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)

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 Brussells 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 contempories (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.

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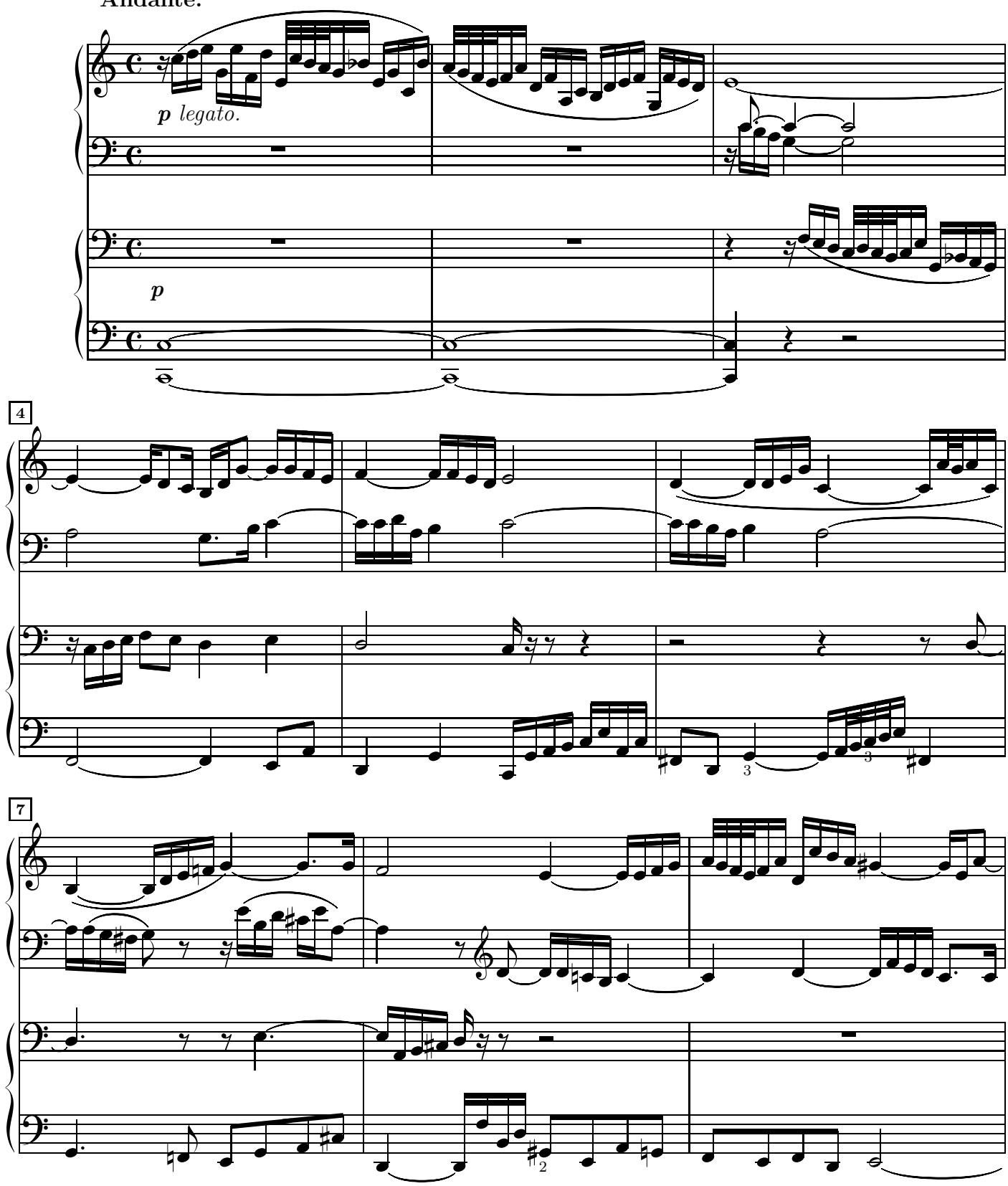
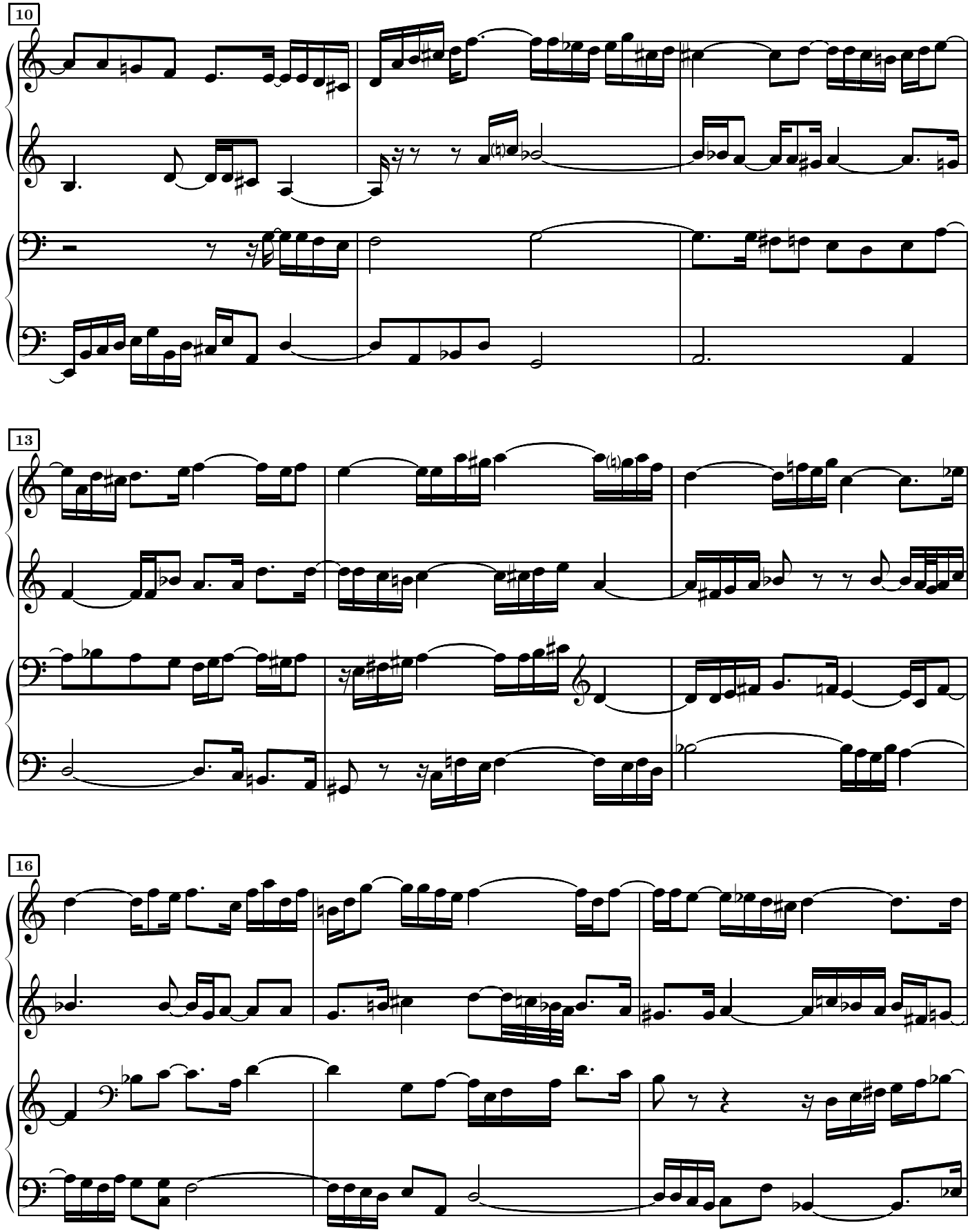
25.e en ut majeur

Prélude

Andante.

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

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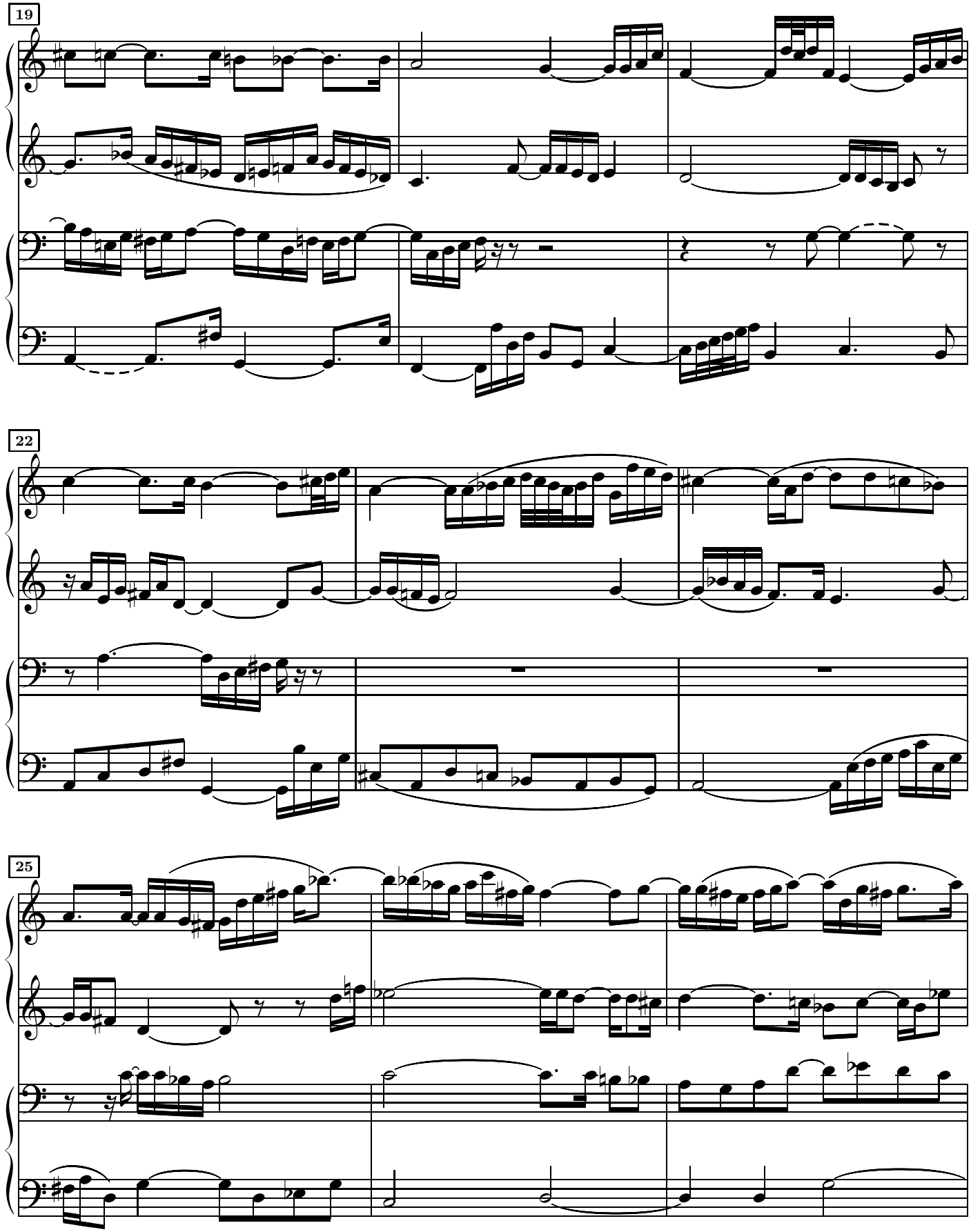
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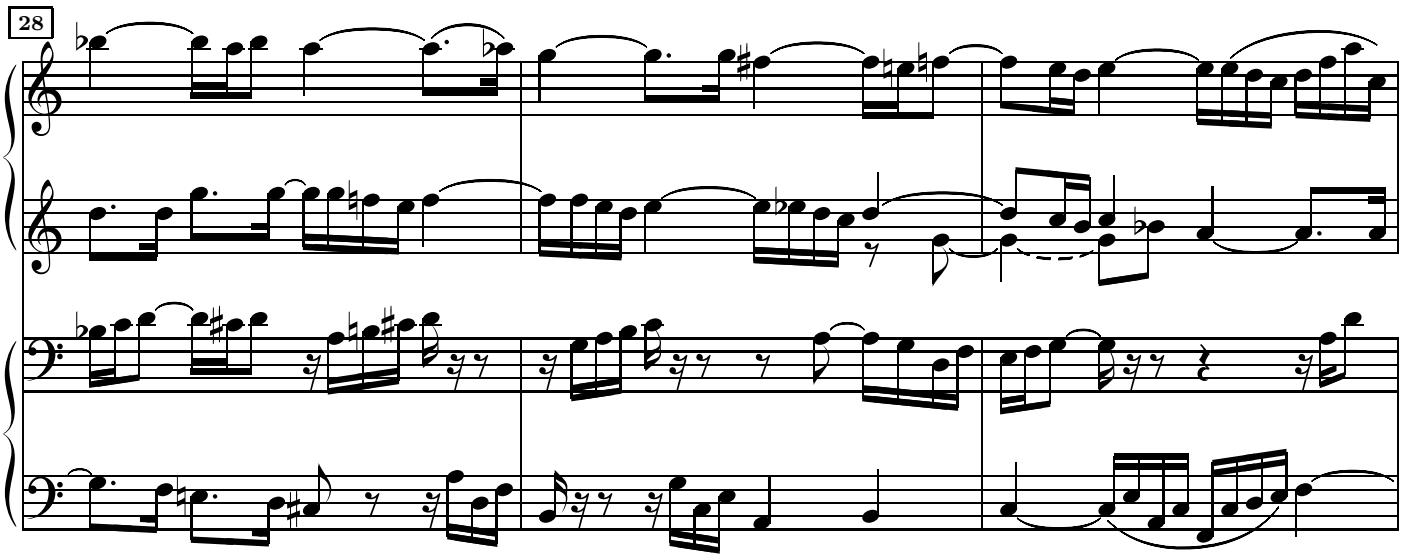
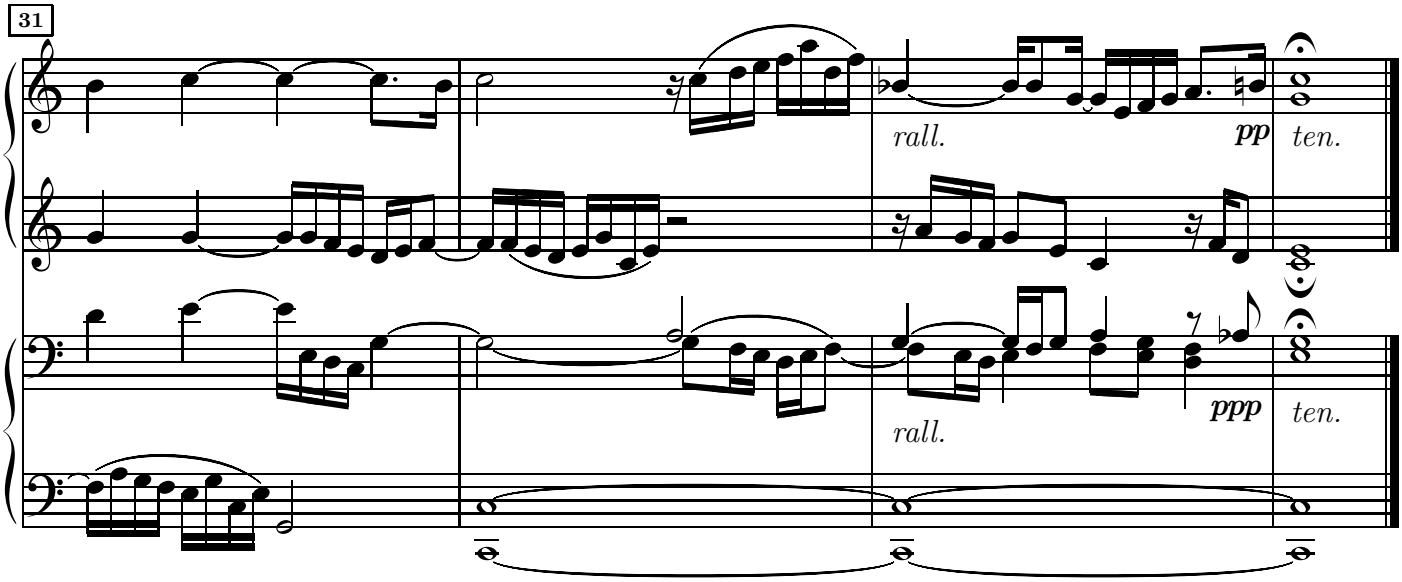
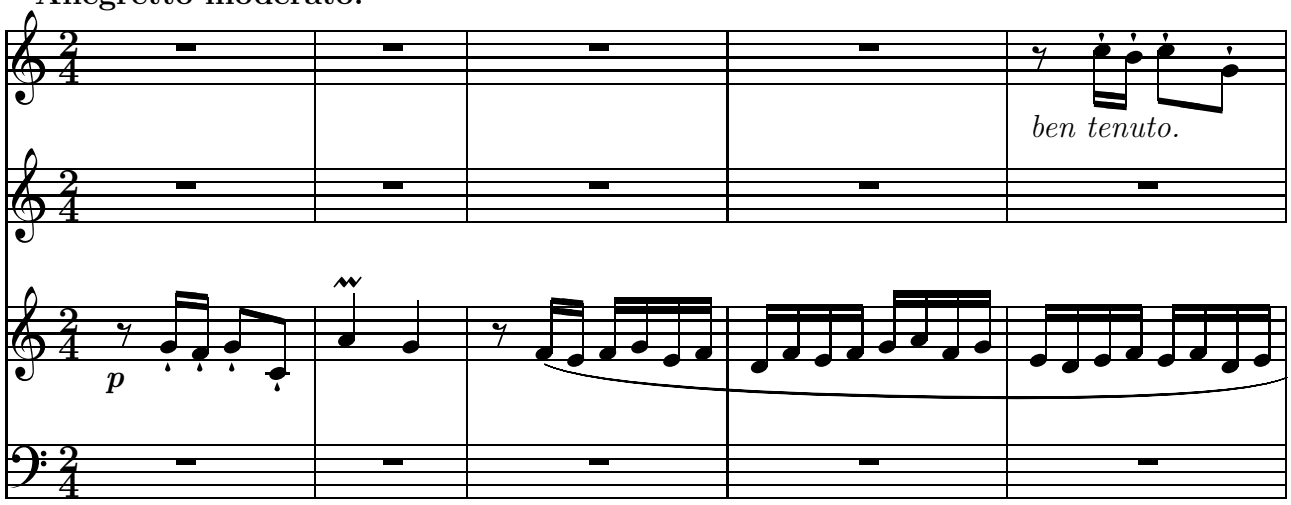
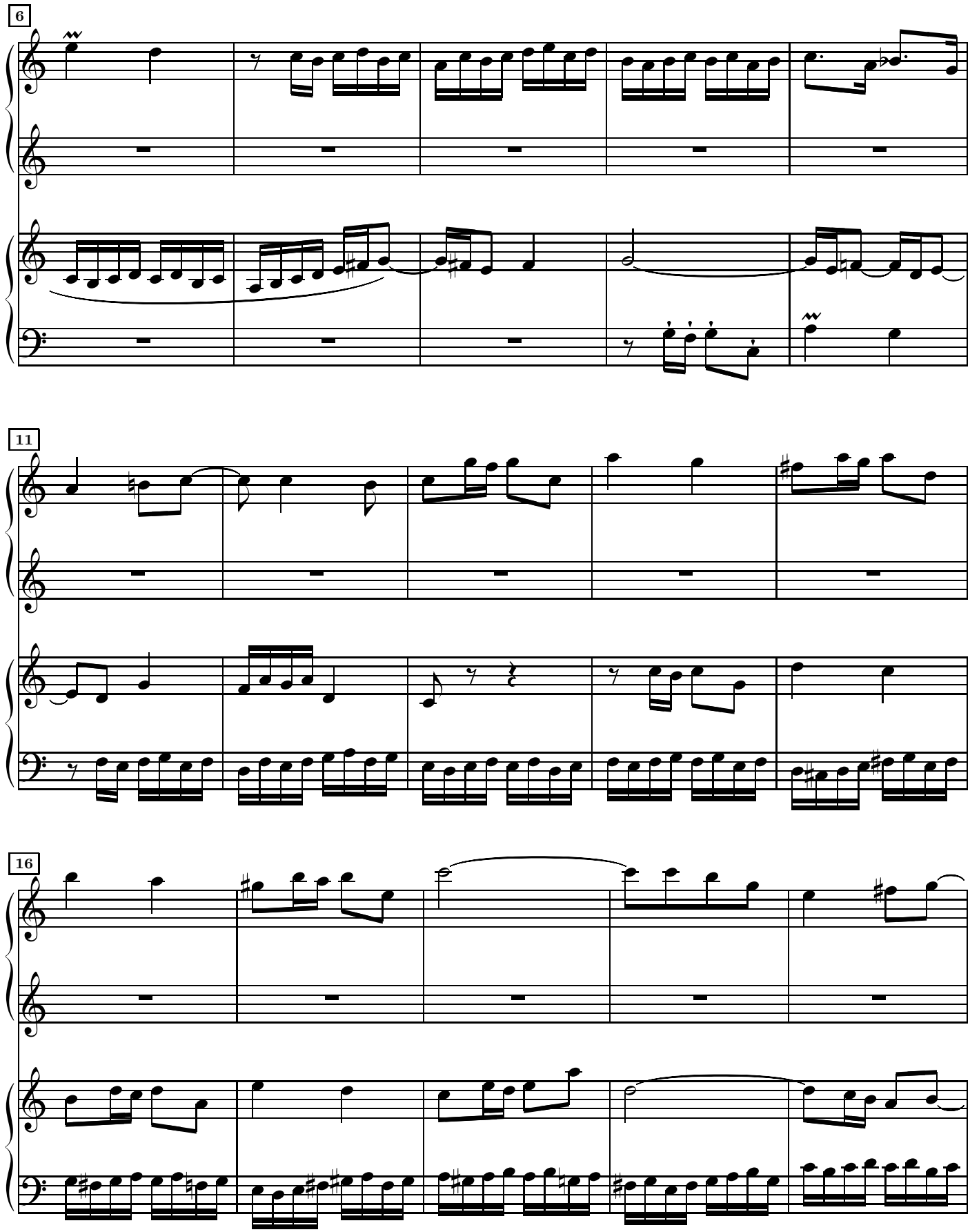




Fugue à 3 voix

Allegretto moderato.

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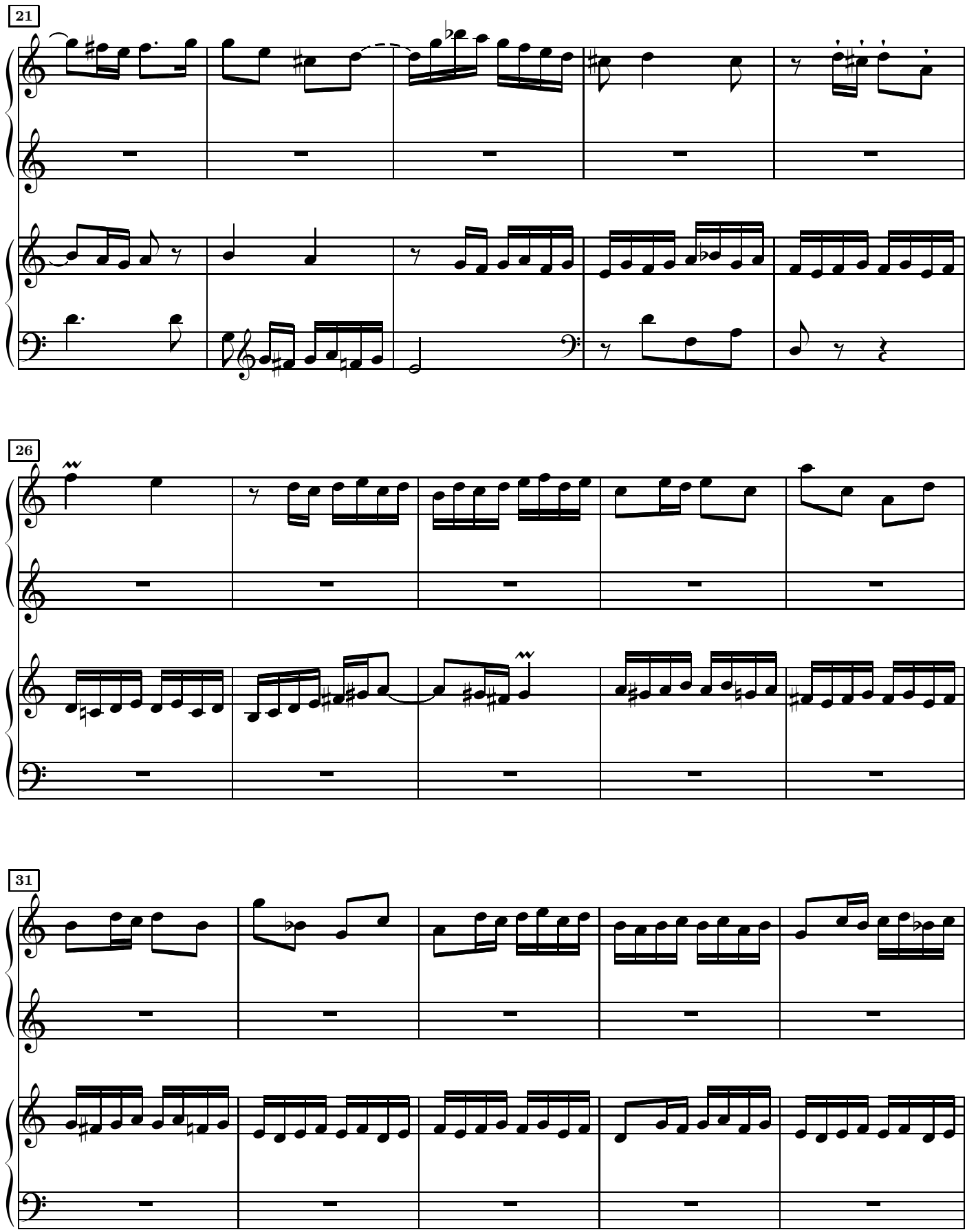
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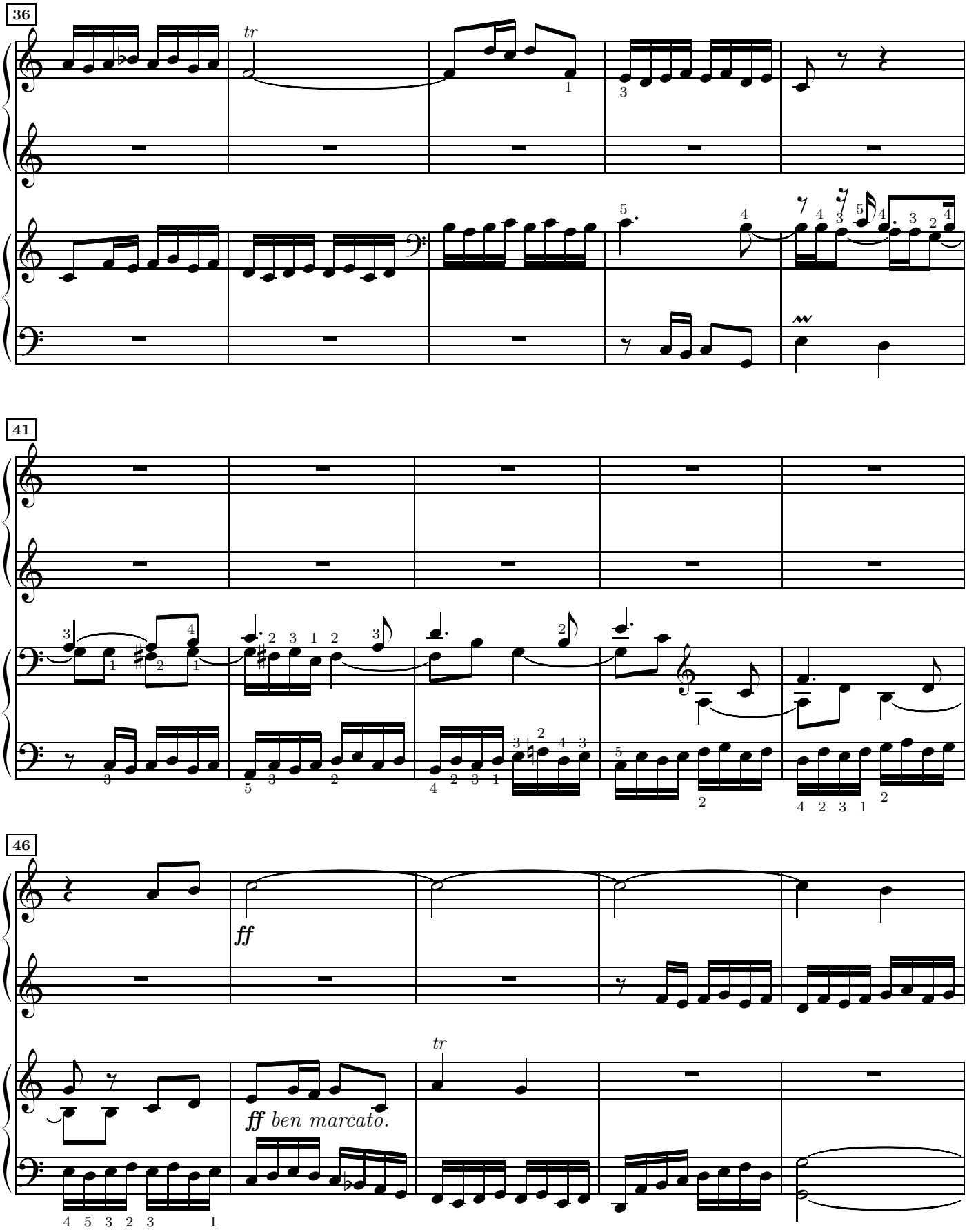
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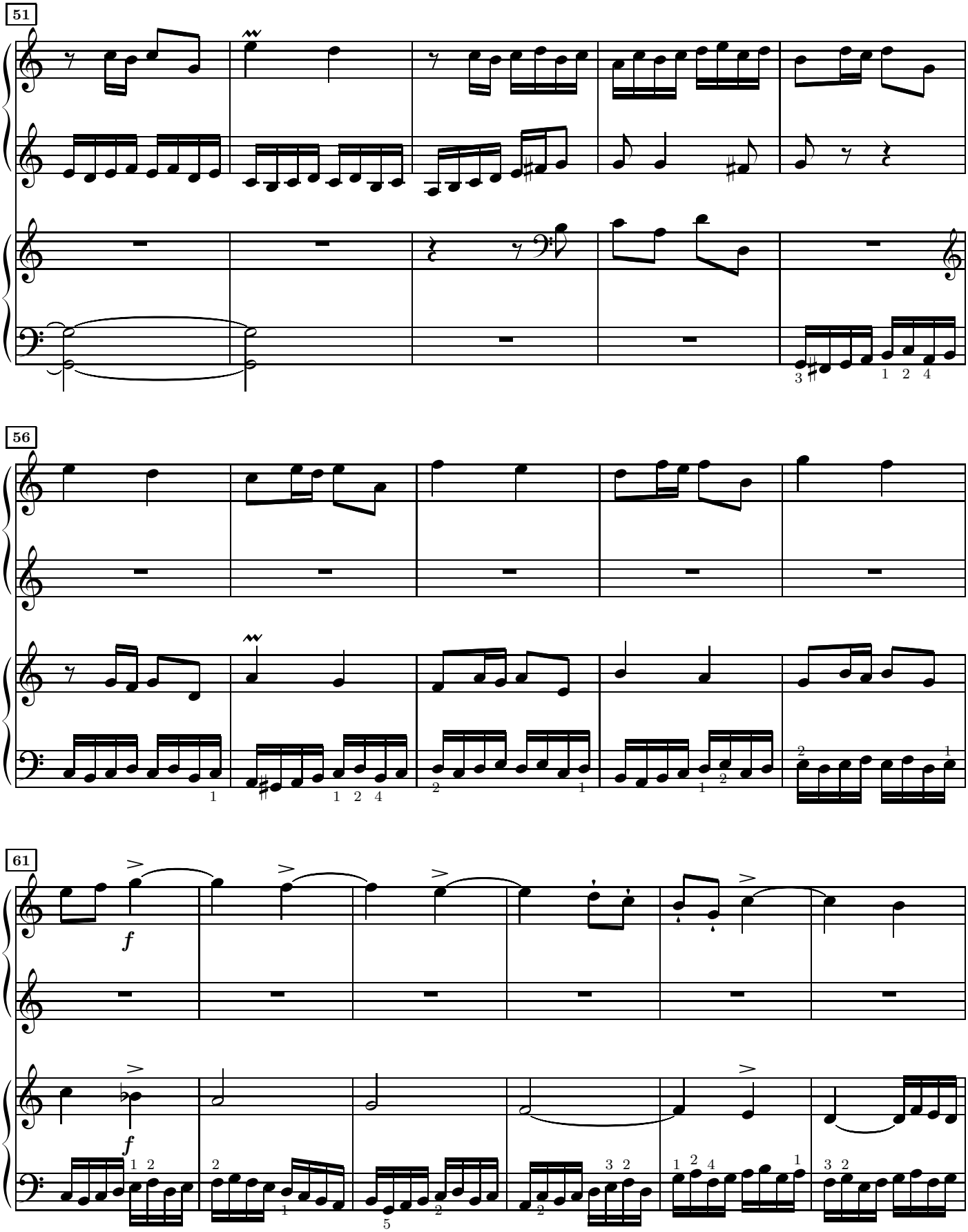
ff
ff ben marcato.
tr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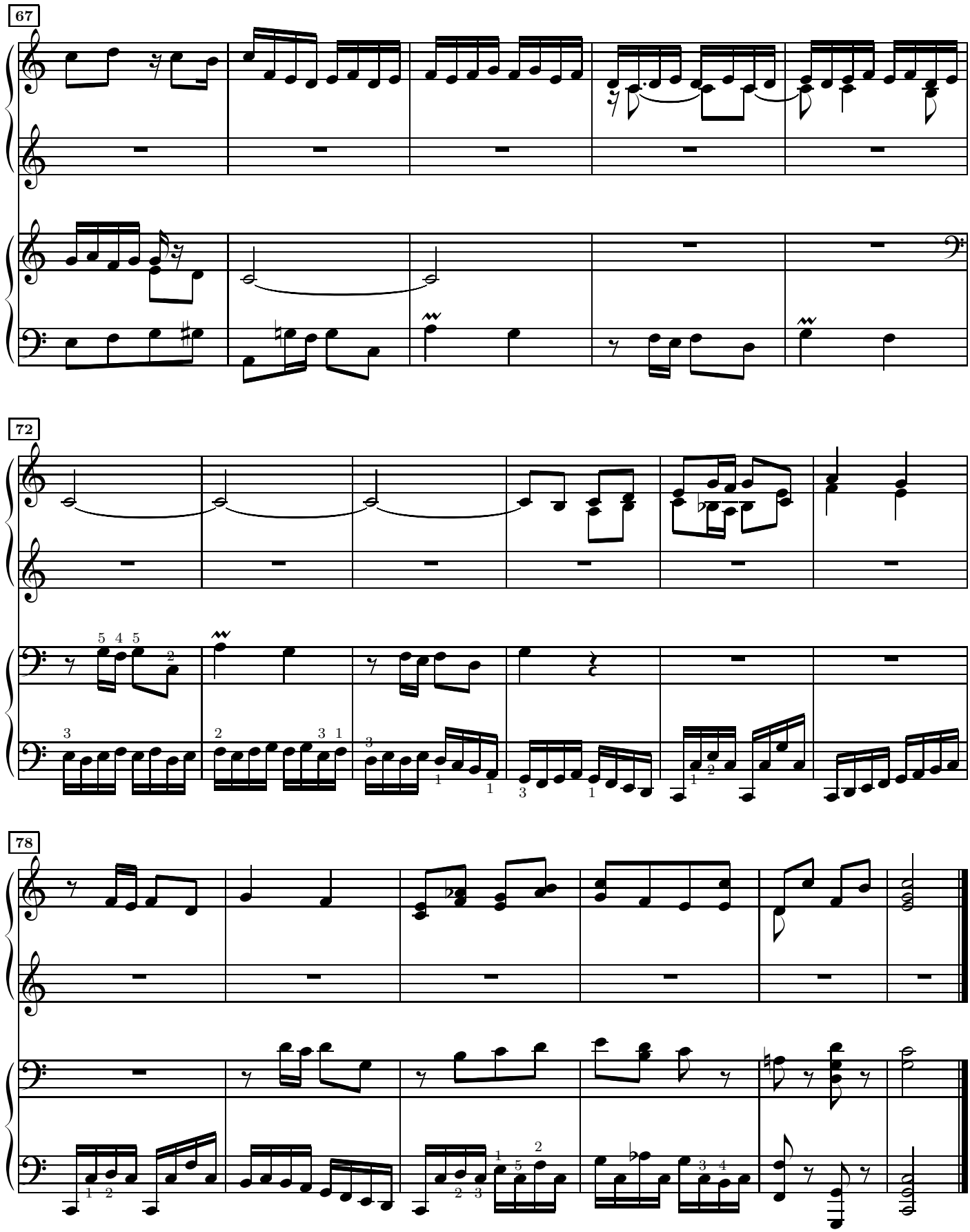
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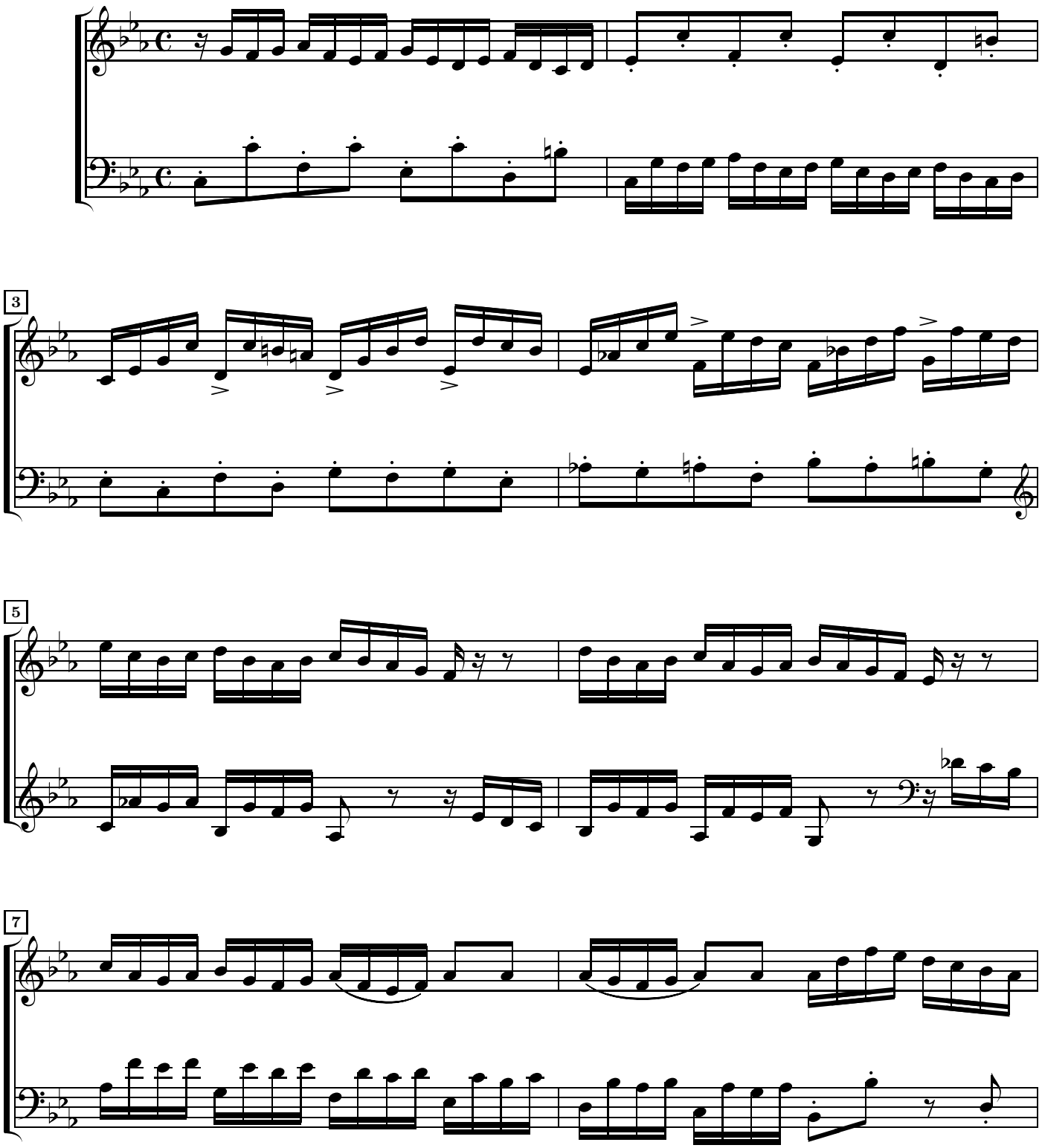
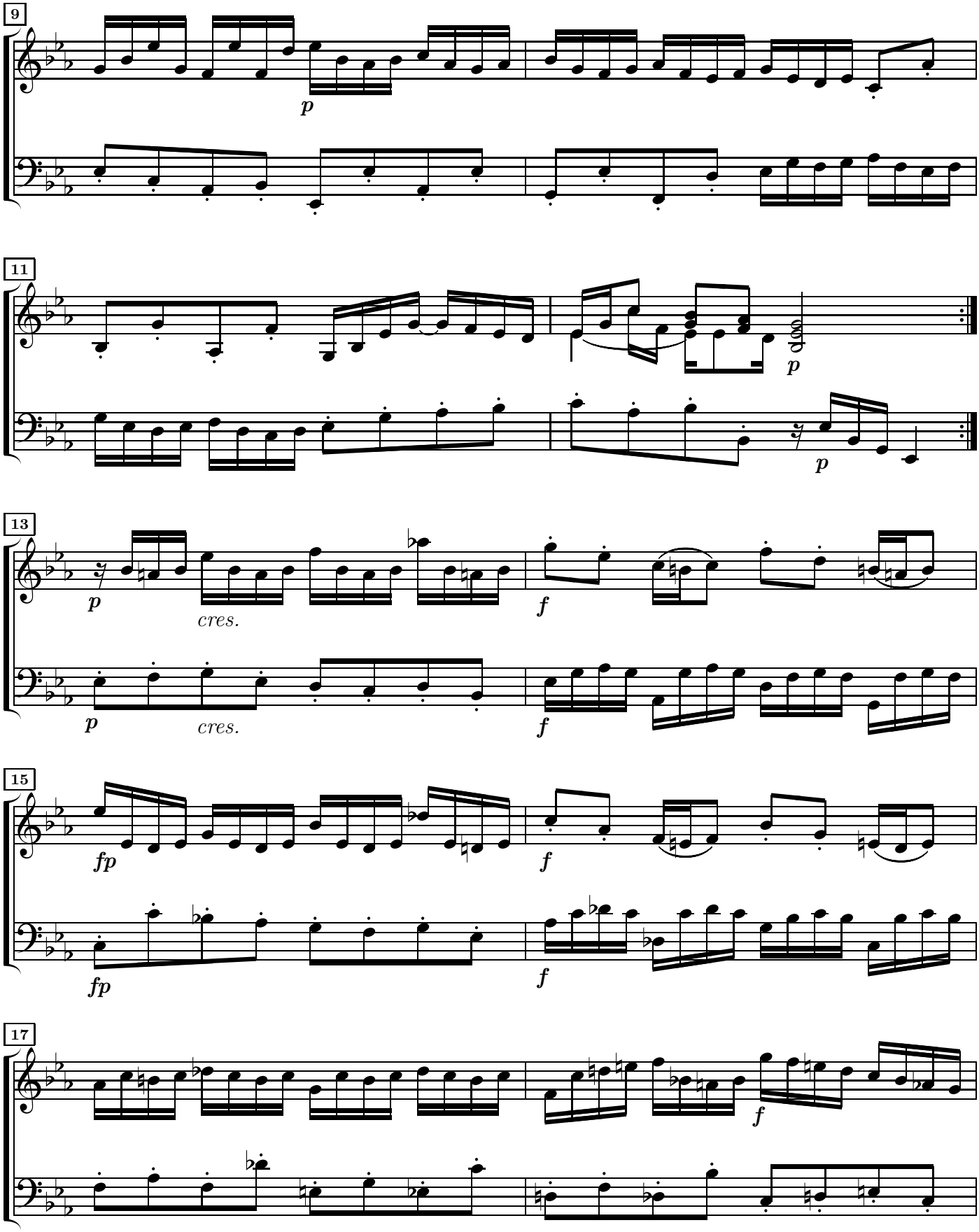
26.e en ut mineur

Prélude
Allegretto.

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

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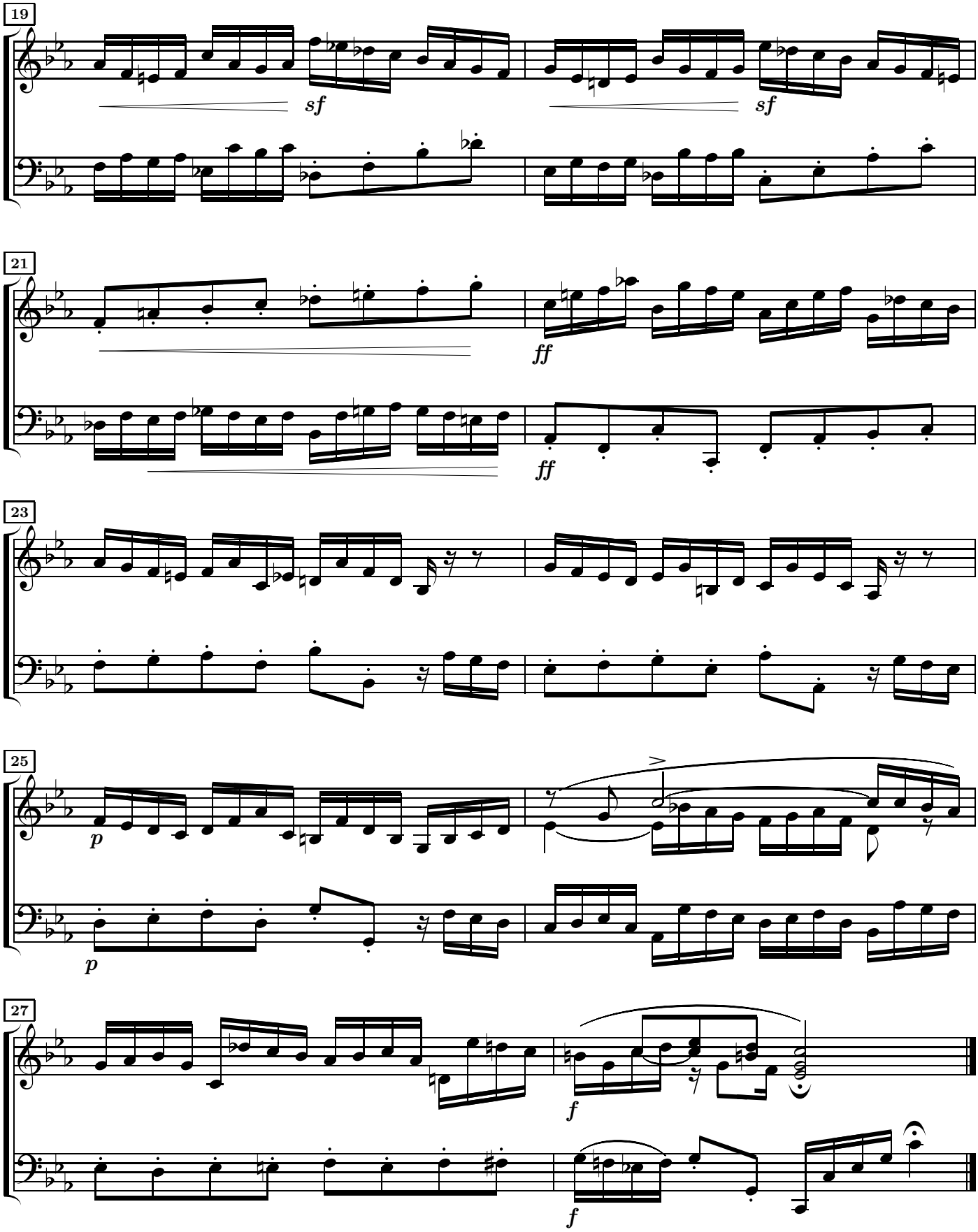
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sf
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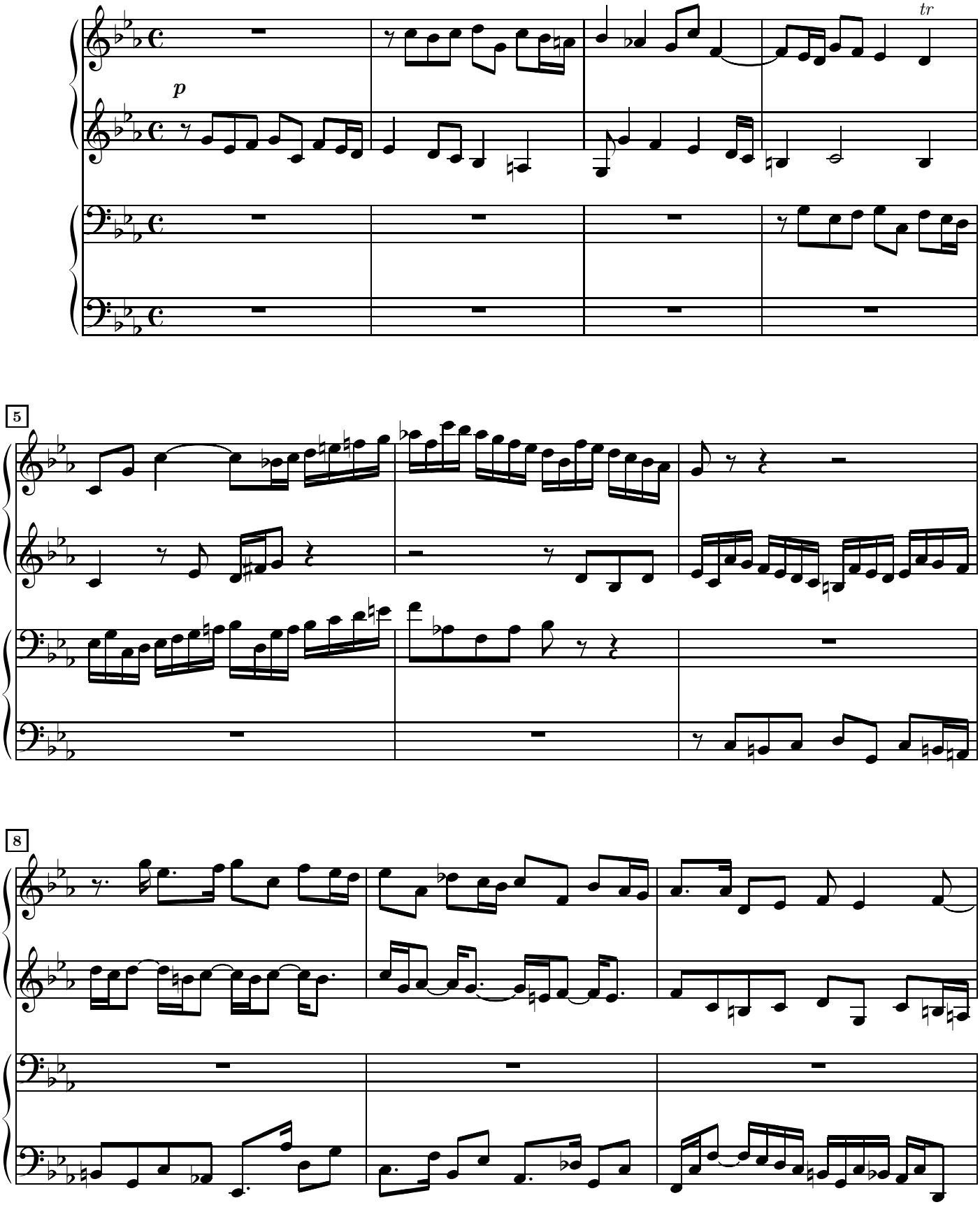
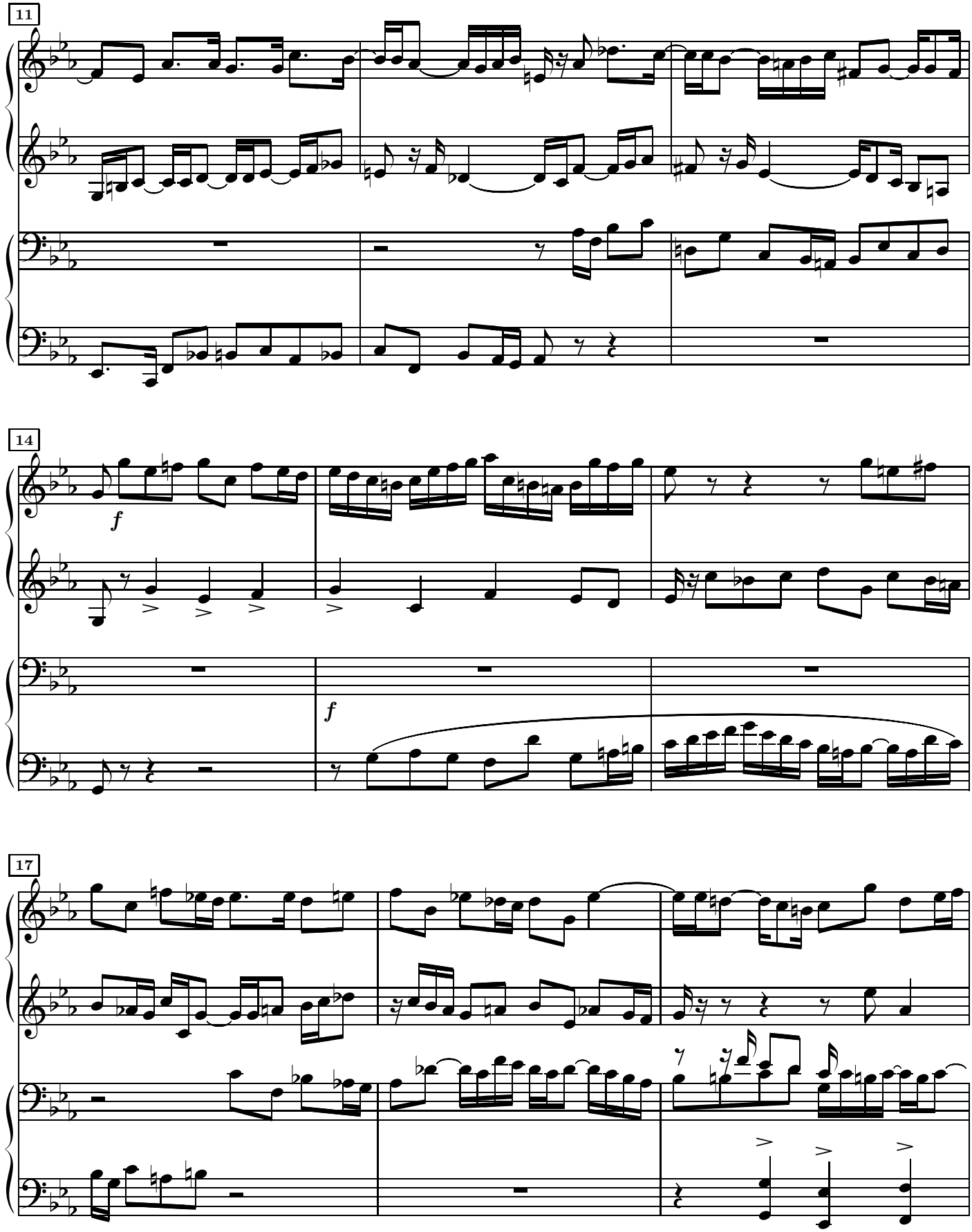
f
f

Fugue à 4 voix

Moderato quasi Andante.

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14
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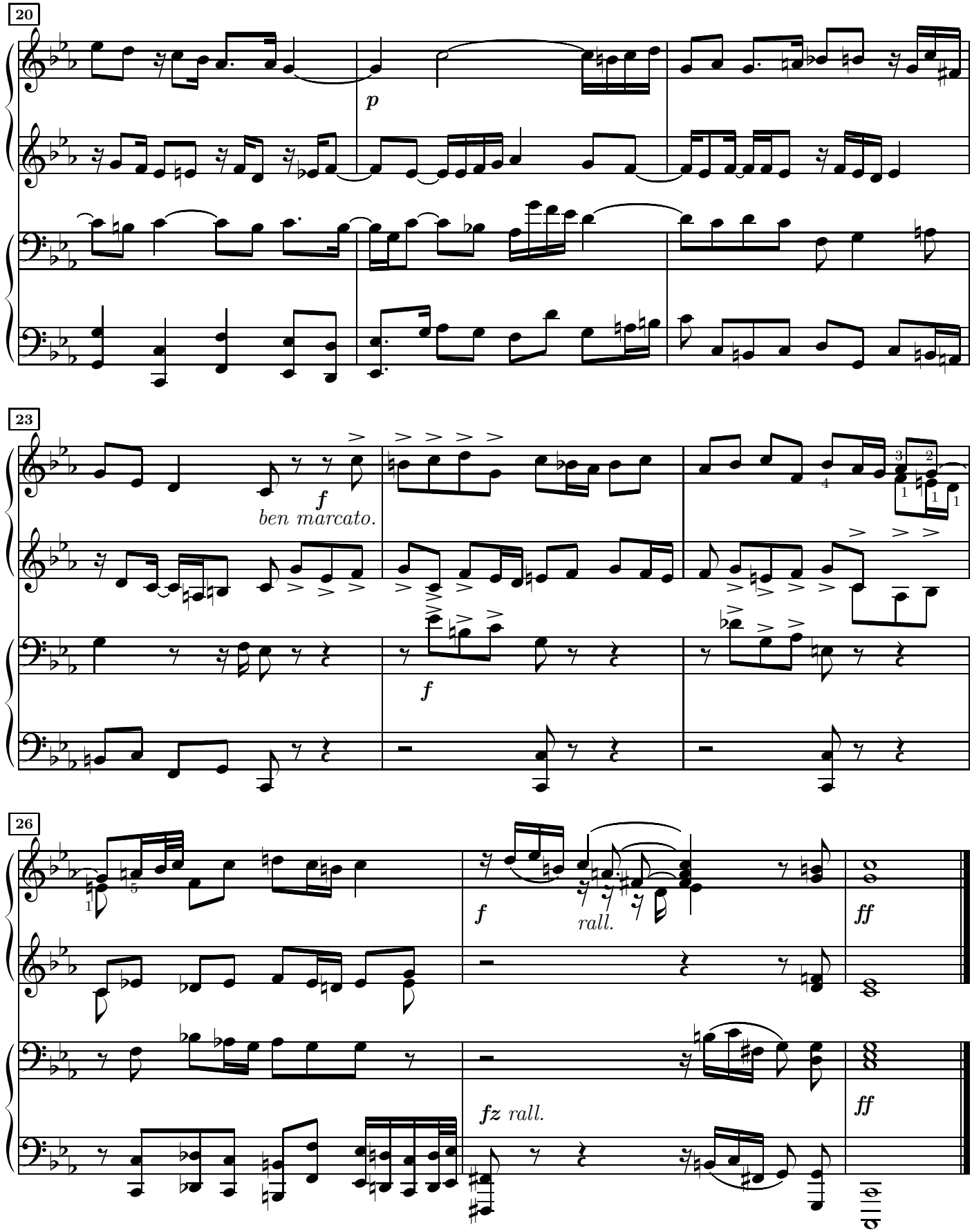
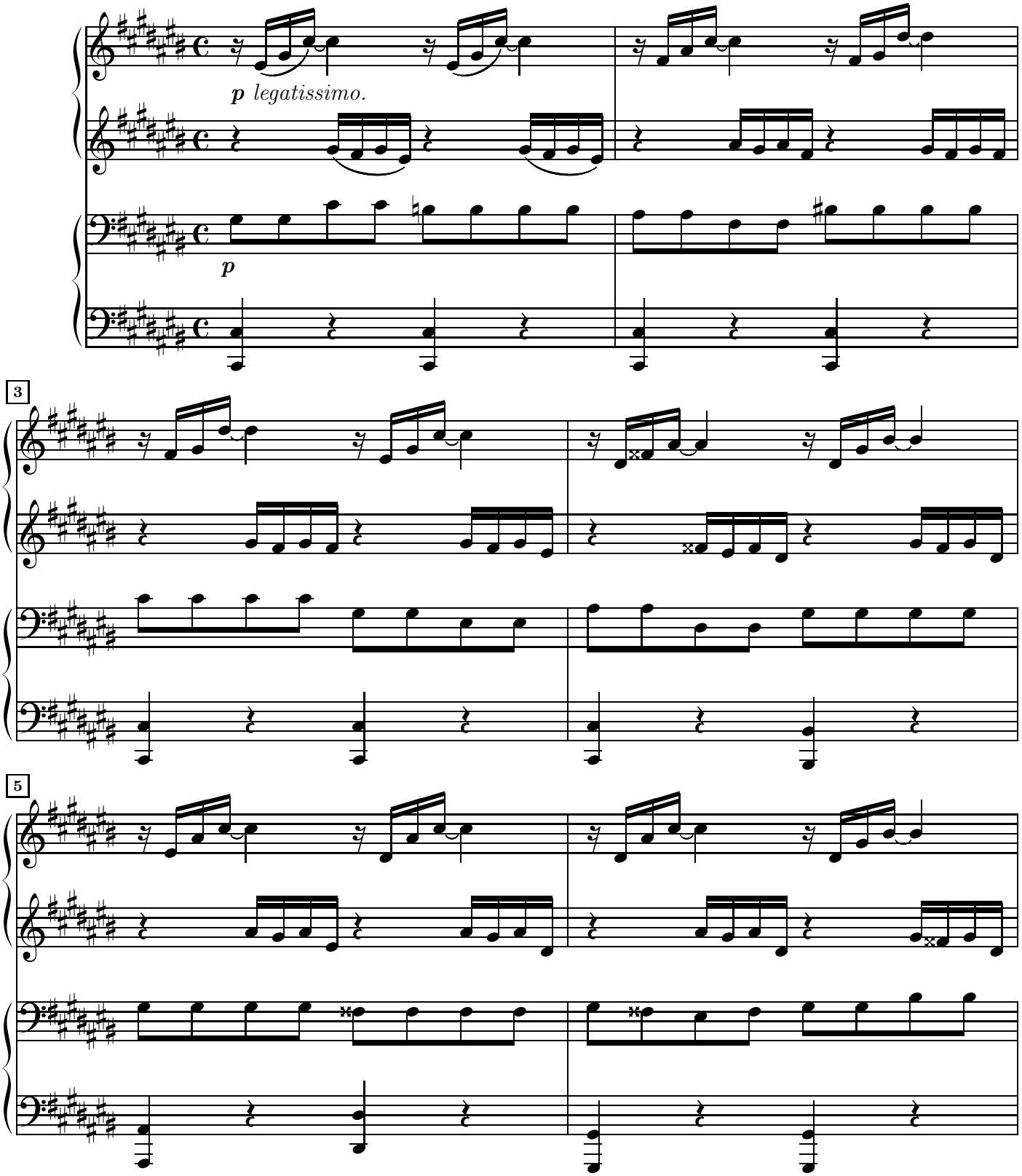
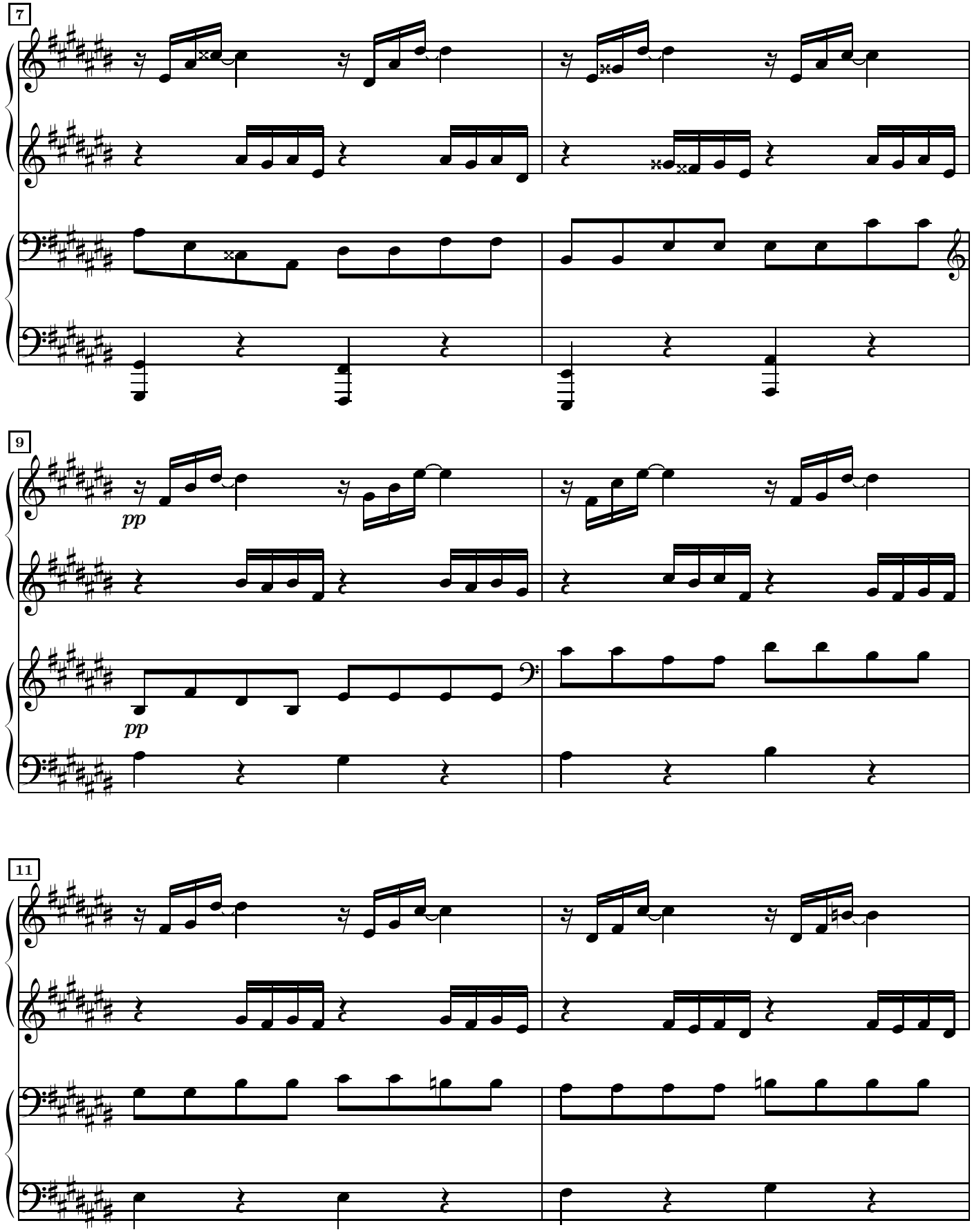

20
p
23
f
ben marcato.
f
26
f
rall.
ff
fz rall.
ff

27.e en ut dièse majeur

Prélude
Moderato.

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

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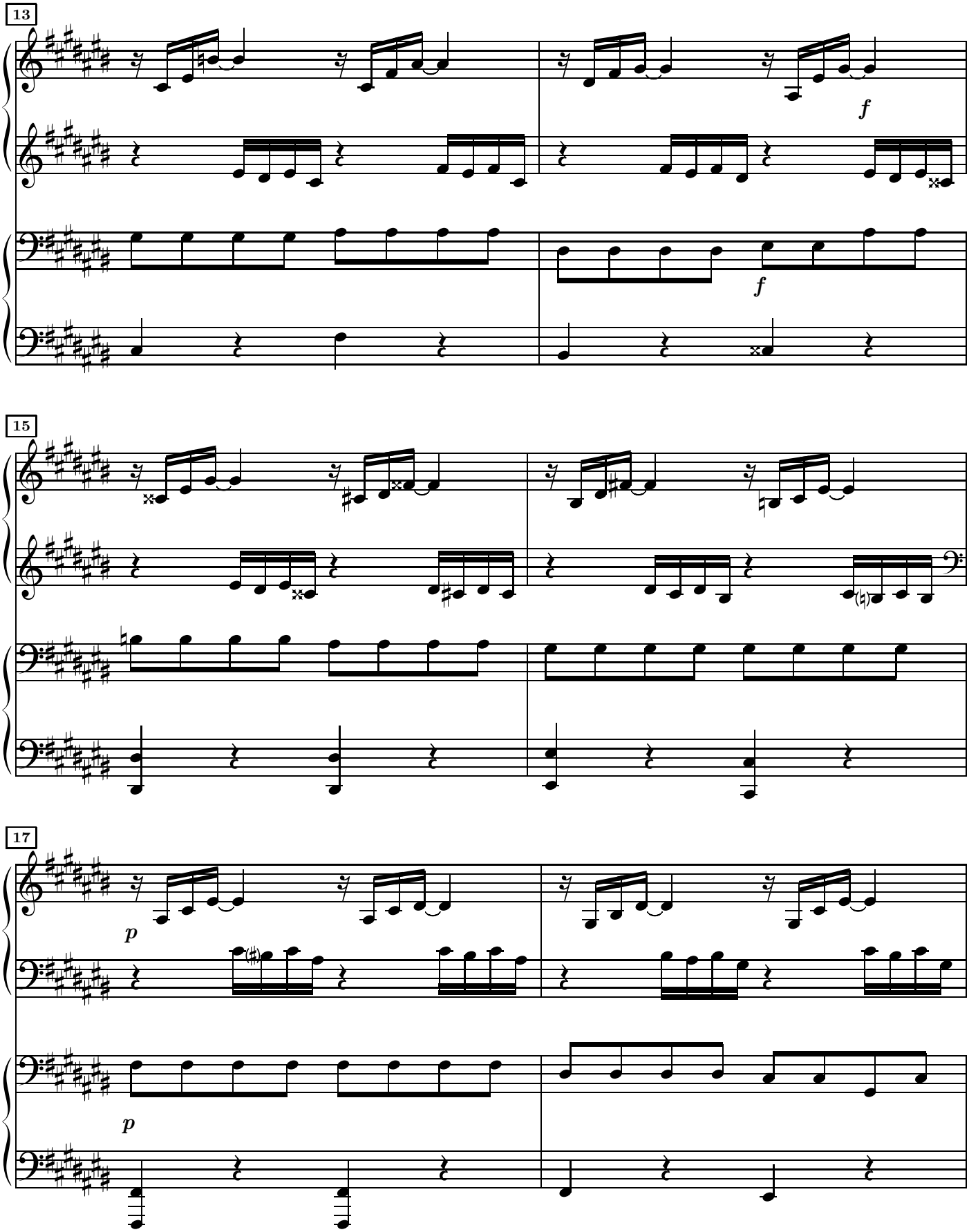
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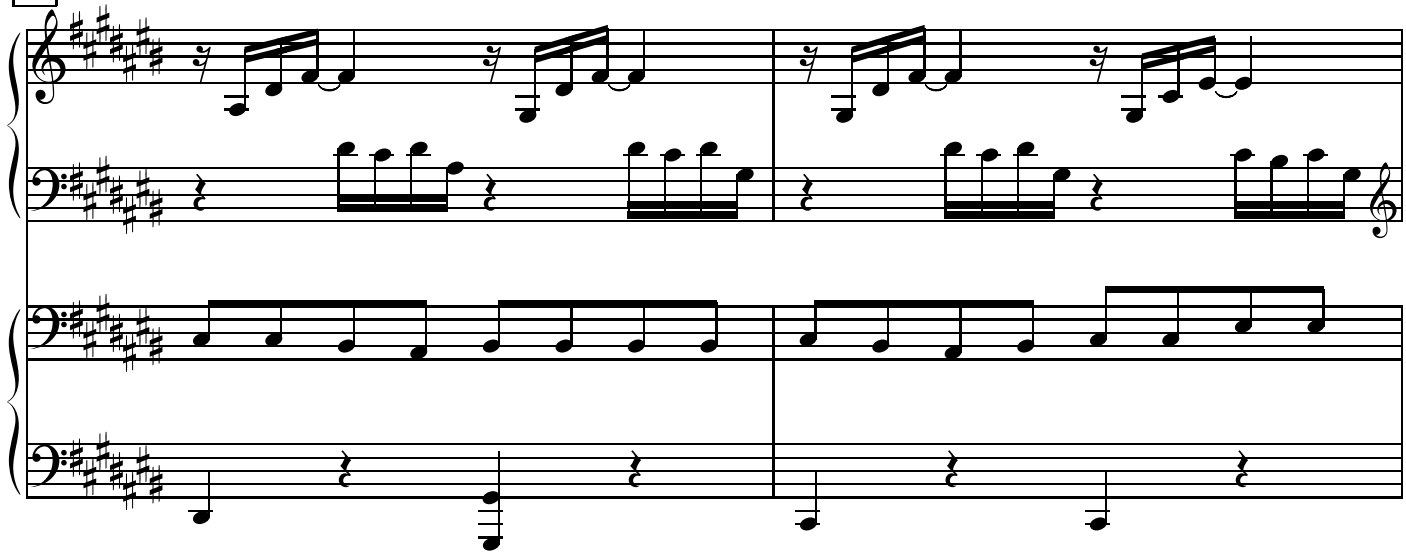
19



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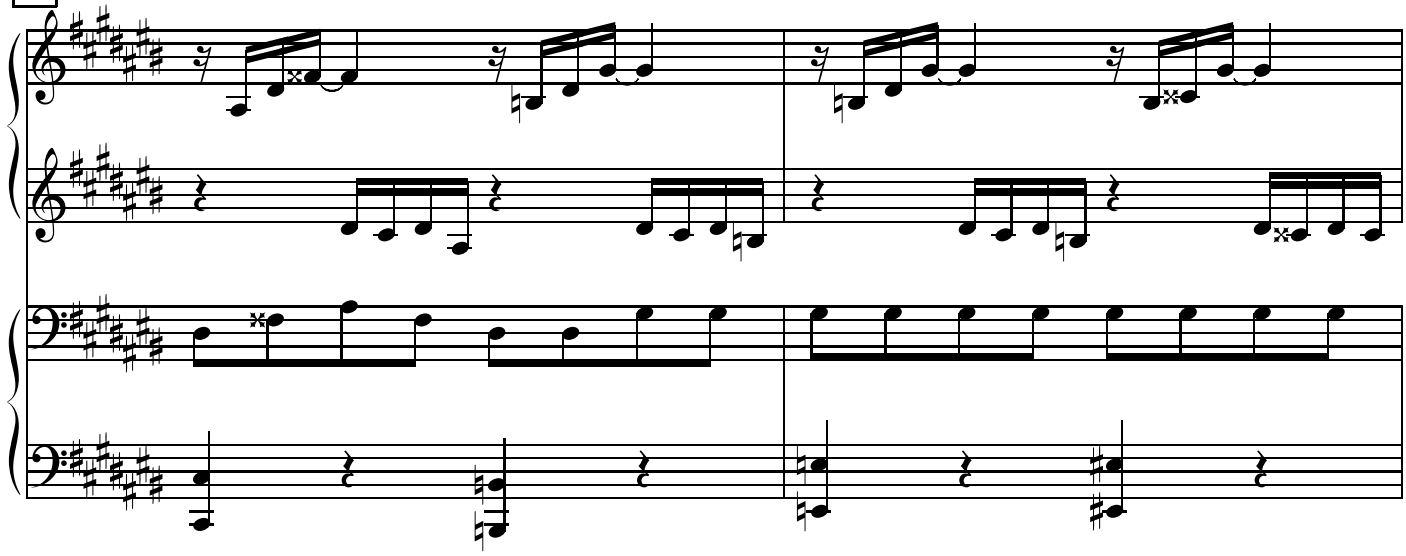

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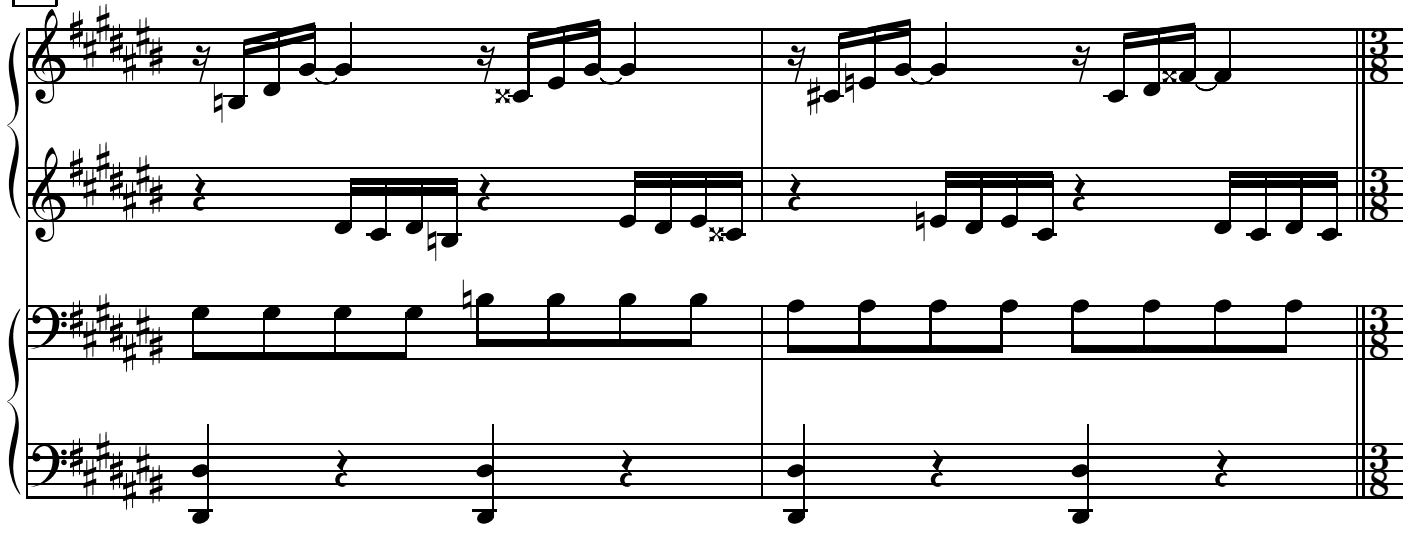
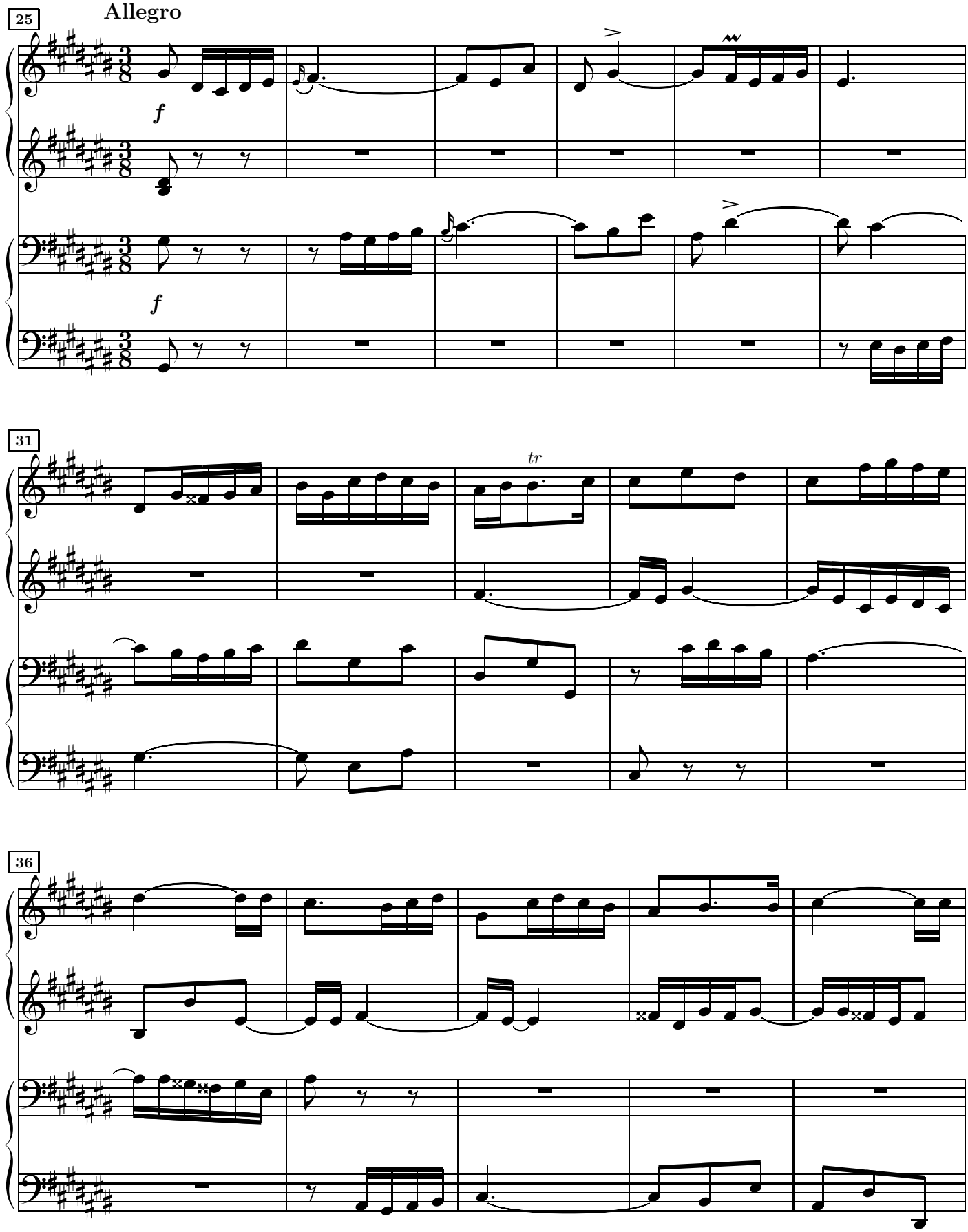



25
Allegro
f
f
31
tr
36

41

legato.

46

rall.

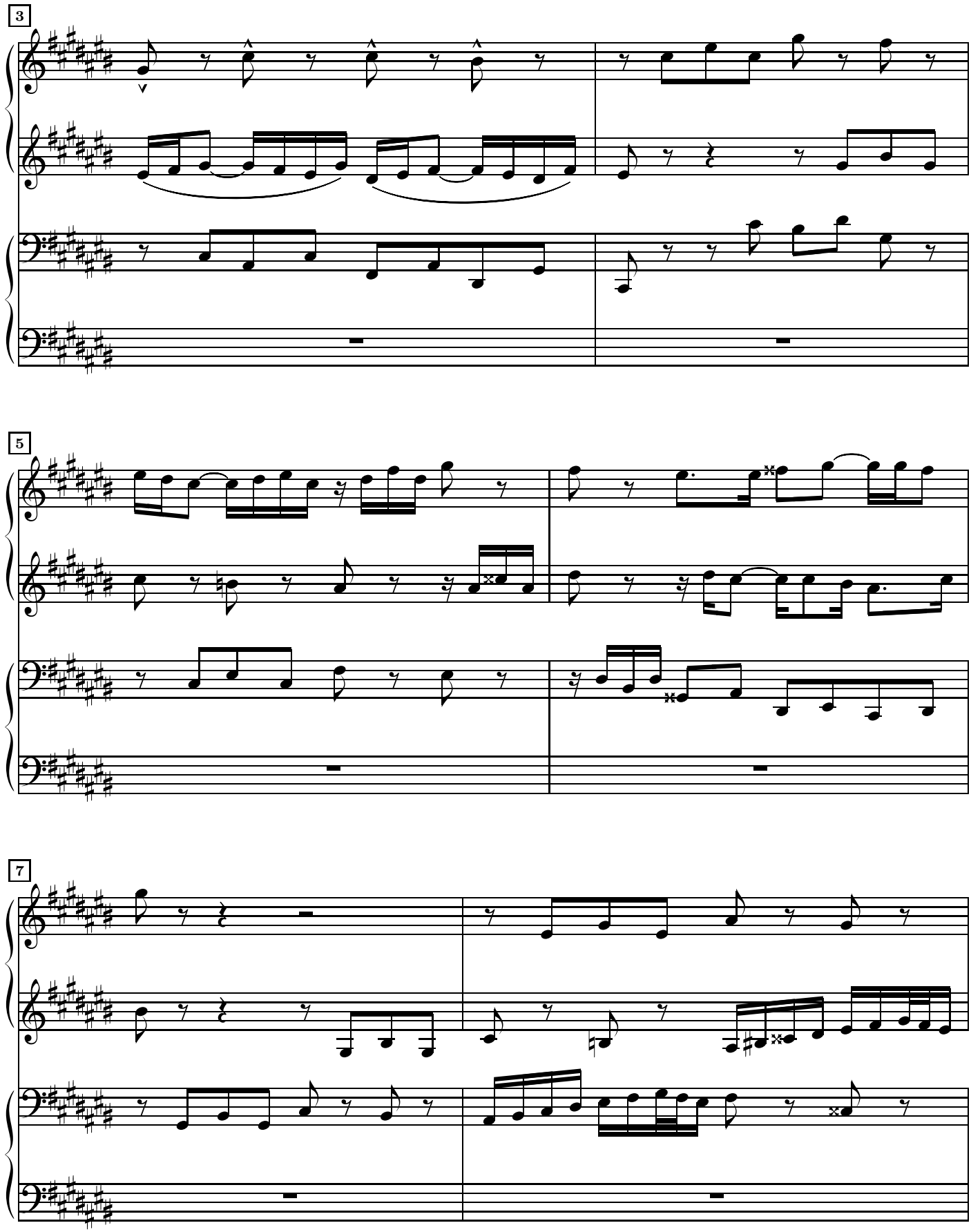
rall.

