

A Kalmus Classic Edition

Henri

BERTINI

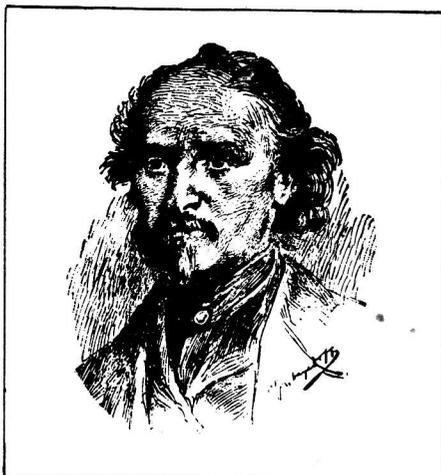
TWELVE LITTLE PIECES AND PRELUDES

FOR PIANO

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HENRI BERTINI, sometimes styled "le Jeune" to distinguish him from his elder brother Benoît Auguste, was born in London on October 28th, 1798. He received instruction in piano-playing from his father and brother, both of whom were accomplished pianists and musicians, the latter being a pupil of Clementi and a writer of



some note (principal work: "Phonological system for acquiring extraordinary facility on all musical instruments as well as in singing," London, 1830). Under the stimulating influence of his musical environment, Henri began his public career as a pianist at an early age. When hardly twelve years old he undertook a professional tour with his father through the Netherlands and Germany; he was also for a considerable period in England and Scotland; but despite his remarkable successes as a public performer, and the flattering attentions paid him on all sides, he steadily prosecuted his studies under his father's tuition, devoting himself later on chiefly to composition, and, after settling in Paris in 1821, to his work as a teacher. Here he remained almost continuously until 1856 (1859?), when he retired to his country seat at Meylan, near Grenoble, having thenceforward but little to do with the world at large, and limiting his work as a composer to occasional pieces written for a society of orpheonists of which he was president. He died at Meylan October 1st, 1876.

Bertini was a finished pianist of the Clementi school as extended by Cramer and Hummel; his style was equally admirable in phrasing and execution, and he enjoyed the reputation of being one of the foremost players of his time. His remarkable talent found its perhaps most notable expression in the celebrated grand Sextets; at the present time, however, he is best known by his truly excellent course of studies, published in 29 sets, nearly all of these having been issued originally by Lemoine, of Paris, though their extreme popularity caused them to be reprinted in most of the chief cities of Europe and America. Opinion is divided concerning the value of these studies as compared with other and more recent works of the same class, and for attaining the ends of the Liszt school of technique

studies of a different and more modern kind naturally have to be taken up; nevertheless, they still remain standard works of instruction, and "L'école de la musique d'ensemble," which is a collection of preludes and fugues by J. S. Bach, arranged for four hands, may be mentioned as peculiarly valuable; likewise the "Études caractéris-

tiques," the "Caprices-Études," the "Études artistiques," etc. The above studies are still great favorites, being distinguished not only for their melodiousness and well-considered harmonic structure, but also for their eminent usefulness in building up the technique. In this connection the Études op. 100, 29, and 32 may be mentioned as preparatory, in the given order, to Czerny's op. 299. A selection of 50 of these Études, provided with excellent notes and modern fingering, has been issued by Giuseppe Buonamici.

As a composer, apart from works written for the purpose of instruction, Bertini was an outspoken adherent of the classic school, and the stand which he took in France in regard to the prevailing light musical literature and salon-virtuosity has been compared with that taken by Schumann and Mendelssohn in Germany. About 200 of his compositions are extant; a complete list may be found in Fétis' "Biographie universelle des musiciens." The following are the most important: 6 Trios for pianoforte and strings (Paris, Lemoine); 5 Serenades for pianoforte and strings (*ibid.*); 4 Sextets (*ibid.*); and a Nonet for pianoforte and wind instruments. The following are posthumous works: 3 Nonets for pianoforte and wind instruments; 3 Symphonies for pianoforte and orchestra; 20 pieces for pianoforte; a *Pie Jesu* composed for and sung at Bertini's funeral. It may be said of his compositions in general that they are melodious and well-planned, although it must be admitted that on the whole they discover a decided lack of originality.

