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*Grand Trio*  
*pour*  
*Piano, Violon*  
*et Violoncelle*  
*Op. 43*

*Composé et Dédié à*  
*Frédéric Kalkbrenner*  
*par*  
*Henri Bertini jeune*  
*1798–1876*

*Partition*

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## Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798, 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>1</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.

For more information on the life of Bertini, see *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls (<http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html>).

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

# Grand Trio Op : 43

Allegro.

Henri Bertini jeune (1798–1876)

Violon

Violoncelle

Piano

5

10

ff

p

pp

ff

8a

ff

p

pp

ff

p esp.

fz

2

14

Musical score for Grand Trio Op.43, page 2, measures 14-17. The score consists of four staves: Treble, Bass, Alto, and Bassoon. Measure 14 starts with eighth-note pairs in the Treble staff. Measure 15 begins with eighth-note pairs in the Bass staff. Measures 16 and 17 show complex rhythmic patterns with sixteenth-note groups and dynamic markings fz, ff, and p.

18

Musical score for Grand Trio Op.43, page 2, measures 18-22. The score consists of four staves: Treble, Bass, Alto, and Bassoon. Measures 18 and 19 feature eighth-note pairs in the Treble staff. Measure 20 shows a transition with a bassoon solo (Esp.) and dynamic ff. Measure 21 concludes with a forte dynamic ff. Measure 22 ends with a piano dynamic p.

23

Musical score for Grand Trio Op.43, page 2, measures 23-27. The score consists of four staves: Treble, Bass, Alto, and Bassoon. Measures 23 and 24 show eighth-note pairs in the Treble staff. Measure 25 features a bassoon solo (ff) and dynamic f. Measure 26 concludes with a piano dynamic p. Measure 27 ends with a forte dynamic ff.

27

p pizz. arco

*p*

*ff*

31

*tr*

*pizz.* arco

*p*

*ff*

35

*cres.*

*p*

*cres.*



49

52

56

58

59

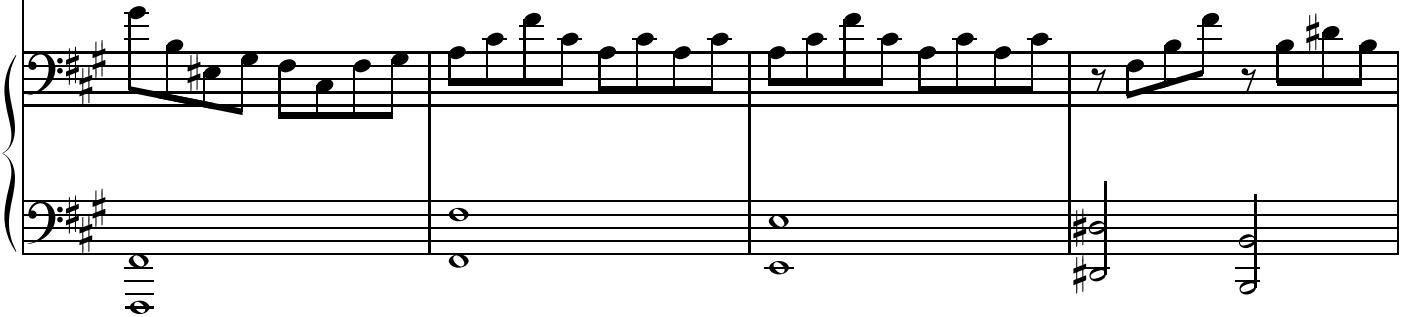
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6

