
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)

*45.^e prélude et fugue
en si bémol majeur*

Piano duo

45^e. en si bémol majeur

Prélude Allegretto.

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

[illegible]

5

Example 5

8



Example 10.10

11

Example 11

14

Musical score for Example 14, showing a piano accompaniment. The score is written for two staves (treble and bass clef) in 3/4 time. The key signature is one flat (B-flat). The upper staff contains a complex melodic line with many beamed eighth and sixteenth notes, and some rests. The lower staff contains a simpler line with quarter and eighth notes and rests. The music is divided into three measures by vertical bar lines.

45^e en si bémol majeur

Prélude
Allegretto.

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

Measures 1-3 of the Prelude. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers 1-5 are indicated for the right hand.

Measures 4-6. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. Measure 6 includes a sharp sign on the F note in the right hand.

Measures 7-9. Measure 7 includes a trill (tr) on the G note in the right hand. The left hand continues with the eighth-note accompaniment.

Measures 10-12. The right hand features eighth-note chords, and the left hand continues with the accompaniment.

Measures 13-15. Measures 13 and 14 include fingering numbers (2, 1, 2, 4) and (1, 2, 1, 2) respectively for the right hand. Measures 14 and 15 show the right hand playing whole notes while the left hand continues with the accompaniment.

21

24

27

30

J.S.Bach (1685–1750) : *Le Clavier bien tempéré*, 45.^e prélude et fugue en si bémol majeur

17

Musical score for measures 17-19. Measure 17: Treble clef has a quarter rest, then eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 18: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a quarter rest. Measure 19: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a quarter rest.

20

Musical score for measures 20-22. Measure 20: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 21: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 22: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

23

Musical score for measures 23-25. Measure 23: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 24: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 25: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

26

Musical score for measures 26-29. Measure 26: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 27: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 28: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 29: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

30

Musical score for measures 30-32. Measure 30: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 31: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 32: Treble clef has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3.

33

36

40

43

46

33

f

36

p

39

42

f

45

p

49

Measures 49-51 of the prelude and fugue in B-flat major. Measure 49 features a piano (*p*) dynamic in the bass clef. Measure 51 features a forte (*f*) dynamic in the treble clef. The music is in 3/4 time and includes various rhythmic patterns and articulations.

52

Measures 52-54 of the prelude and fugue in B-flat major. Measure 52 includes a fingering of 51. Measure 54 includes a fingering of 1 2 3 1 4. The music continues with complex rhythmic patterns and articulations.

55

Measures 55-57 of the prelude and fugue in B-flat major. Measure 55 includes a fingering of 51. Measure 57 includes a fingering of 3 4 3 3. The music continues with complex rhythmic patterns and articulations.

58

Measures 58-60 of the prelude and fugue in B-flat major. Measure 58 includes a fingering of 53. The music continues with complex rhythmic patterns and articulations.

61

Measures 61-63 of the prelude and fugue in B-flat major. Measure 61 includes a fingering of 3 3 1. Measure 63 includes a fingering of 53. The music continues with complex rhythmic patterns and articulations.

49

p *f*

52

55

58

61

64

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2. The second system continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136

68

68

cres.

71

71

4 3 4 2 3 2 1 3 2 1 3 2

74

74

in tempo.

ff *dim.* *rall.* *p* *ten.* *cres.*

78

78

5 2 1

f

1 2

64

p

67

cres.

70

f

74

ff *dim.* *rall.* *p ten* *cres.*

in tempo.

78

81

84

Fugue à 3 voix
Allegretto.

p

5

cres.

10

f

81

fz *ff* 2 1 2 1 2

85

3 4 4 4 2

Fugue à 3 voix
Allegretto.

