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1840

### Jullien's Celebrated Polkas No. 1 The Original Polka

Louis Antoine Jullien

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The views expressed in this paper are solely those of the author.



*Jullien*

JULLIEN'S CELEBRATED POLKAS.

**N<sup>o</sup> 1, THE ORIGINAL POLKA,**  
 AS DANCED AT THE SOIREES DU HAUT-TON IN LONDON, PARIS, VIENNA, &c.

DEDICATED TO

**MR. E. COULON,**  
 BY  
**JULLIEN.**

*P. 3/.*

*Print. Ste. Hall*

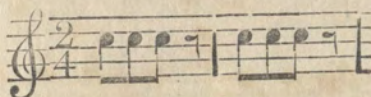
LONDON, PUBLISHED BY JULLIEN, 3, LITTLE MADDOX ST. NEW BOND ST.

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1770

# JULLIEN'S CELEBRATED POLKAS.

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 arriere*, 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 the Polka to be had at all respectable Music Shops in the Kingdom. Also of the following Pieces:—

## POLKAS.

1. The Original Polka  
*(As danced at all the Theatres of London, and at the Court Balls of Paris and Vienna.)*
2. The Royal Polka
3. The Nobility Balls Polka
4. The Rage of Paris Polka
5. The Rage of Vienna

## QUADRILLES.

1. The English Quadrille
2. The Irish Echo Quadrille  
*(A Comic Quadrille.)*
3. The Toy Quadrille
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.)*
3. The Butterfly Waltz
4. The Royal Scotch Waltz.  
*(On Scotch Melodies—a Companion to the Scotch Quadrille.)*

ALSO, JUST PUBLISHED, THE  
DOURO POLKA, BY JULLIEN,  
AND THE  
OPERA POLKA,

*As danced by Madlle CARLOTTA GRISI, and Mons. PERROT.* Music Composed by Signor PUGNI.

# THE POLKA DANCE,

*Composed on National Polish & Bohemian Melodies.*

BY

## JULLIEN.

N<sup>o</sup> 1.

ALLEGRO.

NON TROPPO.

Take the movement not so quick as the Galop.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a piano (*pp*) dynamic and includes several triplet figures in the right hand. A trill (*tr*) is used in the right hand in the first system. The second system features a forte (*ff*) dynamic. The third system concludes with a double bar line. The fourth system includes a forte (*f*) dynamic and another trill. The fifth system concludes with a double bar line. The score is marked with various performance instructions such as accents and slurs.

The musical score is written for piano and consists of seven 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 such as triplets, slurs, and dynamic markings. The first system begins with a triplet in the right hand and a *p/p* marking. The second system features a *tr* marking. The third system starts with a *ff* marking. The fourth system contains the word *FINE.* followed by a *ff* marking. The sixth system includes several triplet markings. The seventh system concludes with a *D.C.* marking. The paper shows signs of age, including some staining and discoloration.

The Original Polka, by JULLIEN.

N<sup>o</sup> 2.  
ALLEGRO  
MODERATO.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The piece is in 2/4 time. The first system includes handwritten annotations: '4 2 x 4 x' above the treble staff and '4 h + l + 4 2' above the bass staff. The second system features a *ff* dynamic marking. The third system has a *gra* marking above the treble staff and a *to* marking above the bass staff. The fourth system includes *ff* and *pp* markings. The fifth system includes *pp* and *ff* markings. The sixth system includes *ff* markings. The score concludes with a double bar line.

The Original Polka, by JULLIEN.

The musical score is written for piano and consists of seven systems of two staves each. The first system begins with a piano (*pp*) dynamic and includes a trill (*tr*) in the right hand. The second system features a forte (*ff*) dynamic. The third system contains a trill marked *gra* and a section marked *loco*. The fourth system is marked *ff marcato* and includes handwritten fingering numbers (1, 2, 3, 4) above the notes. The fifth system continues with the *ff marcato* dynamic and includes a *tr* marking. The sixth system concludes with the instruction *D. C.* (Da Capo). The piece ends with a double bar line and the word *FINE.* in the right hand of the final system.

The Original Polka, by JULLIEN.



