à Monsieur D. Alard

Deuxième Sonate

pour

Piano et Violon

Op. 153

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[1], 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 Brussells 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 contempories (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.

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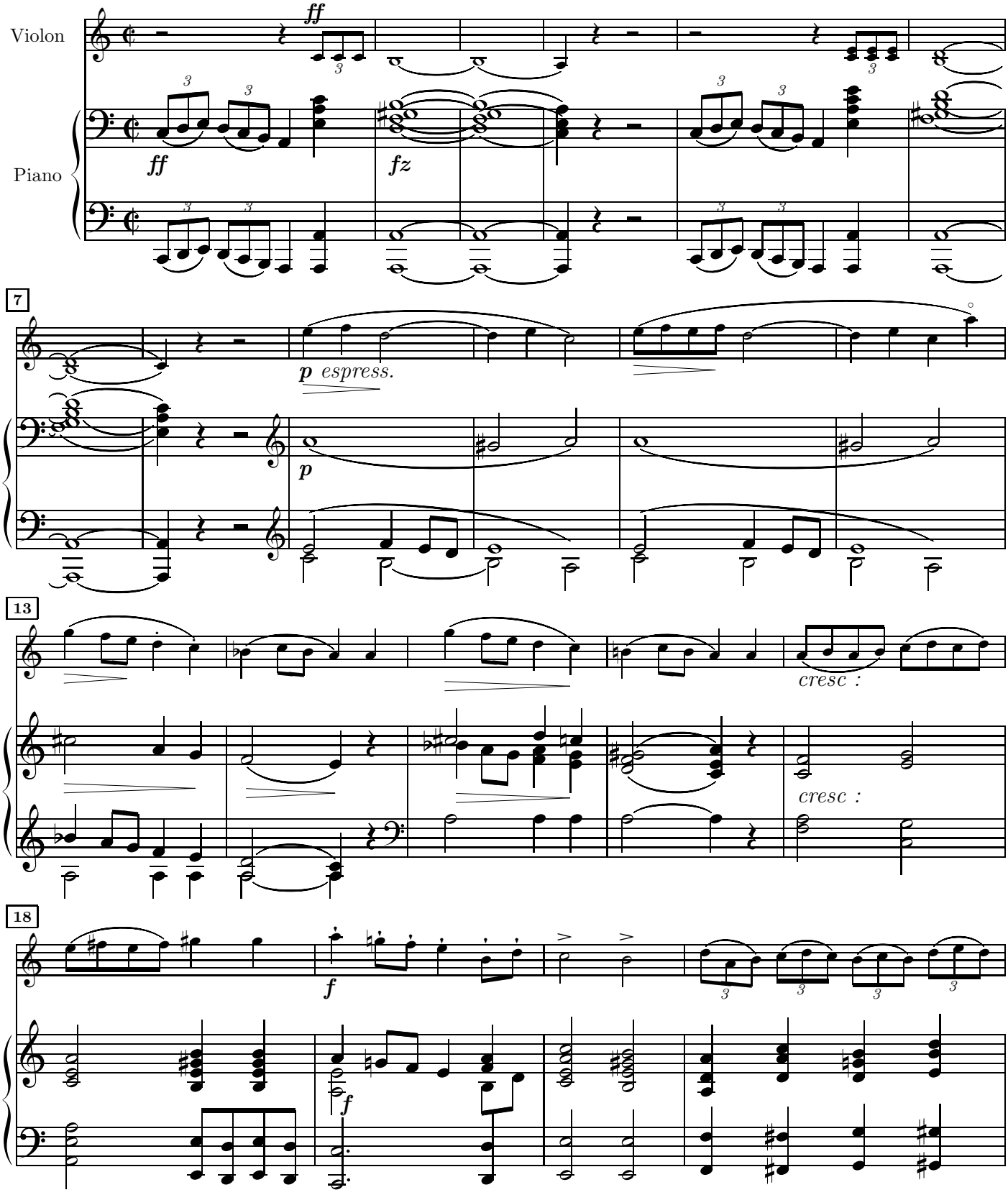
[1] See *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls.

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

Deuxième Sonate pour piano et violon

Allegro vivace risoluto. M : ♩ = 104

Henri Bertini jeune Op. 153



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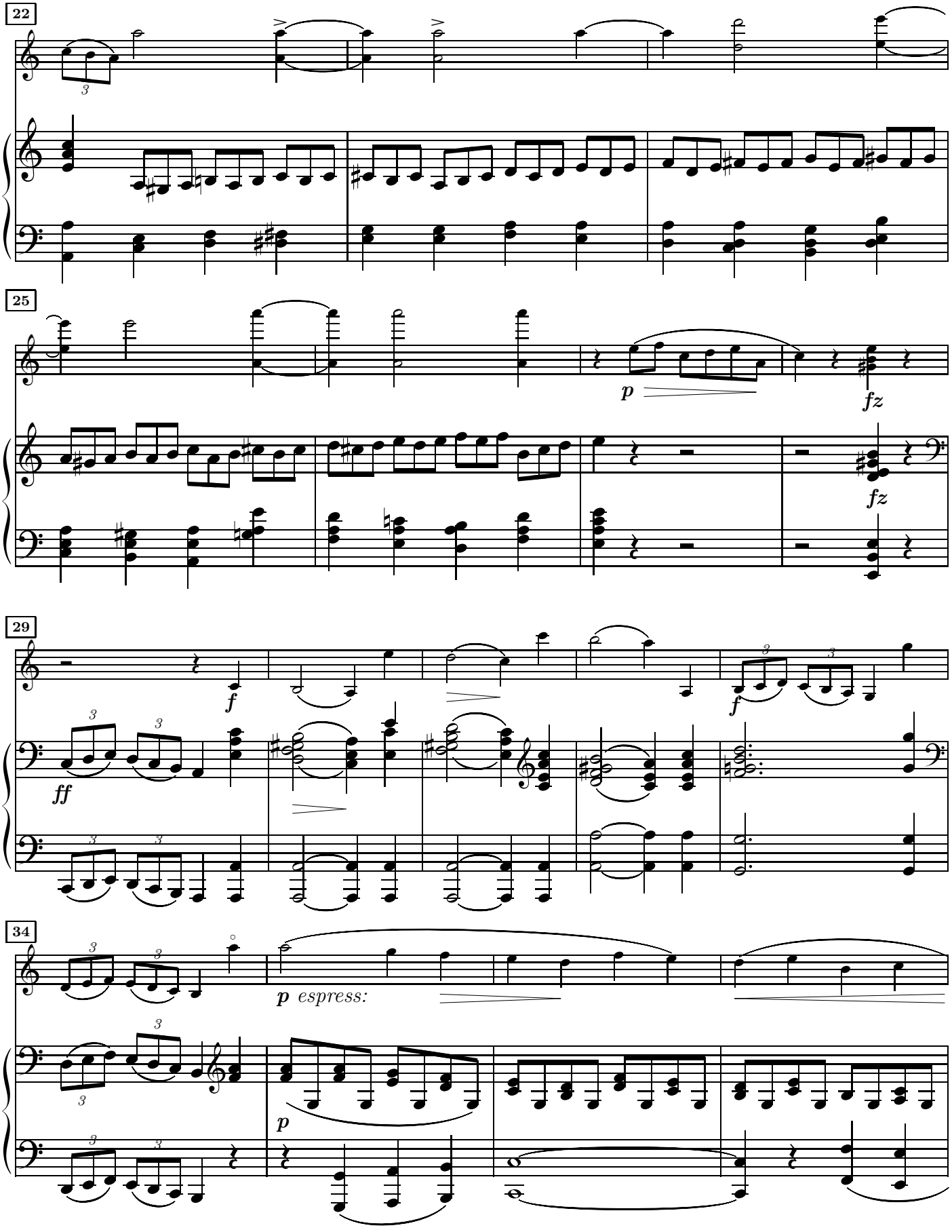

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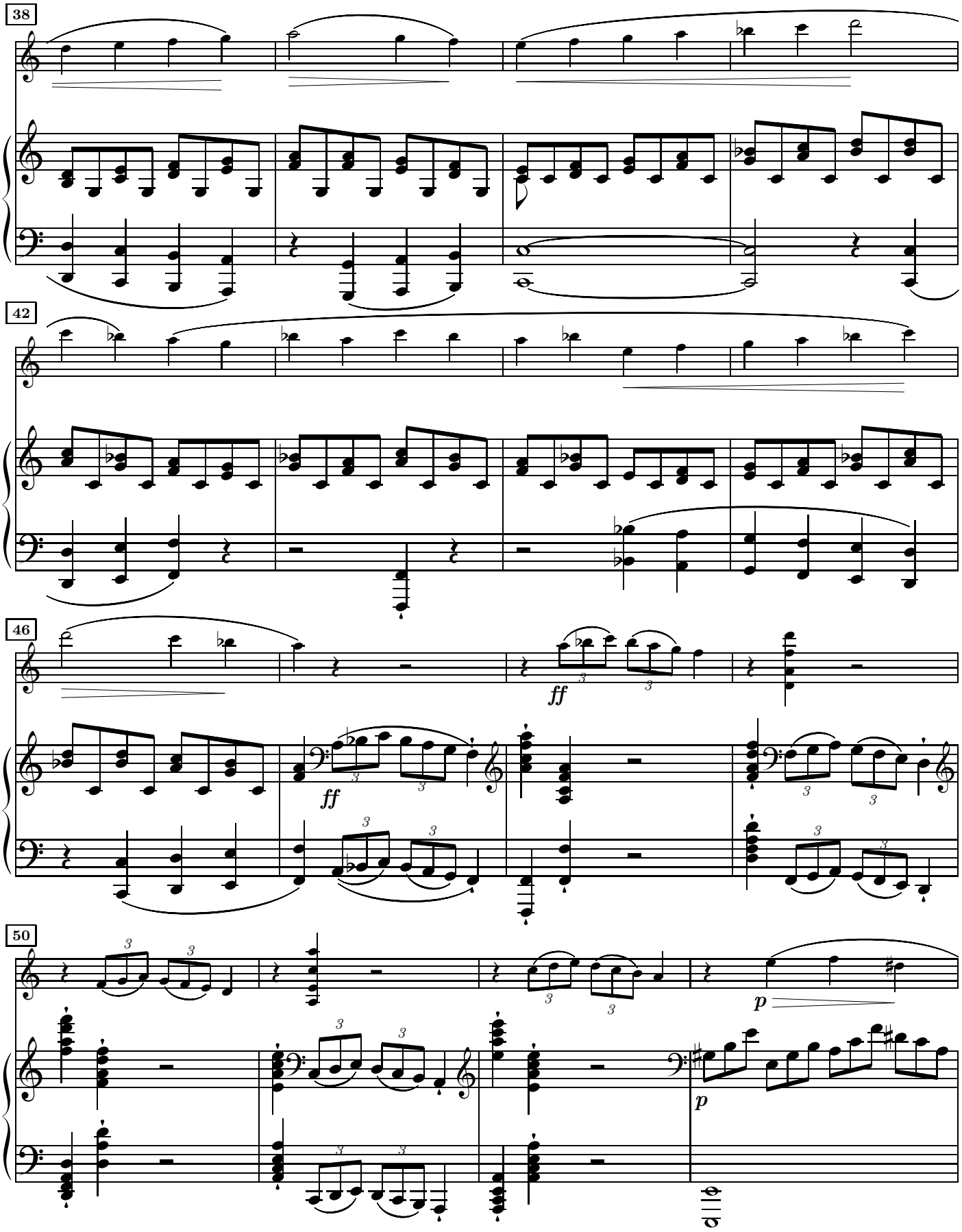

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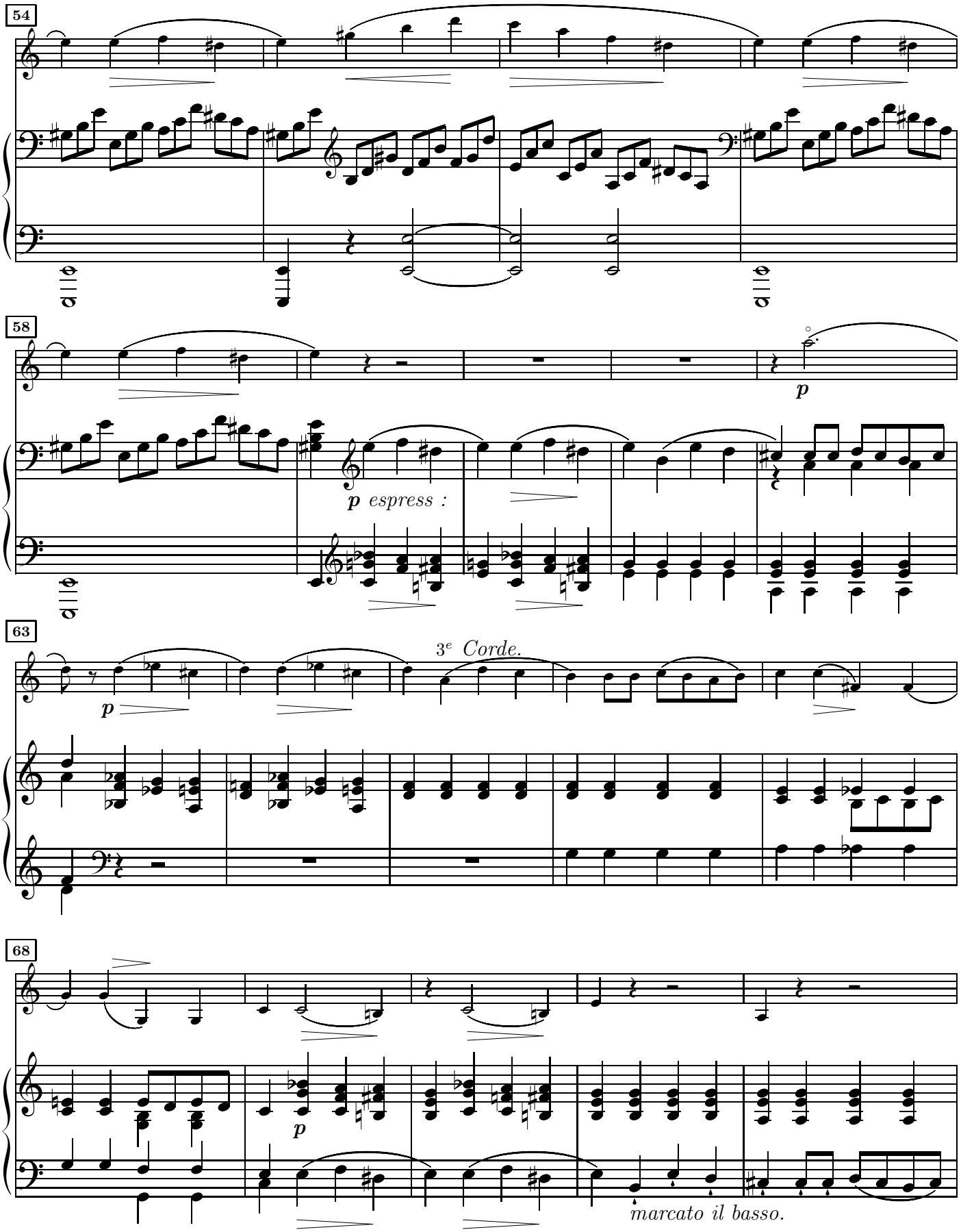

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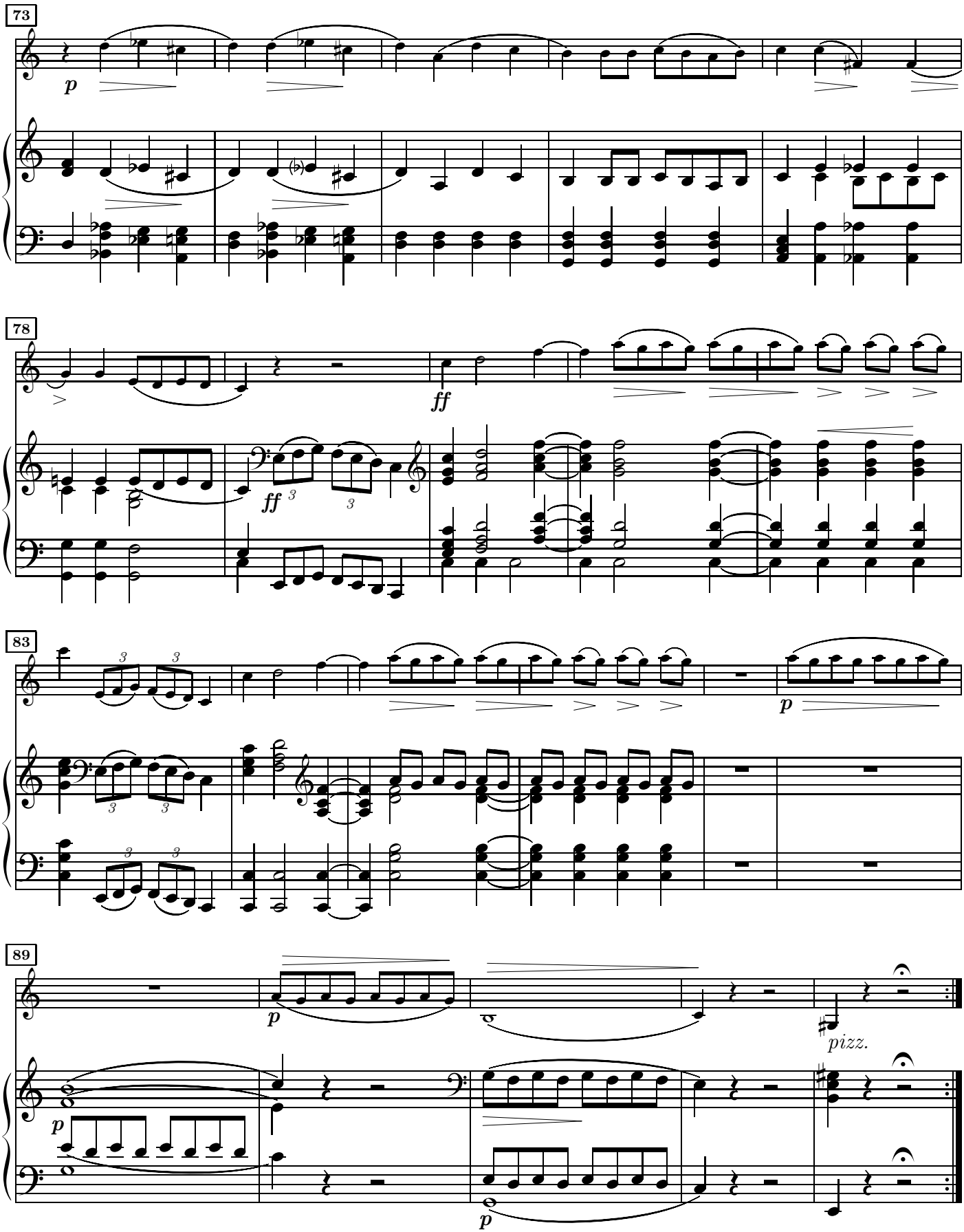

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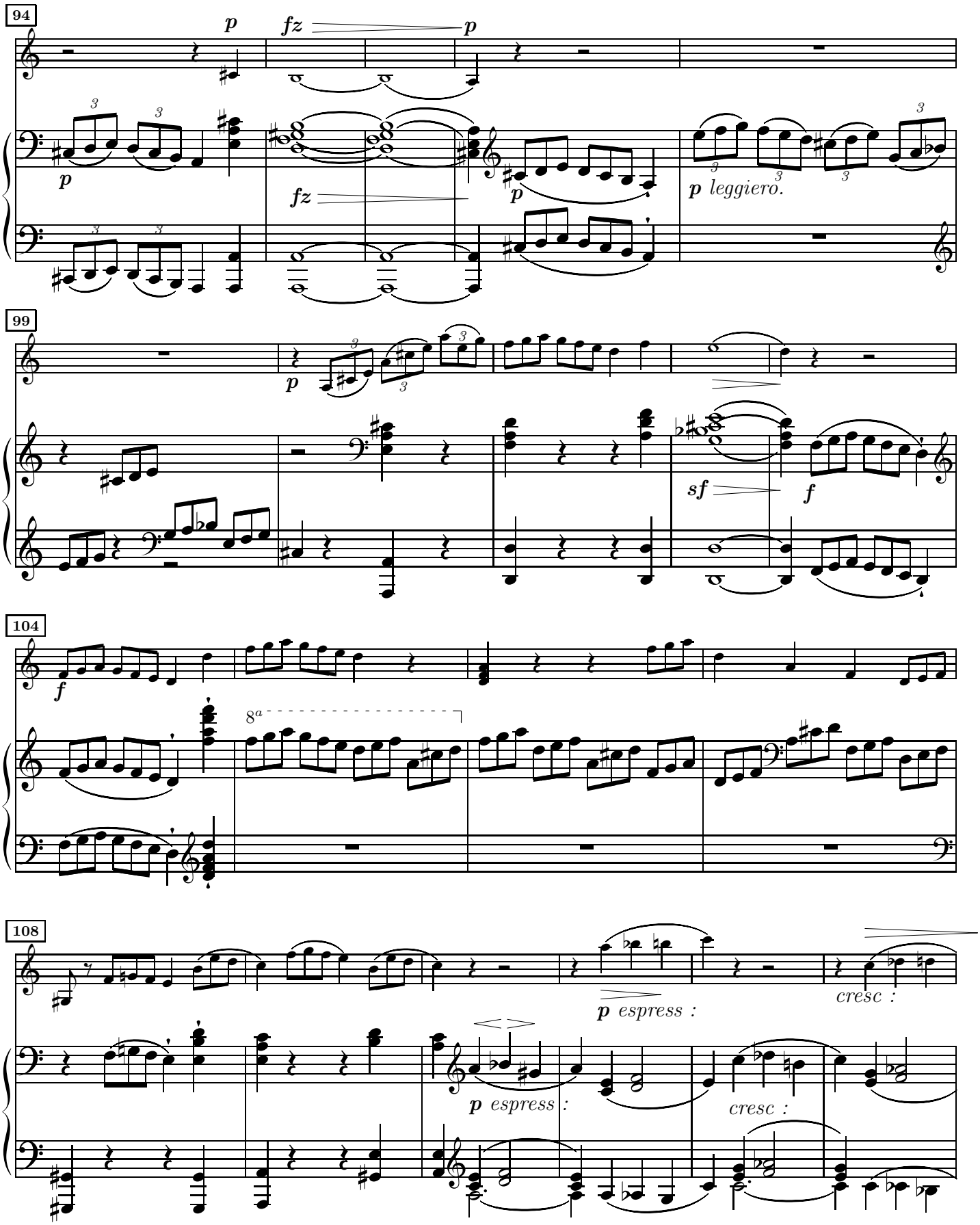

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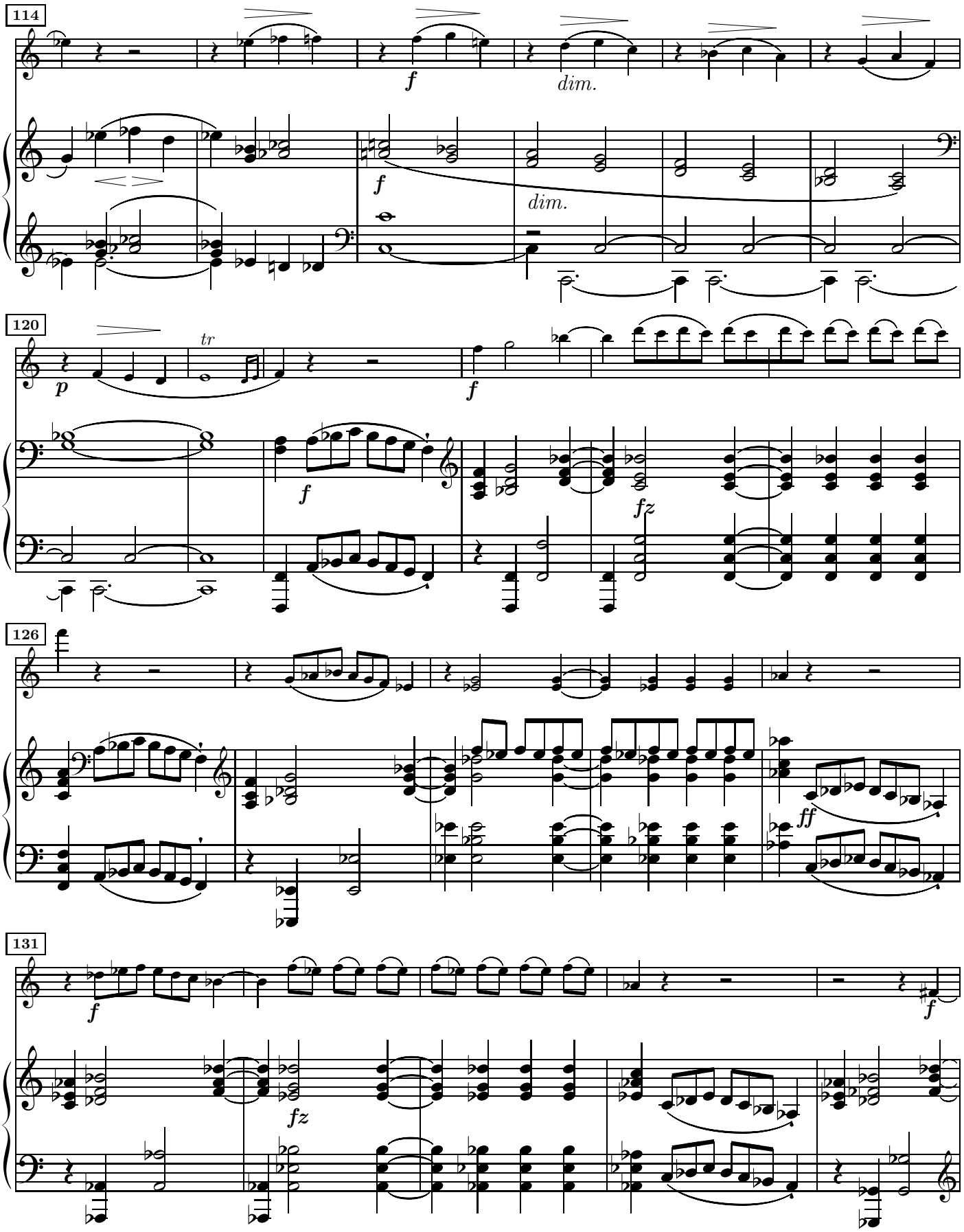

