
à Monsieur Habeneck

Troisième Grande Sonate

pour

Piano et Violon

Op. 156

par

Henri Bertini jeune

1798–1876

Violon

Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798¹, 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."² 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.

¹See *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls.

²Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

Galerie de la Presse,
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16 chez AUBERT 5^e au verso-dodat.

Imp. AUBERT et C^{ie}

HENRY BERTINI.

Troisième Grande Sonate pour Piano et Violon

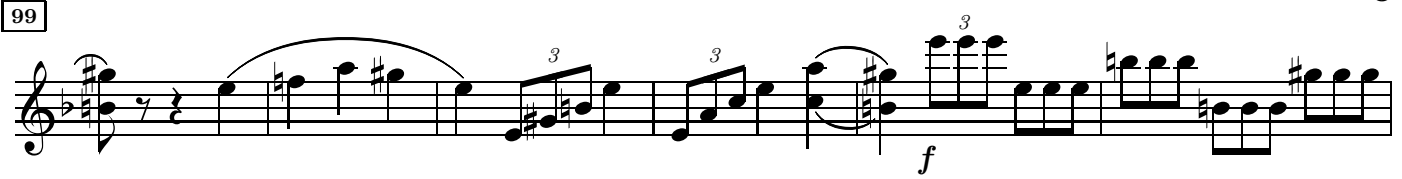
Allegro vivace con Brio. M : $\text{♩} = 80$

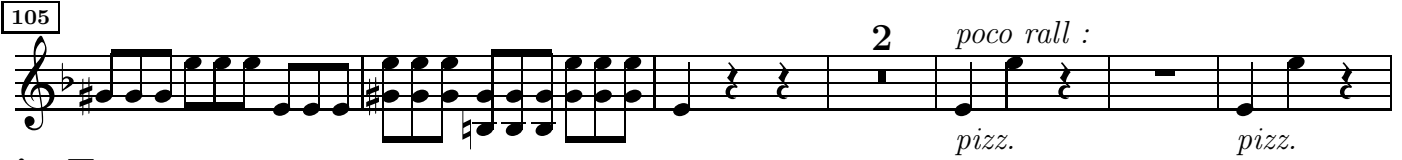
Henri Bertini jeune Op. 156

Musical score for Violin part of the Third Grand Sonata for Piano and Violin by Henri Bertini. The score is in 3/4 time, key of B-flat major, and consists of 91 measures. It features various dynamics, trills, and articulations.

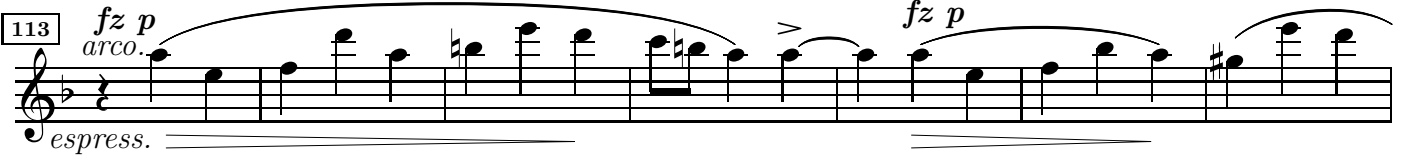
Dynamics and markings include: *Piano*, *ff*, *p espress.*, *tr*, *p*, *cresc.*, *f*, *dim.*, *ff*, *p*, *fz p*, and *f*.

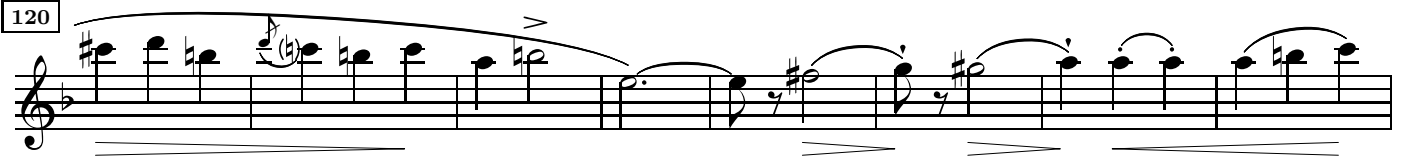
Measure numbers are indicated in boxes: 9, 20, 31, 42, 51, 59, 66, 74, 83, and 91.

