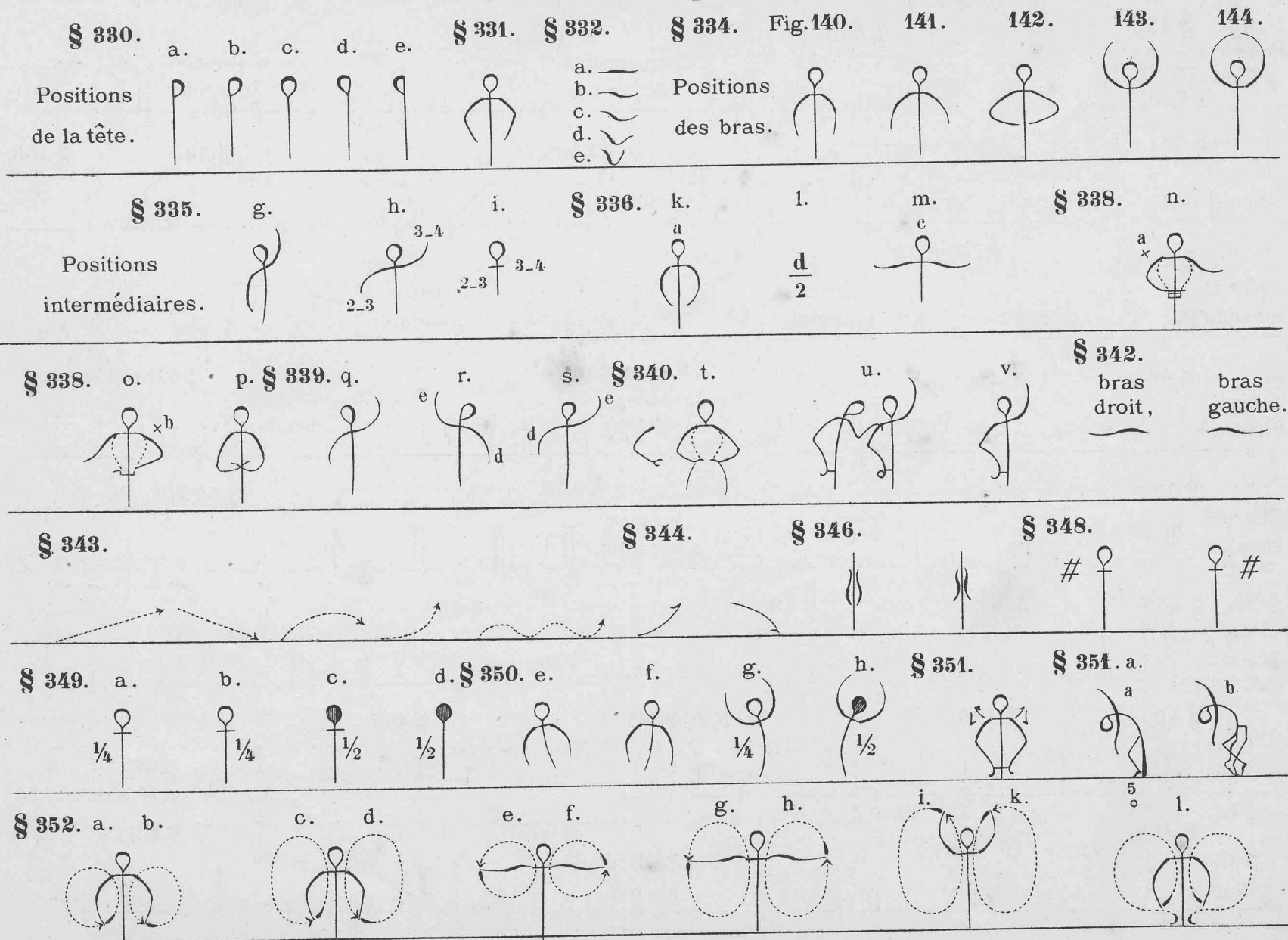


Fig. 197 S 329.

Signes chorégraphiques des mouvements des pieds.

§ 130 a. Plier.	§ 130 b. Tendre.	§ 130 c. S'élever.	§ 130 d. abaisser.
§ 130 e. Lever.	§ 130 f. Baisser.	§ 130 g, et § 247. Tourner.	§ 130 h. § 252 Dégager.
§ 138. Continuer.....	§ 141. Répétition.	§ 174. Glisser	§ 175. Porter
§ 226. a. b.	§ 243. Tortiller.	§ 251 et 253. w	§ 212. Rythme
§ 261. a. b. c. d. e. f.	§ 262. r. s. t. u. v. w. x. y. z.	§ 266. Frotter.	§ 267. Battre.
§ 265. Taper et Frapper.	§ 353. Les clefs.	§ 364. § 365. § 367. § 368. § 369.	§ 373. § 374.
§ 375.	§ 376.	§ 378.	§ 382.
§ 396. Marche militaire.	§ 398.		

Signes chorégraphiques des positions et mouvements de la tête, des bras, des épaules et du tronc.



§ 426. Changement de pied. § 428. Pas élevés. § 433. Elevé marché. § 434.

§ 436. Pas sur les pointes. § 443. Pas courant. § 451. Changements de jambes. § 453. Temps échappé.

§ 454 b. Temps tombé. § 455. Temps écarté. § 458. Assemblé. § 462. Pas jeté. § 463.

§ 464. b. Jeté et rélevation. Jeté en tournant. § 465. Jeté et assemblé.

§ 467. Temps de Sissonne. a. b. Pas de Sissonne relevé. § 470. Rigaudon ou Pas de Sissonne double. § 471 et 472.

§ 476. Chassés simples. § 478. Chassés alternatifs. § 479.

§ 483. Demi-glisses. § 485. Glissades croisées. § 487. Fouettés.

§ 493 a. b. c. Pas coupés. § 495. Demi-coupé. § 496. Difference entre coupé et chassé. § 497. a. b.

§ 499. Pas ballotés. a. b. c. d. § 500. Pas de Bourrée ancien. § 505. § 507.

XII

Pas § 510.
de Bourrée
moderne.

§ 512.

§ 515 a.
Pas
tendu.

§ 518.
Pas de
Zéphire.

§ 520.

§ 523.
Pas de basque
Espagnol.

en avant

§ 526.

en tournant

§ 529.

Pas
ballonné.

§ 532.

Pas
tortillé.

§ 533.

§ 534.

Tortillé bipied
contraire.

§ 535.

§ 537.

Tortillé sauté
pointe et talon.

Tours de corps
sur les deux pieds.

§ 541.

a $\frac{1}{8}$

b $\frac{1}{4}$

c $\frac{1}{4}$

d $\frac{1}{8}$

e $\frac{1}{4}$

$\frac{1}{2}$

§ 541.

Tours sur
un pied

§ 546.

§ 548.

§ 549.

§ 550.

§ 559.

Pirouette
en dehors.

§ 560.

Pirouette
à la
seconde

§ 562.

Pirouette
en de-
dans.

§ 575.

Pirouette
en l'air.

§ 576.

Abrévia-
tions.

§ 578.

Temps
de cuisse.

§ 593.

Entre-
chats.

Contretemps
entier.

§ 595.

§ 596.
Brisé dessus, dessous.

Ailes de
pigeon.

§ 603.

§ 614.

A

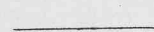
B

C

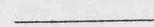
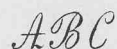
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E

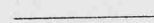
1761. Noverre à Paris



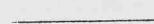
1805. Mädcl „ Erfurt



1844. Tanzlehrer-Verein Wien



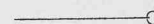
1855. B.Klemm Leipzig



1861. Bazar (pag.333) Berlin



1864. Bazar (pag.347) Berlin



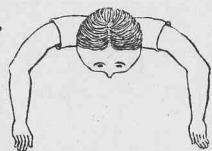
1885. L.Manzotti Milano



1885. A.Freising Berlin



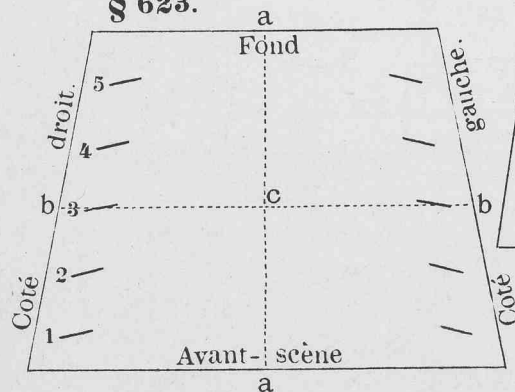
§ 618 a.



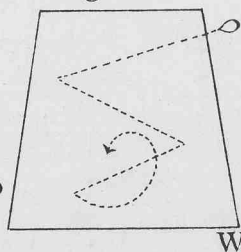
§ 618 b.



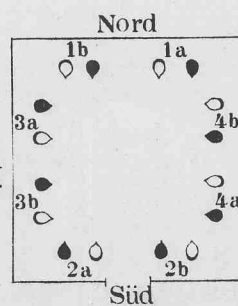
§ 623.



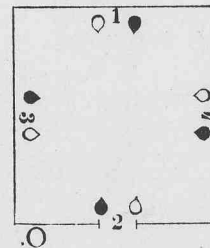
§ 626.



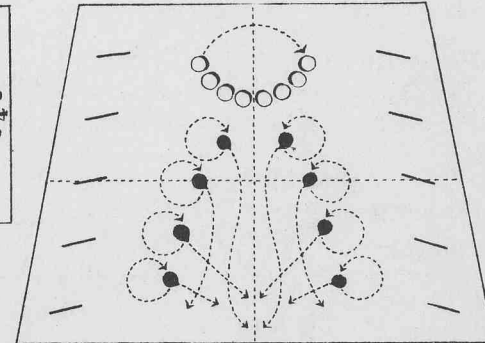
§ 633.



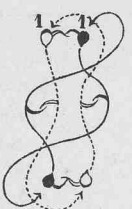
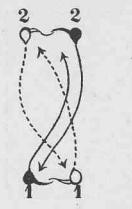
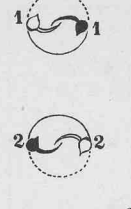
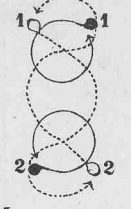
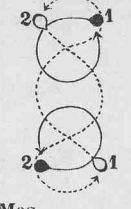
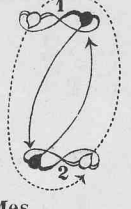
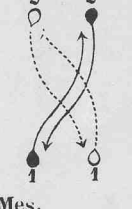
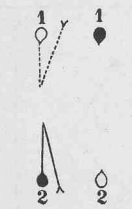
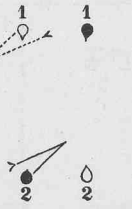
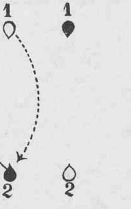
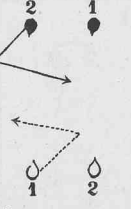
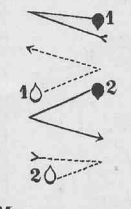
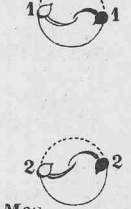
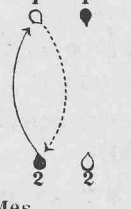
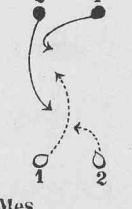
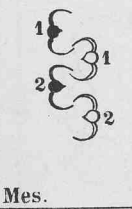
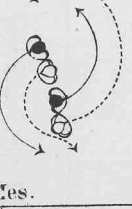
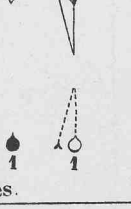
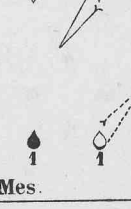
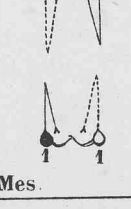
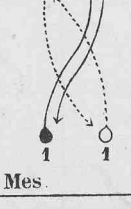
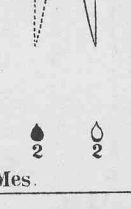
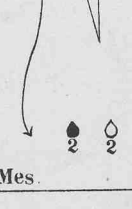
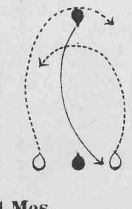
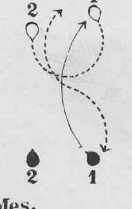
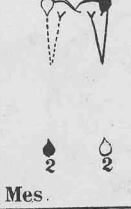
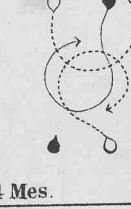
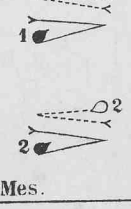
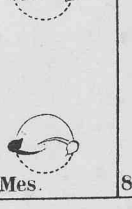
§ 632.



§ 627.



La Contredanse française.

I Couplet. Pantalon.								
I.  4 Mesures. (Takte)	II.  4 Mes. (Takte)	III.  4 Mes. T.	IV.  4 Mes. T.	V.  4 Mes.	VI.  4 Mes.	VII.  4 Mes.	VIII.  4 Mes.	
II Couplet. L'Été.				III Couplet. La Poule.				
I.  4 Mes. Takte	II.  4 Mes.	III.  4 Mes.	IV.  4 Mes.	V.  4 Mes.	VI.  4 Mes.	I.  4 Mes.	II.  4 Mes.	
				IV Couplet. La Trenis.				
III.  4 Mes.	IV.  4 Mes.	V.  4 Mes.	VI.  4 Mes.	VII.  4 Mes.	VIII.  4 Mes.	I.  4 Mes.	II.  4 Mes.	
IV Couplet. Les trois crochets au lieu de la Trenis.								
III.  4 Mes.	IV.  4 Mes.	V.  4 Mes.	VI.  4 Mes.	I.  4 Mes.	II.  4 Mes.	III.  4 Mes.	IV.  4 Mes.	Croisé et recroisé. 8 Mes

Continuation de la Contredance.

V Couplet. La Pastourelle.

I. 4 Mes.	II. 4 Mes.	III et IV. 2 fois 8 Mes.	V. 4 Mes.	VI. 4 Mes.	VII. 4 Mes.	VIII. 4 Mes.	IX. 4 Mes. Demi-ronde ouverte après le Solo de la dame.
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VI Couplet La Finale.

Changeement des dames.

Finale.

Pas de Galop.

I. 4 M.	II. 4 M.	III. 4 M.	IV. 4 M.	L'Été. 24 M.	I. 4 M.	II. 4 M.	III. 4 M.	IV. 4 M. L'Été. 24 M.
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Finale d'un quadrille à 4 couples.

I et II. 8 M.	III. 4 M.	IV. 4 M.	V. 4 M.	VI. 4 M.	VII. 4 M. VIII. Promenade.
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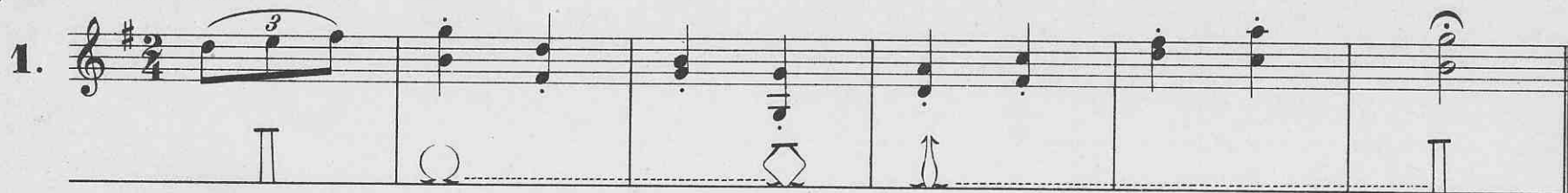
Finale d'un quadrille à 8 couples.

Les rondes opposées.

