

10th Edition.



M & N HANHART, CHROMO LITH. PRINTER.

JULLIEN'S CELEBRATED POLKAS.

N^o 1, THE ORIGINAL POLKA,

AS DANCED AT THE SOIREES DU HAUT-TON IN LONDON, PARIS, VIENNA, &c. &c.

DEDICATED TO

MR. E. COULON.

BY

JULLIEN.

Ent. Sta. Hall

Pr. 3

LONDON, PUBLISHED BY JULLIEN, 3, MADDOX ST. NEW BOND ST.
THIS WORK IS COPYRIGHT

JULLIEN'S CELEBRATED P O L K A S.

THIS IS THE ONLY CORRECT DESCRIPTION OF JULLIEN'S POLKA.

The gentleman takes his partner's left hand with his right. Both advance in *Balancant* on the right, then on the left, alternatively, in such a manner as to find themselves, one measure, nearly *vis-à-vis*, and the other, nearly *dos-à-dos*. In this position they promenade as if it were round the circle once or twice, the gentleman holding always the lady's left hand as at the starting. After one or several rounds, the gentleman leaves the lady's hand to take hold of her by the waist, exactly as in the waltz. They perform thus, FIGURES EN AVANT, then, FIGURES EN TOURNANT, alternatively, observing always the characteristic cadence of the Polka, whose musical rhythm may be expressed as follows—



but for an exact *choregraphique* description of which, the assistance of a professor is indispensable.

It is during the execution of the *second movement*, that is, when performing the *figure en avant*, and *en arrière*, that they must *both* lightly touch the ground

with the foot, on each measure, viz.—with the heel when the leg is forward, and with the tiptoe when backwards.

M. E. COULON, 47, Marlborough Street, Regent Street, having recently undertaken a journey to Paris for the express purpose of obtaining the original POLKA from its importers in France, M. M. Cellarius and Coralli, is a professor whose teaching may warrant a complete mastery of this graceful dance.

In conclusion, four, or at the most five lessons, will enable any one acquainted with the general principles of the art of Dancing, to perform the POLKA with the gracefulness and the characteristic agility this national dance requires.

* * Many spurious imitations of M. JULLIEN's works, having been sold to the public, under so many assumed forms, he has published the POLKA DANCE at his own Office, 3, Maddox Street, Bond Street, and in order to secure the public against the possibility of purchasing incorrect copies, he has attached his signature to each; none can, therefore, be relied on which have not his autograph. Correct copies of JULLIEN'S Polkas to be had at all respectable Music Shops in the Kingdom. Also of the following Pieces :

* * Many spurious imitations of M. JULLIEN's works, having been sold to the public, under so many assumed forms, he has published QUADRILLES, MAZURKAS, WALTZES, and POLKAS, at his own Office, 3, Maddox Street, Bond Street; and in order to secure the public against the possibility of purchasing incorrect copies, he has attached his signature to each; none can, therefore, be relied on which have not his autograph. Correct copies of JULLIEN'S *Musique Dansante*, to be had at all respectable Music Shops in the Kingdom, by asking for JULLIEN's works signed by the author, also of the following Pieces :—

JULLIEN'S POLKAS.

1. The Original Polka
(The first introduced in England.)
2. The Royal Polka
3. The Drawing Room,
and the Nobility Balls Polka
4. The Rage of Vienna
5. The Imperial Polka,
and Les Folies de Paris
6. The Douro Polka
7. The Ducal Polka
8. Les Roses Polka
9. The Queen and Prince Albert's
Polka

QUADRILLES.

1. The English Quadrille
(A Companion of the Irish Quadrille.)
2. The Irish Echo Quadrille
(A Comic Quadrille.)
3. The Toy Quadrille
(For Young Pupils, very easy.)
4. The Semiramide Quadrille
(On Rossini's Opera.)
5. Zampa Quadrille
(On Herold's Opera.)
6. The Welsh Quadrille,
(As a Companion of the Irish, Scotch,
and English Quadrilles.)

WALTZES.

