
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

Primo

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."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.

Insert the Editorial Notes here.

1.^{re} 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 feature grace notes and slurs. System 4 begins with *f* and ends with ***. Systems 5-6 begin with *p* and end with ***. System 7 starts with *f* and ends with ***. Systems 8-9 begin with *p* and end with ***. System 10 starts with *p* and ends with *cres.*. Systems 11-12 begin with *p* and end with ***. System 13 starts with *p* and ends with *dimin.*. Systems 14-15 begin with *p* and end with ***. System 16 starts with *p* and ends with *pp*.

19

22

25

28

31

34

4

Fugue à 4 voix
Moderato mæstoso.

Musical score for J.S. Bach's Fugue à 4 voix. The score consists of two staves in common time, treble clef. Measure 4 starts with a rest followed by a melodic line in the upper staff. Measure 5 begins with a dynamic *p*. The music features various note values including eighth and sixteenth notes, with slurs and grace notes. Measure 5 concludes with a dynamic *mf*.

4

Musical score for J.S. Bach's Fugue à 4 voix. The score consists of two staves in common time, treble clef. Measure 6 shows a continuation of the melodic line with eighth and sixteenth-note patterns. Measure 7 begins with a dynamic *mf*.

6

Musical score for J.S. Bach's Fugue à 4 voix. The score consists of two staves in common time, treble clef. Measure 8 continues the melodic line. Measure 9 begins with a dynamic *f*.

9

Musical score for J.S. Bach's Fugue à 4 voix. The score consists of two staves in common time, treble clef. Measure 10 continues the melodic line. Measure 11 begins with a dynamic *tr*.

12

Musical score for J.S. Bach's Fugue à 4 voix. The score consists of two staves in common time, treble clef. Measure 12 continues the melodic line. Measure 13 concludes the fugue.

15

18

20

22

25

2^e en ut mineur

Prélude
Allegro moderato.

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

The musical score is for two staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and C minor (indicated by a C with a flat). Measure 1 starts with a forte dynamic (f) followed by 'ben marcato.' Measure 2 continues the eighth-note pattern. Measure 3 shows a change in harmonic rhythm. Measure 4 begins with a dynamic [p]. Measure 5 continues the eighth-note pattern. Measure 6 shows another change in harmonic rhythm. Measure 7 begins with a dynamic [f], followed by [p] and ff. Measure 8 continues the eighth-note pattern. Measure 9 shows a change in harmonic rhythm. Measure 10 begins with a dynamic [dim.]. Measure 11 continues the eighth-note pattern. Measure 12 shows a change in harmonic rhythm. Measure 13 begins with a dynamic [p] followed by crescendo (cres.). Measures 14, 15, and 16 are indicated by three short horizontal lines.

17

20

23

Piu Presto
28

31

8

Adagio.

34

fz *p esp.* *cres.* *rall.*

Allegro 4

4

Fugue à 3 voix
Allegretto moderato.

p

4

7

10

13

16

19

22

25

28

rall.

fz

3^e en ut dièse majeur

Prélude
Allegretto leggiero.

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

10

16

22

30

38

cres.

45

f

53

p

59

65

cres.

12

71

77

83

15

15

Fugue à 3 voix
Allegro moderato.

4

7

11

14

17

20

23

26

29

32

35

39

42

legato.

f *legato.*

45

48

52

ff

2 1

1 2 3

2

1 1

4

rall. *ff*

4^e en ut dièse mineur

Prélude

Andante. sostenuto.

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

The musical score is divided into five systems, each starting with a measure number in a box:

- System 1 (Measures 1-4):** Treble staff starts with a rest, followed by a dynamic *p*. Bass staff starts with a rest, followed by eighth-note patterns. Measure 4 ends with a change in key signature to G major (one sharp).
- System 2 (Measures 5-8):** Treble staff has eighth-note patterns with grace notes. Bass staff has quarter-note patterns. Measure 8 ends with a return to D-sharp minor.
- System 3 (Measures 9-12):** Treble staff starts with a dynamic *p*, followed by a crescendo. Bass staff starts with a rest. Measure 12 ends with a dynamic *f*.
- System 4 (Measures 13-16):** Treble staff has eighth-note patterns. Bass staff has quarter-note patterns. Measure 16 ends with a dynamic *p*.

20

23

26

30

33

37

fz

dim. e rall.

ten.

Fugue à 5 voix
Moderato mæstoso.

6

cres.

f

14

21

p

f

27

ff

s

34

39

poco - - - - a - - - - poco - -

44

[cres.]

