à Mademoiselle Victorine Picard

2e Solo
Composé pour le Piano

pour le Concours
de l'École Royale de Musique
Année 1838

Classe de Mr L[ouis] Adam

par

Henry Bertini jeune

1798–1876

Op. 121

Copyright © 2007 James L. Bailey
Non-commercial copying welcome
Downloaded from the Werner Icking Music Archive

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 Brussells 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 contempories (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.

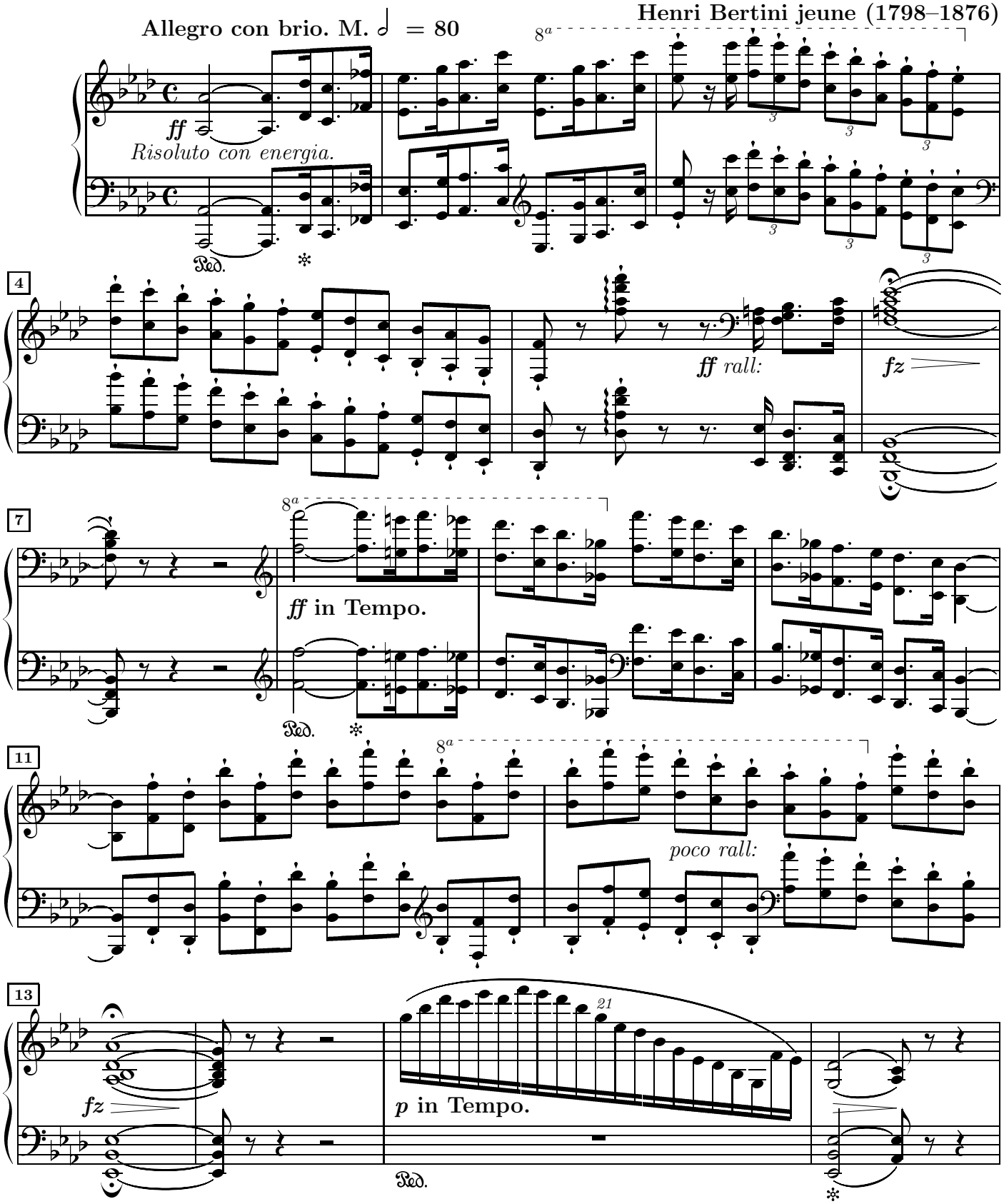
Bertini is best remembered today for his piano method *Le Rudiment du pianiste,* and his 20 books of approximately 500 studies.

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`).

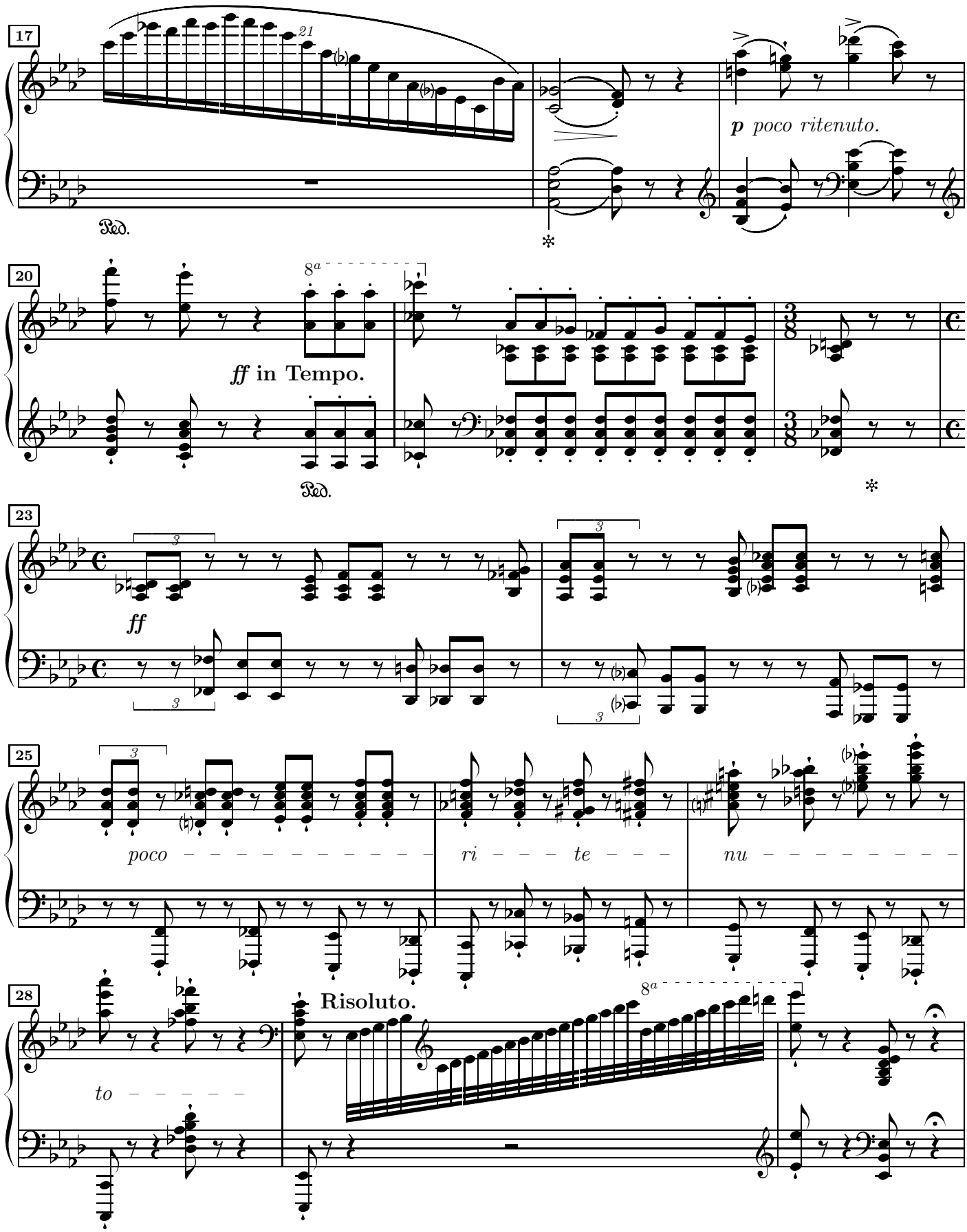
[1] from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

2me Solo pour le Concours

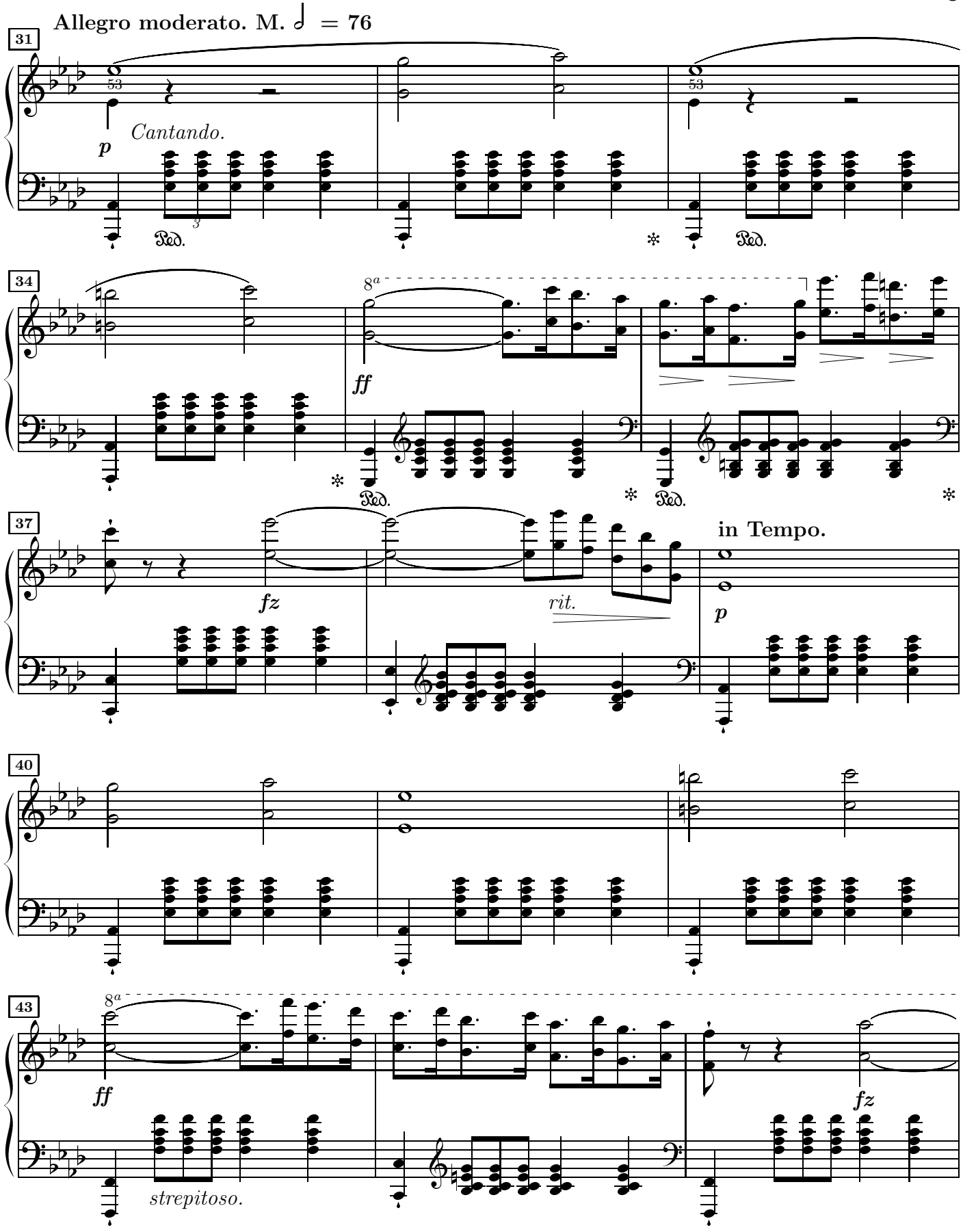
Henri Bertini jeune (1798–1876)



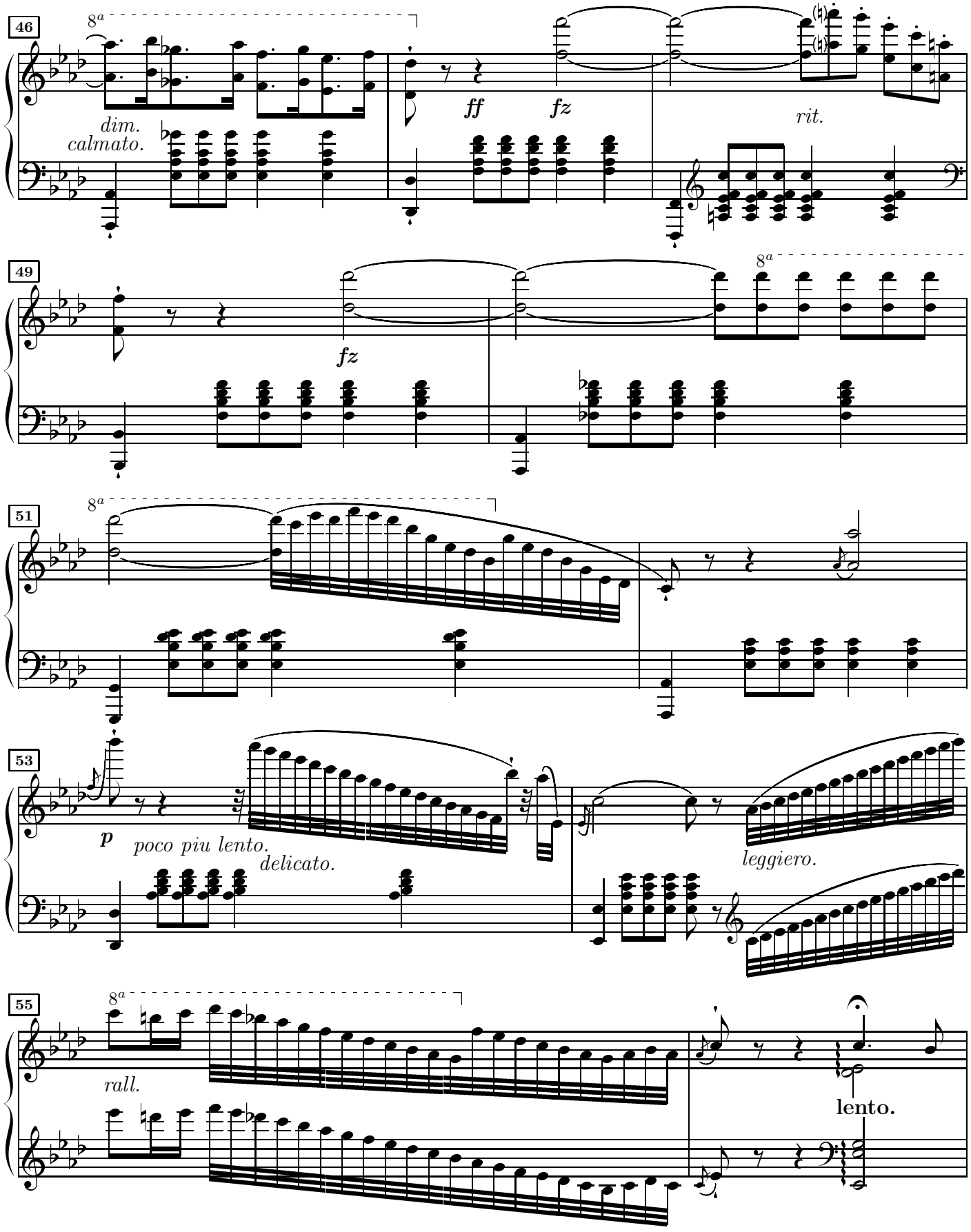
Downloaded from the Werner Icking Music Archive