1. Le Bouquet Royal
2. La Valse a deux Temps
(Now a-la-mode in all the Courts of
Europe, with description by E. COULON.)
3. The Butterfly Waltz
(The most Light and Waltzing Melodies
ever adapted for the Piano Forte.)
4. The Royal Scotch Waltz.
(On Scotch Melodies—a Companion
to the Irish & English Quadrilles.)

KÖENIG'S WALTZES.

- The Bird of Paradise
The Garter Valse
Les Metamorphoses Valses
Die Mecklenburg Strelitz Waltz
Die Thalberien Waltzer
On Thalberg's celebrated Etude in A
minor, with Portrait.
Die Bellinen Walzer
On Bellini's favorite Airs, with Portrait
Die Dresden Walzer
Die Victorien Walzer
Die Berliner Walzer
The Beaufort Walt
The Post Horn Galop
With Post Horn Accompaniment.

ALSO,

PUBLISHED BY JULLIEN

THE ORIGINAL MAZURKA,

As danced by the fashionable Company at Baden-Baden, Spa, at the Court Balls of St. Petersburg, Vienna, &c. and lately introduced in England by M. JULLIEN. The Figures and Dance by Monsieur F. COULON; the Music composed by M. JULLIEN.

THE POLLINGTON POLKA,

Composed for THE POLISH BALL, and dedicated to the VISCOUNTESS POLLINGTON. Music Composed by Herr KÖENIG.

THE OPERA POLKA;

Danced by Madlle CARLOTTA GRISI, and Mons. PERROT. Music Composed by Signor PUGNI.

AND

THE DOUGLASS POLKA,

BY MADAME OURY.

THE SUTHERLAND POLKA,

BY STOEPEL.

N^o 1.THE CELEBRATED
ORIGINAL POLKA.

Par JULLIEN.

N^o 1.

ALLEGRO

NON TROPPO.

Take the Movement not so fast as the Galop.

The musical score is written for piano and treble staves. It begins with a treble staff containing a melody with triplets and slurs, marked with *p* and *pp*. The piano accompaniment starts with a bass line marked *pp*. The score includes five systems of music. The first system has a tempo instruction 'ALLEGRO NON TROPPO' and a note to 'Take the Movement not so fast as the Galop.' The second system features a forte marking *ff*. The third system ends with a double bar line. The fourth and fifth systems continue the piece with various musical notations including triplets, slurs, and dynamic markings like *f* and *hr*.

The Original Polka, JULLIEN.

A handwritten musical score for a piece titled "The Original Polka, JULIEN." The score is written on six systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The piece concludes with a double bar line and the instruction "D. C." (Da Capo). The notation is in ink on aged, slightly yellowed paper.

The Original Polka, JULIEN.

N^o 2.ALLEGRO
MODERATO.

The musical score is written for piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamics are indicated by *pp* (pianissimo), *ff* (fortissimo), and *gr* (grave). The tempo is marked as ALLEGRO MODERATO. The score includes several trills, slurs, and triplets. The first system starts with a *pp* dynamic. The second system features a *ff* dynamic. The third system includes a *gr* marking and a *loco* instruction. The fourth system features a *ff* dynamic and a triplet. The fifth system features a *pp* dynamic and a triplet. The sixth system features a *ff* dynamic and a triplet.

The Original Polka, JULLIEN.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*pp*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line, and the bass staff provides harmonic support. A fortissimo (*ff*) dynamic marking appears in the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff includes a trill marked 'tr' and a 'loco' instruction. The system concludes with the word 'FINE.' in the bass staff.

Fourth system of musical notation. Treble and bass staves. The section begins with the tempo marking 'Marcato.' and a fortissimo (*ff*) dynamic marking. The music features accented chords and rhythmic patterns.

Fifth system of musical notation. Treble and bass staves. The key signature changes to one flat (B-flat major or F minor). The music continues with accented chords and rhythmic patterns.

Sixth system of musical notation. Treble and bass staves. The system concludes with the marking 'D.C.' (Da Capo) in the bass staff.

The Original Polka, JULLIEN.

