
*à Monsieur
Ch. de Bériot*

Cinquième Sextuor

pour

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

par

Henri Bertini jeune

Op. 124

Contrabasse

Contrabasse

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.

4 7 6

p pizz. *pizz.* *pizz.* *pp arco.*

25 *pp*

37

45 *f* *f* *p* *p*

54 3 *ff* *pp* *pp*

67 *ff*

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

88 *ff arco.* *pp*

98 3 *ff* *pp*

110 3 *ff* *p*

122



132



146

in Tempo.



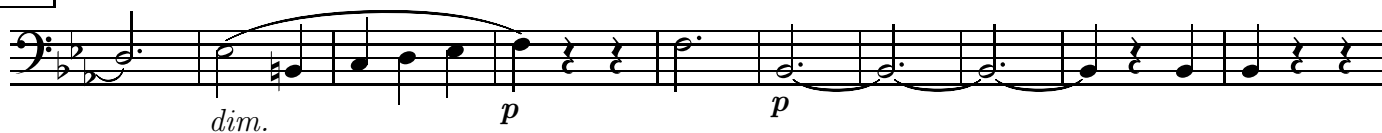
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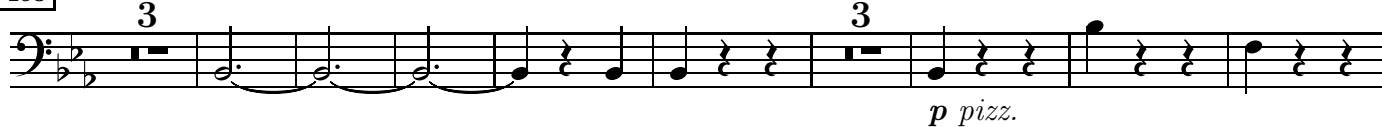
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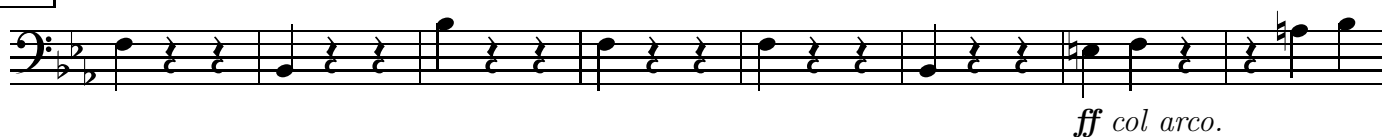
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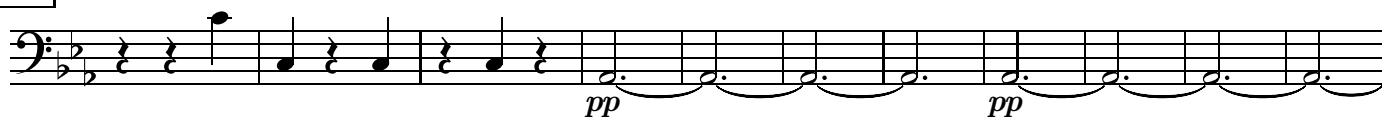
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207



