à Monsieur Habeneck

Troisième Grande Sonate

pour

Piano et Violon

Op. 156

par

Henri Bertini jeune

1798–1876

Violon

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Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798[1], 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.

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

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

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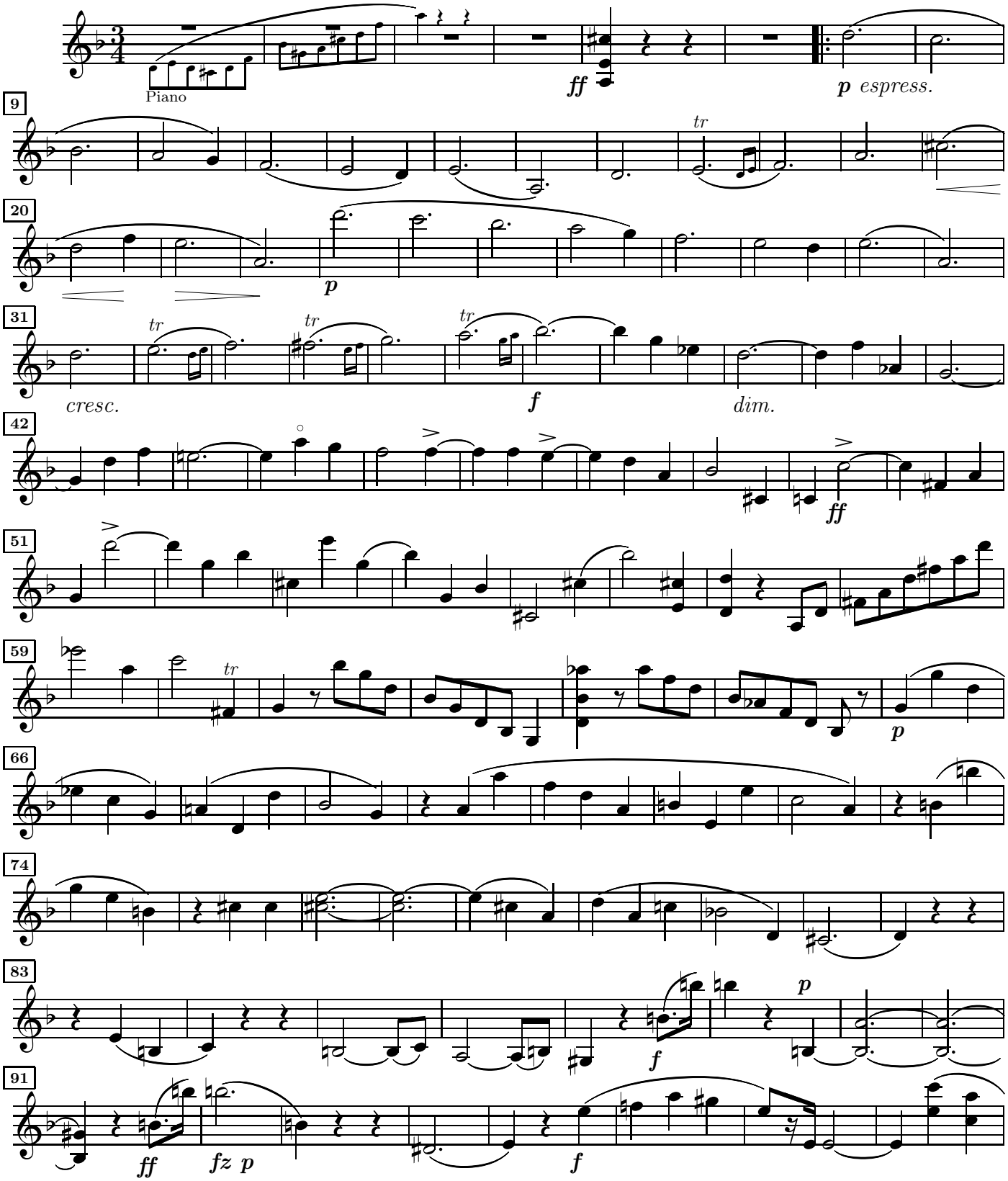
HENRY BERTINI.

Violon

Troisième Grande Sonate pour Piano et Violon

Allegro vivace con Brio. M : ♩. = 80

Henri Bertini jeune Op. 156



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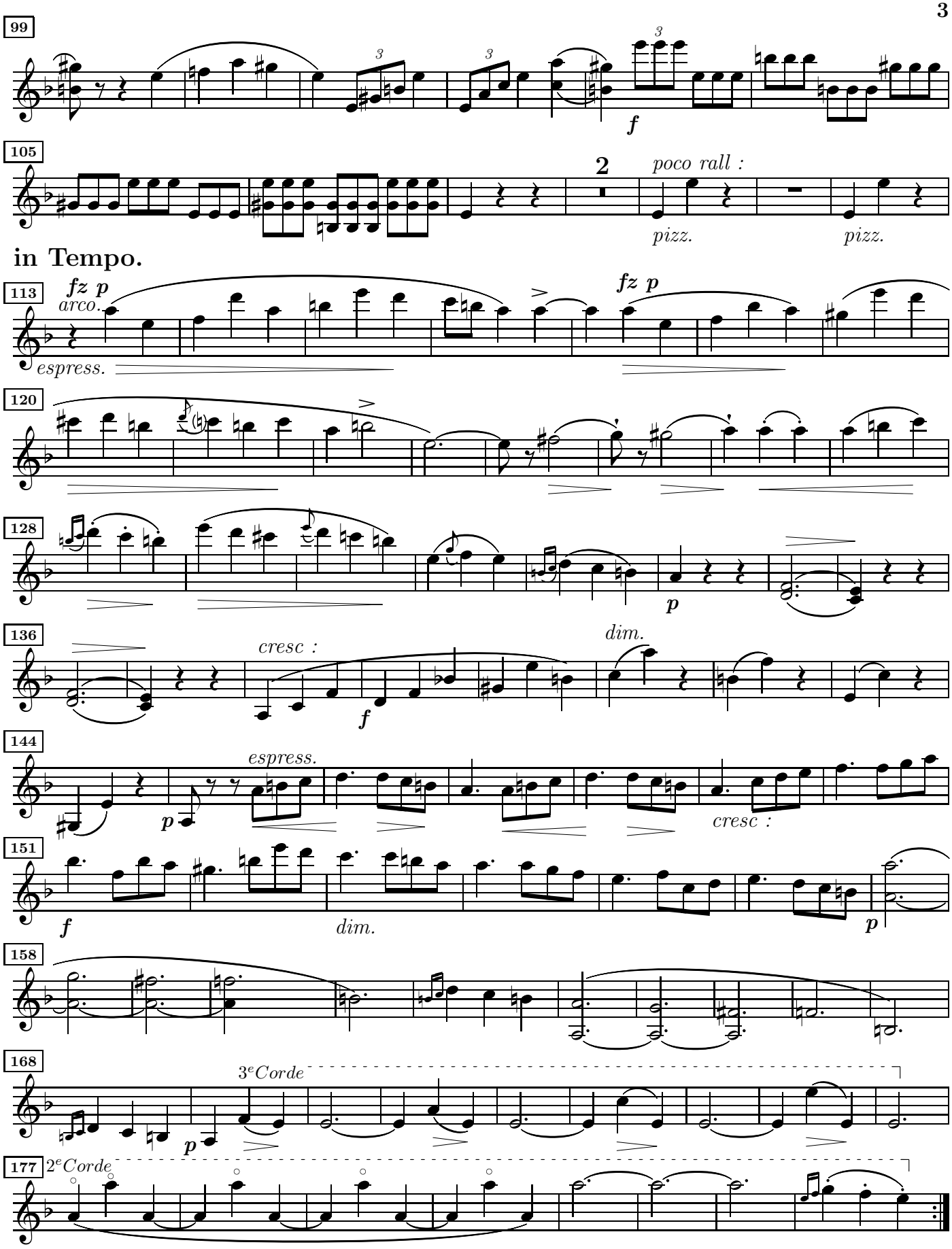