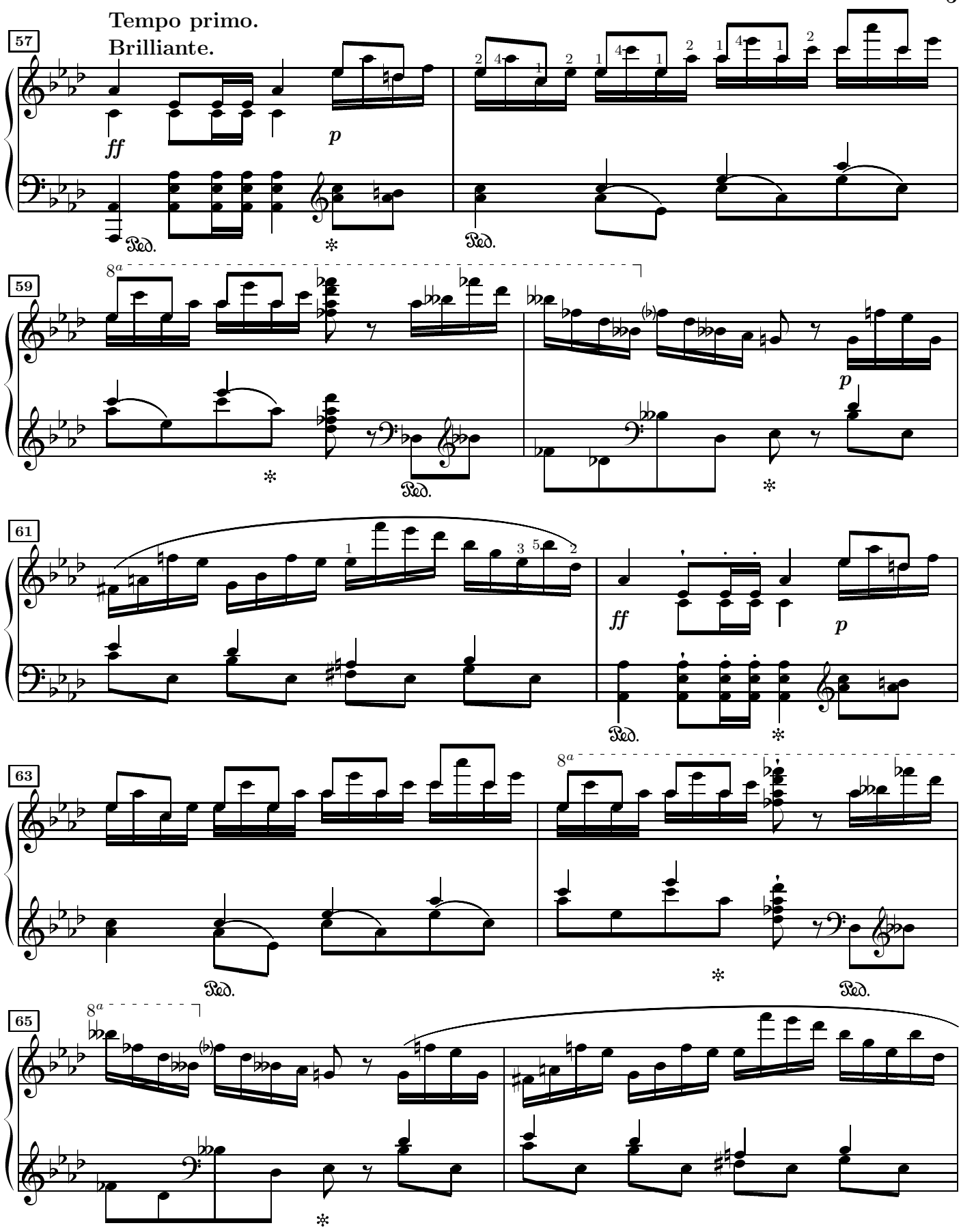
Downloaded from the Werner Icking Music Archive



Downloaded from the Werner Icking Music Archive

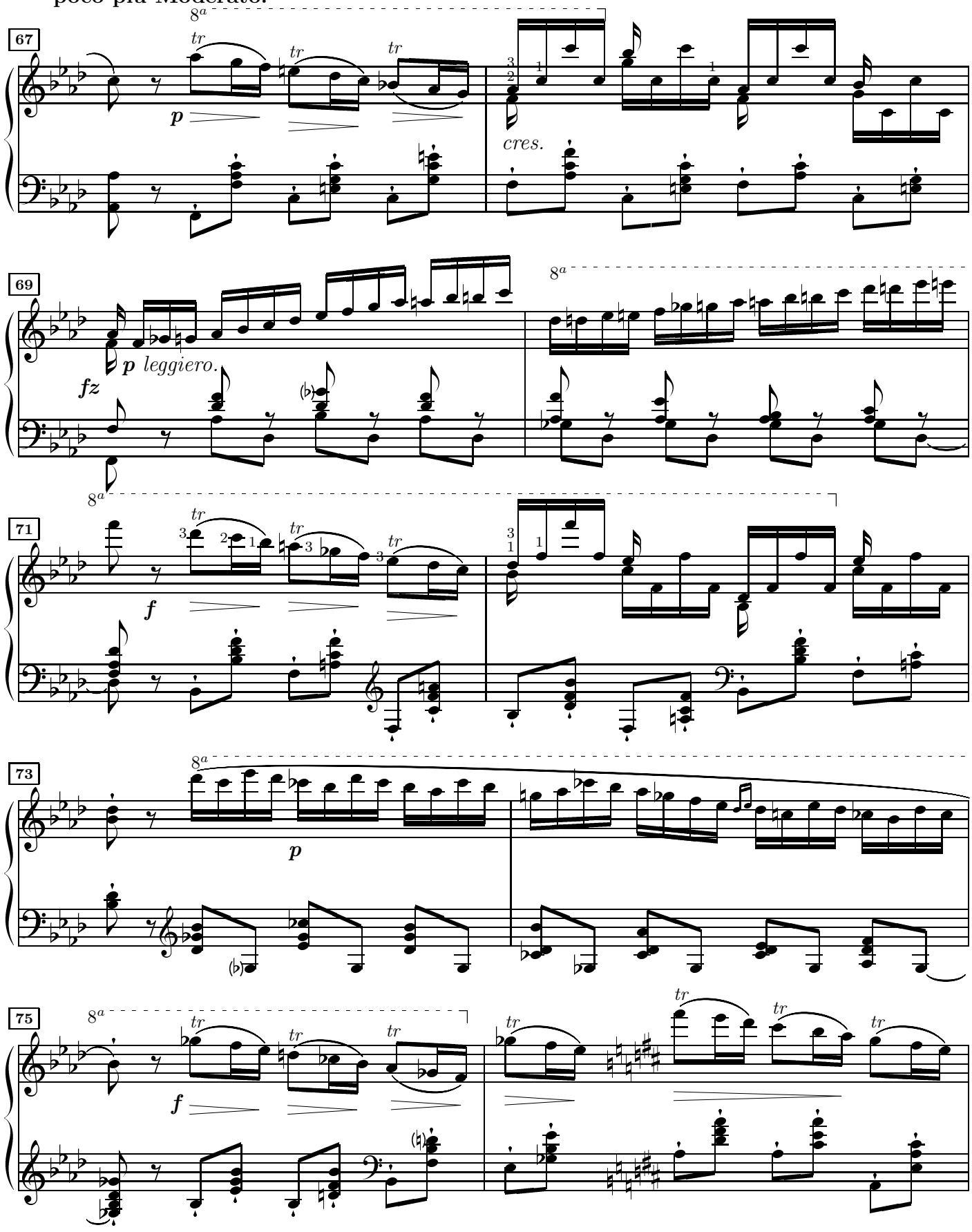


Downloaded from the Werner Icking Music Archive

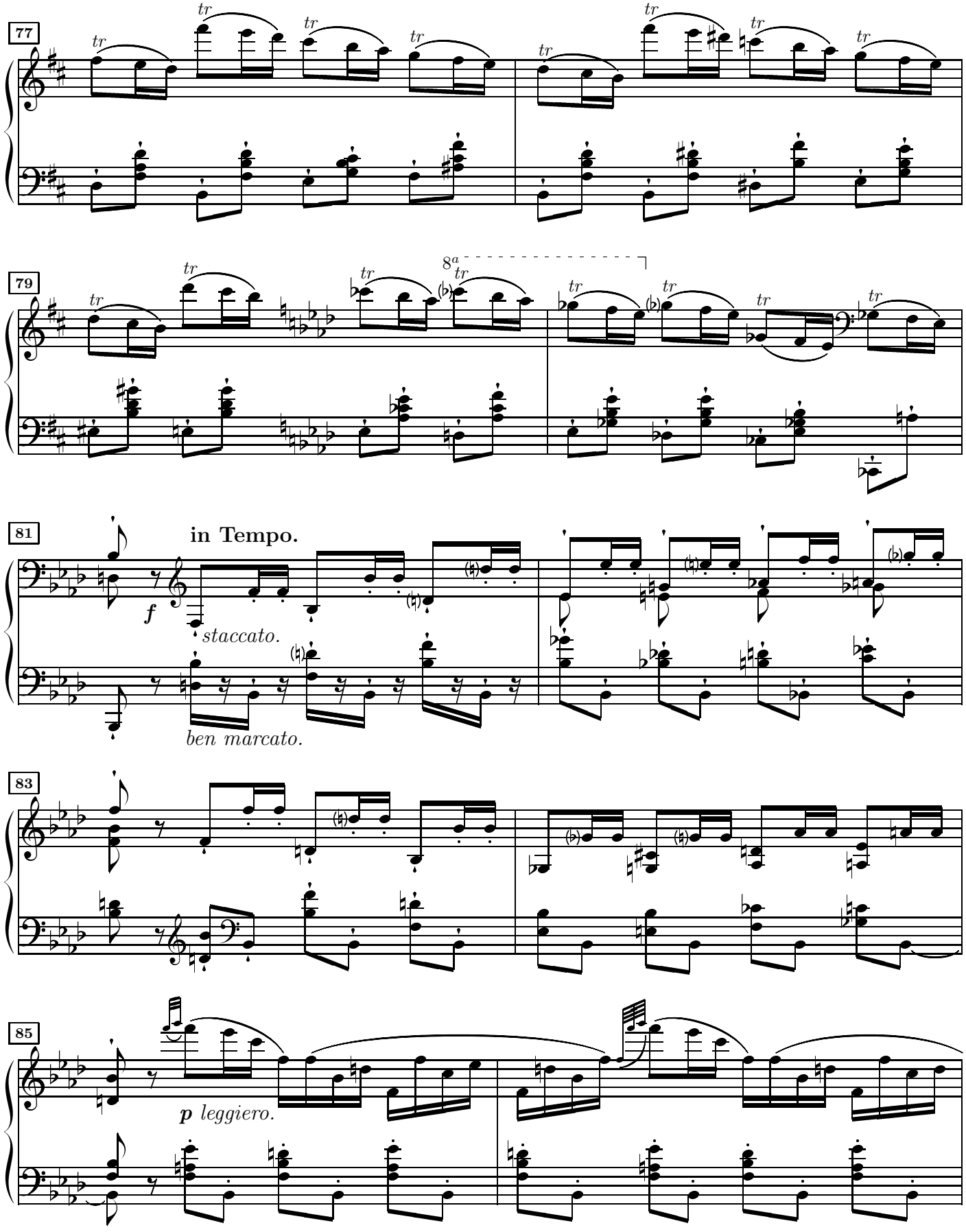


Downloaded from the Werner Icking Music Archive

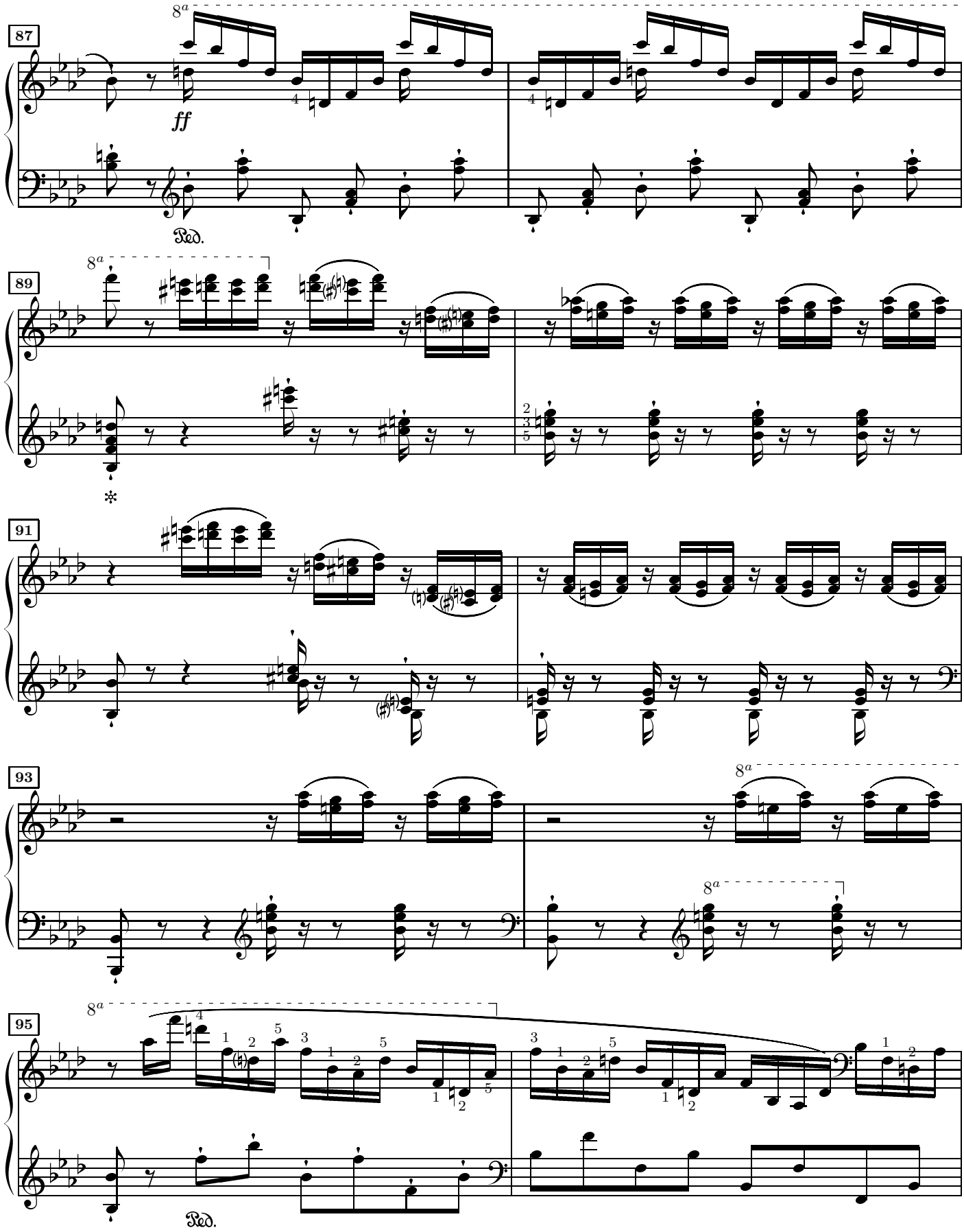
poco piu Moderato.