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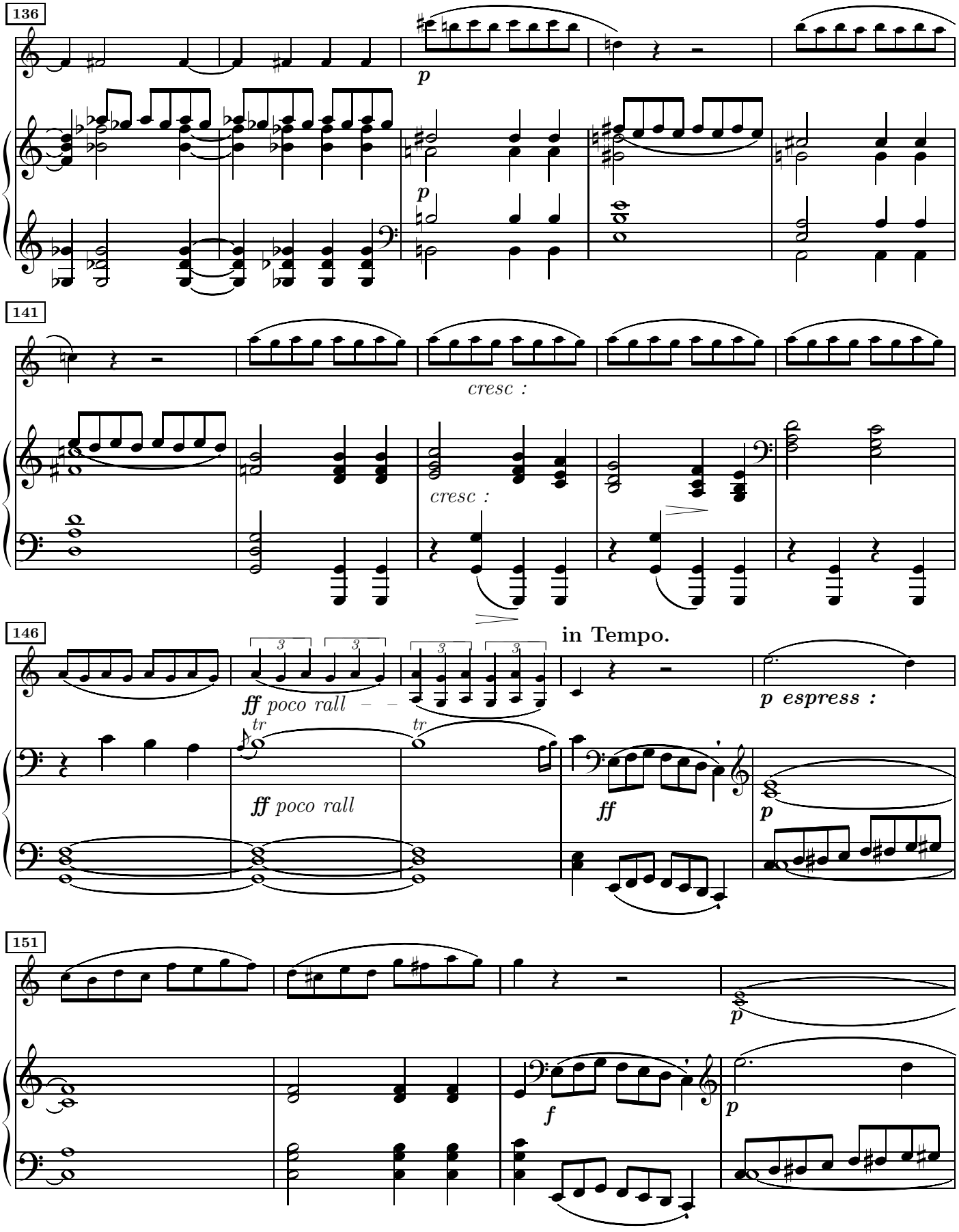

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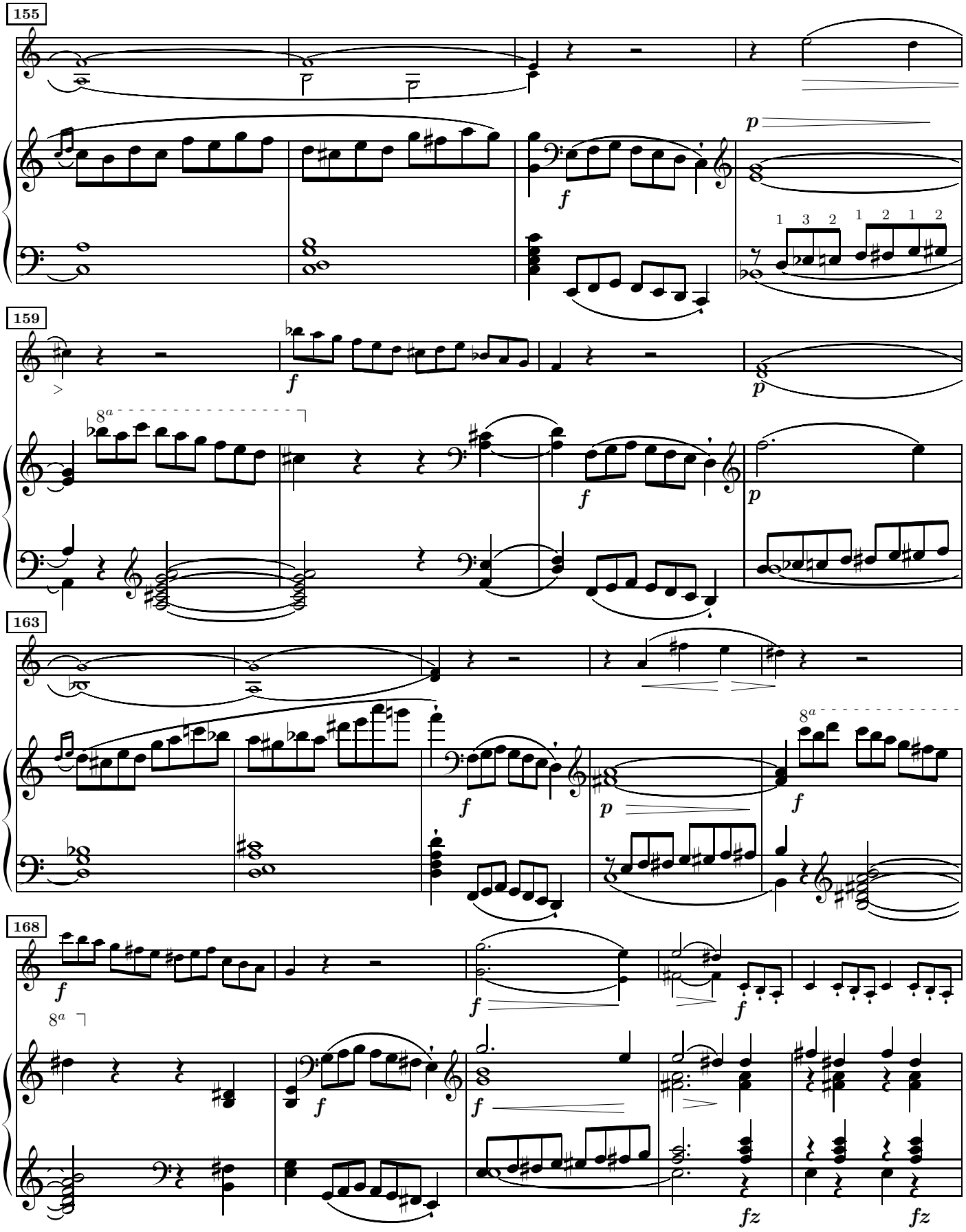

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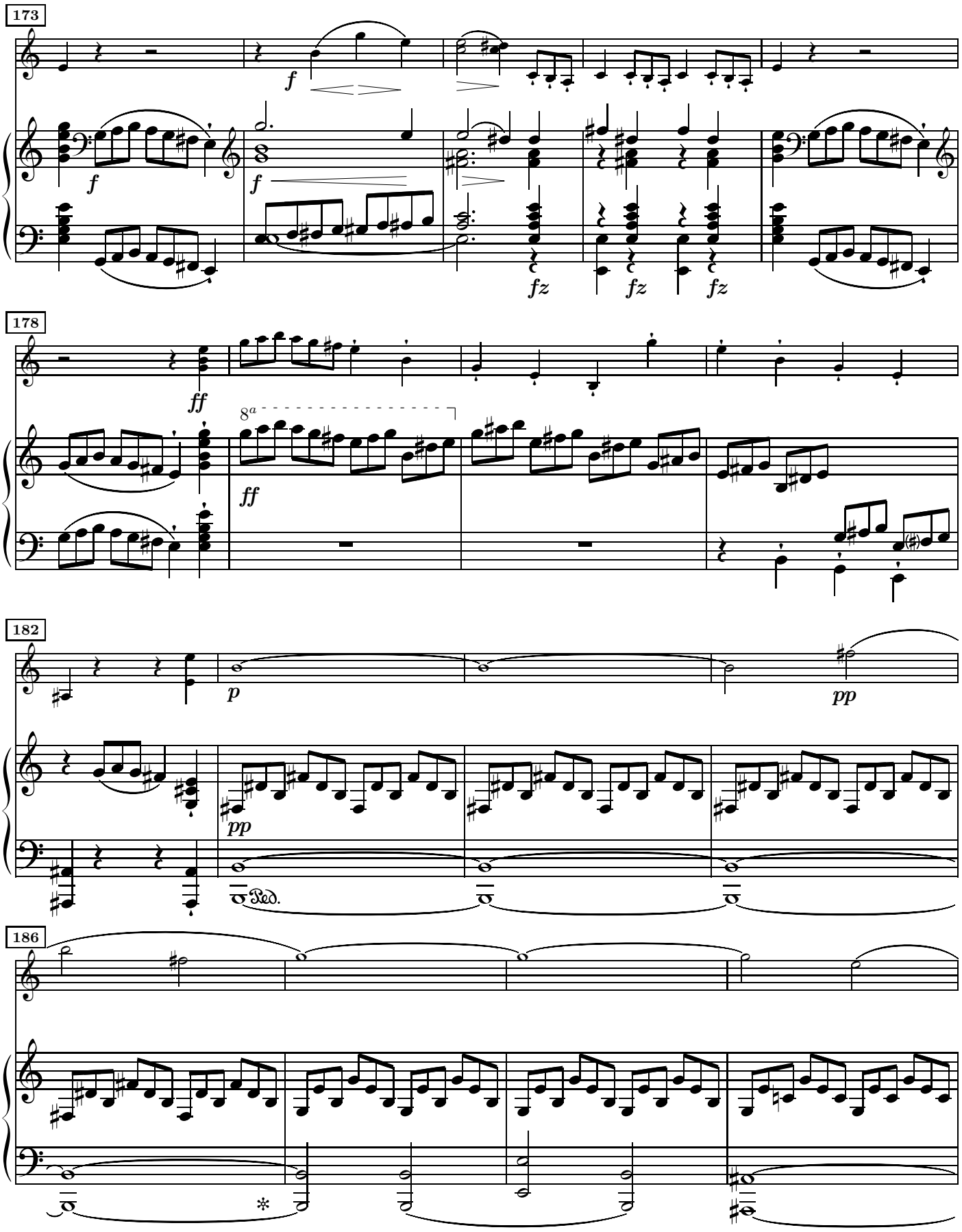

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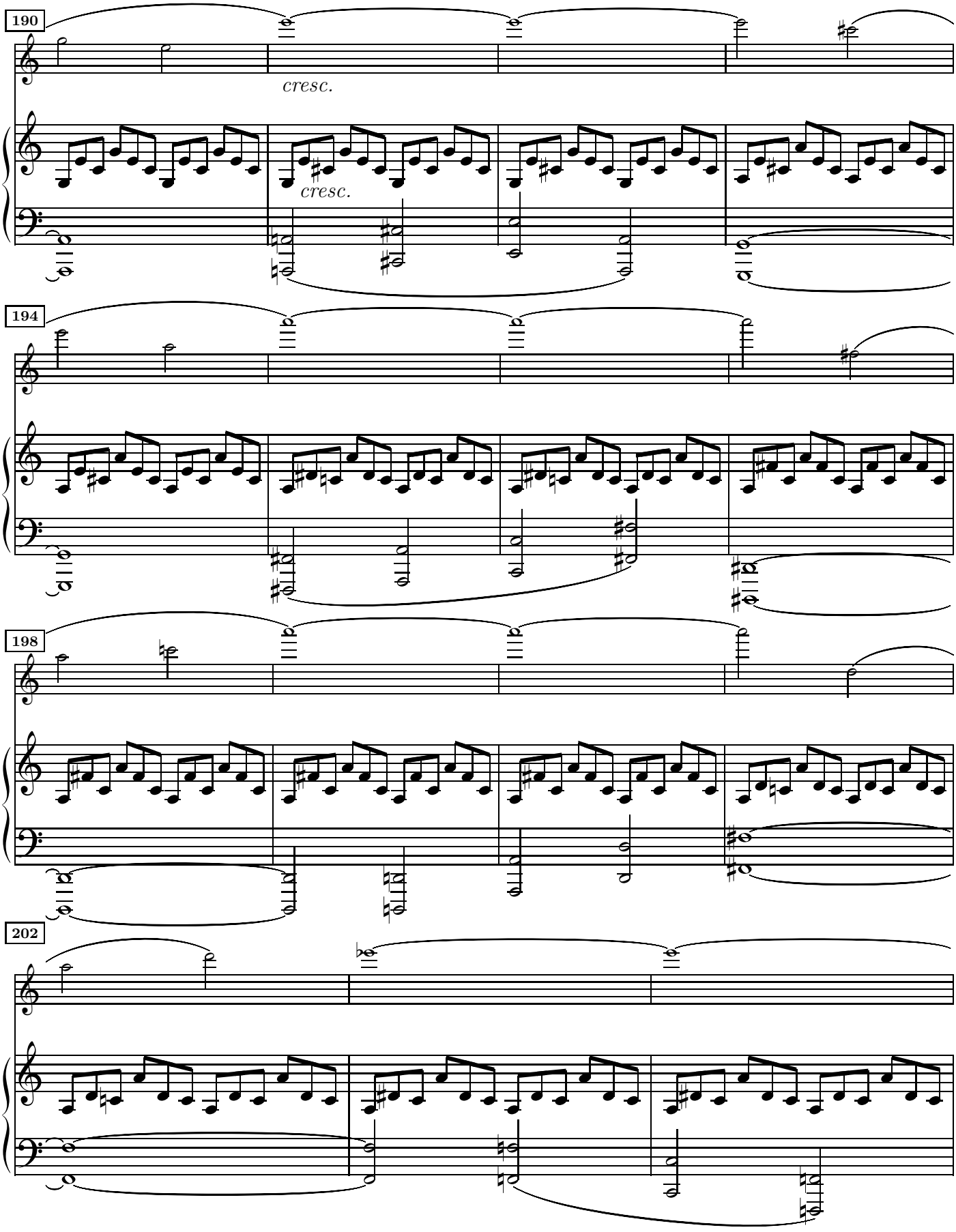

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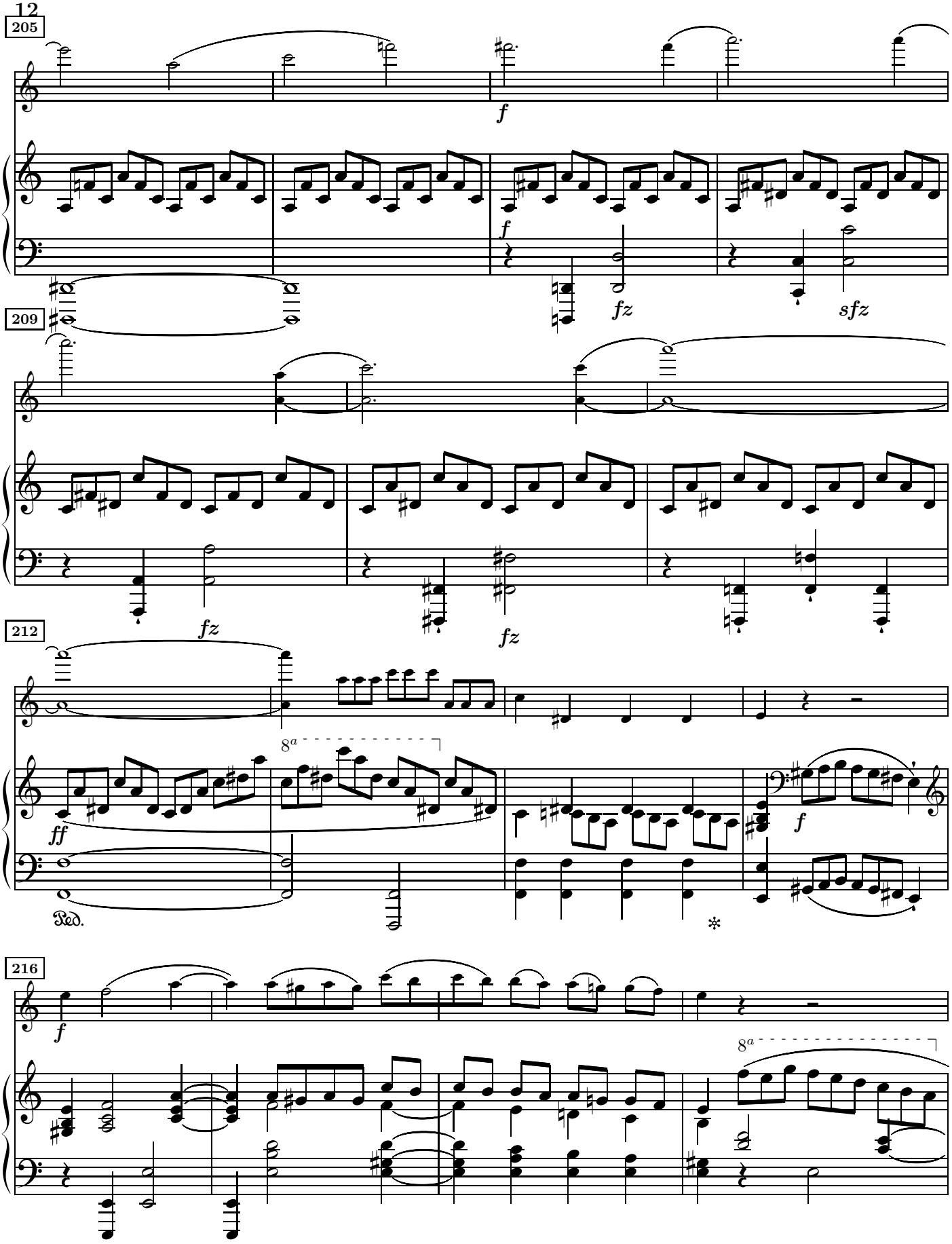

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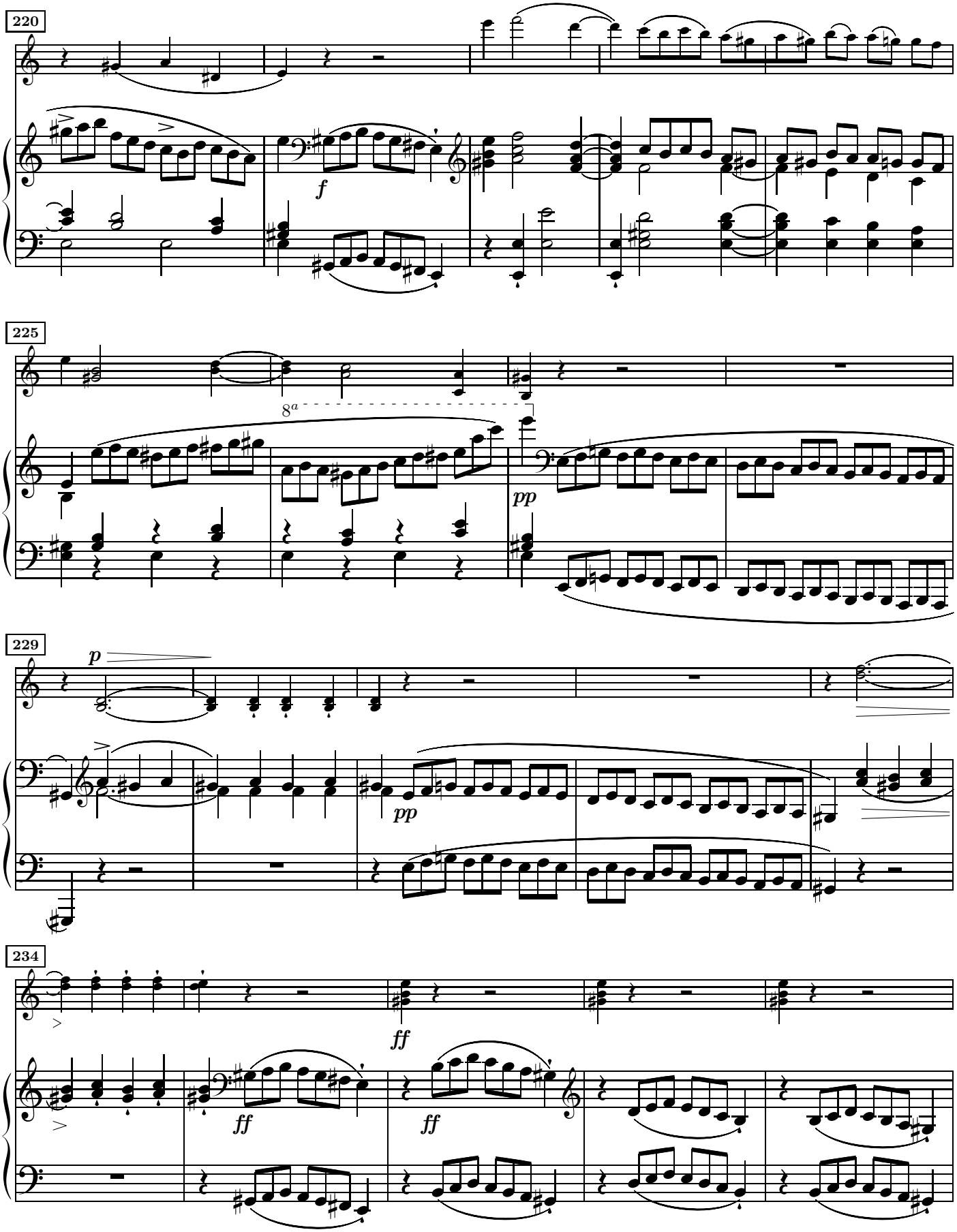

