A Set
OF
BRILLIANT POLKAS,
Composed by
E. SCHULZ, PUGNI, And BURGMÜLLER,
Arranged as
THE FIGURES BY DUETS, MONSr D'ALBERT.
for the
Piano Forte,
BY

CHARLES COOTE.
Pianist to His Grace The Duke of Devonshire.

Ent. Sta. Hall. *Price 4s/-*

LONDON.

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Where may be had

Coote's favorite Set of Polkas (as Solos) with a full description of the Figures by M. D'Albert 3s/-

From the collection of Richard Powers

La Polka:

Taught by M. D'Albert, late of Her Majesty's Theatre.

THE POLKA owes its origin to Bohemia: as danced in that country, it has all the characteristics of the "*Cosaque*" or "Danse Russe," and is executed in boots with metal heels, both by the cavalier and his partner. The French, and the Germans, who were the first to introduce the Polka as a "*Danse de Société*," very necessarily divested it of those peculiarities, when, from its truly novel, graceful, and interesting character, the Polka became the favourite dance in all the Soirées, and has since been adopted both at Almack's and the Nobilities' Balls.

DESCRIPTION OF THE FIGURES.

Like the Galop or Waltz, the Polka is a general dance, therefore any number of couples may stand up, and may either adopt the figures in the order here laid down, or as the fancy may suggest, commencing or withdrawing from the dance at pleasure.

The Polka step being completed in three beats of the music, although the melody is in 2-4 measure, should be counted thus:—1-2-3 rest, 1-2-3 rest. Upon 1, the gentleman hops very slightly on his right foot, and nearly at the same moment slides the left forward. At 2, he draws the right foot to him. And at 3, he makes a light step forward with his left foot, and brings the right against it, a little drawn up behind, at the same time making a slight sweep of the foot. This manner of doing the last part of the step is practised by the Germans. The French bring at once the right foot to rest against the left, until the first part of the step is resumed. The Polka step may be done forward, backward, sideways, or turning, either to the right or to the left.

Figure 1. The gentleman takes his partner's left hand with his right, when both perform the Polka step forward "en Promenade," gracefully moving the head and body a little to the side, upon each step, The gentleman commencing with his left foot, the lady with her right (8 bars).

Figure 2. Holding themselves as for Waltzing, the shoulders of each describing parallel lines, they do the "Polka Valse" to the right (4 bars), and continuing the same step, they reverse the turn to the left (4 bars).

Figure 3. The gentleman, followed by his partner, now does the back step four times (4 bars), they both "*Polka Valse*" to the left (4 bars). They repeat this figure, but the lady this time does the back step (4 bars), and both "Polka Valse" to the right (4 bars).

Figure 4. The gentleman, again followed by his partner, makes two back steps, and both do two "*Valse*" turns to the right, after which the lady goes back with two steps, then both do the "*Valse*" to the left (8 bars).

Figure 5. The lady and gentleman Polka up the middle of the room, with four steps, the lady backwards, the gentleman forward (4 bars), then return down the room with the reverse Waltz (4 bars).

Figure 6. The last figure is repeated, but the gentleman in his turn does the back step up the room (4 bars), and both return again with the Waltz (4 bars).

Figure 7. The gentleman and his partner now execute the heel and toe step. The lady with her right foot, and the gentleman with his left, then both make half a turn of the "*Polka Valse*," they repeat the heel and toe step with the contrary foot, and finish the other half of the turn. This step is done four times (8 bars).

Figure 8. Both resume the "*Polka Valse*," turning to the right (4 bars), then reverse it to the left (4 bars).

Figure 9. Retracing the ground they have gone over, they now Waltz the contrary way of the circle, turning to the right (4 bars), again they reverse the Waltz to the left (4 bars).

Figure 10. The lady and gentleman in this figure perform a square, making half a turn upon each corner (4 bars), and waltz round the room as usual (4 bars).

Figure 11. The square is repeated, but in another part of the room, as also the Waltz (4 bars).

Figure 12. The heel and toe step is again introduced, forming in this figure a square (8 bars).

Figure 13. "Polka Valse" (8 bars).

Figure 14. The gentleman leaves his partner, places both hands on his sides, then does four Polka steps backward, down or up the middle of the room, his partner following him with the same step forward (4 bars). The lady goes back, when the gentleman follows with the step forward (4 bars).

Figure 15. "Polka Valse" (8 bars).

Figure 16. Both do the heel and toe step as before, but upon the Polka step they turn their backs to where their faces were, the gentleman at the same time taking his partner's waist with his left hand. They repeat this figure, but with the contrary foot, when the gentleman retakes his partner's waist with his right hand. This figure may be done four times (8 bars).

Figure 17. Doing the Polka step sideways, but remaining nearly in the same place, the gentleman disengages himself from the Waltzing position, and rests both hands upon his sides, when the lady places both of her's through his right arm, and executes the Polka step forward, gracefully bearing her head and body a little to the right, and to the left, whilst her partner at the same time does the back step round the room (16 bars).

TO CONCLUDE.

In crowded assemblies the Figures 1, 2, 3, 4, 5, 6, 7, 8 and 10 are those mostly adopted, and if care be taken to make the three movements of the "*Valse*" turn "*light*" and "*clear*," at the same time imparting all that quiet sentiment peculiar to the step, "La Polka de Société" has a most beautiful and fascinating effect.

May, 1844.

PARIS POLKAS.

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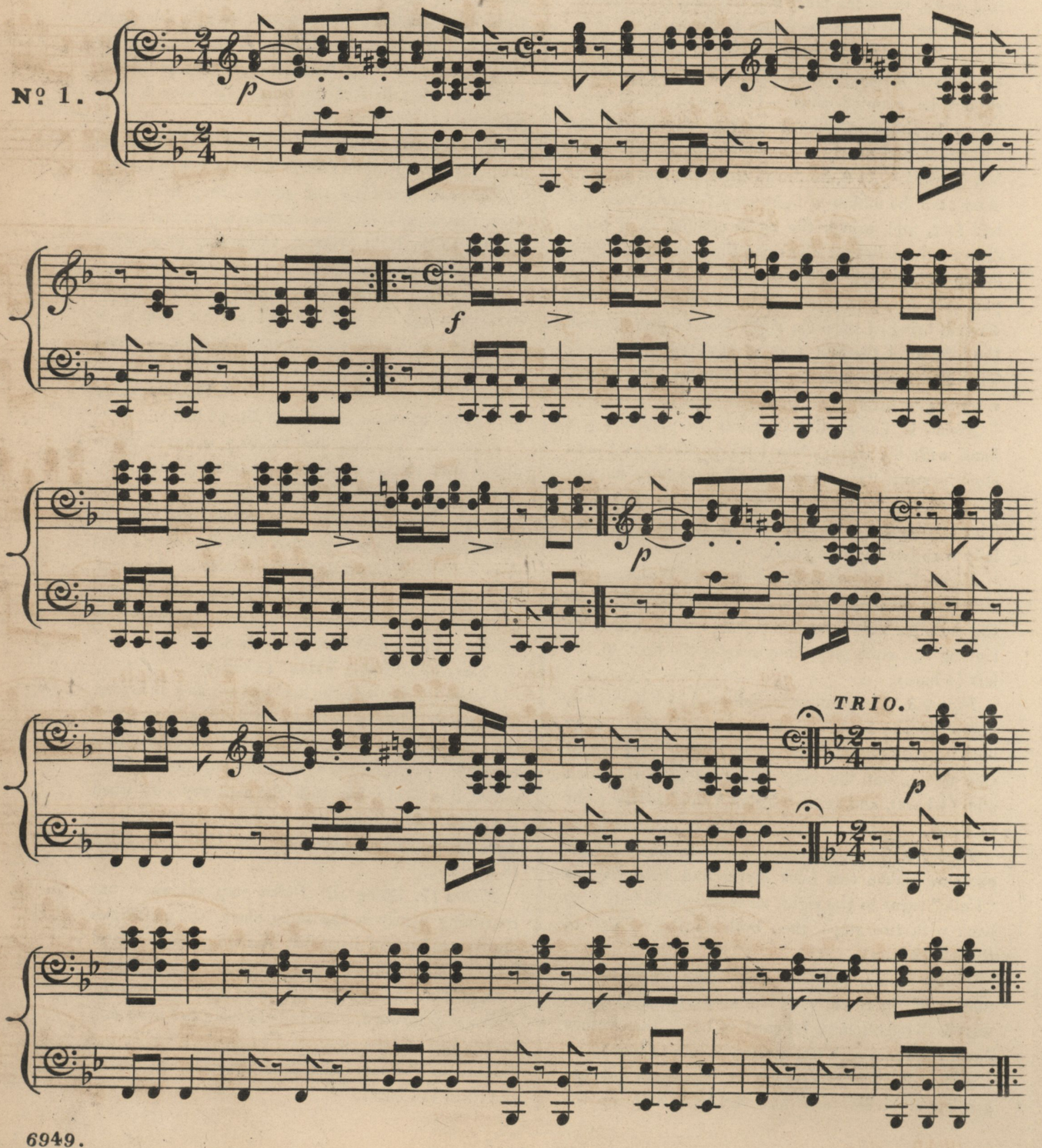

