

JULLIEN'S ORIGINAL MAZURKA,  
OR THE  
CELLARIUS VALSE.



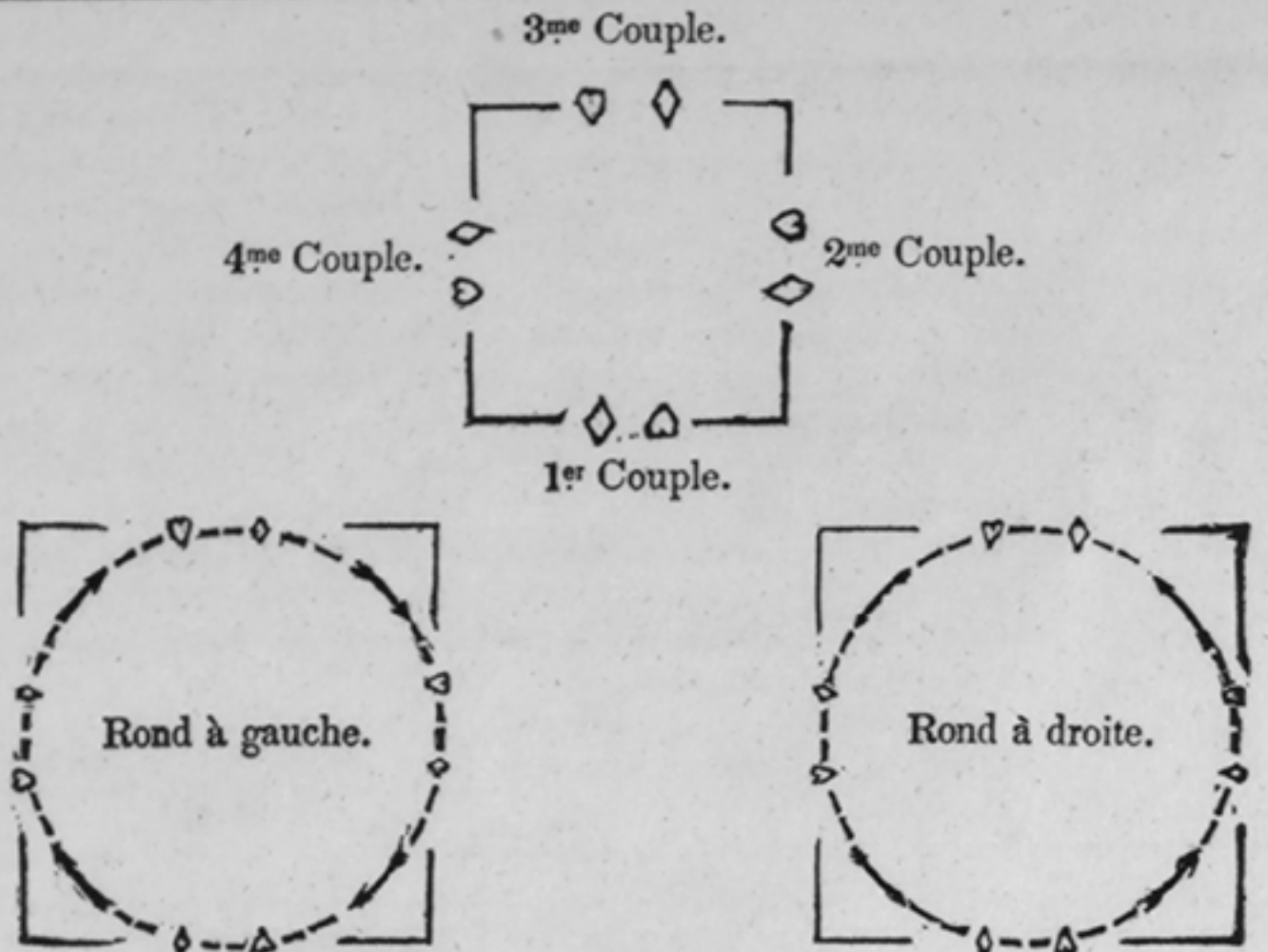
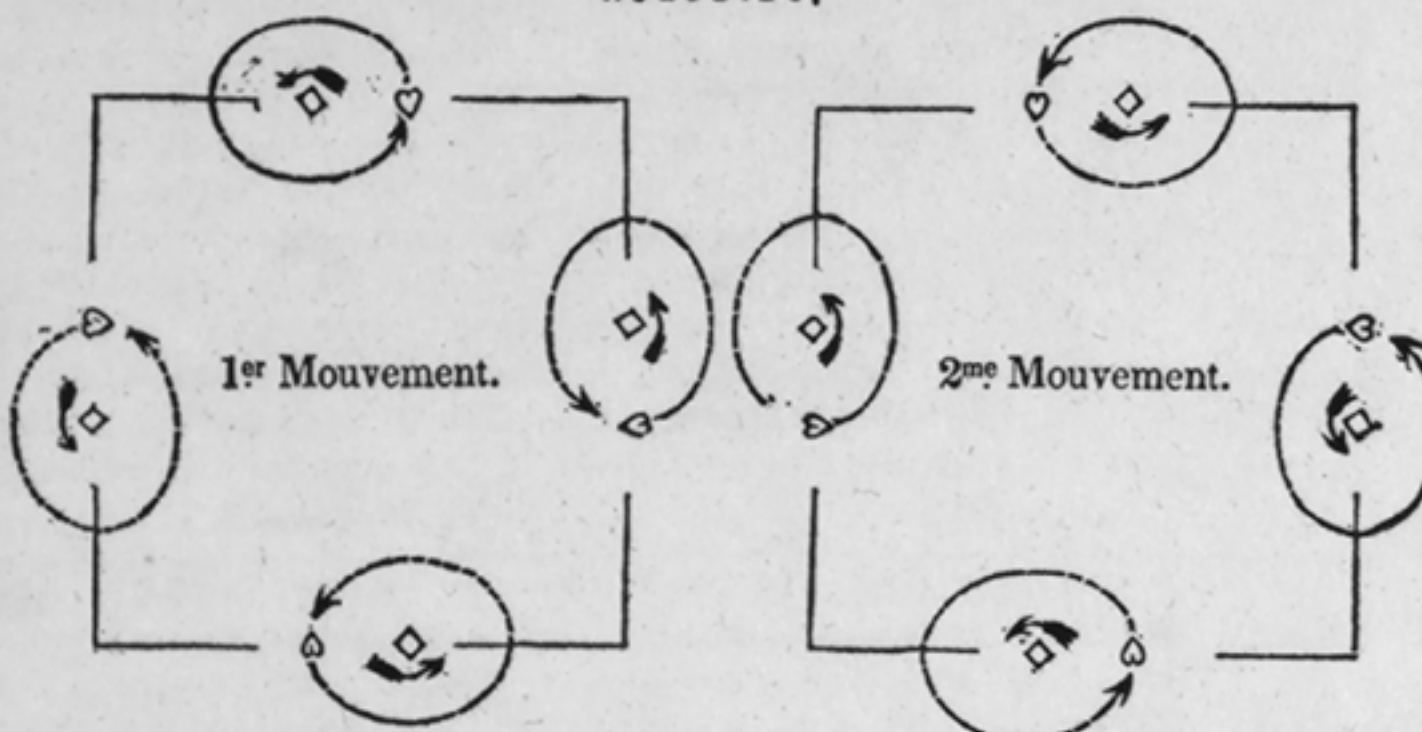
