
à Monsieur D. Alard

Deuxième Sonate

pour

Piano et Violon

Op. 153

par

Henri Bertini jeune

1798–1876

Partition

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.

Deuxième Sonate pour piano et violon

Allegro vivace risoluto. M : $\frac{1}{2} = 104$

Henri Bertini jeune Op. 153

Violon

Piano

7

13

18

2

22

25

29

34

34

Musical score for Violin Sonate Op.152, page 3. The score consists of two staves: Violin (top) and Cello (bottom). The music is in common time.

Violin Part:

- Measure 38: Violin plays eighth-note pairs with slurs. Dynamics: dynamic marking above staff.
- Measure 42: Violin plays eighth-note pairs with slurs. Dynamics: dynamic marking above staff.
- Measure 46: Violin plays eighth-note pairs with slurs. Dynamics: dynamic marking above staff, dynamic ff below staff.
- Measure 50: Violin plays eighth-note pairs with slurs. Dynamics: dynamic p above staff.

Cello Part:

- Measure 38: Cello plays eighth-note pairs with slurs.
- Measure 42: Cello plays eighth-note pairs with slurs.
- Measure 46: Cello plays eighth-note pairs with slurs. Dynamics: dynamic ff below staff.
- Measure 50: Cello plays eighth-note pairs with slurs. Dynamics: dynamic p below staff.

Articulations include slurs, grace notes, and dynamic markings (ff, p).

54

58

63

68

73

83

89

94

p *fz* — *p*

p *fz* — *p* *leggiero.*

99

p

sf — *f*

104

f

8a

108

p *espress :*

p *espress :*

cresc :

p

114

120

126

131

136

141

cresc :

cresc :

in Tempo.

146

ff poco rall

tr

ff

p

p espress :

151

p

f

p

155

159

163

168

10

173

178

182

186

Musical score for Violin Sonate Op.152, page 11, featuring two staves (Violin and Cello/Bass) in 4/4 time. The score includes dynamic markings such as *cresc.*, *p*, *f*, and *ff*, and performance instructions like slurs and grace notes. Measure numbers 190, 194, 198, and 202 are indicated at the beginning of each section. The score shows a continuous musical phrase across the measures.

12
205

209

212

216

220

225

229

234

14

239

ff

B6d.

*

243

ff

ff

3^e

3^e

248

ff

fz

p

p espress.

255

2

ff

260

cresc :

f

cresc :

f

265

p

p

p

p

269

f

p

fz

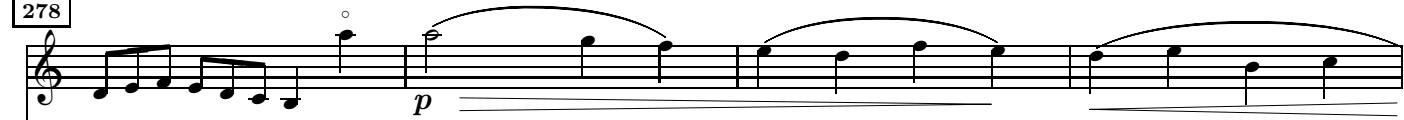
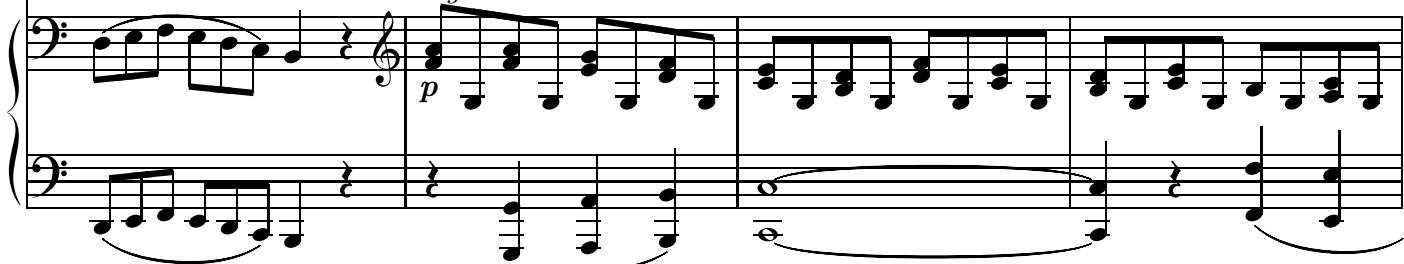
273