It was as a teacher, however, that Bertini won his most brilliant and enduring successes. It is reported that, when at the height of his fame, the decoration of the Legion of Honor was offered to him in recognition of his distinguished services to the cause of musical art, and that he refused to accept it.

Twelve little Preludes and Pieces.



I. Prelude.

H. BERTINI.

Allegro.



The musical score for 'I. Prelude' by H. Bertini is presented in two systems. The first system, marked 'Allegro', consists of two staves of music. The right hand features a series of eighth-note runs, while the left hand plays a steady eighth-note accompaniment. The second system, marked 'Andante', also consists of two staves. The right hand has a more melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The score includes various fingering numbers (1-5) and articulation marks throughout.

The first system of music consists of two staves. The treble staff contains a melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes, also including fingerings.

The second system continues the piece. The treble staff has a more active melodic line with many slurs and fingerings. The bass staff has a more rhythmic accompaniment with some chords and single notes.

The third system concludes the first section. It features a treble staff with a melodic line and a bass staff with a steady accompaniment. A dynamic marking of *f* (forte) is present in the bass staff.

Allegro.

III.
Prelude.

The first system of the 'Allegro. III. Prelude' section. The treble staff has a very active, rapid melodic line with many slurs and fingerings. The bass staff has a simple accompaniment with long notes and rests.

The second system of the 'Allegro. III. Prelude' section. The treble staff continues with a rapid melodic line. The bass staff has a steady accompaniment.

The third system of the 'Allegro. III. Prelude' section. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment.

Rondo.

Allegretto.

This musical score is for a Rondo in G major, marked Allegretto. It consists of seven systems of music, each with a piano (p) part and a violin part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature has one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and the word "Fine." in the sixth system, and "D.C. sin' al Fine." in the seventh system.

Fine.

D.C. sin' al Fine.

V.
Prelude.

Allegro.

The first section of the V. Prelude is marked *Allegro*. It consists of three systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef part has a key signature of one sharp (F#) and a common time signature (C). The second system continues the piece with similar notation. The third system concludes the section with a double bar line and repeat signs.

Allegretto.

The second section of the V. Prelude is marked *Allegretto*. It consists of three systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The bass clef part has a key signature of one sharp (F#) and a 3/8 time signature. The second system continues the piece with similar notation. The third system concludes the section with a double bar line and repeat signs.

VI. Prelude.

The first system of the VI. Prelude consists of two staves. The treble clef staff begins with a series of eighth-note chords, with fingerings 2 1 and 1 indicated. The bass clef staff plays a similar rhythmic pattern with fingerings 5 4 and 4. The system concludes with a dynamic marking of *p* (piano) and a fermata over the final notes.

Andante.

The second system is marked *Andante*. The treble clef staff features a melodic line with fingerings 1, 2, 5, 1, 2, 5, 4, 3, 1, 2, 1, 2, 4. The bass clef staff provides a harmonic accompaniment with fingerings 5, 3, 2, 3, 4, 3, 1, 2, 4.

The third system continues the *Andante* section. The treble clef staff has fingerings 2, 3, 4, 3, 1, 2, 3, 4, 1, 2, 5, 1, 2, 5, 4. The bass clef staff has fingerings 5, 4, 3, 4, 4, 3, 2, 2, 3, 4.

The fourth system concludes the *Andante* section. The treble clef staff has fingerings 3, 1, 2, 1, 5, 3, 2, 5, 1, 2, 2, 5, 2, 5. The bass clef staff has fingerings 3, 5, 4, 3, 4, 5, 1, 3, 5, 1, 5, 1.

First system of musical notation. The right hand (treble clef) features a melodic line with a trill on the first measure, followed by eighth-note patterns and a descending scale. The left hand (bass clef) provides a steady accompaniment of eighth notes. A repeat sign is present in the middle of the system.

Second system of musical notation. The right hand continues the melodic development with trills and eighth-note runs. The left hand maintains the eighth-note accompaniment. A repeat sign is also present in this system.

Third system of musical notation. The right hand features a trill and eighth-note patterns. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and a trill. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand features a trill and eighth-note patterns. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and a trill. The left hand continues with eighth-note accompaniment. The system concludes with a double bar line.