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*Le Clavier bien tempéré I*  
collection des préludes et fugues de  
*Jean Sébastien Bach*  
(1685–1750)  
arrangées pour le piano à quatre mains par  
*Henri Bertini jeune*  
(1798–1876)  
École de la musique d'ensemble  
Études spéciales du style élevé,  
de la mesure et de toutes les combinaisons  
les plus difficiles du rythme  
*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 Moschelès. 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."<sup>1</sup> 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>).

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

Insert the Editorial Notes here.

1.<sup>re</sup> en ut majeur

Prélude  
Allegro.

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

The sheet music displays six systems of musical notation. System 1 starts with a dynamic of *p* and a marking of *legato*. It includes dynamics *cres.* and *ff*. Measures 2-3 show a transition with *f*, *p*, and *pp*. Systems 2-3 conclude with *ff* and *p* respectively. System 4 begins with *p* and *pp*. Systems 5-6 conclude with *cres.* and *dimin.* respectively. System 7 starts with *p* and *pp*. Systems 8-9 conclude with *pp*.

19

22

25

28

31

34

4

Fugue à 4 voix  
Moderato mæstoso.

Primo

Secondo

4

7

10

13

16

6

19

22

25

## 2<sup>e</sup> en ut mineur

**Prélude**  
Allegro moderato.

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

Primo

Secondo

4

7

10

[dim.]

dim.

13

[p]

cres.

2 1 2 4

1 2 1 2 1

5

4 1 cres.

16

f

19

22

25

10

Piu Presto

28

ff

31

3 2 3 4 2 4

Adagio.

fz p esp. cres. rall.

Allegro

f legato.

36

Lento.

rall. dim. p estinto.

Fugue à 3 voix  
Allegretto moderato.

C

p

4

12

7

10

13

16

19

21

14

24

*Energico.*

*ff staccato.*

26

4

29

rall.

fz

3 2 2

rall.

fz

### 3<sup>e</sup> en ut dièse majeur

Prélude  
Allegretto leggiero.

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

Primo

Secondo

7

14

16

21

28

35

42

49

56

63

cres.

p

cres.

f

f

70

77

84

91

97

Fugue à 3 voix  
Allegro moderato.

Musical score for three voices (treble, alto, bass) in common time, key of C major (two sharps). The treble and alto voices begin with eighth-note patterns, while the bass voice remains silent. Measure 2 starts with a dynamic *p*. Measure 3 begins with a dynamic *p cantando*.

4

Measure 4: The treble and alto voices play eighth-note patterns. Measure 5: The bass voice enters with eighth-note patterns. Measure 6: The bass voice plays a rhythmic pattern starting with a dynamic *p*.

7

Measure 7: The treble and alto voices play eighth-note patterns. Measure 8: The bass voice enters with eighth-note patterns. Measure 9: The bass voice plays a rhythmic pattern starting with a dynamic *cres.*

10

13

16

22

19

*f*

22

*dim.*

*dim.*

25

*p*

3 4 2 2 1 3 4

*cres.*

*p*

5 3

*cres.*

28

31

34

37

40

43

46

legato.

49

52

4<sup>e</sup> en ut dièse mineur

Prélude

Andante. sostenuto.

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

Primo

Secondo

4

7

10

13

16

19

22

25

29

32

36

Fugue à 5 voix  
Moderato mæstoso.

Musical score for the start of the fugue, measures 1-7. The score consists of five staves, each with a treble clef and a key signature of three sharps (F major). Measure 1: All voices are silent. Measure 2: The top voice begins with a short note. Measure 3: The second voice enters with a short note. Measure 4: The third voice enters with a short note. Measure 5: The fourth voice enters with a short note. Measure 6: The fifth voice enters with a short note. Measure 7: The first voice continues with a sustained note. Measure 8: The second voice enters with a sustained note. Measure 9: The third voice enters with a sustained note. Measure 10: The fourth voice enters with a sustained note. Measure 11: The fifth voice enters with a sustained note. Measure 12: The first voice begins a melodic line with dynamic *p*. Measure 13: The second voice joins with dynamic *ben marcato.*. Measure 14: The third voice joins with dynamic *cres.*. Measure 15: The fourth voice joins with dynamic *cres.*. Measure 16: The fifth voice joins with dynamic *cres.*.

