

JULLIEN'S ORIGINAL MAZURKA N^o.1.
OR THE
CELLARIUS VALSE.



T. Snelcher's Lith. 79 S^o 3rd S^t. Phil^a.

N^o.1, THE ORIGINAL MAZURKA,
DEDICATED TO
MONS^r. E. COULON.
COMPOSED BY
JULLIEN.

Jullien
Price 25 cents.

E. FERRETT & C^o 237 BROADWAY, NEW - YORK.
68 S^t Fourth S^t Philadelphia.


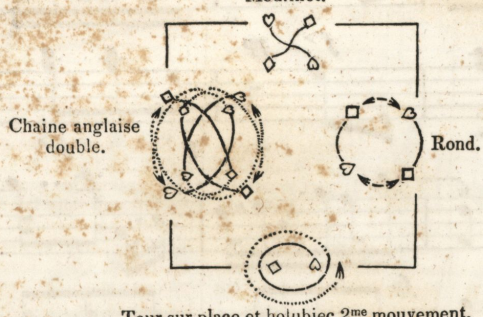
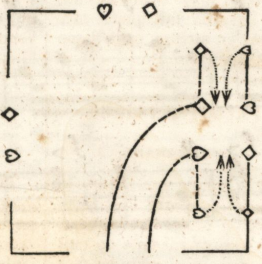
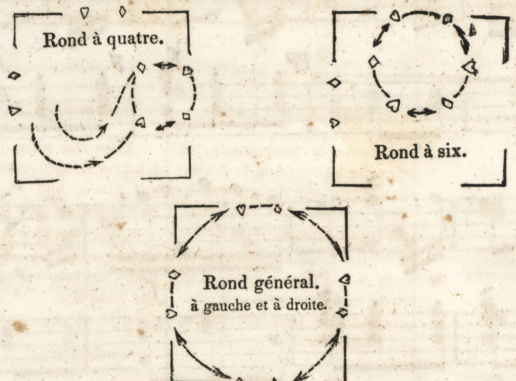
DESCRIPTION OF THE CELEBRATED MAZURKA OF SPA.

<p>3^{me} Couple. 4^{me} Couple. 2^{me} Couple. 1^{er} Couple. Rond à gauche. Rond à droite.</p>	<p>Places que doivent occuper les quatre couples.</p> <p>ROND.</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>SITUATION OF THE FOUR COUPLES.</p> <p>Eight bars of the music are played, and then commences the</p> <p>ROUND.</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>HOLUBIEC. 1^{er} Mouvement. 2^{me} Mouvement.</p>	<p>HOLUBIEC.</p> <p>Chaque couple ayant repris sa place, le cavalier fait passer sa dame à gauche, et fait l'holubiec; quatre mesures 1^{er} mouvement; et quatre mesures 2^{me} mouvement; au 2^{me} mouvement le cavalier sans s'arrêter fait passer sa dame à droite.</p> <p>1^{er} MOUVEMENT. Le cavalier fait quatre mesures en avant, et la dame quatre en arrière. 2^{me} MOUVEMENT. Le cavalier fait quatre mesures en arrière, et la dame quatre en avant.</p>	<p>HOLUBIEC.</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. 2^d MOVEMENT. The cavalier retires, and the lady advances four.</p>
<p>Promenade.</p>	<p>PREMIERE FIGURE.</p> <p>PROMENADE.</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^{er} couple de droite.</p>	<p>FIRST FIGURE.</p> <p>PROMENADE.</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>Tour sur place.</p>	<p>TOUR SUR PLACE.</p> <p>Après la promenade, et devant le 1^{er} couple de droite, le couple qui dirige, fait le tour sur place, et l'holubiec 2^{me} mouvement, (Voir la Figure).</p> <p>NOTE. Chaque figure doit ainsi commencer par la promenade, le tour sur place, et l'holubiec.</p>	<p>TOUR SUR PLACE.</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 Original Mazurka (JULLIEN) 1.

THE CELEBRATED MAZURKA OF SPA.

