Grande Fantaisie Étude

Pour le Piano

composée et dédiée

à Camille Pleyel

par

Henri Bertini jeune

1798–1876

Op. 46

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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.

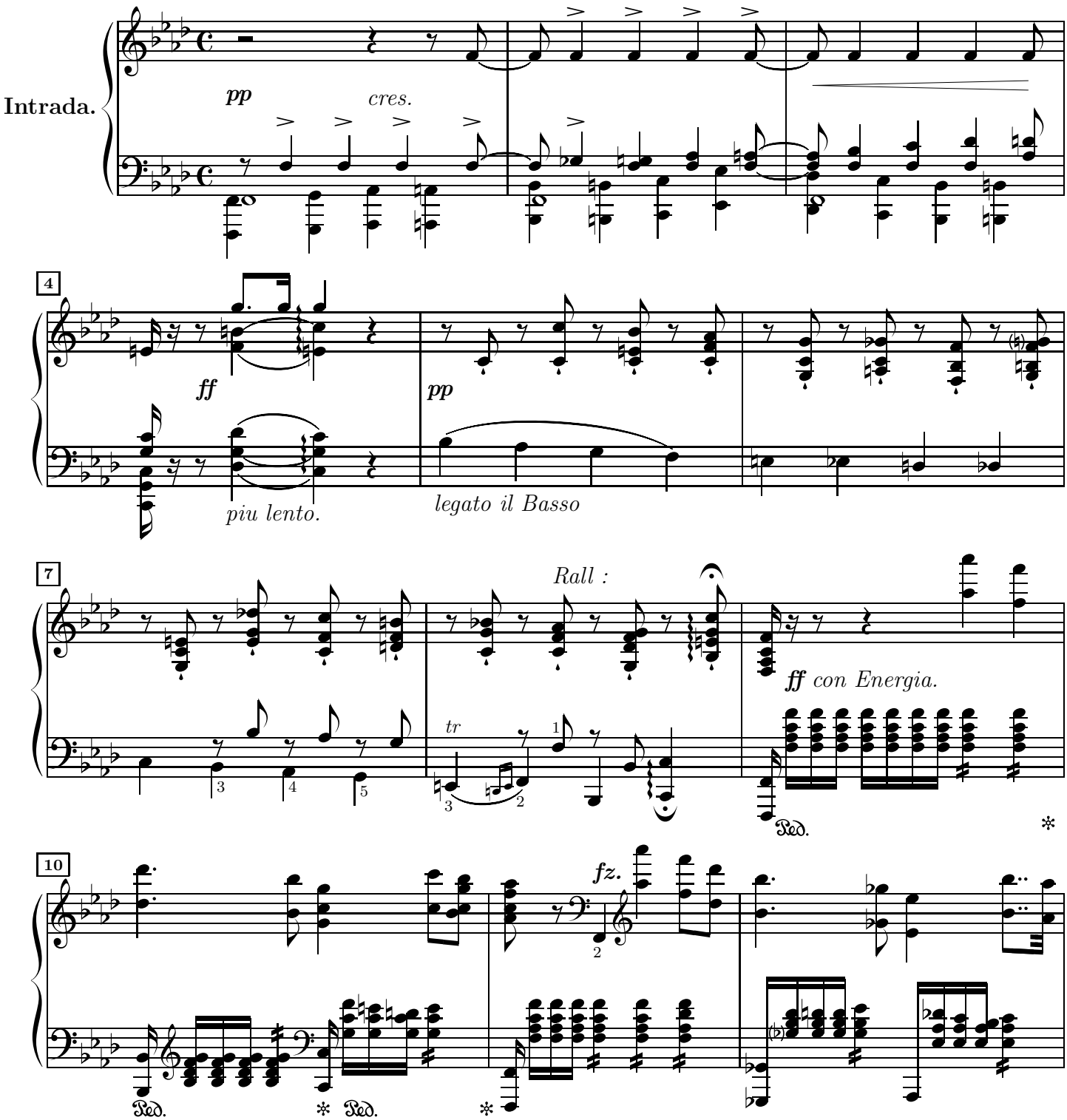
For more information on the life of Bertini, see *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls (`http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html`).

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

Grande Fantaisie Étude Op : 46

Henri Bertini jeune (1798–1876)

Adagio.



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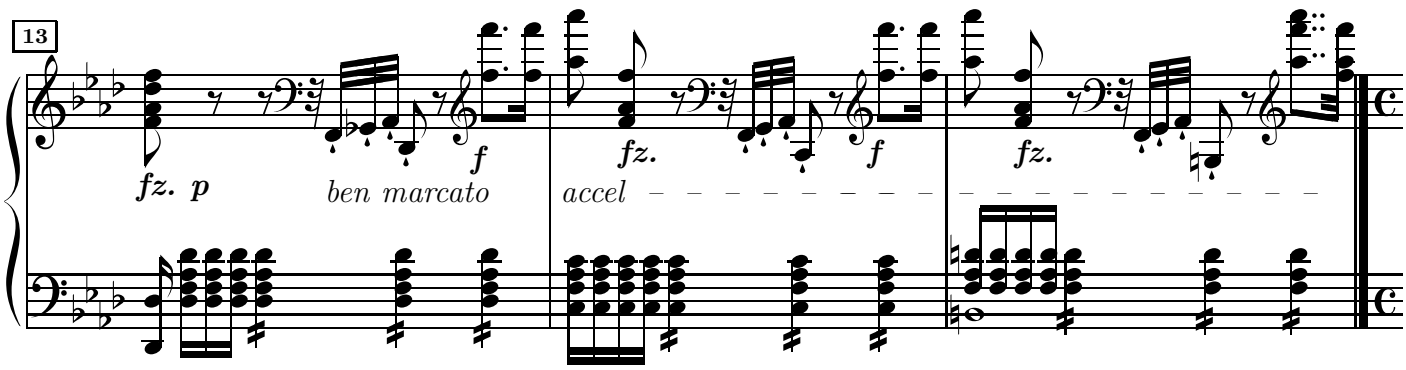
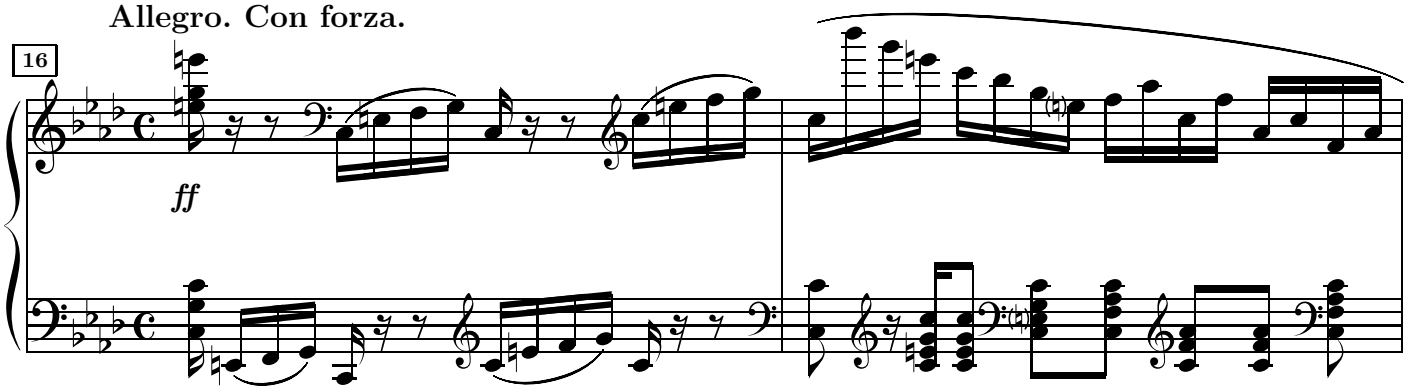
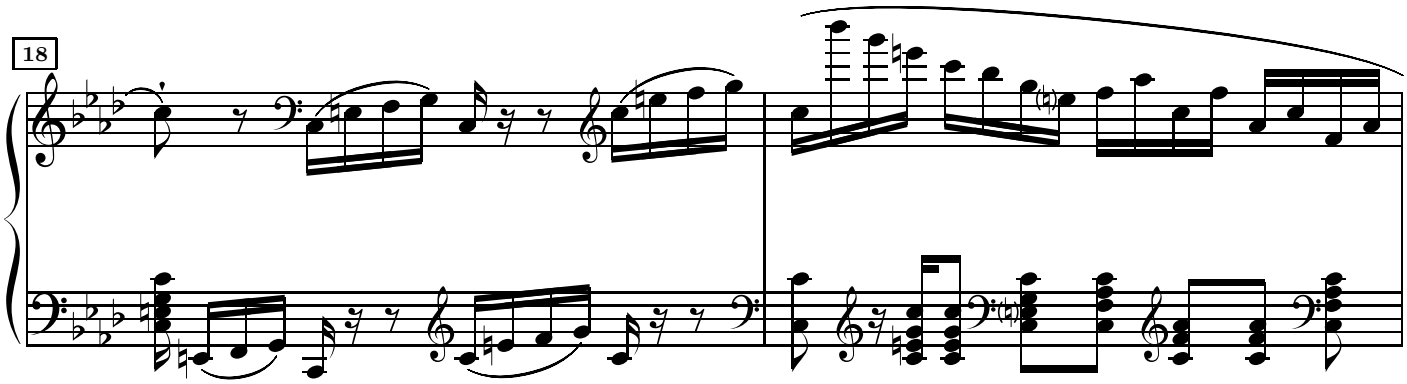
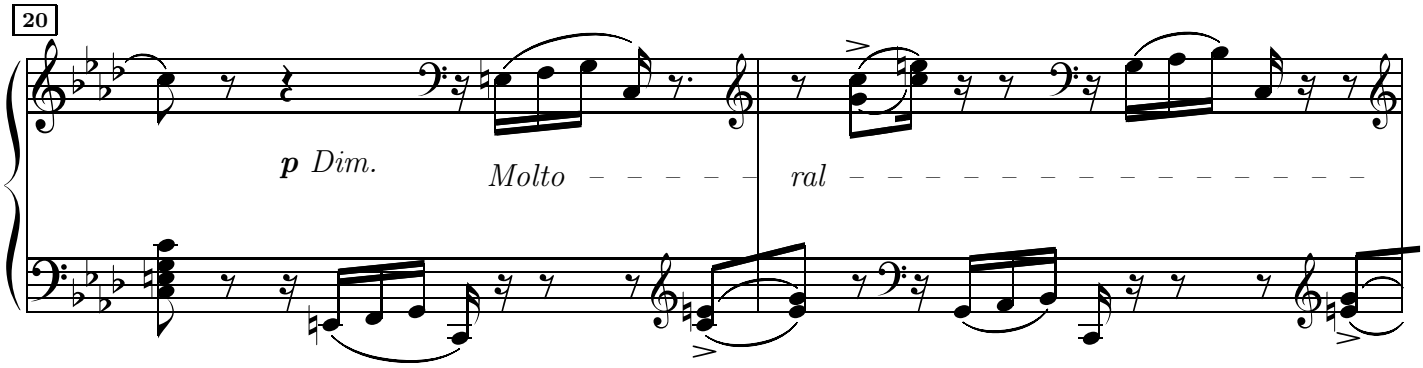


Allegro. Con forza.







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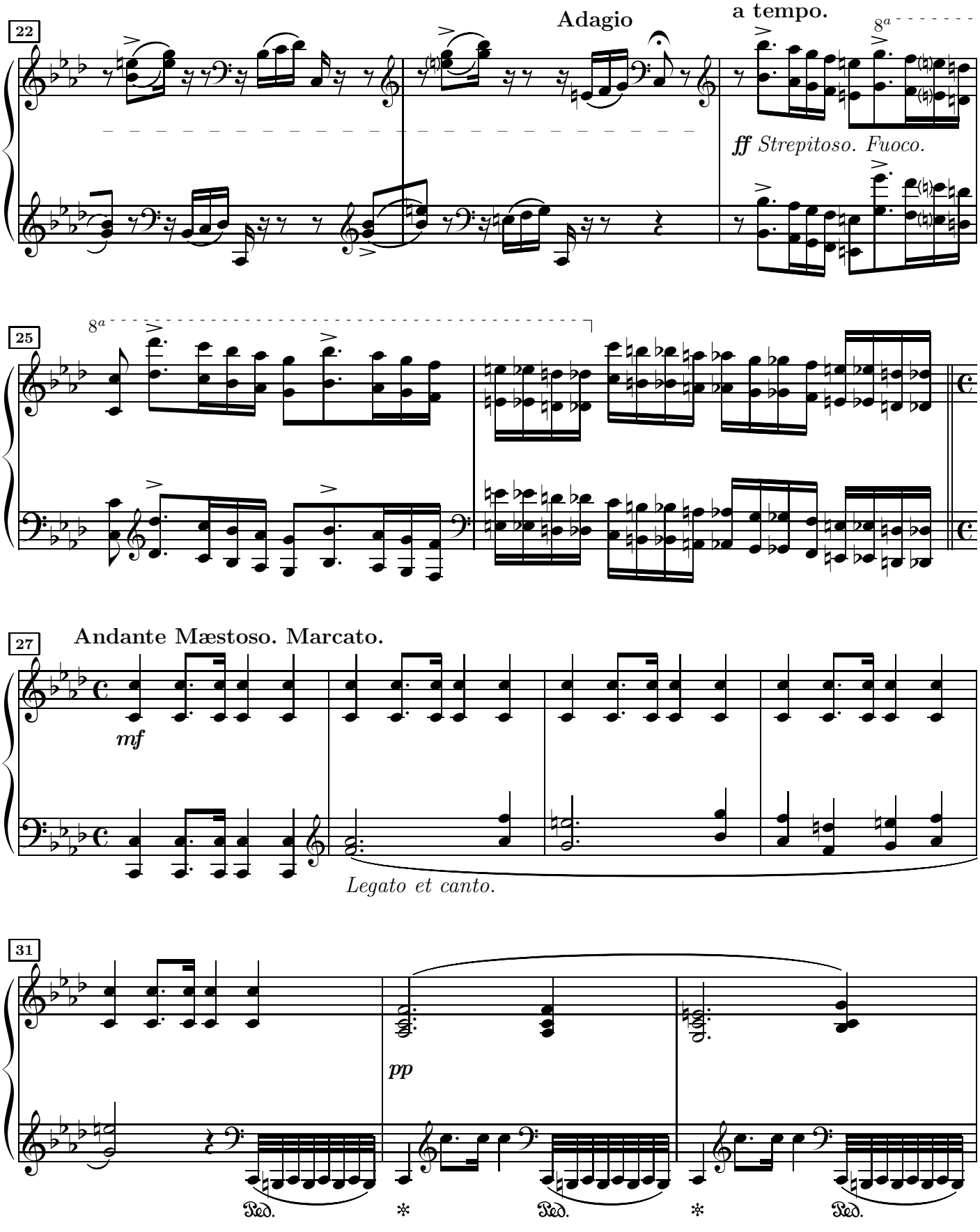

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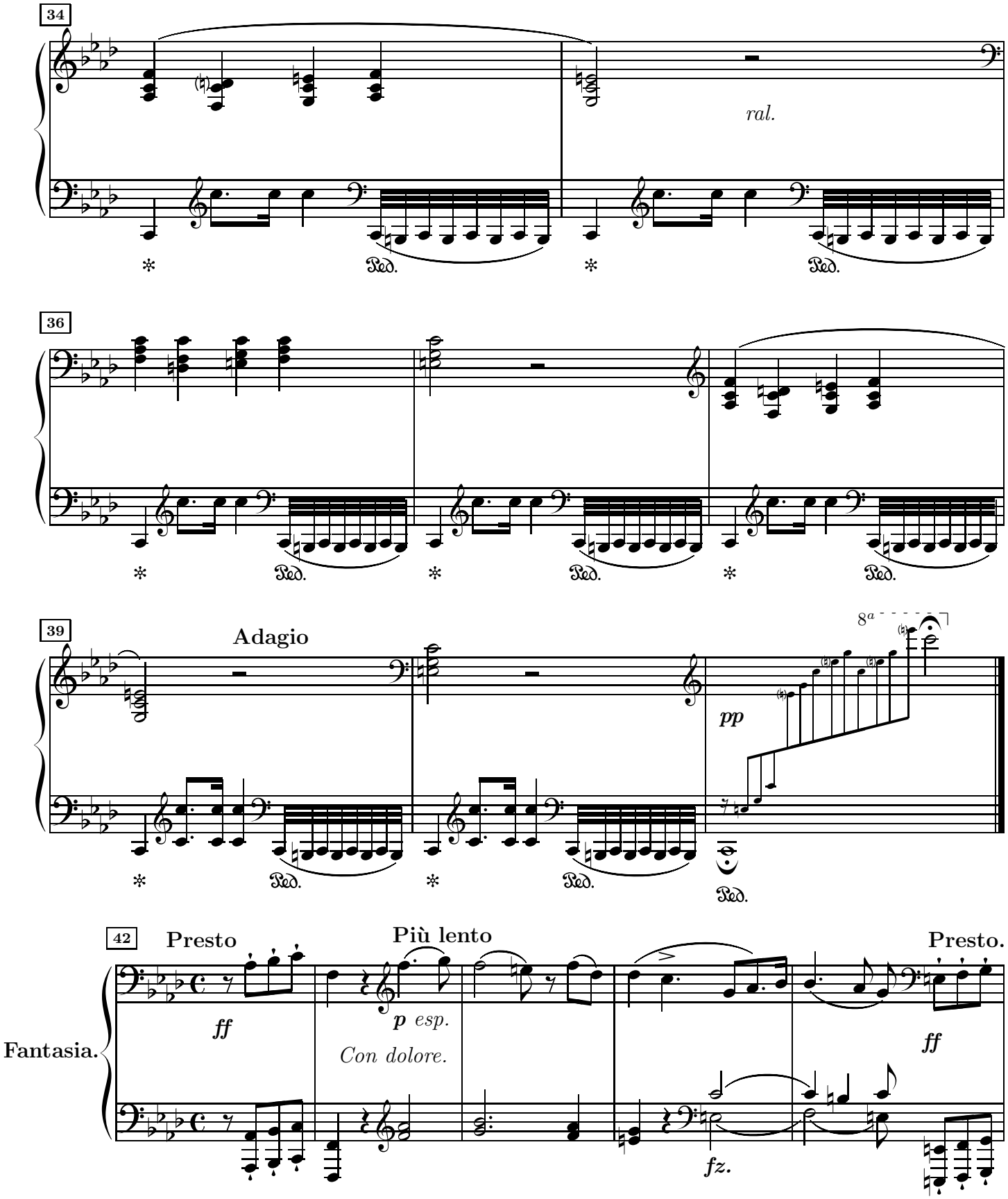