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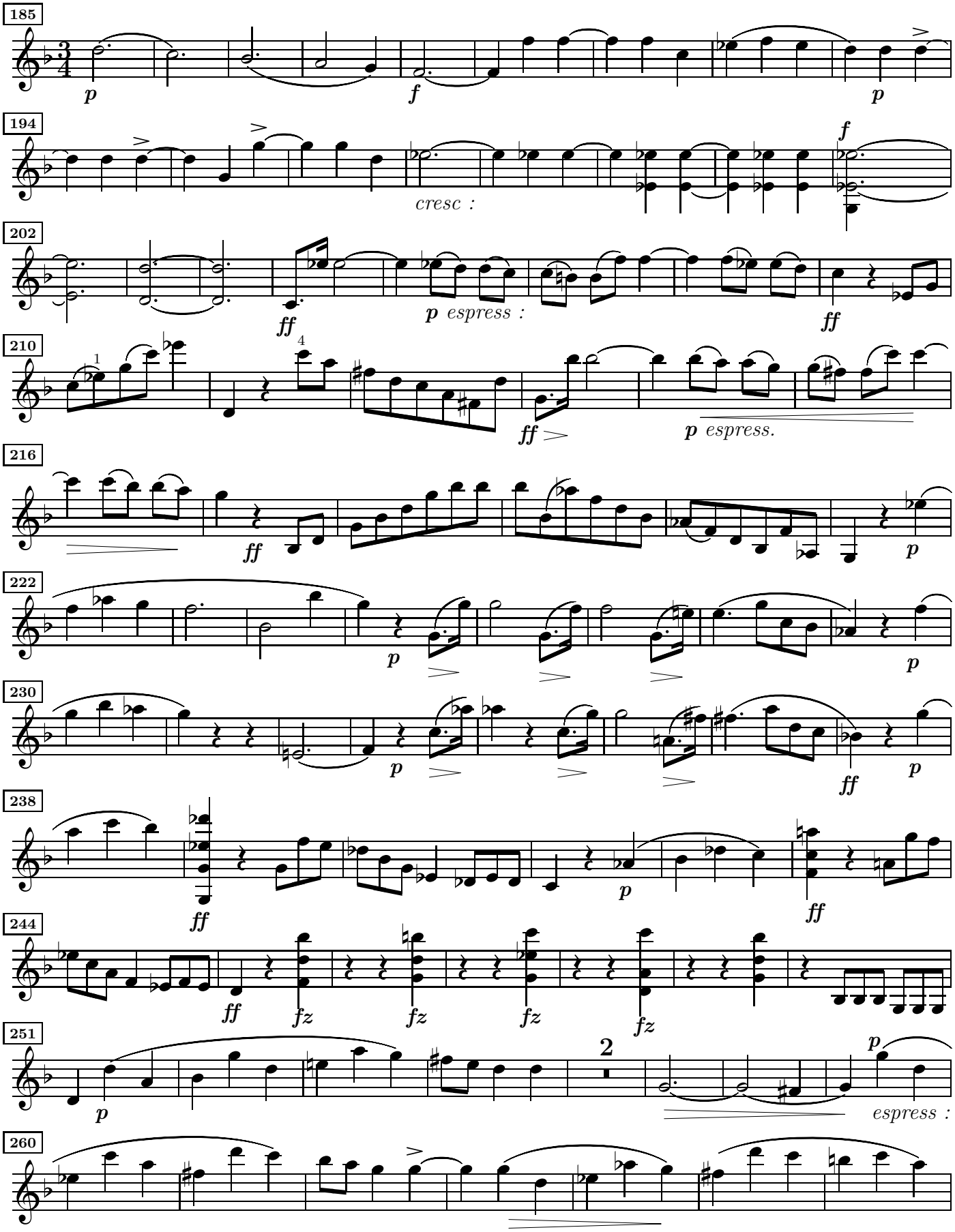

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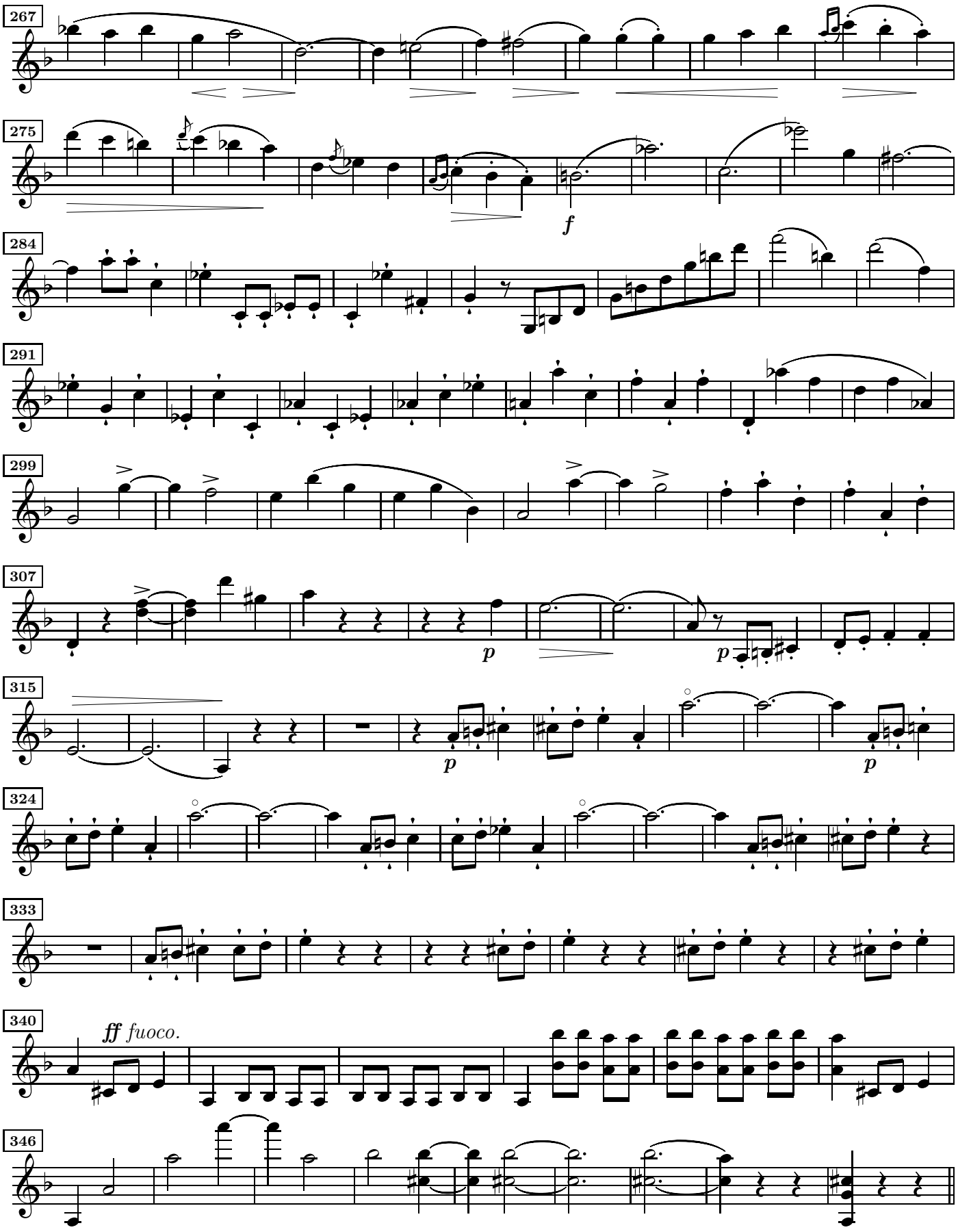

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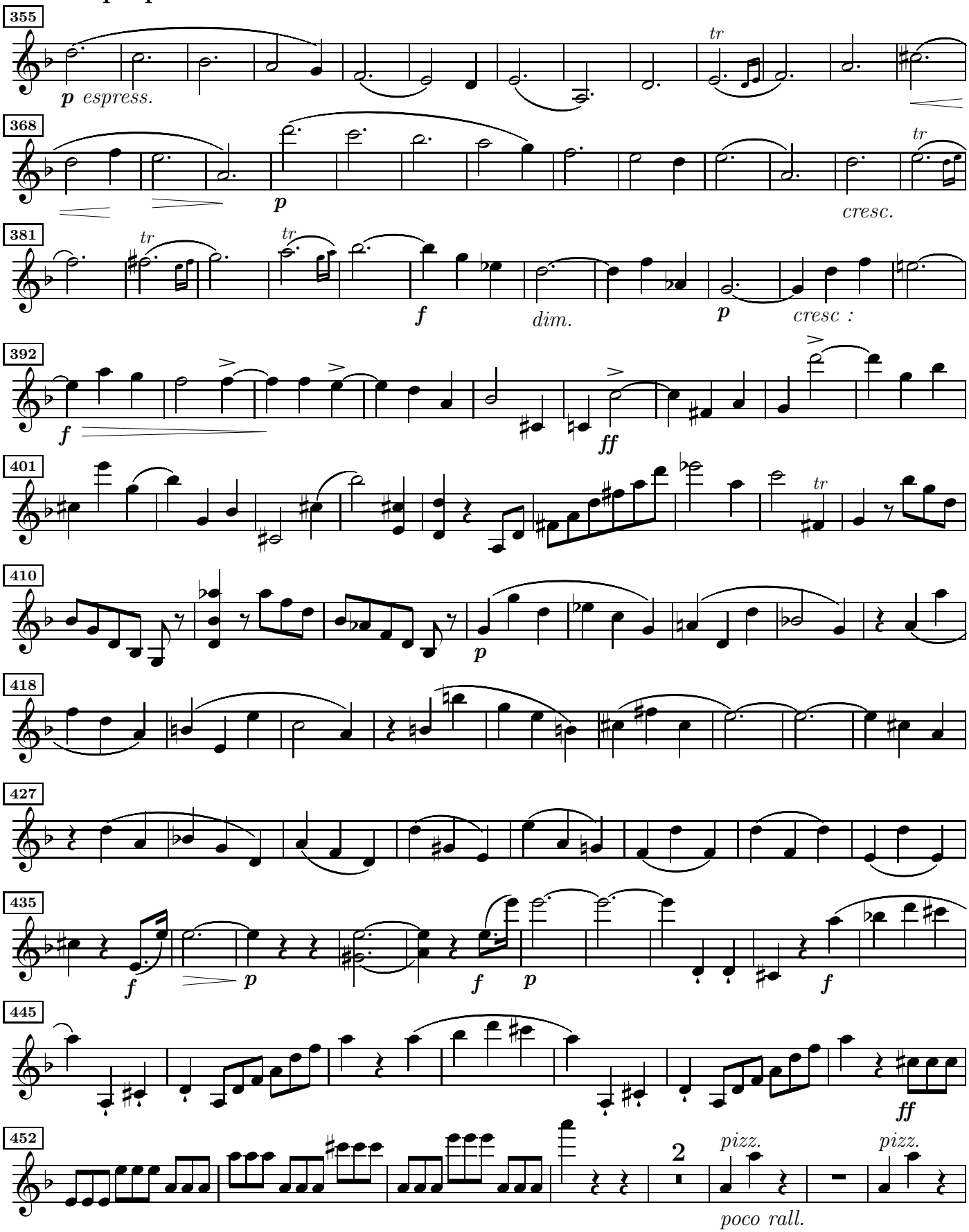
in Tempo primo.