Fugue à 3 voix

Mæstoso quasi Andante.

f *Pesante ben marcato*

f *Pesante ben marcato*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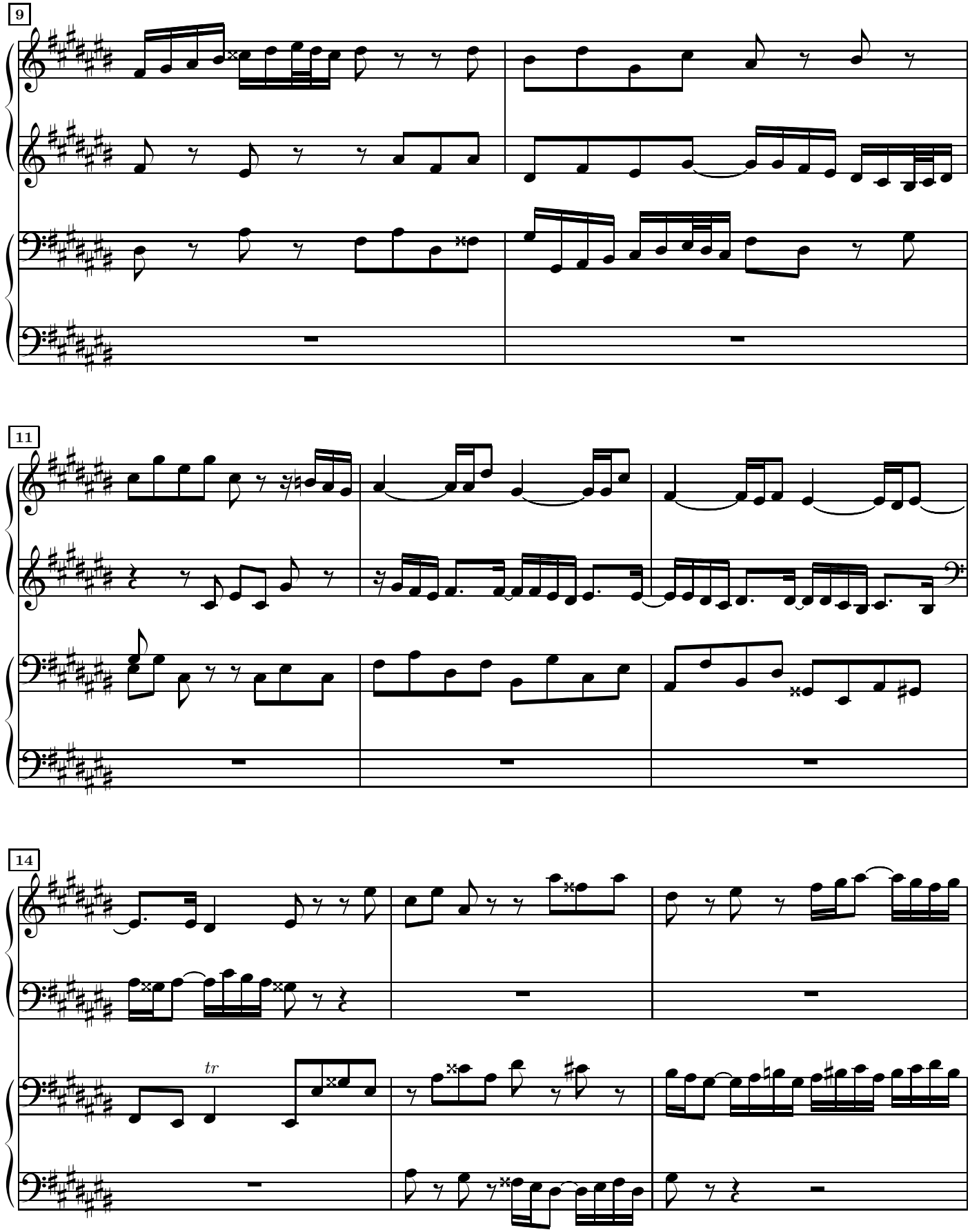
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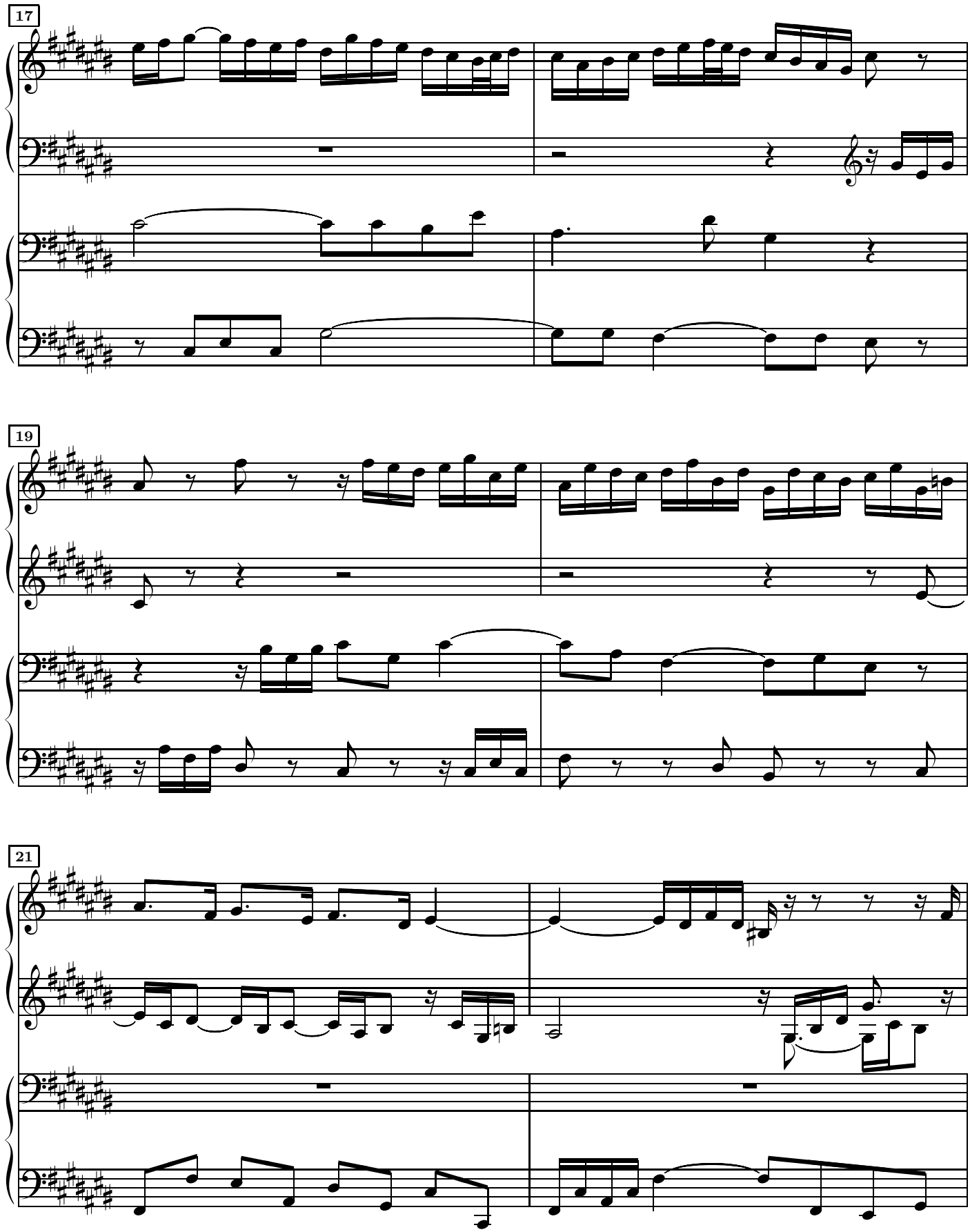
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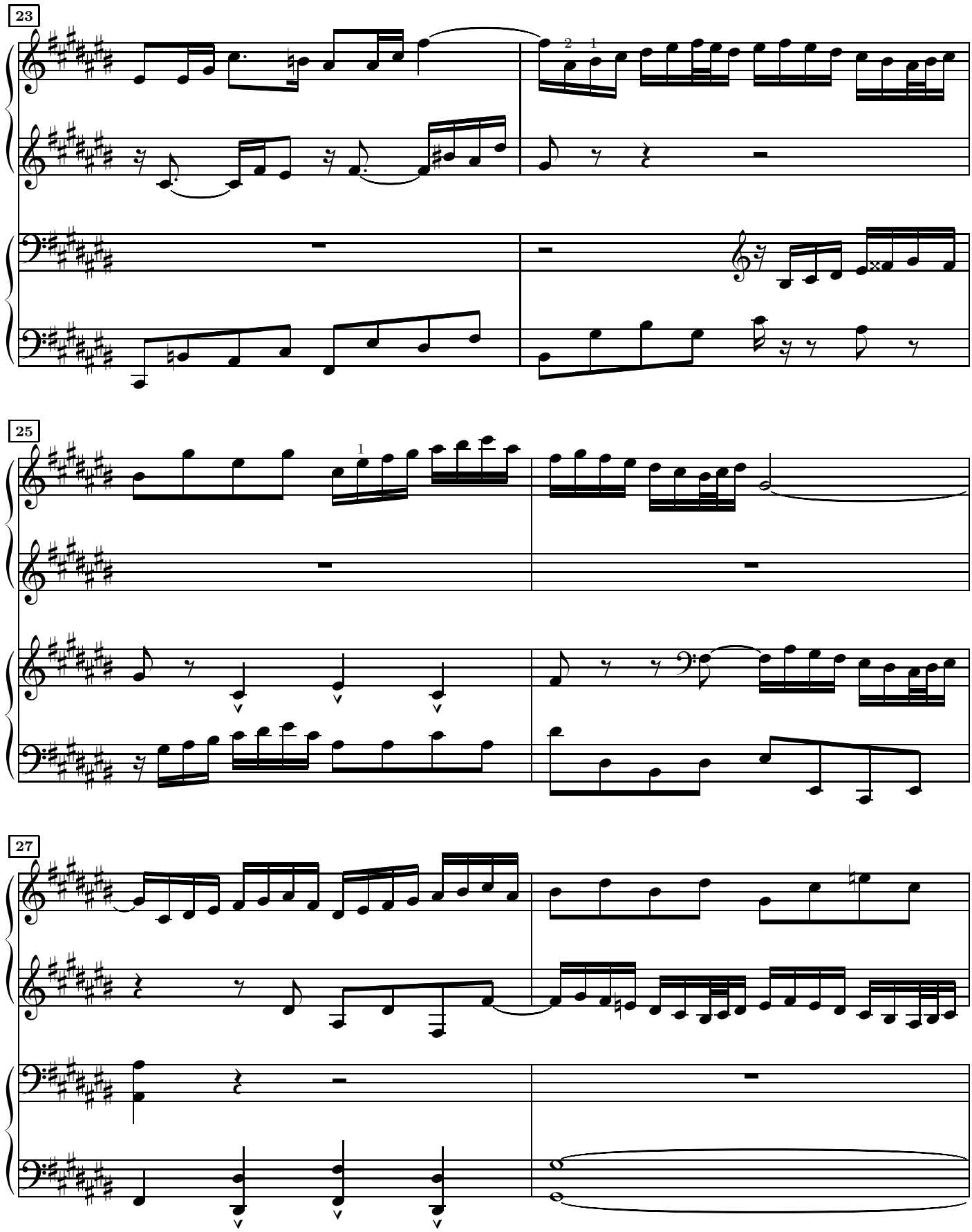
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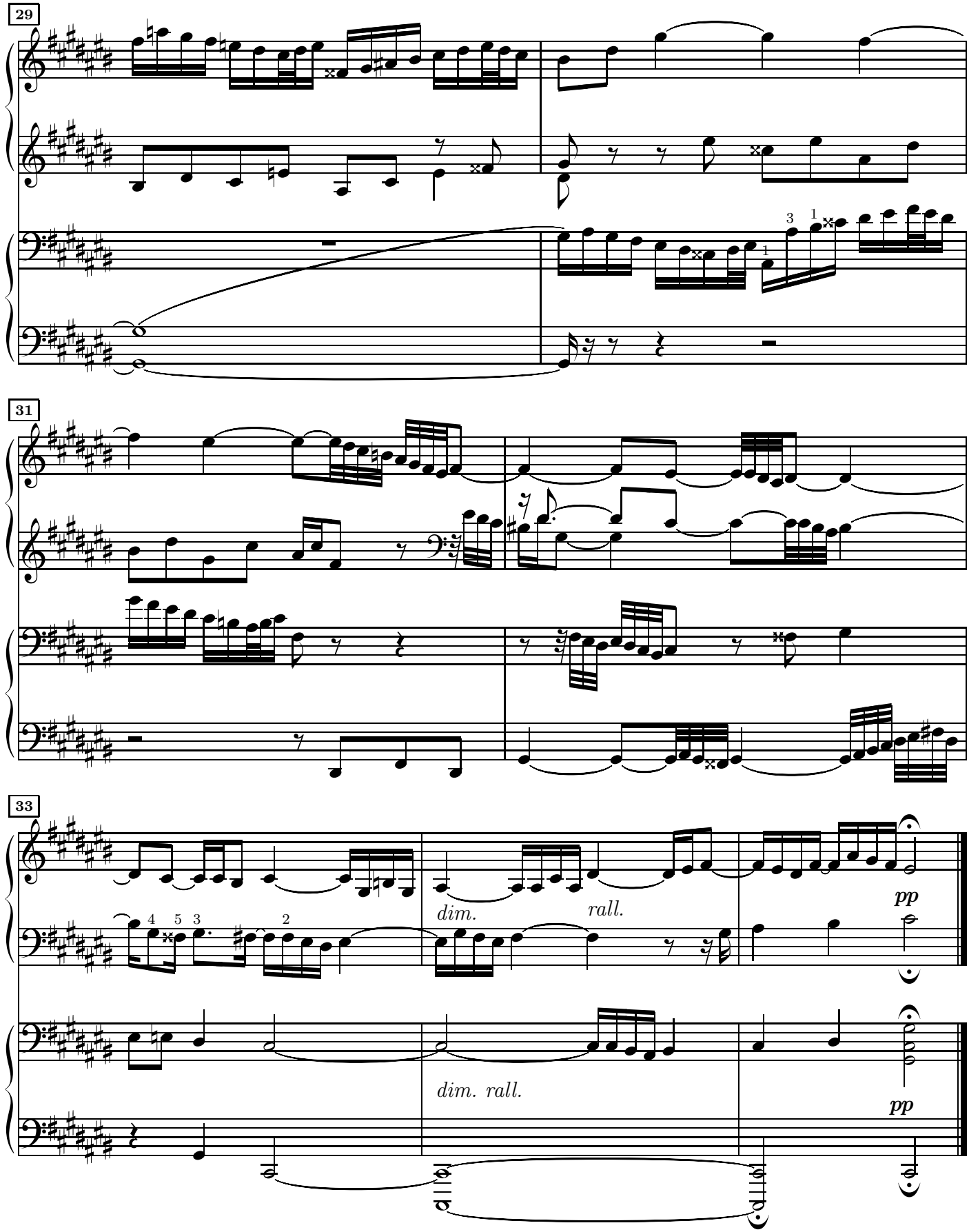
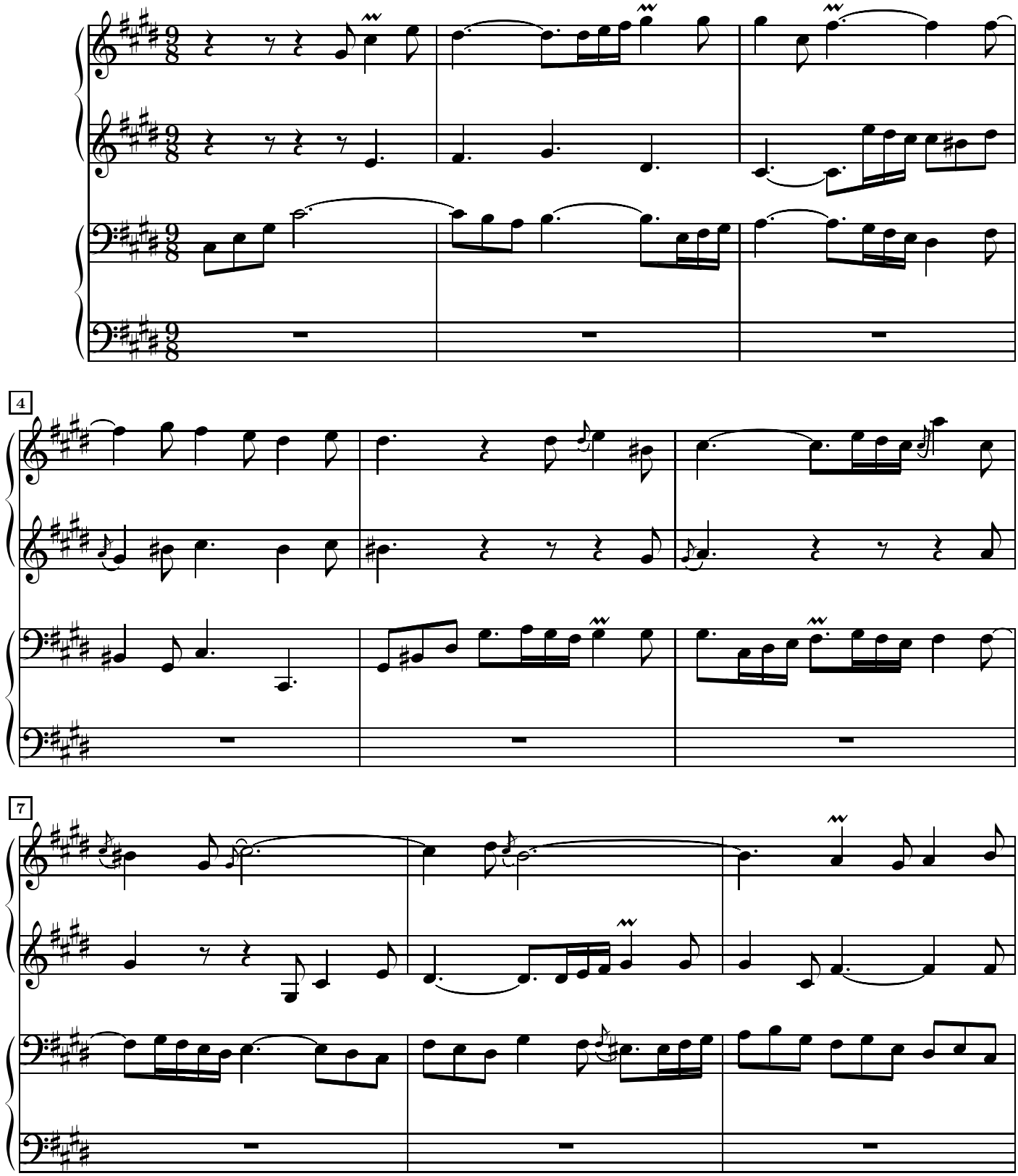
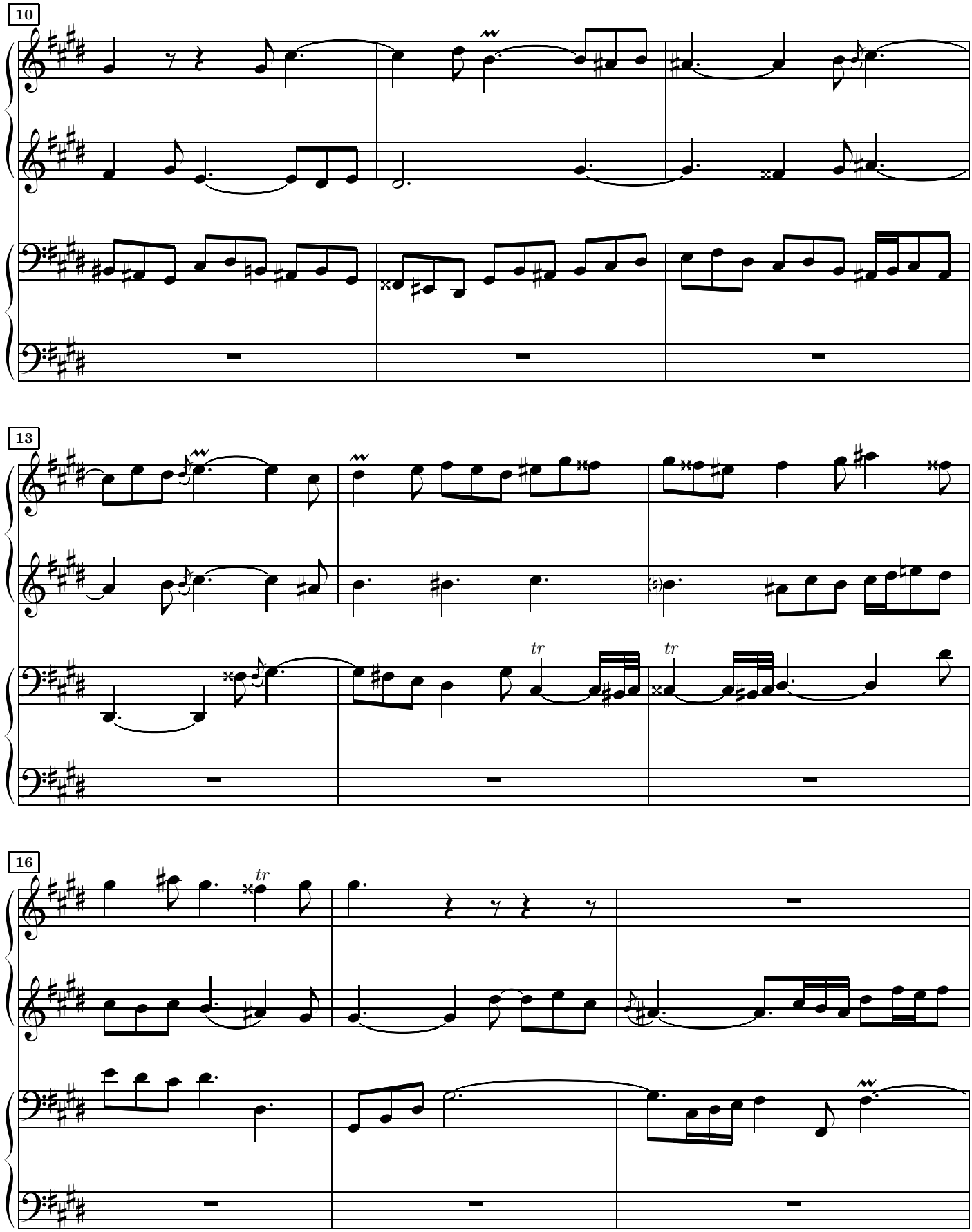

29
31
33
dim.
rall.
pp
dim. rall.
pp

28.e en ut dièse mineur

Prélude
Allegretto moderato quasi Andante.

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

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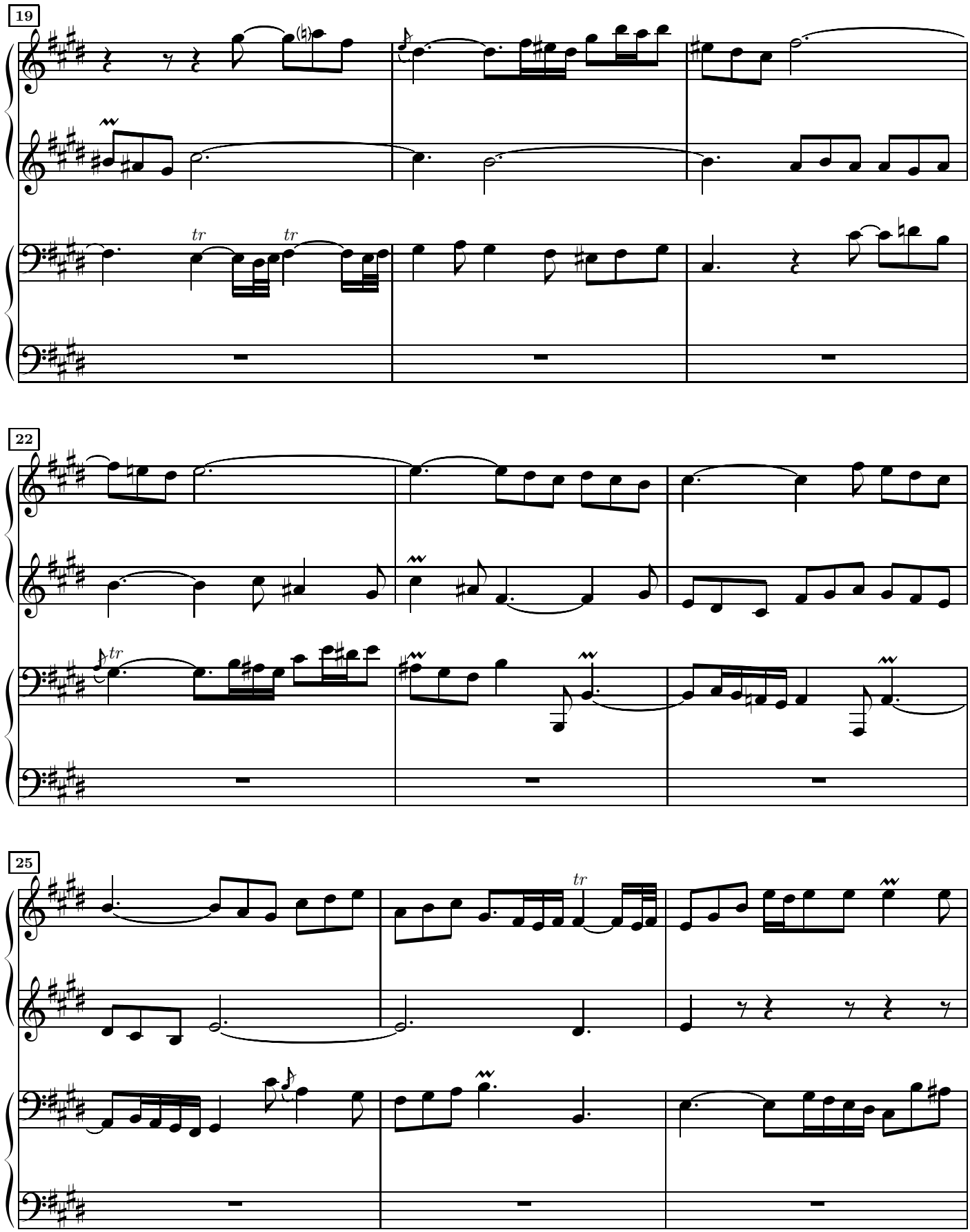
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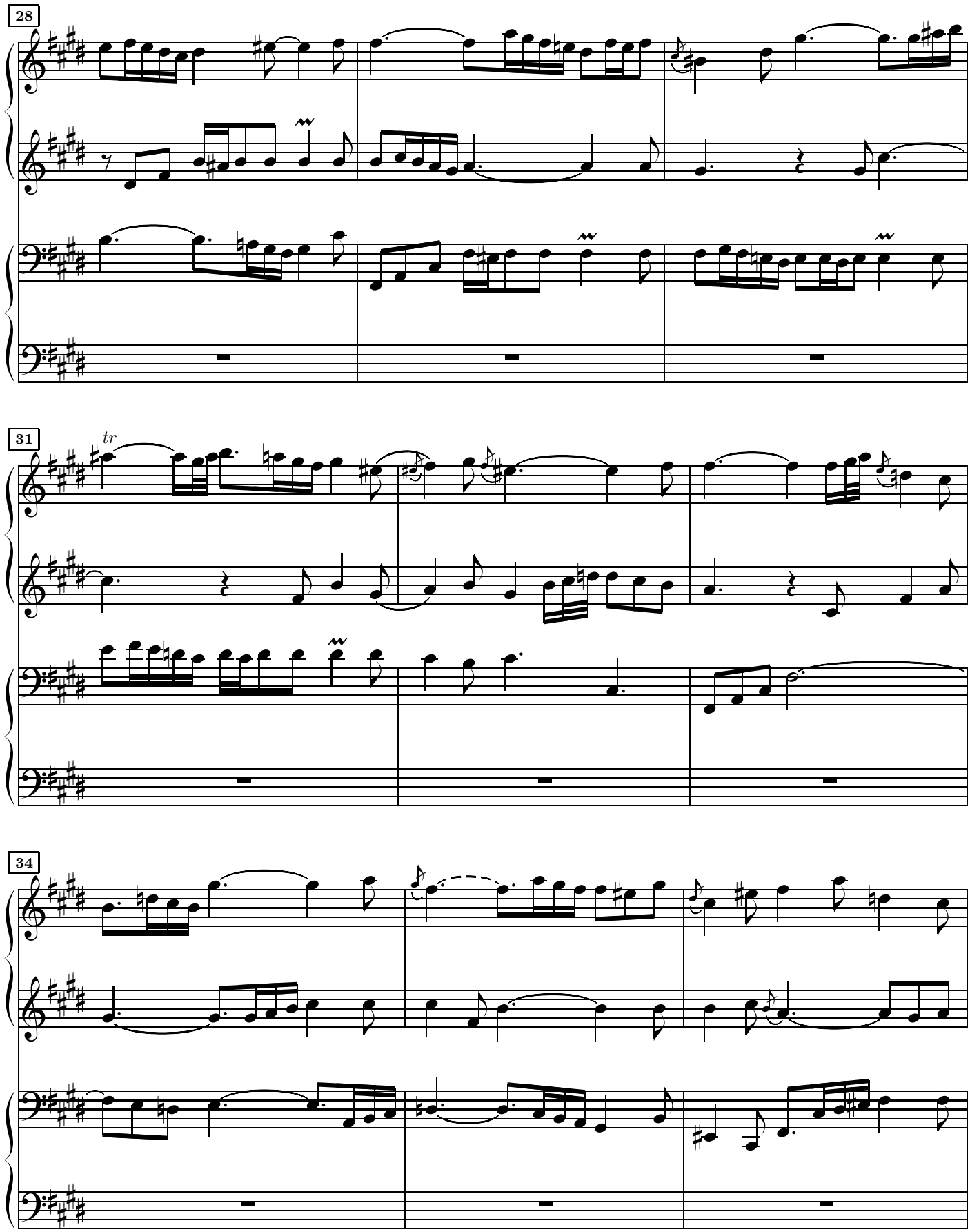
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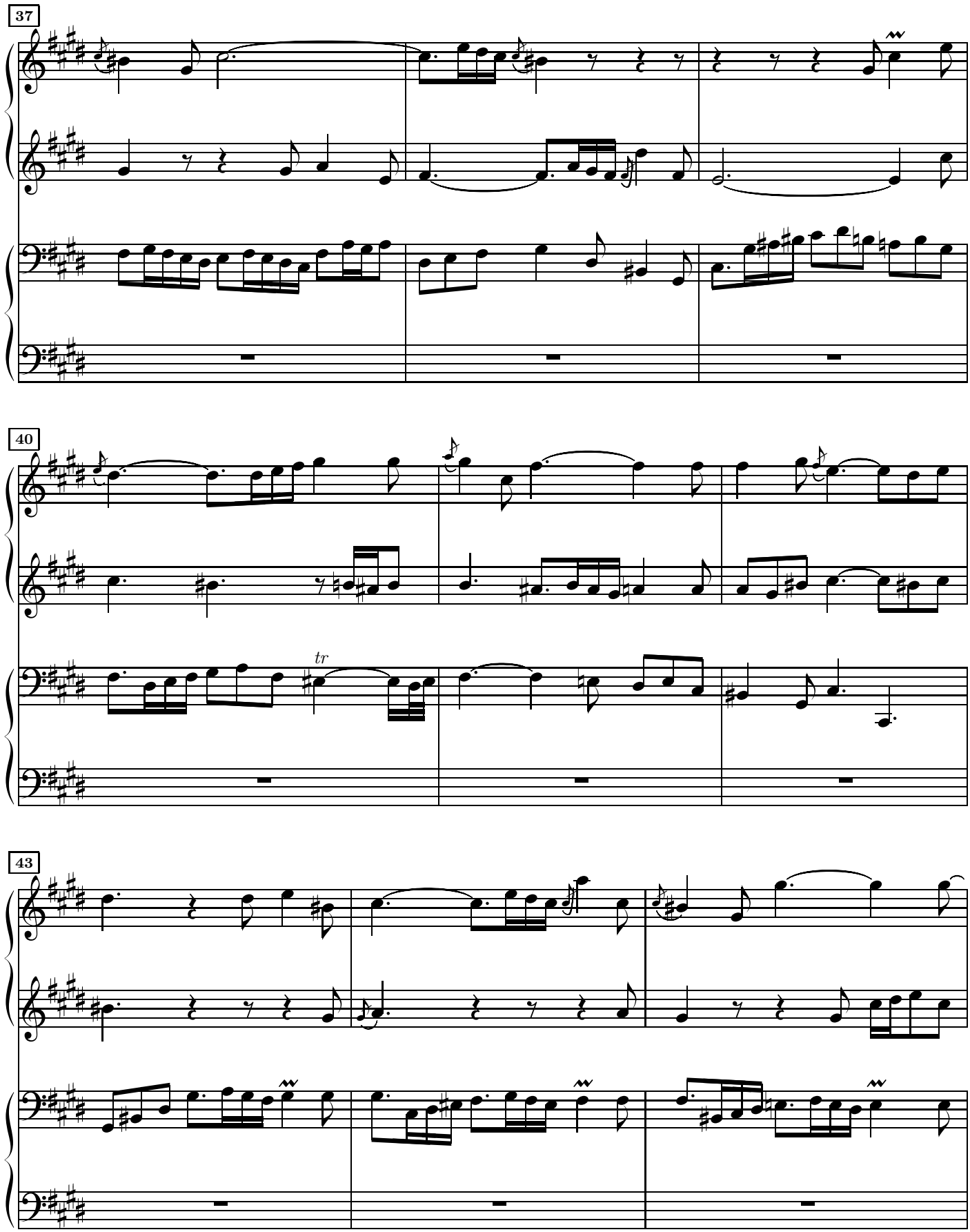
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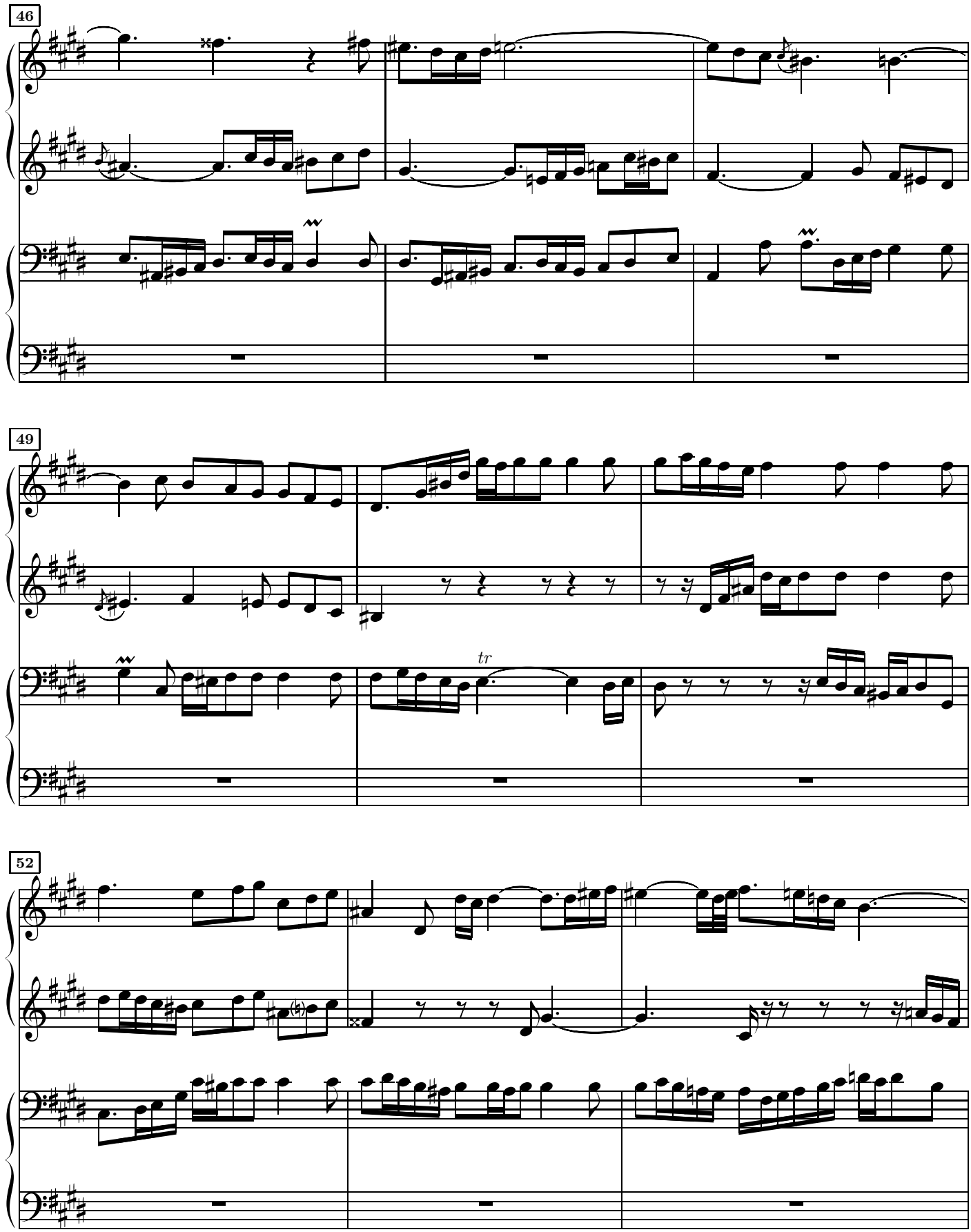
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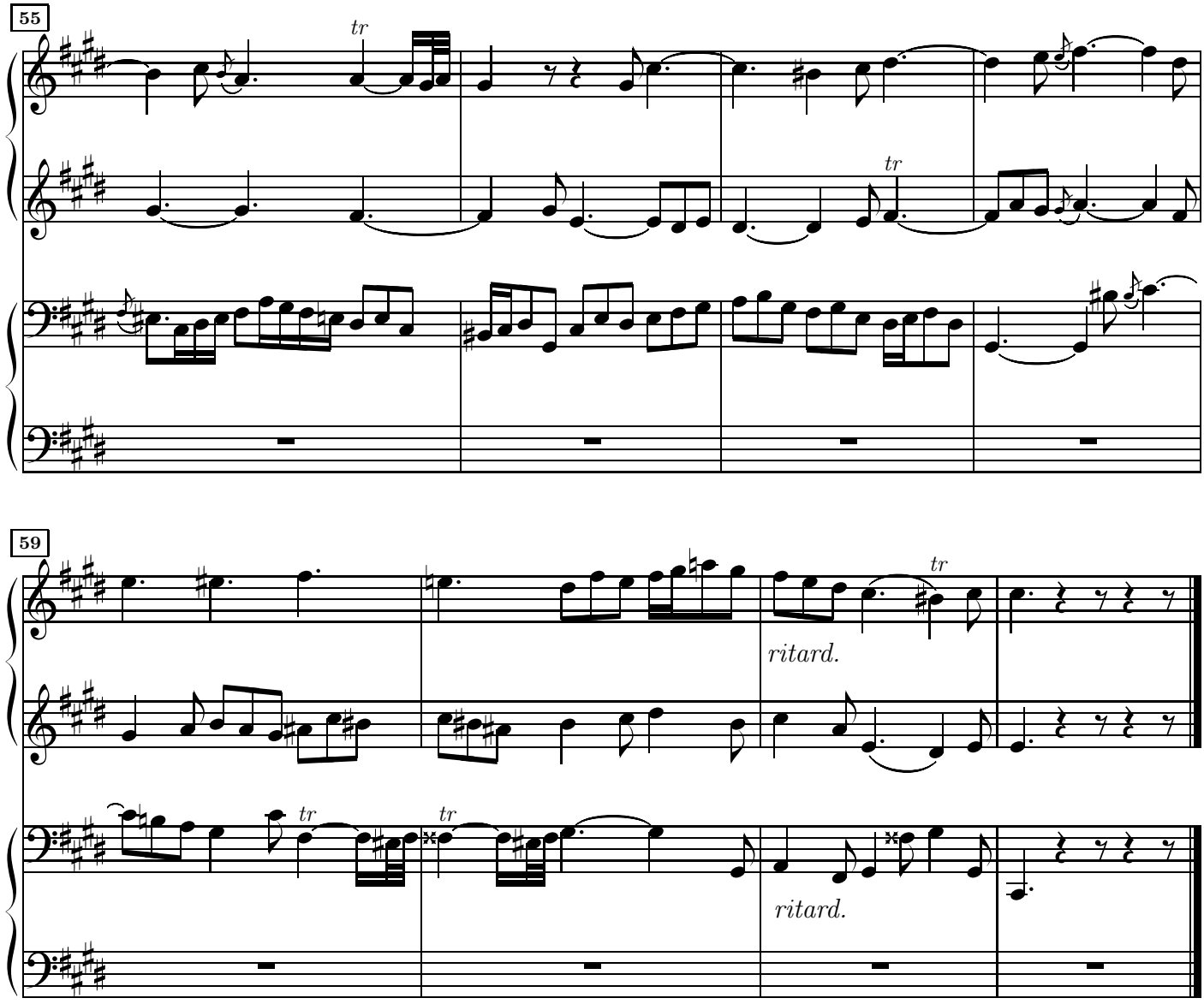
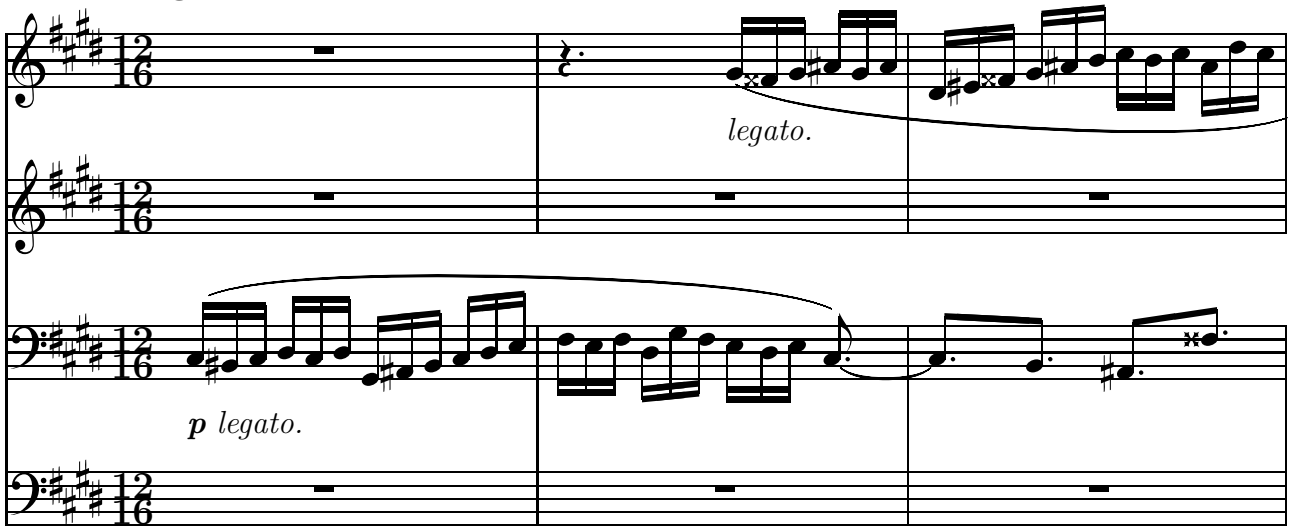
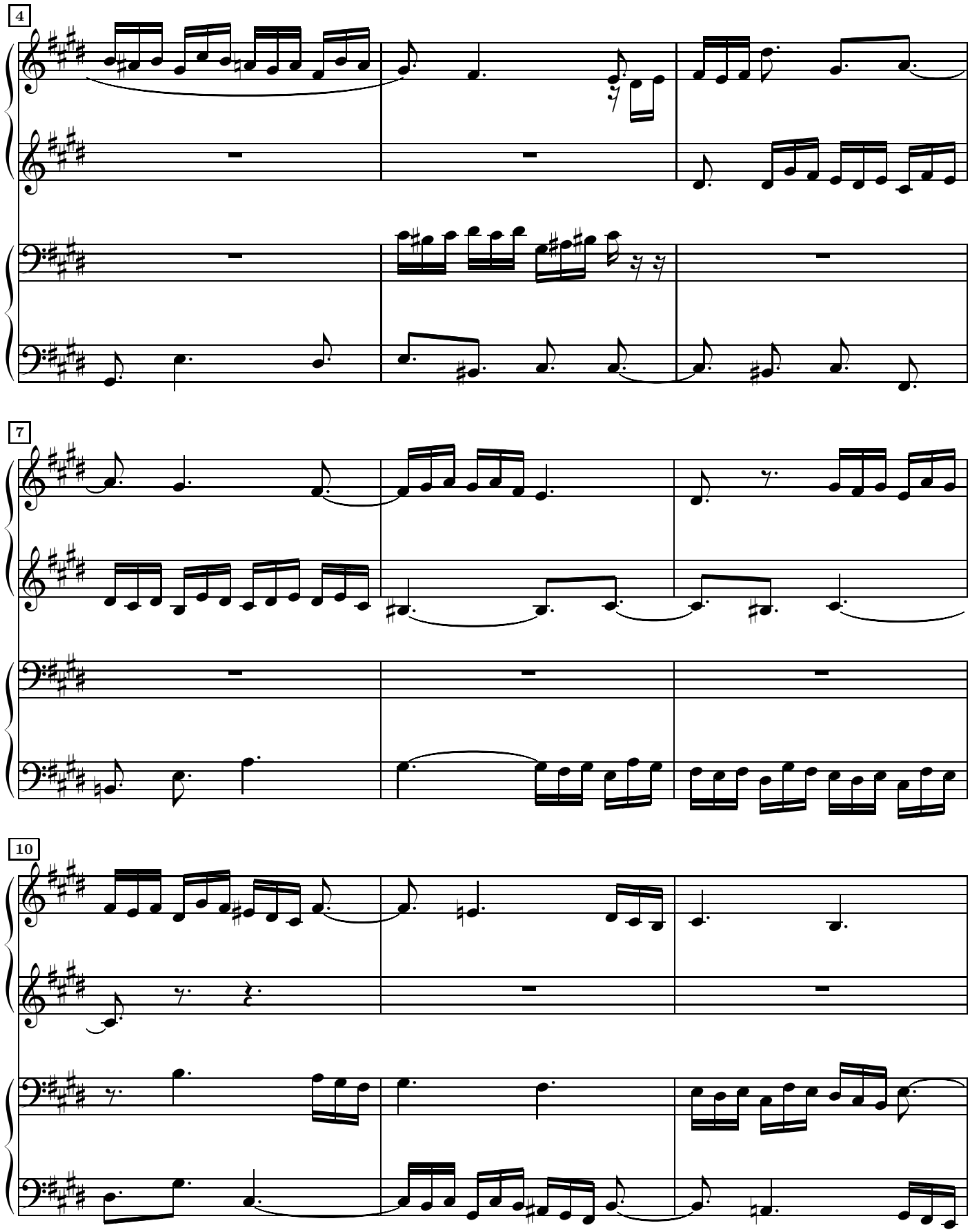


Fugue à 3 voix

Allegro moderato.

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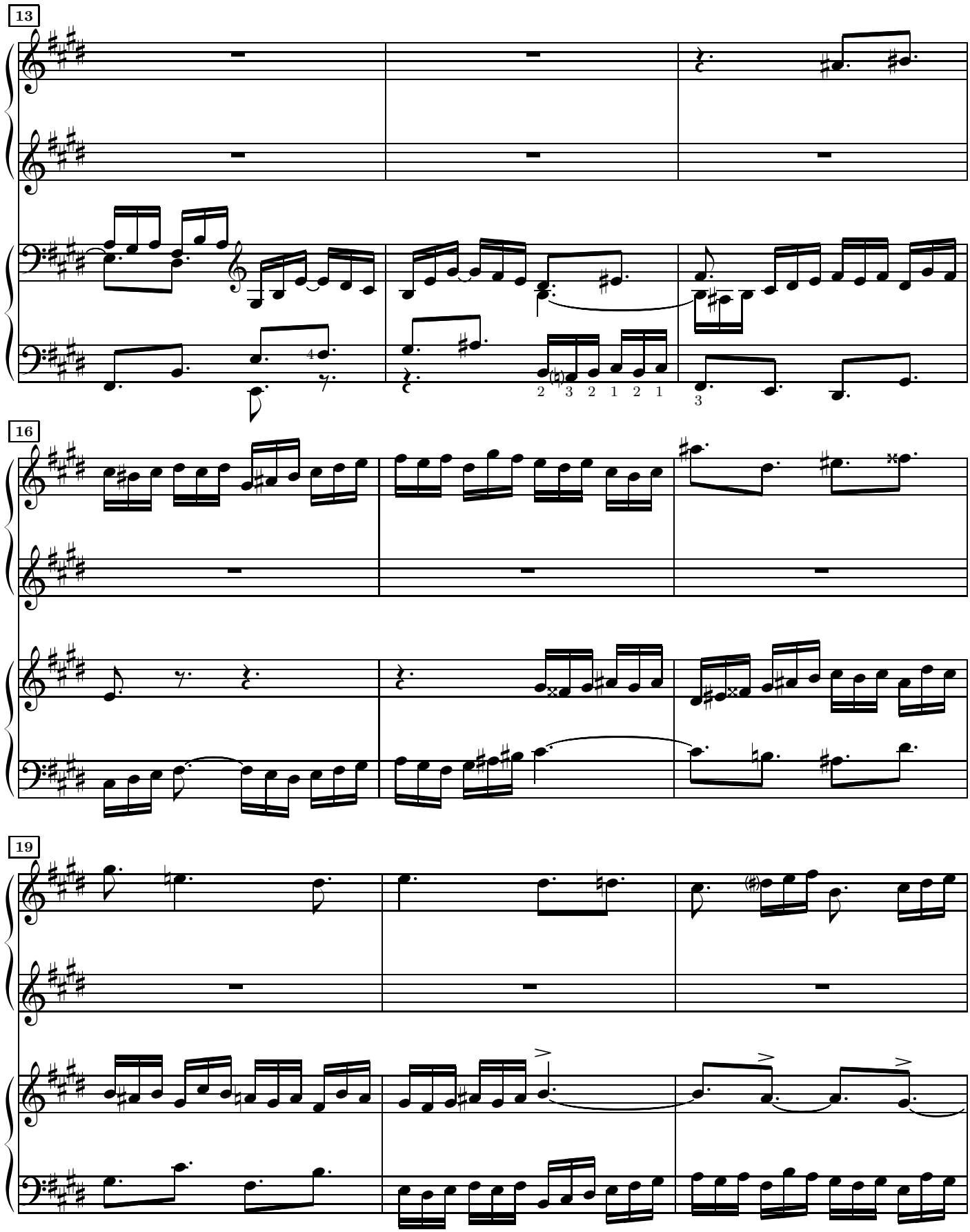
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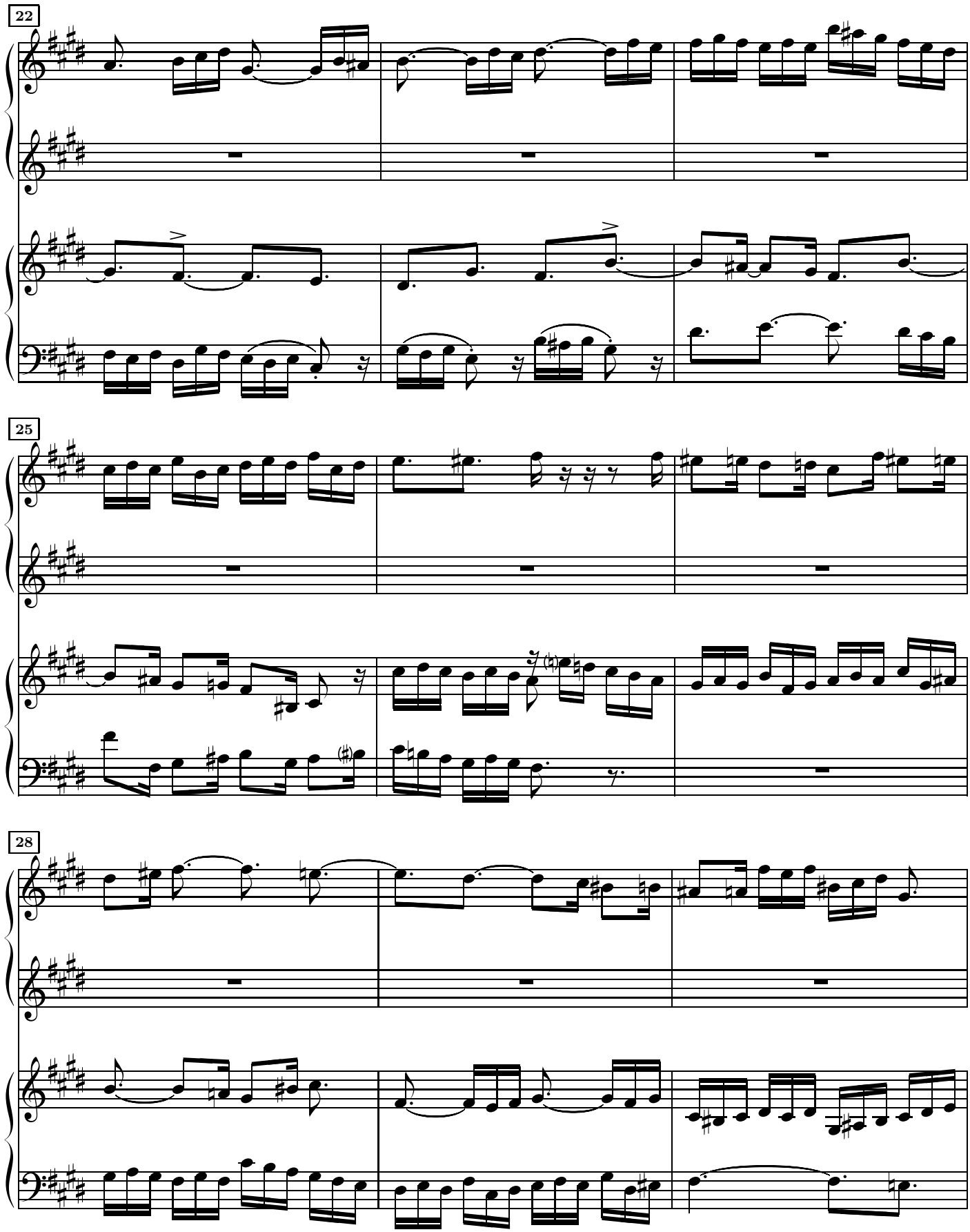
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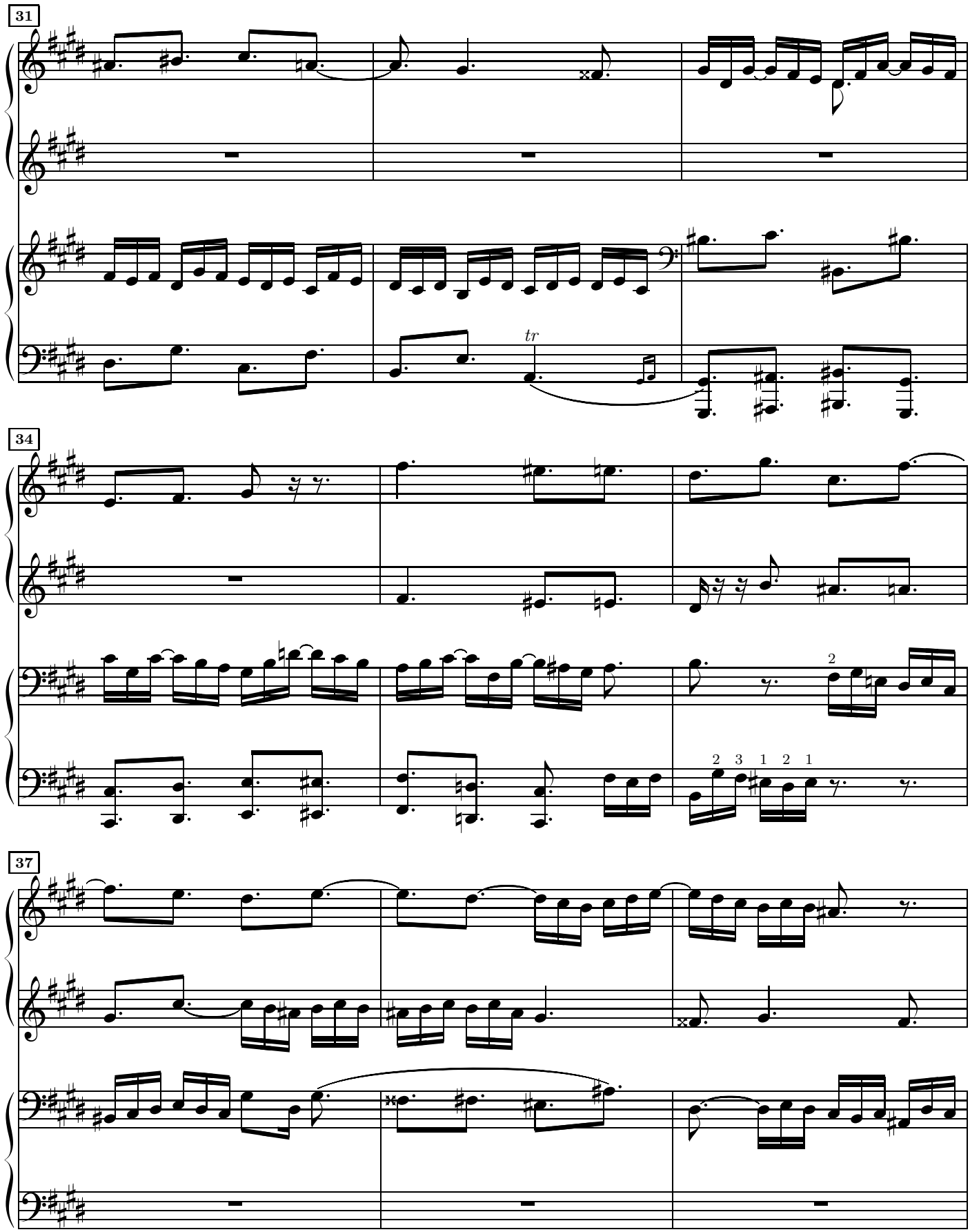
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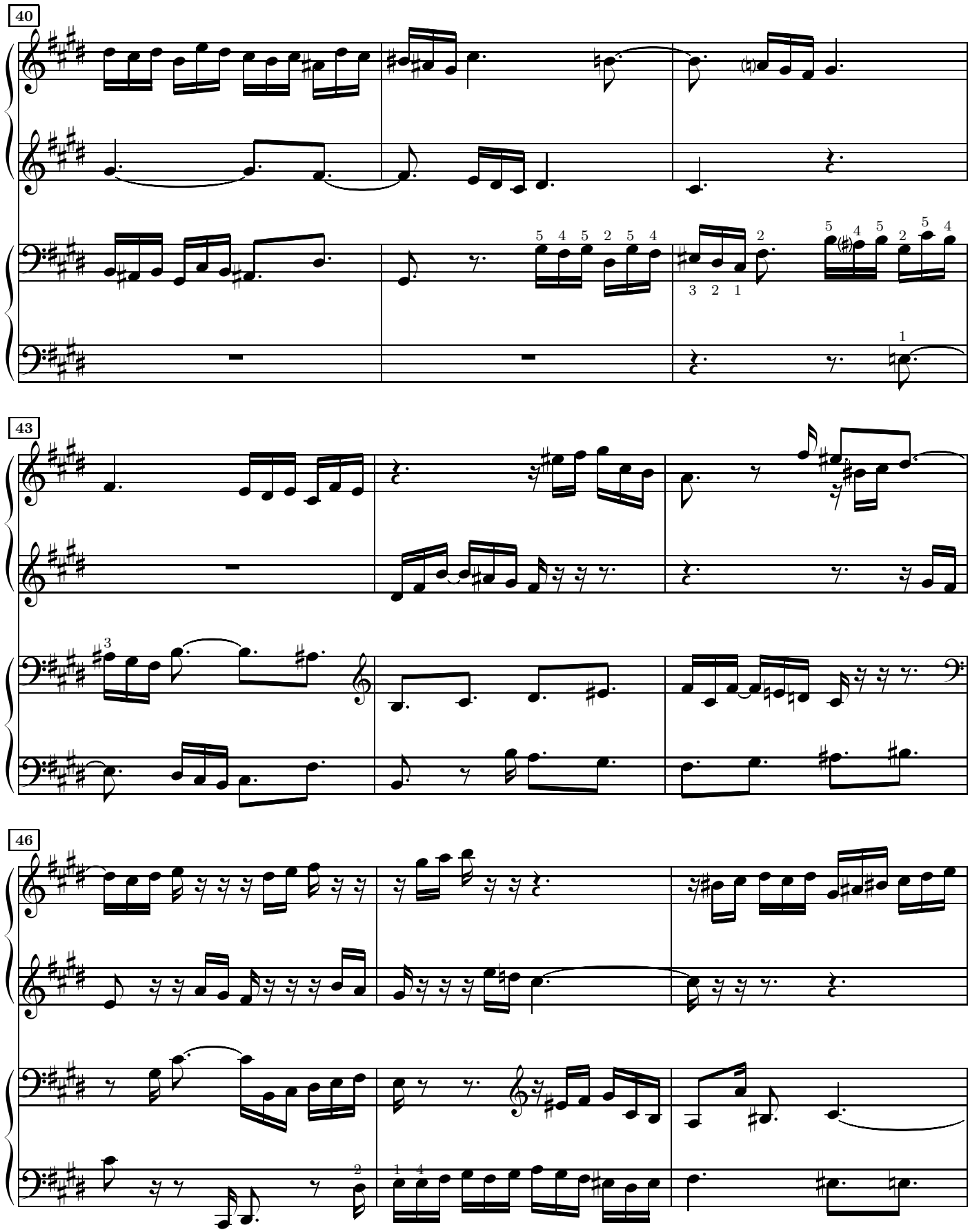
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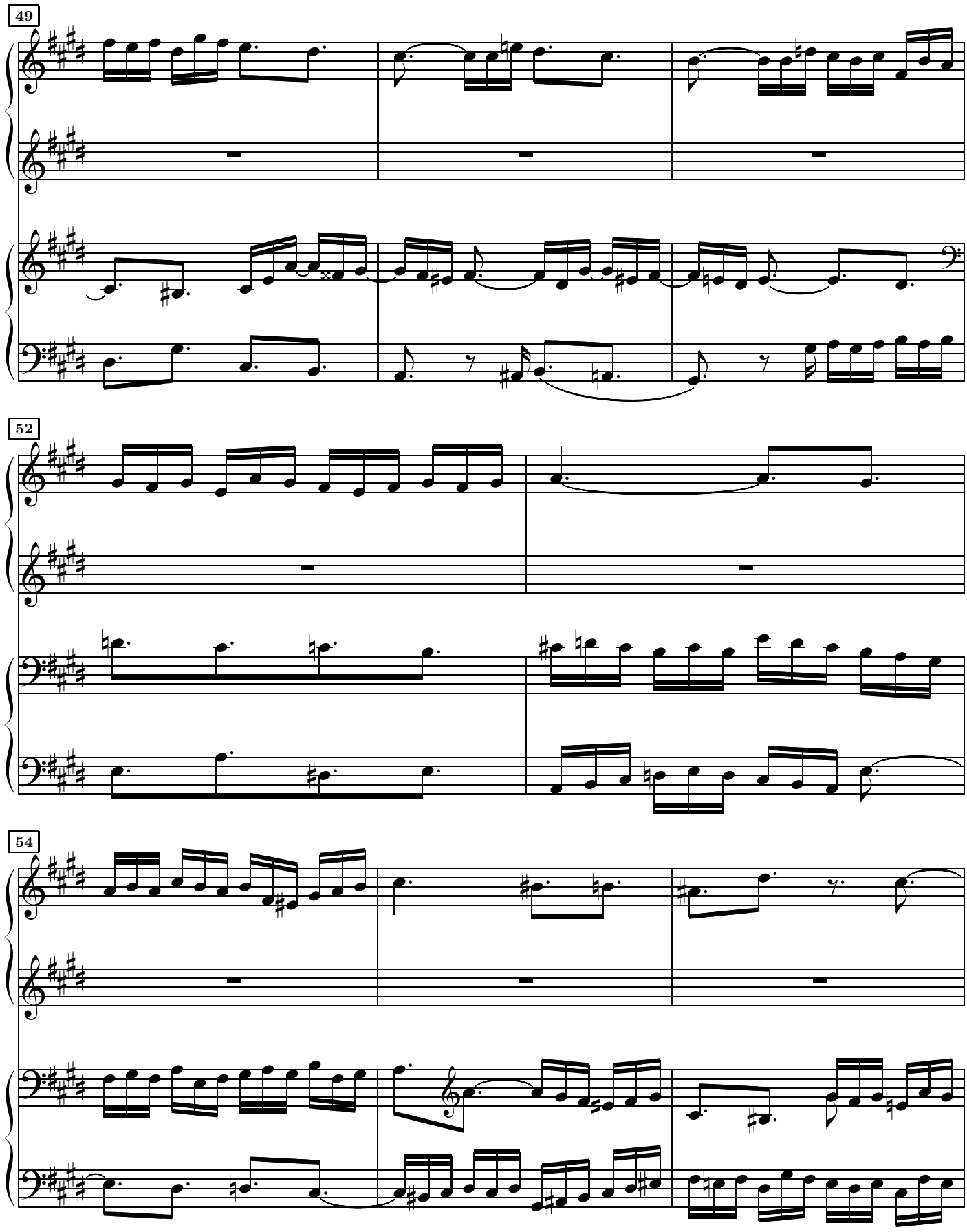
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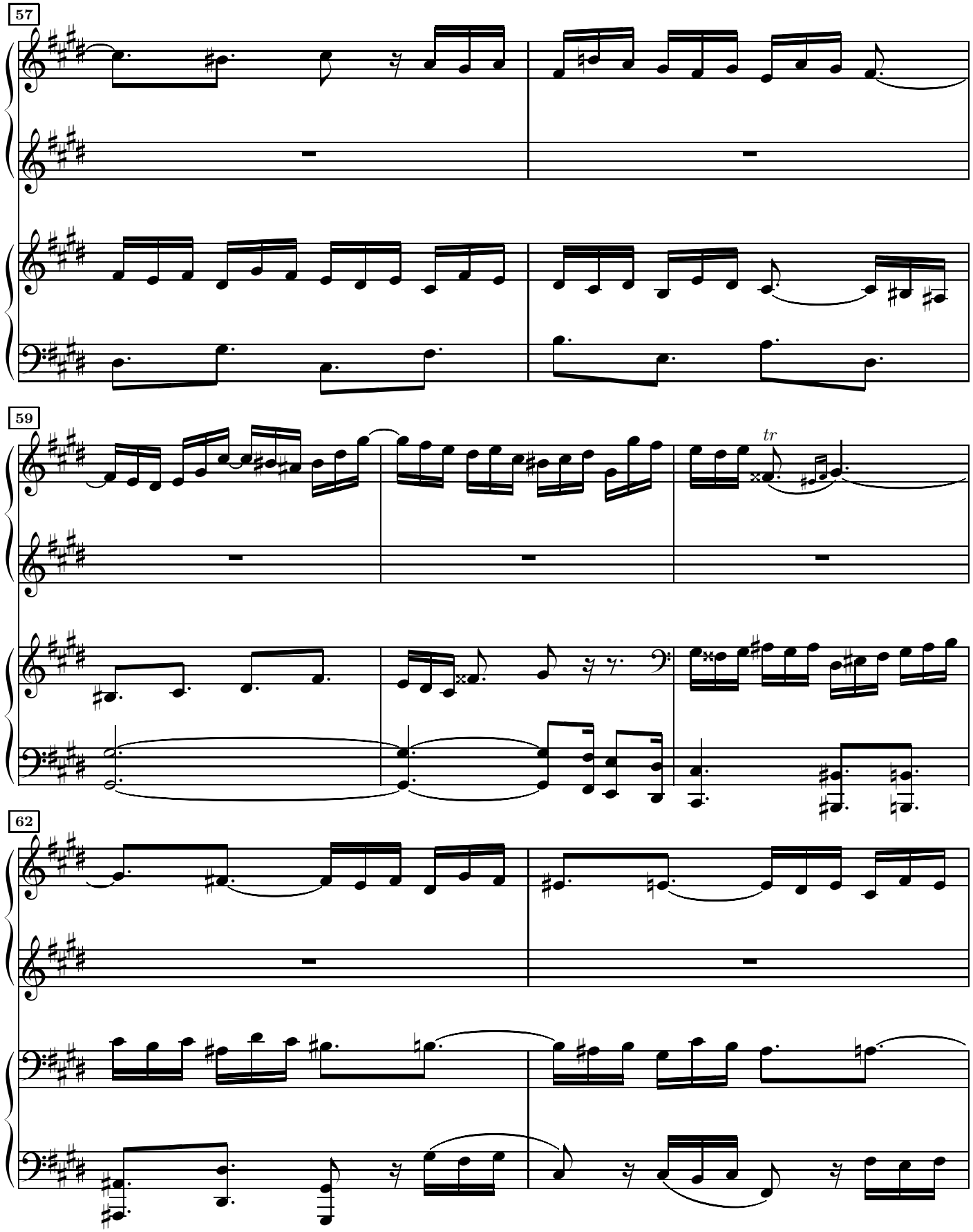
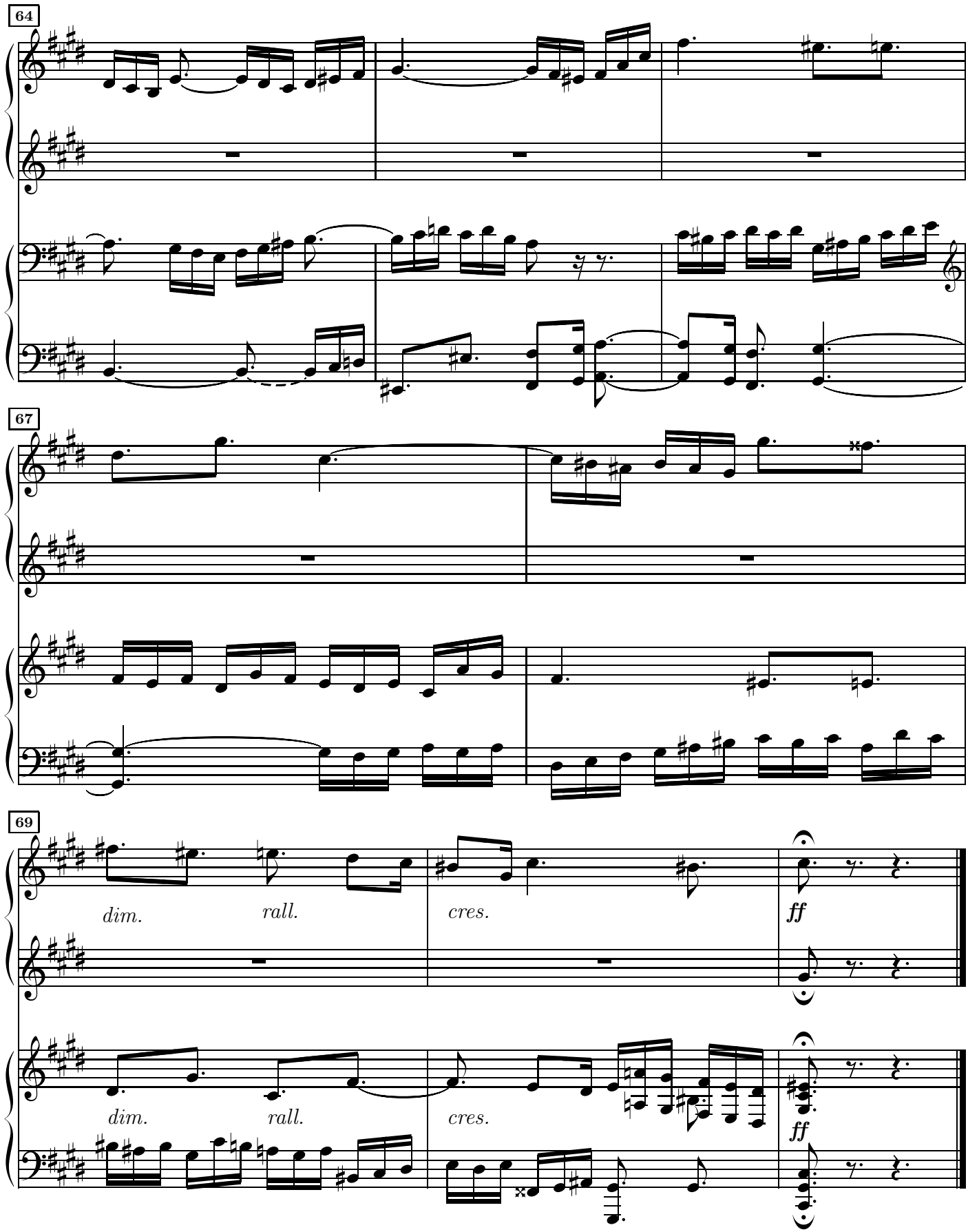
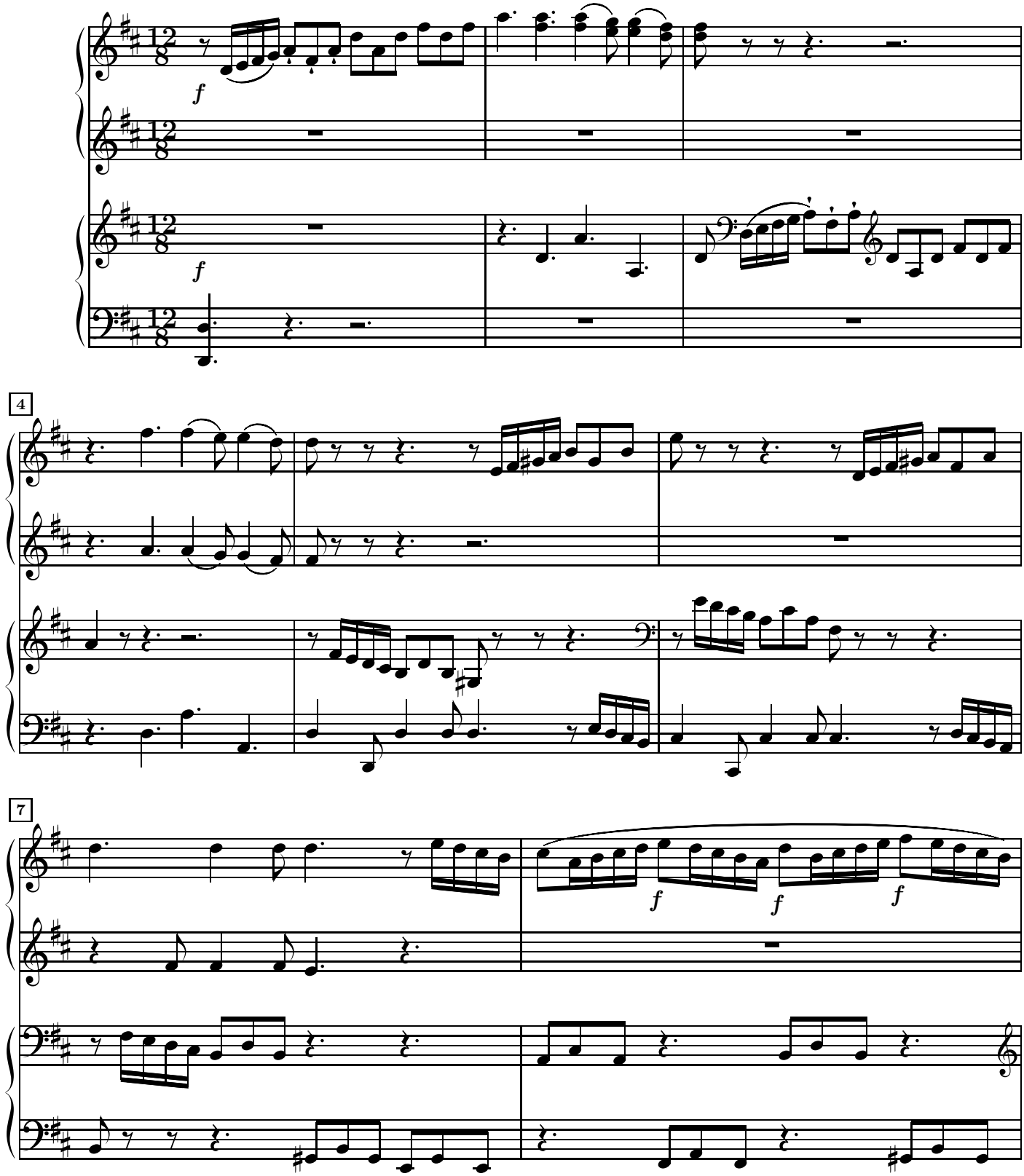

57
59
tr
62

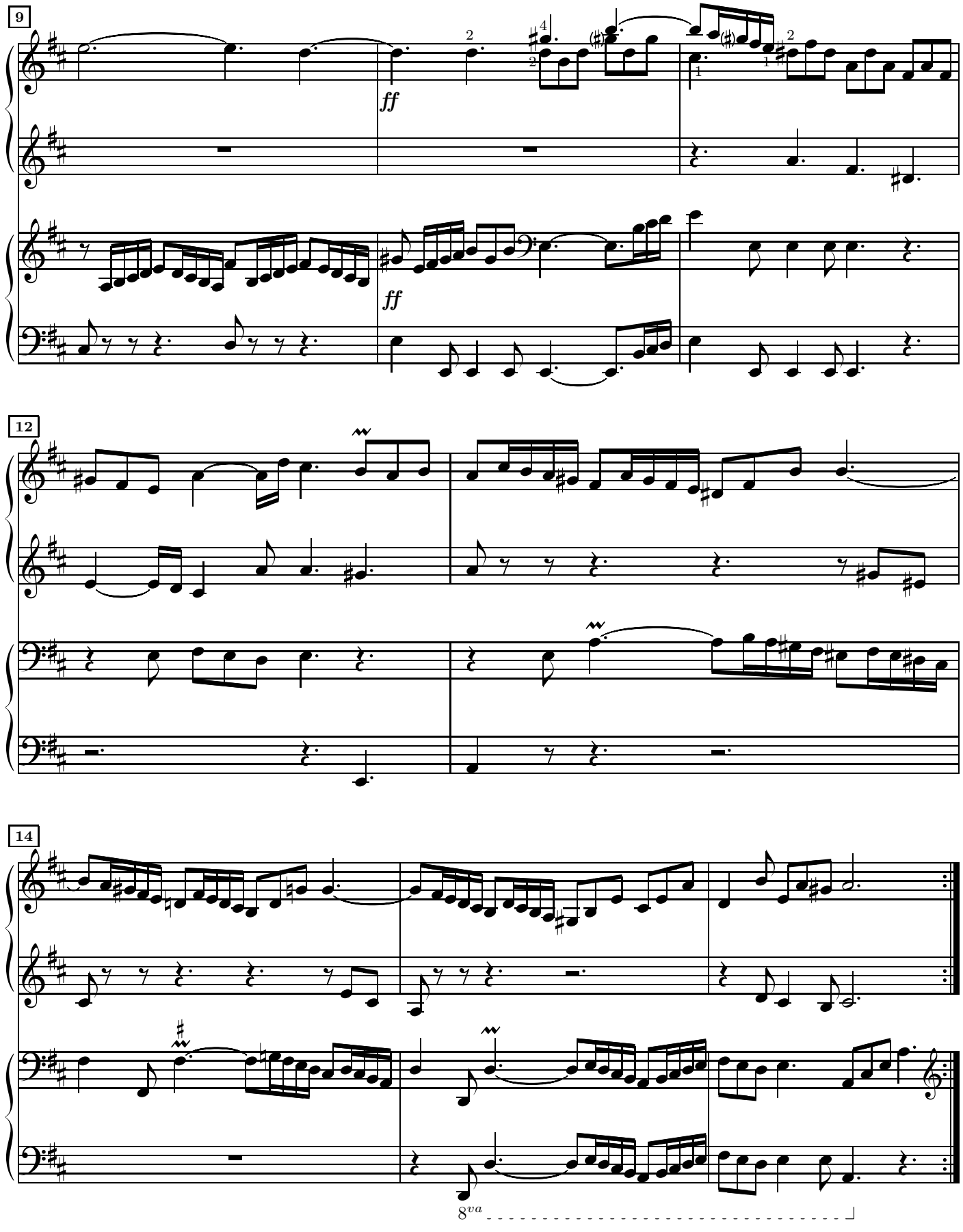

64
67
69
dim.
rall.
cres.
ff
dim.
rall.
cres.
ff

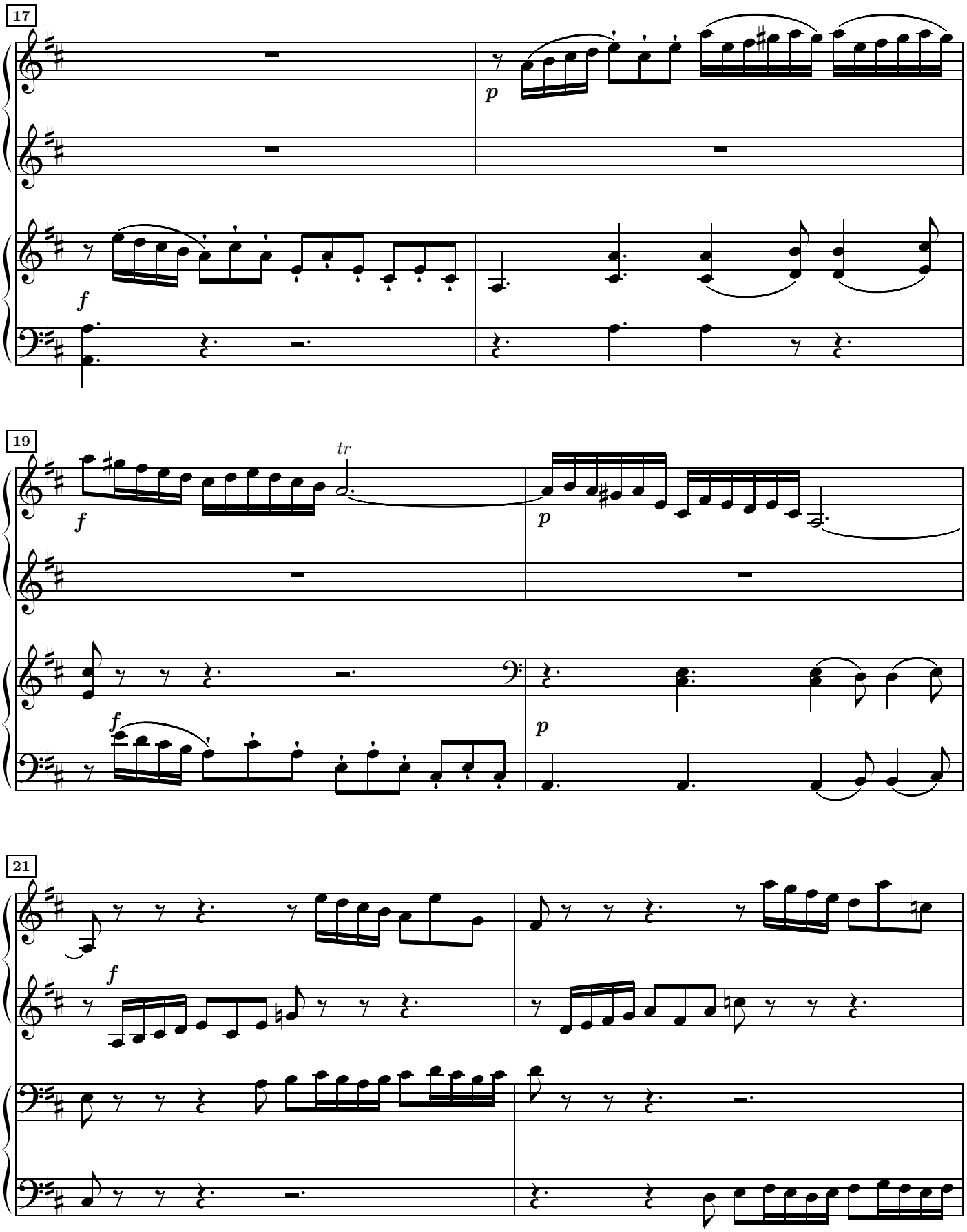
29.e en ré majeur

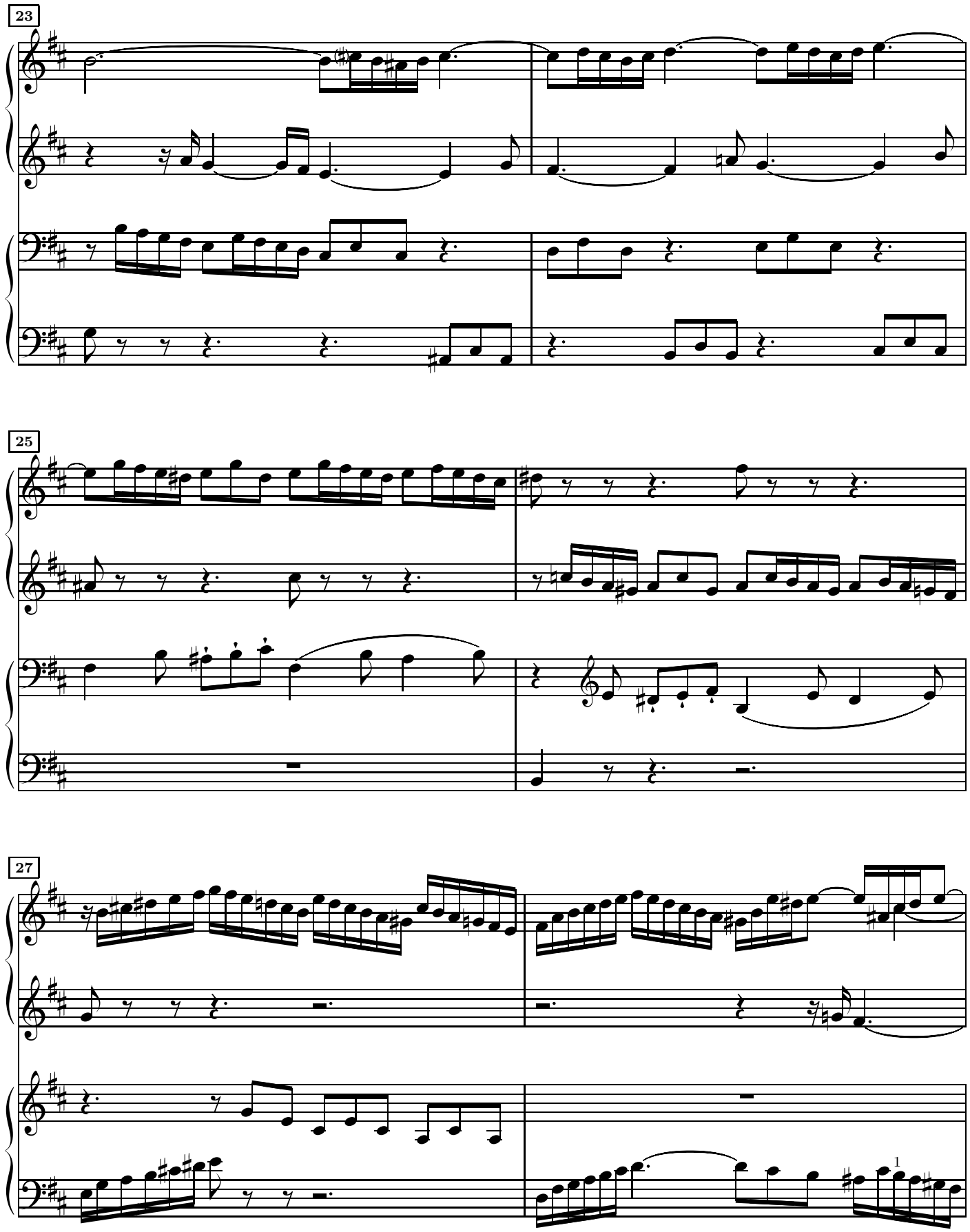
Prélude
Allegretto.

