



HERMANN BERENS

1826–1880

Deux tableaux

för piano

Two Images

for piano

Opus 44

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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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 1087–1088/Edition nos 1087–1088
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-252-5

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.

L'AGITATION et LA CONSOLATION

DEUX TABLEAUX

par **HERM: BERENS** Op:44.

I. L'Agitation.

Allegro appassionato.

PIANO.

p *fz* *p* *fz* *p* *ff*

fz *fz* *ff* *p*

ff *p* *accel.*

a tempo.

f *ff riten.* *p* *ff*

First system of a piano score in G major. The right hand features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The left hand has a simpler bass line. Dynamics include *p* and *fz*.

Second system of the piano score. The right hand continues with intricate patterns, while the left hand has long, sustained notes. Dynamics include *fz*, *pp*, *cresc.*, and *ff*. There are also some markings in the bass line that look like stylized symbols.

Tempo I^o

Third system, marked *Tempo I^o*. The right hand has a more regular, rhythmic pattern. The left hand has long, sustained notes. Dynamics include *p ritard.*, *p*, and *f*.

Fourth system of the piano score. The right hand continues with rhythmic patterns. The left hand has long, sustained notes. Dynamics include *fz* and *f*.

1 1

fz *b* *fz* *b* *f* *fz* *b*

First system of a piano score in G major, 2/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *fz* (forzando) and *b* (breve).

fz *b* *ff* *ff*

Second system of the piano score. Dynamics include *fz*, *b*, and *ff* (fortissimo).

p *cresc.* *fz* *pp.* *cresc.*

Third system of the piano score. Dynamics include *p* (piano), *cresc.* (crescendo), *fz*, *pp.* (pianissimo), and *cresc.*.

fz *p₄* *4* *fz* *fz*

Fourth system of the piano score. Dynamics include *fz*, *p₄*, *4* (quarta), *fz*, and *fz*.

Tempo I.^o ben pronunziato il canto.

ff *ritard.* *pp* *fz*

5 2 2 3 2 5 2 2 3 2

Fifth system of the piano score. It begins with the tempo marking *Tempo I.^o ben pronunziato il canto.* Dynamics include *ff*, *ritard.* (ritardando), *pp*, and *fz*. Fingerings are indicated by numbers 2, 3, and 5.

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many beamed notes. Bass staff contains a simpler accompaniment. A dynamic marking *fz* is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line. Bass staff contains a simple accompaniment. Dynamic markings include *p*, *cresc.*, *ff*, *dim.*, and *cresc.*

Third system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line. Bass staff contains a simple accompaniment. Dynamic markings include *ff*, *p*, *fz*, *fz*, and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line. Bass staff contains a simple accompaniment. Dynamic markings include *cresc: e stringendo.*, *ff*, *pp*, *fz*, *fz*, and *fff*. The tempo marking *tranquillo.* is present above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line. Bass staff contains a simple accompaniment. Dynamic markings include *dim.*, *pp*, *ritard.*, and *ppp*. The system concludes with a double bar line and a fermata over the final notes.

II. La Consolation.

Andantino con gusto.

PIANO.

pp

dolce.

legato.

The musical score is written for piano in 6/8 time, marked 'Andantino con gusto' and 'PIANO'. It consists of four systems of two staves each (treble and bass clef). The first system includes dynamic markings *pp*, *dolce.*, and *legato.*. The second system continues the piece. The third system includes the marking *poco rit.*. The fourth system includes *poco rit.* and a fingering diagram for the right hand: 5 4 3 / 3 2 1.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, including the instruction *pp possibile.*

Third system of musical notation, featuring complex chordal structures and dynamic markings.

Fourth system of musical notation, including the markings *Poco lento.* and *Tempo I.*, along with dynamic markings *pp* and *p*.

Fifth system of musical notation, including the markings *pesante.* and *ritard.*, along with dynamic markings *fz* and *ff*.

a Tempo.

p

f

ff con passione.

pp con anima.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with the tempo marking 'a Tempo.' and a piano (*p*) dynamic. The first staff of each system contains complex chordal textures and melodic lines, often with slurs and fingering numbers (1, 2, 3, 4, 8). The second staff of each system provides a rhythmic and harmonic accompaniment. The second system continues with piano dynamics. The third system features a forte (*f*) dynamic. The fourth system is marked fortissimo (*ff*) con passione. The fifth system is marked pianissimo (*pp*) con anima.

First system of musical notation. The right hand features a complex, arpeggiated texture with multiple layers of notes, while the left hand provides a steady bass line. Dynamics include *f* and *fz*.

Second system of musical notation. The right hand has a dense, rhythmic texture with accents. Dynamics include *ff con passione.*, *p*, and *pp*. The instruction *con anima.* is written above the right hand.

Third system of musical notation. The right hand continues with arpeggiated figures. Dynamics include *pp*.

Fourth system of musical notation. The right hand features a descending arpeggiated line. Dynamics include *morendo.*, *ppp una corda.*, and *Ped.*

Fifth system of musical notation. The right hand has a sustained chordal texture. The piece concludes with a double bar line.

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.

Förlagan är utgiven av Les fils de B. Schott, Mainz, nr 13619.

På omslaget står: "L'Agitation / et / La Consolation / 2 / Tableaux / pour / Piano / composés par / Herm. Berens / Op. 44 / No. 13619 / Mayence chez les fils de B. Schott / Stockholm chez A. Hirsch".

Tryckår: 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.

Originally published by Les fils de B. Schott, Mainz, no. 13619.

Text on the front page: "L'Agitation / et / La Consolation / 2 / Tableaux / pour / Piano / composés par / Herm. Berens / Op. 44 / No. 13619 / Mayence chez les fils de B. Schott / Stockholm chez A. Hirsch".

Year of publication: 1855.