COLLECTION LITOLFF.

50 ausgewählte Clavier-Etuden

(Selected Pianoforte Studies)

aus Op. 100, 29 & 32

von

H. BERTINI.

Zu systematischem Studiengebrauch

geordnet, in Bezug auf Textdarstellung, Fingersatz, Tempo- und Vortragszeichen, kritisch revidirt und mit einem Vorwort versehen

von

Heinrich Germer.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

BOSTON & NEW YORK:
ARTHUR P. SCHMIDT.

PARIS:
ENOCH & CIE.

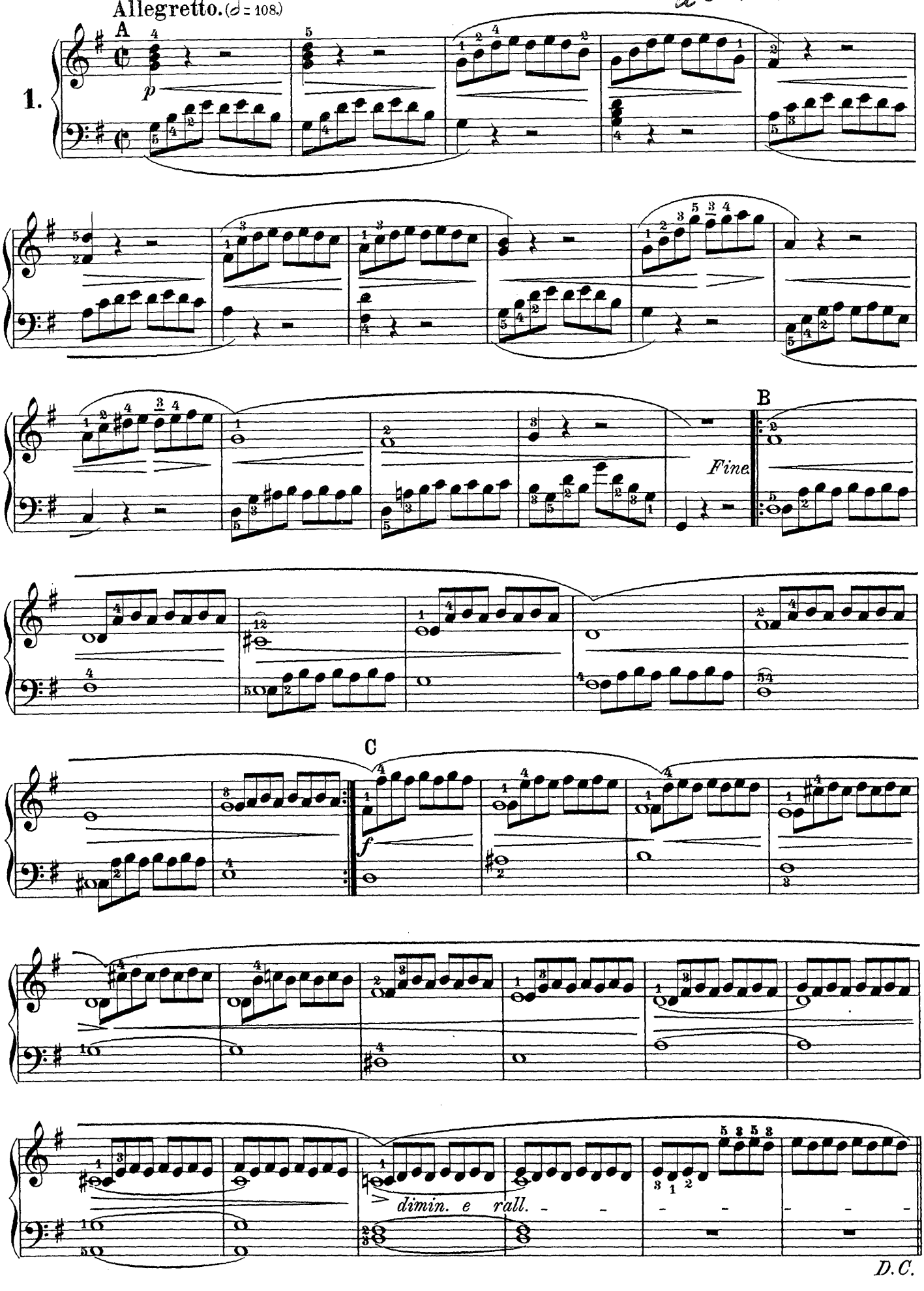
LONDON:
ENOCH & SONS.

MILANO:
CARISCH & JÄNICHEN.

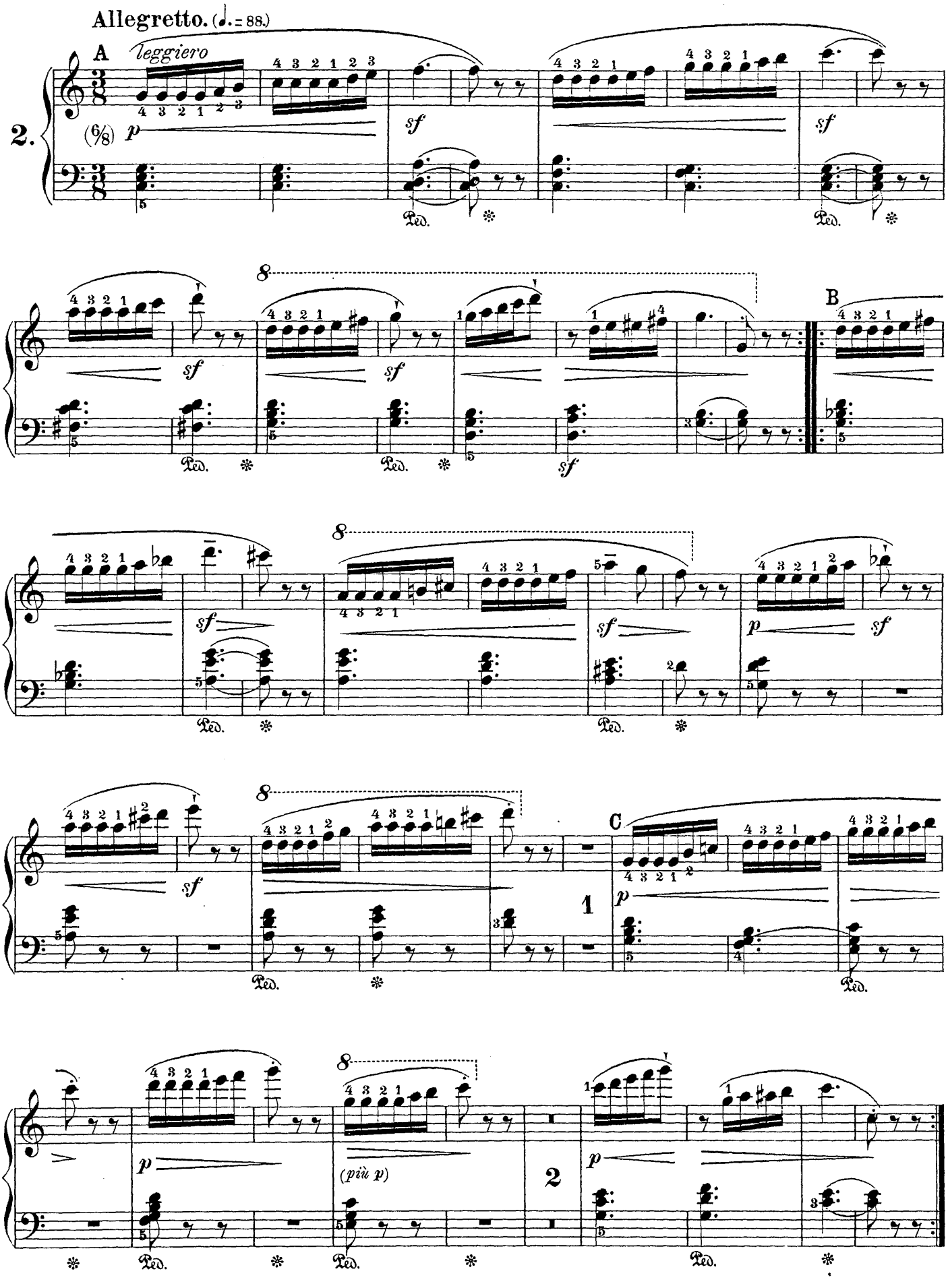
ST. PETERSBOURG:
J. JURGENSON.

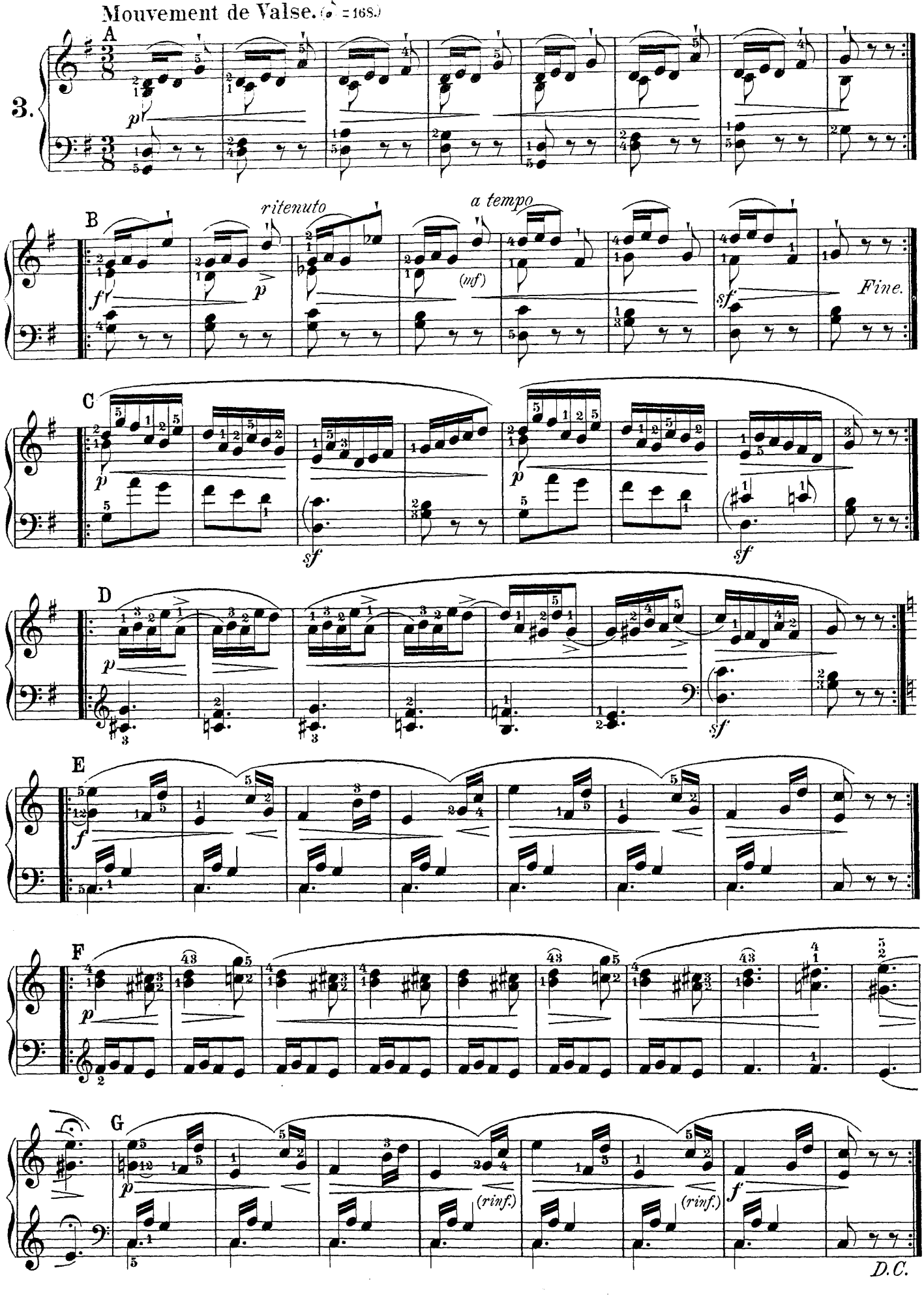
MOSCOU:
P. JURGENSON.

a 39787-68



Durch Uebereinkunft mit dem Original-Verleger, Herrn Henry Lemoine in Paris, berechtigte Ausgabe.


Allegretto. (♩. = 88.)
A
leggiero
2.
(6/8)
p
sf
Ped.
B
C
(più p)


Mouvement de Valse. (♪ = 168.)
3.
A
B
ritenuto
a tempo
Fine.
C
D
E
F
G
(rinf.)
(rinf.)
D.C.

Mouvement de Valse. (♩ = 184.)

4.

A

dolce

Ped. ✻ Ped.

B

mf *sf*

C

sf (*rinf.*) *f*

D

p

E *a tempo*

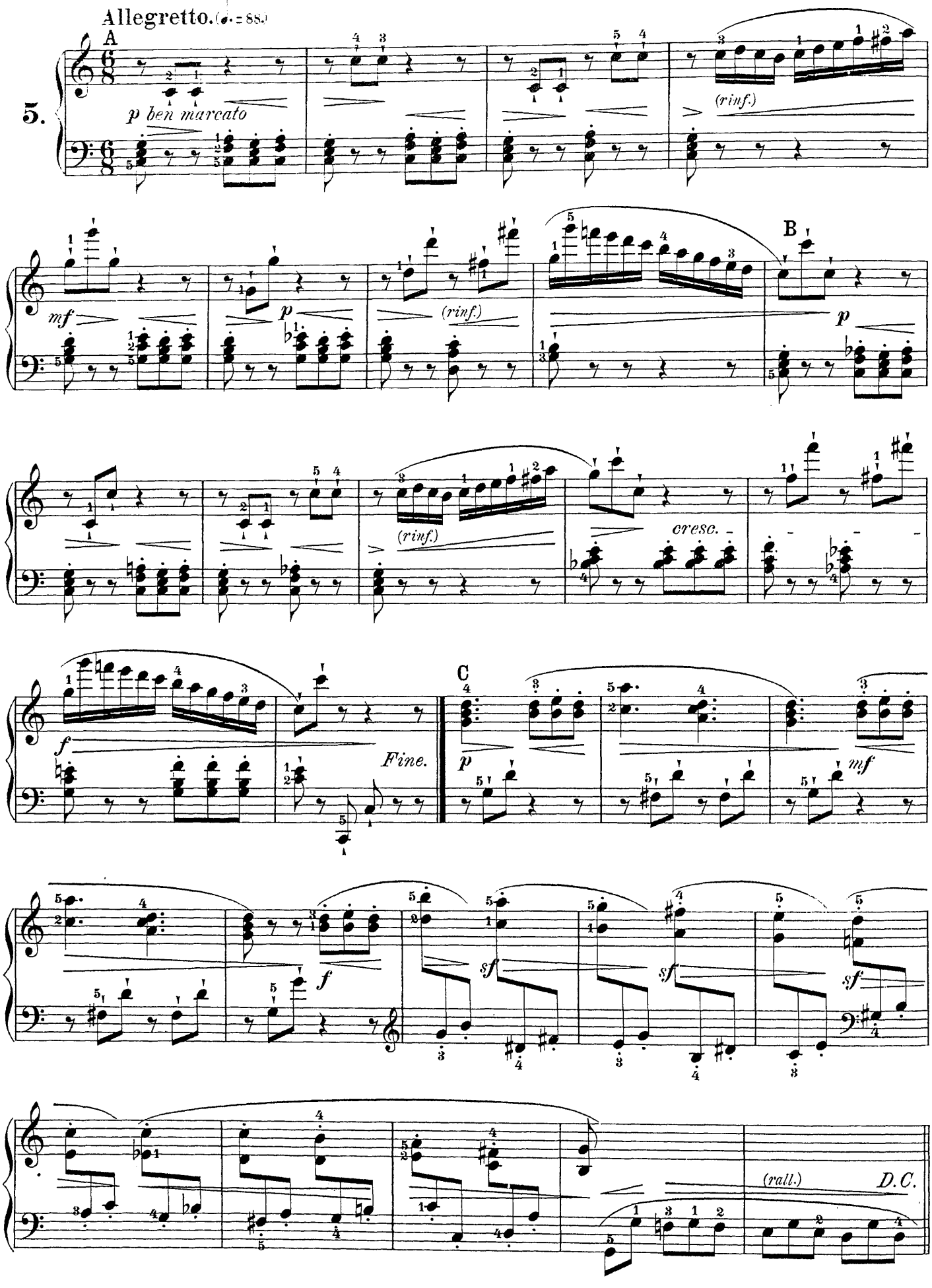
rall. *p*

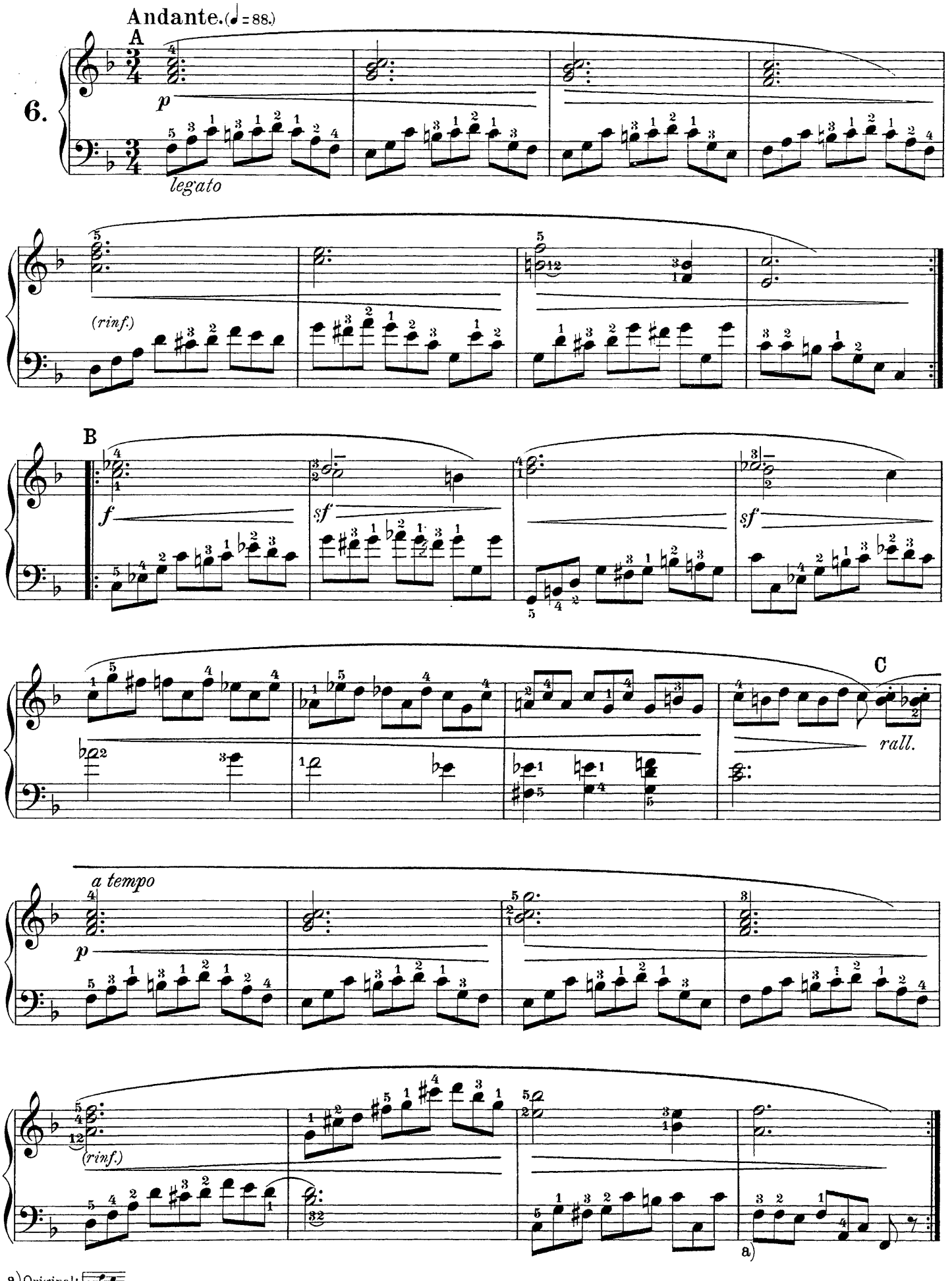
F

mf sostenuto (*p*) *mf*

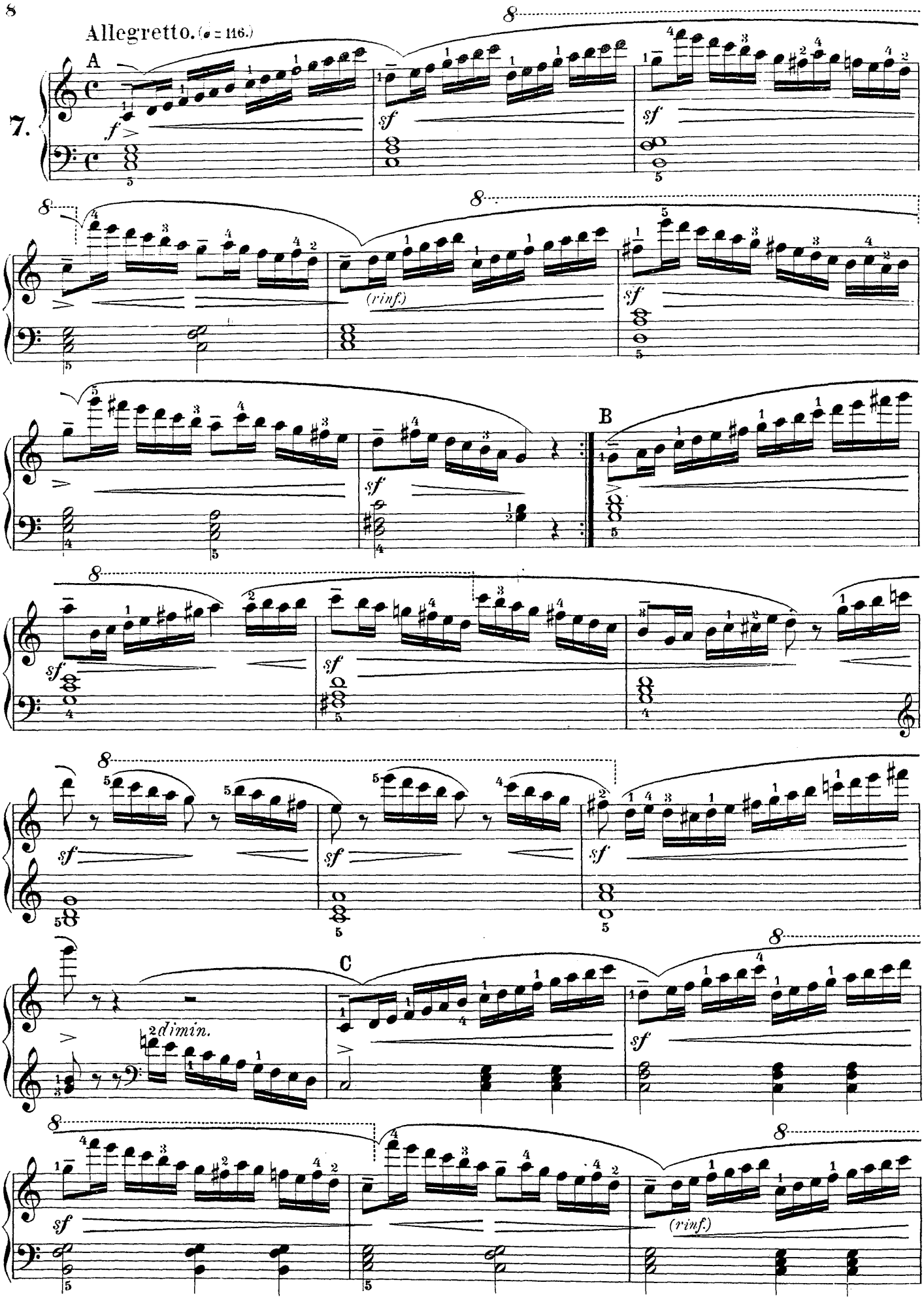
(*p*) *mf* *dimin.* *p* *pp*

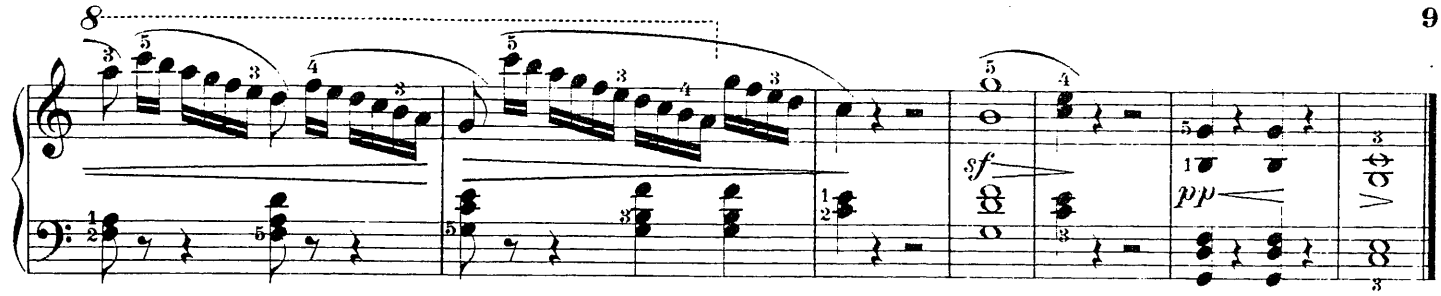
a) Original:


Allegretto. (♩. = 88.)
A
5.
p ben marcato
(rinf.)
mf
p
(rinf.)
B
p
(rinf.)
cresc.
f
Fine.
C
p
mf
f
sf
sf
sf
(rall.)
D.C.

