
Dell'aura tua Profetica

Chœur de la Norma

Musique de Bellini

Varié pour le Piano

et dédié à son Élève et Ami

Pierre Wolf

par

Henry Bertini Jeune

Op. 106

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 Moscheles.

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

For more information on the life of Bertini, see *Henri Bertini, 1798 – 1876, Pianiste virtuose, Compositeur de musique* by Pascal Beyls (<http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html>).

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, et 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 (for 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:

- bar 29, right hand, second quarter: treble clef missing.
- bar 32, right hand: slur ends on b15 rather than c46.
- bar 74, left hand: the chords are not beamed.
- bars 272-309: this repeat is written out. The music is identical with minor differences in the fingering.

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Variations sur le Chœur favori

Henry Bertini jeune Op. 106

Intrada. *Allegro maestoso.*

ff con energia. *ff* *8^a*

5 *8^a* *rall* *Lento. Religioso.* *ff* *ff* *Red.*

10 *rall* *Lento.* *p espr:*

15 *poco piu Lento.* *Presto risoluto.* *ff*

19 *8^a* *ff* *p*

24 Allegretto.

Tema.

p espr:

ten.

27

30 Grandioso.

ff ben marco.

33

ten.

37

Musical score for measures 37-39. Treble clef, key signature of two sharps (F# and C#). Measure 37 starts with a fermata over a chord. The melody features eighth notes and quarter notes with slurs and accents. The bass line has chords and eighth notes.

40

p espr.

poco rit.

Musical score for measures 40-42. Treble clef, key signature of two sharps. Measure 40 has a repeat sign. Dynamics include "p espr." and "poco rit.". The melody has slurs and accents, while the bass line has chords and eighth notes.

43

Brillante.

ff

f

8^a 5 1 5 4 3 2 1 3 1 8^a

Musical score for measures 43-44. Treble clef, key signature of two sharps. Measure 43 features a "Brillante." marking and a forte (ff) dynamic. It includes a rapid sixteenth-note scale with fingering (1, 5, 4, 3, 2, 1, 3, 1) and an 8va marking. The bass line has chords and eighth notes.

44

8^a in Tempo.

ff

fz

Musical score for measures 44-46. Treble clef, key signature of two sharps. Measure 44 has an 8va marking and "in Tempo." dynamic. Dynamics include "ff" and "fz". The melody has slurs and accents, while the bass line has chords and eighth notes.

Allegro.

Var:1.

48

Measures 48-49 of the first variation. The right hand features a melodic line with eighth-note patterns and slurs, starting with a piano (*p*) dynamic. The left hand provides harmonic support with chords and eighth-note accompaniment.

50

8^a

Measures 50-51. Measure 50 includes an *8^a* (octave) marking above the right hand. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment.

52

cres.

Measures 52-53. Measure 52 includes a *cres.* (crescendo) marking. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent.

54

8^a

f

Measures 54-55. Measure 54 includes an *8^a* (octave) marking. Measure 55 includes a forte (*f*) dynamic marking. The right hand features eighth-note patterns, and the left hand accompaniment concludes the section.

56

8^a

p legato. *poco rit.*

58

8^a

fz

60

in Tempo.

p cres.

62

8^a

Moderato.
Con Energia.

64

Var:2.

ff

66

8^a

68

marcato.

tr

tr

marcato.

70

ff

3

3

3

3

72

ff

Musical score for measures 72-73. The piece is in G major (one sharp) and 2/4 time. Measure 72 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. A dynamic marking of *ff* is present. Measure 73 continues the melody with a slur and a fermata over the final note.

74

ff rit.

Musical score for measures 74-75. Measure 74 continues the melody with a slur and a fermata. Measure 75 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. A dynamic marking of *ff rit.* is present.

76

in Tempo.

ff

Musical score for measures 76-77. Measure 76 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. A dynamic marking of *ff* is present. Measure 77 continues the melody with a slur and a fermata.

78

ff

Musical score for measures 78-79. Measure 78 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. A dynamic marking of *ff* is present. Measure 79 continues the melody with a slur and a fermata.

Allegro moderato.

