
Grande Fantasie
sur
un Thème de Pacini
Intercalé par
Rubini
dans la Straniera

par
Henry Bertini Jeune

Op. 113

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'Espérancee, 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 To!!! 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^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

Bertini dedicated this composition to Mademoiselle Ernestine de Villiers. It is called "Grande fantaisie sur une cavatine intercalée par Rubini dans La Straniera" on the first page of music.

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:

The original tempo indications are sometimes abbreviated: bar 1 (And^{te}. maestoso), bar 146 (All^o. moderato), bar 196 (All^o. vivace), bar 272 (All^{tto}.), and bar 324 (All^o. con brio).

bar 48: the tie is from the first a15 to the second.

James L. Bailey
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Grande Fantaisie sur La Straniera

Henri Bertini jeune op: 113

Andante mæstoso (M. ♩ = 76)

The musical score is for piano and spans four staves. The first staff uses a treble clef and a bass clef, with a key signature of five flats and a time signature of 6/4. Measure 1 starts with a dynamic of *pp*. Measures 2 and 3 show a melodic line with fingerings (3, 1, 4) and (3, 1, 4). Measure 4 begins with a dynamic of *fz*, followed by a piano dynamic (*p*). The second staff starts at measure 3, with a dynamic of *ff*, followed by *fz*, then a dynamic of *rall* with a grace note. Measure 4 ends with a dynamic of *ff*. The third staff starts at measure 5, with a dynamic of *pp*. Measures 6 and 7 show a melodic line with fingerings (3, 1, 4) and (3, 1, 4). The fourth staff starts at measure 7, featuring a dynamic of *pp Cres*, followed by *rall*, then *ff*. Measure 8 concludes with a dynamic of *ff* and a bass clef.

10 Adagio cantabile. ($\text{♩} = 69$)

con molto esp

p

* *Reb.* *

12

Cres

f

p

Musical score for piano, featuring four staves of music. The score includes dynamic markings such as *fz dim*, *p*, and *ff agitato*, and a tempo marking of Allegretto ($\text{♩} = 69$). The score consists of four systems, each starting with a treble clef and a bass clef, and ending with a double bar line.

System 1 (Measures 18-19):

- Measure 18: Treble staff has a wavy line over the first two notes. Bass staff has sixteenth-note chords. Dynamic: *fz dim*.
- Measure 19: Treble staff has a wavy line over the first two notes. Bass staff has sixteenth-note chords. Dynamic: *p*.

System 2 (Measures 20-21):

- Measure 20: Treble staff has a wavy line over the first two notes. Bass staff has sixteenth-note chords. Dynamic: *fz dim*.
- Measure 21: Treble staff has a wavy line over the first two notes. Bass staff has sixteenth-note chords. Dynamic: *ff agitato*.

System 3 (Measures 22-23):

- Measure 22: Treble staff has a sixteenth-note chord. Bass staff has sixteenth-note chords.
- Measure 23: Treble staff has a sixteenth-note chord. Bass staff has sixteenth-note chords.

System 4 (Measures 24-25):

- Measure 24: Treble staff has a sixteenth-note chord. Bass staff has sixteenth-note chords. Dynamic: *ff agitato*. Measure number: 8^a.
- Measure 25: Treble staff has a sixteenth-note chord. Bass staff has sixteenth-note chords.

26

piu lento

pp leggiero esp:

30

p molto esp: *p*

32

3

Re. *

Re. *

Re. *

Re. *

35

fz

Cres.

ff

Ped.

38 Allegro.

ff

rall

Ped.

40

8^a

1 2

p leggiero

Ped.