215



226

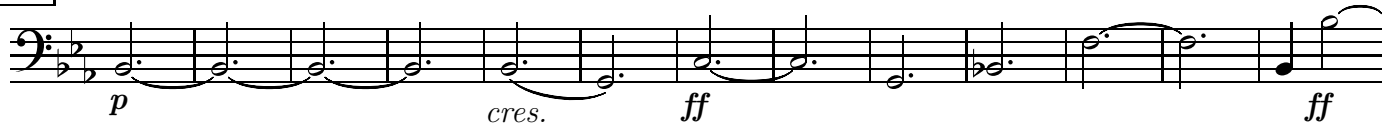


poco piu lento

237



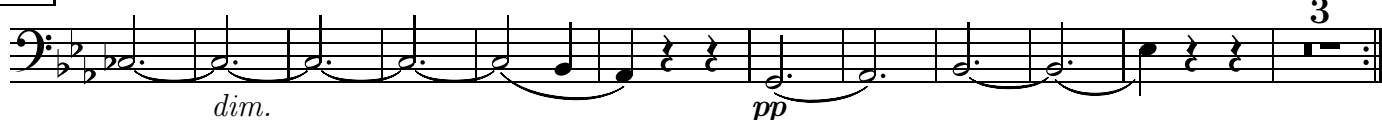
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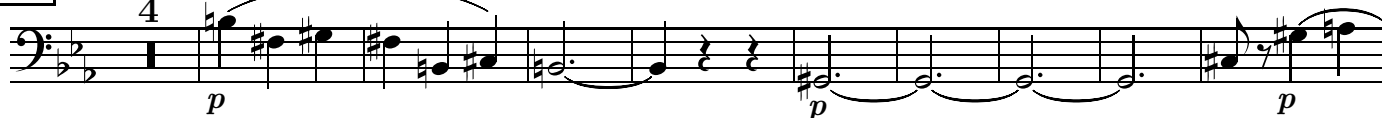
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272



286



299



307



315



323



333



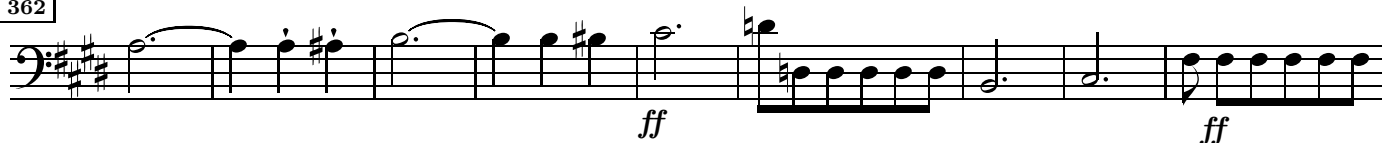
342



352

*poco a poco cresc.*

362



371



378



385



393



401



409



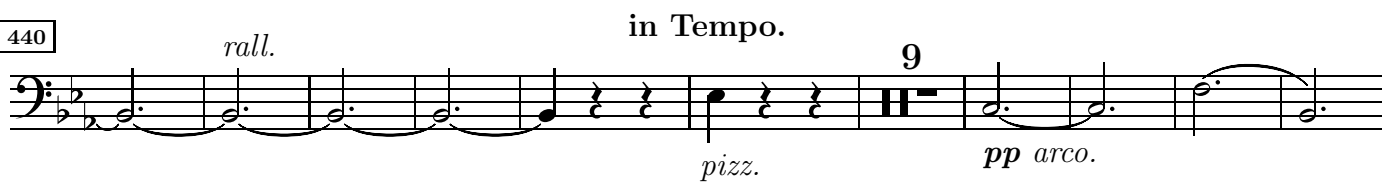
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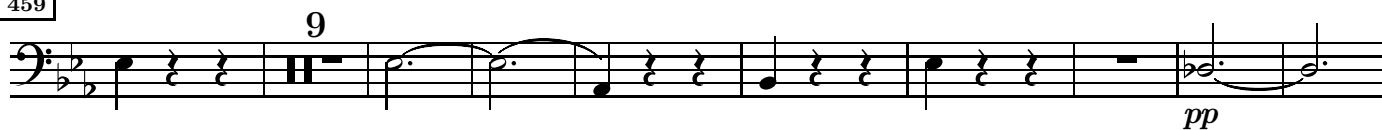
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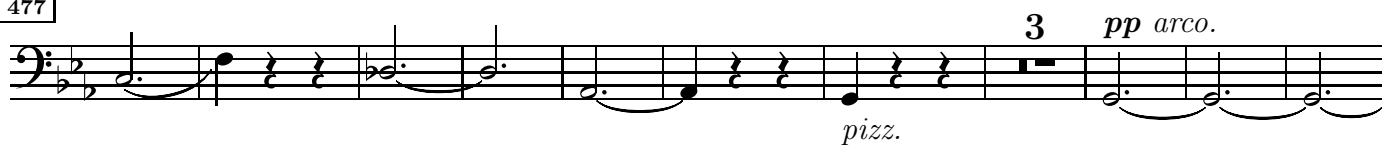
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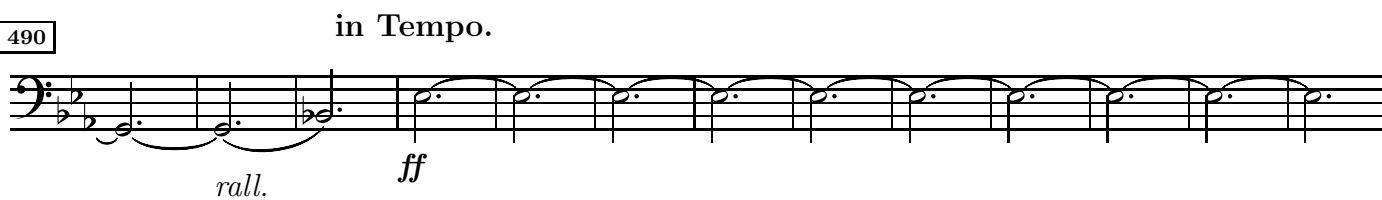
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477



