
Deux Nocturnes

À Toi!!!

La Solitude

*Composés
Pour le Piano*

par

Henri Bertini jeune

1798–1876

Op. 102

Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798, but his family returned to Paris six months later. He received his early musical education from his father and his brother, a pupil of Clementi. He was considered a child prodigy and at the age of 12 his father took him on a tour of England, Holland, Flanders, and Germany where he was enthusiastically received. After studies in composition in England and Scotland he was appointed professor of music in Brussels but returned to Paris in 1821. It is known that Bertini gave a concert with Franz Liszt in the Salons Pape on April 20, 1828. The program included a transcription by Bertini of Beethoven's Symphony No. 7 in A major for eight hands (the other pianists were Sowinsky and Schunke.) He was also admired as a chamber music performer, giving concerts with his friends Fontaine (violin) and Franchomme (cello). He remained active in and around Paris until around 1848 when he retired from the musical scene. In 1859 he moved to Meylan (near Grenoble) where he died on September 30, 1876.

Bertini concertized widely but was not as celebrated a virtuoso as either Kalkbrenner or Henri Herz. One of his contemporaries (Marmontel) described his playing as having Clementi's evenness and clarity in rapid passages as well as the quality of sound, the manner of phrasing, and the ability to make the instrument sing characteristic of the school of Hummel and Moschelès. Thomas Tapper, in the preface of his edition of the *Études* Op.100 published by Ditson, says:

He was in his time a shining example of the most admirable qualities of an artist. Living in an age of garish virtuosity, and hailed as a brilliant executant himself, he maintained nevertheless the most rigorous standards of musicianship in his playing, in his compositions, and in the music which he appeared before the public to interpret. This is the more remarkable when one considers that his manhood was reached during the luxuriant period of French romanticism and that the extravagances of the literary outburst were reflected in the musical movements of the time. Virtuosity was subjected to sore temptations and many succumbed. Bertini stood for the sounder qualities of the artist and gradually acquired an extended and remunerative *prestige*. His life was singularly devoid of incident and official distinction, but the legacy of pedagogic works which he has left to us and his honorable activity give it every right to be called a success.

Bertini was celebrated as a teacher. Antoine Marmontel, who devoted the second chapter of his work on celebrated pianists to Bertini, writes

He was unsurpassed as a teacher, giving his lessons with scrupulous care and the keenest interest in his pupils' progress. After he had given up teaching, a number of his pupils continued with me, and I recognized the soundness of the principles drawn from his instruction.

It is above all in the special class of studies and caprices, that Bertini's immense popularity is founded. It is here that he occupied a unique position and opened the path over which the next generation of composers was to rush after him. In each of his numerous collections of studies, embracing every degree of difficulty, he has insistently given to every piece, easy or difficult, brief or extended, a character of salient melody. The technical problem to be overcome presents itself as a song; even where the study is devoted to the problem of velocity the general contour falls into a melodic curve, and this is the first and transcendent cause of the universal success of these pieces, which are, furthermore, natural in respect to rhythm and carefully thought out harmonically.

Robert Schumann, in a review of a piano trio in the *Gesammelte Schriften*, comments that Bertini writes easily flowing harmony but that the movements are too long. He continues: "With the best will in the world, we find it difficult to be angry with Bertini, yet he drives us to distraction with his perfumed Parisian phrases; all his music is as smooth as silk and satin."¹ German sentimentality has never appreciated French elegance.

Bertini is best remembered today for his piano method *Le Rudiment du pianiste*, and his 20 books of approximately 500 studies.

For more information on the life of Bertini, see *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls (<http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html>).

¹ from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

À Toi!!!

Henri Bertini jeune (1798–1876)

Adagio. pietoso (♩ = 76)

N^o 1

pp

espres.

Red. *

4

fz dim.

7

fz p

rall.

cres.

10

f

dim.

p in tempo.

13

pp

fz p

Red. *

tr

16

Red. *

Detailed description: This system contains measures 16, 17, and 18. The music is in G major and 3/4 time. Measure 16 features a melodic line in the right hand with a triplet of eighth notes. Measure 17 has a similar melodic line. Measure 18 concludes with a triplet of eighth notes. The bass line consists of chords and single notes. A 'Red.' (Reduction) symbol and an asterisk are placed below the bass line at the end of the system.

19

Nobilmento.

f con energia *dim*

Red. *

Detailed description: This system contains measures 19, 20, and 21. Measure 19 is marked 'Nobilmento.' and 'f con energia'. Measure 20 continues with 'f con energia'. Measure 21 is marked 'dim'. The right hand has a melodic line with a slur and an accent. The bass line has chords. A 'Red.' symbol and an asterisk are at the end.

