SWEDISH MUSICAL
LEVANDE
MUSIKARV
HERITAGE

HERMANN BERENS d.ä

1826-1880

Erstes Gesellschafts-Quartett

Källkritisk utgåva av/Critical edition by Cécile Bardoux Lovén

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

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Textredaktör/Text editor: Edward Klingspor

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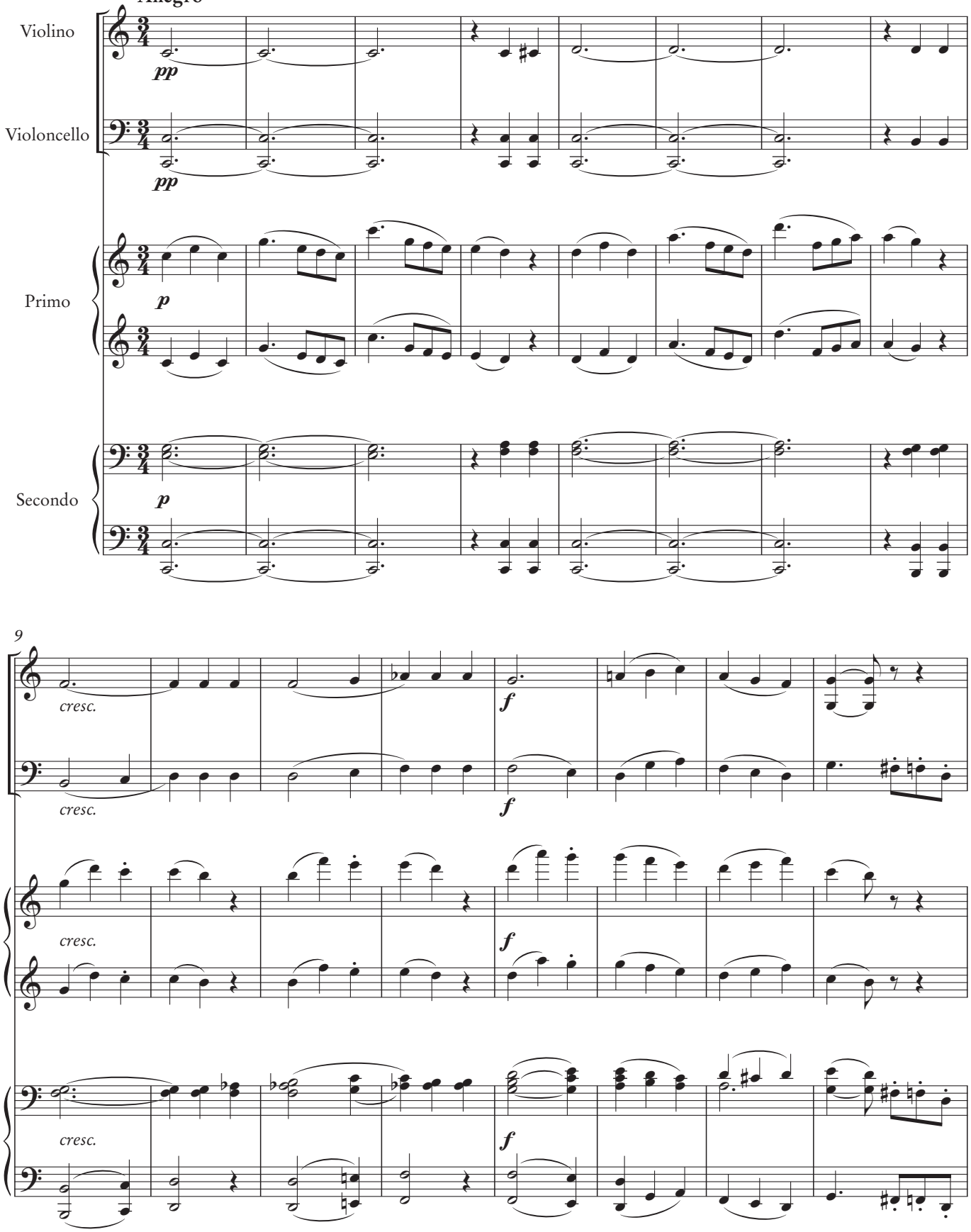
Erstes Gesellschafts-Quartett

Op. 23

1

Hermann Berens [d.ä.]
(1826–1880)

