
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)

39^e prélude et fugue
en sol majeur

Piano duo

39^e en sol majeurPrélude
Allegro.J.S.Bach
arr. H.J.Bertini

The musical score is written for piano and consists of 14 measures. It is in the key of G major (one sharp) and 3/4 time. The tempo is marked 'Allegro.' and the dynamics range from piano (*p*) to forte (*f*).

Measures 1-3: The piece begins with a piano (*p*) introduction. The right hand plays a series of eighth notes, and the left hand plays a series of half notes. A fermata is placed over the first measure of the left hand.

Measures 4-6: The tempo increases. The right hand plays a series of sixteenth notes, and the left hand plays a series of eighth notes. A fermata is placed over the first measure of the left hand.

Measures 7-9: The tempo increases further. The right hand plays a series of sixteenth notes, and the left hand plays a series of eighth notes. A fermata is placed over the first measure of the left hand.

Measures 10-12: The tempo increases further. The right hand plays a series of sixteenth notes, and the left hand plays a series of eighth notes. A fermata is placed over the first measure of the left hand.

Measures 13-14: The piece concludes with a final chord. The right hand plays a series of sixteenth notes, and the left hand plays a series of eighth notes. A fermata is placed over the first measure of the left hand.

39^e en sol majeurPrélude
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p leggiero.

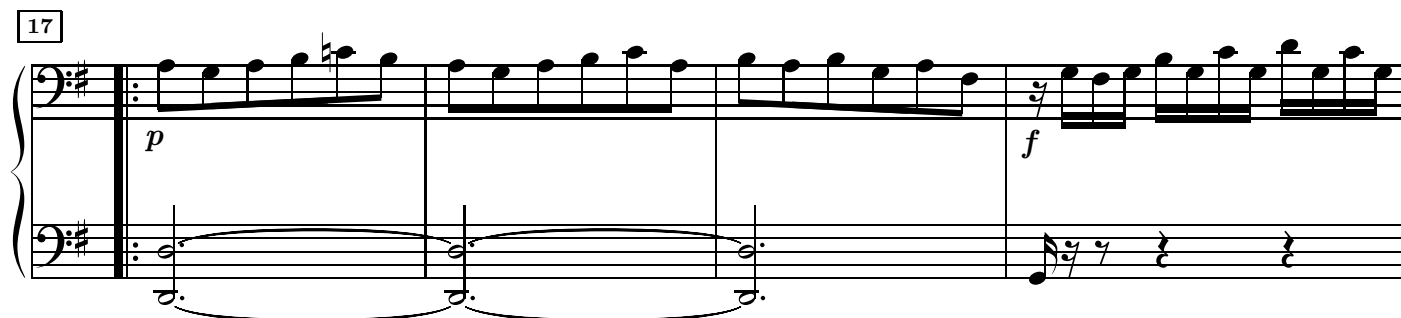
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8

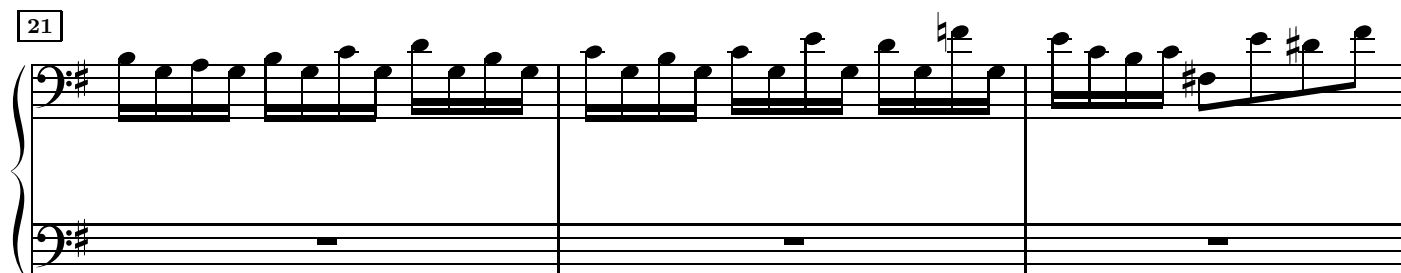
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f