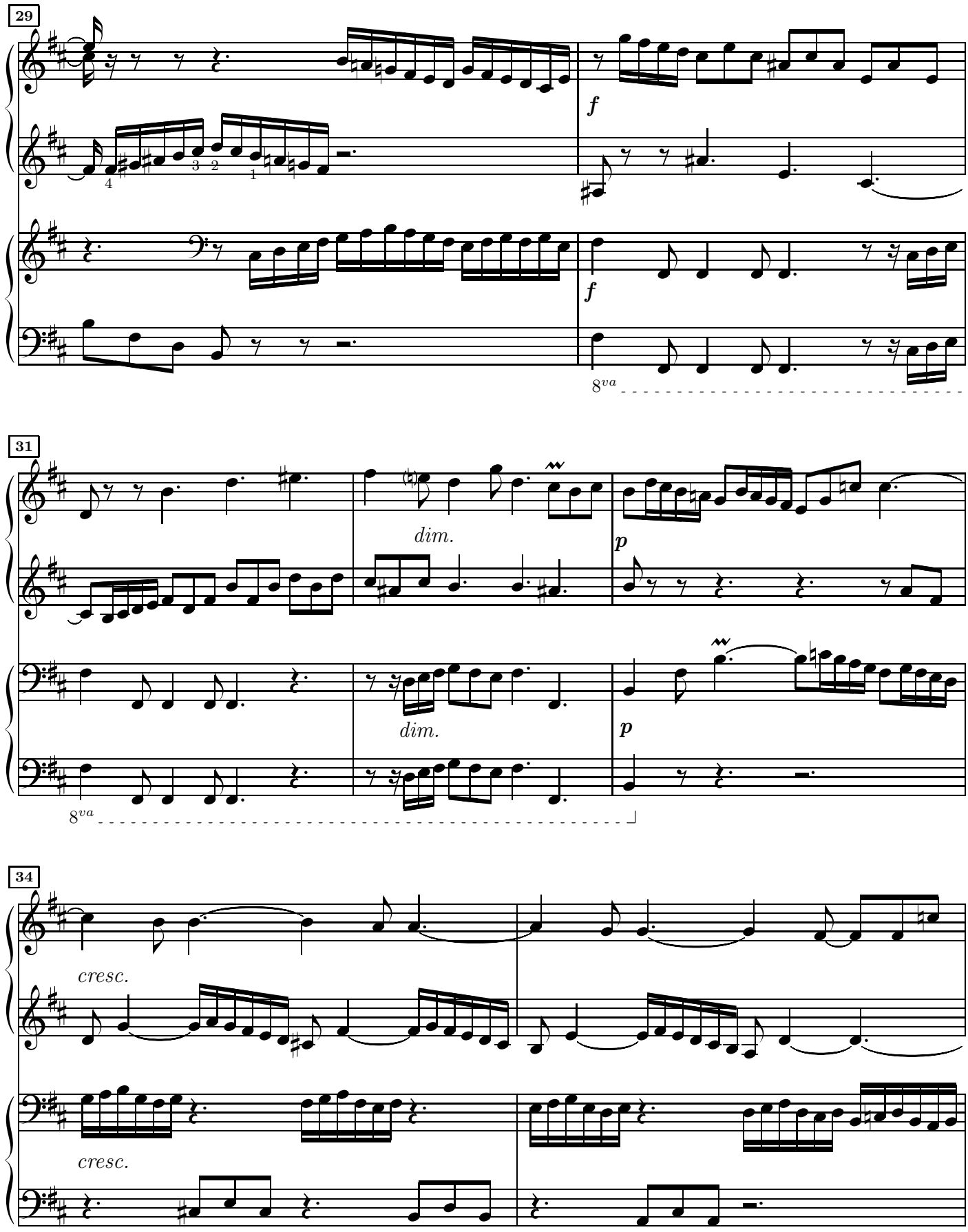
J.S.Bach
arr. H.J.Bertini

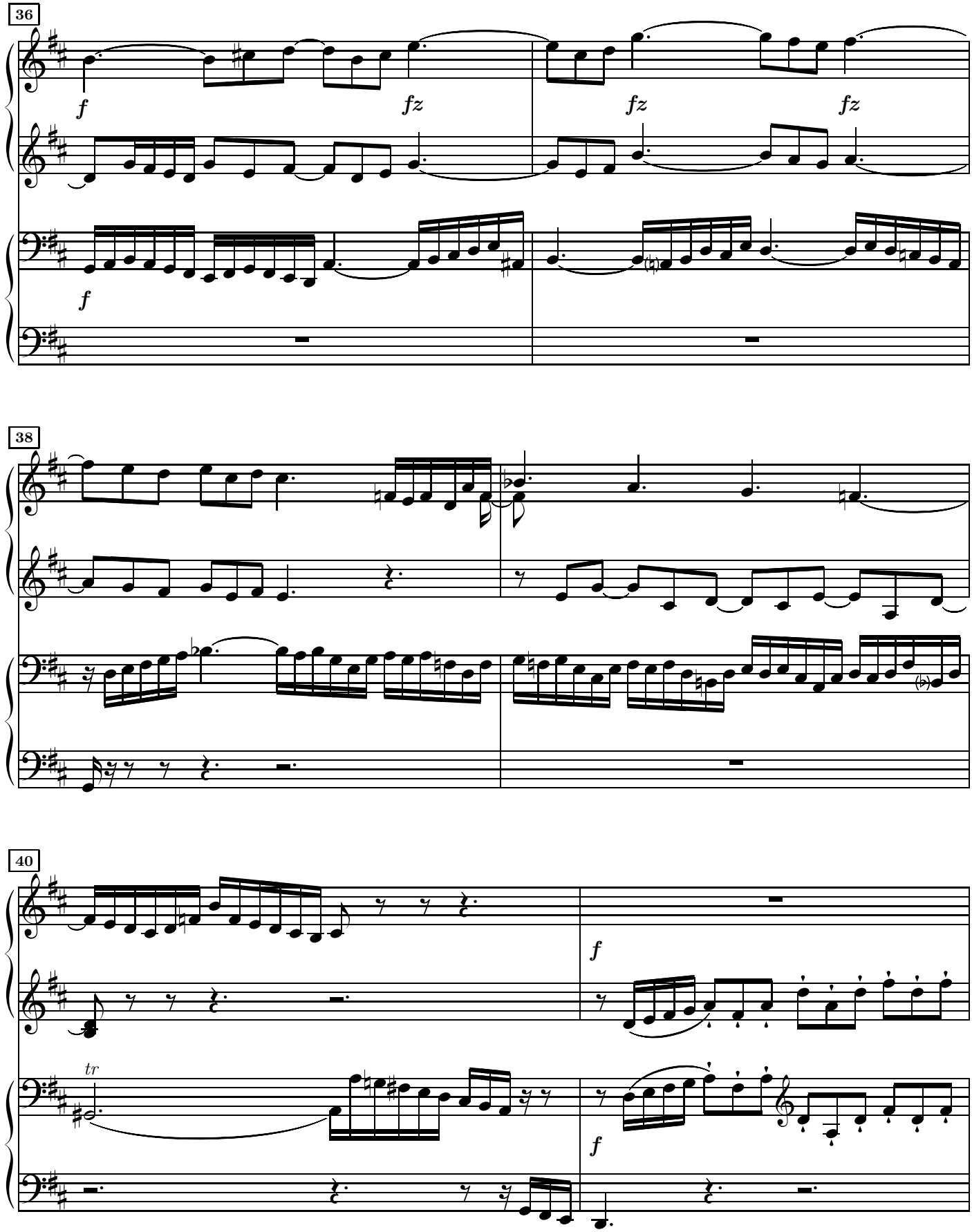


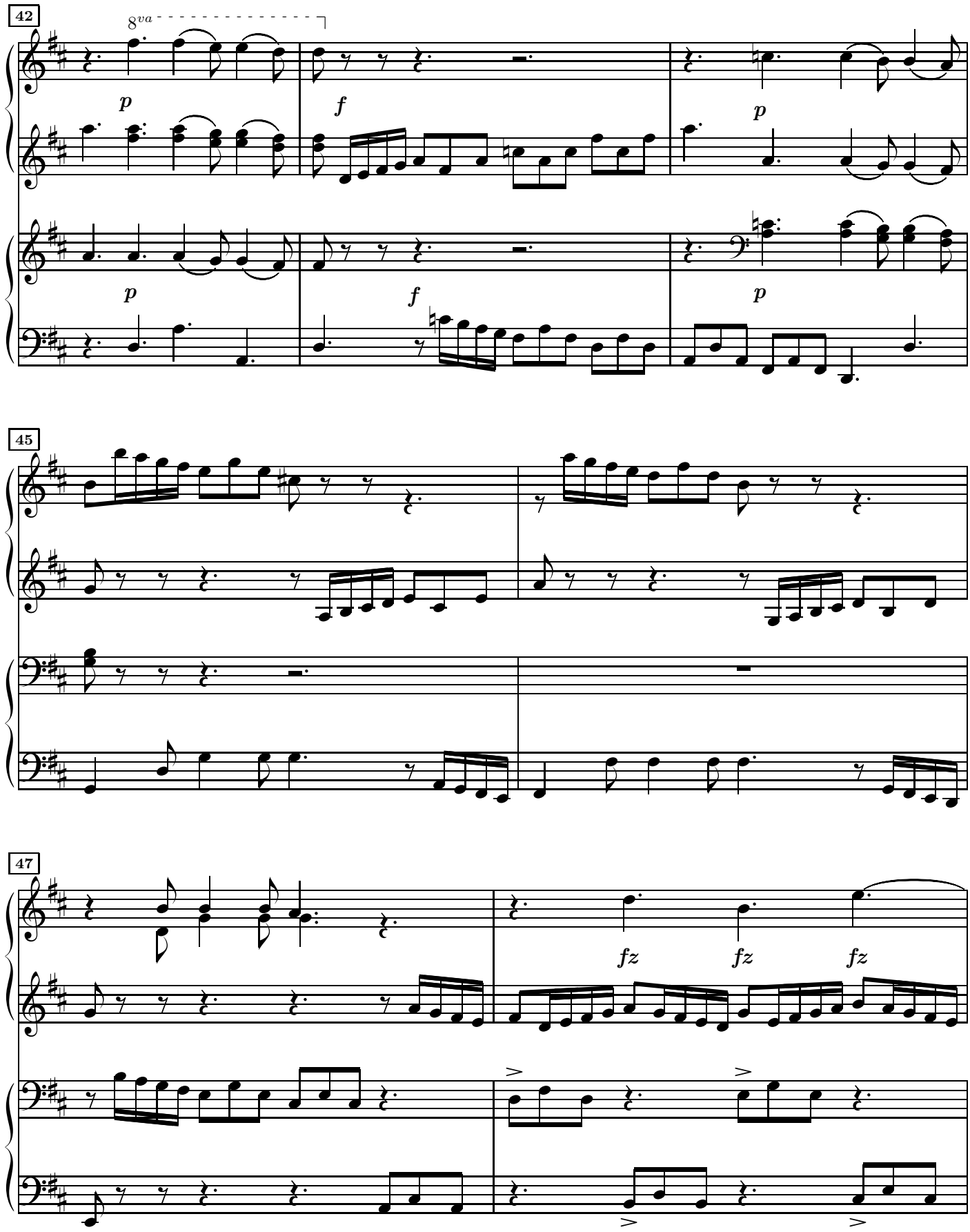

9
ff
ff
12
14
8va

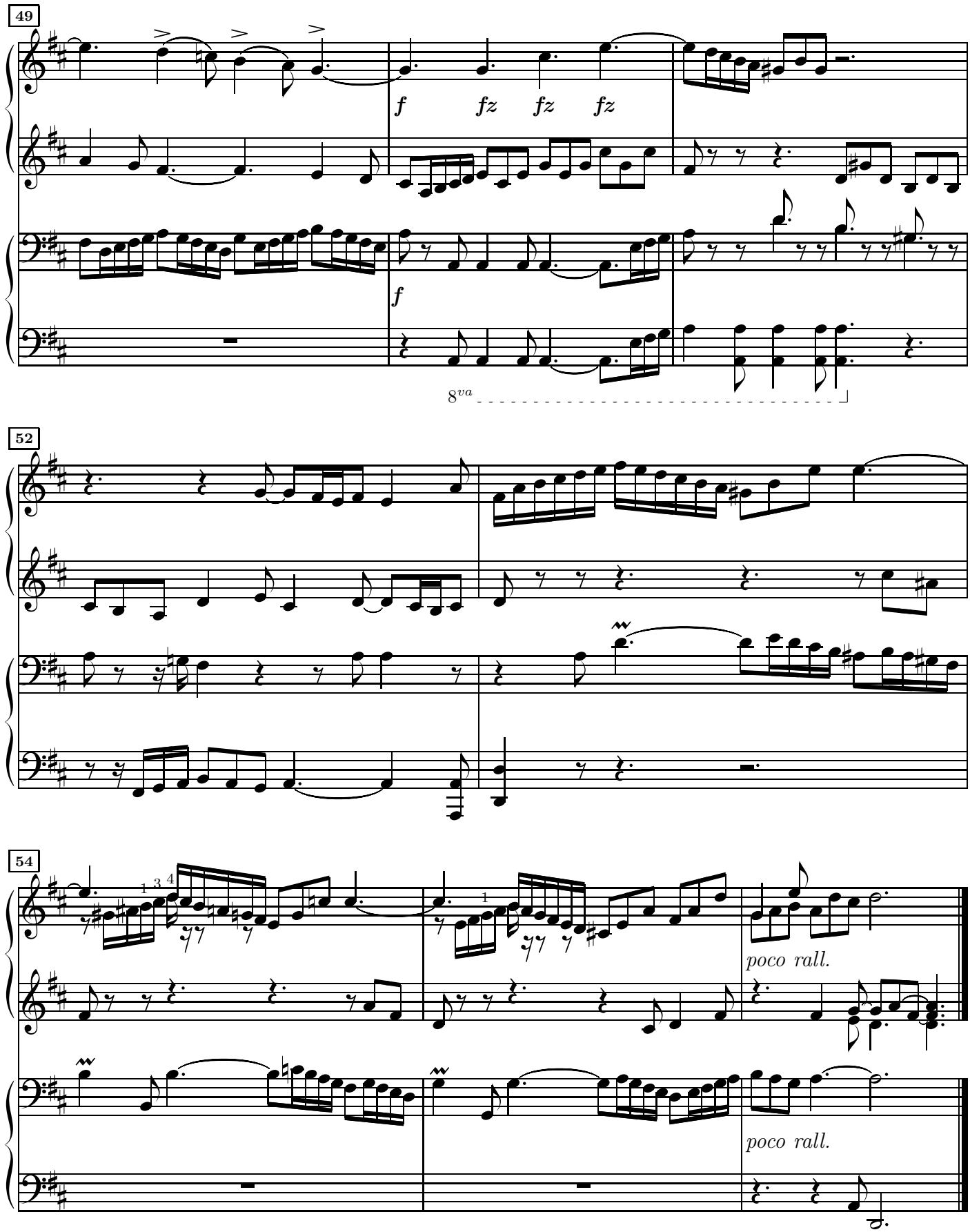

17
19
21
tr


23
25
27


29
f
f
8va
31
dim.
p
dim.
p
8va
34
cresc.
cresc.

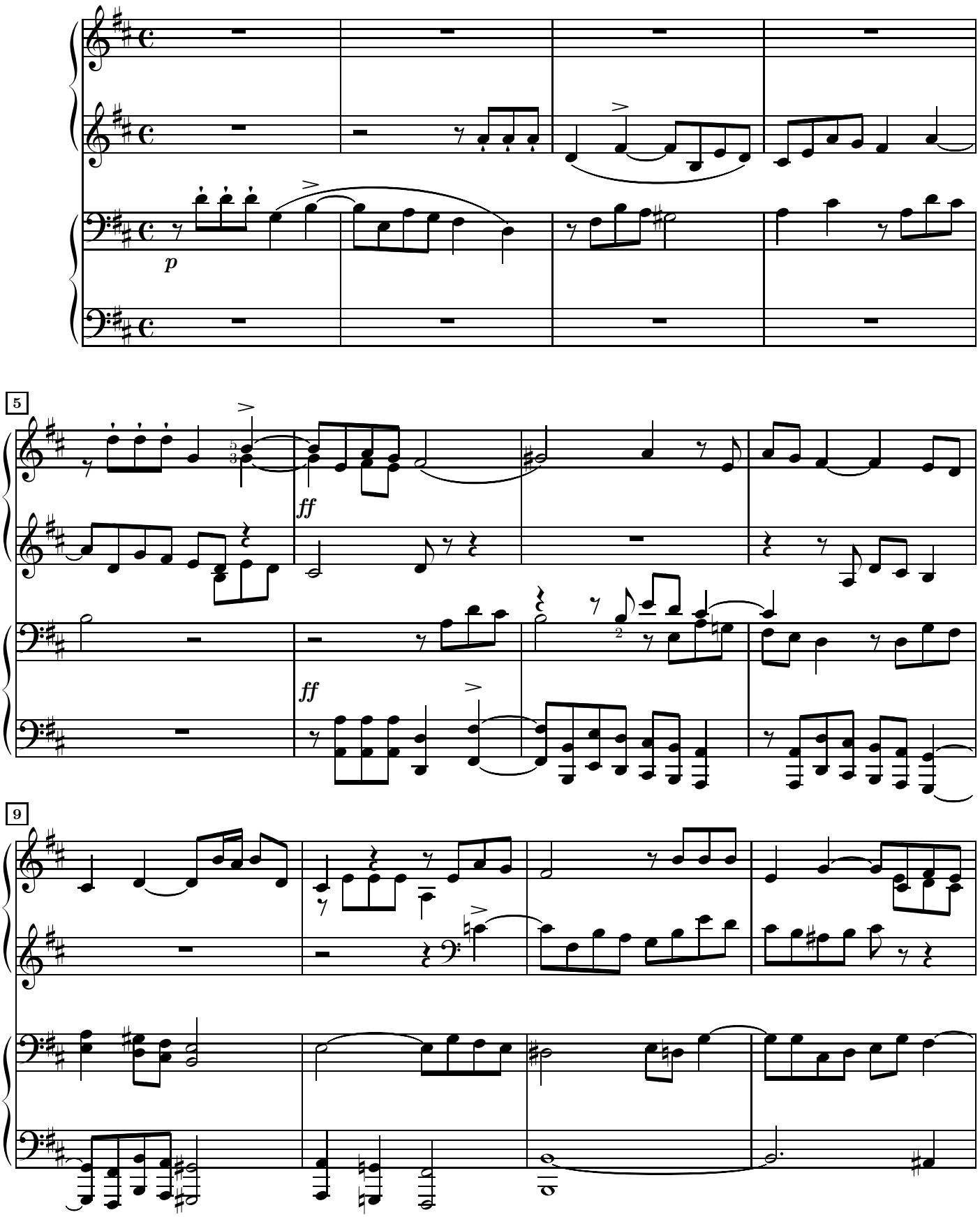

36
f
fz
fz
fz
f
38
40
f
tr
f

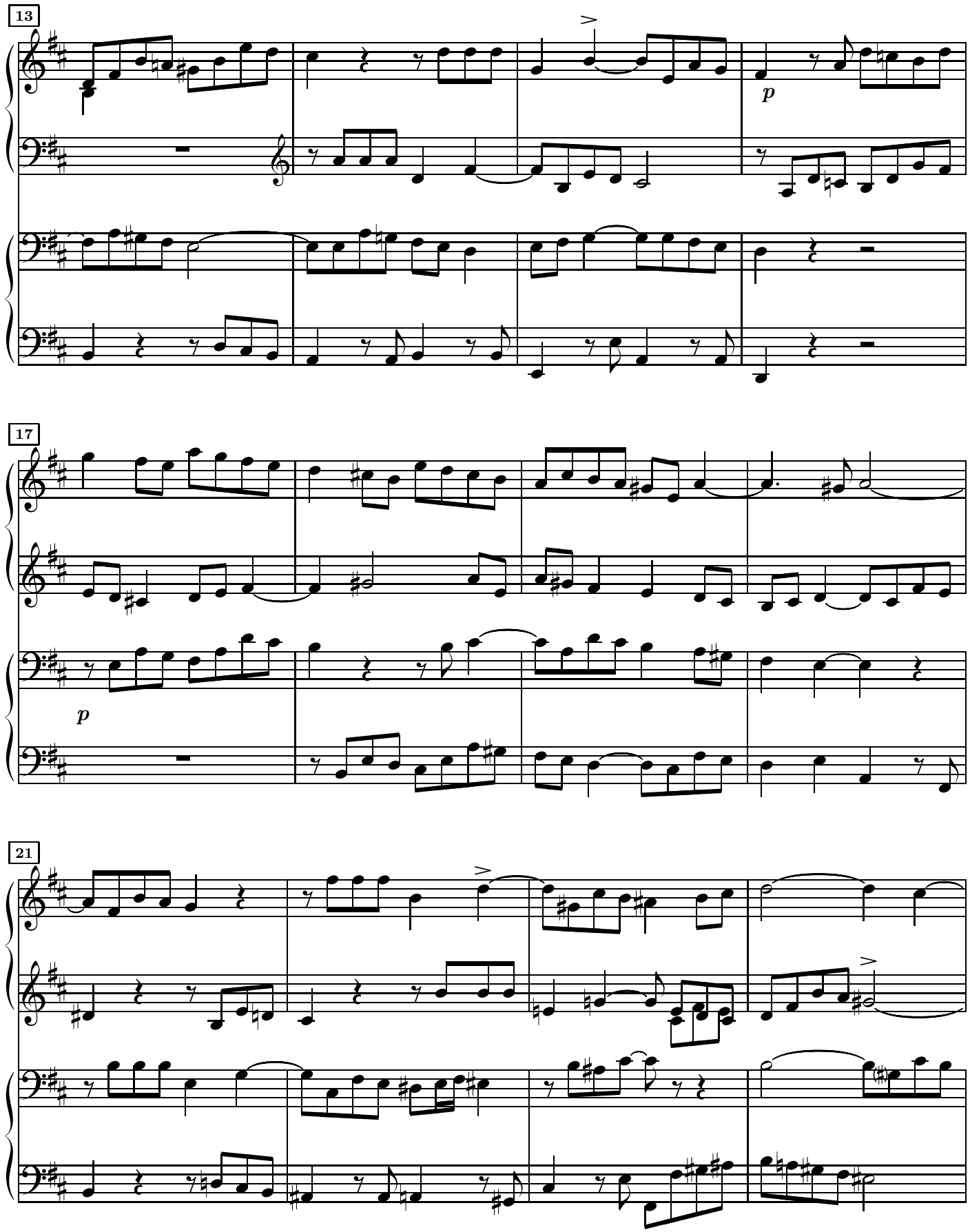

42
8va
p
f
p
p
f
p
45
47
fz
fz
fz

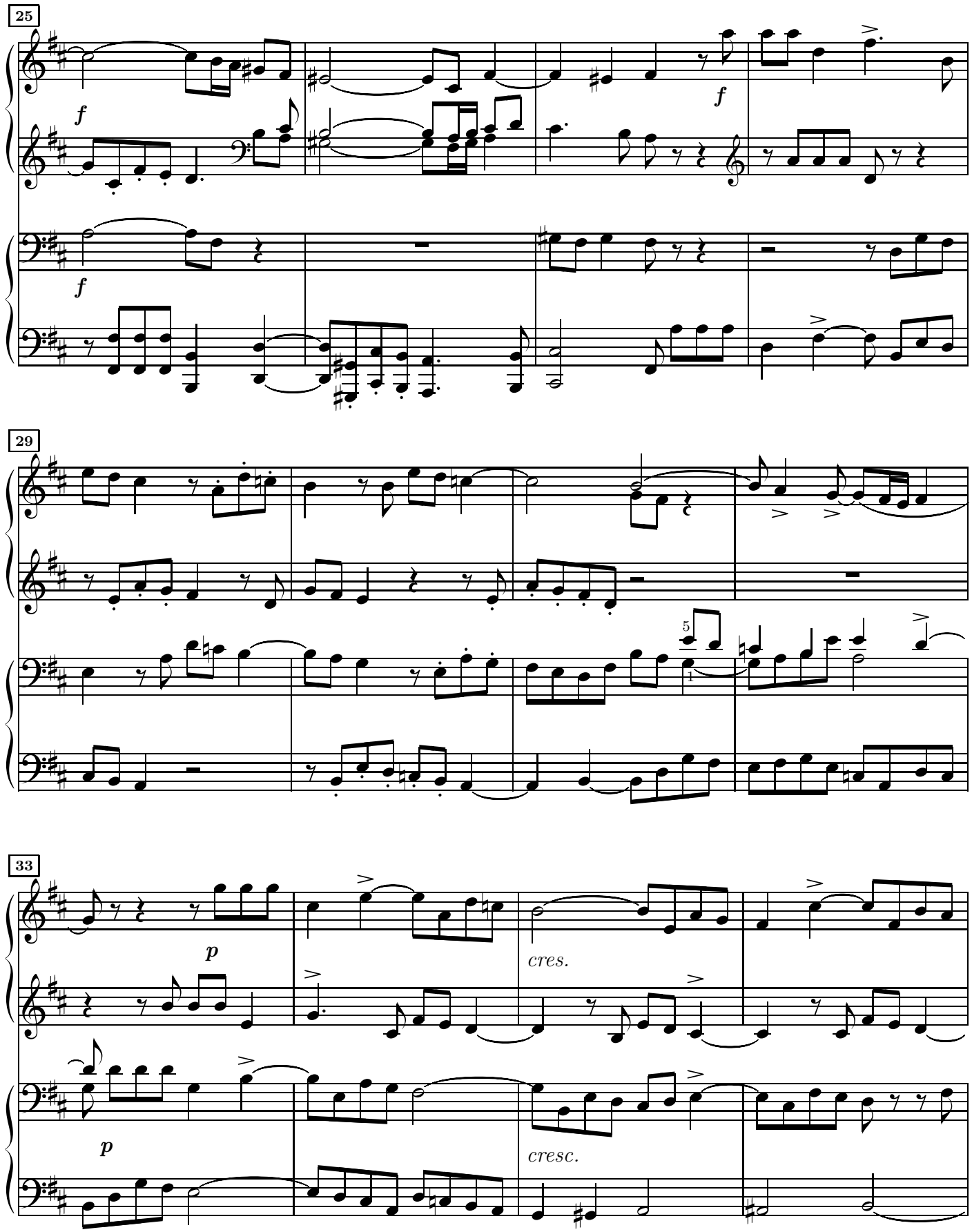

49
f
fz
fz
fz
f
8va
52
54
poco rall.
poco rall.

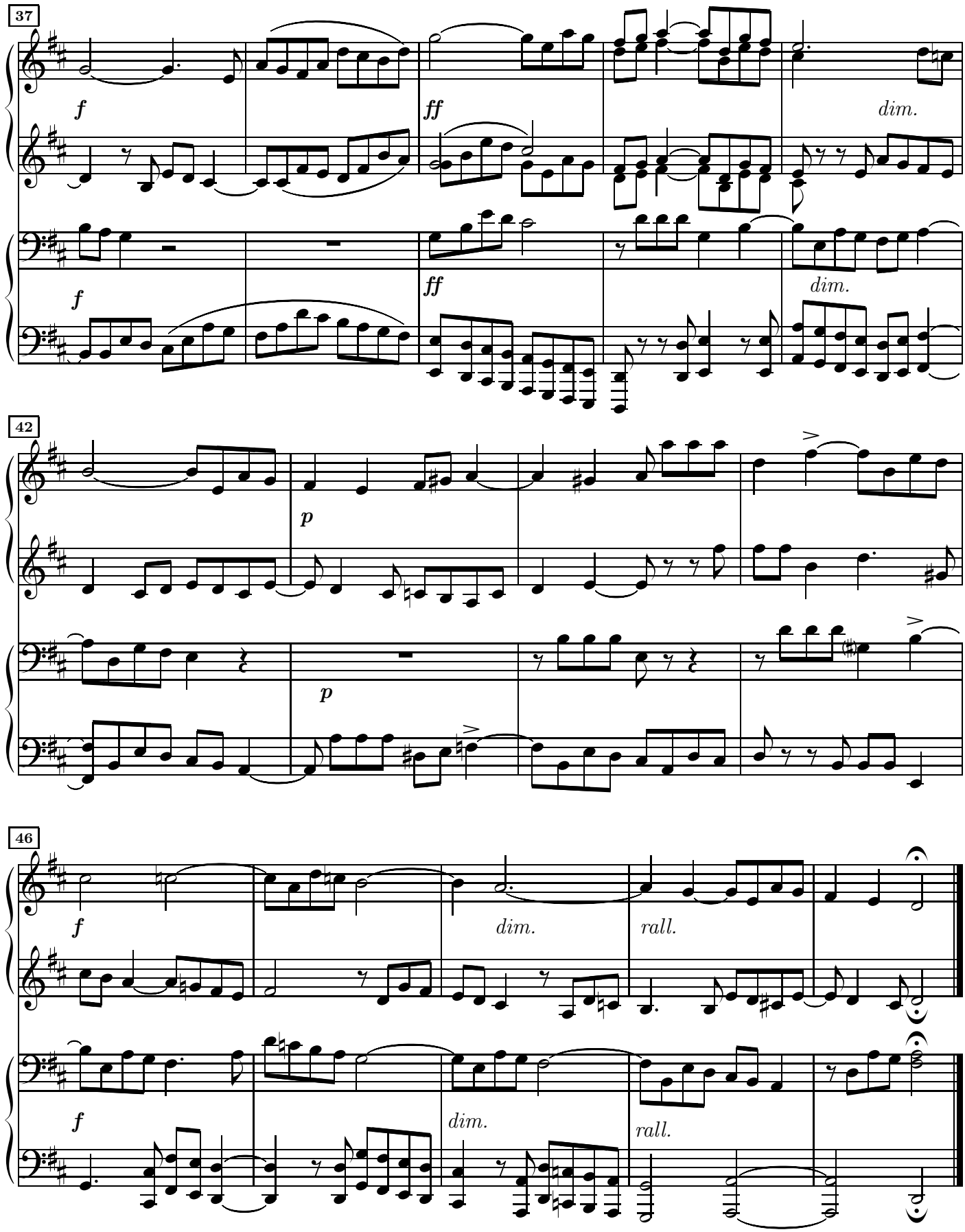
Fugue à 4 voix

Andante.




13
p
17
p
21

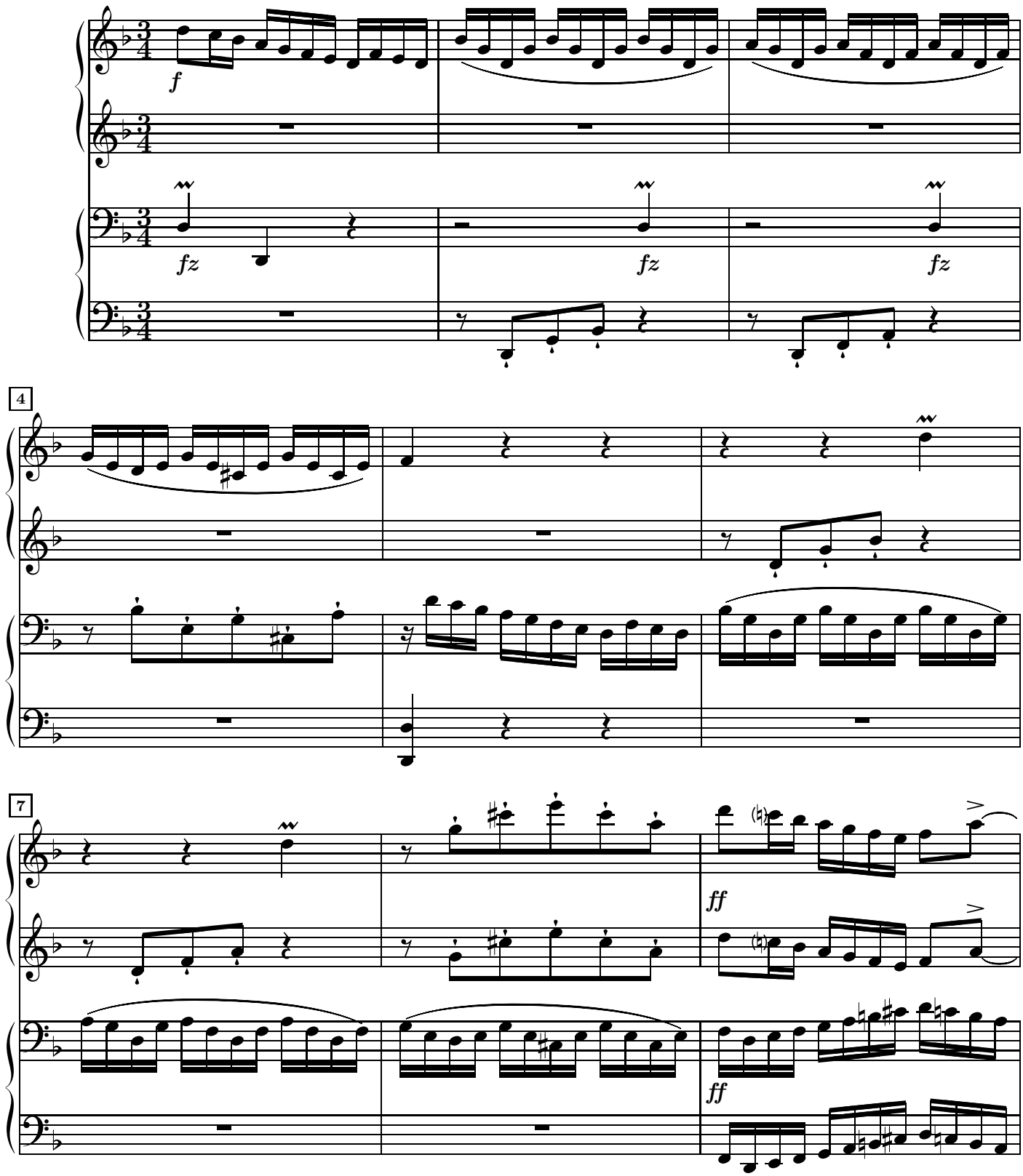

25
f
f
f
29
5
33
p
cres.
p
cresc.

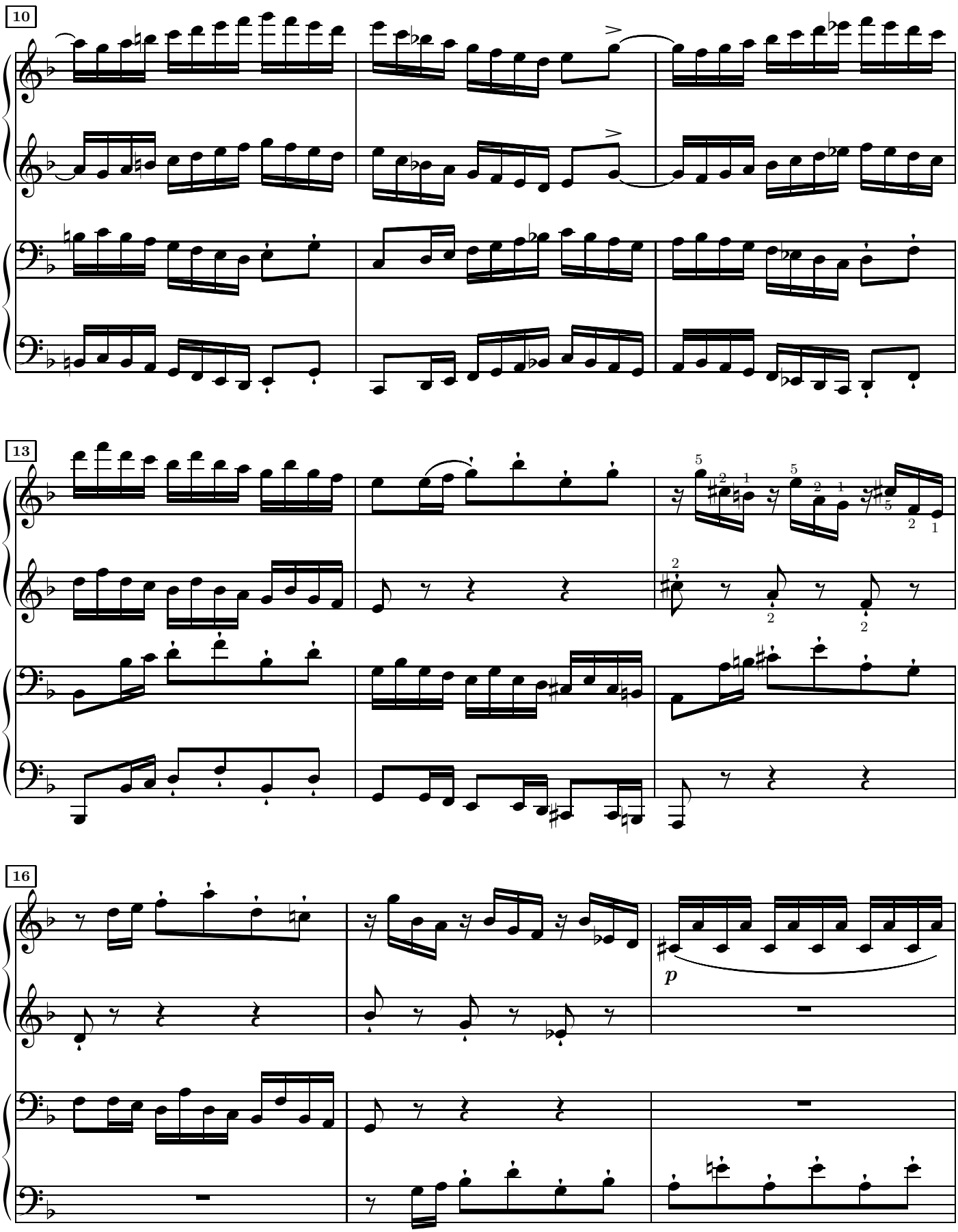

37
f
ff
dim.
f
ff
dim.
42
p
p
46
f
dim.
rall.
f
dim.
rall.

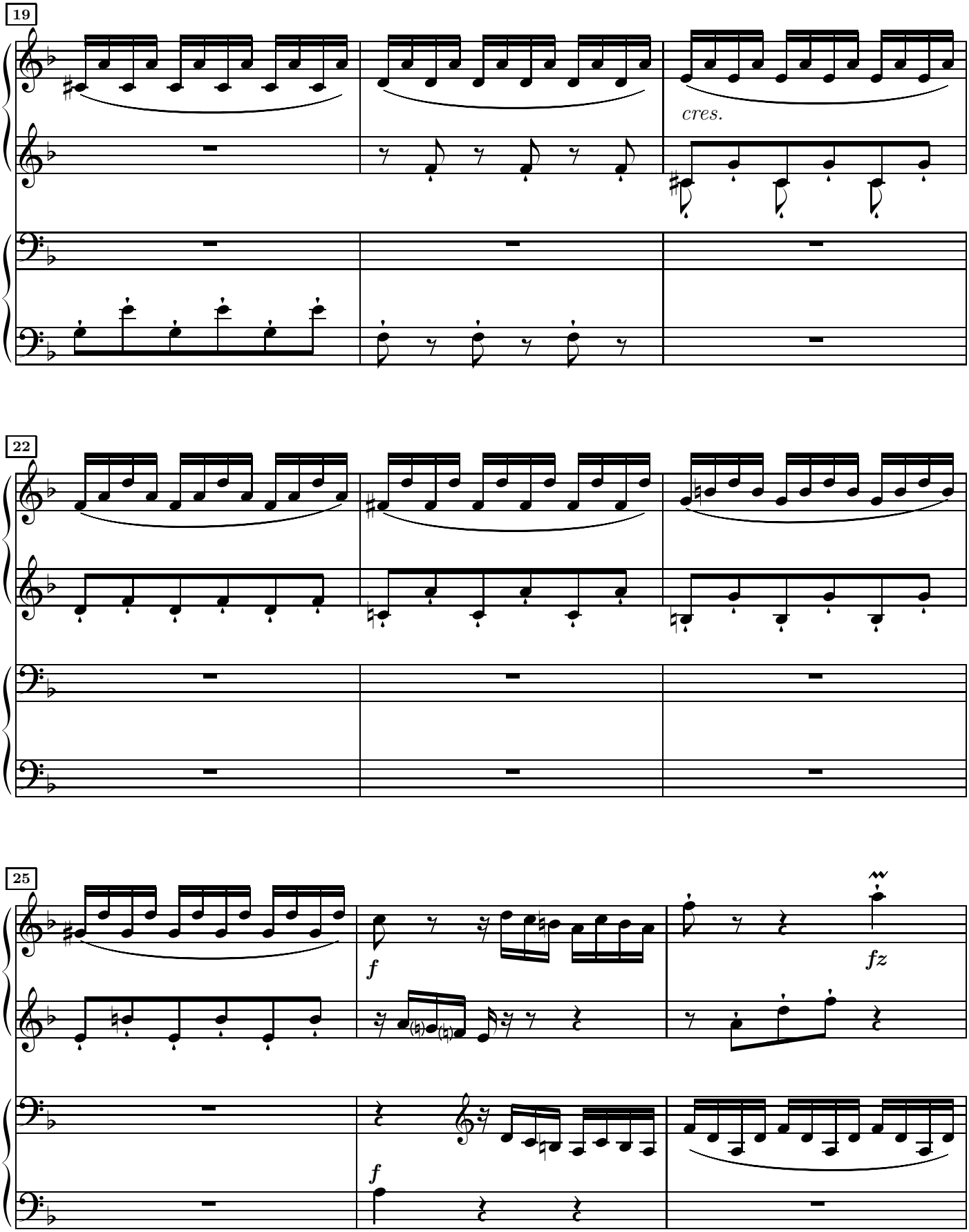
30.e en ré mineur

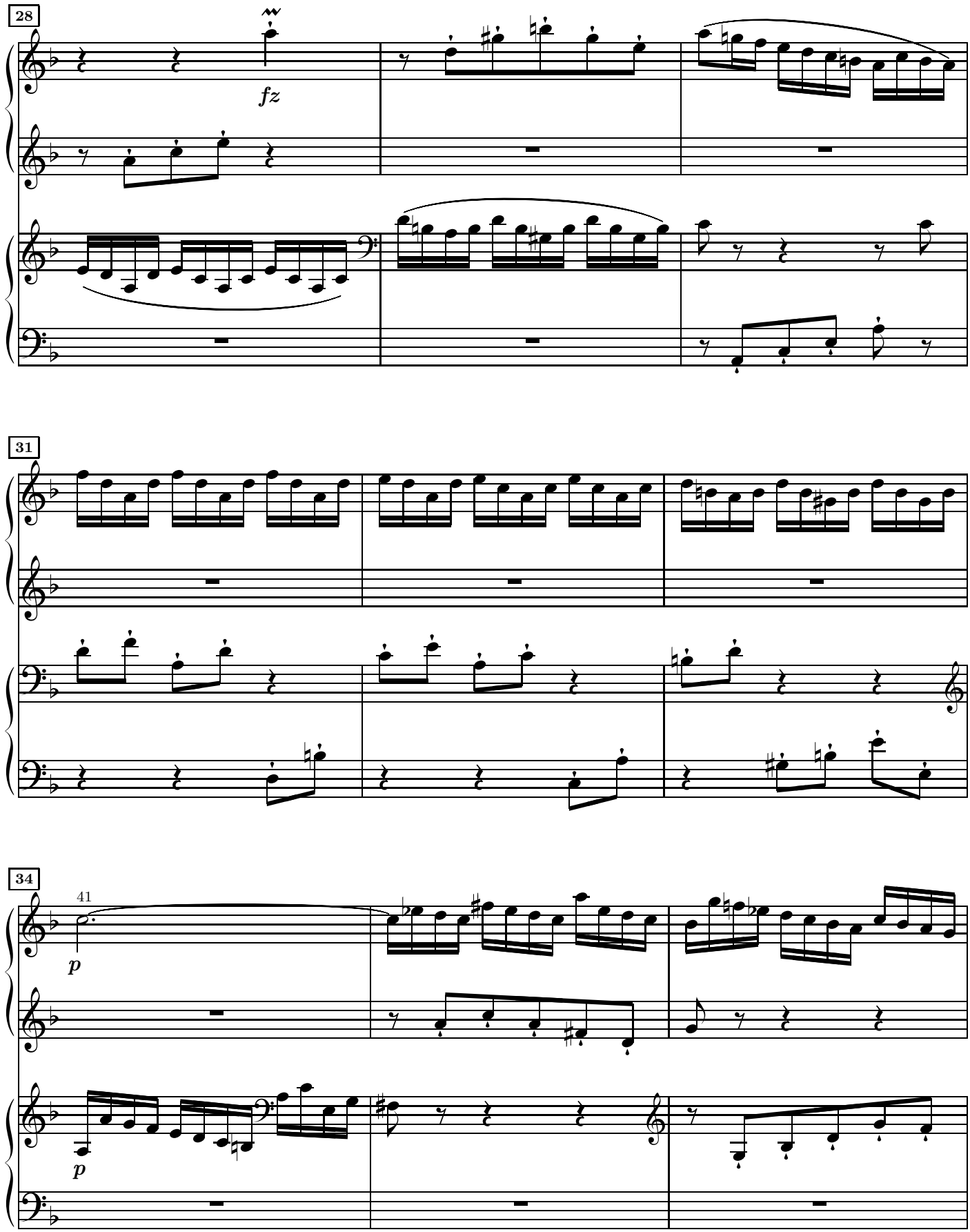
Prélude
Allegro moderato.

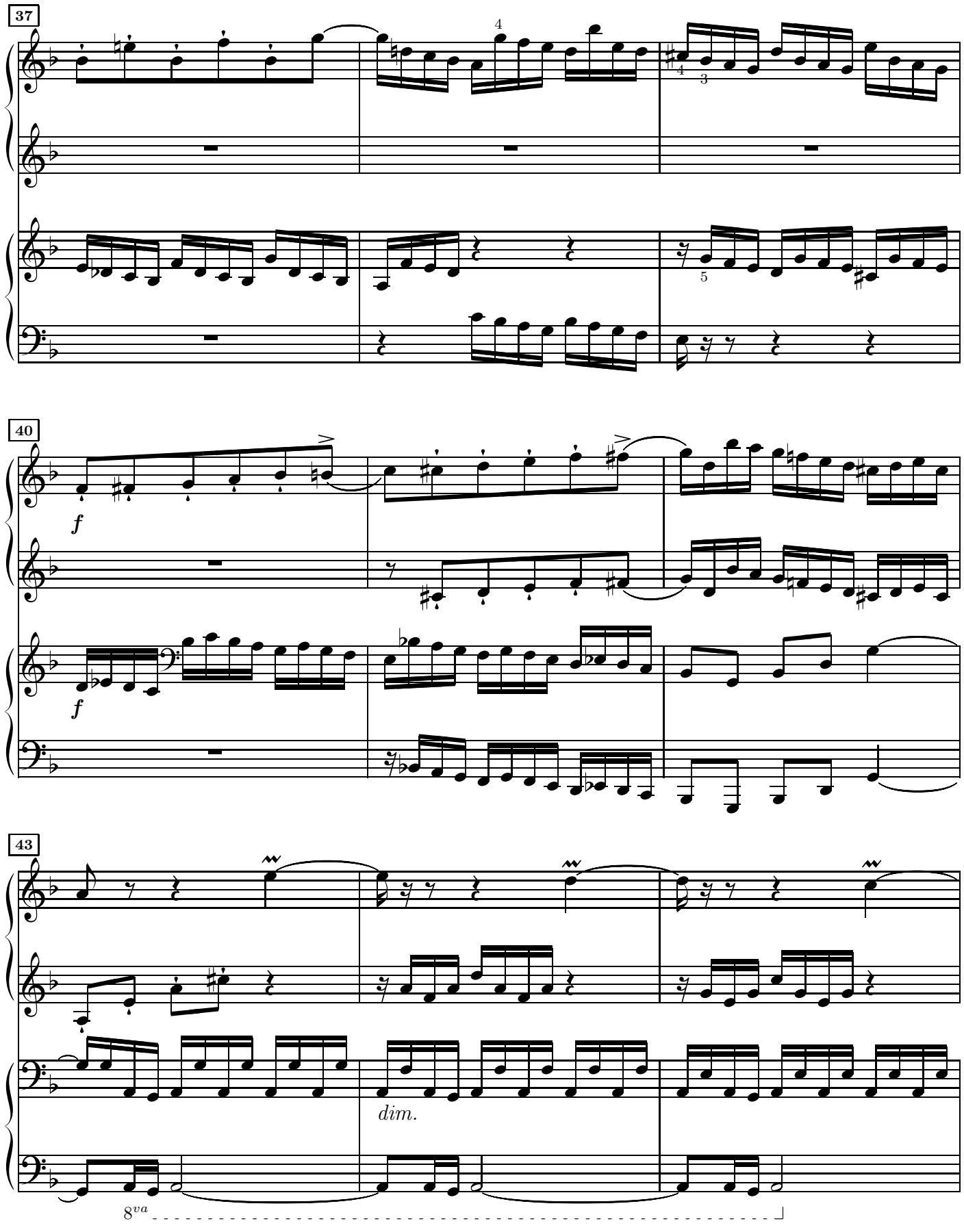
J.S.Bach
arr. H.J.Bertini

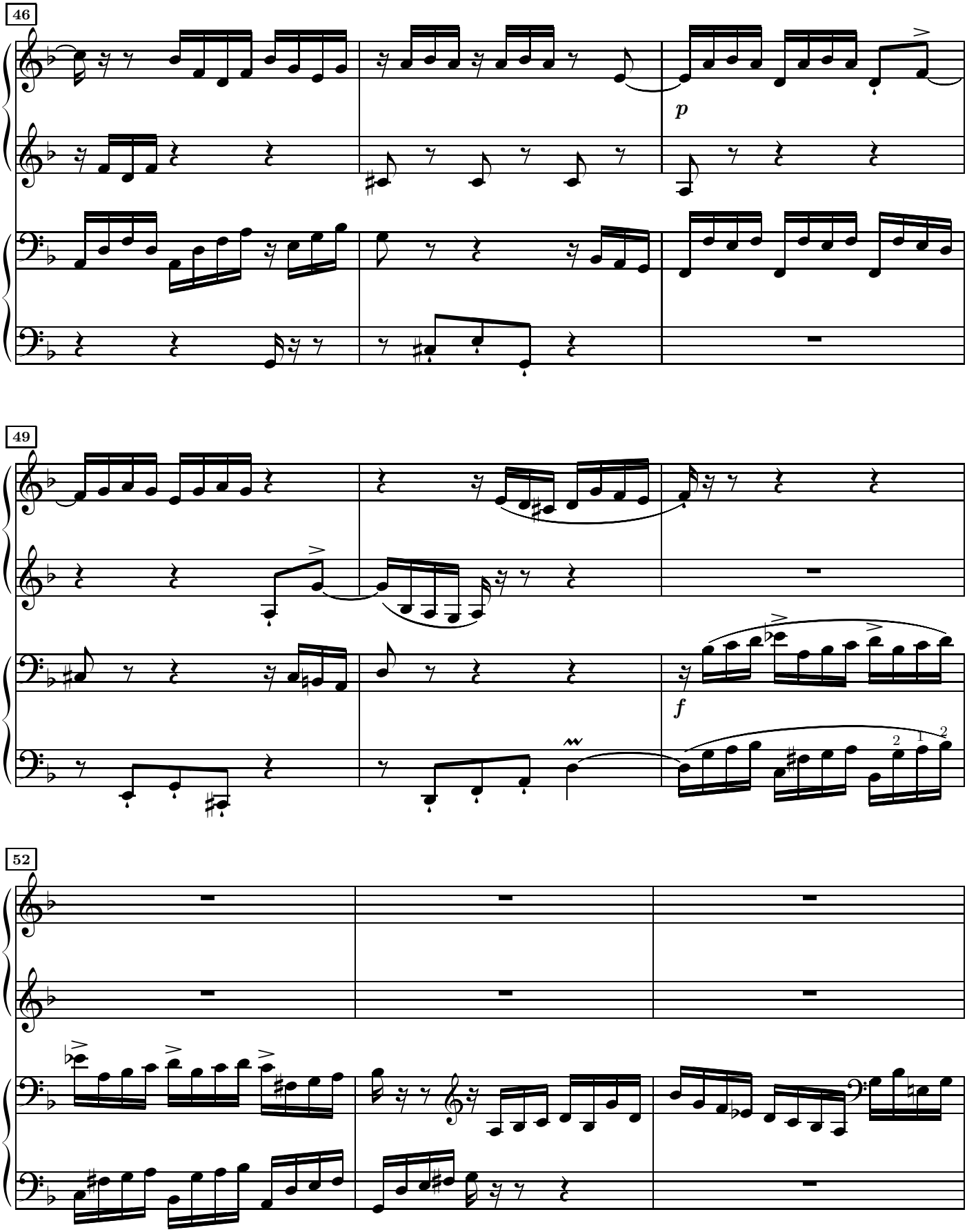


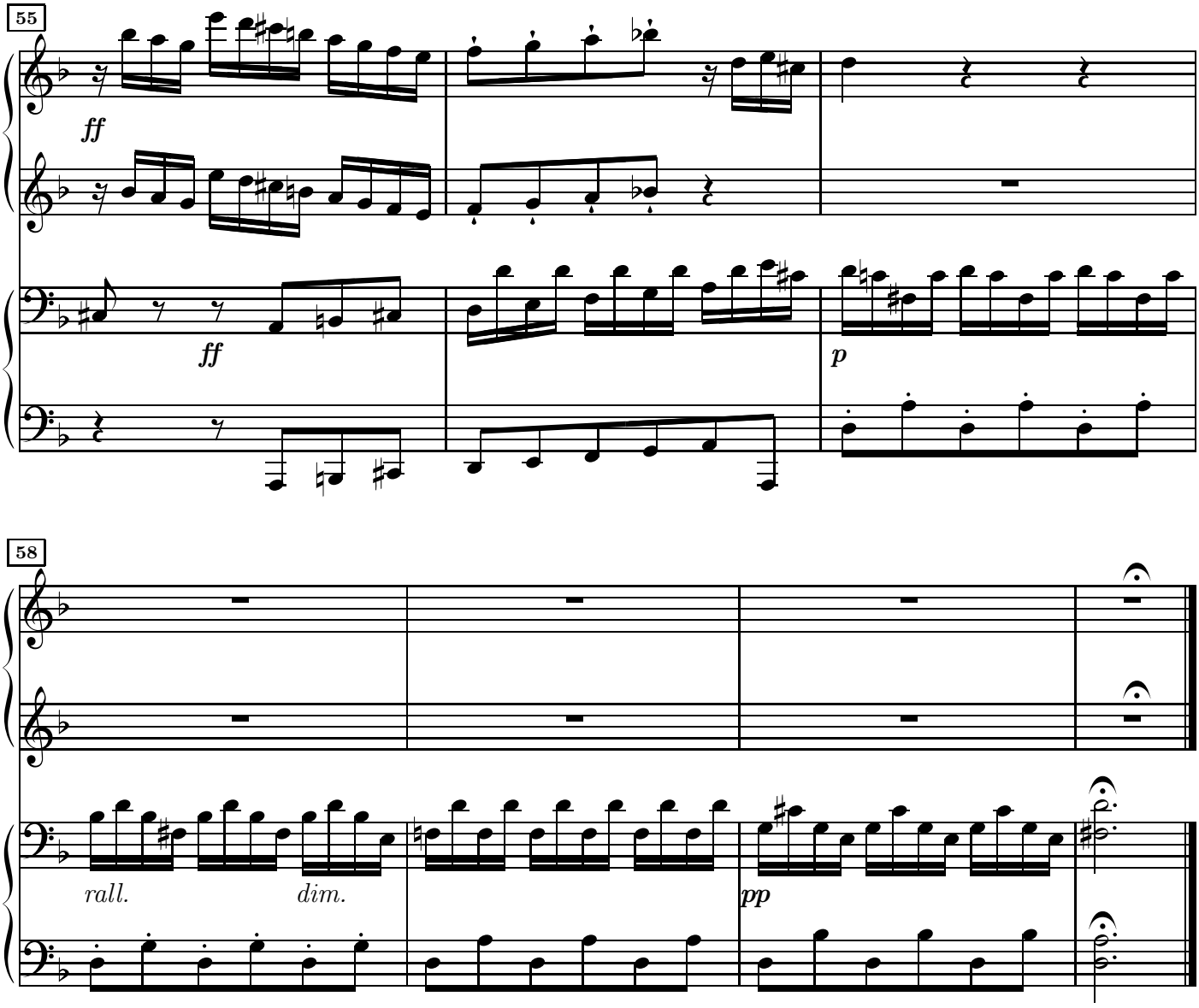

10
13
16
p


19
cres.
22
25
f
fz
f


28
fz
31
34
41
p
p

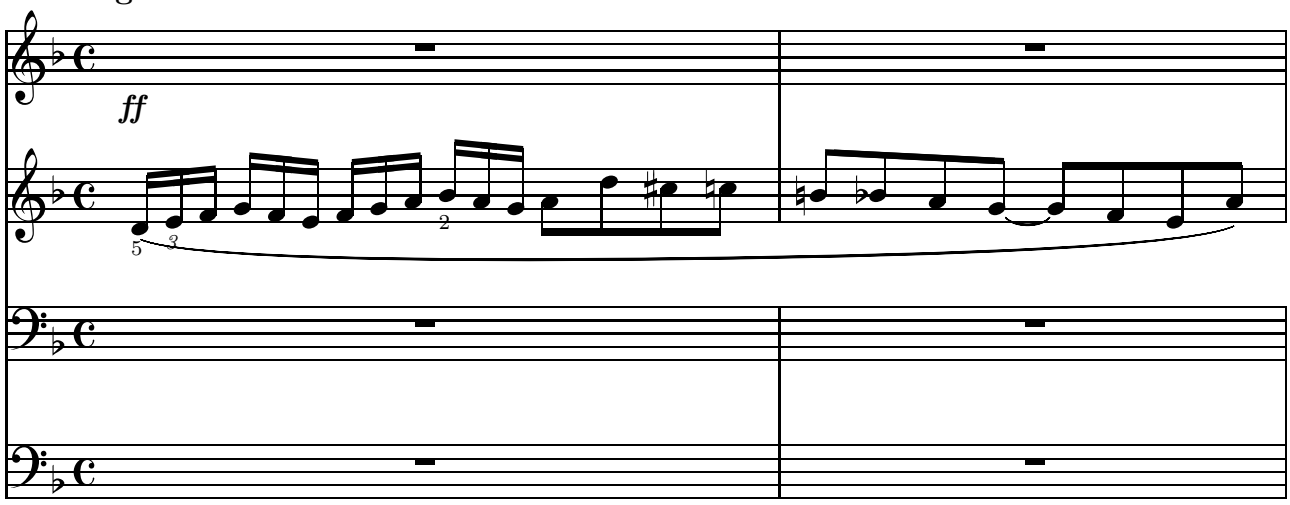

37
40
f
f
43
dim.
8va

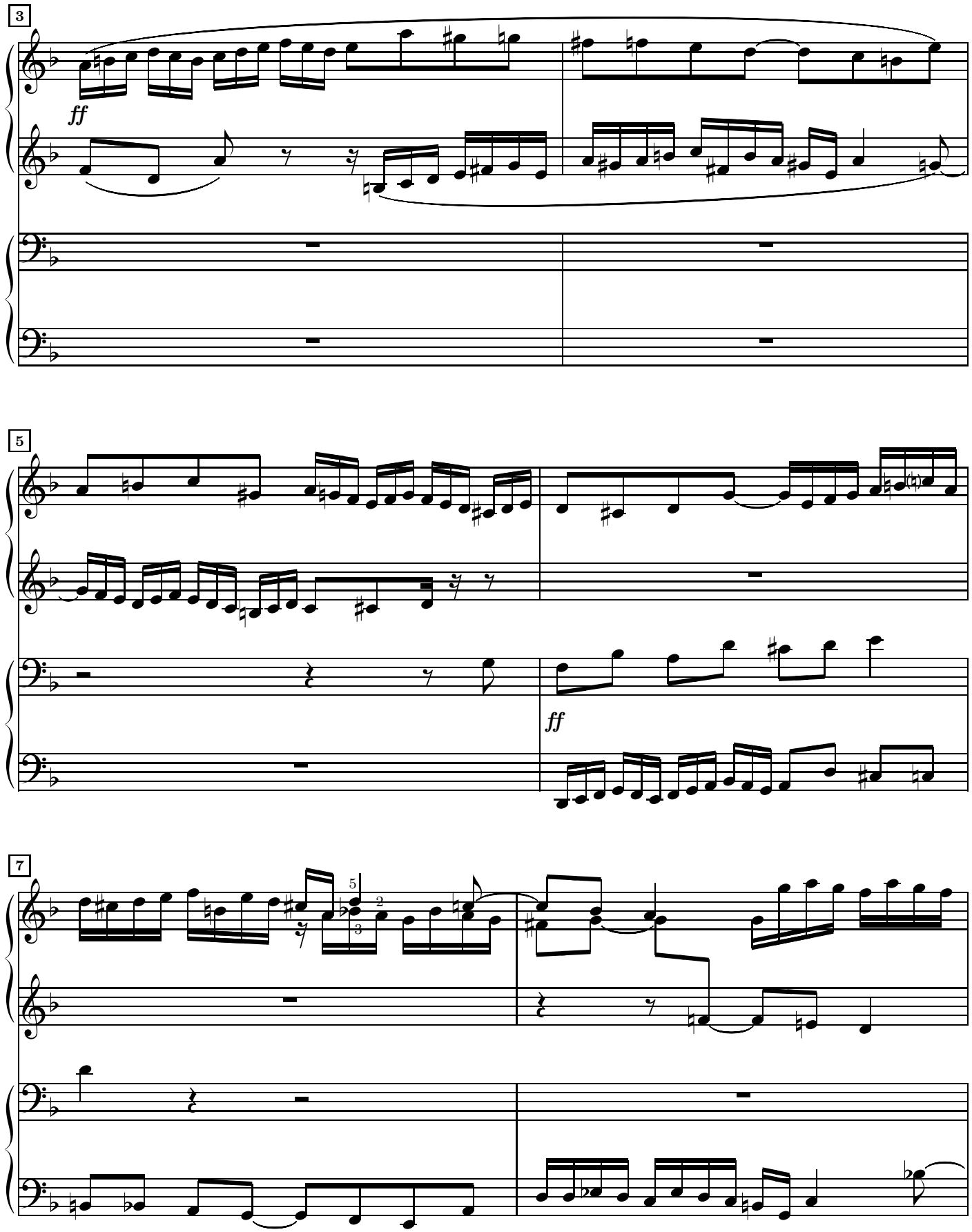

46
p
49
f
52

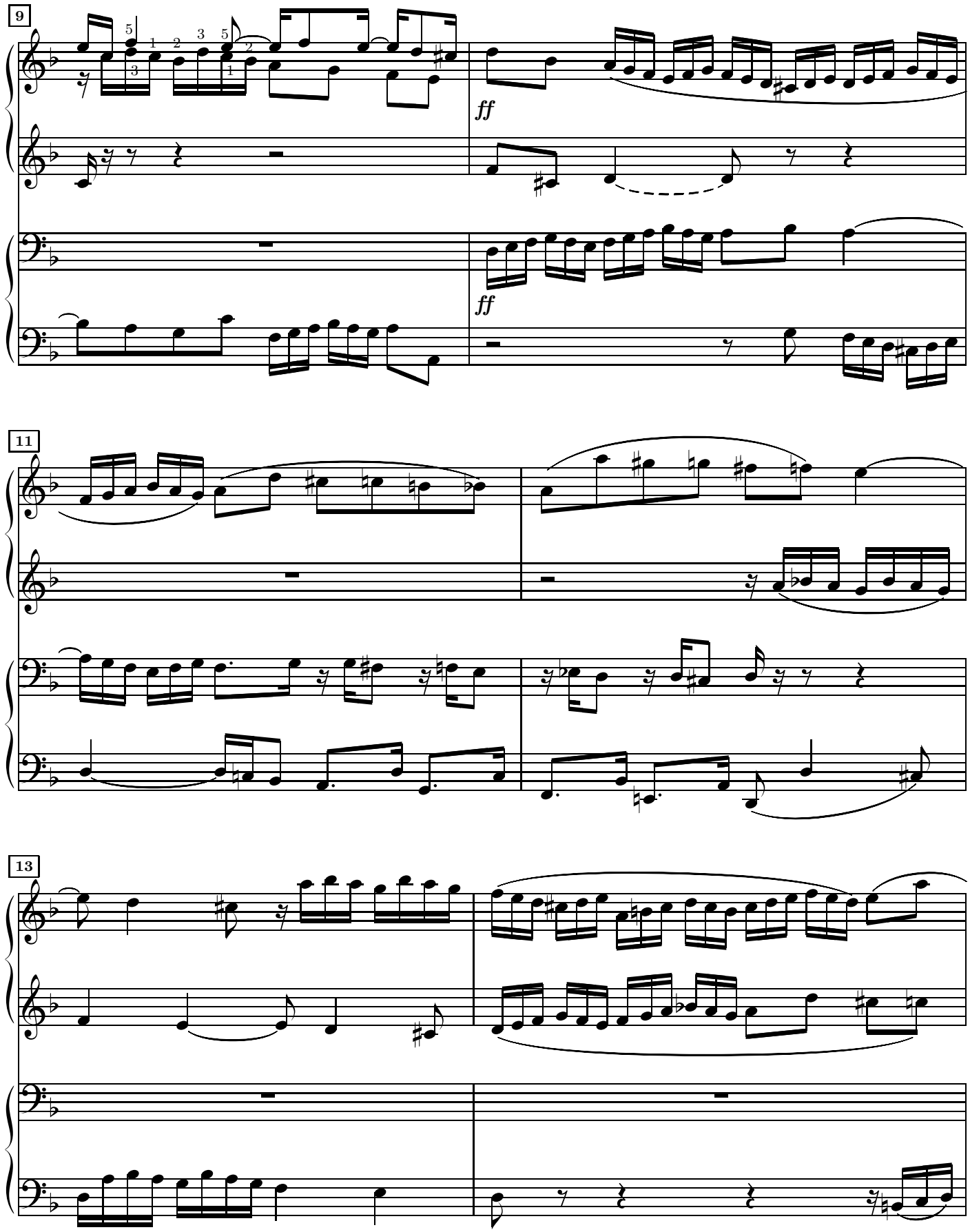


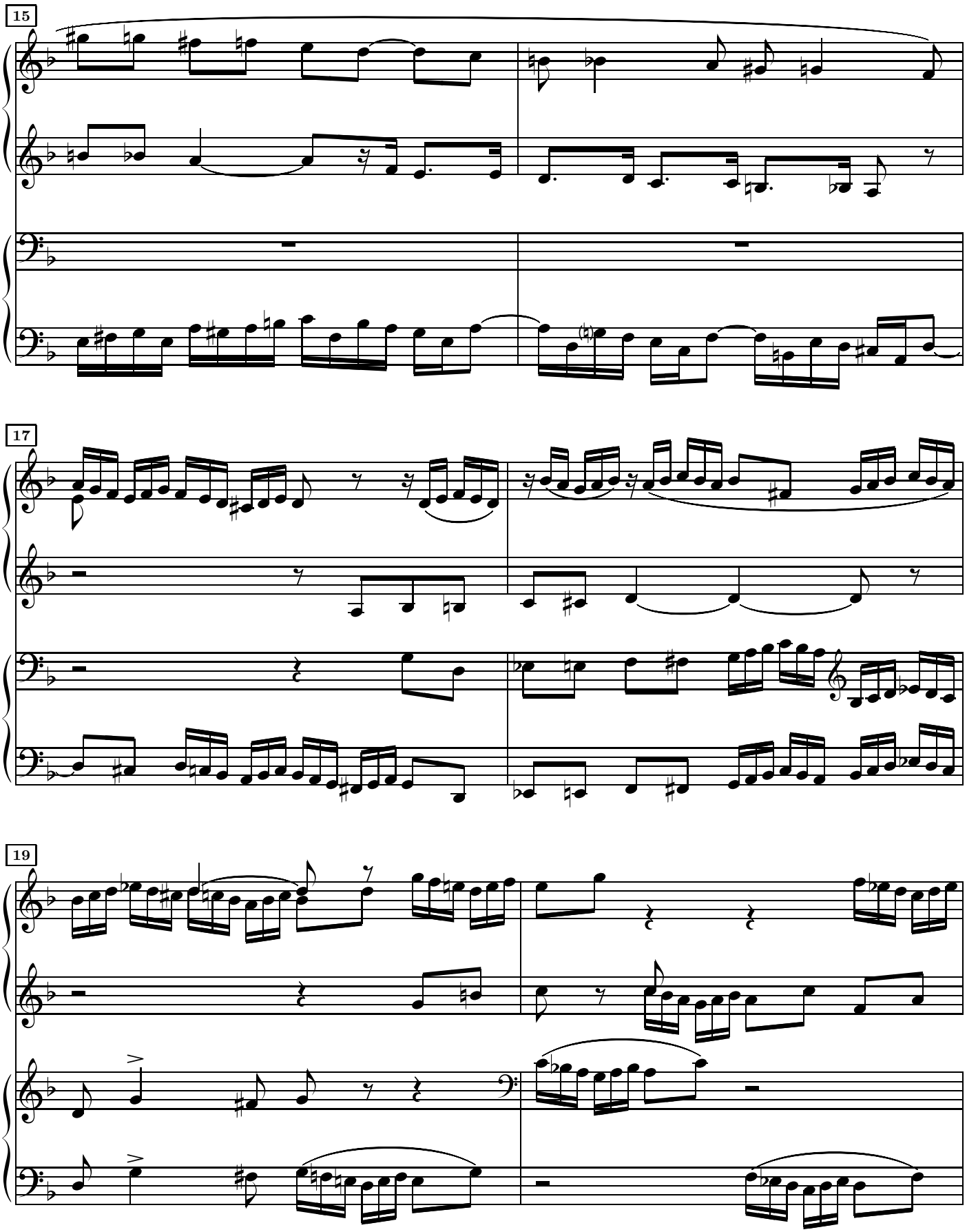
Fugue à 3 voix

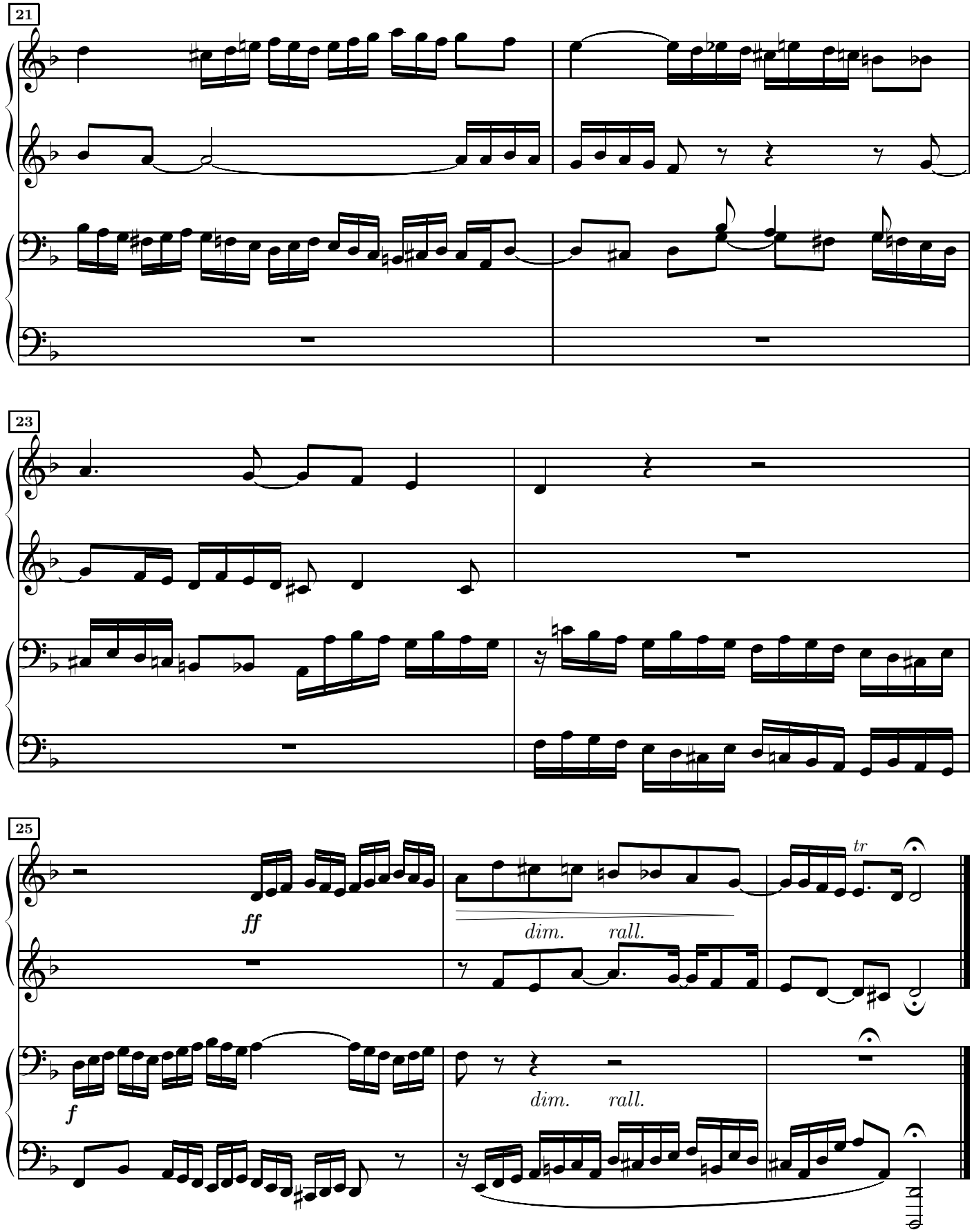
Allegro moderato.




3
ff
5
ff
7


9
ff
ff
11
13

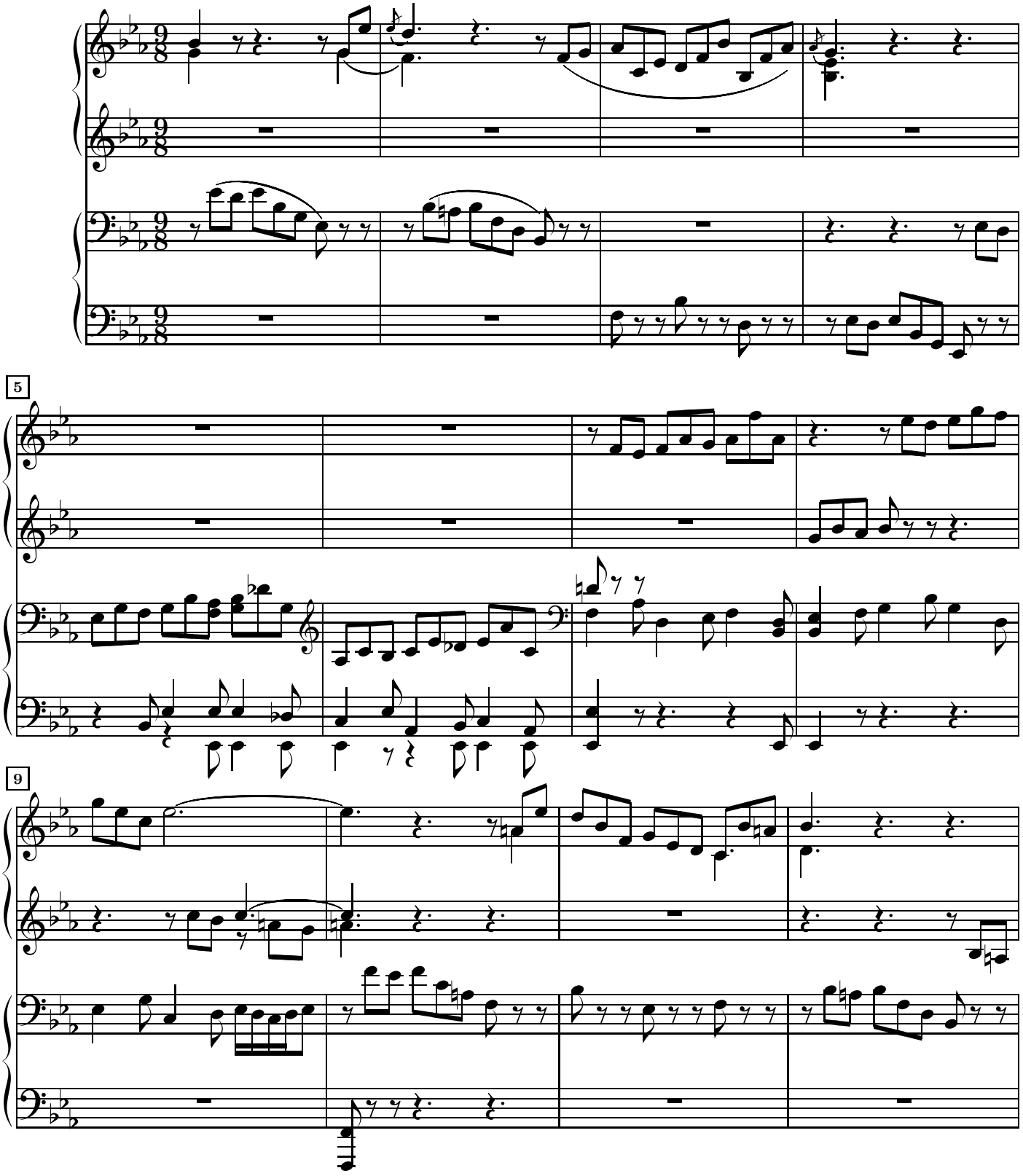

15
17
19

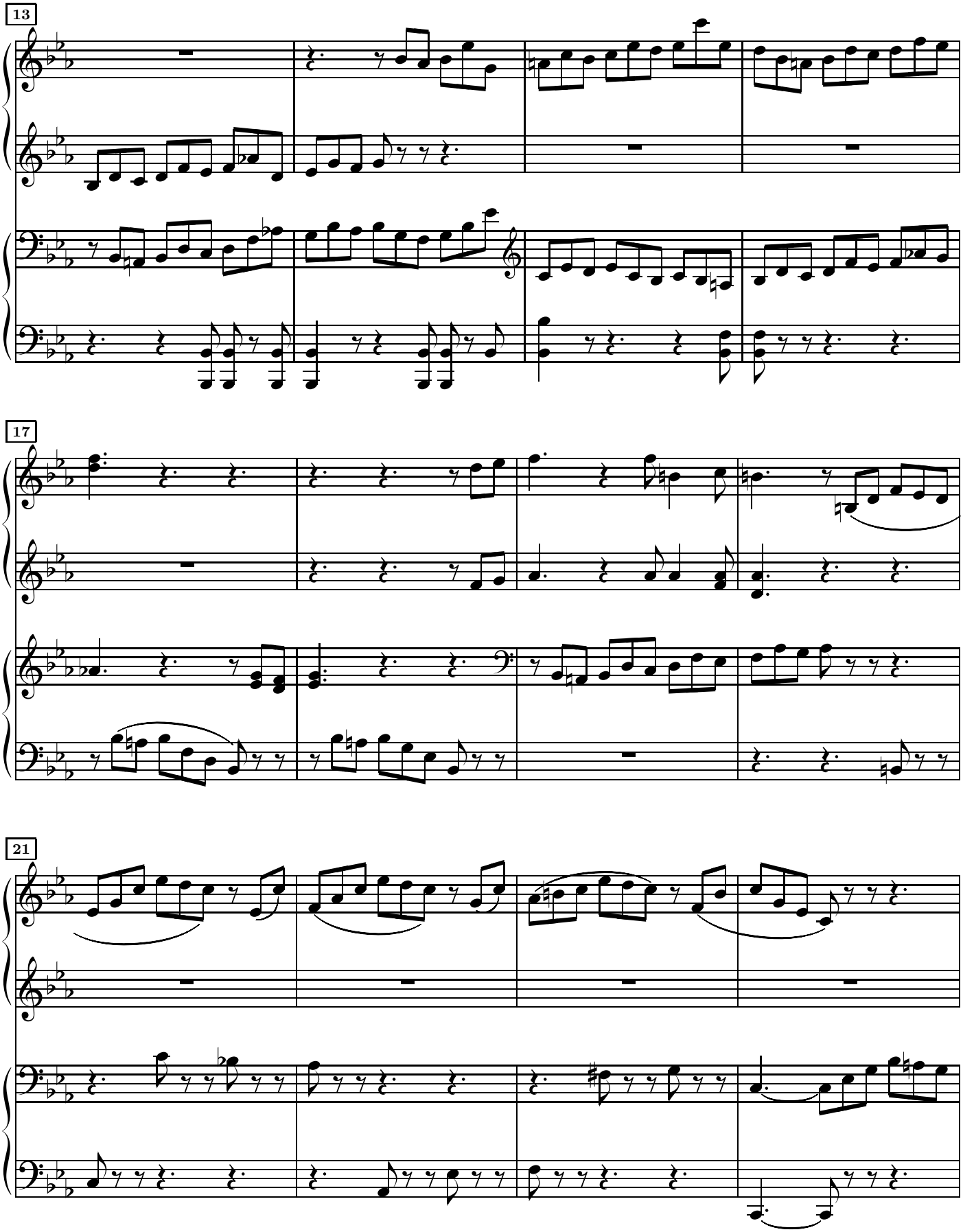

21
23
25
ff
dim.
rall.
tr
f
dim.
rall.

