
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)

*8^e prélude et fugue
en mi 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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8^e en mi bémol mineur

Prélude
Lento moderato.

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

First system of the musical score, measures 1-3. The piece is in B-flat minor (three flats) and 3/4 time. Measures 1 and 2 feature a triplet of eighth notes in both hands, with a crescendo marking (*cres.*) above the right hand. Measure 3 begins with a fortissimo (*ff*) dynamic and consists of sustained chords in both hands.

Second system of the musical score, measures 4-6. Measure 4 continues the triplet pattern from the first system. Measures 5 and 6 consist of sustained chords in both hands.

Third system of the musical score, measures 7-9. Measures 7 and 8 feature a pair of eighth notes in both hands, with a fortissimo (*ff*) and decrescendo (*dim.*) marking above the right hand. Measure 9 consists of sustained chords in both hands.

Fourth system of the musical score, measures 10-13. Measure 10 consists of sustained chords in both hands. Measures 11 and 12 feature a pair of eighth notes in both hands, with a crescendo marking (*cres.*) above the right hand. Measure 13 consists of sustained chords in both hands.

8^e en mi bémol mineur

Prélude
Lento moderato.

J.S.Bach
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pp esp.

tr

cres.

4

tr

2 mgmd

ff

8

tr

p

cres.

11

ff

dim.

tr

p

14

tr

p

cres.

17

ff grandioso. fz ben marcato

21

f dim. p

25

fz fz fz fz fp dolce. tr esp.

30

33

ff

17 *tr* *tr* *ff* *fz*

21 *f* *dim.* *p* *tr*

25 *fz* *fz*

28 *fz* *fz* *fp* *cres.*

33 *ff* *dim.* *tr*

37

ten. *p* ten. *pp* *rall.* ten. *ppp*

Fugue à 3 voix

Andante.

7 *f* 7

13

18

cres.

37

p esp. *pp* *rall.* *ten. ppp*

Fugue à 3 voix
Andante.

p legato. *cres.*

7

f *tr*

12

17

cres.

22

f

26

p legato.

30

p legato.

35

p legato.

39

p legato.

22

Measures 22-25 of a piano piece. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The music is in 4/4 time. Measure 22 starts with a treble clef and a bass clef. The right hand has a melodic line with a trill (tr) in measure 24. The left hand has a bass line. A forte (f) dynamic marking is present in measure 24.

26

Measures 26-30 of a piano piece. The key signature has five flats. Measure 26 starts with a treble clef and a bass clef. The right hand has a melodic line. The left hand has a bass line. A piano (p) and legato marking is present in measure 29.

31

Measures 31-34 of a piano piece. The key signature has five flats. Measure 31 starts with a treble clef and a bass clef. The right hand has a melodic line. The left hand has a bass line.

35

Measures 35-38 of a piano piece. The key signature has five flats. Measure 35 starts with a treble clef and a bass clef. The right hand has a melodic line. The left hand has a bass line.

39

Measures 39-42 of a piano piece. The key signature has five flats. Measure 39 starts with a treble clef and a bass clef. The right hand has a melodic line. The left hand has a bass line.

43

dim. p

47

f

50

tr >

54

>

58

dim.

61

f marcato.

43

dim. *p*

3 2 3 4

This system contains measures 43 to 46. The right hand features a melodic line with a trill in measure 45, marked with a '3' and a '2'. The left hand provides a steady accompaniment. The key signature has three flats, and the time signature is 3/4.

47

f >

This system contains measures 47 to 51. The right hand has a series of eighth-note runs, with a forte (*f*) dynamic and accents (>) in measures 48 and 50. The left hand continues with a rhythmic accompaniment.

52

>

This system contains measures 52 to 56. Both hands feature eighth-note patterns with accents (>) in measures 52, 54, and 56. The right hand has a more complex melodic line than the left.

57

dim.

This system contains measures 57 to 60. The right hand has a melodic line with a trill in measure 58, marked with a '3'. The left hand has a steady accompaniment. A *dim.* (diminuendo) marking is present in measure 59.

61

f 5 3

This system contains measures 61 to 64. The right hand has a melodic line with a trill in measure 62, marked with a '5' and a '3'. The left hand has a steady accompaniment. A forte (*f*) dynamic is marked in measure 61.

76

65

70

73

77

81

84

65

p

69

73

77

f

83

dim. *cres.* *rall.* *dim.*