à Monsieur
Ch. de Bériot

Cinquième Sextuor

pour

piano, violon, deux altos, violoncelle et contrabasse

par

Henri Bertini jeune

Op. 124

Contrabasse

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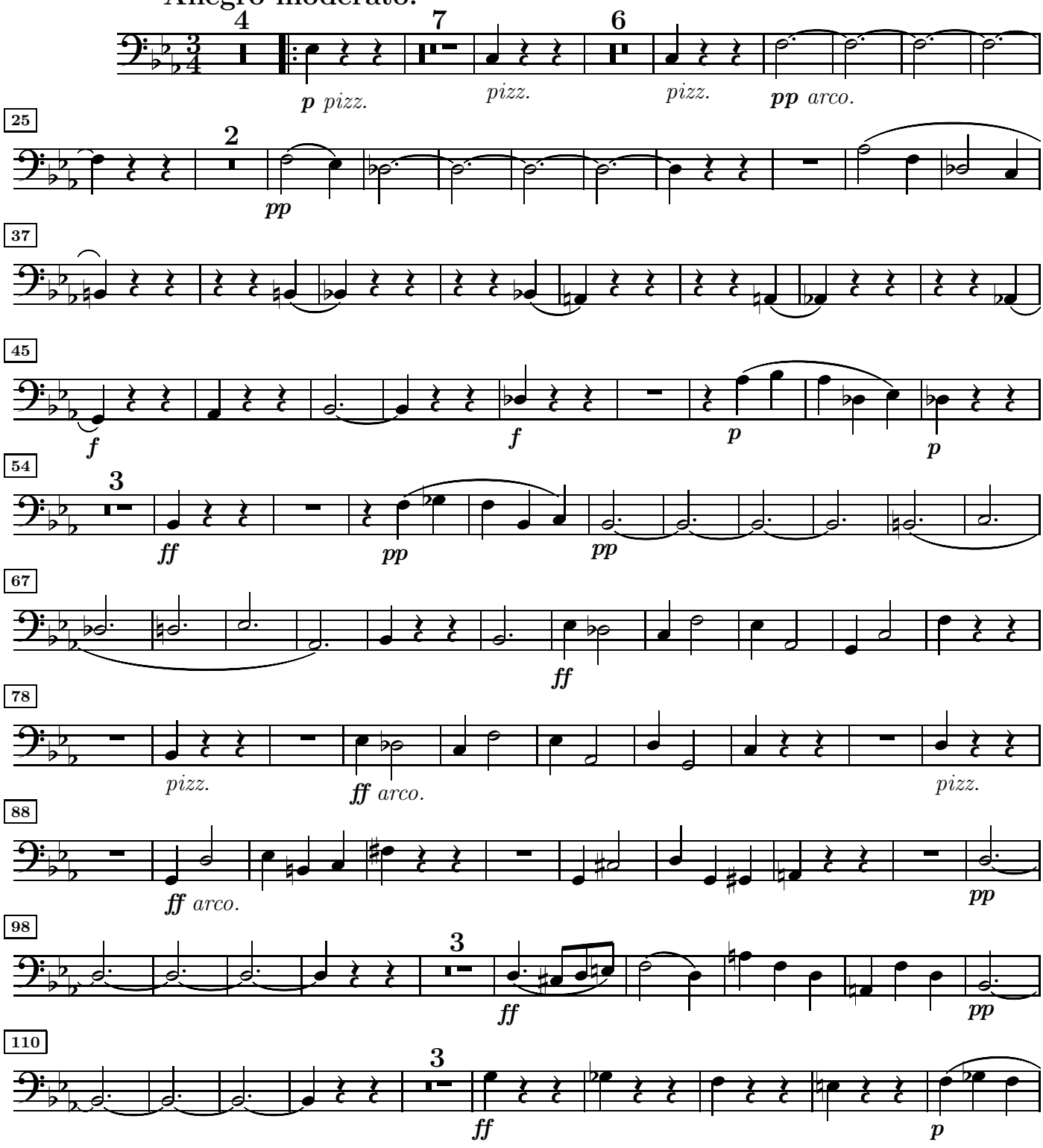
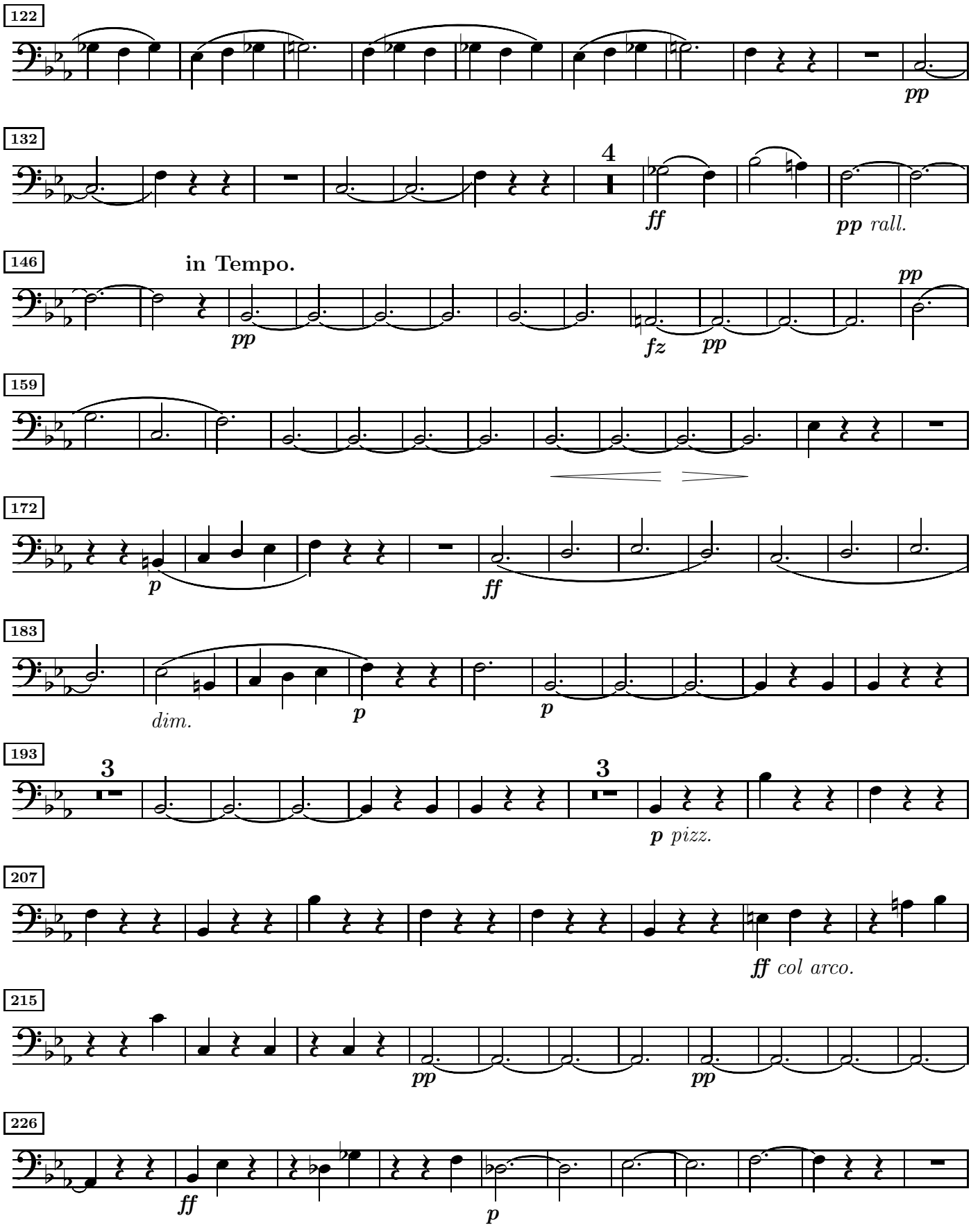
Contrabasse

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.





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poco piu lento

237

pp cres. ff dim.

250

in Tempo.

p cres. ff ff

263

ff

272

dim. pp 3

286

4 p p p

299

tr ff

307

ff ff

315

ff

323

p dim. ff dim. p pp

333

ff p pizz. p col arco.

342

352

poco a poco cresc.

362

ff

ff

371

378

385

393

401

ff

409

417

3

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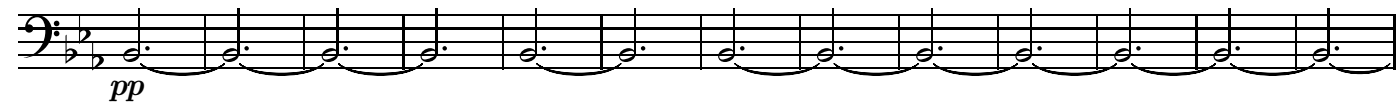
427



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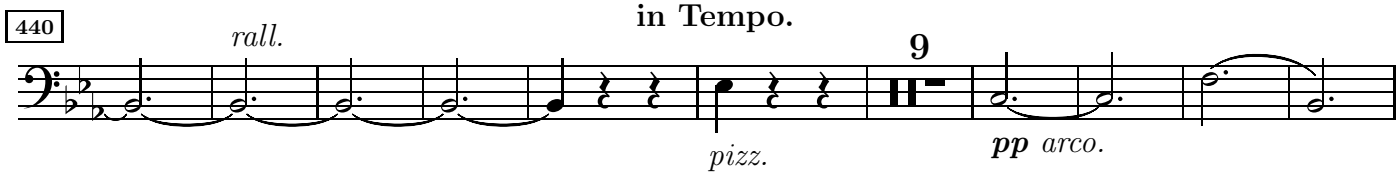

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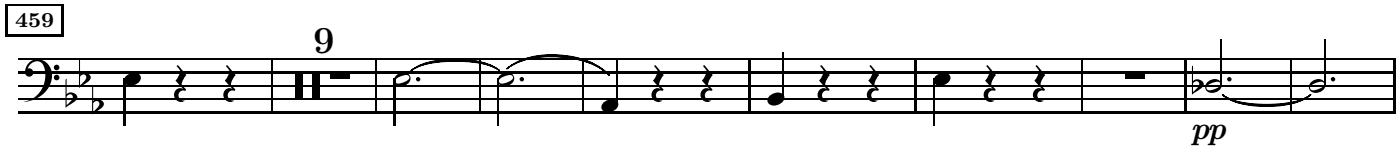

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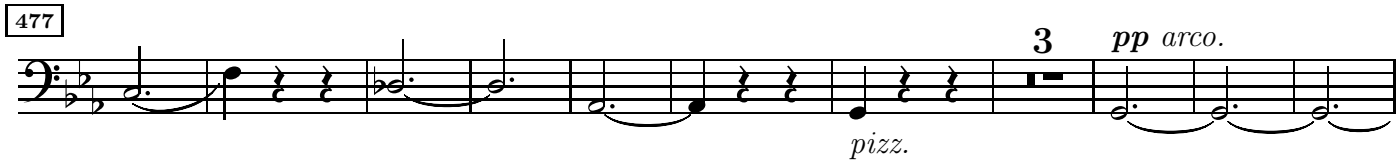

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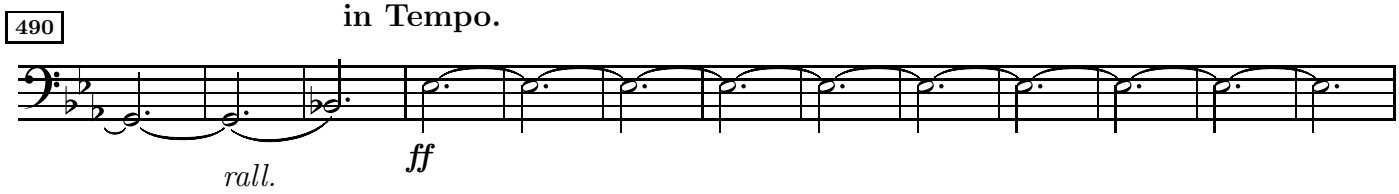

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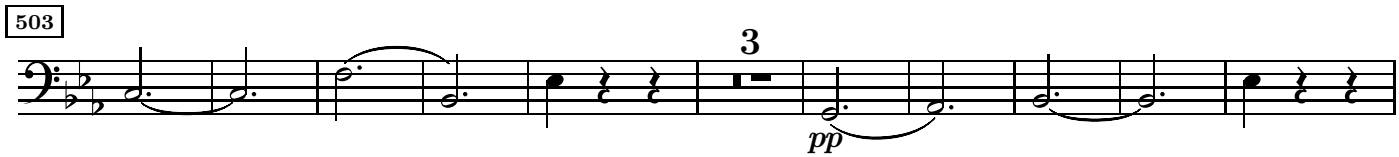

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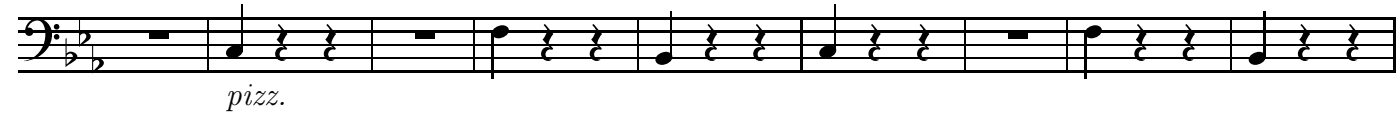

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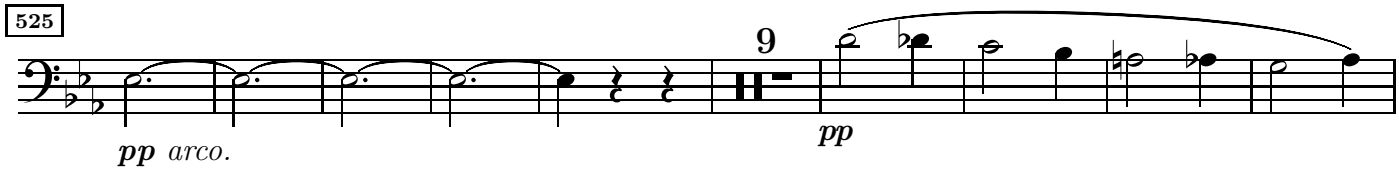

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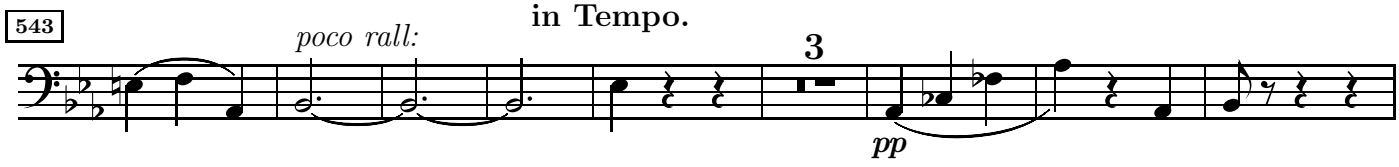

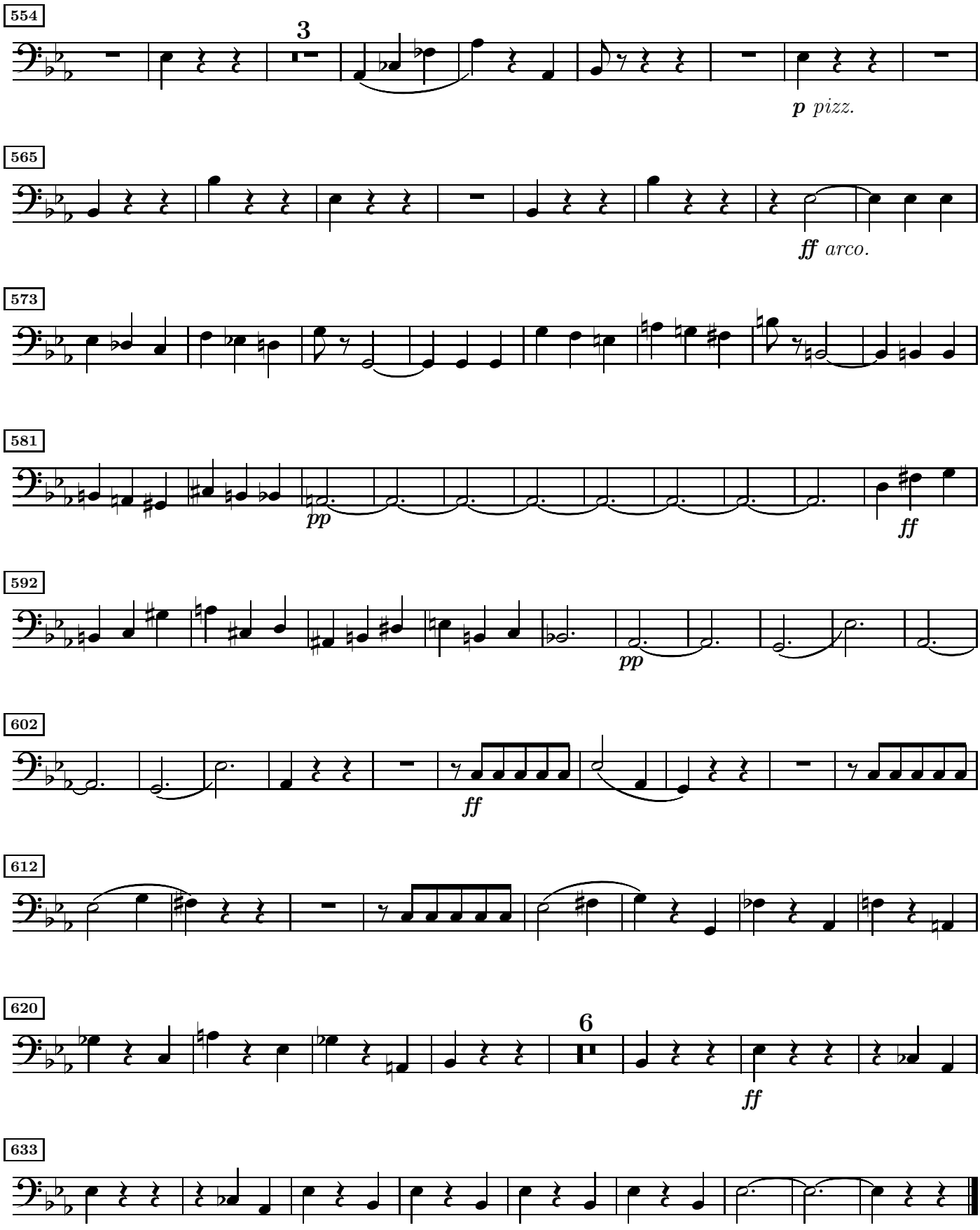

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Andante.

Ballade.

8

p pizz.

15

pp col arco.

24

2

ff *pp*

34

ff *pp*

ritenuto.

44 **in Tempo. Grandioso.**

ff

52

pp

4

64

pp *ff*

69

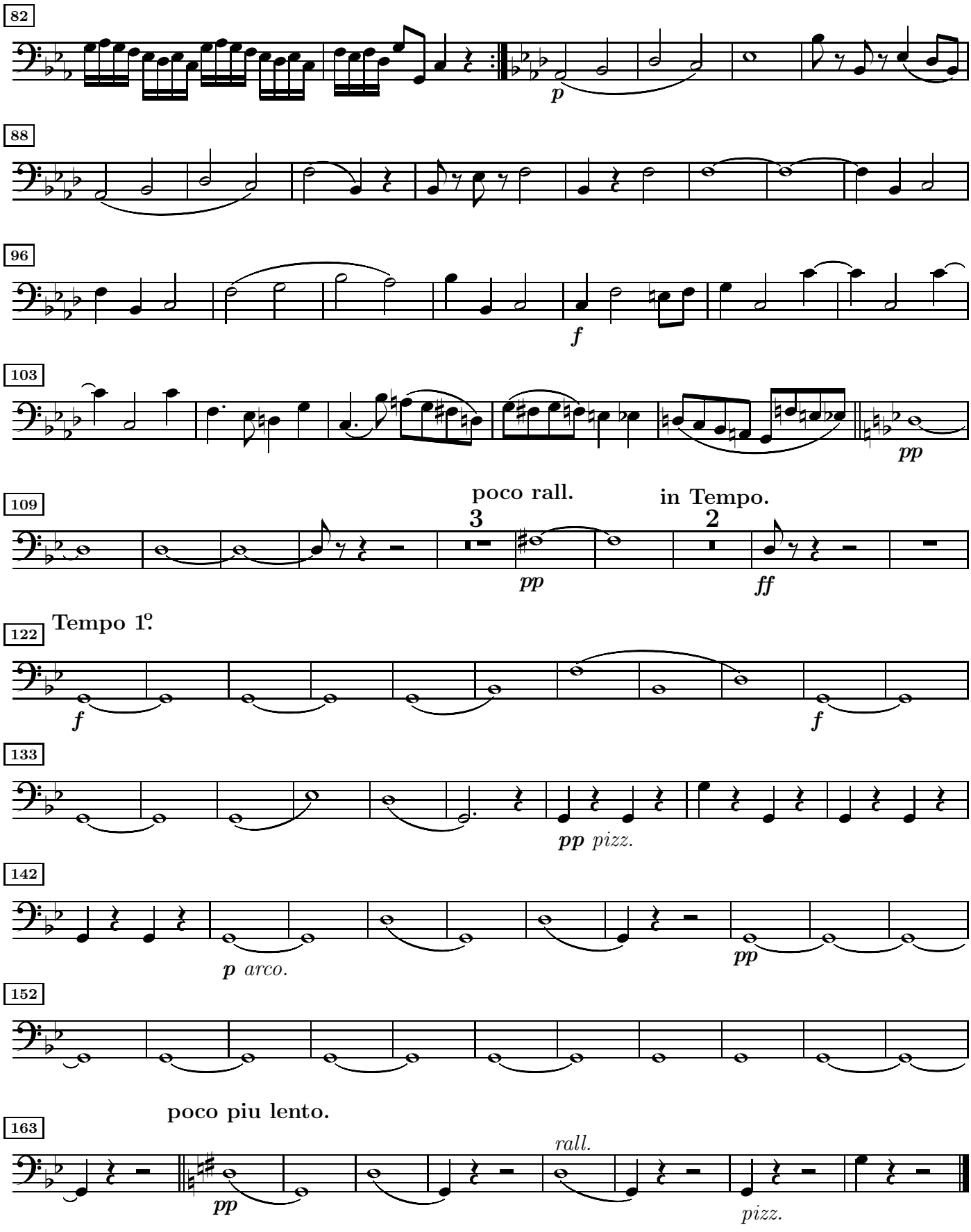
pp

73

p

78

ff



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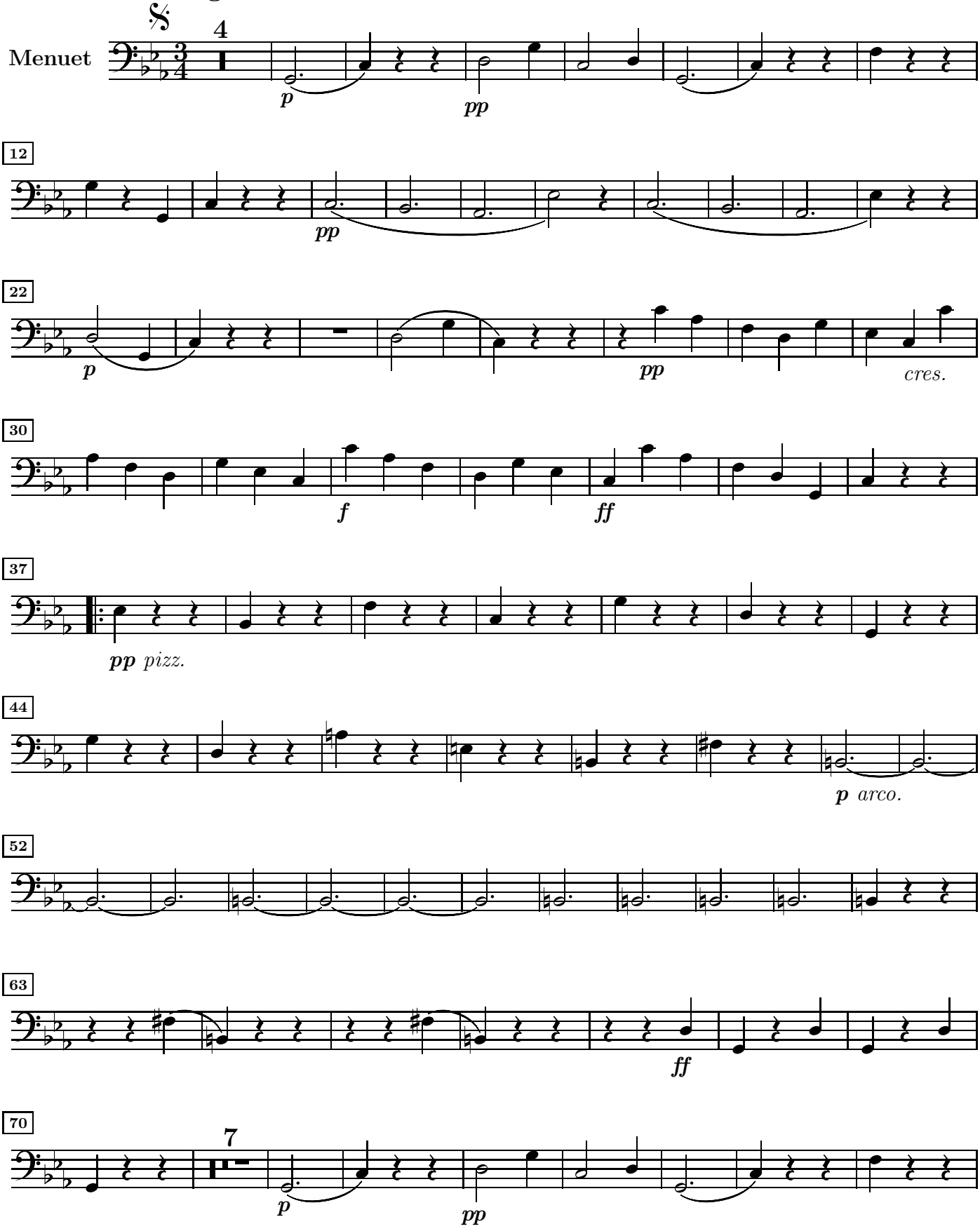
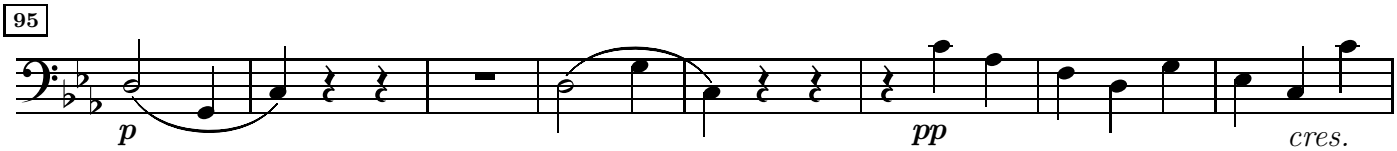
Allegro con brio

Menuet



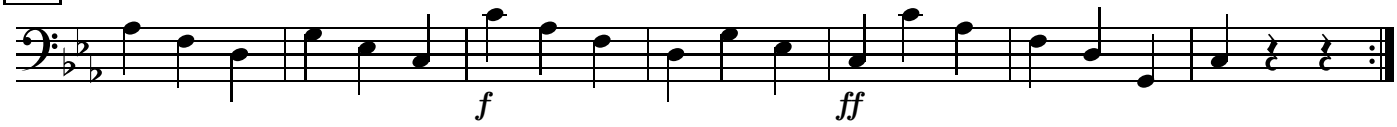
85

95

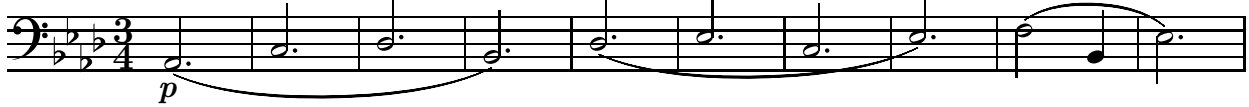


103

Fin.



110 **Trio**



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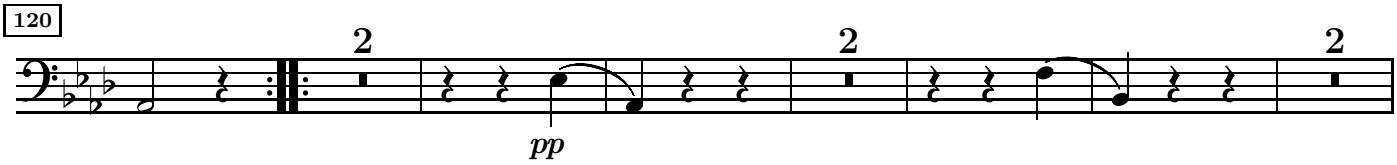

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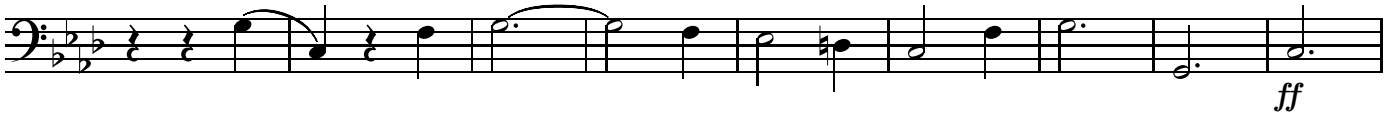

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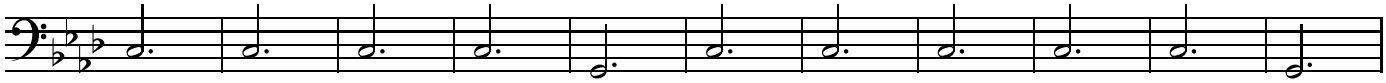

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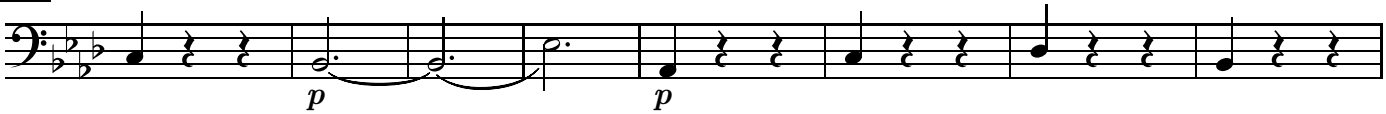

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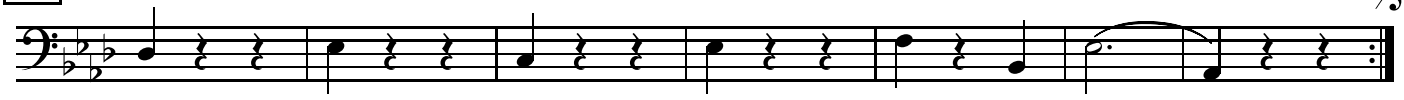

D.C. Menuet

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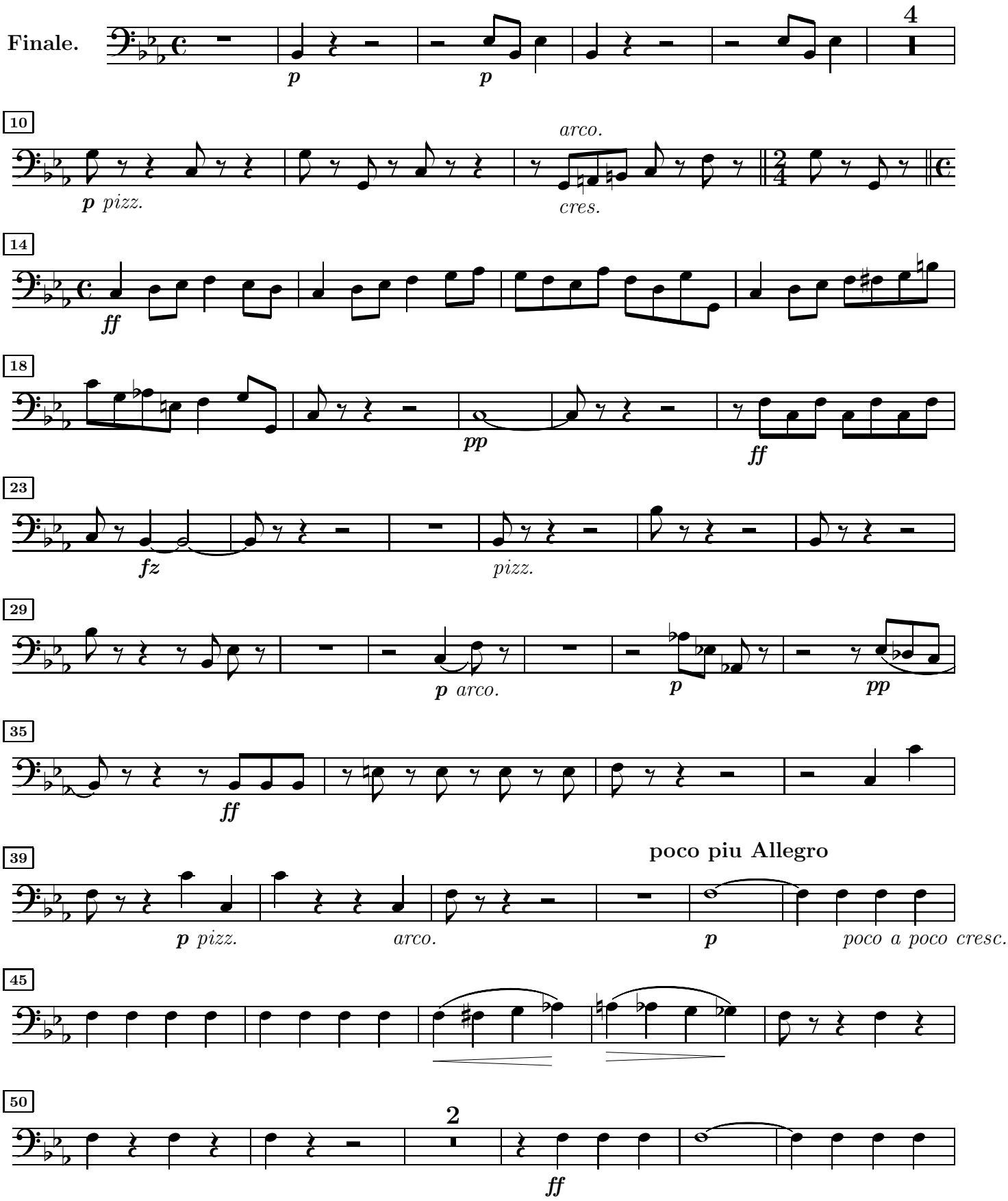
Allegro


Finale.
4
p
p
10
arco.
p pizz.
cres.
2/4
14
ff
18
pp
ff
23
fz
pizz.
29
p arco.
p
pp
35
ff
39
poco piu Allegro
p pizz.
arco.
p
poco a poco cresc.
45
50
2
ff

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.*

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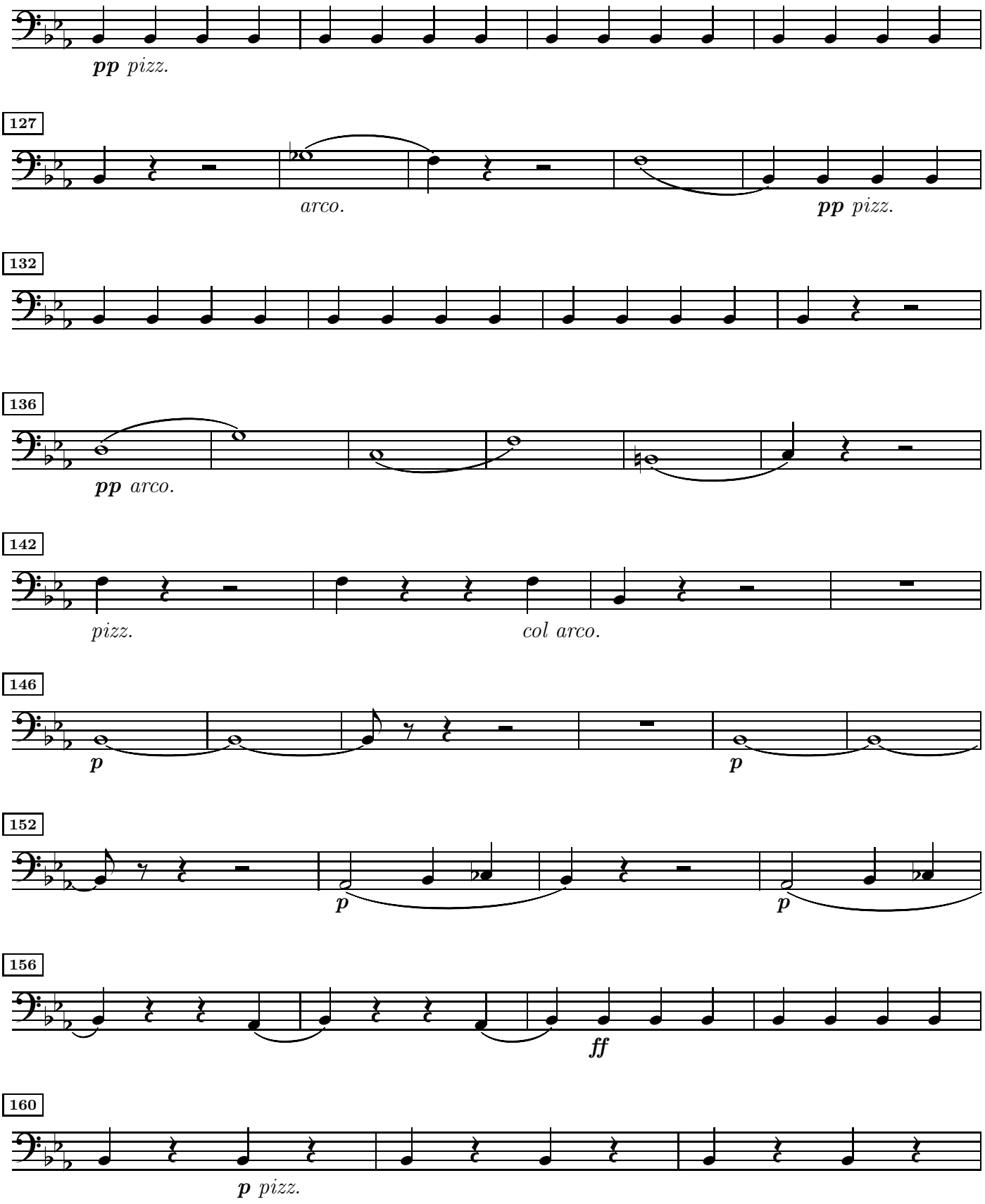
123 **in Tempo. Brillante.**



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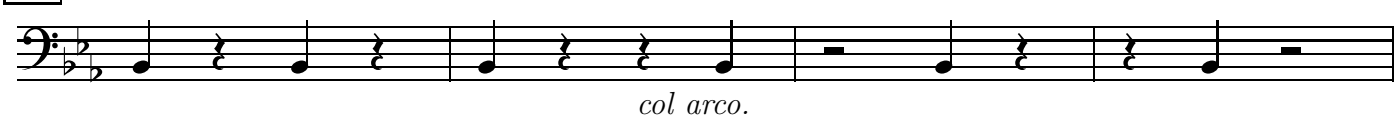

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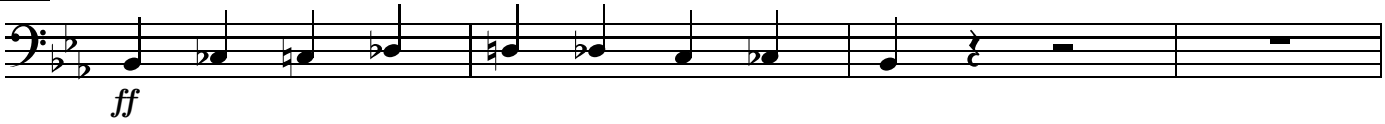
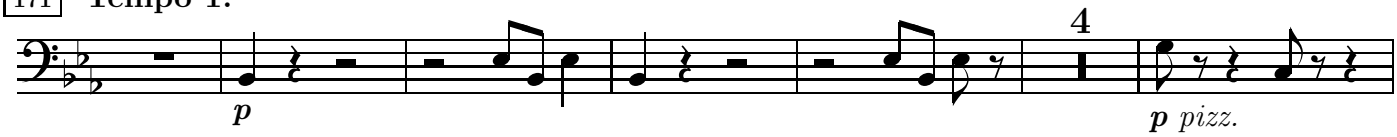


171 **Tempo 1°.**



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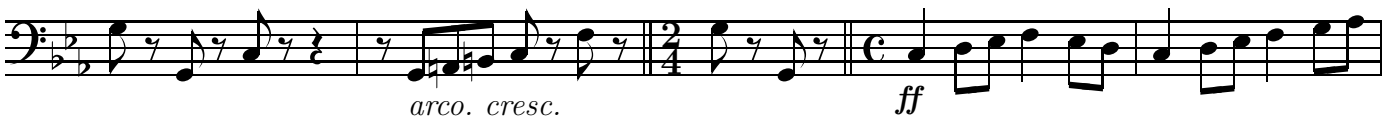

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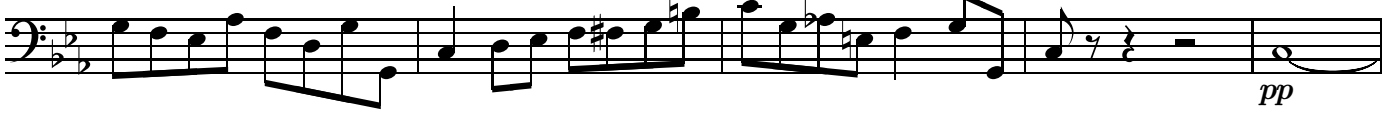

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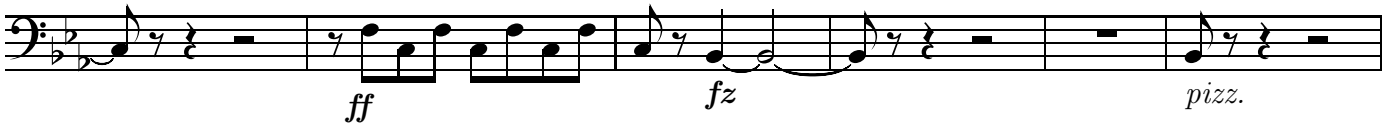

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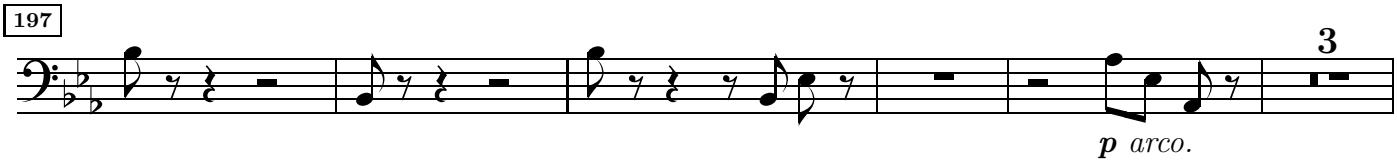

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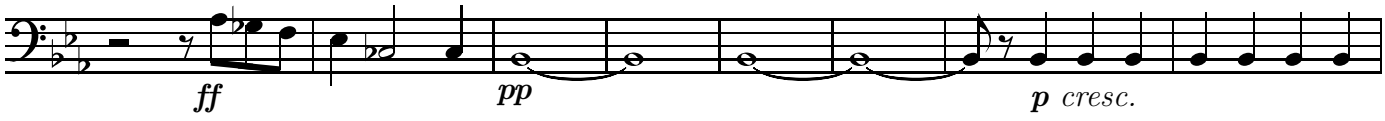

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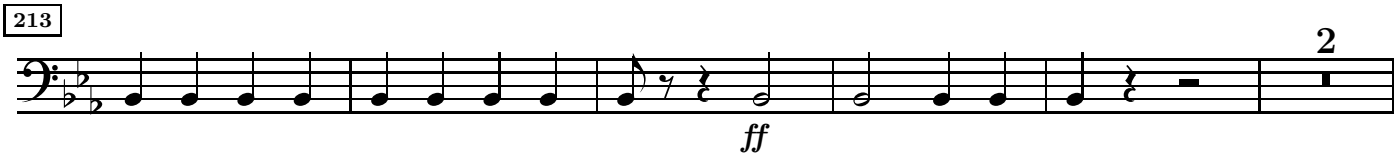

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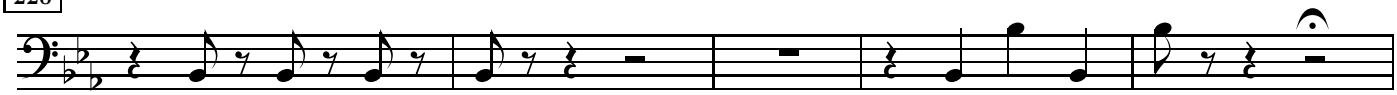

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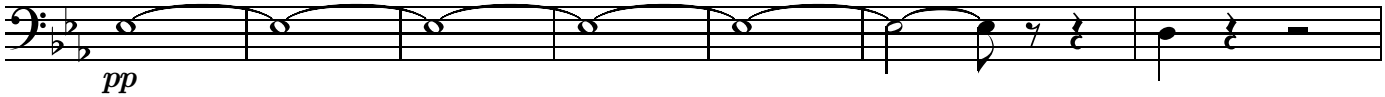

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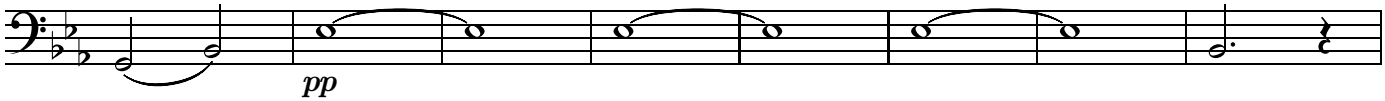

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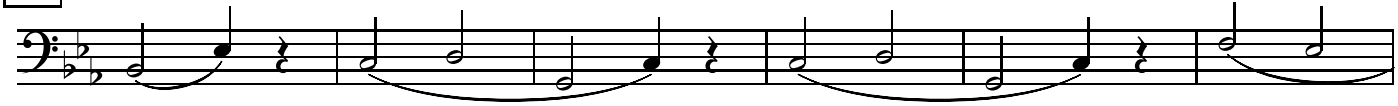

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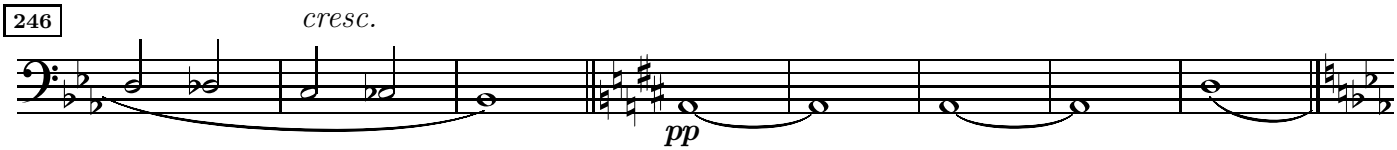
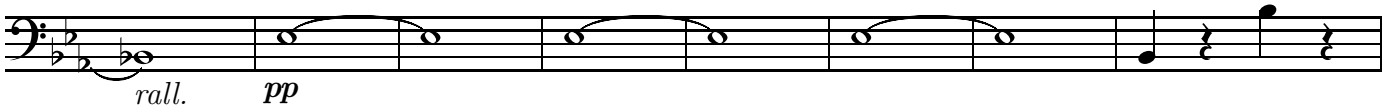


254 **in Tempo.**



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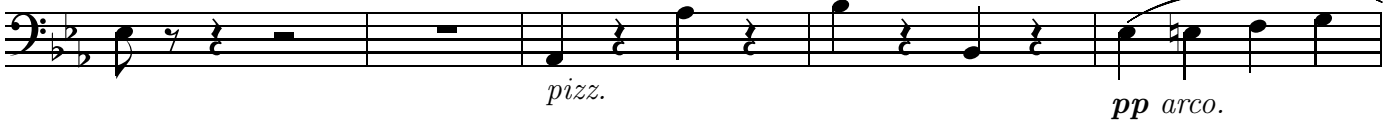

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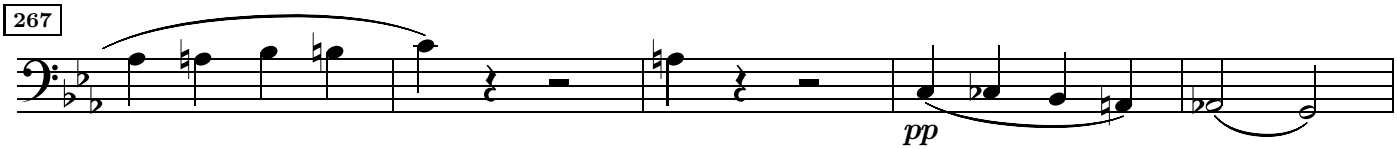

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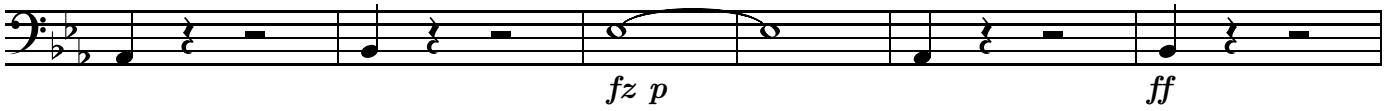
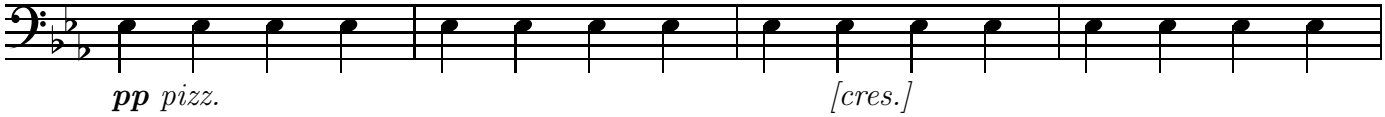
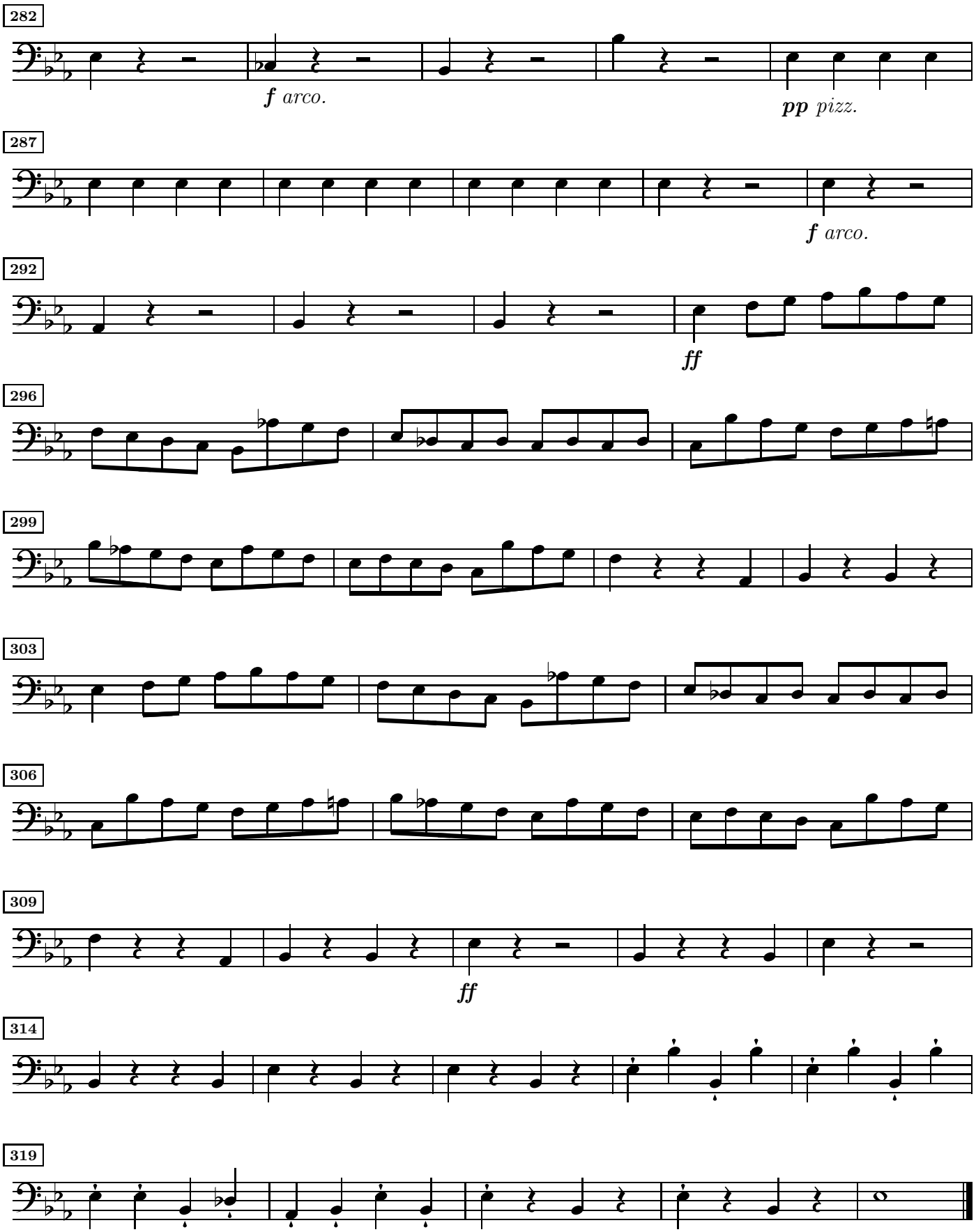


278 **in Tempo. Risoluto.**





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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 Brussells 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 contempories (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.

à Monsieur
Ch. de Bériot

Cinquième Sextuor

pour

piano, violon, deux altos, violoncelle et contrabasse

par

Henri Bertini jeune

Op. 124

Piano

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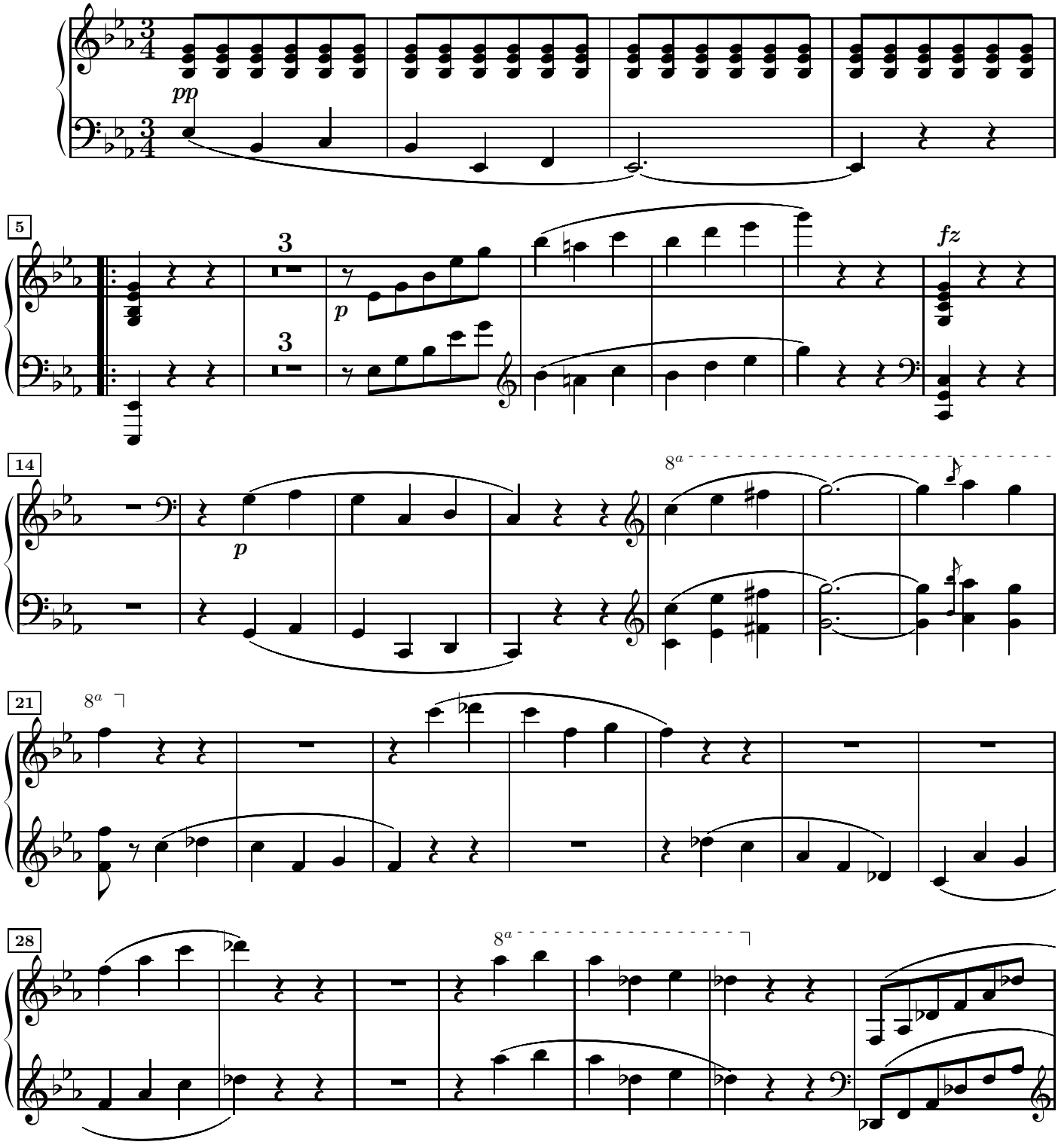
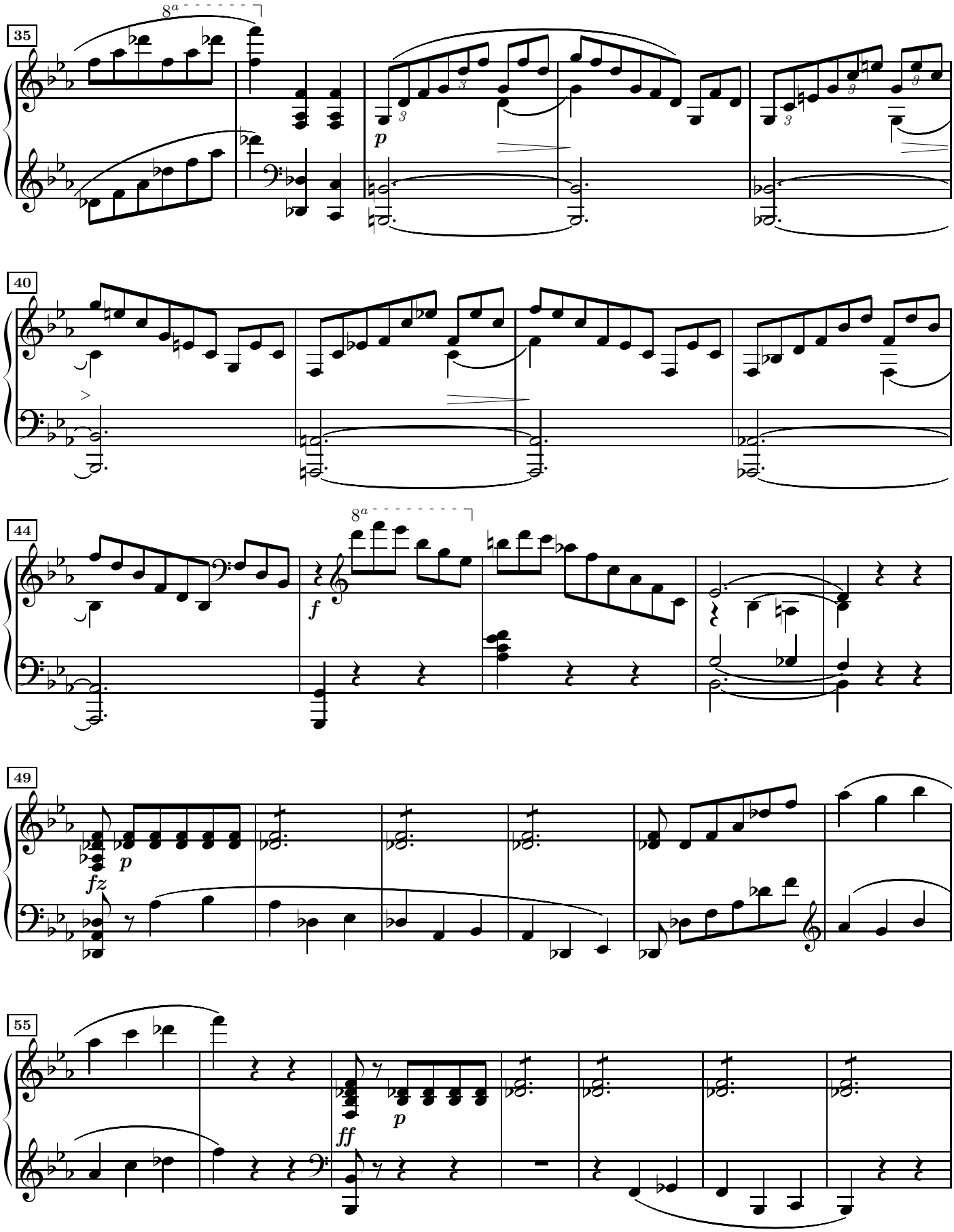
Piano

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.





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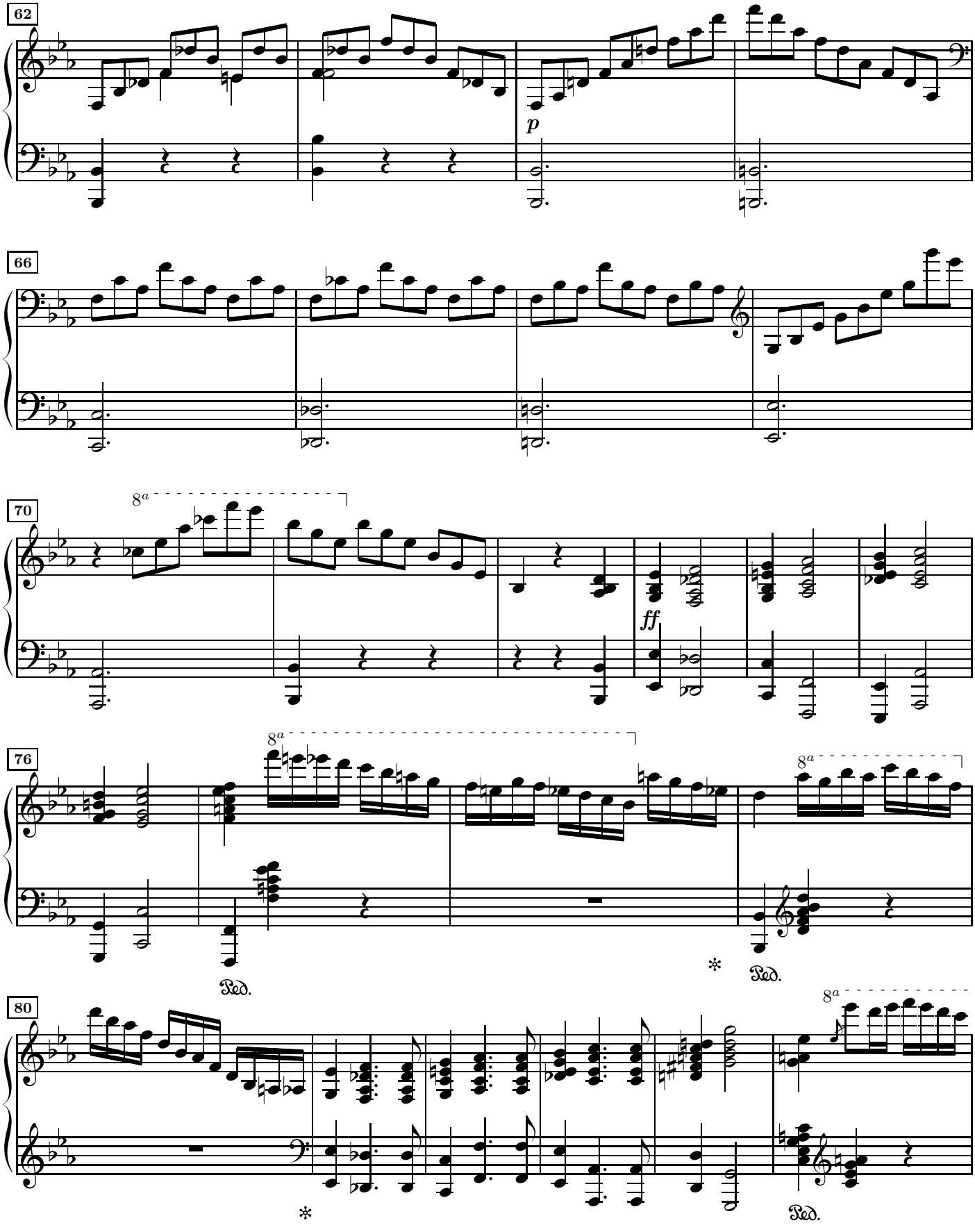
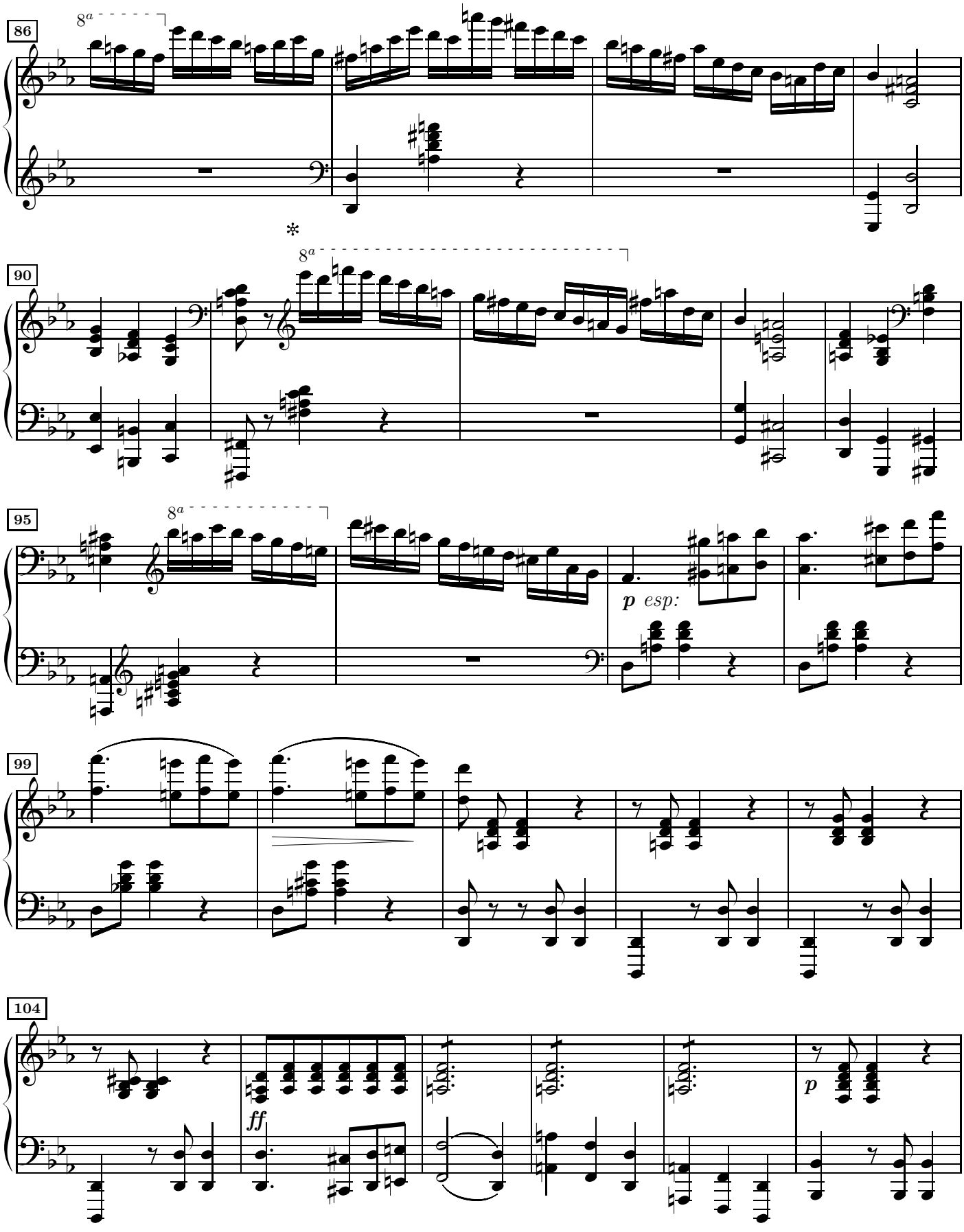

62
p
66
70
8a
ff
76
8a
8a
Ped.
Ped.
80
8a
Ped.