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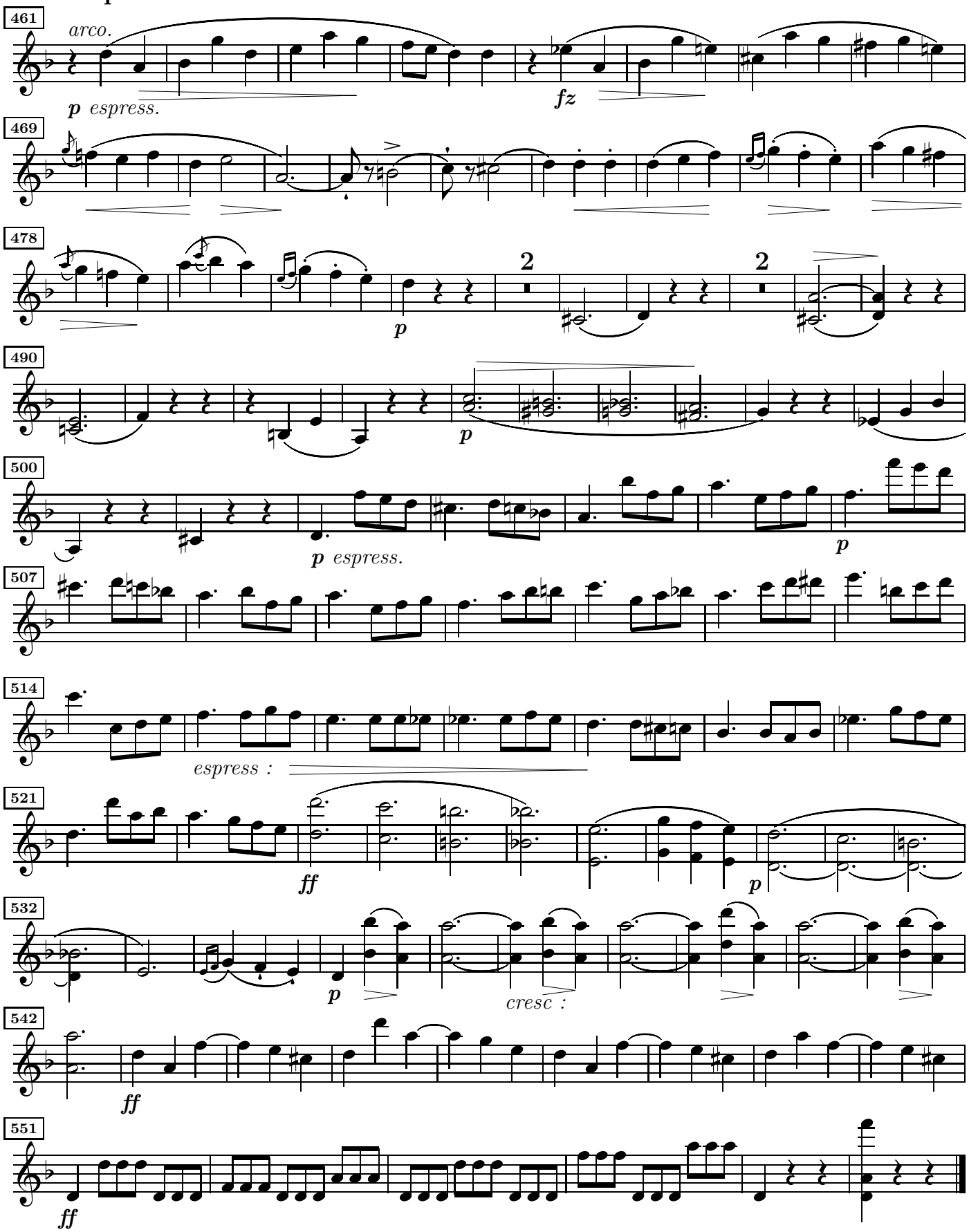

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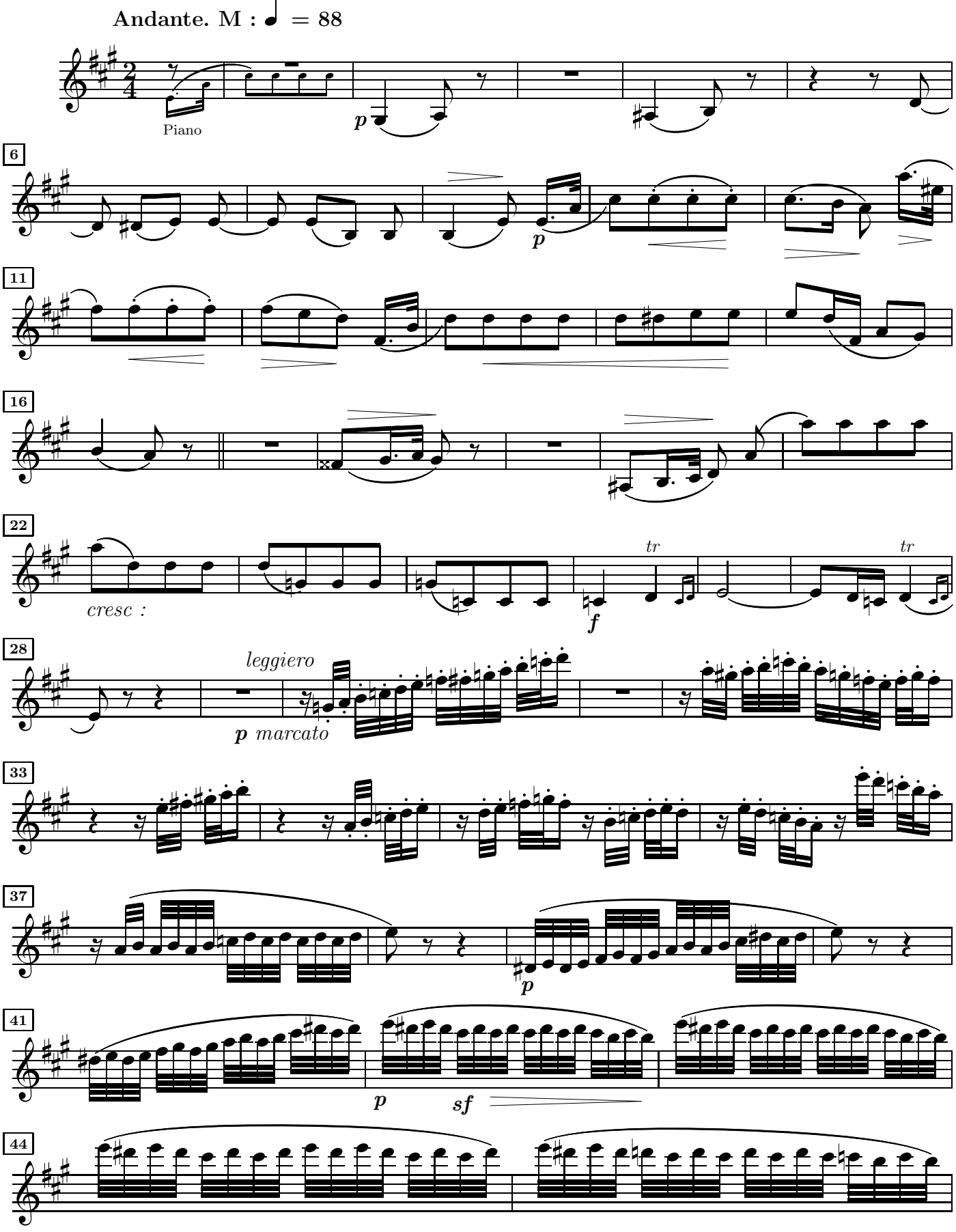