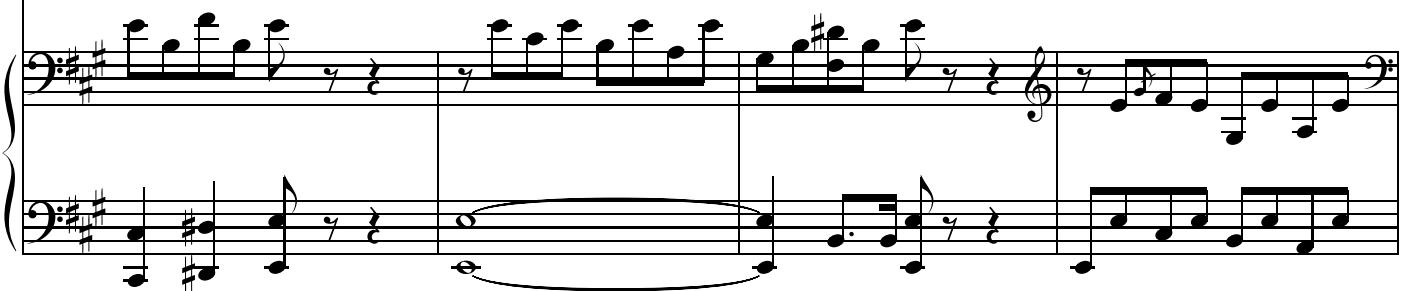
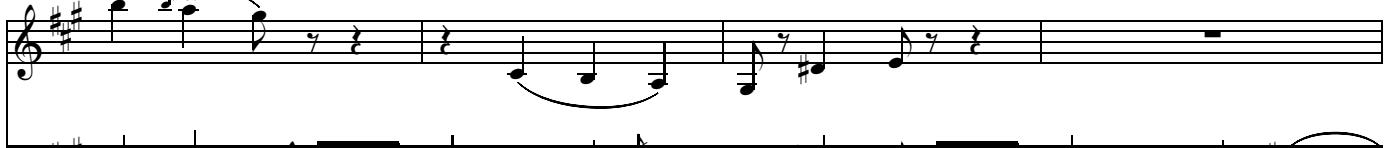
60

*piu lento.**Cantando.**pizz.**pp arco.*

64



68



72

ritenuto. *p* Suivez le piano.

*pizz.*

*f esp:*

a Tempo.

*arco.* *p*

*legato.*

84

Musical score for measures 84-87. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 84 starts with eighth-note patterns. Measure 85 continues with eighth-note patterns. Measure 86 shows more complex sixteenth-note figures. Measure 87 concludes the section.

*Risoluto.*

Musical score for measures 88-91. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 88 begins with eighth-note patterns. Measure 89 features sixteenth-note patterns. Measure 90 includes dynamic markings *f*, *ff*, and *pizz.*. Measure 91 concludes the section.

Musical score for measures 92-95. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 92 starts with eighth-note patterns. Measure 93 continues with eighth-note patterns. Measure 94 begins with sixteenth-note patterns. Measure 95 concludes the section.

95

98

101

10

104

*tr*

*ben marcato il Basso.*

107

*cres.*

110

Musical score for piano, three staves, dynamic ff, measures 112-118.

Measure 112: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic ff.

Measure 113: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Dynamic ff. Measure 114: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Dynamic ff. Measure 115: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic f. Measure 116: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 117: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Dynamic ff. Measure 118: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic pp. Measure 119: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic ff.

12

121

126

131

135 *a Tempo con energia*

136 *arco.*

137 *ff*

138 *ff*

139 *p*

140 *ff* *p*

141 *ff*

142 *ff* *p*

143 *ff*

144 *p*

145 *ff*

14

149

153

157

160

163

166

16

169

Musical score for page 16, measures 169-171. The score consists of four staves. The top two staves show eighth-note patterns with various dynamics like forte and piano. The bottom two staves feature sixteenth-note patterns with dynamic markings "pizz." and "fz".

172

172

Musical score for page 172, measures 172-174. The score consists of four staves. The top two staves show eighth-note patterns with dynamic markings "tr" (trill). The bottom two staves feature sixteenth-note patterns with dynamic marking "fz".

175

175

Musical score for page 175, measures 175-177. The score consists of four staves. The top two staves show eighth-note patterns with dynamic markings "arco.", "tr", "cres.", and "tr". The bottom two staves feature sixteenth-note patterns with dynamic marking "cres."

