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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*

*Violon*

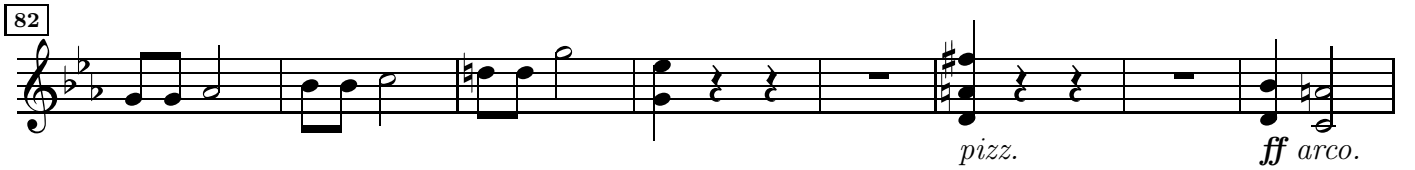
## Violon

## Grande Sextuor Op. 124

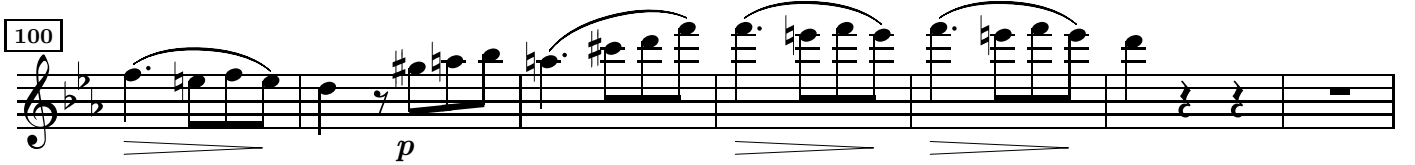
Henri Bertini jeune  
1798–1876

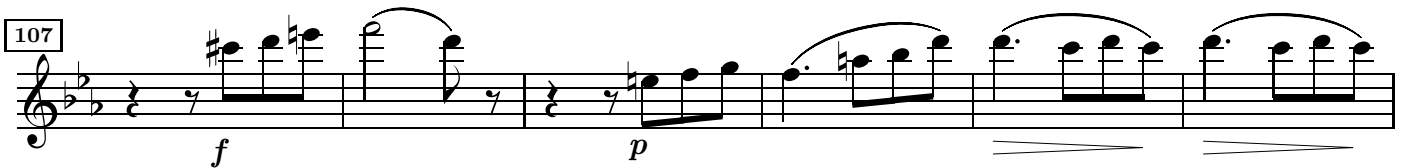
Allegro moderato.

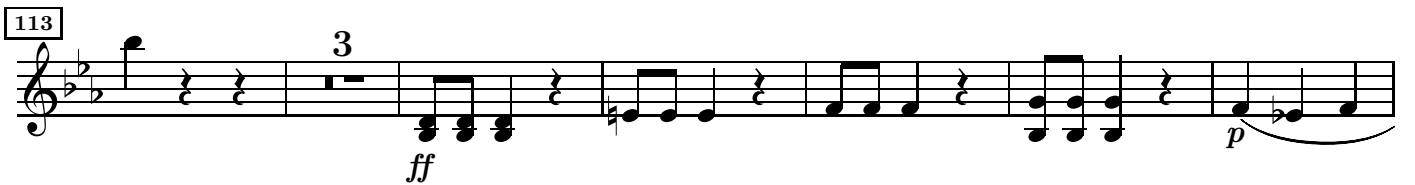
The musical score for the Violin part of the Grande Sextuor Op. 124 by Henri Bertini jeune is presented in eight staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Allegro moderato." The score begins with a 4-measure introduction marked *p*. The first staff (measures 1-12) features a melodic line with a 4-measure rest at the beginning. The second staff (measures 13-22) continues the melody with a slur and a 7-measure rest. The third staff (measures 23-31) includes a 3-measure rest and a slur. The fourth staff (measures 32-38) shows a melodic line with a slur and a 7-measure rest. The fifth staff (measures 39-45) features a melodic line with a slur and a 7-measure rest, ending with a *f* dynamic. The sixth staff (measures 46-56) includes a 3-measure rest and a *p* dynamic. The seventh staff (measures 57-65) features a melodic line with a slur and a 7-measure rest, ending with a *ff* dynamic. The eighth staff (measures 66-73) shows a melodic line with a slur and a 7-measure rest, ending with a *ff* dynamic and a *pizz.* marking. The final measure (74) is marked *ff* *arco.*

