
Le Clavier bien tempéré II

collection des préludes et fugues de

Jean Sébastien Bach
(1685–1750)

arrangées pour le piano à quatre mains par

Henri Bertini jeune
(1798–1876)

34.^e prélude et fugue
en mi mineur

Partition

34.^e en mi mineurPrélude
Allegretto.J.S.Bach
arr. H.J.Bertini

The musical score is written for a piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto.' and the dynamics are indicated by 'p' (piano), 'f' (forte), and 'cres.' (crescendo). The score includes various musical notations such as slurs, ties, and accents.

System 1: Treble staff starts with a piano (p) dynamic. Bass staff also starts with a piano (p) dynamic.

System 2: Treble staff starts with a piano (p) dynamic. Bass staff starts with a piano (p) dynamic.

System 3: Treble staff starts with a piano (p) dynamic. Bass staff starts with a piano (p) dynamic.

System 4: Treble staff starts with a piano (p) dynamic. Bass staff starts with a piano (p) dynamic.

System 5: Treble staff starts with a forte (f) dynamic. Bass staff starts with a forte (f) dynamic. The system ends with a crescendo (cres.) marking.

25

f

30

sf *dim.*

35

p *cres.* *p*

40

f *tr* *f*

45

1. 2.

49 *fp*

54

59

64 *f sf dim.*

69 *p*

74 *cres.*

79

84

89

94

99

104

sf dim. *p*

cres. *f* *tr*

dim. *p* *cres.*

f *f* *cres.*

Fugue à 3 voix
Allegro moderato.

The first system of the musical score for the Fugue à 3 voix. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic and a triplet of eighth notes. The middle and bottom staves are in treble and bass clefs respectively, both with a key signature of one sharp (F#) and a common time signature (C). They contain whole rests for the first two measures, followed by a series of whole notes in the third and fourth measures.

The second system of the musical score, starting at measure 5. The top staff continues the melodic line with eighth and sixteenth notes, featuring a crescendo hairpin. The middle staff has whole rests for the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of eighth notes in the fourth measure. The bottom staff has whole rests for the first two measures, followed by whole notes in the third and fourth measures.

The third system of the musical score, starting at measure 8. The top staff continues the melodic line with eighth and sixteenth notes, featuring a crescendo hairpin. The middle staff has whole rests for the first two measures, followed by a triplet of eighth notes in the third measure, and then a series of eighth notes in the fourth measure. The bottom staff has whole rests for the first two measures, followed by whole notes in the third and fourth measures.

21

24

27

30

30

33

33

36

36

39

Measures 39-41 of the 34th prelude and fugue in E minor. The score is written for a grand staff with two treble staves and two bass staves. The key signature is one sharp (F#). Measure 39 features a complex melodic line in the upper treble staff with many accidentals, while the lower treble staff has a simple accompaniment. Measure 40 continues the melodic development in the upper treble. Measure 41 shows a continuation of the melodic line in the upper treble, with the lower treble staff providing harmonic support. The bass staves are mostly empty in these measures.

42

Measures 42-44 of the 34th prelude and fugue in E minor. Measure 42 features a complex melodic line in the upper treble staff with many accidentals and fingerings (3, 5, 1, 2, 4, 5, 2, 1). The lower treble staff has a simple accompaniment. Measure 43 continues the melodic development in the upper treble, with the lower treble staff providing harmonic support. Measure 44 shows a continuation of the melodic line in the upper treble, with the lower treble staff providing harmonic support. The bass staves are mostly empty in these measures.

45

Measures 45-47 of the 34th prelude and fugue in E minor. Measure 45 features a complex melodic line in the upper treble staff with many accidentals and fingerings (3, 2, 1, 5, 3, 2, 1, 2, 3). The lower treble staff has a simple accompaniment. Measure 46 continues the melodic development in the upper treble, with the lower treble staff providing harmonic support. Measure 47 shows a continuation of the melodic line in the upper treble, with the lower treble staff providing harmonic support. The bass staves are mostly empty in these measures.

48

51

54

57

Measures 57-59 of the 34th Prelude and Fugue in E minor. The score is written for a grand piano with three systems of staves. The first system (measures 57-59) shows a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line. The second system (measures 60-62) continues the intricate patterns. The third system (measures 63-65) features a prominent melodic line in the right hand and a supporting bass line. The key signature is one sharp (F#) and the time signature is common time (C).

60

Measures 60-62 of the 34th Prelude and Fugue in E minor. The score continues with complex textures and rapid sixteenth-note passages. The right hand features a prominent melodic line with a trill in measure 61. The bass line provides a steady accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

63

Measures 63-65 of the 34th Prelude and Fugue in E minor. The score concludes with a final system of staves. The right hand features a prominent melodic line with a trill in measure 64. The bass line provides a steady accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

66

69 *a tempo.*

73

76

mf *esp.* *cres.* *8va*

80

ff *fz rall.* *Adagio* *p* *8va*

84

p *rall.* *Largo.*

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.