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# *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)

*12<sup>e</sup> prélude et fugue*  
*en fa 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."<sup>1</sup> 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>).

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<sup>1</sup> from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

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12<sup>e</sup> en fa mineurPrélude  
Andante.J.S.Bach  
arr. H.J.Bertini

*p legato.*

24

1 5

*cres.*

*tr*

*f*

12<sup>e</sup> en fa mineurPrélude  
Andante.J.S.Bach  
arr. H.J.Bertini

legatissimo. *p esp.*

*tr*

*tr*

*cres.*

*tr*

12

*p*

14

*cres.*

16

*f*

18

*p* *cres.* *f*

20

*dim.* *rall.* *ten.* *pp*

12

14

16

18

20

# Fugue à 4 voix

Andante.

Measures 1-4: The right hand begins with a melodic line in the bass clef, marked *legato.* and featuring a crescendo hairpin. The left hand is silent.

Measures 5-7: Measure 5 is marked with a box containing the number 5. Measure 7 includes a trill (*tr*) and a first ending bracket with the number 1 below it.

Measures 8-10: Measure 8 is marked with a box containing the number 8. Measure 9 features a first ending bracket with fingerings 1, 2, 3, 4, 5 indicated above the notes.

Measures 11-13: Measure 11 is marked with a box containing the number 11. Measure 12 features an accent (>) over a note.

Measures 14-16: Measure 14 is marked with a box containing the number 14. Measure 15 features a first ending bracket.

Measures 17-20: Measure 17 is marked with a box containing the number 17. Measures 18-20 show a melodic line in the right hand and a rhythmic pattern in the left hand.



Fugue à 4 voix  
Andante.

105

Measures 1-4 of the Fugue à 4 voix. The piece is in 3/4 time and B-flat major. The right hand (RH) has a whole rest in measures 1-3 and a half note G4 in measure 4. The left hand (LH) has a whole rest in measure 1, followed by a quarter note F4, an eighth note G4, a quarter note A4, an eighth note Bb4, a quarter note C5, an eighth note Bb4, a quarter note A4, an eighth note G4, and a half note F4 in measure 4. There are fingerings 3 and 2 indicated above the RH and LH staves respectively.

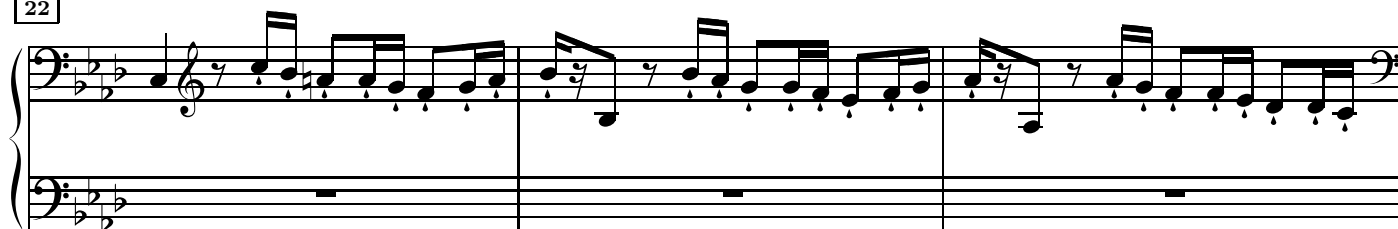
Measures 5-8 of the Fugue à 4 voix. The RH has whole rests. The LH starts with a piano (p) dynamic and a triplet of eighth notes (F4, G4, A4) in measure 5, followed by a quarter note Bb4, an eighth note C5, a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, and a half note E4 in measure 8. A trill (tr) is marked over the eighth note Bb4 in measure 6. A crescendo hairpin is present over measures 7-8.

Measures 9-11 of the Fugue à 4 voix. The RH has whole rests. The LH continues with the melody from measure 5. A piano (p) dynamic is marked at the start of measure 9. A crescendo hairpin labeled "poco a poco cres." spans measures 9-11.

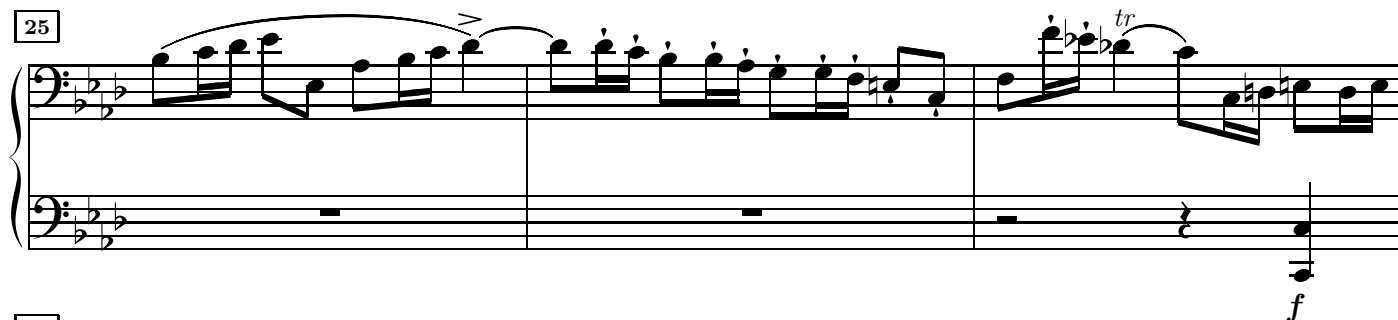
Measures 12-15 of the Fugue à 4 voix. The RH has whole rests. The LH continues with the melody from measure 5. A piano (p) dynamic is marked at the start of measure 12. A crescendo hairpin is present over measures 13-15.

