
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)

*9^e prélude et fugue
en mi 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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9^e en mi majeur

Prélude
Allegretto.

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

leggiero.

p legato.

9^e en mi majeur

Prélude
Allegretto.

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

First system of the musical score, measures 1-3. The right hand (treble clef) features a melodic line with slurs and accents, marked *leggiero.* The left hand (bass clef) provides a harmonic accompaniment, marked *p legato.* The key signature is E major (three sharps) and the time signature is 12/8.

Second system of the musical score, measures 4-6. The right hand continues the melodic line with slurs and accents. The left hand remains in the bass clef, providing a steady accompaniment.

Third system of the musical score, measures 7-9. The right hand features a melodic line with slurs and accents, marked *f* (forte) at the beginning and *p* (piano) later. The left hand continues the accompaniment.

Fourth system of the musical score, measures 10-12. The right hand features a melodic line with slurs and accents, marked *f* (forte). The left hand continues the accompaniment, with some notes marked with a sharp sign.

13

p

15

18

f *fz* *dim.*

22

rall.

13

Example 13 shows measures 13 and 14. Measure 13 features a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a few notes followed by a rest. Measure 14 continues the right hand's melodic line with a long slur and ends with two eighth notes.

15

p

cres.

18

f

21

dim.

rall.

Fugue à 3 voix
Allegro moderato.

Measures 1-4 of the Fugue à 3 voix. The music is in G major (one sharp) and common time (C). The tempo is Allegro moderato. The notation shows a treble and bass staff with a grand brace. A finger number '2' is written above the first measure of both staves. The melody in the treble staff begins with a half note G, followed by a quarter rest, then a quarter note A, and continues with a series of eighth and sixteenth notes. The bass staff has whole rests in measures 1 and 2, and a half note G in measure 3.

Measures 5-6 of the Fugue à 3 voix. The treble staff continues the melodic line with eighth and sixteenth notes, including a slur over measures 5 and 6. The bass staff has whole rests in both measures.

Measures 7-9 of the Fugue à 3 voix. The treble staff continues the melodic line, with a quarter rest in measure 8. The bass staff has whole rests in measures 7 and 8, and a half note G in measure 9.

Measures 10-12 of the Fugue à 3 voix. The treble staff continues the melodic line with eighth and sixteenth notes, including a slur over measures 10 and 11. The bass staff has whole rests in measures 10 and 11, and a half note G in measure 12.

Measures 13-15 of the Fugue à 3 voix. The treble staff continues the melodic line, with a quarter rest in measure 14. The bass staff has whole rests in measures 13 and 14, and a half note G in measure 15.

Fugue à 3 voix
Allegro moderato.

83

4

7

10

13

f *p* *cres.* *f* *p*

16

Example 16 shows measures 16 and 17. Measure 16 features a bass line with a half note G2, a quarter note F#2, and a half note E2, followed by a quarter rest. The treble line has a half note G4, a quarter note F#4, and a half note E4, followed by a quarter rest. Measure 17 features a bass line with a half note G2, a quarter note F#2, and a half note E2, followed by a quarter rest. The treble line has a half note G4, a quarter note F#4, and a half note E4, followed by a quarter rest. A dynamic marking of *p* is present in measure 17.

18

Example 18 shows measures 18 and 19. Measure 18 features a continuous eighth-note melody in the right hand, starting on G4 and moving stepwise up to D5, with a slur over the first six notes. The left hand plays a steady eighth-note accompaniment on G3. Measure 19 continues the right-hand melody, which now includes a quarter rest followed by a dotted quarter note on D5, and then continues with eighth notes. The left hand remains on G3.

20



Example 10-10 (continued)

23

dim.

26

25

26

27

28

16

p

19

22

dim.

24

p

27

f
ff