f

f

16

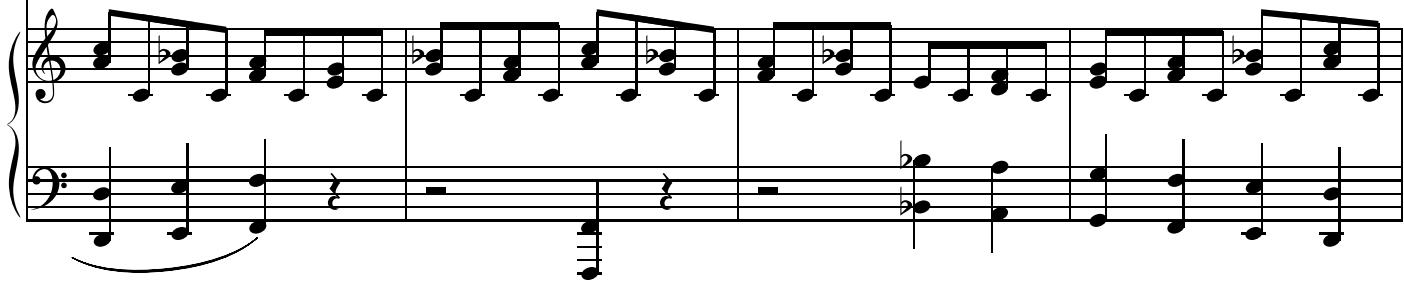
278

*legato.*

282



286



290



295

299

303

308

18

313

318

324

329

in Tempo

334

ff

ff

fz

p express :

p

338

342

346

20

350

Musical score for violin and piano, page 20, measures 350-353. The violin part consists of eighth-note patterns with grace notes and slurs. The piano part provides harmonic support with sustained notes and chords.

354

Musical score for violin and piano, page 20, measures 354-358. The violin part features eighth-note patterns with dynamic markings *ff* and *ff*. The piano part includes eighth-note chords and grace notes.

359

Musical score for violin and piano, page 20, measures 359-363. The violin part has dynamics *p* and *poco rall*. The piano part features eighth-note chords and grace notes.

364

Musical score for violin and piano, page 20, measures 364-368. The violin part includes pizzicato (*pizz.*) and arco (*ff arco. risoluto.*). The piano part features eighth-note chords with dynamics *pp*, *pp*, *ff*, and *ff risoluto.*

Andante. M : ♩ = 112

Violon

Piano

7

13

19

25

espress.

p

30

35

cresc.

p

f

dim.

cresc.

p

cresc.

40

p

pp

p

44

49 *4^e Corde*

ff

p

ff con energia

p legato

55

ff

ff

60

p

p

p

65

69

73

78

p

cresc.

p

cresc.

83

ff

p

89

p

94

cresc.

f

p

99

cresc.

f

104

104

p

pp

ff

ff

112

113

114

115

116

p

legato.

120

124

128

132

rall.

in Tempo

p

rall.

pp rall.

pizz.

Menuet. Allegro vivace. M : $\text{d}.$ = 96

Violon

Piano

This section shows the first five measures of the piece. The Violin part starts with a sustained note followed by eighth-note patterns. The Piano part enters with a forte dynamic (ff) at measure 2. Measure 5 ends with a piano dynamic (pp).

6

This section shows measures 6 through 11. The Violin part continues its eighth-note patterns. The Piano part features sustained notes with dynamics ff and f. Measures 10 and 11 show eighth-note chords.

12

This section shows measures 12 through 16. The Violin part has a melodic line with grace notes and slurs. The Piano part provides harmonic support with sustained notes and chords.

17

This section shows measures 17 through 22. The Violin part has eighth-note patterns with dynamics p and ff. The Piano part uses sustained notes and chords, with dynamics pp, p, ff, and ff.

23

29

35

40

45

51

57

64

72

cresc.

cresc.

78

f

f

f

83

p

p

88

p

f

ff

93

98

103

Trio.

108

114

120

leggiero.

marcato.

126

132

D.C.

D.C.

Finale. Allegro. M : ♩. = 112

Violon Piano

p

ff

[p]

con espress.

p

p

p

ff

p

p

p

ff

p

ff

p

ff

22

28

32

36

40

[p] > >

45

ff p ff p ff
ff p ff p ff

50

p 8^a - - -

p f #

54

8^a - - - f
8^a - - - ff

58

62

66

72

77

Three staves of music. The top staff has sixteenth-note patterns. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.

82

Three staves of music. The top staff has eighth-note patterns. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Dynamic markings: *f*, *p*, [*p*], *f*, *p*, [*f*], *p*, [*f*], *p*.

