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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)

*20<sup>e</sup> prélude et fugue  
en la 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.

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.

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20<sup>e</sup> en la mineurPrélude  
Allegro.J.S.Bach  
arr. H.J.Bertini

Primo

Secondo

4

7

The musical score is written for two pianos, Primo and Secondo, in 9/8 time. The key signature is A minor (three flats). The tempo is marked 'Allegro'. The score is divided into three systems. The first system (measures 1-3) shows the Primo part with a forte (fz) and piano (p) dynamic, and the Secondo part with a forte (fz) dynamic. The second system (measures 4-6) starts at measure 4 and features a forte (f) dynamic. The third system (measures 7-9) starts at measure 7 and features a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

10

13

16

18

*p*

21

*cres.*

*fz* *cres.* *fz*

24

*f*

26

*rall.*

Fugue à 4 voix  
Andante maestoso.

*p*

4

*p*

7

10

13

*f*

*p*

*p*

This musical score is for J.S. Bach's 20th prelude and fugue in A minor from the Notebook for Anna Bach. It consists of three systems of staves. The first system (measures 7-9) shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system (measures 10-12) continues the piece, featuring a forte (*f*) dynamic marking. The third system (measures 13-15) shows the piece continuing with a piano (*p*) dynamic marking. The score is written for a single melodic line, likely for a violin or flute, with a bass line in the lower staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.



16

Measures 16-18 of a musical score. Measure 16: Treble clef has a half note G4 with a 'cres.' marking, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 17: Treble clef has a half note G4 with a 'tr.' marking, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 18: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Dynamics: 'ff' in measure 16, 'p' in measure 18.

19

Measures 19-21 of a musical score. Measure 19: Treble clef has a half note G4 with a 'tr.' marking, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 20: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 21: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Dynamics: 'p' in measure 19, 'tr.' in measure 21.

22

Measures 22-24 of a musical score. Measure 22: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 23: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 24: Treble clef has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2.

25

Measures 25-27 of the 20th prelude and fugue in A minor. The score is written for a grand staff (treble and bass clefs). Measure 25 features a complex melodic line in the treble with many sharps and a trill (tr) in the bass. Measure 26 continues the melodic development. Measure 27 shows a continuation of the bass line with a trill. The key signature is A minor (three sharps).

28

Measures 28-30 of the 20th prelude and fugue in A minor. Measure 28 features a complex melodic line in the treble with many sharps and a trill (tr) in the bass. Measure 29 continues the melodic development. Measure 30 shows a continuation of the bass line with a trill. The key signature is A minor (three sharps).

31

Measures 31-33 of the 20th prelude and fugue in A minor. Measure 31 features a complex melodic line in the treble with many sharps and a trill (tr) in the bass. Measure 32 continues the melodic development. Measure 33 shows a continuation of the bass line with a trill. The key signature is A minor (three sharps).

34

Violin I

Violin II

Violoncello

Double Bass

*f*

*ten.*

3 1 3

3 1 3

2

37

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The first staff has a measure with a 37 in a box. The second staff has a measure with a 37 in a box. The third staff has a measure with a 37 in a box. The fourth staff has a measure with a 37 in a box.

40

*p*

43

*f*

3

1

1

5 2 1 2

46

4

5 4 3 4 5

49

*ff*

4

*tr*

*ff*

2

2

2 2

52

*tr.*

55

*tr.*

58

This musical score is for a piano four-hand arrangement. It consists of three systems, each with four staves. The first system (measures 52-55) features a treble and bass staff for the right hand and a treble and bass staff for the left hand. Measure 52 has a trill in the right-hand treble staff. The second system (measures 55-58) continues the piece, with a trill in the right-hand treble staff at measure 57. The third system (measures 58-61) shows the right hand playing a descending scale in the treble staff, while the left hand plays a steady eighth-note accompaniment in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4.

61

64

67

70

73

76

79

*ff*

82

*fz f dim.*

*dim.*

*fz f*

*dim.*

85

*Adagio.*

*ten.*

*p*

*rall.*

*p*

*p*

*rall.*

51

15