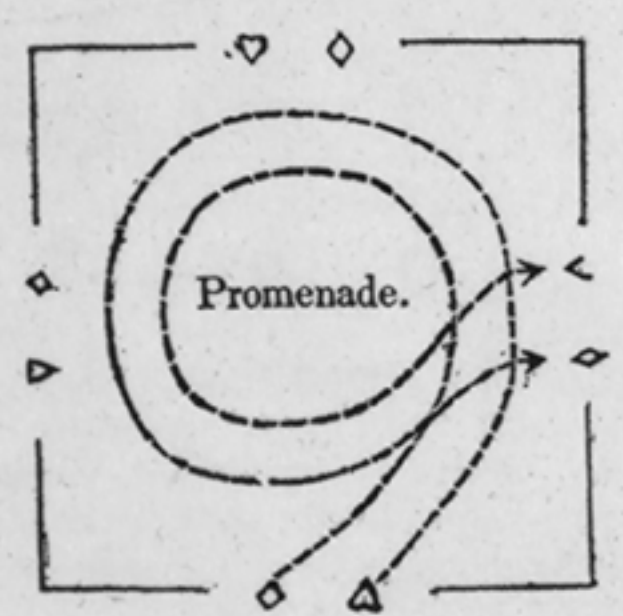
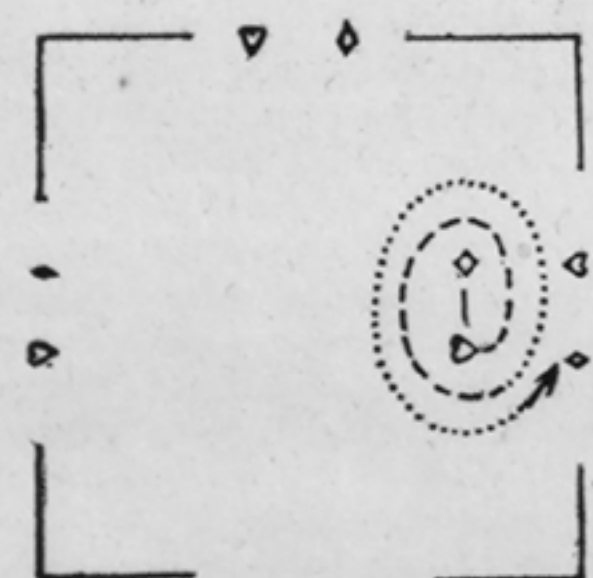
*Dedicated to*  
**MISS E. ELLIS,**  
(AND TAUGHT BY HER AFTER THE MOST APPROVED PARISIAN STYLE.)  
*Composed by*  
**J · U · L · L · I · E · N ·**