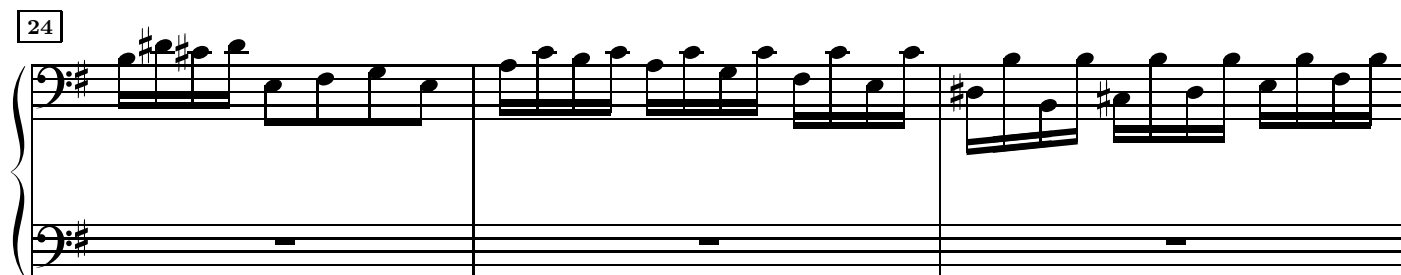
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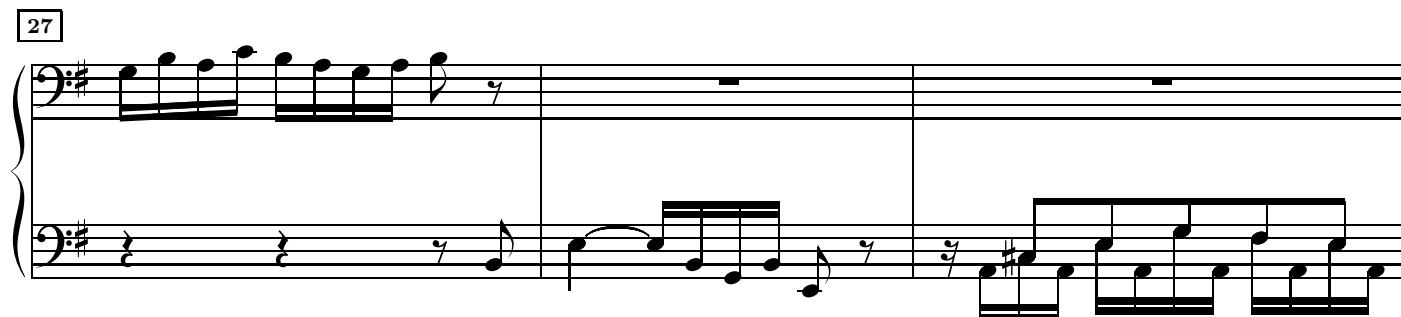
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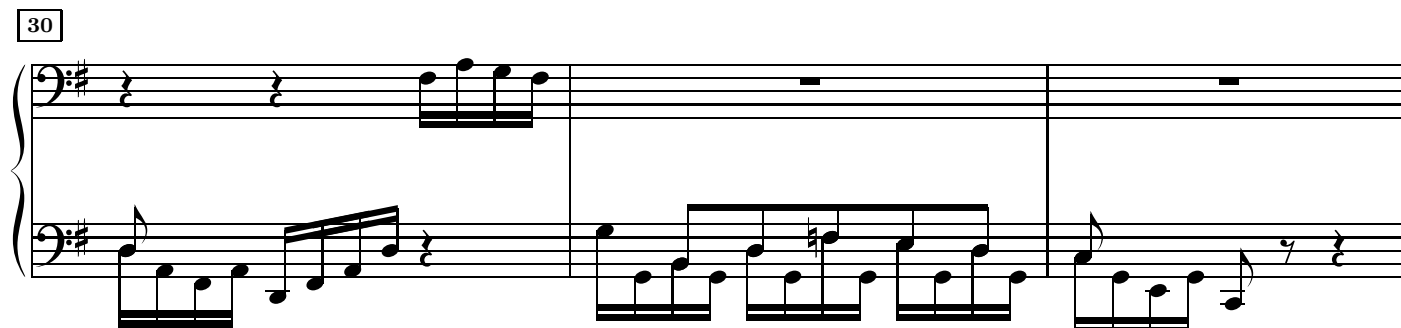
24