80 *mf* *8^a*

Var:3.

♩ = 132

This system contains measures 80 and 81. The music is in 3/4 time with a tempo of quarter note = 132. The key signature has two sharps (F# and C#). The dynamic is mezzo-forte (mf). An 8va bracket is placed over measures 80 and 81. The right hand features a melodic line with eighth notes and slurs, while the left hand plays a steady eighth-note accompaniment.

82 *cres.* *8^a*

This system contains measures 82 and 83. The dynamic is crescendo (cres.). An 8va bracket is placed over measures 82 and 83. The right hand continues the melodic line with eighth notes and slurs, and the left hand maintains the eighth-note accompaniment.

84 *f* *8^a*

84 *f* *8^a*

This system contains measures 84 and 85. The dynamic is forte (f). An 8va bracket is placed over measures 84 and 85. The right hand continues the melodic line with eighth notes and slurs, and the left hand maintains the eighth-note accompaniment.

86 *ff* *8^a*

86 *ff* *8^a*

This system contains measures 86 and 87. The dynamic is fortissimo (ff). An 8va bracket is placed over measures 86 and 87. The right hand continues the melodic line with eighth notes and slurs, and the left hand maintains the eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

88 *mf* *8^a*

90 *8^a* *f poco rit*

92 *ff* *8^a*

94 *8^a* *con Energia.*

Allegro brillante.

Var:4. *p leggiero.*

96

8^a

3

98

8^a

8^a

100

8^a

102

8^a

ff

Red.

*

104 *con Energia.*

ff

8^a

106

p leggiero.

ff

p leggiero.

Veloce brillante.

8^a

4 3 2 1

2 4 3 2 1

poco rall

108

8^a

110

8^a

ff

Red.

*

112 **Lento.**
legatissimo.
espr:

♩ = 96

Var:5.

p cantando.

114

poco rall:

116 **in Tempo.**

p

118

poco rall

120

mf

Musical score for measures 120-121. The piece is in D major (two sharps). Measure 120 features a treble clef with a whole rest and a bass clef with a melodic line starting on G4. Measure 121 continues the melodic line in both staves, with a dynamic marking of *mf* and a hairpin crescendo.

122

rall

Musical score for measures 122-123. Measure 122 continues the melodic line with a dynamic marking of *mf* and a hairpin crescendo. Measure 123 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. A *rall* (ritardando) marking is indicated above the bass staff.

124

in Tempo.

p

Musical score for measures 124-125. Measure 124 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. A dynamic marking of *p* is present. Measure 125 continues the melodic line with a hairpin crescendo.

126

pp

Musical score for measures 126-127. Measure 126 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. A dynamic marking of *pp* is present. Measure 127 continues the melodic line with a hairpin crescendo.

Fantaisie Presto.

Variation
Episodique.

♩ = 152

128

p

p

132

136

f

140

144

p *fz p*

148

rall: ed cres.

in Tempo.

152

ff

156

160

165

170

174

179 *8^a - 7* *(b)* *ff* *Red.* *

185 *con fuoco.* *accelerando.*

190 *8^a* *1 4* *ff* *poco piu Lento.* *p*

194 *esp: dolento*

199

p leggiero.

203

206

210

pp

214

pp

8^a

219

rall

8^a

223

pp

ff

ff

Allegro maestoso.

Red.

228

ff

ff rall.

8^a

Prestissimo.

233

Final.

f

f

8^a

237

8^a

241

pp

8^a

245

8^a

f

249

ff

8^a

254

pp *ff* *8^a*

257

ff

261

8^a *pp* *cres.*

265

8^a *rit* *8^a*

268

8^a

$\text{♩} = 160$ Prestissimo.

272 Coda. *pp* *leggiero.*

Red. *

276

Red. * Red. *

281

Red. *

286

Red. *

291

cres cen do

295 ^{8^a}

cres. *ff con Calore.* *fff* *fz*

300 Red.

305 ^{8^a}

310 **Fuoco.** ^{8^a}

ff ^{8^a}

314

318 *8^a*

321 *8^a*

fff

324 *8^a*

328

332 *8^a*

Fins