à Monsieur Cuvillon

Première Sonate

pour

Piano et Violon

Op. 152

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 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.

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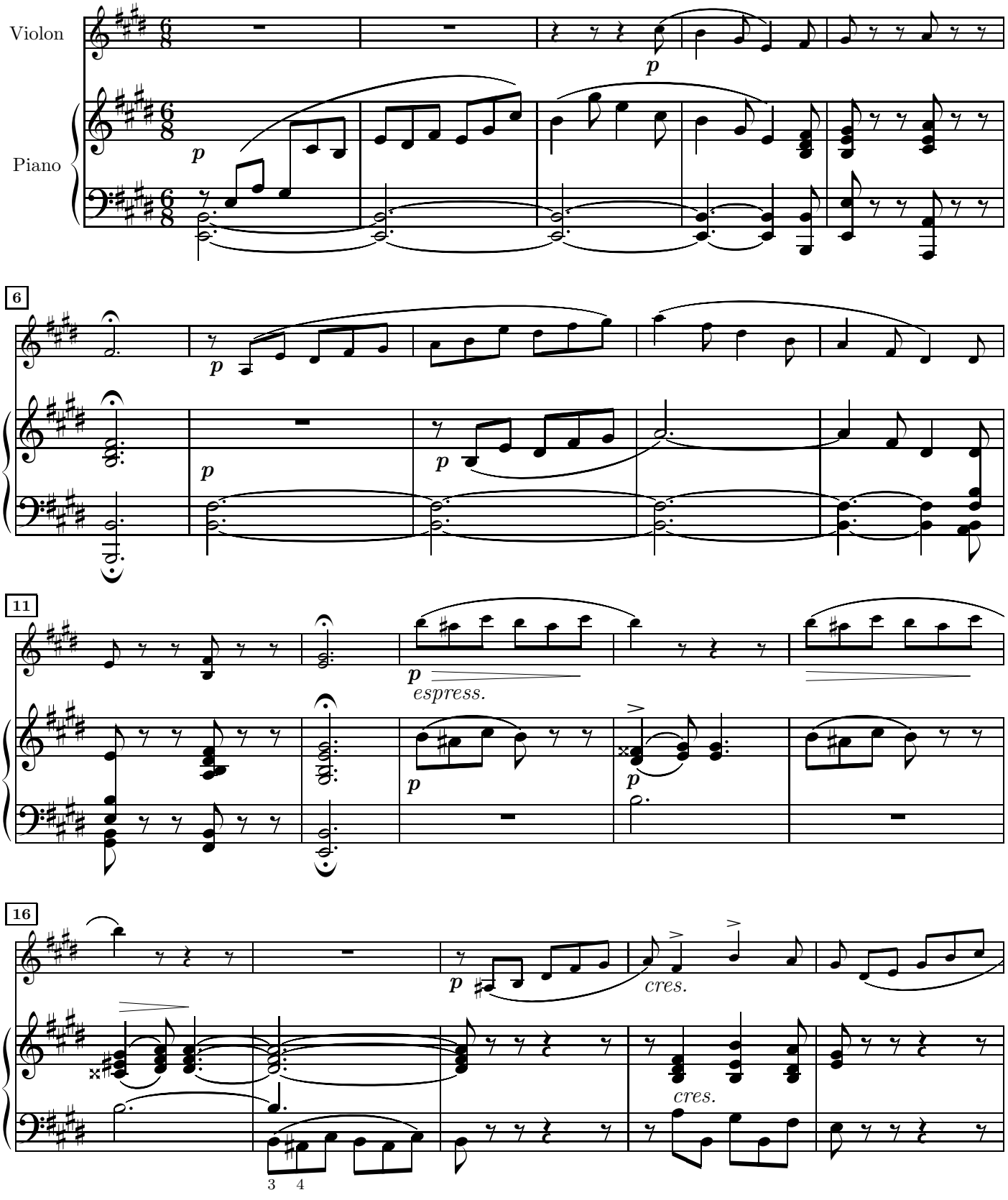
[1] See *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls.

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

Première Sonate

Henri Bertini jeune Op. 152

Allegro vivace. M : ♩. = 132



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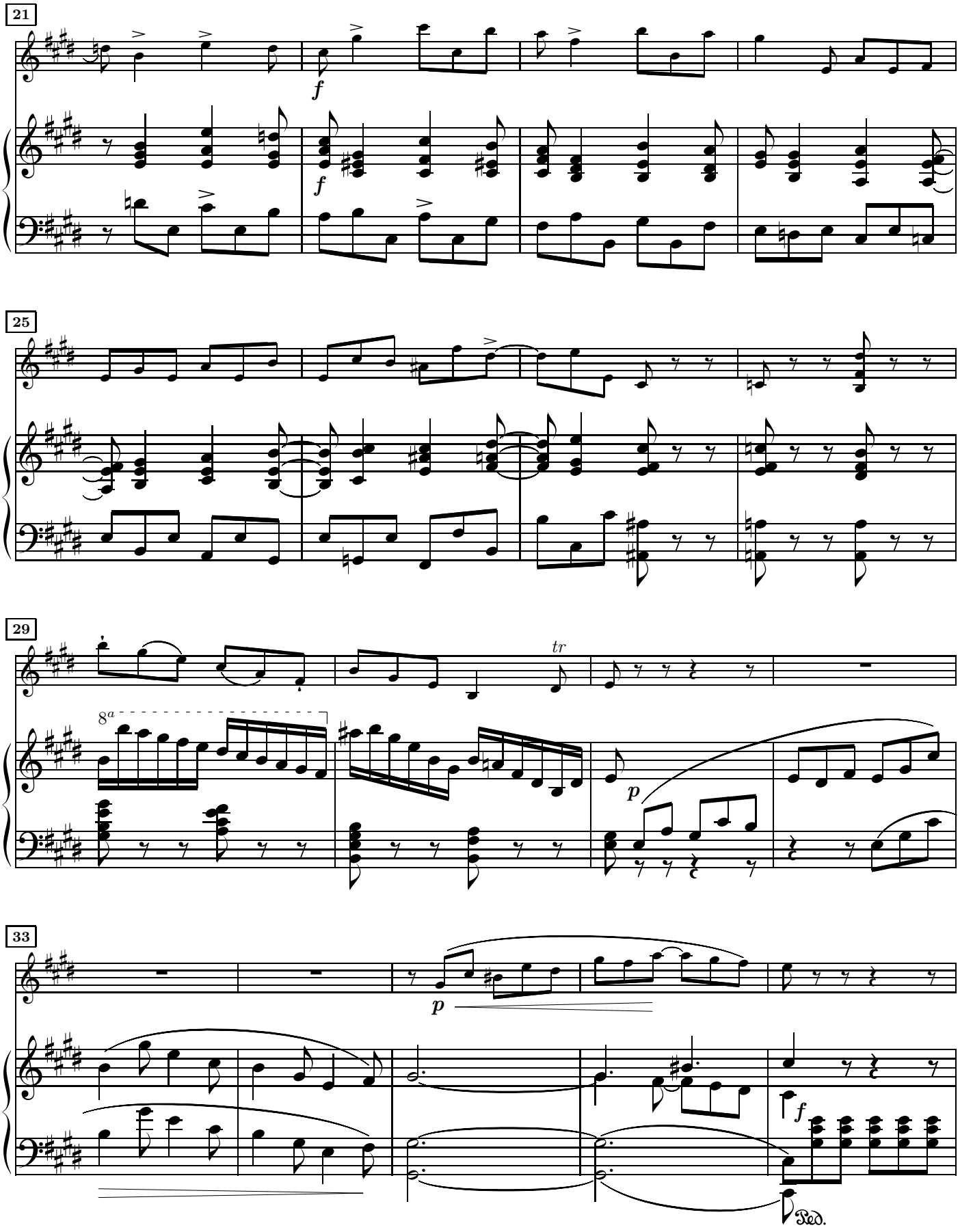

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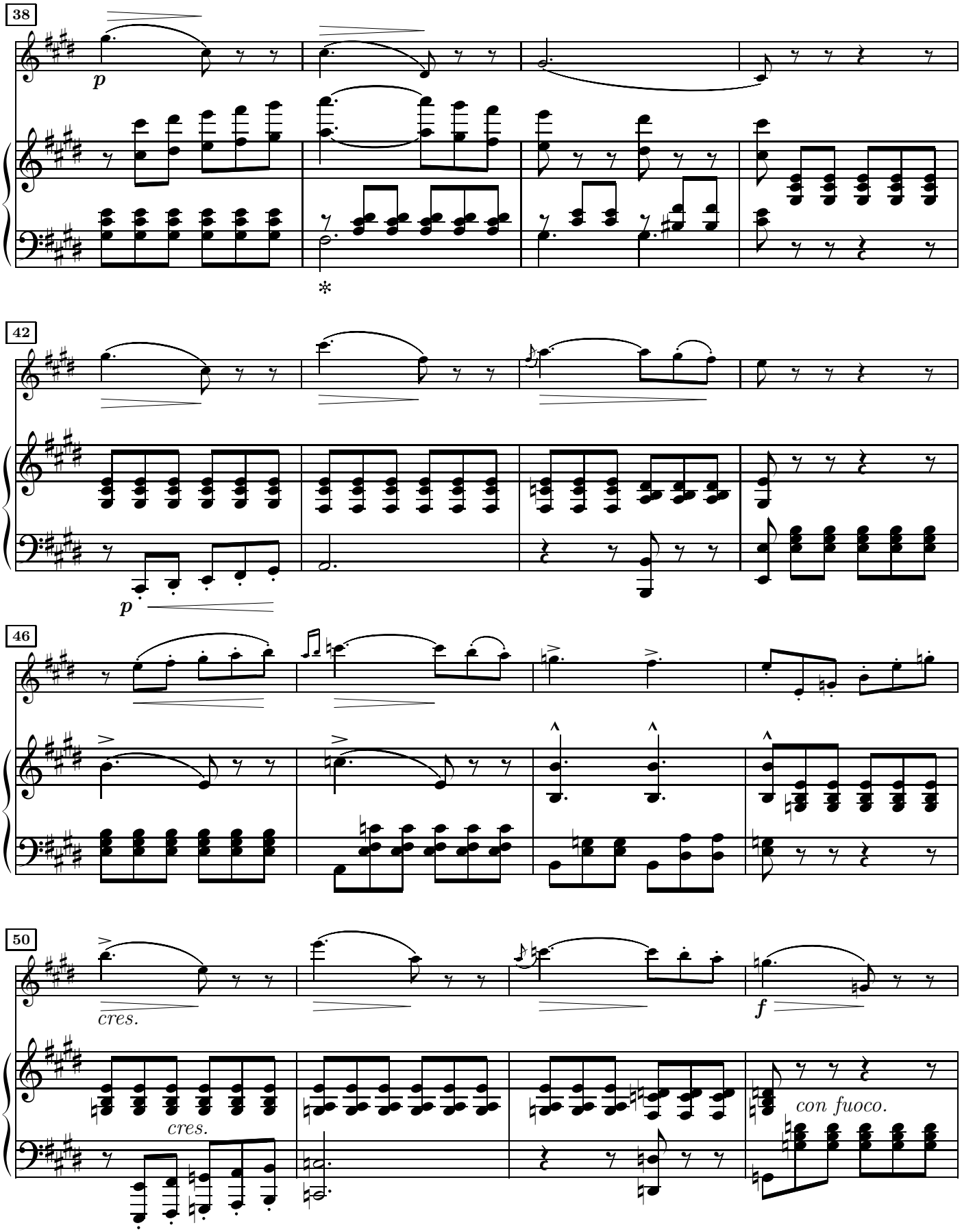

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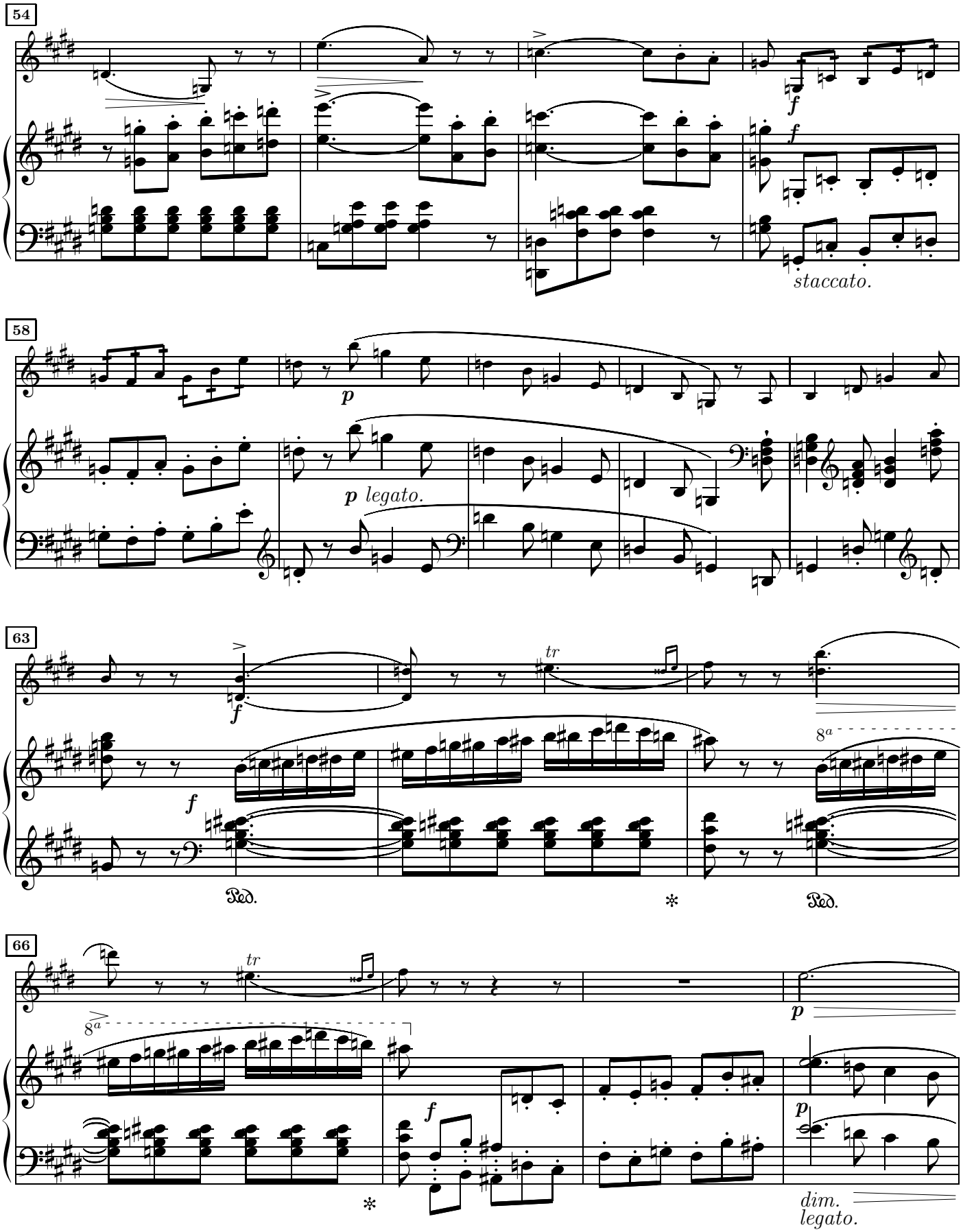

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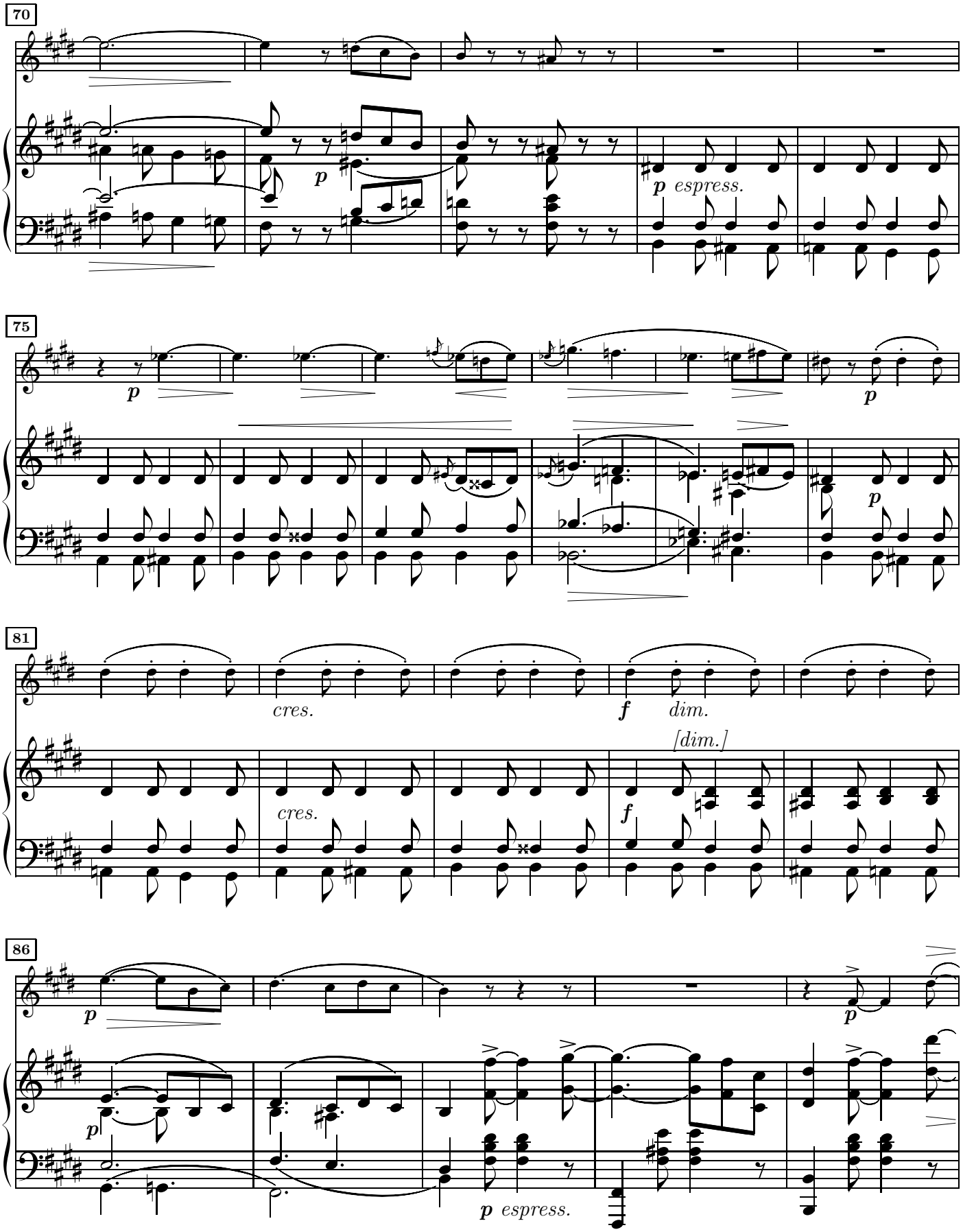

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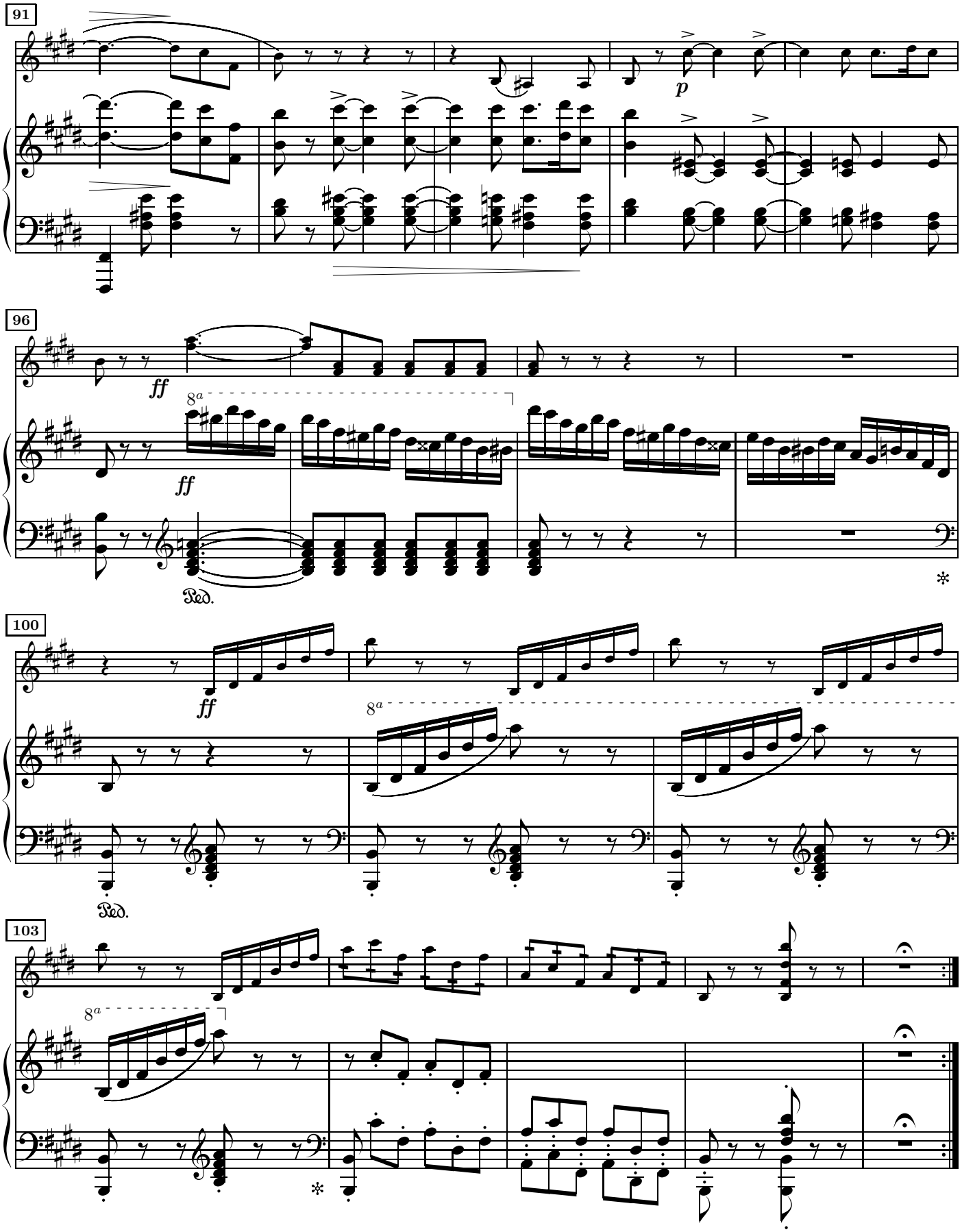