49

54

60

64

70

75

82

86

91

cres.

97

103

109

p dim. e rall. ten.

5^e en ré majeur

Prélude
Allegretto.

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

1

p
leggieramente esp.

2 2 2

4

3 4 5

3 2 4

7

10

13

16

f

19

esp. legatissimo.

22

cres.

25

f

28

ff

30

33

Fugue à 4 voix
Allegro moderato.

ff ben marcato.

4

6

8

10

12

14

16

18

f [p] *f* [p]

20

f *tr* *p*

22

f *tr* *fz* *fz*

24

fz *fz* *fz* *fz*

25

ff *con energia.* *poco rall.* *tr*

6^e en ré mineur

Prélude
Allegro moderato.

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

Musical score for piano four-hands, page 27, measures 1-3. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Measure 1 starts with a rest followed by a sixteenth-note pattern. Measure 2 begins with a sixteenth-note pattern labeled "legato.". Measure 3 continues the sixteenth-note pattern.

Musical score for piano four-hands, page 27, measures 4-6. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Measure 4 shows a sixteenth-note pattern. Measure 5 continues the sixteenth-note pattern. Measure 6 begins with a sixteenth-note pattern labeled "cres."

Musical score for piano four-hands, page 27, measures 6-8. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Measure 6 shows a sixteenth-note pattern. Measure 7 continues the sixteenth-note pattern. Measure 8 begins with a sixteenth-note pattern labeled "cres."

Musical score for piano four-hands, page 27, measures 9-11. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Measure 9 shows a sixteenth-note pattern labeled "cres.". Measure 10 continues the sixteenth-note pattern. Measure 11 concludes the piece with a sixteenth-note pattern.

12

f dim.

15

f

42

dim.

17

p esp.

cres.

19

poco rit.

poco piu lento.

21

5 2 1

3 2 (h)

1 $\frac{\#}{4}$

23

25

Fugue à 3 voix
Andante.

4

7

A musical score for piano, page 11, showing measures 11 and 12. The top staff uses a treble clef and has a key signature of one sharp. It features a melodic line with eighth-note patterns and grace notes. Measure 11 ends with a trill instruction ('tr'). Measure 12 begins with a sustained note followed by a sixteenth-note pattern. The bottom staff uses a bass clef and has a key signature of one flat. It provides harmonic support with sustained notes and chords. Measure 12 ends with a trill instruction ('tr'). The score is divided into measures by vertical bar lines.

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It features a series of eighth-note patterns with grace notes and slurs. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It includes eighth-note patterns and sixteenth-note chords. Measure 15 concludes with a fermata over the bass note. Measure 16 begins with a bass note followed by a sixteenth-note chord.

Musical score for piano, page 18, measures 18-19. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains a measure of eighth-note pairs followed by a measure of quarter notes. The bottom staff uses a bass clef and has a key signature of one flat (B-flat). It contains a measure of rests followed by a measure of quarter notes.

25

fz *p* *cres.*

f

28

31

34

37

40

7^e en mi bémol majeur

Prélude
Lento moderato.

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

1

5

8

10

15

in Tempo

p

cres.

f

tr

poco rall.

p legato.

f

dim.

19

23

26

29

32

35

38

41

44

47

50

cres.

53

f

56

ten.

p

21

2

5

4

1

59

5

61

cres.

f

63

67

Fugue à 3 voix
Allegretto.

4

7

10

13

16

19

22

24

27

29

32

35

8^e. en mi bémol mineur

Prélude
Lento moderato.

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

pp esp.

cres.

tr

ff

2 mg md

p

cres.

tr

ff

dim.

p

tr

p

16

20

23

26

30

34

37

Fugue à 3 voix
Andante.

5

9

42



17

21

25

29

33

37

41

dim. p

3 4

f >

53

57

dim.

44

61

65

69

73

77

83

dim.

cres.

rall.

dim.

9^e en mi majeur

Prélude
Allegretto.

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

leggiero.

p legato.

4

7

f

p

10

f

13

15

18

21

Fugue à 3 voix
Allegro moderato.

1

4

7

10

13

16

19

22

24

27

10^e en mi mineur

Prélude
Allegro molto moderato.

