



HERMANN BERENS

1826–1880

Ode à l'amour

för piano/*for piano*

Opus 33

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 it does 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

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 1057/Edition no. 1057
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-241-9

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.

ODE Á L'AMOUR.

H. Berens Op. 33.

Andante con moto.

PIANO.

The first system of musical notation for the piano. It consists of two staves, treble and bass clef, with a 12/8 time signature. The music begins with a piano (*p*) dynamic and includes several *Ped.* (pedal) markings. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system of musical notation. It continues the piece with similar dynamics and includes *Ped.* markings. The treble clef melody becomes more intricate with some sixteenth-note passages, while the bass clef accompaniment remains consistent.

The third system of musical notation, marked *con passione.* It features a *cresc.* (crescendo) in the treble clef and a *ff riten.* (fortissimo, ritardando) in the bass clef. The treble clef includes a complex fingering sequence: 4 3 2 3 5 4 3 2 1 2. The system concludes with a *a Tempo.* marking and a *Ped.* marking.

The fourth system of musical notation, featuring a *cresc.* (crescendo) in the treble clef and a *ff* (fortissimo) dynamic in the bass clef. It includes several *Ped.* markings and a *ritard.* (ritardando) marking.

The fifth and final system of musical notation. It begins with a *p* (piano) dynamic and includes a *f* (fortissimo) dynamic. The system ends with a *p* dynamic and a *Ped.* marking. The bass clef has a final measure with a 5 5 fingering.



First system of a piano score. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment. Performance markings include *ad agitato.*, *delicato.*, and *cresc.*. There are also several *ped.* (pedal) markings with asterisks.

Second system of the piano score. The right hand has a more rhythmic, chordal texture. The left hand continues with a steady accompaniment. Performance markings include *ff con passione.*, *p tranquillo.*, and *poco ritard.*. *ped.* markings are also present.

Third system of the piano score. The right hand has a more rhythmic, chordal texture. The left hand continues with a steady accompaniment. Performance markings include *fz* (forzando) and *rall.* (rallentando).

Fourth system of the piano score. The right hand has a more rhythmic, chordal texture. The left hand continues with a steady accompaniment. Performance markings include *a Tempo.*, *pp* (pianissimo), and *fz* (forzando).

Fifth system of the piano score. The right hand features a rapid, virtuosic passage with many slurs and ties. The left hand provides a steady accompaniment. Performance markings include *p* (piano) and *Veloce.* (Vivace). Fingerings are indicated with numbers 1-5.

First system of a musical score in G-flat major, 3/4 time. It features a grand staff with treble and bass clefs. The music consists of a continuous sixteenth-note pattern in the bass clef and a melody in the treble clef. The piece concludes with a *ritard.* marking.

Tempo I.

Second system of the musical score. It begins with a *p* dynamic and a *Ped.* marking. The bass clef contains a complex sixteenth-note pattern with fingerings: 2 1 4, 5 4 3 2 1, 1, 5 3 2, and 5 3 1. The treble clef has a melody with several *Ped.* markings and asterisks.

Third system of the musical score. It starts with a *cresc.* marking and a *Ped.* marking. The bass clef features a sixteenth-note pattern with fingerings 5, 1 4, 1, and 3 2 1 3. The treble clef continues with a melody and *Ped.* markings.

Fourth system of the musical score. It begins with a *Ped.* marking. The bass clef continues with the sixteenth-note pattern. The treble clef has a melody with *Ped.* markings and asterisks.

Fifth system of the musical score. It starts with a *ff* dynamic and a *Ped.* marking. The bass clef continues with the sixteenth-note pattern and includes fingerings 2 1 5 and 1. The treble clef has a melody with *ff* dynamics, *Ped.* markings, and asterisks. The system concludes with the instruction *molto cresc. e agitato.*

Con passione.

ff pesante. p fz p rit. tr

This system features a piano introduction with a heavy, slow feel. The right hand has a melodic line with a trill at the end, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from fortissimo (ff) to piano (p).

a Tempo.

ped. p * ped. * f

The tempo returns to normal. The right hand has a more active melodic line, and the left hand features a steady accompaniment of chords. Pedal points are indicated with asterisks. Dynamics include piano (p) and forte (f).

pp * ped. * con passione. ff rit. *

This system includes a section marked 'con passione' with fortissimo (ff) dynamics. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. Pedal points are marked with asterisks.

pp * ped. ppp

The system begins with piano-piano (pp) dynamics and a trill in the right hand. The left hand has a steady accompaniment. A very soft section follows with piano-pianissimo (ppp) dynamics.

tr. 8. loco. ritard. (cillo)

The system concludes with a trill (tr.) and a section marked 'loco.' with a 'ritard.' (ritardando) instruction. The right hand has a melodic line with fingerings 3 2 1 4 and 1 4. The left hand has a rhythmic accompaniment. The system ends with a double bar line and a 'cillo' marking.

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 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 Abr. Hirsch, Stockholm, nr 526.

På omslaget står: "Ode à l'amour / Troisième Nocturne / pour le / Piano / à sa / Mathilde / par / Herm. Berens / Op. 33 / Stockholm chez Abr. Hirsch / 526".

Tryckår: 1853.

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. 526.

Text on the front page: "Ode à l'amour / Troisième Nocturne / pour le / Piano / à sa / Mathilde / par / Herm. Berens / Op. 33 / Stockholm chez Abr. Hirsch / 526".

Year of publication: 1853.