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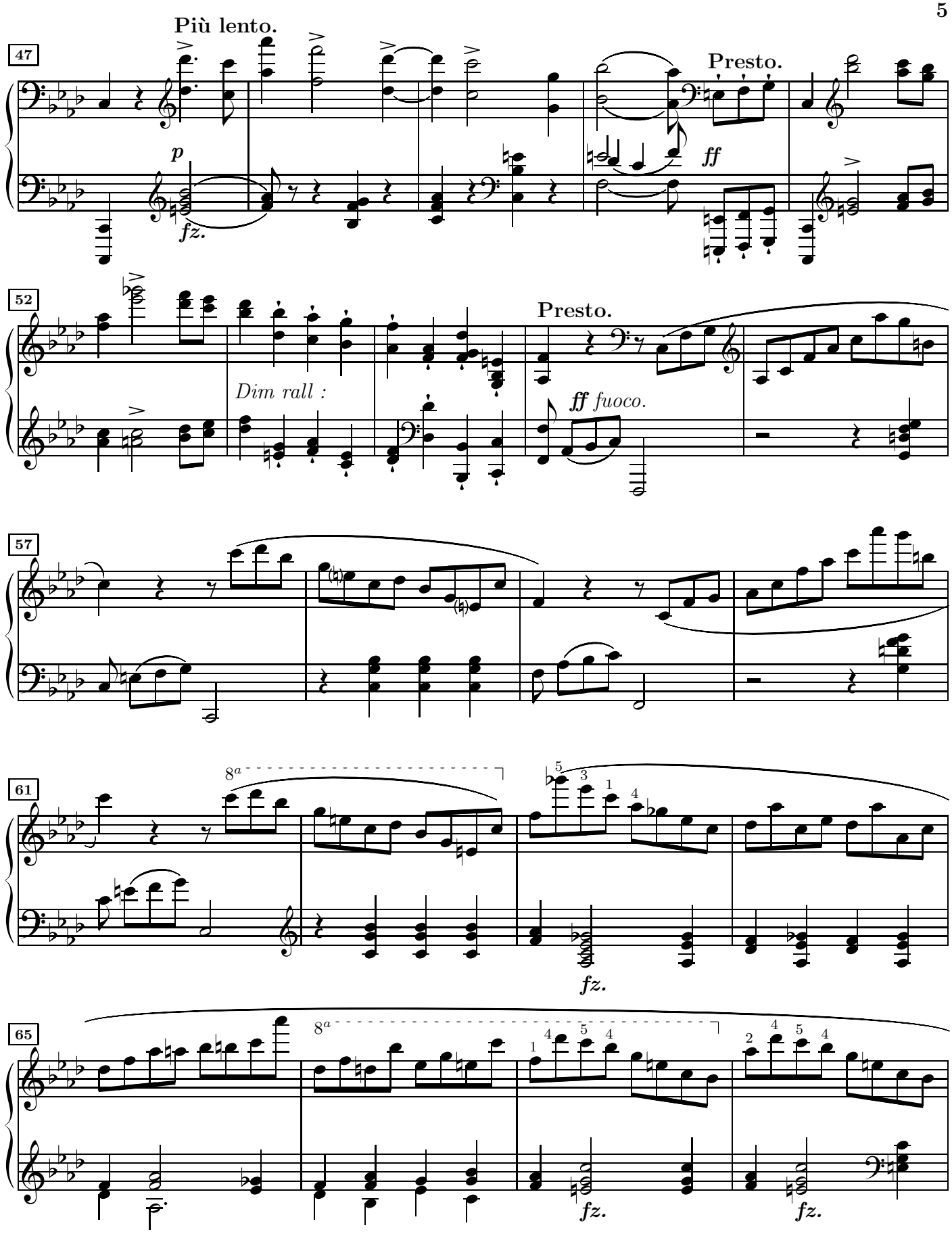

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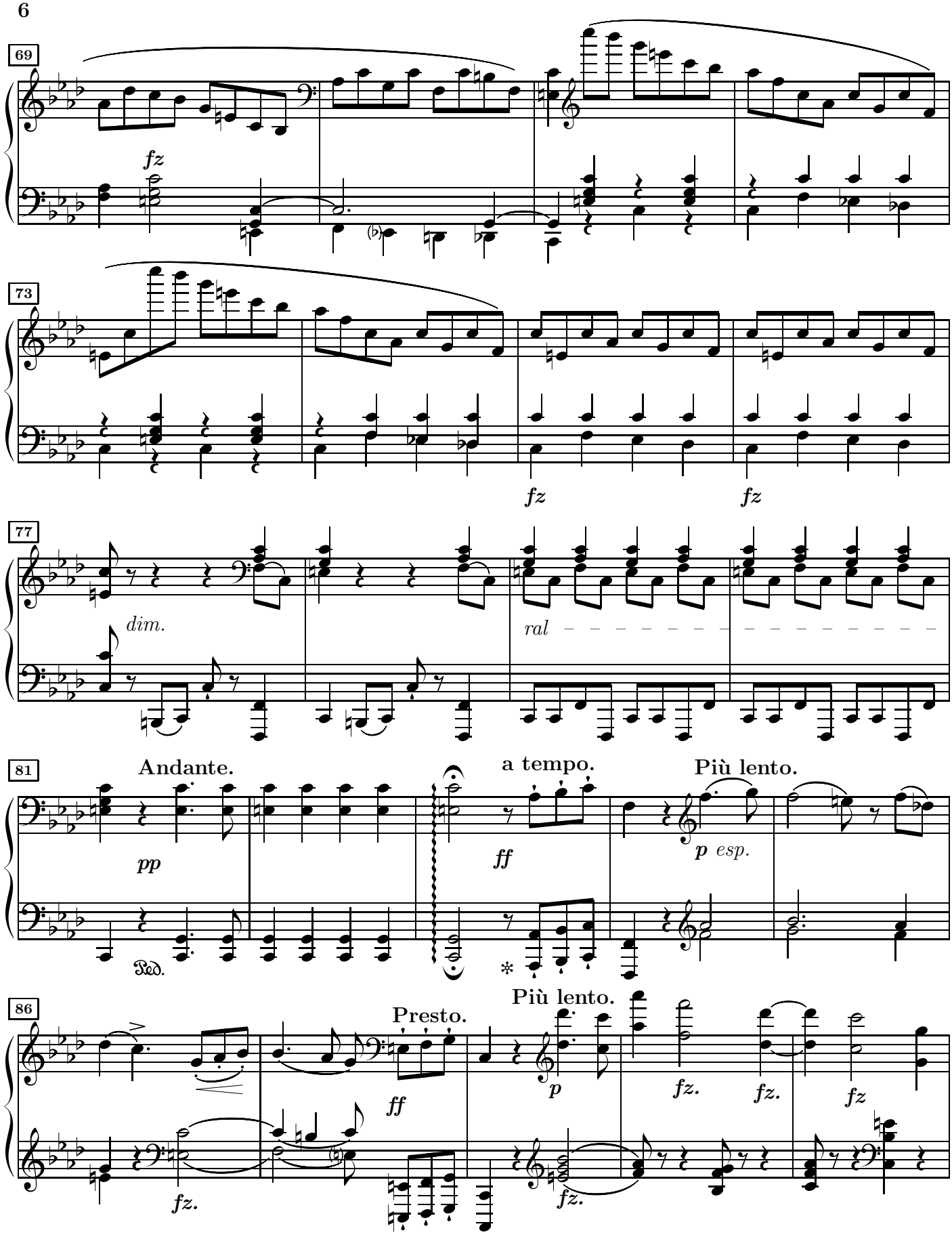

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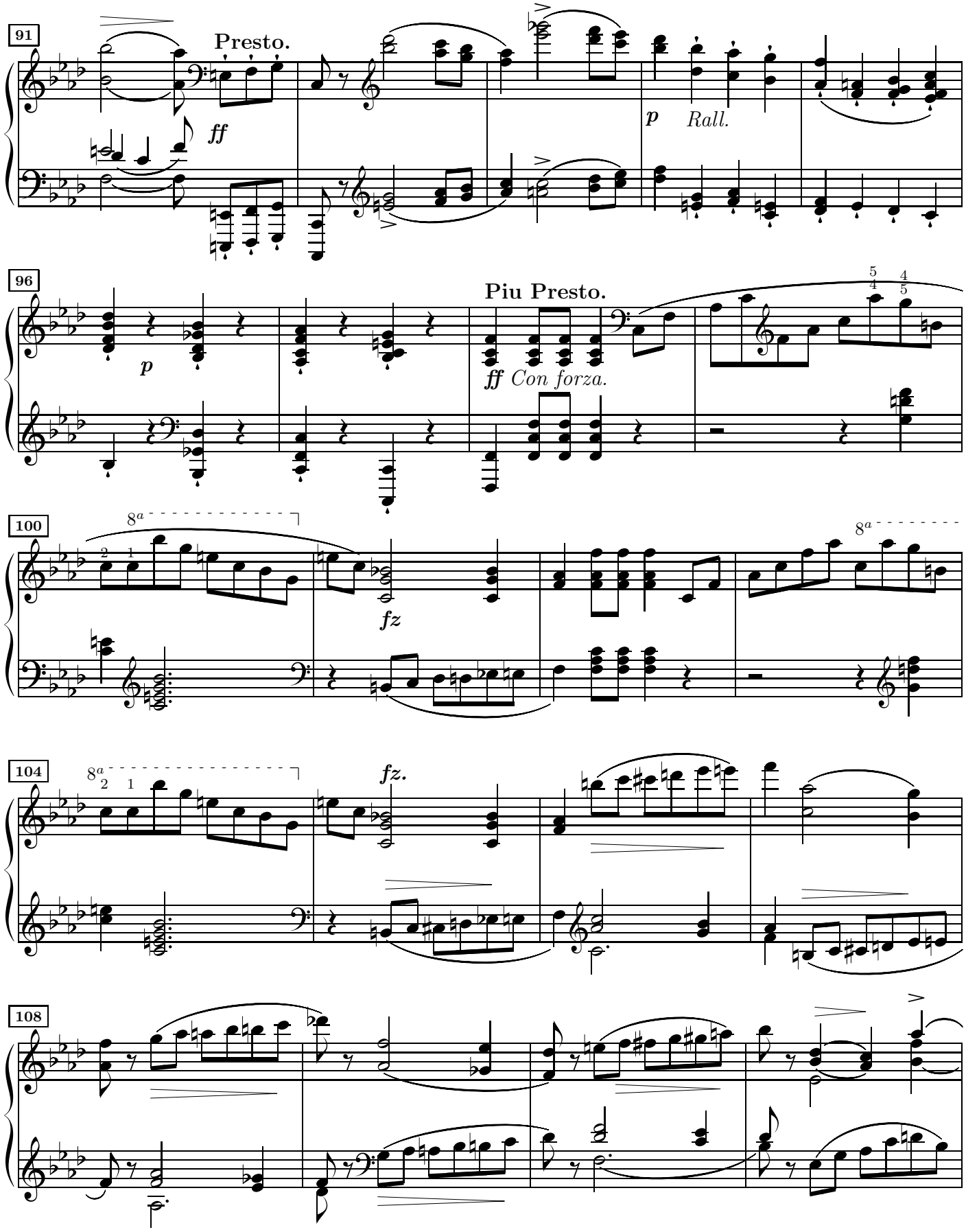

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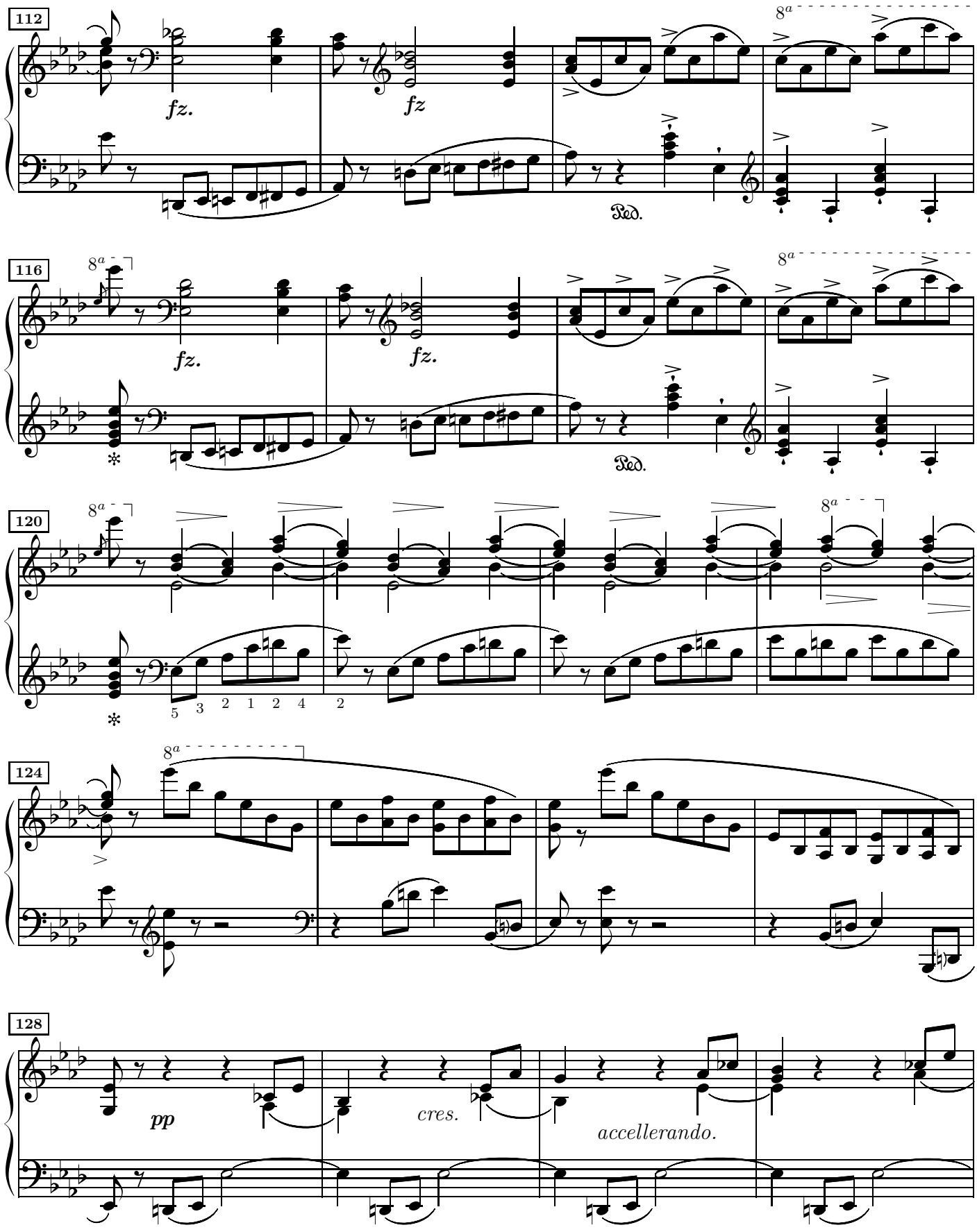

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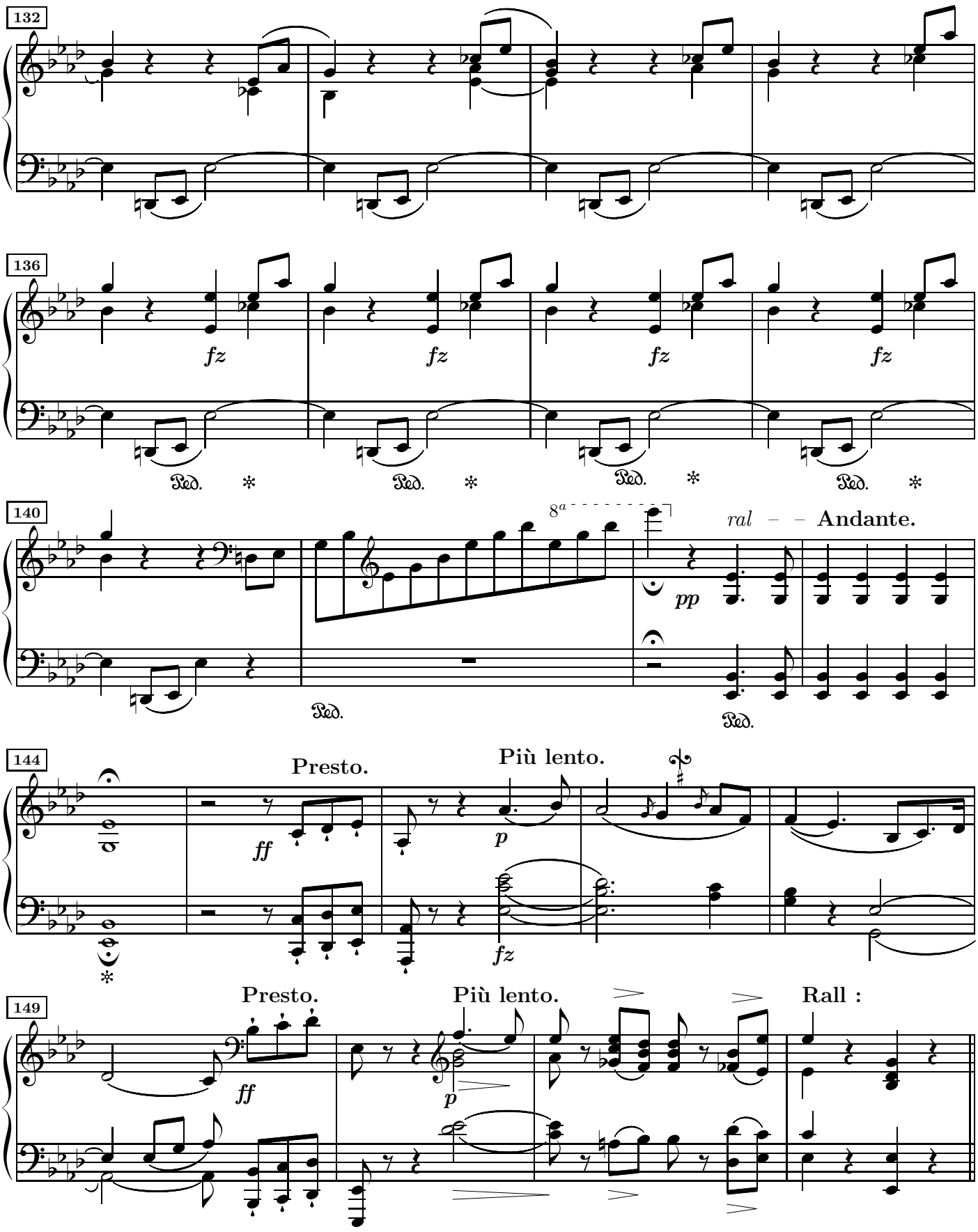

