

Nº 2.



THE VARSOVIEN MAZURKA.
AND CELARIUS WALTZ.
BY
JULLIEN. *W. Jullien* Pr. 3/-

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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 a turn 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 MAZOURKA; 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 turn in place by the first gentleman (who is styled the *cavalier conducteur*) commences, with his lady, a promenade, followed by a turn in place; after which he leaves her with the second gentleman, whose lady he takes in exchange, and continues the promenade and turn in place 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 *chaine Anglaise*. The

first couple then continue the promenade to the third couple, with whom they perform a round, first to the left and then to the right. Lastly, they promenade to the fourth couple, with whom they join hands across to the left and back to the right, 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 *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, his own become crossed. In this second position they turn in place, 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, *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 couple perform the same figure. The *finale* may consist either of the round, the grand chain, or the turn in place.

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 QUADRILLES, MAZURKAS, WALTZES, and POLKAS, at his own Office, 3, Maddox Street, Bond 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,
and the Nobility Balls Polka
4. The Rage of Vienna
5. The Imperial Polka,
and Les Folies de Paris
6. The Douro Polka
7. The Ducal Polka
8. Les Roses Polka
9. The Queen and Prince Albert's
Polka

QUADRILLES.

1. The English Quadrille
(A Companion of the Irish Quadrille.)
2. The Irish Echo Quadrille
(A Comic Quadrille.)
3. The Toy Quadrille
(For Young Pupils, very easy.)
4. The Semiramide Quadrille
(On Rossini's Opera.)
5. Zampa Quadrille
(On Herold's Opera.)
6. The Welsh Quadrille,
(As a Companion of the Irish, Scotch,
and English Quadrilles.)

WALTZES.

1. Le Bouquet Royal
2. La Valse a deux Temps
(Now a-la-mode in 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.)

KENIG'S WALTZES.

- The Bird of Paradise
The Garter Valse
Les Metamorphoses Valses
Die Mecklenburg Strelitz Waltz
Die Thalberien Walzer
On Thalberg's celebrated Etude in A
minor, with Portrait.
Die Bellinen Walzer
On Bellini's favorite Airs, with Portrait
Die Dresden Walzer
Die Victorien Walzer
Die Berliner Walzer
The Beaufort Waltz
The Post Horn Galop
With Post Horn Accompaniment.

ALSO,

PUBLISHED BY JULLIEN

THE ORIGINAL MAZURKA,

As danced by the fashionable Company at Baden-Baden, Spa, at the Court Balls of St. Petersburg, Vienna, &c. and lately introduced in England by M. JULLIEN. The Figures and Dance taught by Monsieur E. COULON; the Music composed by M. JULLIEN.

THE POLLINGTON POLKA,

Composed for THE POLISH BALL, and dedicated to the VISCOUNTESS POLLINGTON. Music Composed by Herr KENIG.

THE OPERA POLKA,

Danced by Madlle CARLOTTA GRISI, and Mons. PERROT. Music Composed by Signor PUGNI.

AND

THE DOUGLASS POLKA;

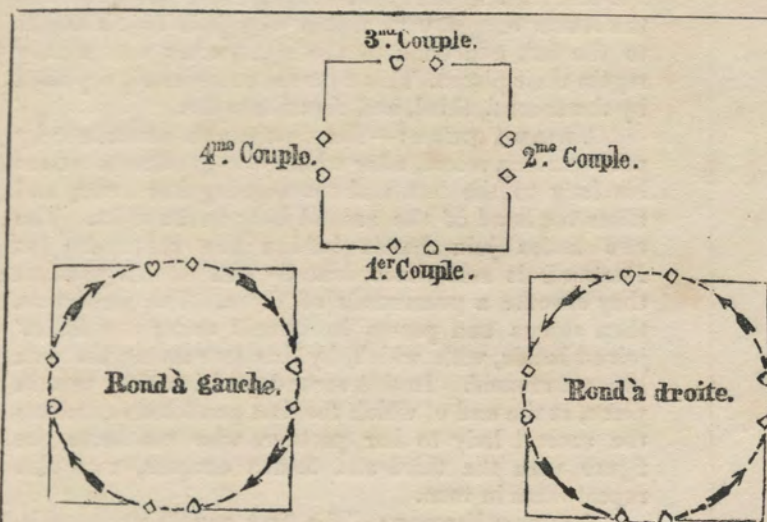
BY MADAME OURY.

THE SUMMERLAND POLKA.

