

---

*Grande Fantaisie Étude*

*Pour le Piano*

*composée et dédiée*

*à Camille Pleyel*

*par*

*Henri Bertini jeune*

*1798–1876*

*Op. 46*

---

## 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. 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."<sup>1</sup> 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>).

---

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

# Grande Fantaisie Étude Op : 46

Henri Bertini jeune (1798–1876)

Adagio.

Intrada.

*pp* *cres.*

4

*ff* *pp*

*piu lento.* *legato il Basso*

7

*Rall :*

*ff con Energia.*

*tr*

*ff*

10

*fz.*

*ff*

*fz.*

13

*fz. p* *ben marcato* *f* *fz.* *f* *fz.*

*accel* - - - - -

**Allegro. Con forza.**

16

*ff*

18

20

*p Dim.* *Molto* - - - - - *ral* - - - - -

22 *Adagio* *a tempo.* *8<sup>a</sup>*

*ff Strepitoso. Fuoco.*

25 *8<sup>a</sup>*

27 *Andante Mæstoso. Marcato.*

*mf*

*Legato et canto.*

31

*pp*

*Red. \**

34

*ral.*

\*

*ped.*

\*

*ped.*

36

\*

*ped.*

\*

*ped.*

\*

*ped.*

39

Adagio

*pp*

8<sup>a</sup>

\*

*ped.*

\*

*ped.*

*ped.*

42

Fantasia.

Presto

Più lento

Presto.

*ff*

*p esp.*

*Con dolore.*

*ff*

*fz.*

47 *Più lento.* *Presto.*

52 *Presto.*

57

61 *fz.*

65 *fz.* *fz.*

69

*fz*

73

*fz fz*

77

*dim. ral*

81

Andante. a tempo. Più lento.

*pp ff p esp.*

*pp ff*

*Ped.*

86

Presto. Più lento.

*ff p fz. fz. fz.*

*fz. ff fz.*



91 *Presto.*

*ff* *p Rall.*

96 *Piu Presto.*

*p* *ff Con forza.*

5 4 5

100 *8<sup>a</sup>*

*fz* *8<sup>a</sup>*

104 *8<sup>a</sup>* *fz.*

108

112

8<sup>a</sup>

*fz.* *fz.* *3ed.*

Detailed description: This system contains measures 112 through 115. The right hand features a melodic line with eighth-note patterns and slurs, marked with *fz.* and *3ed.* The left hand provides a bass line with a similar eighth-note pattern. An *8<sup>a</sup>* bracket spans the final two measures.

116

8<sup>a</sup>

*fz.* *fz.* *3ed.*

Detailed description: This system contains measures 116 through 119. The right hand continues the melodic line with slurs and accents, marked with *fz.* and *3ed.* The left hand maintains the bass line. An *8<sup>a</sup>* bracket spans the final two measures.

120

8<sup>a</sup>

*5 3 2 1 2 4 2*

Detailed description: This system contains measures 120 through 123. The right hand features a series of chords with slurs and accents, marked with *8<sup>a</sup>*. The left hand has a bass line with a sequence of notes: 5, 3, 2, 1, 2, 4, 2. A finger number *5* is written below the first note of the bass line.

124

8<sup>a</sup>

Detailed description: This system contains measures 124 through 127. The right hand has a melodic line with a long slur and accents, marked with *8<sup>a</sup>*. The left hand has a bass line with slurs and accents.

128

*pp* *cres.* *accelerando.*

Detailed description: This system contains measures 128 through 131. The right hand has a melodic line with slurs and accents, marked with *pp*, *cres.*, and *accelerando.* The left hand has a bass line with slurs and accents.

132

Musical score for measures 132-135. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

136

Musical score for measures 136-139. Treble clef has chords with *fz* markings. Bass clef has a steady eighth-note accompaniment with *Rit.* and *\** markings.

140

Musical score for measures 140-143. Treble clef has a rising eighth-note scale marked *8<sup>a</sup>* and *pp*, then chords. Bass clef has a steady eighth-note accompaniment with *Rit.* markings.