99 

105 

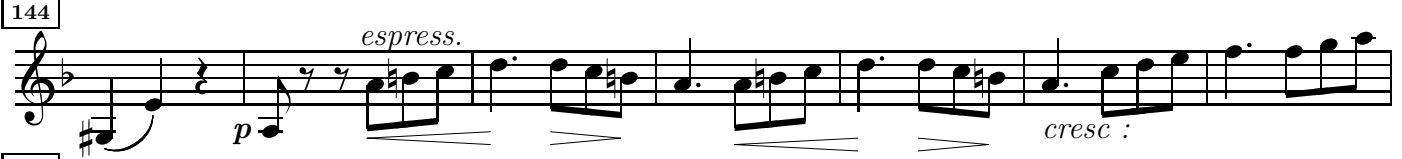
in Tempo.

113 

120 

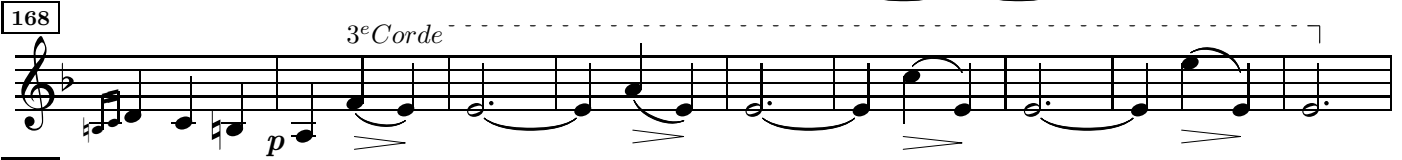
128 

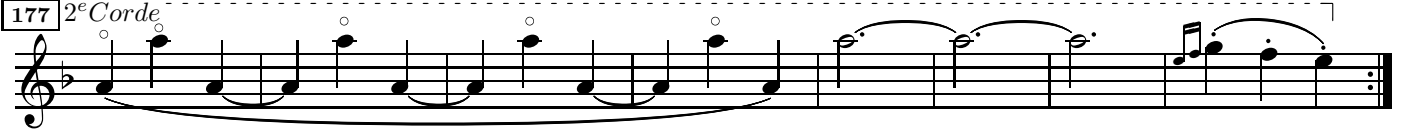
136 

144 

151 

158 

168 

177 

185

p *f* *p*

194

cresc : *f*

202

ff *p* *p espress :* *ff*

210

ff > *p espress.*

216

ff *p*

222

p *p*

230

p *ff* *p*

238

ff *p* *ff*

244

ff *fz* *fz* *fz* *fz*

251

p *p espress :*

260

p

267

275

284

291

299

307

315

324

333

340 *ff fuoco.*

346

The image shows a page of musical notation for a violin sonata. It consists of ten staves of music, each starting with a measure number in a box. The music is written in a single system on a grand staff (treble clef). The key signature has one flat (B-flat). The notation includes various note values, rests, slurs, and dynamic markings. The dynamics include *f* (forte) at measure 275, *p* (piano) at measures 307, 315, and 324, and *ff fuoco.* (fortissimo, fuoco) at measure 340. There are also hairpins indicating crescendos and decrescendos. The piece concludes with a double bar line at measure 346.

6
in Tempo primo.

355 *p espress.* *tr*

368 *p* *cresc.* *tr*

381 *tr* *f* *dim.* *p* *cresc. :*

392 *f* *ff*

401 *tr*

410 *p*

418

427

435 *f* *p* *f* *p* *f*

445 *ff*

452 *2* *pizz.* *pizz.* *poco rall.*

in Tempo.

461 *arco.*
p espress. *fz*

469

478 *p* 2 2

490 *p*

500 *p espress.* *p*

507

514 *espress :*

521 *ff* *p*

532 *p* *cresc :*

542 *ff*

551 *ff*

Andante. M : ♩ = 88

Musical score for the first movement of the Violin Sonata Op. 156 by Henri Bertini. The score is in G major, 2/4 time, and consists of ten staves of music. It begins with a piano (p) dynamic and includes various markings such as "Piano", "cresc.", "f", "tr", "leggiere", "p marcato", and "sf".

