
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.

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.

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*

ff *p*

fz *ff* *Esp.* *8^a*

8^a

tr

ff

46

50

54

57

poco ritenuto.

60

Cantando.

63

67

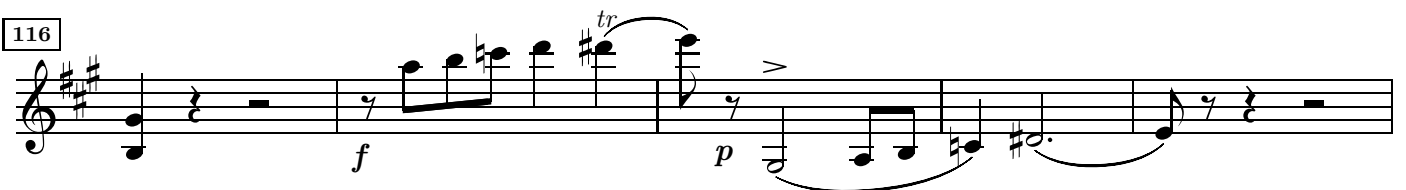
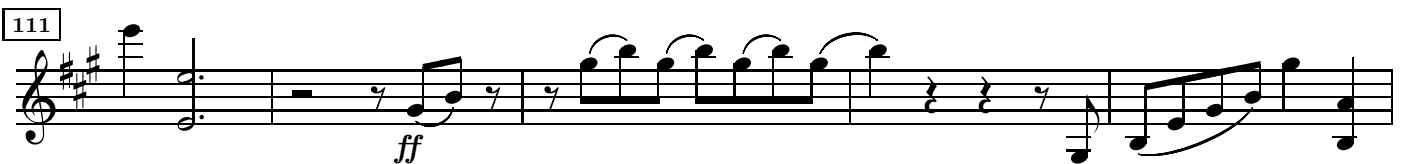
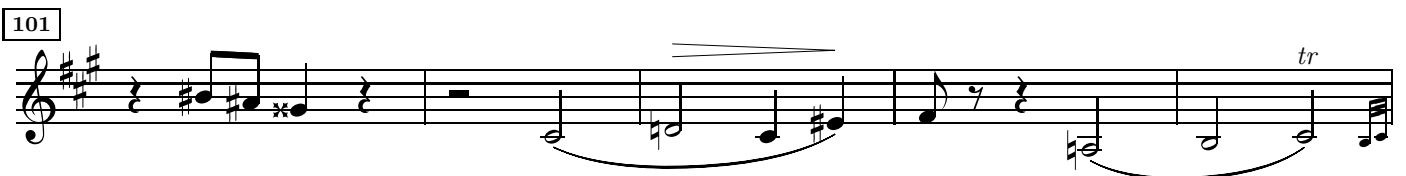
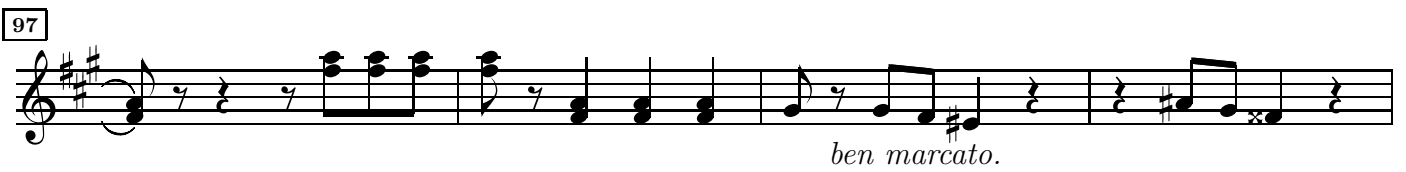
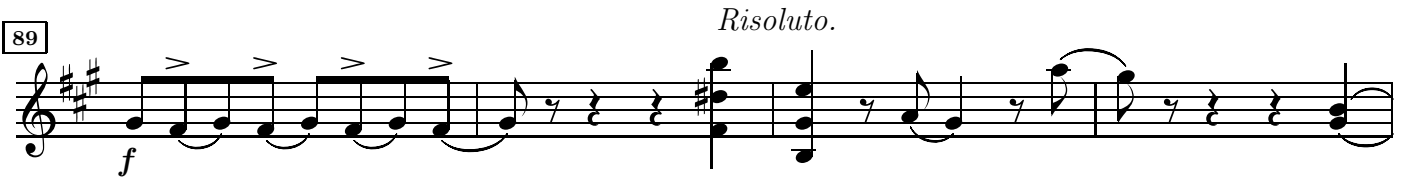
70

74

78

ritenuto. p Suivez le piano.

a Tempo.



126 *pp*

130

134 *poco rall.*

137 *a Tempo con energia*

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.

5

9

14

ff

18

p

23

28

33

37

expressivo dolento.

41

45

49

53

57

61

66

70

75

80

85

89

Musical notation for measures 89-92. Measure 89 starts with a half rest. Measures 90-92 contain eighth and sixteenth note patterns with accents (>) and a slur over measures 91 and 92.