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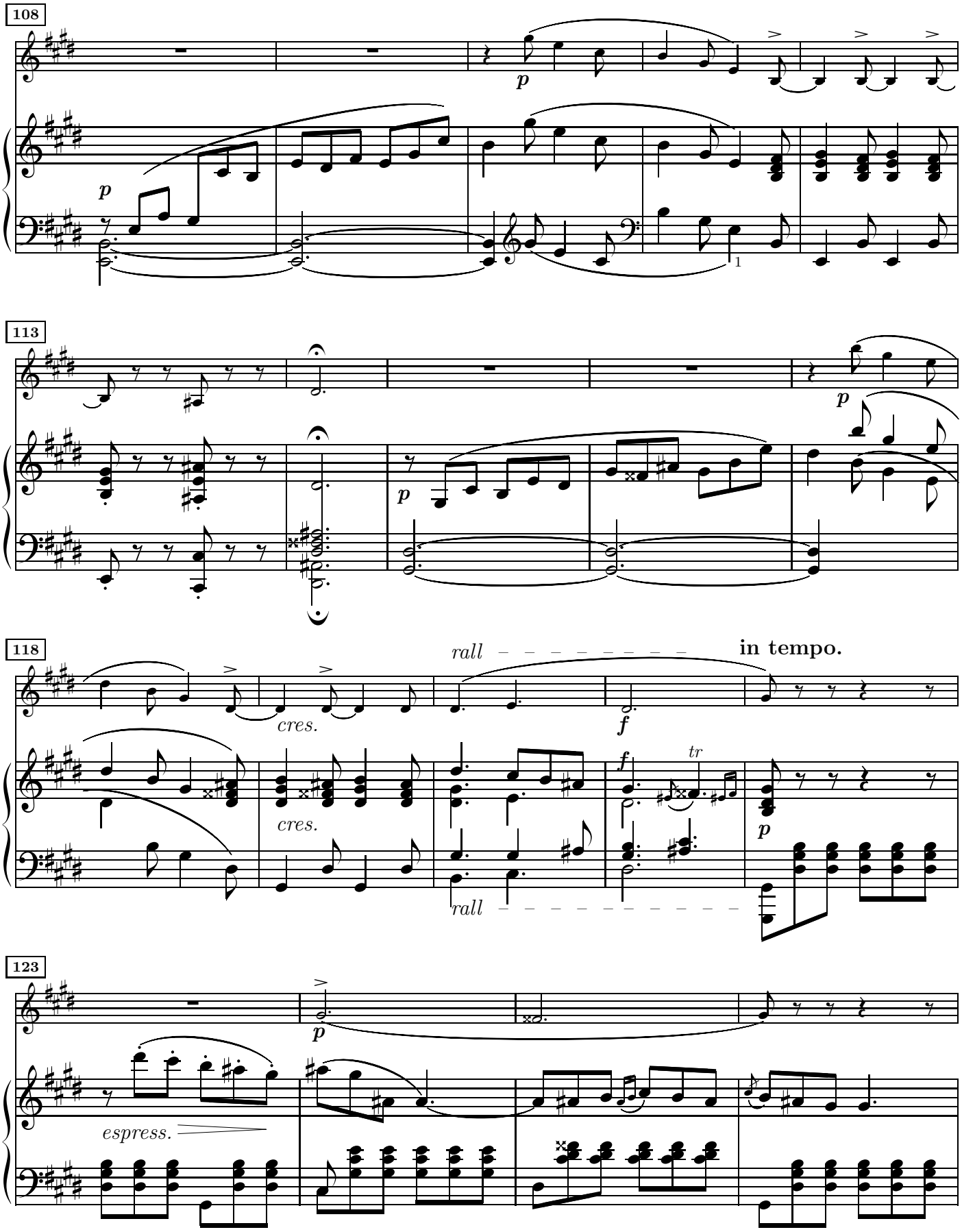

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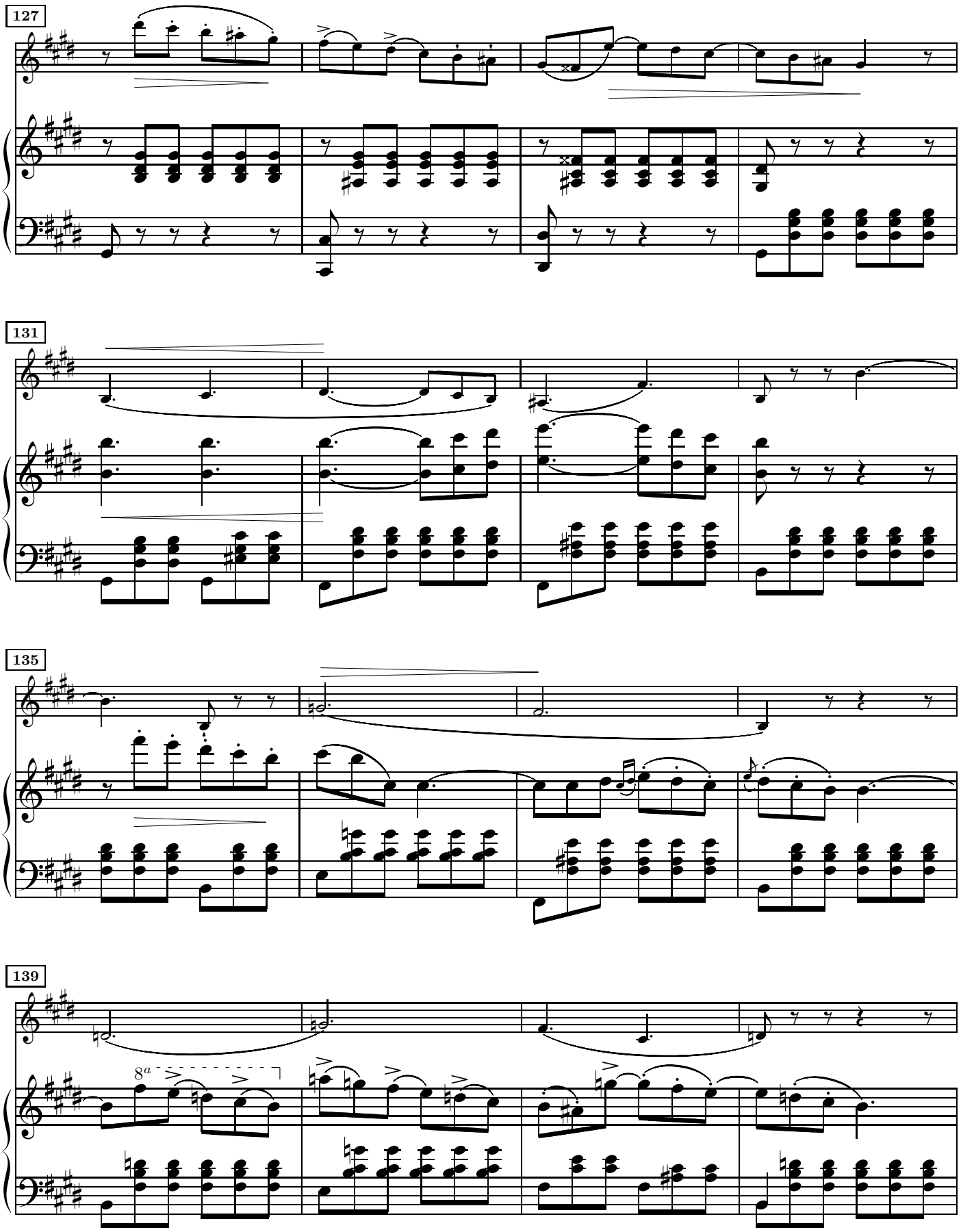

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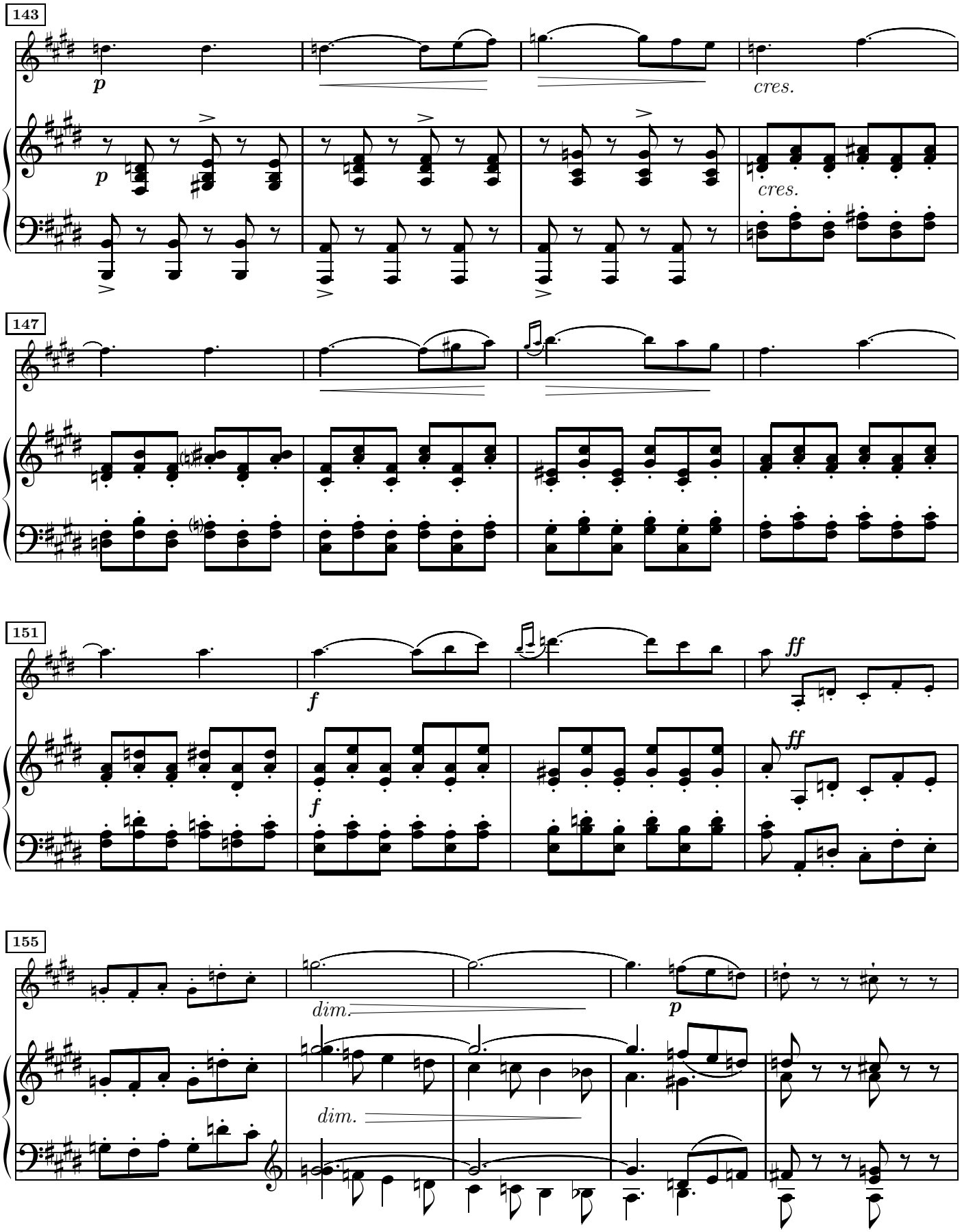

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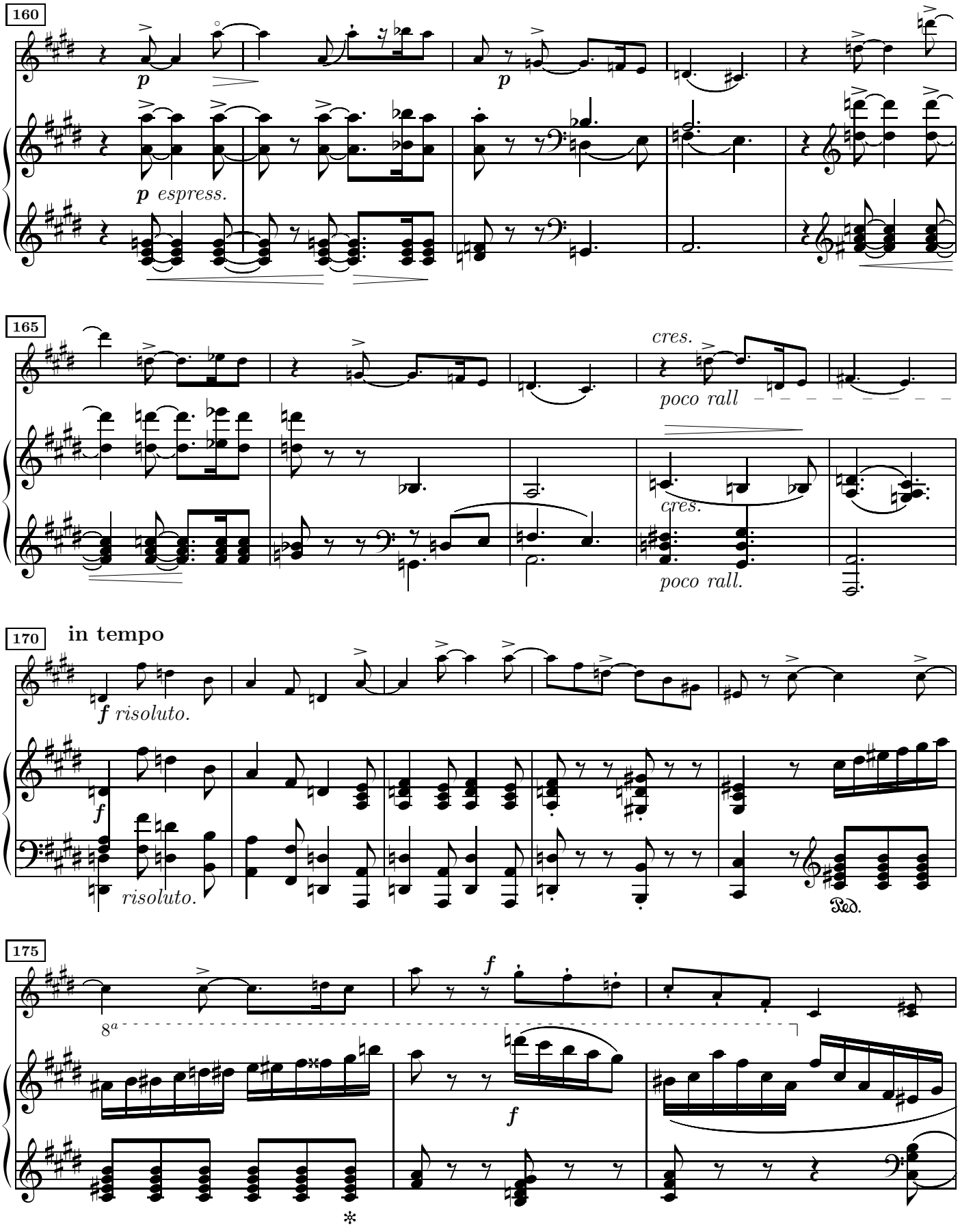

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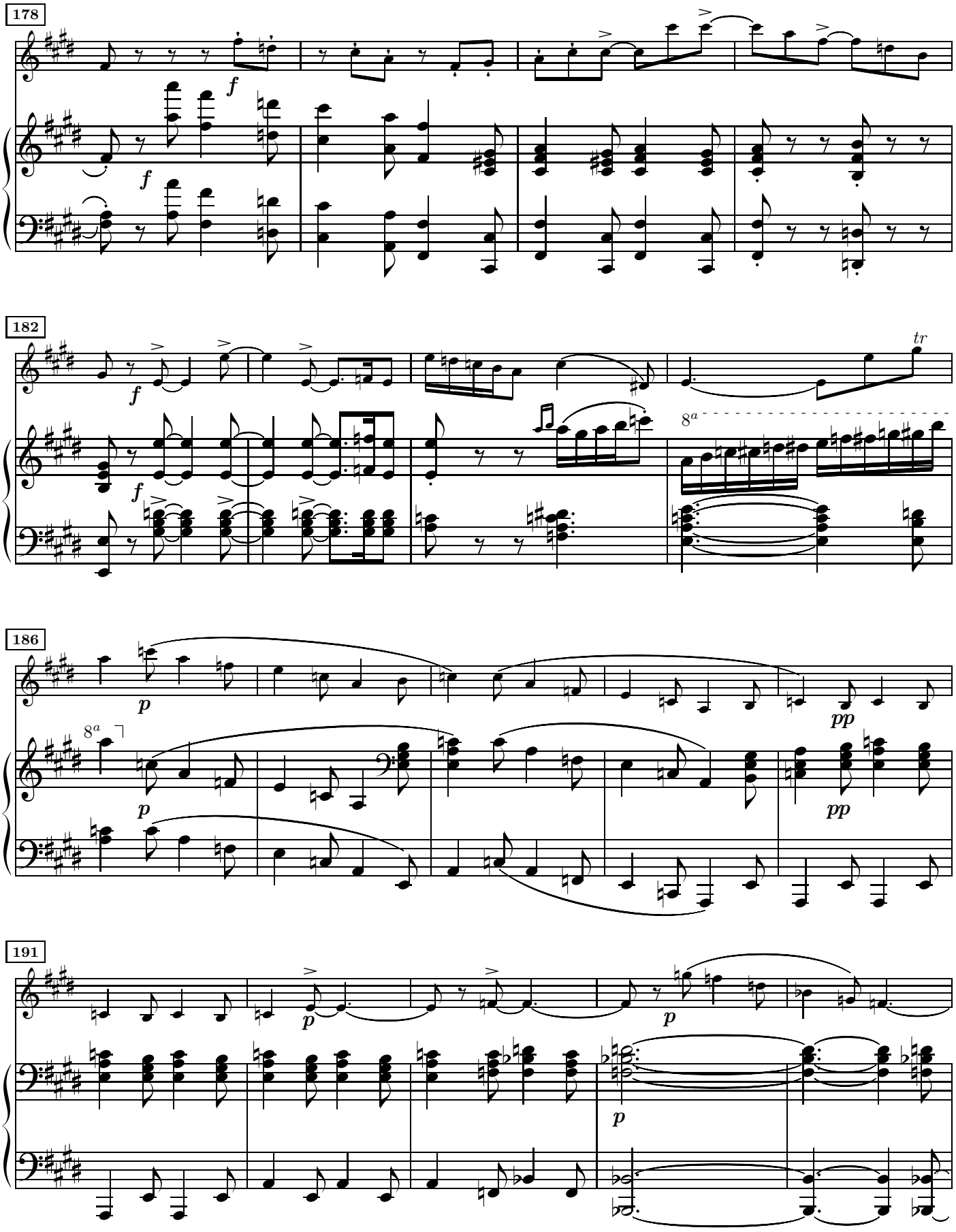

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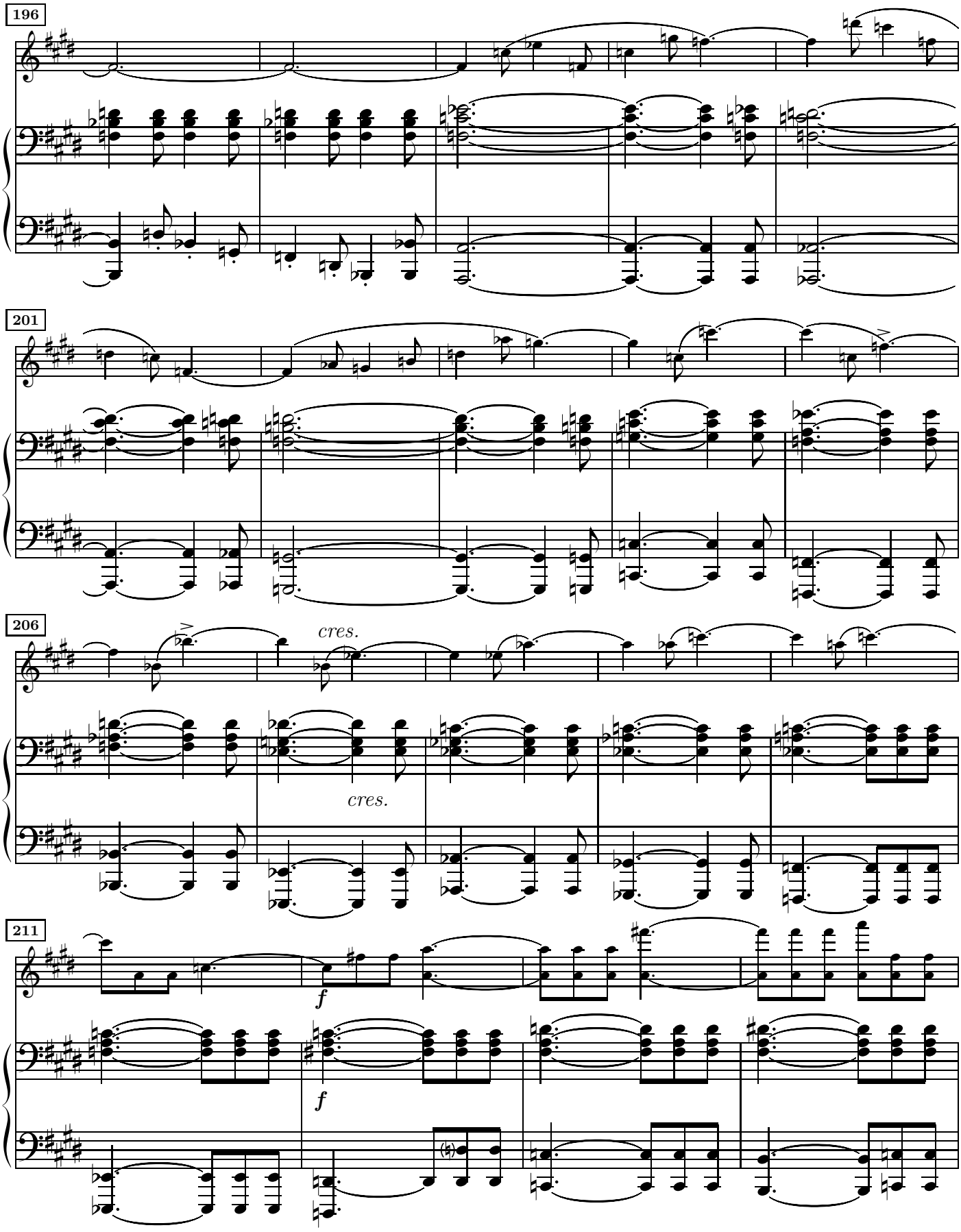

