J.P.E. HARTMANN

TWO PIANO PIECES
NOS. 46A AND 46B

(Supplement to the Collected Edition, Vol. III/2)
The two piano pieces by J.P.E. Hartmann in the present leaflet, both composed in 1865, appeared only two weeks after the volumes with Hartmann’s collected piano music were sent to printer, both as autograph manuscripts in The Royal Library in Copenhagen.

The former, *Impromptu Waltz for Emma and Clara*, has been known from the library’s catalogue for many years but was considered lost by the library’s staff up to the time when the collected edition was to be sent to the printer in October 2012. This is the reason for the remarks about the work being lost on p.627 of the Collected Edition, Vol. III/2. As indicated, it reappeared by poor chance in late October 2012!

The latter, the Album Leaf from 1865, is ”hidden” in a collection of five small pieces by different composers, written in 1865 and referring to some unknown event in 1844 (see description of the source below).

To fit into the chronological order of Hartmann’s total output of piano pieces the two works are given the numbers 46A and 46B respectively.

For the reasons explained above, the two pieces are here published in a supplementary leaflet. Like the collected edition of the piano music, they are also available on the website of *Danish Centre for Music Publication*. 
IMPROMTU-VALS TIL CLARA OG EMMA

46A

7

14

cresc.

21

dim.

28

dim.

J.F.E. HARTMANN: SELECTED WORKS
MINDER FRA HAUSERPLADS 1844

46B

Allegro moderato

[NO. 46A] IMPROMTU-VALS TIL CLARA OG EMMA

Manuscript, autograph, fair copy.
DK-Kk, C II,7, mu 6406.2360.
Title on top of the first music page: “Impromtu-Vals / til Clara og Emma”.
End dating. “J.P.E.H:, Septbr 62”.
One bifolio, last page blank. 30x34.5 cm.
Written in ink.
The names in the title refer to Hartmann’s two daughters, the 21 year old Emma and the 23 year old Clara.

<table>
<thead>
<tr>
<th>Bar</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>pf.2</td>
<td>marc. added by analogy with pf.1</td>
</tr>
<tr>
<td>28</td>
<td>pf.1</td>
<td>marc. added by analogy with b.20</td>
</tr>
<tr>
<td>33</td>
<td>pf.1.2</td>
<td>stacc. added by analogy with bb.34–40</td>
</tr>
<tr>
<td>36</td>
<td>pf.1</td>
<td>note 1: marc. added by analogy with bb.33–35, 37–46</td>
</tr>
<tr>
<td>47</td>
<td>pf.2</td>
<td>marc. added by analogy with pf.1</td>
</tr>
<tr>
<td>95</td>
<td>pf.2</td>
<td>marc. added by analogy with pf.1</td>
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</tbody>
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[NO. 46B] MINDER FRA HAUSERPLADS 1844

Manuscript, autograph by various composers.
DK-Kk, MA ms 4943.
Title page: “Minder fra Hauserplads 1844”.
Seven separate sheets, written in ink. Apart from pp.1-2, no pagination. 20.3x27.8 cm.
On sheet no. 5: Allegro moderato, 6 bars in Hartmann’s autograph, signed “Juul 1865 J.P.E.Hartmann”.
The other compositions of the collection are:
A.P. Berggreen, Halleluja and Amen, 14 bars and 14 bars.
Eduard Helsted, Allegro moderato (“Decbr 1865”), 41 bars
Joh. Chr. Gebauer, Kyrie a 6 voci (Fragment), 34 bars.
Hartmann’s composition is the shortest of the six contributions.
It must be assumed that all the contributions relate to Adolph Lund (mentioned in Gade’s piece); Lund was among the founders of the Musikforeningen in 1836. The relation between the year 1865 of the manuscripts and “1844” of the title is not known. Lund lived on Hauserplads in the mid-1840s.

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<tr>
<td>6</td>
<td>pf.2</td>
<td>stacc. added by analogy with pf.1</td>
</tr>
</tbody>
</table>

1 Perhaps the name of the composer is enigmatically hidden in a short extract of a music stave above the first ordinary system.