
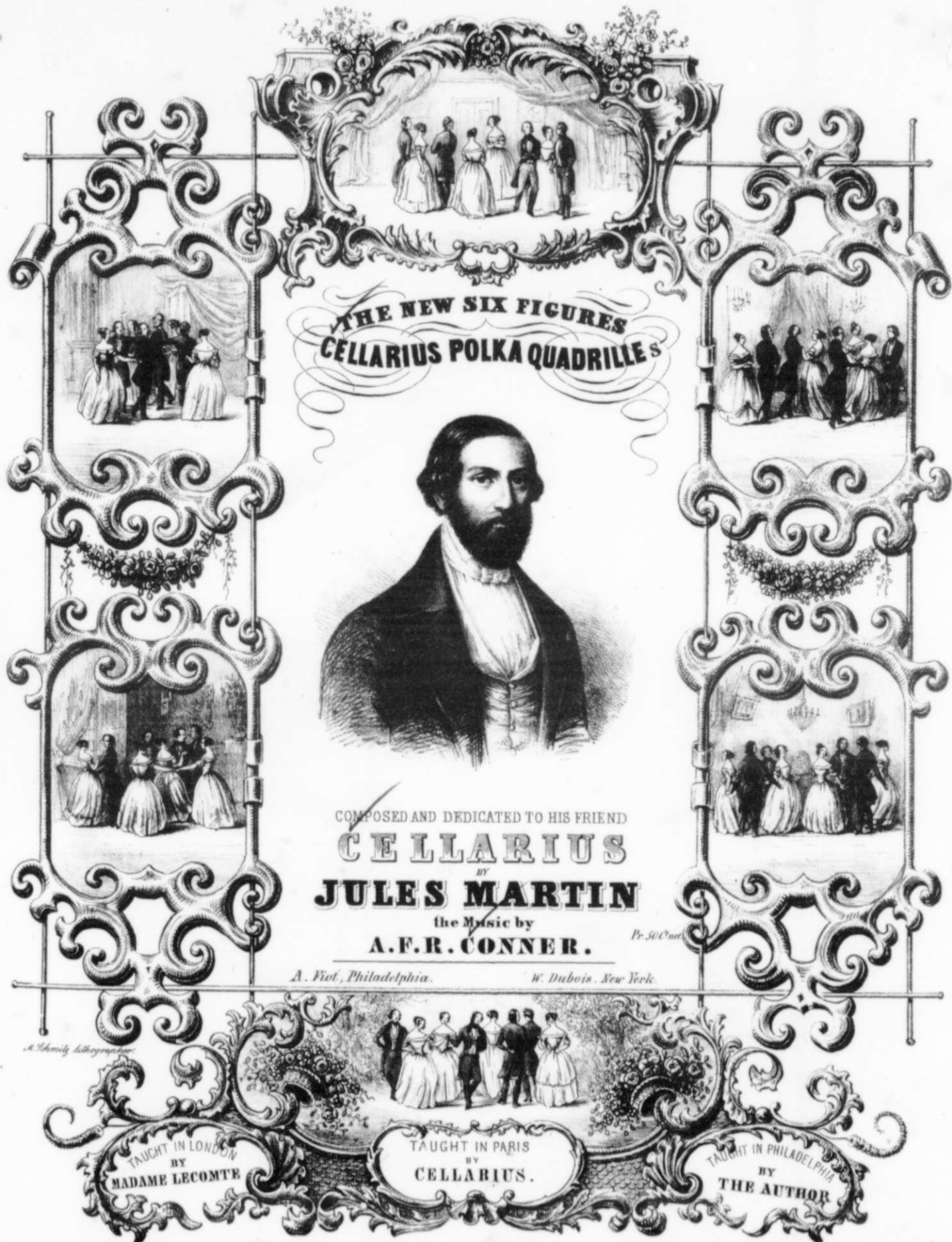



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**THE NEW SIX FIGURES
CELLARIUS POLKA QUADRILLES**



COMPOSED AND DEDICATED TO HIS FRIEND
CELLARIUS
BY
JULES MARTIN
the Music by
A.F.R. CONNER.

A. Fiol, Philadelphia. W. Dubois, New York.



TAUGHT IN LONDON
BY
MADAME LECOMTE

TAUGHT IN PARIS
BY
CELLARIUS.

TAUGHT IN PHILADELPHIA
BY
THE AUTHOR

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NEW POLKA QUADRILLE,

COMPOSED BY

JULES M. MARTIN, OF PHILADELPHIA.

FIGURE 1.

