
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)

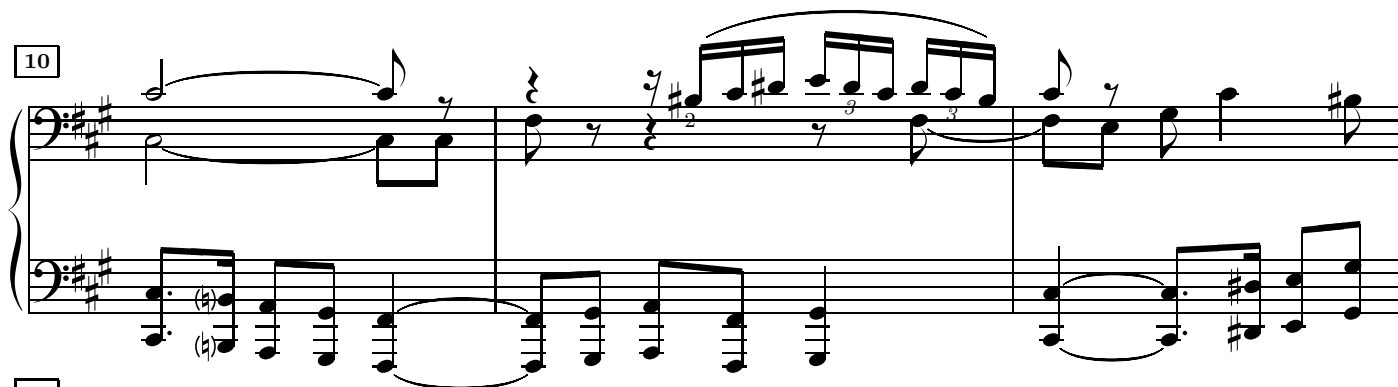
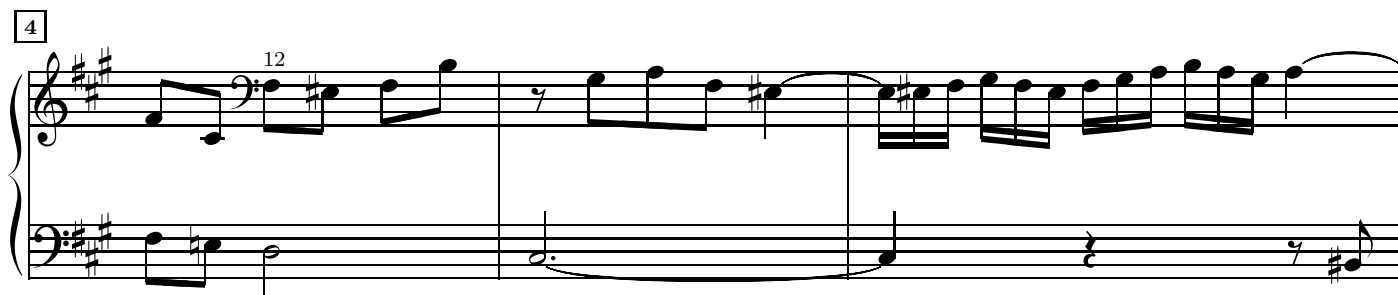
38.^e prélude et fugue
en fa dièse mineur

Piano duo

38^e en fa dièse mineur

Prélude
Andante espressivo.

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



38^e en fa dièse mineur

Prélude
Andante espressivo.

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

First system of musical notation (measures 1-3). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written for the right hand (treble clef) and left hand (bass clef). The right hand features a melodic line with slurs, accents, and triplets. The left hand is mostly silent, with a few notes in the first measure. The tempo/mood is marked "Andante espressivo." and the dynamics are marked "f legato."