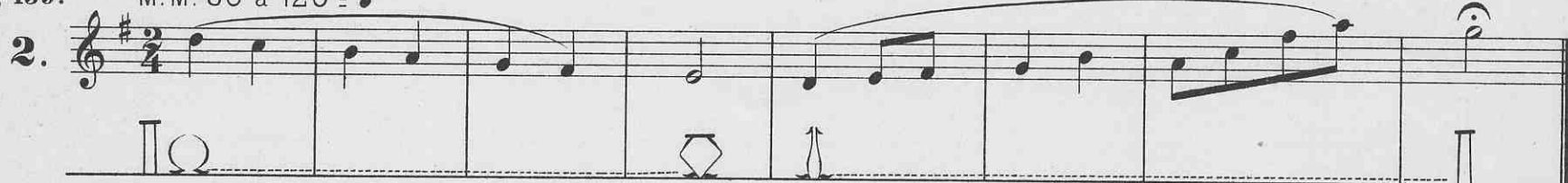
I. 4 M.	II. 4 M.	III. 8 M.	IV. 8 M.	V. 4 Mes.	VI. 4 Mes. Répétition.
-----------------------	------------------------	-------------------------	------------------------	-------------------------	---

Exercices préparatoires.

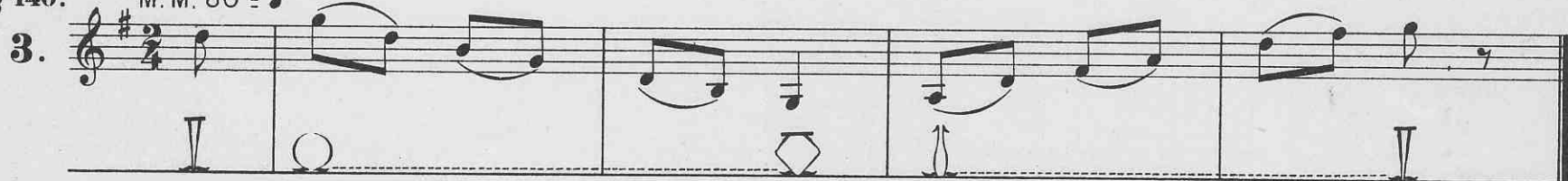
§ 138. M. M. 80 à 40 = 

1. 

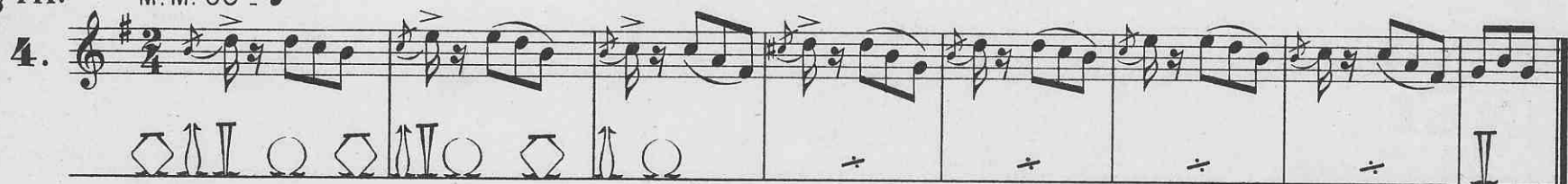
§ 139. M. M. 80 à 120 = 

2. 

§ 140. M. M. 80 = 

3. 

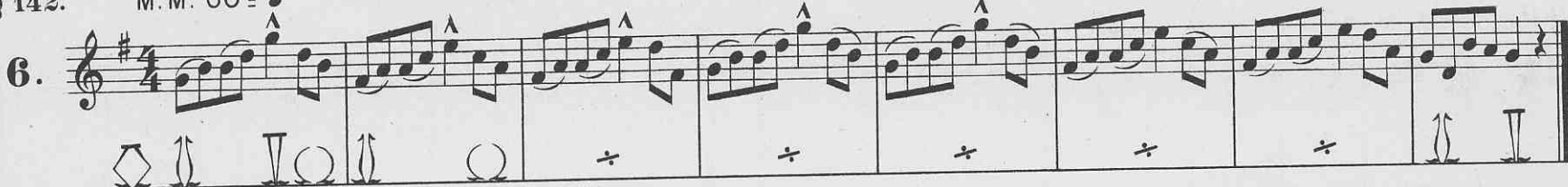
§ 141. M. M. 60 = 

4. 

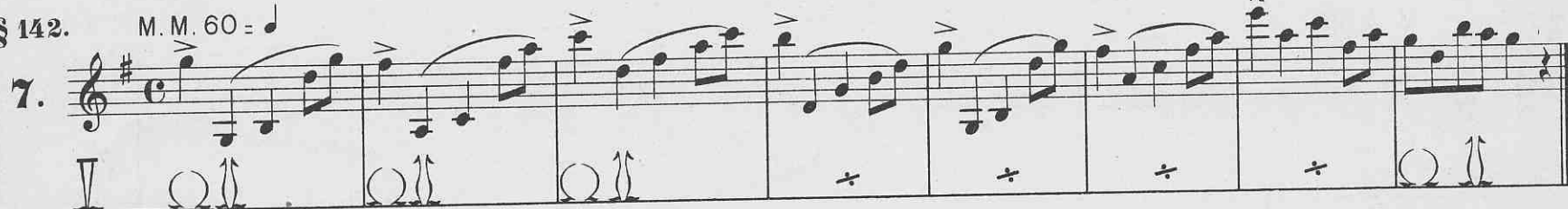
§ 142. M. M. 60 = 

5. 

§ 142. M.M. 60 = 

6. 

§ 142. M.M. 60 = 

7. 

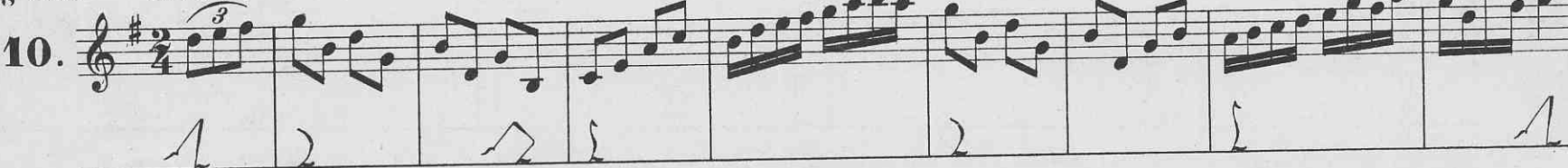
§ 142. M.M. 60 = 

8. 

§ 142. M.M. 60 = 

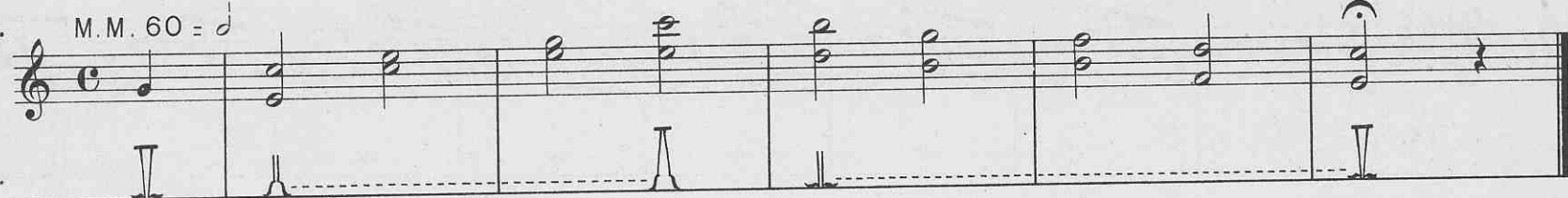
9. 

§ 142. M.M. 60 = 

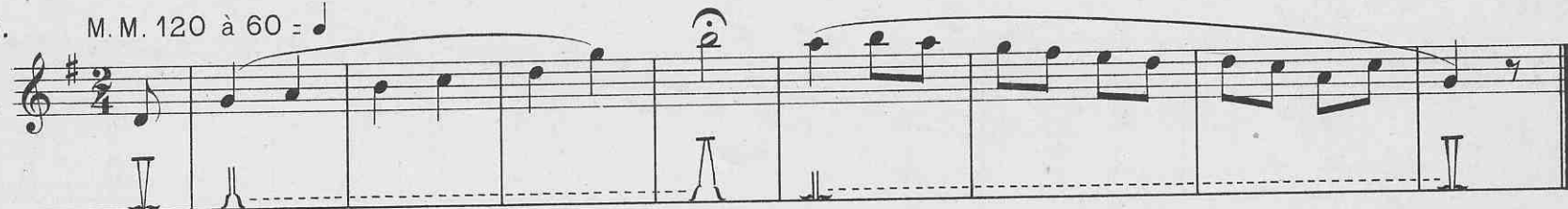
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Elevations. § 152.

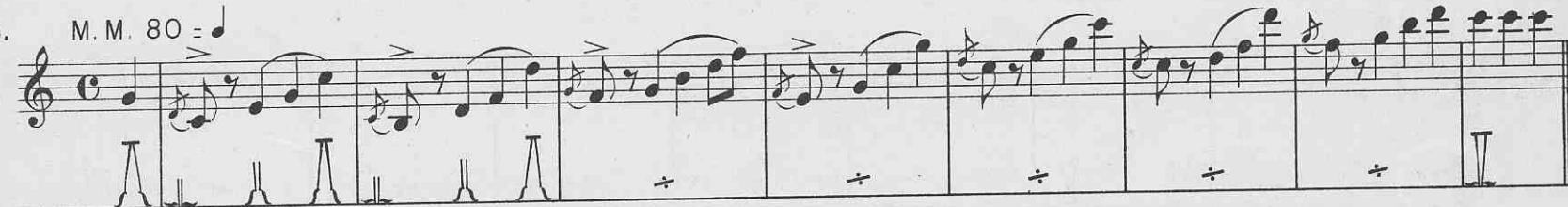
§ 153. M.M. 60 = 

11. 

§ 153. M.M. 120 à 60 = 

12. 

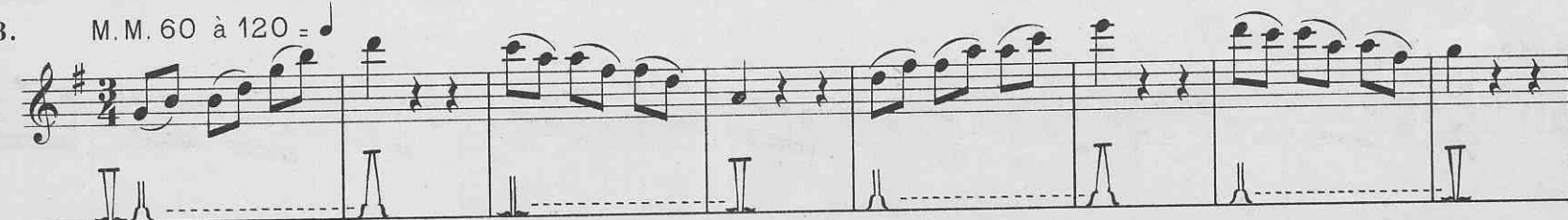
§ 153. M.M. 80 = 

13. 

§ 153. M.M. 70 = 

14. 

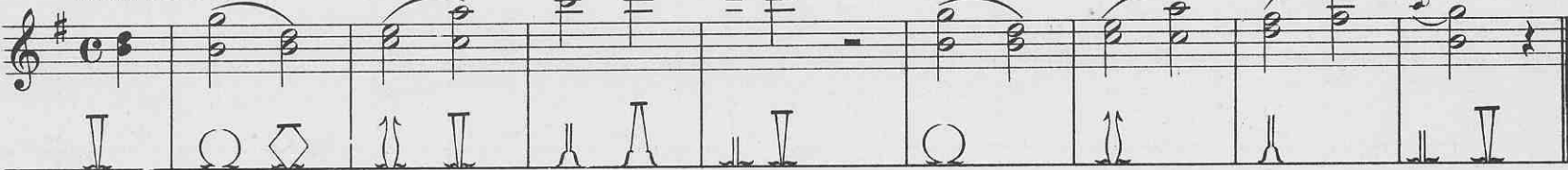
§ 153. M.M. 60 à 120 = 

15. 

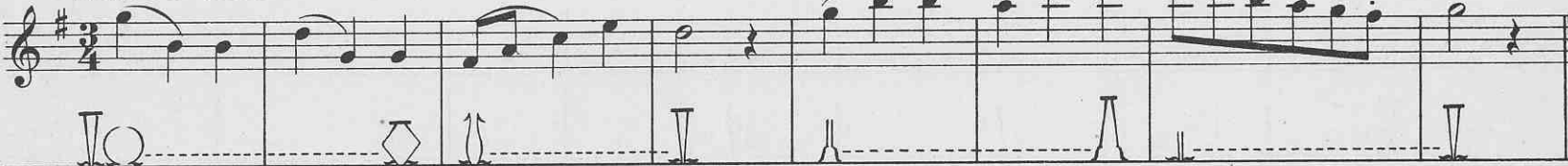
§ 153. M. M. 100 = 

16. 

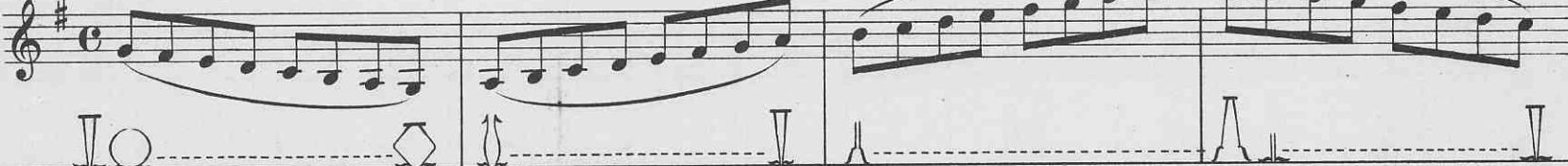
§ 155. M. M. 70 = 

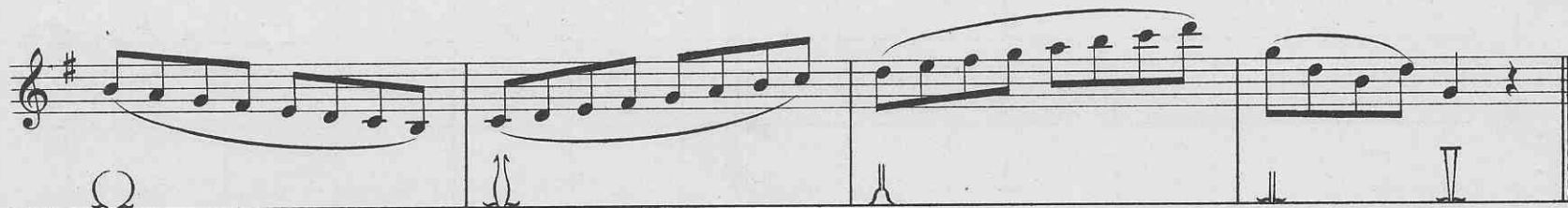
17. 

§ 155. M. M. 60-120 = 

18. 

§ 155. M. M. 100-200 = 

19. 



Petits battements croisé-changés. § 217.

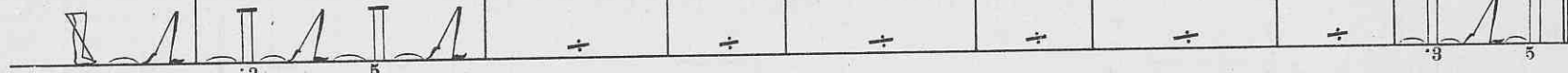
§ 218. M.M. 72 = 

21. 

a 

b 

c 

d 

Petits battements simples alternatifs. § 219.

22. M.M. 72 = 

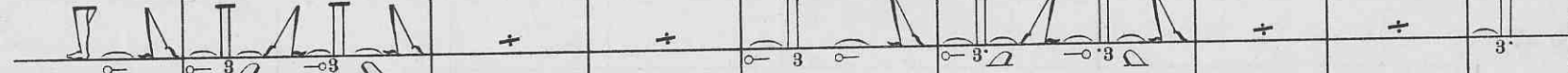


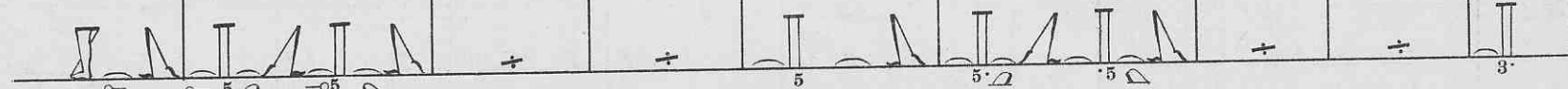


Petits battements alternatifs croisés. § 220.

