

Sarah Phelps F. F. F.

THIRD EDITION.

JULLIEN'S CELEBRATED MAZURKAS.

Nº 1.

THE ORIGINAL MAZURKA
OR
CELLARIUS VALSE,

COMPOSED AND DEDICATED TO

MONSIEUR E. COULON,

BY

JULLIEN.

ENT. STA. HALL.

PRICE 3/.

DUETTS 3/.

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LONDON,

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Revised

J. Jullien

MAZOURKA QUADRILLE,

AND
CELLARIUS WALTZ.

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.

OF THE DIFFERENT MAZOURKAS.

There are two ways of executing the MAZOURKA. The first, which is the true POLISH MAZOURKA, cannot be danced with less than four couples, who are placed as in the ordinary Quadrille. The four couples all join hands and perform a grand round, first to the left and then to the right. On separating, each gentleman performs with his lady the *holubiec* in place. Next, the figures hereafter described are executed; at the conclusion of which, the grand round to the left and to the right is repeated,—then a *chaine Anglaise*, and finally a turn in places by each couple.

The second manner, which is that adopted by the Russians, can be danced by an indefinite number of couples, and with the same steps and figures that commence and terminate the POLISH MAZURKA; only it is customary with the Russians to introduce an endless variety of figures, as in the Cotillon Valse.

FIGURES OF THE POLISH MAZOURKA.

FIRST FIGURE:—After the grand round, and the *holubiec*, the first gentleman (who is styled the *cavalier conducteur*) commences, with his lady, a promenade, followed by a turn in place; first and second movement of the *holubiec*, after which he leaves her with the second gentleman, whose lady he takes in exchange, and continues the promenade, turn in place, and first and second movement of the *holubiec* with her, until he has successively changed the second lady for the third, and the third for the fourth. The second, third, and fourth couples then execute the same figure, 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 (on their right) with whom they execute the *ronde* left and right.

The first couple then continue the promenade to the third couple, with whom they perform hands across (or *moulinet*), first to the left and then to the right. Lastly, they promenade to the fourth couple, with whom they execute double *chaine Anglaise*, after which they regain their places, with first movement of the *holubiec*. 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 *Pastorale* 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 their hands become crossed. In this second position they turn left and right in place, at the end of which the first gentleman conducts the second lady to her partner, who turns with him; he then 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, *la boulangere*, successively with the second, third, and fourth ladies, in which his partner joins each time. After this, he conducts her to her place, and do the first movement of the *holubiec*; the other three couple perform the same figure. The *finale* consists of the grand round, first and second movement of the *holubiec*, and the grand chain.

The variety of the steps renders any analysis of them impossible. Practice alone will enable the pupil to execute them correctly.

VALE MAZOURKA.—LA CELLARIUS.

The difficulty in a *soiree* of meeting eight persons capable of perfectly dancing the figures of the MAZOURKA QUADRILLE, suggested to M. Cellarius this Valse, composed from three steps of the MAZOURKA, which, like the POLKA, may be danced by any number of couples.

MUSIC.

The Music of the MAZOURKA VALE is the same as that of the MAZOURKA QUADRILLE. It is in three-four time, rather slow, and accentuated differently to the Valse. The first and third measures in each bar are most dwelt on, and it is this which marks its national character.

* * Many spurious imitations of M. JULLIEN's works, having been sold to the public, under so many assumed forms, he has published the following QUADRILLES, WALTZES, MAZURKAS, and POLKAS, at his Dépôt Général de Musique Dansante, 214, Regent Street, and 45, King Street; and in order to secure the public against the possibility of purchasing incorrect copies, he has attached his signature to each; none can, therefore be relied on which have not his autograph. Correct copies of JULLIEN'S *Musique Dansante*, to be had at all respectable Music Shops in the Kingdom, by asking for JULLIEN's works signed by the author; also of the following Pieces:—

JULLIEN'S POLKAS.