- | | |
|--|-----------|
| No. 1.—Top couple and vis-à-vis balance and pas de valse (double waltz) on their places, | 8 |
| No. 2.—Same two couples, each lady and gentleman (facing his or her partner, and passing before each other,) separately to their left, form SQUARES, from and back to places, all starting left foot first, | 8 |
| No. 3.—All by their right hands, forming a CHAIN, each gentleman turning lady on his left with his right hand; next the partner of his vis-à-vis with his left hand, and then back to places, turning the same ladies again, | 8 |
| No. 4.—Same two couples waltz around to places, | 8 |
| | <u>32</u> |

Repeated by the two other couples, 32 bars.

FIGURE 2.

- | | |
|---|-----------|
| No. 1.—Ladies chain, and turned by gentlemen, | 8 |
| No. 2.—All right hand across, and back, left hand across, (the two leading couples always crossing hands with the couples on their respective right,) | 8 |
| No. 3.—Two leading couples waltz outside of the two other couples respectively, while the latter at the same time advance to the centre and take hands, forming a square, 4 bars; then turn back, each dancer separately, so as to allow the waltzers to pass inside to their places, 4 bars, | 8 |
| | <u>24</u> |

Done four times by opposite couples alternately.

FIGURE 3.

- | | |
|---|-----------|
| No. 1.—Top couple waltz around their right hand couple, then inside; outside (again) of their left hand couple, and again inside, stopping before their vis-à-vis, | 8 |
| No. 2.—Change partners, each gentleman receding lady, 2 bars; then receding himself, 2 bars, when both couples (so changed) waltz around each other, 4 bars; viz. 2 bars to turn, and 2 bars to stop before their respective left hand couples, | 8 |
| No. 3.—Right and left and back, by all at the sides, | 4 |
| No. 4.—Same two gentlemen waltz with same two ladies, stopping in the centre, while the two side couples waltz on their places, | 4 |
| No. 5.—Moulinet by the leading couples in the centre, | 4 |
| No. 6.—Resume respective partners, and all waltz back to places, | 4 |
| | <u>32</u> |

Done four times, the right hand couple of the top couple next leading, and so around, by each couple on the right.

FIGURE 4.

- No. 1.—Top couple waltz in the centre, 4 bars; but at the 4th bar separate, the lady turning in the centre, (waltz step), the gentleman with his right hand turning the lady of the couple on his right, 2 bars, and then his own partner in the centre with his left, 2 bars, and thus turns every lady and his own partner alternately. Each gentleman turns his

partner with his left hand, 2 bars, after she has been thus turned by the leading gentleman, in all,

- | | |
|--|-----------|
| No. 2.—Top gentleman waltzes with his partner inside, while the other three couples waltz around them to places, 2 bars, | 8 |
| | <u>24</u> |

Repeated, each couple on the right leading successively.

FIGURE 5.

- | | |
|--|-----------|
| No. 1.—Waltz by all around, | 8 |
| No. 2.—Each gentleman, with his partner in front, into centre, 2 bars; turns at 3d, and with his back to the centre at 4th bar, recedes her to place, 2 bars, turning her thereon, 2 bars, | 8 |
| No. 3.—BASKET by six, (three on a side,) with waltz by fourth couple, as follows: the gentleman of the leading couple receives the lady of his left hand couple, with his left hand over to his side, while her gentleman goes over to lady of vis-à-vis on his left, giving her his left hand. The two lines advance, 2 bars, and the two gentlemen of one line raise their arms while the two opposite ladies pass under, 2 bars. All join hands behind, when the six balancé, 2 bars; the leading gentleman then waltzes away with the partner of his vis-à-vis, whom he finds in the centre of the basket, leaving his own lady to his vis-à-vis, who waltzes with her to his place, 2 bars. (She continues his partner till she is resumed by her own in another basket.) The third couple waltz to place, (the same 2 bars,) and during the whole time of this basket, the couple not engaged in it is waltzing around it, 8 bars, and returns in time to share in | 8 |
| No. 4.—THE STAR: Gentlemen facing and going to the right, one step in, crossing left hands, and then by one side step out; while ladies, facing and going to the left, one step in, crossing right hands, and then by same single side step out, passing in and out, alternately, in front of the gentlemen to places, | 8 |
| | <u>32</u> |

