
Grand Trio
pour
Piano, Violon
et Violoncelle
Op. 43

Composé et Dédié à
Frédéric Kalkbrenner

par
Henri Bertini jeune
1798–1876

Piano

Grand Trio Op : 43

Henri Bertini jeune (1798–1876)

Allegro.

8^a

The first system of the Grand Trio Op. 43, measures 1-4. It features a grand staff with two bass clefs. The music is in 3/4 time and the key signature has two sharps (F# and C#). The first two measures are marked *pp* (pianissimo) and the last two measures are marked *ff* (fortissimo). An *8^a* (octave) marking is present above the right-hand staff in the third measure, with a dashed line indicating the octave shift.

5

The second system of the Grand Trio Op. 43, measures 5-8. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 3/4 time and the key signature has two sharps. The first two measures are marked *pp* (pianissimo) and the last two measures are marked *pp* (pianissimo).

10

The third system of the Grand Trio Op. 43, measures 9-13. It features a grand staff with two bass clefs. The music is in 3/4 time and the key signature has two sharps. The first two measures are marked *ff* (fortissimo) and the last two measures are marked *p esp.* (piano especially). An *8^a* (octave) marking is present above the right-hand staff in the tenth measure, with a dashed line indicating the octave shift. A *fz* (forzando) marking is present below the left-hand staff in the tenth measure.

14

The fourth system of the Grand Trio Op. 43, measures 14-17. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 3/4 time and the key signature has two sharps. The first two measures are marked *ff* (fortissimo) and the last two measures are marked *p* (piano). There are accents (>) above the notes in the second and third measures.

18

The fifth system of the Grand Trio Op. 43, measures 18-21. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 3/4 time and the key signature has two sharps. The first two measures are marked *fz* (forzando) and the last two measures are marked *p* (piano).

45

Red. fz

Detailed description: This system contains measures 45, 46, and 47. The music is written for piano in a key with two sharps (D major or F# minor). The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *Red. fz* (Ritardando, fortissimo) is placed below the right hand in measure 47.

48

Detailed description: This system contains measures 48, 49, and 50. The right hand continues with a dense, rhythmic texture of sixteenth notes, while the left hand maintains a consistent accompaniment pattern. The dynamics remain at a high level.

51

fz fz pp

8^a

Detailed description: This system contains measures 51, 52, and 53. The right hand has a very active melodic line with many slurs. The left hand has long, sustained chords. Dynamic markings of *fz*, *fz*, and *pp* are present. A first ending bracket labeled *8^a* spans measures 51 and 52.

54

fz ritenuto.

Detailed description: This system contains measures 54 through 59. The right hand features a series of chords with a *fz* dynamic marking. The left hand has a rhythmic accompaniment. The system concludes with a *ritenuto.* marking in measure 59.

60

piu lento.

Detailed description: This system contains measures 60, 61, and 62. The tempo is marked *piu lento.* The right hand has a melodic line with a slight upward inflection, and the left hand has a simple accompaniment. A *dim.* (diminuendo) marking is present in measure 60.

64

68

72

77

ritenuto.

f esp:

legato.

a Tempo.

81

85

Risoluto.

89

92

95

98

101

8^a
cres.
fz

104

8^a
fz

106

ben marcato il Basso.

109

cres.
8^a

111

8^a
f
ff
Ped.

114 *8^a* *ff* *ff* *fz*

117 *pp* *ff*

121 *pp*

126 *p*

134 *poco rall.* *ff* *a Tempo con energia*

139

8^a

ff

ff

Musical score for measures 139-143. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 139 starts with a treble clef and a bass clef. A first-octave trill (8^a) is indicated above the first measure. The dynamic marking *ff* appears in both staves. The music features a mix of eighth and sixteenth notes with some rests.

144

p

ff

ff

8^a

Musical score for measures 144-148. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 144 starts with a treble clef and a bass clef. The dynamic marking *p* is in the upper staff, and *ff* is in both staves. A first-octave trill (8^a) is indicated above the final measure. The music features a mix of eighth and sixteenth notes with some rests.

