
Grande Polonaise

*composée pour le piano
avec accompagnement d'Orchestre
ou de Quatuor ad libitum*

*et dédiée à
Madame la Marquise de Senevoy*

*par
Henri Bertini jeune
1798–1876*

Op. 93

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 Polonaise

Lento Mæstoso

Henri Bertini jeune (1798–1876)

Introduction.

8

17

20

26

30

8^a

ral :

33

8^a

Allegro.

ff

Ped.

36a

8^a

ral :

37

Allegretto. maestoso.

p

8^a

3

3

41

8^a

tr

tr

44 *8^a* *f* *p*

47 *8^a*

50 *8^a* *tr.* *tr.*

53 *8^a* *8^a*

57 *8^a* *tr.* *tr.*

61 *p esp:* *tr* *8^a*

64 *8^a* *tr* *cres* *ral*

67 *8^a* *f* *ff* *in Tempo.* *3ed.*

70 *p esp:* *8^a*

74 *8^a* *8^a*

77 8^a

f

80

82 8^a

ff

84 8^a

87 8^a

p

90 *8^a*

93 *esp:*

96 *poco ral* *in Tempo.* *p*

99 *8^a*

102 *8^a* *tr.* *f*

106 *8^a*

p *ff staccato.* *ritenuto.*

110 *8^a* *in Tempo.* *8^a*

fuoco. *Red.*

113 *8^a* *Poco piu Allegro.* *8^a*

ff

116

119 *8^a*

p *f*

122

8^a

8^a

Musical score for measures 122-124. The piece is in G major (one sharp) and 3/4 time. Measure 122 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 123 has a whole rest in the treble and a bass line of quarter notes. Measure 124 continues the treble melody and bass line. The first-octave sign (8^a) is placed above the treble staff in measures 122 and 124.

125

8^a

8^a

Musical score for measures 125-127. Measure 125 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 126 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 127 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. The first-octave sign (8^a) is placed above the treble staff in measures 125 and 126.

128

8^a

p

Musical score for measures 128-130. Measure 128 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 129 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 130 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. The first-octave sign (8^a) is placed above the treble staff in measure 128. A piano dynamic marking (*p*) is present in measure 129.

131

8^a

Musical score for measures 131-133. Measure 131 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 132 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 133 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. The first-octave sign (8^a) is placed above the treble staff in measure 131.

134

ral

in Tempo.

Musical score for measures 134-136. Measure 134 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 135 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 136 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. A *ral* (rallentando) marking is present in measure 134, and an *in Tempo.* marking is present in measure 136.

137 *p esp : dolento.*

cres. *f fuoco.*

141 *ff*

ff *8a* *5* *Ped.* *

144 *ff fuoco.*

ff fuoco. *8a*

147 *dim.* *tr* *tr* *tr* *ral*

8a *tr* *tr* *tr* *ral*

150 *cantando.*

p *fz*

154 *rit* *cres*

158 *p* *fz*

162

166 *con anima. cres* *ral*

170 *dim.* *p esp :* *f* *8^a* *in Tempo.*

173 *8^a*

p
3do.

176 *8^a*

ff
dim.