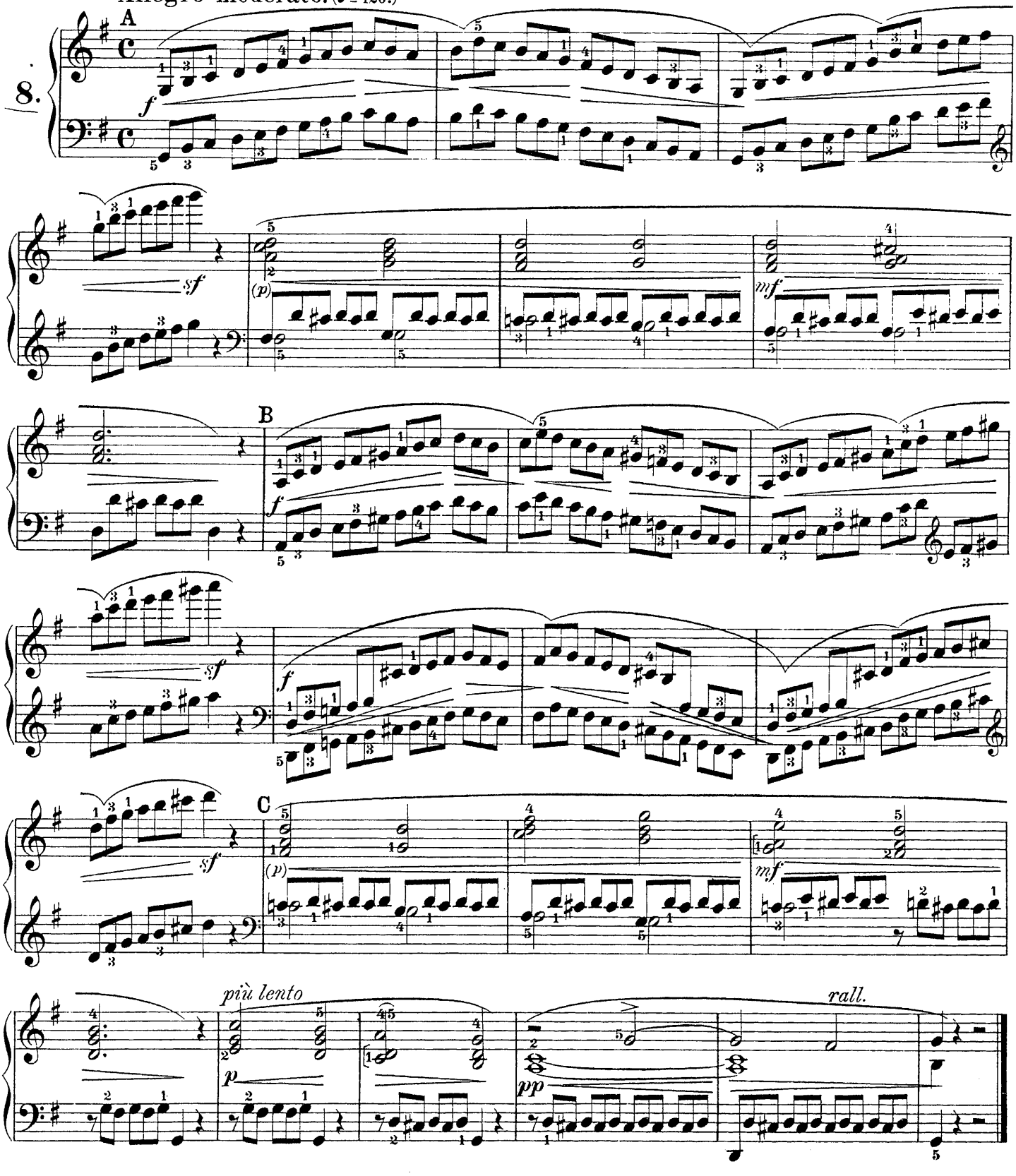


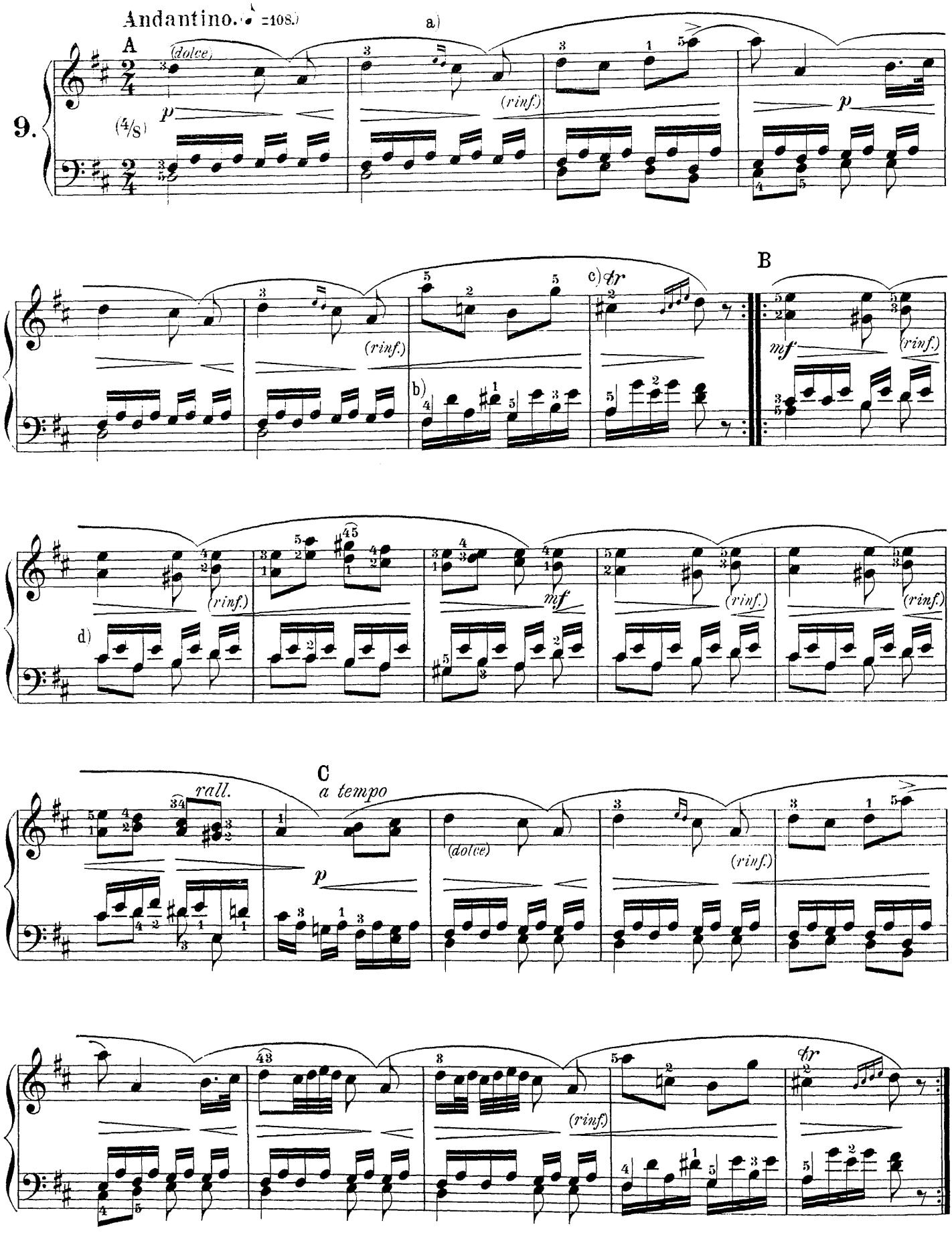
a) Original:


Allegretto. (♩ = 116.)
7.
A
B
C
(rinf.)
2dimin.



Allegro moderato. (♩ = 126.)





a) b) Original: c) d) Original:

10.

Andantino quasi Allegretto. (♩. = 84.)

A

p

cresc. *m.s.* *m.s.*

a)

sf

(rinf.)

B

a tempo

p

Il basso ben tenuto

rallent. *Fine.*

(rinf.)

C

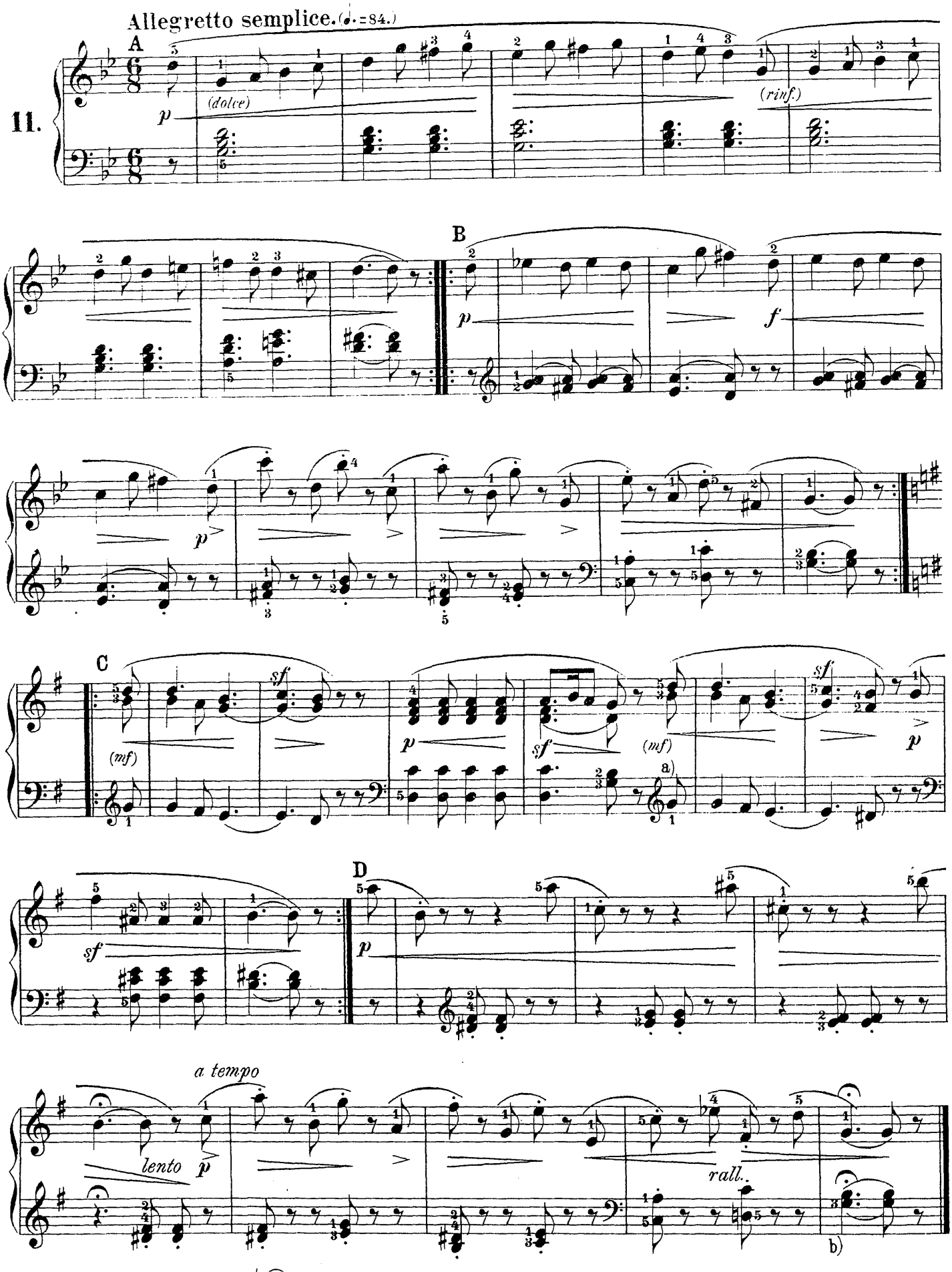
(f) *(mf)*

(rinf.)

f

rall. *sf* *D.C.*

a) Original:



a) Original: b) Original:

12.

Allegretto. (𝅗𝅥 = 100.)

A

p legato

(rinf.)

8

(rinf.)

B

f

f

mf

rinf.

rinf.

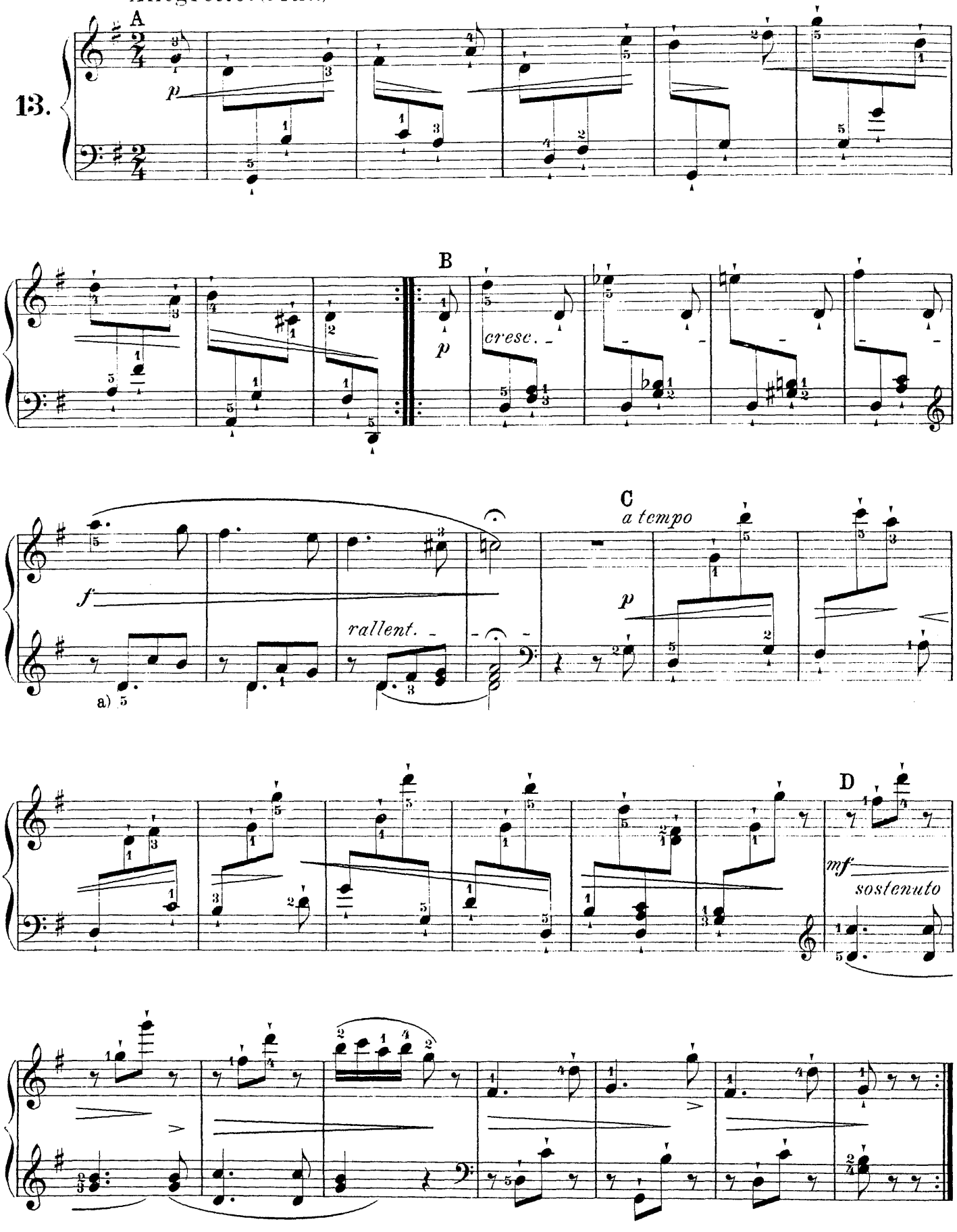
(rinf.)

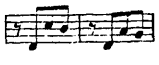
sf

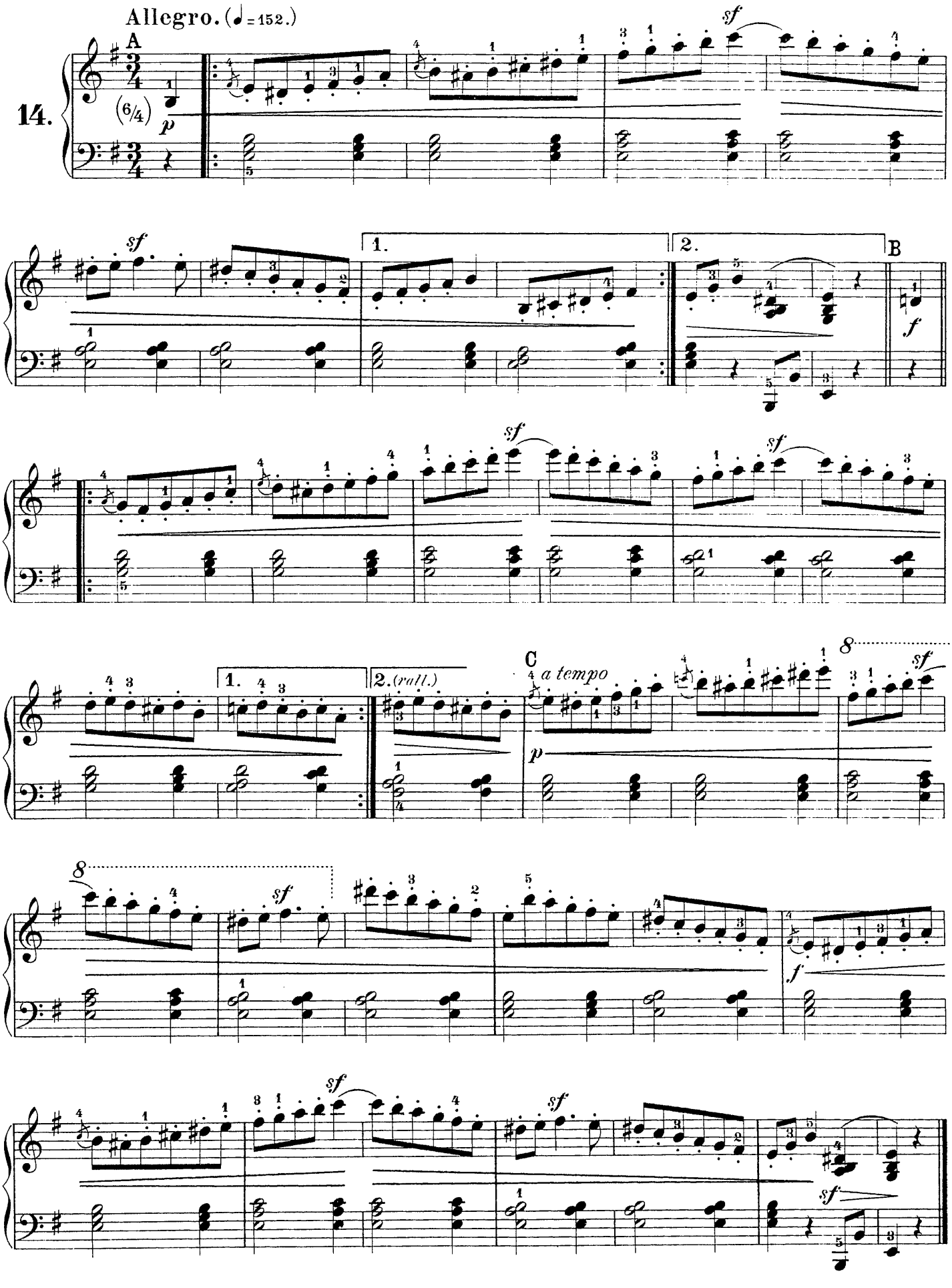
rall.

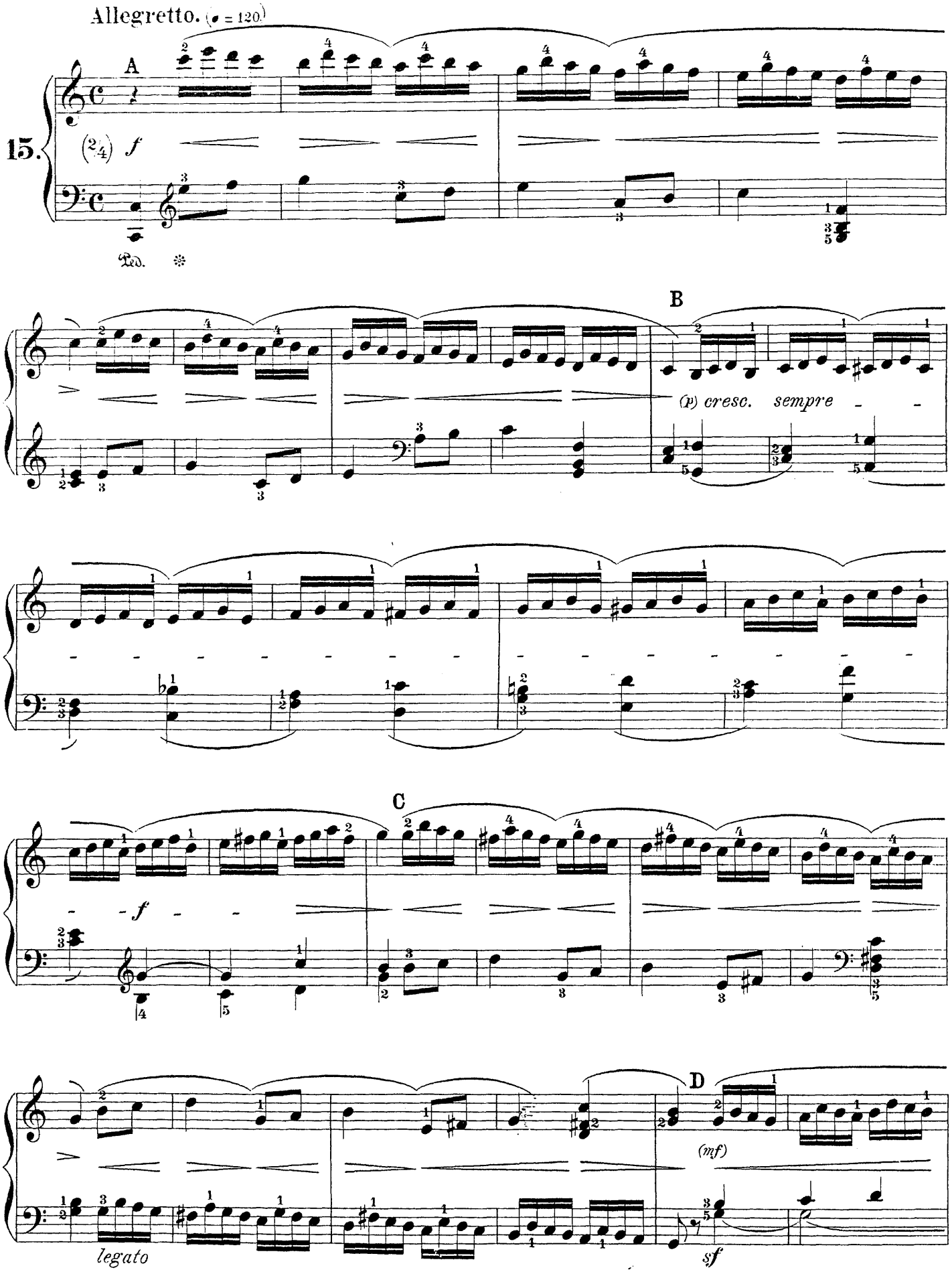
Allegretto. (♩ = 112.)

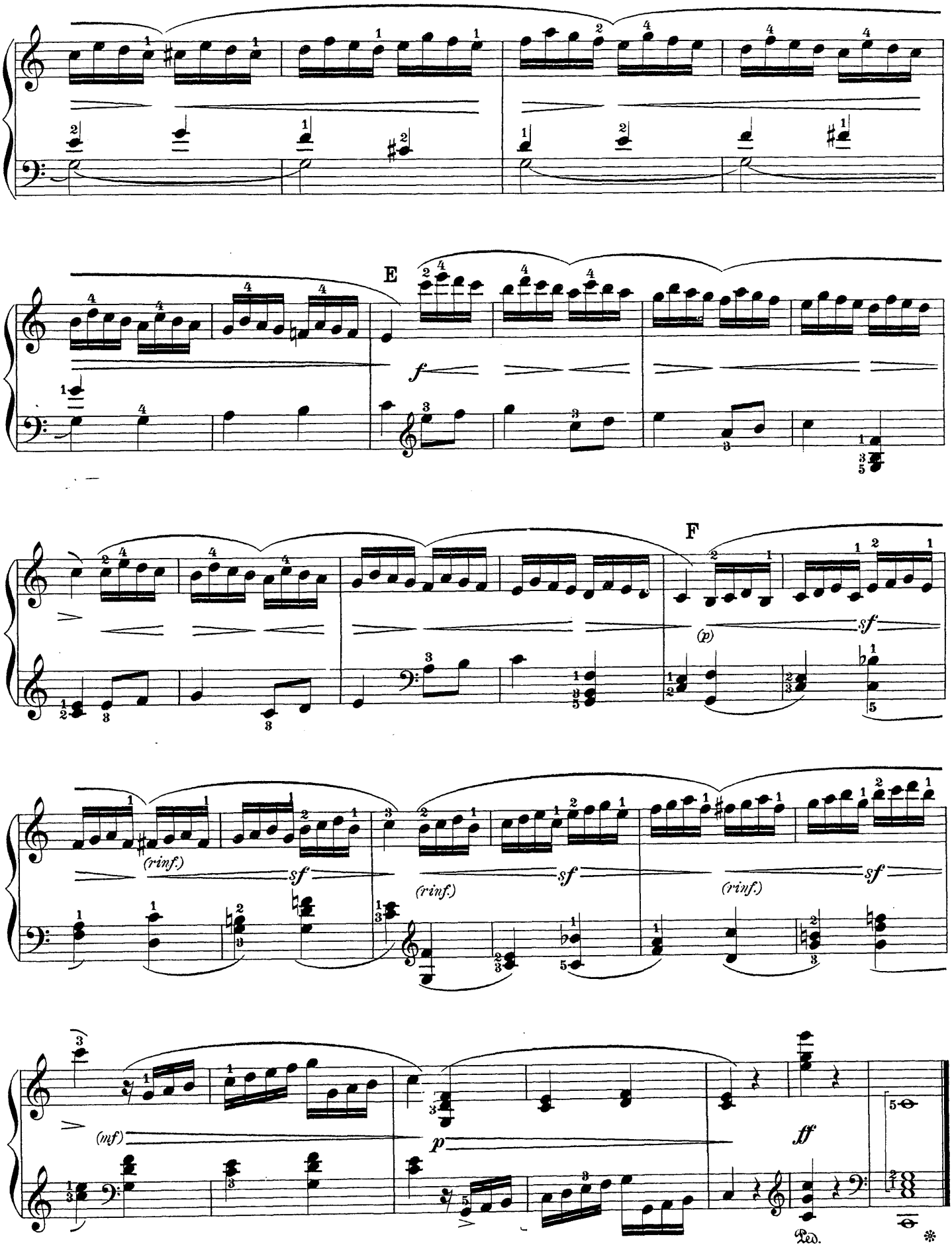
13.