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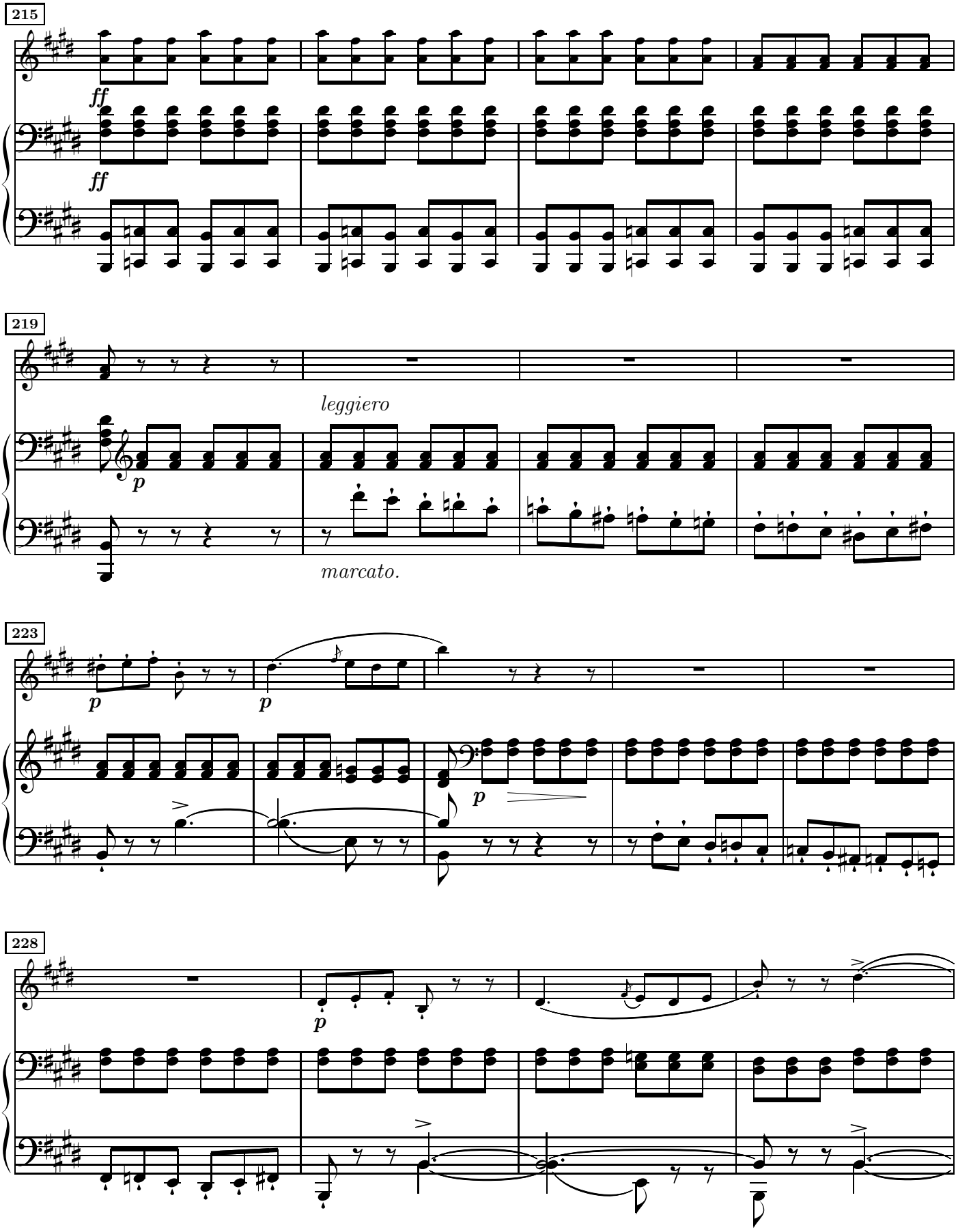

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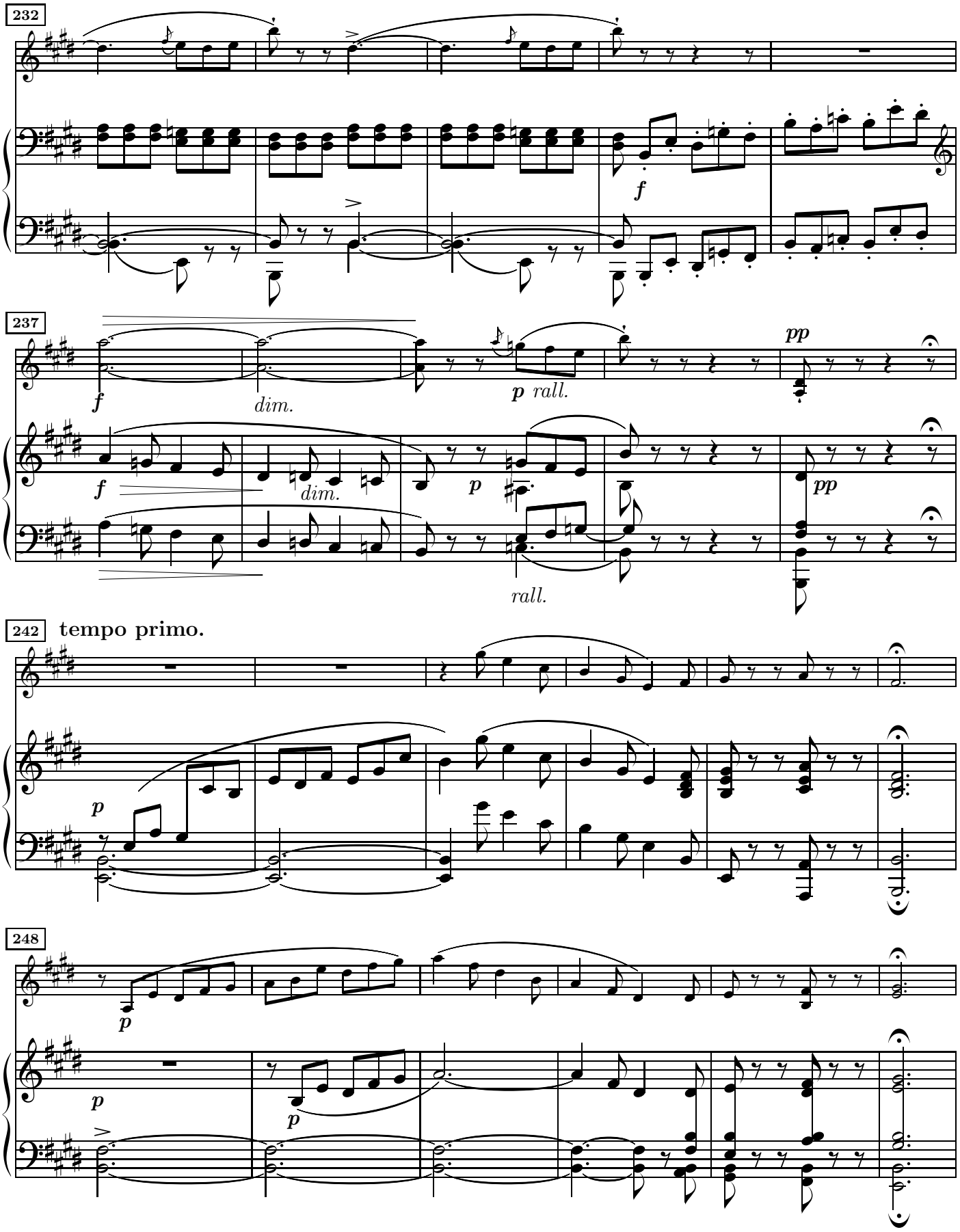

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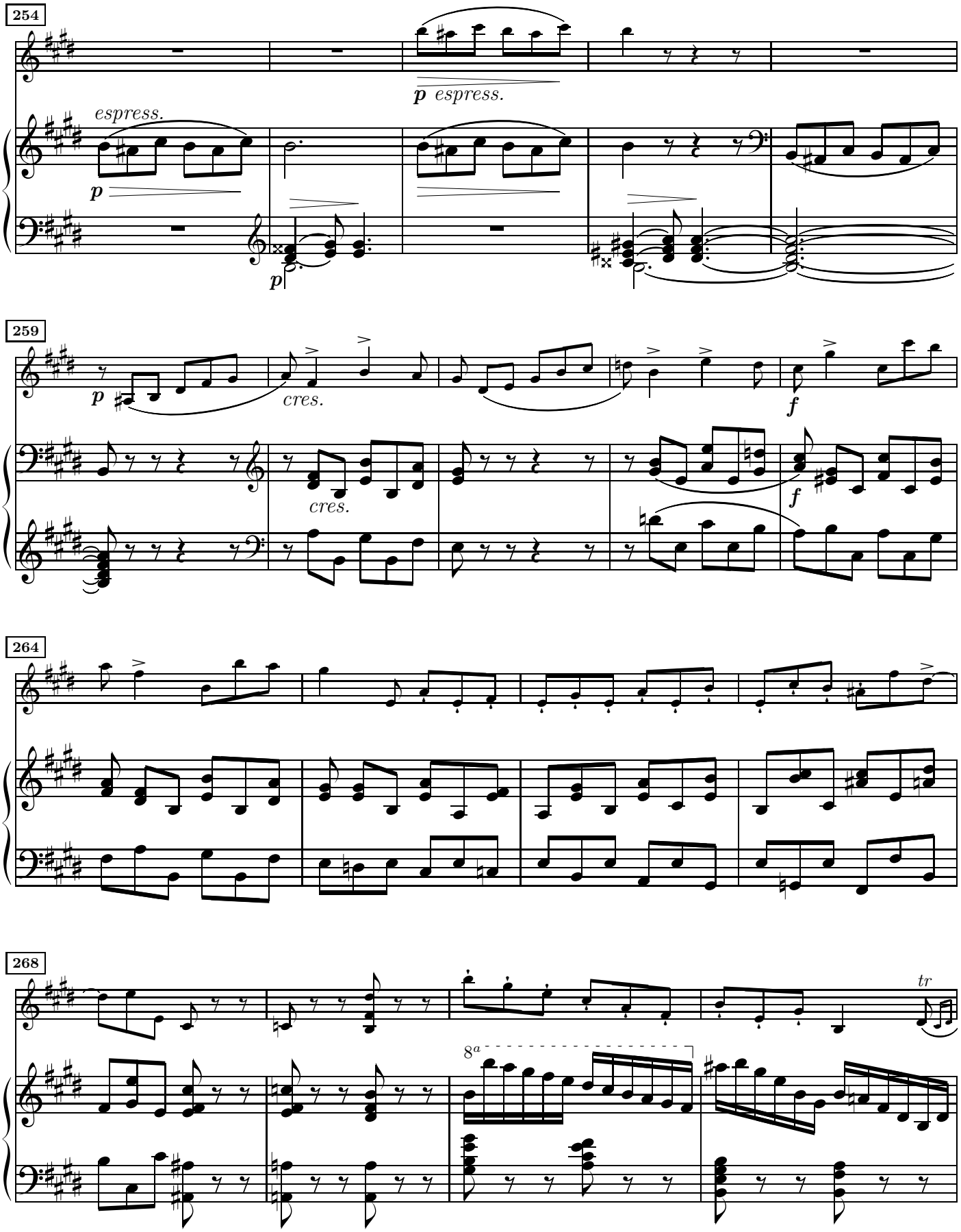

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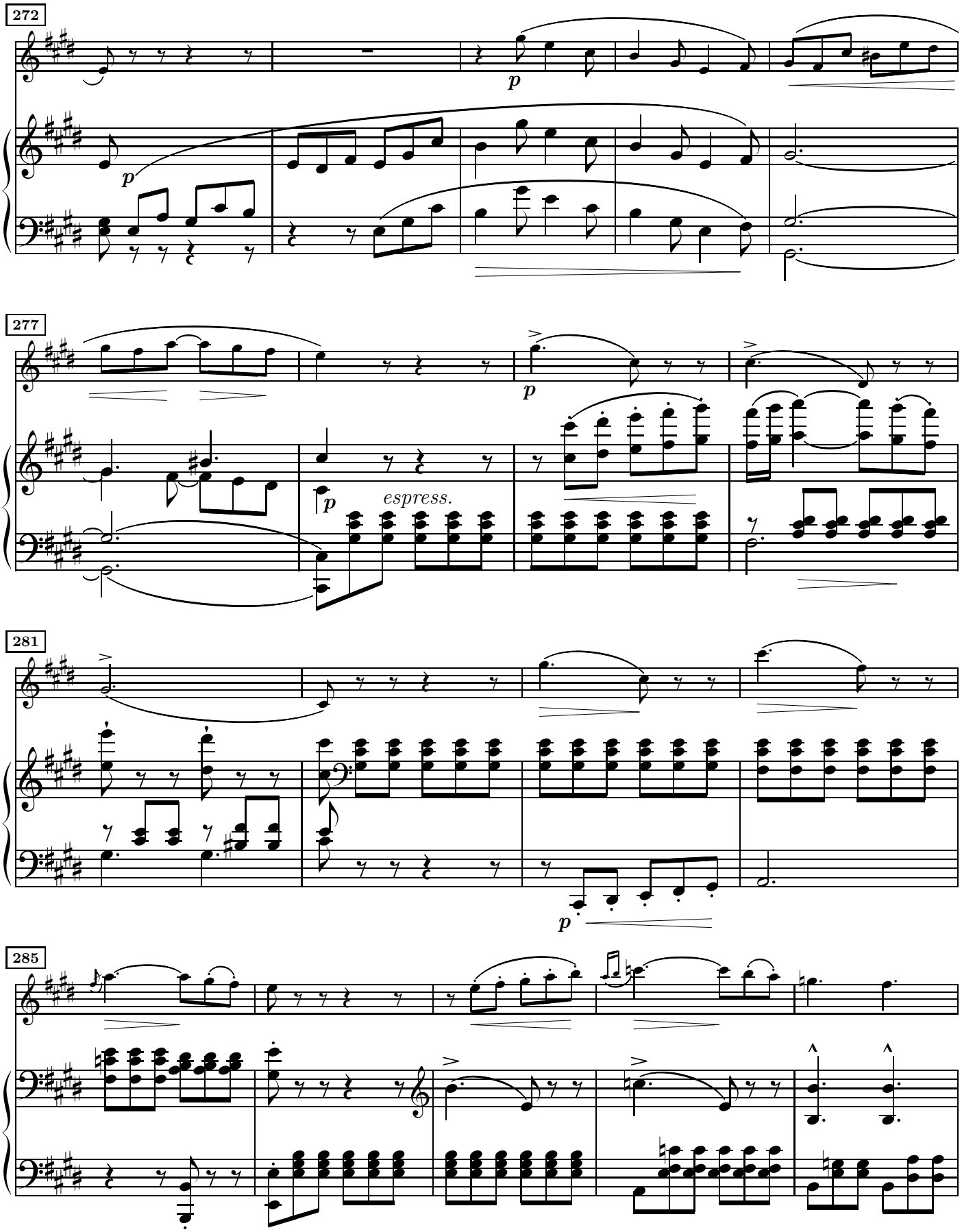

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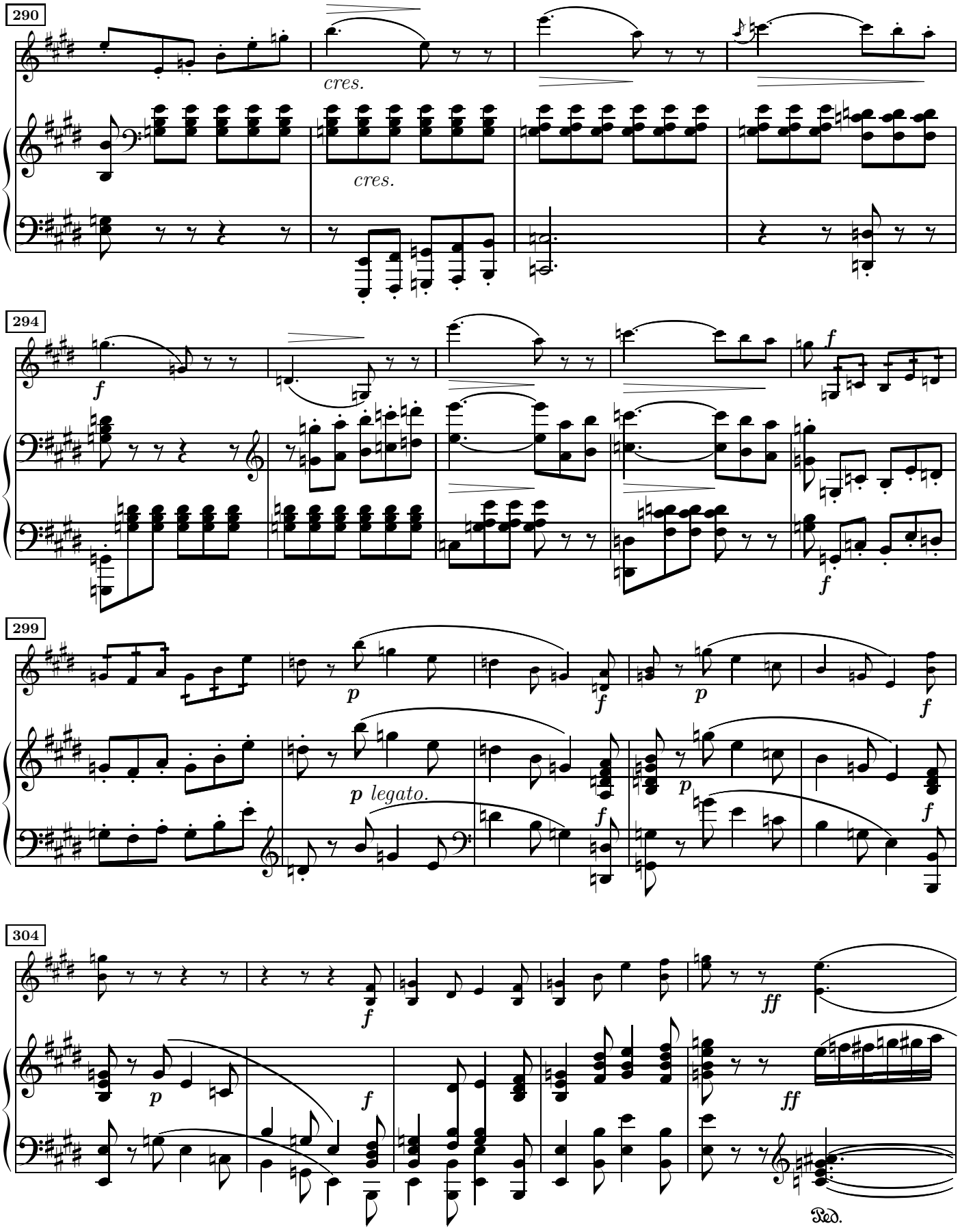