22

plintivo.
pp legato.

Red. *

Detailed description: This system contains measures 22, 23, and 24. Measure 22 is marked 'plintivo.' and 'pp legato.'. Measure 23 continues with 'pp legato.'. Measure 24 continues with 'pp legato.'. The right hand has a melodic line with a slur and an accent. The bass line has chords. A 'Red.' symbol and an asterisk are at the end.

25

rall *cres.* *poco ritenuto.*

dim
in tempo

Detailed description: This system contains measures 25, 26, and 27. Measure 25 is marked 'rall' and 'cres.'. Measure 26 is marked 'poco ritenuto.'. Measure 27 is marked 'dim' and 'in tempo'. The right hand has a melodic line with a slur and an accent. The bass line has chords. A 'Red.' symbol and an asterisk are at the end.

28

in tempo.

p cres *legato.*

5 4 3 5 4
1 2 1 2 1

Detailed description: This system contains measures 28, 29, and 30. Measure 28 is marked 'in tempo.'. Measure 29 is marked 'p cres' and 'legato.'. Measure 30 continues with 'legato.'. The right hand has a melodic line with a slur and an accent. The bass line has chords. A 'Red.' symbol and an asterisk are at the end.

31

2 5 4 5 4 5 5 3 5 4 5 4 5 3 3
1 1 2 1 2 1 2 1 2 1 2 1 2 1 2

33

fz cres *fz*

35

4 5 4 2 5 4 5 3
2 3 4 5 5 3 5 4 5
1 1 2 3 1 2 1 2 3

37

f 2 1

39

p

42

pp

45

ral ed cres.

ff

pp in tempo agitato.

48

cres ed accelerando.

50

f

rall.

ff

53

Cantabile. con amore.

pp calmato.

Red.

Red.

55

pp

Ped. *

58

8^a

leggiere.

Ped. *

60

rall.

in tempo.

p

Ped. *

62

8^a

p *cres.* *dim.*

Ped. *

65

f

8^a

ff pesante. rall.

Ped. *

68

dim. p in tempo.

Musical score for measures 68-69. Measure 68 features a piano with a dynamic marking of *dim.* and a melodic line in the right hand. Measure 69 begins with a dynamic marking of *p in tempo.* and continues the melodic line in the right hand over a steady bass accompaniment.

70

8^a fz p leggiero. rall. in tempo. p cres.

Musical score for measures 70-71. Measure 70 starts with a dynamic marking of *fz* and a piano marking of *p leggiero.* The right hand features an 8^a octave scale. Measure 71 begins with a *rall.* marking and ends with a dynamic marking of *p cres.* and a tempo marking of *in tempo.*

72

8^a f (4) dim. rall. ten.

Musical score for measures 72-73. Measure 72 starts with a dynamic marking of *f* and a piano marking of *(4)*. The right hand features an 8^a octave scale. Measure 73 begins with a *dim.* marking, followed by a *rall.* marking, and ends with a *ten.* marking.

74

pp esp: pp fz pp

Musical score for measures 74-75. Measure 74 starts with a dynamic marking of *pp esp:* and a piano marking of *pp*. Measure 75 begins with a dynamic marking of *fz* and ends with a piano marking of *pp*.

77

fz ppp estinto. Red. *

Musical score for measures 77-78. Measure 77 starts with a dynamic marking of *fz* and a piano marking of *ppp estinto.* Measure 78 begins with a *Red.* marking and ends with an asterisk ***.

La Solitude

Henri Bertini jeune (1798–1876)

Andante quasi adagio. (♩ = 92)

Tranquillo.

Musical score for "La Solitude" by Henri Bertini jeune. The score is in E-flat major and common time (C). The tempo is marked "Andante quasi adagio. (♩ = 92)" and the mood is "Tranquillo." The score consists of five systems of music, each with a measure number in a box (3, 5, 7, 9).

Dynamics and articulations include: *pp*, *p*, *f dim.*, *p rall.*, *p in tempo.*, *Agitato.*, *f dim.*, *poco rall.*, and *in tempo.*. The score features various musical notations such as slurs, accents, and fermatas.

The score is divided into systems:

- System 1: Measures 1-2. Dynamics: *pp*. Articulation: *Red.*
- System 2: Measures 3-4. Dynamics: *p*. Articulation: *Red.*
- System 3: Measures 5-6. Dynamics: *f dim.*, *p rall.*, *p in tempo.*. Articulation: *Red.*
- System 4: Measures 7-8. Dynamics: *f dim.*, *poco rall.*. Articulation: *Red.*
- System 5: Measures 9-10. Dynamics: *in tempo.*. Articulation: *Red.*

10

fz p

fz p

fz p

12

ben marcato il canto.

pp

cres.