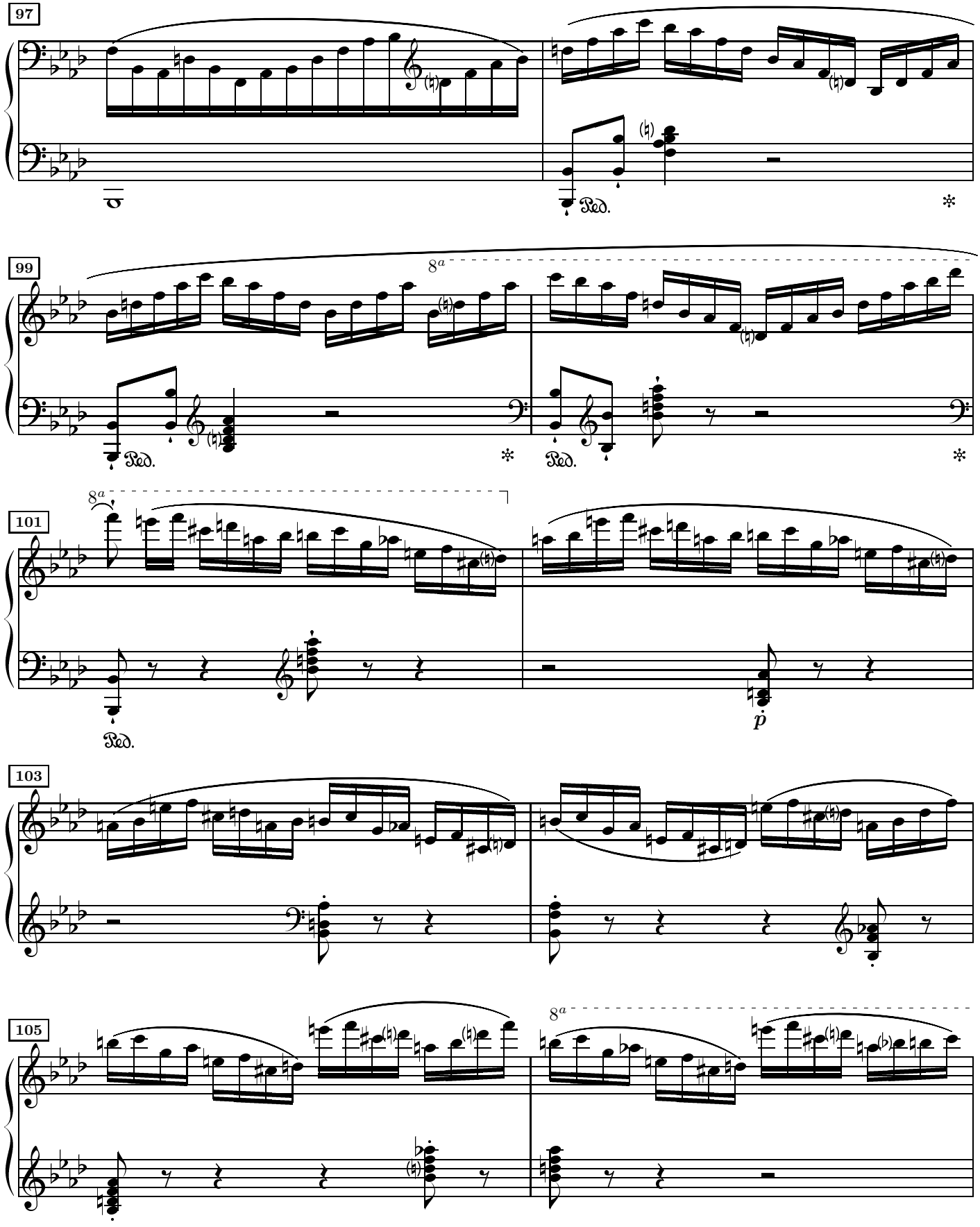
Downloaded from the Werner Icking Music Archive



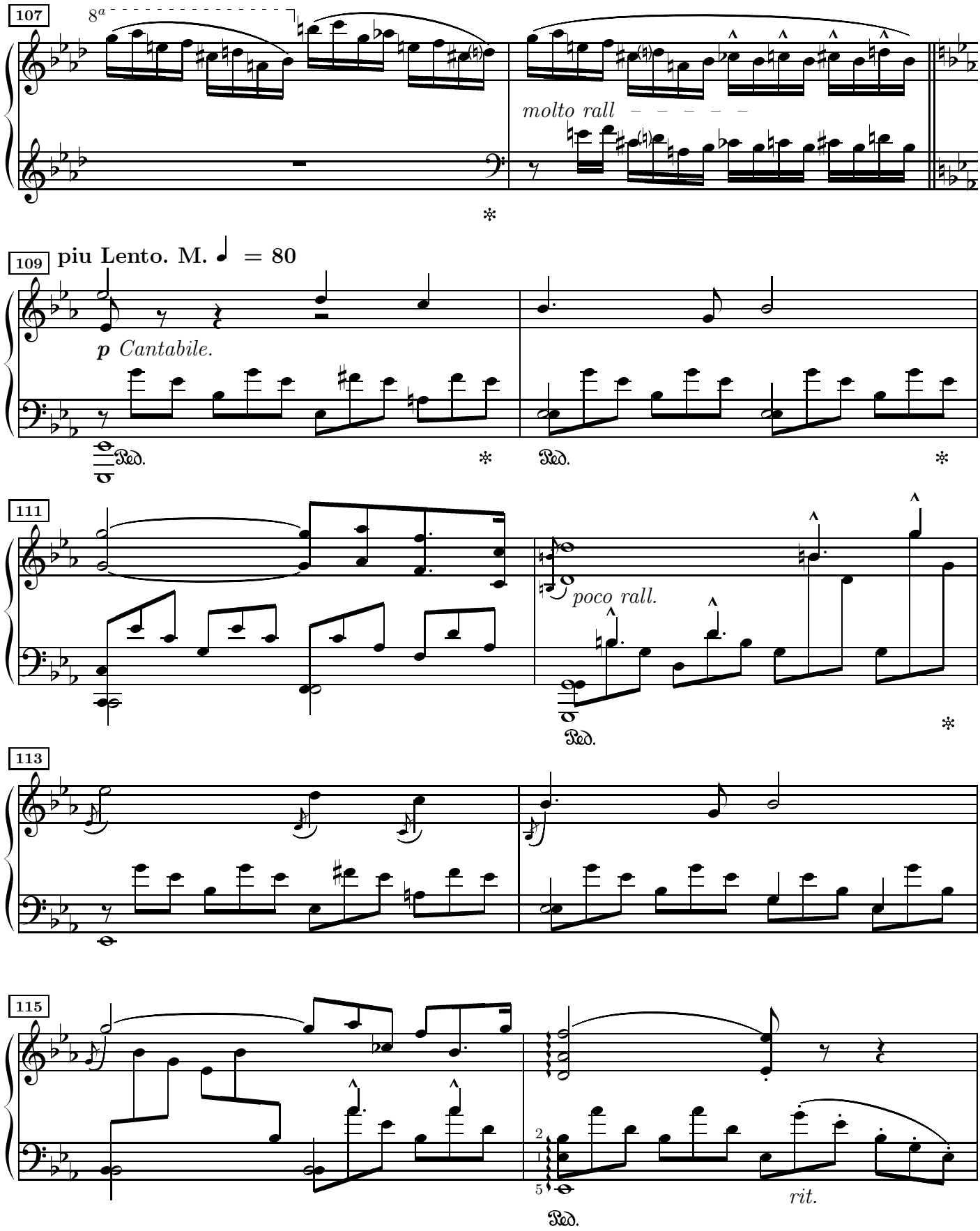
Downloaded from the Werner Icking Music Archive



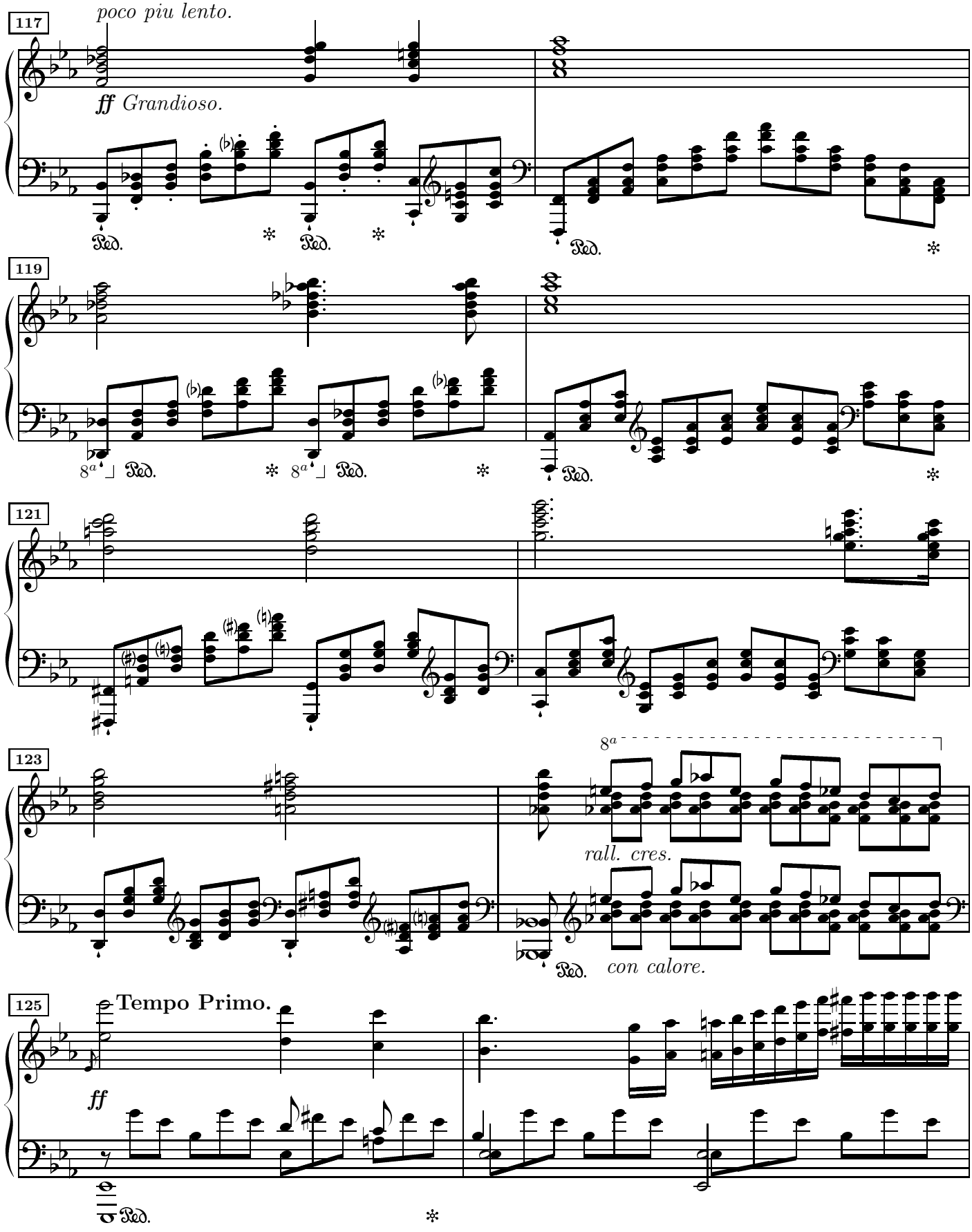
Downloaded from the Werner Icking Music Archive