Allegro



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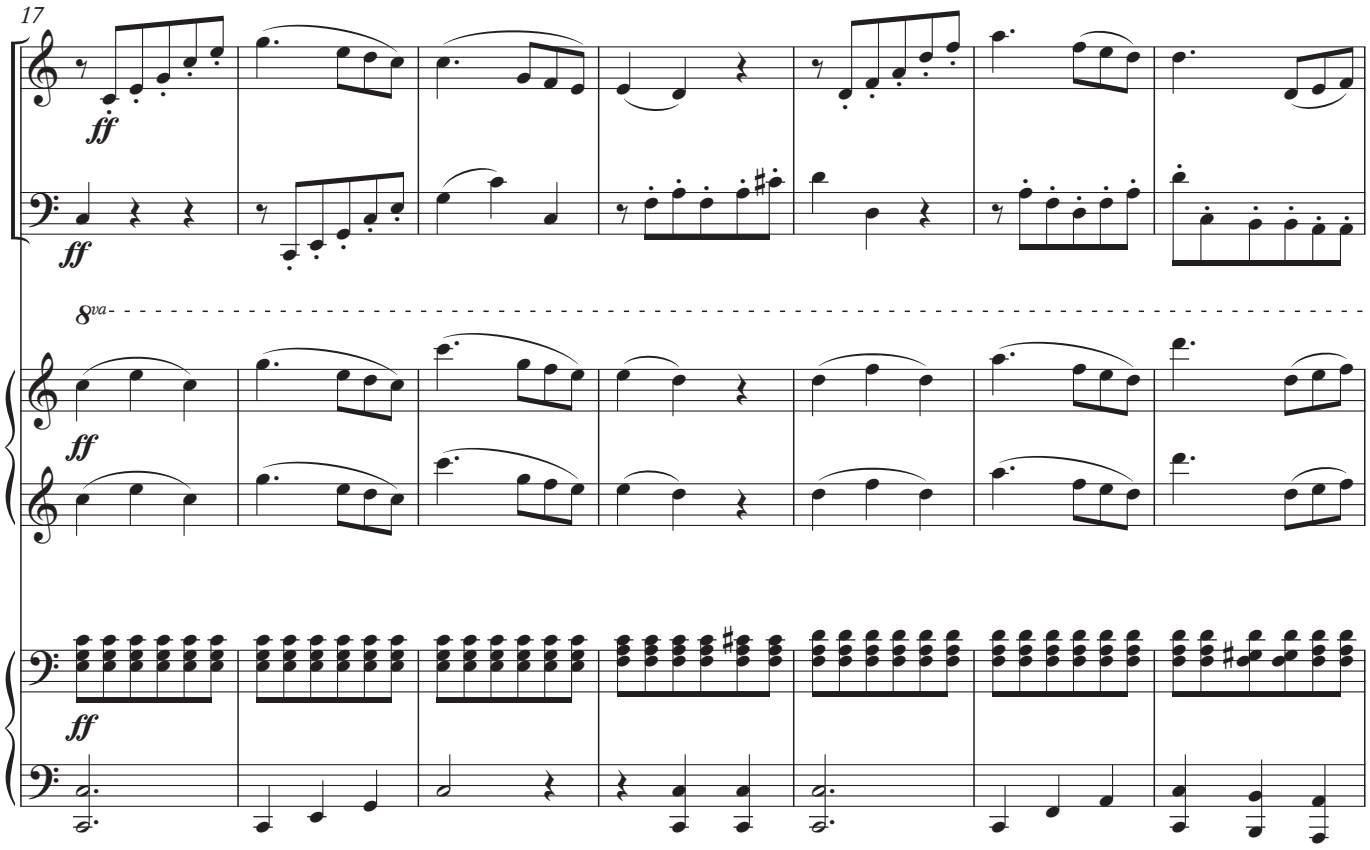
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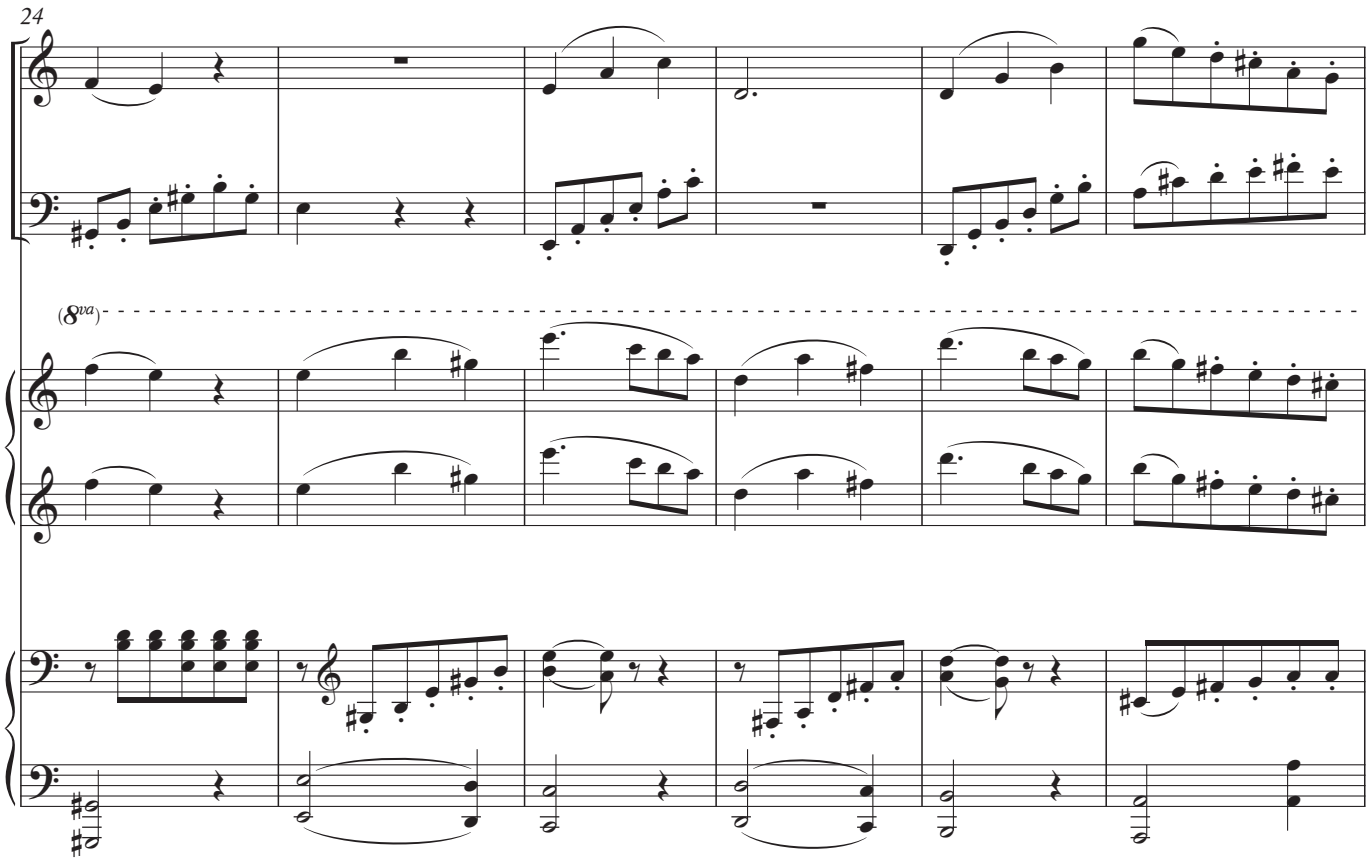
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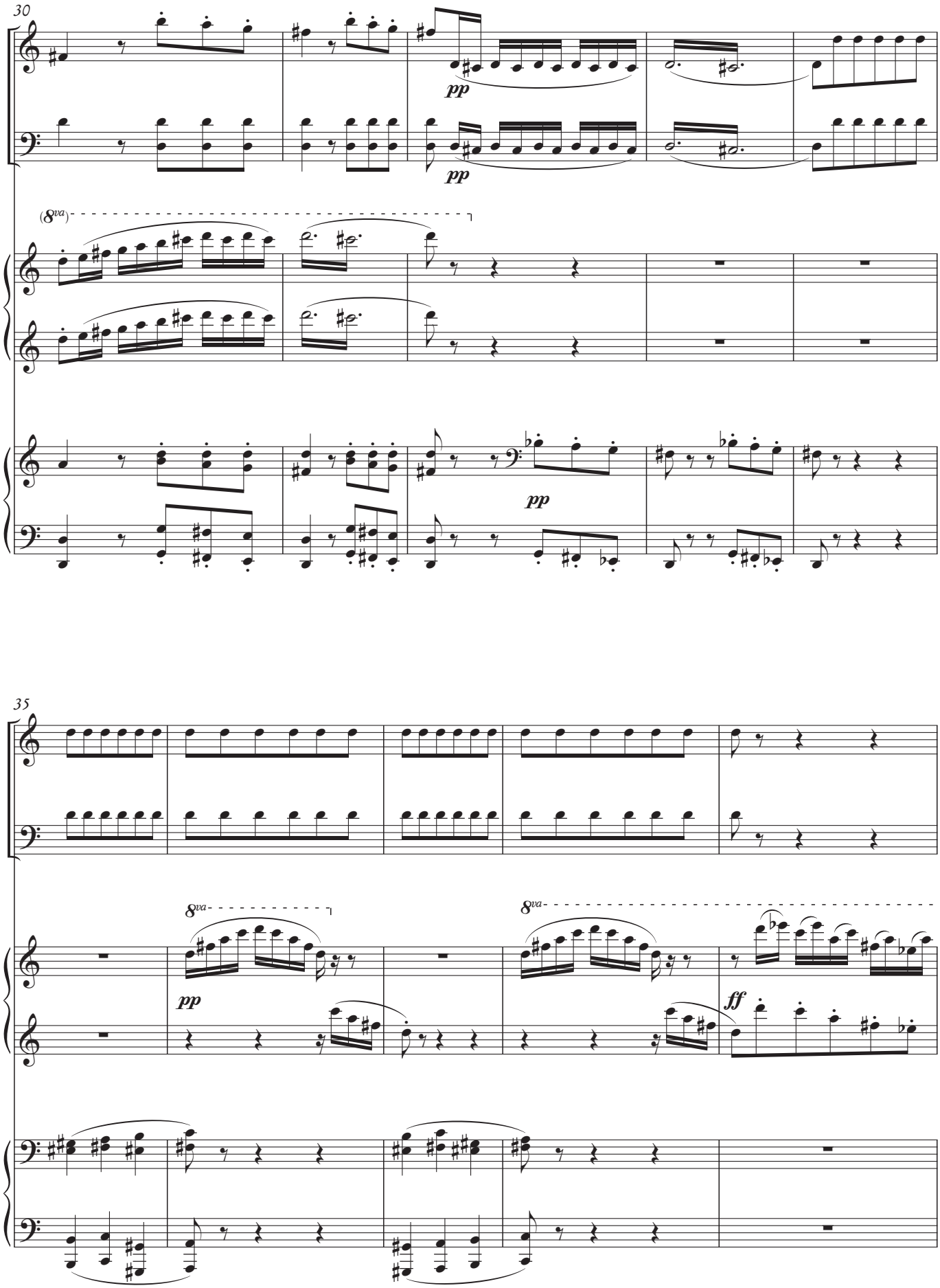
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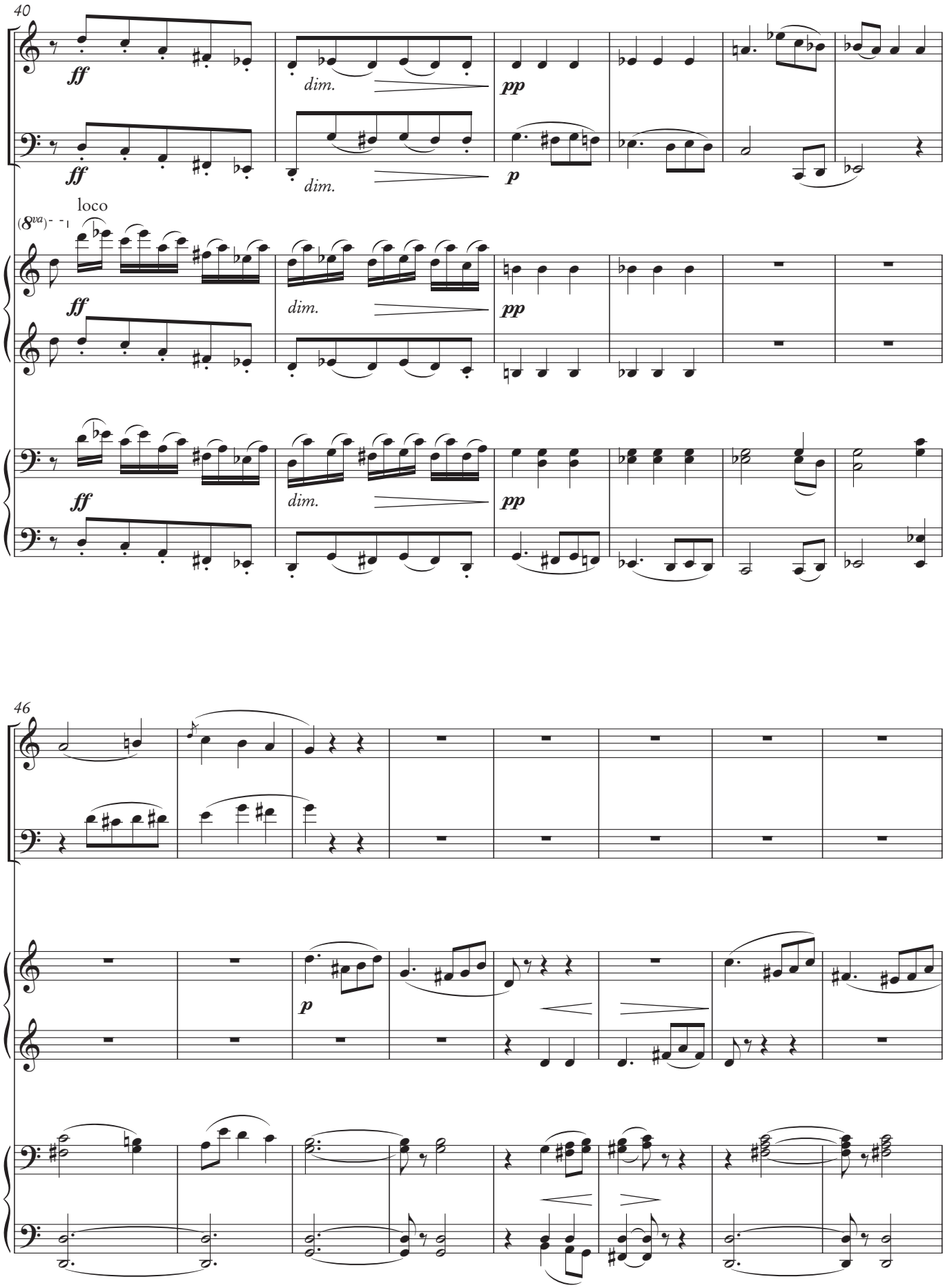
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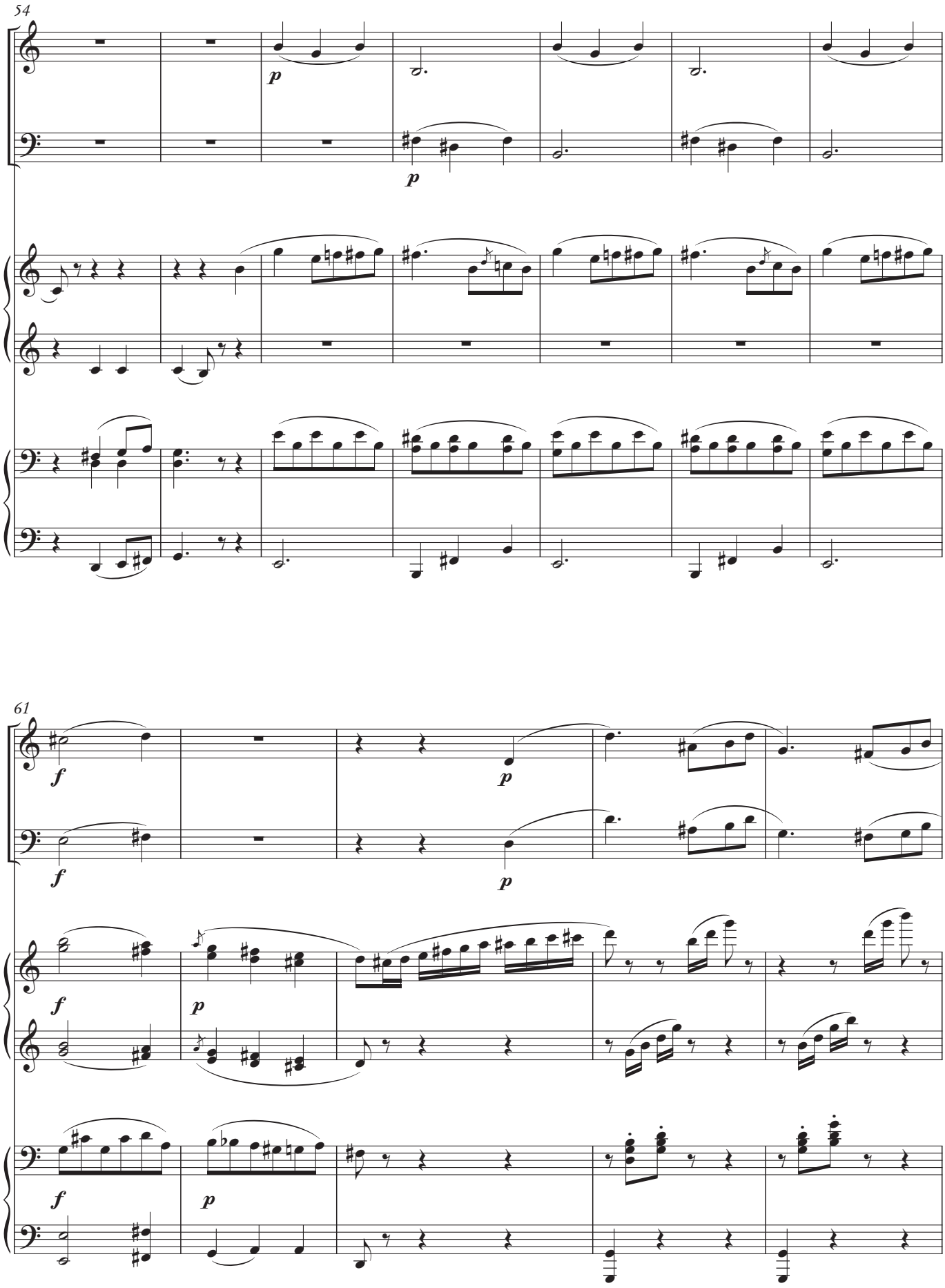
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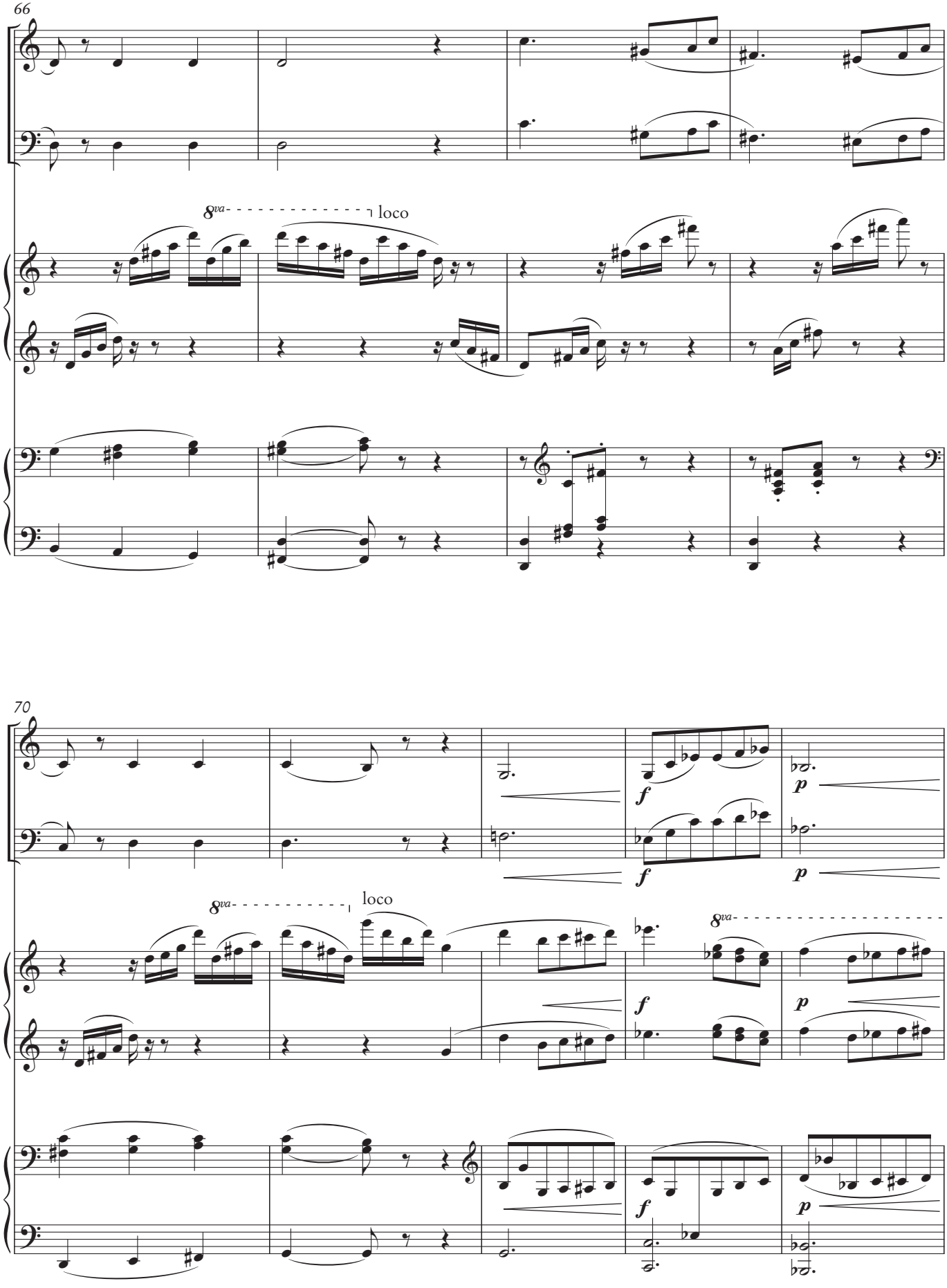
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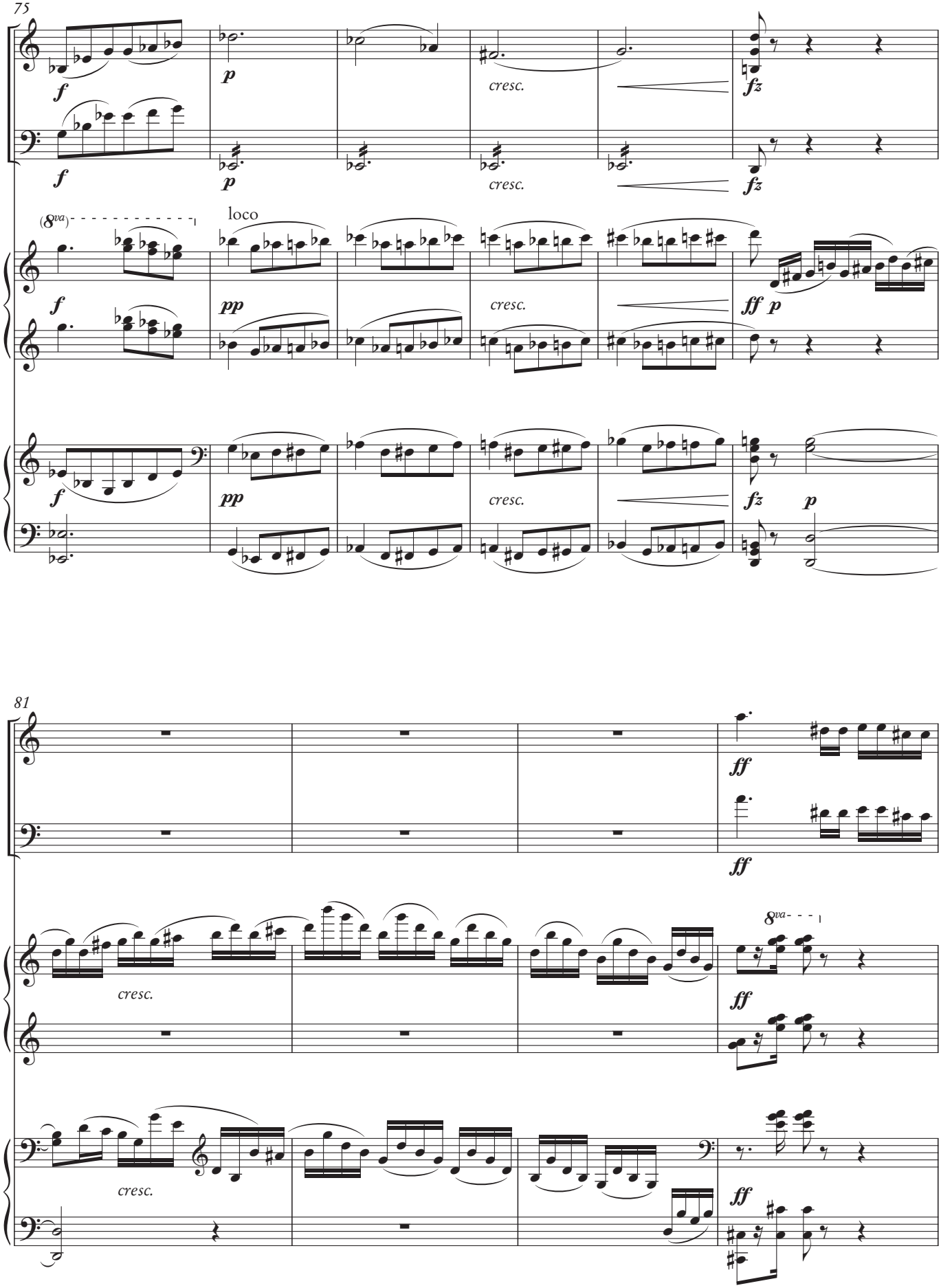
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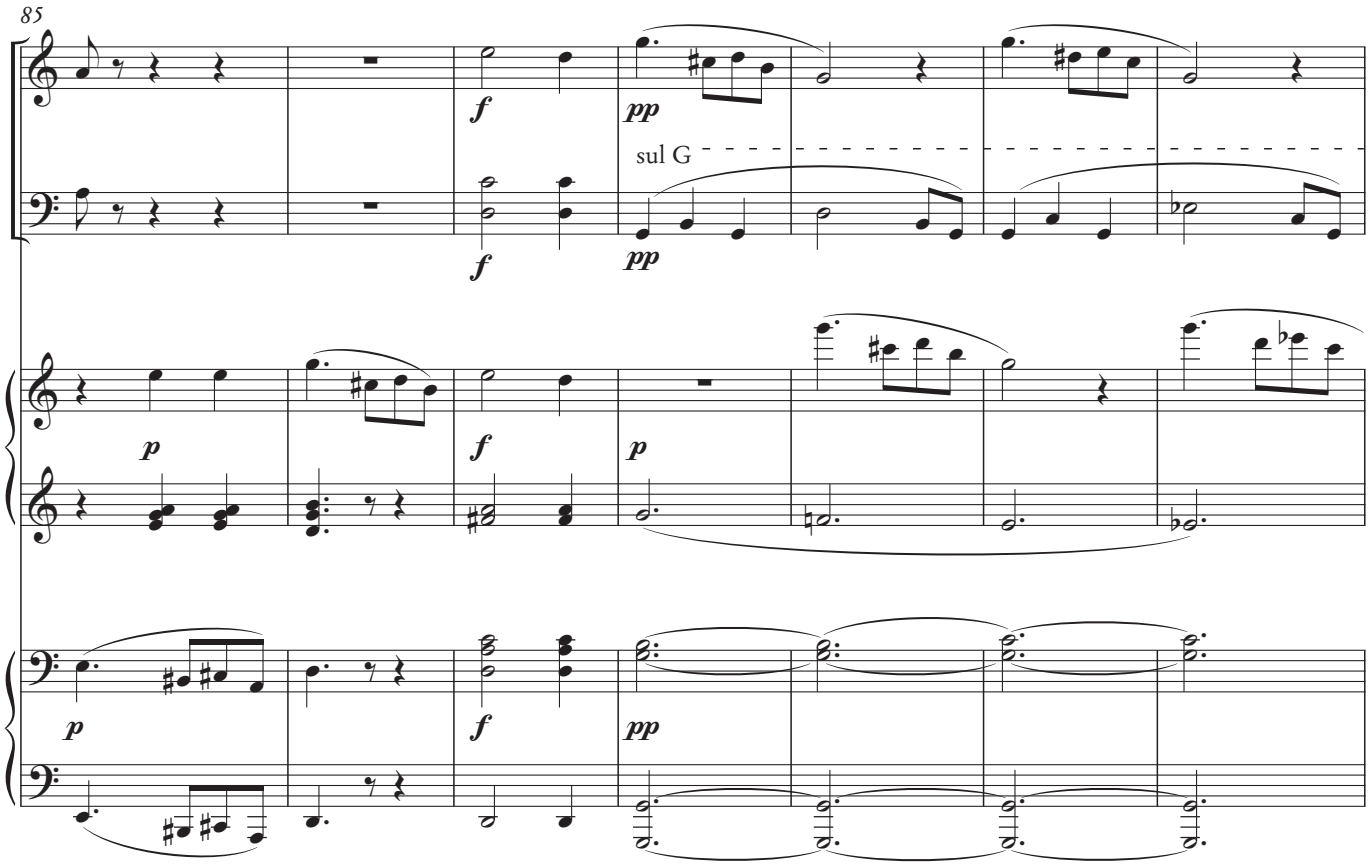
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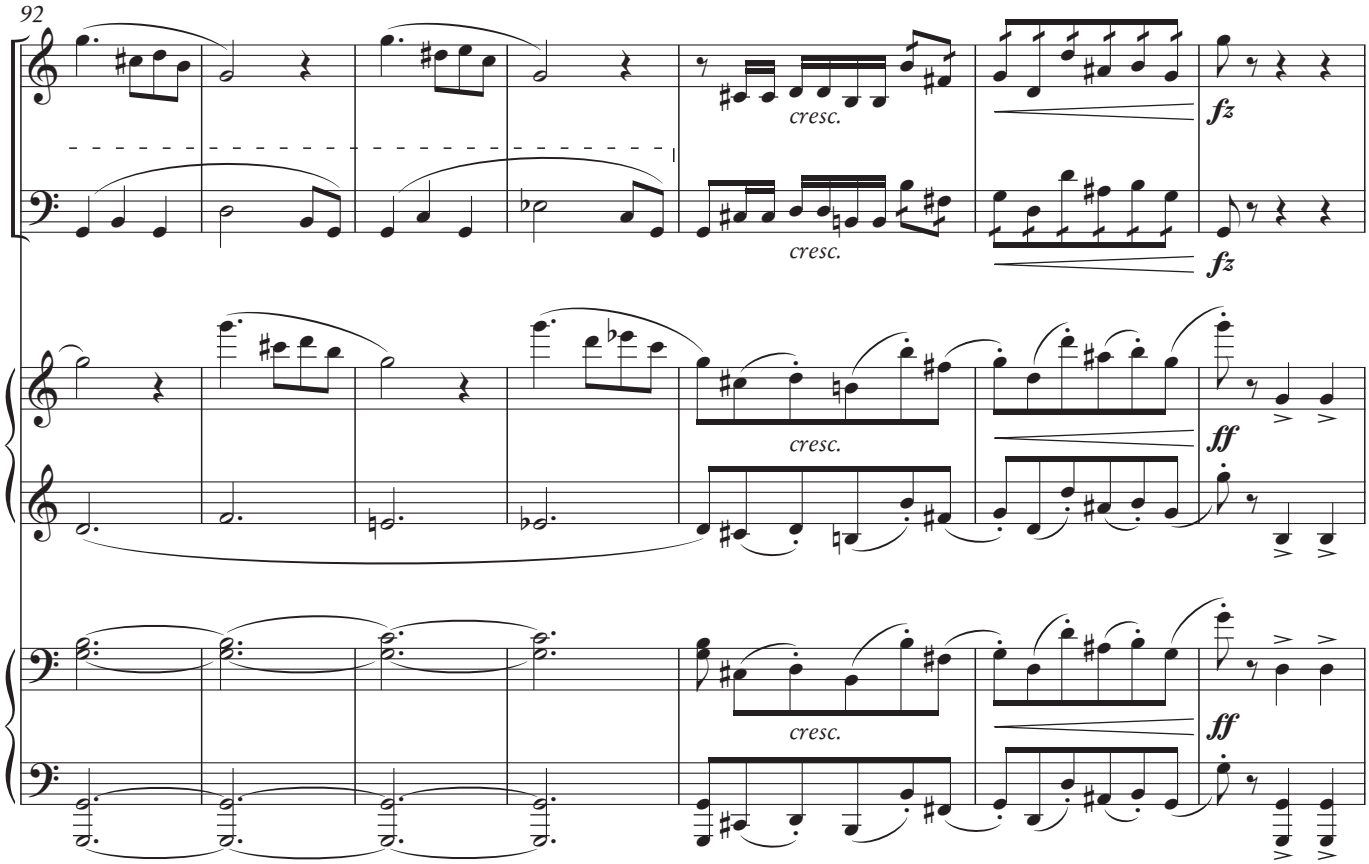
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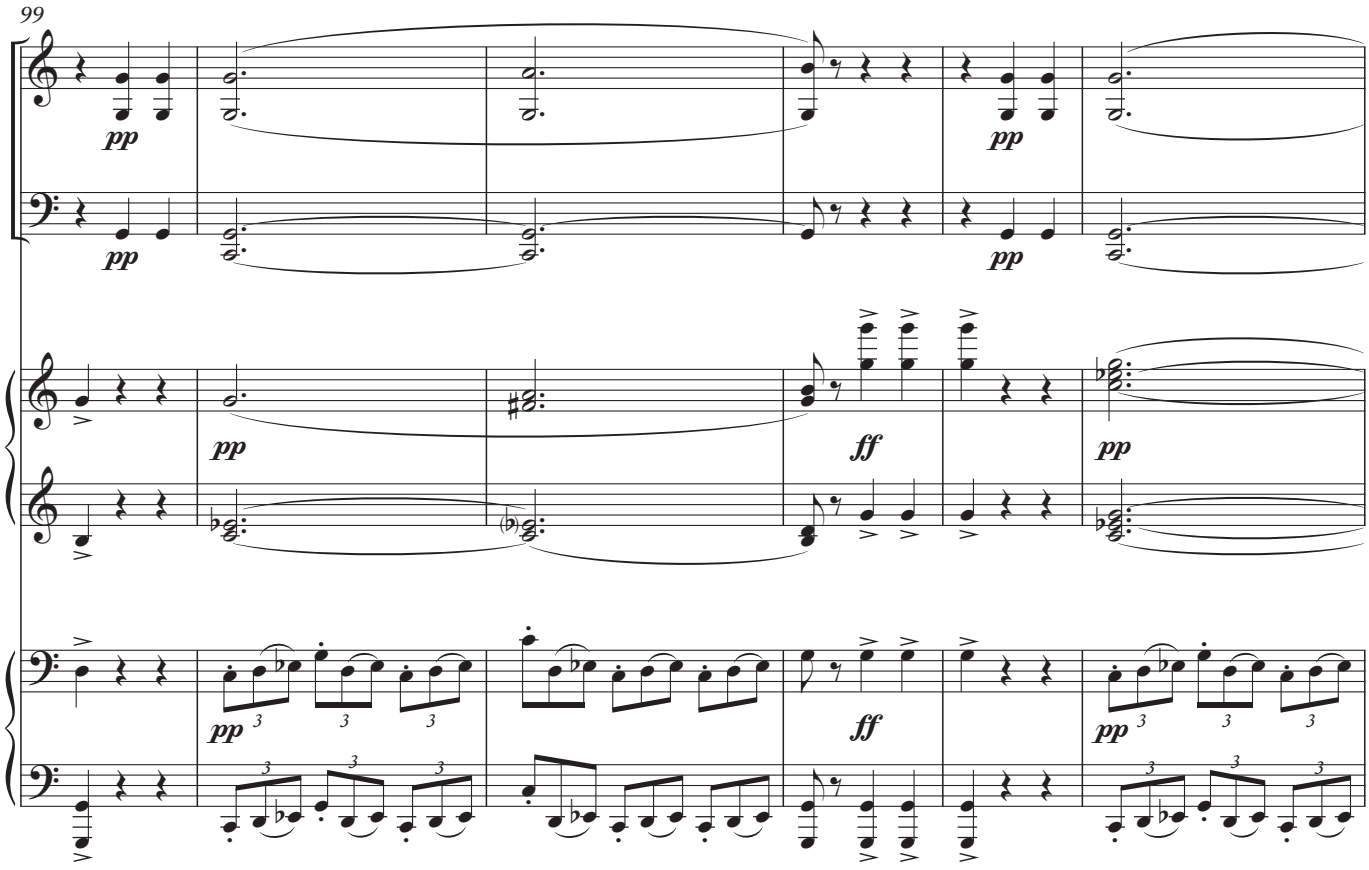
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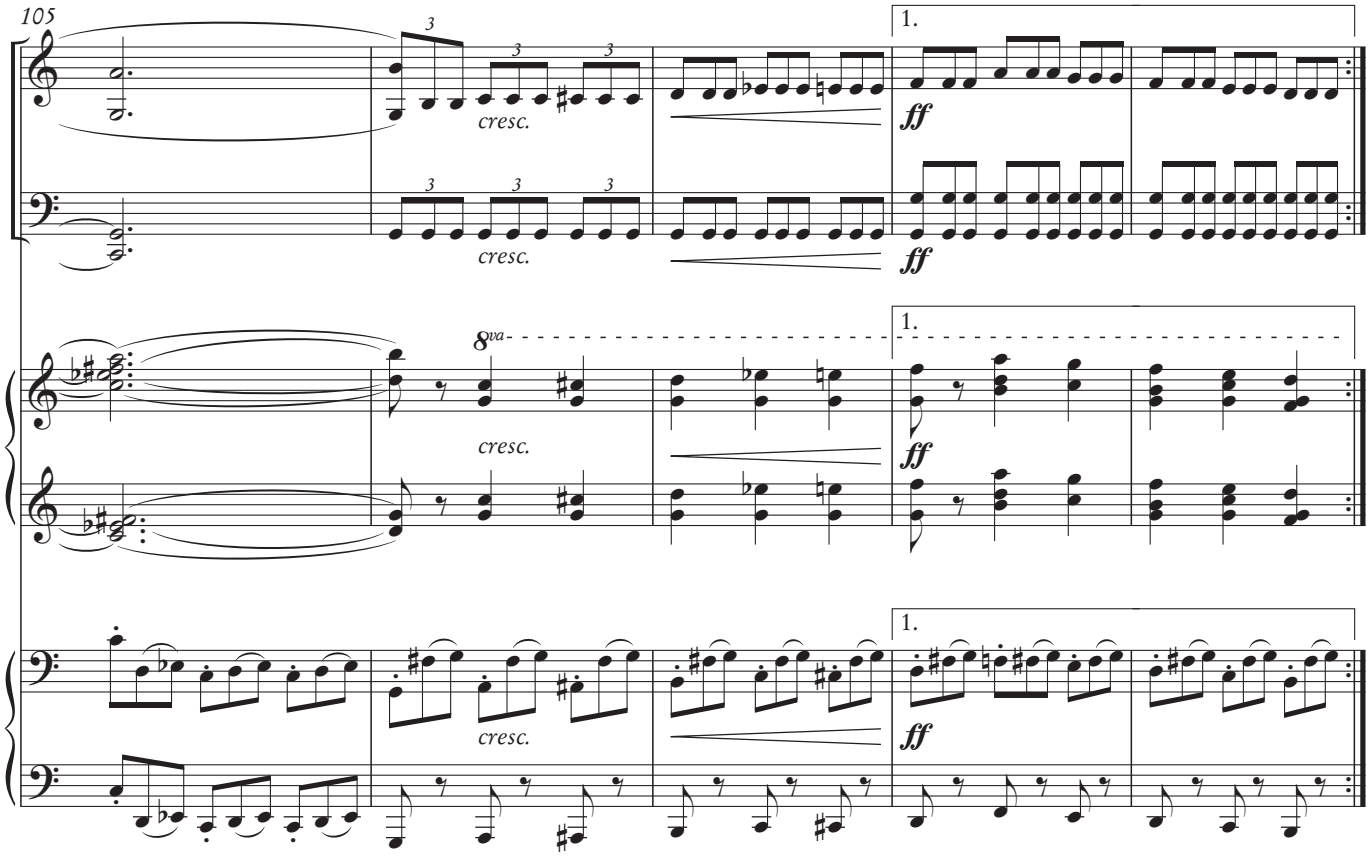
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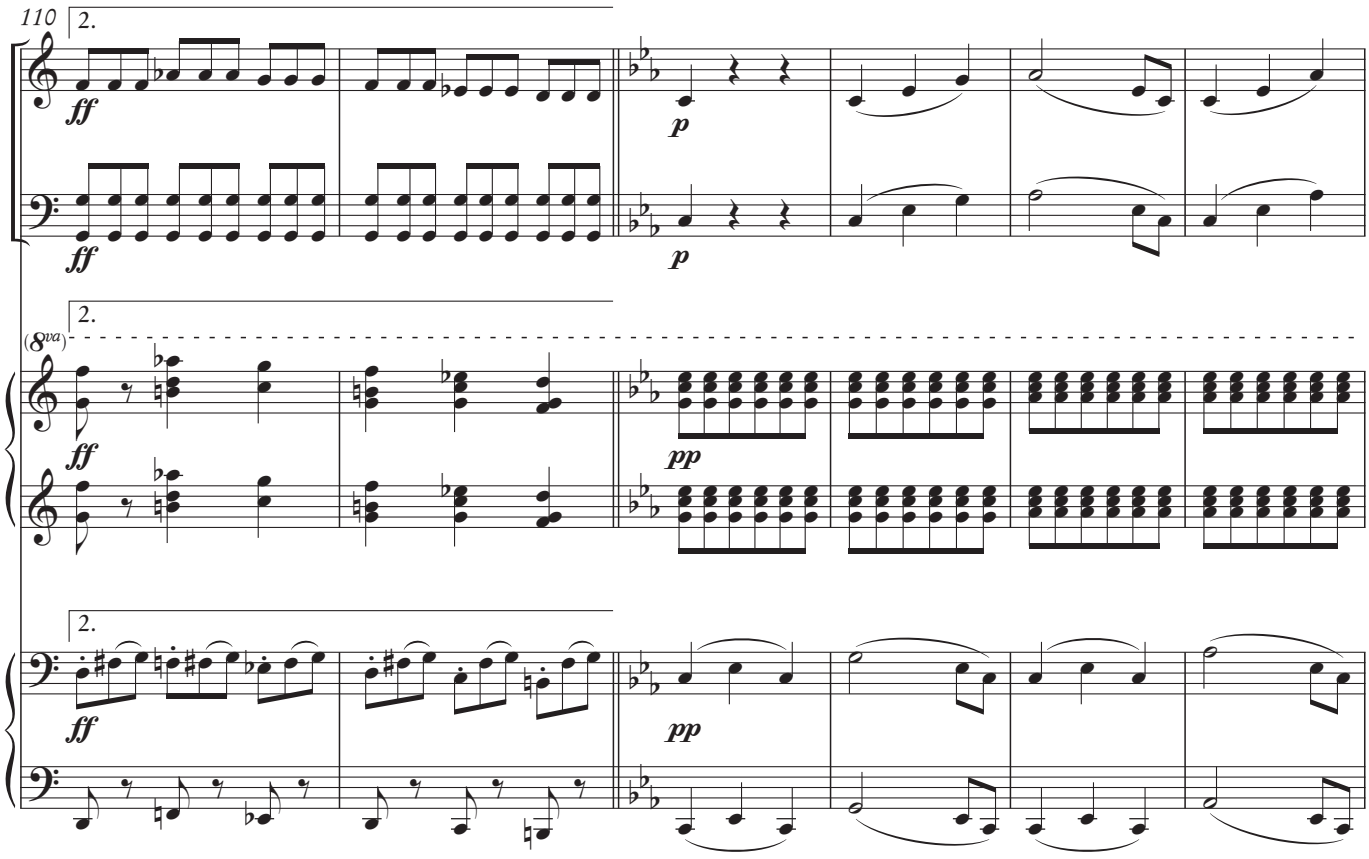
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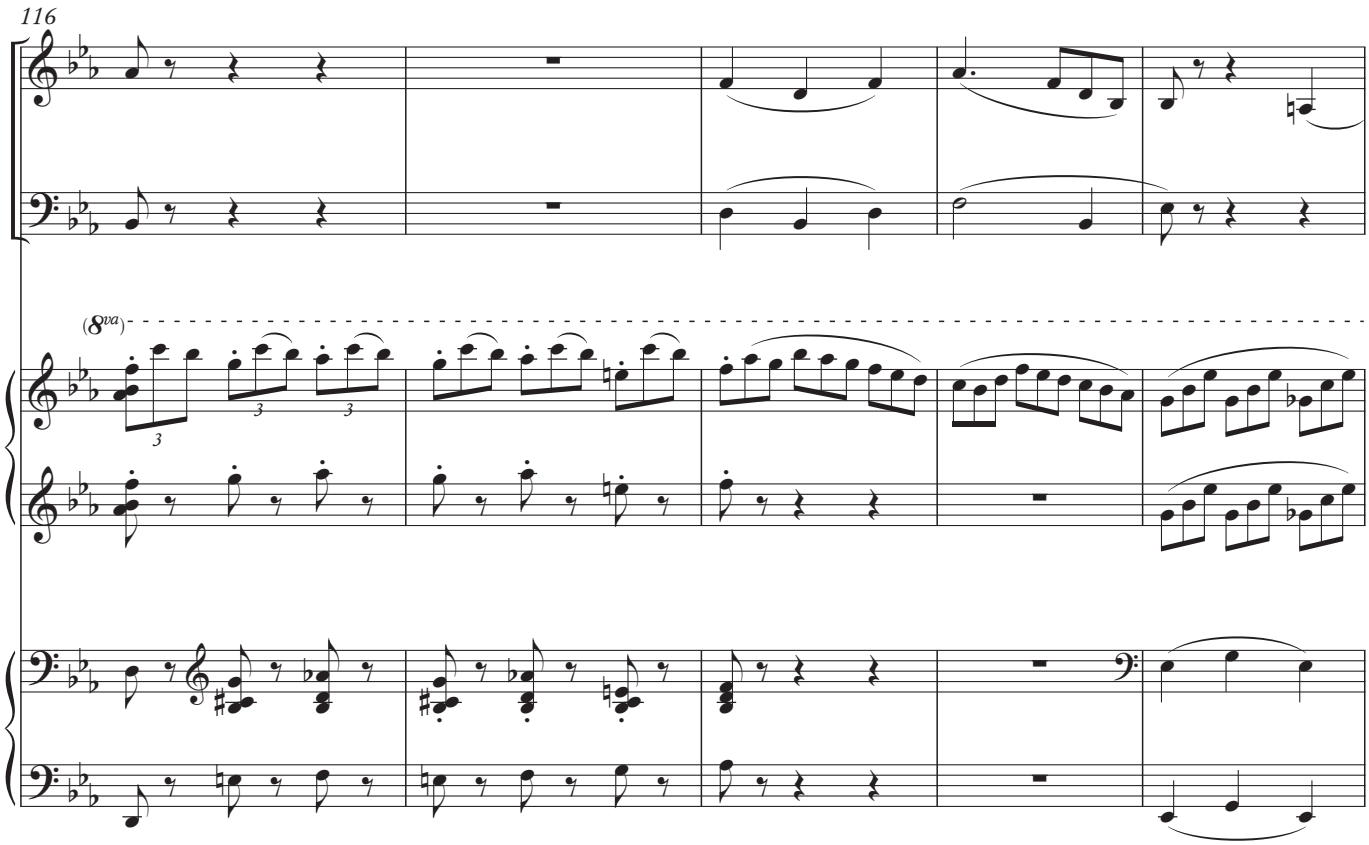
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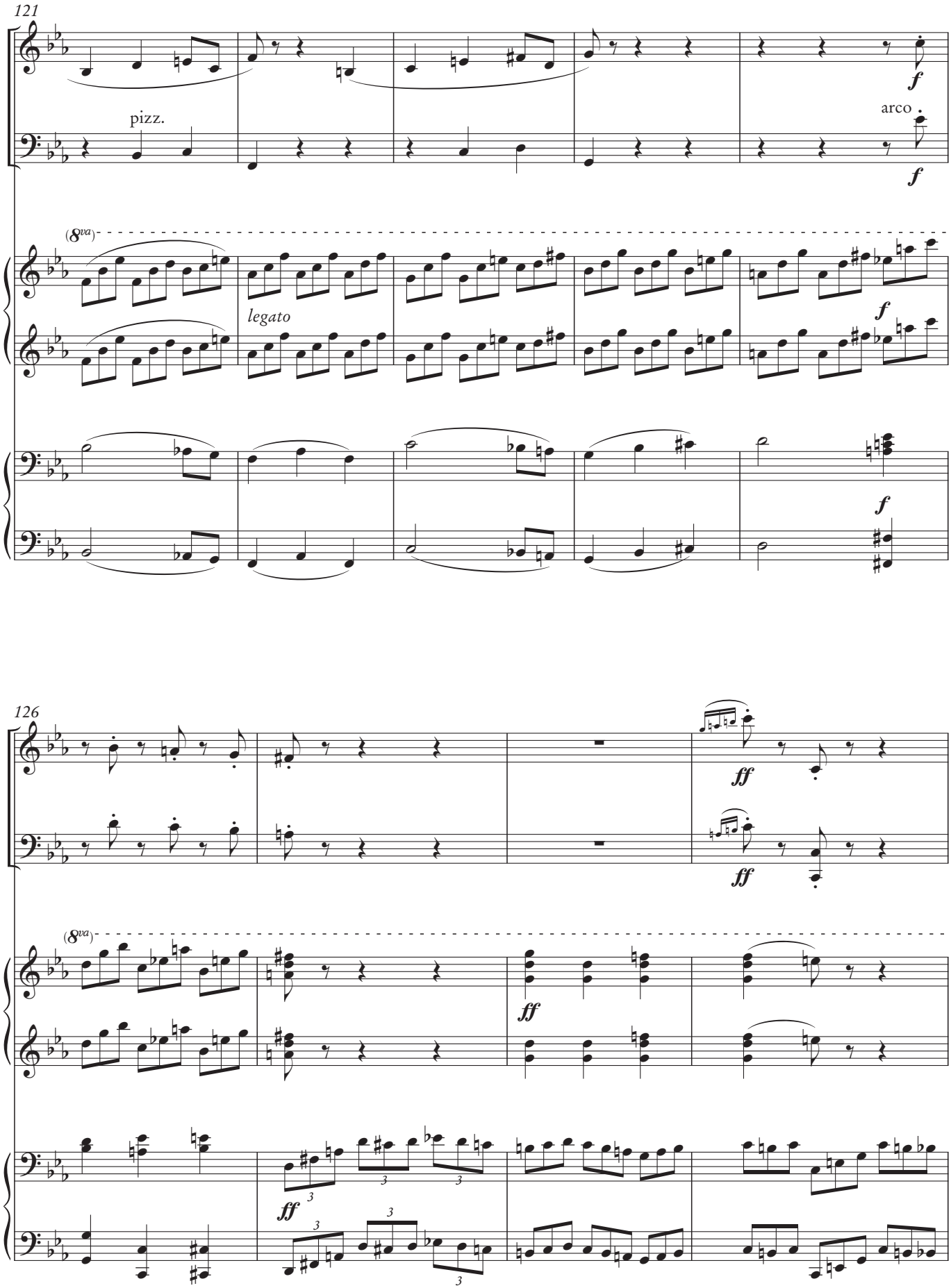
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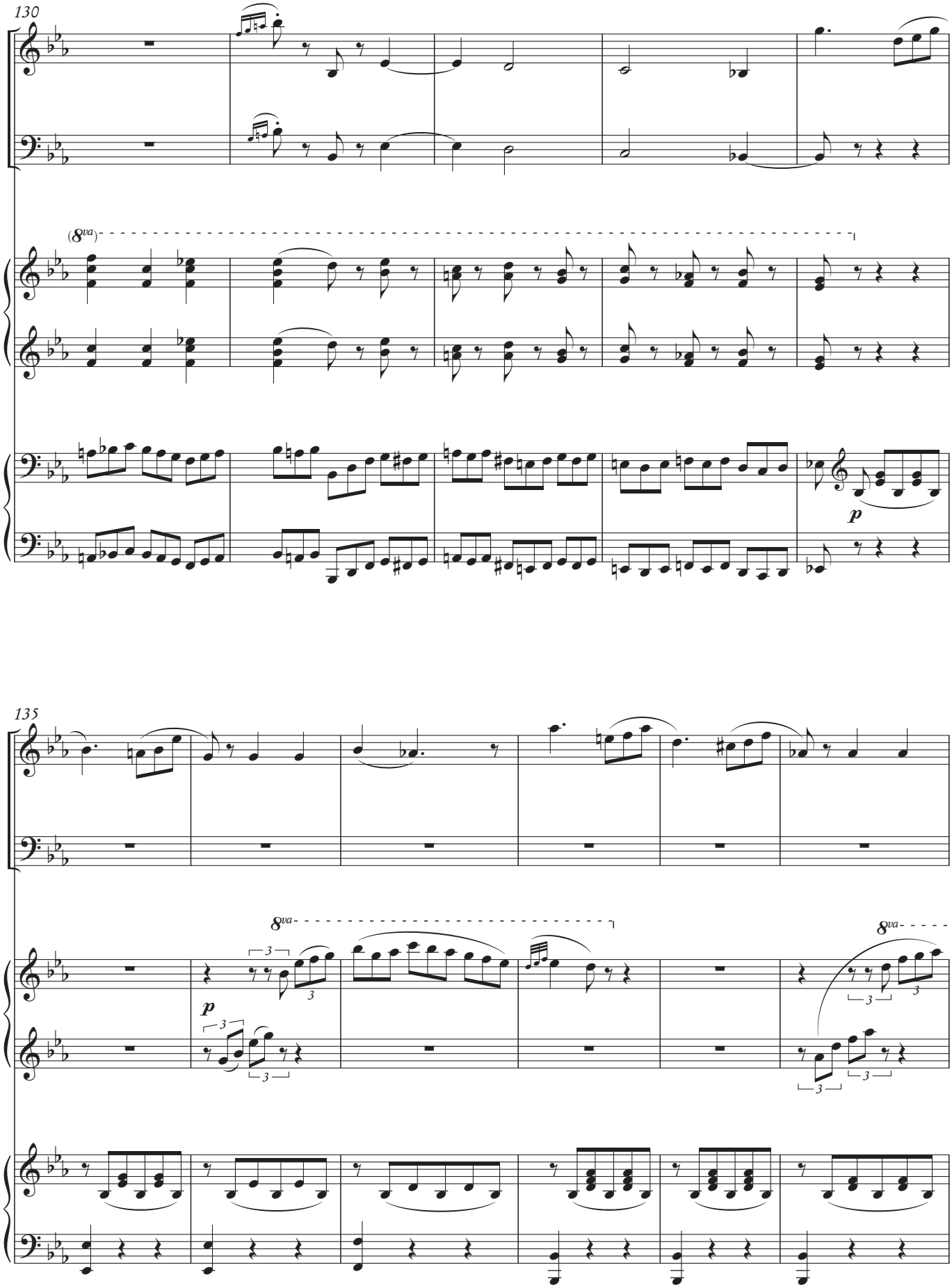
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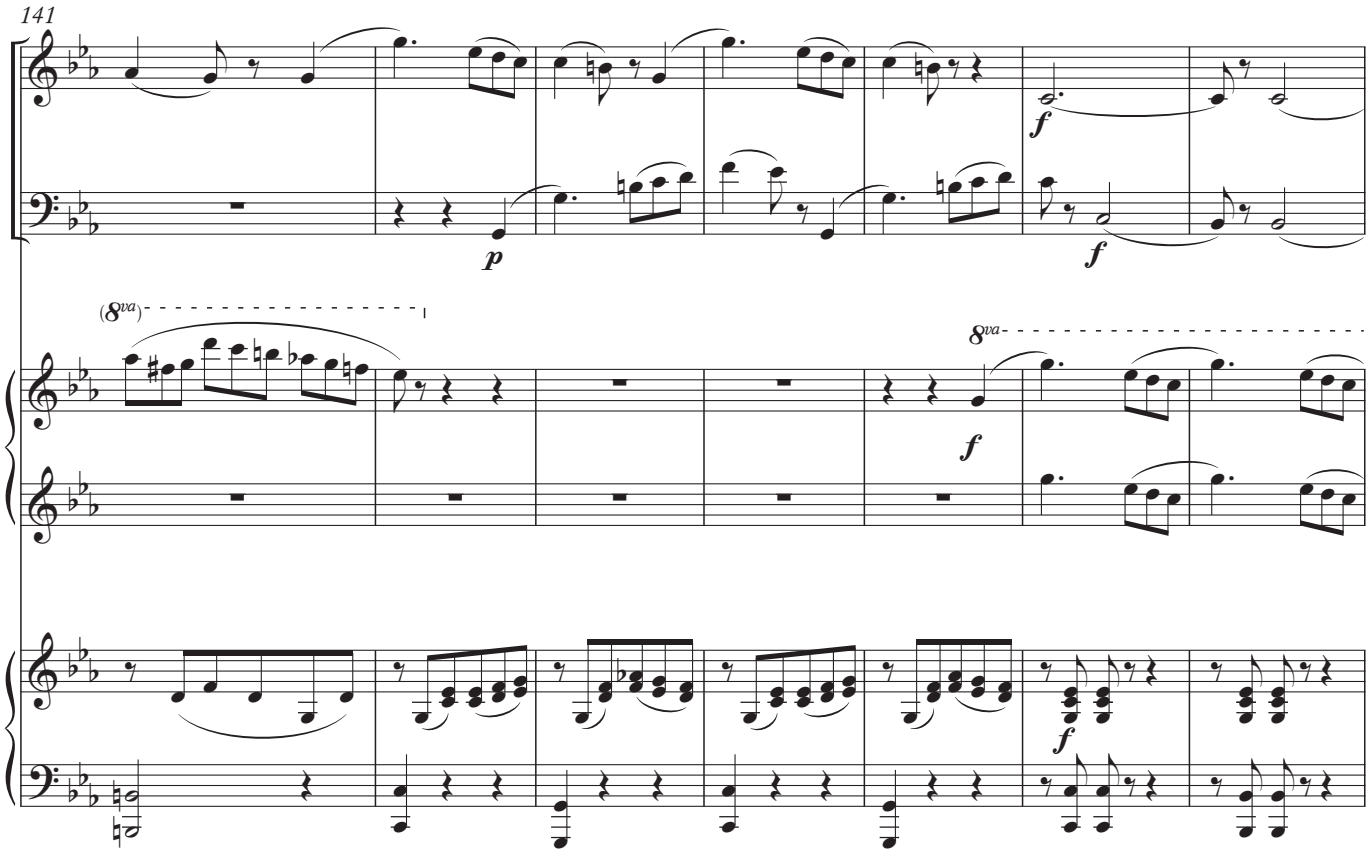
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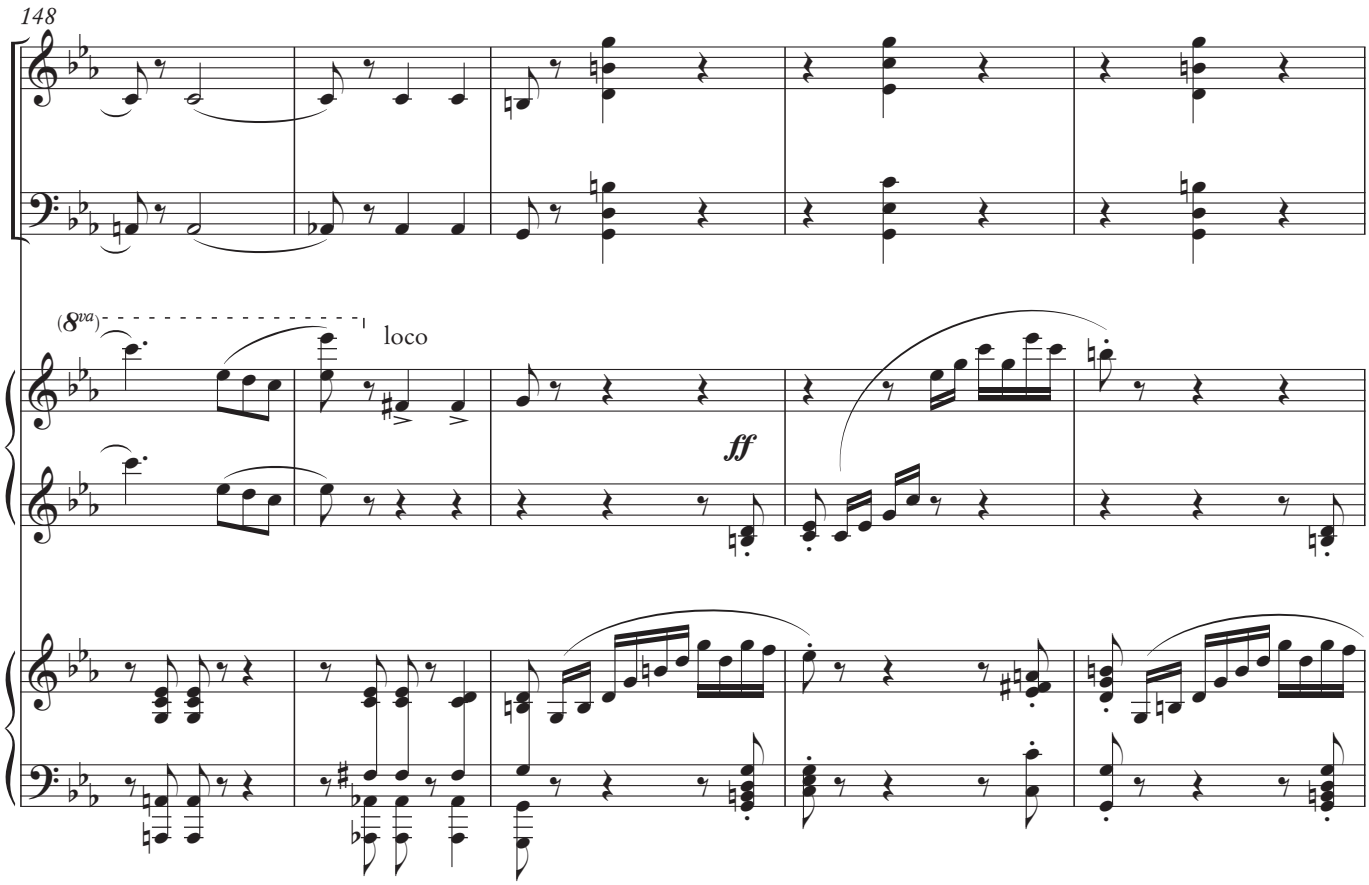
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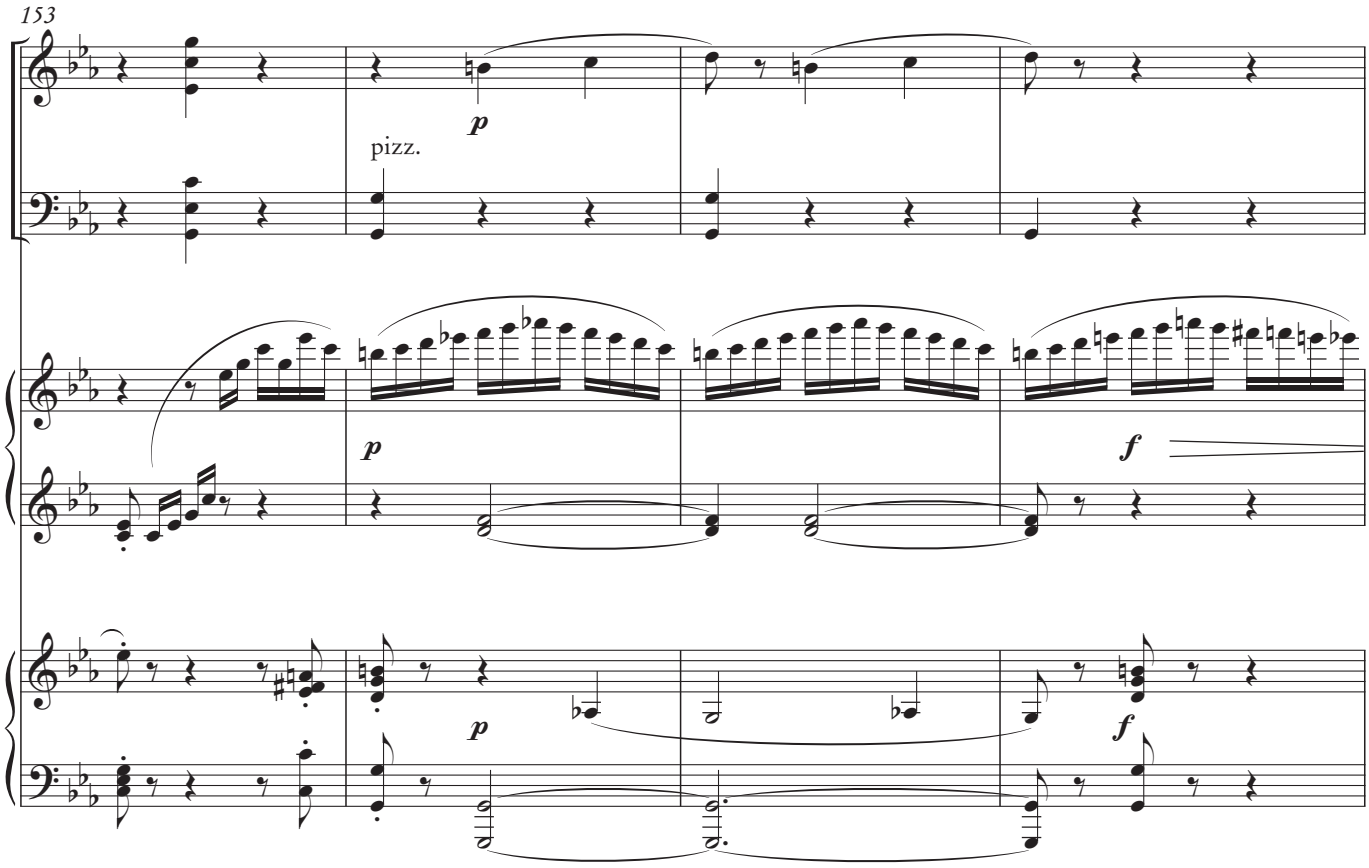