144

Musical score for measures 144-148. Treble clef has chords with *ff* and *p* markings. Bass clef has chords with *fz* marking. Tempo markings *Presto.* and *Più lento.* are present.

149

Musical score for measures 149-152. Treble clef has chords with *ff* and *p* markings. Bass clef has chords with *fz* marking. Tempo markings *Presto.*, *Più lento.*, and *Rall:* are present.

153 *Cantabile. calando.*

Measures 153-155. The piece is in a minor key. Measure 153 starts with a piano (*p esp*) dynamic. The right hand features a melodic line with a slur and a fermata over the final note. The left hand has a bass line with triplets of chords and a fermata. A *Red.* (ritardando) marking is present under the first triplet. Measure 154 continues the melodic and harmonic development. Measure 155 concludes with a fermata and a *Red.* marking.

Measures 156-158. Measure 156 shows the right hand with a melodic line and a slur. The left hand has a bass line with a fermata and a *\** marking. Measure 157 continues the melodic line in the right hand and the bass line in the left. Measure 158 concludes with a melodic flourish in the right hand and a fermata in the left.

Measures 159-161. Measure 159 features a melodic line in the right hand with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Measure 160 continues the melodic and harmonic development. Measure 161 concludes with a melodic flourish in the right hand and a fermata in the left.

Measures 162-164. Measure 162 shows the right hand with a melodic line and a slur. The left hand has a bass line with a slur and a fermata. Measure 163 continues the melodic and harmonic development. Measure 164 concludes with a melodic flourish in the right hand and a fermata in the left.

Measures 165-167. Measure 165 features a melodic line in the right hand with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Measure 166 continues the melodic and harmonic development. Measure 167 concludes with a melodic flourish in the right hand and a fermata in the left.

168 *Con abbandono.*

*ff* *Ped.* \*

171

*p* *ff* *fz.*

174

*Veloce.* *19* *p* *ral :*

176 *Brillante.*

*Leggiero.* *Rall :*

178

181

*ff* *p*

ped. \*

184

187

*f*

ped. \*

190

*p* *tr*

193

*tr* *8<sup>a</sup>*

*ten :* *ten :* *ten :*

196

8<sup>a</sup> *ral :*

*ten.* *Ped.* \*

199 *a Tempo con energia.*

*ff* 8<sup>a</sup>

*Ped.* \* *Ped.* \* *Ped.*

203

8<sup>a</sup> 7

\*

207

8<sup>a</sup> 7

*fz* *fz*

211

8<sup>a</sup> 7

*fz* *fz* *fz*

215

8<sup>a</sup>

*f* *p* *f* *p*

*fz* *fz* *fz* *fz*

219

*fz* *p* *fz* *p*

*f* *fz* *f* *fz*

8<sup>a</sup>

223

8<sup>a</sup>

*ff*

227

*pp* *cres.*

231

*f* *ff*



235

239

243

247

251

255

8<sup>a</sup>

8<sup>a</sup>

3 4 1 4

1 4 (b) 1 4

\* Red. fz

259

Risoluto con calore.

8<sup>a</sup>

m. gauche.

ff

\*

263

8<sup>a</sup>

\*

267

8<sup>a</sup>

Red. fz

\*

271

8<sup>a</sup>

\*

274 *8<sup>a</sup>*

*fz* *fz*

278

*fz*

281

*ff*

285

*ff* *ff*

*ped.* \*

291

*p ral.* *fz* *fz*

298 a Tempo. Più lento.

*ff* *ff* *Ped.*

305 Prestissimo.

310

315

*ff* *p*

320

325

330

335

340

345

## Adagio

351

*p* *Cantando.*  
*mf*

*Ben marcato il canto.*

355

*Red. 5*  
5 3 2 \*

359

*Cantabile.*  
*f*

8<sup>a</sup>

361

*Dim.* *f*

8<sup>a</sup>

363

8<sup>a</sup>

*fz.* *p*

365

*Cres.* *rall. :* *ff*

367

*p* *leggiero.* *f*  
*in Tempo.*

368

*fz.* *p*

*3ed.*

370 *8<sup>a</sup>*

*Poco rit :*

*Red.*

371 *in Tempo.*

*f*

*fz*

*Red.*

373 *8<sup>a</sup>*

*p leggiero.*

374 *8<sup>a</sup>*

*p ral.*

*tr # tr tr*



375 a Tempo.

