

---

*Dell'aura tua Profetica*

*Chœur de la Norma*

*Musique de Bellini*

*Varié pour le Piano*

*et dédié à son Élève et Ami*

*Pierre Wolf*

*par*

*Henry Bertini Jeune*

*Op. 106*

---

## 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.

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

For more information on the life of Bertini, see *Henri Bertini, 1798 – 1876, Pianiste virtuose, Compositeur de musique* by Pascal Beyls (<http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html>).

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, et 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 (for 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

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 29, right hand, second quarter: treble clef missing.
- bar 32, right hand: slur ends on b15 rather than c46.
- bar 74, left hand: the chords are not beamed.
- bars 272-309: this repeat is written out. The music is identical with minor differences in the fingering.

Special thanks to Paul Douglas and Pascal Beyls for proofreading this score and making many helpful suggestions.

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

# Variations sur le Chœur favori

Henry Bertini jeune Op. 106

**Intrada.** *Allegro maestoso.*

*ff con energia.* *ff* *8<sup>a</sup>*

**5** *8<sup>a</sup>* *rall* *Lento.* *Religioso.*

*ff* *Red.* *ff*

**10** *rall* *Lento.* *p espr:*

*p espr:*

**15** *poco piu Lento.* *Presto risoluto.*

*poco piu Lento.* *ff* *7*

**19** *8<sup>a</sup>*

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

24 **Allegretto.**

Tema.

*p espr:*

*ten.*

27

30 **Grandioso.**

*ff ben marco.*

33

*ten.*

37

40

*p espr.*

*poco rit.*

43

**Brillante.**

*ff*

*f*

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

44

8<sup>a</sup> in Tempo.

*ff*

*fz*

Allegro.

Var:1.

48

Measures 48-49 of the first variation. The right hand features a melodic line with eighth-note patterns and slurs, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and eighth notes.

50

8<sup>a</sup>

Measures 50-51. Measure 50 includes an *8<sup>a</sup>* (octave) marking above the right hand. Measure 51 features accents (>) on the right hand notes. The left hand continues with its accompaniment.

52

cres.

Measures 52-53. Measure 53 includes a *cres.* (crescendo) marking. The right hand continues with its melodic line, and the left hand provides accompaniment.

54

8<sup>a</sup>

f

Measures 54-55. Measure 54 includes an *8<sup>a</sup>* (octave) marking. Measure 55 features a forte (*f*) dynamic. The right hand has accents (>) on notes, and the left hand has a final chord in measure 55.

56

8<sup>a</sup>

*p legato.* *poco rit.*

58

8<sup>a</sup>

*fz*

60

in Tempo.

*p cres.*

62

8<sup>a</sup>

Moderato.  
Con Energia.

64

Var:2.

ff

ff

Detailed description: This system contains measures 64 and 65. The music is in G major (one sharp) and 2/4 time. Measure 64 starts with a forte (ff) dynamic. The right hand features a melodic line with a slur and an accent (>) over the second measure. The left hand plays a rhythmic accompaniment of eighth notes, also marked ff.

66

8<sup>a</sup>

Detailed description: This system contains measures 66 and 67. Measure 66 features a complex texture with chords and slurs. Measure 67 includes an 8va (octave) marking above the right hand. The left hand continues with a rhythmic accompaniment.

68

marcato.

tr

tr

marcato.

Detailed description: This system contains measures 68 and 69. Measure 68 is marked marcato. The right hand has a melodic line with an accent (>) over the first measure. The left hand features a triplet of eighth notes marked with a trill (tr). Measure 69 continues the marcato feel with another trill in the left hand.

70

ff

3

3

Detailed description: This system contains measures 70 and 71. Measure 70 is marked ff and features triplet markings (3) over the right and left hands. Measure 71 concludes the system with a final chord in the right hand and a sustained note in the left hand, both marked with an accent (>).



72

*ff*

74

*ff rit.*

76

in Tempo.

*ff*

78

*ff*

## Allegro moderato.

80 *mf* *8<sup>a</sup>*

Var:3.

♩ = 132

This system contains measures 80 and 81. The music is in 3/4 time with a tempo of quarter note = 132. The key signature has two sharps (F# and C#). The dynamic is *mf*. An *8<sup>a</sup>* (octave) marking is present above the right-hand staff in measure 81, with a dashed line indicating the octave shift.

82 *cres.* *8<sup>a</sup>*

This system contains measures 82 and 83. The dynamic is *cres.* (crescendo). An *8<sup>a</sup>* marking is present above the right-hand staff in measure 82, with a dashed line indicating the octave shift.

84 *f* *8<sup>a</sup>*

This system contains measures 84 and 85. The dynamic is *f*. An *8<sup>a</sup>* marking is present above the right-hand staff in measure 85, with a dashed line indicating the octave shift.