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

The musical score is divided into five systems, each starting with a measure number in a box:

- System 1:** Measures 1-3. The top staff starts with a dynamic *f*. The bottom staff has eighth-note chords.
- System 2:** Measures 4-6. The top staff features sixteenth-note patterns with grace notes. The bottom staff has eighth-note chords.
- System 3:** Measures 7-9. The top staff has eighth-note chords. The bottom staff has eighth-note chords.
- System 4:** Measures 10-12. The top staff includes dynamics *p* (piano), *cres.* (crescendo), and *tr* (trill). The bottom staff has eighth-note chords.
- System 5:** Measures 13-15. The top staff includes dynamics *fp* (fortissimo) and *tr*. The bottom staff has eighth-note chords.

15

18

20

Presto.

23

26

29

fz *fz* *dim.* *p* *cres.*

32

f

34

>

>

36

>

>

>

ff

39

lento.

dim. *e* *rall.*

p

Fugue à 2 voix
Allegro.

The musical score for J.S. Bach's Fugue à 2 voix, Allegro, is presented in 14 staves. The key signature is one sharp (F#). The tempo is Allegro. The score includes dynamic markings such as *p*, *fz*, *sf*, *cres.*, and *ff*. Measure numbers are indicated at the beginning of each staff.

- Staff 1: Measure 1, *p*; Measure 2, *fz*; Measure 3, *sf*.
- Staff 2: Measure 5, *cres.*
- Staff 3: Measure 9, *sf*; Measure 10, *p*.
- Staff 4: Measure 12, *sf*; Measure 13, *cres.*
- Staff 5: Measure 16, *sf*; Measure 17, *ff*.
- Staff 6: Measure 20, *sf*; Measure 21, *p*; Measure 22, *sf*; Measure 23, *f*.
- Staff 7: Measure 24, *cres.*
- Staff 8: Measure 28, *f*; Measure 29, *ff*; Measure 30, *sf*; Measure 31, *p*; Measure 32, *sf*.
- Staff 9: Measure 32, *cres.*
- Staff 10: Measure 36, *f*.
- Staff 11: Measure 39, *ff*.

11^e en fa majeur

Prélude Vivace.

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

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation with various dynamics and performance instructions:

- Staff 1:** Measure 12, 12/8 time, treble clef. Dynamics: *p*, *f*.
- Staff 2:** Measure 3, treble clef. Dynamics: *tr*, *f*.
- Staff 3:** Measure 5, treble clef. Dynamics: *p*, *cres.*, *f*.
- Staff 4:** Measure 7, treble clef.
- Staff 5:** Measure 9, treble clef. Dynamics: *sf*, *sf*, *sf*.
- Staff 6:** Measure 11, treble clef. Dynamics: *p*, *tr*.
- Staff 7:** Measure 13, treble clef. Dynamics: *m.d.*, *tr*, *f*.
- Staff 8:** Measure 15, treble clef. Dynamics: *ff*.
- Staff 9:** Measure 17, treble clef. Dynamics: *tr*, *rall.*, *m.g.*, *ten.*

54

Fugue à 3 voix
Allegretto.

3
p

10
tr

17
f

23
tr

30
p

38

cres.

f

45

tr

p

52

f

p *cres.*

59

f *dim.*

66

cres.

p *ritenuto.* *f*

12^e en fa mineur

Prélude
Andante.

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

1

legatissimo. p esp.

tr

tr

cres.

tr

p

15

17

20

Fugue à 4 voix
Andante.

10

13

poco a poco cres.

A musical score for piano, page 16. The top staff shows a treble clef, a key signature of four flats, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music consists of two measures. The first measure starts with a eighth note followed by a sixteenth-note grace followed by a quarter note. The second measure starts with a eighth note followed by a sixteenth-note grace followed by a quarter note. The piano part consists of eighth notes and sixteenth notes.

19

p

molto animato

ff tr

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 22 begins with a dynamic of forte. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. The melody consists of eighth-note patterns with occasional sixteenth-note grace notes. Measures 23-24 show a continuation of this pattern, with the right hand playing eighth-note chords and the left hand providing harmonic support.

