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*Grand Rondo de Concert*

*Composé  
Pour le Piano*

*avec accompt. d'Orchestre  
ou de Quatuor ad libit.*

*Dédié a son ami Henri Herz*

*par*

*Henri Bertini jeune*

*1798–1876*

*Op. 105*

## 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.

# Grand Rondo de Concert Op : 105

Andante. M. ♩ = 100

Henri Bertini jeune (1798–1876)

Intrada.

*ff* *pp* *ff* *Solo.* *8<sup>a</sup>*

6

*8<sup>a</sup>* *Tutti.* *pp* *cres.*

12

*f*

18

*Solo.* *8<sup>a</sup>* *Tutti.* *ff* *Solo.* *8<sup>a</sup>*

21

*Tutti.* *Solo.* *8<sup>a</sup>* *pp* *Tutti.*

27 *Tutti.* *p Solo.* *pp Solo.* *ff*

31 *Piano seul.* *8a*

33 *8a* *ff*

36 *8a* *p* *legato.*

39 *rall*

Allegro moderato. M. ♩ = 132

Rondo.

42

*p*

46

8<sup>a</sup>

50

54

8<sup>a</sup>

*poco rit.*

58

8<sup>a</sup>

*p espress.*

*tr*

*leggero.*

8<sup>a</sup>

62

tr

cres.

3

Detailed description: This system covers measures 62 to 65. The right hand features a complex melodic line with many accidentals and slurs. A trill (tr) is marked in measure 64. A triplet of eighth notes is marked with a '3' in measure 65. The left hand provides a steady accompaniment of chords. A 'cres.' (crescendo) marking is placed in the right hand in measure 65.

8<sup>a</sup>

66

f

tr

3

Detailed description: This system covers measures 66 to 69. The right hand continues with a melodic line, including a trill (tr) in measure 68 and a triplet in measure 69. The left hand accompaniment consists of chords. A forte 'f' dynamic marking is present in measure 67.

8<sup>a</sup>

70

f

Detailed description: This system covers measures 70 to 74. The right hand has a melodic line with many slurs and ties. The left hand accompaniment includes some sixteenth-note patterns. A forte 'f' dynamic marking is present in measure 71.

75

f

p

Detailed description: This system covers measures 75 to 78. The right hand features a melodic line with a slur over measures 75-77. The left hand accompaniment includes chords and some sixteenth-note patterns. Dynamics of forte 'f' and piano 'p' are marked.

79

rall - cres.

p

tr

in Tempo.

legato.

Detailed description: This system covers measures 79 to 82. The right hand has a melodic line with a trill (tr) in measure 81. The left hand accompaniment includes chords and a slur over measures 80-82. Dynamics of piano 'p' and 'in Tempo.' are marked. Performance instructions 'rall - cres.' and 'legato.' are also present.

84 *tr*

89 *cres.*

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

97 *8<sup>a</sup>*

101 *8<sup>a</sup>* *rall.*

105

*Cors.*

*p*

109

*p*

113

*8<sup>a</sup>*

*(b)*

*p*

117

*8<sup>a</sup>*

*p*

121

*8<sup>a</sup>*

*Tutti*

*ff*



125 *8<sup>a</sup>* *ff* *Solo.* *Tutti*

129 *8<sup>a</sup>* *ff* *Solo.* *Tutti.* *pp*

133 *p* *Solo.* *8<sup>a</sup> tr*

138 *8<sup>a</sup>* *tr* *leggero.* *p*

142 *8<sup>a</sup>* *8<sup>a</sup>*

146 *8<sup>a</sup>*

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

*Red.*

154 *8<sup>a</sup>* *pp* *8<sup>a</sup>*

*Red.*

158 *8<sup>a</sup>* *p* *8<sup>a</sup>*

\* *Red.*

162 *ff*

166

Musical score for measures 166-168. Treble clef has a melodic line with slurs and ties. Bass clef has a simple accompaniment with rests and notes.

169

8<sup>a</sup>

*dim.*

Musical score for measures 169-172. Treble clef has a melodic line with slurs and ties, marked with an 8<sup>a</sup> bracket. Bass clef has a simple accompaniment. A *dim.* marking is present in the second measure.

