



HERMANN BERENS

1826–1880

Second scène italienne
för piano/*for piano*

Opus 51

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

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SECONDE SCÈNE ITALIENNE.

HERM: BERENS Op: 51.

Andante amabile.

sonore.

PIANO

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 9/8. The piece begins with the tempo marking 'Andante amabile' and the instruction 'sonore.'. The first system starts with a forte (*f*) dynamic. The score includes several dynamic markings: *f*, *mf*, *pp*, *p*, *ffz.*, *cres.*, and *f*. Performance instructions include 'a tempo.', 'poco ritard.', and 'cres.'. Pedal markings ('Ped') and asterisks (*) are used throughout to indicate phrasing and articulation. Some measures contain fingerings (e.g., 4, 3, 2, 1, 8) and a double flat (bb) is used in one measure. The piece concludes with a final chord marked with a double flat (bb).



pp *delicato.*

8

1 5 4

This system features a treble clef staff with a complex, rapid sixteenth-note passage. A dynamic marking of *pp* and the instruction *delicato.* are present. A slur covers the first 18 notes, with a dashed line and the number 8 above it. Fingering numbers 1, 5, and 4 are indicated for the final notes of the passage. The bass clef staff provides a simple accompaniment of chords and single notes.

Ped

mf

Ped

18

1

This system continues the sixteenth-note passage in the treble clef. A dynamic marking of *mf* is shown. Pedal markings (Ped) are placed below the bass clef staff. A slur with a dashed line and the number 18 is above the treble staff. Fingering number 1 is shown. Asterisks (*) are placed above certain notes in both staves.

Ped

pp

mf

Ped

* Ped

* Ped

2 1 3

This system shows the continuation of the sixteenth-note passage. Dynamic markings of *pp* and *mf* are present. Pedal markings (Ped) and asterisks (*) are used. Fingering numbers 2, 1, and 3 are indicated in the bass clef staff.

Ped

pp

mf

This system continues the sixteenth-note passage. Dynamic markings of *pp* and *mf* are present. Pedal markings (Ped) are used.

Ped * Ped * Ped * Ped

p

2 1

This system concludes the sixteenth-note passage. Pedal markings (Ped) and asterisks (*) are used. A dynamic marking of *p* is present. Fingering numbers 2 and 1 are shown in the bass clef staff.

First system of a piano score. It consists of two staves, treble and bass. The music features a complex texture with many chords and moving lines. A *ritardando* marking is present in the right hand.

Second system of a piano score. It consists of two staves. The right hand has a melodic line with some grace notes, while the left hand plays a dense, rhythmic accompaniment of chords. The tempo is marked *a tempo.* and dynamics include *mf*, *pp*, and *mf*. Pedal markings are present throughout.

Third system of a piano score. It consists of two staves. The right hand features a series of chords with accents, while the left hand provides a steady accompaniment. Dynamics include *cres* and *ff*. Pedal markings are present.

Fourth system of a piano score. It consists of two staves. The right hand has a long, flowing melodic line with a slur and an 8-measure rest. The left hand has a simple accompaniment. The tempo is marked *poco ritenuto.* Pedal markings are present.

Fifth system of a piano score. It consists of two staves. The right hand has a series of chords with a slur and an 8-measure rest. The left hand has a simple accompaniment. Dynamics include *pp*. Pedal markings are present.

pp
fz
pp

f
dim.

pp

8

8
senza rallent.

Con tutta forza.

First system of music. Treble clef staff contains chords with accents and slurs. Bass clef staff contains a melodic line with a 'Ped' marking and asterisks. Dynamics include *fff*.

Second system of music. Treble clef staff contains chords with accents and slurs. Bass clef staff contains a melodic line with a 'Ped' marking and asterisks. Fingerings 4, 3, 2, 1 are indicated in the treble staff.

Third system of music. Treble clef staff contains chords with accents and slurs. Bass clef staff contains a melodic line with a 'Ped' marking and asterisks. A fingering of 8 is indicated in the treble staff.

Fourth system of music. Treble clef staff contains a long melodic line with many slurs and accents. Bass clef staff contains a long melodic line. Dynamics include *pp*. Fingerings 2, 5, 4, 1, 2, b5, 4, 2, b1, b5, b4, 2, b1, b5, b4, 2, b1, b5, b are indicated above the treble staff.

musical score system 1. Treble clef: *a tempo.* *mf*. Bass clef: *molto ritardando*. Pedal markings: Ped, Ped, Ped. Fingerings: 1, 2, 4, 5, 2, 1, 4, 3, 1, 2, 3, 4, 5, 2, 1, 4.

musical score system 2. Treble clef: *cres.* *ff* *calando.*. Bass clef: Ped, *Ped, *Ped, Ped, *Ped, *Ped, Ped, *Ped, *Ped.

musical score system 3. Treble clef: *a tempo.* *fz* *fz* *cres.*. Bass clef: *p*.

musical score system 4. Treble clef: *ff* *fz* *p* *ritard.*. Bass clef: Ped.

First system of musical notation. The treble clef staff contains a complex, rapid passage of notes, marked with a dynamic of *p* and a fermata above it. The bass clef staff features a series of chords, with a *Ped* marking and an asterisk ** Ped* indicating a pedal point.

Second system of musical notation. The treble clef staff continues the rapid passage, marked with a dynamic of *pp* and a fermata. The bass clef staff has chords and a ** Ped* marking.

Third system of musical notation. The treble clef staff continues the rapid passage with a fermata. The bass clef staff has chords and a *Ped* marking.

