



HERMANN BERENS

1826–1880

Rosen & Dornenstücke II

för piano/*for piano*

Opus 69

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Rosen- und Dornen - Stücke .

5.

Herman Berens, Op.69, Heft II.

Pianoforte. *Andante amabile.* *calando*

p *Ped.* *cresc.* *f risoluto* *pp*

Tempo I

p *Ped.* *pp*

ritard. **a Tempo.**

p *Ped.* *pp*

risoluto

f *Ped.* *p* *calmato* *pp* *morendo* *Ped.* *pp*

Con anima.

First system of musical notation for 'Con anima.' It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The piece begins with a piano (*p*) dynamic. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The piece ends with a fermata over the treble staff. There are several 'Ped.' markings and asterisks throughout the system.

Second system of musical notation for 'Con anima.' It consists of two staves. The piece continues with a piano (*p*) dynamic. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The piece ends with a fermata over the treble staff. There are several 'Ped.' markings and asterisks throughout the system.

Third system of musical notation for 'Con anima.' It consists of two staves. The piece continues with a piano (*p*) dynamic. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The piece ends with a fermata over the treble staff. There are several 'Ped.' markings and asterisks throughout the system.

Fourth system of musical notation for 'Con anima.' It consists of two staves. The piece continues with a piano (*p*) dynamic. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The piece ends with a fermata over the treble staff. There are several 'Ped.' markings and asterisks throughout the system.

a Tempo.

Fifth system of musical notation for 'Con anima.' It consists of two staves. The piece continues with a piano (*p*) dynamic. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The piece ends with a fermata over the treble staff. There are several 'Ped.' markings and asterisks throughout the system.

Tempo I.

Sixth system of musical notation for 'Con anima.' It consists of two staves. The piece continues with a piano (*p*) dynamic. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The piece ends with a fermata over the treble staff. There are several 'Ped.' markings and asterisks throughout the system.

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff begins with a bass clef and the same key signature. The music features a series of chords and melodic lines. Dynamic markings include *f*, *p*, and *pp*. Performance instructions include *ten.*, *calando*, and *a Tempo.*. Pedal markings are present, including *Ped.* and an asterisk ***.

Second system of musical notation, continuing from the first. It features two staves with treble and bass clefs. The music is characterized by a steady accompaniment in the bass and a more active melody in the treble. A *poco a poco crescendo* marking is placed above the system. Pedal markings include *Ped.* and asterisks ***.

Third system of musical notation. The upper staff starts with a treble clef and a key signature of two sharps (F# and C#). The lower staff starts with a bass clef and the same key signature. The system includes a *ritard.* marking followed by *a Tempo.*. Dynamic markings include *p* and *pp*. Pedal markings include *Ped.* and asterisks ***.

Fourth system of musical notation. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and the same key signature. The tempo is marked *Lento.*. The music features a prominent melody in the upper register. Pedal markings include *Ped.* and asterisks ***.

Fifth system of musical notation. The upper staff starts with a treble clef and a key signature of two sharps. The lower staff starts with a bass clef and the same key signature. A first ending bracket labeled '8' spans across the system. Dynamic markings include *mp*. Performance instructions include *Ped. delicate*. Pedal markings include *Ped.* and asterisks ***.

6.

Allegro molto.

Pianoforte.

2 2 4 1

p

pPed.

sempre legato

cresc.

fz

p

cresc. e accel.

a Tempo.

8

f *fz* *dim.* *calando* *p*

1 2

fz

p *fz* *p* *fz* *cresc.* *ff stringendo sin al Fine.*

ff *Ped.*

7.

Moderato con sentimento.

Pianoforte.

appassionato.

* a ändrad från h.

ben pronunziato il canto

First system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand has a mezzo-forte (*mf*) dynamic. A *Ped.* instruction is placed above the left hand staff. The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand is marked *delicato*. The left hand has a *Ped.* instruction. The key signature remains two sharps.