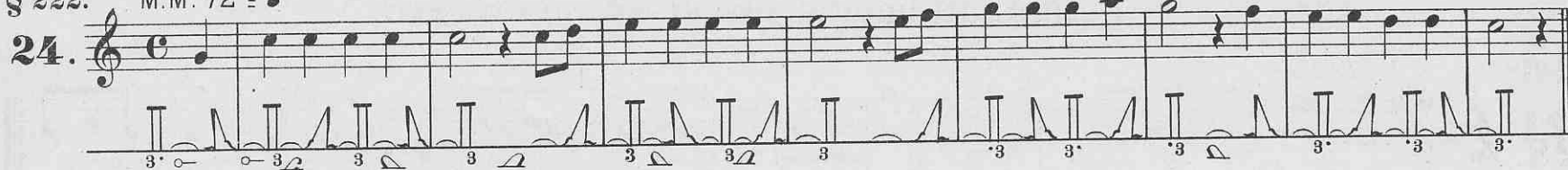
§ 221. M.M. 72 = 

23. 

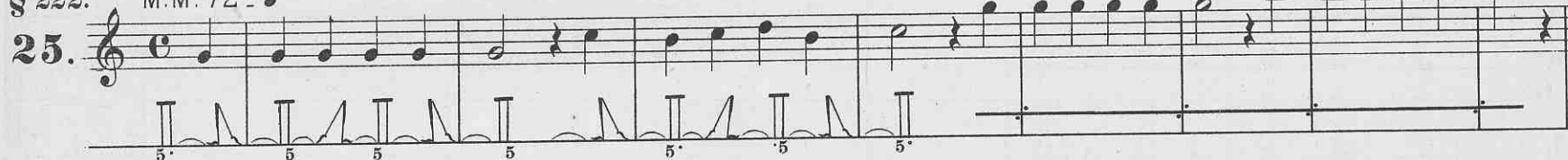
a 

b 

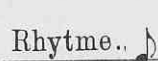
§ 222. M.M. 72 = 

24. 

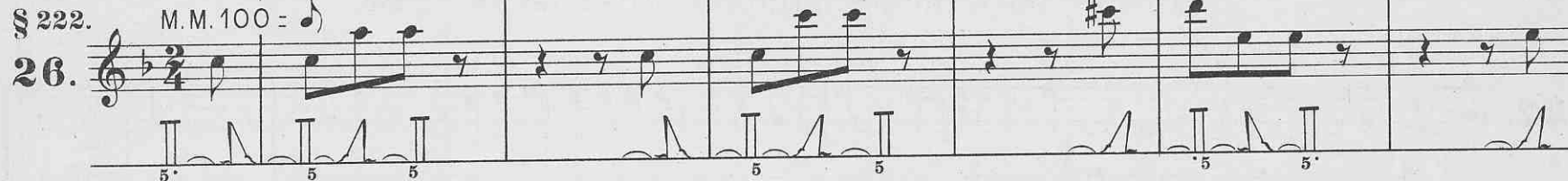
§ 222. M.M. 72 = 

25. 

Variation avec des intervalles.

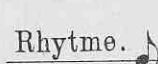
Rhyme. 

§ 222. M.M. 100 = 

26. 



Répétition des 8 mesures précédentes.

Rhyme. 

§ 222. M.M. 100 = 

27. 

Grands battements simples. § 223-227.

28. M.M. 72 - 40 = ♩

a

b

c

d

e

f

g

h

i

k

l

Grands battements à demi-hauteur. § 227.

29. M.M. 72-40 = ♩

§ 228. M.M. 60-80 = ♩

30.

M.M. 75-100 = ♩

31.

Grands battements croisés et changés.

M.M. 50-100 = ♩

32.

a

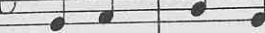
b

c

d

Grands battements alternatifs. § 230.

33. M. M. 60-100 = 

a 

b 

c 

d 

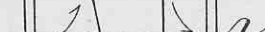
e 

234. 

a 

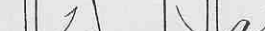
b 

c 

d 

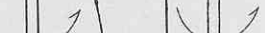
e 

235. 

a 

b 

c 

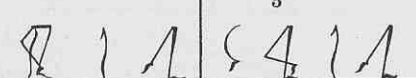
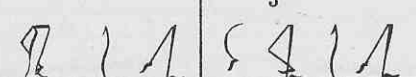
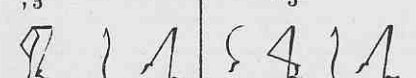
d 

e 

Battements moyens simples. § 238.

M. M. 100-200 = 

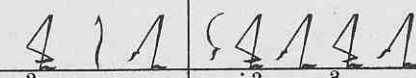
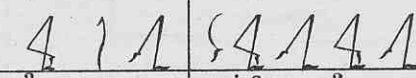
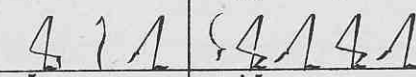
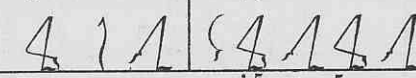
34. 

a			÷	÷	÷	÷	÷	
b			÷	÷	÷	÷	÷	
c			÷	÷	÷	÷	÷	
d			÷	÷	÷	÷	÷	
e			÷	÷	÷	÷	÷	
f			÷	÷	÷	÷	÷	

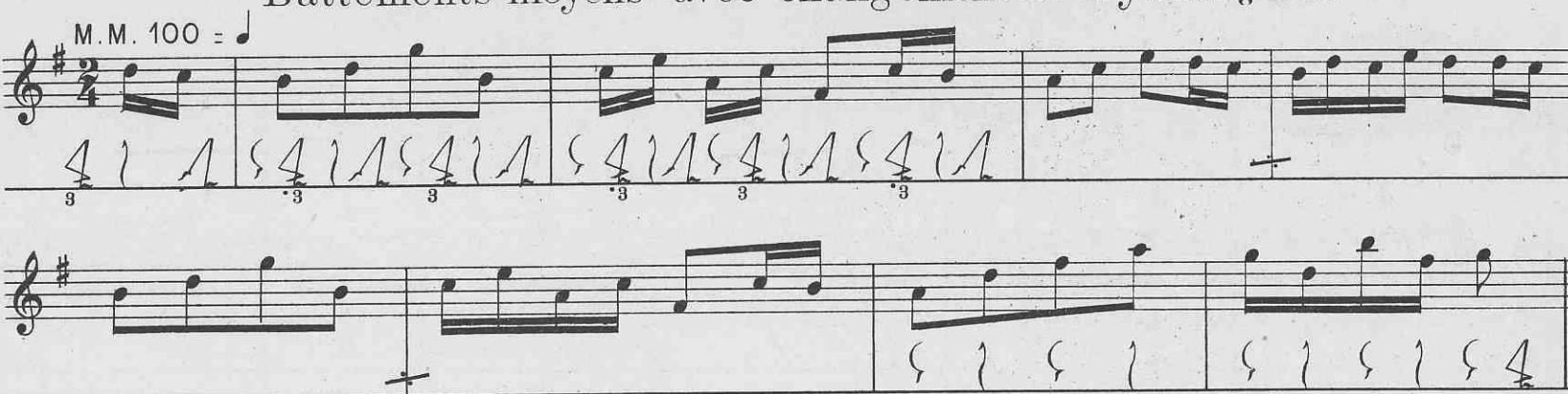
Battements moyens changés. § 243.

M. M. 100-200 = 

35. 

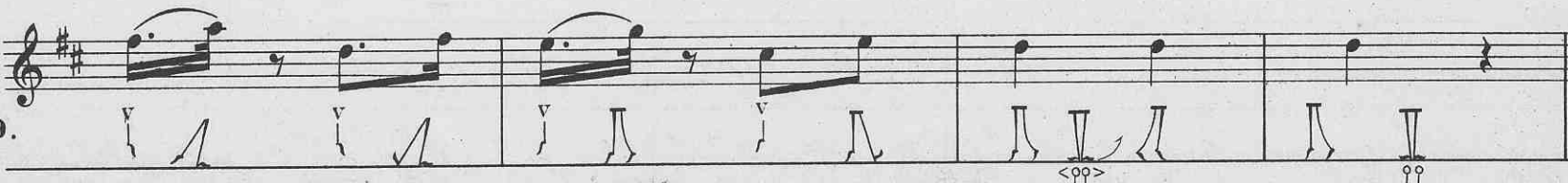
a			÷	÷	÷	÷	÷	
b			÷	÷	÷	÷	÷	
c			÷	÷	÷	÷	÷	
d			÷	÷	÷	÷	÷	

Battements moyens avec changement de rythme. § 245.

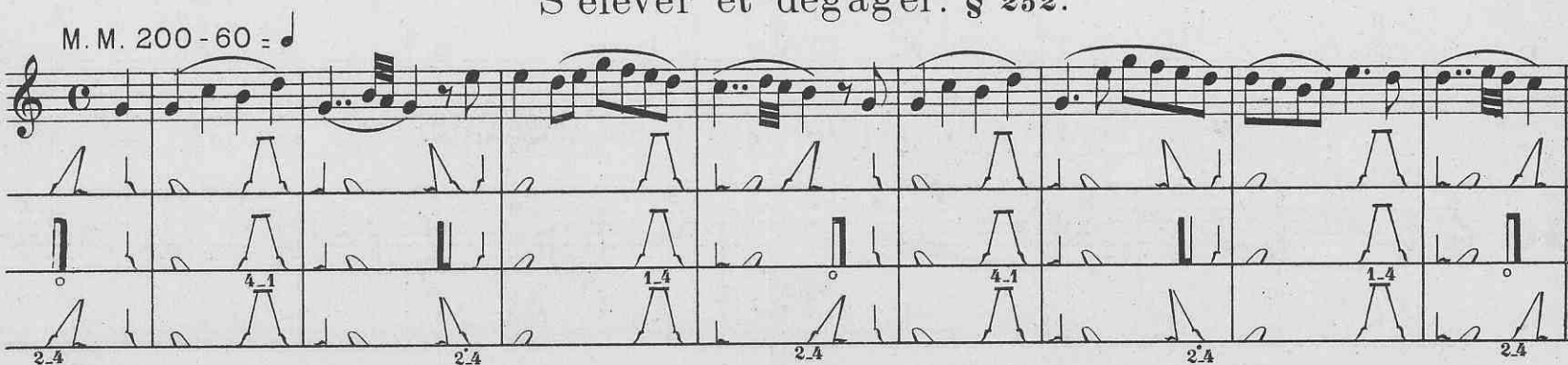
36. M.M. 100 = 

Tourner les jambes. § 247.

37. M.M. 108 = 

§ 249. 

S'élever et dégager. § 252.

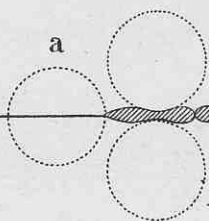
38. M.M. 200 - 60 = 

a 

b 

c 

§ 257.

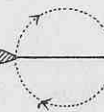
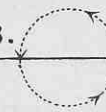
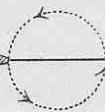
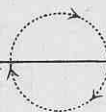


a

b

§ 258.

c



Ronds de jambe glissés latéralement.

39.

M. M. 50-100 = ♩



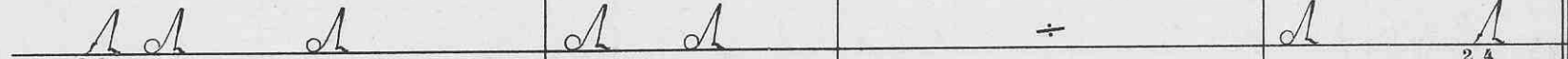
a



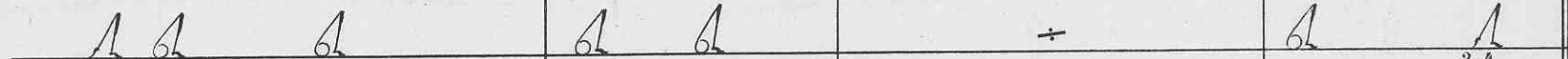
b



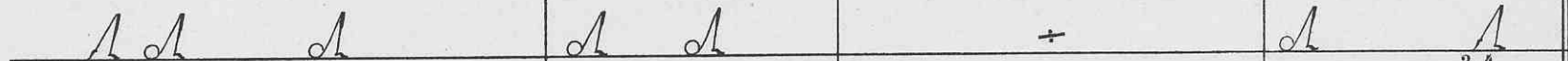
c



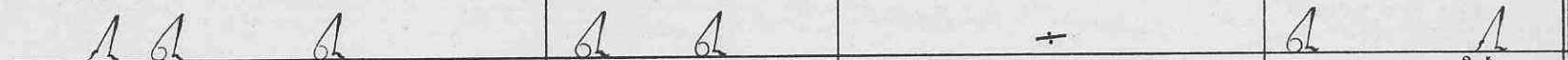
d



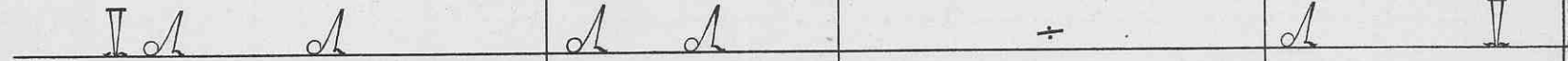
e



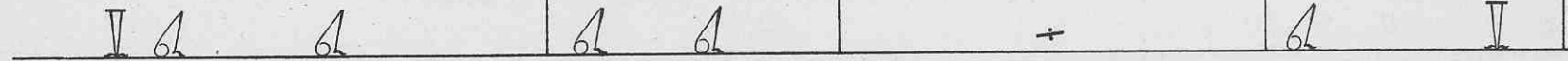
f



g



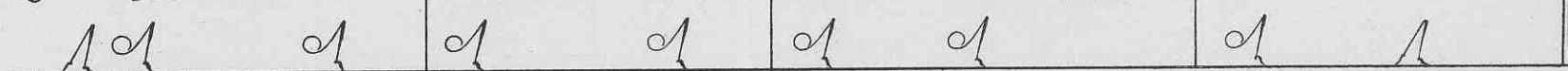
h



Ronds de jambe portés latéralement.

40.

M. M. 50 = ♩



Ronds de jambe glissés dessus en dehors et en dedans.

M.M. 120 = 

41.



a

b

c

d

e

Petits ronds de jambe glissés dessous en dehors et en dedans.

M.M. 120 = 

42.



a

b

c

d

e

43.

a

b

Ronds de jambe dessus, de coté, dessous et un dégagement.

M. M. 100 =

44.

a

b

Ronds de jambe dessous, de coté, dessus et un dégagement.

M. M. 100 =

45.

Grands ronds de jambe.

46.

a

b

c

Dégagements et mouvements des bras. § 290.

