



HERMANN BERENS

1826–1880

Elfenspiel

för piano

Play of the Elves

for piano

Opus 65

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.

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ELFENSPIEL.

Scherzo-Étude.

Allegro grazioso e vivace.

Herm. Berens, Oeuv. 65.

Piano. *p*

f *pp*

ff

capriccioso

ff p pp

Ped. *

f₂ ff p pp

Ped. *

f₂ p pp

Ped. *

p

poco ritard.

a tempo

ff

Ped.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of chords and eighth notes. Dynamics include *f*, *p*, and *fz fz*. A repeat sign with a first ending bracket and a double bar line with a repeat sign are present.

Meno mosso.

Second system of the piano score. The tempo is marked *Meno mosso*. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with fingerings (1 4 3 2) and slurs. Dynamics include *p*, *f*, and *pp*. Pedal markings (*Ped.*) and asterisks are used. A repeat sign with a first ending bracket and a double bar line with a repeat sign are present.

Third system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *f*, *più cresc.*, and *ff*. Pedal markings (*Ped.*) and asterisks are used. A repeat sign with a first ending bracket and a double bar line with a repeat sign are present.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *p*, *fz*, and *f*. Pedal markings (*Ped.*) and asterisks are used. A repeat sign with a first ending bracket and a double bar line with a repeat sign are present.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *ff*, *p*, *fz*, and *p*. The instruction *con passione* is written above the first measure. Pedal markings (*Ped.*) and asterisks are used. A repeat sign with a first ending bracket and a double bar line with a repeat sign are present.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *f*. Pedal markings: *Ped.*, *Ped.*. Asterisks: ***, ***. *un poco string.*

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *dim.*, *ritard.*. Pedal markings: *Ped.*. Asterisks: ***. Fingerings: *1 4*, *1 4*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *pp*. Pedal markings: *Ped.*, *Ped.*. Asterisks: ***, ***. *a tempo*. Fingerings: *5*.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc. e string.*. Pedal markings: *Ped.*, *Ped.*. Asterisks: ***, ***. Fingerings: *4*, *1*, *4*, *1*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *p*, *pp*, *p*. Pedal markings: *Ped.*. Asterisks: ***. Fingerings: *1*, *2 1*, *2 1*, *1*, *3*.

Tempo I.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and arpeggiated figures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#).

The second system continues the musical piece. It features similar chordal textures in the upper staff and a steady eighth-note accompaniment in the lower staff. A dynamic marking of *f* (forte) appears in the lower staff towards the end of the system.

The third system is marked *capriccioso* and begins with a dynamic marking of *ff* (fortissimo). The upper staff features a complex, rapid arpeggiated pattern with fingerings 3, 4, #2, 1 indicated. The lower staff has a more melodic line with some rests. Pedal markings (*Ped.*) and asterisks are present below the lower staff.

The fourth system continues with the *capriccioso* character. The upper staff has a very dense, rapid arpeggiated texture. The lower staff continues with its melodic accompaniment. Dynamic markings of *fz* (forzando) and *ff* are used. Pedal markings and asterisks are also present.

The fifth system concludes the page. The upper staff shows a continuation of the rapid arpeggiated texture, with dynamic markings of *fz* and *p* (piano). The lower staff features a melodic line with some grace notes and a final dynamic marking of *fz* and *p*. Pedal markings and asterisks are present.

First system of musical notation, measures 1-4. The treble clef staff features a melodic line with slurs and ties, while the bass clef staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line. The bass clef staff includes a *pp* dynamic marking in measure 8.

Third system of musical notation, measures 9-12. A dotted line with the number 8 above it spans measures 9 and 10. The treble clef staff has a melodic line with slurs, and the bass clef staff has a rhythmic accompaniment.

Fourth system of musical notation, measures 13-16. The treble clef staff begins with a *ppp* dynamic marking, followed by a *f* dynamic marking in measure 14. The bass clef staff continues the accompaniment.

Fifth system of musical notation, measures 17-20. The treble clef staff features a rapid melodic passage starting with a *rapidamente* instruction and a *p* dynamic marking. Fingerings are indicated with numbers 1, 4, 1, 1, 1, 1, 1, 4, 3. The bass clef staff provides accompaniment.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords with slurs, while the bass staff provides a steady accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the musical piece. It features a dynamic marking of *ff* (fortissimo) in the bass staff. A fingering instruction '4 5' is placed above the treble staff in the final measure of the system.

The third system is marked with a first ending bracket and the number '8' above the treble staff, indicating a repeat of the preceding measure.

The fourth system contains the instruction *ff stringendo sin al Fine.* in the treble staff. A 'Red.' (ritardando) marking is placed below the bass staff at the beginning of the system.

The fifth system concludes the piece with a first ending bracket and the number '8' above the treble staff, leading to the final measure.

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 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.

Förlagan är utgiven av Ernst Berens förlag, Hamburg, E.B. 3.

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Tryckår: runt 1865.

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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