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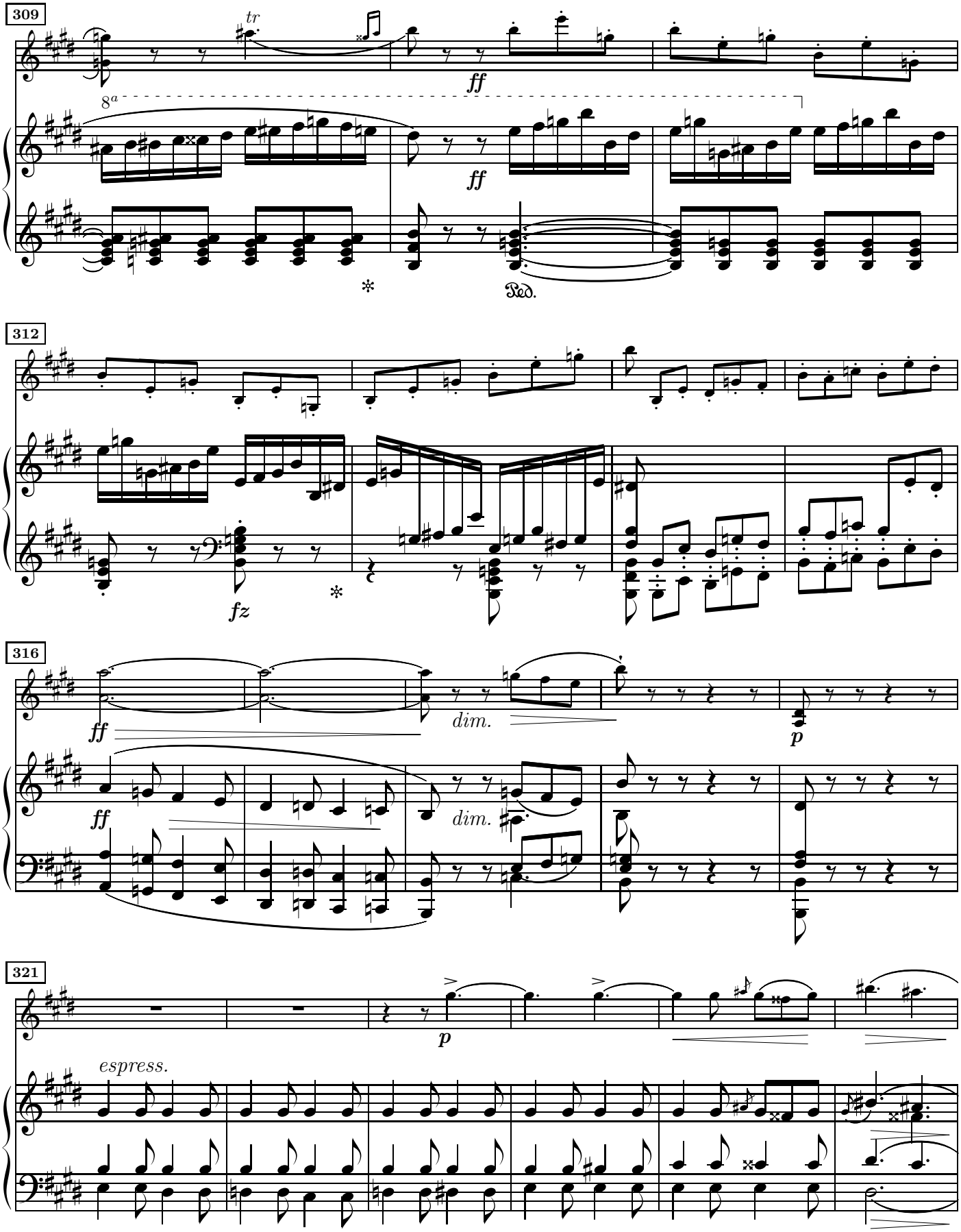

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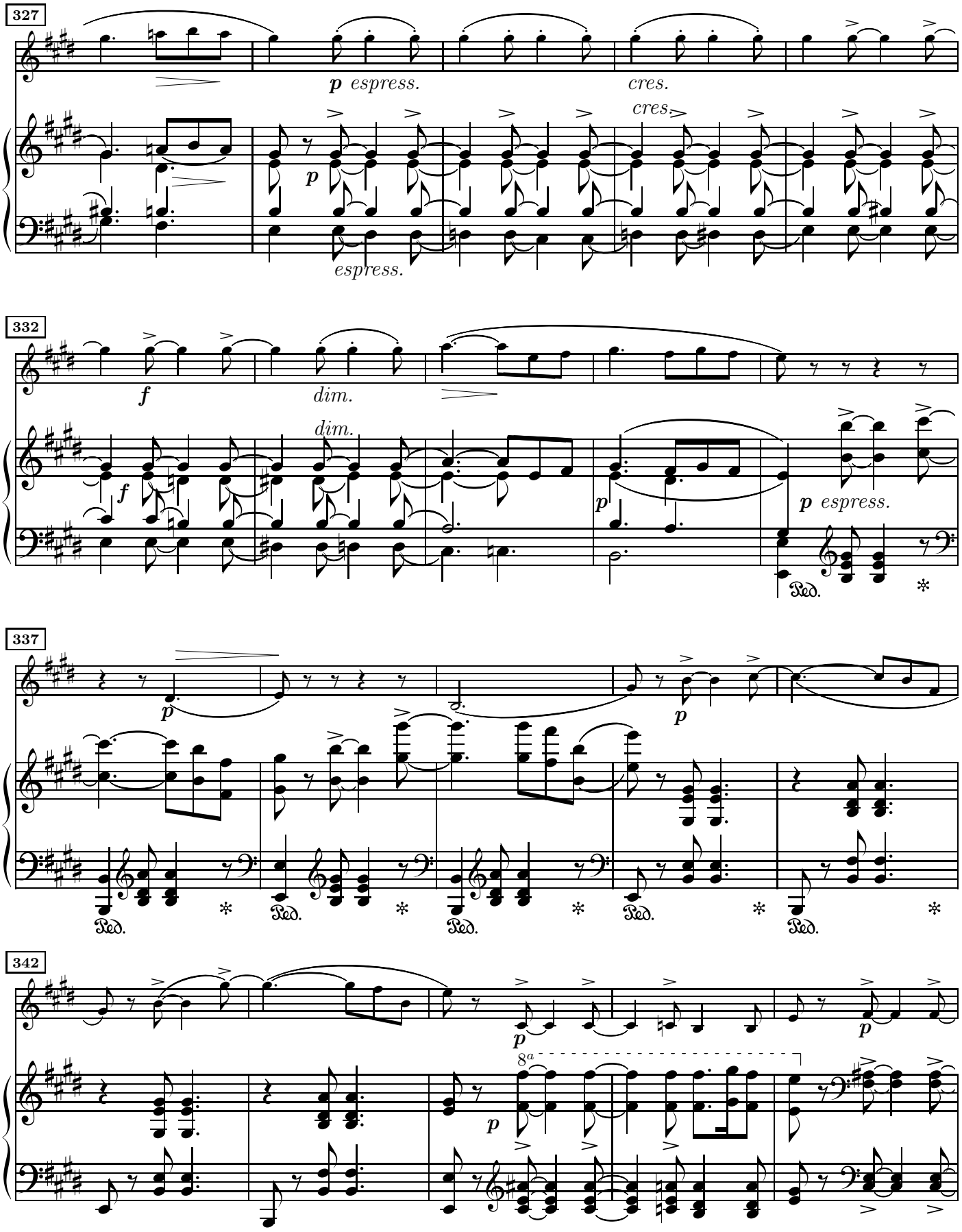

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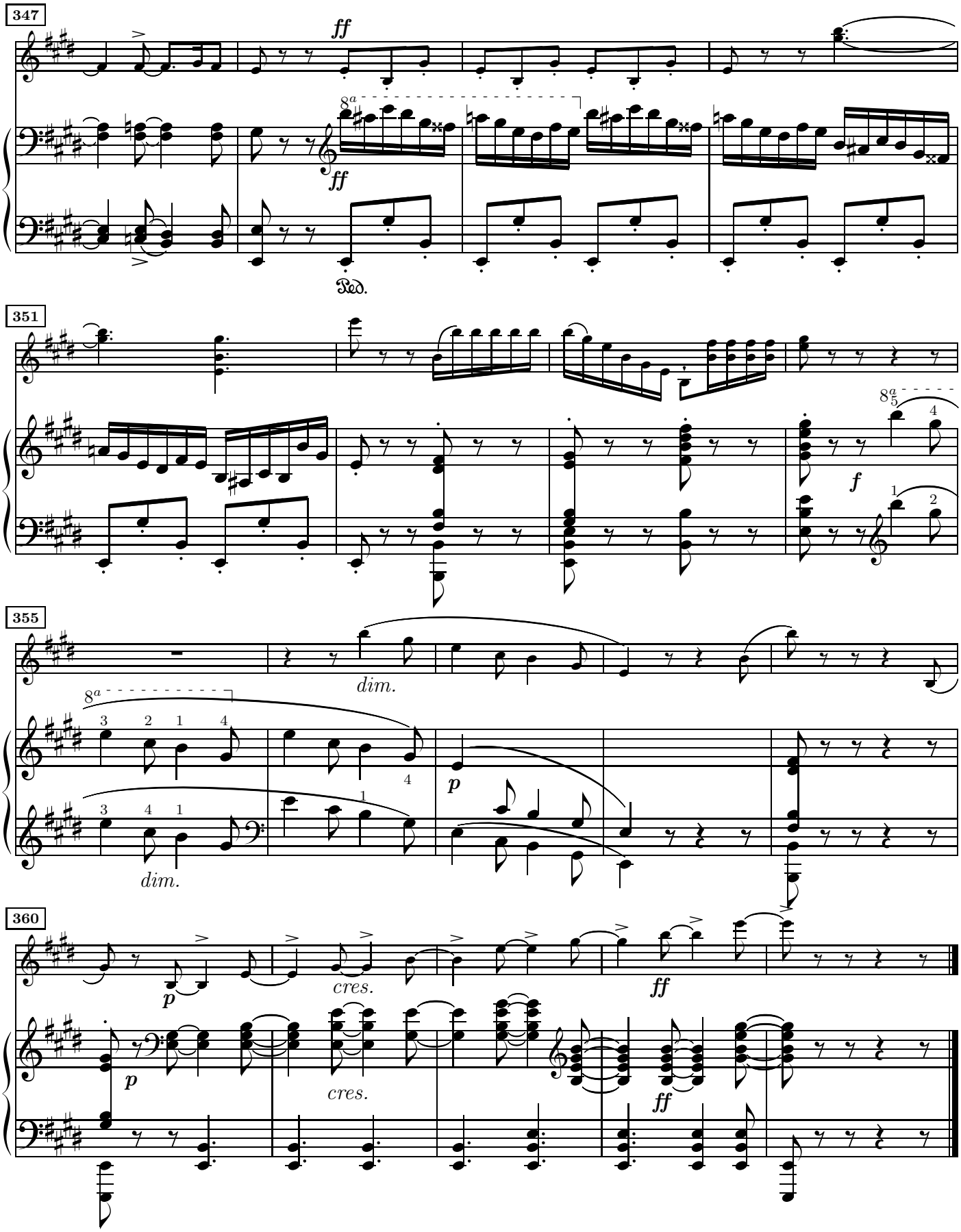

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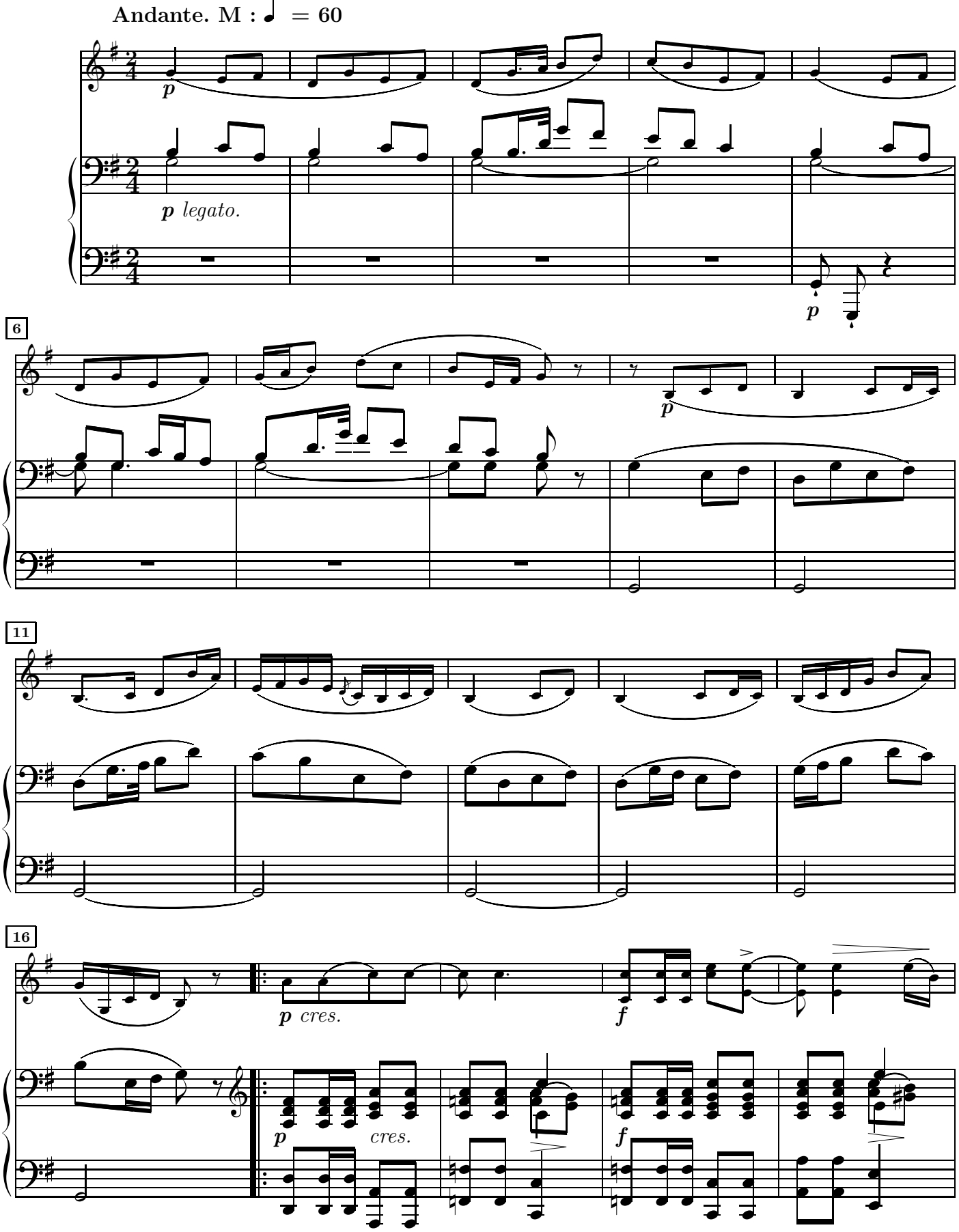

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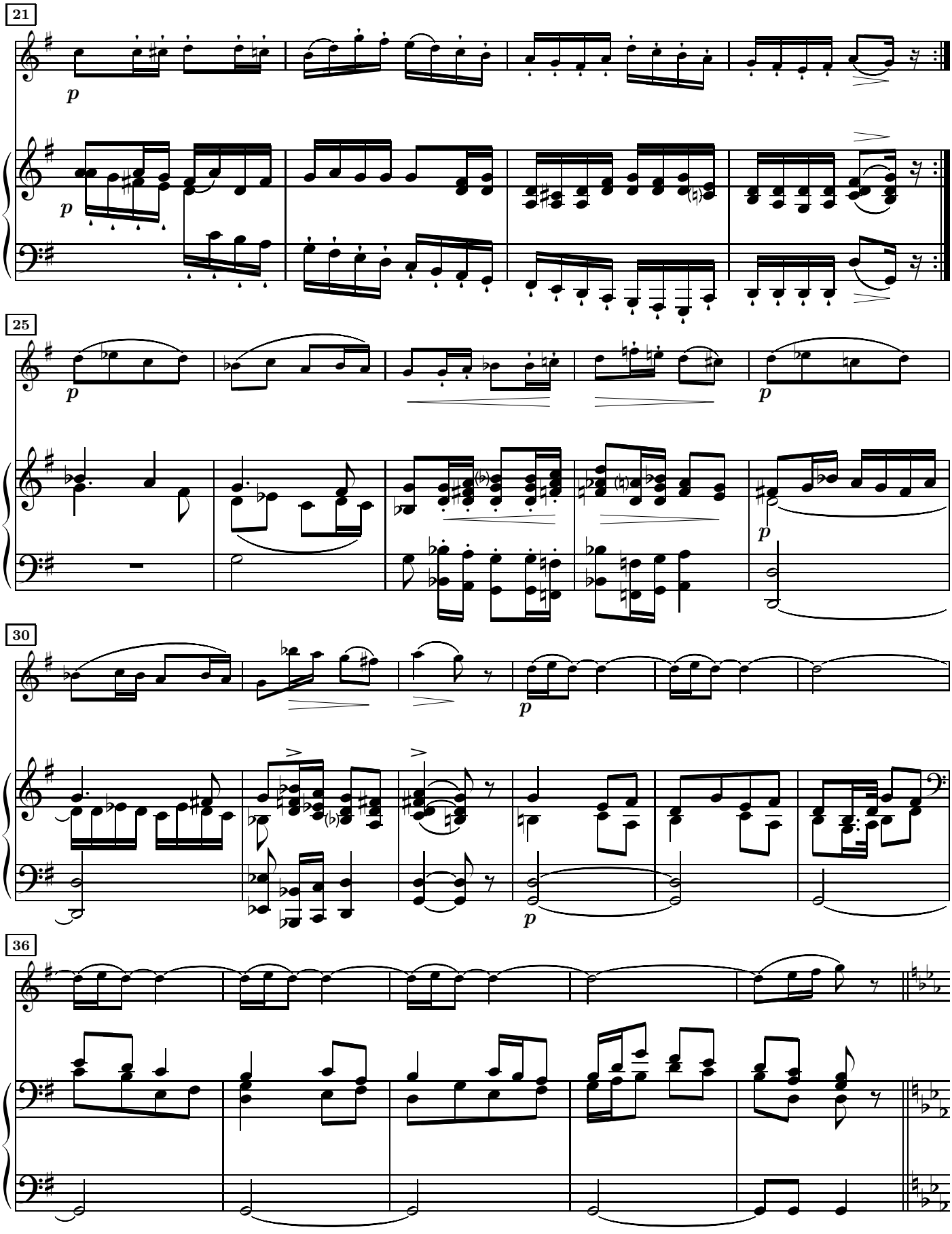

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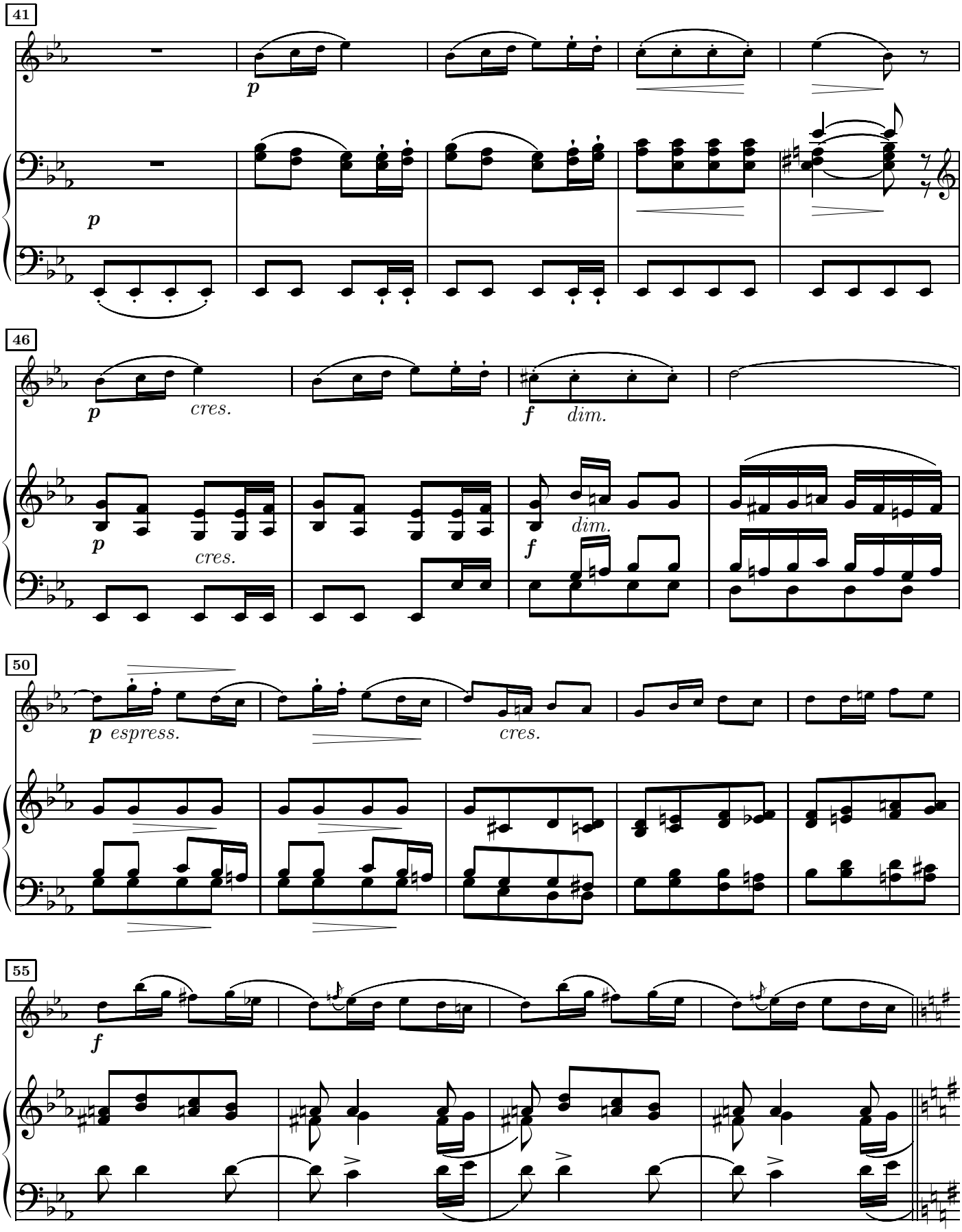

