
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)

42.^e prélude et fugue
en sol dièse mineur

Secondo

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.

42.^e en sol dièse mineurPrélude
Moderato.J.S.Bach
arr. H.J.Bertini

4

6

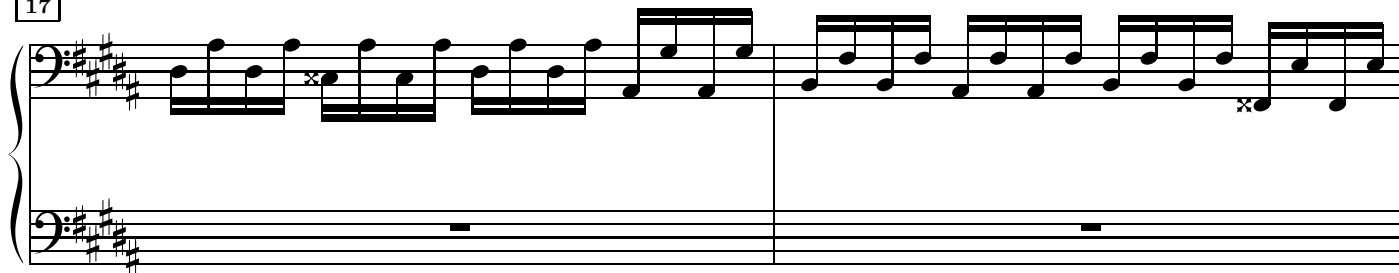
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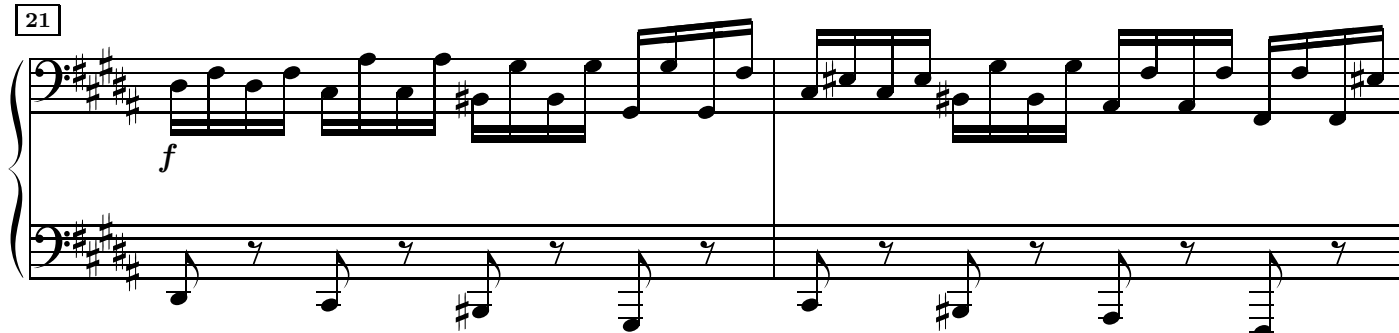
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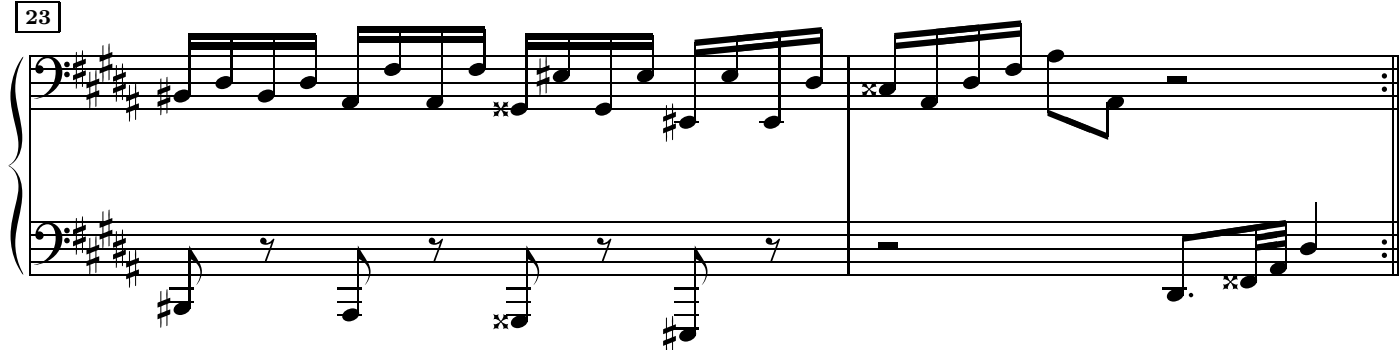
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21