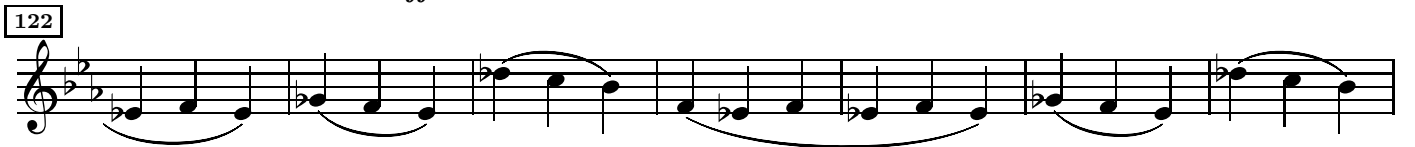
82  *pizz.* *ff arco.*

90  *p*

100  *p*

107  *f* *p*

113  *ff* *p*

122 

129  *p*

136  *ff* *pp rall.*

145 *in Tempo.*  *p*

153  *fz* *p*

159

*p*

166

175

*ff* *dim.*

185

*p* *p*

193

*pp*

199

*pp* *p*

205

211

*ff*

217

*pp*

226

*ff* *p*

235

poco piu lento



242



248



256

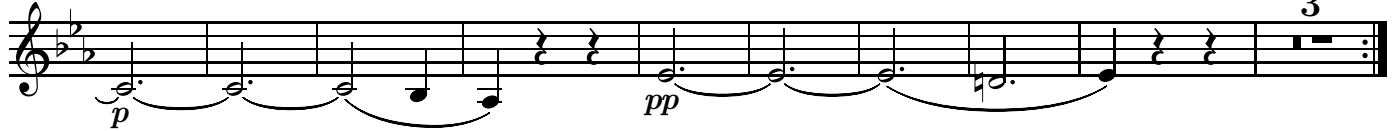
in Tempo.