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

This system contains measures 86 and 87. The dynamic is *ff*. An *8<sup>a</sup>* marking is present above the right-hand staff in measure 86, with a dashed line indicating the octave shift. The system concludes with a double bar line and repeat dots.

88

*mf*

8<sup>a</sup>

90

8<sup>a</sup>

*f poco rit*

92

*ff*

8<sup>a</sup>

94

8<sup>a</sup> con Energia.

2

## Allegro brillante.

Var:4. *p leggiero.*

96

98

100

102

*ff*

Red. \*

104 *con Energia.*

*ff*

8<sup>a</sup>

106

*p leggiero.*

*ff*

*p leggiero.*

*Veloce brillante.*

8<sup>a</sup>

4 3 2 1

2 4 3 2 1

*poco rall*

108

8<sup>a</sup>

110

8<sup>a</sup>

*ff*

*Red.*

\*

112 **Lento.**  
*legatissimo.*  
*espr:*

♩ = 96

Var:5.

*p cantando.*

114

*poco rall:*

116 **in Tempo.**

*p*

118

*poco rall* - - - - -

120

*mf*

122

*rall*

124 *in Tempo.*

*p*

126

*pp*

## Fantaisie Presto.

Variation  
Episodique.

♩ = 152

128

*p*

*p*

132

136

*f*

140



144

*p* *fz p*

Musical score for measures 144-147. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 144 starts with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand plays a steady accompaniment of eighth notes. In measure 145, the dynamic changes to *fz p* (forzando piano). The right hand continues with eighth notes, and the left hand has some rests.

148

*rall: ed cres.*

Musical score for measures 148-151. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 148 starts with a *rall: ed cres.* (rallentando ed crescendo) marking. The right hand plays a melodic line with eighth notes, and the left hand plays a steady accompaniment of eighth notes. The tempo and dynamics gradually increase through the measures.

in Tempo.

152

*ff*

Musical score for measures 152-155. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 152 starts with an *in Tempo.* marking and a *ff* (fortissimo) dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a steady accompaniment of eighth notes. The music is energetic and rhythmic.

156

Musical score for measures 156-159. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 156 starts with a *ff* dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a steady accompaniment of eighth notes. The music is energetic and rhythmic.

160

165

170

174

179

8ª (b)

fff

Ped.

185

*con fuoco.*

*accelerando.*

190

8ª

*ff*

*poco piu Lento.*

*p*

194

*esp: dolento*

199

*p* *leggiero.*

203

206

210

*pp*

214

pp

8<sup>a</sup>

Detailed description: This system contains measures 214 through 218. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with a dynamic marking of *pp* (pianissimo) and an *8<sup>a</sup>* (octave) marking above measures 216-218. The left hand plays a steady eighth-note accompaniment.

219

rall

8<sup>a</sup>

Detailed description: This system contains measures 219 through 222. The right hand has a dynamic marking of *rall* (ritardando) and an *8<sup>a</sup>* marking above measures 219-220. The left hand continues with the eighth-note accompaniment.

223

pp

ff

ff

Allegro maestoso.

3<sup>ed.</sup>

Detailed description: This system contains measures 223 through 227. It begins with a dynamic marking of *pp* in the right hand. At measure 223, the right hand changes to a treble clef and a common time signature (C), with a dynamic marking of *ff*. The tempo marking *Allegro maestoso.* is placed above the staff. The left hand continues with the eighth-note accompaniment. At the end of the system, there is a *3<sup>ed.</sup>* (third ending) bracket.

228

ff

ff rall.

8<sup>a</sup>

Detailed description: This system contains measures 228 through 232. The right hand has a dynamic marking of *ff* and an *8<sup>a</sup>* marking above measures 228-230. The tempo marking *piu Lento.* is placed above the staff. At the end of the system, there is a dynamic marking of *ff rall.* and a double bar line with repeat dots.

Prestissimo.

233

Final.

$\text{♩} = 120$

237

241

*pp*

245

*f*

249

*ff*

254

*pp* *ff*  $8^a$

257

*ff*

261

$8^a$  *pp* *cres.*

265

$8^a$  *rit*

268

$8^a$

$\text{♩} = 160$  Prestissimo.

272 Coda. *pp* *leggiero.*

276

281

286

291



295 <sup>8<sup>a</sup></sup>

*cres.* *ff con Calore.* *ff* *fz* *ff* *ff* *Red.*

300

*ff* *ff* *ff* *ff*

305 <sup>8<sup>a</sup></sup>

*ff* *ff* *ff* *ff* *ff*

310 **Fuoco.** <sup>8<sup>a</sup></sup>

*ff* *ff* *ff* *ff*

314 <sup>8<sup>a</sup></sup>

*ff* *ff* *ff* *ff*

318 *8<sup>a</sup>*

321 *8<sup>a</sup>*

324 *8<sup>a</sup>*

328

332 *8<sup>a</sup>* **Fins**