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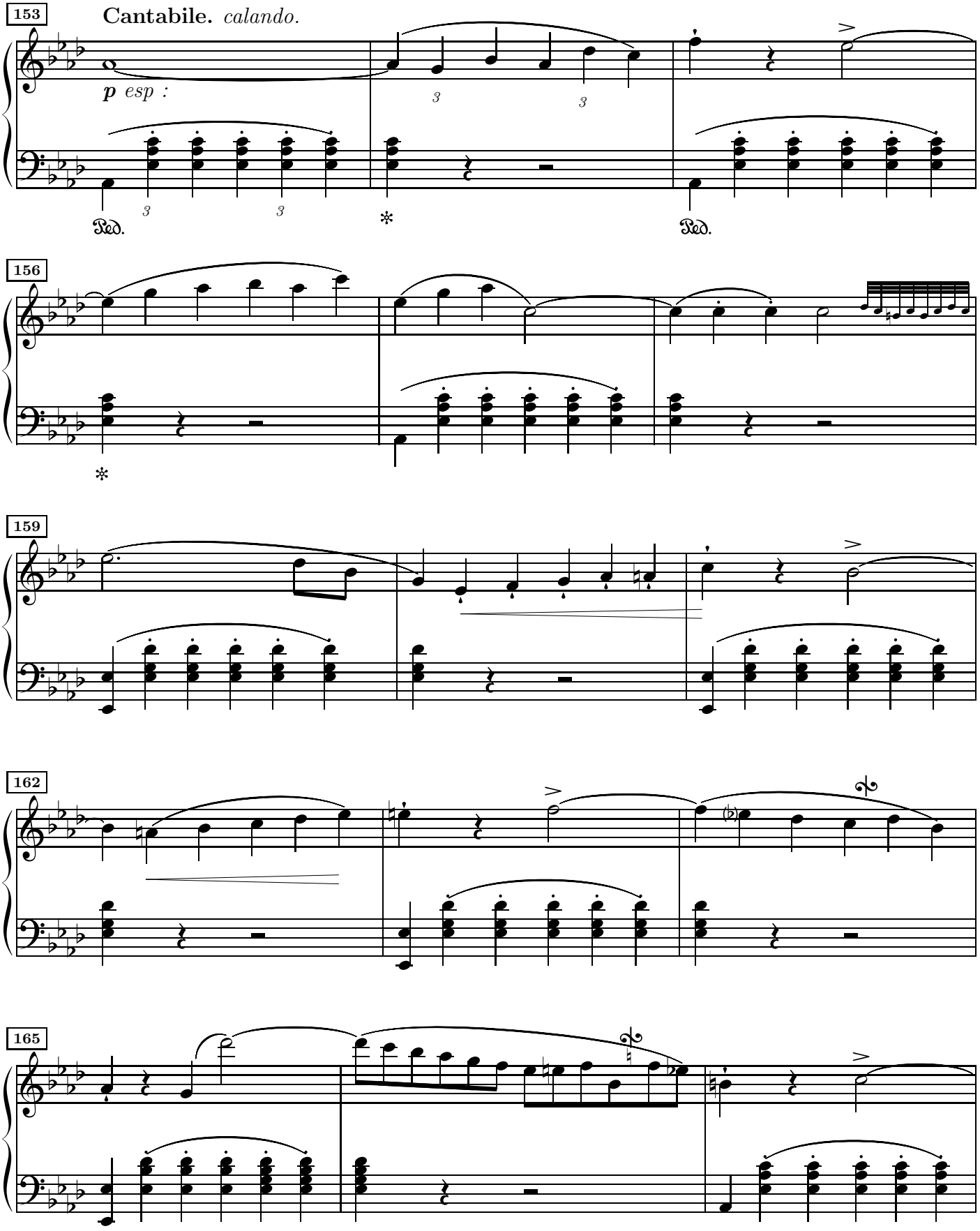

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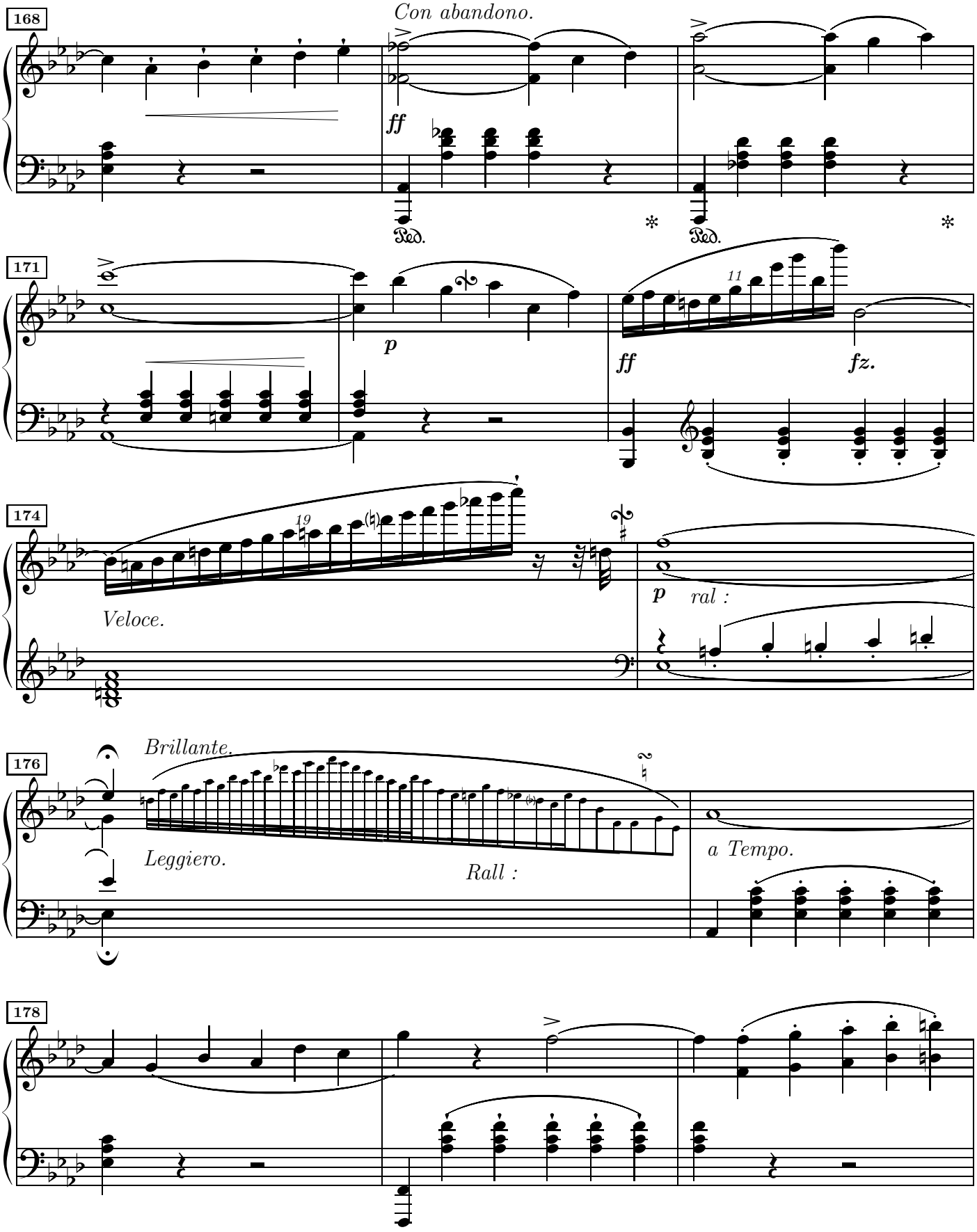

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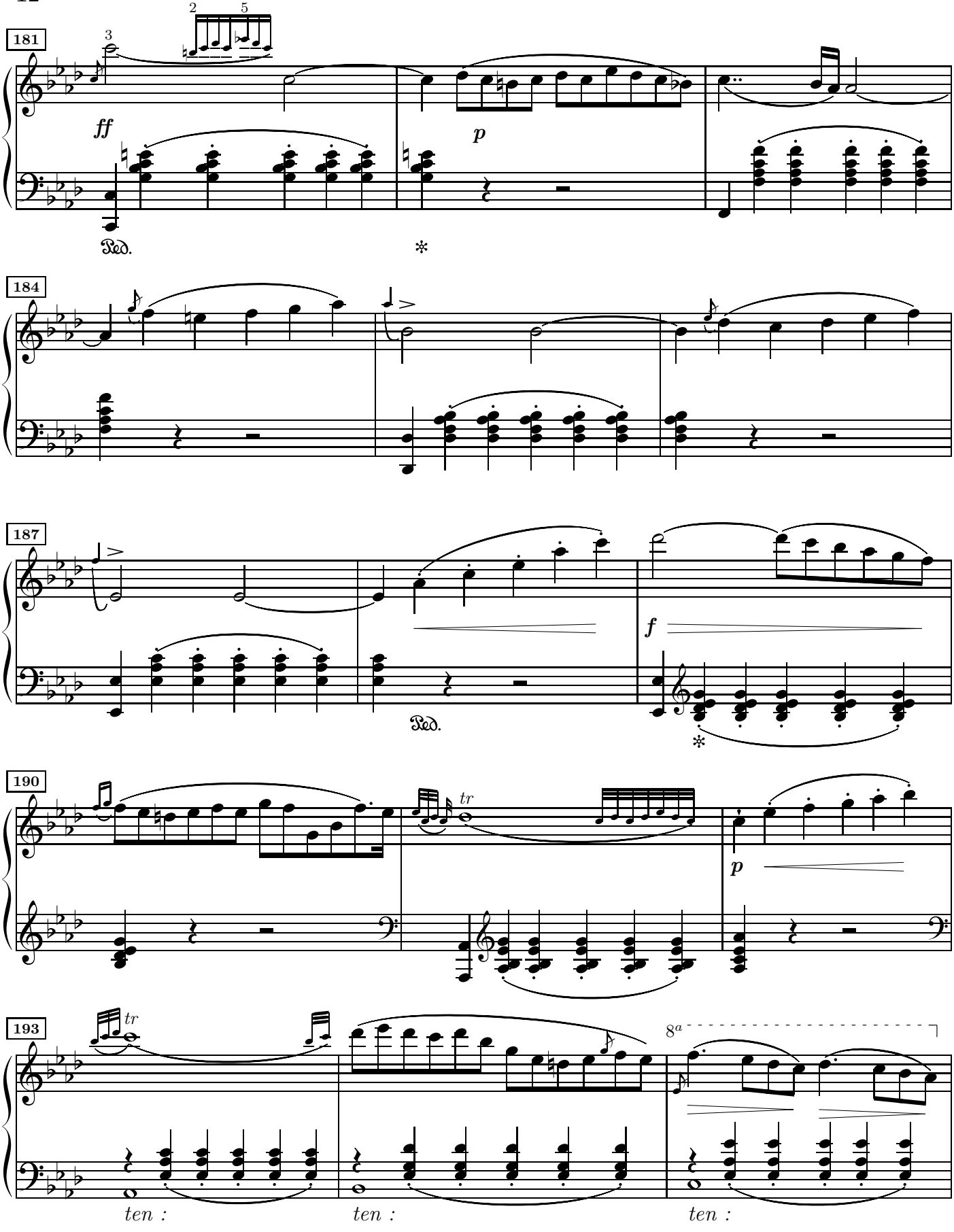

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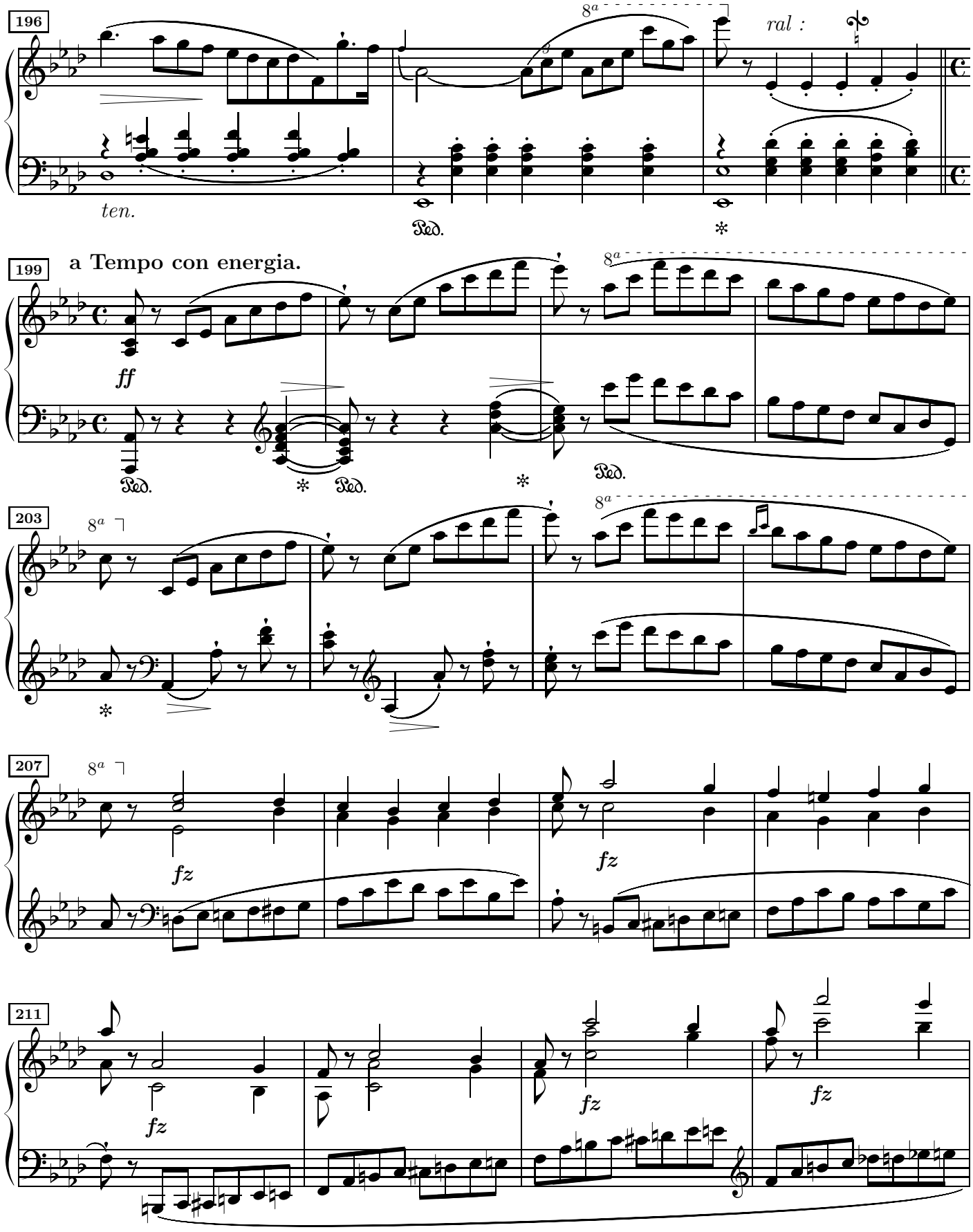

