
*à Monsieur
Ch. de Bériot*

Cinquième Sextuor

pour

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

par

Henri Bertini jeune

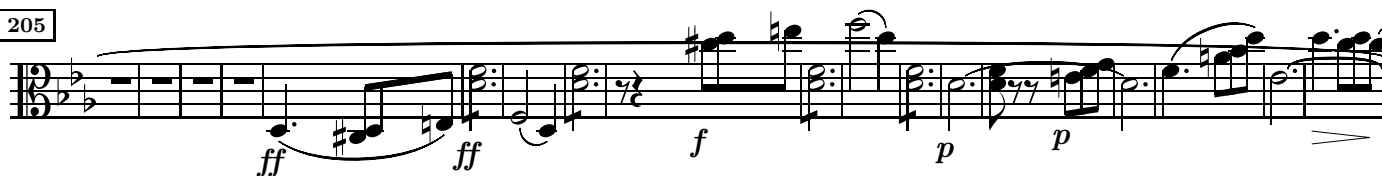
Op. 124

Second Alto

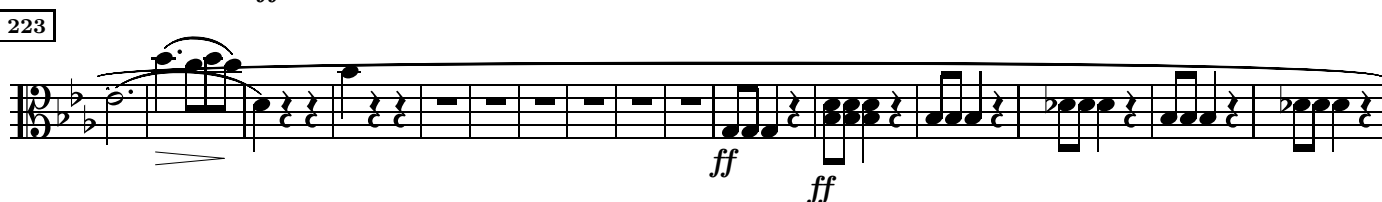
186



205



223



239



257



275



295 in Tempo.



307



319



334



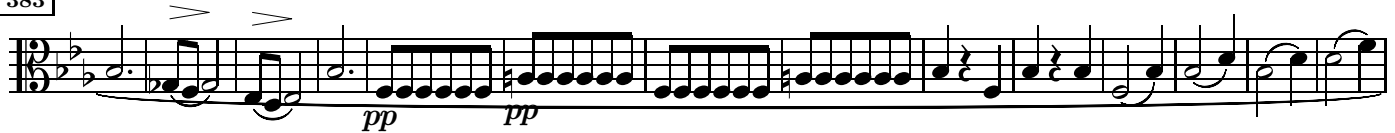
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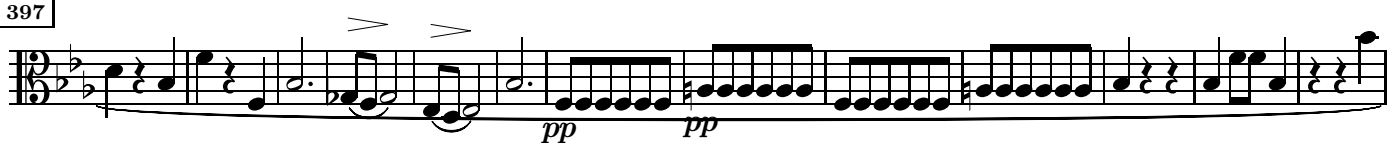
368



383



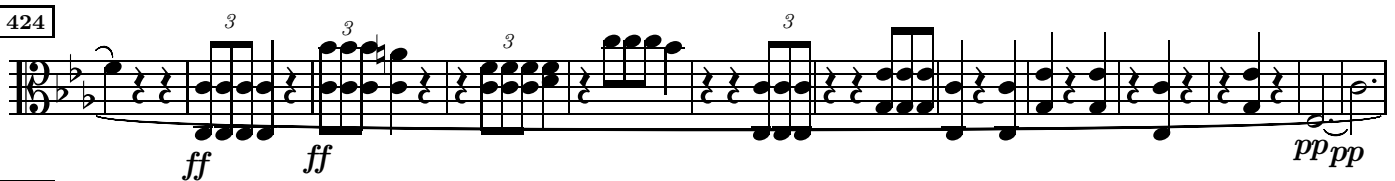
397



410



424



437



455



473

poco piu lento



486



498



517

in Tempo.