47. M.M. 60 - 120 = 



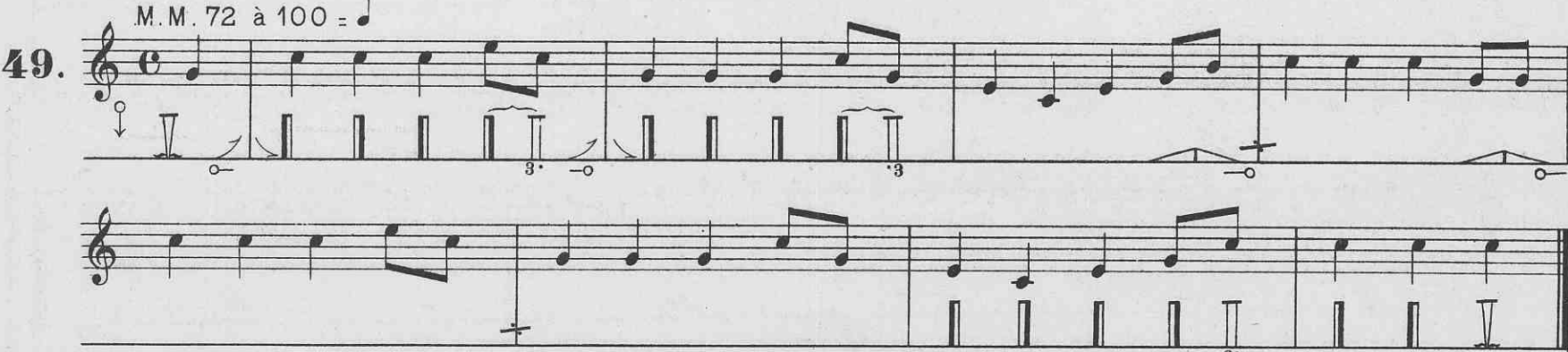
Marche militaire. § 423.

48. M.M. 80 - 120 = 



Changement de pied. § 426.

49. M.M. 72 à 100 = 



Petits pas sur les pointes ou pas emboîtés § 435.

52. M. M. 72 =

a

b

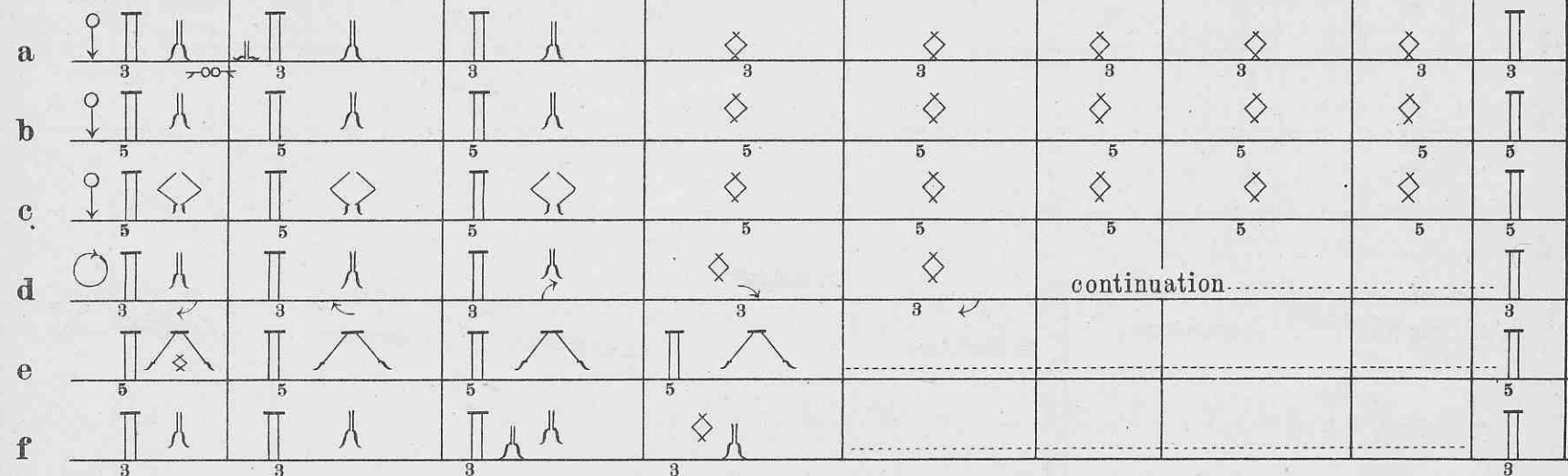
c

§ 436.

53.

M. M. 58 - 80 = 

54.



a

b

c

d

e

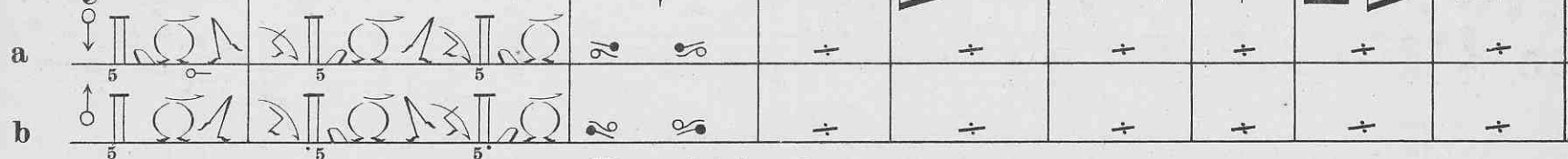
f

continuation.....

Assemblés dessus et dessous. § 456 etc.

M. M. 60 = 

55.

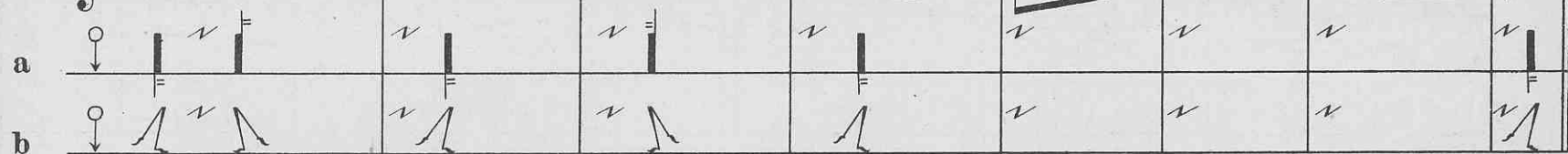


a

b

Pas jetés. § 459-464.

56.



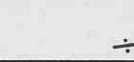
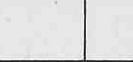
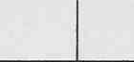
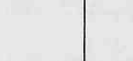
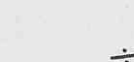
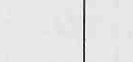
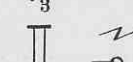
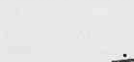
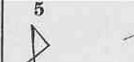
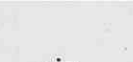
a

b

Jetés simples à une position close. § 464 a.

M.M. 80 - 

57. 

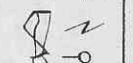
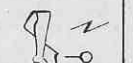
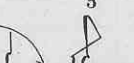
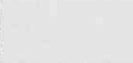
a								continuat.
b								"
c								"
d								"
e								"



Jeté et rélevation. § 464 b.

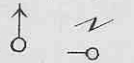
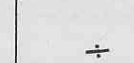
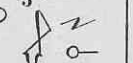
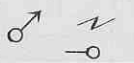
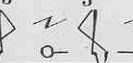
M.M. 80 - 

58. 

a							
b							
c							

§ 464 c.

59. 

a							
b							

60. M. M. 60 =

'. The melody consists of eighth and sixteenth notes, with trills (tr) indicated above several notes. Below the staff are four lines of footwork notation, labeled 'a', 'b', 'c', and 'd'. Each line shows the sequence of feet and directions (up/down) corresponding to the musical notes. Line 'a' starts with a down arrow and a '3' below the first measure. Line 'b' starts with an up arrow and a '3' below the first measure. Line 'c' starts with a down arrow and a '3' below the first measure. Line 'd' starts with an up arrow and a '5' below the first measure. The footwork notation includes various symbols for foot placement and direction, such as vertical lines with arrows and curved lines."/>

a

b

c

d

Temps et Pas de Sissonne ou de ciseaux. § 467. etc.

61. M. M. 72-100 =

'. The melody consists of eighth and sixteenth notes. Below the staff are six lines of footwork notation, labeled 'a' through 'f'. Each line shows the sequence of feet and directions (up/down) corresponding to the musical notes. Line 'a' starts with a down arrow and a '5' below the first measure. Line 'b' starts with a down arrow and a '5' below the first measure. Line 'c' starts with an up arrow and a '5' below the first measure. Line 'd' starts with a down arrow and a '5' below the first measure. Line 'e' starts with a circle and a '5' below the first measure. Line 'f' starts with a circle and a '5' below the first measure. The footwork notation includes various symbols for foot placement and direction, such as vertical lines with arrows and curved lines."/>

a

b

c

d

e

f

Pas de Sissonne relevé. § 470.

62.

Pas de Sissonne double. § 471 et 472.

63.

Pas chassés alternatifs. § 475-479.

64.a

Chassés simples. § 475-479.

64.b

Demi - glissés. § 483.

65. M.M. 72 =

a

b

c

§ 485. Ecriture abregée

Pas glissés : glissades changées. § 485.

66. M.M. 72 =

a

b

c

§ 485.

Temps fouettés. § 487.

67. M.M. 70 - 100 =

a

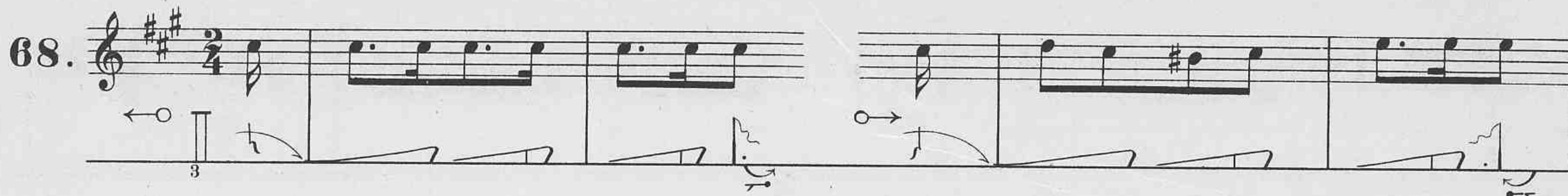
b

c

§ 487.

Prémière phrase à 2 mesures, § 488.

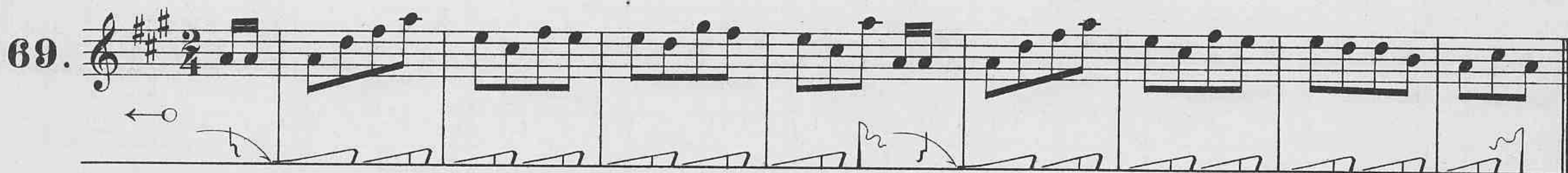
seconde phrase à 2 mesures.

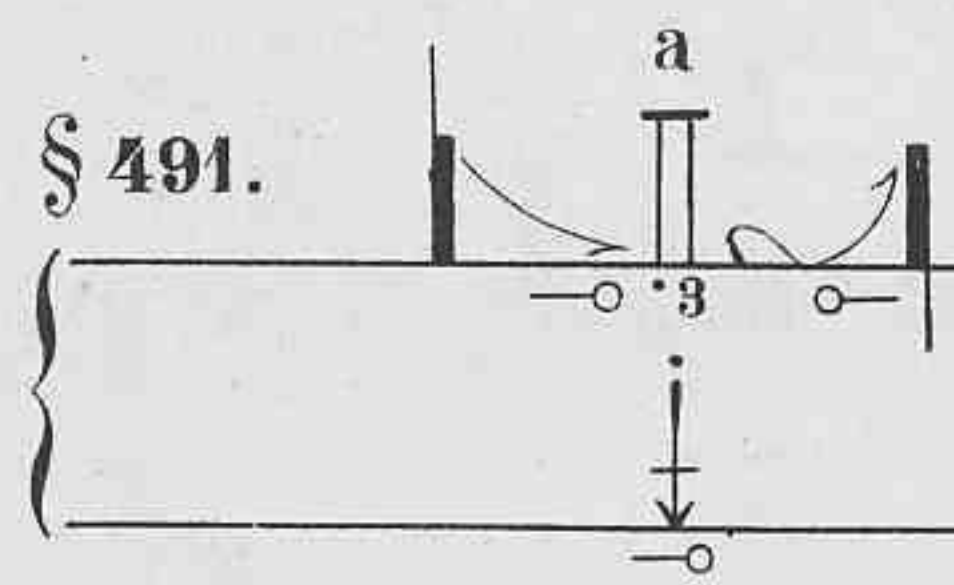
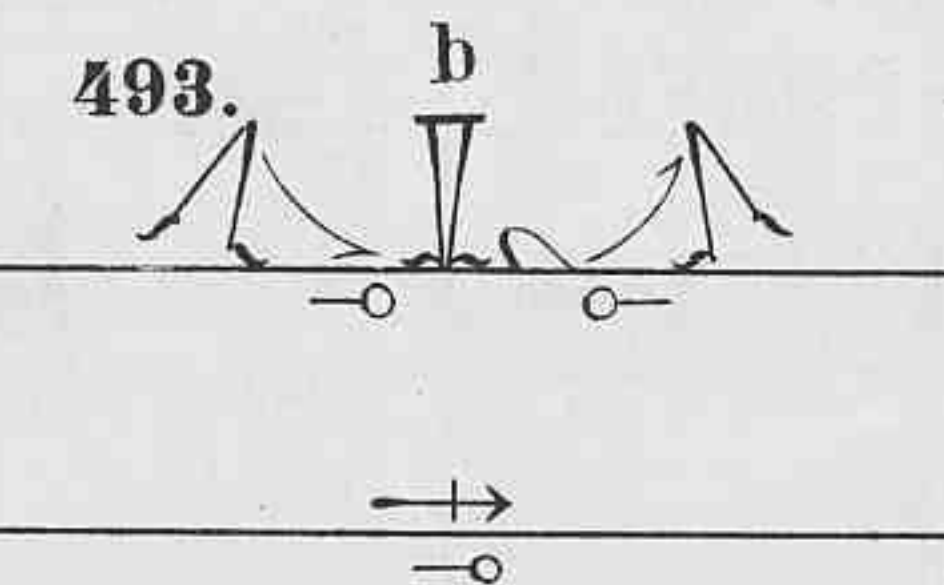
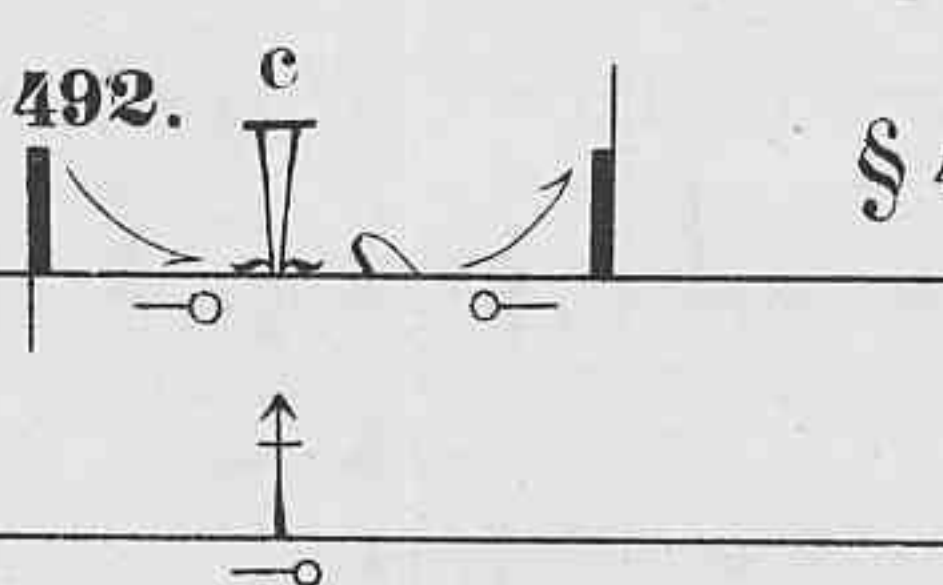
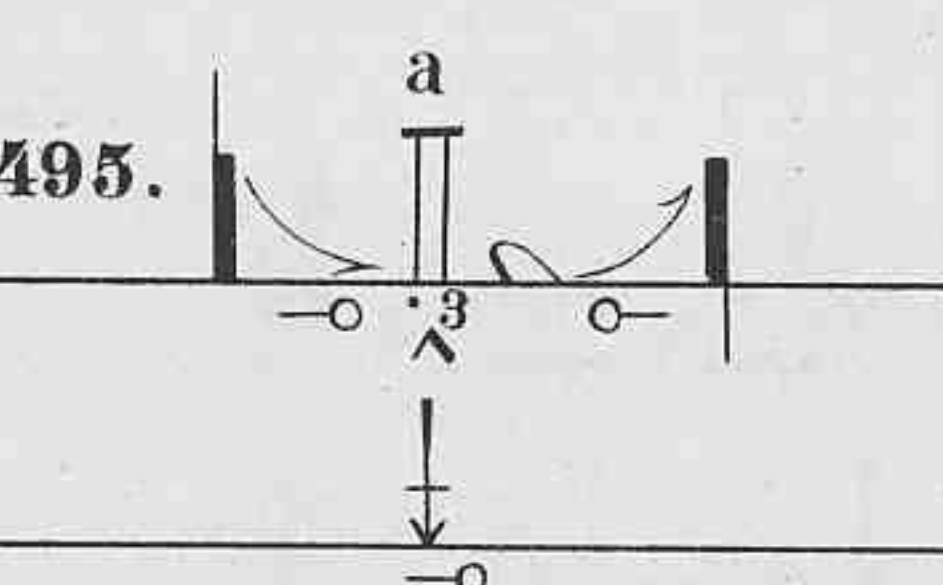
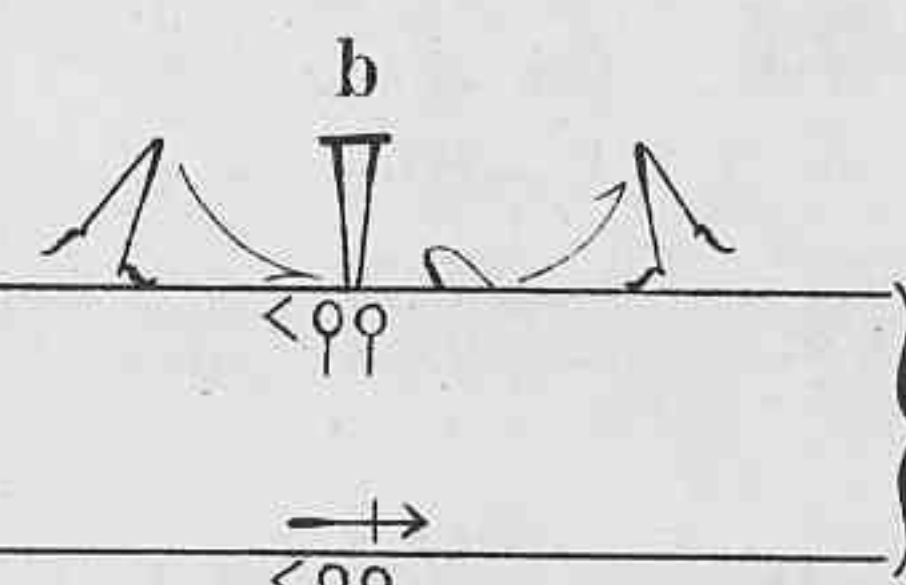
68. 