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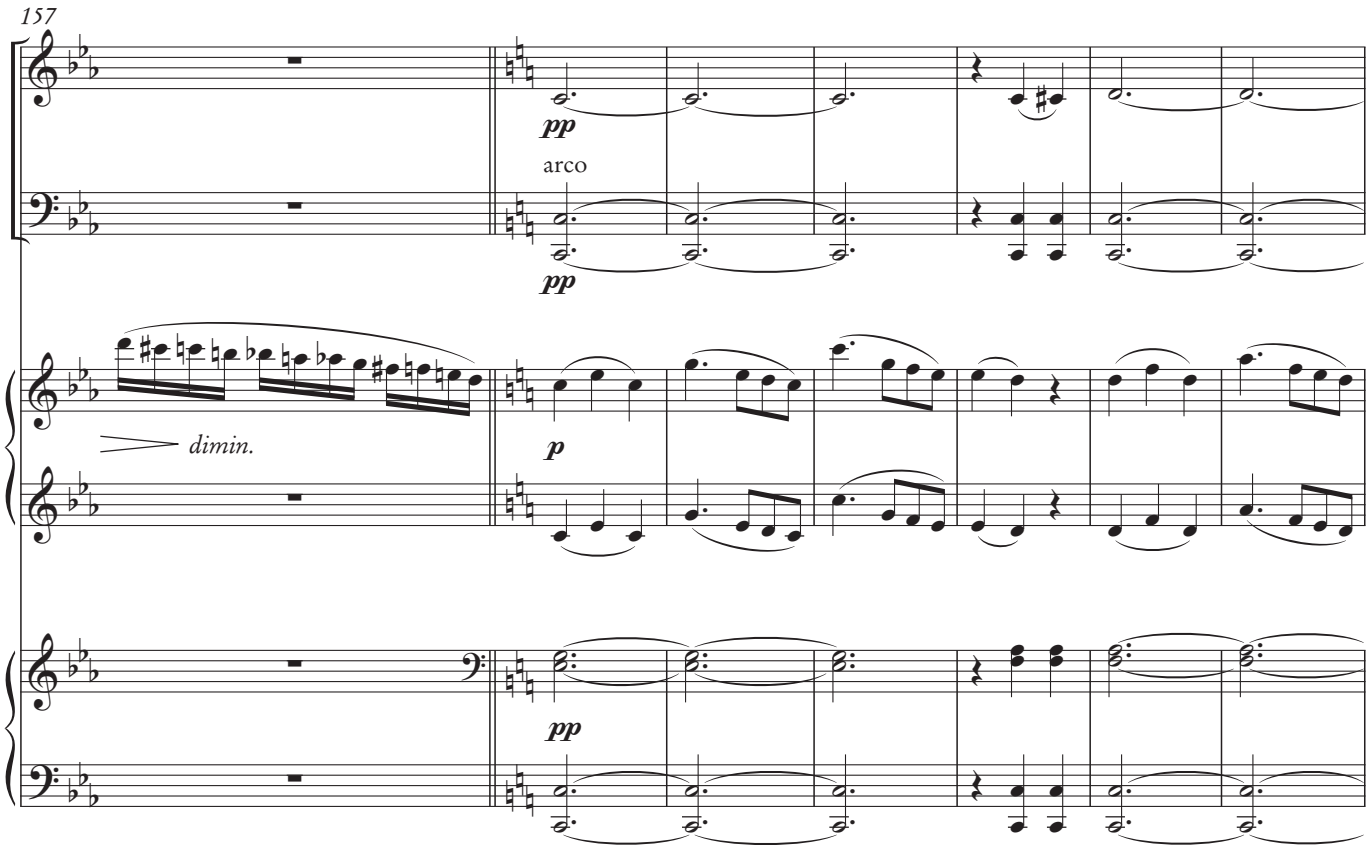
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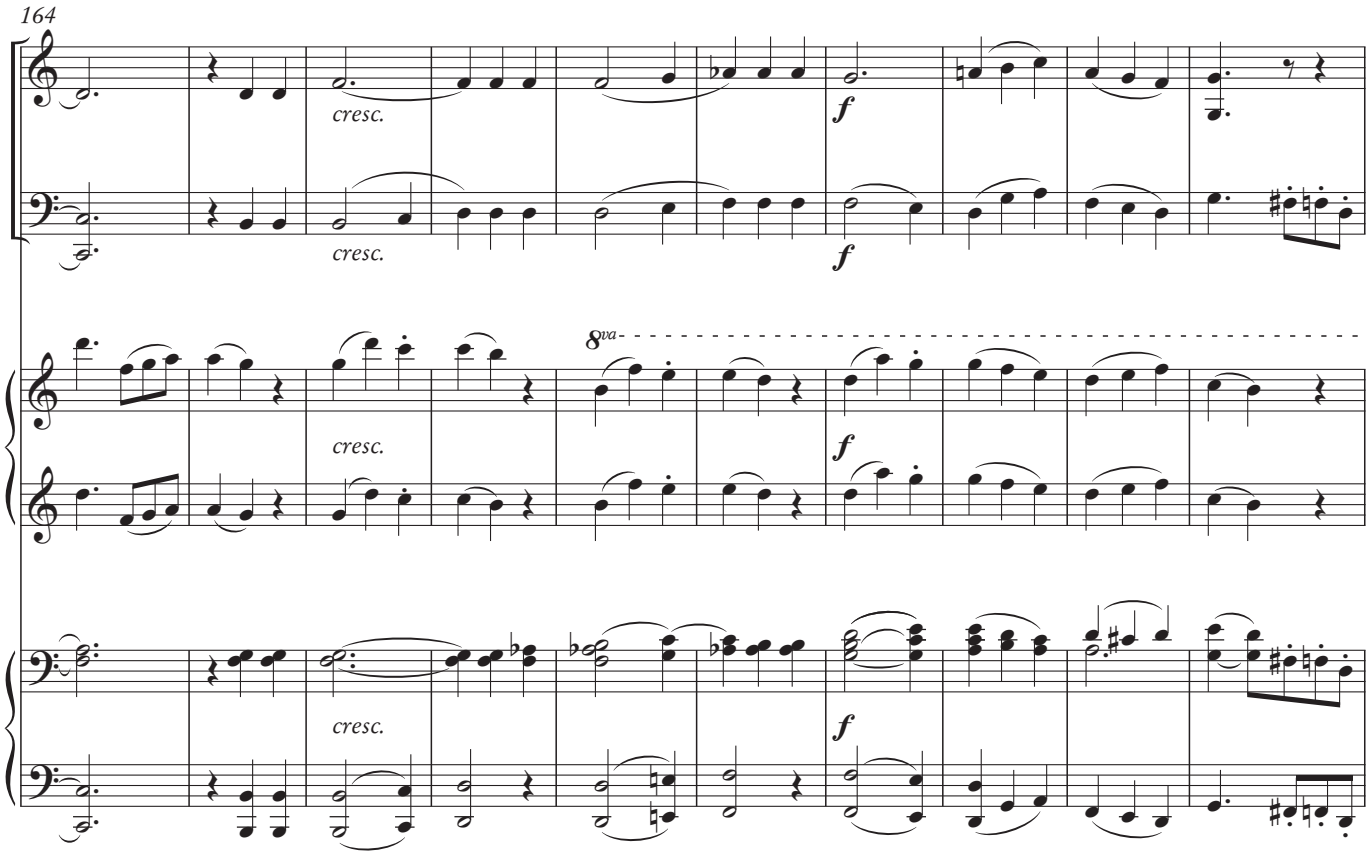
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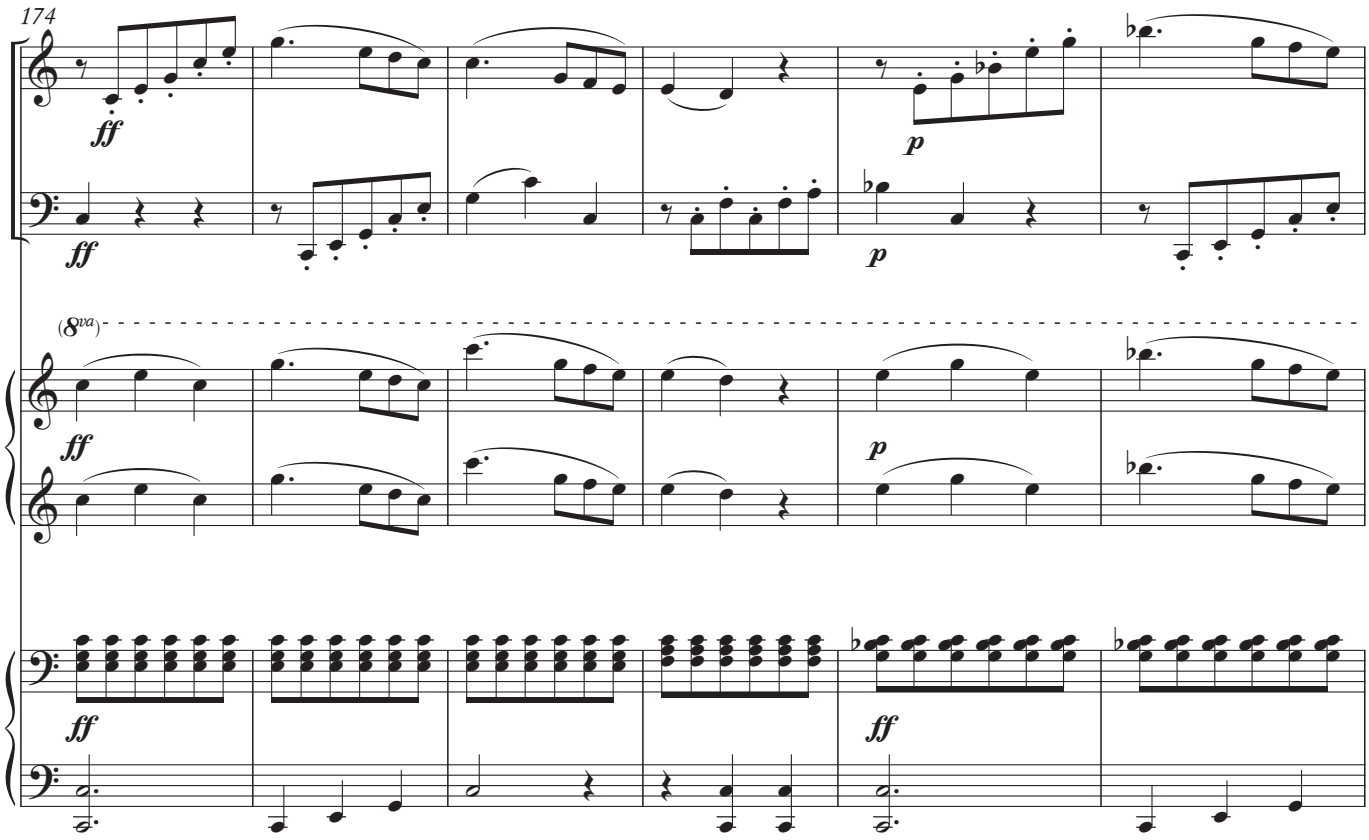
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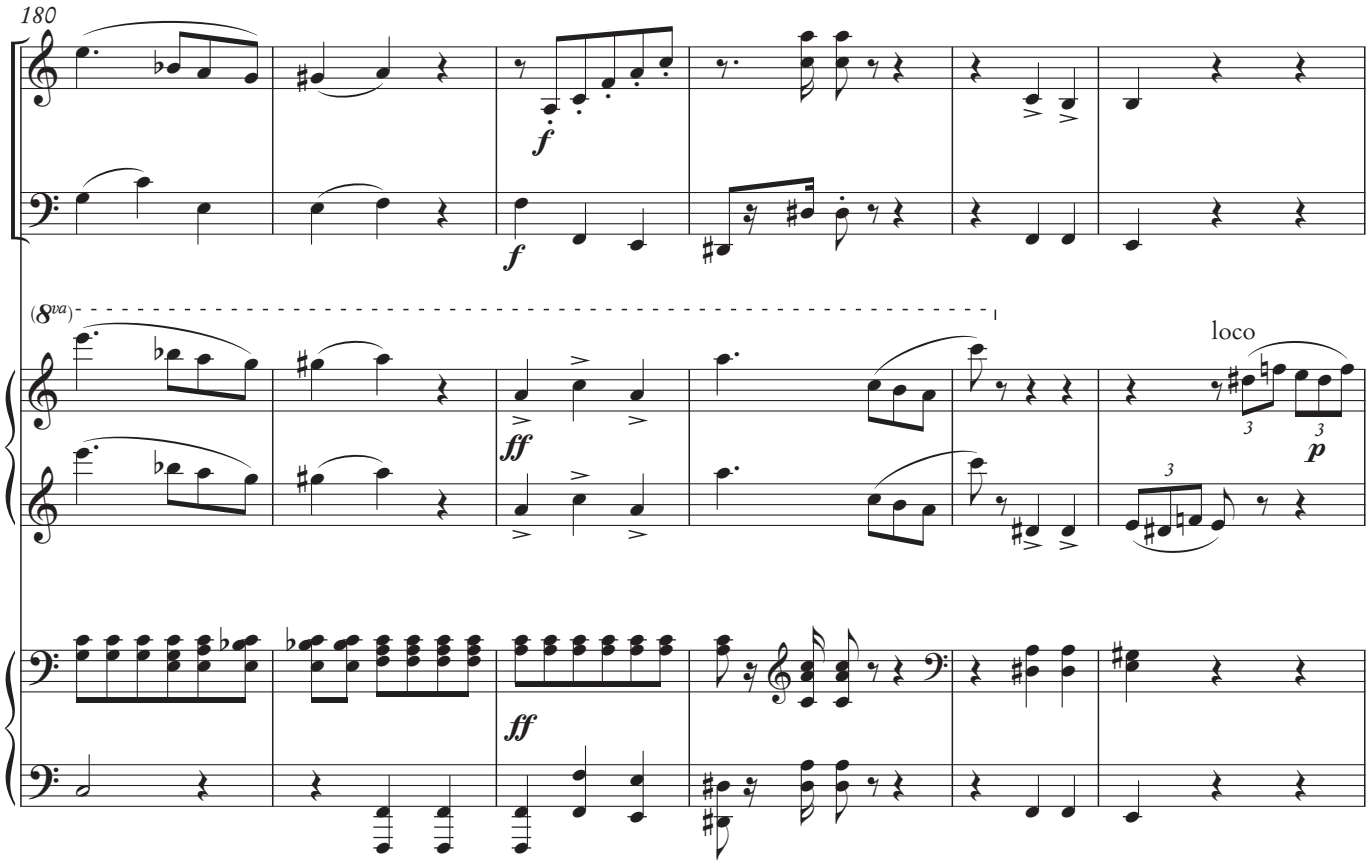
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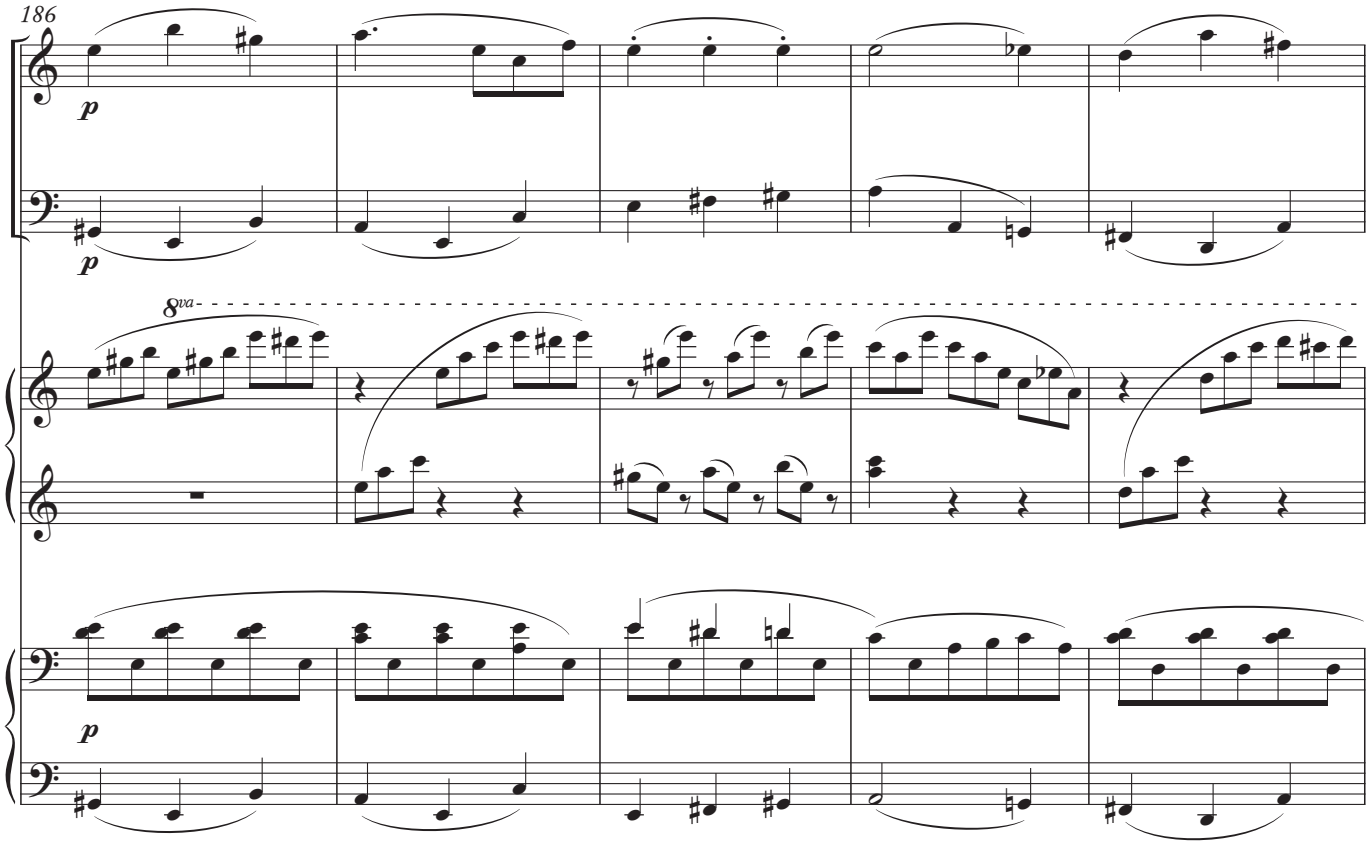
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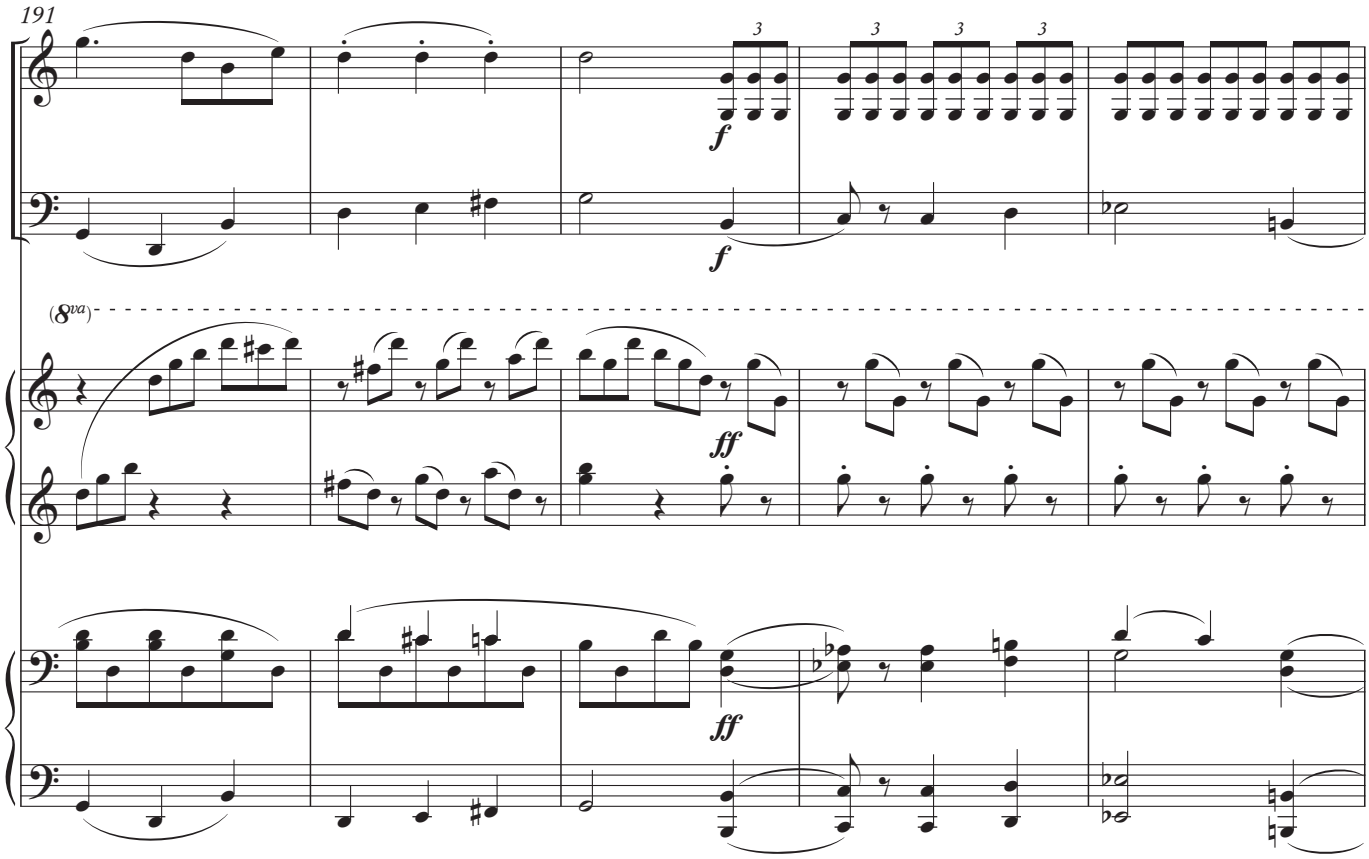
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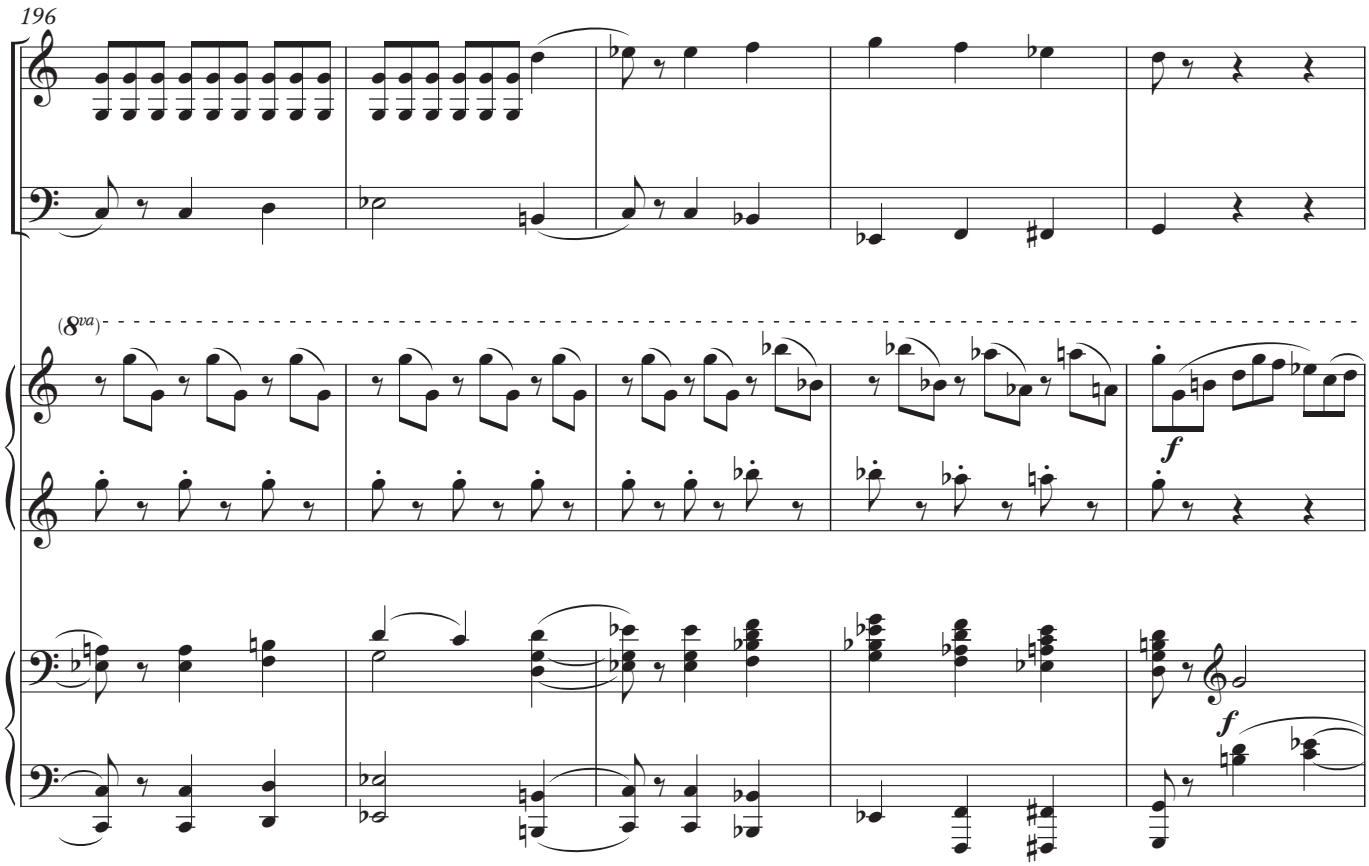
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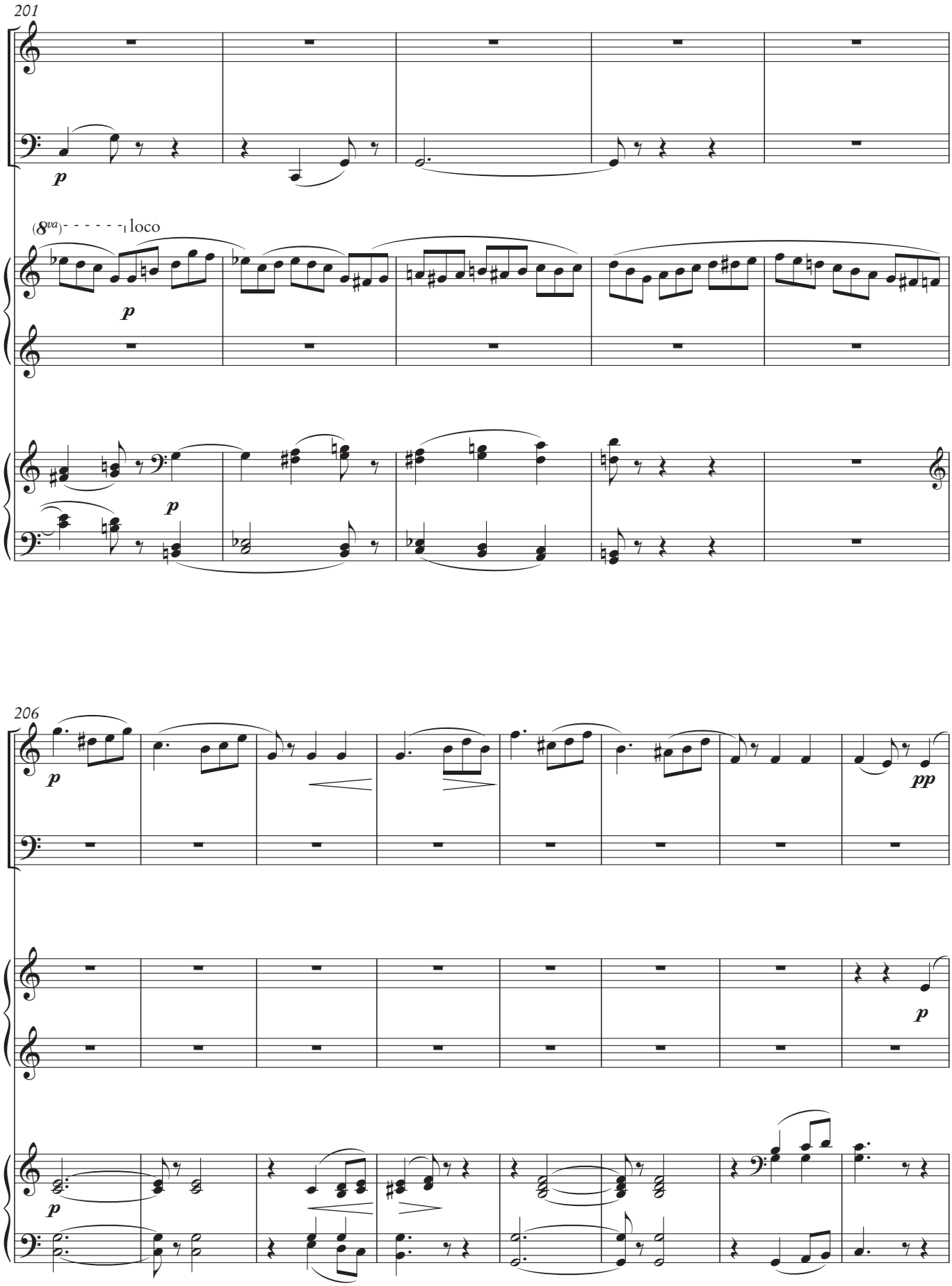
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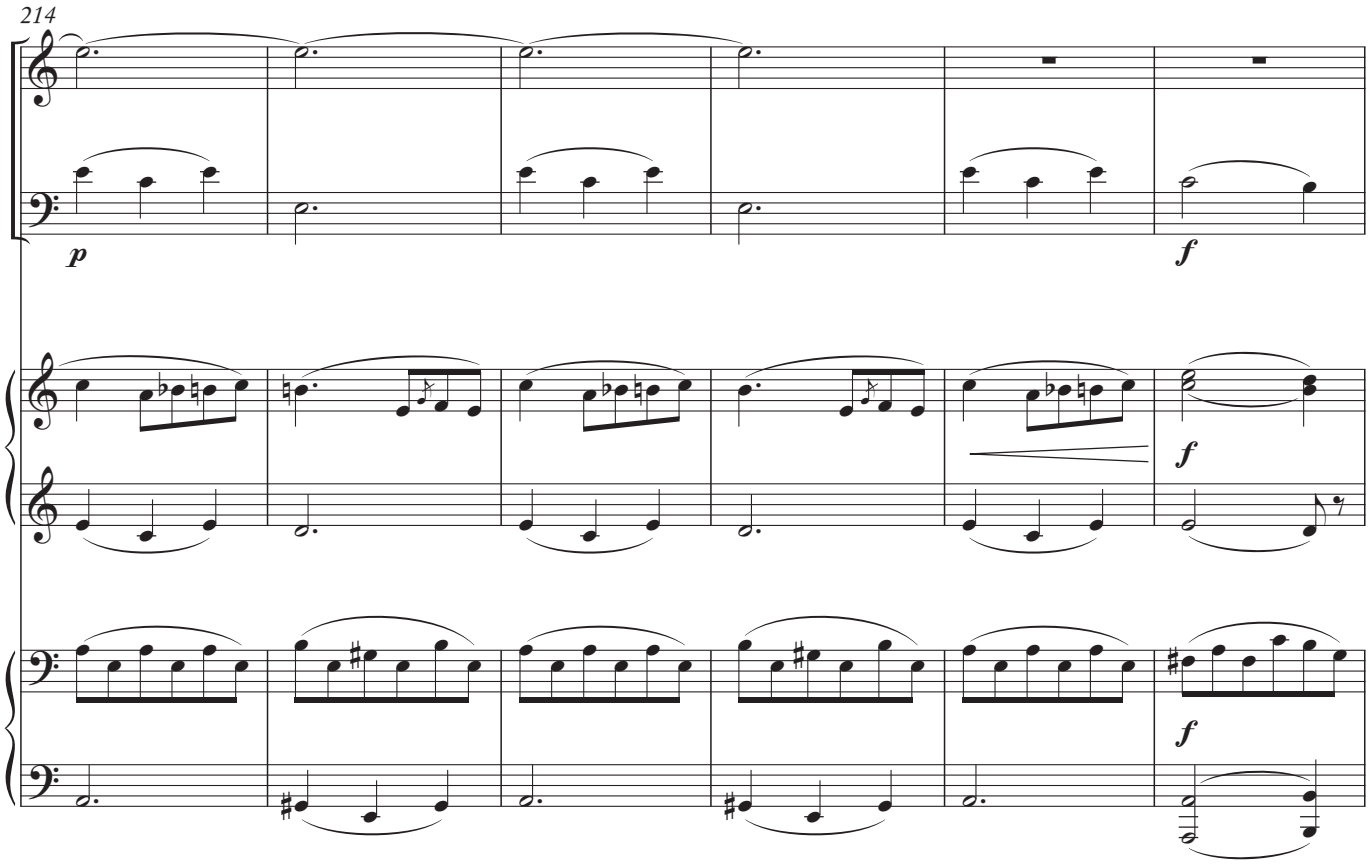
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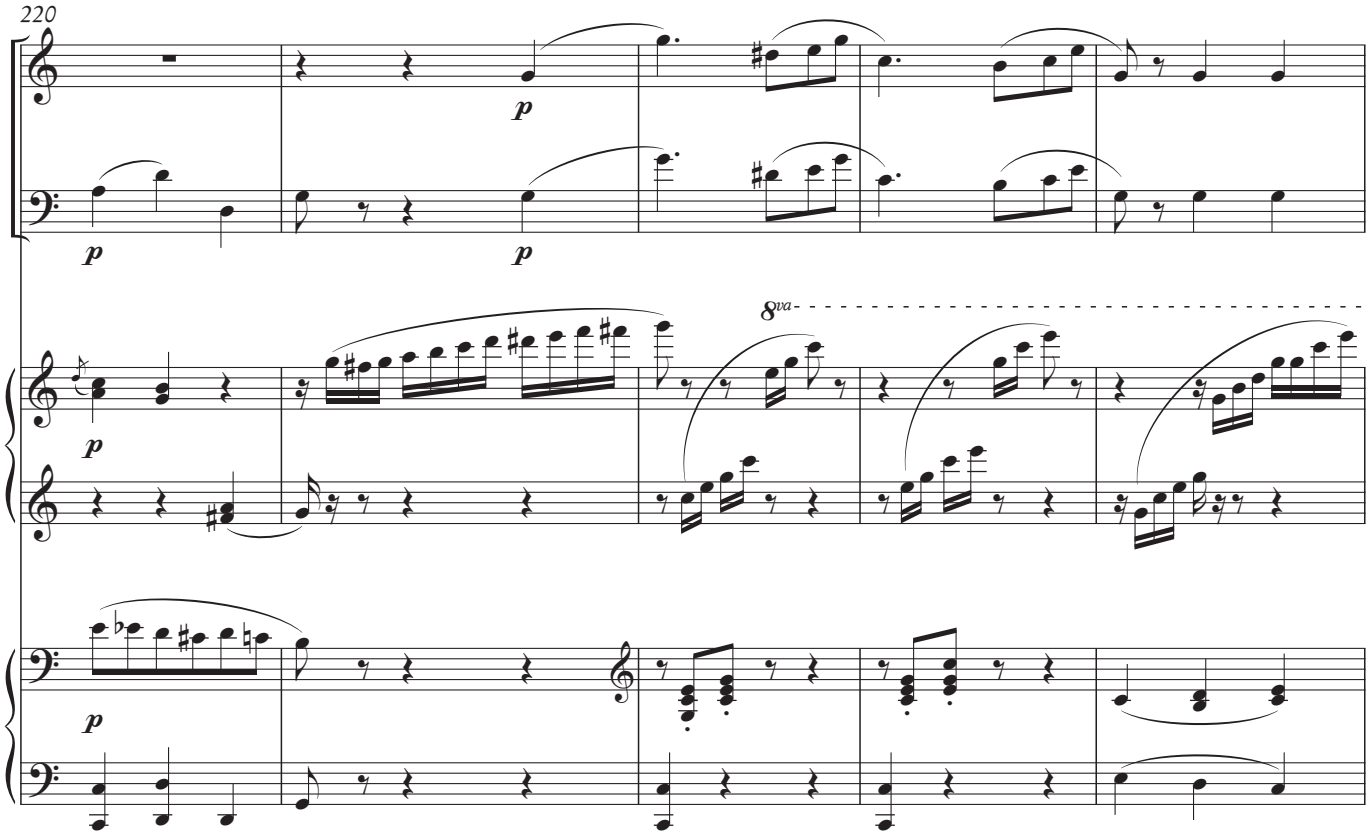
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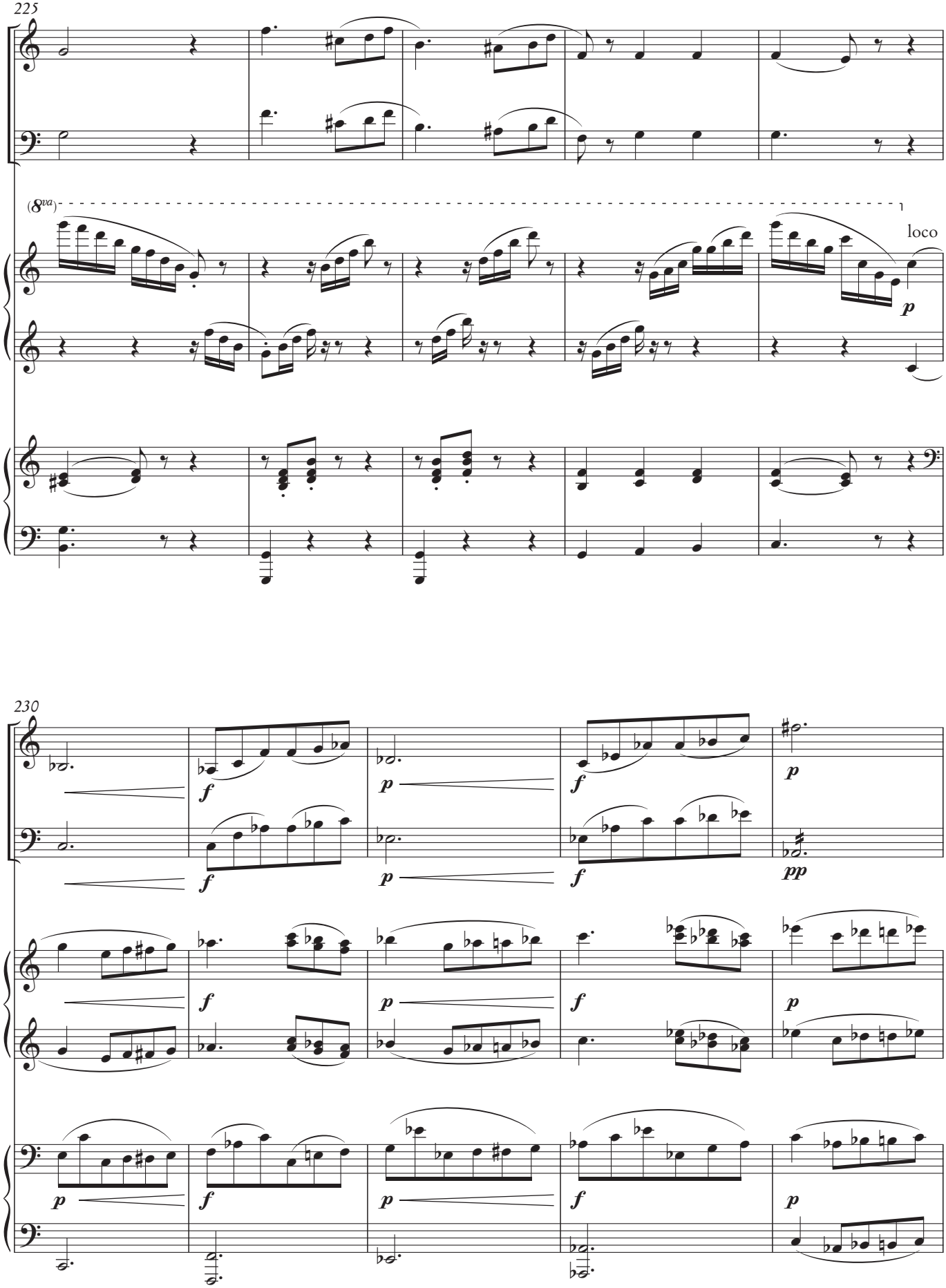
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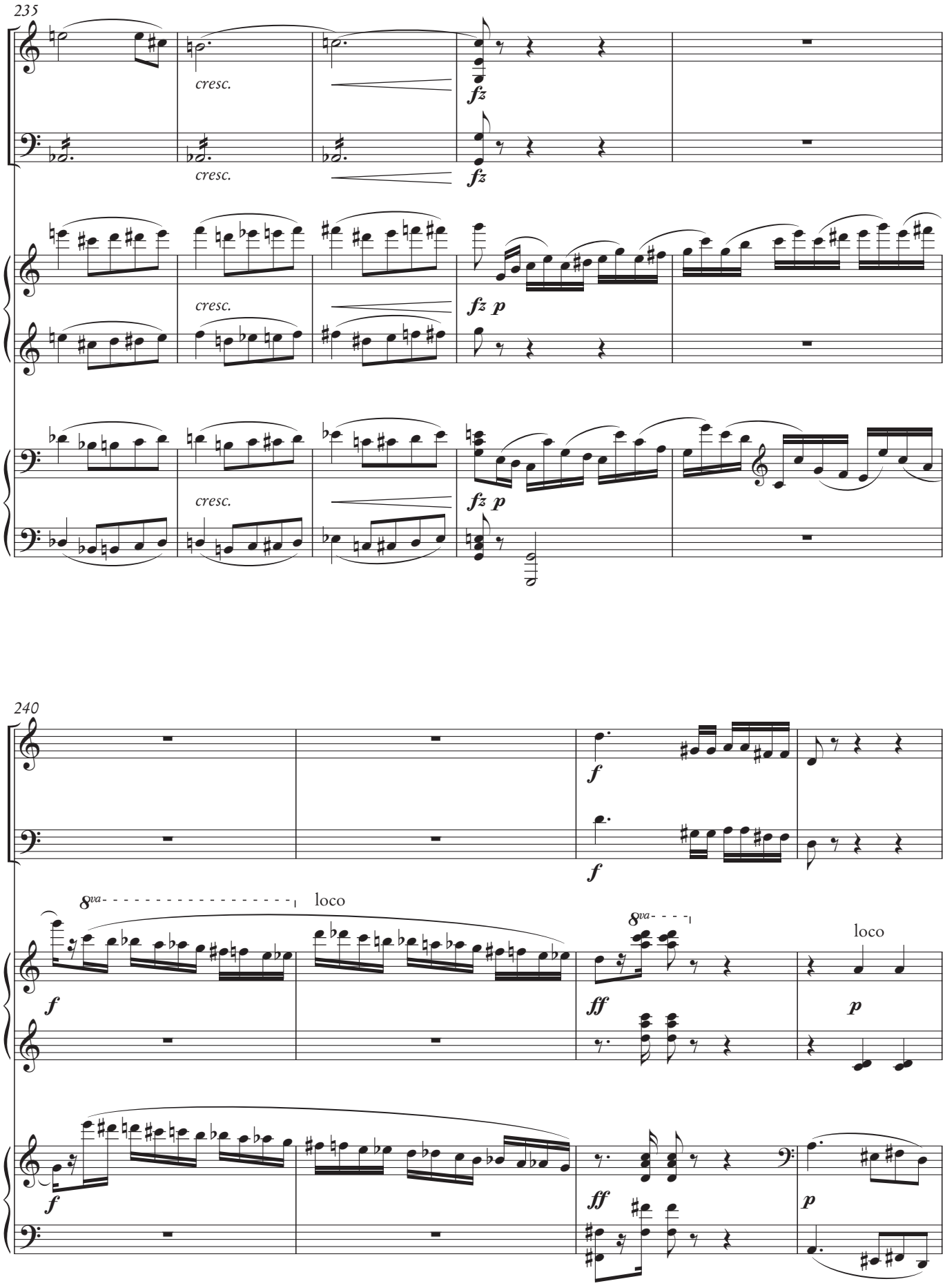
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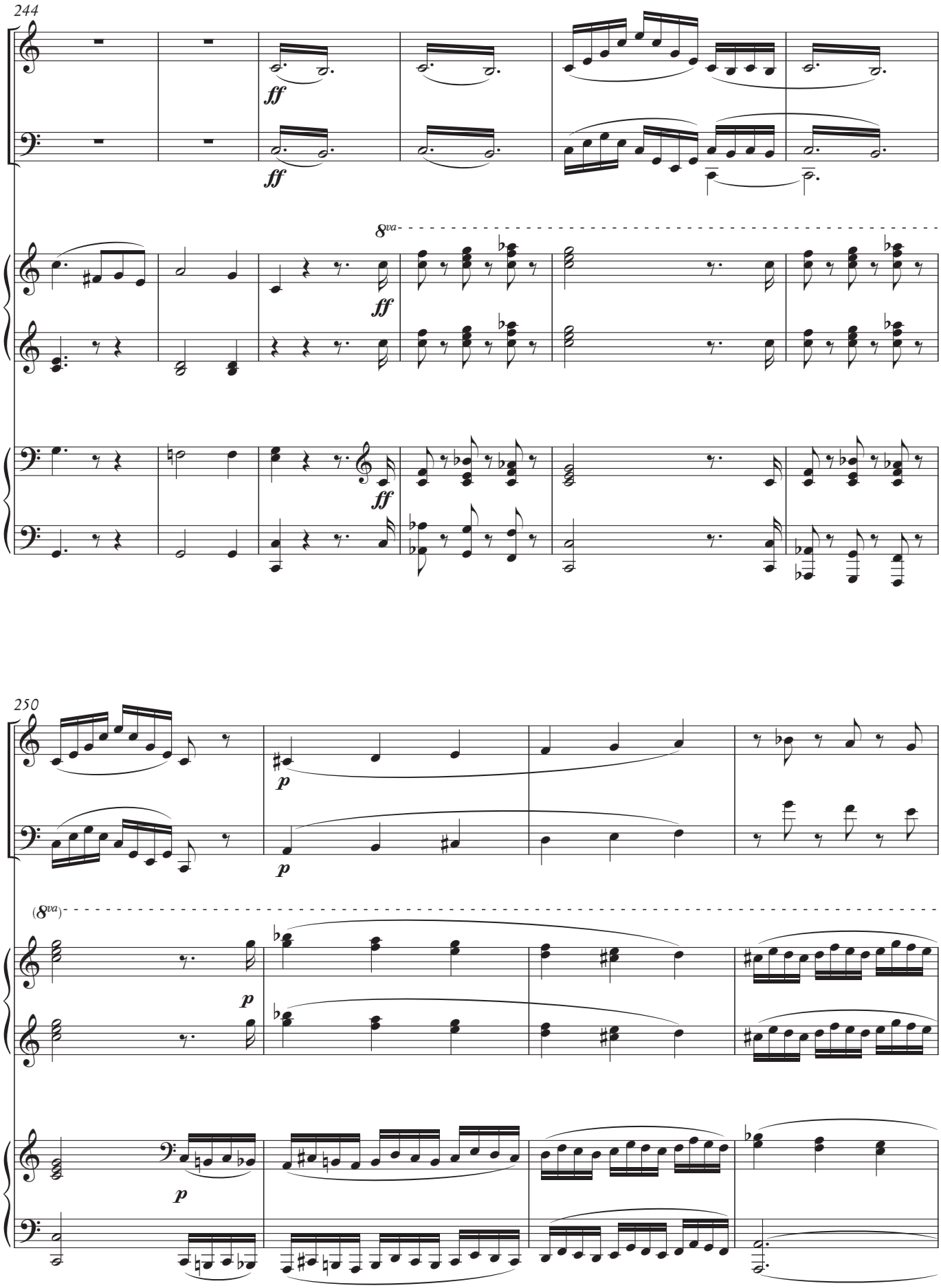
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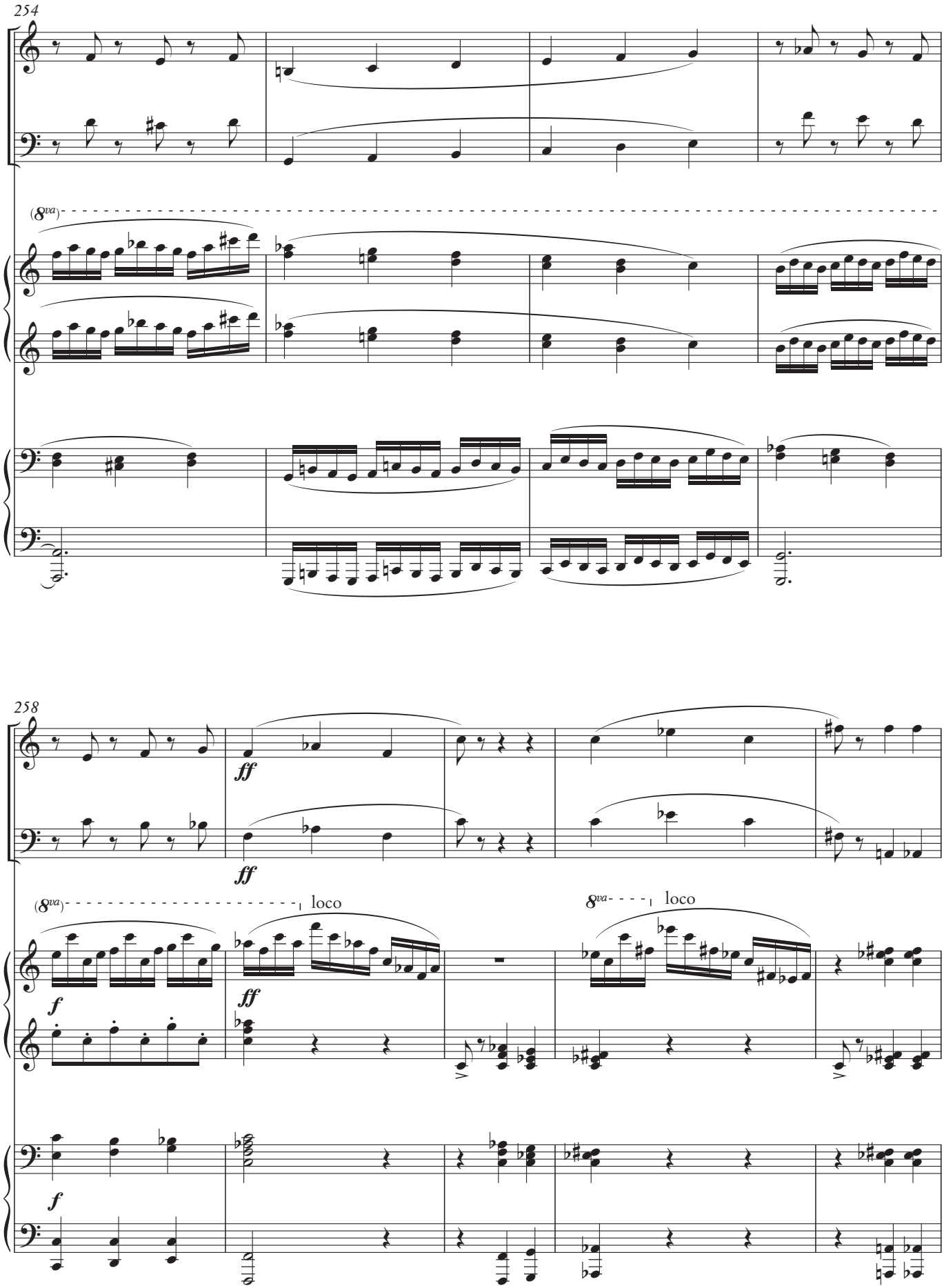
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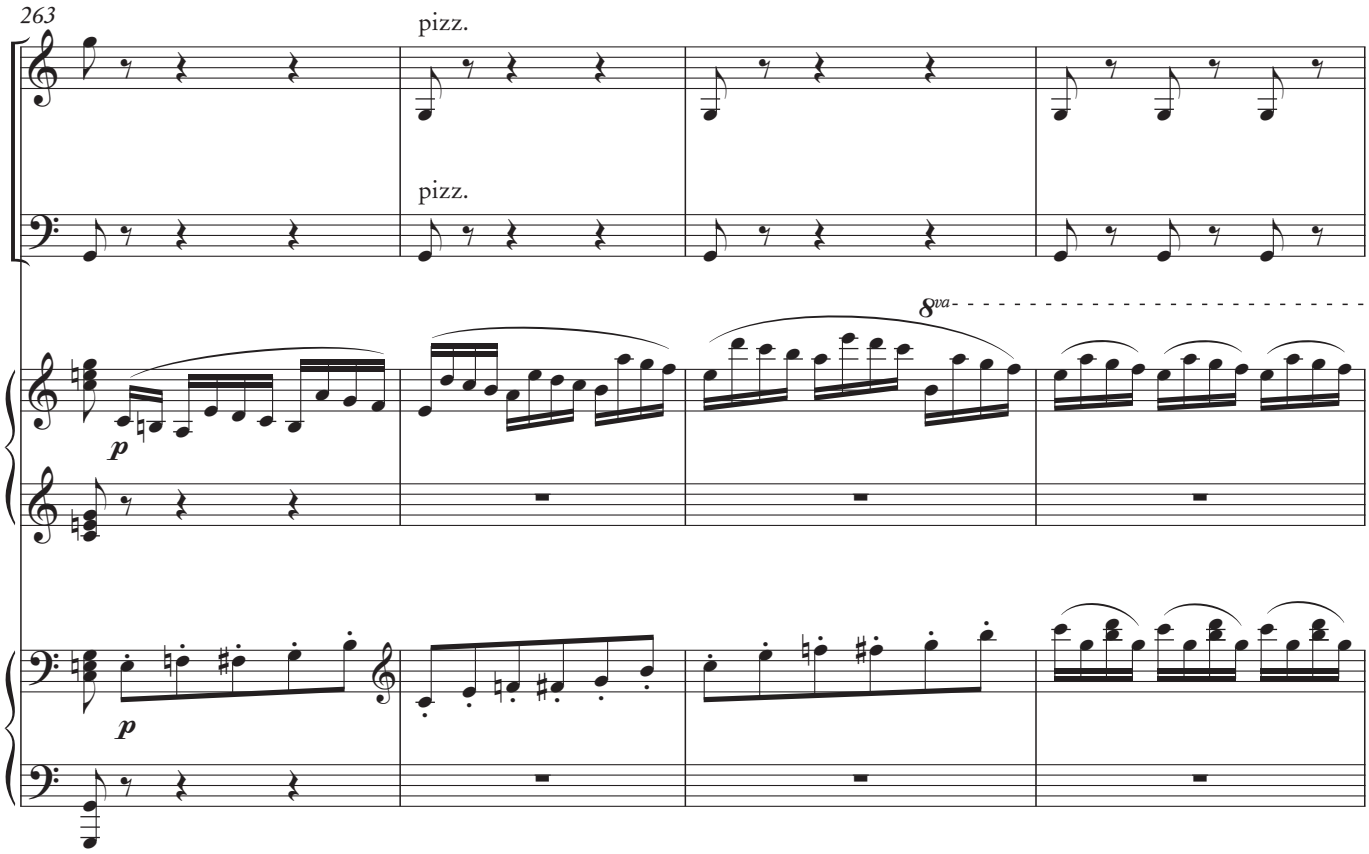
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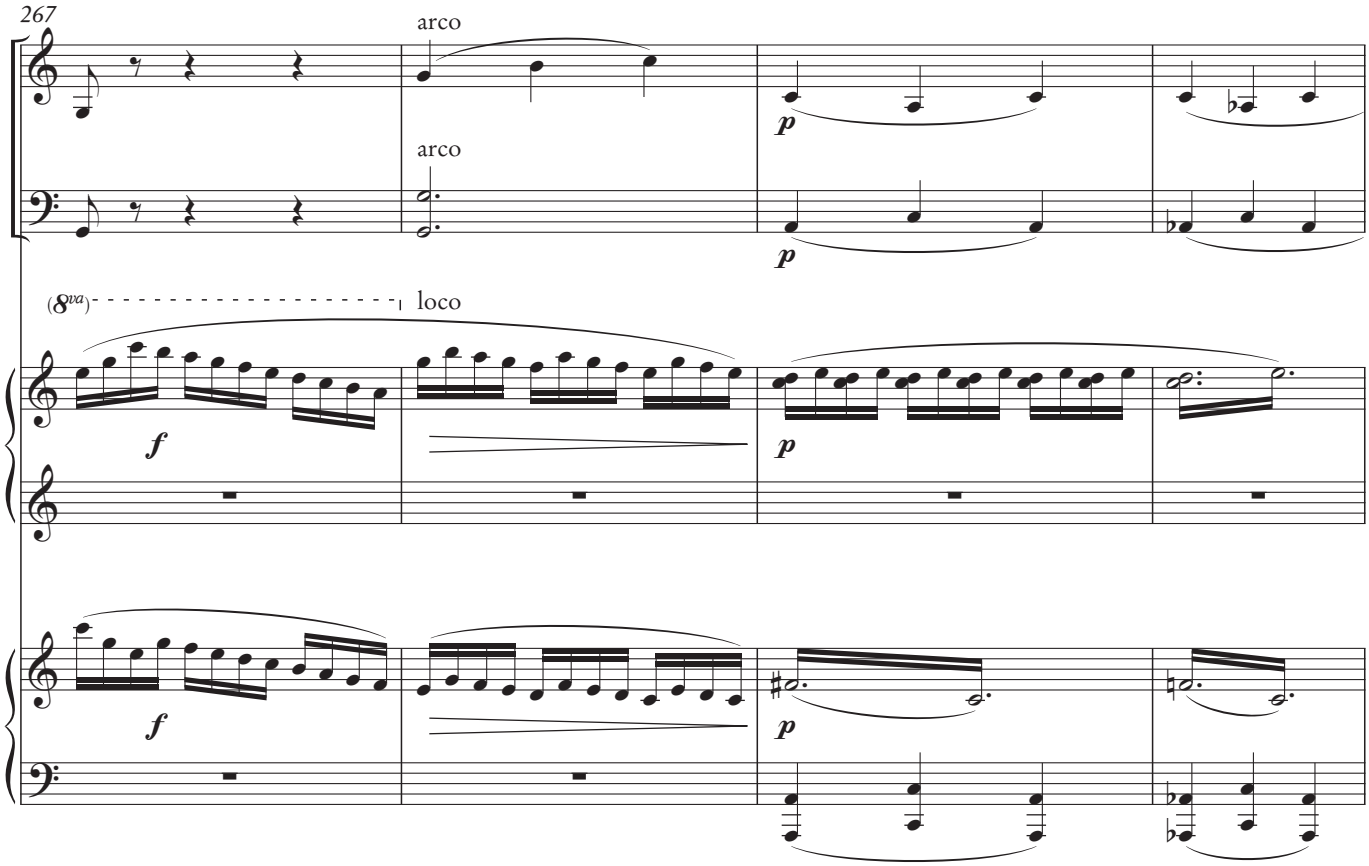
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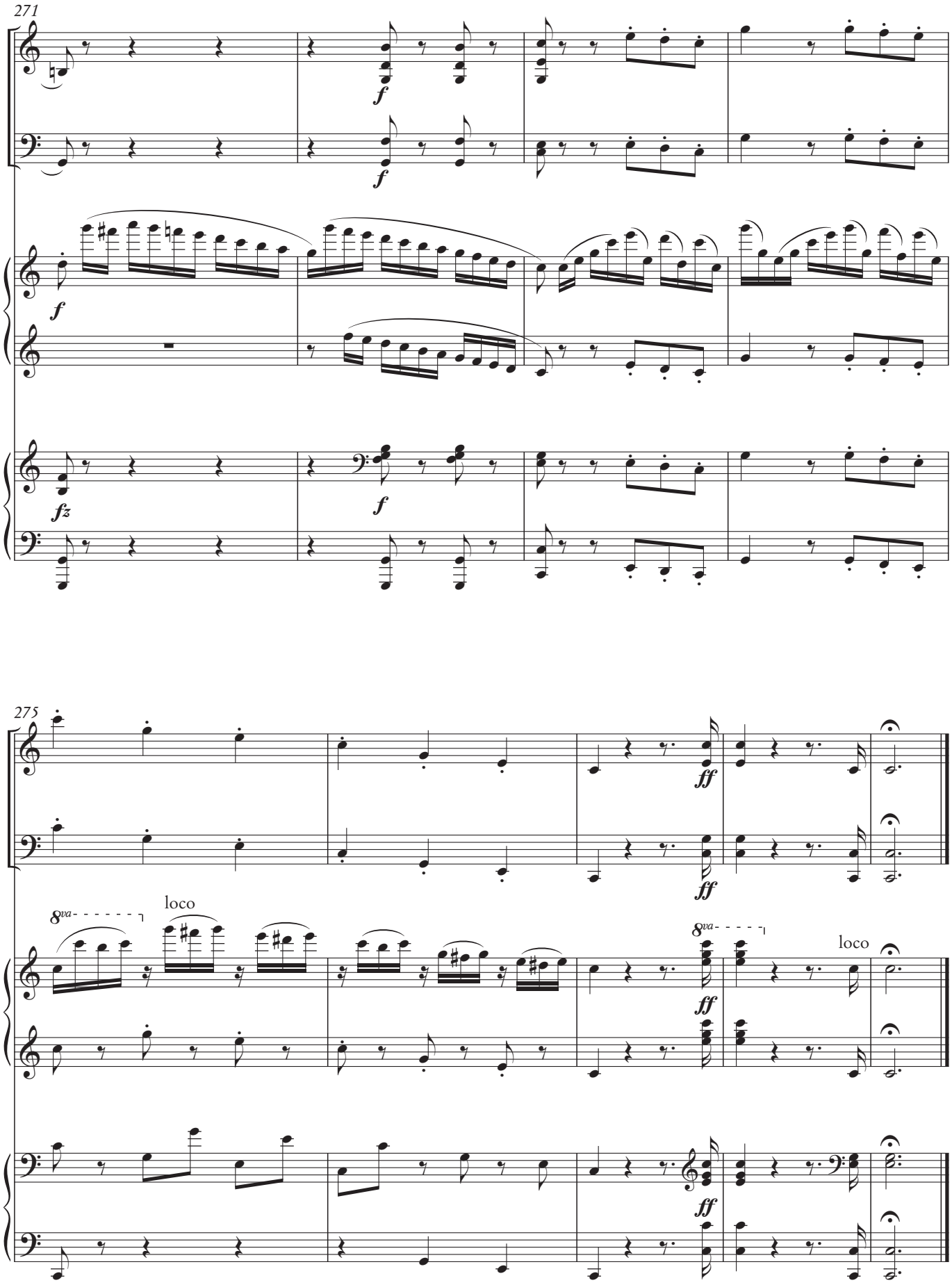
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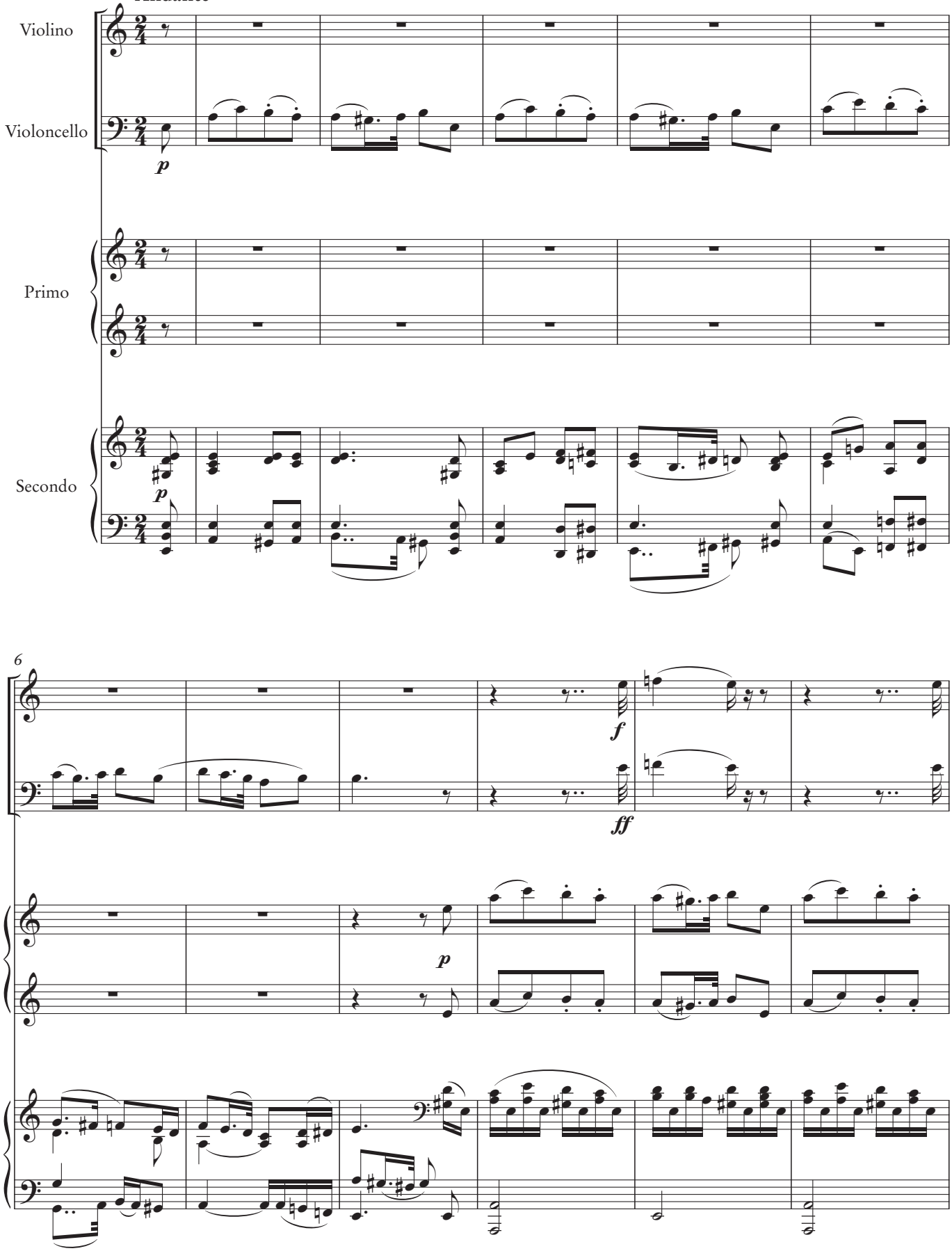