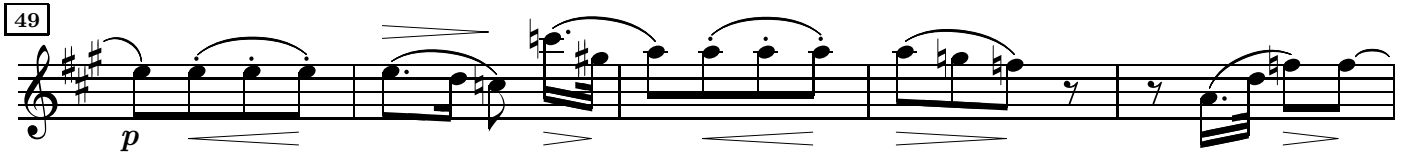
The score is divided into measures, with measure numbers 6, 11, 16, 22, 28, 33, 37, 41, and 44 indicated in boxes. The tempo is marked "Andante" with a metronome marking of ♩ = 88. The key signature is one sharp (F#), and the time signature is 2/4.

The first staff (measures 1-5) starts with a piano (p) dynamic and includes the marking "Piano". The second staff (measures 6-10) includes a piano (p) dynamic. The third staff (measures 11-15) continues the melodic line. The fourth staff (measures 16-21) includes a piano (p) dynamic. The fifth staff (measures 22-27) includes a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. The sixth staff (measures 28-32) includes a piano (p) dynamic, a piano marcato (p marcato) dynamic, and a leggiero marking. The seventh staff (measures 33-36) continues the piano (p) dynamic. The eighth staff (measures 37-40) includes a piano (p) dynamic. The ninth staff (measures 41-43) includes a piano (p) dynamic and a sforzando (sf) dynamic. The tenth staff (measures 44-48) continues the piano (p) dynamic.

46 

poco rall.

in Tempo.

49 

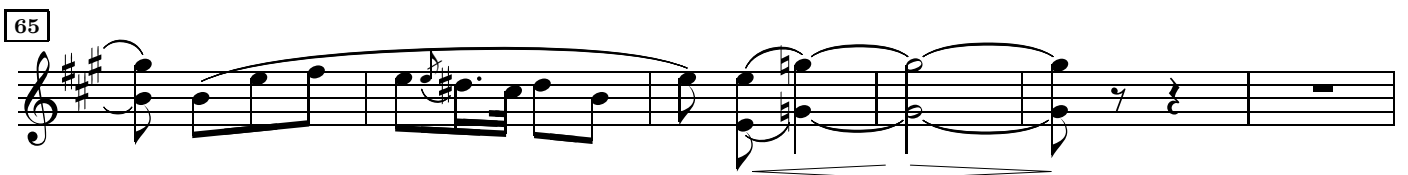
p

54 

p

59 

p

65 

71 

p

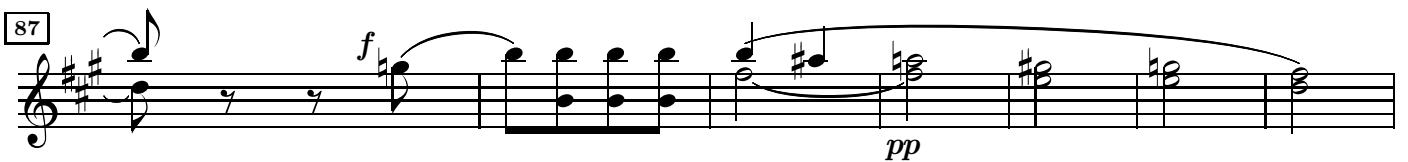
77 

f

84 

p

cresc :

87 

f

pp

94 

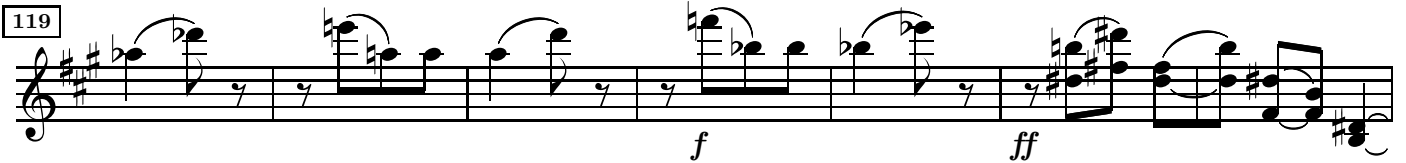
pp

102 

in Tempo.

