
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)

*22^e prélude et fugue
en si bémol 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.

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22^e en si bémol mineur

Prélude
Lento sostenuto.

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

The musical score is written for piano and is in common time (C). The key signature is B-flat major (three flats). The piece is divided into four systems of staves. The first system begins with a piano (p) dynamic and a crescendo (cres.) leading to a forte (f) dynamic. The second system includes a mezzo-forte (fz) dynamic and a decrescendo (dim.). The third system starts with a piano (p) dynamic. The fourth system starts with a forte (f) dynamic and includes a decrescendo (dim.). The score features various musical notations including eighth notes, sixteenth notes, and rests.

22^e en si bémol mineur

Prélude
Lento sostenuto.

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

The musical score is written for piano in common time (C). It consists of four systems of two staves each. The key signature is B-flat major (three flats). The tempo is marked "Lento sostenuto." and the mood is "patetico.".

System 1: The right hand begins with a series of chords and eighth notes, marked *esp.* and *p*. The left hand plays a simple harmonic accompaniment. The system ends with a *f* (forte) marking.

System 2: The right hand continues with a melodic line, marked with fingering numbers 1, 1 1 1, 2 2 2, 1 1 1, and 5 5 5. The left hand provides a steady accompaniment.

System 3: The right hand features a continuous eighth-note pattern, marked *p*. The left hand continues with a similar rhythmic accompaniment.

System 4: The right hand plays a series of chords and eighth notes, marked *f*. The left hand continues with a steady accompaniment. The system ends with a *dim.* (diminuendo) marking.

13

p

cres.

16

f

19

dim.

cres.

22

f

ff

fz

p

dim.

pp rall.

*Ad. **

13

p *cres.*

16

f

19

dim. *cres.*

22

f *ff* *p* *dim.* *pp*

Fugue à 5 voix

Grave.

The image displays a musical score for a five-voice fugue in B-flat minor, marked 'Grave'. The score is presented in a grand staff format, with five staves (treble and bass clefs) for each system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 9, 14, 19, 23, 31, and 35 indicated in small boxes at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The fugue begins with a nine-measure introduction, marked with a '9' and a fermata. The first entry of the subject is in the treble staff, marked with an accent (>) and a forte 'f' dynamic. The score continues with various contrapuntal textures, including triplets and slurs, leading to measure 35.

Fugue à 5 voix

Grave.

ben tenuto
ff legato.

esp.

cres.

7

13

21

27

34

f

ff

p

esp.

40

Measures 40-45. The right hand plays a series of whole notes, mostly rests. The left hand plays a descending eighth-note scale starting on G-flat, moving from G-flat to B-flat. A *cres.* (crescendo) marking is placed above the left hand staff in measure 44.

46

Measures 46-50. The right hand continues with whole notes. The left hand plays a descending eighth-note scale from G-flat to B-flat, then a half note G-flat, and finally a half note F. Accents (>) are placed over the eighth notes in measures 47 and 48.

51

Measures 51-56. The right hand plays a descending eighth-note scale from G-flat to B-flat, then a half note G-flat, and finally a half note F. A *f* (forte) marking is placed below the right hand staff in measure 51. A *cres.* (crescendo) marking is placed above the right hand staff in measure 52. A *ff* (fortissimo) marking is placed below the right hand staff in measure 53. A repeat sign is placed below the right hand staff in measure 54.

57

Measures 57-62. The right hand plays a descending eighth-note scale from G-flat to B-flat, then a half note G-flat, and finally a half note F. The left hand plays a descending eighth-note scale from G-flat to B-flat, then a half note G-flat, and finally a half note F.

63

Measures 63-68. The right hand plays a descending eighth-note scale from G-flat to B-flat, then a half note G-flat, and finally a half note F. A *dim.* (diminuendo) marking is placed above the right hand staff in measure 63. A *cres.* (crescendo) marking is placed above the right hand staff in measure 64. A *ff* (fortissimo) marking is placed below the right hand staff in measure 65. A repeat sign is placed below the right hand staff in measure 66.

69

Measures 69-74. The right hand plays a descending eighth-note scale from G-flat to B-flat, then a half note G-flat, and finally a half note F. A *f* (forte) marking is placed below the right hand staff in measure 71. A repeat sign is placed below the right hand staff in measure 72.

40

cres.

46

tr

51

f

legato.

58

dim.

64

cres.

ff

70

fz

dim. rall.