40

cres rall

f

ff

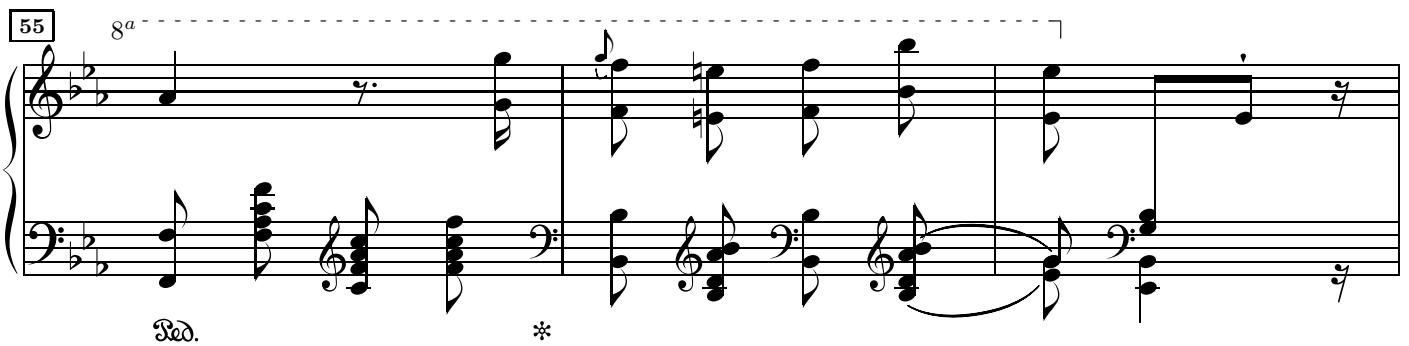
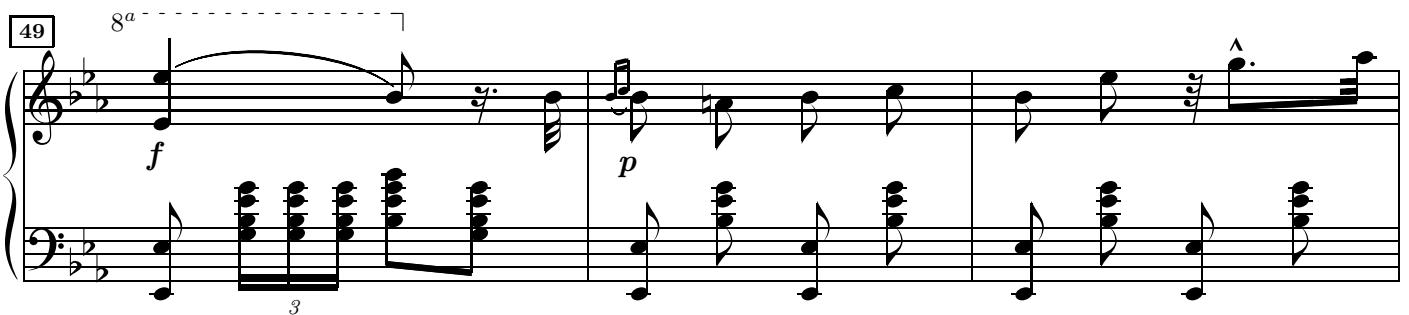
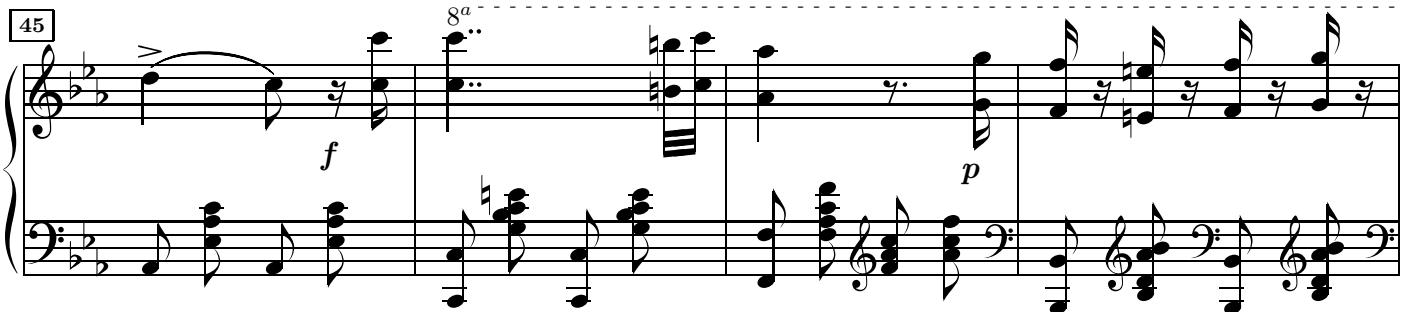
6

Moderato. ($\text{♩} = 116$)

41

TEMA
de
PACINI.