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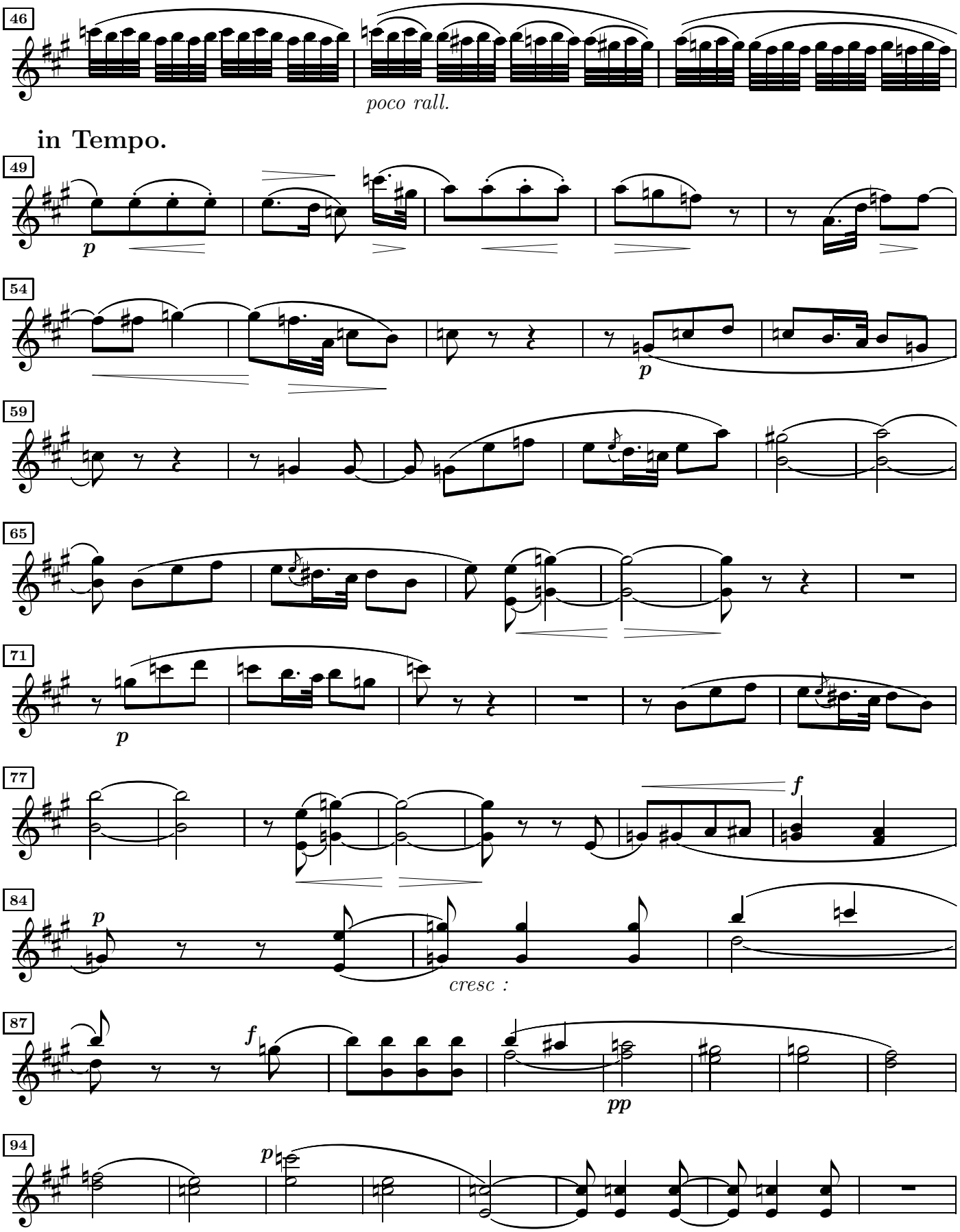

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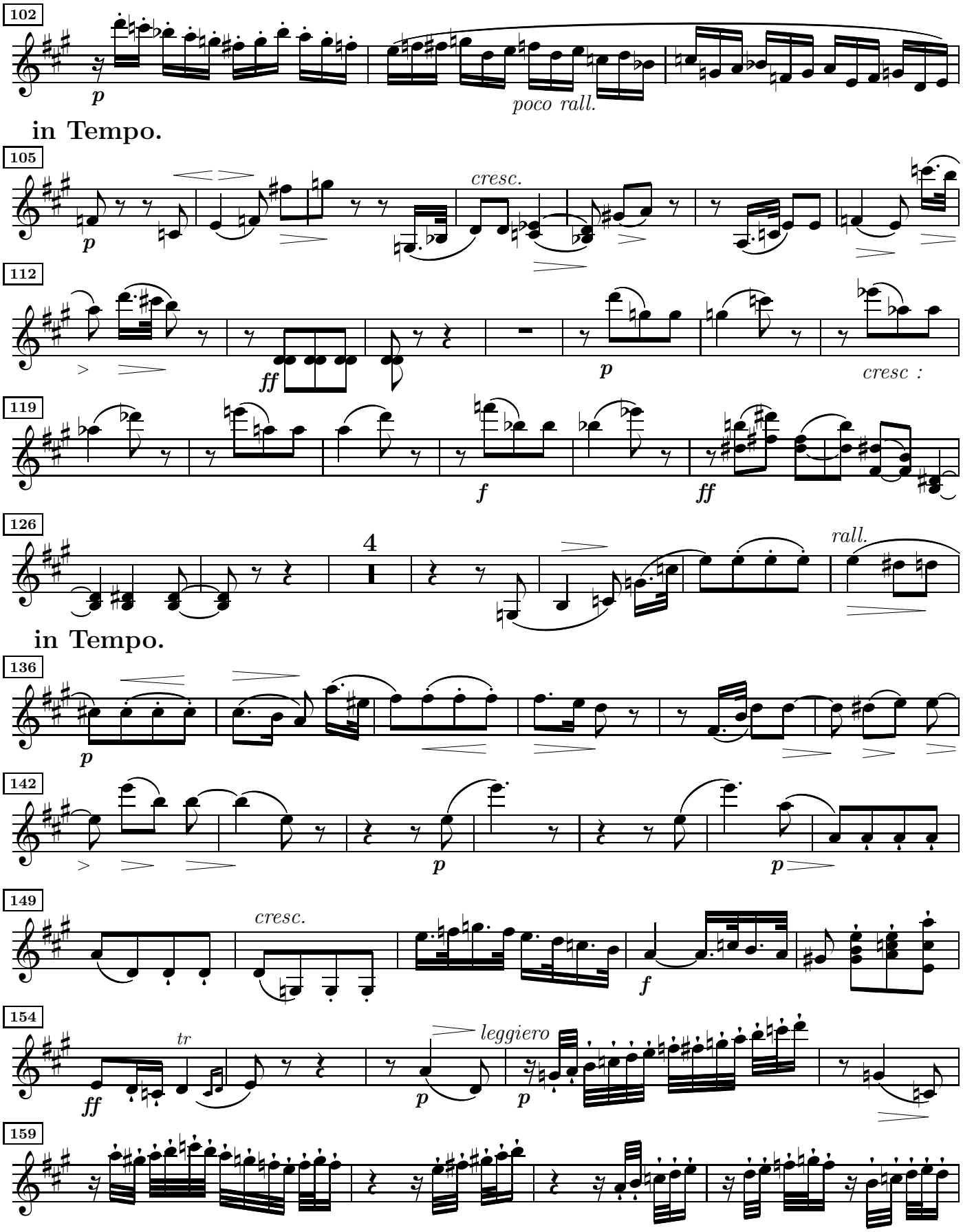

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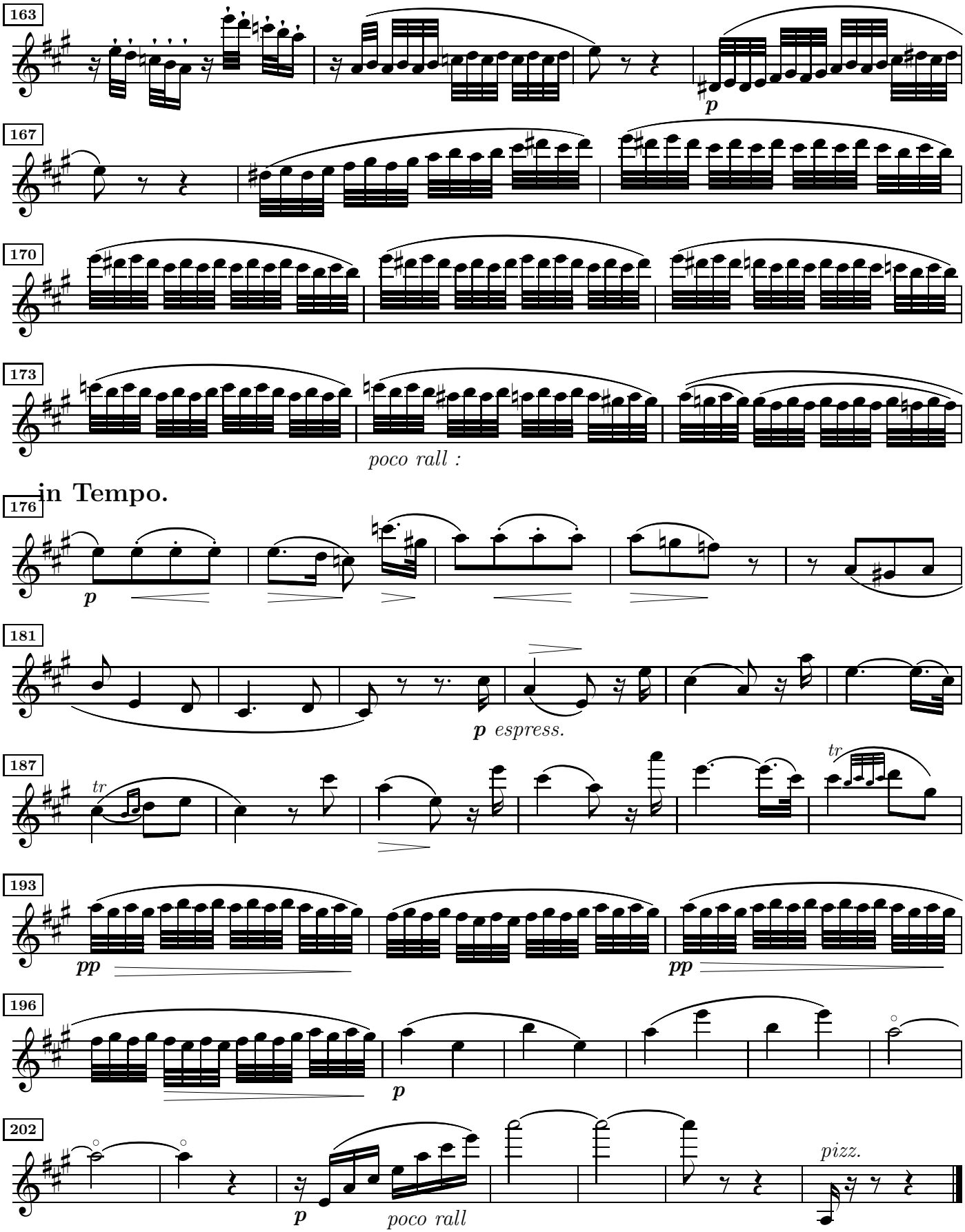

