
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)

*41.^e prélude et fugue
en la bémol majeur*

Piano duo

41.^e en la bémol majeur

Prélude
Andante con moto.

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

4

7

13

f

p

cres.

f

fz

f

41.^e en la bémol majeur

Prélude

Andante con moto.

J.S.Bach

arr. H.J.Bertini

4

7

10

13

f *p* *f* *p* *f*

cres.

42

16

p *ff*

19

f *p*

22

cres. *f*

25

p *f*

27

p *f* *p*

16

p *ff* *p*

19

f *p*

22

cres. *f*

25

p *f* *p*

28

f *p*

30

pp

cres.

33

f

36

f

cres.

39

p

42

45

p

30

pp *cres.*

33

p *f*

36

f *p* *cres.*

39

p

42

p

45

p

48

fz p *pp* *ff con energia.*

51

ff *p*

54

ff *p* *ff*

57

p

60

p

48

51

54

57

60

p

ff

dim.

The musical score is written for piano in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of five systems of two staves each. The first system (measures 48-50) shows a piano (*p*) dynamic in measure 49 and a fortissimo (*ff*) dynamic in measure 50. The second system (measures 51-53) shows a piano (*p*) dynamic in measure 51 and fortissimo (*ff*) dynamics in measures 52 and 53. The third system (measures 54-56) shows fortissimo (*ff*) dynamics in measures 54 and 56, and a piano (*p*) dynamic in measure 55. The fourth system (measures 57-59) continues the fortissimo (*ff*) texture. The fifth system (measures 60-62) begins with a *dim.* (diminuendo) marking in measure 60, which spans across measures 61 and 62.

63

p *poco a poco cres.*

66

69

ff *p*

71

cres.

74

f *tr* *ff* *pp rall.*

63

p

poco a poco cres.

66

69

ff

p

cres.

72

74

ff

ff

pp rall.

tr

Fugue à 4 voix
Lento.

The first system of the musical score, measures 1-3, is written for a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Lento.'. The first measure contains a whole rest in both staves, with a finger number '5' written above the treble staff and below the bass staff. The second measure features a melodic line in the treble staff starting on G4, moving stepwise up to D5, and a whole rest in the bass staff. The third measure continues the treble staff melody with eighth notes (D5, C5, B4, A4, G4) and a whole rest in the bass staff.

The second system of the musical score, measures 4-5, continues the composition. Measure 4 shows a treble staff with a melodic line (A4, G4, F4, E4, D4) and a bass staff with a melodic line (G3, F3, E3, D3, C3). Measure 5 continues the treble staff melody (C3, B2, A2, G2, F2) and the bass staff melody (B2, A2, G2, F2, E2).

The third system of the musical score, measures 6-7, continues the composition. Measure 6 shows a treble staff with a whole rest and a bass staff with a melodic line (D2, C2, B1, A1, G1). Measure 7 continues the treble staff whole rest and the bass staff melody (F1, E1, D1, C1, B1).

Fugue à 4 voix
Lento.

205

The musical score is written for piano four hands, featuring two systems of grand staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system begins with a piano (*p*) and legato marking. The second system starts with a measure rest in the right hand, followed by a melodic line in the left hand. The third system continues the melodic development in both hands. The fourth system features a more active right hand with sixteenth-note patterns. The fifth system concludes with a final cadence in both hands, marked with a fermata and a final note.

3

5

7

9

12

14

16

18

20

22

12

Measures 12 and 13 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). Measure 12 features a melody in the right hand starting on G4, moving up stepwise to A4, B-flat4, and C5, with a half rest in the left hand. Measure 13 continues the melody in the right hand, marked with a forte (*f*) dynamic, while the left hand plays a descending eighth-note accompaniment.

14

Measures 14 and 15. Measure 14 shows a more active right-hand melody with eighth-note runs, while the left hand continues its accompaniment. Measure 15 features a half note in the right hand and a descending eighth-note line in the left hand.

16

Measures 16, 17, and 18. Measure 16 has a melody in the right hand marked with a piano (*p*) dynamic and a crescendo hairpin. Measures 17 and 18 show the right hand continuing the melody while the left hand has whole rests.

19

Measures 19, 20, and 21. Measure 19 includes fingerings 1, 2, and 1 for the first three notes of the right-hand melody. Measures 20 and 21 show the right hand continuing the melody with an accent (>) on the first note, while the left hand has whole rests.

22

Measures 22 and 23. Measure 22 features a melody in the right hand with a half rest in the left hand. Measure 23 continues the right-hand melody with a half note in the left hand.

24

26

29

31

33

35

24

27

29

32

34

37

p

40

cres.

43

f *ff*

46

48

rall. *Adagio.* *pp*

37

p

40

p *cres.*

42

f

45

ff *fz* *fz*

48

rall. *tr* *Adagio.* *pp*

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.