173

8<sup>a</sup>

*rall*

Musical score for measures 173-175. Treble clef has a melodic line with slurs and ties, marked with an 8<sup>a</sup> bracket. Bass clef has a simple accompaniment. A *rall* marking is present in the third measure.

176

Cantabile. M. ♩ = 112

*p espress.*

*ped.*

Musical score for measures 176-180. Treble clef has a melodic line with slurs and ties. Bass clef has a simple accompaniment. A *p espress.* marking is present in the first measure, and a *ped.* marking is present in the first measure.

181

*rall.*

*p*

*in Tempo.*

Musical score for measures 181-185. Treble clef has a melodic line with slurs and ties. Bass clef has a simple accompaniment. A *rall.* marking is present in the third measure, and a *p* marking is present in the fourth measure. The tempo changes to *in Tempo.* in the fourth measure.

186

191

196

201

206

210 *8<sup>a</sup>*

Red. \*

This system contains measures 210 through 213. The right hand features a melodic line with a trill in measure 210, followed by a series of eighth notes and sixteenth notes, some with slurs and accents. The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *Red.* is present in measure 210, and an asterisk is placed below the bass line in measure 211. A dashed box labeled *8<sup>a</sup>* spans measures 210 and 211.

214

*f*

This system contains measures 214 through 217. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment. A dynamic marking of *f* is placed above the bass line in measure 215.

218

*ff*

This system contains measures 218 through 221. The right hand has a more active melodic line. The left hand accompaniment is consistent. A dynamic marking of *ff* is placed above the bass line in measure 219.

222 *8<sup>a</sup>*

*pp* *legato.*

Red. \*

This system contains measures 222 through 225. The right hand features a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamic markings of *pp* and *legato.* are placed above the bass line in measure 222. A dashed box labeled *8<sup>a</sup>* spans measures 222 and 223. A dynamic marking of *Red.* is present in measure 222, and an asterisk is placed below the bass line in measure 223.

226

Red. \*

5 2 4 1 5 2

This system contains measures 226 through 229. The right hand continues the melodic line. The left hand accompaniment is consistent. A dynamic marking of *Red.* is present in measure 226, and an asterisk is placed below the bass line in measure 227. Fingerings 5 2 4 1 5 2 are indicated above the right hand in measure 226.

230

*cres.*

234

*8<sup>a</sup>*  
*tr*  
*pp leggiero.*  
*rall:*  
in Tempo.

238

243

*8<sup>a</sup>*  
*fz*

248

*8<sup>a</sup>*  
*poco rit.*  
*f*  
in Tempo.

252

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

in Tempo.

