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HENRI BERTINI.

The French family of musicians who bore the Italianised name of Bertini, well merited the respect and admiration their artistic attainments gained for it. The father, a teacher of music, was born in Tours in 1750, and lived in different towns in the south of France. The eldest son, Benoit Auguste Bertini, born on the 5th of June, 1780, at Lyons, received his first instruction in pianoforte playing and composition from his father, after which, from 1793 he remained for six years the pupil of Clementi in London. Here he eventually settled, and successfully practised music as a profession.

The most highly gifted member of the family was the younger brother, Henri Bertini, designated "*Le jeune*," to render the name easily distinguishable from the two preceding. Henri was born in London on the 28th of October, 1798, and received at an early age an excellent musical training from his father and brother.

At the age of six he was taken to Paris, where—not reckoning his concert-tours—he afterwards resided for the most part. When scarcely twelve years old he made his first concert-tour through Holland, the Netherlands, and Germany, accompanied by his father, and this laid the foundation of a fame which rapidly spread over Europe, bringing him into prominence as a pianoforte virtuoso and composer. Wherever he appeared he won for himself universal respect and a recognition of his powers, owing to the precision and finished style which characterised his performances

(a style which inclined strongly to the Cramer and Hummel school of virtuosity). He was also accounted no mean performer on the harp. After passing some time in England and Scotland, he settled in 1821 in Paris as a much esteemed and highly remunerated pianoforte teacher, occasionally paying a visit to London. At the approach of old age he withdrew to his villa, *Meylan*, near Grenoble, where he died, October 1st, 1876.



As a performer Henri Bertini excelled alike in phrasing and execution, and all his compositions, which are remarkable for freshness of fantasy, gracefulness, and a natural flow of melody, bear the true stamp of the highly cultured musician. His most valuable work is, however, an admirable course of studies, universally admitted by pianists to be among the best of their kind, and ranking in point of merit with other standard works by Clementi,

Cramer, and Czerny. They are of great technical value whilst being melodious and harmonically interesting, especially Opera 100, 29 and 32 (in which order they may be looked upon as preparatory to Czerny's Op. 299, and Cramer's studies). Another much esteemed work is his pianoforte school. The remaining works embrace trios, sextets, serenades, a nonet for pianoforte and wind instruments, variations, fantasias, &c. Nearly 200 have appeared in print, a complete list of which is given by Fétis.

ALFRED LAUBACH.

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PRÉLUDE.

H. Bertini.

1. **PIANO.** *Allegro.* *sempre legato*

Andante.

poco cresc. *legato* *dim.* *dim.*

The musical score consists of six systems, each with a treble and bass staff. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5), slurs, and articulations. A specific instruction, *sempre legato*, is written above the bass staff in the second system. A small asterisk (*) is placed above a note in the first system, indicating a specific performance instruction. The piece concludes with a final cadence in the sixth system.

*) The value of the small note (*acciaccatura*) should be deducted from the note it embellishes. Strike it therefore exactly with "b" in the left hand, on the third beat.

PRÉLUDE.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of five measures. The first measure has a 4-measure rest in the bass staff. The second measure has a 4-measure rest in the bass staff. The third measure has a 3-measure rest in the bass staff. The fourth measure has a 1-measure rest in the bass staff. The fifth measure has a 1-measure rest in the bass staff. The melody is written in a simple, folk-like style, with a mix of eighth and quarter notes. The lyrics "The Rose Tree" are written below the melody.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple accompaniment with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 2/4. The melody includes fingerings (1-5) and a trill in the final measure.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-5) and a final double bar line with repeat dots. The lyrics "The Rose Tree" are written below the treble staff.

Andante.

p

PRÉLUDE.

Allegro.

3.

RONDO.

Allegretto.

legato

*) See note on page 3.



Da capo sin' al Fine.

PRÉLUDE.

