

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 — 1st All stamp with the right foot to the right. — 2nd Hop with the right — 3^d 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^d & 4th —

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 2nd 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.

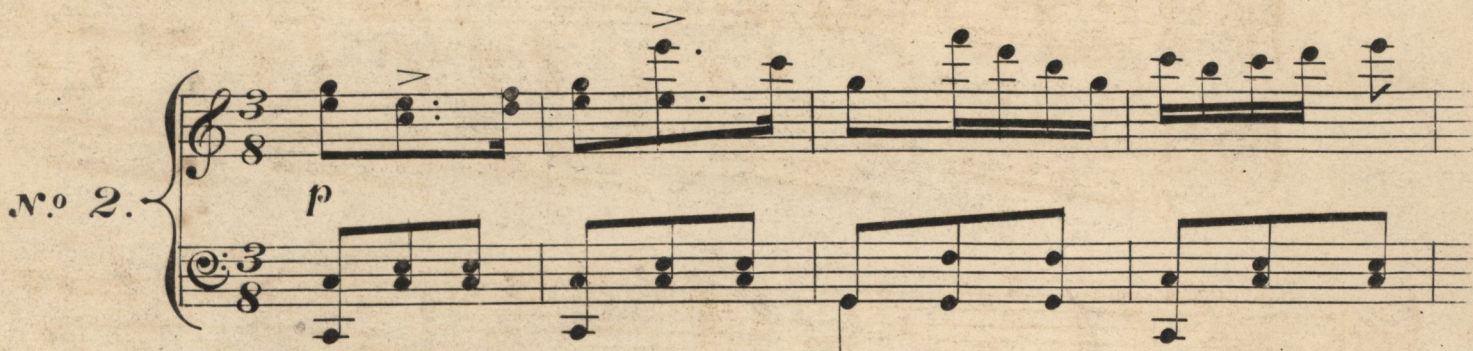
1

N^o 1.

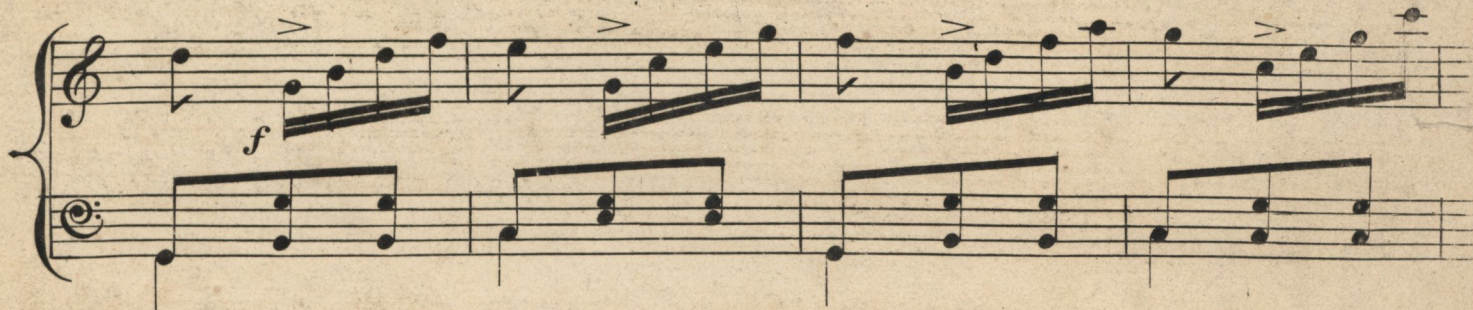
The musical score for Mazurka No. 1 is written for piano and treble clef. It consists of five systems of music. The time signature is 3/8. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *p* (piano) and *f* (forte). The score is written on five systems of music, each with a piano staff and a treble staff. The first system is labeled "N^o 1." and the second system is labeled "1". The score is written on five systems of music, each with a piano staff and a treble staff. The first system is labeled "N^o 1." and the second system is labeled "1". The score is written on five systems of music, each with a piano staff and a treble staff. The first system is labeled "N^o 1." and the second system is labeled "1".

LADY CATHARINE GRIMSTONE.

N.^o 2. *p*



f



THE DUKE OF DEVONSHIRE'S FAVORITE.

3

N.º 3.

f
Ped

p
*

f
Ped

LADY EMILY COWPER.

No. 4.

The musical score is written for piano and consists of five systems, each with a treble and bass staff joined by a brace. 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 pedaling instruction (*Ped*) at the end. The third system continues the melodic and harmonic development. The fourth system returns to a piano (*p*) dynamic and includes a repeat sign with a first ending marked with an asterisk (*). The fifth system concludes the piece with a final cadence.

Coquette Figure.

N^o 5.

The musical score is written for piano in 3/8 time, featuring a key signature of one sharp (F#). It consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes accents. The second system features a forte (*f*) dynamic and a pedaling instruction (*Ped*). The third system continues the melodic and harmonic development. The fourth system includes a piano (*p*) dynamic and an asterisk (*) marking a specific measure. The fifth system concludes the piece with a repeat sign and a fermata.

THE POST-HORN WALTZ.

f

p

p

p *cres*

f

D.C.