4

p cres. 4

9

f *fz*

15

20

25

31

36

15

p

20

fz

25

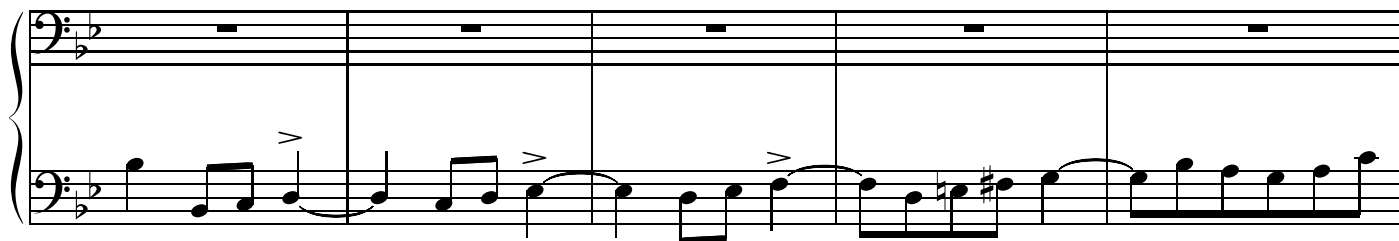
30

f

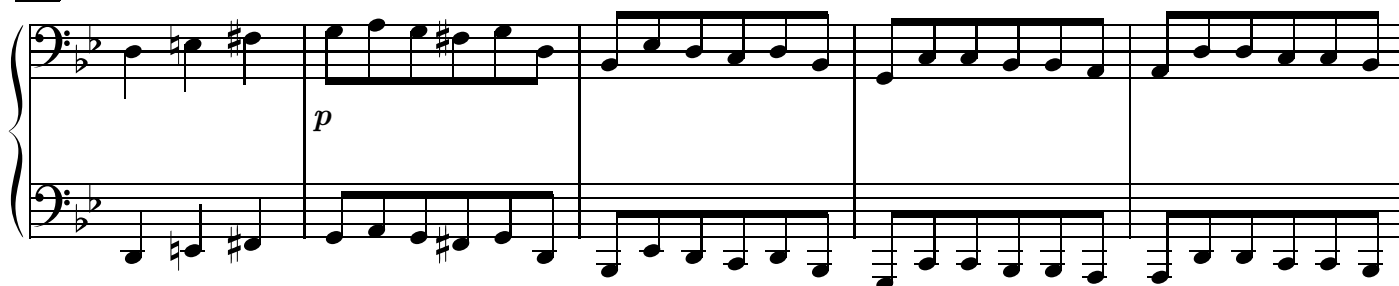
36

ff *p*

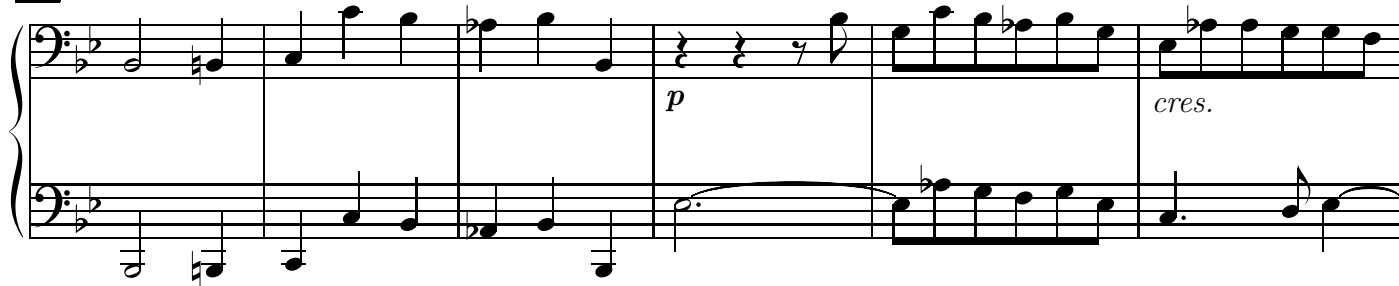
41



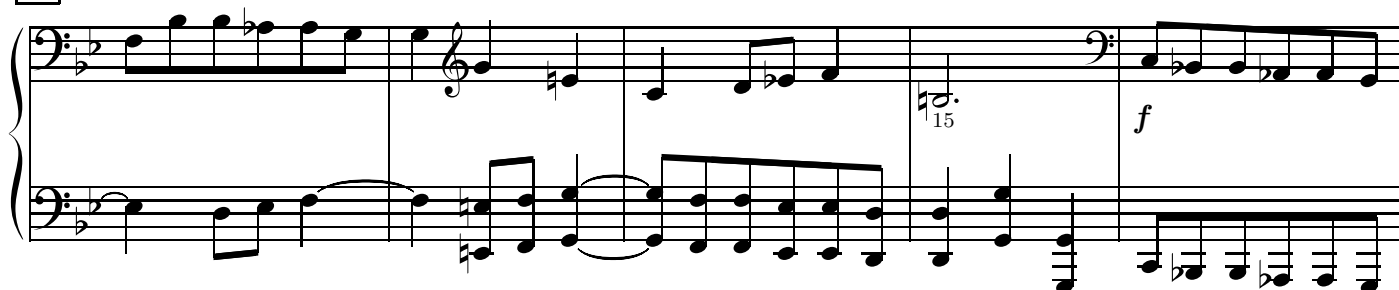
46



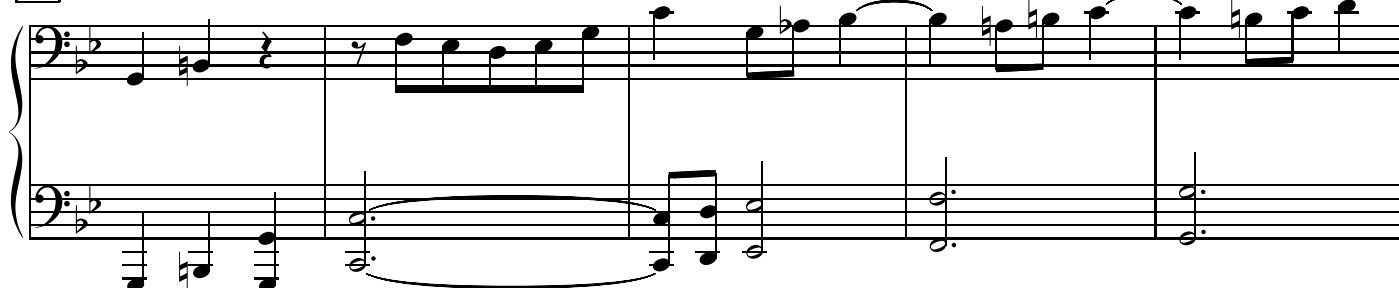
51



57



62



41

Measures 41-45. The right hand plays a continuous eighth-note melody with a slur over measures 41-43 and a tie to measure 44. The left hand plays a bass line with a slur over measures 44-45.

46

Measures 46-50. The right hand has a melody with a slur over measures 46-48 and a tie to measure 49. The left hand has a bass line with a slur over measures 46-48 and a tie to measure 49. Dynamics include *p* (piano) and accents (>).

51

Measures 51-55. The right hand has a melody with a slur over measures 51-53 and a tie to measure 54. The left hand has a bass line with a slur over measures 51-53 and a tie to measure 54. Dynamics include *p* (piano) and an accent (>).

56

Measures 56-61. The right hand has a melody with a slur over measures 56-58 and a tie to measure 59. The left hand has a bass line with a slur over measures 56-58 and a tie to measure 59. Dynamics include *cres.* (crescendo) and *f* (forte).

62

Measures 62-66. The right hand has a melody with a slur over measures 62-64 and a tie to measure 65. The left hand has a bass line with a slur over measures 62-64 and a tie to measure 65. Dynamics include *f* (forte).

67 *con energia.*

ff

ben marcato il Basso.

72

76

p

81

f

88

dim. *rall.*

67

ff fz

73

fz p

79

84

f

89

dim. rall.

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.