23



25

Measures 25-27 of a piano piece. The key signature is three sharps (F#, C#, G#). Measure 25 starts with a forte (f) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand has a whole rest. In measure 26, the right hand continues with eighth notes and a sixteenth-note triplet, and the left hand enters with eighth notes. Measure 27 shows the right hand with a quarter rest and the left hand with eighth notes.

28

Measures 28-30. Measure 28 features a sixteenth-note triplet in the right hand and eighth notes in the left. Measure 29 has a more complex right-hand figure with sixteenth-note triplets and a quarter note, with the left hand playing eighth notes. Measure 30 shows the right hand with a quarter rest and the left hand with eighth notes.

31

Measures 31-32. Measure 31 has a whole rest in the right hand and a continuous eighth-note pattern in the left. Measure 32 shows the right hand entering with eighth notes and the left hand continuing its eighth-note pattern.

33

Measures 33-34. Measure 33 features a continuous eighth-note pattern in the right hand and a single eighth note in the left. Measure 34 shows the right hand with a quarter rest and the left hand with a half note.

35

Measures 35-36. Measure 35 has a half note in the right hand and a half note in the left. Measure 36 shows the right hand with a sixteenth-note triplet and the left hand with a half note.

37

39

41

43

45

48

p

ff

poco rall.

Fugue à 3 voix
Moderato quasi Andante. ben marcato.

The first system of the musical score is in G major (one sharp) and 6/8 time. It features a treble and bass staff joined by a brace. Both staves have a '4' above them, indicating a four-measure phrase. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff is mostly silent, with a few notes appearing later in the system.

The second system, starting at measure 8, continues the melodic development in the treble staff. It includes a slur over a group of notes and a measure with a double bar line and repeat sign. The bass staff remains mostly silent.

The third system, starting at measure 12, shows more activity in both staves. The treble staff has a slur and a measure with a double bar line and repeat sign. The bass staff enters with a melodic line in the second measure, which is slurred across two measures.

The fourth system, starting at measure 16, continues the melodic lines in both staves. The treble staff has a slur and a measure with a double bar line and repeat sign. The bass staff has a melodic line with a slur and a measure with a double bar line and repeat sign.

The fifth system, starting at measure 21, shows the continuation of the fugue. The treble staff has a slur and a measure with a double bar line and repeat sign. The bass staff has a melodic line with a slur and a measure with a double bar line and repeat sign.

26

tr

31

36

40

44

49

Measures 49-52. The right hand plays a melody with eighth and quarter notes, including a trill in measure 51. The left hand plays a bass line with eighth and quarter notes, including a trill in measure 52.

53

Measures 53-56. The right hand continues the melody with eighth and quarter notes, including a trill in measure 54. The left hand continues the bass line with eighth and quarter notes, including a trill in measure 56.

57

Measures 57-60. The right hand has a trill in measure 57, followed by a melody. The left hand has a trill in measure 57, followed by a melody. Dynamics include *f* (forte) in measure 58 and *tr* (trill) in measure 59.

61

Measures 61-64. The right hand has a trill in measure 61, followed by a melody. The left hand has a trill in measure 61, followed by a melody. Dynamics include *p* (piano) in measure 61.

65

Measures 65-68. The right hand has a trill in measure 65, followed by a melody. The left hand has a trill in measure 65, followed by a melody.