534



551



571



588



606



621



637



654



675



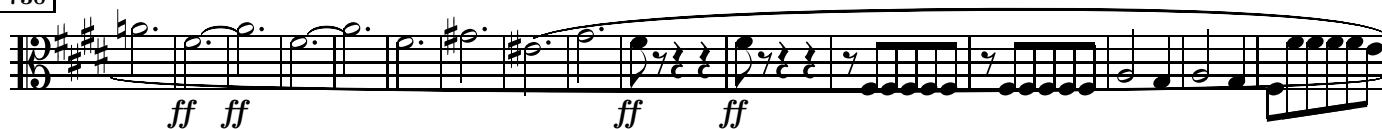
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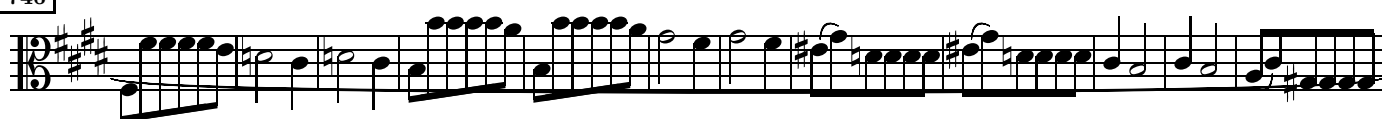
712