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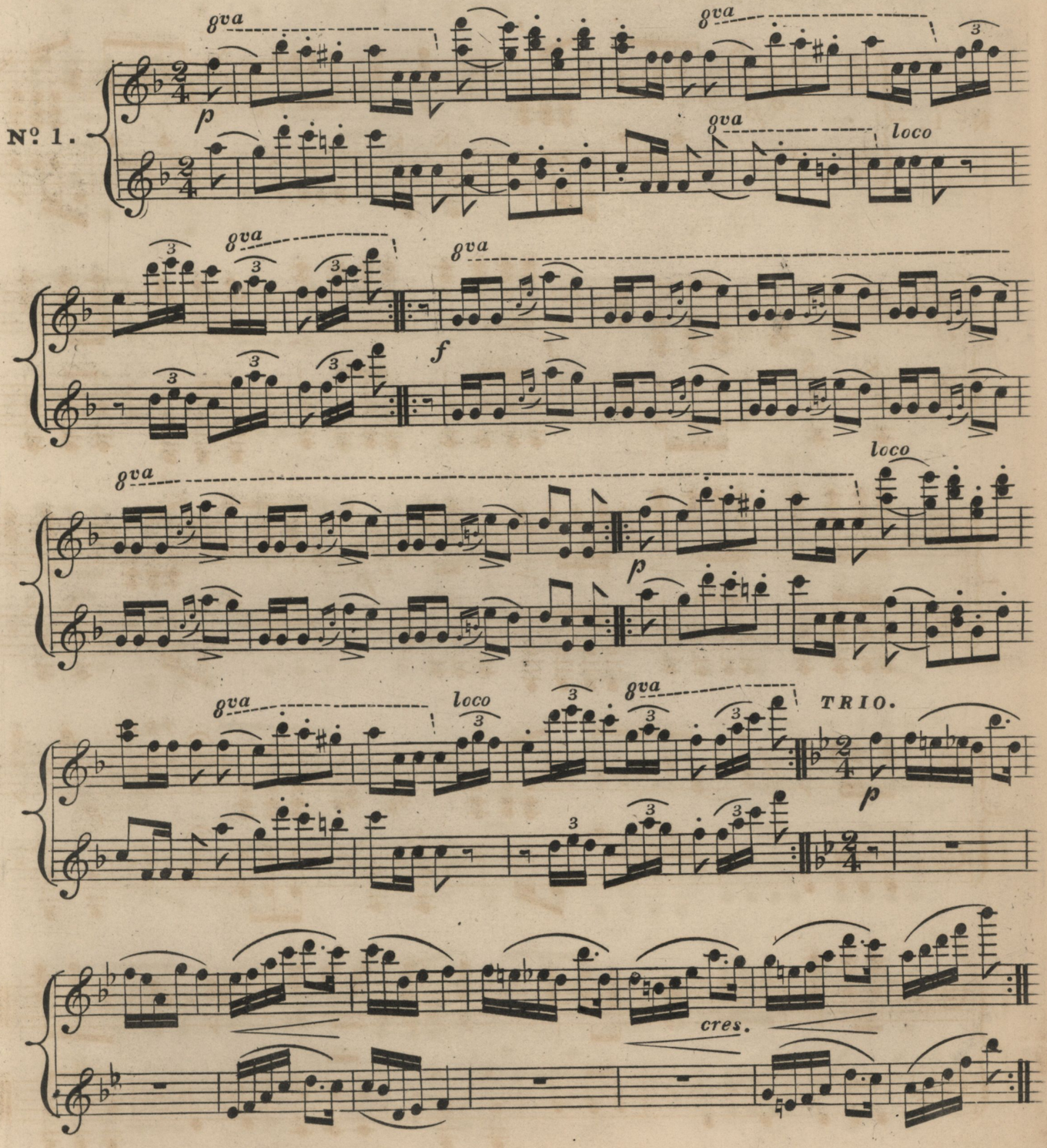

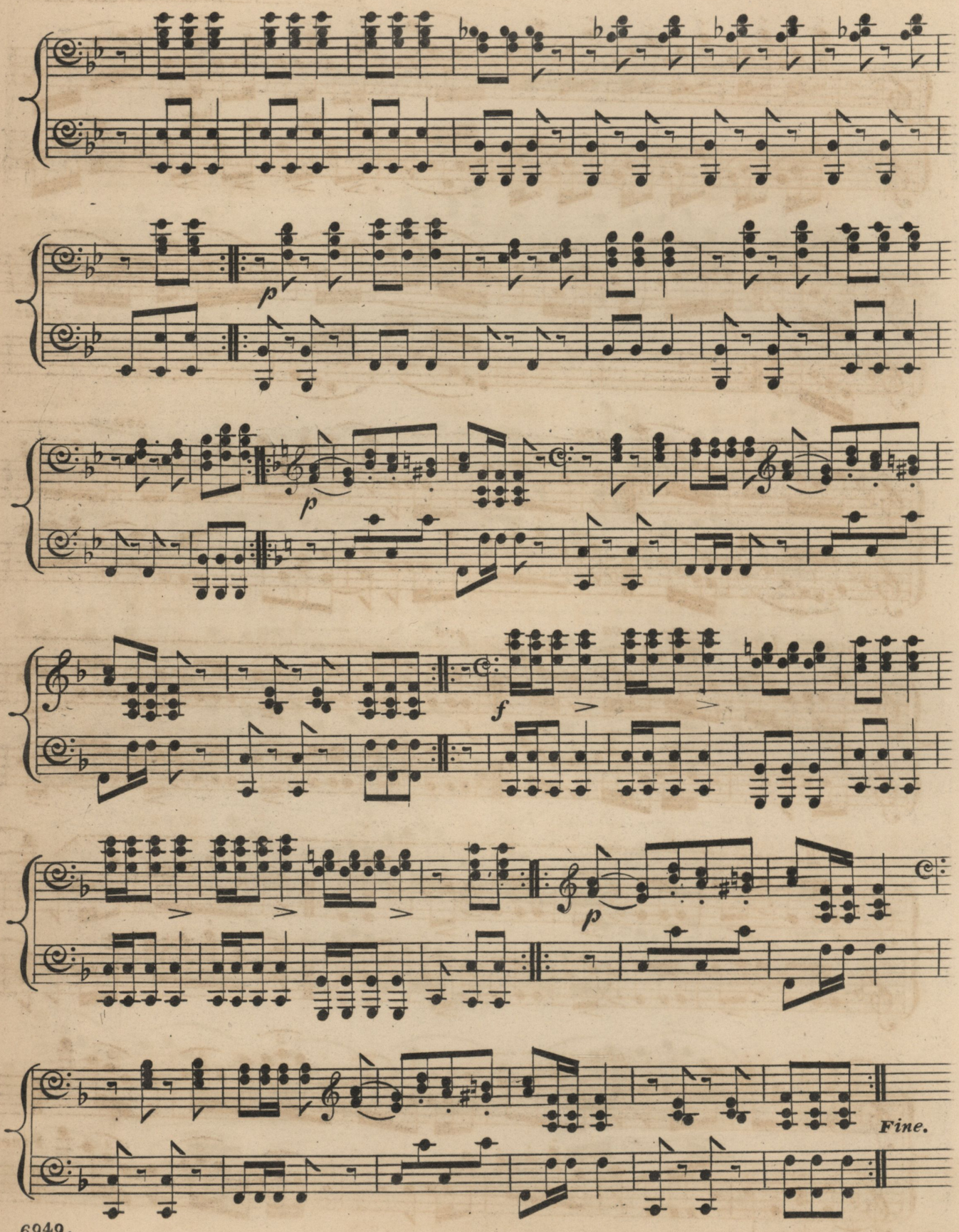
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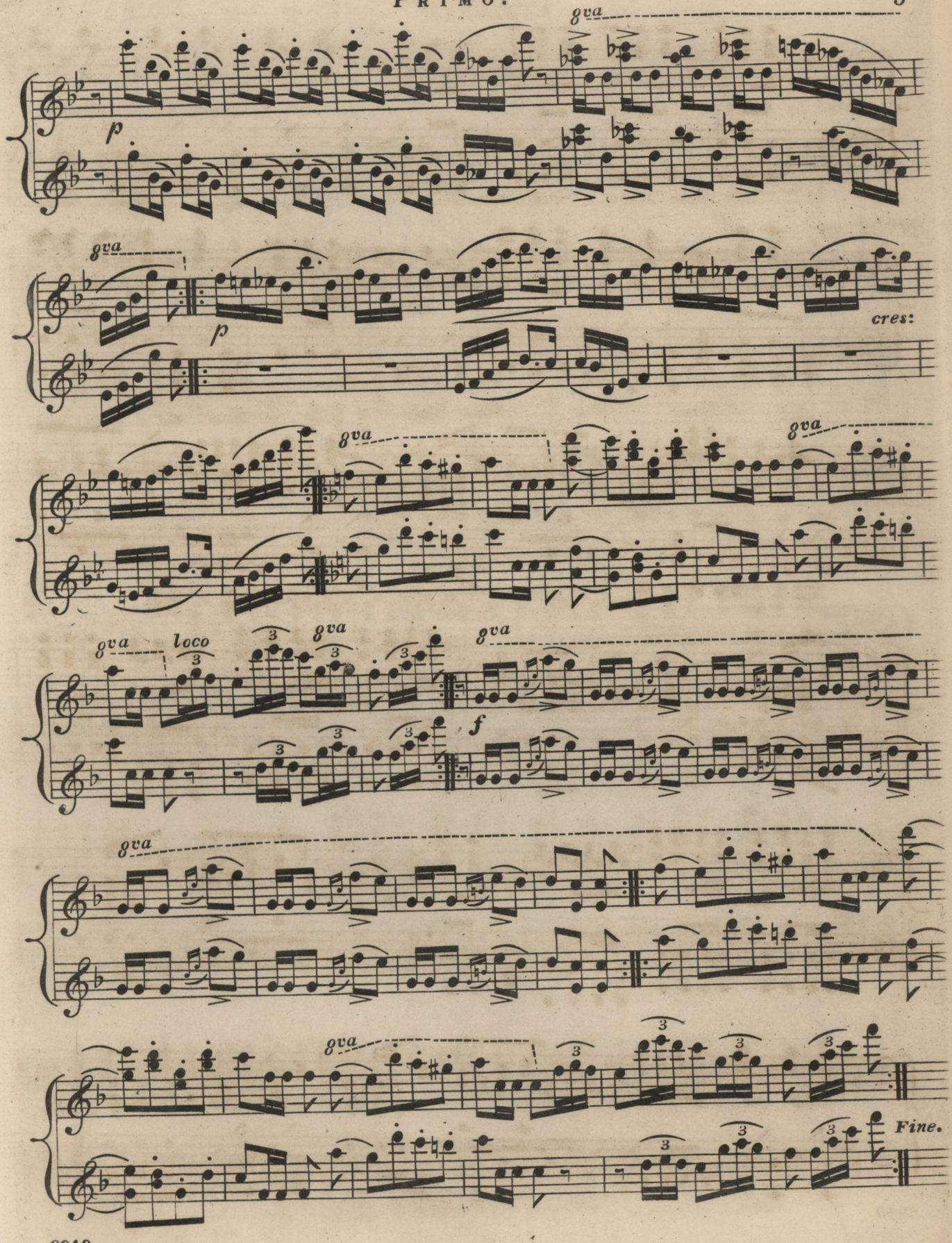
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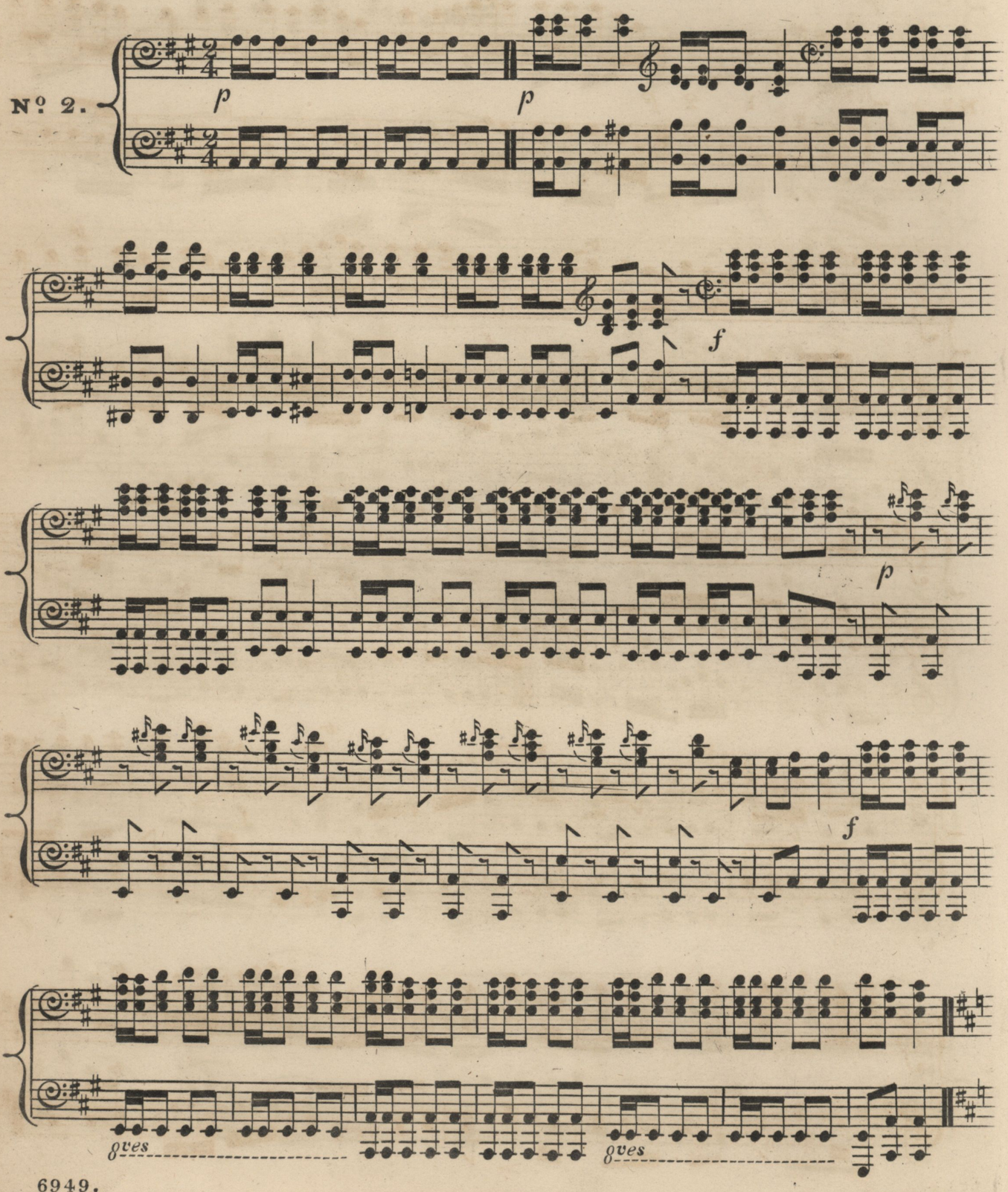