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# DESCRIPTION OF THE CELEBRATED MAZURKA OF SPA.

<p style="text-align: center;">3<sup>me</sup> Couple.</p>  <p style="text-align: center;">4<sup>me</sup> Couple.      2<sup>me</sup> Couple.</p> <p style="text-align: center;">1<sup>er</sup> Couple.</p> <p style="text-align: center;">Rond à gauche.      Rond à droite.</p>	<p style="text-align: center;">Places que doivent occuper les quatre couples.</p> <p style="text-align: center;"><b>ROND.</b></p> <p>Tous les couples se prennent par la main, forment un rond, tournent à gauche, quatre mesures, et quatre mesures à droite.</p>	<p style="text-align: center;"><b>SITUATION OF THE FOUR COUPLES.</b></p> <p>Eight bars of the music are played, and then commences the</p> <p style="text-align: center;"><b>ROUND,</b></p> <p>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.</p>
<p style="text-align: center;"><b>HOLUBIEC.</b></p>  <p style="text-align: center;">1<sup>er</sup> Mouvement.      2<sup>me</sup> Mouvement.</p>	<p style="text-align: center;"><b>HOLUBIEC.</b></p> <p>Chaque couple ayant repris sa place, le cavalier fait passer sa dame à gauche et fait l'holubiec; quatre mesures 1<sup>er</sup> mouvement; et quatre mesures 2<sup>me</sup> mouvement; au 2<sup>me</sup> mouvement le cavalier sans s'arrêter fait passer sa dame à droite.</p> <p>1<sup>er</sup> MOUVEMENT. Le cavalier fait quatre mesures en avant, et la dame quatre en arrière. 2<sup>me</sup> MOUVEMENT. Le cavalier fait quatre mesures en arrière, et la dame quatre en avant.</p>	<p style="text-align: center;"><b>HOLUBIEC,</b></p> <p>Each couple having returned to their place, the cavalier turns his partner to the left and does the holubiec, the 1st movement during four bars; at the 2d movement, the cavalier, without stopping, returns his lady to the right hand.</p> <p>1st MOVEMENT. The cavalier advances four steps and the lady retires four. 2d MOVEMENT. The cavalier retires, and the lady advances four.</p>
 <p style="text-align: center;">Promenade.</p>	<p style="text-align: center;"><b>PREMIERE FIGURE,</b></p> <p style="text-align: center;"><b>PROMENADE.</b></p> <p>Le couple qui dirige le quadrille, et qui doit commencer toutes les figures, fait une promenade de huit mesures, et s'arrête où doit commencer la figure.</p> <p>Pour les changemens de dame, c'est toujours au 1<sup>er</sup> couple de droite.</p>	<p style="text-align: center;"><b>FIRST FIGURE,</b></p> <p style="text-align: center;"><b>PROMENADE.</b></p> <p>The leading couple of the dance, which ought to commence all the figures, advances in promenade for eight bars, and stops when the figure commences.</p> <p>In changing ladies, the first couple on the right always begins.</p>
 <p style="text-align: center;">Tour sur place.</p>	<p style="text-align: center;"><b>TOUR SUR PLACE,</b></p> <p>Après la promenade, et devant le 1<sup>er</sup> couple de droite, le couple qui dirige, fait le tour sur place, et l'holubiec 2<sup>me</sup> mouvement, (Voir la Figure).</p> <p>NOTA. Chaque figure doit ainsi commencer par la promenade, le tour sur place, et l'holubiec.</p>	<p style="text-align: center;"><b>TOUR SUR PLACE,</b></p> <p>After the promenade the leading couple does the tour sur place, and the second movement of the holubiec.</p> <p>NOTE. Every figure ought to be begun by the promenade, the tour sur place, and the holubiec.</p>

# THE CELEBRATED MAZURKA OF SPA.

Description by Messieurs Laborde, Corrali, and Elie, Professors at the Royal Academy of Paris.



Changement de dame.

## CHANGEMENT DE DAMES.

Le cavalier conducteur prend la dame du couple, devant le quel il vient de faire l'holubiec, et recommence la promenade, pour s'arrêter devant le couple suivant, tandis que le cavalier au quel il a laissé sa dame, fait avec elle l'holubiec, 1<sup>er</sup> et 2<sup>me</sup> mouvement.

NOTE. Lorsque ce cavalier a fait cette figure devant chaque couple, tous les danseurs la repettent successivement.

