



HERMANN BERENS

1826–1880

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Hommage aux Grâces –  
Nocturne  
för piano/*for piano*

Opus 41

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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Redaktör/Editor: Magnus Svensson

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# Hommage aux Gr<sup>â</sup>ces

## NOCTURNE

par **HERM: BERENS** Op:41.

*Andante grazioso.*

PIANO *p*

*tr*

*f*

*cresc.* *ff* *p* *pp delicate.*

*cresc.*

> > >

First system of musical notation. The right hand features a complex, multi-measure rest followed by a series of chords and melodic fragments. The left hand plays a rhythmic accompaniment with eighth notes. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The right hand continues with intricate chordal textures. The left hand has a more active role with eighth-note patterns. A dynamic marking of *fz* (forzando) is present in the third measure.

Third system of musical notation. The right hand features a rapid, flowing eighth-note passage. The left hand provides a steady accompaniment. The tempo/mood marking *grazioso* is written in the first measure.

Fourth system of musical notation. The right hand has a very fast, dense eighth-note passage. The left hand plays sustained chords. Dynamic markings include *f* (forte), *ff* (fortissimo), and *dim.* (diminuendo).

Fifth system of musical notation. The right hand continues with rapid eighth-note passages, including fingerings 3, 4, 5, 1, and 4. The left hand has a sparse accompaniment. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

*a Tempo.*  
*p con espressione.*  
*ritard.*

This system contains the first two measures of the piece. The right hand features a complex, chromatic melody with many beamed sixteenth notes. The left hand provides a steady accompaniment with eighth notes. The tempo is marked 'a Tempo.' and the dynamics are 'p con espressione.' A 'ritard.' (ritardando) marking is placed over the first measure.

*f*

This system contains measures 3 and 4. The right hand continues its chromatic ascent. The left hand accompaniment remains consistent. A forte (*f*) dynamic marking is placed over the second measure.

*poco ritard. fp*

This system contains measures 5 and 6. The right hand melody continues. The left hand has a more active role with some sixteenth-note passages. A 'poco ritard.' (poco ritardando) and 'fp' (fortissimo) dynamic marking are placed over the first measure. Fingering numbers 4 and 5 are visible in the left hand.

*f*

This system contains measures 7 and 8. The right hand continues with its chromatic texture. The left hand accompaniment is simpler, with some rests. A forte (*f*) dynamic marking is placed over the first measure.

*p*  
*cresc. e accelerando.*

This system contains measures 9 and 10. The right hand melody continues. The left hand accompaniment is simpler. A piano (*p*) dynamic marking is placed over the first measure, and a 'cresc. e accelerando.' (crescendo e accelerando) marking is placed over the second measure.

*ff* *fz ritard.* *a Tempo.* *p con anima.* *legato.*

The first system of the musical score consists of two staves. The upper staff begins with a dynamic marking of *ff* and contains a complex, rapid passage of notes, with an '8' above a group of notes. This is followed by a *fz ritard.* section. The system concludes with the tempo marking *a Tempo.* and the dynamic *p con anima.* The lower staff provides a steady accompaniment with a consistent rhythmic pattern.

The second system continues the musical piece. The upper staff features a *tr* (trill) marking over a note. The lower staff maintains its accompaniment role, with some notes marked with accents.

The third system shows the continuation of the piano and bass parts. The upper staff has a dynamic marking of *f* and a *p* marking later in the system. The lower staff continues with its accompaniment.

The fourth system continues the musical piece. The upper staff has a dynamic marking of *f*. The lower staff continues with its accompaniment.

The fifth system continues the musical piece. The upper staff has a dynamic marking of *fz* and *f*. The lower staff continues with its accompaniment.

Poco Lento.

Tempo I<sup>o</sup>

*ritard.*

*tr*

*f poco riten.*

*cresc: e stringendo*

*f* *ff* *pp* *poco ritard.*

*sempre pp*

Detailed description: This is a page of a musical score for piano, consisting of five systems of two staves each. The key signature is B-flat major (two flats). The first system begins with a *ritard.* marking. The second system features a trill (*tr*) and a *f poco riten.* marking. The third system includes a *cresc: e stringendo* marking. The fourth system contains dynamic markings *f*, *ff*, *pp*, and *poco ritard.*, along with fingerings (8, 5, 4, 5, 4, 5) and a dashed line indicating a slur. The fifth system starts with *sempre pp*. The score is written in a standard musical notation with various articulations and performance instructions.



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of a complex melodic line in the treble and a supporting bass line in the bass.

Second system of musical notation, including trills in the treble and a bass line. The trills are marked with 'tr' and have a wavy line above them. An '8' is written above the final trill.

Third system of musical notation, featuring a treble and bass clef. The treble part has a dynamic marking of 'p' (piano) and includes a fermata over a note. The bass line has a '7' above it.

Fourth system of musical notation, including triplets in the treble and a bass line. The treble part has a dynamic marking of 'pp' (pianissimo) and a 'cresc.' (crescendo) marking. The bass line has a '7' above it.

Fifth system of musical notation, featuring a treble and bass clef. The treble part has a dynamic marking of 'ff' (fortissimo) and includes a trill. The bass line has a '7' above it. The system concludes with a 'ritard.' (ritardando) marking.

a Tempo.

First system of musical notation, measures 1-3. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'a Tempo.' and the dynamic is 'p' (piano). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic line, with measure 6 containing a complex passage with fingerings 1 2 3 4 1 1 1 and 1 1 1. The left hand accompaniment includes accents (>) in measures 5 and 6.

Third system of musical notation, measures 7-9. Measure 7 begins with a trill (tr.) and is marked 'leggiero.' (light). The right hand has a rapid sixteenth-note passage. Measure 9 is marked 'poco ritard.' (slightly ritardando). The left hand accompaniment continues with sustained notes.

a Tempo.

Fourth system of musical notation, measures 10-12. The tempo is 'a Tempo.' and the dynamic is 'f' (forte). Measure 11 is marked 'cresc.' (crescendo). The right hand features a melodic line with slurs, and the left hand accompaniment includes a key signature change to two flats (B-flat, E-flat) in measure 11.

Fifth system of musical notation, measures 13-15. Measure 13 is marked 'ff' (fortissimo). Measure 14 is marked 'riten.' (ritardando). Measure 15 is marked 'Con anima.' (with spirit) and 'p' (piano). The right hand has a melodic line with accents (>) and a key signature change to one flat (B-flat) in measure 15. The left hand accompaniment consists of sustained chords.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note runs and slurs. The lower staff provides harmonic support with chords and some eighth-note accompaniment. A piano (*p*) dynamic marking is present in the second measure of the upper staff.

The second system continues the piece. It begins with a piano-piano (*pp*) dynamic. A *ritard.* (ritardando) marking is placed over the first two measures. The tempo then changes to *a Tempo.* The notation includes various note values and slurs.

The third system shows a *morendo.* (morendo) marking, indicating a gradual decrease in volume. The upper staff features a melodic line with first finger (*1*) indications. The lower staff has a bass line with some rests.

The fourth system contains a piano-piano (*pp*) dynamic marking. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a bass line with eighth-note accompaniment.

The fifth system features a trill (*tr*) in the upper staff. The lower staff has a bass line with a forte (*ff*) dynamic. The system concludes with a mezzo-glorioso (*m.g.*) dynamic and a piano-piano (*pp*) dynamic marking. The notation includes various note values and slurs.

*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 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.

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# 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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