
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 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.

Grande Fantaisie Étude Op : 46

Henri Bertini jeune (1798–1876)

Adagio.

Intrada.

1

pp *cres.*

ff *pp*

piu lento. *legato il Basso*

Rall.:

ff con Energia.

tr

fz.

Ped.

Ped.

Ped.

13

Allegro. Con forza.

16

18

20

22 Adagio a tempo.
ff Strepitoso. Fuoco.

25

27 Andante Mæstoso. Marcato.
mf
Legato et canto.

31 *pp*
 Ped. * Ped. * Ped.

34

ral.

*

Ped.

*

Ped.

36

*

Ped.

*

Ped.

*

Ped.

39

Adagio

pp

*

Ped.

*

Ped.

*

Ped.

8^a

8^b

32

Presto

Fantasia.

Più lento

ff

p esp.

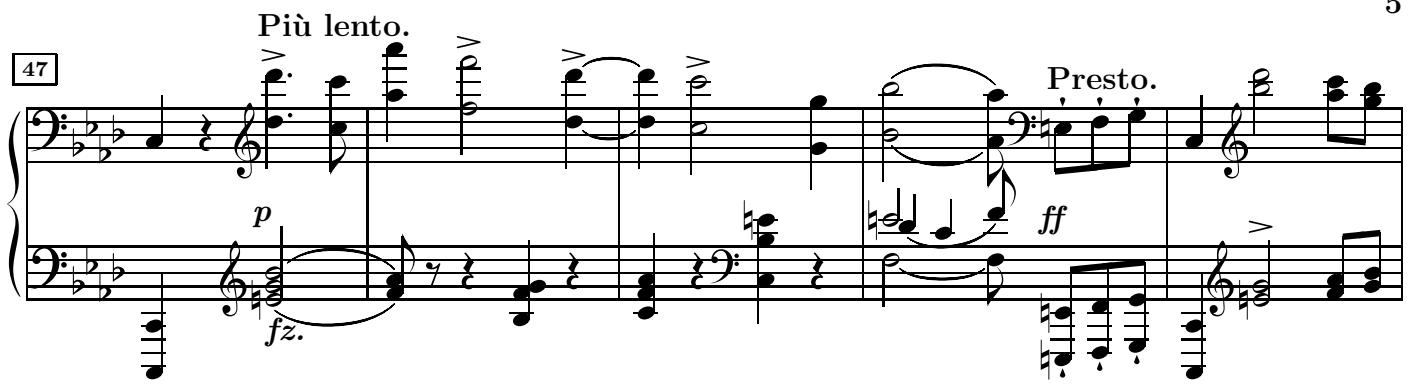
Con dolore.

Presto.

fz.

ff

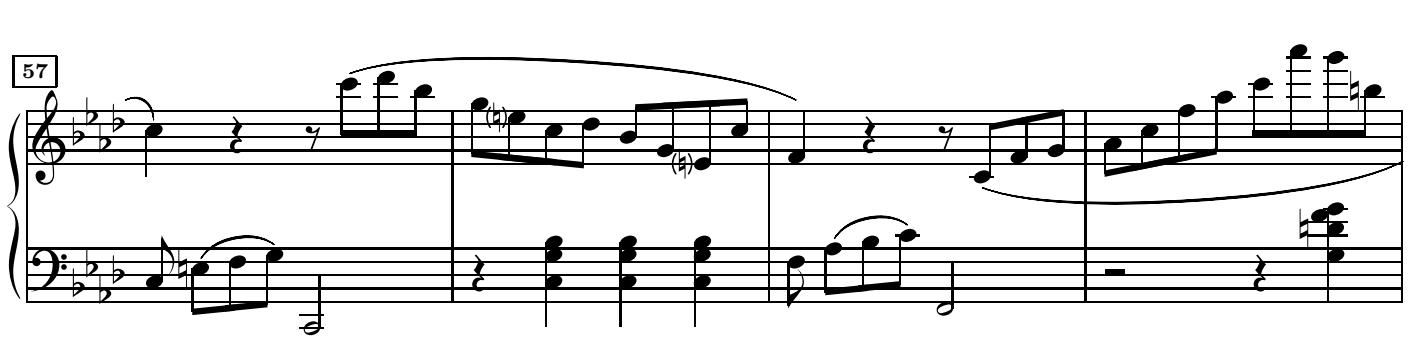
Più lento.

