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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)

*16<sup>e</sup> prélude et fugue*  
*en sol 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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16.<sup>e</sup> en sol mineurPrélude  
Lento.J.S.Bach  
arr. H.J.Bertini

*fp legato.*

3

5

7 *tr*  
*f*

9

16.<sup>e</sup> en sol mineurPrélude  
Lento.J.S.Bach  
arr. H.J.Bertini

13

15

16

18

J.S.Bach (1685–1750) : *Le Clavier bien tempéré*, 16.<sup>e</sup> prélude et fugue en sol mineur

11

*f*

13

*fz*

15

17

*fz*

18

*poco a poco rall.* *dim.* *estinto.* *tr*

4

Example 10-10

Measures 1-3

8

Example 10-10

11

Example 11

14

*cres.*

16

Example 16, measures 16-18. The score is in 3/4 time, key of B-flat major. Measure 16: Bass clef, B-flat major key signature. Treble staff: quarter rest, eighth rest, eighth note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4, eighth note F4, eighth note E4, eighth note D4, eighth note C4. Bass staff: quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 17: Treble staff: quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. Bass staff: quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1, quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 18: Treble staff: quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. Bass staff: quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1, quarter note F1, quarter note E1, quarter note D1, quarter note C1.



Fugue à 4 voix  
Andante.

143

Measures 1-3 of the Fugue à 4 voix. The music is in G minor (three flats) and common time (C). The right hand begins with a melodic line starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The left hand has whole rests in measures 1 and 2, then enters in measure 3 with a half note G3, a quarter note A3, and a half note Bb3. Dynamics include a piano (*p*) marking and an accent (>) over the first note of the right hand in measure 3.

Measures 4-6 of the Fugue à 4 voix. The right hand continues its melodic line with eighth and sixteenth notes. The left hand has a continuous eighth-note accompaniment. Dynamics include a crescendo (*cres.*) in measure 4 and a forte (*f*) marking in measure 5. The system ends with a repeat sign.

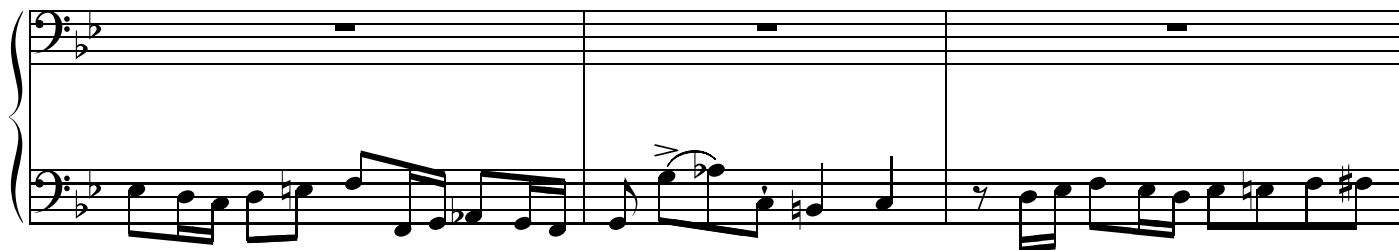
Measures 7-9 of the Fugue à 4 voix. The right hand continues its melodic line with eighth and sixteenth notes. The left hand has a continuous eighth-note accompaniment. Dynamics include a piano (*p*) marking in measure 9. The system ends with a repeat sign.

Measures 10-12 of the Fugue à 4 voix. The right hand continues its melodic line with eighth and sixteenth notes. The left hand has a continuous eighth-note accompaniment. Dynamics include a piano (*p*) marking in measure 12. The system ends with a repeat sign.