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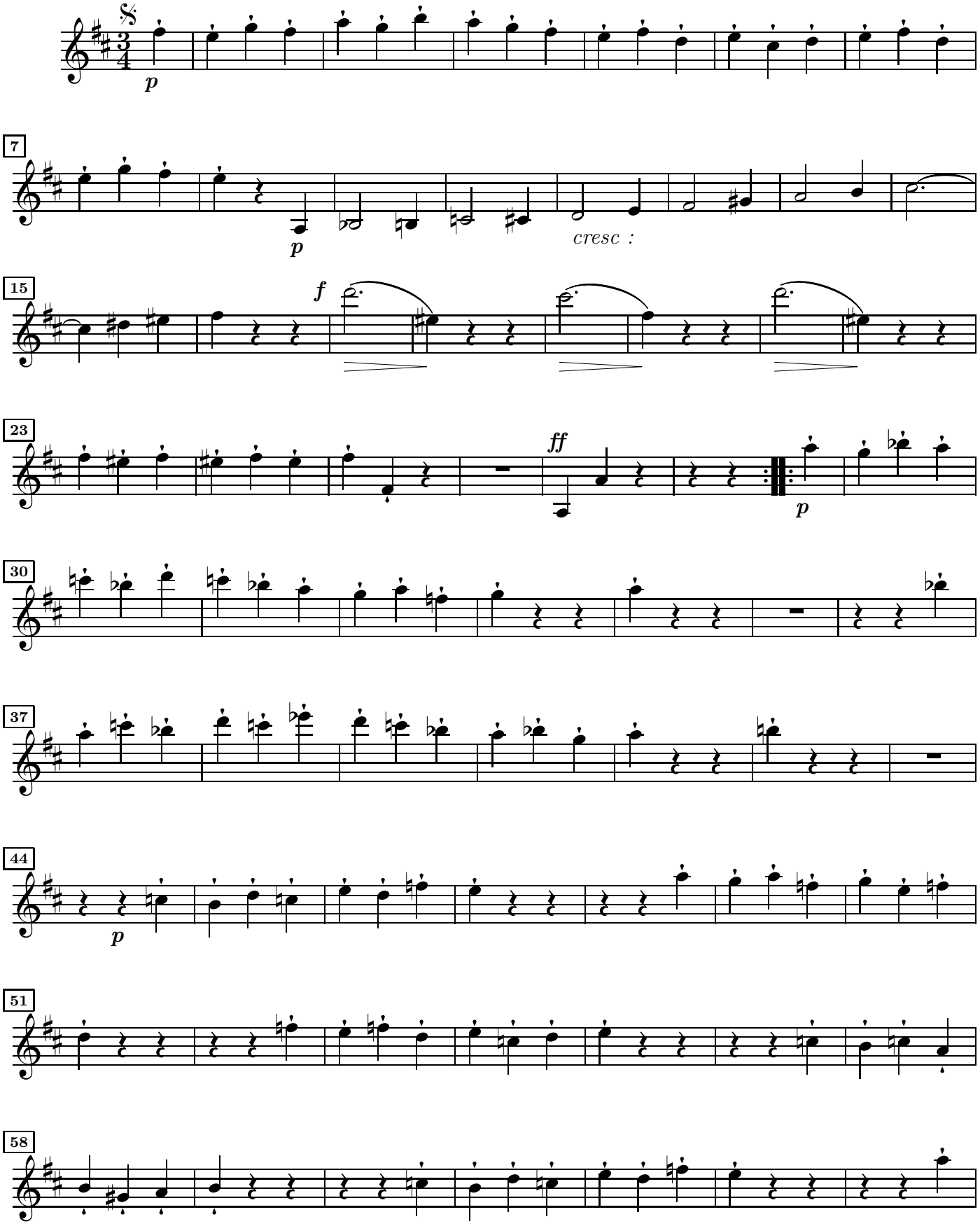
Scherzo. Allegro vivace. M : ♩. = 132



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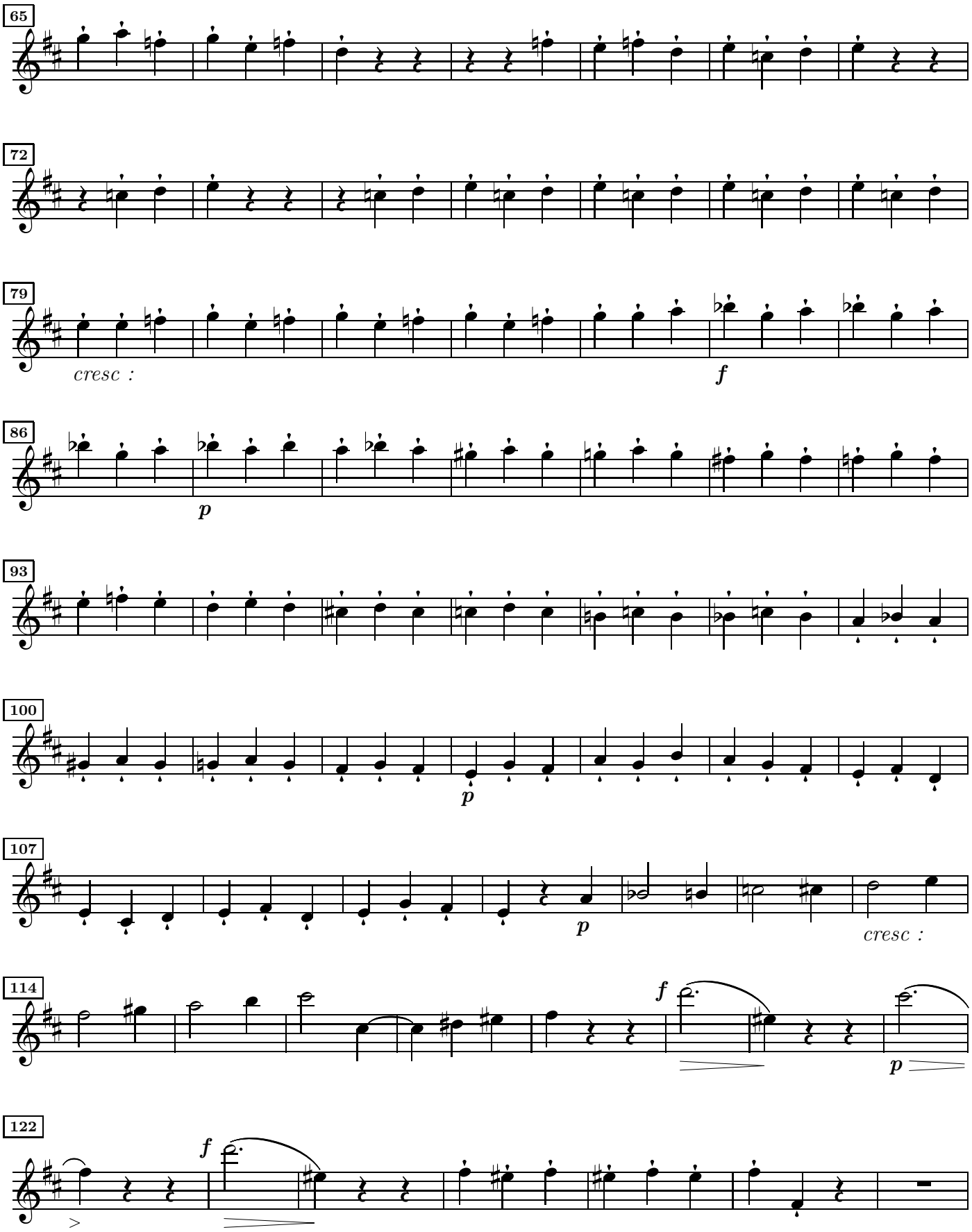

