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*à Monsieur D. Alard*

*Deuxième Sonate*

*pour*

*Piano et Violon*

*Op. 153*

*par*

*Henri Bertini jeune*

*1798–1876*

*Violon*

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Galerie de la Presse,  
de la Littérature et des Beaux-Arts.



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HENRY BERTINI.

### Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798<sup>1</sup>, 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."<sup>2</sup> 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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<sup>1</sup>See *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls.

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

## Violon

## Deuxième Sonate pour piano et violon

Allegro vivace risoluto. M :  $\text{♩} = 104$ 

Henri Bertini jeune Op. 153

Musical score for Violin part of the Second Sonata for Piano and Violin by Henri Bertini, Op. 153. The score is in treble clef, 2/4 time, and consists of nine staves of music. It begins with a forte (*ff*) dynamic and a triplet of eighth notes. The piece features various dynamics including piano (*p*), piano espressivo (*p espress.*), and forte (*f*), along with articulation like accents and sforzando (*fz*). There are several triplet markings and slurs throughout the piece.

47

*ff*

52

*p*

57

*p*

64

*3<sup>e</sup> Corde.*

*p*

69

*p*

75

*p*

80

*ff*

*ff*

84

*p*

89

*pizz.*

*p*

*pizz.*

94 *p fz* *p* 2 *p* 3 3

102 *f*

108 *p espress :* *cresc :*

114 *f* *dim.*

120 *p* *f* *tr*

126 *f*

132 *f*

138 *p*

143 *cresc :*

147 *ff poco rall* *in Tempo.* *p espress :*

152

159

166

172

177

183

192

201

209

216 *f*

221

226 *p*

232 *ff*

238 *ff*

244 *ff* 3<sup>e</sup>

249 *p espress.*

255

260 *cresc :* *f*

264



269

*p* *fz* *f*

274

*f*

279

*p*

284

289

*ff*

294

*ff*

299

*p*

304

2

*p*

311

316

*p*

Detailed description: This image shows a page of musical notation for a violin sonata, measures 269 through 316. The music is written on a single staff in treble clef. It features various dynamics including piano (*p*), fortissimo (*ff*), and sforzando (*fz*). The notation includes slurs, accents, and dynamic hairpins. A second ending bracket is present over measures 304 and 305. The page number 7 is in the top right corner.

