
*à Monsieur
Ch. de Bériot*

Cinquième Sextuor

pour

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

par

Henri Bertini jeune

Op. 124

Violoncelle

Violoncelle

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.

4

p

11

p

19

27

34

41

f

48

f *p*

57

fz p *p*

65

ff

73

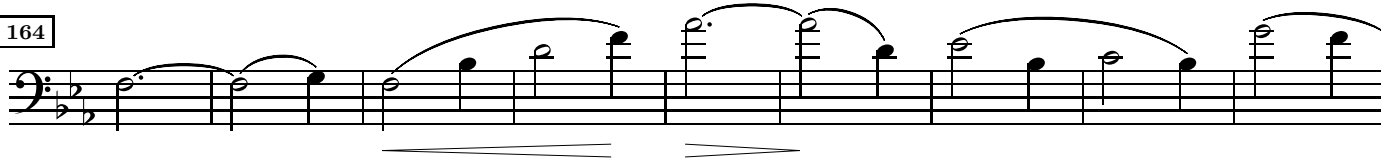
pizz.

81 *ff arco.* *pizz.*

157



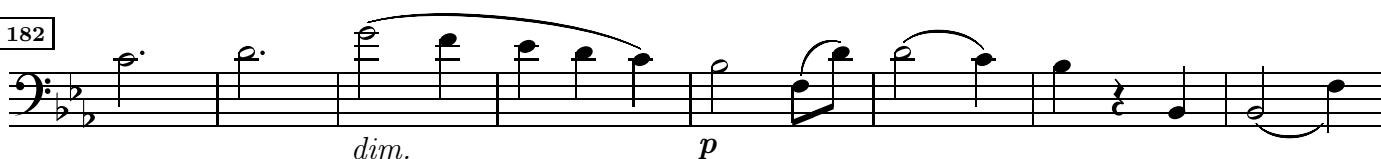
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173



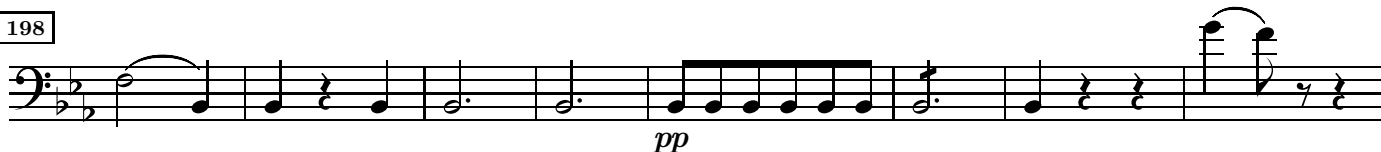
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190