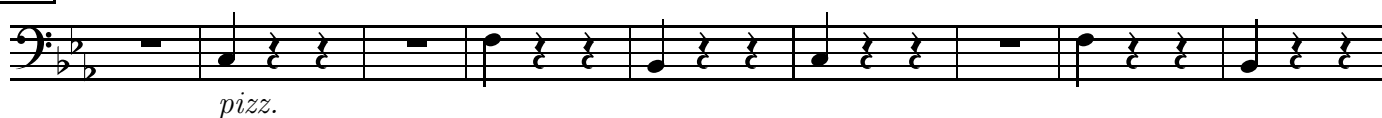
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503



516



525



543



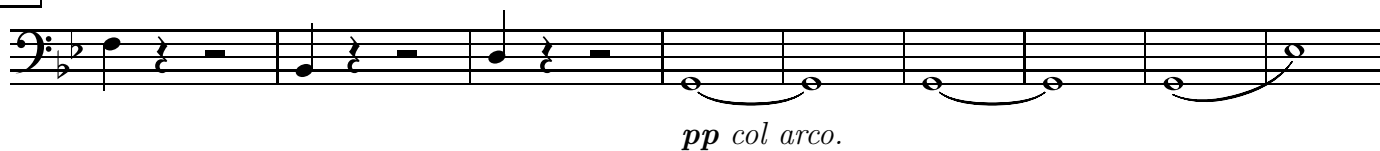
Andante.

8

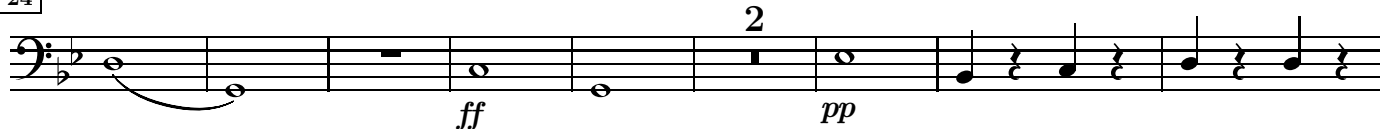
Ballade.



15



24



34



44 in Tempo. Grandioso.



52



64



69



73



78



82

p

88

96

f

103

pp

109

poco rall. in Tempo.

pp *ff*

122 Tempo 1^o

f *f*

133

pp pizz.

142

p arco. *pp*

152

163

poco piu lento.

