

ALL THE
A Set of

Wm. Burdett

Mazurkas

AND A SET OF

Polkas

by

COOTE & CLOVER

PRICE 25cts.

E. FERRETT & CO.

212 CHESTNUT STREET, PHILADELPHIA.

237 BROADWAY, NEW YORK.

WESTERN DEPOT, CINCINNATI, 42 WEST FOURTH STREET.

BOSTON: KEITH'S MUSIC PUBLISHING HOUSE, 67 & 69 CORNHILL.

DESCRIPTION OF THE CELLARIUS WALTZ, AND MAZOURKA QUADRILLE.

ORIGIN OF THE MAZOURKA.

THE Mazourka is the national dance of Poland, and was introduced into Russia when the Russians subjected Poland.

The Russians dance, or rather *walk*, the Mazourka with a dignified air, but they lack the natural animation and graceful ease adopted by the Poles.

In the present arrangement of the Mazourka, no part of its national character has been omitted, whilst the mode adopted by the Russians has likewise been added.

This dance commences with simple steps for beginners, which become more difficult in proportion to the pupil's advancement.

THE CELLARIUS WALTZ.

The difficulty in a *soirée* of meeting eight persons capable of perfectly dancing the figures of the Mazourka Quadrille, suggested to M. Cellarius this waltz, composed from three steps of the Mazourka, which, like the Polka, may be danced by any number of couples.

The music of the Cellarius Waltz is the same as that of the Mazourka Quadrille. It is in three-four time, rather slow, and accented differently to the Waltz. The first and third beats in each bar are most dwelt on, and it is this which marks its national character.

FIGURES OF THE MAZOURKA QUADRILLE.

FIRST FIGURE.

After the grand round, and the turn in place by the four couples, the first gentleman commences with his lady a promenade, followed by a turn, and the *hobubec* opposite the second couple; after which he leaves her with the second gentleman, whose lady he takes in exchange, and continues the promenade, turn, and *hobubec* with her, until he has successively changed the second lady for the third, and the third lady for the fourth. The second, third, and fourth couples then execute the same figures, at the conclusion of which every lady will be found restored to her proper partner.

SECOND FIGURE.

The first couple commence by promenading to the second couple, with whom they perform a round, first to the left, then to the right. The first couple then continue the promenade to the third couple, with whom they join hands, across to the left and back to the right. Lastly, they promenade to the fourth couple, with whom they execute the *chaine Anglaise double*, after which they regain their places. This figure is successively repeated by the second, third, and fourth couples.

THIRD FIGURE.

The first couple commence by promenading round, after which the gentleman passes his lady to the left, without quitting her hand, and takes the hand of the second lady on the right. The two ladies join hands behind the gentleman, (as *Pastorelle* is sometimes danced,) and in this position they execute a promenade of three. The gentleman then stoops and passes backwards under the ladies' joined hands, with which, by this movement, his own become crossed. In this second position they perform a round, first to the left, then to the right, at the end of which the first gentleman conducts the second lady to her partner, who continues the figure with the third and fourth couples, who also repeat them in turn.

FOURTH FIGURE.

The first couple promenade, the gentleman conducting his lady to the centre of the space occupied by the quadrille. He then executes a chain (as in the French figure of *le boulanger*) successively with the second, third, and fourth ladies, in which his partner joins each time. After this, he conducts her to her place, and the other three couples perform the same figure. The finale may consist either of the round, the grand chain, or the turn in place.

N. B. Between each change of figure, grand round, first to the left, then to the right.

The steps are so various that any analysis of them is impossible. Practice alone will enable the pupil to execute them correctly.

THE FIGURES

OF THE

LONDON POLKA QUADRILLES.

FIRST FIGURE.

LEAD forward four, (4 bars.) Change hands, return to places, (4 bars.) Polka waltz figure, once round, (8 bars.) Balancez, and turn partners half round, with right hand *, (4 bars.) Ditto to places, with left hand *, (4 bars.) Promenade forward * (4 bars.) Turn without quitting hands, promenade to places *, (4 bars.) Counterpart for the others.

SECOND FIGURE.