8

Musical score for measures 8-13. The score consists of five staves, each with a treble clef and a key signature of three sharps (F major). Measure 8: The first voice has a sustained note. Measure 9: The second voice has a sustained note. Measure 10: The third voice has a sustained note. Measure 11: The fourth voice has a sustained note. Measure 12: The fifth voice has a sustained note. Measure 13: The first voice begins a melodic line with dynamic *cres.*. Measure 14: The second voice joins with dynamic *f*. Measure 15: The third voice joins with dynamic *f*. Measure 16: The fourth voice joins with dynamic *f*. Measure 17: The fifth voice joins with dynamic *f*.

14

Musical score for measures 14-19. The score consists of five staves, each with a treble clef and a key signature of three sharps (F major). Measure 14: The first voice has a sustained note. Measure 15: The second voice has a sustained note. Measure 16: The third voice has a sustained note. Measure 17: The fourth voice has a sustained note. Measure 18: The fifth voice has a sustained note. Measure 19: The first voice begins a melodic line with dynamic *dim.*

21

This image shows three staves of a musical score for piano four-hands. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 21 starts with a dynamic *p*, followed by a melodic line in the upper voices and eighth-note chords in the lower voices. Measure 27 begins with a dynamic *ff*. Measure 34 starts with a dynamic *p*. The score includes various performance markings such as slurs, grace notes, and dynamic changes.

27

34

32

39

poco — — — a — — — poco — —

44

[cres.]

cres.

49

a

54

59

64

69

74

79

84

89

*ben marcato.*

94

*cres.*

*cres.*

*f*

99

This musical score consists of three systems of four staves each, representing the right hand of a keyboard instrument. The key signature is A major (three sharps). Measure 99 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in the bass staves. Measure 104 starts with a dynamic ff in the treble staff, followed by eighth-note patterns. Measure 110 features sustained notes with grace notes and dynamic markings like p, dim., e, rall., and ten.

104

110

# 5<sup>e</sup> en ré majeur

Prélude  
Allegretto.

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

Primo

*leggieramente esp.*

*p leggiero.*

4

7

10

13

16

19

*esp. legatissimo.*

*p*

*cres.*

*f*

*f*

28

ff

ff

30

3

3

3

3

33

ff

>

fz

rall.

fz

rall.

\*

ped.

fz

Fugue à 4 voix  
Allegro moderato.

*ff ben marcato.*

[3]

[6]

*p*

*cres.* *f*

*cres.* *f*

42

8

10

12

14

17

19

44

21

*p*

*f*

*fz*

*f*

*tr*

23

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

25

*ff*

*con energia.*

*poco rall.*

*ff*

*con energia.*

*poco rall.*

I

II

III

IV

6<sup>e</sup> en ré mineur

Prélude  
Allegro moderato.

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

Primo

Secondo

*legato.*

*p* *leggiero.*

*staccato.*

3

5

46

7

*cres.*

*cres.*

*p*

9

*cres.*

*cres.*

*p*

11

*f*

*p*

13

f dim.

f dim.

fz

15

42

f dim.

cres. dim.

Red. \*Red. \*

17

p esp. cres.

cres.



25

*f rall.*

*f rall.*

Fugue à 3 voix  
Andante.

*p*

*tr*

*tr*

5

*p*

*tr*

50

9

13

17

21

25

29

33

37

41

# 7<sup>e</sup> en mi bémol majeur

Prélude

Lento moderato.

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

Primo

Secondo

4

7

54

9

poco rall.

*tr*

*in Tempo*

*p legato.*

poco rall.

*p legato.*

13

*f*

*f*

18

*dim.*

*dim.*

22

26

29

32

*fz*

*tr*

35

*fz*

*f*

*ff*

38

*fz*

*p*

>

41

44

*ten.*

*p*

*dim.*

*p*

>

47

1 3 5

>

2 3 5 1 2

42

58

50

53

56

59

62

65

60

Musical score for orchestra, page 168, measures 1-3. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 1: The first staff starts with a dynamic *p*. The second staff has sixteenth-note patterns. Measure 2: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 3: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 4: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 5: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 6: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 7: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 8: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 9: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 10: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 11: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 12: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 13: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 14: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 15: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 16: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 17: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 18: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 19: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. Measure 20: The first staff has eighth-note patterns. The second staff has sixteenth-note patterns.

