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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)

*26.<sup>e</sup> prélude et fugue*  
*en ut mineur*

*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.

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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.

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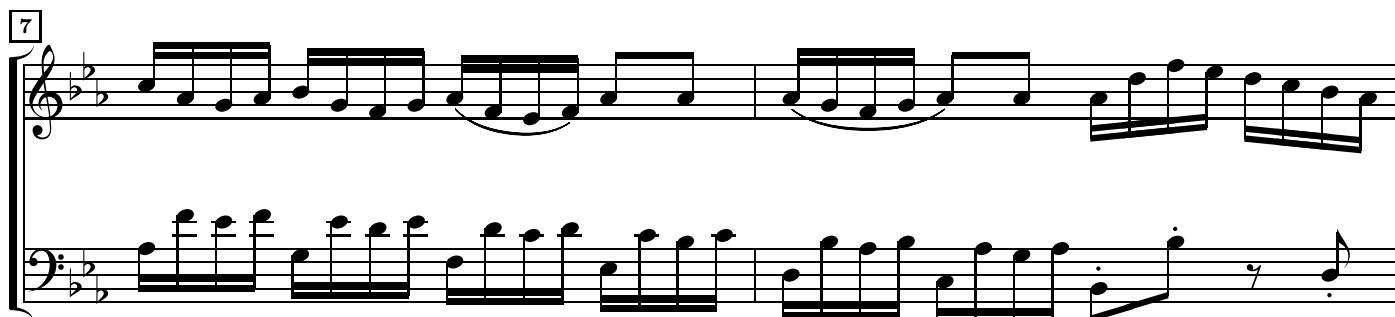
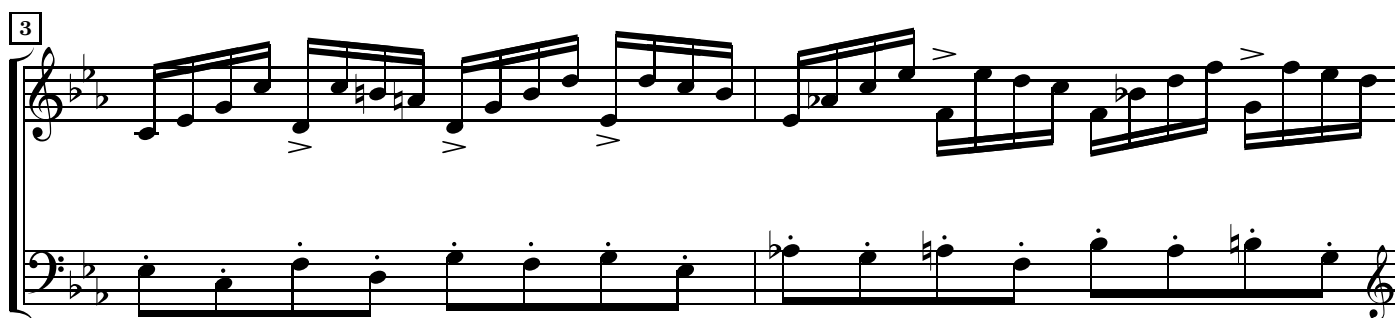
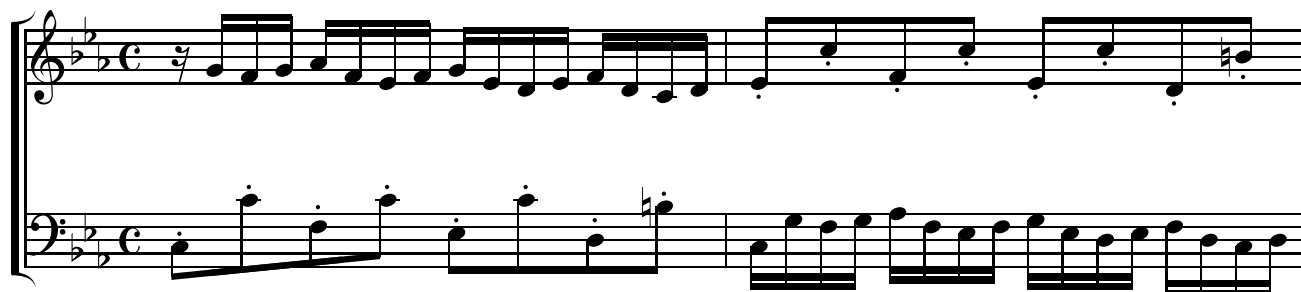
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<sup>1</sup> from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.

26<sup>e</sup> en ut mineur

Prélude  
Allegretto.

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



9

*p*

11

*p*

13

*p* *cres.* *f*

15

*fp* *f*

17

*f*

19

*sf sf*

21

*ff ff*

23

25

*p p*

27

*f f*

Fugue à 4 voix  
Moderato quasi Andante.

The first system of the musical score is written for four staves. The top staff is a single treble clef, and the bottom three staves are grouped by a brace and have a single bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The top staff has a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The second staff has a half rest in the first measure, followed by a series of eighth and sixteenth notes. The third and fourth staves have whole rests throughout the system. A trill (*tr*) is marked above the final note of the top staff.

The second system of the musical score is written for four staves. The top staff is a single treble clef, and the bottom three staves are grouped by a brace and have a single bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music continues from the first system. The top staff has a half rest in the first measure, followed by a series of eighth and sixteenth notes. The second staff has a half rest in the first measure, followed by a series of eighth and sixteenth notes. The third and fourth staves have whole rests throughout the system.

The third system of the musical score is written for four staves. The top staff is a single treble clef, and the bottom three staves are grouped by a brace and have a single bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music continues from the second system. The top staff has a half rest in the first measure, followed by a series of eighth and sixteenth notes. The second staff has a half rest in the first measure, followed by a series of eighth and sixteenth notes. The third and fourth staves have whole rests throughout the system.

11

System 1 of the musical score, measures 11-13. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The system consists of four staves: two treble staves and two bass staves. Measures 11 and 12 feature complex sixteenth-note patterns in the treble and bass staves. Measure 13 shows a continuation of these patterns with some rests.

14

System 2 of the musical score, measures 14-16. The music continues in 3/4 time with two flats. Measure 14 starts with a forte (*f*) dynamic. Measures 15 and 16 show more intricate sixteenth-note passages, with a long melodic line in the bass staff in measure 16.

17

System 3 of the musical score, measures 17-19. The music continues in 3/4 time with two flats. Measure 17 features a melodic line in the treble staff and a bass line in the bass staff. Measures 18 and 19 show further development of the themes, with accents and slurs indicating phrasing.

20

*p*

23

*f ben marcato.*

*f*

26

*f rall.*

*ff*

*fz rall.*

*ff*



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