The first couple lead or waltz up to their *vis-a-vis*, (8 bars.) Turn the *vis-a-vis* half round with the right hand *, (4 bars.) Turn back with the left hand *, (4 bars.) First couple waltz to their places, (8 bars.) Counterpart for the others.

THIRD FIGURE.

The first couple waltz back to the couple on their right, ending with the hands across, (8 bars.) Moulinet half round with the right

hand *, (4 bars.) Ditto back with the left hand *, (4 bars.) First couple waltz to their places *, (8 bars.) Half promenade with their *vis-a-vis*, (4 bars.) Waltz back to places, (4 bars.) Counterpart for the others.

FOURTH FIGURE.

The first couple forward in waltz position, changing the lady from the right to the left hand four times *, (8 bars.) Four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass *, (8 bars.) First couple waltz back to their places, (8 bars.) Counterpart for the others.

FIFTH FIGURE.

The grand round, (8 bars.) All balancez en carré, (8 bars.) The first lady cross over, followed by her partner, (4 bars.) The gentleman dances back to his place, followed by the lady, (4 bars.) N. B. The arms placed *a-kimbo* after the round. First couple waltz once round *, (8 bars.) Counterpart for the others.

* Figures marked thus * require the heel and toe or setting step.

NO. 1.

OF THE CELLARIUS WALTZ AND MAZOURKA QUADRILLE.

First system of musical notation. The treble staff contains a melody with various ornaments and slurs. The bass staff provides a harmonic accompaniment. The dynamic marking *mf* (mezzo-forte) is present in the bass staff.

Second system of musical notation. The treble staff continues the melody. The bass staff features a more active accompaniment. The dynamic marking *ff* (fortissimo) is present in the bass staff. The system concludes with the instruction *> Fine.*

Third system of musical notation. The treble staff shows a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamic markings include *ff*, *dim.* (diminuendo), and *p* (piano).

Fourth system of musical notation. The treble staff features a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. The dynamic marking *ff* is present in the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamic markings include *ff*, *dim.*, and *p*. The system concludes with the instruction *D. C.* (Da Capo).

5
NO. 2.

OF THE MAZOURKA QUADRILLE.

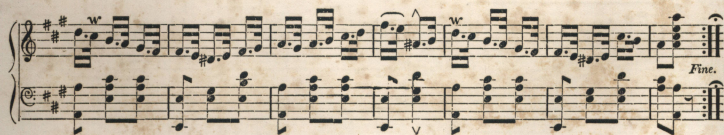
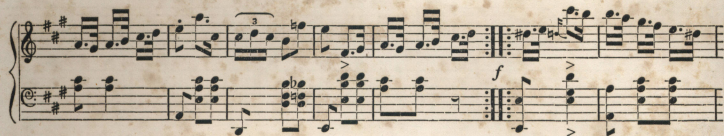
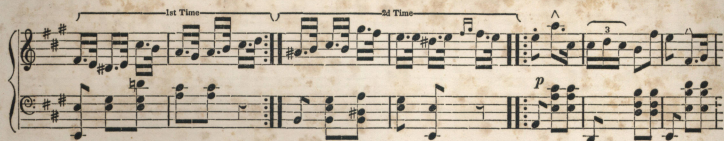
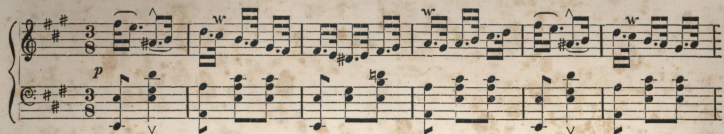
The musical score is written for piano in 3/8 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat).

- System 1:** Starts with a piano (*p*) dynamic. The melody in the treble staff features eighth-note patterns and trills. The bass staff provides harmonic support with chords and single notes.
- System 2:** Continues the melodic and harmonic development. The treble staff includes a trill and a grace note.
- System 3:** Features a *Fine.* marking followed by a forte (*f*) dynamic. The melody becomes more active with sixteenth-note runs.
- System 4:** Continues the forte section with intricate melodic lines in the treble and steady accompaniment in the bass.
- System 5:** Includes a *Glissando.* instruction over a descending scale in the treble staff, followed by a *D. C.* (Da Capo) marking and a piano (*p*) dynamic.
- System 6:** The final system, featuring a repeat sign and a *Glissando.* instruction over an ascending scale in the treble staff, concluding with a *D. C.* marking.