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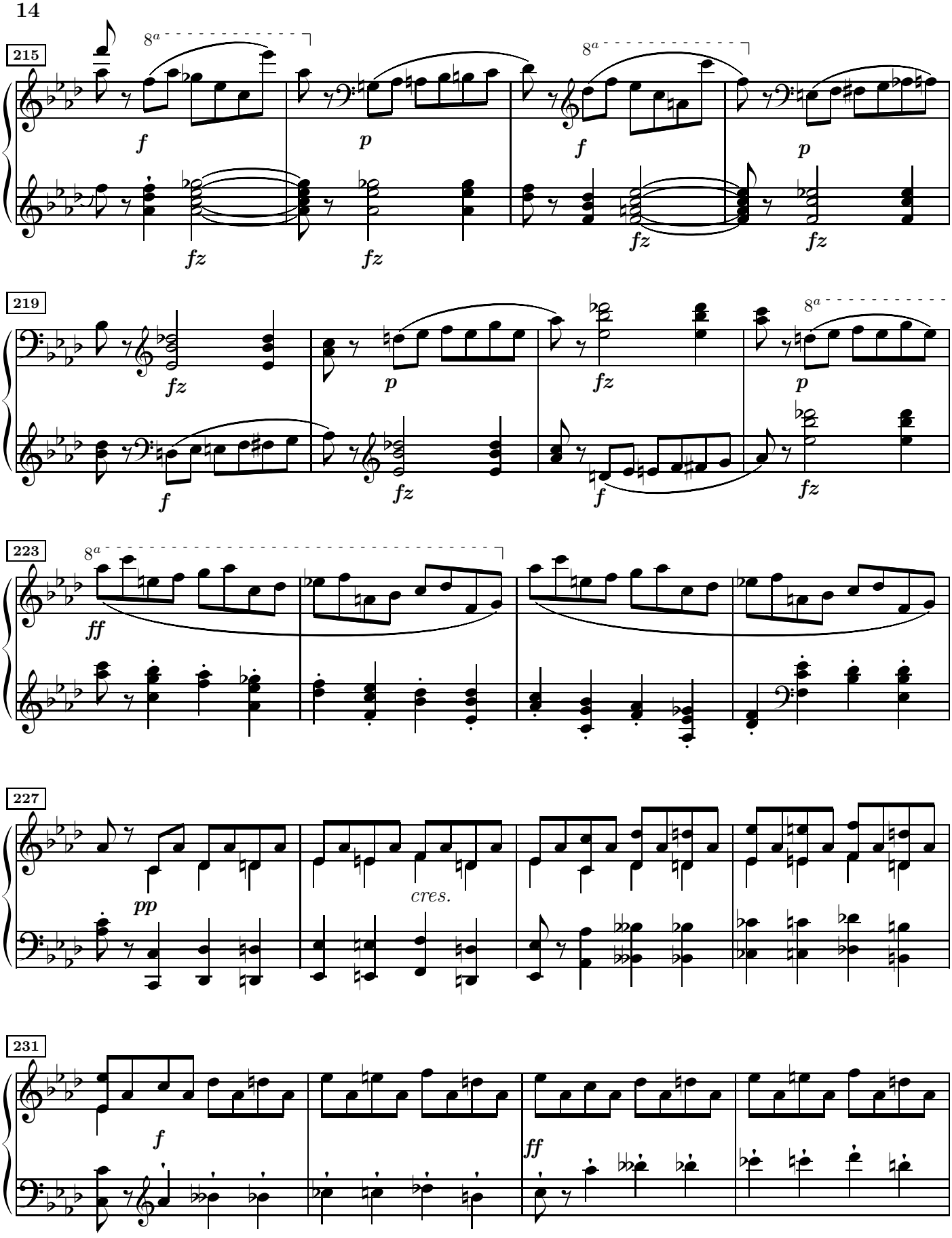

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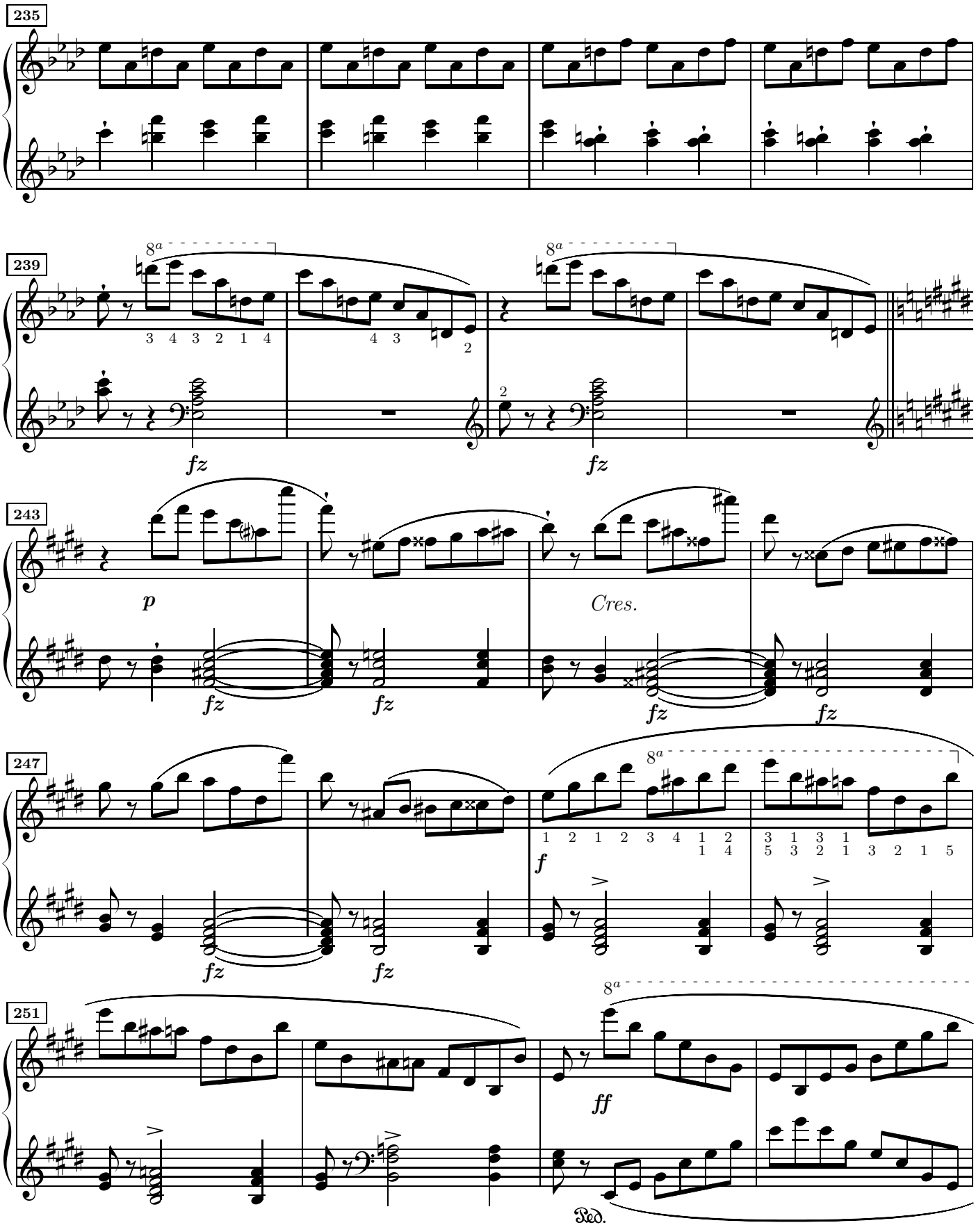

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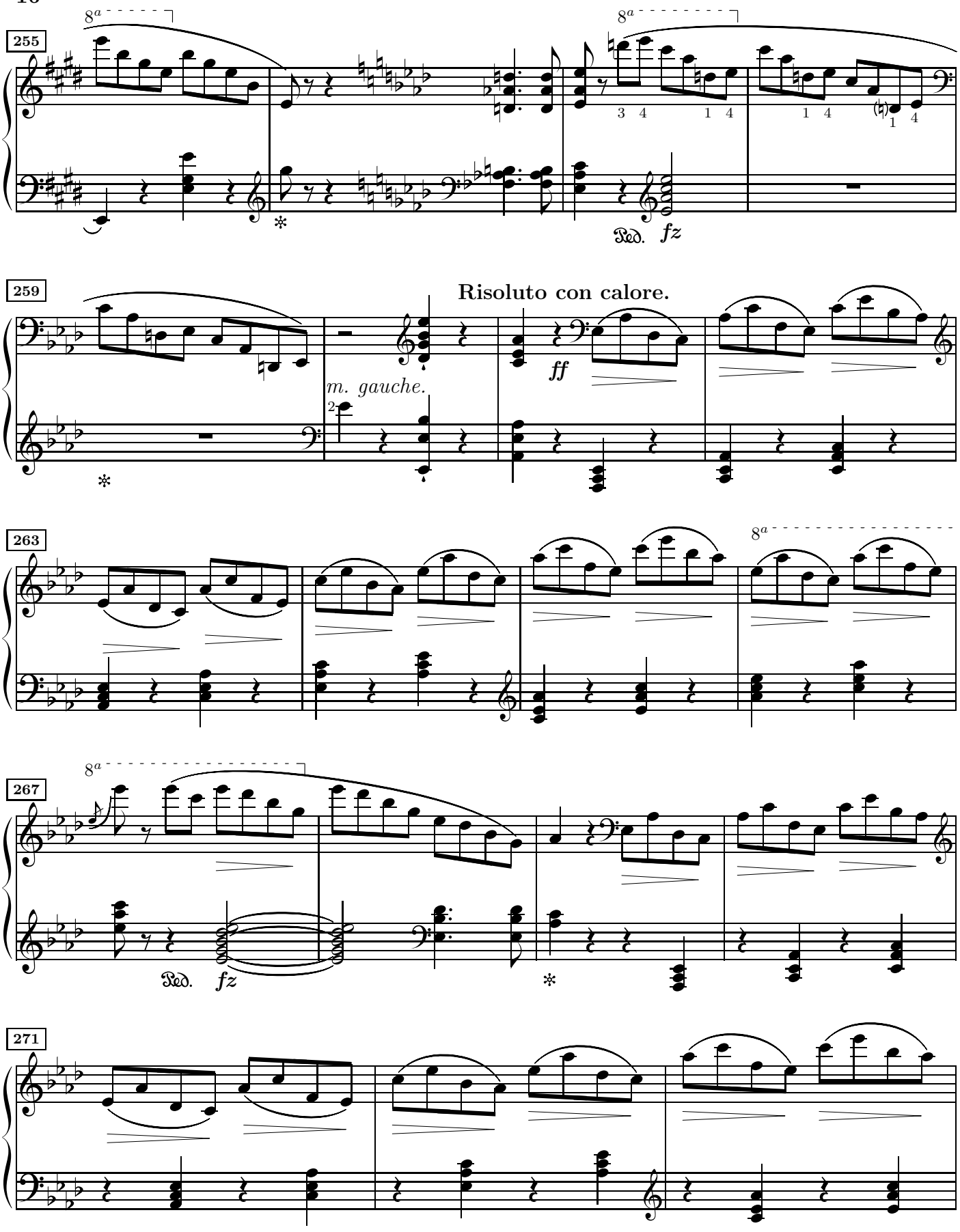

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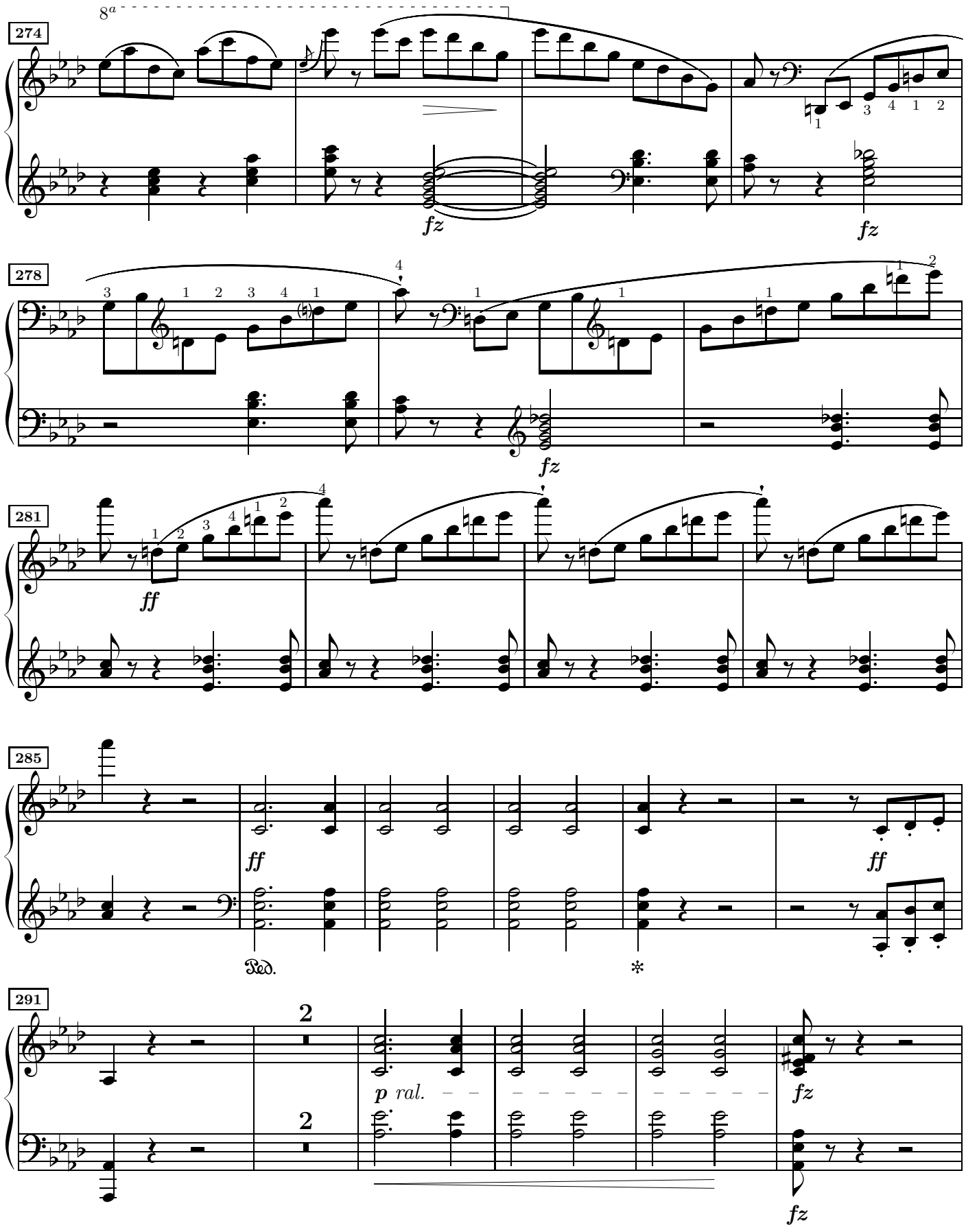

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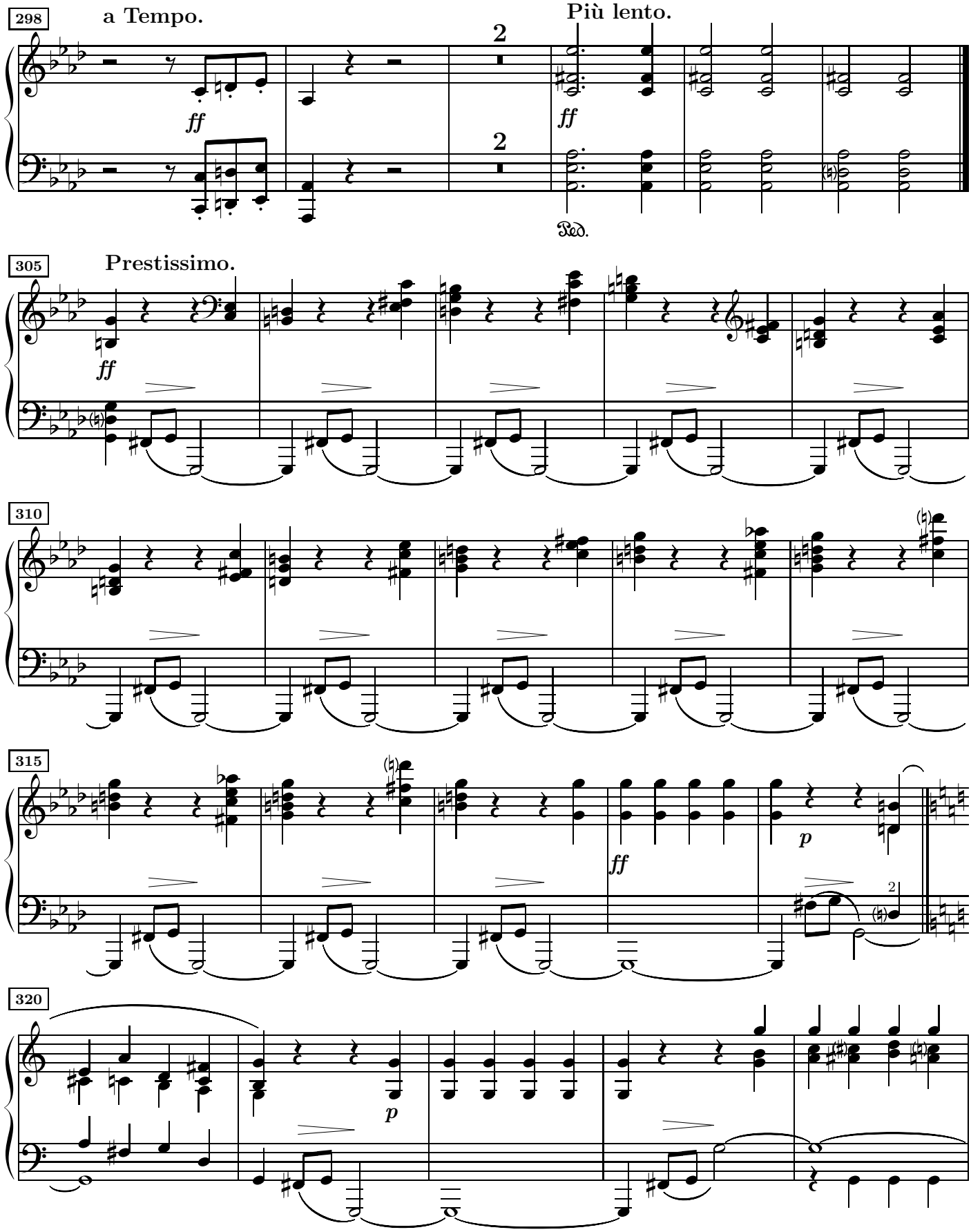