1. The Original Polka,
(The first introduced in England.)
2. The Royal Polka
3. The Drawing Room Polka
and THE NOBILITY BALLS POLKA.
4. The Rage of Vienna Polka
5. The Imperial Polka,
and LES FOLIES DE PARIS POLKA.
6. The Douro Polka
7. The Ducal Polka
8. Les Roses Polka
9. The Queen and Prince Albert's
Polka
10. Les Camélias Polka
11. Extravaganza Polka
12. Polkachucha

The Opera Polka.....PUGNI.
The Douglass Polka.....OURY.
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(A Companion to the Irish Quadrille.)
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4. The Semiramide Quadrille
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5. Zampa Quadrille
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(As a Companion to the Irish, Scotch,
and English Quadrilles.)
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Played, for the first time, before Her
Majesty and Prince Albert, on the oc-
casion of their visit to the Duke of
Buckingham, at Stowe.
(This Quadrille is considered one of the
most original compositions of the Author.)
8. Dancing for the Million
(A Burletta Quadrille. Received with
immense applause at the Author's
Concerts.)
9. Ernani Quadrille
(From Verdi's Opera.)
10. Eolien Quadrille
(From Pugn's Opera.)
11. The Polka Quadrille
(The only edition which contains the

WALTZES.

1. Le Bouquet Royal Waltz
2. Le Valse a deux Temps
(Now a-la-mode at all the Courts of
Europe, with description by E. COULON.)
3. The Butterfly Waltz
(The most Light and Waltzing Melodies
ever adapted for the Piano Forte.)
4. The Royal Scotch Waltz
(On Scotch Melodies—a companion
to the Irish & English Quadrilles.)
5. Die Listzen Walzer
(On Listz's favourite melodies, with
Portrait.)
6. The Paganini Waltz
(On favourite airs, by Paganini, with
Portrait.)

JULLIEN'S MAZURKAS.

1. The Original Mazurka, and Cel-
larius Valse,
With the Figures, as arranged by M. M.
LABORDE, CORRALIE, and CELLARIUS,
Professors of the Royal Academy of
Paris, and the only correct description
by Mons. E. COULON.
2. The Varzovien Mazurka
3. The Zuleika Mazurka
4. The Lodoiska Mazurka
5. The Spa Mazurka
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KENIG'S WALTZES.

- The Bird of Paradise Waltz
The Garter Waltz
Les Metamorphoses Valses
Die Mecklenburg Strelitz Waltz
Die Thalberien Walzer,
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minor, with Portrait.)
Die Bellinien Walzer
(On Bellini's favourite airs, with Portrait.)
The Dresden Waltz
Die Victorien Walzer
Die Berliner Walzer
The Beaufort Waltz

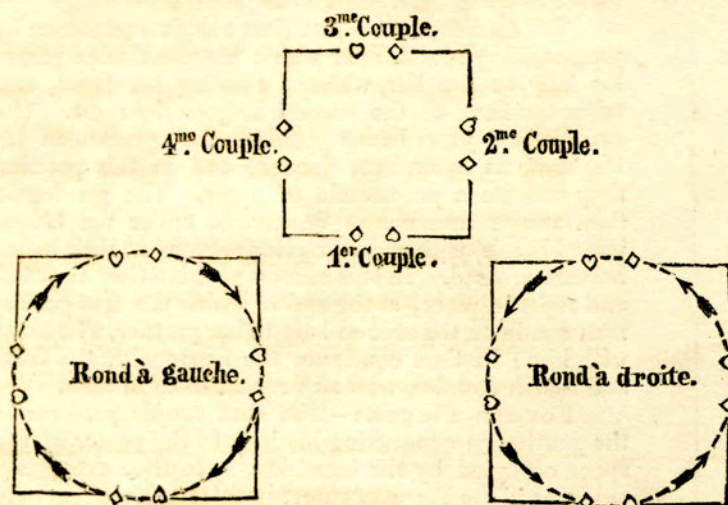
KENIG'S POLKAS.