Musical score for piano, page 178, measures 1-5. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Treble staff has eighth-note pairs (tr), Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs (tr), Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs (tr), Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs (tr), Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs (tr), Bass staff has eighth-note pairs. Dynamics: dynamic *f* in measure 2, dynamic *f* in measure 4. Measure 6: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs. Measure 11: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs. Measure 12: Treble staff has sixteenth-note pairs, Bass staff has eighth-note pairs.

Musical score for piano, page 184. The score consists of four staves. The top two staves are soprano voices, the third is bass, and the bottom is piano. The piano part features a continuous eighth-note pattern. Measure 184 concludes with a fermata over the piano's eighth-note run.

187

Musical score for page 18, measures 187-190. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 187 starts with a whole note followed by a half note. Measures 188 and 189 show various rhythmic patterns with eighth and sixteenth notes. Measure 190 begins with a fermata over a whole note.

190

Continuation of the musical score from page 18, measures 190-193. The score continues with four staves. Measures 190 and 191 show sustained notes and eighth-note patterns. Measure 192 features a dynamic marking 'pp' (pianissimo) over a sixteenth-note pattern. Measure 193 concludes with a dynamic marking 'dim.' (diminuendo).

193

Final measures of the musical score, measures 193-196. The score continues with four staves. Measures 193 and 194 show sustained notes and eighth-note patterns. Measure 195 features a dynamic marking 'dim.' (diminuendo) over a sixteenth-note pattern. Measure 196 concludes with a fermata over a whole note.

196

200

205

20  
piu lento.

210

Cantando.  
pp

pizz. arco.

pp

214

tr

218

>

>

222

ritenuto. *Suivez le piano.*

226

a tempo.

232

236

*risoluto.*

239

242

245

248

251

*tr*

*cres.*

*pp*

*cres.*

*8a*

*fz ff*

*cres.*

*ff*

*pizz.*

*8a*

259

262

265

26

267

267

8<sup>a</sup>

\* *Rédo.* \*

270

ff *energia*

fz

273

tr

ff

fz

276

279

282

Andante.

*p Sourdine.*

*Sourdine.* *p*

*pp*

5

*f*

*pp*

9

*pp*

13

17

21

25

30

35

39

*expressivo dolento.*

*pizz.*

*arco.*

*pp*

*>*

*>*

*p*

*>*

*p*

*majeur.*

*p*

52

8<sup>a</sup>

56

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

60

*ff rall.*

*ten.*

*ff rall.*

*p*

*tr*

*ff rall.*

*pp*

a tempo.

64

68

72

*mineur*

p

76

80

84

88

rall.

92

93

94

95

96

*majeur*

*p pizz. ben marcato.*

*p*

100

104

*arco.*

108

*ff rall.*

*ff*

*ten.*

*tr*

*ff rall.*

*pp*

a tempo.