198



206



214



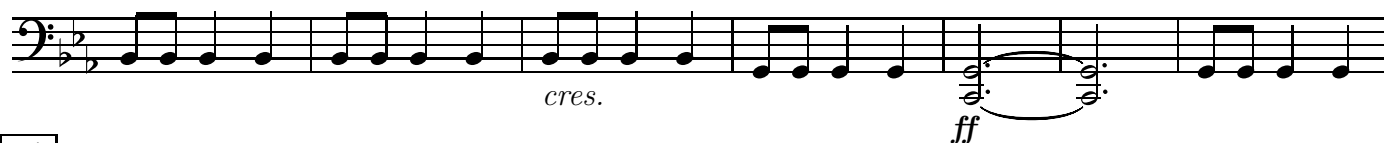
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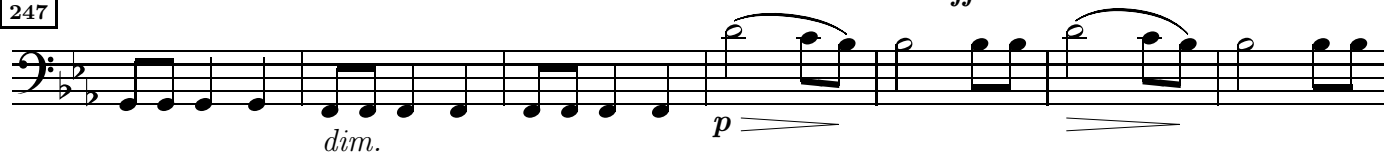
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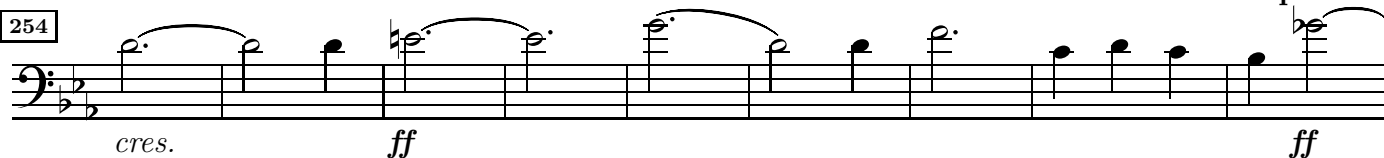
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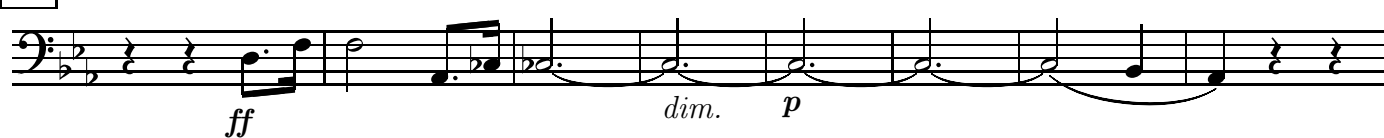
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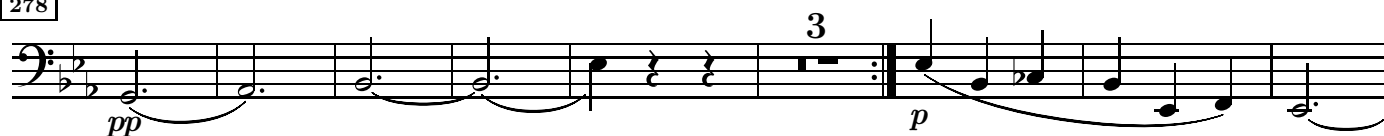
263



270



278



289



296



304



311



318 *p dim.*

ff

326

ff dim. p pp

334

ff p

343

ff p

351

poco a poco cres.

359

poco a poco cres.