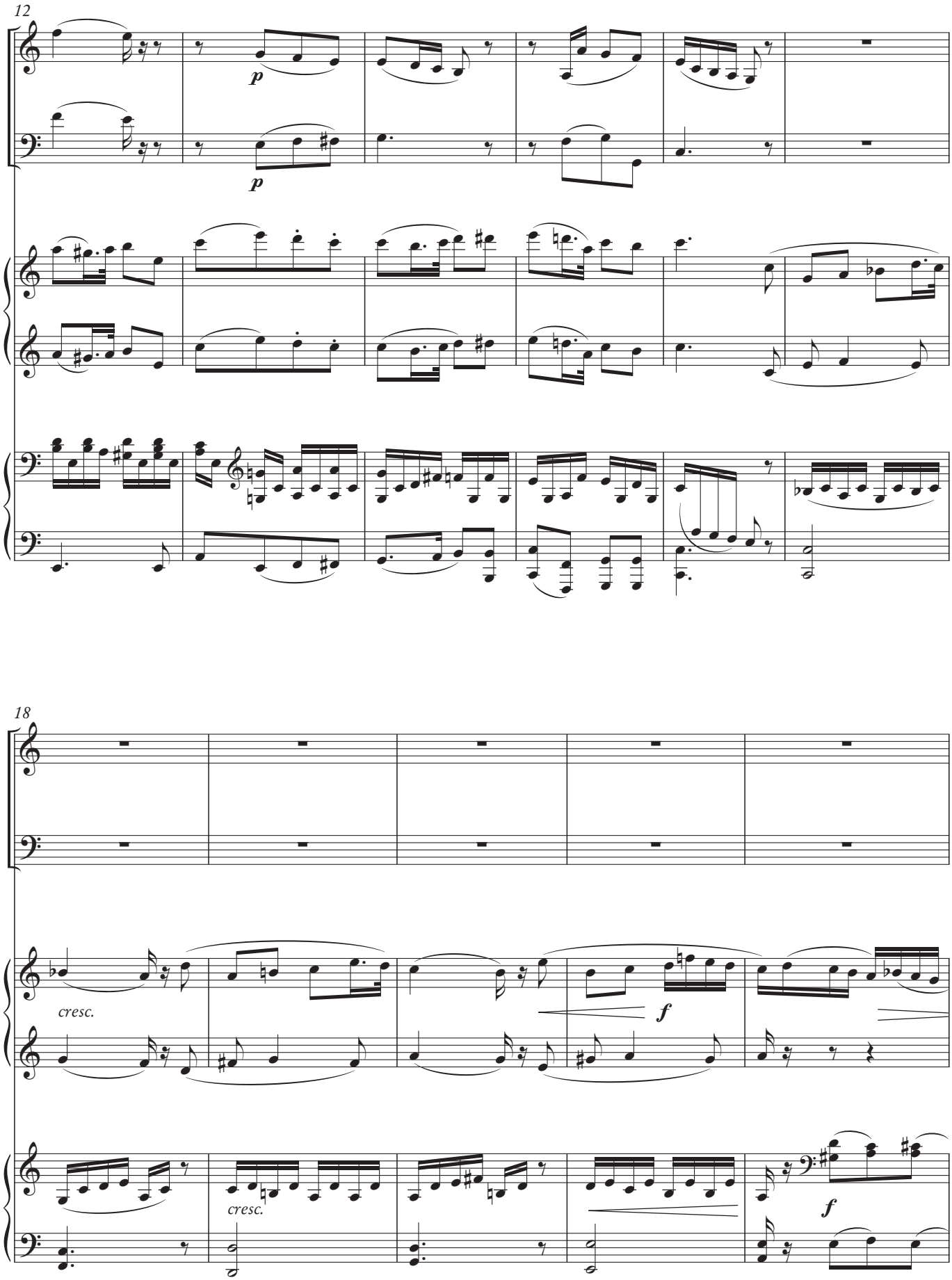
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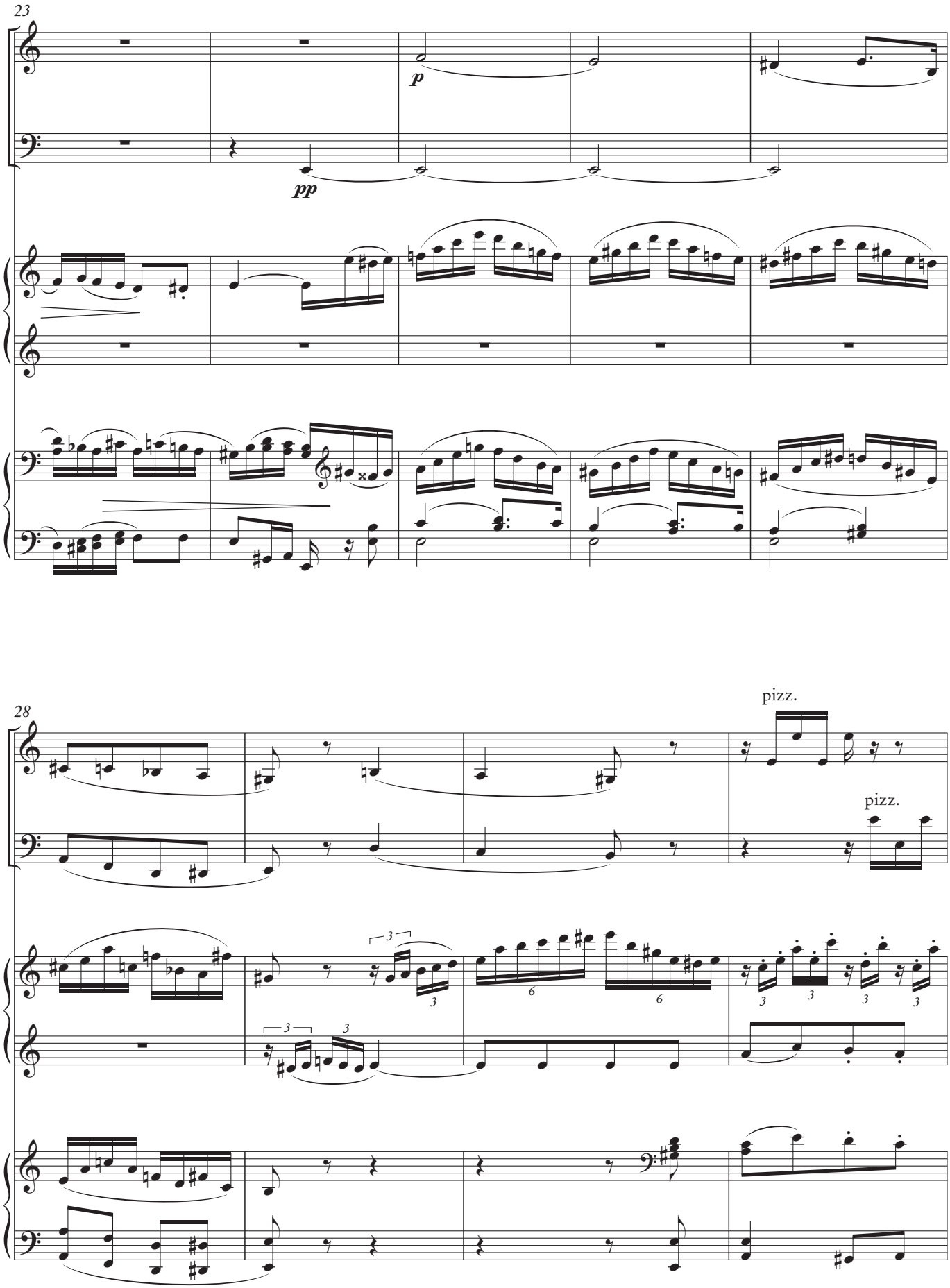
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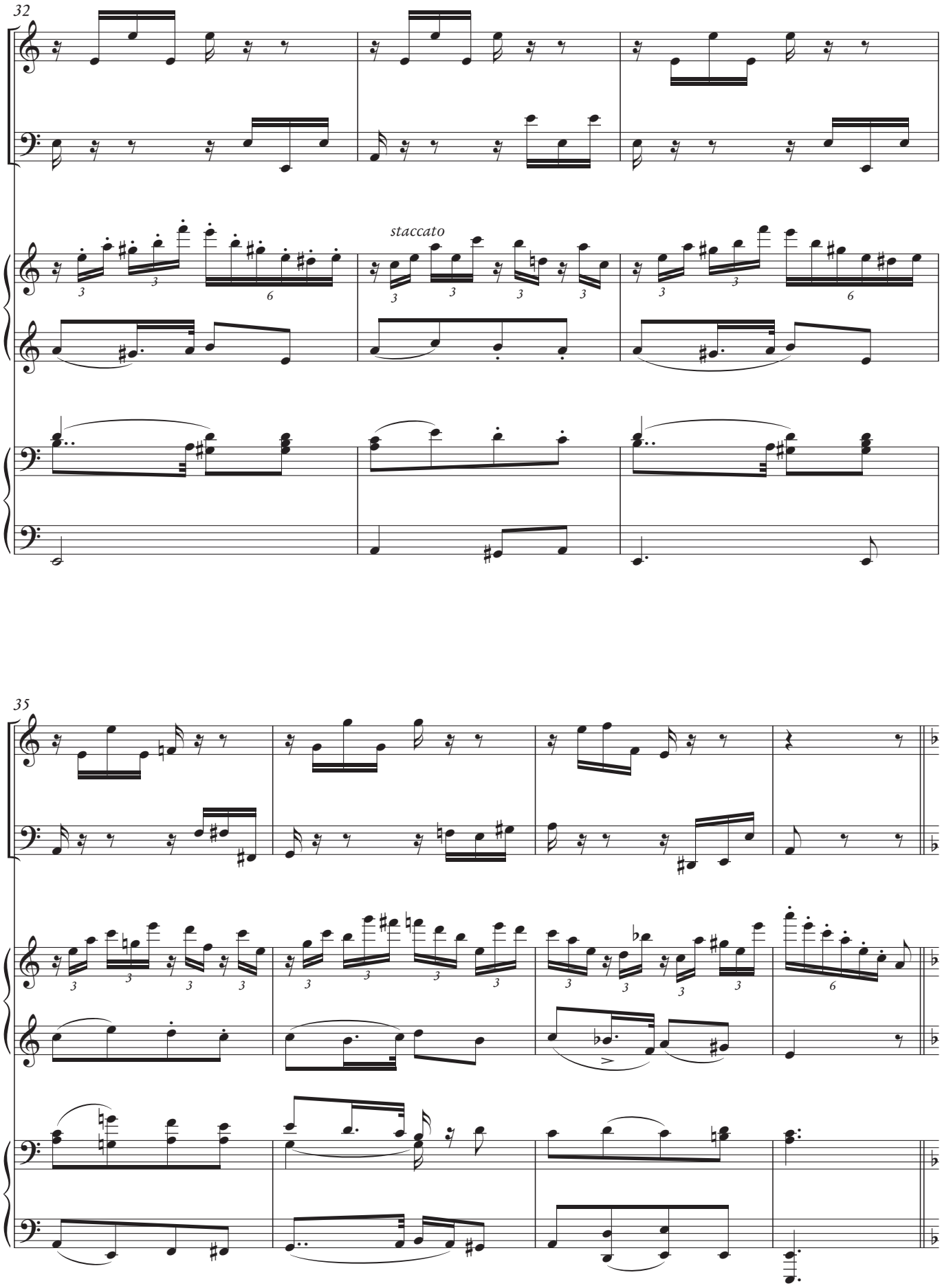
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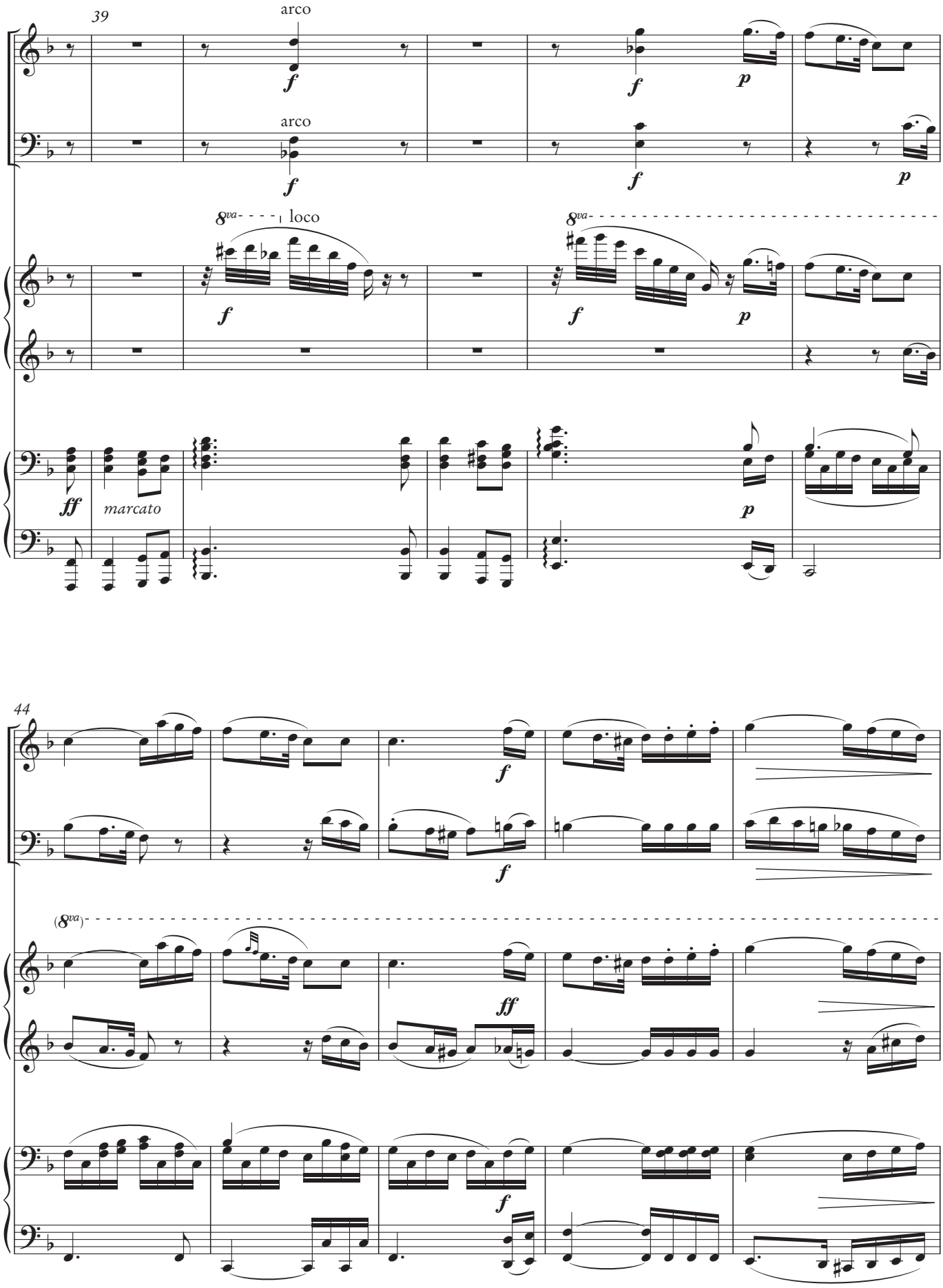
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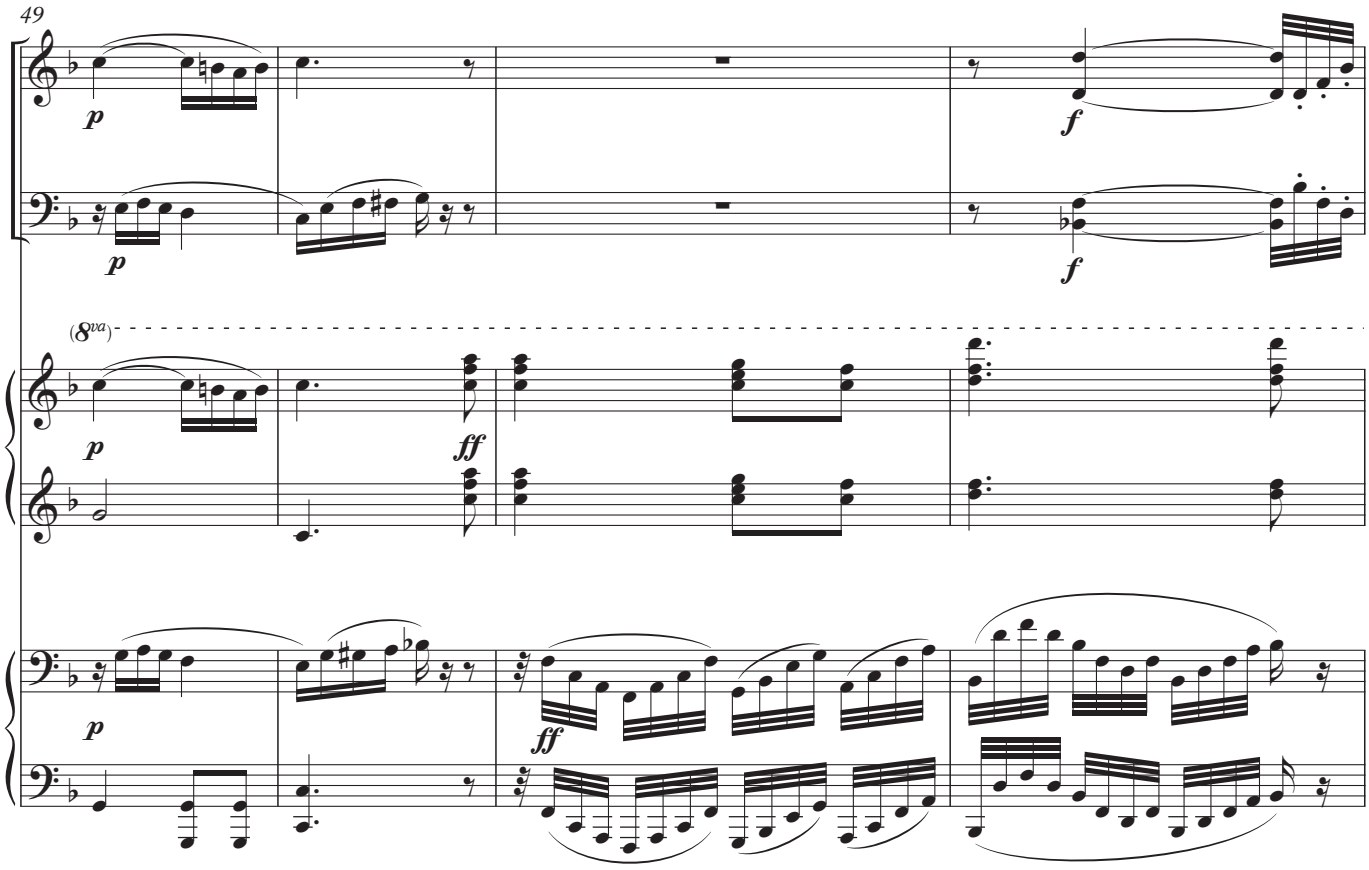
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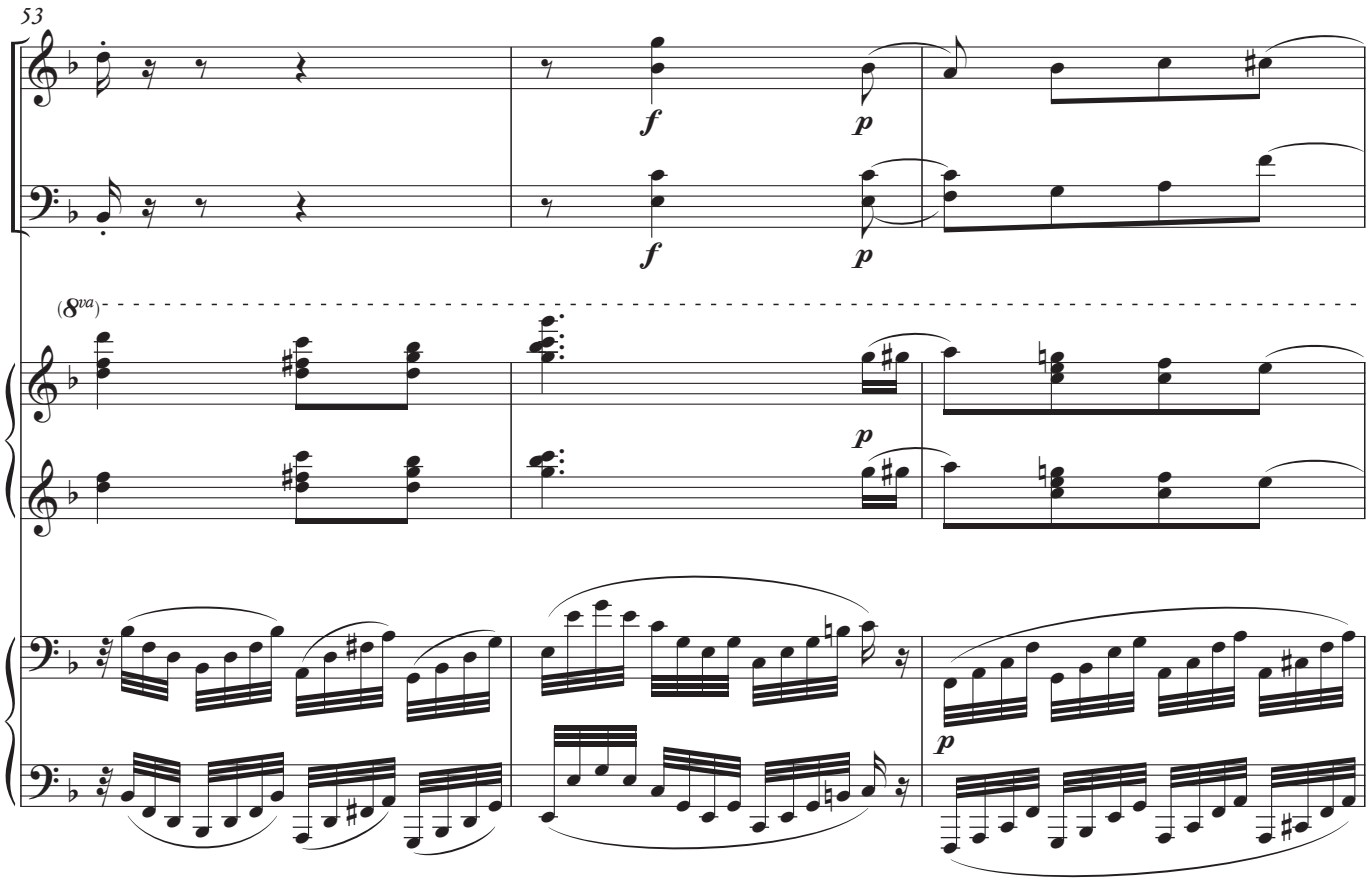
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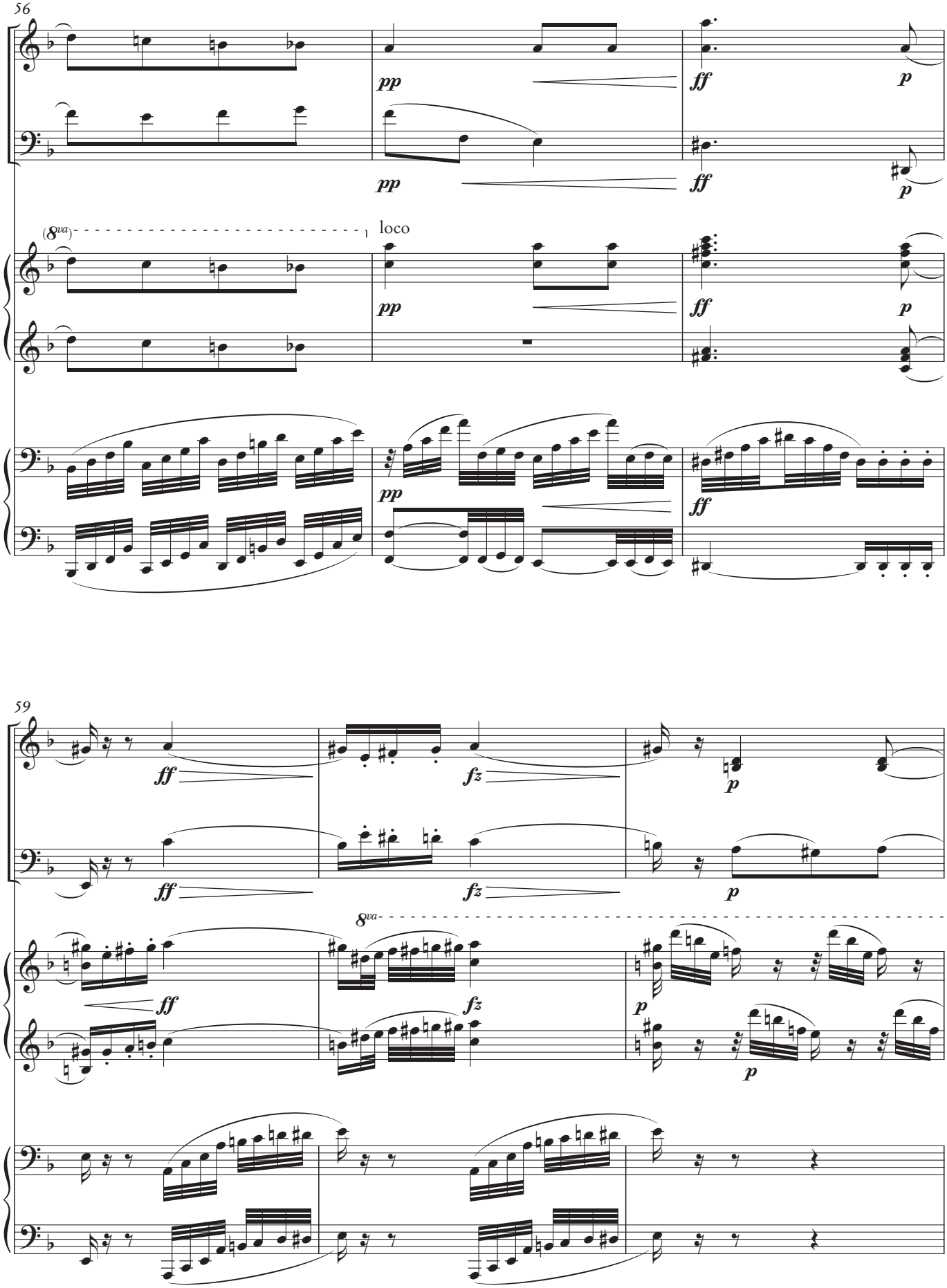
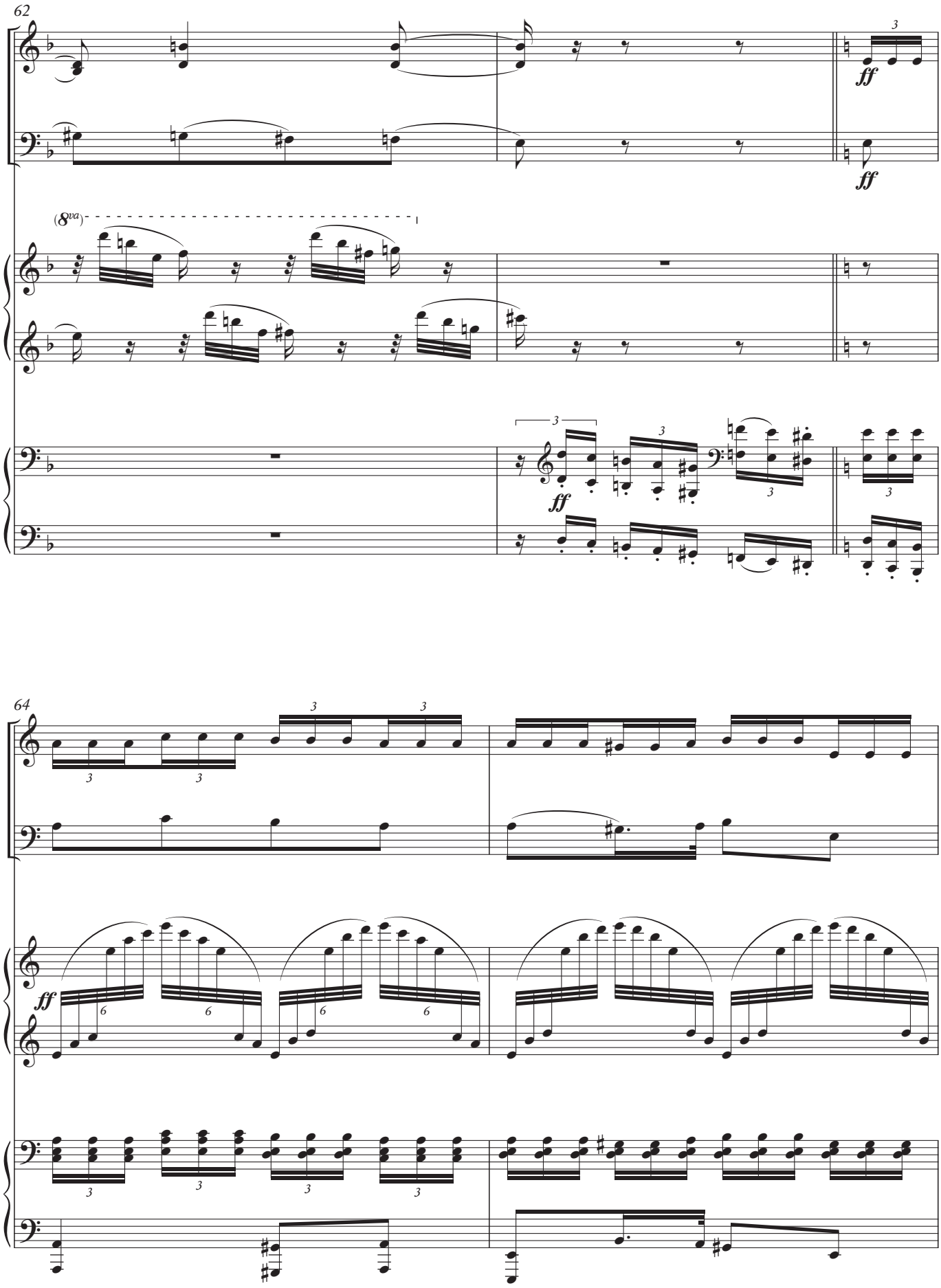
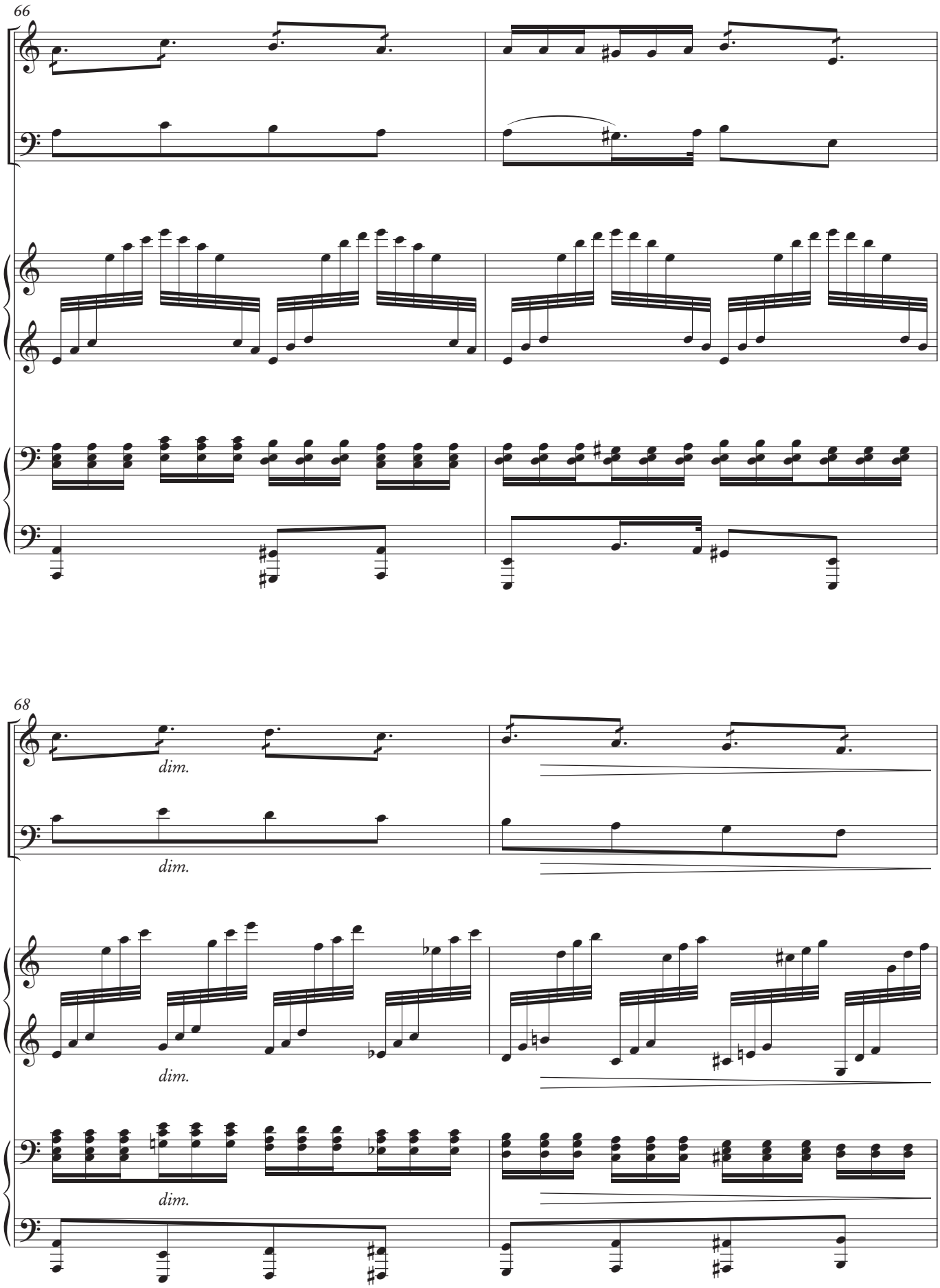
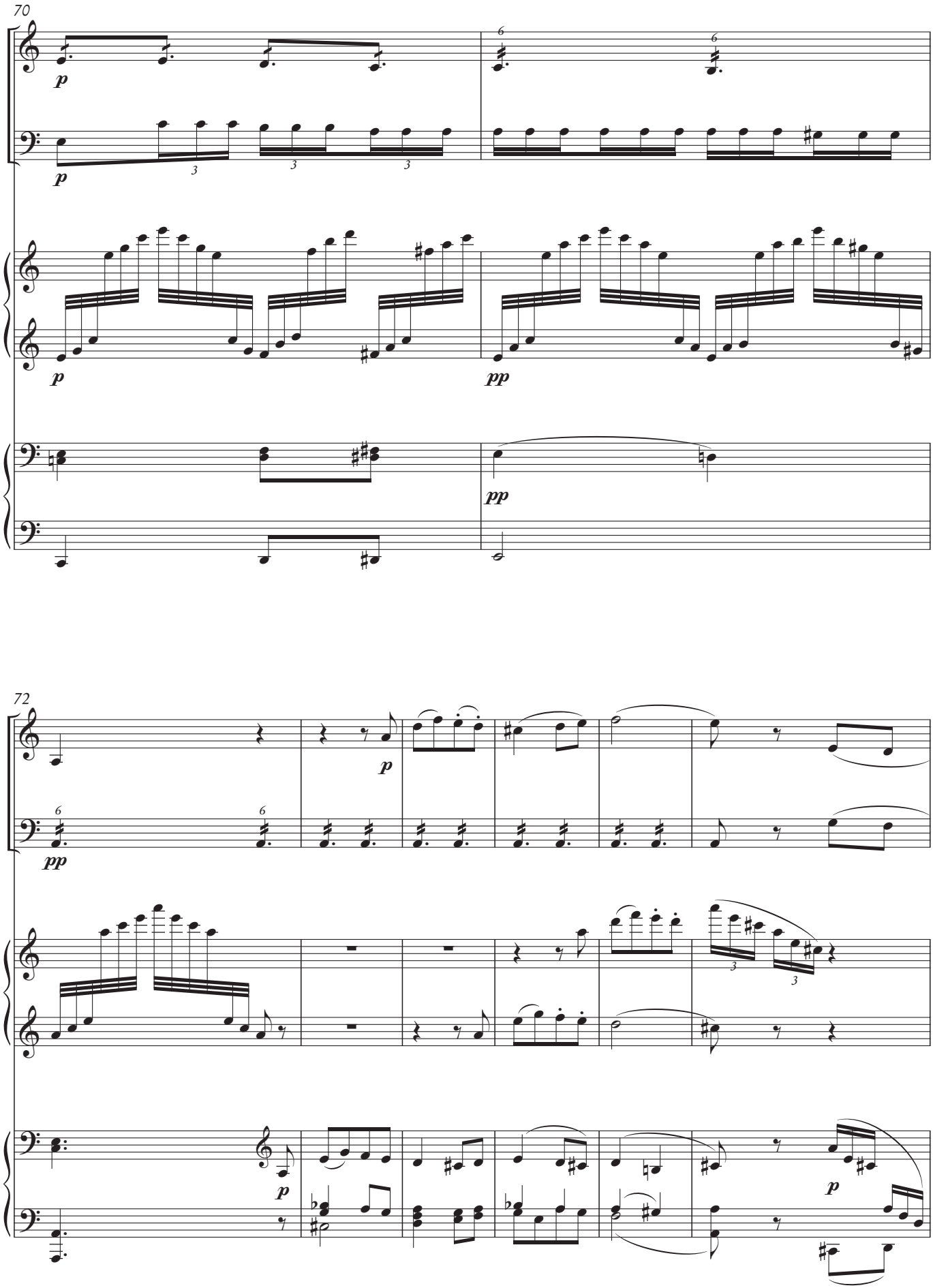
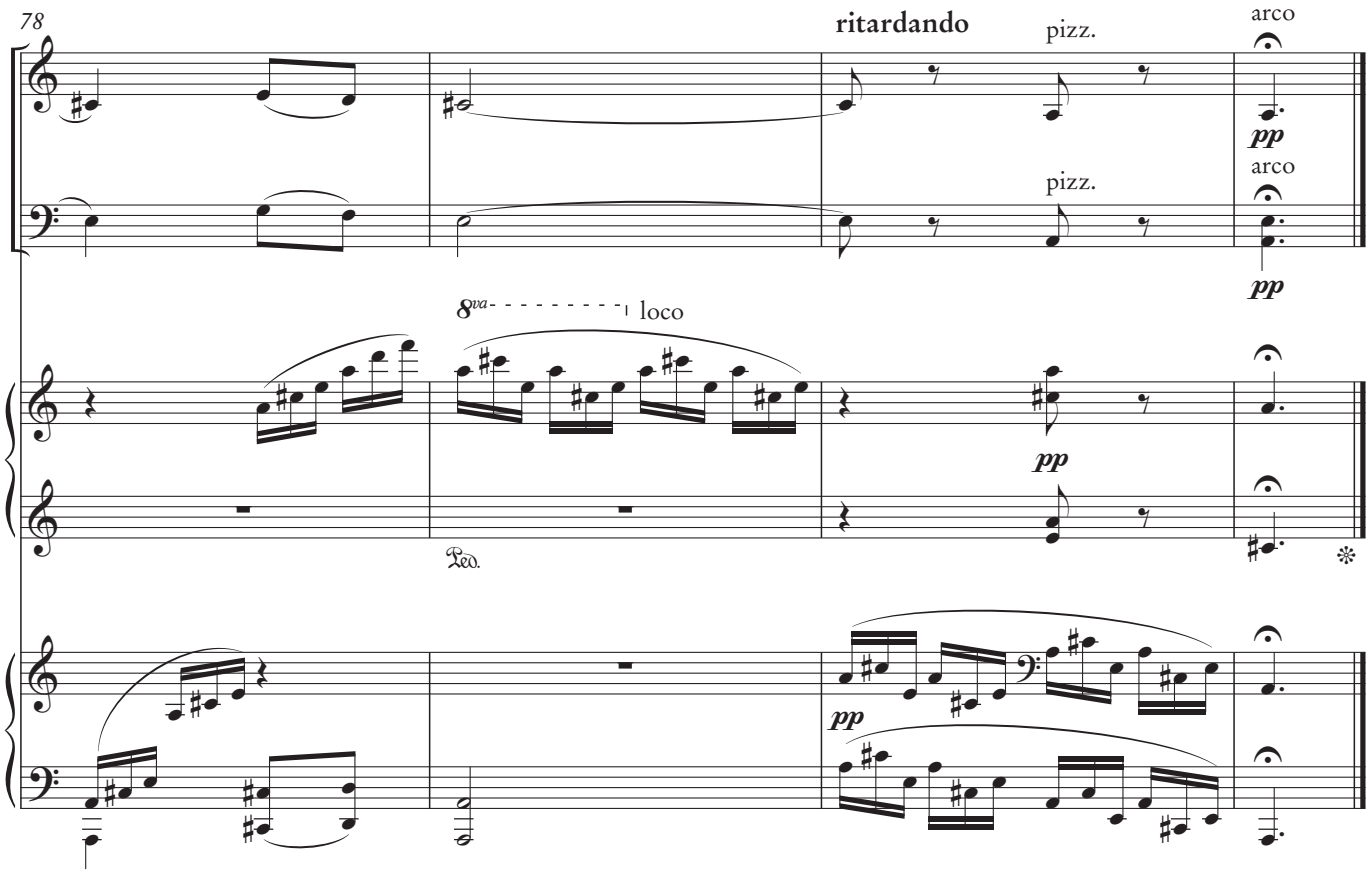
f
p
f
p
(8va)
p
p


