



# HERMANN BERENS

1826–1880

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Vid Mälaren

för piano

*By Mälaren*

*for piano*

Opus 16/1

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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# VID MÄLAREN MÅNSKENSSTYCKE.

Andantino quasi Allegretto.

HERM. BERENS, Op. 16.

PIANO.

*p* *ff* *dim.*

*loco.*

*p* *pp*

*ben legato é pp*

*p*

*p*

*cresc.* *f* *dim.*

First system of musical notation. Treble clef, key signature of two flats, 7/8 time signature. The right hand features a melodic line with slurs and ties, while the left hand plays a descending eighth-note pattern. Dynamics include *pp* and *p*. The word *Ped.* is written above the first and second measures. Asterisks are placed above the second and fourth measures.

Second system of musical notation. Similar to the first system, it features a descending eighth-note pattern in the left hand and a melodic line in the right hand. Dynamics include *p*. The word *Ped.* is written above the first, second, third, and fourth measures. Asterisks are placed above the second, third, and fourth measures.

Third system of musical notation. Continues the descending eighth-note pattern in the left hand and the melodic line in the right hand. Dynamics include *p*. The word *Ped.* is written above the first, second, third, and fourth measures. Asterisks are placed above the second, third, and fourth measures.

Fourth system of musical notation. The left hand pattern continues. Dynamics include *cresc.* and *f*. The word *Ped.* is written above the first, second, third, and fourth measures. Asterisks are placed above the second, third, and fourth measures.

Fifth system of musical notation. The left hand pattern continues. Dynamics include *p* and *f*. The word *Ped.* is written above the first, second, third, and fourth measures. Asterisks are placed above the second, third, and fourth measures.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of chords and eighth notes. Performance markings include *pp*, *p*, *cresc.*, *f*, and *ritard.*. The system is divided into four measures.

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand maintains the accompaniment. Performance markings include *a tempo.*, *p*, *ritard.*, and *cresc.*. The system is divided into four measures.

Third system of the piano score. The right hand has a melodic line with slurs. The left hand plays chords and eighth notes. Performance markings include *f* and *ritard.*. The system is divided into four measures.

Fourth system of the piano score. The right hand features a melodic line with slurs. The left hand plays chords and eighth notes. Performance markings include *p*, *ff*, and *ritard.*. The system is divided into four measures.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand plays chords and eighth notes. Performance markings include *ritenuto.*, *ff*, and *morendo.*. The system is divided into four measures.

a Tempo.

First system of musical notation, measures 1-4. The score is in G major and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Pedal points (Ped.) are indicated in the left hand, and asterisks (\*) mark specific measures. The dynamic marking *p* is present in the first measure.

Second system of musical notation, measures 5-8. The right hand continues the melodic development. The left hand accompaniment includes dynamic markings of *ff* and *p*. Pedal points and asterisks are used throughout the system.

Third system of musical notation, measures 9-12. The right hand has a *ff* dynamic marking with *dim.* and *ritard.* markings. The left hand features a *p* dynamic marking and the instruction *cresc. e accel.*. Pedal points and asterisks are present.

Fourth system of musical notation, measures 13-16. The right hand includes a *pp* dynamic marking and an *Echo.* instruction. The left hand has a *p* dynamic marking and the instruction *a tempo.*. Pedal points and asterisks are used.

Fifth system of musical notation, measures 17-20. The right hand continues with melodic figures. The left hand accompaniment features a consistent rhythmic pattern. Pedal points and asterisks are present.

7 *ped.* \* *ped.* \* *ped.* *cresc.*

This system contains four measures of music. The right hand features a melodic line with a fermata over the first measure. The left hand plays a descending eighth-note pattern. Pedal points are indicated by asterisks in the first two measures. A crescendo marking is present in the third measure.

*ff* \* *ped.* \* *ped.* \* *ped.* \*

This system contains four measures. The first measure is marked *ff*. The left hand includes fingering numbers: 3, 5, 1, 3, 2, 1, 3, 2, 3, 1. Pedal points are marked with asterisks in all four measures.

*ped.* \* *ped.* \* *ff* *ped.* \* *ped.* \*

*ritard.* *a Tempo.*

This system contains four measures. The first measure is marked *ritard.* and the second *a Tempo.*. The left hand has fingering numbers: 3, 5, 2, 1, 5, 2, 1, 4, 1. Pedal points are marked with asterisks in all four measures.

8 .....  
*f* *ped.* \* *dim.* *ped.* \* *pp*

This system contains four measures. The first measure is marked *f*. The left hand has fingering numbers: 1, 4, 2, 1, 2, 3, 1, 4, 2, 1, 2, 3. Pedal points are marked with asterisks in the first, second, and third measures.

*pp* *rallent. e morendo.* *una corda.* *ped.*

This system contains four measures. The first measure is marked *pp*. The second measure is marked *rallent. e morendo.* and *una corda.*. The left hand has fingering numbers: 1, 4, 2, 1, 2, 3, 1, 4, 2, 4, 1, 1, 3. The system concludes with a double bar line and a fermata.

# 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 Abr. Hirsch, Stockholm, nr 767.

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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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