
Le Clavier bien tempéré I

collection des préludes et fugues de

Jean Sébastien Bach
(1685–1750)

arrangées pour le piano à quatre mains par

Henri Bertini jeune
(1798–1876)

*6^e prélude et fugue
en ré mineur*

Piano duo

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.

This page has been left blank.

6^e en ré mineur

Prélude

Allegro moderato.

J.S.Bach

arr. H.J.Bertini

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is common time (C). The piece is marked 'Allegro moderato'.

- System 1:** The right hand begins with a triplet of eighth notes marked *legato.* and *p*. The left hand plays a steady eighth-note accompaniment marked *leggiero.* and *staccato.*
- System 2:** The right hand continues with eighth-note patterns, marked *p*.
- System 3:** The right hand features a rapid sixteenth-note passage marked *cres.*
- System 4:** The right hand continues with sixteenth-note patterns, marked *cres.*
- System 5:** The right hand plays a series of eighth notes, marked *p* and *f*. The left hand plays a series of eighth notes, marked *fz*.

6.^e en ré mineur

Prélude
Allegro moderato.

J.S.Bach
arr. H.J.Bertini

First system of musical notation (measures 1-3). The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure is a whole rest. The second measure contains a triplet of eighth notes (F, G, A) marked with a '7/9' and the word 'legato.'. The third measure continues the triplet. The left hand has a bass clef and a common time signature, with whole rests in all three measures.

Second system of musical notation (measures 4-5). The right hand continues the triplet from measure 3. The left hand has whole rests in both measures.

Third system of musical notation (measures 6-8). The right hand features a series of eighth notes with a crescendo ('cres.') marking. The left hand has whole rests in all three measures.

Fourth system of musical notation (measures 9-10). The right hand continues with eighth notes and a crescendo ('cres.') marking. The left hand has whole rests in all three measures.

Fifth system of musical notation (measures 11-13). The right hand features a series of eighth notes with a crescendo ('cres.') marking. The left hand has whole rests in all three measures.

14 *f* *dim.* *cres.* *ped.* **ped.* *

16 *dim.*

18 *cres.* *f* *poco rit.* *poco piu lento.* *p legato.*

21 *poco a poco rall.*

23 *cres.* *fz* *f* *f rall.*

14

f *dim.* *f* *dim.*

42

17

p esp. *cres.*

19

poco rit. *poco piu lento.*

21

5 2 1 3 2 (4)

1 4

23

cres. *fz* *f* *dim.*

4

25

f rall.

Fugue à 3 voix

Andante.

Measures 1-4 of the Fugue à 3 voix. The music is in 3/4 time, key of D minor. The right hand (RH) plays a descending eighth-note scale starting on G4, marked with a piano (*p*) dynamic and a trill (*tr*) on the final note. The left hand (LH) plays a simple bass line, starting with a whole note G3 and then moving to a half-note pattern.

Measures 5-8 of the Fugue à 3 voix. The RH continues the descending eighth-note scale, now marked with a trill (*tr*) on the final note. The LH continues its simple bass line.

Measures 9-12 of the Fugue à 3 voix. The RH continues the descending eighth-note scale, marked with a trill (*tr*) on the final note. The LH continues its simple bass line.

Measures 13-16 of the Fugue à 3 voix. The RH continues the descending eighth-note scale, marked with a trill (*tr*) on the final note. The LH continues its simple bass line.

Measures 17-20 of the Fugue à 3 voix. The RH continues the descending eighth-note scale, marked with a trill (*tr*) on the final note. The LH continues its simple bass line.

Fugue à 3 voix
Andante.

51

Measures 1-4 of the Fugue à 3 voix. The music is in 3/4 time and B-flat major. The right hand begins with a piano (*p*) dynamic and a trill (*tr*) on the first measure. The left hand enters in the third measure with a trill (*tr*) and continues with a melodic line. The right hand features a series of sixteenth-note runs and a trill in the fourth measure.

Measures 5-8 of the Fugue à 3 voix. The right hand continues with a melodic line and a trill in measure 6. The left hand plays a series of sixteenth-note runs in measure 5 and continues with a melodic line in measures 7 and 8. The right hand has a trill in measure 8.

Measures 9-13 of the Fugue à 3 voix. The right hand features a trill in measure 9 and continues with a melodic line. The left hand plays a series of sixteenth-note runs in measure 9 and continues with a melodic line in measures 10, 11, 12, and 13. The right hand has a trill in measure 13.

Measures 14-17 of the Fugue à 3 voix. The right hand features a trill in measure 14 and continues with a melodic line. The left hand plays a series of sixteenth-note runs in measure 14 and continues with a melodic line in measures 15, 16, and 17. The right hand has a trill in measure 17.

Measures 18-21 of the Fugue à 3 voix. The right hand continues with a melodic line and a trill in measure 18. The left hand plays a series of sixteenth-note runs in measure 18 and continues with a melodic line in measures 19, 20, and 21. The right hand has a trill in measure 21.

23

28

32

36

40

23

tr *fz* *p* *cres.*

27

f *tr*

32

tr

36

p *cres.*

40

f *tr* *tr* *rall.* *dim.* *p*