149

p

Musical score for measures 149-153. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 149 starts with a treble clef and a bass clef. The dynamic marking *p* is in the upper staff. The music features a mix of eighth and sixteenth notes with some rests.

154

ff legato.

Musical score for measures 154-157. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 154 starts with a treble clef and a bass clef. The dynamic marking *ff legato.* is in the upper staff. The music features a mix of eighth and sixteenth notes with some rests.

158

f

Musical score for measures 158-162. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 158 starts with a treble clef and a bass clef. The dynamic marking *f* is in the upper staff. The music features a mix of eighth and sixteenth notes with some rests.

161

Measures 161-163. The right hand features a complex, rapid sixteenth-note pattern. The left hand has a bass line with some rests and a dynamic marking of *f* (forte) in the second measure.

164

Measures 164-166. The right hand continues with a sixteenth-note pattern, including accents (>) and slurs. The left hand has a bass line with chords and a dynamic marking of *fz* (forzando) in the second measure.

167

Measures 167-169. The right hand continues with a sixteenth-note pattern, including slurs and accents. The left hand has a bass line with chords and a dynamic marking of *fz* in the second measure.

170

Measures 170-172. The right hand continues with a sixteenth-note pattern, including slurs and accents. The left hand has a bass line with chords and a dynamic marking of *fz* in the second measure.

173

Measures 173-175. The right hand continues with a sixteenth-note pattern, including slurs and accents. The left hand has a bass line with chords and a dynamic marking of *fz* in the first measure.

176

179

8^a

4 2

ff

ten.
3ed.

fz

182

8^a

ff

ten.

fz

185

8^a

188

8^a

8^a

191

pp

194

dim.

196

pp

199

cres.

204

f

pp

piu lento.

210

213

216

219

223

227 *ritenuto.*

f *esp: legato.*

230 *a tempo.*

233

236

f

239 *risoluto.*

ff *ff*

242

ff risoluto.

fz

Red. *

245

fz

Red. *

248

esp:

250

pp

253

cres.

256 8^a

ff

259

ff

261 8^a

fz

264 8^a

ff

266 8^a

Sed.

268

8^a

ff energia

* Red.

* *fz*

271

p

ff

fz

275

p

ff

fz

279

8^a

fz

282

8^a

ff fz Fuoco.

ff

Red.

Andante.

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Andante." The dynamics are *pp* (pianissimo). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of chords and moving lines in both hands.

Musical score for measures 5-8. The dynamics are *pp*. The score continues with two staves. Measure 5 includes a dynamic marking *pp* in the bass staff. The music features a mix of chords and moving lines in both hands.

Musical score for measures 9-14. The dynamics are *pp*. The score continues with two staves. Measure 10 includes a dynamic marking *pp* in the bass staff. The music features a mix of chords and moving lines in both hands.

Musical score for measures 15-18. The dynamics are *p* (piano). The score continues with two staves. Measure 15 includes a dynamic marking *p* in the bass staff. The music features a mix of chords and moving lines in both hands.

Musical score for measures 19-22. The dynamics are *pp*. The score continues with two staves. Measure 19 includes a dynamic marking *pp* in the bass staff. The music features a mix of chords and moving lines in both hands.

23

ff *p esp:* *pp*

27

pp

35

pp

40

pp

44

p

48

p

52

8^a

56

8^a

8^a

8^a

8^a

60

8^a

8^a

tr

ff rall.

pp

a tempo.

64

68

Musical score for measures 68-71. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

72

Musical score for measures 72-76. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of this system.

77

Musical score for measures 77-80. The right hand features a melodic line with a dynamic marking of *ff* (fortissimo) in the first measure, followed by a *p* (piano) marking. The left hand continues with eighth-note accompaniment.

81

Musical score for measures 81-84. The right hand has a melodic line with eighth notes and a dynamic marking of *f* (forte). The left hand continues with eighth-note accompaniment.

85

Musical score for measures 85-88. The right hand has a melodic line with eighth notes and a dynamic marking of *f* (forte) in the first measure, followed by a *p esp:* (piano, especially) marking. The left hand continues with eighth-note accompaniment.