93

Musical notation for measures 93-95. Measure 93 starts with a half rest. Measures 94-95 contain eighth and sixteenth note patterns with slurs.

96

Musical notation for measures 96-99. Measure 96 contains eighth and sixteenth note patterns. Measure 97 has a half rest. Measure 98 has a half rest and a dynamic marking of *p*. Measure 99 contains eighth and sixteenth note patterns.

100

Musical notation for measures 100-103. Measures 100-103 contain eighth and sixteenth note patterns with slurs.

104

Musical notation for measures 104-106. Measure 104 starts with a half rest. Measures 105-106 contain eighth and sixteenth note patterns with slurs.

107

Musical notation for measures 107-109. Measures 107-109 contain eighth and sixteenth note patterns with slurs.

110

ff rall. *a tempo.*

Musical notation for measures 110-113. Measure 110 contains eighth and sixteenth note patterns with a dynamic marking of *ff rall.*. Measure 111 has a half rest. Measure 112 has a half rest. Measure 113 contains eighth and sixteenth note patterns with a dynamic marking of *a tempo.*

114

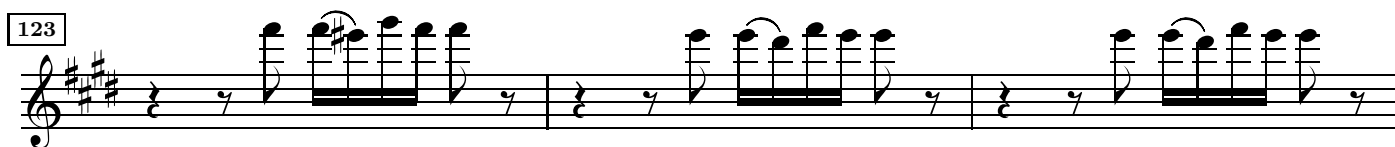
Musical notation for measures 114-116. Measures 114-116 contain eighth and sixteenth note patterns with slurs.

117

Musical notation for measures 117-119. Measures 117-119 contain eighth and sixteenth note patterns with slurs.

120

Musical notation for measures 120-122. Measures 120-122 contain eighth and sixteenth note patterns with slurs.



Menuet. Allegro Vivace.



12

39



45



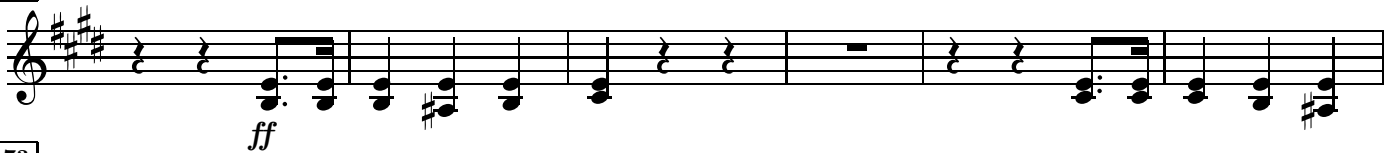
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56



67



73



78



84

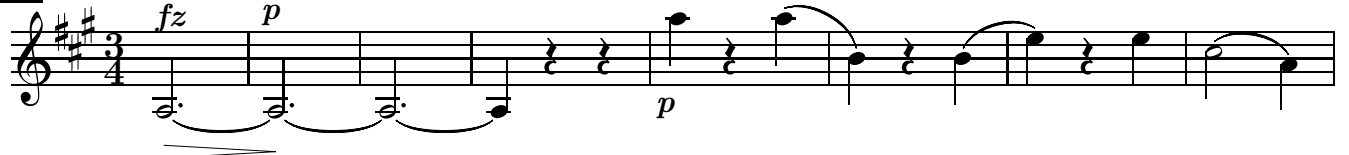


93



Trio.

99



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 contains eighth-note patterns. It transitions to a fortissimo (*ff*) dynamic with a melodic line.

62

Musical staff 62: Treble clef, key signature of three sharps. Continuation of the melodic line from the previous staff, ending with a pianissimo (*pp*) dynamic.

69

Musical staff 69: Treble clef, key signature of three sharps. Features a triplet of eighth notes and a doublet of eighth notes. Dynamics include pianissimo (*pp*), piano (*p*), fortissimo (*ff*), and pianissimo (*pp*).

81

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

88

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

97

Musical staff 97: Treble clef, key signature of three sharps. Continuation of the melodic line, featuring a fortissimo (*ff*) dynamic.

105

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

115

Musical staff 115: Treble clef, key signature of three sharps. Continuation of the melodic line with various articulations.

122

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

128

Musical staff 128: Treble clef, key signature of three sharps. Features accents and concludes with a crescendo (*cres.*) dynamic.

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* *f* *a Tempo.*

346 *tr* *3*

356 *ff* *ff*

363

370 *ff*

377 *ff* *fz*

383 *fz* *3* *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*