



HERMANN BERENS

1826–1880

Causerie amoureuse

för piano/*for piano*

Opus 68

Emenderad utgåva/Emended edition

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.

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CAUSERIE AMOUREUSE.

PREMIÈRE VALSE BRILLANTE.

Hermann Berens, Op. 68.

Piano. *p*

Ped.

* *Ped.* *

fz p *fz p*

Ped. * *

First system of musical notation. The right hand features a melodic line with a long slur over the first four measures. The left hand provides harmonic support with chords and single notes. Pedal markings are present: "Ped." under the first measure, "* Ped." under the second and third measures, and "Ped." under the fourth measure.

Un poco meno mosso.

Second system of musical notation. The right hand continues the melodic line with some chromaticism. The left hand has a more active bass line. Pedal markings include "* Ped." under the second and third measures, and "Ped. * Ped. * Ped." under the fourth, fifth, and sixth measures.

Third system of musical notation. The right hand has a more rhythmic and melodic character. The left hand continues with harmonic accompaniment. Pedal markings are "* Ped. * Ped. *" under the second, third, and fourth measures.

Fourth system of musical notation. The right hand features a complex melodic passage with many accidentals. The left hand has a steady accompaniment. Performance instructions include "un poco stringendo" and "cresc." in the right hand, and "ff" and "f" in the left hand. Pedal markings are present under the second, third, and fourth measures.

Tempo I.

Fifth system of musical notation. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand has a simple accompaniment. A "Ped." marking is located under the fifth measure.

First system of a piano score. The right hand features a melodic line with a long slur across the first two measures. The left hand provides a steady accompaniment. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Second system of the piano score. It includes dynamic markings such as *cresc.*, *f*, and *fz*. The right hand has a more active melodic line with slurs and fingering numbers (1, 2). A pedal marking "Ped." is present at the end of the system.

Third system of the piano score. It begins with a *p* dynamic marking and features trills (tr) in the right hand. The left hand continues with its accompaniment.

Fourth system of the piano score. It continues the melodic and accompanimental lines, including trills (tr) in the right hand.

Fifth system of the piano score, concluding with first and second endings. The first ending leads to a *f* dynamic, while the second ending concludes with a *p* dynamic.

First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the first four measures. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *f* is present in the third measure. Pedal markings include "Ped." in the third measure and an asterisk "*" in the fourth measure.

Second system of musical notation. The right hand (treble clef) has a melodic line with a slur over the first three measures. The left hand (bass clef) continues with eighth-note accompaniment. A dynamic marking of *legato* is placed above the first measure. Pedal markings include "Ped." in the first measure and an asterisk "*" in the third measure.

Third system of musical notation. The right hand (treble clef) has a melodic line with a slur over the first four measures. The left hand (bass clef) continues with eighth-note accompaniment. A dynamic marking of *f* is present in the third measure. Pedal markings include "Ped." in the third measure and an asterisk "*" followed by "Ped." in the fifth measure.

Fourth system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures, followed by a trill in the fifth measure. The left hand (bass clef) has a steady accompaniment. A dynamic marking of *pp* is present in the second measure. Pedal markings include an asterisk "*" in the second measure.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with a slur over the first two measures and a trill in the second measure. The left hand (bass clef) continues with eighth-note accompaniment.

tr cresc.

5 4 3 2 1 4
ff p
Ped.

Come primo.

p
Ped.

Ped. *

fz p
Ped. *

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures. The bass clef staff contains a supporting line with chords and a few notes. The key signature has three flats. The tempo marking *Ad.* is placed below the first measure. The first measure of the bass line is marked with a repeat sign (*). The second measure of the bass line is marked with a repeat sign (*). The third measure of the bass line is marked with a repeat sign (*). The fourth measure of the bass line is marked with a repeat sign (*).

Un poco meno mosso.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the supporting line. The key signature has three flats. The tempo marking *Ad.* is placed below the first measure. The first measure of the bass line is marked with a repeat sign (*). The second measure of the bass line is marked with a repeat sign (*). The third measure of the bass line is marked with a repeat sign (*). The fourth measure of the bass line is marked with a repeat sign (*). The fifth measure of the bass line is marked with a repeat sign (*). The sixth measure of the bass line is marked with a repeat sign (*). The seventh measure of the bass line is marked with a repeat sign (*). The eighth measure of the bass line is marked with a repeat sign (*).

Third system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the supporting line. The key signature has three sharps. The tempo marking *Ad.* is placed below the first measure. The first measure of the bass line is marked with a repeat sign (*). The second measure of the bass line is marked with a repeat sign (*). The third measure of the bass line is marked with a repeat sign (*). The fourth measure of the bass line is marked with a repeat sign (*).

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the supporting line. The key signature has three sharps. The tempo marking *un poco stringendo cresc.* is placed above the first measure. The tempo marking *ff* is placed above the fifth measure. The tempo marking *fz* is placed above the sixth measure. The first measure of the bass line is marked with a repeat sign (*). The second measure of the bass line is marked with a repeat sign (*). The third measure of the bass line is marked with a repeat sign (*). The fourth measure of the bass line is marked with a repeat sign (*).

Tempo I.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the supporting line. The key signature has three flats. The tempo marking *p* is placed below the first measure. The first measure of the bass line is marked with a repeat sign (*). The second measure of the bass line is marked with a repeat sign (*). The third measure of the bass line is marked with a repeat sign (*). The fourth measure of the bass line is marked with a repeat sign (*). The fifth measure of the bass line is marked with a repeat sign (*). The sixth measure of the bass line is marked with a repeat sign (*). The seventh measure of the bass line is marked with a repeat sign (*). The eighth measure of the bass line is marked with a repeat sign (*).

First system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with slurs and fingerings (1, 4). The left staff has a bass line with slurs. A *cresc.* marking is present in the right staff.

* *Ad.* *

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with slurs and fingerings (1, 4). The left staff has a bass line with slurs. A *Ad.* marking is present in the left staff.

Ad. * *Ad.* *

Presto.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with slurs. The left staff has a bass line with slurs. A *sempre f* marking is present in the left staff.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with slurs and a dotted line with the number 8 above it. The left staff has a bass line with slurs.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The right staff has a melodic line with slurs. The left staff has a bass line with slurs. A *stis* marking is present in the left staff.

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.

Förlagan är utgiven av Ernst Berens förlag, Hamburg.

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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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