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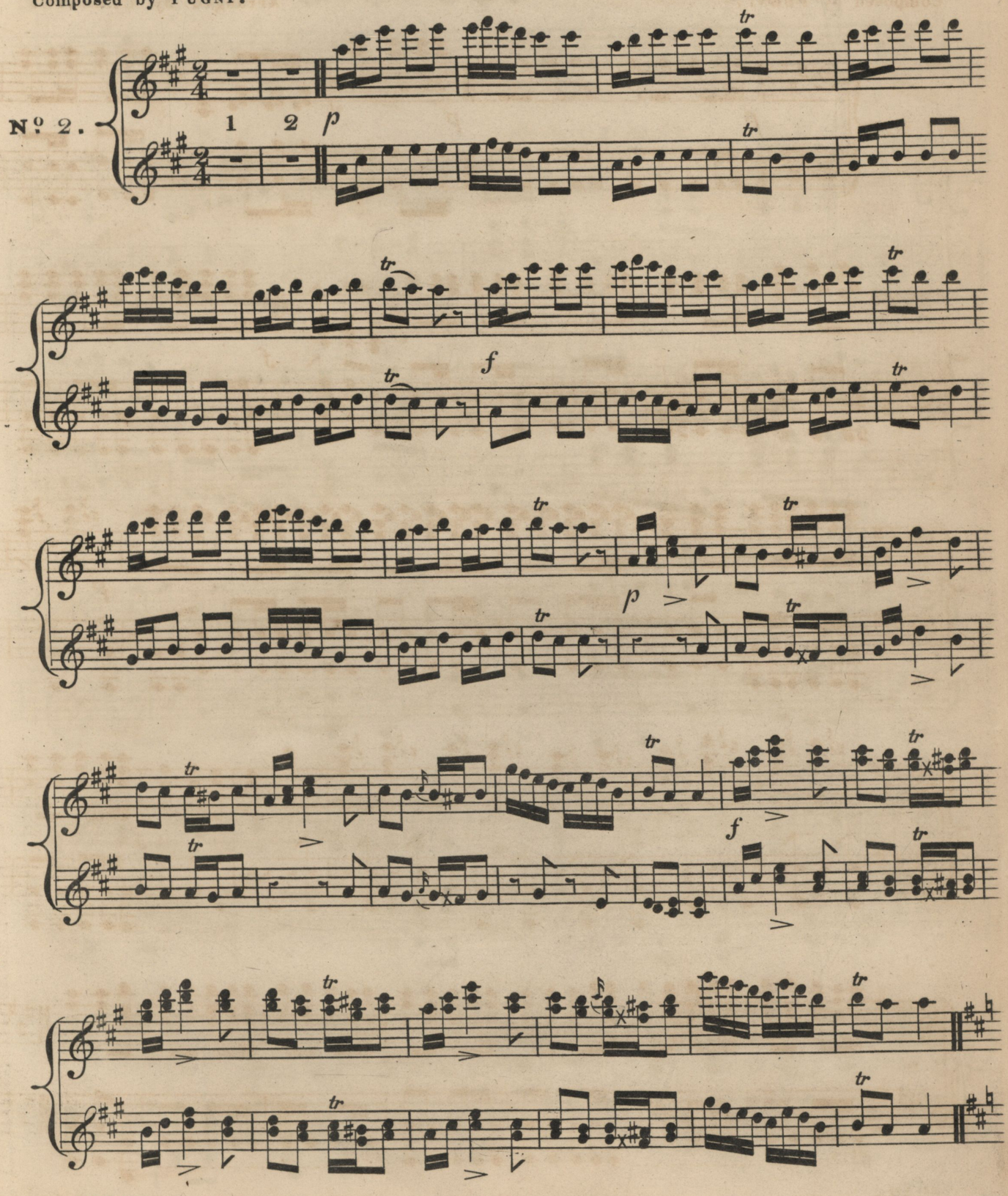

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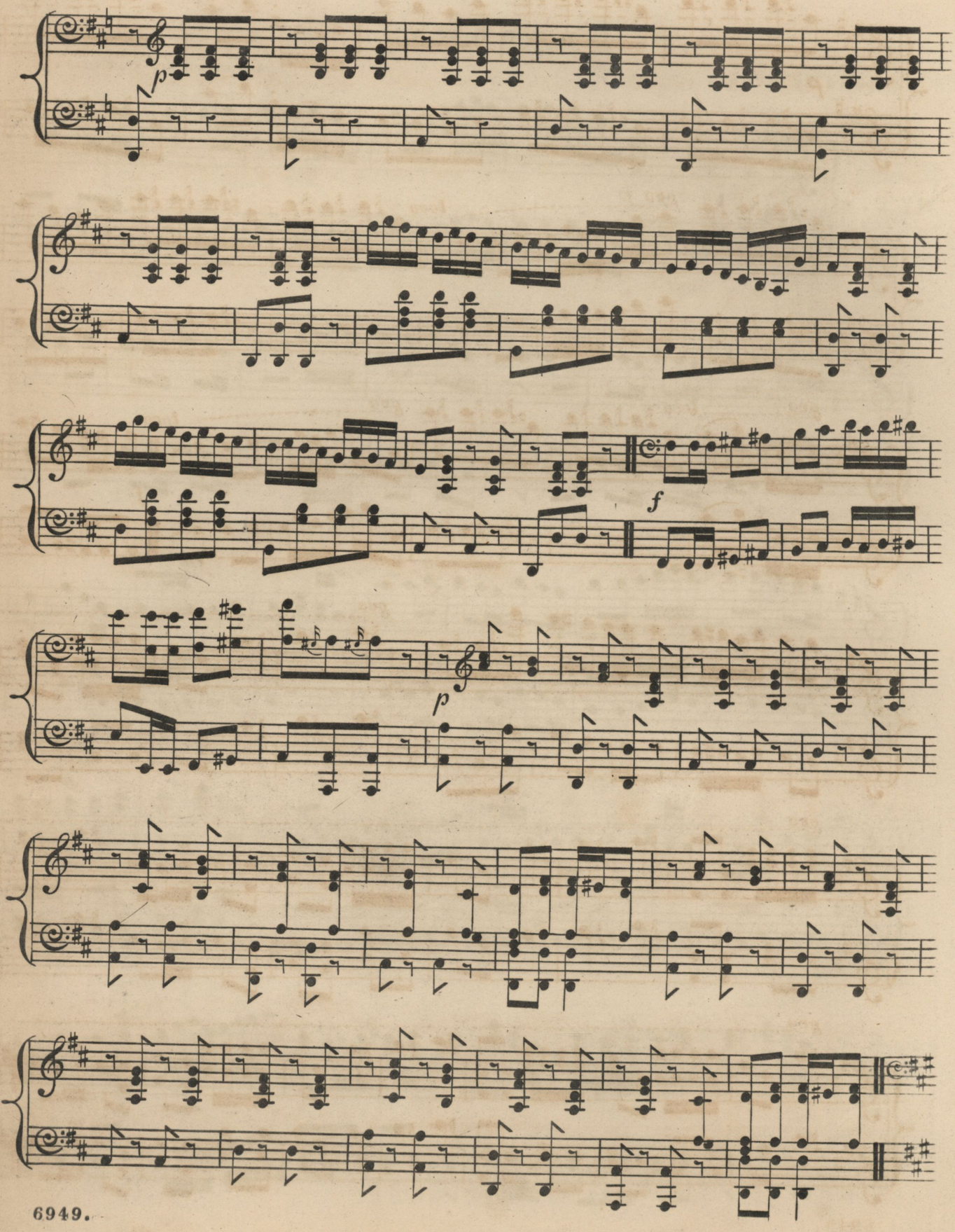

