
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)

*4^e prélude et fugue
en ut dièse 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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4^e en ut dièse mineur

Prélude

Andante. sostenuto.

J.S.Bach

arr. H.J.Bertini

The musical score is written for piano and consists of five systems of staves. The key signature is D minor (three sharps: F#, C#, G#) and the time signature is 6/4. The tempo/mood is marked 'Andante. sostenuto.'.

- System 1:** Starts with a treble clef and a bass clef. The treble staff begins with a piano (*p*) dynamic, followed by 'esp.' and 'legato.' markings. It features a series of eighth notes in the right hand and a sustained bass line in the left hand.
- System 2:** Continues the melodic line in the treble staff, with a crescendo (*cres.*) marking towards the end. The bass staff provides harmonic support with sustained notes.
- System 3:** Features a forte (*f*) dynamic followed by a diminuendo (*dim.*) and then a piano (*p*) dynamic. The treble staff has a complex melodic line with many sixteenth notes, while the bass staff continues with a steady eighth-note pattern.
- System 4:** Includes a crescendo (*cres.*) marking, followed by a forte (*f*) dynamic and then a piano (*p*) dynamic. The treble staff shows a melodic phrase, and the bass staff has a more active line with eighth notes.
- System 5:** The final system, continuing the melodic and harmonic development. It ends with a sustained chord in the bass and a melodic phrase in the treble.

4.^e en ut dièse mineur

Prélude
Andante. sostenuto.

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

The musical score is written for piano in E minor (three sharps: F#, C#, G#) and 6/4 time. It consists of five systems of staves. The first system begins with a piano (*p*) dynamic and an *esp.* (espressivo) marking. The second system starts at measure 5 and features a piano (*p*) dynamic. The third system starts at measure 9 and includes crescendo (*cres.*), forte (*f*), and decrescendo (*dim.*) markings. The fourth system starts at measure 12 and includes piano (*p*), crescendo (*cres.*), and forte (*f*) markings. The fifth system starts at measure 16 and includes a piano (*p*) dynamic. The score is characterized by flowing sixteenth-note passages in the right hand and sustained bass lines in the left hand, with various articulations and slurs throughout.

20

24

28

32

36

20

23

26

30

33

37

fz *fz* *fz* *ff*

dim. *p* *f*

fz *dim. e rall.* *ten.*

p *cres.*

Fugue à 5 voix
Moderato maestoso.

The musical score is written for a five-voice fugue in E minor, 4/4 time. It consists of six systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The key signature has two sharps (F# and C#). The tempo is Moderato maestoso.

- Measure 1:** The first system begins with a grand staff. The left hand (bass clef) starts with a half note G2, marked *ben marcato.* and *p*. The right hand (treble clef) has a whole rest. A slur covers measures 1-4 in the right hand.
- Measure 8:** The second system shows the right hand entering with a half note G4, marked *cres.* and *f*. The left hand continues with a half note G2.
- Measure 14:** The third system shows the right hand with a half note G4, marked *dim.*. The left hand continues with a half note G2.
- Measure 21:** The fourth system shows the right hand with a half note G4, marked *p*. The left hand continues with a half note G2. A slur covers measures 21-24 in the right hand.
- Measure 28:** The fifth system shows the right hand with a half note G4, marked *ff*. The left hand continues with a half note G2. A slur covers measures 28-31 in the right hand.
- Measure 34:** The sixth system shows the right hand with a half note G4, marked *p*. The left hand continues with a half note G2. A slur covers measures 34-37 in the right hand.

Fugue à 5 voix
Moderato maestoso.

33

6

6

cres.

f

13

19

p

25

f

31

ff

p

37

41

poco — — — — — *a* — — — — — *poco* — — — — — *cres.*

46

52

57

f

65

p

71

ff *v*

41

poco - - - *a* - - - *poco* - - - [*cres.*]

47

52

59

f

64

p

71

ff

77

82

89

95

101

108

77

p

84

89

cres.

95

102

ff

108

p *dim.* *e* *rall.* *ten.*