257

*rall* *ff* *Risoluto veloce.* 8<sup>a</sup>

Allegro brillante. M. ♩ = 184

260

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

263

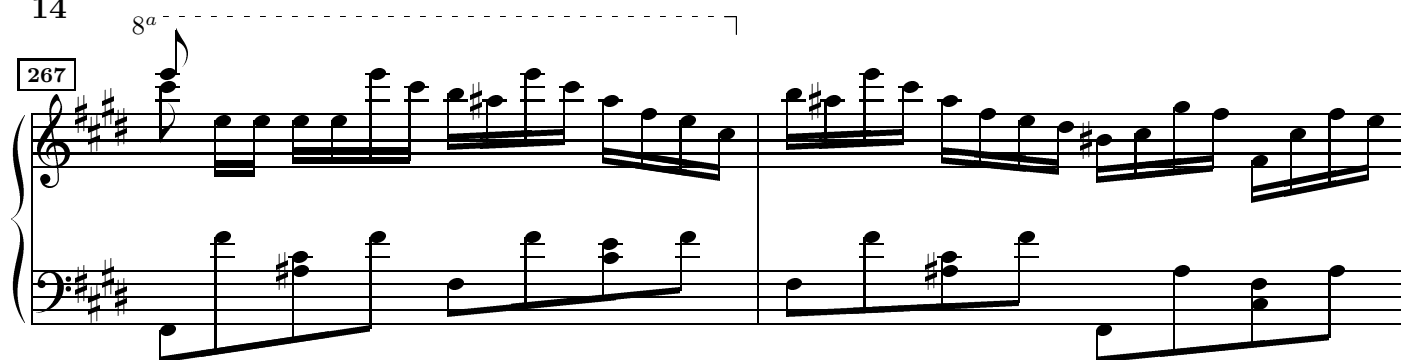
8<sup>a</sup>

265

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

8<sup>a</sup>

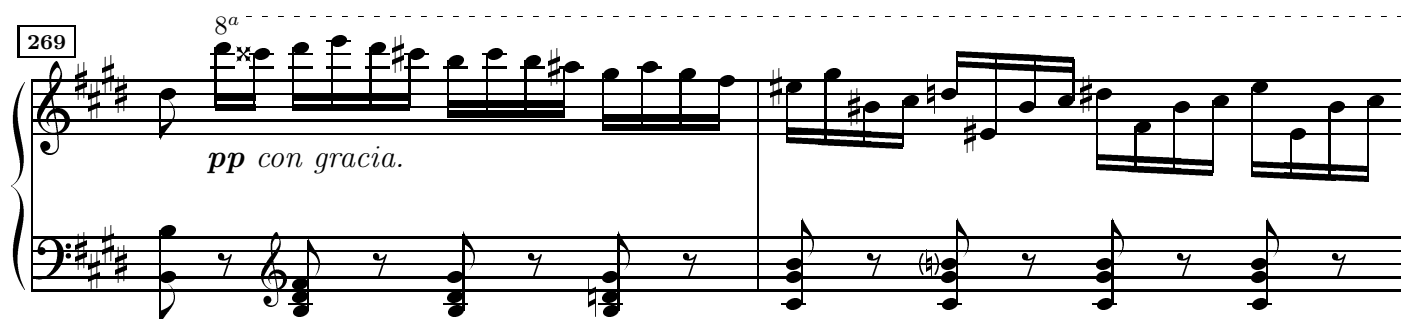
267



8<sup>a</sup>

269

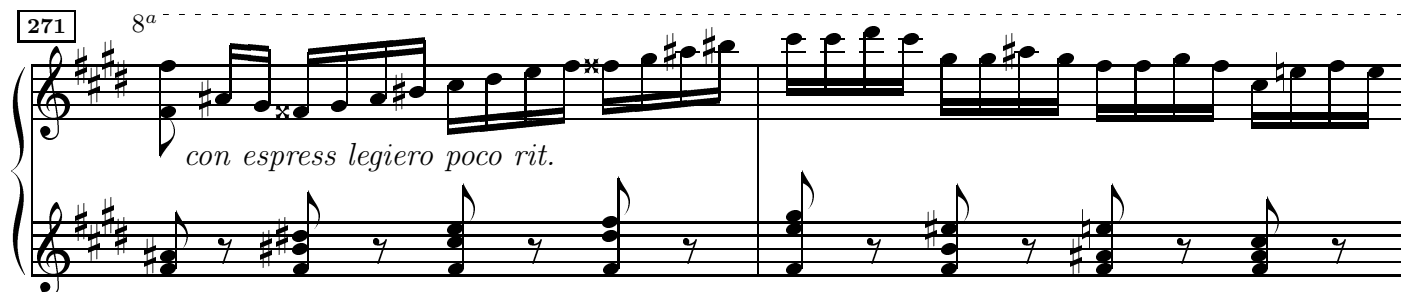
*pp con gracia.*



8<sup>a</sup>

271

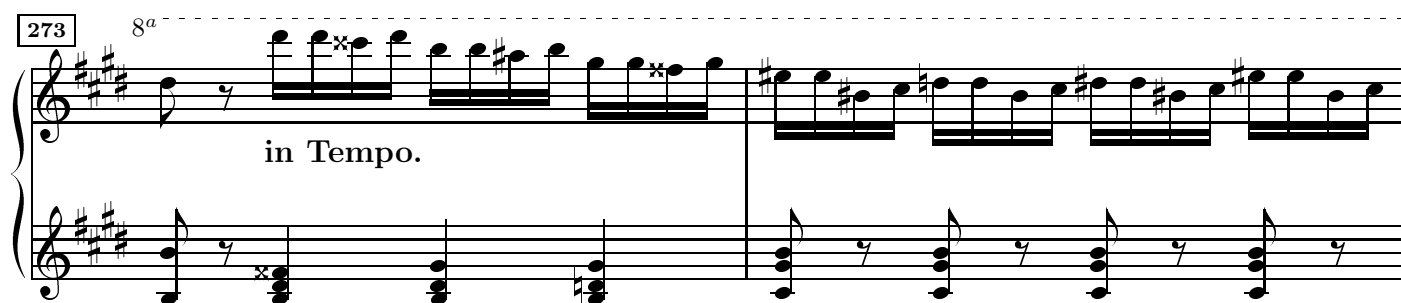
*con espress leggero poco rit.*



8<sup>a</sup>

273

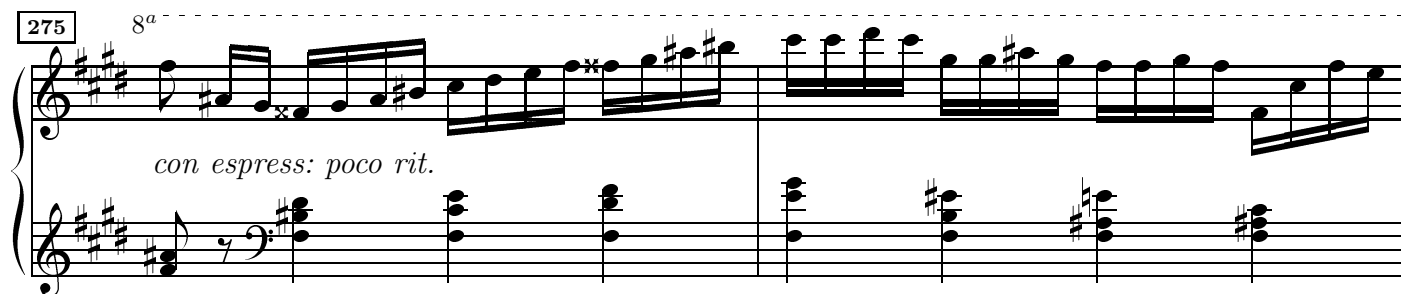
*in Tempo.*



8<sup>a</sup>

275

*con espress: poco rit.*





in Tempo.

277 <sup>8<sup>a</sup></sup>

*leggiero.*

279 <sup>8<sup>a</sup></sup>

281 <sup>8<sup>a</sup> 7</sup>

*p*  
*espress: legatissimo.*

283

*cres.*

285

287

289

8<sup>a</sup>

*ff*

*Red.*

291

*Tutti.*

*ff*

*ff Solo.*

*Tutti.*

*ff*

8<sup>a</sup>

294

*Piano seul.*

*p leggiero.*

8<sup>a</sup>

297

8<sup>a</sup>

8<sup>a</sup> 7

299

*f*

301

8<sup>a</sup>

*ff*

303

8<sup>a</sup> 7

*Tutti. M. ♩ = 100*

*ff*

*pp leggero con grazia. Solo.*

8<sup>a</sup>

Red. \*

307

8<sup>a</sup>

Red. \*

Red. \*

309

8<sup>a</sup>

*tr*

Red. \*

312 *Tutti.* *ff* *pp Solo.* *8<sup>a</sup>*

315 *8<sup>a</sup>*

317 *8<sup>a</sup>* *tr*

320 *p espress:*

323

326

Musical score for measures 326-328. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, ending with a triplet of eighth notes. The left hand provides a harmonic accompaniment with slurs and accents.

329

Musical score for measures 329-331. The right hand continues the melodic line with slurs and accents, including a dynamic marking of  $\delta^a$ . The left hand accompaniment remains consistent with slurs and accents.

332

Musical score for measures 332-334. The right hand features a melodic line with slurs and accents, including a dynamic marking of  $\delta^a$ . The left hand accompaniment continues with slurs and accents.

335

Musical score for measures 335-337. The right hand has a melodic line with slurs and accents, including a dynamic marking of  $\delta^a$  and a *pp* (pianissimo) marking. The left hand accompaniment continues with slurs and accents.

338

Musical score for measures 338-340. The right hand features a melodic line with slurs and accents, including a dynamic marking of  $\delta^a$ . The left hand accompaniment continues with slurs and accents.

341 *8<sup>a</sup>*

343

346 *8<sup>a</sup>*  
*pp* *poco rit*

349 *in Tempo.*  
*8<sup>a</sup>*  
*ff* *prestissimo.*

350a *Adagio* *Tempo 1.*  
*dim.* *rall*

352

*p*

This system contains measures 352 to 355. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A dynamic marking of *p* is present at the beginning.