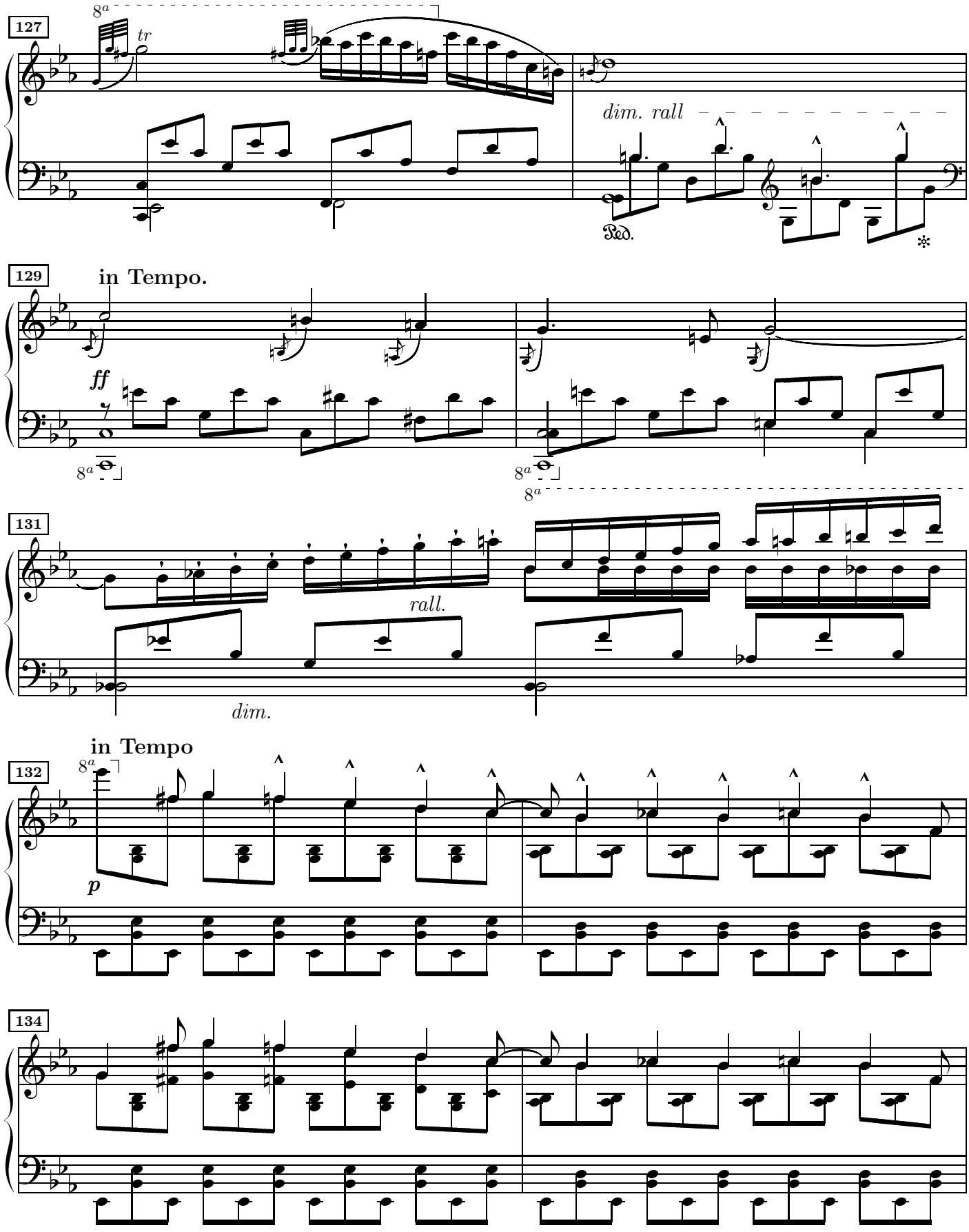
Downloaded from the Werner Icking Music Archive



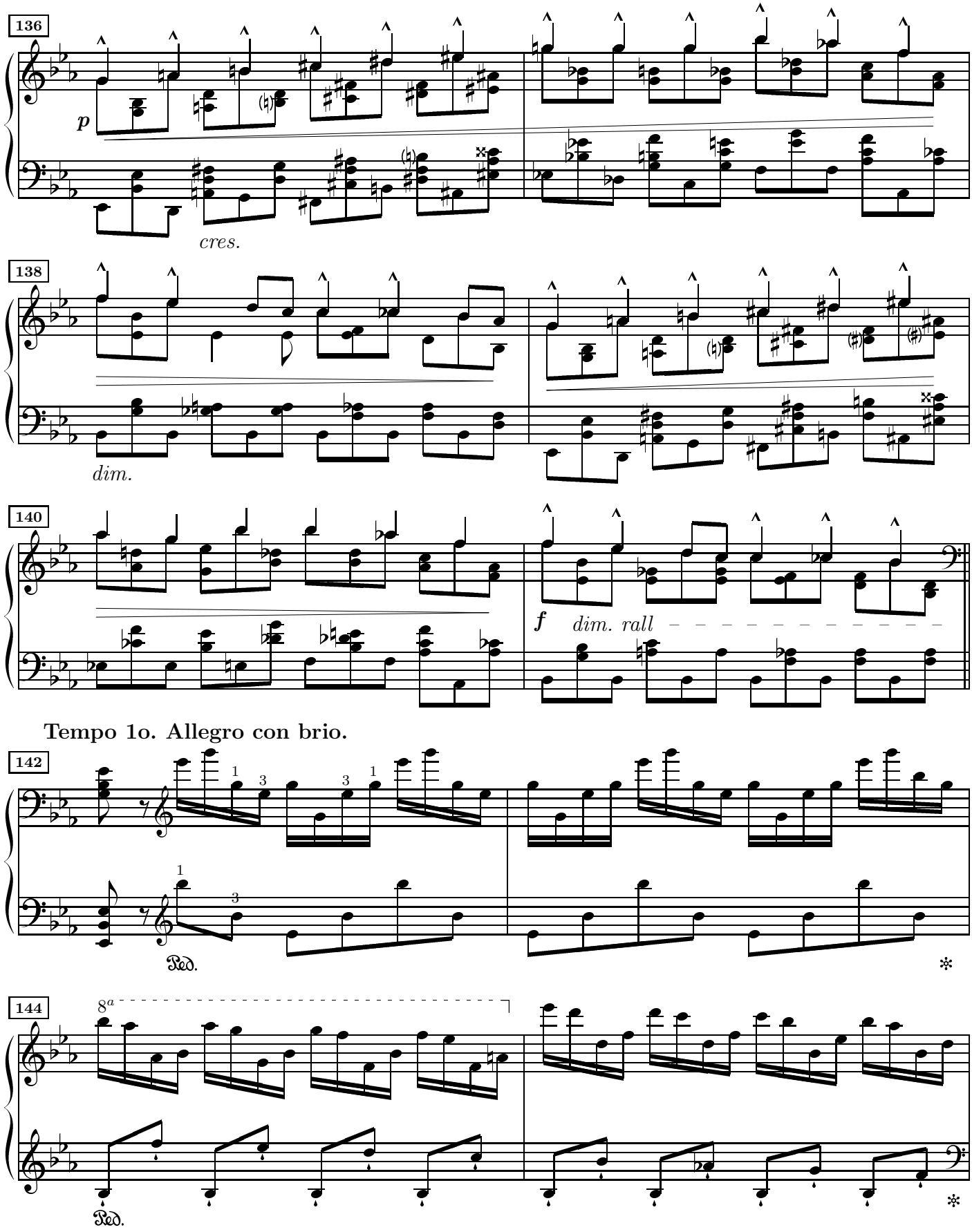
Downloaded from the Werner Icking Music Archive



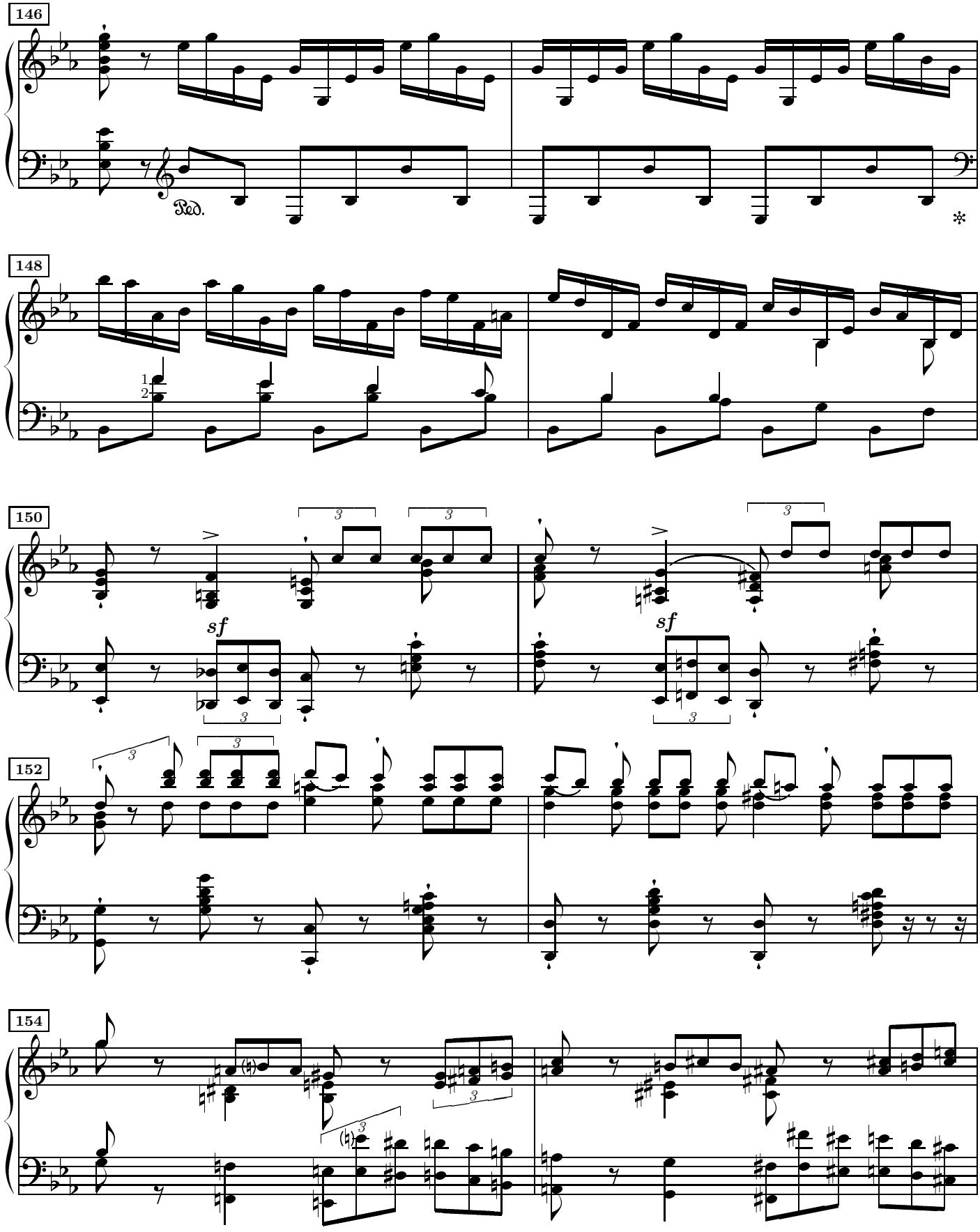
Downloaded from the Werner Icking Music Archive



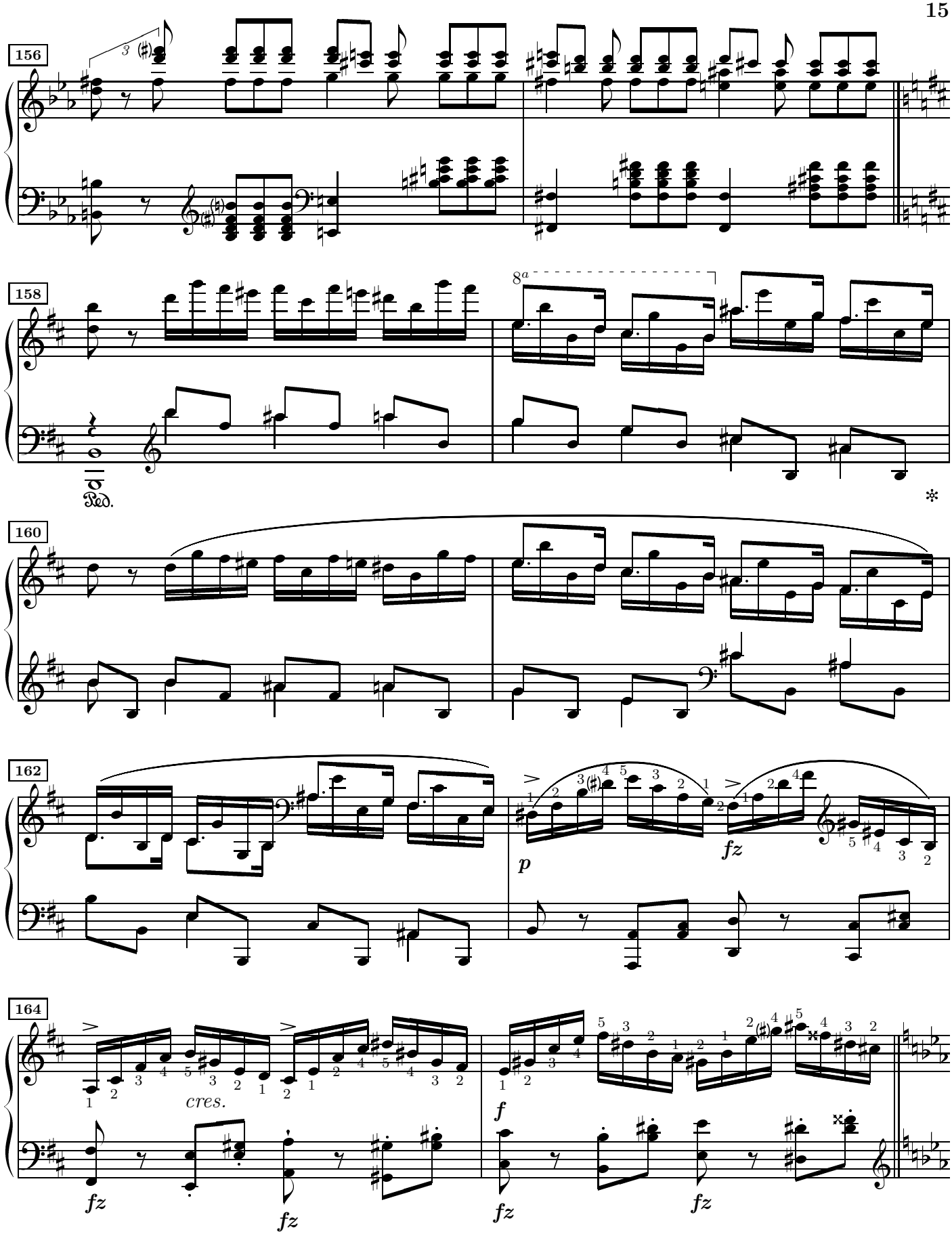
Downloaded from the Werner Icking Music Archive