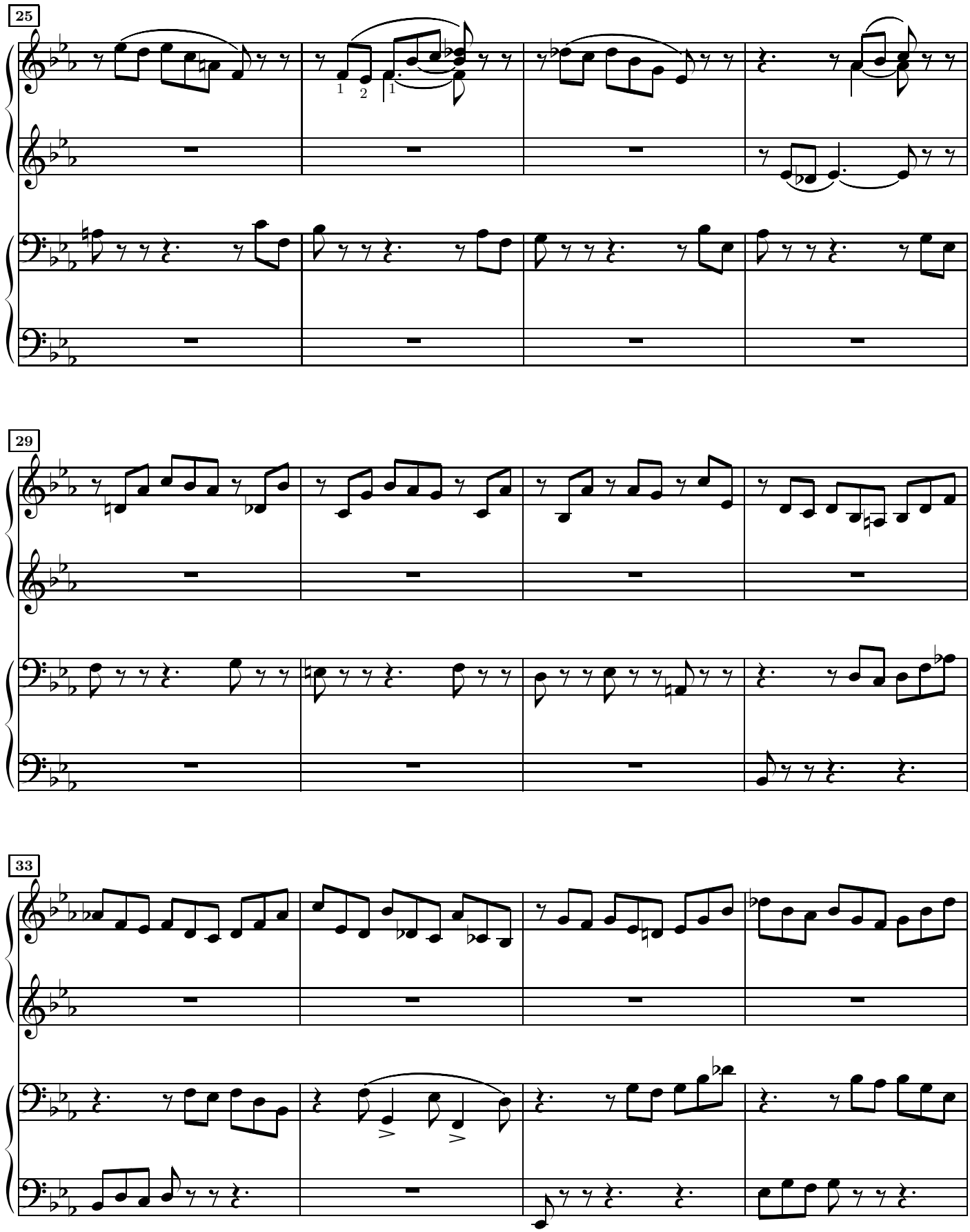
31.e en mi bémol majeur

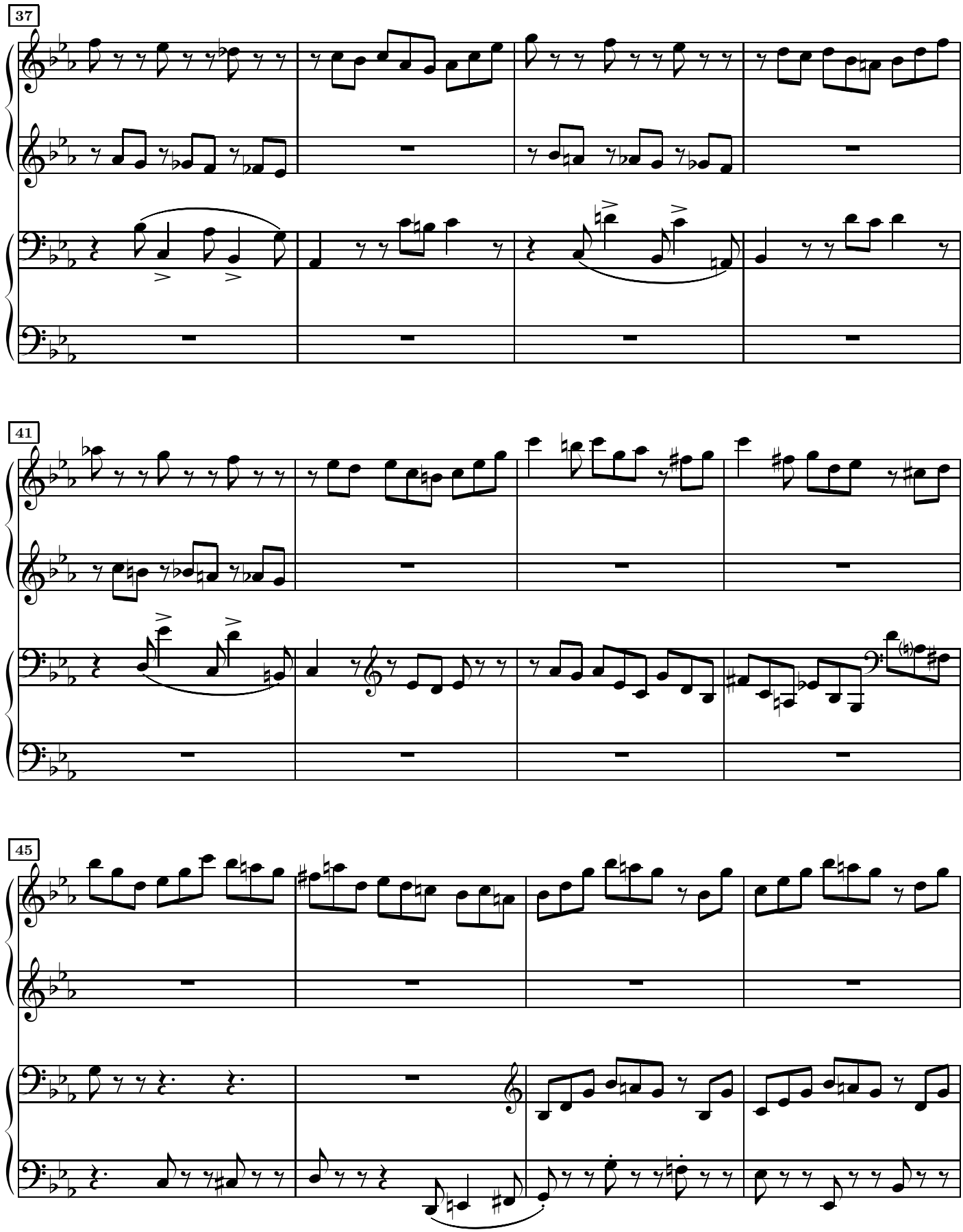
Prélude
Allegro moderato.

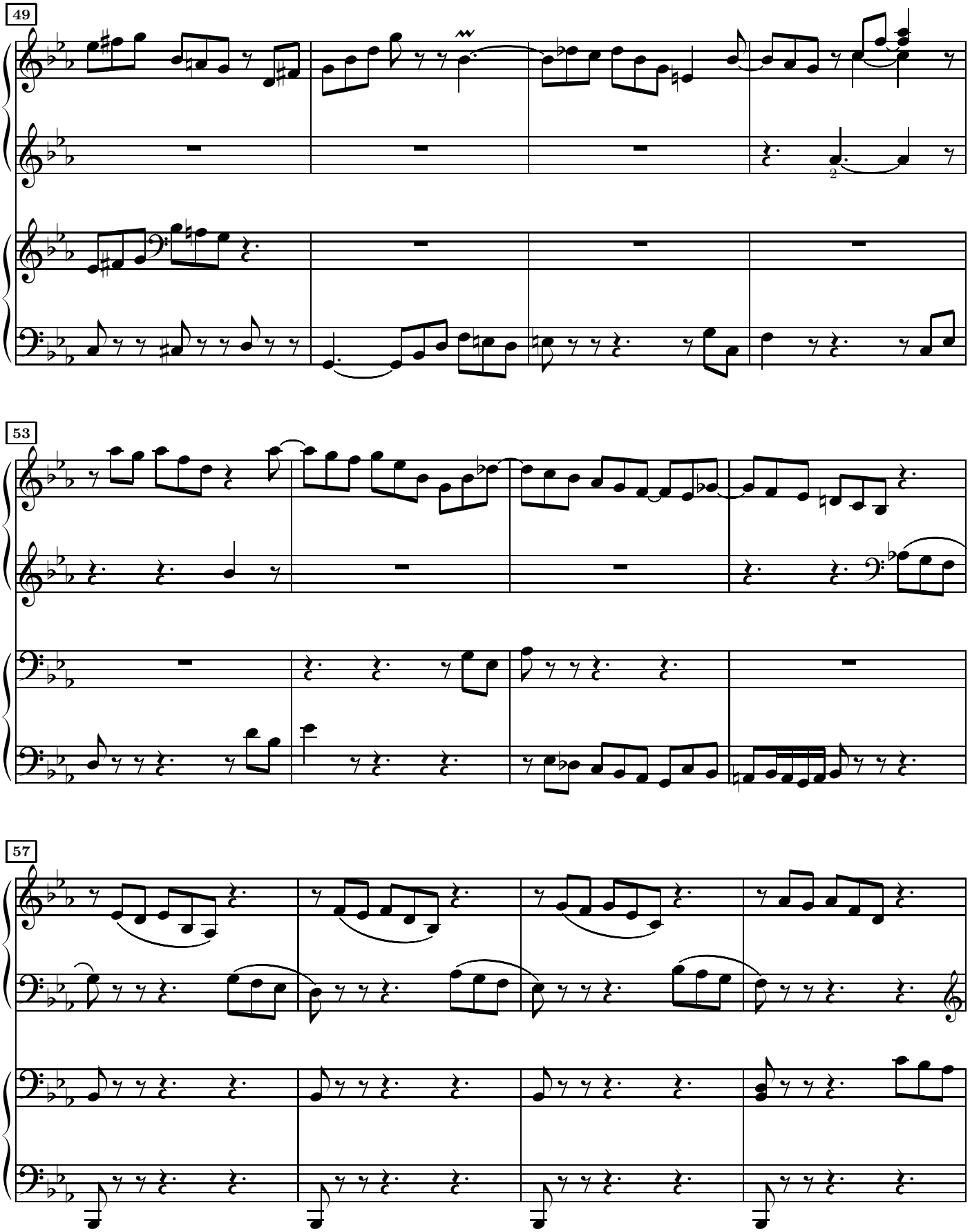
J.S.Bach
arr. H.J.Bertini

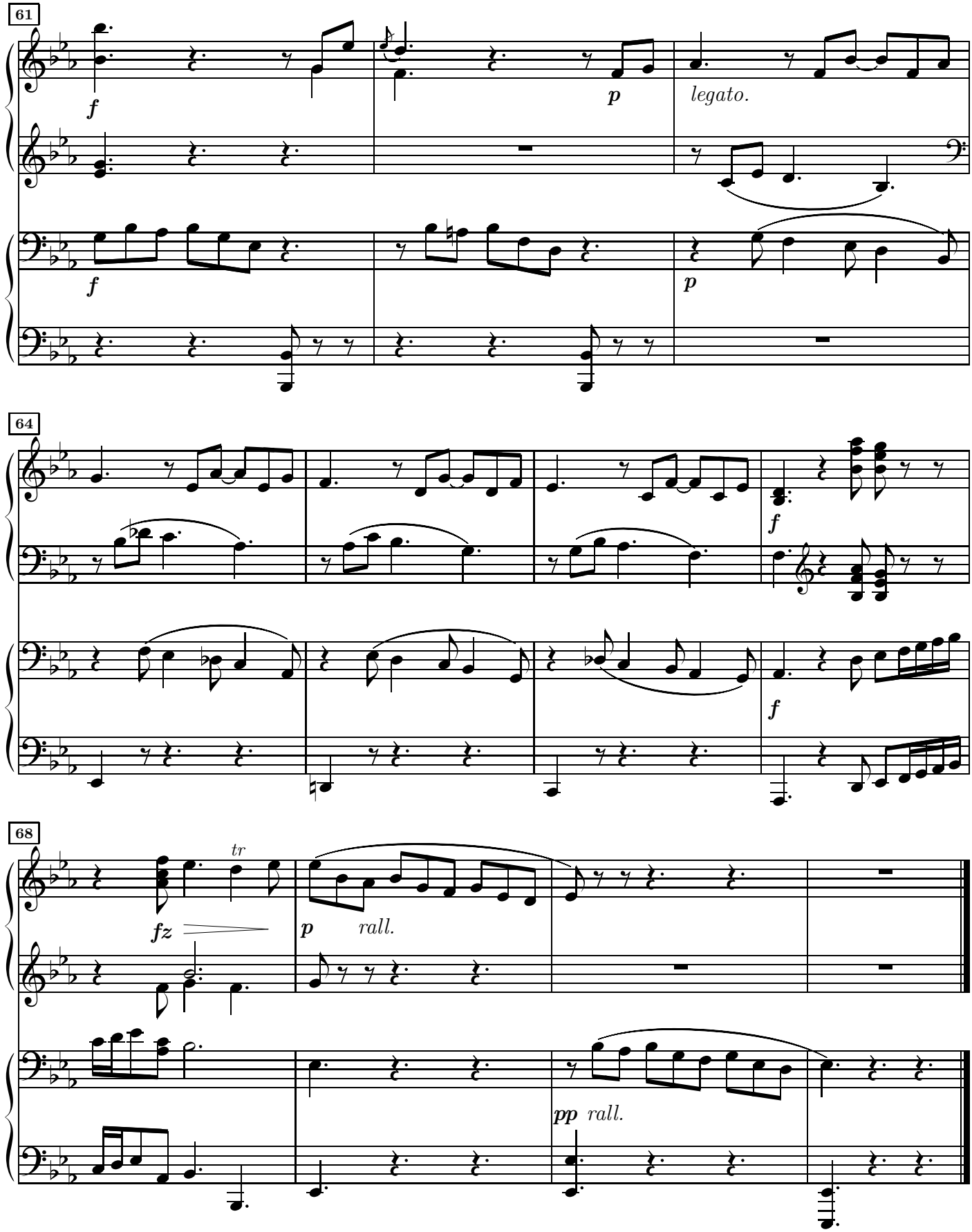



13
17
21


25
29
33

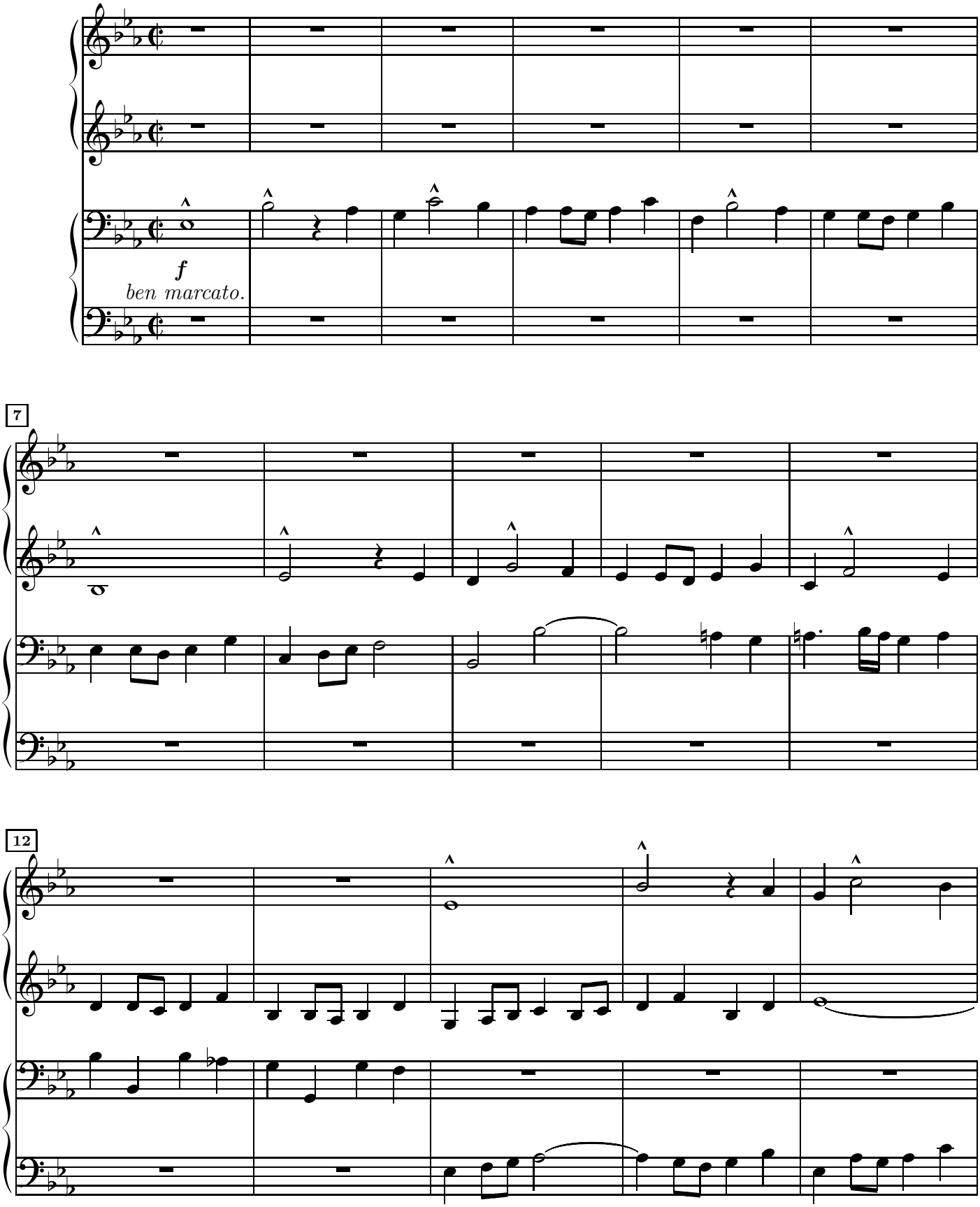

37
41
45

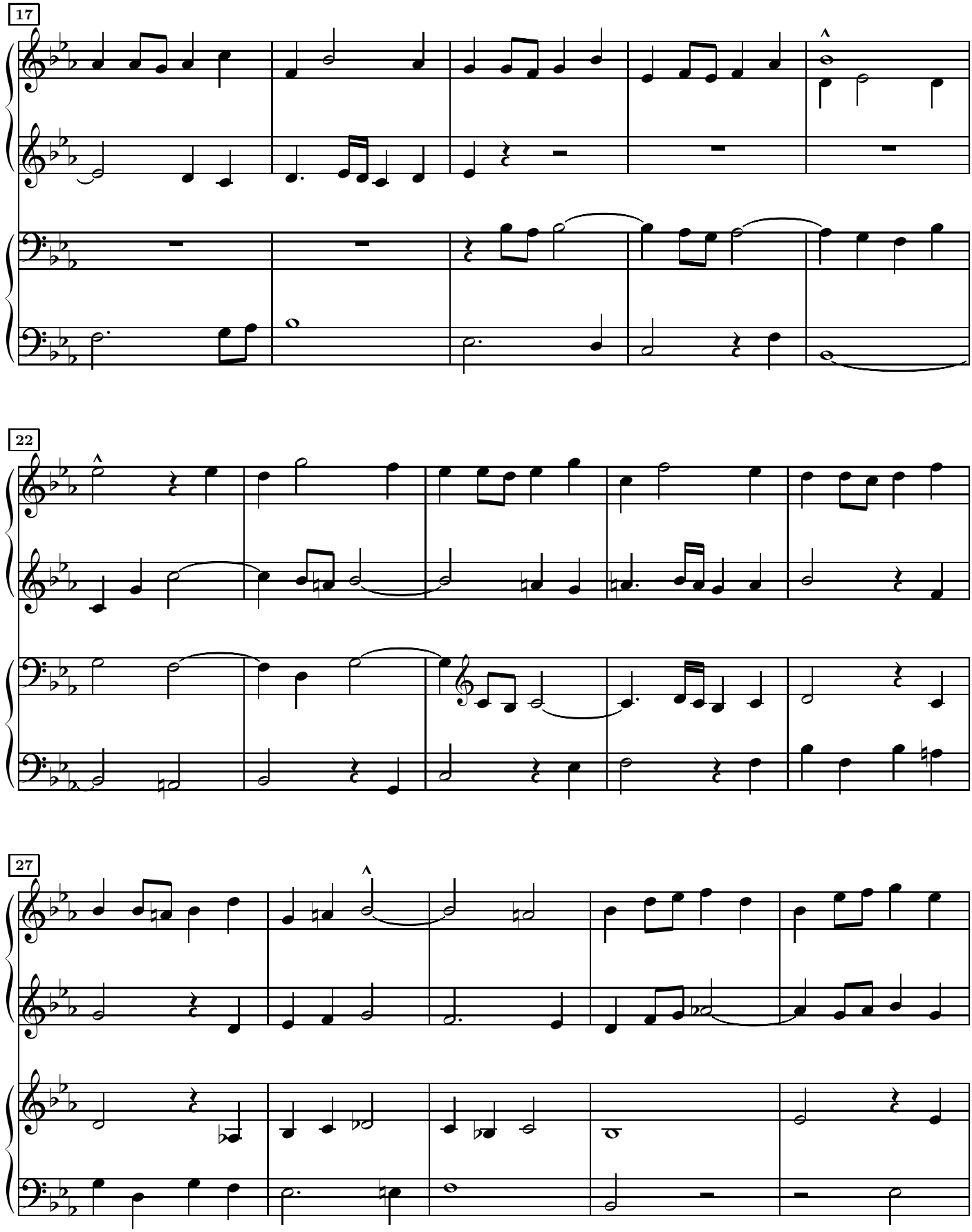

49
53
57

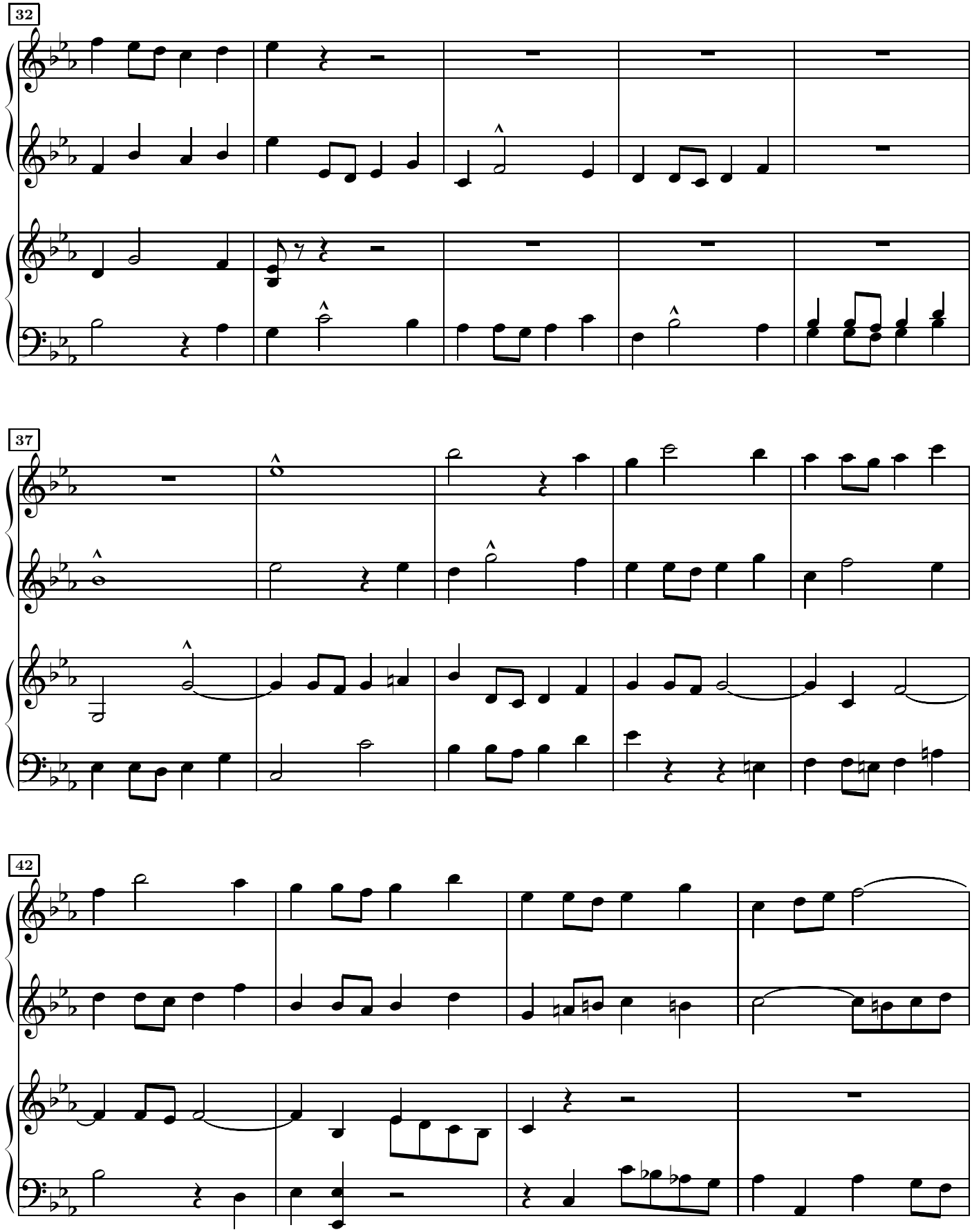

61
f
p
legato.
f
p
64
f
f
68
tr
fz
p
rall.
pp
rall.

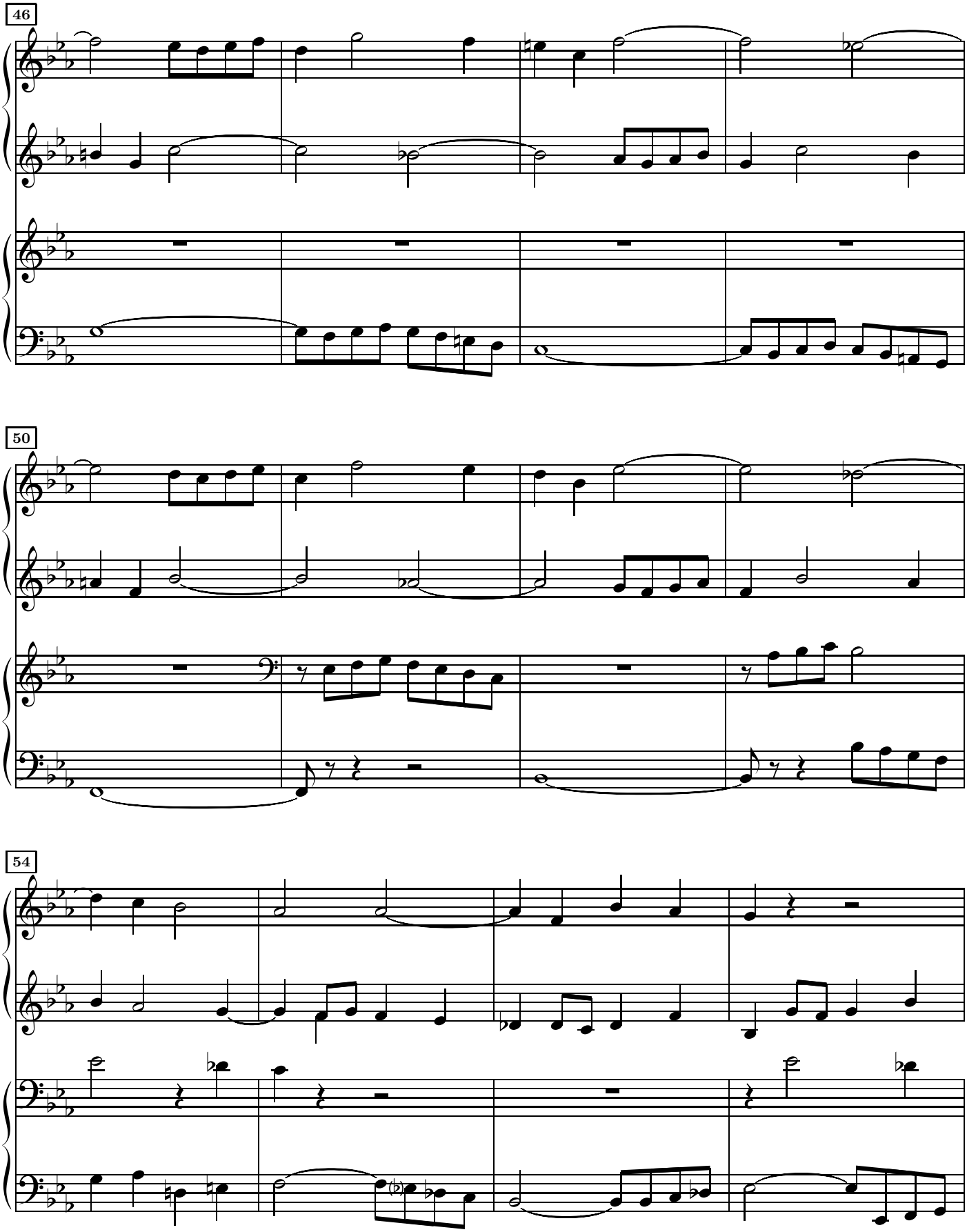
Fugue à 4 voix

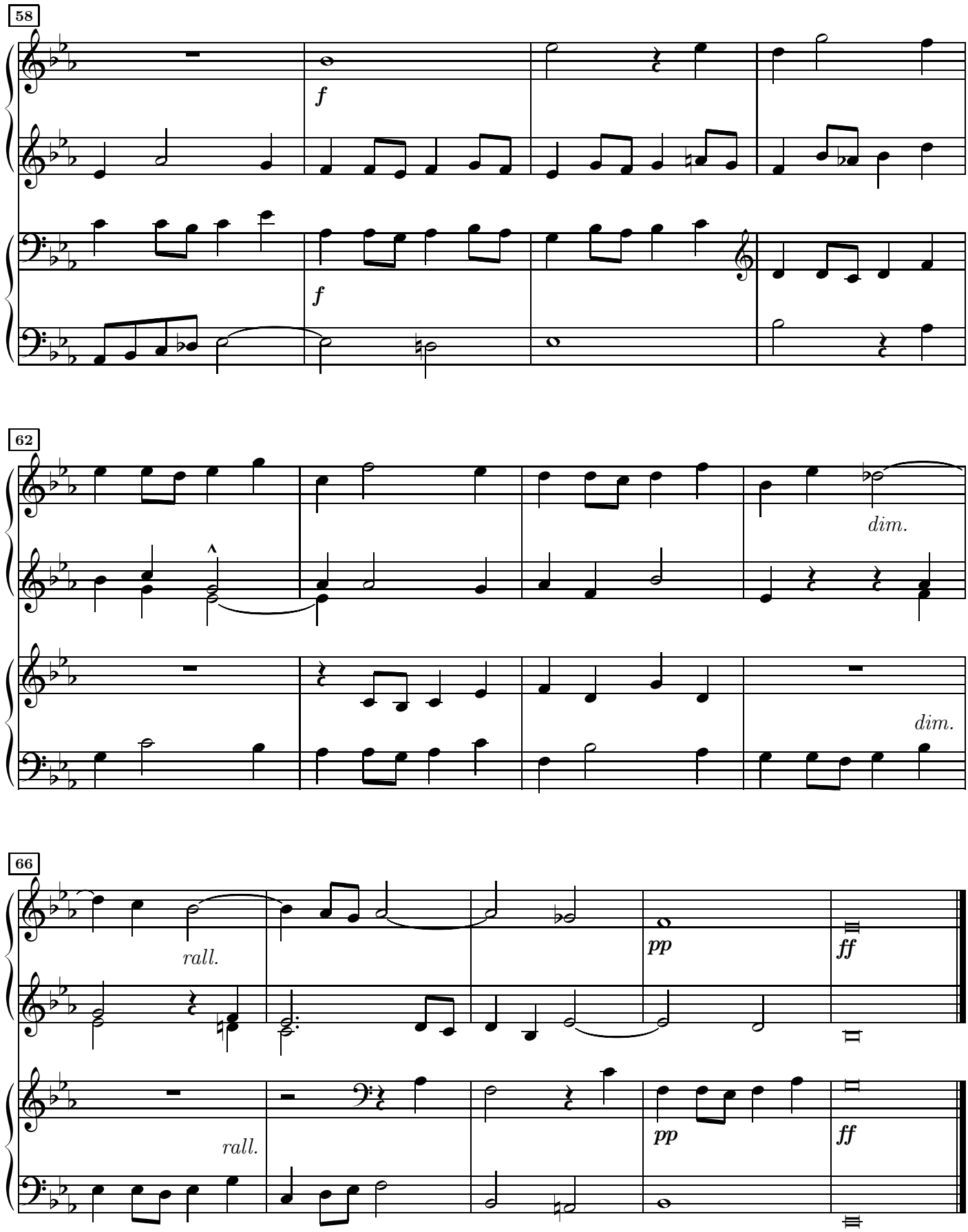
Moderato mæstoso.




17
22
27


32
37
42

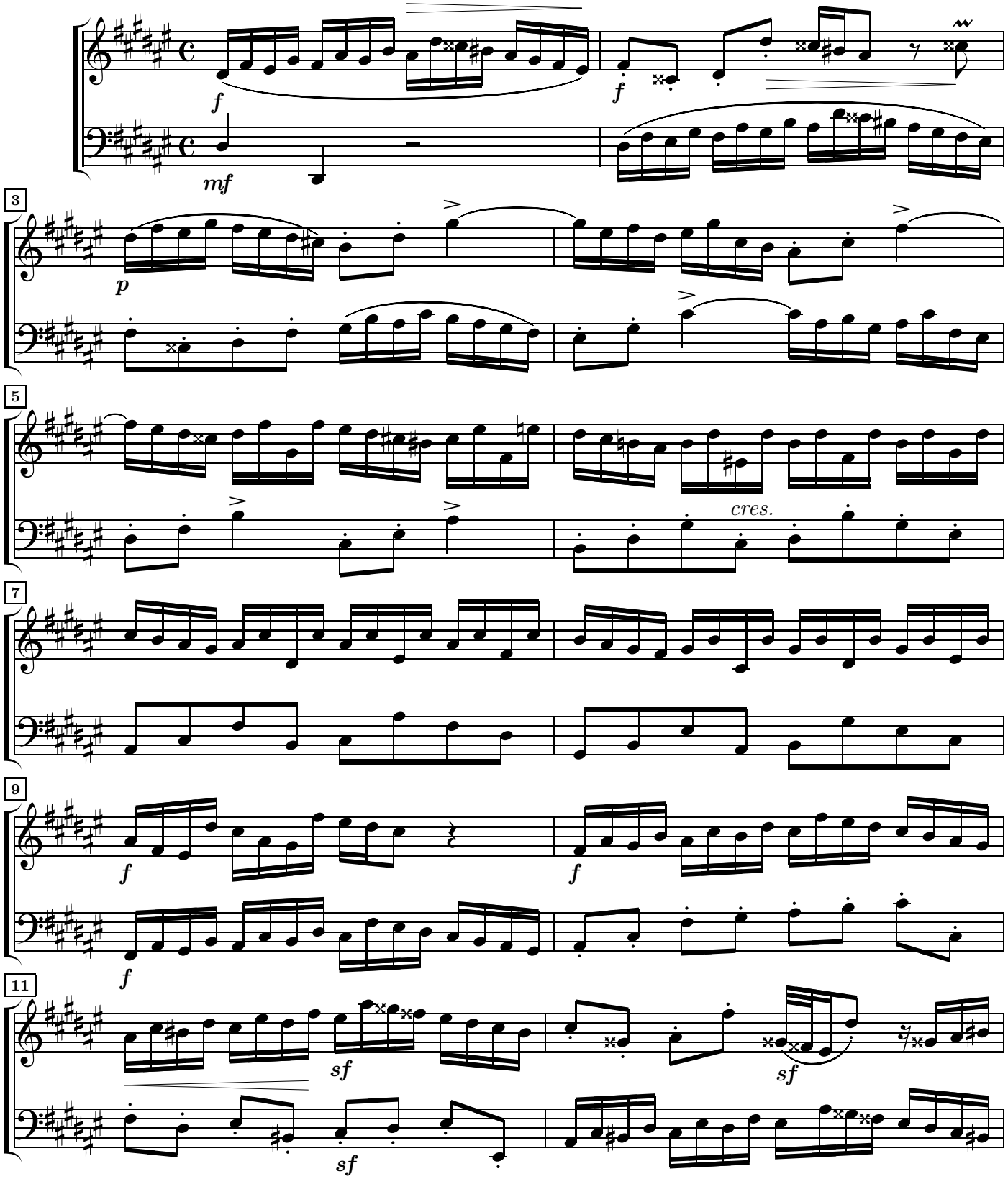

46
50
54

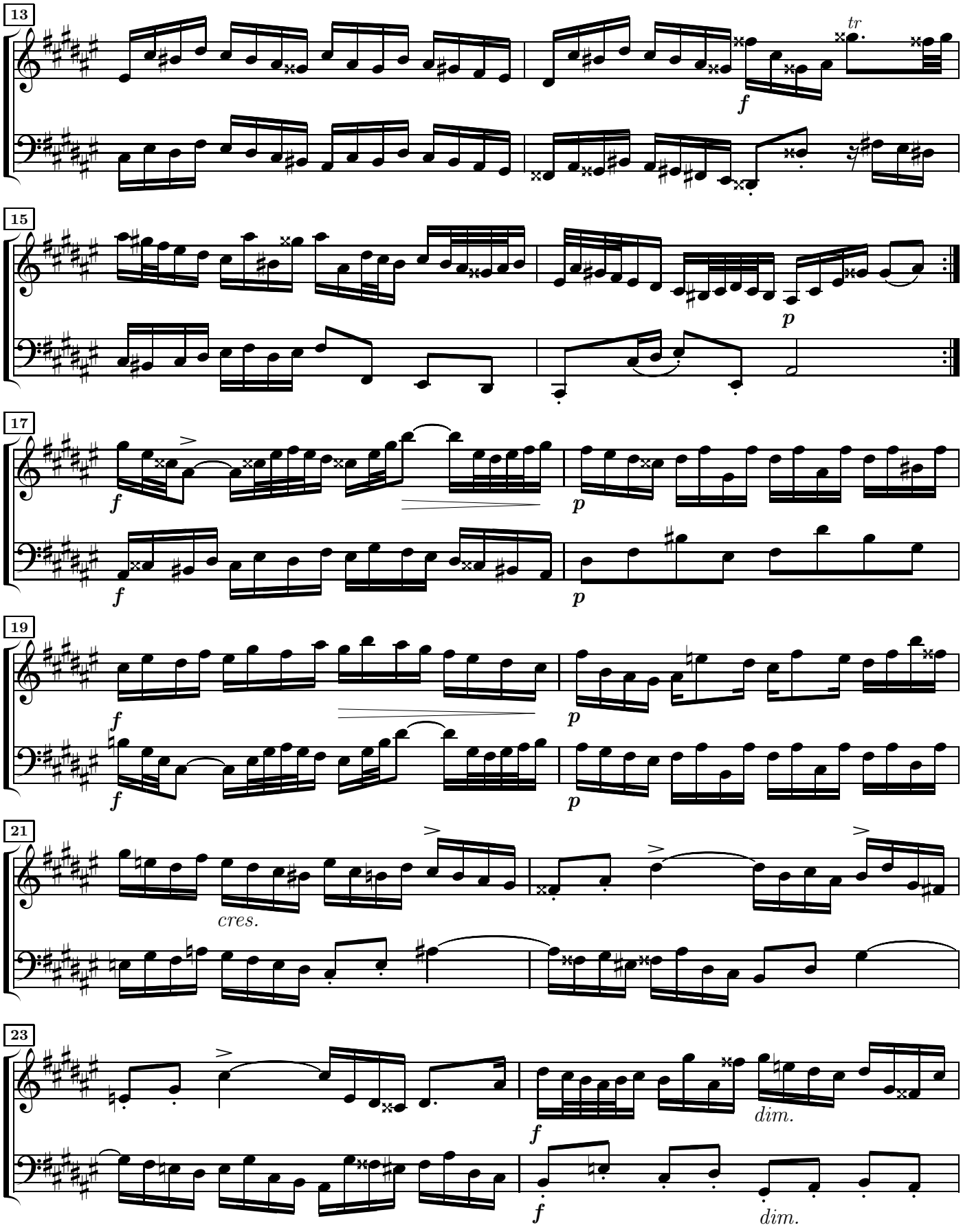

58
f
f
62
dim.
dim.
66
rall.
pp
ff
rall.
pp
ff

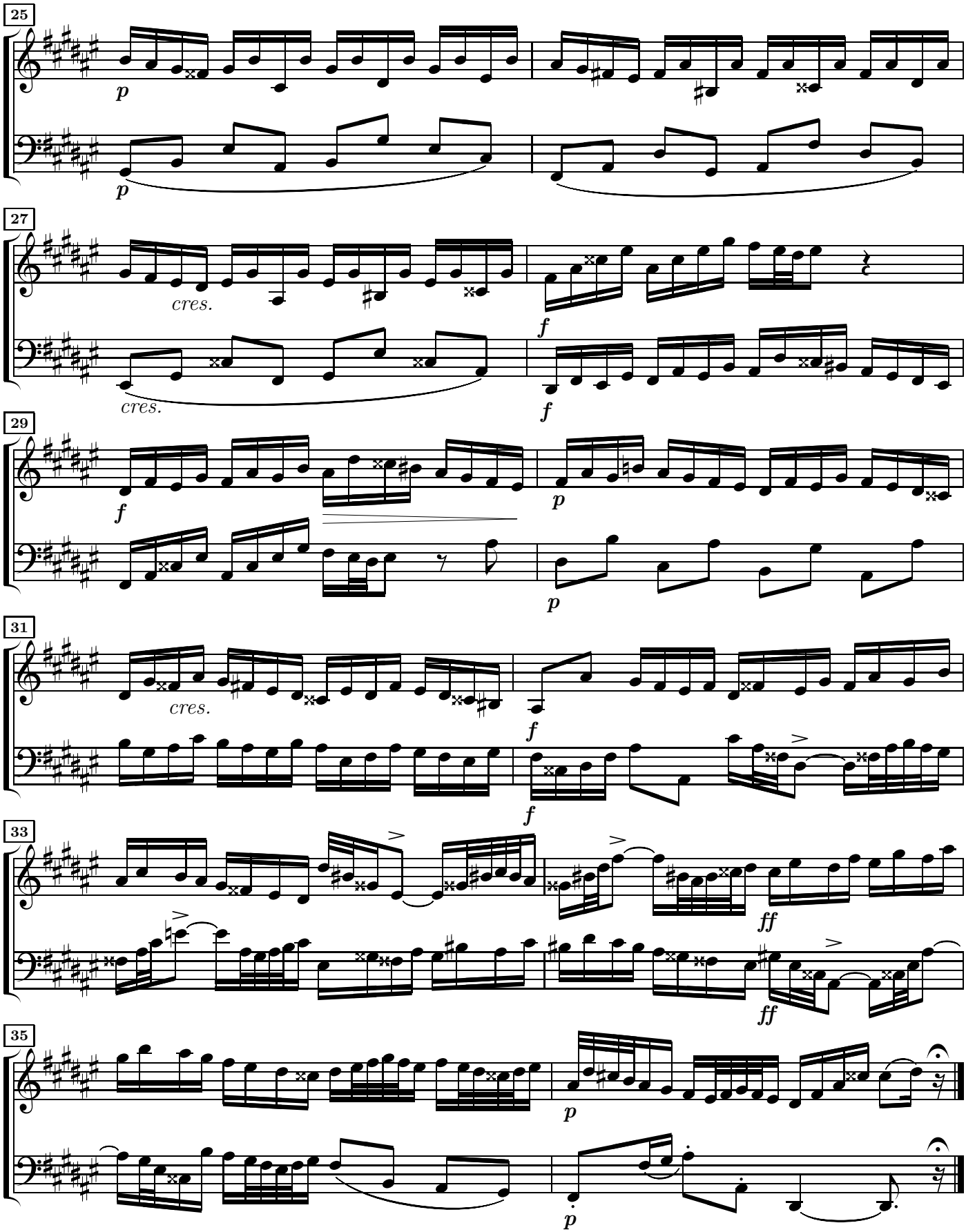
32.e en ré dièse mineur

Prélude
Moderato quasi lento.

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

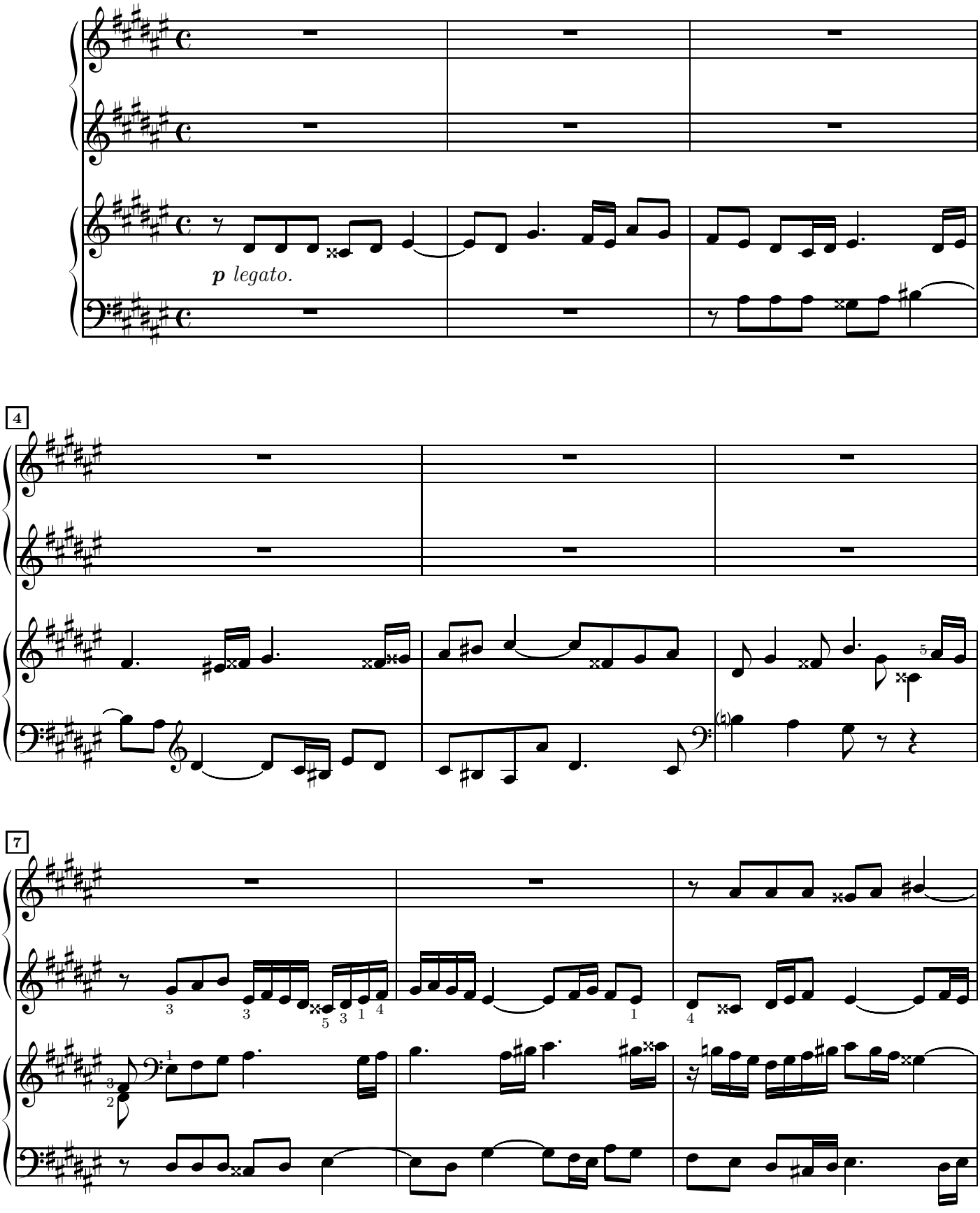


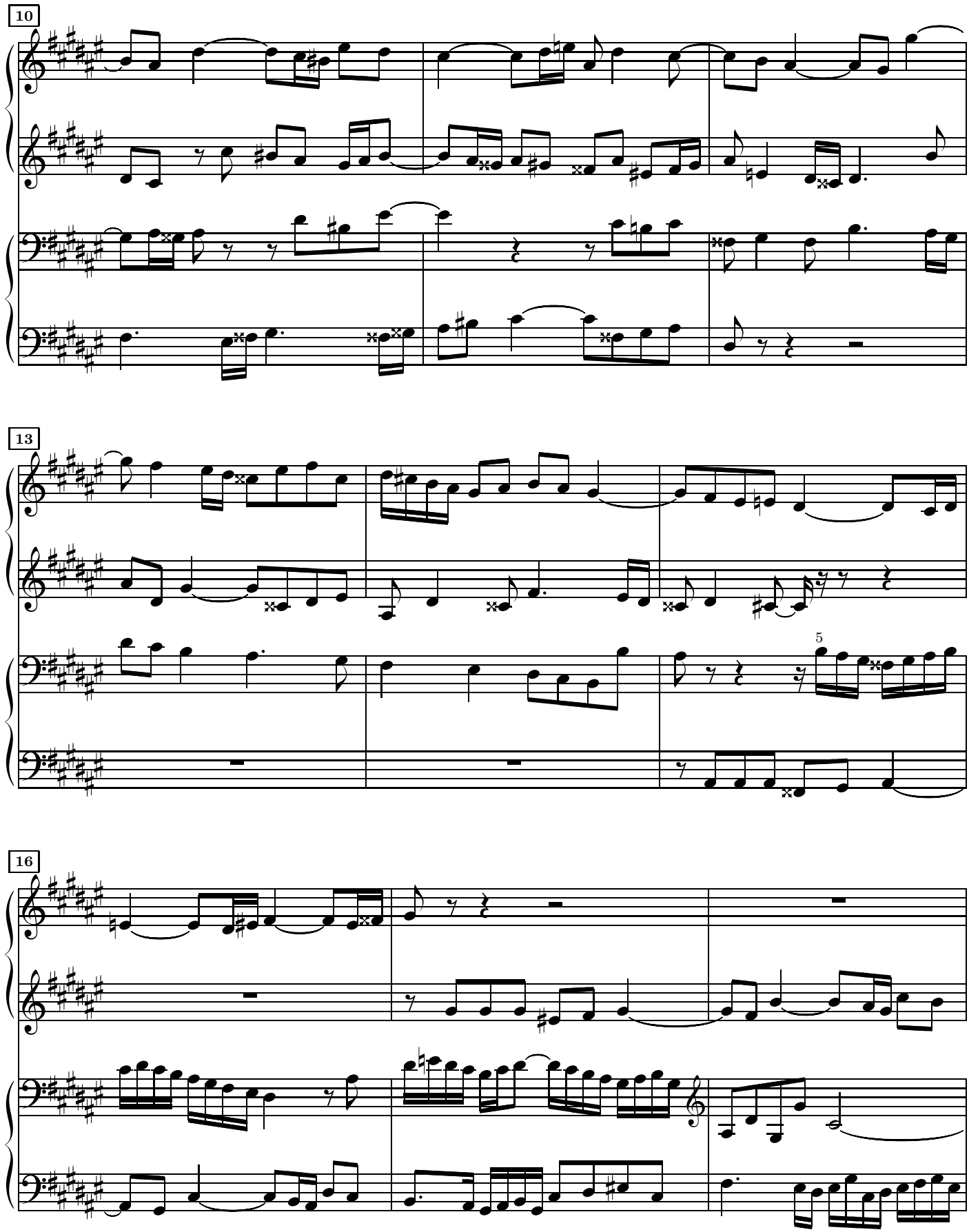

13
tr
f
15
p
17
f
p
19
f
p
21
cres.
23
f
dim.
f
dim.

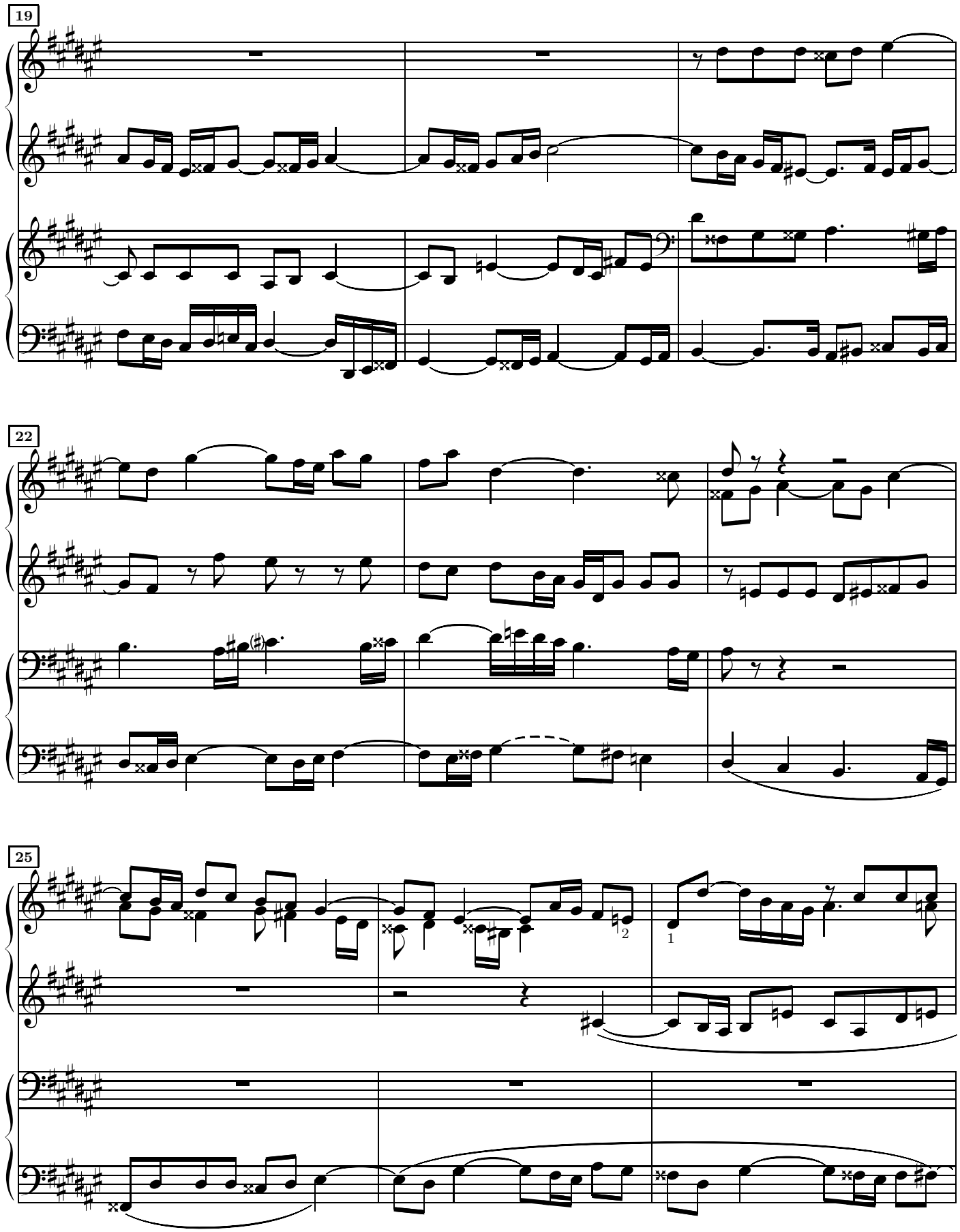

25
p
p
27
cres.
cres.
f
f
29
f
p
p
31
cres.
f
f
33
ff
ff
35
p
p

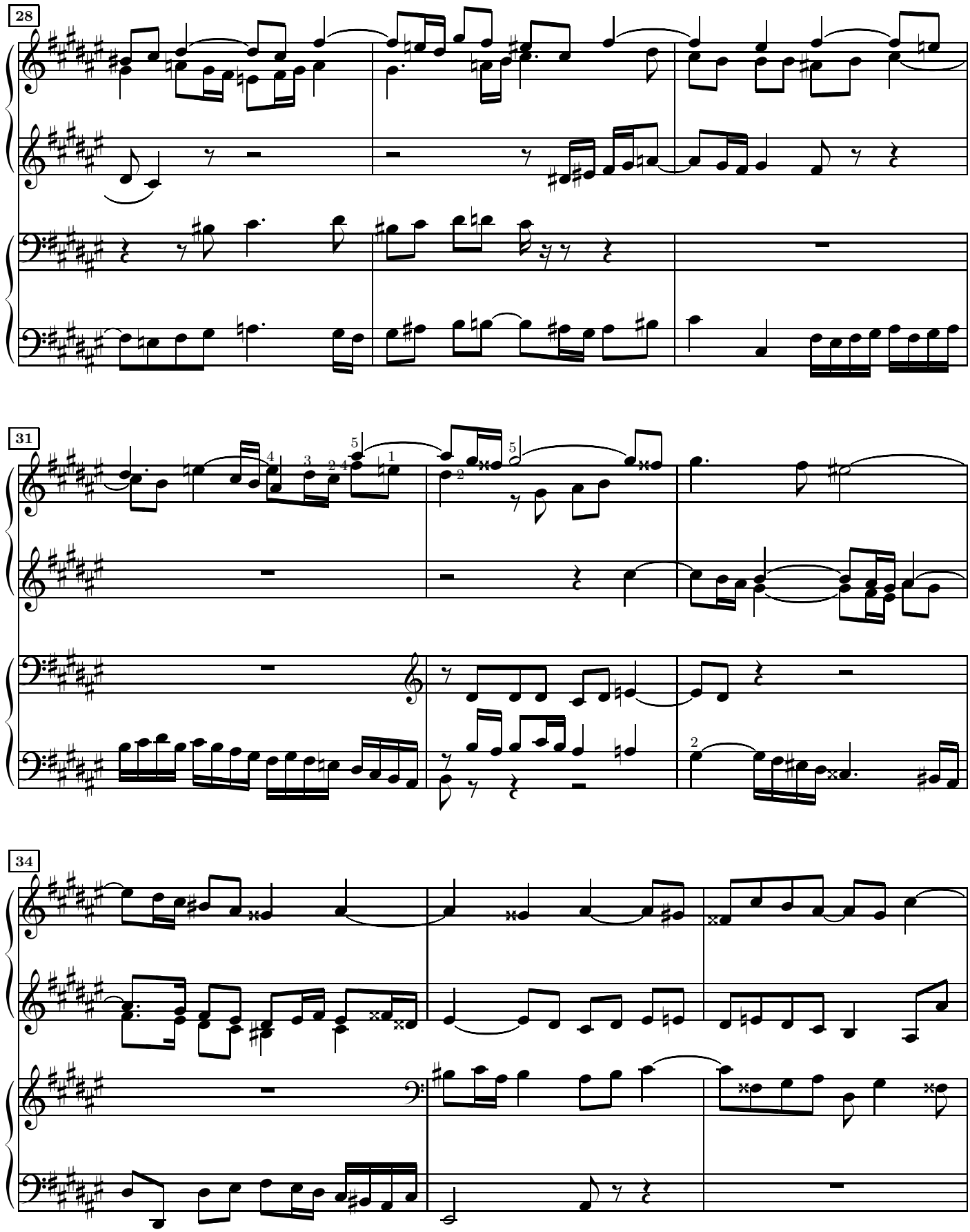
Fugue à 4 voix

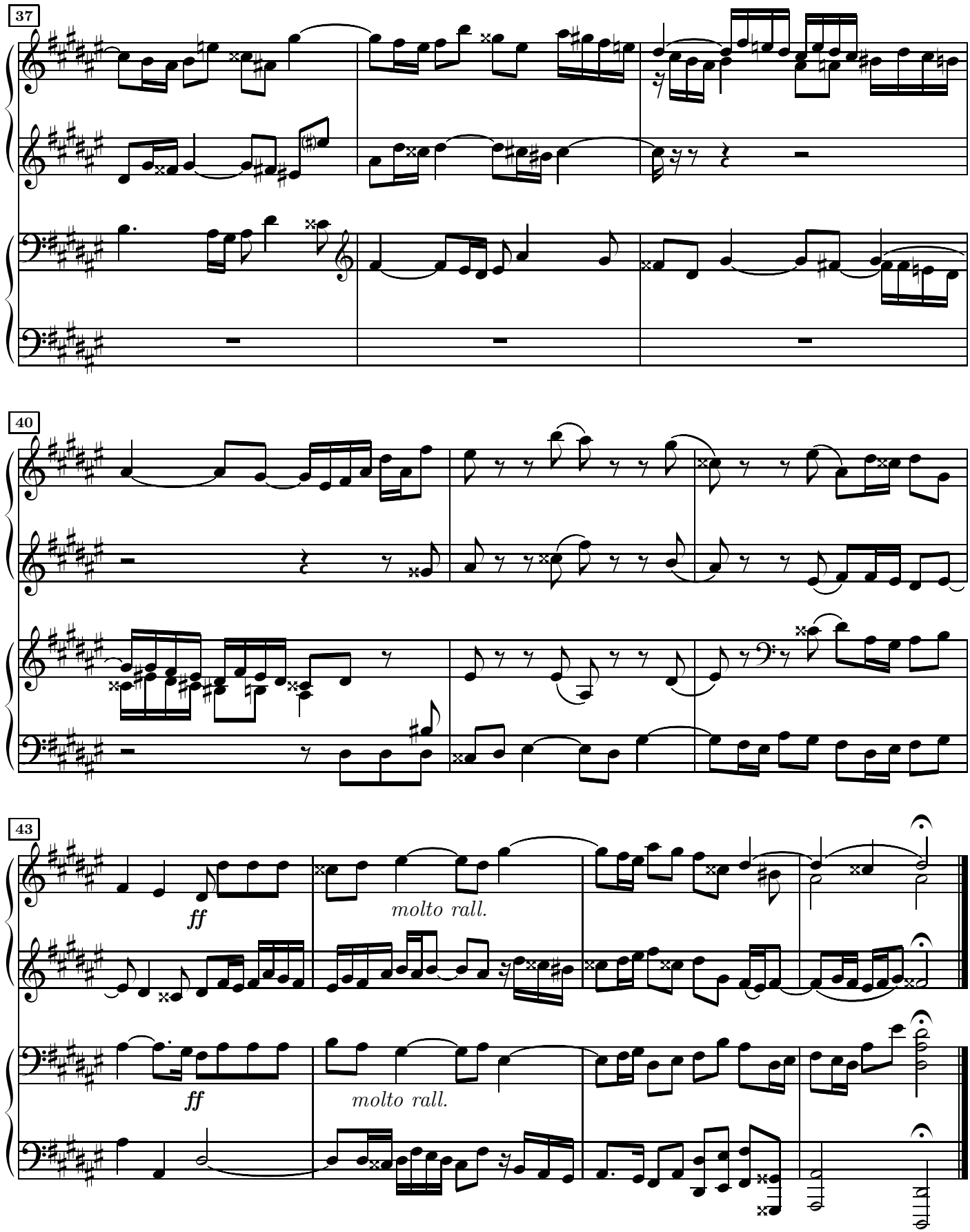
Andante expressivo.




10
13
5
16


19
22
25
1
2

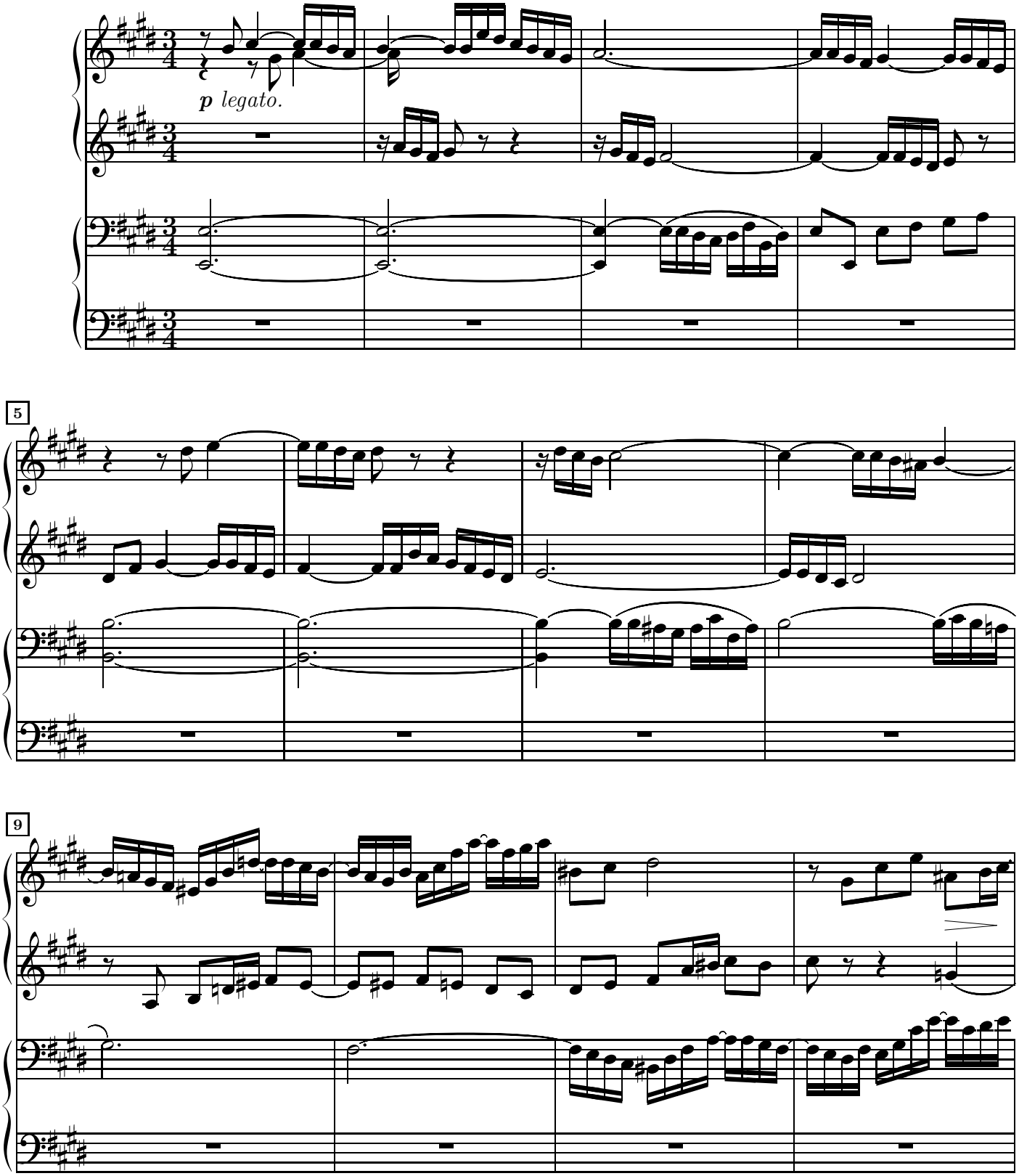

28
31
34

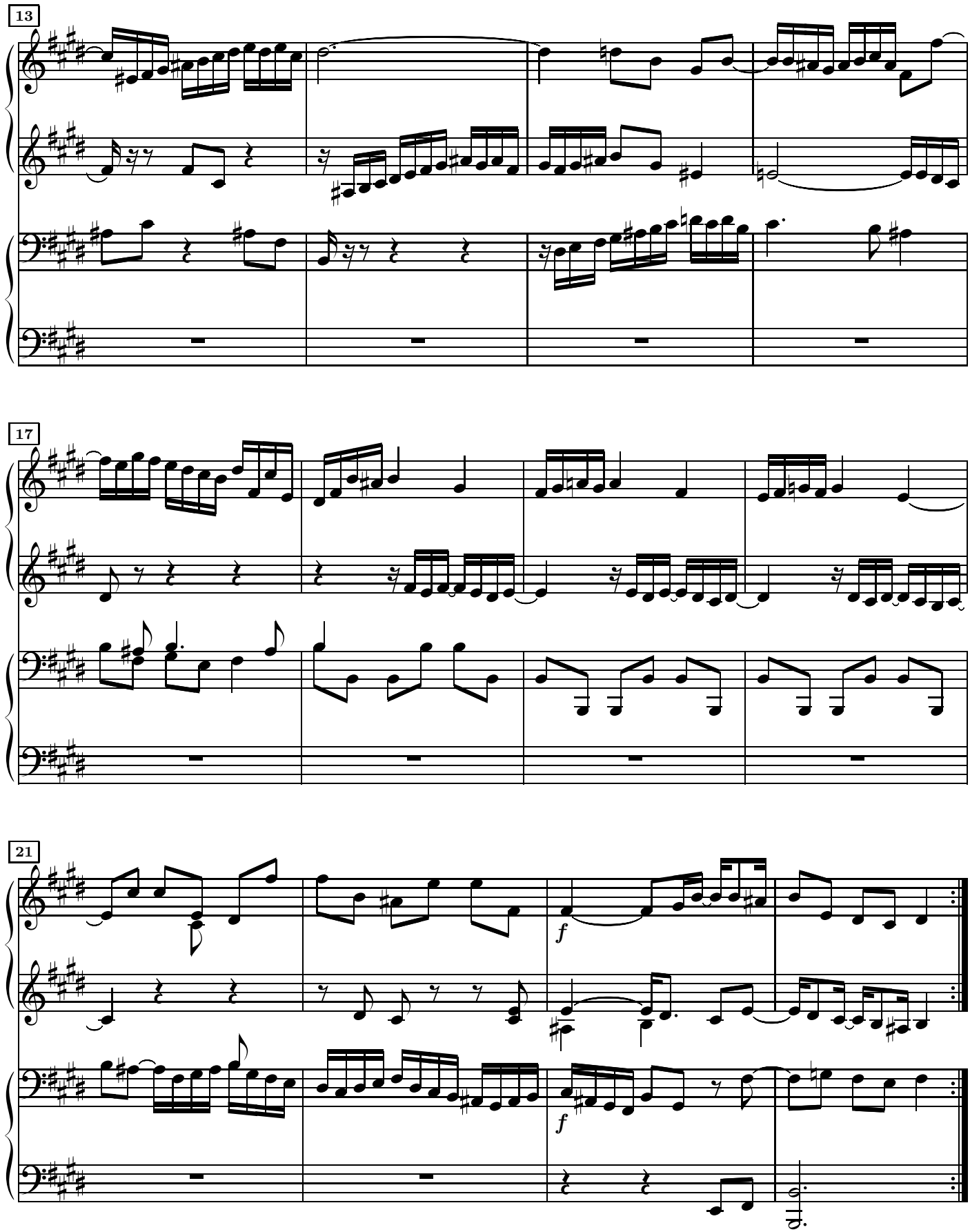

37
40
43
ff
molto rall.
ff
molto rall.

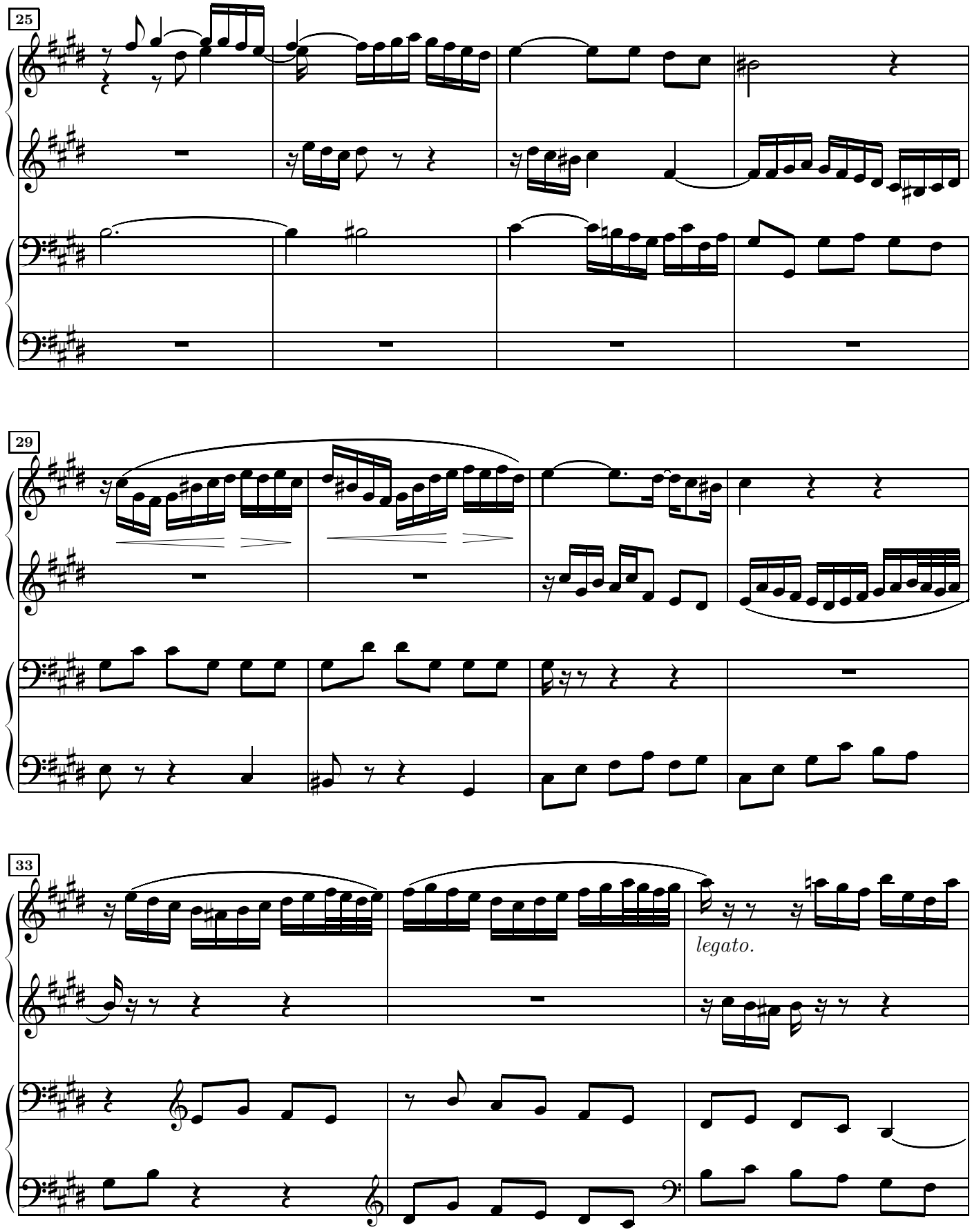
33.e en mi majeur

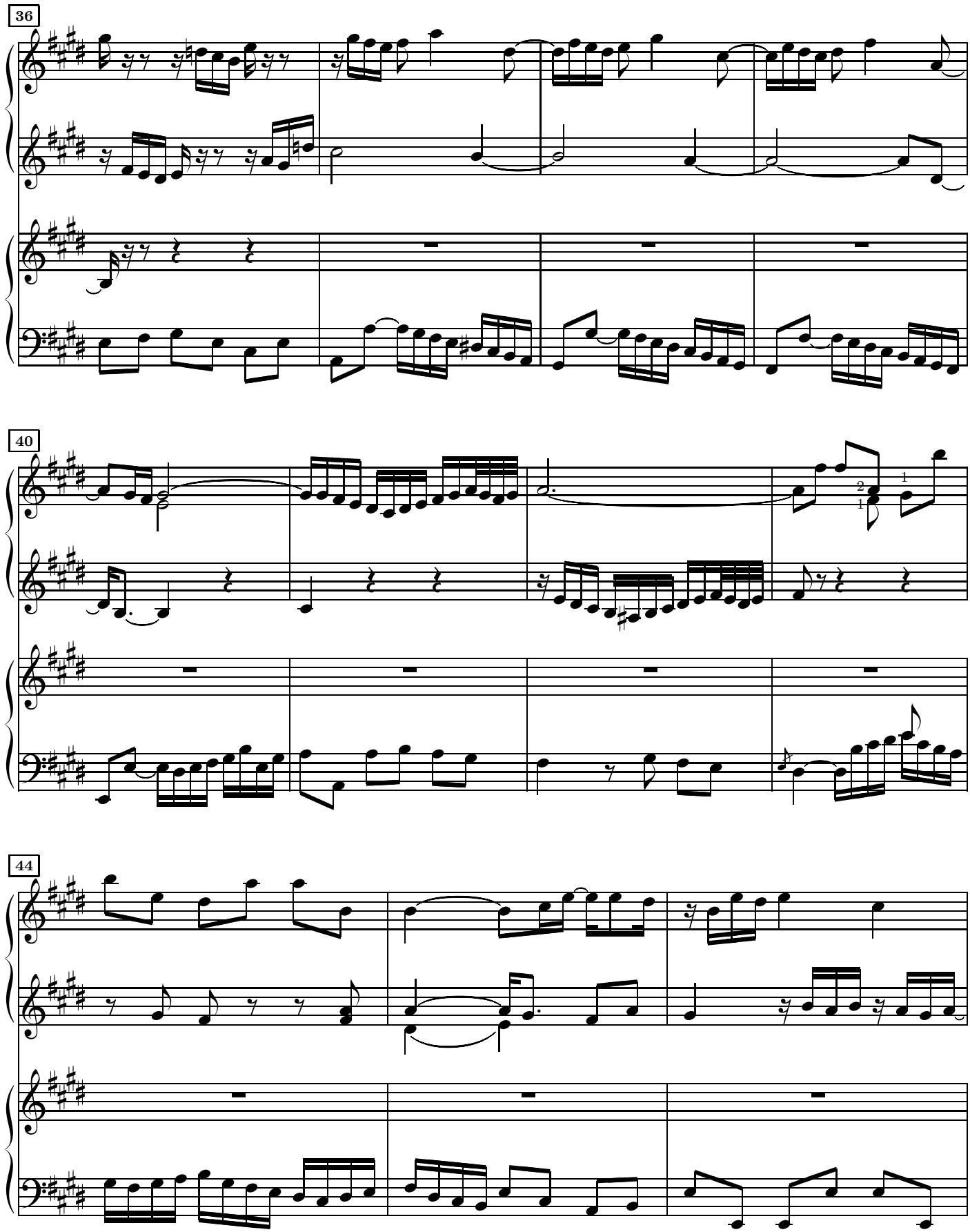
Prélude
Lento.

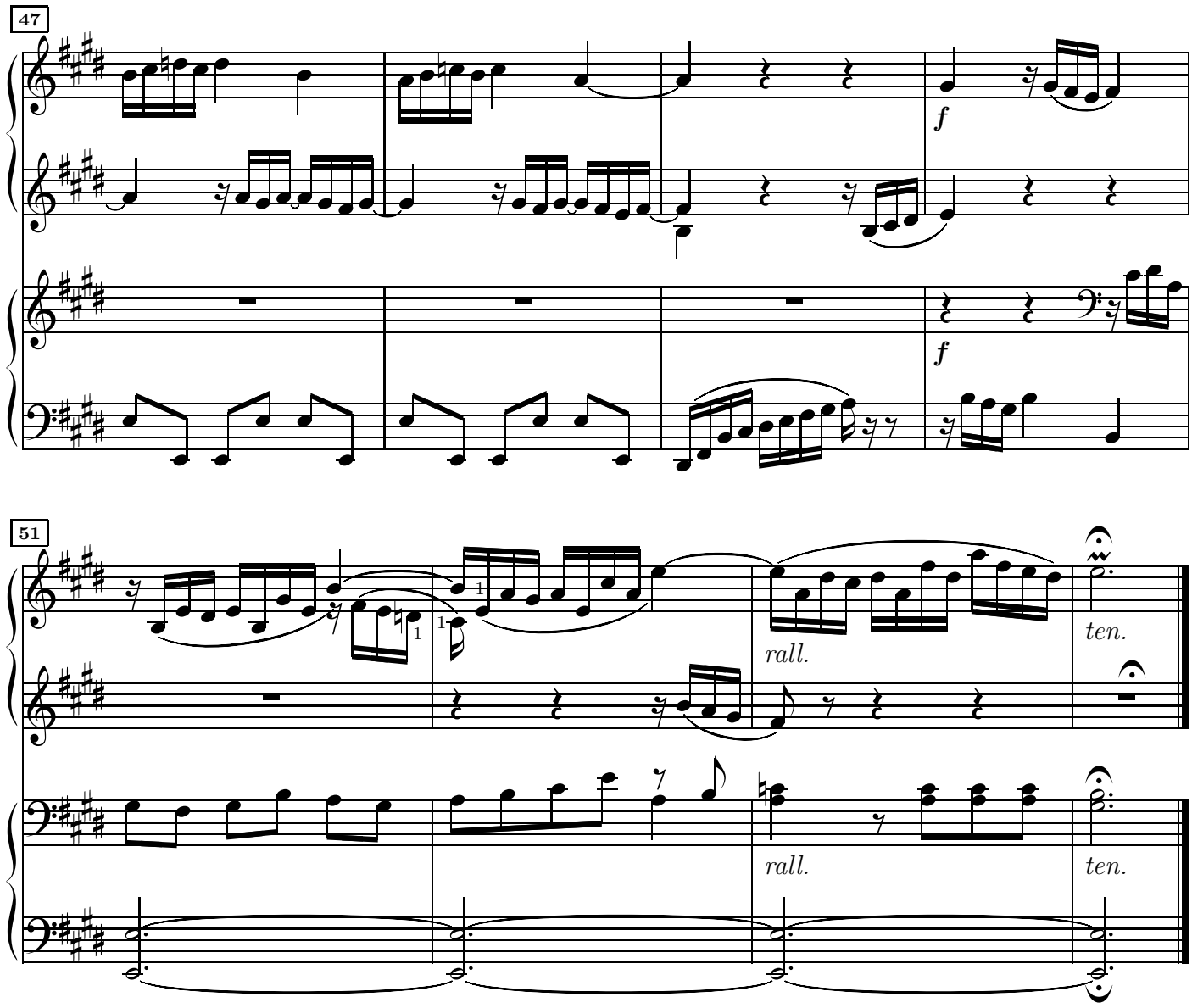
J.S.Bach
arr. H.J.Bertini




13
17
21
f
f

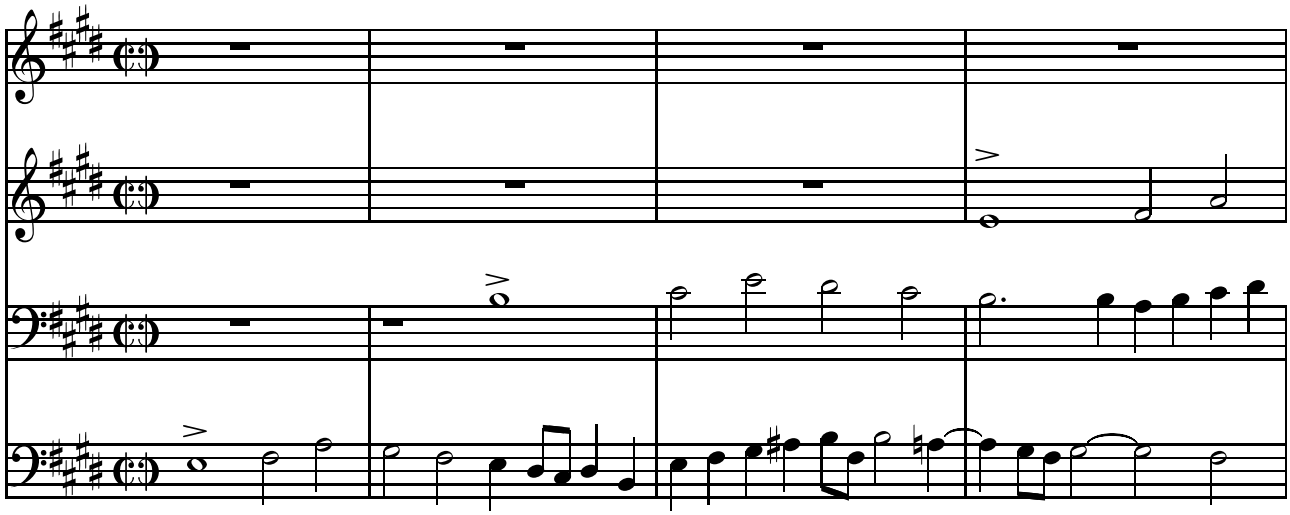

25
29
33
legato.

