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à Monsieur  
Ch. de Bériot

*Cinquième Sextuor*

*pour*

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

*par*

*Henri Bertini jeune*

*Op. 124*

*Second Alto*

Second Alto

# Grande Sextuor Op. 124

Henri Bertini jeune  
1798–1876

Allegro moderato.

*p* *p*

19

*p*

38

1 1 2 2 3 3 4 4 5 5 6 6 7 7

57

8 8 9 9 10 10 11 11 12 12

76

*f* *f*

95

*f* *f* *p* *fz* *p*

114

*fz* *p*

135

*ff* *ff*

153

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

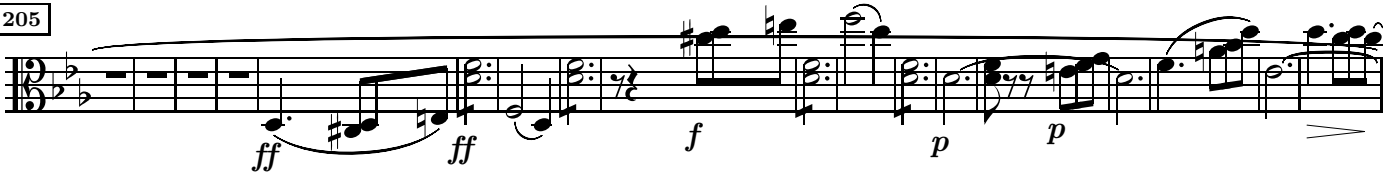
169

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

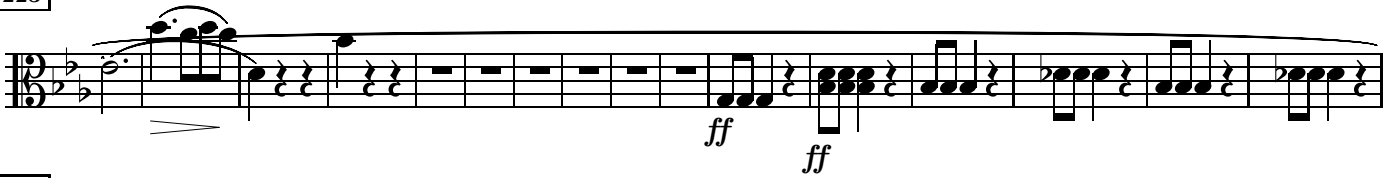
186



205



223



239



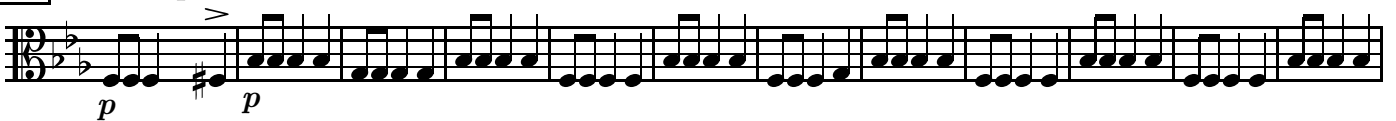
257



275



295 in Tempo.



307



319



334



351

Musical notation for measure 351, featuring a piano part with a dynamic range from *ff* to *dim.*

368

Musical notation for measure 368, featuring a piano part with a dynamic range from *dim.* to *p*.

383

Musical notation for measure 383, featuring a piano part with a dynamic range from *pp* to *pp*.

397

Musical notation for measure 397, featuring a piano part with a dynamic range from *pp* to *pp*.

410

Musical notation for measure 410, featuring a piano part with a dynamic range from *pp* to *pp*.

424

Musical notation for measure 424, featuring a piano part with a dynamic range from *ff* to *pppp*.

437

Musical notation for measure 437, featuring a piano part with a dynamic range from *ff* to *ff*.

455

Musical notation for measure 455, featuring a piano part with a dynamic range from *p* to *p*.

473

*poco piu lento*

Musical notation for measure 473, featuring a piano part with a dynamic range from *p* to *cres. cres.*

486

Musical notation for measure 486, featuring a piano part with a dynamic range from *ff* to *dim. dim.*

498

Musical notation for measure 498, featuring a piano (p) section with accents (>) and a crescendo (cres. cres.) leading to fortissimo (ff).

517

in Tempo.

Musical notation for measure 517, featuring fortissimo (ff) dynamics.

534

Musical notation for measure 534, featuring fortissimo (ff) dynamics and a decrescendo (dim.) leading to piano (p).

551

Musical notation for measure 551, featuring pianissimo (pp) dynamics.