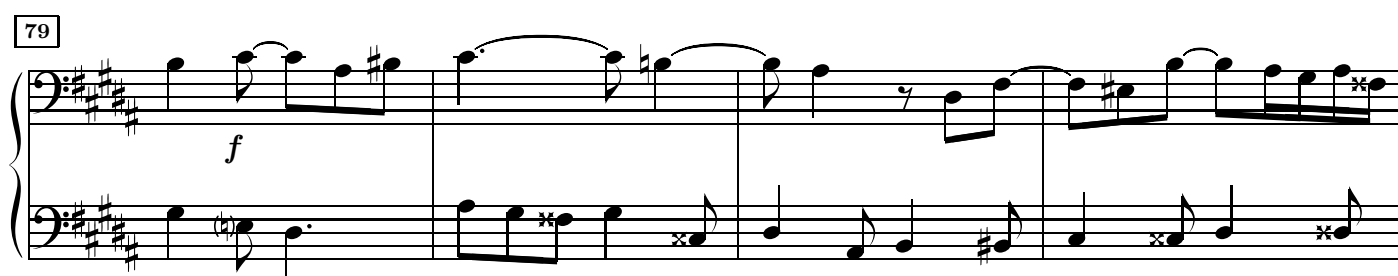
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Measures 69-72. The right hand has a trill in measure 69, followed by a melody. The left hand has a trill in measure 69, followed by a melody. Dynamics include *2* (second ending) in measure 69.