10

25

28

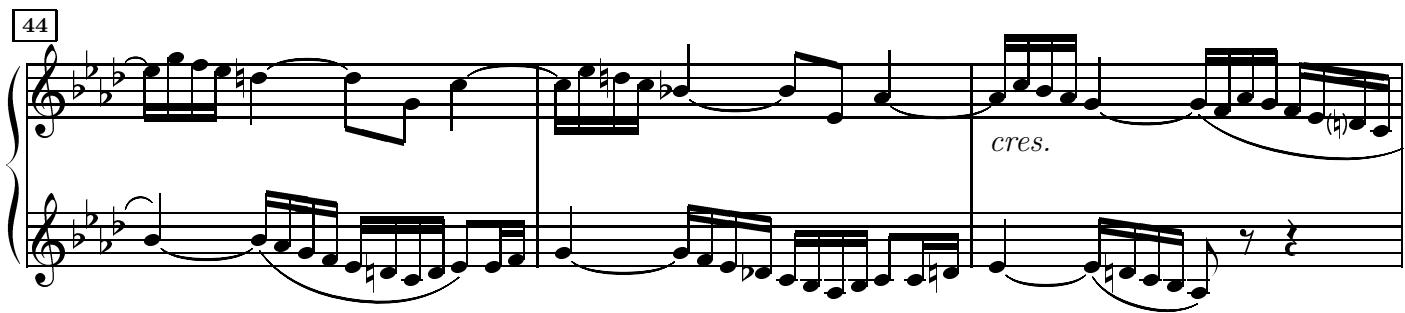
31

34

38

41

60



47

50

53

56

13^e en fa dièse majeur

Prélude
Allegretto.

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

4

7

10

13

16

19

22

25

28

Fugue à 3 voix.
Allegretto.

4

7

10

13

16

p *spiritoso.*
leggiero.

cres.

f

p

tr

p

tr

cres.

tr

p

19

22

25

27

30

33

14^e en fa dièse mineur

Prélude
Allegro moderato.

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

1

4

7

10

dim.
p
tr

13

16

19

22

Fugue à 4 voix.
Lento mæstoso.

3

7

66

[10]

[13]

[16]

[19]

[22]

25

28

p

31

f

34

37

dim. rall.

>

15^e en sol majeur

Prélude
Allegretto moderato.

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

The sheet music contains five staves of musical notation for a two-piano arrangement. The top staff begins with a dynamic *f*. Measure 3 starts with a melodic line. Measure 5 begins with a dynamic *p*, followed by a dynamic *f*. Measure 7 features grace notes above the main melody. Measure 9 begins with a dynamic *p*, followed by a dynamic *cres.*

11

13

15

17

Fugue à 3 voix
Allegretto vivace.

70

5

cres.

8

11

f

15

19

p

23

26

30

33

36

40

72

44

47

51

p

55

cres.

58

f

61

tr

65

66

67

68

69

70

71

72

ff

73

74

75

tr

76

77

78

79

80

81

82

83

dim. e rall.

p

pp ritard.

16^e en sol mineur

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

Prélude
Lento.

tr

p

4

6

8

10

f

f

12

14

16

18

Fugue à 4 voix
Andante.

5

8

11

p

cres.

14

17

20

23

ff

25

27

29

32

arrangées pour le piano à quatre mains par Henri Bertini jeune (1798–1876)

17^e en la bémol majeur

Prélude
Moderato.

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

5

9

12

15

19

23

27

31

36

40

Fugue à 4 voix
Andante.

7

The musical score consists of five staves of piano four-hands music. The top staff (treble clef) starts at measure 10. The second staff (treble clef) begins at measure 12. The third staff (treble clef) starts at measure 14. The fourth staff (treble clef) begins at measure 17. The bottom staff (treble clef) starts at measure 19. Measures 10 through 19 are connected by a single, continuous horizontal brace spanning all staves.

21

24

cres.

1 1 1 1 21

27

f

2 1 1 1 21

29

32

rall. *dim.* *tr.*

18^e. en sol dièse mineur

Prélude
Moderato.

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

con esp.

p

f

4

7

11

cres.

f

15

18

dim.

22

cres.

25

f

rall.

Fugue à 4 voix
Andante.

2

con esp.

f p

6

f

9

12

cres.

15

f

18

p

21

cres.

86

24

f

4

4 5

27

30

p

33

>

f

36

38

4

5

dim.

rall.

19^e en la majeur

Prélude
Moderato.

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

Musical score for J.S. Bach's Prelude No. 19 in G major, arranged for piano four-hands. The score consists of two staves. The top staff starts with a dynamic 'p' and the bottom staff has a fermata. Measures 3, 6, 10, and 13 are shown with various dynamics and performance instructions like 'cres.' and 'tr.'. Measure 13 ends with a dynamic 'p'.

16

19

22

Fugue à 3 voix
Allegretto.