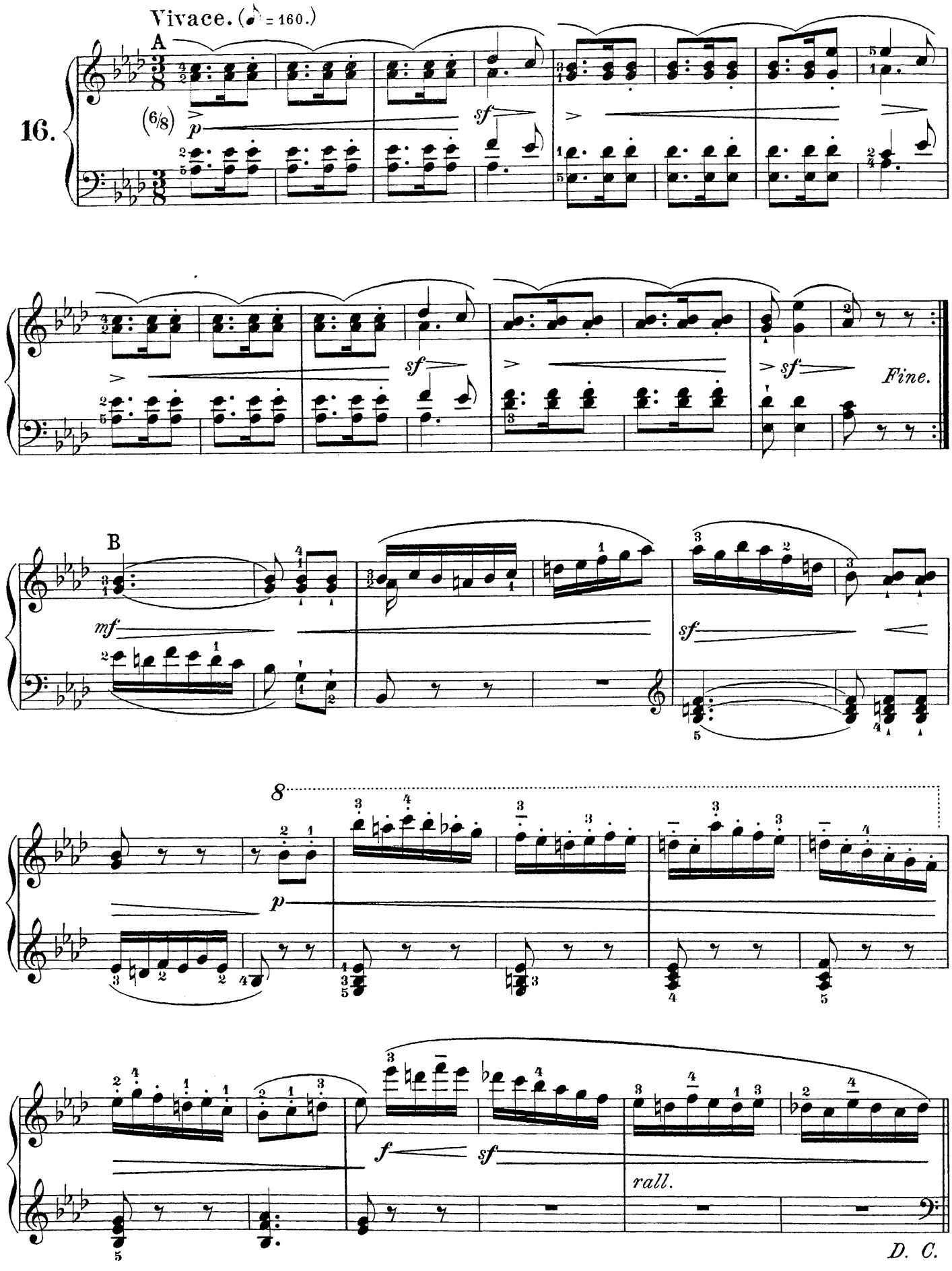


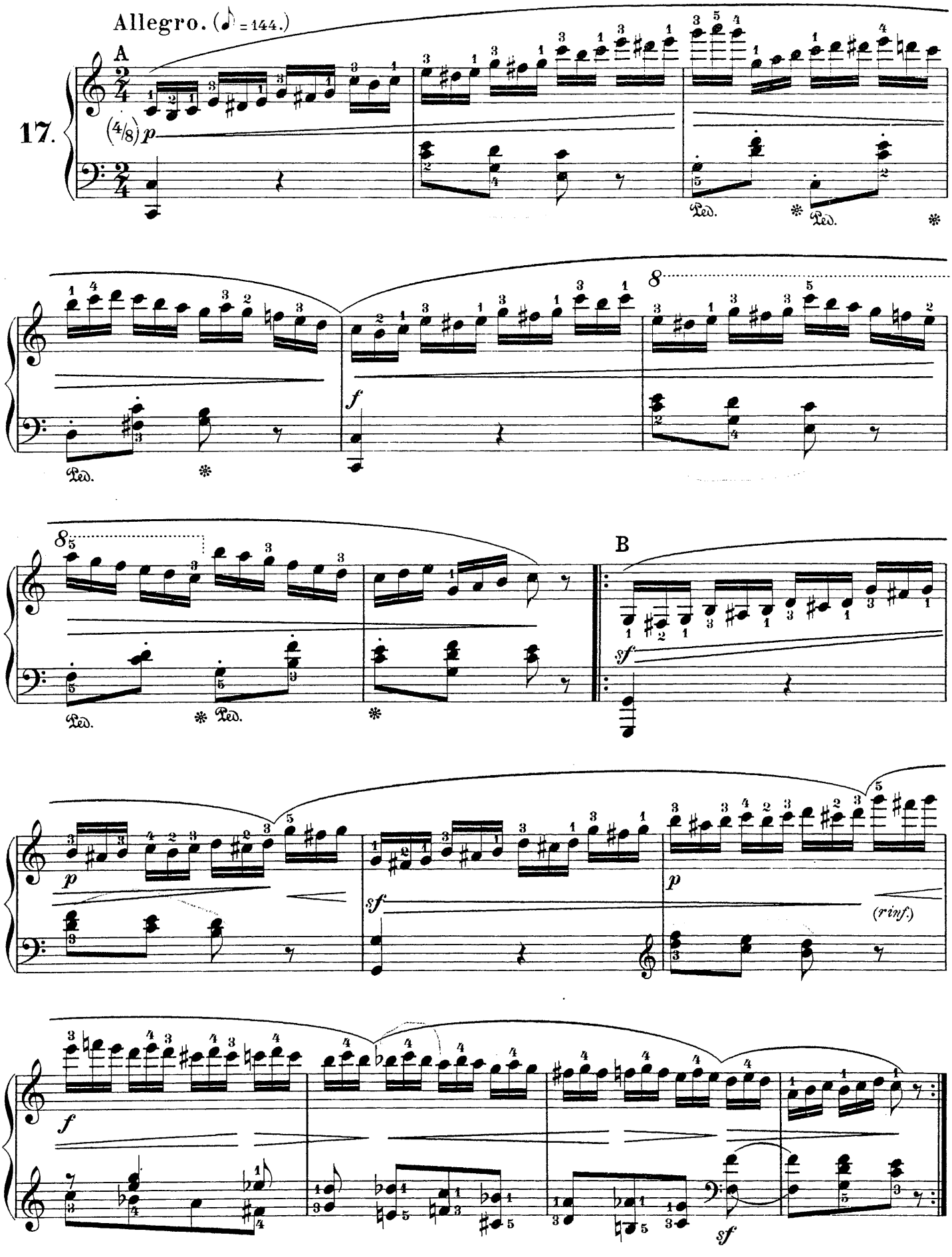
a) Original: 

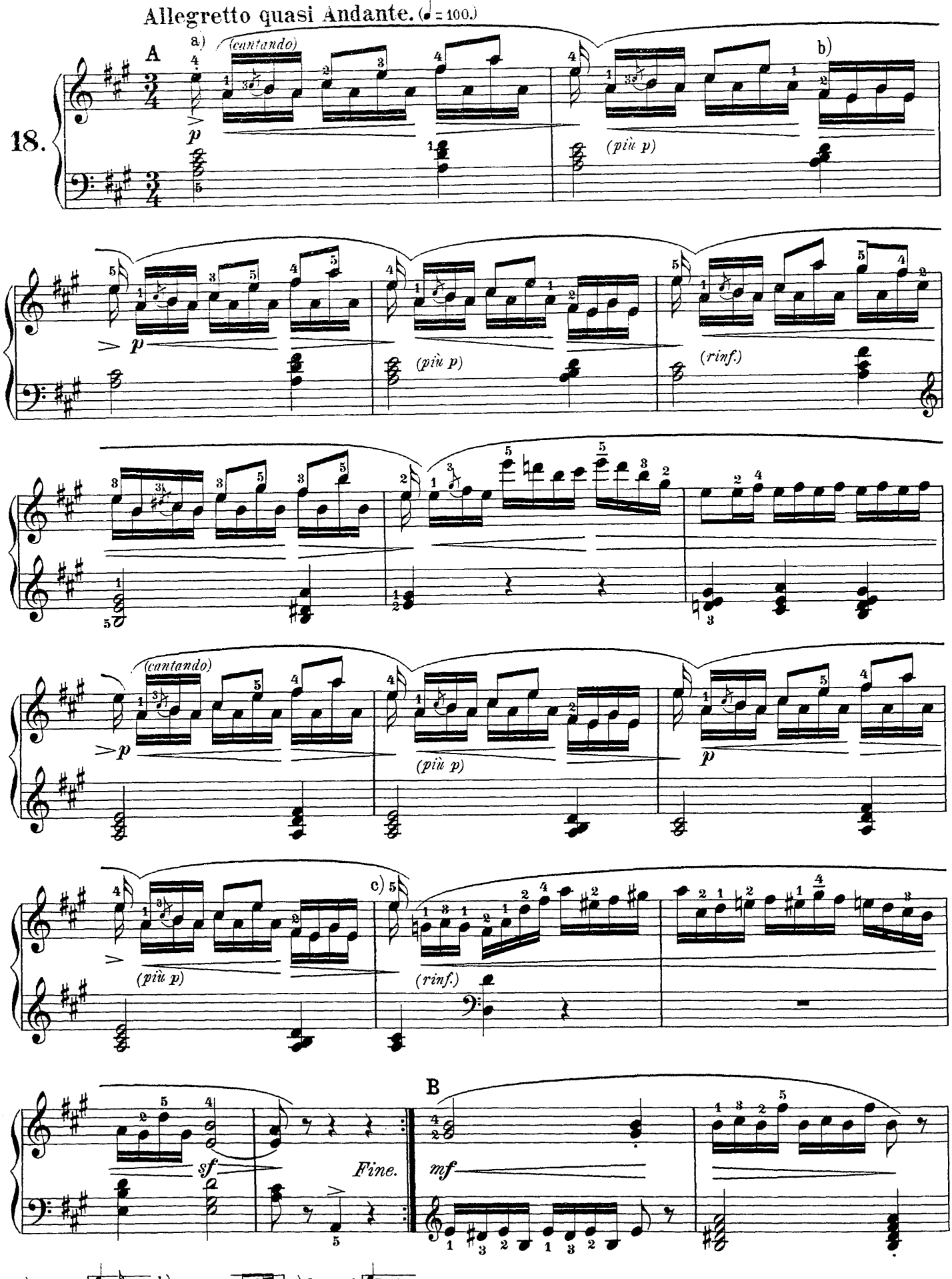

Allegro. (♩= 152.)
14.
A
(6/4)
p
sf
1.
2.
B
f
C
a tempo
2. (rall.)
8

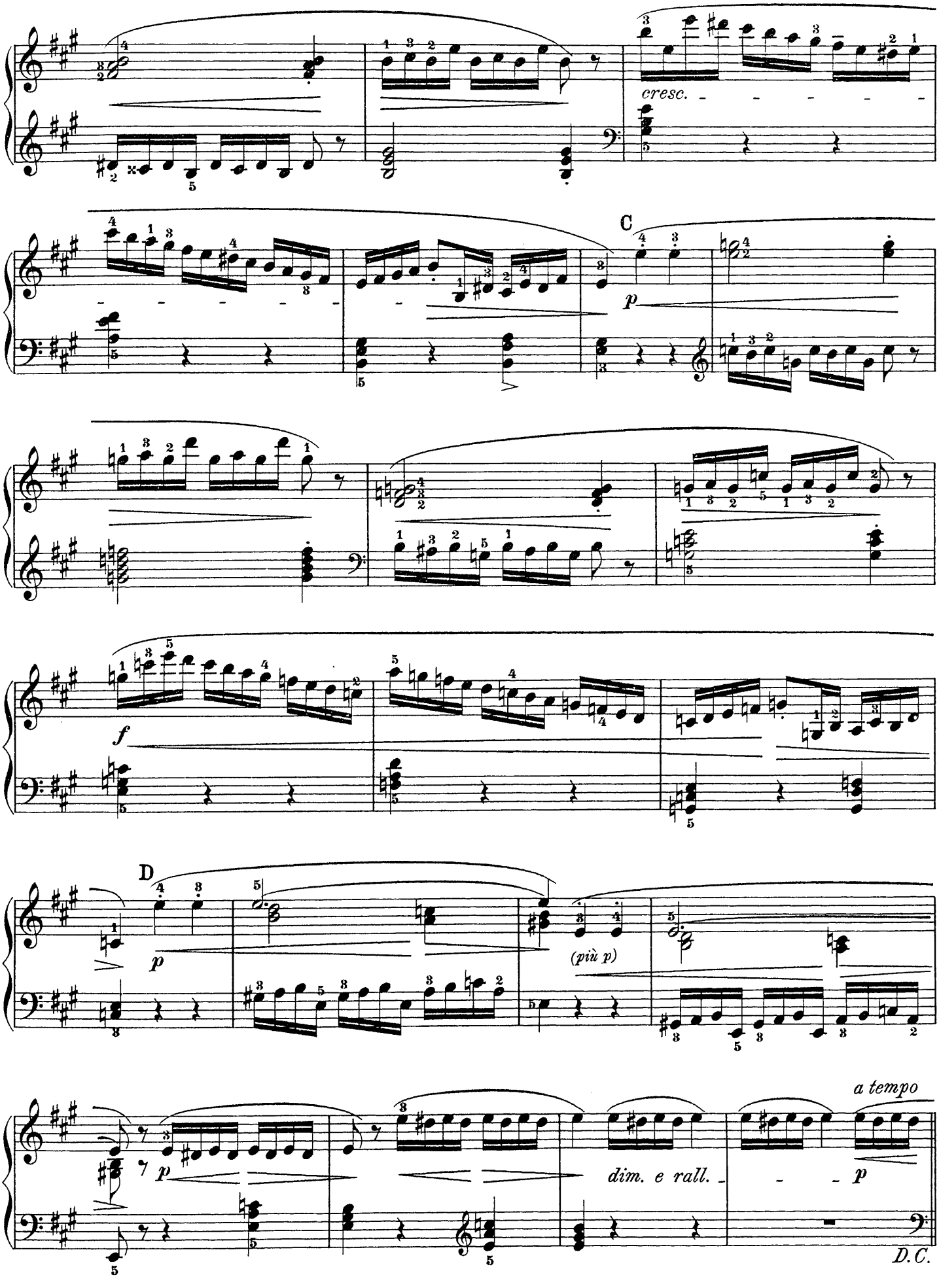

Allegretto. (♩ = 120)
15.
A
f
Ped.
B
(p) cresc. sempre
C
f
D
(mf)
legato
sf


E
f
F
(p)
sf
(rinf.)
sf
(rinf.)
sf
(rinf.)
sf
(mf)
p
ff
Ped.
*


Vivace. (♪ = 160.)
A
16.
(6/8)
p
sf
sf
sf
Fine.
B
mf
sf
8
p
f
sf
rall.
D. C.


Allegro. (♪ = 144.)
A
17.
(4/8) p
Ped.
8
f
B
sf
p
(rinf.)

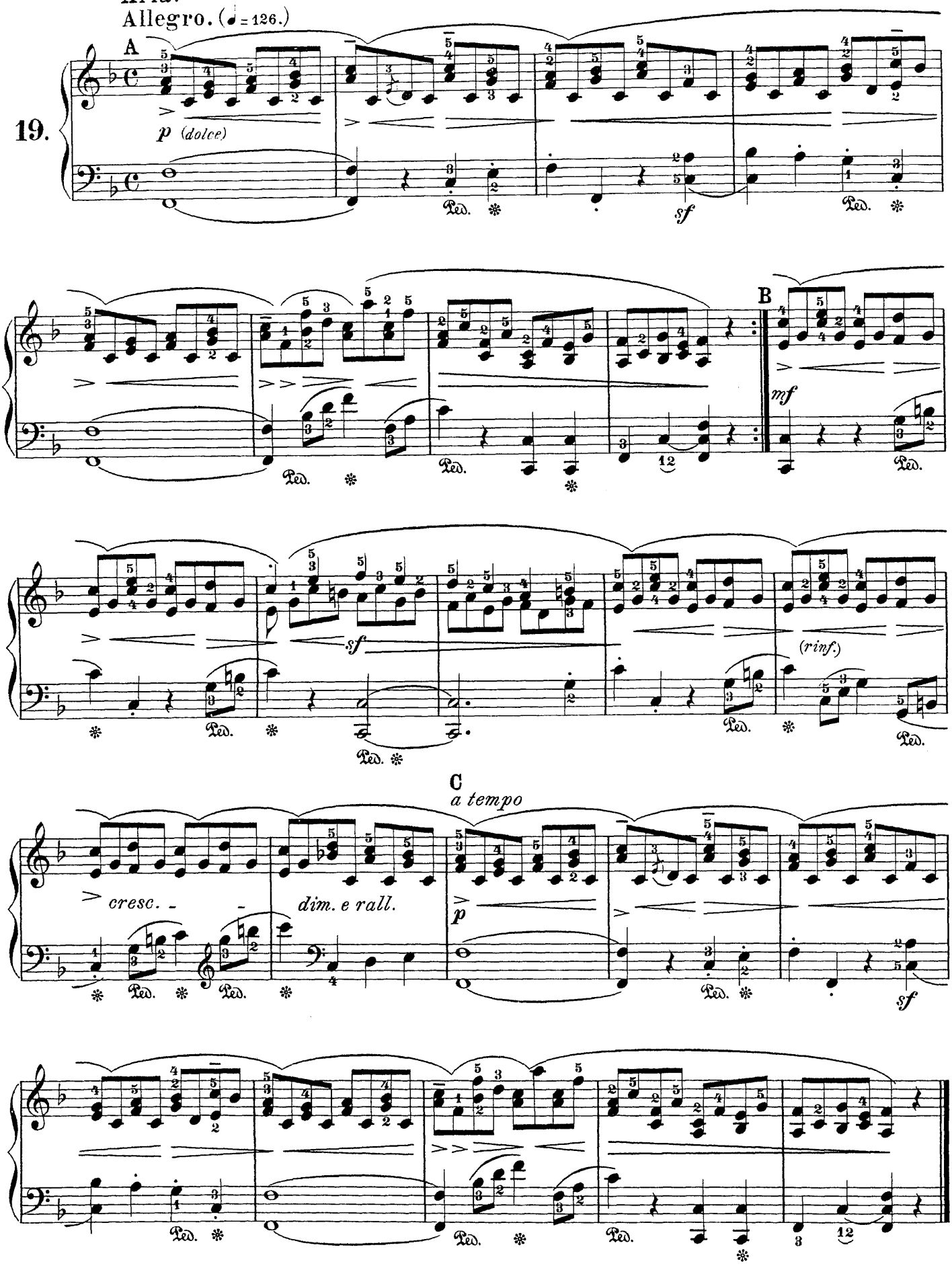

Allegretto quasi Andante. (♩ = 100.)
18.
A
a)
b)
c)
(cantando)
(più p)
(rinf.)
B
Fine.
a) Original:
b) Original:
c) Original:


cresc.
C
p
f
D
p
(più p)
a tempo
p
dim. e rall.
p
D.C.

Aria.

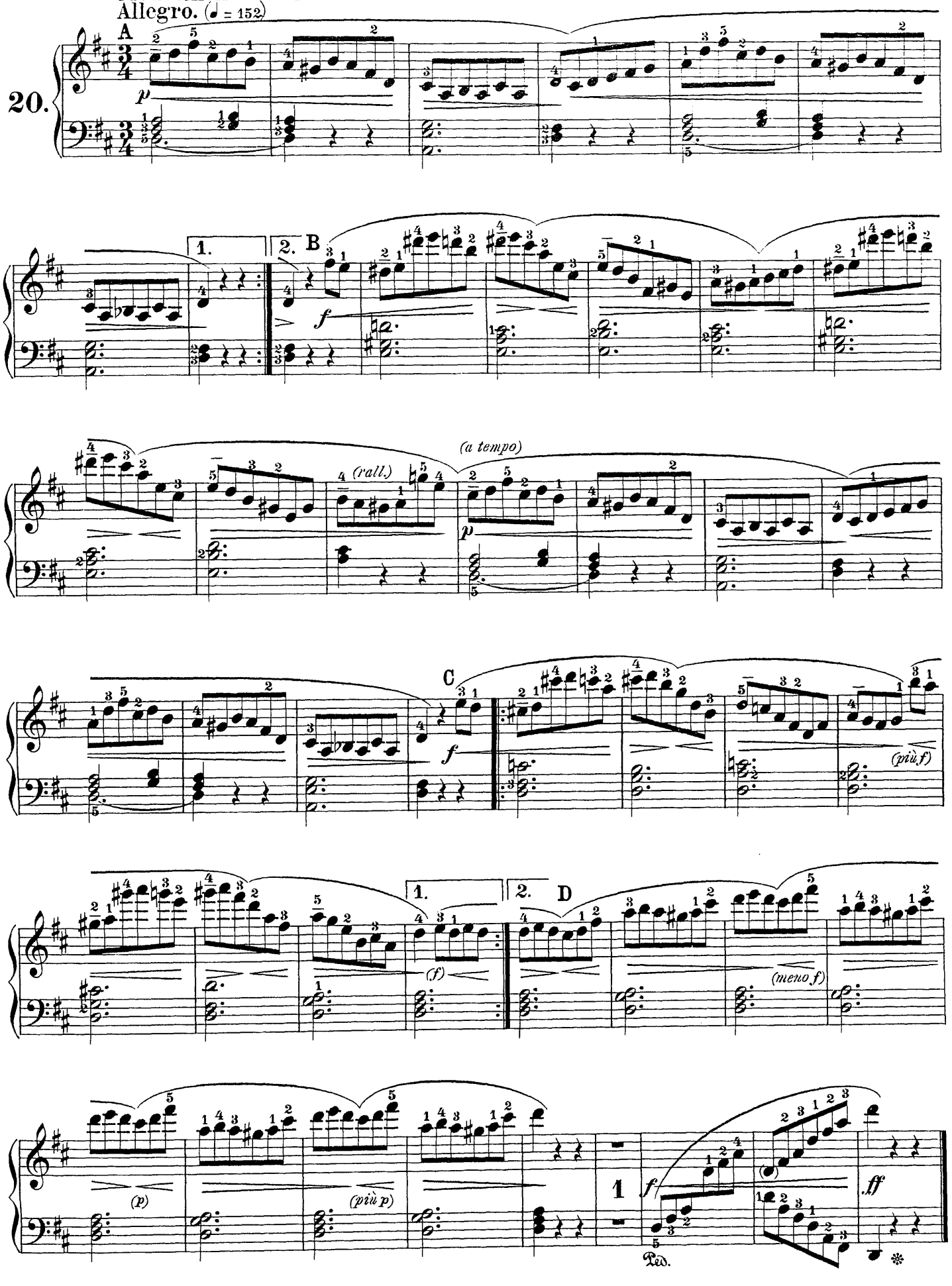
Allegro. (♩ = 126.)

19.