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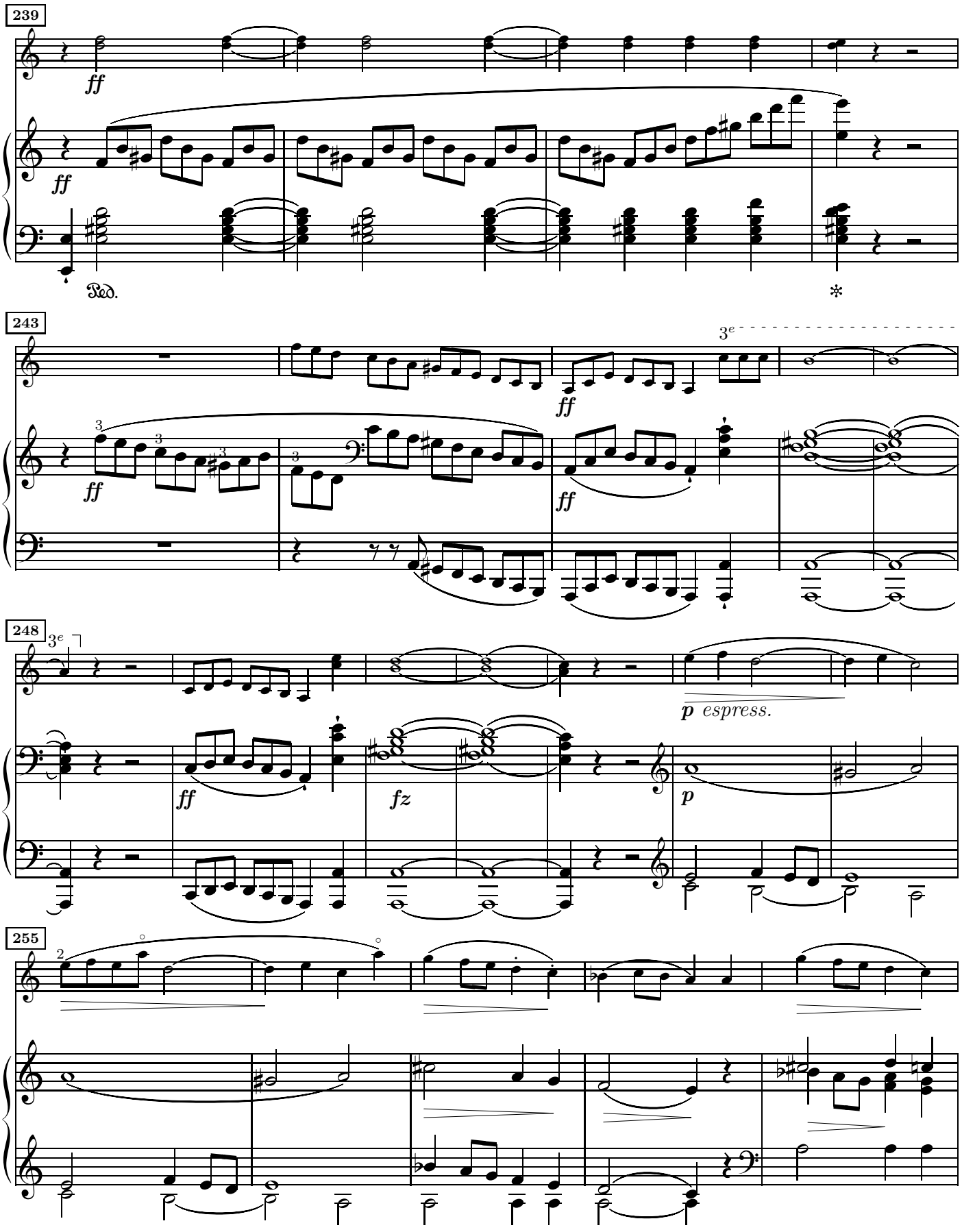

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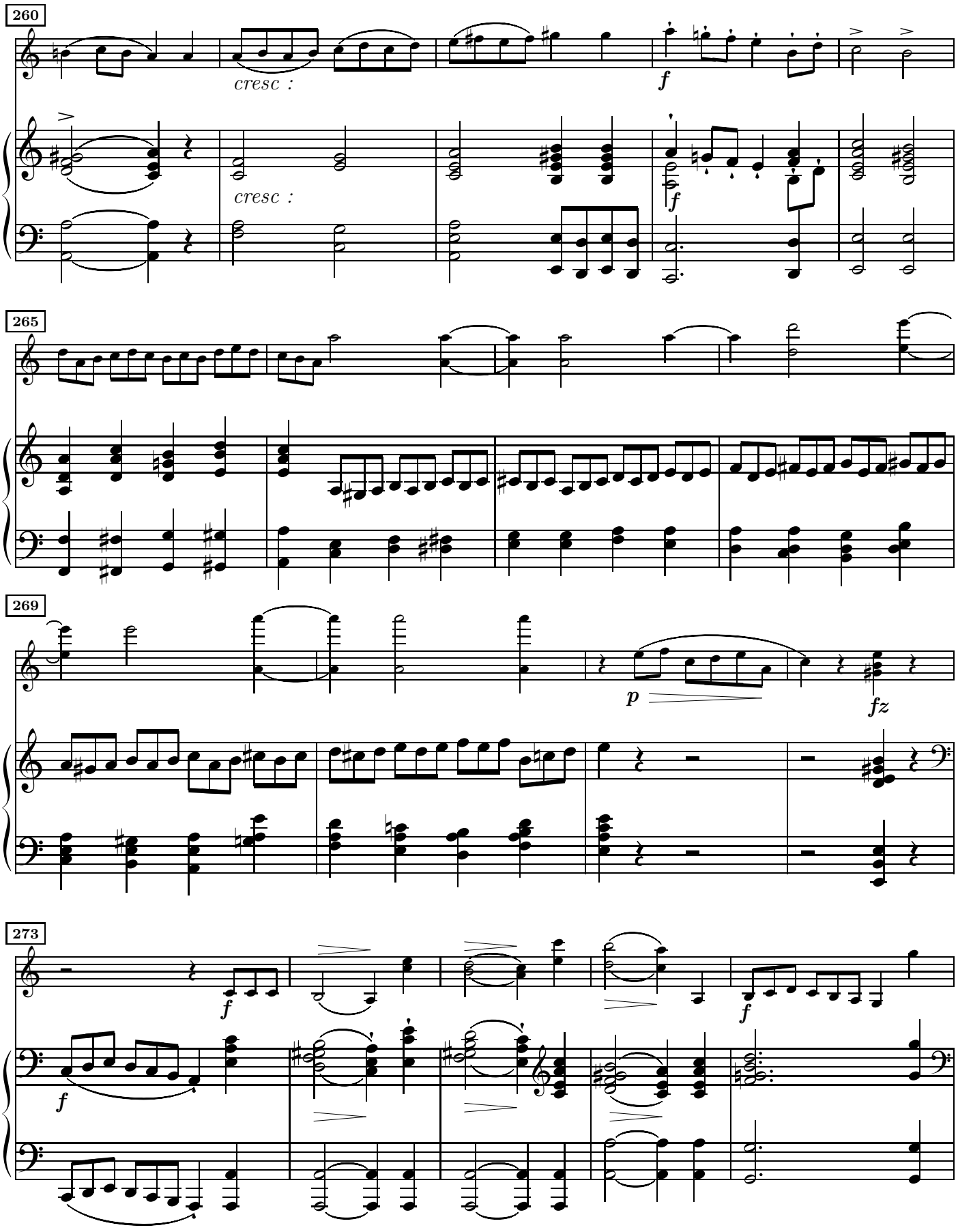

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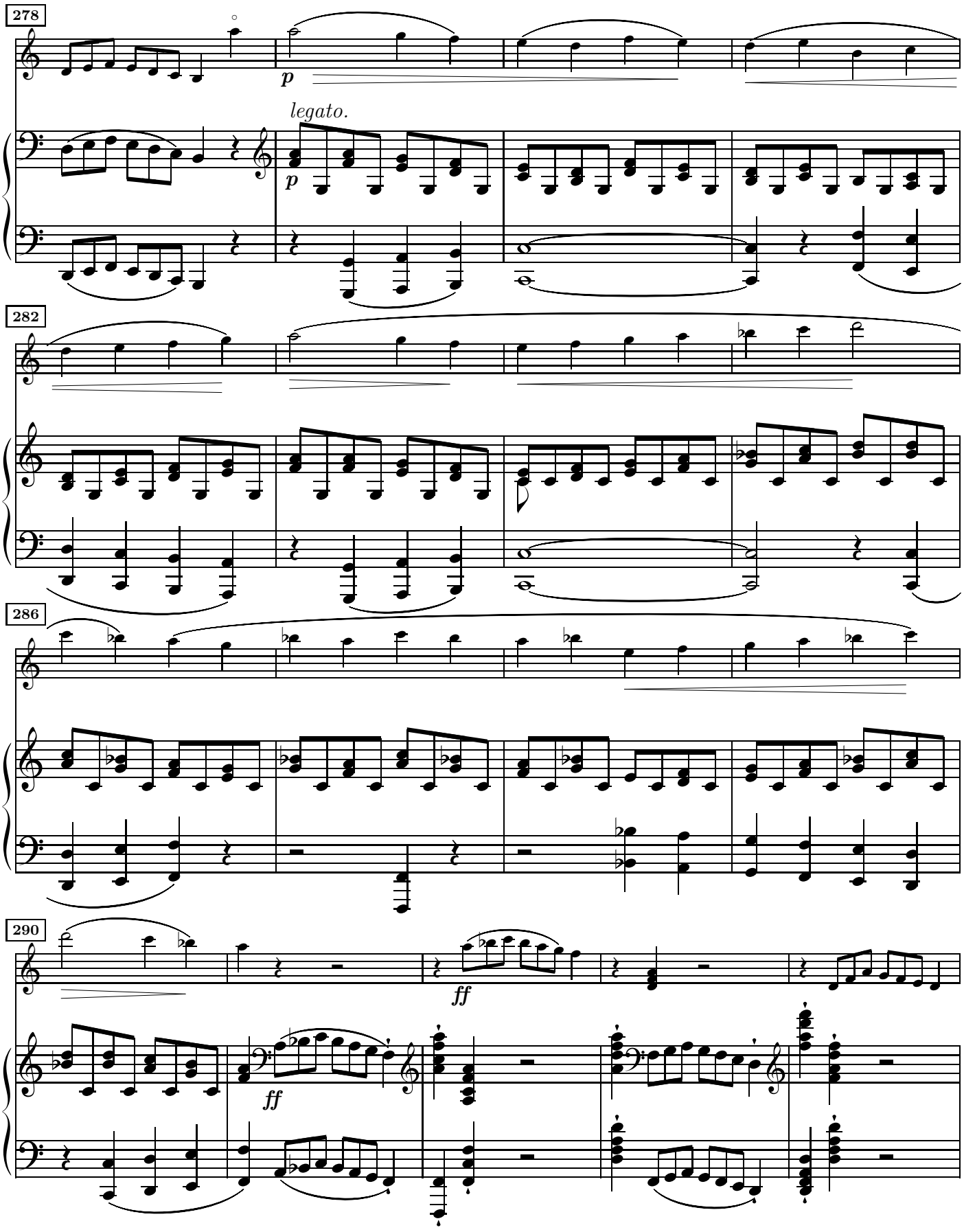

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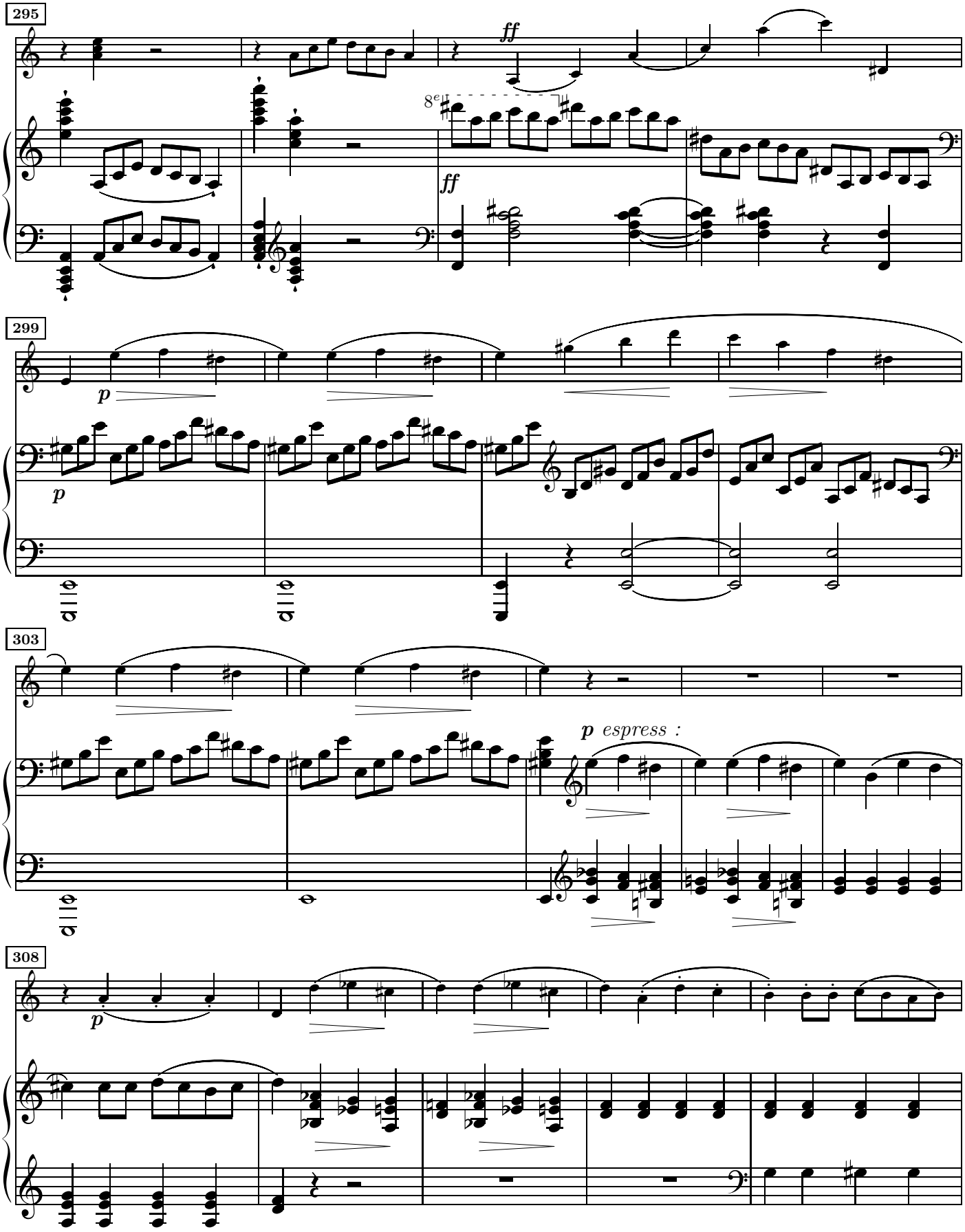

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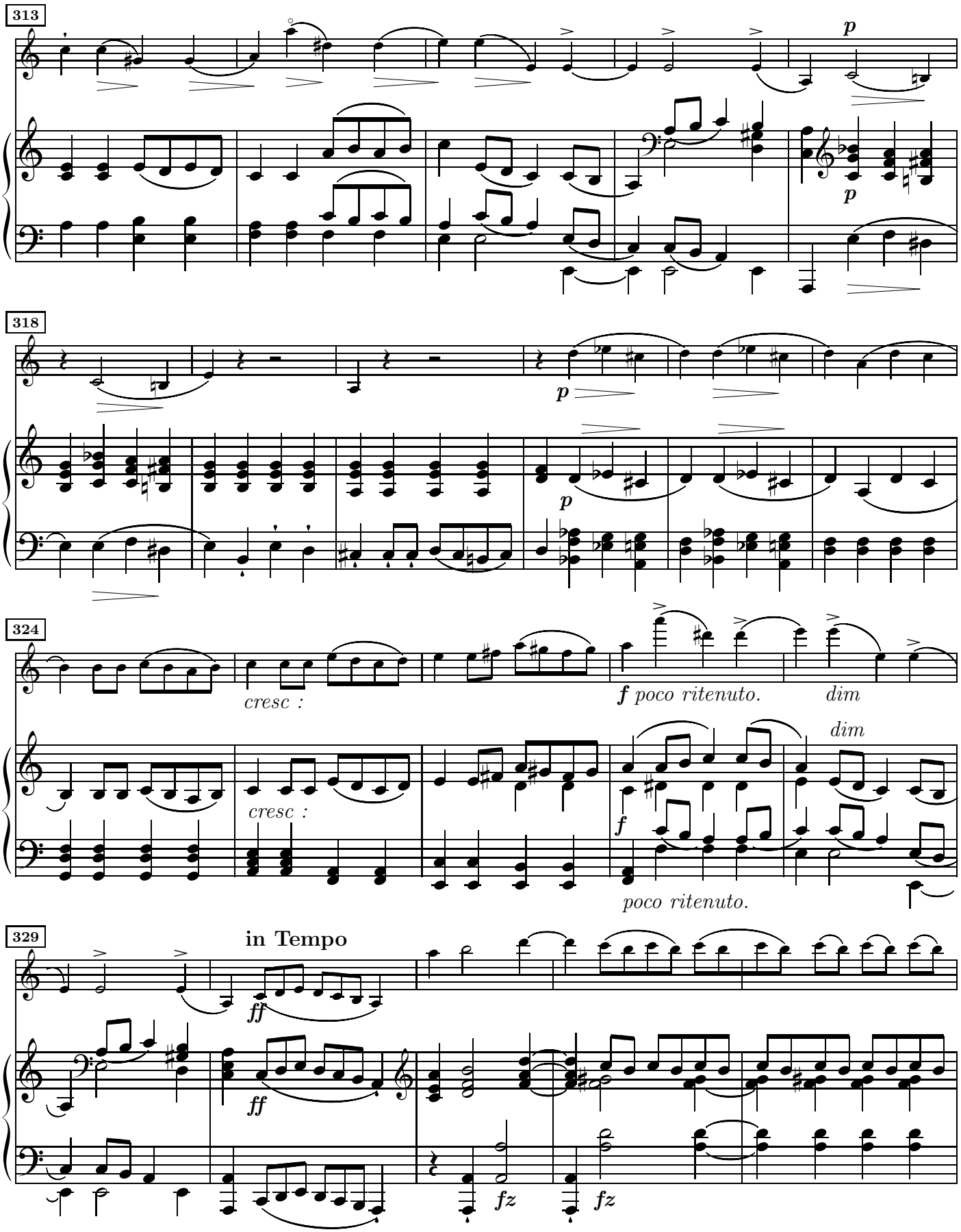

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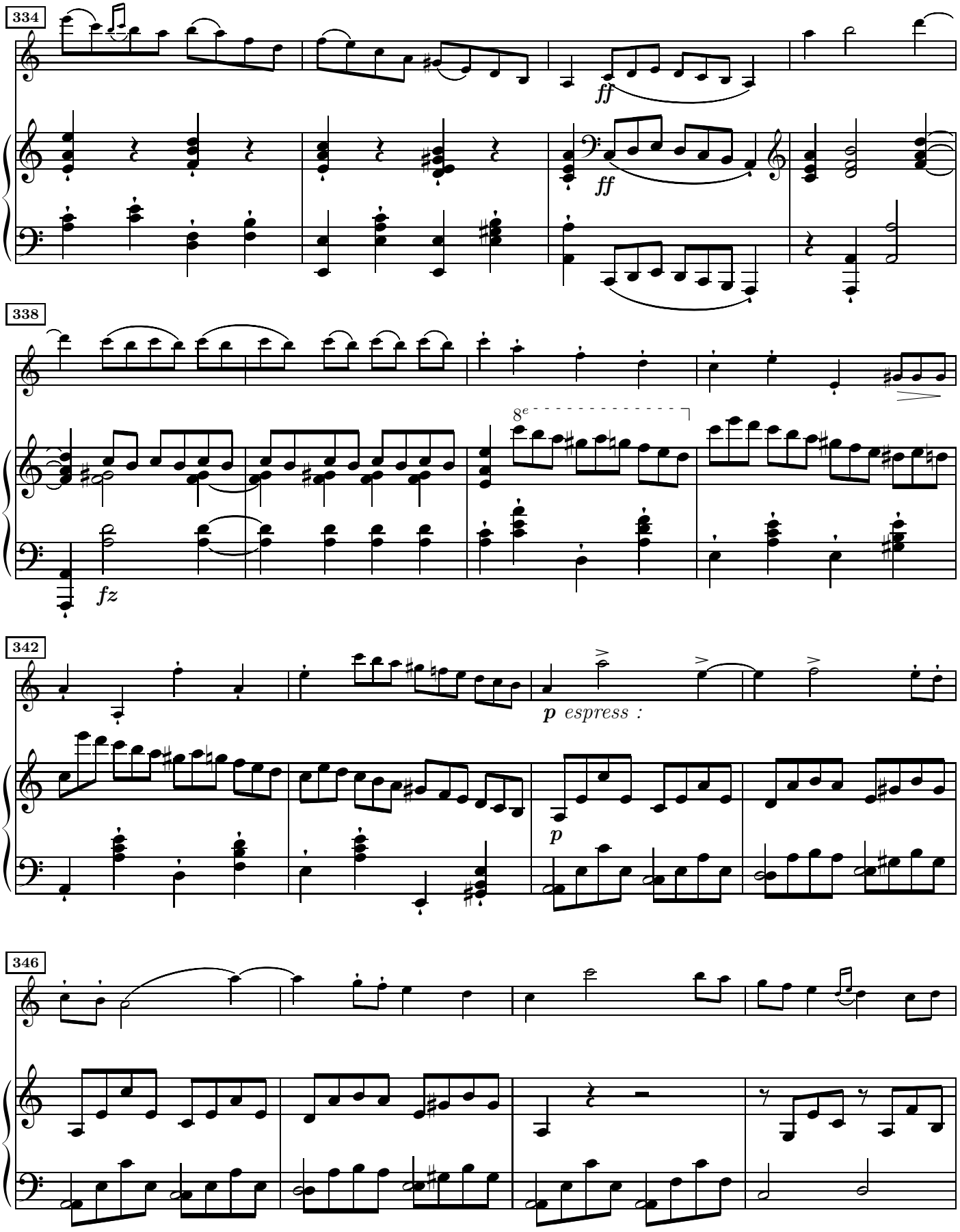

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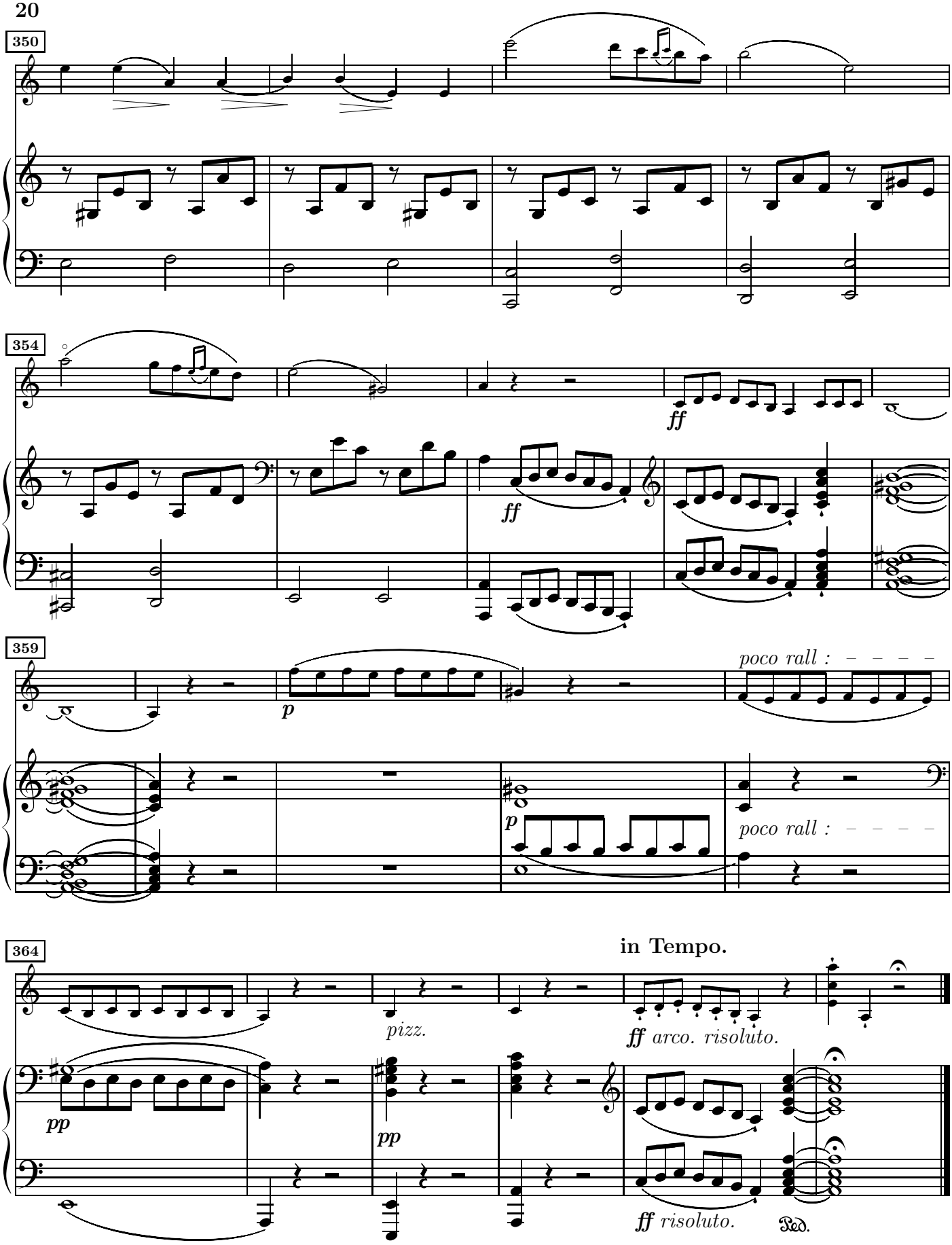