## Fugue à 3 voix Allegretto.

Musical score page 4. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of *f*. The bottom staff shows a treble clef, a key signature of one flat, and a tempo marking of *tr*. Both staves feature eighth-note patterns. The first measure of the top staff has a crescendo dynamic (*cres.*). The second measure of the top staff has a forte dynamic (*f*). The third measure of the bottom staff has a crescendo dynamic (*cres.*). The fourth measure of the bottom staff has a forte dynamic (*f*).

7

10

13

15

17

*p*

*tr*

19

*f*

*tr*

20

*f*

22

25

27

64

30

*tr.*

*cres.*

4. 2. *cres.*

33

*f*

*ff*

*f*

*ff*

35

*tr.*

*dim.*

*rall.*

*fz*

*dim.*

*rall.*

8<sup>e</sup> en mi bémol mineur

Prélude  
Lento moderato.

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

Primo {

Secondo {

5

ff

tr

ff

9

p

cres.

ff

dim.

ff dim.

66

12

15

18

*tr*

*p*

*cres.*

*ff*

*tr*

*tr*

*cres.*

*ff grandioso.*

*fz*

*fz*

*ben marcato*



31

cres.

34

ff

tr

dim.

ff

37

p esp.

rall.

ten.

pp

8:

ten. ten.

p

pp rall.

ten. ppp

8.

Fugue à 3 voix  
Andante.

*p legato.*

5

*cres.*

*f*

*f*

9

*tr*

70

13

17

21

25

29

33

37

41

45

49

53

57

61

*f*

>

>

*f marcato.*

>

>

*p*

65

>

>

>

>

>

>

>

*p*

>

>

>

69

>

>

>

>

>

>

>

*tr*

>

>

>

74

79

83

9<sup>e</sup> en mi majeur

Prélude  
Allegretto.

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

Primo

Secondo

*leggiero.*

*p legato.*

*leggiero.*

*p legato.*

4

7

*f*

*p*

*f*

*p*

10

*f*

.

13

*p*

*p*

15

*p*

*cres.*

*p*

18

21

Fugue à 3 voix  
Allegro moderato.

4

7

10

13

16

19

22

*dim.*

*dim.*

24

*p*

*v*

27

*f*

*ff*

*ff*

10<sup>e</sup> en mi mineur

Prélude

Allegro molto moderato.

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

Primo

Secondo

3

6

9

*p*

*cres.*

*p dolce.*

12

>

*fp*

15

18

Presto.

21

24

27

fz      fz

fz      fz

fz      fz

fz

f

29

fz      fz

dim.

p      cres.

f      f

dim.

p      cres.

32

f

cres.

f

34

37

ff

ff

39

dim. e rall.

lento. p

dim. e rall.

lento. p

Fugue à 2 voix  
Allegro.

Primo

*p*      *fz*

Secondo

*m.d.*

4

*sf*      *cres.*

7

10

*sf*      *p*      *sf*

13

*sf*      *cres.*

16

19

ff      sf      p      sf

22

f      cres.

25

27

f      ff

30

32

35

37

40

11<sup>e</sup> en fa majeur

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

Prélude  
Vivace.

Primo

Secondo *p*

3

5

7

9

10 *tr.*

*sf* *sf* *p*

12 *tr.* *m.d.* *tr.*

*m.g.*

14 *f* *tr.* *ff*

16

17 *tr.* *rall.*  
*m.g.* *ten.*

*tr.* *rall.* *ten.*

The musical score consists of five staves of music for piano four-hands. Staff 1 (treble) starts with a trill, followed by two dynamic changes from *sf* to *p*. Staff 2 (bass) has a dynamic change from *sf* to *p*. Staff 3 (treble) starts with a trill, followed by a dynamic change to *m.d.* (mezzo-forte). Staff 4 (bass) has a dynamic change to *m.g.* (mezzo-piano). Staff 5 (treble) starts with a dynamic change to *f*, followed by a trill and a dynamic change to *ff*. Staff 6 (bass) starts with a dynamic change to *f*. Staff 7 (treble) starts with a dynamic change to *rall.* (rallentando), followed by a dynamic change to *m.g.* (mezzo-piano). Staff 8 (bass) starts with a dynamic change to *rall.* (rallentando), followed by a dynamic change to *ten.* (tempo).

Fugue à 3 voix  
Allegretto.