Allegro. 5

4. *f*

dimin. *p*

Andante.

p

f

p *p*

f *p* *Fine.*

Minore.

f *sempre legato*

p *f*

p *f*

p *cresc.* *f* *p*

Da capo sin' al Fine.

PRÉLUDE.

Allegro.

5.

Allegretto.

*dolce**legato*

cresc. *dim.*

PRÉLUDE.

6. Allegro.

Andante.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings include *p* (piano), *f* (forte), and *legato*. The piece concludes with a double bar line and a repeat sign. Fingerings are indicated by numbers 1 through 5. Some notes are marked with accents or slurs. The bass staff often features a steady eighth-note accompaniment, while the treble staff contains more complex melodic lines with many slurs and ties.

PRÉLUDE.

Allegro.

7. *f*

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

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

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

5 3 2 4 3

ff

Allegretto.

dolce

1 3 3 4 5 4

4 5 2 5 1 3 2 1 4 2 3

4 5 1 3 2 4 2 3

PRÉLUDE.

Allegretto.

8.

MENUETTO.

Allegretto.

p *legato*

f

p

Da capo sin' al Fine.

PRELUDE.

Allegro.

9.

Andante.

The musical score is written for piano in a single system, featuring six systems of music. The tempo is marked "Andante." and the articulation is "legato". The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes various fingerings (1-5) and articulations (accents, slurs, ties). The first system begins with a treble clef and a bass clef, with a "legato" marking. The second system continues the melody and accompaniment. The third system features a "Fine." marking. The fourth system includes a "21" marking. The fifth system includes a "4" marking. The sixth system includes a "5" marking. The score concludes with a final chord in the bass clef.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5). The bass staff contains a series of chords and single notes. The system concludes with a measure containing a fermata.

Dal segno sin' al Fine. §

PRÉLUDE.

10. *Andante.*

Second system of musical notation, starting with a piano (*p*) dynamic. The treble staff features a series of eighth notes with fingerings (1, 3, 2, 4). The bass staff features a series of chords and single notes. A damper pedal instruction is present: ** Damper Ped.*

Third system of musical notation, continuing the prelude. The treble staff features a series of eighth notes with fingerings (1, 3, 2, 4). The bass staff features a series of chords and single notes.

Fourth system of musical notation, continuing the prelude. The treble staff features a series of eighth notes with fingerings (1, 3, 2, 4). The bass staff features a series of chords and single notes.

Fifth system of musical notation, concluding the prelude. The treble staff features a series of eighth notes with fingerings (1, 2, 3, 4). The bass staff features a series of chords and single notes. The system concludes with a measure containing a fermata and a piano (*pp*) dynamic.

* The use of the Pedal is marked in this edition by a straight line under the bass staff being continued as long as the damper pedal is to be kept down, and notched every time it is to be changed.

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Andante (grazioso).

The musical score is written for piano and consists of six systems of staves. The first system includes the tempo marking "Andante (grazioso)." and the articulation "legato". The notation includes various musical symbols such as notes, rests, and fingerings. The second system continues the melody with more complex fingerings. The third system shows a continuation of the piece with similar notation. The fourth system features a "Fine." marking, indicating the end of a section. The fifth and sixth systems conclude the piece with final notes and fingerings. The page is numbered 20 in the top left corner.

10. *Dal segno sin' al Fine. §*

PRÉLUDE.

11. *Allegro.*
f marcato

sf

Andante.

p

Fine

Minore.

f legato

f

p

f

Da capo sin' al Fine.

PRÉLUDE.

Allegretto.

p

cresc. -

poco rit.

Cadenza.

f

p

Allegretto.

1 3 1 4

p

3 5

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

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

1 3 4

1 4 2 5 3 1

1 4 2 5 4 2 5 1 4 2 1

2 4 1 3 2 4 1 5 1 4

cresc.

f

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

p

2 5

5

1 4 3 3 1 4 2 5 3 3 4

2

p

2

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