
à Monsieur
Ch. de Bériot

Cinquième Sextuor

pour

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

par

Henri Bertini jeune

Op. 124

Piano

Piano

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.

1 pp

5 3 p fz

14 p

21 8^a

28 8^a

Musical score for piano, featuring five staves of music with various dynamics and performance instructions:

- Staff 1 (Treble Clef):** Measures 35 and 40. Measure 35 starts with a dynamic of **p**. Measure 40 starts with a dynamic of **>**.
- Staff 2 (Bass Clef):** Measures 35 and 40. Measure 35 includes a dynamic of **p** and a performance instruction **ff** (fortissimo) at the end of the measure.
- Staff 3 (Treble Clef):** Measures 44 and 49. Measure 44 starts with a dynamic of **f**. Measure 49 starts with a dynamic of **p** and a performance instruction **fz** (fizz).
- Staff 4 (Bass Clef):** Measures 44 and 49. Measure 44 includes a dynamic of **p** and a performance instruction **fz** at the beginning of the measure.
- Staff 5 (Treble Clef):** Measures 55. Includes a dynamic of **p** and a performance instruction **ff** (fortissimo) at the beginning of the measure.

86 8^a

90 8^a

95 8^a

99

104 ff p

110

8a

ff

115

8a

p

120

8a

124

8a

128

8a

133 8^a

138 8^a

in Tempo.

145 8^a

152 8^a

159 8^a

165

171

175

179

183

ff

dim.

187 8^a

p leggiero.

191 8^a

195 8^a

tr

199 8^a

203 8^a

p

8^a

8^a

8^a

207

8^a - - -

211

ff

217

pp *leggiero.*

8^a - - -

221

8^a - - -

225

ff

230 8^a

poco piu lento

234 8^a

239

cres.

ff

248 dim.

254 cres.

ff

in Tempo.

260

265

270

277

281

ff

dim.

p

pp

286

291

8^a

298

8^a

302

306

ff Risoluto.

f

8^a

Risol.

*

310 8^a

313

317 8^a

320

324 8^a

esp: p *ff*

8^a

330

336

339

343

347

351

370 8^a

ff Risoluto.

con energia.

374 8^a

378

382

386

390

394

398

402

407

412

ff

418 *8a*

423 *p*

427 *pp legato.*
Ped. * Ped.

431 *8a*

Ped. *

435 *8^a*

439 *8^a*

poco rall:

443 *in Tempo.*

p esp:

Repet.

448 *Repet.*

453 *Repet.*

458

pp

Ped.

*

Ped.

*

463

pp

Ped.

*

Ped.

*

468

pp

Ped.

473

p

Ped.

478

pp

Ped.

482

in Tempo.

490

rall.

ff

zad.

494

497

8^a - - - -

8^a - - - -

500 8^a

503

506 8^a

p esp:

511

p

516

This block contains five staves of musical notation for piano. Staff 1 (treble clef) has measure 500 starting with eighth-note pairs. Staff 2 (bass clef) has quarter notes. Staff 3 (bass clef) has quarter notes. Staff 4 (treble clef) has measure 503 with eighth-note pairs. Staff 5 (bass clef) has quarter notes. Measure 506 begins with eighth-note pairs, followed by a dynamic marking 'p esp:' above a sixteenth-note cluster, a sustained note over a sixteenth-note cluster, another sustained note over a sixteenth-note cluster, and finally a sustained note over a sixteenth-note cluster. Measure 511 begins with sustained notes over sixteenth-note clusters, followed by a sixteenth-note cluster, a sustained note over a sixteenth-note cluster, a sustained note over a sixteenth-note cluster, and a sustained note over a sixteenth-note cluster. The dynamic 'p' is at the end of this measure. Measure 516 consists of sustained notes over sixteenth-note clusters.

521

525

p legatissimo.

Reed.

529

533

537

541

poco rall:

545

in Tempo.
8^a

549

leggiero Brillante.

552

8^a

555

8^a

558

8^a

8^a

8^a

8^a

8^a

8^a

3 2 1

p

1 3 2 1 3 2 1 4

8^a

8^a

ff

Red.

573

577

581

585

589

594

599

602

605

611

617 8^a

623 8^a

626 8^a

629 8^a

634 8^a

3ed.

Andante.

Ballade. {

4

tremolo.

tremolo.

tremolo.

8

pp

11

14

17

21

25

29

34

38

ritenuto.

in Tempo. Grandioso.

43

cresc.

ff

47

51

pp

ff

Red.

*

53

Red.

* Red.

* Red.

* Red.

*

55

Re. *

57

59

ff

63

pp

Re. * Re.

8^a

66

68

71

73

75

77

Musical score for piano, featuring two staves: Treble (top) and Bass (bottom). The score consists of five systems of music, each containing two measures.

