
Grand Trio
pour
Piano, Violon
et Violoncelle
Op. 43

Composé et Dédié à
Frédéric Kalkbrenner

par
Henri Bertini jeune
1798–1876

Violoncelle

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 Moscheles. 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."¹ 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>).

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

Violoncelle

Grand Trio Op : 43

Henri Bertini jeune (1798–1876)

Allegro.

6

11

15

19

24

28

33

38

42

p *ff* *p*

ff *p*

fz *ff* *p*

fz *ff* *p*

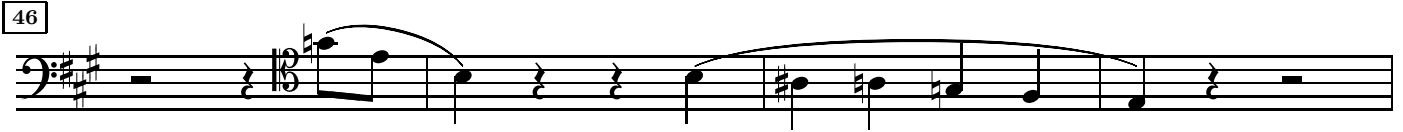
f

p pizz. *arco* *pizz.*

arco *cres.*

ff

46



50



54



59



64



69



73

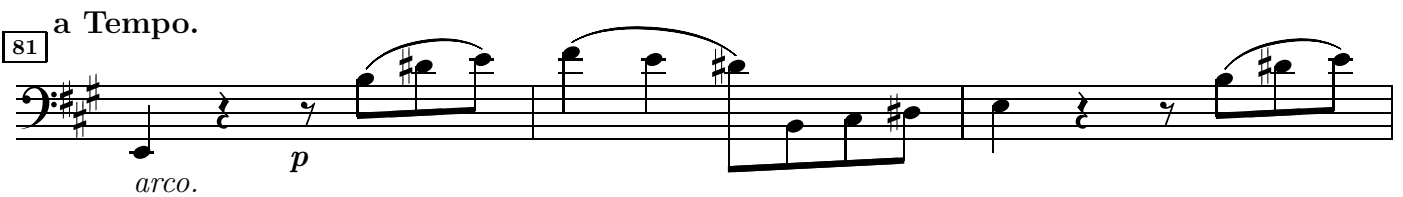


77



81

a Tempo.



84



88

f *ff*

Risoluto.

91

pizz.

95

pizz.

99

arco.

102

pizz.

106

arco.

110

ff

114

p

118

p

122

p

126

Musical staff 126: Bass clef, starting with a *pp* dynamic marking. The staff contains a series of eighth and sixteenth notes, some beamed together, with a slur over the first few measures.

130

Musical staff 130: Bass clef, continuing the melodic line from the previous staff with slurs and accents.

134

Musical staff 134: Bass clef, featuring a *poco rall. pizz.* marking. The staff shows a sequence of chords and a final melodic phrase marked *arco.* and *ff*.

139

Musical staff 139: Bass clef, starting with a *p* dynamic marking and ending with a *ff* dynamic marking. The staff contains eighth notes with slurs and accents.

143

Musical staff 143: Bass clef, starting with a *p* dynamic marking and ending with a *ff* dynamic marking. The staff features a slur over a group of notes and a sharp sign (#) above a note.

147

Musical staff 147: Bass clef, starting with a *[p]* dynamic marking. The staff contains eighth notes with slurs and accents.

151

Musical staff 151: Bass clef, featuring a key signature change to one flat (B-flat) and a *pizz.* marking. The staff contains eighth notes with slurs and accents.

155

Musical staff 155: Bass clef, featuring a 3/8 time signature change. The staff contains eighth notes with slurs and accents.

159

Musical staff 159: Bass clef, starting with a *pizz.* marking and ending with an *arco.* marking. The staff contains eighth notes with slurs and accents.

163

Musical staff 163: Bass clef, starting with a *pizz.* marking, followed by an *arco.* marking, and ending with a *pizz.* marking. The staff contains eighth notes with slurs and accents.

6
piu lento.

210 *pp*
pizz. *arco.*

214

219

222 *tr*

225 *ritenuto.*
pizz

229 *a tempo.*
arco.

232

235

238 *risoluto.*
ff

241 *fz* *pizz.* *arco.*

Andante.

Sourdine. *p*

f

ff

p

ff

40

pizz. *arco.*

45

expressivo dolente.

49

p majeur.

53

57

62

ff rall. *ten.* *a tempo.* *p*

67

71

mineur

75

79

ff

83

87

f

92

rall.