89

Musical score for measures 89-92. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include accents and hairpins.

93

Musical score for measures 93-97. Measures 93-95 are mostly rests in both hands. At measure 96, the key signature changes to G minor (two sharps). The right hand has a melodic line, and the left hand has a bass line. A piano (*p*) dynamic marking is present at the start of measure 96.

98

Musical score for measures 98-101. The key signature remains G minor. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Dynamic markings include accents and hairpins.

102

Musical score for measures 102-105. The key signature remains G minor. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Octave markings (*8^a*) are present above the right hand in measures 103 and 105.

106

Musical score for measures 106-109. The key signature remains G minor. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Octave markings (*8^a*) are present above the right hand in measures 107 and 109.

a tempo.

110

tr
ff rall.
pp

Musical score for measures 110-113. The system consists of two staves. The upper staff begins with a trill (tr) over a quarter note. The lower staff features a dynamic marking of *ff* *rall.* and a *pp* marking. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

114

Musical score for measures 114-117. The system consists of two staves. The music continues in the same key and time signature as the previous system.

118

pp

Musical score for measures 118-121. The system consists of two staves. A dynamic marking of *pp* is present in the upper staff. The music continues in the same key and time signature.

122

Musical score for measures 122-125. The system consists of two staves. The music continues in the same key and time signature.

126

ppp
rall.

Musical score for measures 126-129. The system consists of two staves. Dynamic markings of *ppp* and *rall.* are present in the lower staff. The music continues in the same key and time signature.

130

ppp *rall.*

8^a

Menuet. Allegro Vivace.

And.

ff

S

7

p

14

p

19

8^a

ff

24

ff

ff

Musical score for measures 24-31. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The music is marked *ff* (fortissimo). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

32

ff

Musical score for measures 32-38. The music continues with *ff* dynamics. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady accompaniment.

39

ff

Musical score for measures 39-46. The music continues with *ff* dynamics. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady accompaniment.

47

pp

Musical score for measures 47-54. The music is marked *pp* (pianissimo). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

55

ff

pp

Musical score for measures 55-61. The music is marked *ff* (fortissimo) for the first part and *pp* (pianissimo) for the second part. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

63 ^{8^a}

p *ff*

70

p

77

cres. *dim.* *p*

85

ff *cres.*

93 ^{8^a} fin.

ff

Trio.

99 *legato.*

fz *p* *pp*

106

fz *p* *p*

114

fz *p* *p*

122

fz *fz* *p* *p* *fz*

131

fz *p* *fz* *p*

Rondo. Allegro.

Musical score for Grand Trio Op.43 by Henri Bertini, page 28. The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of five systems of piano and bass clef staves.

- System 1 (Measures 1-8):** Piano part starts with *pp*. Bass part has a steady eighth-note accompaniment.
- System 2 (Measures 9-15):** Piano part features a melodic line with a trill and a *ff* dynamic. Bass part continues with eighth notes. Markings include *ff* and *rall.*
- System 3 (Measures 16-22):** Piano part has a trill (*tr*) and a *p* dynamic. Bass part has a *fz* dynamic. Markings include *p*, *fz*, and *a Tempo.*
- System 4 (Measures 23-29):** Piano part features an octave trill (*8^a tr*) and a *ff* dynamic. Bass part has a *ff* dynamic. Markings include *tr*, *8^a tr*, and *ff*.
- System 5 (Measures 30-36):** Piano part has a *f* dynamic. Bass part has a *ff* dynamic. Markings include *f* and *ff*.

38

pp

Musical score for measures 38-46. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. A piano (*pp*) dynamic marking is present at the beginning.

47

mf *8^a* *tr*

Musical score for measures 47-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many chords and moving lines. A mezzo-forte (*mf*) dynamic marking is present. An *8^a* (octave) marking is shown above the upper staff, and a trill (*tr*) marking is shown above a note in the upper staff.

54

8^a *ff* *fz*

Musical score for measures 54-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many chords and moving lines. An *8^a* (octave) marking is shown above the upper staff. A fortissimo (*ff*) dynamic marking is present, followed by a fortissimo *fz* (forzando) marking.