Musical score for the first system of a three-voice fugue. The score consists of two staves. The top staff is labeled "Primo" and the bottom staff is labeled "Secondo". Both staves are in 3/8 time and key signature of one flat. The Primo staff begins with a rest followed by a bass note. The Secondo staff begins with a bass note followed by a rest. Dynamics include *p* (piano) and *tr* (trill).

Musical score for the second system of a three-voice fugue. The score consists of two staves. The top staff begins with a bass note followed by a rest. The Secondo staff begins with a bass note followed by a rest. Dynamics include *tr* (trill) and *p* (piano).

Musical score for the third system of a three-voice fugue. The score consists of two staves. The top staff begins with a bass note followed by a rest. The Secondo staff begins with a bass note followed by a rest. Dynamics include *tr* (trill) and *fz* (fortissimo).

19

tr

f

tr

f

25

tr

>

tr

31

p

>

p

fz

94

37

Musical score for J.S. Bach's "Le Clavier bien tempéré", page 37, measures 94-100. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 94 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics include "cres." and "f". Measure 95 begins with a dynamic "f con energia." Measure 96 shows a bass line with "cres." markings. Measure 97 concludes with a dynamic "fz". Measure 98 starts with a dynamic "tr". Measure 99 begins with a dynamic "p". Measure 100 ends with a dynamic "f".

43

Musical score for J.S. Bach's "Le Clavier bien tempéré", page 37, measures 43-49. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 43-45 feature eighth-note patterns and sixteenth-note figures. Measure 46 begins with a dynamic "p". Measures 47-49 show a bass line with eighth-note patterns.

49

Musical score for J.S. Bach's "Le Clavier bien tempéré", page 37, measures 49-55. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 49-51 feature eighth-note patterns and sixteenth-note figures. Measure 52 begins with a dynamic "f". Measures 53-55 show a bass line with eighth-note patterns.

55

61

67

12<sup>e</sup> en fa mineur

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

**Prélude**  
Andante.

Primo { *legatissimo. p esp.*

Secondo { *p legato.*

3

24

5

cres.

cres.

7

tr

9

f

11

98

13

p

cres.

f

19

*p legato. esp. cres.*

*f*

*dim.*

*p cresc.*

*f*

*dim.*

*ten.*

*p rall.*

*pp*

*rall.*

*ten.*

*pp*

Fugue à 4 voix  
Andante.

*legato.*

100

5

8

11

14

17

20

23

26

29

32

*cres.*

35

*f*

*f*

38

*dim.*

*dim.*

41

*p*

44

*cres.*

*cres.*

47

*f*

>

*f*

50

*dim.*

*dim.*

53

*cres.*

*cres.*

*legato il basso.*

56

*dim. e rall.*

*tr*

*pp*

13<sup>e</sup> en fa dièse majeur

Prélude  
Allegretto.

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

Primo

Secondo

4

7

10

13

16

sf — sf — dim. p

19

sf — sf — dim.

22

p

25

sf — sf — cresc.

28

f — p — pp

Fugue à 3 voix.  
Allegretto.

Primo

Secondo

4

7

10

13

16

19

tr

22

31

25

28

30

33

14<sup>e</sup> en fa dièse mineur

Prélude

Allegro moderato.

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

Primo

Secondo

4

7

10

*dim.*

*p*

*dim.*

13

16

19

22

Fugue à 4 voix.  
Lento mæstoso.

5

8

11

[14]

[17]

[20]

23

26

29

32

35

38

# 15<sup>e</sup> en sol majeur

Prélude  
Allegretto moderato.

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

Primo

Secondo

[f]

3

2

4

5

p

f

p

f

120

7

3 2 1 3 2 1  
5 3 2

2

9

p cres.

p cres.

11

ff

13

15

17

Fugue à 3 voix  
Allegretto vivace.

Musical score for the beginning of the fugue, measures 1-4. The score consists of four staves. The top two staves are in treble clef, G major (two sharps), common time (indicated by '6'). The bottom two staves are in bass clef, C major (no sharps or flats), common time (indicated by '6'). Measure 1 starts with a dynamic 'p' (pianissimo). Measures 2, 3, and 4 show entries from different voices, with measure 4 concluding with a half note and a fermata over the bass staff.

5

Musical score for measure 5. The top two staves continue with eighth-note patterns. The bottom two staves remain silent. A dynamic marking 'cres.' (crescendo) is placed above the top staff. Measure 5 concludes with a half note and a fermata over the bass staff.

