LES RUSSES

A Set of

Mazurkas

AND A SET OF

Polkas

by

COOTE & CLOVER

PRICE 25cts.

NEW YORK, E. FERRETT & Co.
PHILADELPHIA, 68 South Fourth Street.
1845.
C.K. FROST, Sc.
BARRETT & JONES, PRINTERS.

Sold by H. Moore. Wilm'n.

From the collection
of Richard Powers

DESCRIPTION OF

THE CELLARIUS WALTZ,

AND

MAZOURKA QUADRILLE.

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.

THE CELLARIUS WALTZ.

The difficulty in a soirée of meeting eight persons capable of perfectly dancing the figures of the Mazourka Quadrille, suggested to M. Cellarius this waltz, composed from three steps of the Mazourka, which, like the Polka, may be danced by any number of couples.

The music of the Cellarius Waltz is the same as that of the Mazourka Quadrille. It is in three-four time, rather slow, and accentuated differently to the Waltz. The first and third beats in each bar are most dwelt on, and it is this which marks its national character.

FIGURES OF THE MAZOURKA QUADRILLE.

FIRST FIGURE.

After the grand round, and the turn in place by the four couples, the first gentleman commences with his lady a promenade, followed by a turn, and the holubiec opposite the second couple; after which he leaves her with the second gentleman, whose lady he takes in exchange, and continues the promenade, turn, and holubiec with her, until he has successively changed the second lady for the third, and the third lady for the fourth. The second, third, and fourth couples then execute the same figures, 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, with whom they perform a round, first to the left, then to the right. The first couple then continue the promenade to the third couple, with whom they join hands, across to the left and back to the right. Lastly, they promenade to the fourth couple, with whom they execute the *chaine Anglaise double*, 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 Pastorelle 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 perform a round, first to the left, then to the right, 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 of *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 couples perform the same figure. The finale may consist either of the round, the grand chain, or the turn in place.

N. B. Between each change of figure, grand round, first to the left, then to the right.

The steps are so various that any analysis of them is impossible. Practice alone will enable the pupil to execute them correctly.

THE FIGURES

OF THE

LONDON POLKA QUADRILLES.

FIRST FIGURE.

Lead forward four, (4 bars.) Change hands, return to places, (4 bars.) Polka waltz figure, once round, (8 bars.) Balancez, and turn partners half round, with right hand *, (4 bars.) Ditto to places, with left hand *, (4 bars.) Promenade forward * (4 bars.) Turn without quitting hands, promenade to places *, (4 bars.) Counterpart for the others.

SECOND FIGURE.

The first couple lead or waltz up to their vis-a-vis, (8 bars.) Turn the vis-a-vis half round with the right hand *, (4 bars.) Turn back with the left hand *, (4 bars.) First couple waltz to their places, (8 bars.) Counterpart for the others.

THIRD FIGURE.

The first couple waltz back to the couple on their right, ending with the hands across, (8 bars.) Moulinet half round with the right hand *, (4 bars.) Ditto back with the left hand *, (4 bars.) First couple waltz to their places *, (8 bars.) Half promenade with their vis-a-vis, (4 bars.) Waltz back to places, (4 bars.) Counterpart for the others.

FOURTH FIGURE.

The first couple forward in waltz position, changing the lady from the right to the left hand four times *, (8 bars.) Four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass *, (8 bars.) First couple waltz back to their places, (8 bars.) Counterpart for the others.

FIFTH FIGURE.

The grand round, (8 bars.) All balancez en carré, (8 bars.) The first lady cross over, followed by her partner, (4 bars.) The gentleman dances back to his place, followed by the lady, (4 bars.) N. B. The arms placed a-kimbo after the round. First couple waltz once round *, (8 bars.) Counterpart for the others.

*Figures marked thus * require the heel and toe or setting step.

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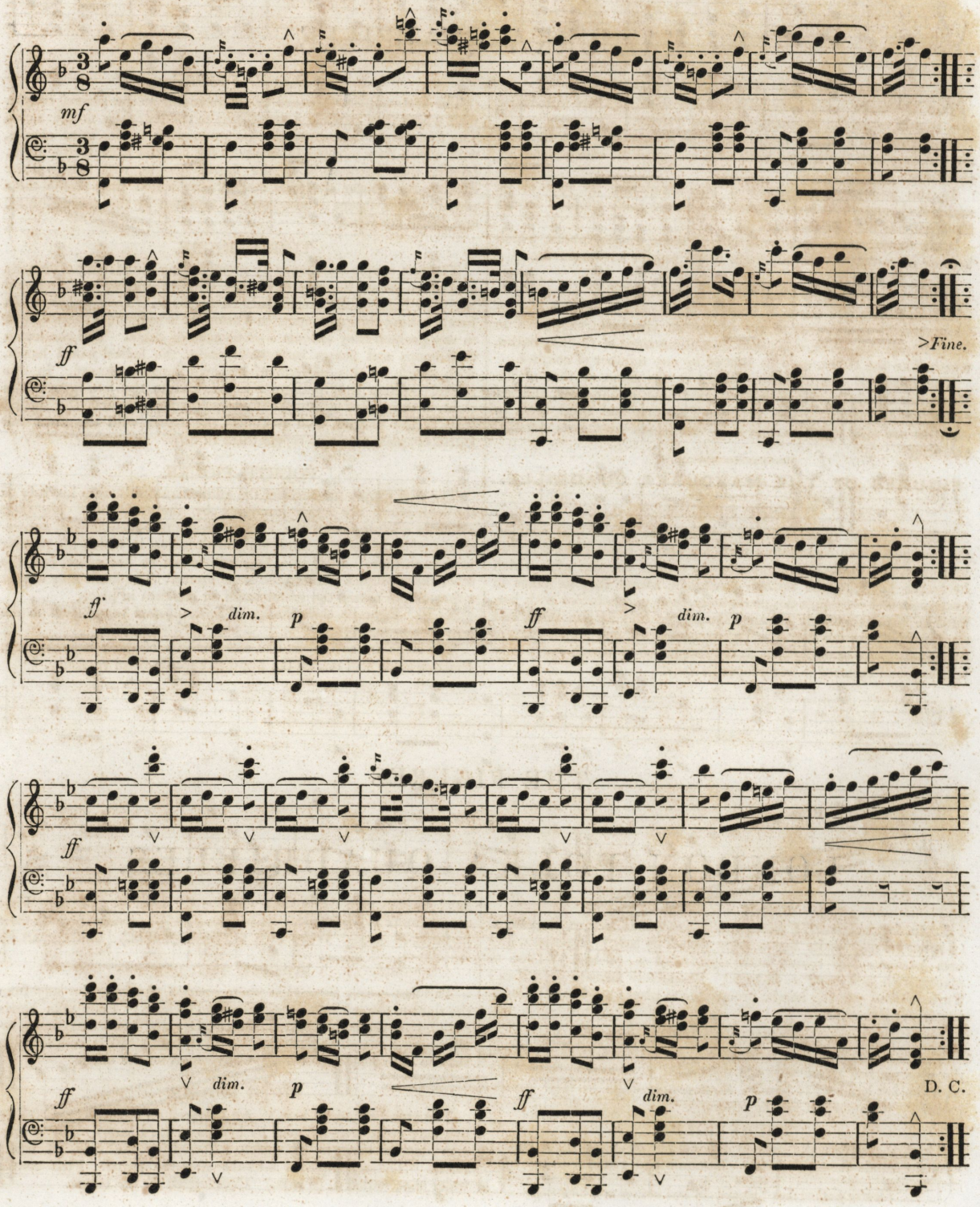
OF THE CELLARIUS WALTZ AND MAZOURKA QUADRILLE.