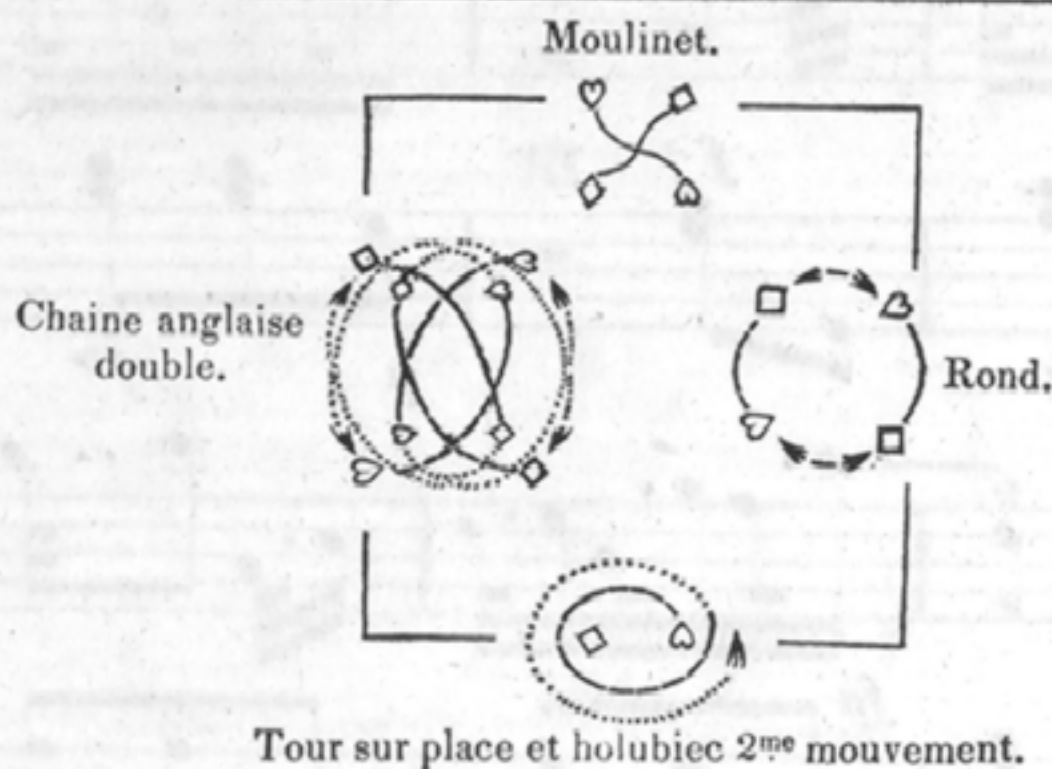
Après chaque figure, grande chaine et holubiec 1<sup>er</sup> et 2<sup>me</sup> mouvement. (\*)

## CHANGE OF LADIES.

The leading cavalier takes his lady, before whom he has executed the holubiec, and re-commence the promenade, stops before the next couple, while the cavalier, with whom he has left his lady, dances the 1st and 2d movement of the holubiec.

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

\*The chain is done by joining left hands, the gentlemen to the right, and ladies to the left, until each couple has arrived at their places.



Moulinet.

Chaine anglaise double.

Rond.

Tour sur place et holubiec 2<sup>me</sup> mouvement.

## DEUXIEME FIGURE,

ROND, MOULINET, CHAINE ANGLAISE DOUBLE.

Au premier couple de droite, le rond, quatre mesures à gauche, quatre mesures à droite.

En face le moulinet, quatre mesures à gauche, quatre mesures à droite, à gauche, au troisième couple, chaine anglaise double, huit mesures à leur place, le cavalier et la dame, font tour sur place et holubiec 2<sup>me</sup> mouvement.

Grande chaine, et holubiec, 1<sup>er</sup> et 2<sup>me</sup> mouvement pour tous les couples.

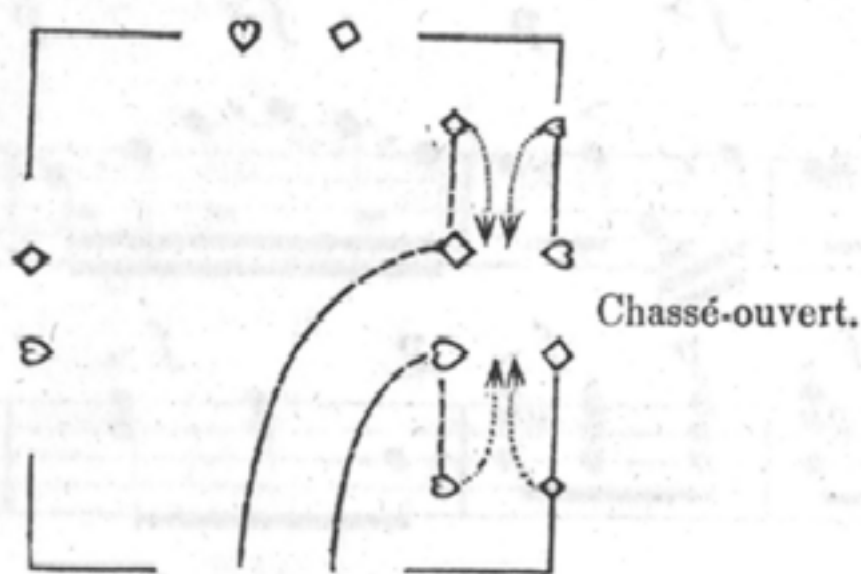
## SECOND FIGURE.