9

Musical score for measure 9. The top two staves feature complex sixteenth-note patterns. The bottom two staves remain silent. Dynamics include 'f' (fortissimo) and a fermata over the bass staff. Measure 9 concludes with a half note and a fermata over the bass staff.

13

Musical score for piano four-hands, page 123, measure 13. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The music features eighth-note patterns with grace notes and dynamic markings like 'p' and 'f'.

17

Musical score for piano four-hands, page 123, measure 17. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The music features eighth-note patterns with grace notes and dynamic markings like '>'.

20

Musical score for piano four-hands, page 123, measure 20. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The music features eighth-note patterns with grace notes and dynamic markings like 'p' and '>'. The bass staff has a 'p' marking at the beginning of the measure.

124

23

27

31

34

37

41

45

48

52

56

cres.

*f*

*f*

59

63

>

*tr*

66

69

73

76

80

83

16<sup>e</sup> en sol mineur

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

Prélude  
Lento.

*tr*

Primo { 

Secondo { 

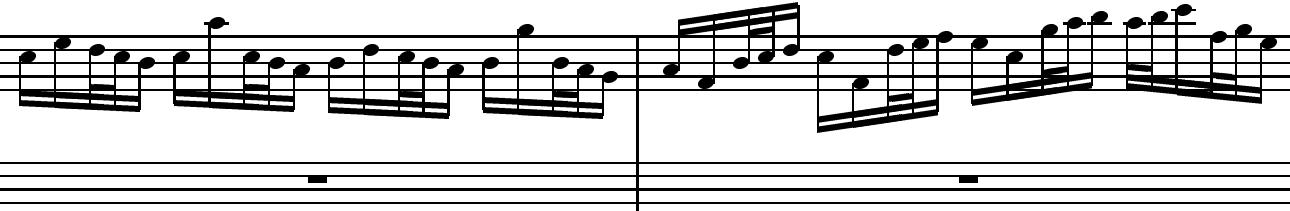
3

*tr*





5





7

9

11

13

15

16a

18

poco a poco rall. dim. estinto. tr

poco a poco rall. dim. estinto.

Fugue à 4 voix  
Andante.

c

p

>

p

4

cres. f

f

7

10

p

13

cres. 3 2 4

cres.

16

This musical score consists of three systems of piano four-hand music. Measure 16 starts with a treble clef, a bass clef, and a key signature of one flat. It features two staves for each hand. Measure 19 begins with a treble clef, a bass clef, and a key signature of one flat. Measure 22 starts with a treble clef, a bass clef, and a key signature of one flat. The music includes various note values, rests, and dynamic markings such as *f* (fortissimo) and *ff* (fortississimo). Measure 16 ends with a fermata over the right hand's eighth-note pattern.

19

22

25

28

31

17<sup>e</sup> en la bémol majeur

Prélude  
Moderato.

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

Primo

Secondo

5

9

p

cres.

p

12

15

19

23

26

29

140

32

tr

fz

cres.

p

f

poco rit.

ff

Fugue à 4 voix  
Andante.

4 voices in common time, key signature of three flats. The score shows the beginning of the fugue with sustained notes in the upper voices followed by rhythmic patterns in the lower voices.

4

Continuation of the fugue, starting at measure 4. The soprano and alto voices play eighth-note patterns. The tenor and bass voices provide harmonic support with sustained notes and eighth-note chords. A dynamic marking 'p' is placed below the soprano staff.

7

Continuation of the fugue, starting at measure 7. The soprano and alto voices play eighth-note patterns. The tenor and bass voices provide harmonic support with sustained notes and eighth-note chords. The bass staff has a unique rhythmic pattern involving sixteenth notes and eighth-note pairs.

10

2 3 1

5 2 4 3 2

13

16

19

22

25

27

This musical score page contains three staves of music for two hands. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat, indicating C major. Measure 27 begins with a dynamic *f*. Measures 30 and 33 show more complex harmonic progressions with various dynamics like *rall.*, *dim.*, and *tr.*

30

33

18<sup>e</sup> en sol dièse mineur

Prélude  
Moderato.

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

Primo

Secondo

4

7

10

cres.

cres.

13

f

f

16

dim.

dim.