266



274



286



298



306



314



322 *p dim.*  
*ff* *dim.*

330 *p* *ff* *p*

339

347 *poco a poco cres.*

355

362 *ff*

369 *ff*

375

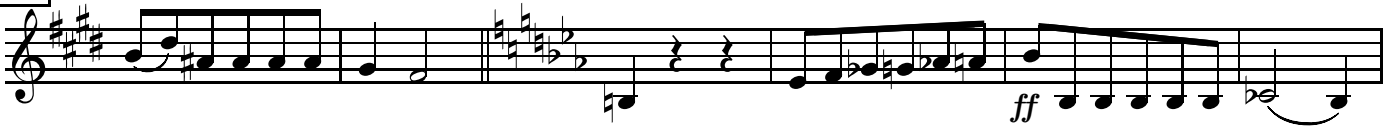
381

387

393



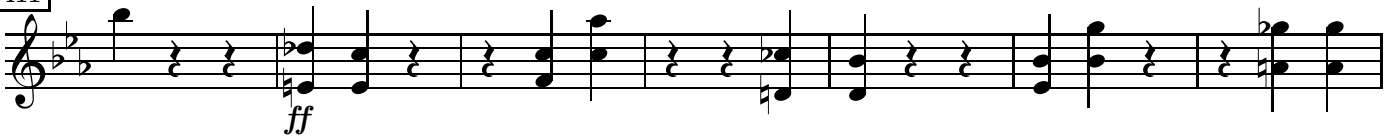
399



405



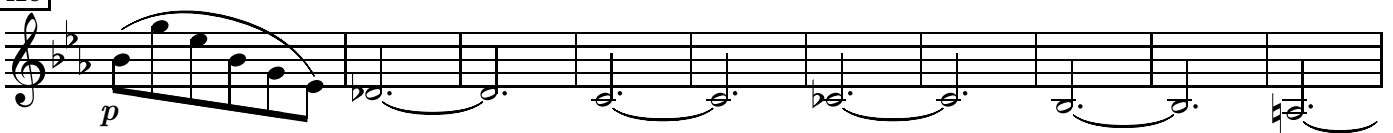
411



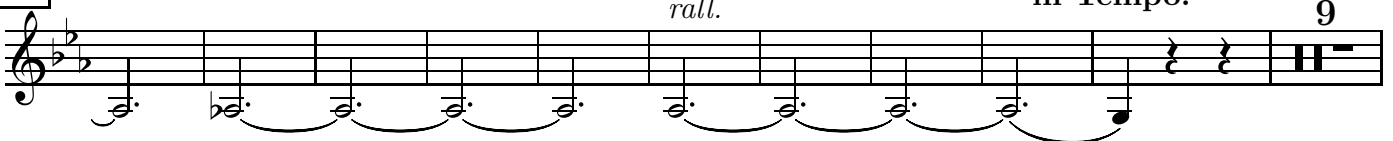
418



426



436



455



463



472



481

491

*in Tempo.*

*rall.* *ff*

500

508

3

*p*

518

526

534

543

*poco rall:* *in Tempo.*

*p*

551

*p*

558

*pp*



564

ff

572

ff

579

pp

586

ff

593

pp

601

ff

610

617

624

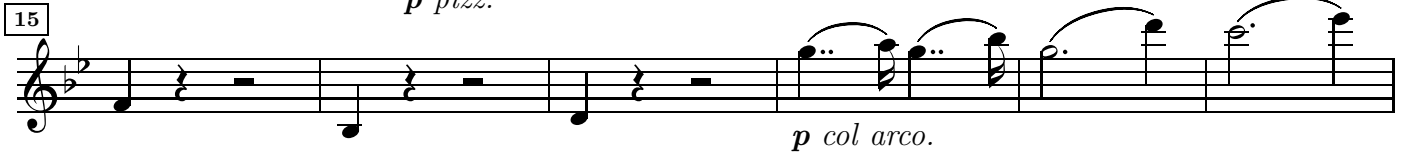
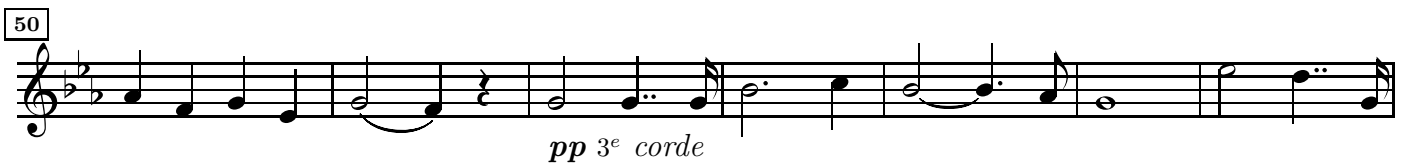
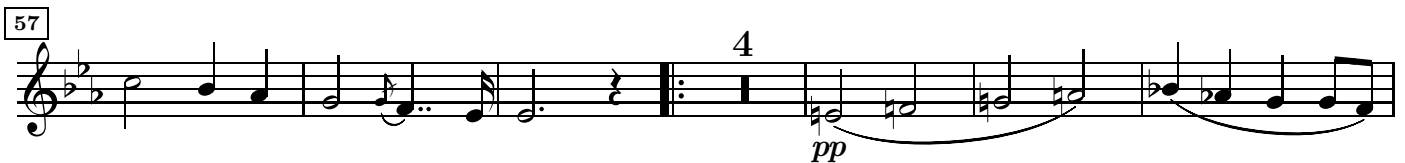
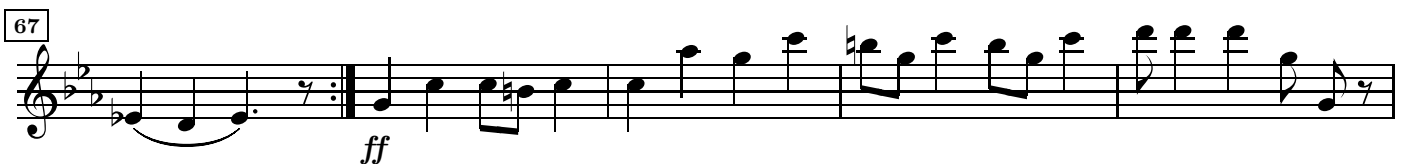
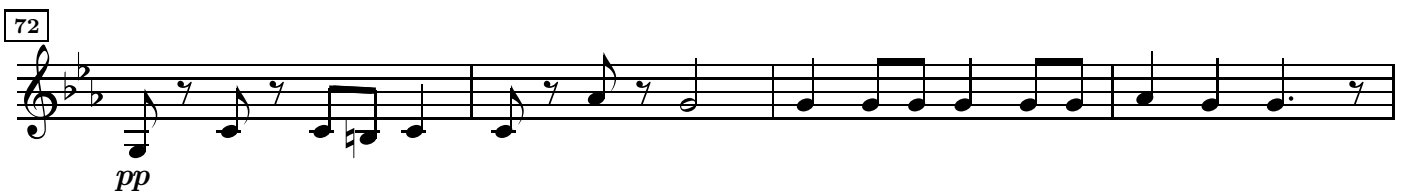
6