56
pp
ff
p
(8va)
loco
59
fz
8va


62
(8va)
ff
64
ff

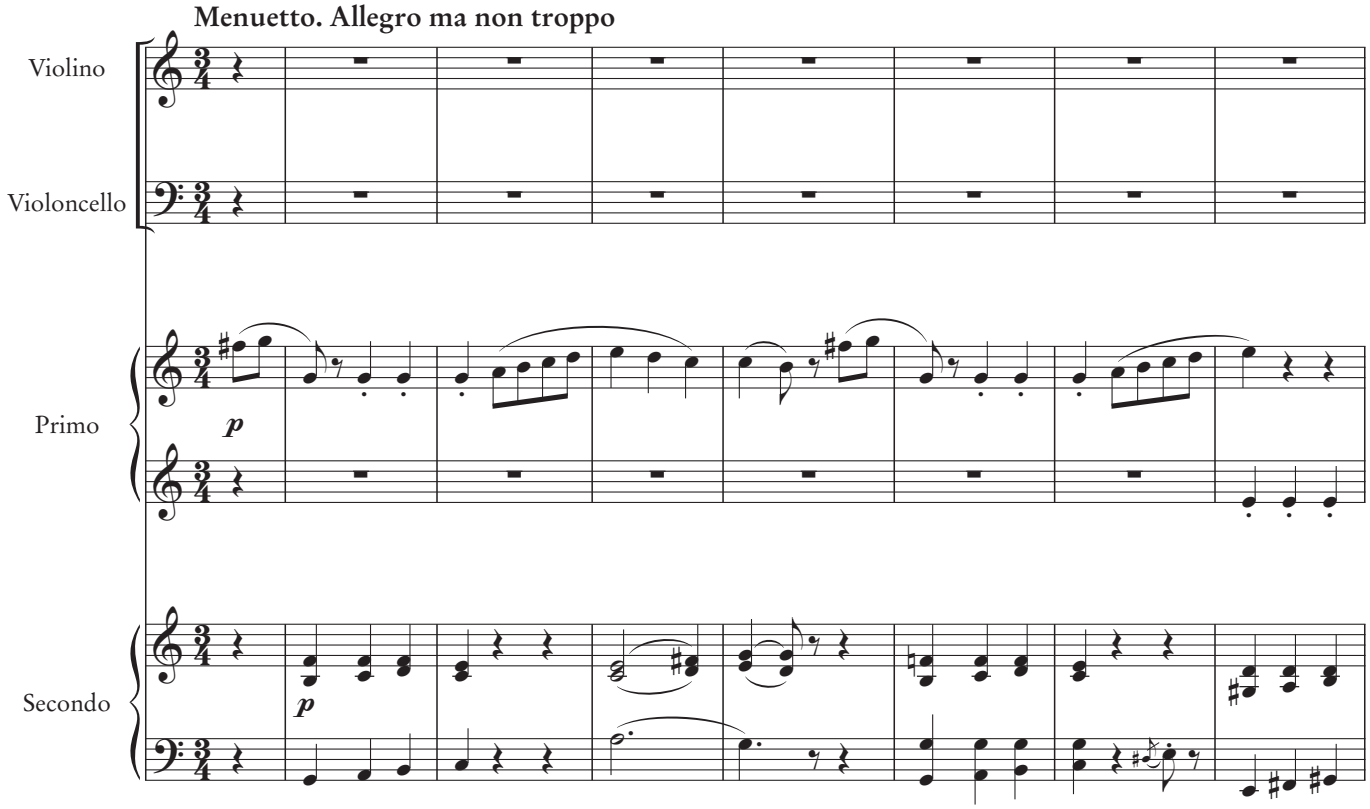

66
68
dim.
dim.
dim.
dim.