730



746



758



770



782



794



806



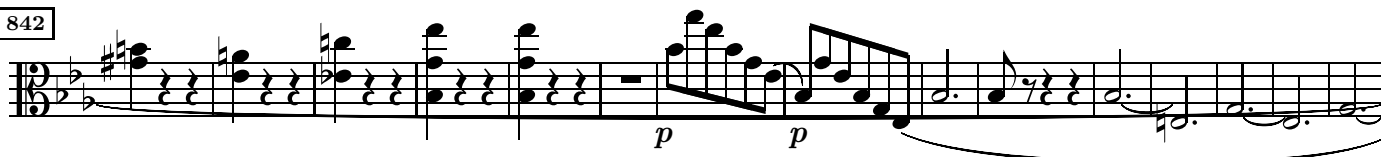
817



829



842



857



878



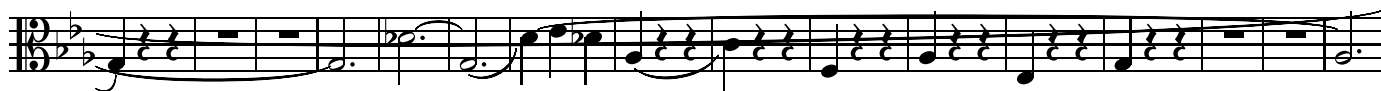
897



916



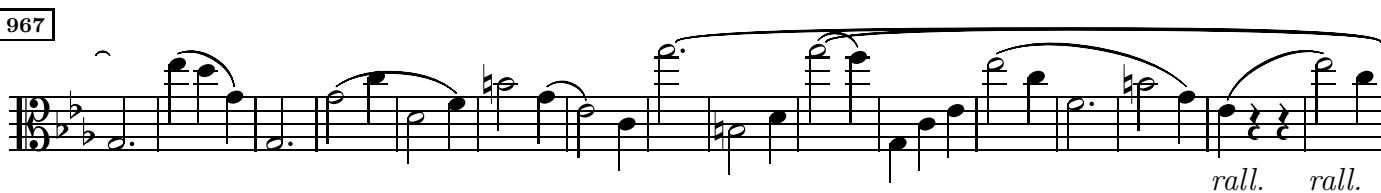
934



950



967



983 *in Tempo.*

ff ff

1000

1015 *p p*

1035

1055

1075 *poco rublo rall:*

1093 *in Tempo.*

p p

1106

1118 *p p*

1131 *ff ff*

1144



1157



1170



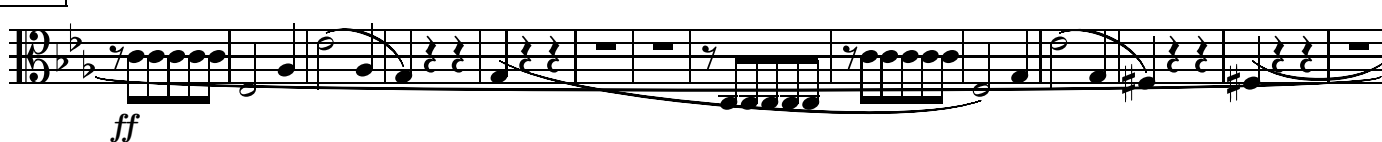
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1199



1214



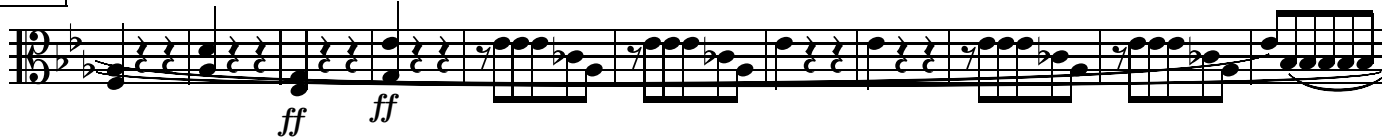
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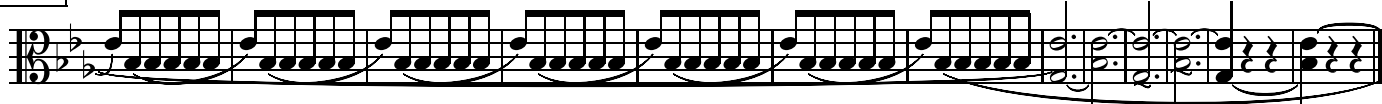
1241



1259



1270



Andante.

8

Ballade.



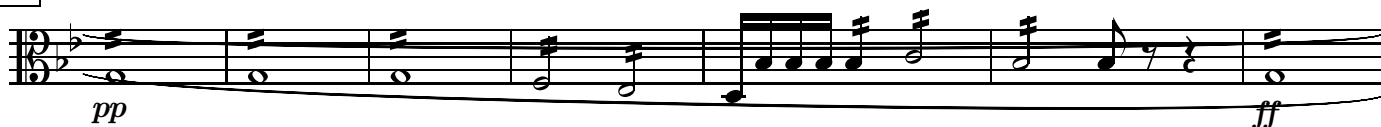
14



21



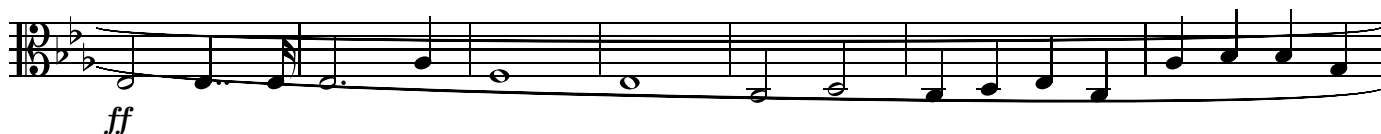
29



36



44 in Tempo. Grandioso.



51



58



67



72



76



79



82



86



91



95



101



105



109



113



Tempo 1°

120

ff f

Musical staff 120-125: Treble and bass staves in 2/4 time. Staff 120 starts with a half rest, then a half note G4. Staff 121 has a half rest. Staff 122 has a half note G4. Staff 123 has a half note G4. Staff 124 has a half note G4. Staff 125 has a half note G4.

