
à Monsieur Habeneck

Troisième Grande Sonate

pour

Piano et Violon

Op. 156

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, 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.

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HENRY BERTINI.

Troisième Grande Sonate pour Piano et Violon

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

Henri Bertini jeune Op. 156

Violon

Piano

8

13

18

23

p

p legato espress:

28

cresc.

cresc.

tr

34

tr

tr

f

f

39

dim.

dim.

tr

4

45

ff
ff
Ped.
*

51

P.
* Ped.
* Ped.
* Ped.
*

57

tr
8a
* Ped.
* Ped.
* Ped.
*

63

p
8a
p express :
Ped.
*

69

74

79

85

6

91

Musical score for violin and piano. The score consists of two systems of four staves each. Measure 91 starts with a forte dynamic (ff) in the piano, followed by a dynamic ff in the violin. Measure 92 begins with a piano dynamic p.

97

Musical score for violin and piano. The score consists of two systems of four staves each. Measure 97 features a melodic line in the violin with eighth-note patterns. Measure 98 continues the melodic line in the violin, with a dynamic 8^a indicated above the staff.

102

Musical score for violin and piano. The score consists of two systems of four staves each. Measure 102 starts with a dynamic f in the piano. Measure 103 begins with a dynamic f in the piano. The bassoon part in measure 103 is marked "Ped."

107

Musical score for violin and piano. The score consists of two systems of four staves each. Measure 107 starts with a piano dynamic p. The bassoon part is marked "legato." Measure 108 starts with a dynamic poco rall. The bassoon part is marked "pizz." The bassoon part ends with a dynamic pizz. An asterisk (*) is located at the bottom left of the page.

in Tempo.

113 *fz p*
arco.
espress.

120

127 *p*

134 *cresc. : f*
cresc. : f

140

dim.

espress.

p

p

146

cresc :

f

cresc :

152

dim.

dim.

157

p

p

163

168

3^e Corde

174

3^e Corde

2^e Corde

179

2^e Corde

10

185

Violin (top staff) dynamics: *p*, *f*, *f*, *p*.

Viola (middle staff) dynamics: *p*, *f*.

Cello/Bass (bottom staff) dynamics: *p*.

190

Violin (top staff) dynamics: *p*.

Viola (middle staff) dynamics: *p*.

Cello/Bass (bottom staff) dynamics: *p*.

195

Violin (top staff) dynamics: *cresc.*

Viola (middle staff) dynamics: *cresc.*

Cello/Bass (bottom staff) dynamics: *cresc.*

200

Violin (top staff) dynamics: *f*.

Viola (middle staff) dynamics: *f*.

Cello/Bass (bottom staff) dynamics: *f*.

12

229

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 229 starts with a piano dynamic (p) in the violin. Measure 230 begins with a forte dynamic (ff) in the piano, followed by a piano dynamic (p). Measure 231 continues with piano dynamics (p) and ff. Measure 232 ends with a piano dynamic (p).

235

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 235 starts with a forte dynamic (ff) in the piano, followed by a piano dynamic (p). Measure 236 begins with a forte dynamic (ff) in the piano, followed by a piano dynamic (p).

241

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 241 starts with a piano dynamic (p) in the violin, followed by a forte dynamic (ff) in the piano. Measure 242 begins with a forte dynamic (ff) in the piano, followed by a piano dynamic (fz).

247

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 247 starts with a forte dynamic (fz) in the piano, followed by a forte dynamic (fz) in the violin. Measure 248 begins with a piano dynamic (pp) in the piano.

253

espress :

p

pp

fz p

f

energico.

f

Re.

*

281

Violin: *ped.* * *ped.* * *ped.* *

287

292

298

304

310

317

324

330

ff *fuoco.*

ff fuoco.

342

Red.

349

*

in Tempo primo.

355

p *espress.*

p

tr

360

tr

365

370

>

p

p *espress.*:

376

cresc.

cresc.

381

tr.

tr.

f

f

387

dim.

p

cresc.:

dim.

p

cresc.:

392

f

ff

f

dim.

ff con energia.

p.

Red.

398

404

410

416

421

426

432

438

444

450

ff

pizz.

poco rall.

455

pizz.

poco rall.

in Tempo.

461

arco.

p espress.

fz

p fz

fz p

468

475

482

488

494

500

506

511

516

522

ff

8^a

527

p

532

p

537

cresc.

cresc.

ff

542

ff

ff

547

ff

552

^

^

^

^

^

Andante. M : ♩ = 88

The musical score consists of five systems of music, each with three staves: Violin (top), Cello/Bass (middle), and Double Bass (bottom). The key signature is A major (three sharps). The time signature is 2/4 throughout.