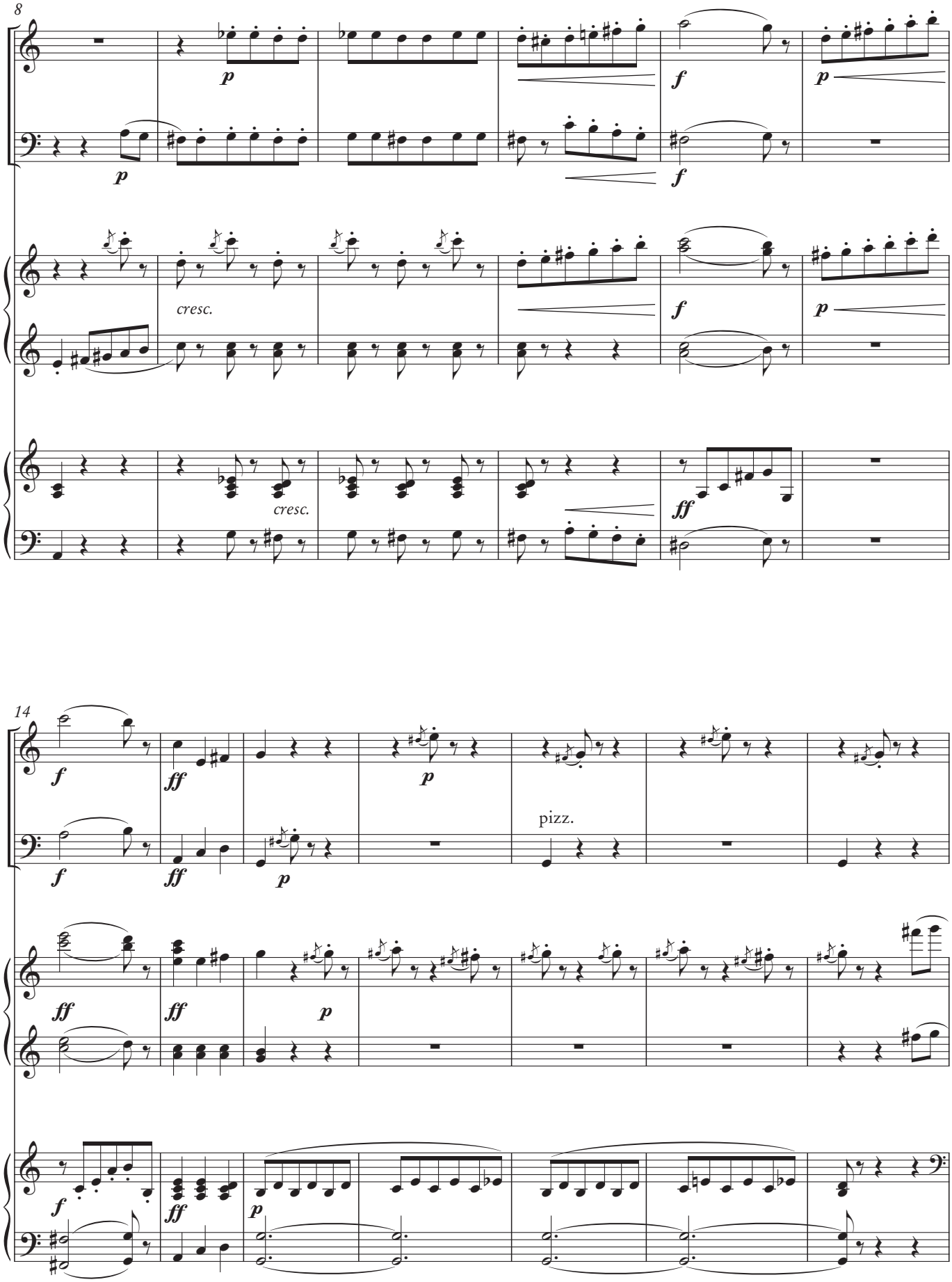

70
72

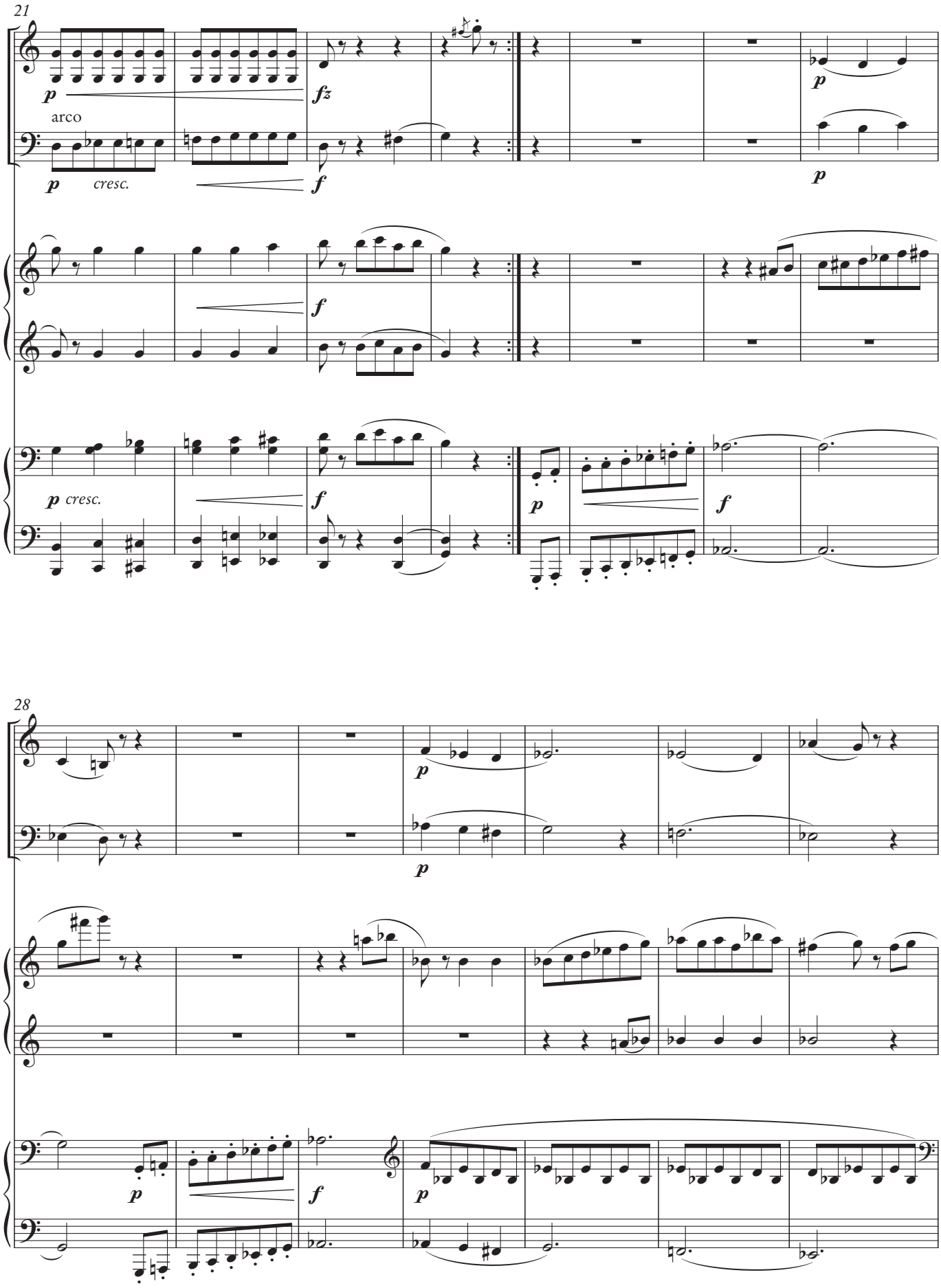


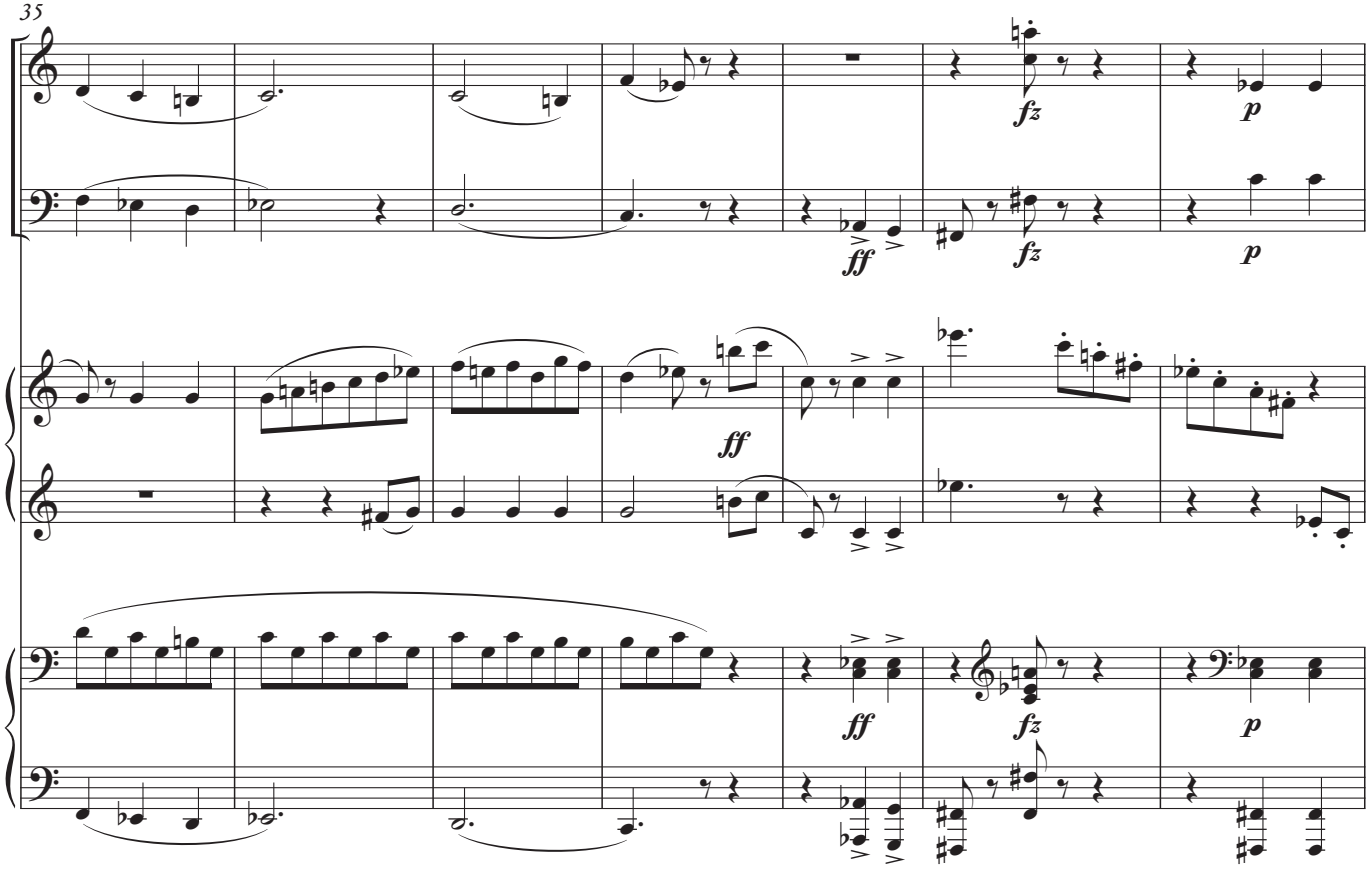
3

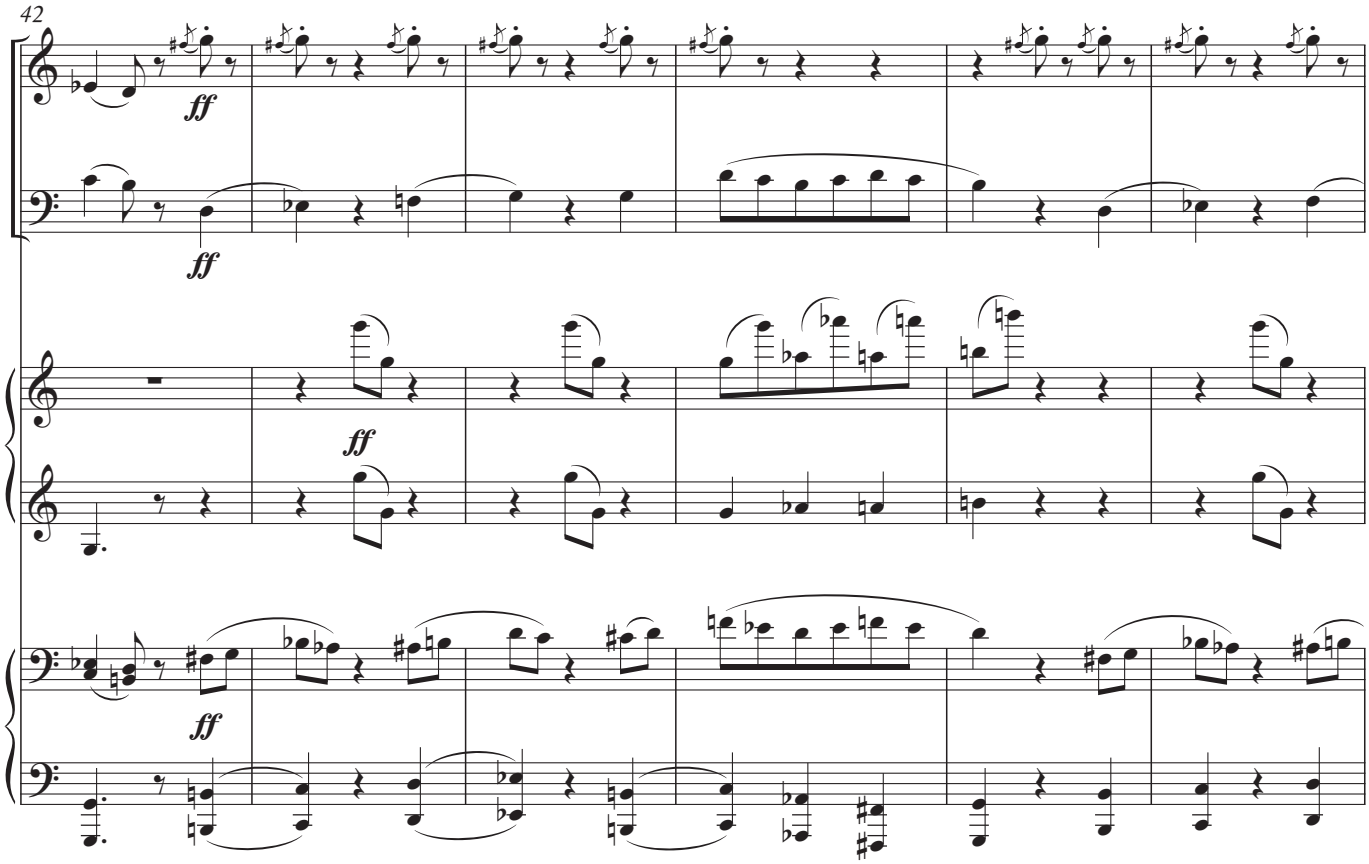
Menuetto. Allegro ma non troppo

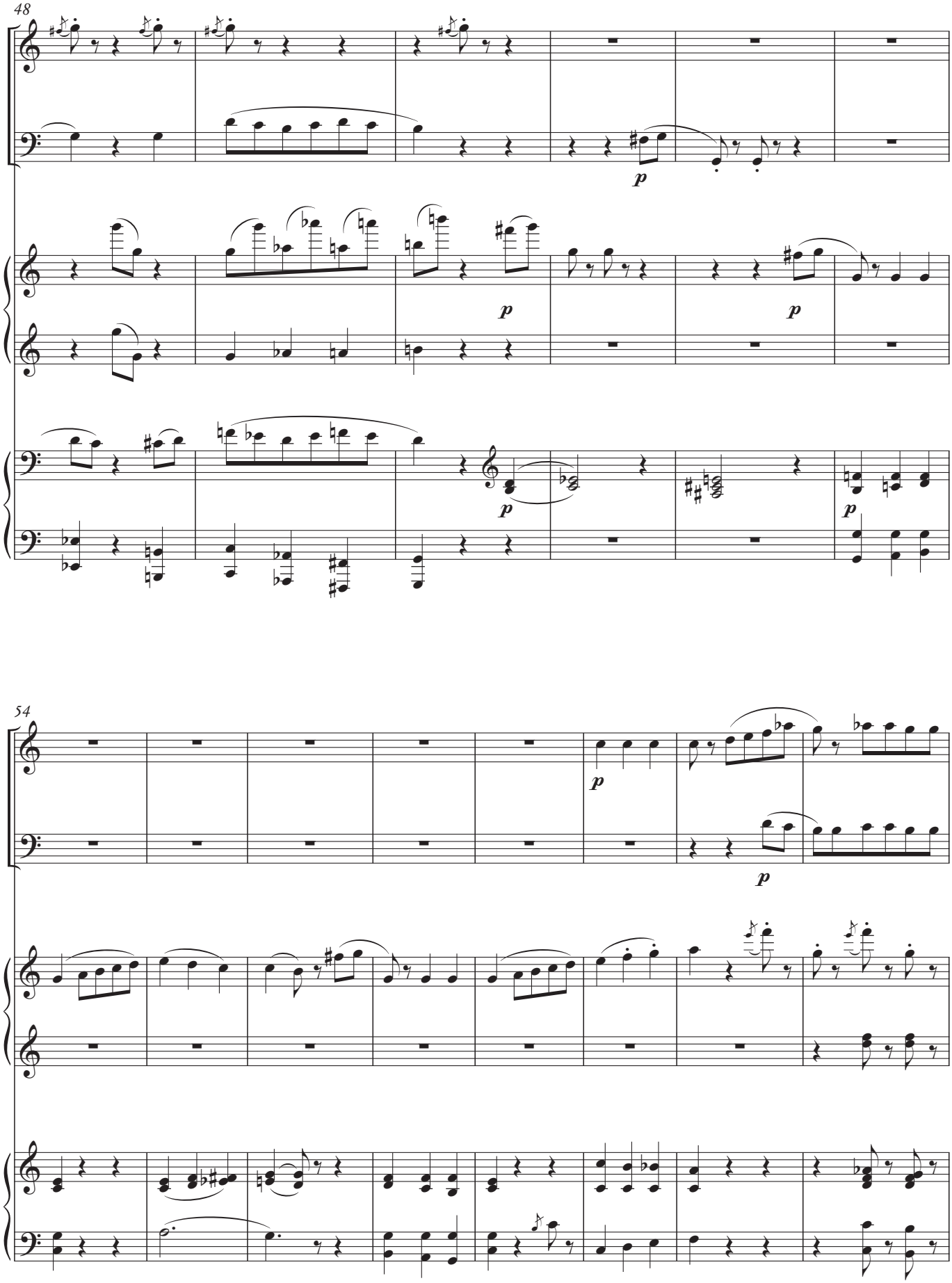


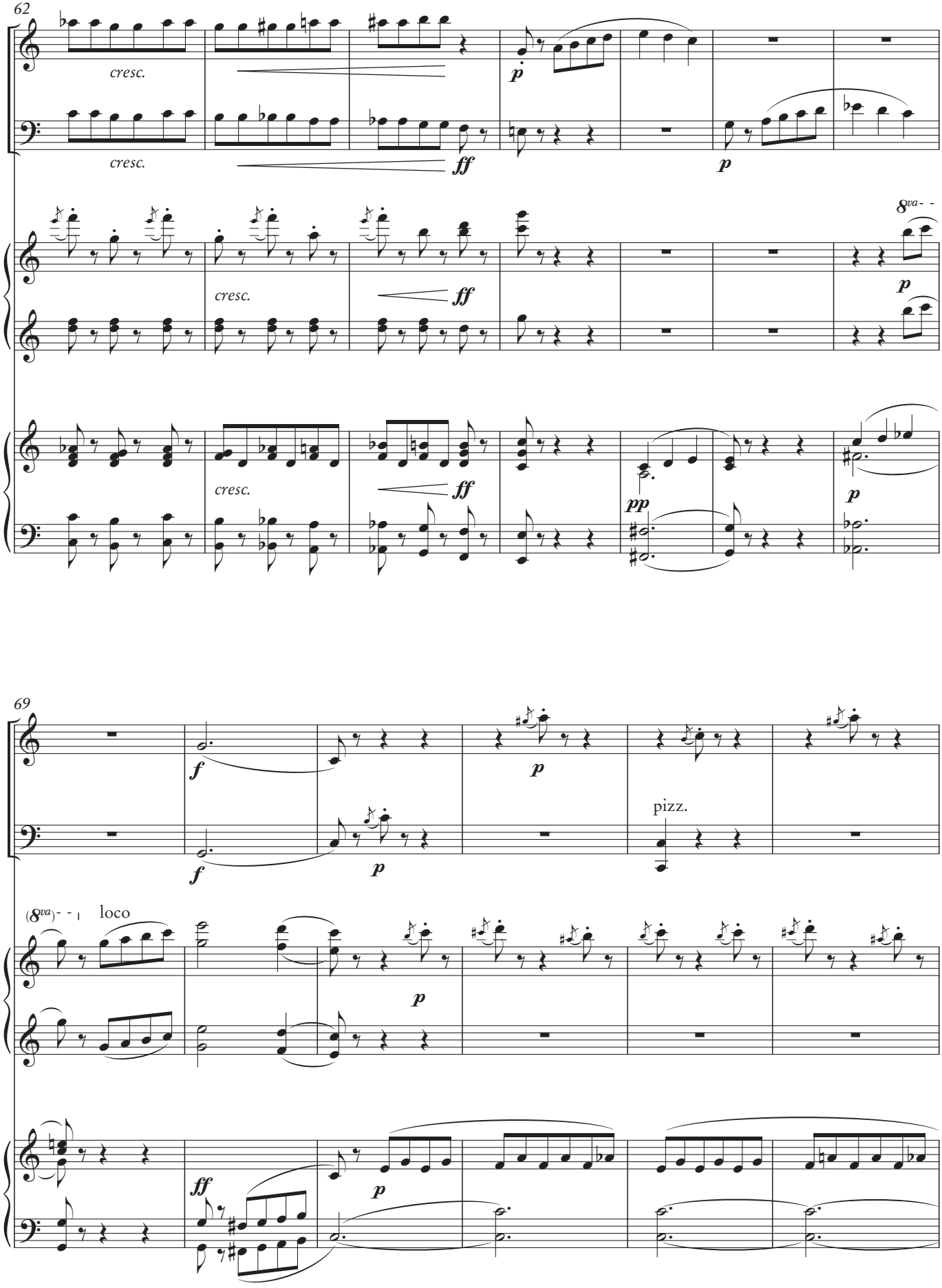

8
p
p
f
f
p
cresc.
f
p
cresc.
ff
14
f
ff
p
pizz.
ff
ff
p
f
ff
p

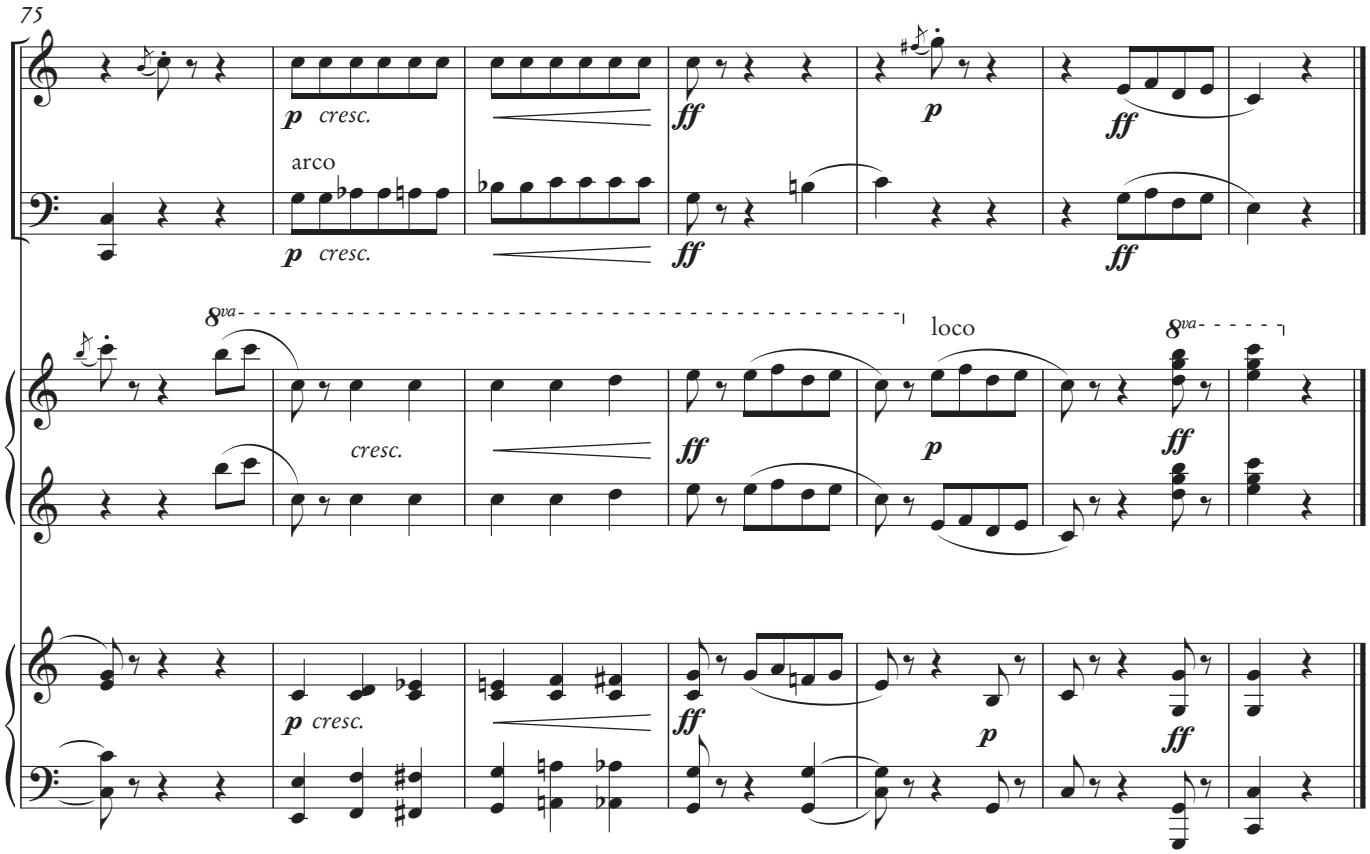

21
arco
cresc.
28


35
fz
p
ff
fz
p
ff
ff
fz
p

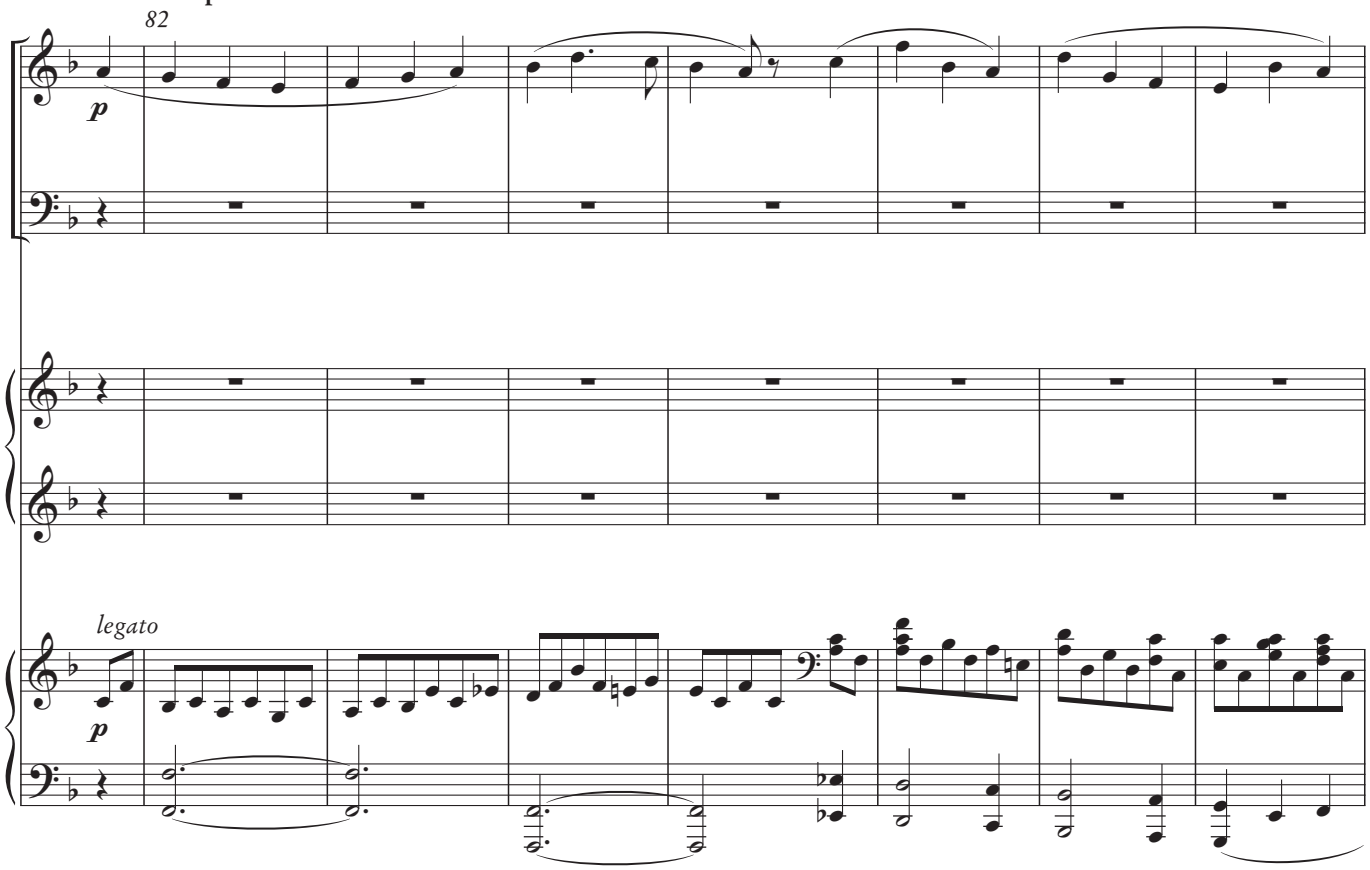

42
ff
ff
ff
ff

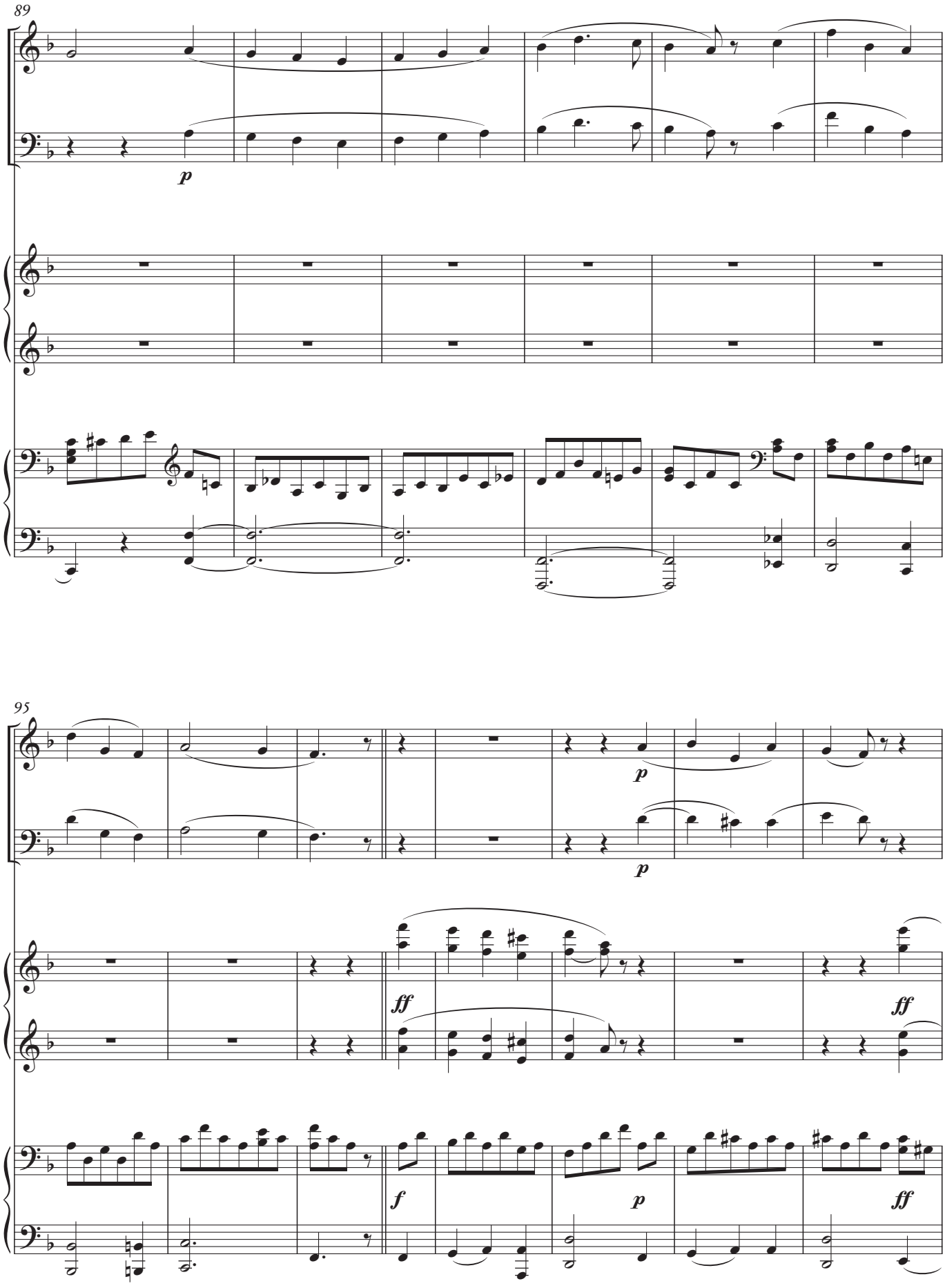

48
p
p
p
p
54
p
p

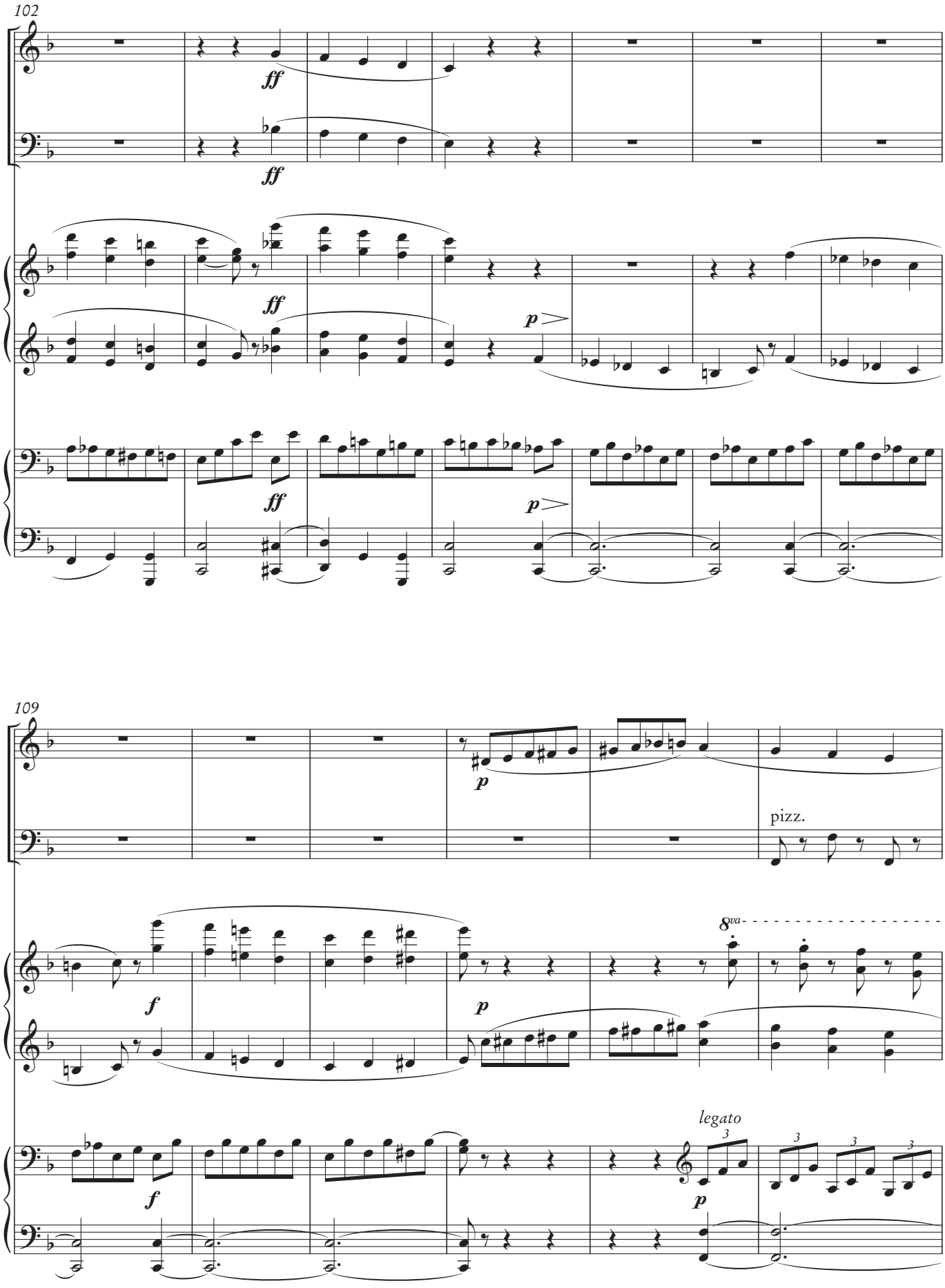

62
cresc.
cresc.
ff
p
cresc.
ff
8va
p
cresc.
ff
pp
p
69
f
f
p
p
pizz.
(8va)
loco
p
ff
p