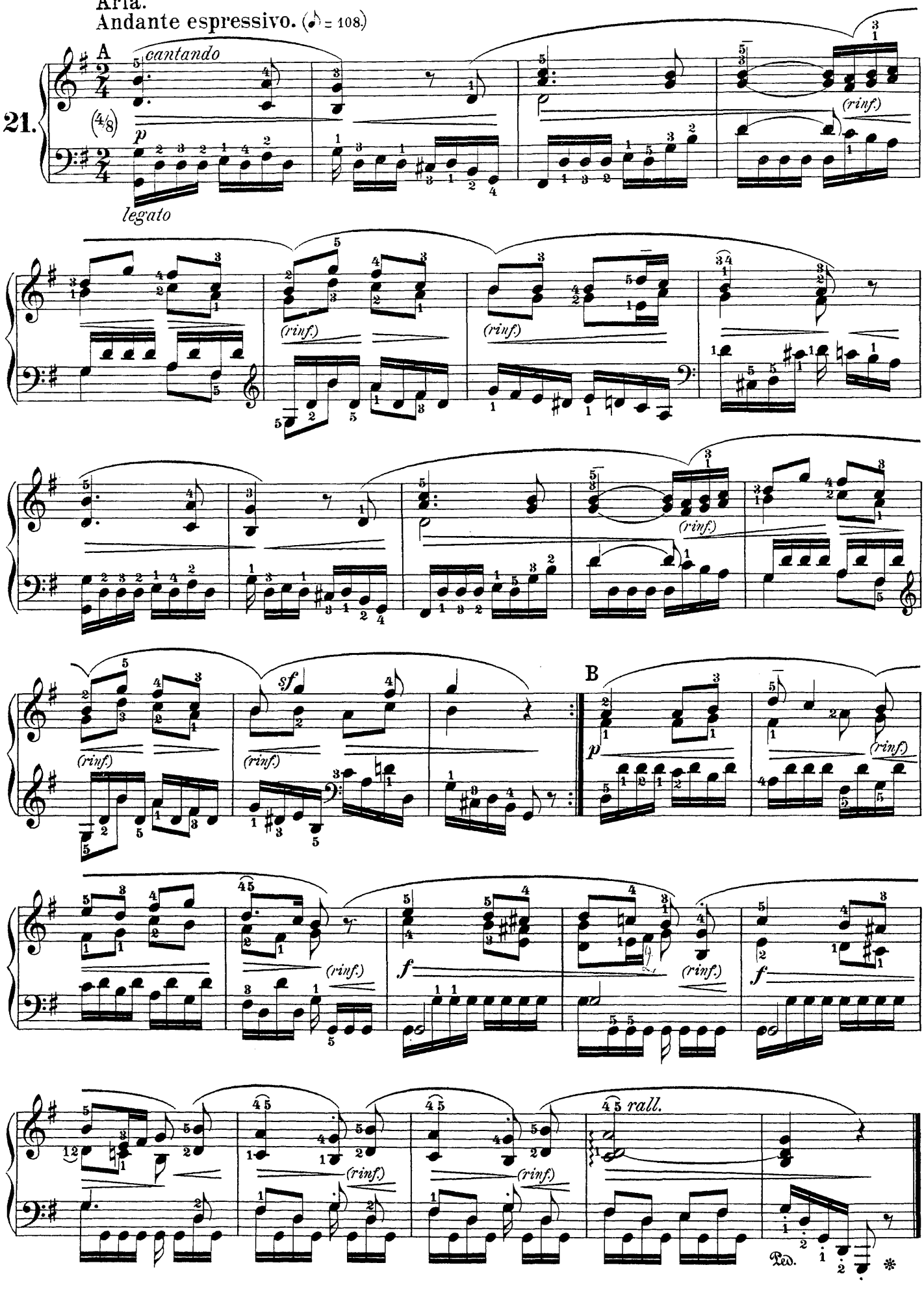
Mouvement de Valse.
Allegro. (♩ = 152)

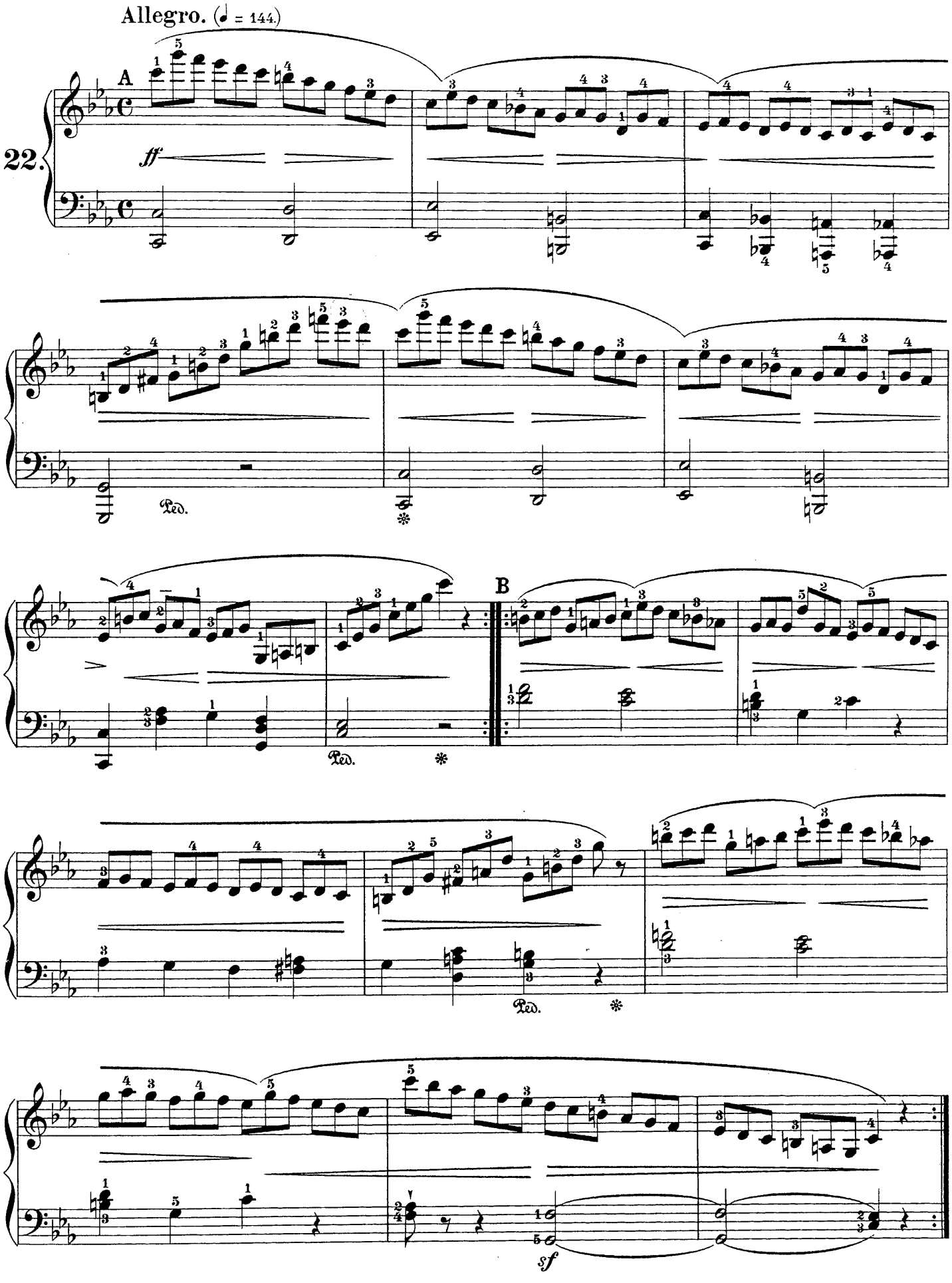
20.



Aria.

Andante espressivo. (♪ = 108.)

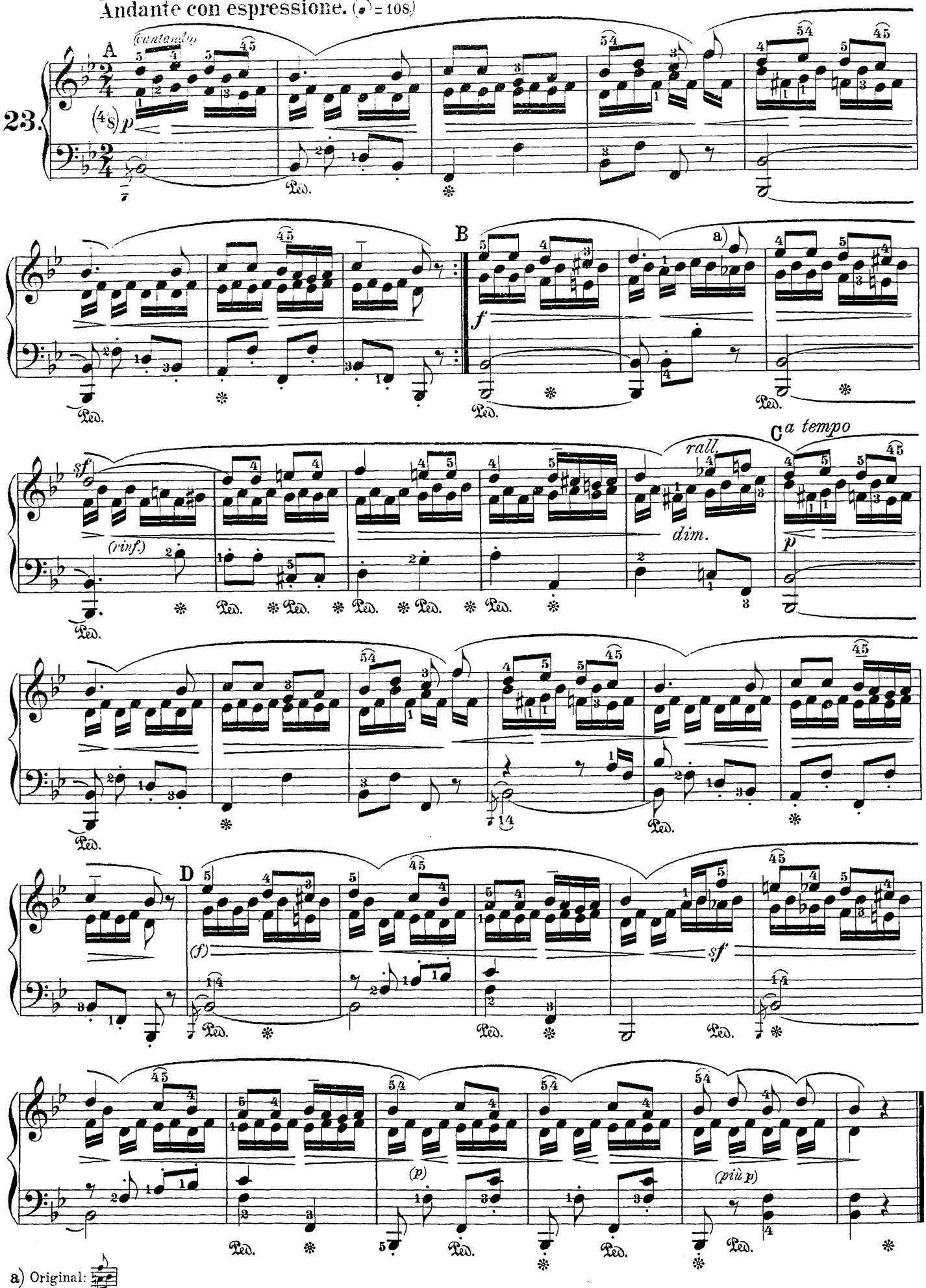



Allegro. (♩ = 144.)
22.
A
ff
Ped.
B
Ped.
Ped.
sf

Aria.

Andante con espressione. (♩ = 108)

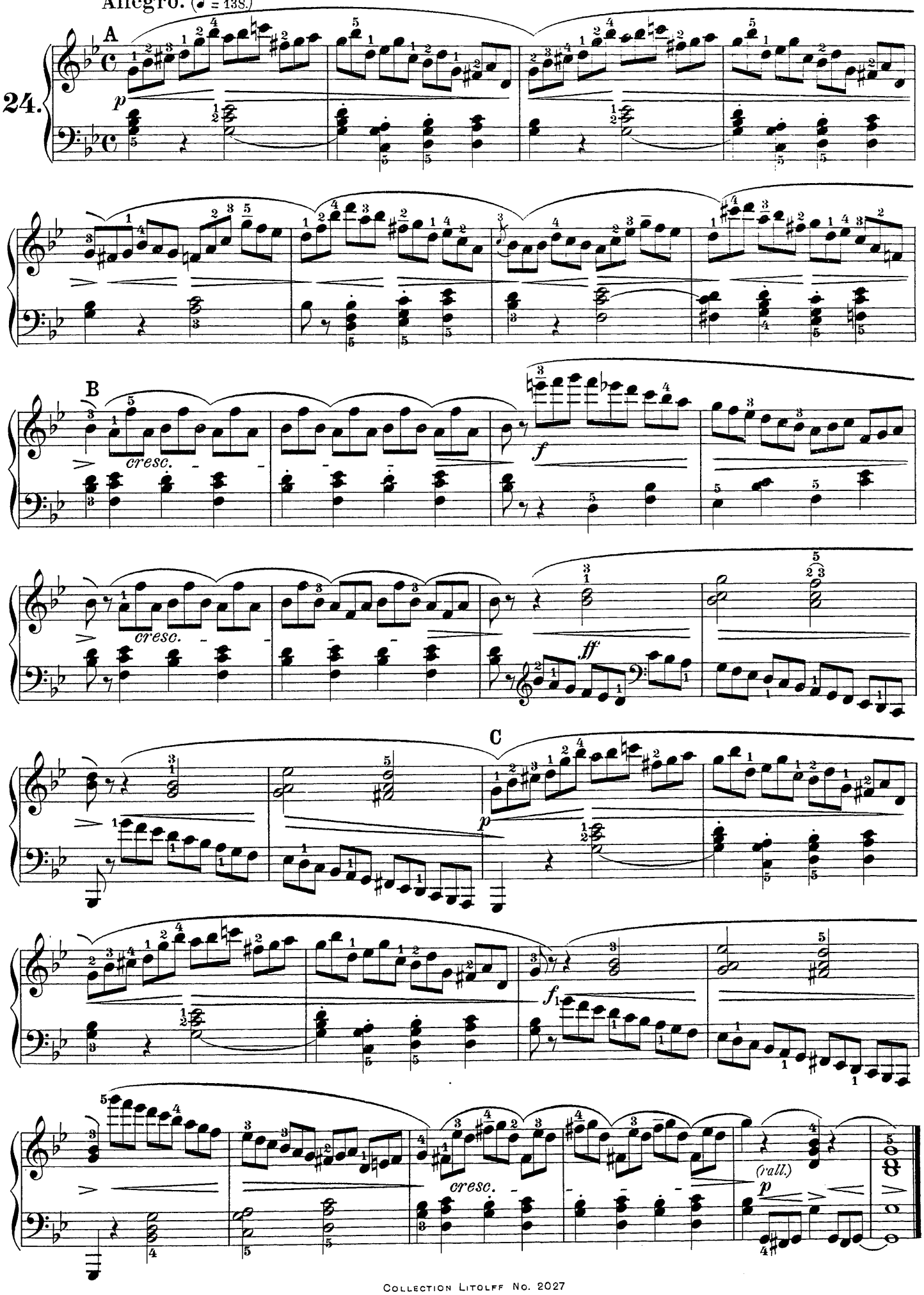
23.

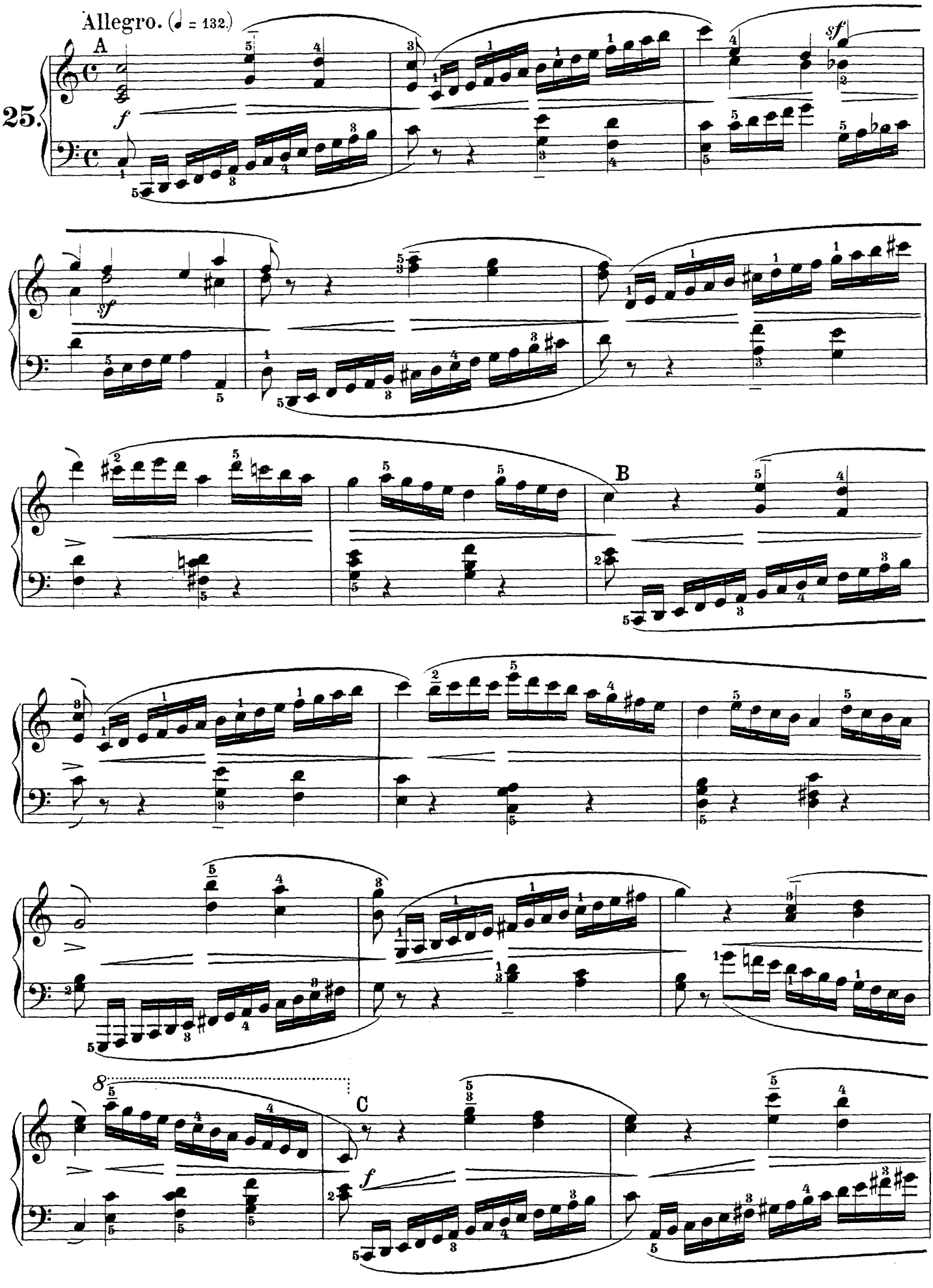


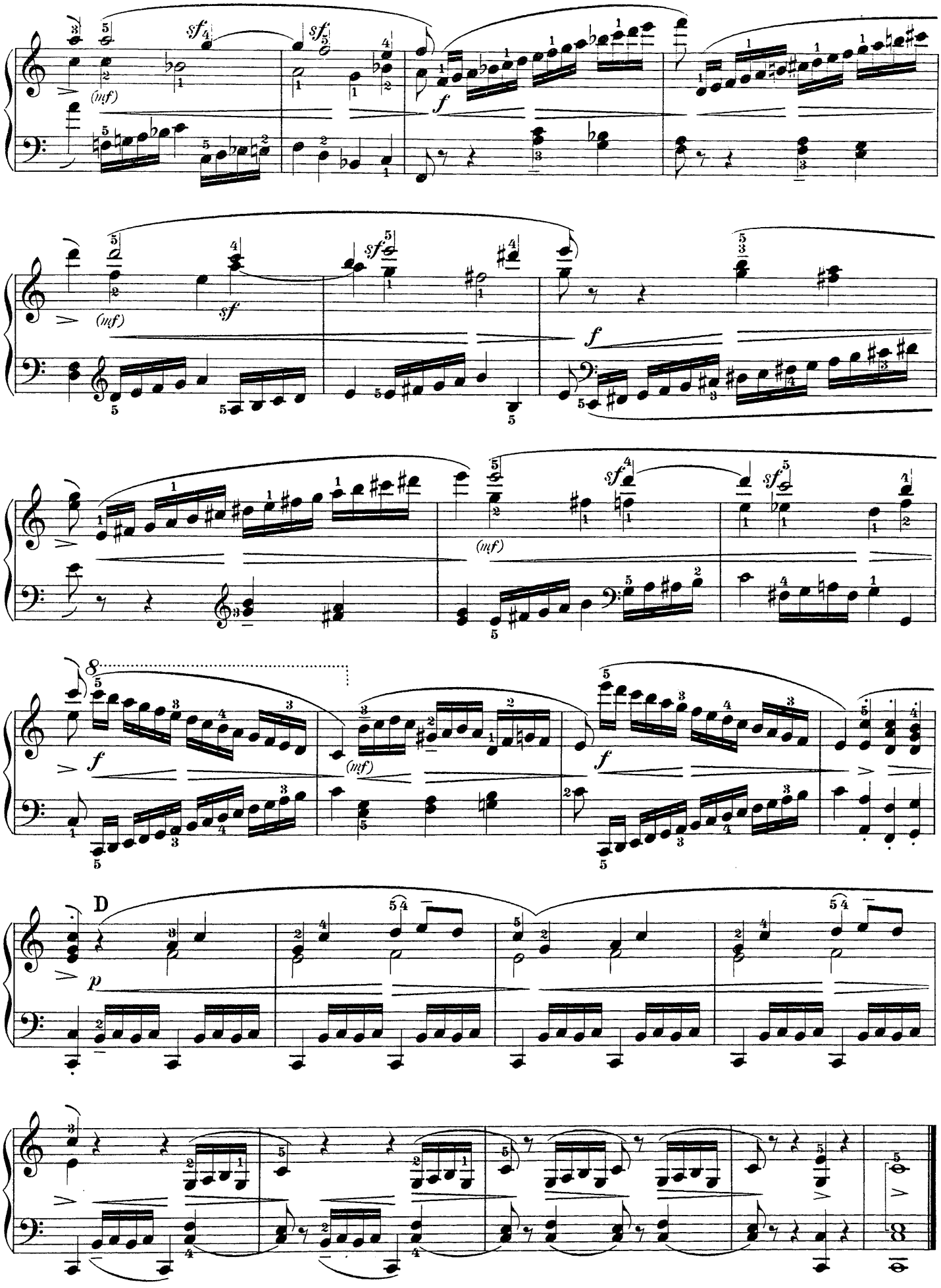
a) Original:

Allegro. (♩ = 138.)

24.




Allegro. (♩ = 132.)
25.
A
B
C


sf
(mf)
f
D
p

26.

Allegro. (♩ = 138.)

A

B

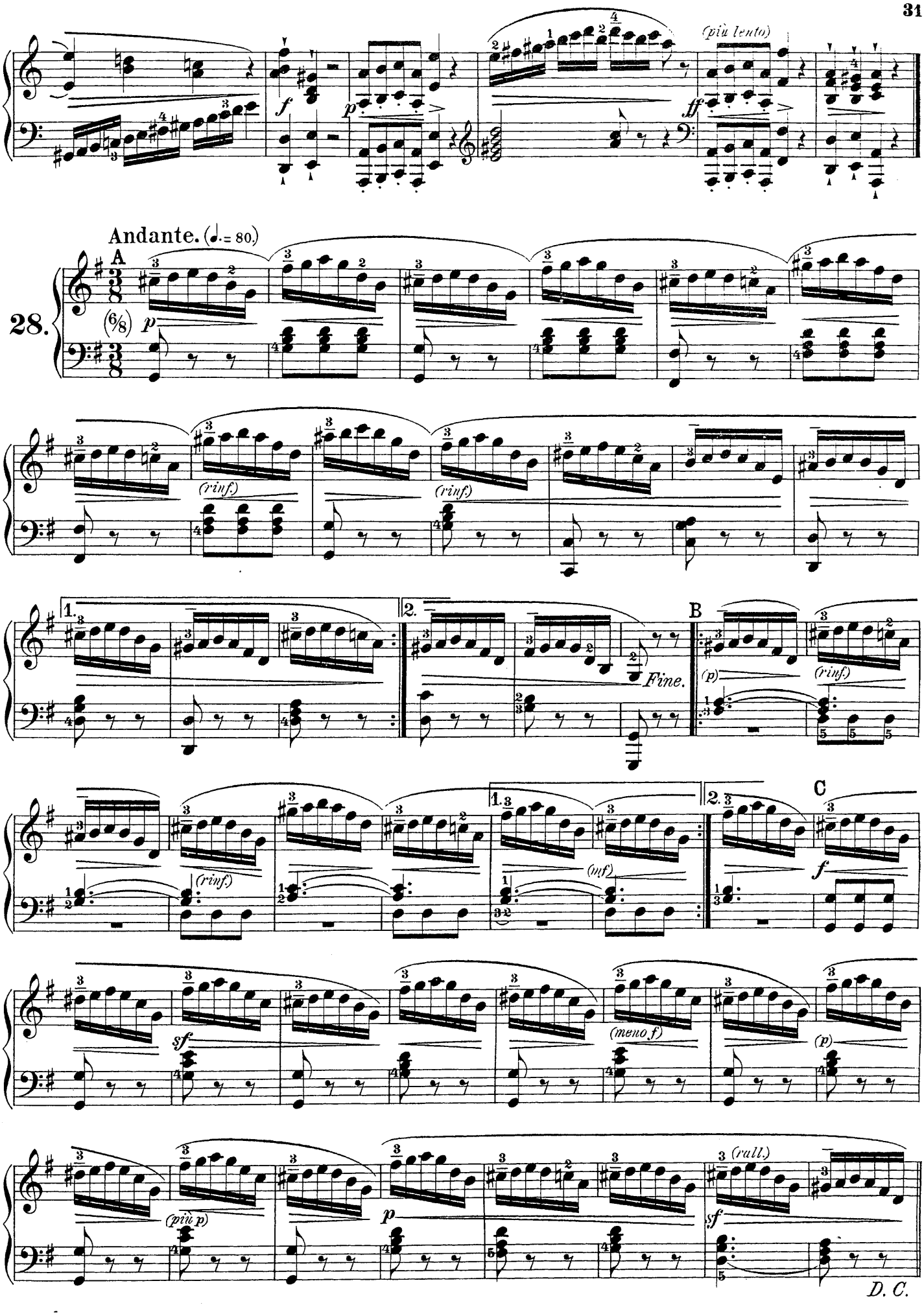
27.