366

ff

373

ff

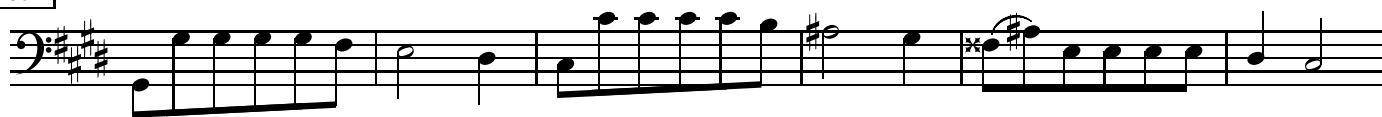
380

ff

386

ff

392



398



405



412



419



429



436



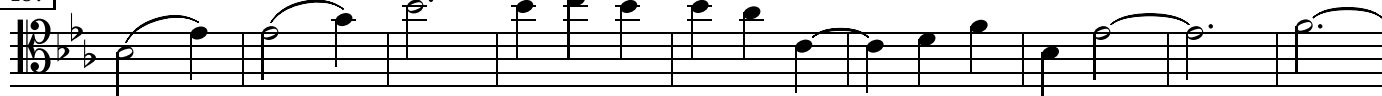
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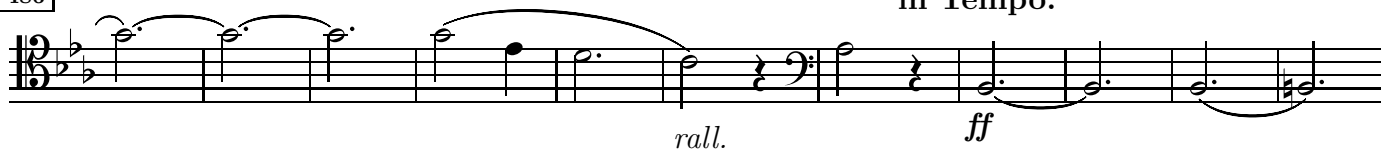
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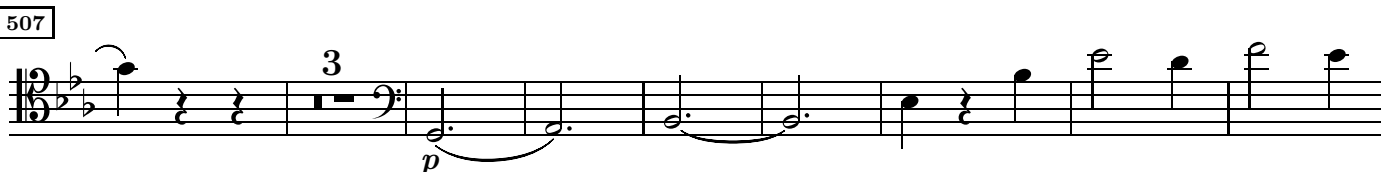
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497



507



518



527



537



546



554



561



567



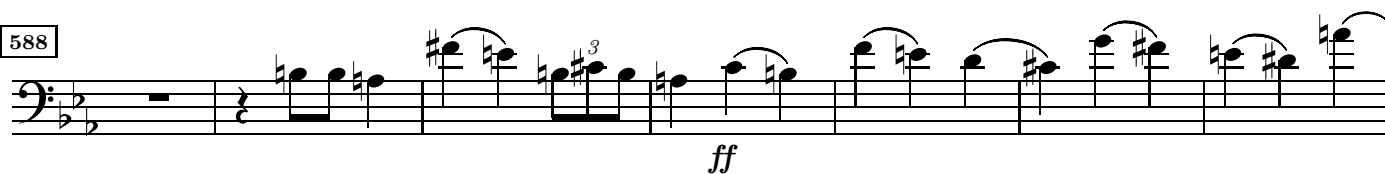
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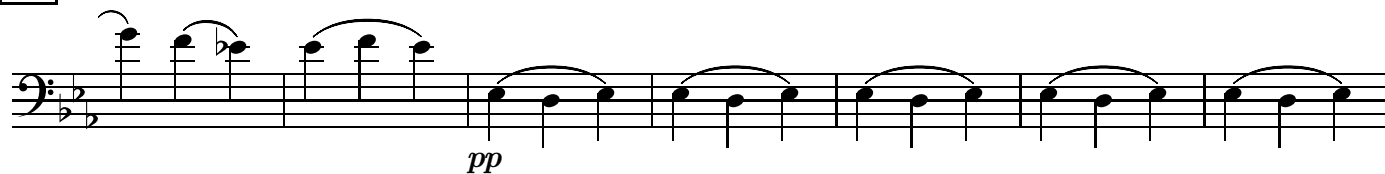
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588