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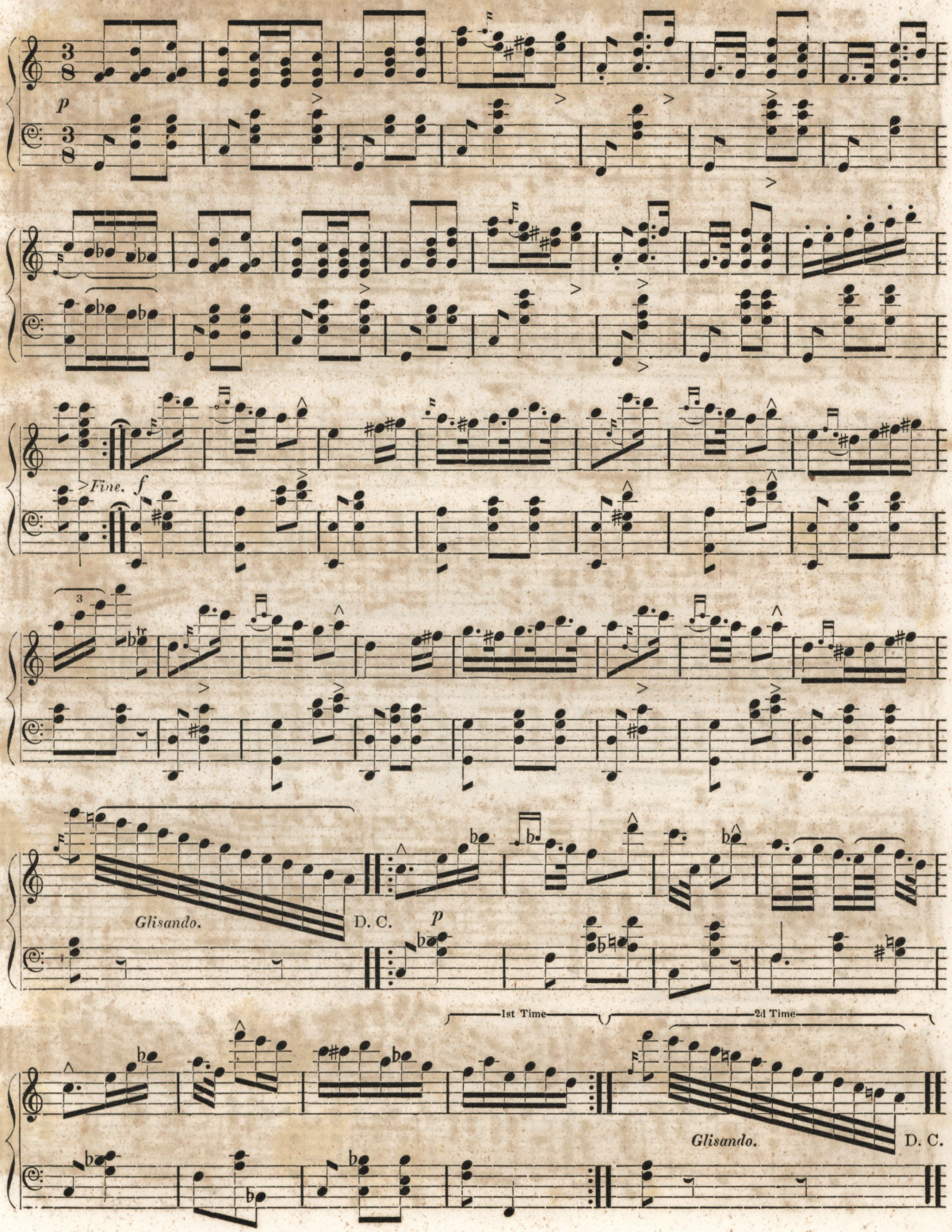