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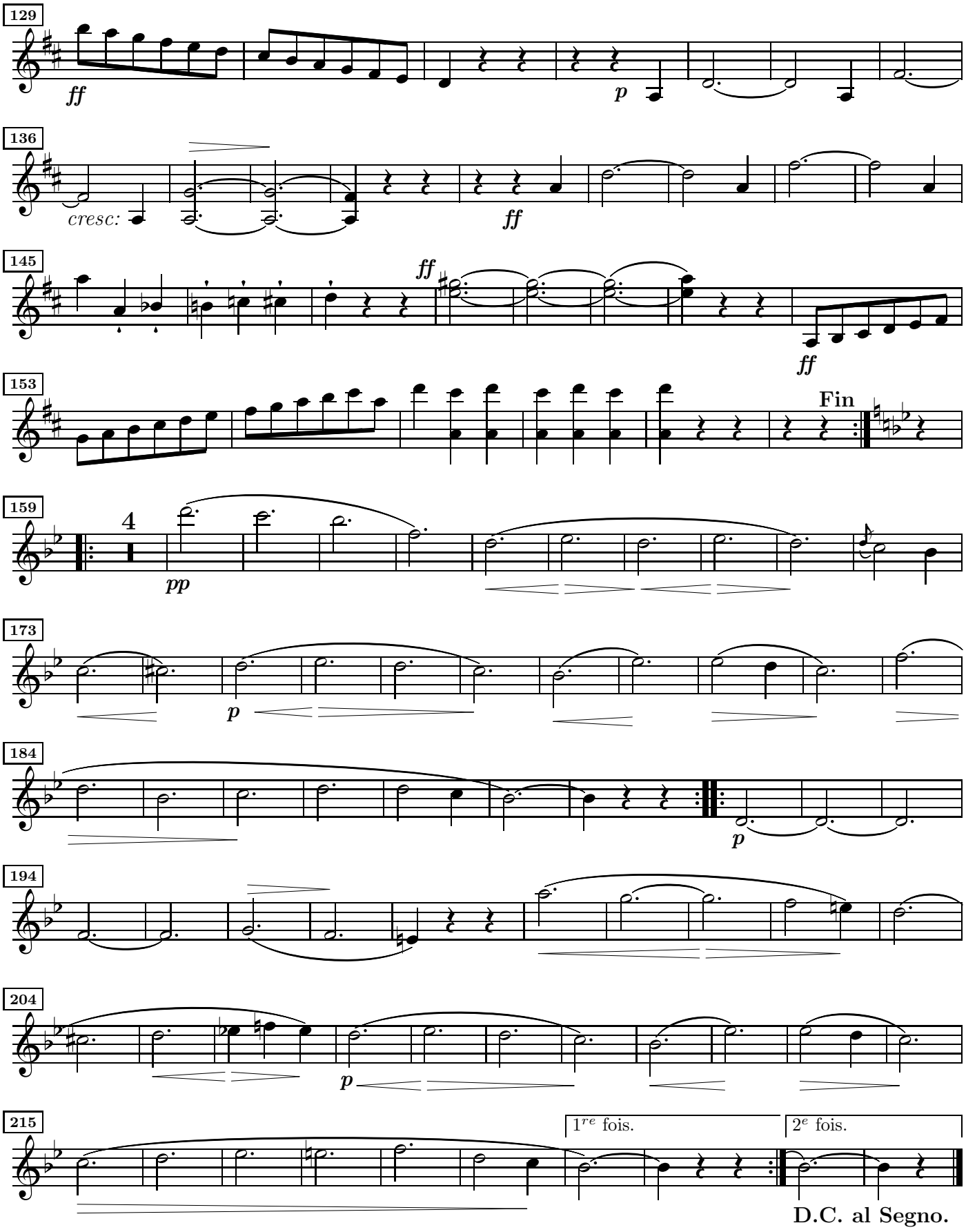

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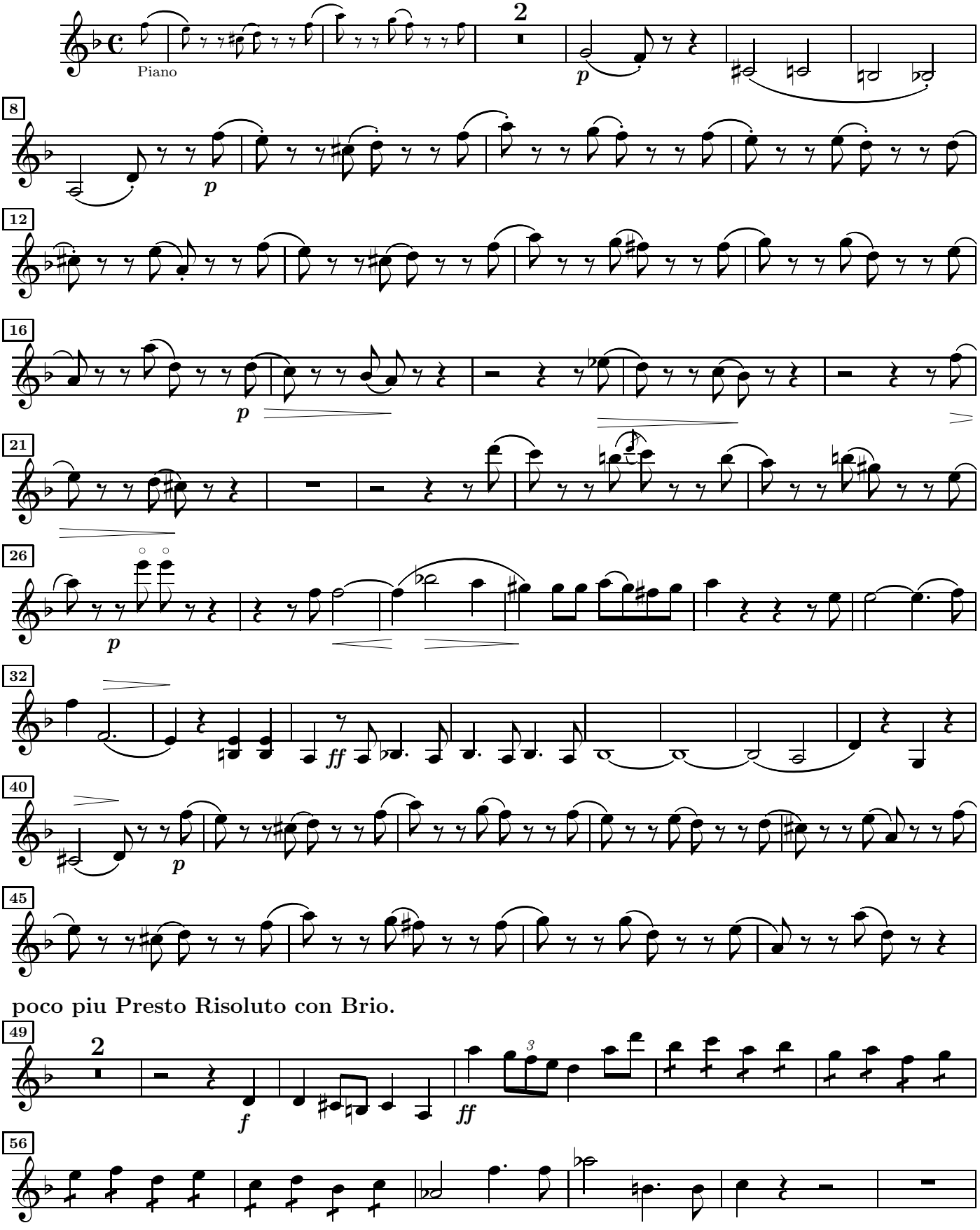
Finale. Presto dramatico. M : 𝅗𝅥 = 132



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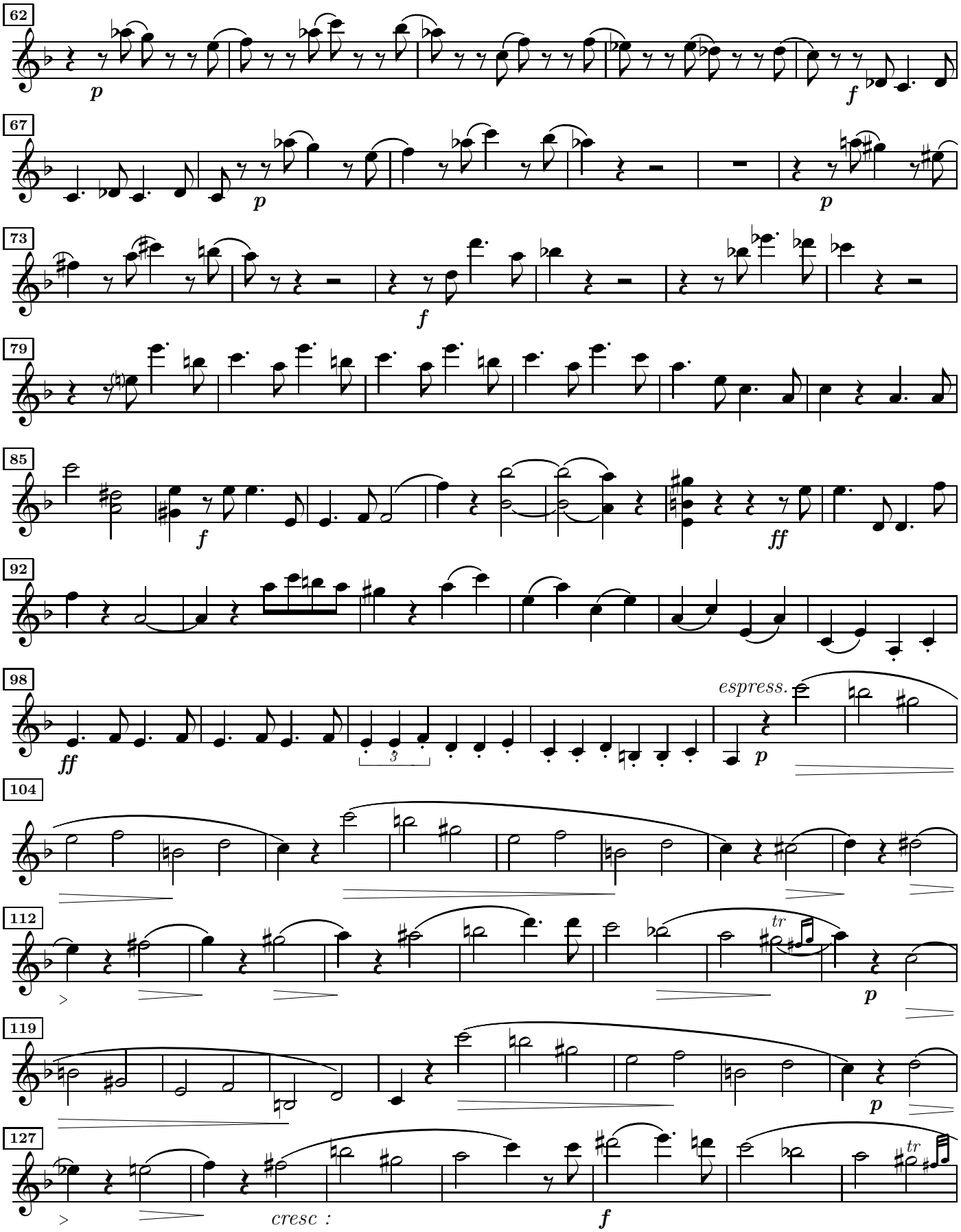