- Measure 1:** Violin has eighth-note pairs with grace notes. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 2:** Violin starts with a sixteenth-note pattern. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 3:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 4:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 5:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 6:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 7:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 8:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 9:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 10:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 11:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 12:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 13:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 14:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.
- Measure 15:** Violin has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.

20

cresc :

p

cresc :

f

24

tr

tr

f

p

29

leggiero

p marcato

espress :

p

33

28

36

39

42

44

47

poco rall.

poco rall.

in Tempo.

49

p

54

p

leggiero

58

30

61



Musical score page 30, measures 63-64. The top staff is in treble clef, G major (two sharps), common time. It features a melodic line with grace notes and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), common time. It features a sustained bass note.

64

Musical score page 30, measures 65-66. The top staff is in treble clef, G major (two sharps), common time. It features a melodic line with grace notes and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), common time. It features a sustained bass note.

67

Musical score page 30, measures 67-68. The top staff is in treble clef, G major (two sharps), common time. It features a melodic line with grace notes and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), common time. It features a sustained bass note.

Musical score page 30, measures 69-70. The top staff is in treble clef, G major (two sharps), common time. It features a melodic line with grace notes and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), common time. It features a sustained bass note.

70

Musical score page 30, measures 71-72. The top staff is in treble clef, G major (two sharps), common time. It features a melodic line with grace notes and a fermata. The bottom staff is in bass clef, C major (no sharps or flats), common time. It features a sustained bass note.

73

8^a

76

8^a

79

82

f

p

cresc :

f

p

32

85

87

90

93

96

p

p

p

98.

99

p

p

102

p

poco rall.

poco rall.

in Tempo.

105

p

cresc.

p espress :

cresc :

34

110

ff

114

p

pp

* Red.

117

cresc :

cresc :

120

122

f

ff

ff

Ped.

125

128

131

rall.

p

rall.

36
in Tempo.

136

141

146

150
cresc.

f

cresc. :

154

158

161

164

167

Musical score for violin and piano. The top staff shows the violin part, which consists of sixteenth-note patterns. The bottom staff shows the piano part, featuring sustained chords and bass notes. Measure 167 ends with a dynamic marking of *pp*.

170

Continuation of the musical score. The violin part maintains its sixteenth-note patterns. The piano part continues with sustained chords and bass notes.

173

Continuation of the musical score. The violin part includes dynamic markings *poco rall:*. The piano part continues with sustained chords and bass notes.

in Tempo.

176

Continuation of the musical score. The violin part includes dynamic markings *p*. The piano part continues with sustained chords and bass notes.

180

184

188

193

40

195

198

201

205

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

Musical score for Scherzo, measures 1-7. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The key signature is one sharp (F#). Measure 1 starts with a dynamic *p*. Measures 2-7 show a continuous eighth-note pattern in sixteenth-note groups across all three staves.

8

Musical score for Scherzo, measures 8-15. The key signature changes to two sharps (G#). Measure 8 begins with *p*, followed by *cresc :*. Measures 9-10 also have *cresc :*. Measures 11-15 show eighth-note patterns with dynamic markings *f* and *ff*.

16

Musical score for Scherzo, measures 16-22. The key signature changes to three sharps (A#). Measures 16-19 show eighth-note patterns with dynamic markings *f* and *p*. Measures 20-22 show eighth-note patterns with dynamic markings *p* and *f*.

22

Musical score for Scherzo, measures 22-28. The key signature changes to four sharps (D#). Measures 22-25 show eighth-note patterns with dynamic markings *ff*. Measures 26-28 show eighth-note patterns with dynamic markings *p*.

42

28

p

marcato

36

p

43

p

marcato. *p*

p

50

p

p

57

Troisième Sonate pour Violon Op.156 par Henri Bertini

44

85

staccato e leggiero.

92

99

sempre staccato.

106

113

120

125

131

139

Rédo.

146

Rédo.

152

Fin

159

legato

semplisce.

173

187

199

212

1^{re} fois. 2^e fois.

D.C. al Segno.

D.C. al Segno.

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

Musical score for Violin Sonate Op.156, Finale, page 48, measures 1-4. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The key signature is common time (C). Measure 1: Violin starts with a single eighth note followed by a rest. Measure 2: Violin plays a sixteenth-note pattern with dynamic *leggiero.* Measure 3: Violin continues the sixteenth-note pattern with dynamic *pp*. Measure 4: Violin continues the sixteenth-note pattern. The bassoon part (bottom staff) provides harmonic support with sustained notes and rhythmic patterns.