571

Musical notation for measure 571, featuring piano (p) dynamics.

588

Musical notation for measure 588, featuring piano (p) dynamics.

606

Musical notation for measure 606, featuring fortissimo (ff) dynamics and the instruction *ff Risolff Rioluto.*

621

Musical notation for measure 621, featuring fortissimo (ff) dynamics.

637

Musical notation for measure 637, featuring piano (p) dynamics and the instruction *p dim.*, with fortissimo (ff) dynamics.

654

Musical notation for measure 654, featuring decrescendo (dim.), piano (p), and fortissimo (ff) dynamics.

675

Musical notation for measures 675-690. The key signature is two sharps (F# and C#). The music features a melodic line with some grace notes and rests. A dynamic marking of *p* is present at the beginning.

691

Musical notation for measures 691-711. The key signature is two sharps. The music consists of a steady melodic line. A dynamic marking of *poco a poco cres.* is written above the staff.

712

Musical notation for measures 712-727. The key signature is two sharps. The music features a melodic line with some grace notes and rests.

730

Musical notation for measures 730-745. The key signature is two sharps. The music features a melodic line with a long slur over the final measures. Dynamic markings of *ff* are present.

746

Musical notation for measures 746-757. The key signature is two sharps. The music features a melodic line with many sixteenth notes.

758

Musical notation for measures 758-769. The key signature is two sharps. The music features a melodic line with many sixteenth notes.

770

Musical notation for measures 770-781. The key signature is two sharps. The music features a melodic line with many sixteenth notes.

782

Musical notation for measures 782-793. The key signature is two sharps. The music features a melodic line with many sixteenth notes.

794

Musical notation for measures 794-805. The key signature is two sharps. The music features a melodic line with many sixteenth notes. Dynamic markings of *ff* are present.

806

Musical notation for measures 806-817. The key signature is two sharps. The music features a melodic line with many sixteenth notes.