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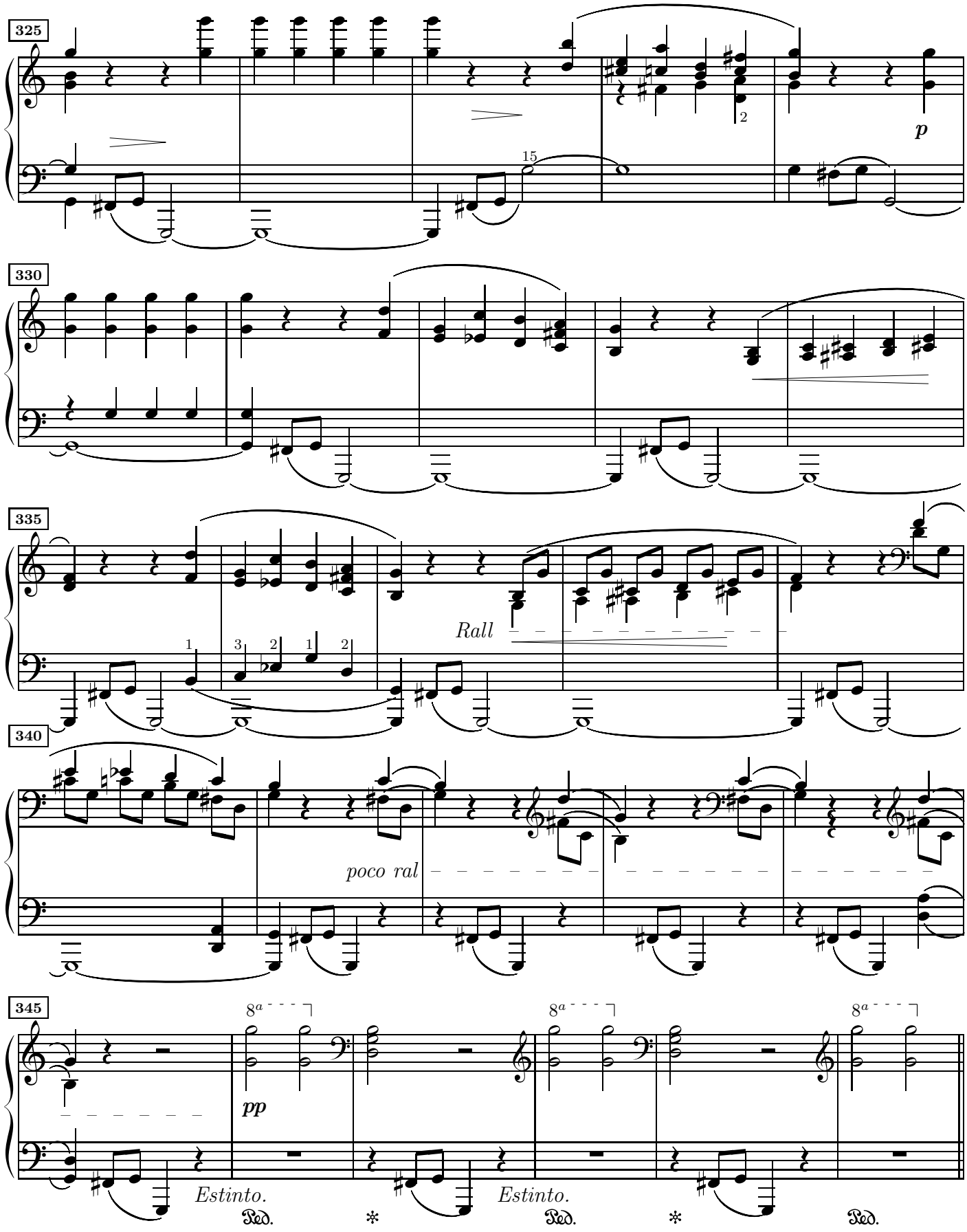

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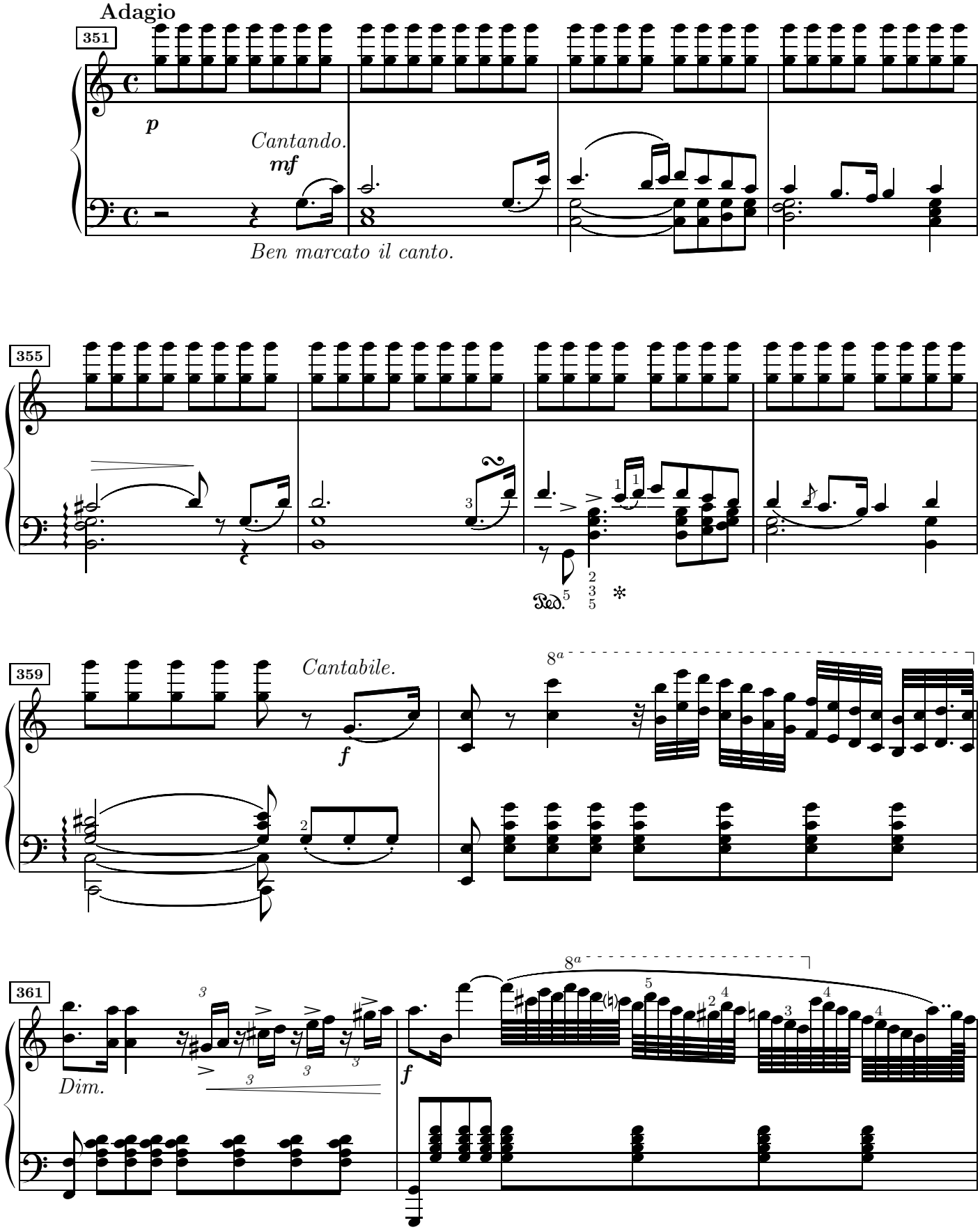

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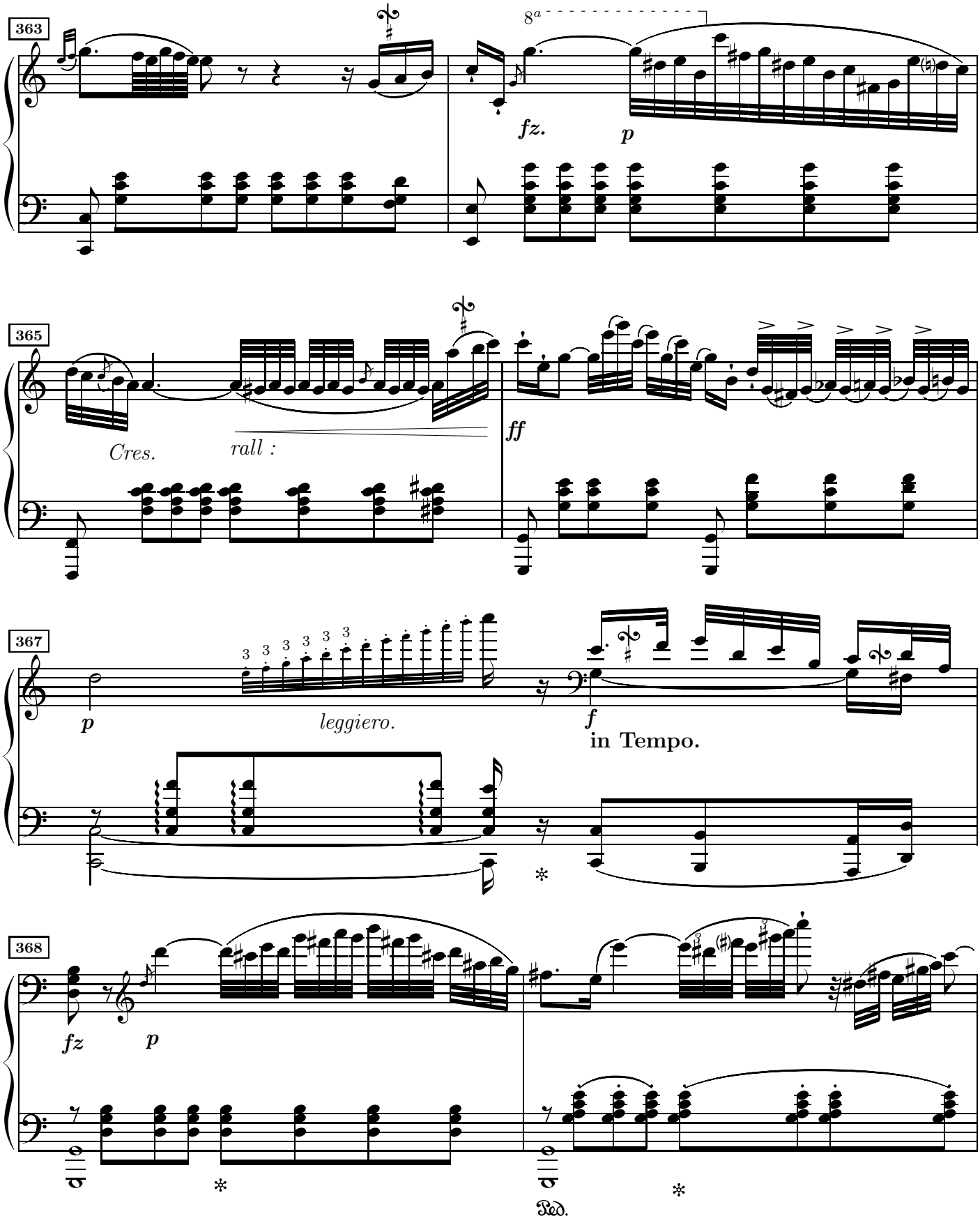

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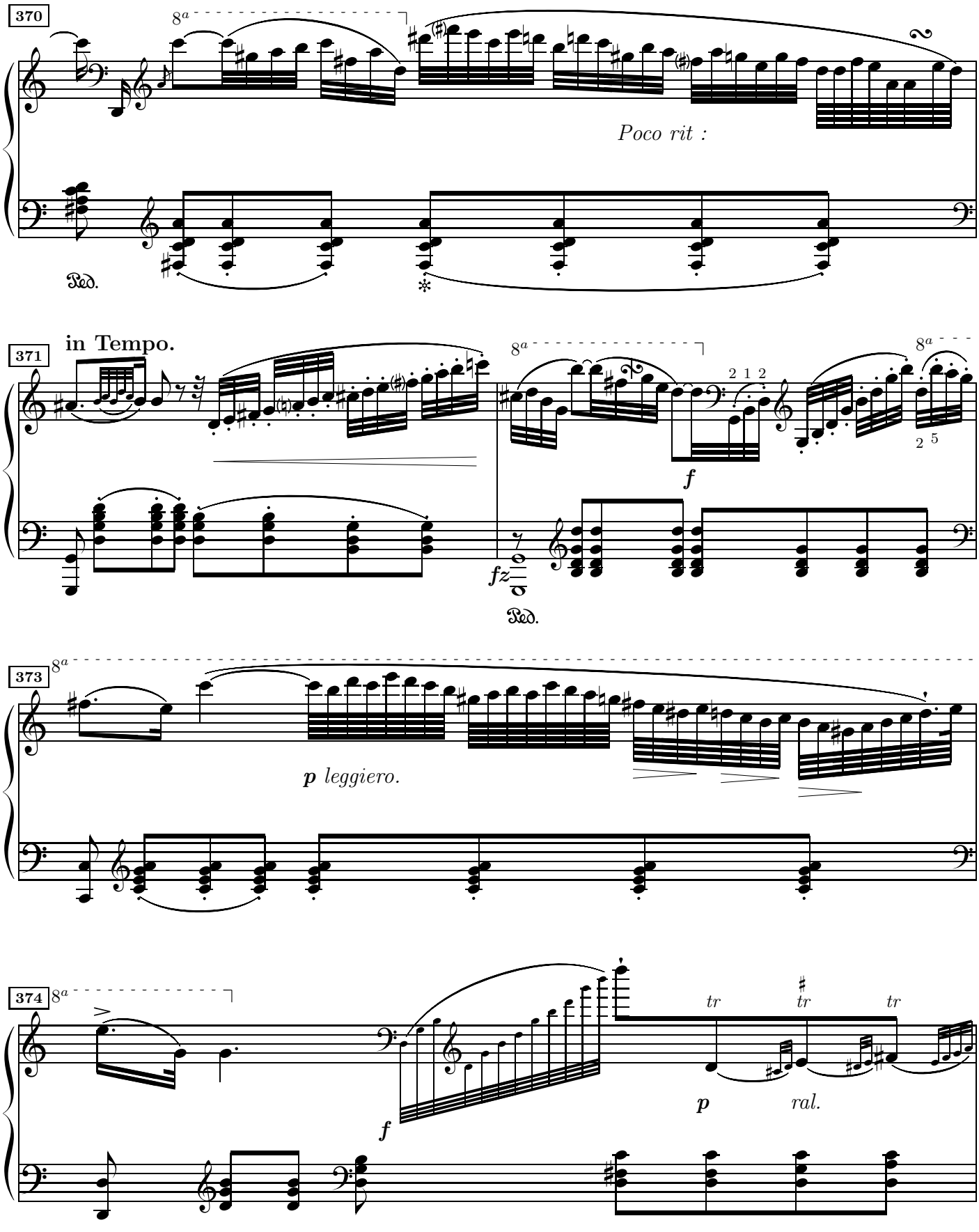

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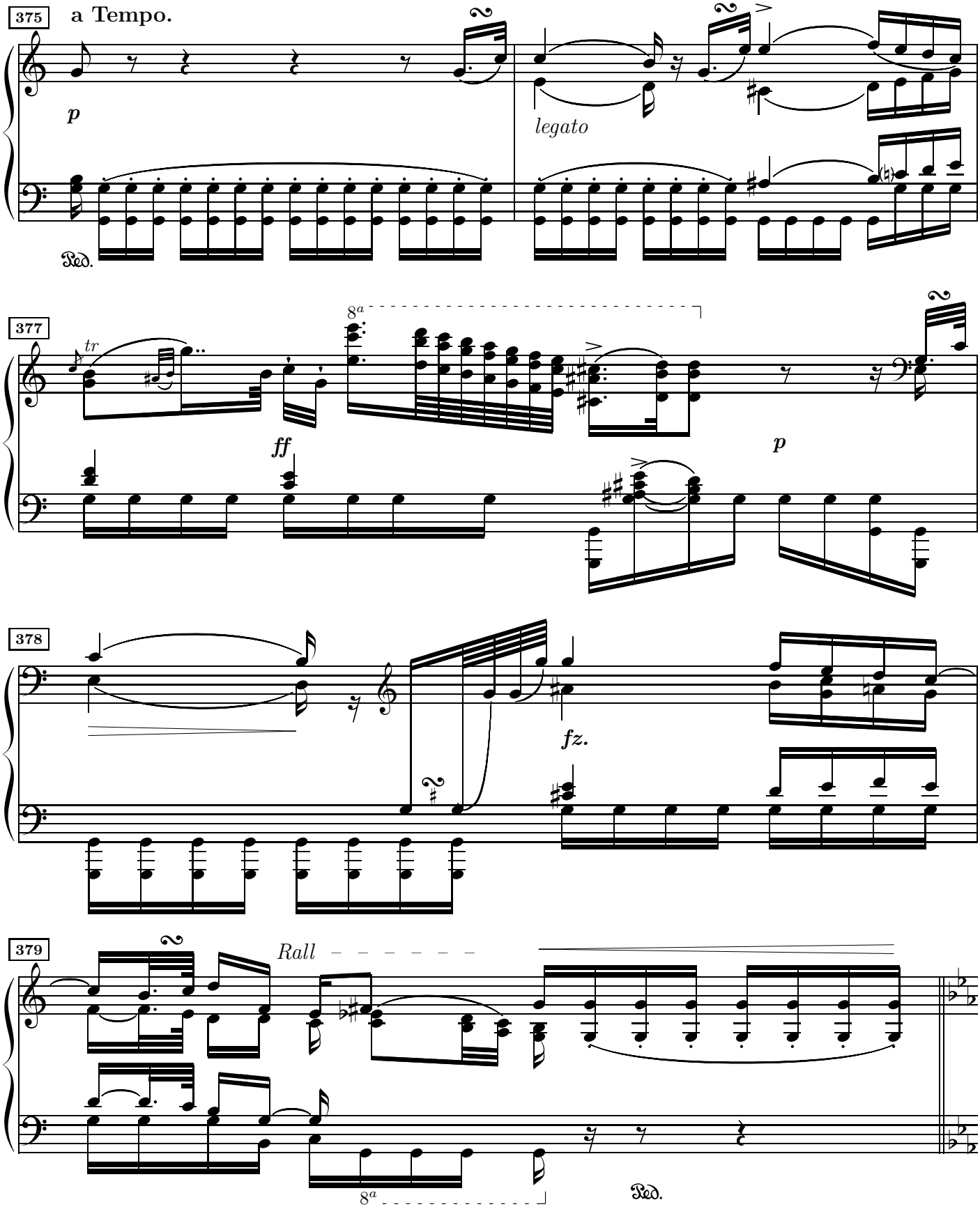