595



602



609



616



623

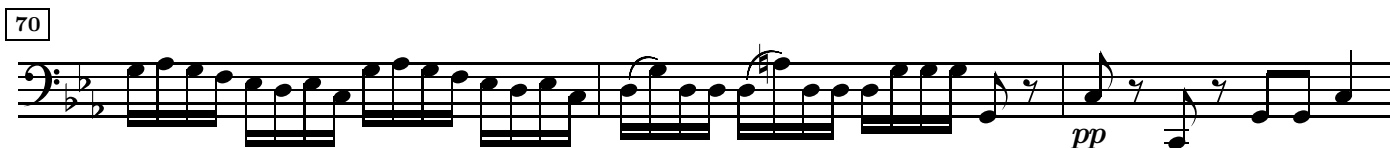
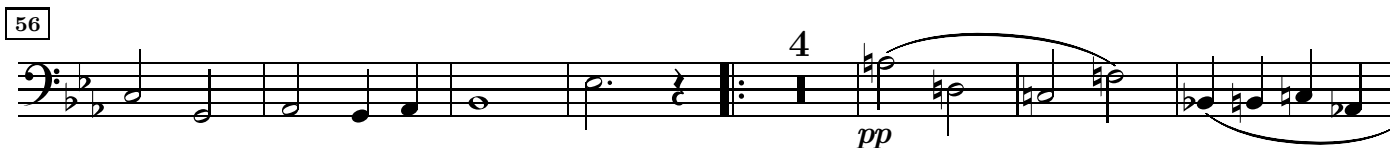
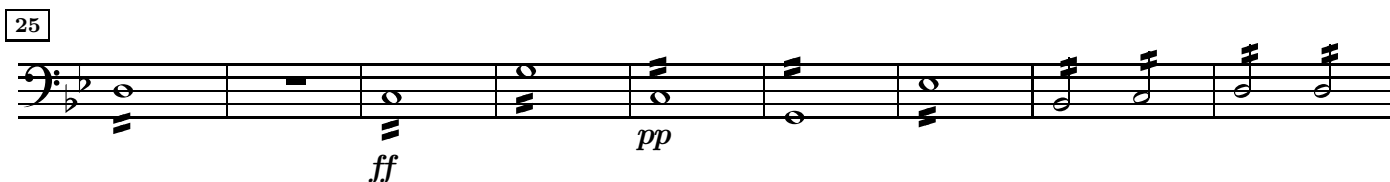
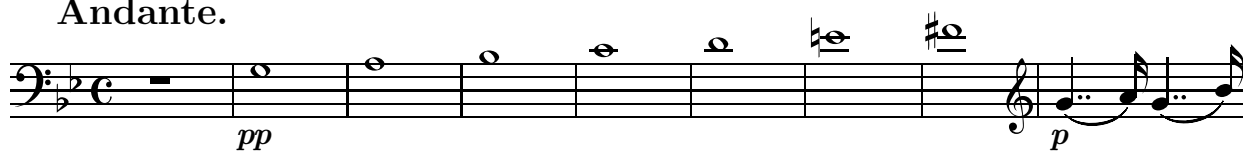


635



Andante.

Ballade.



73

78

81

84

89

94

100

104

108

113

p

ff

p

f

pp

poco rall.

in Tempo. 2

Tempo 1°

120 *ff* *f*

126 *ff*

132

138 *p*

144 *pp*

151

160 *poco piu lento.* *pp*

167 *rall.*

§ Allegro con brio

Menuet

7 *ff* *p* *pp*

14

23

30

37

46

54

62

68

74

80

87



96



103



110 Trio



119



128



136



144



151



159



D.C. Menuet

Allegro

Finale.

5

10

12

16

19

23

27

30

35

p

cresc. *f* *ff*

fz *p pizz.*

[arco.] cresc. *p*

ff

Detailed description: This is a musical score for the finale of a piece, spanning measures 1 to 35. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 1 starts with a rest followed by a half note G2, then a half note F2, and a half note E2. Measure 2 has a half note D2, a half note C2, and a half note B1. Measure 3 has a half note A1, a half note G1, and a half note F1. Measure 4 has a half note E1, a half note D1, and a half note C1. Measure 5 has a half note B1, a half note A1, and a half note G1. Measure 6 has a half note F1, a half note E1, and a half note D1. Measure 7 has a half note C1, a half note B1, and a half note A1. Measure 8 has a half note G1, a half note F1, and a half note E1. Measure 9 has a half note D1, a half note C1, and a half note B1. Measure 10 has a half note A1, a half note G1, and a half note F1. Measure 11 has a half note E1, a half note D1, and a half note C1. Measure 12 has a half note B1, a half note A1, and a half note G1. Measure 13 has a half note F1, a half note E1, and a half note D1. Measure 14 has a half note C1, a half note B1, and a half note A1. Measure 15 has a half note G1, a half note F1, and a half note E1. Measure 16 has a half note D1, a half note C1, and a half note B1. Measure 17 has a half note A1, a half note G1, and a half note F1. Measure 18 has a half note E1, a half note D1, and a half note C1. Measure 19 has a half note B1, a half note A1, and a half note G1. Measure 20 has a half note F1, a half note E1, and a half note D1. Measure 21 has a half note C1, a half note B1, and a half note A1. Measure 22 has a half note G1, a half note F1, and a half note E1. Measure 23 has a half note D1, a half note C1, and a half note B1. Measure 24 has a half note A1, a half note G1, and a half note F1. Measure 25 has a half note E1, a half note D1, and a half note C1. Measure 26 has a half note B1, a half note A1, and a half note G1. Measure 27 has a half note F1, a half note E1, and a half note D1. Measure 28 has a half note C1, a half note B1, and a half note A1. Measure 29 has a half note G1, a half note F1, and a half note E1. Measure 30 has a half note D1, a half note C1, and a half note B1. Measure 31 has a half note A1, a half note G1, and a half note F1. Measure 32 has a half note E1, a half note D1, and a half note C1. Measure 33 has a half note B1, a half note A1, and a half note G1. Measure 34 has a half note F1, a half note E1, and a half note D1. Measure 35 has a half note C1, a half note B1, and a half note A1.

