
*à Monsieur
Ch. de Bériot*

Cinquième Sextuor

pour

*piano, violon, deux altos,
violoncelle et contrabasse*

par

Henri Bertini jeune

Op. 124

Premier Alto

Premier Alto

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.

4

p.

13

23

32

40

47

3 *p* *f*

58

2

67

75

ff

pizz.

ff arco.

83

91 *plizz.* 3 *arco.* *p* *f*

101 *p* *f*

108 *p* 3

117

124 *ff* *p* *p*

131

138 *ff* *pp rall.*

148 *In Tempo.*

154 *p* *fz* *p*

160

167

176

186

194

200

206

212

219

228

p

ff

dim.

p

pp

pp

p

ff

pp

ff

p

The image displays a page of a musical score for a large sextet, measures 160 through 228. The music is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat major or D-flat minor). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *p* (piano), *dim.* (diminuendo), and *ff* (fortissimo). The score is divided into measures, with measure numbers 160, 167, 176, 186, 194, 200, 206, 212, 219, and 228 indicated in boxes. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a high level of technical difficulty, as evidenced by the frequent use of slurs and the dynamic range.

237

poco piu lento

p *cres.*

244

ff *dim.*

250

p *cres.* *ff*

259

in Tempo.

ff *dim.*

267

ff *dim.* *p*

276

pp *p*

289

p *ff*

300

p *ff* *Risoluto.*

307

p *ff*

314

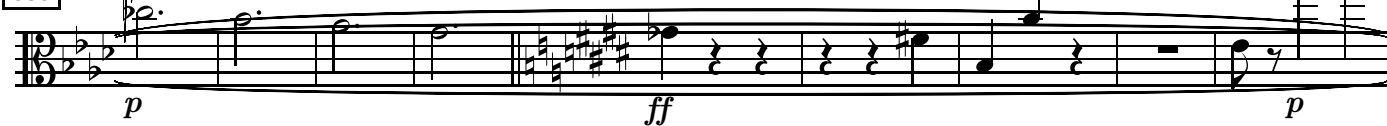
ff

p dim.