321 *p* *cresc. :*

326 *f poco ritenuto. dim* *ff* *in Tempo*

331

335 *ff*

340

344 *p espress. :*

349

354 *ff*

360 *p* *poco rall. :*

365 *pizz.* *ff arco. risoluto.* *in Tempo.*

Andante. M : ♩ = 112

8

*p*

14

*p* *cresc.*

20

*f* *p* *espress.*

26

*p*

31

*p* *cresc.*

37

*p* *f* *dim.* *p*

41

*pp*

45

*p*

49 *4<sup>e</sup> Corde*  
*ff* *p*

55 *ff*

60 *p* *p*

65 *p*

70

75 *p*

82 *cresc.* *f* *ff* *p*

89 *p*

95 *cresc.*

101 *f* *p*

105 *p*

109 *ff*

112

115

118 *p*

121

125

128

132 *rall.* *in Tempo* *p* *rall.* *pizz.*

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

2  
*ff* *p*

7  
*f* 2

13

17  
*p* *p* *ff*

24  
*p* *p* 2  
*ff*

32  
*f*

37 *tr*

44 *tr* *tr*

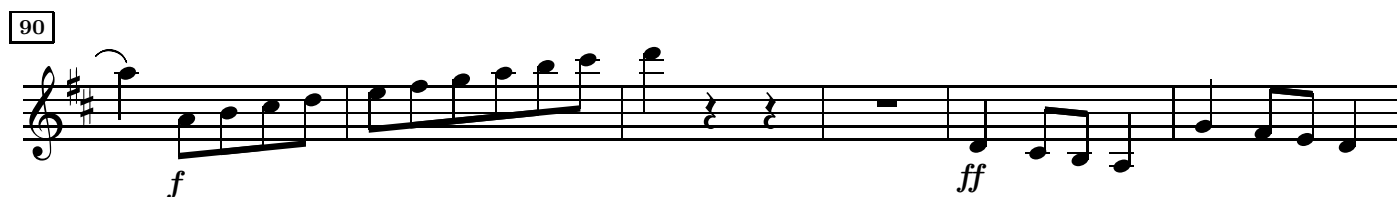
51  
*ff*

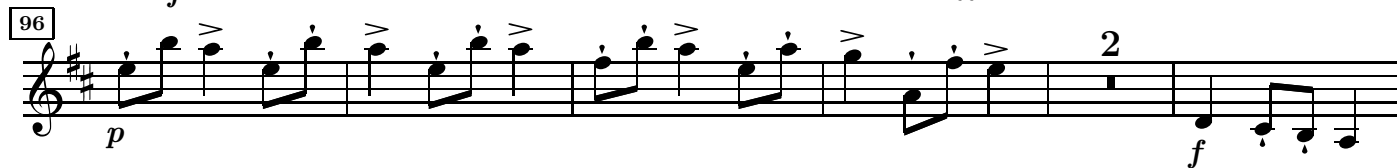
56  
*ff* *dim.* *p*

64  *p*

74  *cresc.* *f*

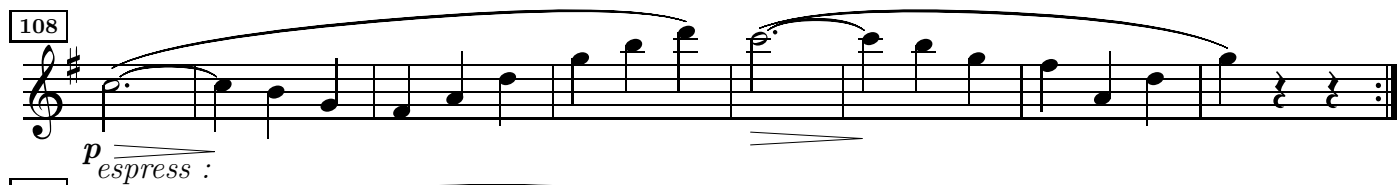
79  *p*

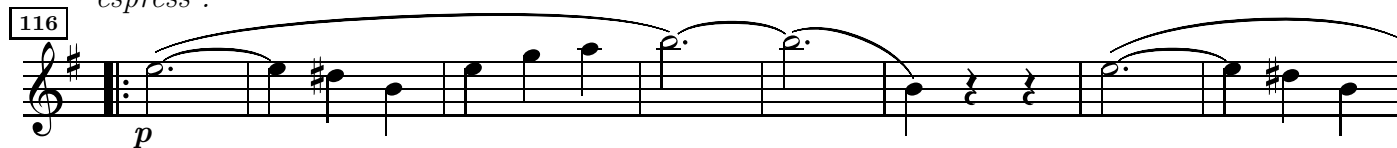
90  *f* *ff*

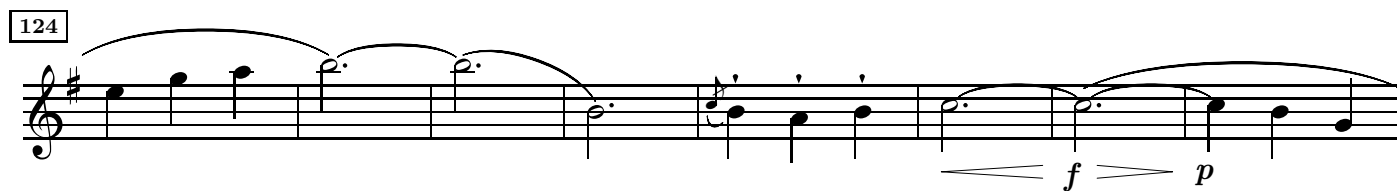
96  *p* *f*

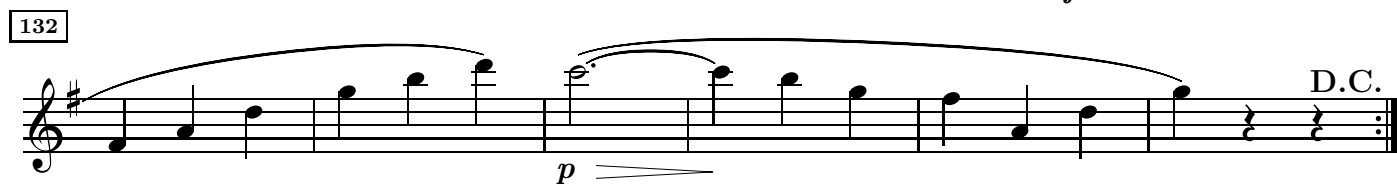
103  *f* **Fin.**

## Trio.

108  *p* *espress:*

116  *p*

124  *f* *p*

132  *p* **D.C.**





48 6

*ff* *p* *ff* *p* *f*

58

*p espress.*

62

66

71

76

80

84

88

*cresc.* *f*

93 *p* *espress :*

98 *p*

103 *poco rall :*

in Tempo.  
107 *p*

113 *p*

119 *f* *dim.* *fz* *dim.* *p rall:*

in Tempo.  
126 *p*

131 *p* *cresc :*

135 *f* *ff*

140

*p*

144

*ff*

148

*p*  
*ff* *ff*

153

*ff ritenuito.*

157 in Tempo.

*p*

161

*p*

166

*p*

170

*ff*

174

*p* *p*

178

*ff* *p*

182 *p espress.*

187 *cresc.*

191 *f*

195 *p*

199 *ff* *p*

204 *ff* *p* *ff* *p* *ff* *p*

209 *ff* *p*

213 *cresc. :* *f*

218 *fz* *fz* *fz* *dim.* *rall.*

224 *in Tempo.* *p*

229

Musical staff 229: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes.

234

234 *poco rall.*

Musical staff 234: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The tempo marking "poco rall." is above the staff.

in Tempo

239

*p*

Musical staff 239: Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The dynamic marking "p" is below the staff.

246

*p cresc. f dim.*