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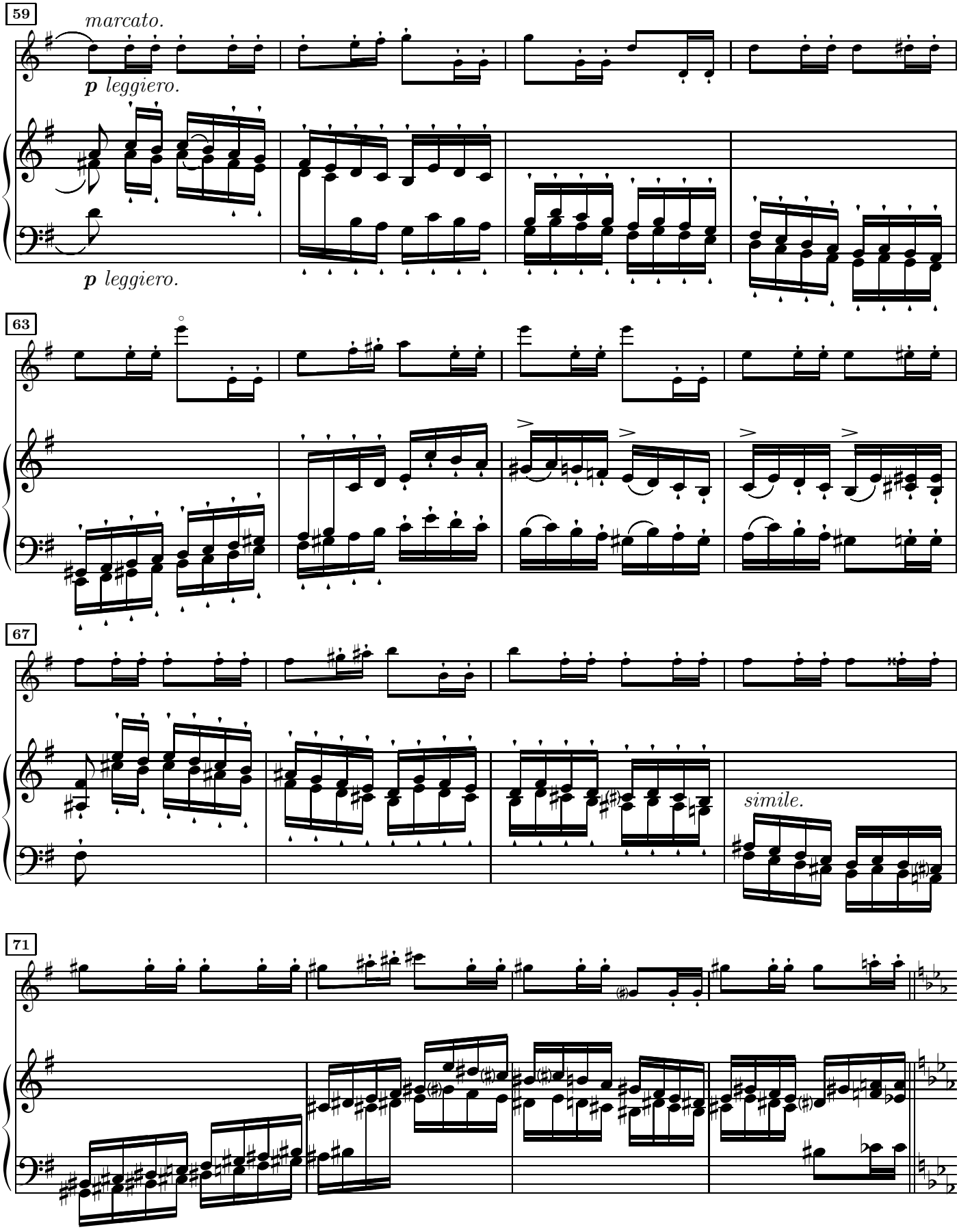

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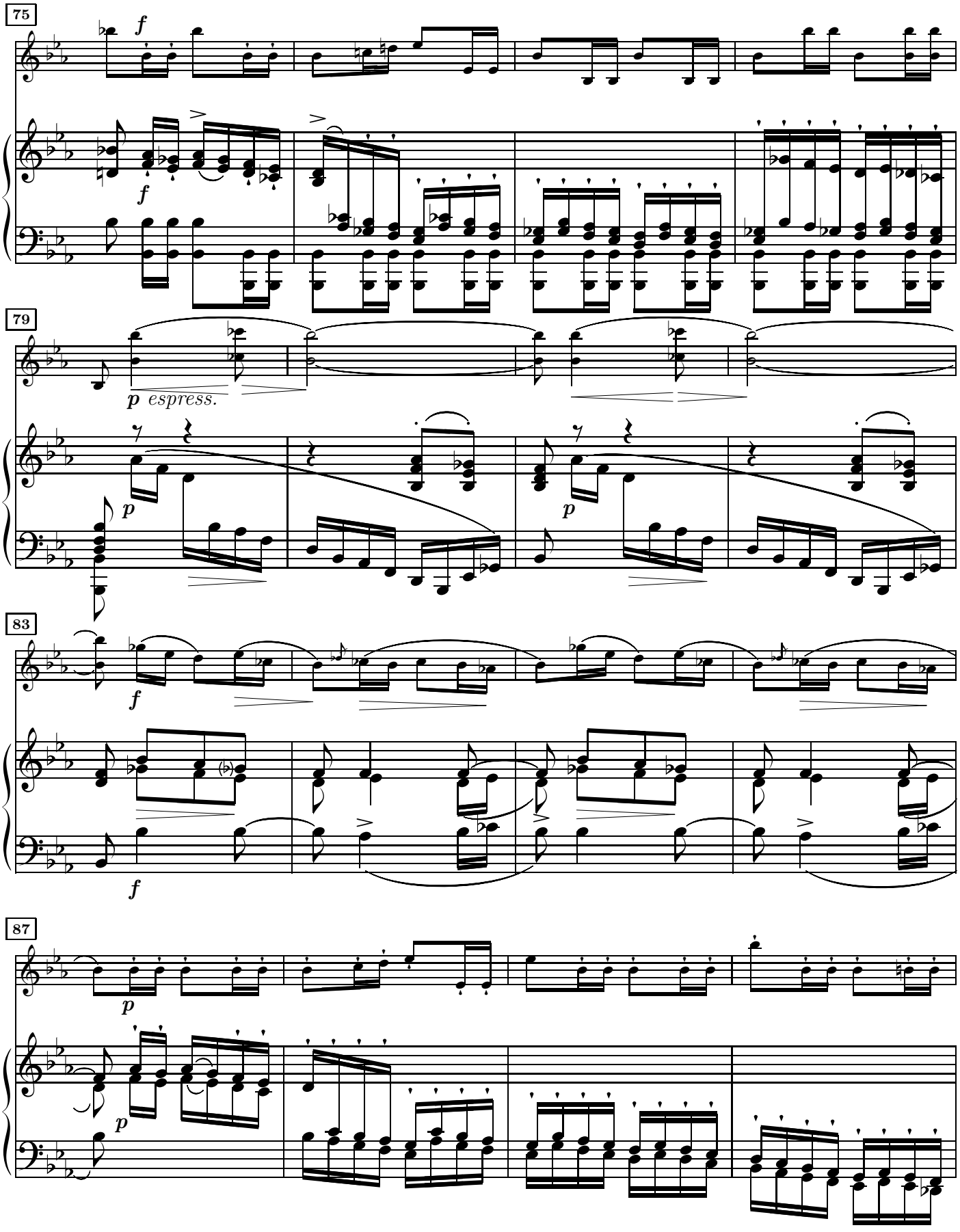

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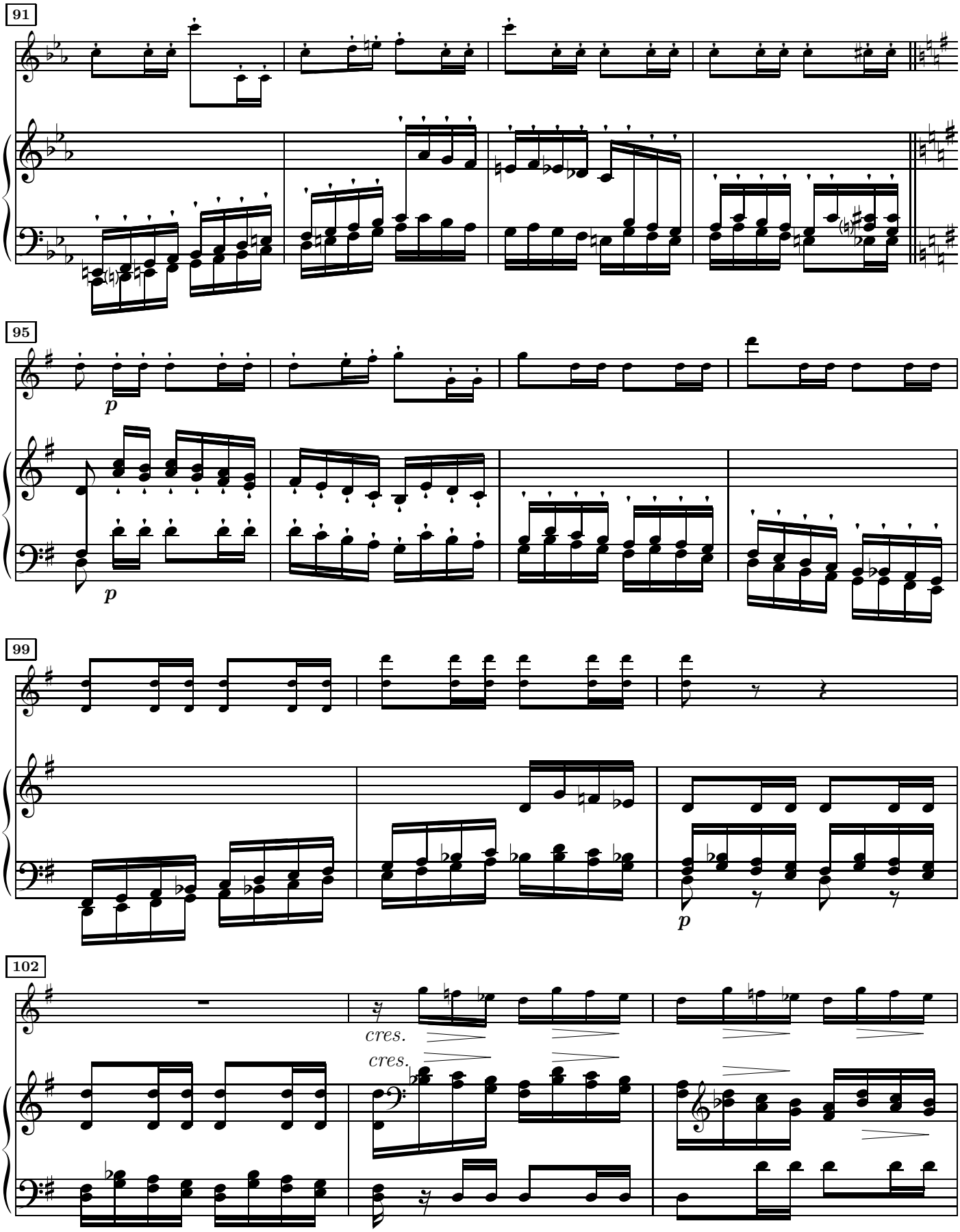

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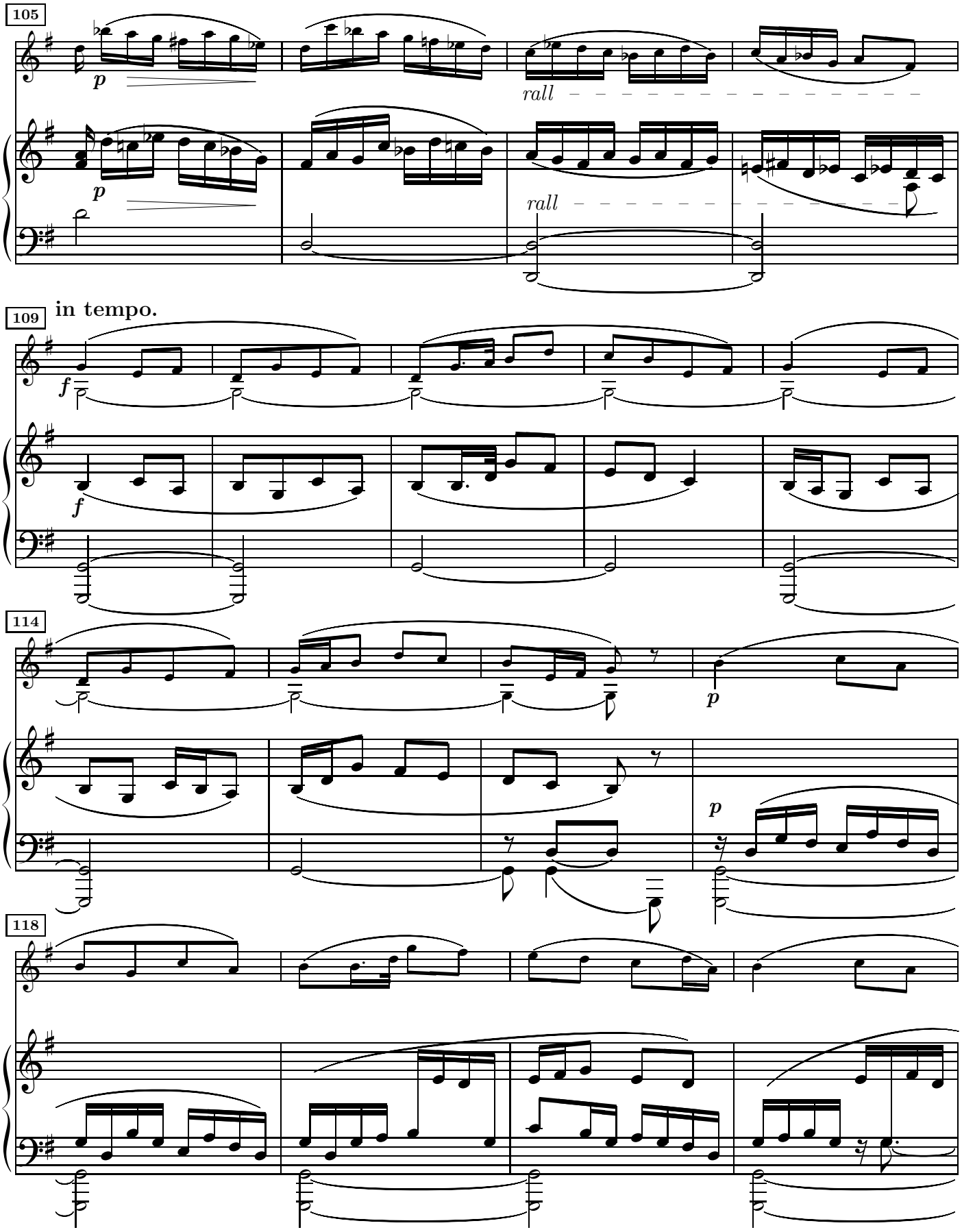

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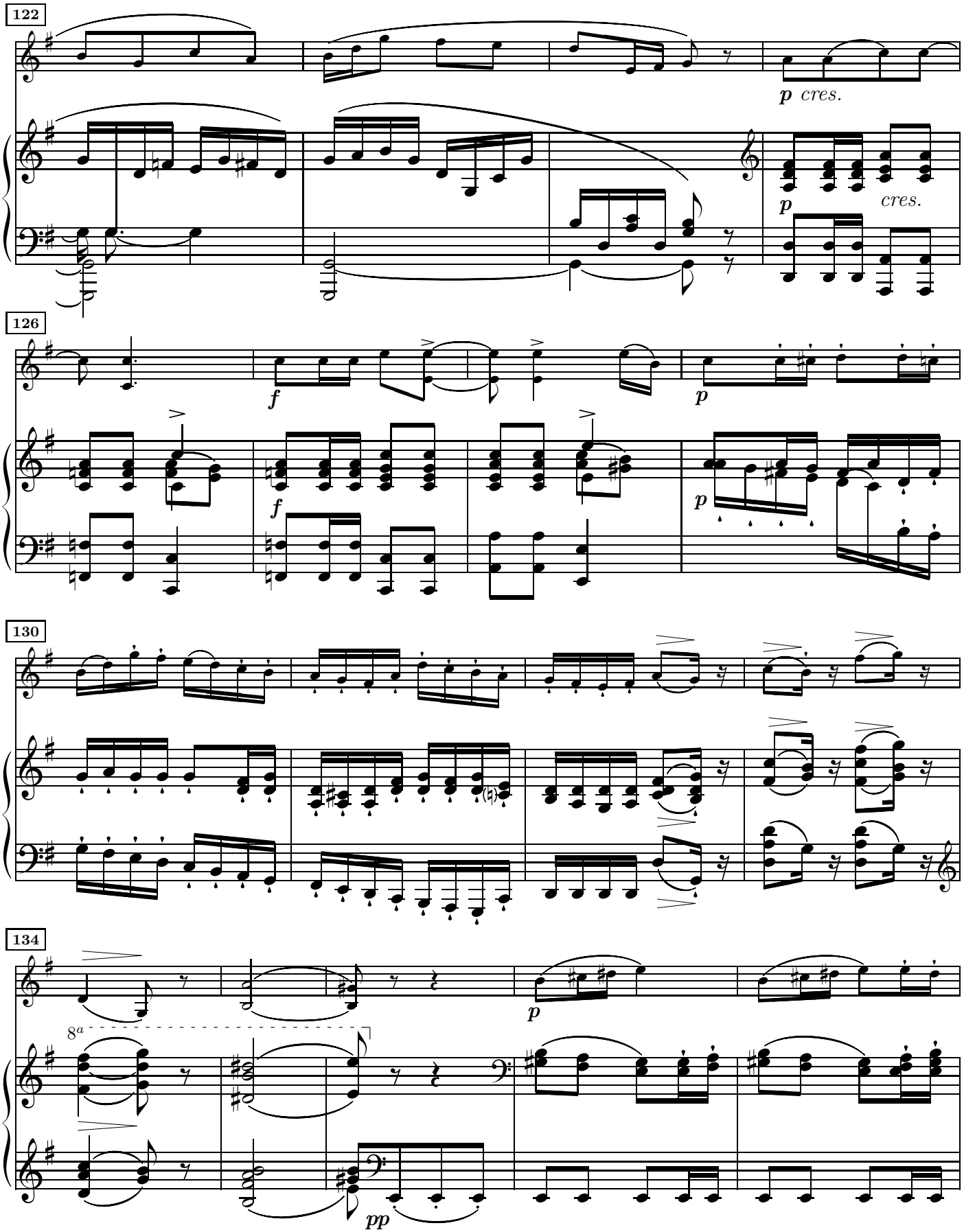

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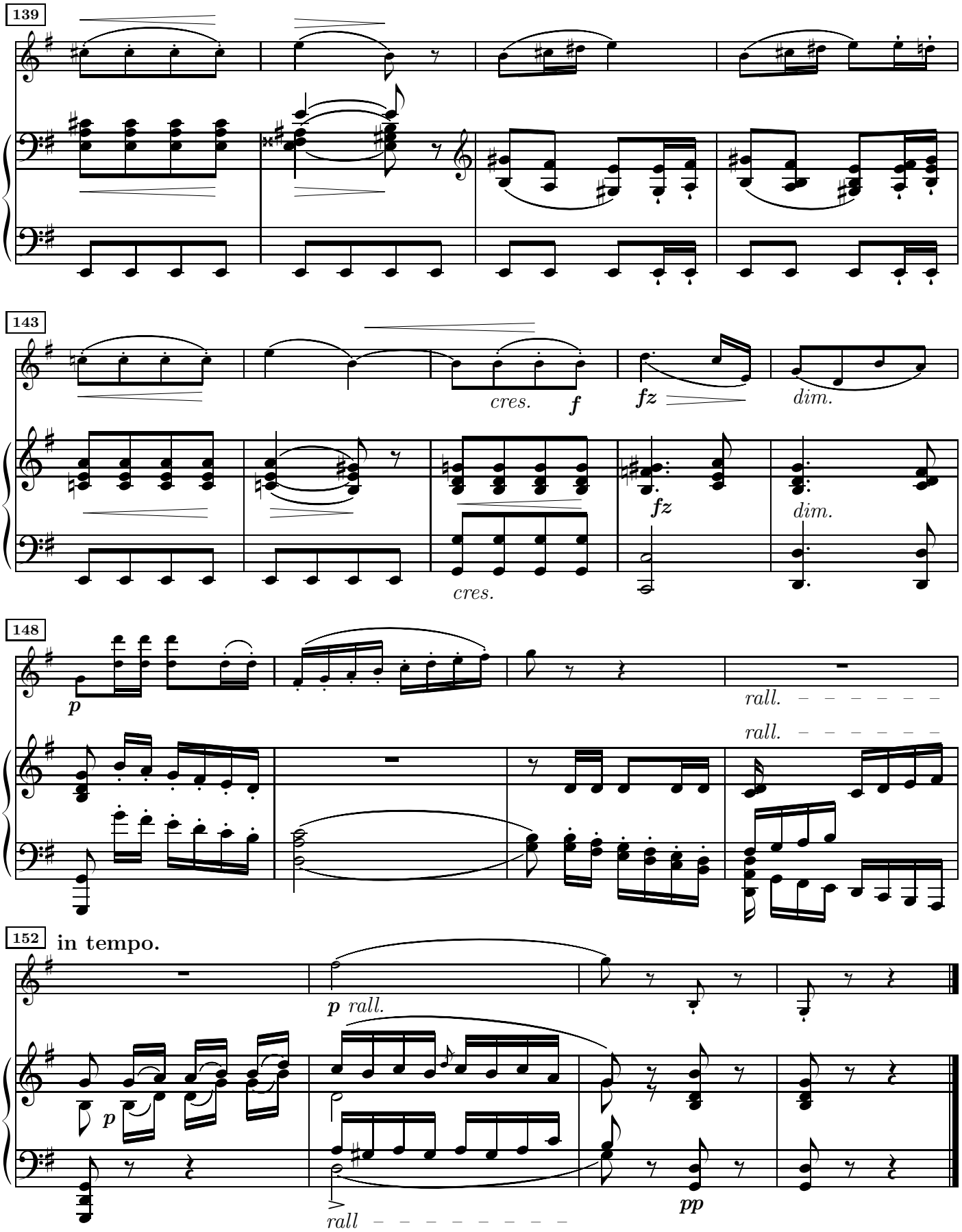