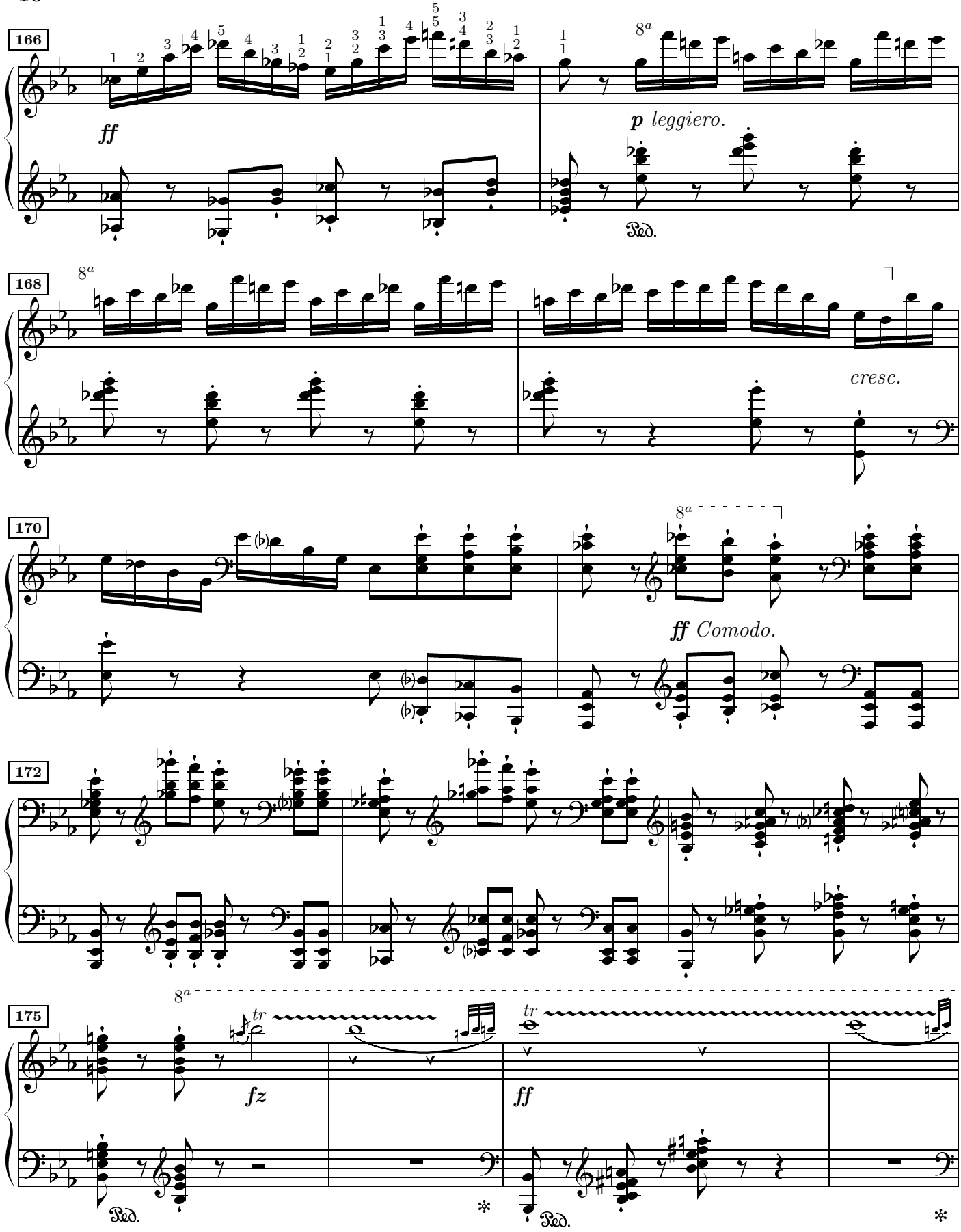
Downloaded from the Werner Icking Music Archive



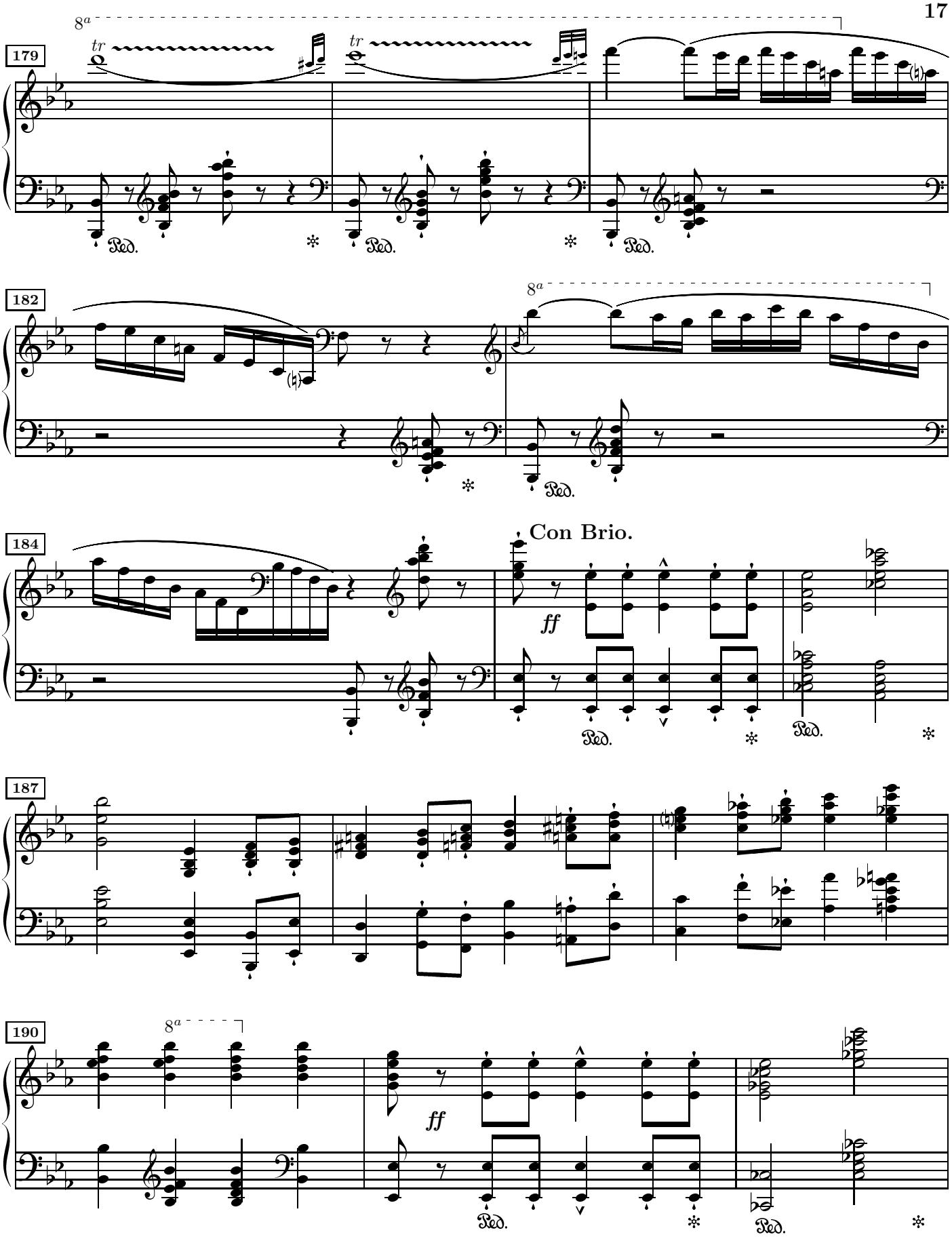
Downloaded from the Werner Icking Music Archive



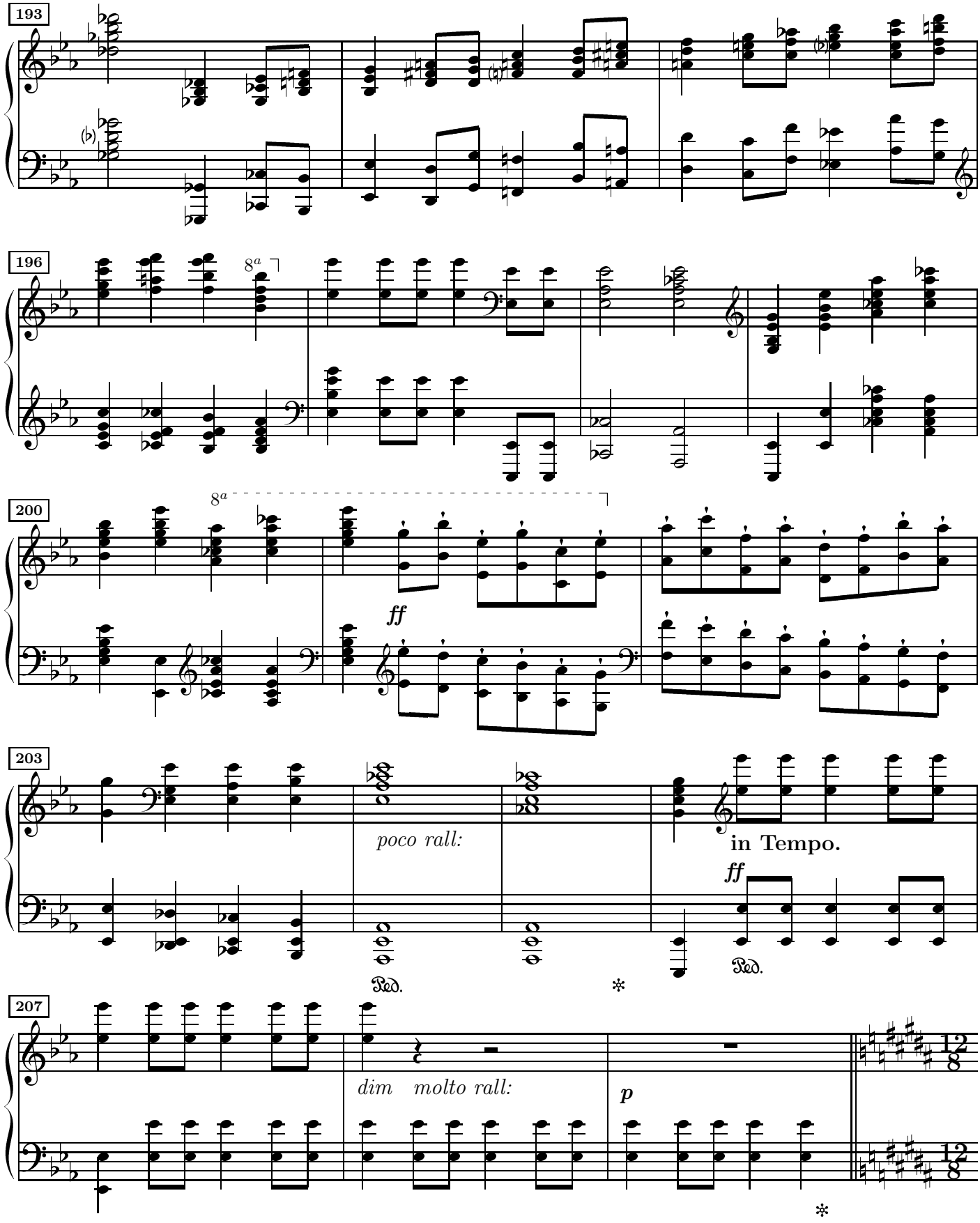
Downloaded from the Werner Icking Music Archive



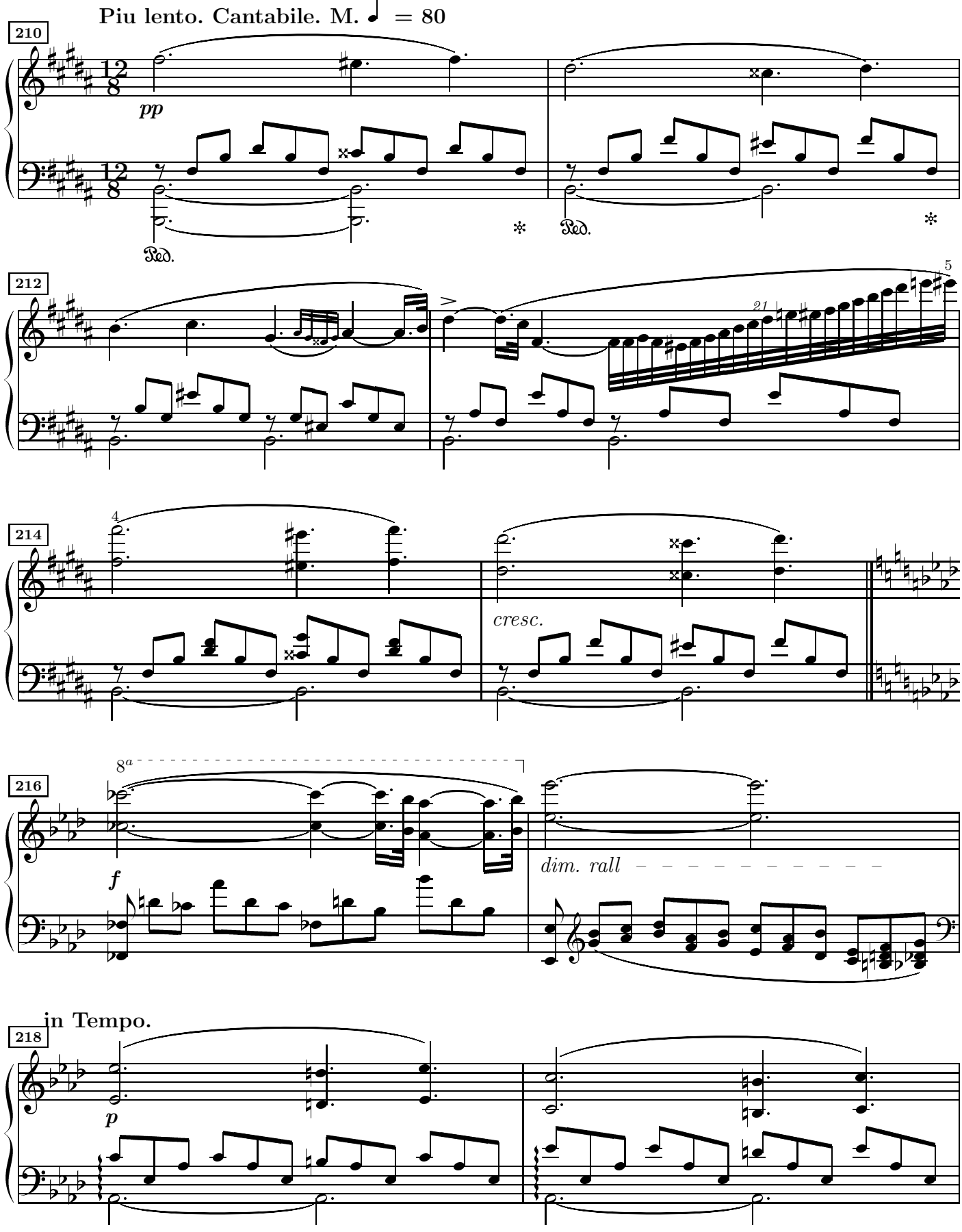
Downloaded from the Werner Icking Music Archive