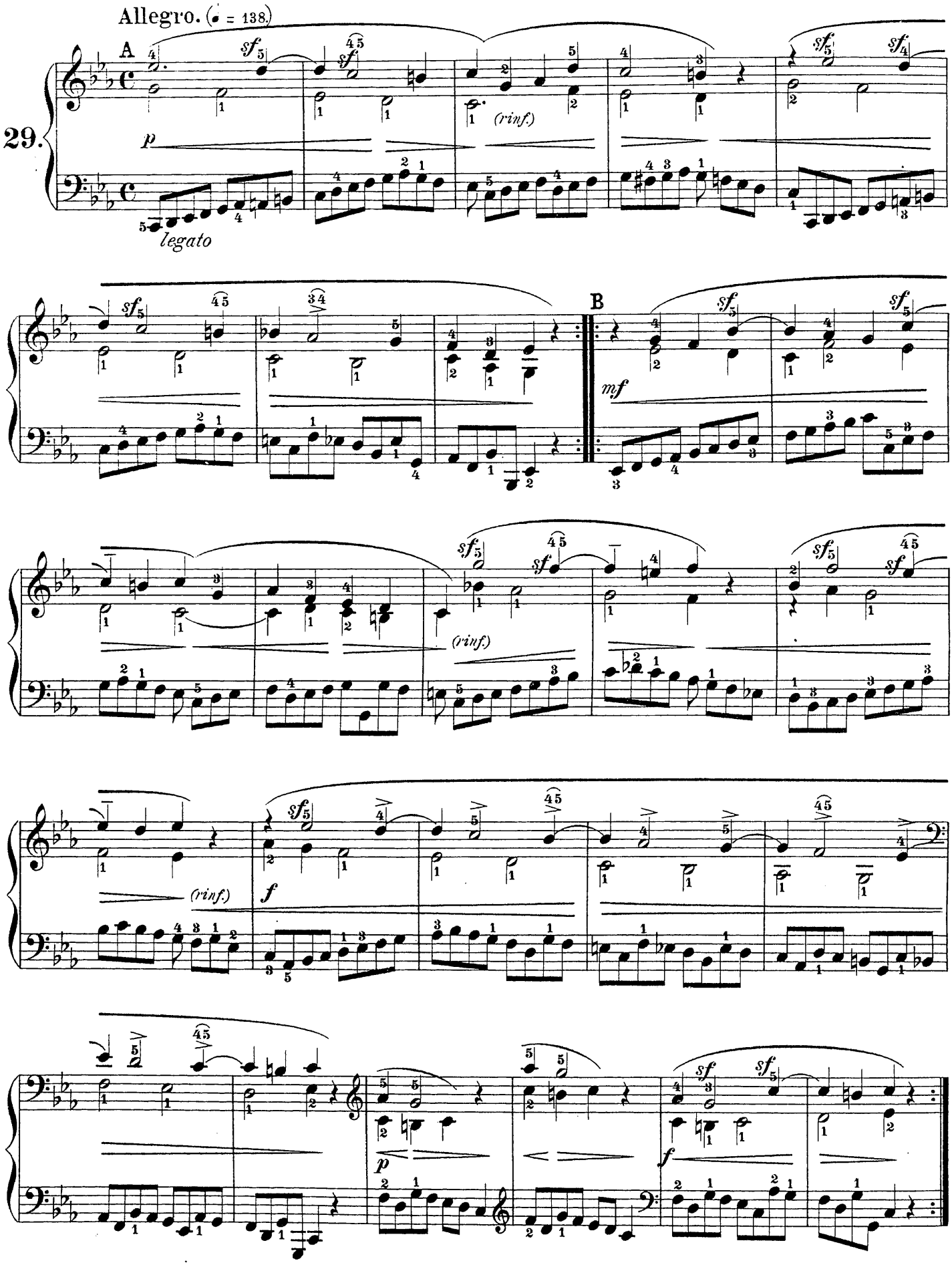
Allegretto. (♩ = 112.)

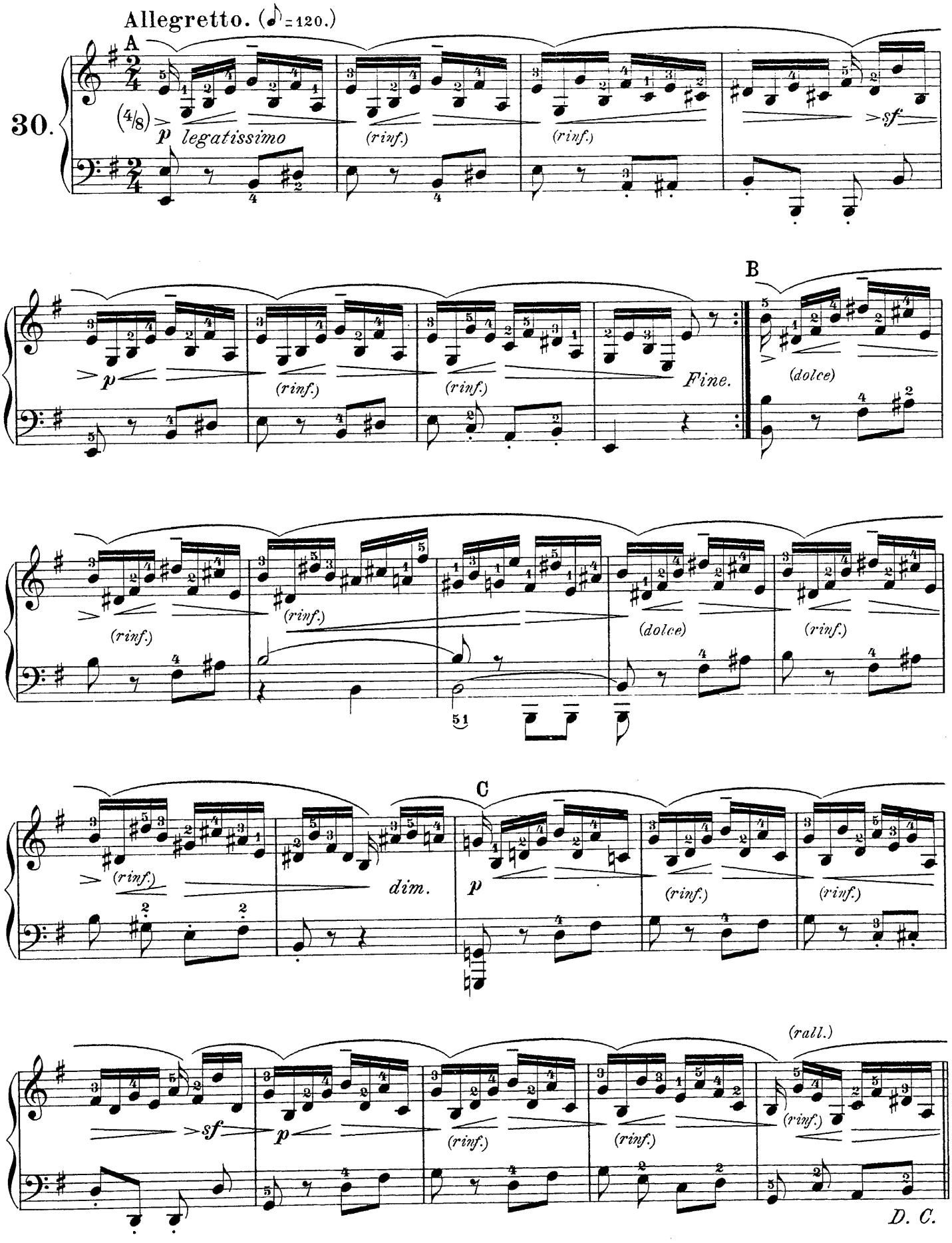
A

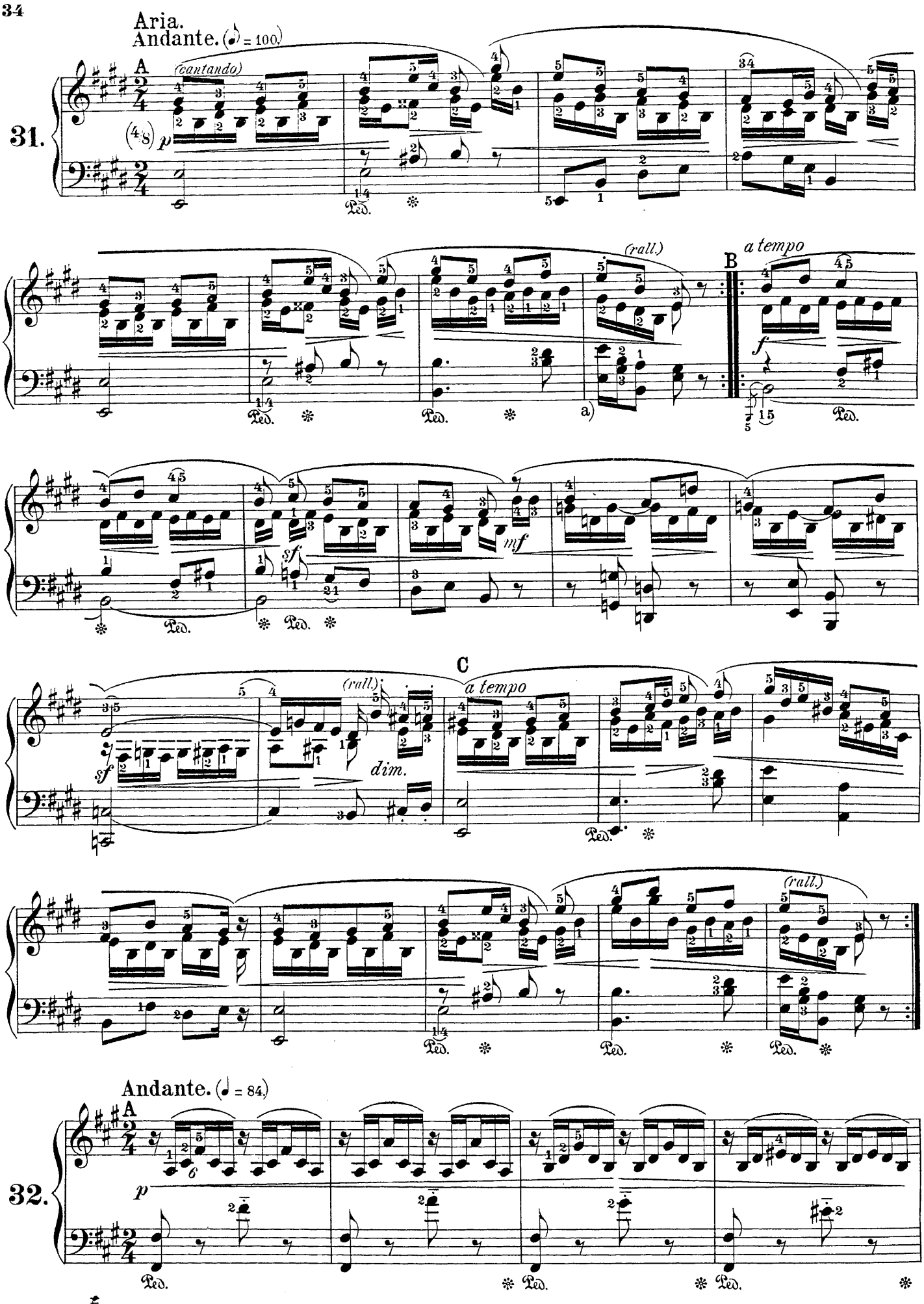
B

a) Original:

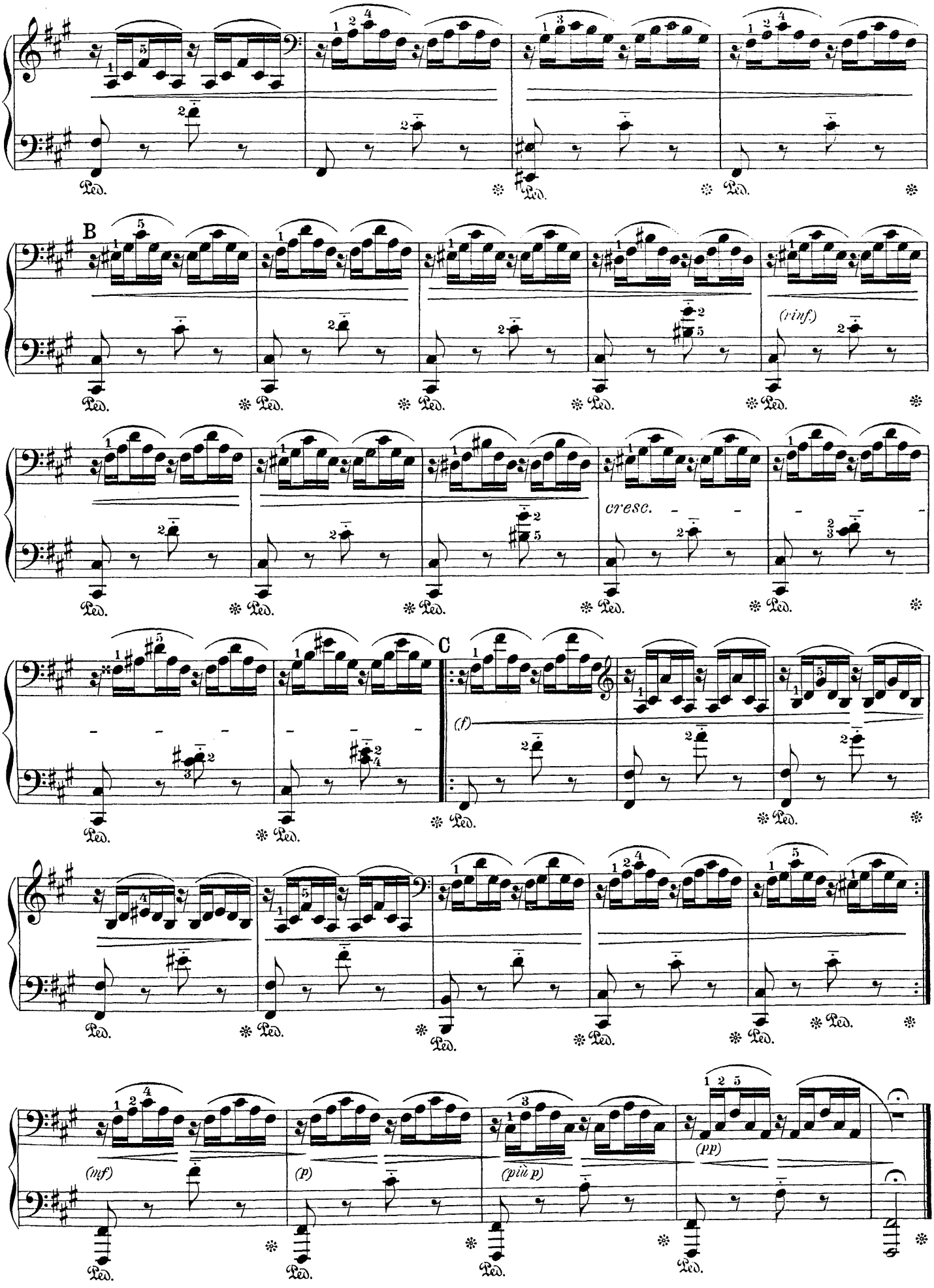

(più lento)
Andante. (♩. = 80.)
28.
A
(6/8)
(rinf.)
(rinf.)
1.
2.
Fine.
B
(p)
(rinf.)
(rinf.)
1.
2.
C
f
sf
(meno f)
(p)
(più p)
p
(rall.)
sf
D. C.

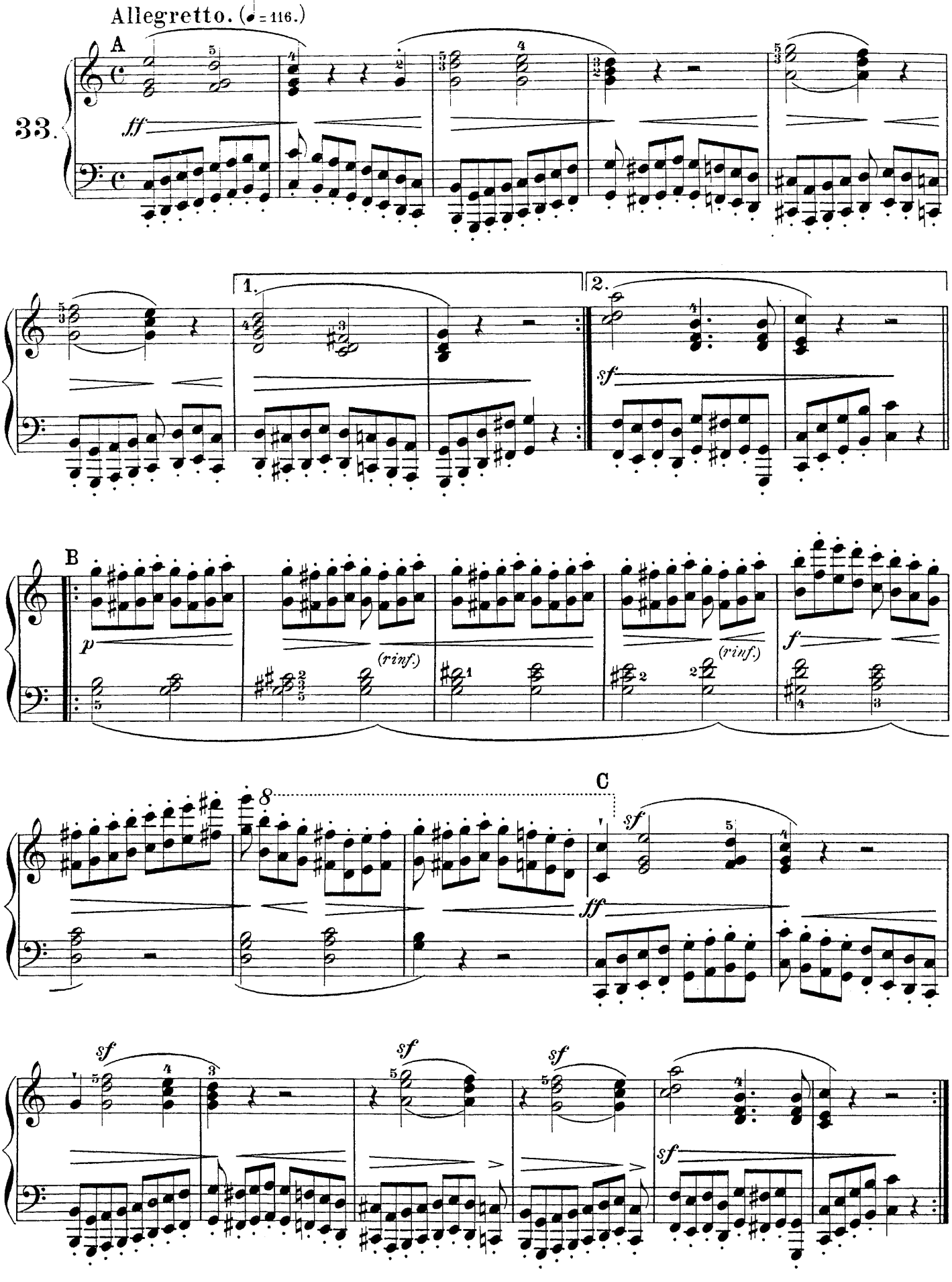

Allegro. (♩ = 138)
29.
A
B
legato
(rinf.)
mf
f
p

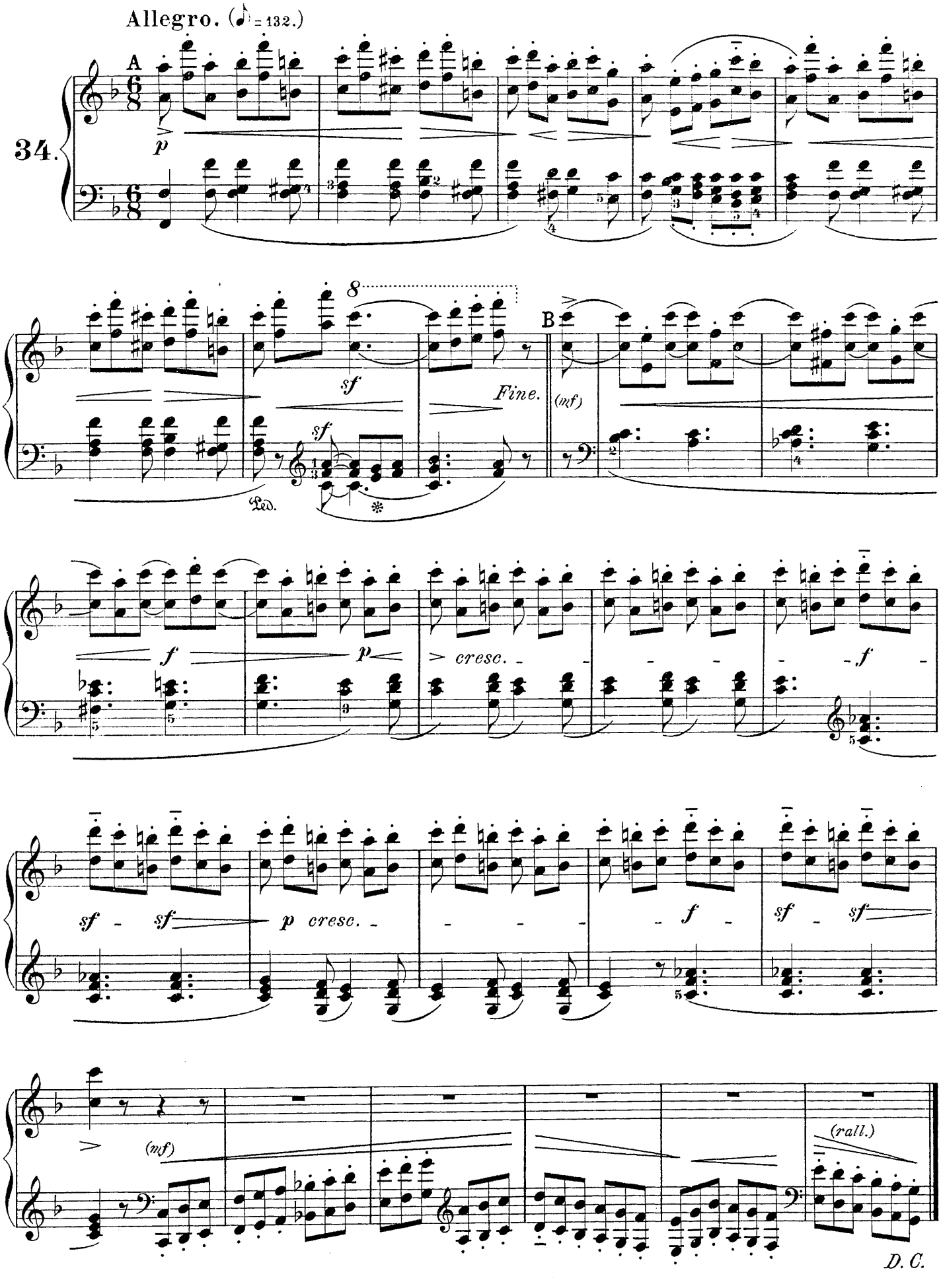

Allegretto. (♪ = 120.)
30.
A
(4/8)
p
legatissimo
(rinf.)
(rinf.)
sf
B
p
(rinf.)
(rinf.)
Fine.
(dolce)
(rinf.)
(rinf.)
(dolce)
(rinf.)
51
C
(rinf.)
dim.
p
(rinf.)
(rinf.)
(rall.)
sf
p
(rinf.)
(rinf.)
(rinf.)
D. C.