179 *8^a*

rall

182 *in Tempo.* *8^a*

p legato.
fz

185 *8^a*

p

188 8^a

fz *p legiero.*

191 8^a

194 8^a

pp *cres.*

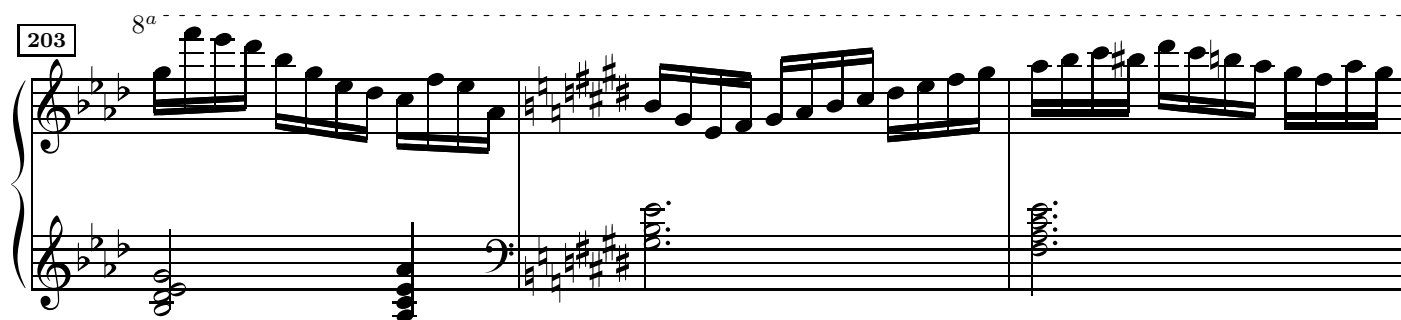
197 8^a

ff

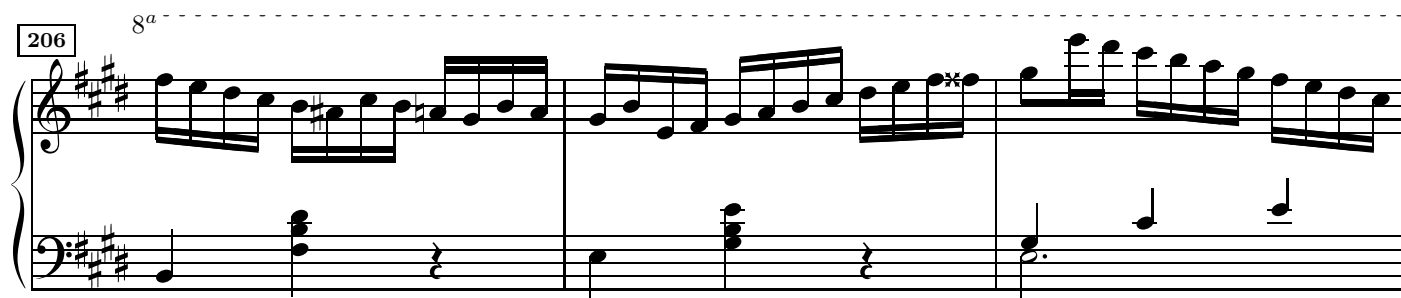
200 8^a

p

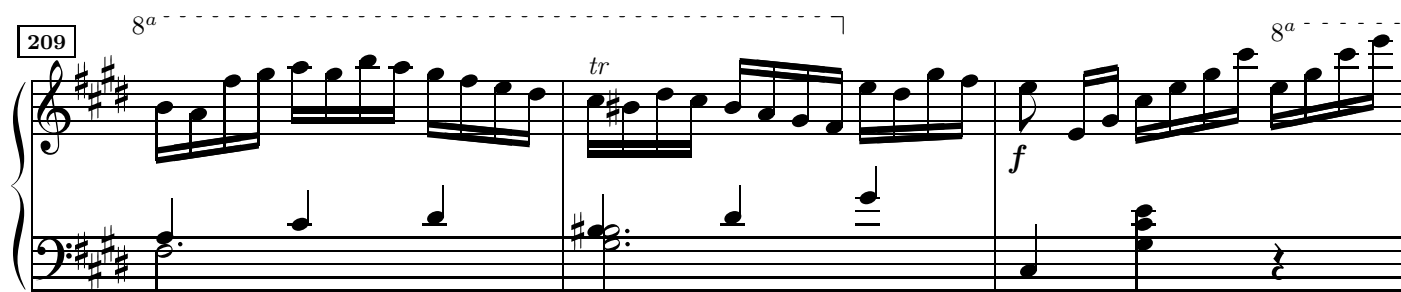
203 *8^a*



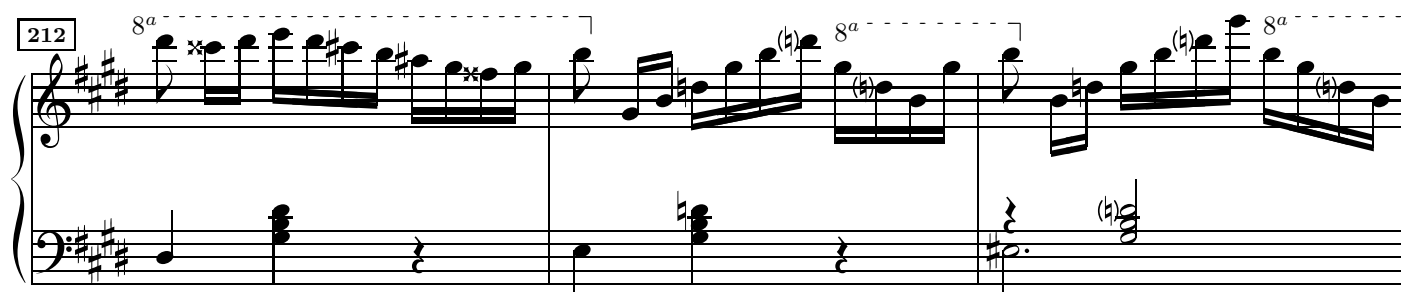
206 *8^a*



209 *8^a* *tr* *f* *8^a*



212 *8^a* *(h)* *8^a* *(h)* *8^a* *(h)* *8^a* *(h)*



215 *8^a* *(h)* *8^a* *(h)* *ff* *8^a*



218 8^a

221 8^a 5 8^a

p

225 8^a

ff

229 8^a 7 8^a

232 8^a

ff risoluto.

fuoco.

236 *8^a*

240 *8^a*

244 *8^a*

p *ff*

248 *8^a*

f *pp legato*

252

258

8^a

ral

264

270

8^a

ff in Tempo.

275

8^a

p leggiero.

ritenuto.

279

f

p

Tempo primo.

283

8^a

3

Musical score for measures 283-285. The system consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). Measure 283 starts with a treble clef and contains a melodic line with eighth notes and a triplet of eighth notes. Measure 284 continues the melodic line with eighth notes. Measure 285 continues with eighth notes. The bass line consists of chords and single notes. A dashed line above the treble staff indicates an octave transposition (8^a) for the first two measures. A triplet '3' is marked above the eighth notes in measure 283.

286

8^a

Musical score for measures 286-288. The system consists of a grand staff with a treble and bass clef. The key signature has three sharps. Measure 286 starts with a treble clef and contains a melodic line with eighth notes and a quarter note. Measure 287 continues the melodic line with eighth notes. Measure 288 continues with eighth notes. The bass line consists of chords and single notes. A dashed line above the treble staff indicates an octave transposition (8^a) for the first two measures.