60

pp

Musical score for measures 60-66. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many chords and moving lines. A piano (*pp*) dynamic marking is present.

67

Musical score for measures 67-73. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex texture with many chords and moving lines.

74

ff risoluto. pp ff pp

81

ff p ff pp

89

8^a tr. p esp: leggiero.

94

tr. risoluto. cres.

99

8^a ff fz Red.

104

p

8^a

*

110

f

p

8^a

115

f

8^a

121

p

8^a

tr

delicato.

127

8^a

cres.

132

8^a

f *ff*

137

8^a 8^a

142

8^a 8^a

ff

147

8^a 8^a 8^a

ff

Ped.

153

8^a

poco piu lento.

158

pp

167

p

173

p

179

185

p *rall.* *ff*

192 8^a -----

p

198 8^a *tr* a tempo.

ritenuto. *p*

204 8^a *tr*

ff *esp.*

210 8^a

ff

215

220 *8^a* *ff*

225 *8^a*

230 *pp* *ff*

234 *pp* *ff*

239

243 *8^a*

248 *8^a* *tr* *tr* *ff* *ff*

254 *8^a* *tr* *tr* *ff* *pp legato.*

260 *8^a* *ff* *pp*

266 *8^a* *pp leggero.*

271 8^a

276 8^a

cres. *f* *p*

281 *p*

286 *fff*

291 8^a *poco rall.* *tr*

296

poco piu lento.

300

308

314

319

326

p *rall.*

a Tempo.

333

ff *ff* *p*

339

8^a *ritenuto.*

a Tempo.

344

p *tr*

351

8^a *f* *ff*

356

8^a

This system contains measures 356 to 360. The music is written for piano in a key with two sharps (F# and C#). The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand has a more rhythmic accompaniment with eighth and sixteenth notes. A first ending bracket labeled '8^a' spans measures 358 and 359.

361

This system contains measures 361 to 365. The right hand continues with intricate sixteenth-note patterns and chords. The left hand provides a steady accompaniment with eighth notes and rests.

366

8^a

This system contains measures 366 to 370. Similar to the previous system, it features dense sixteenth-note textures in the right hand. A first ending bracket labeled '8^a' spans measures 368 and 369.

371

ff

This system contains measures 371 to 376. The music is marked *ff* (fortissimo). The right hand has a more active melodic line with eighth notes and chords, while the left hand continues with a rhythmic accompaniment.

377

This system contains measures 377 to 381. The right hand features a series of chords and eighth-note patterns. The left hand has a simple accompaniment of eighth notes.

383

8^a tr 3 3 3 2 1 3 1 3

p

388

pp *ff*

Red.

394

8^a *ff*

* Red. *

399

8^a *ff*

Red. *

405

8^a *ff* *p*

Red. *

410

8^{va}

cres.

415

8^{va}

420

8^{va}

f

425

8^{va}

ff

tr

tr

432

8^{va}

pp

440

ff

This system contains measures 440 through 446. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a complex rhythmic pattern with many sixteenth notes and some triplets. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is present in measure 444.

447

8^a

8^a

This system contains measures 447 through 451. The right hand has a melodic line with eighth-note runs and some slurs. The left hand continues with eighth-note accompaniment. The first-octave marking *8^a* is indicated above the right hand in measures 447 and 451.

452

8^a 7

ff

This system contains measures 452 through 456. The right hand features a melodic line with eighth-note patterns. The left hand has a bass line with eighth notes. The first-octave marking *8^a* and a fingering *7* are shown above the right hand in measure 452. A dynamic marking of *ff* is present in measure 452.

457

8^a

ff

This system contains measures 457 through 461. The right hand has a melodic line with eighth-note runs. The left hand has a bass line with eighth notes. The first-octave marking *8^a* is shown above the right hand in measure 457. A dynamic marking of *ff* is present in measure 461.

462

8^a 7

ff

This system contains measures 462 through 466. The right hand has a melodic line with eighth-note runs. The left hand has a bass line with eighth notes. The first-octave marking *8^a* and a fingering *7* are shown above the right hand in measure 462. A dynamic marking of *ff* is present in measure 462. The system ends with a double bar line.