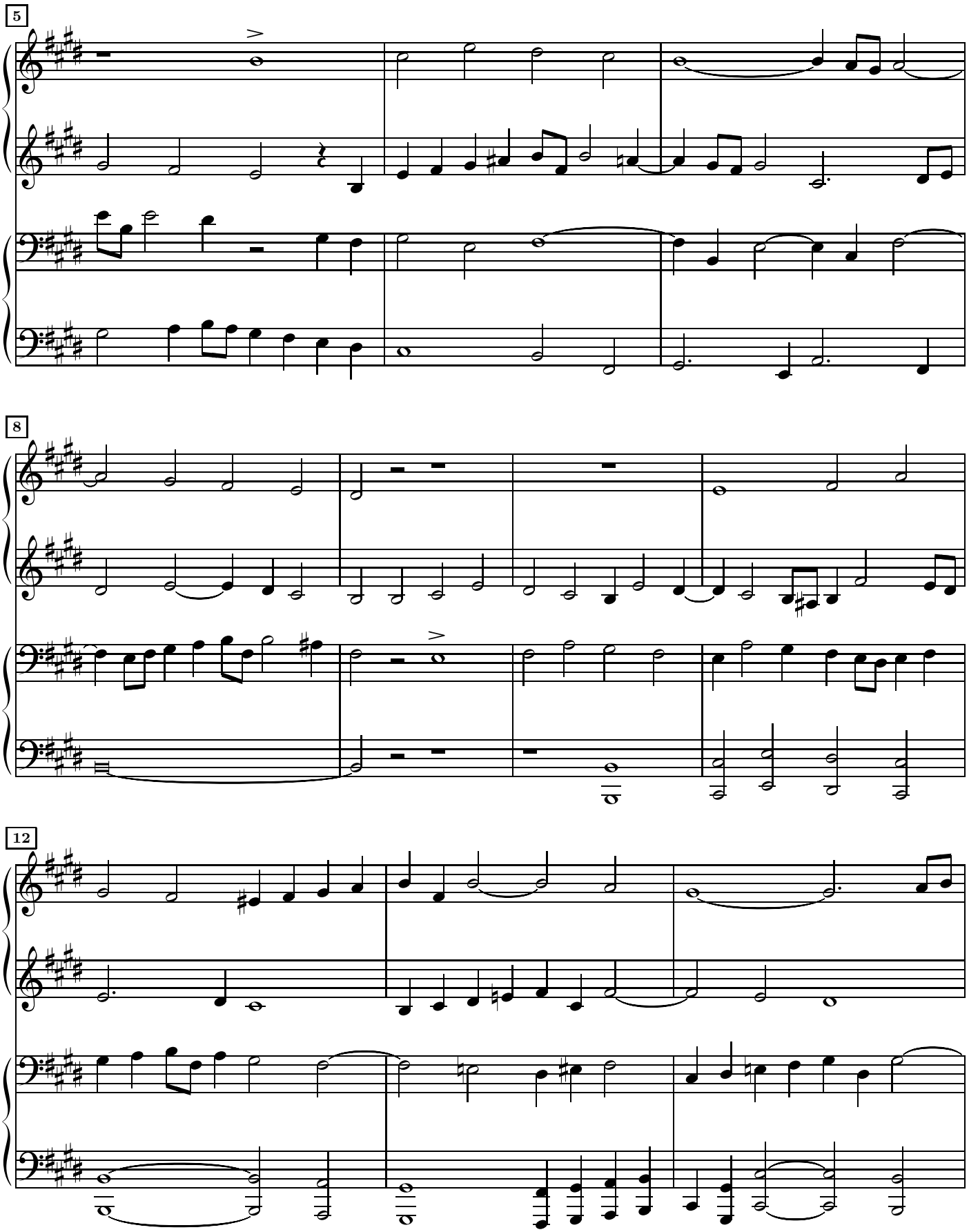

36
40
44

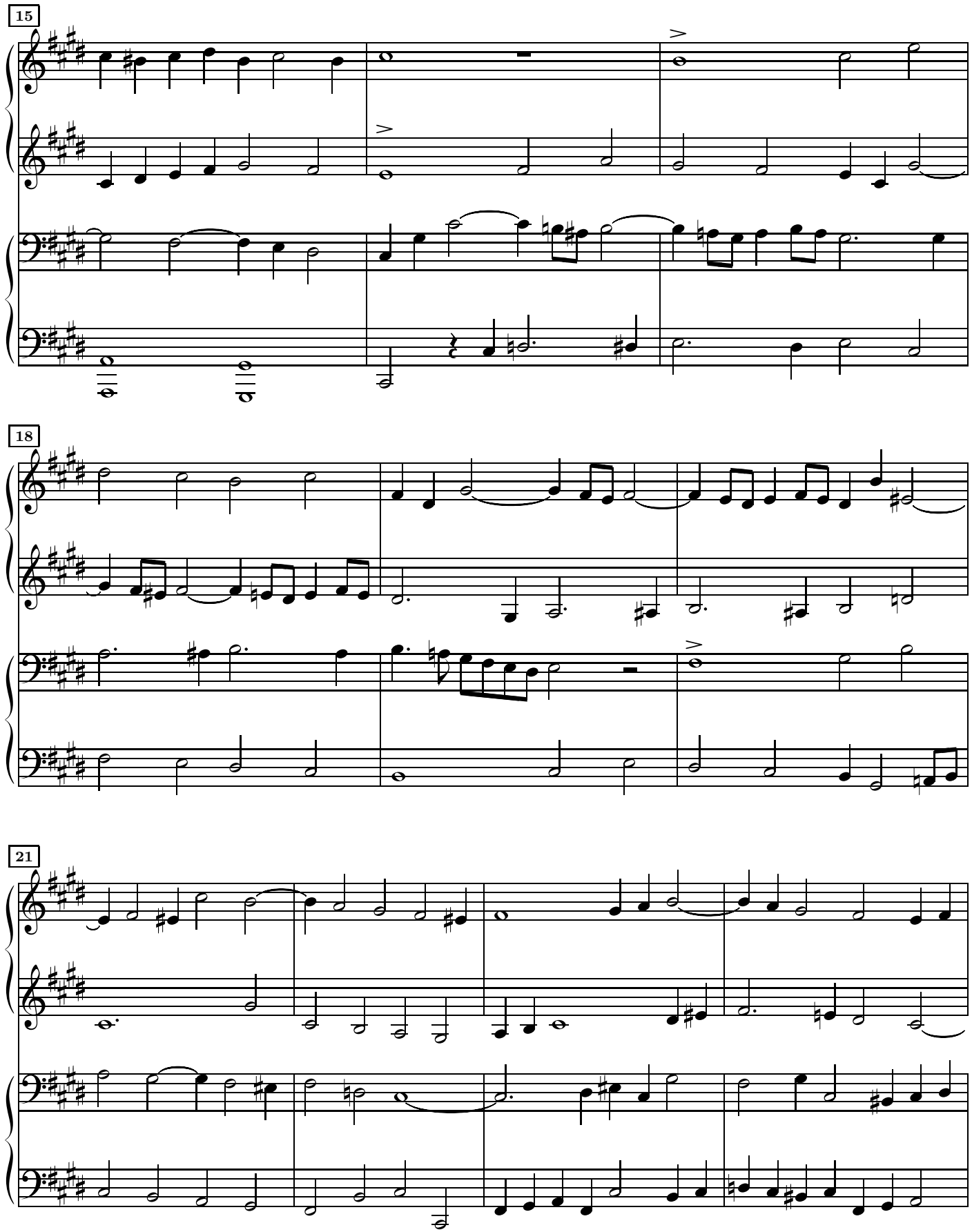


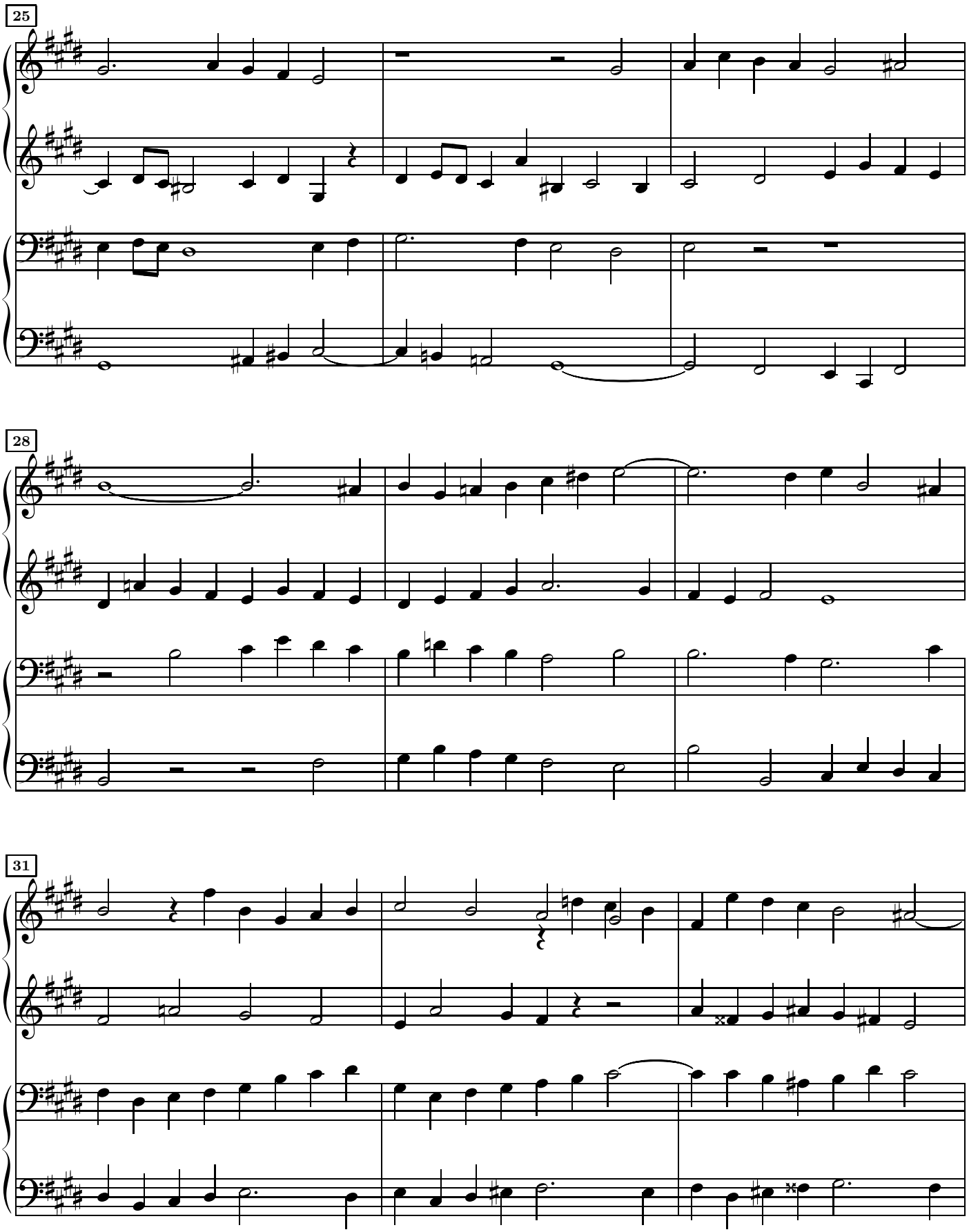
Fugue à 4 voix

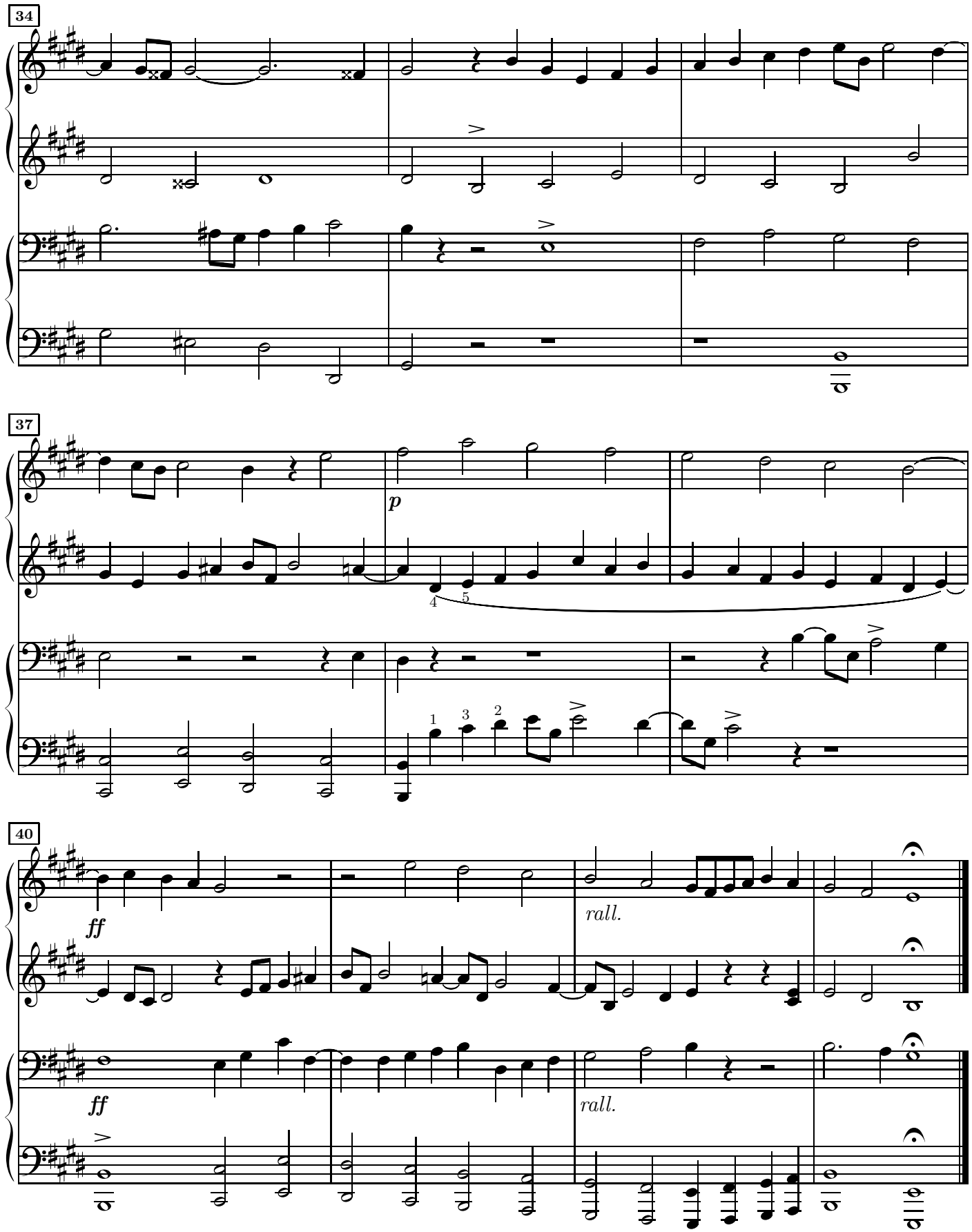
Adagio alla Breve.




5
8
12


15
18
21

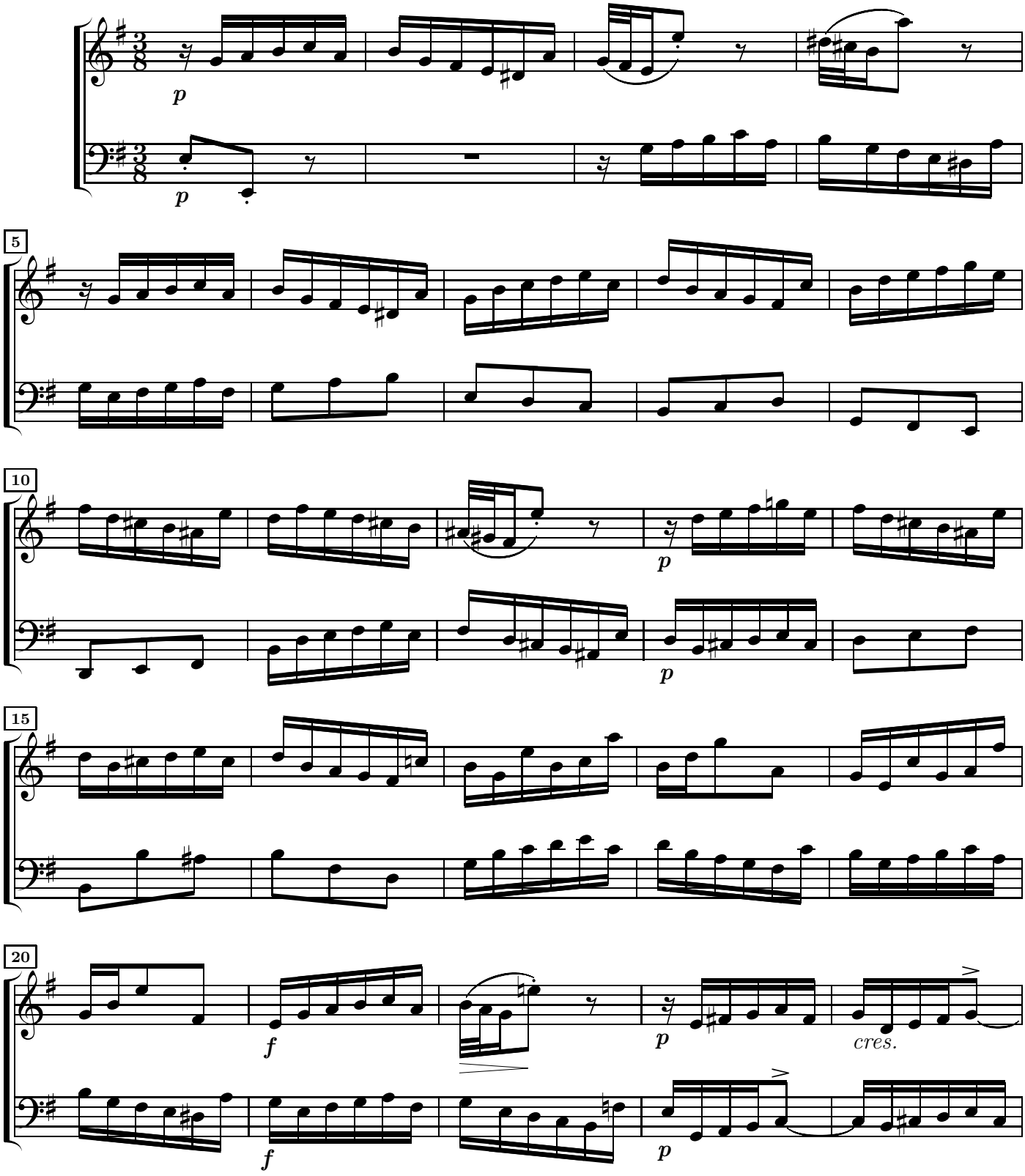

25
28
31

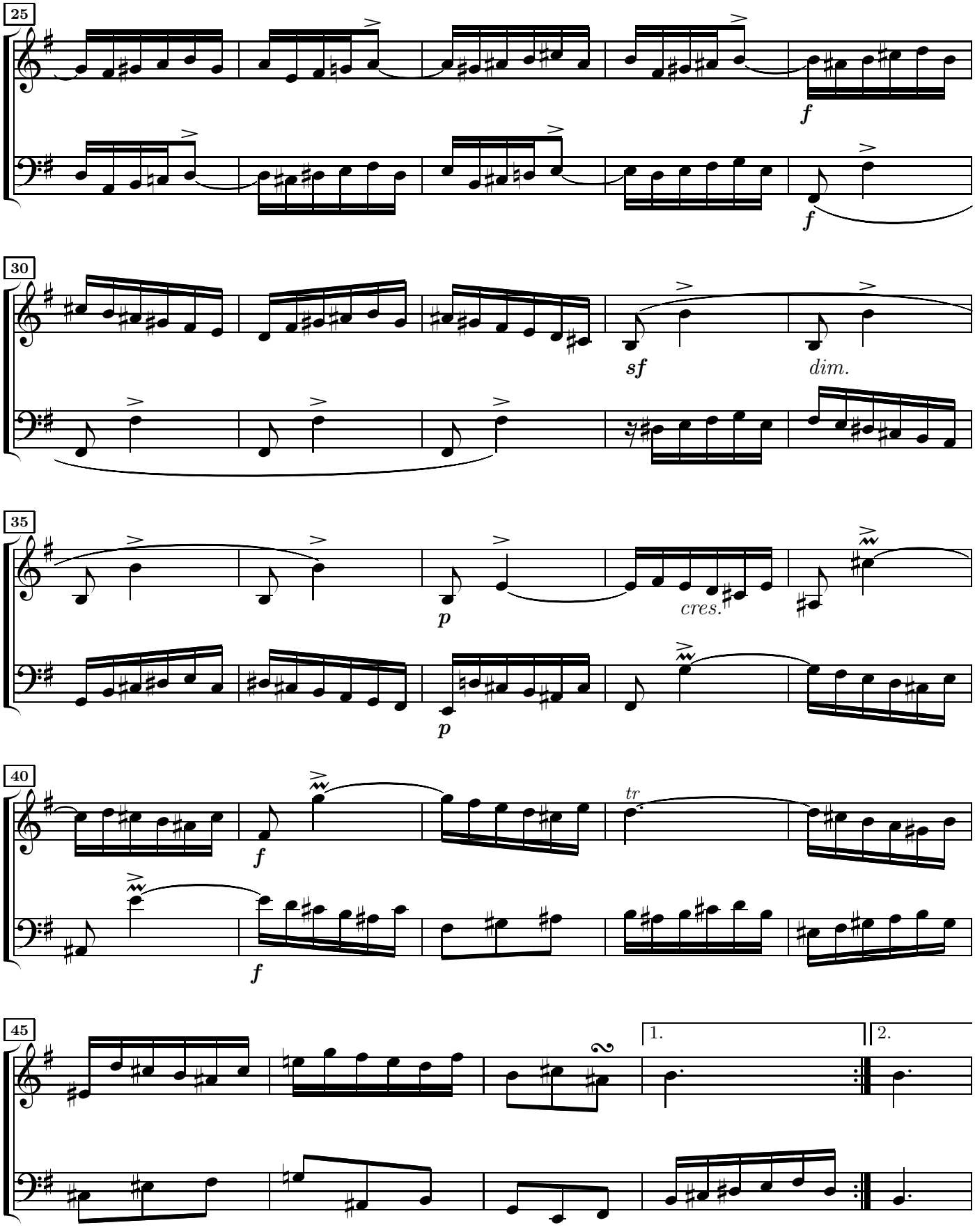

34
37
p
40
ff
rall.
ff
rall.

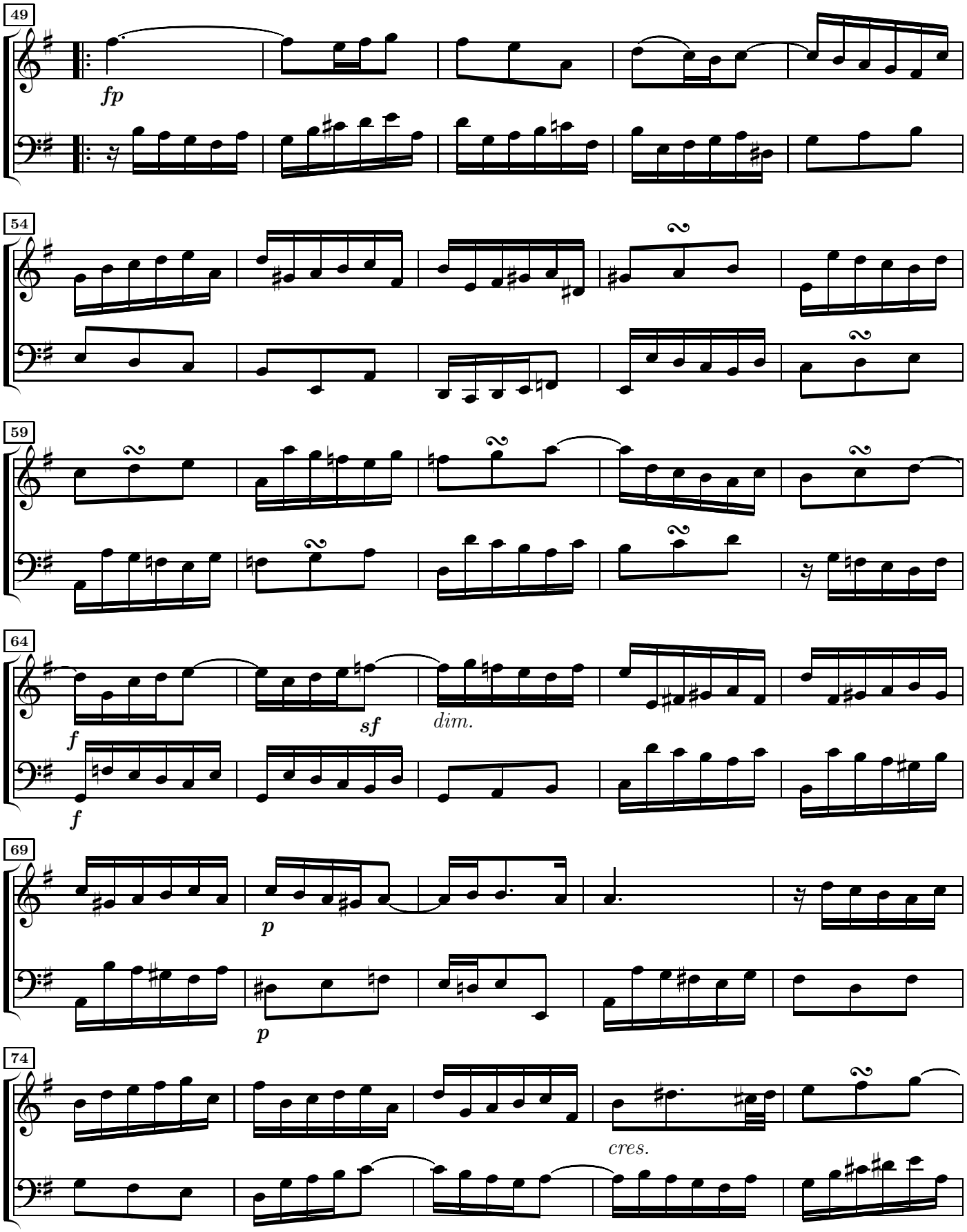
34.e en mi mineur

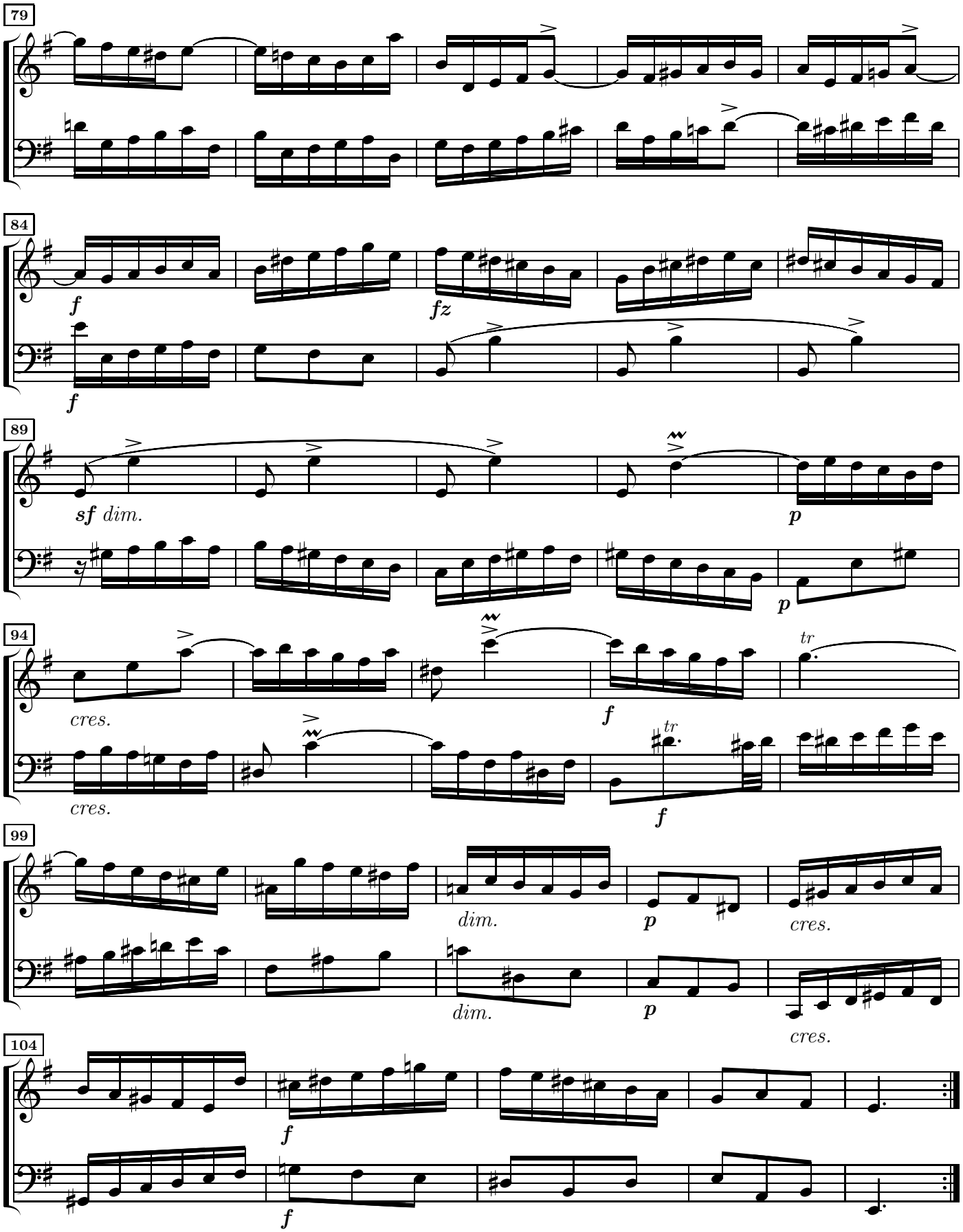
Prélude
Allegretto.

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



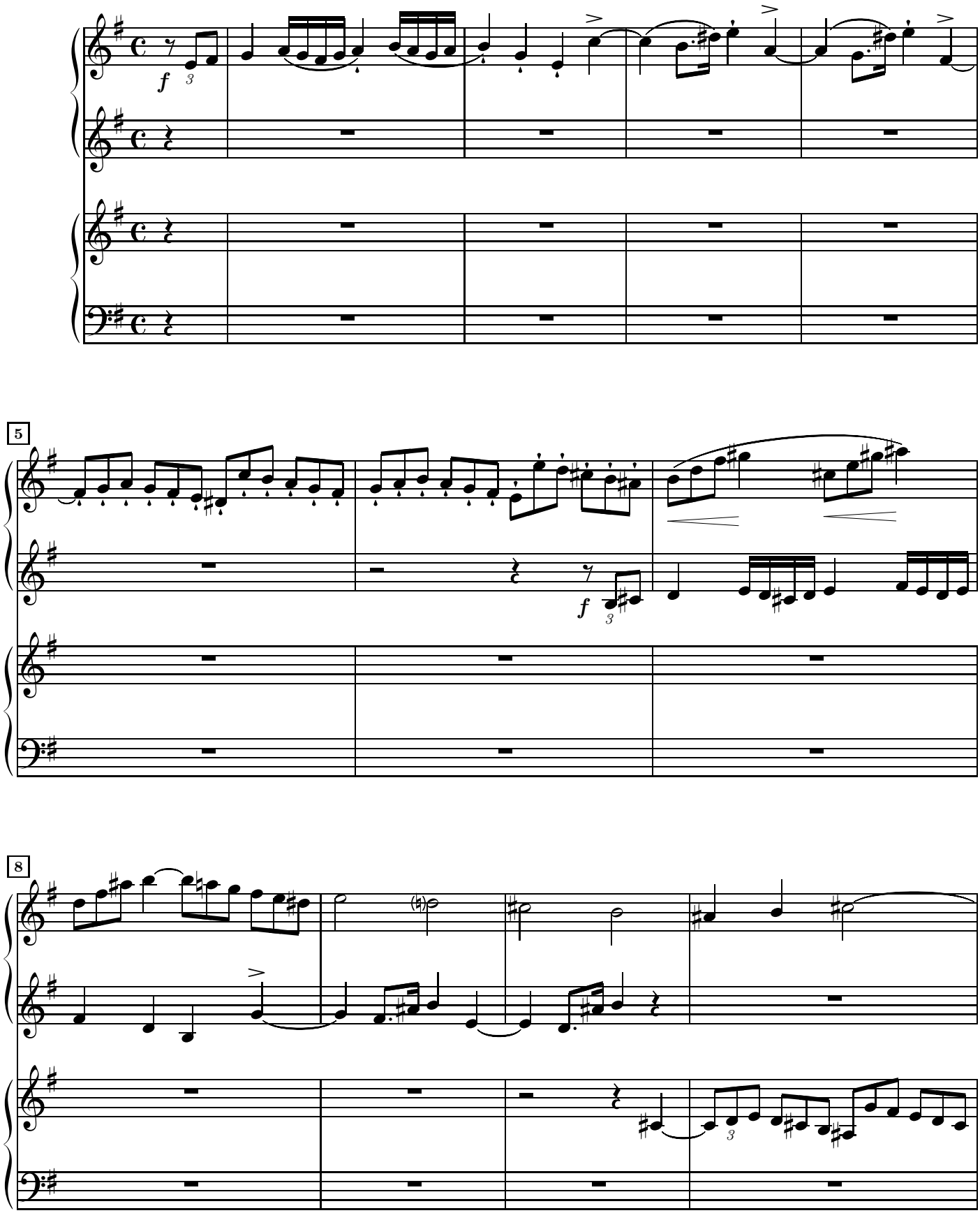

25
f
f
30
sf
dim.
35
p
p
cres.
40
f
f
tr
45
1.
2.

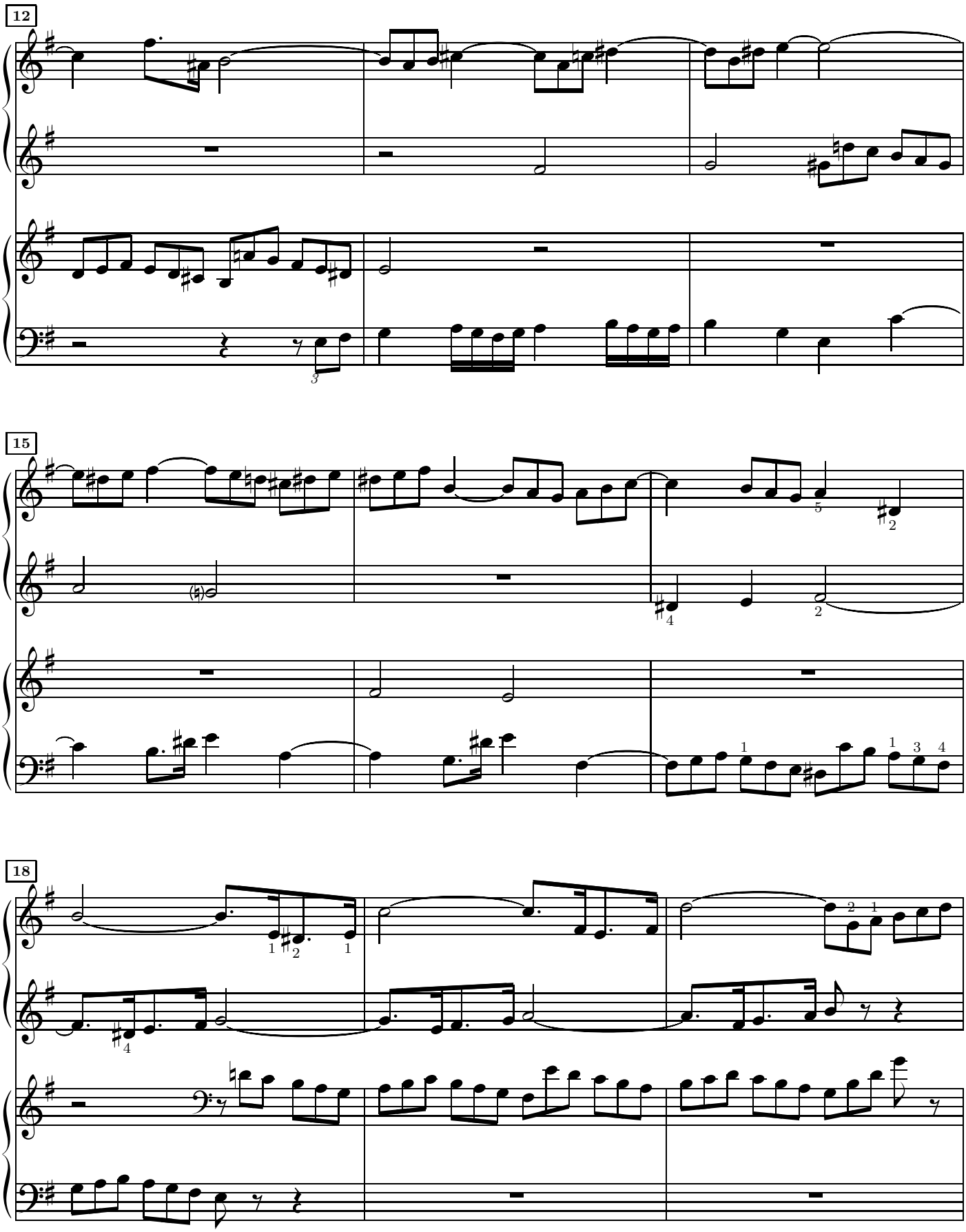

49
fp
54
59
64
f
sf
dim.
f
69
p
p
74
cres.

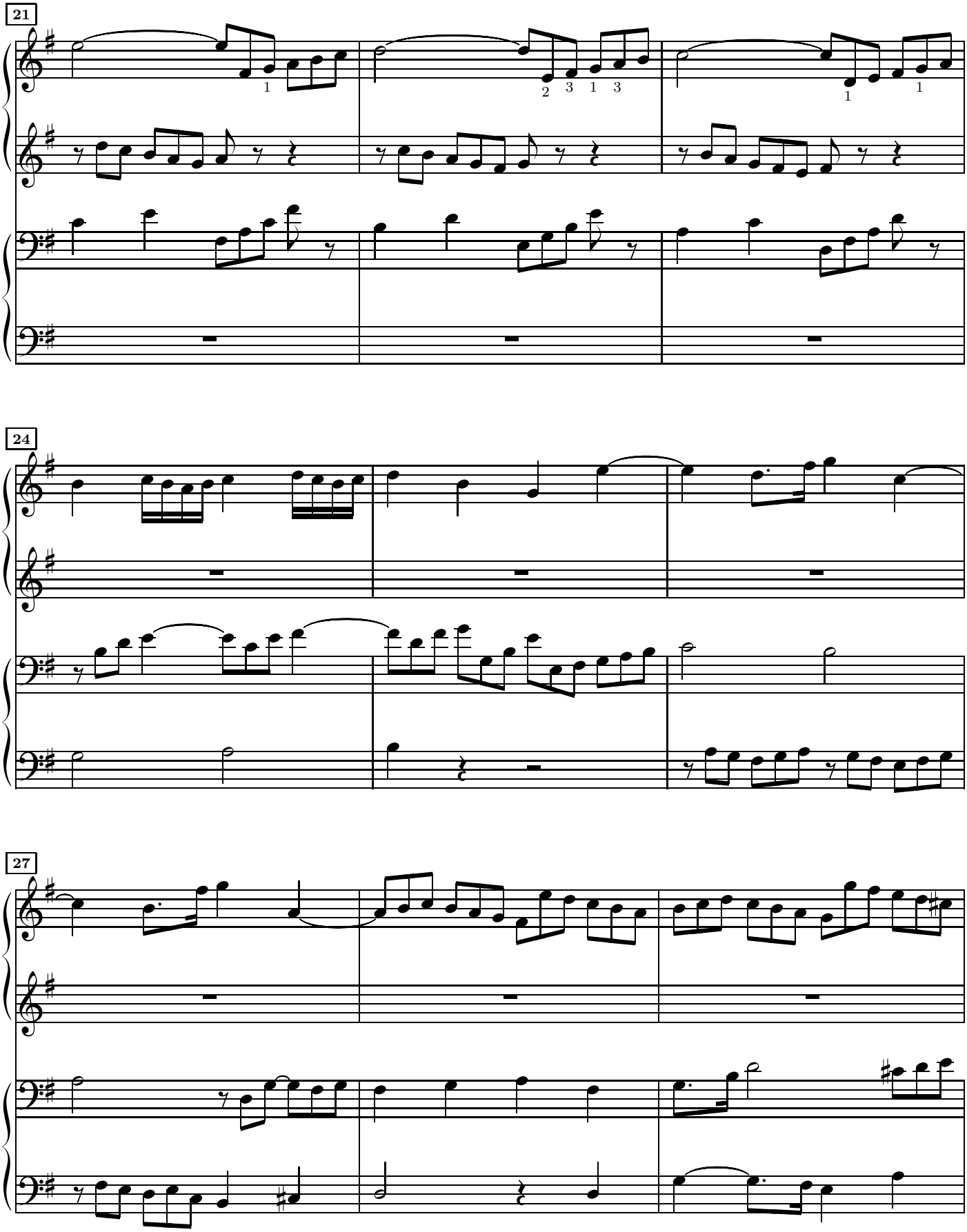

79
84
f
f
fz
89
sf dim.
p
p
94
cres.
cres.
f
tr
f
tr
99
dim.
p
cres.
dim.
p
cres.
104
f
f

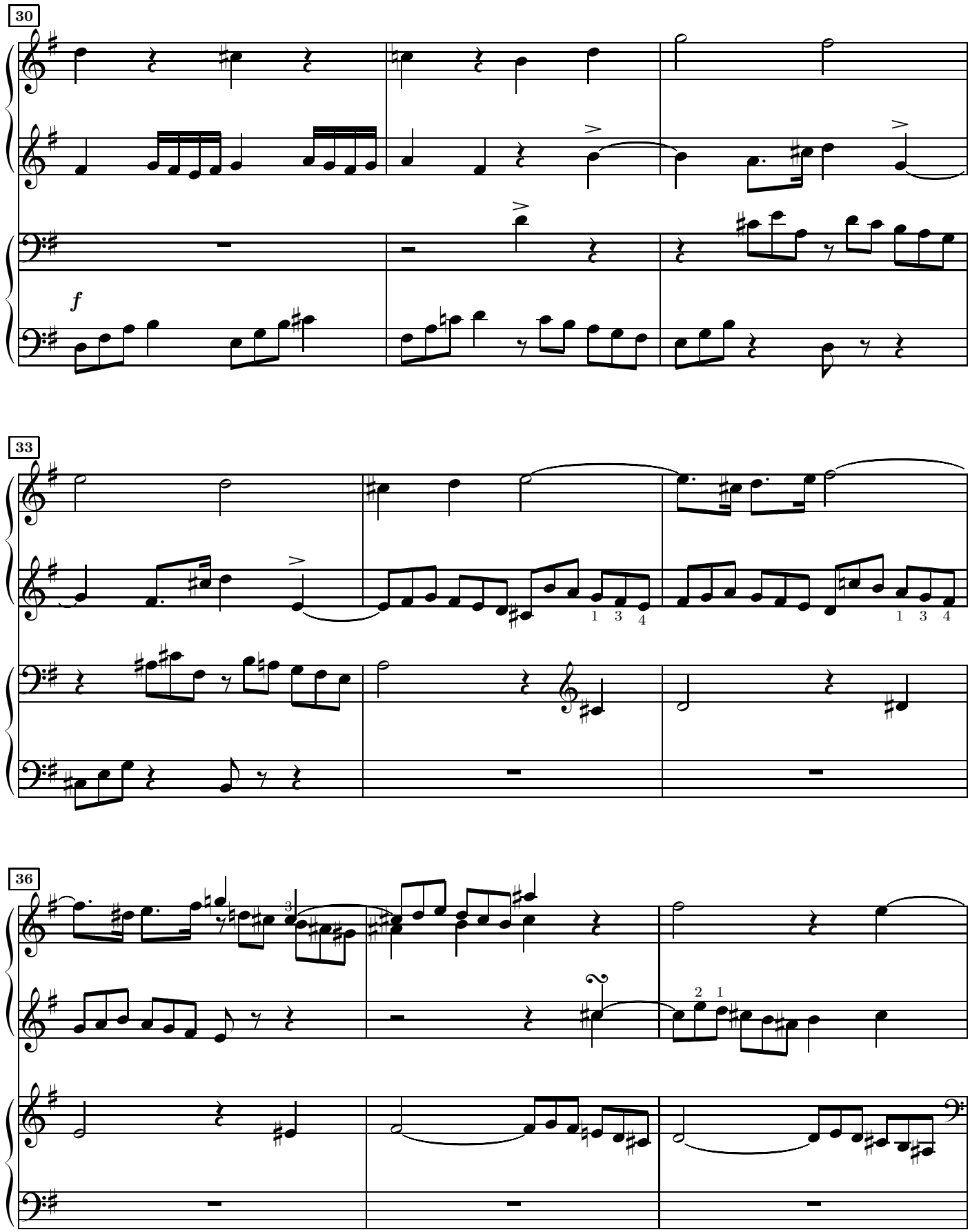
Fugue à 3 voix

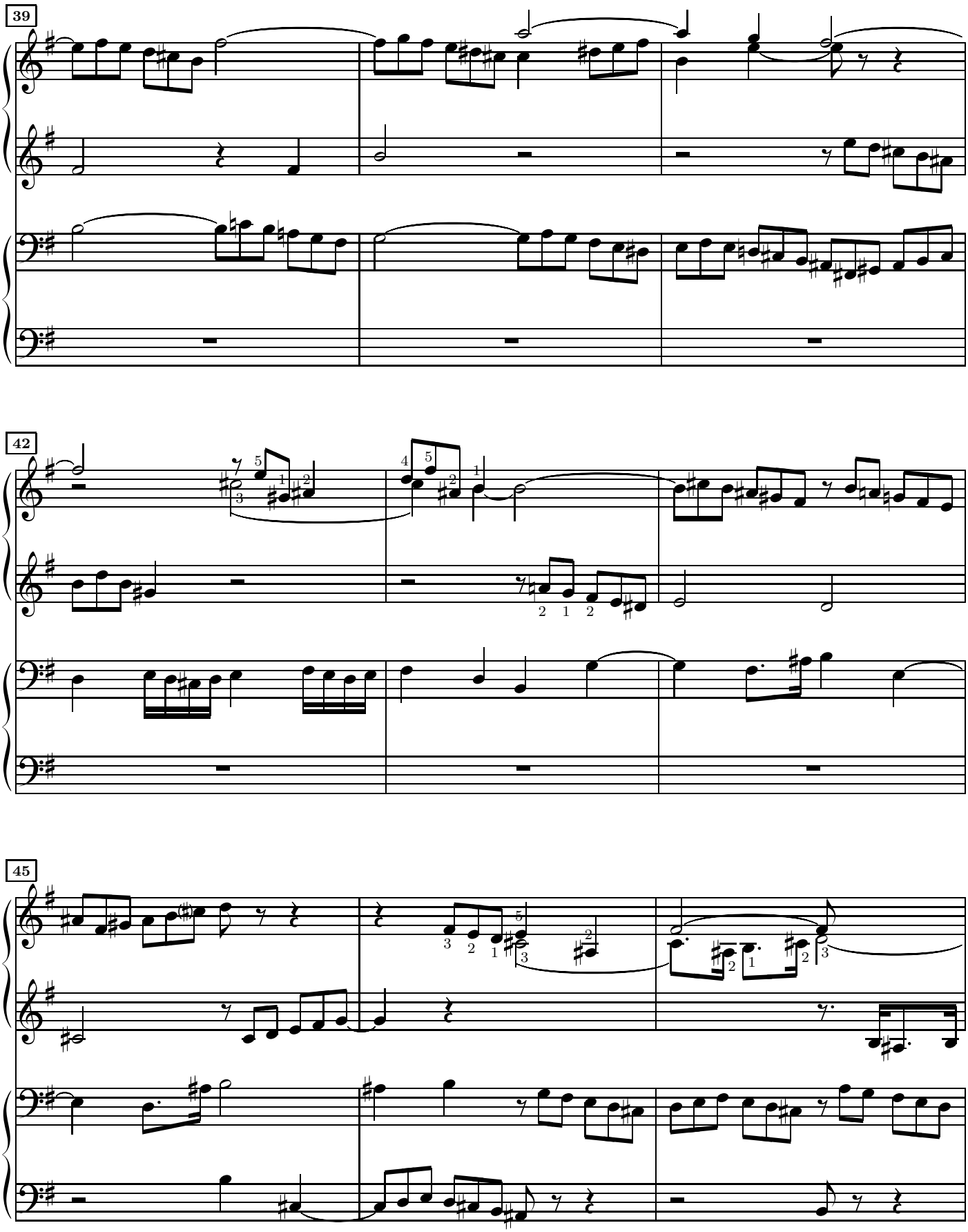
Allegro moderato.

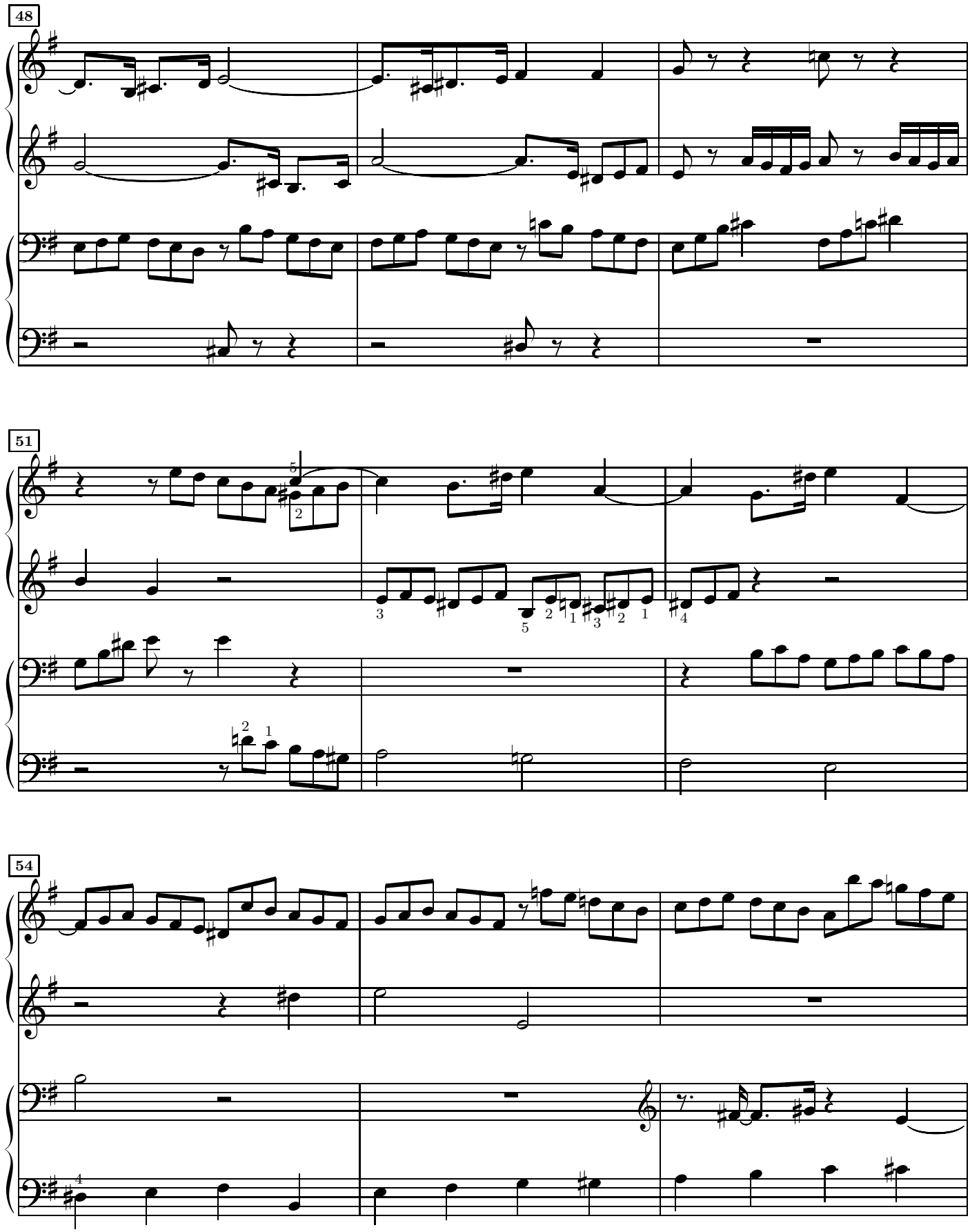


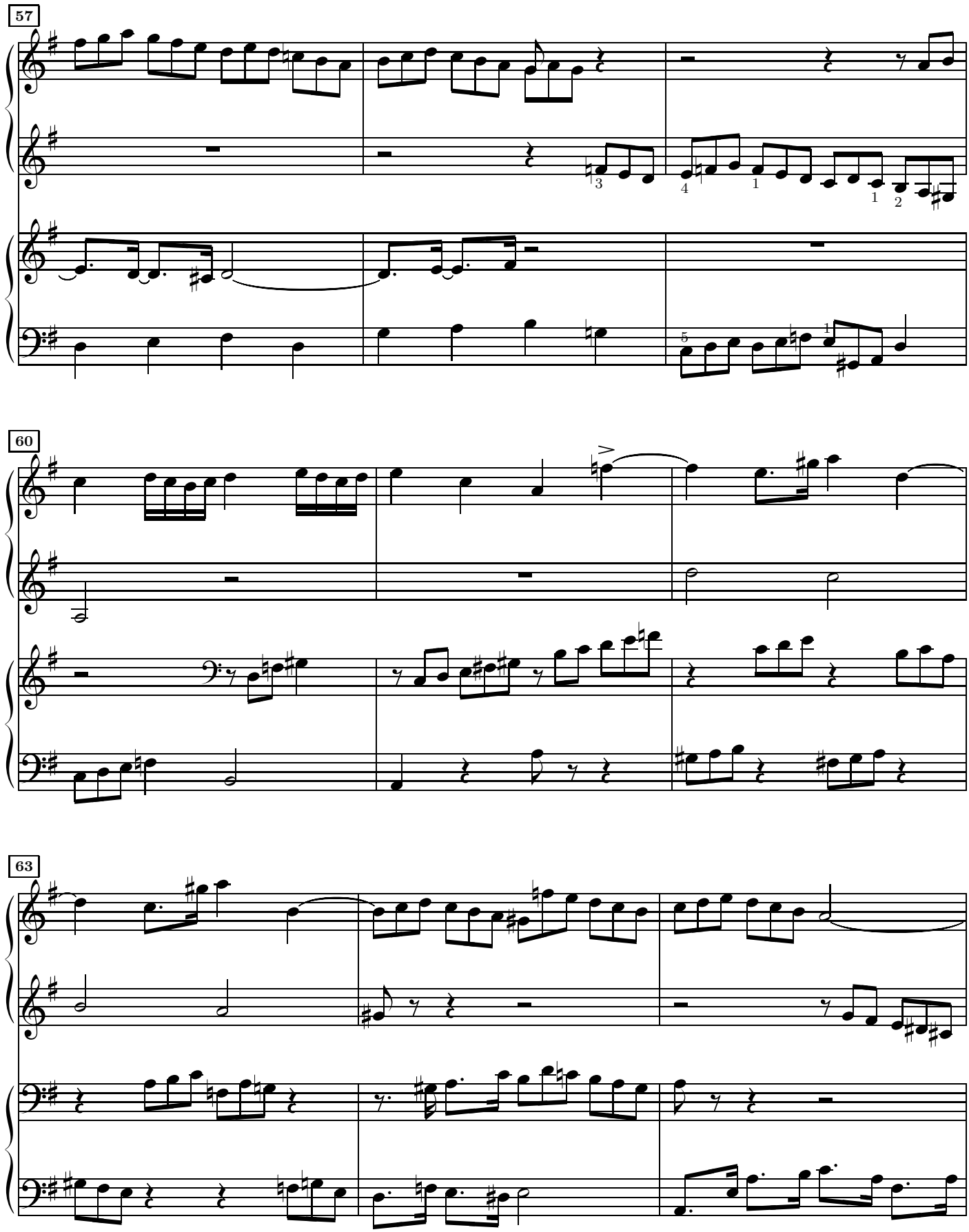

12
15
18

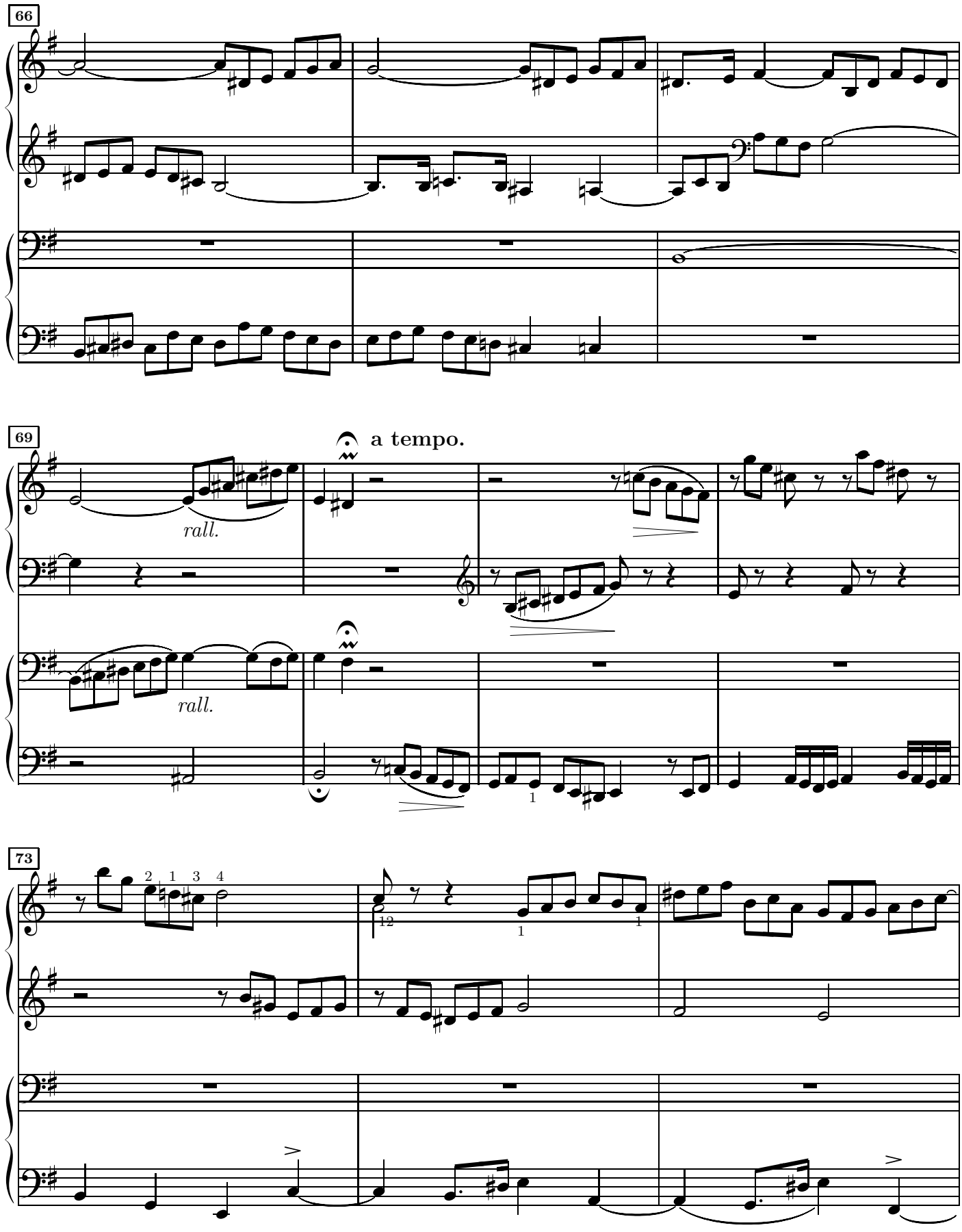

21
24
27

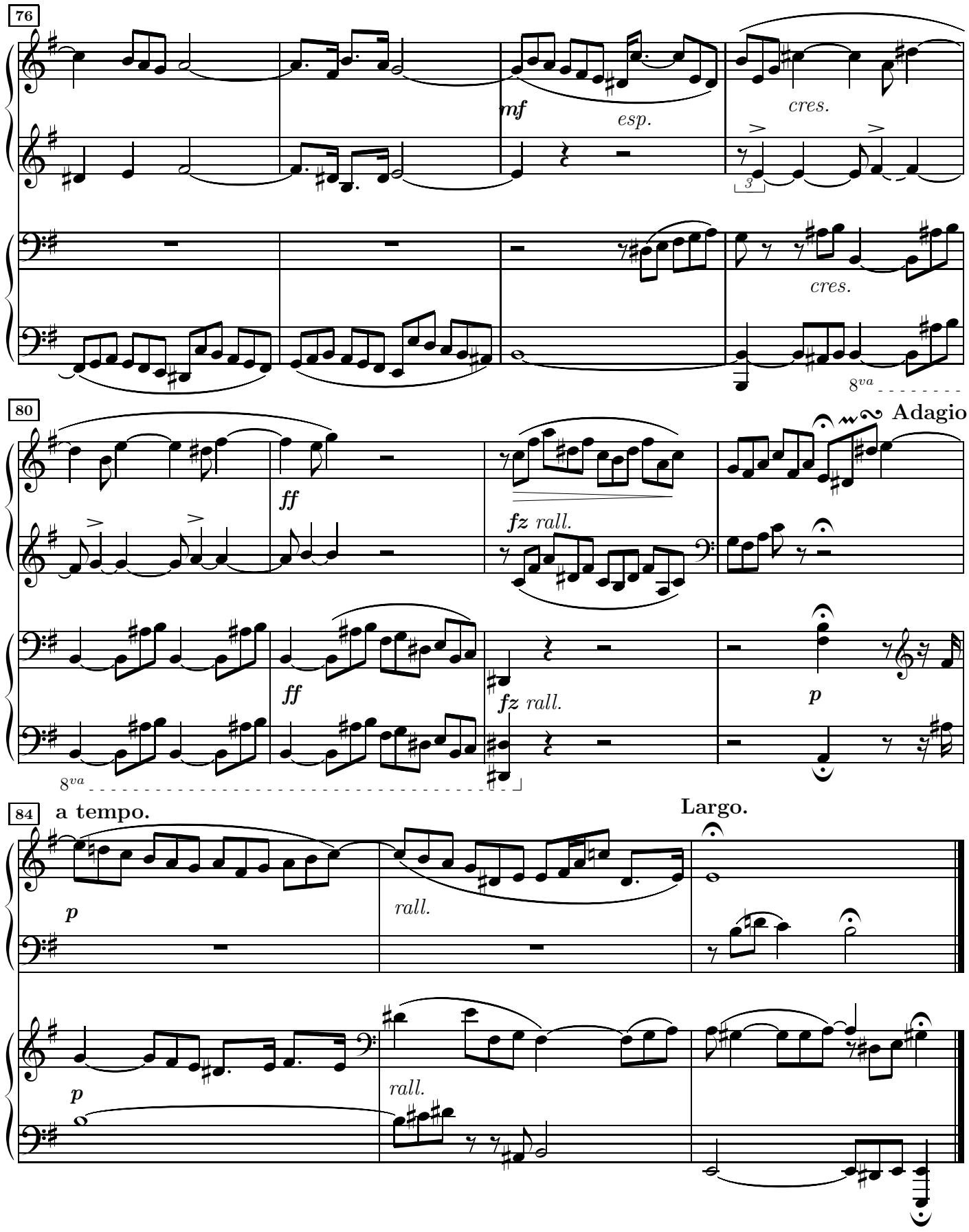

30
f
33
1 3 4
1 3 4
36
3
2 1


39
42
45


48
51
54


57
60
63

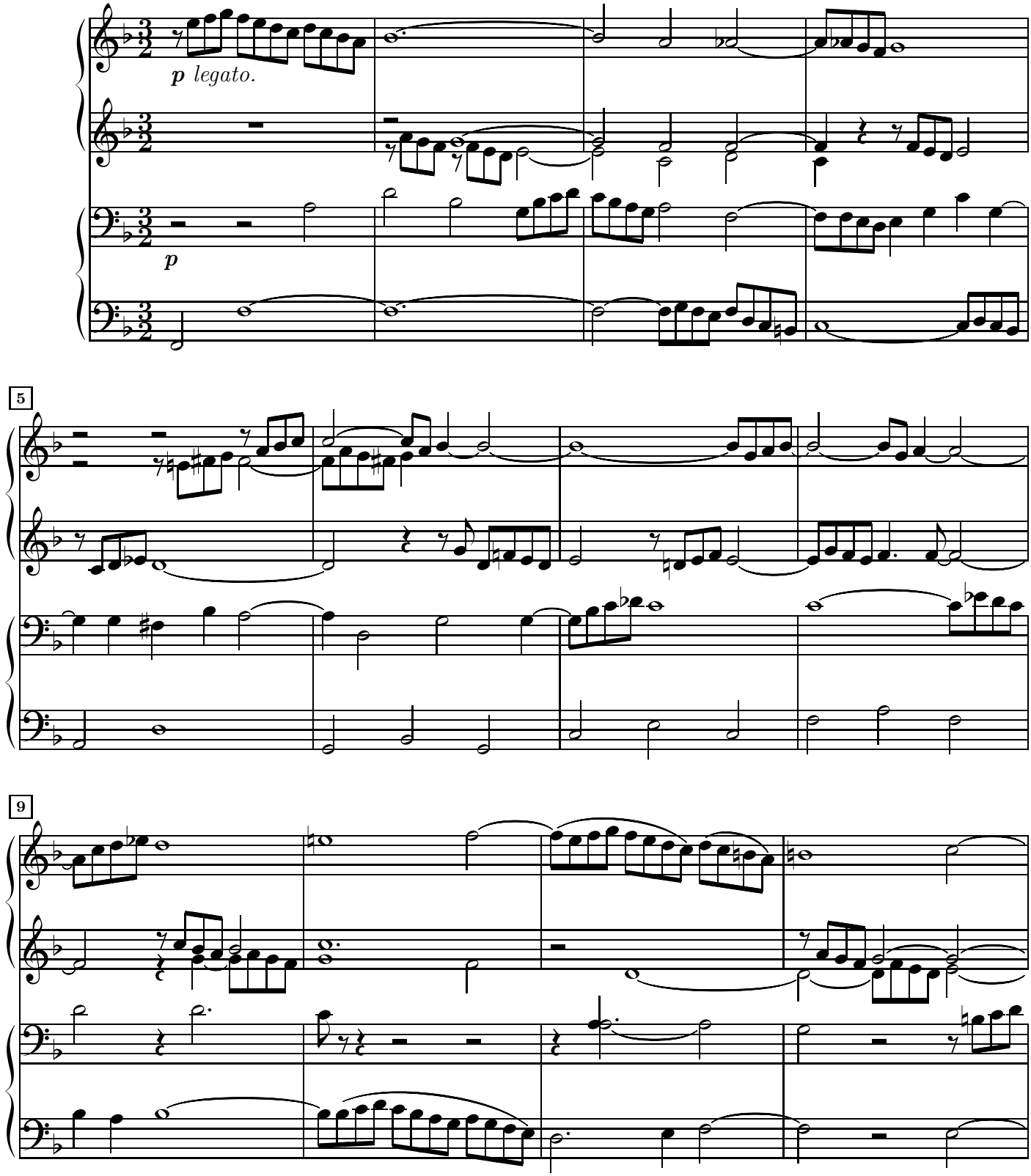

66
69
a tempo.
rall.
rall.
73

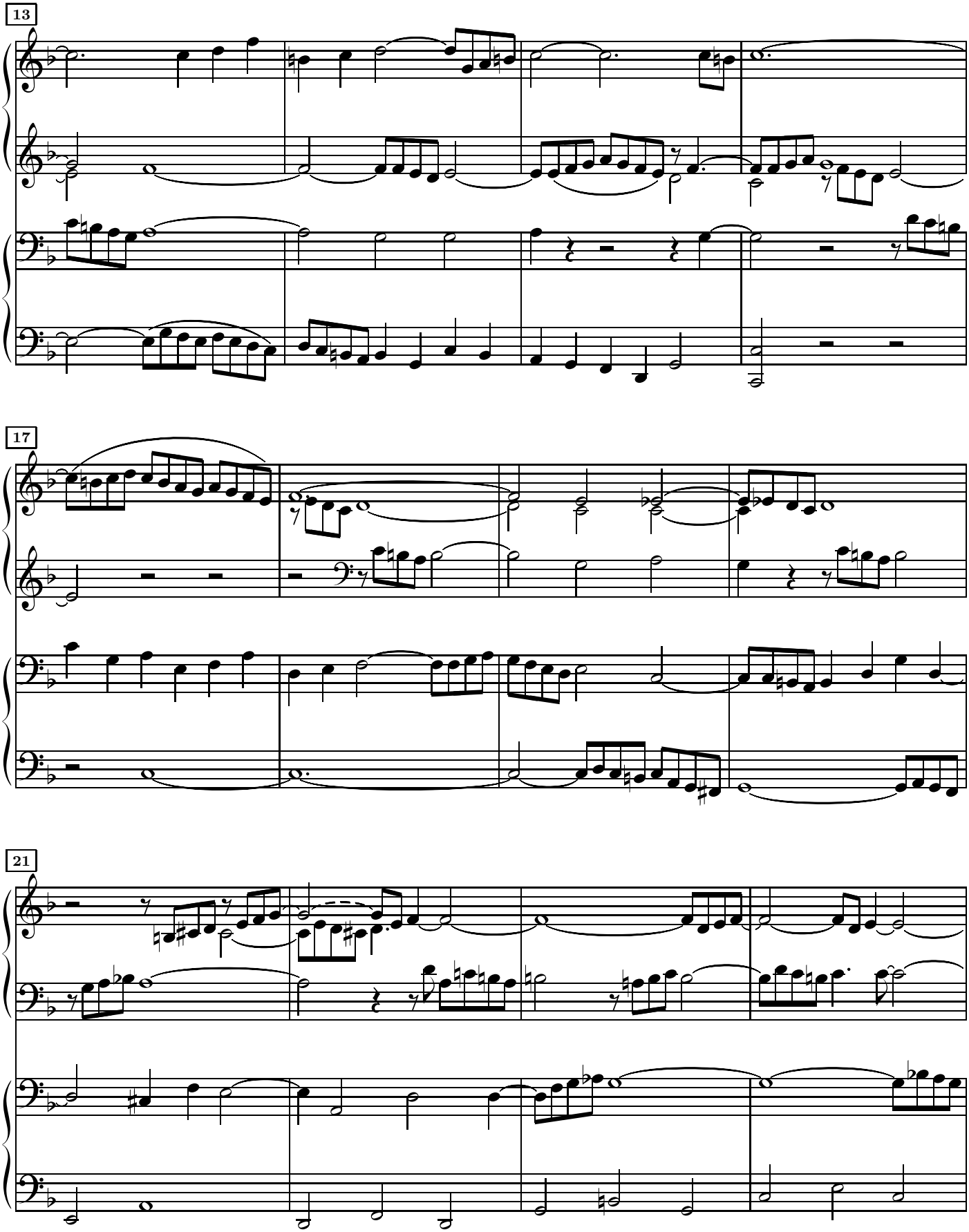

76
mf
esp.
cres.
cres.
8va
80
Adagio
ff
fz rall.
ff
fz rall.
p
8va
84
a tempo.
Largo.
p
rall.
p
rall.

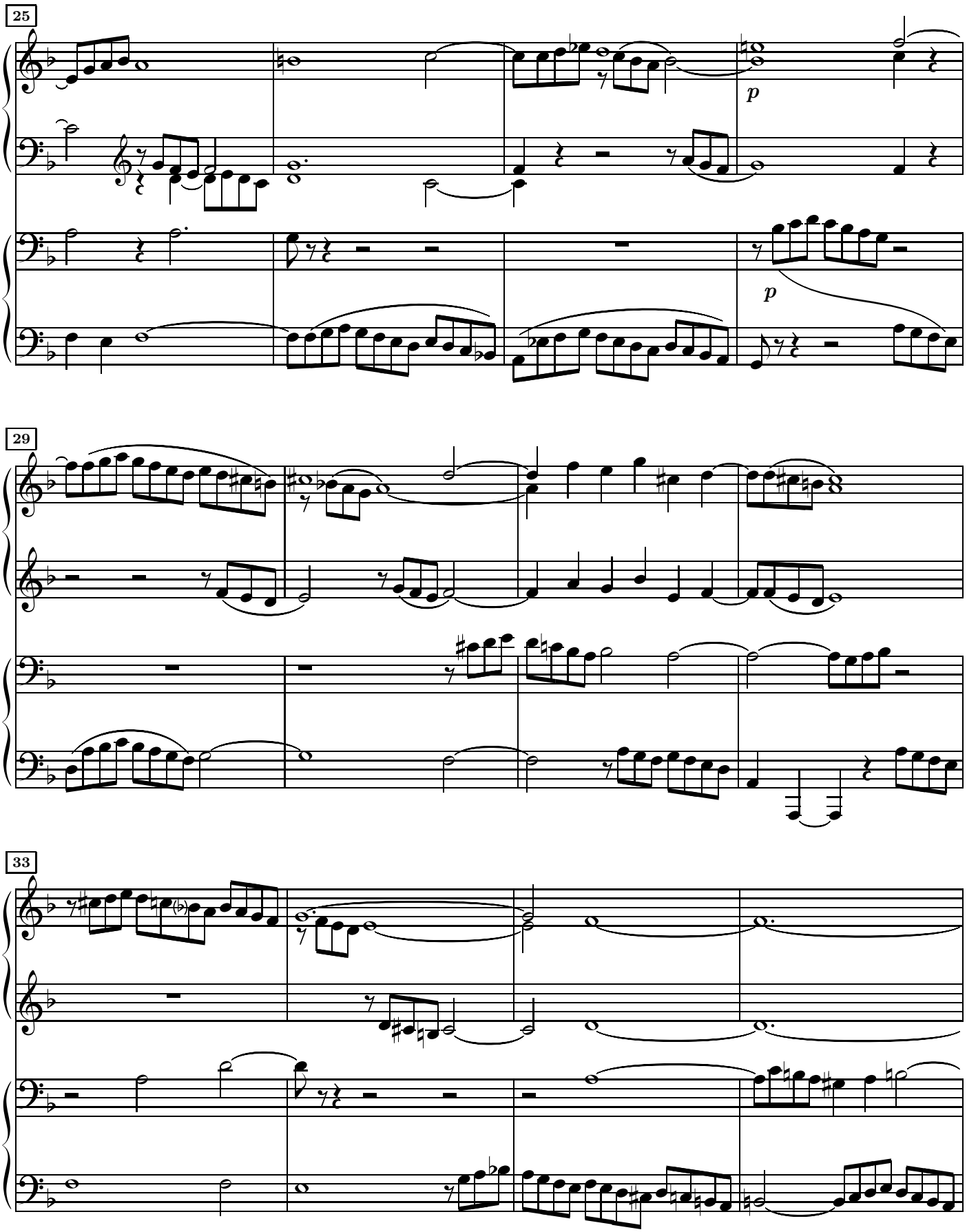
35.e en fa majeur

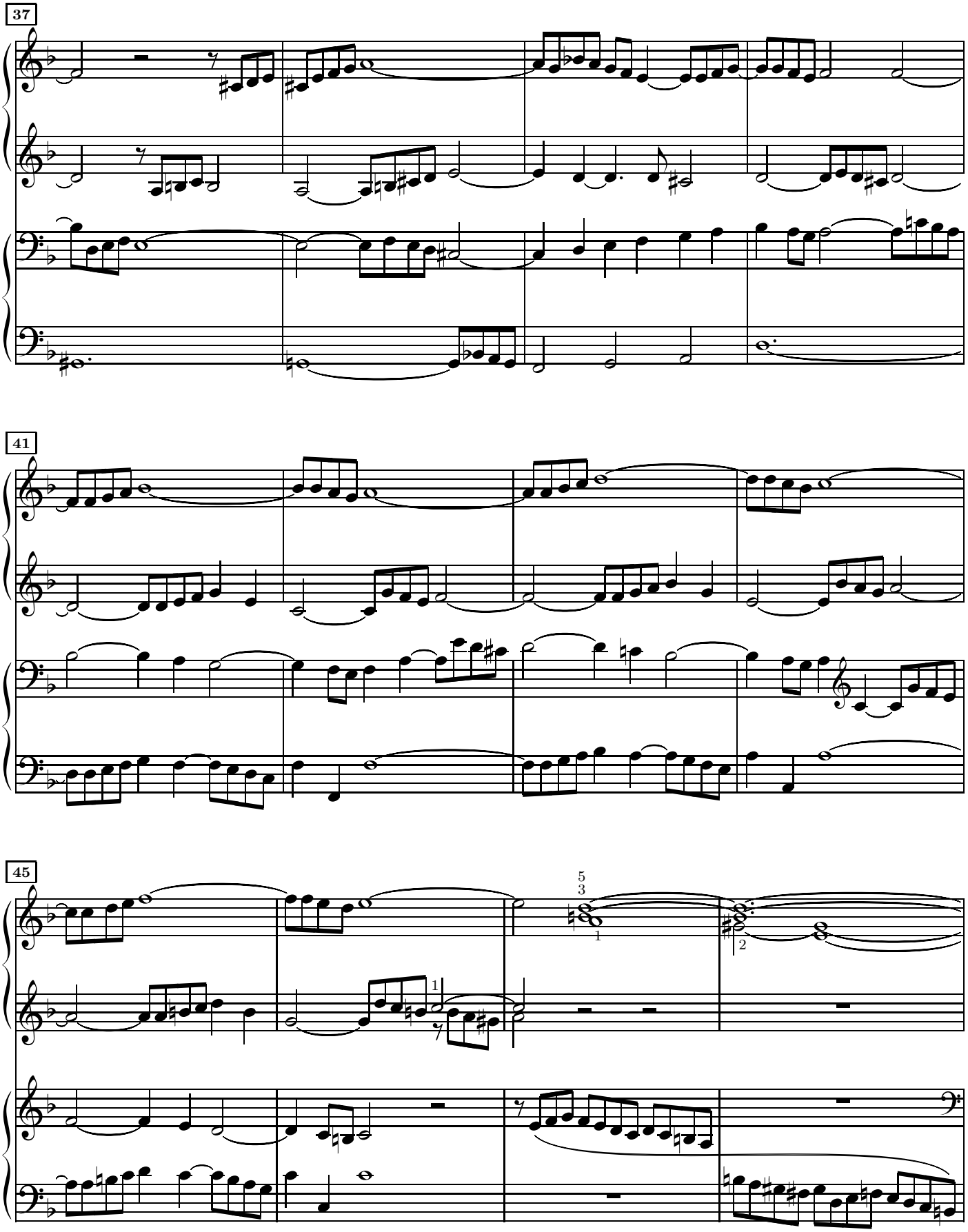
Prélude
Andante. con espressione.