*p*

*legato*

Red.

377

*tr*

*ff*

*p*

8<sup>a</sup>

Red.

378

*fz.*

8<sup>a</sup>

Red.

379

*Rall*

8<sup>a</sup>

Red.

in Tempo. *Grandioso.*

380

*fz.* *p* *fz.*

*fz.* \*

381

*fz.*

*fz.* \*

382

*fz.*

*fz.* \*

383

*fz.*

*fz.* \*

384

*fz.* *Cres.*

6

8<sup>a</sup>

Detailed description: This system contains measures 384 and 385. The right hand features a complex melodic line with a sixteenth-note run in measure 384, marked with a '6' for a sextuplet. The left hand plays a steady accompaniment of chords. Dynamics include *fz.* and *Cres.*. A first ending bracket labeled '8<sup>a</sup>' spans the end of measure 385.

385

*ff*

Detailed description: This system contains measures 385 and 386. The right hand continues the melodic line with a sixteenth-note run, marked with a '6'. The left hand accompaniment consists of chords. Dynamics include *ff*. A first ending bracket labeled '8<sup>a</sup>' spans the end of measure 385.

386

*fz.* *ff* *Piu lento.* *ral. dim.* *tr* *tr* *tr* *Pesante.*

Detailed description: This system contains measures 386 and 387. The right hand has a sixteenth-note run, followed by a trill in measure 387. The left hand accompaniment changes from chords to a slower, more rhythmic pattern. Dynamics include *fz.*, *ff*, *Piu lento.*, *ral. dim.*, and *Pesante.*. Trills are marked with 'tr'. A first ending bracket labeled '8<sup>a</sup>' spans the end of measure 385.

387

*p* 9

Detailed description: This system contains measures 387 and 388. The right hand has a sixteenth-note run, followed by a trill in measure 388. The left hand accompaniment continues with a rhythmic pattern. Dynamics include *p*. A first ending bracket labeled '9' spans the end of measure 387.

388

*Red.* *8<sup>a</sup>* *Ritenuito.* *pp* *ral.* *ppp*

389

*pp* *ral.* *ppp* *Red.*

391 **Prestissimo. Fuoco.**

*ff* *8<sup>a</sup>* *1 4* *1 4*

395

*8<sup>a</sup>* *legato.* *1 4* *1 4* *1 4* *1 4*

399

*8<sup>a</sup>* *1 4* *1 4* *1 4*

403

407

411

415

419

Musical score for measures 419-422. The right hand features a complex melodic line with many accidentals and fingerings (1-4). The left hand has a bass line with some grace notes and rests.

423

Musical score for measures 423-426. The right hand continues with intricate melodic patterns and fingerings (1-5). The left hand maintains a steady bass line with occasional grace notes.

427

Musical score for measures 427-430. The right hand has a descending melodic line with fingerings (1-5) and a forte (*ff*) dynamic marking. The left hand has a bass line with grace notes.

431

Musical score for measures 431-434. The right hand has a melodic line with a first ending bracket labeled  $8^a$ . The left hand has a bass line with chords and a grace note marked with an asterisk (\*). The word *And.* is written below the first measure.

435

8<sup>a</sup>

*p* *cres.* *accel* - - - -

*And.*

439

*f*

444

*fz.* *fz.* *fz.* *fz.*

*And. \** *And. \** *And. \** *And. \**

449

8<sup>a</sup>

*Andante.*

*pp* *rall* - - - -

*And.* *And.* \*

454 Presto. Majeur. Più lento.

*ff* *p* *fz.* 12

458 Presto. Più lento.

*ff* *p*

462 Cantabile.

*p exp.* 3 3

466

469



472

Musical score for measures 472-474. The right hand features a melodic line with a fermata and a trill. The left hand plays a series of chords.