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."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.

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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.

Musical score for Cello in Grand Trio Op. 43 by Henri Bertini jeune. The score is in bass clef, 3/4 time, and D major. It consists of ten staves of music with various dynamics and articulations.

Dynamics and articulations marked in the score include: *p*, *ff*, *fz*, *f*, *pizz.*, *arco*, and *cres.*.

Measure numbers are indicated in boxes at the beginning of each staff: 6, 11, 15, 19, 24, 28, 33, 38, and 42.

46

50

54

p

59

> ritenuto. *pizz.* *pp arco.*

64

69

73

77

ritenuto.
pizz.

81

a Tempo.
arco. *p*

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 notes and quarter notes, with some notes beamed together and a slur over a group of notes.

130

Musical staff 130: Bass clef, continuing the melodic line from the previous staff with eighth and quarter notes.

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 and quarter notes with slurs.

143

Musical staff 143: Bass clef, starting with a *p* dynamic marking and ending with a *ff* dynamic marking. The staff features a melodic line with a slur and a sharp sign above a note.

147

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

151

Musical staff 151: Bass clef, featuring a *pizz.* marking. The staff contains eighth and quarter notes with slurs.

155

Musical staff 155: Bass clef, featuring a *pizz.* marking. The staff contains eighth and quarter notes with slurs.

159

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

163

Musical staff 163: Bass clef, featuring *pizz.* and *arco.* markings. The staff contains eighth and quarter notes with slurs.

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.*

245

fz *pizz.* *arco*

249

fz *pizz.* *arco*

253

cres. *pizz.*

258

ff arco.

262

fz *ff*

267

271

p

274

278

ff *ff*

281

ten.

Andante.

6

10

14

18

23

28

32

36

Sourdine. *p* *f* *ff* *p* *ff* *ff* *ff* *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.

97

majeur

p pizz. ben marcato.

100

103

arco.

106

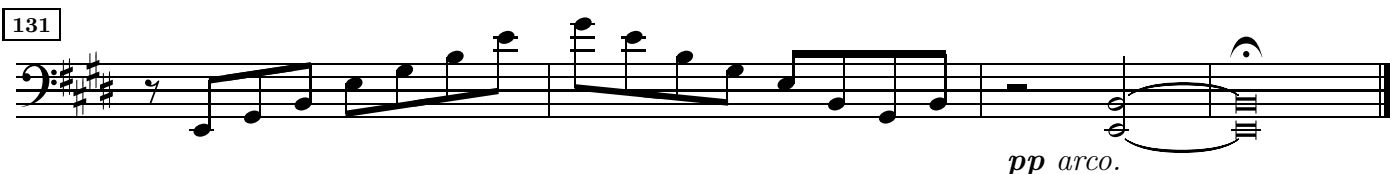
109

ff *ten.*

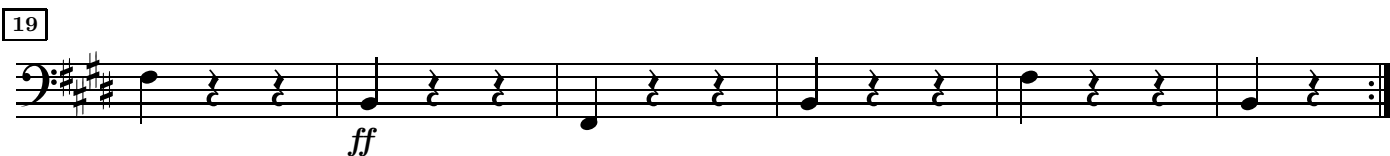
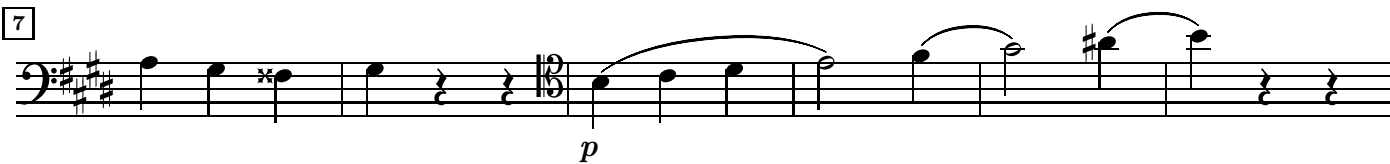
a tempo.