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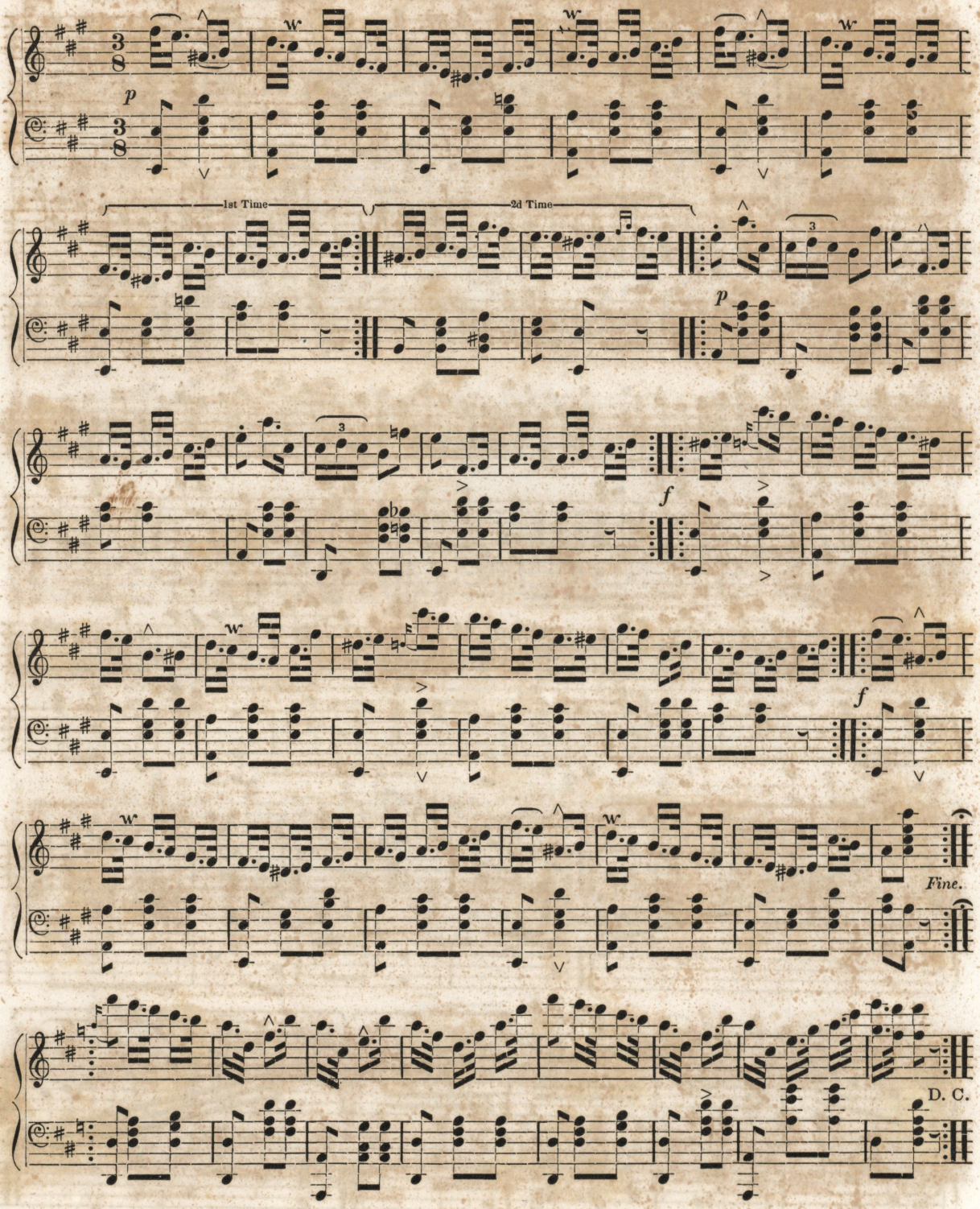

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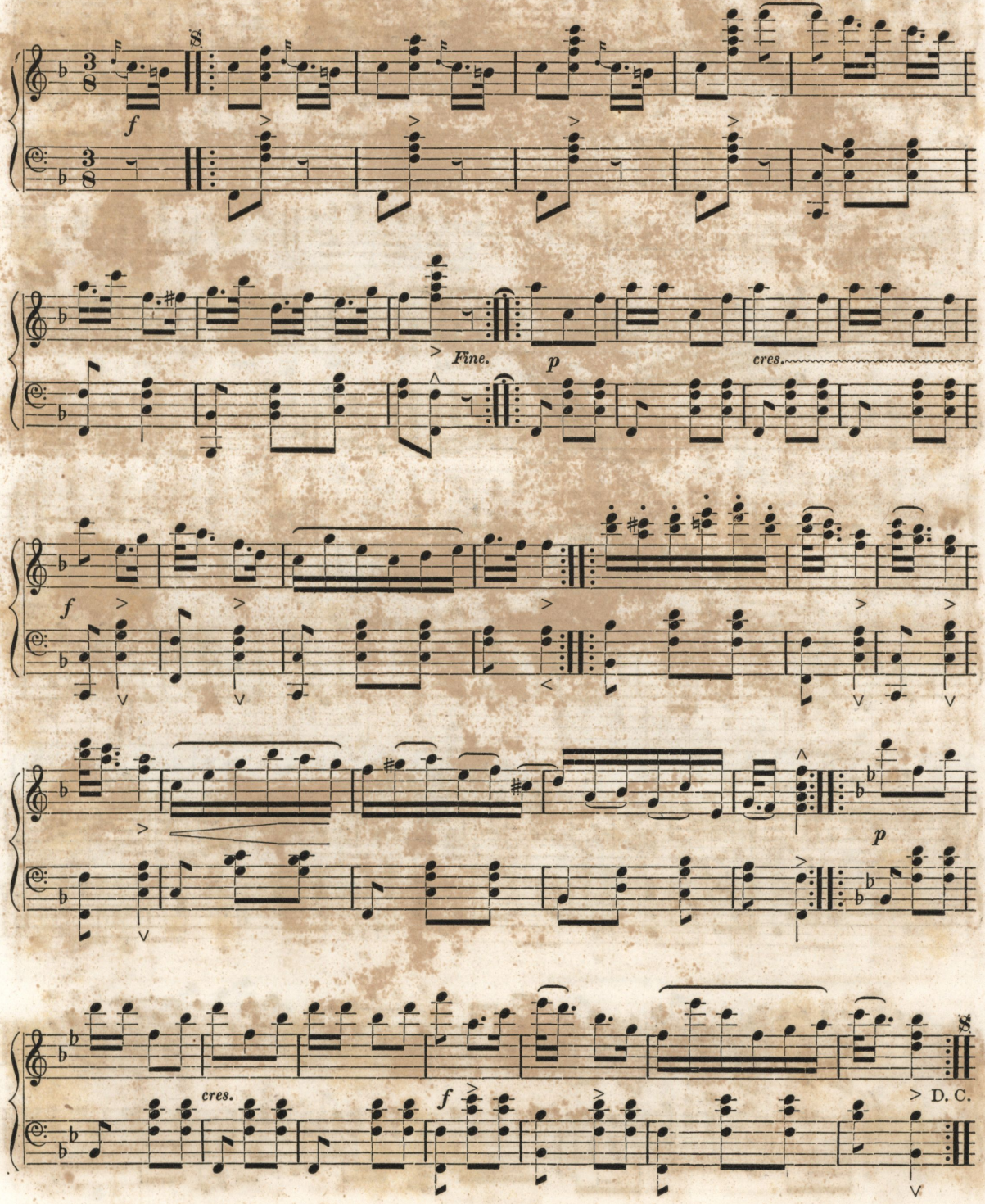