356

*8<sup>a</sup>* *tr*

This system contains measures 356 to 359. A first ending bracket labeled *8<sup>a</sup>* spans measures 357-359. A trill (*tr*) is marked in measure 358. The left hand continues with chordal accompaniment.

360

This system contains measures 360 to 363. The musical notation continues with slurs and accents in the right hand and chords in the left hand.

364

*8<sup>a</sup>* *poco rit.* *p*

This system contains measures 364 to 368. A first ending bracket labeled *8<sup>a</sup>* spans measures 365-368. A *poco rit.* marking is placed above the staff in measure 367, and a *p* dynamic marking is placed below the staff in measure 368.

369

*8<sup>a</sup>* *tr*

This system contains measures 369 to 372. A first ending bracket labeled *8<sup>a</sup>* spans measures 369-372. A trill (*tr*) is marked in measure 370. The right hand has slurs and accents, and the left hand has chords.

8<sup>a</sup>

373

tr

cres.

f

tr

Detailed description: This system contains measures 373 to 377. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *cres.* and *f*. A first ending bracket labeled 8<sup>a</sup> spans the first two measures.

8<sup>a</sup>

378

f

Detailed description: This system contains measures 378 to 382. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand maintains its accompaniment. A dynamic marking of *f* is present. A first ending bracket labeled 8<sup>a</sup> spans the first two measures.

8<sup>a</sup>

383

f

Detailed description: This system contains measures 383 to 386. The right hand features a series of slurred notes and a trill. The left hand has a more active accompaniment. A dynamic marking of *f* is present. A first ending bracket labeled 8<sup>a</sup> spans the first two measures.

387

in Tempo.

tr

p

rall - cres.

p

Detailed description: This system contains measures 387 to 391. The tempo marking changes to "in Tempo." The right hand has a melodic line with a trill and slurs. The left hand has a steady accompaniment. Dynamics include *p*, *rall - cres.*, and *p*.

392

tr

Detailed description: This system contains measures 392 to 396. The right hand features a melodic line with trills and slurs. The left hand provides a consistent accompaniment.



397

Musical score for measures 397-401. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accents (>) and slurs. A fermata is present over the final measure of this system.

402

Musical score for measures 402-405. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps. The music continues with the same complex rhythmic pattern. There are several accents (>) and slurs. A fermata is present over the final measure of this system, which is marked with an 8va (8<sup>a</sup>).

406

Musical score for measures 406-409. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps. The music features a complex rhythmic pattern. There are several accents (>) and slurs. A fermata is present over the final measure of this system, which is marked with an 8va (8<sup>a</sup>) and a piano (p) dynamic marking.

410

Musical score for measures 410-413. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps. The music features a complex rhythmic pattern. There are several accents (>) and slurs. A fermata is present over the final measure of this system, which is marked with an 8va (8<sup>a</sup>).

414

Musical score for measures 414-417. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps. The music features a complex rhythmic pattern. There are several accents (>) and slurs. A fermata is present over the final measure of this system, which is marked with an 8va (8<sup>a</sup>) and a fortissimo (ff) dynamic marking.

418

*p leggiero.*

422

8<sup>a</sup>

426

8<sup>a</sup>

430

8<sup>a</sup>

*poco rall*

Cantabile. M. ♩ = 112

435

*p*

*fz*

*in Tempo.*

439 *tr* ~~~~~

Musical score for measures 439-442. Treble clef has a trill on a dotted quarter note. Bass clef has a steady eighth-note accompaniment with slurs.

443 *fz* *tr*

Musical score for measures 443-447. Treble clef has a trill on a dotted quarter note. Bass clef has a steady eighth-note accompaniment with slurs and a forte-zwischen (*fz*) marking.

448 *tr* *tr* *espress:*

Musical score for measures 448-451. Treble clef has trills on dotted quarter notes. Bass clef has a steady eighth-note accompaniment with slurs and an expressive (*espress:*) marking.

452 *8<sup>a</sup>* *tr* ~~~~~

Musical score for measures 452-456. Treble clef has an octave trill (*8<sup>a</sup>*) on a dotted quarter note. Bass clef has a steady eighth-note accompaniment with slurs.