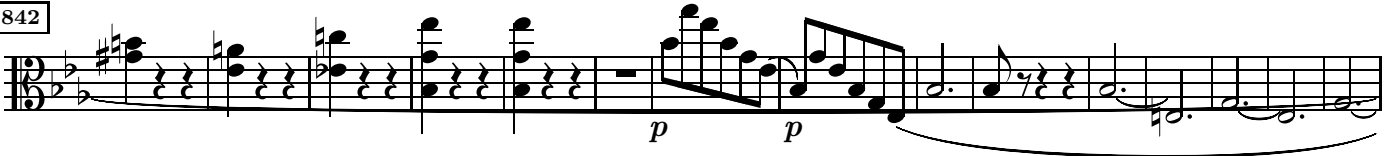
817



829



842



857



878



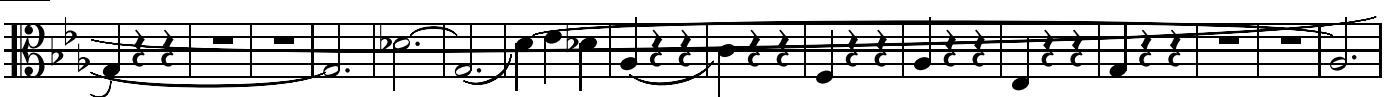
897



916



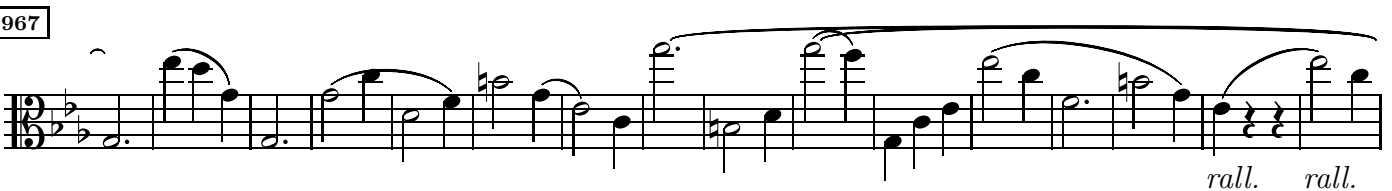
934



950



967



983 *in Tempo.*

*ff ff*

1000

1015

*p p*

1035

1055

1075 *poco rubato rall:*

*p p*

1093 *in Tempo.*

*p p*

1106

1118

*p p*

1131

*ff ff*



1144



1157



1170



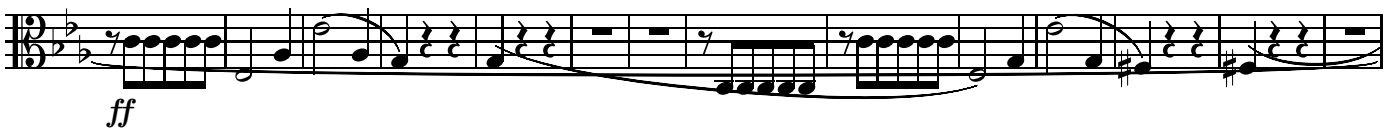
1184



1199



1214



1228



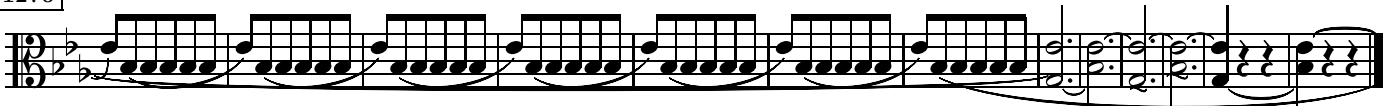
1241



1259



1270



Andante.

8

Ballade.

Musical staff 1: Measures 1-8. Treble and bass clefs, key signature of two flats, common time. Dynamics: *p pizz.*

14

Musical staff 2: Measures 9-14. Treble and bass clefs, key signature of two flats, common time. Dynamics: *pp col arco.*

21

Musical staff 3: Measures 15-21. Treble and bass clefs, key signature of two flats, common time. Dynamics: *ff*

29

Musical staff 4: Measures 22-29. Treble and bass clefs, key signature of two flats, common time. Dynamics: *pp* and *ff*

36

Musical staff 5: Measures 30-36. Treble and bass clefs, key signature of two flats, common time. Dynamics: *pp* and *ritenuito.*

44

in Tempo. Grandioso.

Musical staff 6: Measures 37-44. Treble and bass clefs, key signature of two flats, common time. Dynamics: *ff*

51

Musical staff 7: Measures 45-51. Treble and bass clefs, key signature of two flats, common time. Dynamics: *pp*

58

Musical staff 8: Measures 52-58. Treble and bass clefs, key signature of two flats, common time. Dynamics: *pp*

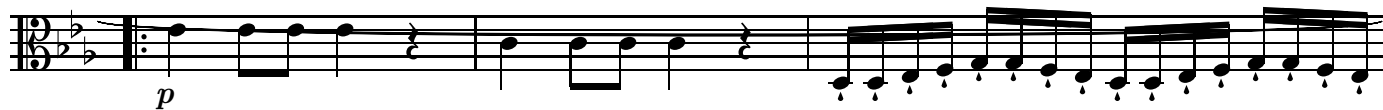
67

Musical staff 9: Measures 59-67. Treble and bass clefs, key signature of two flats, common time. Dynamics: *ff*

72

Musical staff 10: Measures 68-72. Treble and bass clefs, key signature of two flats, common time. Dynamics: *pp*

76



79



82



86



91



95



101



105



109



113



poco rall.

in Tempo.

2

12

Tempo 1°

120

Musical staff 120-125: Bass clef, key signature of one flat (B-flat), 4/4 time signature. Measures 120-125. Dynamics: *ff* at the start, *f* in measure 123.

126

Musical staff 126-131: Bass clef, key signature of one flat, 4/4 time signature. Measures 126-131. Dynamics: *ff* at the end of measure 131.

132

Musical staff 132-137: Bass clef, key signature of one flat, 4/4 time signature. Measures 132-137.

138

Musical staff 138-144: Bass clef, key signature of one flat, 4/4 time signature. Measures 138-144. Dynamics: *pp* in measure 140.

145

Musical staff 145-151: Bass clef, key signature of one flat, 4/4 time signature. Measures 145-151. Dynamics: *pp* in measure 150.

152

Musical staff 152-159: Bass clef, key signature of one flat, 4/4 time signature. Measures 152-159.

160

poco piu lento.

Musical staff 160-166: Bass clef, key signature of one flat, 4/4 time signature. Measures 160-166. Dynamics: *pp* in measure 164. A key signature change to two sharps (F# and C#) occurs at the start of measure 164.

167

Musical staff 167-173: Bass clef, key signature of two sharps, 4/4 time signature. Measures 167-173. Dynamics: *rall.* in measure 168.

Allegro con brio

Menuet

Musical staff for Menuet: Bass clef, key signature of one flat, 3/4 time signature. Dynamics: *ff* at the start, *p* at the end.