pp *pizz.*

Allegro con brio

§ 4

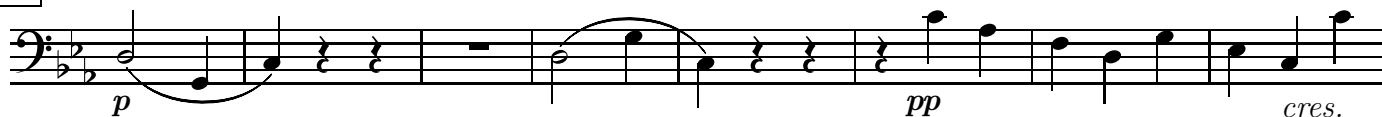
Menuet



12



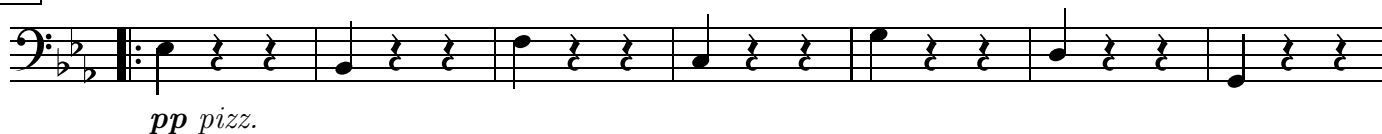
22



30



37



44



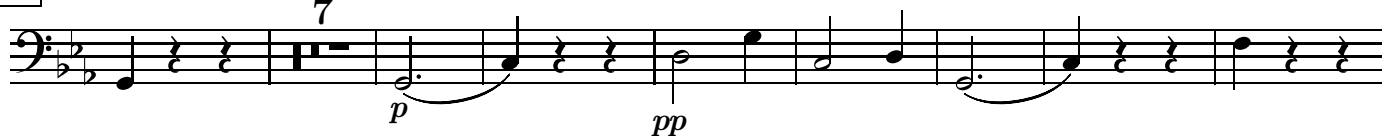
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63



70



85



95



103

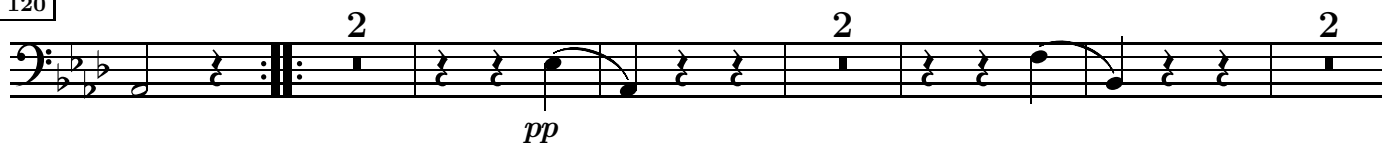
Fin.



110 Trio



120



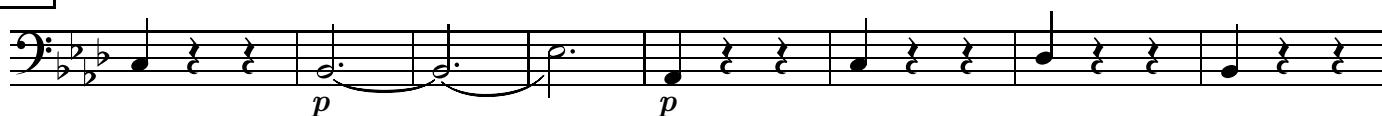
131



140



151



159



D.C. Menuet

Musical notation for the bass line of 'The Rose Tree'. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of six measures. The first measure is a whole rest. The second measure contains a half note G2, followed by a quarter rest. The third measure contains a half note G2, followed by a quarter note F2. The fourth measure contains a half note E2, followed by a quarter rest. The fifth measure contains a half note D2, followed by a quarter note C2. The sixth measure is a whole note C2, with a '4' written above it, indicating a four-measure rest.

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) and pizzicato (*pizz.*) instruction. The melody consists of eighth and quarter notes, with rests. A crescendo (*cres.*) marking is placed below the staff towards the end of the system. The system concludes with a double bar line, a 2/4 time signature change, and a common time (C) signature change.

Musical notation for the bass line of 'The Rose Tree'. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is written on a single staff with a bass clef. It begins with a forte (ff) dynamic marking. The melody consists of eighth and quarter notes, with some beamed eighth notes. The final note is a sharp F (F#) in the next measure.

[illegible]

poco piu Allegro

p pizz. *arco.* *p* *poco a poco cresc.*

[illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of the following notes: G2 (quarter), A2 (quarter), B-flat2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E-flat2 (half), and D2 (half). The first four notes are beamed together. A fermata is placed over the E-flat2 note. The piece concludes with a double bar line. The dynamic marking *ff* (fortissimo) is written below the staff.

57

ritenuto.

62 in Tempo.

p pizz. *arco.*

68

pizz.

73

78

ff col arco.