ff

635

## Andante.

Ballade.

*p pizz.**p col arco.**ff**pp**ff**pp**ritenuto.**ff**ff**pp 3<sup>e</sup> corde**pp**ff**pp*

76 *p*

79 *ff*

83 *p*

87

92

97 *f*

101

105 *pp*

109

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

Detailed description: This page of a musical score contains nine staves of music, numbered 76 through 113. The music is written in a single melodic line on a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The piece begins at measure 76 with a piano (*p*) dynamic. Measure 79 features a fortissimo (*ff*) dynamic. Measure 83 returns to piano (*p*). Measure 97 is marked forte (*f*). Measure 105 is marked pianissimo (*pp*). Measure 113 includes the instruction *poco rall.* (slightly ritardando) and *pp*, followed by a double bar line and the instruction *in Tempo.* with a '2' below it, indicating a change to a second tempo.

120

Tempo 1°

Musical staff 120-127. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a *ff* dynamic marking. The music consists of a series of notes, some with slurs, and rests. A *f* dynamic marking appears later in the staff.

128

Musical staff 128-134. The staff continues with a *ff* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

135

Musical staff 135-140. The staff continues with a *p* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

141

Musical staff 141-145. The staff continues with a *p* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

146

Musical staff 146-152. The staff continues with a *pp* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

153

Musical staff 153-161. The staff continues with a *pp* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

162

poco piu lento.

Musical staff 162-166. The staff continues with a *p* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

167

Musical staff 167-173. The staff continues with a *rall.* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

§ Allegro con brio

Menuet

Musical staff for Menuet. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a *ff* dynamic marking. The music consists of a series of notes, some with slurs, and rests. A *p* dynamic marking appears later in the staff.

7

Musical staff 7-13. The staff continues with a *pp* dynamic marking. It features a series of notes with slurs, some of which are beamed together.

