

Hart's Royal Mazourkas  
also called  
Hart's First Set of Mazurkas

Joseph Hart

circa 1830

from the collection of Richard Powers



### **Hart's Royal Mazourkas**

The cover of my copy is missing. The subsequent pages are titled **Hart's 1st Set of Mazurkas** at the bottom. Similarly, Hart's Royal Gallopades (1829) are called Hart's 1st Set of Gallopades on the subsequent pages.

This edition is undated. A possible guess is based on the title of the third figure, THE DUKE OF DEVONSHIRE'S FAVORITE. William Cavendish was the 6th Duke of Devonshire from 1811 to 1858, and was appointed Ambassador Extraordinary to the Russian Empire in 1826, the year after Nicholas I became Czar. It is believed that the Duke of Devonshire brought the mazurka back from his visits as Ambassador, so we are guessing that Hart's First Set of Mazurkas is circa 1828 to 1830.

I have seen nine newspaper advertisements for Hart's Royal Mazourkas in British newspapers from the era, and all are dated either 1830 or 1831. So my guess is that this edition was published in 1830, possibly 1829.

- Richard Powers

P O S I T I O N .

Ladies at the right side of their partners — the first and third couples in a line opposite the second and fourth.

FIRST FIGURE.

The first eight bars are played for preparation — at the commencement of the ninth bar — 1<sup>st</sup> All stamp with the right foot to the right. — 2<sup>nd</sup> Hop with the right — 3<sup>d</sup> left foot at the heel of the right — 1. 2. & 3. repeated still to the right — return to places with the same steps.

Partners advance with three light stamps toward each others places — their left shoulders nearly touching — set with the common waltz step — the backs of their hands gracefully reclining on their sides the elbows thus become pointed — resume places — the latter part repeated.

SECOND FIGURE.

First couple advance to the centre; Gent: guides his partner round him to her place — set to each other — first Gent: advances with the second Lady — round and set as before — then with the 3<sup>d</sup> & 4<sup>th</sup> — All the Gentlemen in their turns repeat this figure advancing with partner first and then with the next in rotation until all have been led to the centre — finish with Mazourka or Waltz step to partners.

THIRD FIGURE.

Partners join hands — all form a circle and waltz round to places — Ladies chain double with waltz step — First couple lead round inside the figure with waltz step to places — all waltz balacez and turn partners to places.

FOURTH FIGURE.

First and second Gents: give right hands to partners — waltz step — first Gent: turns his partner into his own place at the same time taking, himself, that of the 2<sup>nd</sup> Lady — he again turns his partner into the place he just occupied and himself to the left of his Lady — the second couple go through the fig: at the same time — third and fourth couples repeat this movement —

Ladies, with the left foot turn completely round and set — back with the right and set — Gents: at the same time pass round partners with the Mazourka step — knocking the right foot against the left to mark time, all Waltz to places.

FIFTH FIGURE.  
Coquette Finale.

First Lady claps her hands together and dances quickly round the centre — her partner following — he afterwards claps his hands together and dances round the contrary way — the Lady now following — they meet and set with step as in the first fig: all finish with Promenade Waltz.

THE ORIGINAL MAZURKA.

N<sup>o</sup> 1.

The musical score consists of five systems of two staves each, written in 3/8 time. The first system is labeled 'N<sup>o</sup> 1.' and begins with a piano (*p*) dynamic marking. The score includes various musical notations such as accents (>), slurs, and repeat signs. The paper is aged and shows signs of wear, including tears and discoloration.

LADY CATHARINE GRIMSTONE.

N<sup>o</sup> 2. *p*



*f*



THE DUKE OF DEVONSHIRE'S FAVORITE.

N.º 3.

*f*  
Ped

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. A 'Ped' (pedal) marking is present at the start of the second measure.

*p*  
\*

The second system continues the piece. It features a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes. The left hand continues with chords. A double bar line with repeat dots is used, followed by a first ending marked with an asterisk (\*).

The third system shows the continuation of the melodic and harmonic lines. The right hand has a more active melodic line with eighth notes. The left hand maintains the chordal accompaniment.

*p*

The fourth system begins with a piano (*p*) dynamic. The right hand features a melodic line with some grace notes. The left hand continues with chords. A double bar line with repeat dots is used.

*f*  
Ped

The fifth system features a forte (*f*) dynamic. The right hand has a melodic line with grace notes. The left hand continues with chords. A 'Ped' (pedal) marking is present at the start of the second measure.

\*

The sixth system concludes the piece. It features a melodic line in the right hand and chords in the left hand. A double bar line with repeat dots is used, followed by a first ending marked with an asterisk (\*).

LADY EMILY COWPER.

Nº 4.

The musical score consists of five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The first system begins with a piano (*p*) dynamic and includes accents (>) over several notes. The second system features a forte (*f*) dynamic and a 'Ped' (pedal) marking. The third system continues the melodic and harmonic development. The fourth system returns to a piano (*p*) dynamic and includes a double bar line with repeat dots. The fifth system concludes the piece with a final cadence.

Coquette Figure.

N<sup>o</sup> 5.

The musical score is written for piano in 3/8 time with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes accents (>) over several notes. The second system features a forte (*f*) dynamic and a 'Ped' (pedal) marking. The third system continues with various rhythmic patterns and accents. The fourth system includes a piano (*p*) dynamic, a repeat sign, and an asterisk (\*) marking a specific measure. The fifth system concludes the piece with a final cadence.

THE POST-HORN WALTZ.

The musical score is written for piano and treble clef in 3/8 time. It consists of seven systems of staves. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system also includes a piano (*p*) dynamic. The fourth system features a piano (*p*) dynamic followed by a crescendo (*cres*) marking. The fifth system includes a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic. The seventh system concludes with a double bar line and the instruction "D.C." (Da Capo).