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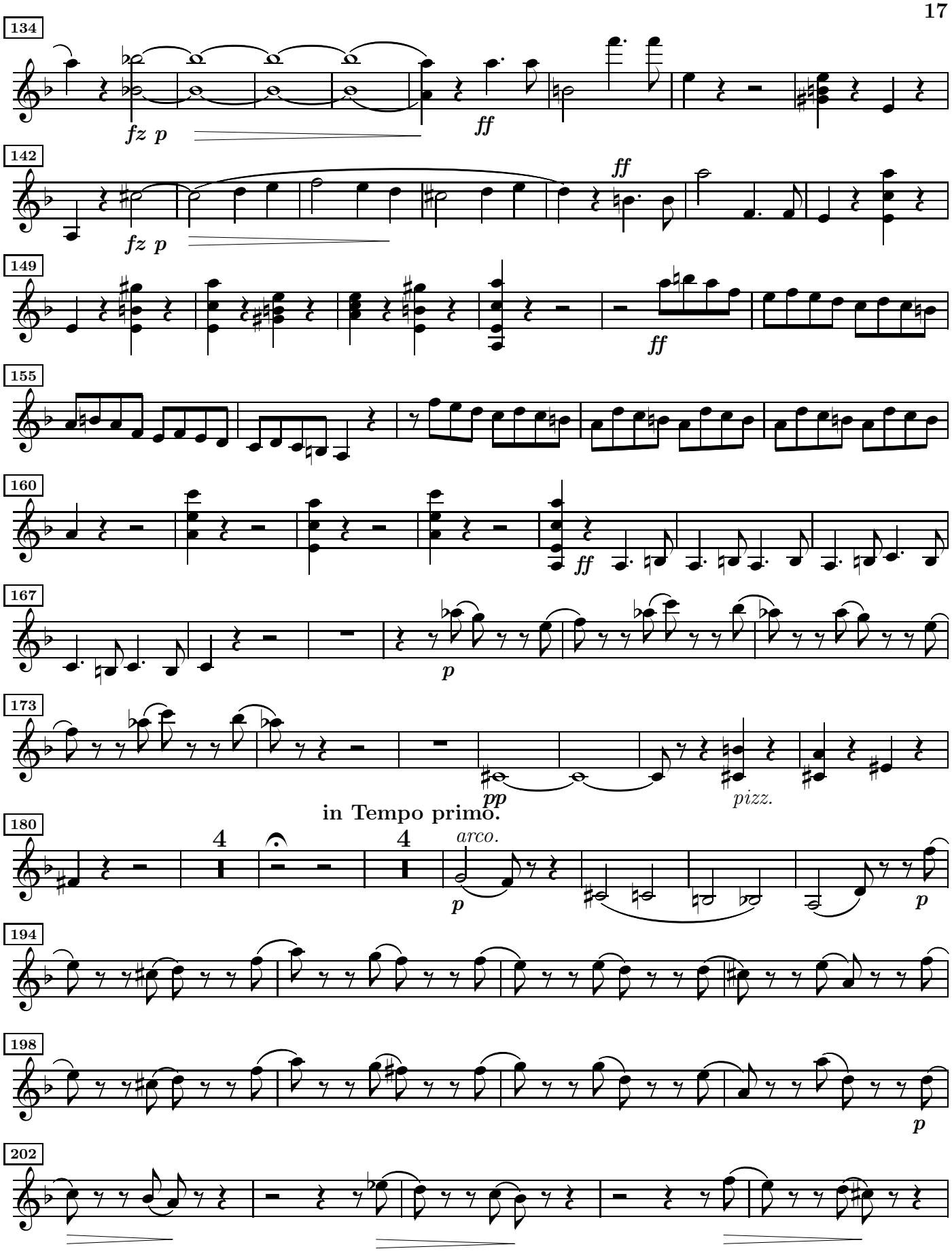

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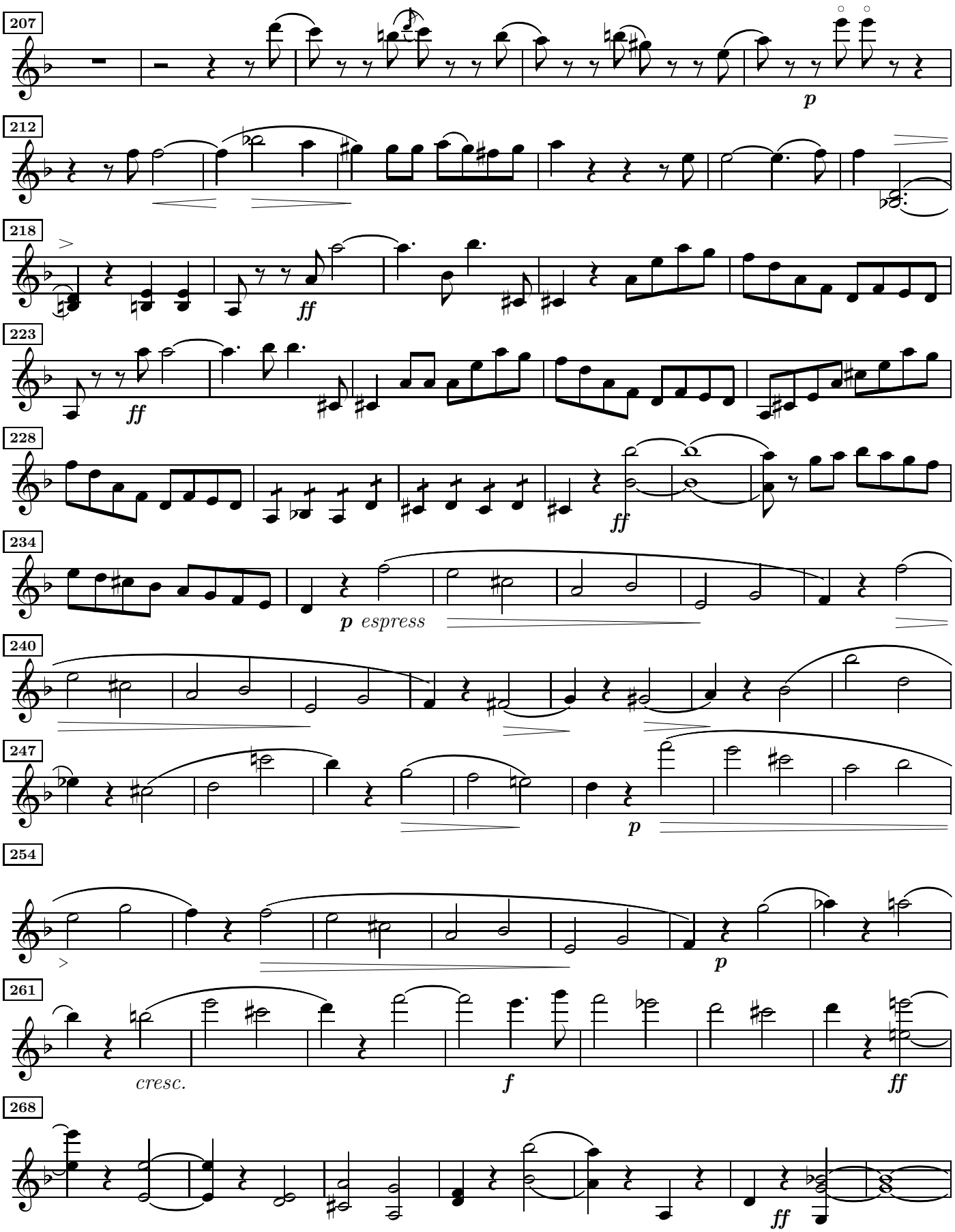