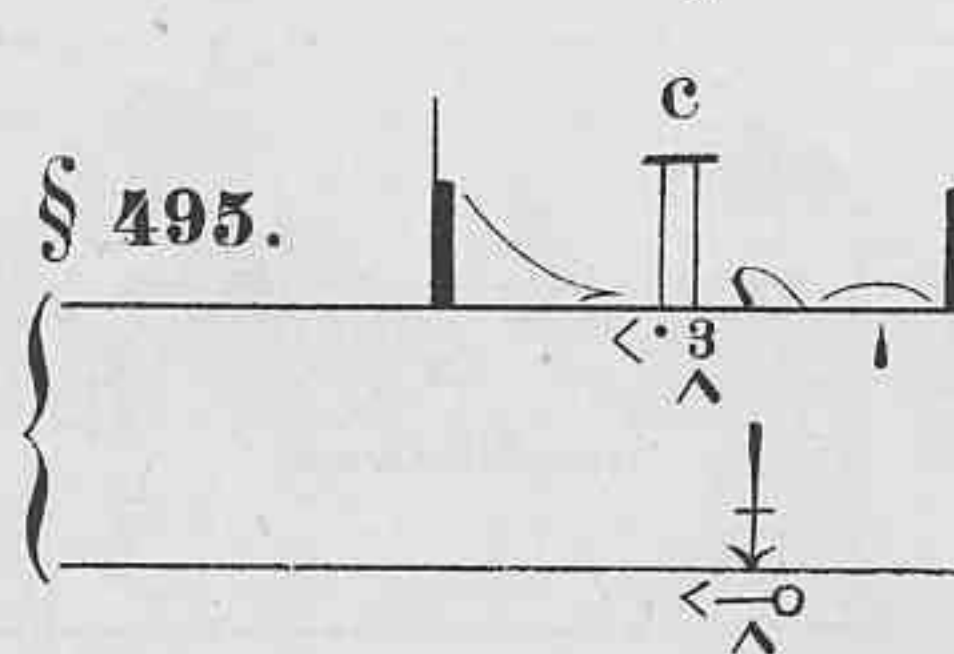
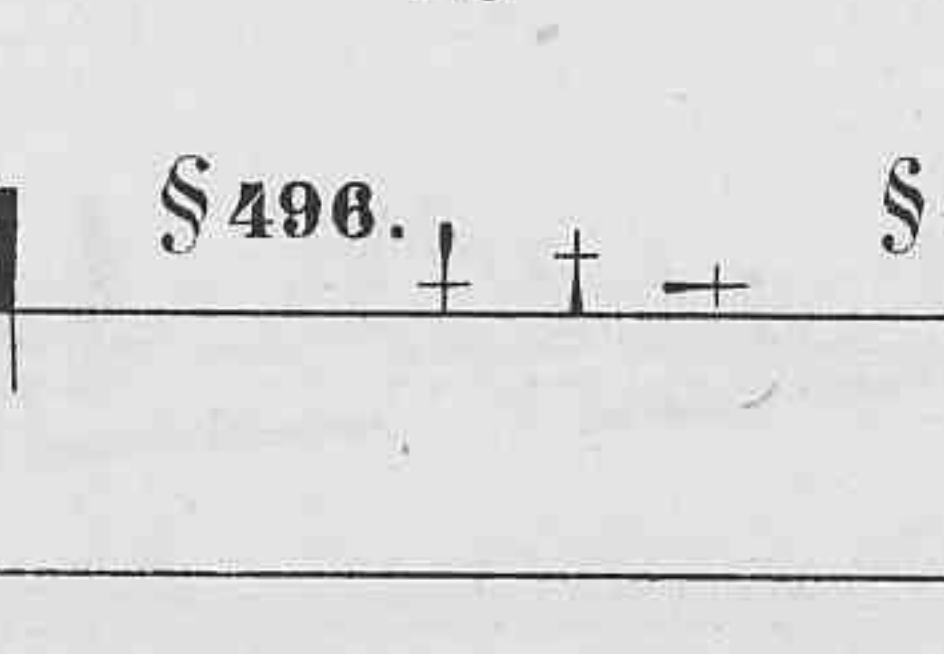
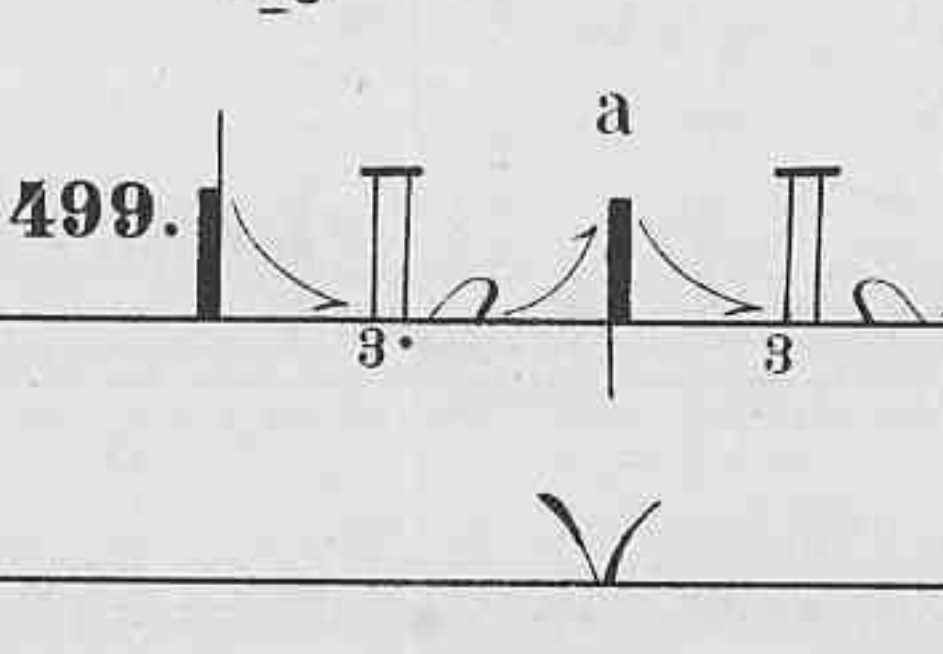
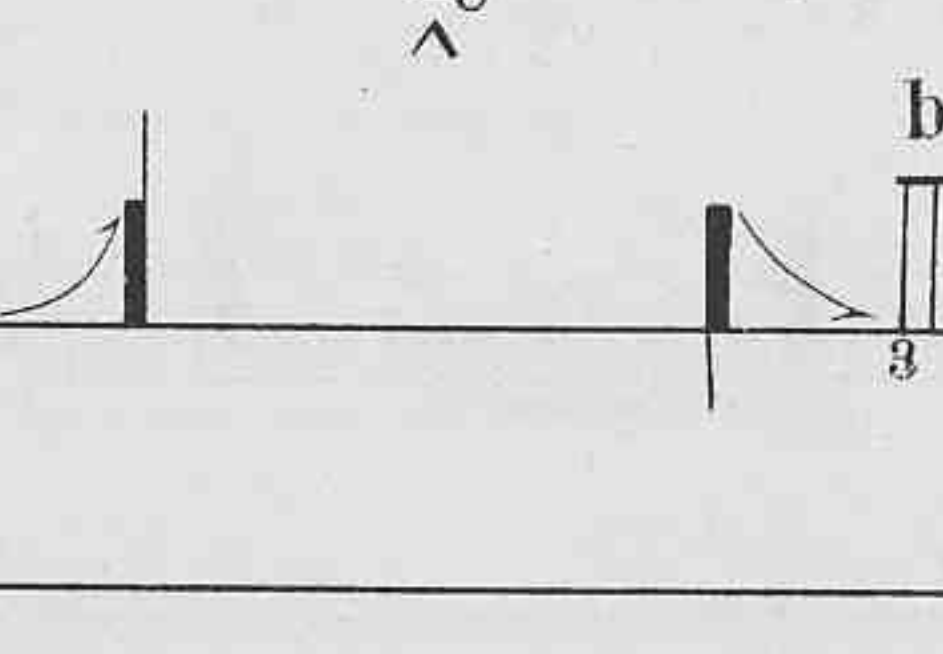
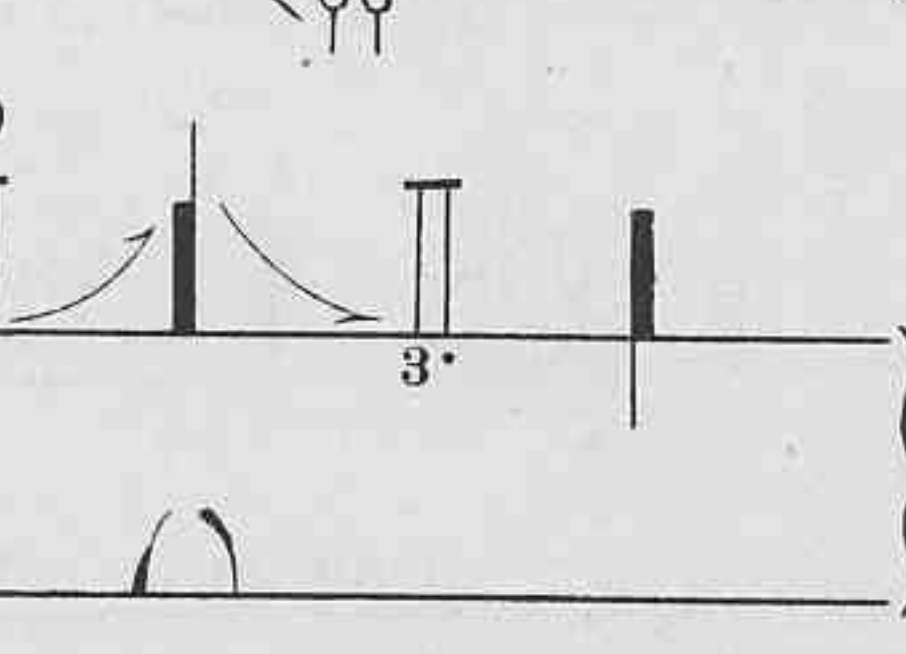
Enchaînement à 4 mesures. § 489.



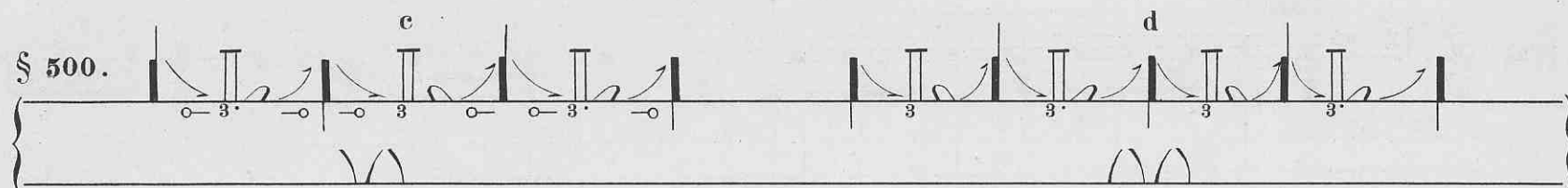
Enchaînement à 8 mesures. § 490.

69. 

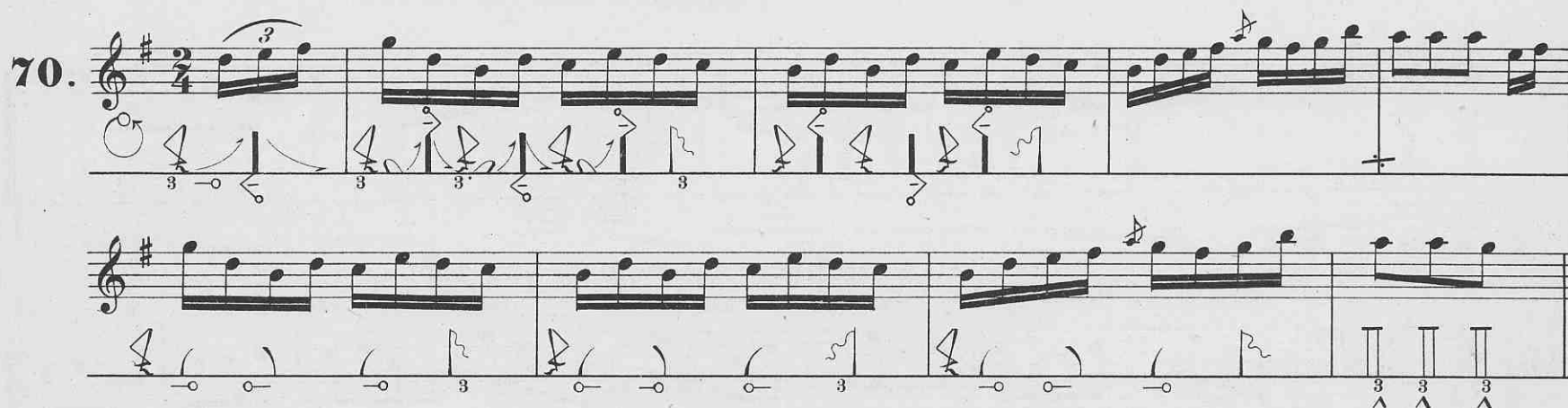
§ 491.  493.  492.  § 495.  