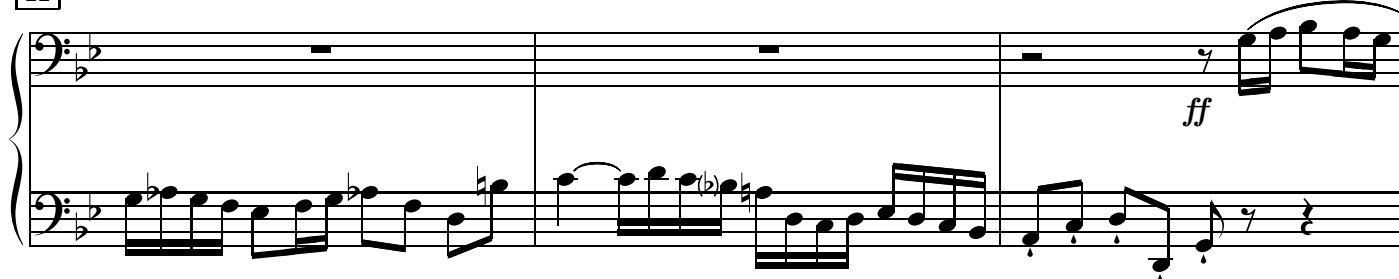
Measures 13-15 of the Fugue à 4 voix. The right hand continues its melodic line with eighth and sixteenth notes. The left hand has a continuous eighth-note accompaniment. Dynamics include a crescendo (*cres.*) in measure 14. The system ends with a repeat sign.

Measures 16-18 of the Fugue à 4 voix. The right hand continues its melodic line with eighth and sixteenth notes. The left hand has a continuous eighth-note accompaniment. Dynamics include a piano (*p*) marking in measure 18. The system ends with a repeat sign.

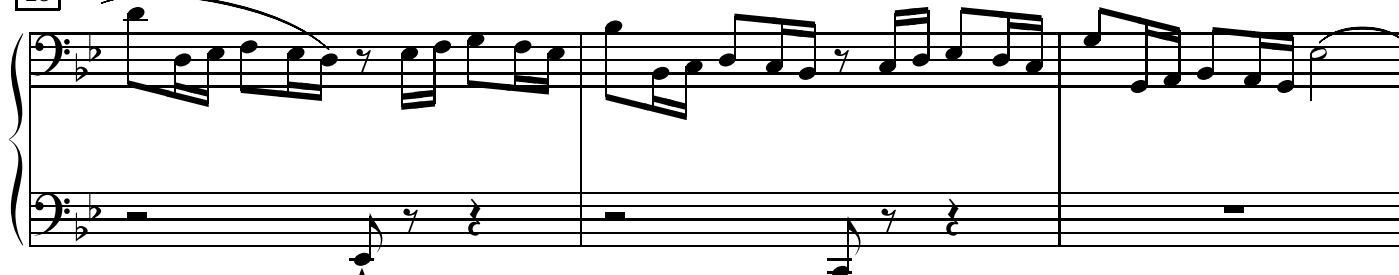
19



22



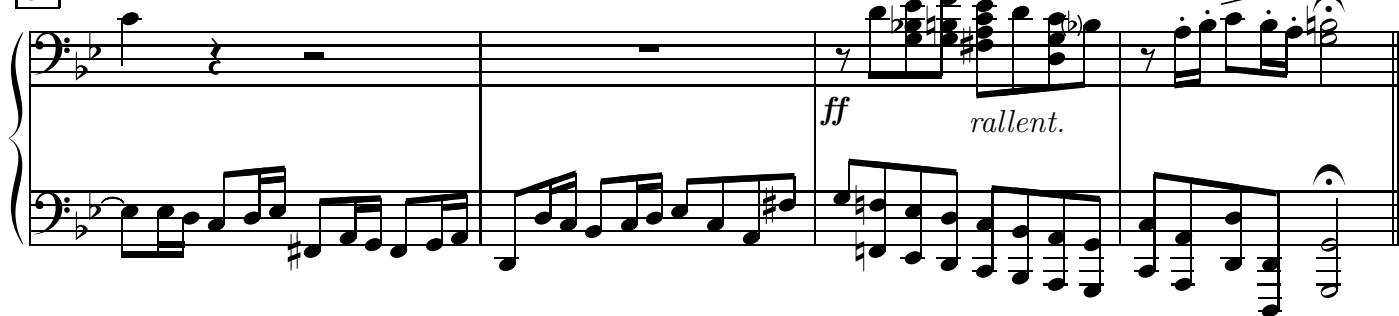
25



28



31



19

22

25

28

31