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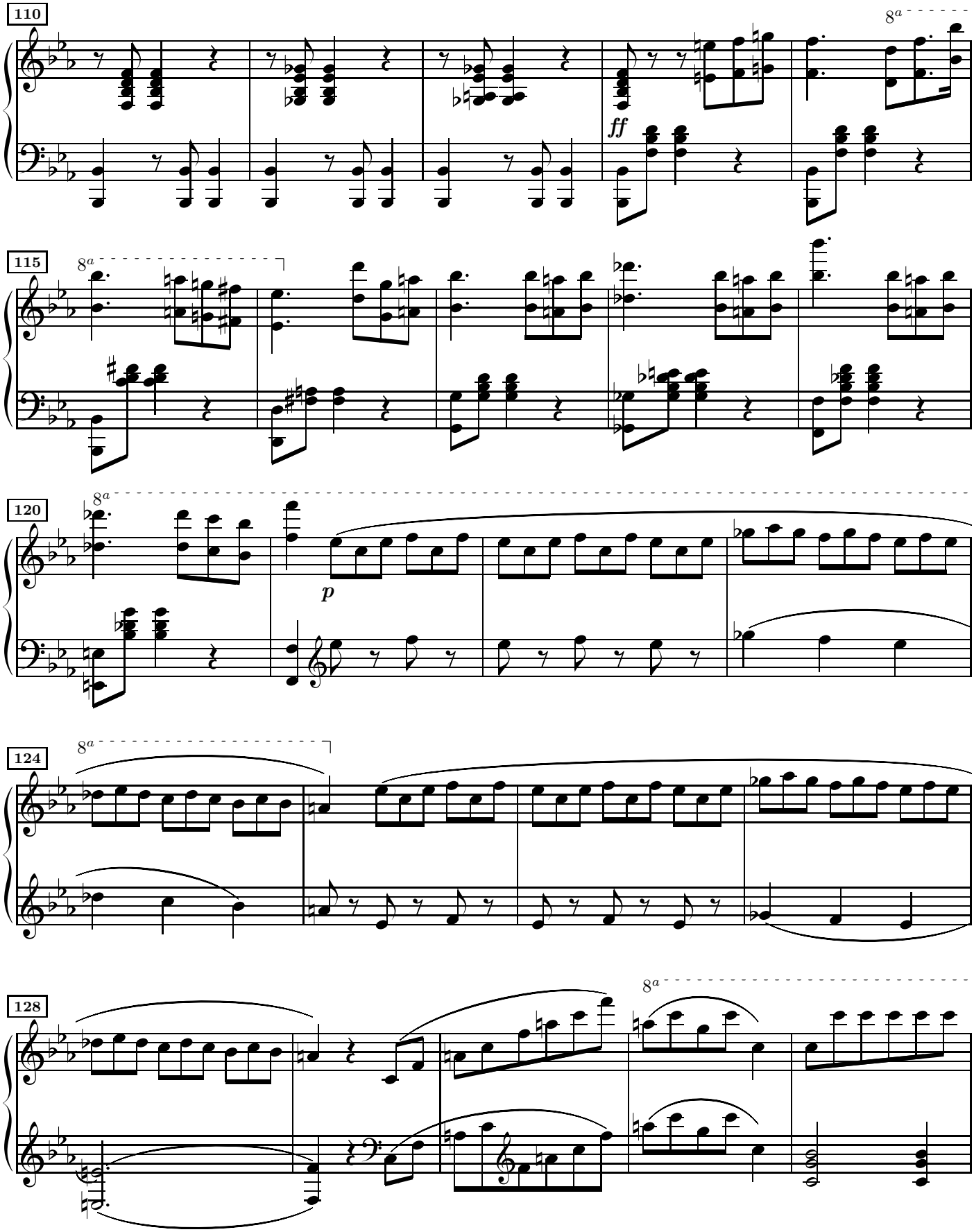
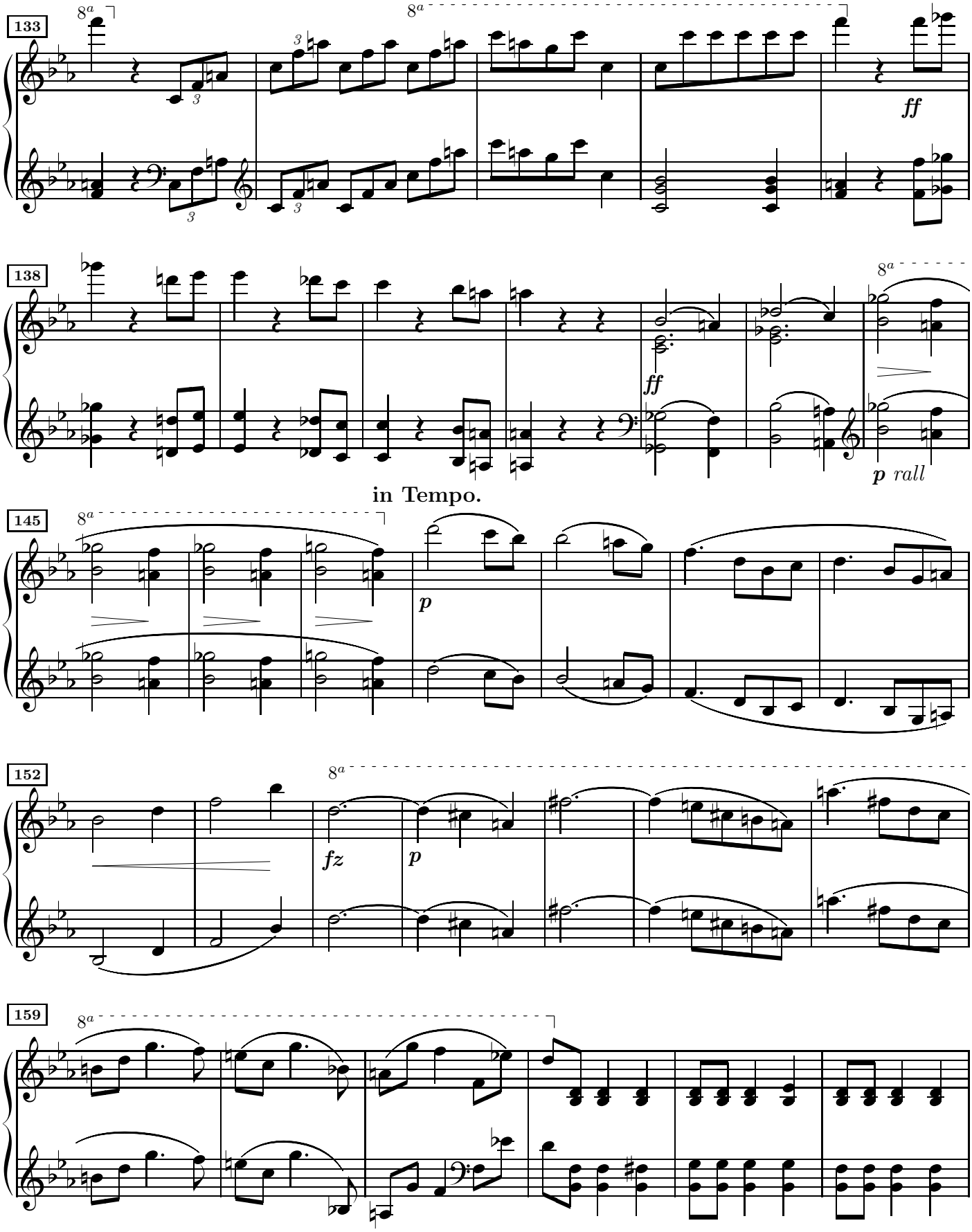

110
8a
ff
115
8a
120
8a
p
124
8a
128
8a



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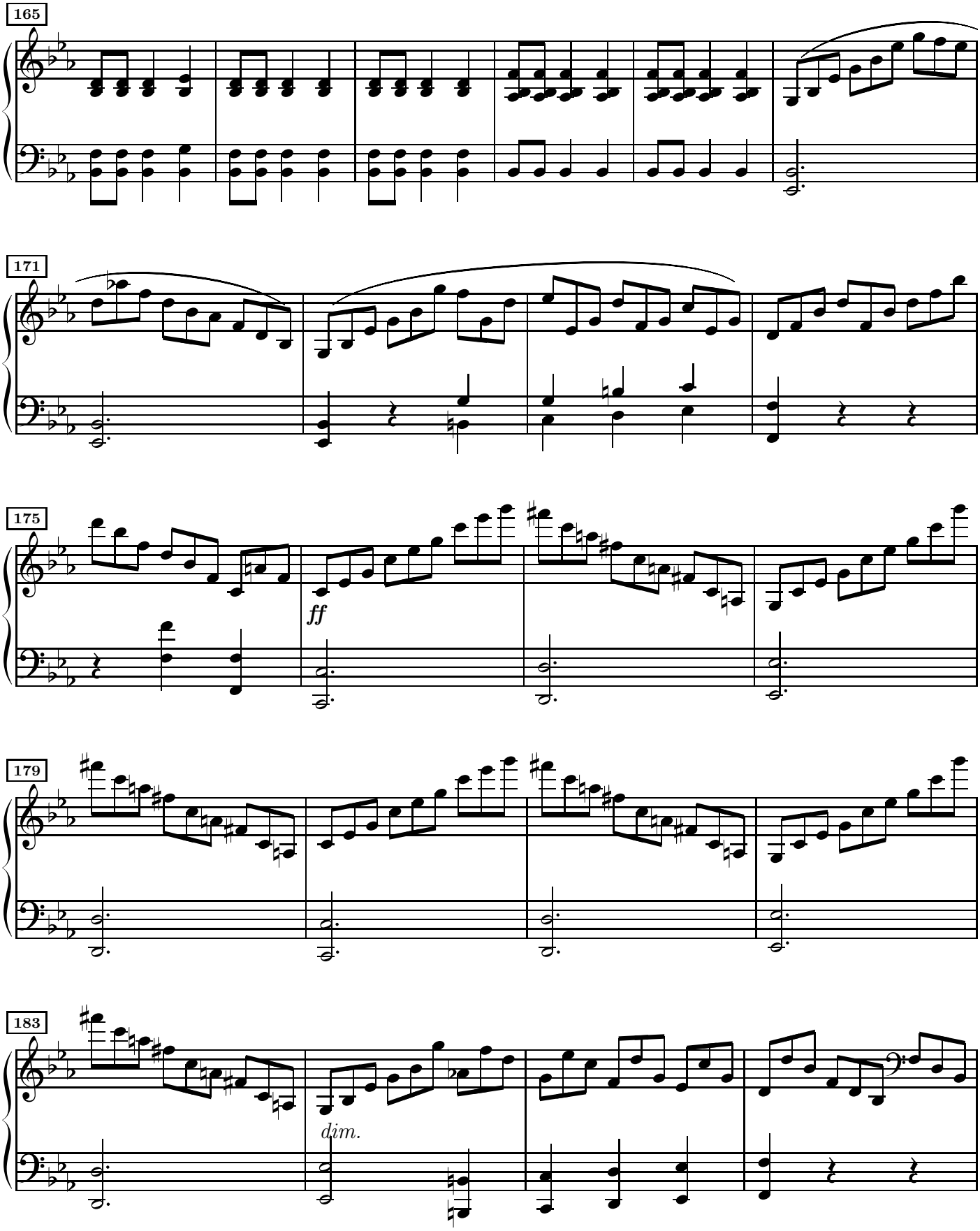
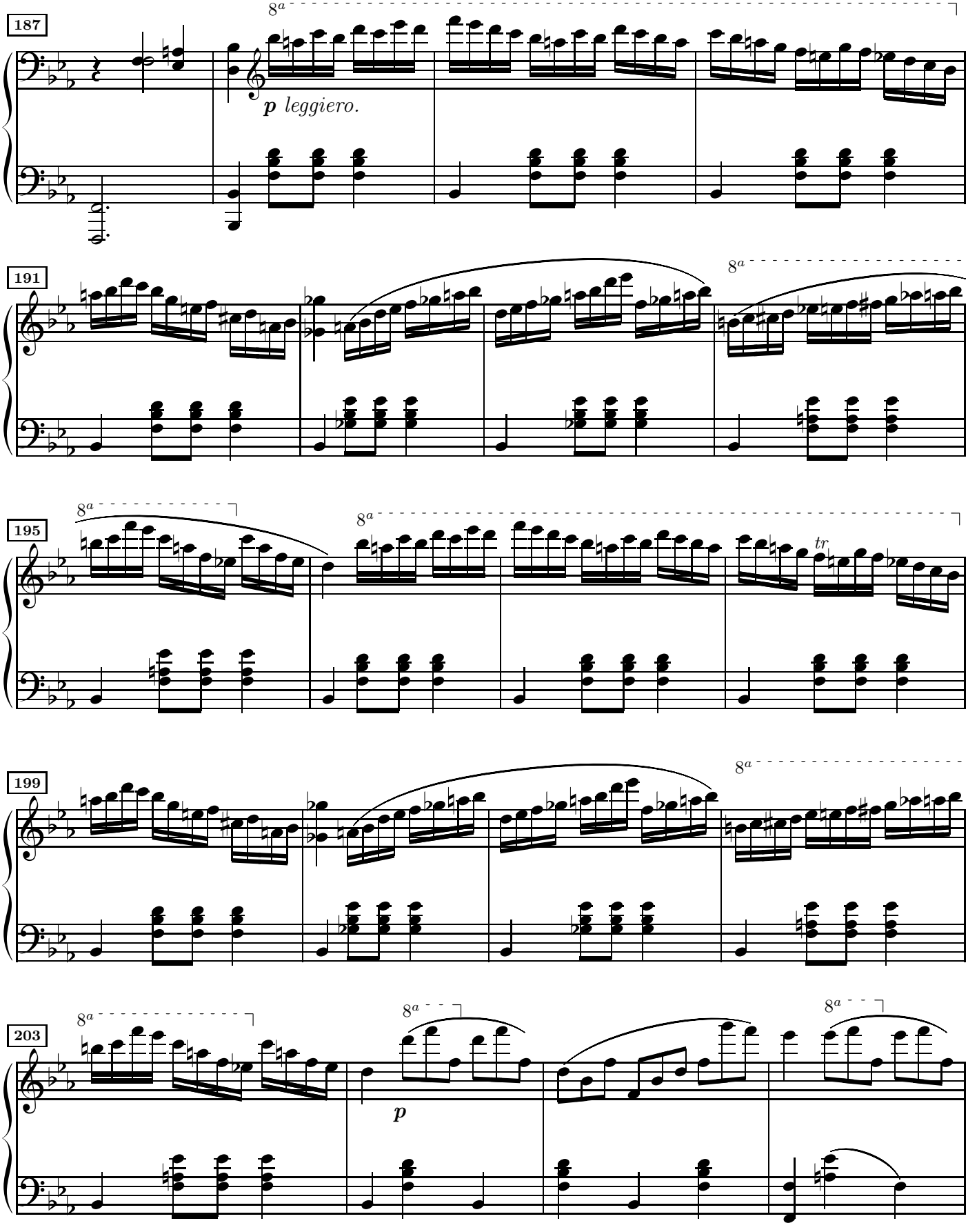

165
171
175
ff
179
183
dim.



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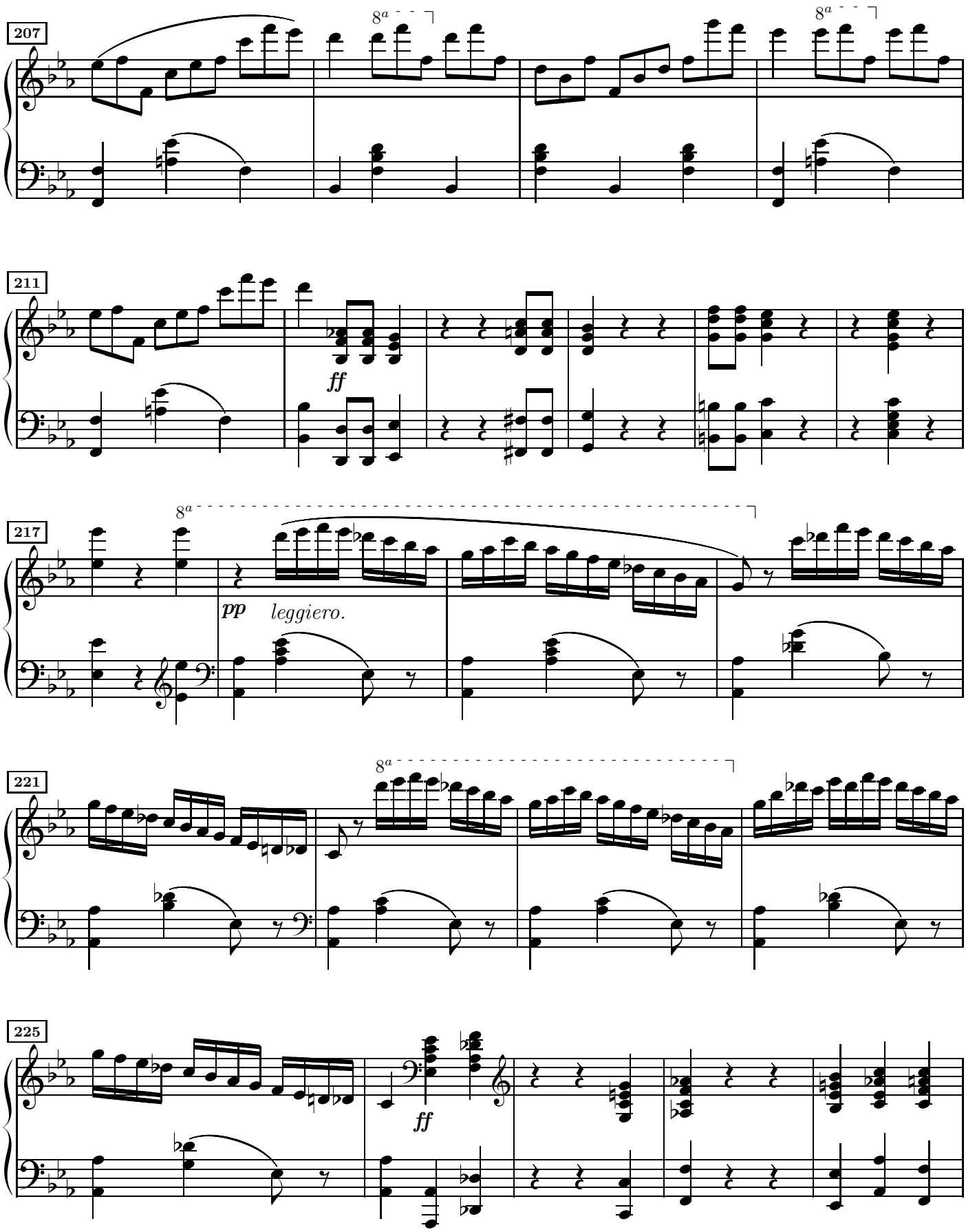
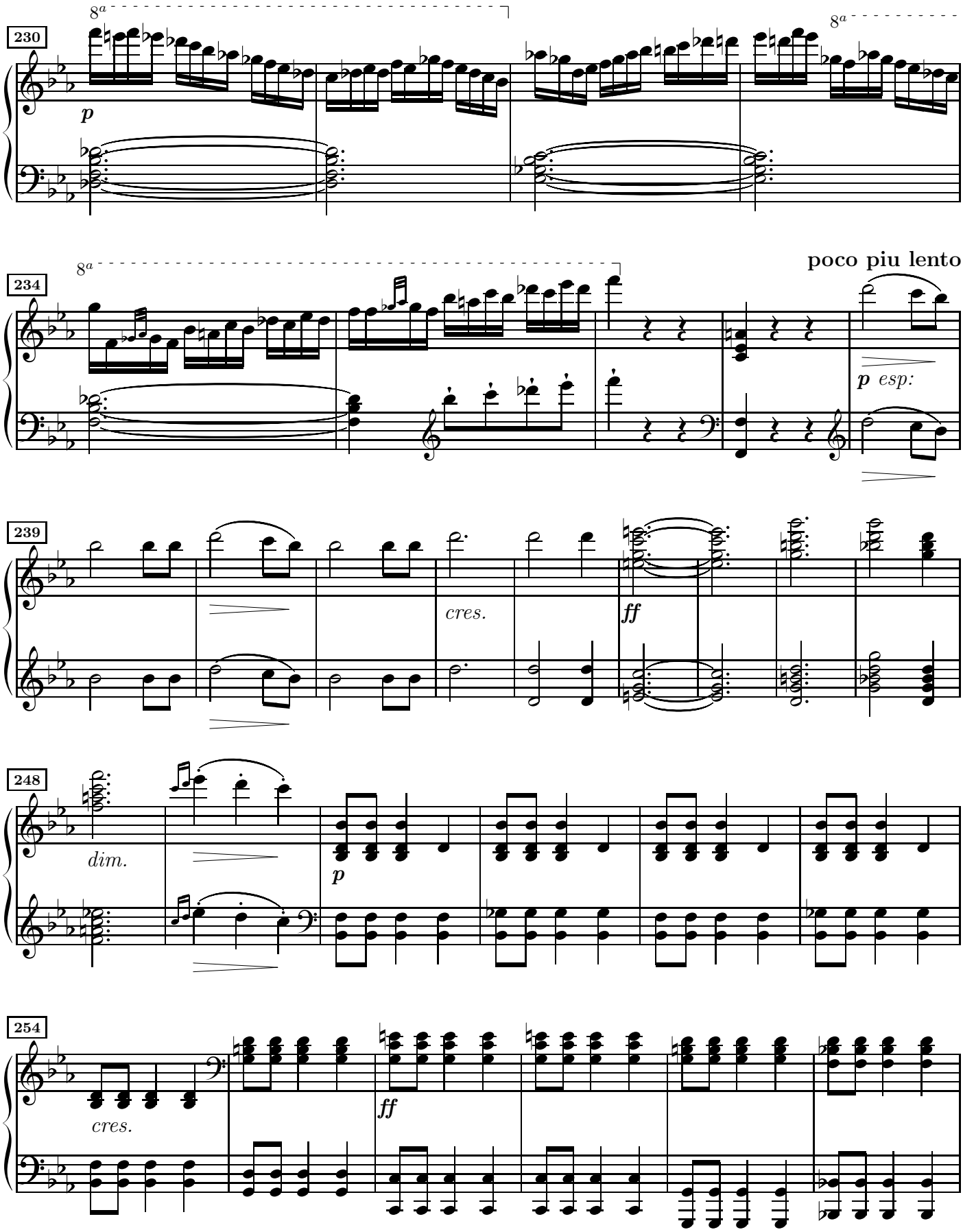

207
8a
8a
211
ff
217
8a
pp
leggiero.
221
8a
225
ff



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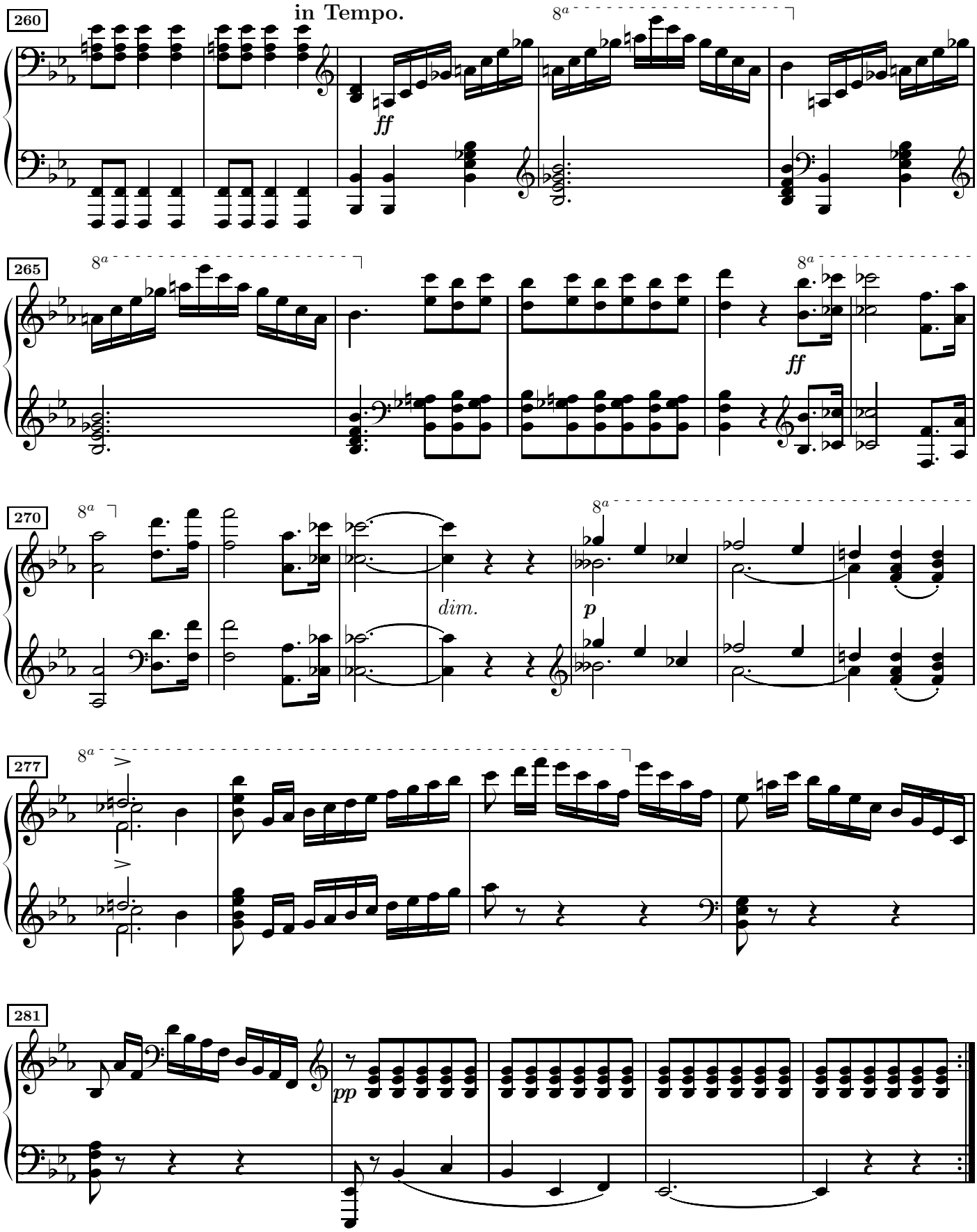
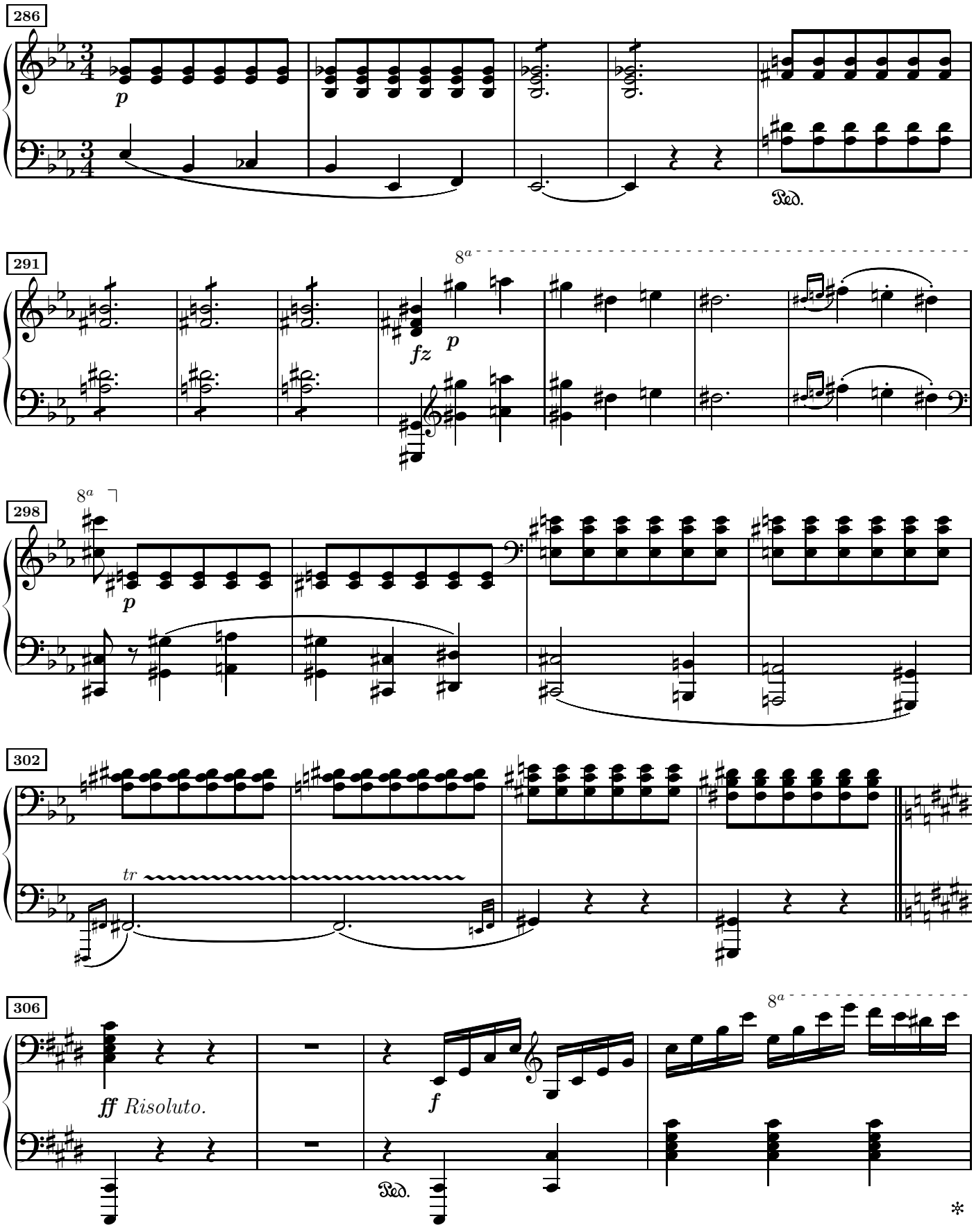

260
in Tempo.
8a
ff
265
8a
8a
ff
270
8a
dim.
8a
p
277
8a
281
pp



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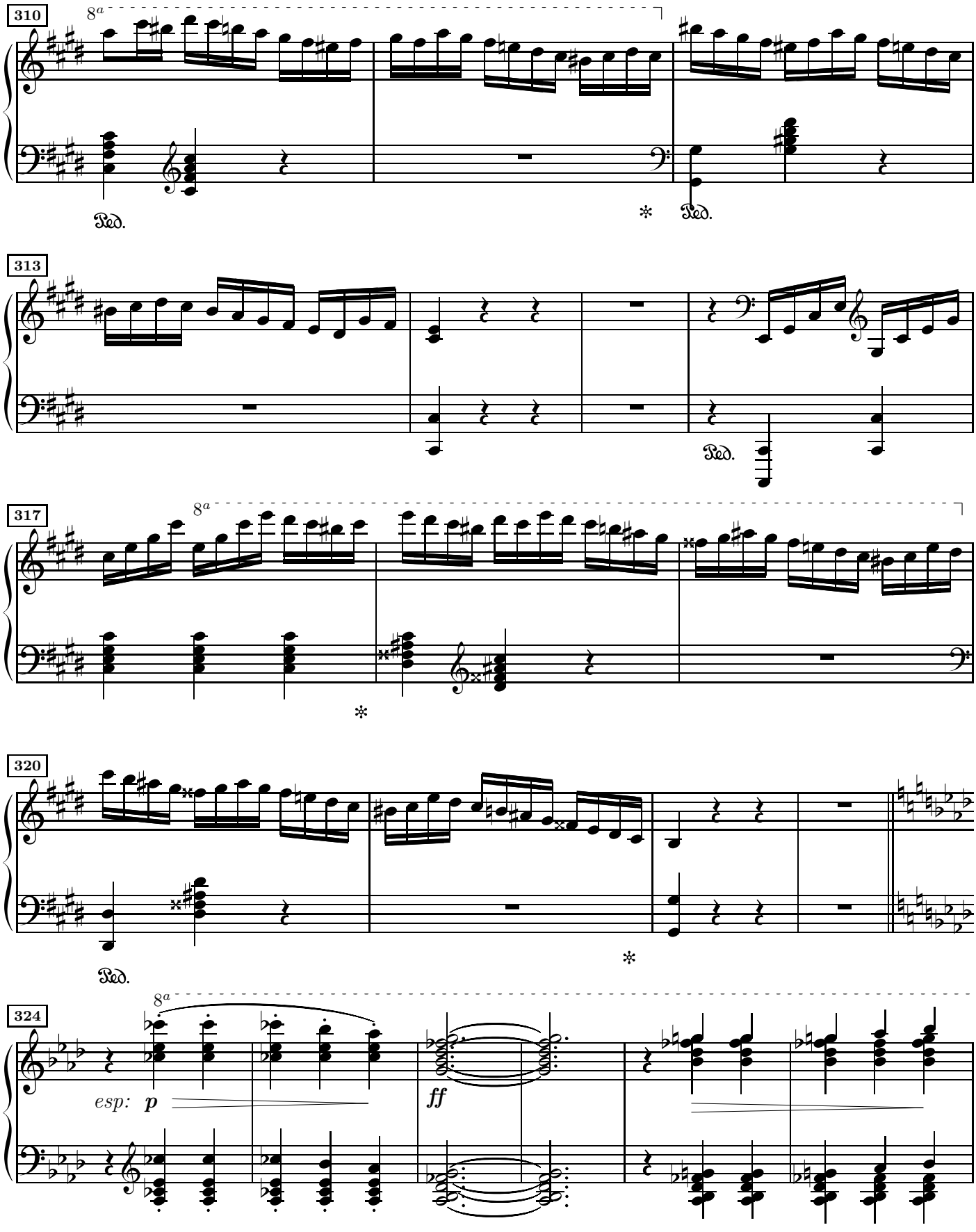
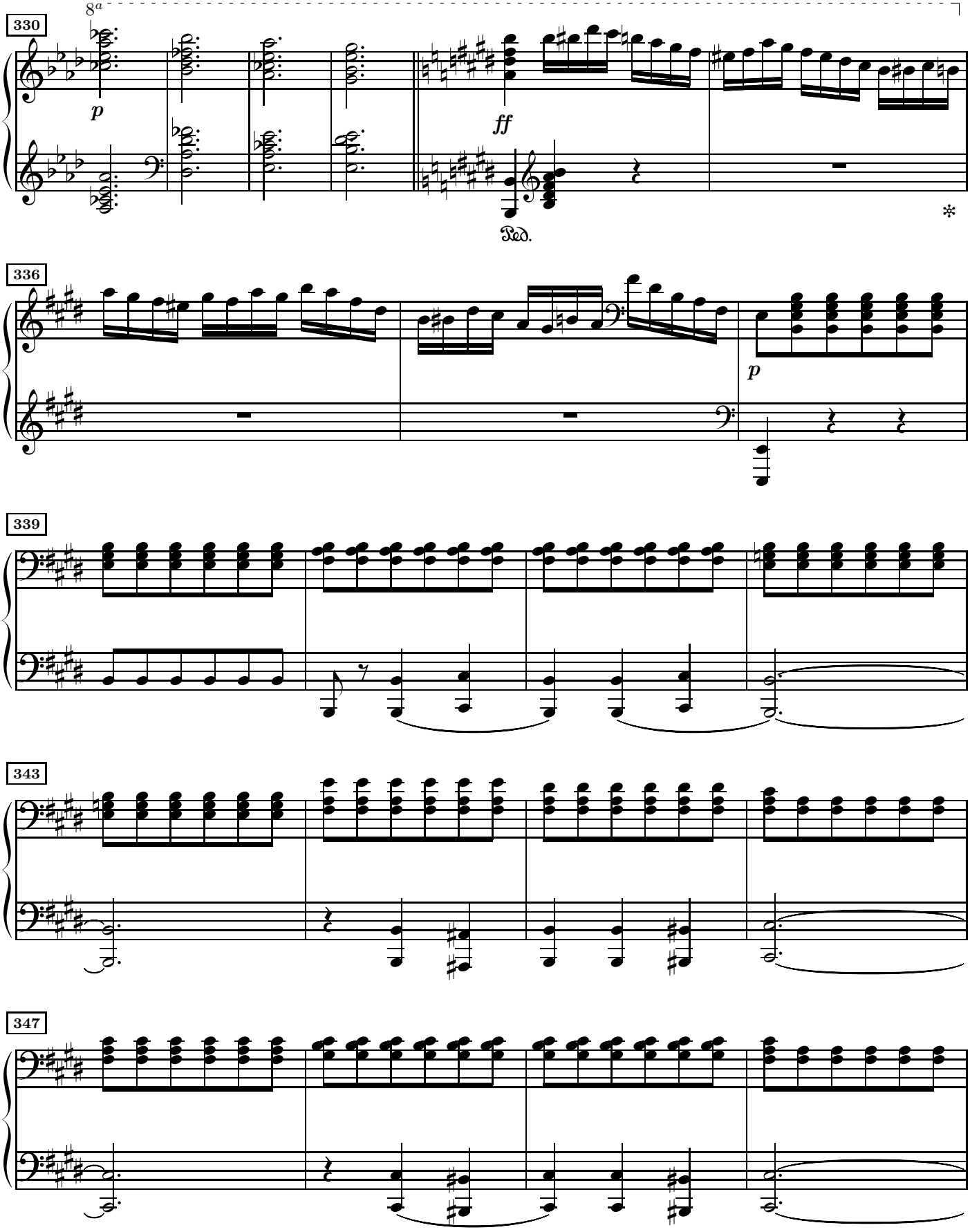

310
8a
Ped.
313
317
8a
320
Ped.
324
8a
esp:
p
ff



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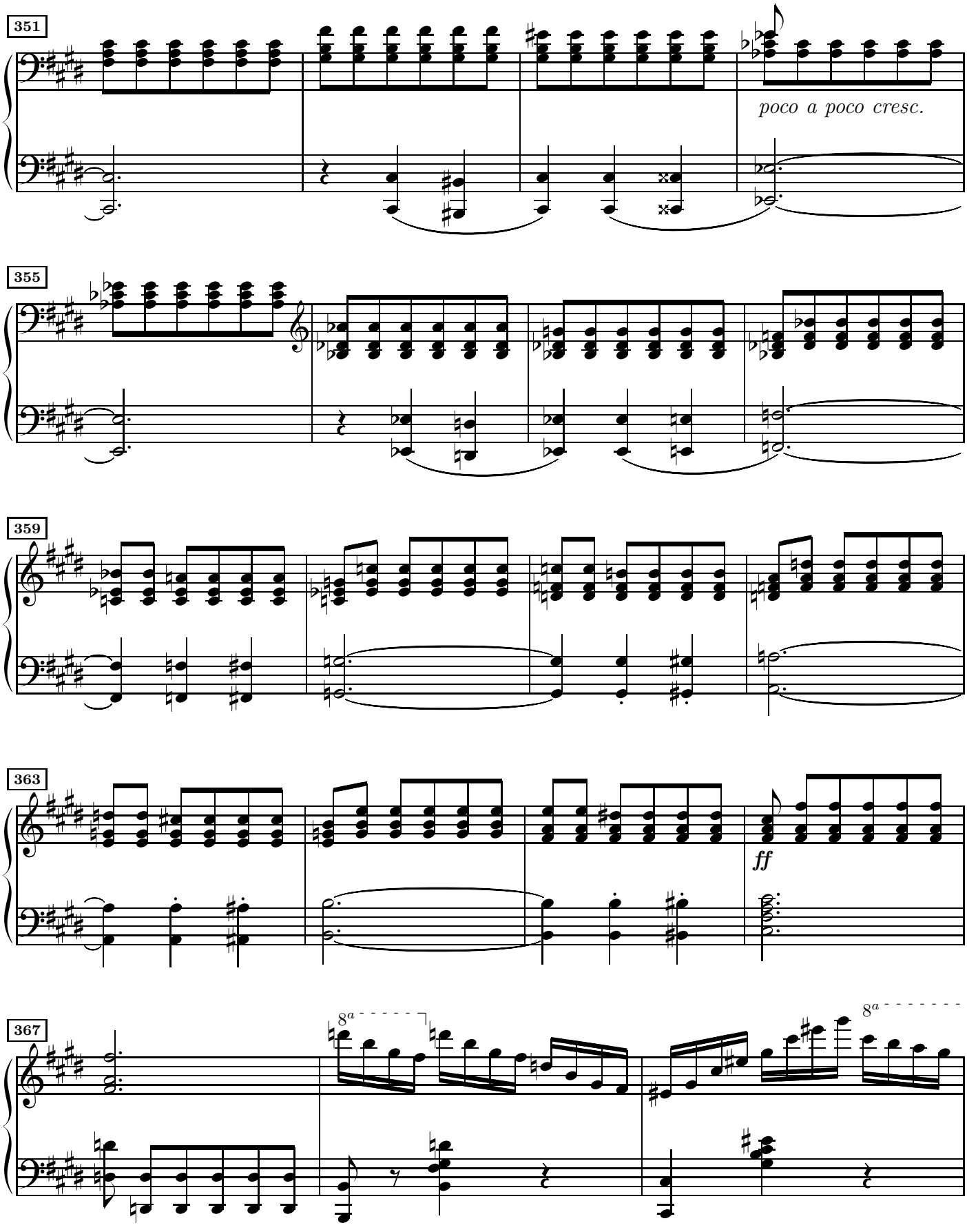
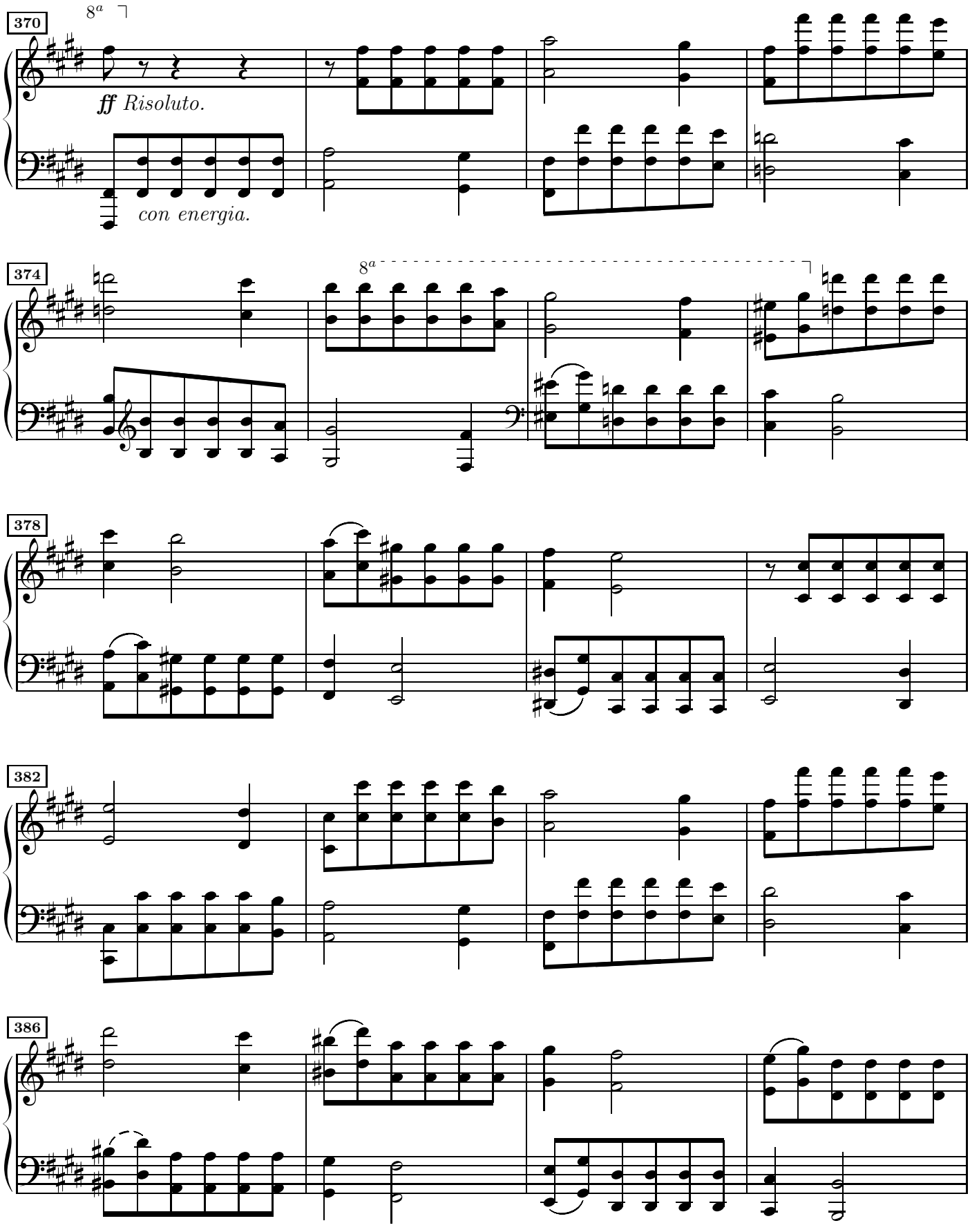

351
poco a poco cresc.
355
359
363
ff
367
8a
8a



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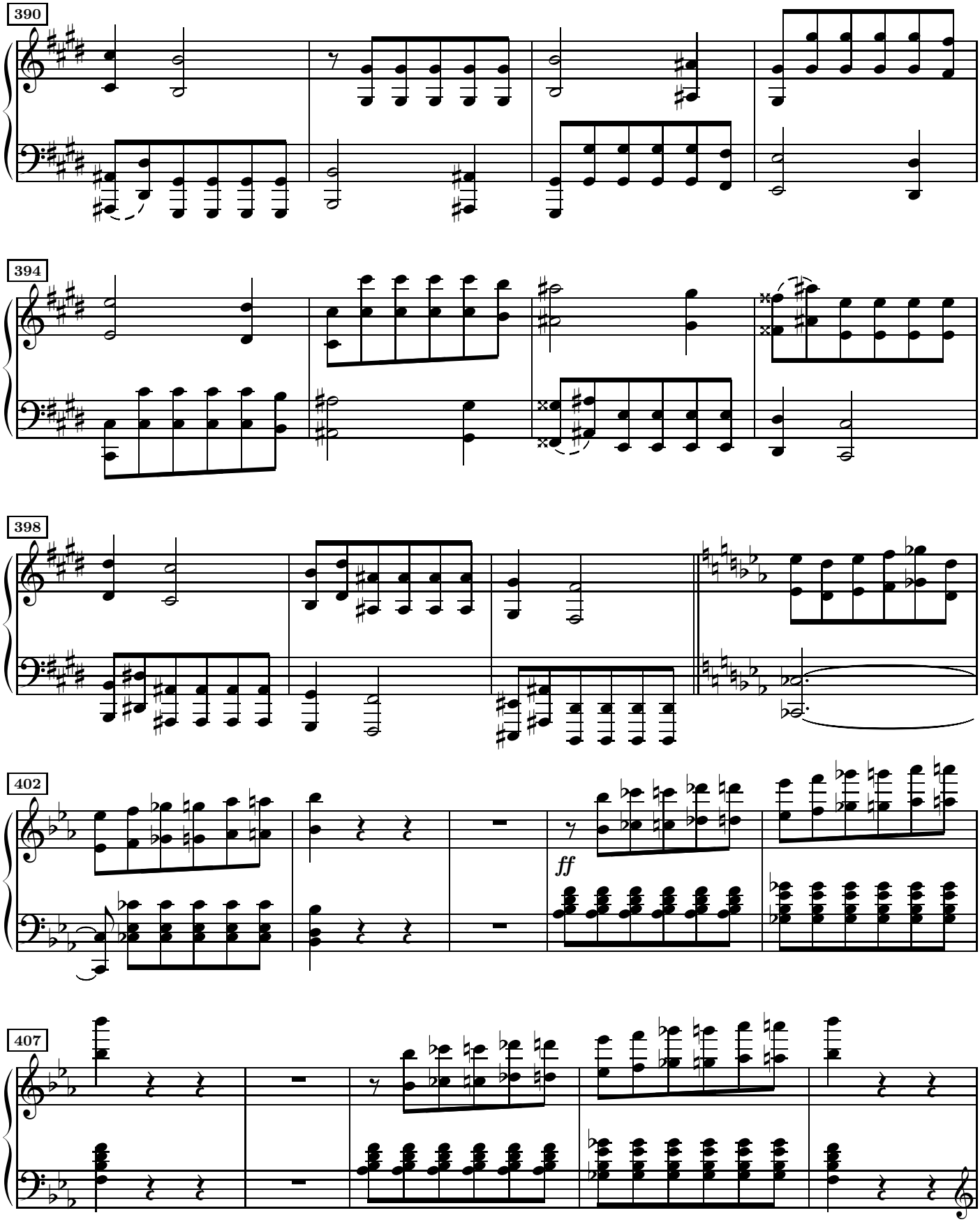
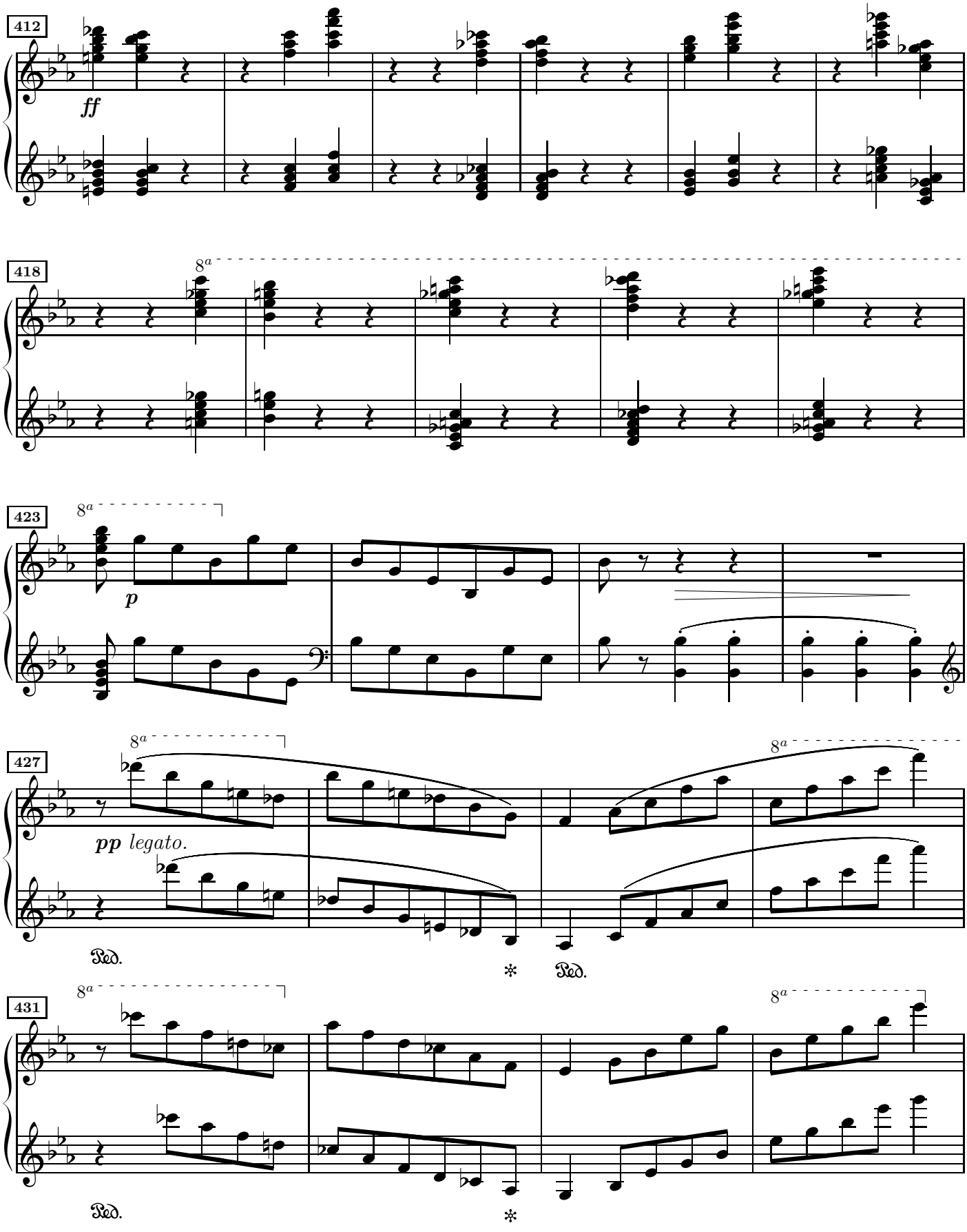

390
394
398
402
ff
407



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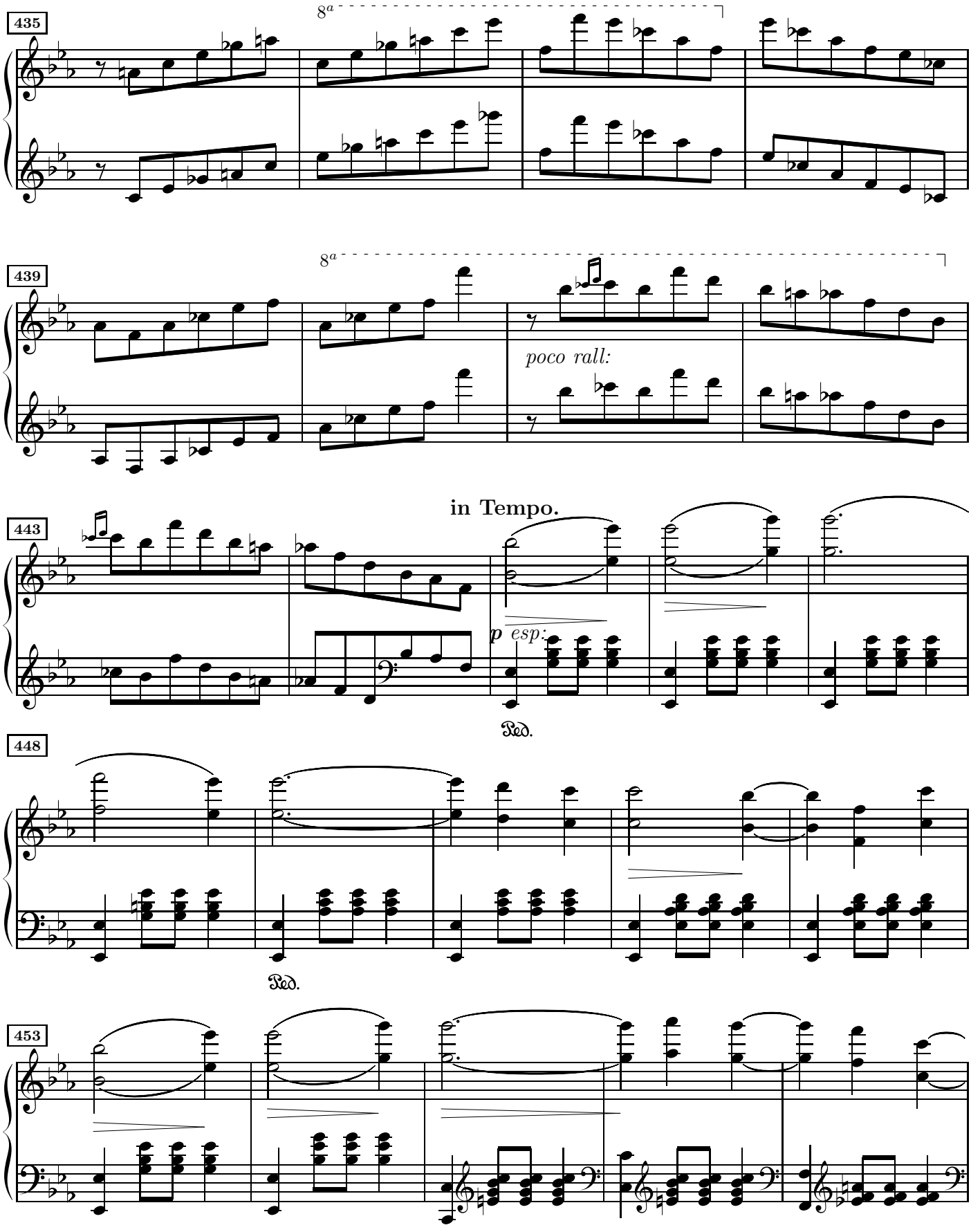
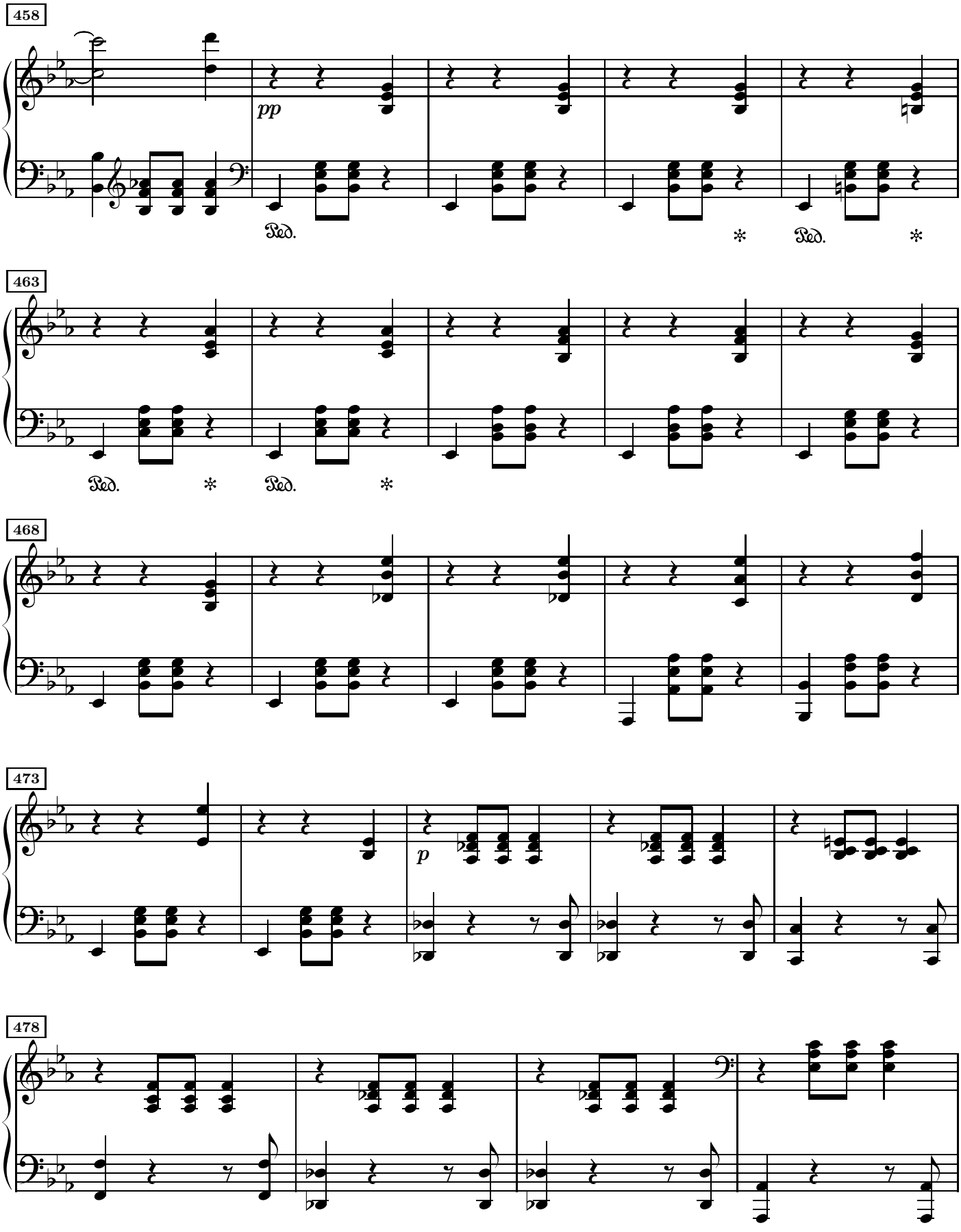

435
8a
439
8a
poco rall:
in Tempo.
443
p esp:
Ped.
448
Ped.
453



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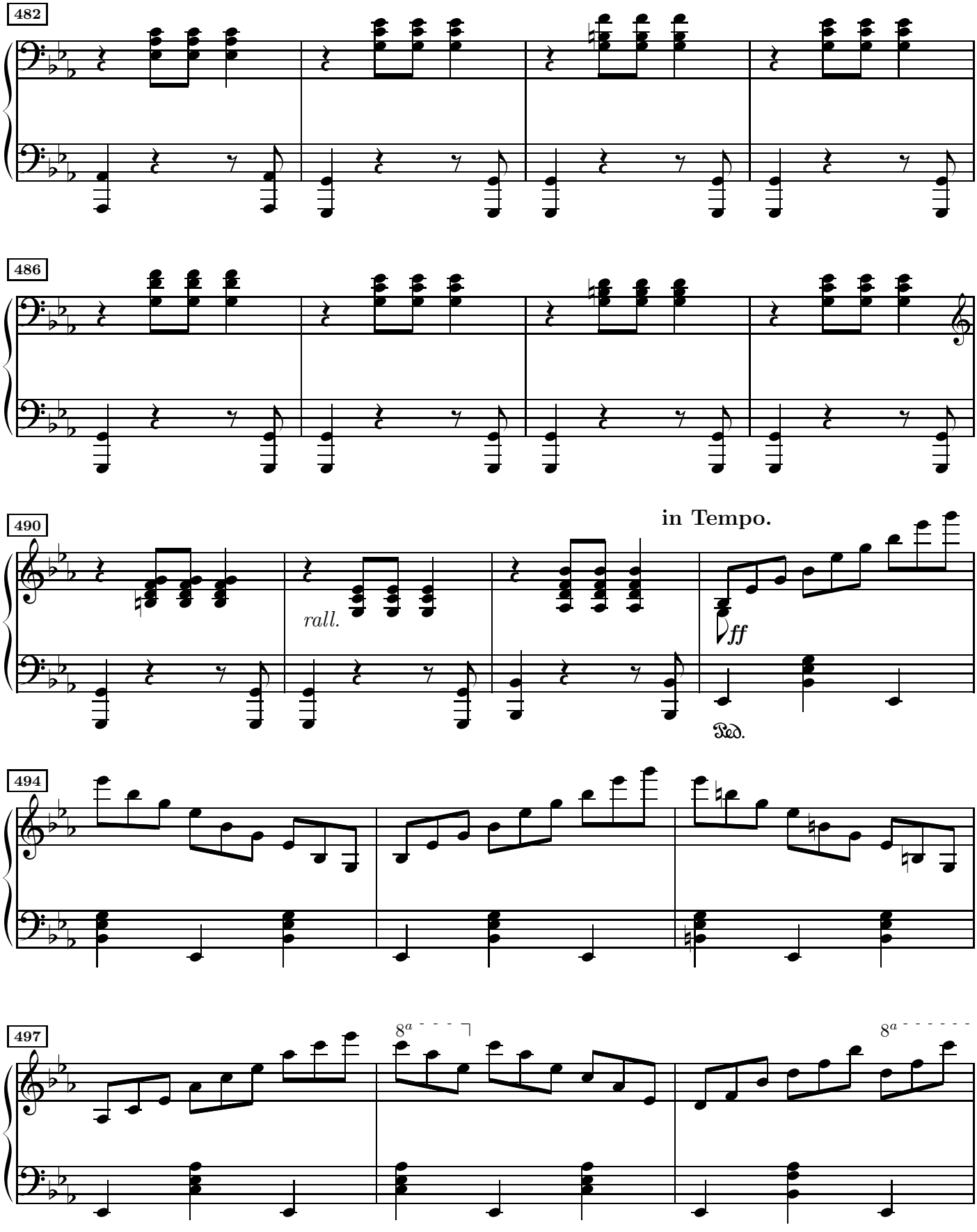
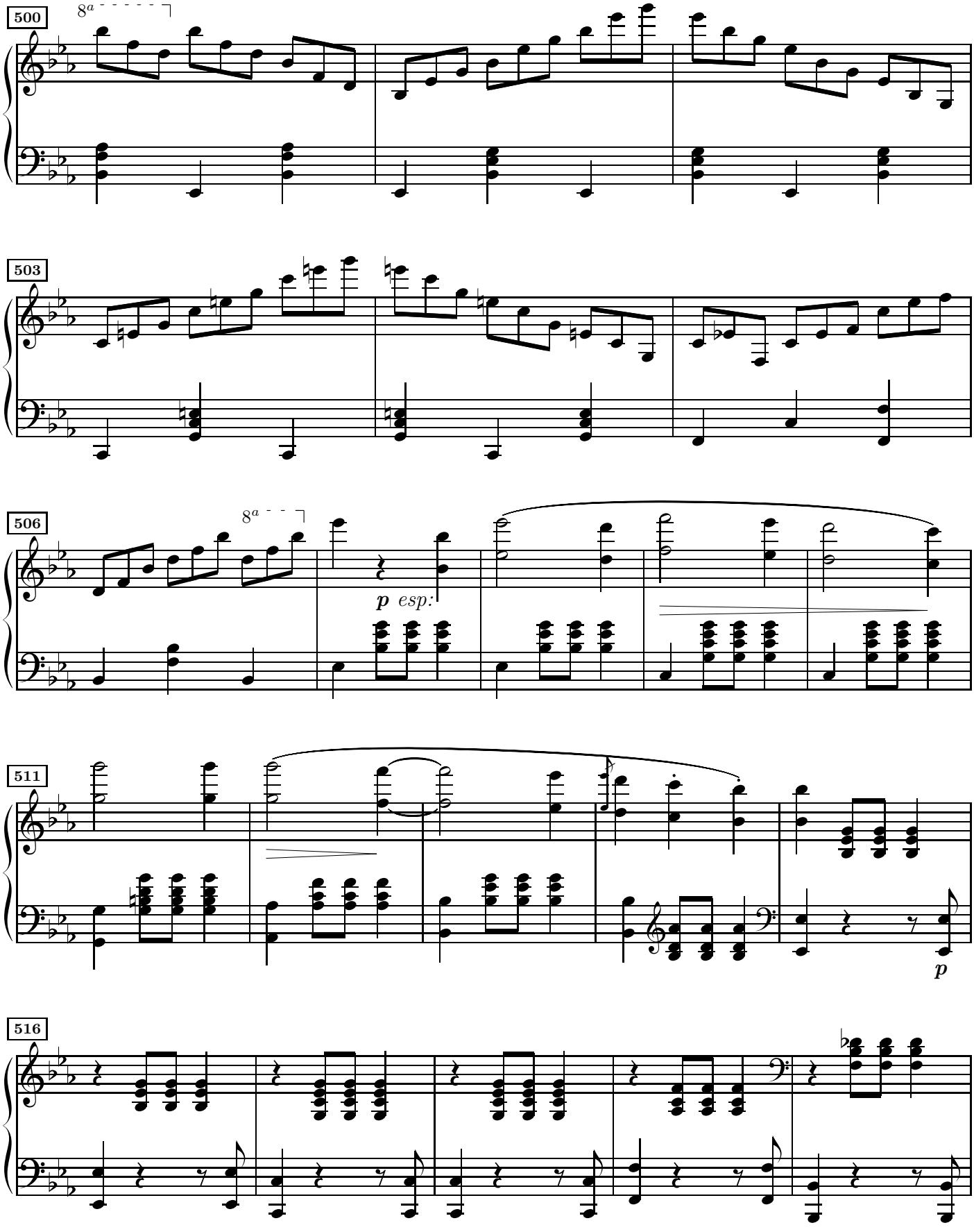

482
486
490
in Tempo.
rall.
ff
Ped.
494
497
8a
8a



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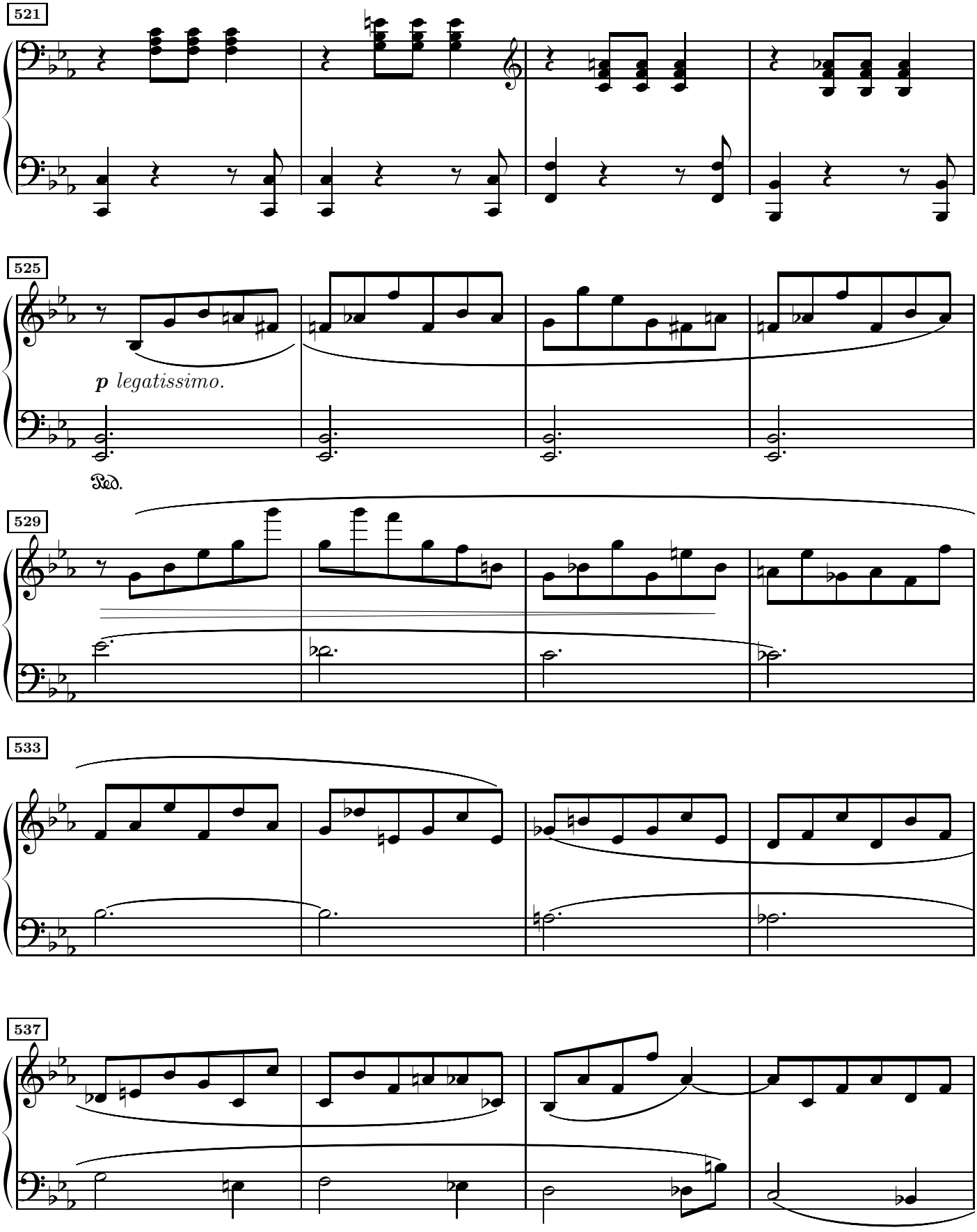
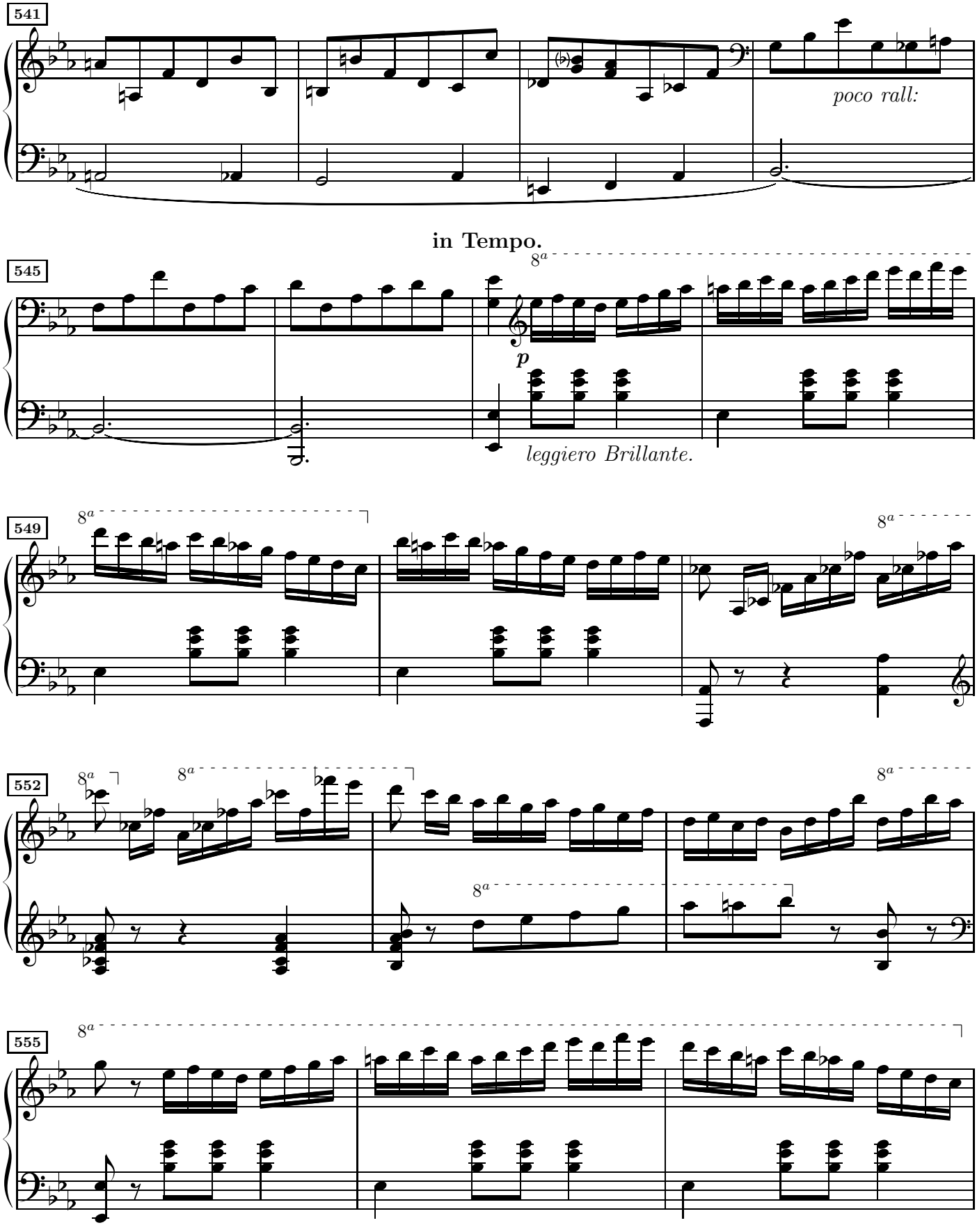

521
525
p legatissimo.
Ped.
529
533
537



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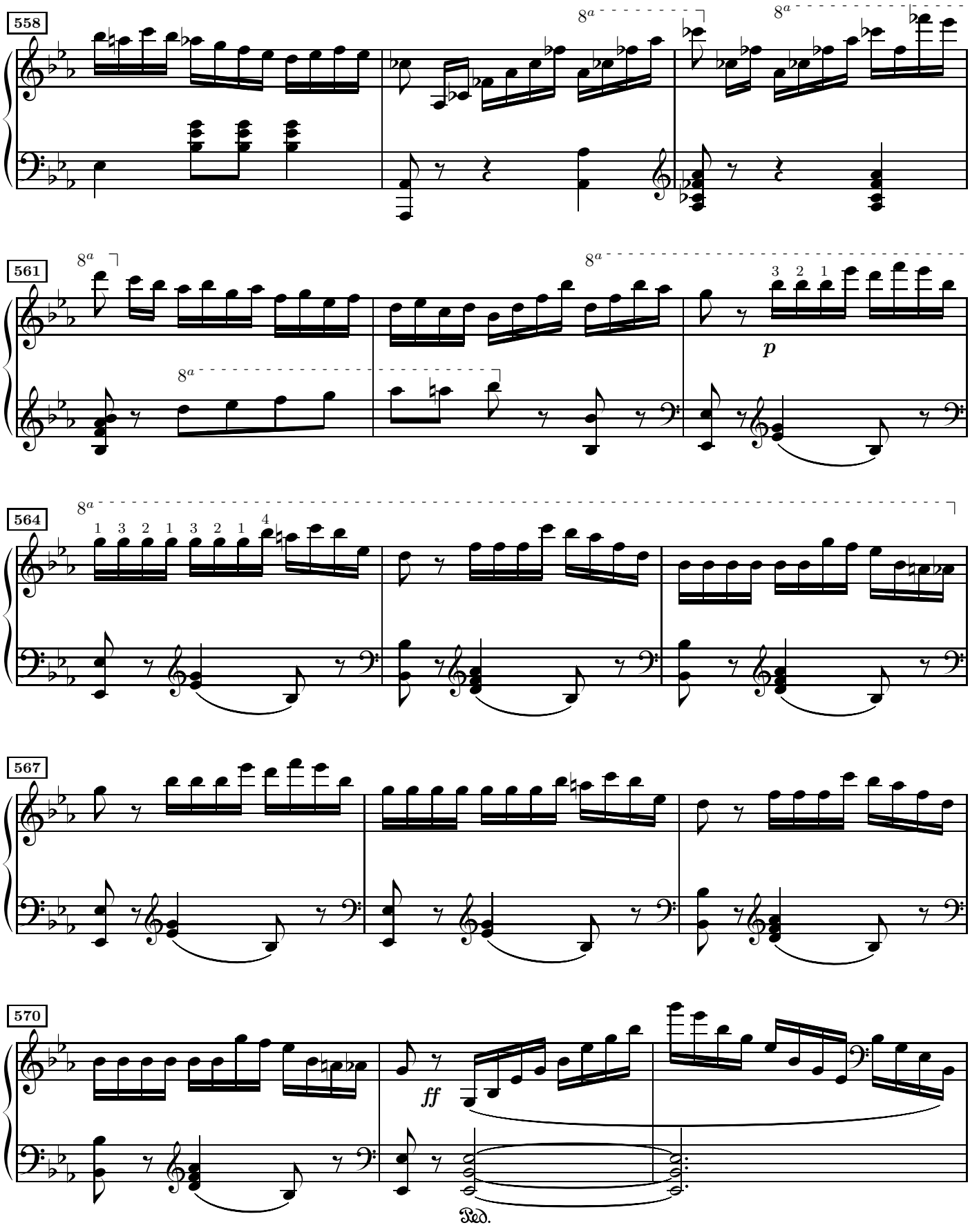
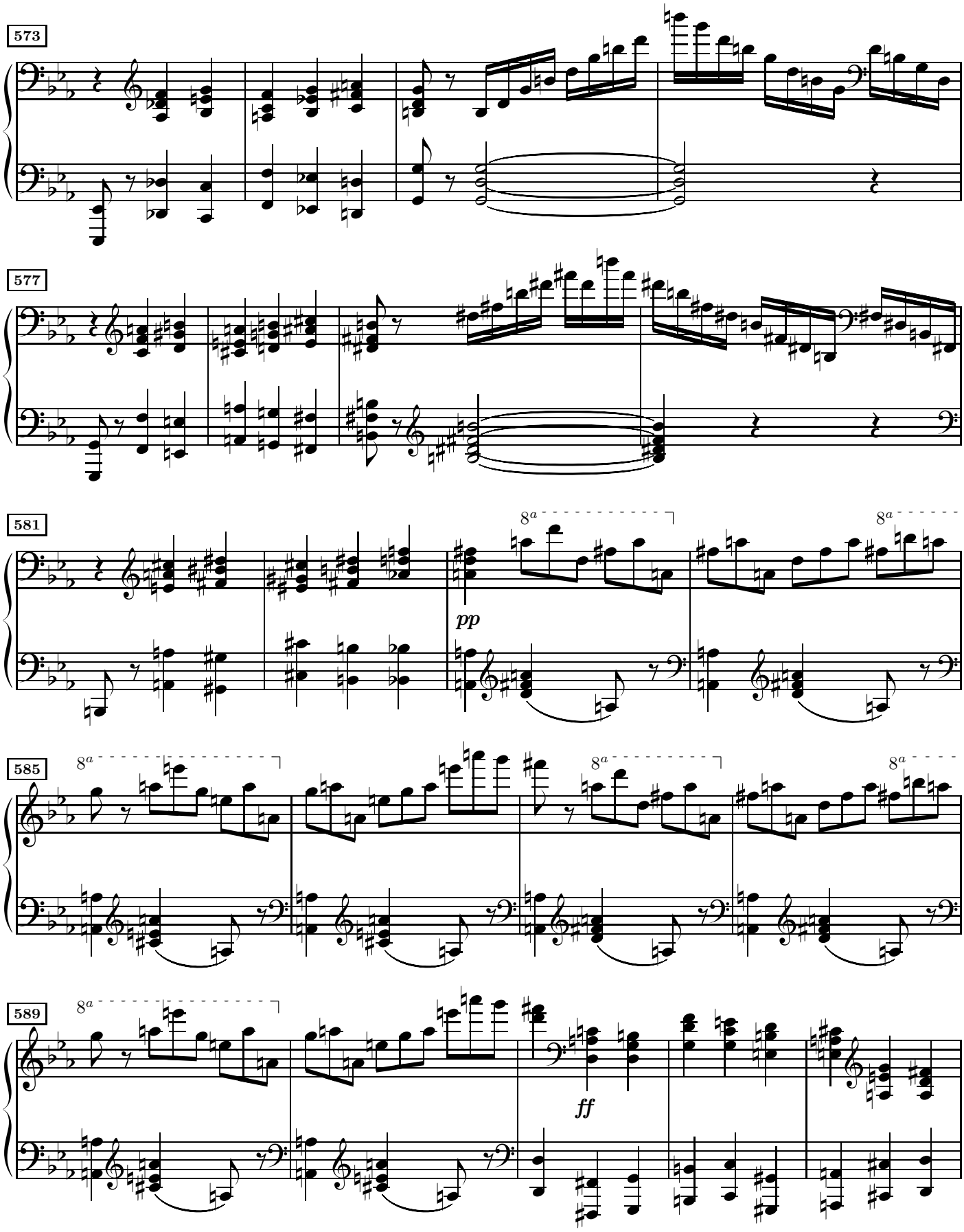

558
561
564
567
570
8a
p
ff
Ped.