- System 1 (Measures 80-81):** Treble staff has a forte dynamic (*ff*) and bass staff has a piano dynamic (*pp*). Measure 81 concludes with a repeat sign and a first ending sign (*8a*).
- System 2 (Measures 82-83):** Treble staff shows eighth-note patterns with grace notes. Bass staff shows eighth-note patterns.
- System 3 (Measures 84-85):** Treble staff shows eighth-note patterns with grace notes. Bass staff shows eighth-note patterns.
- System 4 (Measures 86-87):** Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note patterns.
- System 5 (Measures 88-89):** Treble staff shows eighth-note patterns with grace notes. Bass staff shows sustained notes.
- System 6 (Measures 90-91):** Treble staff shows eighth-note patterns. Bass staff shows sustained notes.

92

94

96

98

100

f

102

104

106

108

111

114

poco rall.

pp

ped. * *ped.*

117

in Tempo.

poco rall. *pp esp:* *legato.*

120

ff con energia. *ritenuto.*

Tempo 1°

122

ped. *

124

ped. *

126

This musical score consists of five staves of bassoon music. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). Measure 126 starts with a bassoon playing eighth-note chords. Measures 127 and 128 continue this pattern. Measure 129 begins with eighth-note chords, followed by a dynamic marking 'ff' (fortissimo) above the staff, and then continues with eighth-note chords. Measure 130 concludes the section with eighth-note chords. Measures 131 and 132 show the bassoon playing sixteenth-note patterns. Measures 133 and 134 return to eighth-note chords.

128

130

ff

132

134

136

138

dim.

p

seq.

*

140

142

144

146

148

pp

ped.

*

150

8a

ped.

*

ped.

*

152

8a

ped.

*

ped.

*

154

8a

ped.

*

156

156

158

160

162

167

p
8a

p.
8a

p.
8a

p.
8a

poco piu lento.
tr

pp

8a tr

pp leggiero. rall.

Rall.

Red.

Allegro con brio

Menuet

3
ff

6

11
p

17
p

23
cresc.

The musical score consists of five systems of music. System 1 (measures 1-5) starts with a forte dynamic (ff) and a dynamic change to piano (p) at measure 5. System 2 (measures 6-10) shows eighth-note patterns with grace notes. System 3 (measures 11-15) features sixteenth-note patterns with dynamic changes between forte and piano. System 4 (measures 16-20) continues with sixteenth-note patterns, including a dynamic marking of piano (p) at measure 18. System 5 (measures 21-25) concludes with a dynamic marking of crescendo (cresc.) at measure 23.

30

37

44

3

p

53

60

66 *ff* 3 *ff*

75 *p*

80

85 *p*

91 8^a *p*

96 *8^a*

pp *cres.*

Fin.

103

f *ff*

110 *Trio*

p esp.

116

p

122

poco cresc.

128

135

144

153

160

D.C. Menuet

Allegro

Finale.

4

8

11

14

17

20

ff

fz

fz

23

ff

p

tr

*

Reo.

26

p

29

tr

p

33 *tr*

8^a

37

8^a

8^a

39 *p* *ff*

42 *poco piu Allegro*
ff *p* *poco a poco cresc*

45 *8^a*

47 8^a

ff

49 8^a

ff

52 *Rit.*

8^a *ff*

56 8^a

in Tempo.

59 *ritenuto.*

ff

Rit.

63 *p*

8^a

67

71 *p*

76 *ff* *ff*

81

86

ff
mf esp:

90

p
poco rall:

93

96

in Tempo.

99

104

108

111

8a

114

pp

118

poco rall:

in Tempo. Brillante.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff is the treble clef, and the bottom staff is the bass clef. Measure 122 starts with a forte dynamic. Measure 125 begins with a piano dynamic. Measure 127 features a melodic line with grace notes and a dynamic marking of \flat . Measure 129 includes a dynamic marking of \sharp . Measure 131 concludes the page with a dynamic marking of \sharp .

134 8^a

135 8^a

136 8^a

p

137 8^a

138 8^a

139 8^a

140 8^a

141 8^a

142 8^a

p

Red.

145

8^a

p

*

148

8^a

p

Ad.

*

151

8^a

pp

154

ff

8^a 3 3 3

p 3 3

161 8^a

164

8^a

ff

168 8^a

poco rall:

171 Tempo 1°

tr

p

pp

tr

174

tr

p

tr

194

197

201

206

209

211

p cresc.

214

ff

Ped.

216

ff

*

219

ff

Ped.

222

ff

Ped.

225

228

231

234

237

240

243

246

249

252

64
in Tempo.

255

p

259

264

8a

269

8a

f Risoluto.

fz p

in Tempo.

278

281

283

285

288

290

8^a

f

8^a

8^a

ff

293

296

299

303

ff

306

310

313

316

319

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."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.