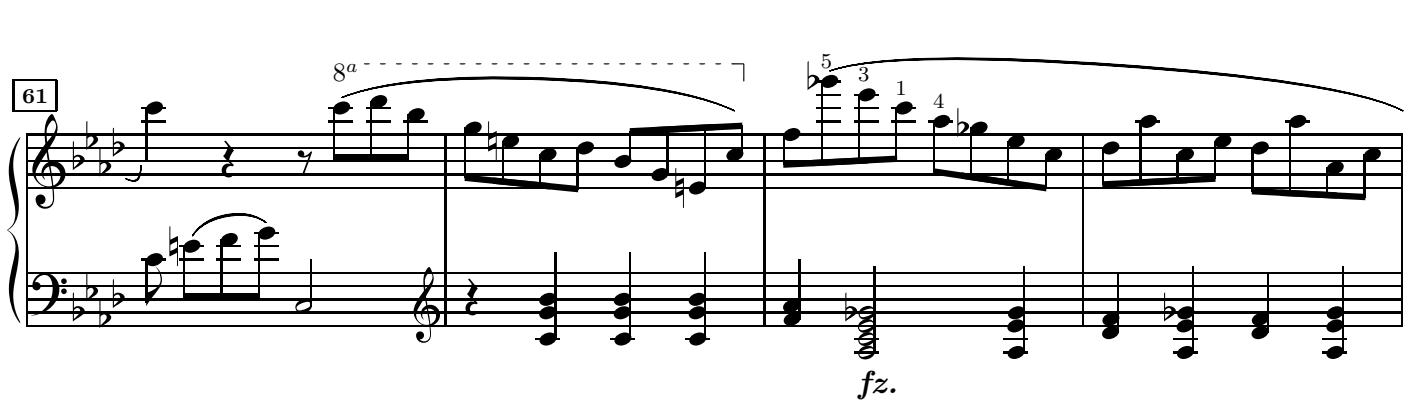
47 

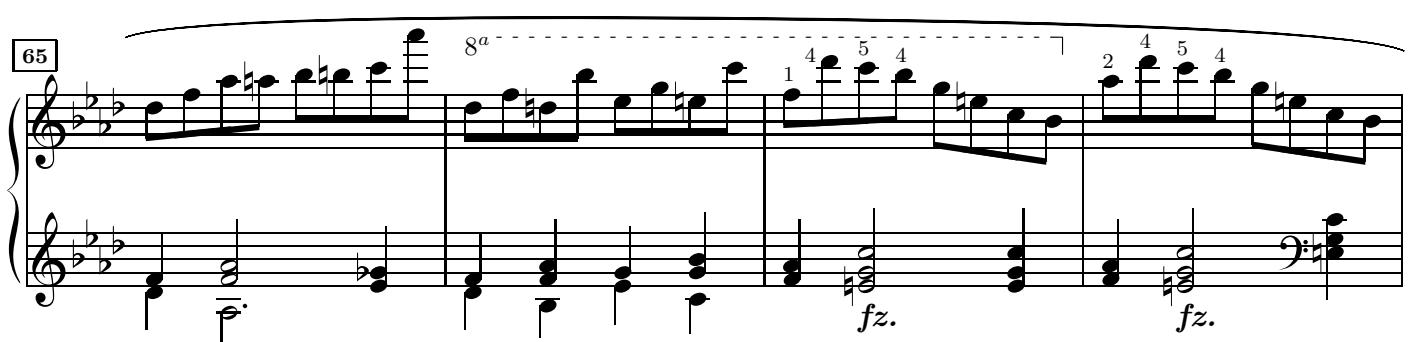
Presto.

52 

Presto.

57 

61 

65 

69

73

77

dim.

ral

Andante.

a tempo.

Più lento.

p esp.

32d.

*

Presto.

p

fz.

ff

fz.

fz.

fz.

81

86

91 Presto. *ff*

96 Piu Presto. *p ff Con forza.*

100 *fz*

104 *fz.*

108

112

112

fz.

fz.

B.

116

fz.

fz.

*

B.

120

8a

*

5 3 2 1 2 4 2

8a

124

8a

8a

pp

cres.

accelerando.