27



30



17

p

20

23

26

p

29

33

36

39

42

45

33

36

p *cres.*

39

f

42

44

46

f

Fugue à 3 voix
Allegretto.

Measures 1-11 of the Fugue à 3 voix. The piece is in G major (one sharp) and 3/8 time. Measures 1-11 show the first voice (treble clef) and the second voice (bass clef). Both voices start with a whole note chord (F# and C) and then enter with a descending eighth-note scale. The first voice has a fermata over the final measure (measure 11). The second voice has a fermata over the final measure (measure 11). The first measure of the first voice has a '7' above it, and the first measure of the second voice has a '7' below it. The second measure of the first voice has a 'p' (piano) dynamic marking.

Measures 12-16 of the Fugue à 3 voix. The first voice (treble clef) continues the descending eighth-note scale. The second voice (bass clef) enters with a descending eighth-note scale. The first measure of the first voice has a box around the measure number '12'. The first measure of the second voice has a box around the measure number '17'.

Measures 17-21 of the Fugue à 3 voix. The first voice (treble clef) continues the descending eighth-note scale. The second voice (bass clef) continues the descending eighth-note scale. The first measure of the first voice has a box around the measure number '17'. The first measure of the second voice has a box around the measure number '22'.

Measures 22-27 of the Fugue à 3 voix. The first voice (treble clef) continues the descending eighth-note scale. The second voice (bass clef) continues the descending eighth-note scale. The first measure of the first voice has a box around the measure number '22'. The first measure of the second voice has a box around the measure number '28'.

Measures 28-32 of the Fugue à 3 voix. The first voice (treble clef) continues the descending eighth-note scale. The second voice (bass clef) continues the descending eighth-note scale. The first measure of the first voice has a box around the measure number '28'. The first measure of the second voice has a box around the measure number '33'.

Measures 33-37 of the Fugue à 3 voix. The first voice (treble clef) continues the descending eighth-note scale. The second voice (bass clef) continues the descending eighth-note scale. The first measure of the first voice has a box around the measure number '33'. The first measure of the second voice has a box around the measure number '38'.

Fugue à 3 voix
Allegretto.

177

Measures 1-5 of the piece. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 3. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegretto' and the dynamics 'p leggiermente'.

Measures 6-11. The right hand continues the melodic development with various ornaments, including a trill (tr) in measure 10. The left hand accompaniment remains consistent.

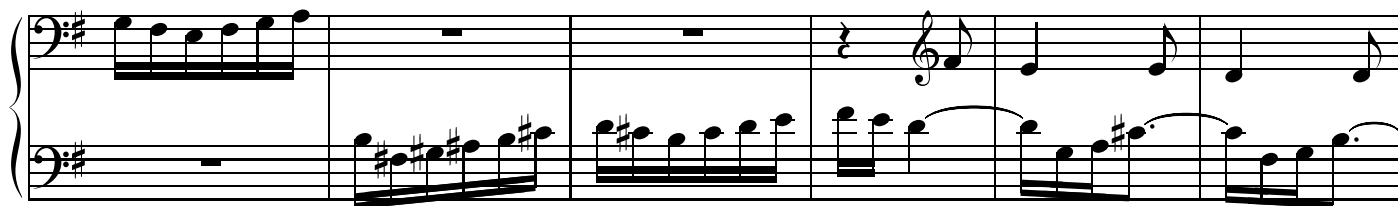
Measures 12-18. The right hand features more complex melodic patterns with slurs and accents. The left hand accompaniment continues to support the melody.