19

22

*cres.*

*cres.*

24

*f*

Musical score for piano, page 27, measures 1-3. The score consists of four staves. The top two staves are treble clef and have dynamic markings  $p$ ,  $rall.$ , and  $p$ . The bottom two staves are bass clef. Measure 1 starts with a eighth-note rest followed by a eighth-note. Measure 2 starts with a eighth-note followed by a eighth-note. Measure 3 starts with a eighth-note followed by a eighth-note. The right hand of the piano part has a dynamic marking  $\#$ .

## Fugue à 4 voix Andante.

Musical score for piano, page 4, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 1: The top staff has a rest. The bottom staff has a sixteenth-note pattern. Measure 2: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 3: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 4: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 5: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 6: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 7: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 8: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 9: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 10: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 11: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 12: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 13: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 14: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 15: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern. Measure 16: The top staff starts with a sixteenth-note pattern. The bottom staff continues its sixteenth-note pattern.

7

10

13

150

16

19

22

25

28

31

33

36

39

dim.

rall.

rall.

dim.

19<sup>e</sup> en la majeur

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

Prélude  
Moderato.

Primo

Secondo

*p*

*p legato.*

*cres.*

*cres.*

*f*

*f*

154

10

13

16

19

5  
3

f

1 3

f

poco rall.

poco rall.

## Fugue à 3 voix Allegretto.

A musical score for piano, featuring three staves. The top staff uses a treble clef, has 9 sharps in the key signature, and is in 8/8 time. It starts with a forte dynamic (fz) followed by a piano dynamic (p). The middle staff also uses a treble clef, has 9 sharps, and is in 8/8 time. It follows a similar dynamic pattern. The bottom staff uses a bass clef, has 9 sharps, and is in 8/8 time. All staves show eighth-note patterns, with some notes connected by beams and others as separate strokes.

156

4

*fz*      *p*

*fz*      *p*

7

*tr*

*fz*      *p*

10

13

16

19

22

25

28

30

32

35

*p*

160

37

40

43

46

49

52

20<sup>e</sup> en la mineur

Prélude  
Allegro.

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

Primo

Secondo

4

7

10

13

16

164

18

21

24

26

rall.

Fugue à 4 voix  
Andante mæstoso.

p

4

p

7

Musical score for J.S. Bach's "Le Clavier bien tempéré", 20<sup>e</sup> prélude et fugue en la mineur. The score consists of four staves (treble, alto, bass, and another bass) on five-line staves. Measure 7 starts with a whole rest followed by eighth-note patterns. Measure 8 begins with a bass line. Measure 9 shows a treble line with sixteenth-note patterns. Measure 10 begins with a bass line. Measure 11 shows a treble line with sixteenth-note patterns. Measure 12 concludes with a bass line.

10

Continuation of the musical score for measures 10-15. Measure 10 continues with eighth-note patterns in the treble and bass staves. Measure 11 begins with a bass line. Measure 12 shows a treble line with sixteenth-note patterns. Measure 13 begins with a bass line. Measure 14 shows a treble line with sixteenth-note patterns. Measure 15 concludes with a bass line.

13

Continuation of the musical score for measures 13-18. Measure 13 begins with a bass line. Measure 14 shows a treble line with sixteenth-note patterns. Measure 15 begins with a bass line. Measure 16 shows a treble line with sixteenth-note patterns. Measure 17 begins with a bass line. Measure 18 concludes with a bass line.

16

*cres.*

*ff*

*p*

19

*p*

3

$\begin{smallmatrix} 3 \\ 2 & 4 & 3 \end{smallmatrix}$

22

25

28

31

34

*ten.*

37

40

43

46

49

52

55

58

61

64

*tr.*

5.

*p*

67

*f*

*f*

3 4 1 2 3 5

70

73

76

79

82

85

21<sup>e</sup> en si bémol majeur

Prélude  
Vivace.

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

1

*p leggiero.*

*staccato il Basso.*

2a

4

*f.*

5a

7

*dim.*

*p cres. poco ritenu.*

8a

10      *f in tempo.*

12

14

16      *p*      5      3      *cres.*      *poco ritard.*      *f*      *fz*

18      *a tempo.*

19      *p*      *cres.*      *sf*      *dim.*

20      *p*      *cres.*      *rallent.*      *ff ten.*

Fugue à 3 voix  
Allegro.

Primo

Secondo

5

9

13

17

p

p

21

25

29

33

37

41

45

22<sup>e</sup> en si bémol mineur

Prélude  
Lento sostenuto.