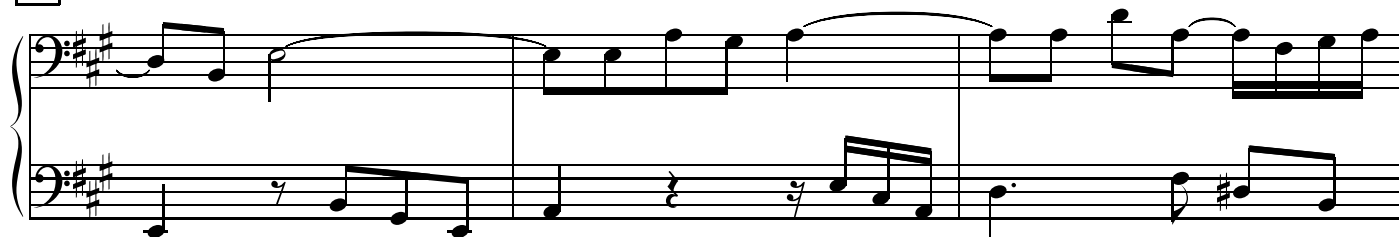
Second system of musical notation (measures 4-6). The right hand continues the melodic line with slurs and accents. The left hand remains mostly silent.

Third system of musical notation (measures 7-9). The right hand continues the melodic line with slurs and accents. The left hand remains mostly silent.

Fourth system of musical notation (measures 10-12). The right hand continues the melodic line with slurs and accents. The left hand remains mostly silent.

Fifth system of musical notation (measures 13-15). The right hand continues the melodic line with slurs and accents. The left hand remains mostly silent.

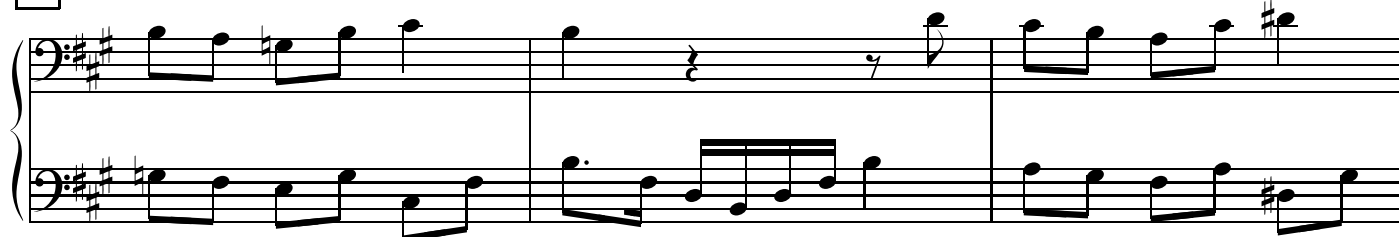
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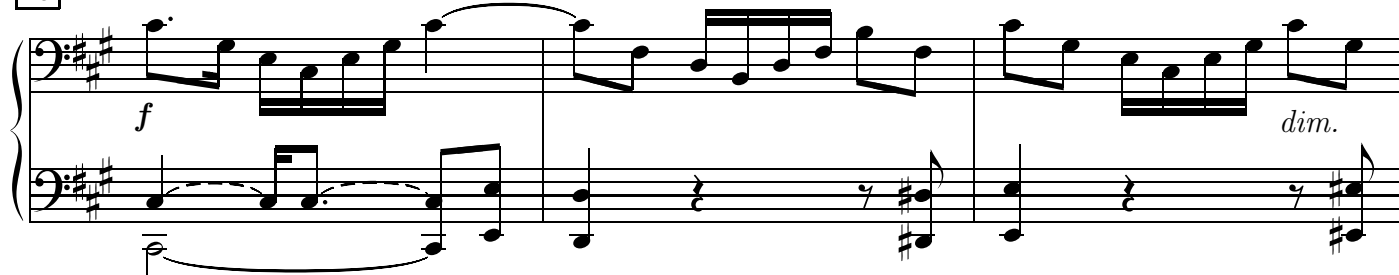
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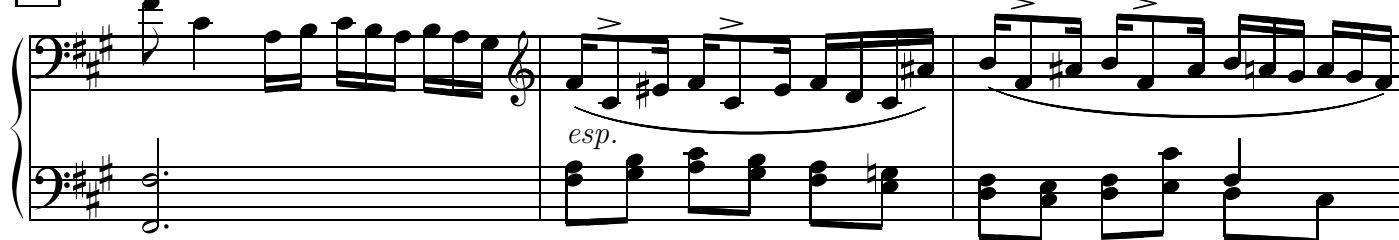
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28



31



16

19

22

25

28

31

f

f legato.

dim.

rall.

a tempo.

f

esp.