112

113

*p pizz*

114

115

116

*pp*

117

118

123

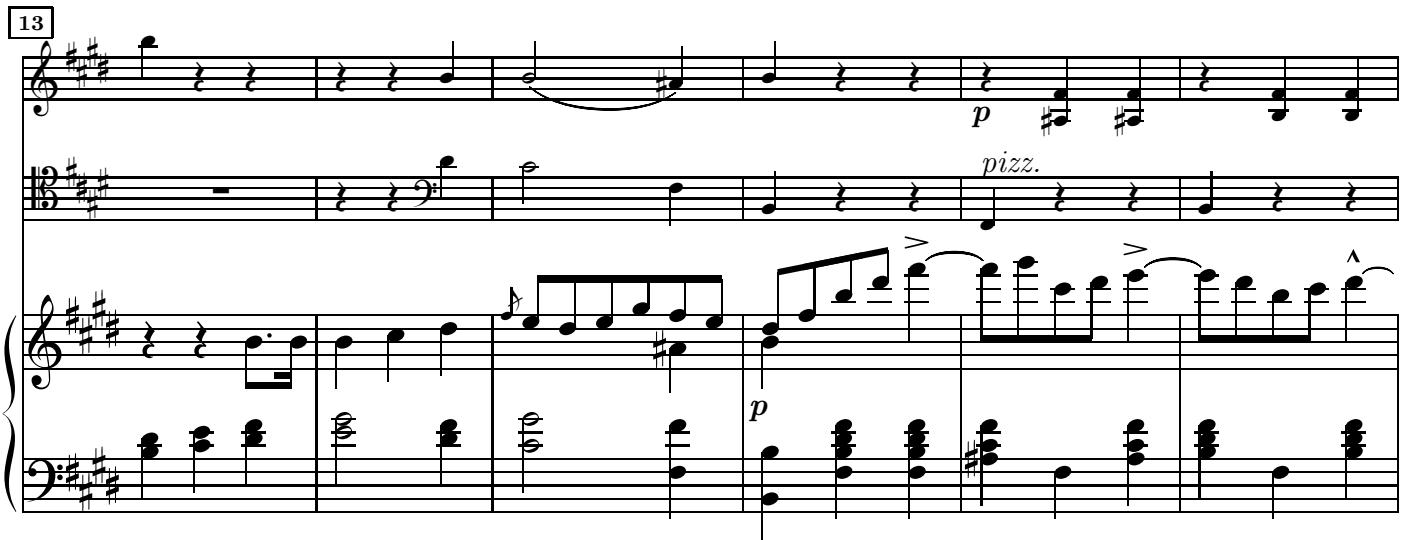
127

130

## Menuet. Allegro Vivace.



[7] 

[13] 

19

24

31

37

ff  
ff  
V  
V

43

p  
p.  
p.  
#p.  
pizz.  
p

ff  
pp

50

56

*p Esp.*

*p arco*

*ff*

*pp*

62

*ff*

*ff*

*p*

*ff*

68

*p*

74

80

87

93

ff

ff

8<sup>a</sup>

ff

Trio.

99

fz p

p

fz pizz.

legato.

107

fz p

p

fz arco. p

fz p

p

115

fz      p

fz      p

fz      p

123

Musical score for orchestra, page 132, showing three staves of music. The top staff consists of two treble clef staves, both in G major (one sharp) and common time. The middle staff is in bass clef, B-flat major (two sharps), and common time. The bottom staff is in bass clef, E major (three sharps), and common time. Measure 132 begins with eighth-note patterns on the top two staves, followed by a dynamic instruction "pizz." in the middle staff. The bottom staff starts with a bassoon line marked "p". Subsequent measures show various dynamics and harmonic changes, including a forte dynamic "fz" and a piano dynamic "p". The score concludes with a final dynamic marking at the end of the page.

## Rondo. Allegro.

46

Rondo. Allegro.

*p*

*pp*

*p*

*p*

*rall.*

a Tempo.

17

23

29

34

39

44

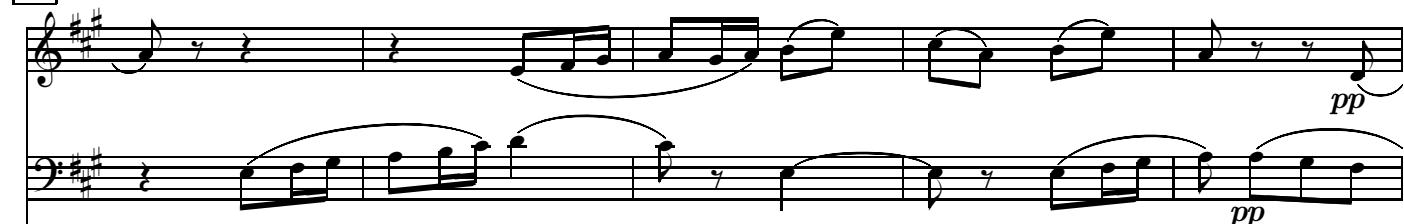
49

53

57

50

62



67



74



80

86

91

95

*p*

*tr*

*risoluto.*

*cres.*

8<sup>a</sup>

*ff*

8<sup>a</sup>

*ff*

*fz*

*f*

*f*

*p*

*p*

\*

108

pizz.