113

p pizz



Menuet. Allegro Vivace.



24

ff arco.

30

ff

35

ff

40

ff

45

pizz.

51

p

56

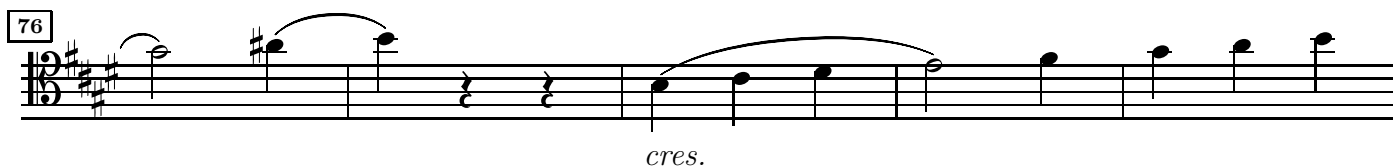
p arco

63

ff

71

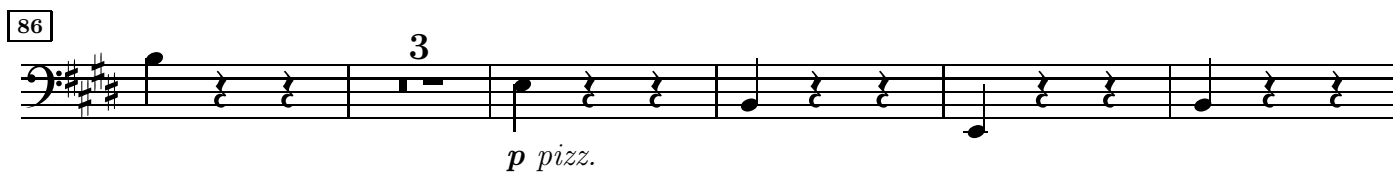
p

76 

cres.

81 

dim. *pizz.*

86 

p pizz.

94 

ff *fin.*


Trio.

99 

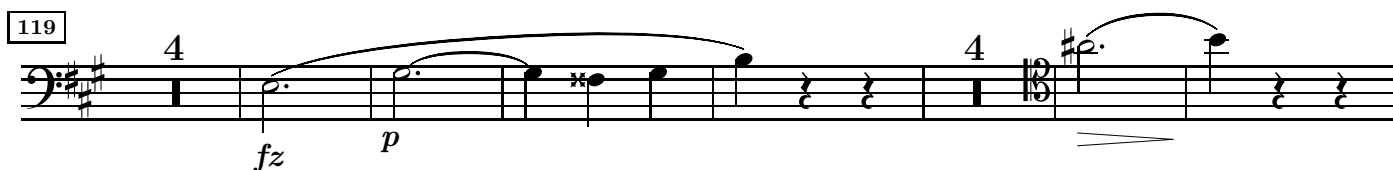
fz *p* *pizz.*

105 

fz arco. *p*

112 

fz *p*

119 

fz *p*

133 

pizz.

Rondo. Allegro.

4
p

3

a Tempo.

fz p

ff

ff

3

p

pizz. arco. pizz. ff arco. ff

pp

3

2

p ff p ff

84

pizz. *ff arco.* *pp*

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.

f

a tempo.

207

ff pizz. arco.

219

pizz. arco.

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. *a Tempo.* 2 *pp*

349

3 *ff*

358

364

f

370

ff

375

380

fz *fz* *p pizz.*

386

393

ff arco.

398  *f pizz.* 2

405  *f pizz.* 2

413  *p arco.* 2

419  *ff*


425  *ff* 2

433  *ff* 3

442  *pizz.* *ff arco.*

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

456  *ff*

463  *ff*

Grand Trio
pour
Piano, Violon
et Violoncelle
Op. 43

Composé et Dédié à
Frédéric Kalkbrenner

par
Henri Bertini jeune
1798–1876

Violon

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.