34

37

40

Fugue à 3 voix
Moderato. con spiritoso.

4

34

p *cres.*

37

f *dim.*

40

cres. *f*

Fugue à 3 voix
Moderato. con spiritoso.

f

6

tr

9

Measures 9-11 of the 38th prelude and fugue in F# minor. The score is written for a single system with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Measure 9 features a bass line with eighth notes and a treble line with a whole rest. Measure 10 continues the bass line with eighth notes and a treble line with a whole note. Measure 11 features a bass line with a whole note and a treble line with a trill (tr) over a whole note.

12

Measures 12-14 of the 38th prelude and fugue in F# minor. The score is written for a single system with a grand staff. Measure 12 features a bass line with eighth notes and a treble line with a whole note. Measure 13 continues the bass line with eighth notes and a treble line with a whole note. Measure 14 features a bass line with a whole note and a treble line with a trill (tr) over a whole note.

15

Measures 15-17 of the 38th prelude and fugue in F# minor. The score is written for a single system with a grand staff. Measure 15 features a bass line with eighth notes and a treble line with a whole note. Measure 16 continues the bass line with eighth notes and a treble line with a whole note. Measure 17 features a bass line with a whole note and a treble line with a trill (tr) over a whole note.

18

Measures 18-20 of the 38th prelude and fugue in F# minor. The score is written for a single system with a grand staff. Measure 18 features a bass line with eighth notes and a treble line with a whole rest. Measure 19 continues the bass line with eighth notes and a treble line with a whole rest. Measure 20 features a bass line with a whole note and a treble line with a trill (tr) over a whole note.

21

Measures 21-23 of the 38th prelude and fugue in F# minor. The score is written for a single system with a grand staff. Measure 21 features a bass line with eighth notes and a treble line with a whole note. Measure 22 continues the bass line with eighth notes and a treble line with a whole note. Measure 23 features a bass line with a whole note and a treble line with a trill (tr) over a whole note.

9

Measures 9-11. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 10. The left hand provides a simple bass line with a few notes and rests.

12

Measures 12-14. The right hand features a melodic line with eighth notes and a trill in measure 12. The left hand has a simple bass line with rests.

15

Measures 15-17. The right hand features a melodic line with eighth notes and a trill in measure 16. The left hand has a simple bass line with rests.

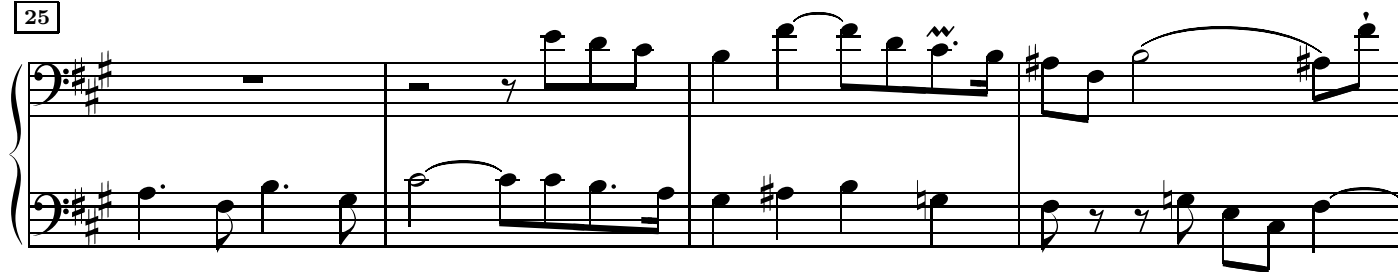
18

Measures 18-21. The right hand features a melodic line with eighth notes and a trill in measure 21. The left hand has a simple bass line with rests.