2

97

majeur

p pizz. ben marcato.

100

103

arco.

106

109

ff

ten.

a tempo.

113

p pizz

24

ff arco.

30

ff *ff*

35

ff *ff*

40

ff *ff*

45

p *pizz.* *p*

51

p

56

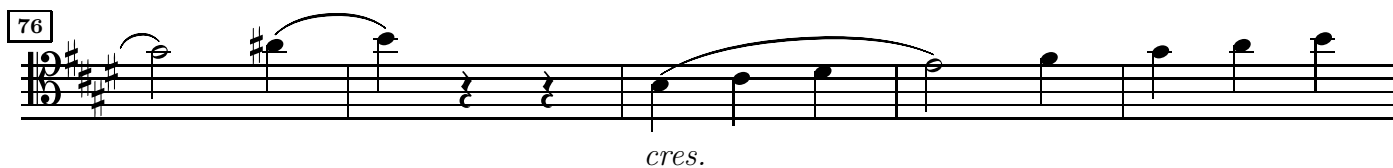
p arco *p*

63

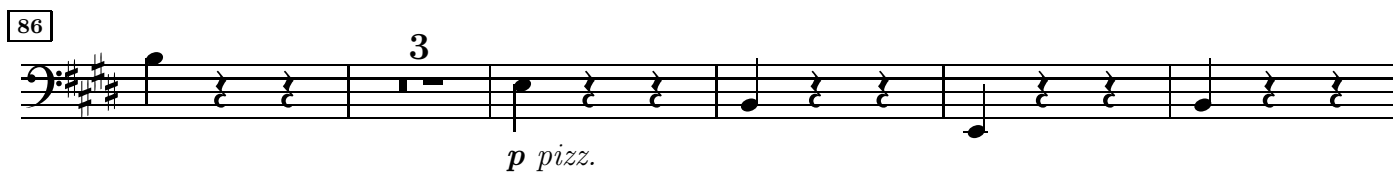
ff *ff*

71

p *p*

76  *cres.*

81  *dim.* *pizz.*


86  *p pizz.*

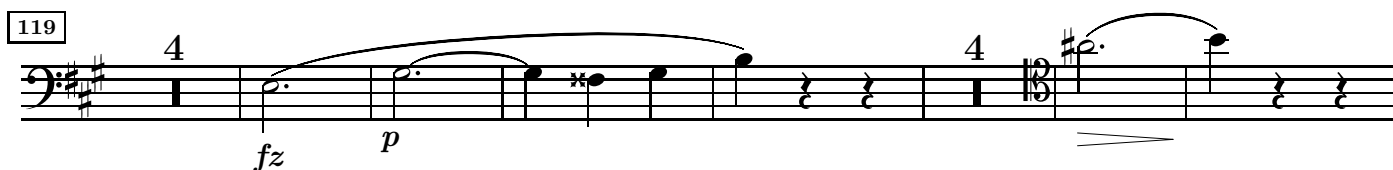
94  *ff* *fin.*

Trio.

99  *fz* *p* *pizz.*

105  *fz arco.* *p*

112  *fz* *p*

119  *fz* *p*

133  *pizz.*

Rondo. Allegro.

a Tempo.

84

pizz. *ff arco.* *pp* *p*

91

p

100

f *p*

109

pizz. *arco.*

117

pizz.

125

arco.

133

cres. *ff*

139

145

poco piu lento. 7 4

162

p pizz. *arco.* *pizz.* 2

172

p arco.

178

184

rall.

a Tempo.

190

ff *pizz.*

198

arco. Suivez le piano. *a tempo.* *f*

207

ff pizz. arco. 3 2

219

pizz. *arco.* 2

228

pizz.

237

ff arco.

245

ff *ff* *ff*

253

pp

262

pp *pizz.*

271

pizz. cres. *f*

280

p arco. *pizz.* *arco.*

286

pizz. *arco.*

292

poco piu lento.

pizz. *arco.*

307

pizz.

315

arco. solo.

322

328

a Tempo.

rall.

334

ff *p* *pizz.*

341

arco. Suivez le piano. *pp*

a Tempo.

2

349

ff

3

358

364

f

370

ff

375

380

fz *fz* *p pizz.*

386

393

ff arco.

398 *f pizz.* 2

405 *f pizz.* 2 *p*

413 *cres.* *ff*

419

425 *ff* 2

433 *ff* 3

442 *pizz.* *ff arco.*

449 *pizz.* *ff arco.* *ff*

456 *ff*

463 *ff*