132

136

140

144

149

153 *Cantabile. calando.*

p esp :

Ped. *z* *z* *** *Ped.*

156 ***

159

162

165

168 *Con abandono.*

ff Red. * Red. *

171 *p ff fz.*

174 *Veloce.* 19 *p ral:*

Brillante. Leggiero. Rall : a Tempo.

178

This musical score page contains five staves of piano music. Staff 1 (measures 168-170) starts with a dynamic of *ff*, followed by a dynamic of *fz.* Staff 2 (measure 171) includes dynamics *p*, *ff*, and *fz.* Staff 3 (measure 174) features a dynamic of *p ral:*. Staff 4 (measures 176-178) includes dynamics *Brillante.*, *Leggiero.*, *Rall :*, and *a Tempo.* The score uses various articulations like *Red.* and ***, and includes measure numbers 168, 171, 174, and 176.

12

181

ff

p

3

2 5

ff

p

Red.

*

184

187

ff

f

Red.

*

190

tr

p

193

tr

ten :

ten :

8^a

ten :

196 

14

215

8^a - - - - - - - - - -

f *p* *f* *p*

fz *fz* *fz* *fz*

219

fz *p* *fz* *p*

f *fz* *f* *fz*

223

ff

227

pp *cres.*

231

f *ff*

235

239

8a

3 4 3 2 1 4 4 3 2

fz *fz*

243

p *Cres.*

fz *fz* *fz* *fz*

247

fz *fz*

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

f > >

ff

251

> >

ff

Re.

16

255

8^a

3 4 1 4 1 4 (1) 4

Risoluto con calore.

m. gauche.

ff

260 fz

259

263

8^a

267

8^a

Risoluto fz

271

274 8^a

274

278

281

285

291

298 a Tempo.

2

Più lento.

2

ff

ff

Ped.

305 Prestissimo.

310

315

p

ff

2

320

325

15

p

330

Rall.

340

poco ral

345

pp

Estinto. *Rall.*

Estinto. *Rall.*

*** *Estinto.* *Rall.*

*** *Rall.*

Adagio

351

Cantando.

mf

Ben marcato il canto.

355

Bass. 5 3 5 *

359

Cantabile.

f

8^a

361

Dim.

f

8^a

363

fz. *p*

Cres. *rall.:* *ff*

leggiero. *f* *in Tempo.*

fz *p*

*

d *

d *

Red.

370 *Poco rit :*

371 *in Tempo.*

373 *p leggiero.*

374 *f*

p ral.

375 a Tempo.

375 a Tempo.

p

legato

tr

ff

p

fz.

Rall

8a

8a

3ed.

in Tempo. *Grandioso.*

380

fz.

p

fz.

*

381

fz.

*

382

fz.

p

?

fz.

p

p

Red.

*

383

fz.

p

?

384

fz.

Cres.

ff

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

p

385

386

387

388

Ritenuto.

389

pp
ral.

ppp

391 Prestissimo. Fuoco.

ff

8^a

legato.

399

403

407

411

415

419

423

427

431

8a

** Ded.*

435 *8^a* *p* *cres.* *accel* - - -

Red.

439 *f*

444 *fz.* *fz.* *fz.* *fz.*

*Red. ** *Red. ** *Red. ** *Red. **

449 *Andante.* *pp* *rall* - - -

Red. *Red.* *

454 Presto. Majeur.

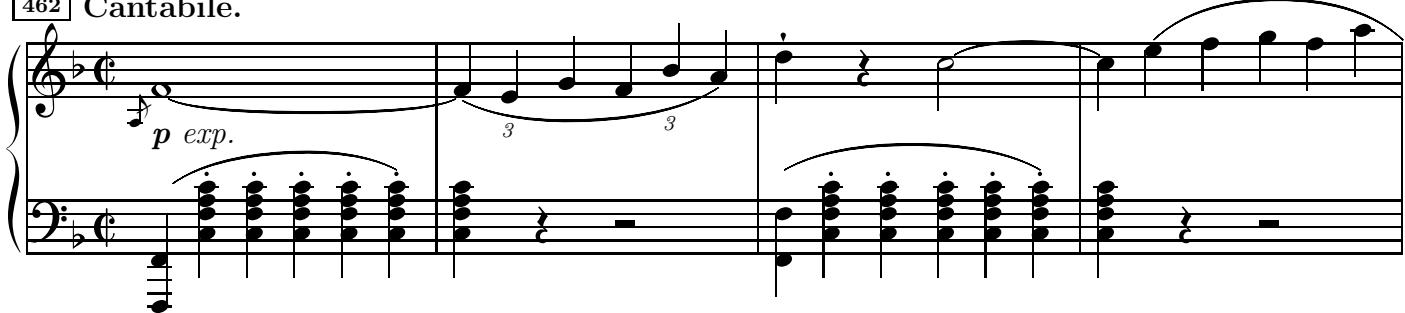
Più lento. 