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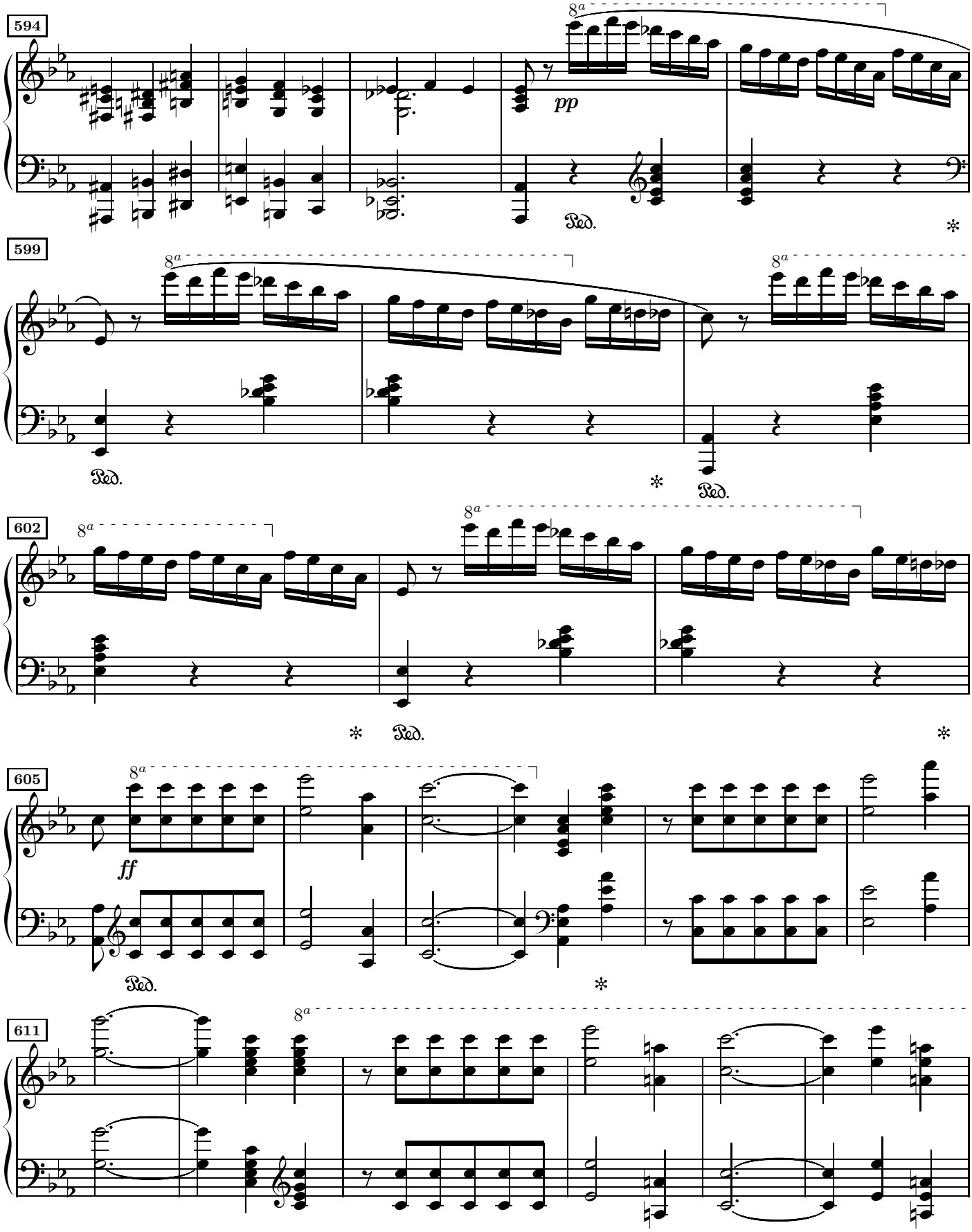
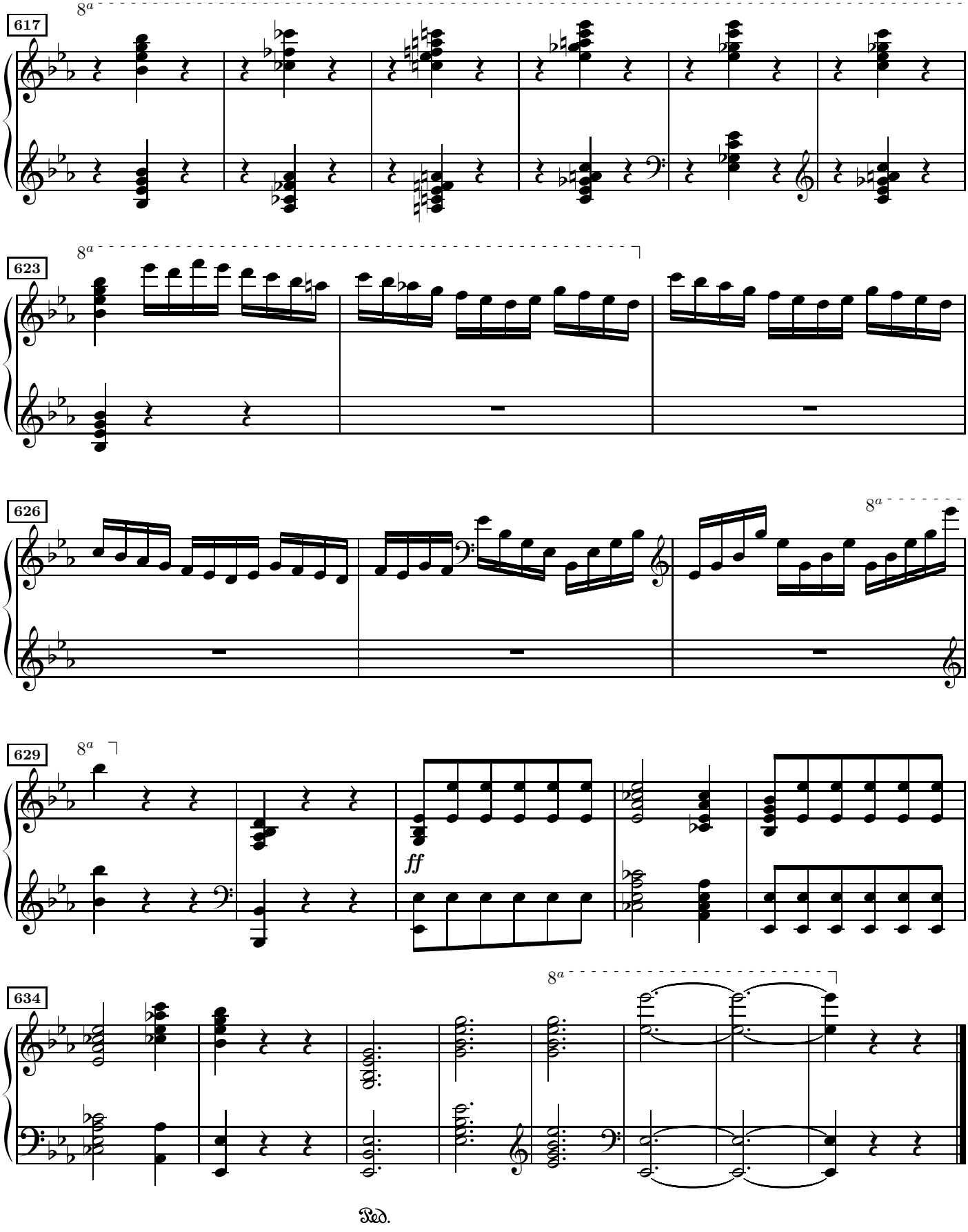

594
8a
pp
Ped.
599
8a
Ped.
602
8a
Ped.
605
8a
ff
Ped.
611
8a



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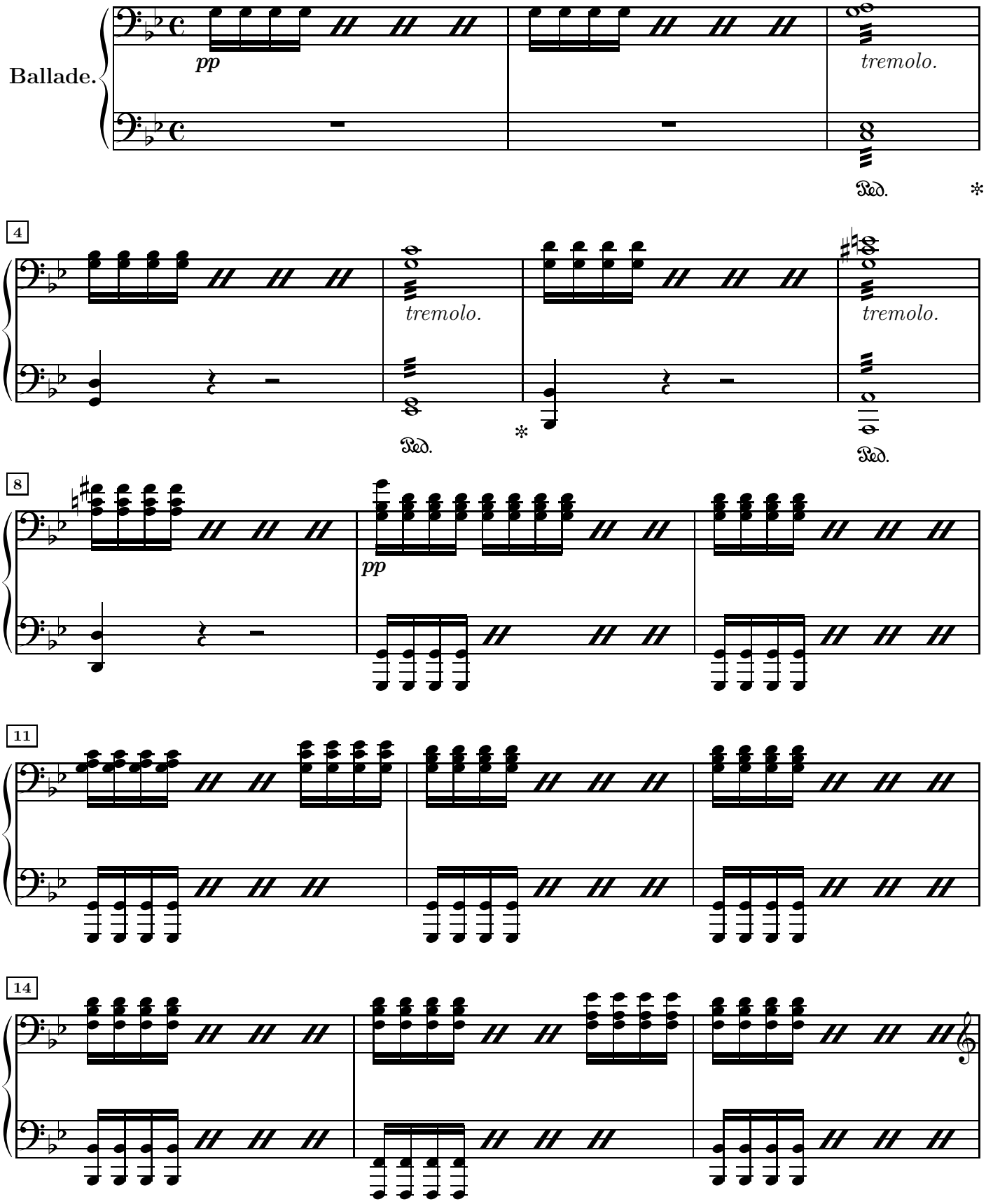
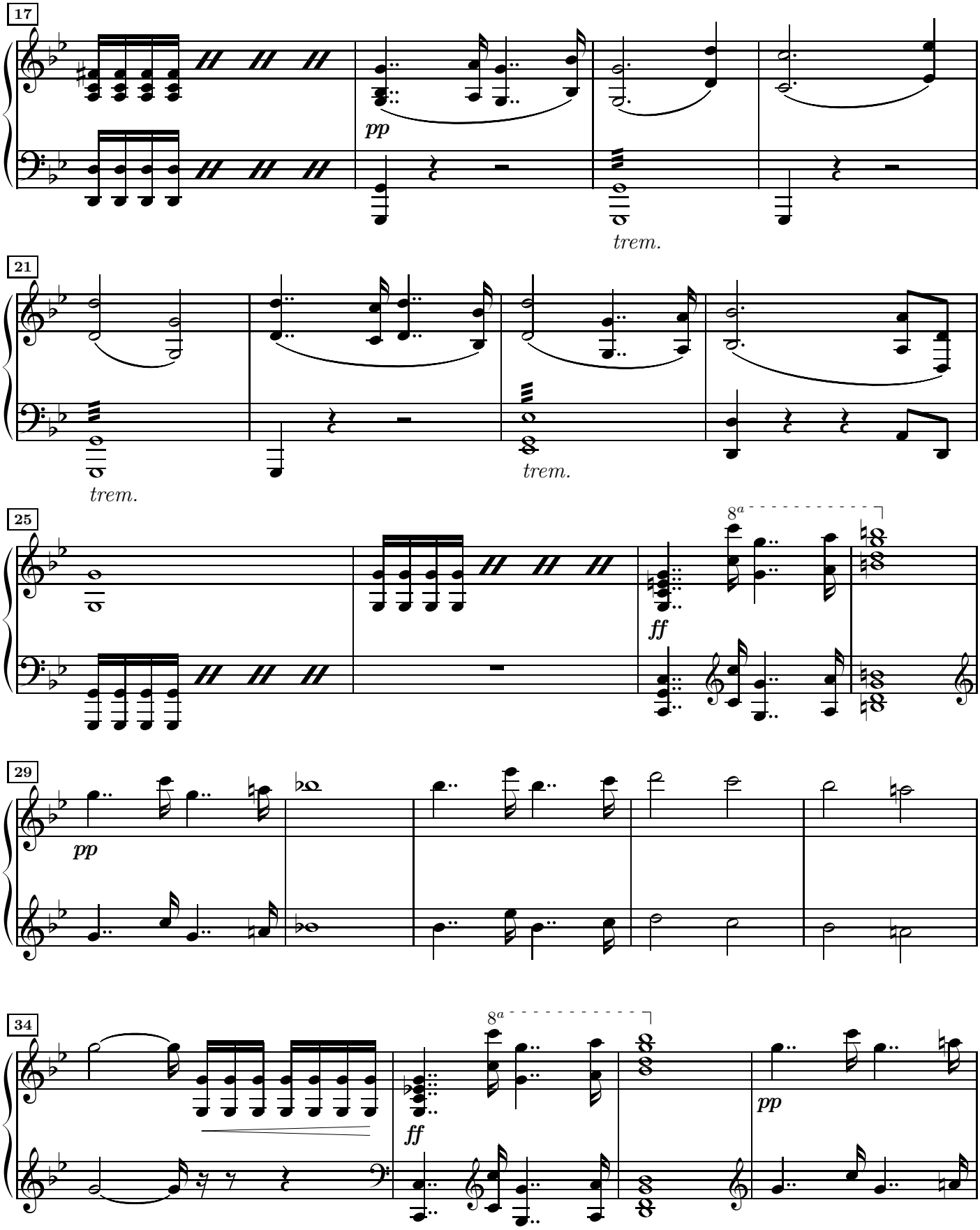
Andante.





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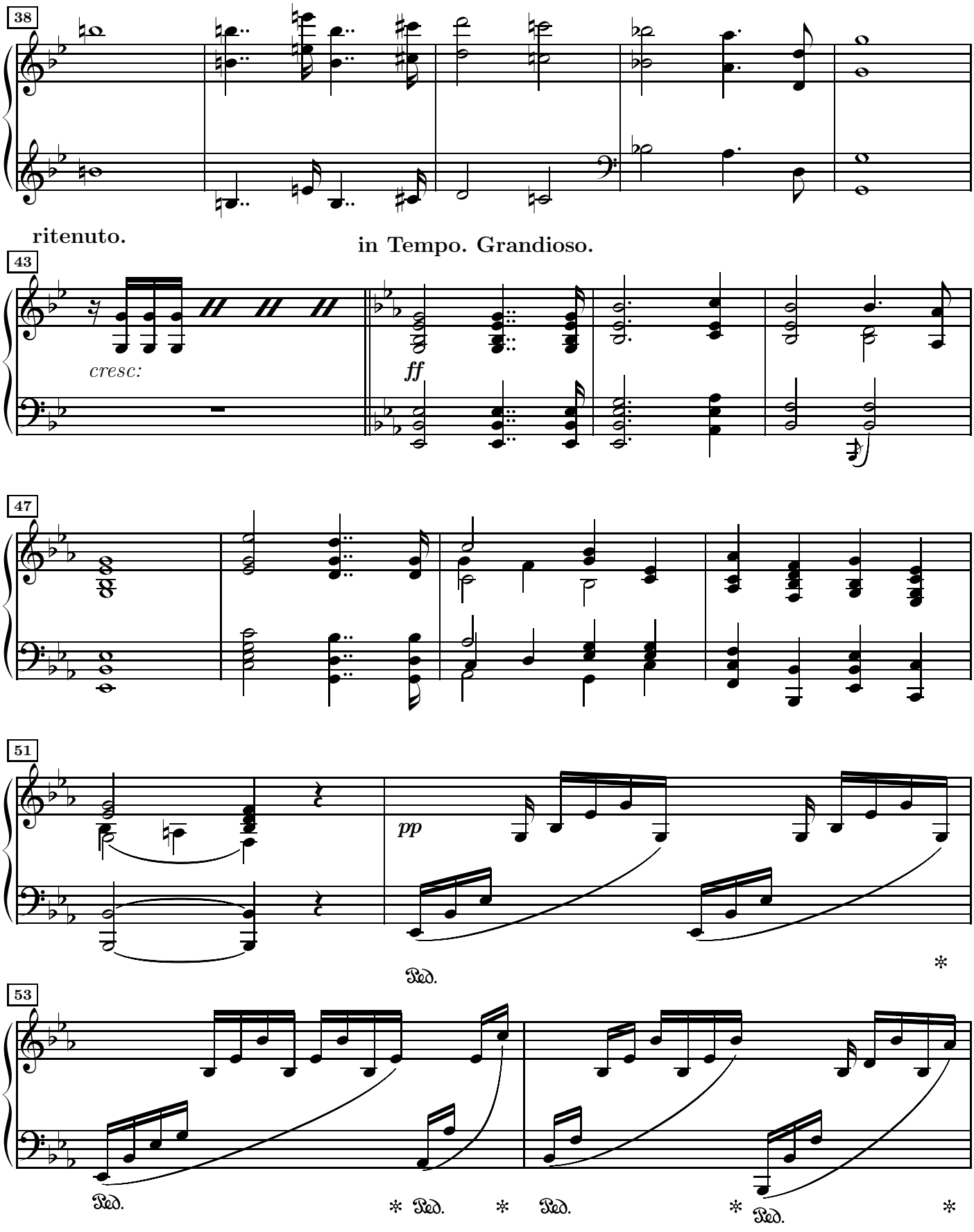
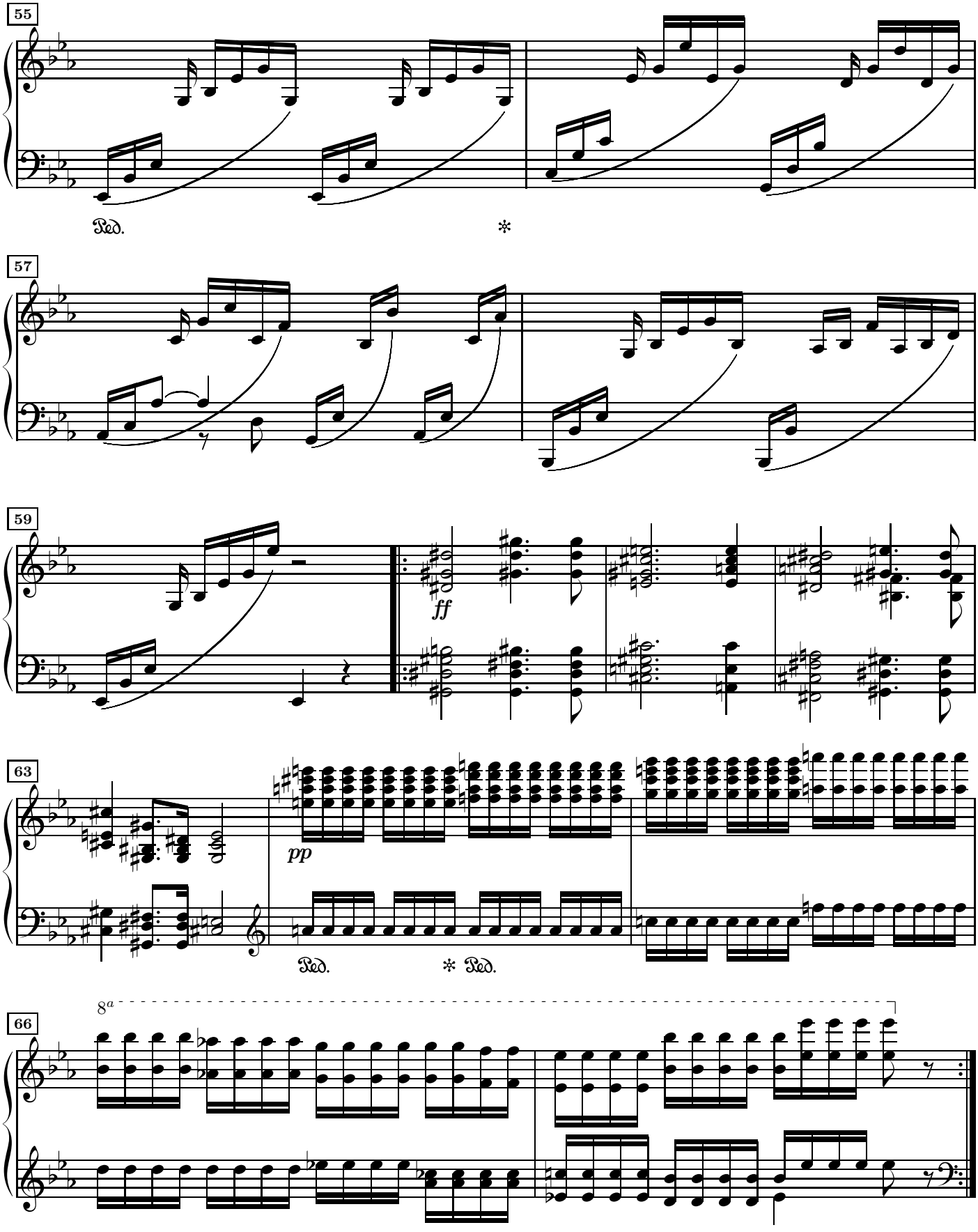

38
ritenuto.
in Tempo. Grandioso.
43
cresc:
ff
47
51
pp
Ped.
53
Ped.
Ped.
Ped.
Ped.



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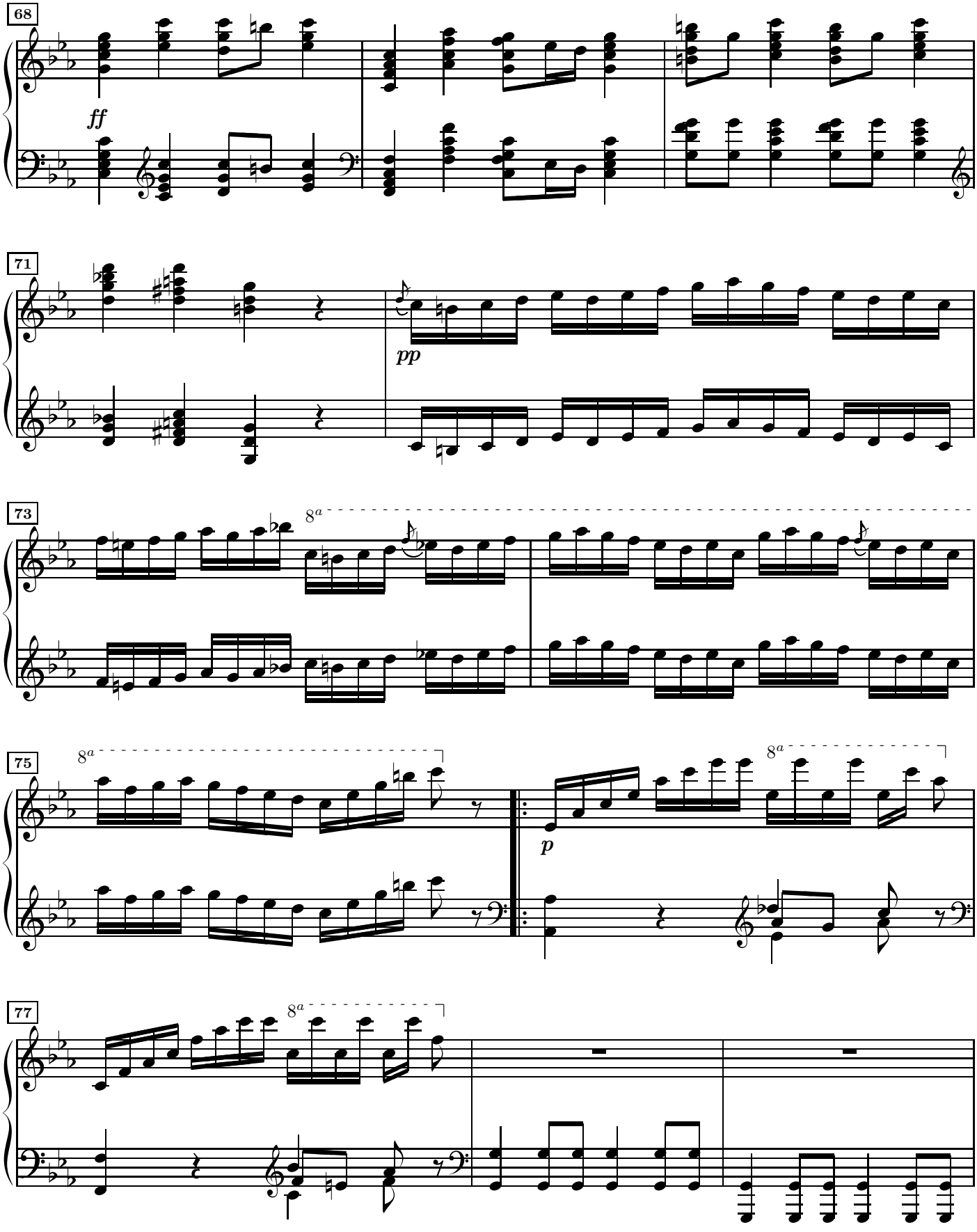
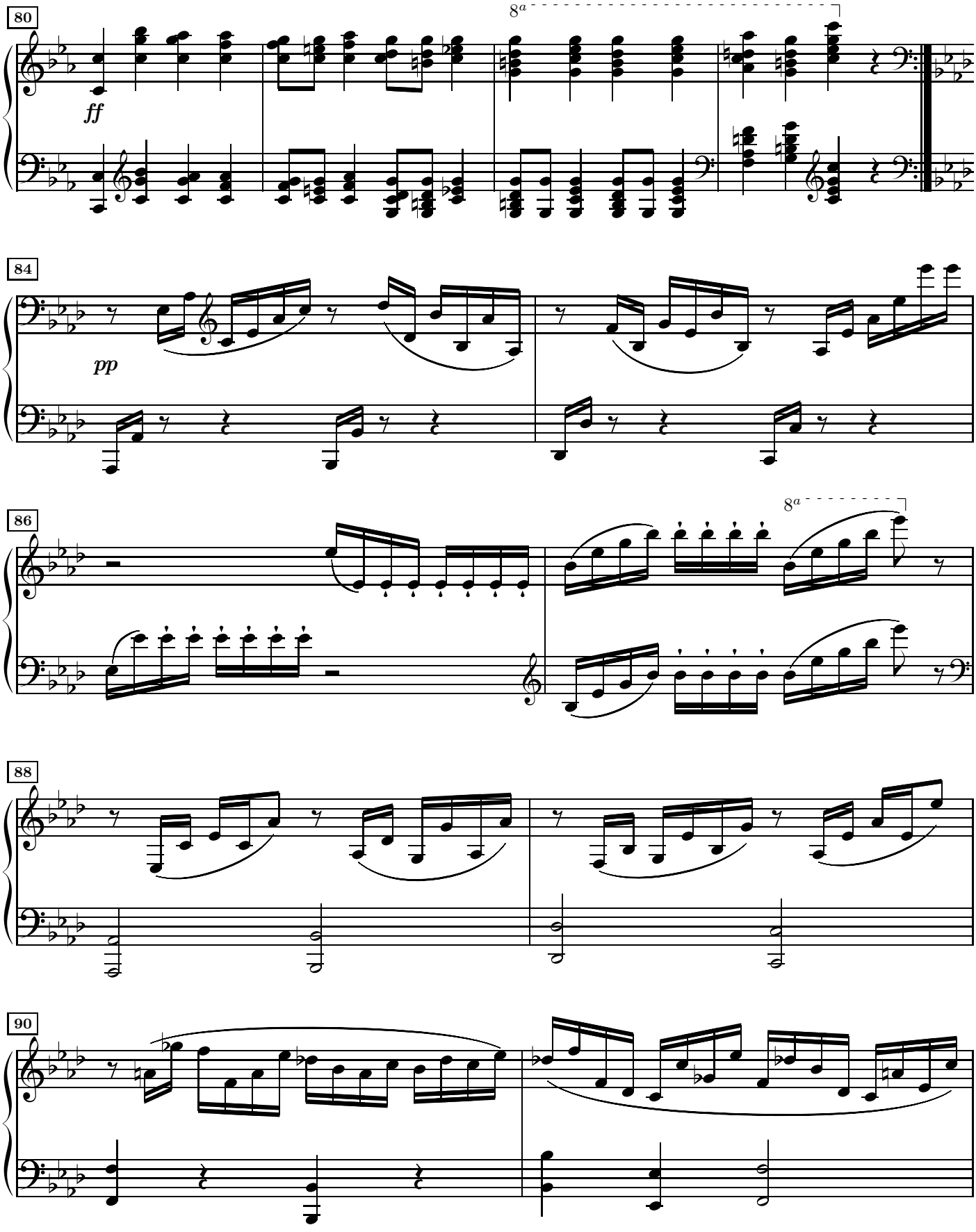

68
ff
71
pp
73
8a
75
8a
8a
p
77
8a



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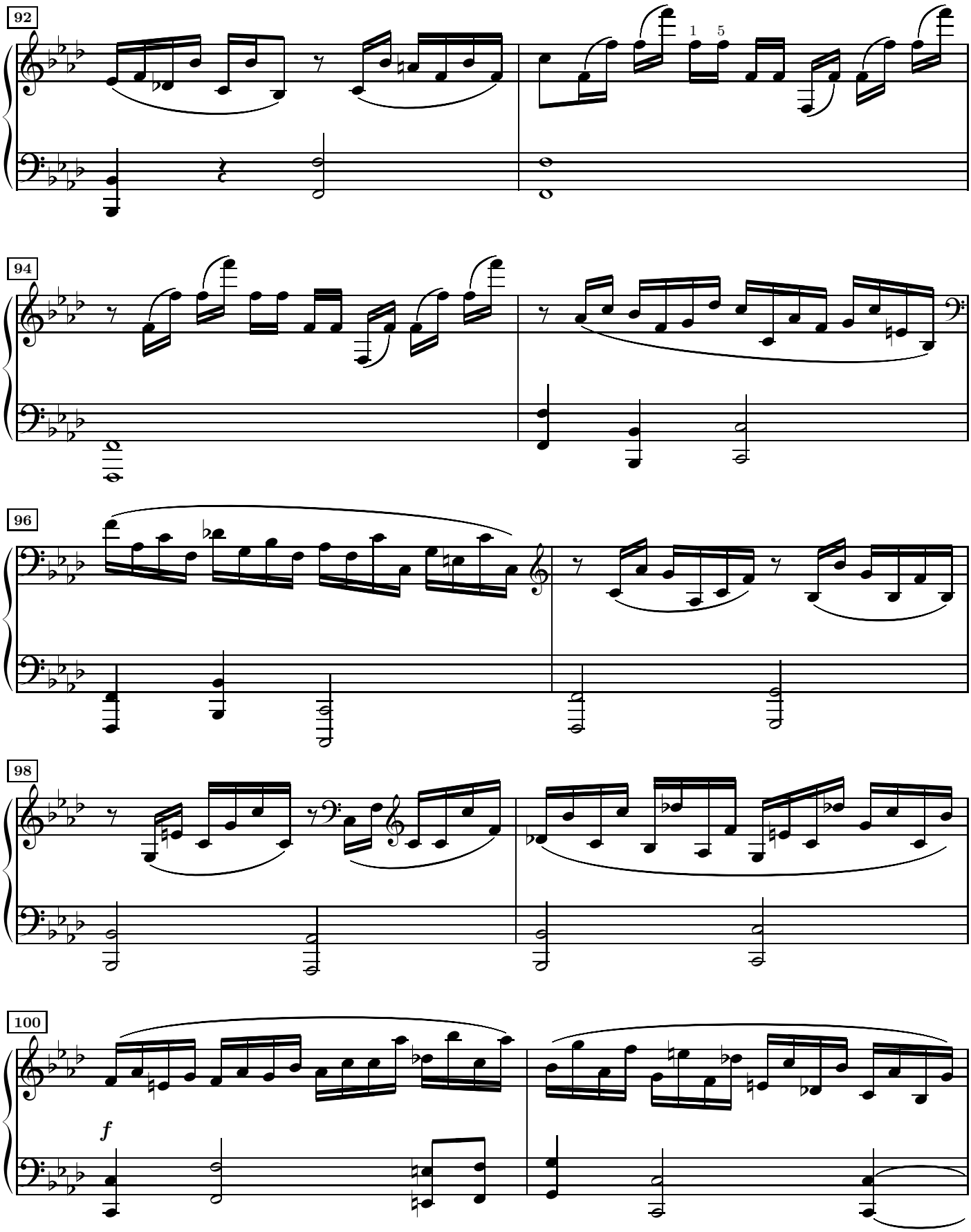
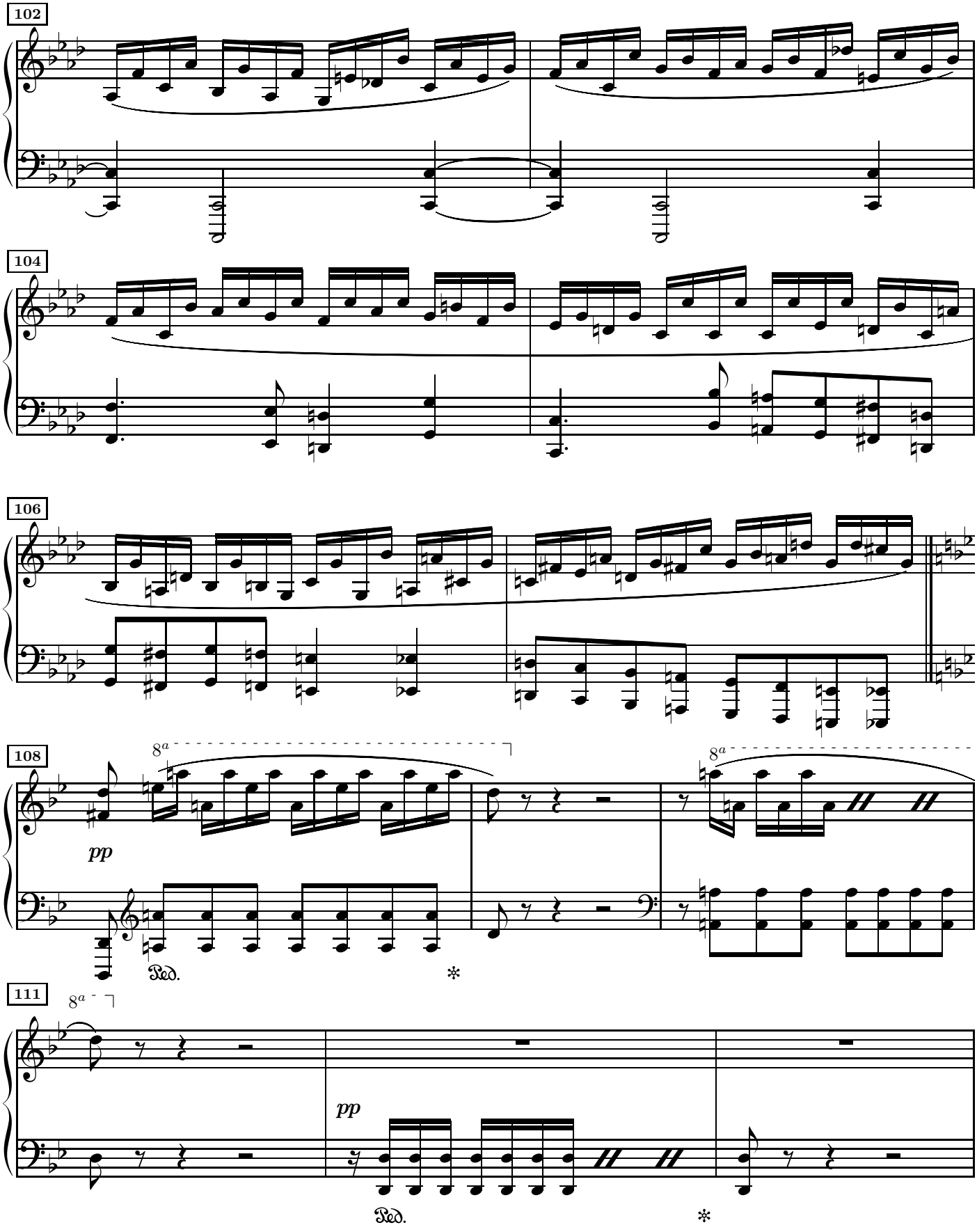

92
1 5
94
96
98
100
f



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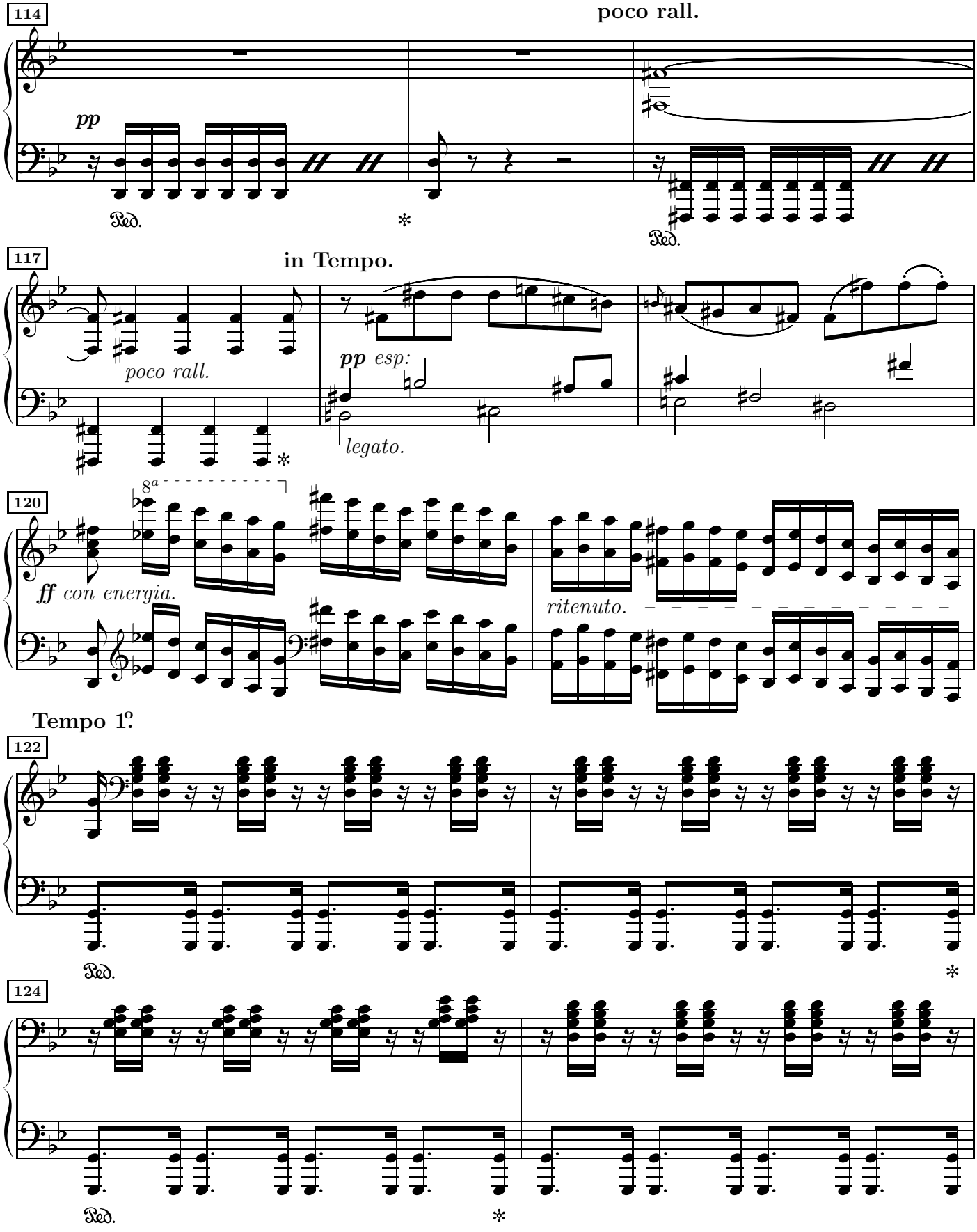
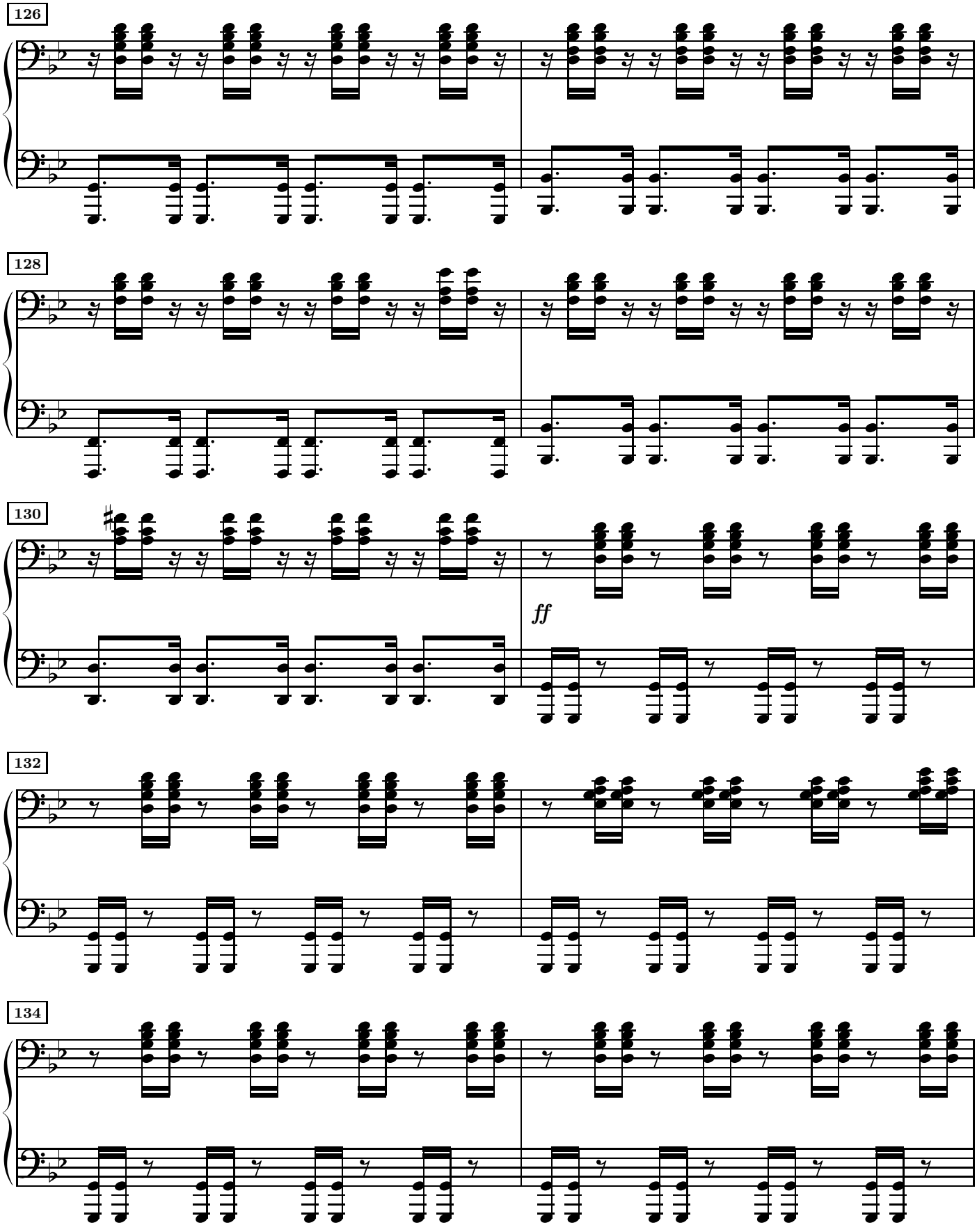

114
poco rall.
pp
Ped.
117
in Tempo.
poco rall.
pp esp:
legato.
120
8a
ff con energia.
ritenuto.
Tempo 1º.
122
Ped.
124
Ped.



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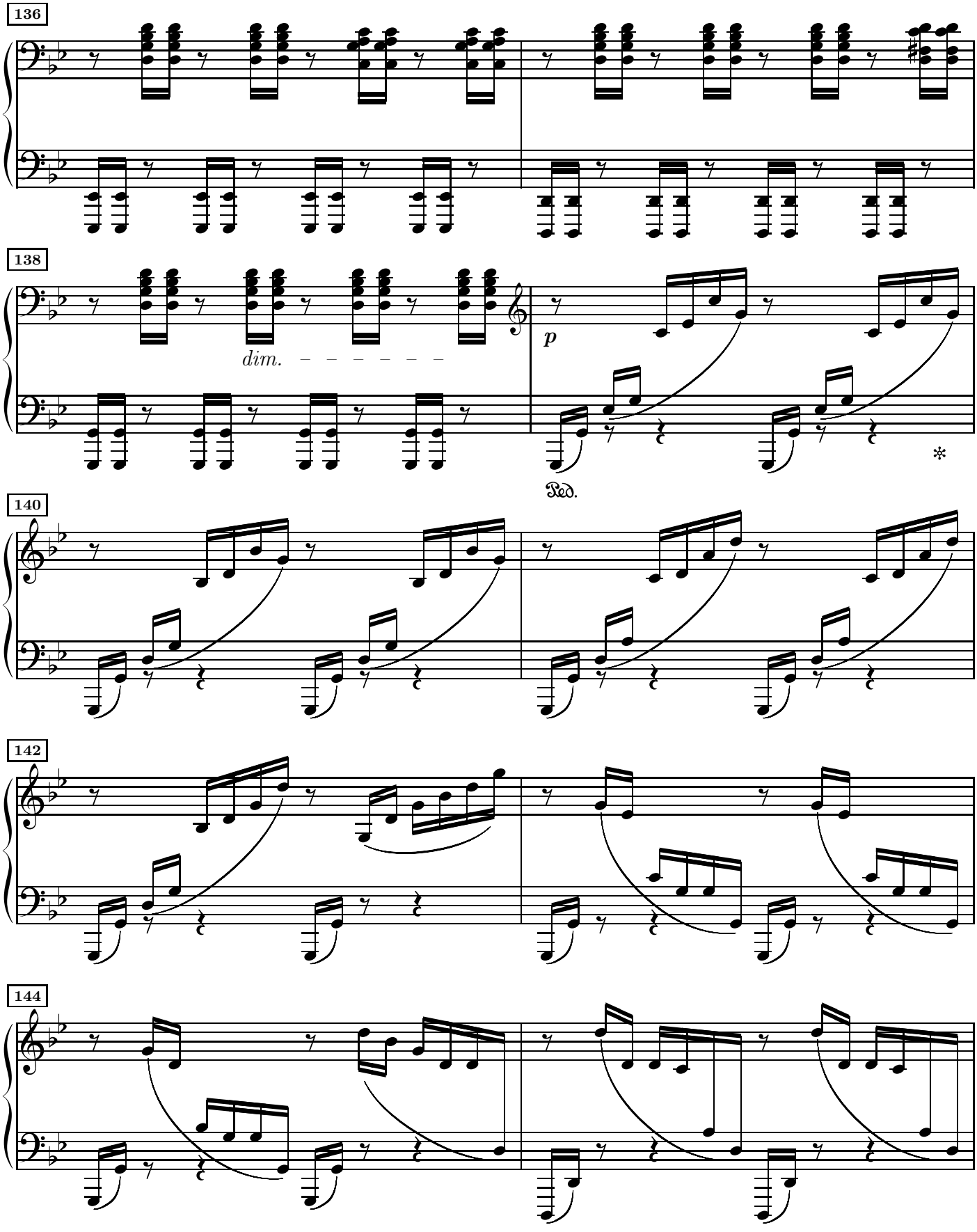
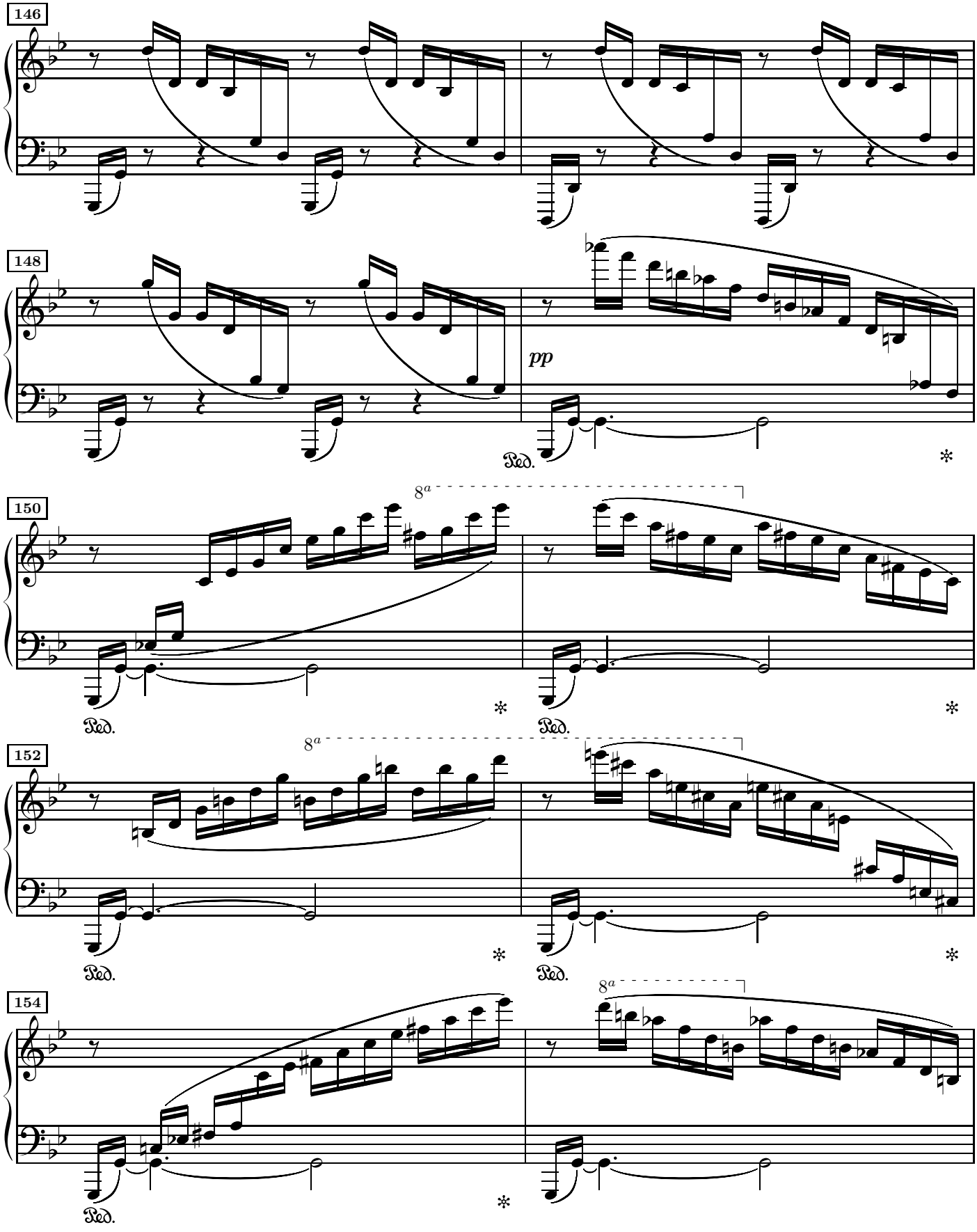

136
138
dim.
p
Ped.
140
142
144



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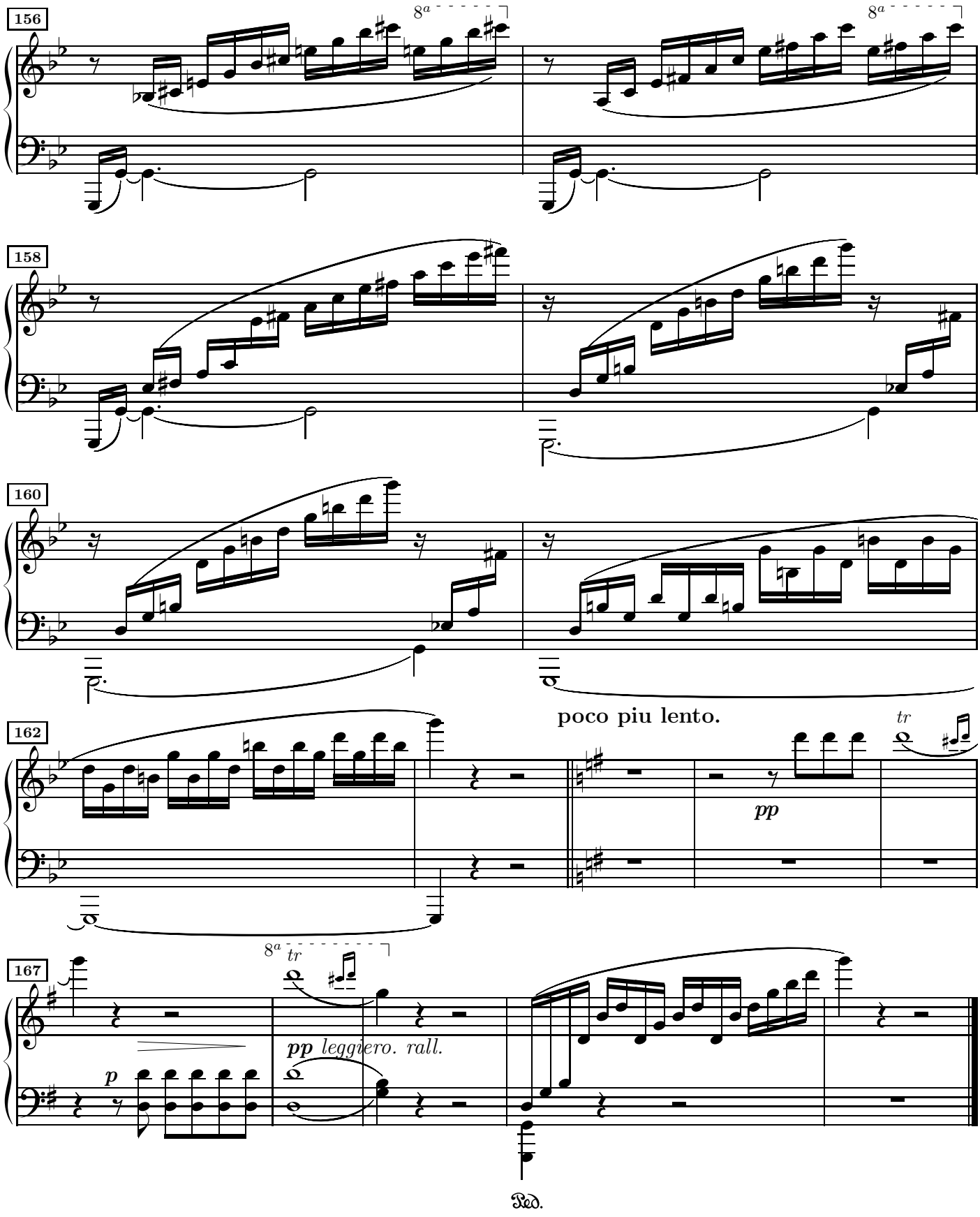
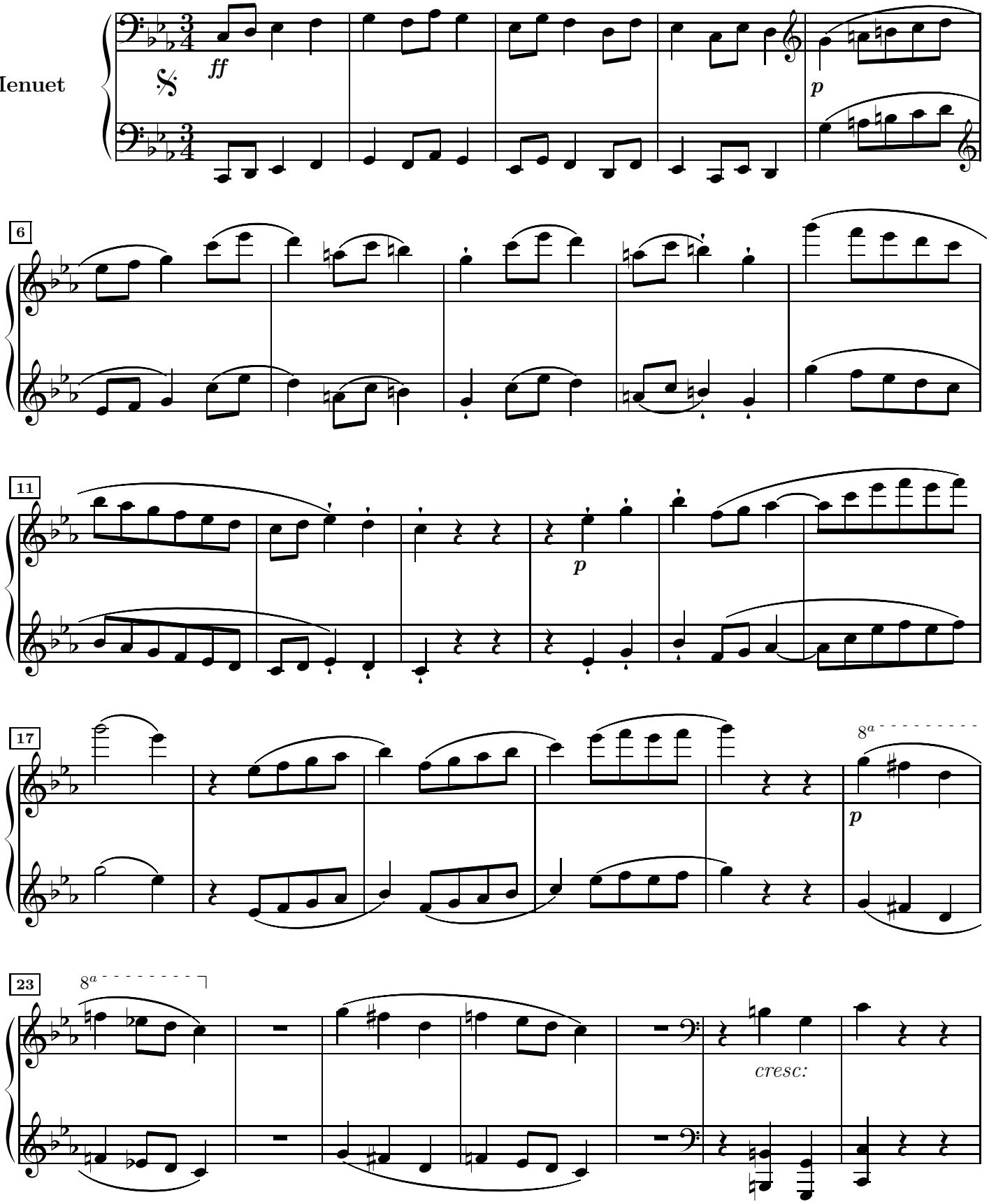

156
8a
8a
158
160
poco piu lento.
162
tr
pp
167
8a
tr
pp leggiero. rall.
p
Ped.

Allegro con brio

Menuet



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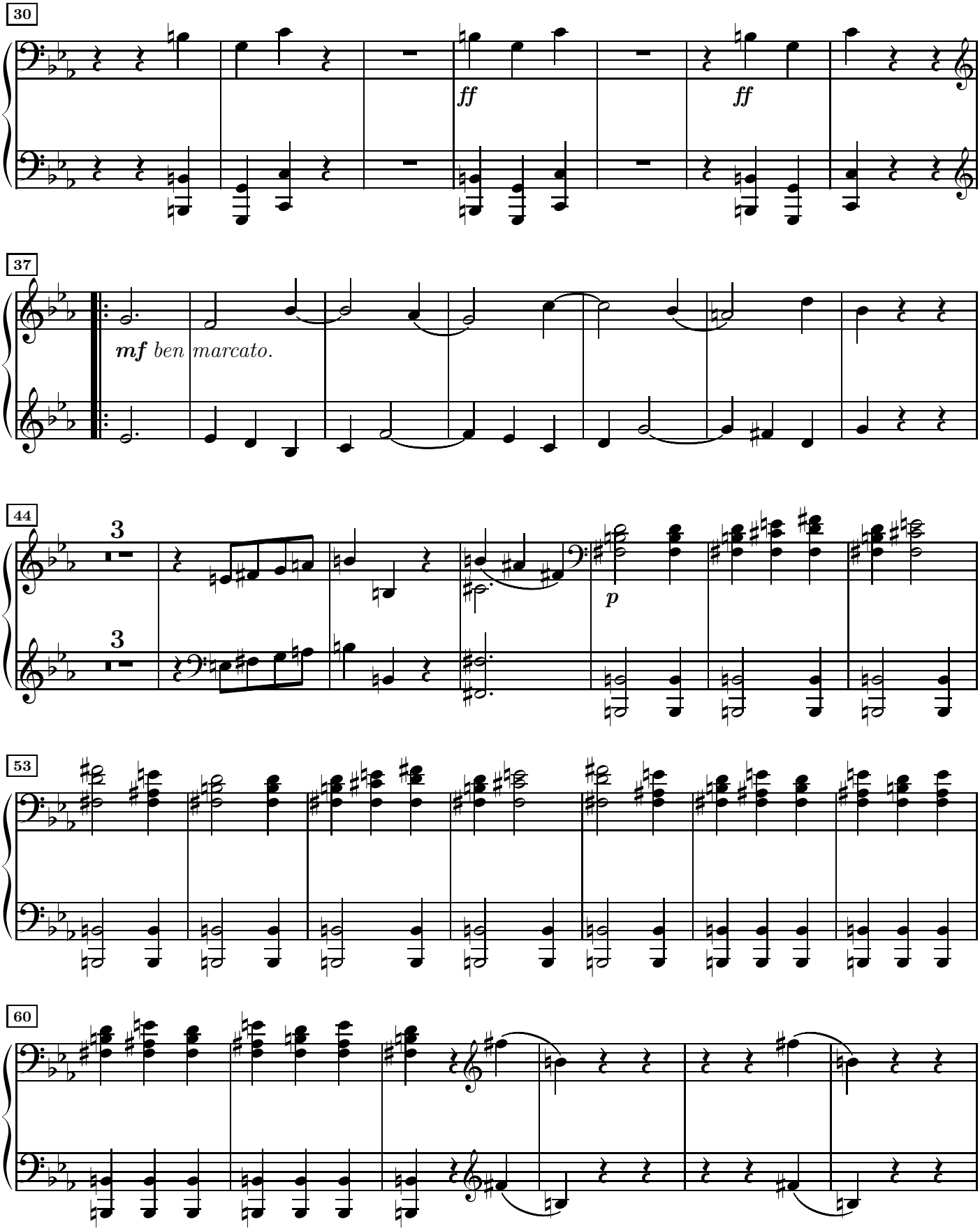
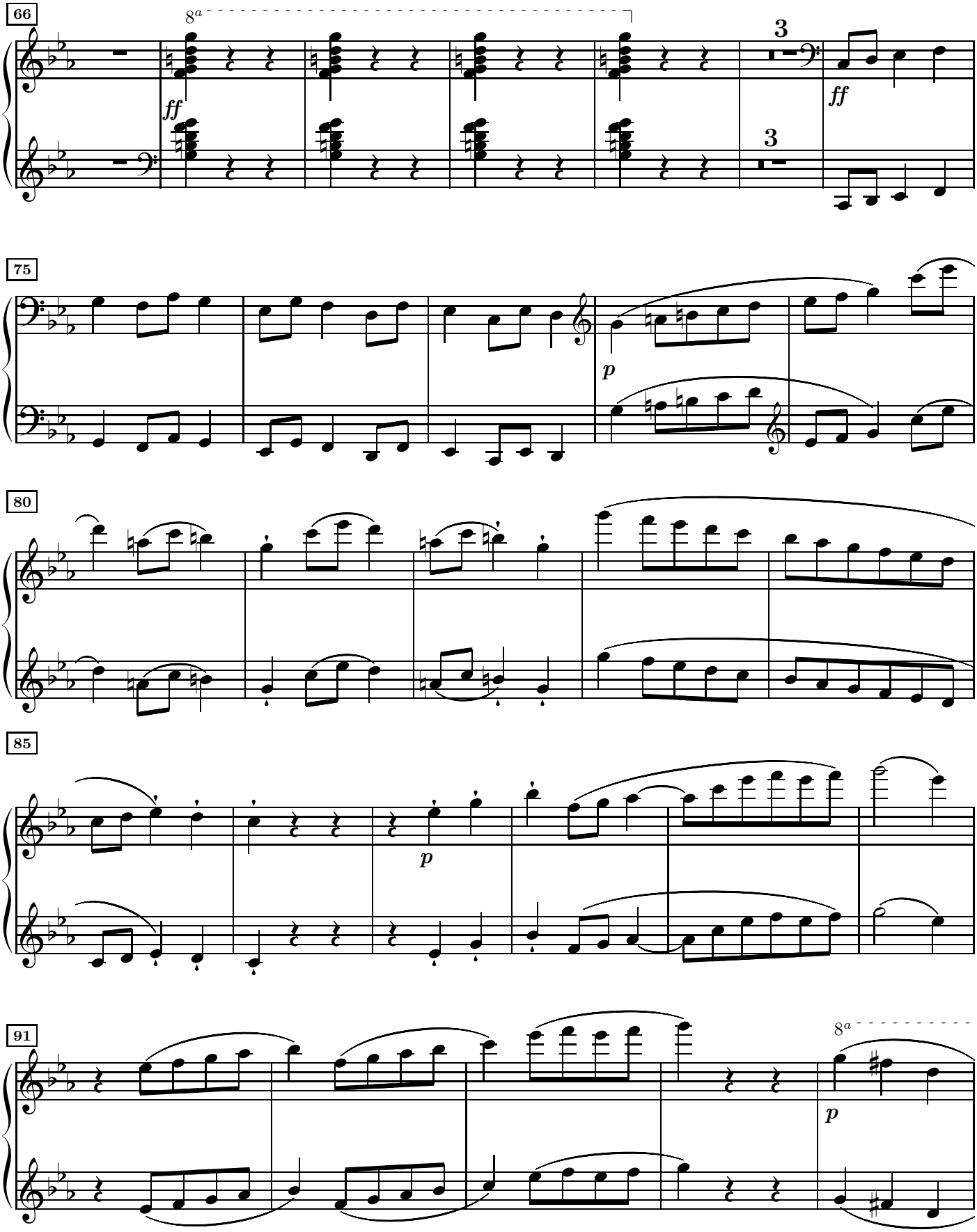

30
ff
ff
37
mf ben marcato.
44
3
3
p
53
60



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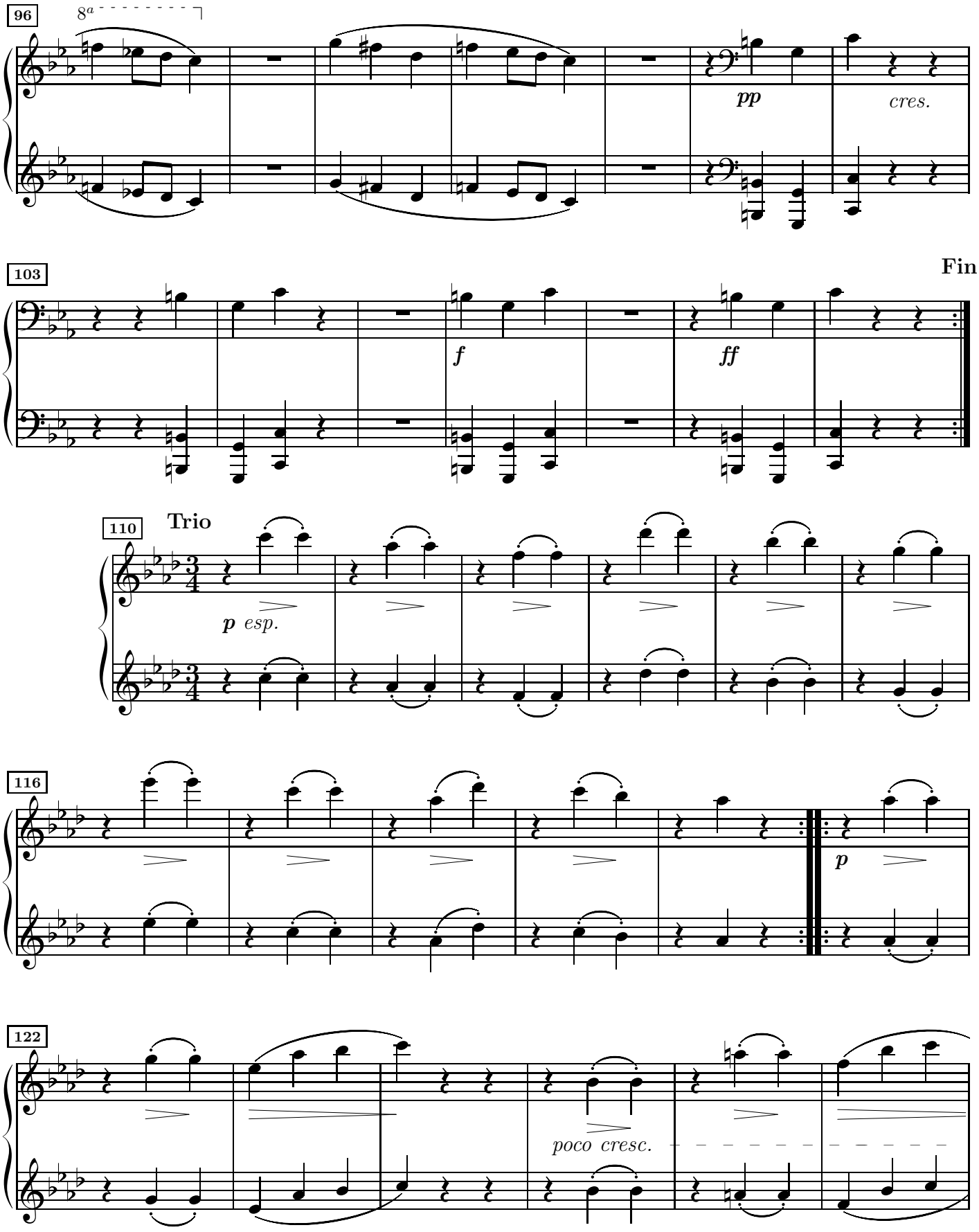
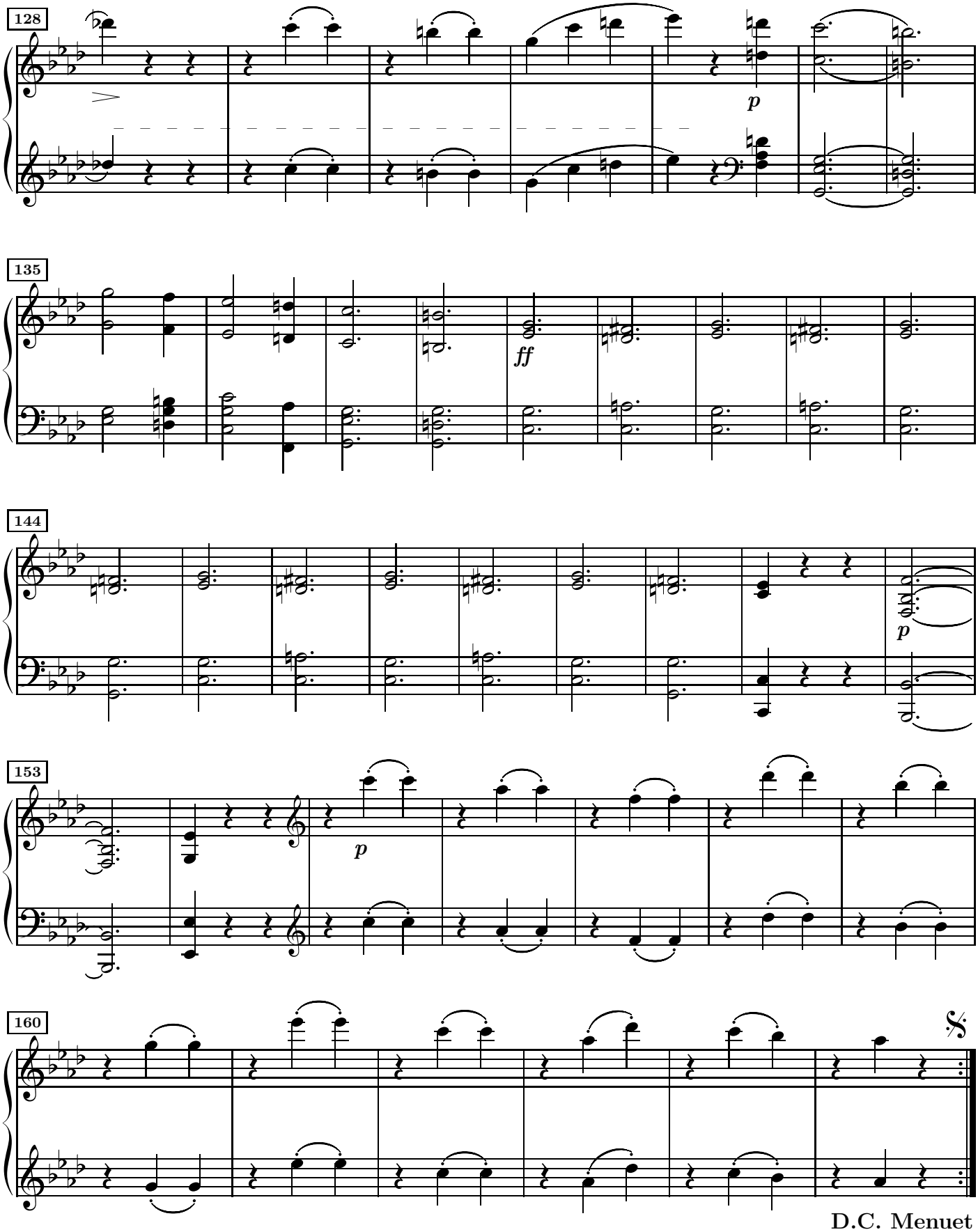
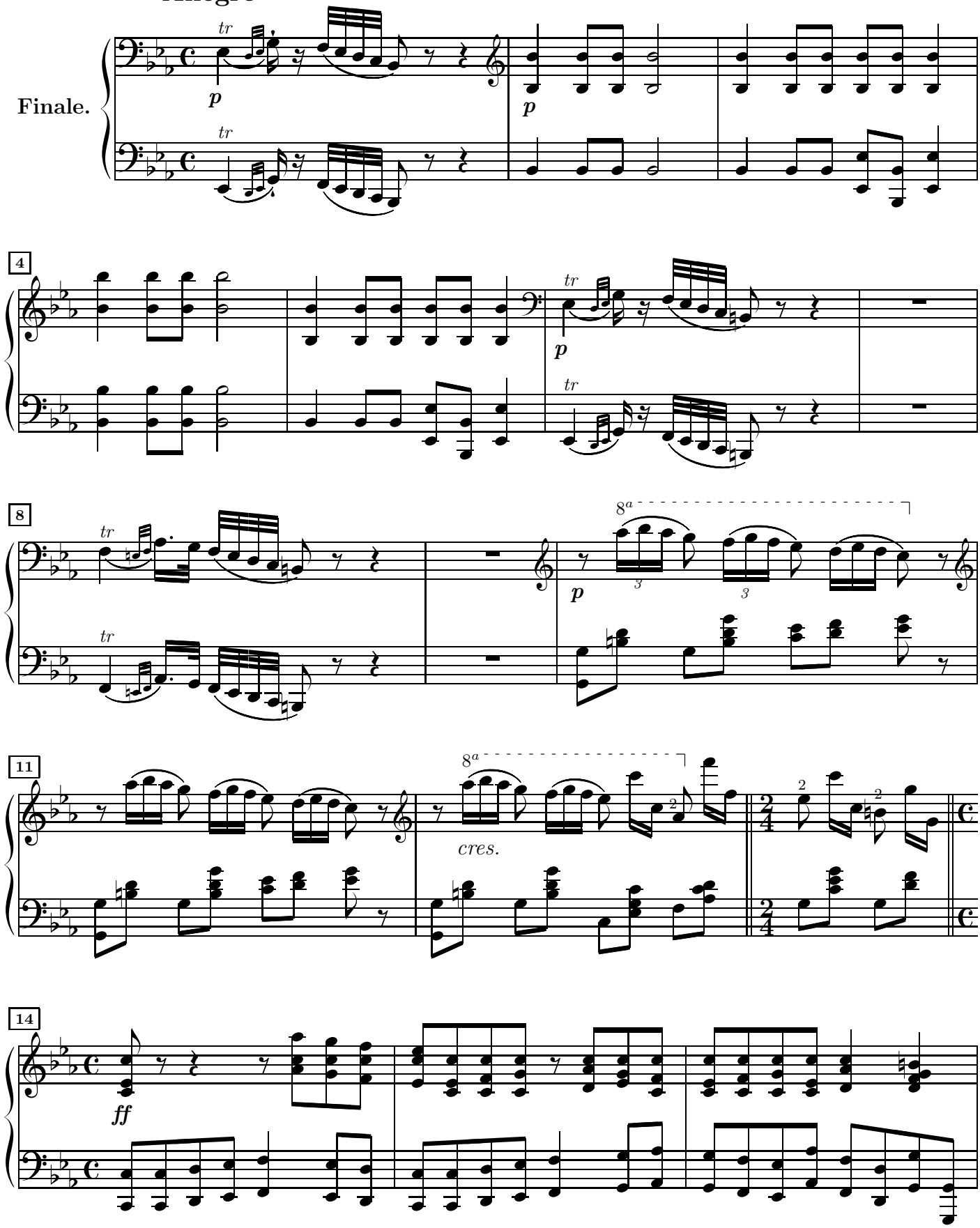

96
8a
pp
cres.
103
Fin.
f
ff
110
Trio
p esp.
116
p
122
poco cresc.