126

ff

Musical staff 126-131: Treble and bass staves in 2/4 time. Staff 126 has a half note G4. Staff 127 has a half note G4. Staff 128 has a half note G4. Staff 129 has a half note G4. Staff 130 has a half note G4. Staff 131 has a half note G4.

132

Musical staff 132-137: Treble and bass staves in 2/4 time. Staff 132 has a half note G4. Staff 133 has a half note G4. Staff 134 has a half note G4. Staff 135 has a half note G4. Staff 136 has a half note G4. Staff 137 has a half note G4.

138

pp

Musical staff 138-144: Treble and bass staves in 2/4 time. Staff 138 has a half note G4. Staff 139 has a half note G4. Staff 140 has a half note G4. Staff 141 has a half note G4. Staff 142 has a half note G4. Staff 143 has a half note G4. Staff 144 has a half note G4.

145

pp

Musical staff 145-151: Treble and bass staves in 2/4 time. Staff 145 has a half note G4. Staff 146 has a half note G4. Staff 147 has a half note G4. Staff 148 has a half note G4. Staff 149 has a half note G4. Staff 150 has a half note G4. Staff 151 has a half note G4.

152

Musical staff 152-159: Treble and bass staves in 2/4 time. Staff 152 has a half note G4. Staff 153 has a half note G4. Staff 154 has a half note G4. Staff 155 has a half note G4. Staff 156 has a half note G4. Staff 157 has a half note G4. Staff 158 has a half note G4. Staff 159 has a half note G4.

160

poco piu lento.

pp

Musical staff 160-166: Treble and bass staves in 2/4 time. Staff 160 has a half note G4. Staff 161 has a half note G4. Staff 162 has a half note G4. Staff 163 has a half note G4. Staff 164 has a half note G4. Staff 165 has a half note G4. Staff 166 has a half note G4.

167

rall.

Musical staff 167-173: Treble and bass staves in 2/4 time. Staff 167 has a half note G4. Staff 168 has a half note G4. Staff 169 has a half note G4. Staff 170 has a half note G4. Staff 171 has a half note G4. Staff 172 has a half note G4. Staff 173 has a half note G4.

§ Allegro con brio

Menuet

ff p

Musical staff 174-179: Treble and bass staves in 3/4 time. Staff 174 has a half note G4. Staff 175 has a half note G4. Staff 176 has a half note G4. Staff 177 has a half note G4. Staff 178 has a half note G4. Staff 179 has a half note G4.

6

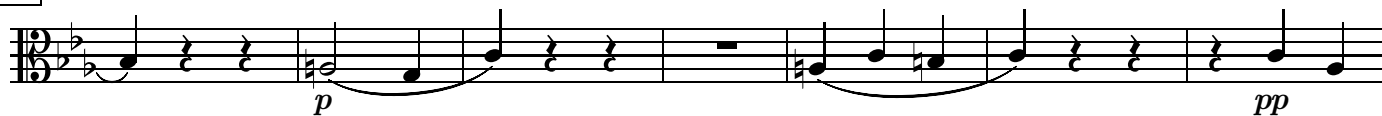
pp

Musical staff 180-185: Treble and bass staves in 3/4 time. Staff 180 has a half note G4. Staff 181 has a half note G4. Staff 182 has a half note G4. Staff 183 has a half note G4. Staff 184 has a half note G4. Staff 185 has a half note G4.