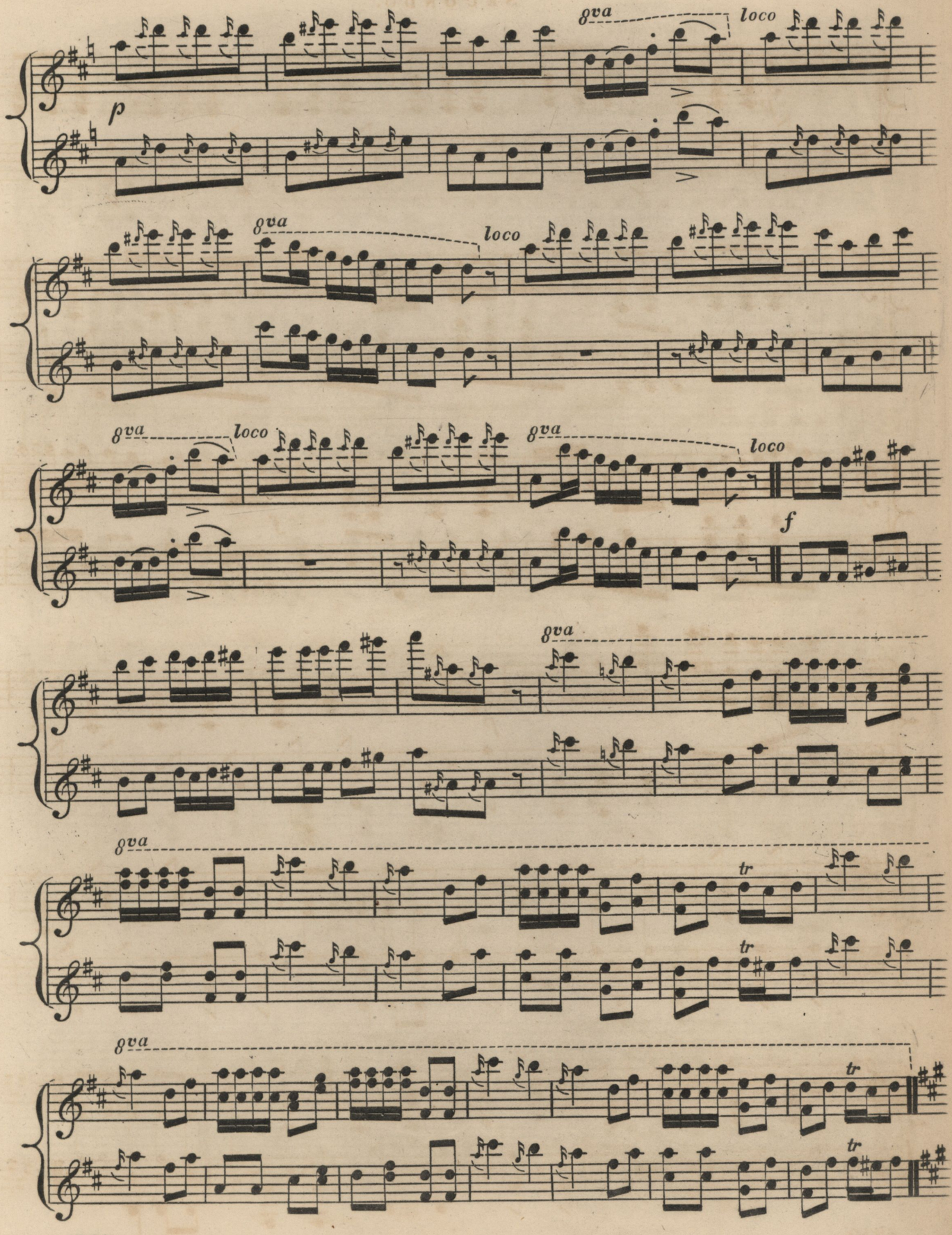
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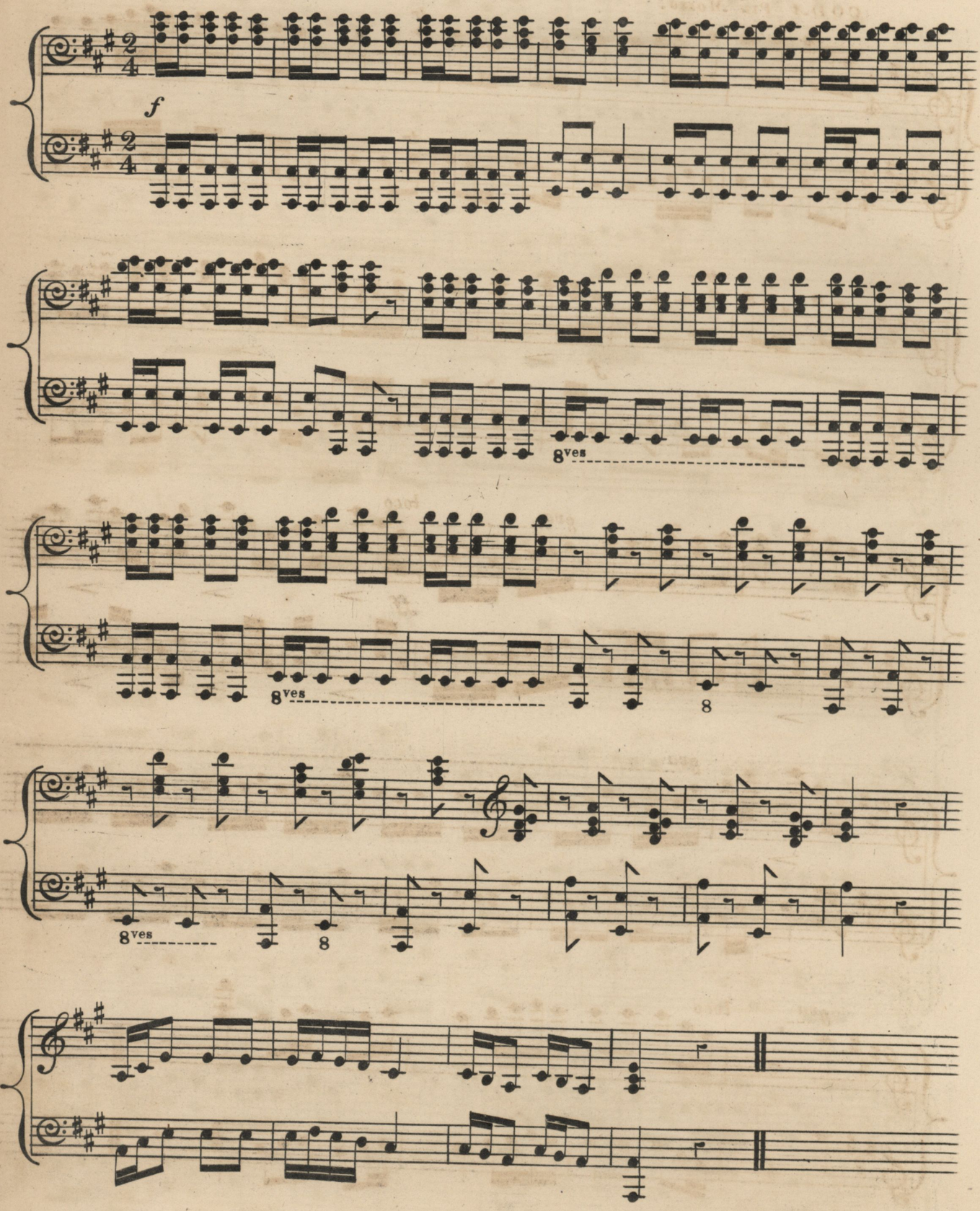

