



HERMANN BERENS

1826–1880

---

I rosens doft

för piano

*In the Scent of the Rose*  
*for piano*

Opus 39

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

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.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This is done through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

Huvudredaktör/Editor-in-chief: Anders Wiklund  
Textredaktör/Text editor: Erik Wallrup  
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 1016/Edition no. 1016  
2015  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-232-7

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

# J ROSENS DOFT.

## PASTORALE.

Fröken Sophie Jennings.

tillegnad af

*Andantino.*

Herm. Berens.

INTRODUCTION

5 5 4 5 5 4 5 5 2

*pp* 1 2 1 1 1 2 *f*

5 5 4 5 3 1

*pp* 1 2 1 1 4 2

*pp*

*pp* *ritard.*

*loco.* *sempre pianissimo.* *ritard.*

3 4 1 2

*Cantabile.*

*pp*

*poco riten.*

*f*

*a Tempo.*

*p*

*pp*

*pp*

*ff*

*poco riten.*

*f*

First system of the musical score. The right hand features a melodic line with slurs and fingerings (2, 1). The left hand plays a rhythmic accompaniment of chords. Dynamics include *p* and *pp*.

Second system of the musical score. The right hand continues the melodic line. The left hand has a more active accompaniment. A *friten.* (ritardando) marking is present in the left hand.

Third system of the musical score. The right hand has a melodic line with slurs and fingerings (2, 1). The left hand features a triplet pattern with a *ped.* (pedal) marking and a flower symbol. Dynamics include *pp*.

*Intermezzo.*

*L'istesso Tempo.*

Fourth system of the musical score, the beginning of the Intermezzo. The right hand has a melodic line with slurs. The left hand plays a steady accompaniment of chords. Dynamics include *p con anima*.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingerings (2, 1). The left hand plays a steady accompaniment of chords.

Sixth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment of chords. Dynamics include *eresc.* (crescendo), *f* (forte), and *un poco riten.* (a little ritardando).

ff con fuoco. pp elegante poco ritard. pp

Red.

This system contains the first two measures of the piece. The right hand features a rapid, sixteenth-note scale-like passage. The left hand provides a rhythmic accompaniment with chords and single notes. The first measure is marked *ff con fuoco*, and the second measure is marked *pp elegante poco ritard.* followed by *pp* in the next measure.

pp

Red. \*Red. \*Red. \*Red. \*Red.

This system contains measures 3 through 7. The right hand continues with a descending scale pattern, while the left hand plays a steady accompaniment. The first measure is marked *pp*. The following five measures are marked with *Red.* and an asterisk.

\*Red. Red. \*Red. \*Red. \*Red. \*

This system contains measures 8 through 13. The right hand continues the descending scale pattern. The first measure is marked with an asterisk and *Red.*, followed by *Red.*, and then three more measures marked with an asterisk and *Red.*, ending with an asterisk.

Red. \*Red. Red. \*Red. \*Red.

This system contains measures 14 through 19. The right hand continues the descending scale pattern. The first measure is marked *Red.*, followed by *\*Red.*, *Red.*, and then two more measures marked with an asterisk and *Red.*.

cresc. Red. \*Red. Red. ff pp

This system contains measures 20 through 25. The right hand continues the descending scale pattern. The first measure is marked *cresc.* and *Red.*. The second measure is marked with an asterisk and *Red.*. The third measure is marked *Red.*. The fourth measure is marked *ff*. The fifth measure is marked *pp*. The sixth measure is marked *Red.*. There are also some fingering numbers (5, 2, 5, 3, 7) above the notes in the right hand.

cresc. poco riten. f con fuoco Red. \*Red. \*

This system contains measures 26 through 31. The right hand continues the descending scale pattern. The first measure is marked *cresc.*. The second measure is marked *poco riten.*. The third measure is marked *f*. The fourth measure is marked *con fuoco*. The fifth measure is marked *f*. The sixth measure is marked *Red.*. The seventh measure is marked with an asterisk and *Red.*. The eighth measure is marked with an asterisk.