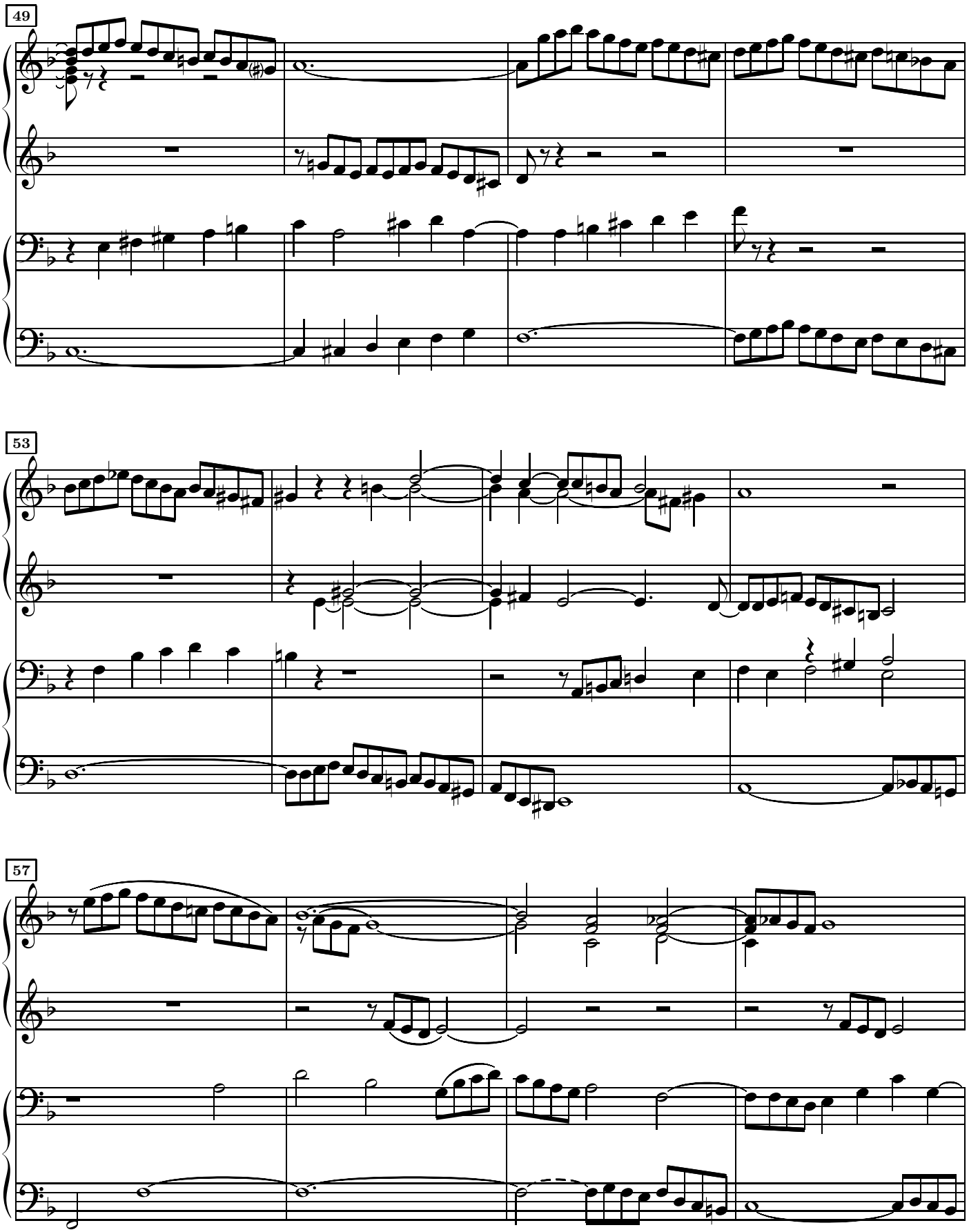
J.S.Bach
arr. H.J.Bertini

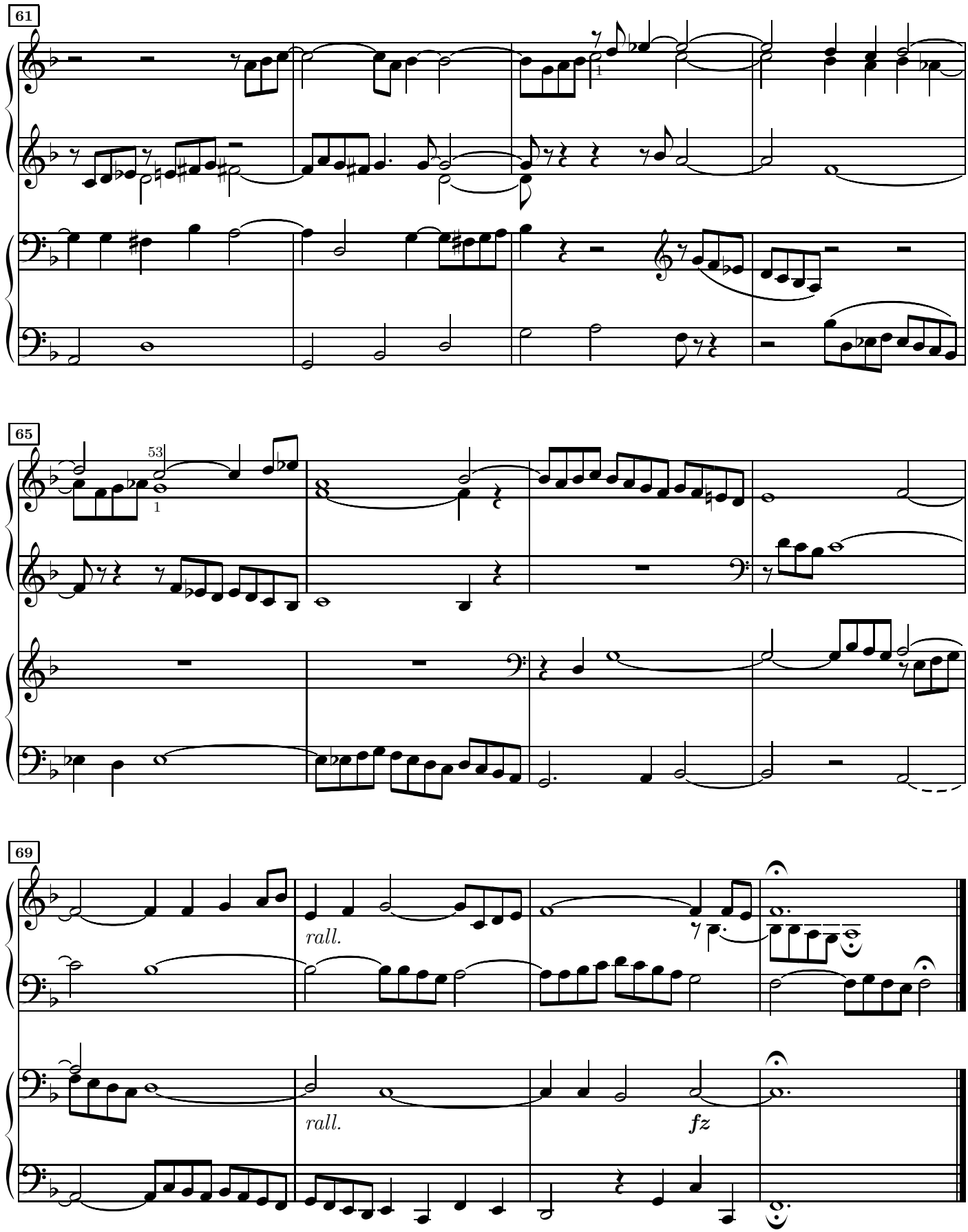



13
17
21


25
p
p
29
33

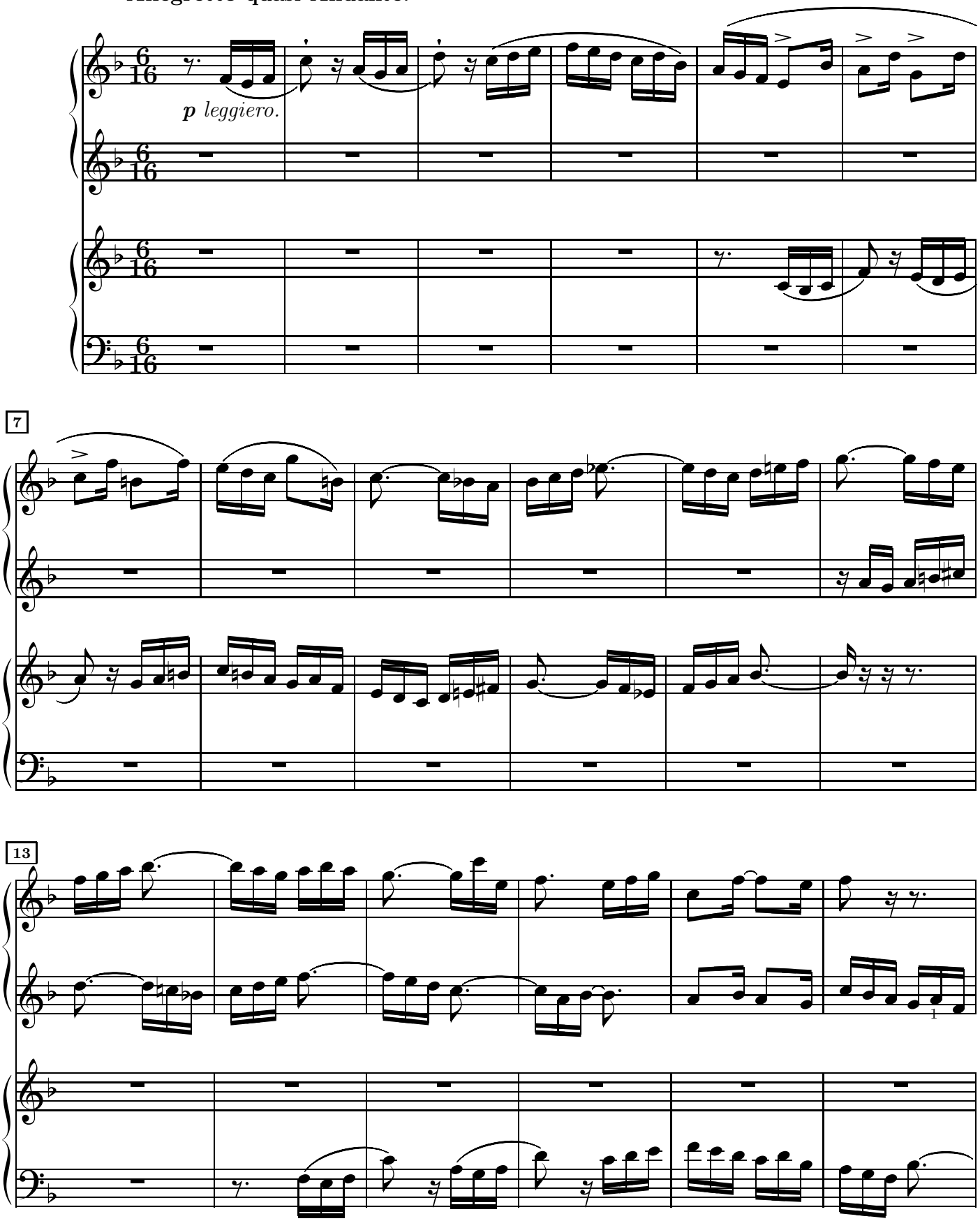

37
41
45

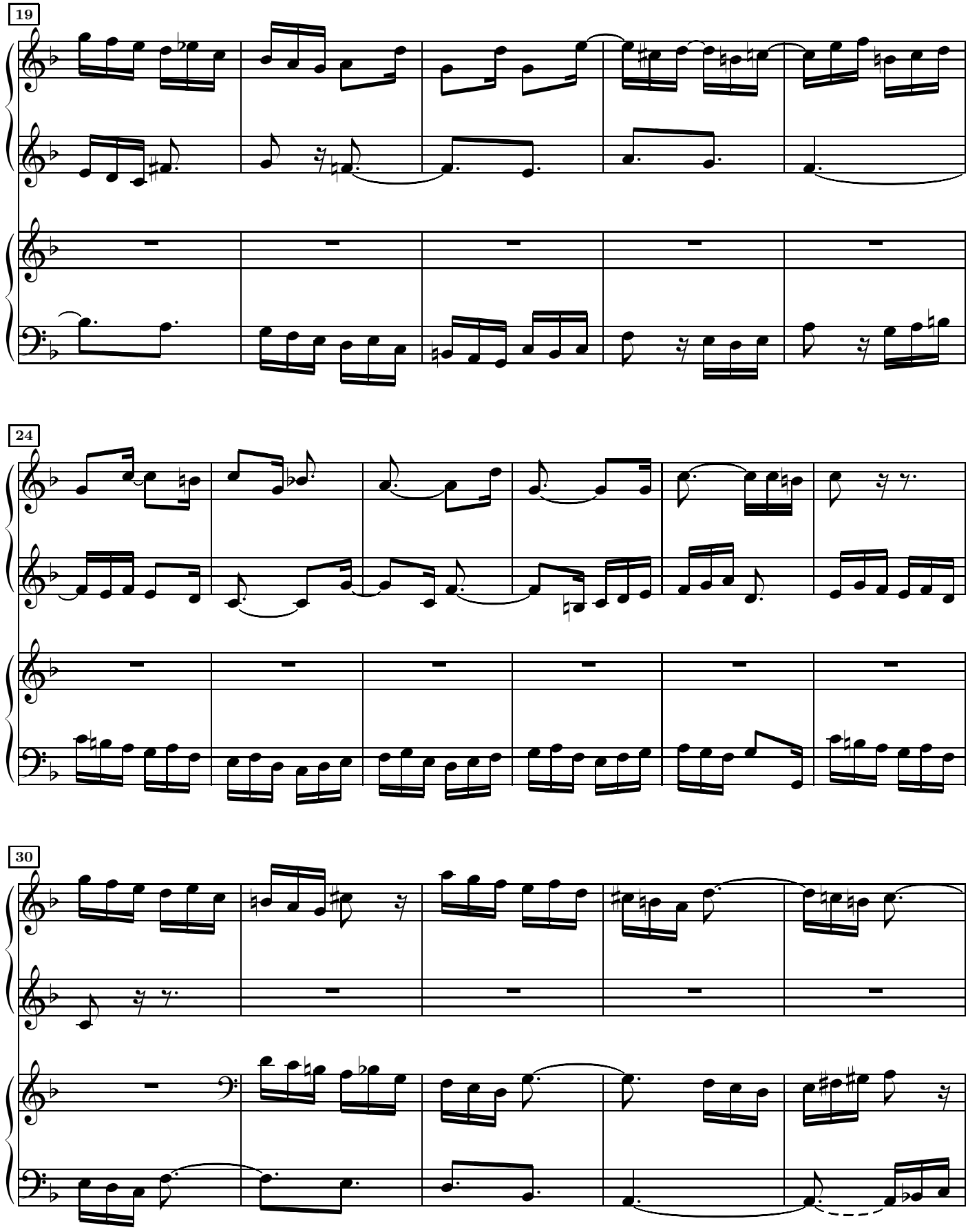

49
53
57

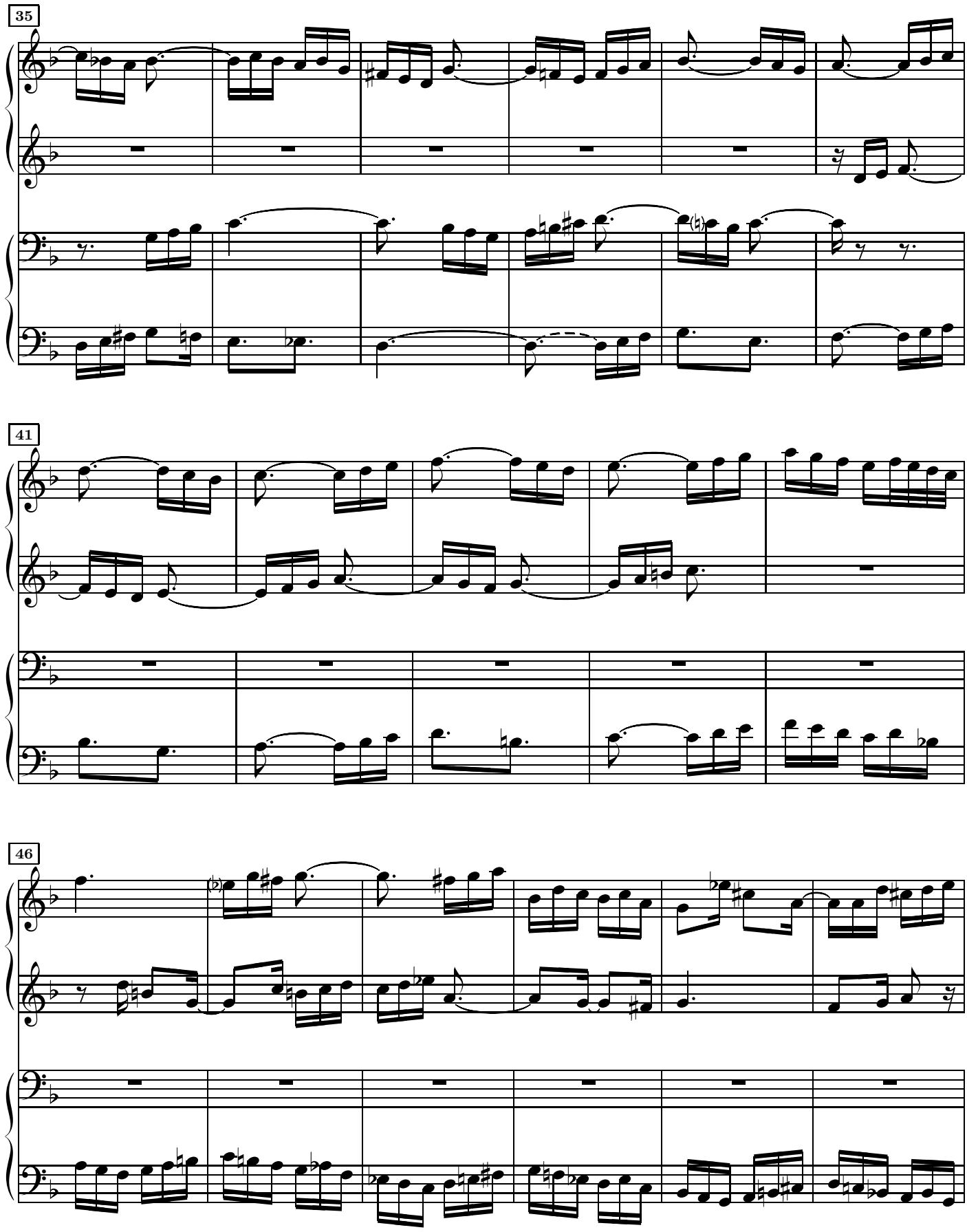

61
65
69
rall.
rall.
fz

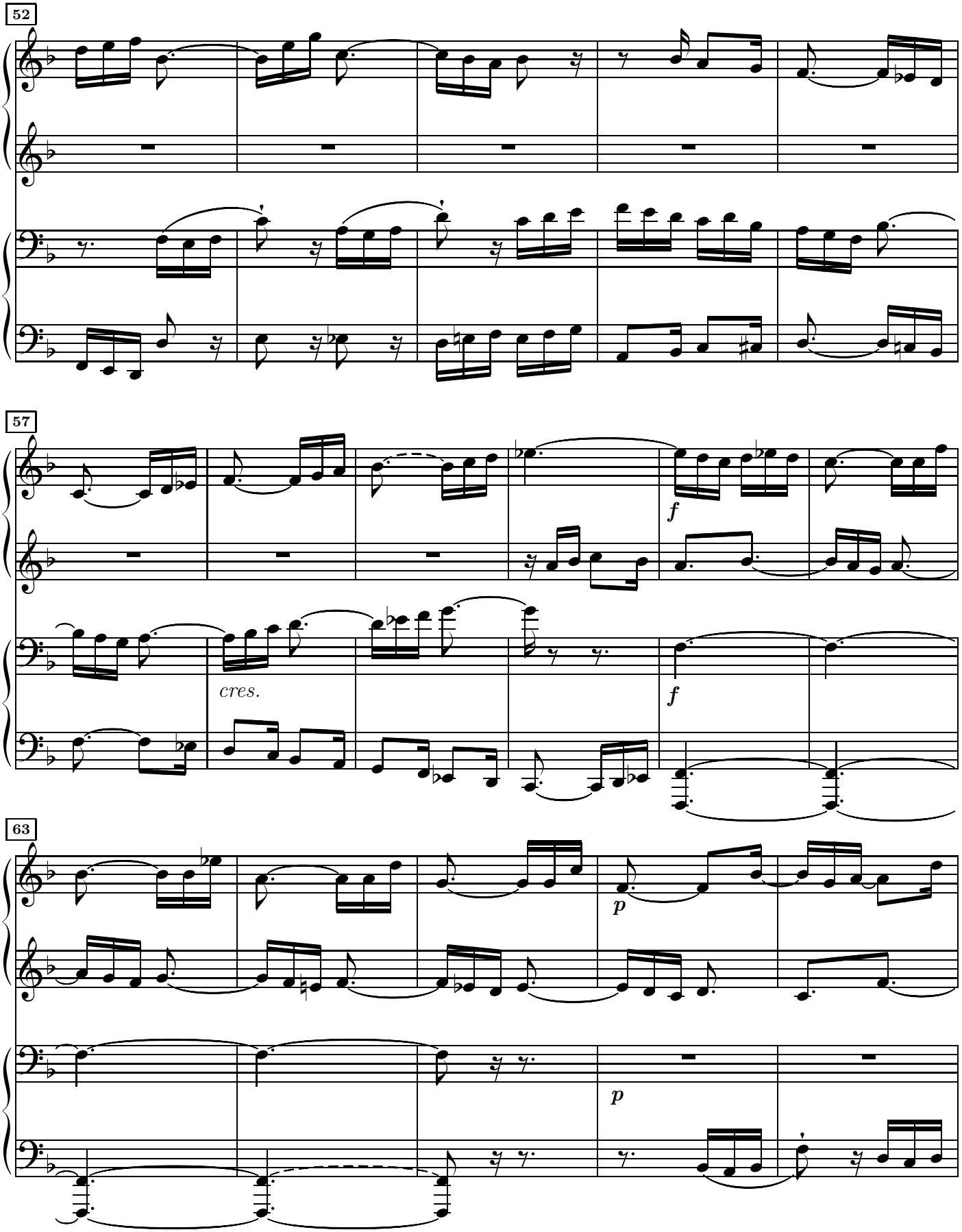
Fugue à 3 voix

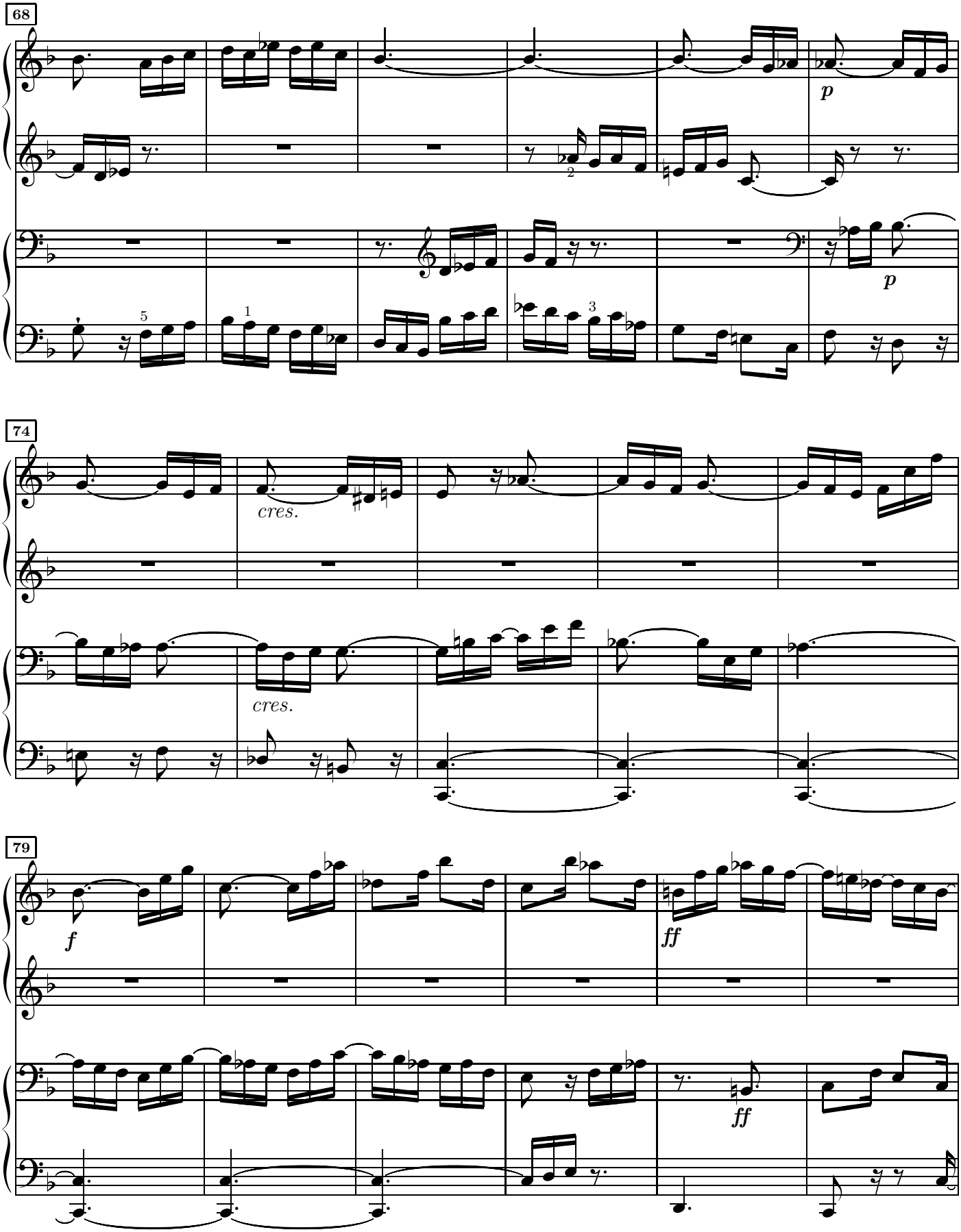
Allegretto quasi Andante.

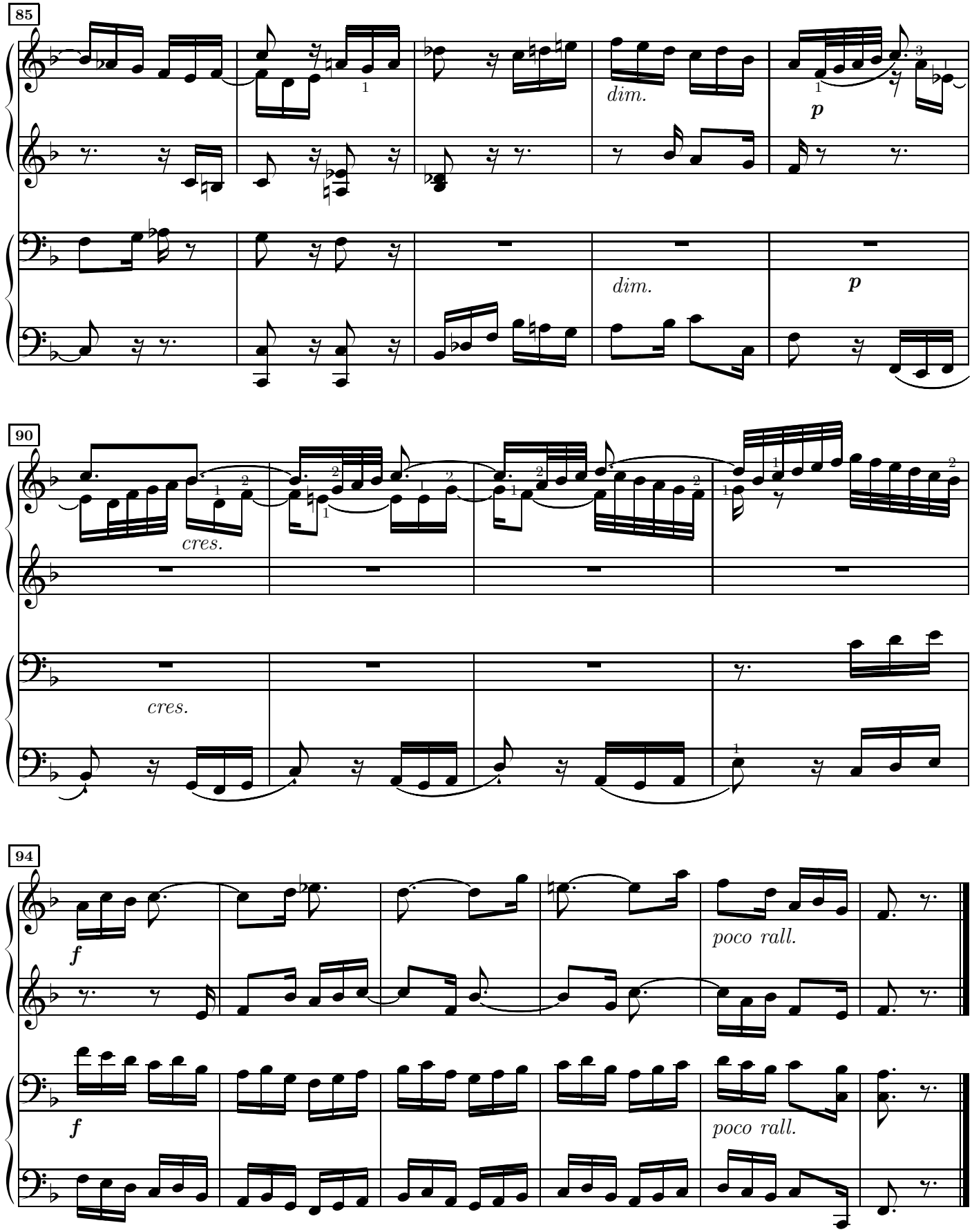



19
24
30


35
41
46


52
57
cres.
f
f
63
p
p


68
p
p
74
cres.
cres.
79
f
ff
ff

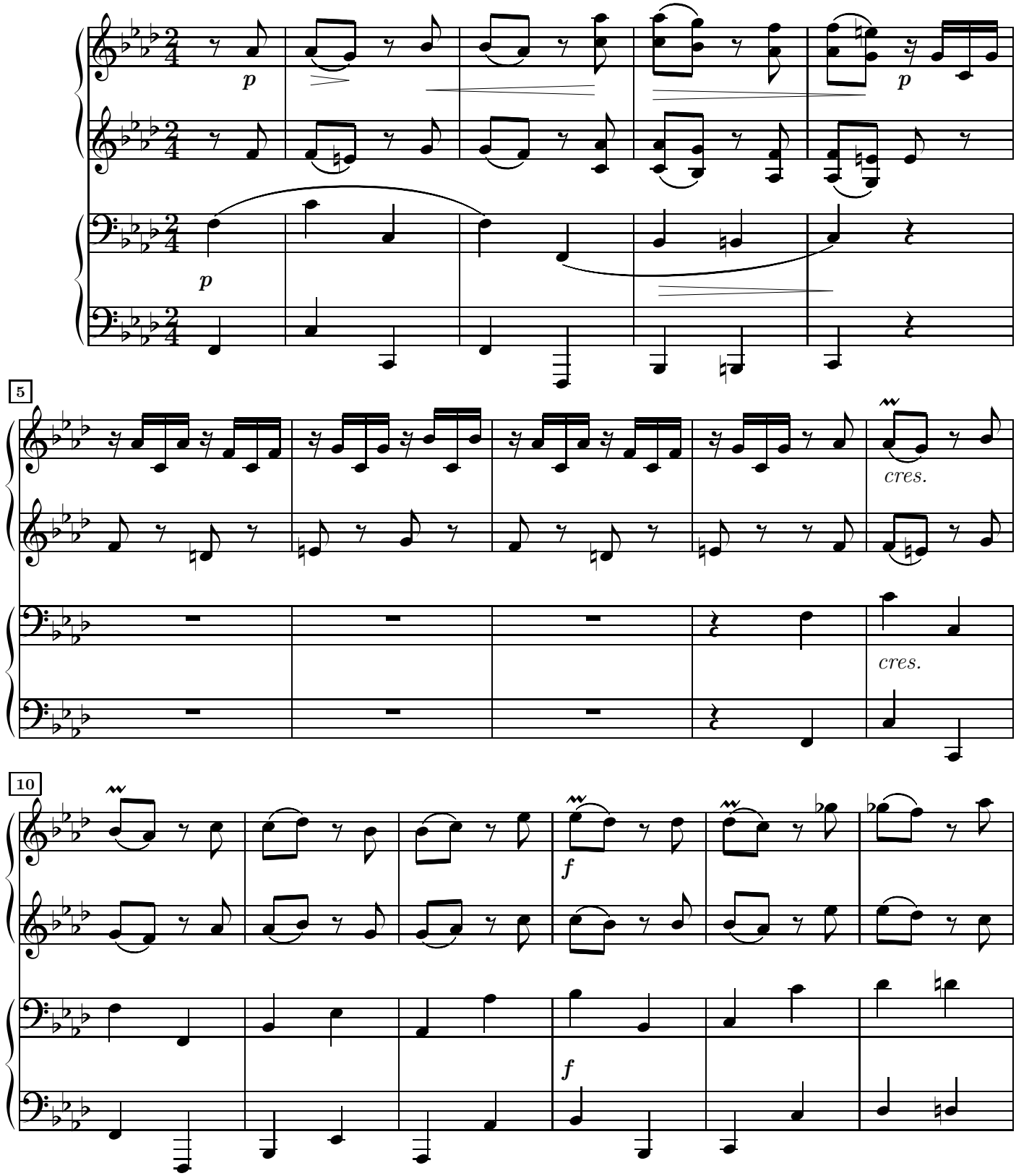

85
dim.
p
dim.
p
90
cres.
cres.
94
f
poco rall.
f
poco rall.

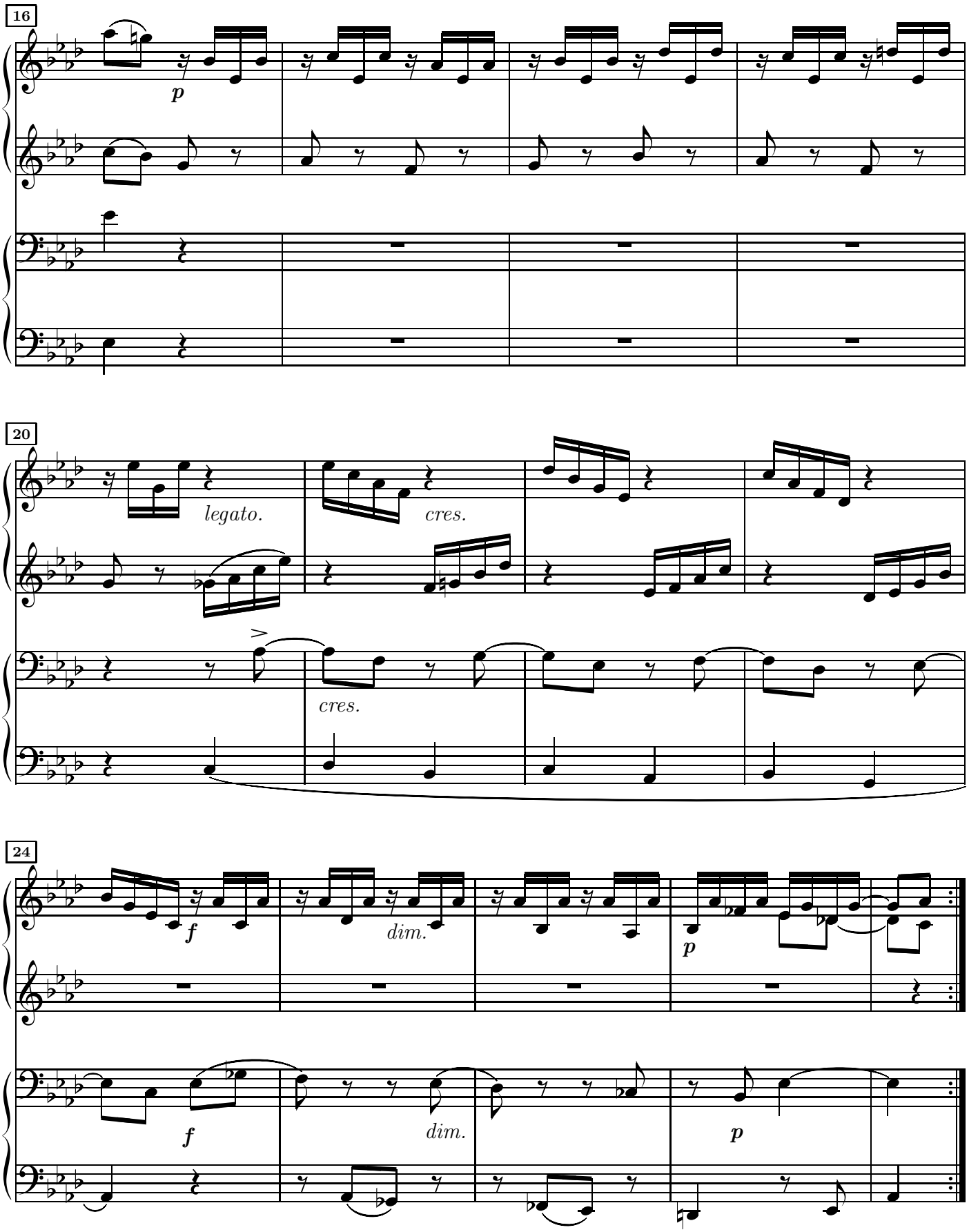
36.e en fa mineur

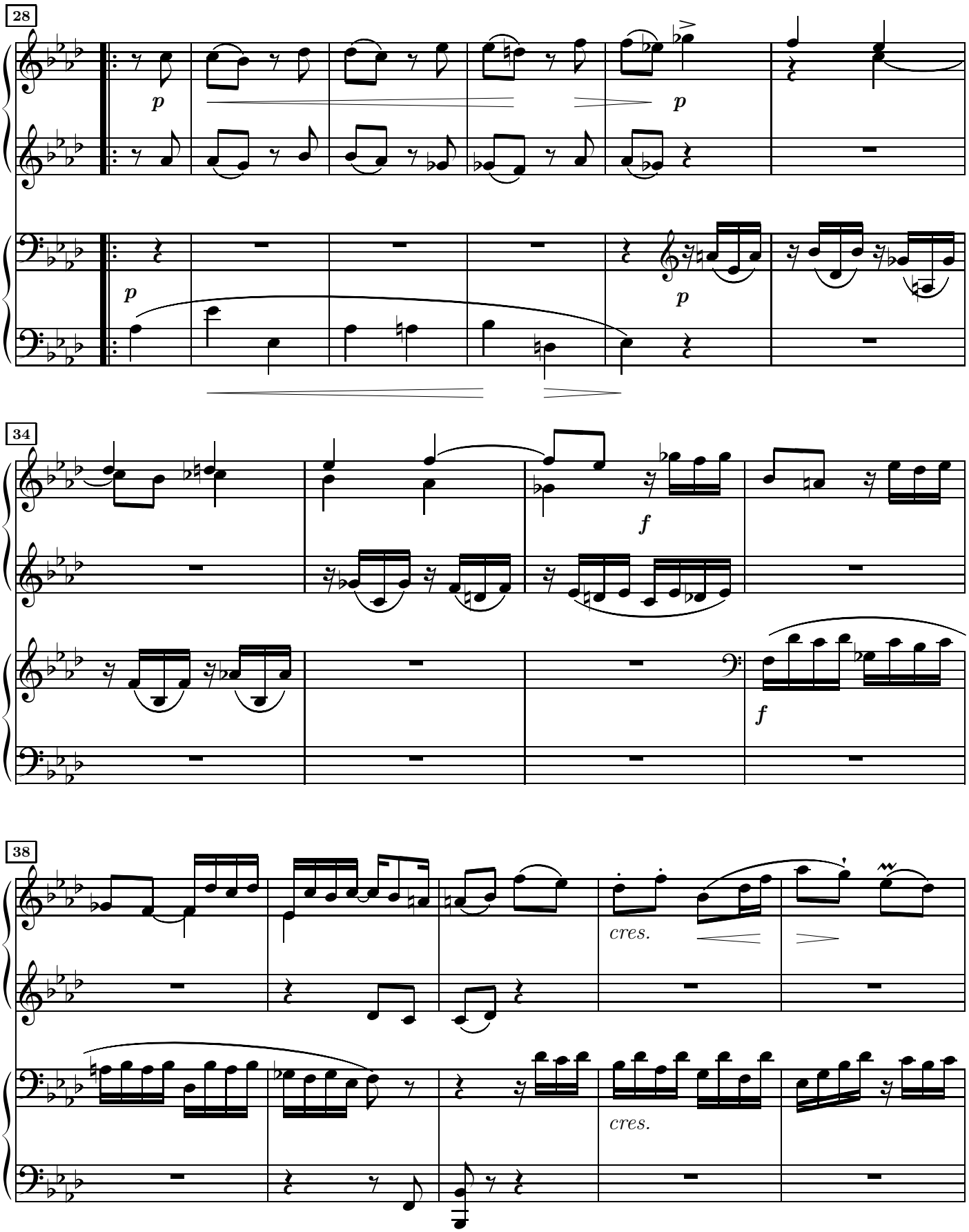
Prélude

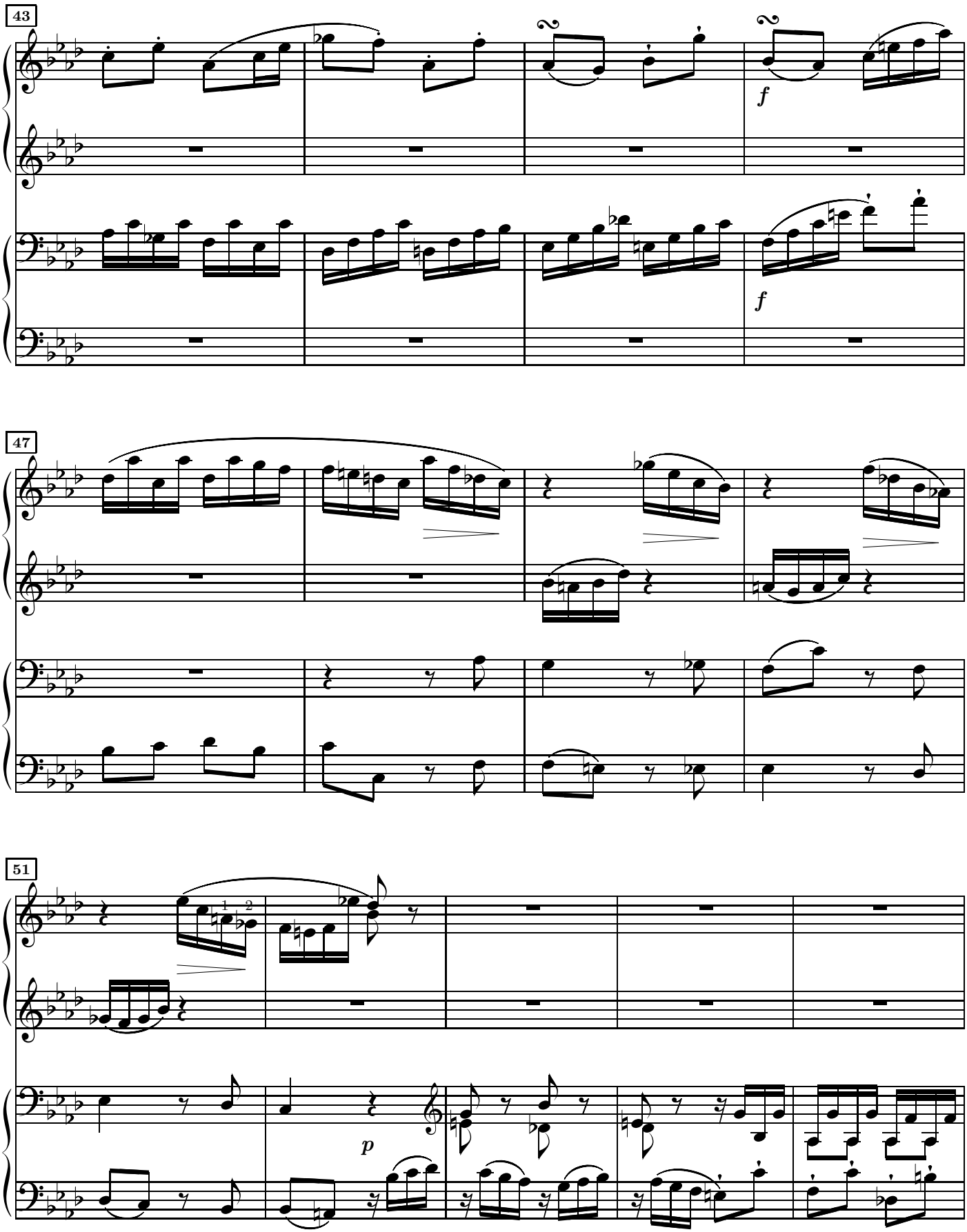
Andantino espressivo.

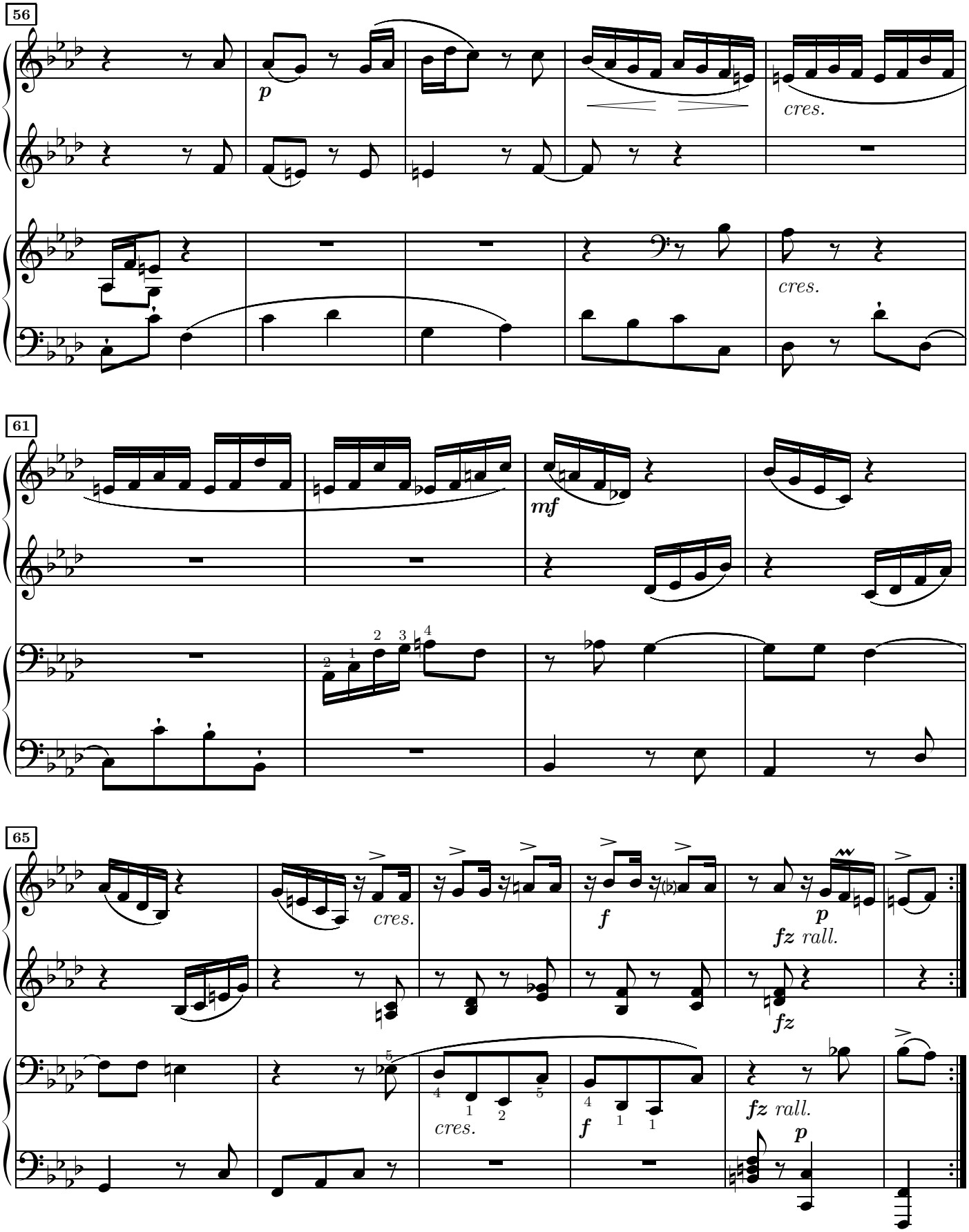
J.S.Bach
arr. H.J.Bertini




16
p
20
legato.
cres.
cres.
24
f
dim.
p
f
dim.
p

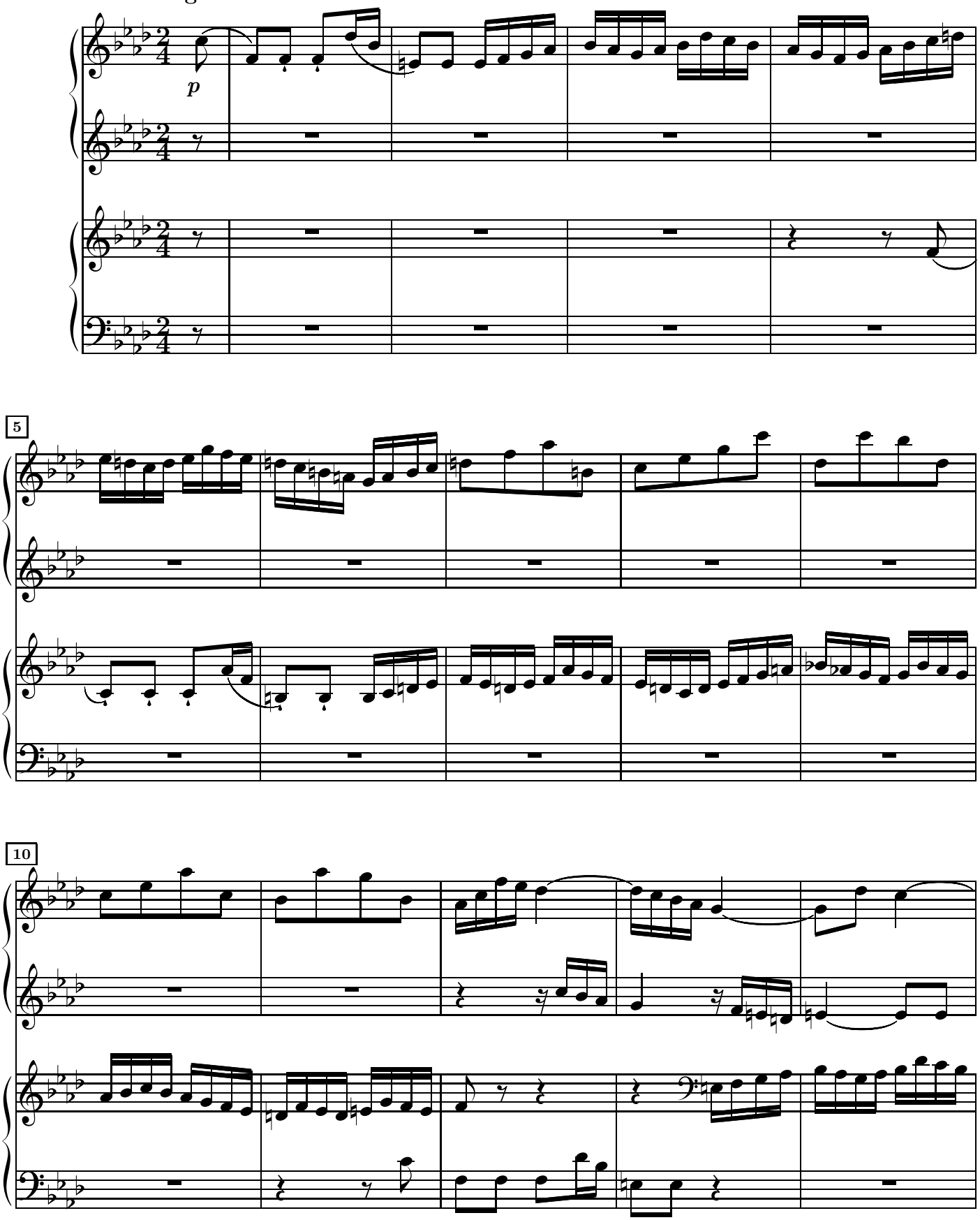

28
p
p
p
p
34
f
f
38
cres.
cres.

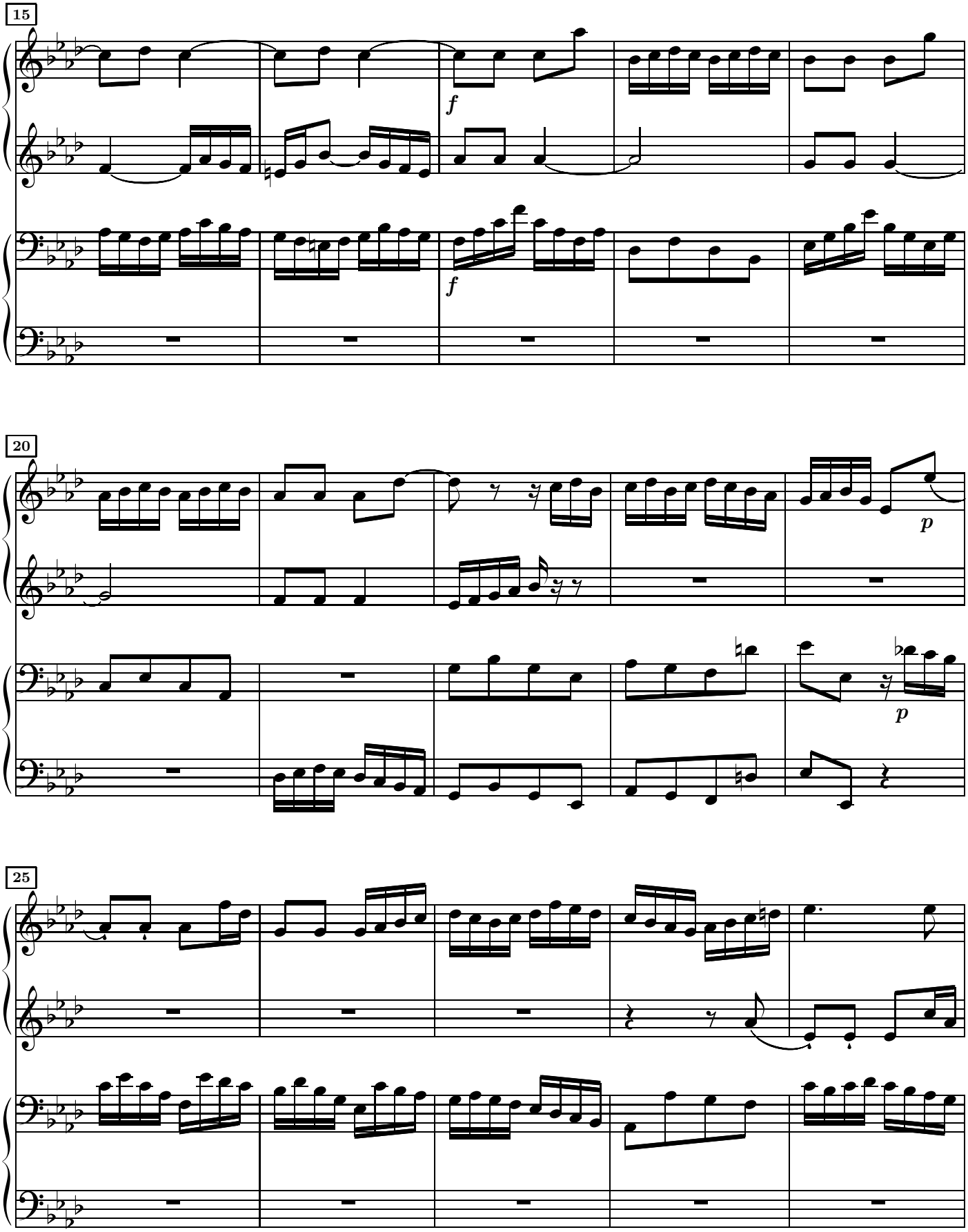

43
f
f
47
51
p

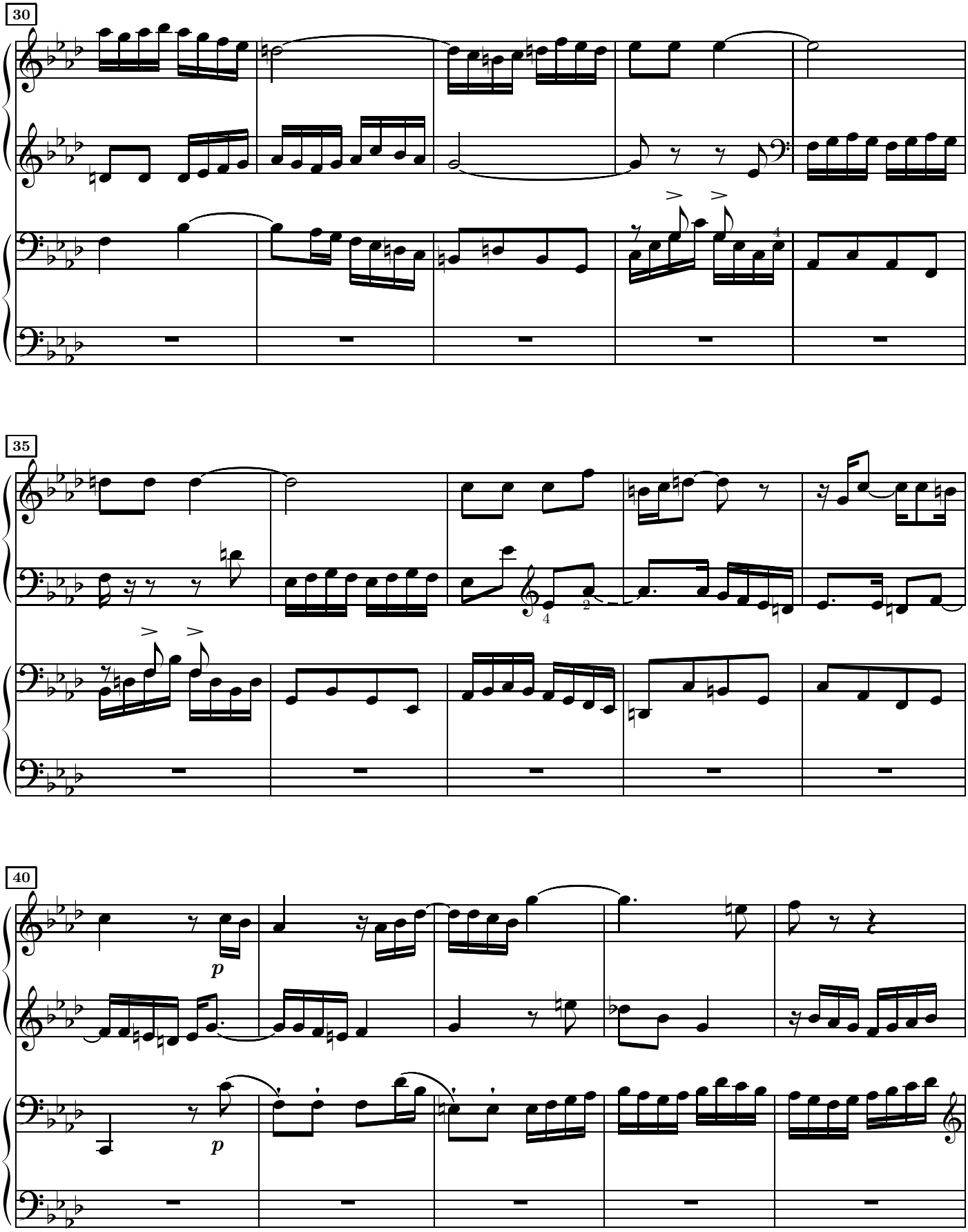

56
p
cres.
cres.
61
mf
65
cres.
f
fz rall.
p
fz
cres.
f
fz rall.
p

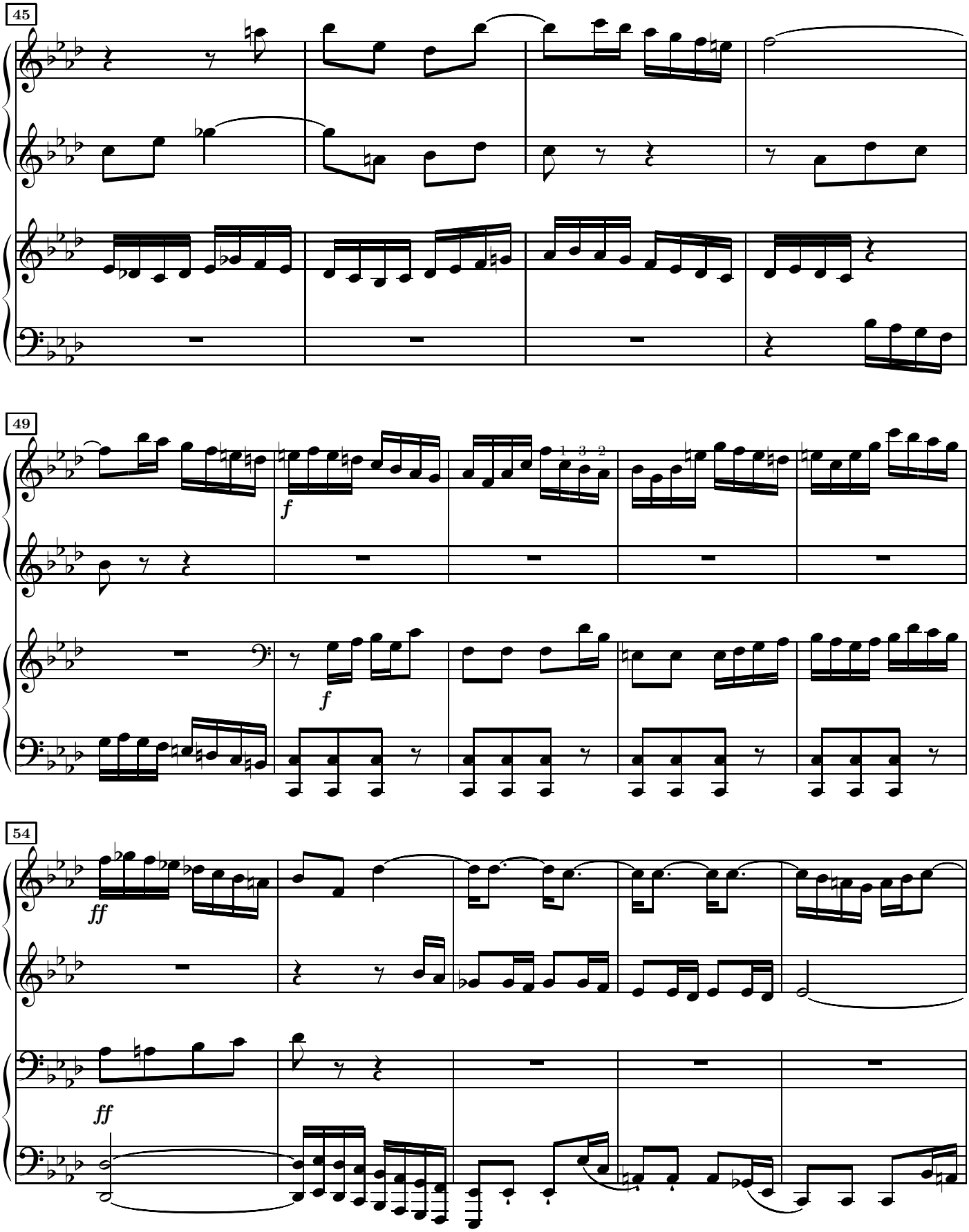
Fugue à 3 voix

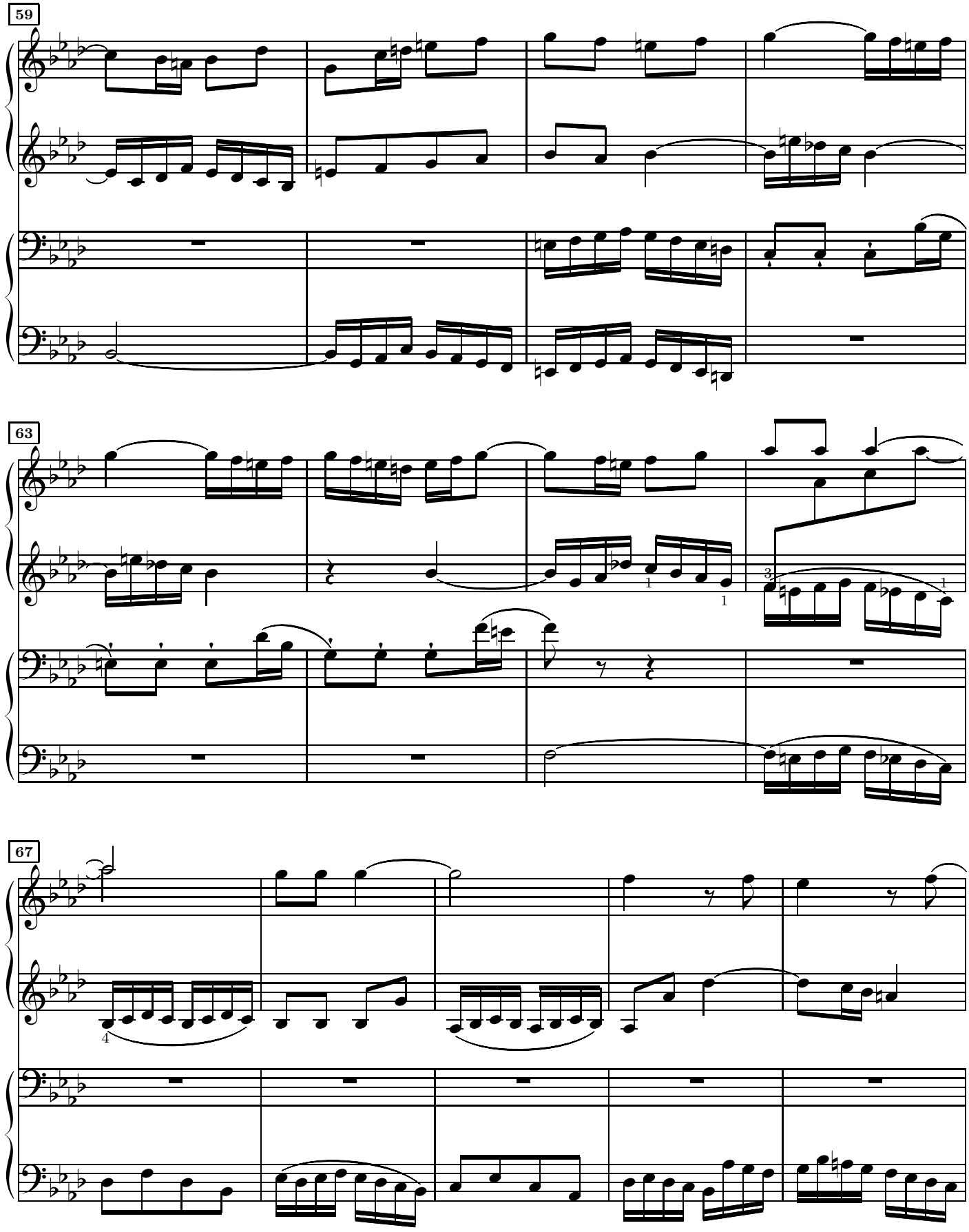
Allegretto moderato.

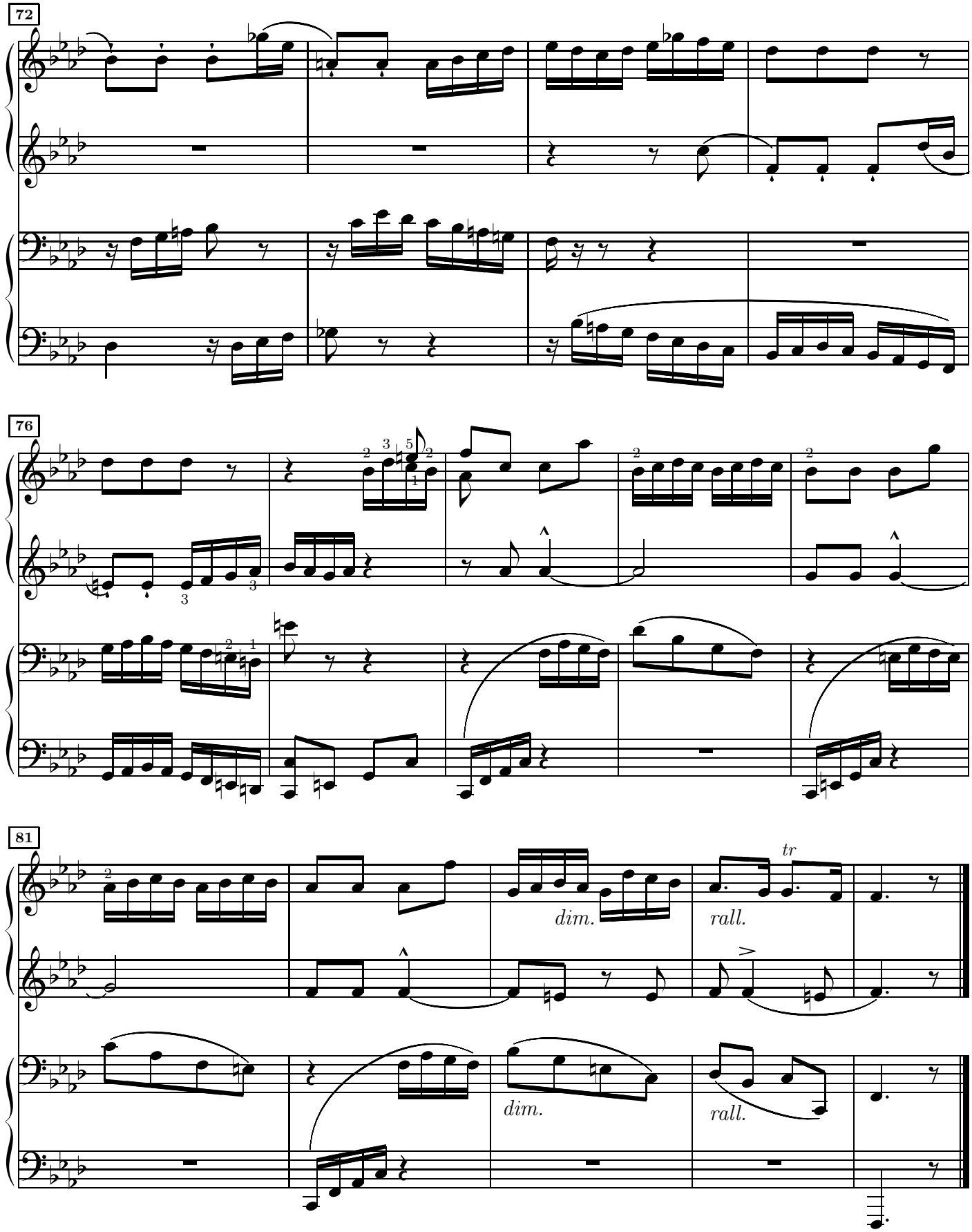



15
f
f
20
p
p
25


30
35
40
p
p


45
49
f
f
1 3 2
54
ff
ff


59
63
67

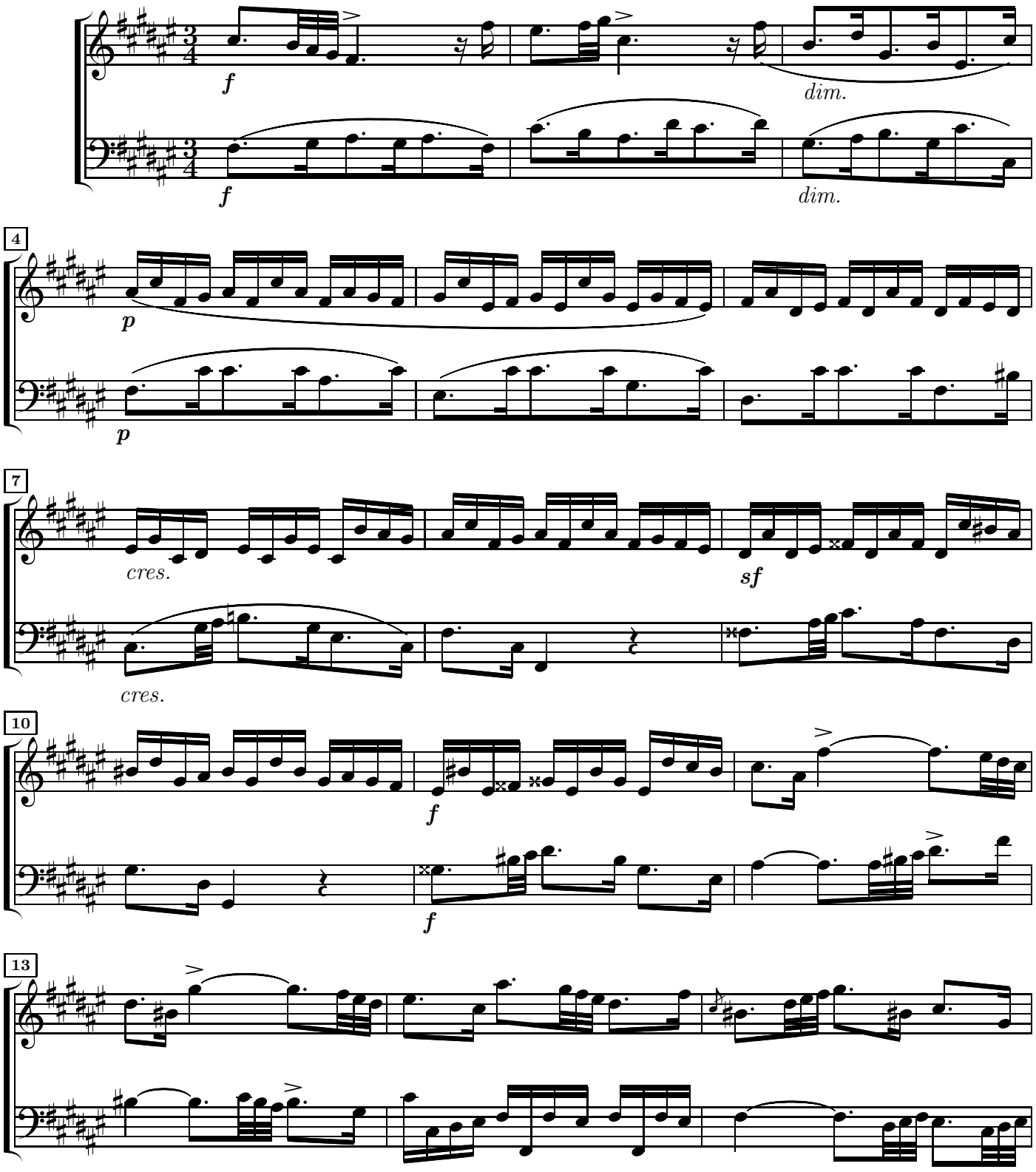

72
76
81
dim.
rall.
tr
dim.
rall.

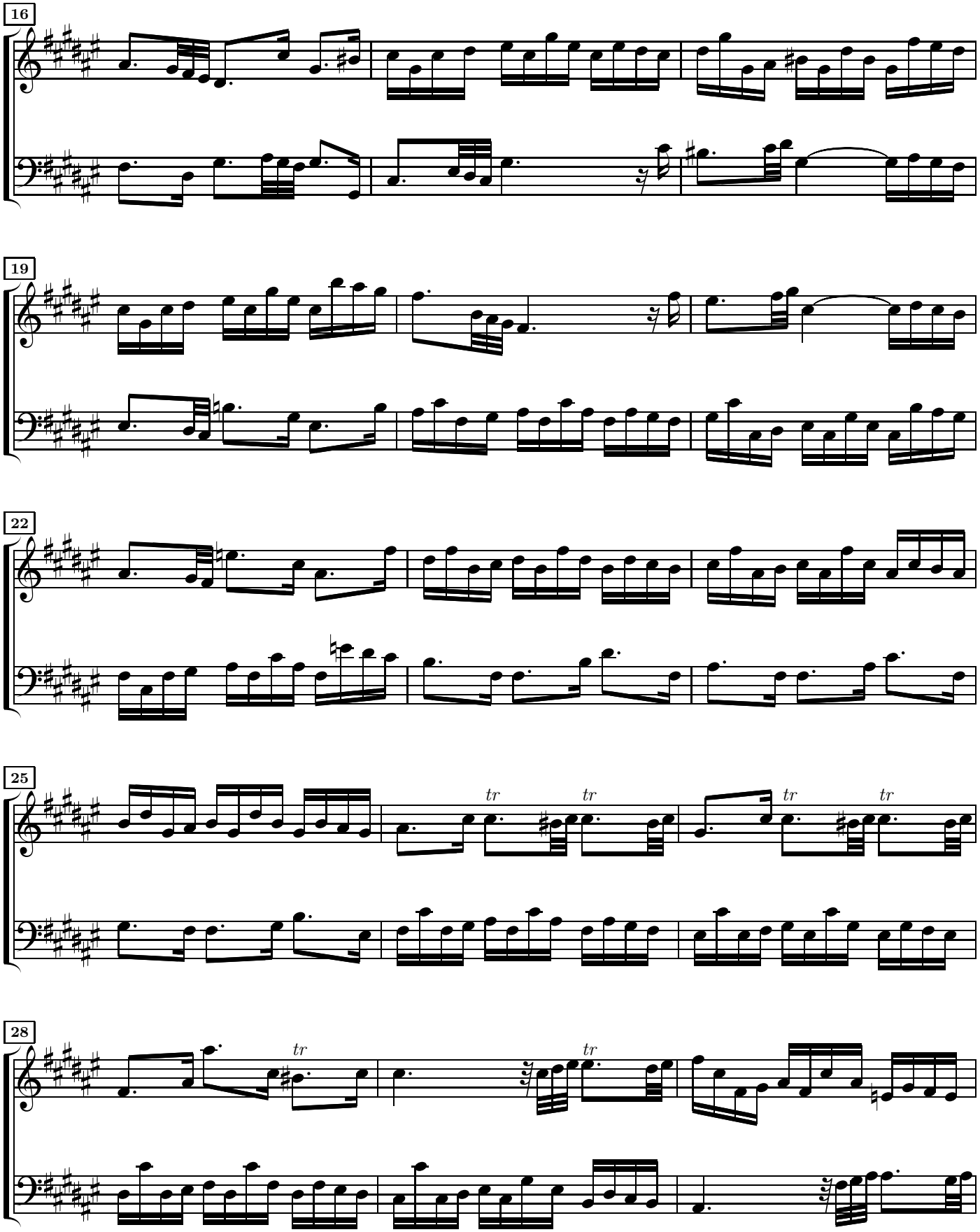
37.e en fa dièse majeur

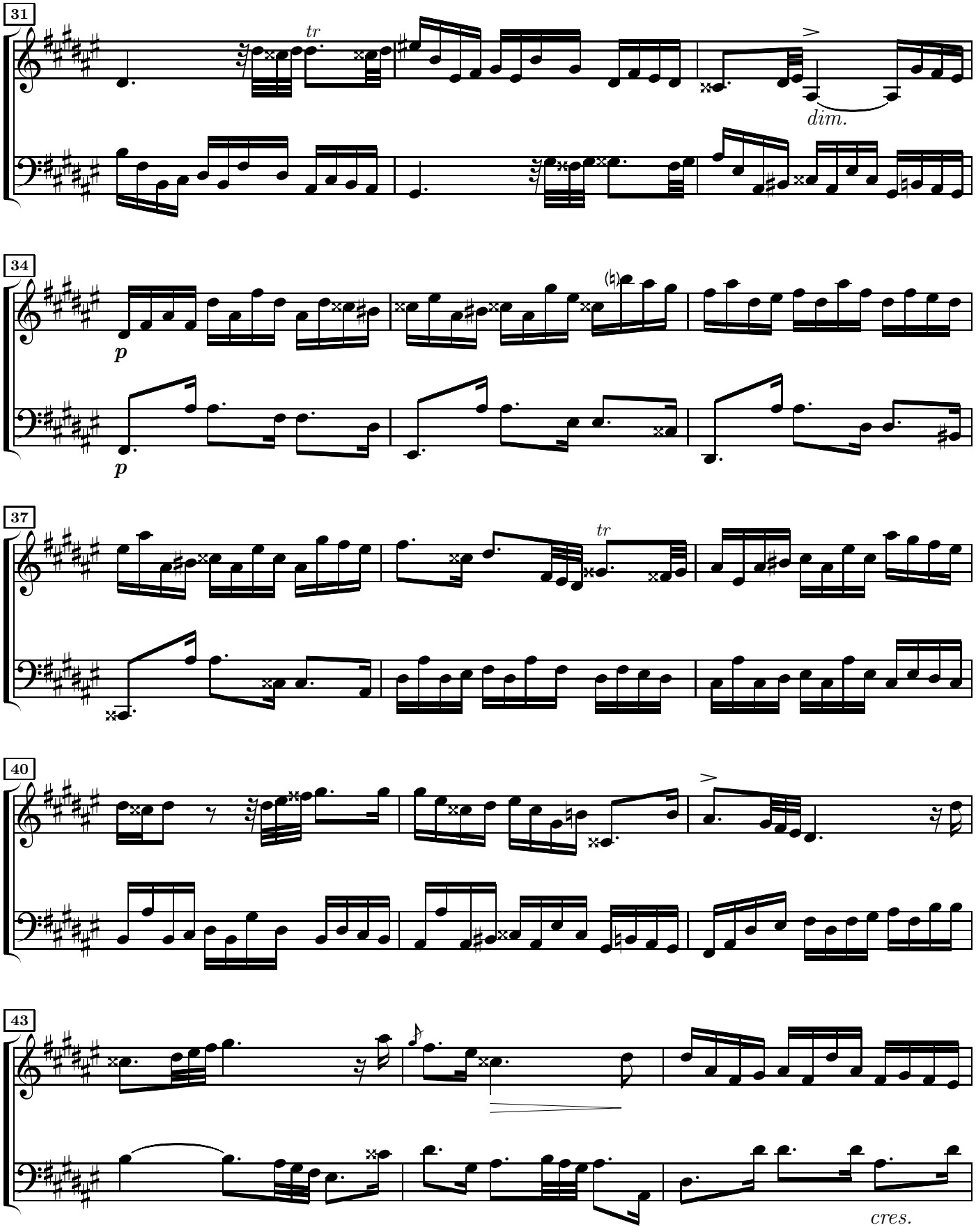
Prélude

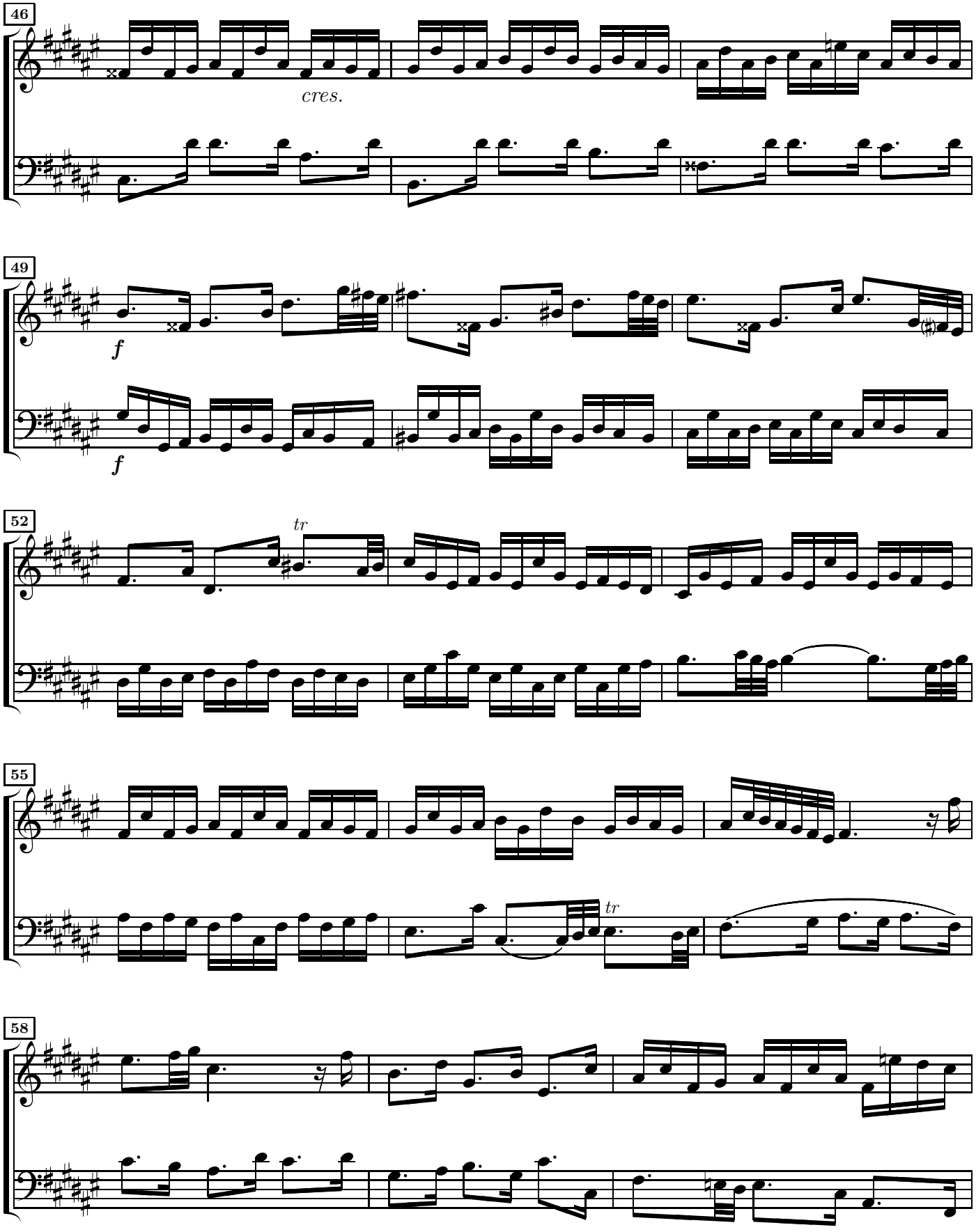
Allegretto con moto.