13



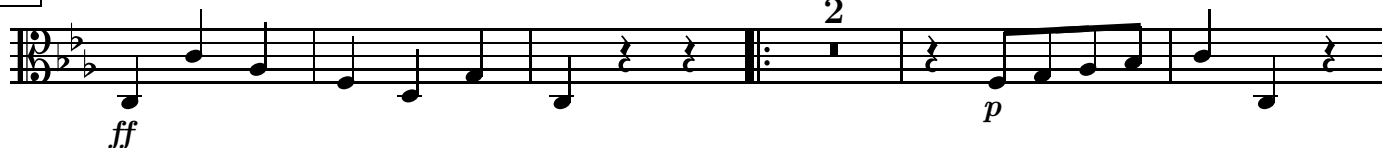
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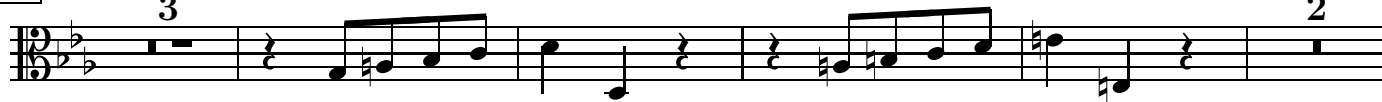
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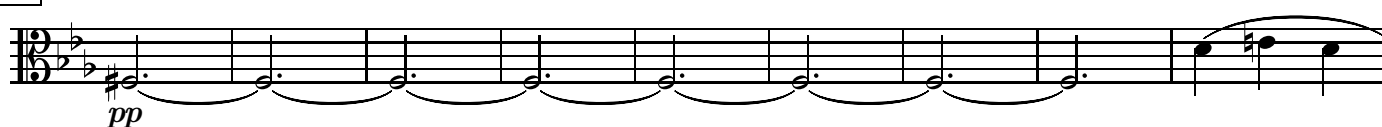
34



41



50



59



65



71



76



83



90



98



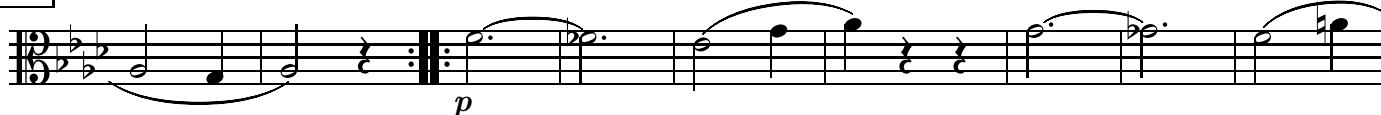
104



110 Trio



119



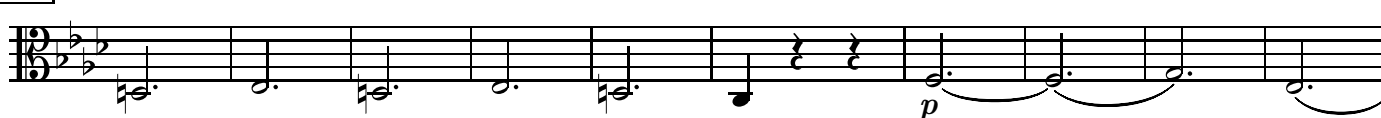
128



136



146



156



D.C. Menuet

Allegro

Finale.



5



10



13



17



21



25



29



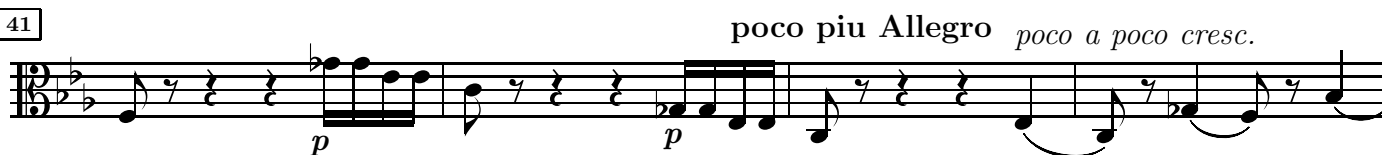
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38



41



45



49



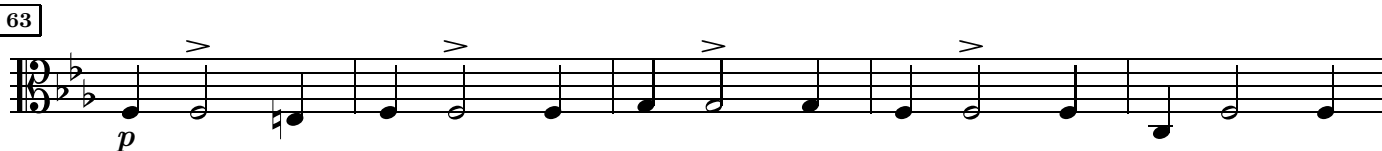
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59