87

Three staves of music. The top staff has eighth-note patterns. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Dynamic markings: *p*, *cresc.*, *f*, *f*, *f*. Articulation: *ped.*

91

Three staves of music. The top staff has eighth-note patterns. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns. Dynamic markings: *8a*, *f*, *dim.*, *poco marcato*, *p*, *pp*. Articulation: ***, *ped.*

95

99

p

fz

103

poco rall :

poco rall:

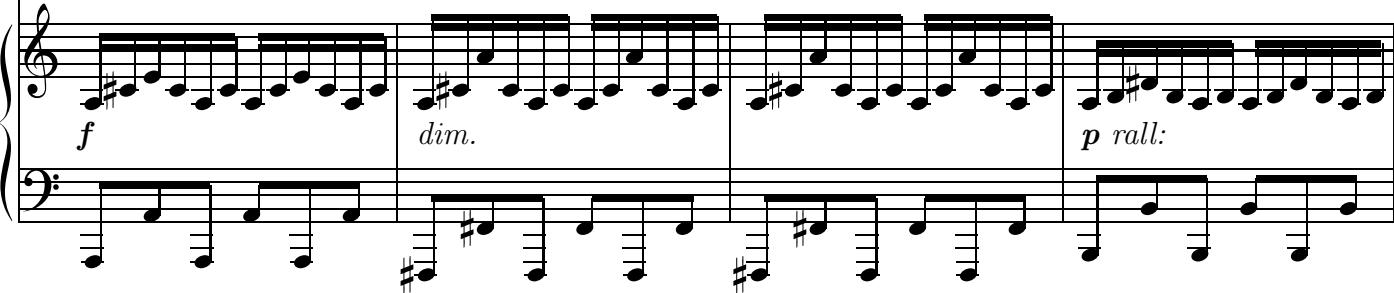
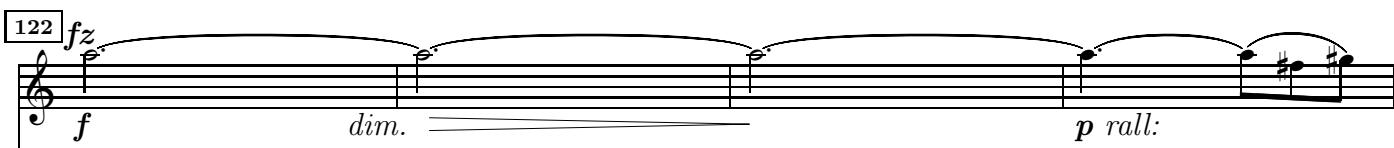
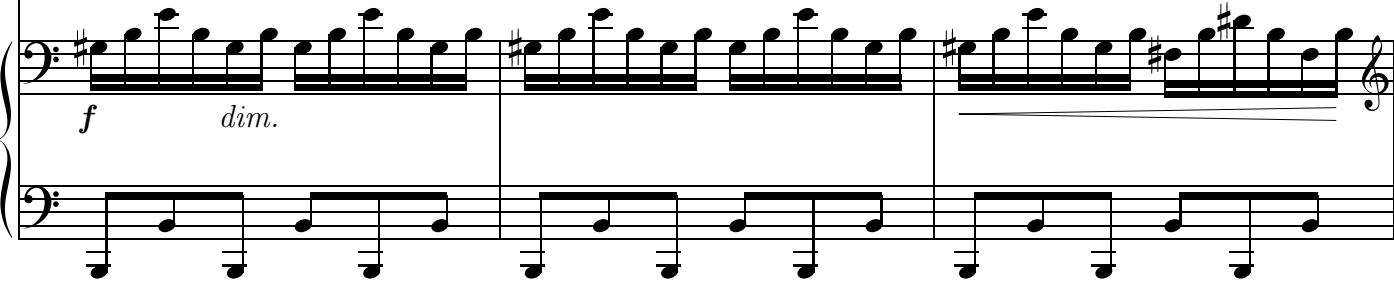
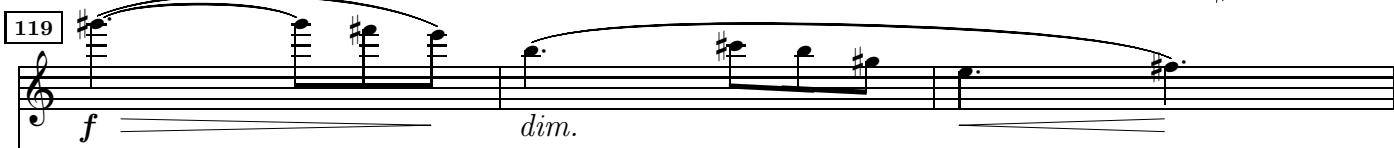
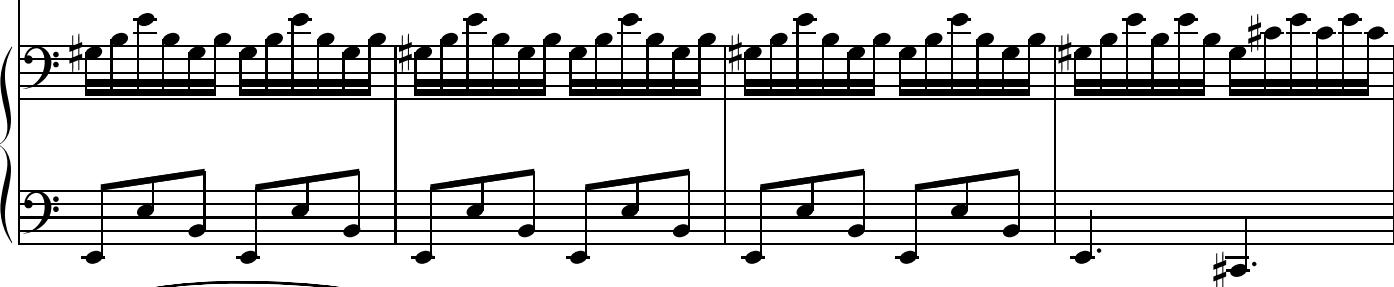
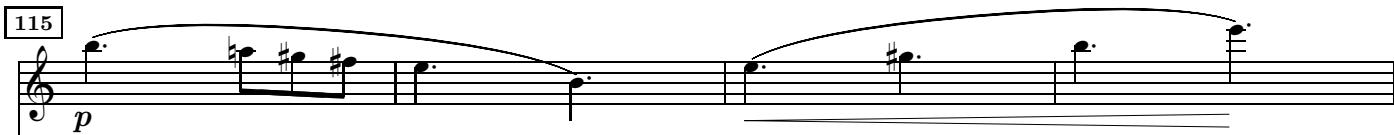
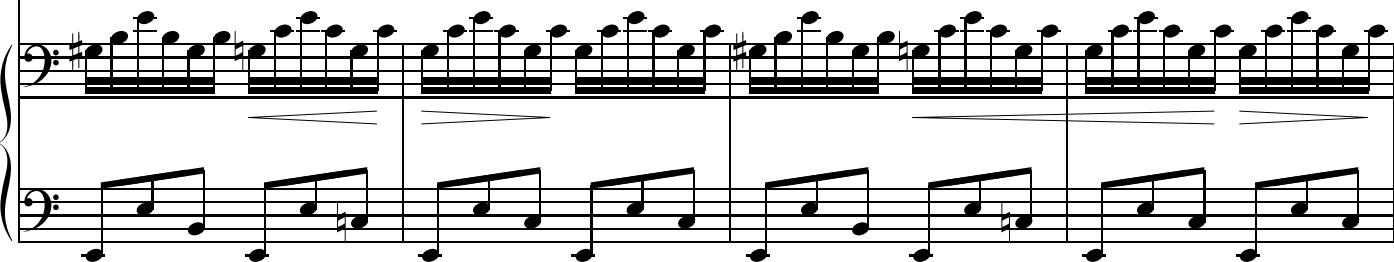
107