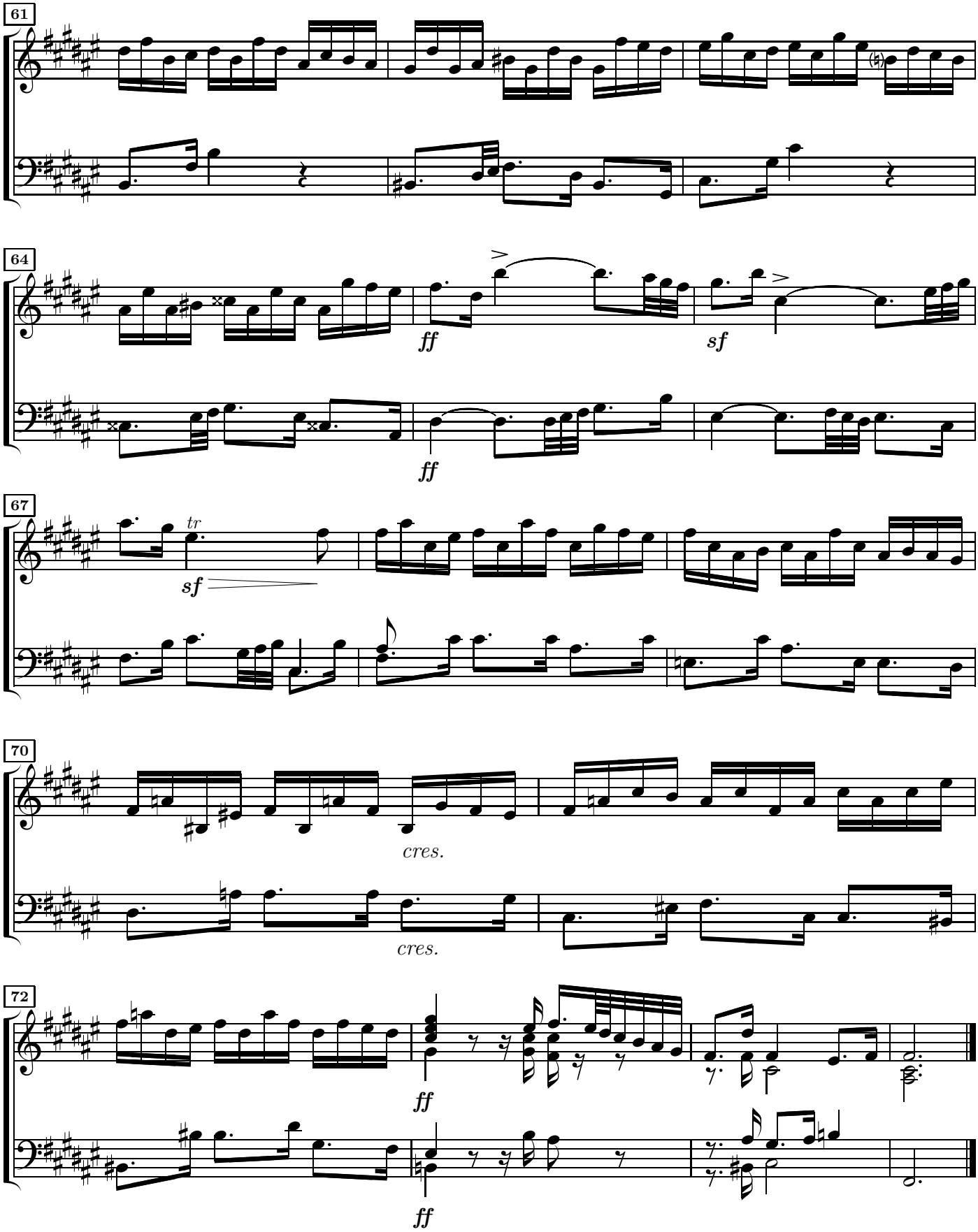
J.S.Bach
arr. H.J.Bertini




16
19
22
25
tr
tr
tr
tr
28
tr
tr

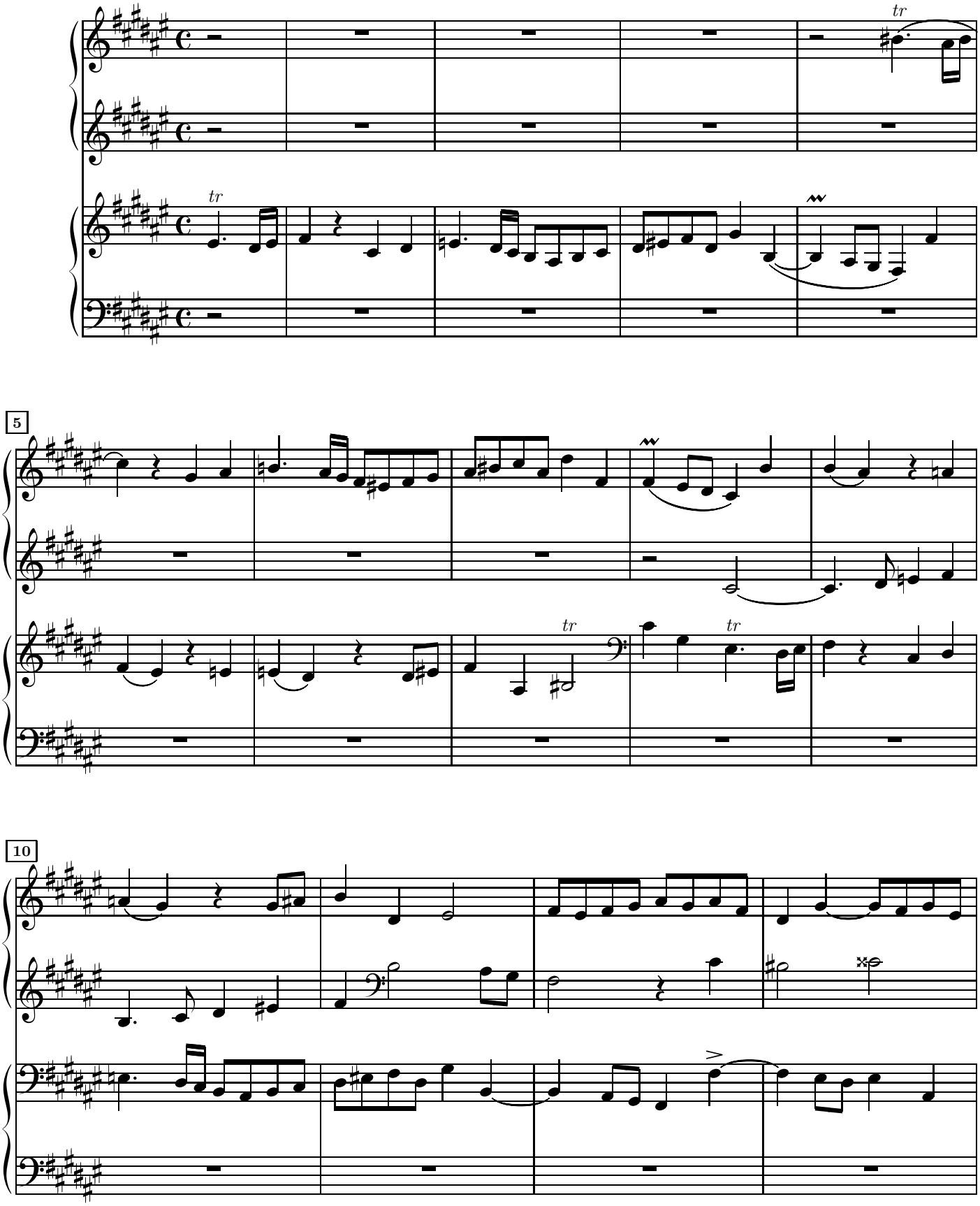

31
tr
dim.
34
p
p
37
tr
40
43
cres.

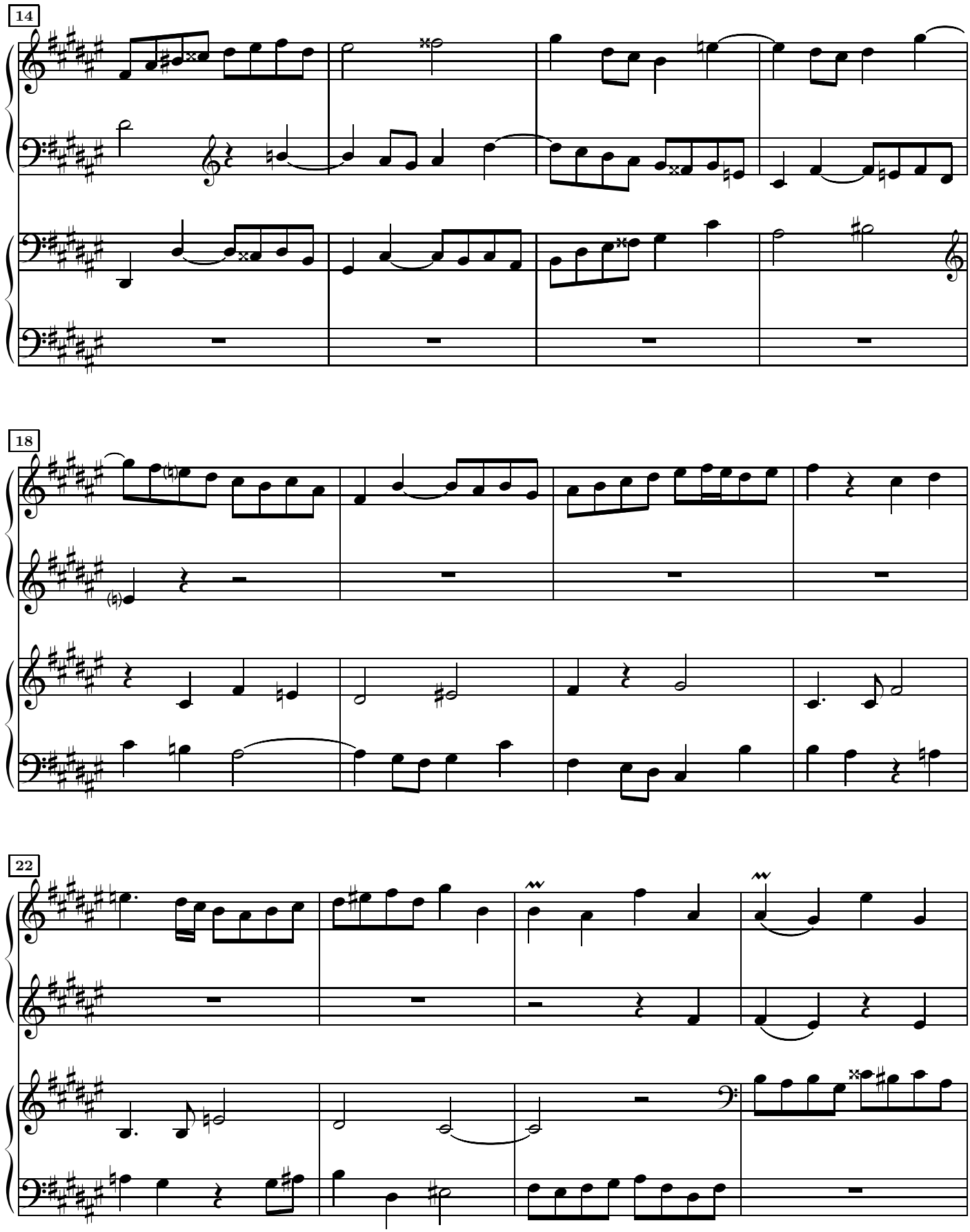

46
cres.
49
f
f
52
tr
55
tr
58

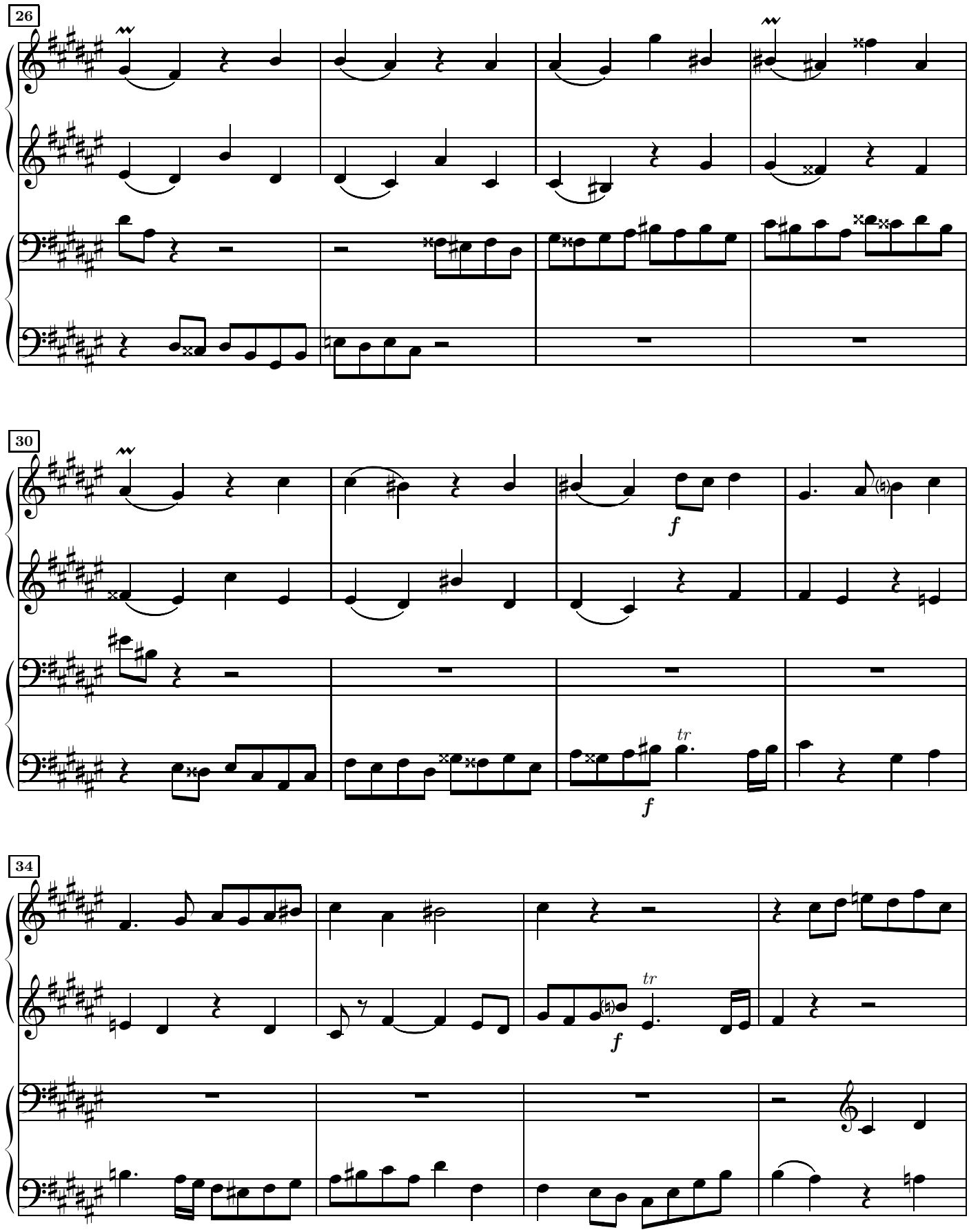

61
64
ff
sf
ff
67
tr
sf
70
cres.
cres.
72
ff
ff

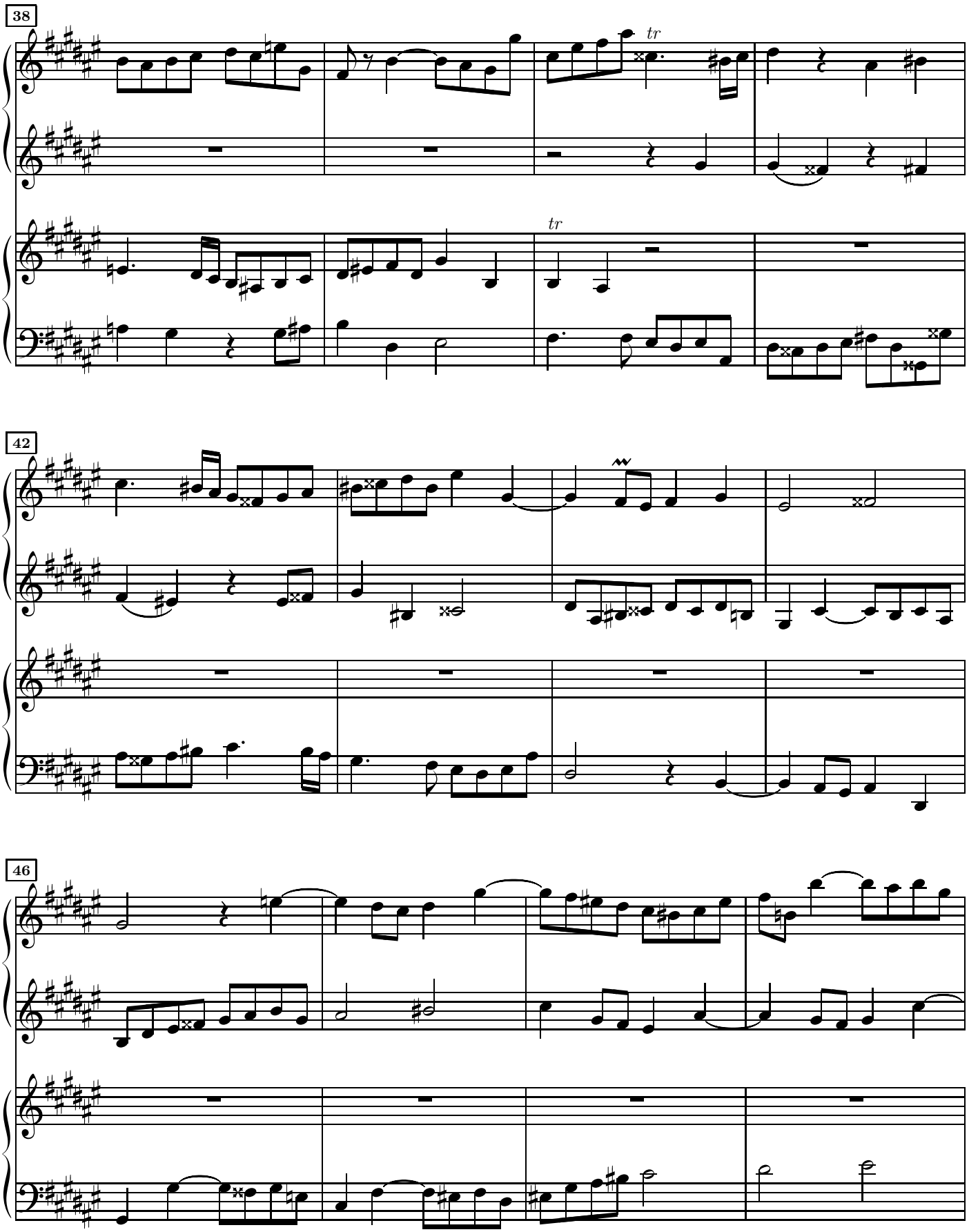
Fugue à 3 voix

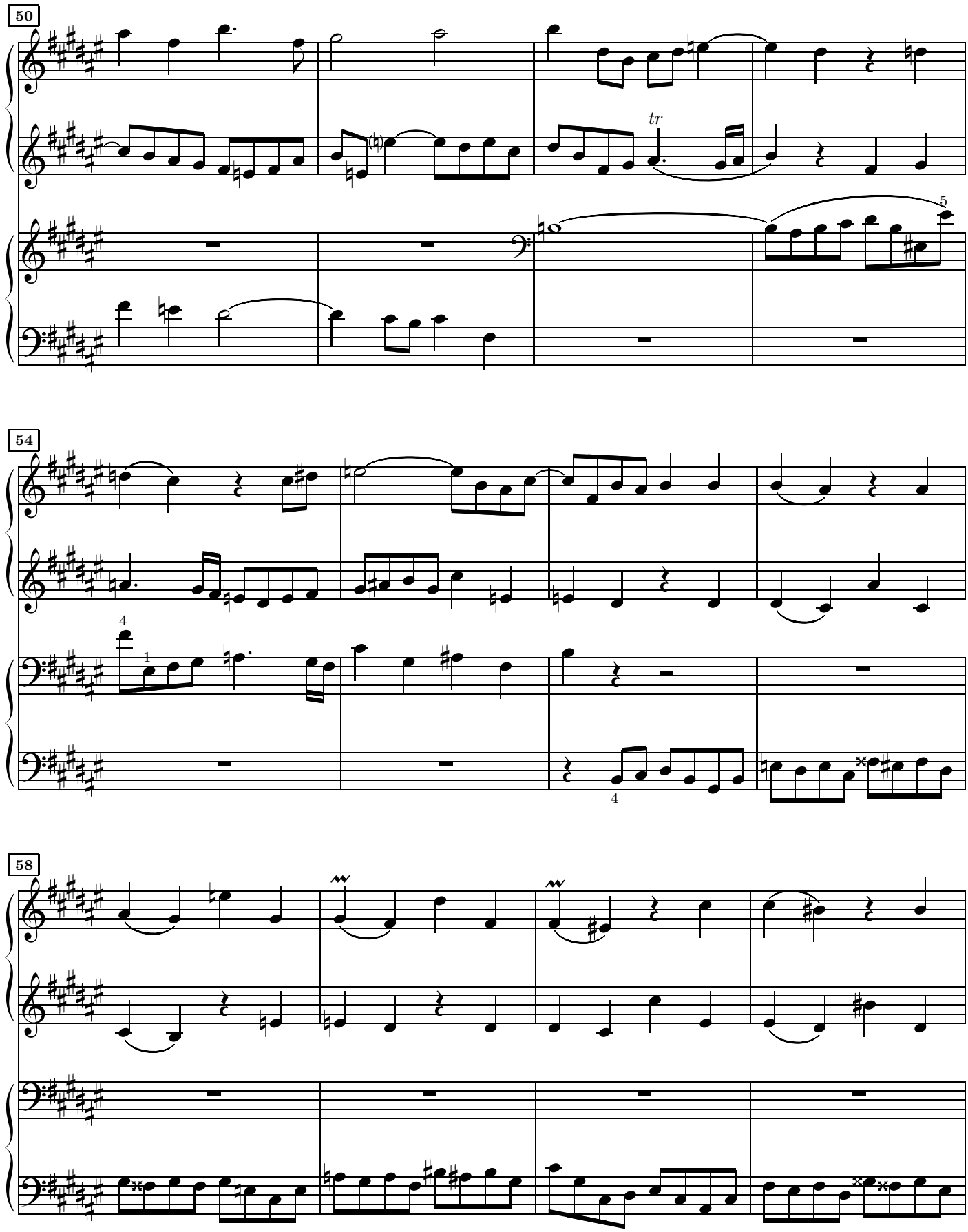
Moderato.

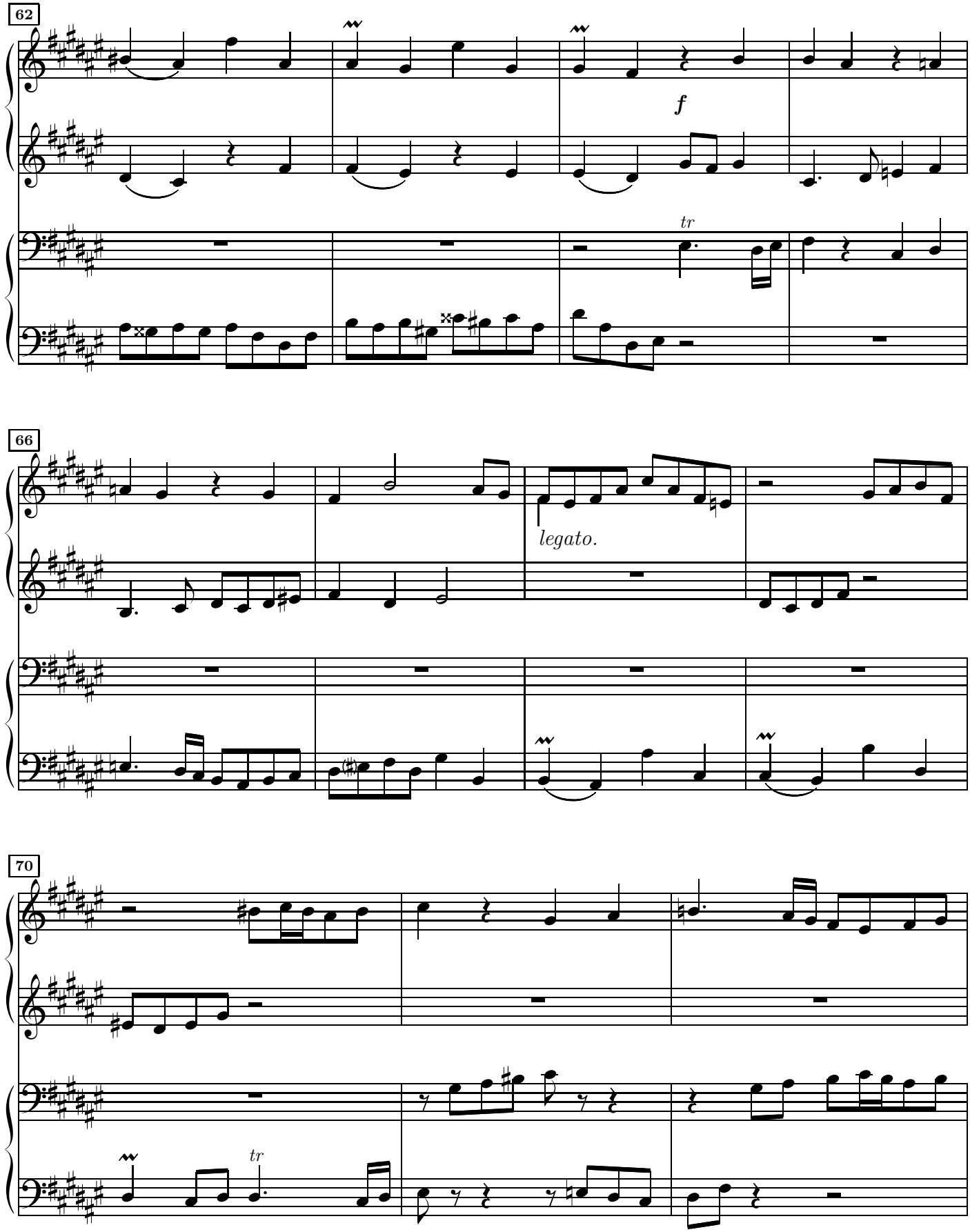


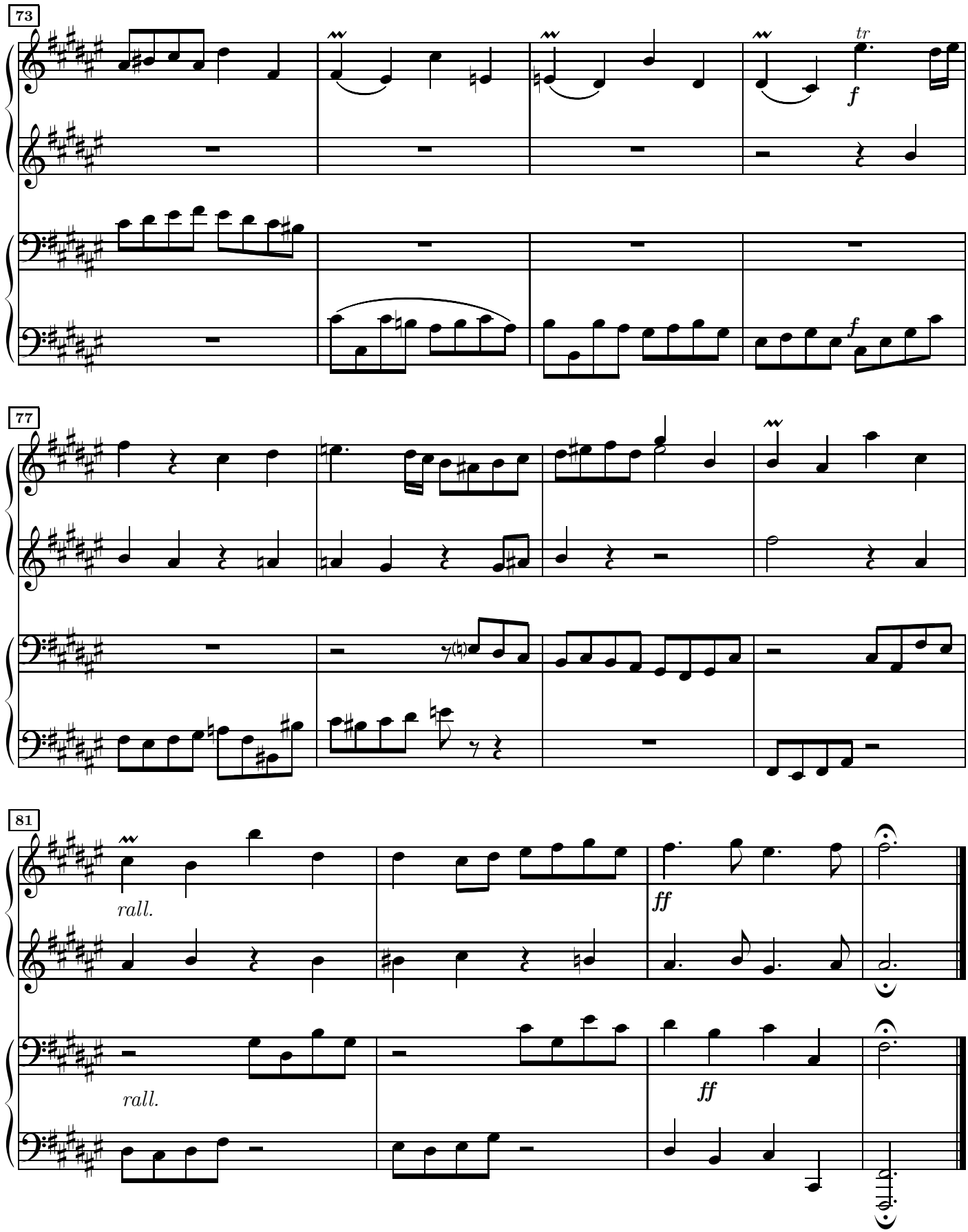

14
18
22


26
30
f
f
tr
34
f
tr


38
tr
tr
42
46


50
tr
54
58


62
f
tr
66
legato.
70
tr

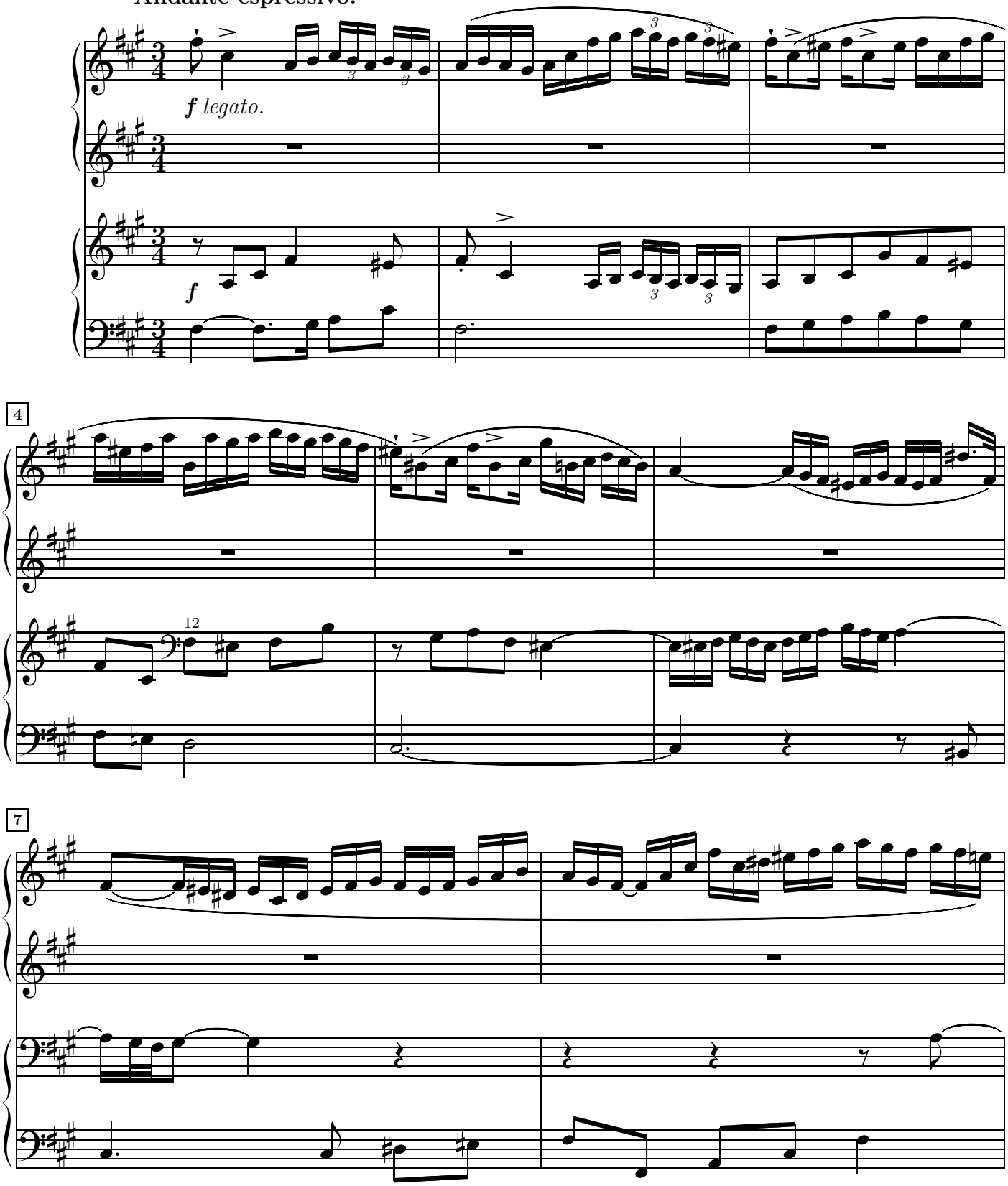

73
tr
f
f
77
81
rall.
ff
rall.
ff

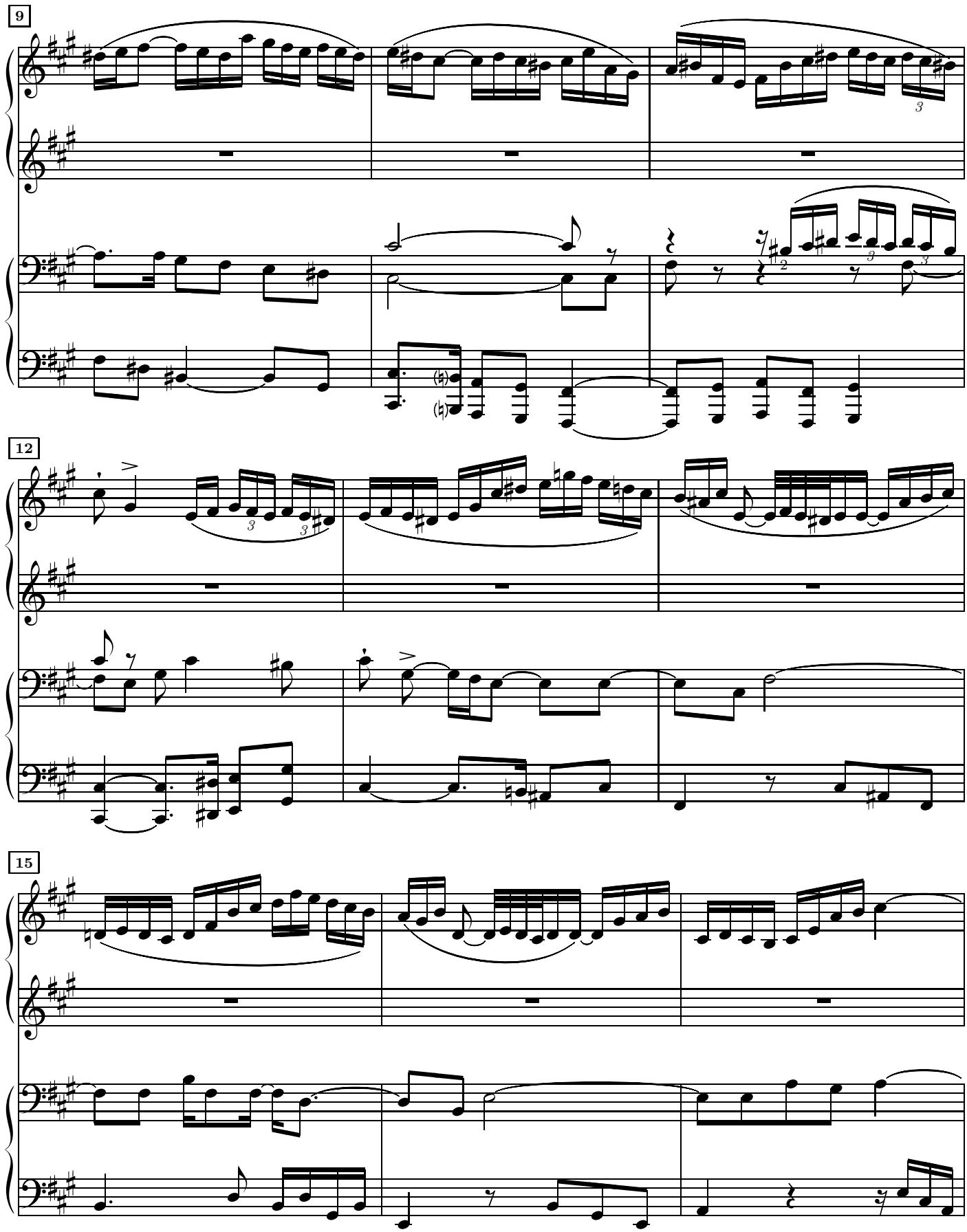
38.e en fa dièse mineur

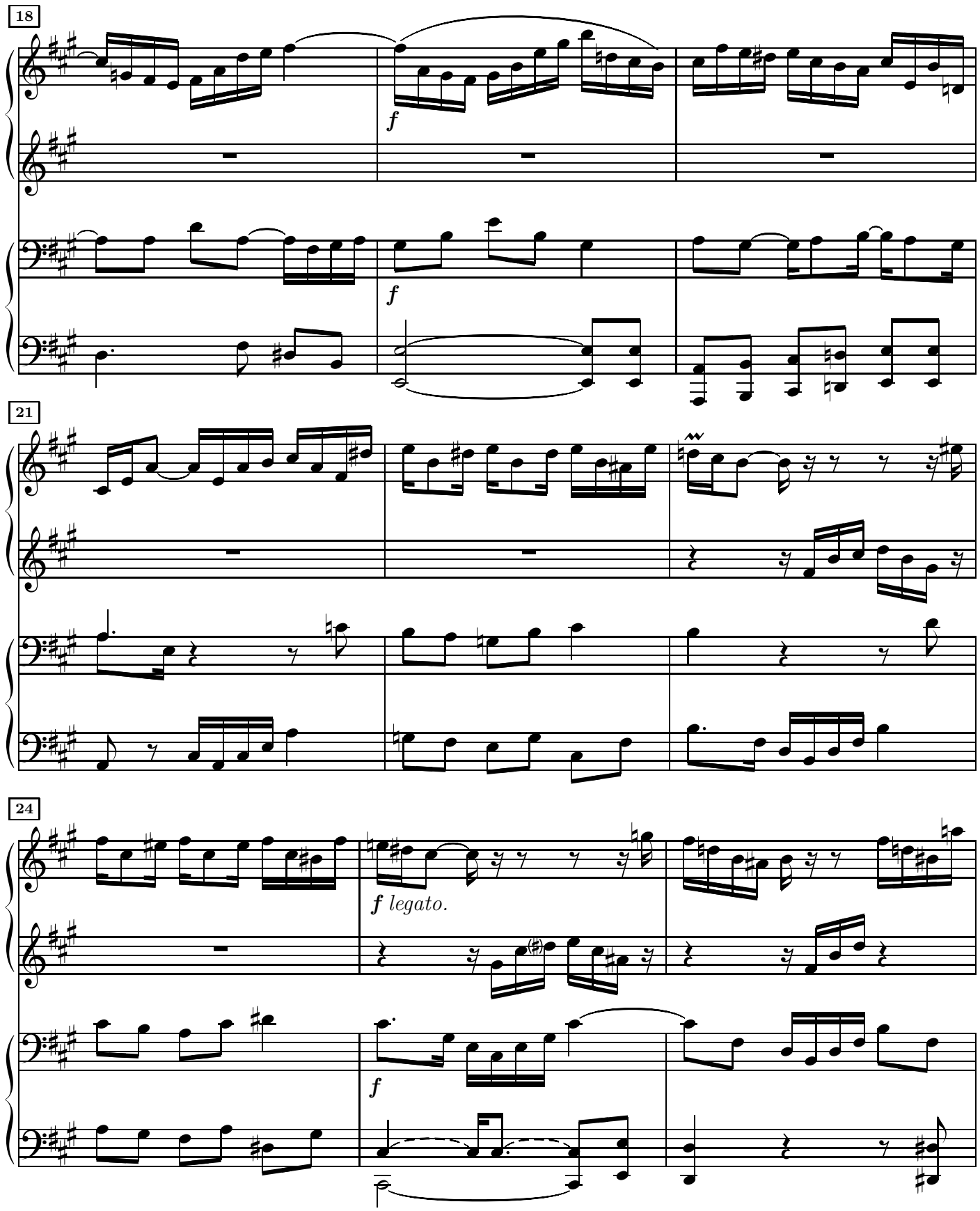
Prélude

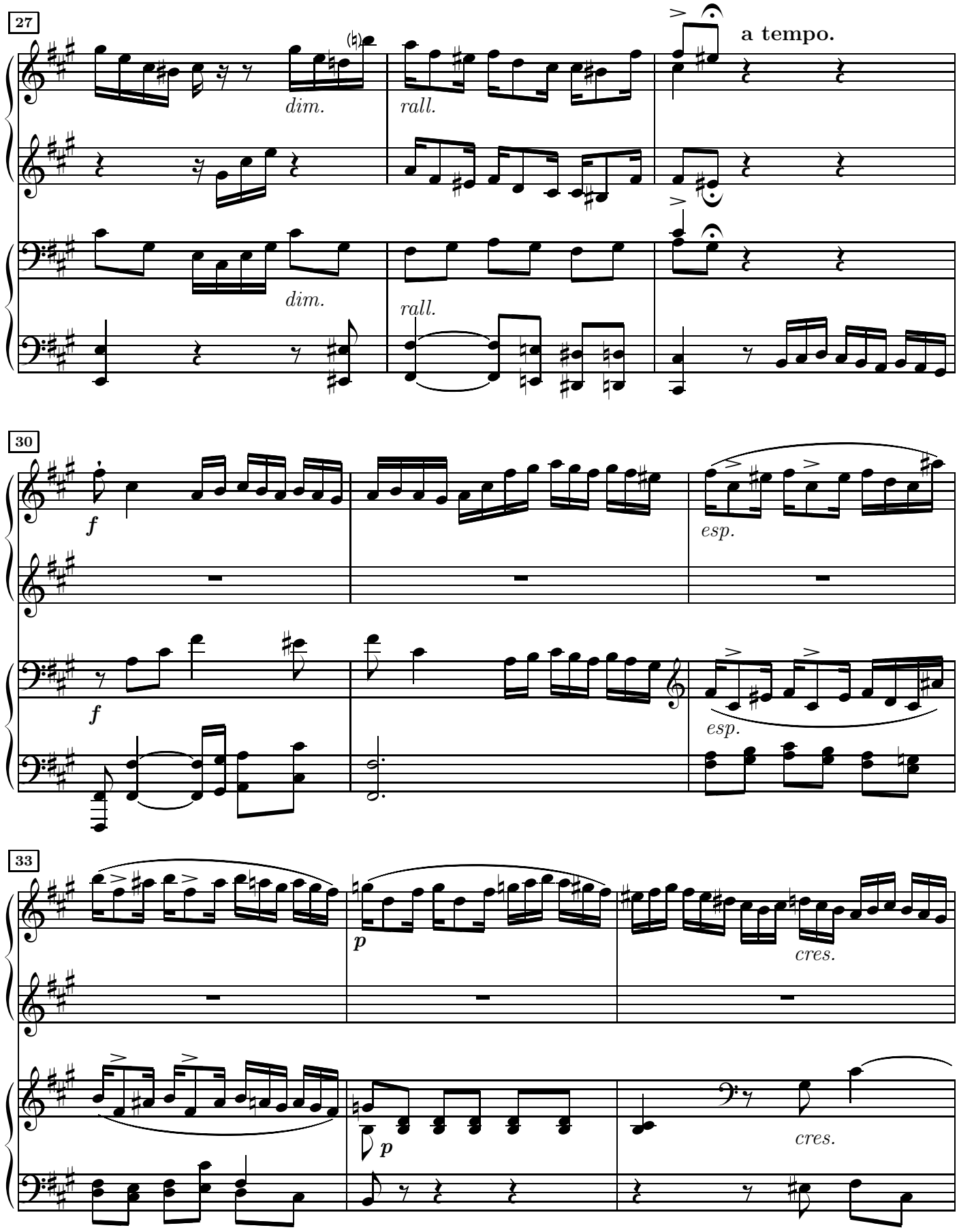
Andante espressivo.

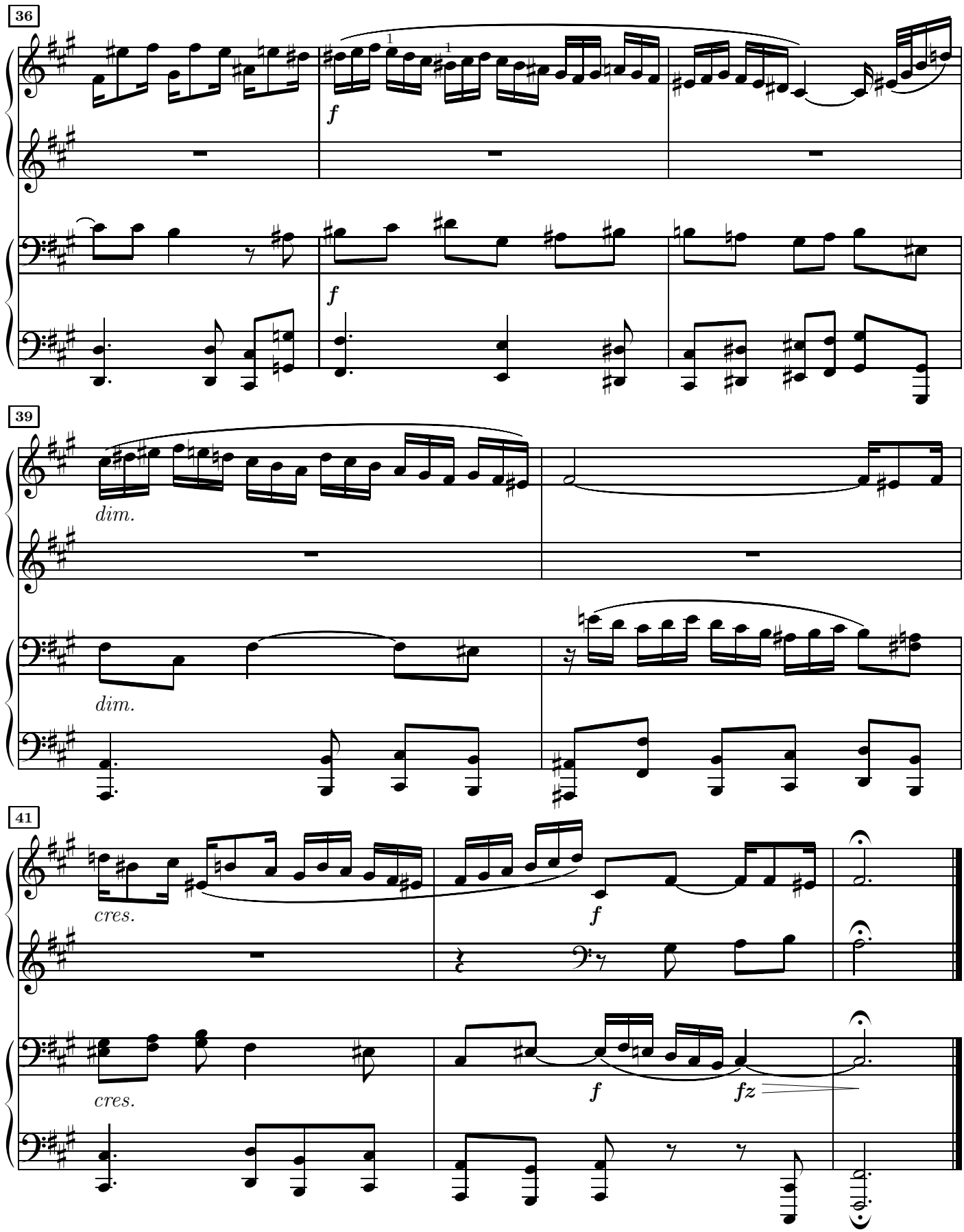
J.S.Bach
arr. H.J.Bertini




9
12
15

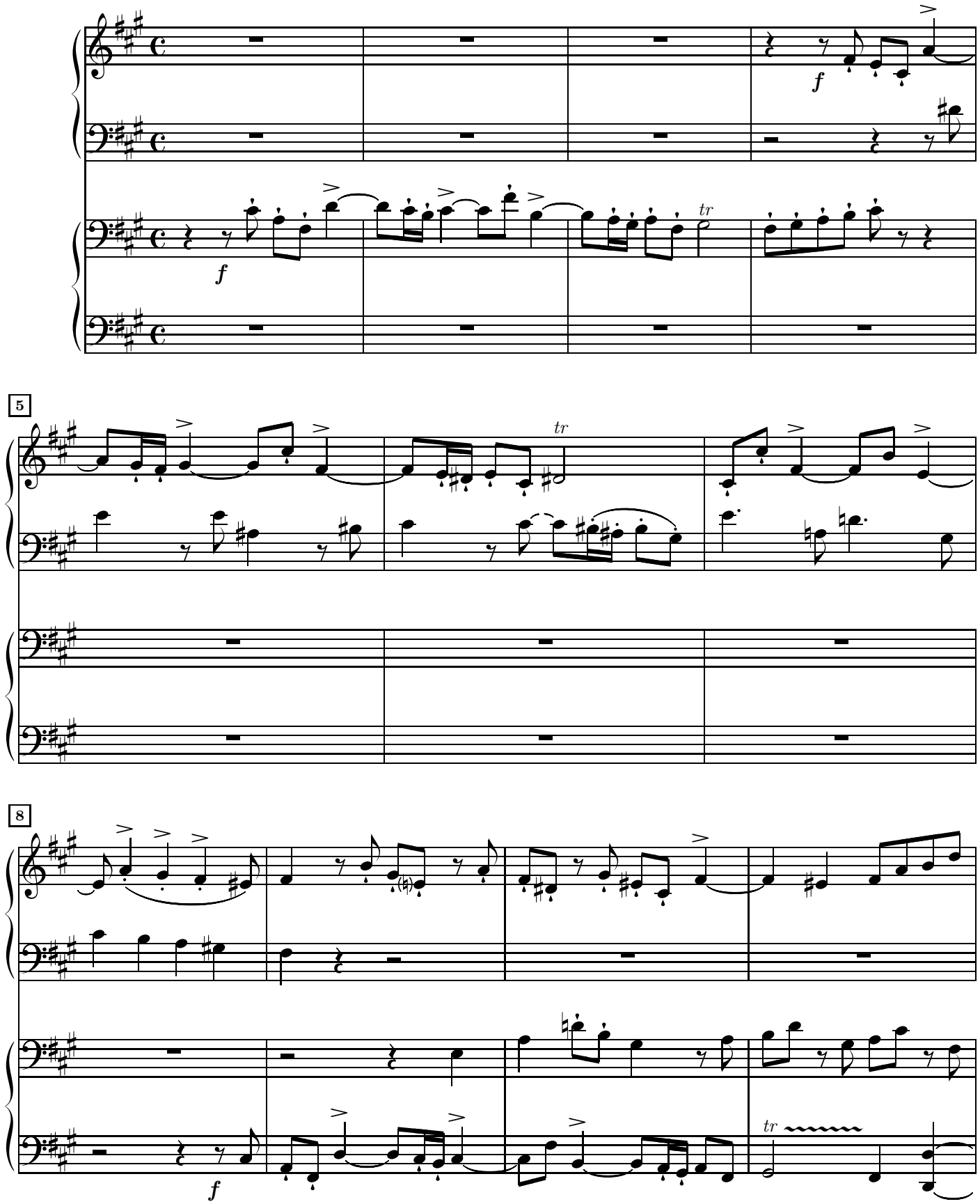

18
f
f
21
24
f legato.
f

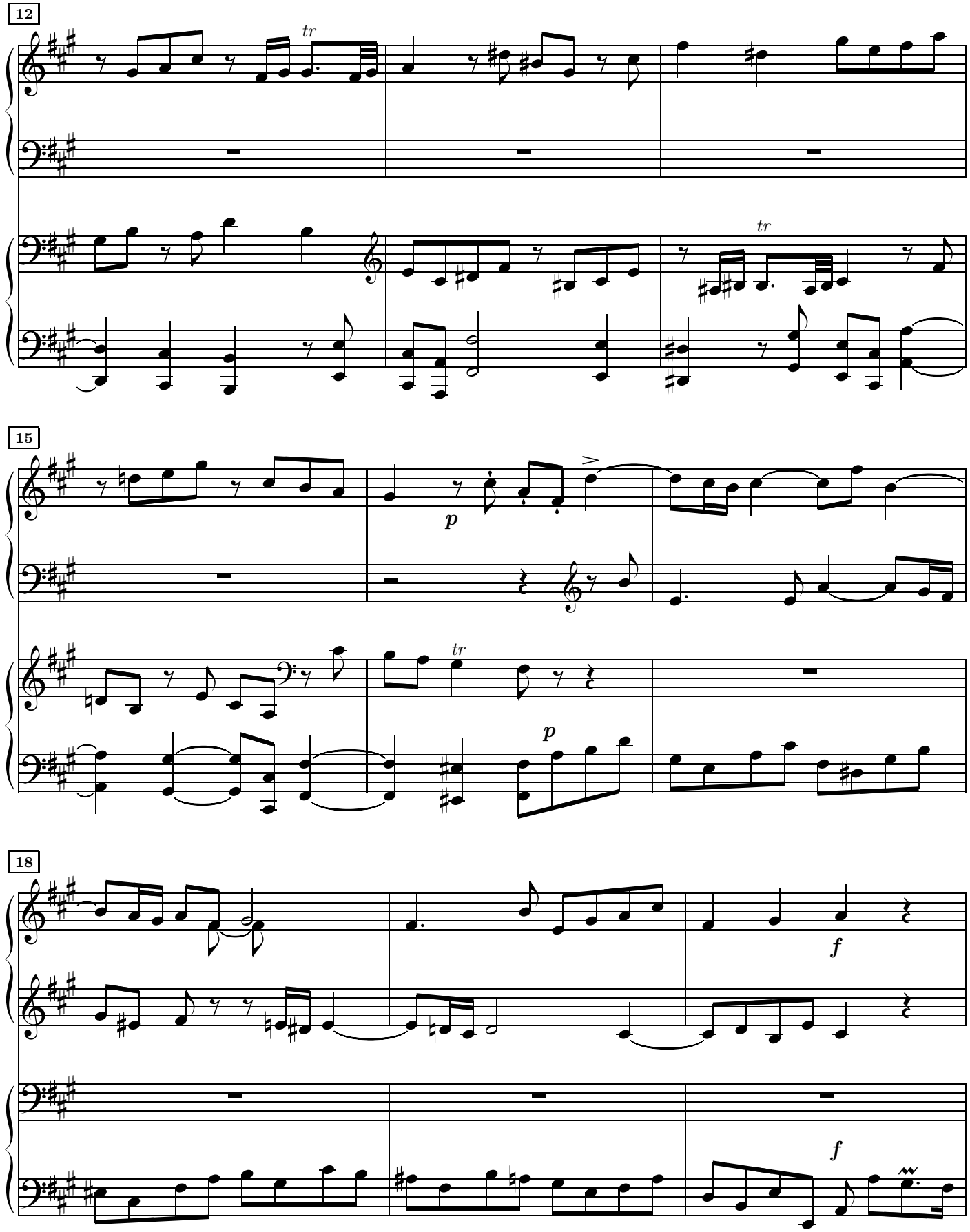

27
a tempo.
dim.
rall.
dim.
rall.
30
f
esp.
f
esp.
33
p
cres.
p
cres.

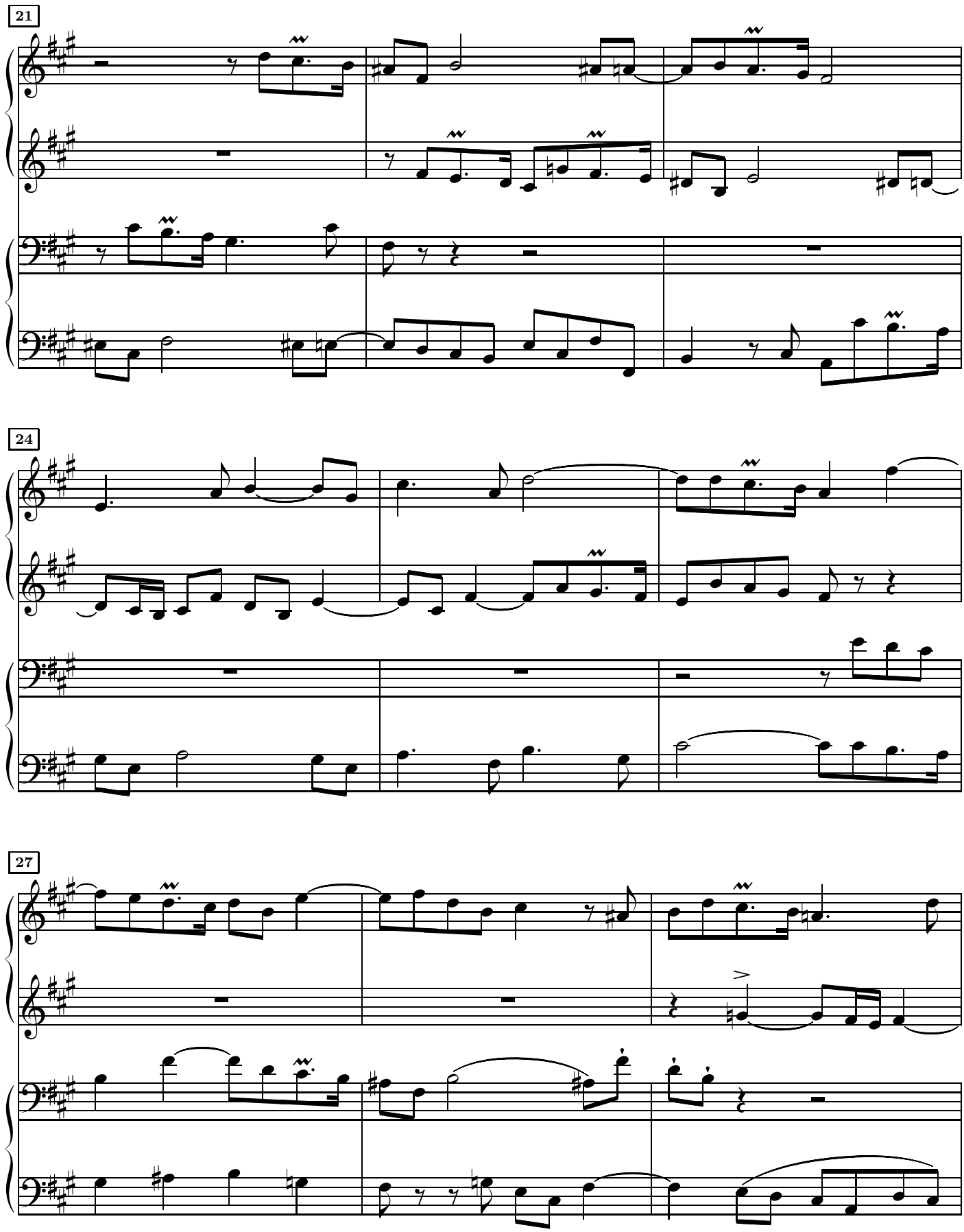

36
f
f
39
dim.
dim.
41
cres.
f
cres.
f
fz

Fugue à 3 voix

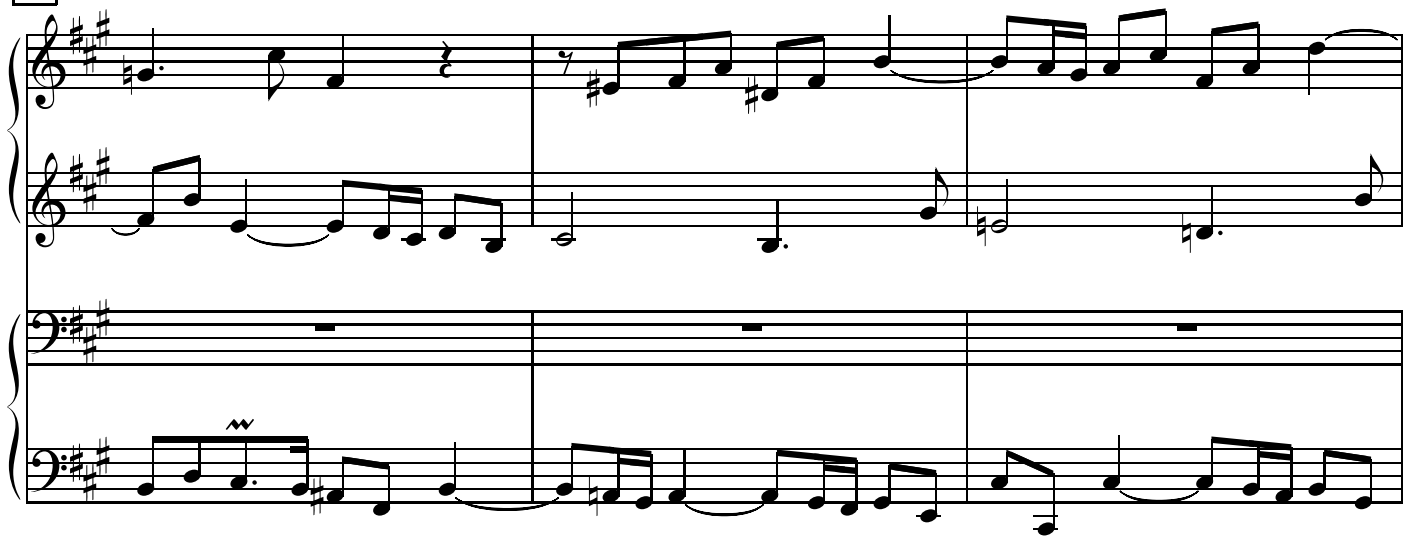
Moderato. con spiritoso.



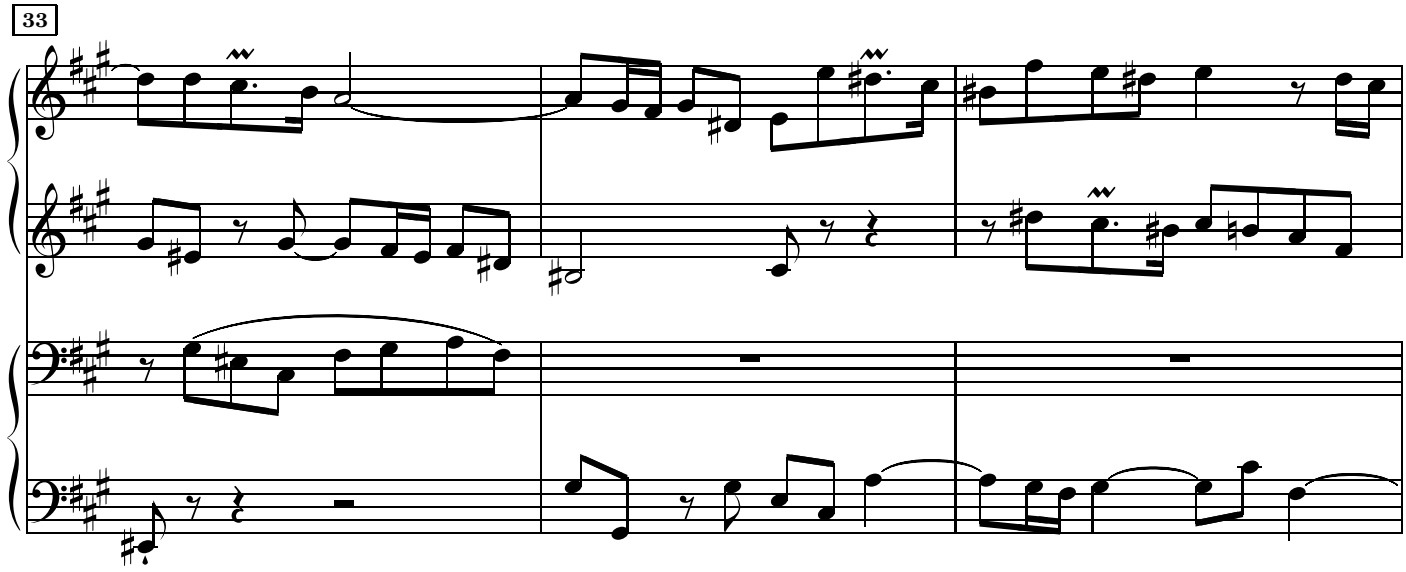

12
tr
tr
15
p
tr
p
18
f
f


21
24
27

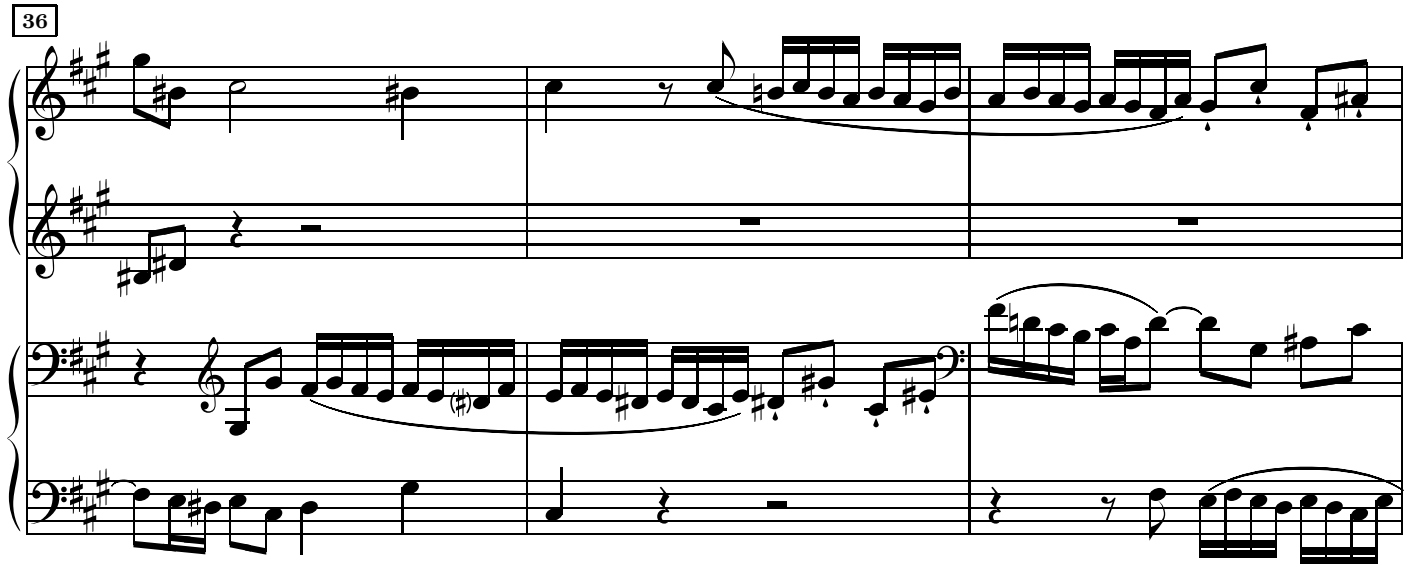
30

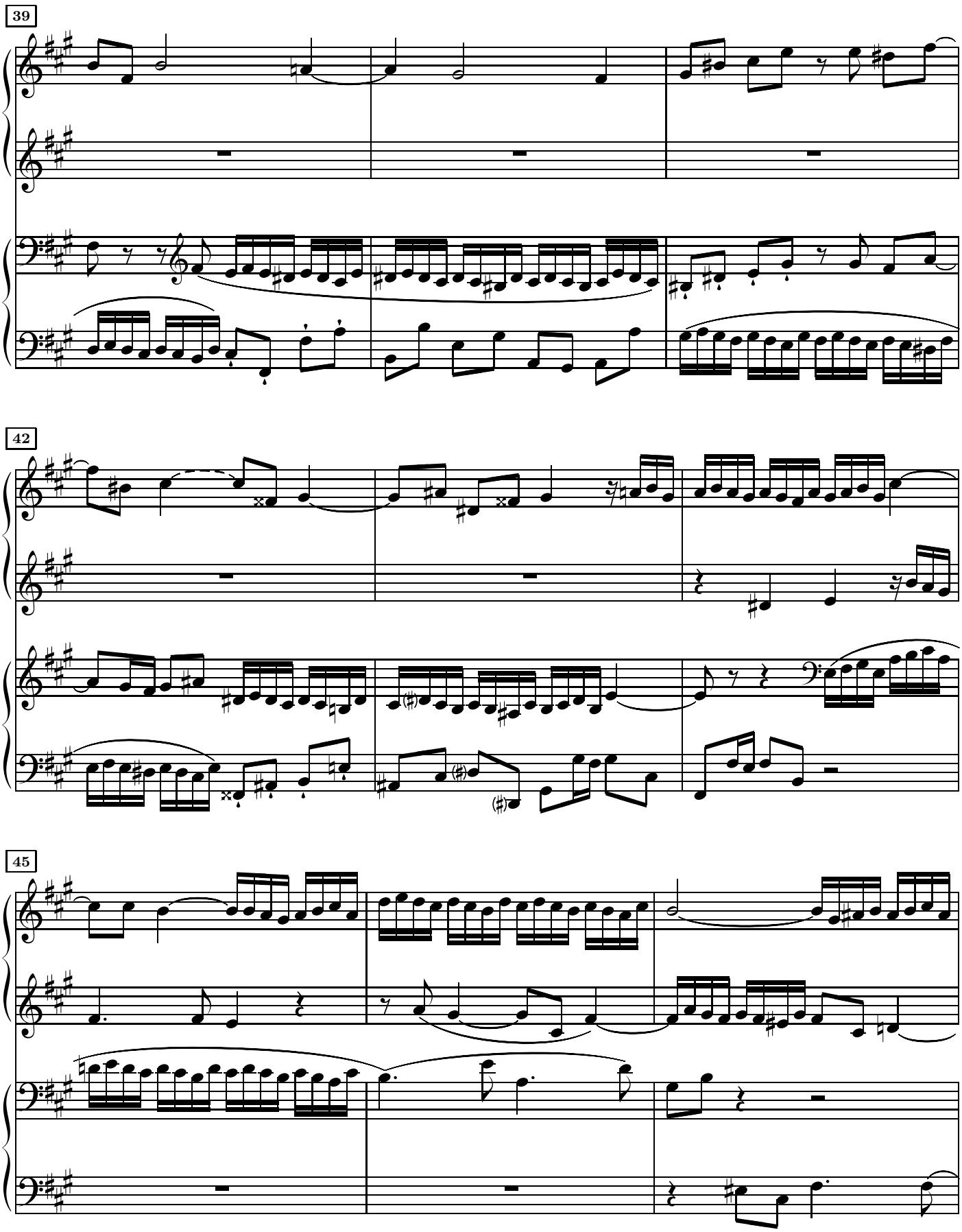


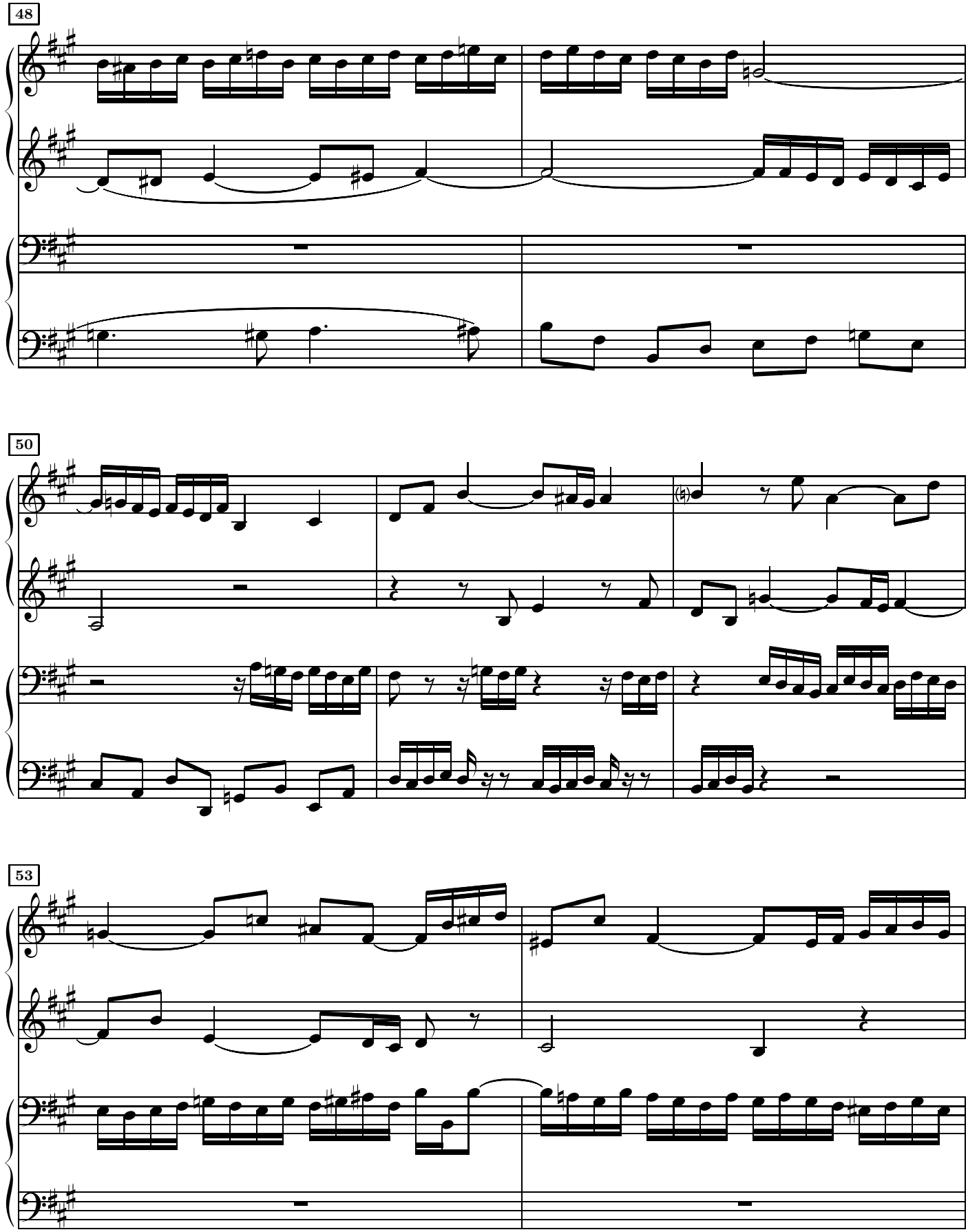
33

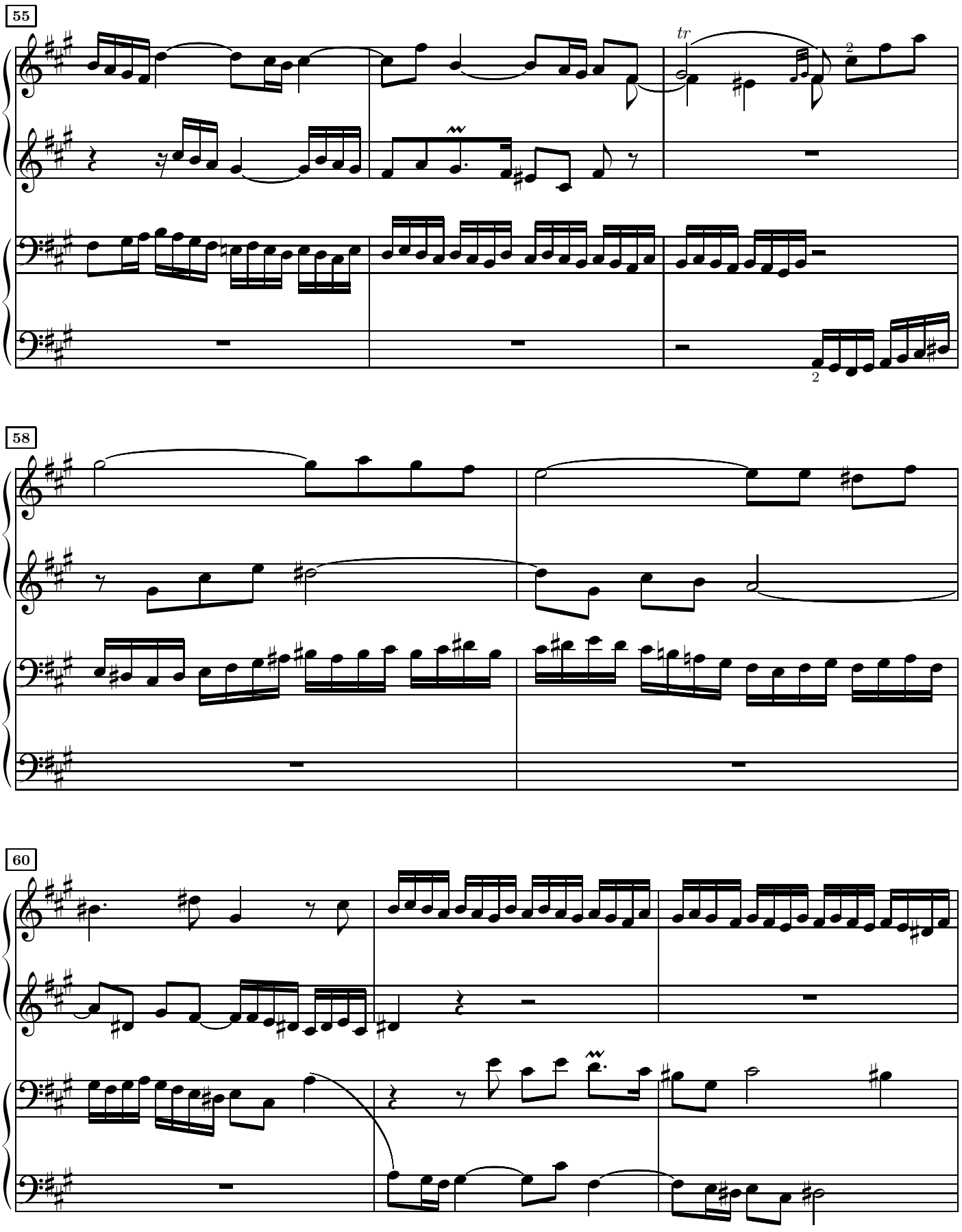


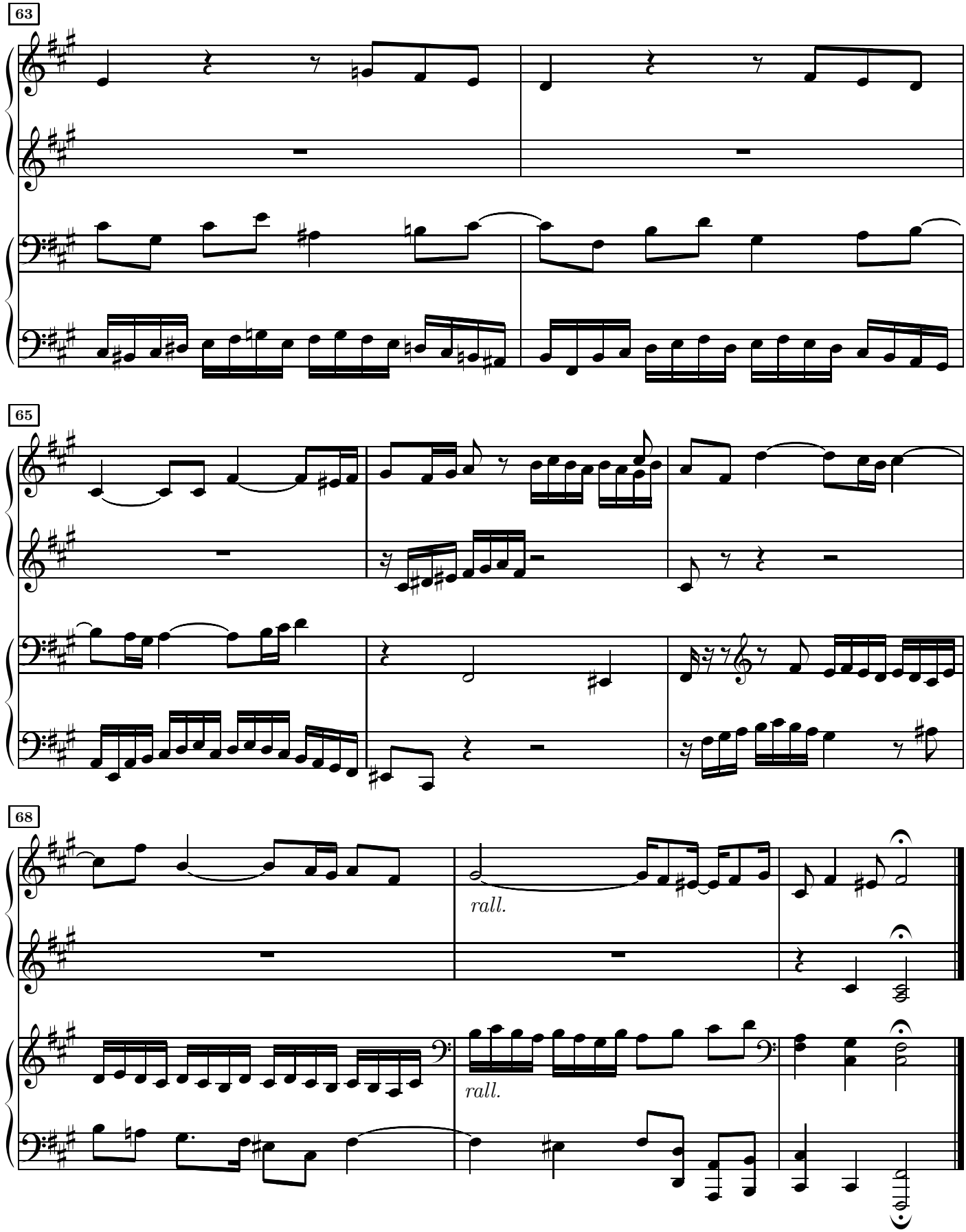
36




39
42
45


48
50
53

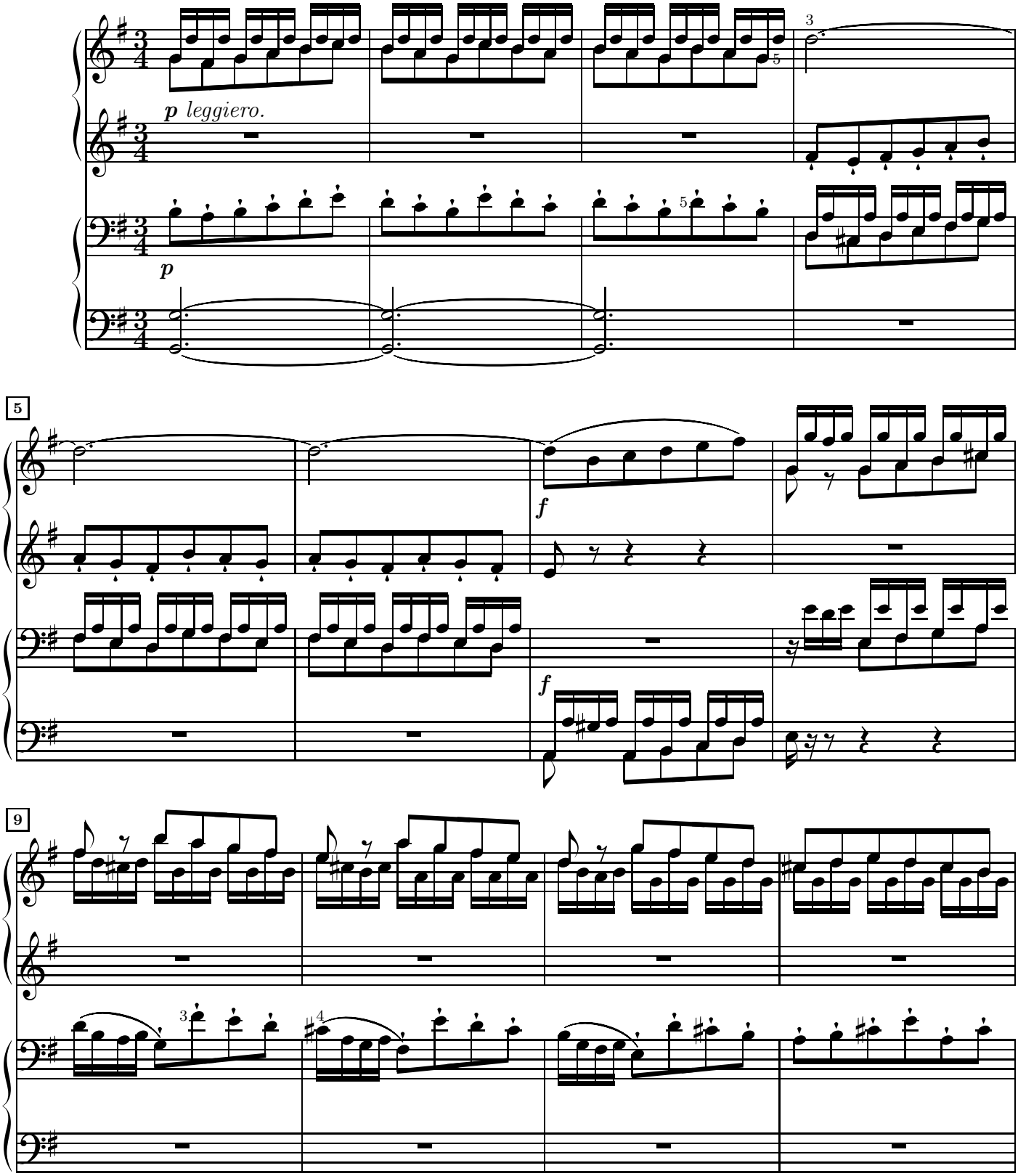

55
tr
58
60

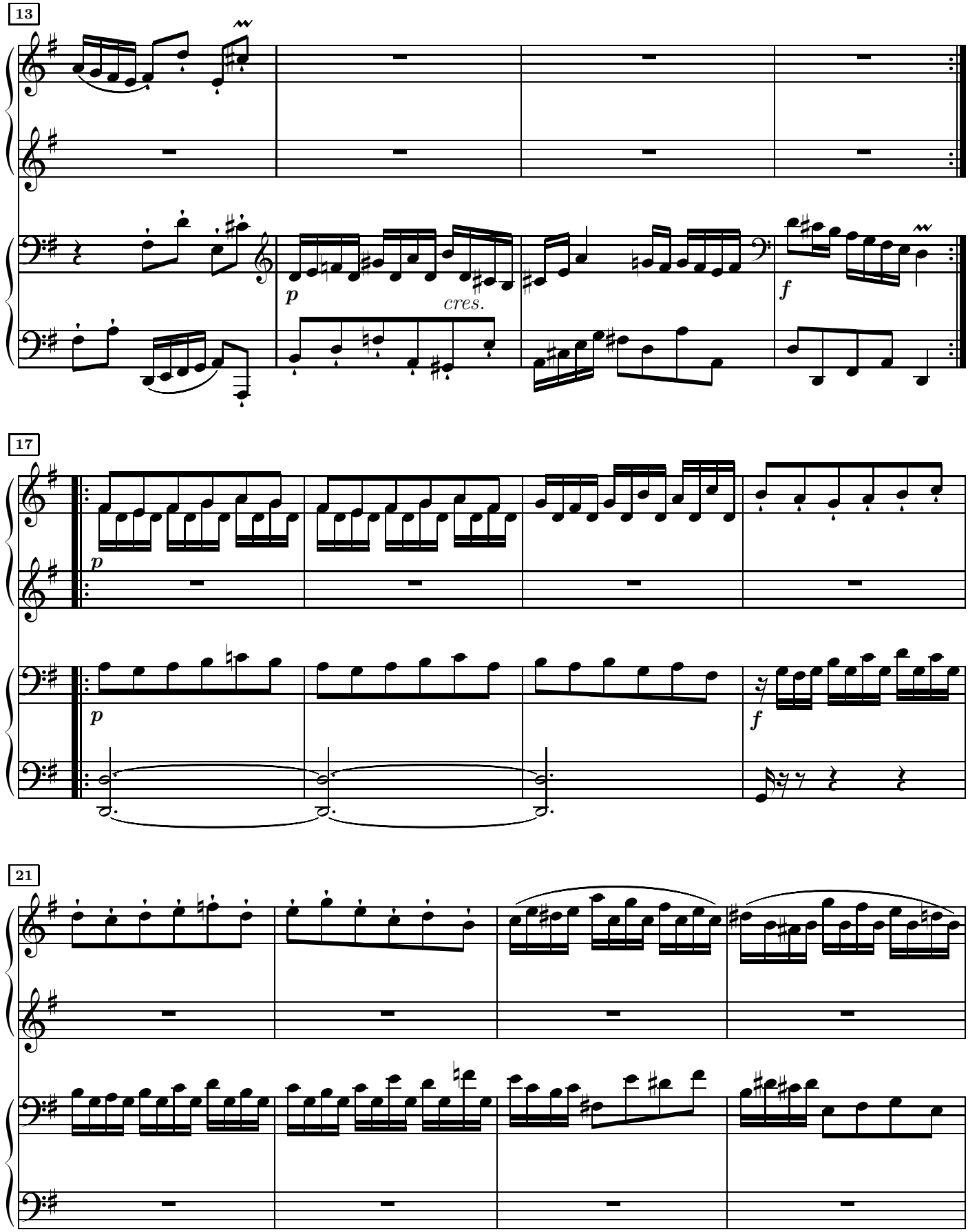

63
65
68
rall.
rall.