Musical staff 246: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. Dynamic markings "p", "cresc.", "f", and "dim." are below the staff.

253

*tr p f p cresc. f*

Musical staff 253: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. Dynamic markings "p", "f", "p cresc.", and "f" are below the staff. A trill "tr" is above the first note.

261

*dim. p espress. :*

Musical staff 261: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. Dynamic markings "dim." and "p espress. :" are below the staff.

266

*p*

Musical staff 266: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The dynamic marking "p" is below the staff.

272

Musical staff 272: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes.

poco piu Allegro.

277

*f*

Musical staff 277: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The dynamic marking "f" is below the staff.

281

*ff*

Musical staff 281: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The dynamic marking "ff" is above the staff.

286 Musical staff 286: Treble clef, 7/8 time signature. Measures 286-288. Dynamics: *f*.

289 Musical staff 289: Treble clef. Measures 289-292. Dynamics: *f*.

293 Musical staff 293: Treble clef. Measures 293-296. Dynamics: *ff*, *p*.

297 Musical staff 297: Treble clef. Measures 297-300. Dynamics: *cresc.*, *f*.

301 Musical staff 301: Treble clef. Measures 301-305. Dynamics: *dim.*, *p*, *pp*.

306 Musical staff 306: Treble clef. Measures 306-311. Dynamics: *cresc.*

312 Musical staff 312: Treble clef. Measures 312-316. Dynamics: *f*, *tr*, *ff*.

317 Musical staff 317: Treble clef. Measures 317-320. Dynamics: *ff*.

321 Musical staff 321: Treble clef. Measures 321-324. Dynamics: *ff*. Ends with *Fine.*

## Revisions

The present edition is based on a photocopy of the original edition which was published by Henry Lemoine, cotation 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 note of the violin is e46 where the score has c46.

Bar 349: violin in the score starts with a quarter followed by two eighths.

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 eighths 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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