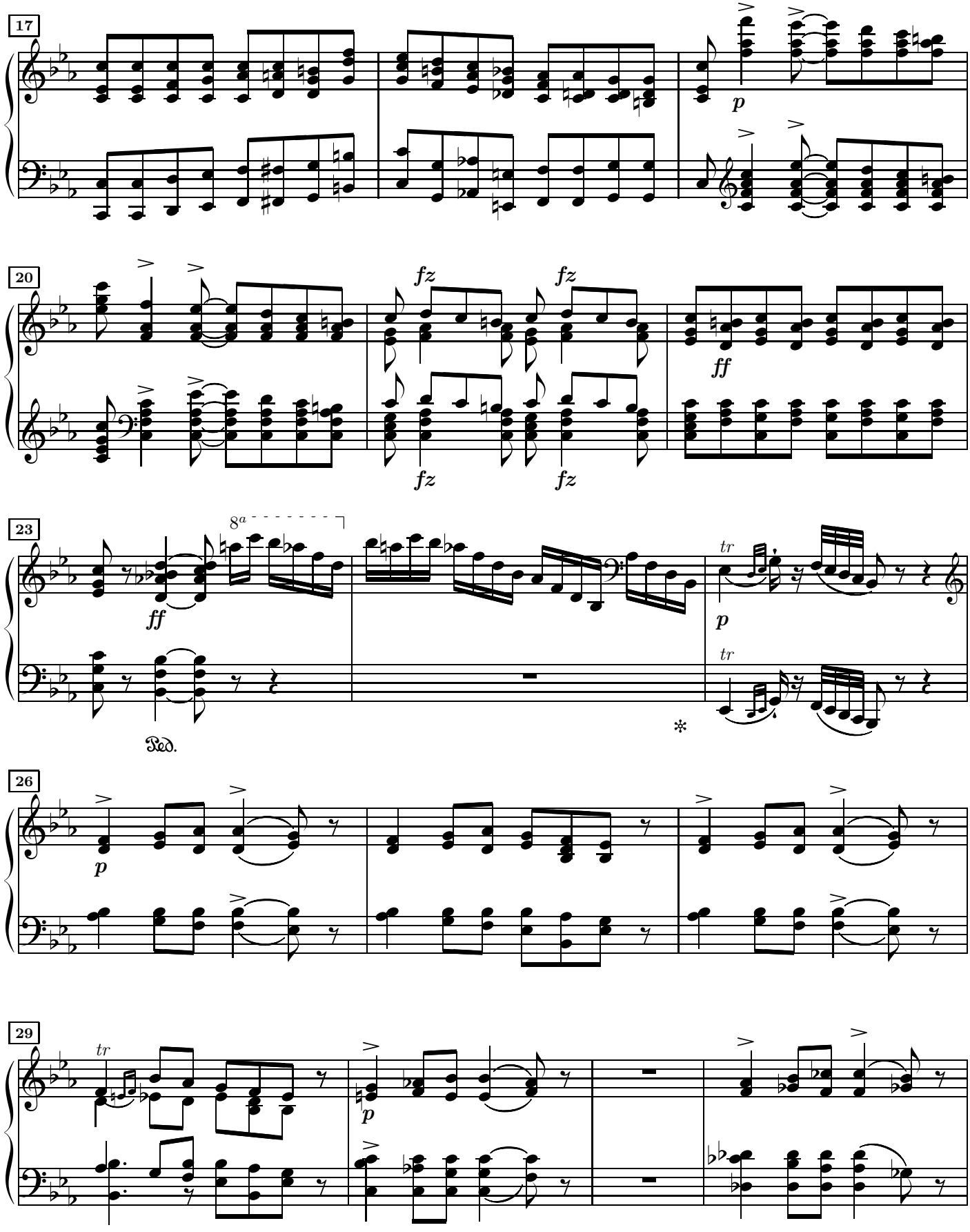


Downloaded from the Werner Icking Music Archive.

Allegro

Finale.





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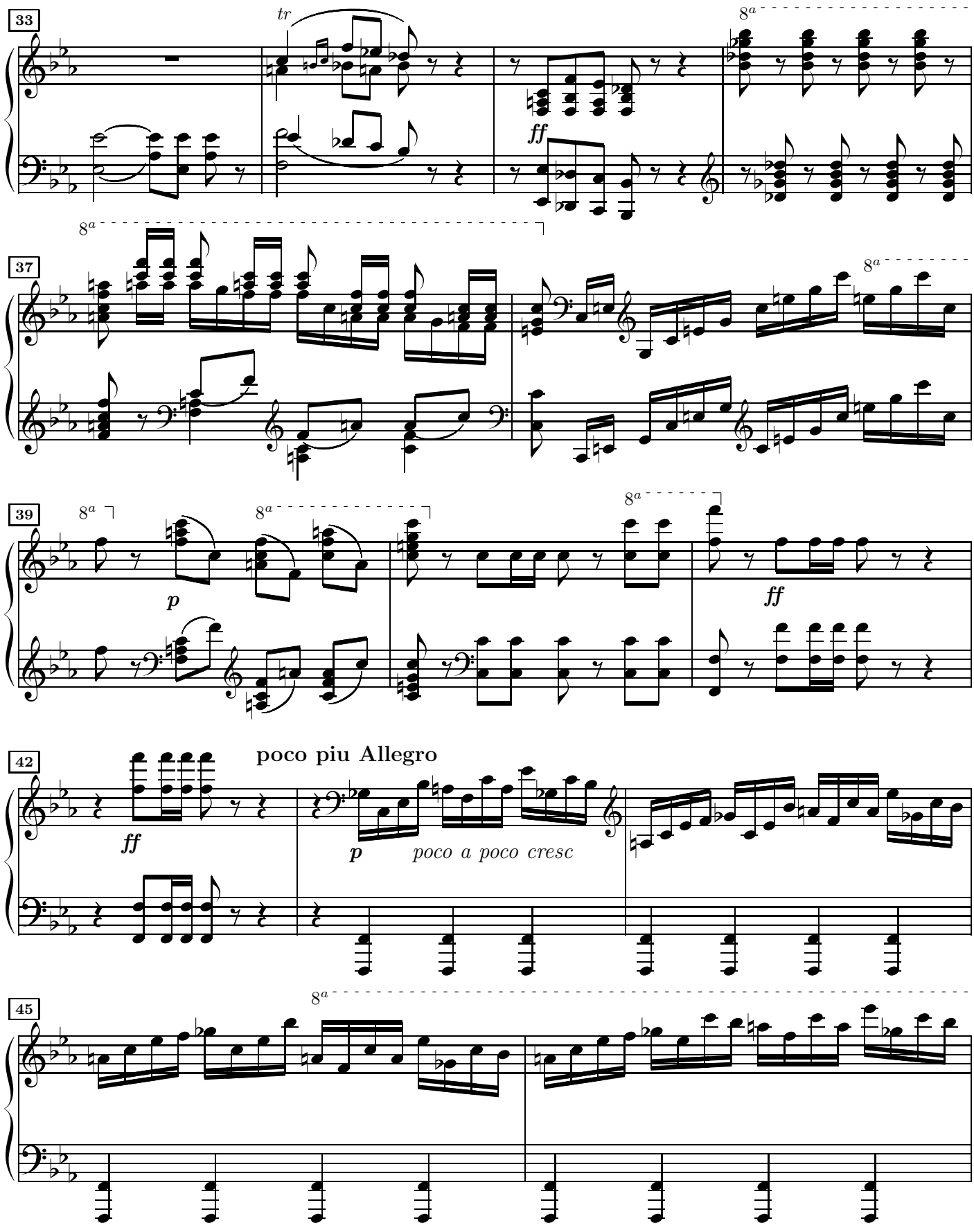
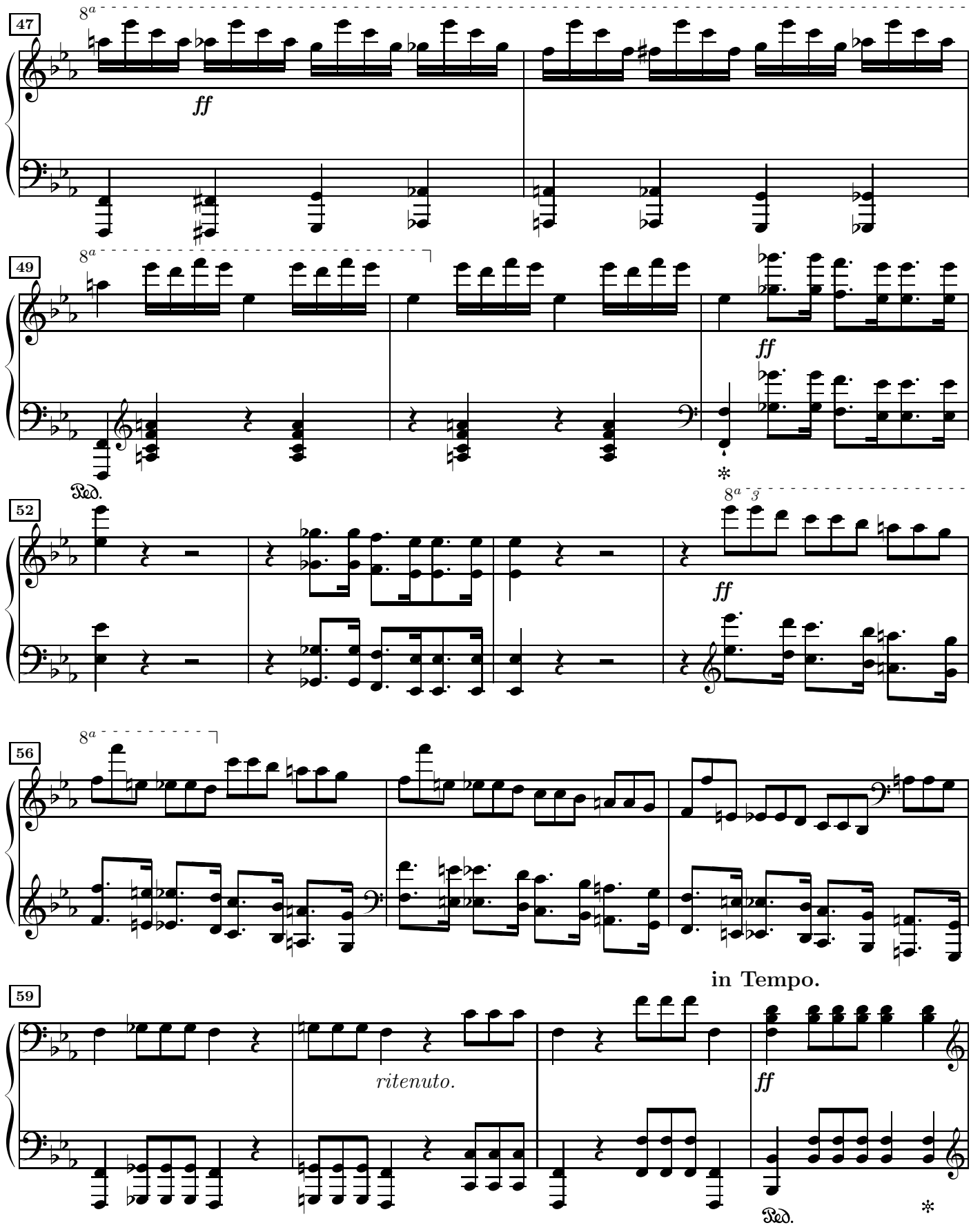

33
tr
8a
ff
37
8a
8a
39
8a
8a
p
ff
42
poco piu Allegro
ff
p
poco a poco cresc
45
8a



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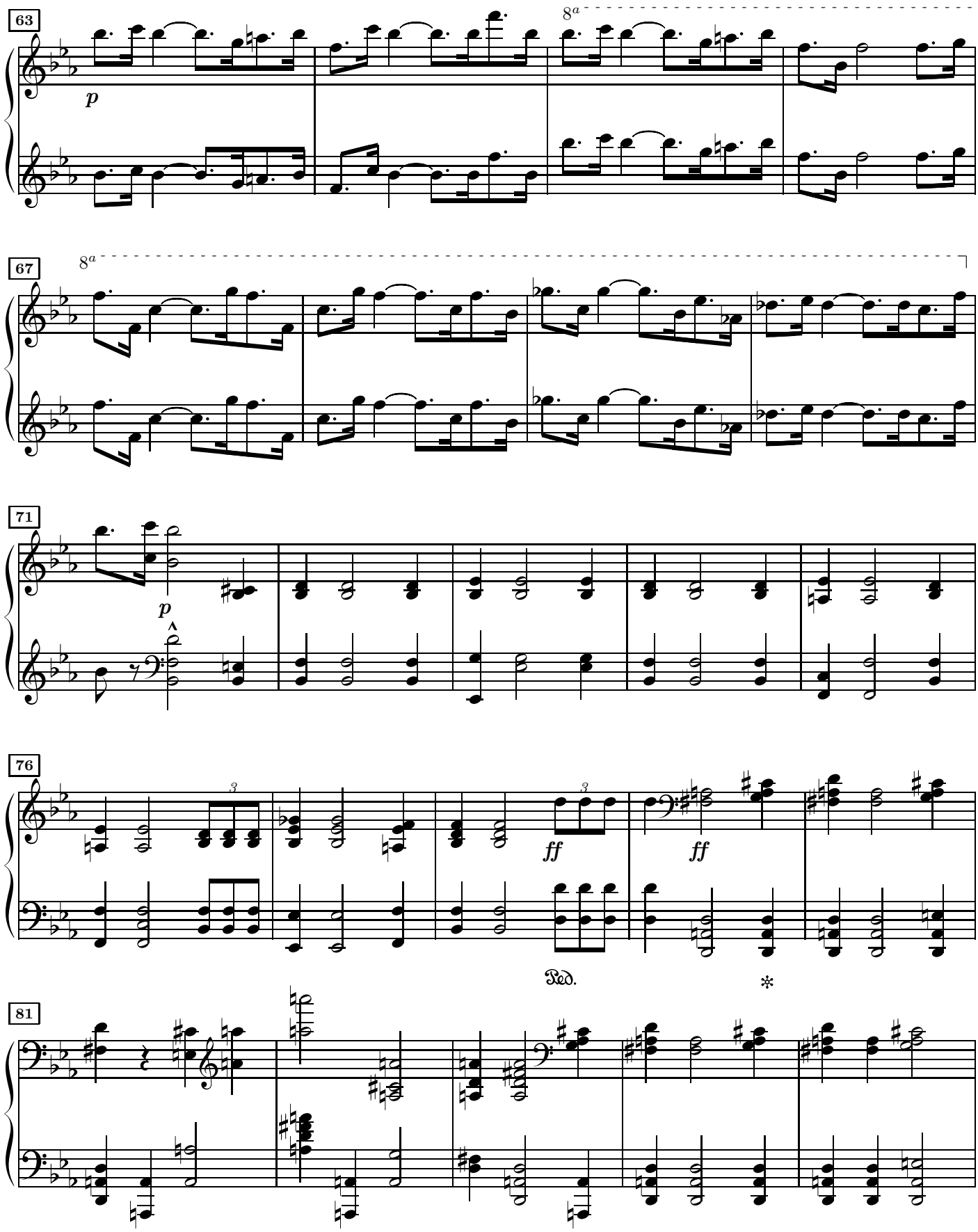
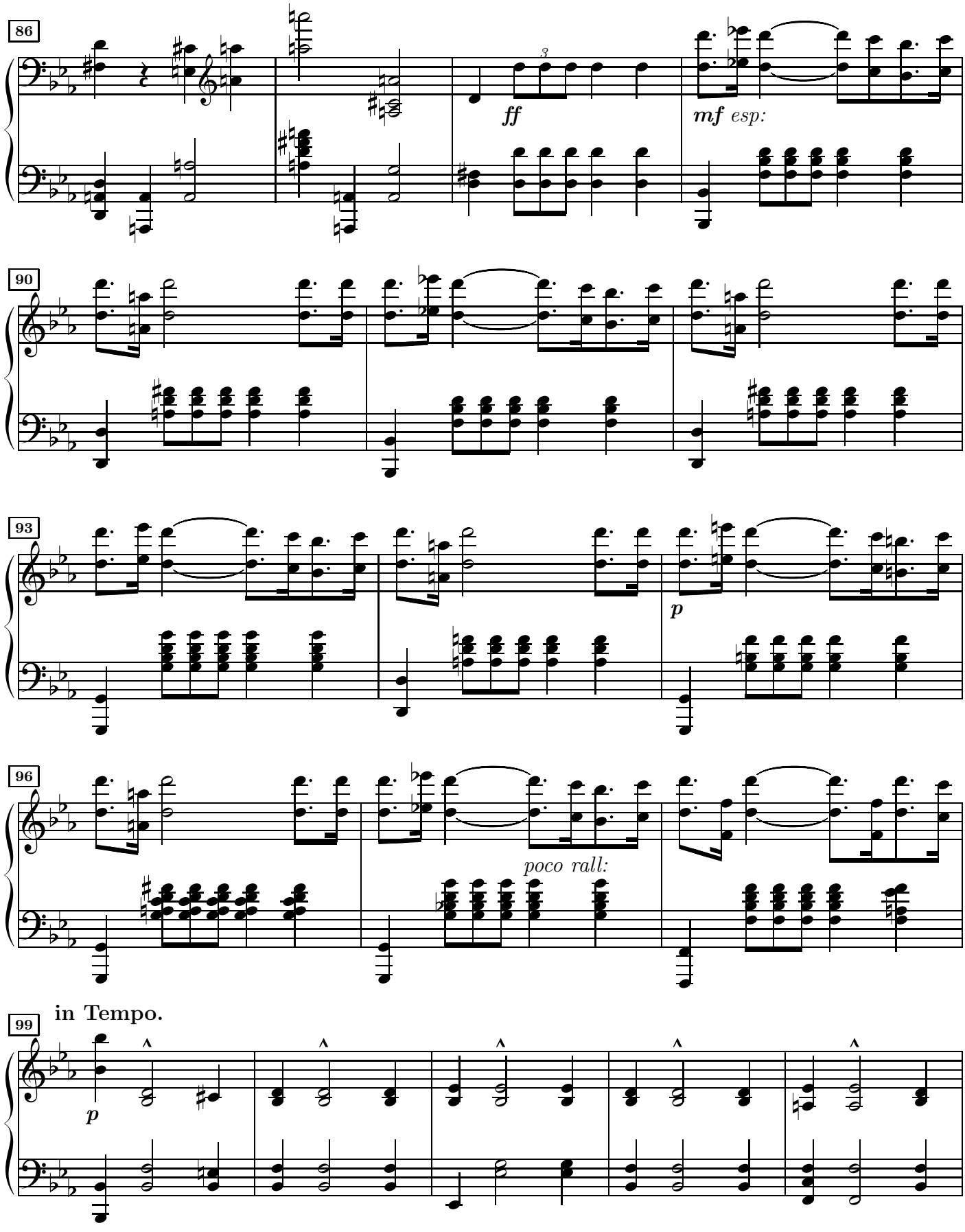

63
8a
p
67
8a
71
p
76
3
ff
3
ff
Ped.
81



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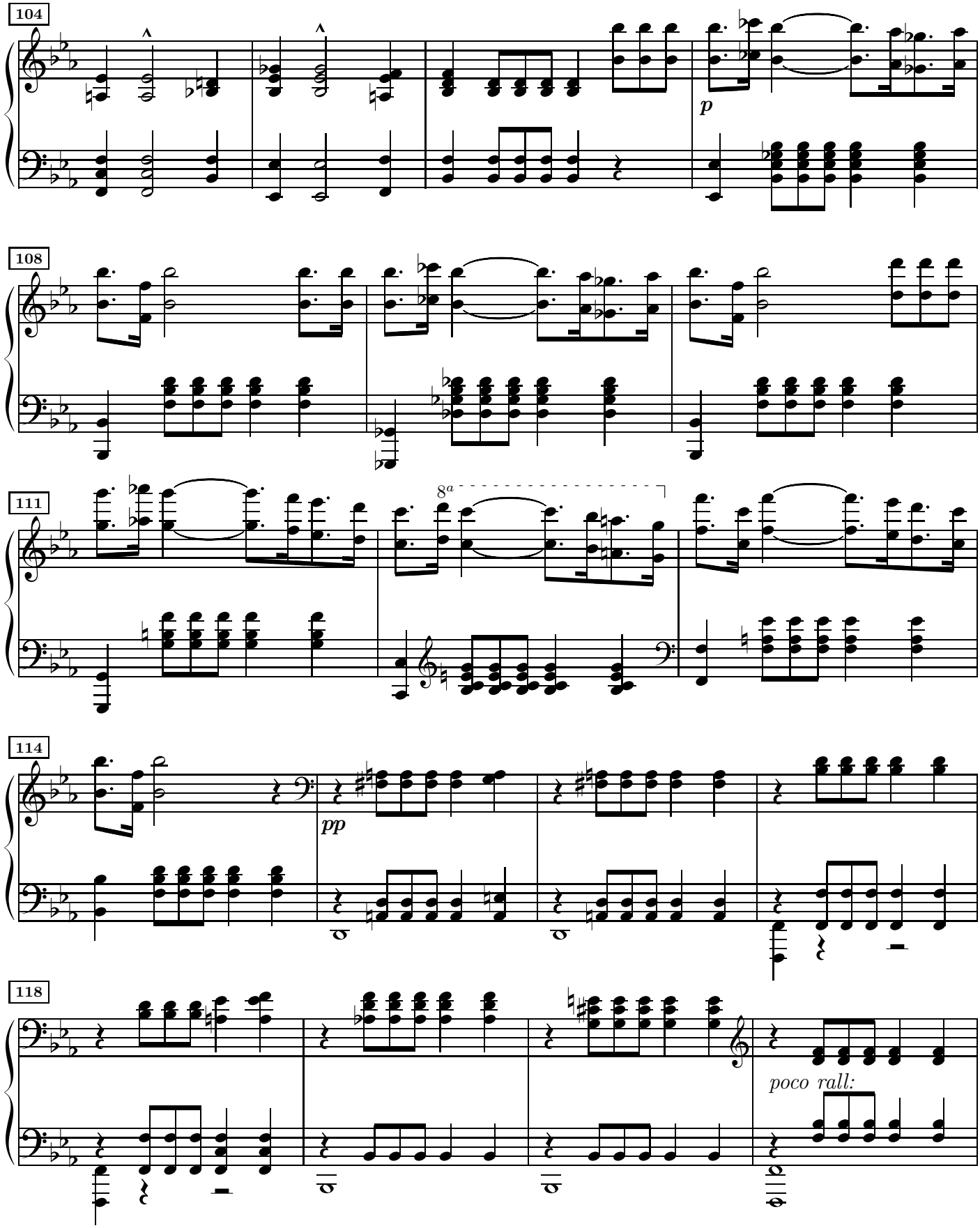
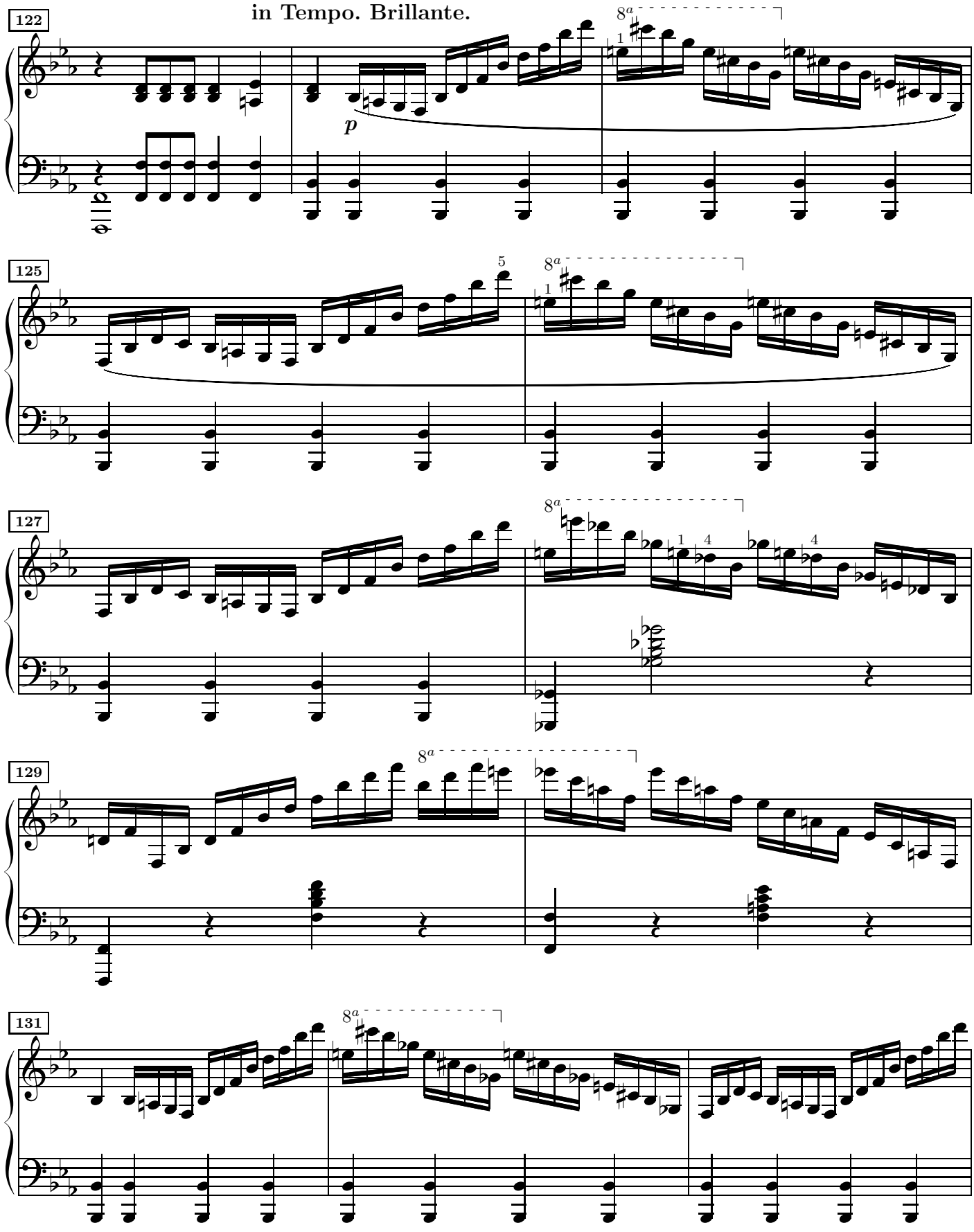

104
p
108
111
8a
114
pp
118
poco rall:



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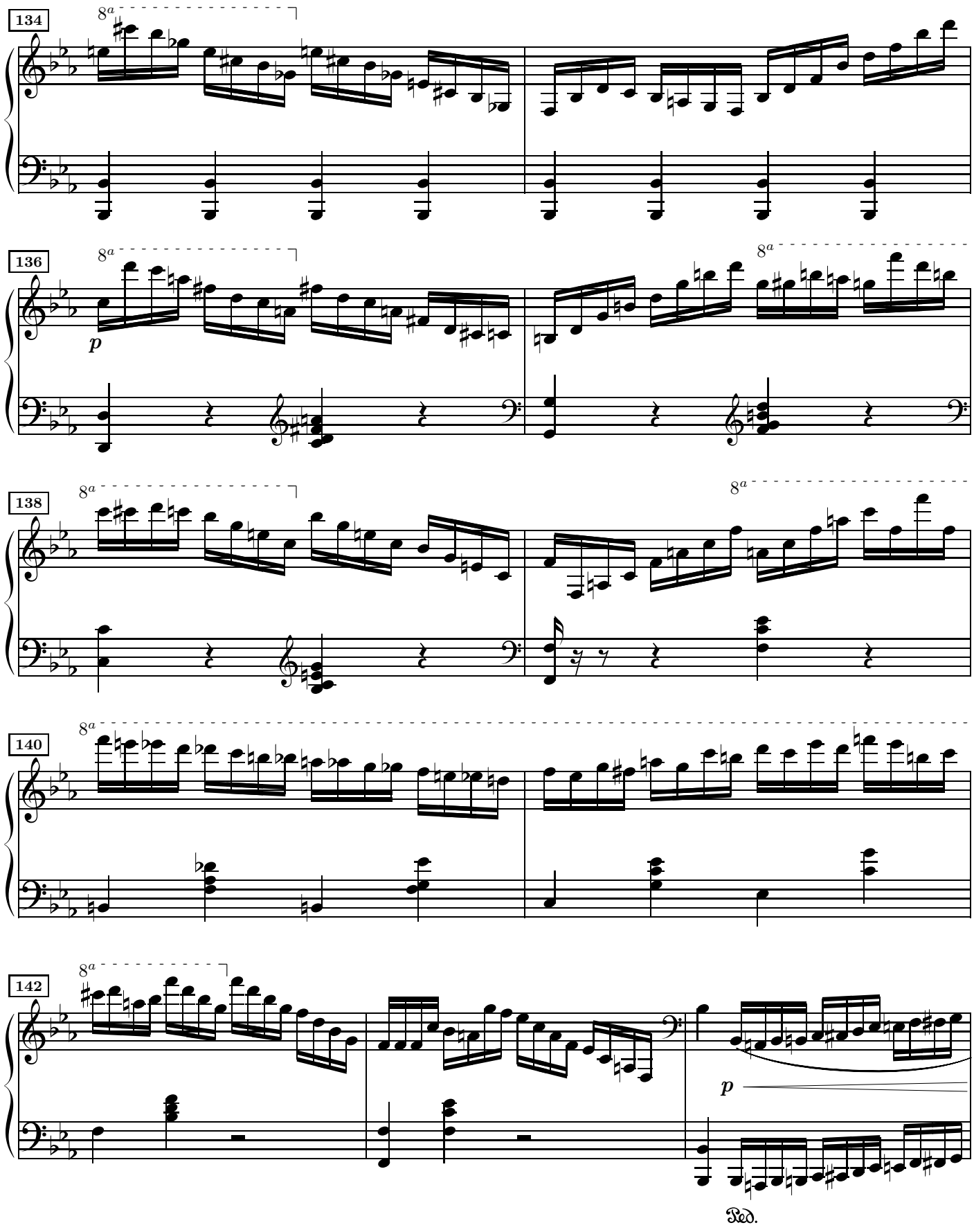
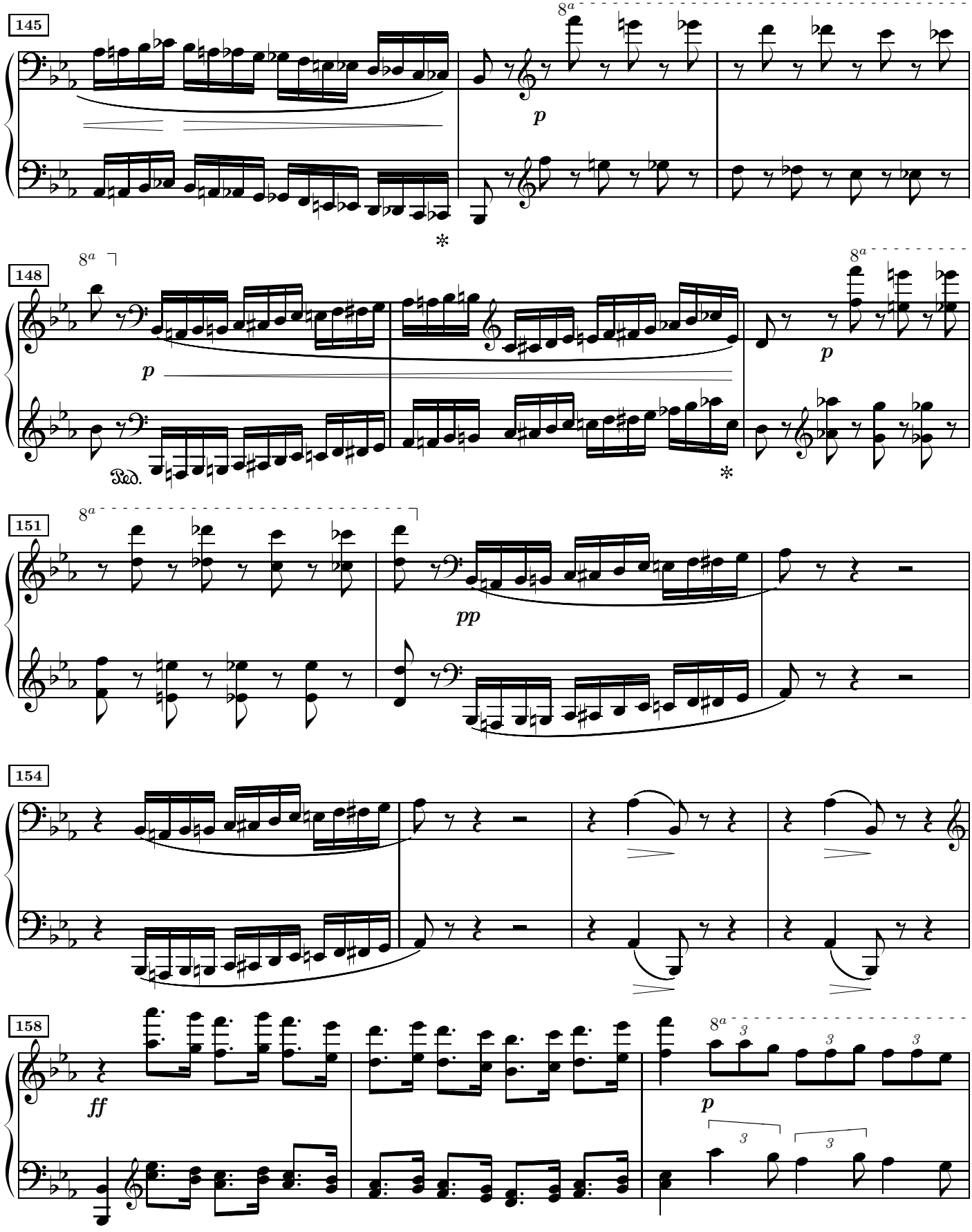

134
8a
136
8a
p
8a
138
8a
8a
140
8a
142
8a
p
Ped.



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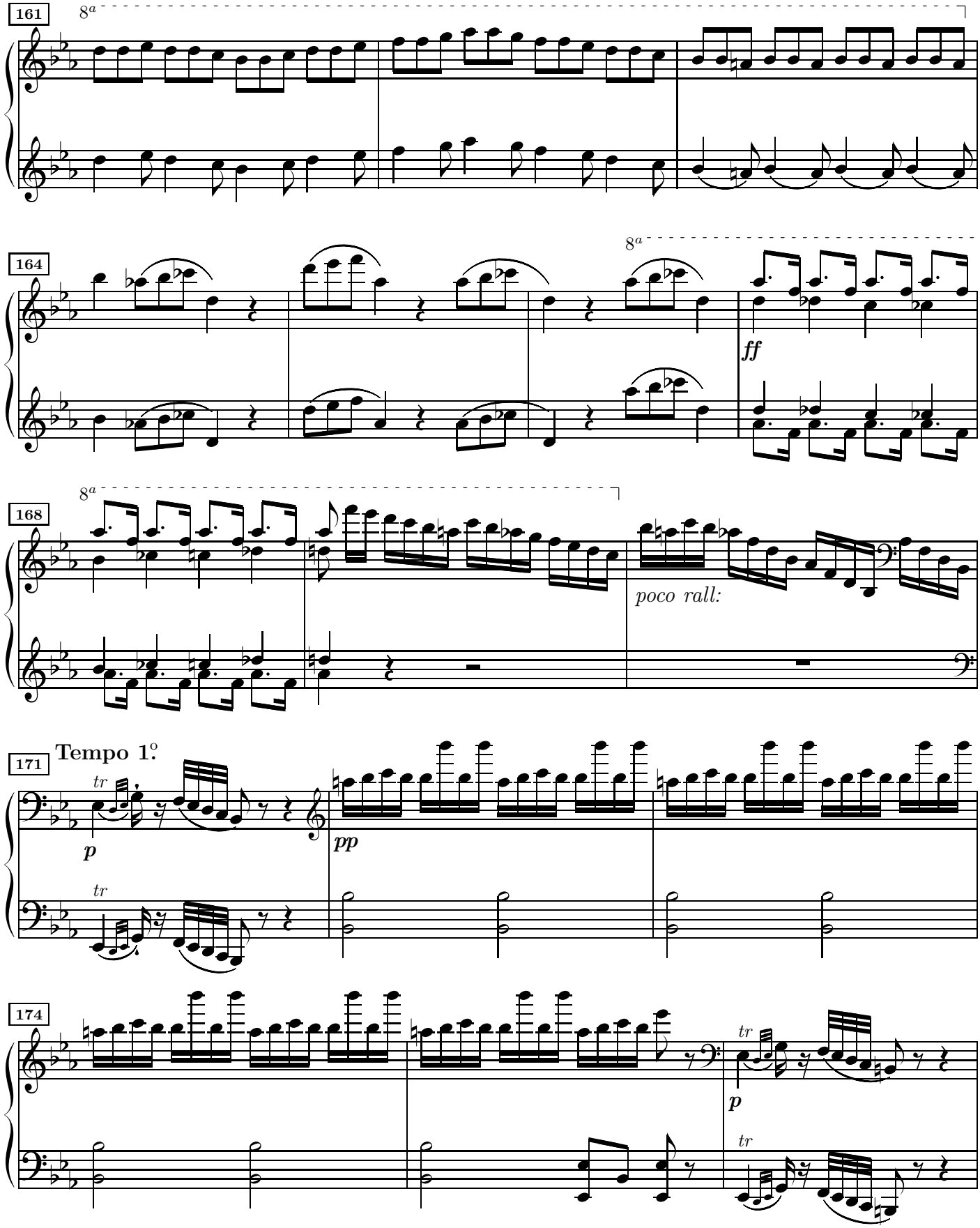
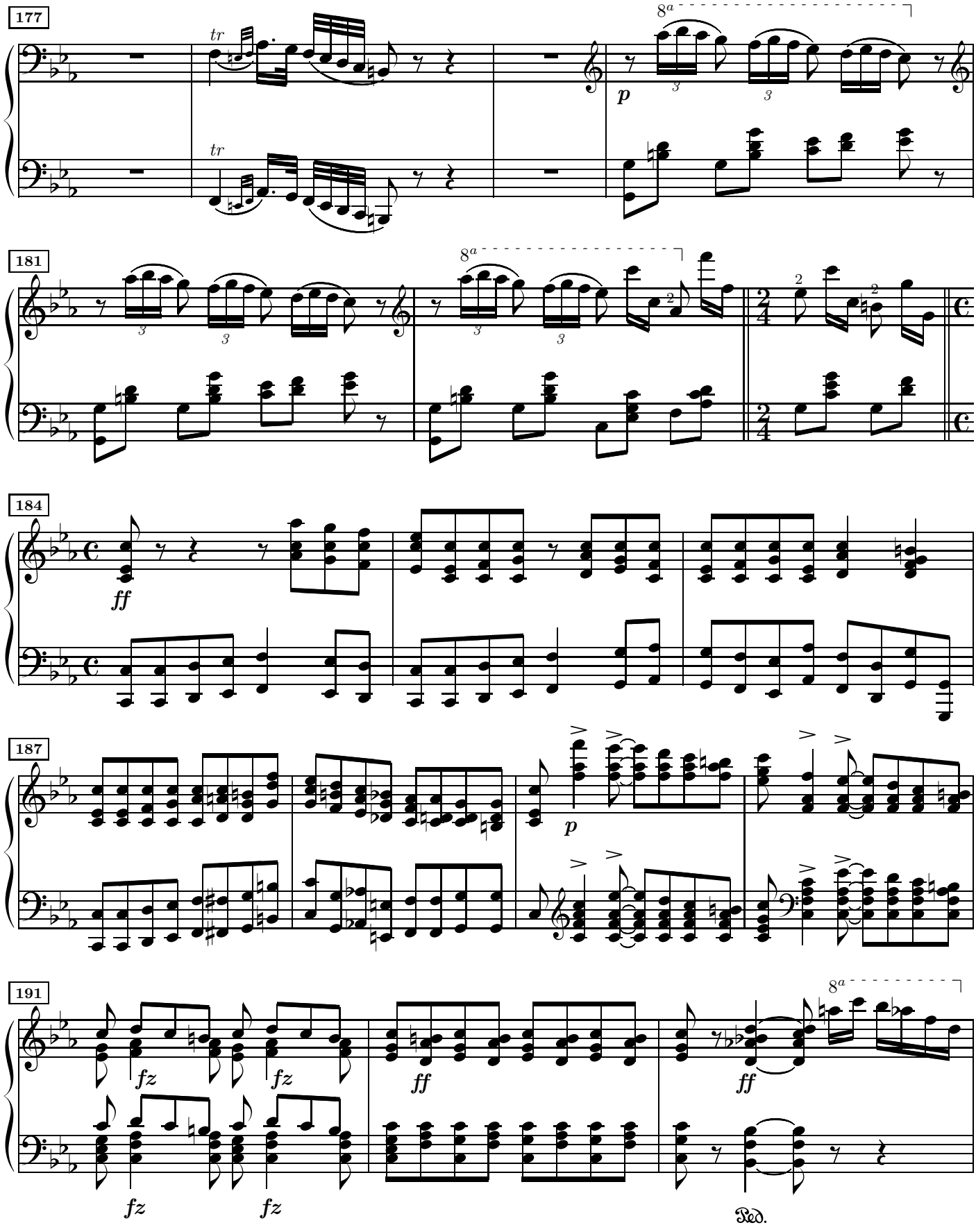

161
8a
164
8a
ff
168
8a
poco rall:
171
Tempo 1.o
tr
p
pp
tr
174
tr
p
tr



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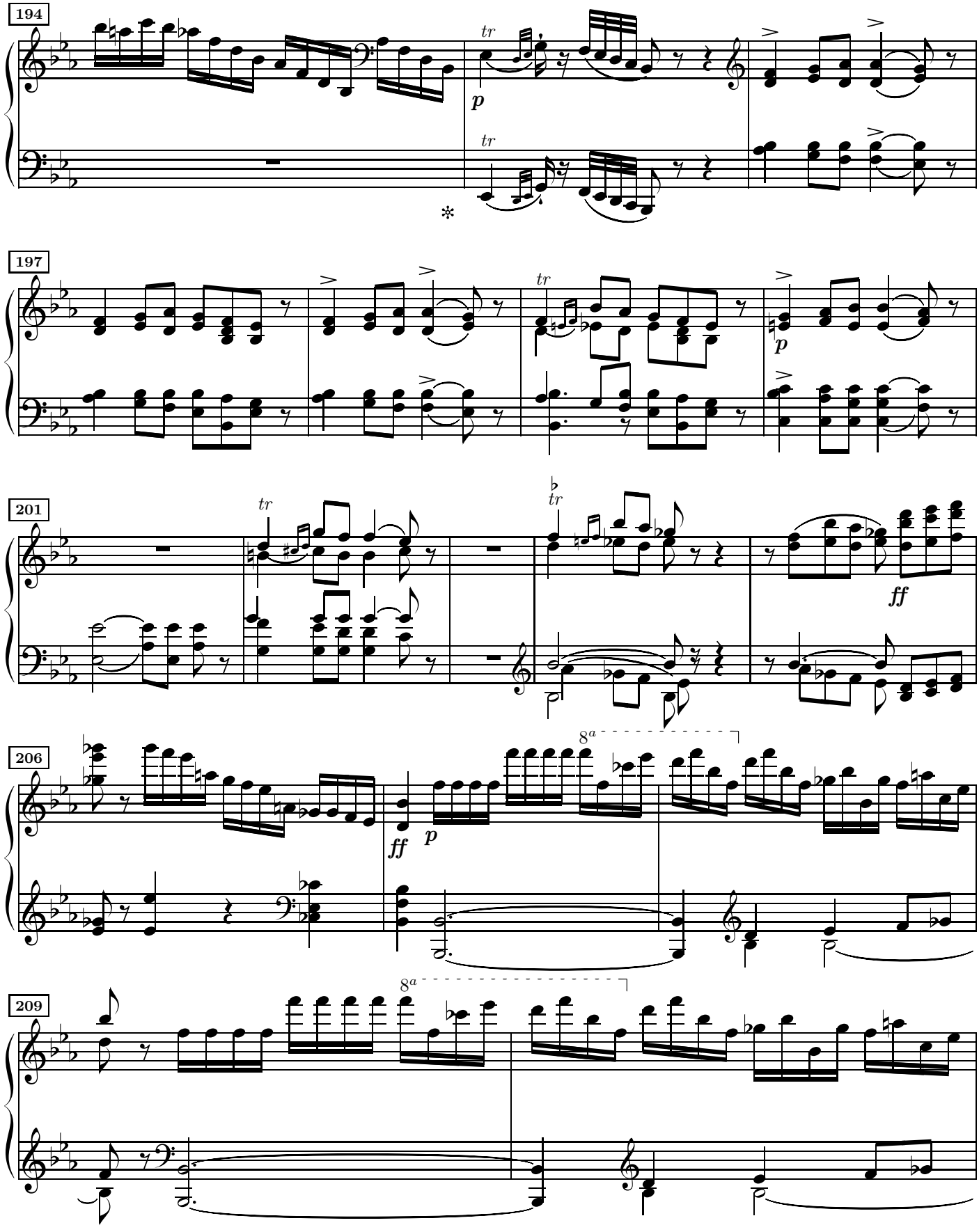
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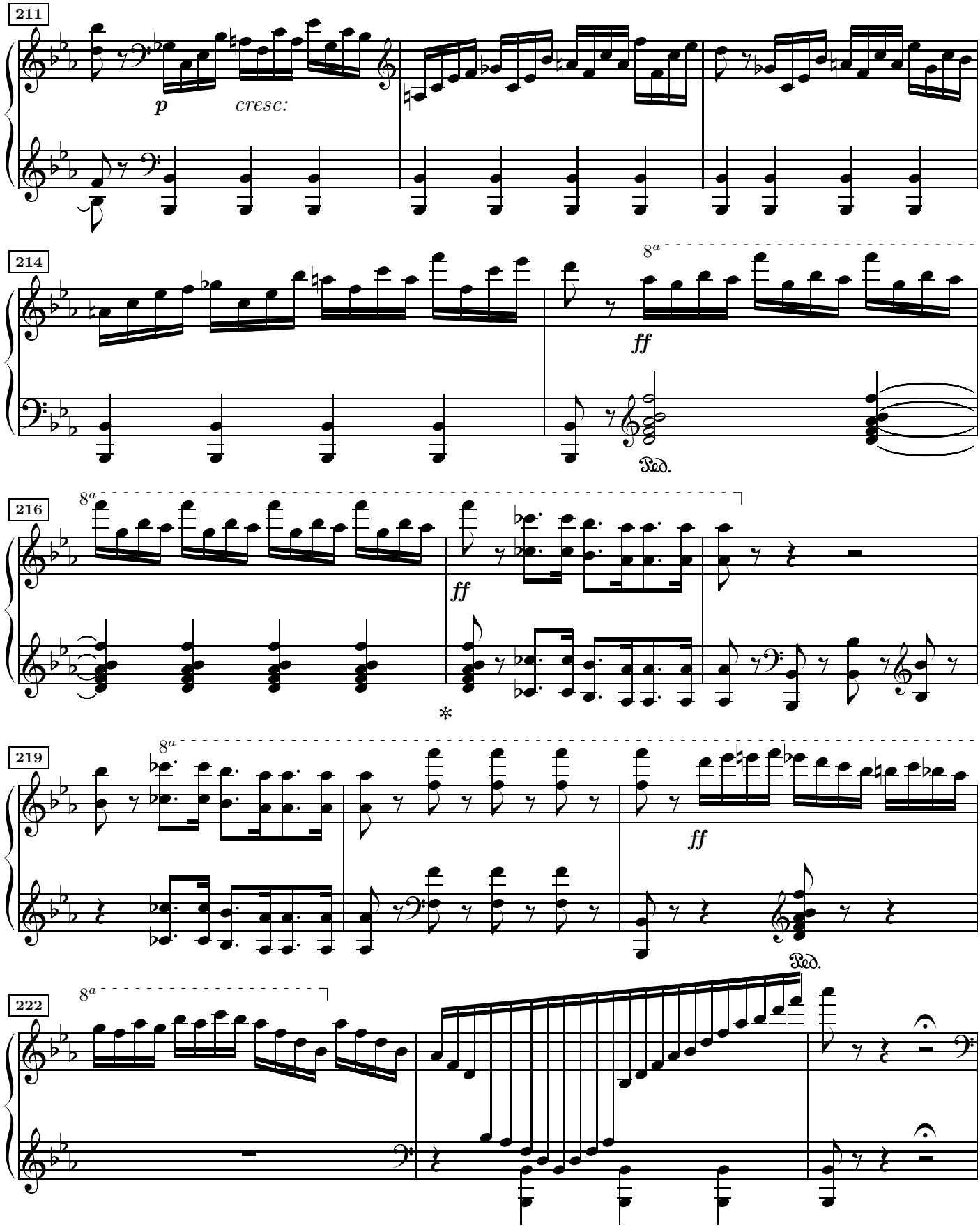
tr
p
tr
197
tr
p
201
tr
tr
ff
206
8a
ff
p
209
8a



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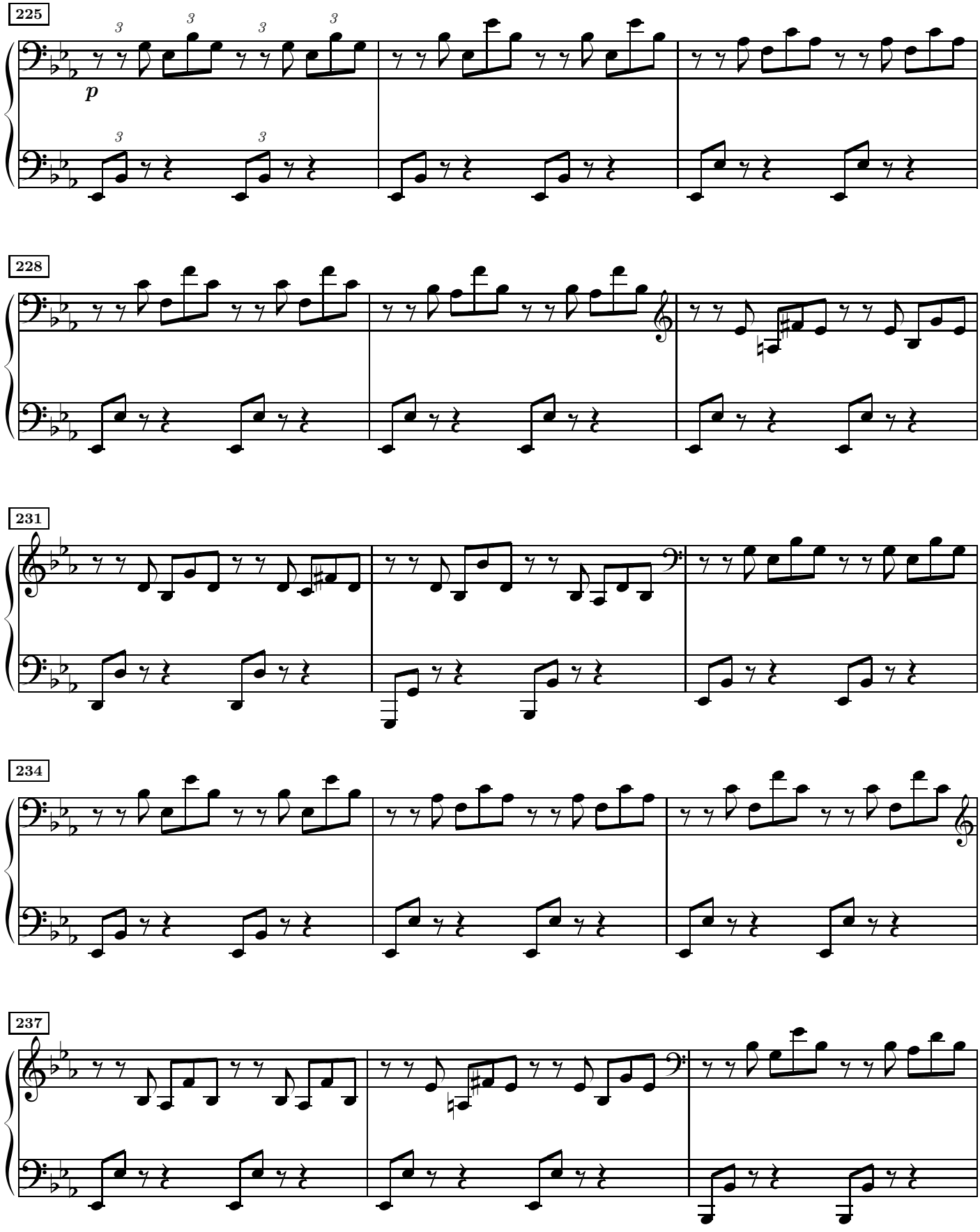
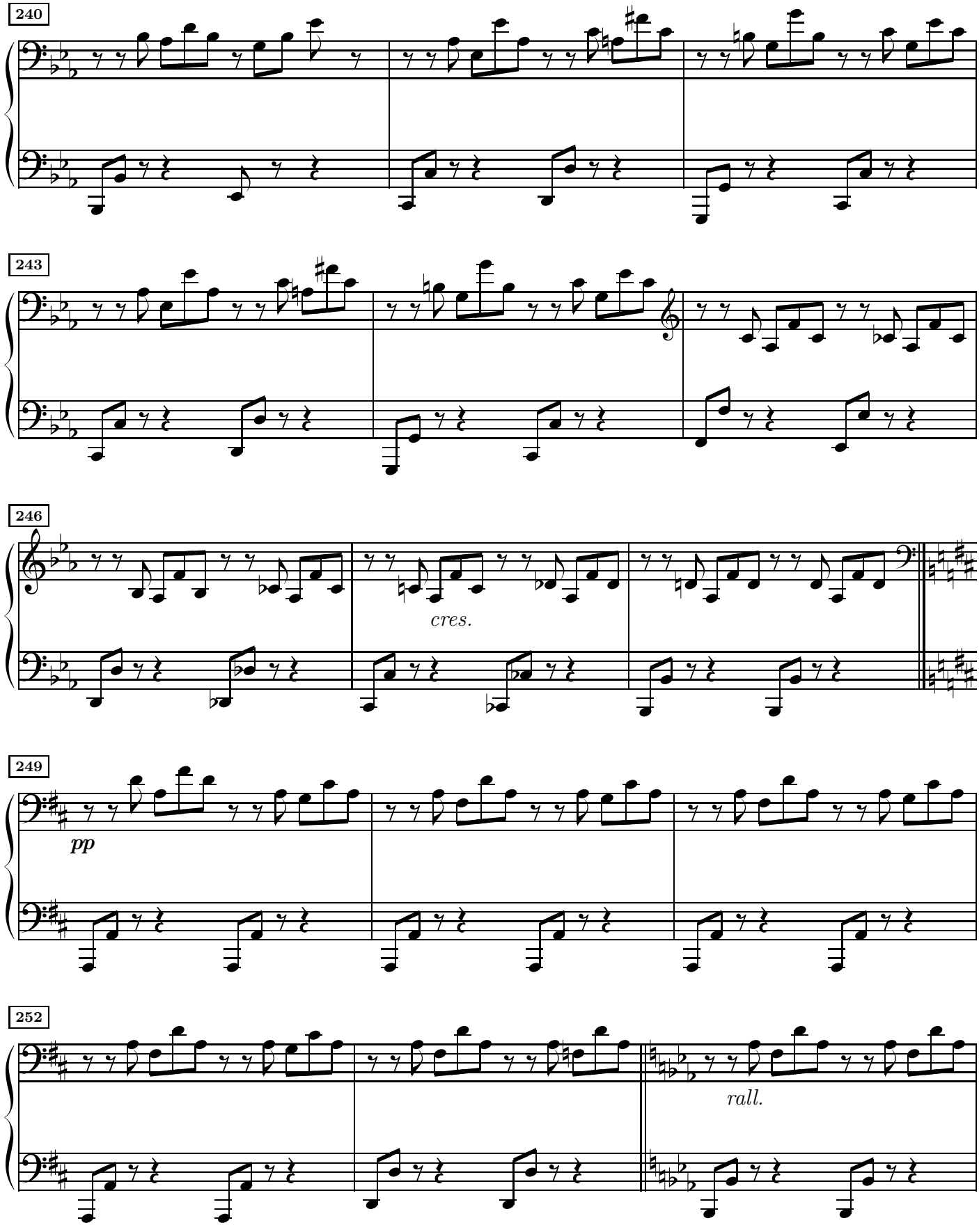

225
p
228
231
234
237



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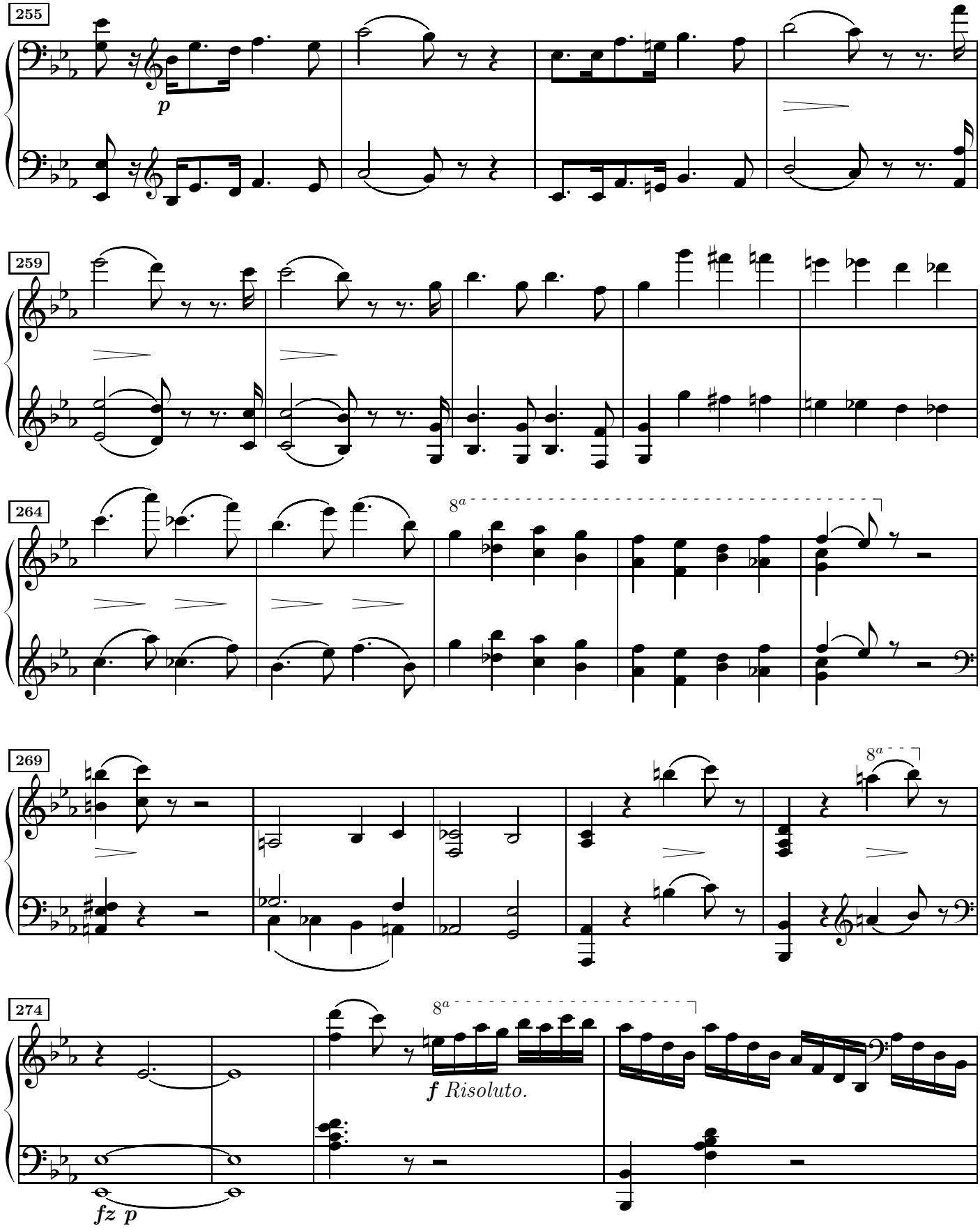
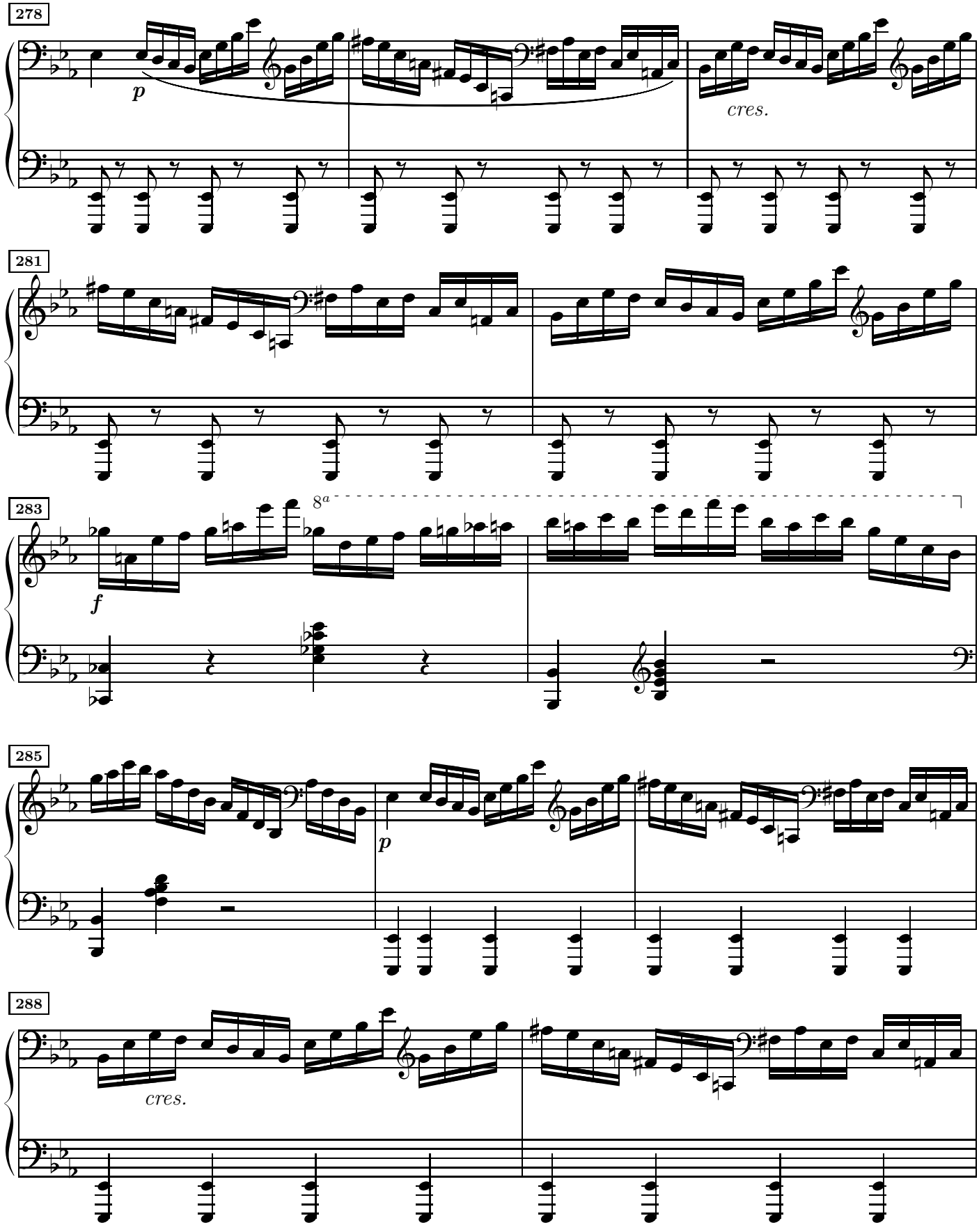
in Tempo.



in Tempo.



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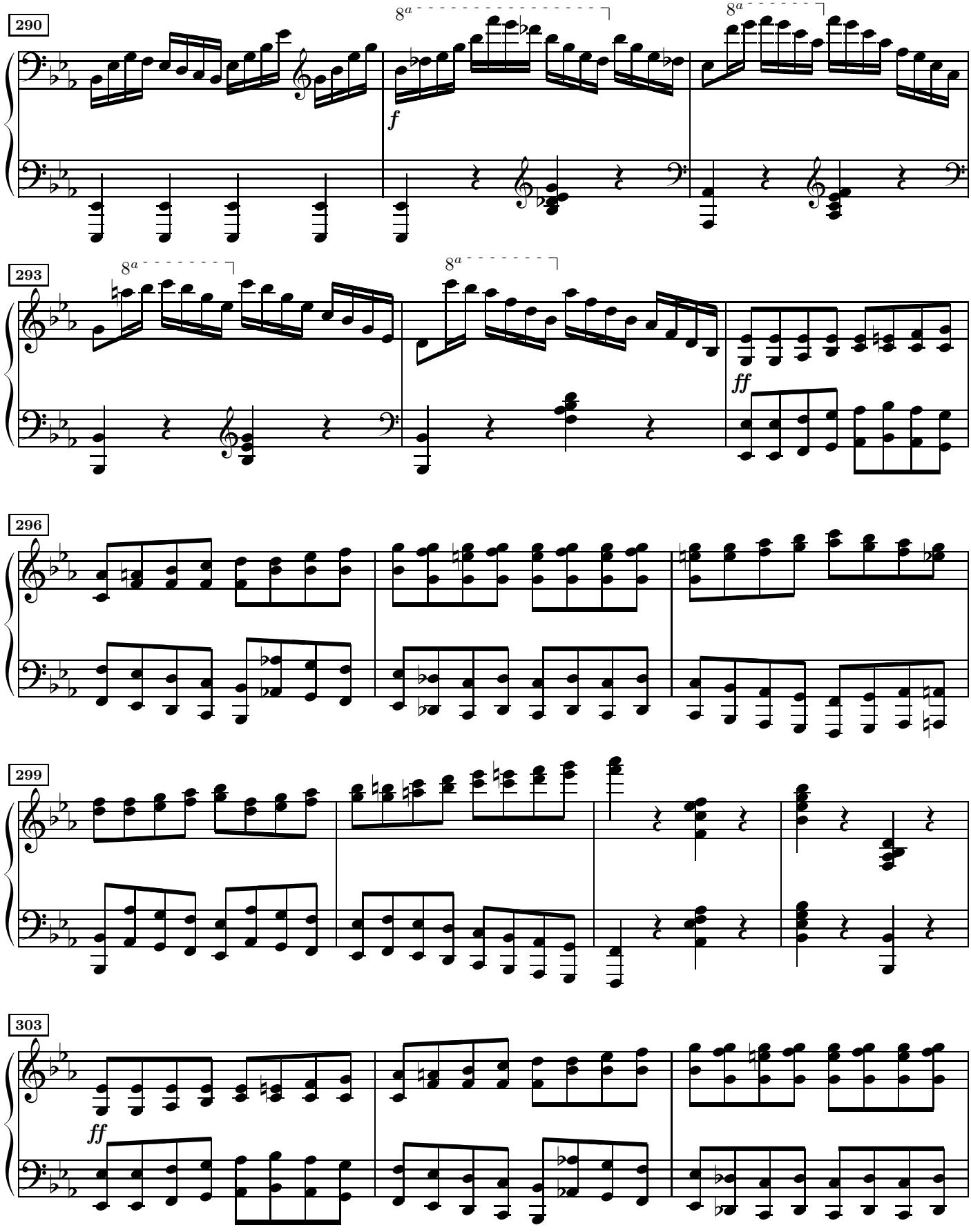
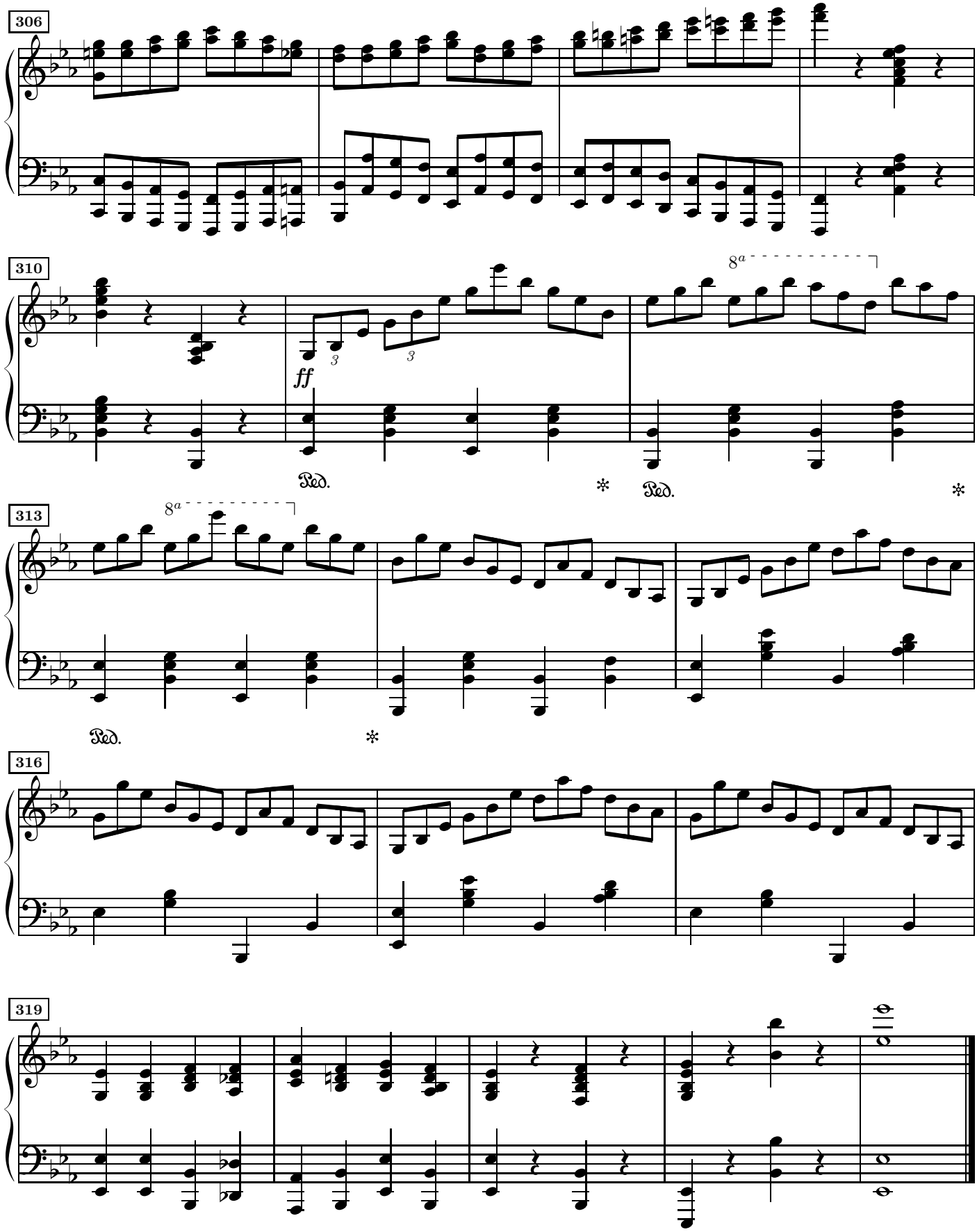

290
8a
8a
f
293
8a
8a
ff
296
299
303
ff



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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 Brussells 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 contempories (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.