THE CELEBRATED MAZURKA,

AND THE CELLARIUS WALTZ,

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

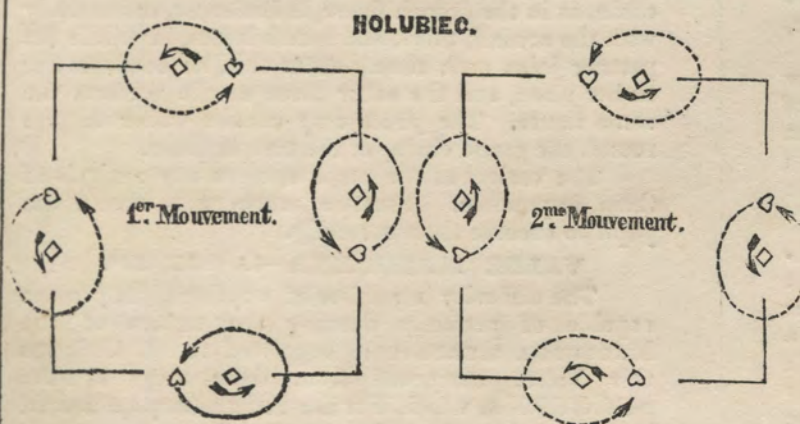


SITUATION OF THE FOUR COUPLES.

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

ROUND.

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

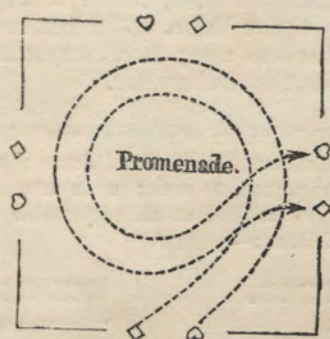


HOLUBIEC.

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

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

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

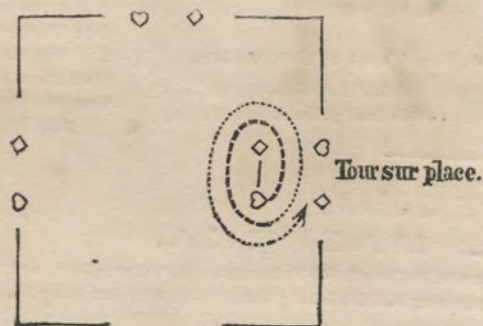


FIRST FIGURE.

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.

NOTE.—Every figure ought to be begun by the promenade, the tour sur place, and the holubiec.

THE CELEBRATED MAZURKA,

AND THE CELLARIUS WALTZ,

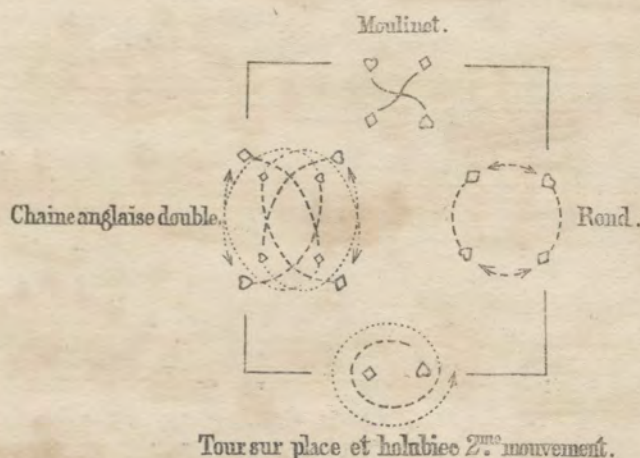
DESCRIPTION BY
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PROFESSORS AT THE ROYAL ACADEMY OF PARIS AND LONDON.



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 and second movement of the holubiec.

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



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 turn in their places, and do the second 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, his own 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, and the other three couples perform the same figure. The finale consists of the round, the turn in place, 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* consists of two steps—1st, of a *tems levé*, which occupies two-thirds of a bar, and of a *sissonne*, which should be well marked; the cavalier begins with his left foot forward, and the lady with her right forward.

The *second pas* consists of three steps—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 four times in square of the room.

The *third pas* consists of four steps—1st, of one *tems levé*; 2nd, a *sissonne*; 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 VARSOVIEN MAZURKA
and CELLARIUS VALSE.

JULLIEN.

Moderato e grazioso. *delicato.*

N^o 1.

Trumpet Solo.
Trio.
Fine. *ff* Dans un style militaire.

N^o 2.

The Varsovien Mazurka and Cellarius Valse (Jullien.)

p

Fine. ff

p

D.C.

The Varsovien Mazurka and Cellarius Valse (Jullien.)

Graziosissimo.

Finale.

delicato.

ff *p*

tr

delicato.

Trumpet Solo. *ff* *p* *ff* *p*

ff *p* *ff* *p*

The Varsovien Mazurka and Cellarius Valse (Jullien.)

p *delicato.*

f

p

1st *2nd*

p

cres. *p* *cres.* *f*

ff. *f* *ff.*

pf

The Varsovien Mazurka and Cellarius Valse (Jullien.)

