
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)

32^e prélude et fugue
en ré dièse 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.

32^e en ré dièse mineur

Prélude
Moderato quasi lento.

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

The musical score is arranged for piano four hands. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The score is divided into five systems, each with a measure number in a box at the beginning of the first staff: 3, 5, 7, 9, and 11. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *sf* (sforzando). Articulation includes slurs, accents (>), and a crescendo marking (*cres.*). Fingerings are indicated by numbers 3, 5, 7, 9, and 11. The score concludes with a double bar line and repeat dots.

13

f *tr.*

15

p

17

f *p*

19

f *p*

21

cres. *p*

23

f *dim.*

25

p

27

cres.

f

cres.

f

29

f

p

p

31

cres.

f

f

33

ff

ff

35

p

p

Fugue à 4 voix
Andante espressivo.

First system of the musical score. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff has a whole rest in each of the three measures. The second staff also has a whole rest in each of the three measures. The third staff begins with a piano (*p*) and legato marking. It contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, with some notes marked with an 'x'. The fourth staff has a whole rest in the first two measures and then enters with a melodic line in the third measure.

Second system of the musical score, starting with a measure number '4' in a box. It continues the four-staff structure. The right hand (top two staves) has whole rests in the first two measures and then enters with a melodic line in the third measure. The left hand (bottom two staves) has a more active part, with eighth and sixteenth notes throughout. Some notes in the left hand are marked with an 'x'.

Third system of the musical score, starting with a measure number '7' in a box. This system is more complex, featuring many sixteenth and thirty-second notes, particularly in the left hand. Fingerings are indicated with numbers 1 through 5. The right hand (top two staves) has whole rests in the first two measures and then enters with a melodic line in the third measure. The left hand (bottom two staves) has a dense, flowing texture with many beamed notes.

10

System 1 of the musical score, measures 10-12. The music is in E major (four sharps) and 3/4 time. It features a four-part setting with two staves for the right hand and two for the left hand. Measure 10 shows a melodic line in the upper right voice and a bass line in the lower left voice. Measure 11 continues the melodic development. Measure 12 concludes the system with a final chord.

13

System 2 of the musical score, measures 13-15. Measure 13 begins with a new melodic phrase in the upper right voice. Measure 14 shows a continuation of the melody with some chromaticism. Measure 15 ends with a cadence, marked by a fermata and a final chord.

16

System 3 of the musical score, measures 16-18. Measure 16 features a more active bass line in the lower left voice. Measure 17 shows a melodic line in the upper right voice. Measure 18 concludes the system with a final chord.

19

Measures 19-21 of the 32nd prelude and fugue in D minor. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in D minor (three sharps: F#, C#, G#). The key signature is indicated by three sharps at the beginning of the first staff. The music features a complex interplay of voices with various rhythmic values, including eighth and sixteenth notes, and rests. Measure 19 shows the Soprano and Alto voices with eighth notes, while the Tenor and Bass voices have longer notes. Measure 20 continues the melodic development. Measure 21 features a more active Soprano voice with eighth notes and a final cadence.

22

Measures 22-24 of the 32nd prelude and fugue in D minor. The music continues with intricate voice leading. Measure 22 shows the Soprano voice with a melodic line of eighth notes. Measure 23 features a more active Bass voice with eighth notes. Measure 24 concludes the section with a final cadence, marked by a double bar line and a repeat sign.

25

Measures 25-27 of the 32nd prelude and fugue in D minor. The music continues with intricate voice leading. Measure 25 shows the Soprano voice with a melodic line of eighth notes. Measure 26 features a more active Bass voice with eighth notes. Measure 27 concludes the section with a final cadence, marked by a double bar line and a repeat sign.

28

31

34

37

40

43