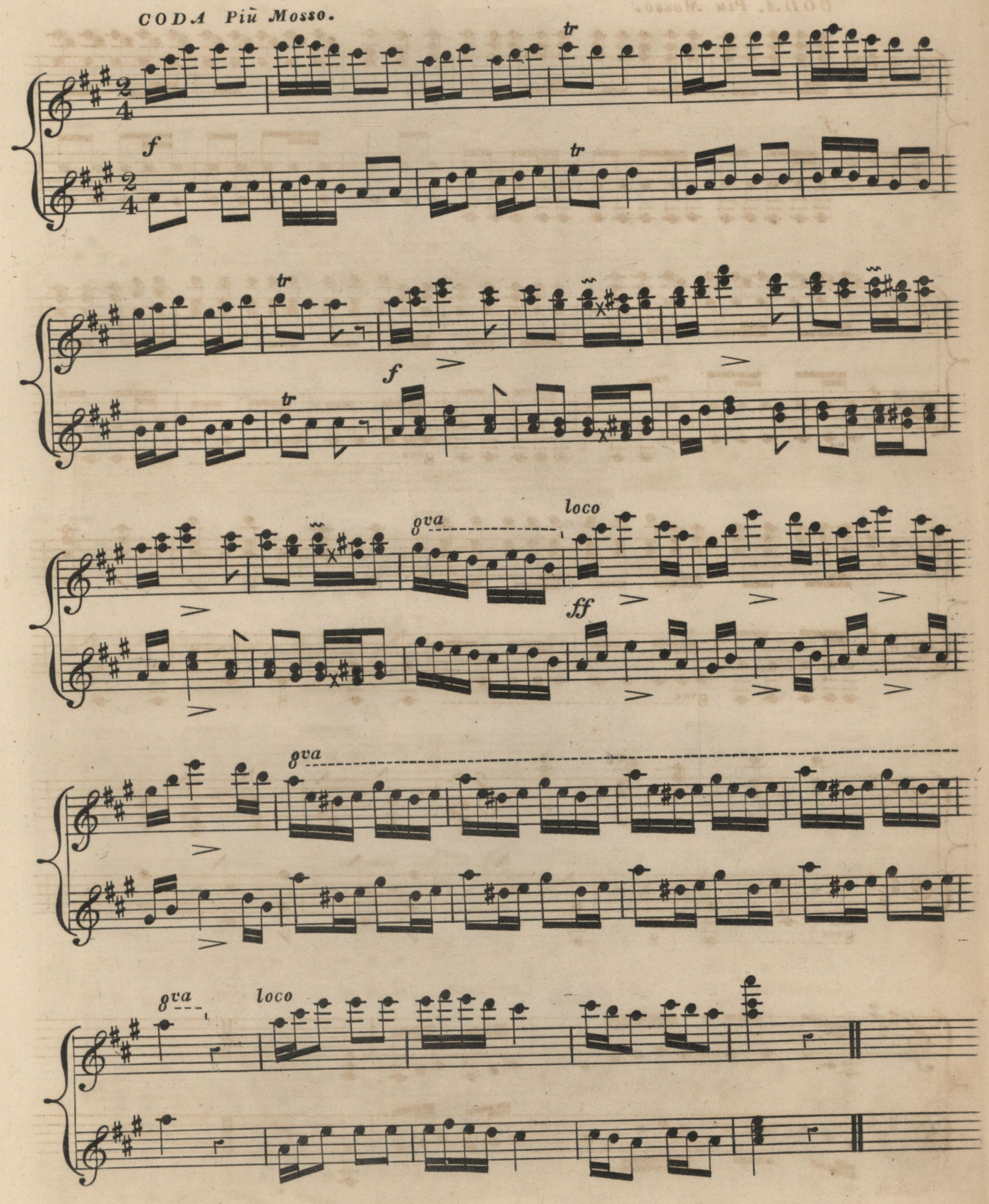
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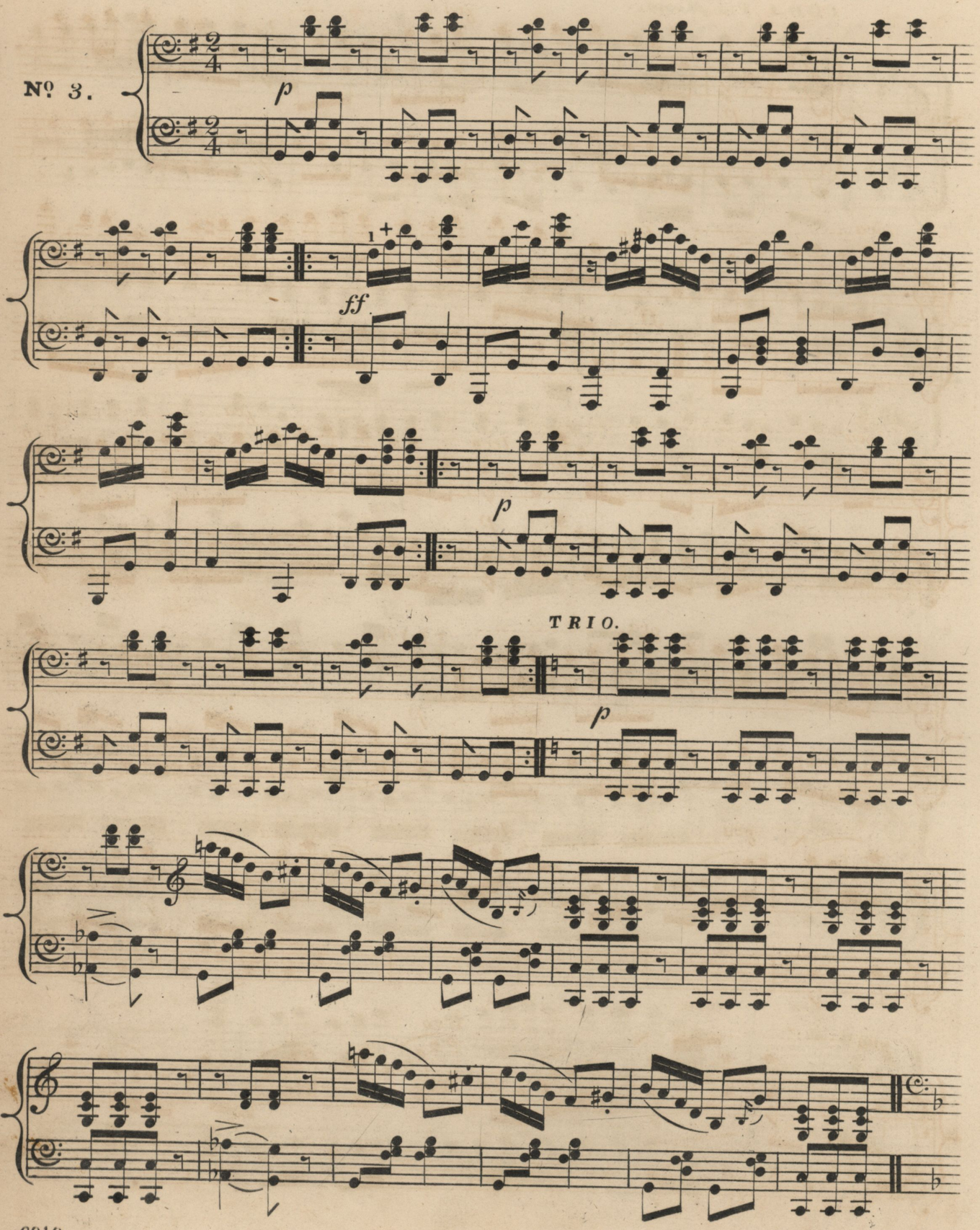

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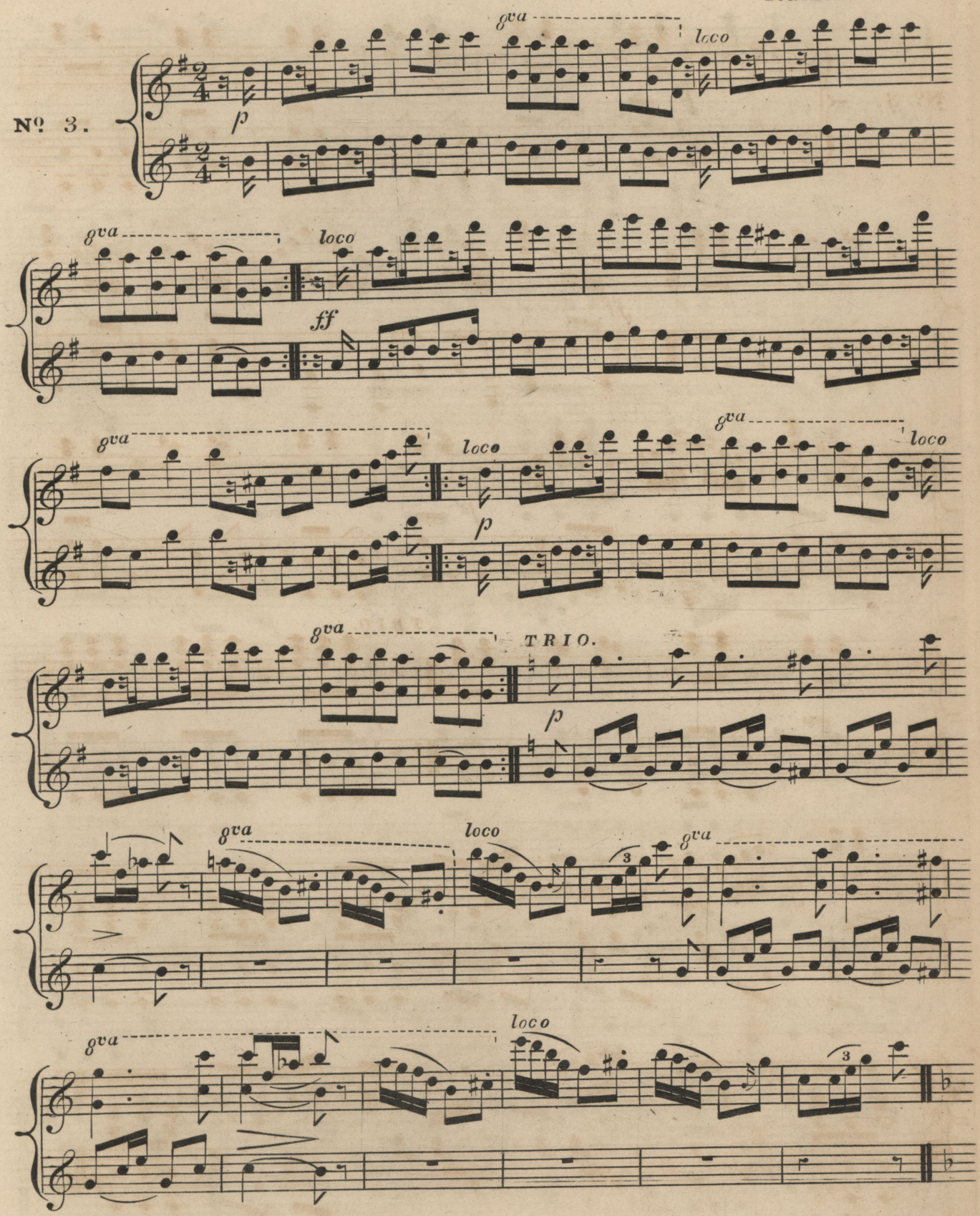