à Monsieur
Ch. de Bériot

Cinquième Sextuor

pour

piano, violon, deux altos, violoncelle et contrabasse

par

Henri Bertini jeune

Op. 124

Premier Alto

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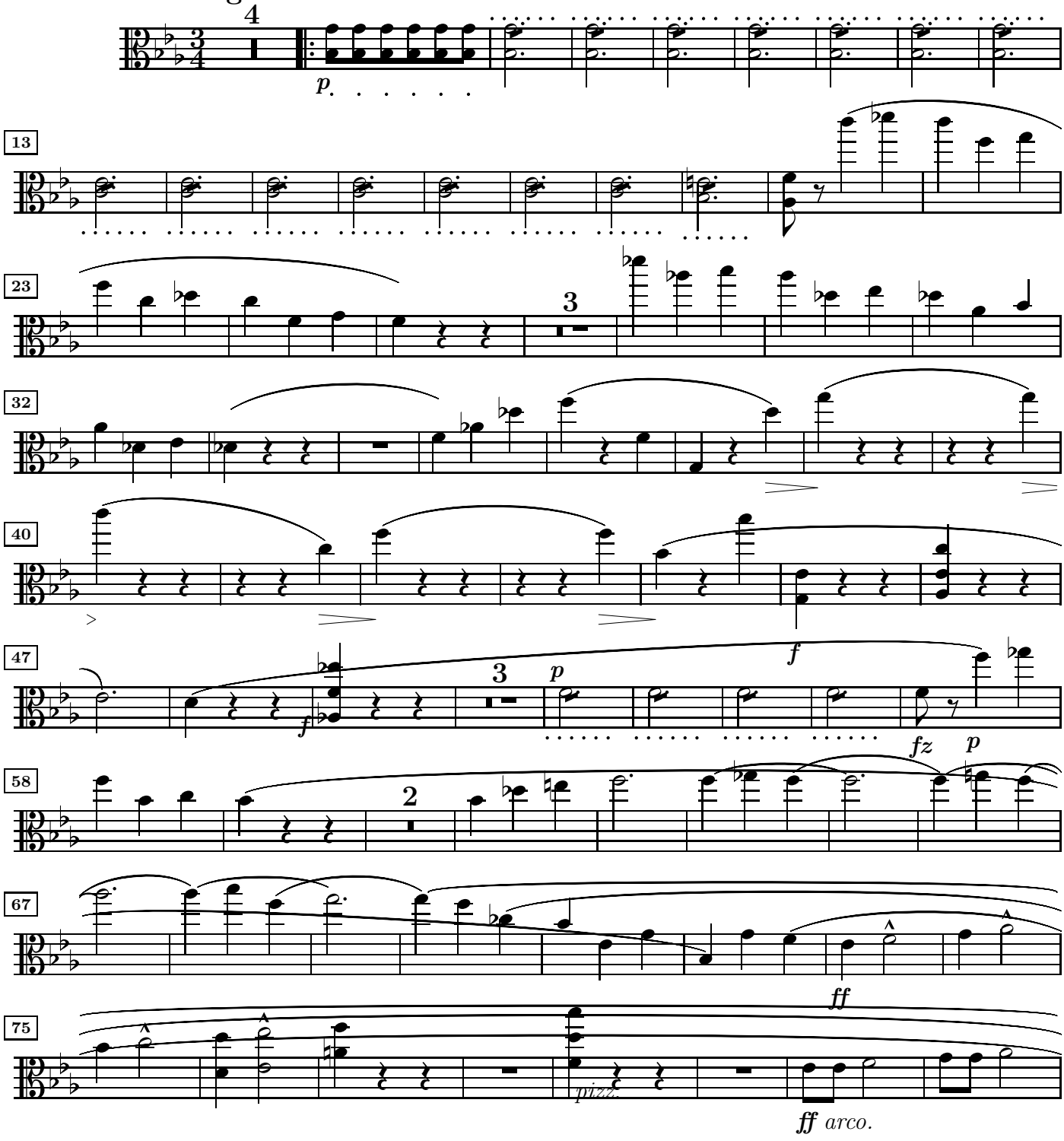
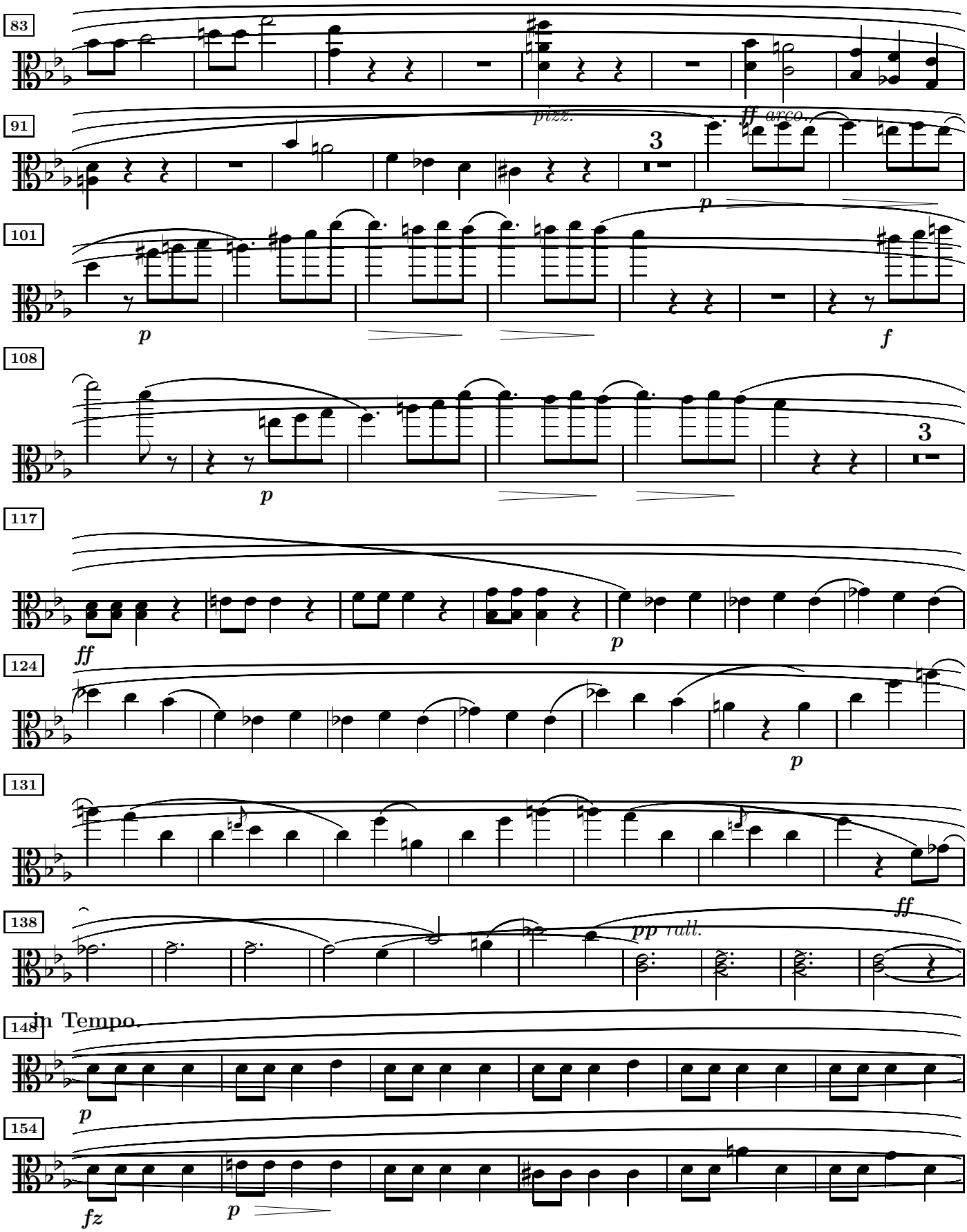
Premier Alto

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.





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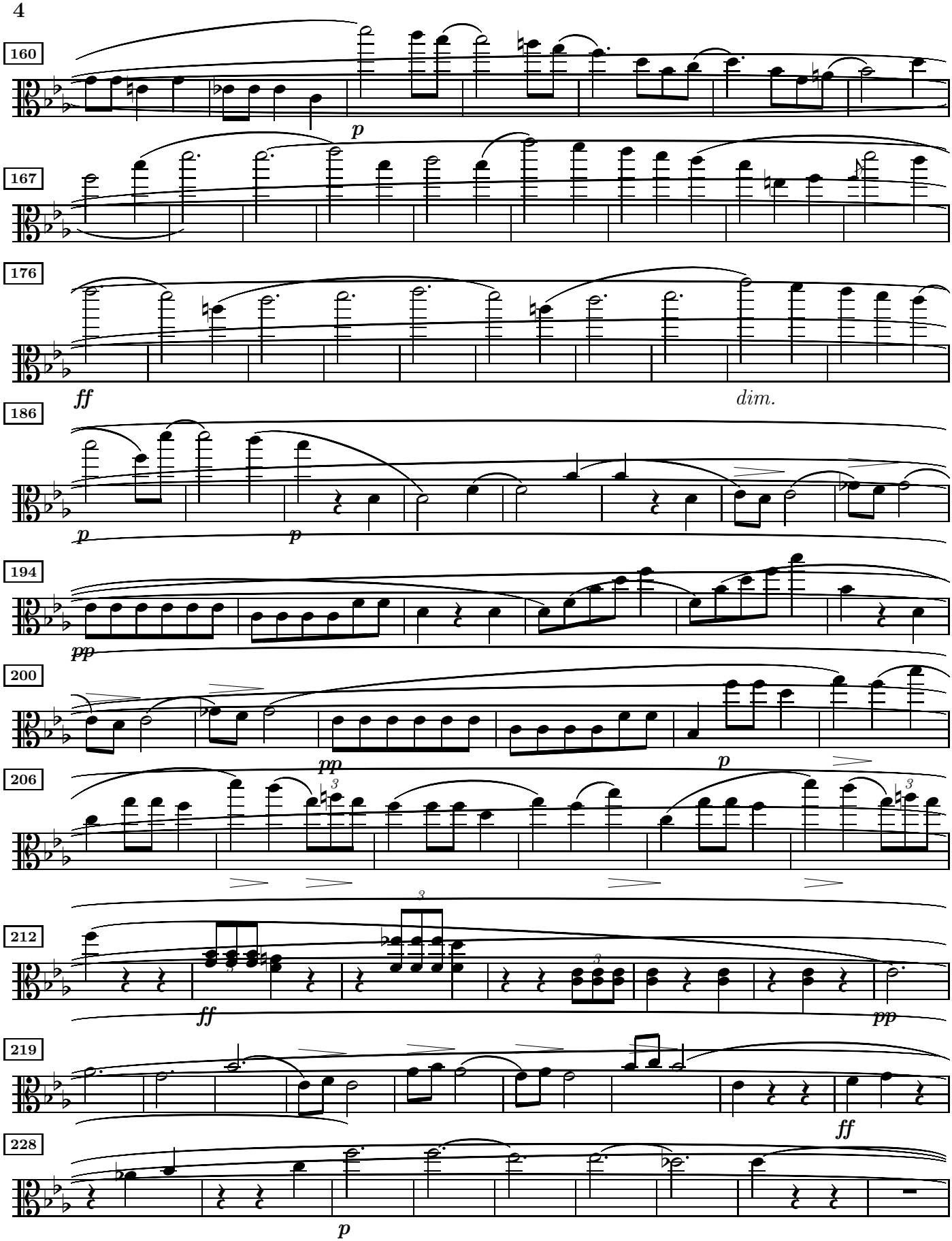
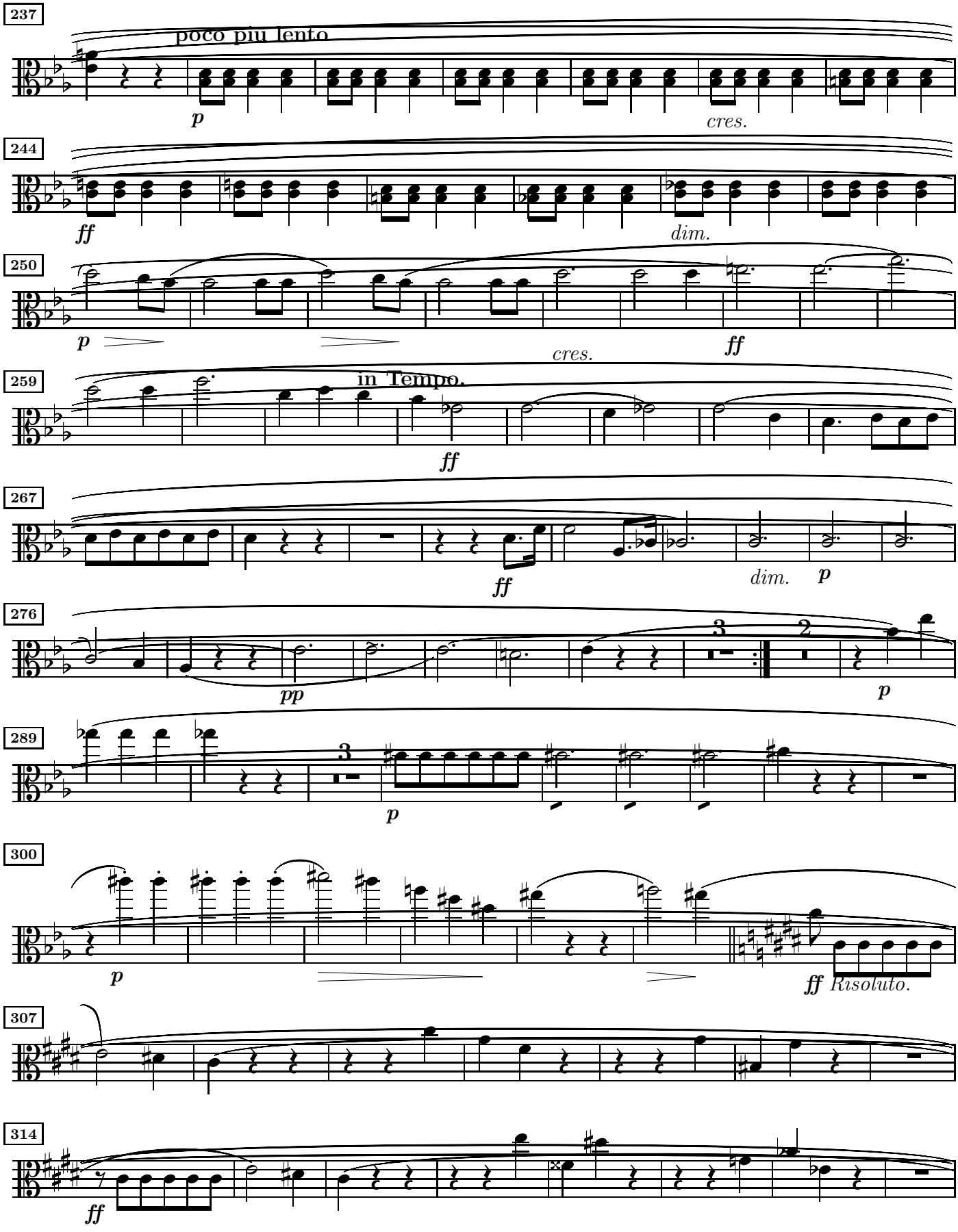

160
p
167
176
ff
dim.
186
p
p
194
pp
200
pp
p
206
3
3
212
ff
3
pp
219
ff
228
p



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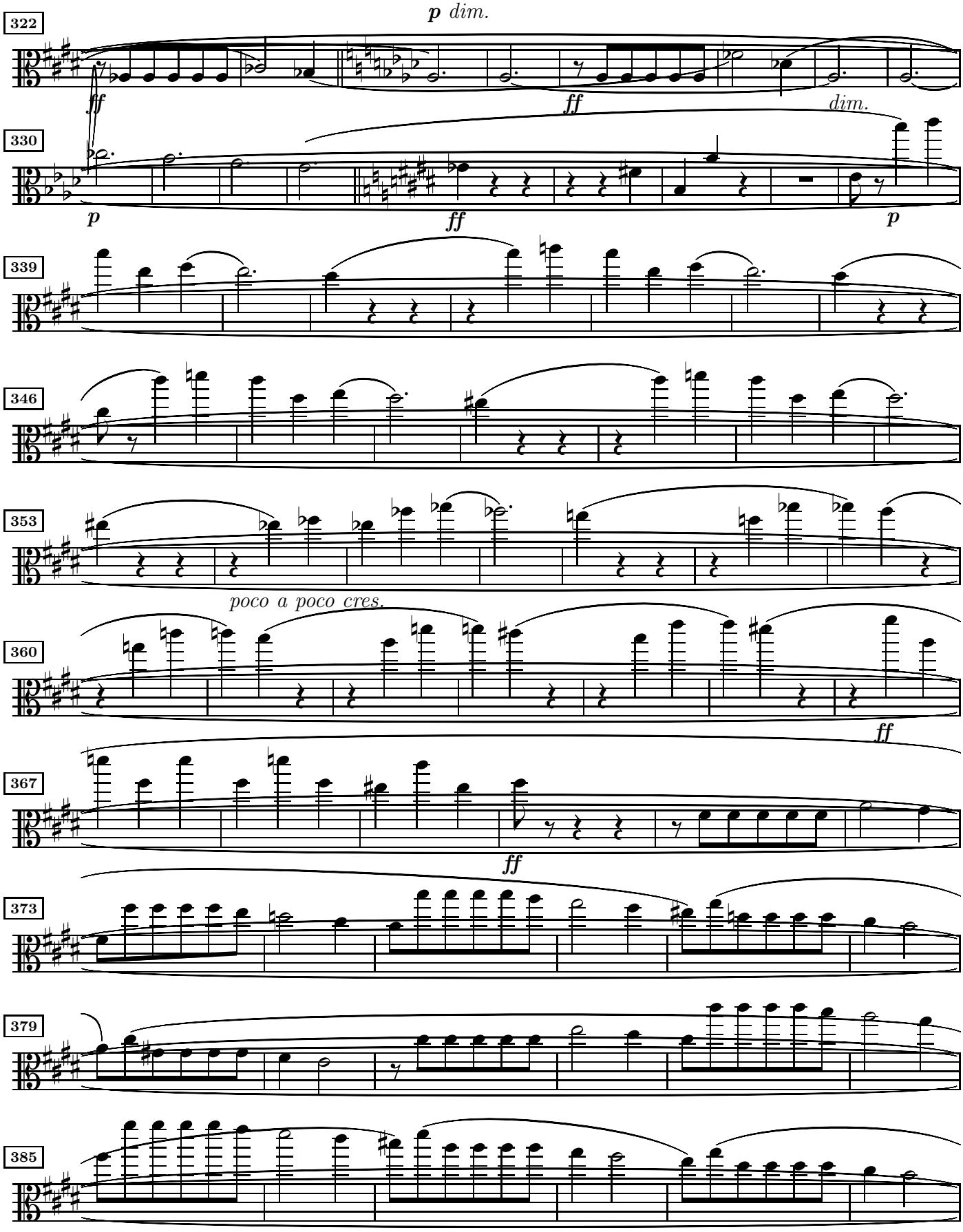
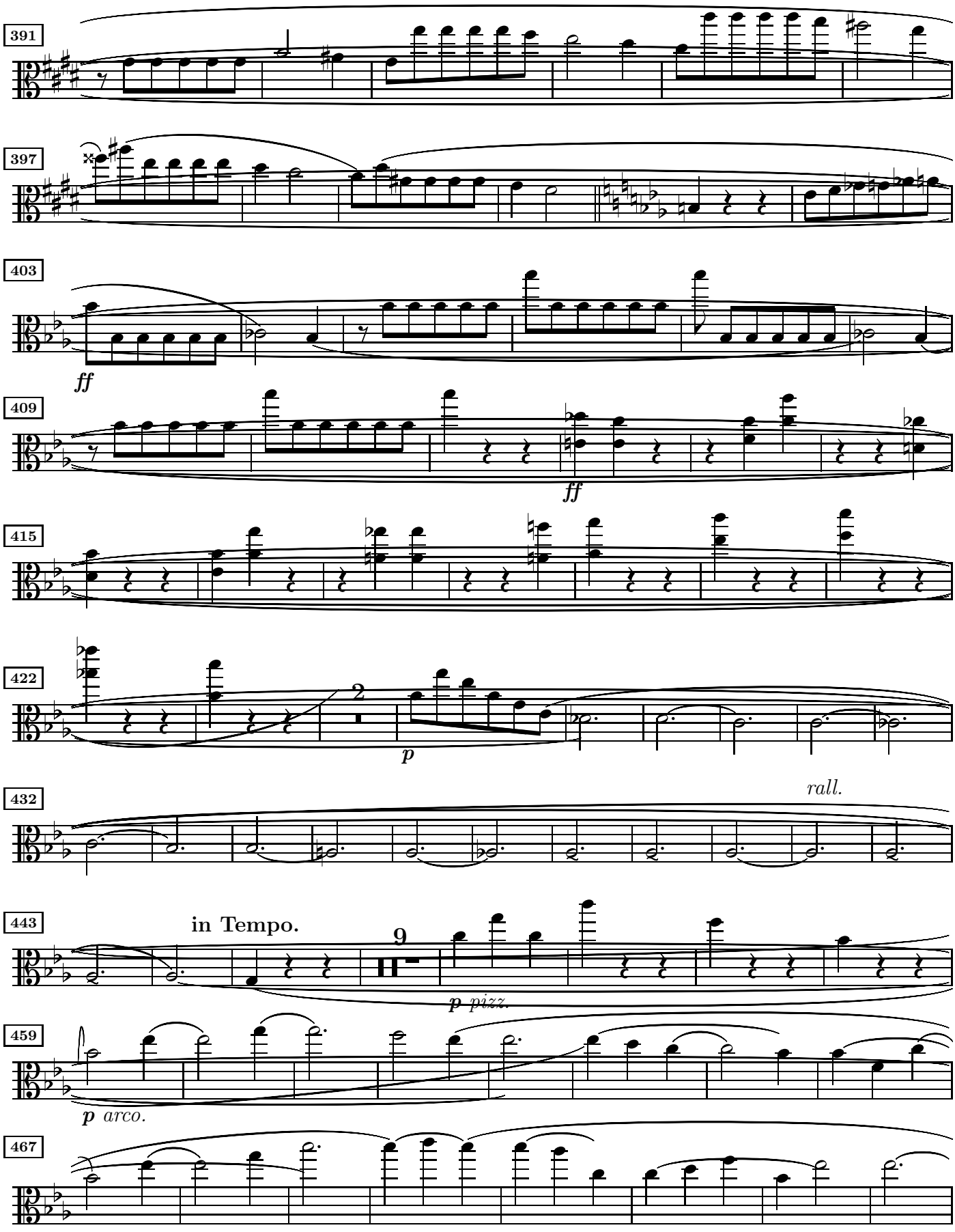

322
p dim.
ff
ff
330
dim.
p
ff
p
339
346
353
poco a poco cres.
360
ff
367
ff
373
379
385



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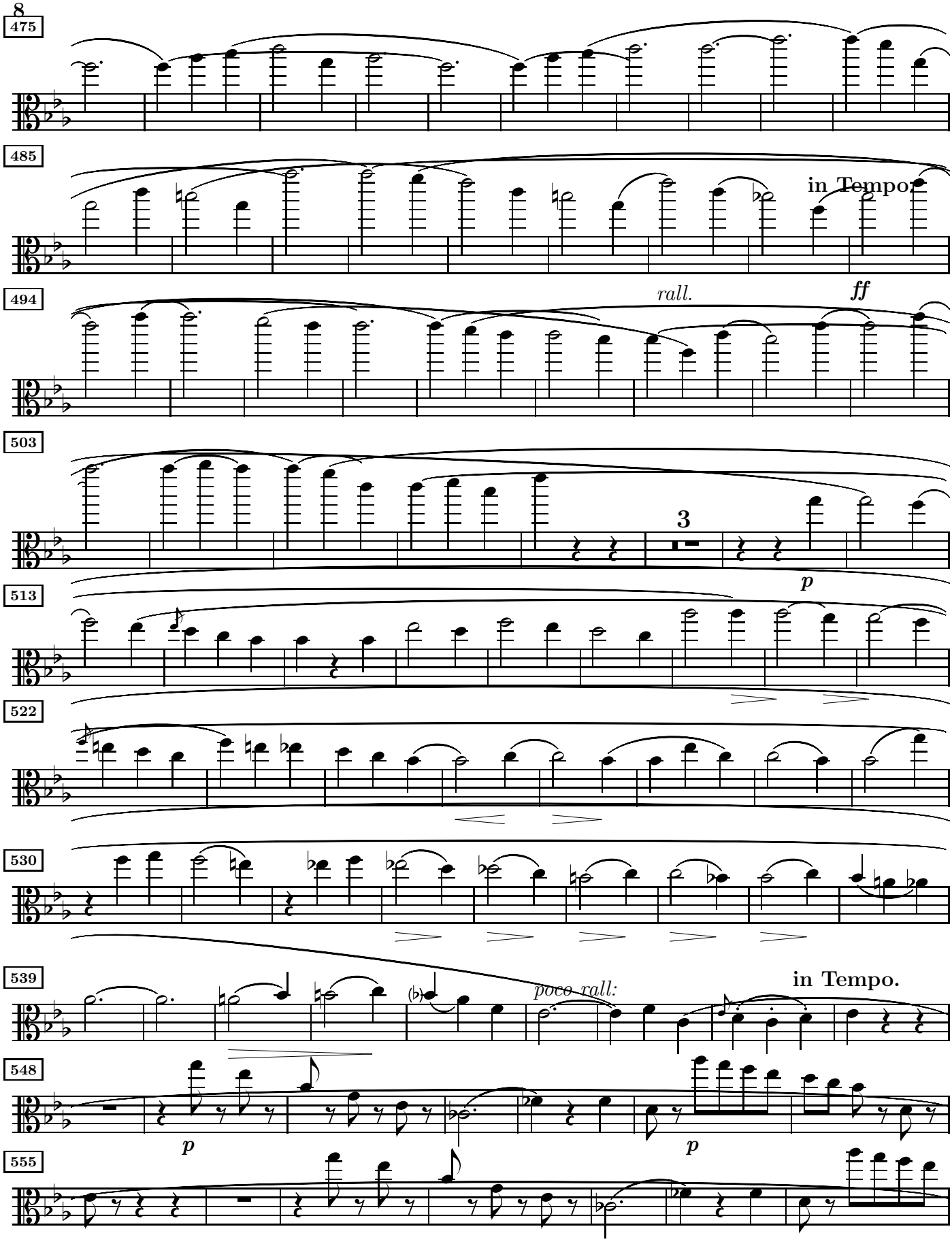
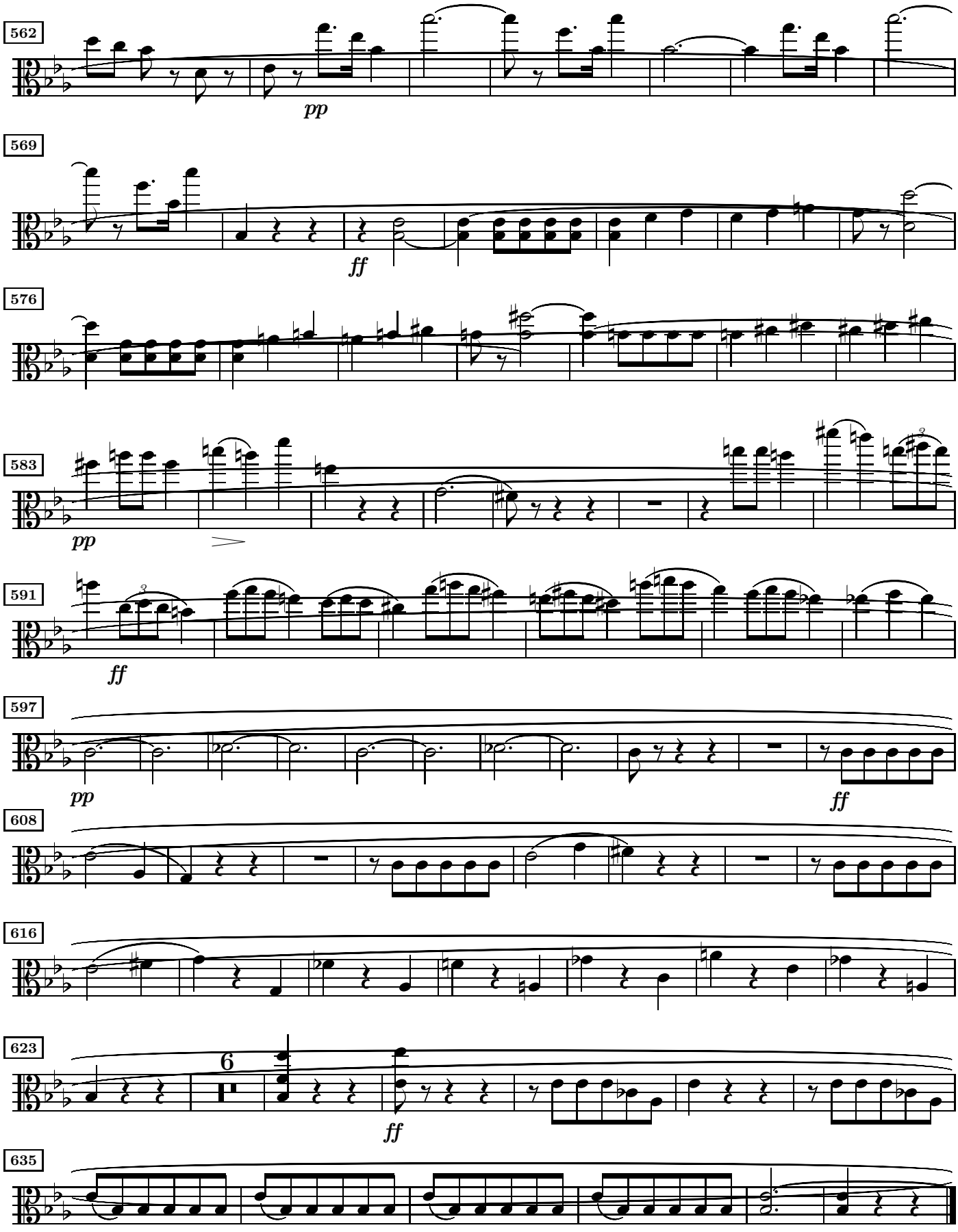

475
485
in Tempo
494
rall.
ff
503
3
p
513
522
530
539
poco rall:
in Tempo.
548
p
p
555



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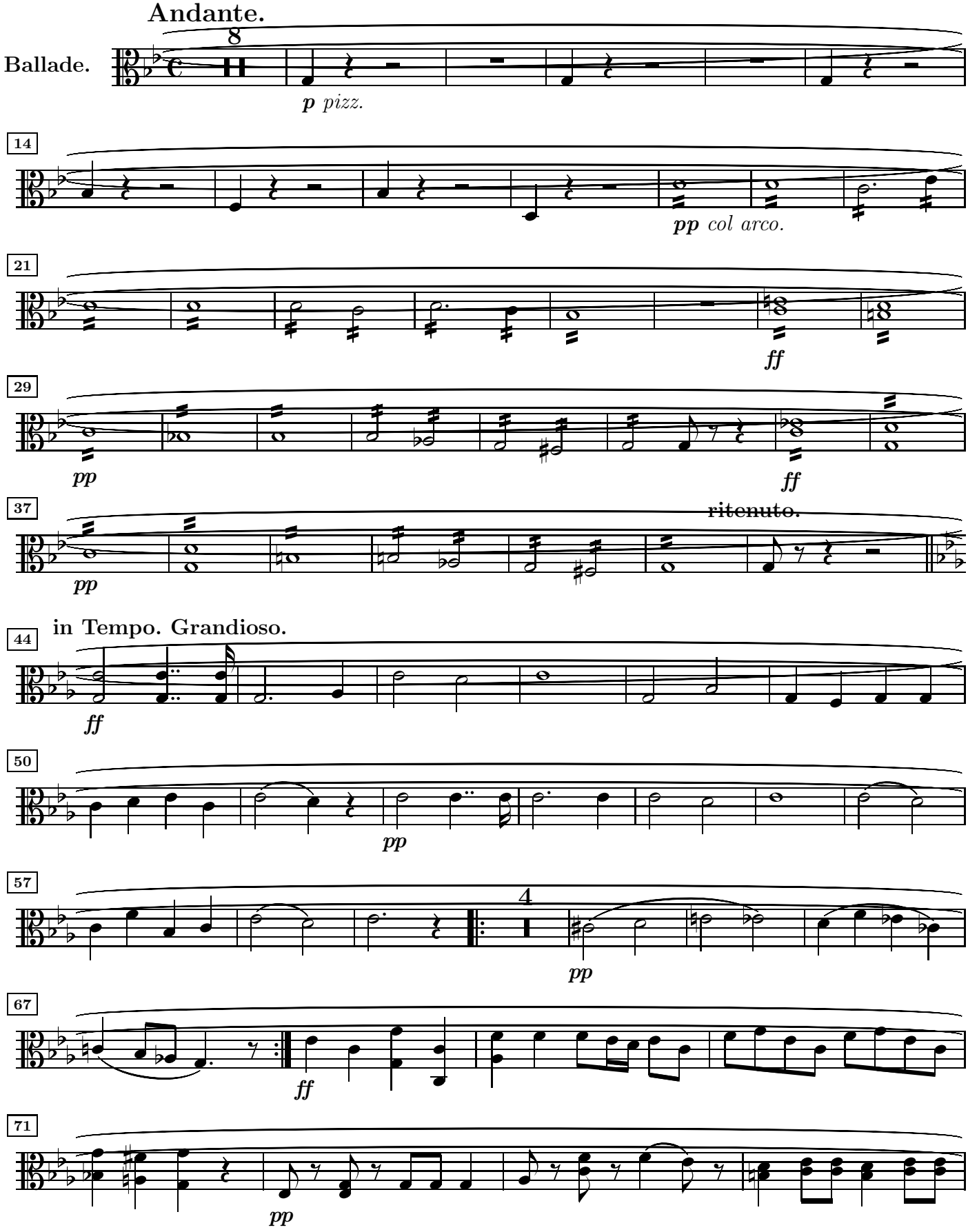
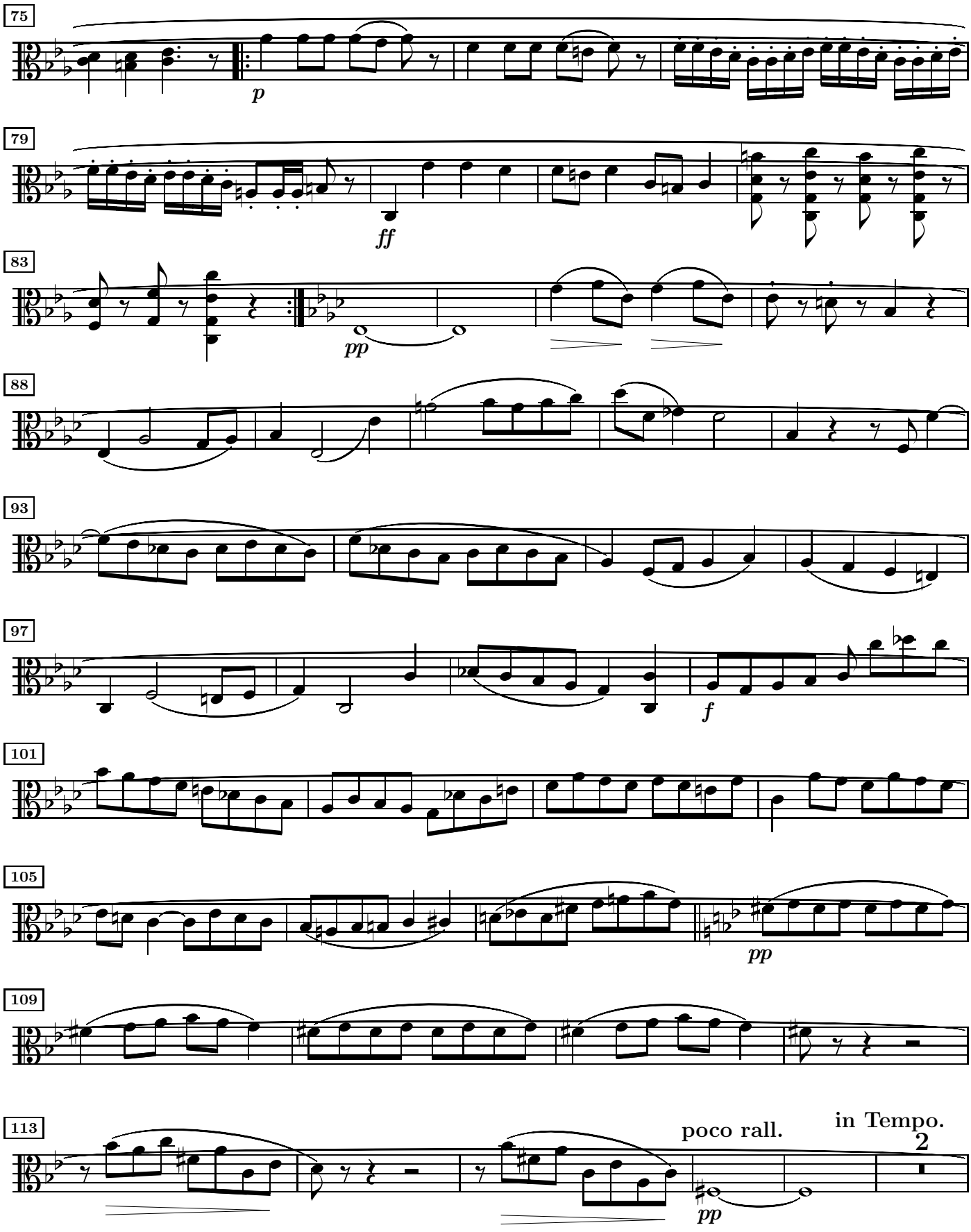

Andante.
Ballade.
8
p pizz.
14
pp col arco.
21
ff
29
pp
ff
37
pp
ritenuto.
44
in Tempo. Grandioso.
ff
50
pp
57
4
pp
67
ff
71
pp



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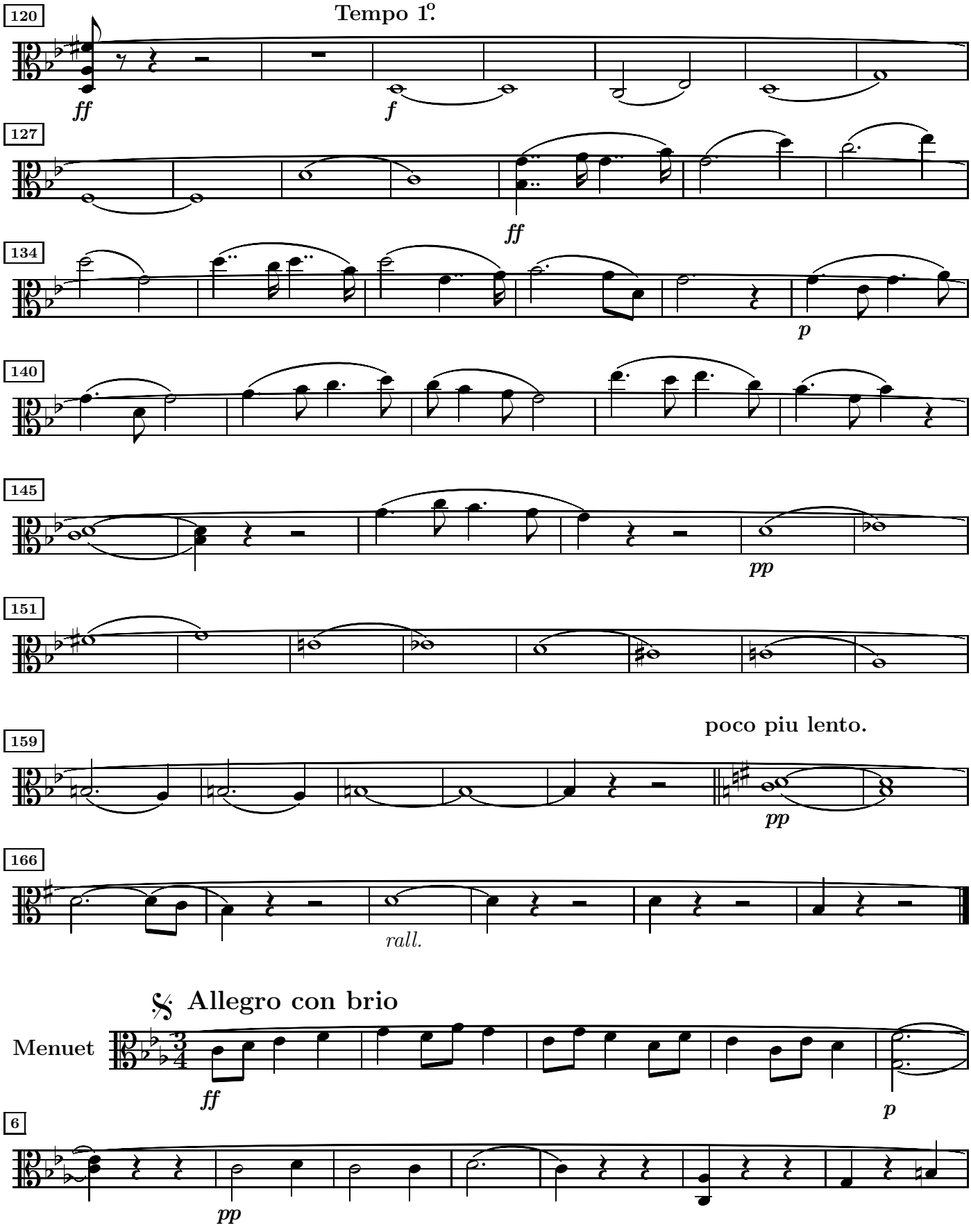
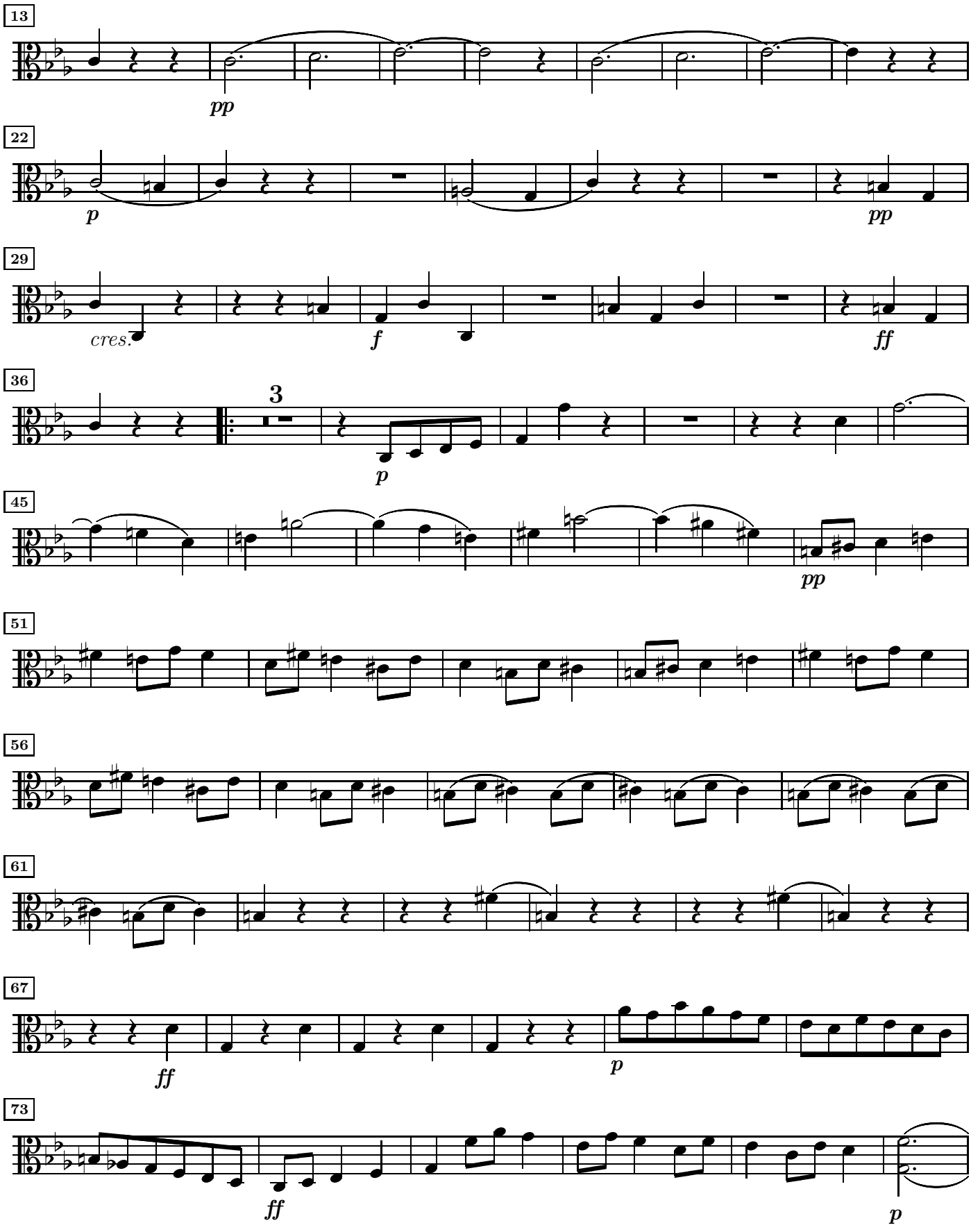

120
Tempo 1º.
ff
f
127
ff
134
p
140
145
pp
151
159
poco piu lento.
pp
166
rall.
Menuet
Allegro con brio
ff
p
6
pp



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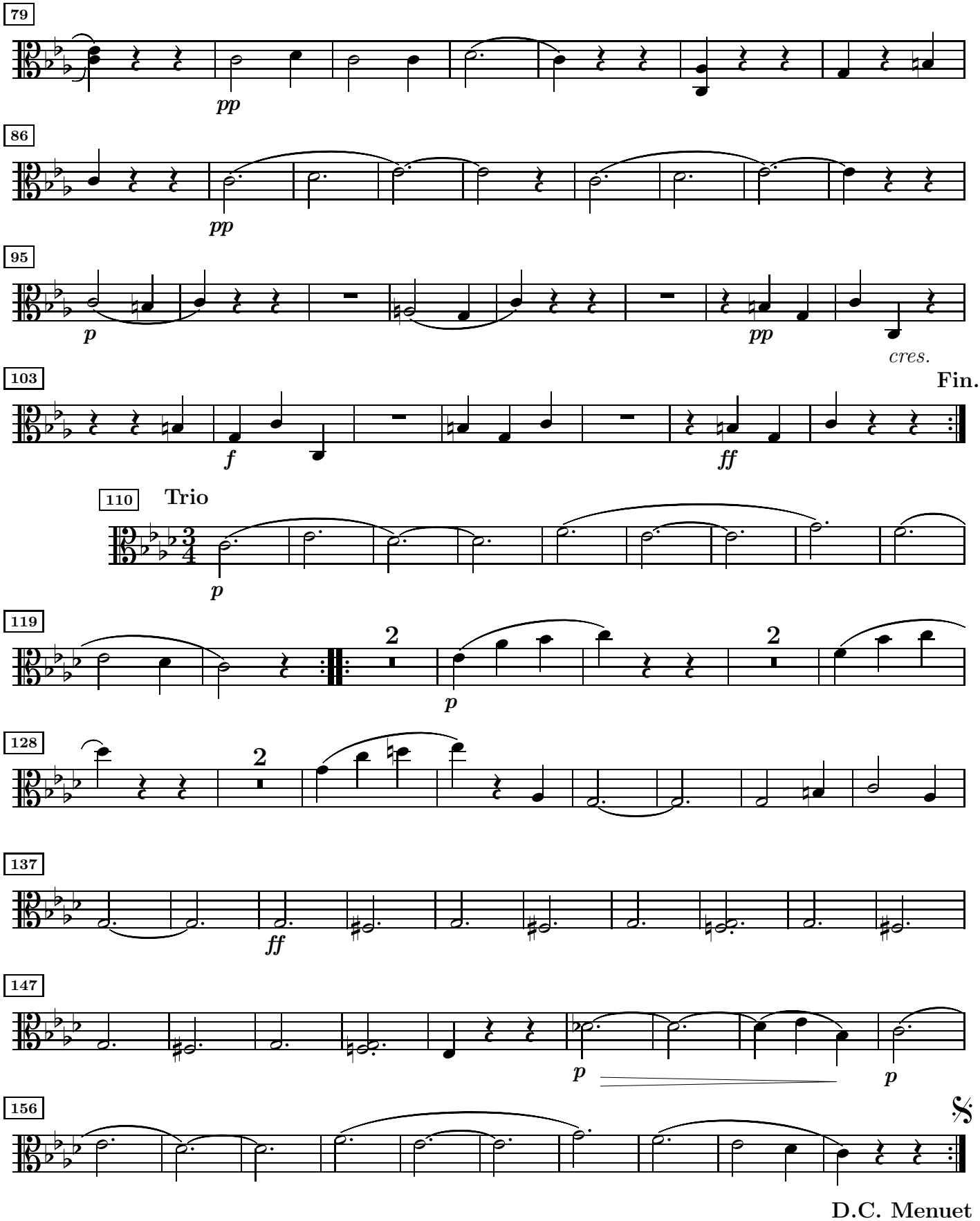
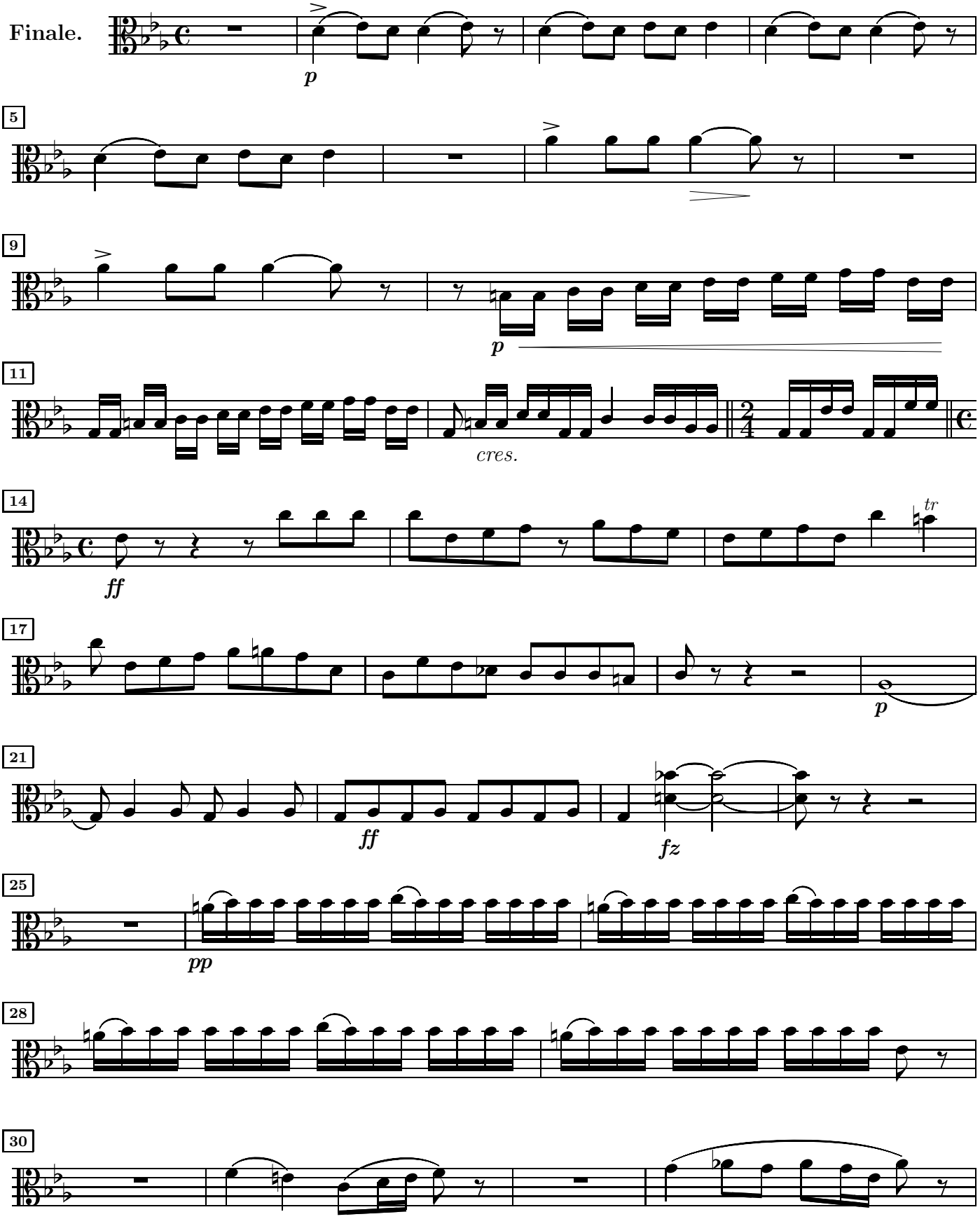

79
pp
86
pp
95
p
pp
cres.
Fin.
103
f
ff
110
Trio
p
119
2
p
2
128
2
137
ff
147
p
p
156
D.C. Menuet

Allegro

Finale.



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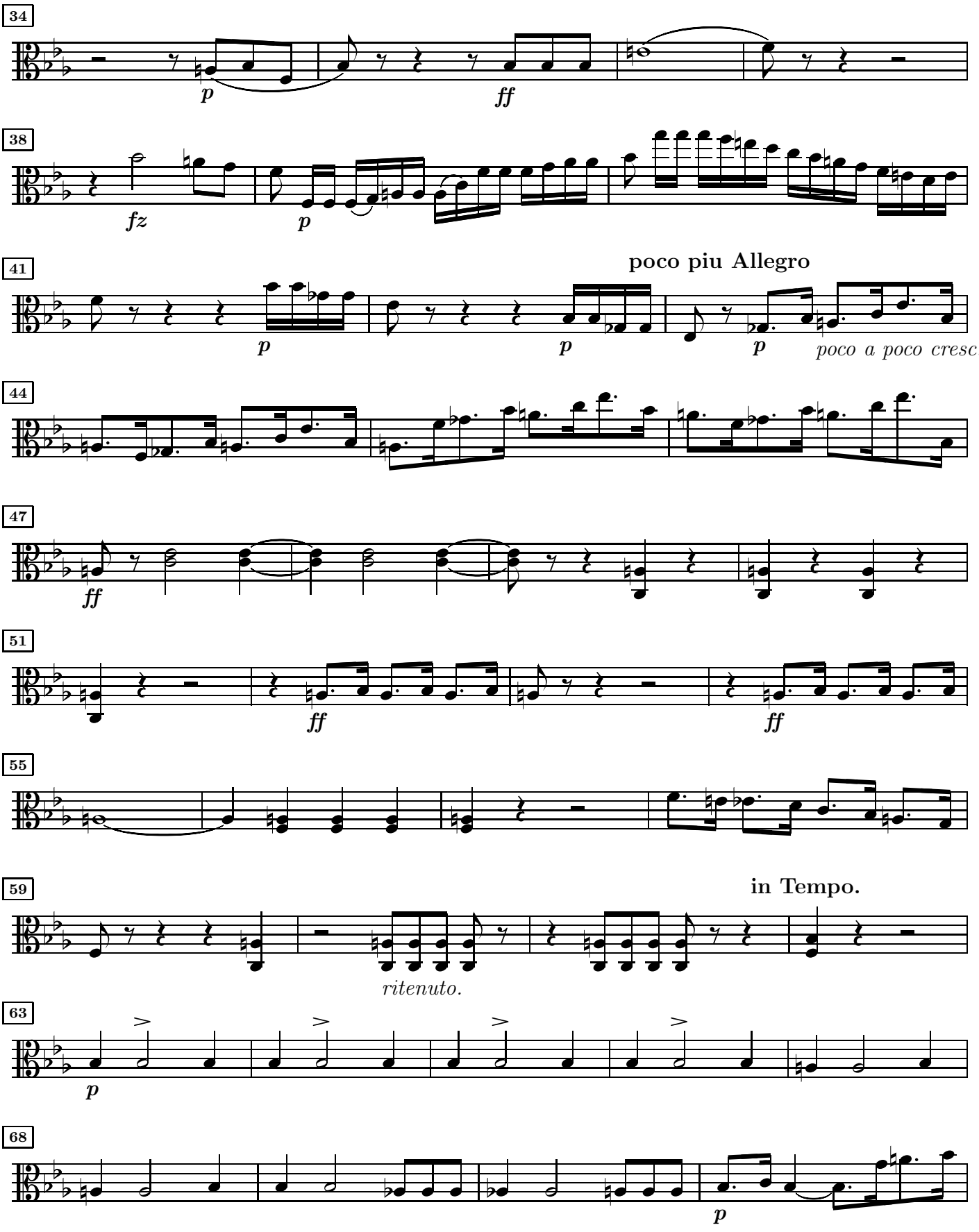
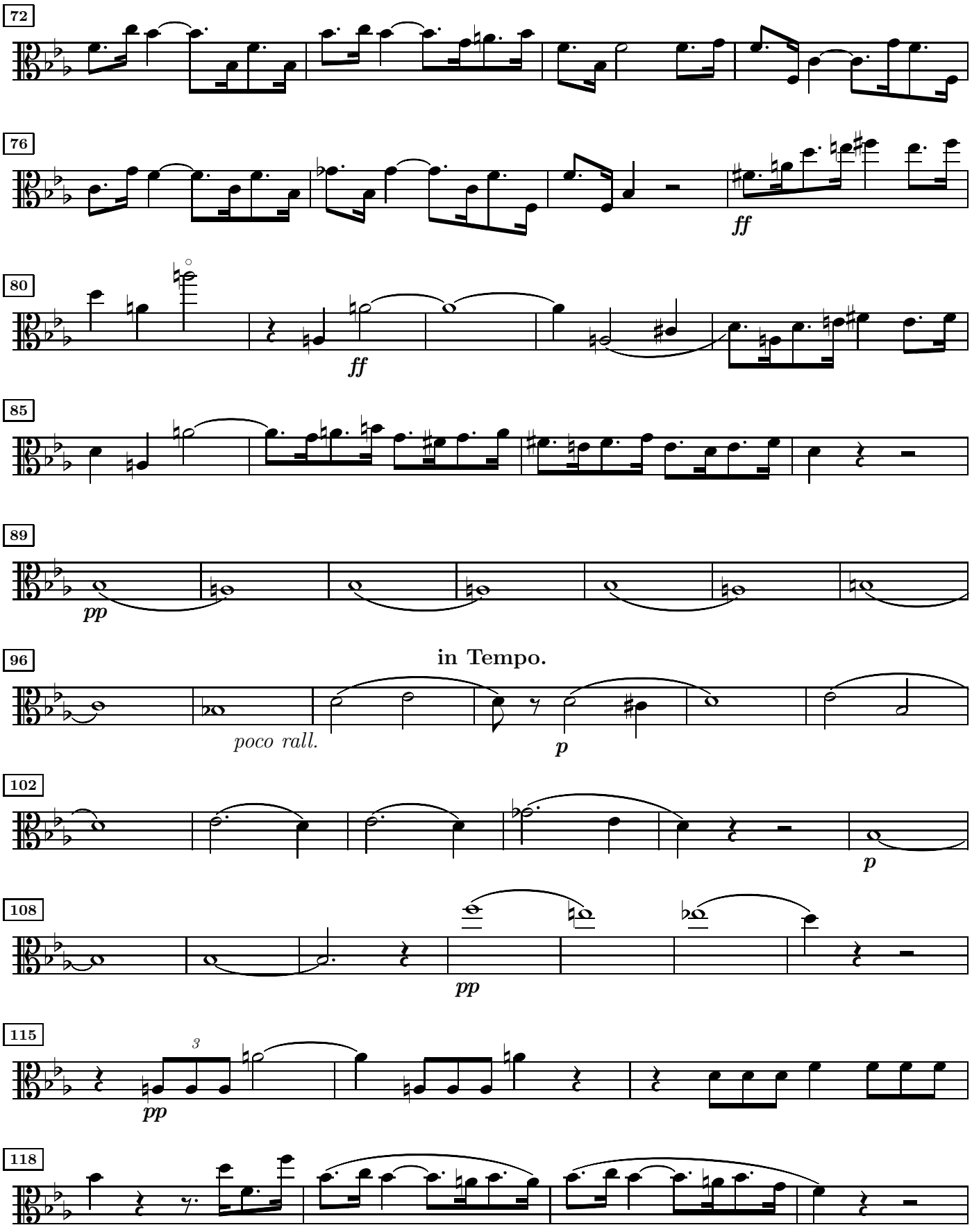

34
p
ff
38
fz
p
41
poco piu Allegro
p
p
p
poco a poco cresc.
44
47
ff
51
ff
ff
55
59
in Tempo.
ritenuto.
63
p
68
p



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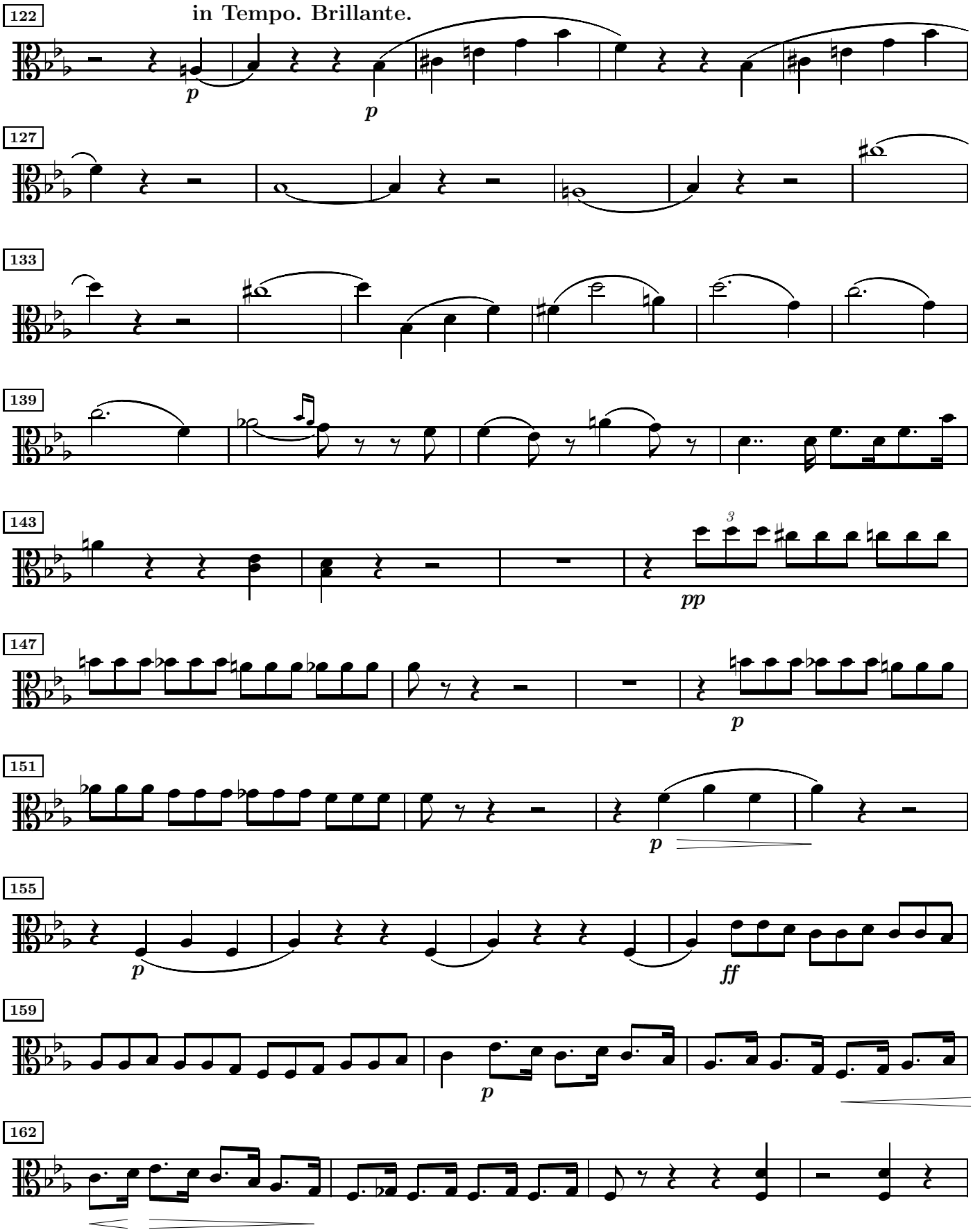
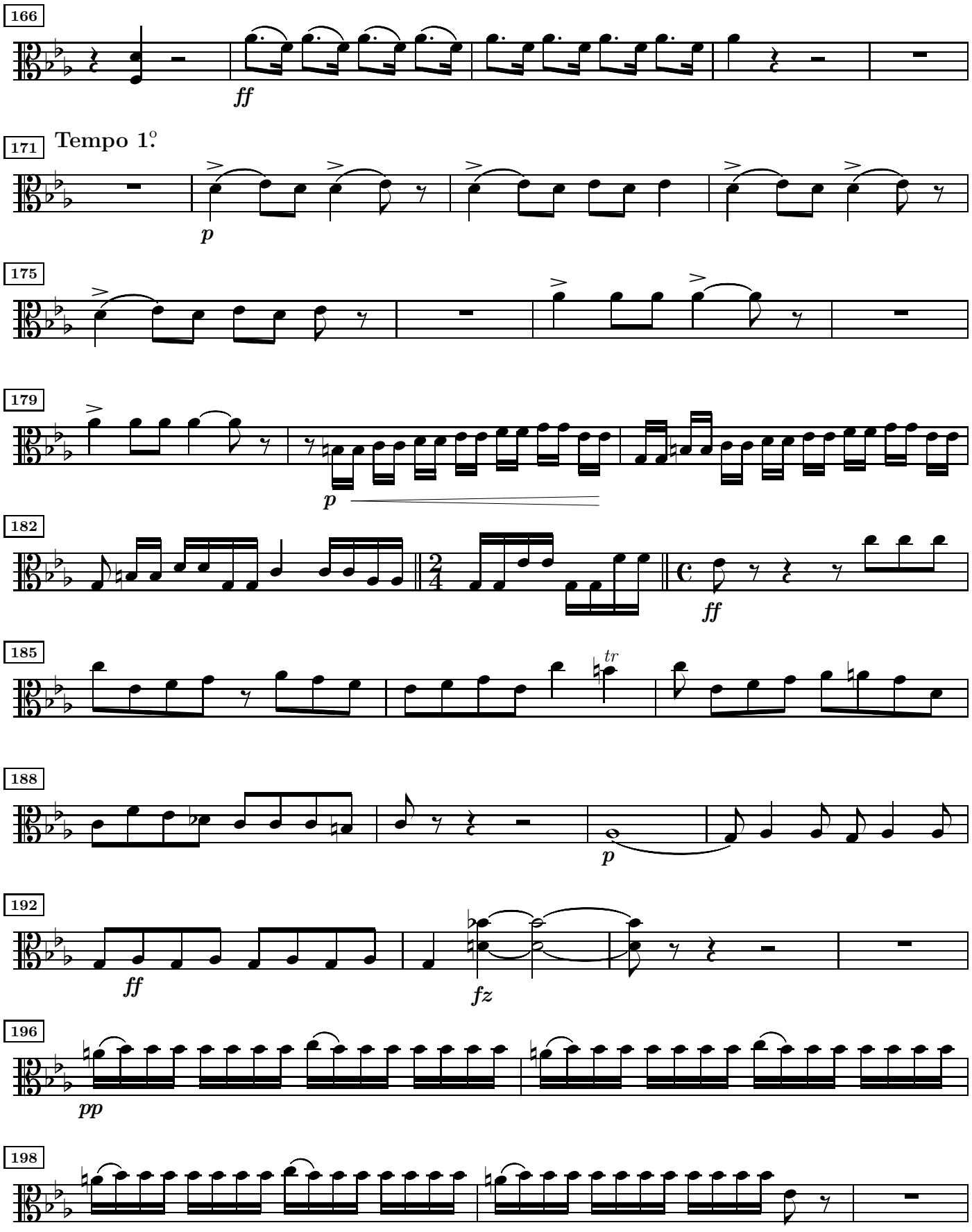

122
in Tempo. Brillante.
p
p
127
133
139
143
3
pp
147
p
151
p
155
p
ff
159
p
162



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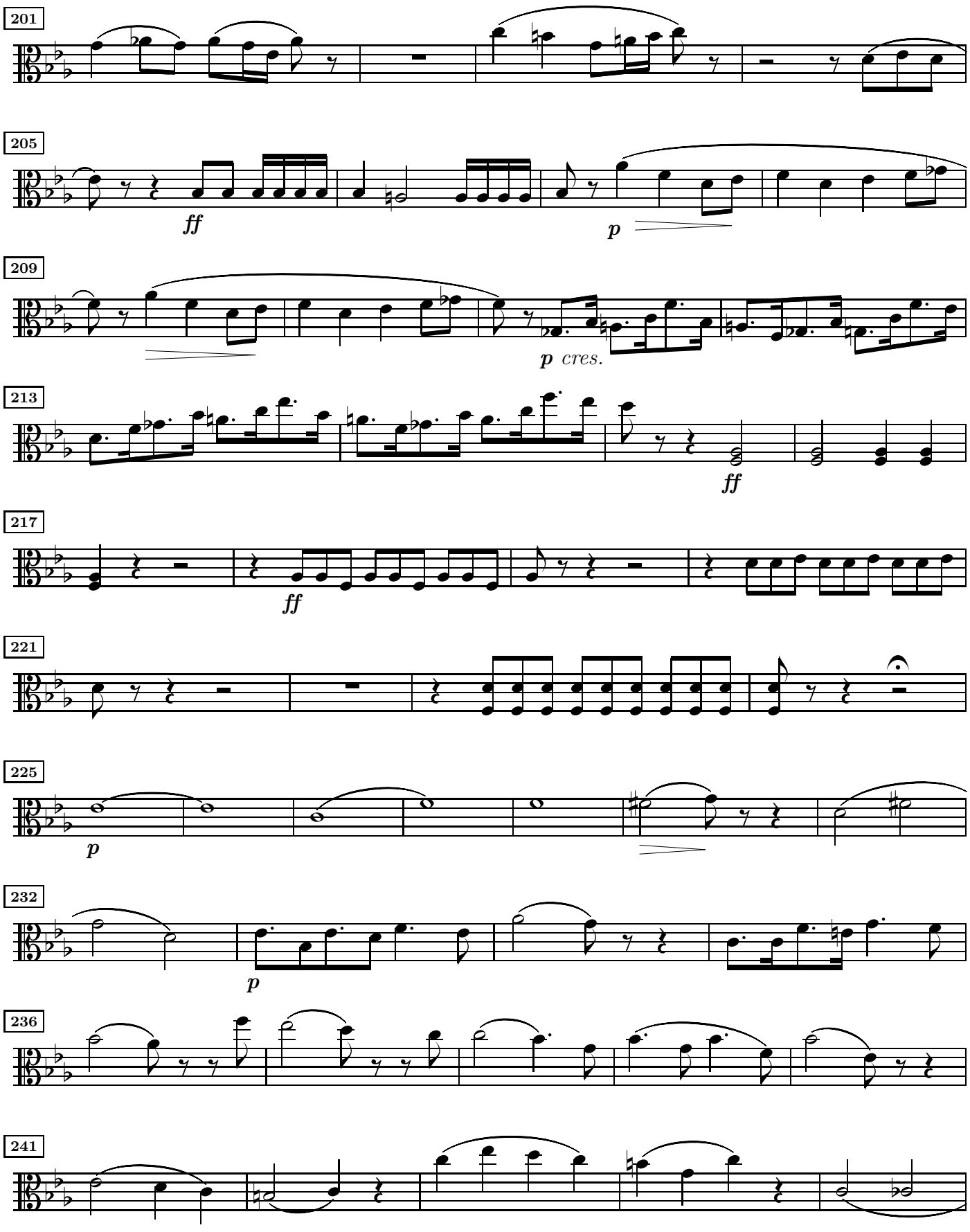
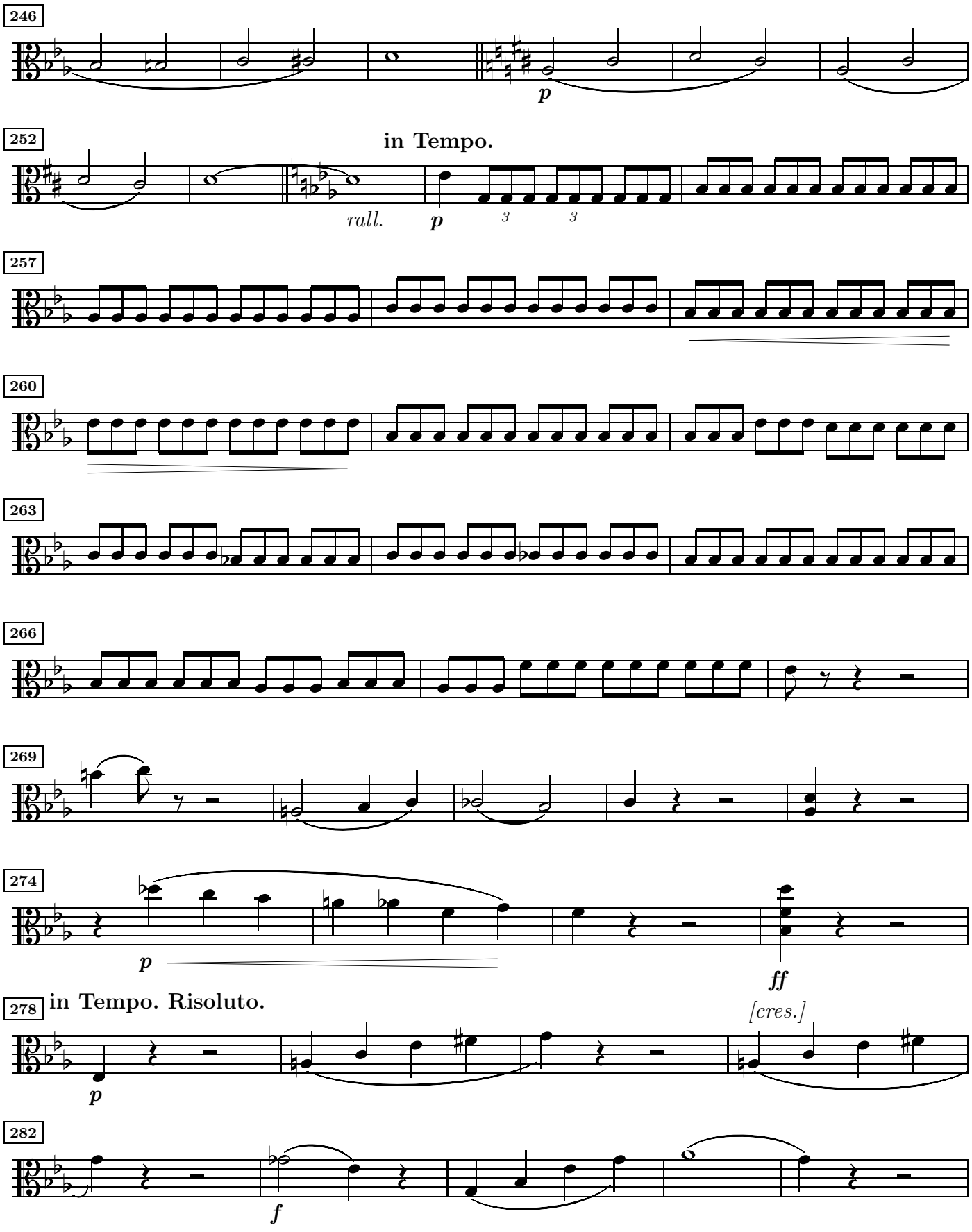

201
205
ff
p
209
p cres.
213
ff
217
ff
221
225
p
232
p
236
241



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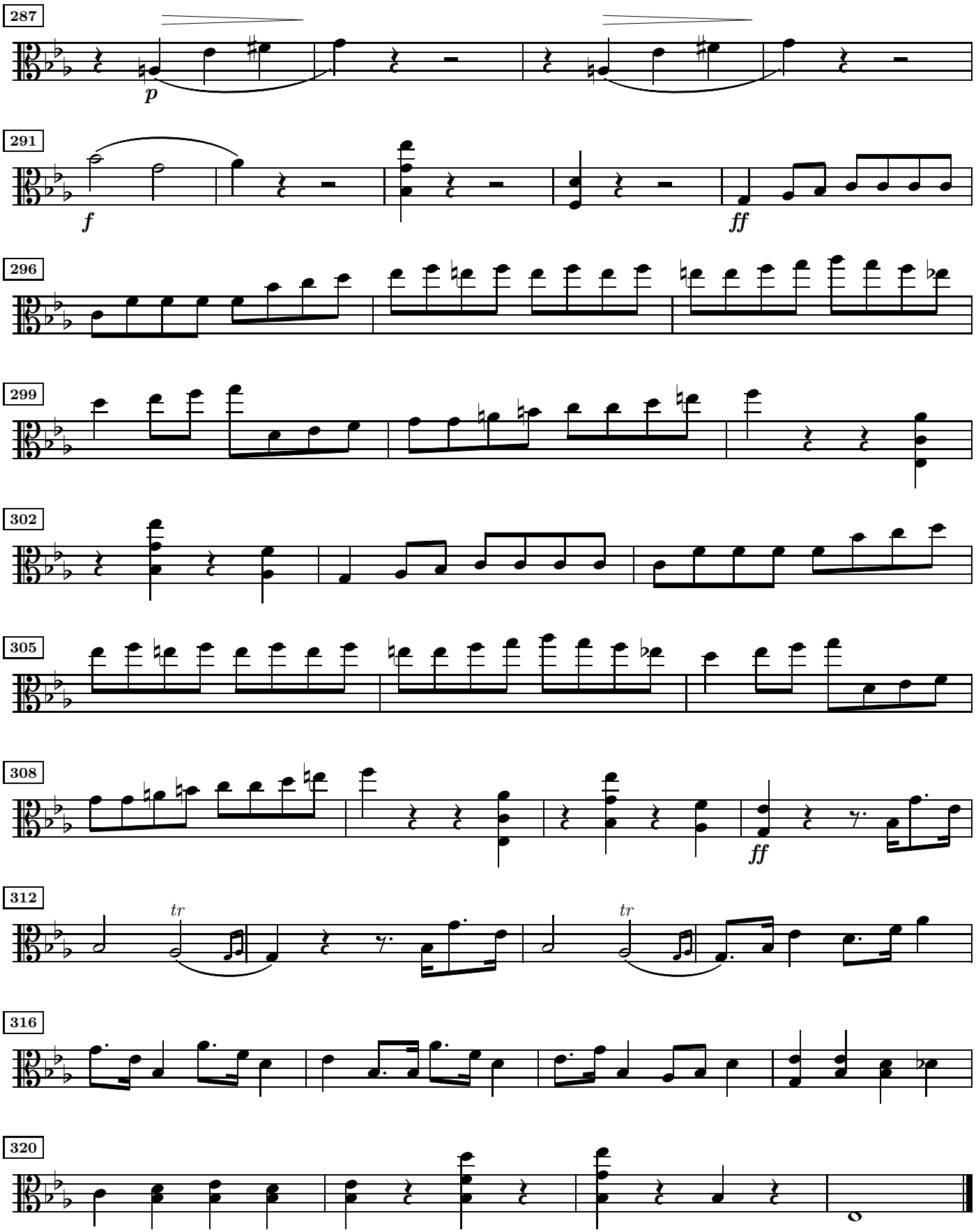
287
p
291
f
ff
296
299
302
305
308
ff
312
tr
tr
316
320

Henri Jérôme Bertini 1798–1876

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[1] from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

à Monsieur
Ch. de Bériot

Cinquième Sextuor

pour

piano, violon, deux altos, violoncelle et contrabasse

par

Henri Bertini jeune

Op. 124

Second Alto

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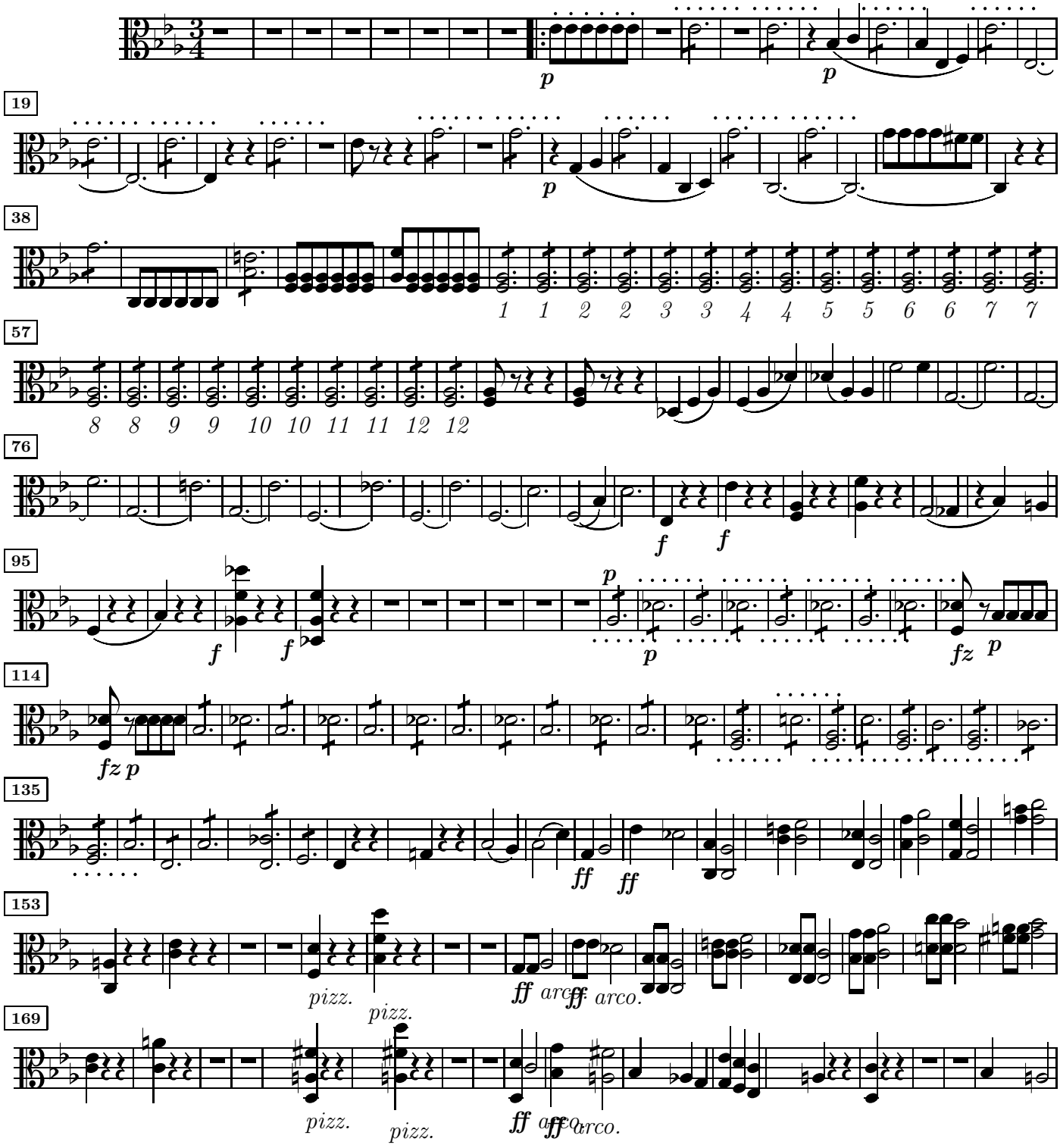
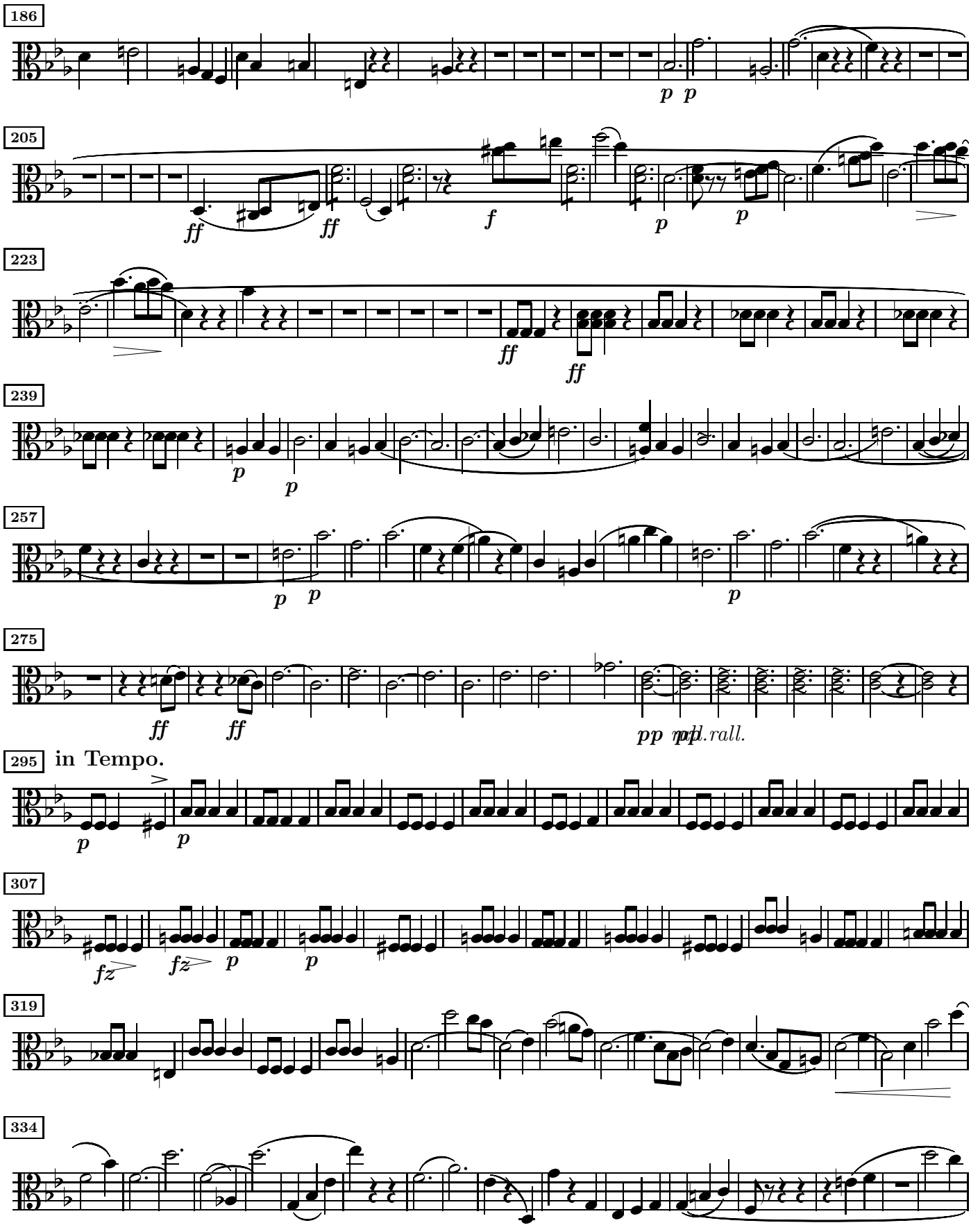
Second Alto

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.