Aria.
Andante. (♪ = 100)
31.
A
(cantando)
(4/8) p
(rall.)
a tempo
B
f
sf
mf
C
a tempo
(rall.)
dim.
(rall.)
Andante. (♩ = 84)
32.
A
p

a) Original:

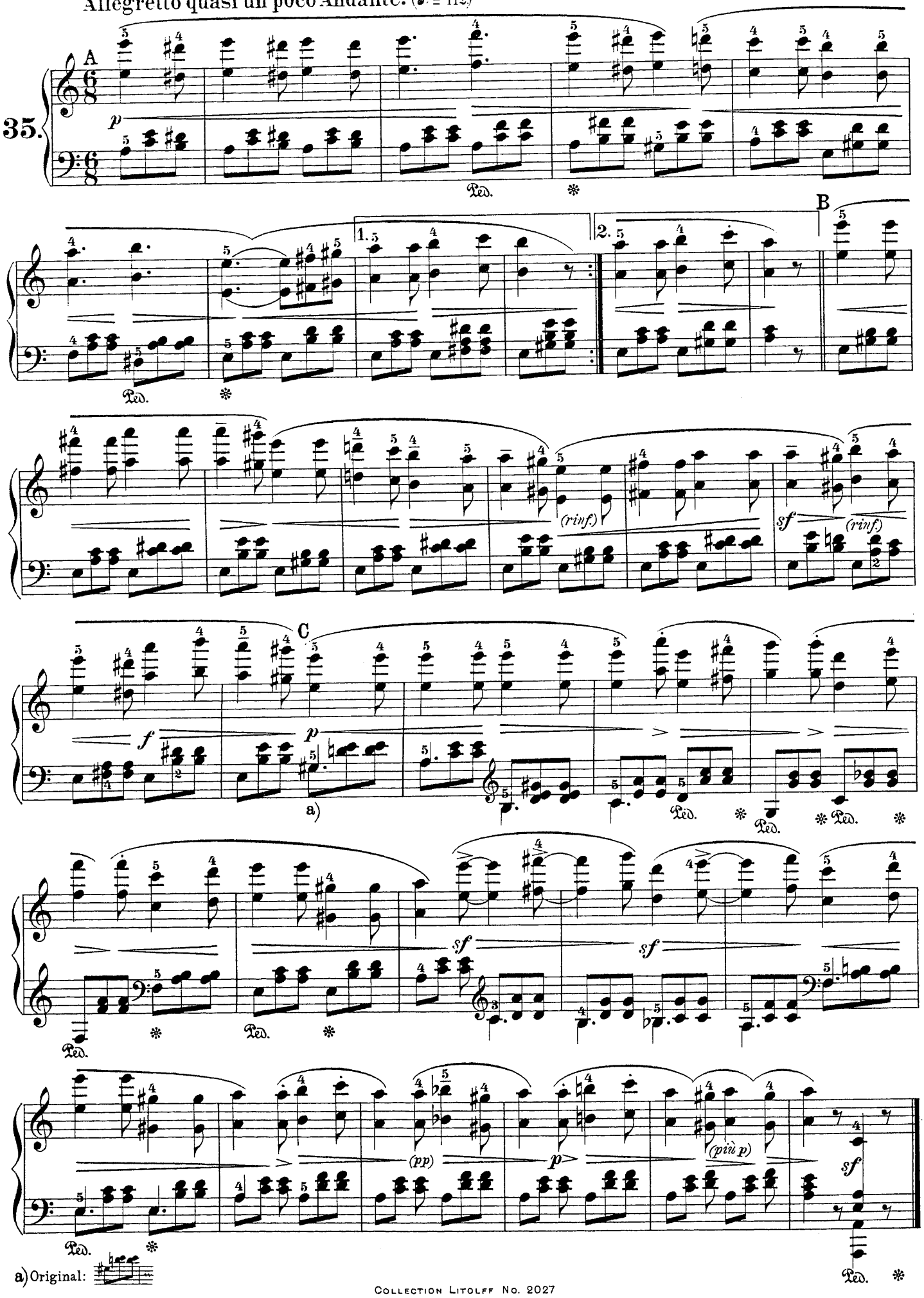

B
(inf)
cresc.
C
(f)
(mf)
(p)
(più p)
(pp)


Allegretto. (♩ = 116.)
33.
A
ff
1.
2.
sf
B
p
(rinf.)
(rinf.)
f
C
8
sf
ff
sf
sf
sf
sf


Allegro. (♪ = 132.)
34.
A
p
8
sf
Fine.
B
(mf)
Ped.
f
p
cresc.
f
sf
sf
p cresc.
f
sf
sf
(mf)
(rall.)
D. C.

Allegretto quasi un poco Andante. (♪ = 112)

35.



a) Original:

Allegretto. (♩ = 104.)

a)

36.

A

f

p

B

f

legato

p

C

ff

Ped. ✻

f

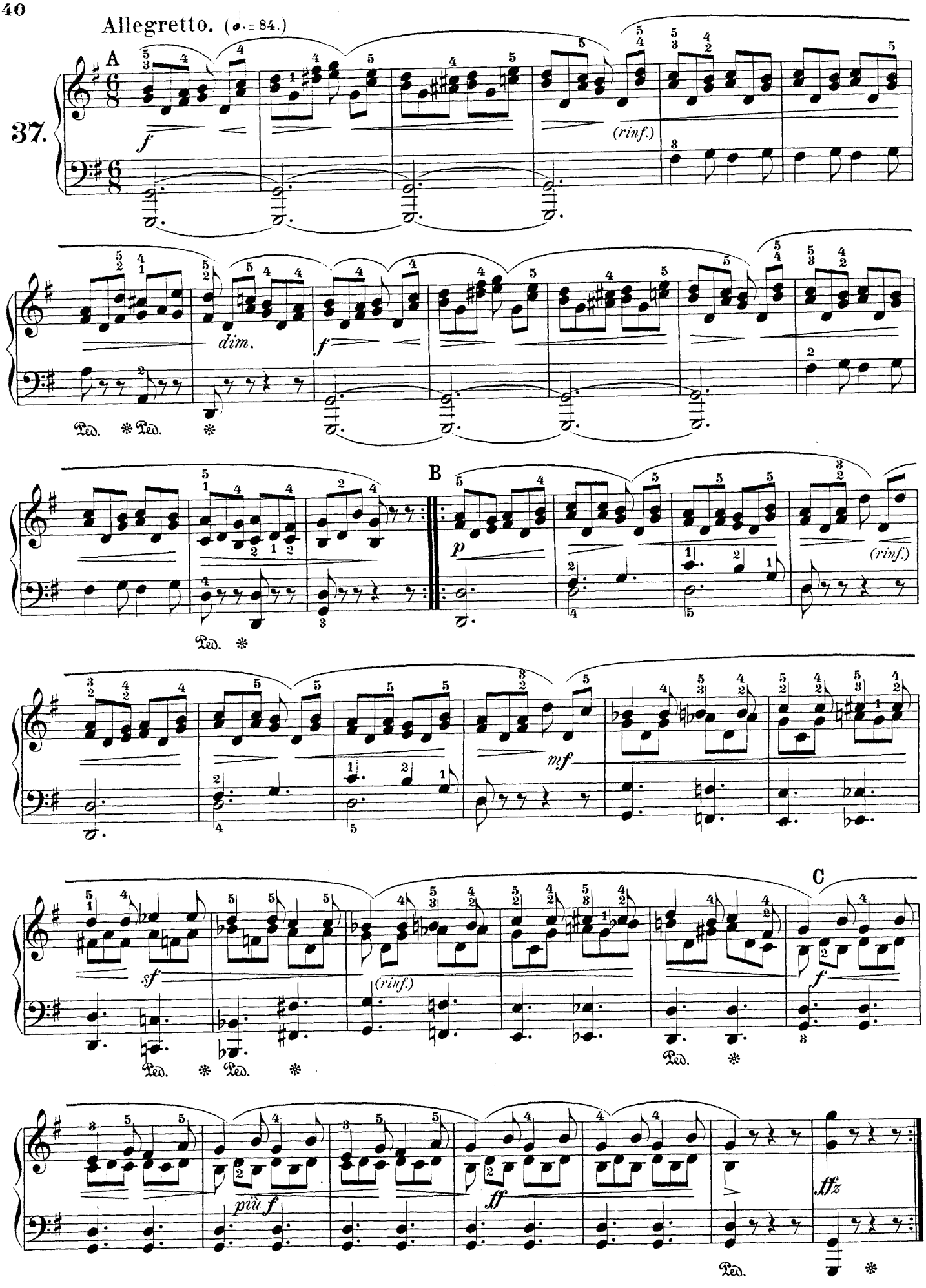
mf

Ped. ✻

Ped. ✻

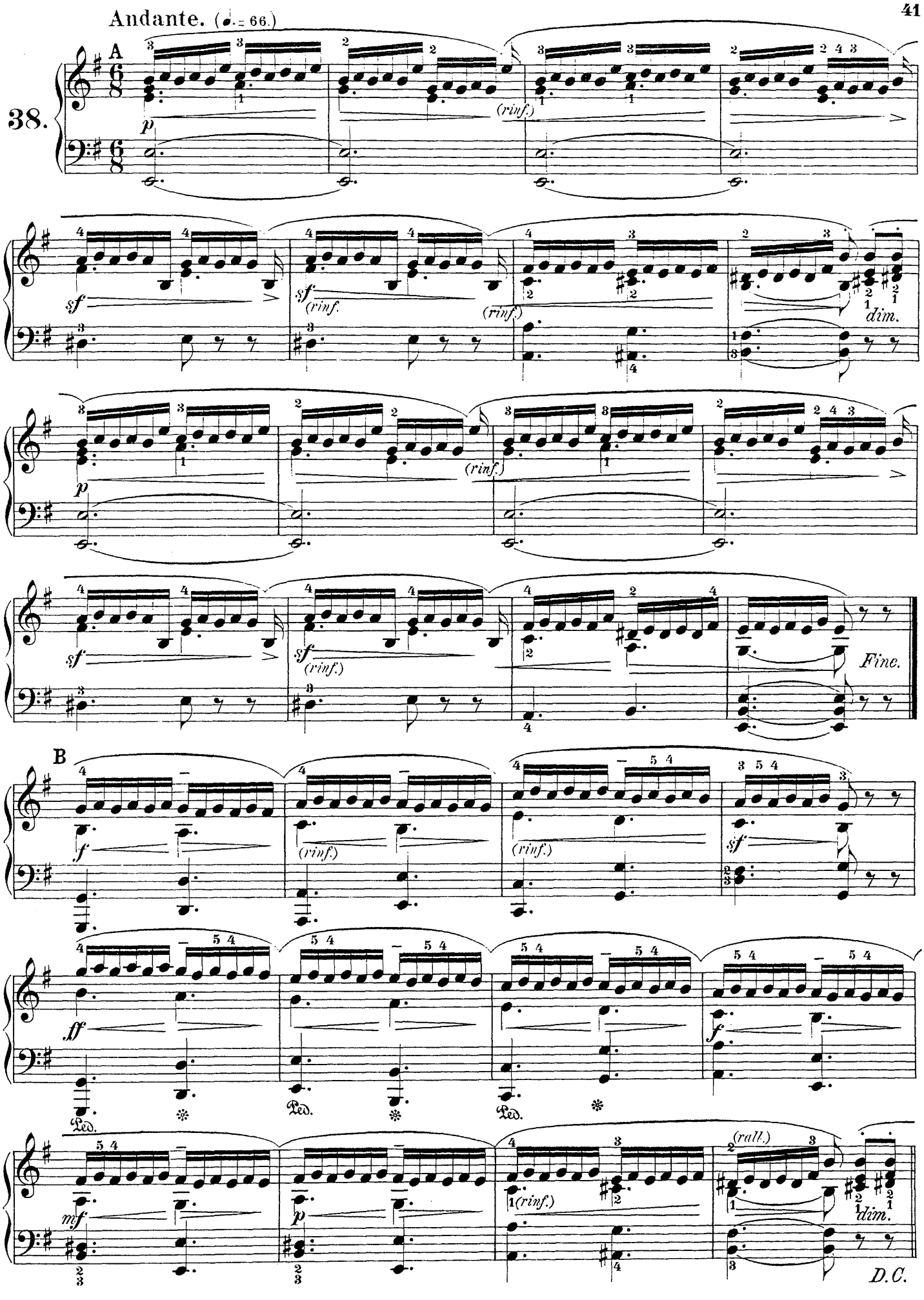
p

a) Original:

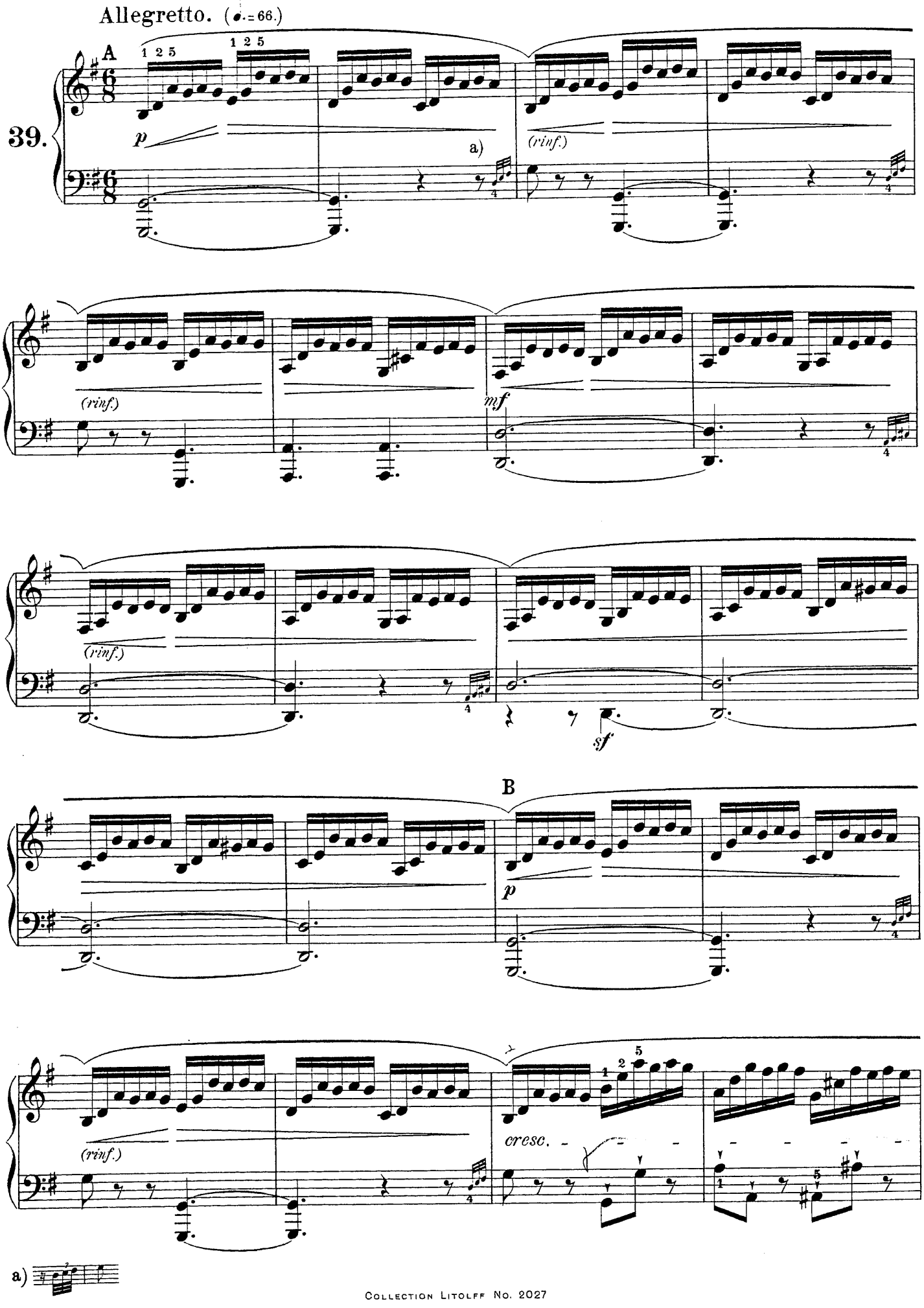

Allegretto. (♩. = 84.)
37.
A
f
(rinf.)
dim.
f
Ped. ✻ Ped. ✻
B
p
(rinf.)
Ped. ✻
mf
C
sf
(rinf.)
f
Ped. ✻ Ped. ✻
Ped. ✻
più f
ff
ffz
Ped. ✻

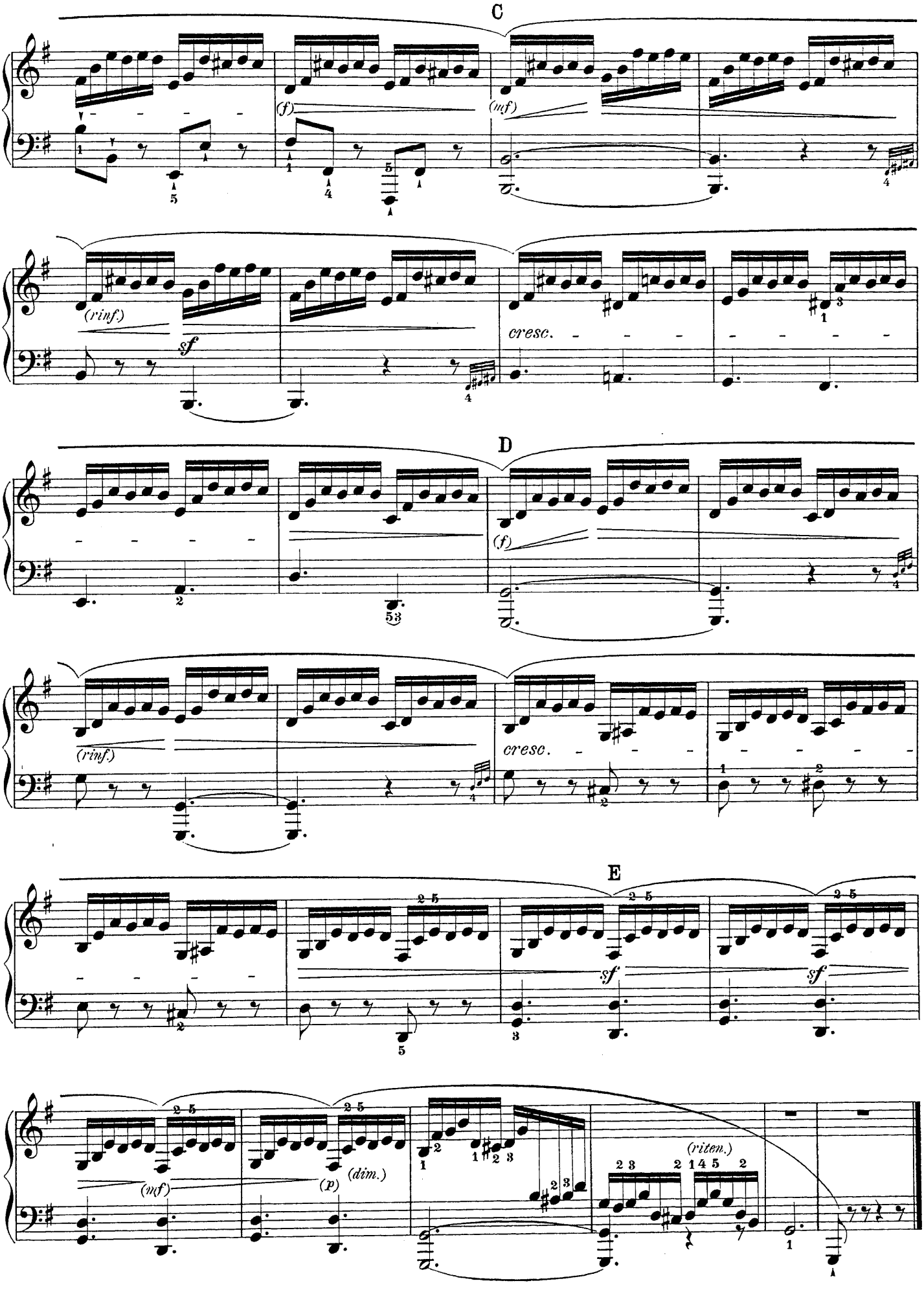
Andante. (♩. = 66.)

38.



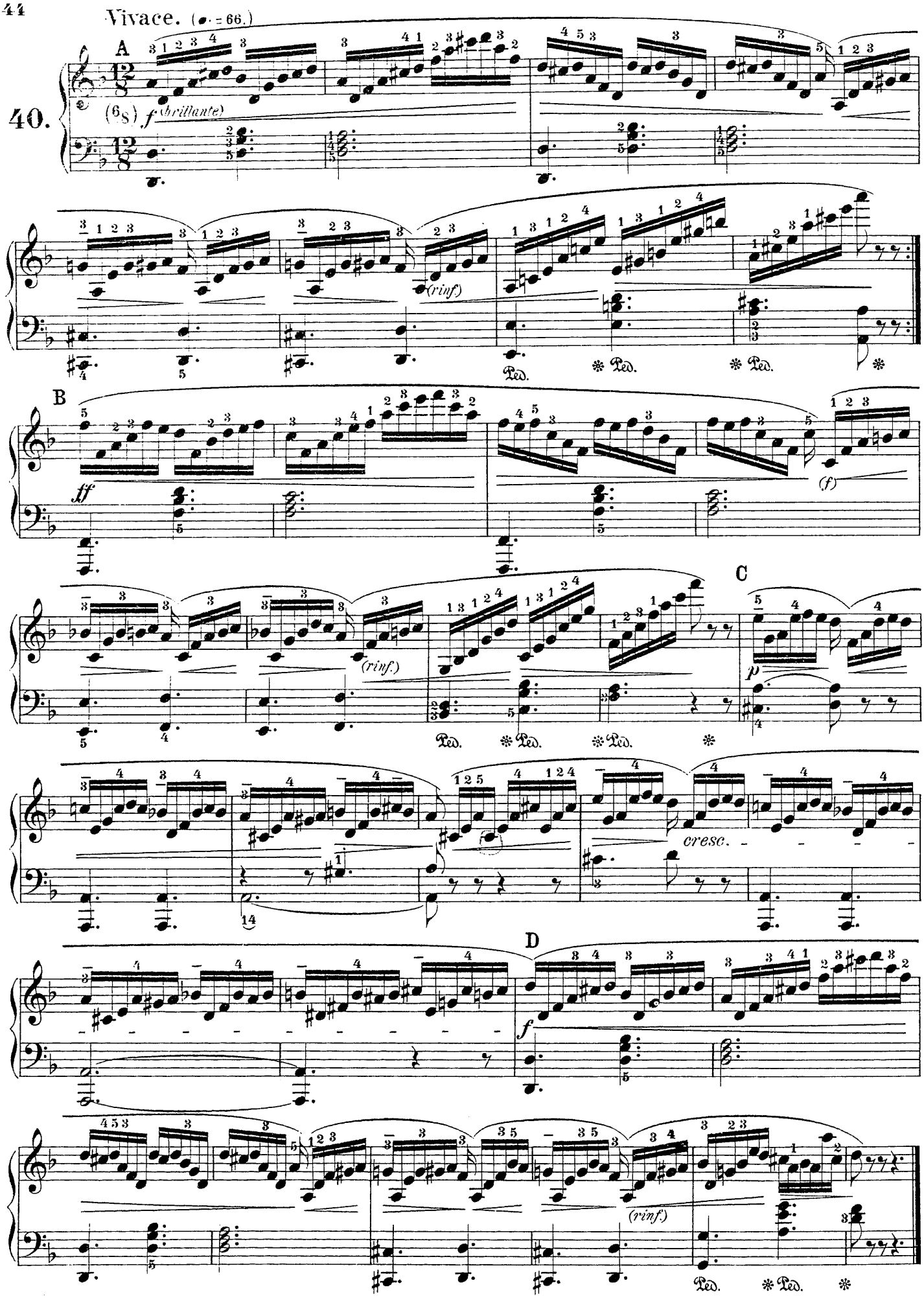
Государственная библиотека СССР


Allegretto. (♩. = 66.)
39.
A
p
a)
(rinf.)
mf
sf
B
cresc.
a)


C
(f)
(mf)
(rinf.)
sf
cresc.
D
(f)
(rinf.)
cresc.
E
sf
sf
(mf)
(p)
(dim.)
(riten.)

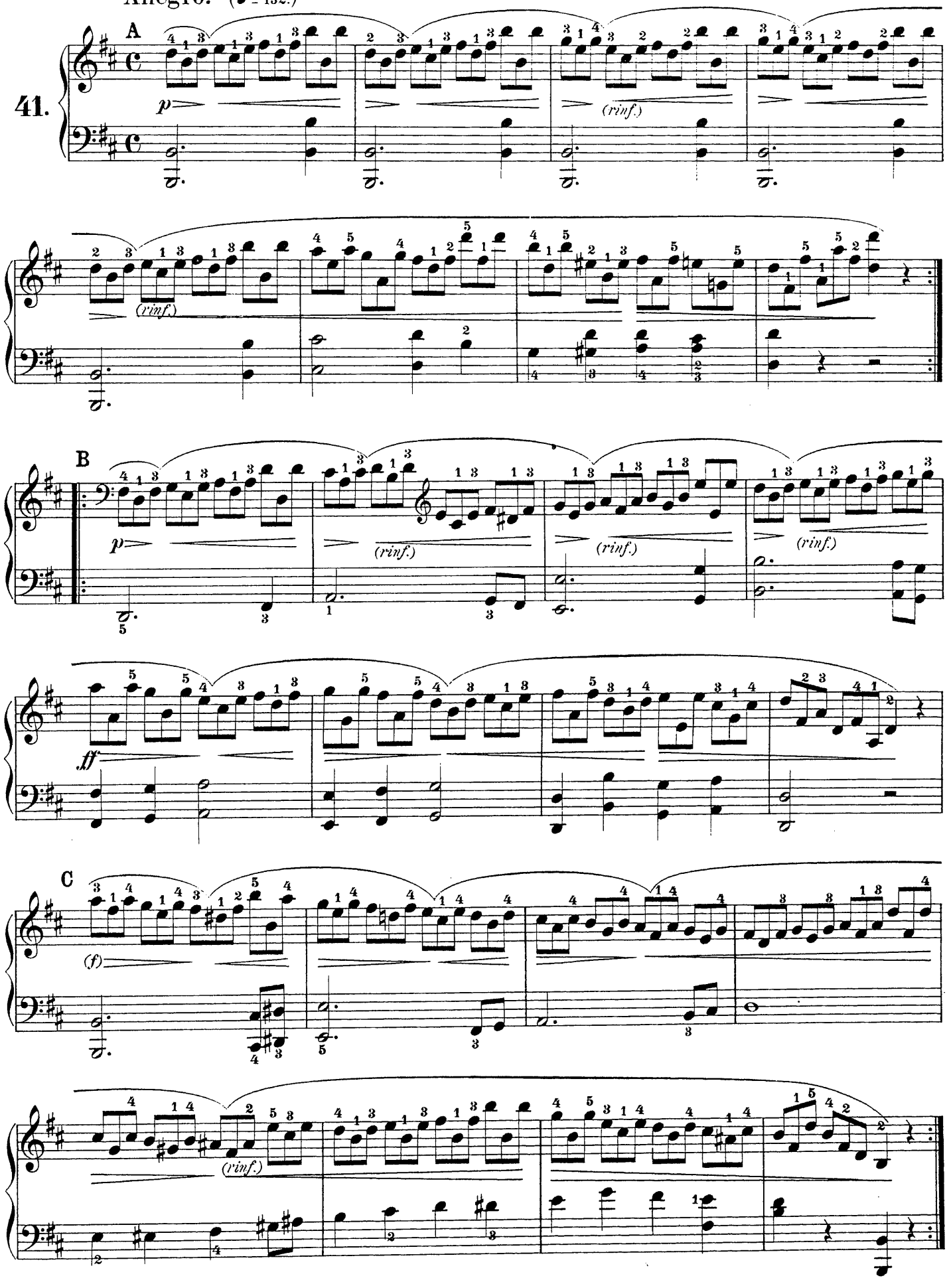
Vivace. (♩. = 66.)