322



330



339



346



353

*poco a poco cres.*

360

*ff*

367

*ff*

373



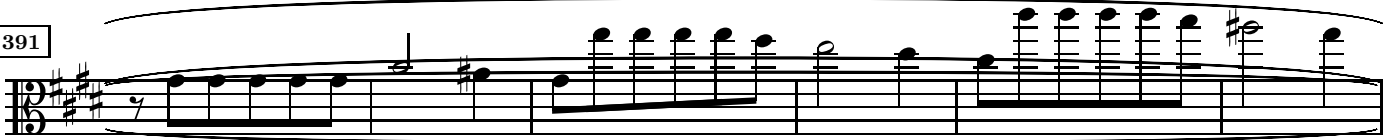
379



385



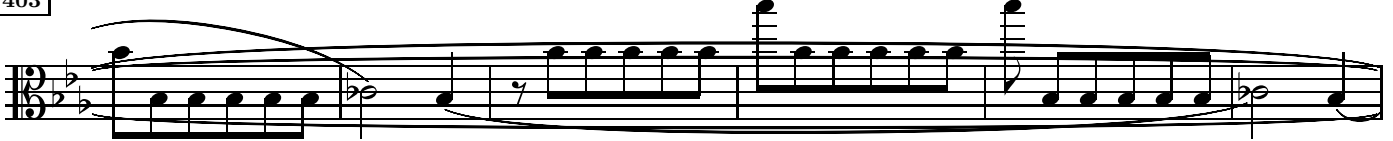
391



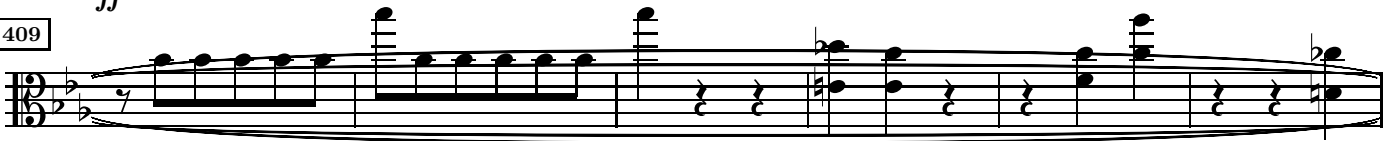
397



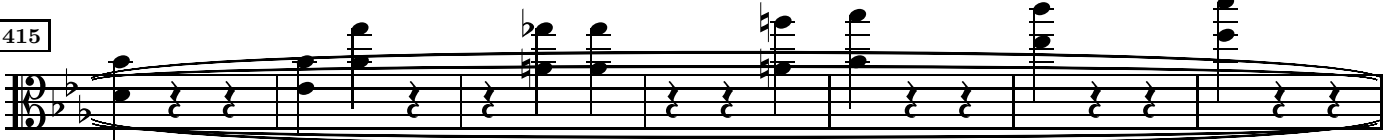
403

*ff*

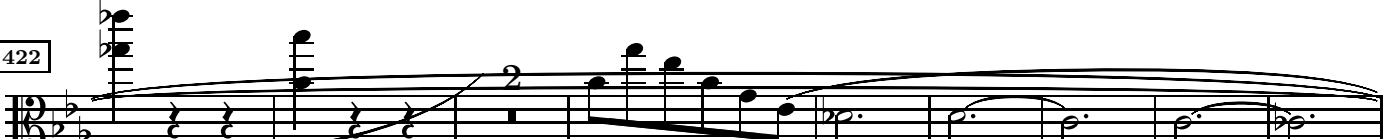
409

*ff*

415



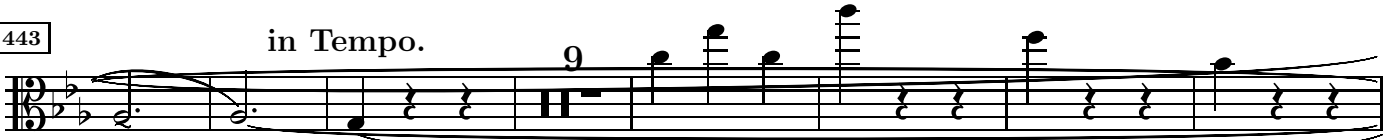
422

*p*

432

*rall.*

443

in Tempo.

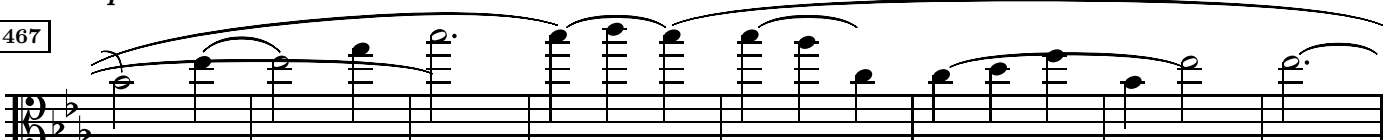
9

p pizz.

459

*p arco.*

467



8
475

485

494

503

513

522

530

539

548

555

in Tempo.

rall. *ff*

p

poco rall: *in Tempo.*

p *p*

562

pp

569

ff

576

ff

583

pp

591

ff

597

pp

608

ff

616

ff

623

ff

635

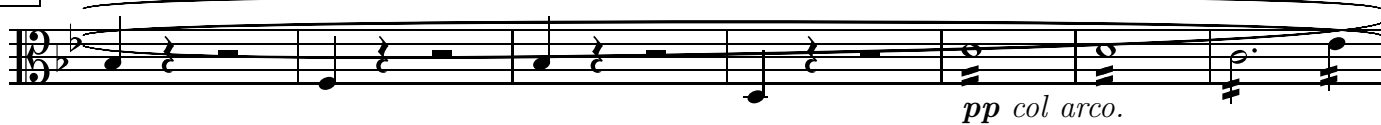
ff

Andante.