457 *8<sup>a</sup>*

Musical score for measures 457-460. Treble clef has an octave trill (*8<sup>a</sup>*) on a dotted quarter note. Bass clef has a steady eighth-note accompaniment with slurs.

461 *fz*

466 *p cres.* *Cor* *f* *8<sup>a</sup>* *Red.* \*

471 *8<sup>a</sup>* *p cres.* *f* *p* *Red.* \*

476 *8<sup>a</sup>*

480 *in Tempo.* *ritenuto.* *p cres.*

485

489

*ff*

493

*dim.*

*fz*

8<sup>a</sup>

498

*poco rit:*

*fz*

in Tempo.

8<sup>a</sup>

502

*cresc.*

507 *poco rall* *ff prestissimo.* in Tempo.

511 *Allegro brillante. M. ♩ = 100* *pp leggiero.*

513

515

517

Allegro risoluto con brio. M.  $\text{♩} = 126$

519

*ff*

8<sup>a</sup>

522

*ff*

8<sup>a</sup>

524

*ff*

8<sup>a</sup>

527

*f* *ff*

8<sup>a</sup>

530

*f*

8<sup>a</sup>

30

8<sup>a</sup>

533

*p espress:*

536

539

8<sup>a</sup>

542

8<sup>a</sup>

*ff*

*Piano seul*

545

8<sup>a</sup>



548  $8^a$

551  $8^a$

*ff*

553  $8^a$

*pp* *poco rit.*

557 *in Tempo.*  $8^a$

*pp*

*Red.* \* *Red.*

560  $8^a$

*ff* *Piano seul.*

563 8<sup>a</sup>

Musical score for measures 563-565. The right hand features a melodic line with a slur and an 8<sup>a</sup> marking. The left hand provides a bass line with chords and rests.

566 8<sup>a</sup>

*ff*

Musical score for measures 566-571. The right hand features a melodic line with slurs and 8<sup>a</sup> markings. The left hand provides a bass line with chords and rests. A forte (*ff*) dynamic marking is present.

569 8<sup>a</sup>

Musical score for measures 569-574. The right hand features a melodic line with slurs and 8<sup>a</sup> markings. The left hand provides a bass line with chords and rests.

572 8<sup>a</sup>

Musical score for measures 572-574. The right hand features a melodic line with a slur and an 8<sup>a</sup> marking. The left hand provides a bass line with chords and rests.

575 *ff*

Musical score for measures 575-578. The right hand features a melodic line with slurs. The left hand provides a bass line with chords and rests. A forte (*ff*) dynamic marking is present.

578

*con Calore.*

581

8<sup>a</sup>

584

8<sup>a</sup>

587

M.  $\text{♩} = 138$

*ff Tutti.*

*Solo.*

8<sup>a</sup>

590

8<sup>a</sup>

*ff Tutti.*

*Solo.*

8<sup>a</sup>

593 *8<sup>a</sup>* *8<sup>a</sup>* *ff* *Piano seul.*

596

599 *8<sup>a</sup>* *8<sup>a</sup>*

603 *8<sup>a</sup>*

607 *8<sup>a</sup>* **Fin.**  
*Red.*

## Variants

294

8<sup>a</sup>

544

8<sup>a</sup>

549

8<sup>a</sup>

*ff*

562

8<sup>a</sup>

595

8<sup>a</sup>

599

8<sup>a</sup>

### 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

At four places (bars 294, 544, 562, and 595) the score splits. The main line continues with the lines on page 35; these are intended to be played with the string accompaniment. Above this is printed the lines used in this edition; they are marked *Piano seul* and are intended to be used in a solo piano performance.

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 23, left hand, second quarter: chord has b43 rather than c44.

bar 29, left hand: no change to treble clef.

bar 30, left hand: no change to bass clef.

bar 32, right hand: the b-sharp–c-natural in the run is in the original.

bar 75, right hand, first beat: b85 sharp.

bar 251, right hand: no tie on the lower f44

bar 278, left hand: no change to bass clef.

bar 296, left hand: first rest missing.

bar 510, left hand: no change to bass clef.

bar 546, right hand: octavation terminates at the end of the previous bar.

bar 557, left hand: no change to bass clef.

bar 584, left hand: no octavation indication.

Approximate duration: 11:00

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August 21, 2007