p

p

in Tempo.

40



126 in Tempo.

A musical score for piano, page 10. The top staff uses a treble clef, a B-flat key signature, and common time. It contains a melodic line with various note values and dynamics, including a dynamic marking 'p'. The bottom staff uses a treble clef, a G major key signature, and common time. It contains harmonic chords. The two staves are connected by a brace.

131

Musical score for piano, page 131, measures 1-10. The score consists of three staves. The top staff shows melodic lines with various dynamics and performance instructions like 'tr' (trill) and 'cresc.'. The middle staff continues the melodic line. The bottom staff provides harmonic support with sustained chords. Measure 1 starts with a melodic line in G major. Measure 2 begins with a trill. Measures 3-4 show a melodic line with a dynamic change to forte. Measures 5-6 continue the melodic line with a dynamic change to piano. Measures 7-8 show a melodic line with a dynamic change to forte. Measures 9-10 continue the melodic line with a dynamic change to piano.

136

Musical score for piano, page 140, measures 136-140. The score consists of three staves: treble, bass, and right hand. Measure 136 starts with a dynamic of $8^{av} f$. The first two measures feature sixteenth-note patterns with grace notes and trills. Measures 138 and 139 begin with dynamics of f and ff . Measure 140 concludes with a dynamic of ff and a repeat sign. The bass staff provides harmonic support throughout the section.

140

42

144

Red.