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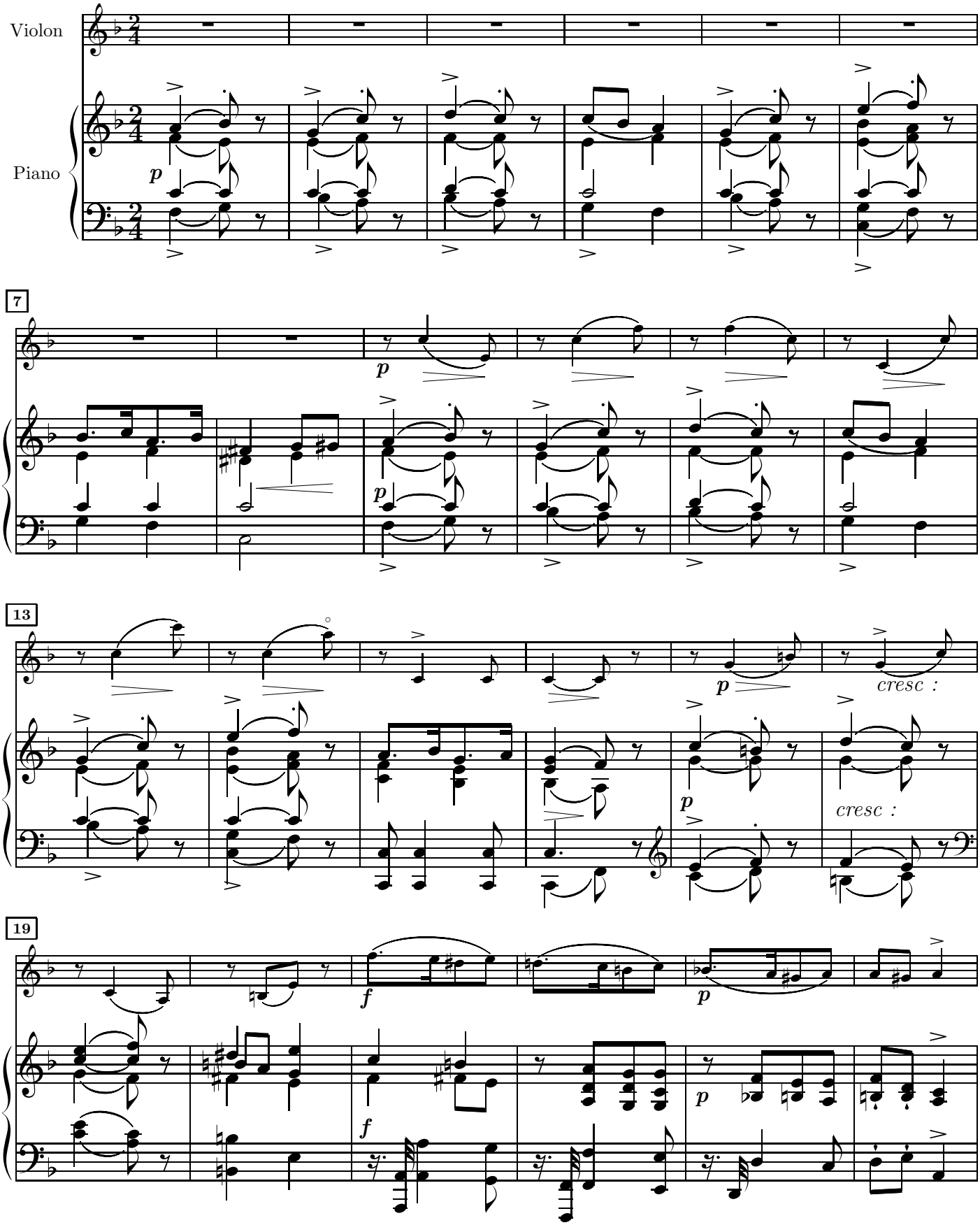
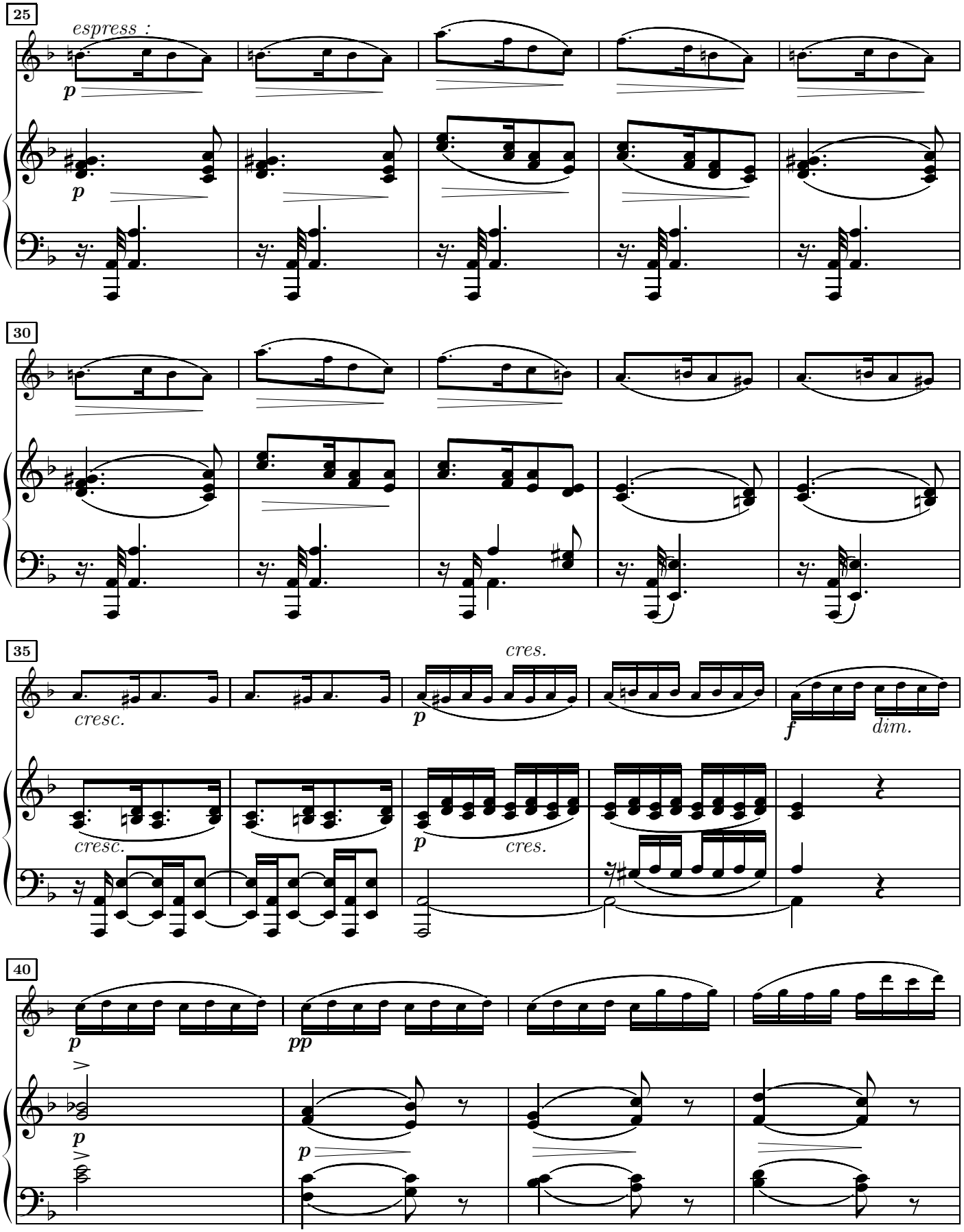
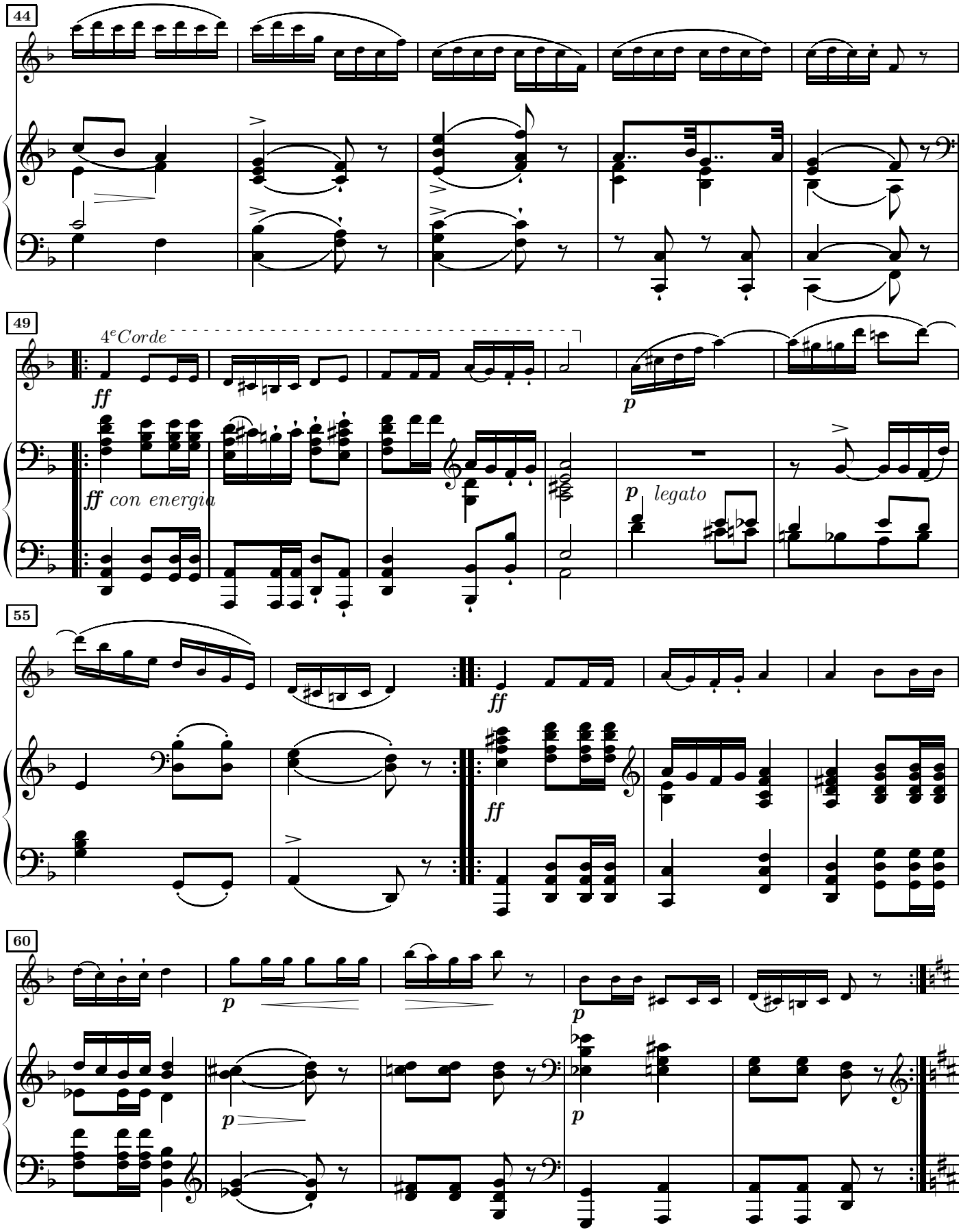
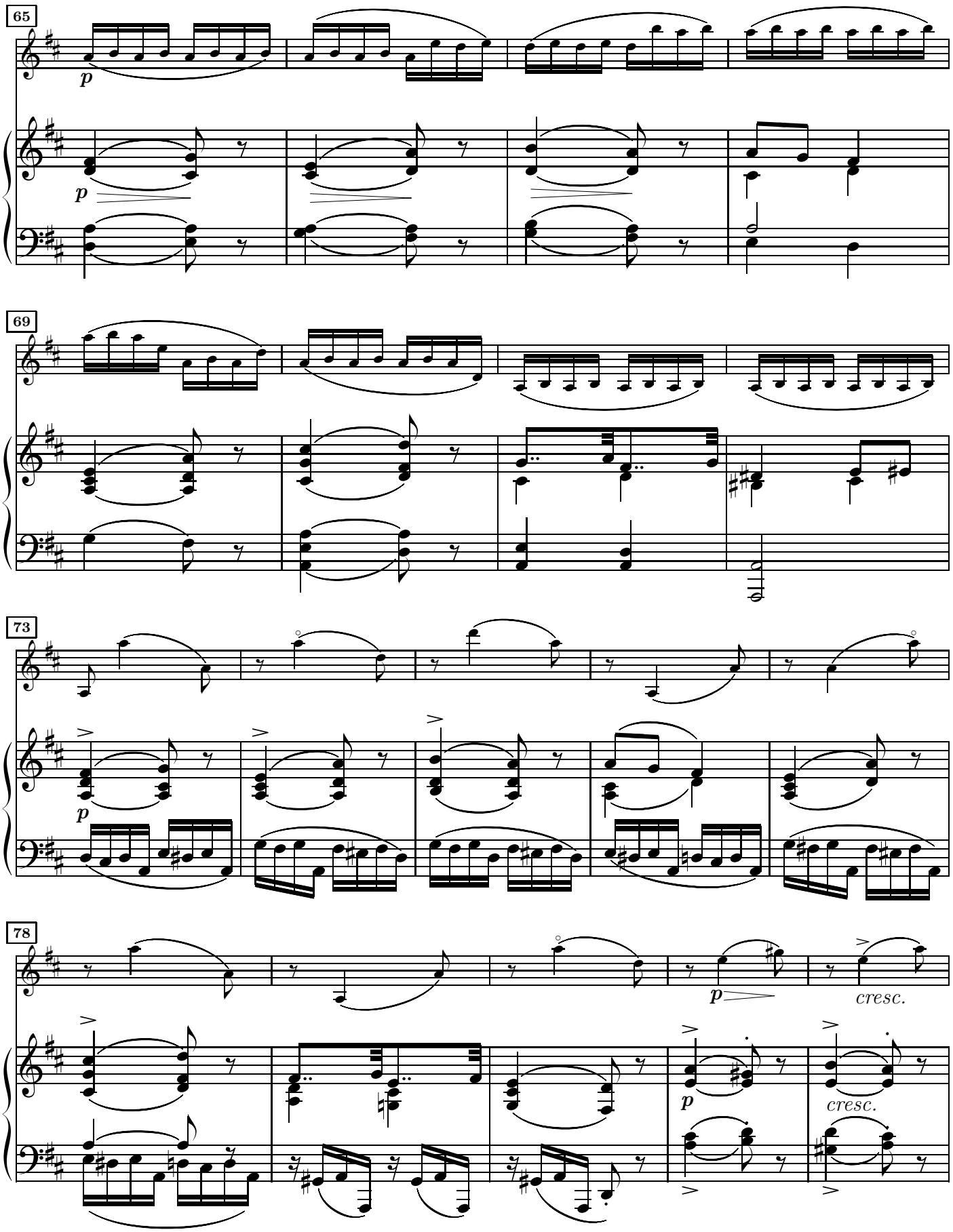
Andante. M : ♪ = 112