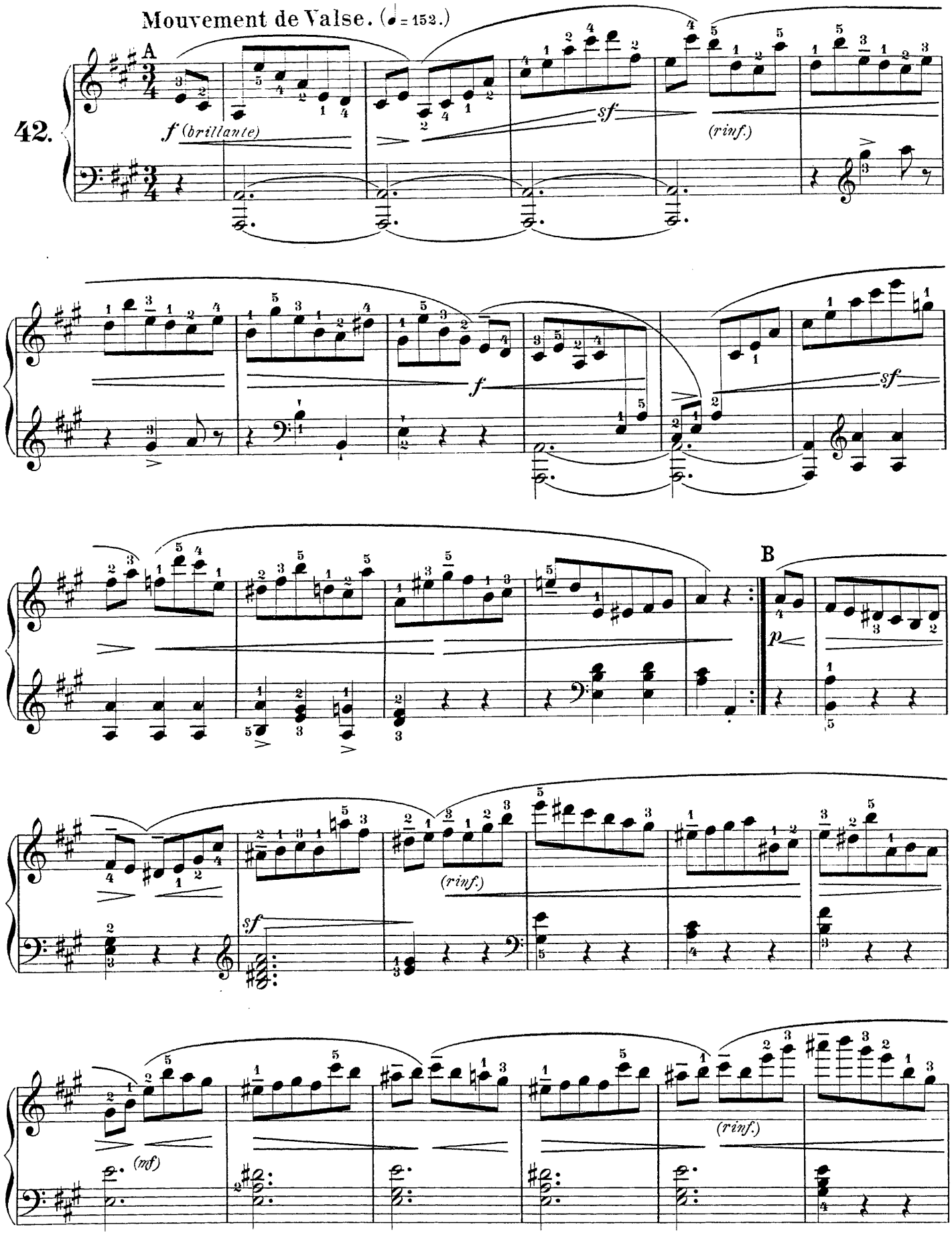
40.

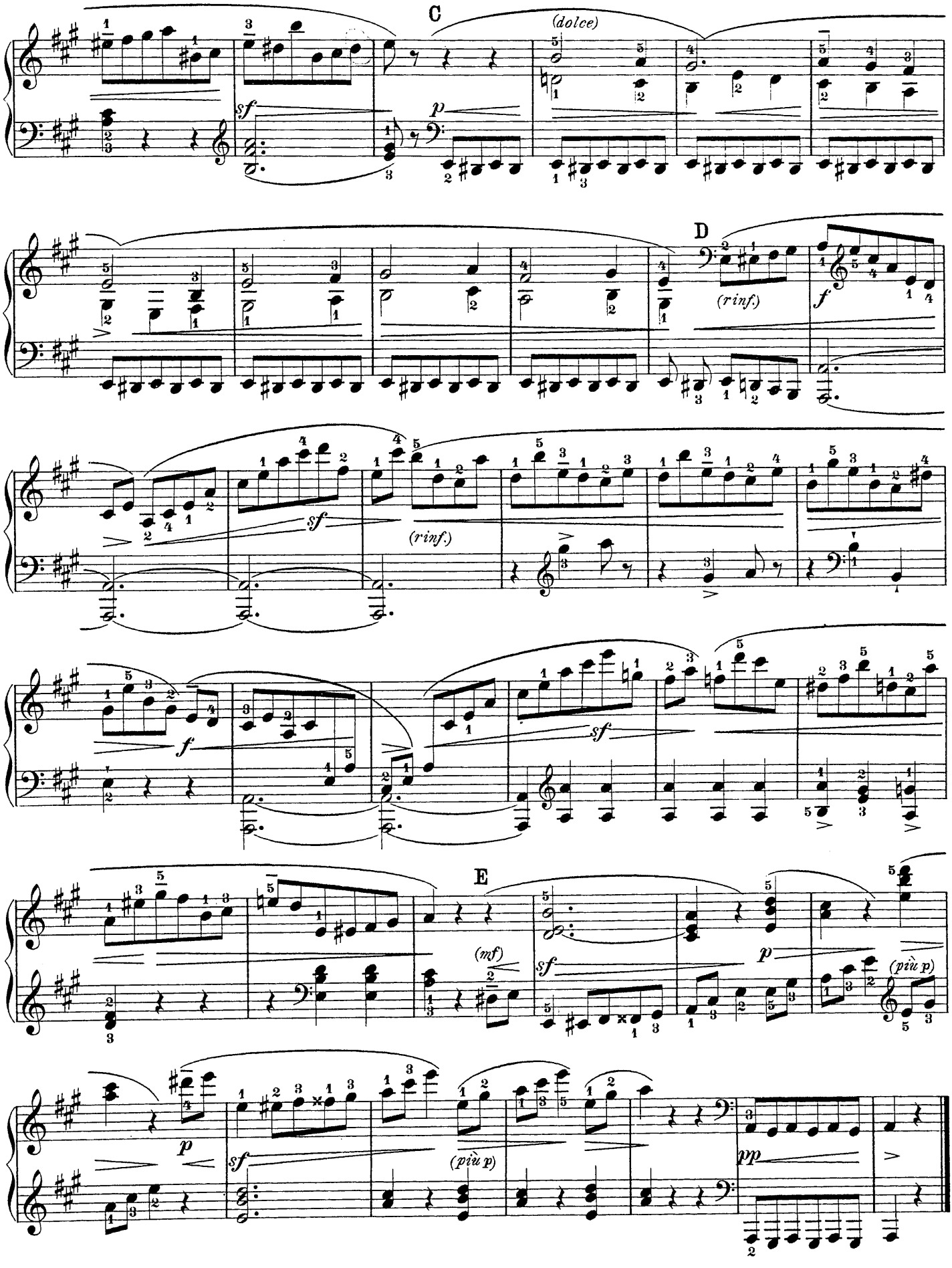


Allegro. (♩ = 132.)

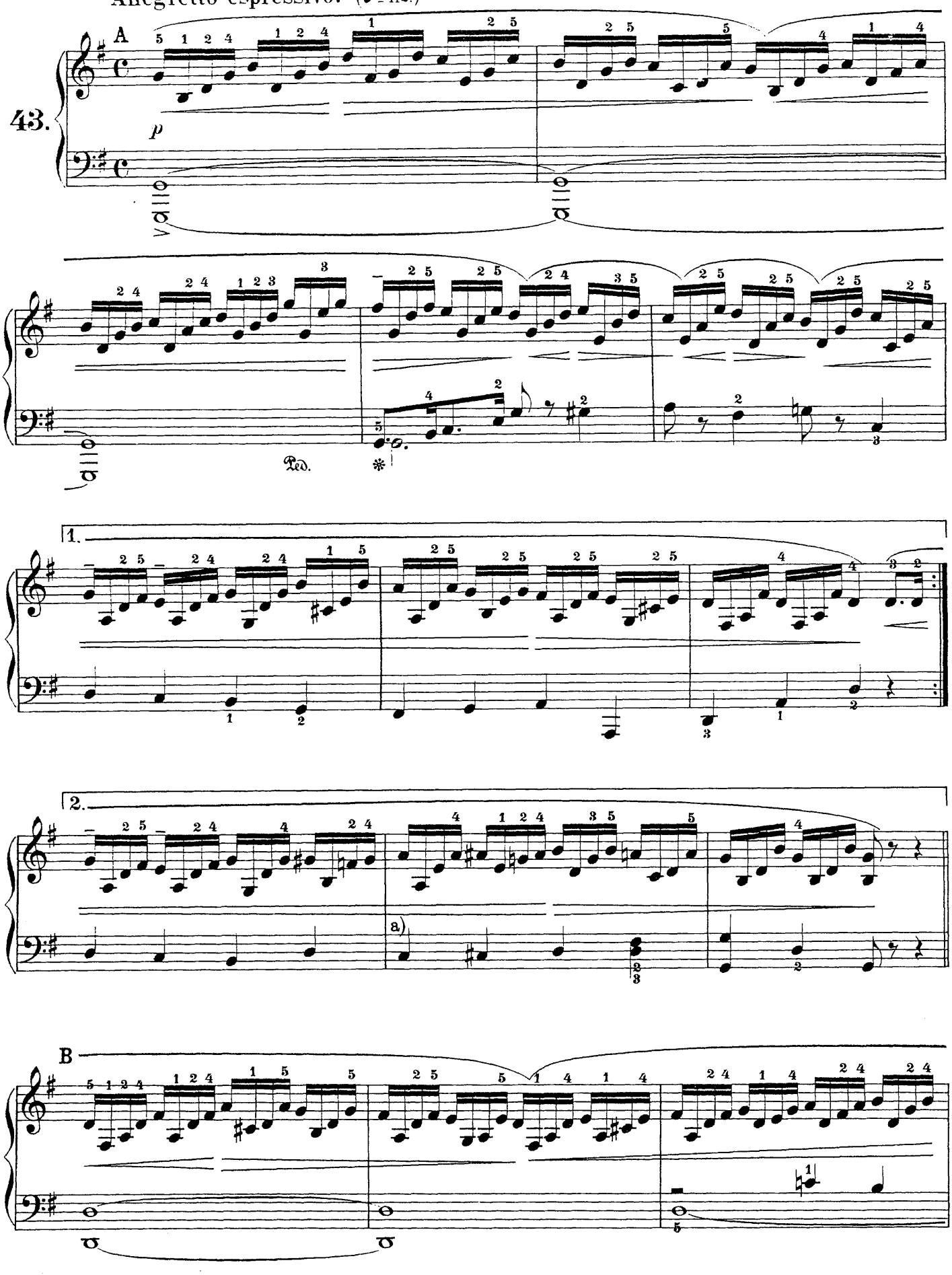
41.

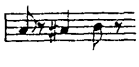



Mouvement de Valse. (♩= 152.)
42.
A
f (brillante)
sf
(rinf.)
f
sf
B
p
(rinf.)
sf
(mf)
(rinf.)


C
(dolce)
sf
p
D
(rinf.)
f
(rinf.)
sf
f
sf
E
(mf)
sf
p
(più p)
p
sf
(più p)
pp

Allegretto espressivo. (♩ = 112.)



a) Original: 

b)

(rinf.)

C

(mf)

(rinf.)

(rinf.)

D

(f)

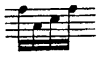
(mf)

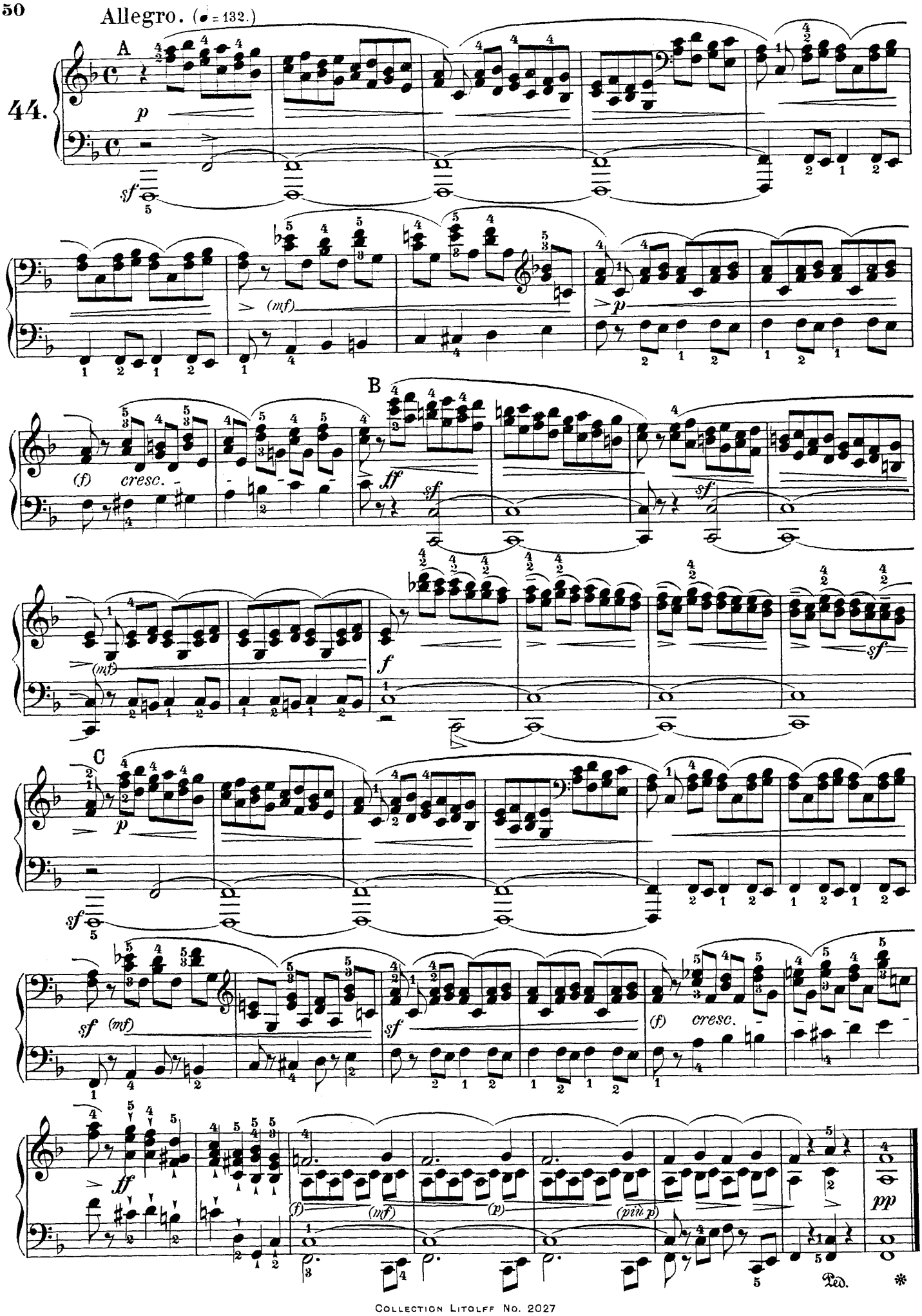
dim.

p

Ped.

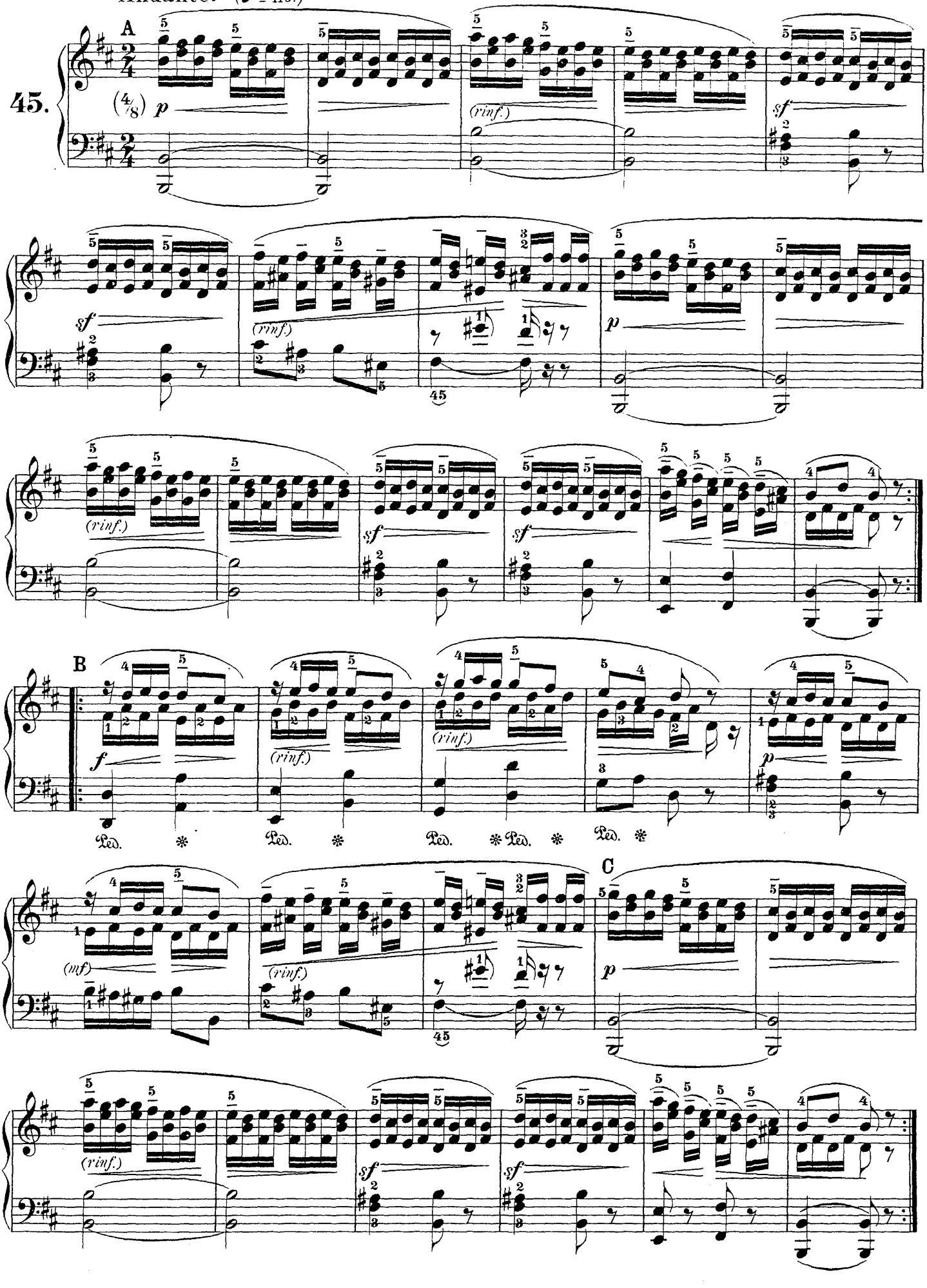
*

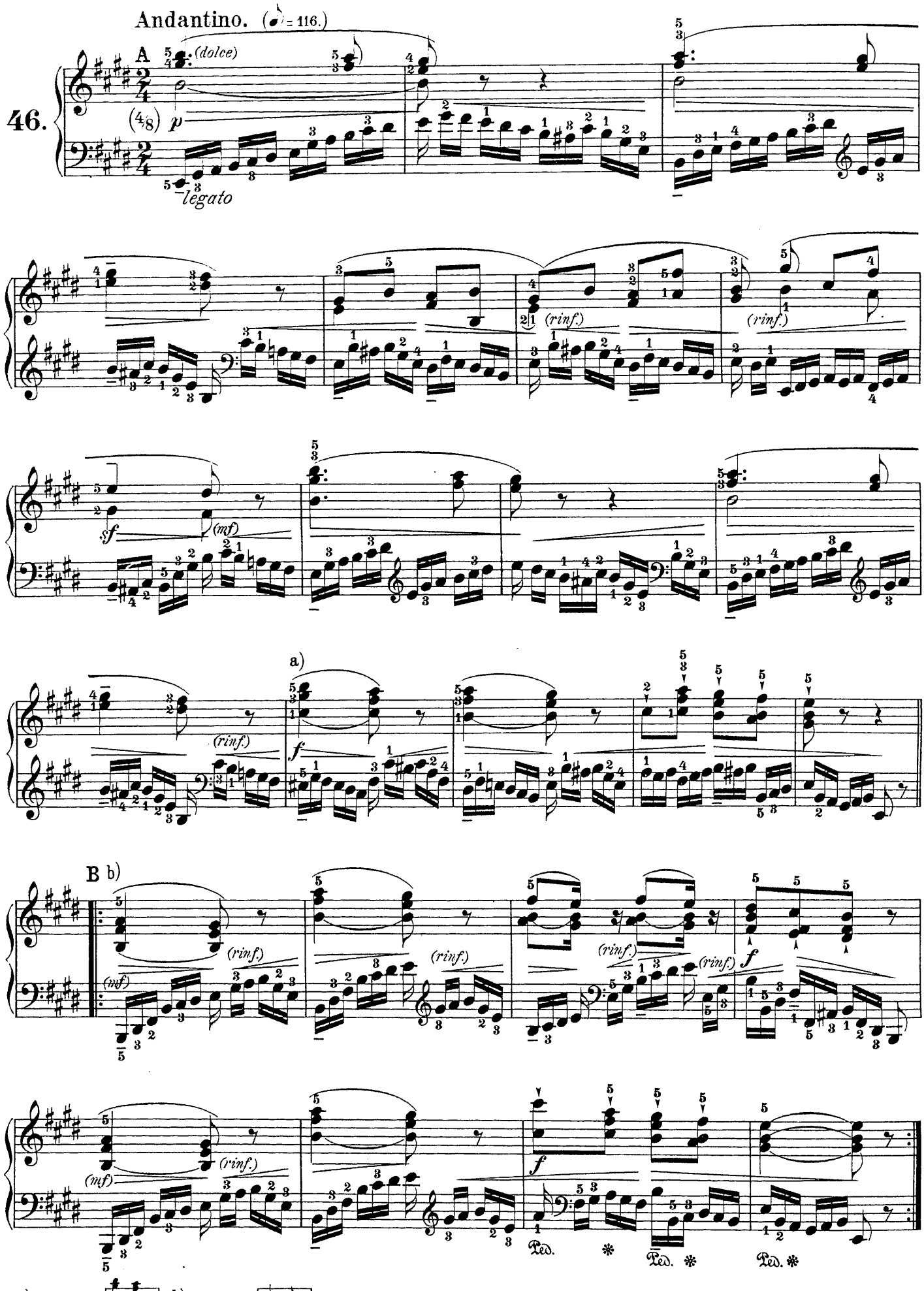
b) Original: 


Allegro. (♩ = 132.)
44.
A
B
C
p
sf
(mf)
(f)
cresc.
ff
f
(p)
(più p)
pp
Ped.

Andante. (♪ = 116.)

45.




Andantino. (♩ = 116.)
A
46.
(dolce)
p
legato
(rinf.)
sf
(mf)
a)
f
B b)
Ped.
a) Original:
b) Original:

Andante. (♩ = 100.)

47.

A

p

(rinf.)

B a)

Fine.

f

b)

1.–

2.–

C

mf

(rinf.)

