

Henri Bertini (* 1798 in London, † 1876 in Meylan bei Grenoble), jüngerer Bruder und Schüler Benoit Auguste Bertini (* 1780), machte sich auf Konzertreisen als ausgezeichneter Klavierspieler bekannt und lebte bis 1859 als angesehener Pädagoge in Paris. Seine instruktiven Klavieretüden, namentlich die Werke 29, 32, 100 und die „Kleinen Stücke“ durften ihre Geltung als ebenso melodische und frische wie feingearbeitete und technisch fördernde Schulwerke bis heute unbestritten behalten. Im Unterricht auf den Elementar- und untersten Mittelstufen haben sie als vortreffliche Vorbereitungen auf Czernys „Schule der Geläufigkeit“ und schliesslich auf Cramers berühmte 84 Etüden ihren festen Platz errungen.

HENRI BERTINI (born in London, in 1798, died at Meylan, n/r Grenoble in 1876), a younger brother and pupil of Benoit Auguste Bertini (born in 1780), made a name, on his concert-tours, as an excellent pianist, and lived in Paris as a renowned pedagogue till 1859. His instructive piano-études, especially his works Nos 29, 32, 100, and the "Short pieces" have scarcely been surpassed and are still valued to this day as both melodic and stimulating works of instruction, well worked out and calculated to teach technic. In the elementary and first intermediary grades of instruction, they permanently rank as excellent preparatory exercises to Czerny's "School of Velocity," and to Cramer's celebrated 84 Etudes.

Henry Bertini (Londres 1798–Meylan, près Grenoble, 1876), frère puîné et élève de Benoit-Auguste Bertini (né en 1780), après avoir fait apprécier dans diverses tournées de concert un talent hors ligne de pianiste, se fixa à Paris, où, jusqu'en 1859, il se consacra à l'enseignement du piano. Ses *Études instructives*, notamment les op. 29, 32, 100 et les *Petits Morceaux* grâce à leur fraîcheur mélodique, à leur écriture soignée et à leurs avantages au point de vue technique, conservent aujourd'hui encore toute leur valeur pédagogique. Leur emploi demeure tout indiqué dans les degrés élémentaire et moyen, comme une excellente préparation à l'*Ecole de la Vélocité* de Czerny et, plus tard, aux *Études* célèbres de Cramer.

ETÜDE I

Allegretto ♩ = 116

H. Bertini, Op. 100

sempre legato

The musical score for Etüde I by H. Bertini, Op. 100, is presented in two systems of eight measures each. The piece is in G major and 2/4 time, marked Allegretto (♩ = 116) and *sempre legato*. The notation includes treble and bass staves with various dynamics (mf, sf, ten.), articulation (accents), and fingering (1-4, 1-2, 3-4, 5). The piece is marked 'sempre legato'.

ETÛDE II

Allegro moderato. ♩ = 126

The musical score consists of six systems of piano and bass clef staves. The first system begins with a treble clef staff containing a melodic line with fingerings 1 3 1, 4 1, 1 4, 3, 3 1, and 1 3 1. The bass clef staff starts with a forte (*f*) dynamic and contains a bass line with fingerings 5 3, 3, 4, 4 1, 1, 3, 1 3, and 3. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line, both marked *mf*. The third system continues with a treble clef staff and a bass clef staff, both marked *f*. The fourth system features a treble clef staff with a melodic line and a bass clef staff with a bass line, both marked *f*. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a bass line, both marked *mf*. The sixth system features a treble clef staff with a melodic line and a bass clef staff with a bass line, both marked *p* and *pp*. The tempo markings *più lento* and *ral - len - tan - do* are present in the sixth system.

ETÜDE III

Andantino ♩ = 126

The musical score consists of six systems of piano accompaniment. The first system is marked *p* and *legato*. The second system is also marked *p*. The third system is marked *mf*. The fourth system includes the tempo change *poco ral - len - tan - do*. The fifth system is marked *a tempo* and *p*. The sixth system is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. A trill is marked with *32 tr* in the final system.