84

pp

91 in Tempo.

poco rall. *pp*

100

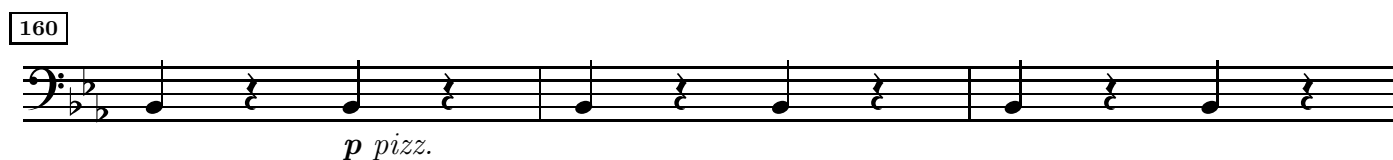
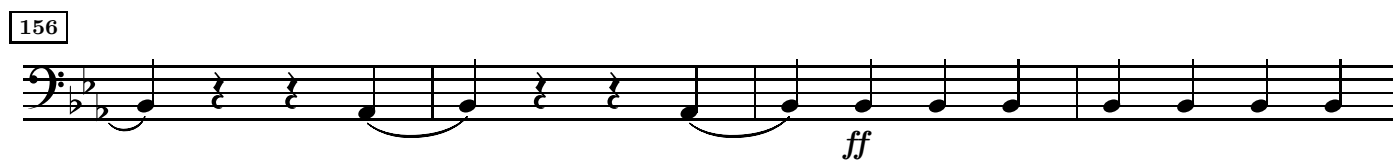
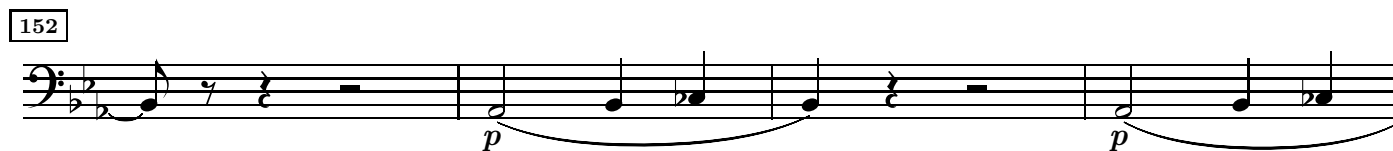
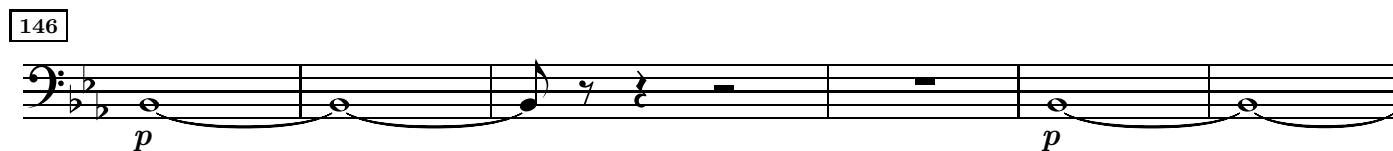
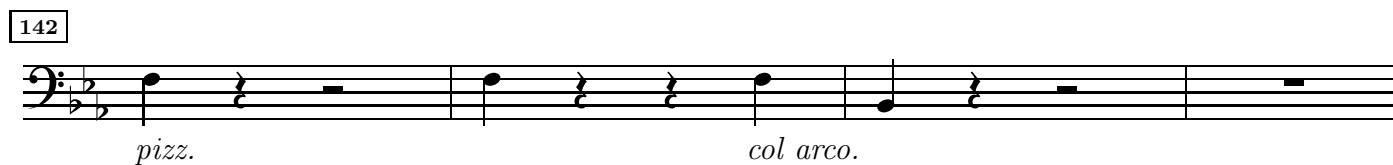
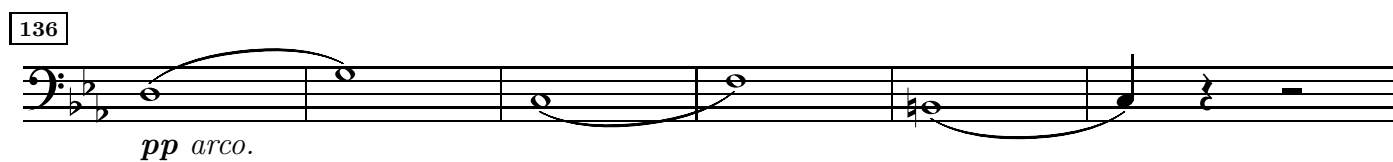
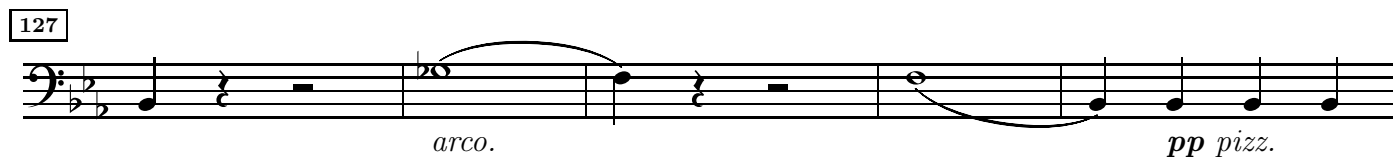
107