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 chaine Anglaise, eight bars in their places, the cavalier and his partner turn in their places, and do the 2d movement of the holubiec.

Grand chain, and the 1st and 2d movement of the holubiec, by all the couples.



Chassé-ouvert.

## TROISIEME FIGURE,

CHASSE-OUVERT, SUR LE COTE.

Chassé-ouvert devant le premier couple de droite, à gauche pour les hommes, à droite pour les dames, en se tenant les mains, à la quatrième mesure quise frappe deux fois des talons, on se trouve de face, chaque dame à la gauche du cavalier.

En avant quatre, chaine anglaise double.

Changement de dame (ainsi de suite pour les autres couples.)

Grande chaine, et holubiec 1<sup>er</sup> et 2<sup>me</sup> mouvement pour chaque couple.

## THIRD FIGURE,

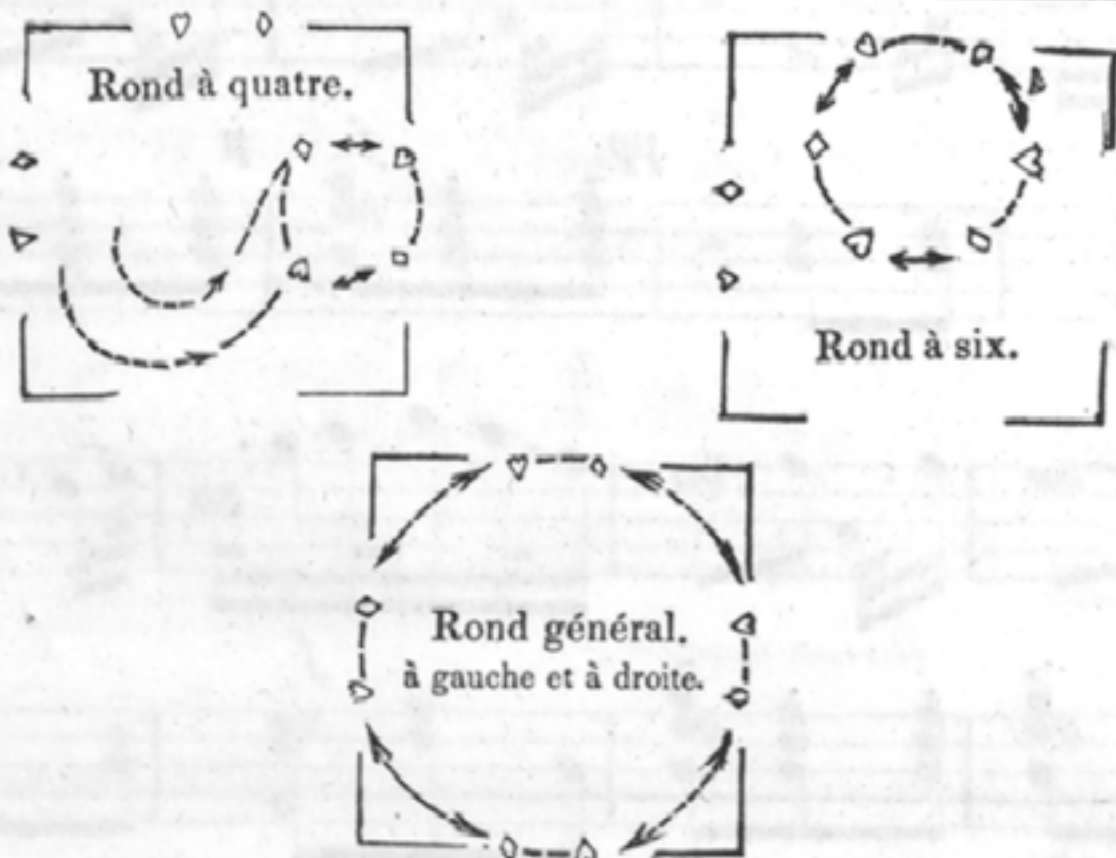
CHASSE-OUVERT, SUR LE COTE.