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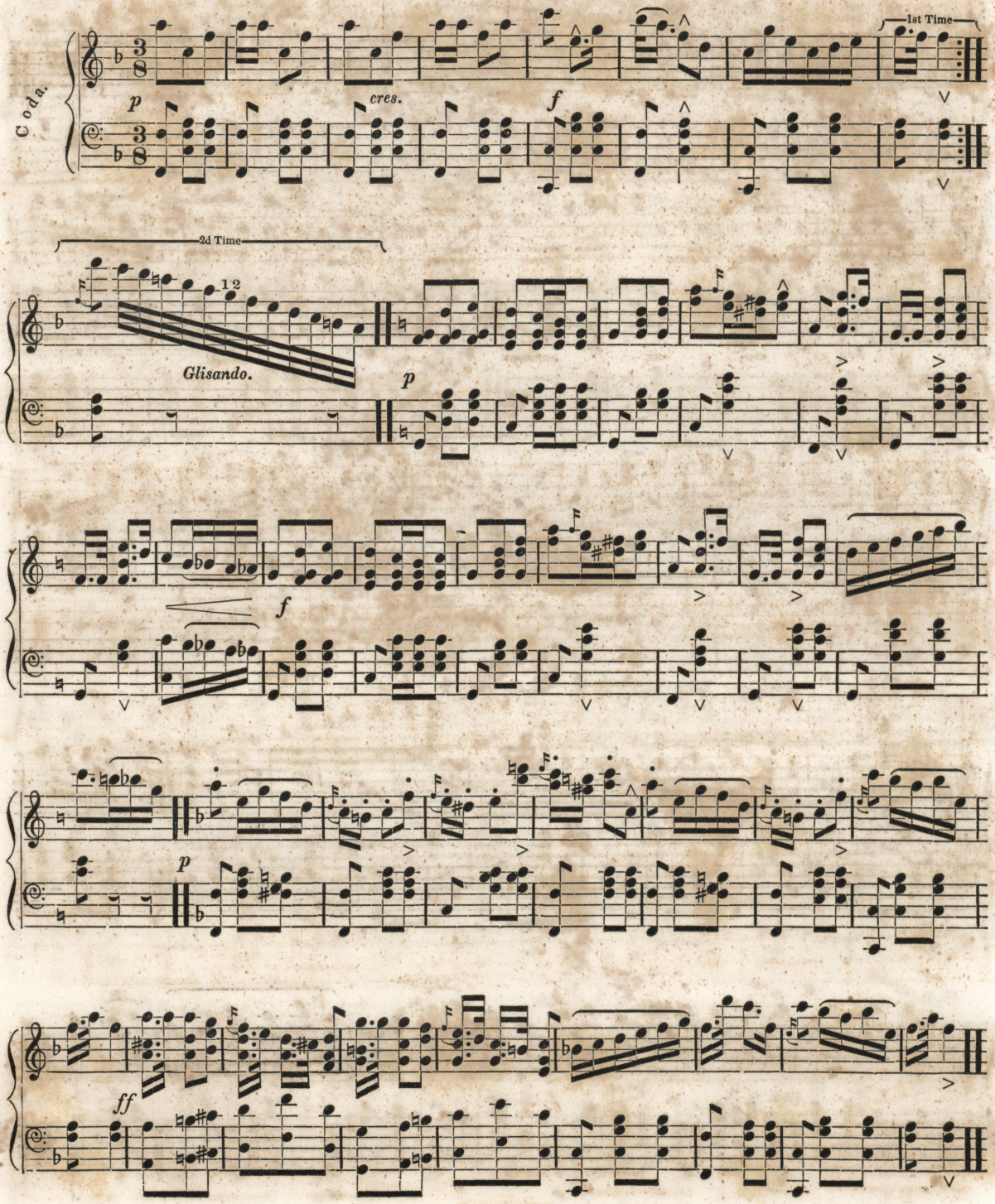

