
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)

11^e prélude et fugue
en fa majeur

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.

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11.^e en fa majeurPrélude
Vivace.J.S.Bach
arr. H.J.Bertini

3

5

7

9

11

13

15

17

p

tr

tr

tr

rall.

ten.

11^e en fa majeur

Prélude
Vivace.

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

3 *tr* *f*

5 *p* *cres.* *f*

7

9 *tr* *sf* *sf* *sf*

11 *p* *tr*

13 *m.d.* *tr* *m.g.* *f*

15 *ff*

17 *tr* *m.g.* *rall.* *ten.*

Fugue à 3 voix
Allegretto.

First system of the musical score, measures 1-6. The music is in 3/8 time, key of F major. The right hand (treble clef) plays a continuous eighth-note pattern, while the left hand (bass clef) plays a series of chords and single notes. A piano (*p*) dynamic marking is present in the first measure of the right hand.

Second system of the musical score, measures 7-13. The right hand (treble clef) features a trill (*tr*) in measure 7 and a piano (*p*) dynamic marking in measure 10. The left hand (bass clef) continues the eighth-note pattern. A measure rest is present in measure 13 of the right hand.

Third system of the musical score, measures 14-22. The right hand (treble clef) has measure rests for measures 14-20. The left hand (bass clef) plays a continuous eighth-note pattern with trills (*tr*) in measures 16 and 21. A forte (*fz*) dynamic marking is present in measure 18 of the left hand.

Fourth system of the musical score, measures 23-29. The right hand (treble clef) starts with a forte (*f*) dynamic marking in measure 23 and includes an accent (>) in measure 29. The left hand (bass clef) continues the eighth-note pattern.

Fifth system of the musical score, measures 30-35. The right hand (treble clef) has a piano (*p*) dynamic marking in measure 34. The left hand (bass clef) features a trill (*tr*) in measure 30 and a forte (*fz*) dynamic marking in measure 35. An accent (>) is present in measure 32 of the left hand.

Fugue à 3 voix
Allegretto.

97

Measures 1-8 of the musical score. The right hand features a triplet of eighth notes in measure 1, followed by a series of eighth and sixteenth notes. A piano (*p*) dynamic marking is present in measure 3. The left hand has a triplet of eighth notes in measure 1 and remains mostly silent in the subsequent measures.

Measures 9-15 of the musical score. The right hand continues with eighth and sixteenth notes, including a trill (*tr*) in measure 11 and accents (^) in measures 12, 13, and 14. The left hand begins to play in measure 10 with eighth notes, continuing through measure 15.

Measures 16-21 of the musical score. The right hand features a series of eighth and sixteenth notes. The left hand plays a continuous eighth-note accompaniment. A forte (*f*) dynamic marking appears at the end of measure 21.

Measures 22-28 of the musical score. The right hand includes a trill (*tr*) in measure 23 and continues with eighth and sixteenth notes. The left hand plays eighth notes, with rests in measures 24, 25, and 26. A trill (*tr*) with an accent (^) is marked in measure 28.

Measures 29-35 of the musical score. The right hand continues with eighth and sixteenth notes, including an accent (^) in measure 32. The left hand has rests in measures 29, 30, 31, 32, 33, and 34, then plays a single eighth note in measure 35. A piano (*p*) dynamic marking is present in measure 35.

37 *f con energia.*

cres.

fz

44

51

fz

p legato.

cres.

58

fz

f

dim.

65

cres.

p

ritenuto.

fz

37

Measures 37-43 of a piano piece. The right hand features a melodic line with eighth-note patterns and a trill in measure 42. The left hand is mostly silent, with a few notes in measure 43. Dynamics include *cres.* and *f*.

44

Measures 44-50. The right hand has a trill in measure 44 and a melodic line with eighth notes. The left hand plays a continuous eighth-note accompaniment. Dynamics include *p*.

51

Measures 51-57. The right hand continues the melodic line with eighth notes and includes a trill in measure 55. The left hand plays the eighth-note accompaniment. Dynamics include *f*, *p*, and *cres.*

58

Measures 58-65. The right hand features a melodic line with eighth notes and a trill in measure 64. The left hand plays the eighth-note accompaniment. Dynamics include *f* and *dim.*

66

Measures 66-72. The right hand has a melodic line with eighth notes and a trill in measure 71. The left hand plays the eighth-note accompaniment. Dynamics include *cres.*, *p*, *ritenuto.*, and *f*.