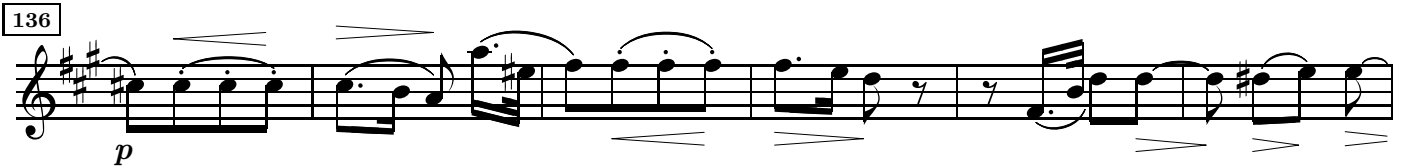
105 

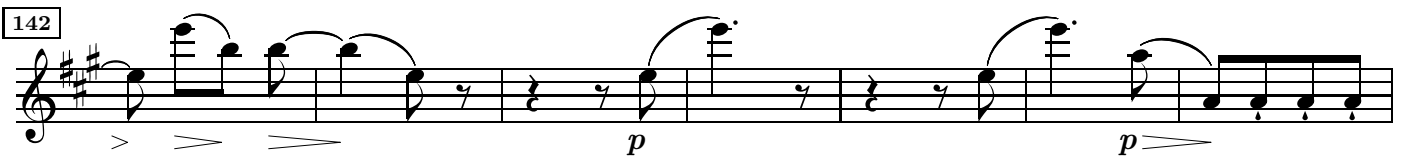
112 

119 

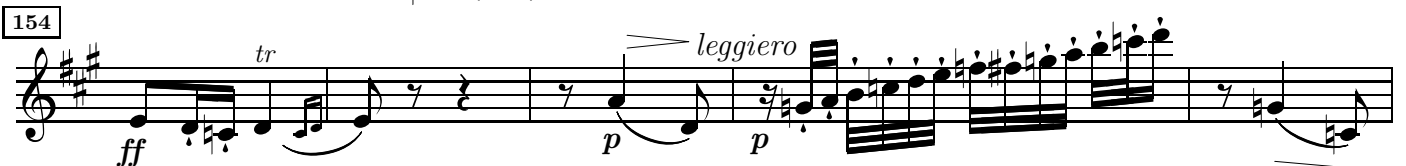
126 

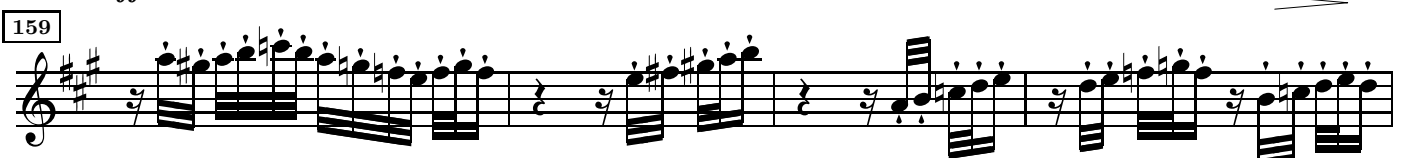
in Tempo.

136 

142 

149 

154 

159 

163

167

170

173

poco rall. :

in Tempo.

176

181

p espress.