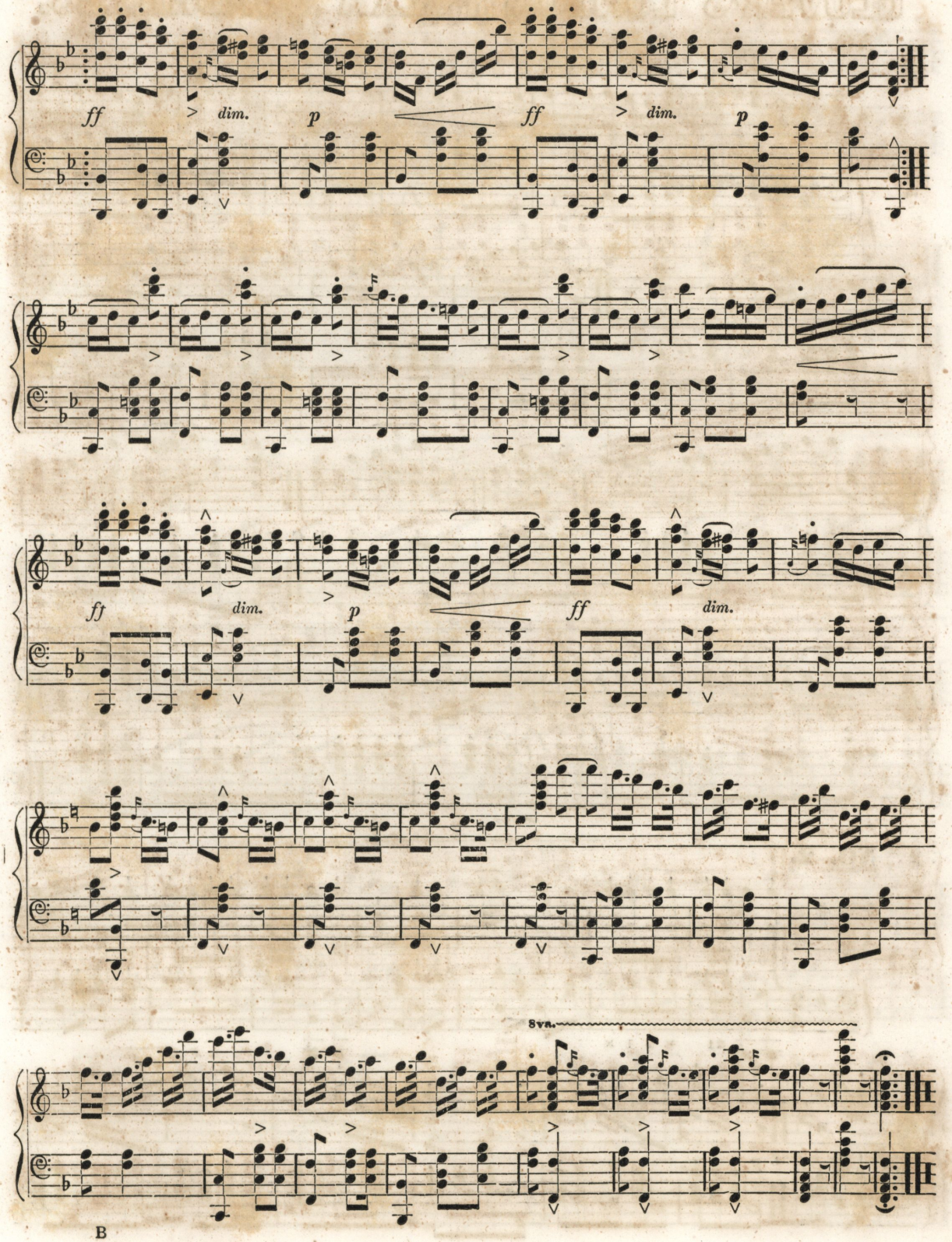
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GLOVER'S LONDON POLKA QUADRILLES.

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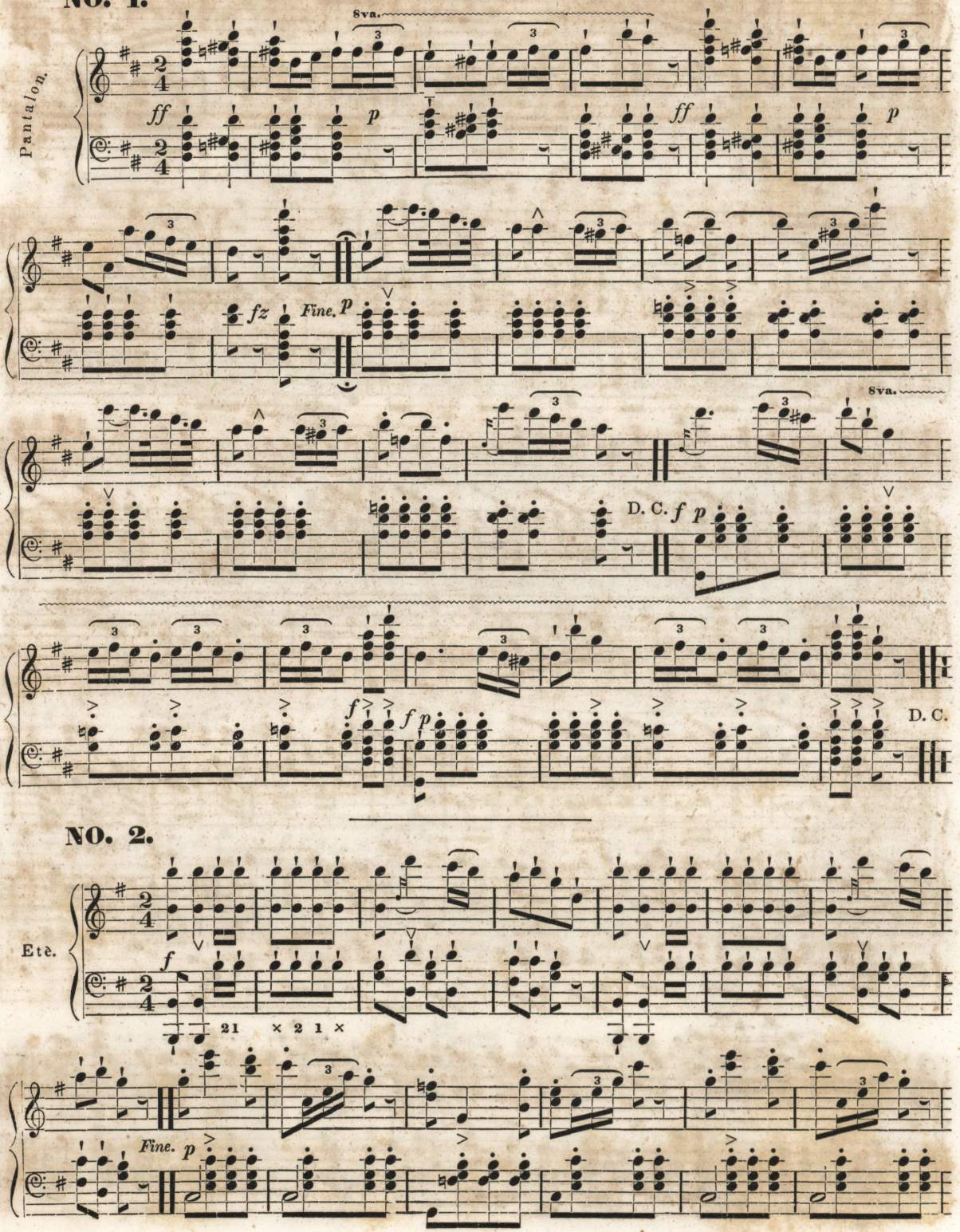