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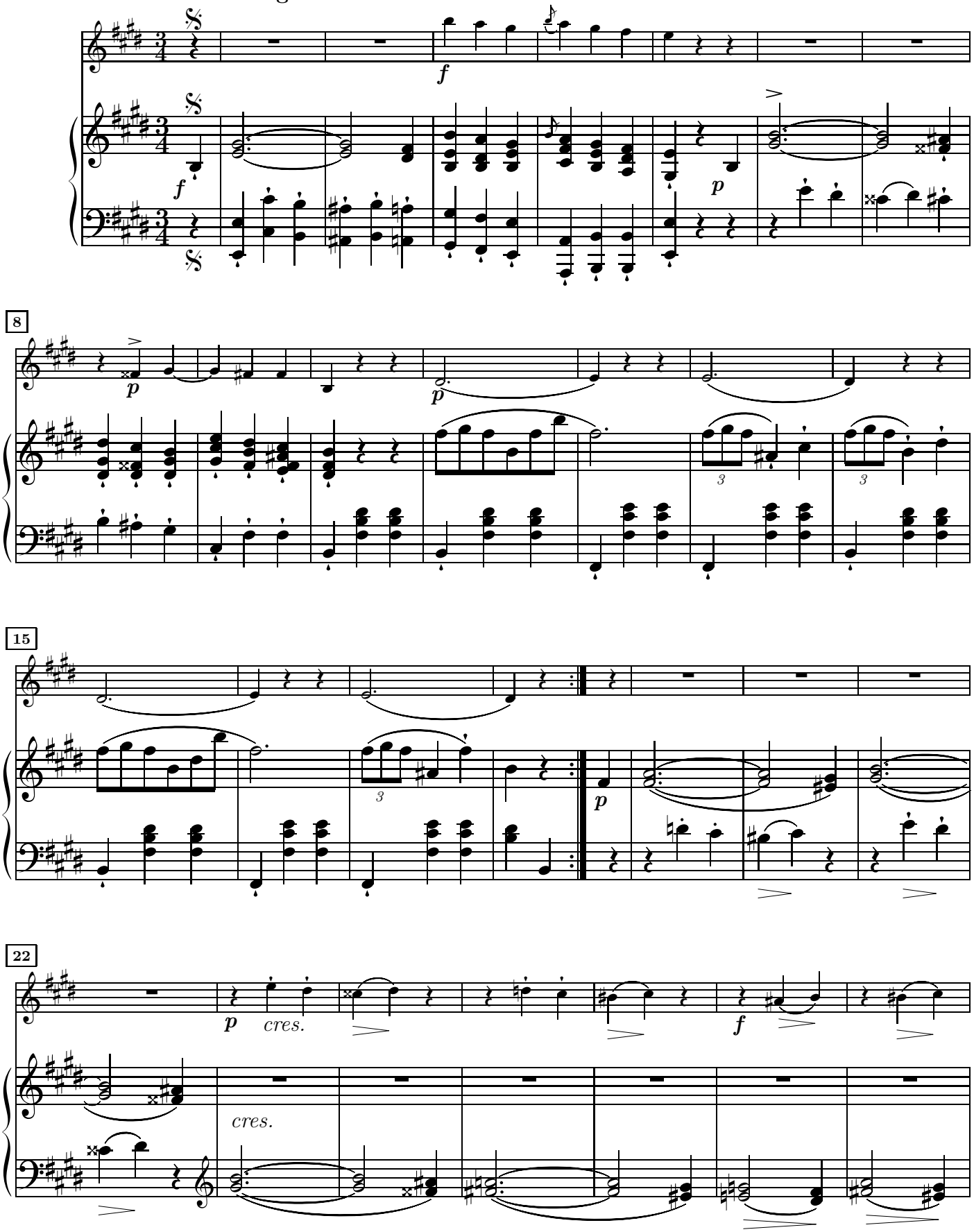
Menuet. Allegro. M : ♩. = 104



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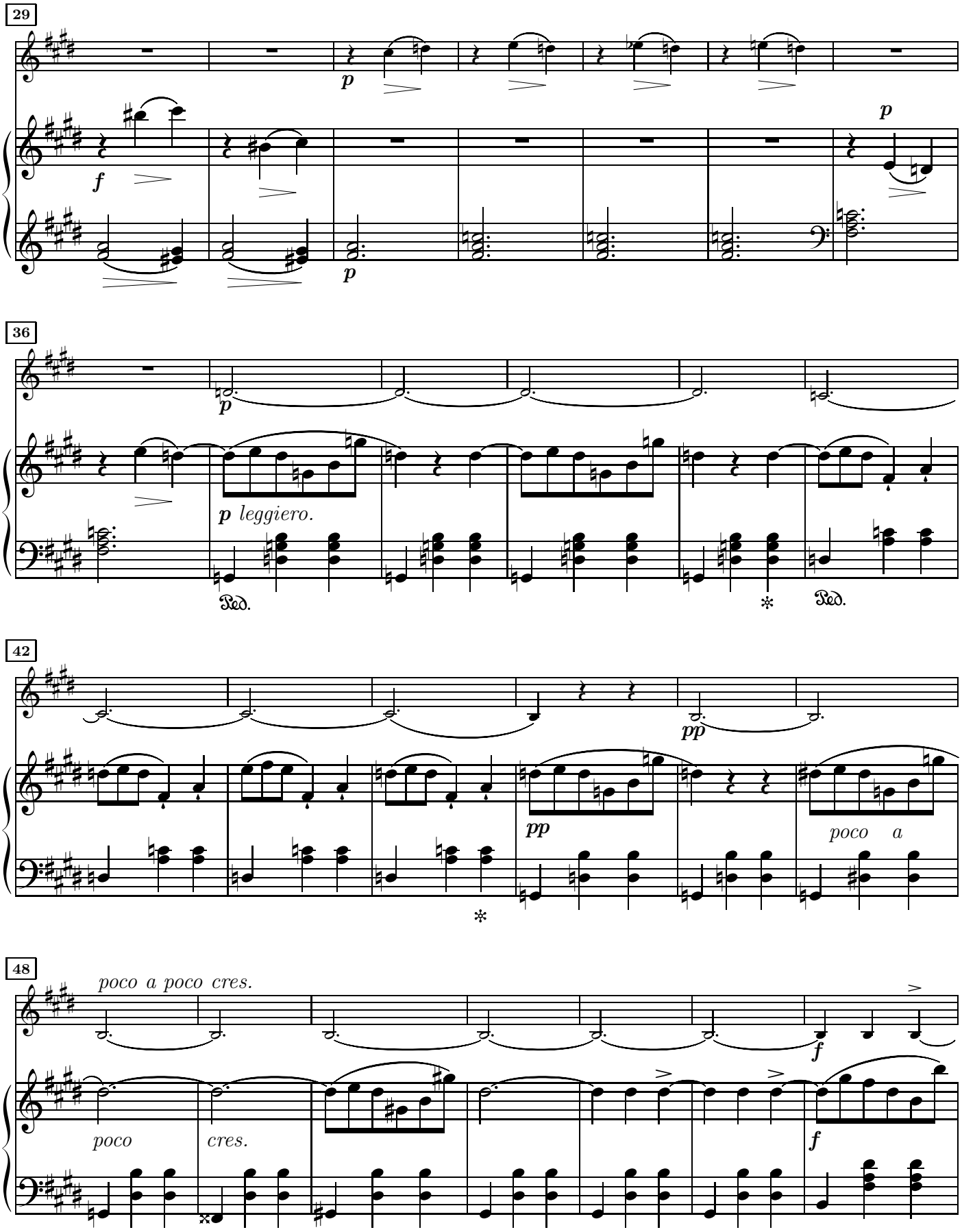

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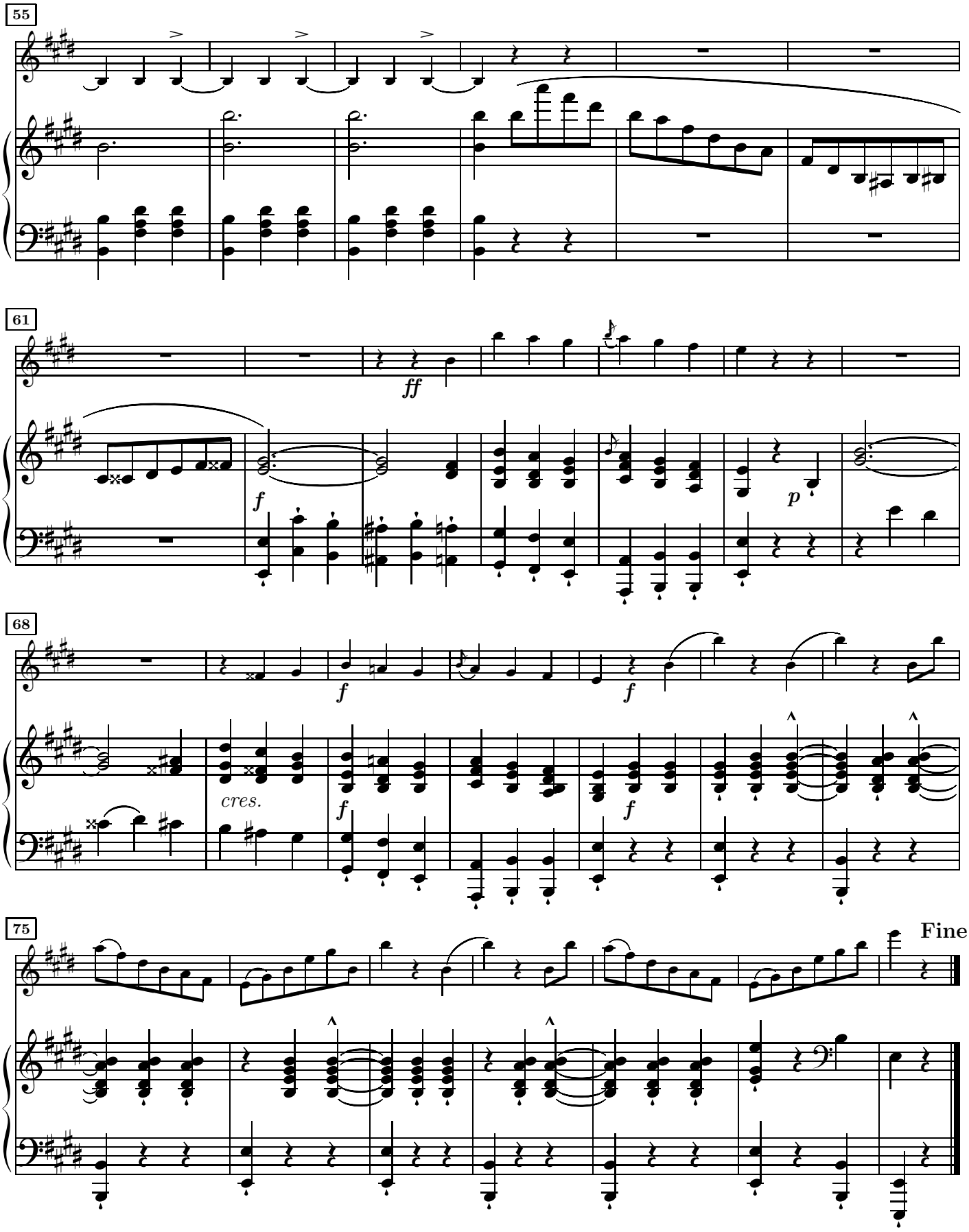

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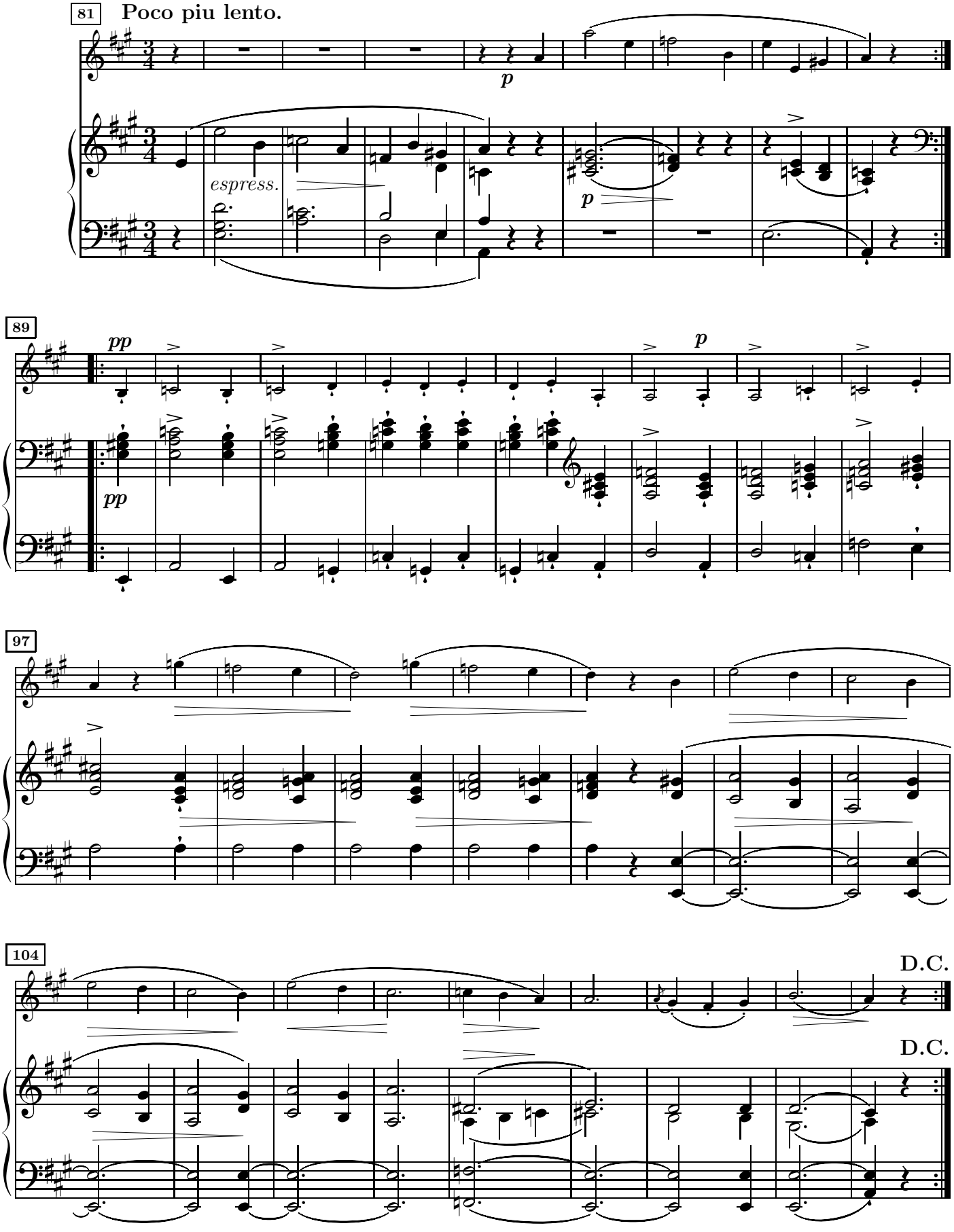

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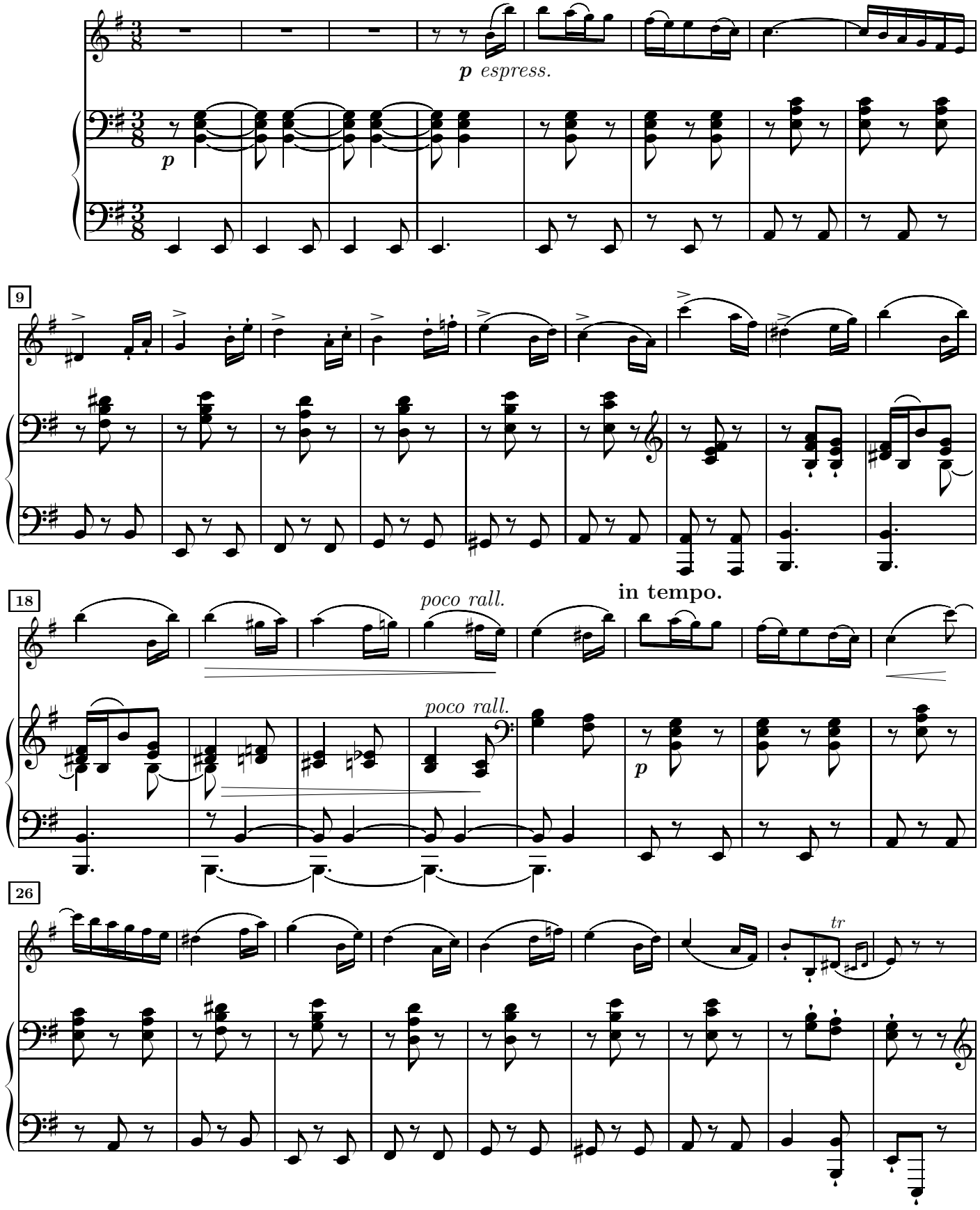
Finale. Allegro agitato. M : ♩. = 96



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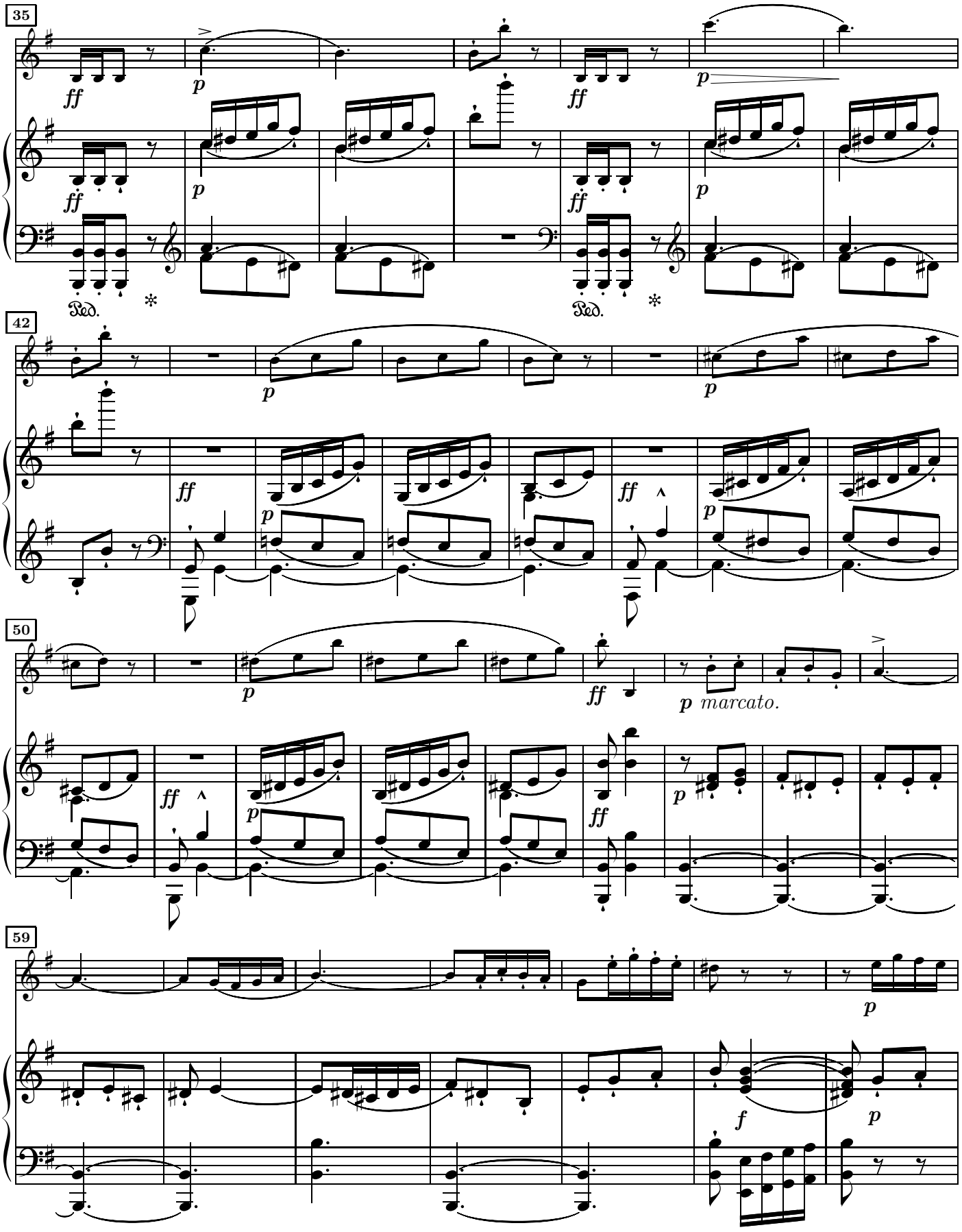