p *pp* *pp*

116

pizz. *pp arco.*

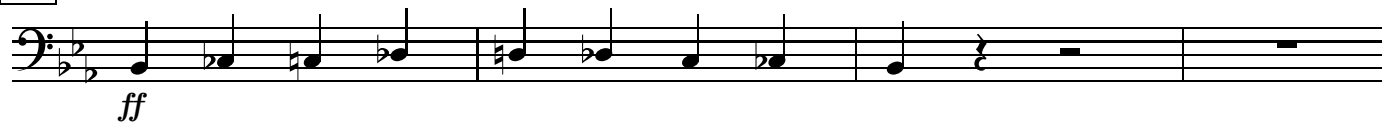
123 in Tempo. Brillante.



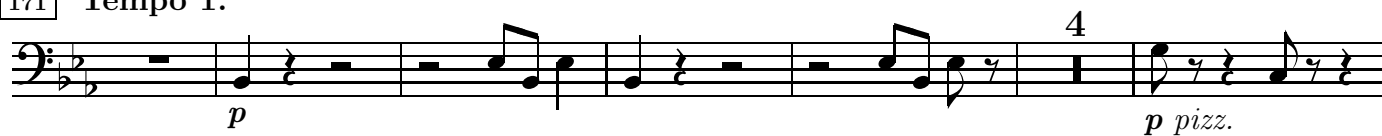
163



167



171 Tempo 1°



181



186



191



197



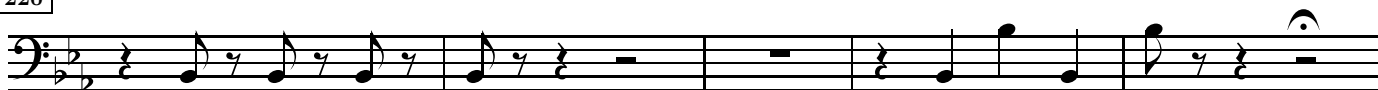
205



213



220



225



232



240



246

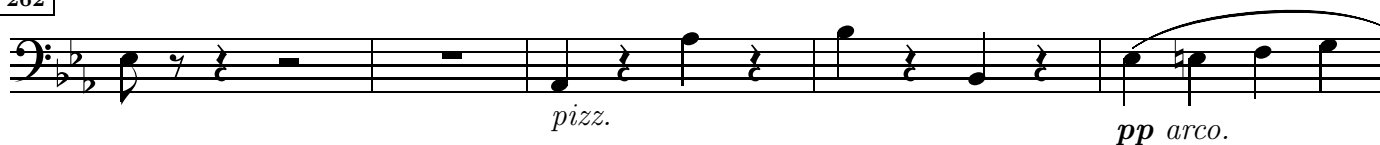


254

in Tempo.



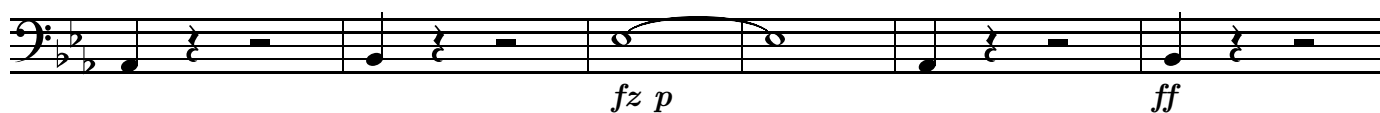
262



267



272



278

in Tempo. Risoluto.



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.