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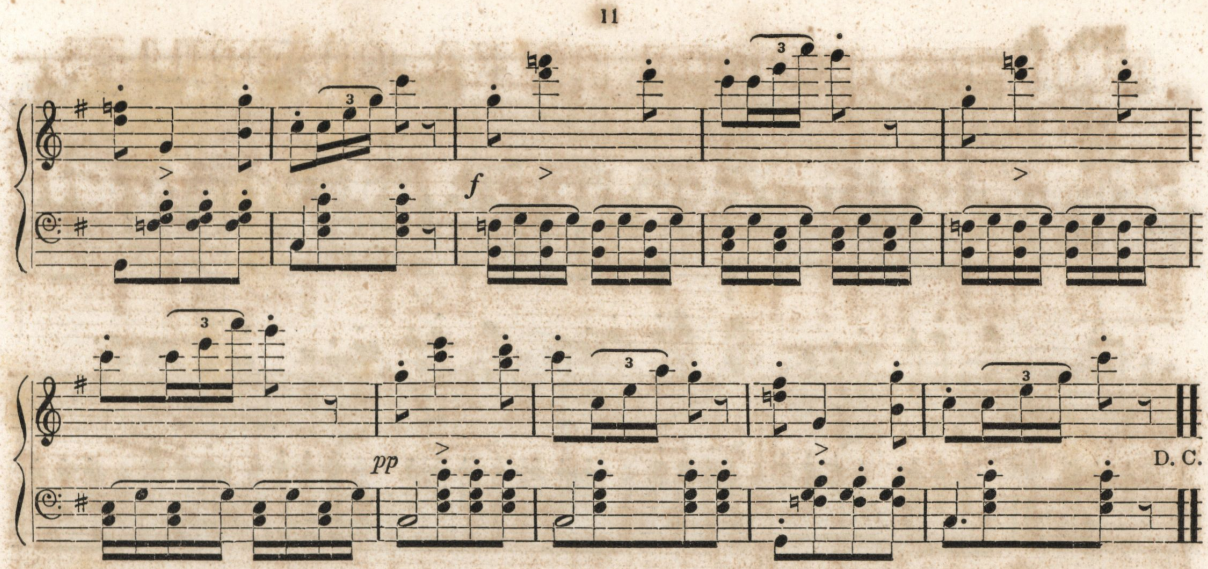

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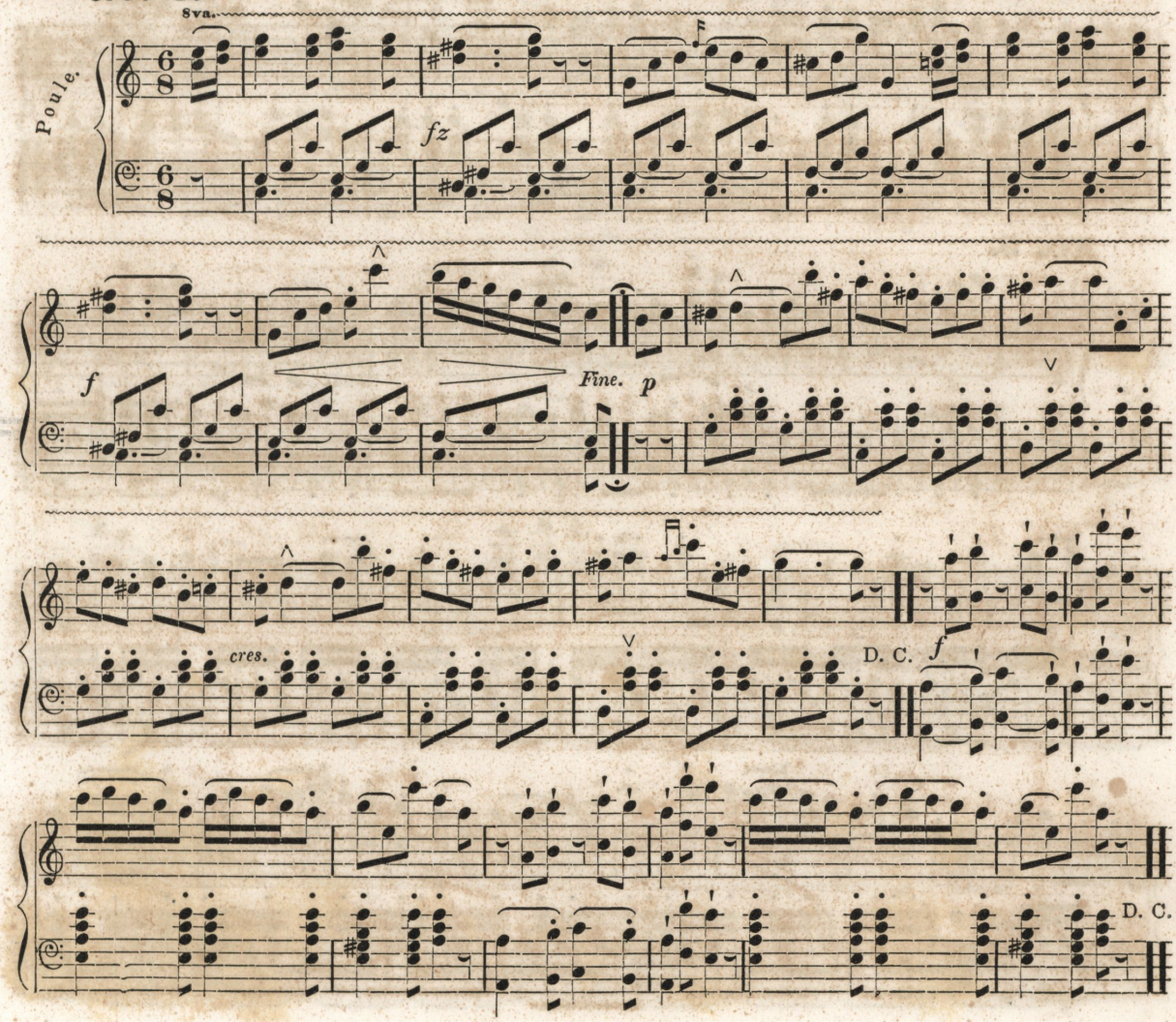

