



HERMANN BERENS

1826–1880

Idylle

för piano

Idyll

for piano

Opus 34

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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J D Y L L E.

H. Berens, Op. 34.

Andantino grazioso.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Andantino grazioso'. The music begins with a piano (*p*) dynamic and includes markings for *usinq.*, *ped.*, and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. The system concludes with a double bar line.

The second system continues the piece. It features a variety of dynamics including *ped.*, *f*, *ff*, *dim.*, *poco p*, and *ritard.*. The tempo changes to 'a tempo' at the beginning of the system. The system ends with a double bar line.

The third system shows a transition to a more active texture with the marking 'cresc. e agitato'. It includes dynamics like *f* and *ff*. The right hand has complex rhythmic patterns with fingerings 1, 2, 3, 4, and 1. The system ends with a double bar line.

The fourth system features a *dim.* marking followed by a *ff* section with a *riten.* (ritardando) instruction. The right hand has a triplet of eighth notes. The system ends with a double bar line.

The fifth system begins with a *pp* (pianissimo) dynamic. It includes markings for *ped.*, *cresc.*, and *fz ritard.*. The right hand has intricate passages with fingerings 1, 2, 3, 4, and 1. The system concludes with a double bar line.

a tempo

First system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with slurs. Pedal markings (Ped.) are present in the first and second measures. A dynamic marking of *p* is in the first measure. An *cresc.* marking is in the fourth measure. Asterisks (*) are placed above the treble staff in the second, fourth, and fifth measures.

Second system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of one sharp (F#). The music features a first ending (1.) and a second ending (2.). Dynamics include *animato ff*, *dim.*, *p poco ritard.*, and *ff*. Fingerings (1, 2, 3, 4) are indicated above the treble staff. Pedal markings (Ped.) are present in the first and second measures.

Lo stesso Tempo.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of one sharp (F#). The music features sixteenth-note patterns. Dynamics include *f*, *pp*, *leggiero*, and *sf*. Pedal markings (Ped.) are present in the first, third, fourth, and fifth measures. Fingerings (1, 2, 3, 4) are indicated above the treble staff. Asterisks (*) are placed above the treble staff in the second, fourth, and fifth measures.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of one sharp (F#). The music features sixteenth-note patterns. Pedal markings (Ped.) are present in the first, third, and fourth measures. Dynamics include *fz* and *sfz pp*. Fingerings (1, 2, 3, 4) are indicated above the treble staff. Asterisks (*) are placed above the treble staff in the second, fourth, and fifth measures.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of one sharp (F#). The music features sixteenth-note patterns. Pedal markings (Ped.) are present in the first, third, and fifth measures. Dynamics include *p*, *cresc.*, and *pp*. Asterisks (*) are placed above the treble staff in the second, fourth, and fifth measures.

First system of musical notation, measures 1-4. The treble staff features a complex, multi-measure chordal texture with a long slur. The bass staff provides a rhythmic accompaniment. Performance markings include *Ped.*, a flower symbol, and *mf*.

Second system of musical notation, measures 5-8. The treble staff continues the complex texture. The bass staff has a more active line. Performance markings include *stacc.* and *cresc.*

Third system of musical notation, measures 9-12. The treble staff includes fingerings: 2 3 1, 1 2 3 1 2 1 2 1. Performance markings include *fz p*, *Ped. Come primo*, and *fz*.

8

Fourth system of musical notation, measures 13-16. The treble staff has a dense texture with fingerings 1 2 3 1. Performance markings include *Ped.*, *fz*, and *Ped.* with slurs.

Fifth system of musical notation, measures 17-20. The treble staff has a first ending bracketed with a repeat sign. Performance markings include *fz pp* and *ritard.*

Tempo I.

First system of musical notation (measures 1-4). The piece is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. Pedal markings (Ped.) are present in measures 1, 2, and 3. A crescendo (cresc.) is indicated in measure 4. Asterisks (*) are placed above the right hand in measures 2 and 3.

Second system of musical notation (measures 5-8). The right hand continues with slurs and ties, including a first finger (1) in measure 6. The left hand has a more active role with eighth notes. Dynamics include *f* (forte) in measure 5, *ff* (fortissimo) in measure 6, *dim.* (diminuendo) in measure 7, and *p* (piano) in measure 8. Performance directions include *poco ritard.* (poco ritardando) in measure 7 and *a tempo* in measure 8. Pedal markings (Ped.) are present in measures 5 and 6.

Third system of musical notation (measures 9-12). The right hand has a more complex texture with slurs and ties. The left hand continues with eighth notes. Dynamics include *cresc. e agitato* (crescendo and agitato) in measure 10 and *ff* (fortissimo) in measure 11. Pedal markings (Ped.) are present in measures 9 and 10.

Fourth system of musical notation (measures 13-16). The right hand features slurs and ties with first (1) and second (2) fingerings. The left hand has a steady accompaniment. Dynamics include *dim.* (diminuendo) in measure 13, *p* (piano) in measure 14, *ff* (fortissimo) in measure 15, and *rit.* (ritardando) in measure 16. Pedal markings (Ped.) are present in measures 13 and 14.

Fifth system of musical notation (measures 17-20). The right hand has a complex texture with slurs and ties, including first (1) and second (2) fingerings. The left hand continues with eighth notes. Dynamics include *cresc.* (crescendo) in measure 18. Pedal markings (Ped.) are present in measures 17 and 18.

System 1: Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic and a *ritard.* (ritardando) marking. The right hand features a complex melodic line with many accidentals. The left hand has a bass line with some chords. Fingerings are indicated: 2 1 2 3 1 in the left hand and 2 3 4 5 in the right hand. Pedal markings (*Ped.*) are present. The system ends with a *pp* (pianissimo) dynamic marking.

System 2: Continuation of the piece. The right hand has a *cresc.* (crescendo) marking. The left hand has a *Ped. ff* (pedal fortissimo) marking. Fingerings include 1 2 3 4 1 in the left hand and 2 3 4 5 in the right hand. The system concludes with a *Ped. ff* marking.

System 3: Features a *Ped. ff ritard.* (pedal fortissimo ritardando) marking. The right hand has a *f m.g.* (forte mezzo-gioco) marking. The left hand has a *Ped.* marking. Fingerings include 1 2 1 in the right hand. The system ends with a *p* (piano) dynamic marking.

System 4: The right hand has a *pp* (pianissimo) marking and a *Ped.* marking. The left hand has a *fp* (fortissimo piano) marking. Fingerings include 1 2 1 in the left hand and 1 2 1 in the right hand. The system ends with a *fp* marking.

System 5: The right hand has a *pp* (pianissimo) marking and a *cresc.* (crescendo) marking. The left hand has a *fp* (fortissimo piano) marking. The system concludes with a *ff* (fortissimo) dynamic 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.

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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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