
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)

*14^e prélude et fugue
en fa dièse mineur*

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.

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14.^e en fa dièse mineur

Prélude

Allegro moderato.

J.S.Bach

arr. H.J.Bertini

Primo

Secondo

4

7

10

dim. *tr.* *p*

This system contains measures 10, 11, and 12. The music is in D major (two sharps). The right hand starts with a descending eighth-note scale in measure 10, marked *dim.*. In measure 11, it continues with a similar pattern. Measure 12 features a trill on a half note, marked *tr.* and *p*. The left hand has rests in measures 10 and 11, and enters in measure 12 with a descending eighth-note scale.

13

This system contains measures 13, 14, and 15. The right hand has a melodic line with eighth-note patterns and rests. The left hand plays a continuous eighth-note accompaniment throughout the system.

16

tr

This system contains measures 16, 17, and 18. The right hand features a melodic line with eighth-note patterns and a trill in measure 18, marked *tr.*. The left hand continues with an eighth-note accompaniment.

19

22

Fugue à 4 voix.
Lento maestoso.

5

8

Example 10-10

11

p

cres.

p

cres.

14

Measures 14-16 of the 14th prelude and fugue in F# minor. The score is written for three systems of staves. The first system (measures 14-16) features a treble and bass staff with a grand staff. The second system (measures 17-19) features a bass staff with a grand staff. The third system (measures 20-22) features a bass staff with a grand staff. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time. Measure 14 starts with a treble staff entry. Measure 15 has a forte (f) dynamic marking. Measure 16 has an accent (>) marking. Measure 17 has a forte (f) dynamic marking. Measure 18 has an accent (^) marking. Measure 19 has a forte (f) dynamic marking. Measure 20 has a forte (f) dynamic marking. Measure 21 has a forte (f) dynamic marking. Measure 22 has a forte (f) dynamic marking.

17

Measures 17-19 of the 14th prelude and fugue in F# minor. The score is written for three systems of staves. The first system (measures 17-19) features a treble and bass staff with a grand staff. The second system (measures 20-22) features a bass staff with a grand staff. The third system (measures 23-25) features a bass staff with a grand staff. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time. Measure 17 has a forte (f) dynamic marking. Measure 18 has an accent (^) marking. Measure 19 has a forte (f) dynamic marking. Measure 20 has a forte (f) dynamic marking. Measure 21 has a forte (f) dynamic marking. Measure 22 has a forte (f) dynamic marking. Measure 23 has a forte (f) dynamic marking. Measure 24 has a forte (f) dynamic marking. Measure 25 has a forte (f) dynamic marking.

20

Measures 20-22 of the 14th prelude and fugue in F# minor. The score is written for three systems of staves. The first system (measures 20-22) features a treble and bass staff with a grand staff. The second system (measures 23-25) features a bass staff with a grand staff. The third system (measures 26-28) features a bass staff with a grand staff. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time. Measure 20 has a forte (f) dynamic marking. Measure 21 has a forte (f) dynamic marking. Measure 22 has a forte (f) dynamic marking. Measure 23 has a forte (f) dynamic marking. Measure 24 has a forte (f) dynamic marking. Measure 25 has a forte (f) dynamic marking. Measure 26 has a forte (f) dynamic marking. Measure 27 has a forte (f) dynamic marking. Measure 28 has a forte (f) dynamic marking.

23

Musical score for measures 23-25. The score is for piano four hands in A major. Measures 23-25 show complex arpeggiated patterns in the right hand and bass line, with some notes marked with accents (>). Measure 25 ends with a fermata on the right hand.

26

Musical score for measures 26-28. Measure 26 features a trill (*tr*) in the right hand. Measure 27 has a piano (*p*) dynamic marking. Measure 28 ends with a fermata on the right hand.

29

Musical score for measures 29-31. Measure 29 has a piano (*p*) dynamic marking. Measures 29-31 show complex arpeggiated patterns in the right hand and bass line, with some notes marked with accents (>). Measure 31 ends with a fermata on the right hand.

32

Measures 32-34 of the 14th prelude and fugue in F# minor. The score is written for four staves (two treble and two bass clefs). The key signature is three sharps (F#, C#, G#). The music features a complex texture with multiple voices. A forte (*f*) dynamic marking is present in measures 33 and 34. The notation includes various note values, rests, and slurs.

35

Measures 35-37 of the 14th prelude and fugue in F# minor. The score continues with the same four-staff format. The music maintains its complex texture with multiple voices. The notation includes various note values, rests, and slurs.

38

Measures 38-40 of the 14th prelude and fugue in F# minor. The score concludes with measures 38-40. A *dim. rall.* (diminuendo and rallentando) marking is present in measures 39 and 40. The notation includes various note values, rests, and slurs.