
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)

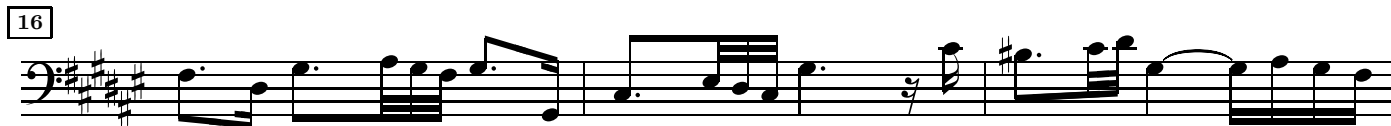
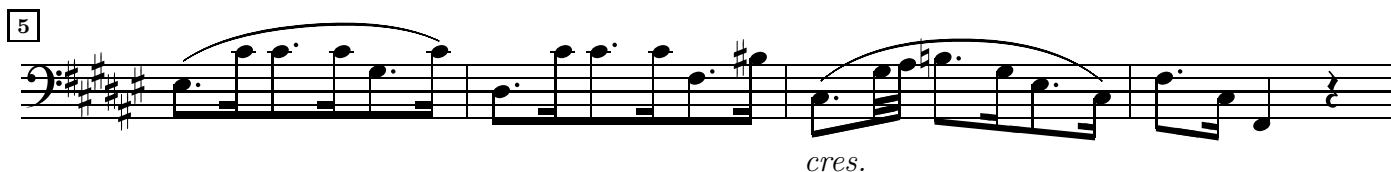
37^e prélude et fugue
en fa dièse majeur

Piano duo

37^e en fa dièse majeur

Prélude
Allegretto con moto.

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



37^e en fa dièse majeur

Prélude
Allegretto con moto.

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

4

7

10

13

16

19

22

f

dim.

p

cres.

sf

f

sf

sf

sf

sf

sf

25



28



31



34



38



41



44



47



[illegible]

50

52

55

58

62

65

68

72

tr

ff

cres.

ff

50 *tr*

53

56

59

62

64 *ff sf*

67 *tr sf*

70 *cres.*

72 *ff*

Fugue à 3 voix

Moderato.

Measures 1-4 of the Fugue à 3 voix. The music is in G major (three sharps) and common time (C). The right hand features a trill (tr) in measure 1 and a mordent (wavy line) in measure 4. The left hand is mostly silent, with a few notes in measure 4.

Measures 5-9 of the Fugue à 3 voix. The right hand continues with a trill (tr) in measure 7. The left hand has a trill (tr) in measure 8. The music is in G major and common time.

Measures 10-13 of the Fugue à 3 voix. The right hand features a trill (tr) in measure 11. The left hand has a trill (tr) in measure 12. The music is in G major and common time.

Measures 14-18 of the Fugue à 3 voix. The right hand has a trill (tr) in measure 15. The left hand has a trill (tr) in measure 16. The music is in G major and common time.

Measures 19-23 of the Fugue à 3 voix. The right hand has a trill (tr) in measure 20. The left hand has a trill (tr) in measure 21. The music is in G major and common time.

Fugue à 3 voix
Moderato.

149

Measures 1-6 of the Fugue à 3 voix. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written for piano with two staves. Measures 1 and 2 contain a triplet of eighth notes in both hands. Measures 3 and 4 feature a trill (tr) on a dotted quarter note in the right hand. Measures 5 and 6 continue the melodic development in the right hand, while the left hand remains mostly static.

Measures 7-11 of the Fugue à 3 voix. Measure 7 is marked with a box containing the number 7. The right hand continues its melodic line with eighth and quarter notes. The left hand enters in measure 7 with a half note and continues with a steady eighth-note accompaniment. Measure 11 includes a fermata over a half note in the right hand.

Measures 12-15 of the Fugue à 3 voix. Measure 12 is marked with a box containing the number 12. The right hand features a series of eighth-note runs. The left hand provides a harmonic accompaniment with half and quarter notes. Measure 15 ends with a fermata over a half note in the right hand.

Measures 16-19 of the Fugue à 3 voix. Measure 16 is marked with a box containing the number 16. The right hand continues with eighth-note patterns. The left hand has a more active role with eighth-note accompaniment. Measure 19 ends with a fermata over a half note in the right hand.

Measures 20-23 of the Fugue à 3 voix. Measure 20 is marked with a box containing the number 20. The right hand features a continuous eighth-note melody. The left hand remains mostly static with half notes. The piece concludes in measure 23 with a final cadence in the right hand.

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28

32

36

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24

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33

37

40

44

49

54

58

62

44

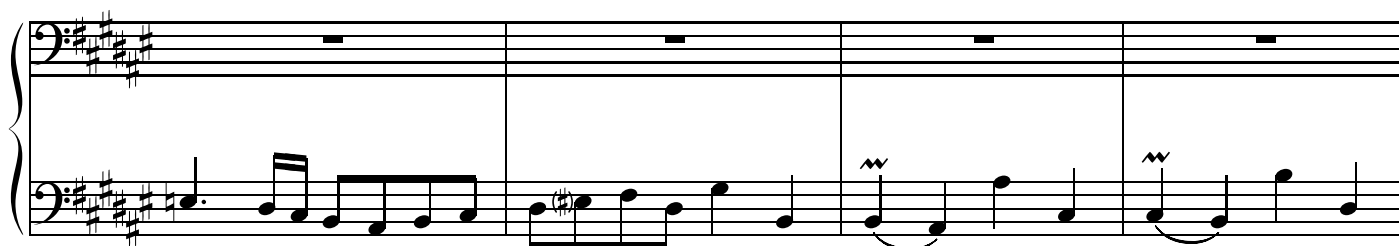
48

52

56

61

66



70



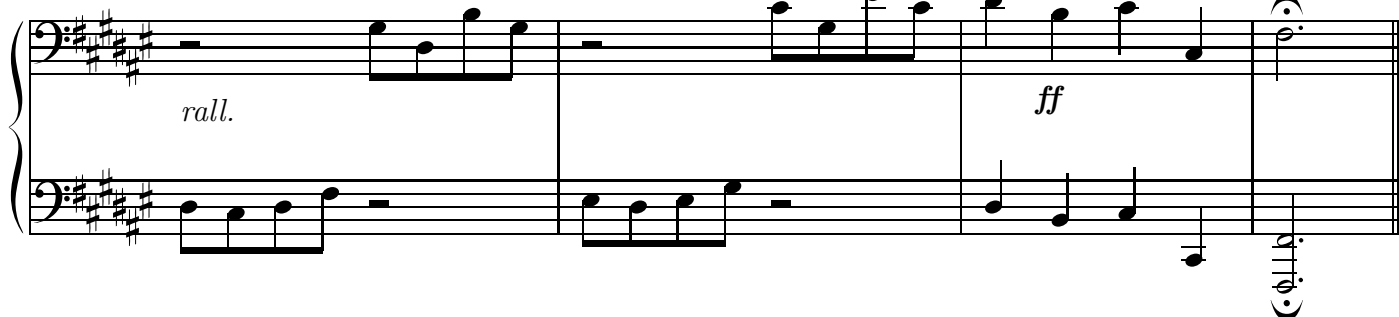
74



77



81



66

legato.

69

72

76

80

rall. *ff*

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.