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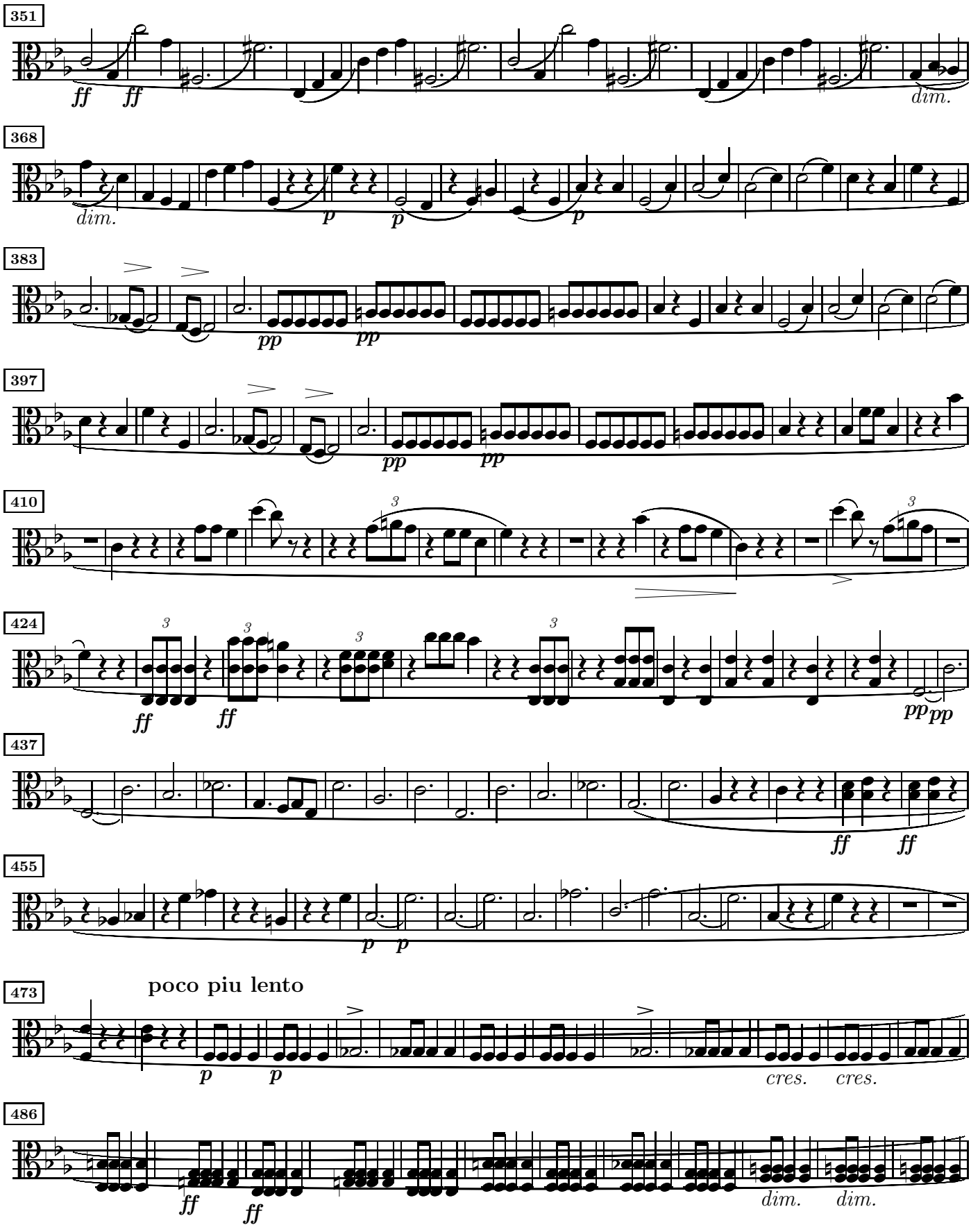
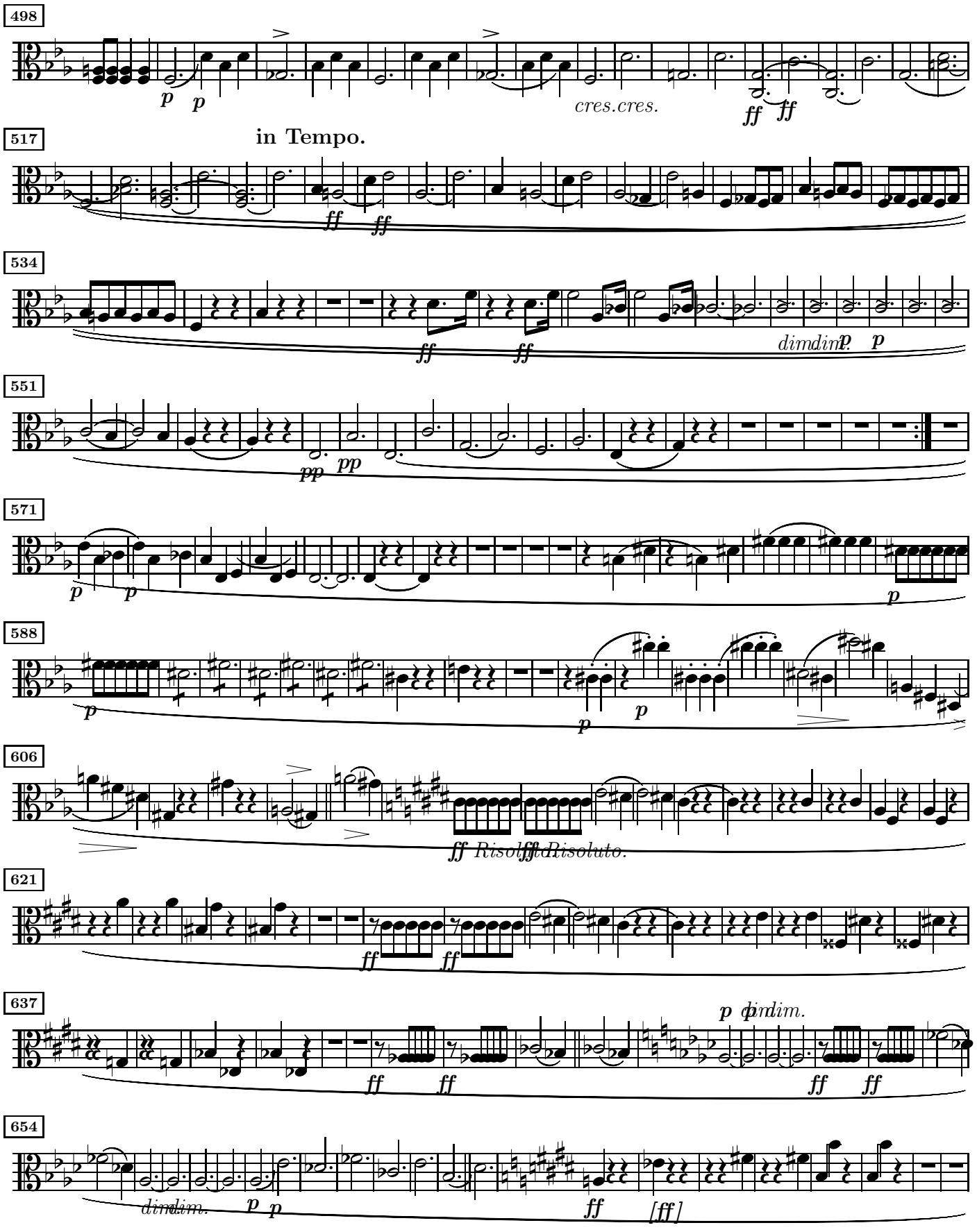

351
ff
ff
dim.
368
dim.
p
p
p
383
pp
pp
397
pp
pp
410
424
ff
ff
pp
pp
437
ff
ff
455
p
p
473
poco piu lento
p
p
cres.
cres.
486
ff
ff
dim.
dim.



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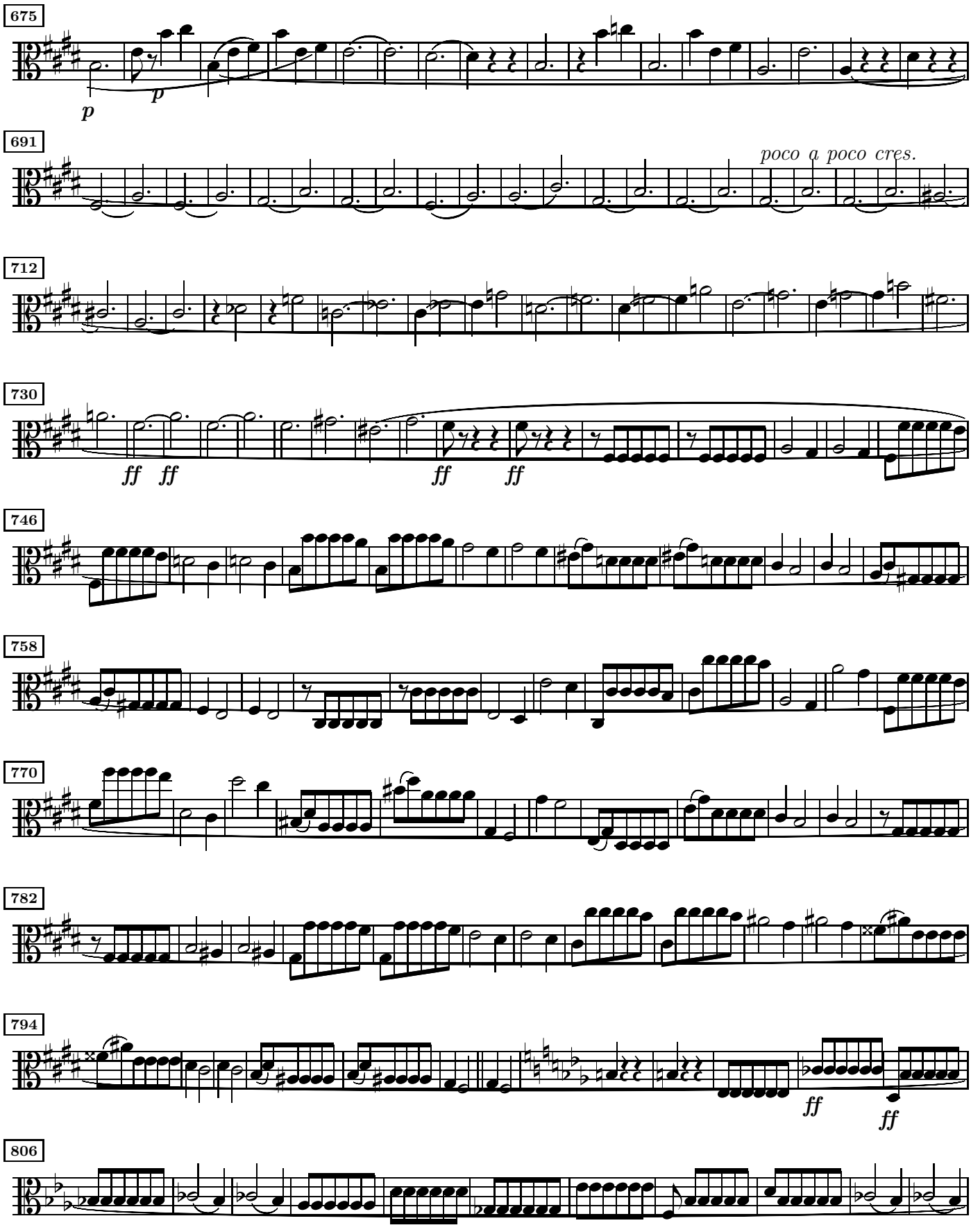
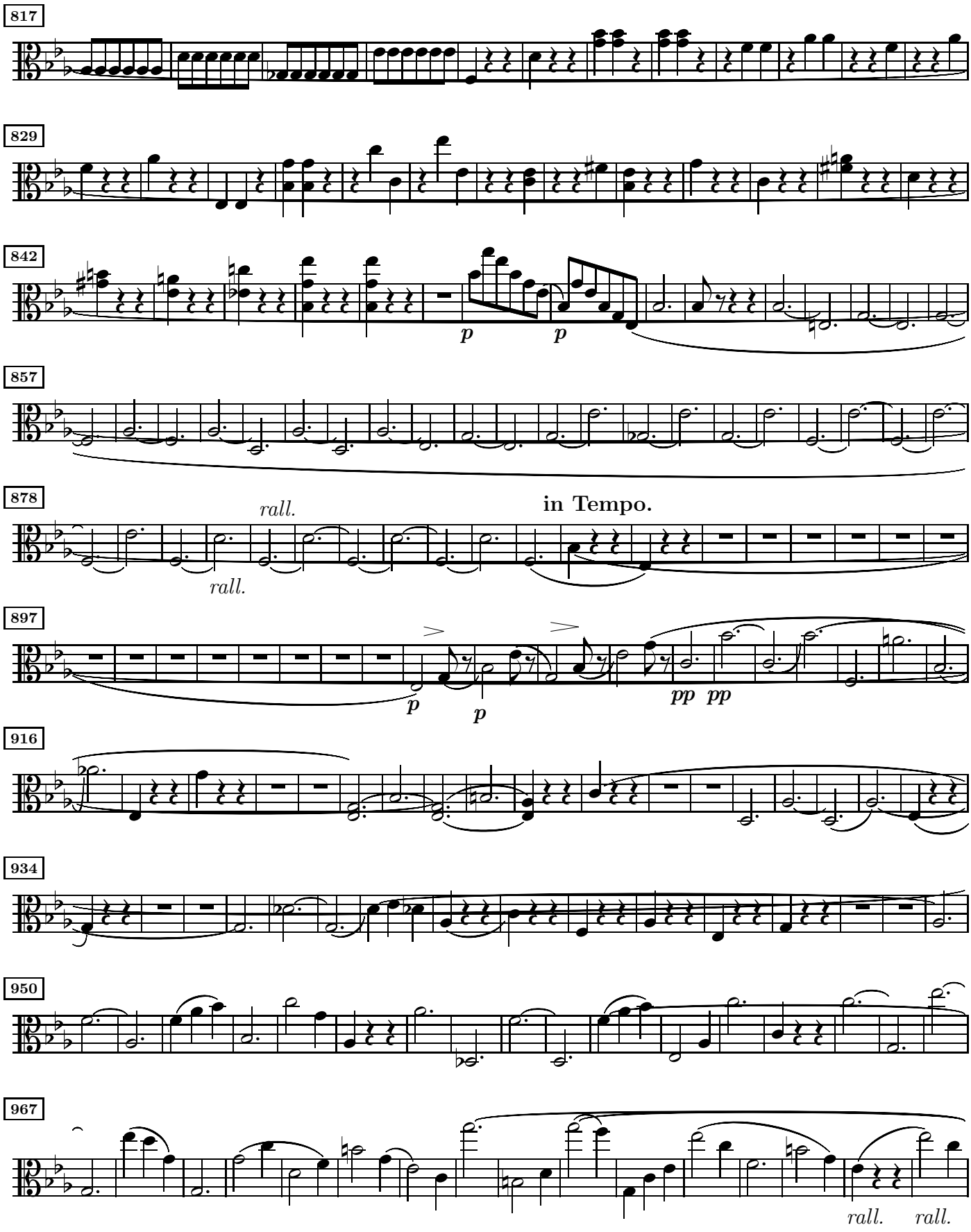

675
p
p
691
poco a poco cres.
712
730
ff ff
ff ff
746
758
770
782
794
ff
ff
806



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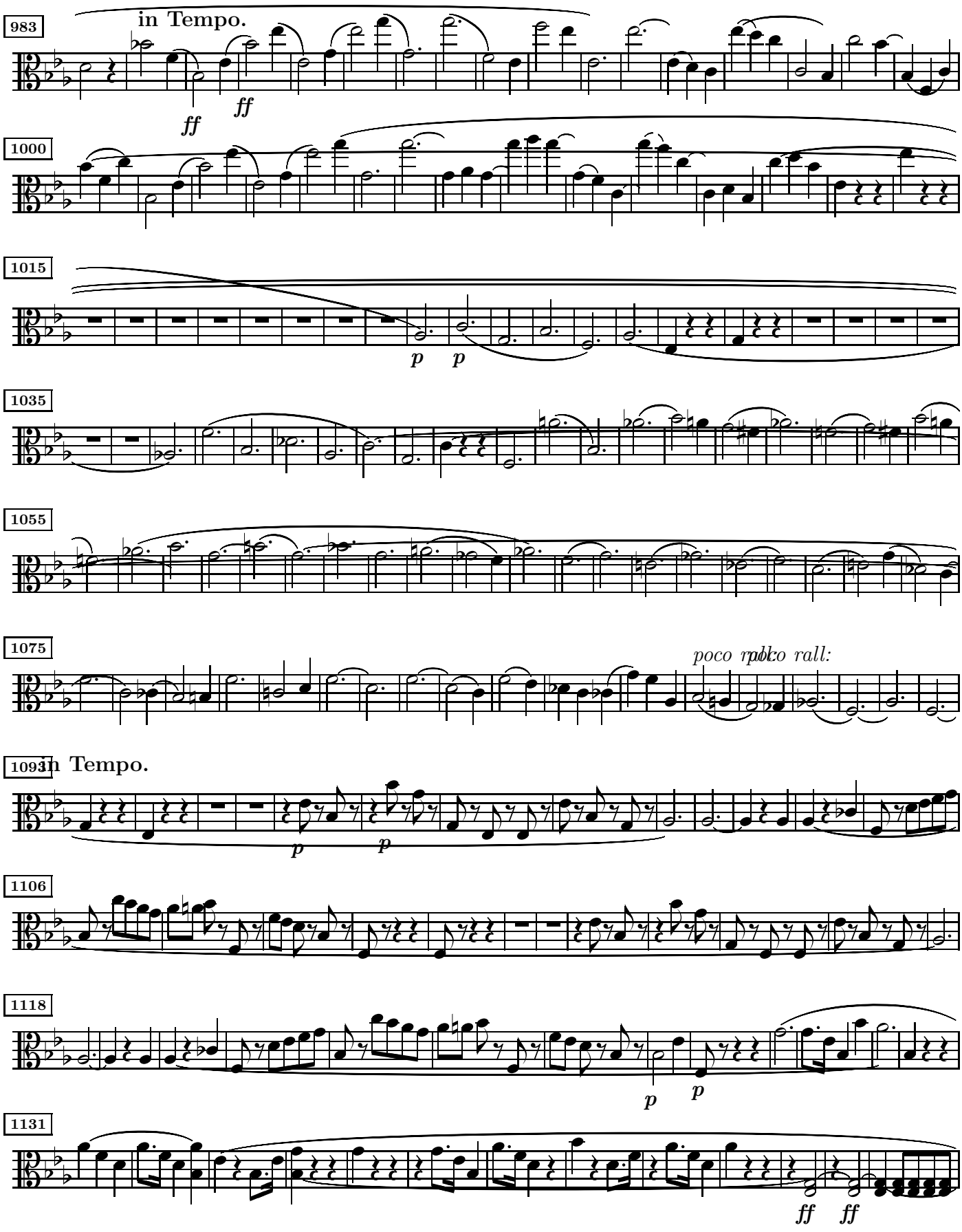
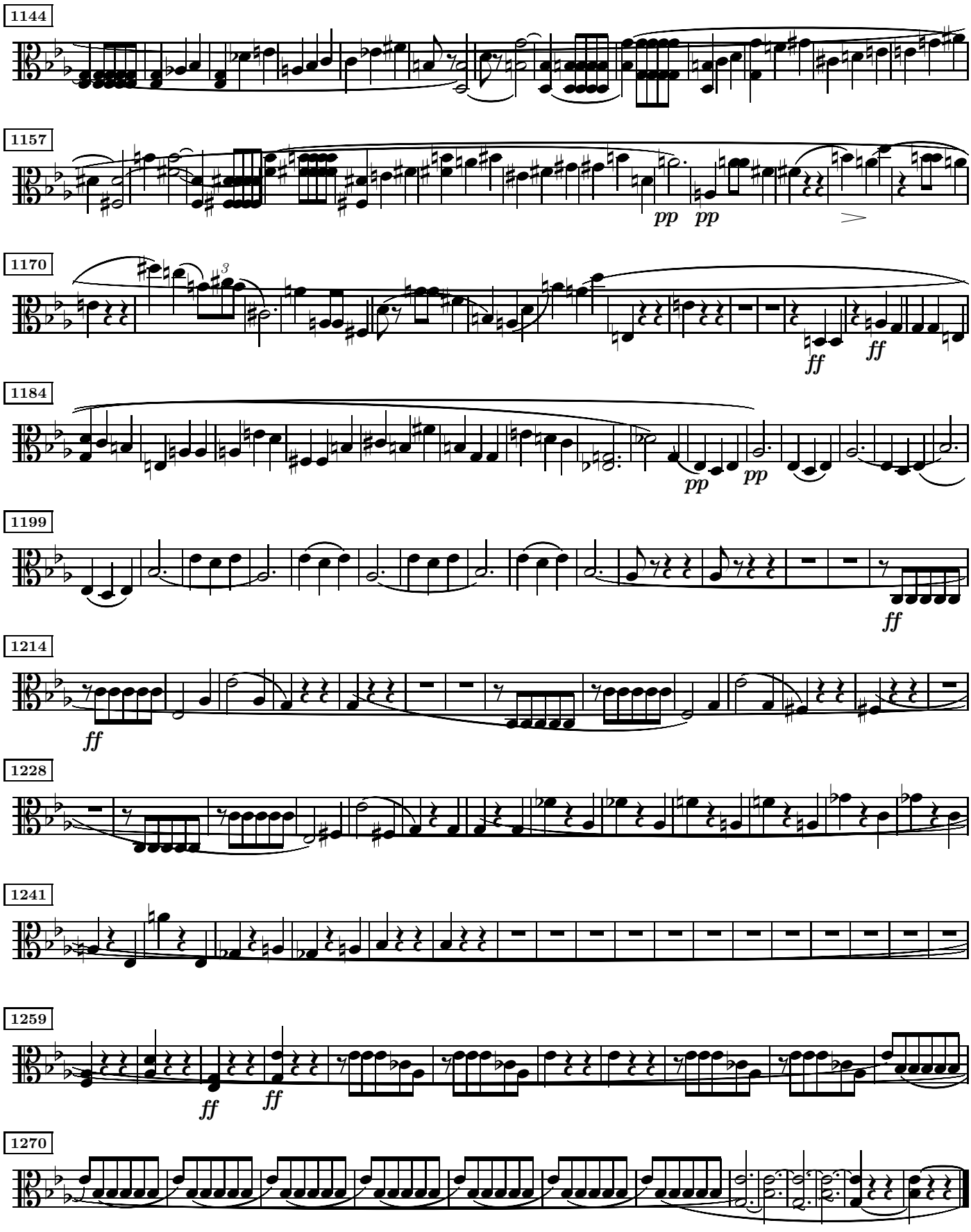

983
in Tempo.
ff
ff
1000
1015
p
p
1035
1055
1075
poco rall:
poco rall:
1093
in Tempo.
p
p
1106
1118
p
p
1131
ff
ff



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Andante.

Ballade.

8

p pizz.

14

pp col arco.

21

ff

29

pp *ff*

36

pp

ritenuto.

44 **in Tempo. Grandioso.**

ff

51

pp

58

4

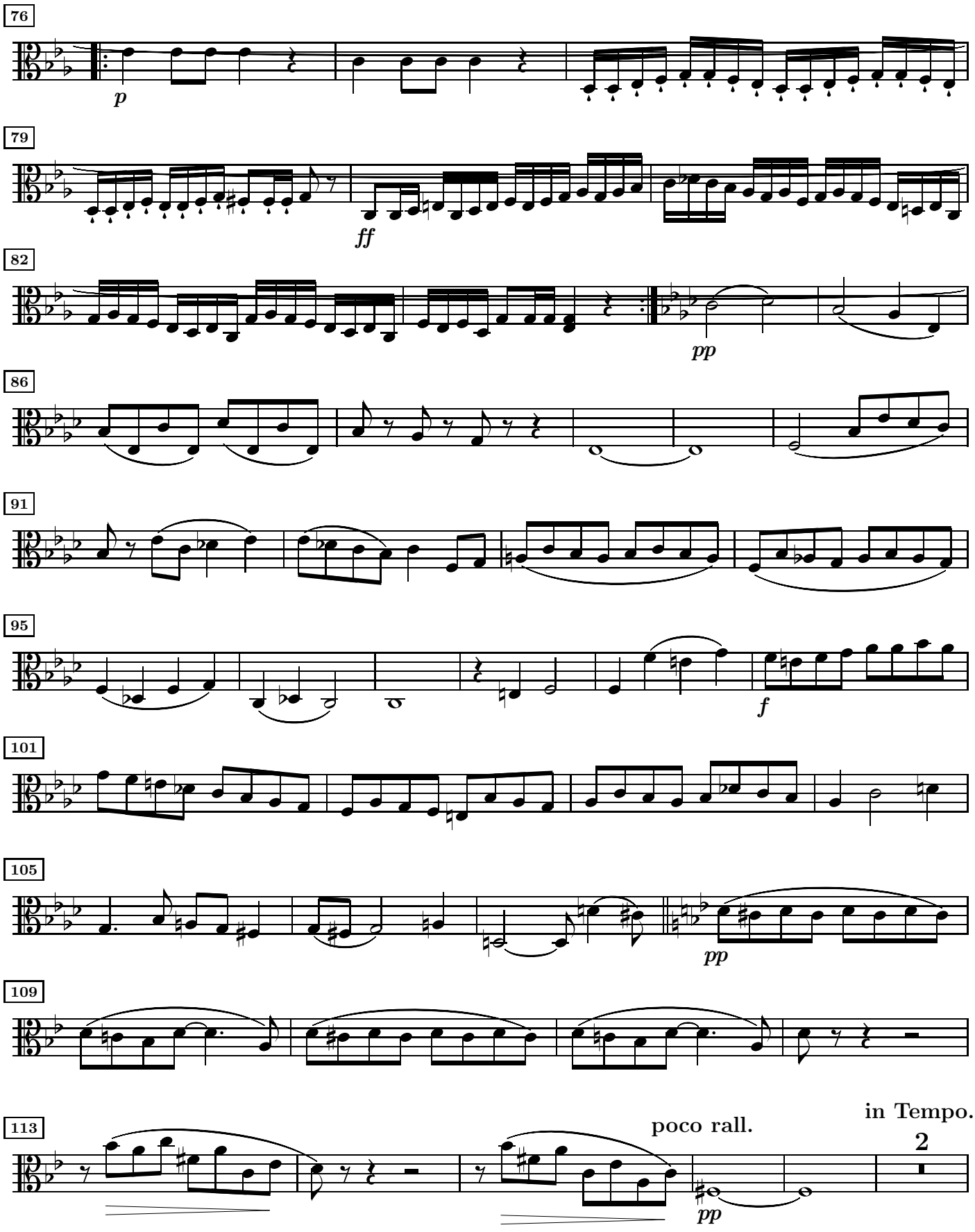
pp

67

ff

72

pp



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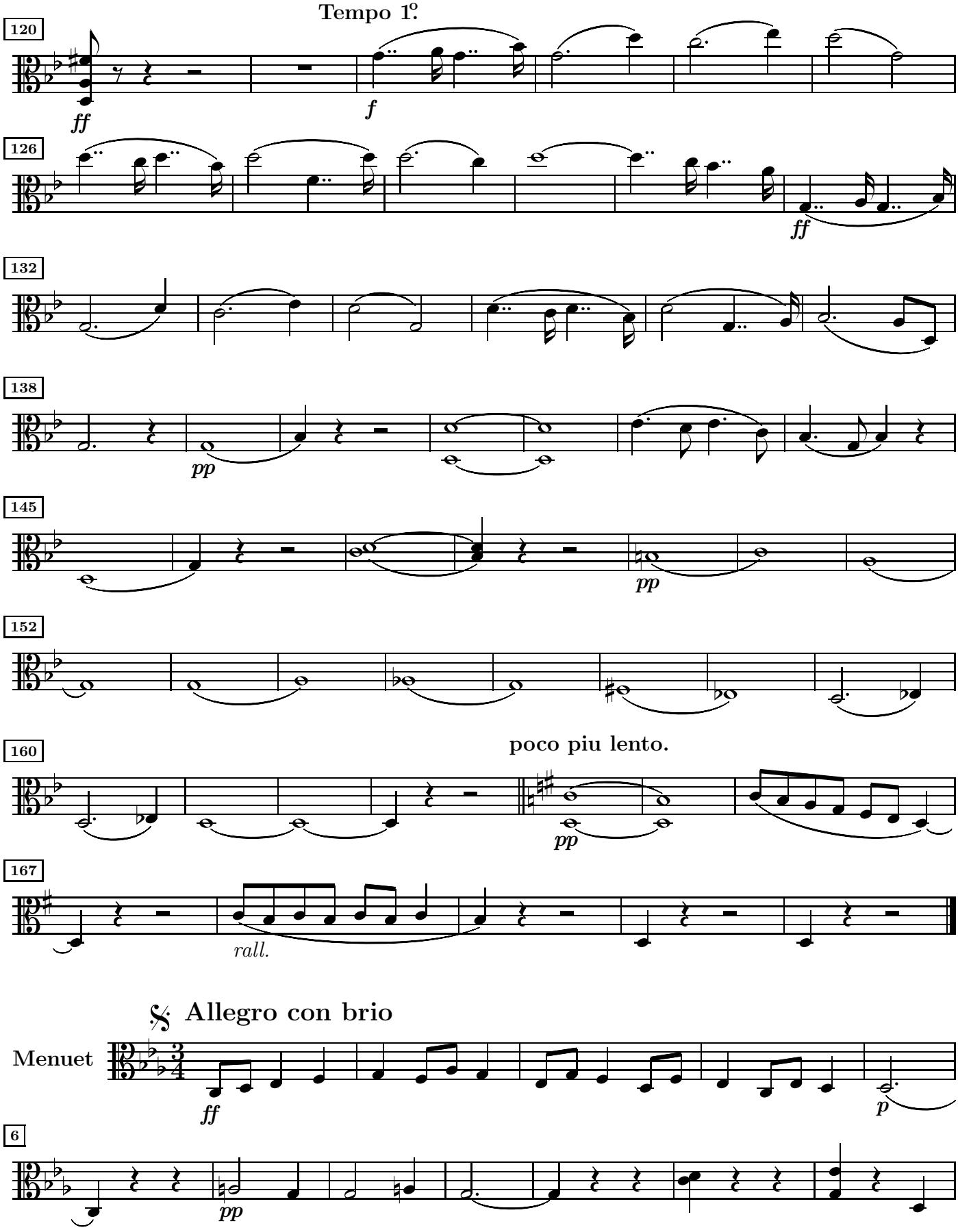
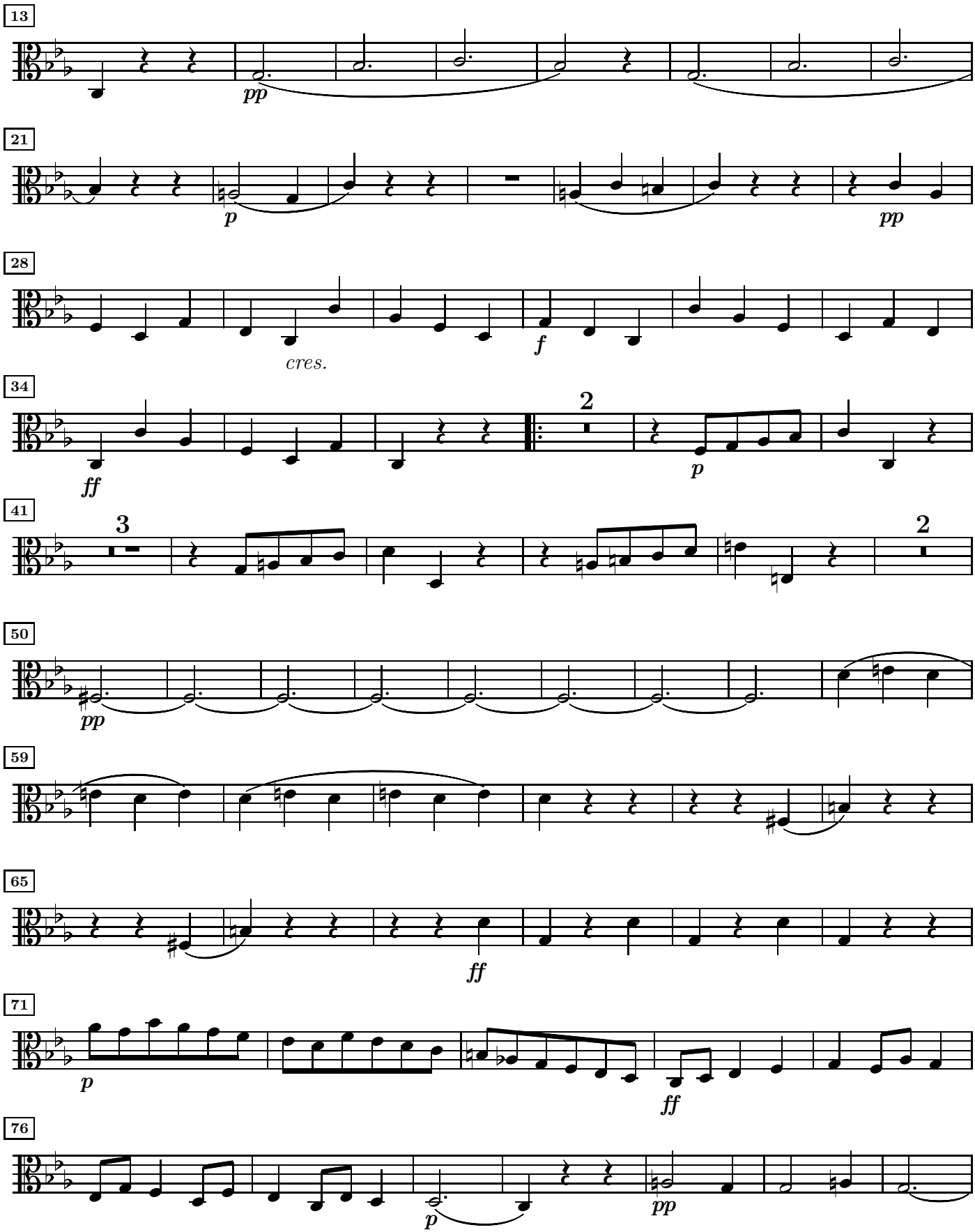

Tempo 1º.
120
ff
f
126
ff
132
138
pp
145
pp
152
160
poco piu lento.
pp
167
rall.
Allegro con brio
Menuet
ff
p
6
pp



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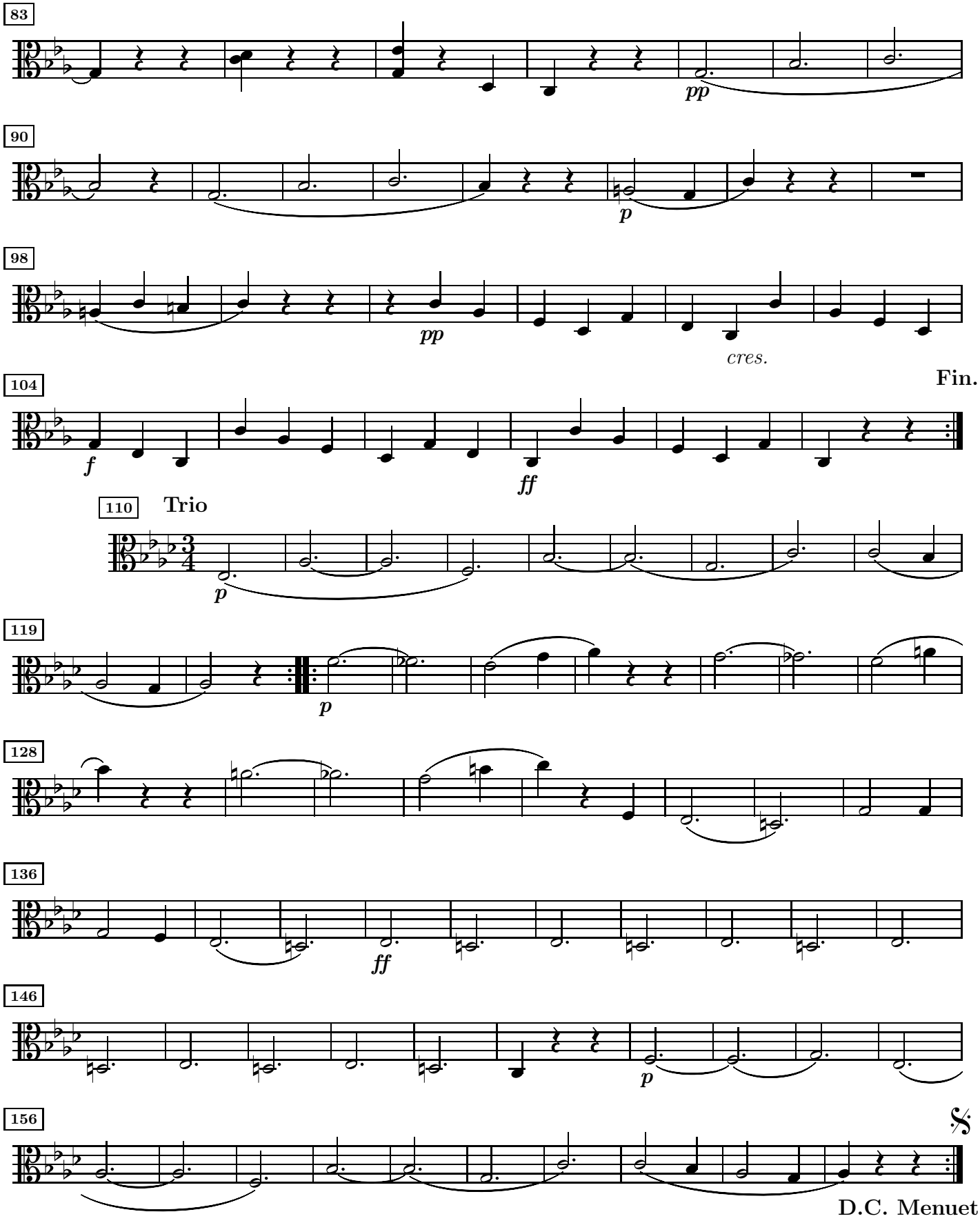
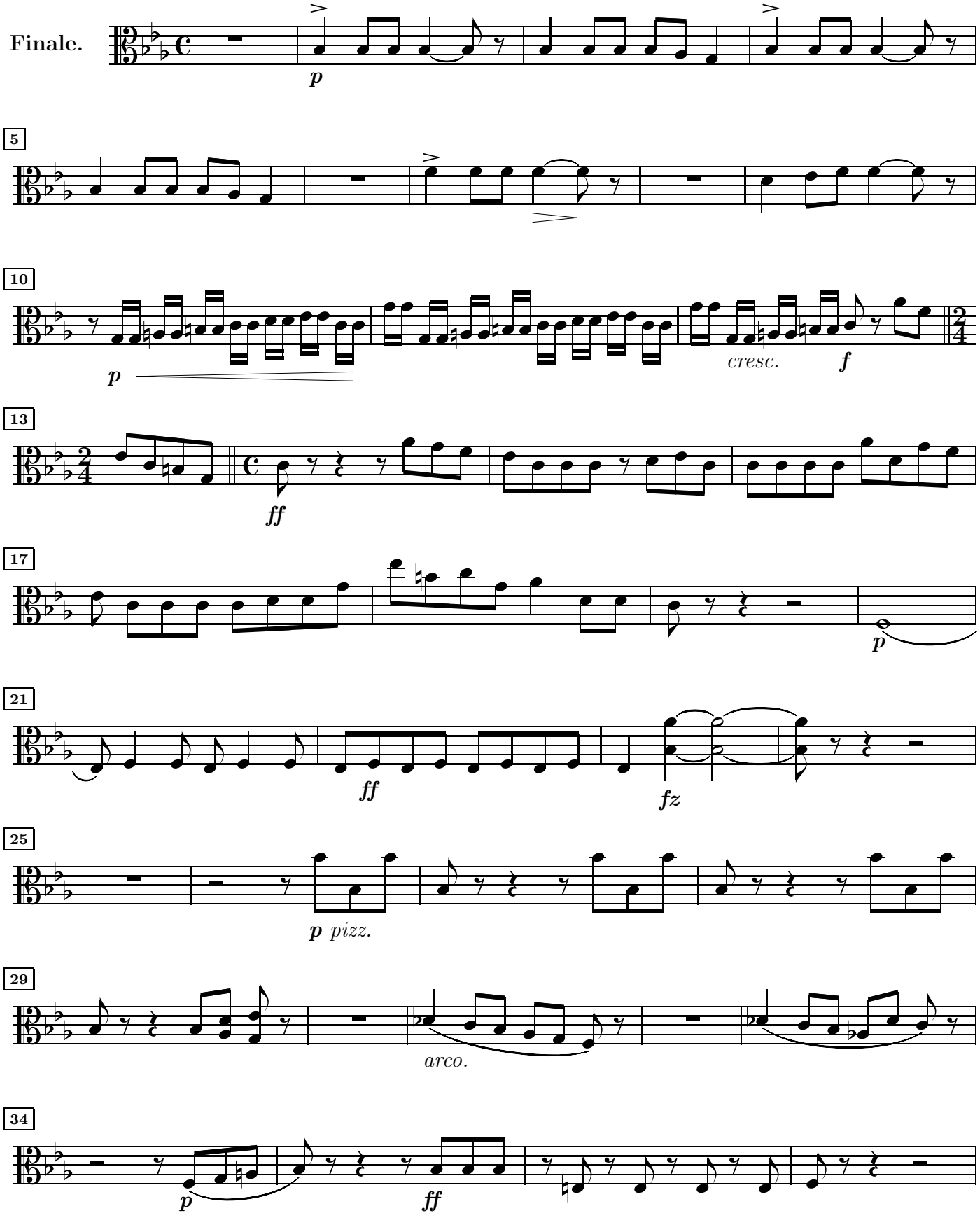

83
pp
90
p
98
pp
cres.
Fin.
104
f
ff
110
Trio
p
119
p
128
136
ff
146
p
156
D.C. Menuet

Allegro

Finale.



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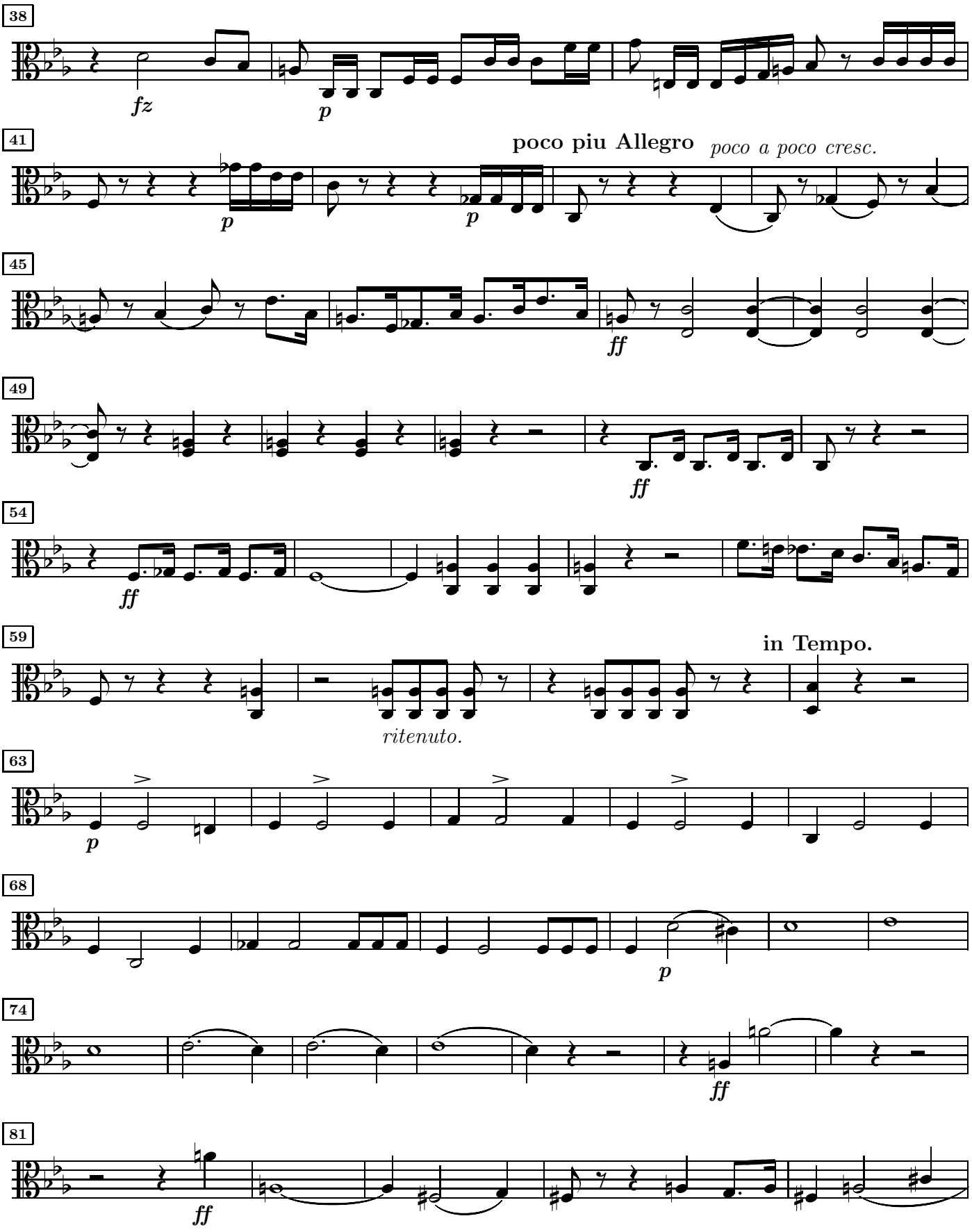
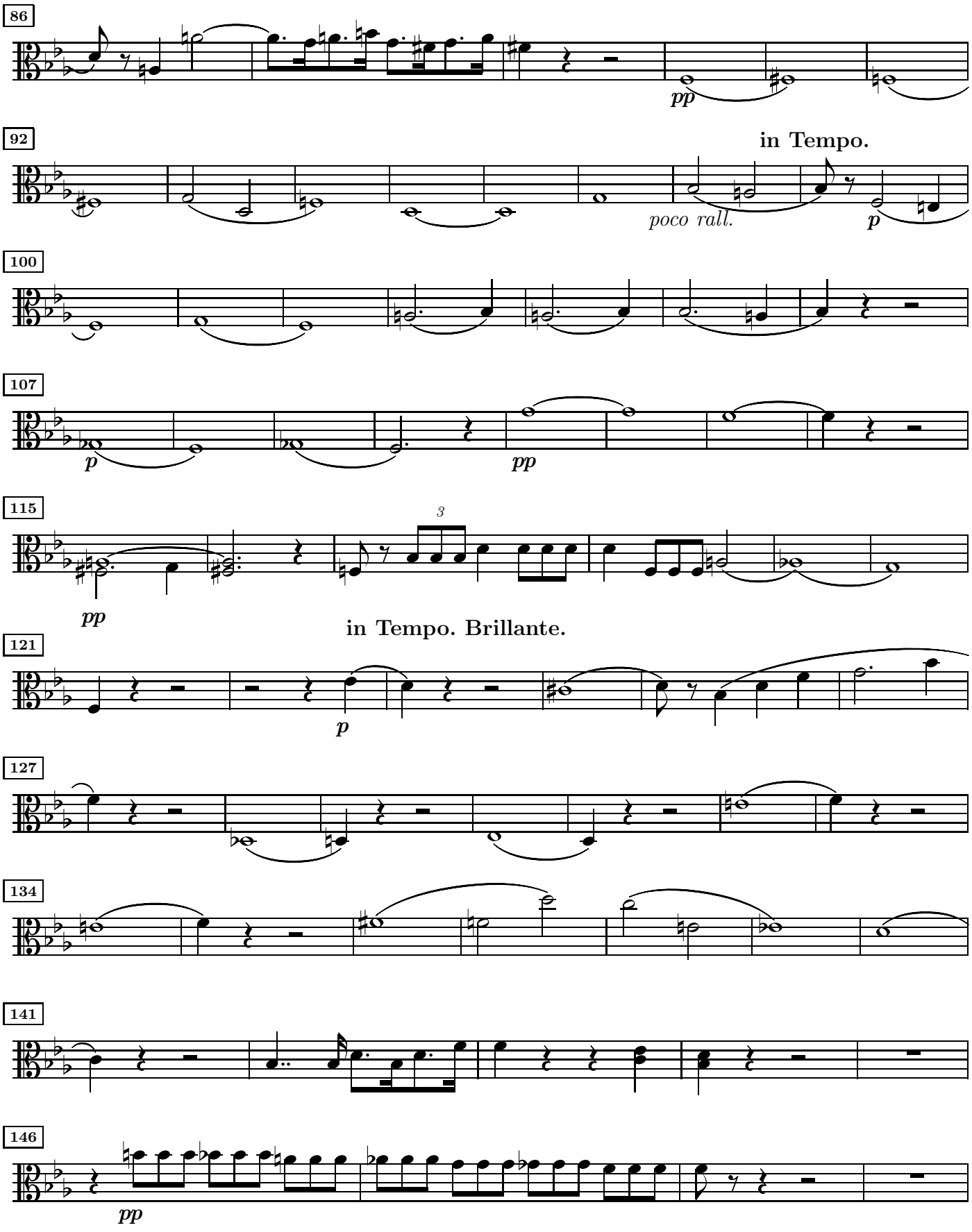

38
fz
p
41
poco piu Allegro
poco a poco cresc.
p
p
45
ff
49
ff
54
ff
59
in Tempo.
ritenuto.
63
p
68
p
74
ff
81
ff



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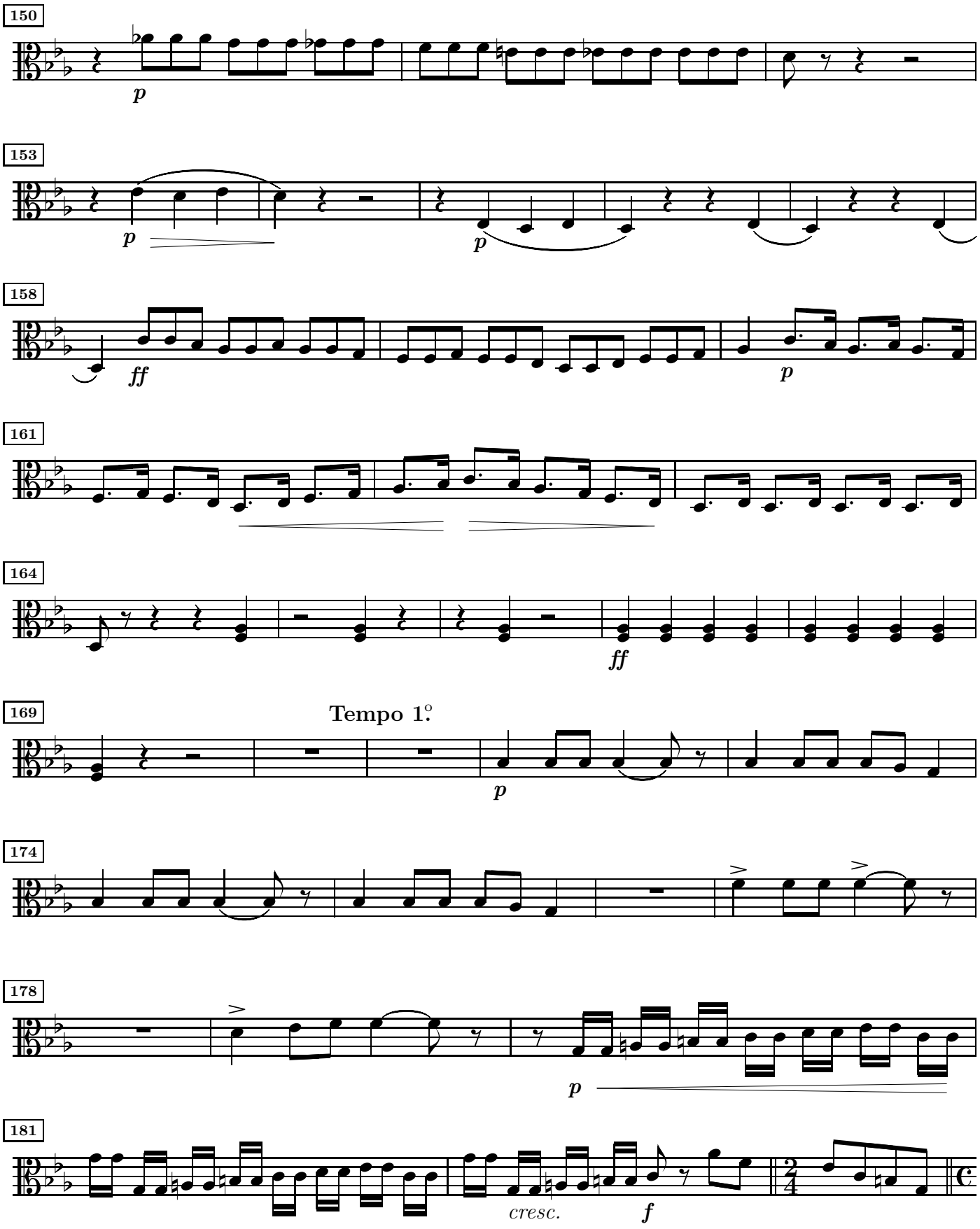
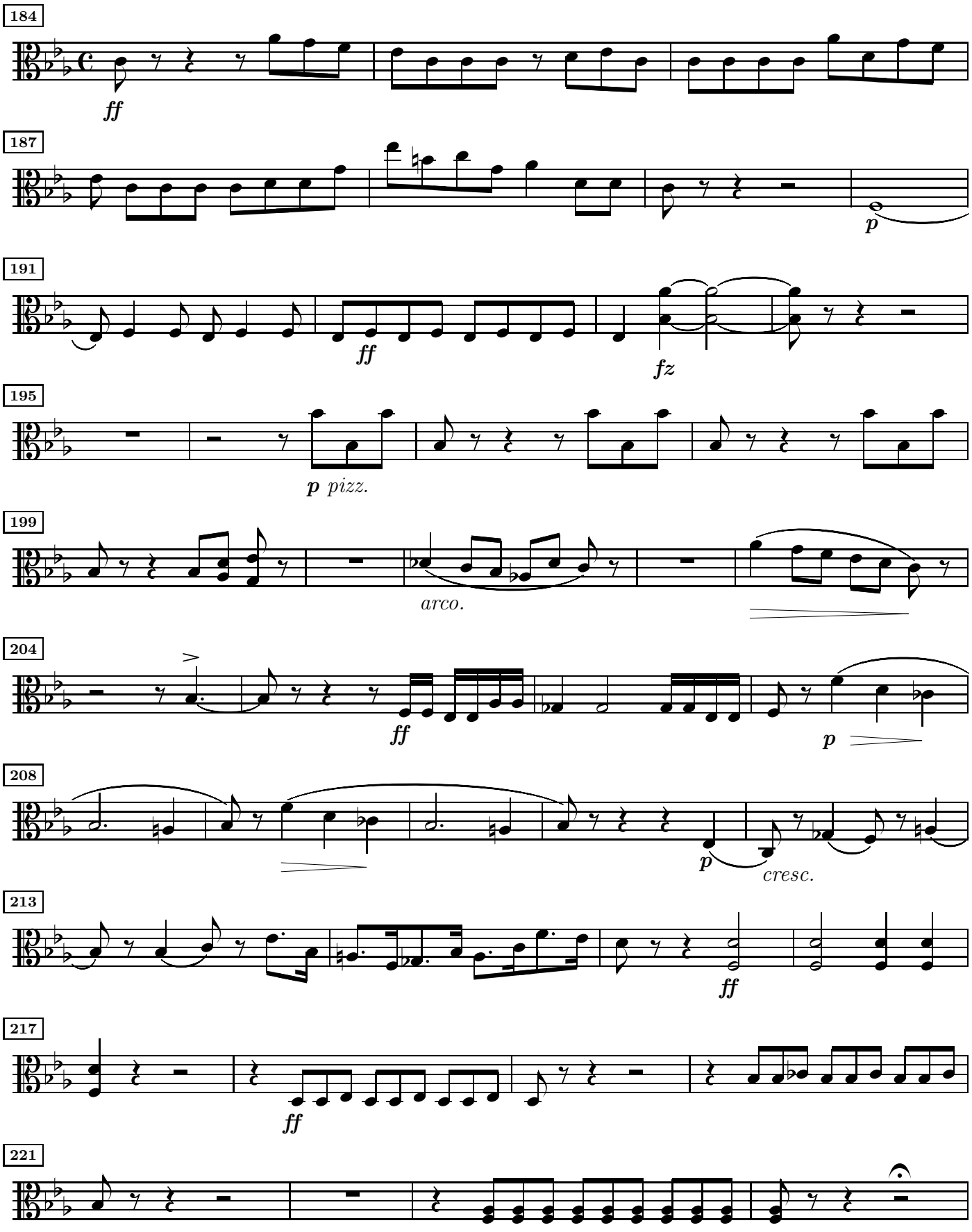

150
p
153
p
p
158
ff
p
161
164
ff
169
Tempo 1.o
p
174
178
p
181
cresc.
f



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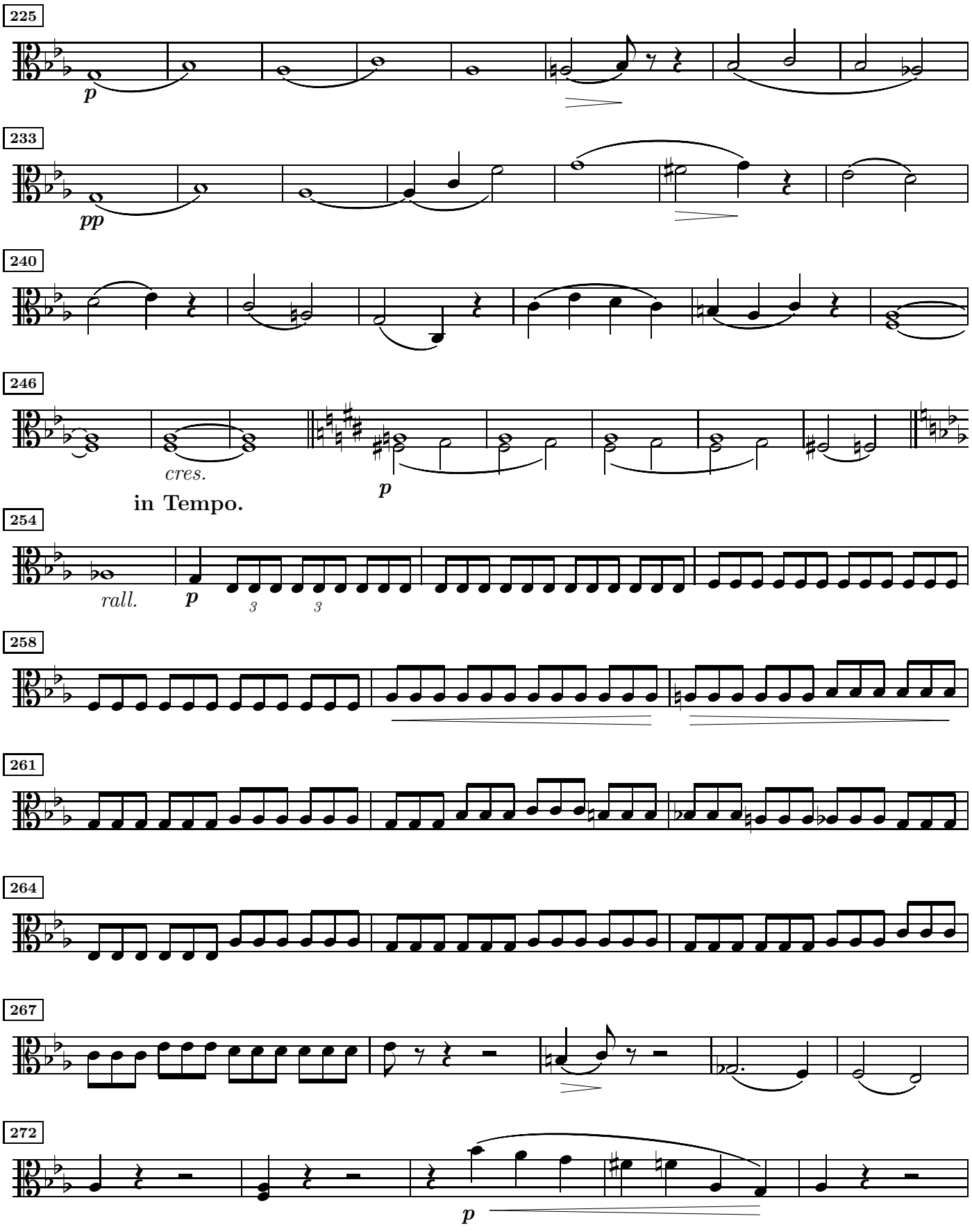
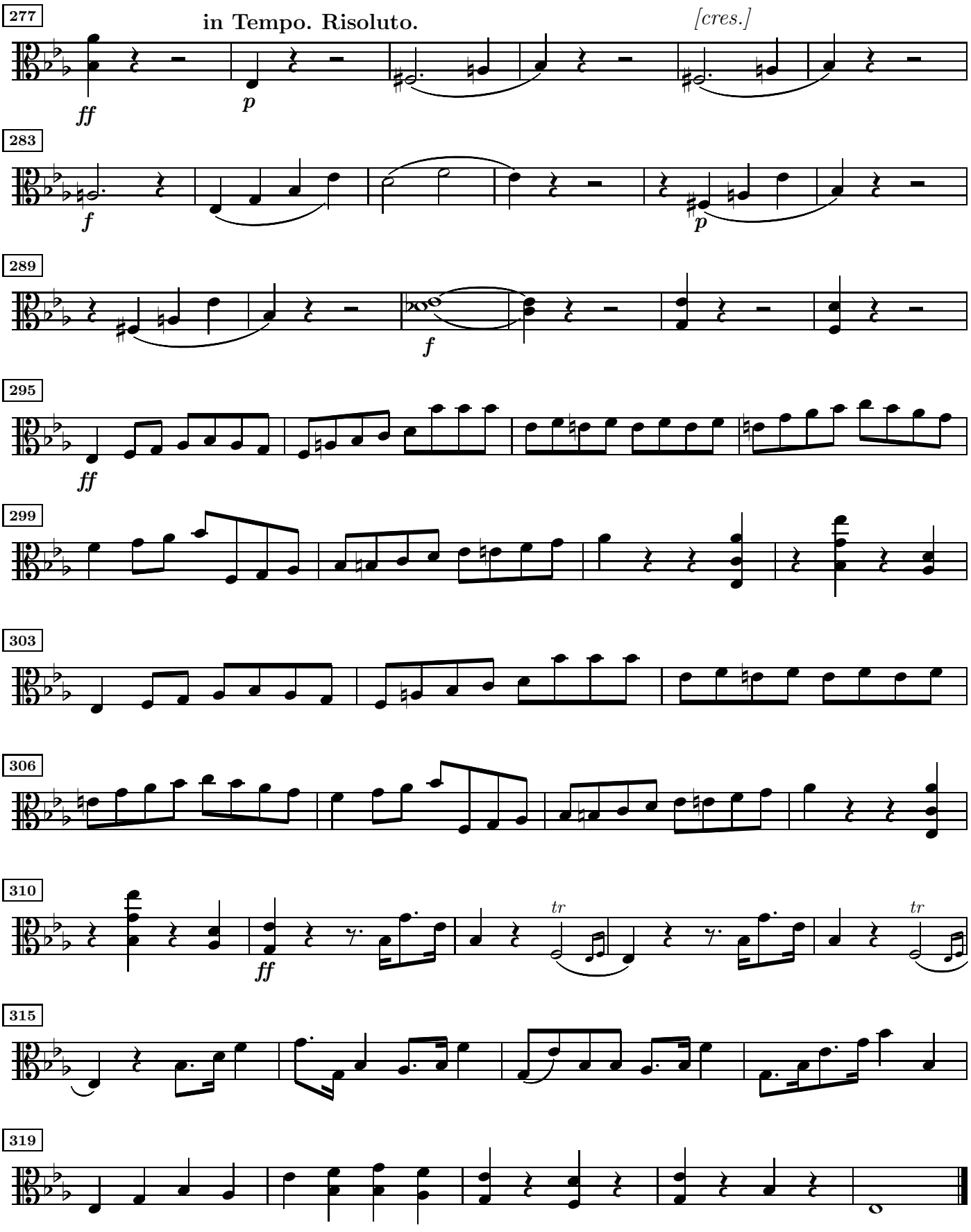

225
p
233
pp
240
246
cres.
p
in Tempo.
254
rall.
p
3
3
258
261
264
267
272
p



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pour

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par

Henri Bertini jeune

Op. 124

Violoncelle

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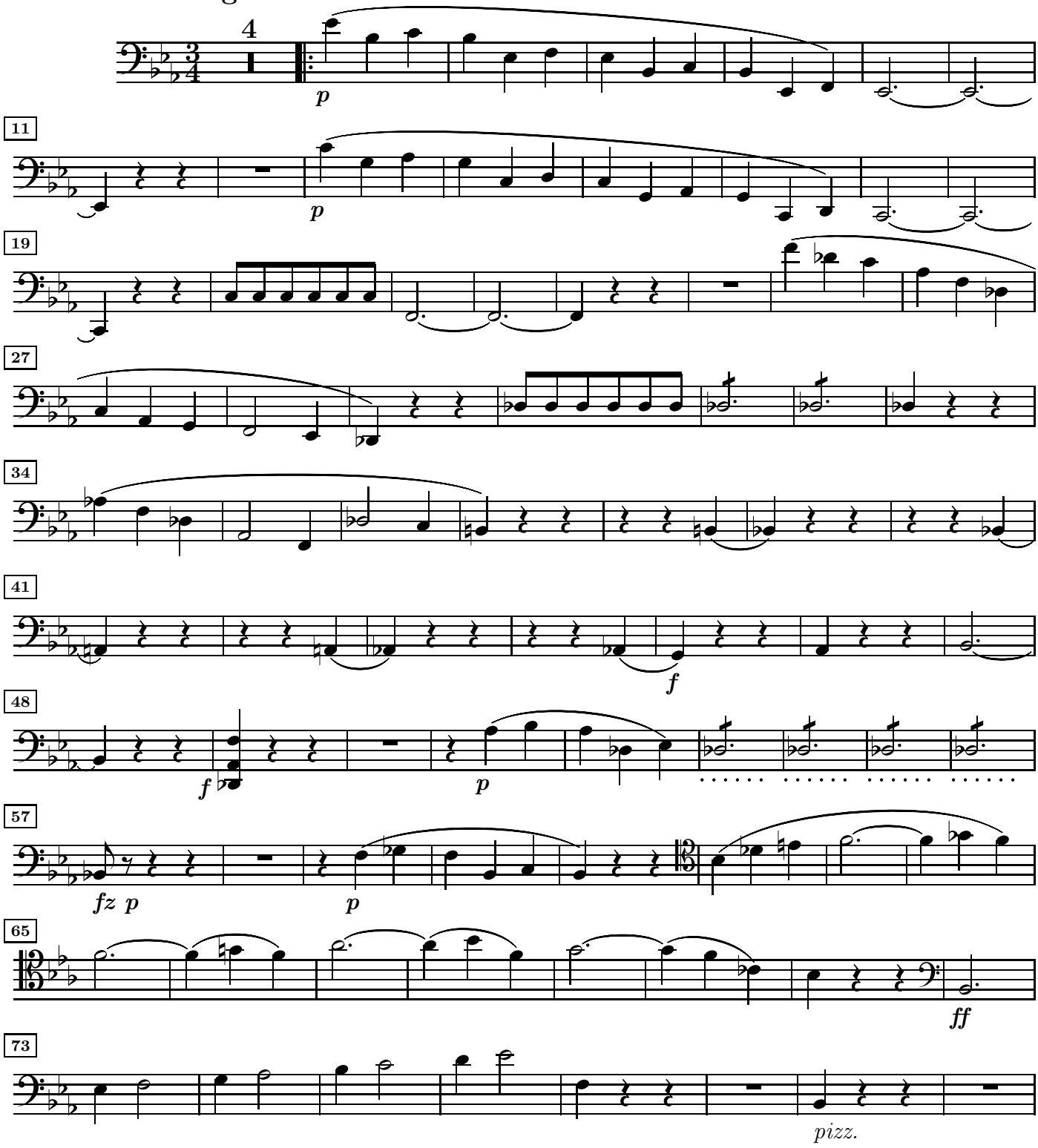
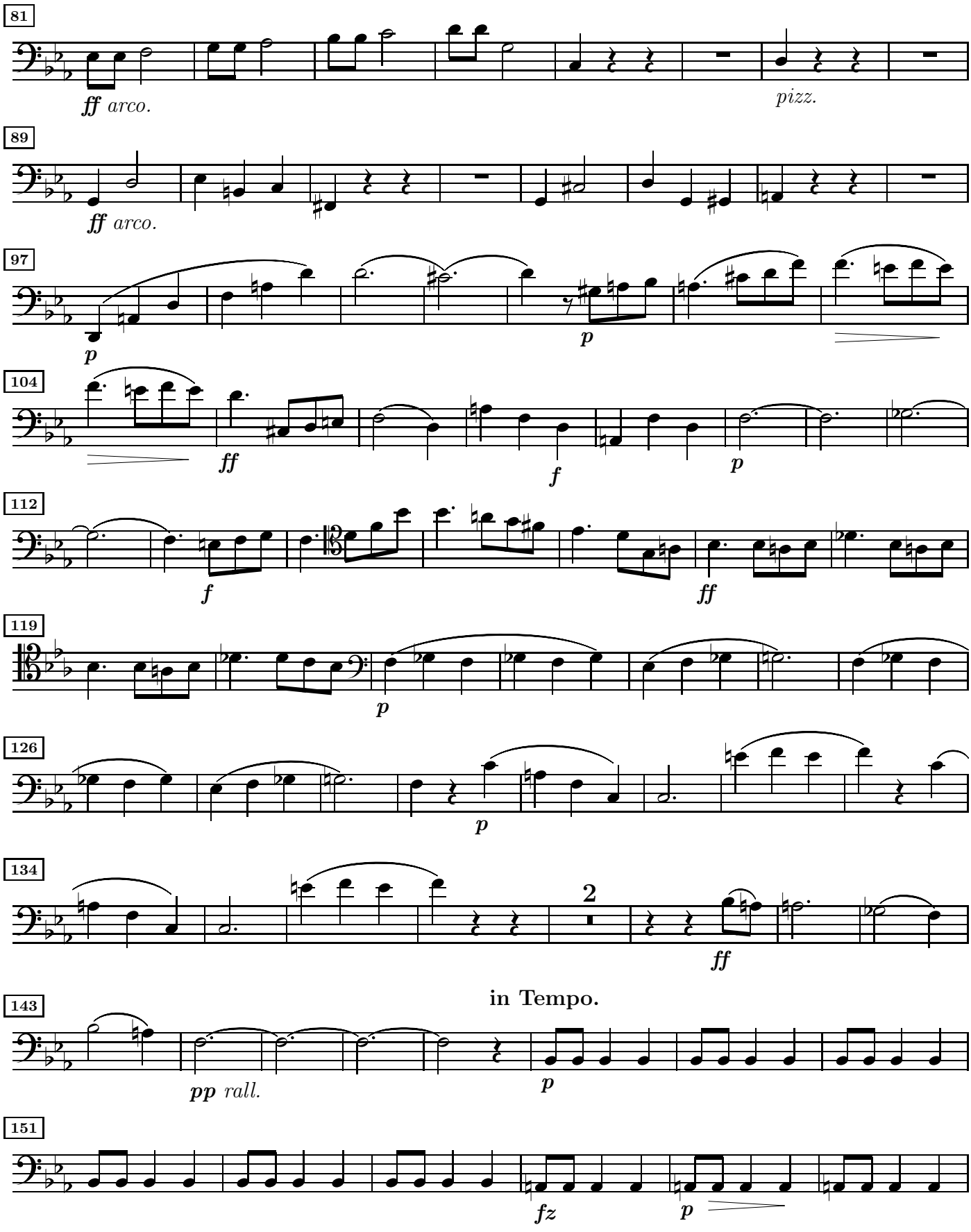
Violoncelle

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.