*



57

61 *tr*
cresc 3

64 *dim* (b) *rall* *pp lento rall* *p in tempo*

67 8a *ff*

71 8a *ff*

Ben marcato il canto. ($\text{♩} = 88$)

74

1^{re}. Var:

p leggiero

76

Cres

78

2 1

80

f

8

82

Cres

84

8^a

86

p

88

rall

10

91 in tempo

p

93

Cres

97 *f*

8a

8a

8a

8a

FIN

Allegretto Brillante. ($\text{♩} = 72$)

98

2^e. Var:

101

103

105

106

p Cres *fz*

109

8a -

tr

In tempo

111

f poco rall

fz

ff

8a -

The musical score consists of two staves for piano. The top staff shows a treble clef, a key signature of one flat, and a common time signature. Measure 111 starts with a forte dynamic (*f*) followed by a 'poco rall' instruction. Measure 112 begins with a dynamic *fz*. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 111 ends with a forte dynamic (*ff*). Measure 112 concludes with a dynamic *fz*. Measure 112 is labeled '8a -' at the end.

116 8^a

118 8^a

120

121 8^a

FIN

8

14

Moderato ($\text{d} = 72$)
marcato il canto

3^e. Var:

122 p

poco a poco cres

125

127 f

129

132 *Cres*

134 8^a - - - - -

137 Con calore pesante 8^a - - - - -

139 8^a - - - - - in tempo primo 8^a - - - - -

142 f

144 FIN

16

Allegro moderato. ($\text{d} = 66$)

4^e. Var:

146 8^a

pp *leggiero*

marcato il basso * *Red.* * *Red.* *

150 8^a

Red. *

153 8^a

156 8^a

Cres — *f*

Red. 8

162 *leggiero* 8^a

166 8^a *ff* *poco rit.* 8^a *in tempo*

170 *ff*

173 *ff poco rit* 8^a *in tempo* 3 5 1 3 3 5 1 3

176 *pp* *rall* 8^a

* * * * *

181

8^a

8^a

184

8^a

187

8^a

190

8^a

8^a

Cres

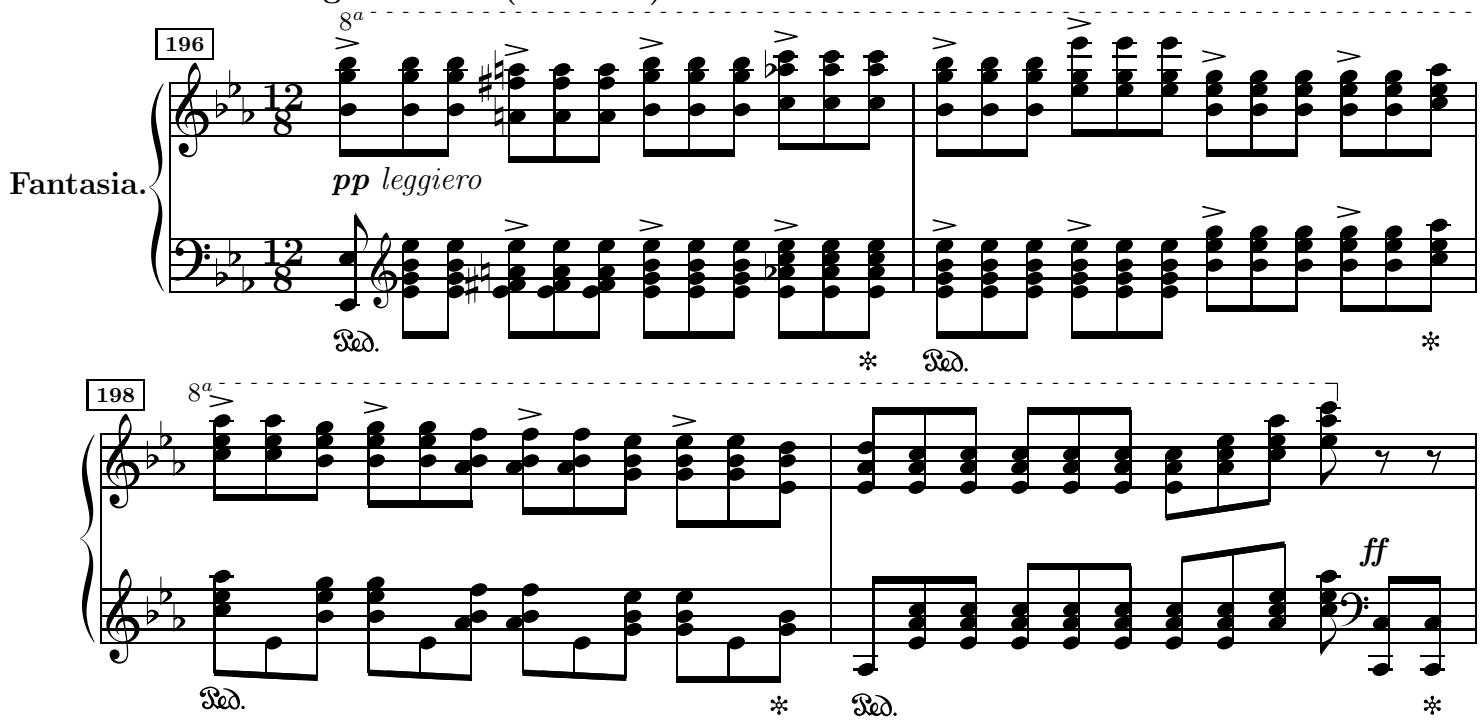
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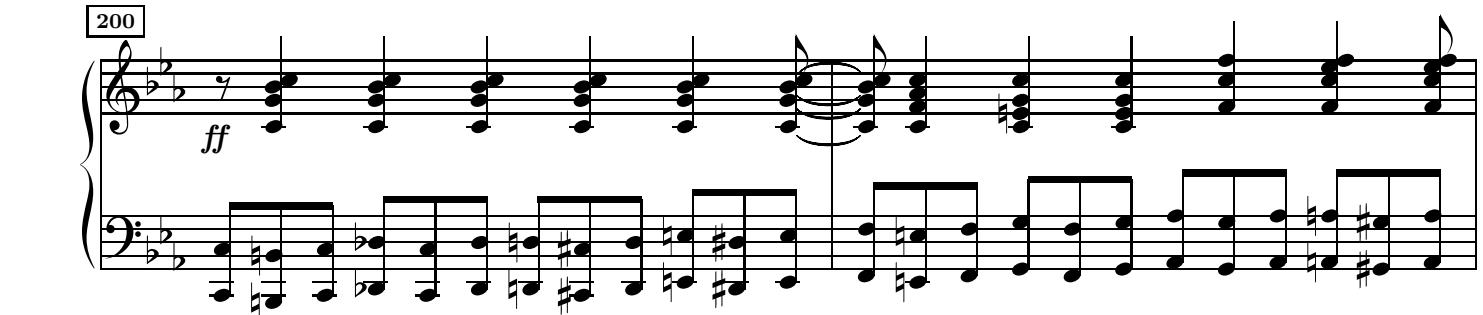
193

8^a

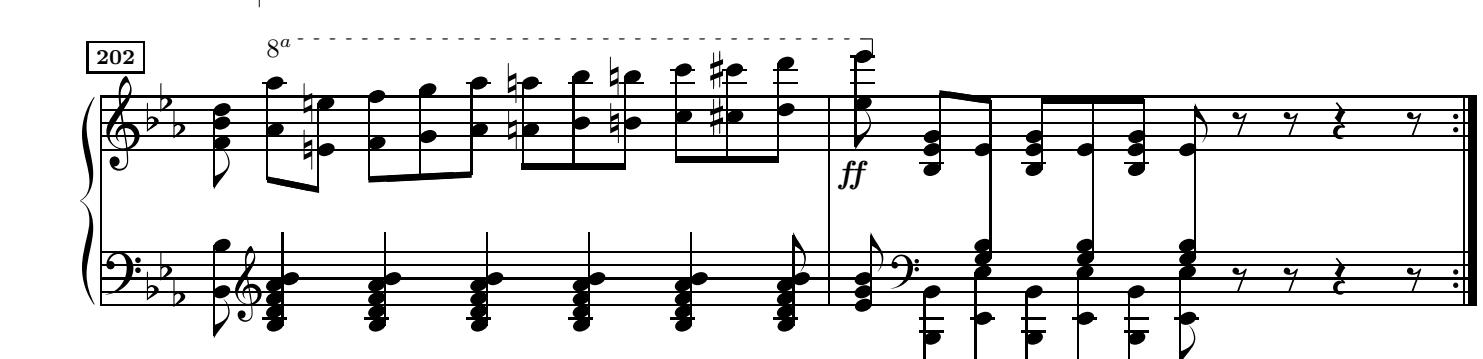
Allegro vivace. ($\text{d.} = 144$)