25
espress :
p
p
30
35
cresc.
p
cres.
f
dim.
cresc.
p
cres.
40
p
pp
p
p


44
49
4e Corde
ff
p
ff con energia
p legato
55
ff
ff
60
p
p
p
p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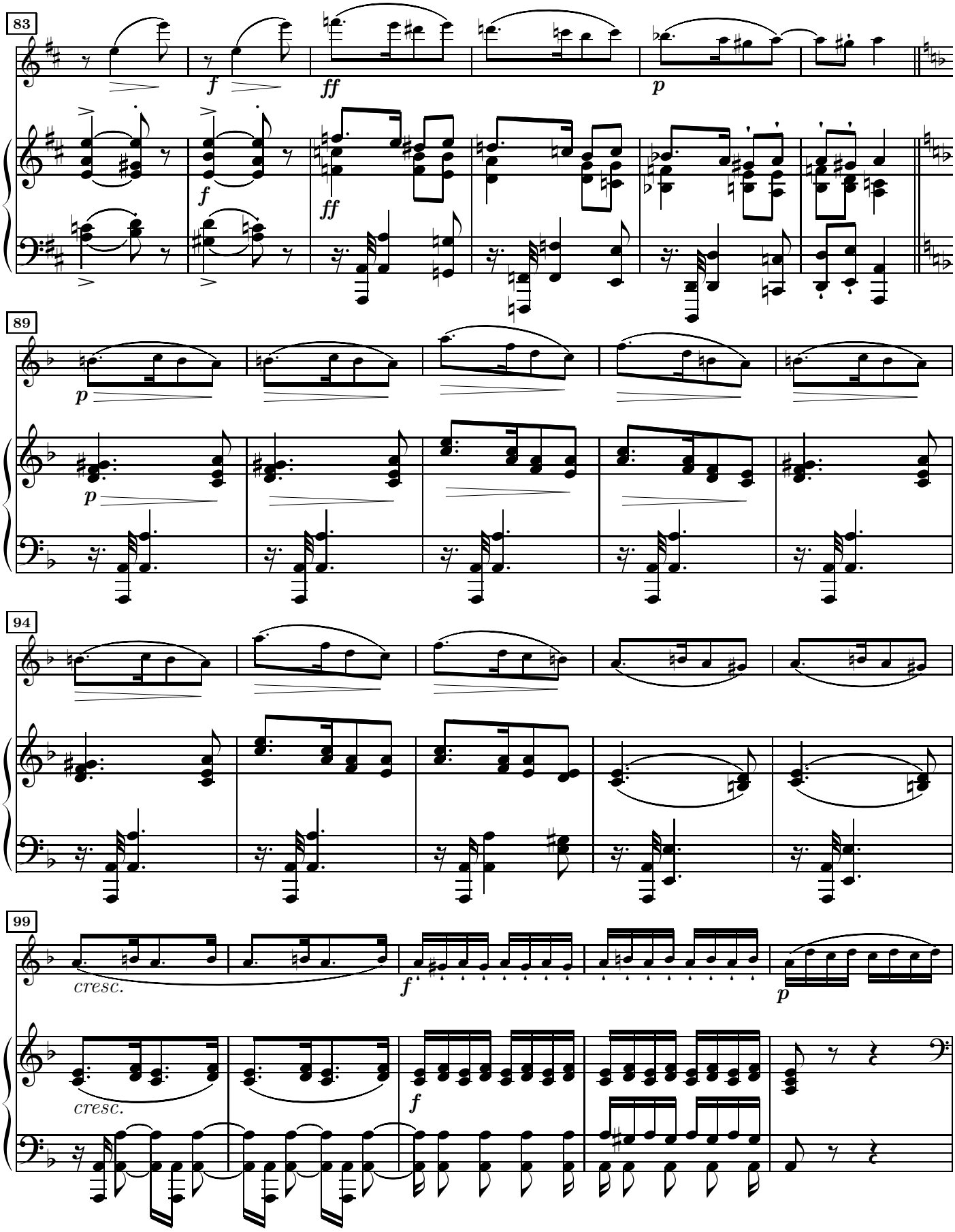
p
69
73
p
78
p
cresc.
p
cresc.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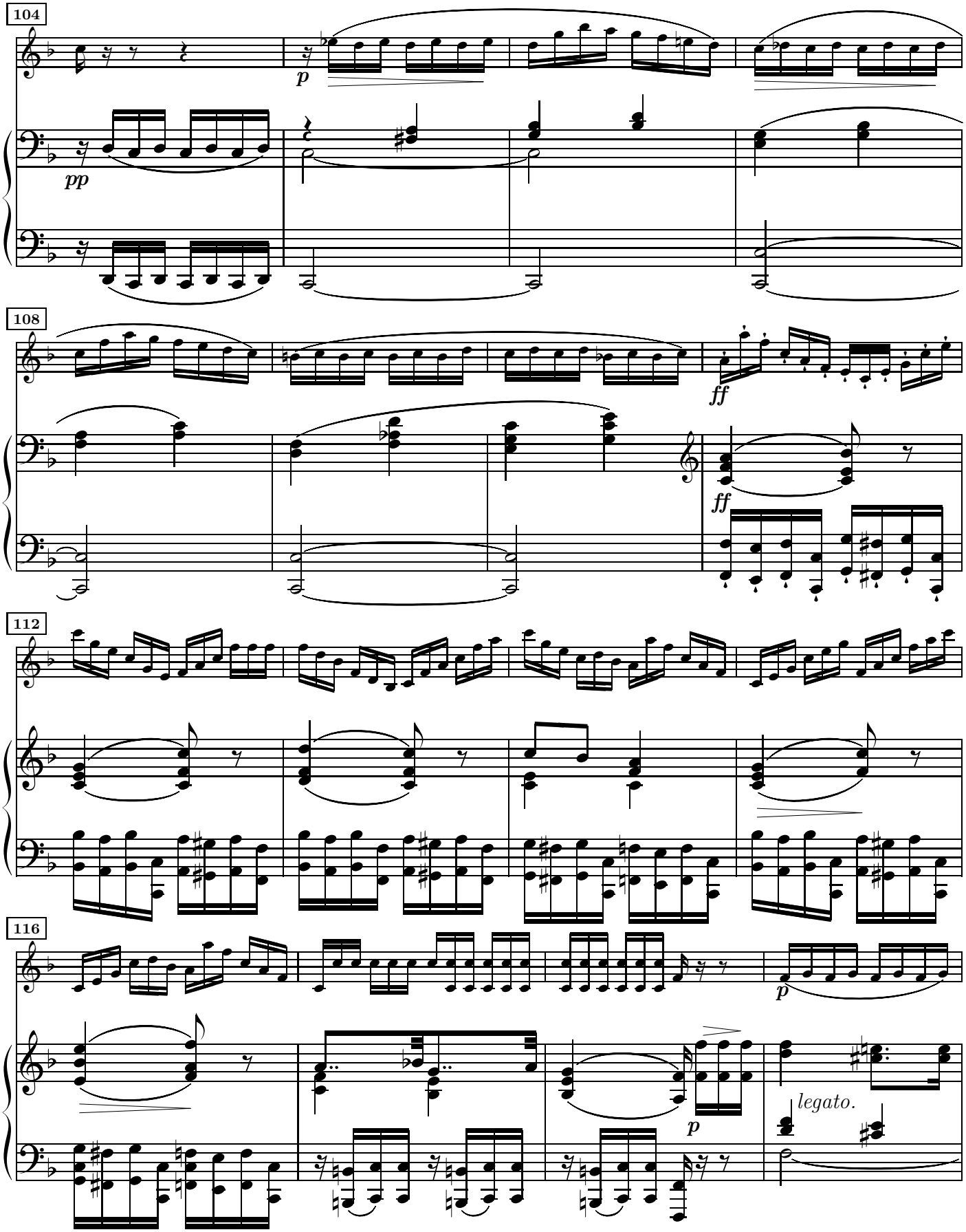
ff
p
89
p
94
99
cresc.
f
p
cresc.
f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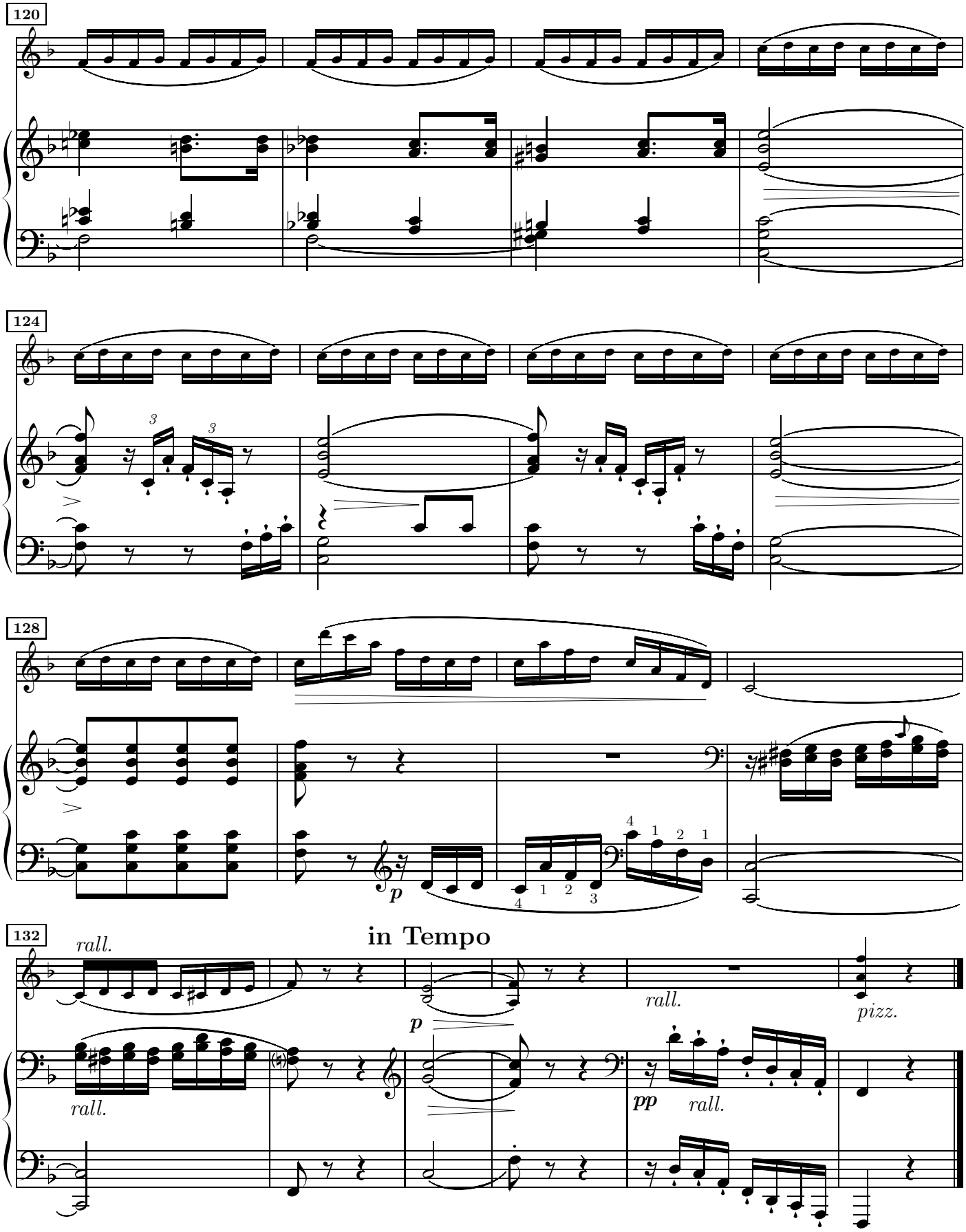
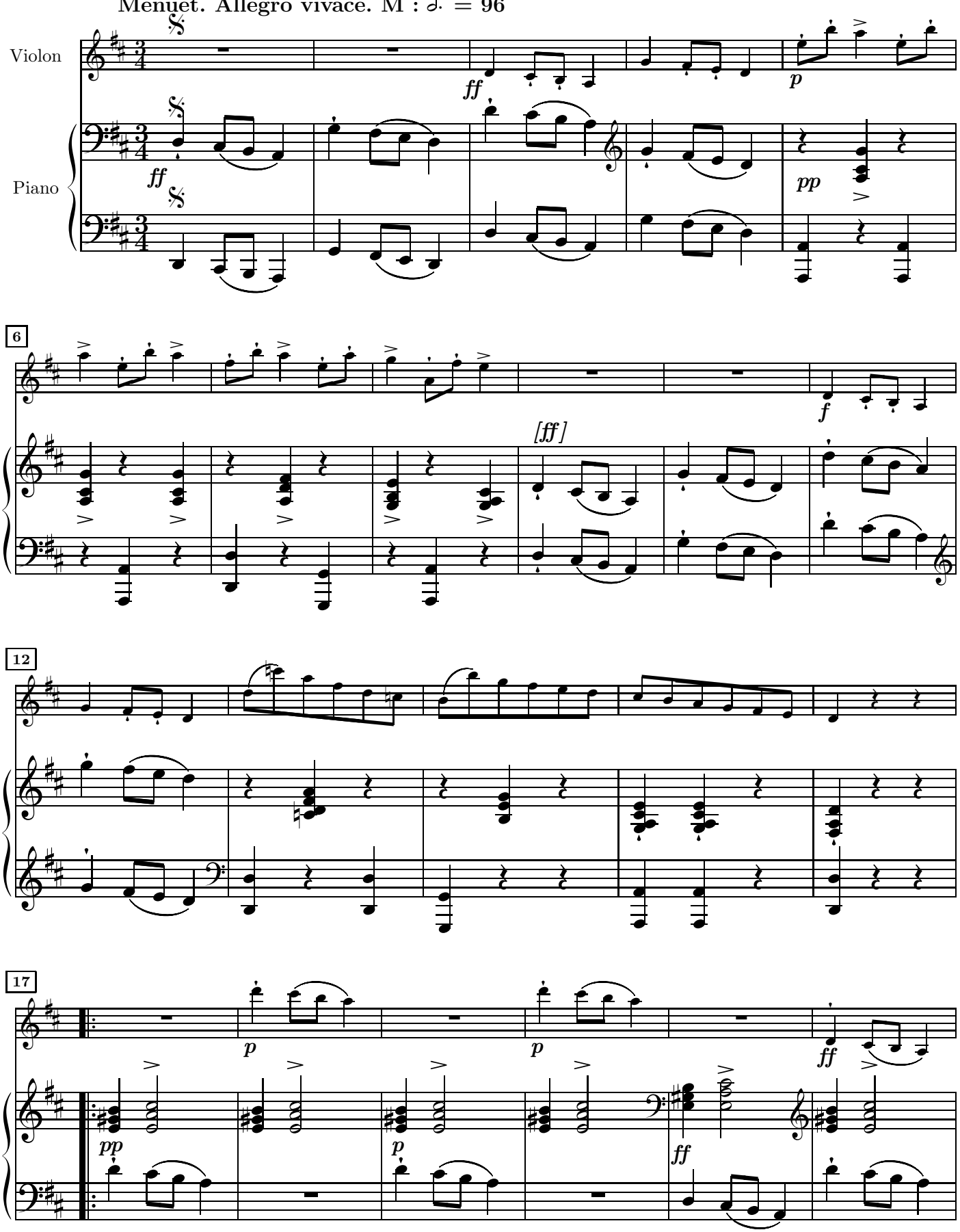
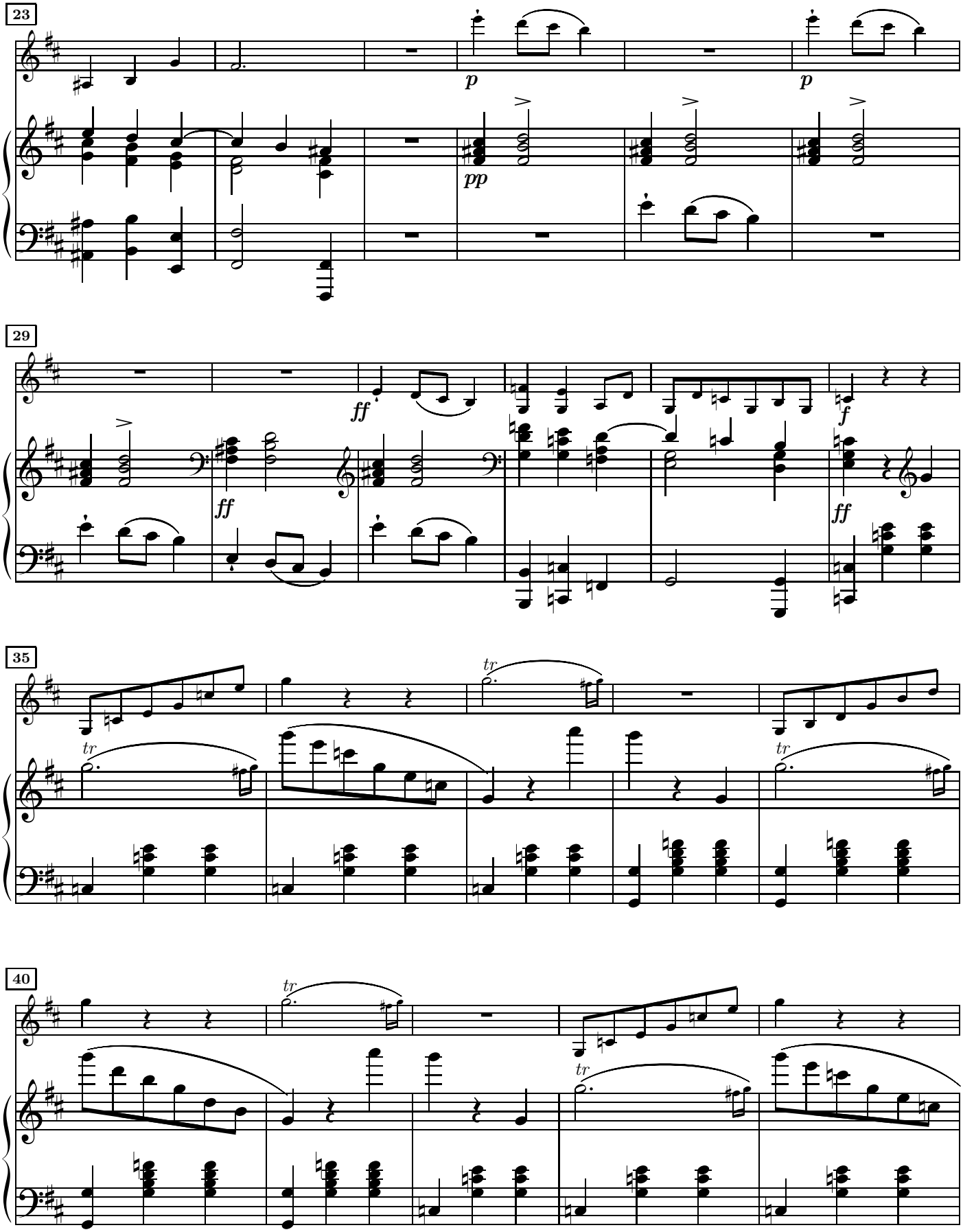
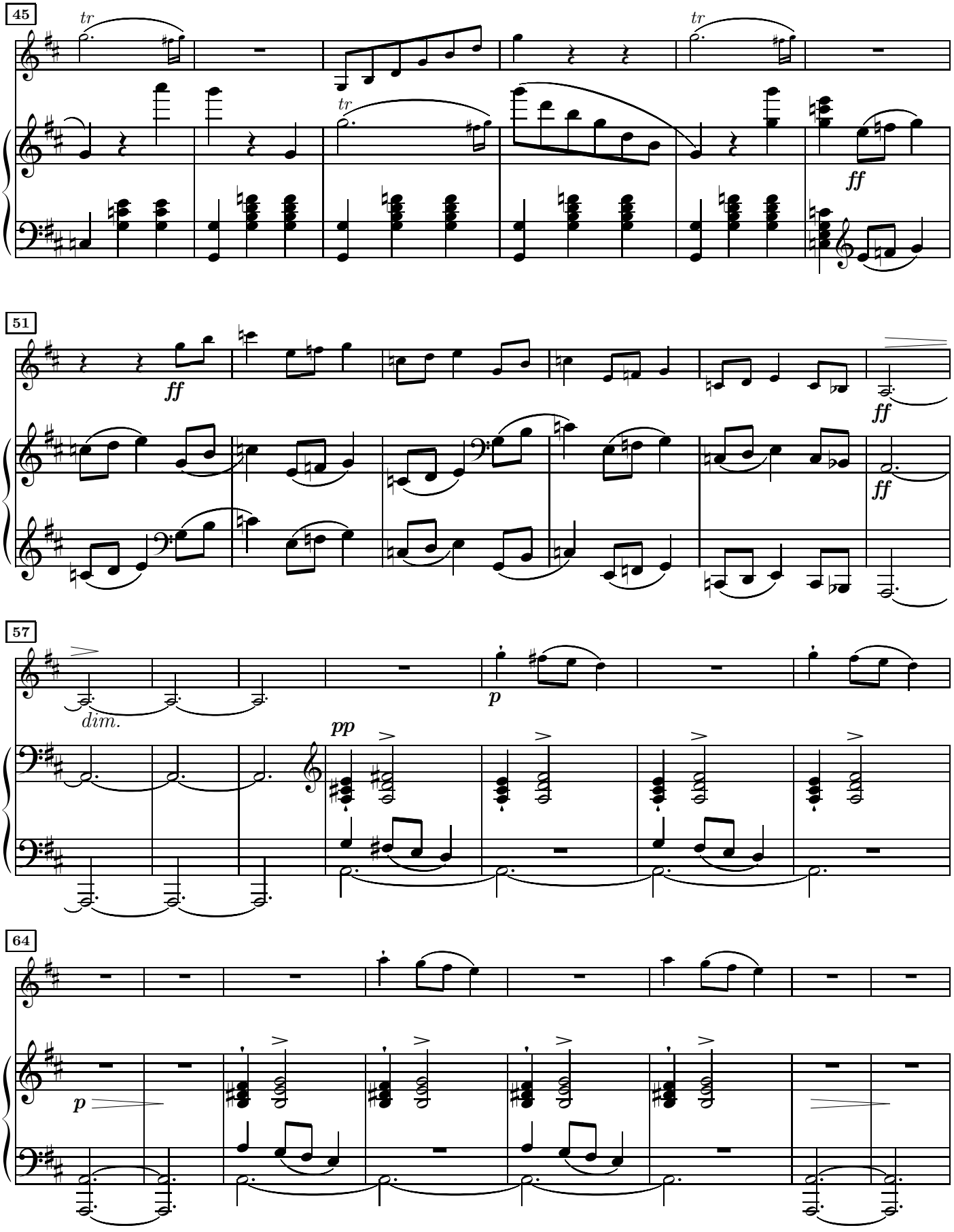
p
pp
108
ff
ff
112
116
p
p
legato.


120
124
128
132
rall.
in Tempo
p
rall.
pizz.
rall.
pp
rall.


Menuet. Allegro vivace. M : 𝅗𝅥. = 96
Violon
Piano
ff
p
pp
6
f
[ff]
12
17
p
p
ff
pp
p
ff


23
p
p
pp
29
ff
ff
f
ff
35
tr
tr
tr
40
tr
tr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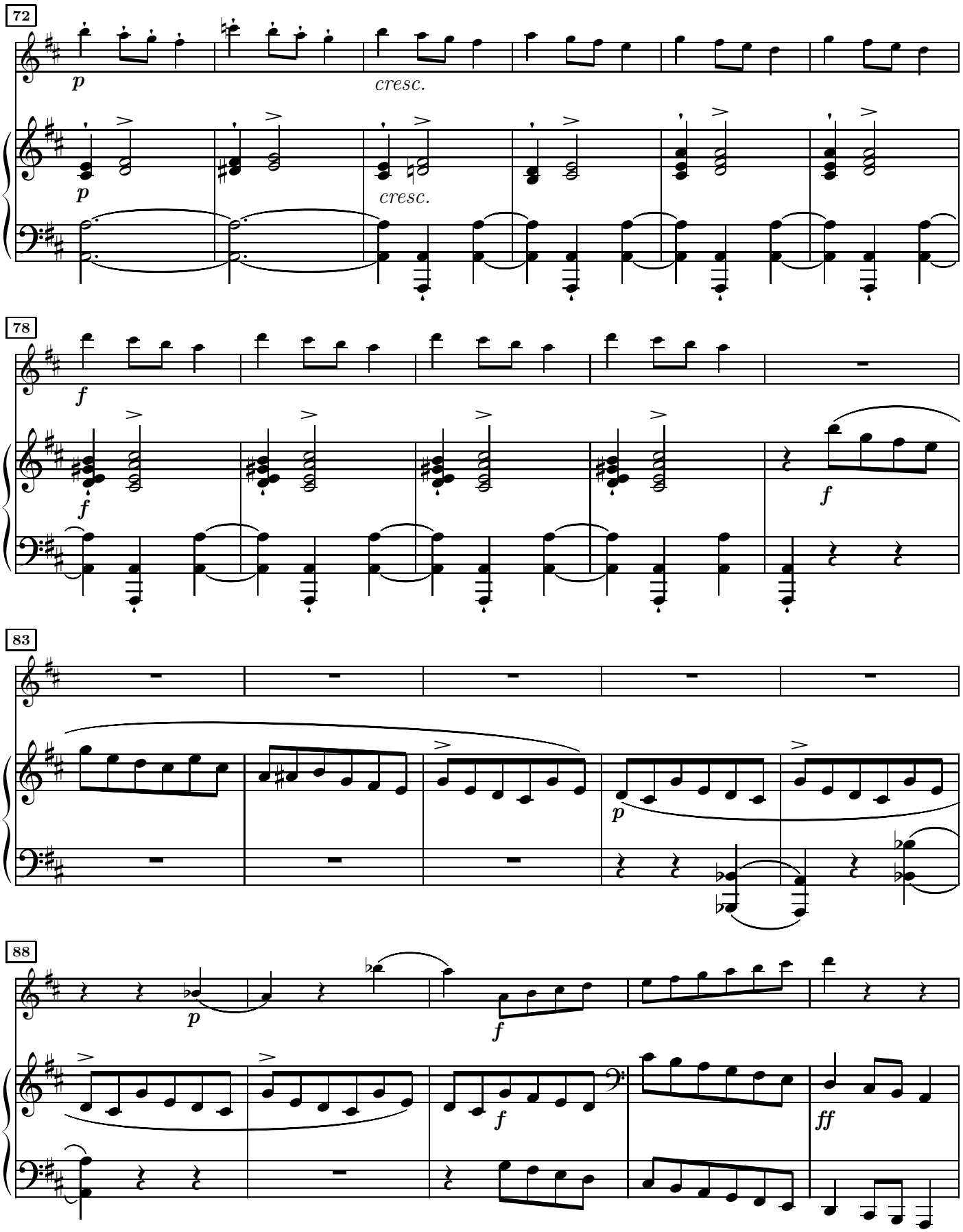
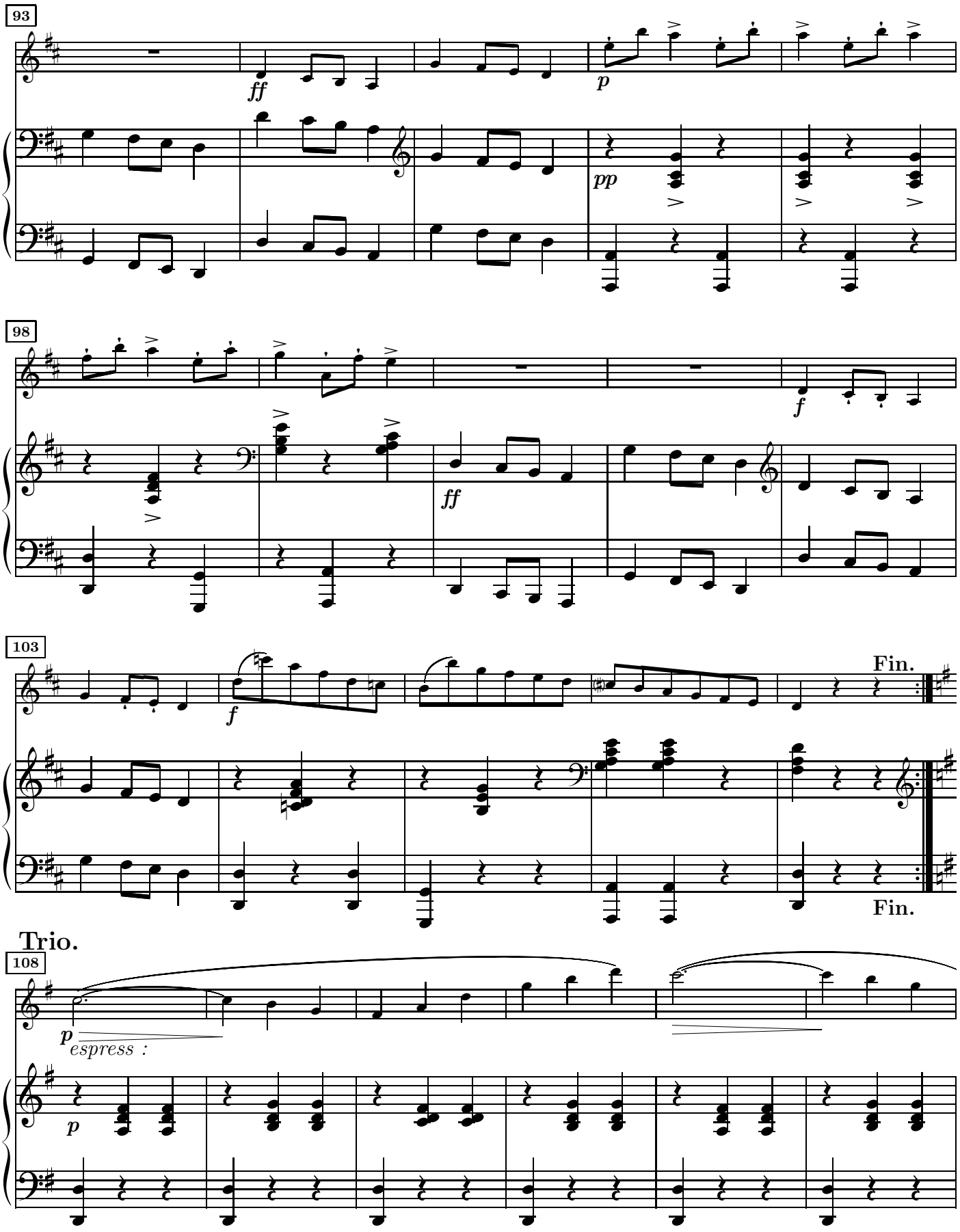
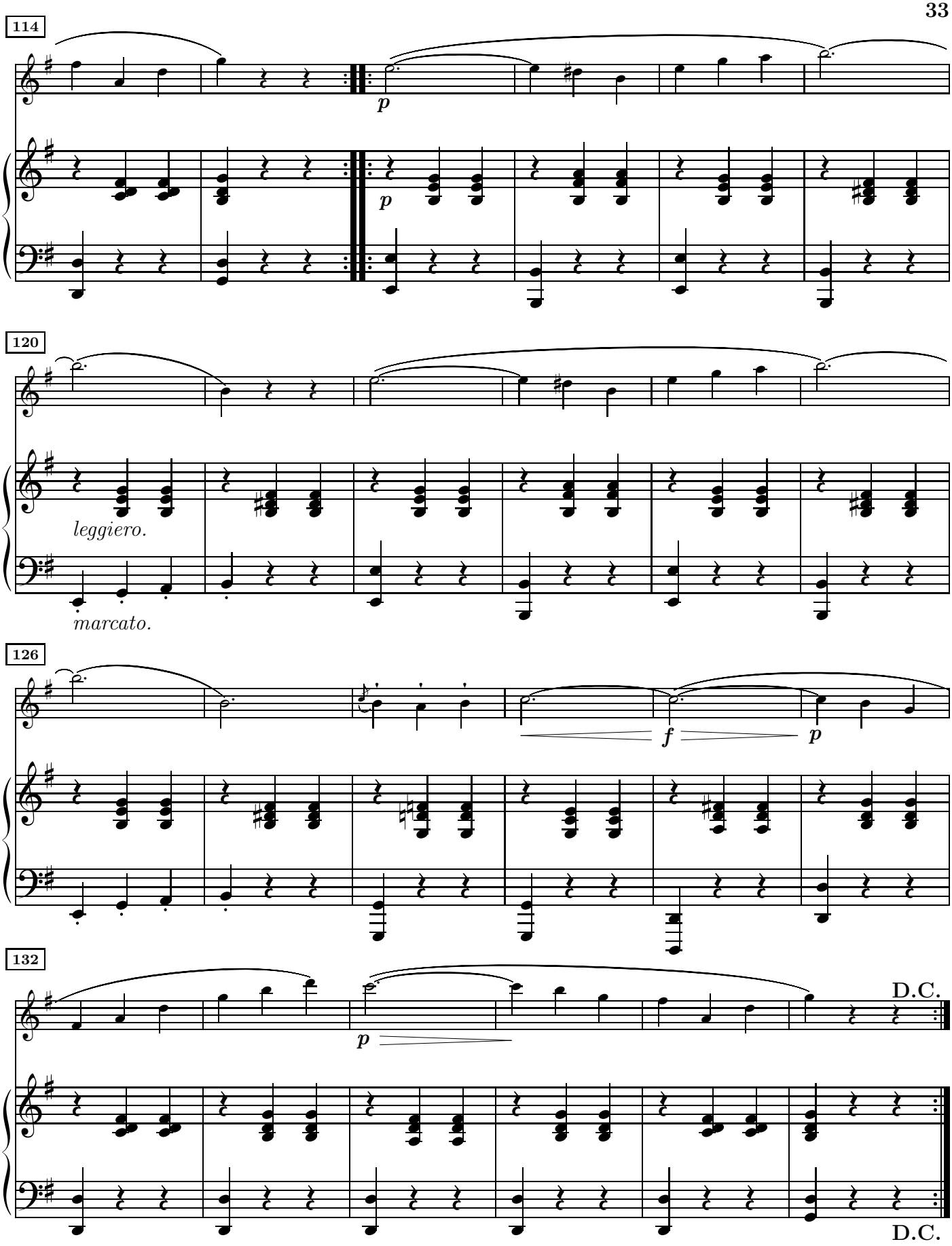
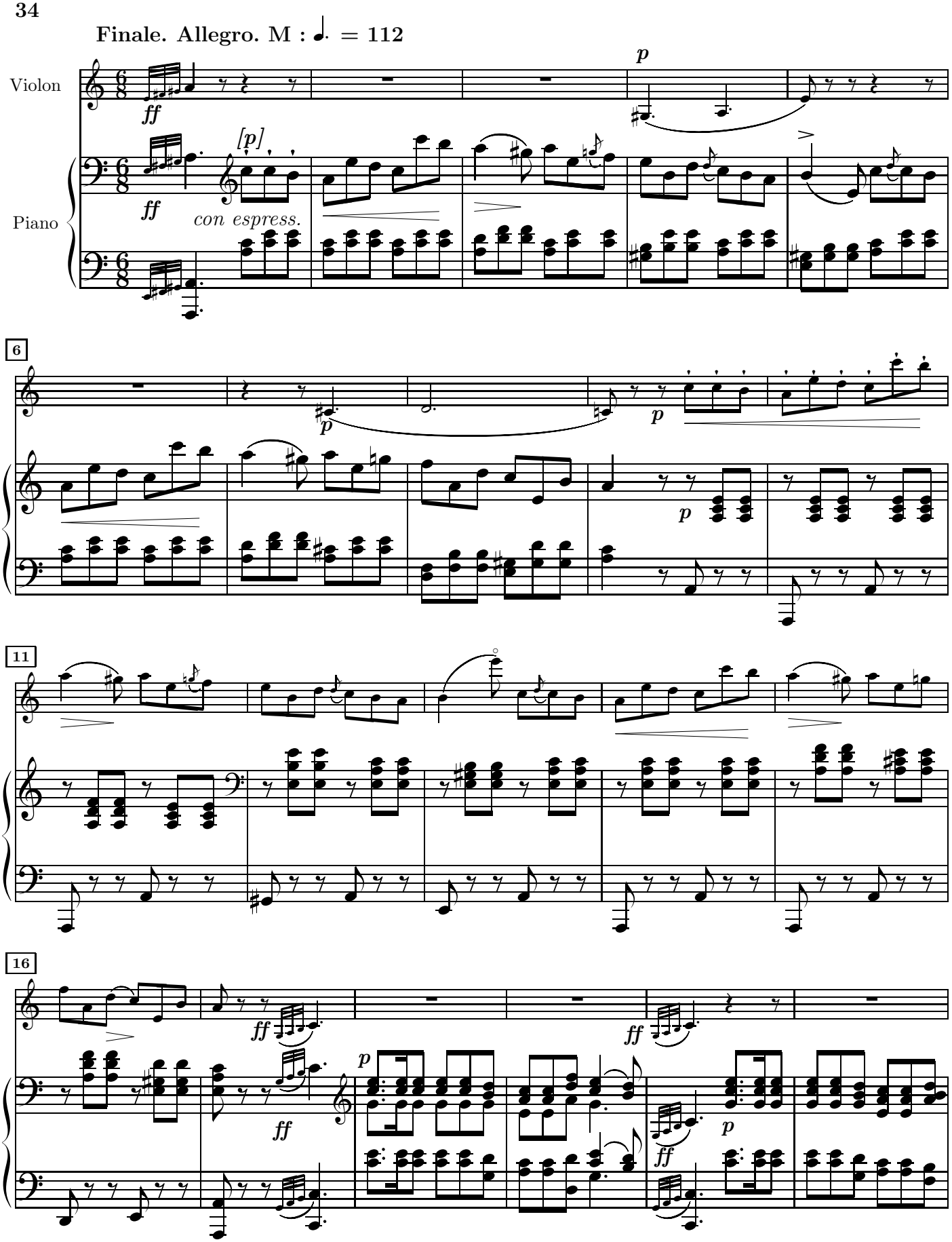
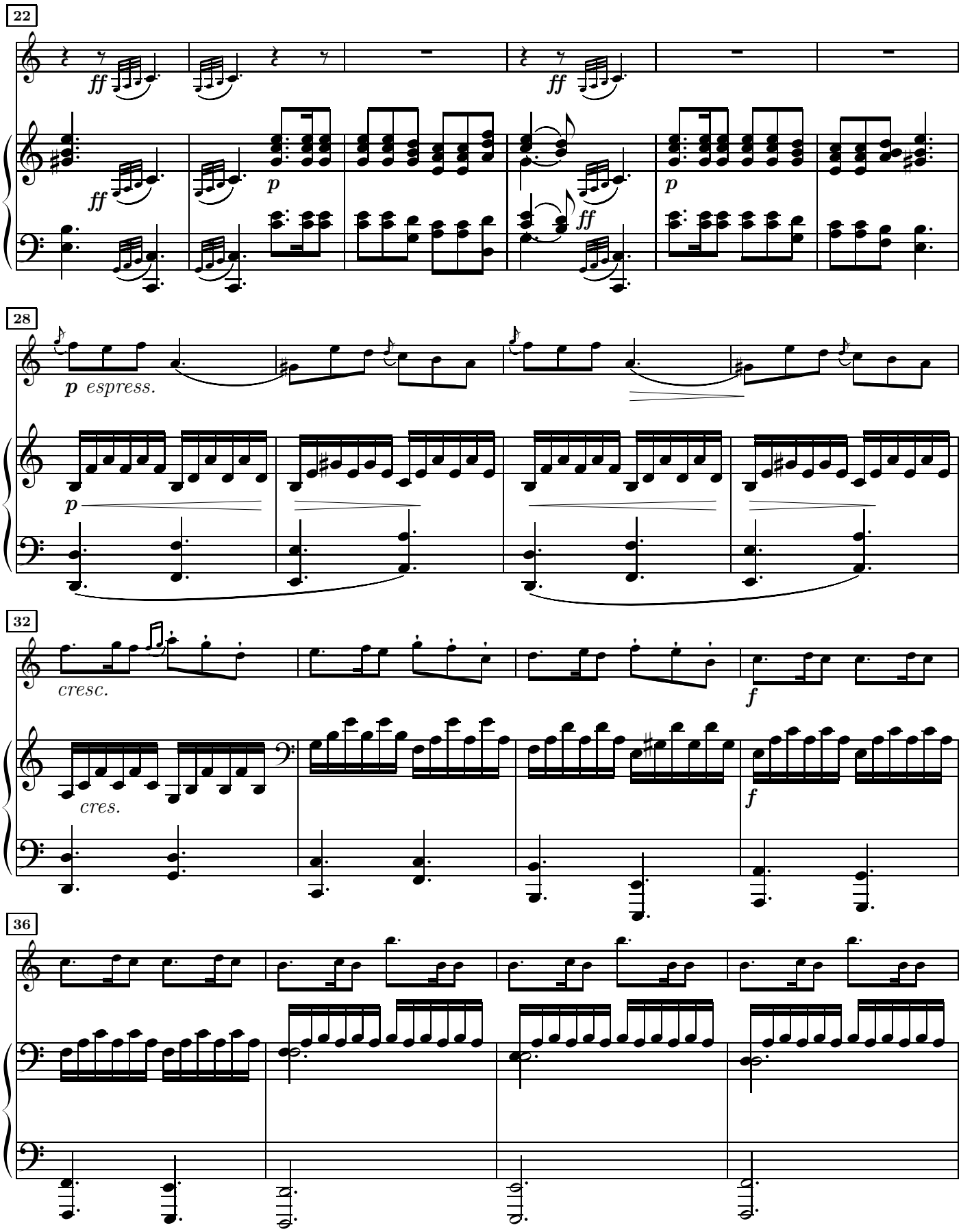
tr
tr
tr
ff
51
ff
ff
ff
57
dim.
p
pp
64
p