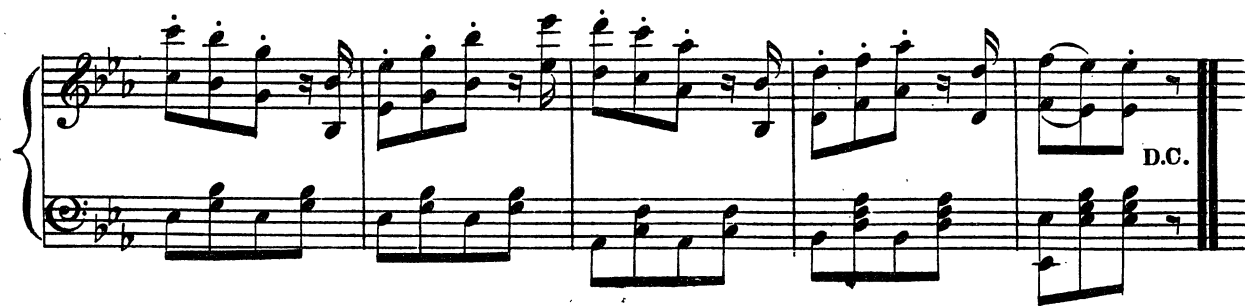
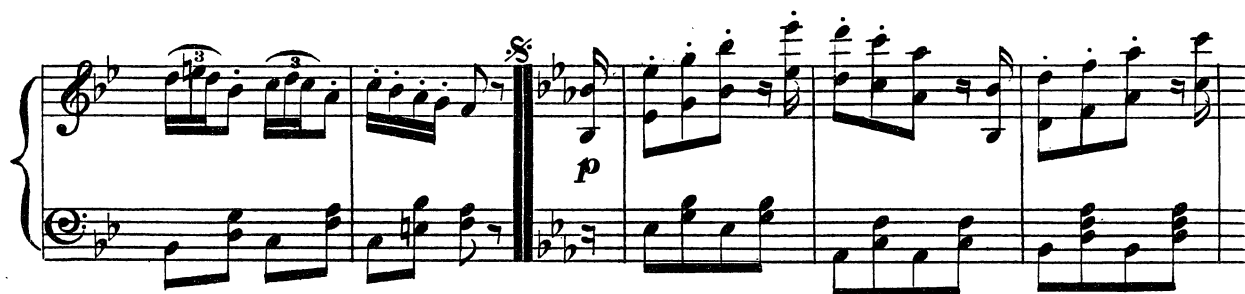
No. 5.—After every star, waltz by all as in No. 1, without pausing; then repeat No. 2; next the basket, (on the other side,) and waltz as in No. 3; next the star, as in No. 4; and so on four times. At the end of 4th, general waltz begins, (but only *once* executed,) in 32 bars.

FIGURE 6.

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|--|-----------|
| No. 1.—Waltz by all around, | 8 |
| No. 2.—Each lady turned quite around by her left hand, with gentleman's left, and thrown back to back in the centre, where they join hands, each gentleman in front of his lady, 4 bars; ladies around and gentlemen in the opposite direction also around singly, stopping each before his partner, 4 bars, in all, | 8 |
| No. 3.—Each gentleman with his right hand takes left hand of his partner, ladies quit hands, and are turned round into line, when gentlemen cross left hands, 2 bars, and all balancé in two transverse lines, 2 bars; ladies then pass around and under left arms of gentlemen to their front, when gentlemen drop hands and resume partners for the final waltz, 4 bars, | 8 |
| No. 4.—Final waltz by all, | 8 |
| | <u>32</u> |

CELLARIUS POLKA QUADRILLE.

Nº 1.



No 2.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes a crescendo hairpin leading to a fortissimo (*fz*) dynamic. The second system contains a repeat sign and a fortissimo (*f*) dynamic. The third system continues the melodic and harmonic development. The fourth system features a fortissimo (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic and a final double bar line.

Cellarius Polka Quadr.

Nº 3.

p

FINE. *f*

Cellarius Polka Quad.

Nº 4.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with *fp* (fortissimo piano) in both staves. The second system begins with a *f* (fortissimo) marking in the bass staff. The third system continues the melodic and harmonic development. The fourth system features a *f* marking in the bass staff. The fifth system concludes with a *p* (piano) marking in the bass staff. The piece ends with a double bar line.

Cellarius Polka Quad.

Nº 5.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a piano (*p*) dynamic and a first ending bracket. The second system includes a forte (*f*) dynamic marking. The third system features a piano (*p*) dynamic marking. The fourth system concludes with a double bar line. The fifth system continues the melodic and harmonic development. The sixth system includes first and second ending brackets (labeled 1º and 2º) and concludes with a piano (*p*) dynamic marking.



Nº 6. FINALE.