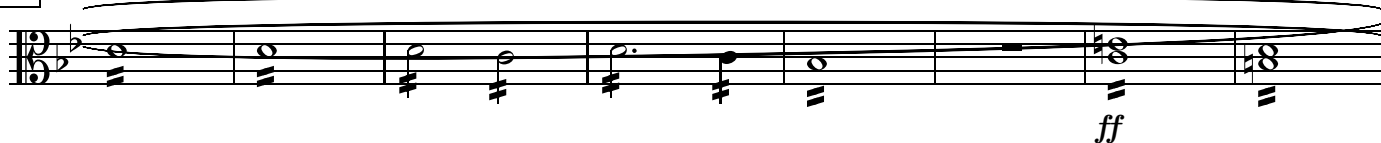
Ballade.



14



21



29



37



ritenuto.

in Tempo. Grandioso.

44



50



57



67



71



75 *p*

79 *ff*

83 *pp*

88

93

97 *f*

101

105 *pp*

109

113 *poco rall.* *in Tempo.*
2
pp

The musical score consists of ten staves, each representing a system of music. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, often grouped with beams and slurs. Dynamics are indicated by letters: *p* (piano), *ff* (fortissimo), *pp* (pianissimo), and *f* (forte). The final system (measures 113-114) includes the instruction *poco rall.* (a little slower) and *in Tempo.* with a '2' below it, indicating a change in tempo.

120

Tempo 1°



127



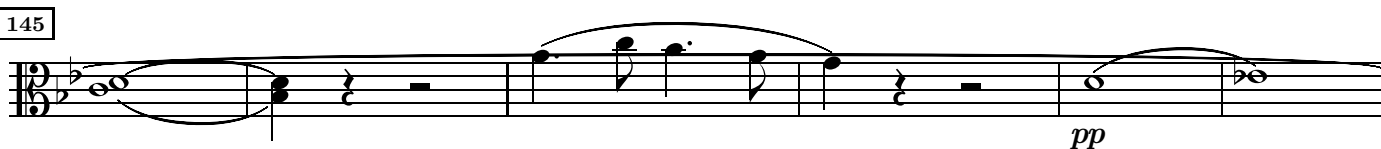
134



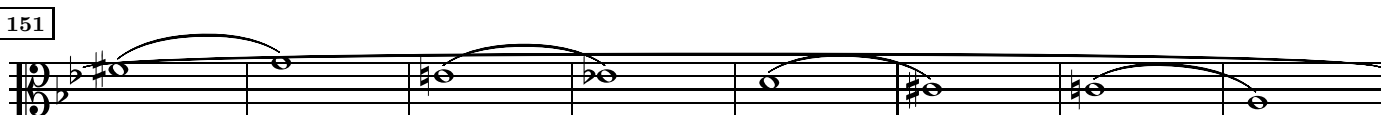
140



145



151



159

poco piu lento.



166

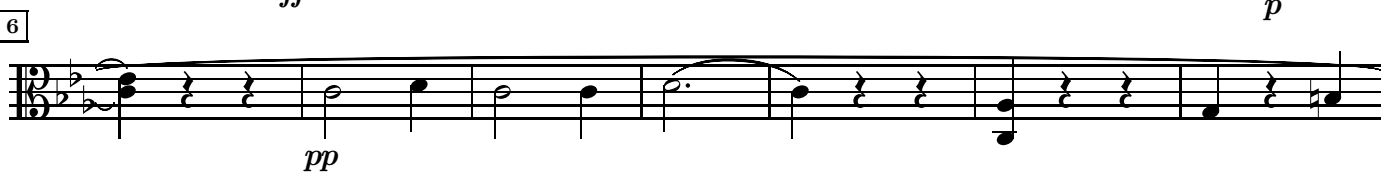


§ Allegro con brio

Menuet



6



13

22

29

36

45

51

56

61

67

73

pp

p

cres.