187

193

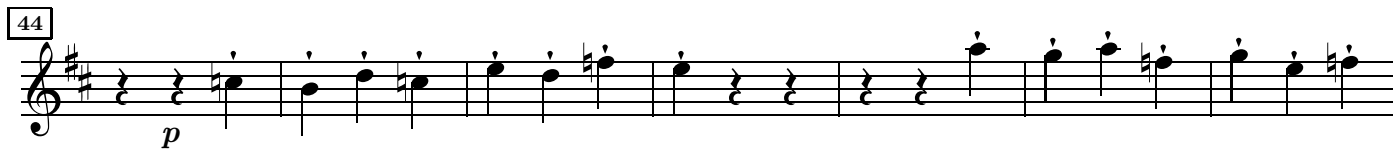
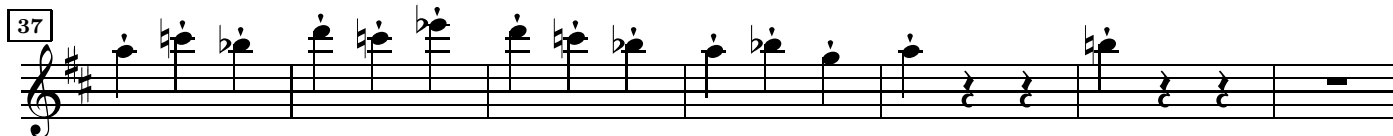
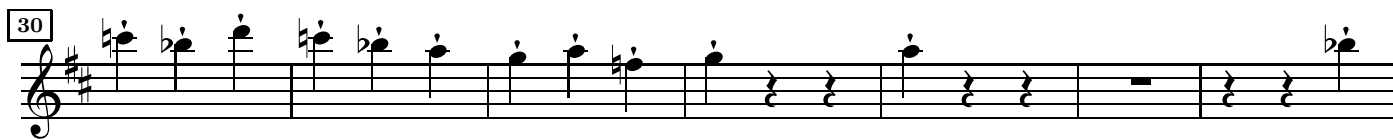
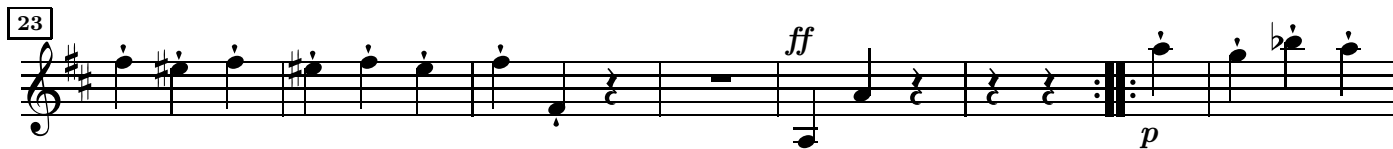
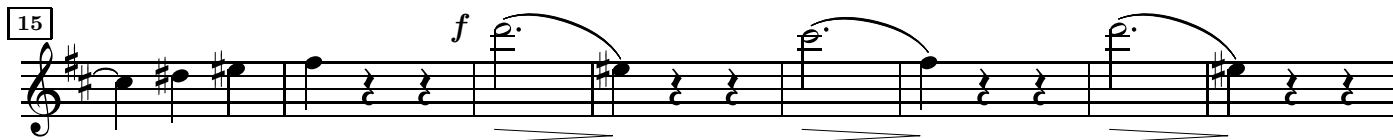
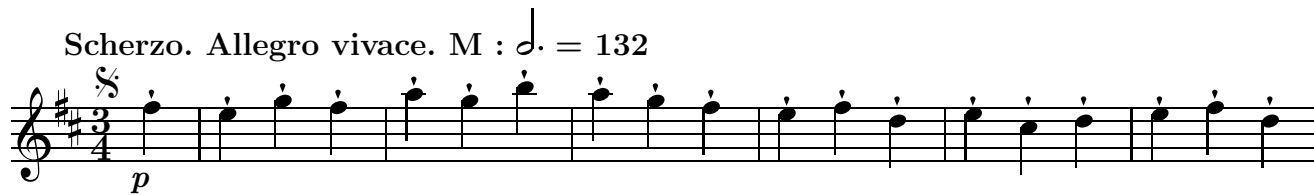
pp *pp*

196

p

202

p *poco rall* *pizz.*

Scherzo. Allegro vivace. M : $\text{♩} = 132$ 

65



Musical notation for measures 65-71. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests.

72



Musical notation for measures 72-78. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests.

79



79 *cresc :* *f*

Musical notation for measures 79-85. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests. A crescendo hairpin is shown below the staff, and a forte (*f*) dynamic marking is present.

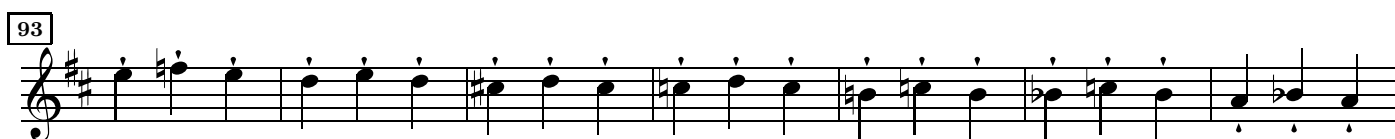
86



86 *p*

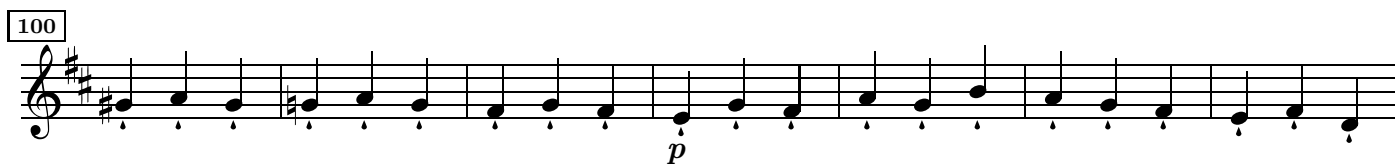
Musical notation for measures 86-92. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests. A piano (*p*) dynamic marking is present.