§ 495.  § 496.  § 499.   

Pas ballotés.



Phrase : 1 Pas balloté triple et un temps fouetté dessus. § 500.



Pas de Bourrée ancien en avant et en arrière. § 505.



Pas de Bourrée latéraux dessus et dessous. § 509.

72.

dessous

Pas de Bourrée en rythme de trioles dessus et dessous. § 510.

73.

continuation.

Jeté et pas de Bourrée repeté 3 fois, puis jeté et assemblé.

74.

Pas de Zéphire.. § 520.

M. M. 80 =

75.

a

b

c

d

e

f

Zéphire

Zéphire

Pas de basque espagnol. § 522.

M. M. 120-144 =

76.

a

b

conti_

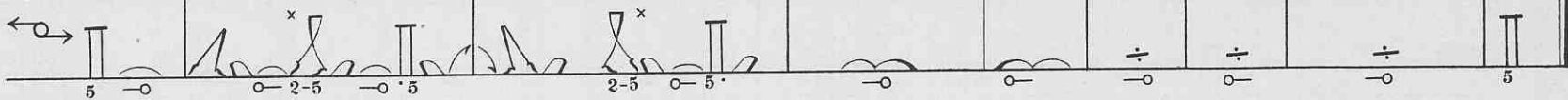
conti_

nuation

Pas de basque latéral. § 523 c.

M. M. 72-80 = 

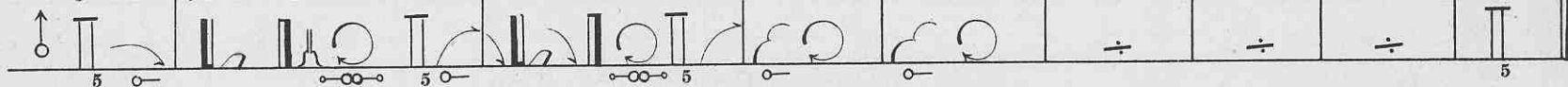
77. 

c 

Pas de basque en tournant. § 525.

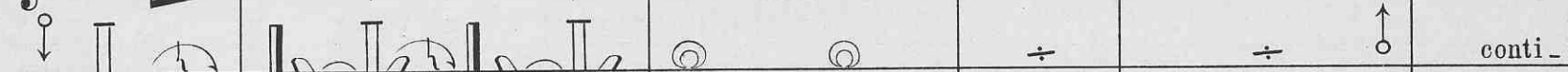
78. 

a 

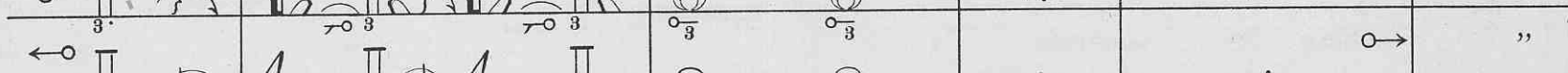
b 

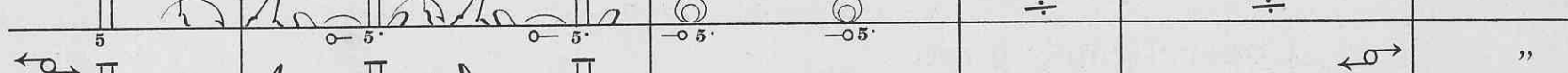
Pas ballonné. § 527.

79. 

a 

b 

c 

d 

conti - 



nuation

Temps et pas brisés. § 598.

82.

a

b

c

d

con.

tinuation

Ailes de pigeon ou pistolet. § 600.

83.

2-4

2-4

5.

conti-

nuation

Phrases et

enchaînements.

Chassés et pas élevés.

En avant 2 mesures

84.

en arrière 2 mesures

à droite 2 mes.

b

à gauche 2 mes.

traversé 4 mes.

c

retraversé 4 mes.

balancé-dégagé.

§ 608.

d

tour de main.

Phrases combinées de pas chassés et de pas élevés.

En avant, en arrière, à droite, à gauche.

85.

traversé,

à droite et à gauche au milieu,

§ 609. balancé chassé,

chassé tourné en avant et de retour.

§ 610. Balancé par un jeté bourré et un pas de Zéphire.

86.

87.

§ 611. Phrases : Chassés, jeté-assemblé, glissades etc.

88.

89.

Phrase: Chassés, élevés, glissades et Zéphires.

90.

91.

Phrases: Chassés, changements de, jambes, coupés - assemblés.

92.

93.

Exercice des tours de corps.

94.

a	Tours à gauche.							
b	Par $1\frac{1}{2}$ et 2 tours à droite, et la repetition à gauche.							
c								
d	" $2\frac{1}{2}$ " 3 " " "							

Enchaînement par 4 pas de Zéphire, 1 chassé tourné et 2 coupé-assemblés.

95.

96.

97.

Enchaînement: Deux jeté-bourrés, 1 pirouette basque et 1 pas de Zéphire.

37

98.

§ 612. Phrase:, 1 Glissé 2 fouettés, 1 jeté - assemblé.

99.

a

b

c

Retraversé par les mêmes pas.

§ 613. Pas de basque etc.

100.

Musique du Menuet de la Reine. § 723.

101.

Salut.

Fin du salut.

Commencement par le Pas grave

2^d Pas grave Pas en tournant. Pas de coté Pas de coté

Balancé Louis XIV

3 pas marchés, assemblé, Pas de coté à droite et à gauche

Coupé pirouette

3 pas marchés, assemblé, pirouette

Pas de Bourrée. Coupé gauche et droit

Temps levé et chassé.

Pas Marcel. Balancé de coté et en arrière. Pas grave main gauche

Trois temps de tolon.

Balancé

Pas grave des deux mains

Fin de menuet

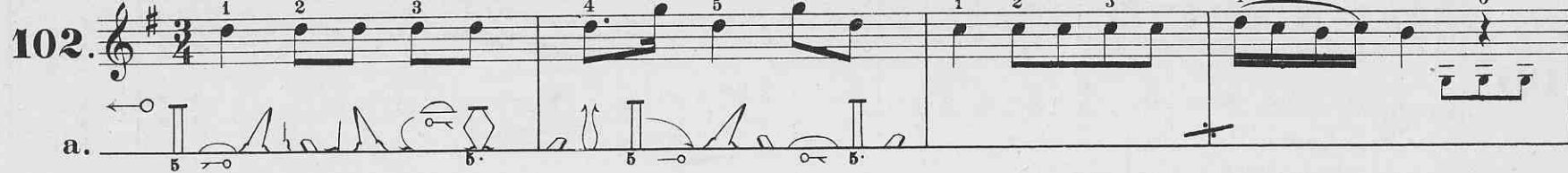
CODA.

Dal segno al Coda.

Salut pou terminer.

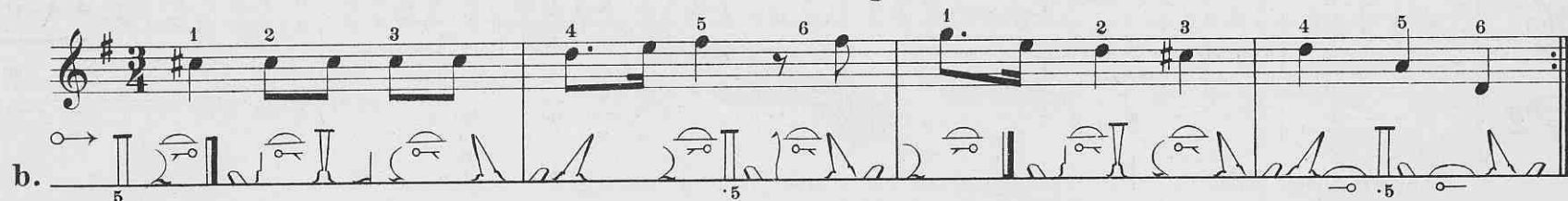
Pas de Menuet à droite. § 736.

102. M. M. 56 = 



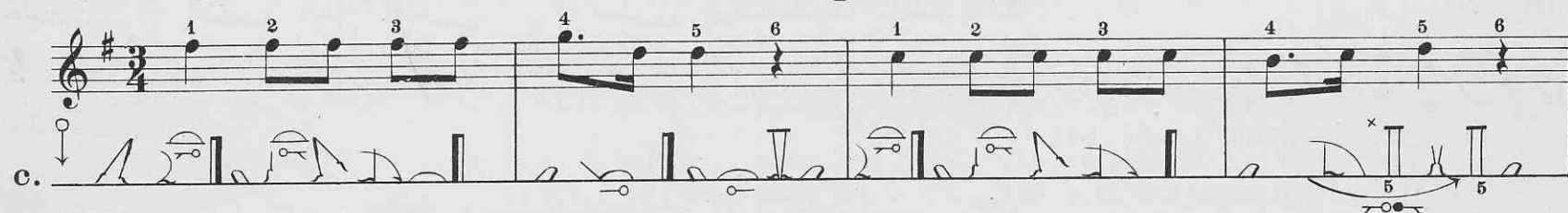
a.

Pas de Menuet à gauche.



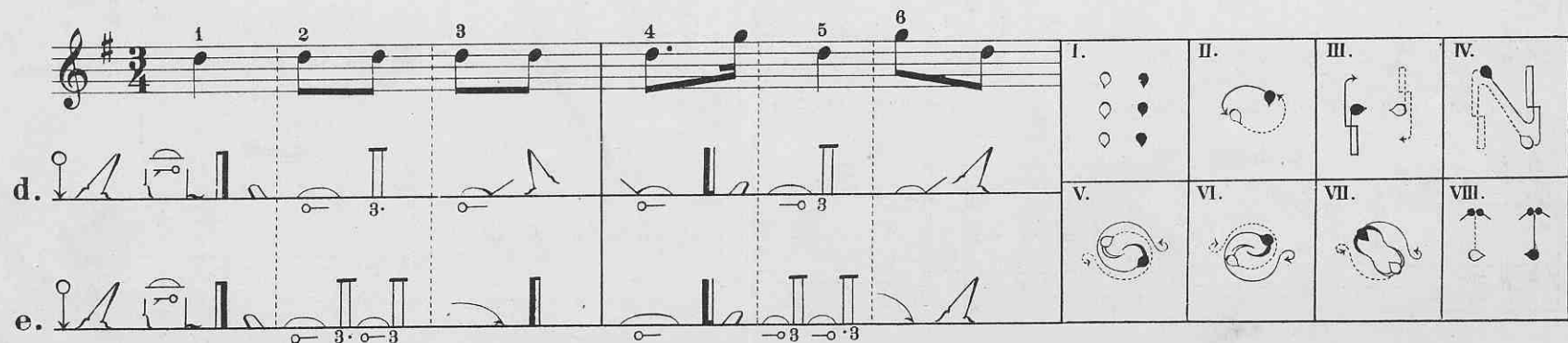
b.

Pas de Menuet en avant pour le traversé.



c.

Balancé de Menuet.



d.

e.

I.	II.	III.	IV.
V.	VI.	VII.	VIII.

Menuet de la Cour. § 726 et 743.

Musique de Mozart.

M.M. 56 = ♩

103. 

1 Couplet

Prélude	pour conduire la dame à la place fixée	pour la danse.
<i>Vorspiel</i>	<i>um die Dame auf den bestimmten Platz zu führen.</i>	

2 Couplet

<i>Schrittsatz</i>	<i>rechts</i>	Pas à droite	<i>Schrittsatz</i>	<i>links</i>	Pas à gauche
<i>dessglei-</i>	<i>-chen</i>	- de -	- même	d°	- d°
<i>2^{ter} Schräg</i>	<i>Uebergang</i>	2 ^d Traversé	oblique	<i>Schrittsatz</i>	<i>rechts</i>
d°	- "	d°	- "	d°	- "

3 Couplet

Balancé de menuet	Tour de main droite	
d°	- "	d°
<i>Schrittsatz</i>	<i>rechts</i>	Pas à droite
d°	- "	d°

4 Couplet

<i>Rechts</i>	- à droite -	<i>Links</i>	- à gauche -
d°	- "	d°	- "
<i>Schrag</i>	<i>Uebergang</i>	2 ^d tra versé	<i>Rechts</i>
d°	- "	d°	- "

Finale

Balancé final	Demi-tour de deux mains	Pas à droite
d°	- "	d°

Arrangement original par Pécour.

Chorégraphie de F.A. Zorn.

1 Couplet

<i>Schrittsatz</i>	<i>links</i>	Pas à gauche		<i>Schrittsatz</i>	<i>rechts</i>	Pas à droite	
d°	"	d°	"	d°	"	d°	"

1^{ma}
2^{da}

2 Couplet

<i>Links</i>	à gauche		<i>3^{ter} Uebergang</i>	3 ^e traversé oblique			
d°	"	d°	"	d°	"	d°	"
<i>Rechts</i>	à droite	"	<i>Links</i>	à gauche	"	"	"
d°	"	d°	"	d°	"	d°	"

1^{ma}
2^{da}

continuation du tour de main gauche.

3 Couplet

				<i>Schrittsatz</i>	<i>rechts</i>	Pas à droite	
d°	"	"	"	d°	"	d°	"
<i>Links</i>	à gauche	"	"	1 ^{er} traversé	"	"	"
d°	"	d°	"	d°	"	d°	"

1^{ma}
2^{da}

4 Couplet

<i>Links</i>	à gauche		<i>2^{ter} Uebergang</i>	3 ^e traversé			
d°	"	d°	"	d°	"	"	"
<i>Rechts</i>	à droite	"	<i>Links</i>	à gauche	"	"	"
d°	"	d°	"	d°	"	"	"

1^{ma}
2^{da}

Finale

●	Revérence	au	publique,	comme	à	l'introduction	et	à	la	dame,	puis	la	reconduire	à	sa	place
○	Verbeugungen	wie	bei	der	Einleitung	und		Schluss	beglei-	tung						

La Gavotte de G. Vestris. § 754 - 761. Chorégraphie de F. A. Zorn.

Introduction. Menuet de la Reine. M.M. 56 = ♩

104. 

Prélude. Le cavalier conduit la dame à la place fixée pour le commencement.

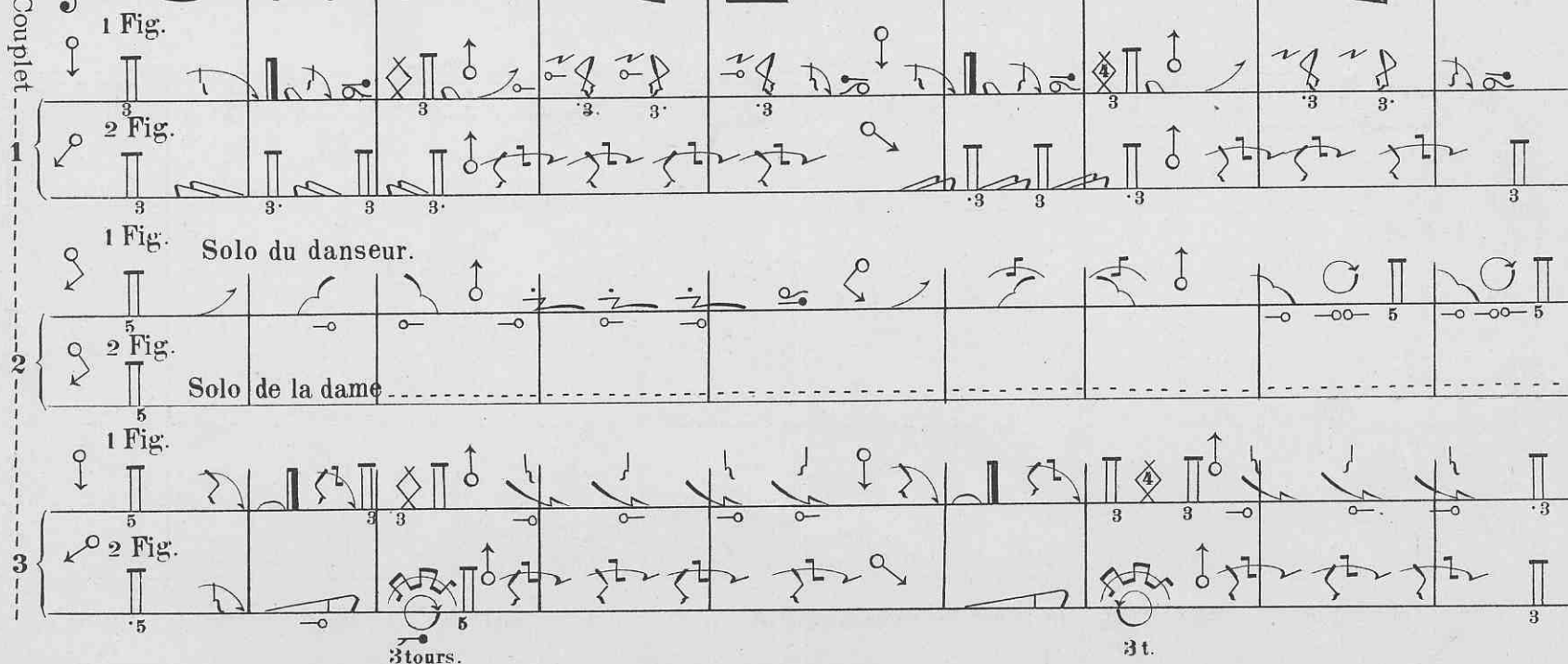
Gavotte.