289

8^a

f

p

Musical score for measures 289-291. The system consists of a grand staff with a treble and bass clef. The key signature has three sharps. Measure 289 starts with a treble clef and contains a melodic line with eighth notes. Measure 290 continues the melodic line with eighth notes. Measure 291 continues with eighth notes. The bass line consists of chords and single notes. A dashed line above the treble staff indicates an octave transposition (8^a) for the first two measures. Dynamics *f* and *p* are marked in measures 290 and 291 respectively.

292

8^a

Musical score for measures 292-294. The system consists of a grand staff with a treble and bass clef. The key signature has three sharps. Measure 292 starts with a treble clef and contains a melodic line with eighth notes. Measure 293 continues the melodic line with eighth notes. Measure 294 continues with eighth notes. The bass line consists of chords and single notes. A dashed line above the treble staff indicates an octave transposition (8^a) for the first two measures.

295

8^a

tr.

tr.

Musical score for measures 295-297. The system consists of a grand staff with a treble and bass clef. The key signature has three sharps. Measure 295 starts with a treble clef and contains a melodic line with eighth notes. Measure 296 continues the melodic line with eighth notes. Measure 297 continues with eighth notes. The bass line consists of chords and single notes. A dashed line above the treble staff indicates an octave transposition (8^a) for the first two measures. Trills (*tr.*) are marked above the eighth notes in measures 296 and 297.

298 *8^a*

301 *8^a* *tr*

305 *8^a* *tr* *p esp :*

308 *8^a* *tr*

311 *8^a* *cres* *ral* - - -

in Tempo.