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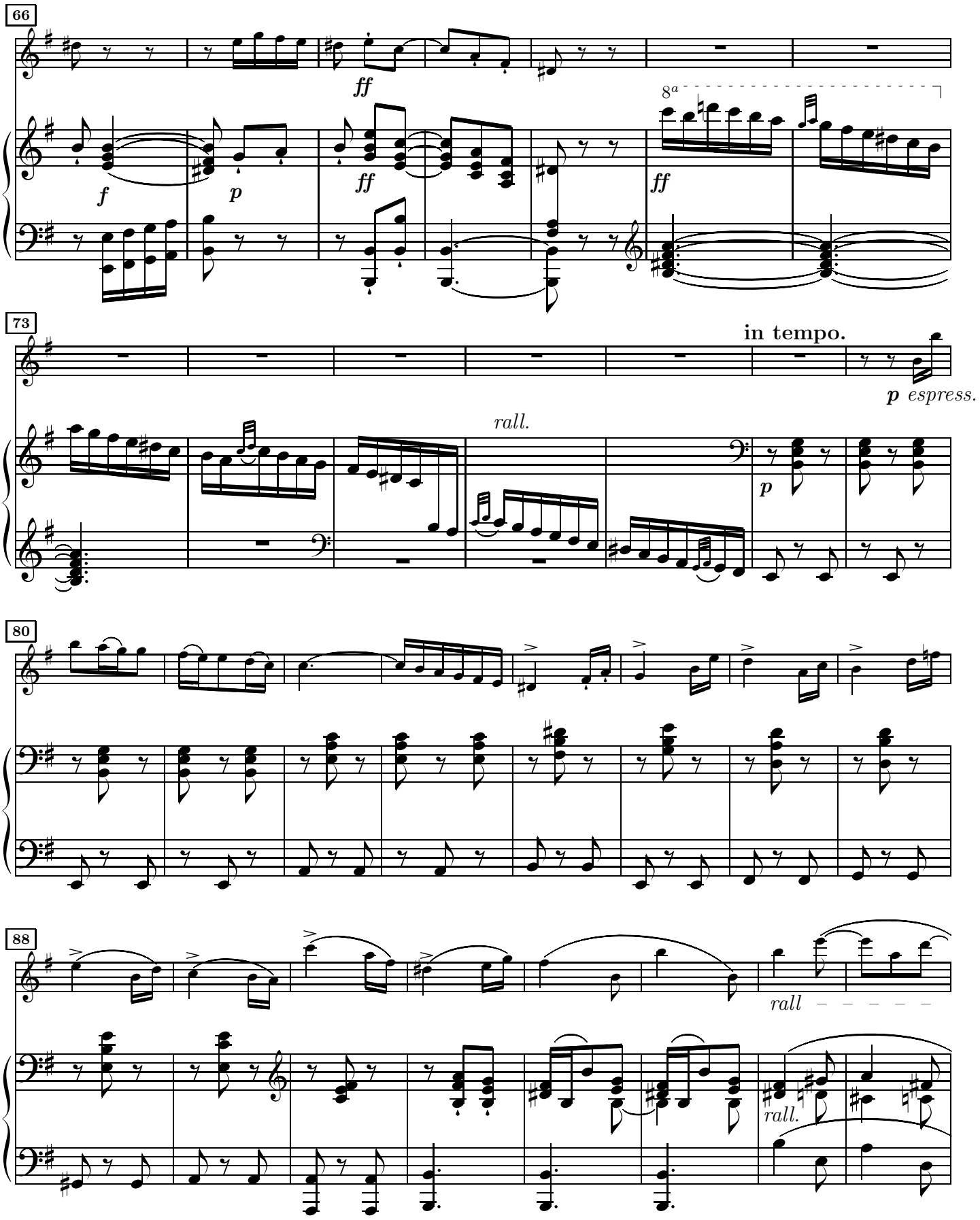

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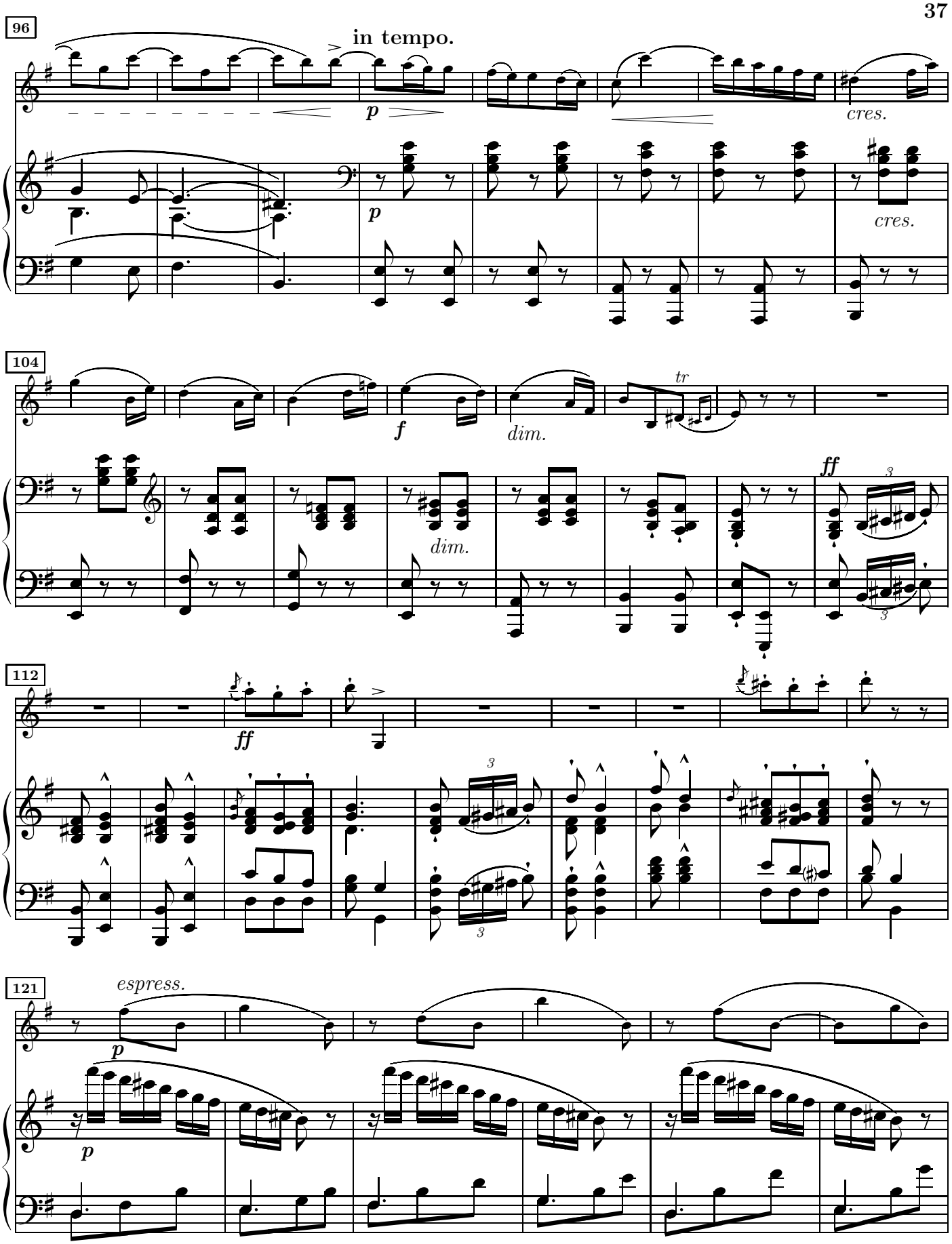

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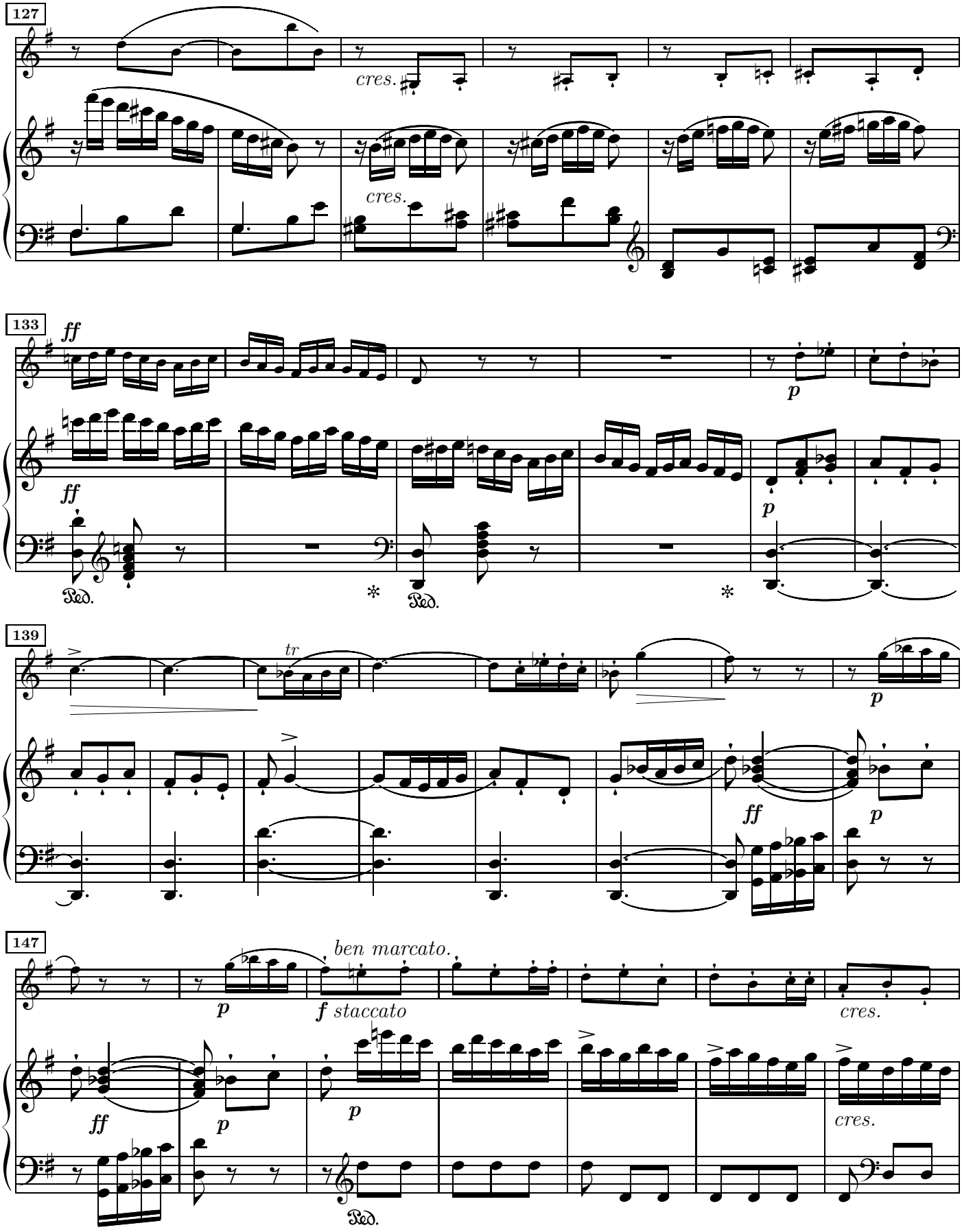

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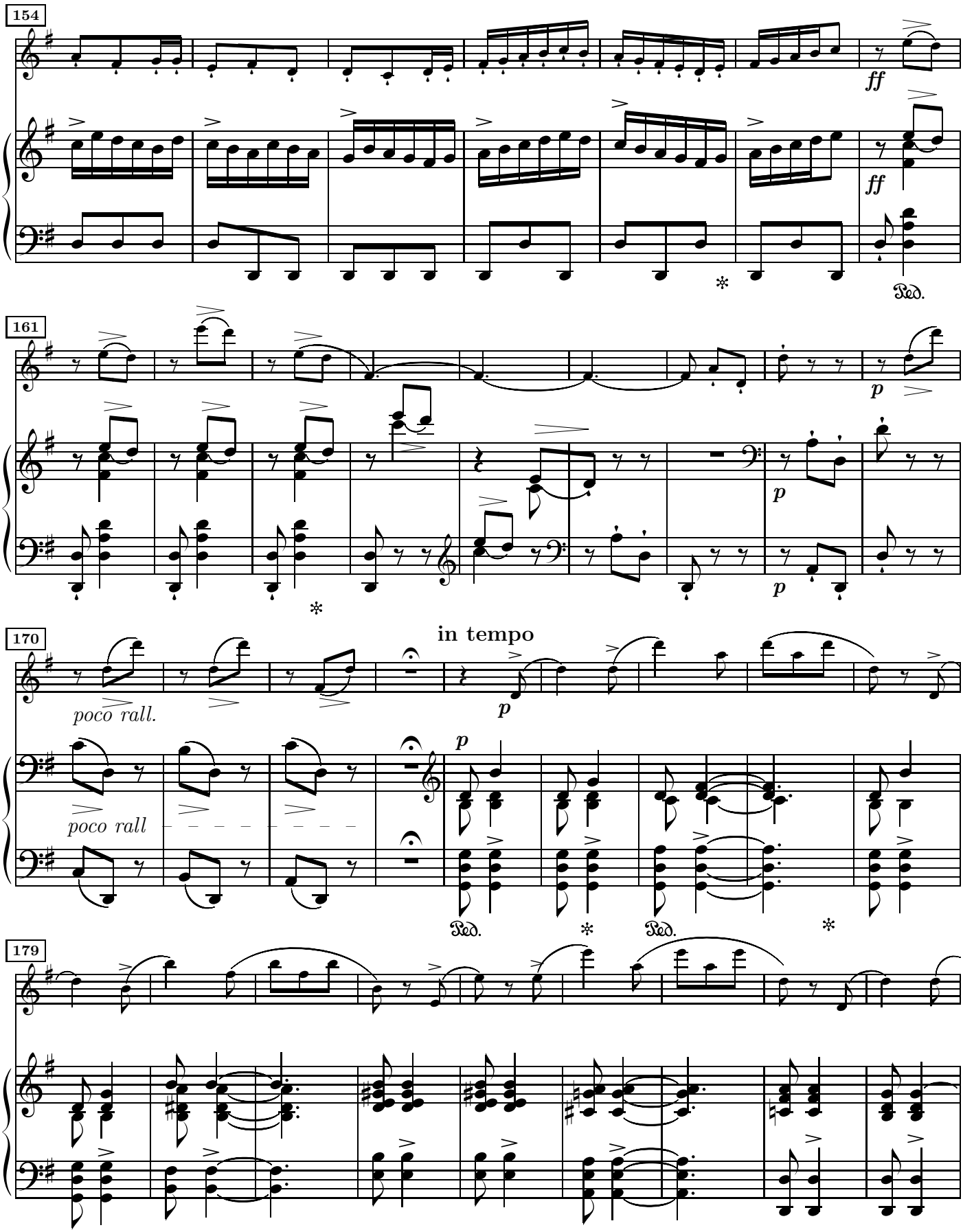

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188

197

p *cres.* *rall.* *f* *dim.*

p *cres.* *rall.* *f* *dim.*

206

in tempo.

p *ff*

p *ff* *con energia.*

213

ff

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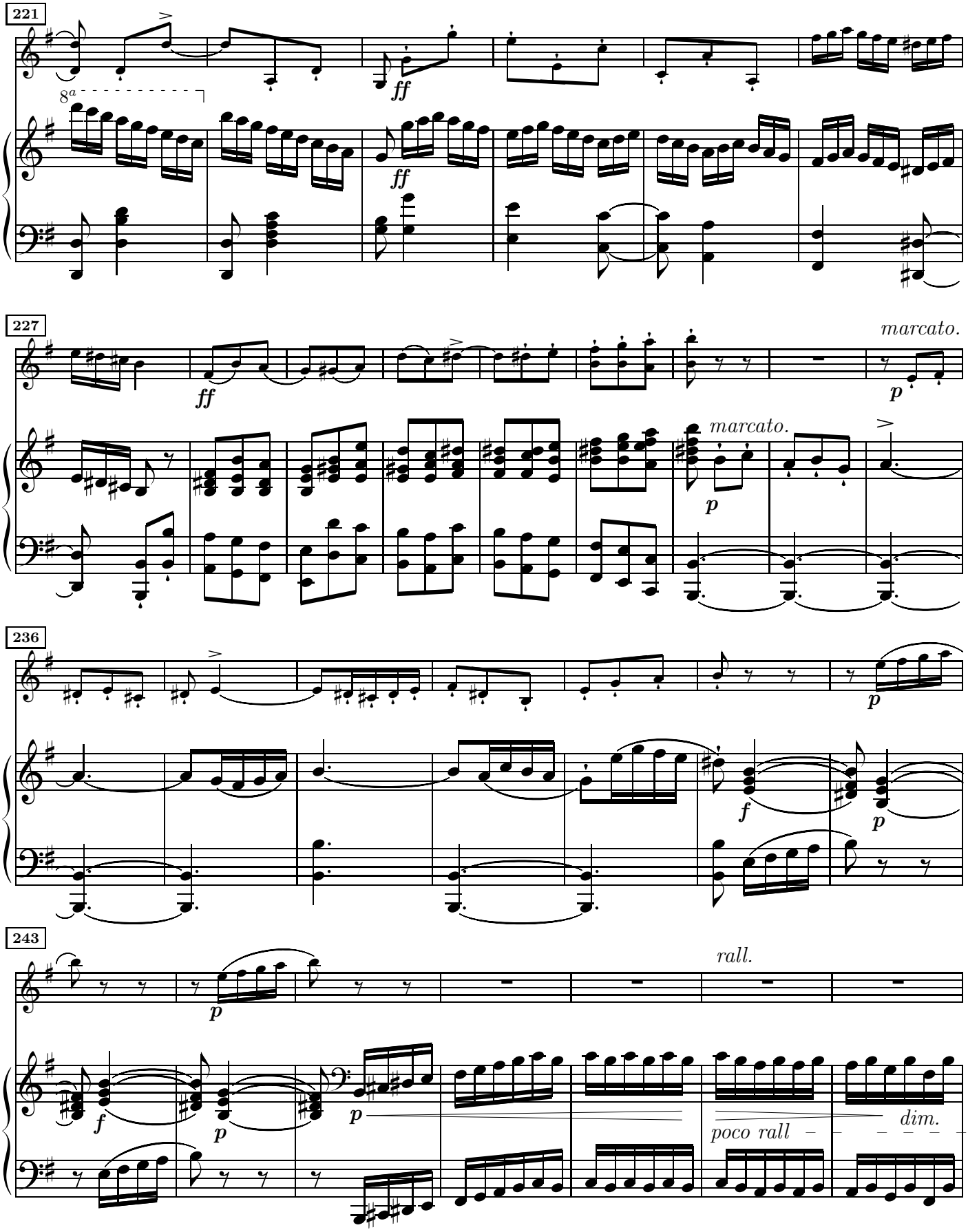

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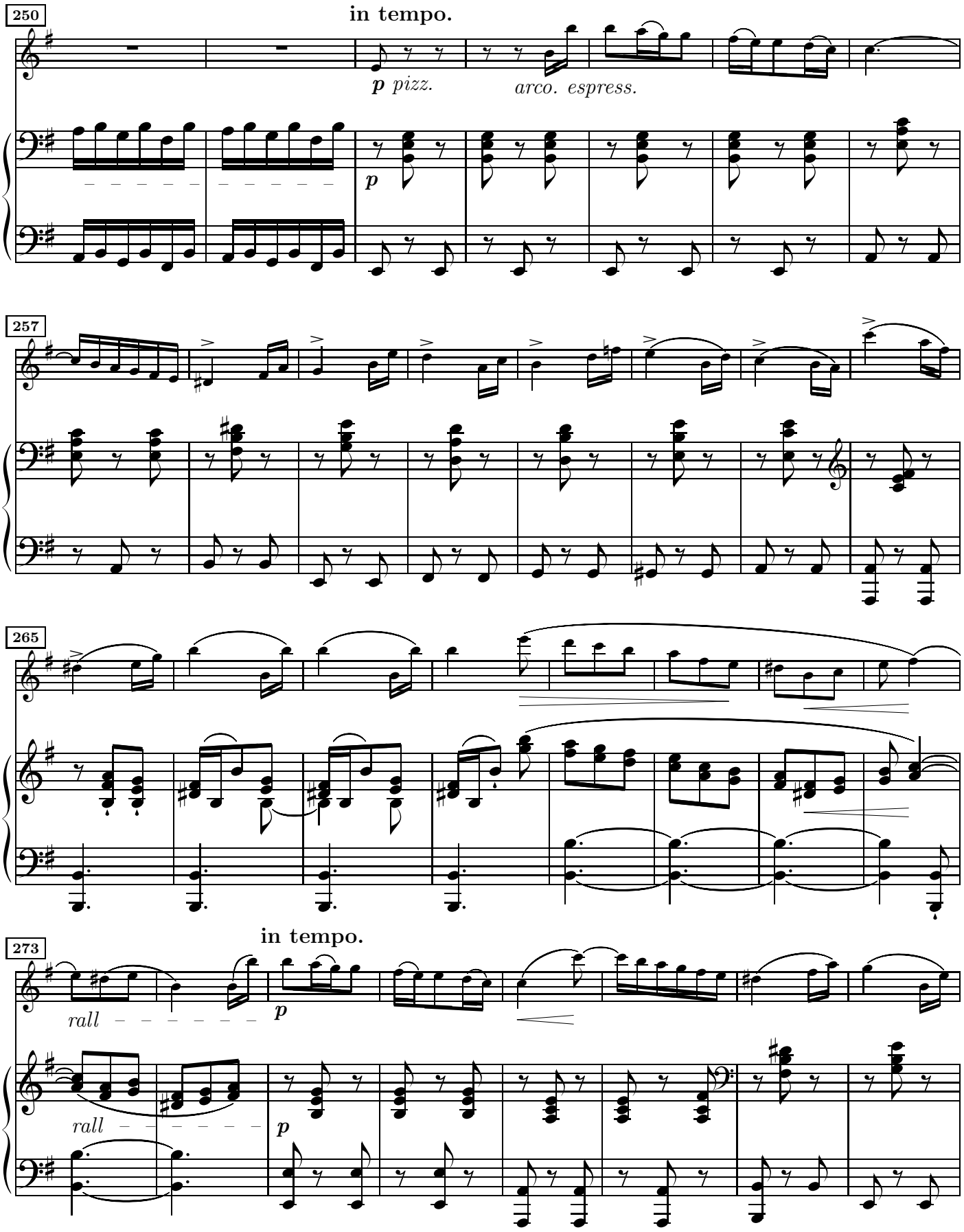