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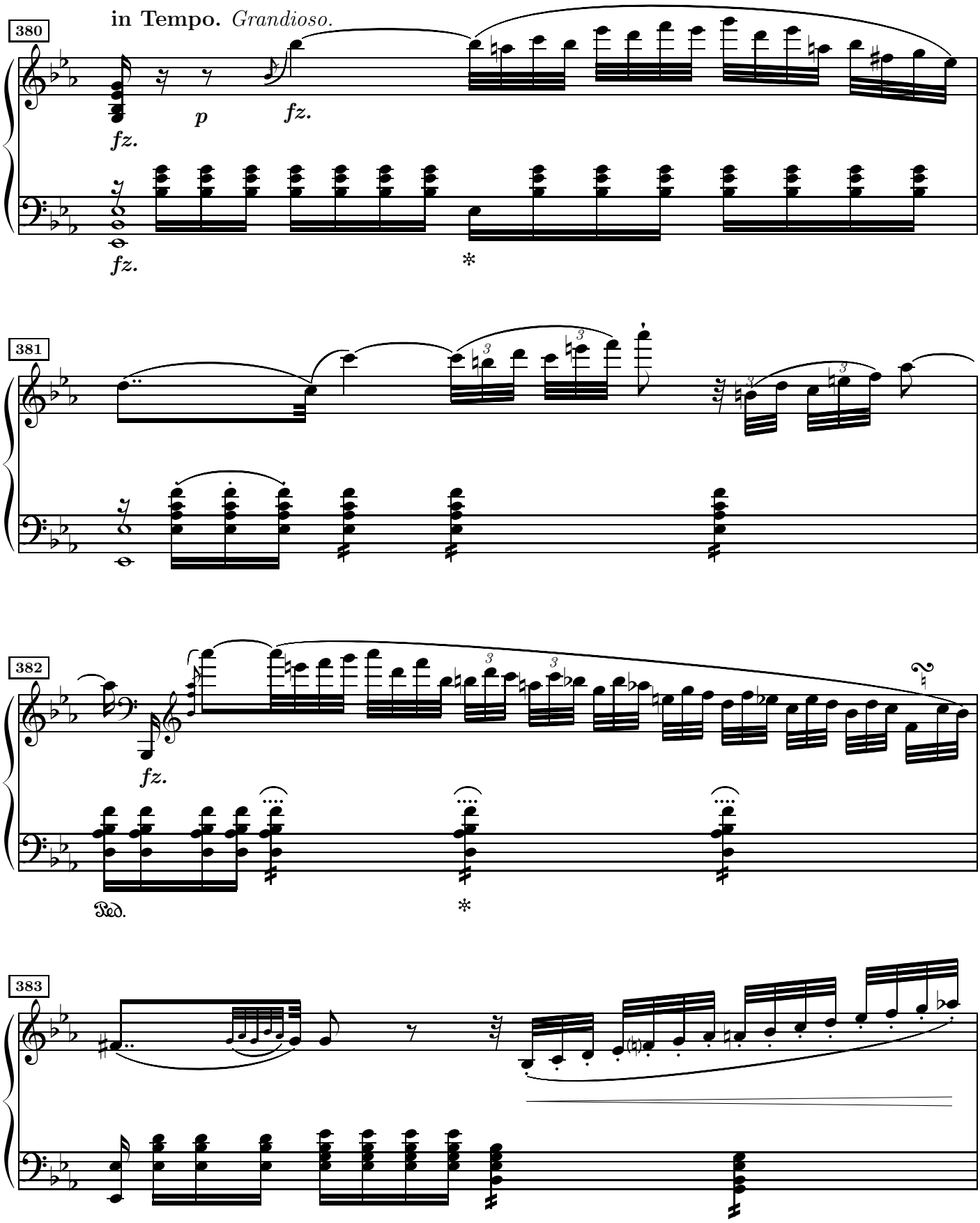

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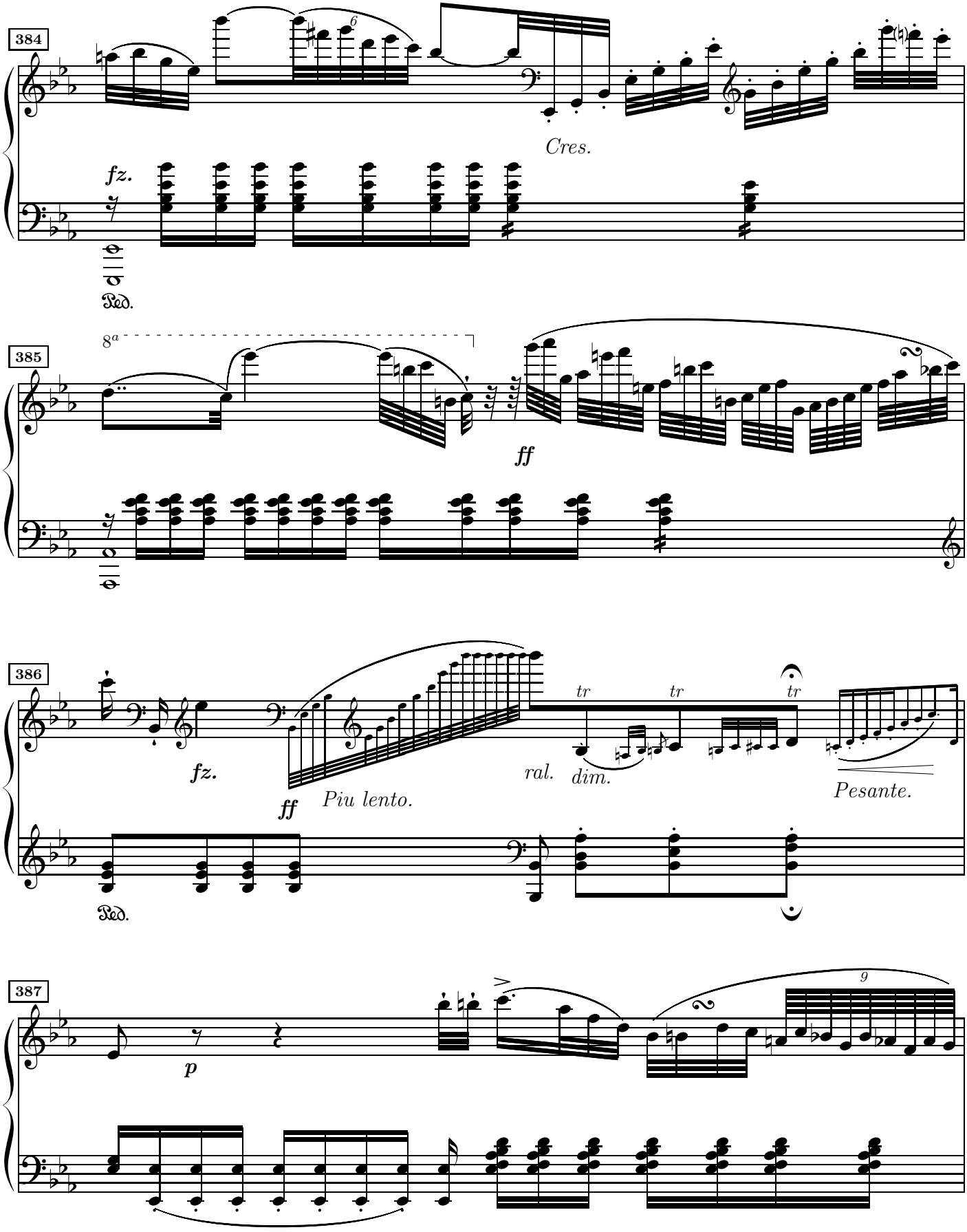

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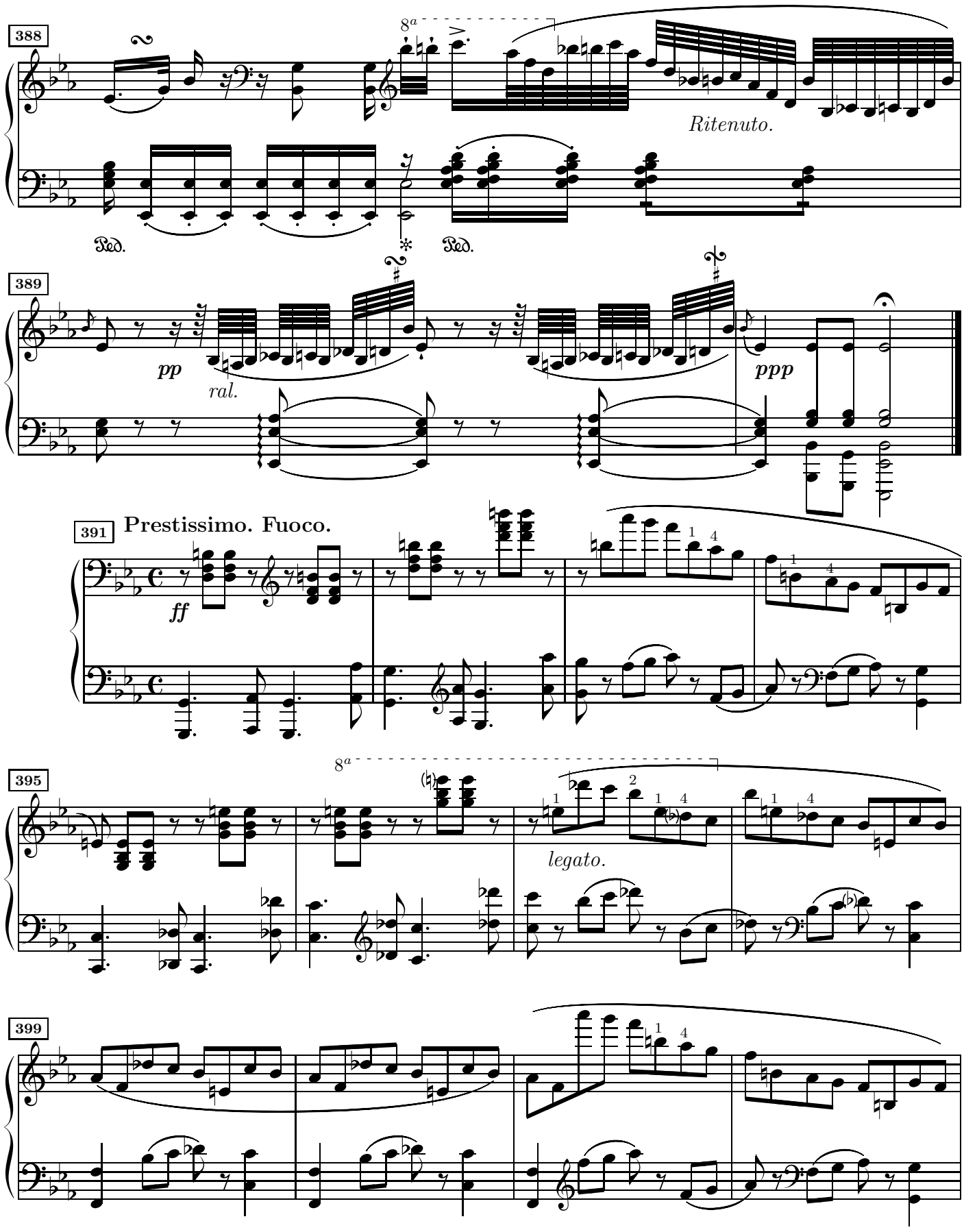

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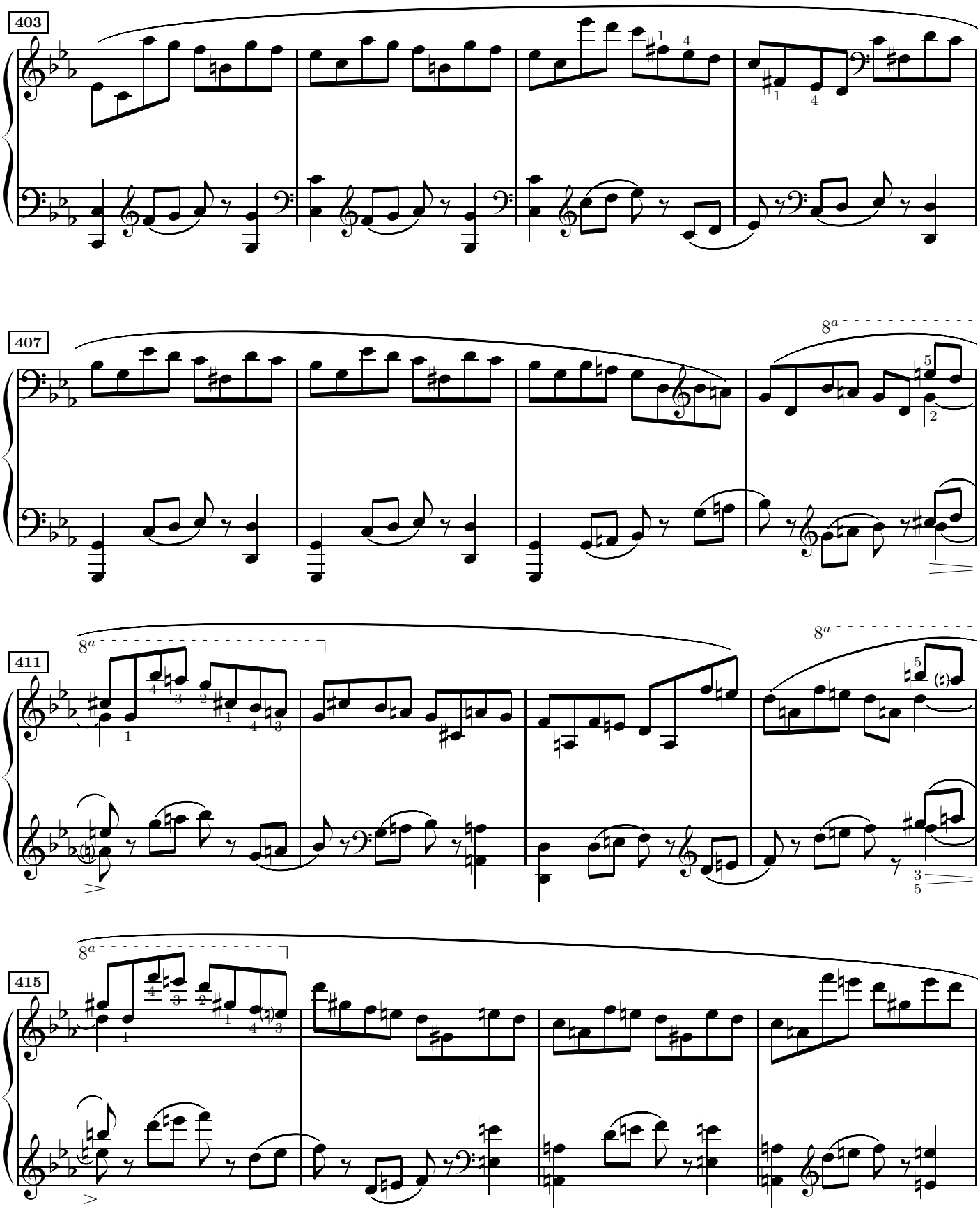

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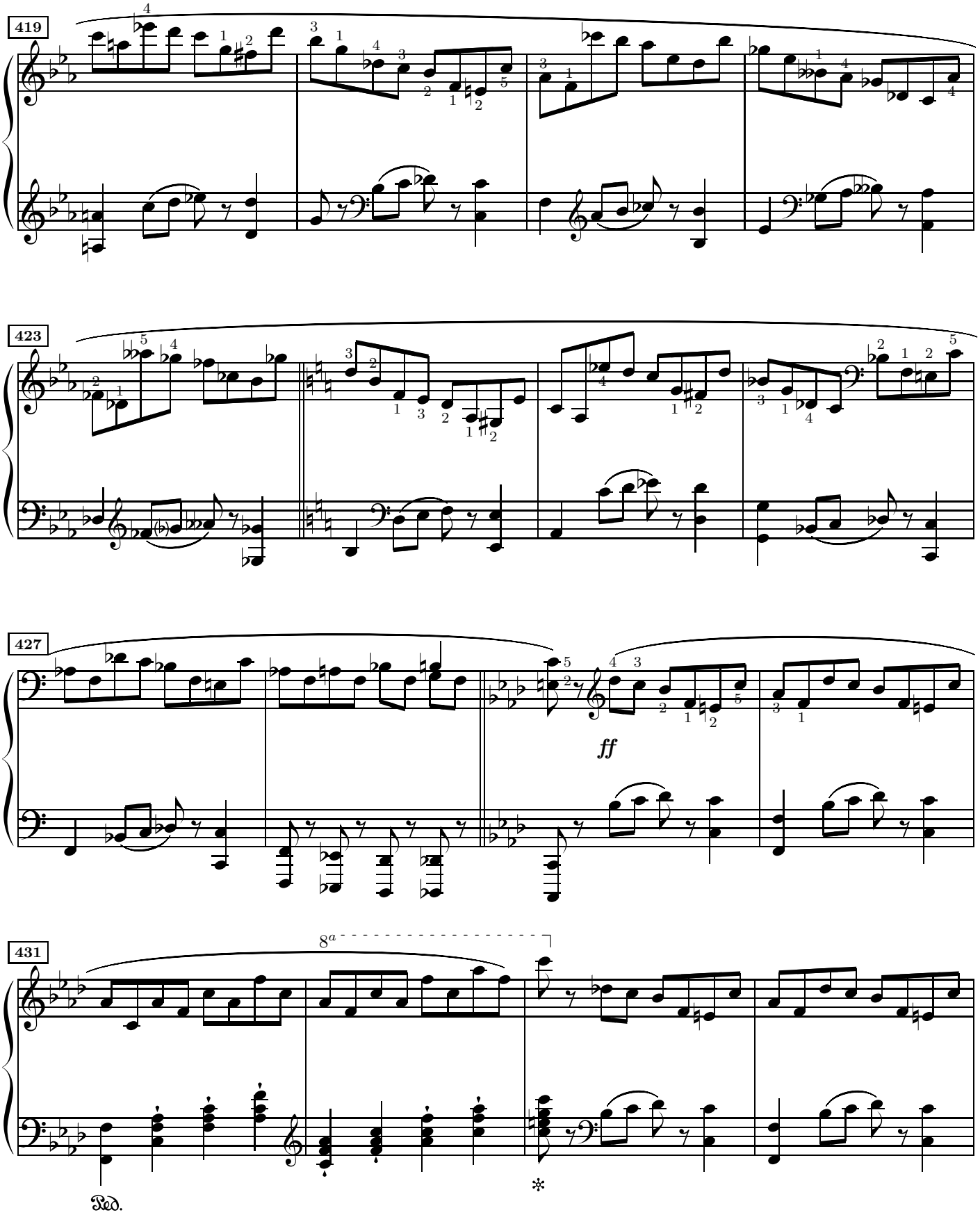