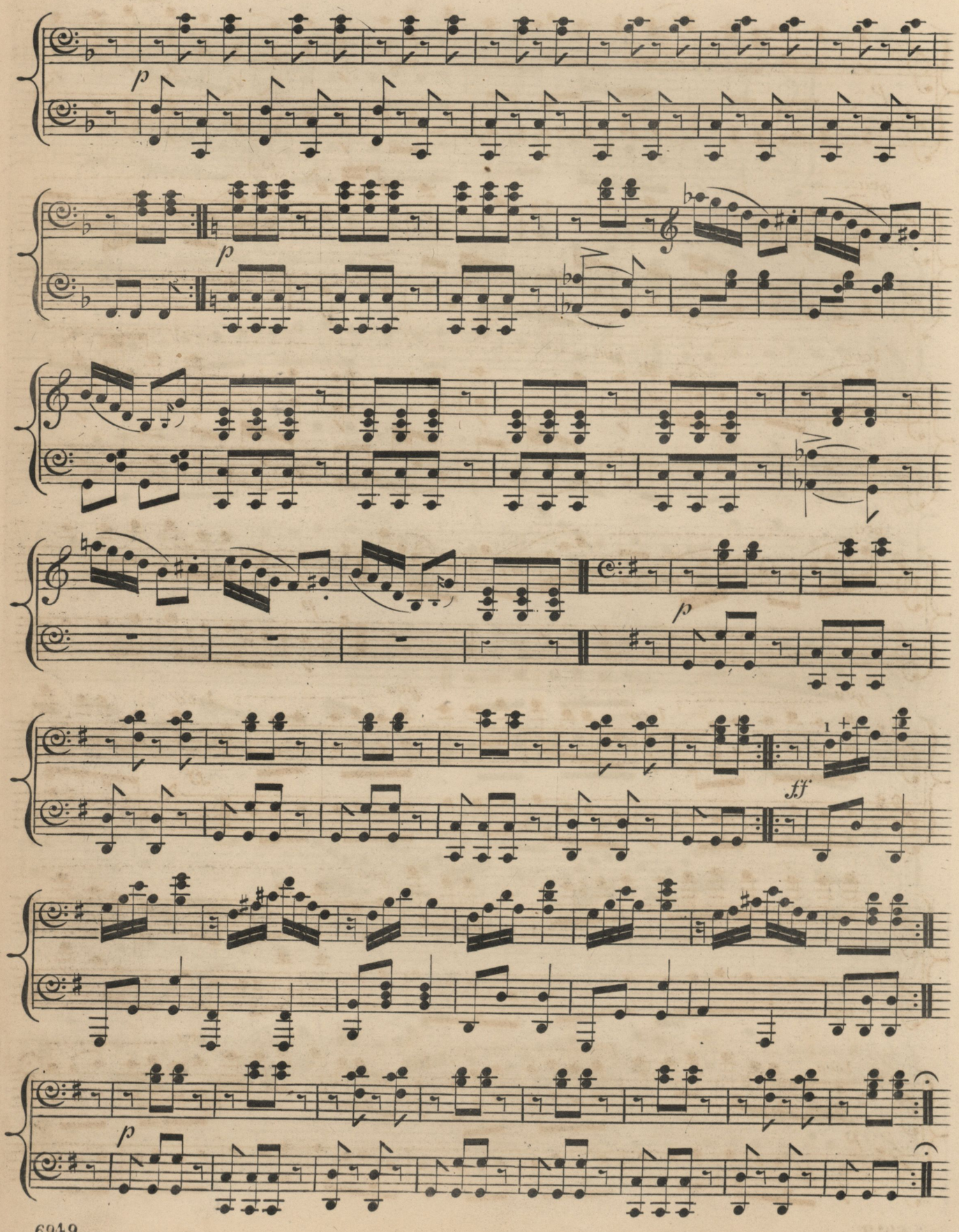
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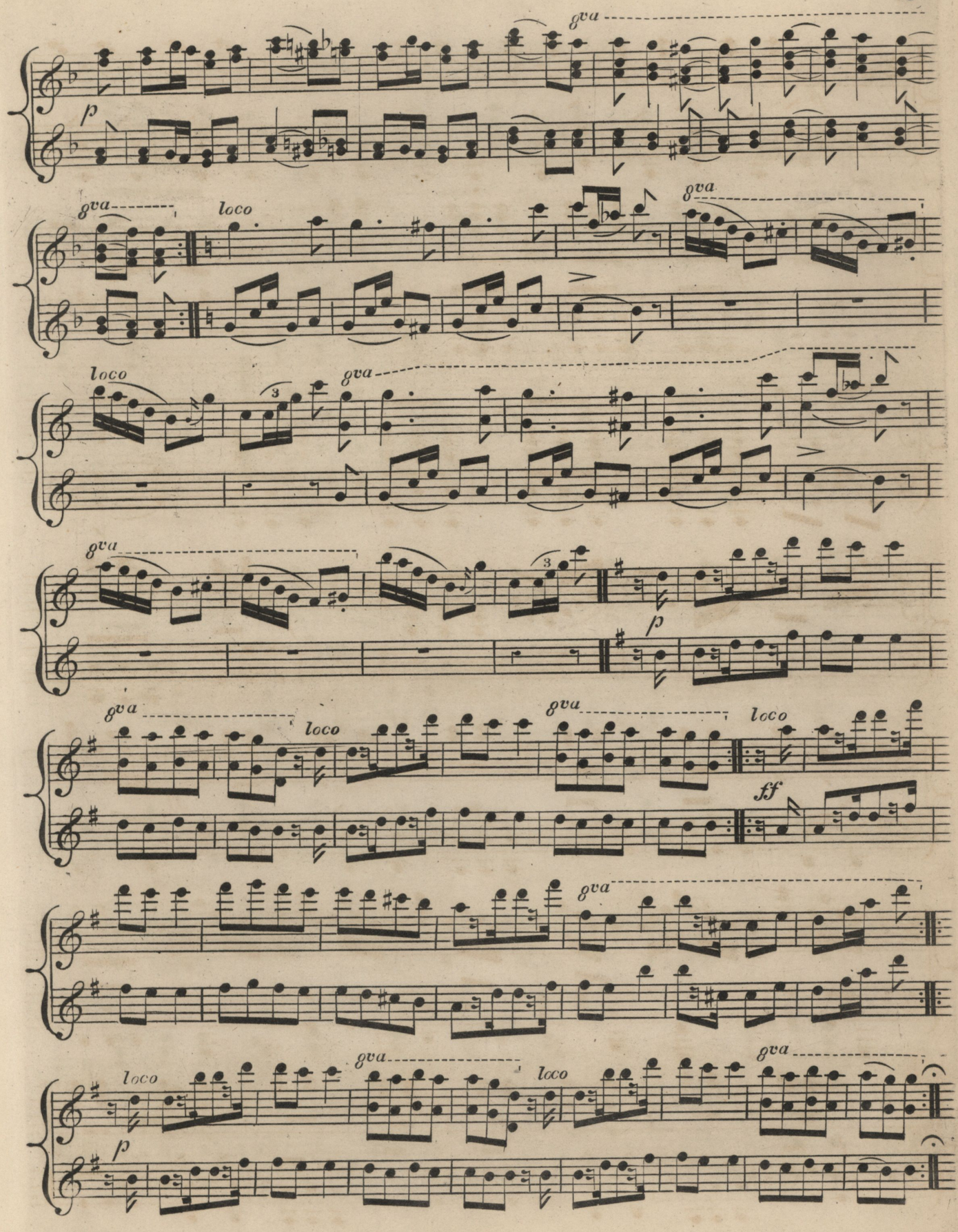
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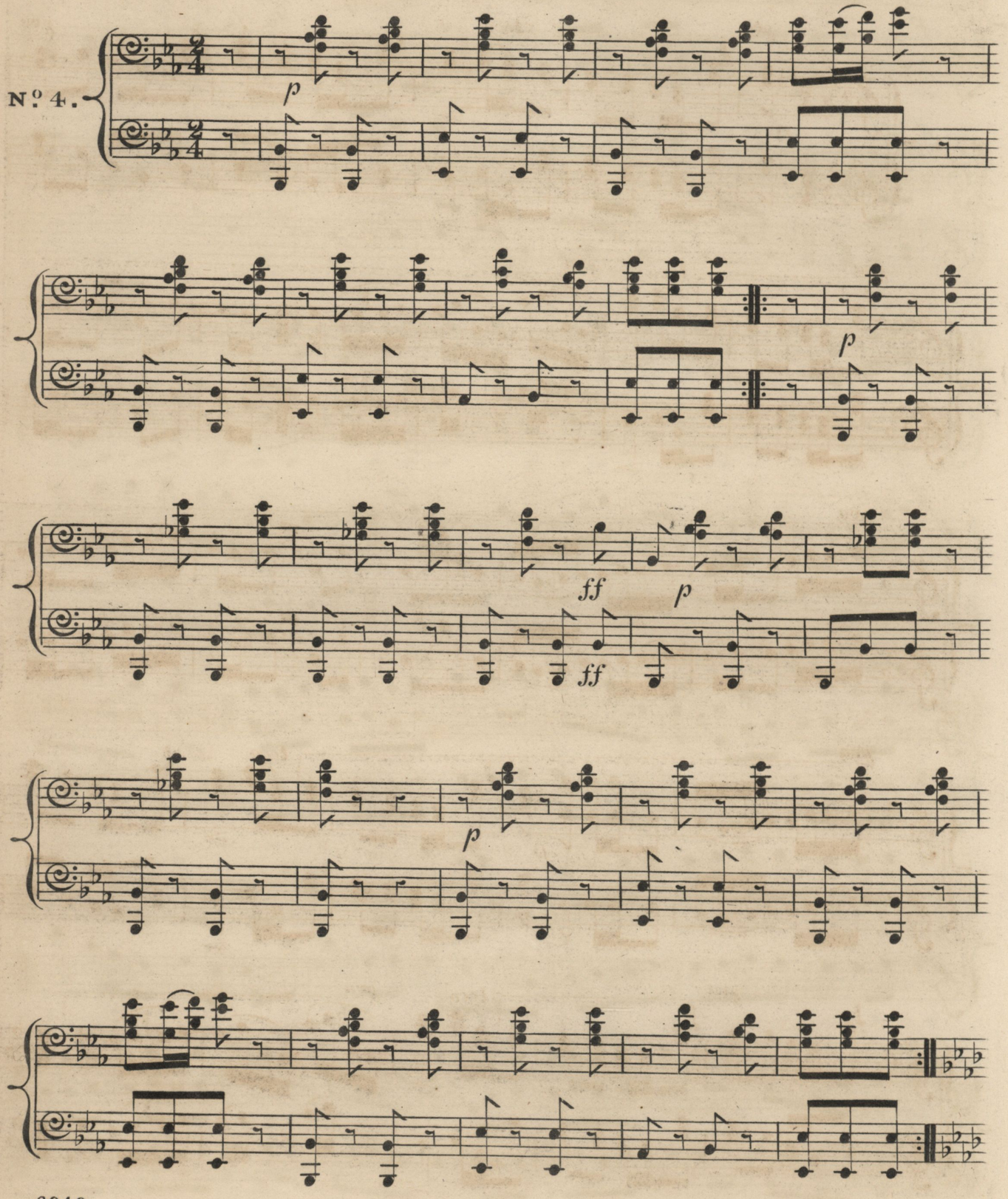