93



Musical notation for measures 93-99. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests.

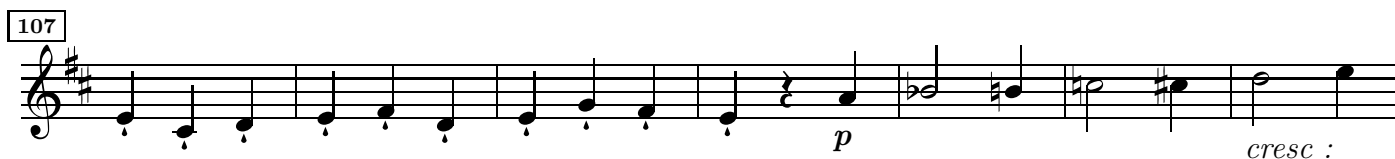
100



100 *p*

Musical notation for measures 100-106. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests. A piano (*p*) dynamic marking is present.

107



107 *p* *cresc :*

Musical notation for measures 107-113. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests. A piano (*p*) dynamic marking and a crescendo hairpin are present.

114



114 *f* *p*

Musical notation for measures 114-121. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests. A forte (*f*) dynamic marking and a piano (*p*) dynamic marking are present, along with a crescendo hairpin.

122



122 *f* *p*

Musical notation for measures 122-128. The key signature is one sharp (F#). The notation consists of eighth and sixteenth notes with stems pointing down, and rests. A forte (*f*) dynamic marking and a piano (*p*) dynamic marking are present, along with a crescendo hairpin.

129

ff *p*

136

cresc. *ff*

145

ff *#* *ff*

153

Fin

159

pp 4

173

p

184

p

194

204

p

215

1^{re} fois. 2^e fois. *D.C. al Segno.*

Finale. Presto drammatico. M : $\text{♩} = 132$

Piano

p

p

p

ff

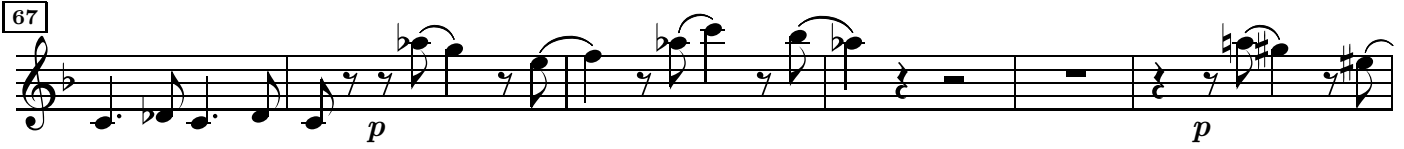
p

f

ff

poco più Presto Risoluto con Brio.

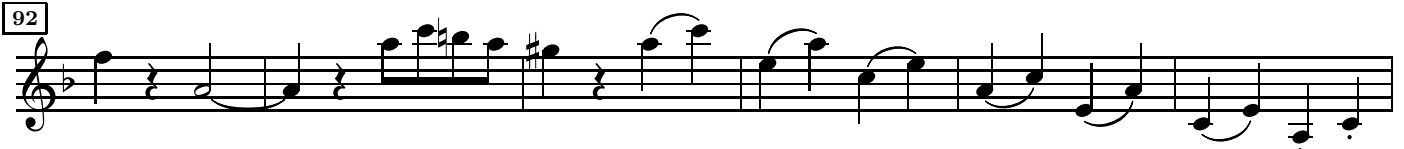
62 

67 

73 

79 


85 

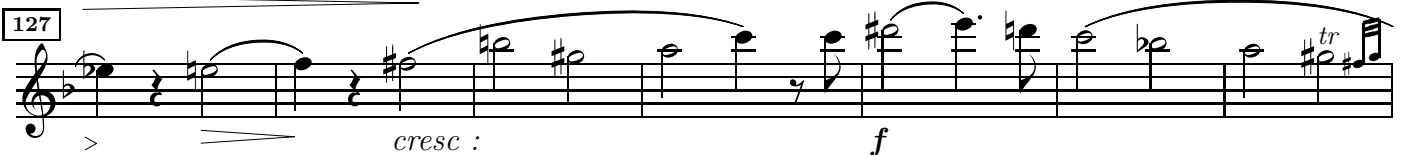
92 

98 

104 

112 

119 

127 

134

fz p *ff*

142

fz p *ff*

149

ff

155

160

ff

167

p

173

pp *pizz.*

180

in Tempo primo.

