
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)

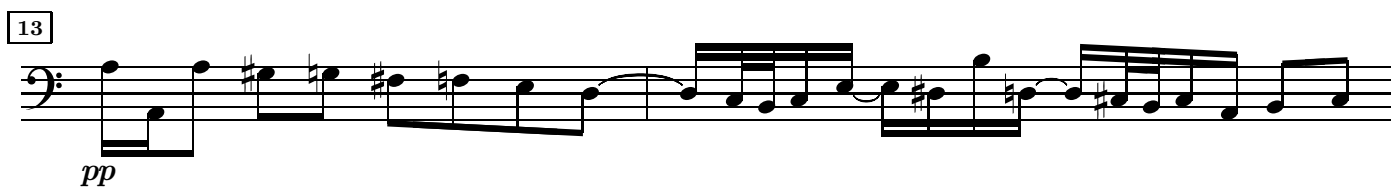
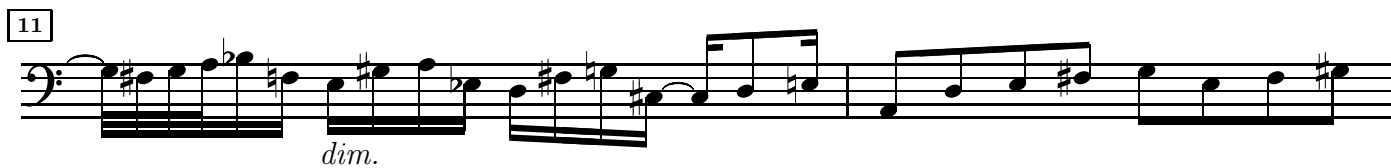
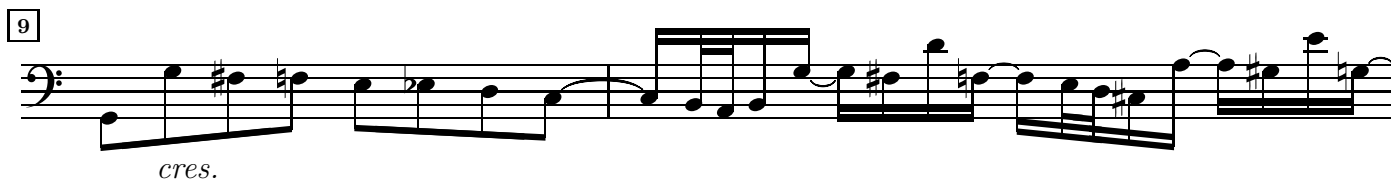
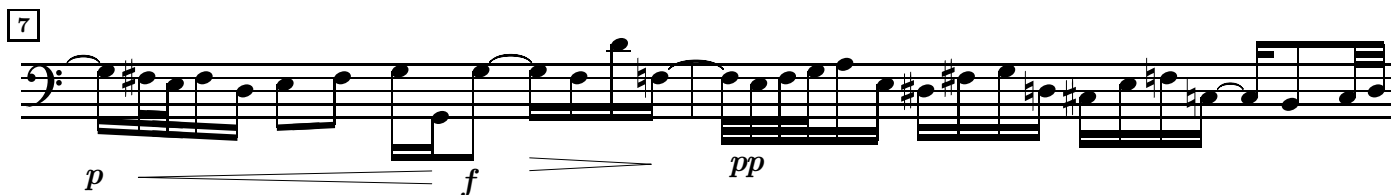
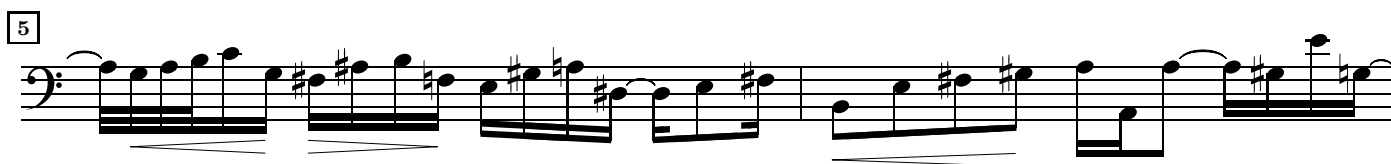
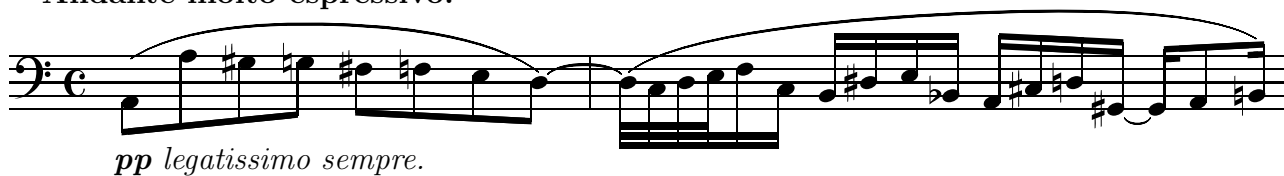
44.^e prélude et fugue
en la mineur