15

*p*

24

*pp* *cres.*

31

*f* *ff*

37

*p*

44

*pp*

52

*ff*

57

*ff*

63

*ff*

69

*p*

74

*ff* *p*

80 Musical staff 80: Treble clef, key signature of three flats, 4/4 time. Measures 80-87. Dynamics: *pp*, *pp*.

88 Musical staff 88: Treble clef, key signature of three flats, 4/4 time. Measures 88-96. Dynamics: *p*.

97 Musical staff 97: Treble clef, key signature of three flats, 4/4 time. Measures 97-103. Dynamics: *pp*, *cres.*

104 Musical staff 104: Treble clef, key signature of three flats, 4/4 time. Measures 104-109. Dynamics: *f*, *ff*. Fin.

110 **Trio** Musical staff 110: Treble clef, key signature of three flats, 3/4 time. Measures 110-119. Dynamics: *p*.

120 Musical staff 120: Treble clef, key signature of three flats, 3/4 time. Measures 120-128. Dynamics: *p*.

129 Musical staff 129: Treble clef, key signature of three flats, 3/4 time. Measures 129-138. Dynamics: *tr*.

139 Musical staff 139: Treble clef, key signature of three flats, 3/4 time. Measures 139-146. Dynamics: *ff*.

147 Musical staff 147: Treble clef, key signature of three flats, 3/4 time. Measures 147-155. Dynamics: *p*.

156 Musical staff 156: Treble clef, key signature of three flats, 3/4 time. Measures 156-163. Dynamics: *p*. D.C. Menuet

## Allegro

Finale.

Musical score for "Finale" in Allegro tempo, page 15. The score is in G minor, 2/4 time, and consists of nine staves of music.

- Staff 1: Starts with a treble clef, key signature of two flats (G minor), and common time (C). The first measure is a whole rest. The music begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p* and accents (>).
- Staff 2: Continues the melodic line with quarter notes and eighth notes. Dynamics include *p* and accents (>).
- Staff 3: Features a series of eighth notes. Dynamics include *p* and *cres.* (crescendo). The staff ends with a double bar line and a 2/4 time signature.
- Staff 4: Starts with a treble clef, key signature of two flats, and 2/4 time. Dynamics include *ff* (fortissimo) and a trill (*tr*) on the final note.
- Staff 5: Continues with eighth notes and quarter notes. Dynamics include *p* and accents (>).
- Staff 6: Features eighth notes and quarter notes. Dynamics include *ff* and *fz* (forzando).
- Staff 7: Consists of a series of sixteenth notes. Dynamics include *pp* (pianissimo).
- Staff 8: Continues with sixteenth notes and quarter notes. Dynamics include *p*.
- Staff 9: Features a trill (*tr*) on the first note, followed by quarter notes and eighth notes. Dynamics include *p* and *ff*.

38 *fz* *p*

41 *p* *p* *poco piu Allegro* *poco a poco cresc.*

45 *ff*

49 *ff*

53 *ff*

58 *ritenuto.*


62 *in Tempo.* *p*


67 *p*

72

76 *ff*



80  *ff*

84 

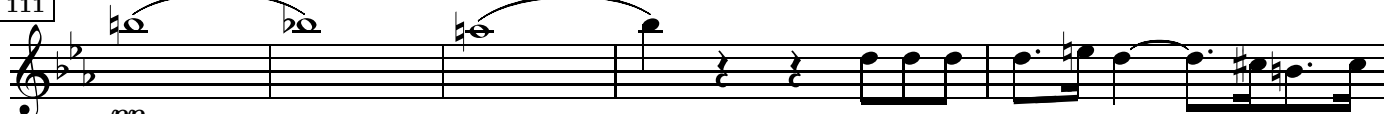
88  *pp*


in Tempo.

96  *poco rall.* *p*


101 


105  *p*

111  *pp* *p*

116 

in Tempo. Brillante.