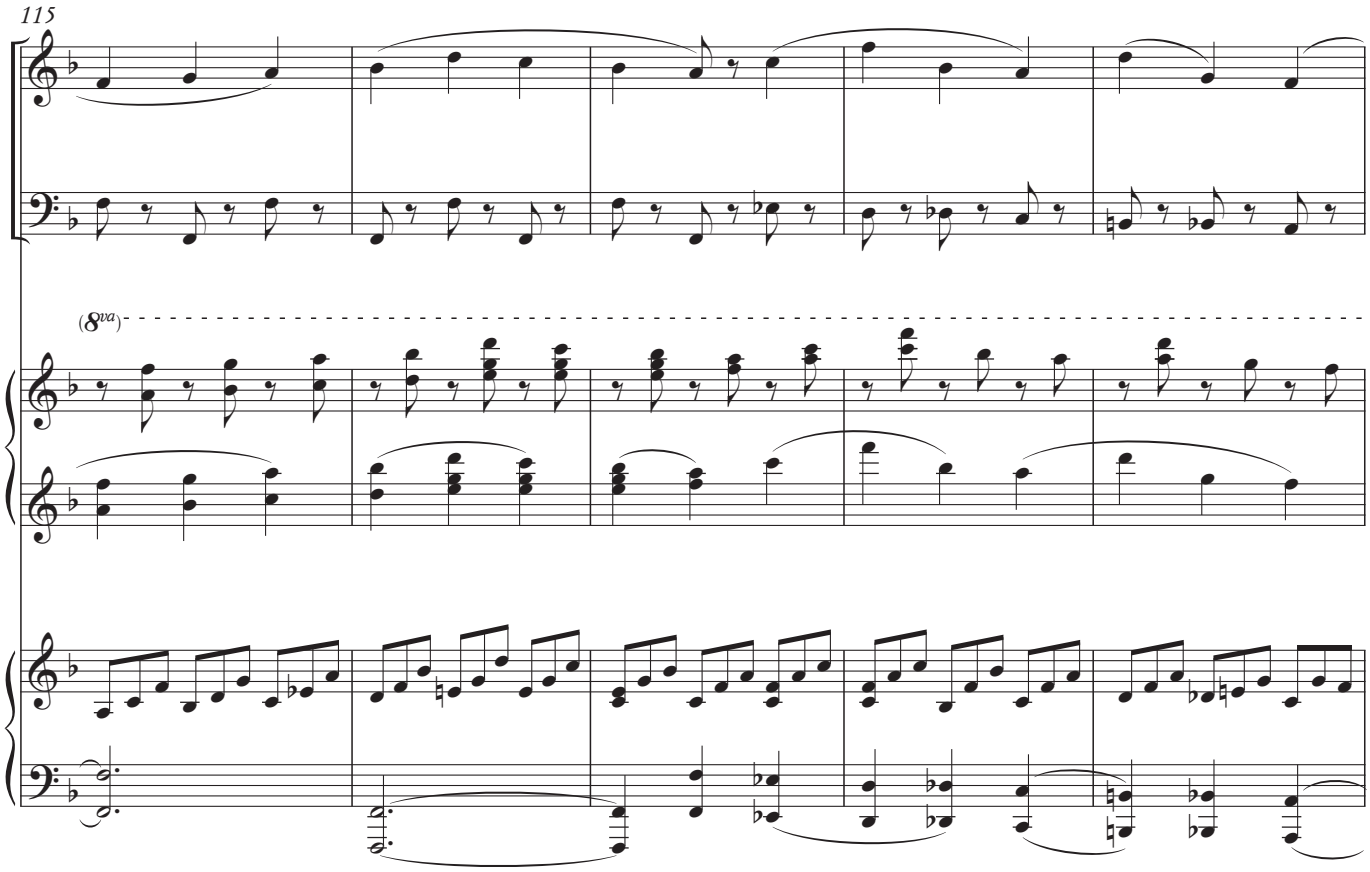


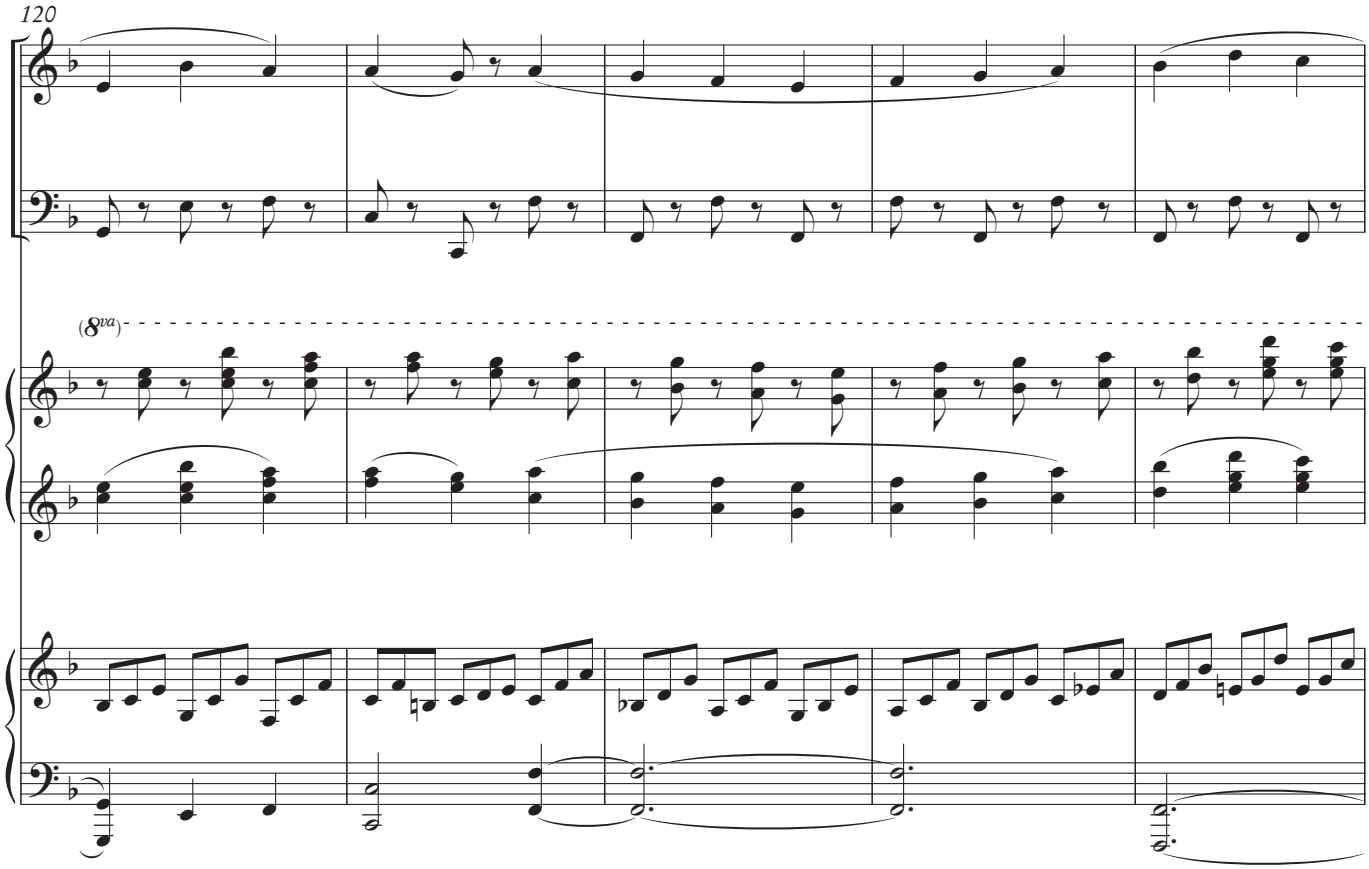
Trio. Un poco meno mosso

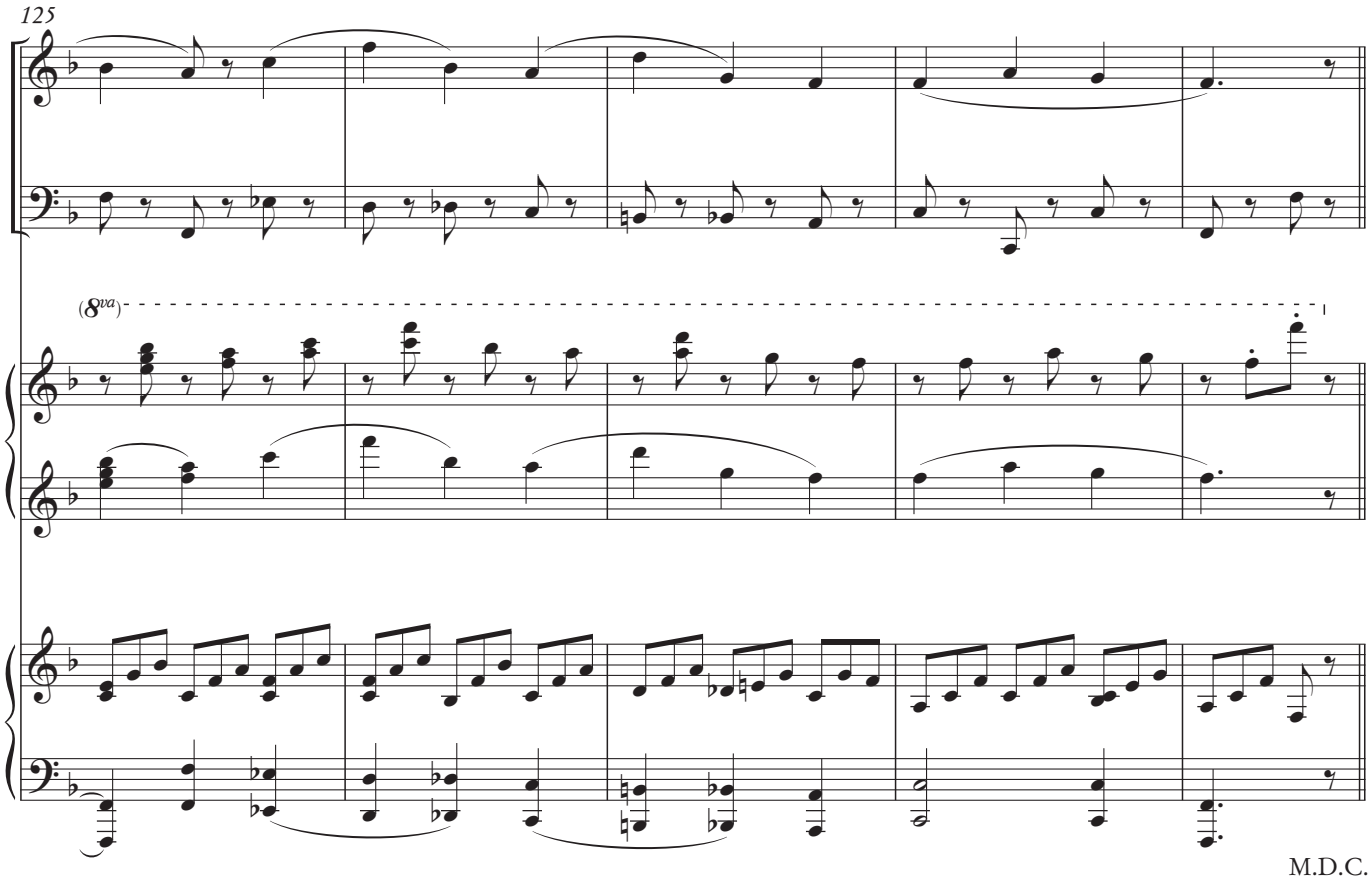



89
p
95
p
p
ff
ff
f
p
ff


102
ff
ff
ff
ff
p
p
109
p
pizz.
f
f
p
8va
legato
p

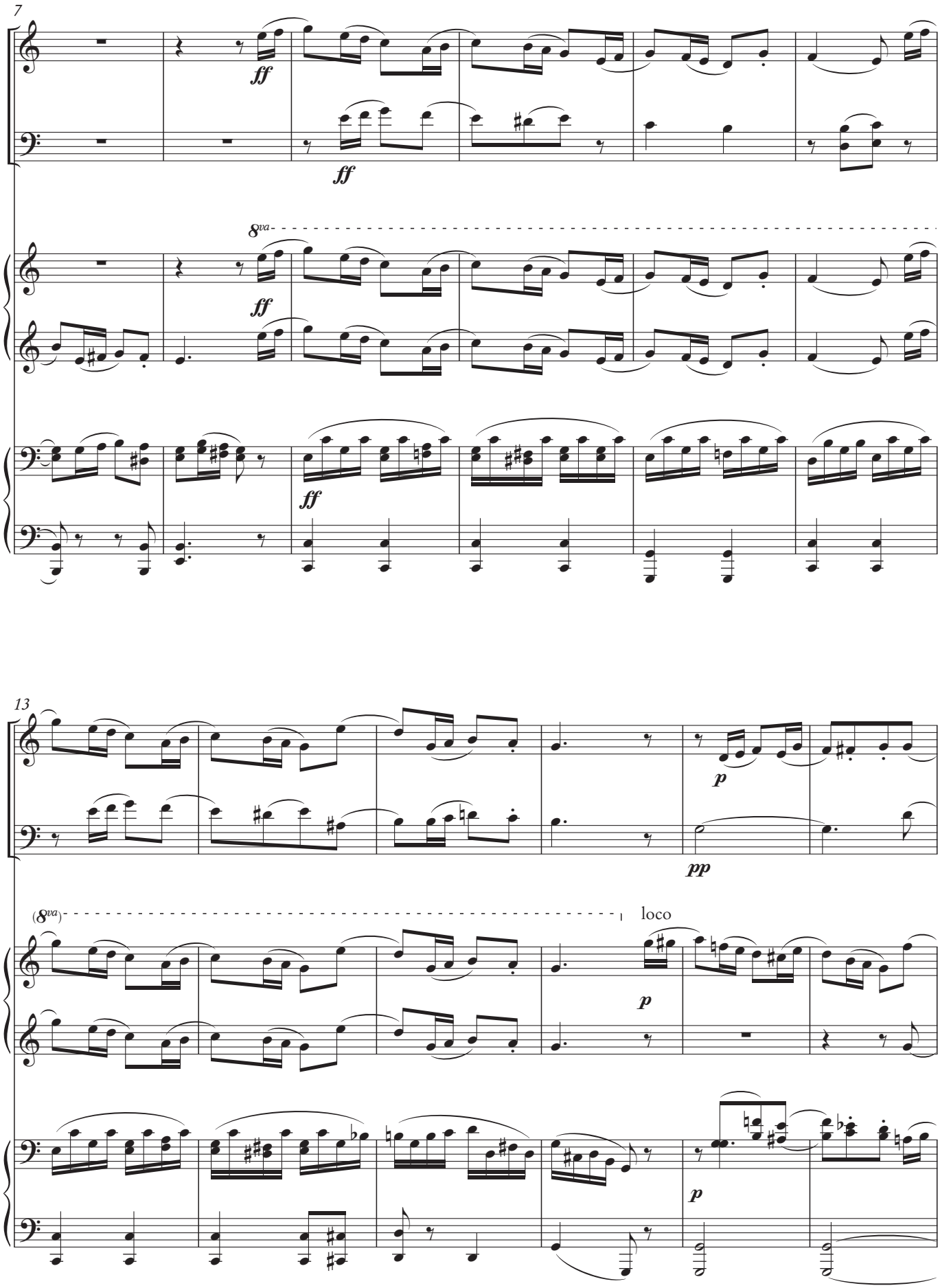

115
(8va)

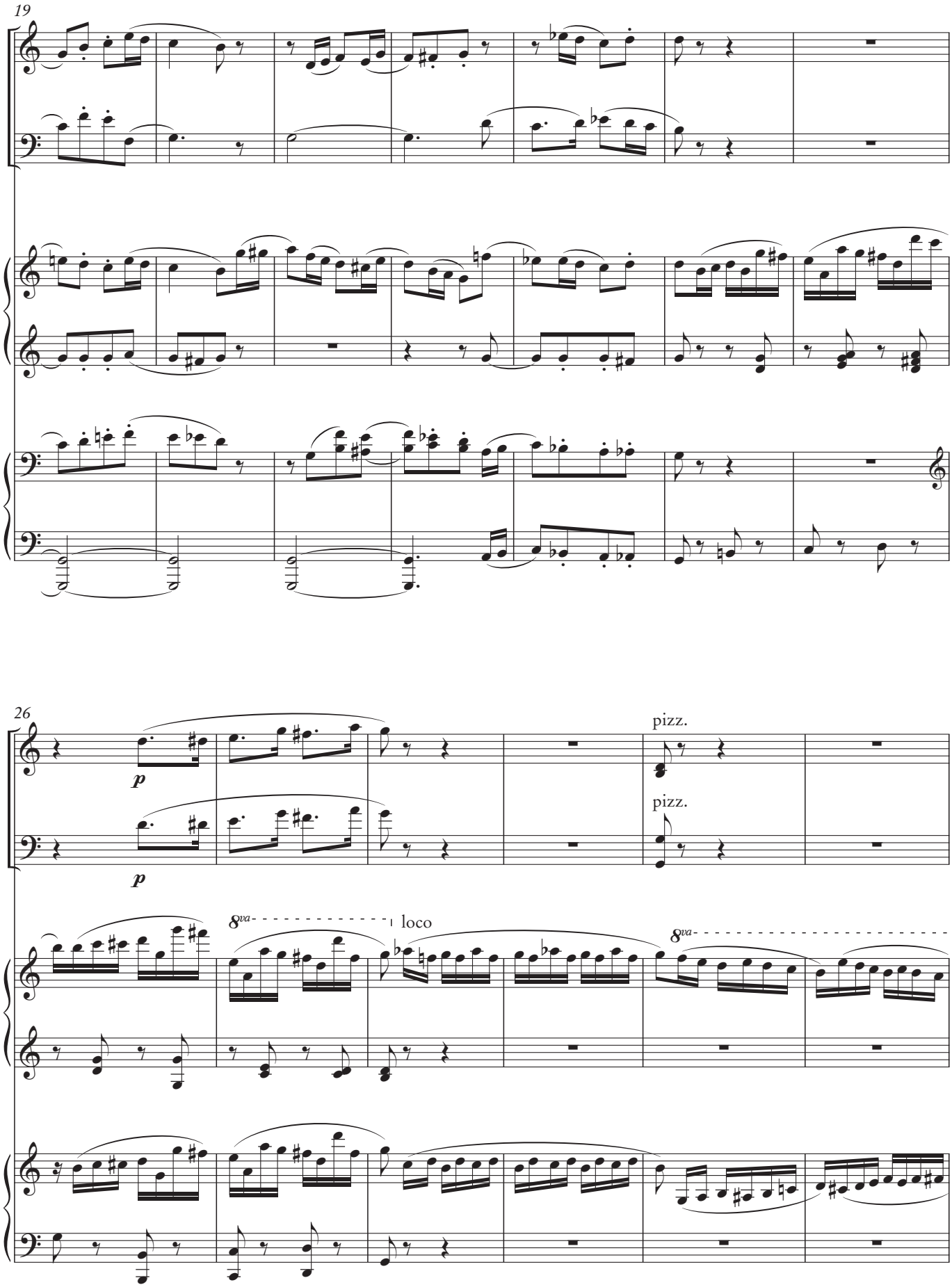

120
(8va)

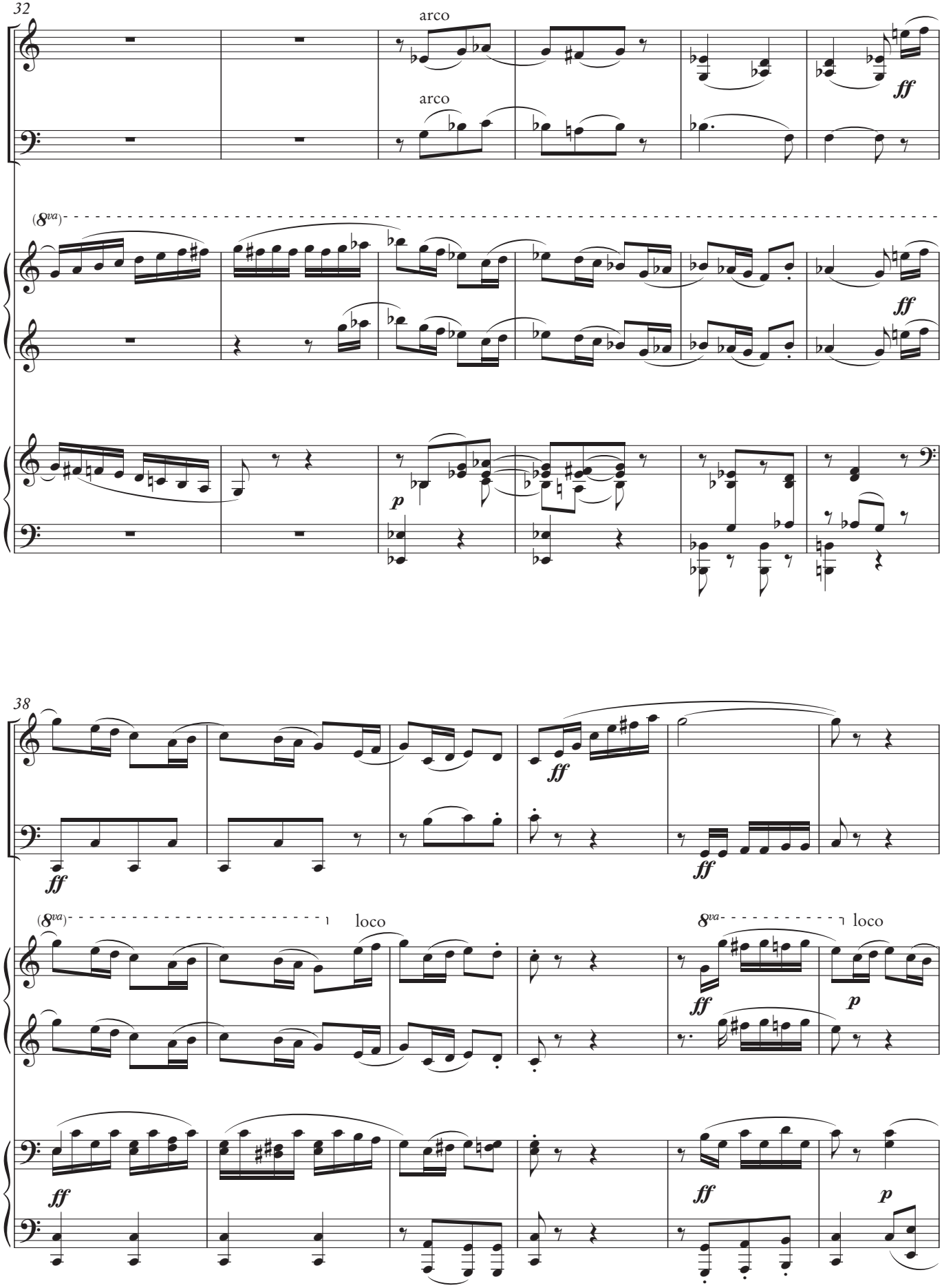

125
(8va)
M.D.C.

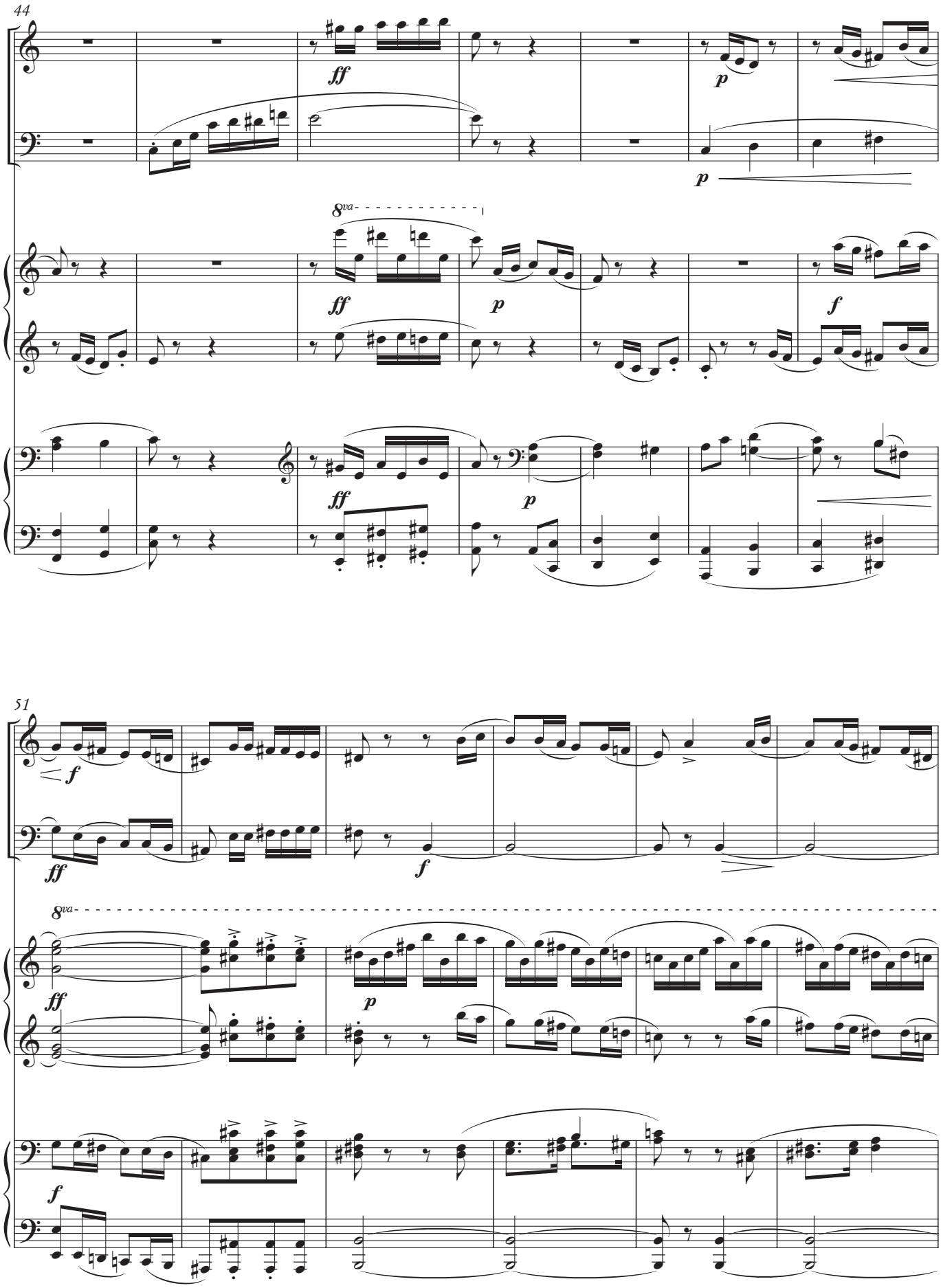
4

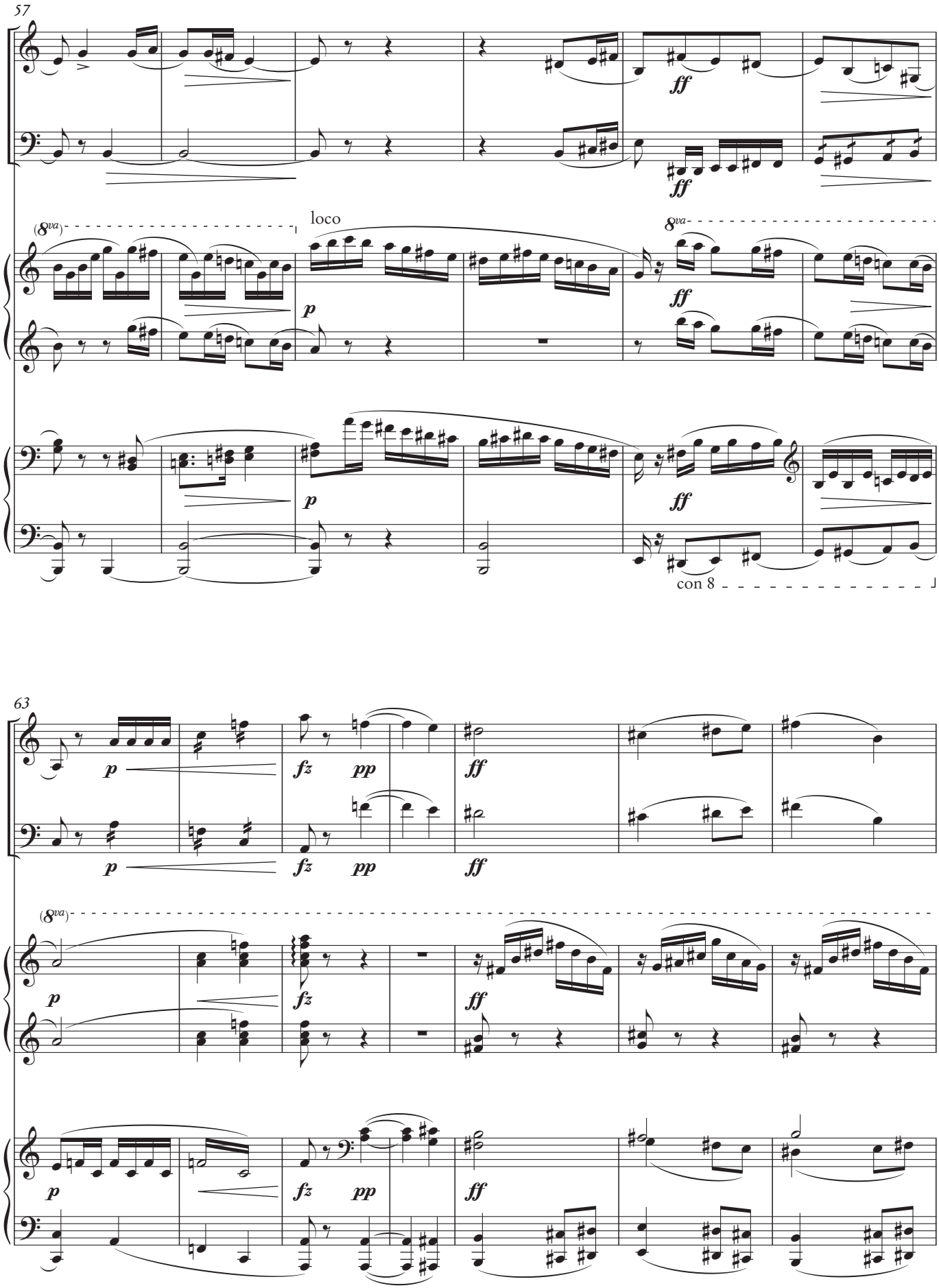
Allegro commodo
Violino
Violoncello
Primo
Secondo
p
p

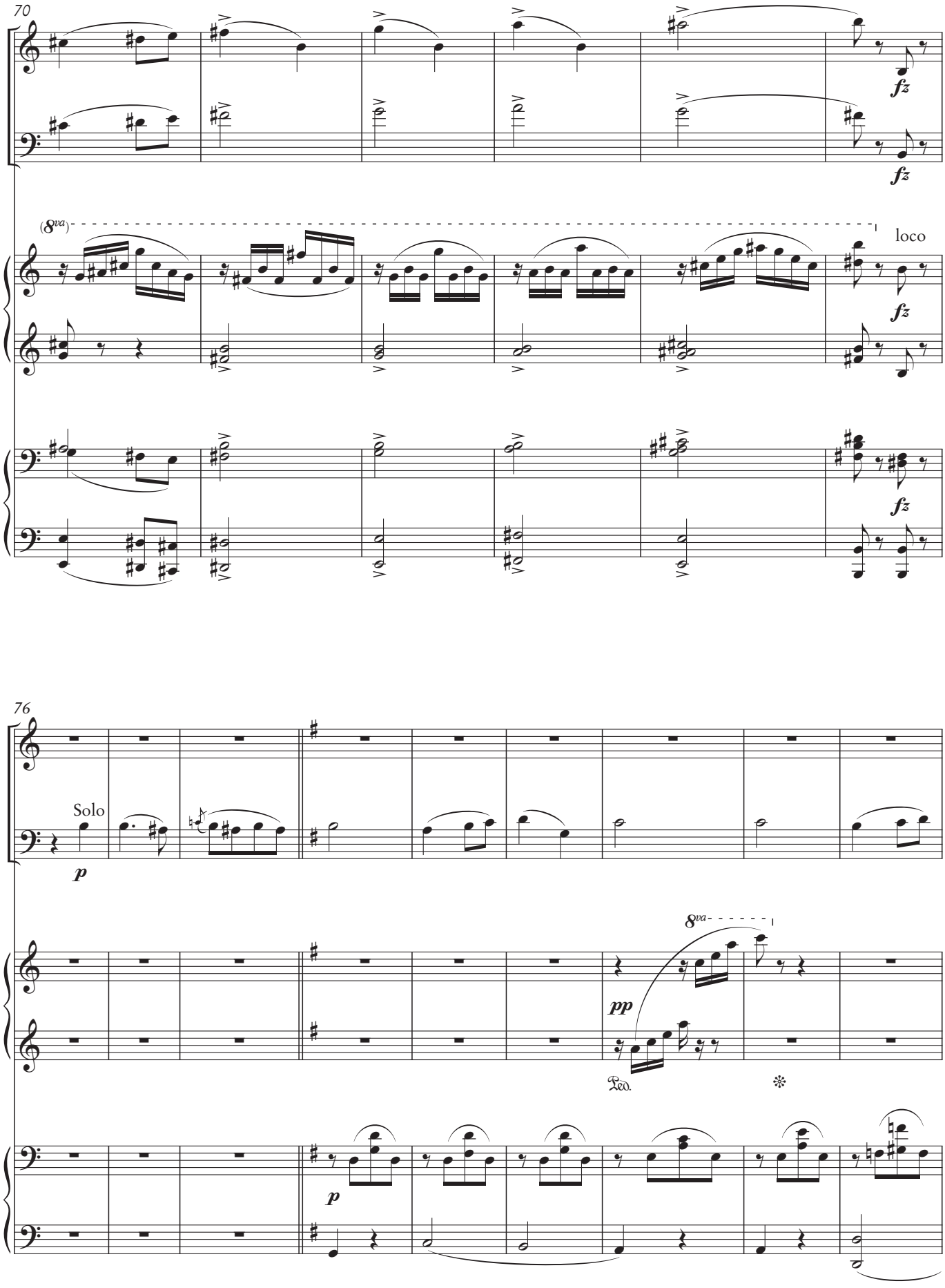

7
ff
ff
8va
ff
ff
13
p
pp
(8va)
loco
p
p

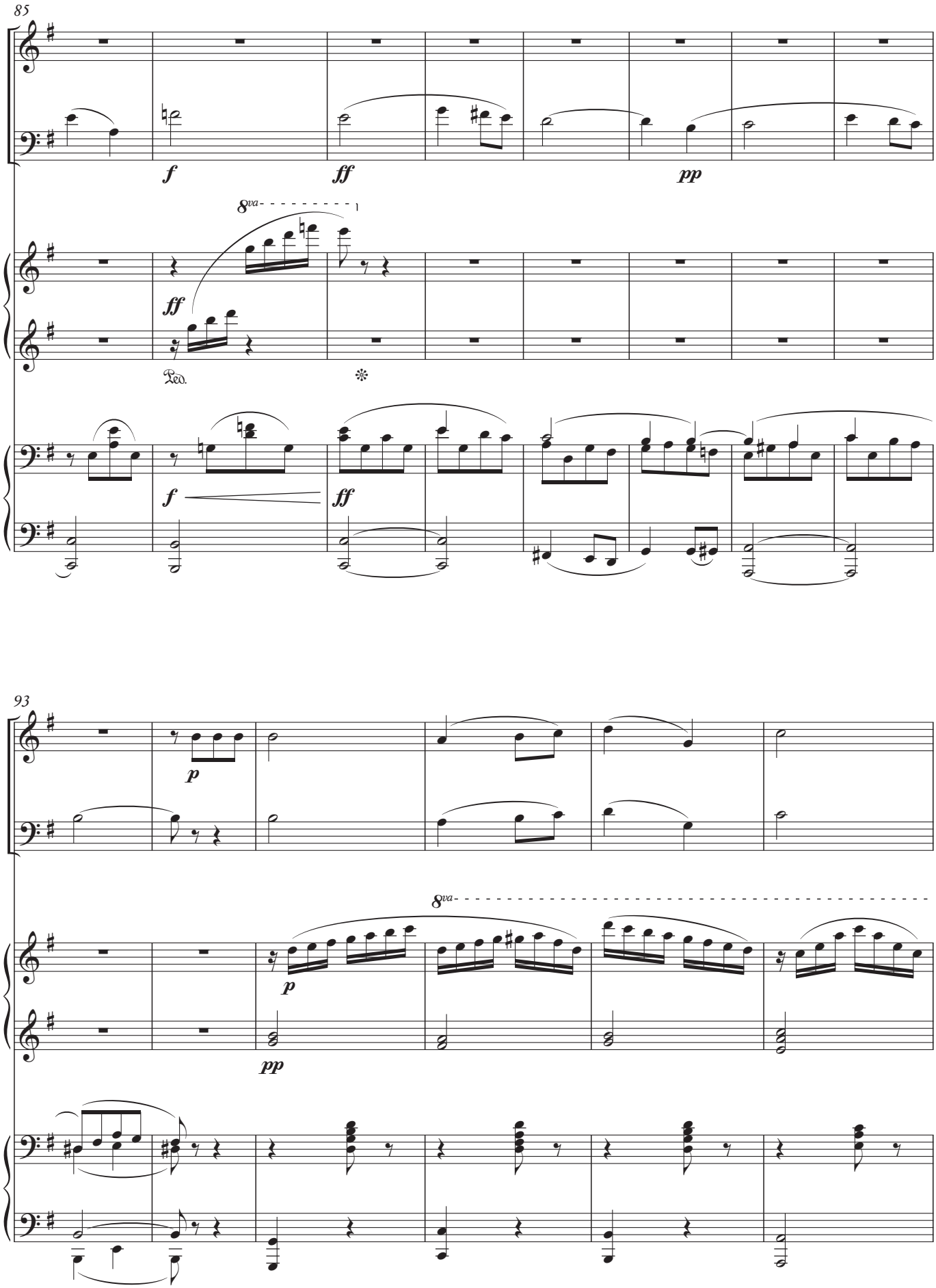

19
26
p
p
pizz.
pizz.
8va
loco
8va

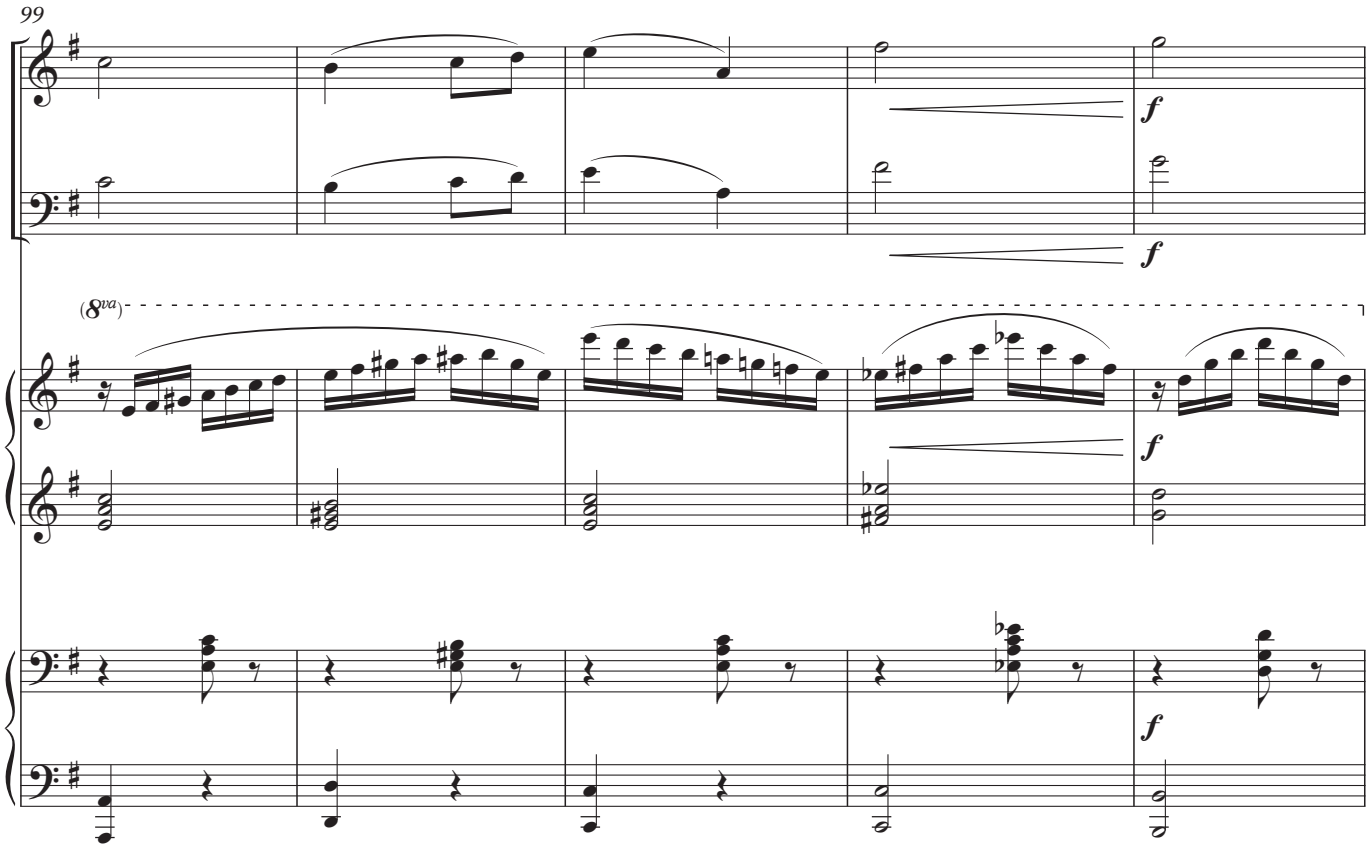

32
arco
arco
ff
(8va)
ff
p
38
ff
ff
(8va)
loco
8va
loco
ff
p
ff
ff
p

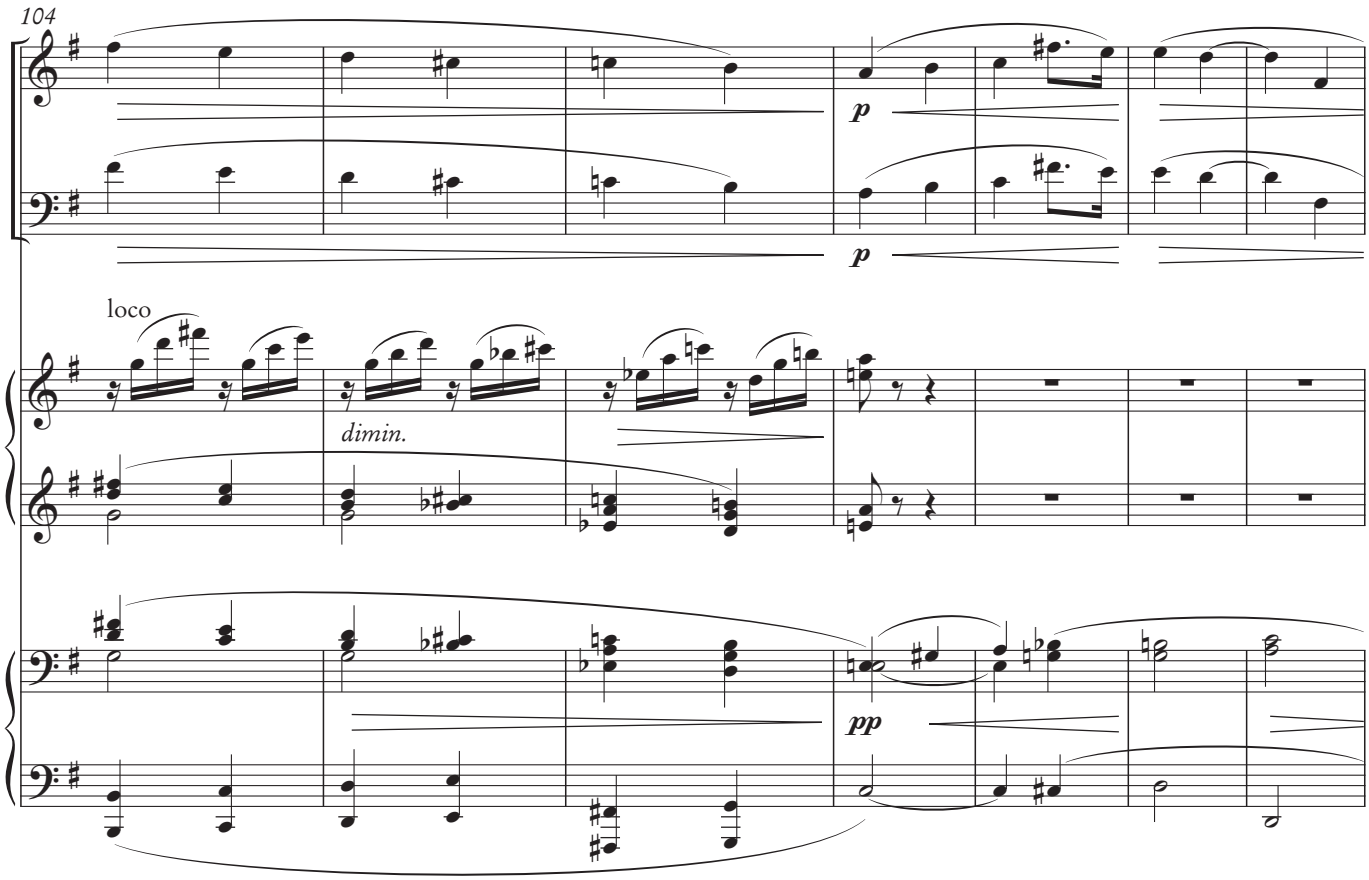

44
ff
p
p
8va
ff
p
f
ff
p
51
f
ff
f
8va
ff
p
f

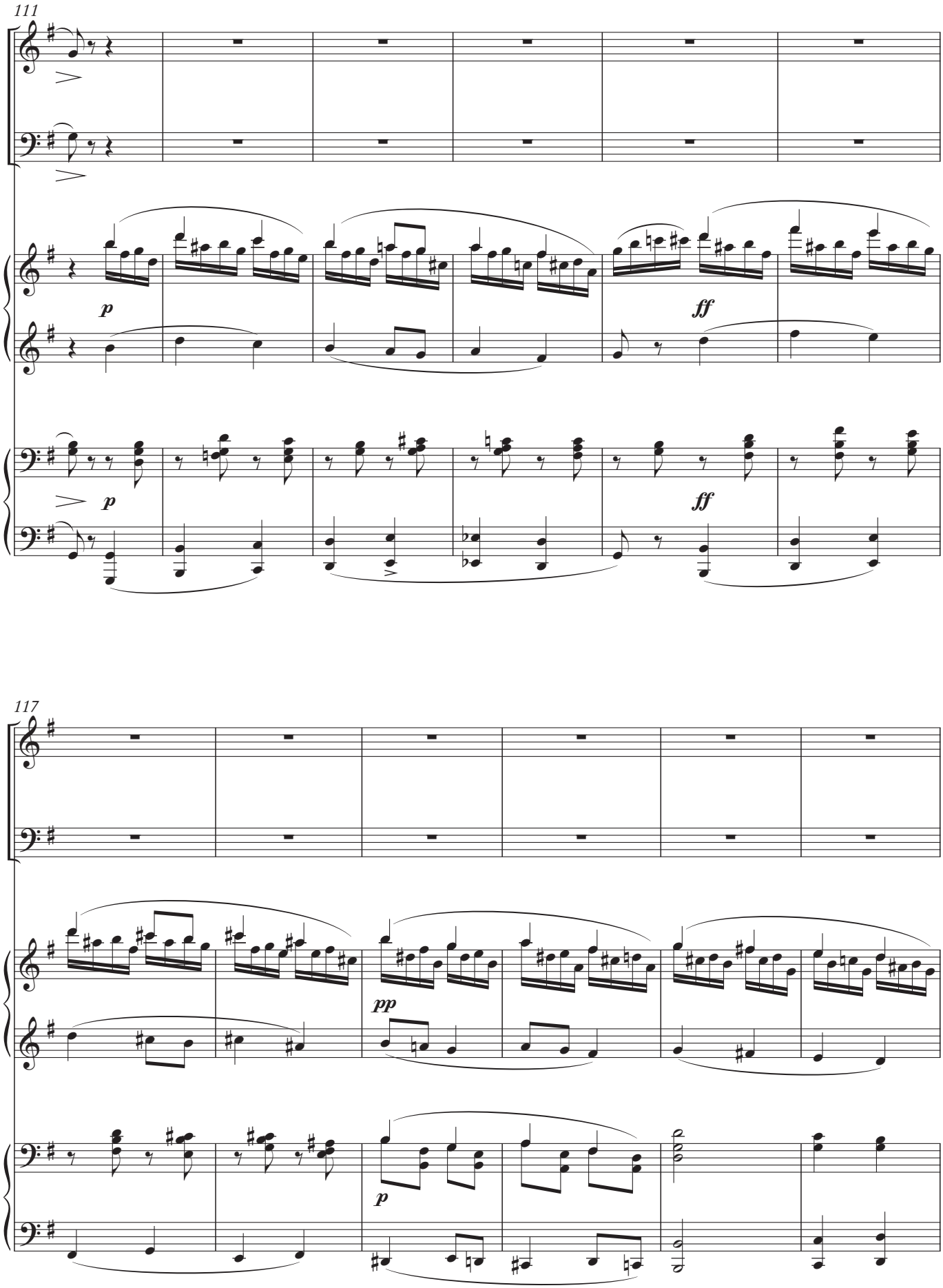

57
(8va)
loco
8va
con 8
63
(8va)