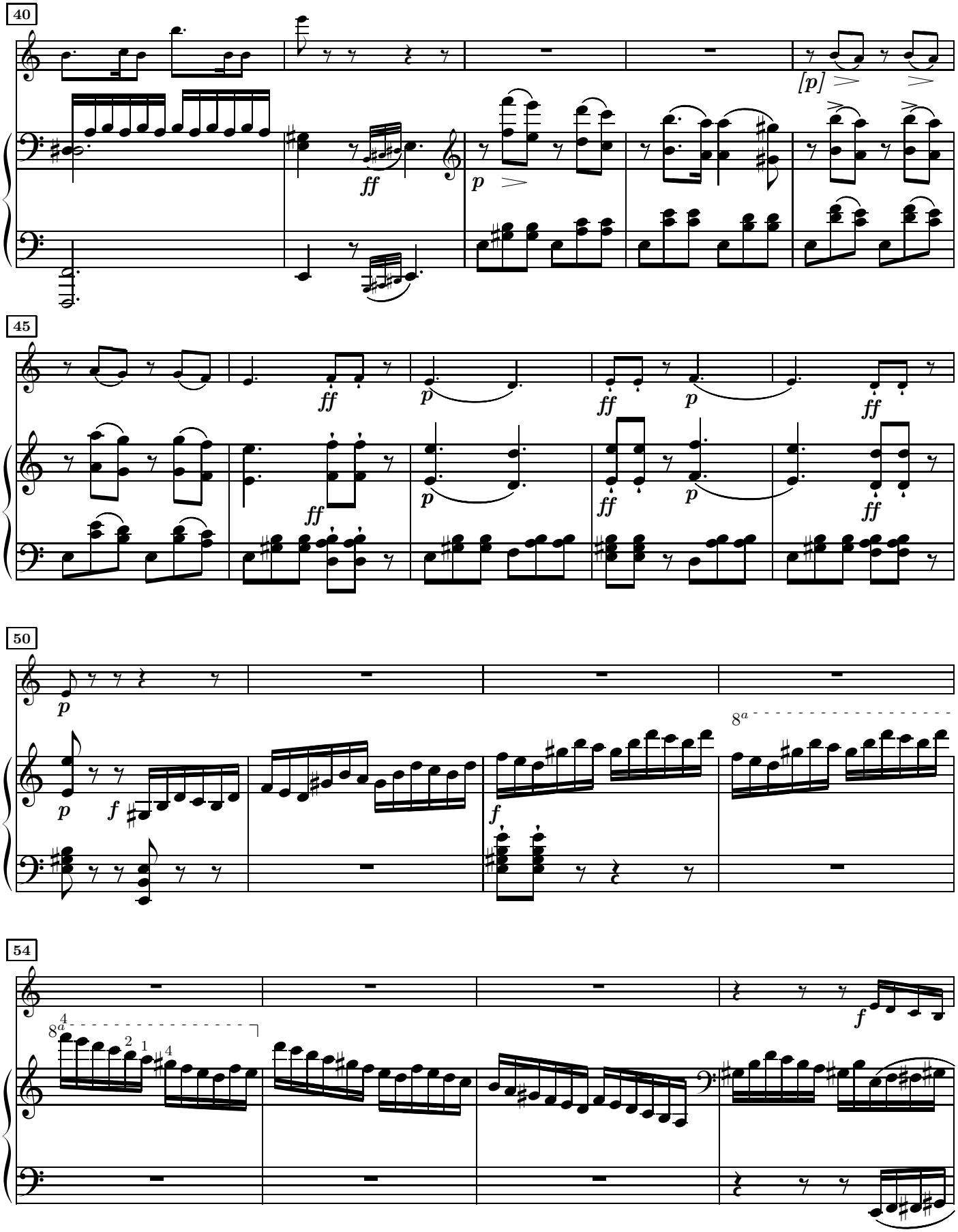

72
p
cresc.
p
cresc.
78
f
f
f
83
p
88
p
f
f
ff

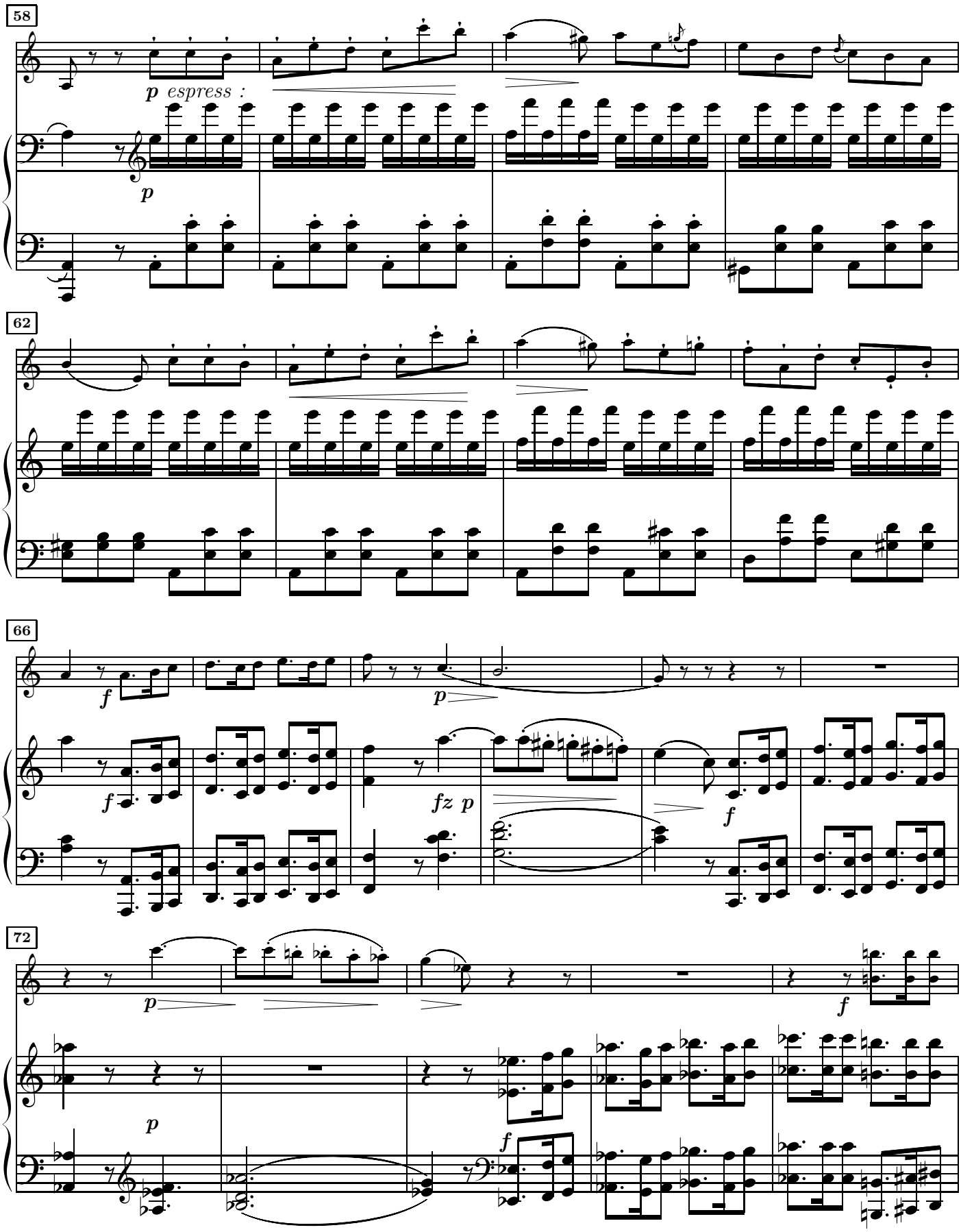

93
ff
p
pp
98
f
ff
103
f
Fin.
Fin.
Trio.
108
p
espress :
p

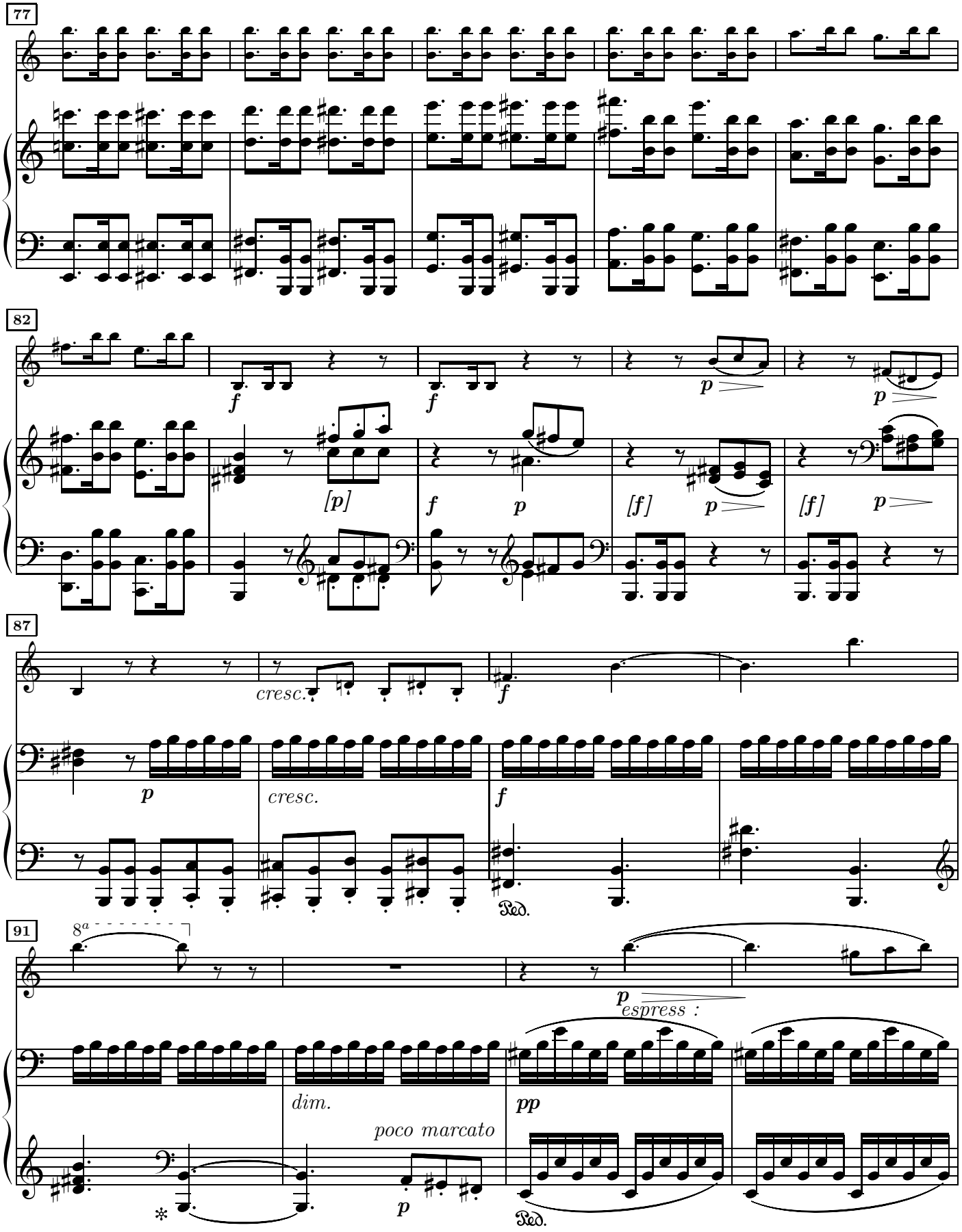

114
p
p
120
leggiero.
marcato.
126
f
p
132
p
D.C.
D.C.