- The Pollington Polka
Die Marien Polka
The Bohemian Polka
The Post Horn Galop
With Post Horn Accompaniment.

THE CELEBRATED MAZURKA,

AND THE CELLARIUS WALTZ,

DESCRIPTION BY
MESSIEURS LABORDE, CORRALLI, AND E. COULON,
PROFESSORS AT THE ROYAL ACADEMY OF PARIS AND LONDON.

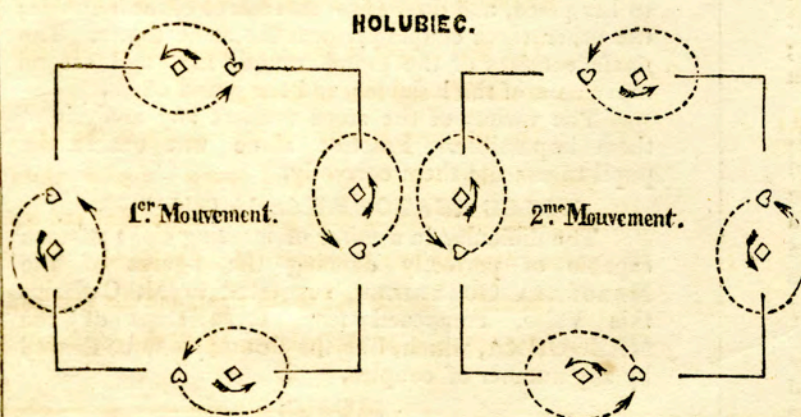


SITUATION OF THE FOUR COUPLES.

Eight bars of the music are played, and then commences the

ROUND.

The gentlemen take the ladies' left hands with their right and form around, turning four bars to the left and four to the right.

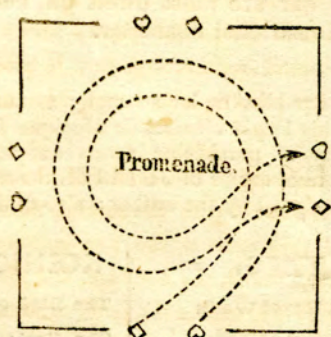


HOLUBIEC.

Each couple having returned to their place, the cavalier passes his partner to the left arm, and does the holubiec, the first movement, during four bars; at the second movement, the cavalier, without stopping, passes his lady to the right arm.

FIRST MOVEMENT.—The cavalier advances four steps, and the lady retires four.

SECOND MOVEMENT.—The cavalier retires, and the lady advances four.

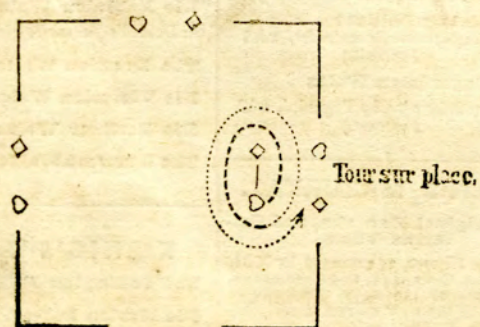


FIRST FIGURE.

PROMENADE.

The leading couple of the dance, which ought to commence all the figures, advances, en promenade, for eight bars, and stops when the figure commences.

In changing ladies, the first couple on the right always begins.



TOUR SUR PLACE.

After the promenade, the leading couple does the tour sur place, the first and second movement of the holubiec.

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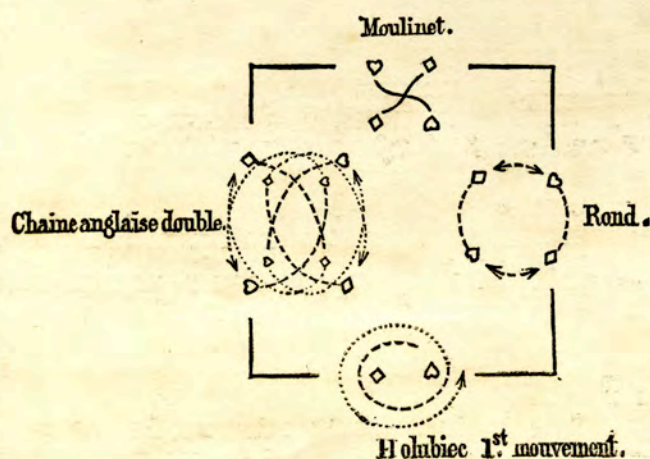


CHANGE OF LADIES.

