



HERMANN BERENS

1826–1880

Capriccio

för piano/*for piano*

Opus 64

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Rondo capriccioso.

Hermann Berens, Oeuv. 64.

Allegro con gusto.

Piano.

p

grazioso.

Ped.

*

First system of musical notation. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a simple accompaniment. A dynamic marking *p* is present in the right hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. Pedal markings (*Ped.*) and asterisks (*) are used in both hands.

Third system of musical notation. The right hand has a melodic line with a dotted line and the number 8 above it. The left hand has a rhythmic accompaniment. A *crescendo.* marking is in the left hand, and *ff Ped.* is in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a dotted line and the number 8 above it. The left hand has a rhythmic accompaniment. Pedal markings (*Ped.*) and asterisks (*) are used. A dynamic marking *ff martellato.* is present.

Fifth system of musical notation. The right hand has a melodic line with a dotted line and the number 8 above it. The left hand has a rhythmic accompaniment. Pedal markings (*Ped.*) and asterisks (*) are used. Dynamic markings *f* and *ff* are present. The word *rapidamente.* is written in the right hand.

8

fz p. staccato e leggiero.

This system contains the first two measures of the piece. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of chords. A first ending bracket labeled '8' spans the first two measures.

pp *legato*

ped.

This system contains measures 3 and 4. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A first ending bracket labeled '8' is present in the right hand. The instruction 'pp' is placed above the right hand, and 'ped.' is placed above the left hand.

p *leggiero possibile.*

This system contains measures 5 and 6. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. The instruction 'p' is placed above the right hand, and 'leggiero possibile.' is placed above the left hand.

cresc. *ff*

This system contains measures 7 and 8. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. The instruction 'cresc.' is placed above the right hand, and 'ff' is placed above the left hand.

delicato. *pp* *ped.* *

This system contains measures 9 and 10. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. The instruction 'delicato.' is placed above the right hand, 'pp' is placed above the left hand, and 'ped.' is placed above the right hand. A star symbol is at the end of the system.

First system of musical notation, featuring a treble and bass clef. The bass clef part includes a *Ped.* marking. The music consists of eighth and sixteenth notes with various accidentals.

Second system of musical notation. The bass clef part includes a *crescendo.* marking. The system concludes with a dynamic marking of *ff* and a *p* marking. An 8-measure repeat sign is present above the treble clef staff.

Third system of musical notation. The bass clef part includes a *ff* marking. The system concludes with a dynamic marking of *pp scherzando*.

Fourth system of musical notation. The bass clef part includes a *fz p delicato.* marking. The system features several *Ped.* markings with asterisks and a *pp* marking. A 5-measure repeat sign is present below the bass clef staff.

Fifth system of musical notation. The bass clef part includes a *fz* marking. The system features several *Ped.* markings with asterisks, a *p* marking, and a *ff* marking. An 8-measure repeat sign is present above the treble clef staff. The system concludes with *fz* and *p* markings.

cresc.
con espressione.
p
Ped.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The instruction *con espressione.* is written above the first few notes. Pedal markings (*Ped.*) are present in both staves. There are asterisks (*) in the right-hand staff at measures 2 and 4.

cresc.
animato.
mf
cresc.
Ped.

The second system continues the piece. It features a *cresc.* marking at the beginning and an *animato.* instruction. The dynamic is marked *mf* (mezzo-forte). A *cresc.* marking appears again towards the end of the system. Pedal markings (*Ped.*) are used in both staves. Asterisks (*) are placed in the right-hand staff at measures 2 and 4.

f con fuoco.
più forte.
Ped.

The third system is marked *f con fuoco.* (forte con fuoco). The dynamic is *f* (forte). The instruction *più forte.* is written at the end of the system. Pedal markings (*Ped.*) are present in both staves. Asterisks (*) are placed in the right-hand staff at measures 2 and 4.

staccato.
tranquillo.
Ped. pp

The fourth system is marked *staccato.* and *tranquillo.* The dynamic is *pp* (pianissimo). Pedal markings (*Ped. pp*) are used in both staves. Asterisks (*) are placed in the right-hand staff at measures 2 and 4.

Ped.
Ped.
Ped.

The fifth system continues with piano and bass staves. It features multiple pedal markings (*Ped.*) in both staves. Asterisks (*) are placed in the right-hand staff at measures 2, 4, and 6.

8

mf veloce. *dim.*

This system contains the first two measures of the piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* and the tempo instruction *veloce.* are present. A *dim.* marking appears in the second measure. A circled '8' is located above the first measure.

pp

This system contains measures 3 and 4. The right hand continues with sixteenth-note patterns. The left hand accompaniment remains. A *pp* dynamic marking is placed above the right hand in the second measure.

sempre pianissimo.