4 arco.

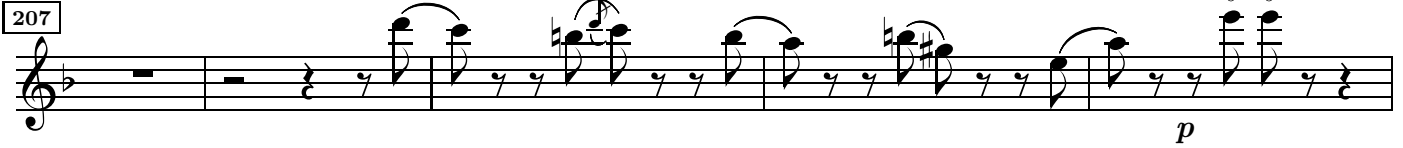
p *p*

194

198

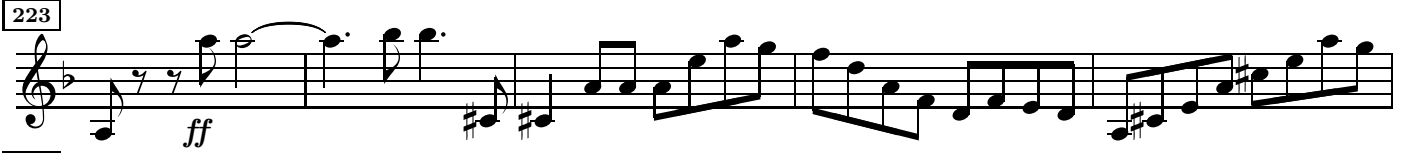
p

202

207  *p*

212 

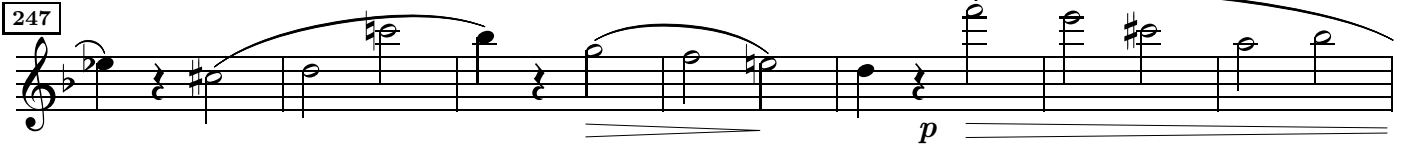
218  *ff*

223  *ff*

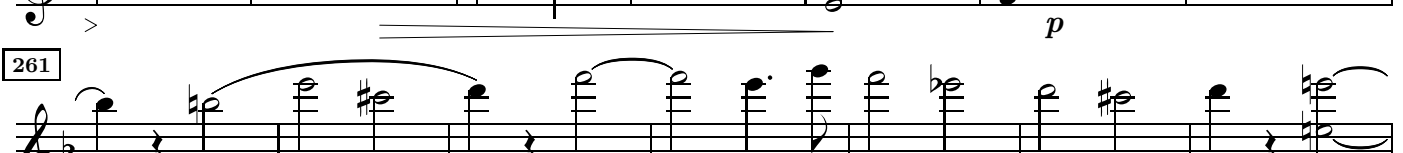
228  *ff*

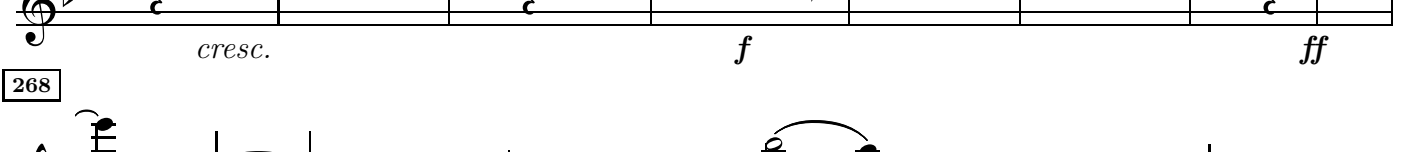
234  *p espress*

240 

247  *p*

254  *p*

261  *cresc.* *f* *ff*

268  *ff*

275

Poco piu Presto.