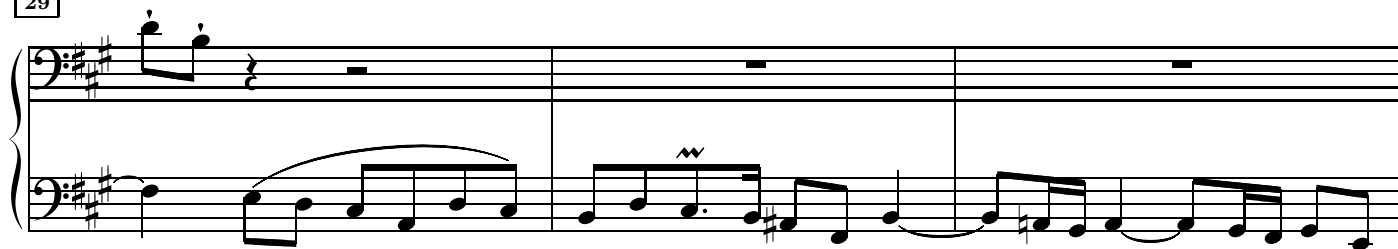
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Measures 22-25. The right hand features a melodic line with eighth notes and a trill in measure 22. The left hand has a simple bass line with rests.

25



29



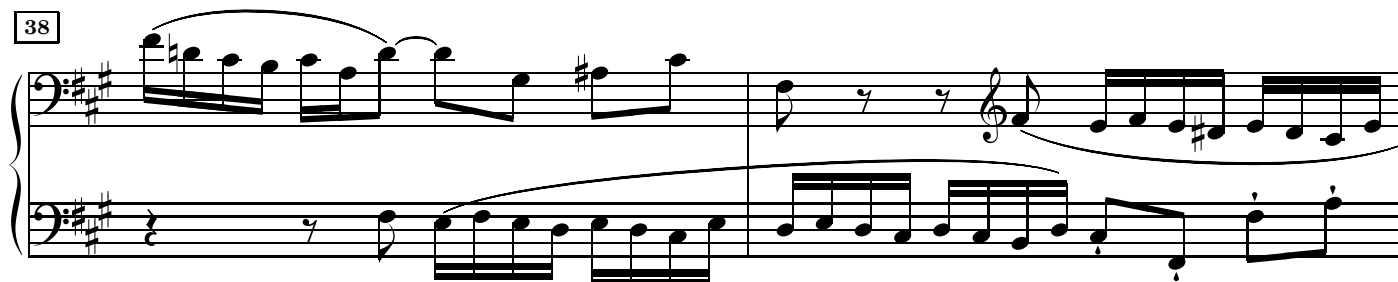
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38