System 1: Treble and bass staves. Treble clef has a melodic line with a slur and an 8-measure rest. Bass clef has a rhythmic accompaniment with fingerings 2 3 1 2 3 and 2 3 1. A flower-like symbol is present in the bass staff.

System 2: Treble clef starts with a *p* dynamic. Treble staff has a melodic line with fingerings 1 2 3 1 2 and an 8-measure rest. Bass staff has a rhythmic accompaniment with a *Red.* marking.

System 3: Treble clef has a melodic line with slurs and 8-measure rests, marked *loco.* Bass clef has a rhythmic accompaniment with fingerings 5 1 2 and markings *Red PPP calando.* and *ritard.*

*Tempo I?*

System 4: Treble clef has a melodic line with slurs and a flower-like symbol. Bass clef has a rhythmic accompaniment with a *pp Red.* marking.

System 5: Treble clef has a melodic line with slurs and a flower-like symbol. Bass clef has a rhythmic accompaniment with a *Red.* marking.

System 6: Treble clef has a melodic line with slurs and a flower-like symbol. Bass clef has a rhythmic accompaniment with a *Red.* marking.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and accents, including a sequence of eighth notes marked '8'. The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include 'Ped.' and a flower symbol.

Second system of musical notation, measures 5-8. The right hand continues the melodic line, with a section marked 'pp' and '8' in the final measure. The left hand accompaniment includes a sequence of notes with fingerings: 1 2 5 4 2 3 1. Performance markings include 'Ped.' and a flower symbol.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and accents, including a sequence of eighth notes marked '8'. The left hand accompaniment includes a sequence of notes with fingerings: 1 2 5 3 2 3 1. Performance markings include 'Ped.' and a flower symbol.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a section marked 'ff' and 'Ped.'. Performance markings include 'Ped. cresc.', 'ff', and a flower symbol.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a section marked 'p' and 'Ped.'. Performance markings include 'Ped. riten.', 'p', 'cresc.', and a flower symbol.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a section marked 'ff' and 'Ped.'. Performance markings include 'ff', 'Ped.', and a flower symbol.



dim. *ritard.*

This system features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a steady accompaniment. The tempo is marked *ritard.* (ritardando) and the dynamics are *dim.* (diminuendo).

*Tranquillo.* *morendo.*

*p* *pp*

*ritard.*

This system continues the piece with a *Tranquillo* (tranquil) tempo. The right hand has a melodic line with some triplets, and the left hand provides a rhythmic base. Dynamics range from *p* (piano) to *pp* (pianissimo). The tempo is marked *morendo* (dying away).

*sempre Ped.*

This system shows a more active right hand with a series of chords and notes. The left hand continues its accompaniment. The instruction *sempre Ped.* (pedal throughout) is present.

*Piu Lento.*

*ritard.* *con espress.*

This system is marked *Piu Lento* (even slower). It features a *ritard.* section followed by a *con espress.* (con espressione) section. The right hand has a melodic line with some grace notes.

*loco.*

*ritard.*

This system contains a *loco.* (ad libitum) section in the right hand, characterized by rapid, flowing passages. The left hand has a simple accompaniment. The tempo is marked *ritard.*

*Tempo I<sup>o</sup>* *loco.*

*ff*

This system returns to the original tempo, marked *Tempo I<sup>o</sup>*. It features another *loco.* section in the right hand. The dynamics reach *ff* (fortissimo). The piece concludes with a *Fine.* 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 musikodlingen 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 salongskvällar, 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 anknuten 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.

Förlagan är utgiven av Abr. Hirsch förlag, Stockholm, nr 621.

På omslaget står: "I Rosens doft / Favoritmeleri / af / Högtsalig / Prins Gustaf / Pastorale för Piano / af / Herm. Berens / Op. 39 / Stockholm, Abr. Hirsch".

Tryckår: 1854.

# 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.

Originally published by Abr. Hirsch, Stockholm, no. 621.

Text on the front page: "I Rosens doft / Favoritmelodi / af / Högtsalig / Prins Gustaf / Pastorale för Piano / af / Herm. Berens / Op. 39 / Stockholm, Abr. Hirsch".

Year of publication: 1854.