
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)

36.^e prélude et fugue
en fa 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.

36^e en fa mineur

Prélude
Andantino espressivo.

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

The musical score is written for four hands on two grand staves. It begins with a key signature of three flats (F, C, G) and a 2/4 time signature. The tempo and mood are indicated as 'Andantino espressivo'. The score is divided into three systems. The first system contains measures 1 through 4, marked with a piano (*p*) dynamic. The second system contains measures 5 through 9, marked with a crescendo (*cres.*) dynamic. The third system contains measures 10 through 14, marked with a forte (*f*) dynamic. The notation includes various musical symbols such as slurs, ties, and fingerings, indicating a complex and expressive piece.

16

p

20

legato. *cres.* *cres.*

24

f *dim.* *p* *f* *dim.* *p*

28

p *p* *p*

34

f *f*

38

cres. *cres.*

43



47



51



56

p

cres.

cres.

61

mf

1 2 3 4

65

cres.

f

p

fz rall.

fz

fz rall.

p

Fugue à 3 voix
Allegretto moderato.

The first system of the musical score is written for three voices (treble, middle, and bass staves) in 2/4 time, key of F minor. The first voice begins with a piano (*p*) dynamic and a melodic line starting on G4. The second and third voices enter with rests, indicating they will enter later in the system.

The second system of the musical score continues the three-voice fugue. The first voice continues its melodic line. The second voice enters with a melodic line starting on G4. The third voice enters with a melodic line starting on G4. The system concludes with a measure of rest for all three voices.

The third system of the musical score continues the three-voice fugue. The first voice continues its melodic line. The second voice continues its melodic line. The third voice continues its melodic line. The system concludes with a measure of rest for all three voices.

15

15

20

20

25

25

30

Musical score for measures 30-34. The score is in F minor (three flats) and 4/4 time. It features a complex texture with multiple voices in the treble and bass staves. Measure 30 starts with a treble staff playing a series of eighth notes and a bass staff with a whole note. Measures 31-34 continue with intricate melodic and harmonic developments, including a key signature change to D minor in measure 32. The system ends with a repeat sign in measure 34.

35

Musical score for measures 35-39. The score continues from the previous system. Measures 35-39 show further development of the themes, with a key signature change back to F minor in measure 36. The texture remains dense with multiple voices. The system ends with a repeat sign in measure 39.

40

Musical score for measures 40-44. The score continues from the previous system. Measures 40-44 show further development of the themes, with a key signature change to D minor in measure 41. The texture remains dense with multiple voices. The system ends with a repeat sign in measure 44.

45

49

54

59

Measures 59-62. The score is in F minor (three flats). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes in measures 59 and 60, and a mix of eighth and sixteenth notes in measures 61 and 62. Measure 62 ends with a double bar line.

63

Measures 63-66. Measures 63 and 64 continue the melodic development in the right hand. Measure 65 features a triplet of eighth notes in the right hand. Measure 66 concludes the section with a double bar line. The left hand continues its accompaniment pattern.

67

Measures 67-70. Measures 67 and 68 show the right hand with a melodic line and the left hand with a continuous eighth-note accompaniment. Measures 69 and 70 continue this texture. Measure 70 ends with a double bar line.

72

76

81