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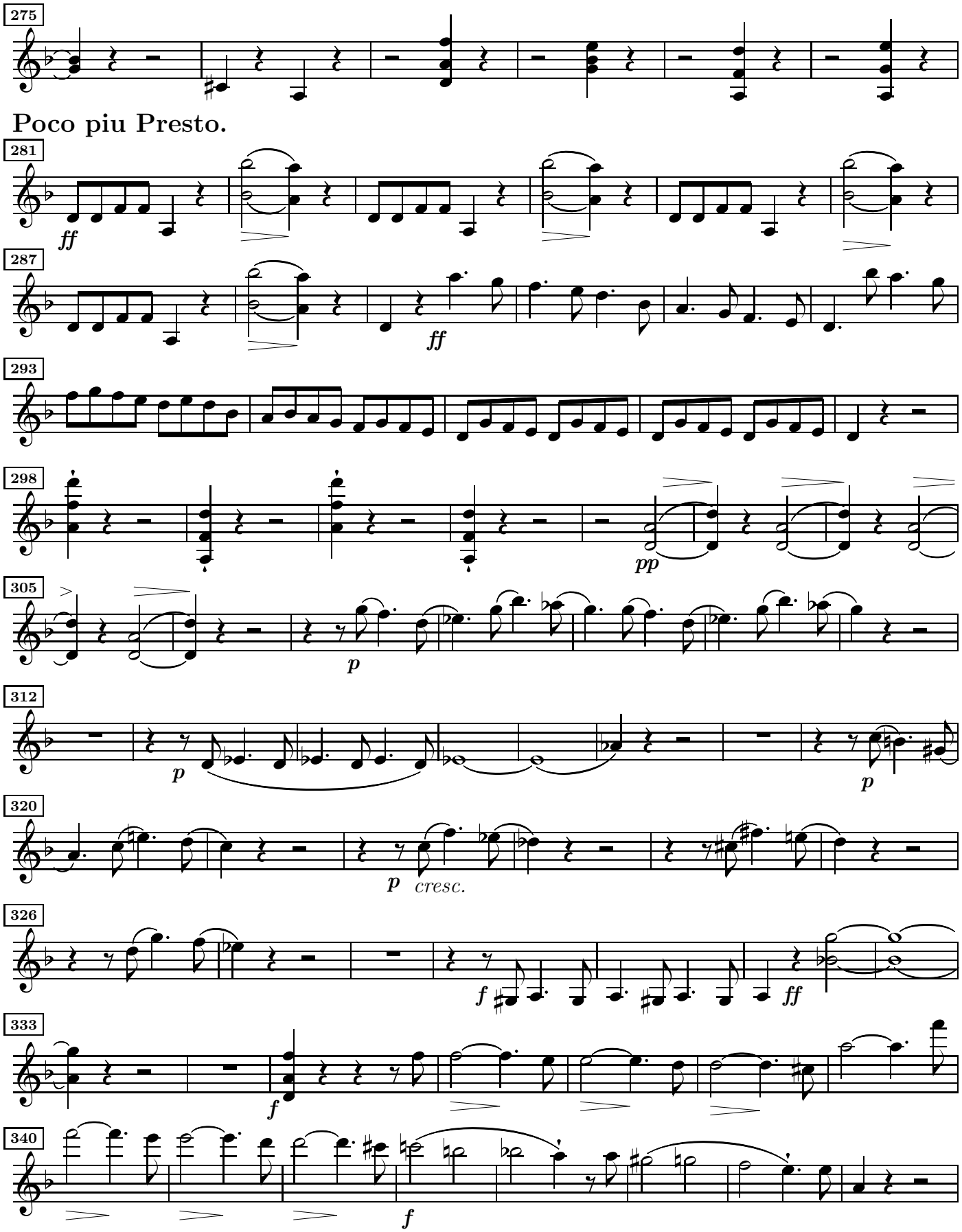

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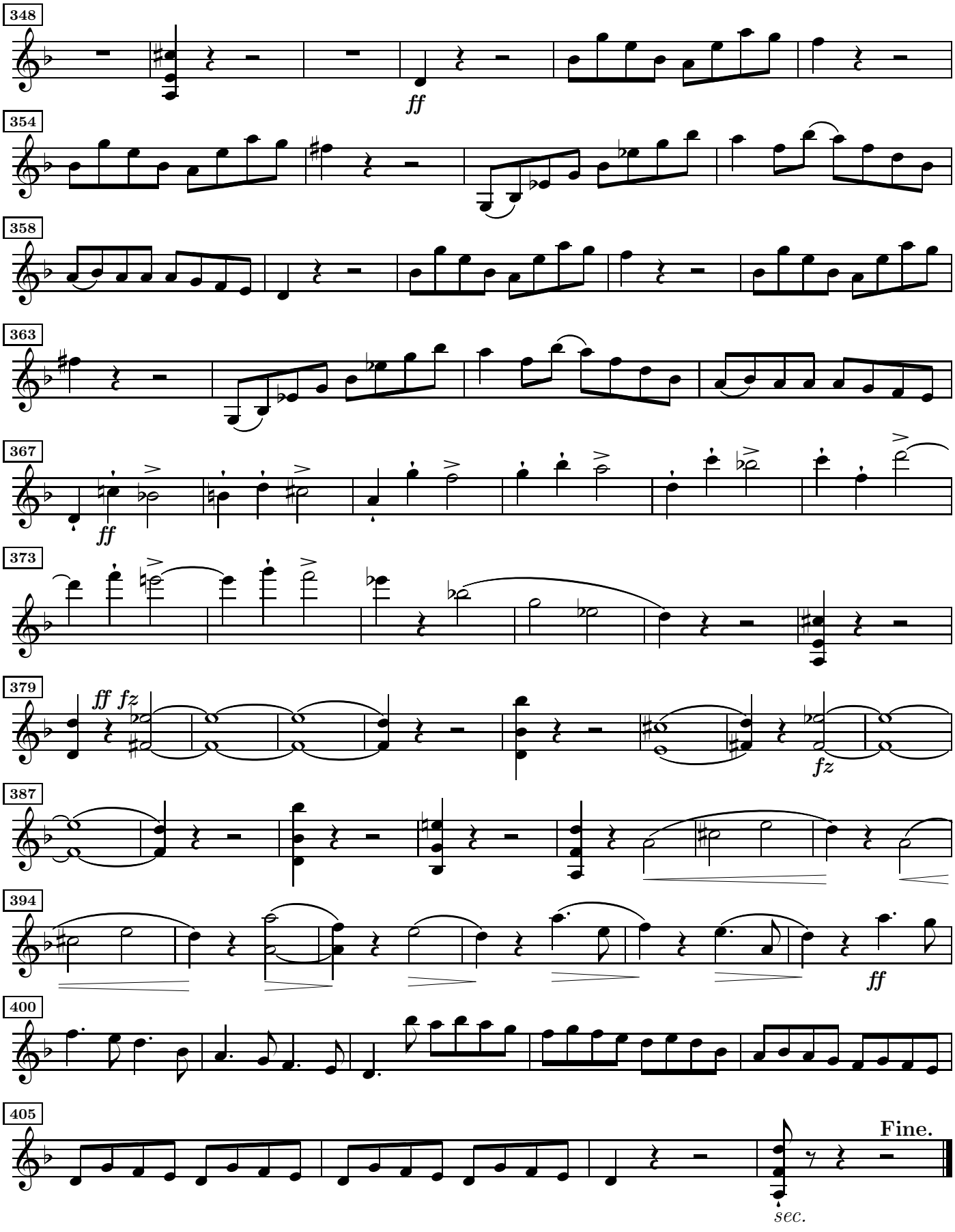

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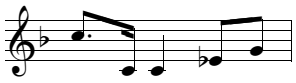
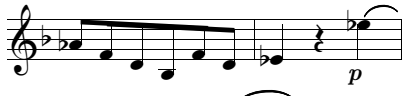
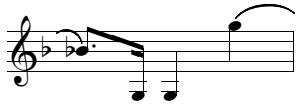
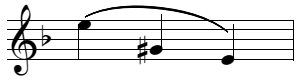
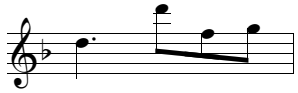
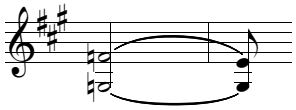
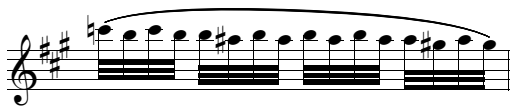
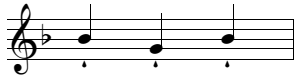
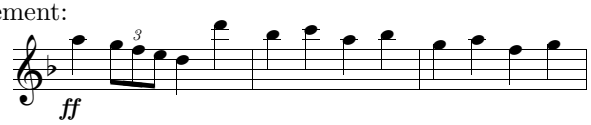
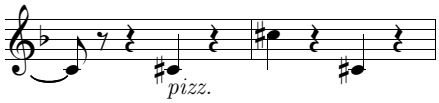
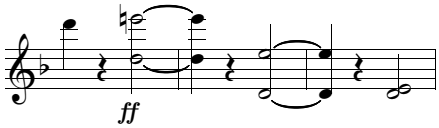
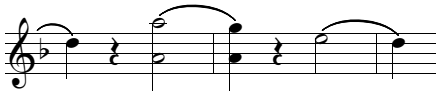
Revisions

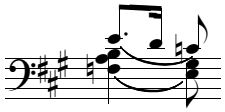
The present edition is based on a copy of the original score which was published by Henry Lemoine, cotage 2974 HL and a photocopy of the violin part. Every attempt has been made to be faithful to the original, although page-breaks have not been indicated. Notation has been brought into line with accepted standards of modern typesetting as set out in *Music Notation a Manual of Modern Practive* 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:
  - bar 209: 
  - bar 220: 
  - bar 237: 
  - bar 430: 
  - bar 521: 
- Second Movement
  - bar 60: 
  - bar 174: 
- Third Movement:
  - bar 104: 

- 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 $\text{♩} = \mathbf{88}$ which seems far too fast to me. For the midi file I have used $\text{♩} = \mathbf{60}$.
  - 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