Rehearsal marks are present above the treble staff in the third, fourth, and fifth systems. Performance markings include *1st Time* and *2d Time* brackets above the final system.

NO. 3.

OF THE MAZOURKA QUADRILLE.



NO. 4.

OF THE MAZOURKA QUADRILLE.



GODA

TO THE MAZOURKA QUADRILLE.

Coda.

p *cres.* *f* *1st Time*

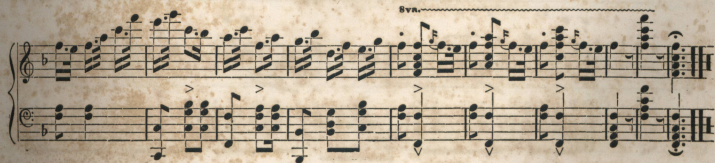
2d Time

Gliando. *p*

f

p

ff



GLOVER'S LONDON POLKA QUADRILLES.

NO. 1.

Pantalon.

ff p ff p

sva.

fz Fine. p

D. C. f p

D. C.

NO. 2.

Etd.

f p

Fine. p

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece begins with a treble staff featuring chords and eighth-note patterns, and a bass staff with a continuous eighth-note accompaniment. Dynamics include *cres.* and *f*. The system concludes with the instruction *D. C.*

Second system of musical notation. Treble and bass staves. The treble staff continues with melodic lines and chords, while the bass staff features block chords. Dynamics include *p* and *b* (basso).

Third system of musical notation. Treble and bass staves. The treble staff has eighth-note patterns, and the bass staff has a steady eighth-note accompaniment. Dynamics include *cres.*, *f*, and accents.

Fourth system of musical notation. Treble and bass staves. The treble staff features chords and eighth-note patterns, and the bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *b*.

Fifth system of musical notation. Treble and bass staves. The treble staff has eighth-note patterns, and the bass staff has a steady eighth-note accompaniment. Dynamics include *f* and accents.

Sixth system of musical notation. Treble and bass staves. The treble staff has eighth-note patterns, and the bass staff has a steady eighth-note accompaniment. The system concludes with the instruction *Fine.*

First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes triplets, accents, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The system concludes with the instruction *D. C.* (Da Capo).

NO. 3.

Very 4th

Second system of musical notation, starting with the marking *Poulo.* and *8va.* (octave). The treble staff is in 6/8 time. The music includes dynamic markings such as *fz* (forzando). The system concludes with the instruction *D. C.* (Da Capo).

Third system of musical notation, featuring a treble and bass staff. The music includes dynamic markings such as *f* (forte), *Fine.*, and *p* (piano). The system concludes with the instruction *D. C.* (Da Capo).

Fourth system of musical notation, featuring a treble and bass staff. The music includes dynamic markings such as *cres.* (crescendo) and *f* (forte). The system concludes with the instruction *D. C.* (Da Capo).

Fifth system of musical notation, featuring a treble and bass staff. The music includes dynamic markings such as *f* (forte) and *D. C.* (Da Capo).

NO. 4.

Treble.

Syn.

fp

fp

fp

Fine.

Syn.

f

p

D.C.

This musical score for No. 4 is written for Treble and Syn. (Synthesizer) parts. The key signature is one sharp (F#) and the time signature is 2/4. The Treble part begins with a series of eighth-note runs, while the Syn. part provides a harmonic accompaniment with chords and single notes. Dynamics include *fp* (fortissimo piano) and *f* (fortissimo). The piece concludes with a *Fine.* marking and a *D.C.* (Da Capo) instruction.

NO. 5.

Finale.

p

f

This musical score for No. 5 is written for Finale and Syn. (Synthesizer) parts. The key signature is one sharp (F#) and the time signature is 2/4. The Finale part features a melodic line with various ornaments and slurs, while the Syn. part provides a rhythmic accompaniment with chords and single notes. Dynamics include *p* (piano) and *f* (fortissimo). The piece concludes with a *Finale.* marking.