
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)

24^e prélude et fugue
en si 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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24^e en si mineurPrélude
Andante.J.S.Bach
arr. H.J.Bertini

Primo

pp ben legato.

Secondo

pp ben legato.

4

7

10

Measures 10-12 of a piano piece. The score is written for four staves (two treble and two bass). The key signature has two sharps (F# and C#). Measure 10 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 11 continues the melodic development. Measure 12 is marked with a forte *f* dynamic and includes the instruction *f legato.* in the lower bass staff. A crescendo hairpin spans from measure 10 to measure 12. Accents (>) are placed over notes in measures 10 and 12.

13

Measures 13-14 of the piano piece. Measure 13 shows a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 14 continues the melodic development. The key signature remains two sharps. Accents (>) are placed over notes in measures 13 and 14.

15

Measures 15-17 of the piano piece. Measure 15 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 16 includes a trill (*tr*) in the upper treble staff. Measure 17 concludes the section with a repeat sign. The key signature remains two sharps. Accents (>) are placed over notes in measures 15 and 16.

18

Measures 18-20 of the 24th Prelude and Fugue in B minor. The score is written for a grand staff (treble and bass clefs). The key signature is B minor (two sharps: F# and C#). The time signature is 4/4. Measure 18 starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. A slur connects the first two measures of the right hand. The left hand has a long note in measure 18, followed by a series of eighth notes in measures 19 and 20.

21

Measures 21-23 of the 24th Prelude and Fugue in B minor. The right hand continues with eighth notes, and the left hand continues with quarter notes. A slur connects the first two measures of the right hand. The left hand has a long note in measure 21, followed by a series of eighth notes in measures 22 and 23.

24

Measures 24-26 of the 24th Prelude and Fugue in B minor. The right hand continues with eighth notes, and the left hand continues with quarter notes. A slur connects the first two measures of the right hand. The left hand has a long note in measure 24, followed by a series of eighth notes in measures 25 and 26.

27

30

34

37

41

44

Fugue à 4 voix
Largo.

First system of the musical score. The top staff (treble clef) contains a melodic line with a 7-measure rest, followed by eighth notes with accents, and a trill (tr) at the end. The bottom staff (bass clef) contains a 7-measure rest. The middle two staves (treble and bass clefs) are empty. The tempo marking 'Largo.' is above the first staff, and the dynamic marking 'p con esp.' is below the first staff.

Second system of the musical score, starting with a box containing the number 4. The top staff (treble clef) contains a melodic line with a 4-measure rest, followed by eighth notes with accents, and a trill (tr) at the end. The bottom staff (bass clef) contains a 4-measure rest. The middle two staves (treble and bass clefs) are empty. The tempo marking 'Largo.' is above the first staff, and the dynamic marking 'p con esp.' is below the first staff.

Third system of the musical score, starting with a box containing the number 7. The top staff (treble clef) contains a melodic line with a 7-measure rest, followed by eighth notes with accents, and a trill (tr) at the end. The bottom staff (bass clef) contains a 7-measure rest. The middle two staves (treble and bass clefs) are empty. The tempo marking 'Largo.' is above the first staff, and the dynamic marking 'p con esp.' is below the first staff.

10

13

16

18

p

p

20

cres.

cres.

15 4 3 2 1 4 3 2 1 5 4 2

22

ten.

p

p

1 1 4 2 5 4

25

28

30

33

Measures 33-34 of a piano arrangement. The score is written for four staves (two treble and two bass clefs). The key signature has two sharps (F# and C#). Measure 33 features a melody in the upper treble staff with a crescendo marking (*cres.*) and a bass line in the lower bass staff with a crescendo marking (*cres.*) and fingerings 1 and 4. Measure 34 continues the melodic and bass lines with various articulations and slurs.

35

Measures 35-36 of a piano arrangement. The score is written for four staves. Measure 35 shows a continuation of the melodic lines in the upper staves and a more active bass line. Measure 36 features a complex melodic passage in the upper treble staff with many slurs and a final flourish, while the bass line provides harmonic support.

37

Measures 37-38 of a piano arrangement. The score is written for four staves. Measure 37 begins with a forte (*f*) dynamic marking and features a rapid melodic ascent in the upper treble staff. Measure 38 continues with a forte (*f*) dynamic and includes fingerings 3, 5, and 4 in the lower bass staff, along with accents and slurs.

39

41

44

46

49

51

54

Measures 54-55. The score is in B minor (two sharps: F# and C#). Measure 54 features a treble staff with a half rest followed by a quarter note B4, and a bass staff with a half note B3. Measure 55 contains a complex passage in the treble staff with sixteenth-note runs and fingerings (2, 5, 4, 3, 2, 1, 2, 4, 2), and the bass staff with a half note B3 and a half note D4.

56

Measures 56-58. Measure 56 has a treble staff with a sixteenth-note run (fingerings 2, 1, 3) and a bass staff with a half note B3. Measure 57 continues the treble staff with a sixteenth-note run and a bass staff with a half note B3. Measure 58 features a treble staff with a half note B4 and a bass staff with a half note B3 and a half note D4.

59

Measures 59-60. Measure 59 has a treble staff with a half note B4 and a bass staff with a half note B3. Measure 60 features a treble staff with a half note B4 and a bass staff with a half note B3 and a half note D4, marked with a trill (tr).

61

5 3 1 2 1 2 1 3 1 3 2 1 2 5 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

64

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

66

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

69

f

f

71

ff

ff

ff

74

dim. rall.

pp

pp