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

Primo {

Secondo {

[4]

{

{

7

{

{

{

10

*dim.*

*f*

*dim.*

*p*

*cres.*

*p*

*cres.*

*f*

*f*

19

dim.

cres.

dim.

cres.

22

f ff p dim.

pp rall.

f ff fz p dim. pp rall.

Rall. \*

Fugue à 5 voix

Grave.

ben tenuto ff legato.

esp.

cres.

7

12

18

24

30

36

42

cres.

cres.

tr

legato.

58

*dim.*

*cres.*

*ff*

*fz*

*dim. rall.*

*f*

23<sup>e</sup> en si majeur

Prélude  
Moderato.

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

Primo

Secondo

**4**

**7**

The image shows three staves of musical notation for piano four-hands, arranged vertically. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time and consists of measures 10, 12, and 15.

- Measure 10:** The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. A dynamic marking *p* is placed above the bass staff.
- Measure 12:** The treble staff starts with a half note followed by sixteenth-note patterns. The bass staff has eighth-note patterns.
- Measure 15:** The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. Dynamic markings *f* and *>* are present.

17

Fugue à 4 voix  
Andante.

5

8

This musical score consists of three systems of piano four-hand music. Measure 8 starts with a treble clef, two sharps, and a common time signature. It features six staves: two treble staves, one bass staff, and two alto staffs. Measure 8 ends with a dynamic *p*. Measure 11 begins with a treble clef, two sharps, and a common time signature. It contains six staves: two treble staves, one bass staff, and two alto staffs. Measure 11 ends with a dynamic *tr*. Measure 14 begins with a treble clef, two sharps, and a common time signature. It contains six staves: two treble staves, one bass staff, and two alto staffs.

17

20

23

26

29

32

24<sup>e</sup> en si mineur

Prélude  
Andante.

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

Primo

*pp ben legato.*

Secondo

*pp ben legato.*

[4]

[7]

10

*f*

*f legato.*

13

15

*tr*

*tr*

196

18

*p*

21

24

27

30

34

37

41

44

Fugue à 4 voix  
Largo.

*p con esp.*

4

*p*

7

*f*

*f*

10

This musical score consists of three systems of music, each with four staves. The key signature is one sharp (F# major/C minor). Measure 10 starts with a treble clef staff featuring sixteenth-note patterns. The second staff begins with a dotted half note followed by eighth-note pairs. The third staff has a rest. The bass staff starts with eighth notes. Measure 11 continues with sixteenth-note patterns in the treble and bass staves. Measure 12 begins with a treble clef staff containing eighth-note pairs. The bass staff starts with eighth notes. Measure 13 begins with a treble clef staff containing eighth-note pairs. The bass staff starts with eighth notes. Measure 14 begins with a treble clef staff containing eighth-note pairs. The bass staff starts with eighth notes. Measure 15 begins with a treble clef staff containing eighth-note pairs. The bass staff starts with eighth notes. Measure 16 begins with a treble clef staff containing eighth-note pairs. The bass staff starts with eighth notes.

13

16

18

p

20

cres.

cres.

15

22

ten.

21

p

21

p

22

p

22

25

This musical score consists of four staves of music for two hands. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp, indicating C major. Measure 25 begins with a sustained note followed by a sixteenth-note pattern. Measure 26 starts with a rest. Measures 27 and 28 show continuous sixteenth-note patterns. Measure 29 begins with a eighth-note followed by sixteenth-note patterns. Measure 30 concludes with a sixteenth-note pattern.

28

30

33

35

37

39

2

41

44

46

49

51

54

Measure 54: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 55: Sixteenth-note patterns.

56

Measure 56: Sixteenth-note patterns. Measure 57: Sixteenth-note patterns.

59

Measure 59: Eighth-note patterns. Measure 60: Eighth-note patterns, ending with a trill (tr).

61

64

66

69

This musical score page contains three staves of music for two hands. Measure 69 starts with eighth-note patterns in the treble and bass staves, followed by a dynamic *f*. Measure 71 begins with sixteenth-note patterns, followed by dynamics *ff* and *>*, and concludes with a measure starting at measure 5. Measure 74 starts with a dynamic *dim. rall.*, followed by *pp* and *>*. The bass staff features a prominent eighth-note pattern with grace notes.

71

5

ff

>

74

*dim. rall.*

*pp*

>

## Le Clavier bien tempéré I — Table des matières

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