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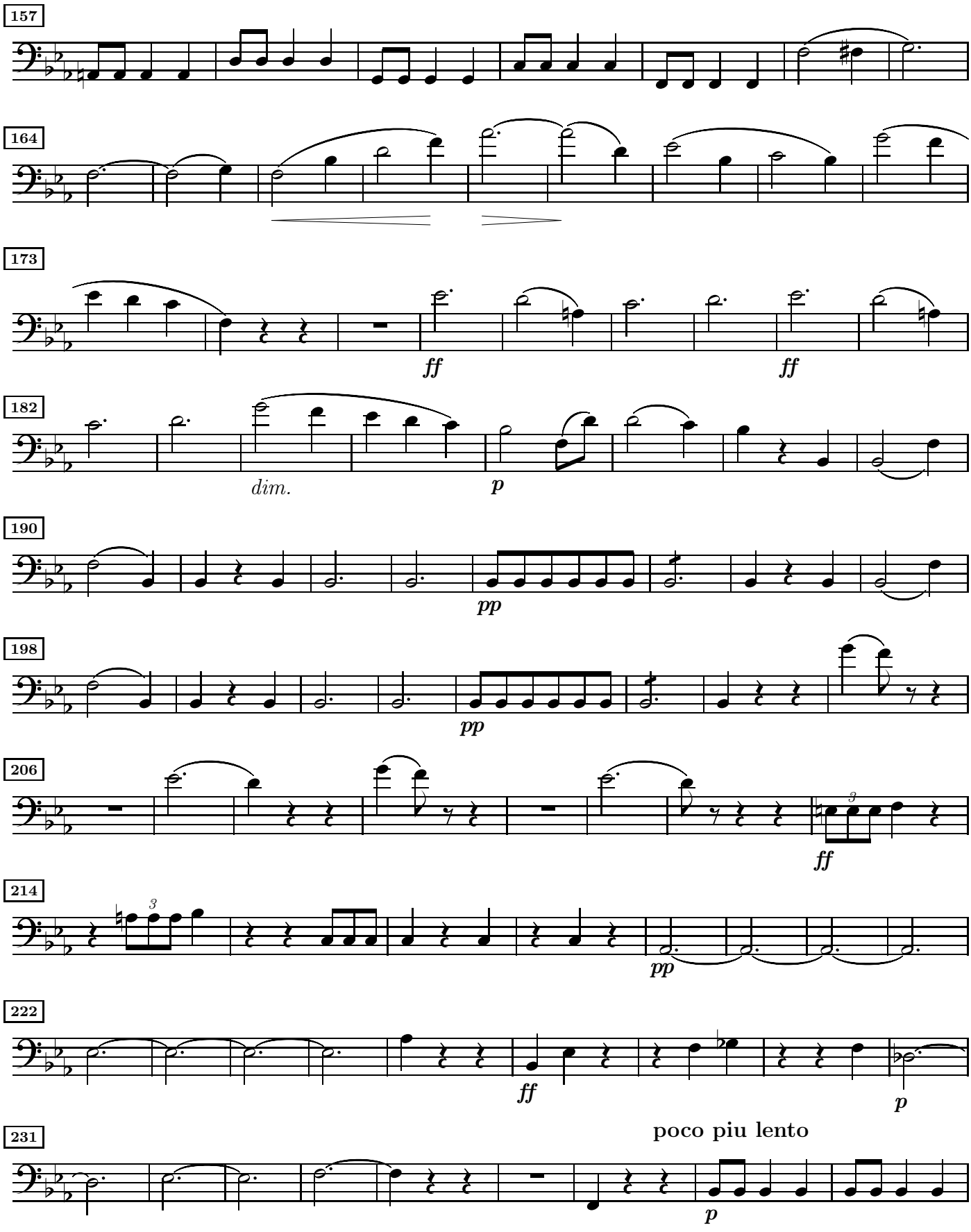
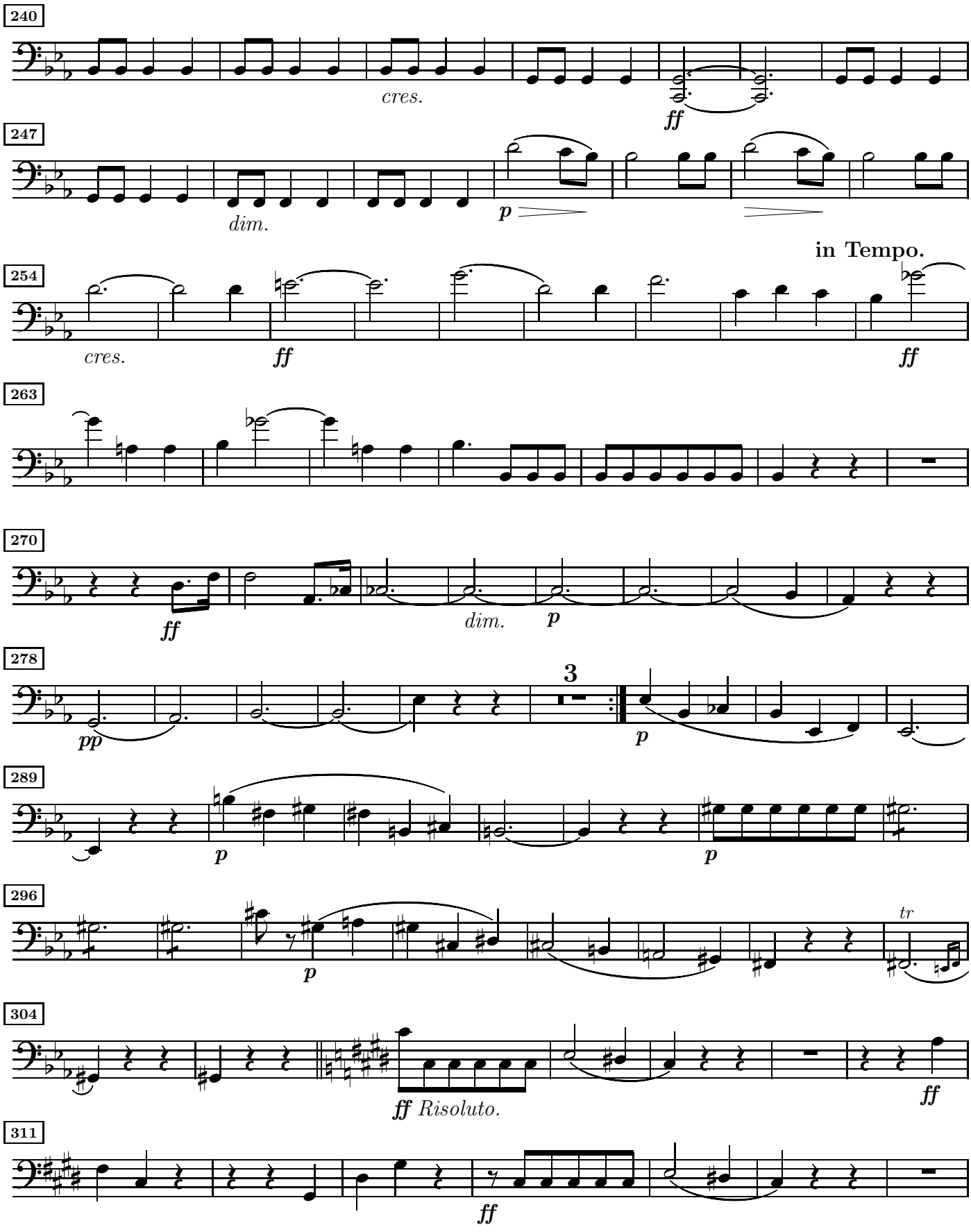

157
164
173
ff
ff
182
dim.
p
190
pp
198
pp
206
ff
214
pp
222
ff
p
poco piu lento
231
p



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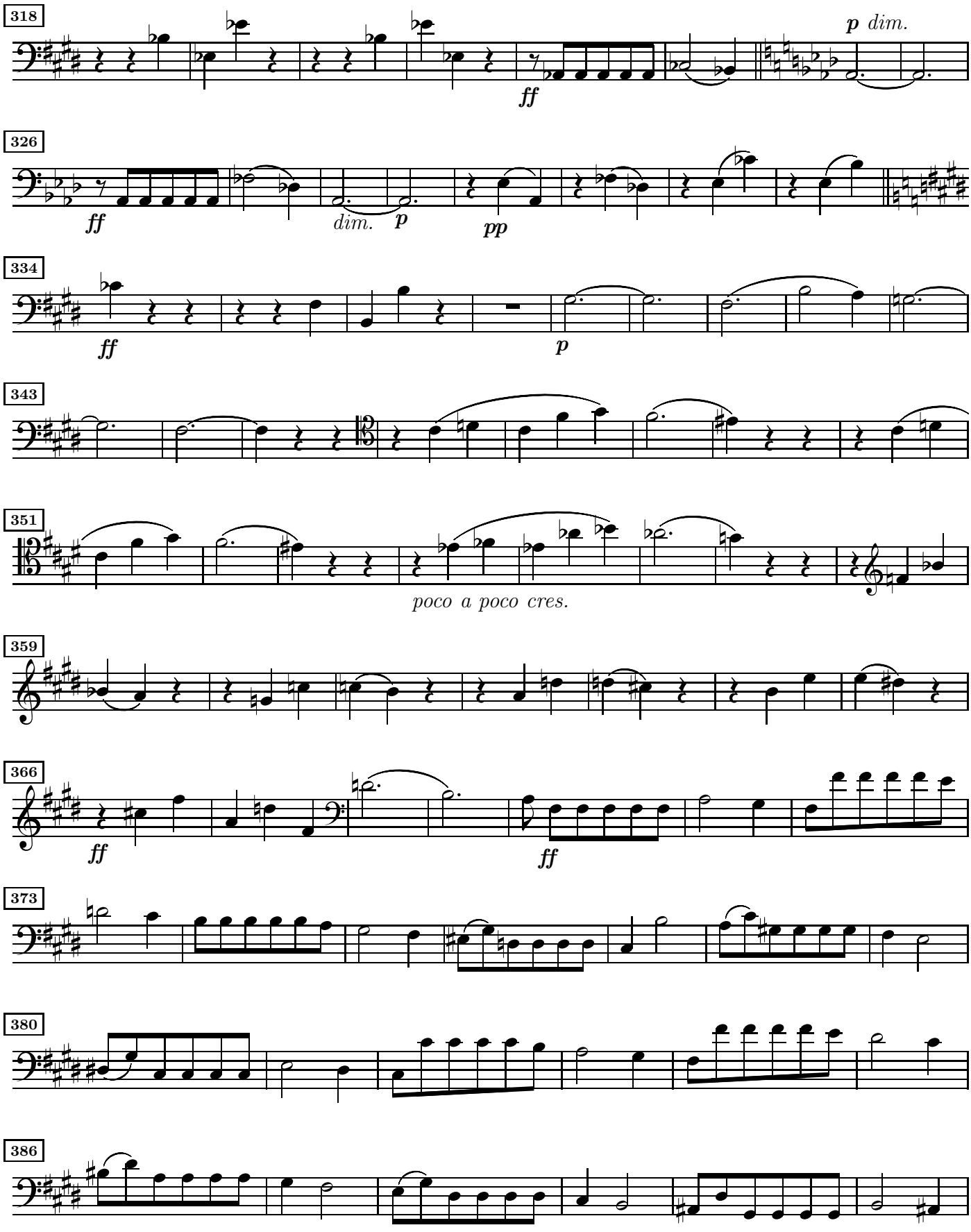
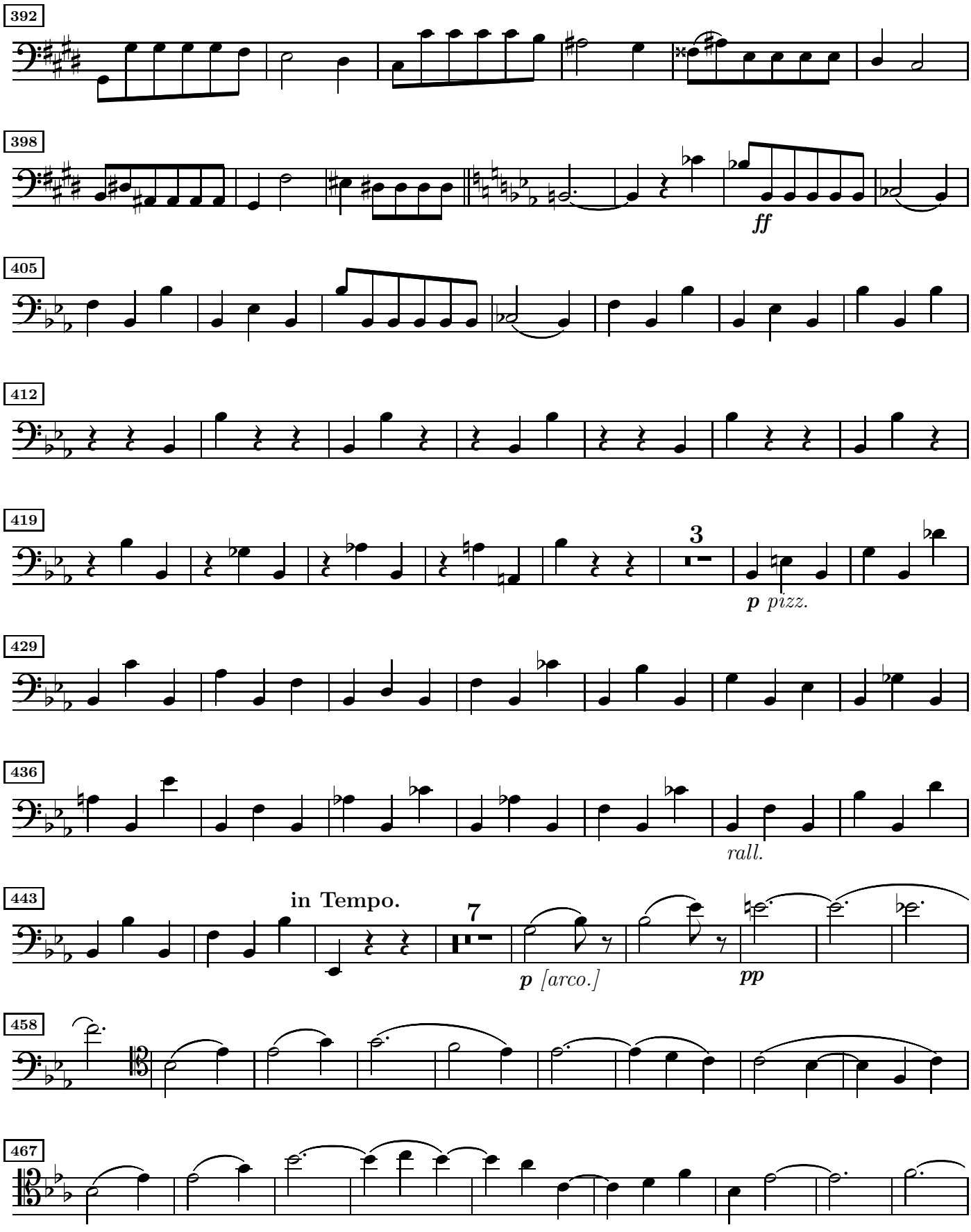

318
p dim.
ff
326
ff
dim.
p
pp
334
ff
p
343
351
poco a poco cres.
359
366
ff
ff
373
380
386



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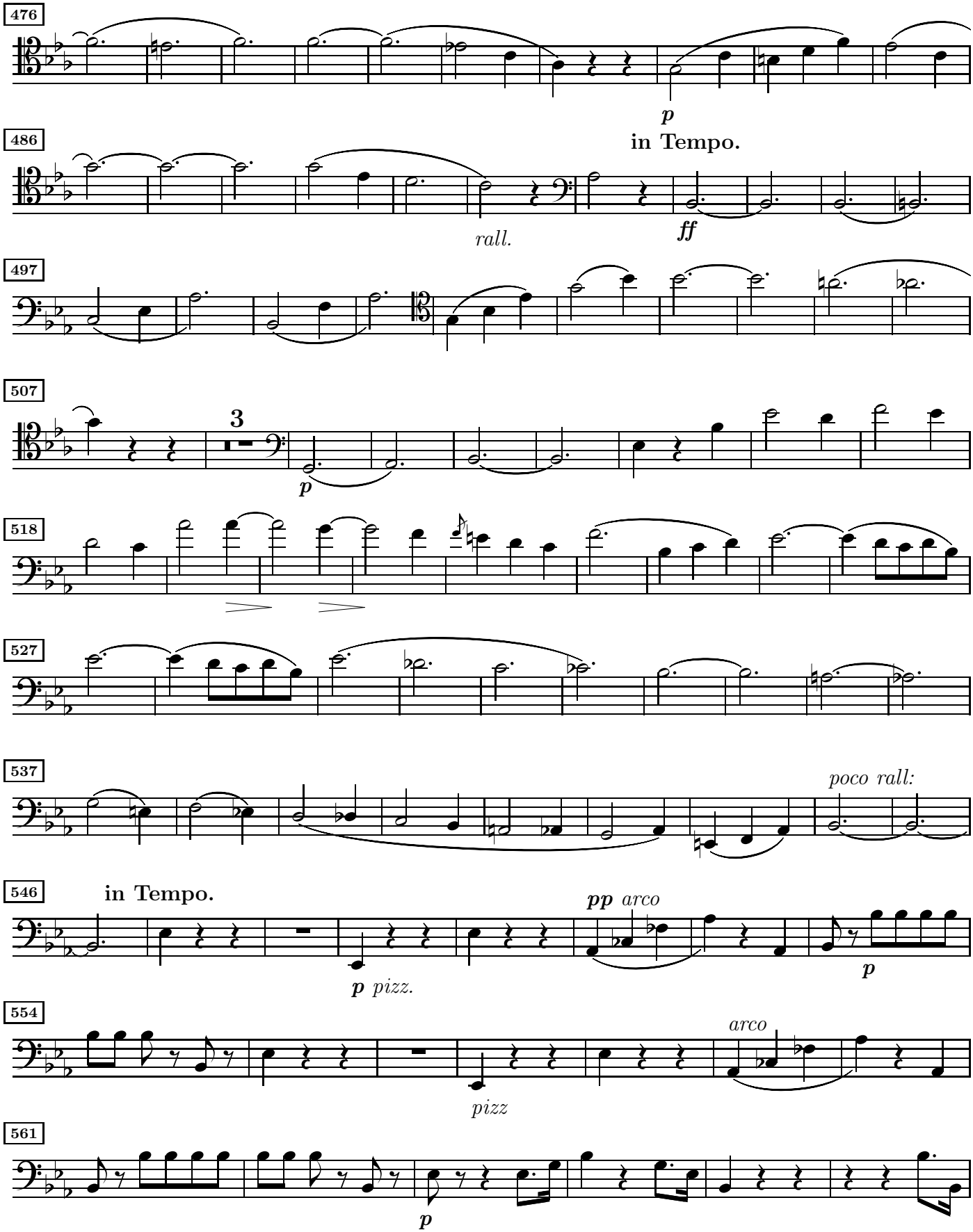
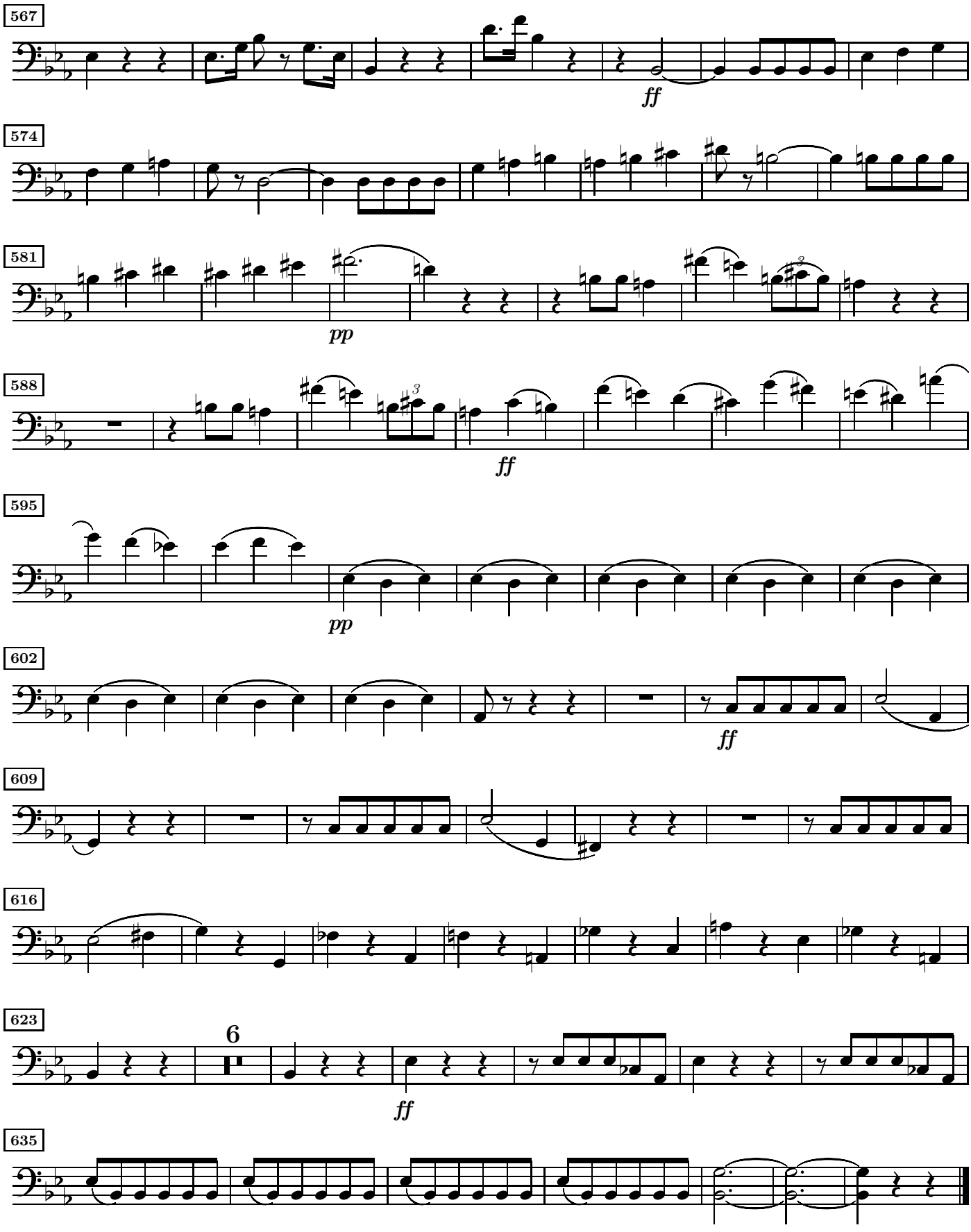

476
p
486
in Tempo.
rall.
ff
497
507
3
p
518
527
537
poco rall:
546
in Tempo.
pp arco
p pizz.
p
554
arco
pizz
561
p



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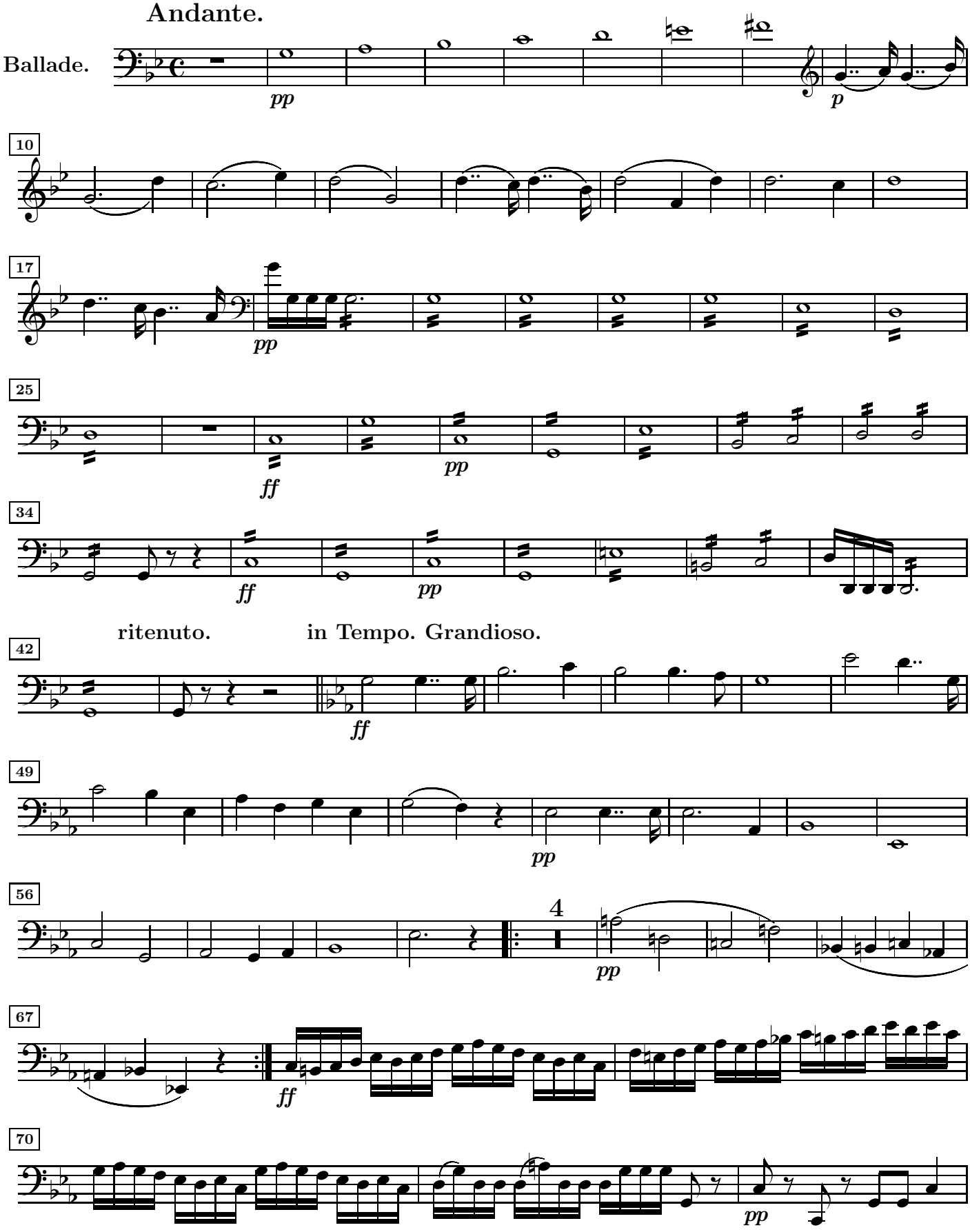
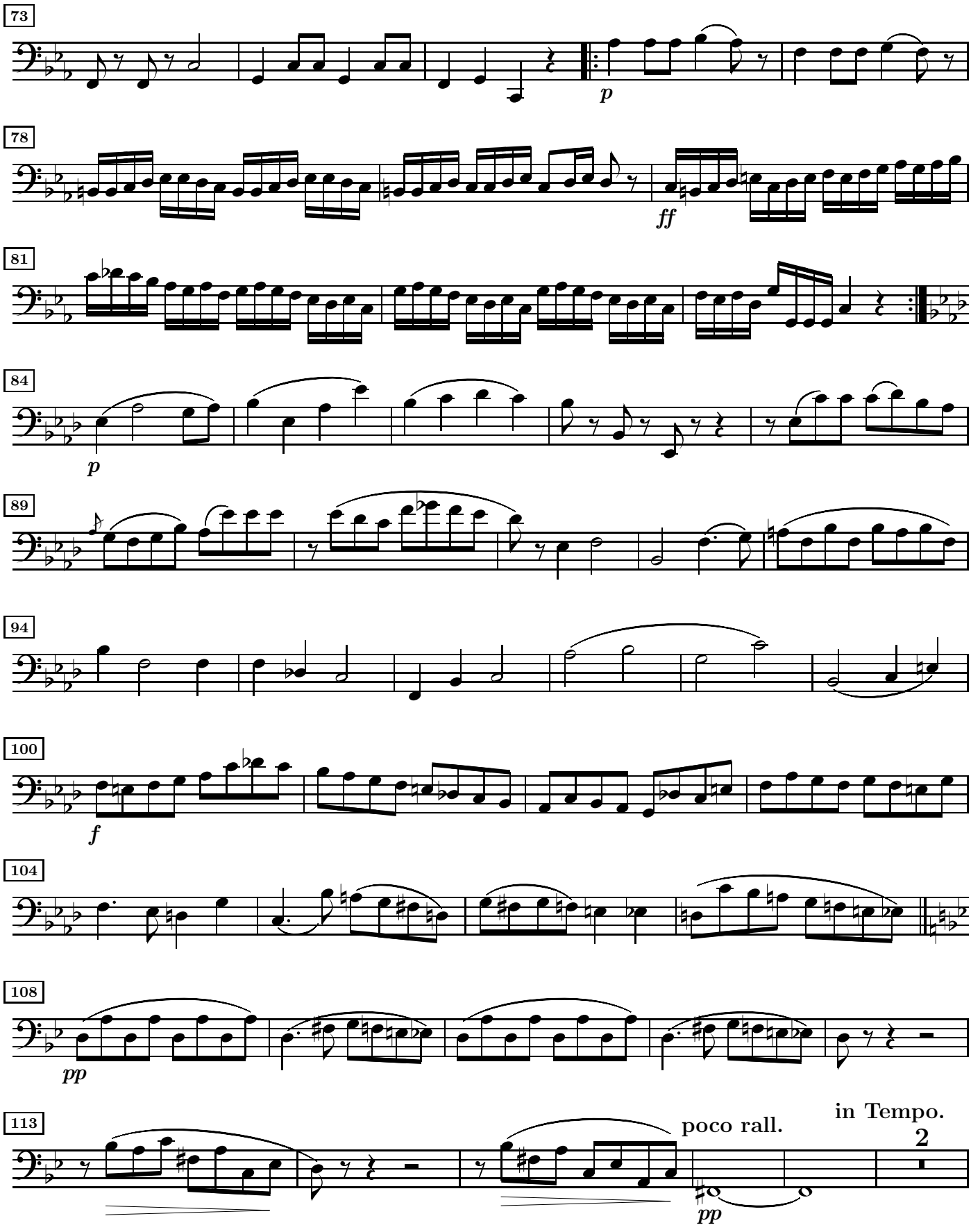

Andante.
Ballade.
pp
p
10
17
pp
25
ff
pp
34
ff
pp
ritenuto.
in Tempo. Grandioso.
42
ff
49
pp
56
4
pp
67
ff
70
pp



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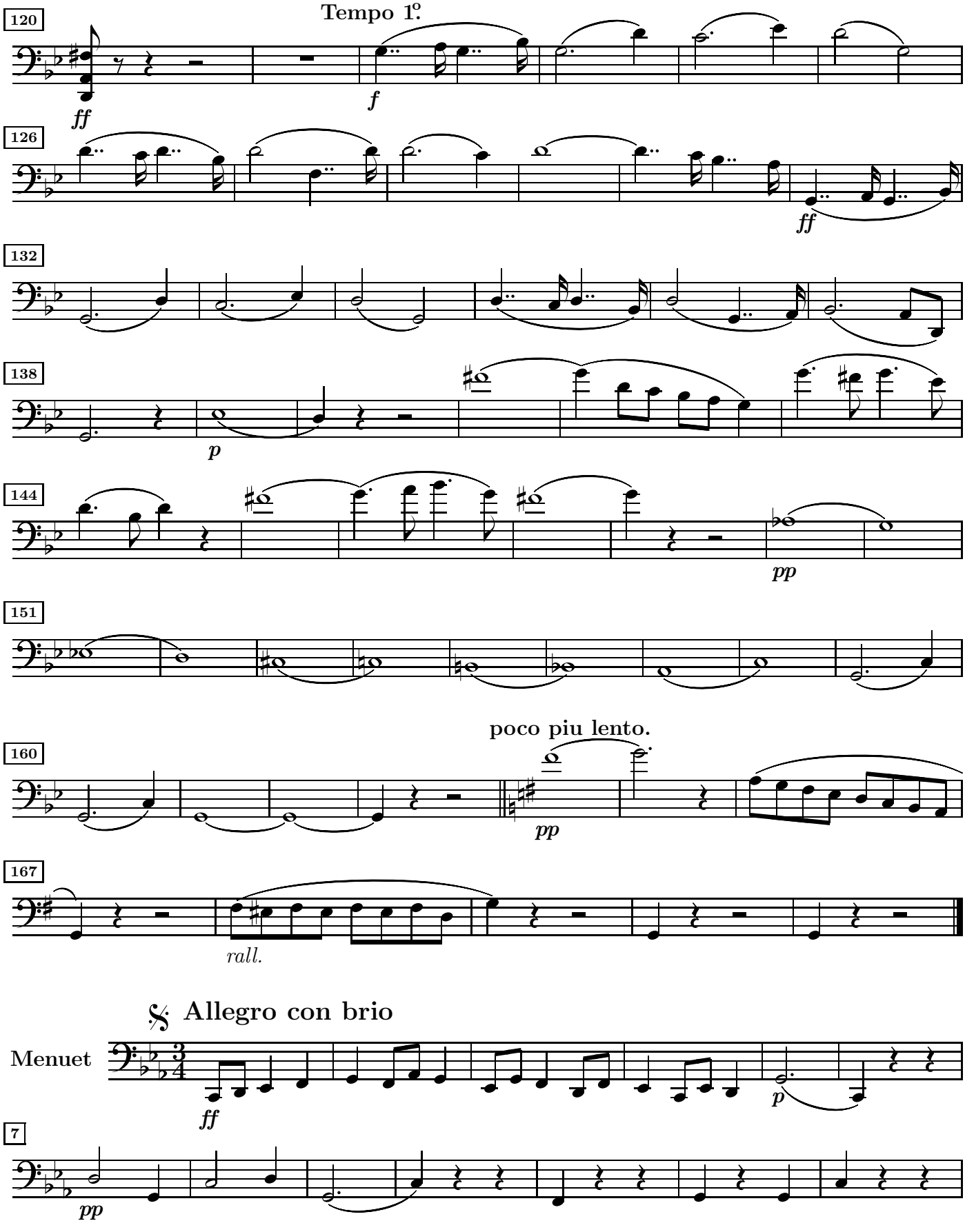
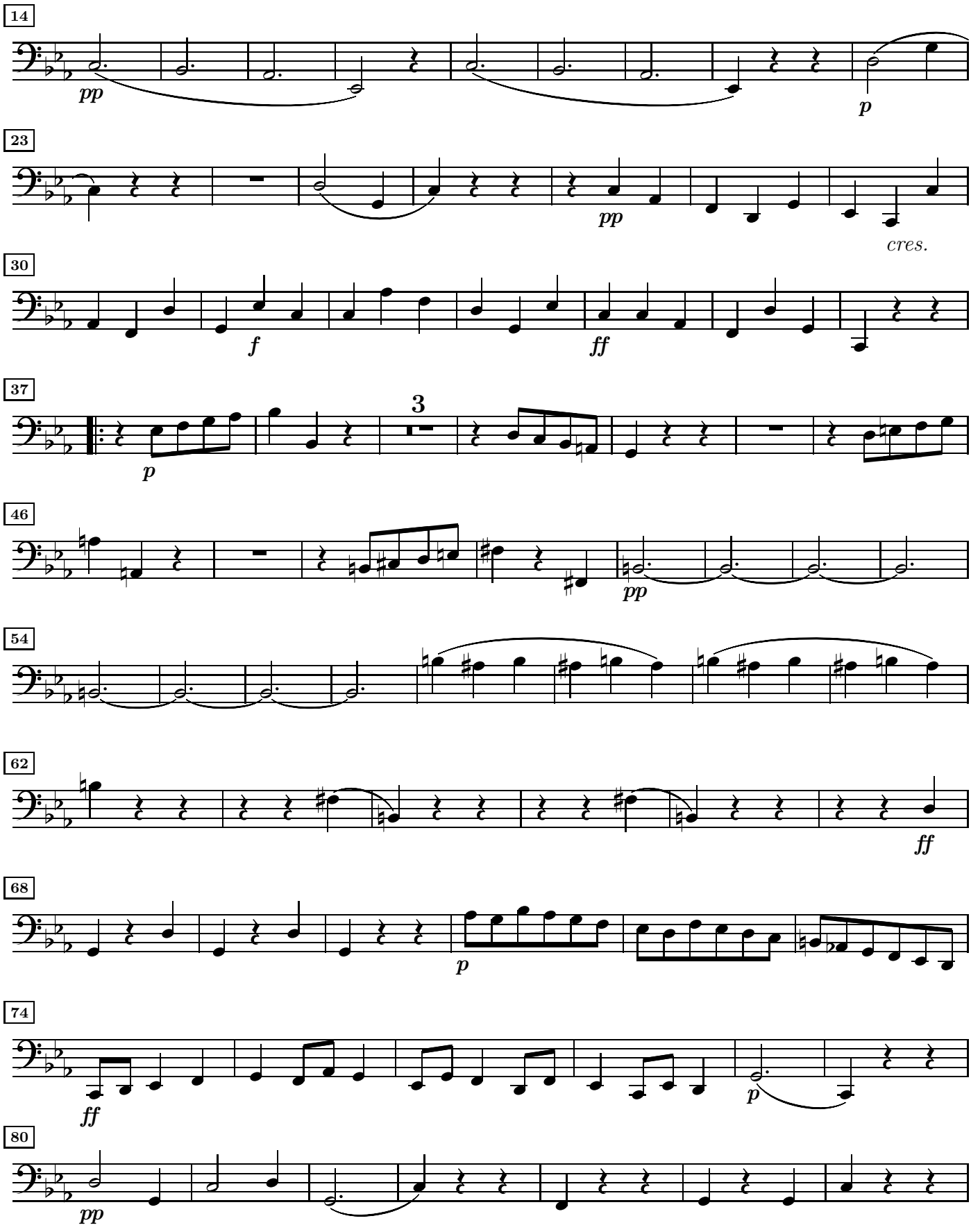

120
Tempo 1o.
ff
f
126
ff
132
138
p
144
pp
151
160
poco piu lento.
pp
167
rall.
Allegro con brio
Menuet
ff
p
7
pp



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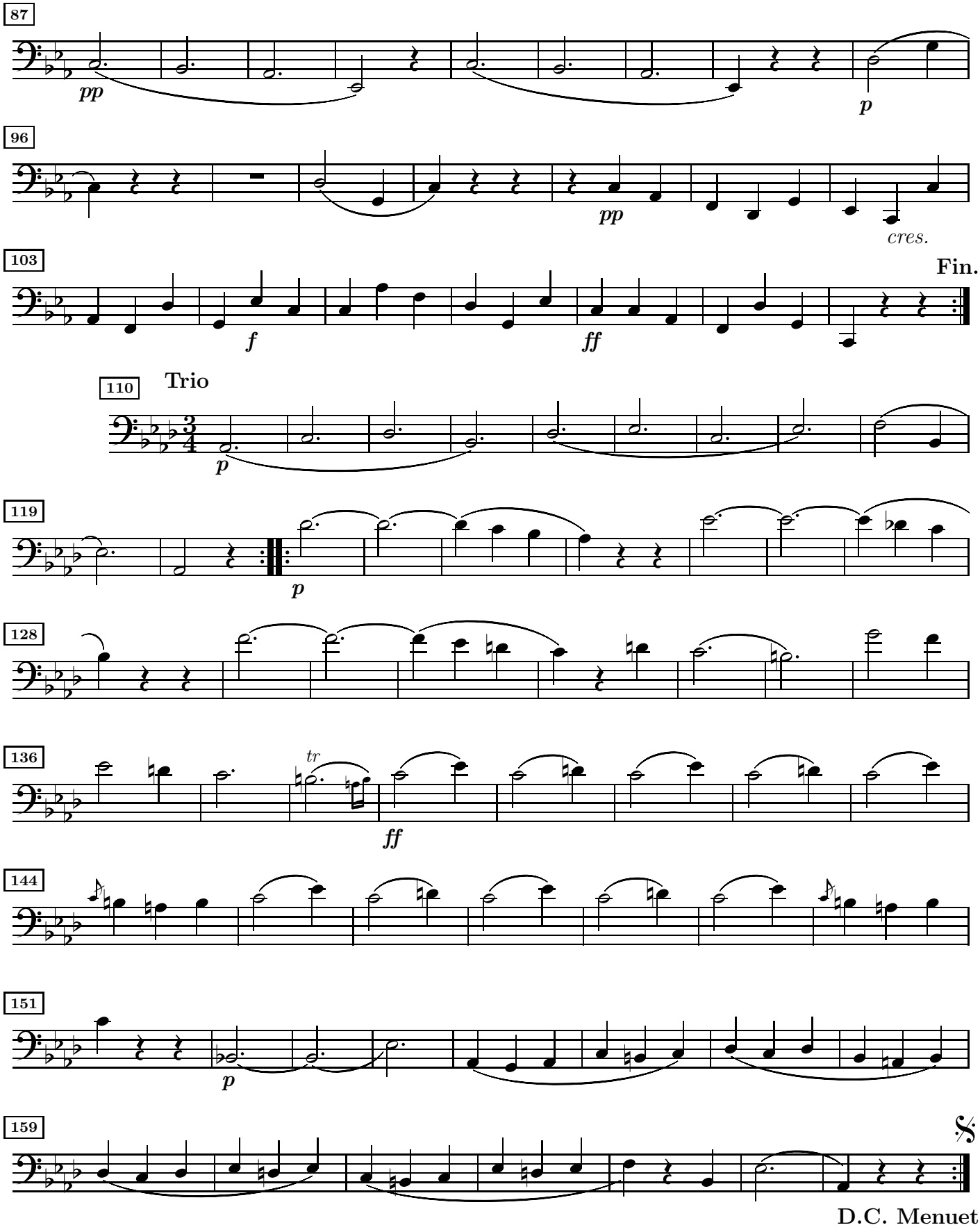
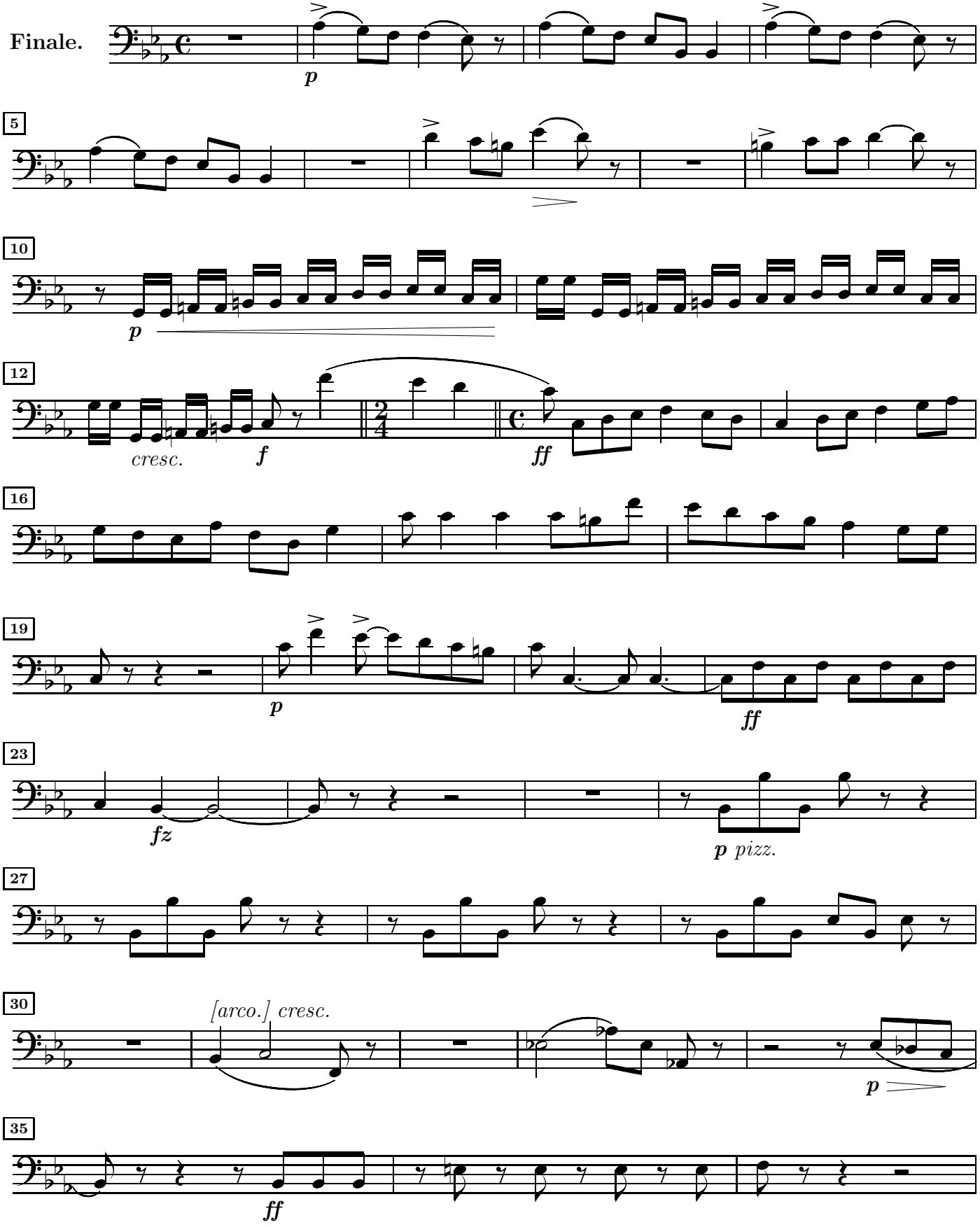

87
pp
p
96
pp
cres.
103
Fin.
f
ff
110
Trio
p
119
p
128
136
tr
ff
144
151
p
159
D.C. Menuet

Allegro

Finale.



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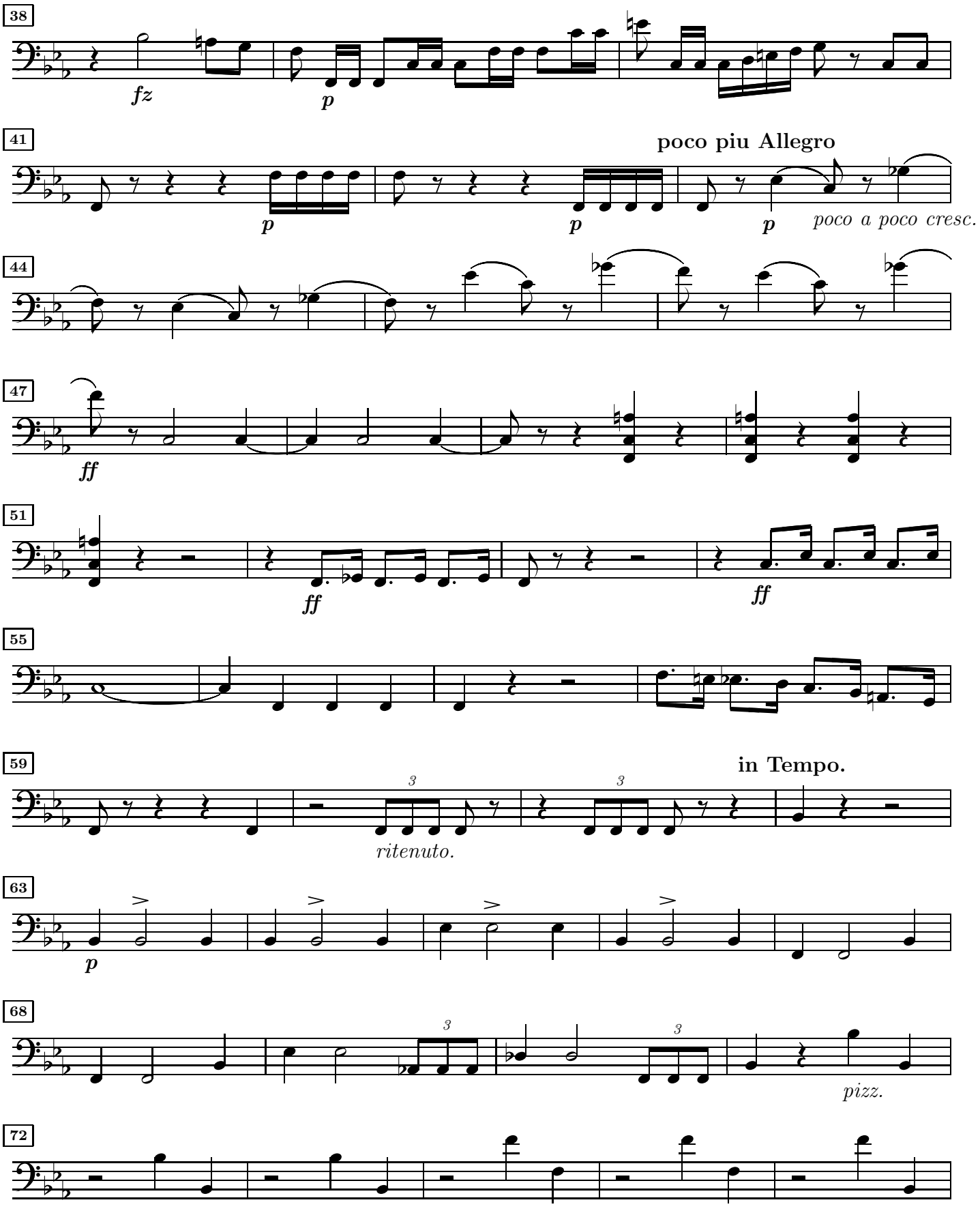
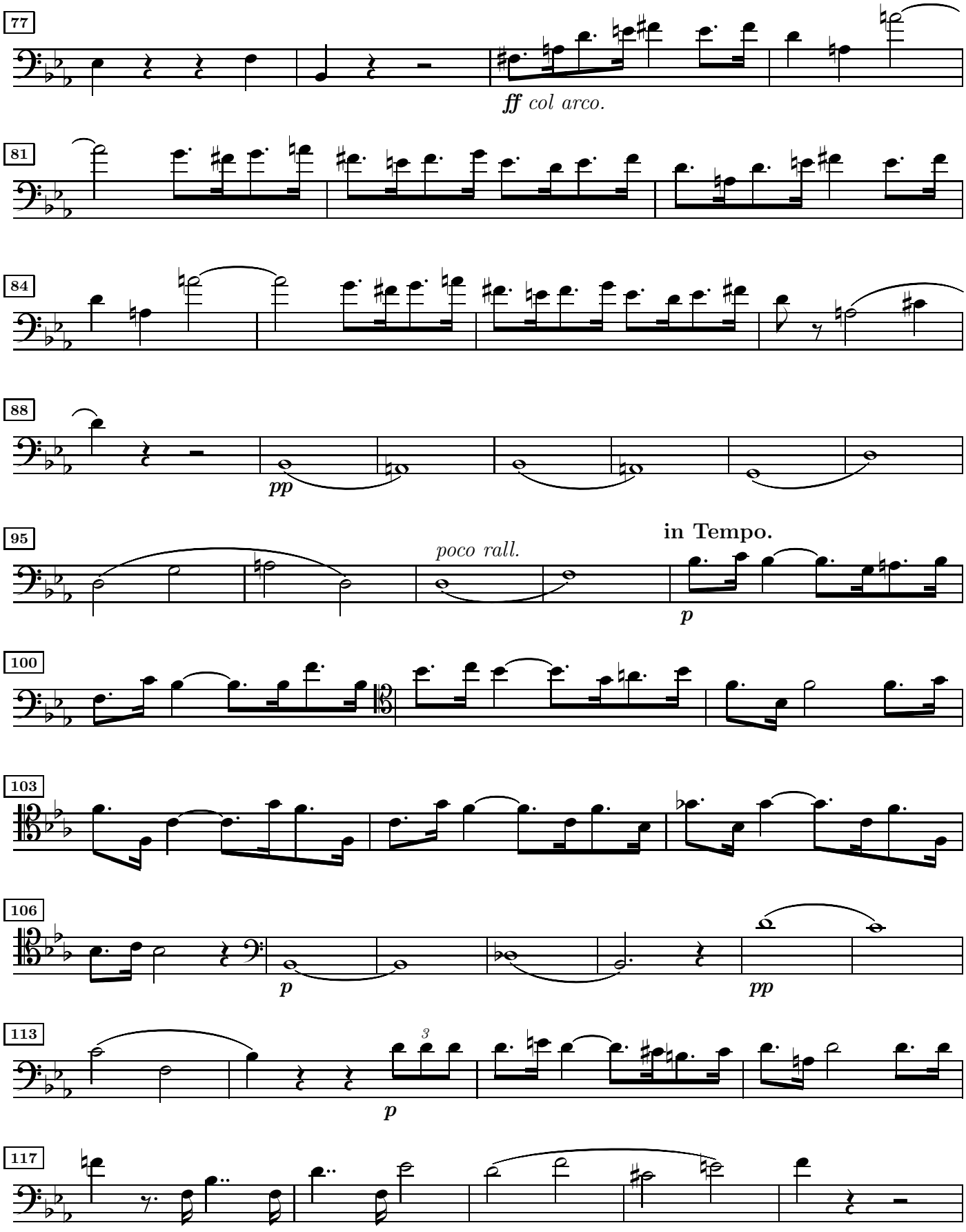

38
fz
p
41
poco piu Allegro
p
p
p
poco a poco cresc.
44
47
ff
51
ff
ff
55
59
in Tempo.
ritenuto.
63
p
68
pizz.
72



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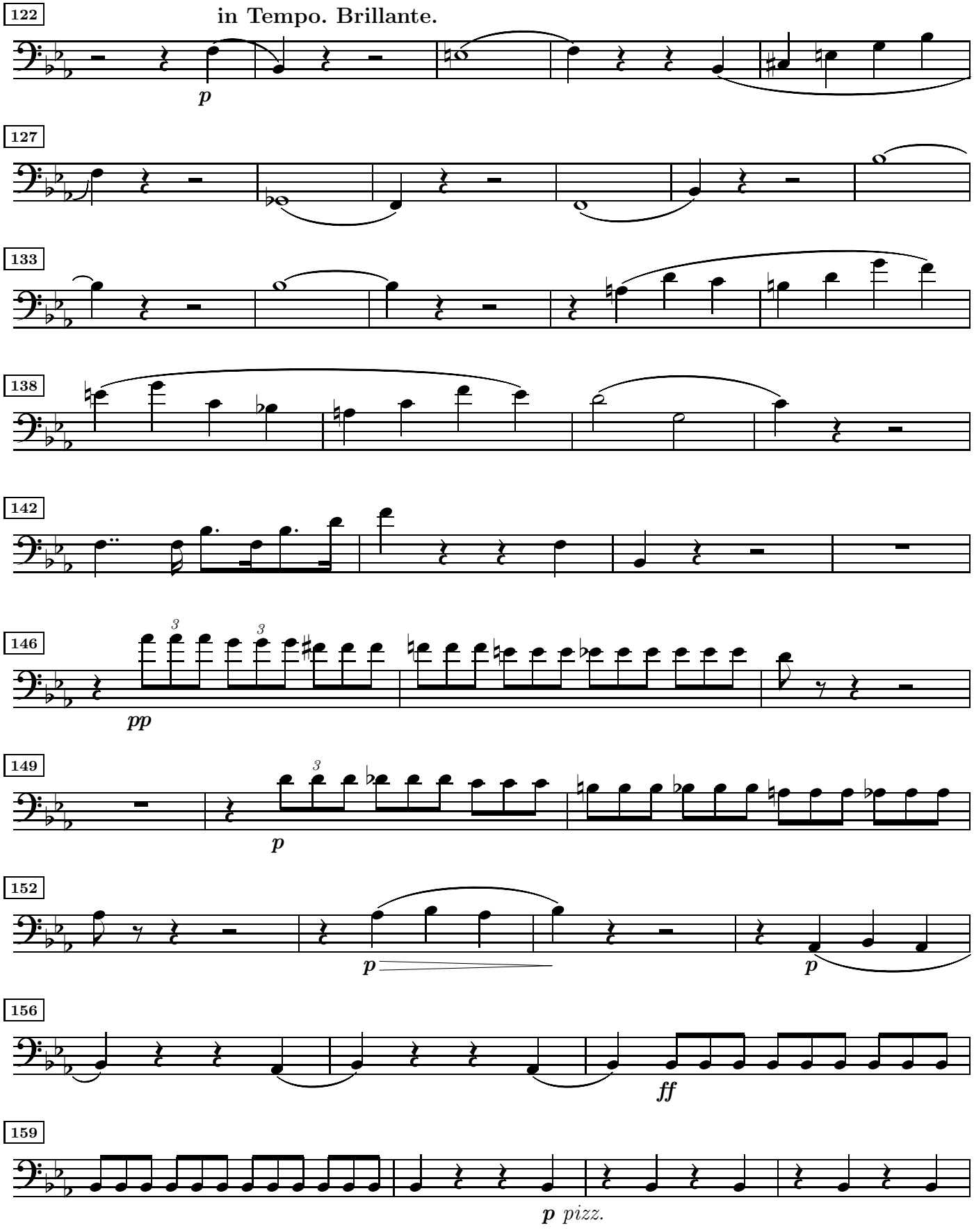
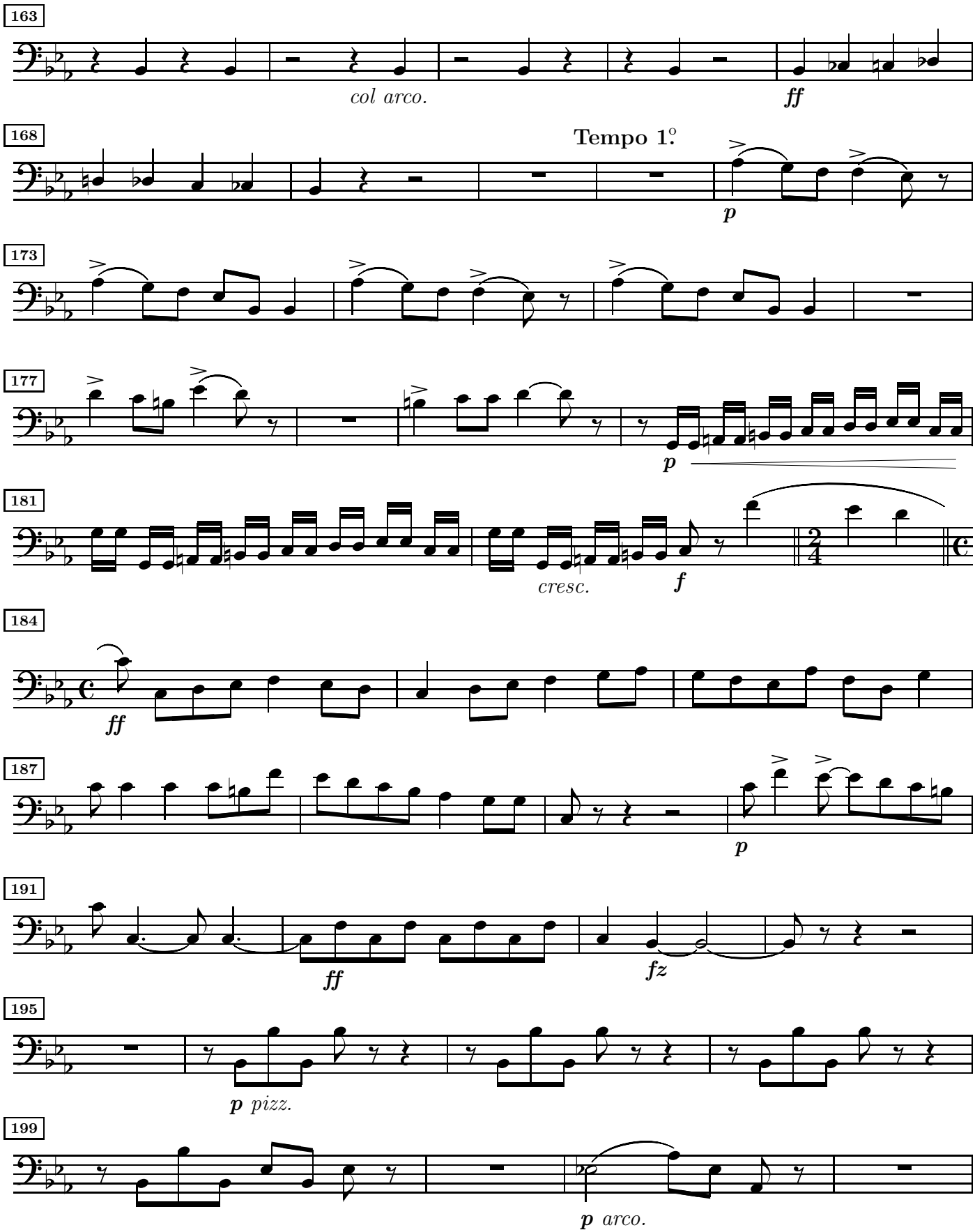

122
in Tempo. Brillante.
p
127
133
138
142
146
pp
149
p
152
p
p
156
ff
159
p pizz.