120  *poco rall.* *p*

124 

129

134

140

144

*pp*

148

*p*

152

*p*

157

*ff*

160

*p*

163

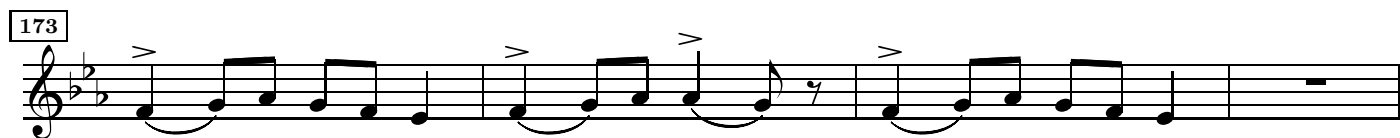
167

Tempo 1°


*ff*

*p*

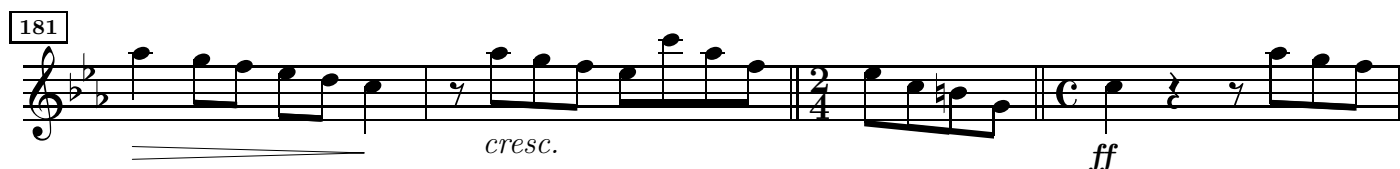
173



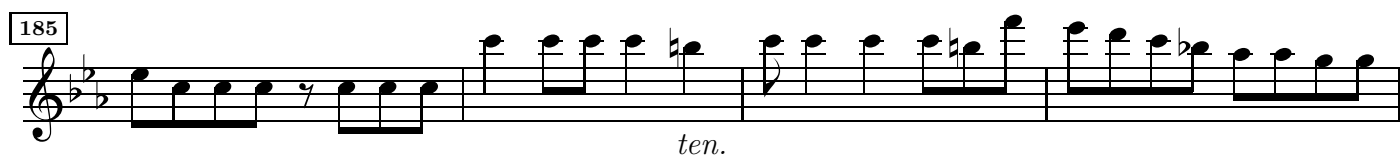
177



181



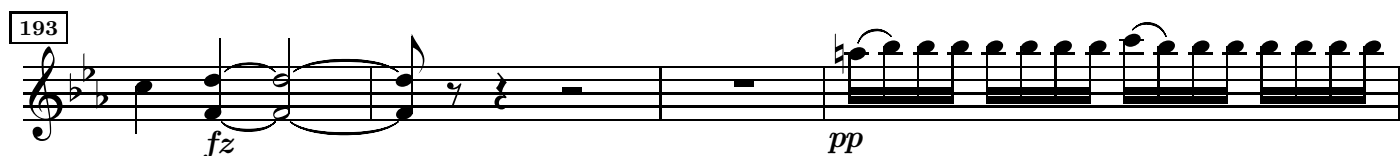
185



189



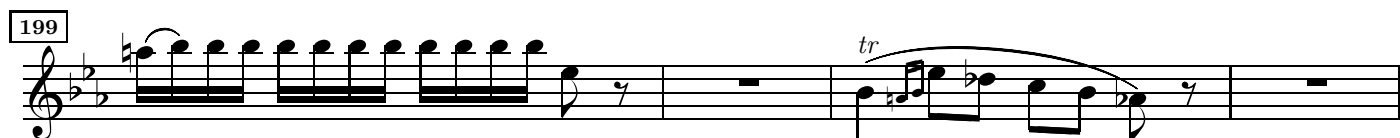
193



197



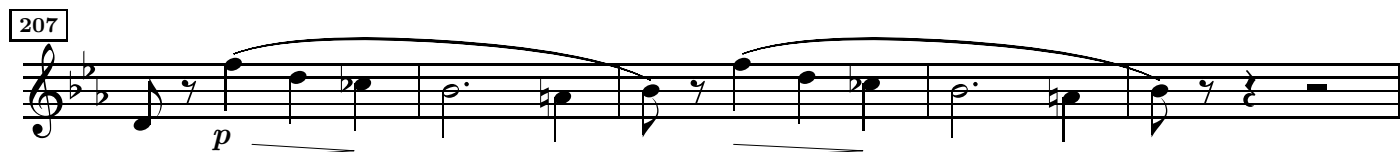
199



203



207



212

*p* *cres.*

215

*ff* *ff* <sup>3</sup>

219

223