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Violon

Grand Trio Op : 43

Henri Bertini jeune (1798–1876)

Allegro.

6

11

15

19

23

28

33

37

42

p *ff* *p* *ff* *p* *fz* *ff* *Esp.* *8^{va}* *tr* *ff*

a Tempo.

81

85

89

Risoluto.

93

97

101

106

111

116

121

126 *pp*

130

134 *poco rall.*

137 *a Tempo con energia*

ff *p*

141 *ff* *p* 8^a

145 8^a *ff* *p*

149

152 *tr* *p*

156

160

164

167

170

174

178

182

186

190

193

196

200

cres.

204

ff *poco rall.*

207

piu lento.

210

Cantando.

214

tr

218

222

226

ritenuto. Suivez le piano.

230

a tempo.

234

risoluto.

238 *f* *ff*

242 *fz* *fz*

247 *tr* *tr*

252 *cres.* *fz ff*

257 *ff*

262 *fz* *ff*

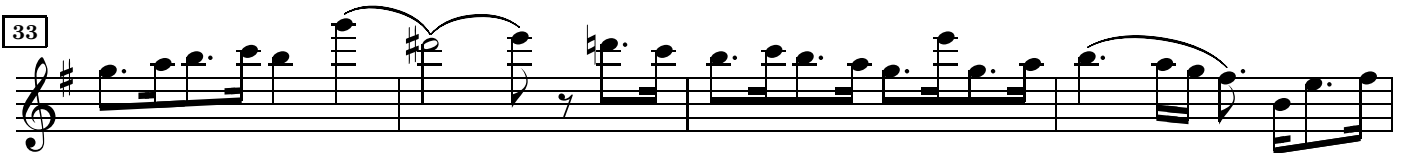
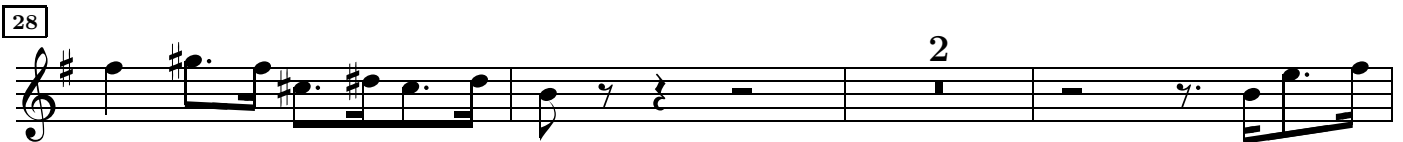
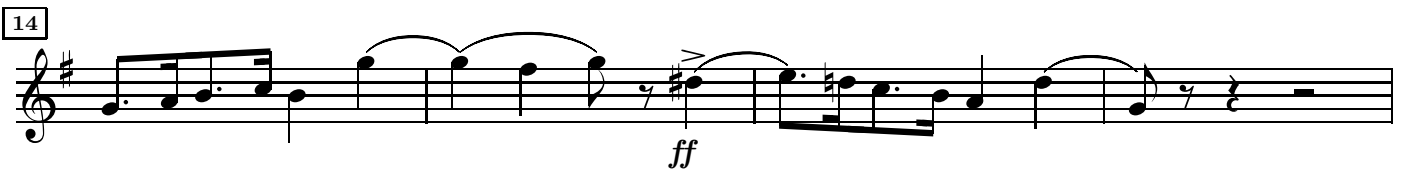
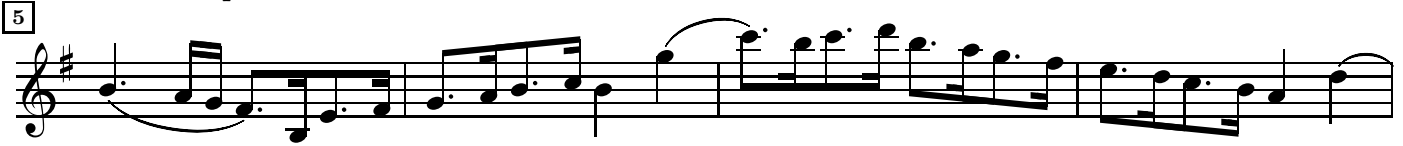
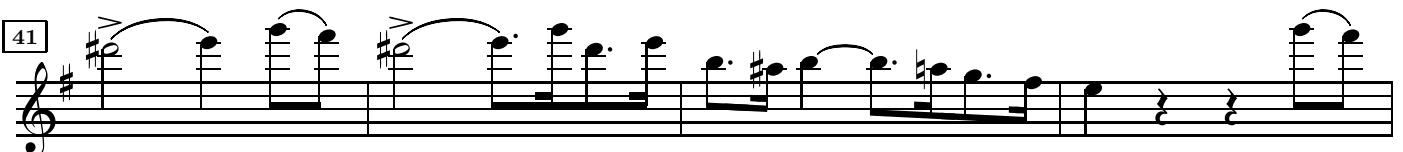
267