38

fz *p*

41

poco piu Allegro

p *p* *p* *poco a poco cresc.*

44

47

ff

51

ff *ff*

55

59

in Tempo.

ritenuto.

63

p

68

pizz.

72

77 *ff col arco.*

81

84

88 *pp*

95 *poco rall.* *in Tempo.* *p*

100

103

106 *p* *pp*

113 *p* ³

117

122

in Tempo. Brillante.



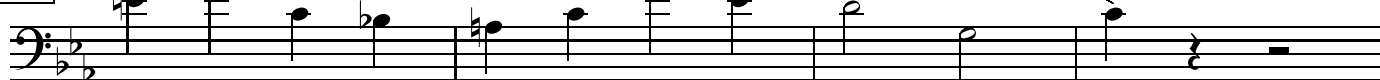
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133



138



142



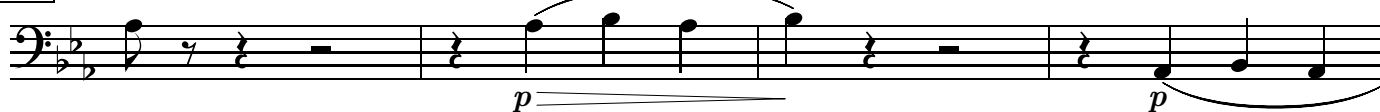
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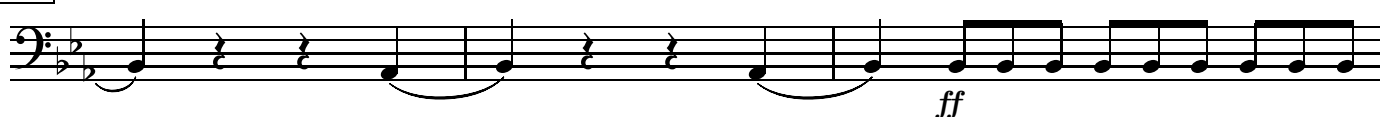
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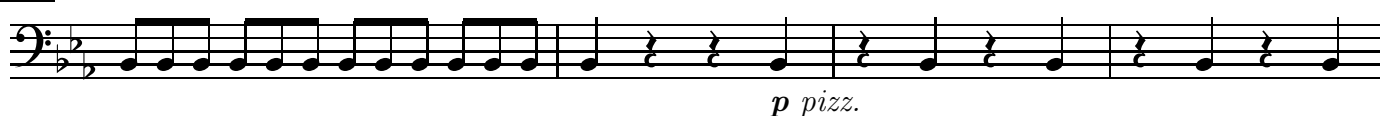
152



156



159



163

col arco. *ff*

168

Tempo 1°

p

173

p

177

p

181

cresc. *f*

184

ff

187

p

191

ff *fz*

195

p pizz.

199

p arco.