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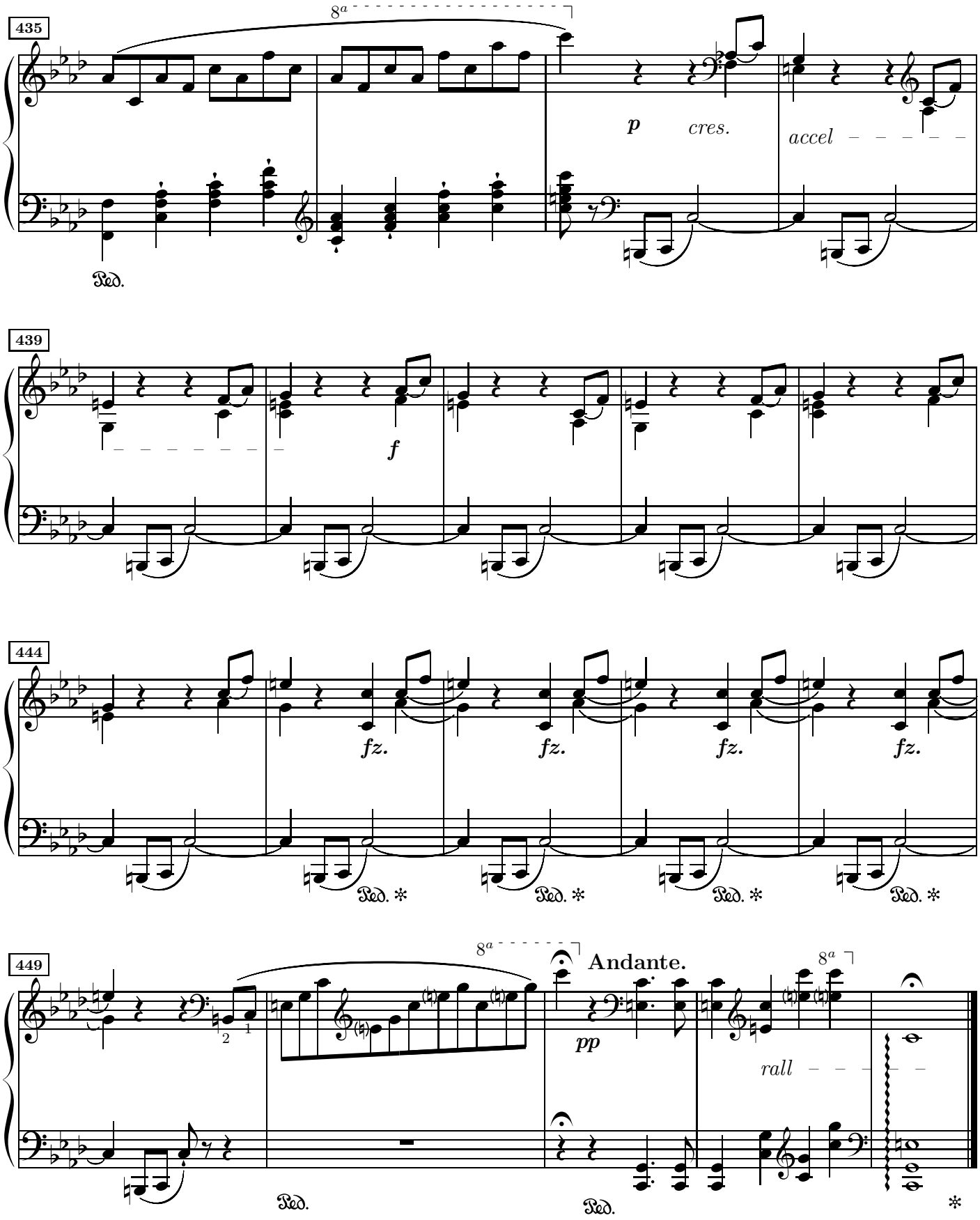

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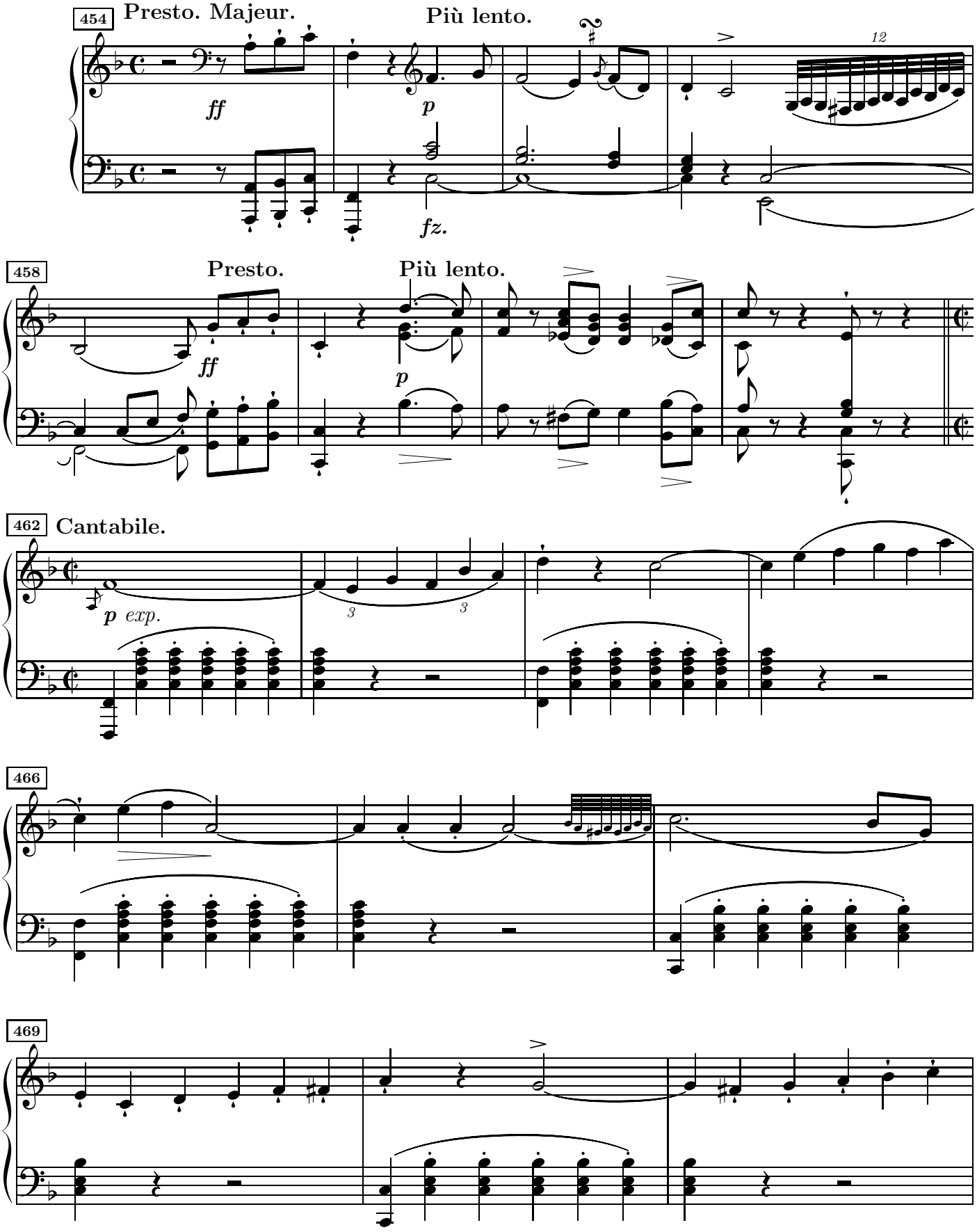

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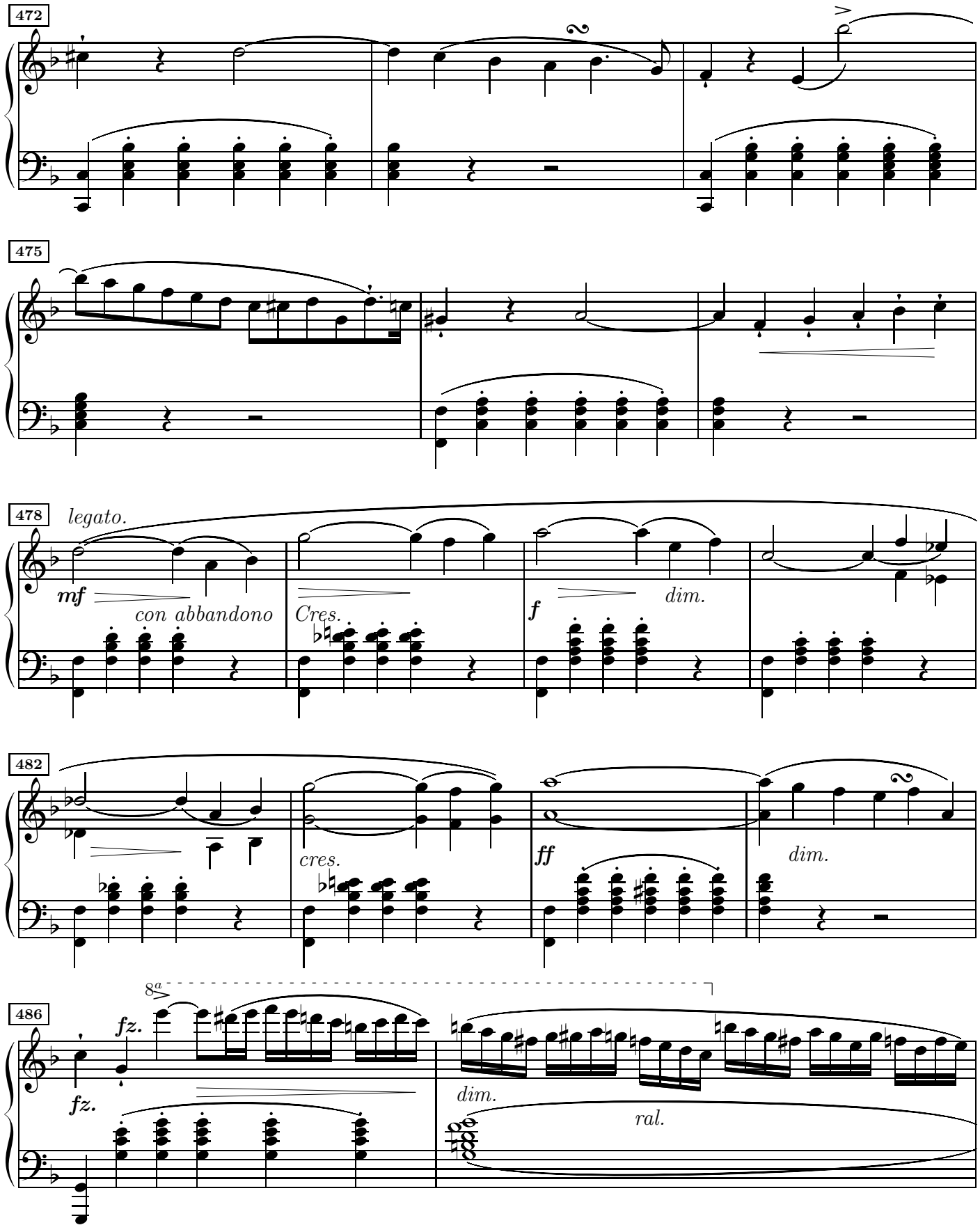

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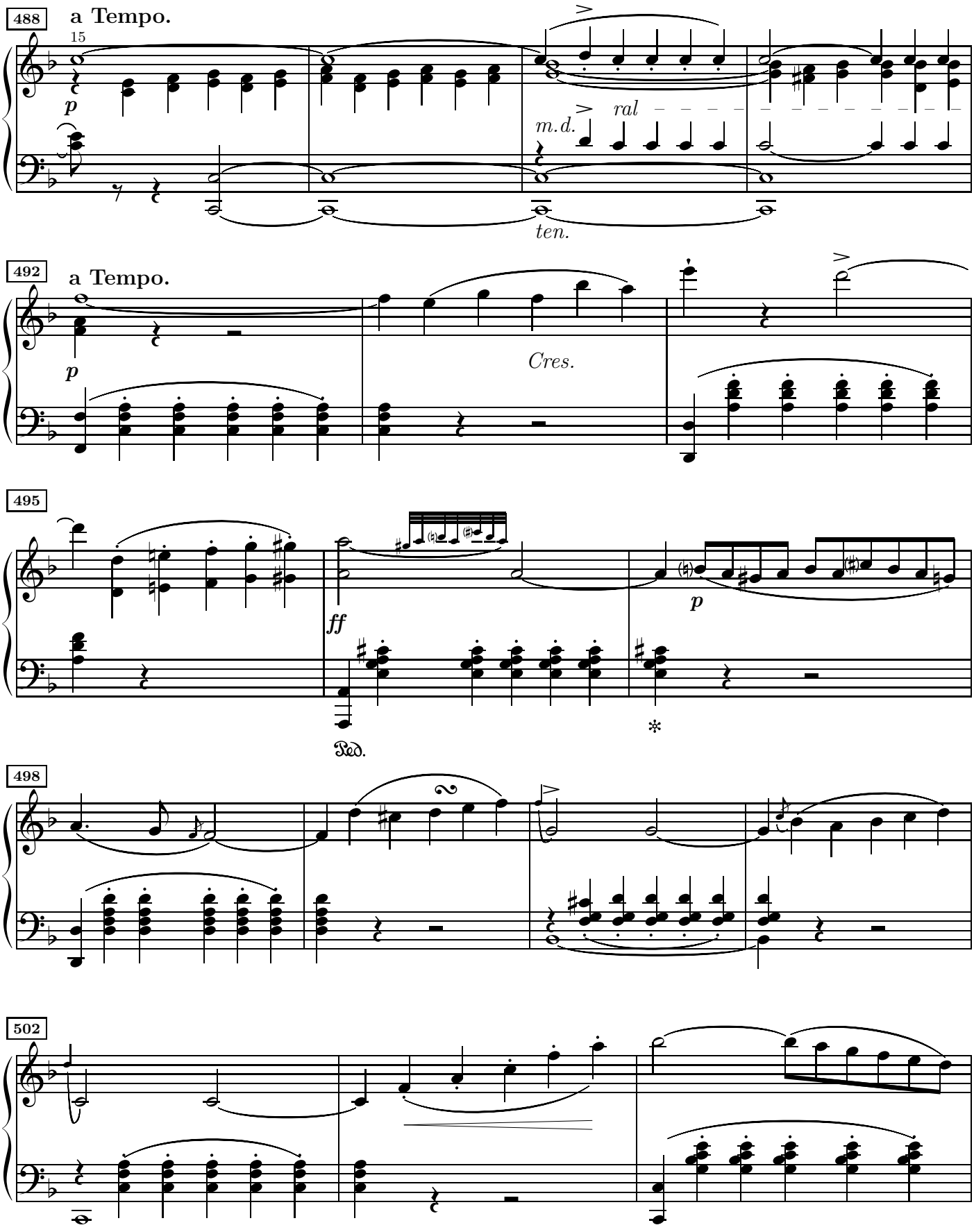