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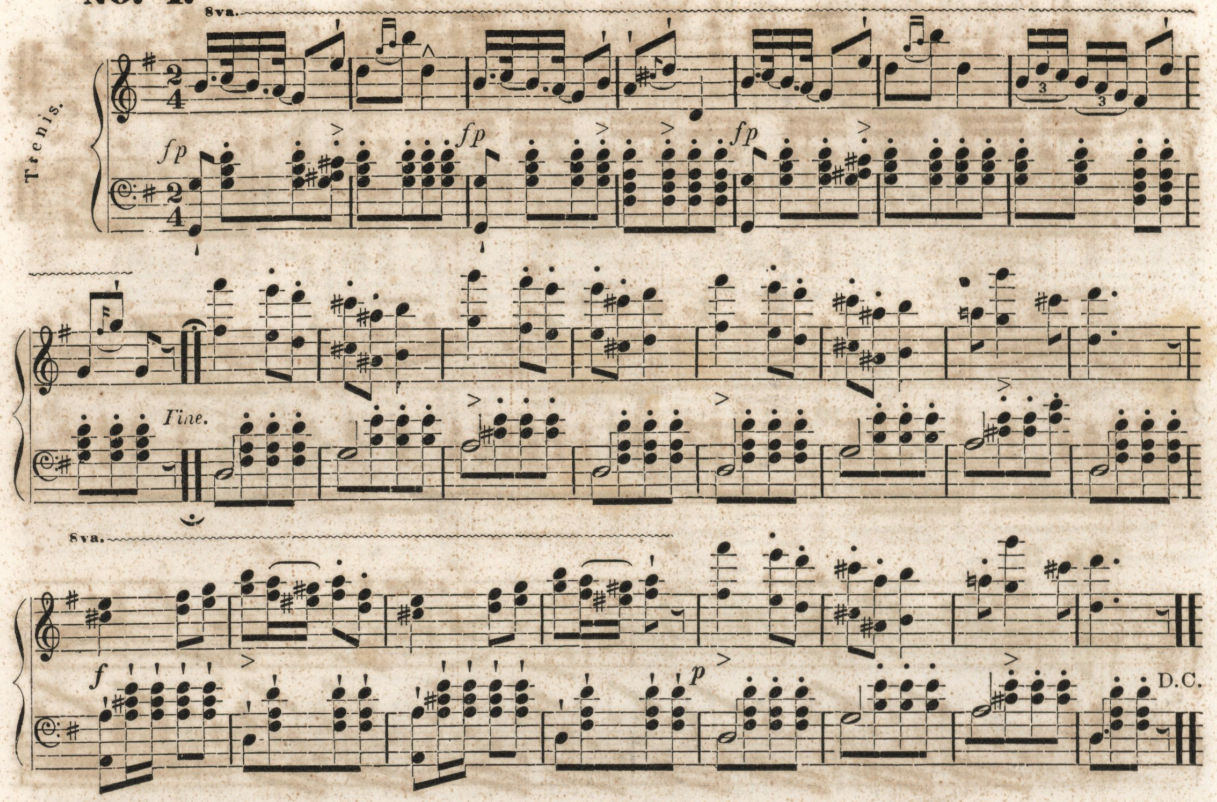