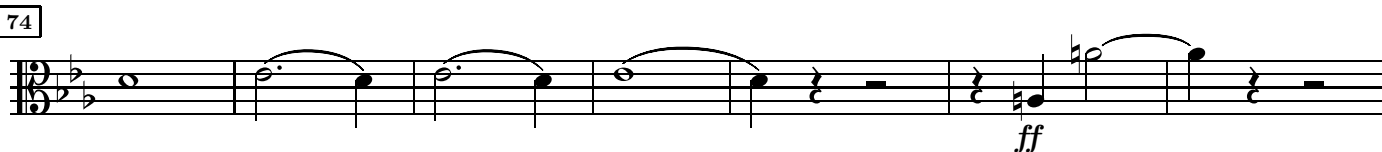
63



68



74



81



86

92

in Tempo.

100

107

115

3

121

in Tempo. Brillante.

127

134

141

146

150



153



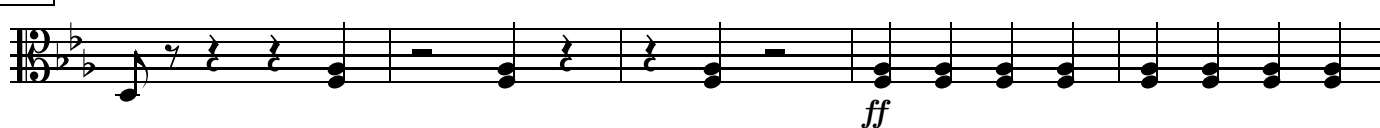
158



161



164



169

Tempo 1°



174



178



181



184

ff

187

p

191

ff *fz*

195

p pizz.

199

arco.

204

ff *p*

208

p *cresc.*

213

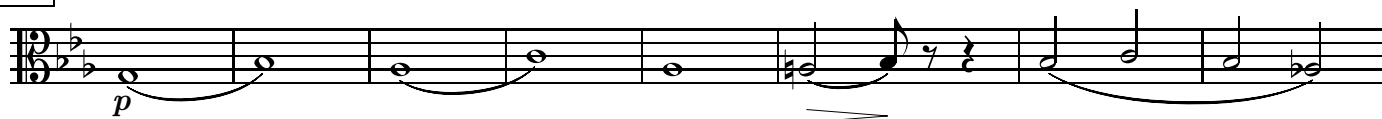
ff

217

ff

221

225



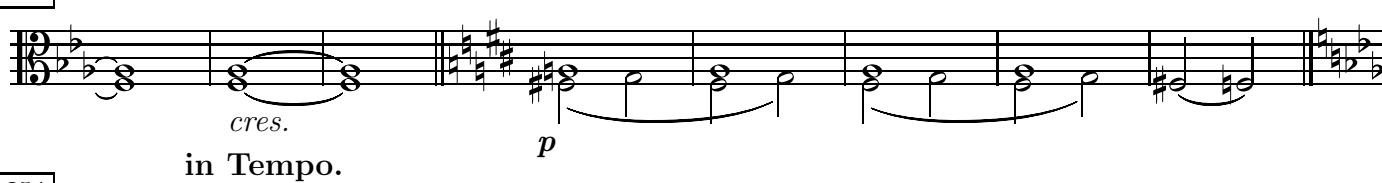
233



240



246



in Tempo.

254



258



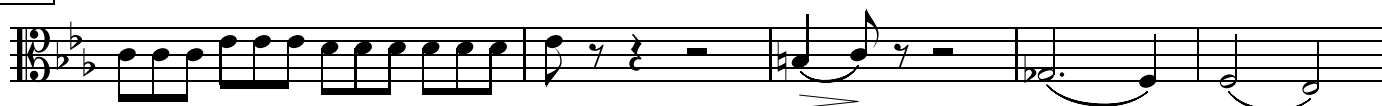
261



264



267



272



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

ff *p*

283 *f* *p*

289 *f*

295 *ff*

299

303

306

310 *ff* *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 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.