



JULLIEN'S CELEBRATED POLKAS.

N^o. 1.

THE

ORIGINAL POLKA,

AS DANCED AT THE

COURT BALLS OF VIENNA, BERLIN, PETERSBURGH, &c.

LATELY INTRODUCED IN THE

SOIRÉES DU HAUT TON,

In London and Paris,

And performed at all the principal Theatres, with immense applause,

DEDICATED TO

MONS. E. COULON,

COMPOSED BY

J U L L I E N .



ENT. STA. HALL.

Price, 2s.
Duets, 3s.

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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 *Balançant* 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:—

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

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.)

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.)

ALSO,

PUBLISHED BY JULLIEN,

THE POLLINGTON POLKA,

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

THE OPERA POLKA,

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

AND

THE DOUGLASS POLKA,

BY MADAME OURY.

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 bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations: triplets (marked with a '3' and a slur), trills (marked with 'tr'), and dynamics such as *pp* (pianissimo) and *ff* (fortissimo). The piece is marked 'ALLEGRO NON TROPPO' and includes the instruction 'Take the Movement not so fast as the Galop.' The notation is clear and well-organized, typical of 19th-century musical publications.

The image displays a musical score for a piano piece titled "The Original Polka" by Jullien. The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a rhythmic, dance-like quality with frequent triplets and slurs. Performance markings include *p/p* (piano/pedaling), *tr* (trills), *ff* (fortissimo), and *D.C.* (Da Capo). A "FINE." marking is present in the fourth system. The page number "53" is located in the upper right corner.

The Original Polka, JULLIEN.

N^o 2.

ALLEGRO
MODERATO.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The time signature is 2/4. The piece is marked 'ALLEGRO MODERATO'. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The score features several trills, indicated by 'tr' above notes. A section of the first system is marked '8^{va}' (octave higher) and 'loco' (ad libitum). There are also several triplet markings, indicated by a '3' above a group of notes. The piece concludes with a double bar line at the end of the sixth system.

pp

hr

ff

8^{va}

hr

loco

FINE.

Marcato.

ff

D.C.

The Original Polka, JULLIEN.