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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)*

*31.<sup>e</sup> prélude et fugue*  
*en mi bémol majeur*

*Partition*

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# 31.<sup>e</sup> en mi bémol majeur

Prélude  
Allegro moderato.

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

5

9

13

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21

25

29

33

37

41

45

49

53

57

61

*f* *p* *legato.*

64

*f*

68

*tr* *fz* *p* *rall.* *pp* *rall.*

Fugue à 4 voix  
Moderato maestoso.

First system of the musical score, measures 1 through 6. The score is for a four-voice fugue in E-flat major (three flats). The top two staves (Soprano and Alto) are mostly rests. The bottom two staves (Tenor and Bass) contain the main melodic material. The Tenor staff begins with a half note G3, followed by a series of eighth and sixteenth notes. The Bass staff has rests. A dynamic marking *f* and the instruction *ben marcato.* are present in the Tenor staff at measure 2. Accents (^) are placed over the first notes of measures 1, 2, 4, and 6 in the Tenor staff.

Second system of the musical score, measures 7 through 11. The Soprano staff begins with a half note G3 in measure 7, followed by a series of eighth and sixteenth notes. The Alto staff has rests. The Tenor staff continues the melodic line from the previous system. The Bass staff has rests. Accents (^) are placed over the first notes of measures 7, 8, 9, and 11 in the Soprano staff.

Third system of the musical score, measures 12 through 16. The Soprano staff has rests. The Alto staff begins with a half note G3 in measure 12, followed by a series of eighth and sixteenth notes. The Tenor staff continues the melodic line. The Bass staff has rests. Accents (^) are placed over the first notes of measures 12, 13, 14, and 16 in the Alto staff.



17

Musical score for measures 17-21. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a piano arrangement with four staves: two for the right hand and two for the left hand. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final measure of the system.

22

Musical score for measures 22-26. The score continues in 3/4 time with a key signature of three flats. The right hand has a more active melody with many sixteenth notes, and the left hand continues with a steady accompaniment. A fermata is placed over the final measure of the system.

27

Musical score for measures 27-31. The score continues in 3/4 time with a key signature of three flats. The right hand features a melody with a fermata on the second measure of the system. The left hand provides a consistent accompaniment. A fermata is placed over the final measure of the system.

32

Measures 32-36 of the 31st Prelude and Fugue in E-flat major. The score is written for three systems of staves. The first system (measures 32-33) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 34-35) continues the melodic development in the treble and the supporting line in the bass. The third system (measure 36) shows a continuation of the melodic pattern in the treble and a more active bass line.

37

Measures 37-41 of the 31st Prelude and Fugue in E-flat major. The score is written for three systems of staves. The first system (measures 37-38) shows a continuation of the melodic line in the treble and a supporting line in the bass. The second system (measures 39-40) features a more complex melodic pattern in the treble and a supporting line in the bass. The third system (measure 41) shows a continuation of the melodic pattern in the treble and a supporting line in the bass.

42

Measures 42-45 of the 31st Prelude and Fugue in E-flat major. The score is written for three systems of staves. The first system (measures 42-43) shows a continuation of the melodic line in the treble and a supporting line in the bass. The second system (measures 44-45) features a more complex melodic pattern in the treble and a supporting line in the bass.

46

50

54

58

Measures 58-61 of the 31st Prelude and Fugue in E-flat major. The score is written for a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked *f* (forte). The music features a complex texture with multiple voices in both hands, including a prominent melodic line in the right hand and a more active bass line. The dynamics are marked *f* in measures 58 and 59.

62

Measures 62-65 of the 31st Prelude and Fugue in E-flat major. The score is written for a grand staff. The key signature is two flats. The tempo is marked *dim.* (diminuendo). The music continues with a complex texture, featuring a melodic line in the right hand and a more active bass line. The dynamics are marked *dim.* in measures 62 and 63.

66

Measures 66-69 of the 31st Prelude and Fugue in E-flat major. The score is written for a grand staff. The key signature is two flats. The tempo is marked *rall.* (rallentando). The music continues with a complex texture, featuring a melodic line in the right hand and a more active bass line. The dynamics are marked *pp* (pianissimo) and *ff* (fortissimo) in measures 66 and 67.

## 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.