Fourth system of musical notation. The treble clef staff continues the rapid passage with a fermata. The bass clef staff has chords and a *Ped* marking.

Fifth system of musical notation. The treble clef staff continues the rapid passage with a fermata. The bass clef staff has chords and a *Ped* marking.

Fine.

Hermann Berens

Berättelsen om Hermann Berens liv och verksamhet visar i det lilla vilken betydelse förbindelserna med tyskt musikliv under lång tid hade för musikutodlingen i Sverige. Åtskilliga musiker rörde sig mellan länderna – och man kan till och med tänka sig att tyskan var ett fullt gångbart språk i Stockholms centrala musikkretsar.

Hermann Berens föddes 1826 i Hamburg. Han fick sin inledande musikutbildning av fadern Carl Berens, flöjtist och tonsättare, som fick sin huvudsakliga bärning som militär musikledare. Hermann Berens måste ha utvecklats till en skicklig pianist redan i unga år, eftersom han vid 19 års ålder gjorde vida turnéer med den italienska operasångerska Marietta Alboni.

Den ambulerande tillvaron som pianist bör ha fortsatt, även om källorna tigger. 23 år gammal kom han hur som helst till Stockholm med en pianokvintett med idel tyska medlemmar. Ensemblen gjorde ett begränsat antal framträdanden, innan den splittrades.

Hermann Berens anställdes ganska snart som musikalisk informator på Falkenå säteri, sydväst om Örebro. Där undervisade han familjens tre döttrar – den äldsta dottern, Mathilda, skulle bli hans hustru. Från informatorstjänsten i Falkenå var det inte långt till Örebro, där han 1849 fick tjänsten som regementets musikaliske ledare, således samma slags arbete som fadern hade. I Örebro deltog den unge pianisten och gode sångaren också livligt i stadens musikliv.

1860 flyttade Berens med sin familj till Stockholm, där han anlätades som kapellmästare vid Mindre teatern. Det uppdraget innebar också att förse uppsättningarna med musik. Han fick därutöver uppdraget att leda elevorkestern vid Musikaliska akademiens undervisningsverk, det som senare blev Musikkonservatoriet. Senare blev han lärare i komposition och instrument, utnämnd till professor 1868. 1863 blev han kapellmästare vid Dramatiska teatern.

Hermann Berens musikaliska produktion är både omfattande och varierad. En stor del av verken skrevs inför bestämda framförandetillfällen: kammarmusik inför salongkvällar, skådespelsmusik inför teaterpremiärer. Eftersom han fick många verk publicerade, kan man också tänka sig att förläggare beställde musik av Berens. Merparten av hans produktion skrevs därför med ivriga användare väntande utanför dörren.

Verken vittnar om en tekniskt kunnig upphovsman med goda insikter i tidens musikaliska språk. Fastän han levde större delen av sitt liv i Sverige, har hans musik knappast svensk eller nordisk färg, utan är i stället starkt anknyten till uppväxtens musikmiljöer. Hans förmåga att anpassa sina kompositioner efter den aktuella genren måste också nämnas som kännetecken.

Hermann Berens invaldes som ledamot i Kungl. Musikaliska akademien 1864. Han avled i Stockholm 1880.

Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

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Tryckår: runt 1855.

Hermann Berens

The story of Hermann Berens' life and career amounts to a microcosm of the long-lasting importance of German connections for Swedish music. A fair number of musicians moved back and forth between the two countries, and German may actually have been a perfectly viable lingua franca with Stockholm's inner music circles.

Hermann Berens was born in Hamburg in 1826. He received his first music education at the hands of his father, Carl Berens, flautist and composer, who worked mainly as a military director of music. Hermann Berens must have developed into a skilful pianist in early years, because at the tender age of 19 he went on extensive concert tours with the Italian opera singer Marietta Alboni.

His ambulatory existence as a pianist probably continued, even though the sources tell us nothing about it. Be this as it may, at the age of 23 he arrived in Stockholm together with an all-German piano quintet which gave a limited number of performances before splitting up.

Hermann Berens was quite soon taken on as music tutor at Falkenå Säteri, a manorial estate to the southwest of Örebro, where he taught the three daughters of the family, the eldest of whom, Matilda, later became his wife. From the Falkenå tutorship it was but a short step to Örebro, where in 1849 he was appointed regimental director of music – following in his father's footsteps. The young pianist, who was also blessed with a good singing voice, played a very active part in the town's music-making.

In 1860 Berens and his family moved to Stockholm, where he was engaged as orchestral conductor at the theatre Mindre teatern. His duties included the writing of incidental music. In addition, he was given charge of the student orchestra at the educational institution of the Royal Swedish Academy of Music, later to become the Royal Conservatory of Music. He eventually became a composition and instrumental teacher, and in 1868 was made a professor. In 1863 he became principal conductor at the Royal Opera.

The music output of Hermann Berens is both copious and varied. Many of his compositions were occasional pieces: chamber music for salon soirées, incidental music for theatrical first nights. Given that many of his works were published, he may well have received commissions from music publishers. Most of his output, therefore, was written with keen users eagerly waiting at the door.

The compositions testify to a technically proficient author with a good insight into the musical language of his time. Even though most of his life was spent in Sweden, his music can hardly be ascribed a Swedish or Nordic tinge, but is instead closely tied to the musical environments of his formative years. His capacity for adapting his compositions to the relevant genre is another characteristic deserving of mention.

Hermann Berens was elected to membership of the Royal Swedish Academy of Music in 1864. He died in Stockholm in 1880.

About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

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