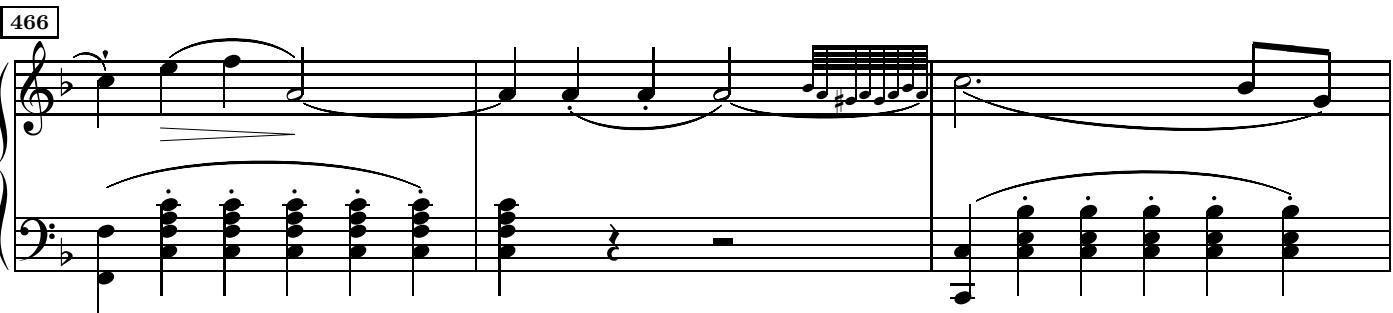
Presto.

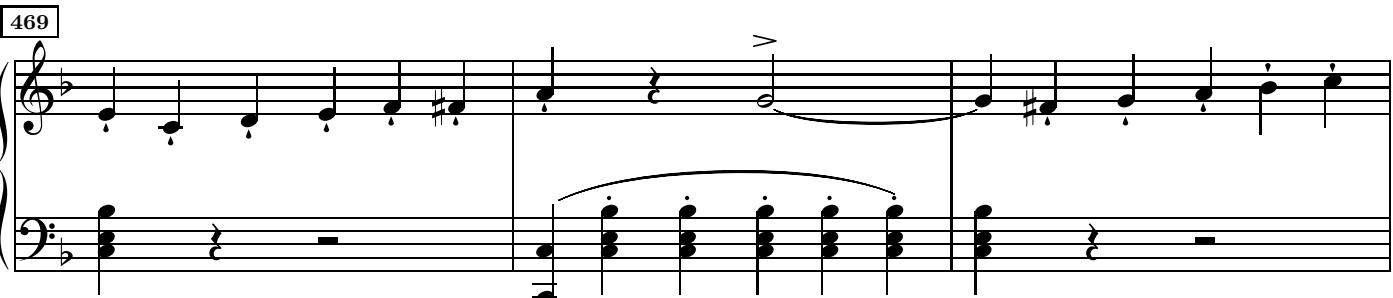
Più lento.



462 Cantabile.



466 

469 

472

475

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

482 *cres.* *ff* *dim.*

486 *fz.* *dim.* *ral.*

488 a Tempo.
15

492 a Tempo.

495

498

502

505

508

511

Prestissimo.

514

518

34

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 - - - (b) 8^a - - - fz. p fz. p

538 p (b) (b) (b)

542 *pp legato.*

546 *ff*

550 *Bed. fz.* *fz.* *fz.*

555 *ff* *fz.* *fz.* *fz.* *fz.* *(b)* *

560 *fuoco.*

36

564 8^a -

568 8^a -

572

il piu presto possibile.

fz.

ff ben marcato

fz.*

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^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

- In several bars (147, 166, 174, 176, etc.) the accidental is above the turn symbol.
- bar 91, left hand: the 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.

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 June 25, 2007