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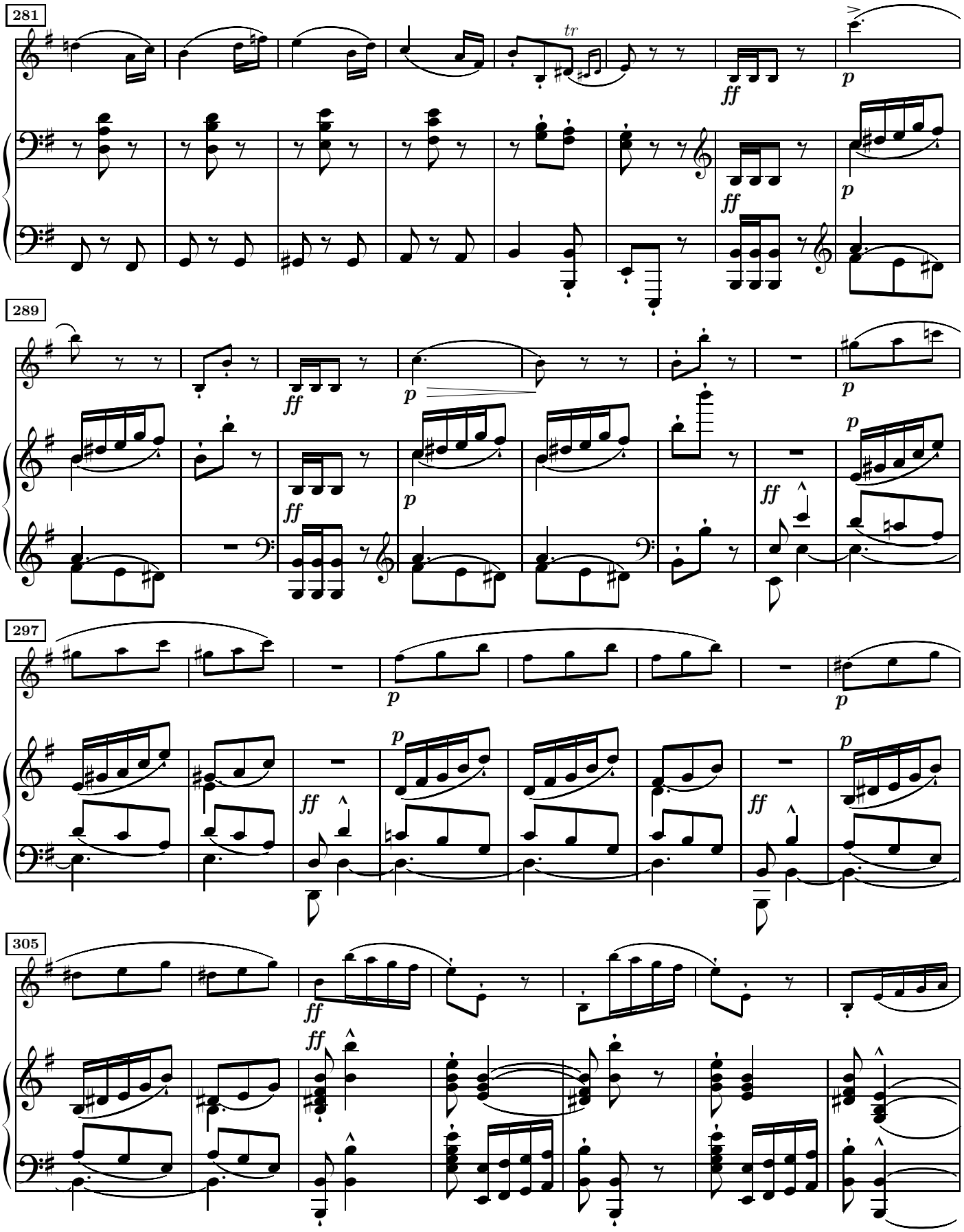

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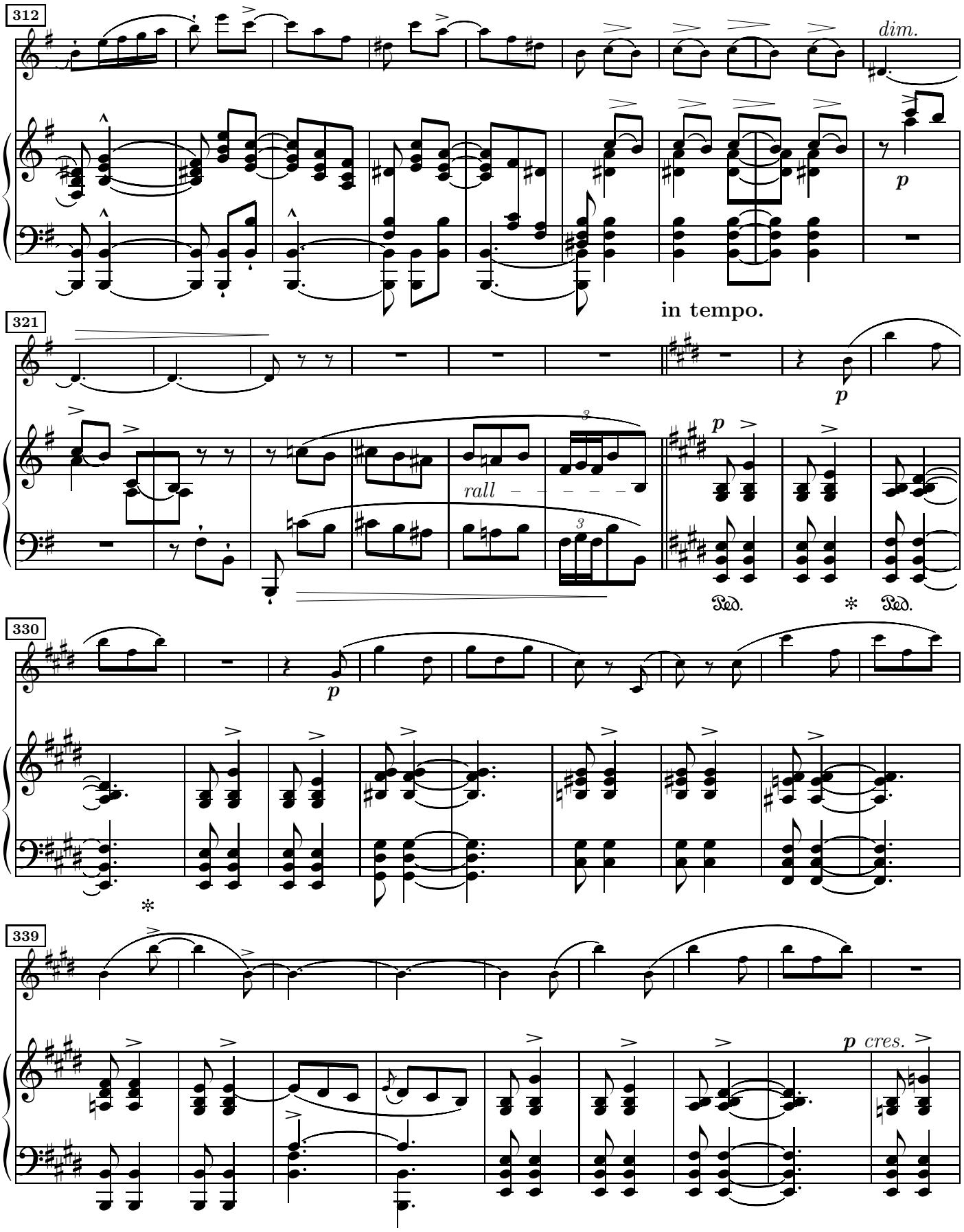

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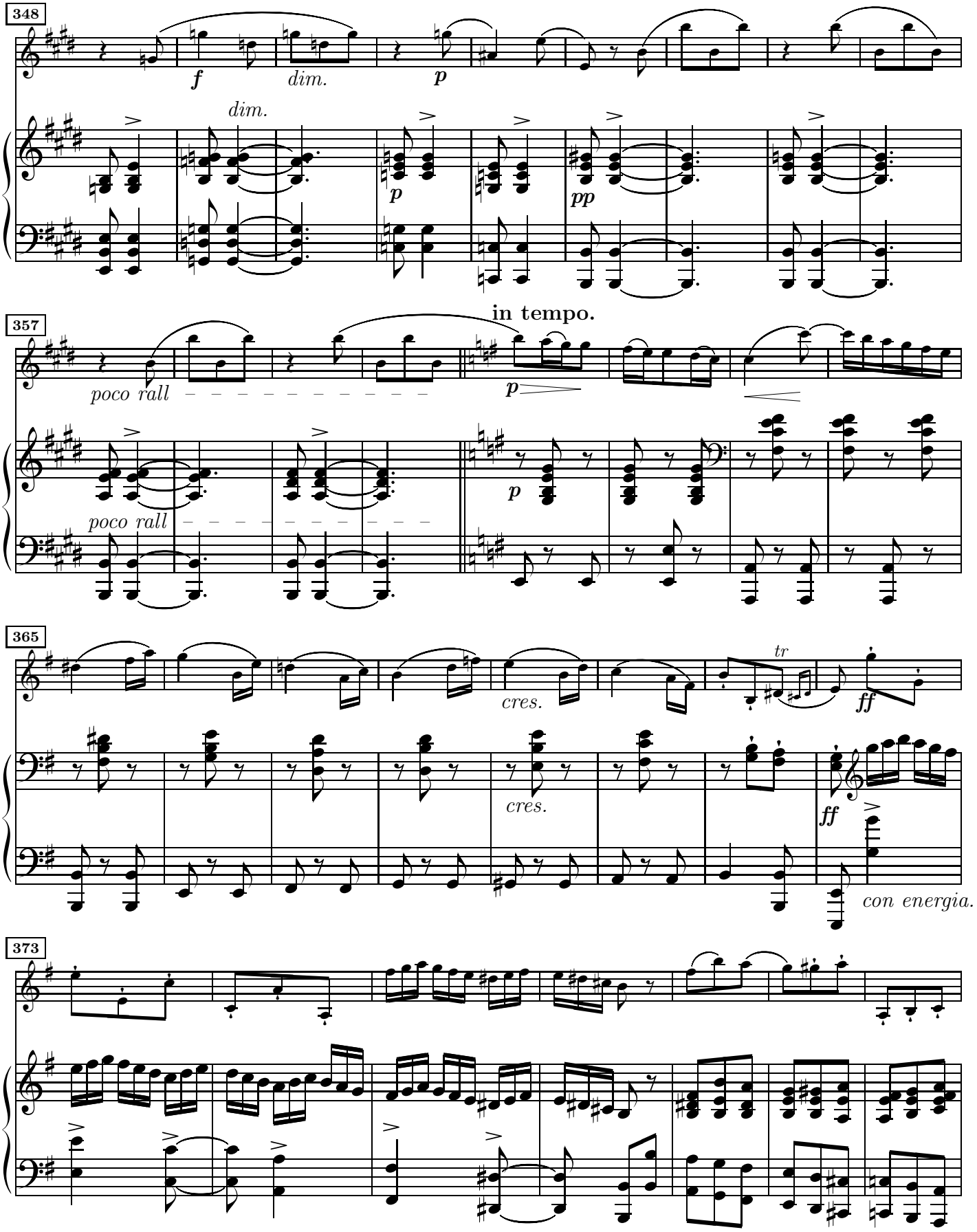

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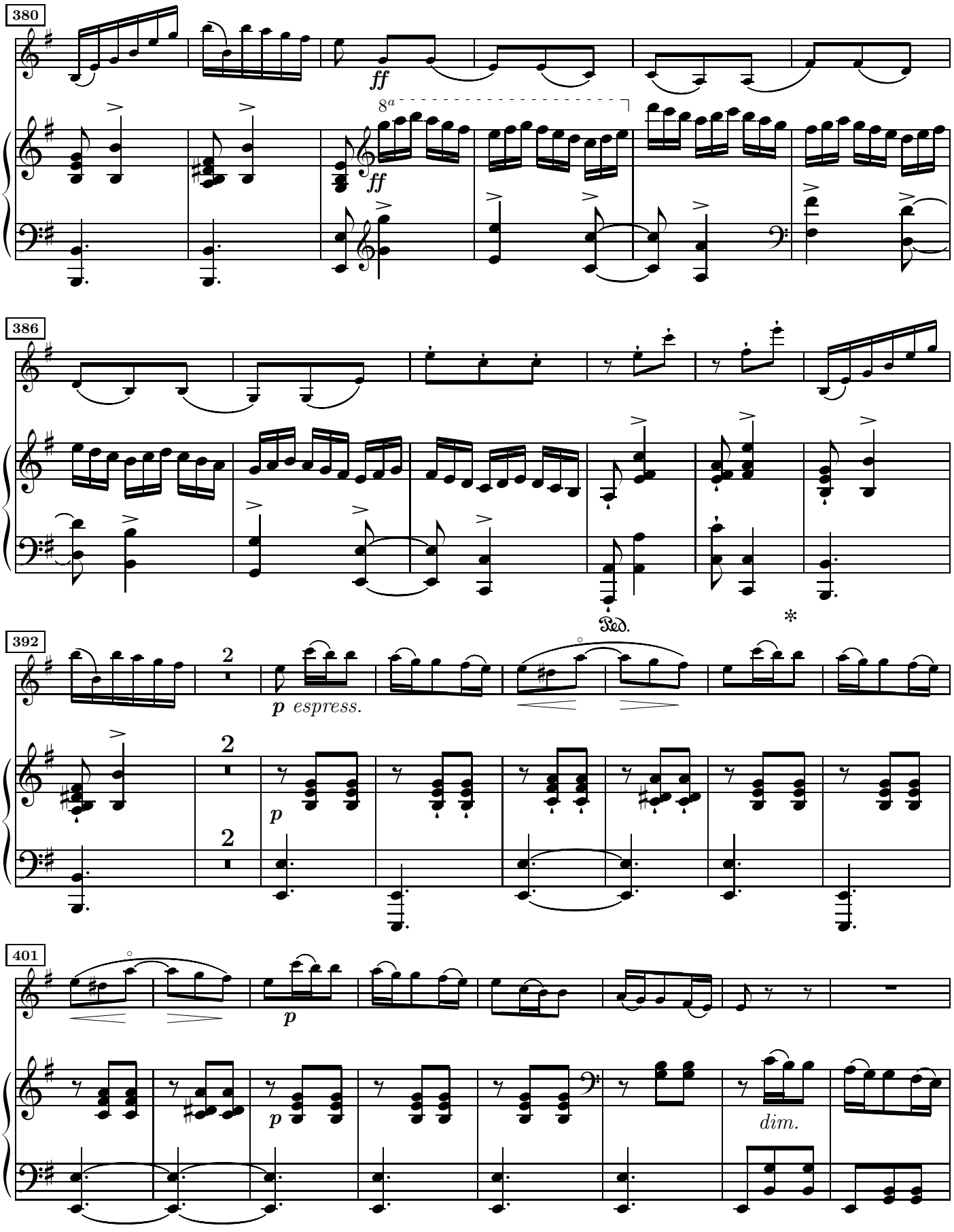

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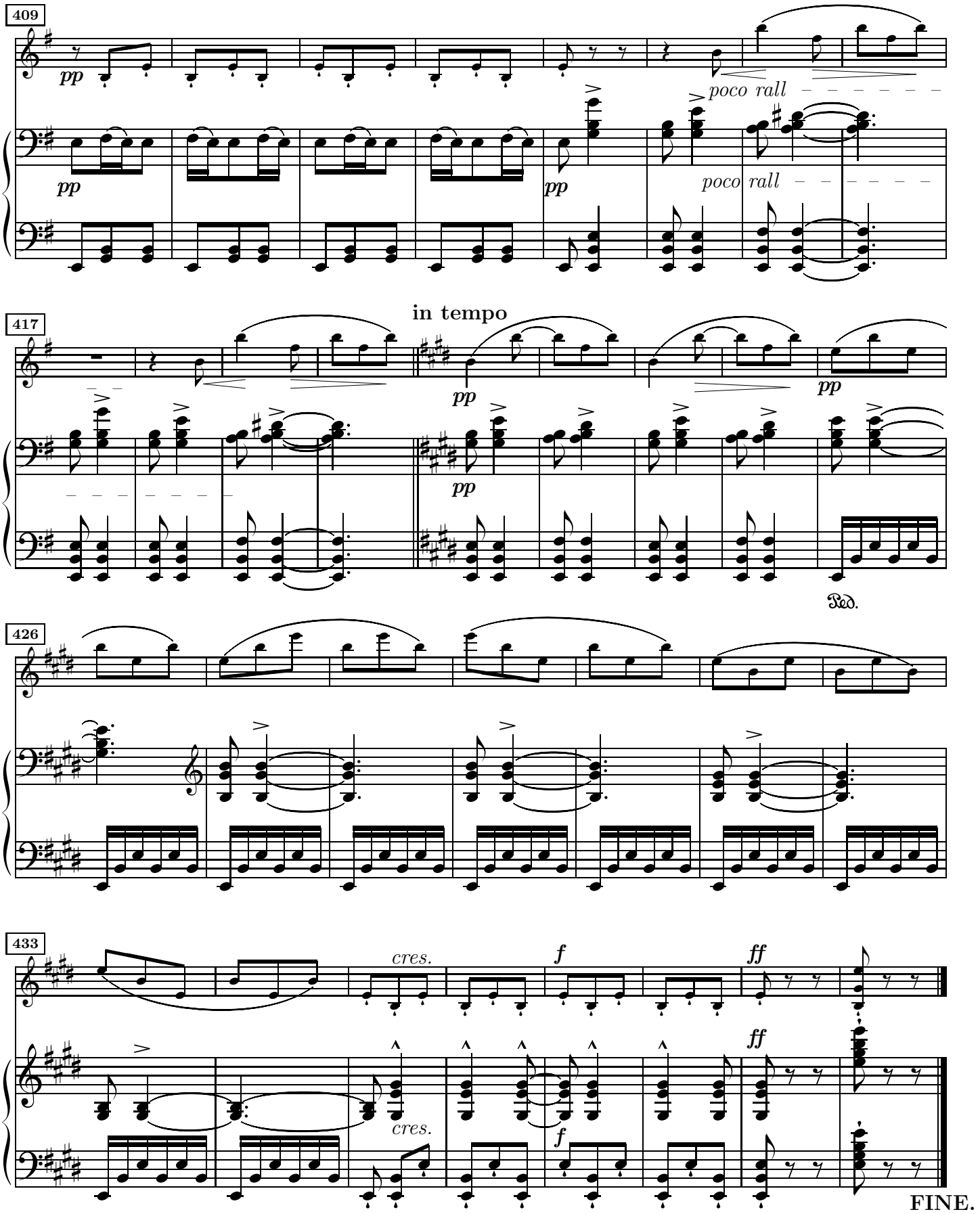

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Revisions

The present edition is based on a photocopy of Mus. 1.922 C (Stacks - Music Department (4th floor)) found in the Bibliothèque royale de Belgique. This was published Mayence ; Anvers ; Bruxelles : Fils de B[ernhard] Schott, [ca 1845], cotage : 7.953. Thanks to Deb Cryderman, Susan Fleming, and Karin von Wittgenstein of the College of the Rockies Learning Centre, and to Veronique Verspeurt of the Bibliothèque royale de Belgique for their help in obtaining this copy.

No attempt has been made to indicate the line or page breaks. Accidentals which are in parentheses are not found in the original; accidentals which are redundant because they occur earlier in the bar, either in the original or editorial, have been silently dropped. In addition, the following changes have been made:

First movement:

bar 36, right hand: no tie.

bar 97, right hand: eighth sixteenth note is c sharp.

bar 312, violin, fourth eighth note: b83 in violin, d84 in score.

Second movement:

bars 17-24: this repeat is written out in the piano (not the violin) part. The music is identical.

Third Movement:

Metronome indication: no dot on the half note

bar 11, right hand: fifth eighth note is f85.

bar 93, violin: first quarter is c44 rather than d44.

Fourth Movement:

bar 175, right hand: top quarter is a b44.

Bar 421 violin: there is no change of key.

Approximate Timings:

First movement: 5:30 (without repeat)

Second movement: 5:25 (with repeat)

Third movement: 2:30 (with repeats)

Fourth movement: 4:35

Total: 18:00

James L. Bailey
College of the Rockies
Cranbrook, BC, Canada
bailey@cotr.bc.ca
November 18, 2012