The gentlemen chasse before the first couple to the right, the ladies to those on the left, holding hands, striking their heels together at the fourth measure twice, then return to their places, the ladies on the left of the gentlemen.

En avant quatre—double chaine Anglaise.

The ladies take their own places, each couple in their turn.

Grande chaine, 1st and 2d movement of the holubiec, by all the couples.



Rond à quatre.

Rond à six.

Rond général.  
à gauche et à droite.

## QUATRIEME FIGURE.

ROND FINAL.

Le rond à quatre; quatre mesures à gauche, quatre mesures à droite, la promenade à quatre, le premier couple toujours en avant, le rond à six, promenade à six, le rond général, quatre mesures à gauche, quatre mesures à droite, chaque couple a sa place fait l'holubiec 1<sup>er</sup> et 2<sup>me</sup> mouvement.

(\*) La chaine se fait, main gauche, en main gauche, les cavaliers à droite, les dames à gauche, jusqu'à ce que chaque couple ait repris sa place.

## FOURTH FIGURE.

ROND FINAL.

The round by two couples; four bars to the left, four to the right; promenade by two couples, the first couple always leading; the round by three couples, round by all, four measures to the left and four to the right; all return to their places, and dance the 1st and 2d movements of the holubiec.

# THE ORIGINAL MAZURKA,

AND CELLARIUS WALTZE.

JULLIEN.

No. 1.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'No. 1.' and includes various dynamic markings such as *p*, *fp*, *f*, *pp*, and *f*>. Trills are indicated with 'tr' above notes. The score concludes with a 'Fine.' marking and a 'D.C.' (Da Capo) instruction.

No. 2.

The musical score is written for piano in 3/4 time. It consists of seven systems of two staves each. The first system is marked with a dynamic of *cres.* (crescendo). The second system is marked with *ff* (fortissimo). The third system ends with *ff* and the word *Fine.*. The fourth system begins with a dynamic of *p* (piano). The fifth system features a dynamic of *f* (forte) with an accent (>) and then returns to *p*. The sixth system continues with *p*. The seventh system concludes with a dynamic of *f* and the instruction *D.C.* (Da Capo). The score includes various musical notations such as trills (tr), slurs, and accents.

Finale.

The musical score is written for piano in 3/8 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The right-hand staff features a complex melodic line with frequent trills (tr) and slurs. The left-hand staff provides a rhythmic accompaniment with chords and single notes. Dynamics are indicated by letters: *f* (forte), *p* (piano), and *f>* (f marcato). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

First system of musical notation. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a rhythmic accompaniment with chords and slurs. The dynamic marking *f* is present.

Second system of musical notation. The right hand continues the melodic line with trills. The left hand accompaniment remains consistent. The dynamic marking *ff* is present.

Third system of musical notation. The right hand melodic line includes a key signature change to two sharps (F# and C#). The left hand accompaniment continues with slurs.

Fourth system of musical notation. The right hand melodic line features trills. The left hand accompaniment includes the dynamic marking *ff anima.*

Fifth system of musical notation. The right hand melodic line continues with trills. The left hand accompaniment includes the dynamic marking *cres.*

Sixth system of musical notation. The right hand melodic line includes the instruction *8va* and *loco*. The left hand accompaniment features the dynamic marking *ff*.