203



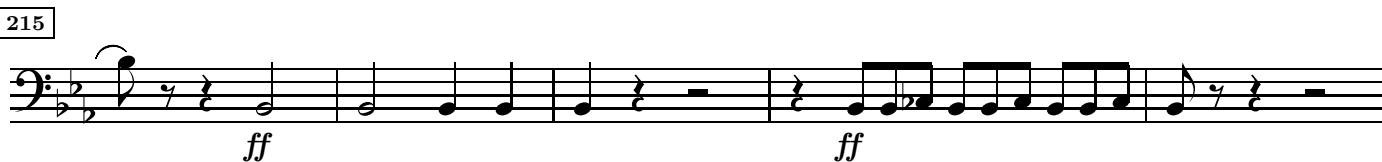
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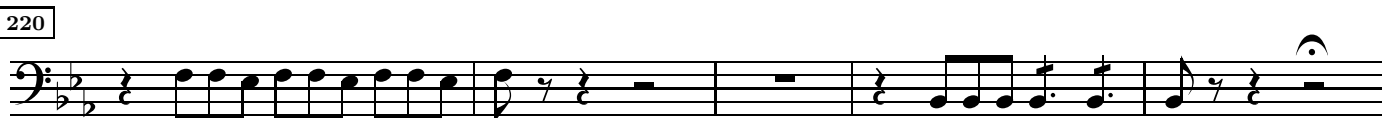
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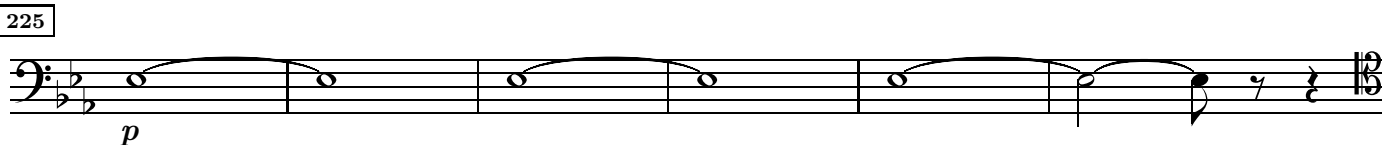
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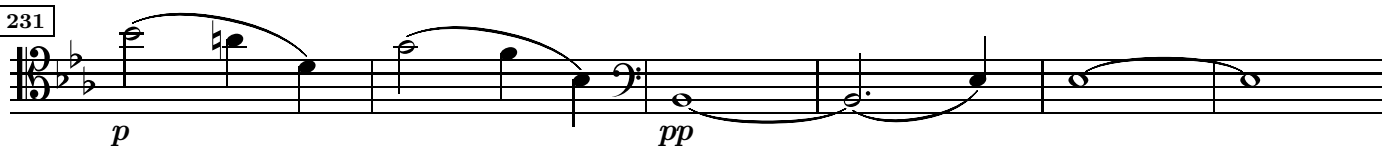
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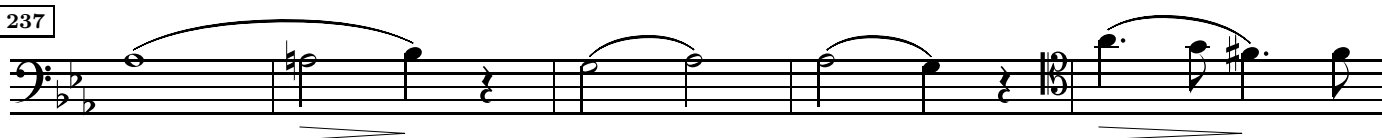
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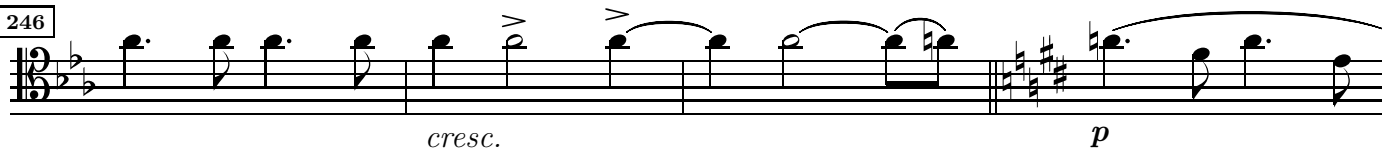
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242