148

Red.

153

ff ritenuto.

ff ritenuto.

*

157 in Tempo.

162

167

171

175

44

181

p express.

186

cresc.

cresc.

190

f

194

ff

198

203

208

213

217

f

fz *fz*

Bass.

221

fz *dim.* *rall.*

fz *dim.* *rall.*

fz

in Tempo.

p

p

Bass.

231

235

poco rall.

poco rall:

239 *in Tempo*

p

243

>

>

Musical score page 247, measures 1-2. Treble clef, key signature of one sharp. Dynamics: piano (p), crescendo (cresc.). Measure 1: eighth-note patterns. Measure 2: eighth-note patterns.

Musical score page 247, measures 3-4. Treble clef, bass clef. Dynamics: piano (p), crescendo (cresc.), forte (fz). Measure 3: eighth-note patterns. Measure 4: eighth-note patterns.

Musical score page 251, measures 1-2. Treble clef, bass clef. Dynamics: forte (f), diminuendo (dim.). Measure 1: eighth-note patterns. Measure 2: eighth-note patterns.

Musical score page 251, measures 3-4. Treble clef, bass clef. Dynamics: forte (f). Measure 3: eighth-note patterns. Measure 4: eighth-note patterns.

Musical score page 254, measures 1-2. Treble clef, bass clef. Dynamics: piano (p), forte (f). Measure 1: eighth-note patterns. Measure 2: eighth-note patterns.

Musical score page 254, measures 3-4. Treble clef, bass clef. Dynamics: piano (p) crescendo (cresc.), forte (f), diminuendo (dim.). Measure 3: eighth-note patterns. Measure 4: eighth-note patterns.

Musical score page 258, measures 1-2. Treble clef, bass clef. Dynamics: piano (p) crescendo (cresc.), forte (f). Measure 1: eighth-note patterns. Measure 2: eighth-note patterns.

Musical score page 258, measures 3-4. Treble clef, bass clef. Dynamics: piano (p) crescendo (cresc.), forte (fz), forte (f). Measure 3: eighth-note patterns. Measure 4: eighth-note patterns.

261

261

dim.

p *espress:*

dim.

p

265

>

>

>

270

p

p

273

>

>

50

277 poco piu Allegro.

277

278

279

280

283

ff

8a

ff

8a

ff

ff

8a

3d.

287

f

ff

ff

8a

290

8^a

293

ff

p

ff

p

Ped.

*

297

cresc.

f

cresc.

f

302

dim.

p

pp

dim

pp

52

307

cresc.

312

f

8^a -

tr

316

ff

320

ff

Fine.

ff

Fine.

Revisions

The present edition is based on a photocopy of the original edition which was published by Henry Lemoine, coteage 2938 HL. Every attempt has been made to be faithful to the original, although the original 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 are missing on notes which appeared at a different octave earlier in the bar have been added.

First Movement:

- Bar 57, violin: no hairpin.
- Bar 58, violin: crescendo hairpin.
- Bar 118, violin: second note is b44 flat in violin, b44 natural in score.
- Bar 134: violin has a44 flat where the score has c45.
- Bar 166: violin in the score has r4 f25s e4.
- Bar 220: violin (r4 g44 a ds-) and score (r4 g44 c ds-) are inconsistent.
- Bar 304, violin: sharp on g45, no sharp on d45.
- Bar 340: first not of the violin is e46 where the score has c46.
- Bar 349: violin in the score starts with a quarter followed by two eighthths.
- Bars 352, 354, score: violin has trills, not mordents.

Second Movement:

- Bars 25, 26, score: violin has fz at the beginning of these bars.
- Bars 32 and 96, piano left hand: the original rhythm has preserved.

Third Movement:

- Repeats are as in the violin part.

Fourth Movement:

- Bar 13: the violin in the score has b44 e84.
- Bar 138, score: the lower two notes of the chord in the violin are missing.
- Bars 141–2, piano: the two releases of the pedal are as in the original.
- Bar 144, score: the lower note of the chord in the violin is missing.
- Bar 156, piano: original shows *marcato* rather than *ritenuto*.
- Bars 208–210: upper octave of violin eighthths are missing in the score.
- Bar 276: ends with a thin-thick bar line.

Editorial Note: Pascal Beyls in his book *Henri Bertini pianiste virtuose, compositeur de musique* indicates that this sonata was published in 1844. It was dedicated to the celebrated French violinist Jean-Delphin Allard (1815–1888).

Approximate timings without repeats:

First movement: 7:00.

Second movement: 4:50.

Third movement: 1:25.

Fourth movement: 5:45.

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November 9, 2012