*8<sup>a</sup>*

*f*

*arco.*

*p*

*tr*

*f*

*p*

123

*pizz.*

*delicato.*

128

*arco.*

*cres.*

132

*cres.*

*cres.*

*f*

136

ff

*8a*

ff

*8a*

140

V

*8a*

144

V

*ff*

*8a*

*ff*

56

149

8<sup>a</sup>

*ff*

*ped.*

154

*poco piu lento.*

158

*p pizz.*

*pp*

164

169

173

Musical score for page 58, measures 178-183. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 178 starts with a rest followed by eighth-note pairs. Measures 179-183 show various patterns of eighth and sixteenth notes with dynamic markings like f, ff, and p.

*rall.*

Musical score for page 58, measures 184-190. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 184 starts with a rest followed by eighth-note pairs. Measures 185-186 show eighth-note pairs with dynamic p. Measures 187-188 show eighth-note pairs with dynamic rall. Measures 189-190 show eighth-note pairs with dynamic p.

a Tempo.

Musical score for page 58, measures 190-196. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 190 starts with a rest followed by eighth-note pairs. Measures 191-192 show eighth-note pairs with dynamic f. Measures 193-194 show eighth-note pairs with dynamic ff. Measures 195-196 show eighth-note pairs with dynamic ff and a repeat sign.

195 *Suivez le piano.*

*pizz.*

*p*

*8<sup>a</sup>* *tr*

*arco. Suivez le piano.*

*ritenuto.*

*a tempo.*

*tr*

*p*

*ff*

*8<sup>a</sup>*

*f*

*tr*

*esp.*

*ff*

*ff pizz. arco.*

*8a*

*8a*

*pizz. arco.*

*8a*

*ff*

226

231

236



258

*pp*

*pp*

*8<sup>a</sup>*

*pp legato.*

*ff*

264

*pp*

*pp*

*8<sup>a</sup>*

*pp*

*pp legiero.*

269

*pizz.*

*pizz.*

*8<sup>a</sup>*

*arco.*

*pizz. cres.* *f*

*cres.* *f*

*p*

*p* *arco.* *pizz.*

*p*

*ff*

*arco.* *pizz.* *arco.*

*p* *fff*

289

8a

*poco rall.*

*tr*      *tr*

294

*tr*      *tr*

*dim.*

299

*poco piu lento.*

*pizz.*

*pp*

66

306

311

316

321

327

a Tempo.

333

*p Suivez le piano.*

*pizz.*

*arco. Suivez le piano.*

*ritenuto.*

*a Tempo.*

*f*

*p*

*tr*

*pp*

*tr*

*8a*

*f*

353

358

8<sup>a</sup>

363

8<sup>a</sup>

ff

f

8a

ff

ff

fz

fz

383

383

*fz*

*fz*      *p pizz.*

*p*

*8<sup>a</sup>*    *3 3 tr 3 2 1 3 1 3*

*p*

388

*p*

*ff*

*pp*

*ff*

*ff*

*ff*

*ff arco.*

*ff*

\*

393

*ff*

*ff*

*ff*

*ff*

397

ff

*f pizz.*

\*

*Ped.*

*3*

*f*

402

*f*

*ff*

*Ped.*

*3*

*p*

406

*p*

*ff*

*Ped.*

*3*

*p*

410

p cres.

p cres.

*8a*

414

ff

ff

*cres.*

419

*f*

424

ff

ff

tr

tr

p

tr

pp

441

446

451

76

455

459

8<sup>a</sup>

464

8<sup>a</sup>

**Note**

The source for the present edition is the scan of the Richault edition in the Sibley Music Library at the University of Rochester available online at <https://urresearch.rochester.edu/handle/1802/5108> or from the International Music Score Library Project. Because my source is readily available I have not used my usual system of editorial markings: changes have been made without indicating them in the score or on a page of revisions. If there are any questions or suspected inaccuracies then the original can be consulted.

Approximate timings without repeats:

Movement 1: 7:55  
Movement 2: 6:50  
Movement 3: Menuet: 1:20  
Trio: 0:35  
Movement 4: 6:45

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November 12, 2008