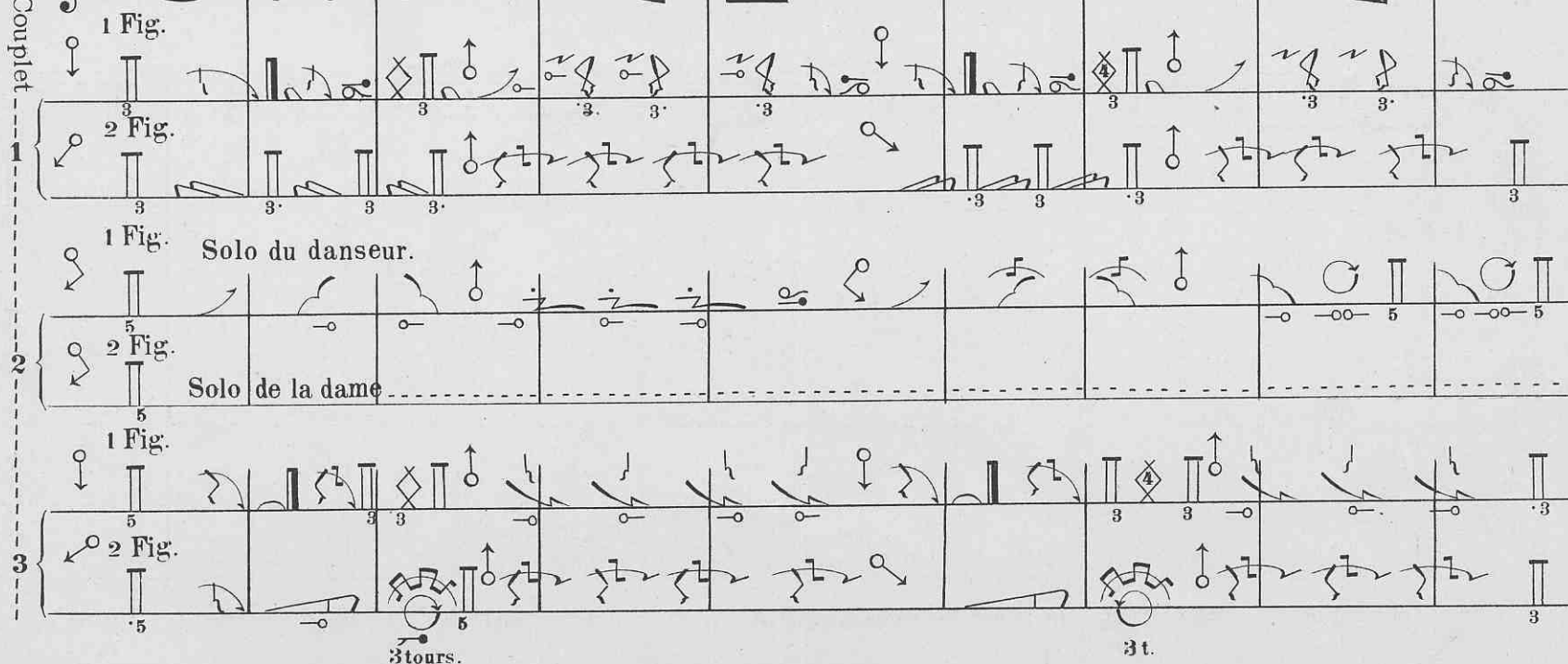
M.M. 76 = ♩

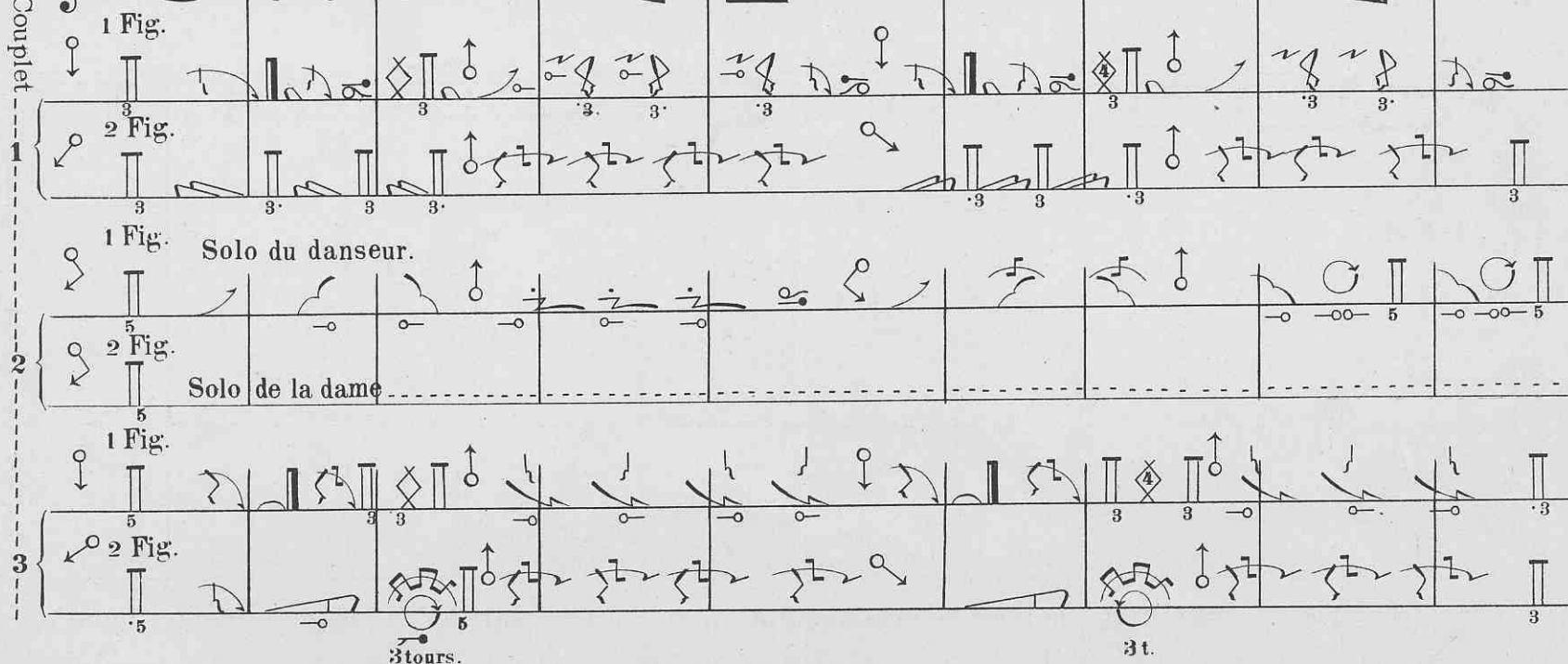
Rôle du danseur.

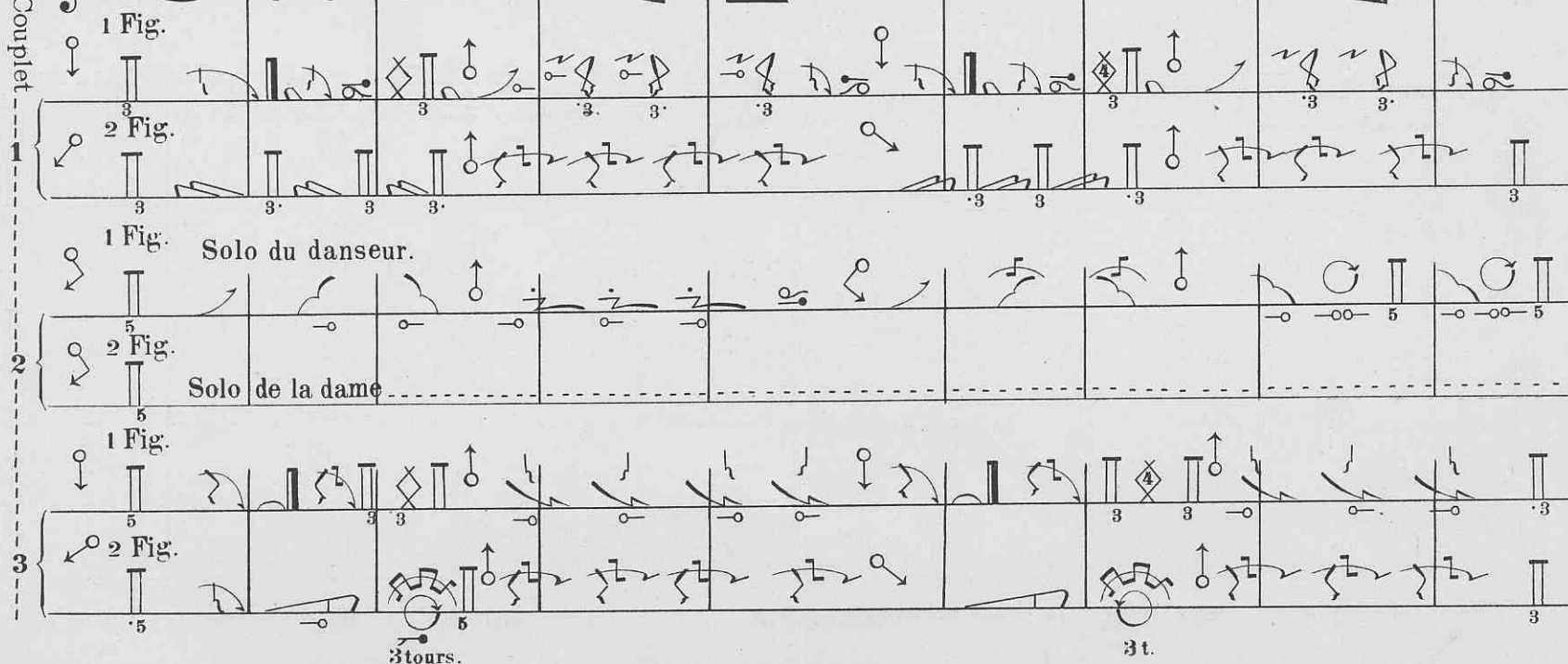
La dame fait les mêmes pas du pied opposé.

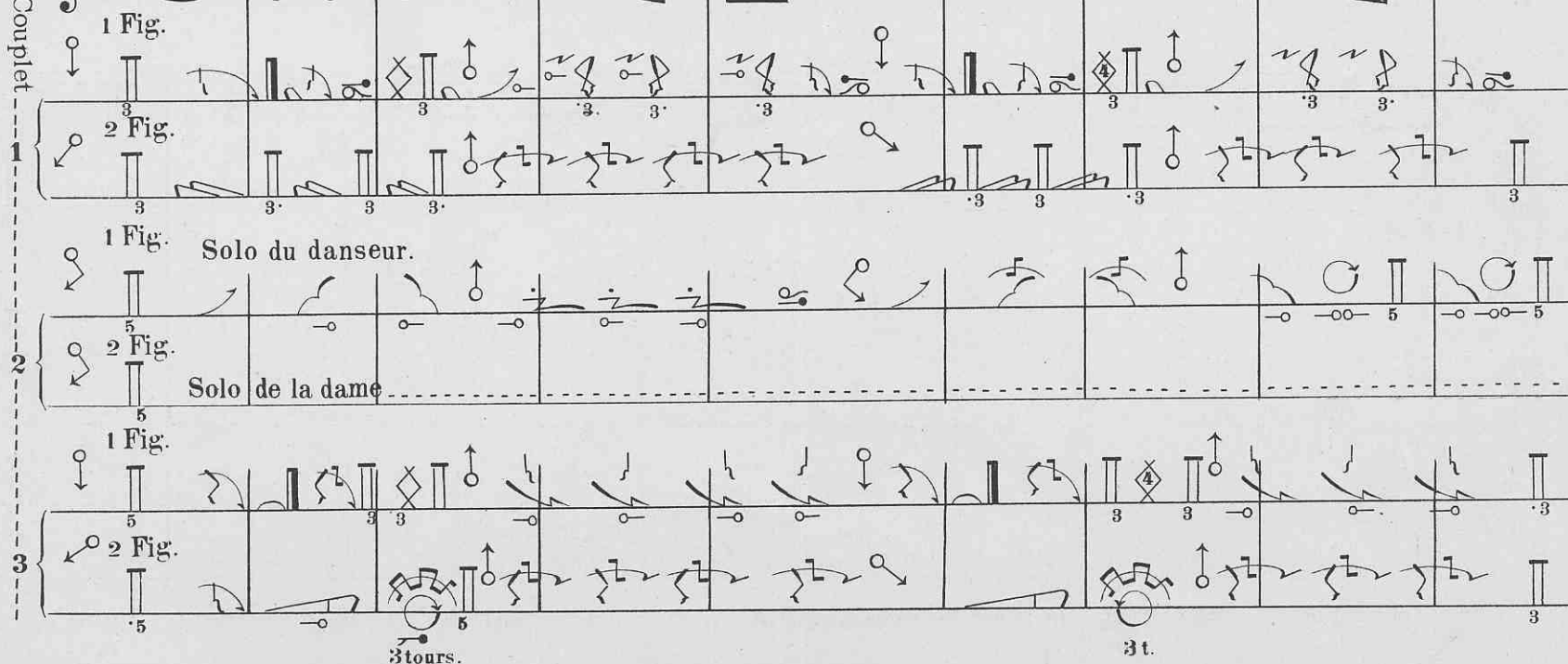
Complet

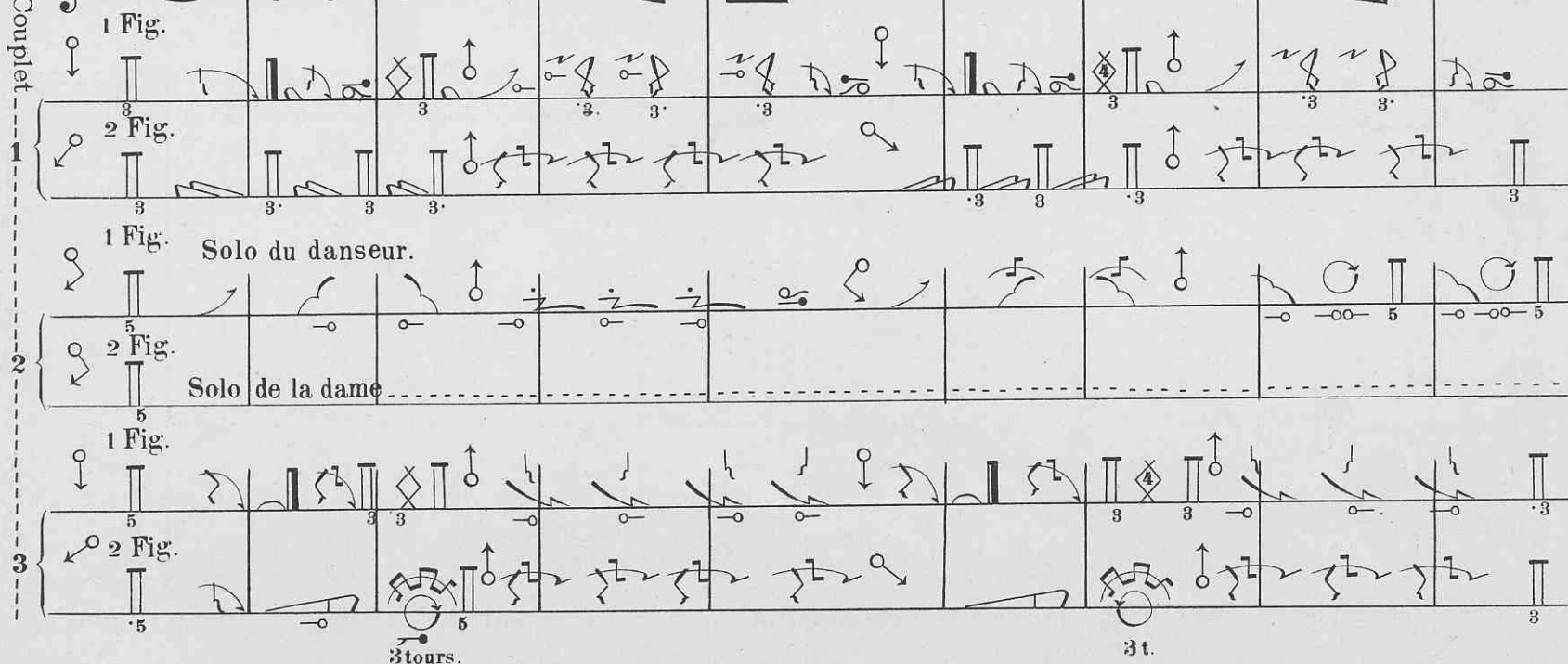
1 Fig. 

