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*Deux Nocturnes*

*À Toi!!!*

*La Solitude*

*Composés  
Pour le Piano*

*par*

*Henri Bertini jeune*

*1798–1876*

*Op. 102*

## 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."<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>).

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

# À Toi!!!

Henri Bertini jeune (1798–1876)

Adagio. pietoso (♩ = 76)

N<sup>o</sup> 1

pp

*espres.*

*Red.*

4

*fz dim.*

7

*fz p*

*rall.*

*cres.*

10

*f*

*dim.*

*p in tempo.*

13

*pp*

*fz p*

*tr*

*Red.*

16

Red. \*

Detailed description: This system contains measures 16, 17, and 18. The right hand features a melodic line with slurs and a triplet of eighth notes in measure 18. The left hand provides harmonic support with chords and moving lines. A 'Red.' (Reduction) symbol and an asterisk are placed below the bass staff at the end of the system.

19

*Nobilmento.*

*f con energia* *dim*

Red. \*

Detailed description: This system contains measures 19, 20, and 21. The tempo marking is 'Nobilmento.' The dynamics are 'f con energia' in measure 19 and 'dim' in measure 21. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A 'Red.' symbol and an asterisk are at the end.

22

*plintivo.*  
*pp legato.*

Red. \*

Detailed description: This system contains measures 22, 23, and 24. The dynamic marking is 'pp legato.' The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A 'Red.' symbol and an asterisk are at the end.

25

*rall* *cres.* *poco ritenuto.*

*dim*  
*in tempo*

Detailed description: This system contains measures 25, 26, and 27. The tempo markings are 'rall', 'cres.', and 'poco ritenuto.' The dynamic marking is 'dim in tempo'. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

28

*in tempo.*

*p cres* *legato.*

5 4 3 5 4  
1 2 1 2 1

Detailed description: This system contains measures 28, 29, and 30. The tempo marking is 'in tempo.' The dynamic marking is 'p cres legato.' The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Fingering numbers are provided for the right hand in measure 30.

31

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

33

*fz cres* *fz*

35

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

37

*f*

39

*p*

42

pp

Musical score for measures 42-44. The piece is in G major (one sharp) and 3/4 time. Measure 42 starts with a piano (*pp*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

45

ral ed cres. ff pp in tempo agitato.

Musical score for measures 45-47. Measure 45 begins with a *ral ed cres.* instruction. Measure 46 features a *ff* dynamic. Measure 47 is marked *pp in tempo agitato*. The right hand has a more active melodic line, and the left hand continues with a rhythmic accompaniment.

48

cres ed accelerando.

Musical score for measures 48-49. Both measures are marked *cres ed accelerando*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

50

f rall. ff

Musical score for measures 50-52. Measure 50 is marked *f* and *rall.*. Measure 51 is marked *ff*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

53

Cantabile. con amore.

pp calmato. Red. Red.

Musical score for measures 53-54. The piece is marked *Cantabile. con amore.* Measure 53 is marked *pp calmato.* and *Red.*. Measure 54 is marked *Red.*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

55

*pp*

*Ped.* \*

58

*8<sup>a</sup>*

*leggiere.*

*Ped.* \*

60

*rall.*

*in tempo.*

*p*

*Ped.* \*

62

*8<sup>a</sup>*

*p* *cres.* *dim.*

*Ped.*

65

*f*

*8<sup>a</sup>*

*ff pesante. rall.*

*Ped.* \*

68

dim. *p in tempo.*

Musical score for measures 68-69. Measure 68 features a treble clef with a melodic line and a bass clef with accompaniment. A dynamic marking of *dim.* is present. Measure 69 continues the accompaniment with a dynamic marking of *p in tempo.*

70

*fz* *p leggiero.* *rall.* *in tempo.* *p cres.*

Musical score for measures 70-71. Measure 70 has a treble clef with a melodic line and a bass clef with accompaniment. A dynamic marking of *fz* is present. A slur with an *8<sup>a</sup>* marking covers the melodic line. Dynamic markings include *p leggiero.* and *rall.*. Measure 71 has a dynamic marking of *p cres.* and the tempo marking *in tempo.*

72

*f* *dim.* *rall.* *ten.*

Musical score for measures 72-73. Measure 72 has a treble clef with a melodic line and a bass clef with accompaniment. A dynamic marking of *f* is present. A slur with an *8<sup>a</sup>* marking covers the melodic line. Dynamic markings include *dim.* and *rall.*. Measure 73 has a dynamic marking of *ten.*

74

*pp esp:* *pp* *fz* *pp*

Musical score for measures 74-75. Measure 74 has a treble clef with a melodic line and a bass clef with accompaniment. A dynamic marking of *pp esp:* is present. Measure 75 has dynamic markings of *pp* and *fz*.