Measures 16-19 of the Fugue à 4 voix. The RH has whole rests. The LH continues with the melody from measure 5. A piano (p) dynamic is marked at the start of measure 16. A crescendo hairpin is present over measures 17-19. A trill (tr) is marked over the eighth note Bb4 in measure 19.

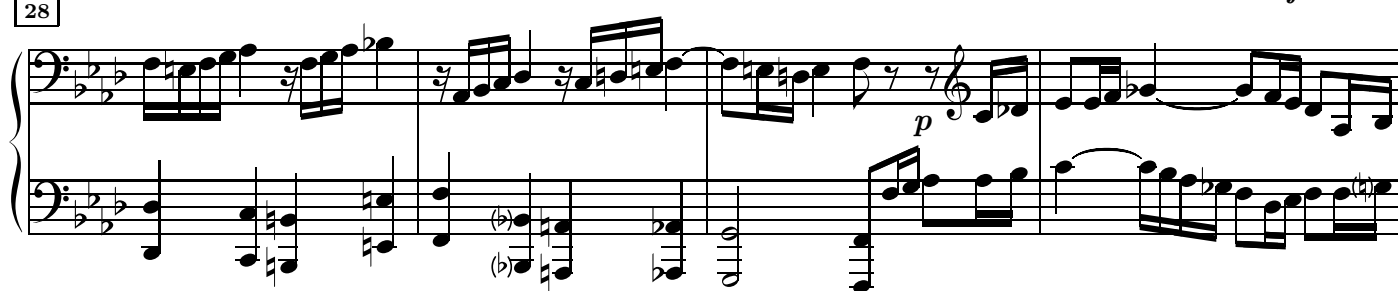
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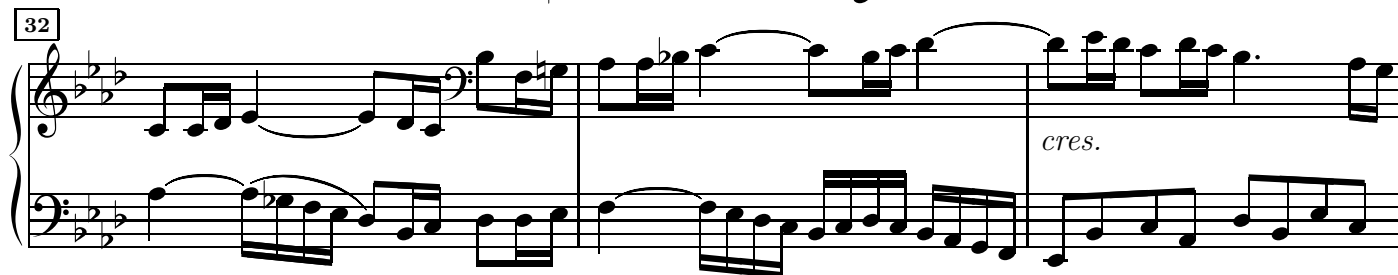
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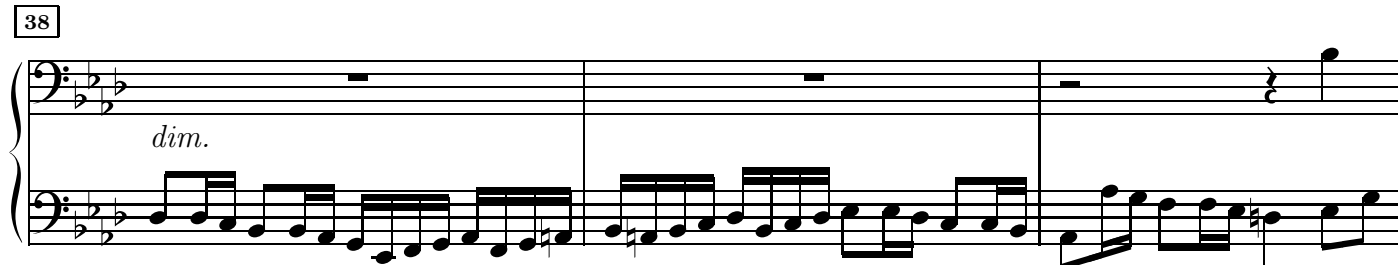
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56

41

*p*

44

*cres.*

47

*f*

50

*dim.*

53

*cres.*

56

*dim. e rall.*

*pp*