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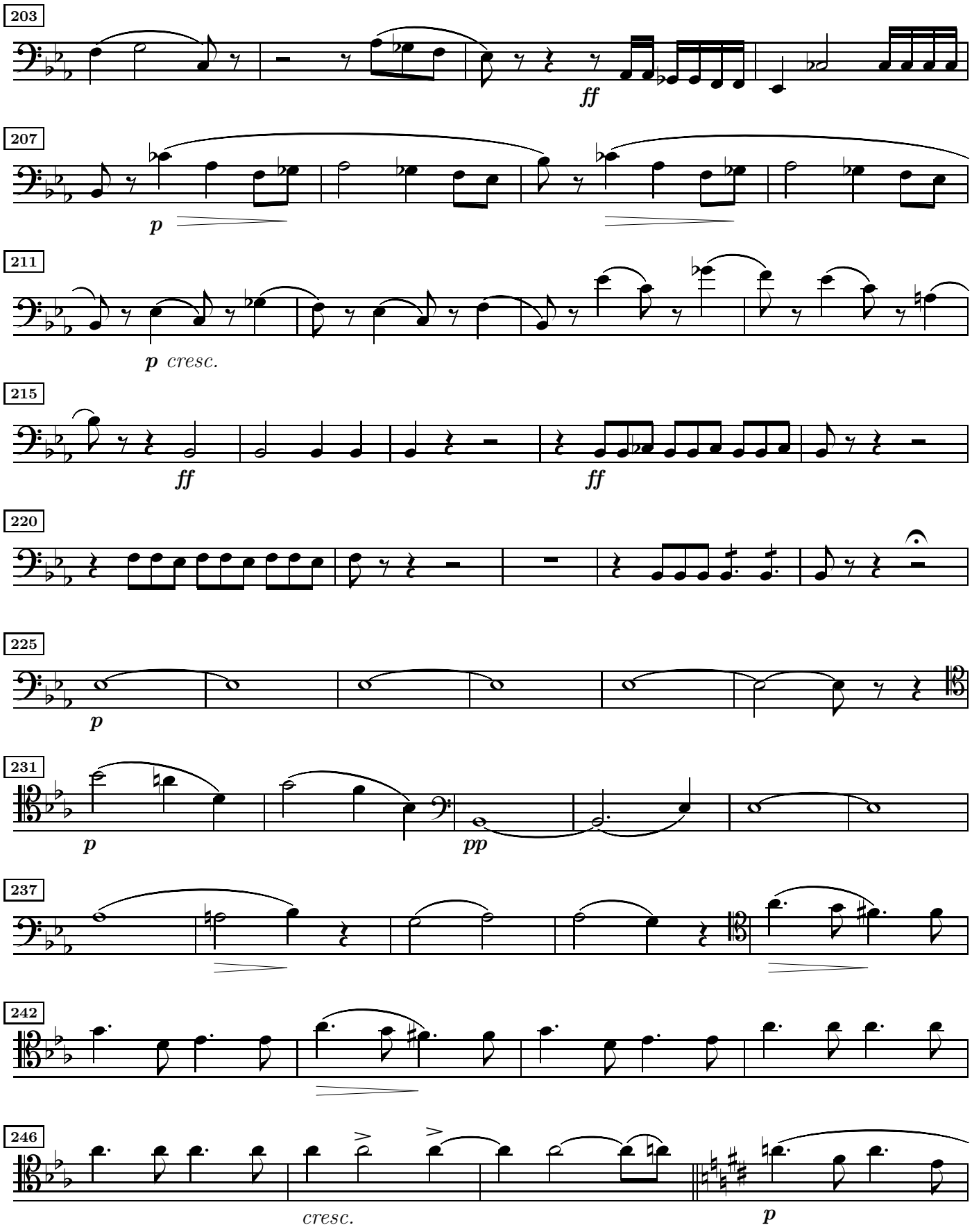
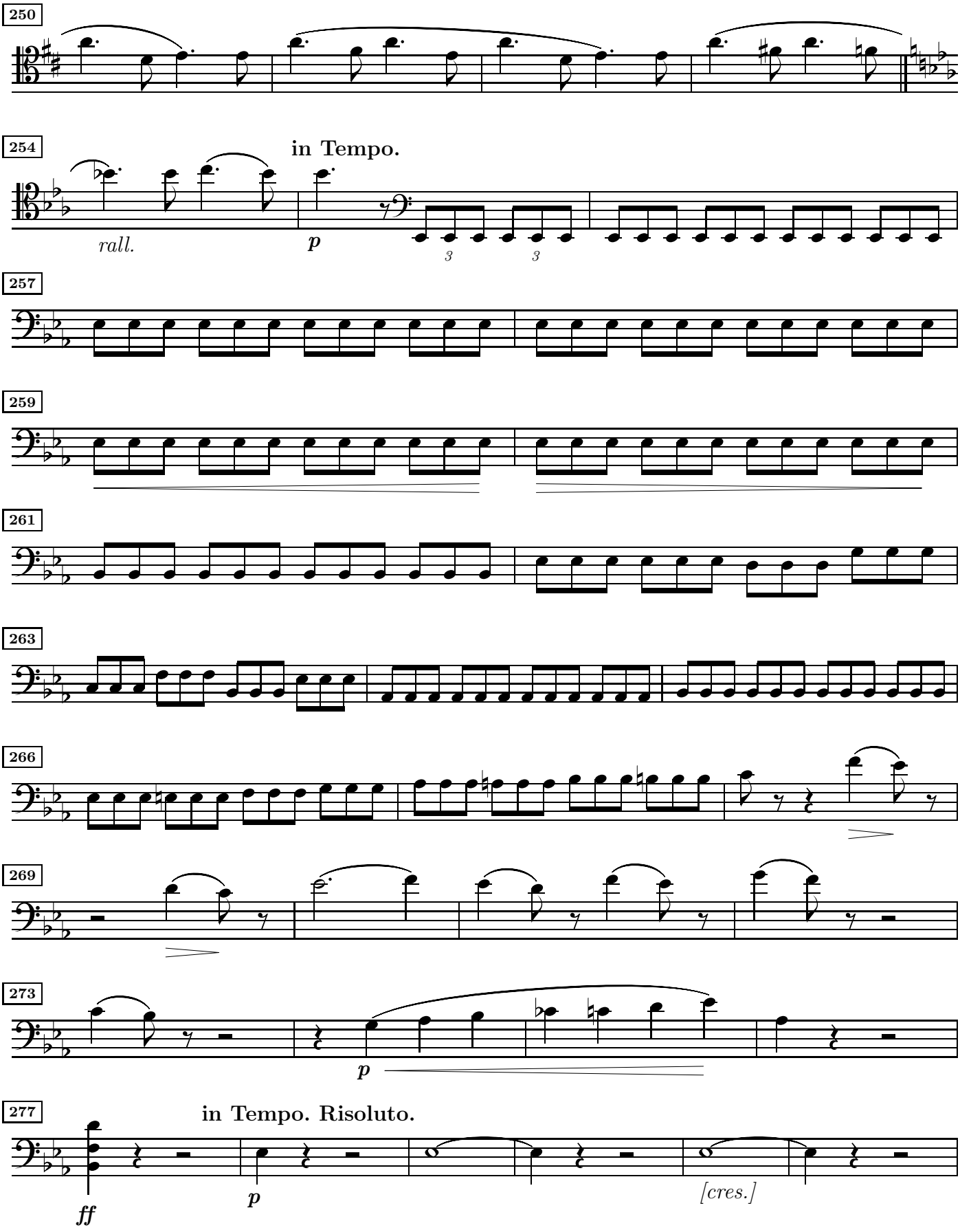

203
ff
207
p
211
p cresc.
215
ff
ff
220
225
p
231
p
pp
237
242
246
cresc.
p



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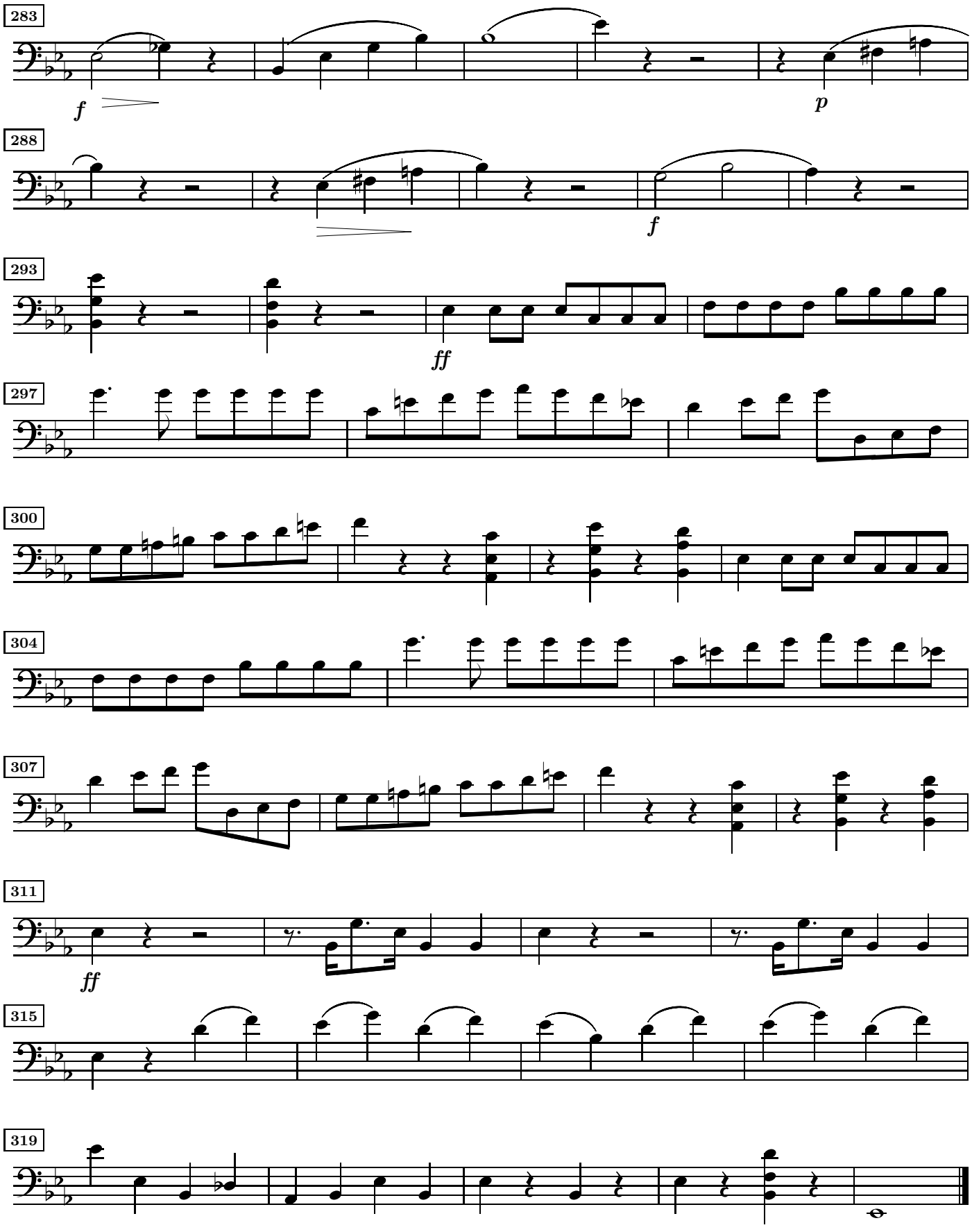
283
f
p
288
f
293
ff
297
300
304
307
311
ff
315
319

Henri Jérôme Bertini 1798–1876

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[1] from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

à Monsieur
Ch. de Bériot

Cinquième Sextuor

pour

piano, violon, deux altos, violoncelle et contrabasse

par

Henri Bertini jeune

Op. 124

Violon

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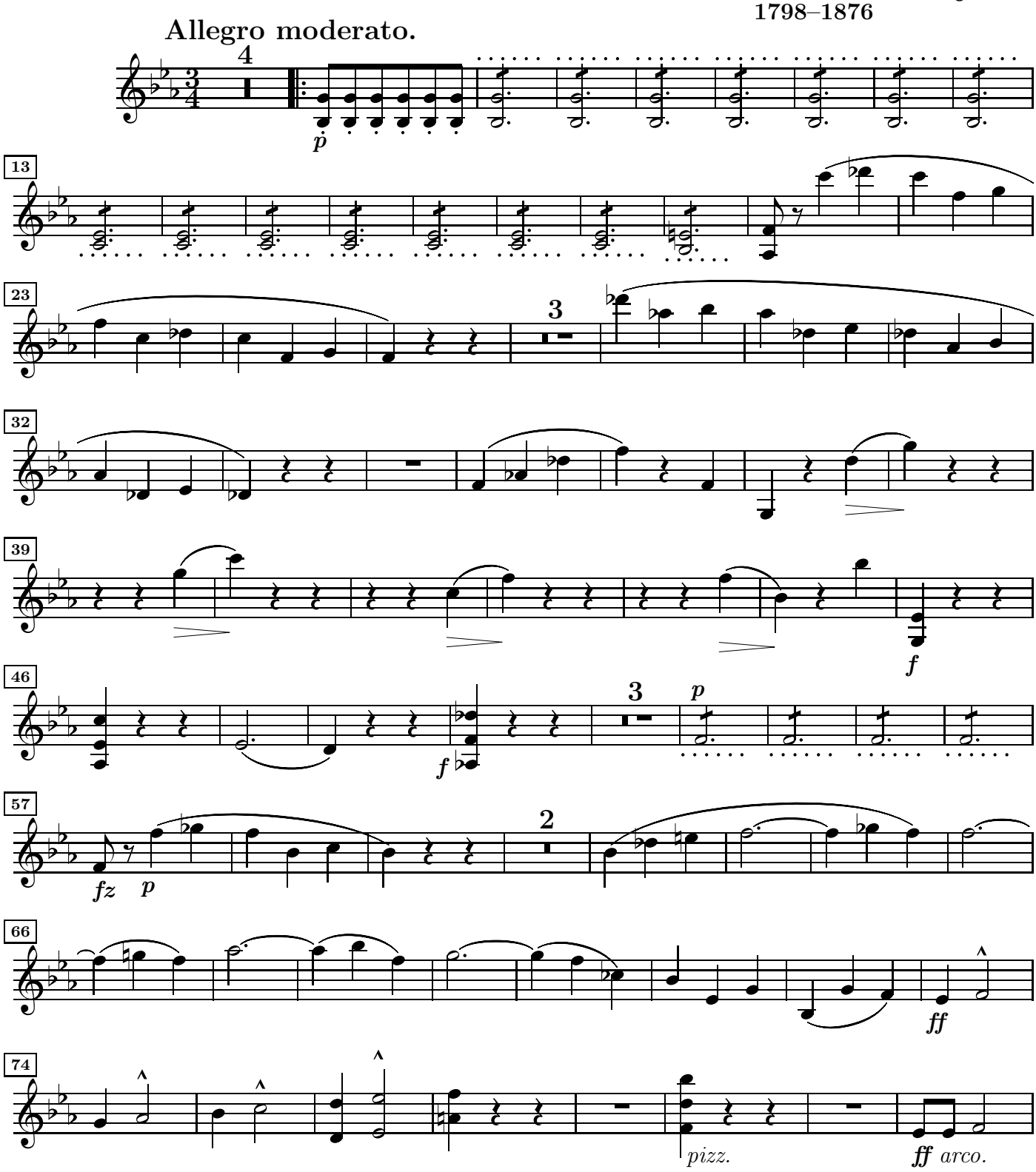
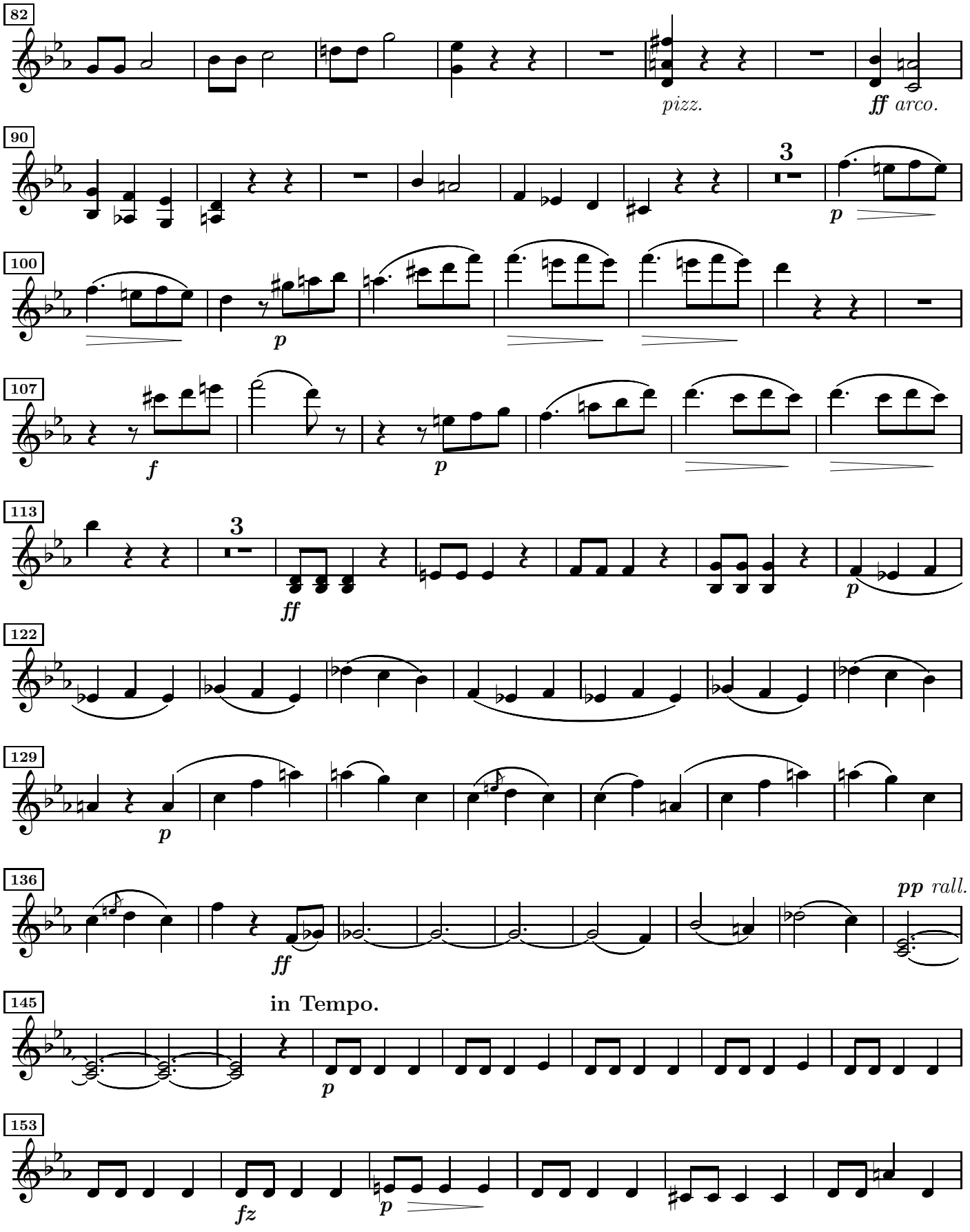
Violon

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876





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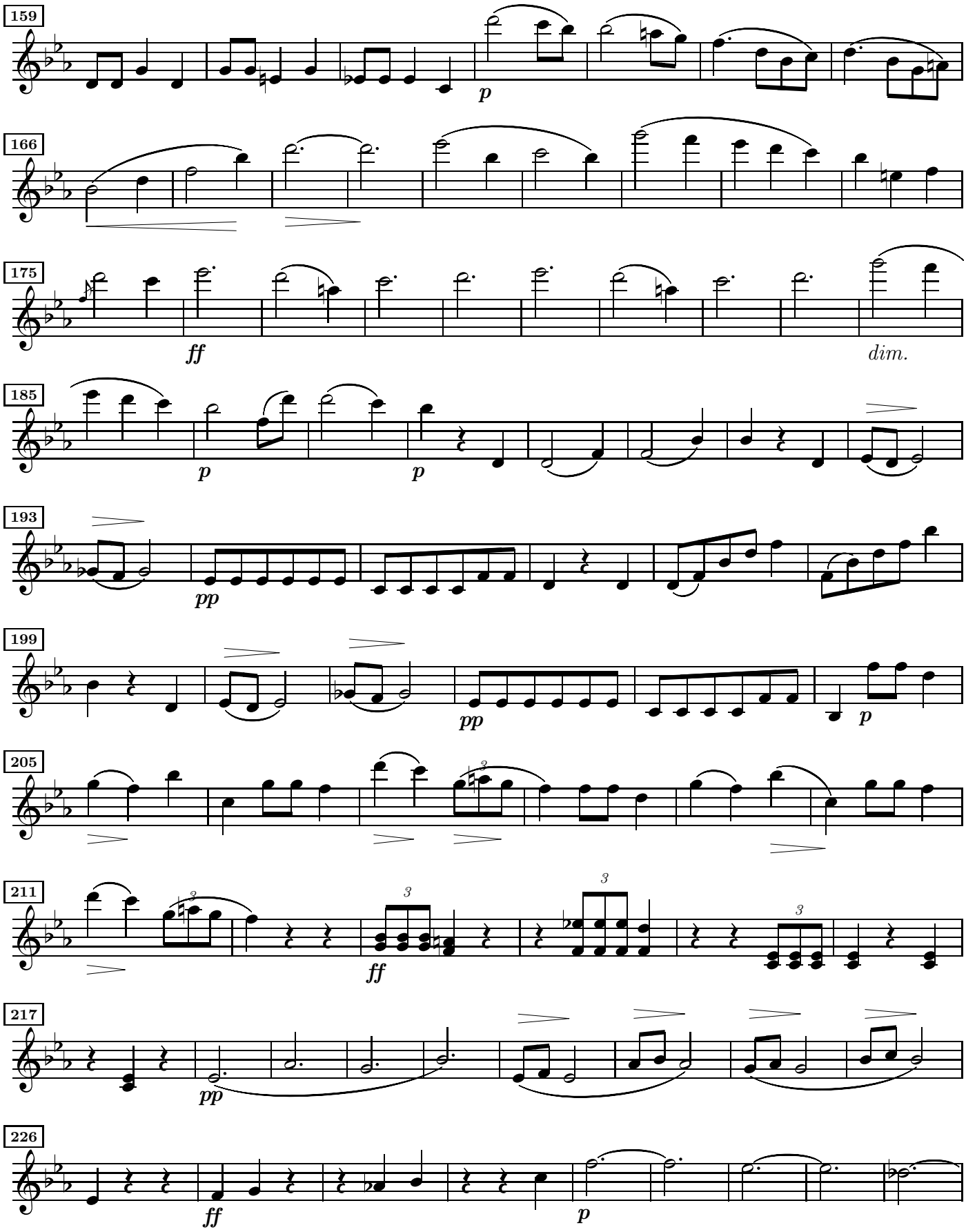
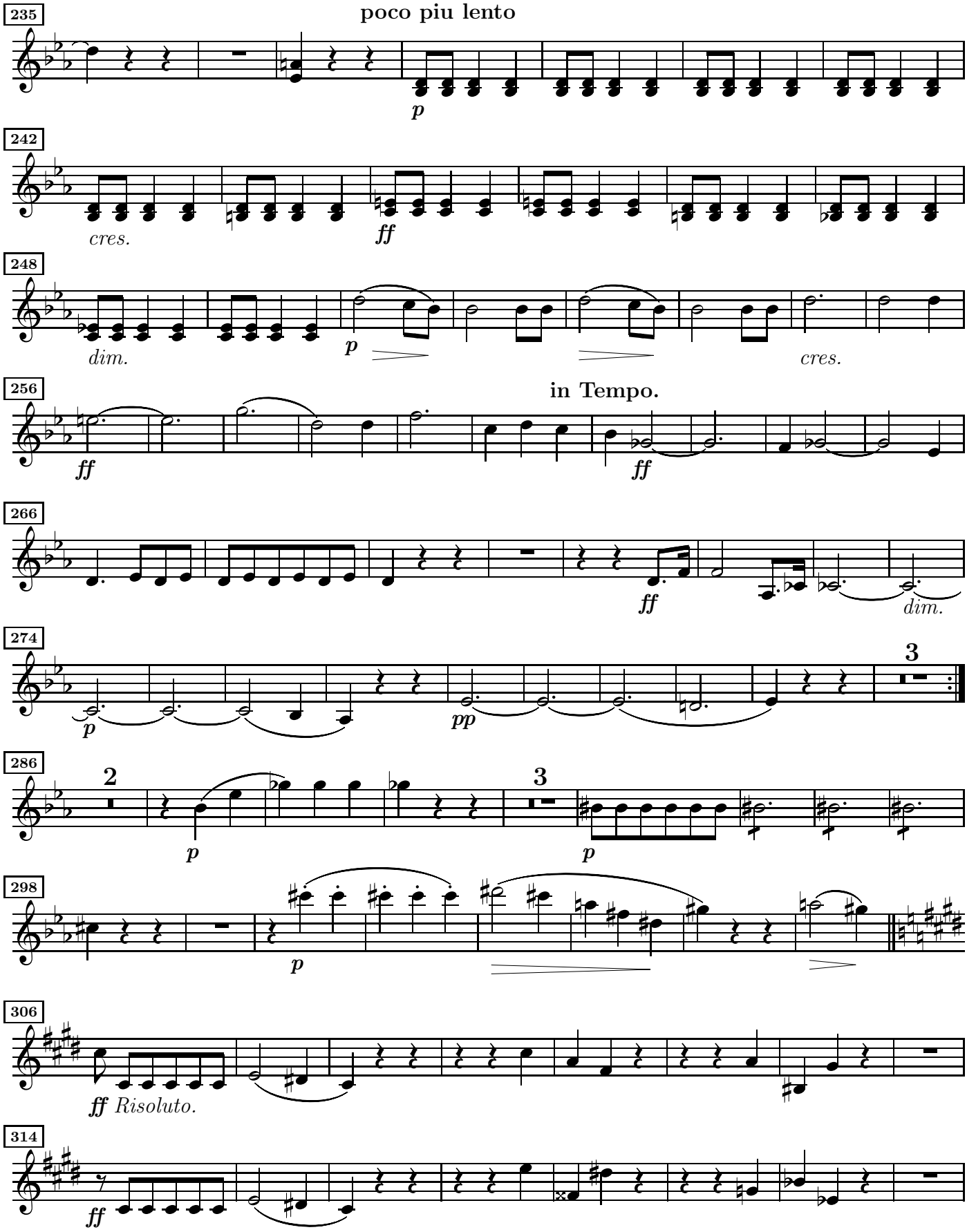

159
p
166
175
ff
dim.
185
p
p
193
pp
199
pp
p
205
211
ff
217
pp
226
ff
p



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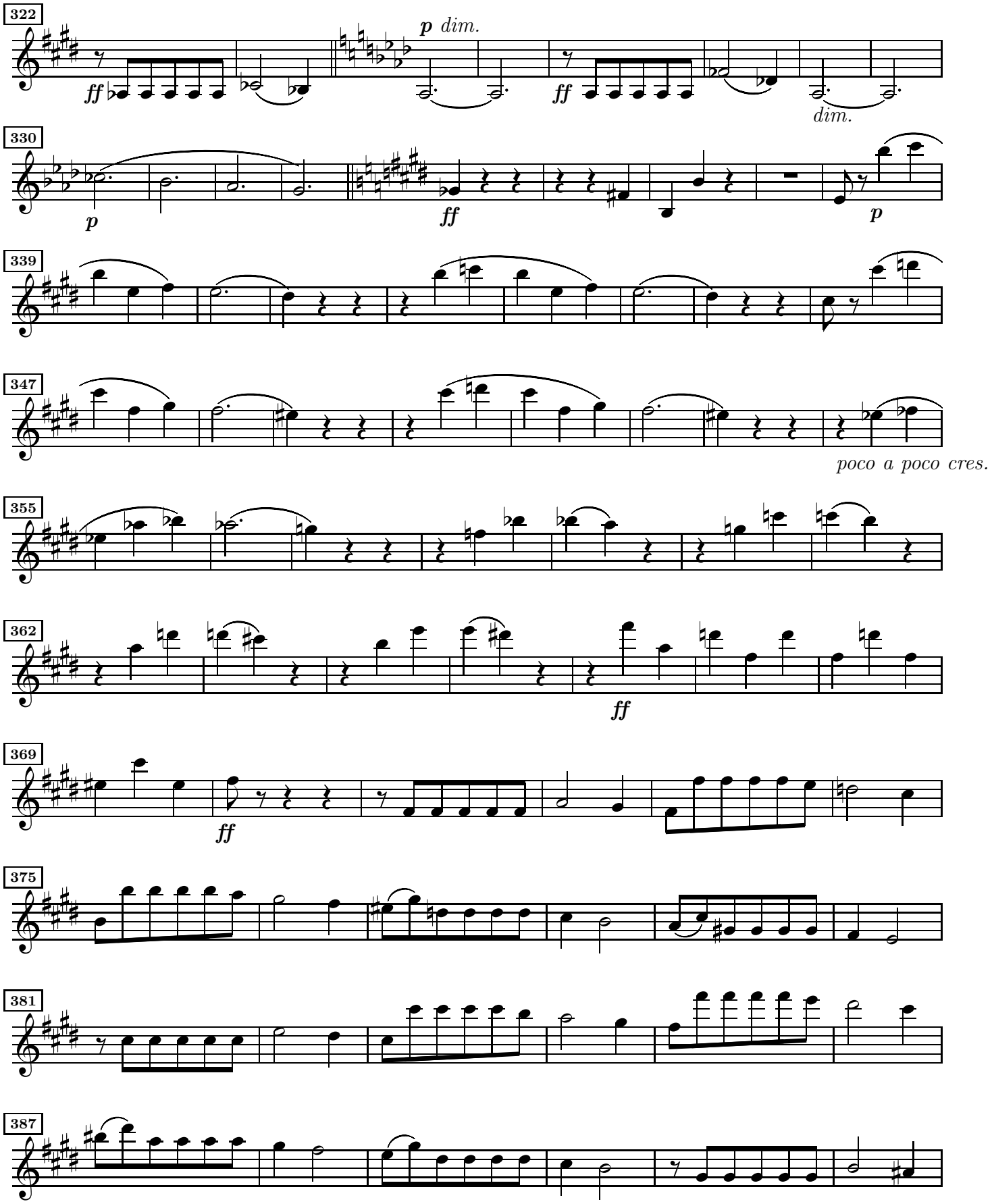
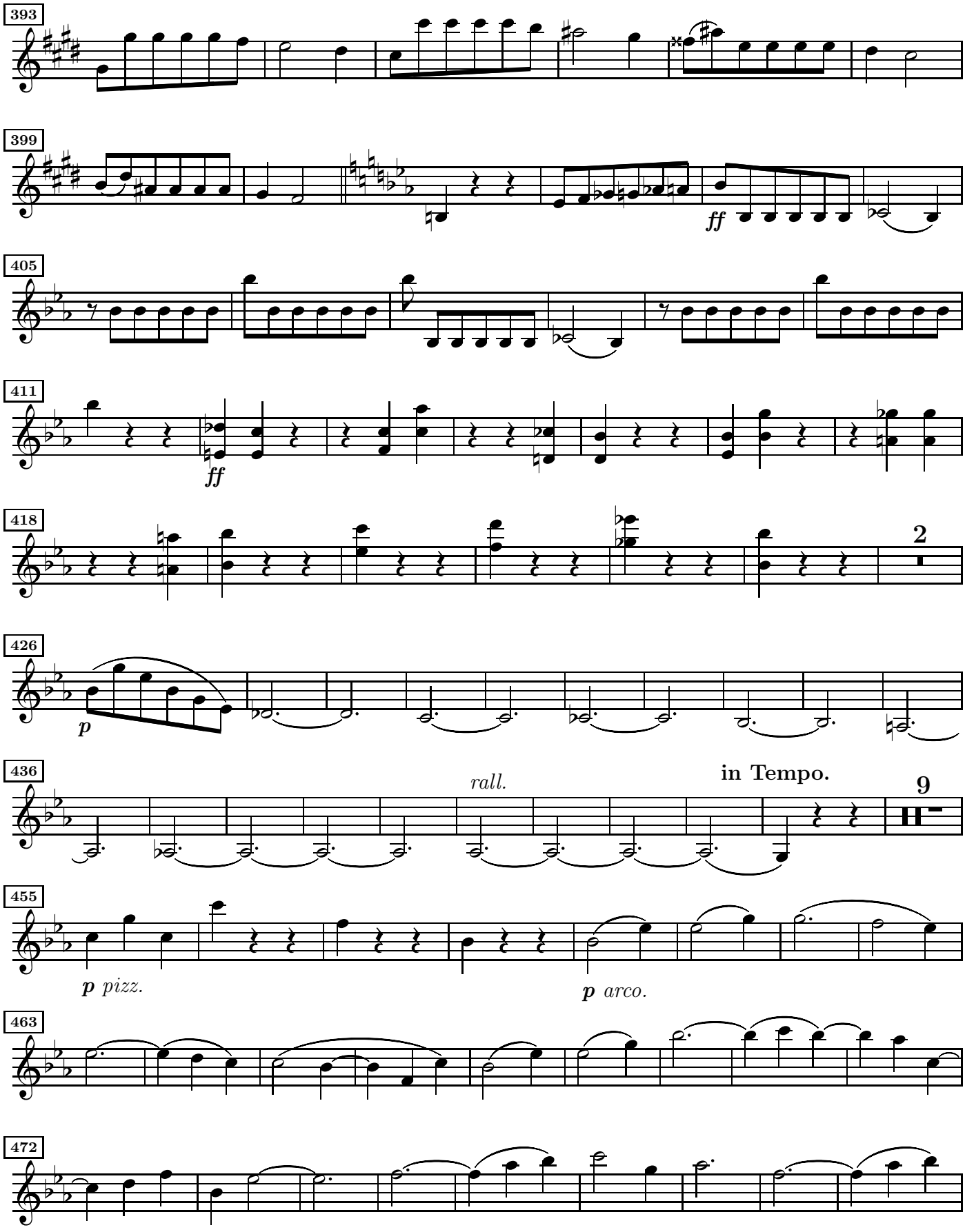

322
ff
p dim.
ff
dim.
330
p
ff
p
339
347
poco a poco cres.
355
362
ff
369
ff
375
381
387



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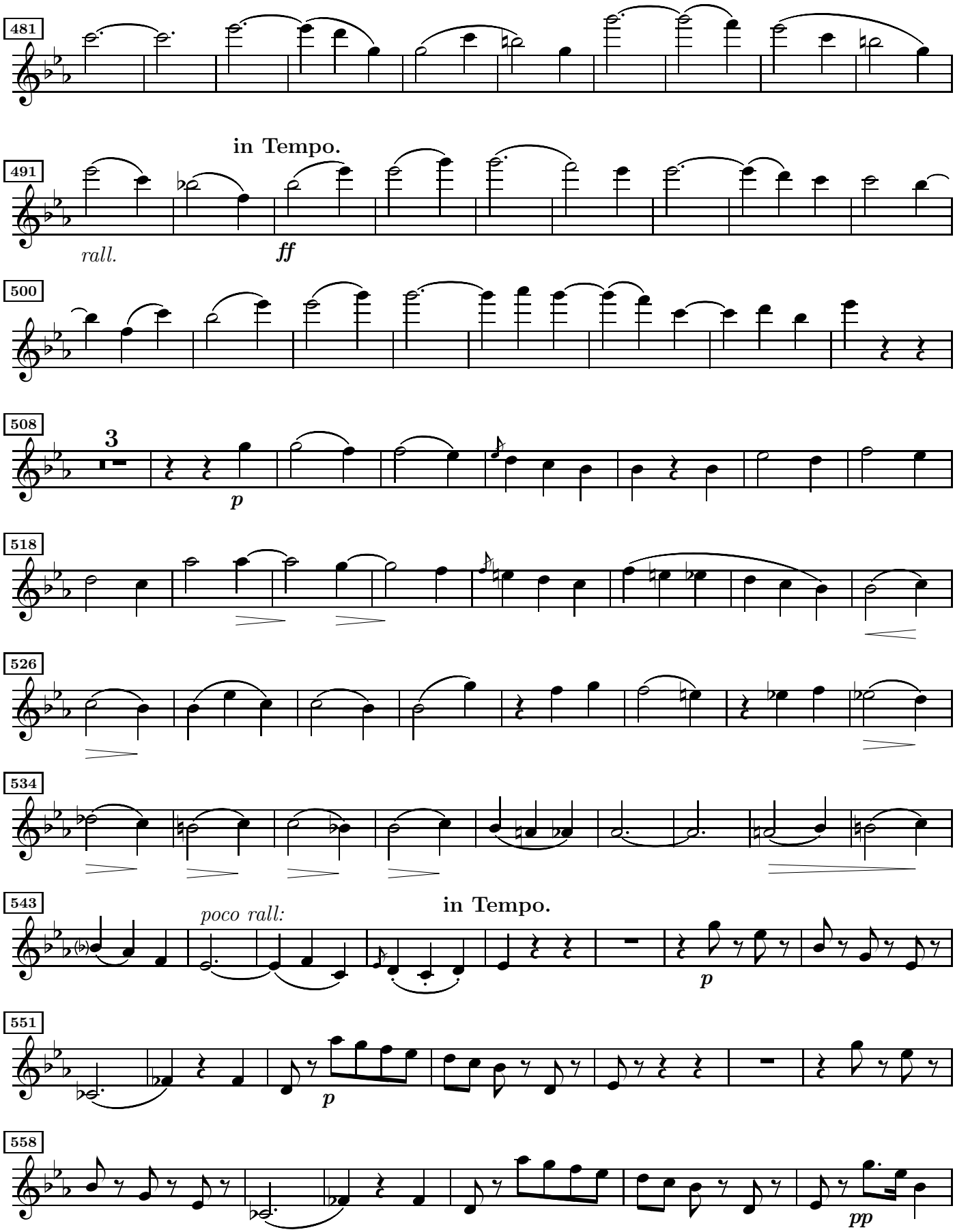
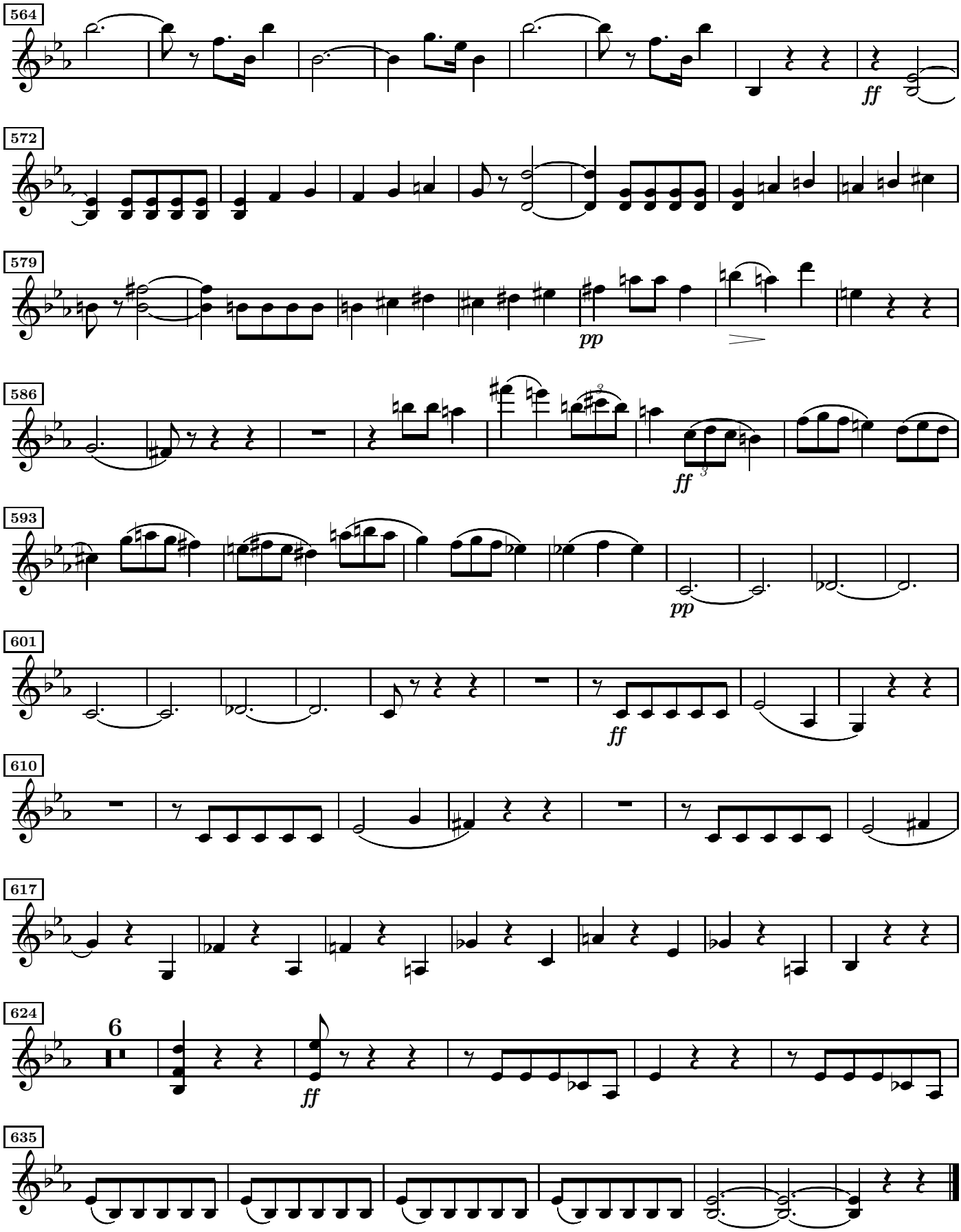

481
in Tempo.
491
rall.
ff
500
508
3
p
518
526
534
543
poco rall:
in Tempo.
p
551
p
558
pp



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Andante.

Ballade.

8

p pizz.

15

p col arco.

21

ff

28

pp

ff

36

pp

ritenuto.

44 **in Tempo. Grandioso.**

ff

ff

50

pp 3e corde

57

4

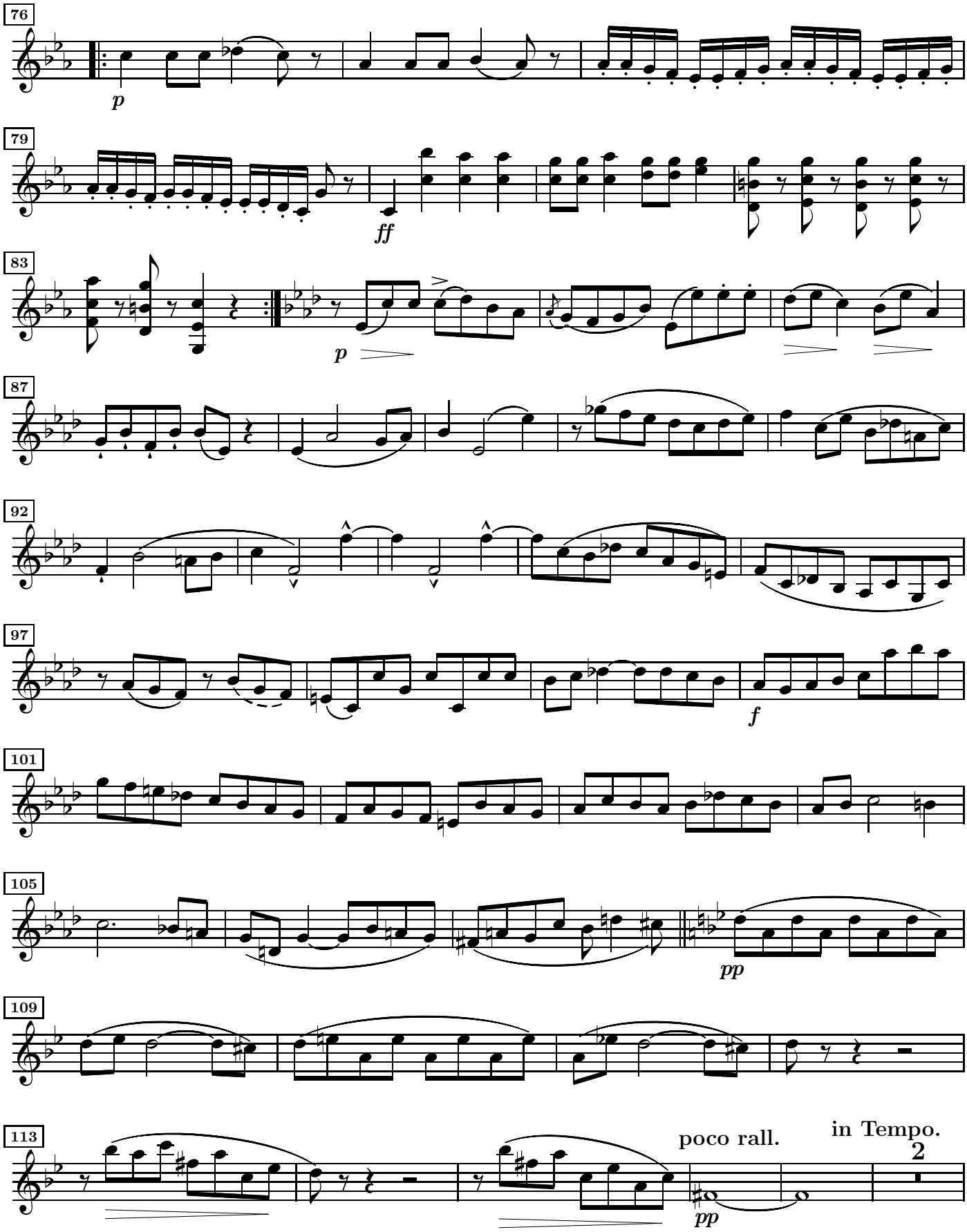
pp

67

ff

72

pp



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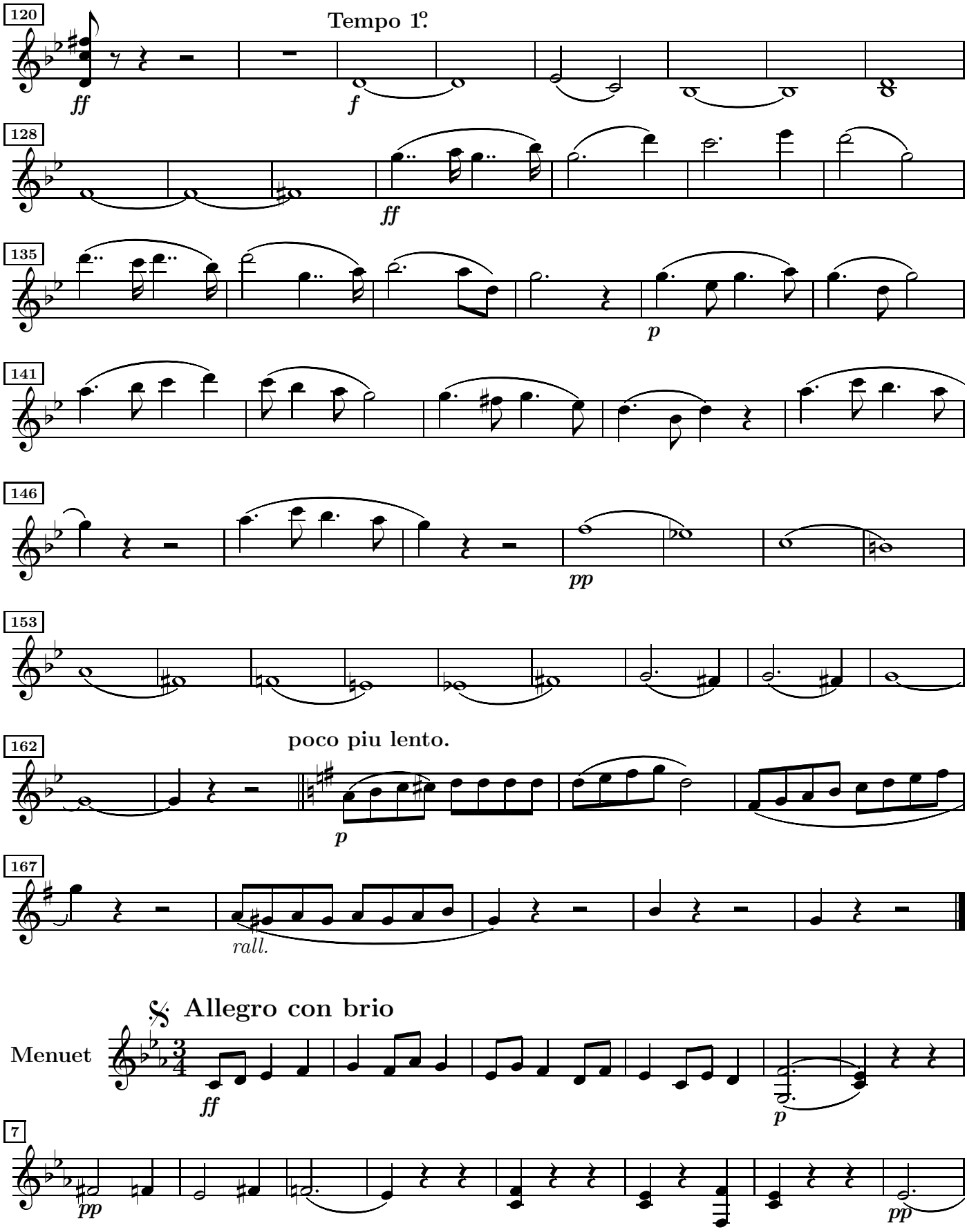
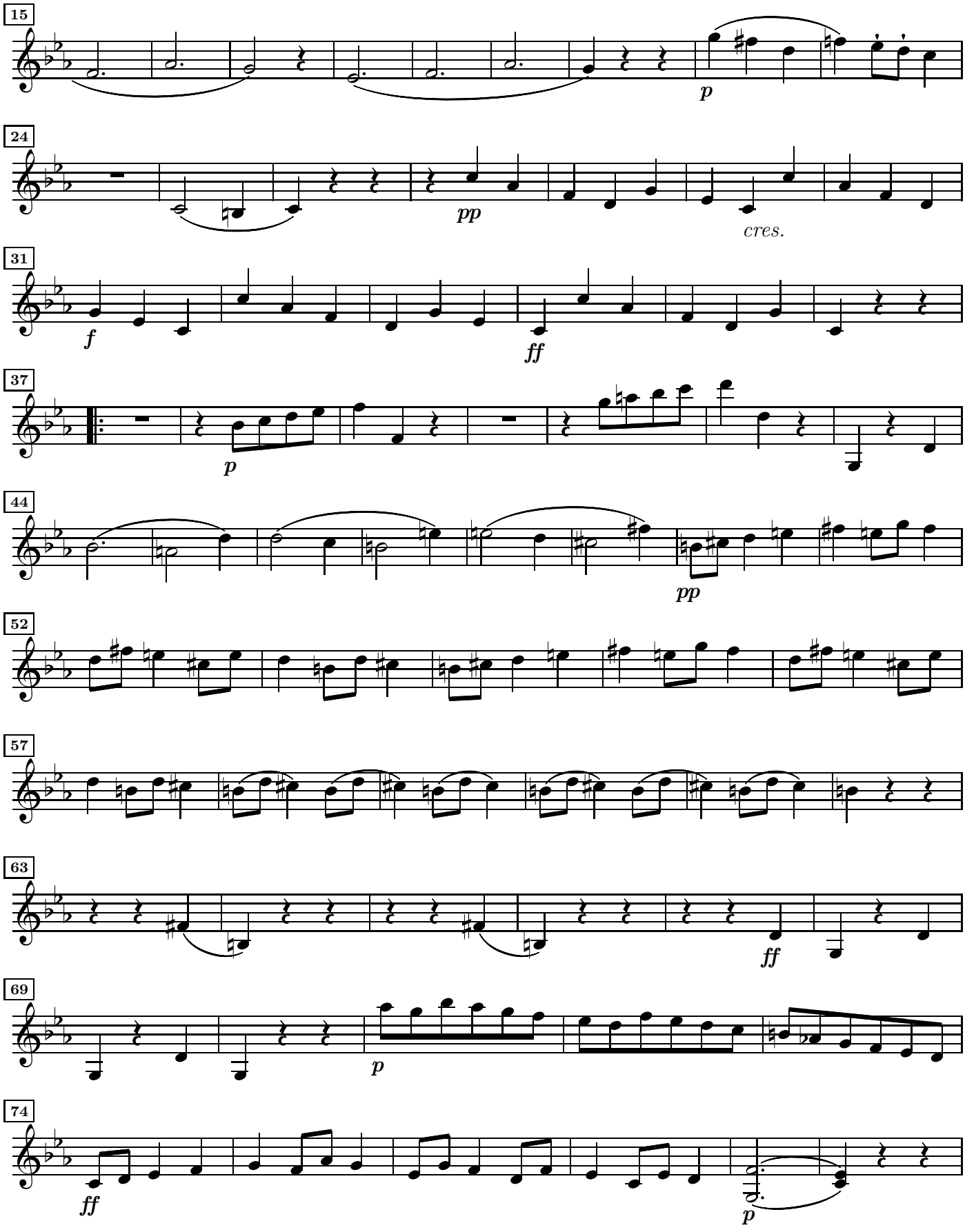

120
Tempo 1º.
ff
f
128
ff
135
p
141
146
pp
153
162
poco piu lento.
p
167
rall.
Menuet
Allegro con brio
ff
p
7
pp
pp



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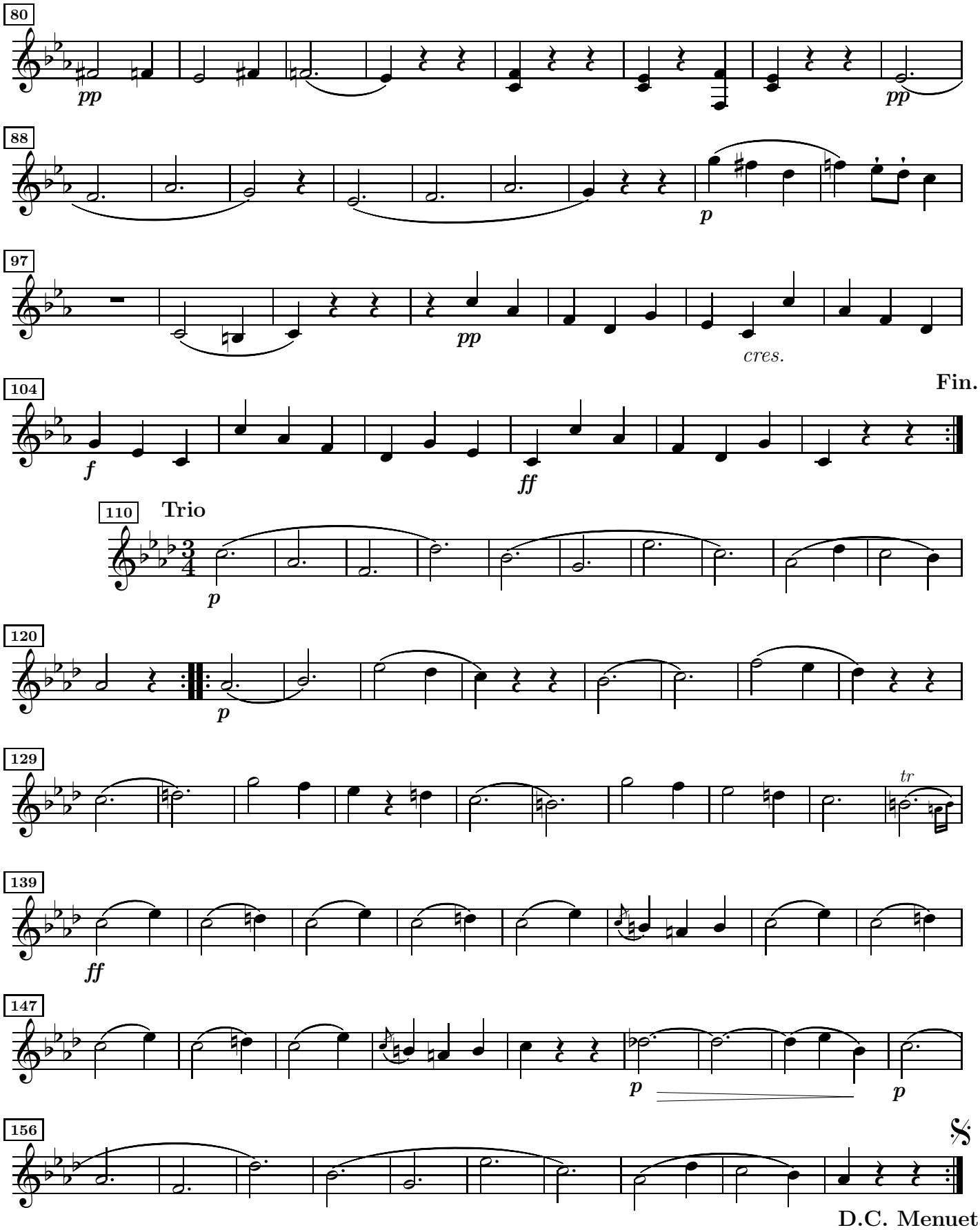
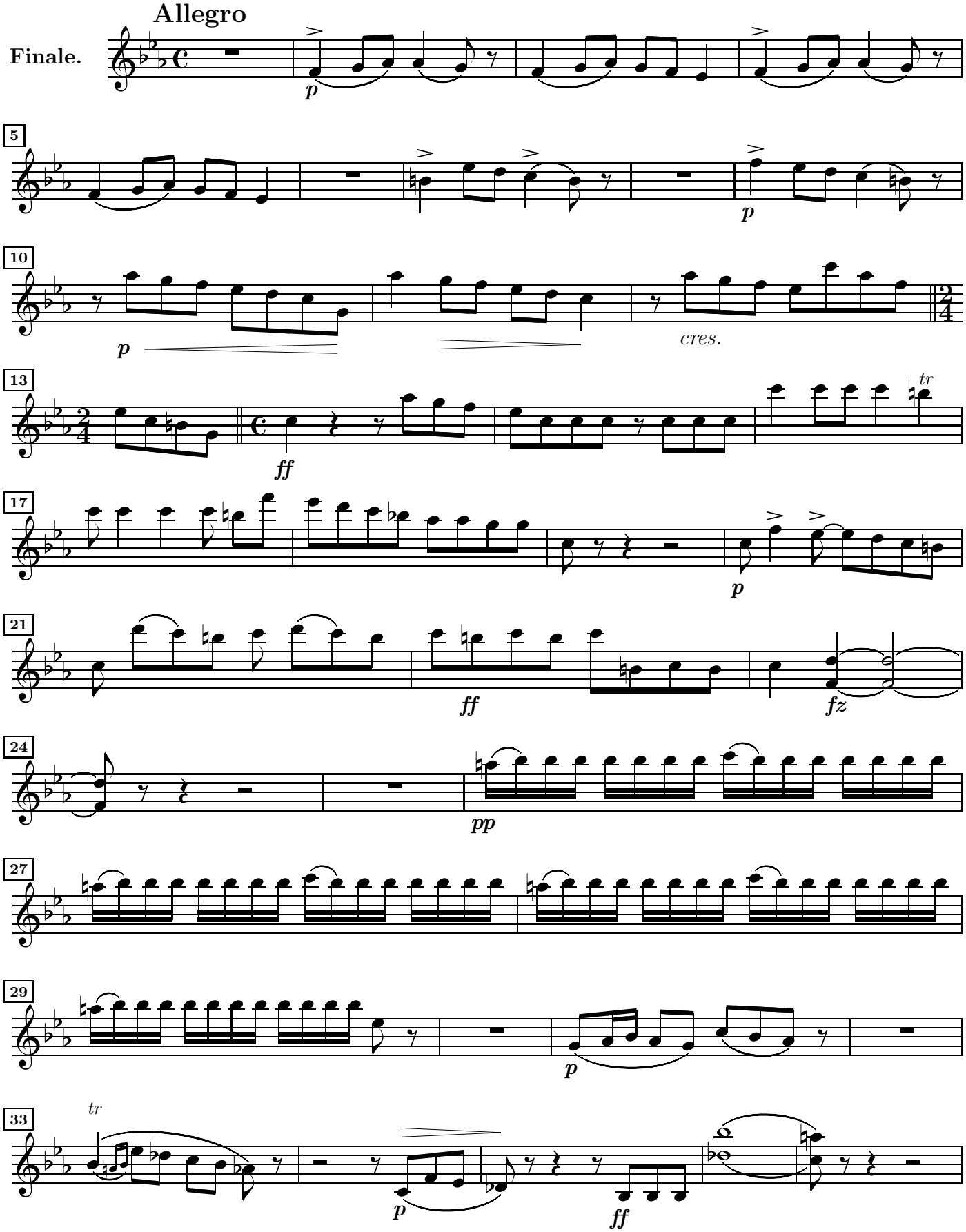

80
pp
pp
88
p
97
pp
cres.
Fin.
104
f
ff
110
Trio
p
120
p
129
tr
139
ff
147
p
p
156
D.C. Menuet



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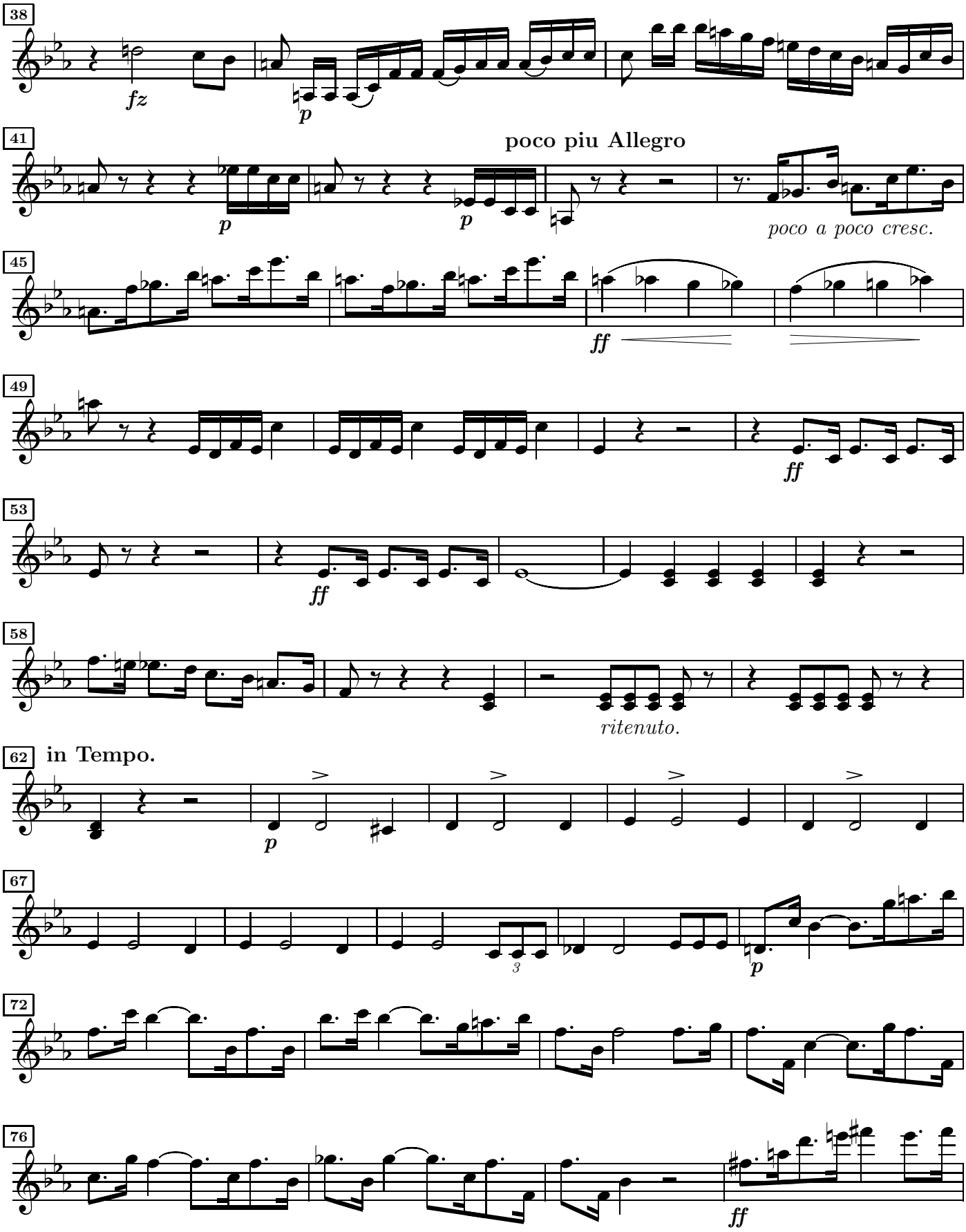
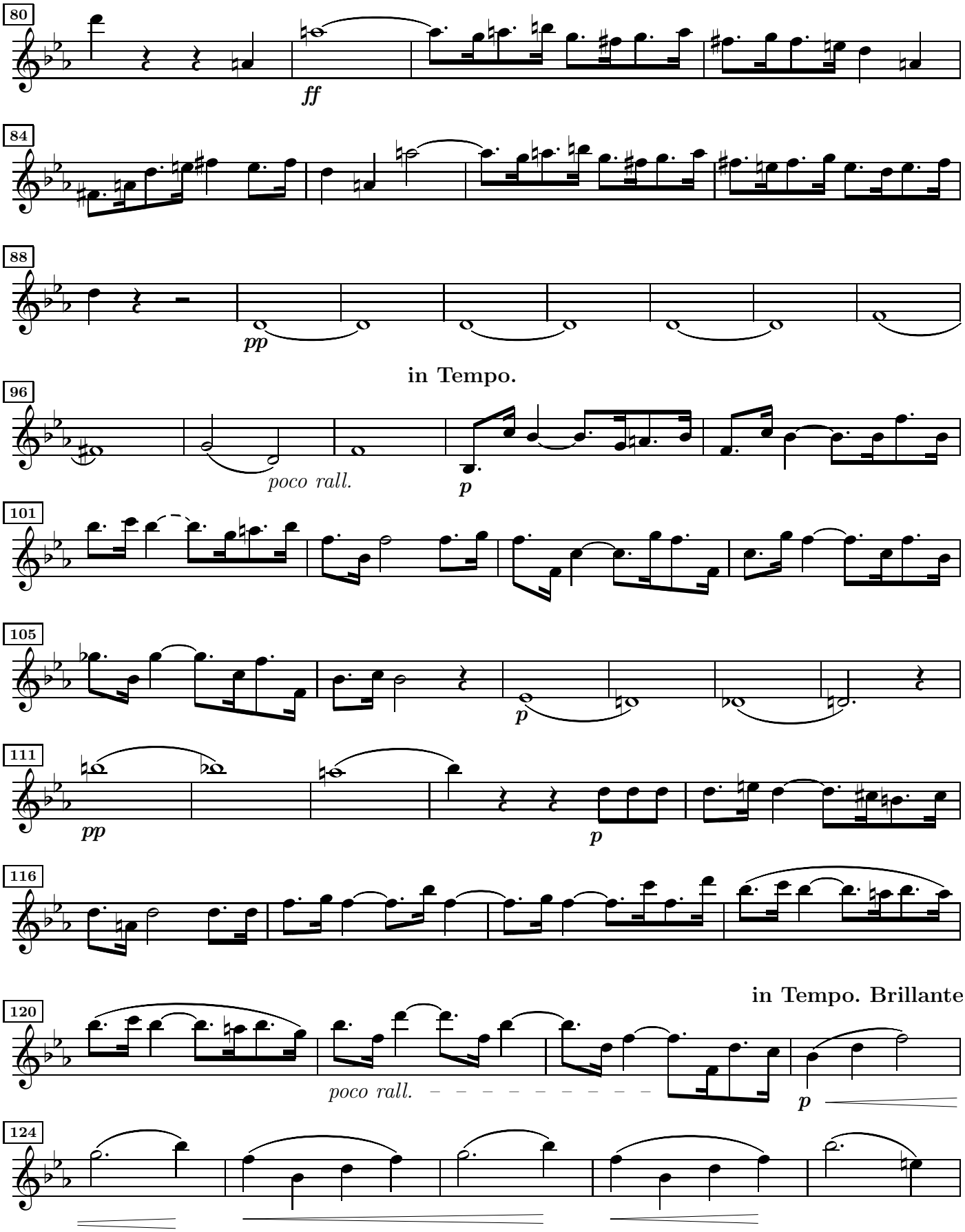

38
fz
p
41
poco piu Allegro
p
p
poco a poco cresc.
45
ff
49
ff
53
ff
58
ritenuto.
62
in Tempo.
p
67
3
p
72
76
ff



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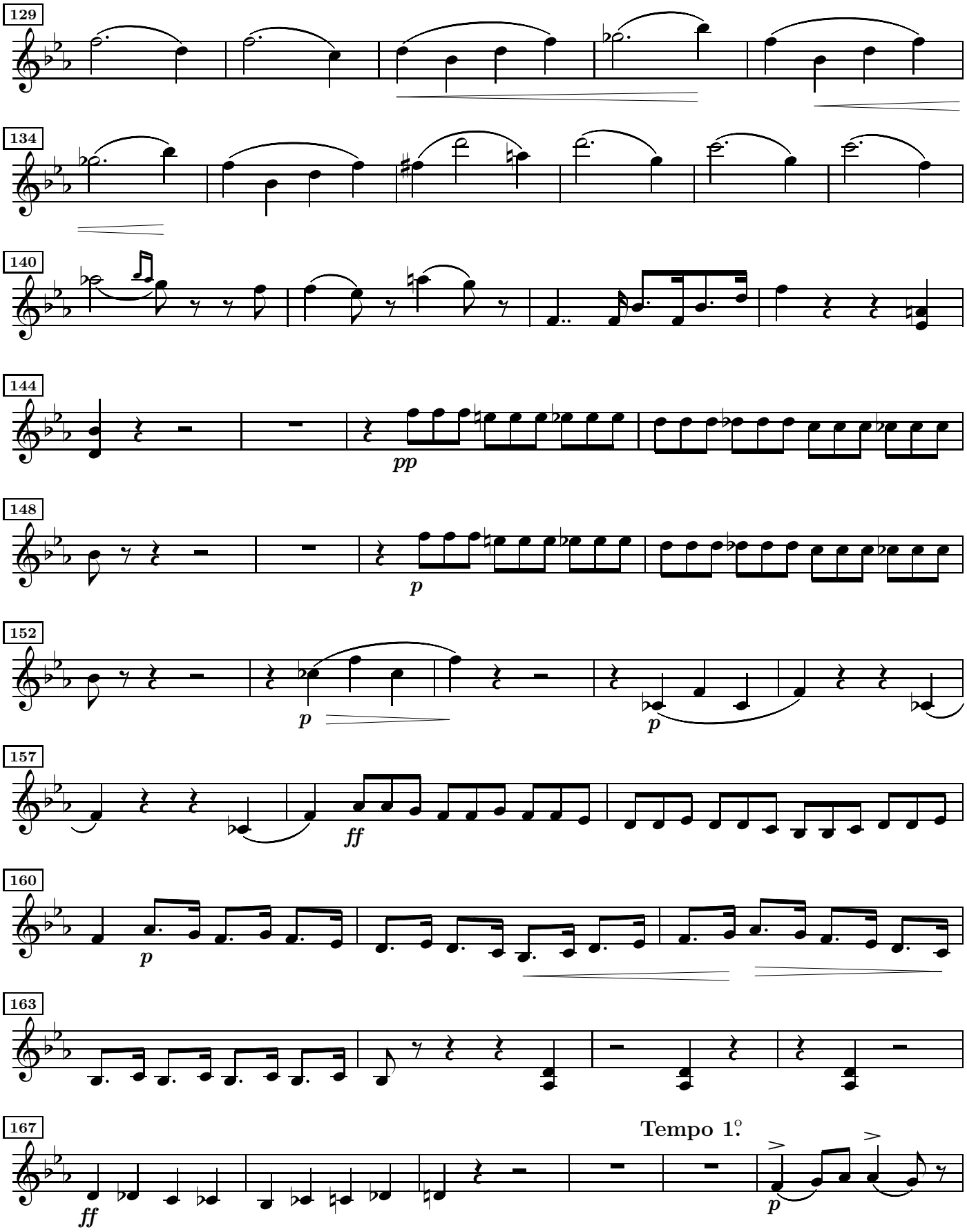
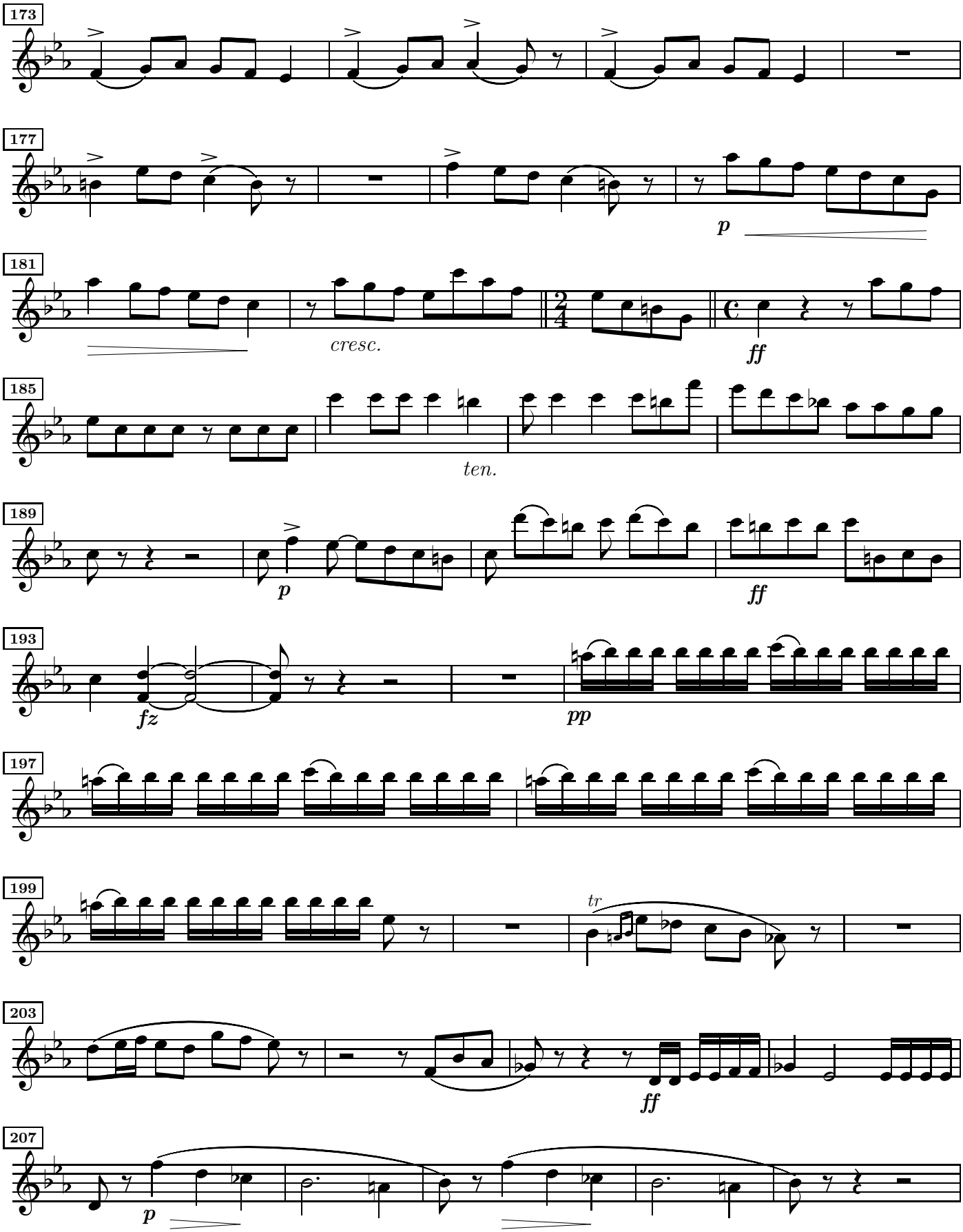

129
134
140
144
pp
148
p
152
p
p
157
ff
160
p
163
167
Tempo 1°
ff
p



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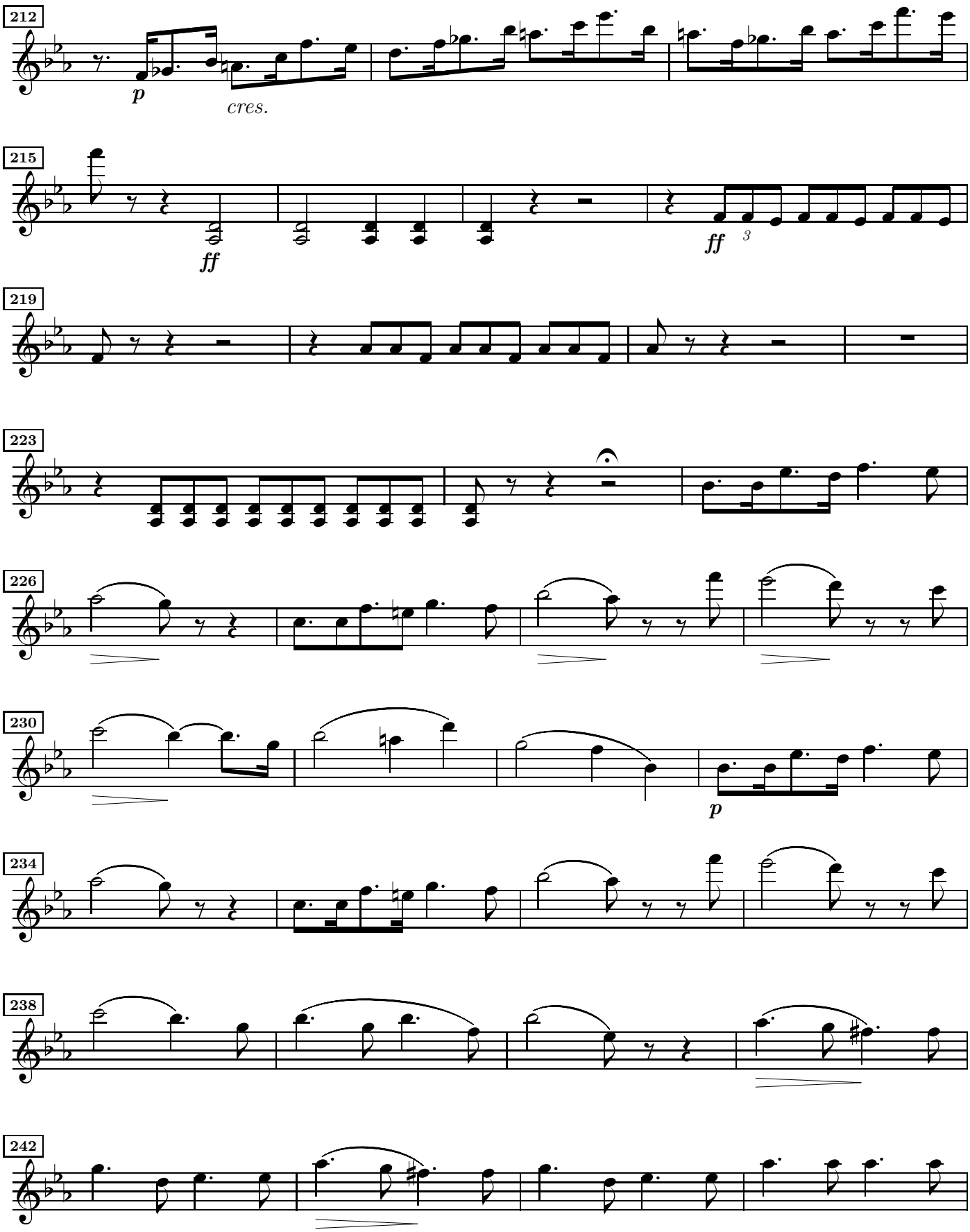
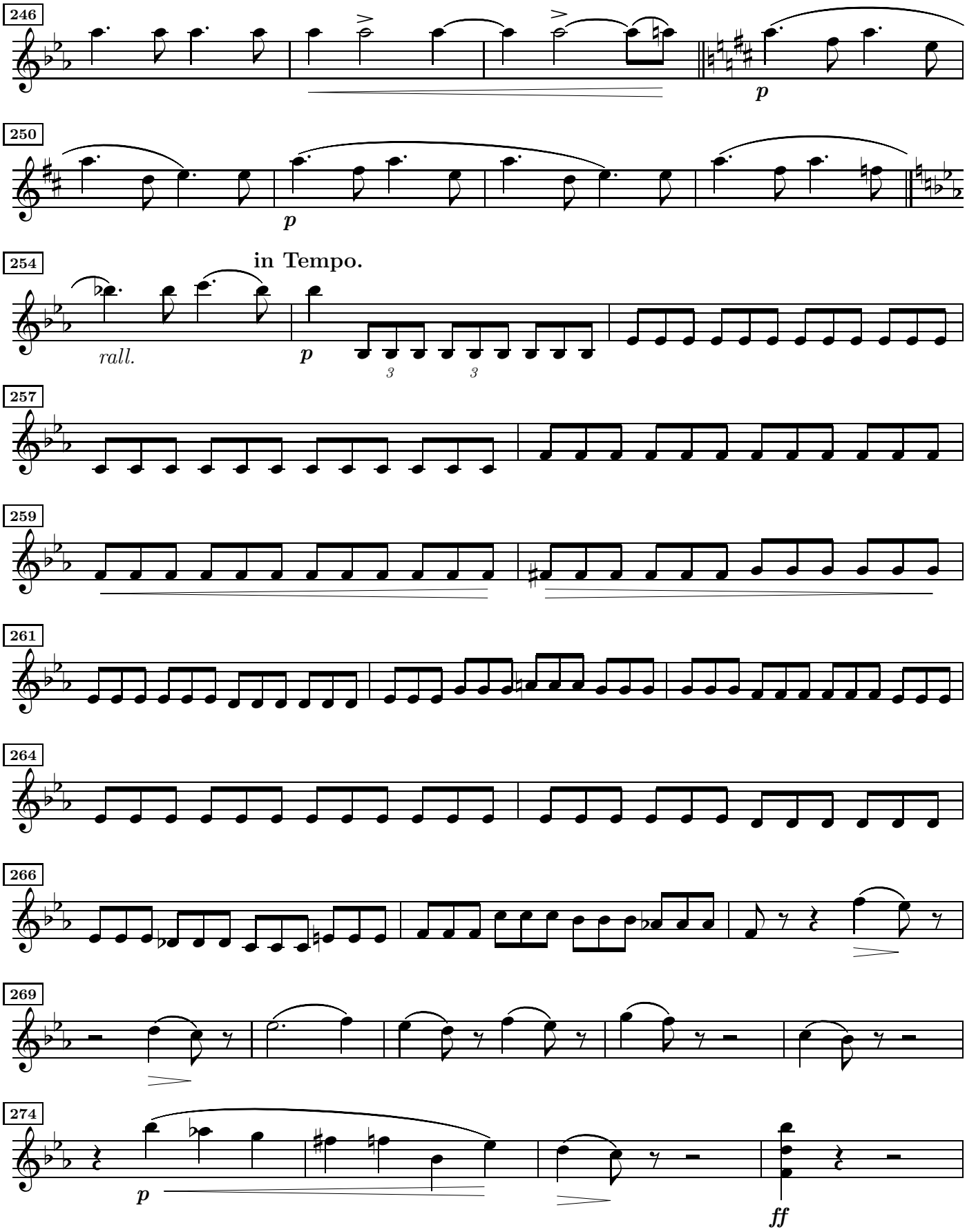

212
p
cres.
215
ff
ff
3
219
223
226
230
p
234
238
242



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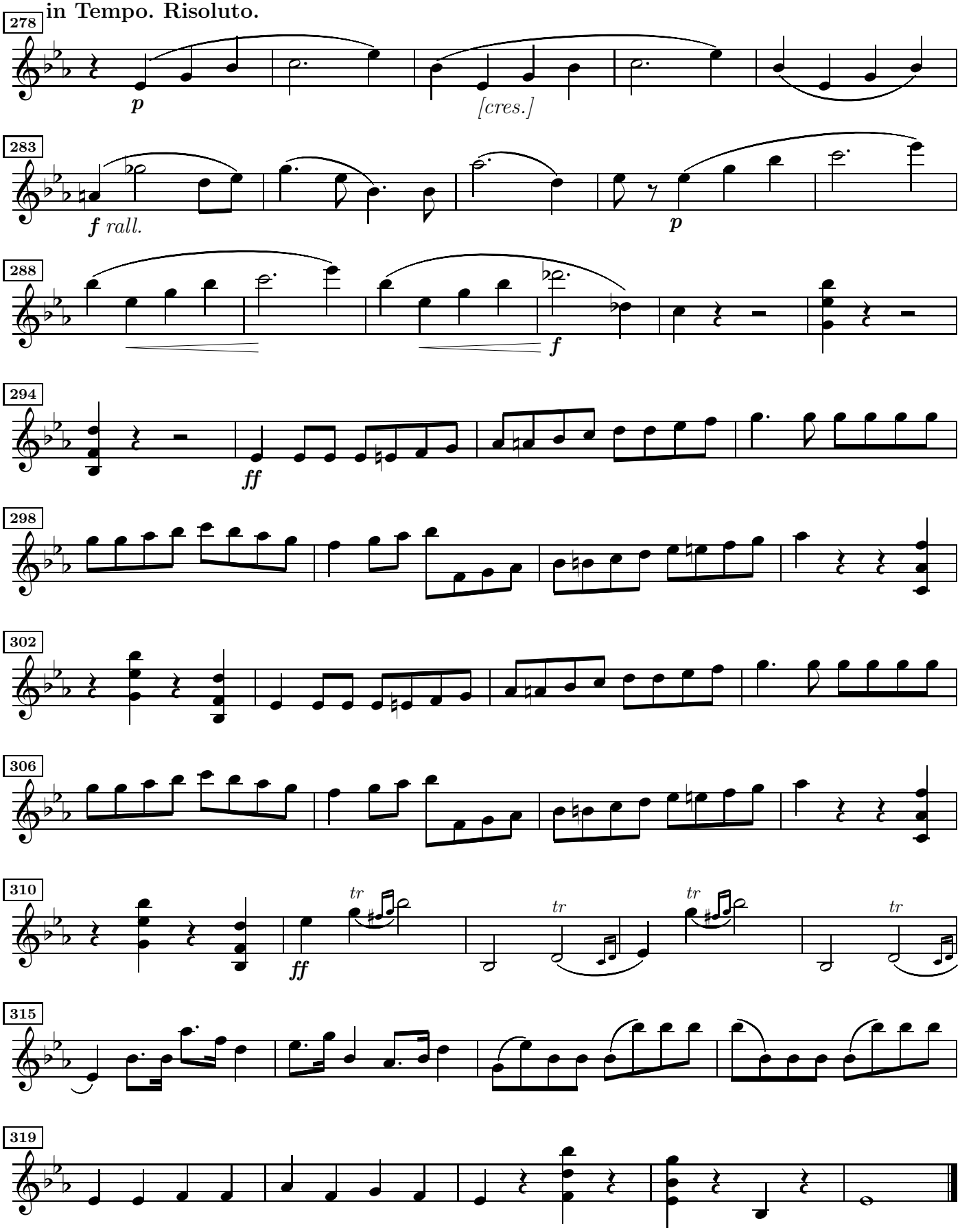
in Tempo. Risoluto.



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