475

Musical score for measures 475-477. The right hand has a melodic line with a fermata. The left hand plays chords.

478 *legato.*

*mf* *con abbandono* *Cres.* *f* *dim.*

Musical score for measures 478-481. The right hand has a melodic line with a fermata. The left hand plays chords. Dynamics include *mf*, *con abbandono*, *Cres.*, *f*, and *dim.*

482

*cres.* *ff* *dim.*

Musical score for measures 482-485. The right hand has a melodic line with a fermata and a trill. The left hand plays chords. Dynamics include *cres.*, *ff*, and *dim.*

486

*fz.* *8<sup>a</sup>* *dim.* *ral.*

Musical score for measures 486-489. The right hand has a melodic line with a fermata and an *8<sup>a</sup>* marking. The left hand plays chords. Dynamics include *fz.*, *dim.*, and *ral.*

## 488 a Tempo.

15  
p  
m.d. *ral*  
ten.

## 492 a Tempo.

p  
Cres.

## 495

ff  
p  
Ped.  
\*

## 498

2

## 502

p

505

*tr*

508

*tr*  
*ff*

511

*tr*  
*3*  
*8<sup>a</sup>*  
*ral.*  
*Rall.*  
*Dim.*

514

*8<sup>a</sup>*  
*5*  
*3*  
*5*  
*4*  
*5*  
*3*  
*5*  
*4*  
*4*  
*5*  
*5*  
*3*  
*5*  
*5*  
*3*  
*8<sup>a</sup>*  
*con brio*  
*ff*  
*ed animato.*

518

*8<sup>a</sup>*  
*2*  
*3*  
*4*  
*5*  
*5*  
*4*  
*3*  
*3*  
*5*  
*1*  
*3*  
*1*  
*3*  
*1*  
*2*  
*3*  
*4*

522  $8^a$

5 4  $8^a$

526  $8^a$

3 5 3 5  $8^a$

530  $8^a$

*ff*  $8^a$

534  $8^a$

*fz.* *p*  $8^a$  *fz.* *p*

538  $8^a$

*p*  $8^a$

542

*pp legato.*

546

*ff*

8<sup>a</sup>

550

8<sup>a</sup>

*Red. fz.*      *fz.*      *fz.*

555

*ff*

8<sup>a</sup>

*fz.*      *fz.*      *fz.*      *fz.*

*Red.*

560

*fuoco.*

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

564

8<sup>a</sup>

568

572

il piu presto possibile.

*fz.*

*ff ben marcato*

*Red.*

*fz.\**

577

582

587

591

595

600

605

Più lento

### 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<sup>e</sup> 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

- In several bars (147, 166, 174, 176, etc.) the accidental is above the turn symbol.
- bar 91, left hand: thee bass f is tied to a quarter note.
- bar 116, right hand, first beat: down an octave (there is no octavation in the previous bar.) cf. bars 119–120.
- bar 191, left hand: no change to treble clef (but notes appear as they do here.)
- bar 224: no termination of octavation *loco*. Indication of octavation ends with the line at bar 223.
- bar 424: change of key occurs after first beat.
- bar 429: change of key occurs in the middle of the bar.
- bar 477, dynamic indication: what has been interpreted as *mf* is written *m.f.*
- bar 479, left hand: d44 natural, b43 flat.
- bar 483, left hand: d44 natural, b43 flat and there is no quarter rest.
- bar 551, left hand: octavation terminates at the end of the previous bar.
- bars 552, 553, and 555, left hand: chords in the middle of the bar are quarters, although the eighth rests are also present.
- bars 568–9, left hand: no octavation.
- bar 570, right hand: the first note is e85.

Approximate timing: 16:40.

James L. Bailey  
 College of the Rockies  
 Cranbrook, BC, Canada  
 bailey@cotr.bc.ca  
 June 25, 2007