281

287

293

298

305

312

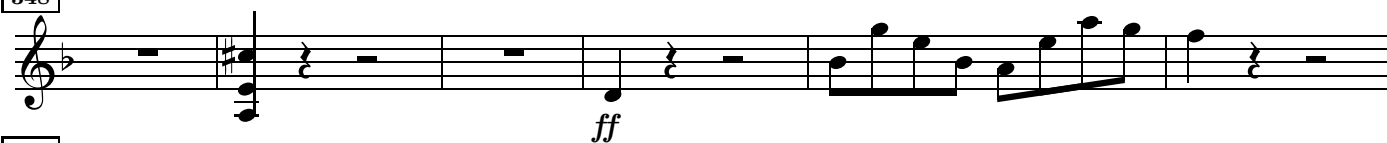
320

326

333

340

348



354



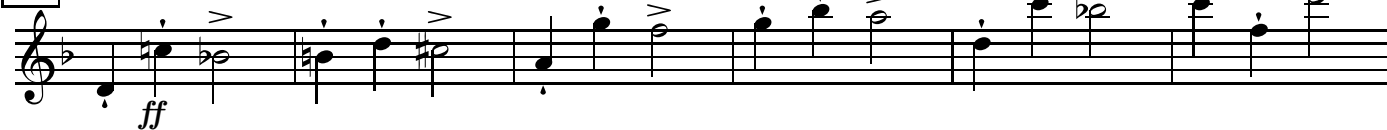
358



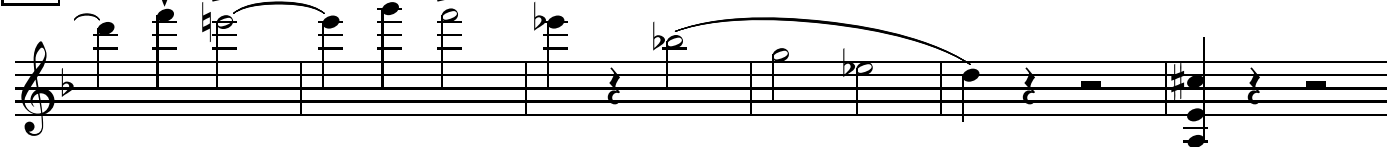
363



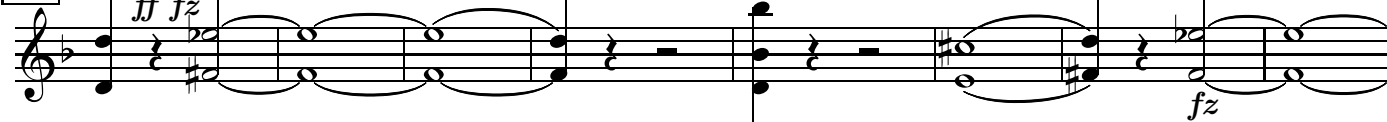
367



373



379



387



394



400



405



Revisions

The present edition is based on a copy of the original score which was published by Henry Lemoine, cotage 2974 HL and a photocopy of the violin part. Every attempt has been made to be faithful to the original, although page-breaks have not been indicated. Notation has been brought into line with accepted standards of modern typesetting as set out in *Music Notation a Manual of Modern Practice* by Gardner Read; for example, accidentals which appeared at a different octave earlier in the bar have been added.

There are several places where the violin in the score differs from the violin part. In most cases the differences are minor, such as the placing of a dynamic sign. There are others which are more substantial. In these cases the version in the violin violin part has been retained. The readings in the score are as follows:

- First Movement:



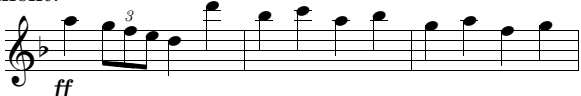
- Second Movement




- Third Movement:



- Fourth Movement:

– bar 53:  etc.

– bar 178: 



– bar 267: 


– bar 397: 

– bars 359–366 are written as a repeat of bars 351–358.

In addition, I have made the following changes:

- Second Movement:

– the metronome marking is  = 88 which seems far too fast to me.
For the midi file I have used  = 60.

– bar 50, piano right hand: the original is 

Approximate timings without repeats:

- First movement: 7:00.
- Second movement: 7:00.
- Third movement: 3:20.
- Fourth movement: 6:10.
- Total : 23:30.

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March 3, 2013