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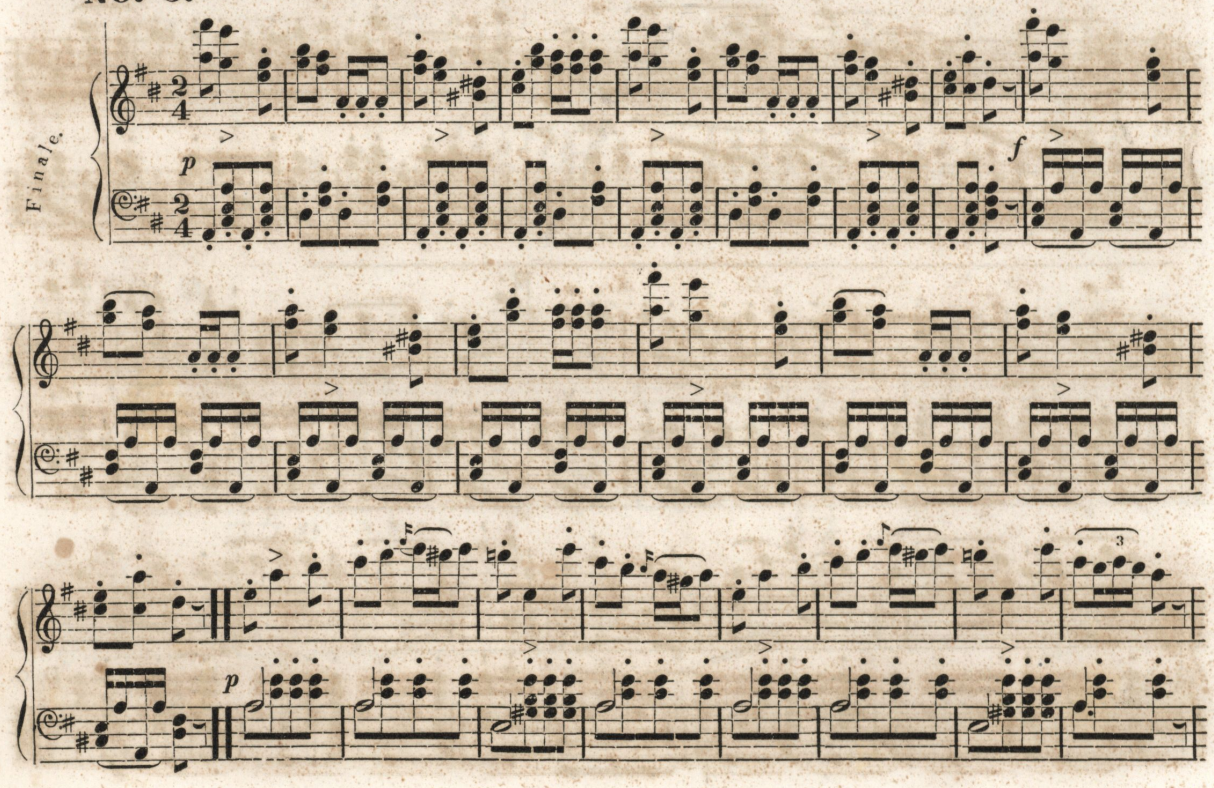

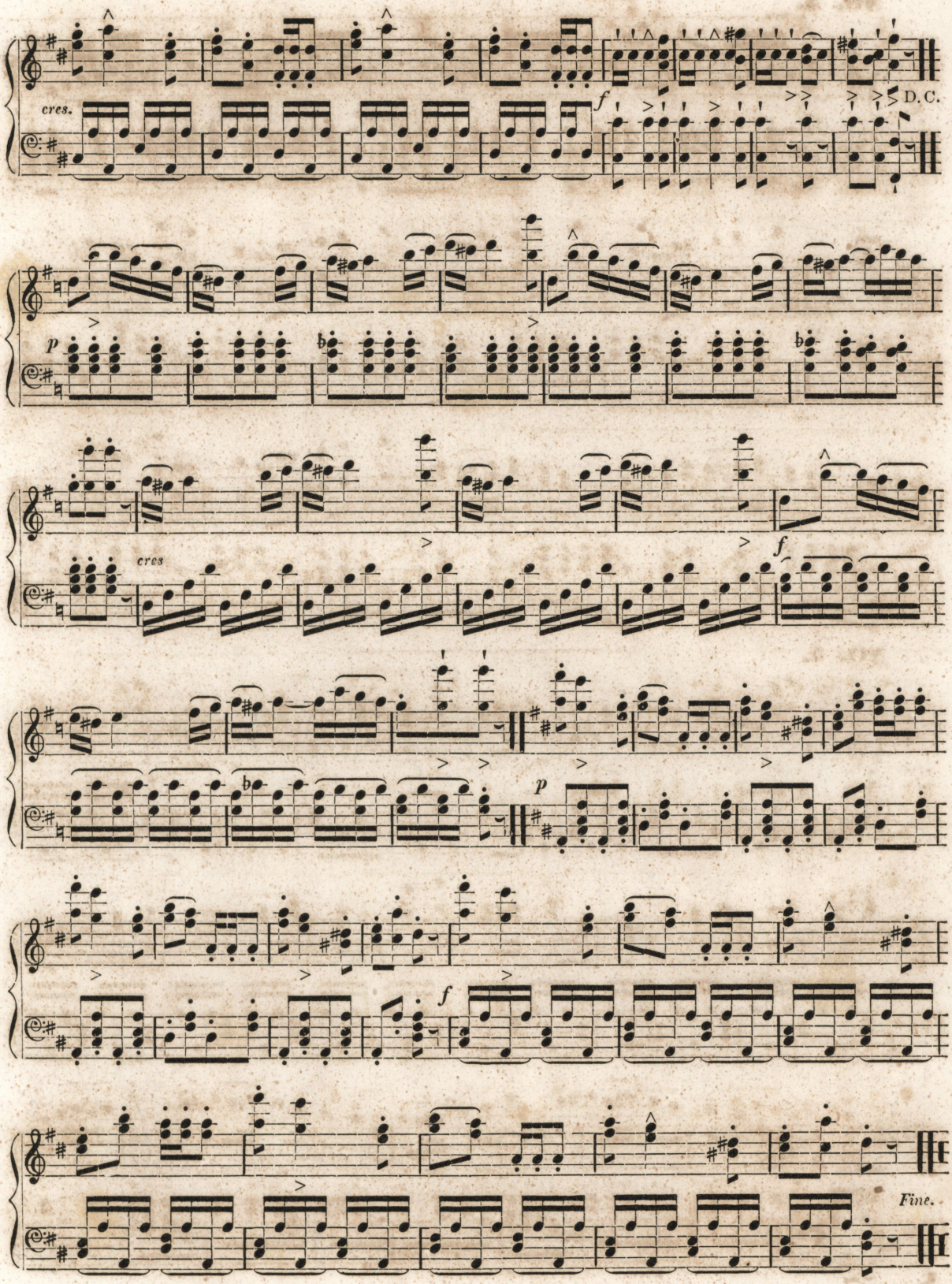
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