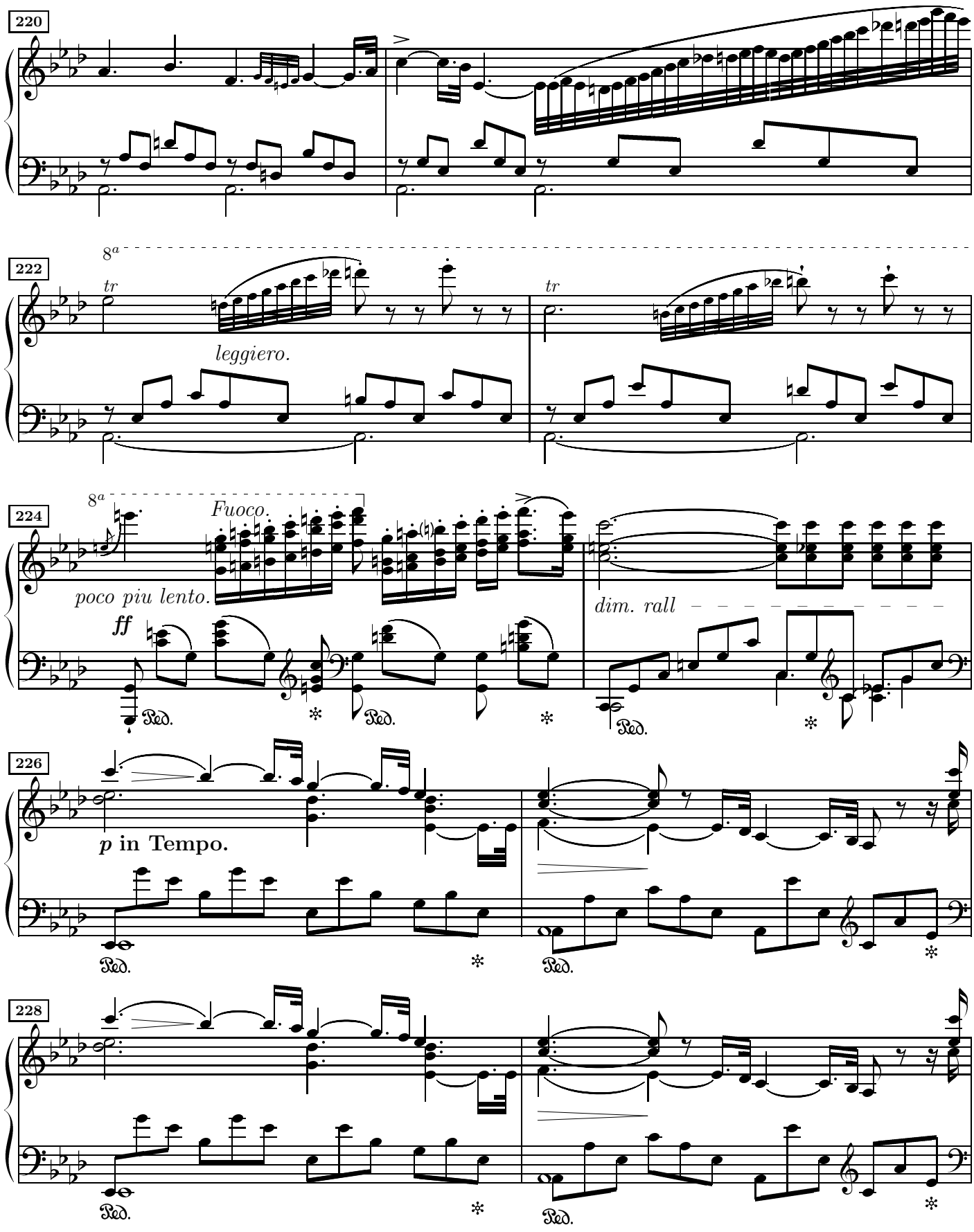
Downloaded from the Werner Icking Music Archive



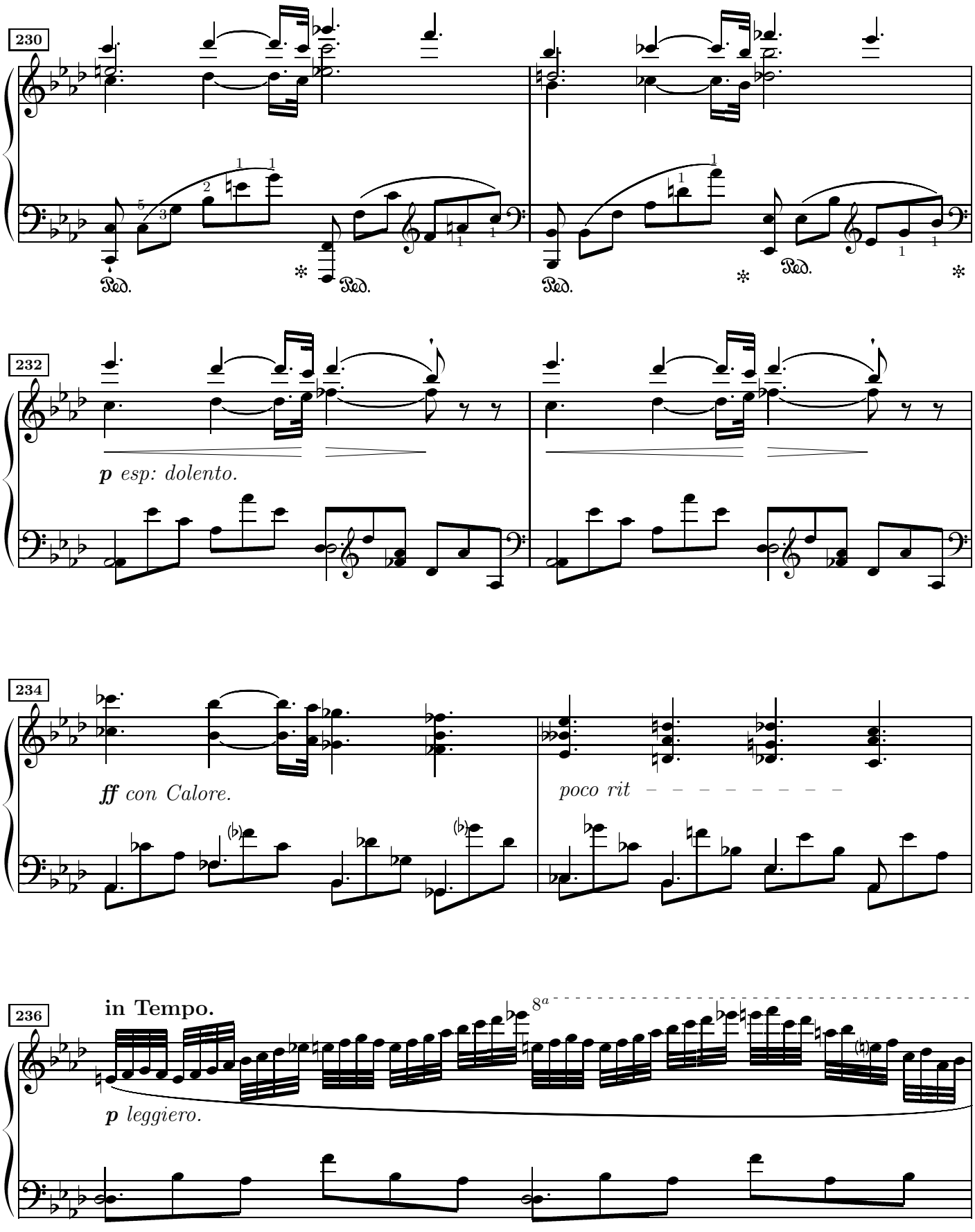
Downloaded from the Werner Icking Music Archive



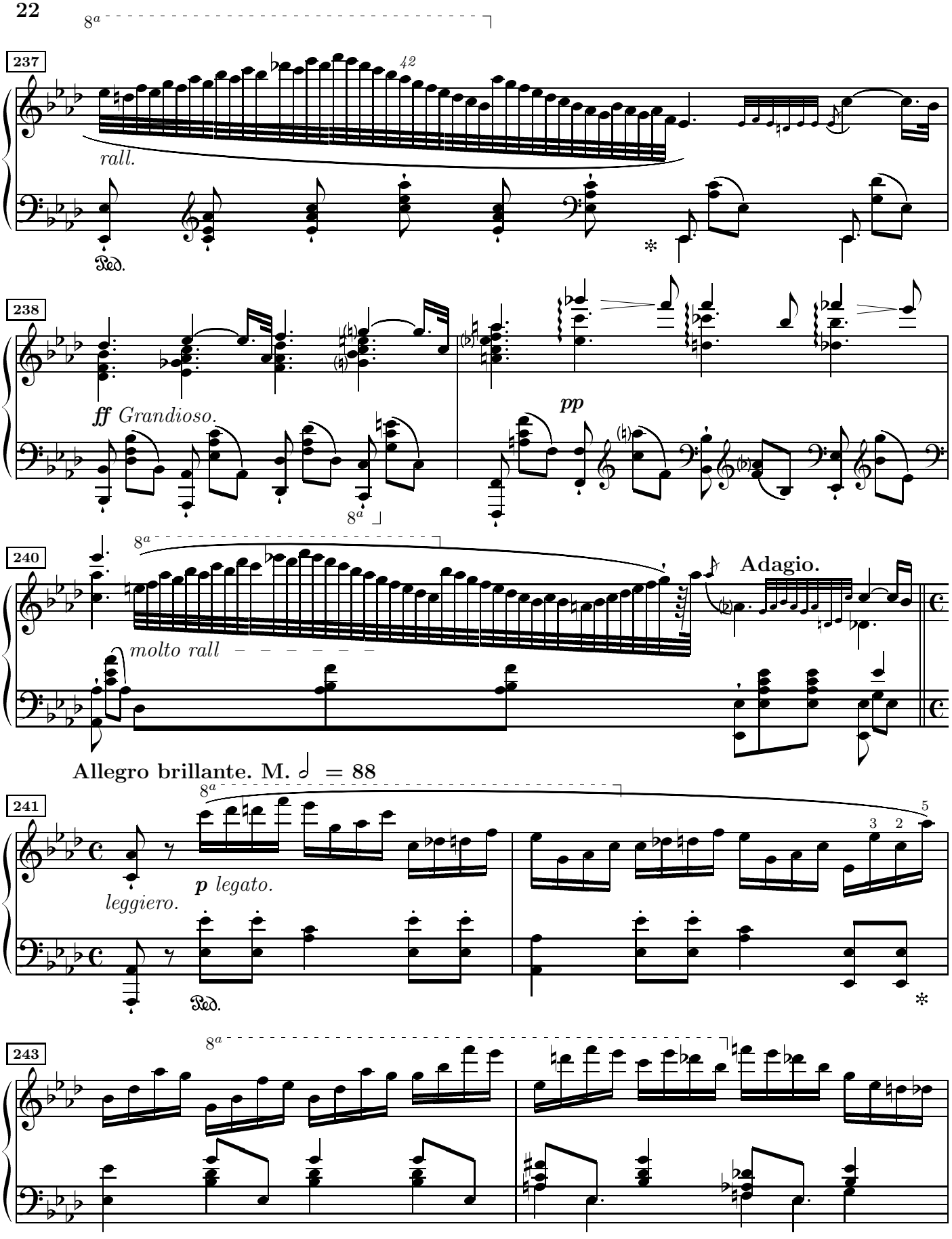
Downloaded from the Werner Icking Music Archive



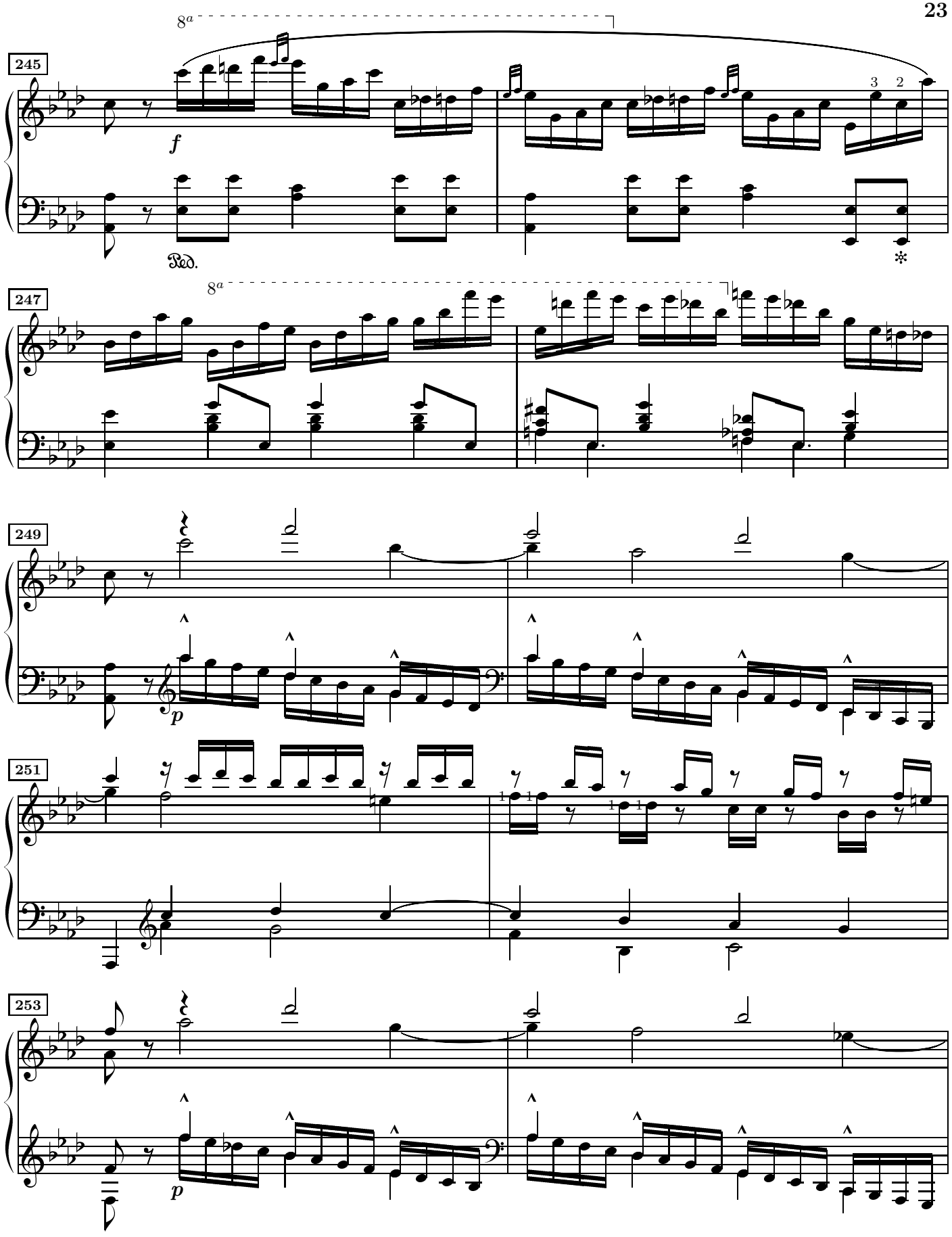
Downloaded from the Werner Icking Music Archive