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

 <p style="text-align: center;">Changement de dame.</p>	<p>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^{er} et 2^{me} mouvement.</p> <p>NOTE. Lorsque ce cavalier a fait cette figure devant chaque couple, tous les danseurs la répètent successivement.</p> <p>Après chaque figure, grande chaîne et holubiec. 1^{er} et 2^{me} mouvement. (*)</p>	<p>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.</p> <p>NOTE. When the cavalier has finished this figure, each dancer in turn repeats the same.*</p> <p>* 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.</p>
<p style="text-align: center;">Moulinet.</p>  <p style="text-align: center;">Tour sur place et holubiec 2^{me} mouvement.</p>	<p>DEUXIEME FIGURE, ROND, MOULINET, CHAINE ANGLAISE DOUBLE.</p> <p>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, chaîne anglaise double, huit mesures à leur place, le cavalier et la dame, font tour sur place et holubiec 2^{me} mouvement.</p> <p>Grande chaîne, et holubiec, 1^{er} et 2^{me} mouvement pour tous les couples.</p>	<p>SECOND FIGURE, ROND, MOULINET, DOUBLE CHAINE ANGLAISE.</p> <p>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 chaîne Anglaise, eight bars in their places, the cavalier and his partner turn in their places, and do the 2d movement of the holubiec.</p> <p>Grand chain, and the 1st and 2d movement of the holubiec, by all the couples.</p>
 <p style="text-align: center;">Chassé-ouvert.</p>	<p>TROISIEME FIGURE, CHASSE-OUVERT, SUR LE COTE.</p> <p>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.</p> <p>En avant quatre, chaîne anglaise double.</p> <p>Changement de dame (ainsi de suite pour les autres couples.) Grande chaîne, et holubiec 1^{er} et 2^{me} mouvement pour chaque couple.</p>	<p>THIRD FIGURE, CHASSE-OUVERT, SUR LE COTE.</p> <p>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.</p> <p>En avant quatre—double chaîne Anglaise.</p> <p>The ladies take their own places, each couple in their turn.</p> <p>Grande chaîne, 1st and 2d movement of the holubiec, by all the couples.</p>
	<p>QUATRIEME FIGURE, ROND FINAL.</p> <p>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^{er} et 2^{me} mouvement.</p> <p>(*) La chaîne 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.</p>	<p>FOURTH FIGURE, ROND FINAL.</p> <p>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.</p>

THE ORIGINAL MAZURKA, AND CELLARIUS WALTZE.

JULLIEN.

No. 1.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of seven systems of two staves each. The notation includes various dynamics such as *p* (piano), *fp* (fortissimo piano), *f* (forte), *f>* (forte accent), and *pp* (pianissimo). Trills are indicated with 'tr' above notes. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction. The bottom of the page contains the title 'The Original Mazurka (JULLIEN.) 3' and the instruction 'Taught by Mons. E. COULON.'

No. 2.

cres.

ff

ff *Fine.*

p

f> *p*

f> D.C.

Finale.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a trill (tr) over a dotted quarter note. The bass staff starts with a half note chord. Dynamics include *f*, *p*, *f*, *p*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*.

The second system continues the piece. The treble staff features a trill (tr) over a dotted quarter note. The bass staff has a half note chord. Dynamics include *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*.

The third system continues the piece. The treble staff features a trill (tr) over a dotted quarter note. The bass staff has a half note chord. Dynamics include *p*, *f*, *p*, *f*, *f*, *pp*, *f*, *p*, *f*, *p*, *f*, and *p*.

The fourth system continues the piece. The treble staff features a trill (tr) over a dotted quarter note. The bass staff has a half note chord. Dynamics include *p*, *f*, *p*, *f*, *p*, *f*, *f*, *p*, *f*, *p*, *f*, and *p*.

The fifth system continues the piece. The treble staff features a trill (tr) over a dotted quarter note. The bass staff has a half note chord. Dynamics include *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *f*, *p*, *f*, and *p*.

The sixth system continues the piece. The treble staff features a trill (tr) over a dotted quarter note. The bass staff has a half note chord. Dynamics include *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *f*.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with frequent trills (tr) and slurs. The lower staff is in bass clef with the same key signature and contains a rhythmic accompaniment of chords. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with trills and slurs. The lower staff provides a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the lower staff.

The third system consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is placed at the end of the lower staff.

The fourth system consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *ff anima.* is placed in the middle of the lower staff.

The fifth system consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *cres.* (crescendo) is placed in the middle of the lower staff.

The sixth system consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *ff* is placed at the end of the lower staff. Above the upper staff, the marking *8va* is written, and *loco* is written at the end of the system.