271 *tr* *tr*

276 *ff*

280 *ff*

Andante.

*p Sourdine.**expressivo dolento.*

45

49

53

57

61

a tempo.

66

ff rall.

70

75

ff

80

p

85

123

126

130

Menuet. Allegro Vivace.

7

13

19

24

30

34

107 *fz* \curvearrowright *p*

115 *fz* *p* 4 *fz* *p* 4

131 *p*

Rondo. Allegro.

4 *p*

11 *a Tempo.* 3

21 *tr* *p* 2 *ff*

29 *ff*

36 *p*

42

48 *p* *ff*

14

55

Musical staff 55: Treble clef, key signature of three sharps (F#, C#, G#). The staff begins with a piano (*p*) dynamic and a series of eighth notes. It then transitions to a fortissimo (*ff*) dynamic with a melodic line. The staff concludes with a series of eighth notes.

62

Musical staff 62: Treble clef, key signature of three sharps. The staff features a melodic line with a piano (*pp*) dynamic marking at the end.

69

Musical staff 69: Treble clef, key signature of three sharps. The staff includes a triplet of eighth notes and a doublet of eighth notes. Dynamics include *pp*, *p*, *ff*, and *pp*.

81

Musical staff 81: Treble clef, key signature of three sharps. The staff features a trill (*tr*) and fortissimo (*ff*) dynamics.

88

Musical staff 88: Treble clef, key signature of three sharps. The staff begins with a pianissimo (*pp*) dynamic and ends with a piano (*p*) dynamic.

97

Musical staff 97: Treble clef, key signature of three sharps. The staff features a fortissimo (*ff*) dynamic marking.

105

Musical staff 105: Treble clef, key signature of three sharps. The staff features a forte (*f*) dynamic and a triplet of eighth notes.

115

Musical staff 115: Treble clef, key signature of three sharps. The staff features a complex melodic line with many sixteenth notes.

122

Musical staff 122: Treble clef, key signature of three sharps. The staff features a trill (*tr*) and a crescendo hairpin.

128

Musical staff 128: Treble clef, key signature of three sharps. The staff features a crescendo (*cres.*) dynamic marking.

136 *ff*

143 *ff*

150 poco piu lento.

7 4 8^a

166 8^a 3

175 7 *p* *rall.*

189 a Tempo. *f*

196 *Suivez le piano.* *p* a tempo.

204 *tr* 3

214 *ff*

222

16

230 *p*

237 *ff*

245 *ff* *ff*

253 *pp*

262 *pp* *pizz.*

271 *arco.* *p* 3

281

287 *ff* *poco piu lento.* 8 4

305

311 3 10 *rall.*

a Tempo.

330

ff

337

p Suivez le piano.

a Tempo.

p *f*

346

tr *f* 3

356

ff *ff*

363

ff

370

ff

377

fz

383

fz *p* *tr* *tr*

391

ff

397

ff

404 *f* *8^a* *2* *p* *p*

412 *cres.*

418 *ff*

425 *2* *ff* *p*

433

438

443 *f*

450 *f* *ff*

458 *ff*

463 *ff*