f

ff

p

pp

ff

p

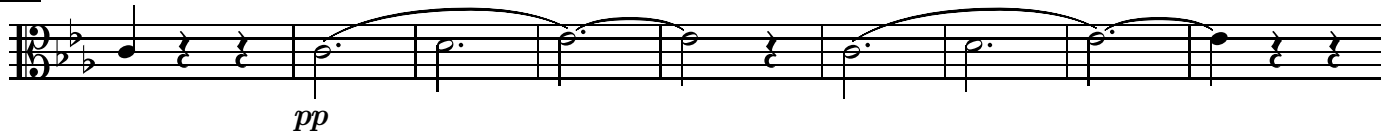
ff

p

79



86



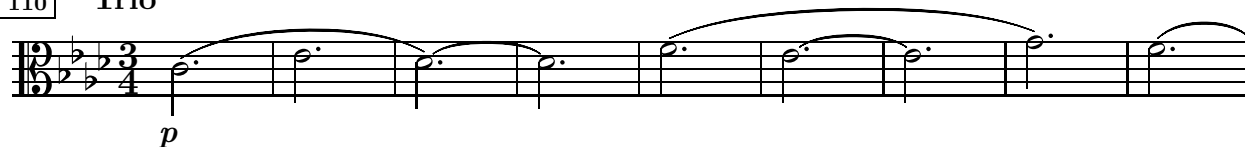
95



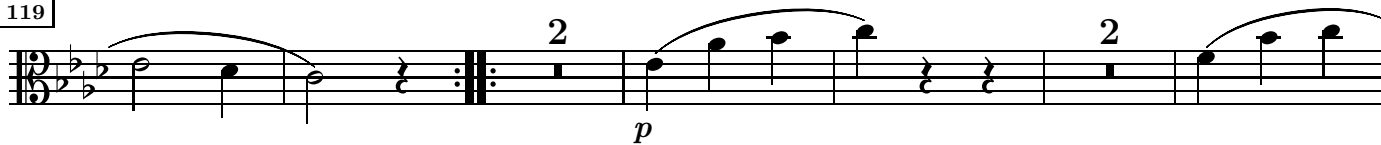
103



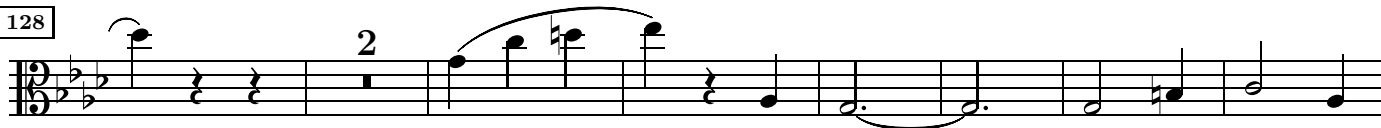
110 Trio



119



128



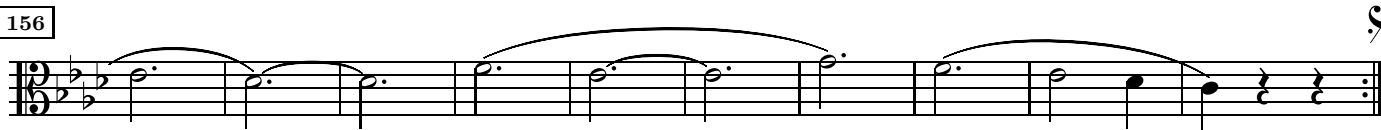
137



147



156



D.C. Menuet

Allegro

Finale.