246



250

254

in Tempo.

rall. *p*

257

259

261

263

266

269

273

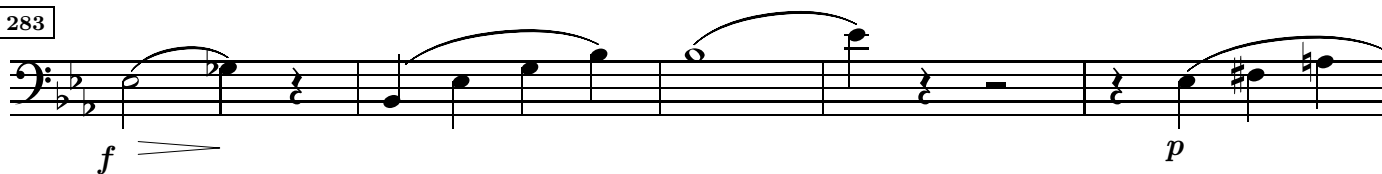
p

277

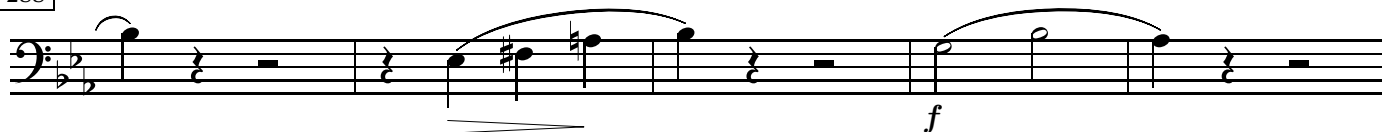
in Tempo. Risoluto.

ff *p* [*cres.*]

283



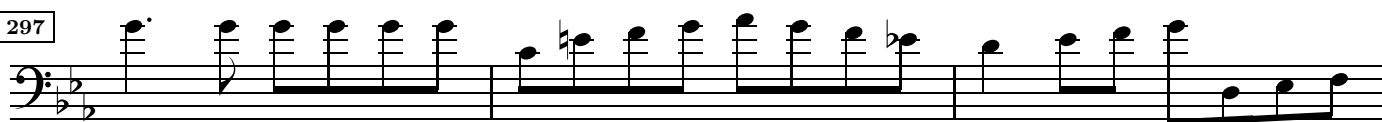
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293



297



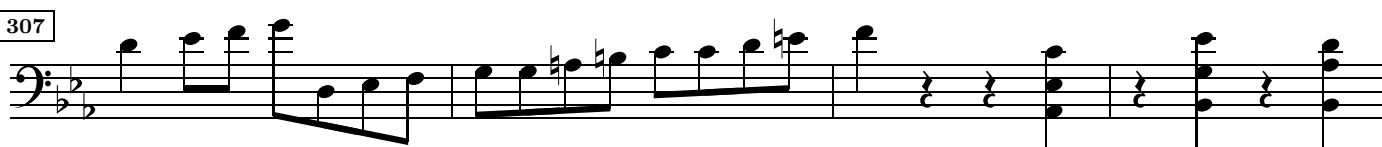
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304



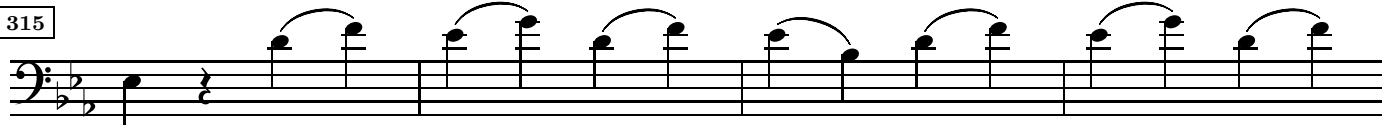
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311



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.