Piano duo

44.^e en la mineur

Prélude

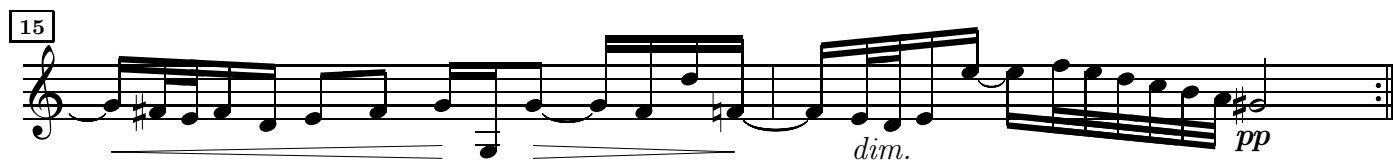
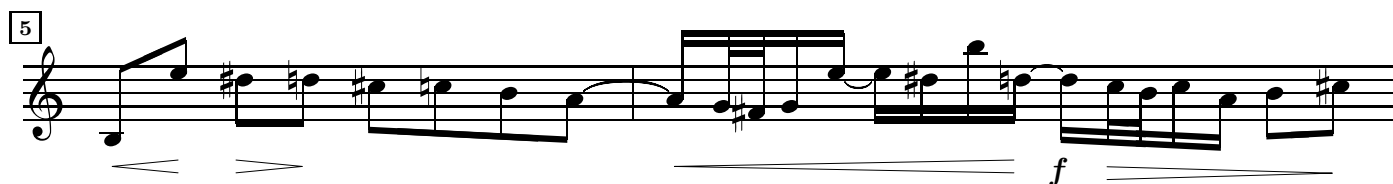
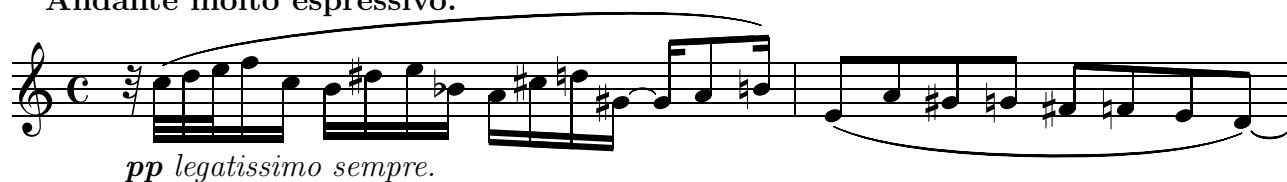
Andante molto espressivo.

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

44.^e en la mineur

Prélude

Andante molto espressivo.

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

17 *pp* *pp*

19

21 *cres.*

23 *p*

25 *pp* *cres.* *f*

27 *dim.* *pp*

29 *cres.* *p*

31 *dim.* *dim.* *pp*

17 *pp* *pp*

19

21 *cres.* *f*

23 *p*

25 *pp* *cres.* *f*

27 *dim.* *pp*

29 *cres.* *p*

31 *dim.* *p* *dim.* *pp*

Fugue à 3 voix
Andante maestoso, con energico.

ff *Pesante.*

The first system of the musical score is written for two staves in bass clef with a common time signature (C). The music features a series of accented eighth and sixteenth notes, creating a rhythmic pattern. The first staff has a *ff* (fortissimo) dynamic marking and the instruction *Pesante.* (heavy). The second staff continues the rhythmic pattern with similar accents.

