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# *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)*

*27<sup>e</sup> prélude et fugue*  
*en ut dièse majeur*

*Partition*

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## 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."<sup>1</sup> 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>).

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<sup>1</sup> from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

27<sup>e</sup> en ut dièse majeurPrélude  
Moderato.J.S.Bach  
arr. H.J.Bertini

*p legatissimo.*

*p*

3

5

7

9

11

13

Measures 13-14 of a piano arrangement. The score is written for four staves (two grand staves). The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. Measure 13: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, 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D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D

19

Measures 19 and 20 of the Prelude and Fugue in E major, BWV 824. The score is written for three staves: Treble, Middle, and Bass. The key signature is E major (three sharps). The time signature is common time (C). The music features a complex texture with many accidentals, including naturals and sharps, indicating chromaticism. The right hand plays a series of eighth notes with frequent accidentals, while the left hand provides a harmonic accompaniment with chords and single notes.

21

Measures 21 and 22 of the Prelude and Fugue in E major, BWV 824. The score continues with the same three-staff format. The right hand's melodic line continues with chromatic movement, and the left hand's accompaniment provides harmonic support. The notation includes various accidentals to indicate the specific pitches in E major.

23

Measures 23 and 24 of the Prelude and Fugue in E major, BWV 824. The score concludes with a double bar line. The right hand's melodic line ends with a final cadence, and the left hand's accompaniment provides a final harmonic resolution. The notation includes various accidentals to indicate the specific pitches in E major.

## Allegro

25

*f*

31

*tr*

36

41

*legato.*

46

*rall.*

**Fugue à 3 voix**  
**Mæstoso quasi Andante.**

*f Pesante ben marcato*

*f Pesante ben marcato*



3

Measures 3 and 4 of a piano piece. The key signature is three sharps (F#, C#, G#). The music is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 3 features a melody in Treble 1 with eighth notes and rests, and a bass line in Treble 2 with eighth notes. Measure 4 continues the melody in Treble 1 and the bass line in Treble 2. The Bass 1 and Bass 2 staves are empty.

5

Measures 5 and 6 of a piano piece. The key signature is three sharps (F#, C#, G#). The music is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 5 features a melody in Treble 1 with eighth notes and rests, and a bass line in Treble 2 with eighth notes. Measure 6 continues the melody in Treble 1 and the bass line in Treble 2. The Bass 1 and Bass 2 staves are empty.

7

Measures 7 and 8 of a piano piece. The key signature is three sharps (F#, C#, G#). The music is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 7 features a melody in Treble 1 with eighth notes and rests, and a bass line in Treble 2 with eighth notes. Measure 8 continues the melody in Treble 1 and the bass line in Treble 2. The Bass 1 and Bass 2 staves are empty.

9

11

14

17

System 1 of the musical score, measures 17-18. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#). Measure 17 features a rapid sixteenth-note melody in the treble, while the bass has a whole note chord. Measure 18 continues the treble melody and adds a moving bass line.

19

System 2 of the musical score, measures 19-20. The system consists of three staves. Measure 19 shows a more active bass line with eighth notes, while the treble has a melody with some rests. Measure 20 features a complex treble melody with many sixteenth notes and a supporting bass line.

21

System 3 of the musical score, measures 21-22. The system consists of three staves. Measure 21 has a treble melody with eighth notes and a bass line with eighth notes. Measure 22 features a treble melody with a trill-like figure and a bass line with a moving eighth-note pattern.

23

Measures 23-24 of the 27th prelude and fugue in D major. The score is written for three staves: Treble, Middle, and Bass. The key signature is D major (two sharps). Measure 23 features a treble staff with a melodic line and a bass staff with a supporting line. Measure 24 continues the melody in the treble staff and includes a double bar line in the bass staff.

25

Measures 25-26 of the 27th prelude and fugue in D major. The score is written for three staves: Treble, Middle, and Bass. Measure 25 shows a treble staff with a melodic line and a bass staff with a supporting line. Measure 26 continues the melody in the treble staff and includes a double bar line in the bass staff.

27

Measures 27-28 of the 27th prelude and fugue in D major. The score is written for three staves: Treble, Middle, and Bass. Measure 27 features a treble staff with a melodic line and a bass staff with a supporting line. Measure 28 continues the melody in the treble staff and includes a double bar line in the bass staff.

29

31

33