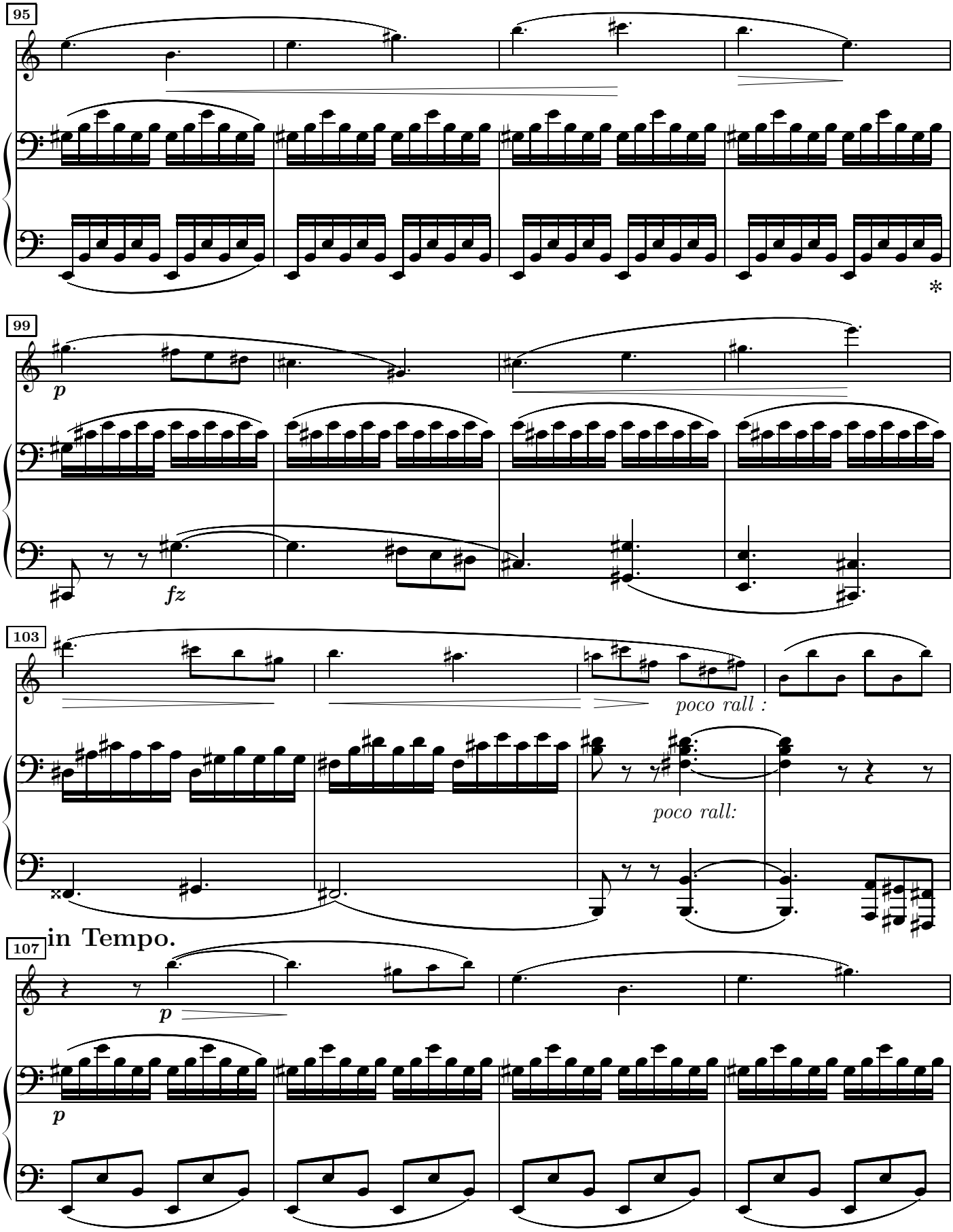

Finale. Allegro. M : ♩. = 112
Violon
Piano
ff
[p]
con espress.
p
6
11
16

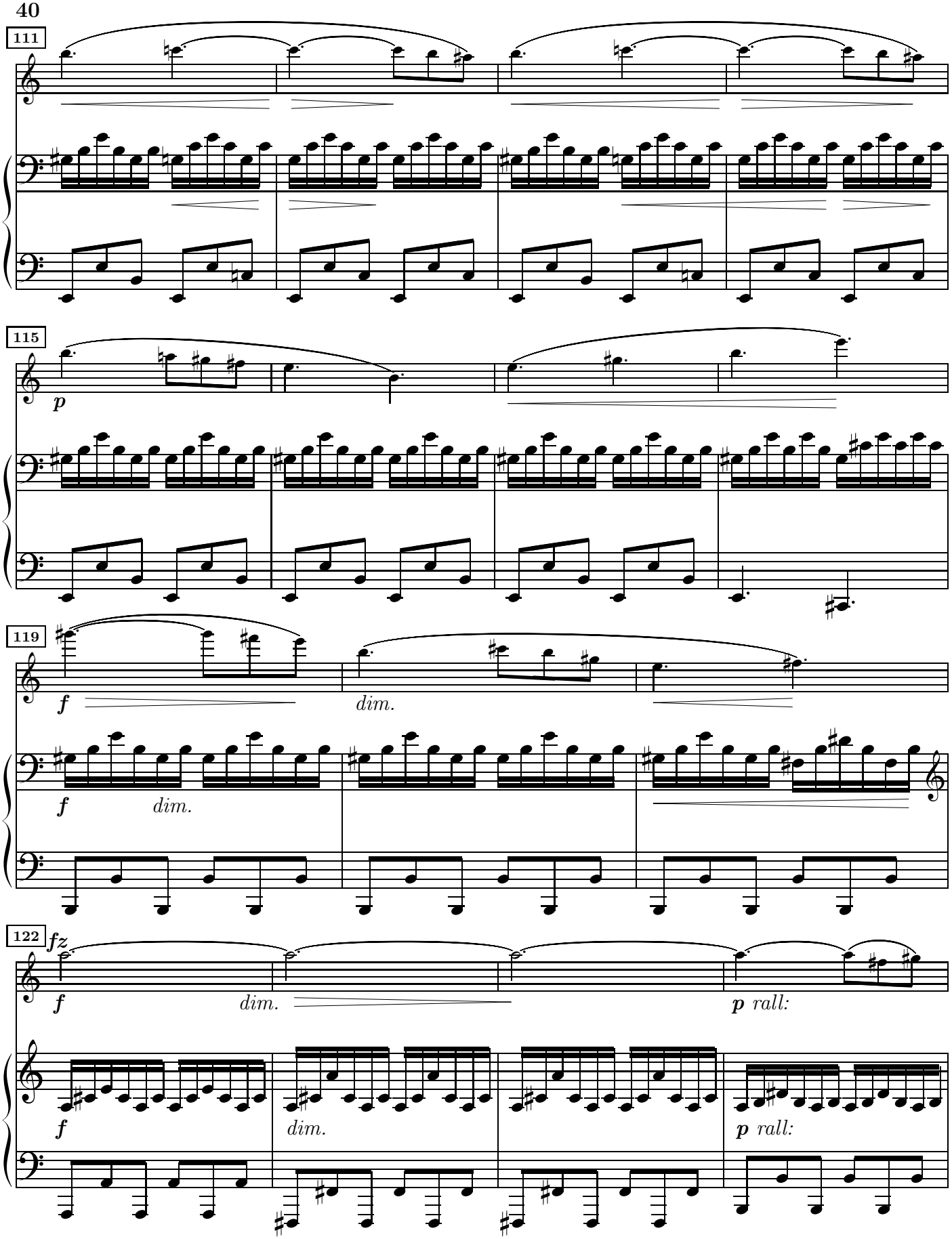

22
ff
p
ff
28
p espress.
32
cresc.
cres.
f
36


40
[p]
ff
p
45
ff
p
50
8a
54
8a

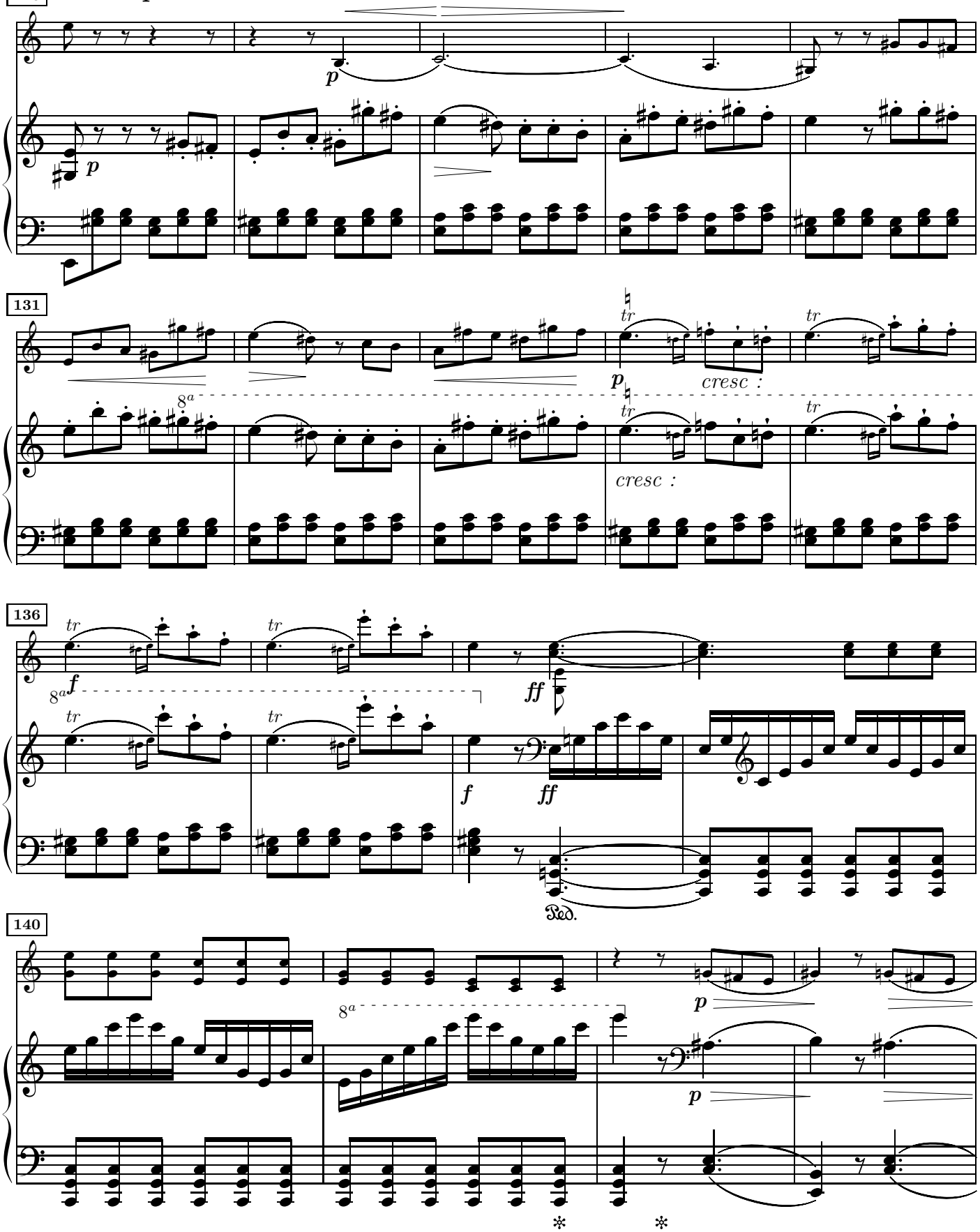

58
p espress :
p
62
66
f
f
p
fz p
f
72
p
f

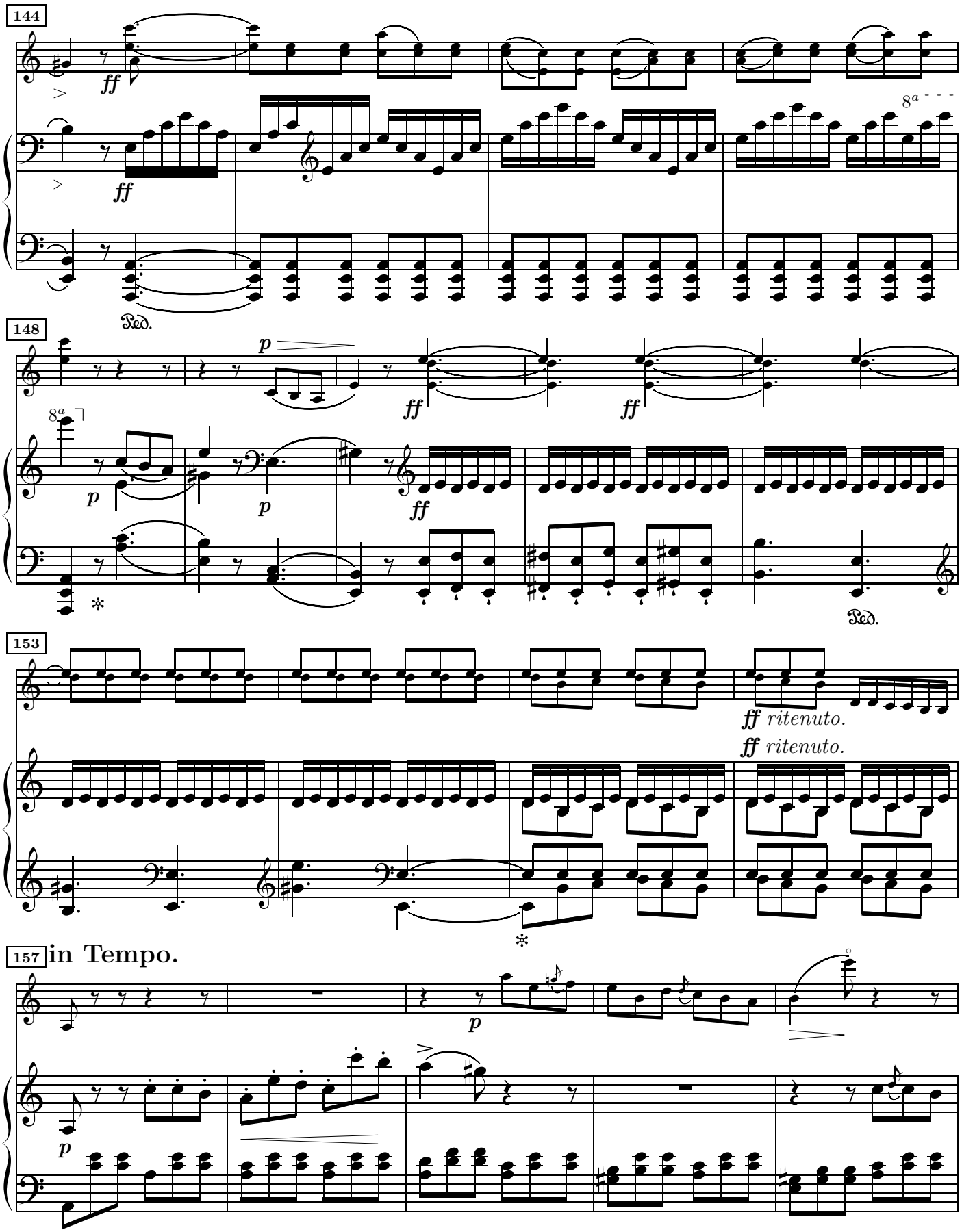

77
82
87
91
f
p
[p]
[f]
cresc.
dim.
poco marcato
pp
espress :
8a
Ped.

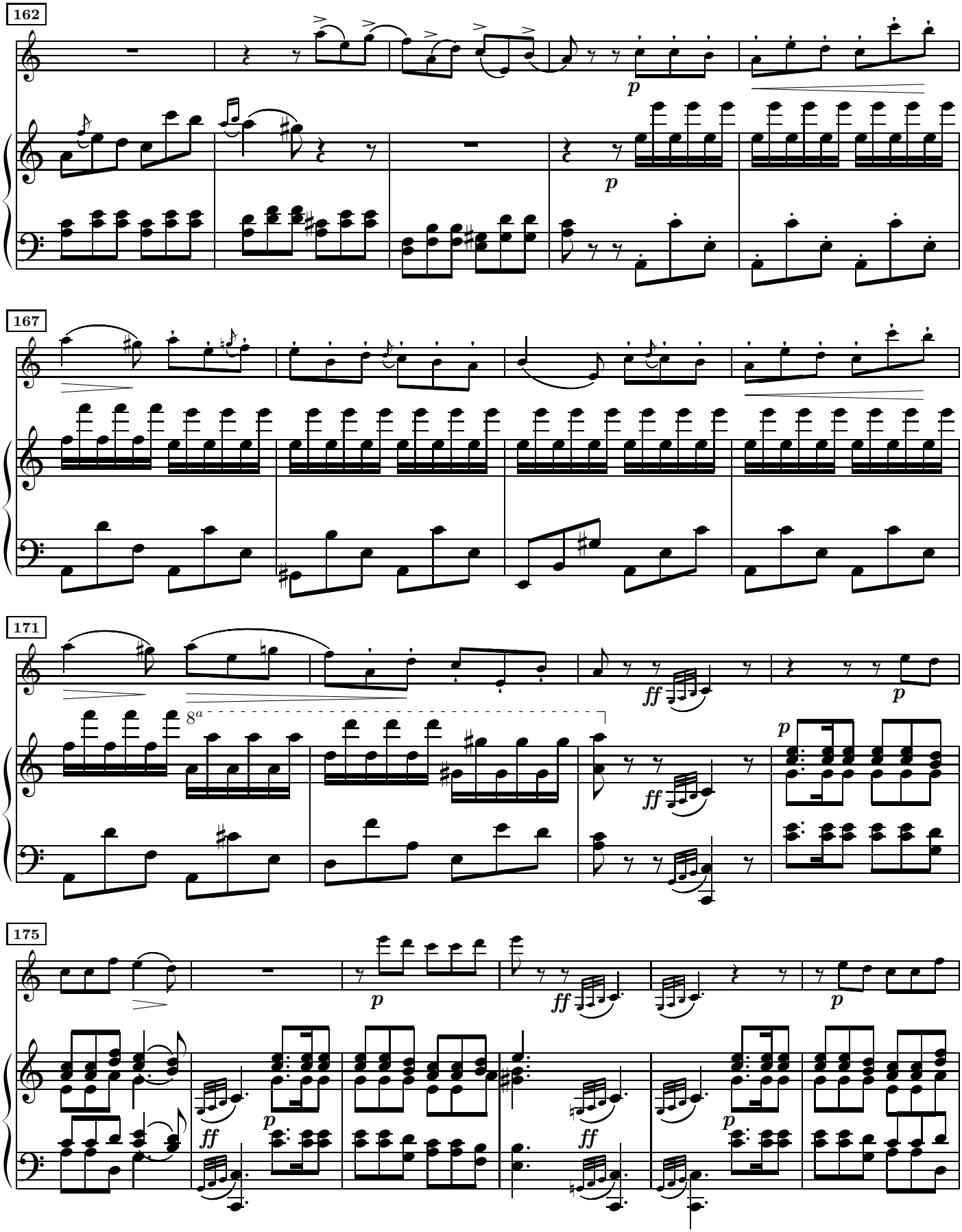

95
99
p
fz
103
poco rall :
poco rall:
in Tempo.
107
p
p

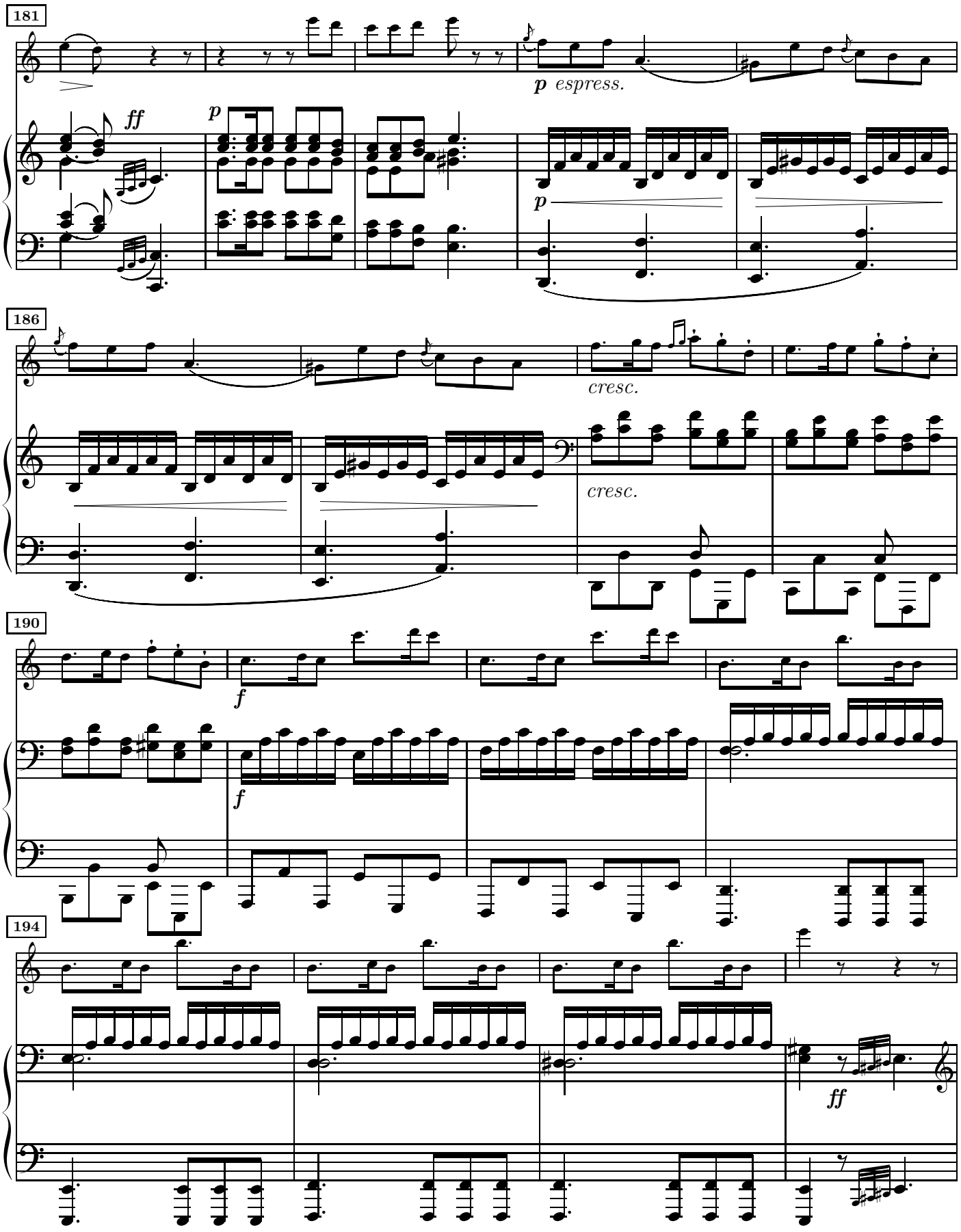

111
115
p
119
f
dim.
f
dim.
122
fz
f
dim.
p rall:
f
dim.
p rall:

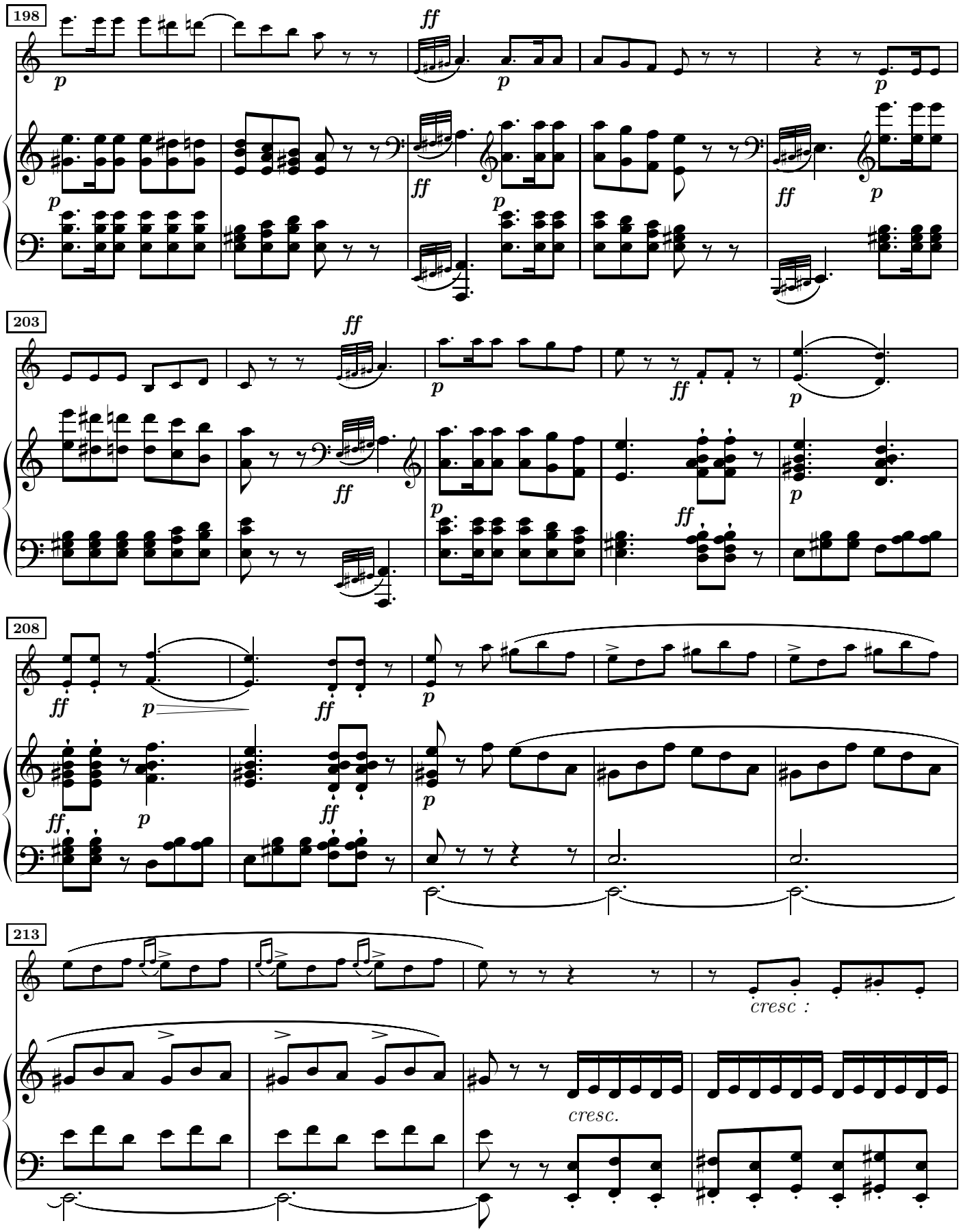
126 **in Tempo.**

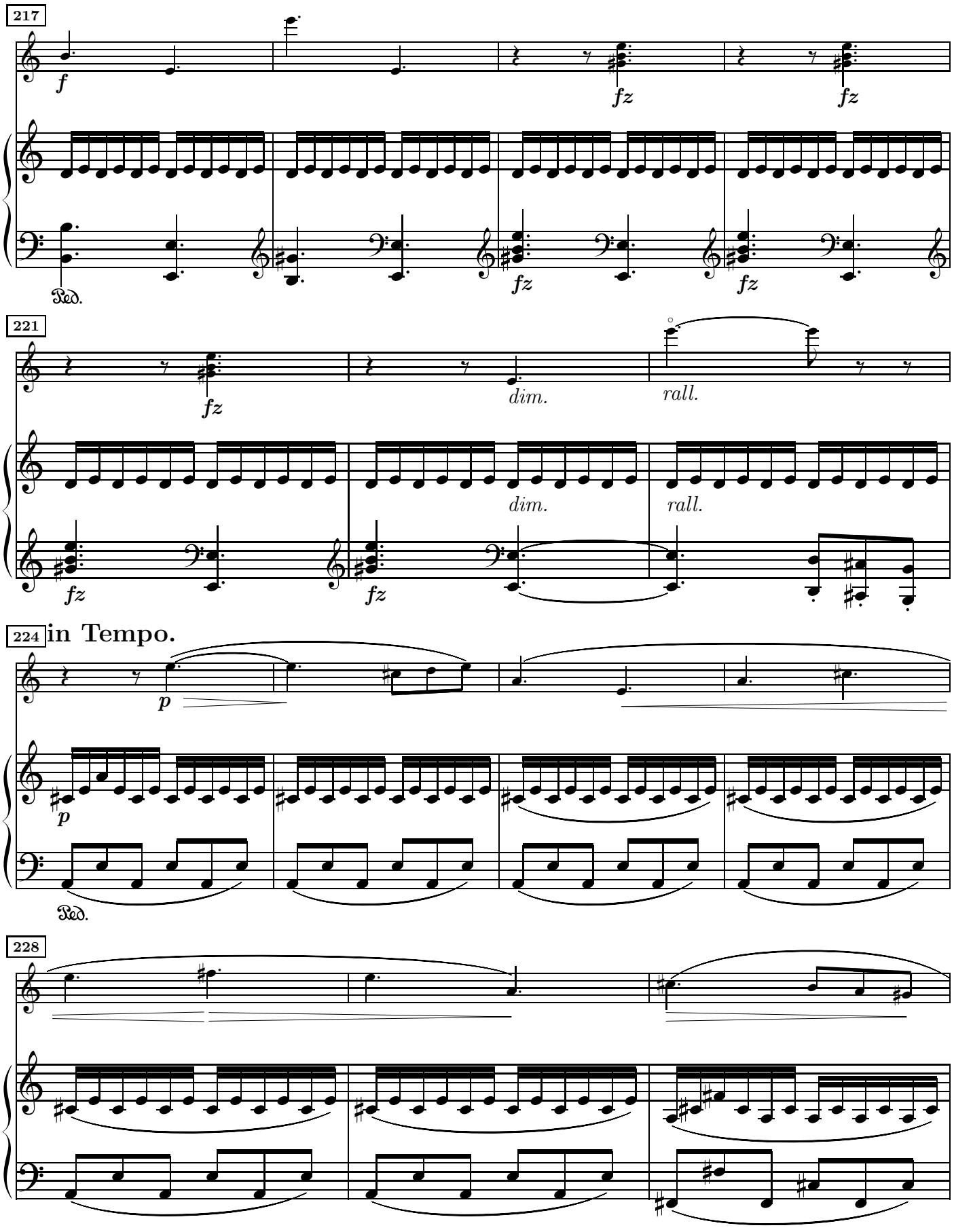


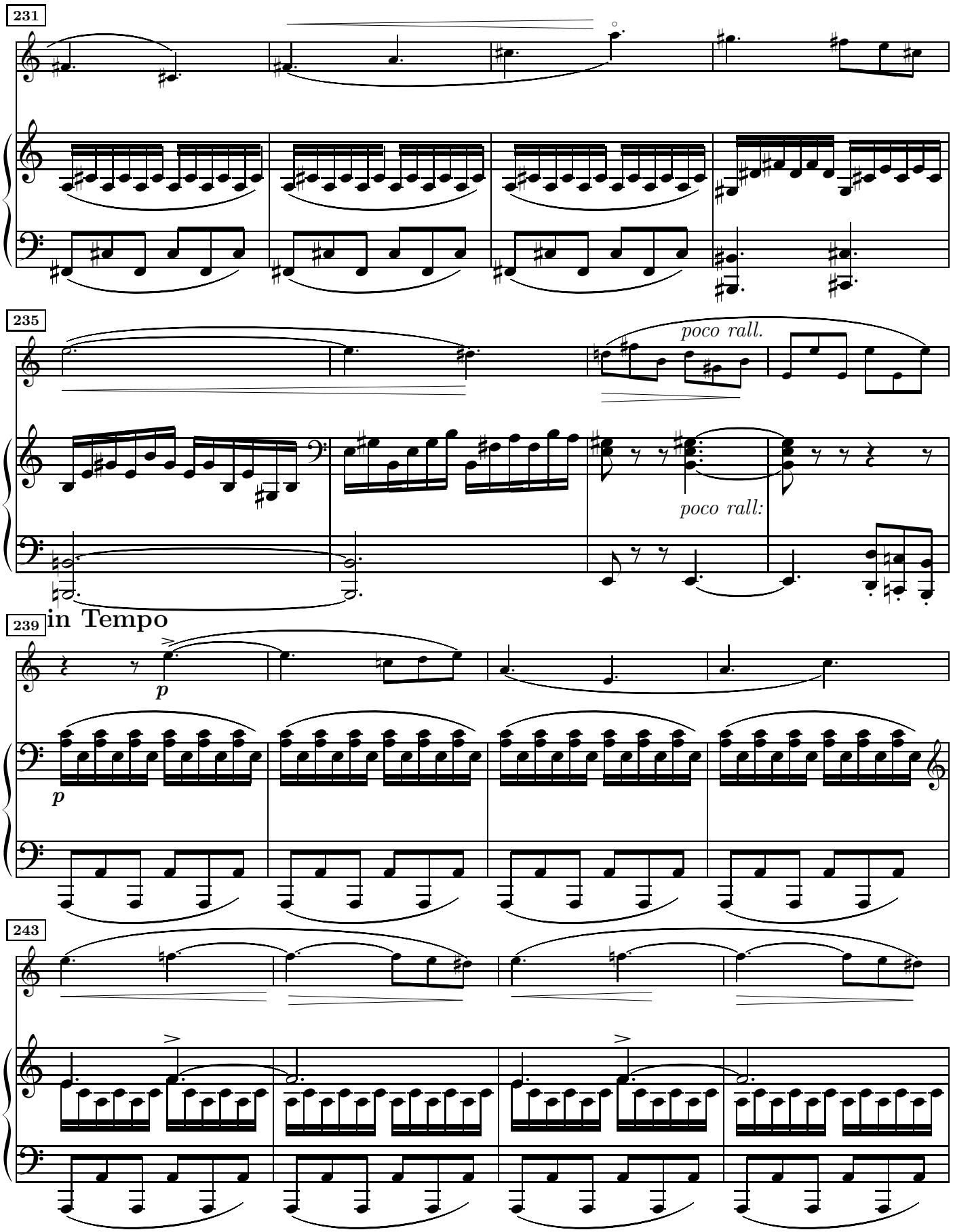

144
ff
8a
Ped.
148
p
ff
8a
Ped.
153
ff ritenuto.
ff ritenuto.
157 in Tempo.
p

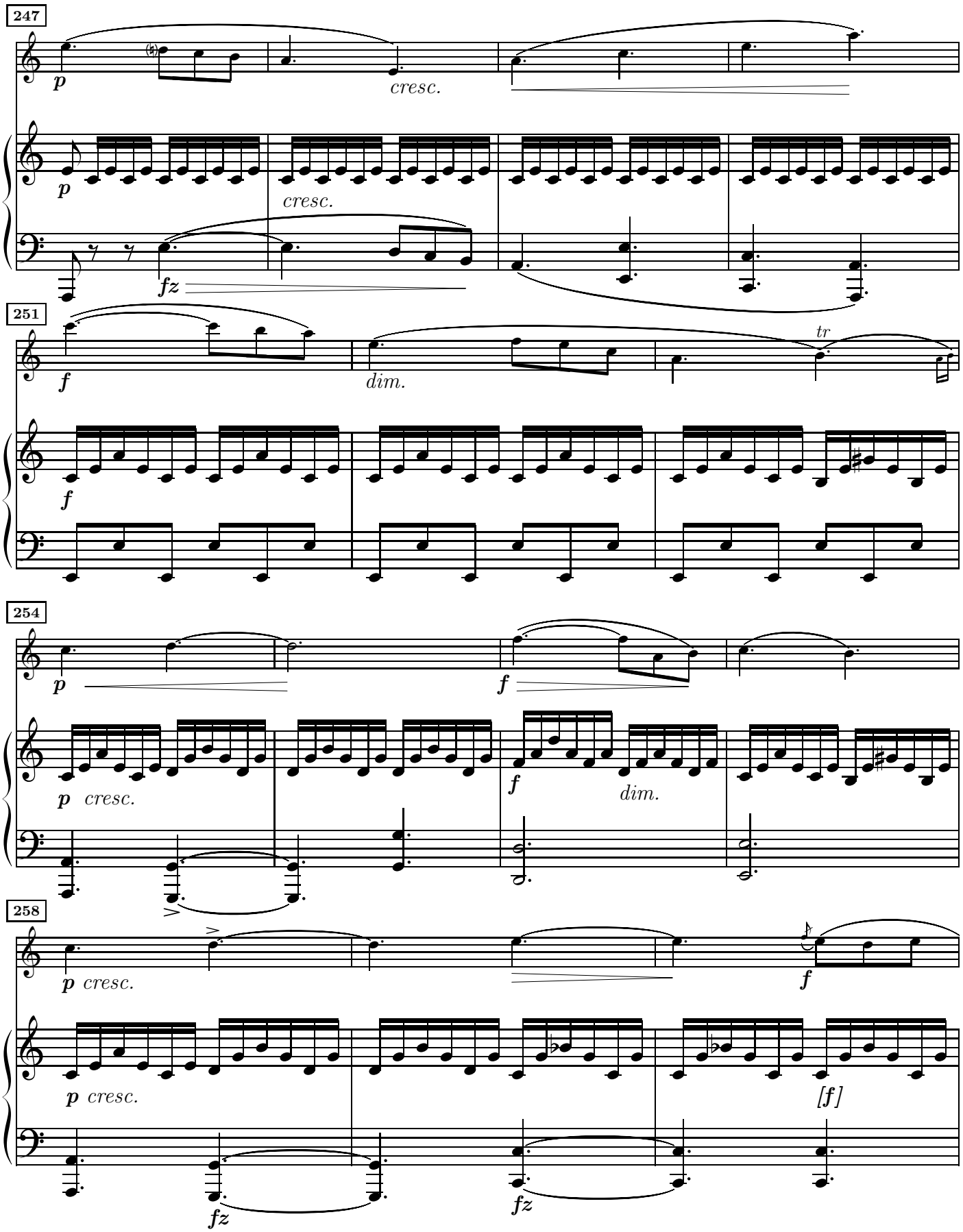

162
p
p
167
171
ff
p
8a
p
ff
175
p
ff
p
ff
p
ff
p

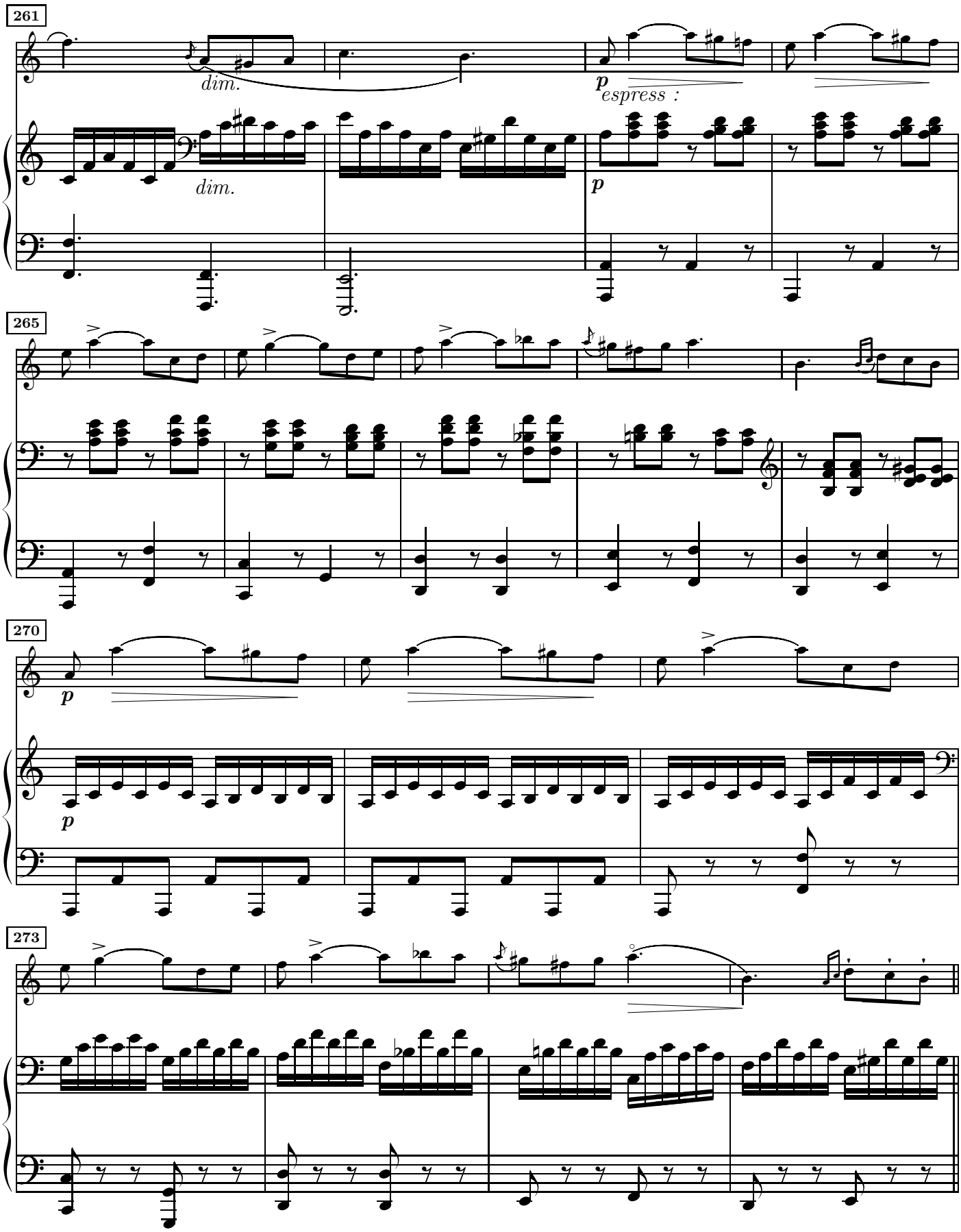

181
ff
p
p espress.
p
186
cresc.
cresc.
190
f
f
194
ff


198
203
208
213
cresc :
cresc.

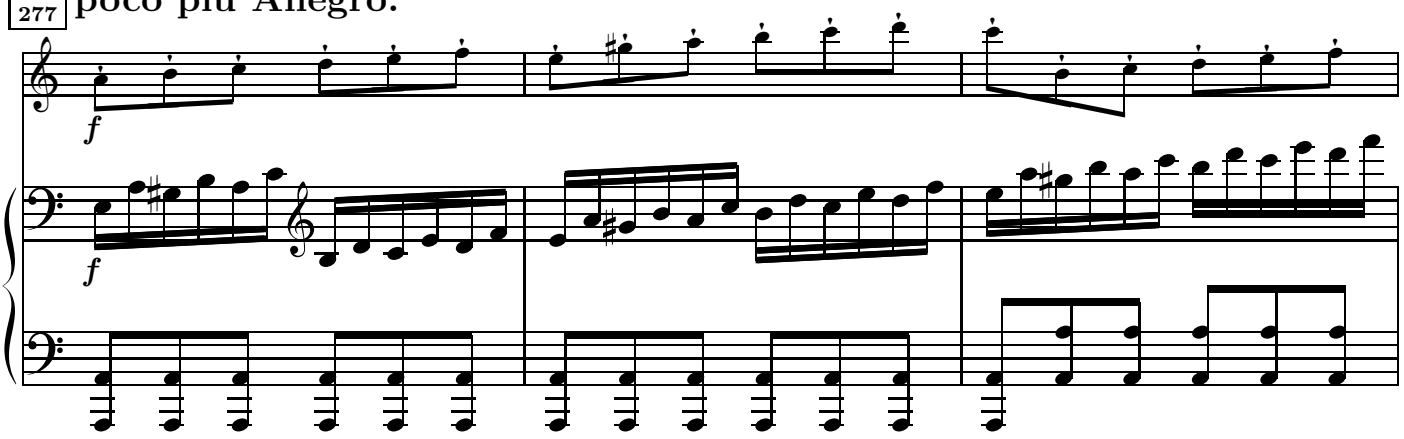

217
f
fz
fz
Ped.
fz
fz
221
fz
dim.
rall.
dim.
rall.
fz
fz
224
in Tempo.
p
p
Ped.
228


231
235
poco rall.
poco rall:
239
in Tempo
p
p
243

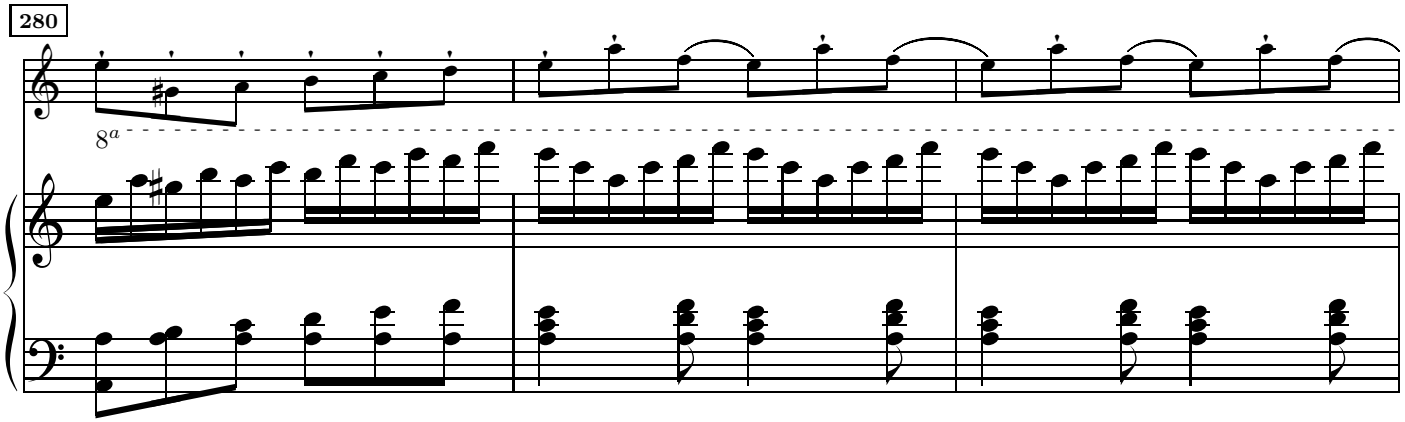

247
p
cresc.
p
cresc.
fz
251
f
dim.
tr
f
254
p
f
p cresc.
f
dim.
258
p cresc.
f
p cresc.
[f]
fz
fz


261
dim.
dim.
p
espress :
p
265
270
p
p
273

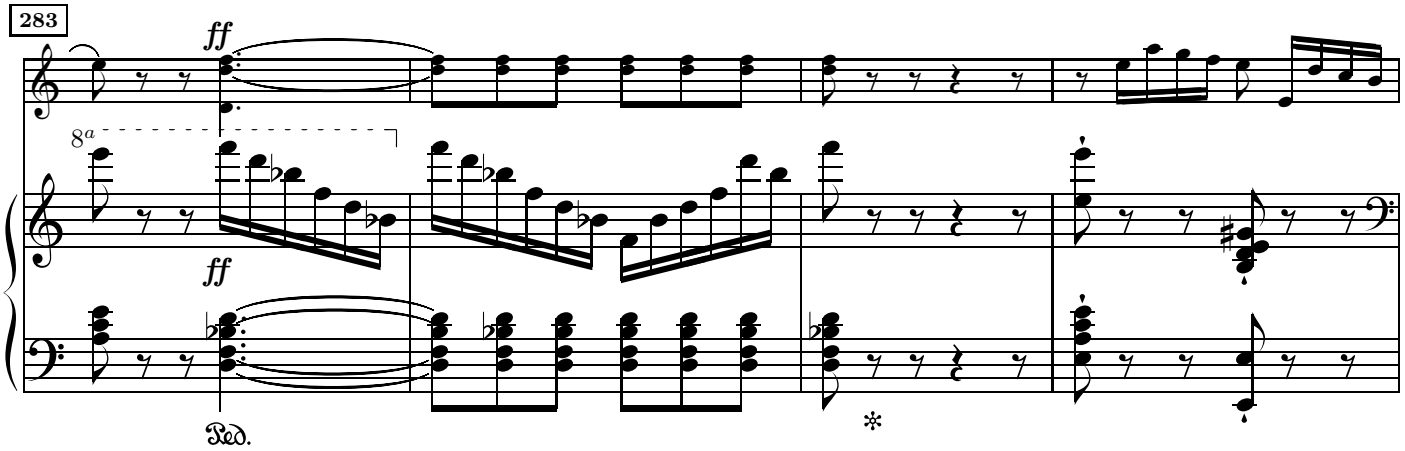
277 poco piu Allegro.



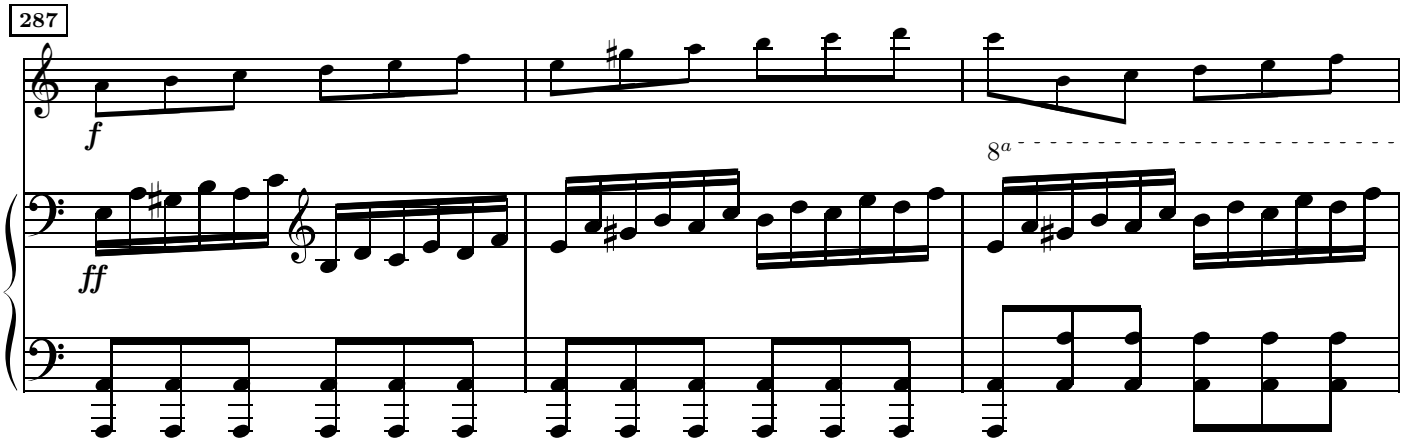
280

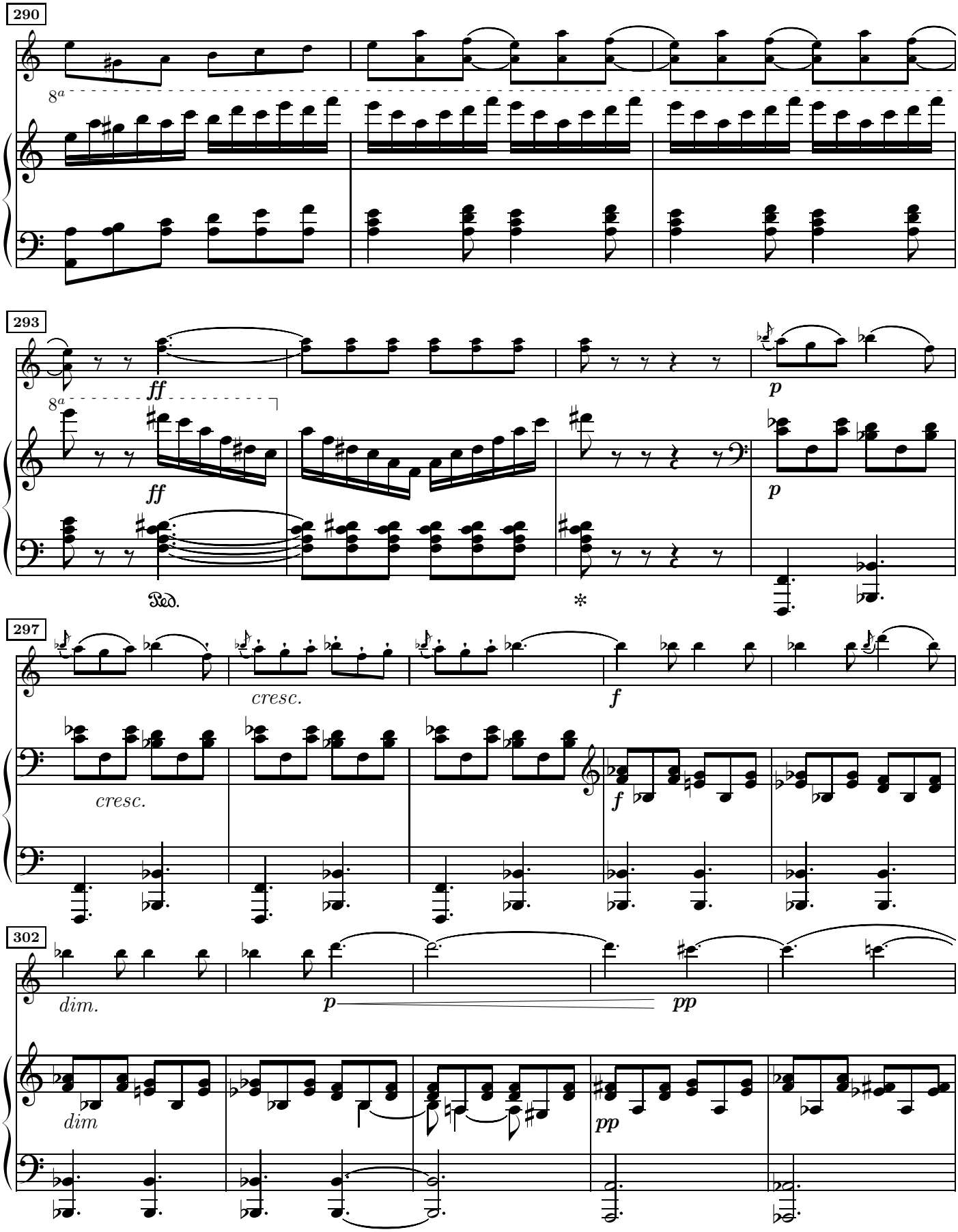


283



287




290
8a
293
ff
ff
8a
p
p
Ped.
*
297
cresc.
f
cresc.
f
302
dim.
p
pp
dim
pp

307

cresc.

cresc.

312

f

f

tr

8a

316

ff

ff

320

ff

ff

ff

Fine.

Fine.

Revisions

The present edition is based on a photocopy of the original edition which was published by Henry Lemoine, cotage 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 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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November 9, 2012