314 *ff* *8^a* *ped.*

317 *esp:* *8^a*

320 *8^a*

323 *8^a* *f* *tr*

326 *ff*

328 8^a

331 8^a \uparrow 8^a

p

334 8^a 8^a

337 8^a

esp:

340 8^a

343

ral

5

346

cantando.

p esp:

350

ritenuto.

cres.

354

in Tempo.

p

358

cres.

362 *con anima.*
p *cres.*

366 *dim.* *p* *in Tempo.* 8^a

369 8^a

372 8^a *ff* *dim.*

375 8^a *ral* *legato.*

Brillante. poco piu Allegro.

377

8^a

p

Detailed description: This system contains measures 377, 378, and 379. The right hand features a melodic line with eighth-note patterns and a trill in measure 379. The left hand provides harmonic support with chords and eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 378. An 8va bracket is shown above the right hand in measure 379.

380

8^a

f

Detailed description: This system contains measures 380, 381, and 382. The right hand continues with eighth-note patterns and a trill in measure 382. The left hand has a more active accompaniment. A dynamic marking of *f* (forte) is present in measure 382. An 8va bracket is shown above the right hand in measure 380.

383

8^a

Detailed description: This system contains measures 383, 384, and 385. The right hand features a complex eighth-note pattern with a trill in measure 385. The left hand has a steady accompaniment. An 8va bracket is shown above the right hand in measure 383.

386

8^a

8^a

Detailed description: This system contains measures 386, 387, and 388. The right hand has eighth-note patterns and a trill in measure 388. The left hand has a steady accompaniment. An 8va bracket is shown above the right hand in measure 386, and another 8va bracket is shown above the left hand in measure 388.

389

8^a

8^a

Detailed description: This system contains measures 389, 390, and 391. The right hand features eighth-note patterns and a trill in measure 391. The left hand has a steady accompaniment. An 8va bracket is shown above the right hand in measure 389, and another 8va bracket is shown above the left hand in measure 391.

392 8^a

p

395 8^a

398 8^a

401 8^a *tr*

p

404 8^a

cres.

407 *8^a*

f

410 *8^a*

ff *Tutti.* *Solo.*

414 *8^a*

Tutti.

418 *8^a*

ff *Tutti.* *Solo.* *Tutti.*

Red.

423 *8^a*

Solo. *Tutti.* *Solo.* *ral*

428 ^{8^a}

p leggiero.

431 ^{8^a}

434

p

438 ^{8^a}

cres.

442 ^{8^a}

ff

p

cres. -

445 ^{8^a}

poco ritenuto

448 ^{8^a}

poco piu Lento.

p esp : legato.

451 ^{8^a}

tr

ral:

455 ^{8^a}

458 ^{8^a}

in Tempo.

ff

Ped.

461

8ª

8ª

Tutti.
ff

* Red.

465

8ª

*

469

8ª

472

8ª

8ª

8ª

ff fuoco.

476

8ª

8ª

8ª

480 *ff* 8^a

Musical score for measures 480-483. The right hand plays a melody with eighth notes and rests, marked *ff*. The left hand plays chords and rests. A dashed line labeled 8^a spans the right hand melody.

484 8^a

Musical score for measures 484-487. The right hand continues the melody from measure 480. The left hand continues with chords and rests. A dashed line labeled 8^a spans the right hand melody.

488 8^a

Musical score for measures 488-490. The right hand plays a continuous eighth-note melody. The left hand plays chords. A dashed line labeled 8^a spans the right hand melody.

491 8^a *ff*

Musical score for measures 491-493. The right hand continues the eighth-note melody. The left hand plays chords. A dashed line labeled 8^a spans the right hand melody. A *ff* dynamic marking appears in the right hand at measure 493.

494 8^a

Musical score for measures 494-497. The right hand continues the eighth-note melody. The left hand plays chords. A dashed line labeled 8^a spans the right hand melody.

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

The original prices for the parts are given on the front page:

Orchestre : 18^f

Quatuor : 12^f

Piano Solo : 8^f

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 126, right hand: fourth set of triplets has e sharp.

bar 219, right hand, second sixteenth: c natural.

bar 229, left hand, second chord: has b sharp.

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