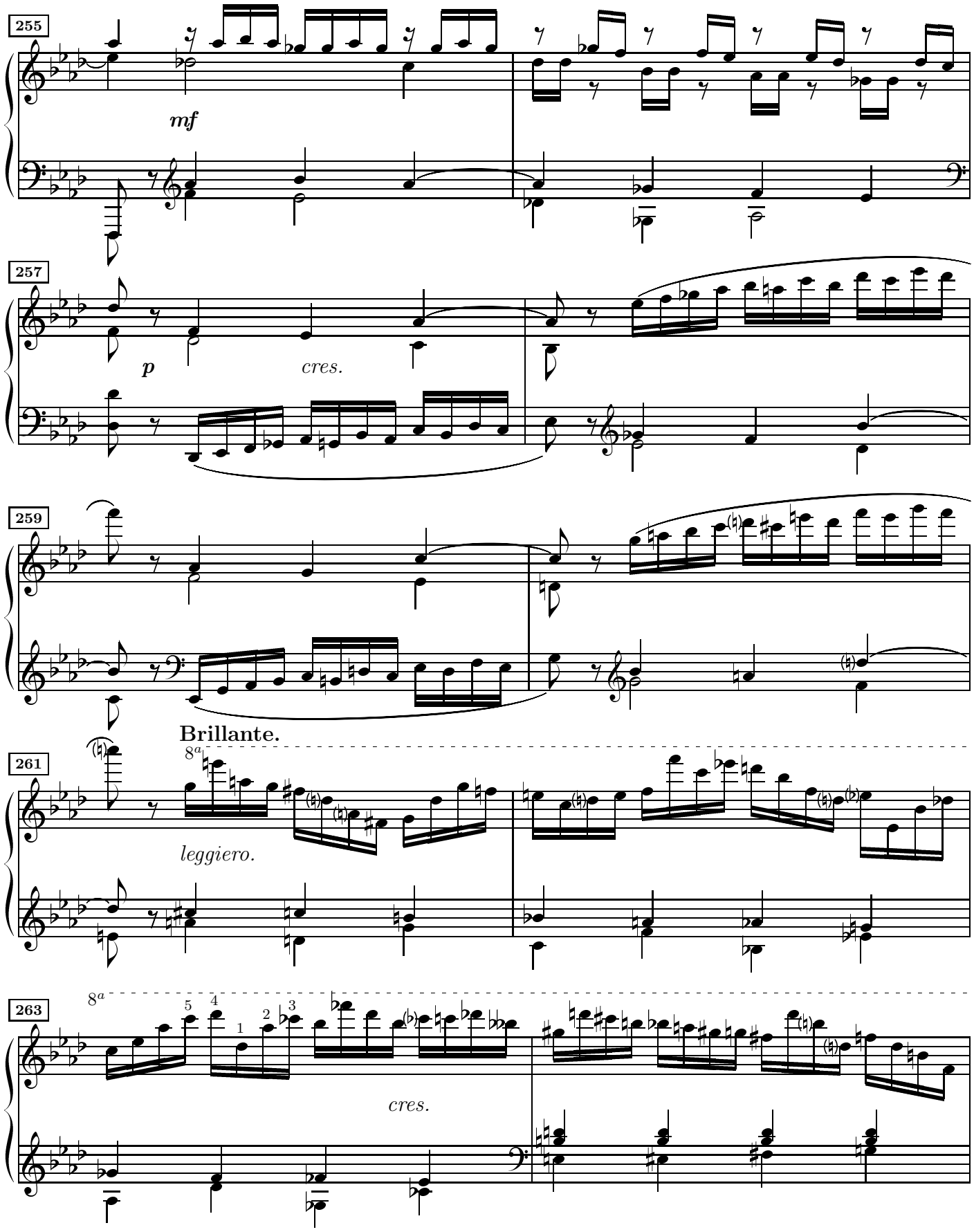
Downloaded from the Werner Icking Music Archive



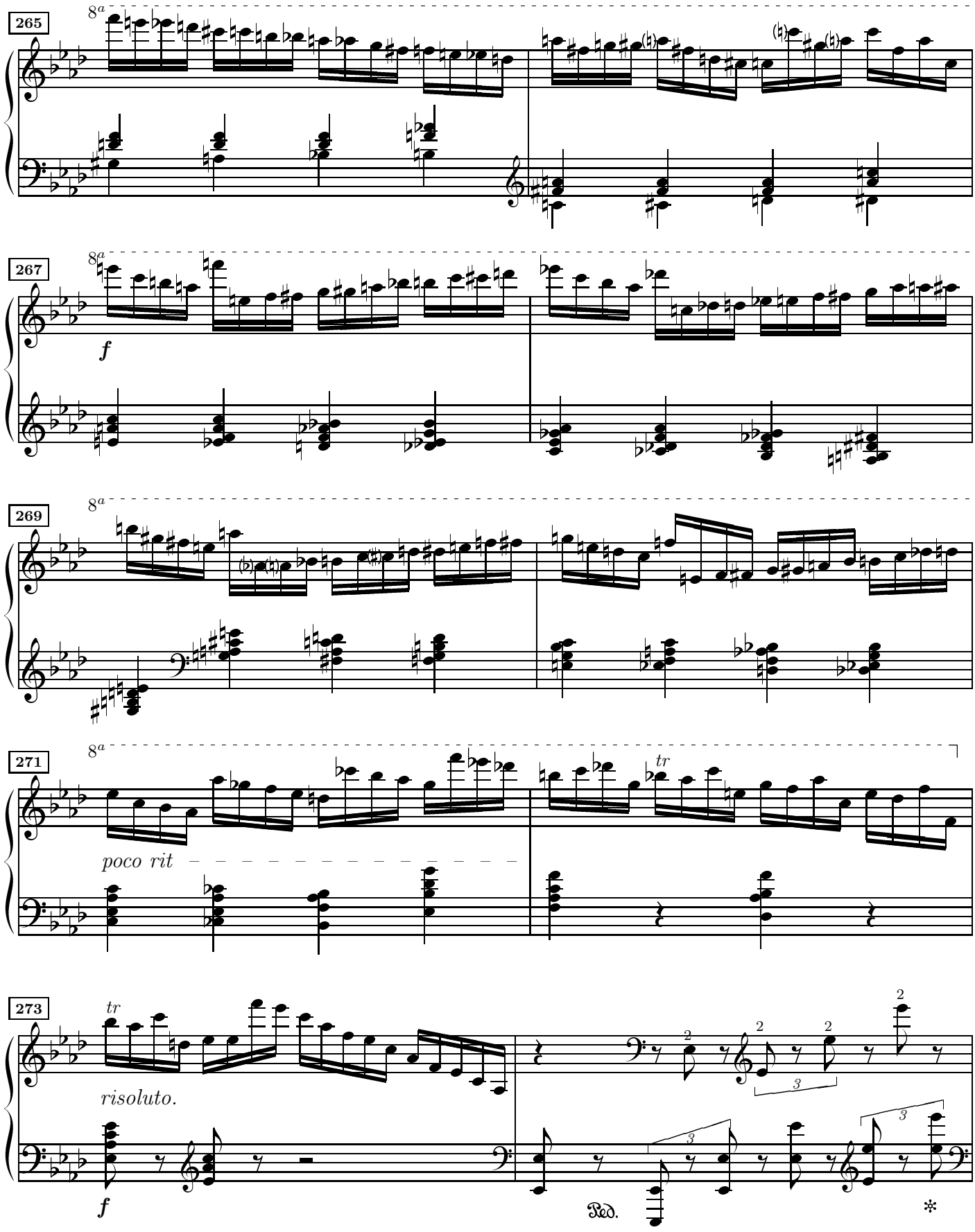
Downloaded from the Werner Icking Music Archive



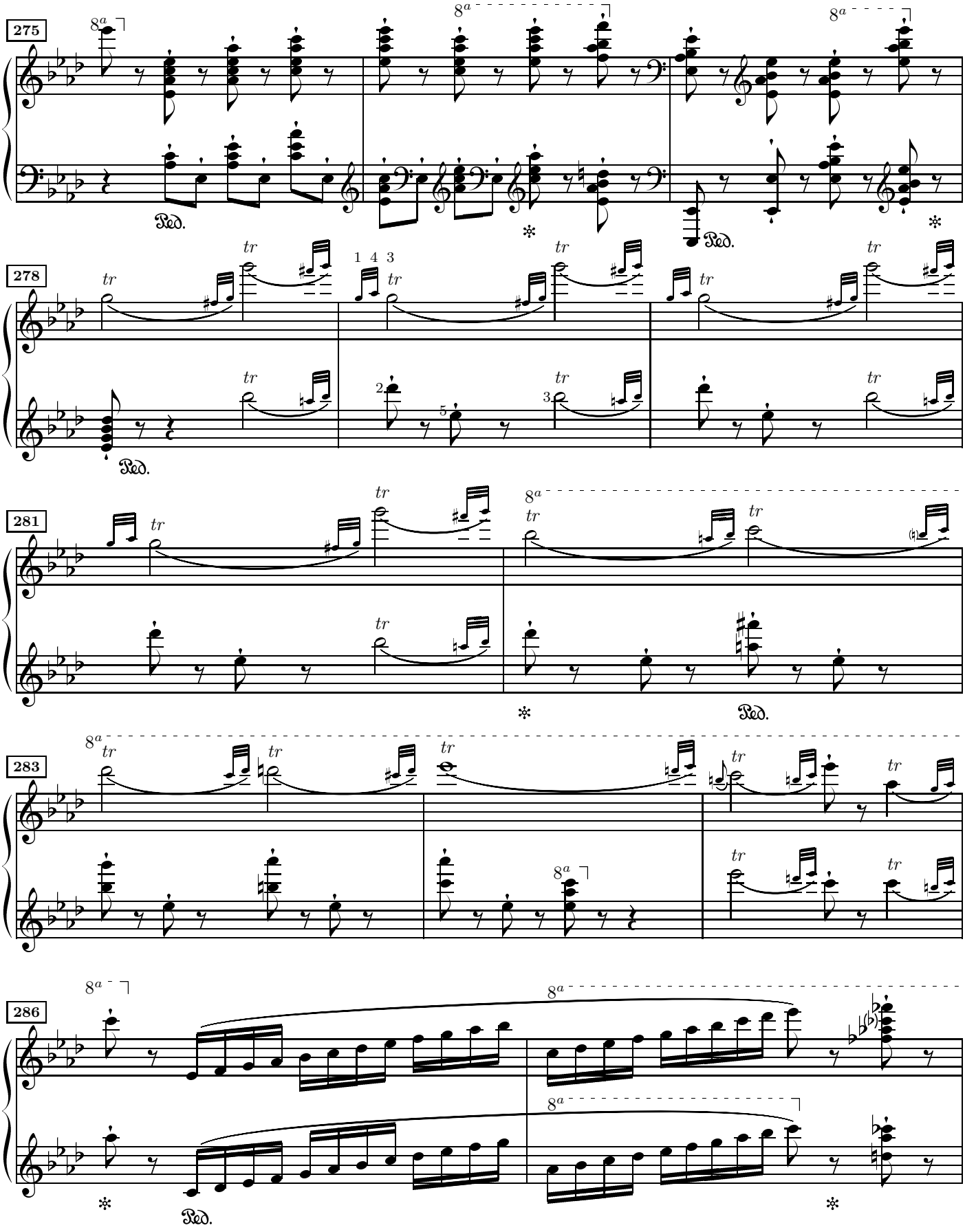
Downloaded from the Werner Icking Music Archive



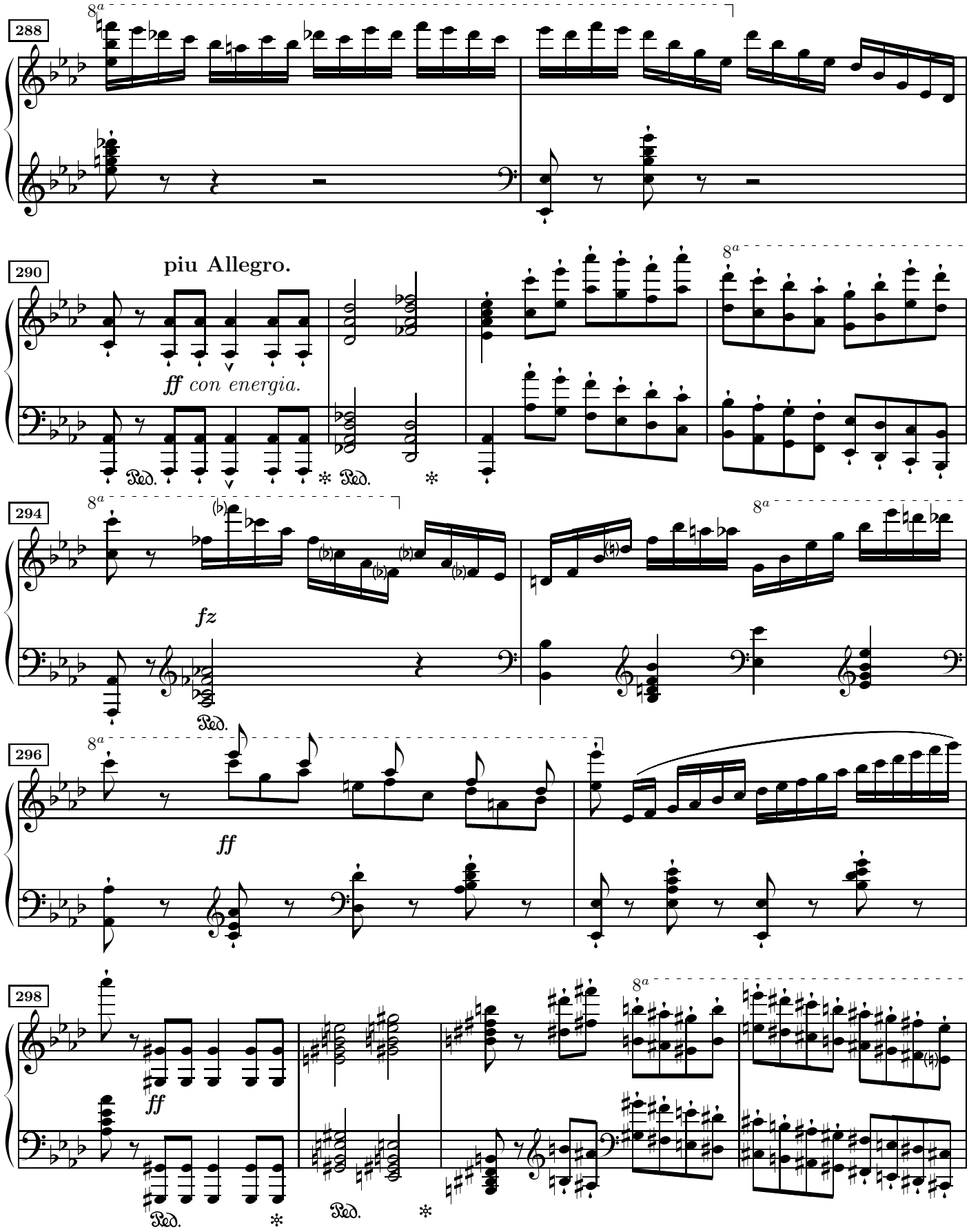
Downloaded from the Werner Icking Music Archive