5

Musical score for Violin Sonate Op.156, Finale, page 48, measures 5-8. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). Measure 5: Violin enters with a melodic line. Measure 6: Violin continues the melodic line. Measure 7: Violin continues the melodic line. Measure 8: Violin continues the melodic line with dynamic *p*.

10

Musical score for Violin Sonate Op.156, Finale, page 48, measures 9-12. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). Measure 9: Violin enters with a melodic line. Measure 10: Violin continues the melodic line. Measure 11: Violin continues the melodic line. Measure 12: Violin continues the melodic line.

15

Musical score for Violin Sonate Op.156, Finale, page 48, measures 13-16. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). Measure 13: Violin enters with a melodic line. Measure 14: Violin continues the melodic line with dynamic *p*. Measure 15: Violin continues the melodic line. Measure 16: Violin continues the melodic line.

20

25

p

30

ff

ff

36

p

50

40

44

poco piu Presto Risoluto con Brio.

49

55

60

65

70

75

52

80

ff
Ped.
Ped.

85

f
*

90

ff
8a -
1 3 3 5
Ped.

95

8a -
1 3 3 5
ff
ff
*

100 *espress.*

105

110

115

54

120

125

130

135

141

ff

8^a

$p\ fz$

ff

147

8^a

ff

152

8^a

ff

ff

$\text{R} \ddot{\text{o}}$

157

ff

ff

$\text{R} \ddot{\text{o}}$

162

169

174

180

in Tempo primo.

186

191

196

201

206

211

216

222

227

ff

p *espresso*

p

fz p

Bd.

60

246

*

250

255

260

cresc.

cresc. :

264

ff

ff

ff

ff

ff

ff

269

ff

ff

ff

ff

274

ff

ff

ff

ff

Poco piu Presto.

279

ff

ff

ff

ff

283

287

Reed.

292

*

296

Reed.

303

Treble staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a quarter note, followed by a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Bass staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a quarter note, followed by a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Dynamics: *p*

Treble staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Bass staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Dynamics: *pp*

309

Treble staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Bass staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Dynamics: *p*

315

Treble staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Bass staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Dynamics: *p*, *pp*

321

Treble staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Bass staff: Measures 1-4 show eighth-note pairs with grace notes. Measure 5 starts with a half note followed by a dash. Measure 6 begins with a eighth-note pair with a fermata, then a eighth-note pair, and finally a eighth-note pair with a fermata.

Dynamics: *cresc.*

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 327 starts with a rest followed by eighth-note patterns. Dynamics include *f* and *ff*. Measure 328 begins with a bass line. Measure 329 continues the bass line. Measure 330 starts with a bass line and includes dynamic markings *f*, *ff*, and *ff* above the piano staff, with a tempo marking *Ad.*

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 333 starts with a rest followed by eighth-note patterns. Measure 334 begins with a bass line. Measure 335 continues the bass line. Measure 336 starts with a bass line and includes a dynamic marking *f*.

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 338 starts with a rest followed by eighth-note patterns. Measure 339 begins with a bass line. Measure 340 continues the bass line. Measure 341 starts with a bass line and includes a dynamic marking *f*.

Musical score for violin and piano. The top staff shows the violin part, and the bottom staff shows the piano part. Measure 344 starts with a rest followed by eighth-note patterns. Measure 345 begins with a bass line. Measure 346 continues the bass line. Measure 347 starts with a bass line.

351

355

8^a

ff

360

8^a

364

ff

ff

369

375

ff fz

ff

Ped.

380

385

390

395

400

404

Fine.

sec.

Fine.

Revisions

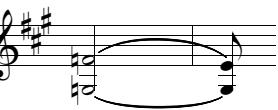
The present edition is based on a copy of the original score which was published by Henry Lemoine, cotype 2974 HL and a photocopy of the violin part. Every attempt has been made to be faithful to the original, although page-breaks have not been indicated. Notation has been brought into line with accepted 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:

- bar 209: 
- bar 220: 
- bar 237: 
- bar 430: 
- bar 521: 

- Second Movement

- bar 60: 
- bar 174: 

- Third Movement:

- bar 104: 

- Fourth Movement:

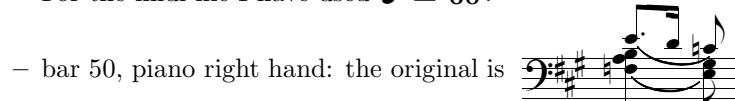


– bars 359–366 are written as a repeat of bars 351–358.

In addition, I have made the following changes:

- Second Movement:

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



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