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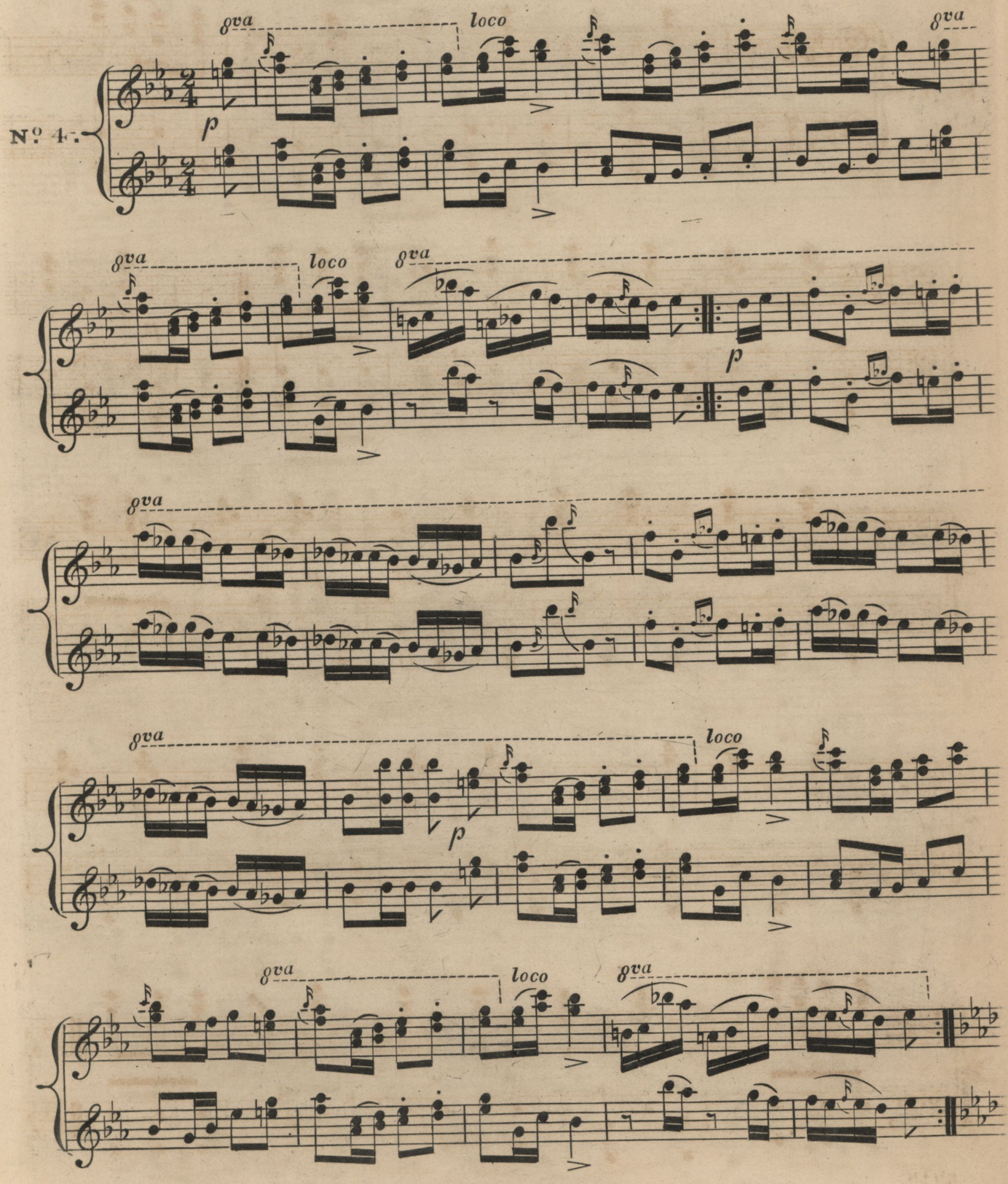