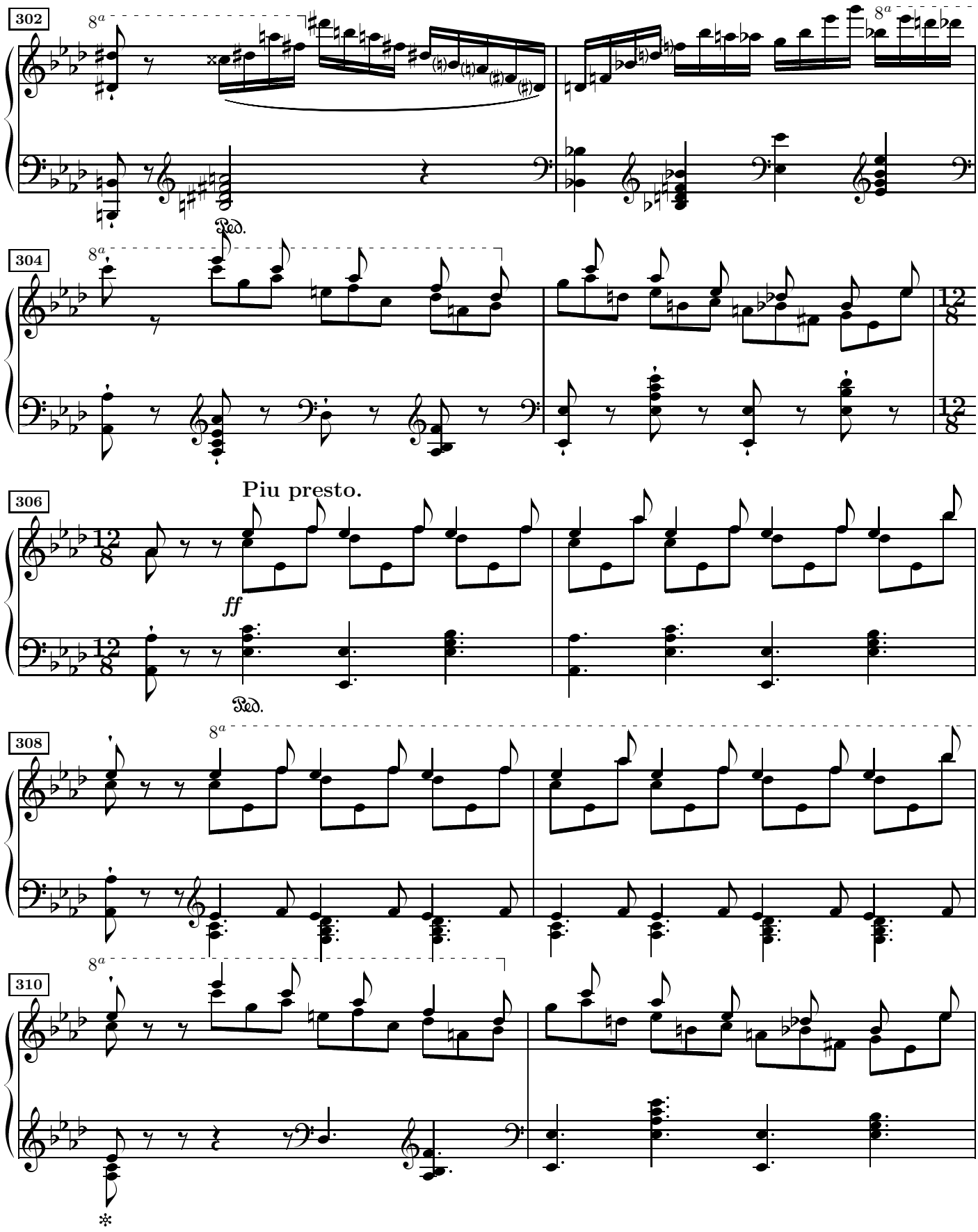
Downloaded from the Werner Icking Music Archive



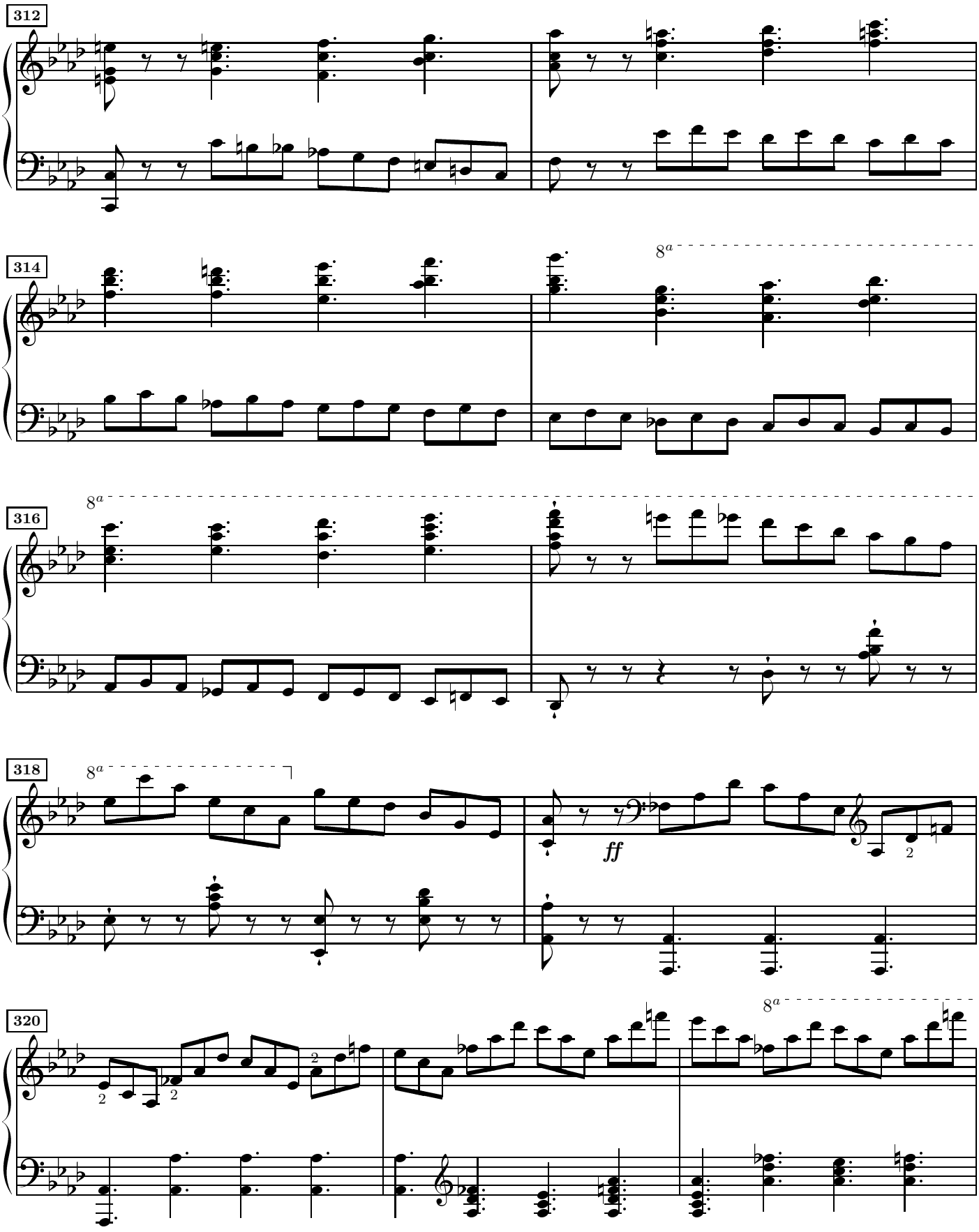
Downloaded from the Werner Icking Music Archive



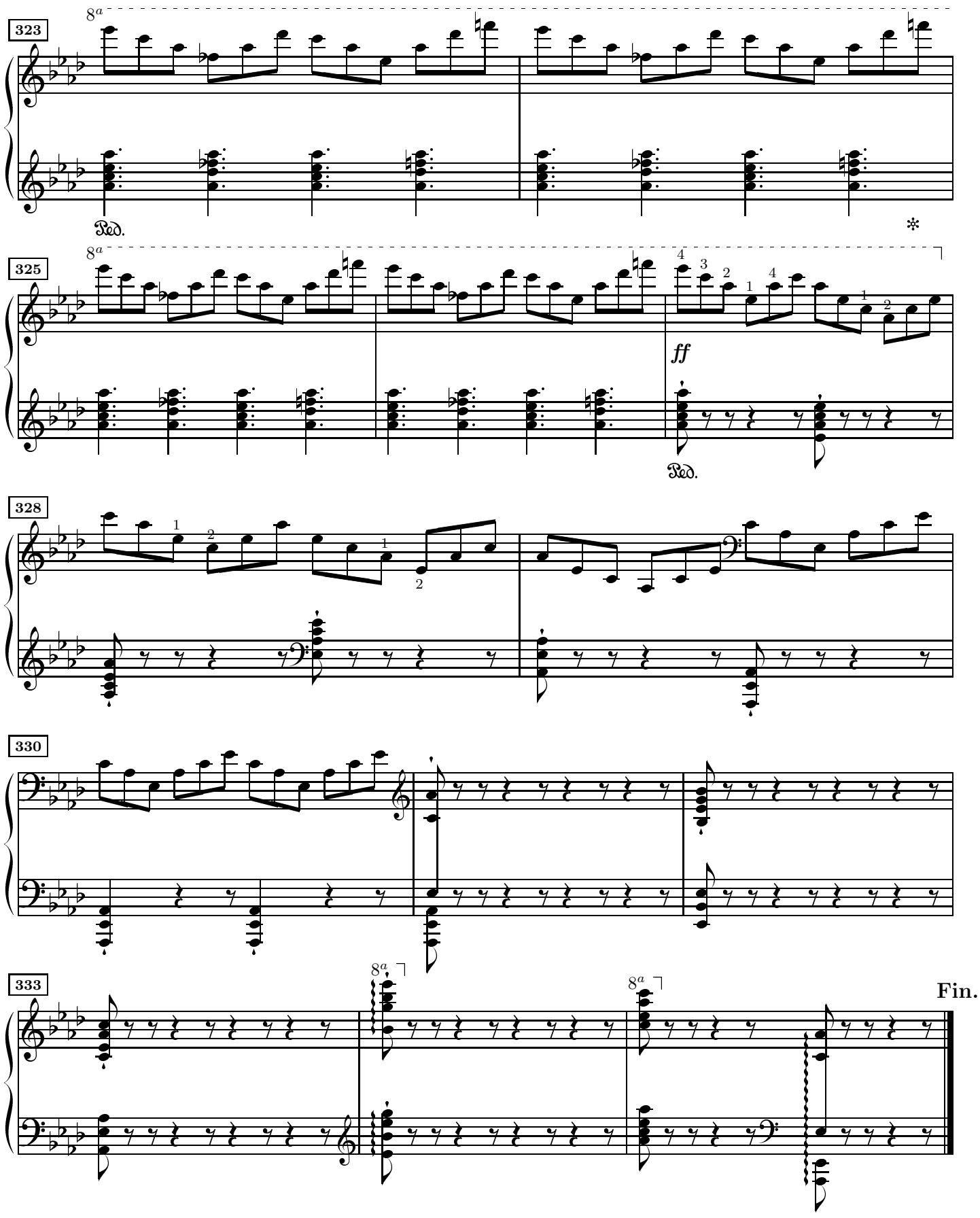
Downloaded from the Werner Icking Music Archive



Downloaded from the Werner Icking Music Archive



Downloaded from the Werner Icking Music Archive



Downloaded from the Werner Icking Music Archive

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.
2e 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 20, left hand: No change to treble clef.
bar 53, right hand, second half: rests and note written as sixty-fourths.
bar 73, right hand: no rest.
bar 108, left hand: no change to bass clef.
bars 119, 129–30, left hand: 8 under note, here taken to be 8va bassa, may indicate coll' 8va.
bar 163, left hand: this bar starts a new line. There is no key signature, b82 and d13 are marked with sharps.
bar 164, right hand, last quarter: fingering is 3 on g14s.
bar 191 both hands, first note: quarter followed by an eighth rest.
bar 213 right hand: the x-tuplet is indicated as 41.
bar 214, left hand, seventh eighth note: c84ss ze rather than c84ss zg+.
bar 221, right hand, second beat: e44 rather than e44d.
bar 245, left hand, first note: quarter note (no rest following.)
bar 269, left hand, second chord: has c♮, e♯.
bars 279–81, left hand: last trill terminations are c♮ d.
bar 295, left hand, second chord: has g44 rather than f44.
last bar, left hand: no change to bass clef (notes as printed.)

Approximate timing: 9:45.

James L. Bailey
College of the Rockies
Cranbrook, BC, Canada
bailey@cotr.bc.ca
September 23, 2007

 Downloaded from the Werner Icking Music Archive