This system contains measures 5 and 6. The right hand has a more melodic line with some rests. The left hand accompaniment continues. The instruction *sempre pianissimo.* is written across the system.

p *cresc.*

This system contains measures 7 and 8. The right hand has a melodic line with some rests. The left hand accompaniment continues. A *p* dynamic marking is placed above the right hand in the second measure, and a *cresc.* marking is placed above the right hand in the third measure.

f *p* *cresc.* *ff*

This system contains measures 9 and 10. The right hand has a melodic line with some rests. The left hand accompaniment continues. Dynamic markings include *f* in the first measure, *p* in the second, *cresc.* in the third, and *ff* in the fourth.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. A dynamic marking *più forte.* is present in the right hand.

Second system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *p* in the right hand and *tr* (trills) in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and fingering numbers (1, 4, 5, 3, 1, 5, 3). The left hand has a rhythmic accompaniment. Dynamic markings include *cresc.*, *f*, and *dim.*

Fourth system of musical notation. The right hand has a melodic line with slurs and fingering numbers (1, 2, 1). The left hand has a rhythmic accompaniment. Dynamic markings include *p*, *dim.*, and *Ped. cresc.**.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingering numbers (1, 2, 1, 4). The left hand has a rhythmic accompaniment. Dynamic markings include *Ped.*, *f*, and *pp*.

8

calando.

*

This system shows the first two measures of a musical phrase. The right hand features a continuous eighth-note pattern with a dotted line above it. The left hand has a few chords. A dynamic marking of *calando.* is present in the second measure, and an asterisk is placed below the first measure.

ped.

*

This system contains measures 3 and 4. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. A *ped.* marking is in the third measure, and an asterisk is in the fourth measure.

ped.

*

This system contains measures 5 and 6. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. A *ped.* marking is in the fifth measure, and an asterisk is in the sixth measure.

8

cresc.

f

This system contains measures 7 and 8. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. A *cresc.* marking is in the seventh measure, and a *f* marking is in the eighth measure.

ritardando.

a Tempo.

rapidamente.

ped.

*

This system contains measures 9 and 10. The right hand features sixteenth-note patterns with fingerings 6 and 3. The left hand has a steady accompaniment. A *ritardando.* marking is in the ninth measure, *a Tempo.* is in the tenth measure, and *rapidamente.* is in the eleventh measure. A *ped.* marking and an asterisk are in the twelfth measure.

8

p

8

And. poco a poco crescendo.

*

ff

And.

fz

*

4 5 1 4 1 3 5

4 5 3 2

fz pp scherzando.

fz *p*

8

8

And. *

And. *

And. *

And. *

pp

8

f *p* *Ped.* *f* *Ped.* *f* *p*

con espressione.

Ped. *Ped.*

cresc. *mf animato.* *crescendo e accelerando.*

dimin. *calando.*

Tempo I.

ff risoluto.

8

8.....

f. Brillante.

3 3 3

This system features a grand staff with a treble clef and a bass clef. The treble staff contains a complex, rapid sixteenth-note passage, while the bass staff provides a steady accompaniment. A dynamic marking of *f.* and the instruction *Brillante.* are present. A dotted line with the number 8 spans across the first two measures. The final measure of the system includes three triplet markings (3) over the notes.

8.....

ped.

pp

This system continues the musical piece. The treble staff has a dynamic marking of *pp*. A *ped.* marking is placed in the bass staff. A dotted line with the number 8 spans across the first two measures. A star symbol is placed above the treble staff in the third measure.

8.....

ped.

This system shows the continuation of the sixteenth-note passage in the treble staff. A *ped.* marking is present in the bass staff. A dotted line with the number 8 spans across the first two measures.

8.....

f. ped.

1 2 3

p

This system features a dynamic marking of *f. ped.* in the bass staff. The treble staff has a *p* marking. A dotted line with the number 8 spans across the first two measures. Fingerings 1, 2, and 3 are indicated in the treble staff. A star symbol is placed above the treble staff in the third measure.

1

cresc.

fz pp

This system begins with a *cresc.* marking in the bass staff. A dynamic marking of *fz pp* is present. A dotted line with the number 8 spans across the first two measures. A hairpin crescendo symbol is shown above the treble staff.

1 1 2 3 1 1 1 2 3 1

poco a poco crescendo.

5 3 2 1 5 5 5 4

ff *ff*

Red. *

con tutta forza.

Red. *

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 Ernst Berens förlag, Hamburg.

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Tryckår: runt 1865.

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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