4

tr

The second system of the musical score is written for two staves in bass clef. It begins with a measure rest marked '4'. The music continues with a series of sixteenth notes and eighth notes, featuring a trill (*tr*) in the first staff. The second staff also features a trill (*tr*) and continues the rhythmic pattern.

6

tr

The third system of the musical score is written for two staves. The first staff has a measure rest marked '6'. The music continues with a series of sixteenth notes and eighth notes, featuring a trill (*tr*) in the first staff. The second staff continues the rhythmic pattern.

8

The fourth system of the musical score is written for two staves. It begins with a measure rest marked '8'. The music continues with a series of sixteenth notes and eighth notes, featuring a trill (*tr*) in the first staff. The second staff continues the rhythmic pattern.

Fugue à 3 voix
Andante maestoso, con energico.

The first system of the musical score is in common time (C). It features a treble and bass staff. The treble staff begins with a measure containing a '2' above a whole note, followed by two measures of eighth notes with accents. The bass staff has a whole rest in the first measure, followed by two measures of whole notes. The instruction *ff con energico.* is written below the first measure of the bass staff.

The second system of the musical score is marked with a box containing the number '5'. It continues the piece with more complex rhythmic patterns, including sixteenth notes and eighth notes with accents. The instruction *ff* is written below the first measure of the treble staff.

The third system of the musical score is marked with a box containing the number '8'. It features a treble staff with a melodic line and a bass staff with a more active, rhythmic line. The system concludes with a double bar line.

The fourth system of the musical score is marked with a box containing the number '10'. It continues the piece with a treble staff featuring a melodic line and a bass staff with a more active, rhythmic line. The system concludes with a double bar line.

11

tr

tr

tr

13

tr

15

p

cres.

18

tr

f

tr

tr

11

Measures 11 and 12 of a piano piece. Measure 11 features a treble staff with eighth-note runs and trills (tr) and a bass staff with eighth-note chords and accents (>). Measure 12 continues the treble staff with trills and the bass staff with a single note and a rest.

13

Measures 13 and 14. Measure 13 has a treble staff with a sixteenth-note run and accents (>) and a bass staff with a sixteenth-note run. Measure 14 features a treble staff with a half-note chord and a bass staff with a sixteenth-note run and a trill (tr).

15

Measures 15 and 16. Measure 15 shows a treble staff with a sixteenth-note run, a piano (p) dynamic, and a bass staff with a half-note chord. Measure 16 continues the treble staff with a sixteenth-note run and the bass staff with a half-note chord and a fifth (5) fingering.

17

Measures 17 and 18. Measure 17 includes a treble staff with a half-note chord, a crescendo (cres.) dynamic, a fortissimo (fz) dynamic, and a forte (f) dynamic, and a bass staff with a half-note chord. Measure 18 features a treble staff with a half-note chord and a bass staff with a half-note chord.

20

22

24

26

20

ff

Measures 20-22: Measure 20 features a rapid sixteenth-note arpeggio in the right hand and a single eighth note in the left hand. Measure 21 has a fortissimo (ff) dynamic with accented chords in both hands. Measure 22 continues with accented chords and a rising eighth-note line in the right hand.

23

p

Measures 23-24: Measure 23 shows a half-note melody in the right hand and a quarter-note line in the left hand. Measure 24 features a piano (p) dynamic with a half-note chord in the right hand and a quarter-note line in the left hand.

25

ff

Measures 25-26: Measure 25 begins with a fortissimo (ff) dynamic and a rapid sixteenth-note arpeggio in the right hand. Measure 26 continues with a rapid sixteenth-note arpeggio in the right hand and a quarter-note line in the left hand.

27

tr

ff rit. ten.

Measures 27-28: Measure 27 includes a trill (tr) in the right hand and a quarter-note line in the left hand. Measure 28 features a fortissimo (ff) dynamic with a ritardando (rit.) marking and a tenuto (ten.) note in the right hand, and a quarter-note line in the left hand.

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.