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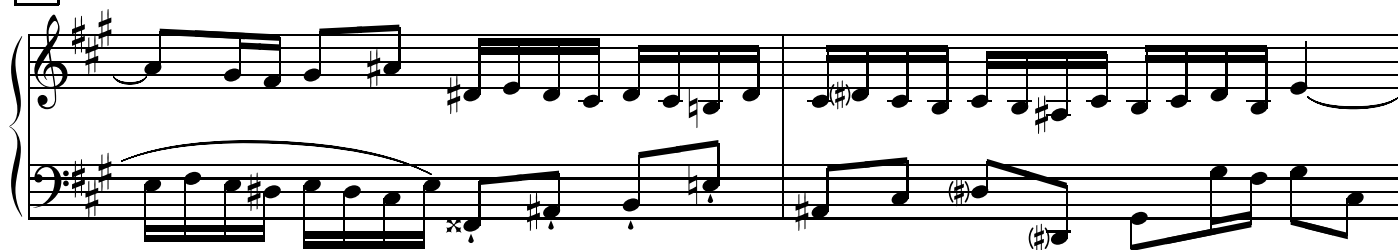
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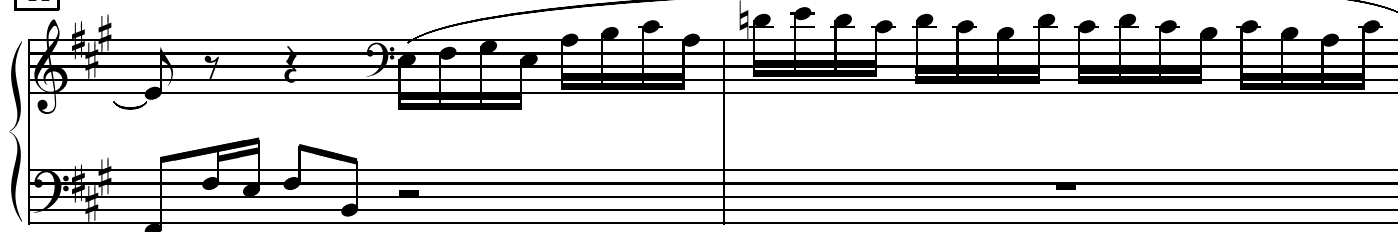
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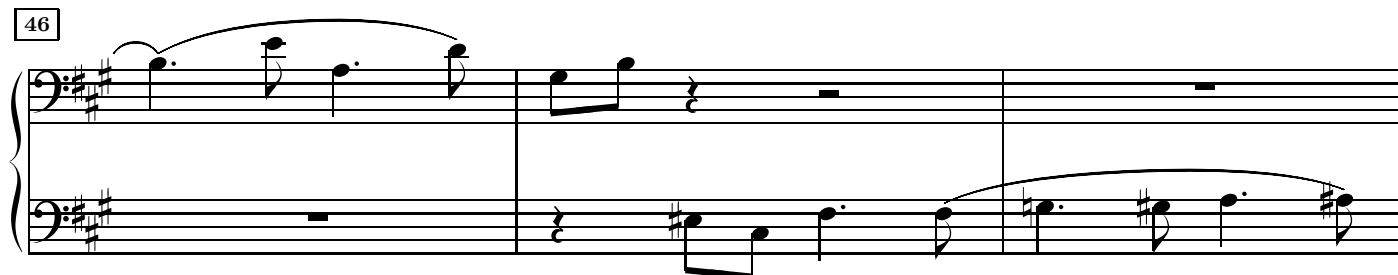
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44



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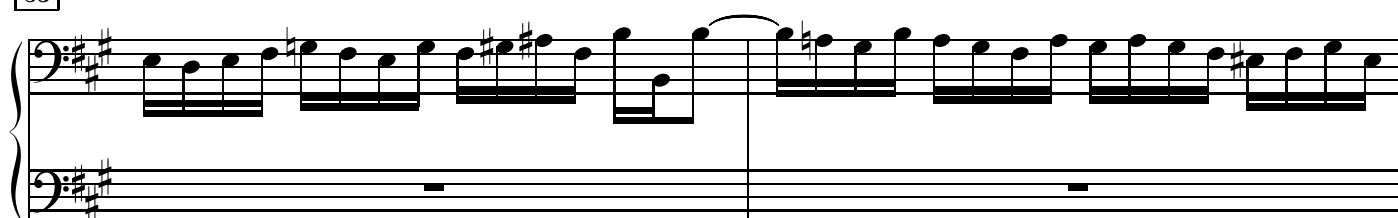
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51



53



42

Measures 42-43. The right hand plays a melody with eighth and sixteenth notes, including some accidentals. The left hand has whole rests.

44

Measures 44-45. The right hand has a continuous sixteenth-note pattern. The left hand has a few notes and rests.

46

Measures 46-47. The right hand has a continuous sixteenth-note pattern. The left hand has a few notes and rests.

48

Measures 48-49. The right hand has a continuous sixteenth-note pattern. The left hand has a few notes and rests.