Measures 19-25. The right hand continues with intricate melodic lines, including slurs and accents. The left hand accompaniment provides a steady harmonic base.

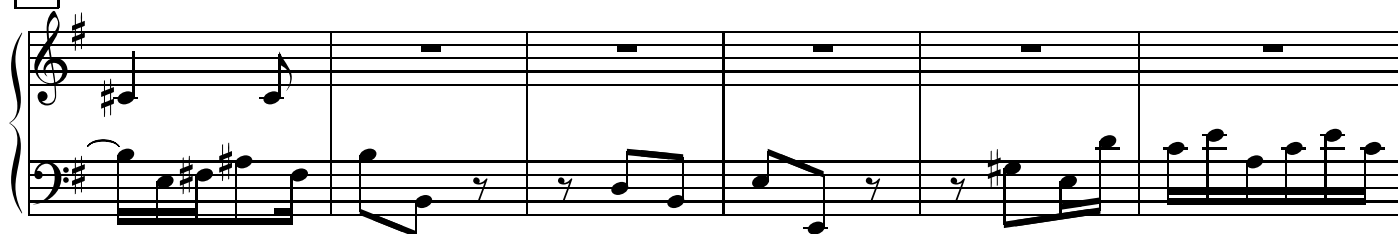
Measures 26-31. The right hand features a series of slurs and accents over the melodic line. The left hand accompaniment continues with eighth and sixteenth notes.

Measures 32-37. The right hand continues the melodic development with slurs and accents. The left hand accompaniment provides a steady harmonic base.

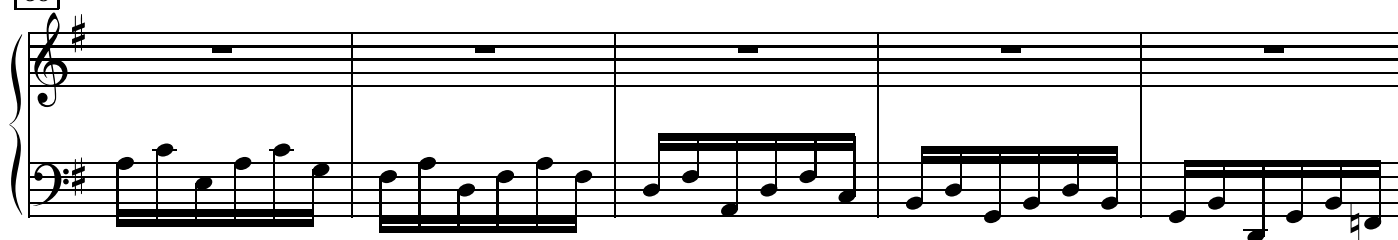
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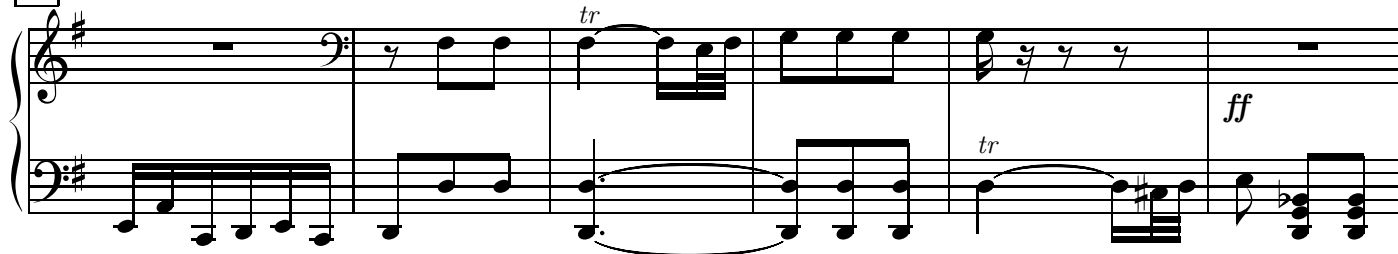
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50



55



61



65



38

44

49

56

61

68

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.