



HERMANN BERENS

1826–1880

Trio

för piano, violin och cello

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for piano, violin and cello

Opus 95/1

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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V Heraufstrich.
□ Herunterstrich.

TRIO.

VIOLONCELLO.

Allegro Vivace.

Herm. Berens, Op. 95. N^o 1.

3
p

14
p

27
fp fp fp fp p fp fp

44
ff p pizz. 1 arco ff

58
p p

77
fz fz f p pp

89
A
p cresc. < f p < f ff

126
pp pizz. arco pp

140
p

153
f p cresc. fz

VIOLONCELLO.

180 *f*

Musical staff 180-188: Bass clef, key signature of one flat. Measures 180-188. Dynamics: *f*. Includes accents and fingering (1, 2, 4).

189 *p* *pp*

Musical staff 189-204: Bass clef, key signature of one flat. Measures 189-204. Dynamics: *p*, *pp*. Includes a fermata and fingering (1).

205 *fp* *pp*

Musical staff 205-217: Bass clef, key signature of one flat. Measures 205-217. Dynamics: *fp*, *pp*. Includes a fermata and fingering (3, 4, 1).

218 *pp* *p*

Musical staff 218-232: Bass clef, key signature of one flat. Measures 218-232. Dynamics: *pp*, *p*. Includes a section marked 'B' and a fermata. Includes fingering (7).

236 *cresc.* *f* *p*

Musical staff 236-246: Bass clef, key signature of one flat. Measures 236-246. Dynamics: *cresc.*, *f*, *p*. Includes a crescendo hairpin and fingering (4).

247 *pp*

Musical staff 247-260: Bass clef, key signature of one flat. Measures 247-260. Dynamics: *pp*. Includes fingering (4, 41, 3, 2, 4).

261 *fz* *p*

Musical staff 261-285: Bass clef, key signature of one flat. Measures 261-285. Dynamics: *fz*, *p*. Includes a decrescendo hairpin and fingering (1, 2, 1, 4, 3, 4, 6, 2, 4).

286 *fz* *fz* *f* *p*

Musical staff 286-299: Bass clef, key signature of one flat. Measures 286-299. Dynamics: *fz*, *fz*, *f*, *p*. Includes fingering (1, 2, 2, 1, 3, 2, 1, 4).

300 *pp* *pizz.* *p* *dim.*

Musical staff 300-327: Bass clef, key signature of one flat. Measures 300-327. Dynamics: *pp*, *pizz.*, *p*, *dim.*. Includes sections marked 'C' and '8' and a 'V' marking. Includes fingering (9).

328 *pp* *p* *f* *p* *fp* *p tranquillo*

Musical staff 328-353: Bass clef, key signature of one flat. Measures 328-353. Dynamics: *pp*, *p*, *f*, *p*, *fp*, *p tranquillo*. Includes a decrescendo hairpin and a fermata. Includes fingering (2, 4, 2, 1, 1, 9, 4, 2, 1, 4).

354 *pp* *pp* *leggiero* *fz* *fz*

Musical staff 354-367: Bass clef, key signature of one flat. Measures 354-367. Dynamics: *pp*, *pp*, *leggiero*, *fz*, *fz*. Includes a decrescendo hairpin and a fermata. Includes fingering (3).

BALLADE.

Andante sostenuto.

VIOLONCELLO.

The musical score is written for the Violoncello in a 2/4 time signature. It begins with a dynamic of *p* and includes a triplet of eighth notes. The first staff concludes with a dynamic of *f* and a *p* dynamic. The second staff starts at measure 8 with a triplet of eighth notes, a *pizz.* marking, and dynamics of *ff*, *fz*, *fz*, and *pp*. It includes an *arco* marking and first fingerings (*1*). The third staff starts at measure 26 with dynamics of *fz*, *p*, *fz*, *p*, and *fp*. The fourth staff starts at measure 32 with dynamics of *fz* and *p*. The fifth staff starts at measure 36 with a dynamic of *p* and concludes with a dynamic of *f*. The sixth staff starts at measure 39 with a dynamic of *p* and concludes with a dynamic of *f*. The seventh staff starts at measure 42 with a dynamic of *p* and includes a *cresc.* marking, concluding with a dynamic of *f*. The eighth staff starts at measure 45 with a dynamic of *ff* and includes first fingerings (*1*). The ninth staff starts at measure 53 with a dynamic of *ff* and includes a section marked *A*, concluding with dynamics of *p* and *pp*. The final staff starts at measure 65 with a dynamic of *pp* and includes second and third fingerings (*2* and *3*).

VIOLONCELLO.

78 *ff fz fz fz p*

89 *fz fz ppp sempre pp*

97 *ff risoluto*

101 *dim. p pp p*

113 *pp ff pp*

FINALE.

Allegro con brio.

8 *fz p fz fz p fz*

17 *fz f piu cresc.*

27 *ff ff fz* **A tranquillo**

35 *p fz fz fz fz cresc.*

42 *fz fz ff p*

VIOLONCELLO.

59 *f* *f* *p* *cresc.* *ff*

69 *f* **3** **B** **10** *pizz.* **1**

92 *arco* *fz* *ff* **1**

103 *ff* *fz* *fz* *p*

116 *fz* *fz* *cresc.* *fz* *pp* *sempre pp e morendo* **1**

Risoluto 131 *ff* *f* *p* *fz* *fz* *p* *fz*

147 *fz* *fz* *piu cresc.*

156 *ff* *fz* *p* *p* **1** **2** **1** **6**

177 *fp* *fp* *fz* *f* *ff*

189 *fz* *p* *f* *p* *f* **1** **C** **2** **2** **6**

205 *fp* *fp* *p* **1** **6**

VIOLONCELLO.

224 *f* *ff* 2 1 3 5

234 7 *f* *f*

250 *ff* *fz* *fz* *fz*

259 *fz* *fz* *fz* D

268 *fz* *fz* 2 *fz* *fz*

277 *fz* *fz* *f*

287 *p* *f* *f* *p*

297 *dim.* *pp* *ppp* *p* **Più Allegro.**

310 *f* *ff* *sempre stringendo* *fz*

320 *fz* *fz*

Hermann Berens

Berättelsen om Hermann Berens liv och verksamhet visar i det lilla vilken betydelse förbindelserna med tyskt musikliv under lång tid hade för musikodlingen 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 Otto Forberg, Leipzig, nr 104.

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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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