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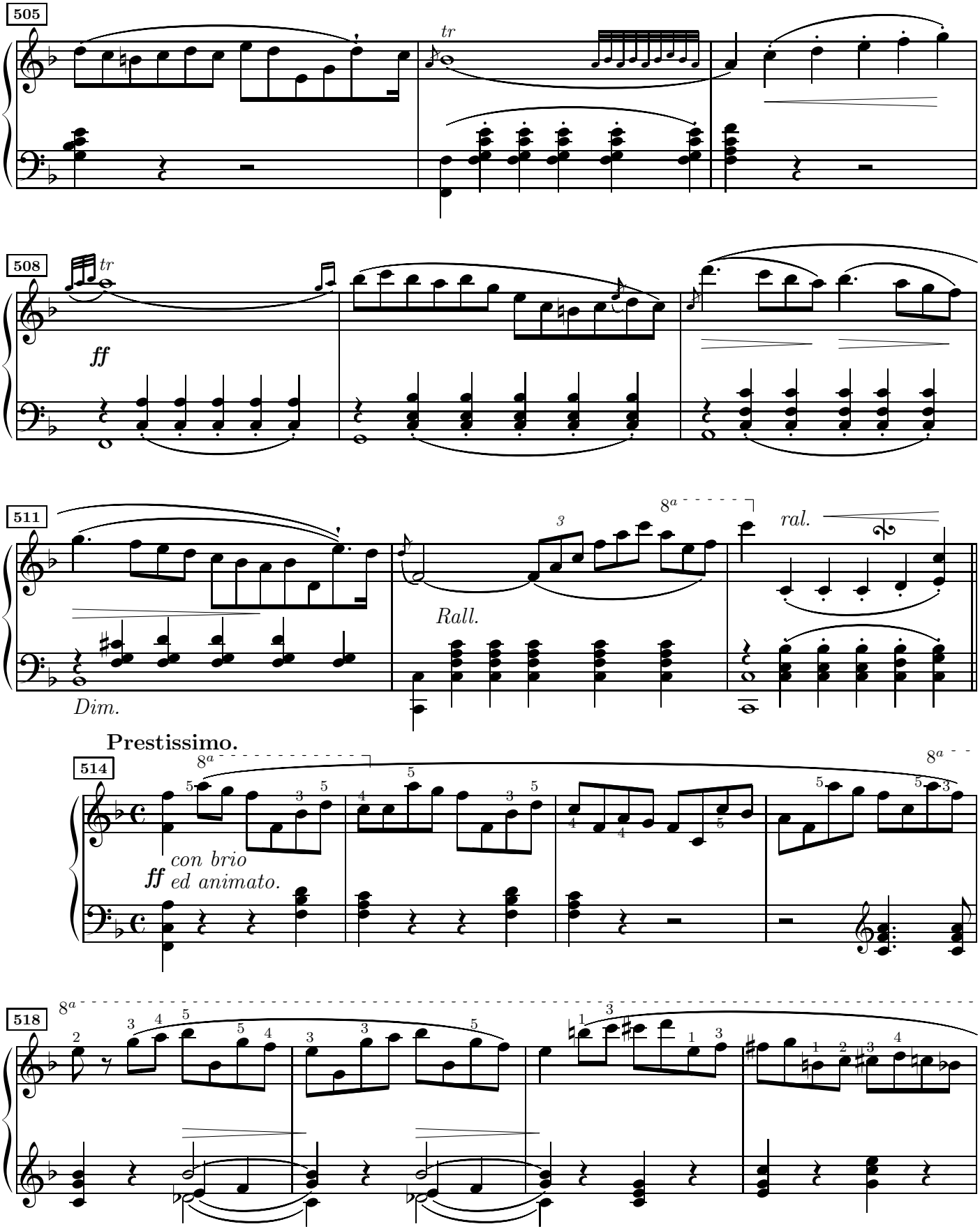

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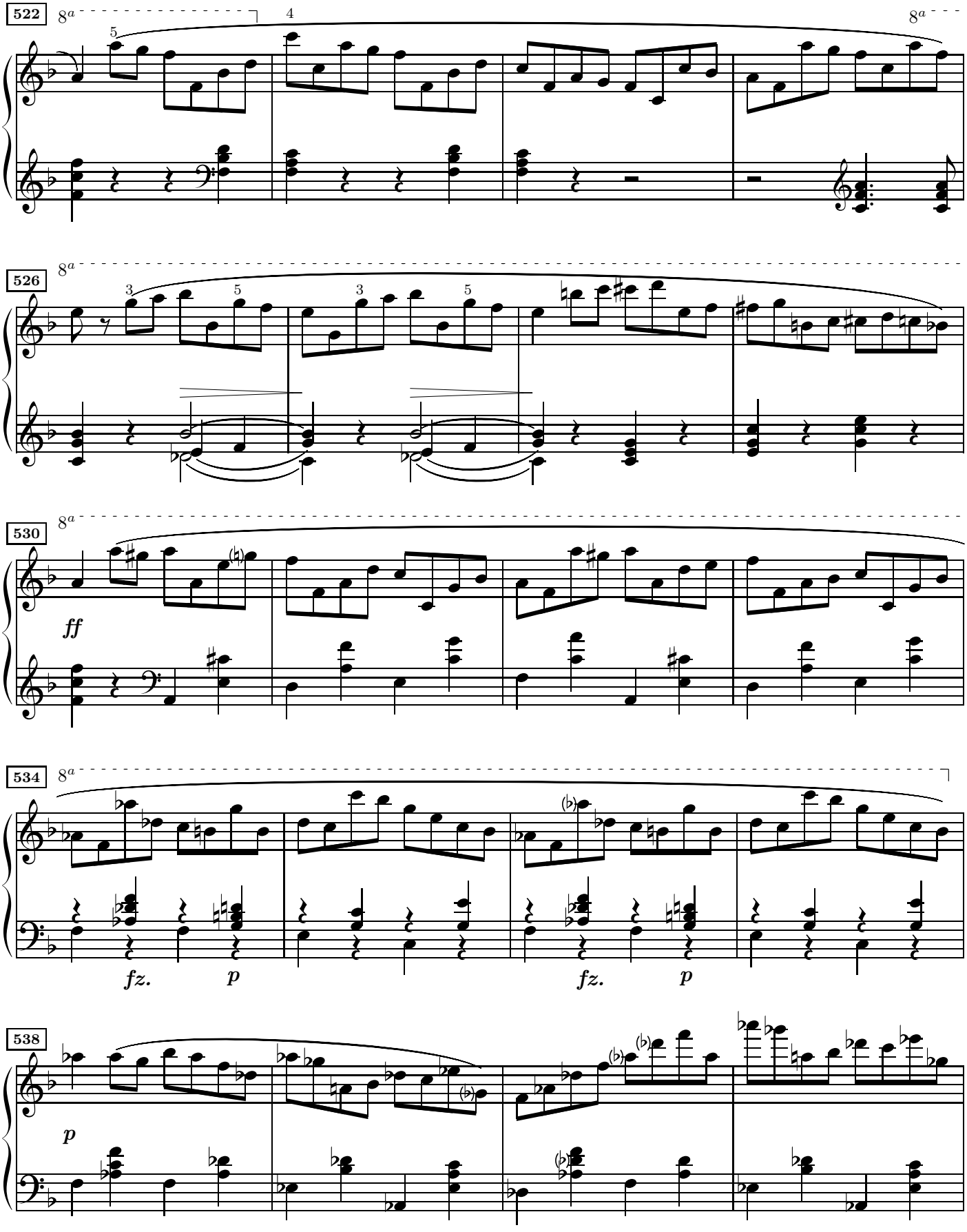

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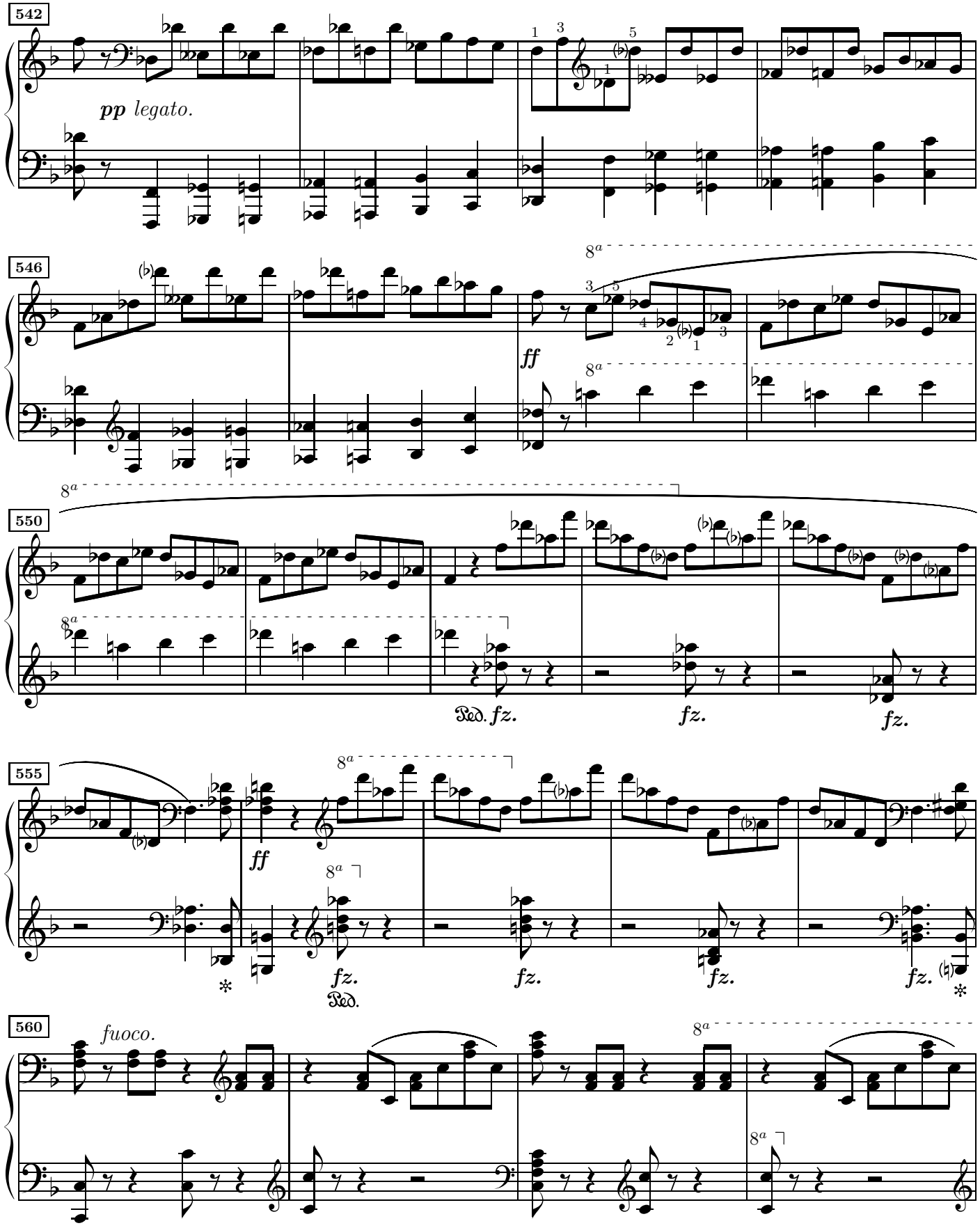

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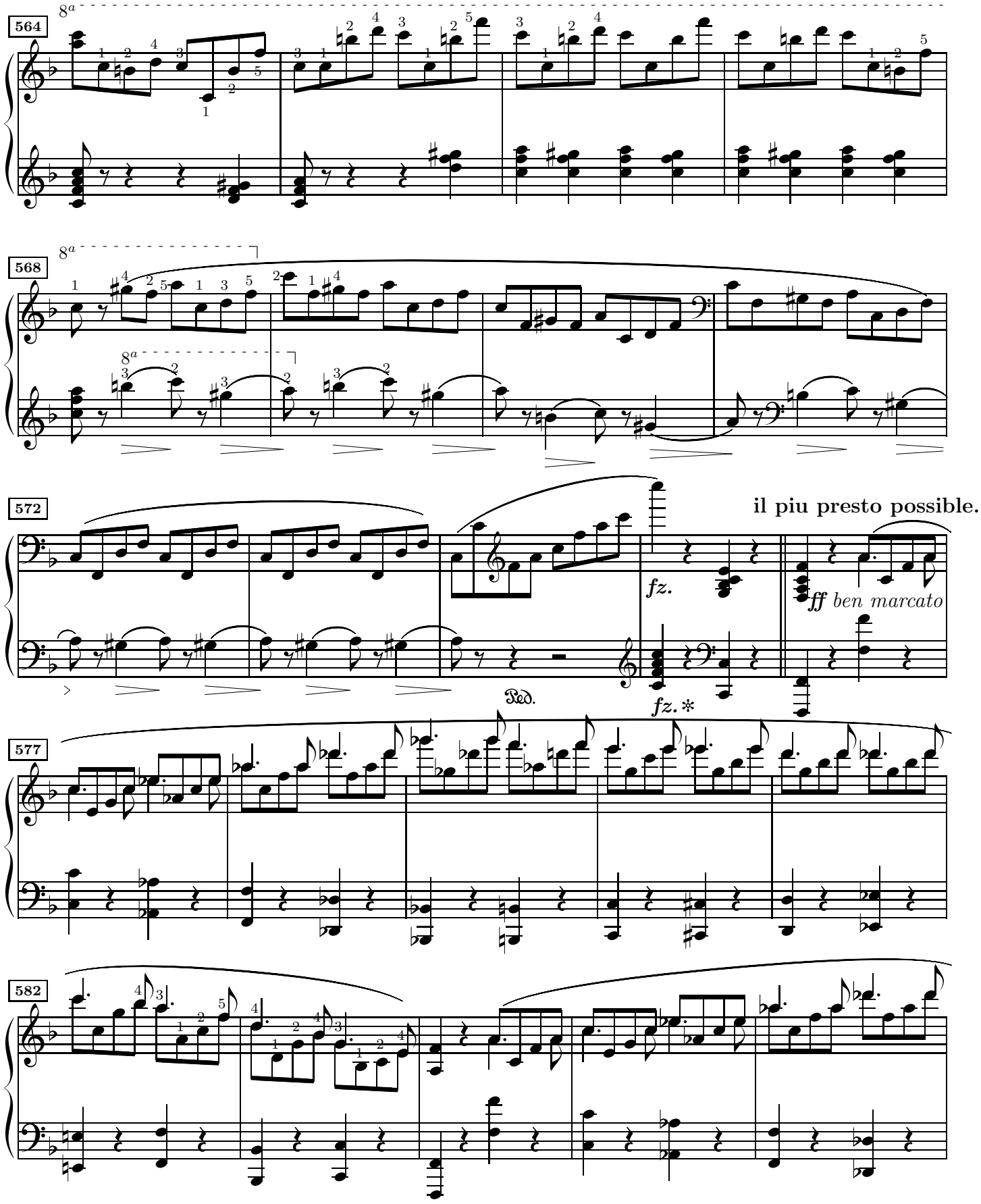

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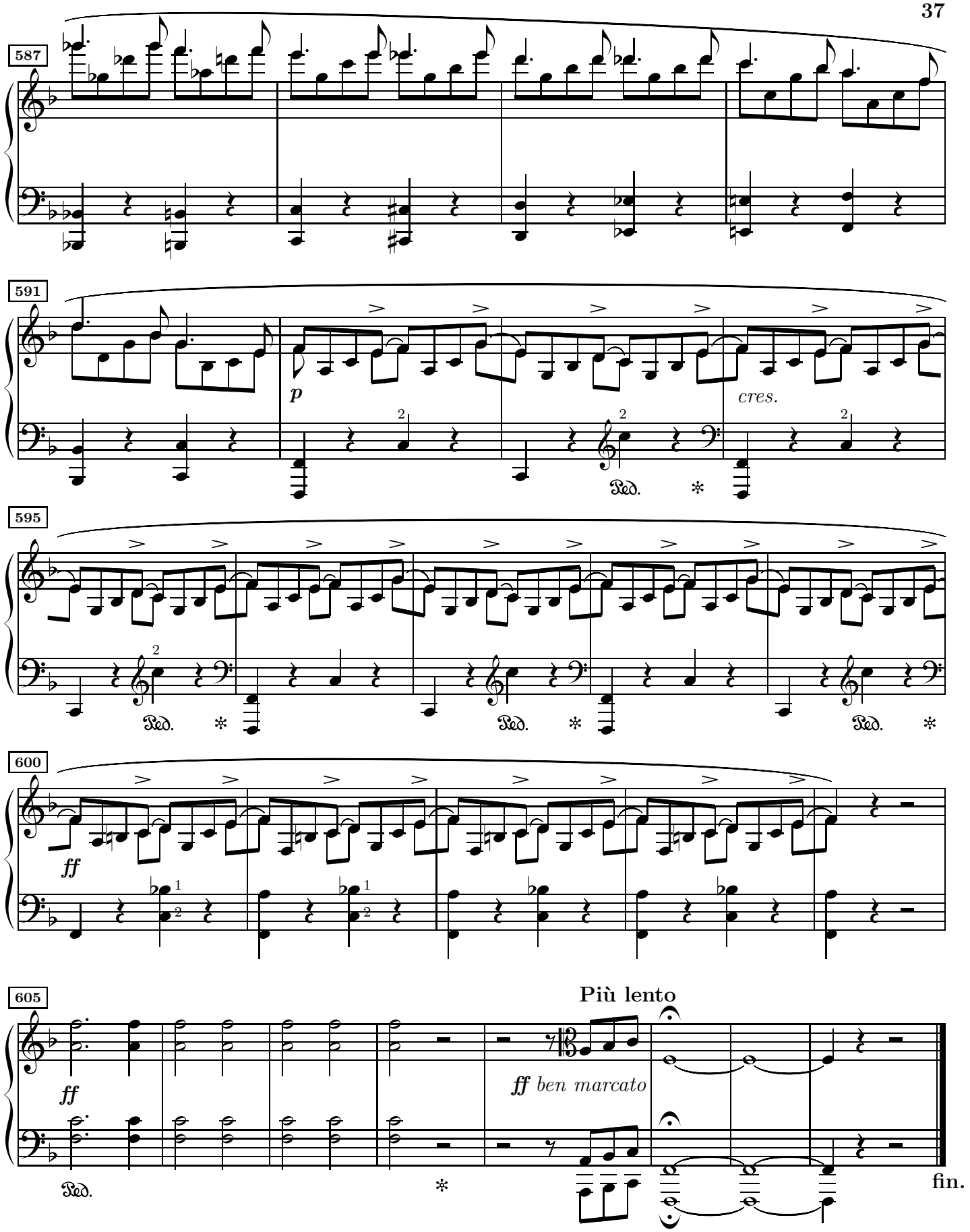

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Editorial Notes

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: thee bass f is tied to a quarter note.
bar 116, right hand, first beat: down an octave (there is no ocavation 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 interpereted 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
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June 25, 2007

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