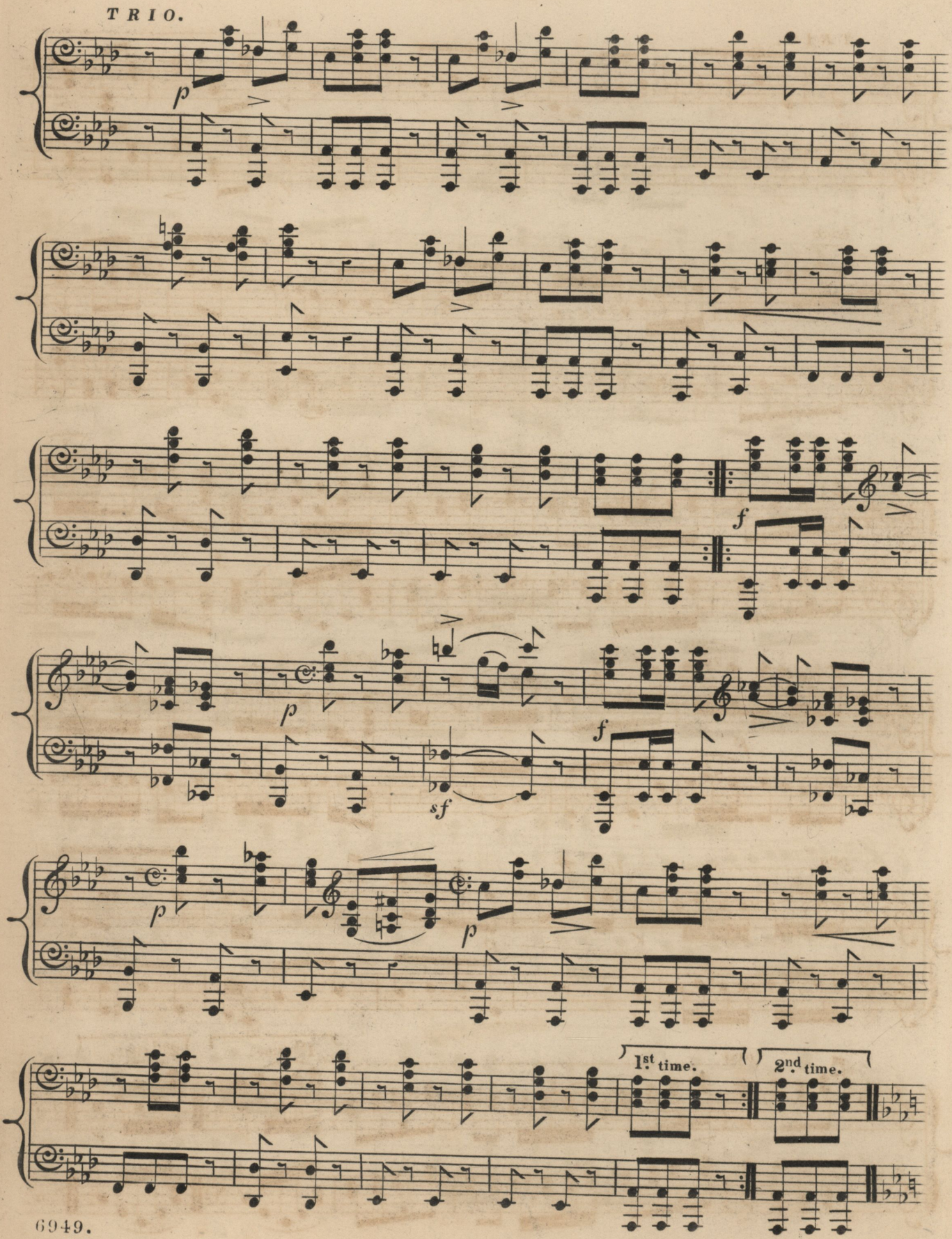
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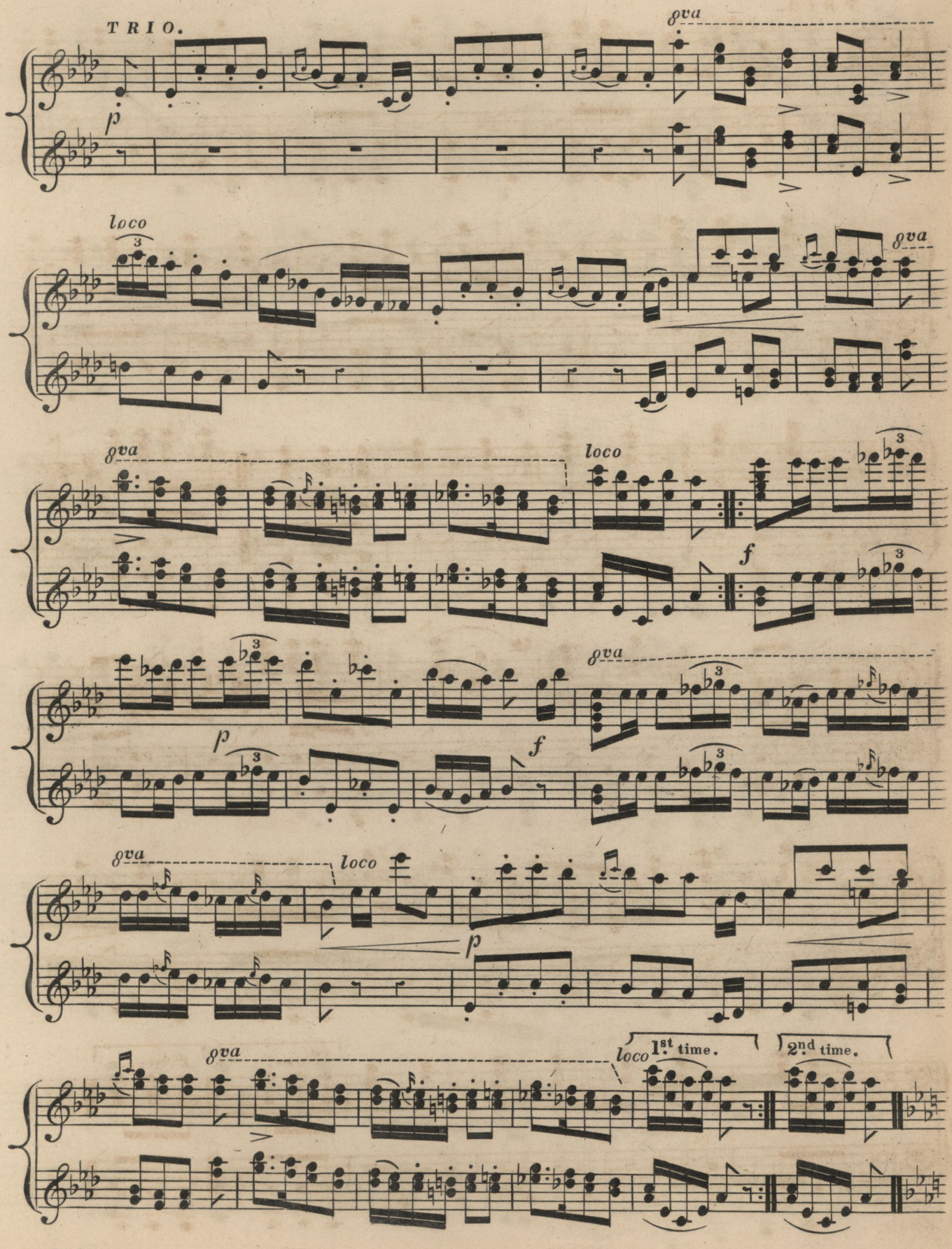
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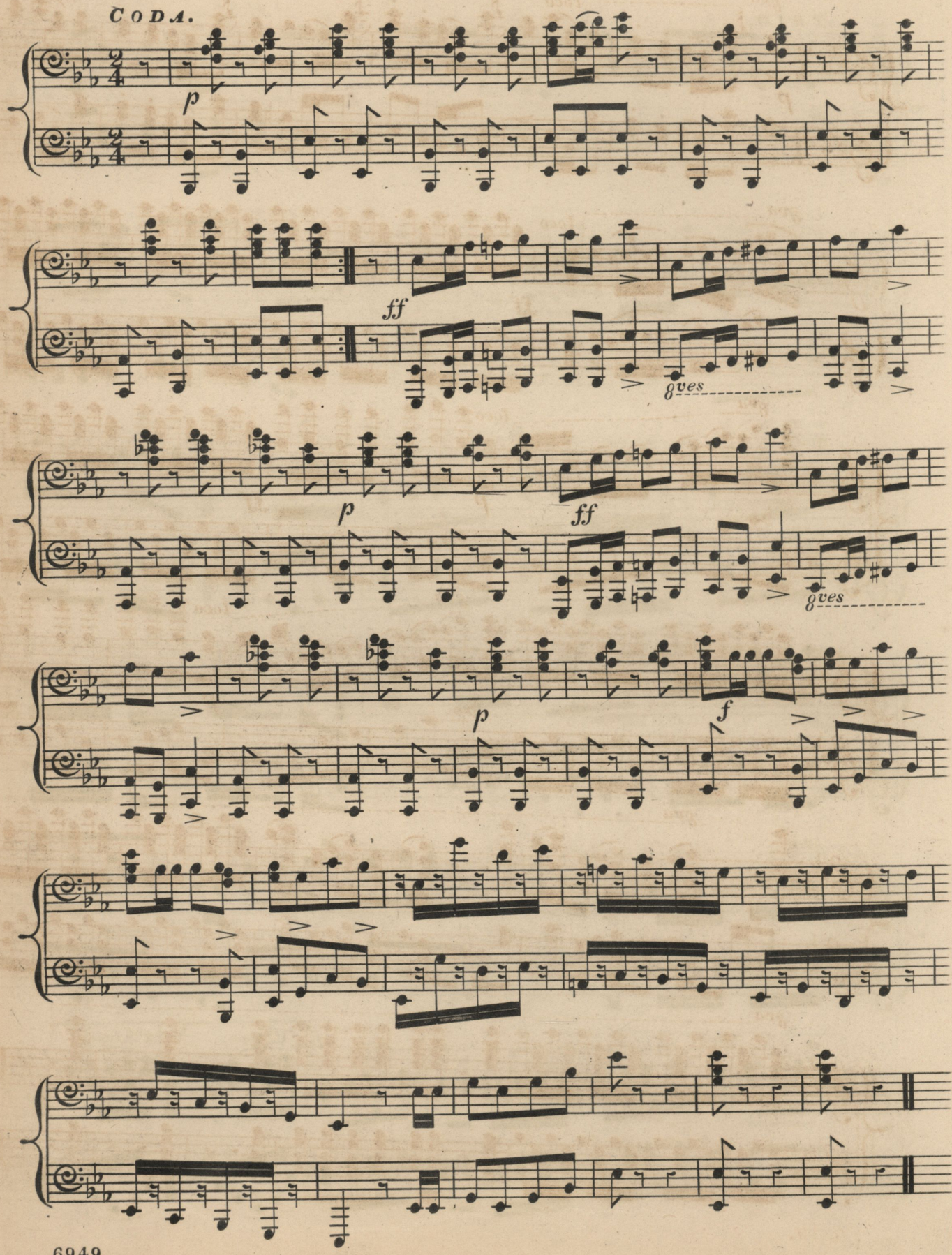
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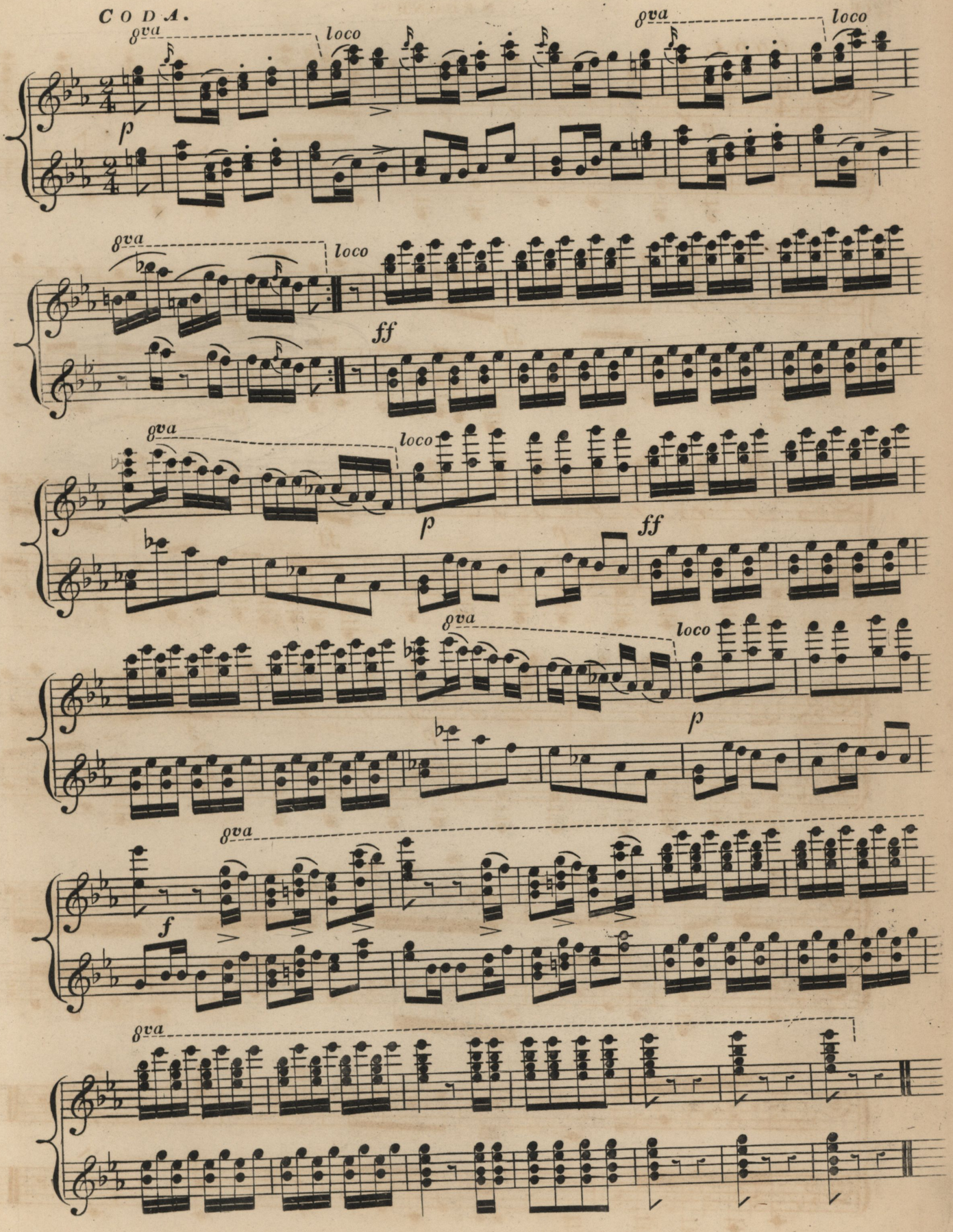
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