Red. *

Red. *

14

f

ff

pp

Red. *

16

f legato.

dim.

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

18

pp *rall.* *in tempo.*

And.

20

fz ten. *pp legato.* *in tempo.*

22

fz ten. *pp* *cres.* *rall.* *dim.*

24

pp *rall.*

Adagio. (♩ = 69)

25

pp *rall.*

26

in tempo.

27

cres.

28

f

dim.

ten.

29

p

cres.

30

f

dim.

rall.

31 *in tempo.*

fz p *fz p*

poco accelerando ed cres.

32

f *poco rall.* *dim.* *fz* *p*

in tempo adagio

33

Red. *

35

cres. *f* *fz*

38

f *fz* *fz*

41 *Adagio.* *soare.*

molto rall. *pp* *in tempo.* *legato.*

44 *rall.* *cres.* *ff* *dim.* *fz*

47 *in tempo.* *fz* *fz* *f*

50 *dim.*

53 *cres.* *ral*

Detailed description of the musical score: The score is for a piano piece in 3/8 time, marked 'Adagio'. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 41-43) begins with a 'molto rall.' marking and a 'pp' dynamic. The tempo returns to 'in tempo.' and the texture becomes 'legato.' The second system (measures 44-46) features a 'rall.' marking and dynamic markings of 'cres.', 'ff', 'dim.', and 'fz'. The third system (measures 47-49) is marked 'in tempo.' and includes 'fz' and 'f' dynamics. The fourth system (measures 50-52) starts with a 'dim.' marking. The fifth system (measures 53-55) concludes with 'cres.' and 'ral' markings.

56 *in tempo.*

pp legato

58

pp legato.

60

fp *ten.* *5* *pp*

fp

63

ppp rall. *plintivo.* *estinto.*

Editorial Notes

The present edition is based on a collection of pieces by Bertini which I bought in northern France from a used book store. The pages measure 25.5 cm × 34 cm. The compositions were obviously bought separately and later bound together. It contains the following:

- Grande Fantaisie Etude, Op. 46. 24 pages.
- Variations de Concert (for piano and string orchestra), Op. 69. 14 pages.
- Trois Nocturnes (L'Espérance, 4 pages, Les Regrets, 8 pages, Le Calme, 4 pages), Op. 87.
- Grande Polonaise (for piano and orchestra or string quartet ad libitum), Op. 93. 19 pages.
- Deux Nocturnes (A Toi!!! et La Solitude), Op. 102. 8 pages.
- Grand Rondo de Concert (piano and orchestra or string quartet ad libitum), Op. 105. 20 pages.
- Dell'aura tua Profetica, Varié pour le Piano, Op. 106. 14 pages.
- Solo pour le Concours de l'Ecole Royale de Musique, Année 1836, Op. 109. 16 pages.
- Grande Fantaisie sur une cavatine par Rubini dans La Straniera, Op. 113. 22 pages.
- Grande Fantaisie Dramatique, Op. 118. 22 pages.
- 2^e Solo pour le Concours de l'Ecole Royale de Musique, Année 1838, Op. 121. 19 pages.

All were published by Henry Lemoine except the first which was published by S. Richault.

As time permits I intend to typeset all these pieces and make them available at the Werner Icking Music Archive. Although the three compositions for piano and strings can be played as solo piano pieces I would greatly appreciate it if someone could supply me with the string parts so I can make them available as well.

Revisions

No attempt has been made to indicate the line or page breaks. Accidentals which are in parentheses are not found in the original; accidentals which are redundant because they occur earlier in the bar, either in the original or editorial, have been silently dropped. In addition, the following changes have been made:

No. 1 À Toi!!!

- bar 6, right hand: last note is a sixteenth
- bar 7, right hand: problem with rhythm
- bar 10: there is a hairpin as well as *dim* at the end of the bar
- bar 18, left hand, second eighth: has f83 sharp rather than a83 sharp
- bar 25, left hand: no change to bass clef
- bar 42, right hand, middle of the bar: change to bass clef
- bar 47, right hand: last note is a sixteenth
- bar 57, right hand: no thirty-second rest
- bar 60, left hand: no change to bass clef
- bar 63, right hand: problem with rhythm

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- bars 17 and 18: no beams
- bar 18, right hand: tied sixteenths written as eighths.
- bar 27, left hand: no change to bass clef.

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