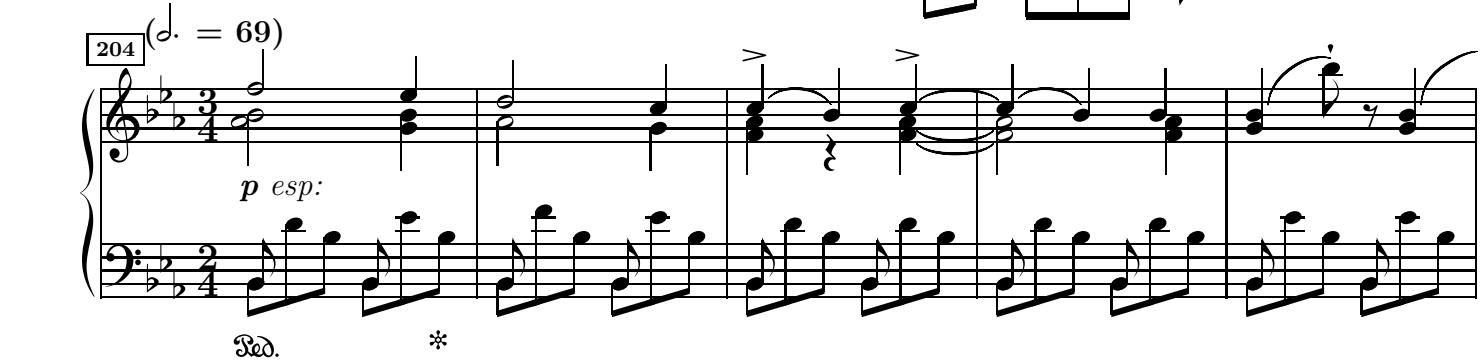
Fantasia. {

196 8^a 

198 8^a 

200

202 8^a 

204 ($\text{d.} = 69$) 

20

209

rall - - -

in tempo

213

rit - - -

2

(♩ = 108) Poco piu lento.

218

pp

8a

Red. *

222

8a

226

rall

estinto

230

Nobilmente. Andante. ($\text{♩} = 108$)

234

235

236

237

238

239

240

poco rit

Cres

241

p

In tempo

242

Cres ed rit

243

con abbandono

dim

p in tempo

rall

ff ritenuto

8 Red.

8 Red.

8 Red.

8 Red.

8 Red.

8 Red.

p In tempo.

8 Red.

8 Red.

248 *m.f.*

pp *Ped.*

Cres

8 Ped.

tr.

p

Cres

rall

poco accellerando

ff

poco rit

Ped.

Allegro. (♩ = 138)

ff con energia

254

257

260

263

267

In tempo.

Adagio.

26

Allegretto. ($\text{♩} = 138$)

272

p leggiero

Cres

f

p

rit

In tempo

rit

In tempo

287

poco rall pp In tempo

290

293

Cres

staccato il basso

296

f

299

rall dim

302 8^a

p In tempo.

305 *rall*

308 Allegro vigoroso. ($\text{\textit{d}} = 138$) CODA

ff

311

314 8^a *p veloce*

Red.

Red.

317

319

p

322

8^a

324 Allegro con brio. (♩ = 160)

ff

8^a

327

30

8^a

330

pp

8^a

334

338 8^a

Cres

f

342 8^a

ff grandioso
poco piu lento

poco ritenuto

347 In tempo

ff Veloce

4 4 4

350 *ff grandioso*
Ped. *

354 * Ped.

359 *p Leggiero.* in tempo.

362 Cres

365 f

32

Musical score for piano, page 8a, measure 368. The score consists of two staves. The upper staff is in treble clef, B-flat major, and has a dynamic marking of *ff*. The lower staff is in bass clef, E-flat major, and also has a dynamic marking of *ff*. The music features eighth-note patterns and a sustained note with a grace note in the bass staff.

A musical score page for piano, labeled "371" in a box at the top left. The page is divided into two staves by a vertical bar. The top staff uses a treble clef and has two flats in the key signature. It features a series of eighth-note patterns with slurs and grace notes. The bottom staff uses a bass clef and also has two flats. It features sustained notes with grace notes. The page is numbered "371" and has a section label "8a" at the top.

A musical score page featuring two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The music consists of various note heads and stems, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines. The page number '374' is located in the top left corner.