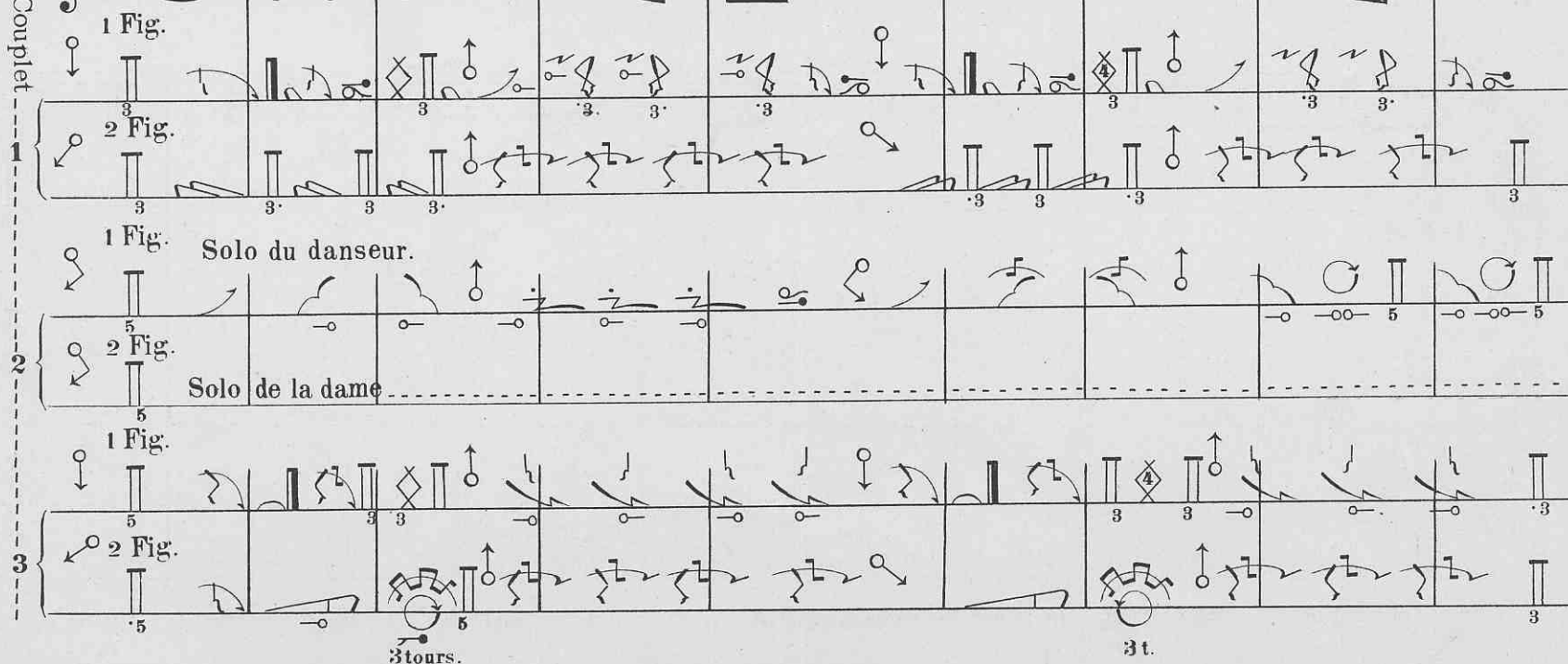
2 Fig. 

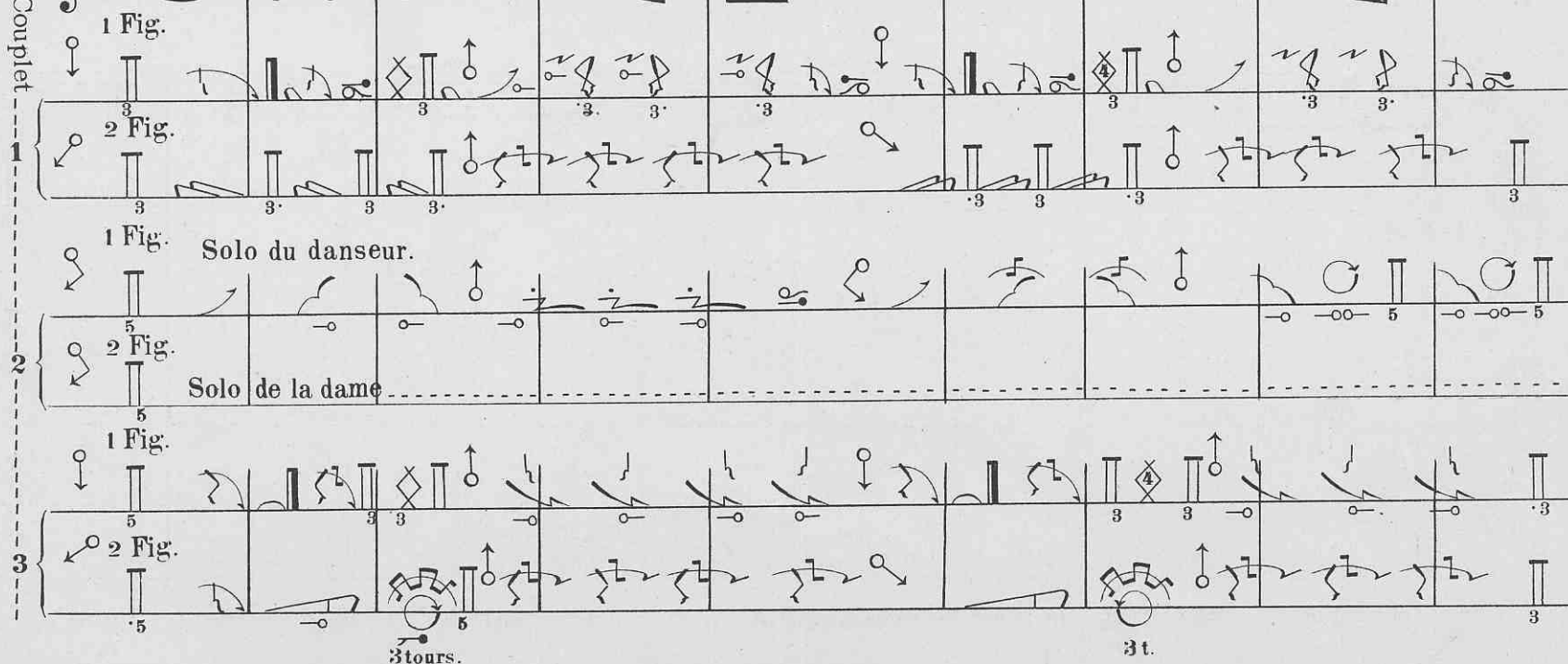
1 Fig. Solo du danseur. 

2 Fig. Solo de la dame. 

1 Fig. 

2 Fig. 

3 tours. 

3 t. 

Couplet 1

3^e Fig. 4^e Fig. Répétition avec l'autre pied.

3^e Fig. 4^e Fig. Répétition de l'autre pied.

3^e Fig. 4^e Fig.

Couplet 2

3^e Fig. 4^e Fig. continu ation avec l'autre pied.

3^e Fig. 4^e Fig. continuation vis à vis dos à dos

3^e Fig. 4^e Fig.

La finale se fait comme l'introduction par la 1^{re} partie du menuet de la Reine.

Galop d' Amazones.

par E.Titl.

§ 763. M.M. 126 = ♩

105.

§ 764. I.

§ 770. II.

§ 774. III.

§ 774. IV.

§ 774. V.

§ 774. VI.

Valse à deux temps ou valse aux pas chassés.

§ 785. M.M. 72 = ♩

106.

Valse à trois ou à six temps.

§ 793. M.M. 54 à 72 = ♩

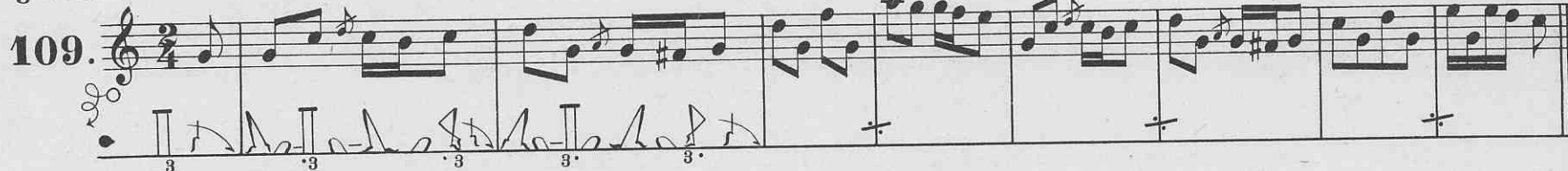
107.

§ 800. 108.

Polka originale.

par E.Titl.

§ 801. M.M. 88 à 108 = ♩

109. 

Redowa originale.

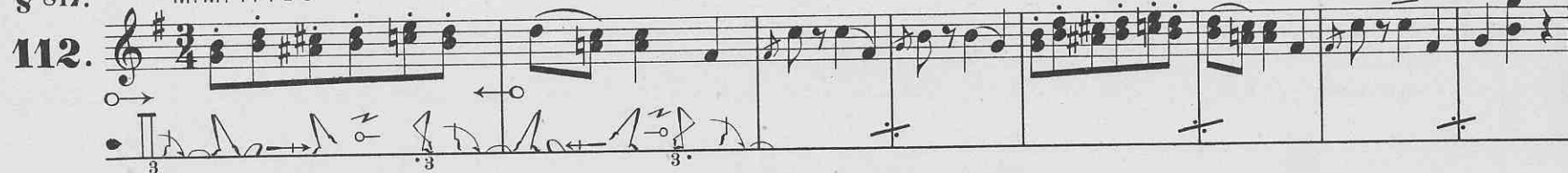
§ 813.
110. 

Redowaczka originale.

§ 814.
111. 

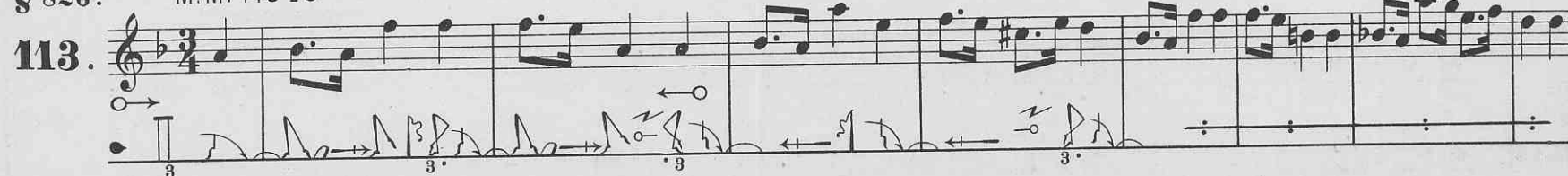
Pas de la Redowa moderne.

§ 817. M.M. 144 = ♩

112. 

Mazourka Polka.

§ 826. M.M. 140 = ♩

113. 

Tyrolienne originale.

§ 831.

M. M. 50 = ♩ .

114.



La valse sautillée.

§ 834.

M. M. 144 = ♩ .

115.

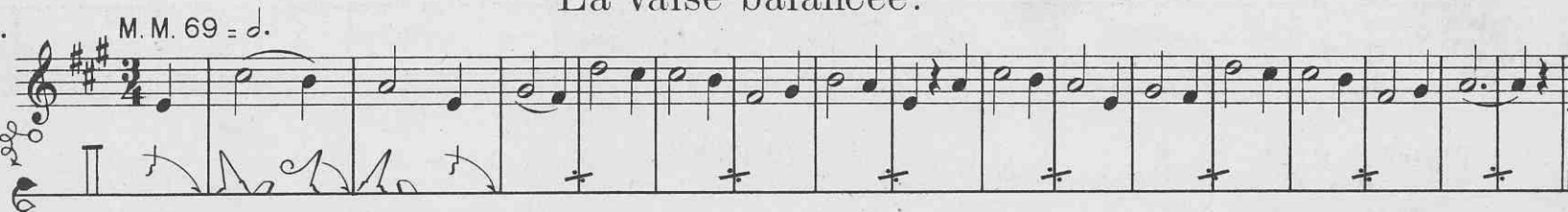


La valse balancée.

§ 835.

M. M. 69 = ♩ .

116.



La Varsovienne.

§ 838.

M. M. 120 à 144 = ♩ .

117.



Cracovienne.

§ 844. M.M. 100 à 108 =

118.

Valse Mazourka.

§ 846. M.M. 144 =

119.

§ 849.

§ 850.

Esmeralda..

Rhyme. M.M. 92 à 100 =

§ 852.

120.

Schottisch.

§ 856. M.M. 54 =

121.

§ 858.

Valse hongroise.

§ 864.

M.M. 108 = 

122.



continuation

§ 880.

M.M. 144 à 176 = 

Pas de Mazourka.

123.



a

b

c

d

e

f

continuation

§ 926. Castagnettes.

124 Couplets

M.M. 60 =

Fig. 1.

1. 2. 3. 4.

Castagnettes.

Couplets

1. 2. 3. 4.

Castagnettes.

Couplets

1.

Fig. 2.a.

2.

Fig. 2.

3.

Fig. 2.a.

4.

Fig. 2.a.

Couplets

1.

Fig. 2.b.

2.

Fig. 2.b.

3.

Fig. 2.b.

4.

Castagnettes.

Couplets

1.

Fig. 3.

2.

Fig. 3.

3.

Fig. 3.

4.

Fig. 3.

Révérence à droite

Révérence à gauche

Couplets

1.

2.

3.

4.

Révérence au parterre et sortie par des pas ballonnés

Coda.

Castagnettes.

Couplets

Fig. 4.

1.

2.

3.

4.

Couplets

1.

2. Coupé-tortillé, coupé p.d. basque, frappé-ramassé, frappé pirouette..Coupé-tortillé, coupe-basque, frappé-pirouette,

3. continuation des mêmes pas - - - - -

4.