226

230

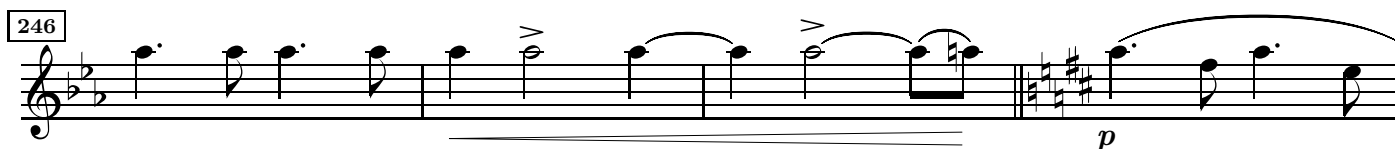
*p*

234

238

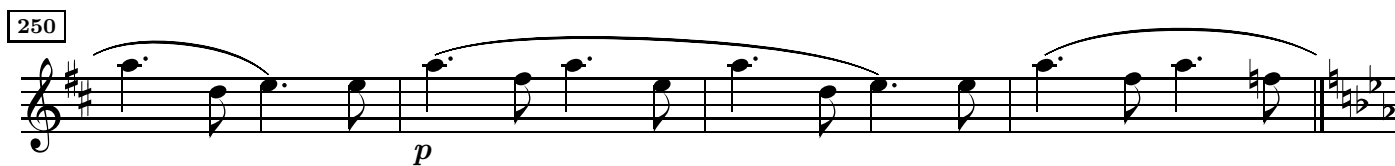
242

246



*p*

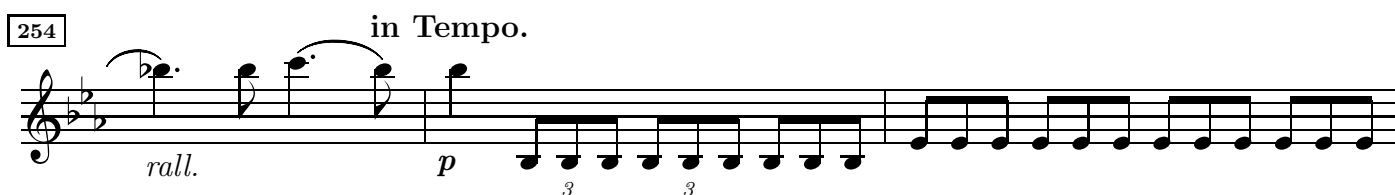
250



*p*

254

in Tempo.



*rall.* *p*

3 3

257



259



*p*

261



264




266



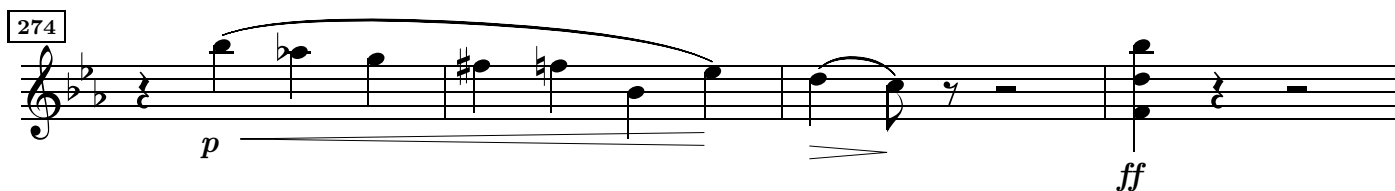
*p*

269



*p*

274



*p* *ff*

in Tempo. Risoluto.

278

*p* [*cres.*]

283

*f rall.* *p*

288

*f*

294

*ff*

298

302

306

310

*ff* *tr* *tr* *tr*

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.