6

Musical staff 6-11: Bass clef, key signature of one flat, 3/4 time signature. Measures 6-11. Dynamics: *pp* in measure 7.

13

21

28

34

41

50

59

65

71

76

The image displays a page of musical notation for a piece in 2/4 time, featuring a bass clef and a key signature of two flats. The notation is organized into measures, with measure numbers 13, 21, 28, 34, 41, 50, 59, 65, 71, and 76 indicated in boxes at the beginning of each line. The music includes various dynamics such as *pp*, *p*, *cres.*, *f*, *ff*, and *pp*. It also features articulation marks like slurs and accents, and specific performance instructions such as triplets (marked '3') and second endings (marked '2').

83

pp

90

p

98

pp

cres.

104

f

ff

Fin.

110 Trio

p

119

p

128

136

ff

146

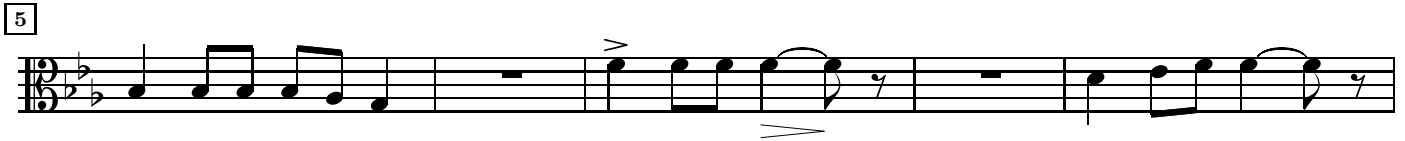
p

156

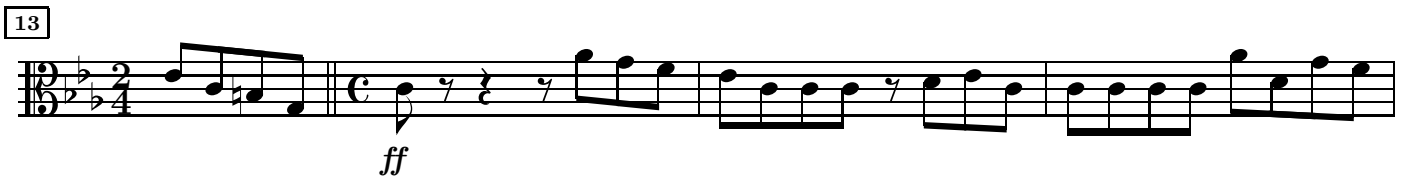
D.C. Menuet

## Allegro

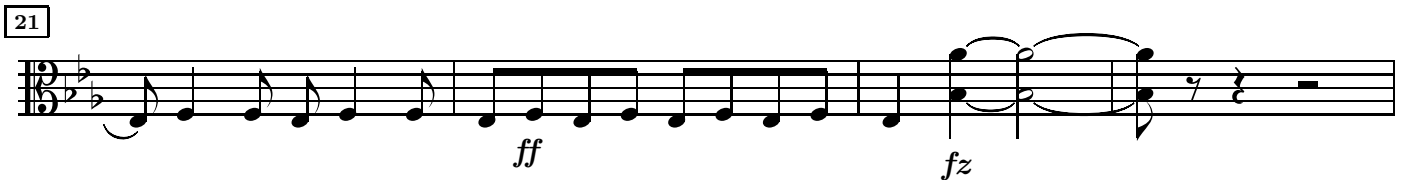
Finale. 

5 

10 

13 

17 

21 

25 

29 

34 

38

*fz* *p*

41

poco piu Allegro *poco a poco cresc.*

*p* *p*

45

*ff*

49

*ff*

54

*ff*

59

in Tempo.

*ritenuto.*

63

*p*

68

*p*

74

*ff*

81

*ff*



86

*pp*

92

in Tempo.

*poco rall.* *p*

100

107

*p* *pp*

115

*pp*

3

121

in Tempo. Brillante.

*p*

127

134

141

146

*pp*

150

*p*

153

*p* *p*

158

*ff* *p*

161

164

*ff*

169

Tempo 1°

*p*

174

178

*p*

181

*cresc.* *f*

184 *ff*

187 *p*

191 *ff* *fz*

195 *p pizz.*

199 *arco.*

204 *ff* *p*

208 *p* *cresc.*

213 *ff*

217 *ff*

221

225

233

240

246

in Tempo.

254

258

261

264

267

272

277 *in Tempo. Risoluto.* [*cres.*]

283

289

295

299

303

306

310

315

319

## 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."<sup>1</sup> 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>).

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<sup>1</sup> from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.