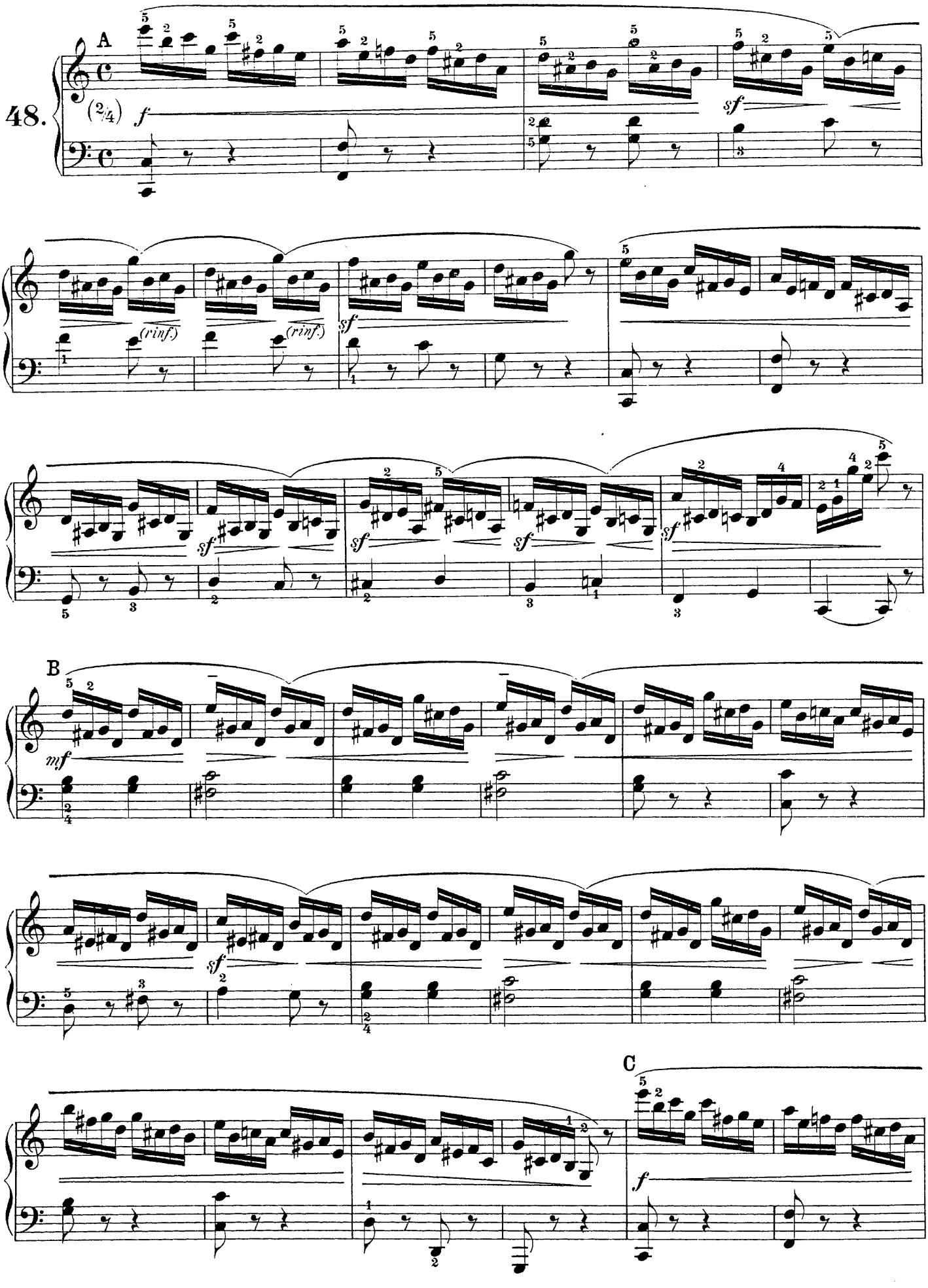
f

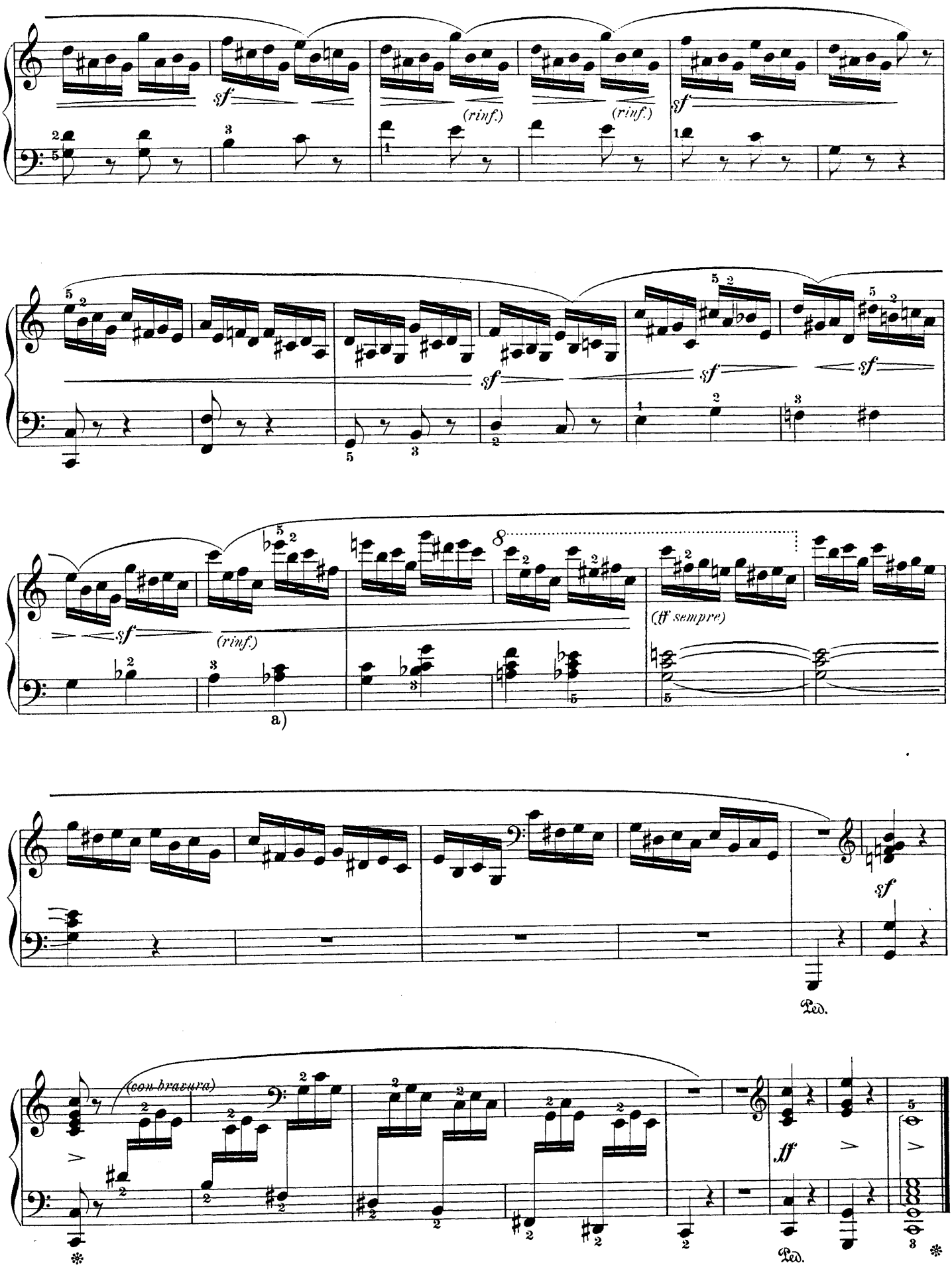
dim.

D.C.

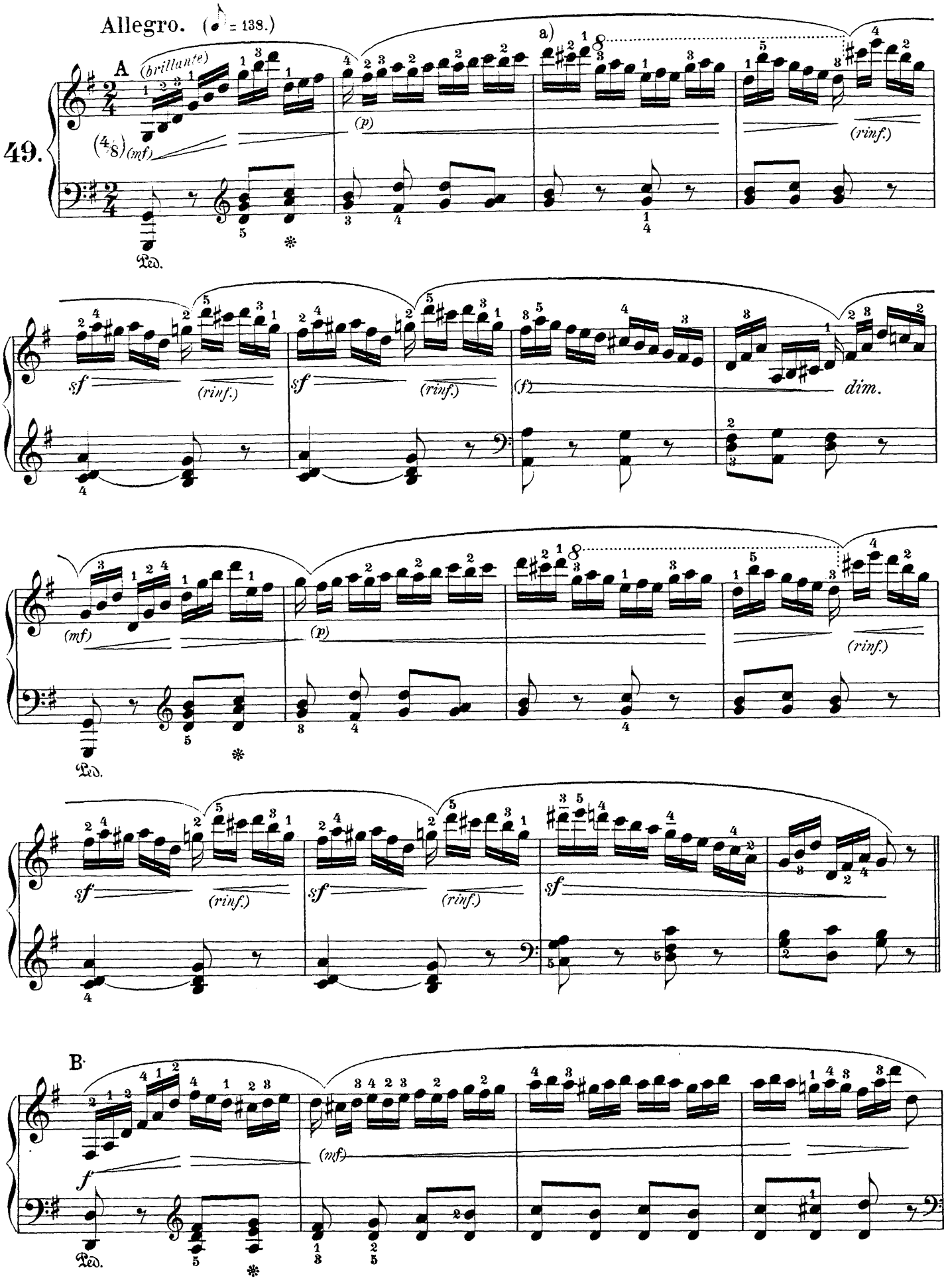
a) b) Original:

Allegretto. (♩ = 112.)

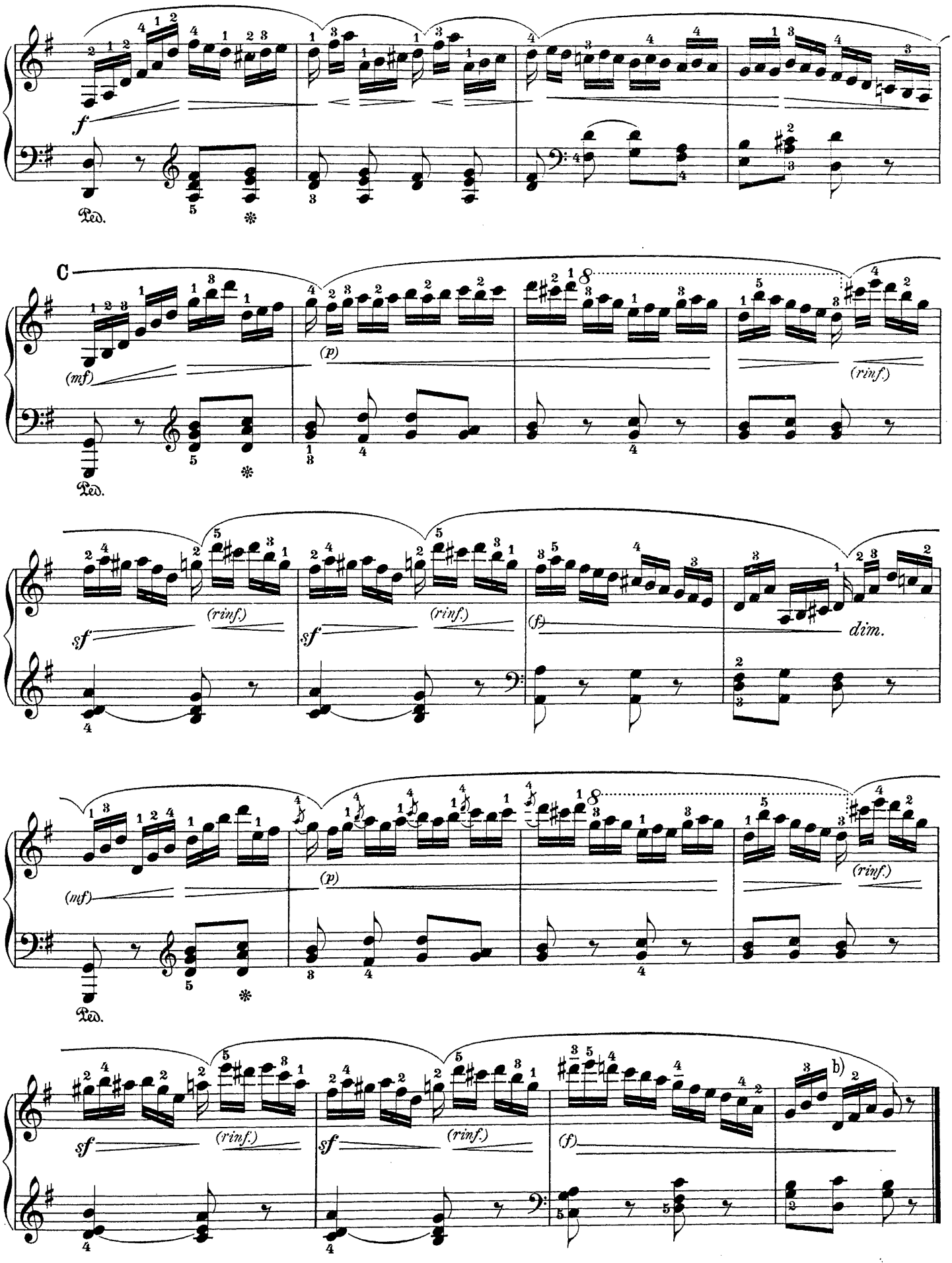



sf
(rinf.)
(rinf.)
sf
sf
sf
sf
(rinf.)
(ff sempre)
a)
sf
Ped.
(con bravura)
ff
Ped.

a) Original:



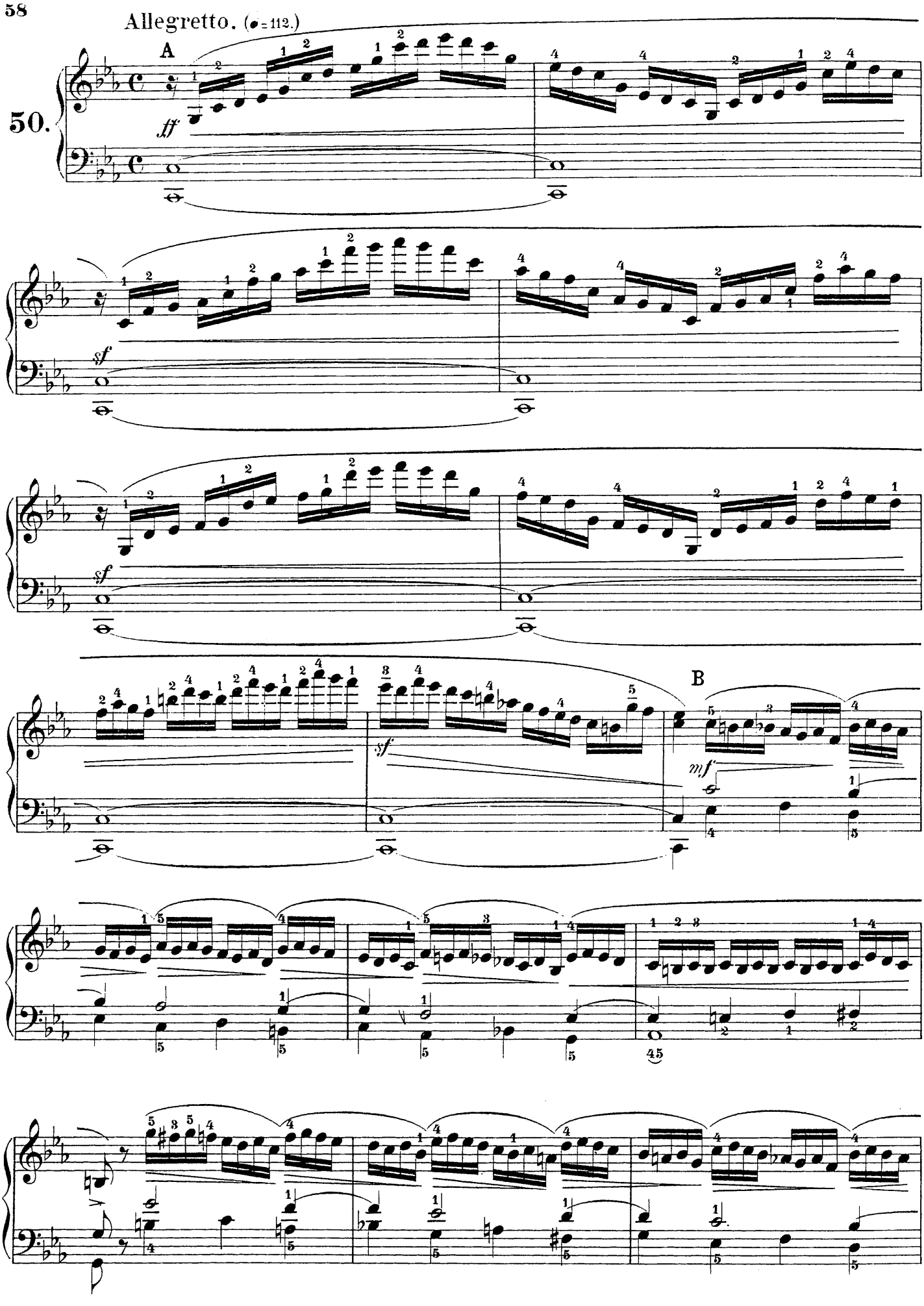
a) Original:

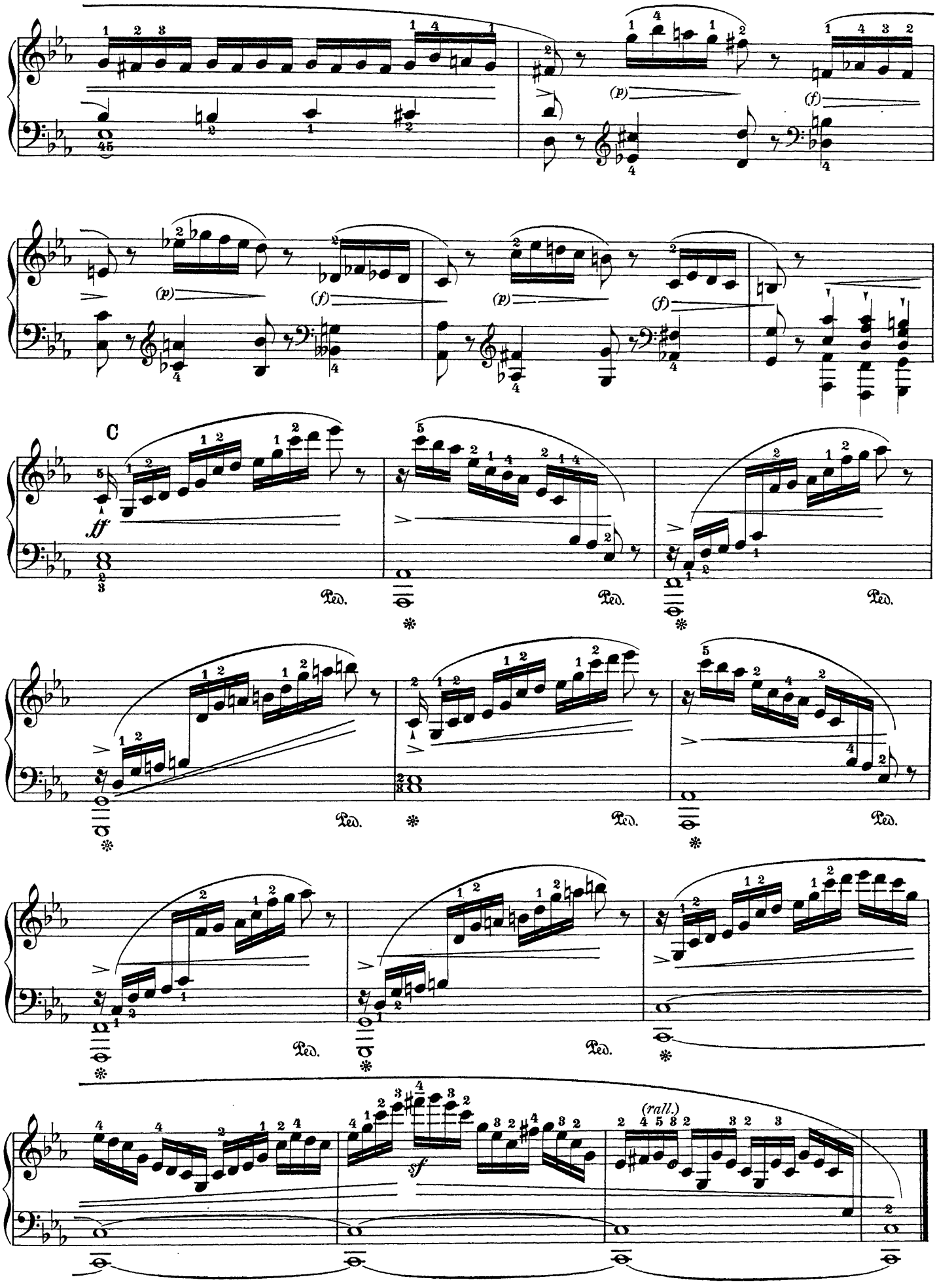


b) Original:

Allegretto. (♩= 112.)

50.




C
(p)
(f)
ff
Ped.
sf
(rall.)

HENRY LITOLFF'S VERLAG IN BRAUNSCHW

Preface.

H. Bertini's Studies (Op. 100, 29 and 32) are, for the purposes of teaching, among the most approved of their kind in the whole musical world. And with reason; for they offer excellent material for study in the middle grade, and are almost indispensable as a valuable musical supplement to the more widely used studies by C. Czerny of the same grade. Whilst C. Czerny, as representative of the Viennese School, endeavours before all to give the student fluent rapidity and technical certainty in figure and passage work, H. Bertini, as representative of the French School, supplies still other subjects of musical practice, viz: variety of rhythm, the different kinds of staccato and cantando playing, expression in relation to contrasted dynamic, richer modulation, tasteful rendering of the musical ornaments, etc. And besides these, he also bestows due care upon the technical factors, such as: Scales, Chords, rapid Passages, Arpeggios, Double notes, etc., in order to develop a neat and effective facility of execution, all of which accounts for the great favour in which his Studies are held.

But among the 73 Studies which are contained in Op. 100, 29 and 32, there are a number, whose value and importance at the present day can only be conceded conditionally; for on the one hand they often contain material of very little importance educationally, sometimes also two or more are very much alike, and on the other hand there are Studies by other composers which contain the same matter in a more practical form. It appears judicious, therefore, in this new edition to leave out all these and to retain only those that have proved to be really useful for teaching. Consequently 50 of the Studies have been selected and the Editor has taken pains to reproduce the text in accordance with modern demands.

For this purpose it was necessary:

a) To carefully arrange the Studies in fresh groups and in gradually progressive order.
b) To alter in accordance with modern ideas the original text-representation, which in regard to clearness and convenience in reading left much to be desired.
c) To divide the text itself into Sentences and Periods and these again into Motives and Sections, in order to ensure a correct performance of its contents.
d) To correct the original Time-signatures in several places.
e) To fix the tempo by means of metronome marks.
f) To supply a more modern fingering in many places where Bertini's fingering has become obsolete.
g) To shew the manner in which the different musical ornaments should be played.
h) To add pedal marks in certain places, either for fulness of sound or convenience of execution.

The division into Motives and Sections has been effected:

a) By slurs, which require that the last note should be detached when their ends are separated, and an uninterrupted legato when their ends are joined.
b) In staccato passages, or where legato and staccato are mingled together, or where there are rests, the division is indicated either by separating single notes from the group, or by the limits of the crescendo and diminuendo signs.

A correct division of the sentences will make their dynamical execution apparent, because the nature of such divisions is that each has a dynamical point of altitude, approached by a crescendo and followed by a diminuendo. This applies also to the execution of musical Sentences, hence their Motives and Sections all tend to a common point of intensity, (which is indicated by *rinforzando* = strengthening) not only in the Melody but also in the Bass and harmonic Figuration.

Unaccented beats, syncopations, organ points, harmonic and melodic dissonances, interrupted or deceptive cadences as transitional modulation often require special accents which are indicated by *sf* or >. Suspensions are marked with a line over or under the note of suspension. They are generally to be looked upon as special accents and to be played, where they are of a melodic nature, by means of pressure and a slight extension of their value (in Allegro passages by accent only) out of the frame of their surroundings.

Capital letters shew the commencement of the Sentences, Periods or Parts and are, in studying, to be considered as indications of what is to be practised in groups.

Additions made by the Editor (corrected time-measure, expression and metronome marks) are enclosed in brackets.

Special care has been given to the establishment of a rational fingering upon principles in conformity with modern advanced pianoforte technique.

Dresden.

Heinrich Germer.