
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)

*3^e prélude et fugue
en ut dièse majeur*

Partition

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.

3^e en ut dièse majeur

Prélude
Allegretto leggiero.

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

Primo

Secondo

7

14

p

pp

21

28

35

42

Measures 42-48 of a piano arrangement. The key signature has five sharps (F#, C#, G#, D#, A#). The right hand plays a complex melodic line with many beamed sixteenth notes, including some marked with an 'x'. It features a forte (*f*) dynamic and fingerings 4 and 2. The left hand provides a steady accompaniment of eighth notes, with some measures containing rests and others having specific fingerings like 2 and 5.

49

Measures 49-55 of the piano arrangement. The right hand continues with a melodic line, ending with a piano (*p*) dynamic. The left hand maintains its eighth-note accompaniment pattern throughout the measures.

56

Measures 56-62 of the piano arrangement. The right hand features a series of repeated eighth-note patterns, each marked with an accent (>). The left hand continues with the eighth-note accompaniment.

63

The image displays a page of musical notation for J.S. Bach's 'Le Clavier bien tempéré, 3e prélude et fugue en ut dièse majeur'. The page is numbered 18 in the top left corner. The music is written for a grand piano, with three systems of staves. Each system consists of a grand staff (treble and bass clef) and a separate bass staff. The key signature is three sharps (F#, C#, G#). The first system (measures 63-70) features a treble staff with a continuous eighth-note pattern, a middle staff with a simple bass line, and a bottom staff with a more complex bass line. Dynamics include 'cres.' (crescendo) and 'p' (piano). The second system (measures 71-76) continues the patterns, with a 'f' (forte) dynamic in the middle staff. The third system (measures 77-82) shows a more complex texture with multiple voices in the treble and bass staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

70

77

84

p *cres.*

91

97

ff *fz* *D* *fz* *ff*

Fugue à 3 voix
Allegro moderato.

First system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with a rest followed by a series of eighth and sixteenth notes, marked *p cantando.* The second staff has a whole rest followed by a series of eighth and sixteenth notes, marked *p*. The third staff has a whole rest.

Second system of the musical score, starting with a measure number 4 in a box. It features a grand staff with three staves. The top staff continues with eighth and sixteenth notes, marked with accents. The middle staff has a series of eighth and sixteenth notes, marked with accents. The bottom staff has a series of eighth and sixteenth notes, marked *p* and a second finger (2) above the first note.

Third system of the musical score, starting with a measure number 7 in a box. It features a grand staff with three staves. The top staff continues with eighth and sixteenth notes, marked with accents and *cres.* The middle staff has a series of eighth and sixteenth notes, marked with accents. The bottom staff has a series of eighth and sixteenth notes, marked *cres.*

10

f *f*

13

p *p*

16

cres. *cres.*

19

f

22

dim.

25

p

cres.

cres.

28

f

31

f

34

p

This musical score is for a piano four-hand arrangement. It consists of three systems of staves. Each system has a grand staff (treble and bass clef) for the left hand and another grand staff for the right hand. The key signature has four sharps (F#, C#, G#, D#). Measure 28 starts with a forte (*f*) dynamic. Measures 31 and 34 also feature forte (*f*) dynamics. Measure 34 includes a piano (*p*) dynamic marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3). There are also some markings like 'x' and 'z' on notes.

37

40

43

46

legato.

49

52

ff *f* *rall.* *ff*