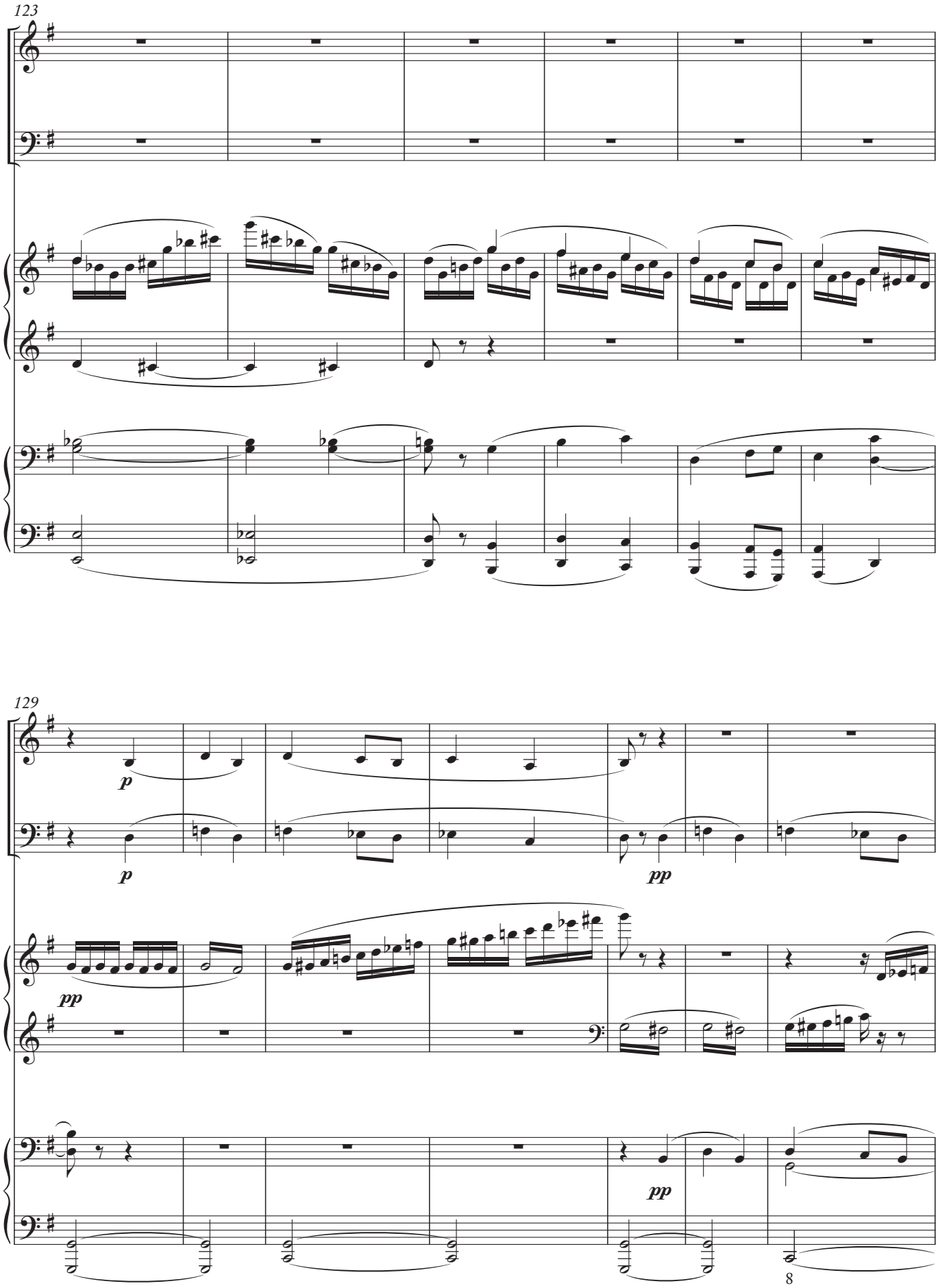

70
(8va)
loco
fz
fz
fz
fz
76
Solo
p
8va
pp
Ped.
*
p

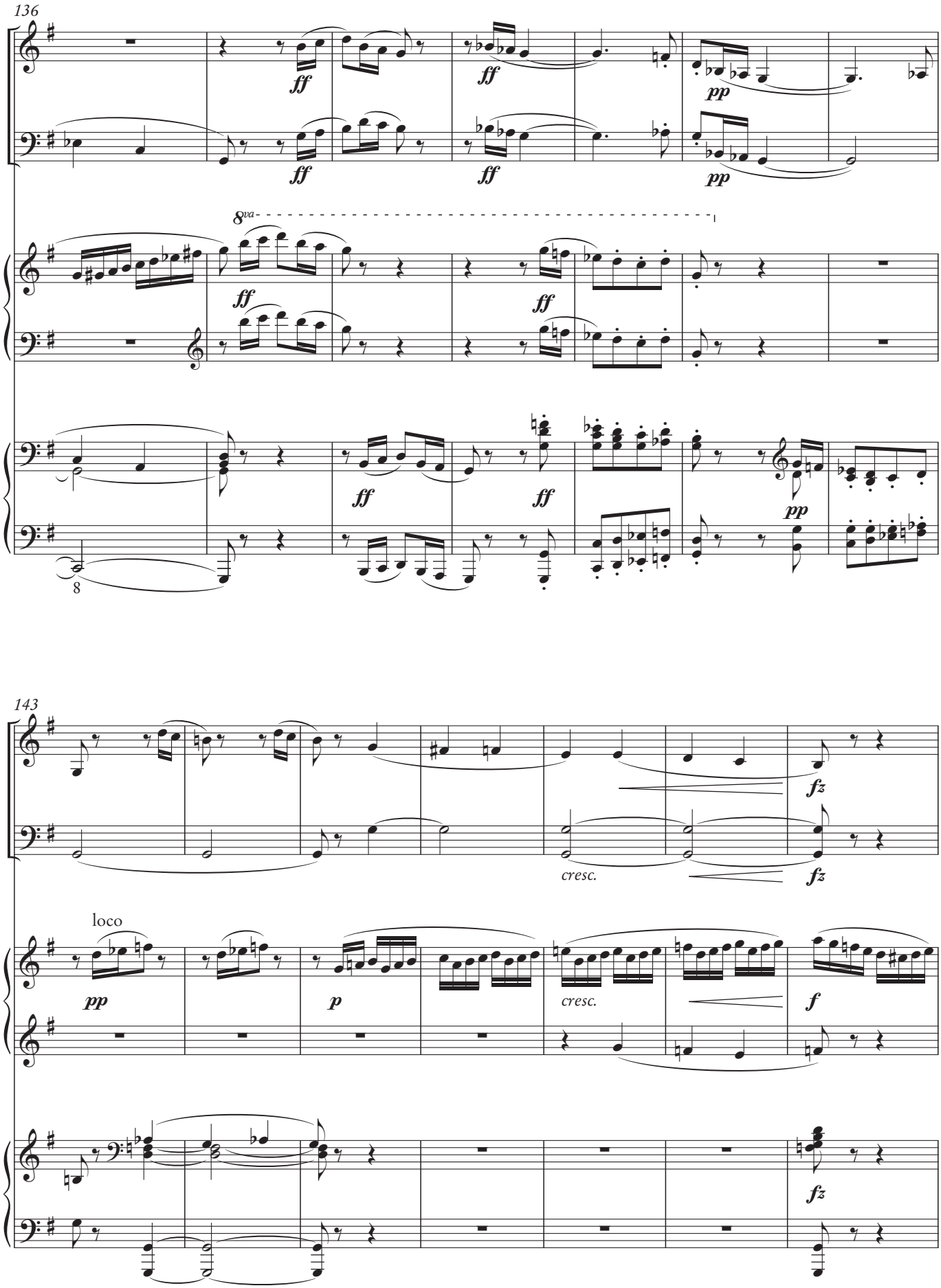

85
f
ff
pp
8va
ff
Ped.
f
ff
93
p
8va
p
pp

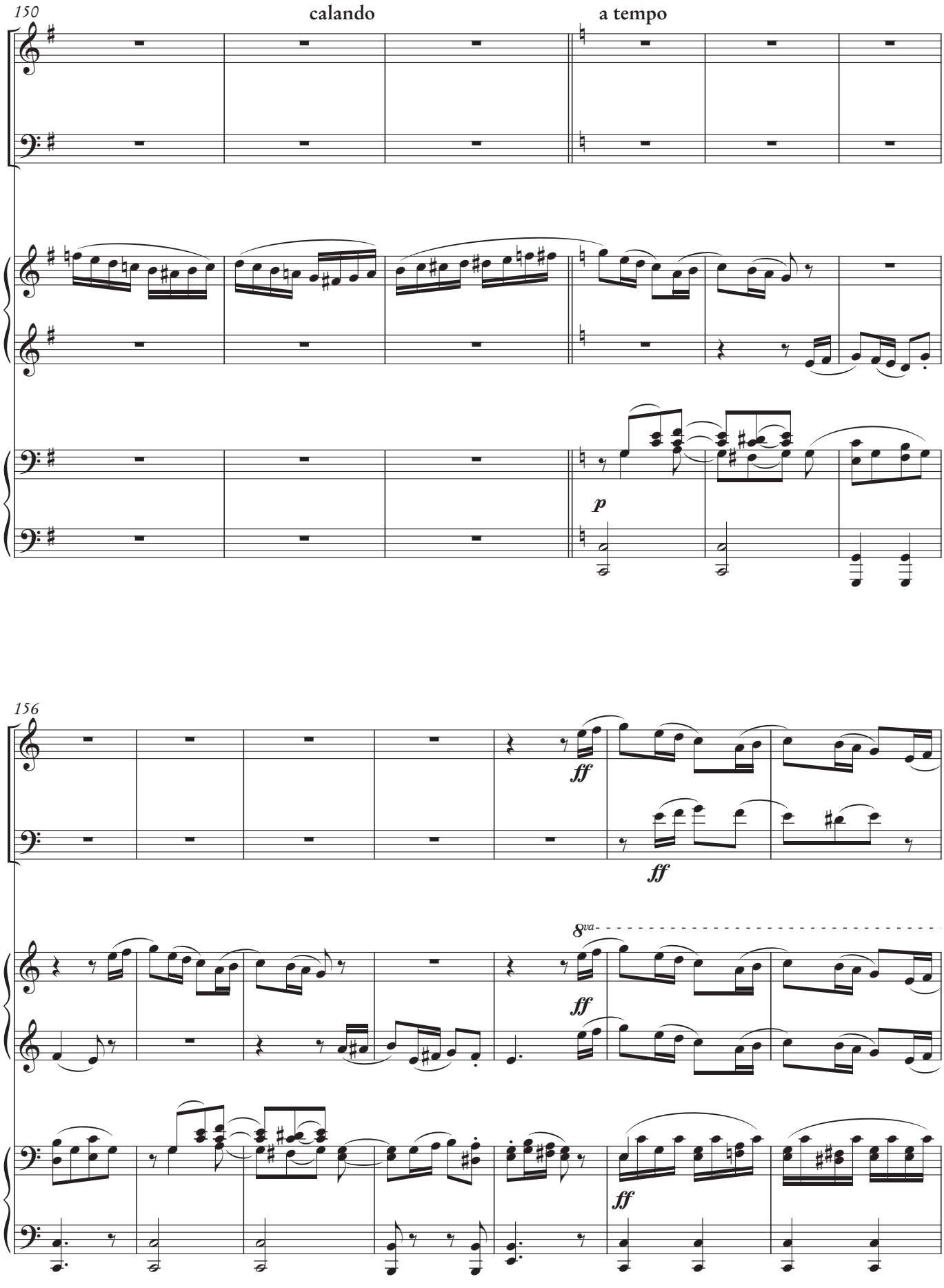

99
(8va)
f
f
f
f

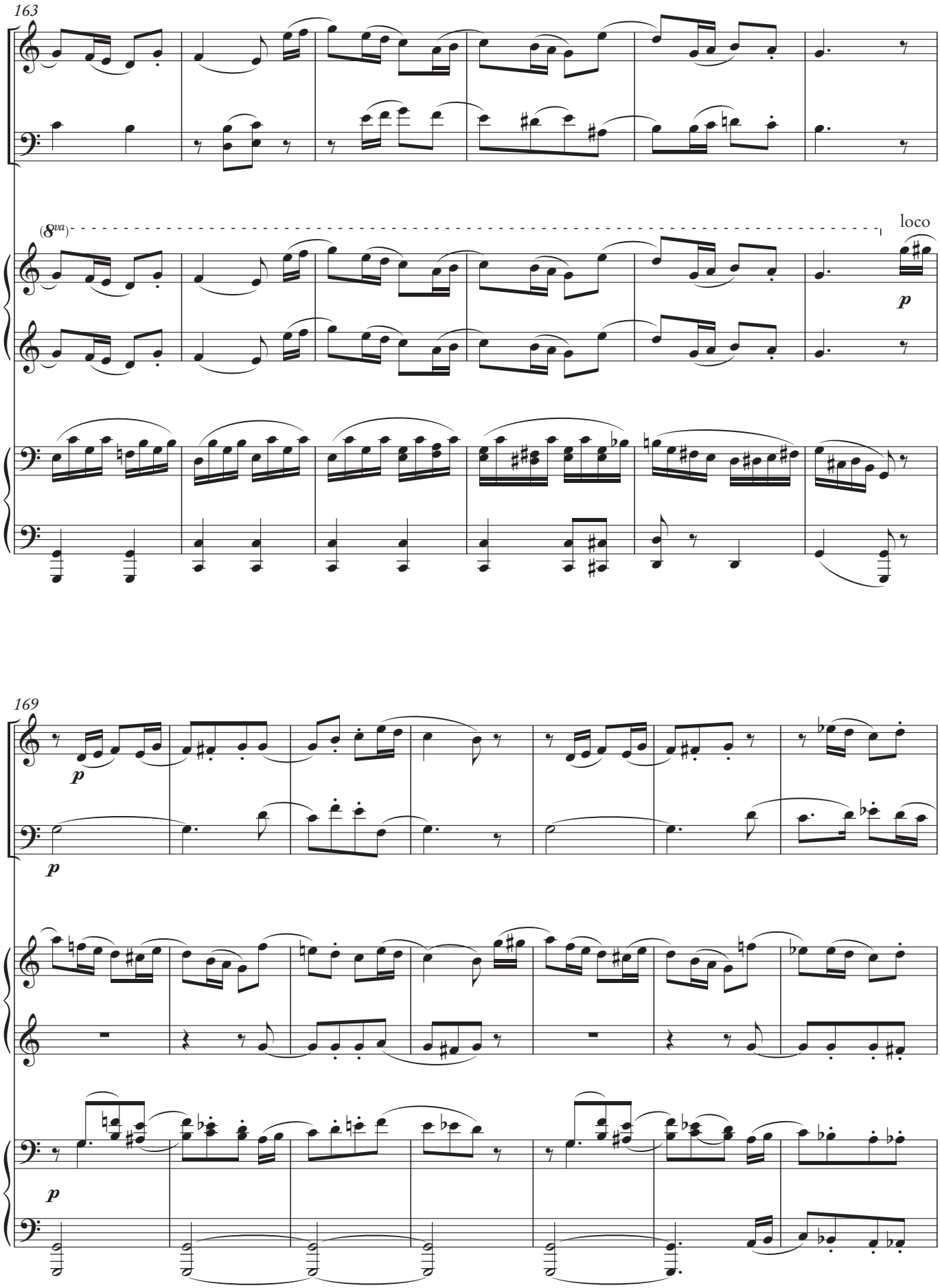

104
p
p
loco
dimin.
pp

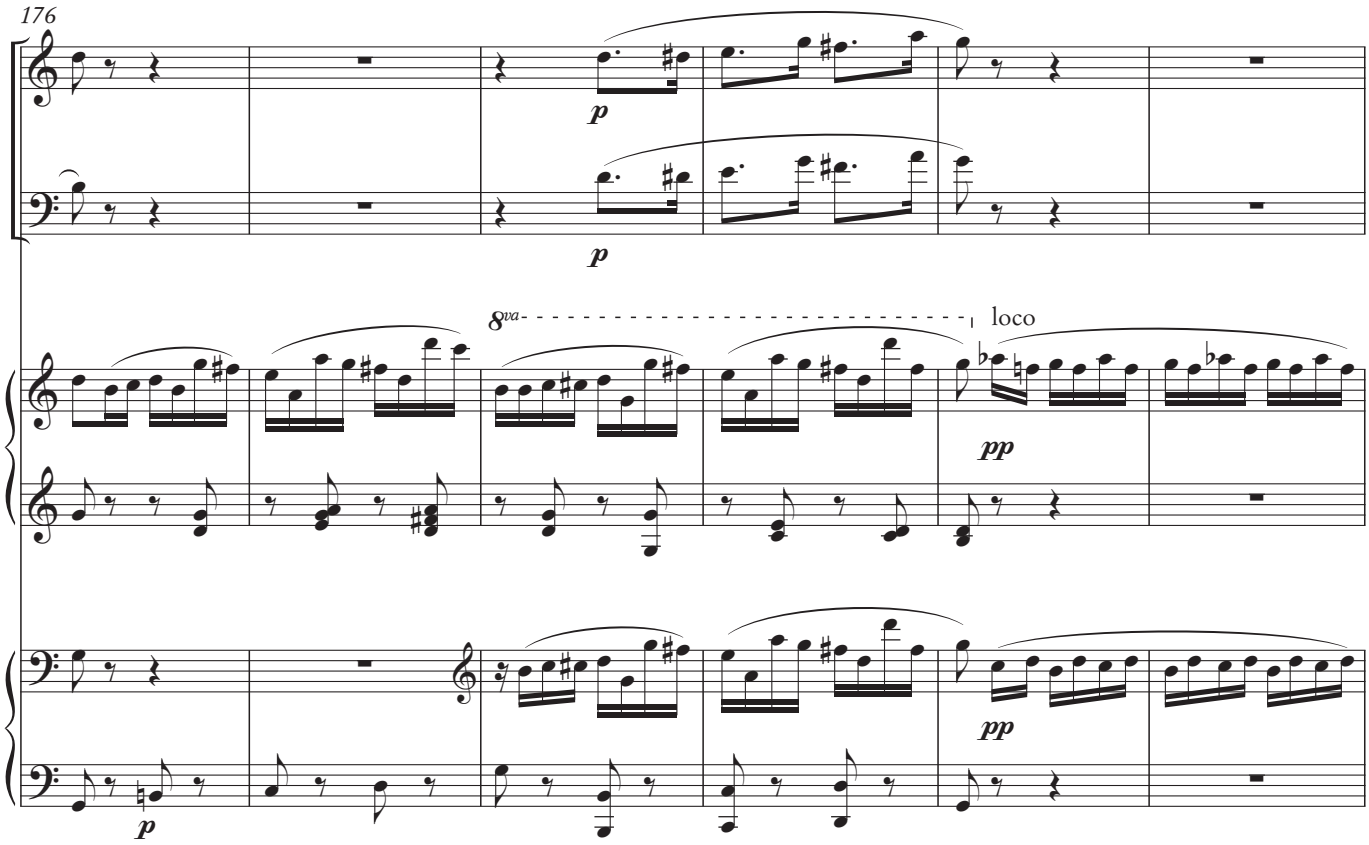

111
p
ff
p
ff
117
pp
p

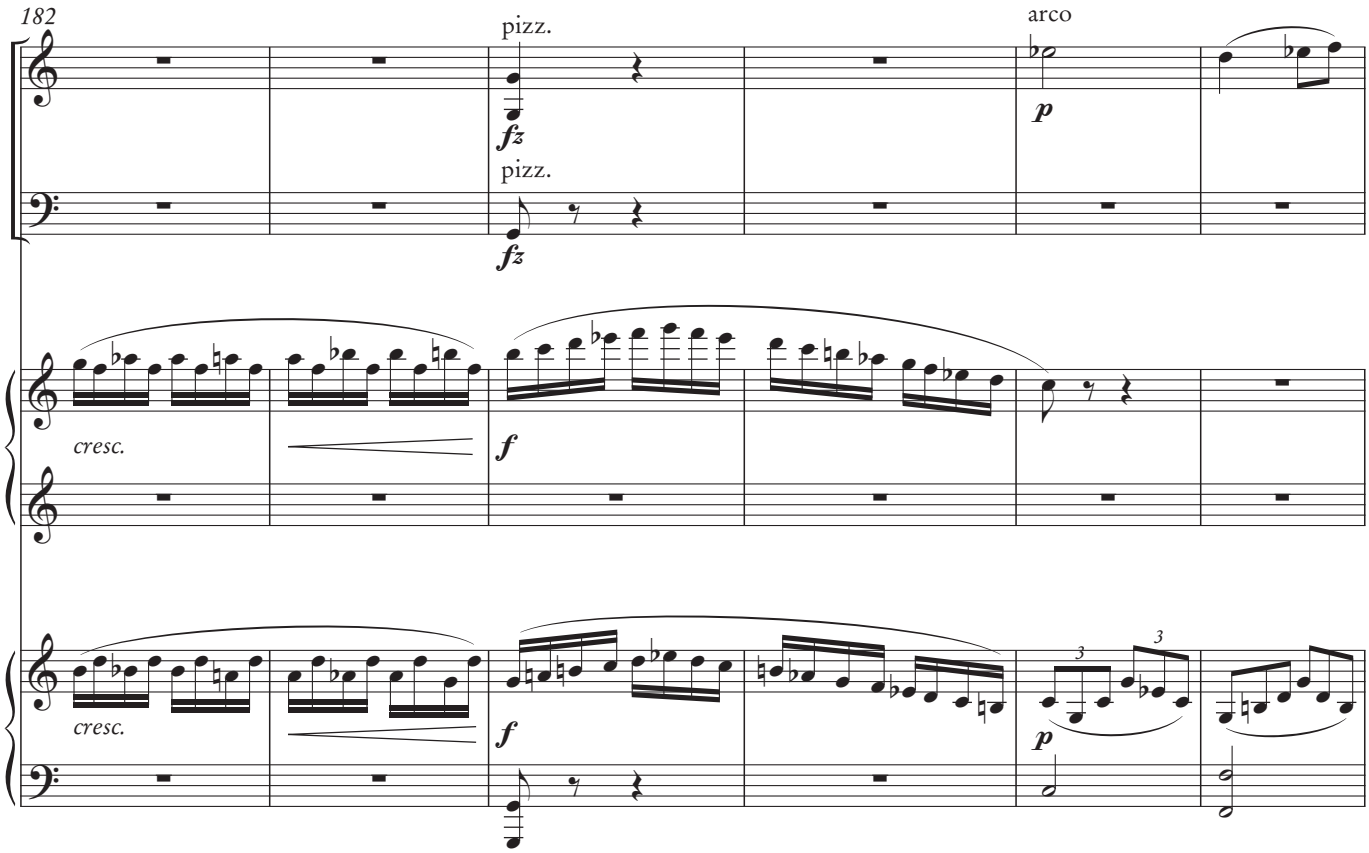

123
129
p
p
pp
pp
pp
8

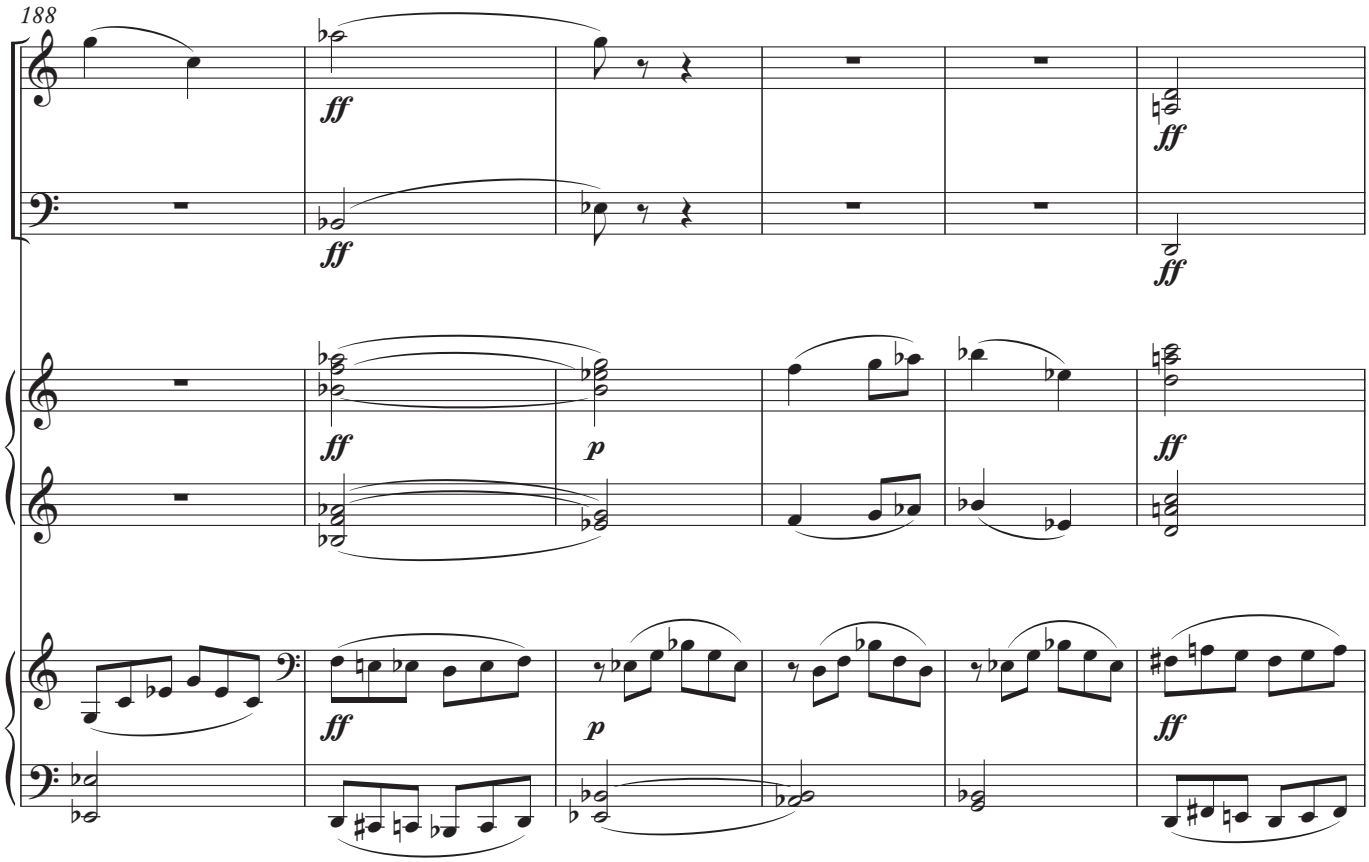

136
ff
ff
pp
8va
ff
ff
ff
ff
pp
8
143
fz
cresc.
fz
loco
pp
p
cresc.
f
fz

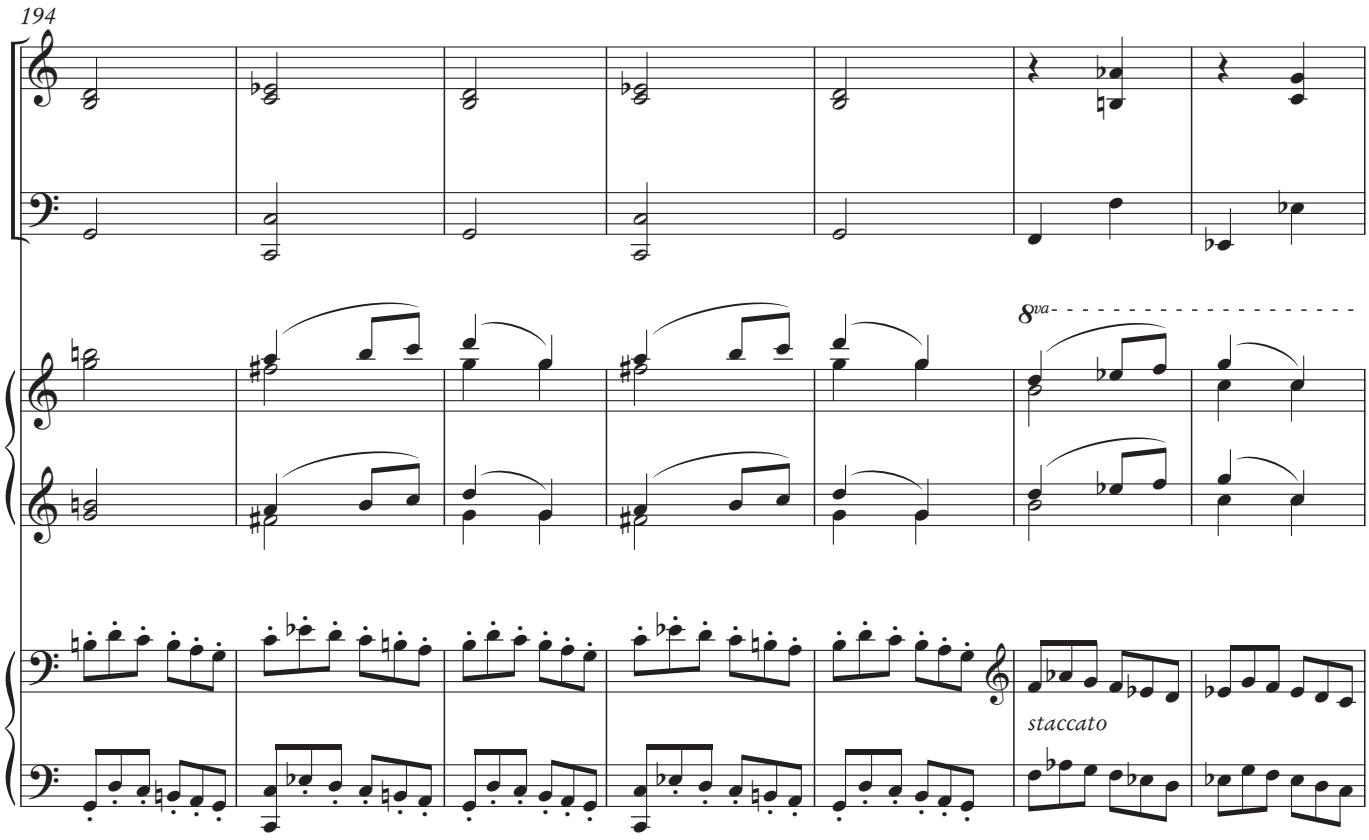

150
calando
a tempo
p
156
ff
ff
8va
ff
ff

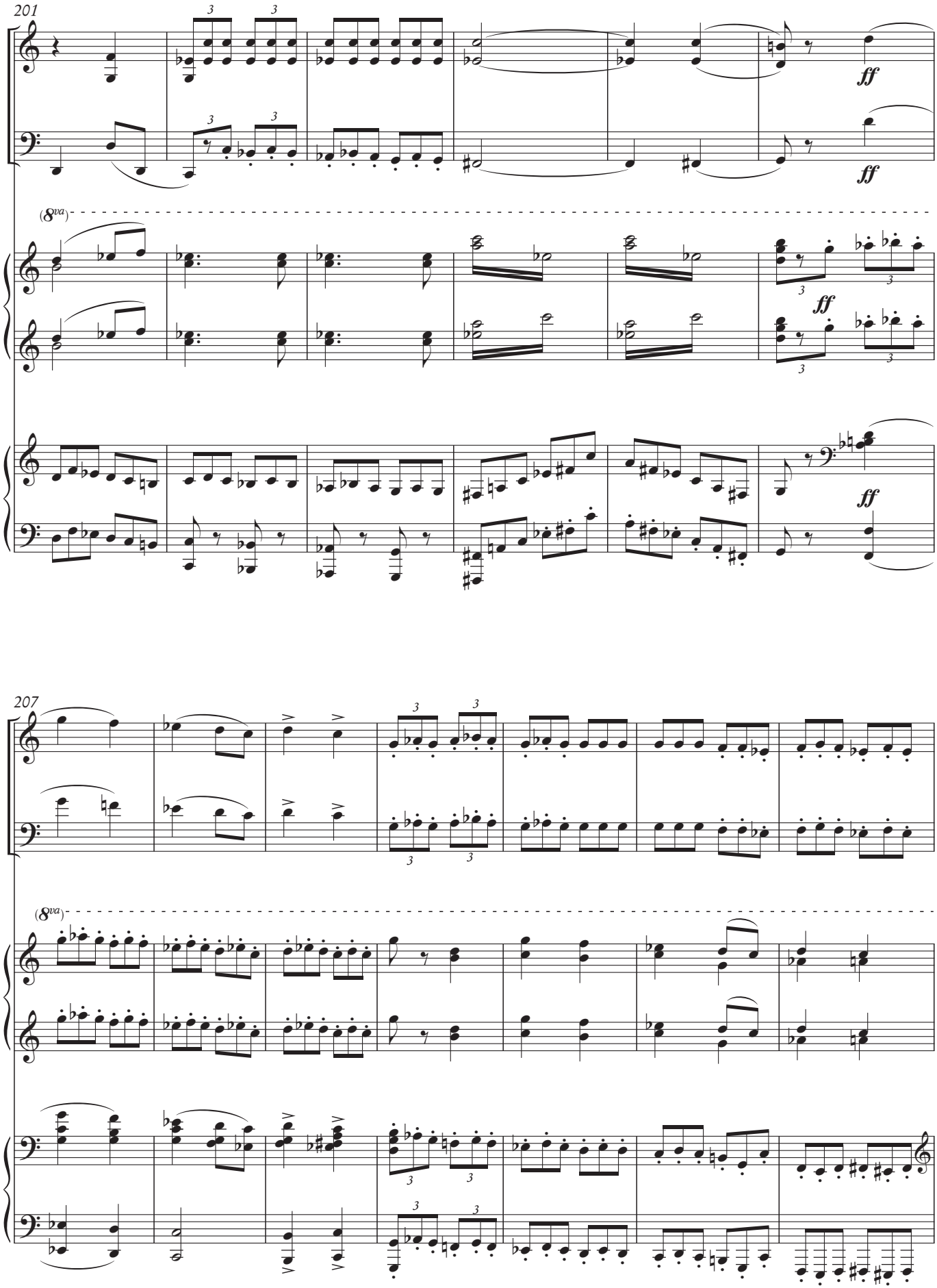

163
(8va)
loco
p
169
p
p
p

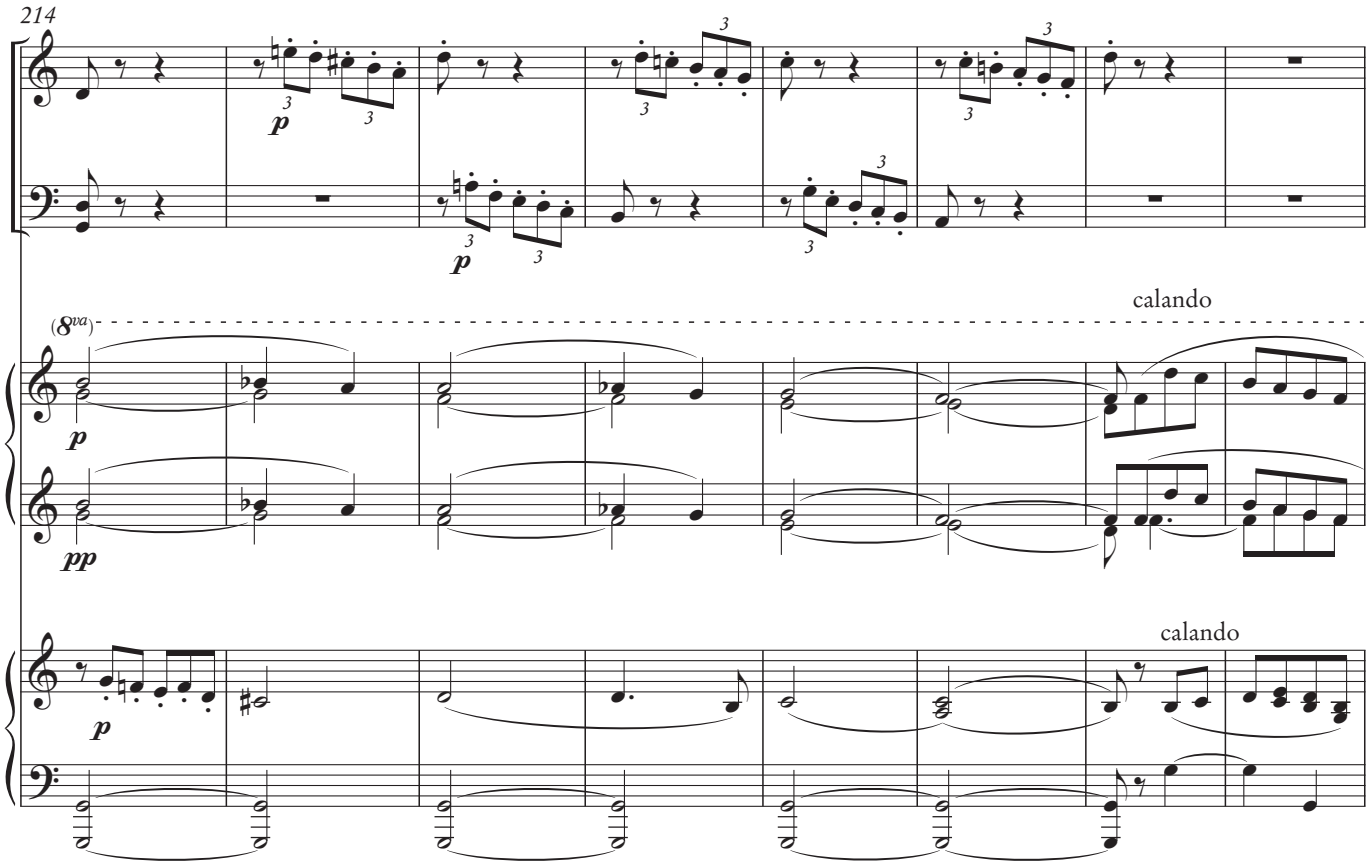

176
p
p
8va
loco
pp
pp
p

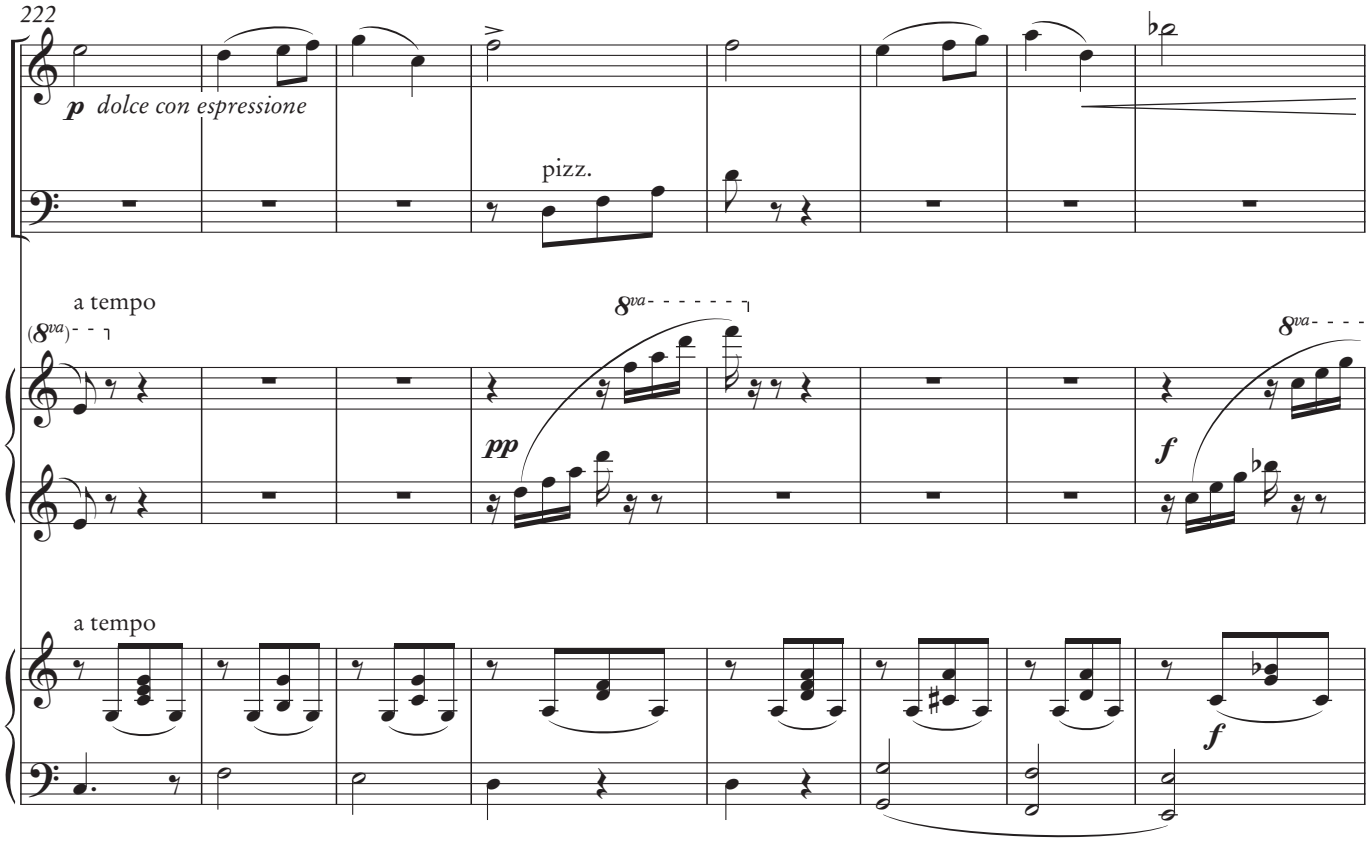

182
pizz.
fz
pizz.
fz
arco
p
cresc.
f
cresc.
f
3
3
p

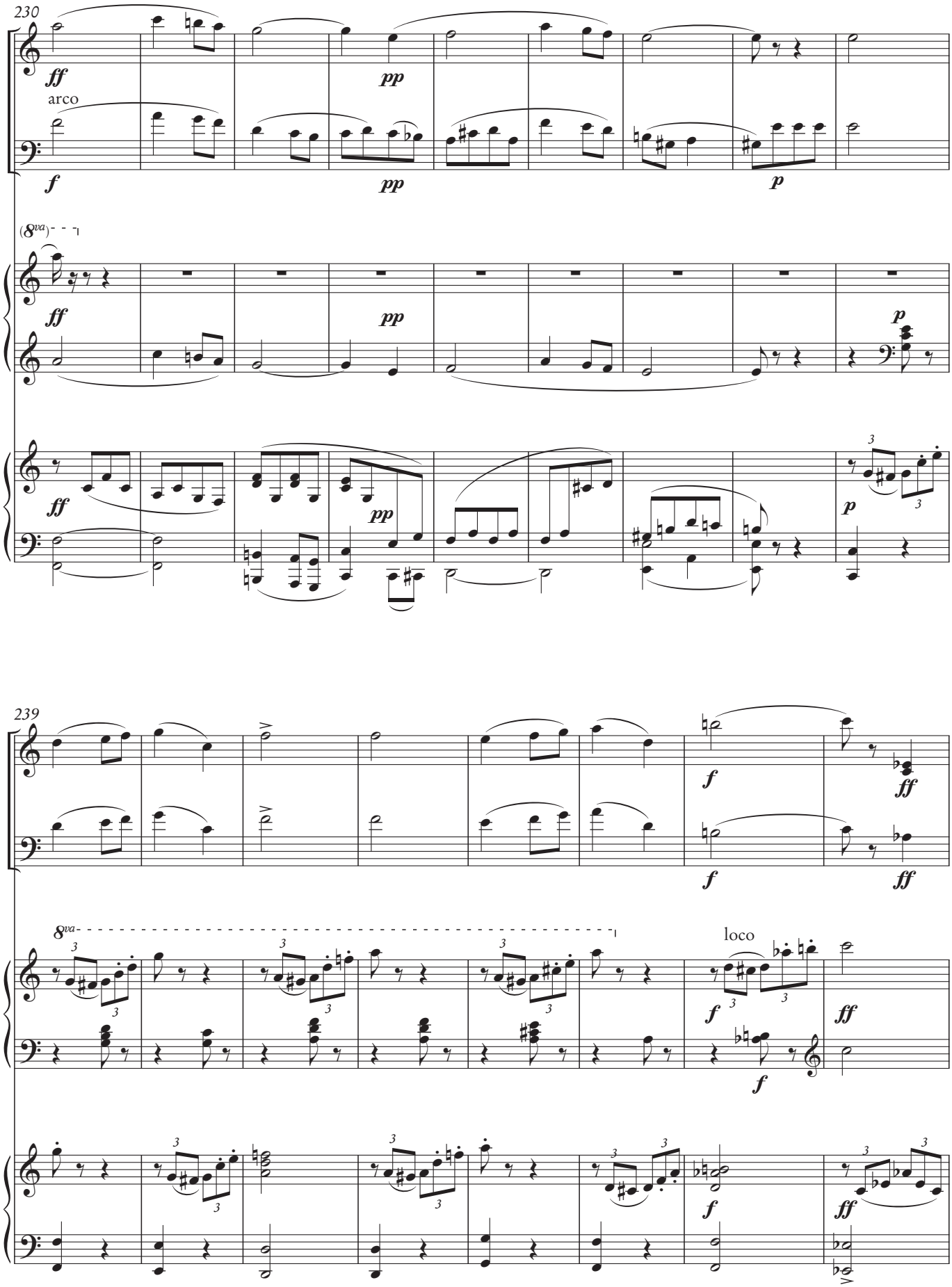

188
ff
ff
ff
ff
p
ff
ff
p
ff

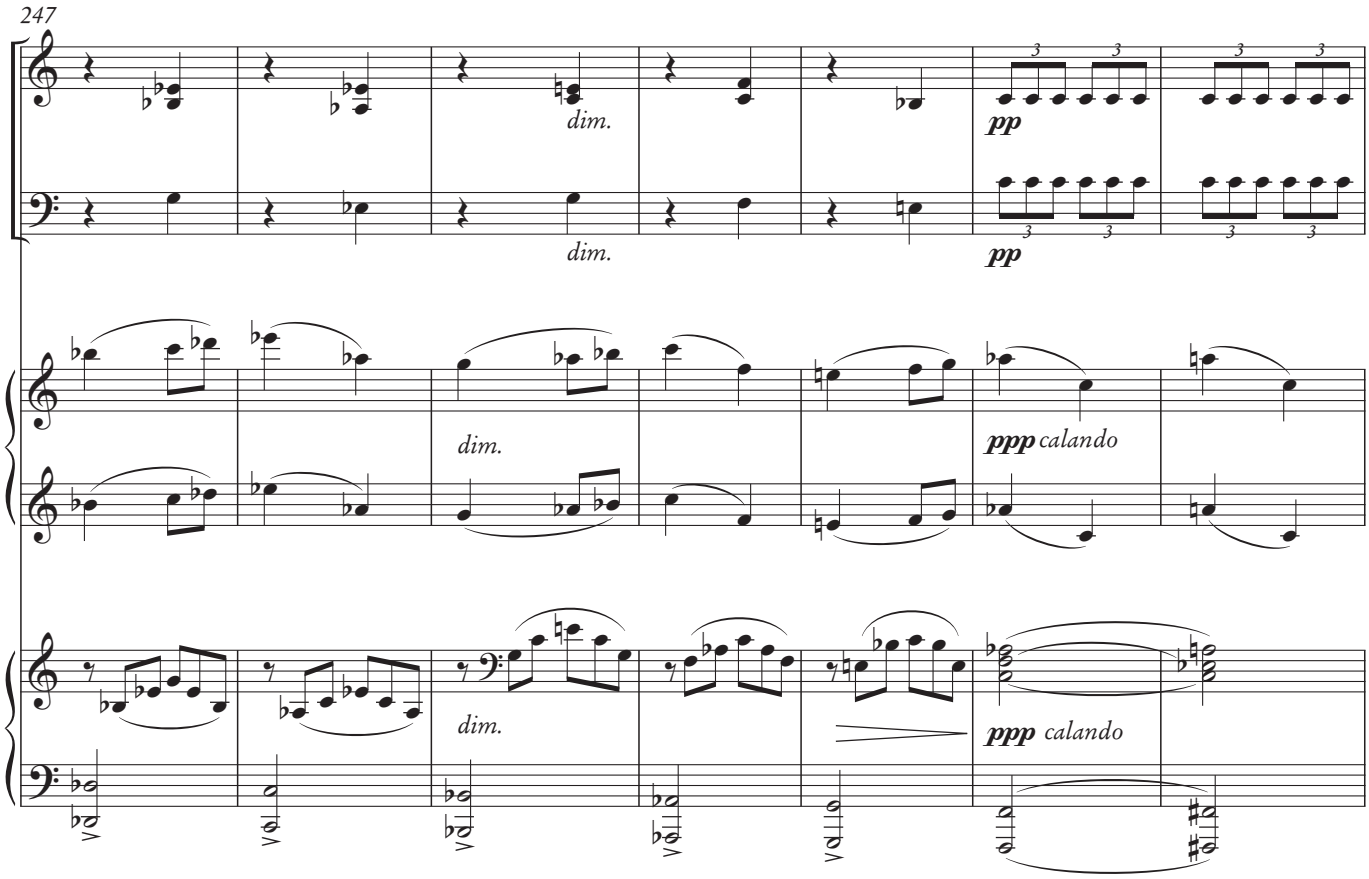

194
8va
staccato

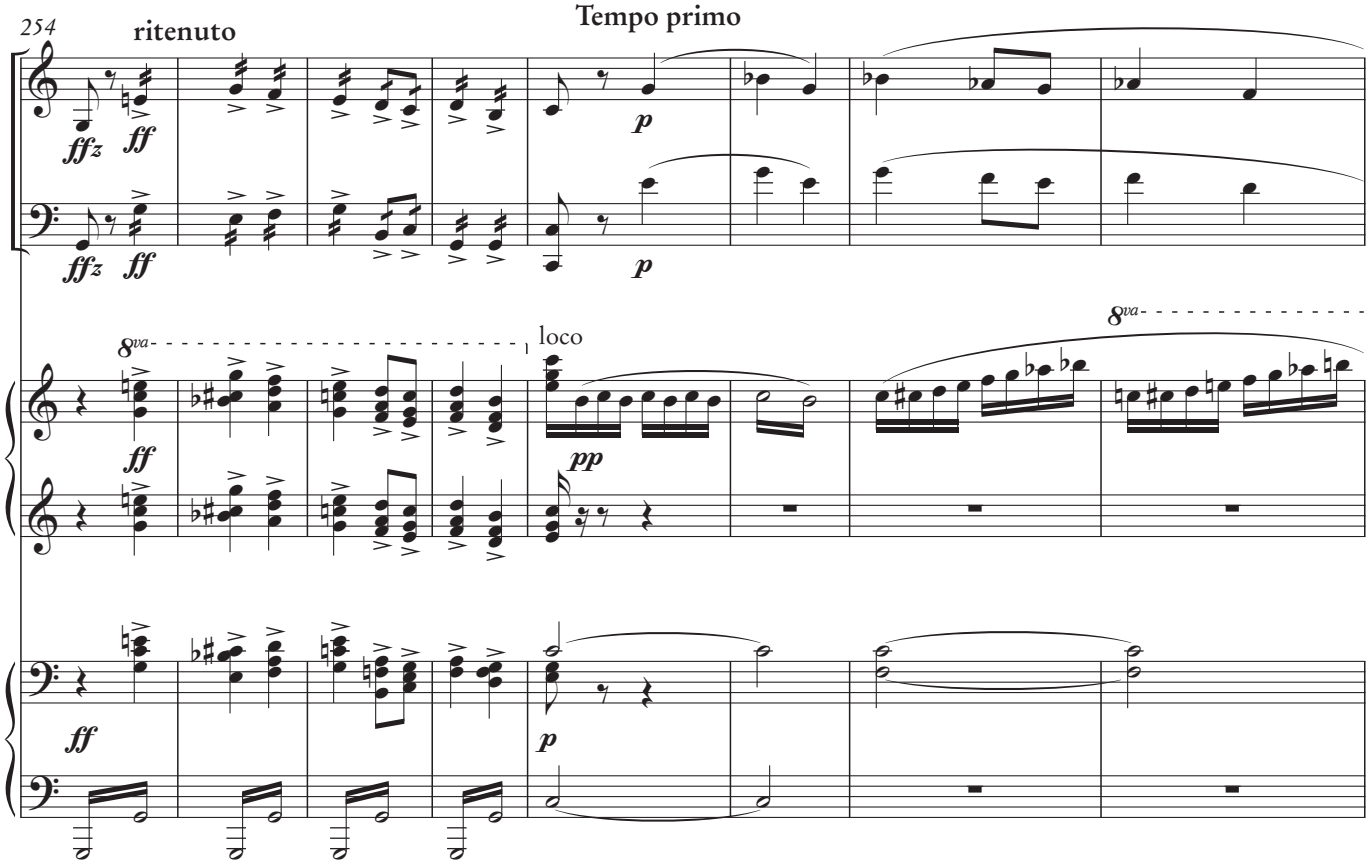

201
ff
ff
(8va)
ff
ff
207
(8va)

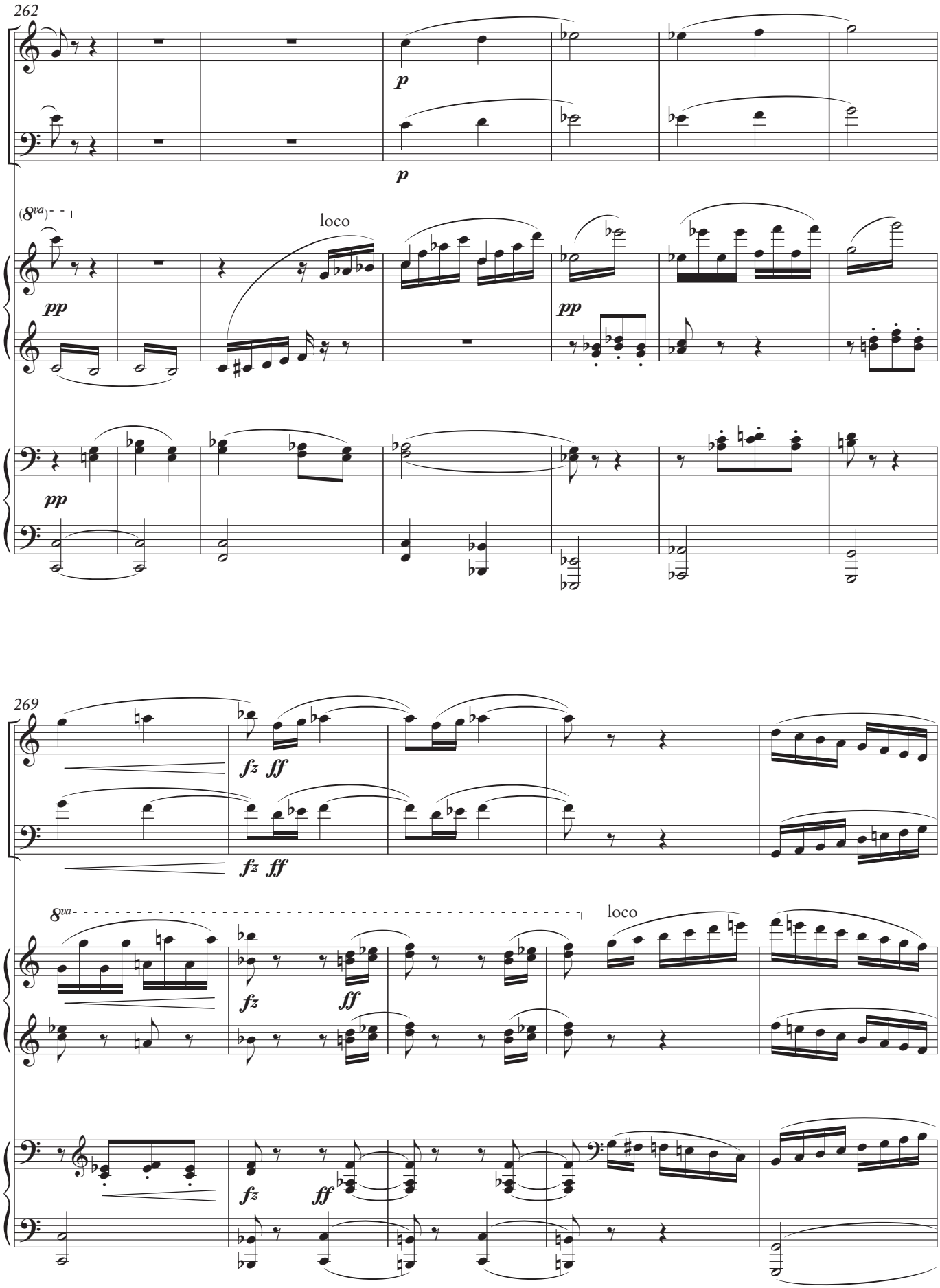

214
p
p
(8va)
calando
p
pp
p
calando

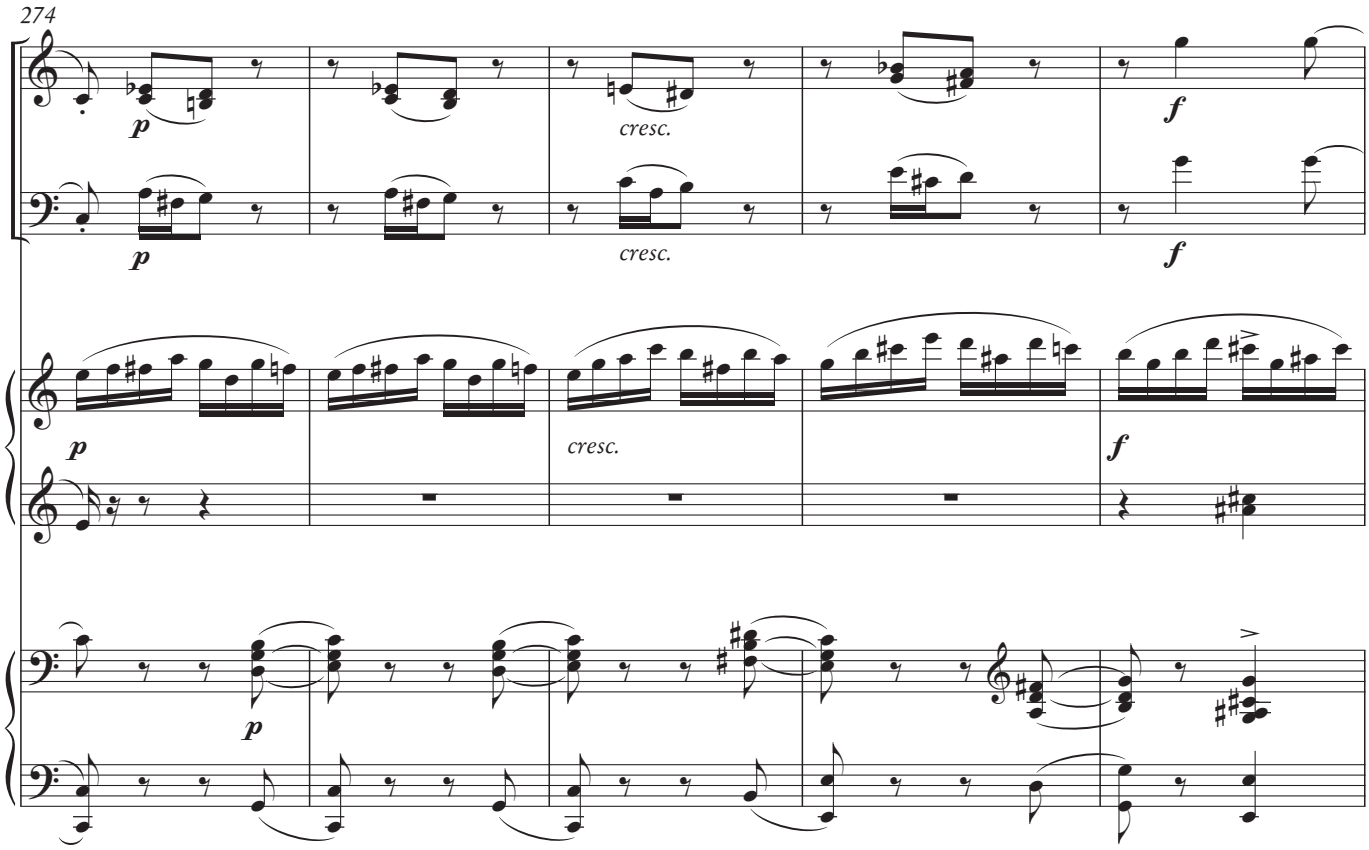

222
p dolce con espressione
pizz.
a tempo
(8va)
8va
pp
8va
f
a tempo
f

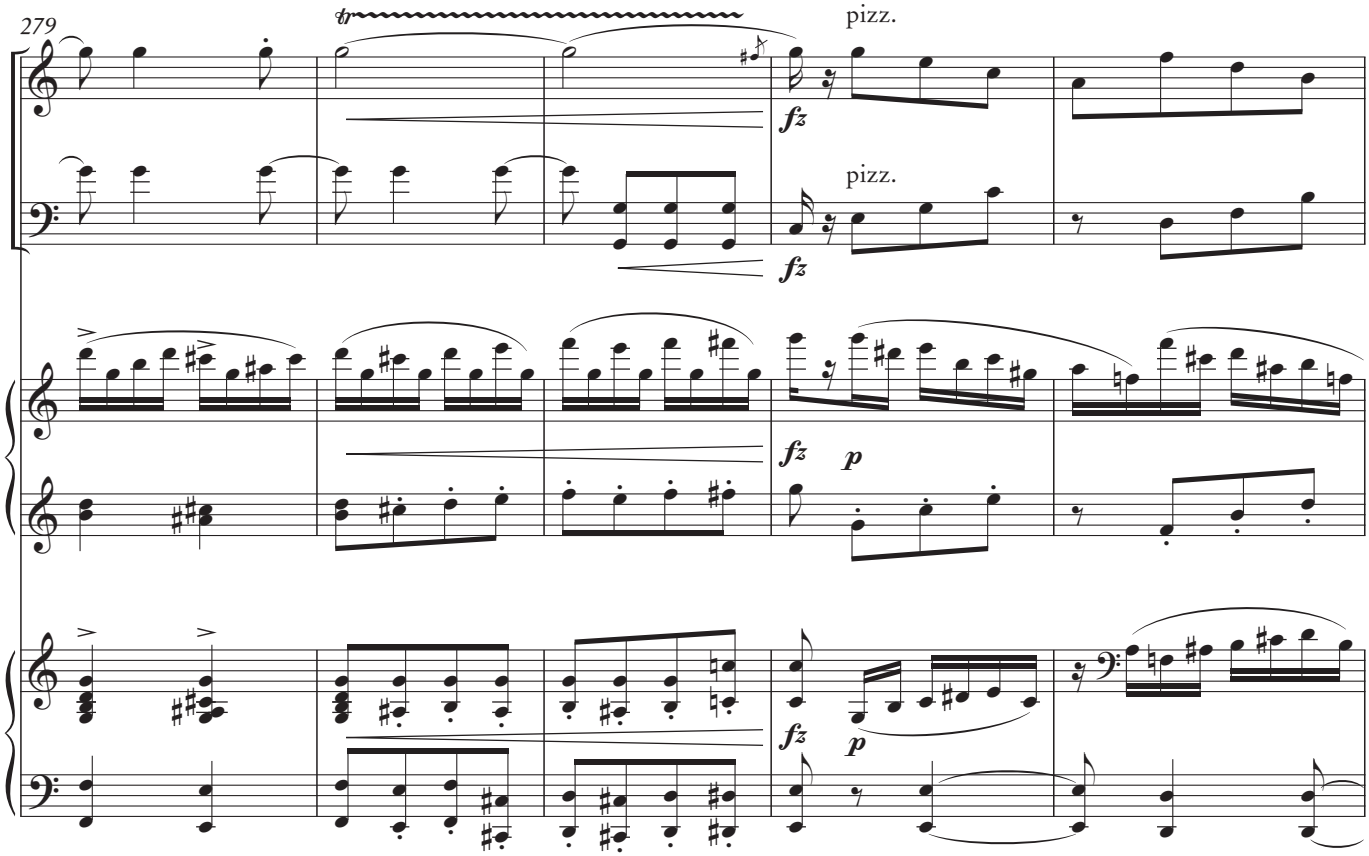

230
ff
arco
f
pp
pp
p
(8va)
ff
pp
p
ff
pp
p
239
f
ff
f
ff
8va
loco
f
ff
f
f
ff


247
dim.
dim.
pp
pp
dim.
ppp calando
dim.
ppp calando


254
ritenuto
Tempo primo
ffz
ff
ffz
ff
p
p
8va
loco
8va
ff
pp
ff
p


262
p
p
(8va)
loco
pp
pp
pp
269
fz ff
fz ff
8va
loco
fz
ff
fz
ff


274
p
cresc.
f
p
cresc.
f
p
cresc.
f
p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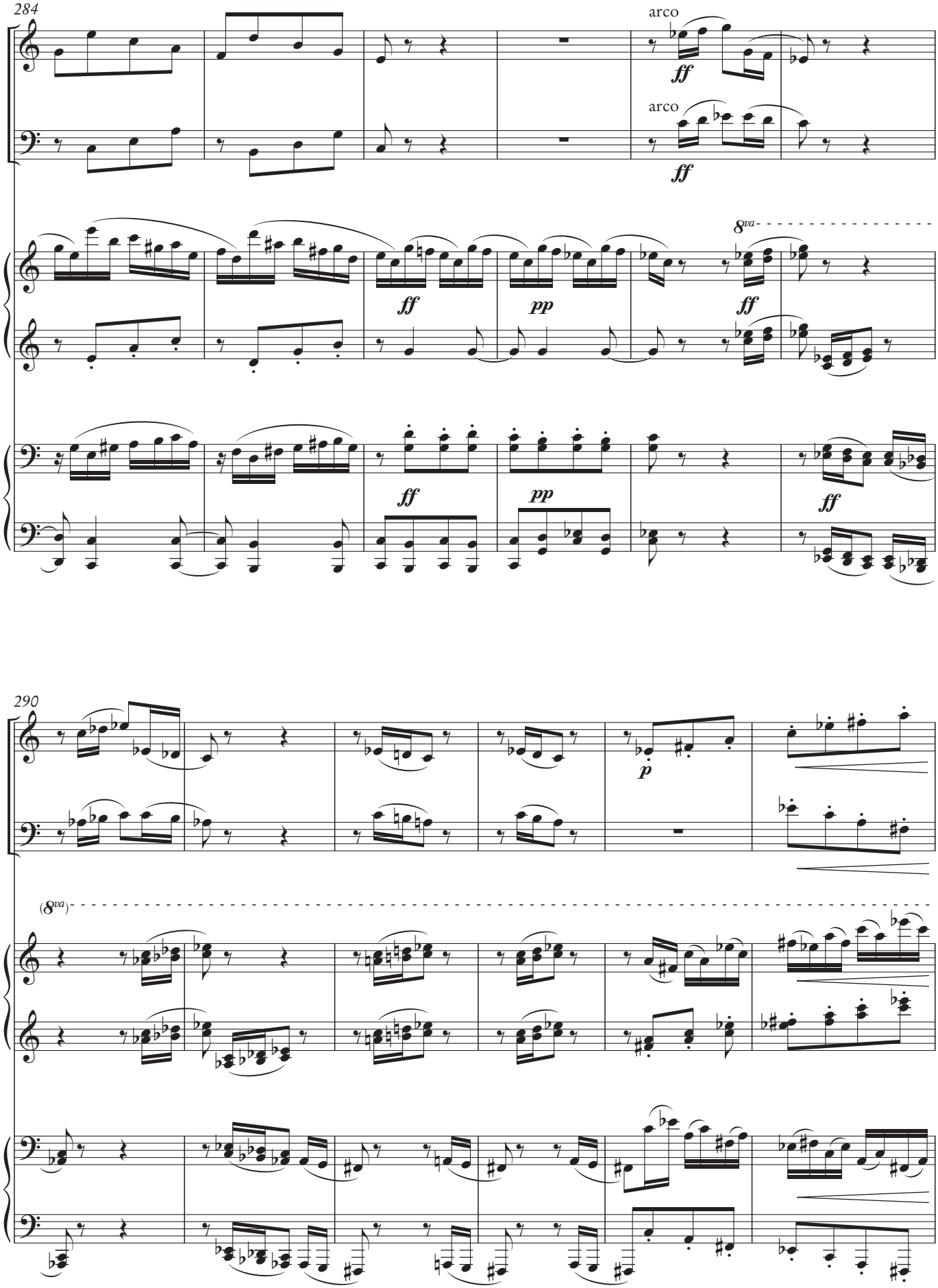
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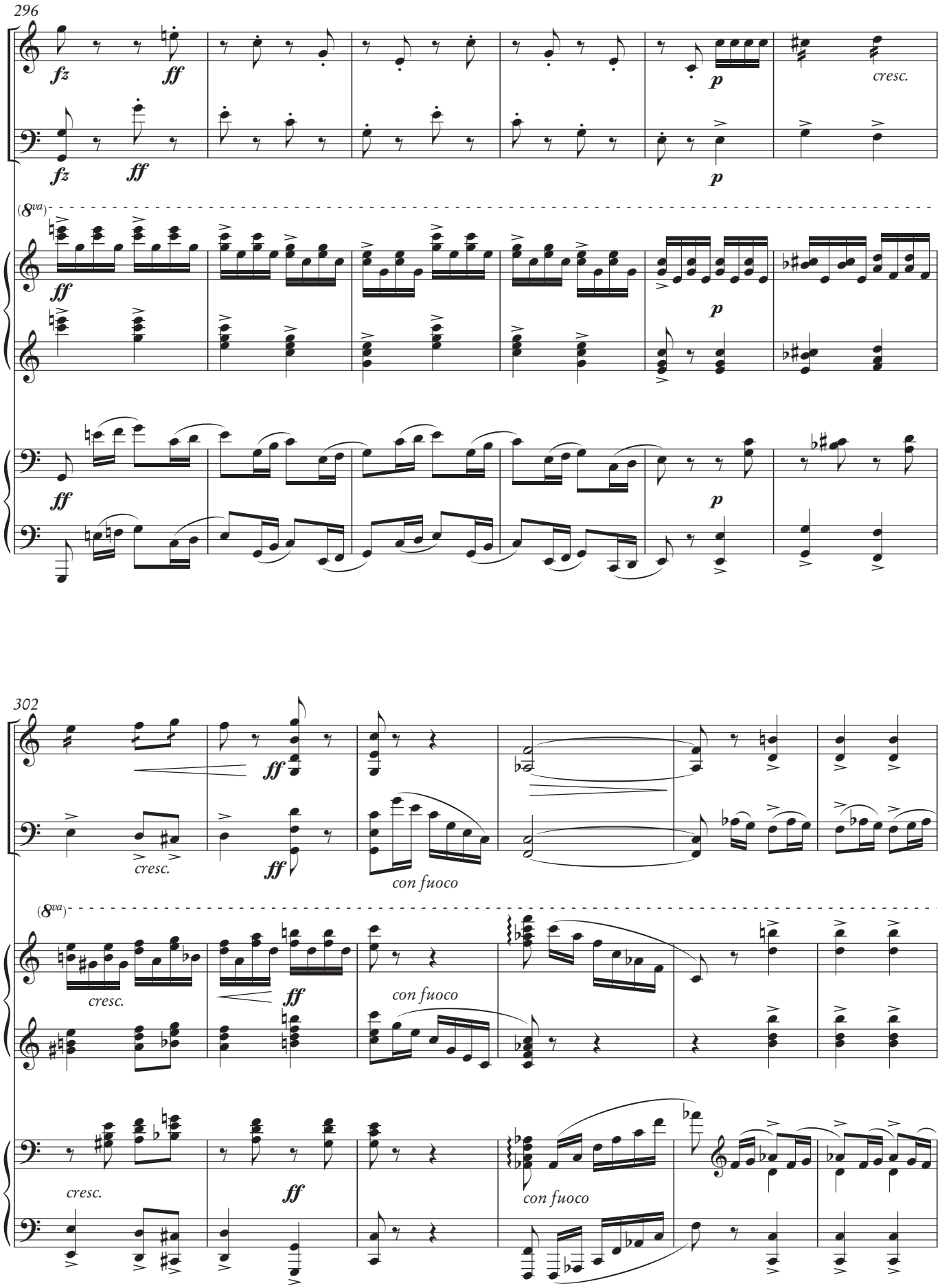
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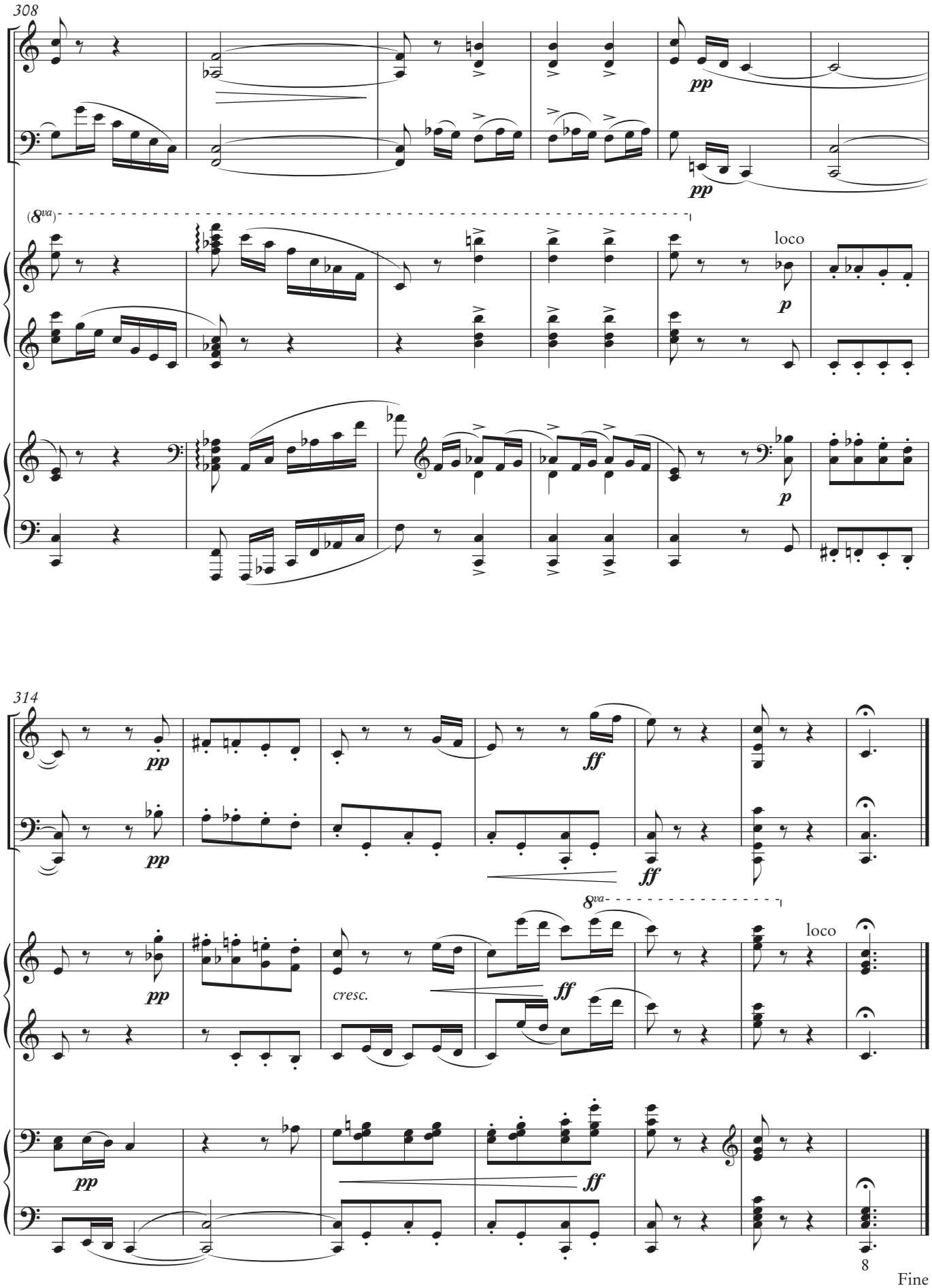
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Hermann Berens

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 bärgning 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 tiger. 21 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 anlitades 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.

Han avled i Stockholm 1880.

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Gesellschafts-Quartette

Fyrhändig pianomusik utgjorde ett gängse inslag i 1800-talets vardagsrum och salonger – en umgängesform lika mycket som ett musikaliskt medium. I sina *Gesellschafts-Quartette* från 1850- och 1860-talen kombinerade Hermann Berens detta hemmusicerandets fyrhändiga piano med en violin och en cello till en ensemble som kan betraktas som en pianotrio med extra fyllig pianostämma. Det rör sig alltså om kvartetter där fyra musiker spelar på tre instrument. Benämningen ”Gesellschafts-Quartett” för denna verktyp, som tycks sakna såväl föregångare som efterföljare, torde vara Berens egen uppfinning. På svenska används ibland översättningen ”sällskapskvartetter”, en term som fanns i svensk press även på Berens tid.

Sättningen för fyrhändigt piano, violin och cello är ovanlig men förekom under 1800-talet stundom i salongsstycken och arrangemang av symfonier. I Berens fall rör det sig om storskaliga sonatkompositioner, formmässigt i linje med Beethovens, Schuberts och Mendelssohns fyrsatsiga pianotrior. Stilistiskt anknyter musiken till den samtida kretsen av Leipzig-tonsättare. Där finns drag som kan uppfattas som Mendelssohn- eller Schumann-artade, framförallt i de tre senare kvartetterna.

Gesellschafts-Quartett nr 1

Berens var 25 år gammal då *Gesellschafts-Quartett* nr 1 annonserades till försäljning i januari 1852. Han hade då vistats i Sverige i lite drygt fyra år. Kompositionen är tillägnad assessor N.G. Dahlgren som var engagerad i kulturlivet i Örebro där tonsättaren var bosatt under mer än ett decennium. Det är den mest klassicistiskt utformade av de fyra kvartetterna. Det är också den enda som har en menuett som tredje sats – ett bakåtblickande snarare än ett progressivt val av den unge konstnären.

I musiken finns enhetlighet och konsekvens. Huvud- och sidotemat i det inledande allegrot är besläktade genom att de delar en rytmisk cell (punkterad fjärdedel + tre åttondelar) samt konturen av en treklang (t. 1 och t. 48). Rörelseriktningen är dock omvänd: I det första fallet utmejslar tonerna en bruten treklang uppåt, i det andra en treklang i nedåtgående rörelse.

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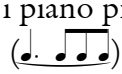
Kritisk kommentar

Erstes Gesellschafts-Quartett, op. 23

Den tryckta utgåvan av ”Verlag von Aug. Cranz in Hamburg” utgör verkets enda källa. Den är publicerad under 1800-talets mitt (1850-60?) och omfattar stämmorna. Utifrån dessa har partituret samlats och utarbetats för denna nyutgåva. Återställningstecken, staccato, dynamik och legatobåge har rättats och tillagts efter modell. I den fjärde satsen har överflödiga dynamiktecken och korstecken borttagits. Nedan listas de ställen som kräver extra kommentarer.

Sats 1: Allegro

Takt	Stämma	Aug. Cranz (1850-60?)	Lev. Musikarv	Kommentar
20	Violino			Samma rytm i frasens avslut som temats frasering och som i piano primo i samma takt.
22	Violino			Violinens nedåtgående rörelse har här fått en annan frasering än i tidigare fraser och i piano primo i samma takt (). Nyutgåvan respekterar det och musikerna får själva bestämma hur det ska spelas.
29	Primo			Ihopbalkade åttondelar såsom övriga stämmor i samma takt.
174, 178	Violino			Samma rytmgruppering som i tidigare gruppering och frasering, samt som cellon.

Sats 3: Menuetto-Trio

Takt	Stämma	Aug. Cranz (1850-60?)	Lev. Musikarv	Kommentar
123	Secondo	E	D	Den andra tonen i taktens andra triol: tonhöjd D i stället för E (såsom i takt 115).

124	Primo	C-E	E-G	Taktens sista åttondel i högerhanden: tonhöjderna E-G i stället för C-E (som vänsterhanden och såsom i takt 116).

Sats 4: Allegro commodo

Takt	Stämma	Aug. Cranz (1850-60?)	Lev. Musikarv	Kommentar
44	Primo			Legatobåge tillagd i vänsterhanden på motivet.
243	Secondo			Åttondel ersatt med fjärdedel i vänsterhanden (såsom i takt 139).
267-268	Violoncello			Legatobåge förlängd över hela motivet (såsom violinen i samma takter).
306-7, 310-11	Primo			Accenter förtydligade för båda händer.
311	Violoncello			Accent tillagd på det andra pulsslaget (såsom i de övriga stämmorna).

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 21 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.

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Transl. *Roger Tanner*

Gesellschafts-Quartette

Piano duets were a staple ingredient of the drawing rooms and salons of the 19th century – as much a form of social life as a musical medium. In his Gesellschafts-Quartette, written in the 1850s and 1860s, Hermann Berens combined this domestic piano duet with a violin and a cello, forming what could be termed a piano trio with a reinforced piano part. Here, then, we have quartets with four players on three instruments. The name 'Gesellschafts-Quartett' as applied to this type of composition, which seems to have neither precursors nor successors, was probably coined by Berens himself. In Swedish, this is sometimes rendered as 'sällskapskvartetter', a term also current in the Swedish press in Berens' day.

The combination of piano duet, violin and cello is unusual but in the 19th century sometimes occurred in drawing room pieces and arrangements of symphonies. In Berens' case we are looking at large-scale sonata compositions, similar in form to the piano trios in four movements by Beethoven, Schubert and Mendelssohn. Stylistically this music relates to the contemporary circle of Leipzig composers, and the three later quartets especially have what can be perceived as touches of Mendelssohn or Schumann.

Gesellschafts-Quartett no. 1
Berens was 25 years old when Gesellschafts-Quartett no. 1 was released in January 1852. He had then been living in Sweden for just over four years. The composition is dedicated to Assessor (puisne judge) N. G. Dahlgren, a leading light in the cultural life of Örebro, where the composer lived for more than a decade. This is the most classically cast of the four quartets, and the only one having a minuet as its third movement – a retrospective rather than a progressive choice by the young artist.

This music has both unity and consistency. The main and secondary themes of the introductory allegro are related in that they share a rhythmic cell (dotted crotchet + three quavers) and the contour of a triad (bars 1 and 48), but they are in contrary motion: in the first instance the notes carve a broken ascending triad, while in the second we have a descending triad.

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Transl. *Roger Tanner*