77

*fz* *ppp estinto.*

*Red.* \*

Musical score for measures 77-78. Measure 77 has a treble clef with a melodic line and a bass clef with accompaniment. A dynamic marking of *fz* is present. Measure 78 has a dynamic marking of *ppp estinto.* and a *Red.* marking with an asterisk.



# La Solitude

Henri Bertini jeune (1798–1876)

Andante quasi adagio. (♩ = 92)

*Tranquillo.*

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

3 *p*  
*cres.*

5 *f dim.*  
*p rall.*  
*p in tempo.*

7 *Agitato.*  
*f dim.*  
*poco rall.*

9 *in tempo.*

10

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. Both staves are in 12/8 time. The music consists of chords and melodic lines. Dynamics include *fz p* and *fz p*. There are accents and slurs.

12

*ben marcato il canto.*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. Both staves are in 12/8 time. The music consists of chords and melodic lines. Dynamics include *pp* and *cres.*. There are slurs and accents. The left staff has markings *Red.* and *\**.

14

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. Both staves are in 12/8 time. The music consists of chords and melodic lines. Dynamics include *f*, *ff*, and *pp*. There are slurs and accents. The left staff has markings *Red.* and *\**.

16

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. Both staves are in 12/8 time. The music consists of chords and melodic lines. Dynamics include *f legato.* and *dim.*. There are slurs and accents. The left staff has markings *Red.* and *\**.

18

*pp* *rall.* *in tempo.*

*And.*

20

*fz ten.* *pp legato.* *in tempo.*

22

*fz ten.* *pp* *cres.* *rall.* *dim.*

24

*pp* *rall.*

*Adagio. (♩ = 69)*

25

*pp* *rall.*

26

*in tempo.*

27

*cres.*

28

*f*

*dim.*

*ten.*

29

*p*

*cres.*

30

*f*

*dim.*

*rall.*

31 *in tempo.*

*fz p* *fz p*

32

*poco accelerando ed cres.*

33 *in tempo adagio*

*f* *poco rall.* *dim.* *fz* *p*

Red. \*

35

38

*cres.* *f* *fz*

41 *Adagio.* *soare.*

*molto rall.* *pp* *in tempo.* *legato.*

44 *rall.* *cres.* *ff* *dim.* *fz*

47 *in tempo.* *fz* *fz* *f*

50 *dim.*

53 *cres.* *ral*

Detailed description of the musical score: The score is for a piano piece in 3/8 time, marked 'Adagio'. It consists of five systems of music, each with a treble and bass clef staff. Measure 41 begins with a 'molto rall.' marking and a 'pp' dynamic. The tempo returns to 'in tempo.' and 'legato.' in measure 42. Measure 44 features a 'rall.' marking and dynamics of 'cres.', 'ff', 'dim.', and 'fz'. Measure 47 is marked 'in tempo.' and features 'fz' and 'f' dynamics. Measure 50 is marked 'dim.'. Measure 53 features 'cres.' and 'ral' markings. The piece is in a key with three flats (B-flat major or D-flat minor).

56 *in tempo.*

*pp legato*

58

*pp legato.*

60

*fp* *ten.* *5* *pp*

*fp*

63

*ppp rall.* *plintivo.* *estinto.*

### 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

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:

#### No. 1 À Toi!!!

- bar 6, right hand: last note is a sixteenth
- bar 7, right hand: problem with rhythm
- bar 10: there is a hairpin as well as *dim* at the end of the bar
- bar 18, left hand, second eighth: has f83 sharp rather than a83 sharp
- bar 25, left hand: no change to bass clef
- bar 42, right hand, middle of the bar: change to bass clef
- bar 47, right hand: last note is a sixteenth
- bar 57, right hand: no thirty-second rest
- bar 60, left hand: no change to bass clef
- bar 63, right hand: problem with rhythm

#### No. 2 La Solitude

- bars 17 and 18: no beams
- bar 18, right hand: tied sixteenths written as eighths.
- bar 27, left hand: no change to bass clef.

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