5

9

11

14

17

21

25

28

30

p

mf

p

cres.

ff

tr

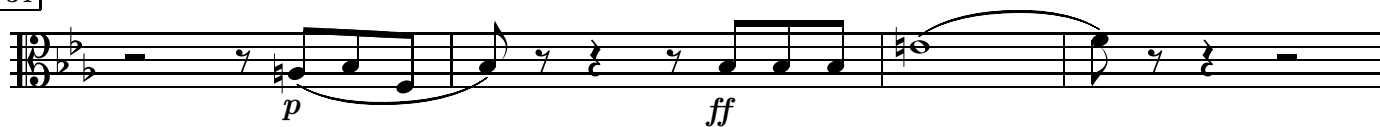
p

ff

fz

pp

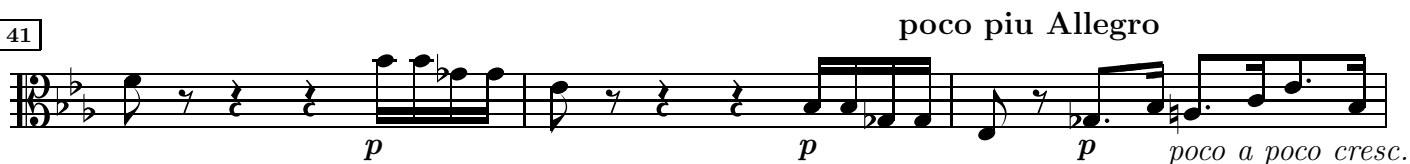
34



38



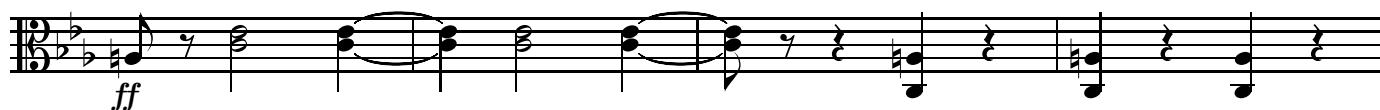
41



44



47



51



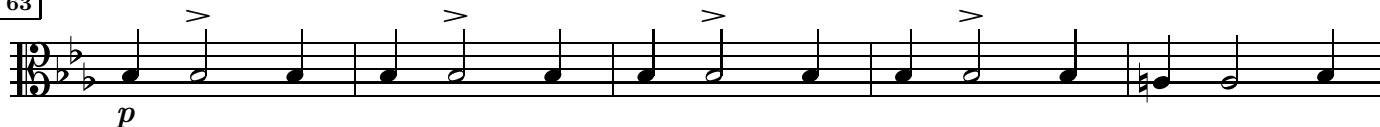
55



59



63



68



72

76

80

85

89

96

102

108

115

118

ff

pp

poco rall.

p

pp

3

pp

in Tempo.

Detailed description of the musical score: The score consists of nine staves of music. Measures 72-85 are characterized by rapid sixteenth-note passages, with a fortissimo (ff) dynamic starting at measure 80. Measure 89 is a whole-note chord progression in pianissimo (pp). Measure 96 begins with a 'poco rall.' instruction and a piano (p) dynamic, featuring half-note and quarter-note patterns. Measures 102-108 continue with sustained notes and rests, ending with a piano (p) dynamic. Measure 108 has a pianissimo (pp) dynamic. Measure 115 includes a triplet of eighth notes marked with a '3' and a pianissimo (pp) dynamic. Measure 118 returns to sixteenth-note passages.

in Tempo. Brillante.

122

p *p*

127

133

139

143

pp

147

p

151

p

155

p *ff*

159

p

162

166

ff

171 **Tempo 1°**

201

205

ff *p*

209

p cres.

213

ff

217

ff

221

ff

225

p

232

p

236

p

241

p

246

p

252 in Tempo.

rall. *p* 3 3

257

260

263

266

269

274

p *ff*

278 in Tempo. Risoluto.

p *[cres.]*

282

f

287

291

296

299

302

305

308

312

316

320

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.