Third system of musical notation. The right hand includes *cresc.*, *dim.*, and *p* dynamics. The left hand has multiple *Ped.* instructions. The key signature remains two sharps.

Fourth system of musical notation. The right hand is marked *f agitato* and *ff*. The left hand has multiple *Ped.* instructions. The key signature remains two sharps.

Fifth system of musical notation. The right hand includes *p*, *cresc.*, and *stringendo* dynamics. The left hand has multiple *Ped.* instructions. The key signature remains two sharps.

Sixth system of musical notation. The right hand is marked *ff*, *con tutta forza*, and *ritenuto*. The left hand has a *Pedale* instruction and fingerings (1, 2, 3, 4, 5). The dynamic *pp* is indicated at the end of the system. The key signature remains two sharps.

a Tempo.

Musical notation for the first system, featuring piano (*p*) dynamics and a Pedal (*Ped.*) marking.

Musical notation for the second system, including piano (*pp*), pianissimo (*ppp*), and *poco a poco ritardando* markings. It also features a Pedal (*Ped.*) marking and a *a piacere* instruction.

a Tempo.

Musical notation for the third system, featuring fortissimo (*fp*) and forte (*f*) dynamics, along with Pedal (*Ped.*) markings.

Musical notation for the fourth system, including forte (*f*), fortissimo (*fz*), and *dim.* markings, along with Pedal (*Ped.*) markings.

Musical notation for the fifth system, featuring piano (*p*) and *morendo* markings, along with Pedal (*Ped.*) markings.

8.

Vivace e burlesco.

sempre staccato

Pianoforte.

The first system of the musical score is for the piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. The tempo and character are indicated as 'Vivace e burlesco' and 'sempre staccato'.

The second system continues the piece. It features a treble clef staff with a *leggiero* (light) marking and a *fz* (forzando) dynamic. The bass clef staff continues with its accompaniment. The music includes a piano (*p*) dynamic section. The key signature changes to two sharps (F# and C#).

The third system shows a *cresc.* (crescendo) marking leading to a forte (*f*) dynamic. The right hand has more complex chordal textures. The bass clef staff continues with eighth-note accompaniment.

The fourth system features a *fz* (forzando) dynamic in the right hand. The key signature changes to two sharps (F# and C#). The bass clef staff continues with its accompaniment.

The fifth system concludes the piece. It features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the bass clef staff. The key signature changes to one sharp (F#).

First system of a piano score. The right hand features a complex, rhythmic chordal texture with frequent accidentals. The left hand plays a simple, steady eighth-note bass line. Dynamics include *f* and *pp*. The instruction *pp sempre staccato.* is written above the first few measures, and *ppp* appears later in the system.

Second system of the piano score. The right hand continues with a similar chordal texture. The left hand's bass line remains steady. The instruction *poco a poco* is written in the right hand towards the end of the system. Fingering numbers 5, 4, 5, 4 are indicated above the final notes of the right hand.

Third system of the piano score. The right hand's texture becomes more active. The left hand's bass line continues. Dynamics include *cresc.* and *ff*. Fingering numbers 5, 4, 5, 4 are shown above the right hand notes.

Fourth system of the piano score. The right hand features a more complex texture with some grace notes. The left hand's bass line continues. Dynamics include *leggiero.*, *fz*, and *p*. Fingering numbers 5, 4, 2, 1 are indicated above the right hand notes.

Fifth system of the piano score. The right hand continues with a complex texture. The left hand's bass line continues. Dynamics include *fz* and *p*. Fingering numbers 5, 4, 2, 1 are indicated above the right hand notes.

Sixth system of the piano score. The right hand continues with a complex texture. The left hand's bass line continues. Dynamics include *fz*, *p*, and *pp*. Fingering numbers 4, 2, 1, 4 are indicated above the right hand notes.

4
fz p
5
4
2
1

fz p
Red. pp

8.....

pp pianissimo possibile

8.....

animato
ff con fuoco

un poco stringendo
sempress

pp
ffz

ffz 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.

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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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