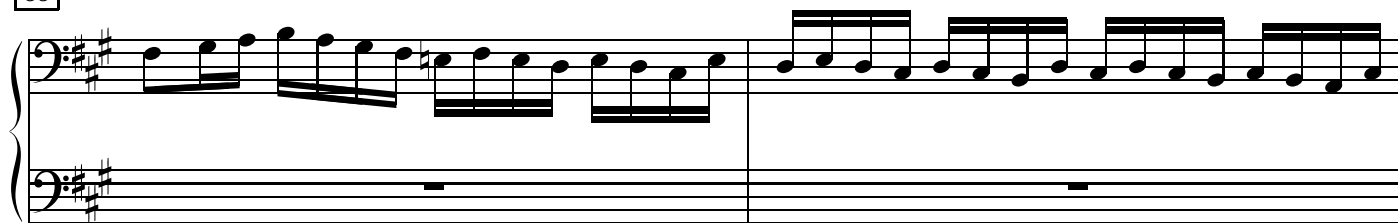
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Measures 50-51. The right hand has a continuous sixteenth-note pattern. The left hand has a few notes and rests.

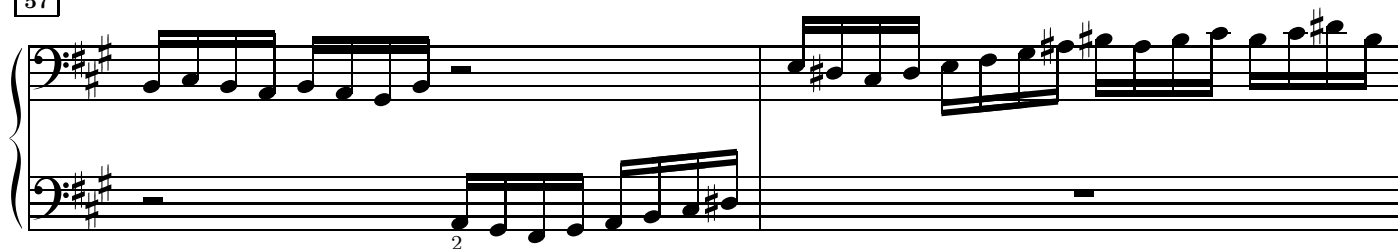
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Measures 53-54. The right hand has a continuous sixteenth-note pattern. The left hand has a few notes and rests.

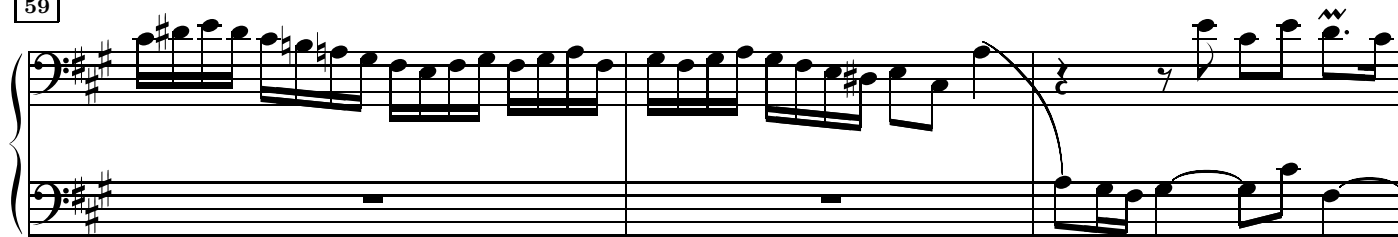
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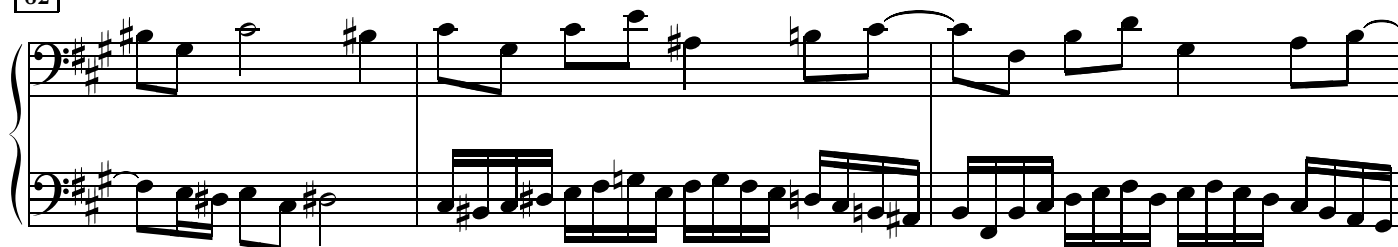
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59



62



65



68



55

55

57

57

60

60

62

62

65

65

68

68

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.