The leading cavalier takes his lady, before whom he has executed the holubiec, and re-commences the promenade, stops before the next couple, while the cavalier, with whom he has left his lady, dances the first movement of the holubiec.

NOTE.—When the cavalier has finished this figure, each dancer in turn repeats the same.

Round to the left and to the right, and the first and second movement of the holubiec by all the couples.



SECOND FIGURE.

ROND—MOULINET, DOUBLE CHAINE ANGLAISE.

The first couple to the right dance the round, four bars to the left, and four to the right.

The Moulinet, four bars to the left, four to the right, then to the left to the third couple; double chain Anglaise, eight bars in their places; the cavalier and his partner does the first movement of the holubiec.

Round to the left and to the right, and the first and second movement of the holubiec by all the 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 Pastourelle 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, their hands become crossed. In this second position they turn in place to the left and then to the right, at the end of which the first gentleman conducts the second lady to her partner, who turns with him—he 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 *la boulangere*) successively with the second, third, and fourth ladies, in which his partner joins each time. After this he conducts her to her place, where they execute the first movement of the holubiec, and the other three couples perform the same figure. The finale consists of the grand round, the holubiec, and the grand chain.

The variety of the steps renders any analysis of them impossible. Practice alone will enable the pupil to execute them correctly.

DESCRIPTION OF THE CELLARIUS VALSE MAZURKA,

By E. COULON.

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

The *premier pas* or *step* consists of two movement—1st, of a *tems levé*, which occupies two-thirds of a bar, and of a *sissoune*, which should be well marked; the cavalier begins with his left foot forward, and the lady with her right forward.

The *second pas* or *step* consists of three movements—the 1st, by tapping together the heels, while off the ground; 2nd, sliding one foot aside; 3rd, a *jeté de côté*, at the same time tapping the heels together. This step is done two or four times in square of the room.

The *third pas* or *step* consists of four movements—1st, of one *tems levé*; 2nd, a *sissoune*; 3rd, a *tems levé*; 4th, a *jeté de côté*, at the same time tapping the heels.

NOTE.—The first step may be executed by turning *à rebour*, and in moving backwards. There is no fixed rule in dancing the different figures of this valse; the cavalier who knows how to vary them the oftenest will render the valse the most agreeable and the prettiest. The gentleman keeps his right arm round the lady's waist, as in the waltz, holding her right hand in his left.

This description having been purchased of the Authors by Mons. Jullien, and regularly entered at Stationers' Hall, and at the Library of the British Museum; persons are hereby cautioned not to infringe on his Copyright.

THE ORIGINAL MAZURKA

and

CELLARIUS WALTZ.

Allegro Moderato.

JULLIEN

No 1.

The movement twice as slow as the Waltz.

The musical score is written for piano and waltz. It consists of six systems of two staves each. The piano part is marked with 'p' and the waltz part with 'f'. The tempo is 'Allegro Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'No 1.' and the tempo is 'Allegro Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'No 1.' and the tempo is 'Allegro Moderato'.

N. 2.

Cres.

ff

ff FINE

p

f *p*

f D.C.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in seven systems, each consisting of a grand staff (treble and bass clefs). The time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p, f>). The word "FINALE." is written in the top left corner. The handwriting is in ink on aged paper.

f

f < ff

ff Anima.

Cres:

gva

loco

ff

ff



RAILROAD OF CALIFORNIA
MAIL COACH CALIFORNIA
THE RAILROAD SYSTEM OF CALIFORNIA
THE JOYS OF WATKINS
WATKINS CALIFORNIA
WATKINS CALIFORNIA