75



79



83



87



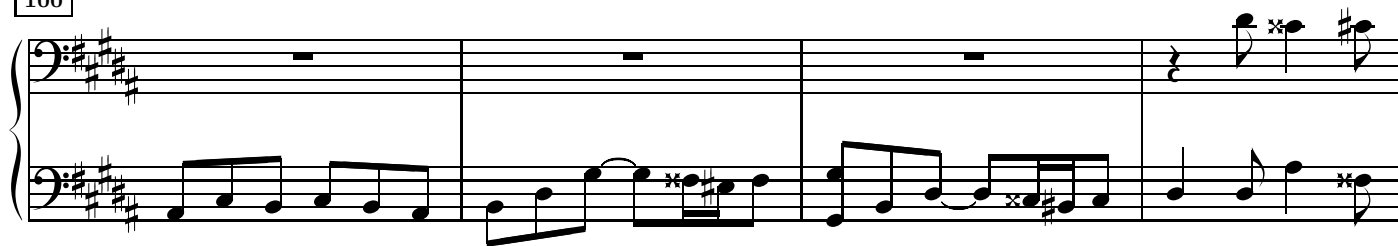
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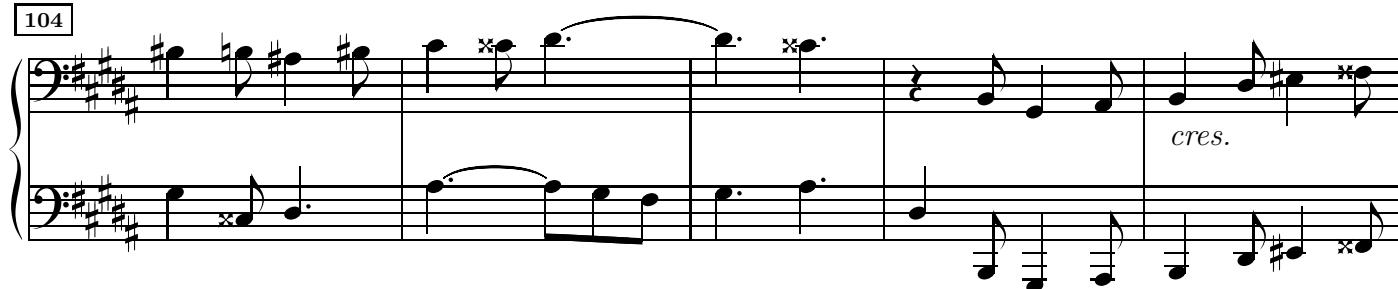
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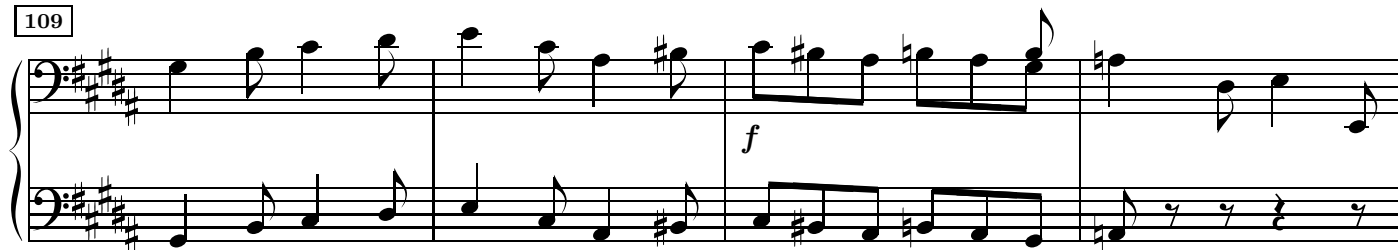
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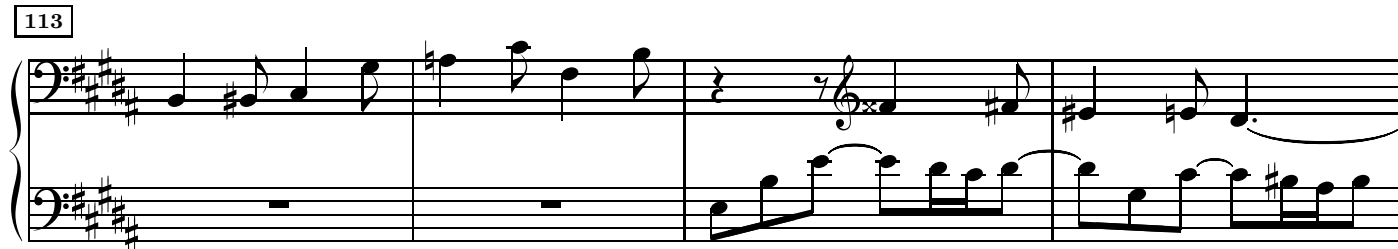
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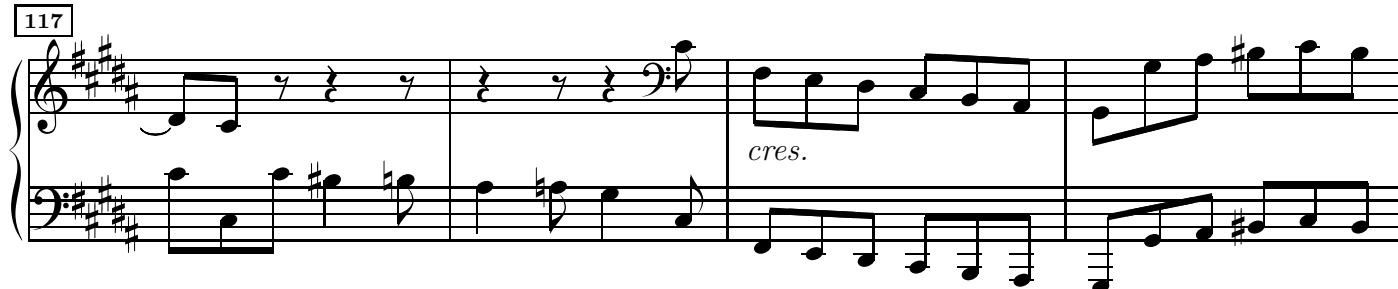
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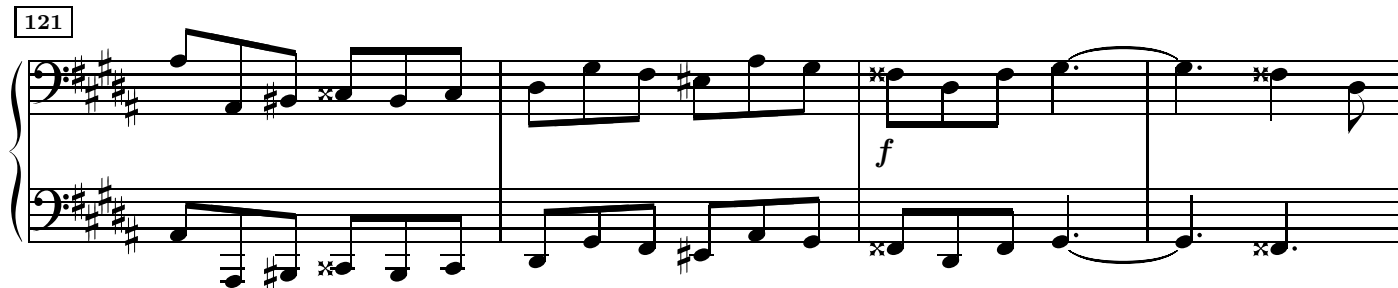
113



117



121



125

p legato.

129

poco - - a - - poco - - cres.

133

f

137

ff

140

rall.

fff

Ped.