4

7

10

13

16

19

90

22

24

tr

27

30

33

35

p

This block contains six staves of musical notation for two voices. The top two staves begin at measure 22, marked 'f'. The bottom two staves begin at measure 24, marked 'tr'. The bottom two staves begin at measure 27. The top two staves begin at measure 30. The bottom two staves begin at measure 33. The bottom two staves end at measure 35, marked 'p'.

38

40

cres.

f

tr

42

fz p

>

>

45

>

>

>

>

48

f

>

>

51

rall.

20^e en la mineur

Prélude
Allegro.

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

The musical score for J.S. Bach's 20^e prelude in G minor, arranged by H.J. Bertini, is presented in five staves. The score begins with a dynamic marking of *fz*. The first staff starts with a sixteenth-note pattern followed by a quarter note. The second staff begins with a half note. The third staff starts with a quarter note. The fourth staff begins with a half note. The fifth staff starts with a quarter note. Measure 4 begins with a dynamic marking of *f*. Measure 7 begins with a dynamic marking of *p*. Measure 10 begins with a dynamic marking of *f*. Measure 12 begins with a dynamic marking of *f*.

15

18

21

24

26

94

Fugue à 4 voix
Andante mæstoso.

Musical score for page 94, measures 3-6. The score consists of two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a treble clef, a common time signature, and a key signature of one sharp. Measure 3 starts with a rest followed by a dynamic *p*. Measure 4 begins with a sixteenth-note pattern. Measure 5 continues the sixteenth-note pattern. Measure 6 concludes the section with a sixteenth-note pattern.

7

Musical score for page 94, measure 7. The score consists of two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a treble clef, a common time signature, and a key signature of one sharp. The section begins with a sixteenth-note pattern.

10

Musical score for page 94, measures 10-12. The score consists of two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a treble clef, a common time signature, and a key signature of one sharp. Measure 10 starts with a sixteenth-note pattern. Measure 11 begins with a sixteenth-note pattern. Measure 12 concludes the section with a sixteenth-note pattern.

13

Musical score for page 94, measures 13-15. The score consists of two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. The bottom staff has a treble clef, a common time signature, and a key signature of one sharp. Measure 13 starts with a sixteenth-note pattern. Measure 14 begins with a sixteenth-note pattern. Measure 15 concludes the section with a sixteenth-note pattern.

16

cres.

ff

p

19

3

22

25

tr

96

[28]

[31]

[34]

[37]

[40]

43

46

49

52

55

58

61

63

66

70

73

76

79

82

85

100

21^e en si bémol majeur

Prélude
Vivace.

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

p leggiero.

staccato il Basso.

2a

4

5a

7

8a

dim.

p cres. poco ritenu.

10 *f in tempo.*

12

14

16 *p* *cres.* *poco ritard.*

18 *a tempo.*

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

20 *ped.* *** *rallent.* *ff ten.*

Fugue à 3 voix
Allegro.

The musical score consists of six staves of three voices each, written in common time (indicated by '3') and a key signature of one sharp (F#). The voices are represented by treble, bass, and alto clefs. Measure numbers 1 through 20 are indicated in boxes at the beginning of each staff. Measure 1 starts with a dynamic 'p' (piano). Measures 5 and 9 show more complex harmonic movement with various note heads and rests. Measure 13 features a sustained note over a bass line. Measure 17 includes a dynamic 'p' (pianissimo). Measure 20 concludes the excerpt with a final cadence.

24

28

32

36

40

44

22^e. en si bémol mineur

Prélude
Lento sostenuto.

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

1 esp. *p* *patetico.* *cres.* *f*

4 1 1 1 2 2 2 1 1 1

7 *p*

10 *f* 21 *dim.*

13 *p* *cres.*

16

19

22

Fugue à 5 voix

Grave.

6

11

ff

16

p

esp.

24

29

35

41

cres.

46

tr

51

f

> > >

legato.

58

dim.

64

cres.

ff

> > >

70

fz

dim. rall.

23^e en si majeur

Prélude
Moderato.

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

1

p legato.

4

f

7

fz

10

p

13

f

16

Fugue à 4 voix
Andante.

2

7

10

13

17

20

23

27

31

24^e en si mineur

Prélude
Andante.

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

1

pp ben legato.

4

8

12

f

15

tr

18

21

24

27

30

33

36

39

42

45

114

Fugue à 4 voix
Largo.

5

9

12

16

19

p

cres.

22

ten.

p

26

29

cres.

32

35

38

f

41

1 2

44

5

47

50

53

55

58

60

63

66

cres.

68

v

70

f ff

73

dim. rall. pp

Le Clavier bien tempéré I — Table des matières

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