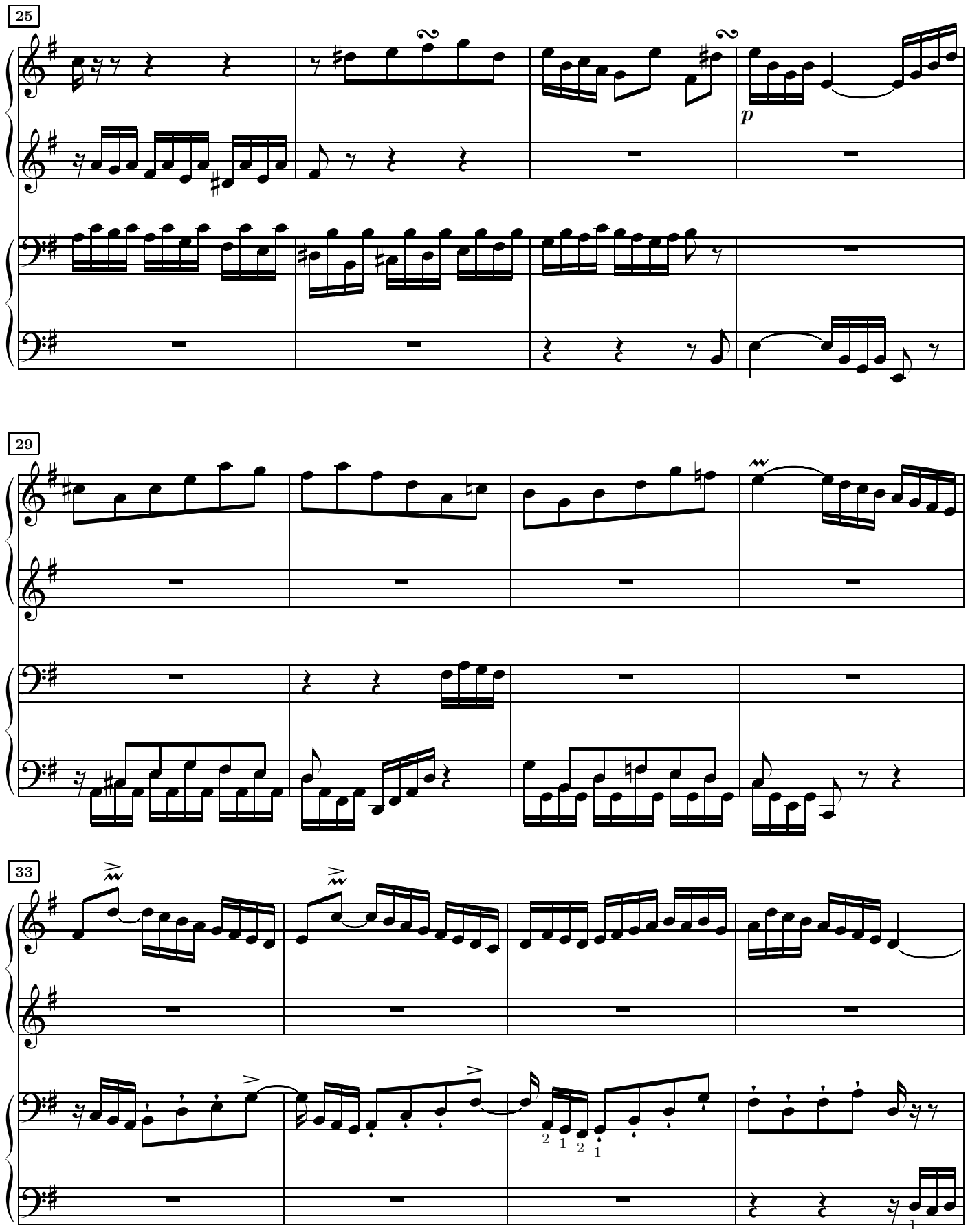
39.e en sol majeur

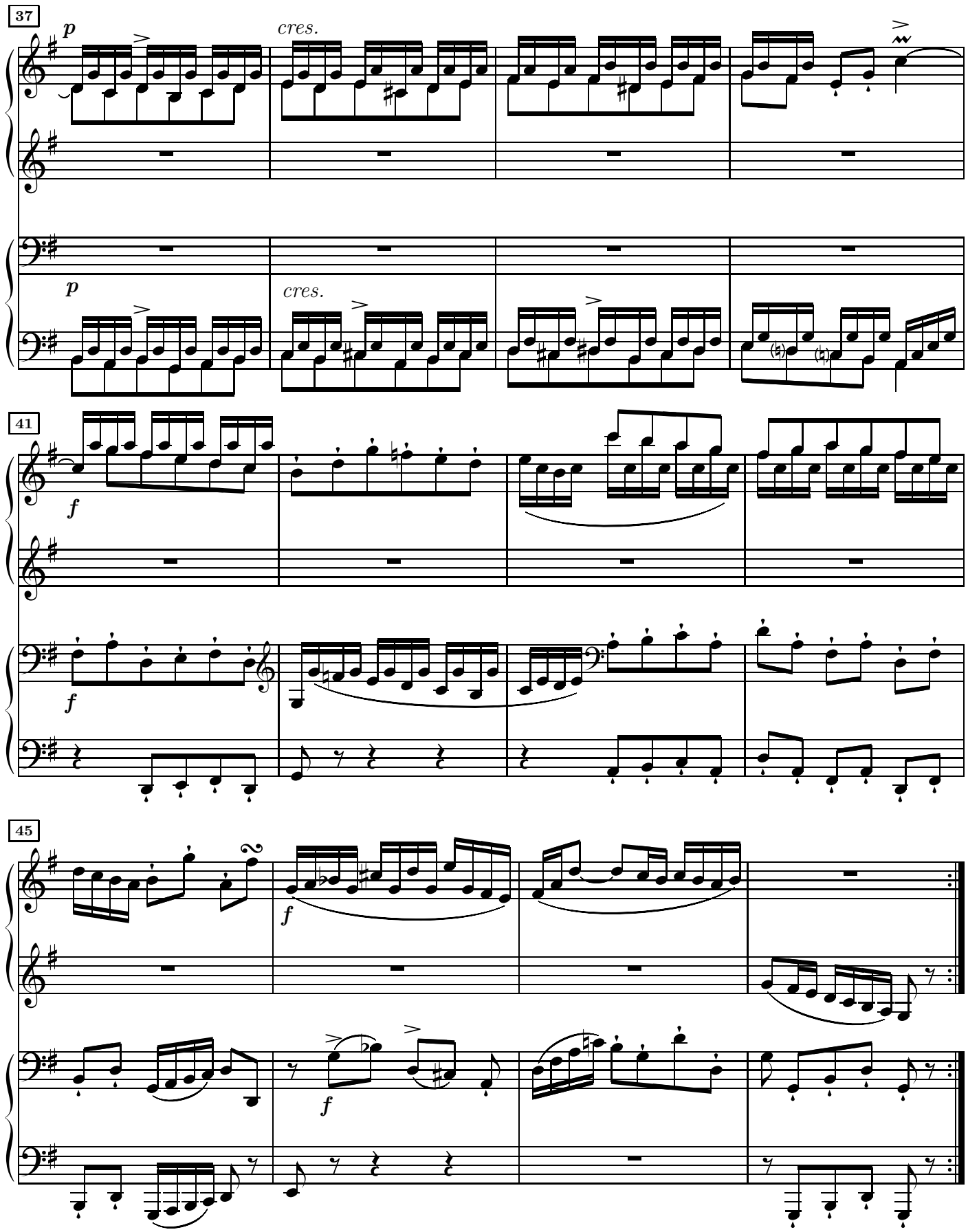
Prélude
Allegro.

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



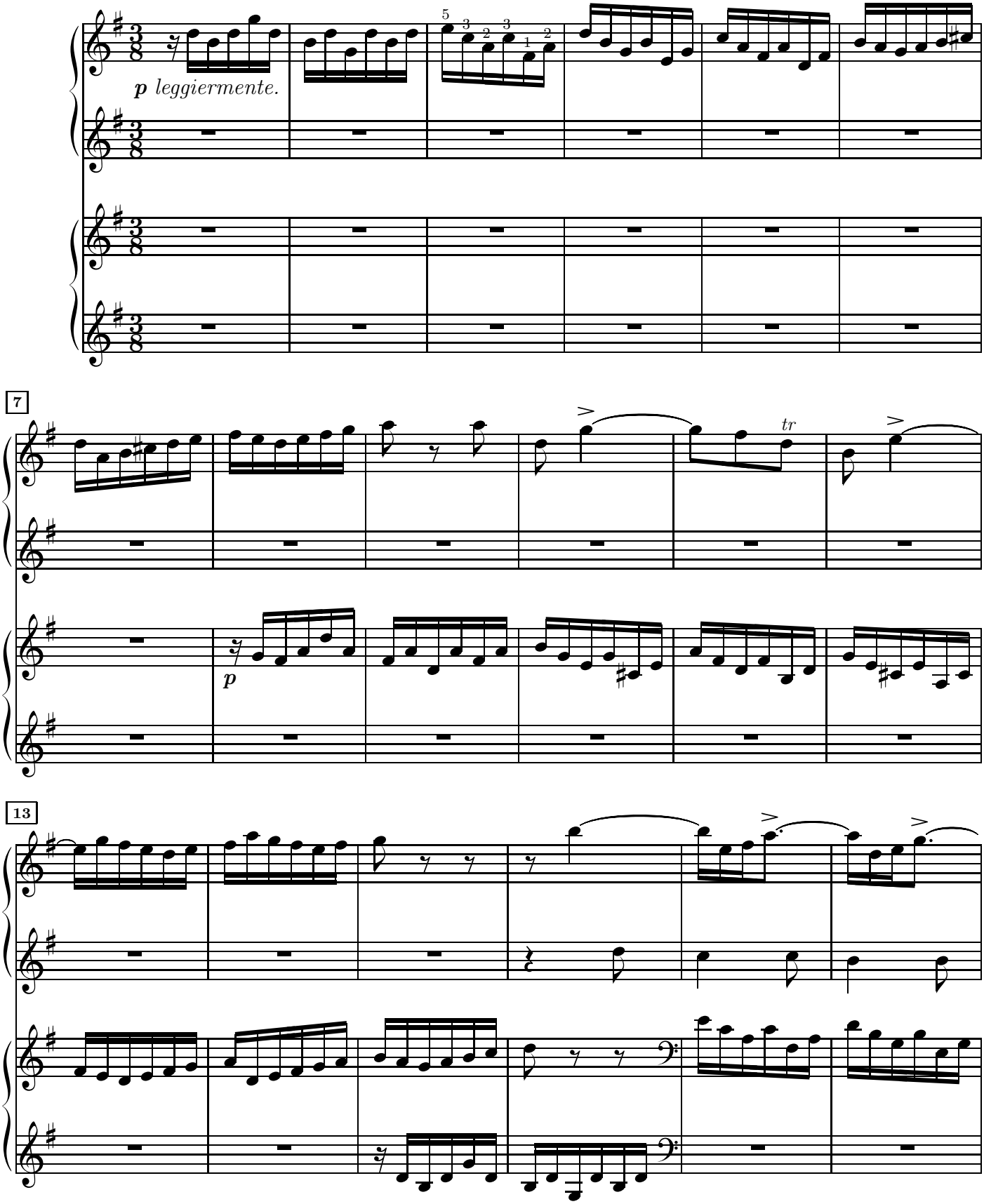

13
p
cres.
f
17
p
p
f
21

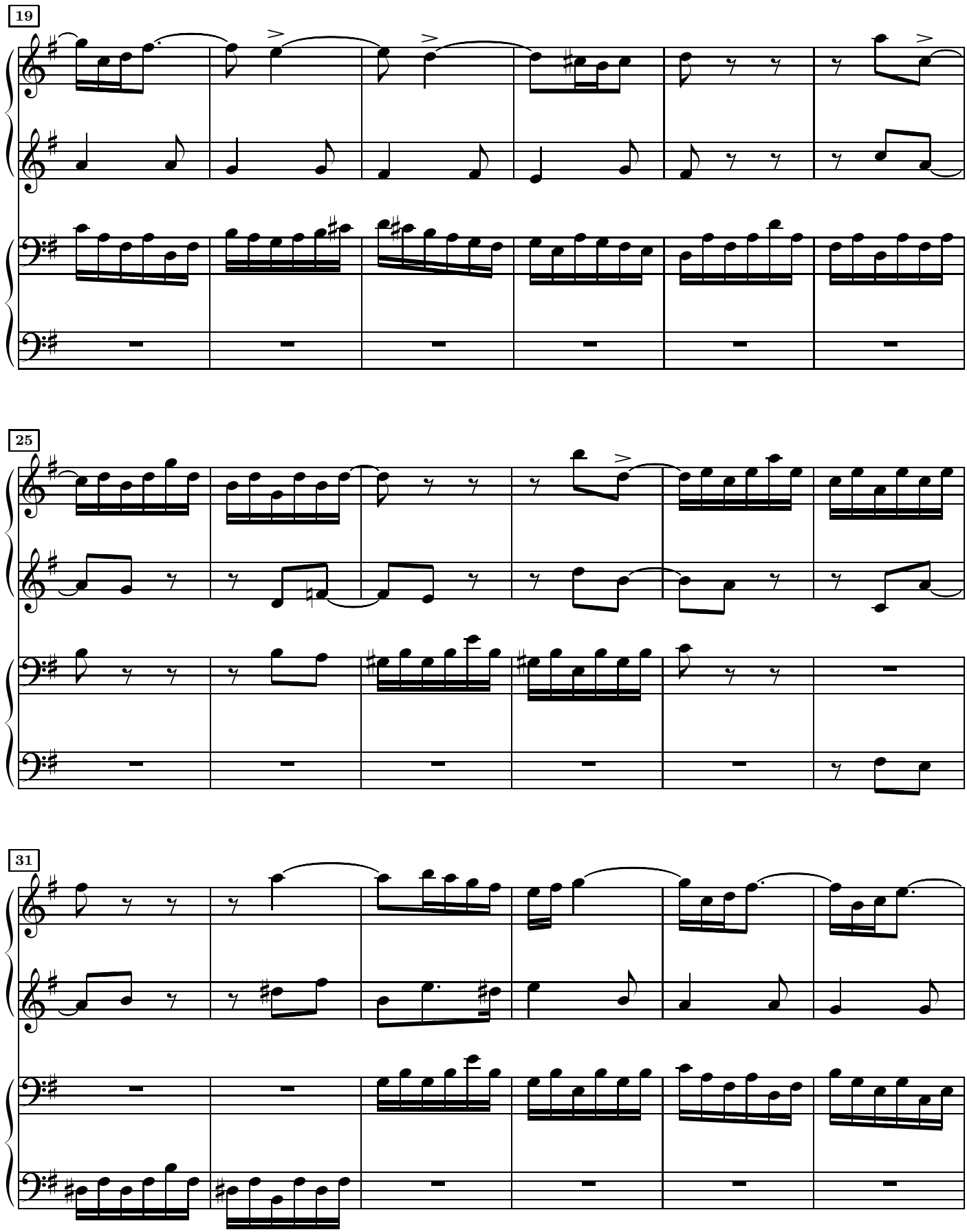

25
p
29
33

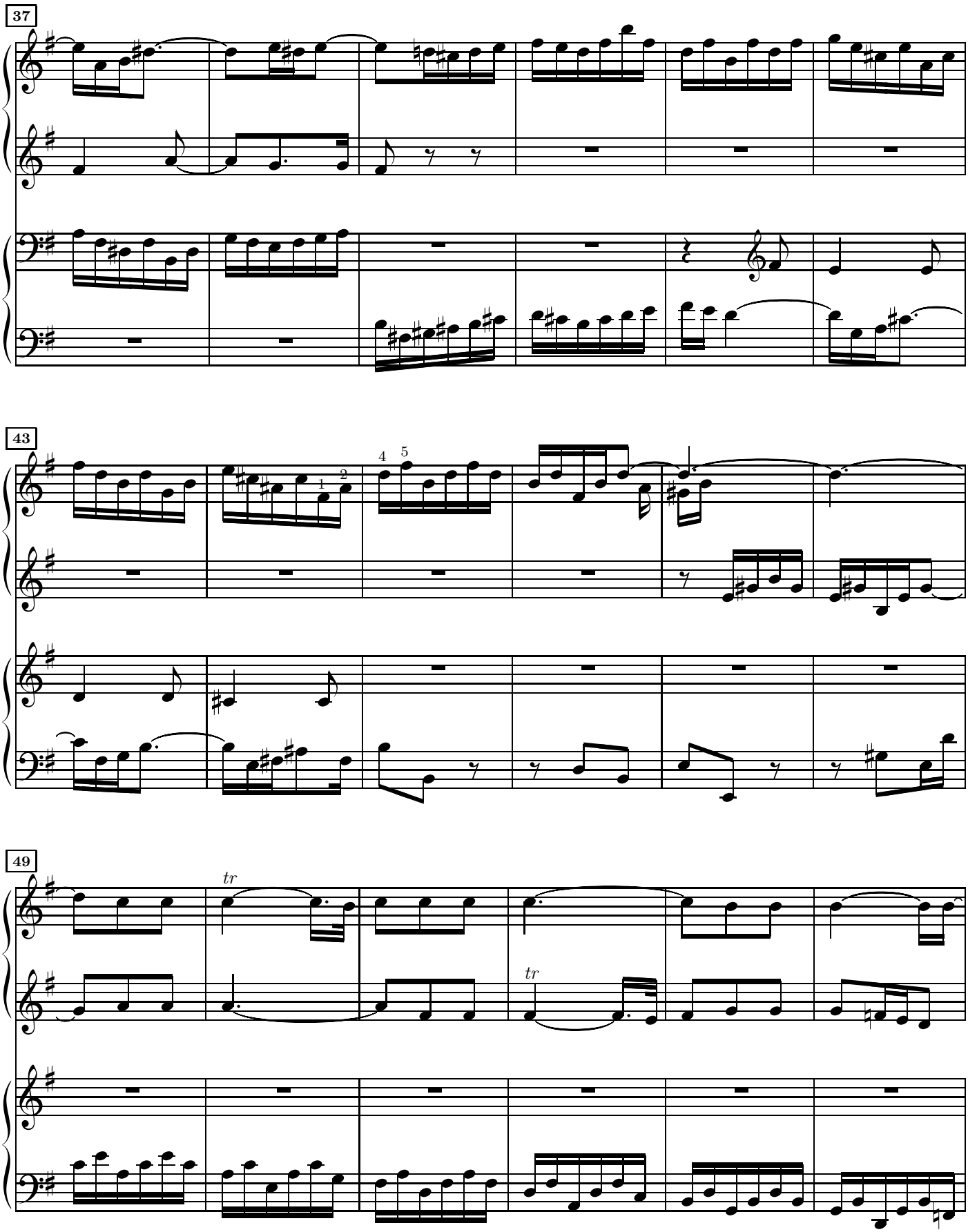

37
p
cres.
p
cres.
41
f
f
45
f
f

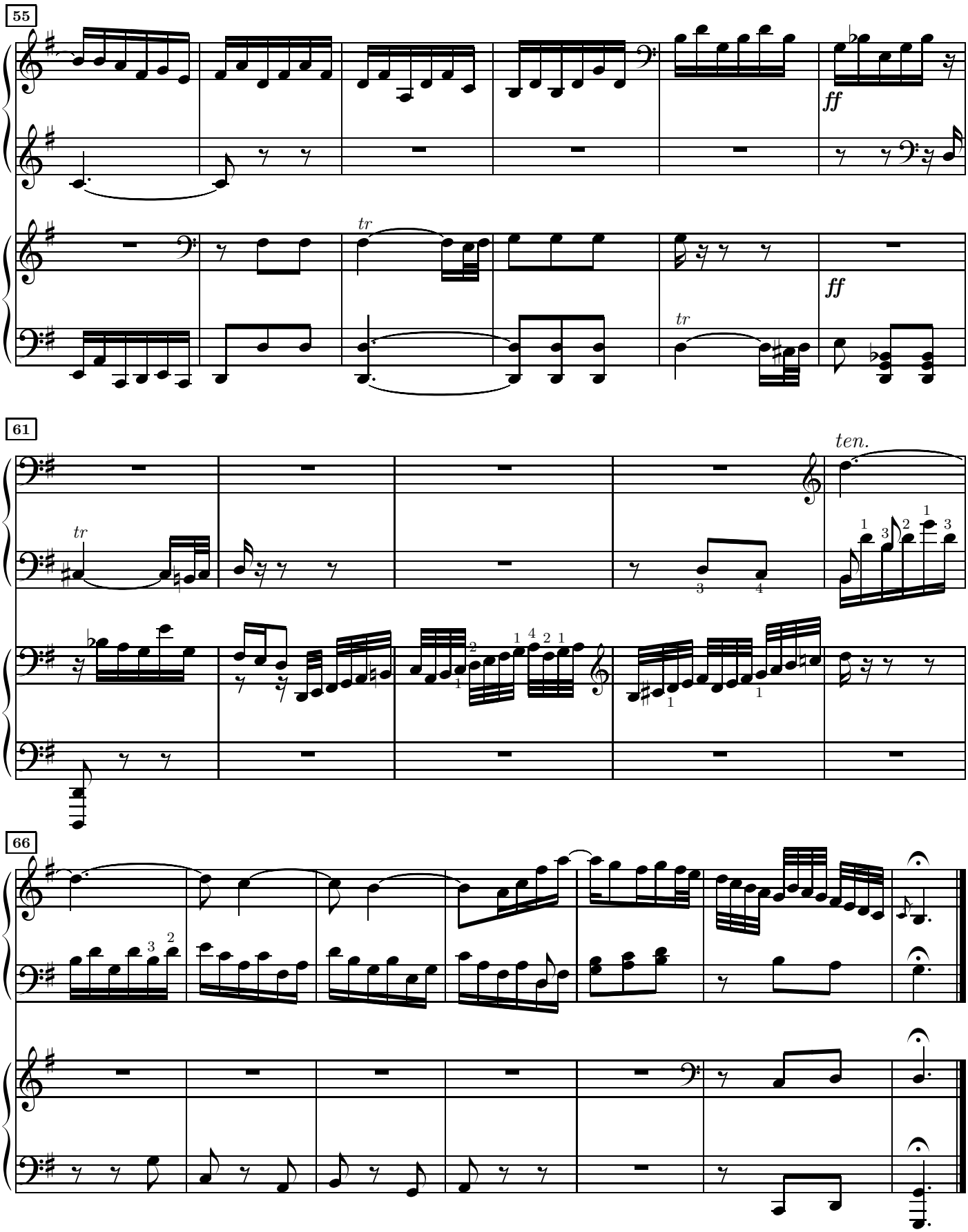
Fugue à 3 voix

Allegretto.




19
25
31


37
43
49
tr
tr


55
ff
tr
ff
tr
61
tr
ten.
66

40.e en sol mineur

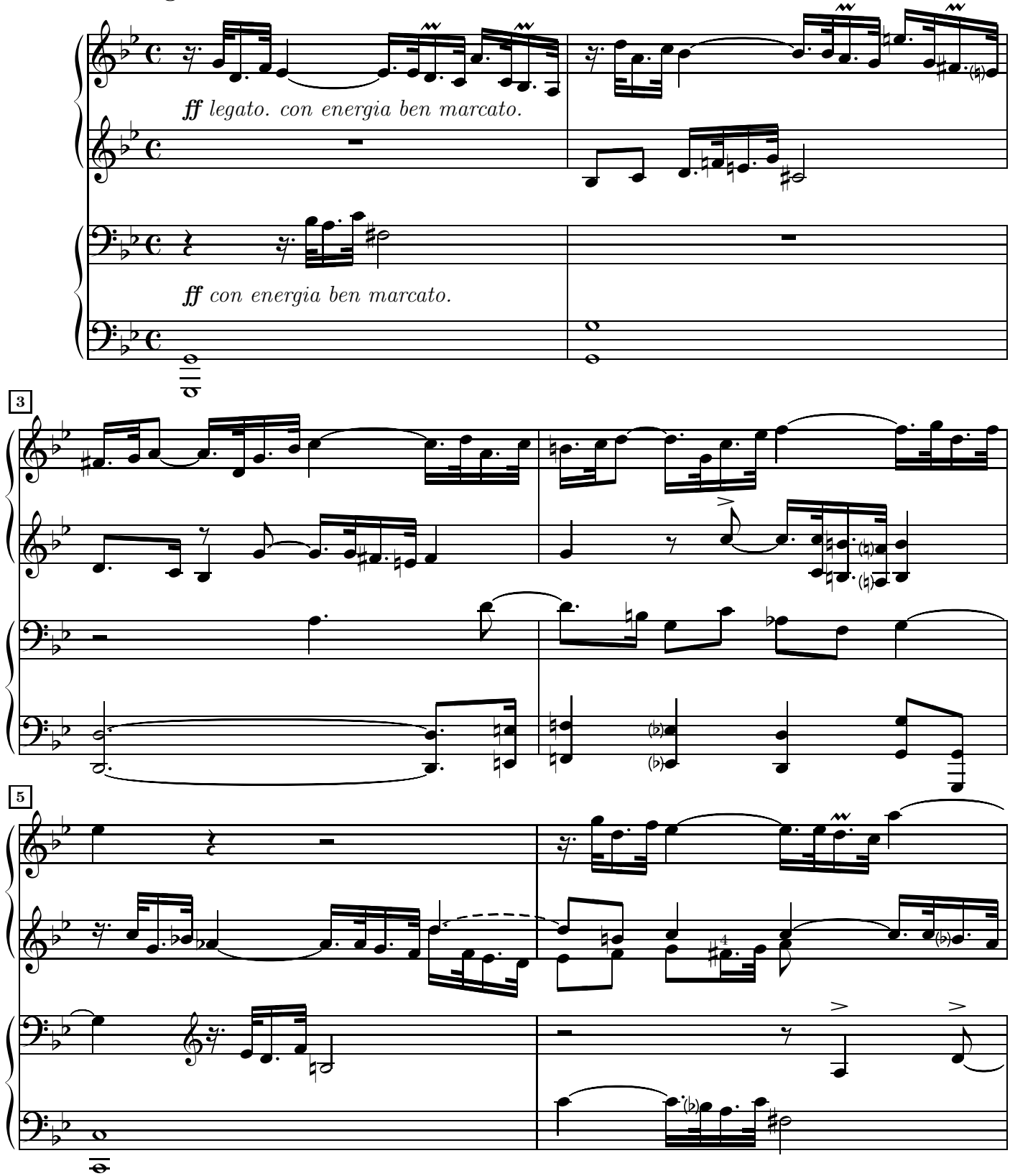
Prélude

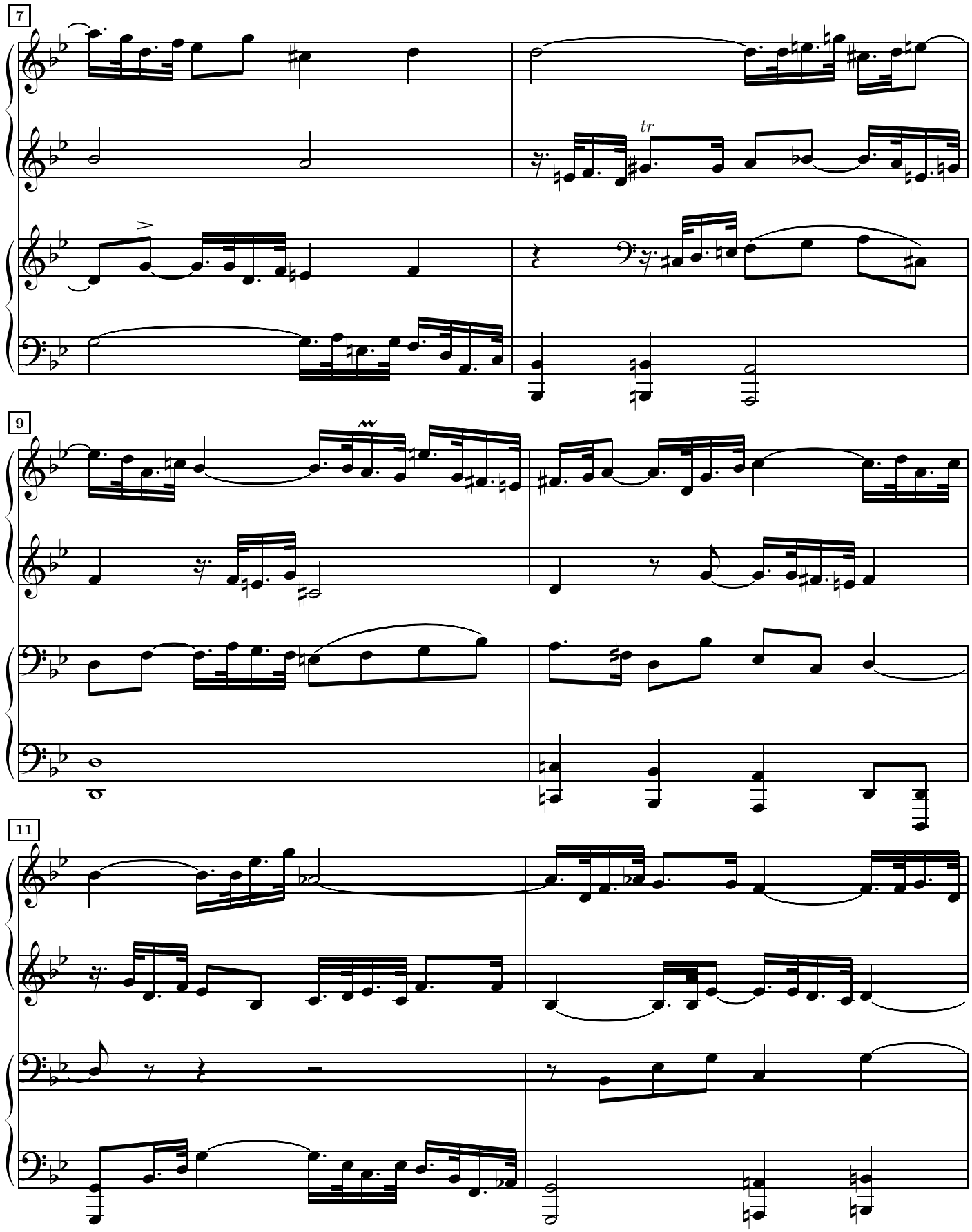
Largo.

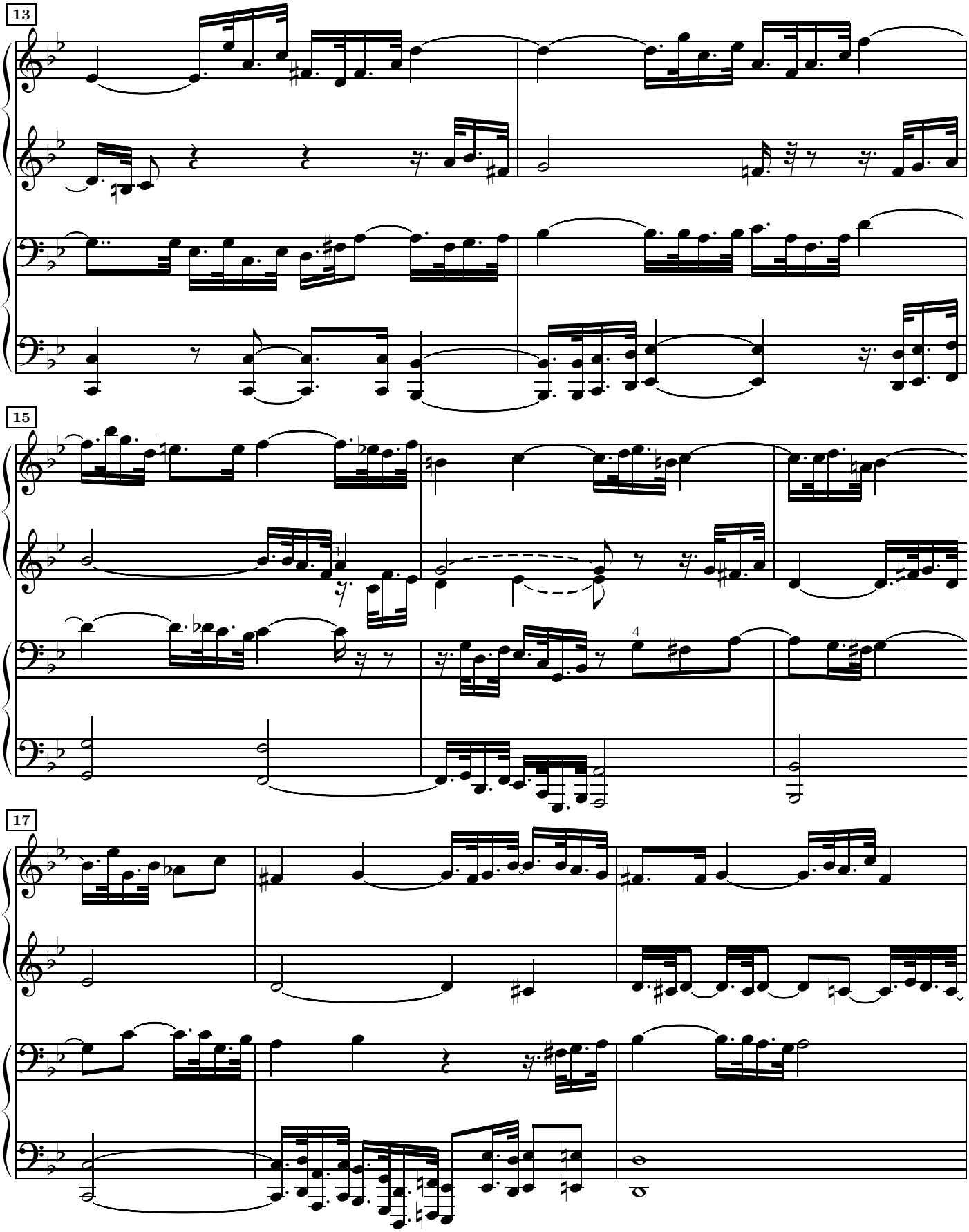
J.S.Bach
arr. H.J.Bertini

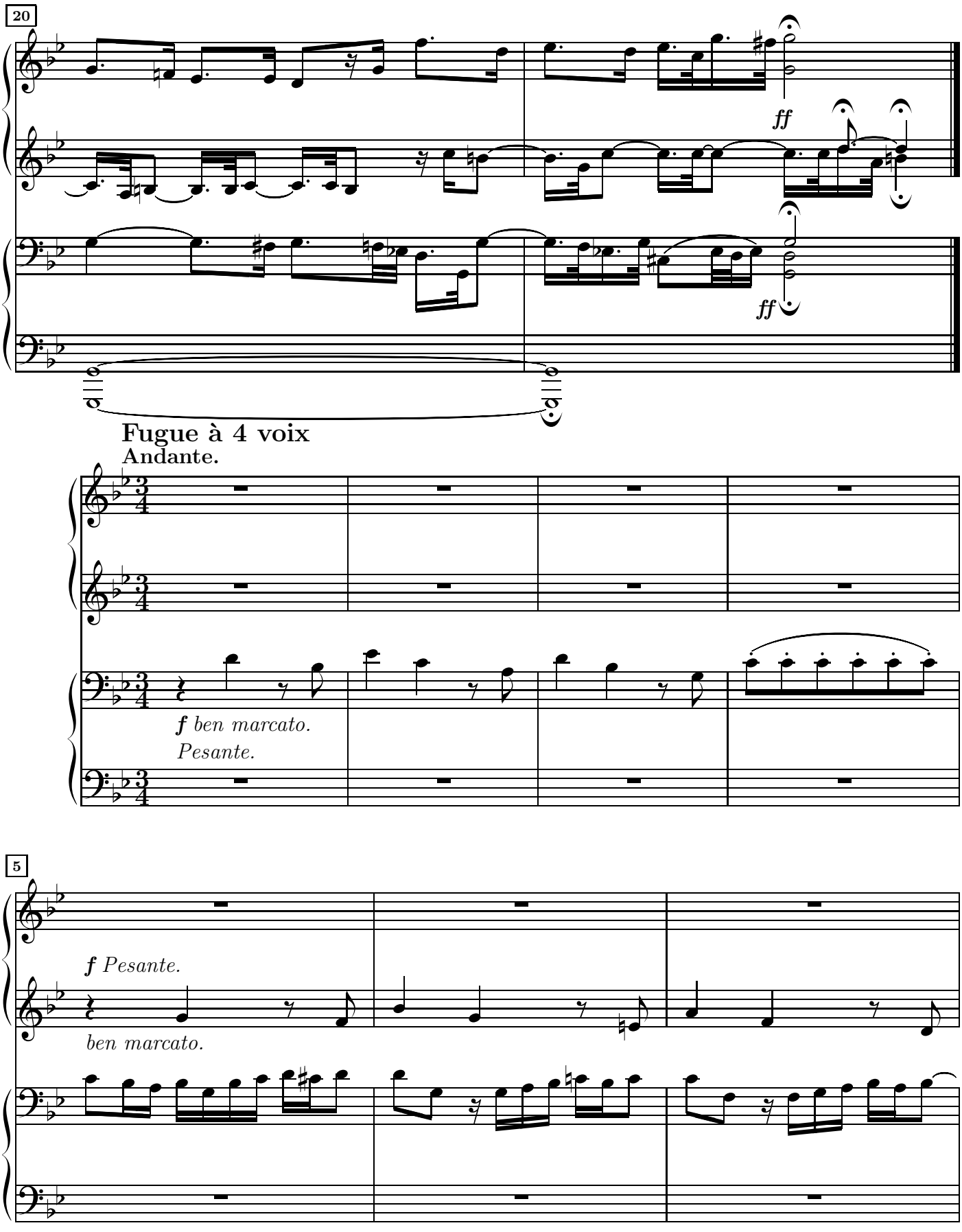
ff legato. con energia ben marcato.

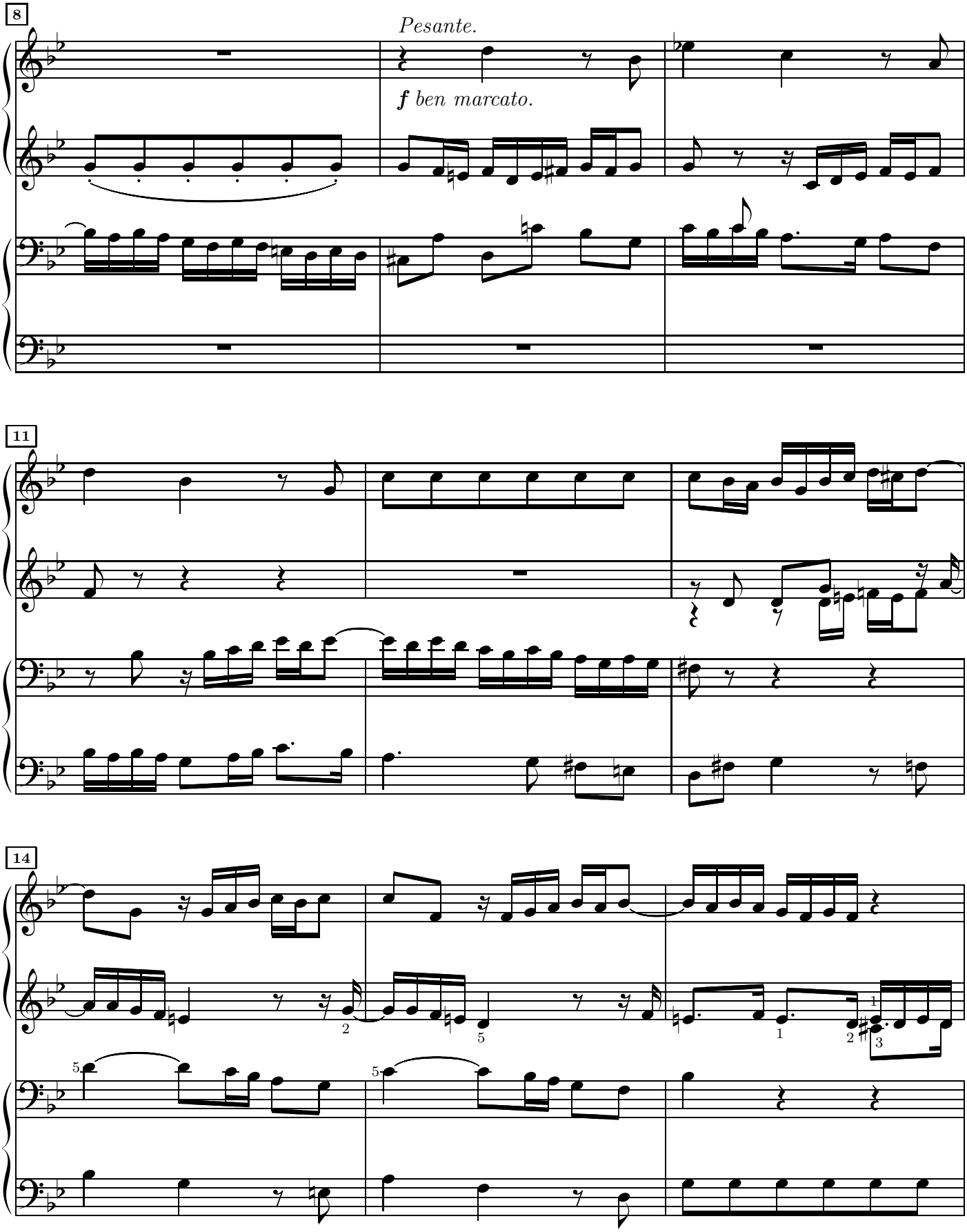
ff con energia ben marcato.

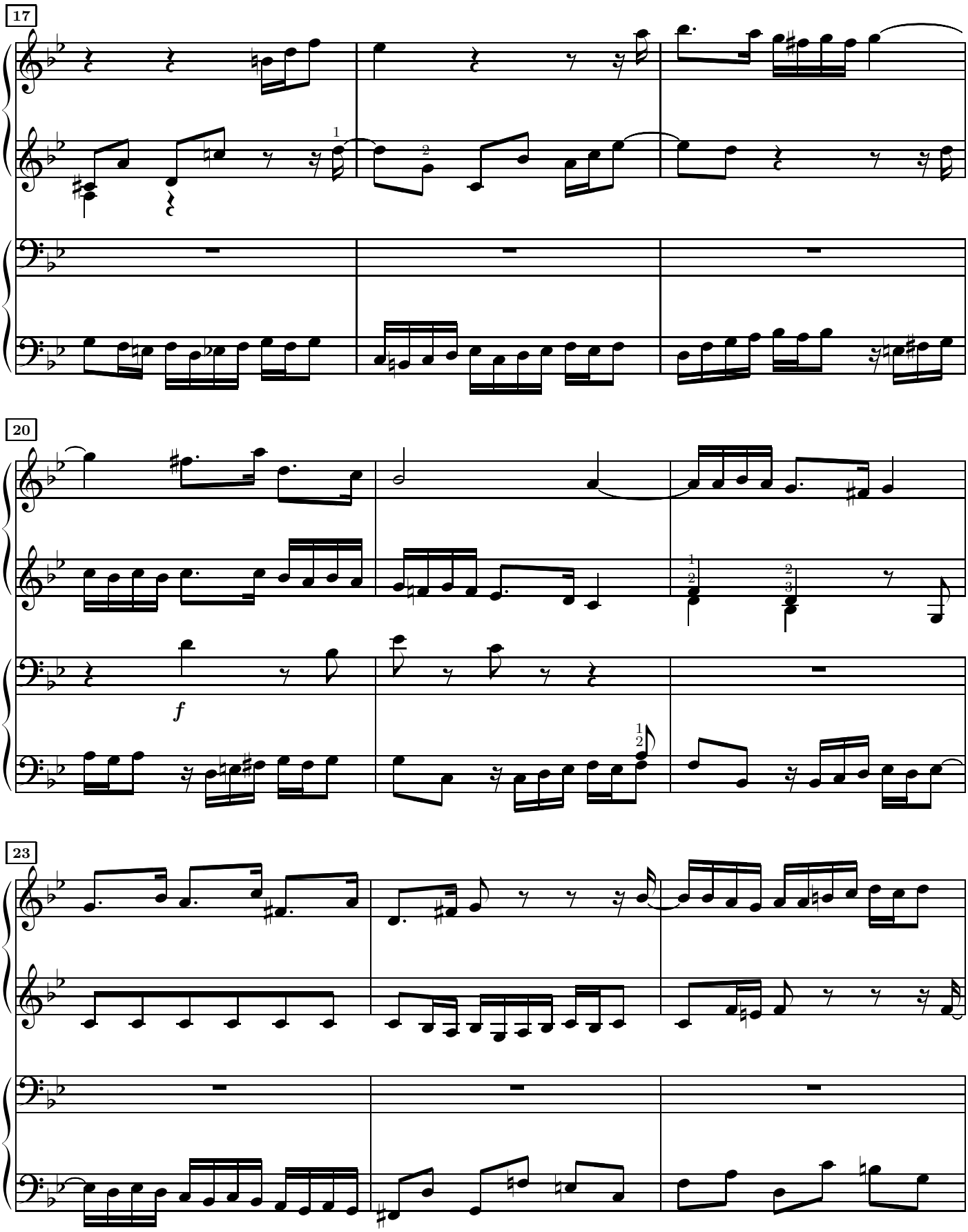


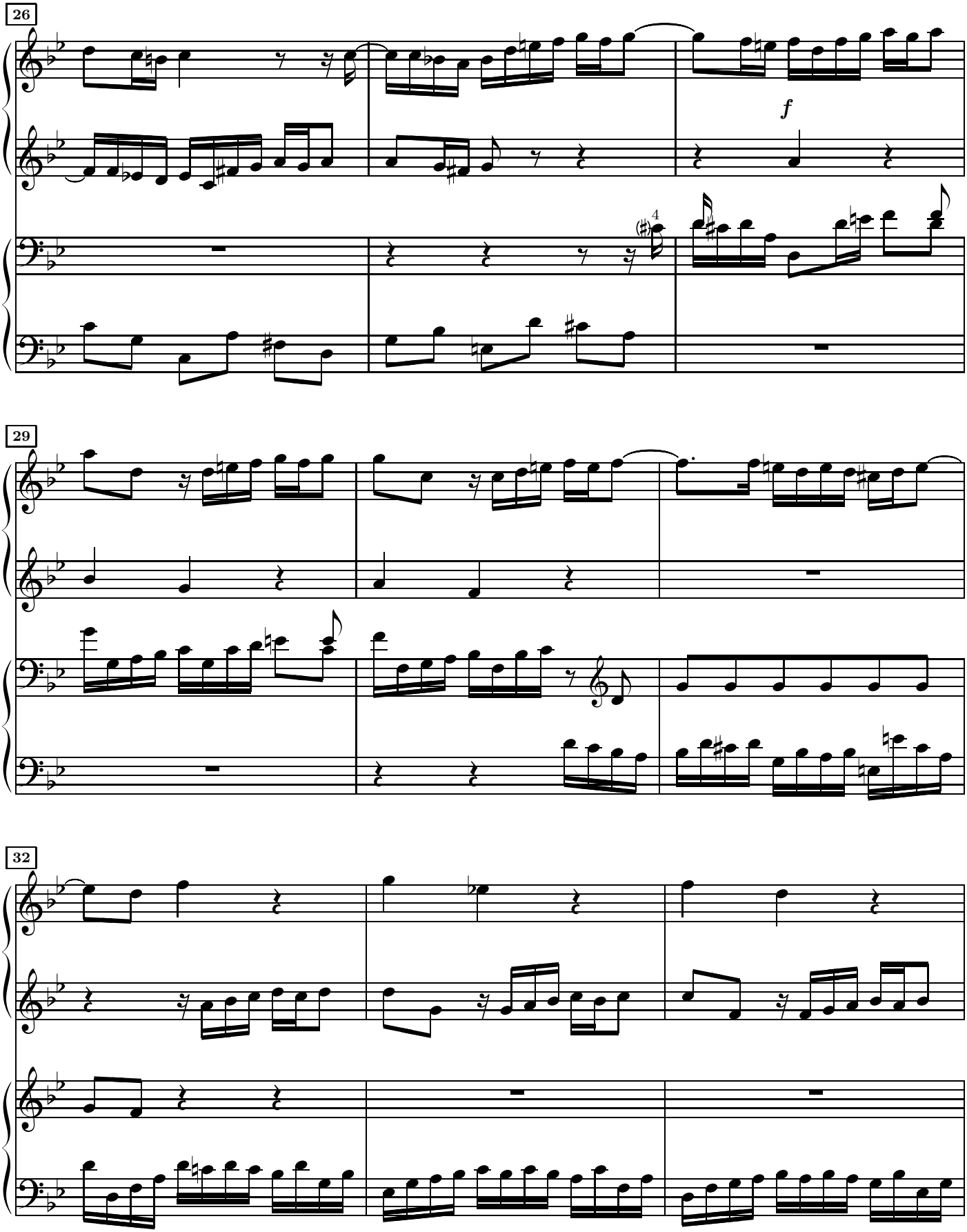

7
tr
9
11

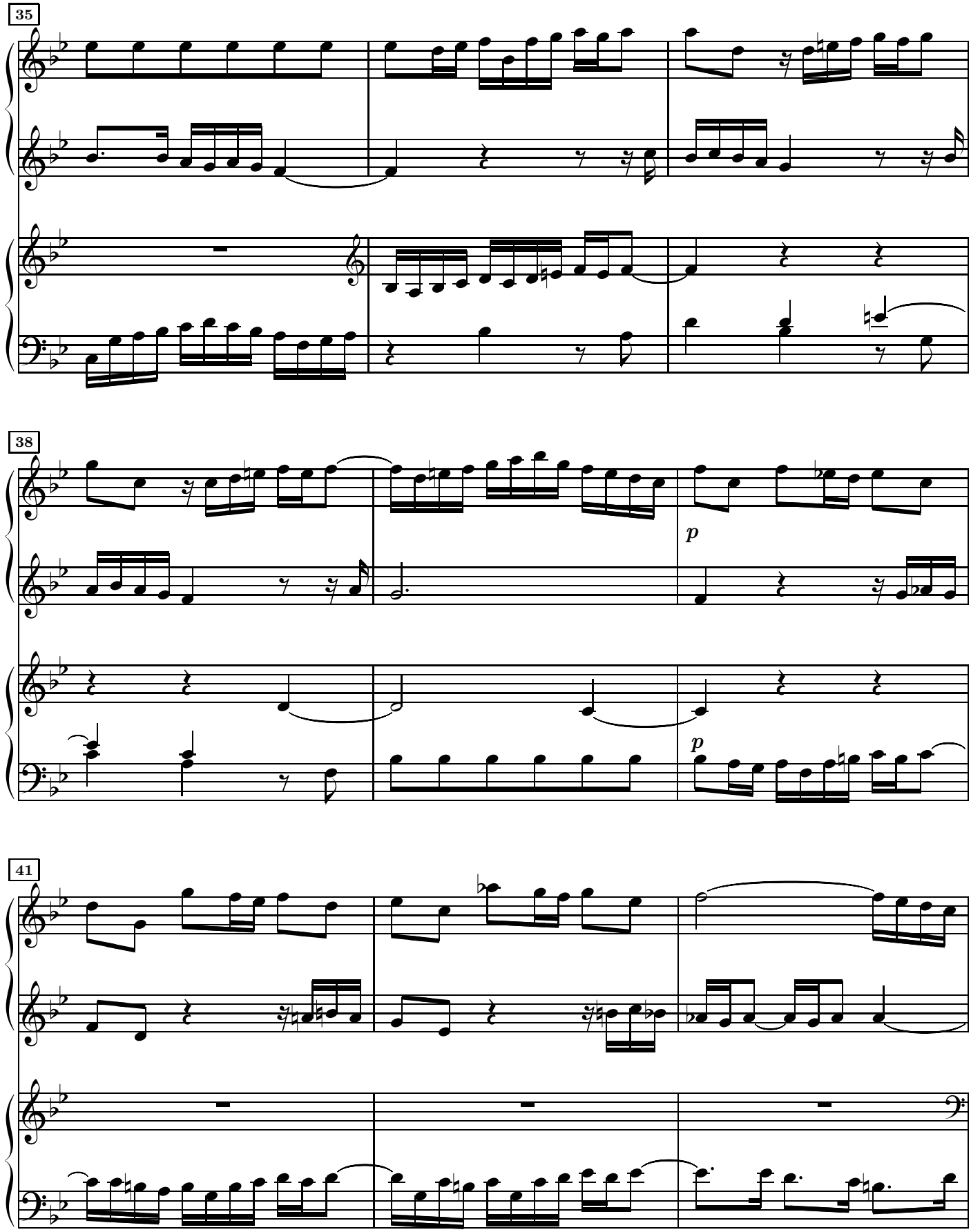

13
15
17

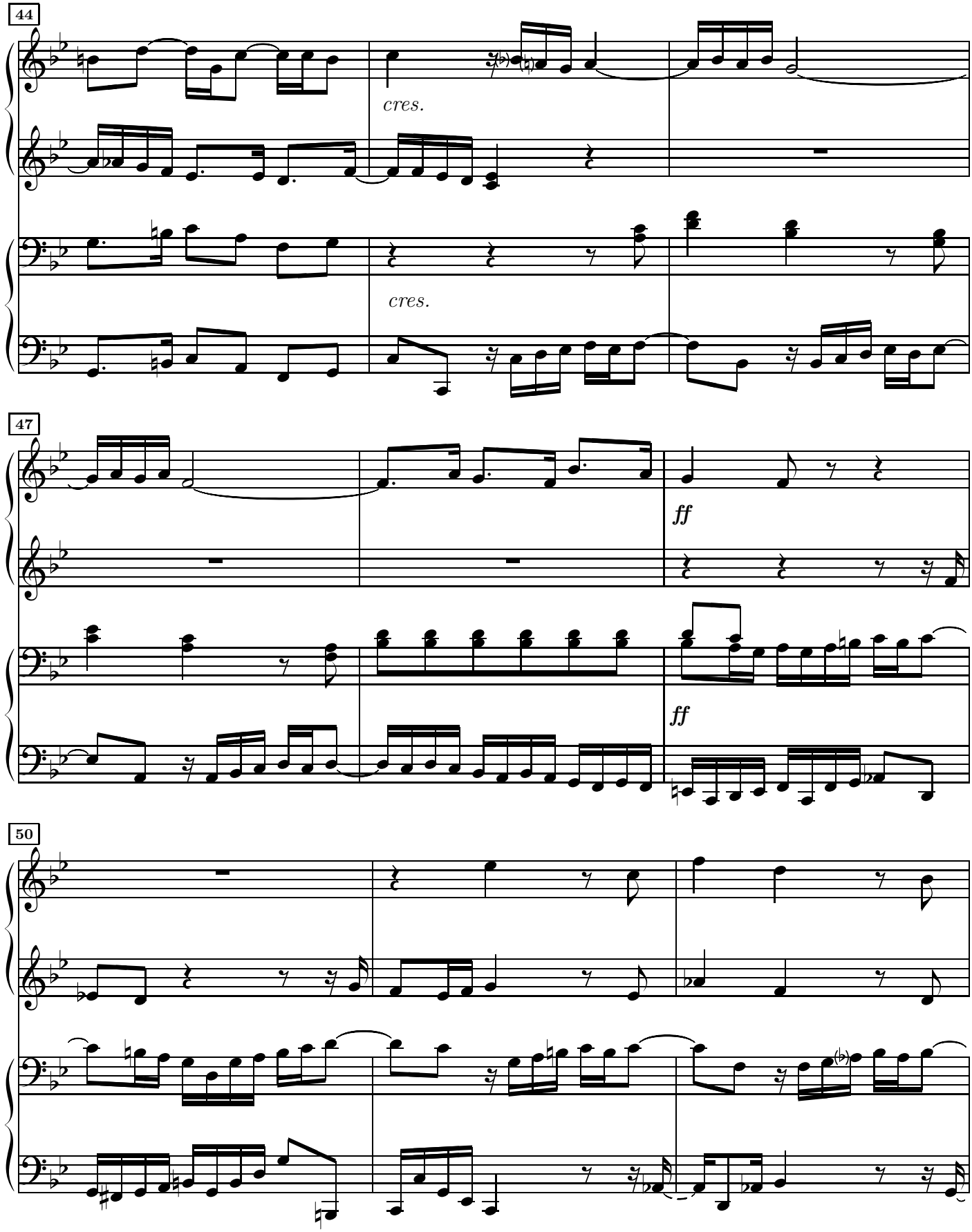

20
ff
ff
Fugue à 4 voix
Andante.
f ben marcato.
Pesante.
5
f Pesante.
ben marcato.

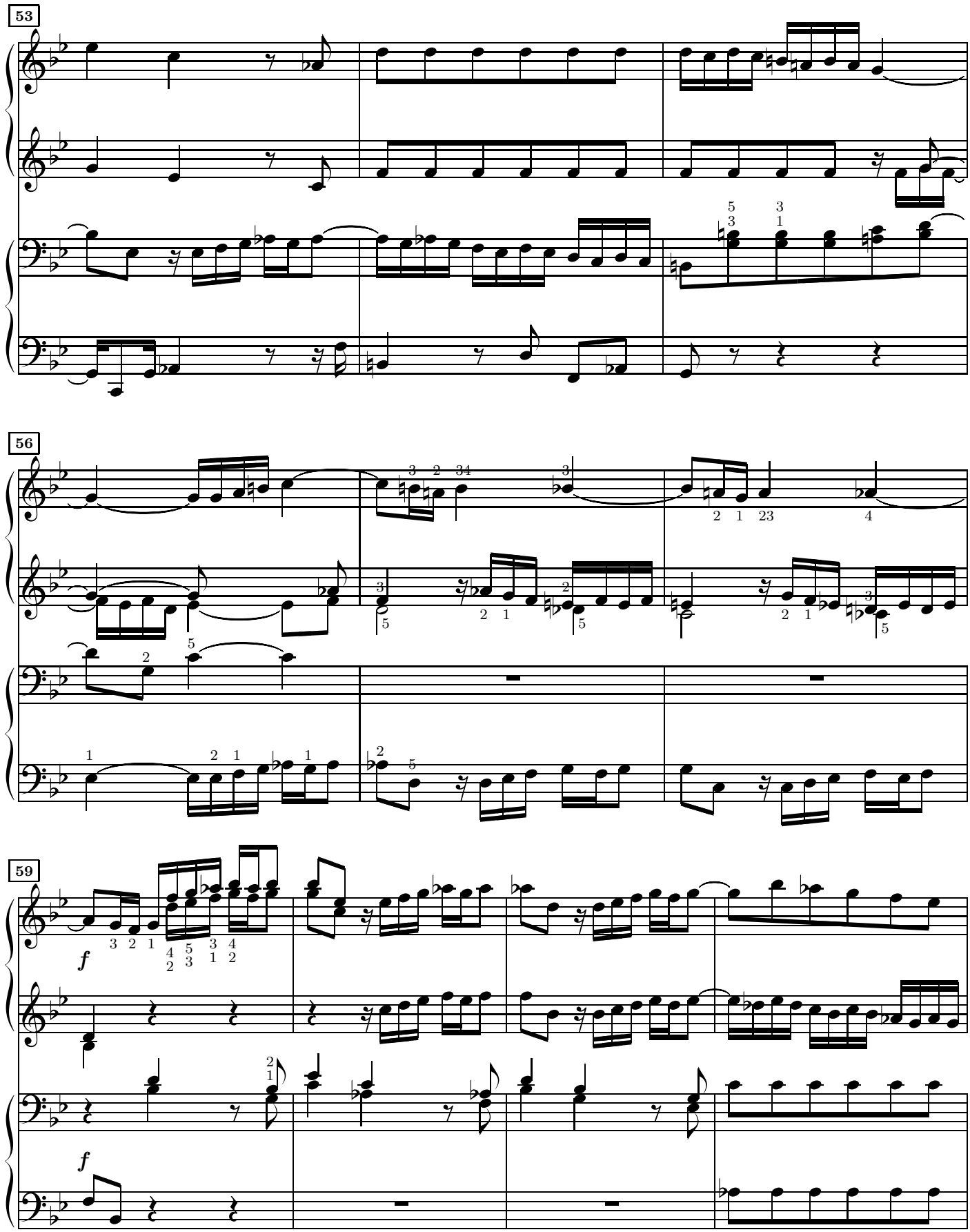

8
Pesante.
f ben marcato.
11
14

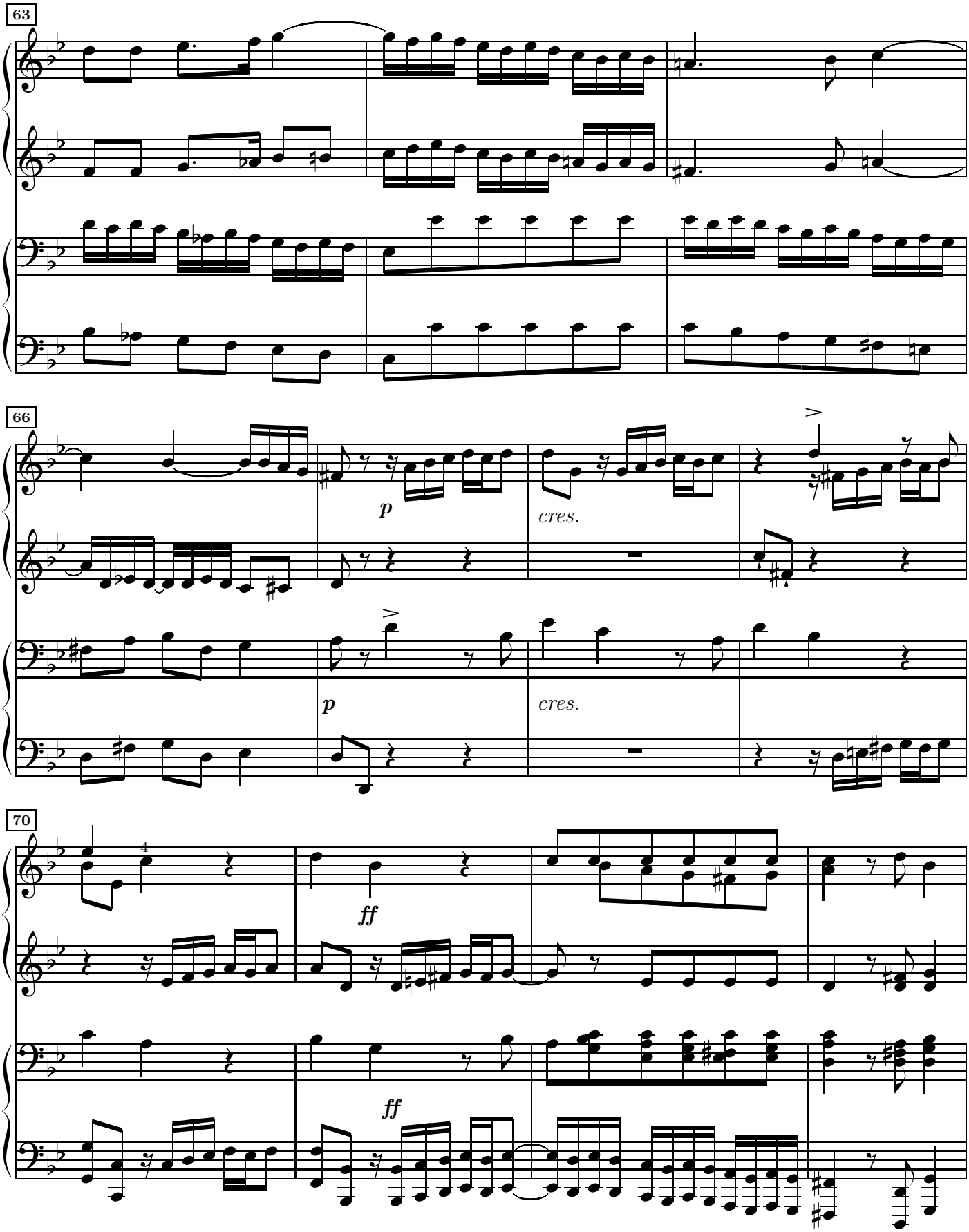

17
20
f
23

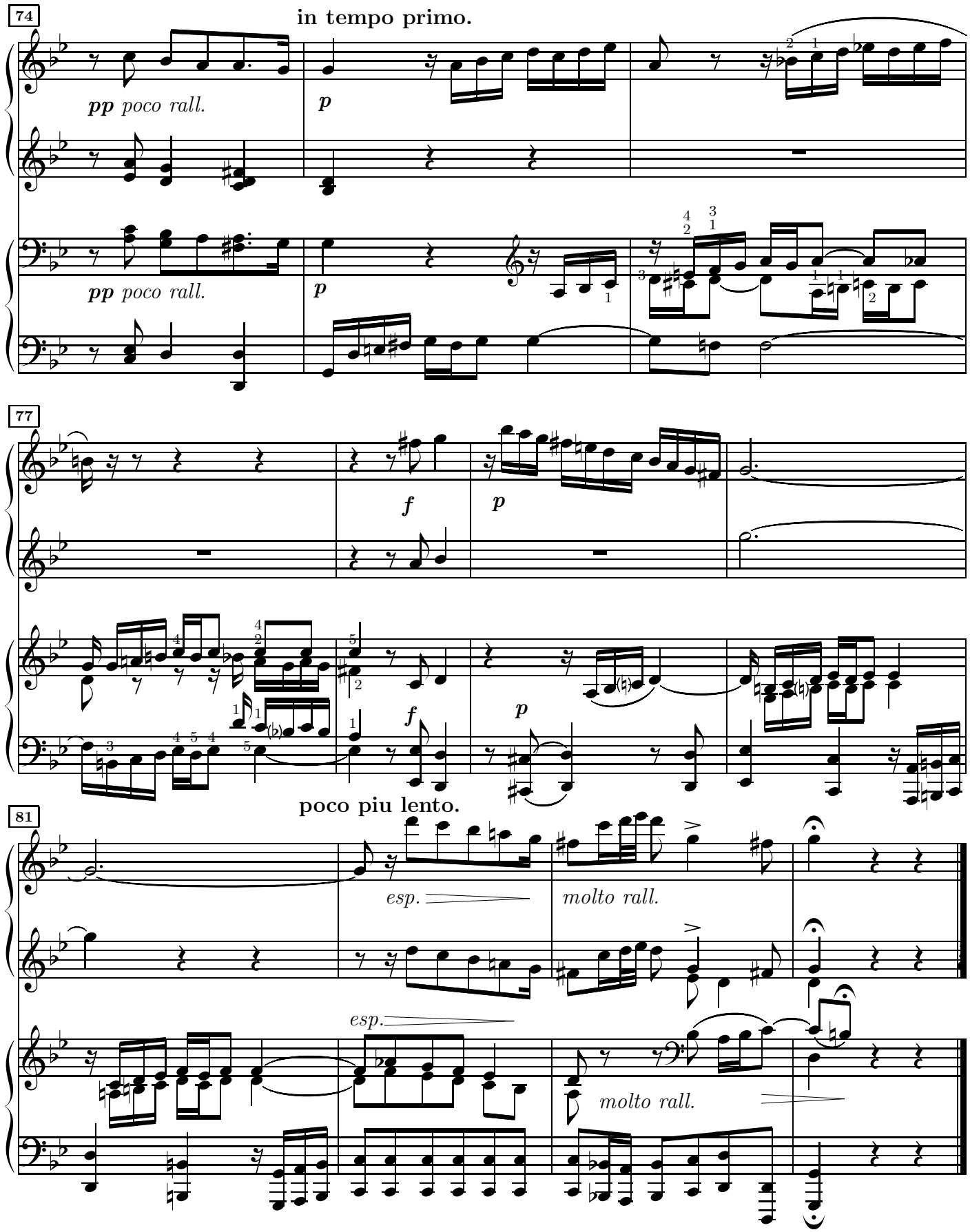

26
f
29
32


35
38
p
p
41


44
cres.
cres.
47
ff
ff
50


53
56
59
f
f

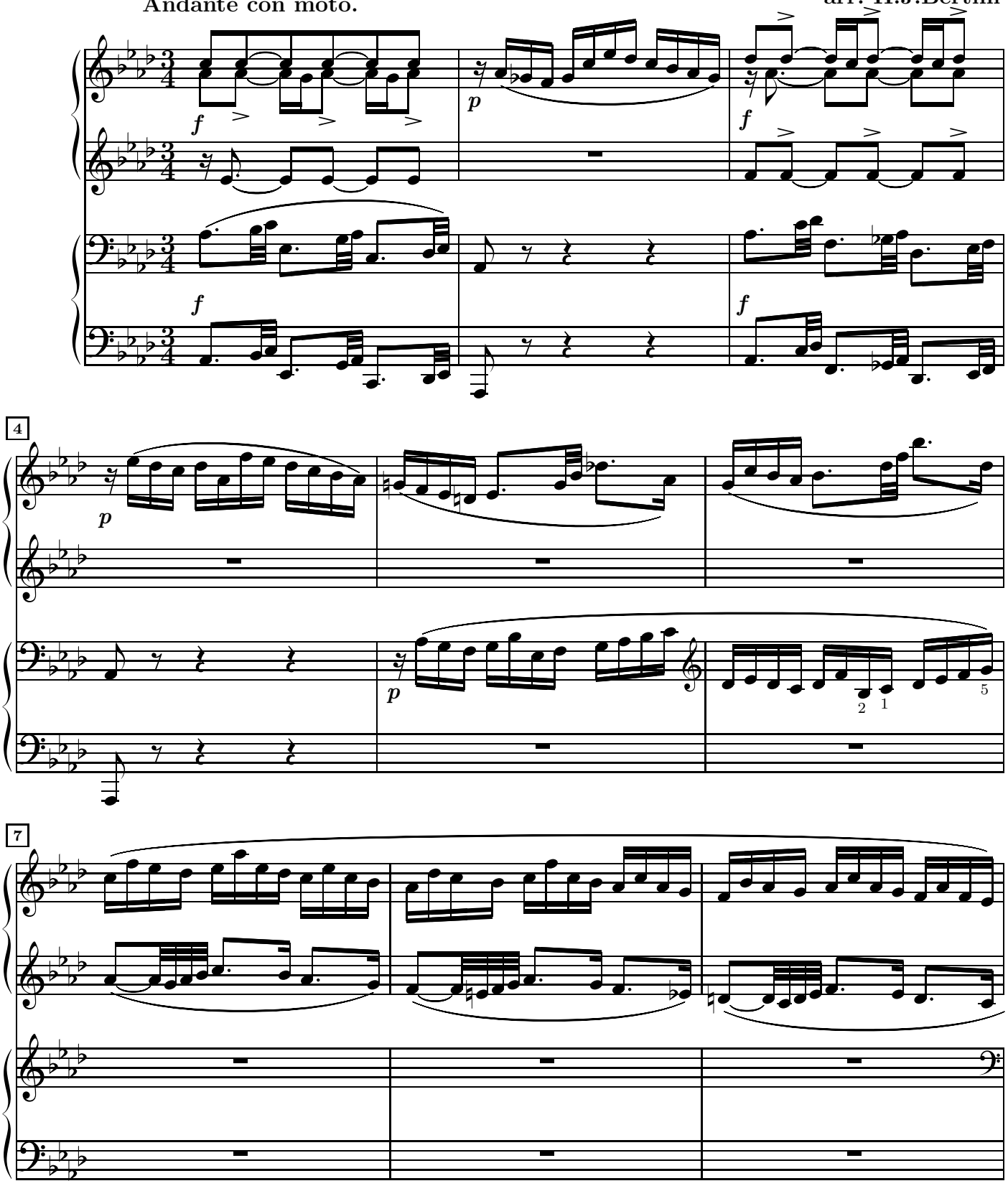

63
66
p
cres.
p
cres.
70
ff
ff

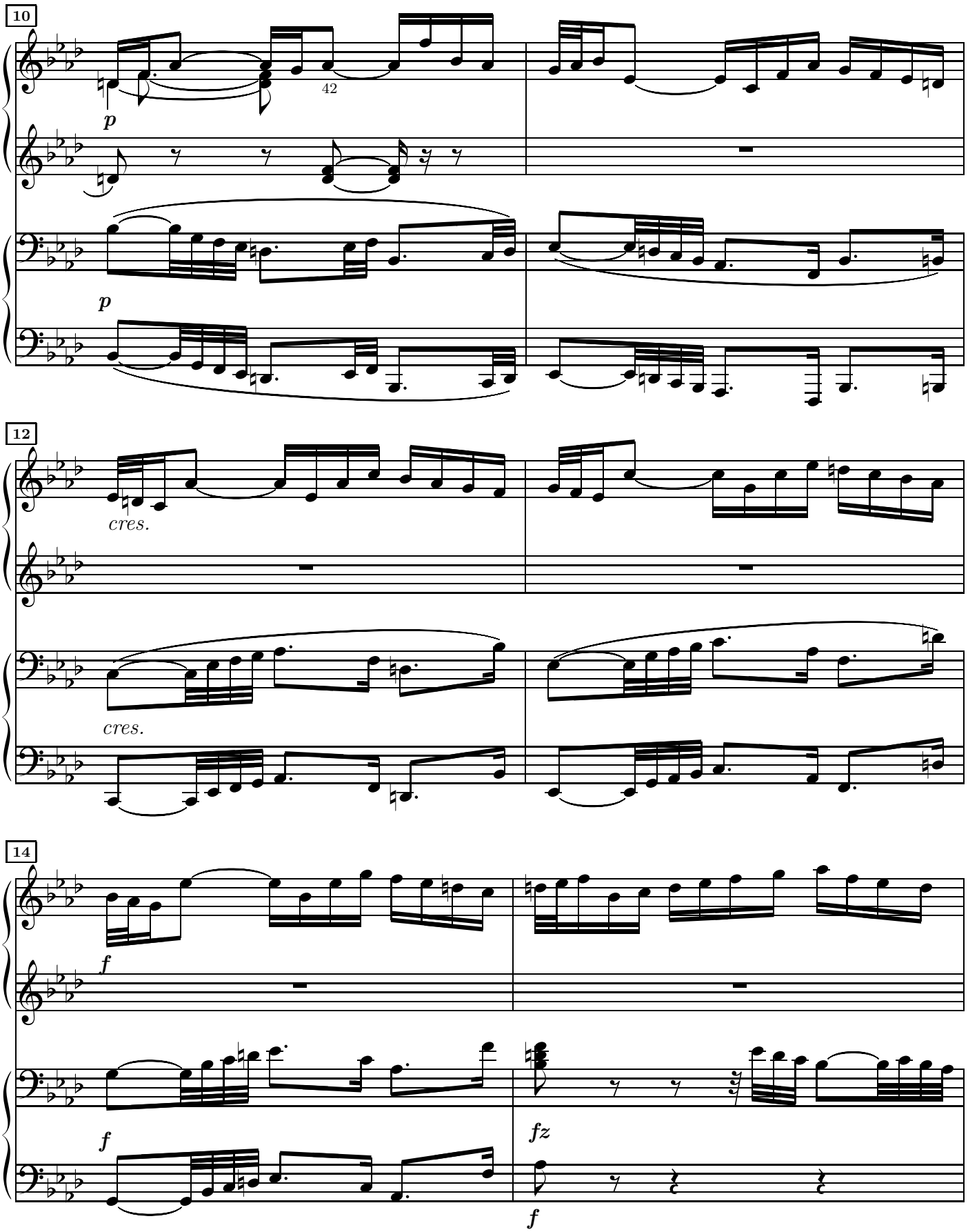

74
in tempo primo.
pp poco rall.
p
pp poco rall.
p
77
f
p
f
p
poco piu lento.
81
esp.
molto rall.
esp.
molto rall.

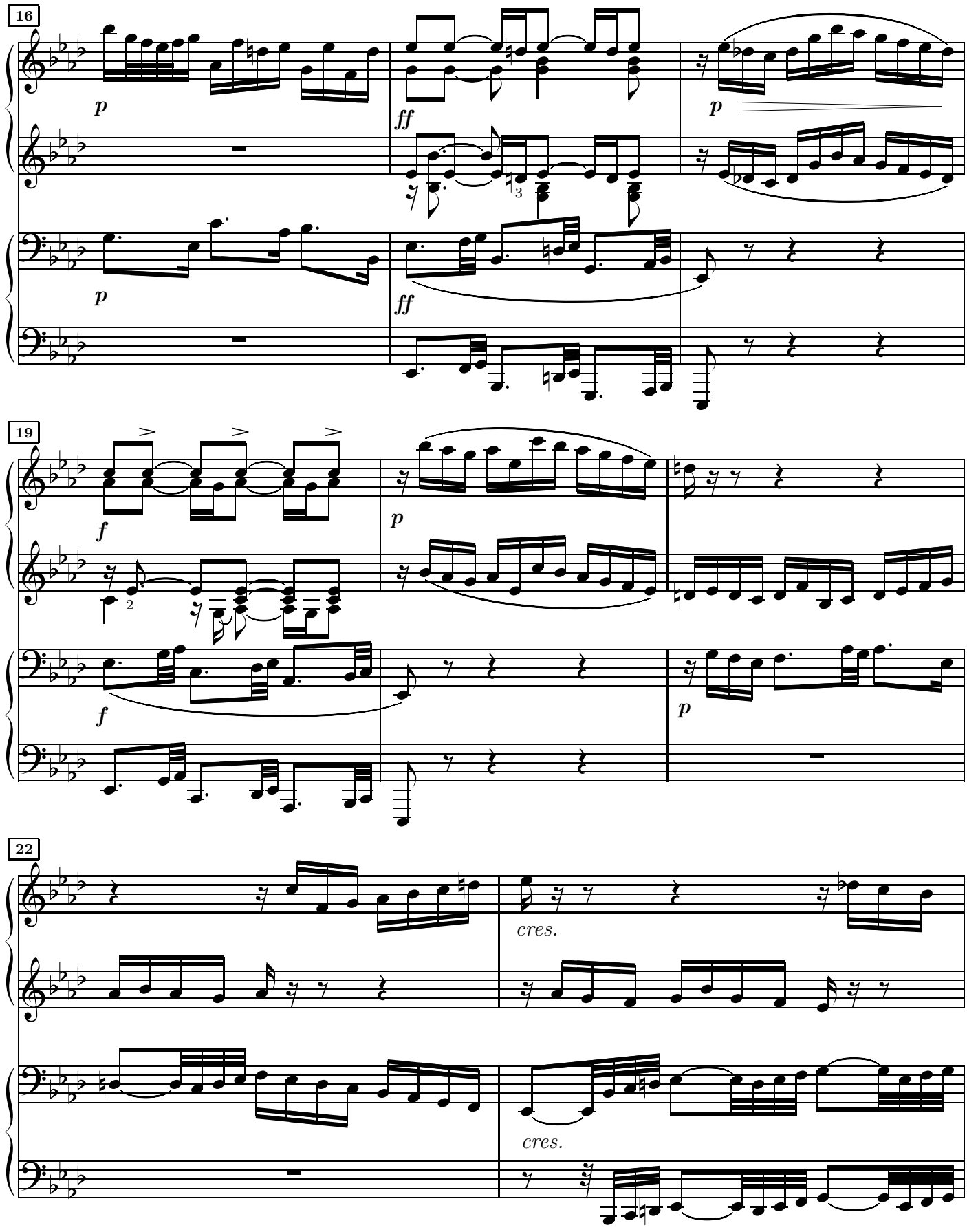
41.e en la bémol majeur

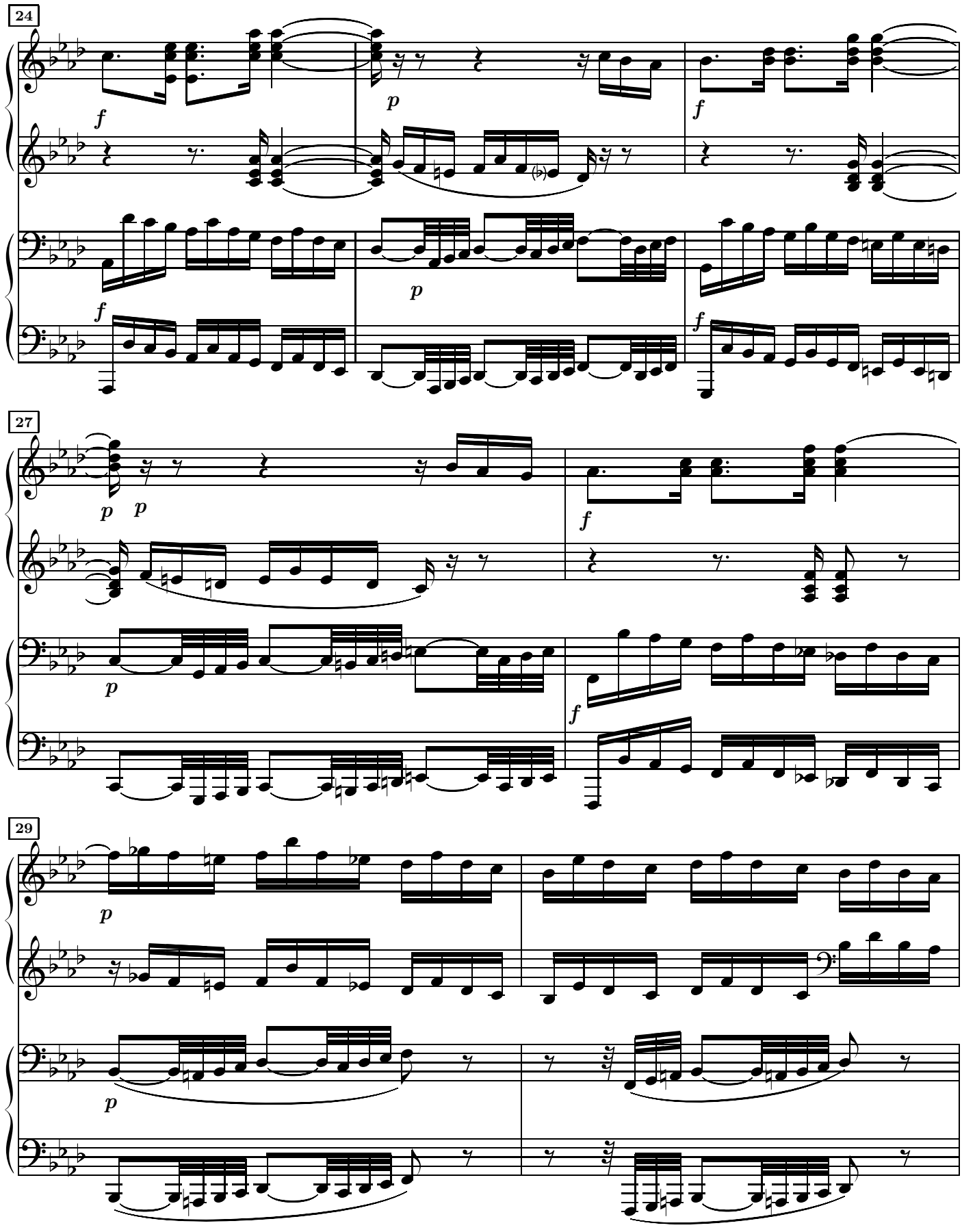
Prélude
Andante con moto.

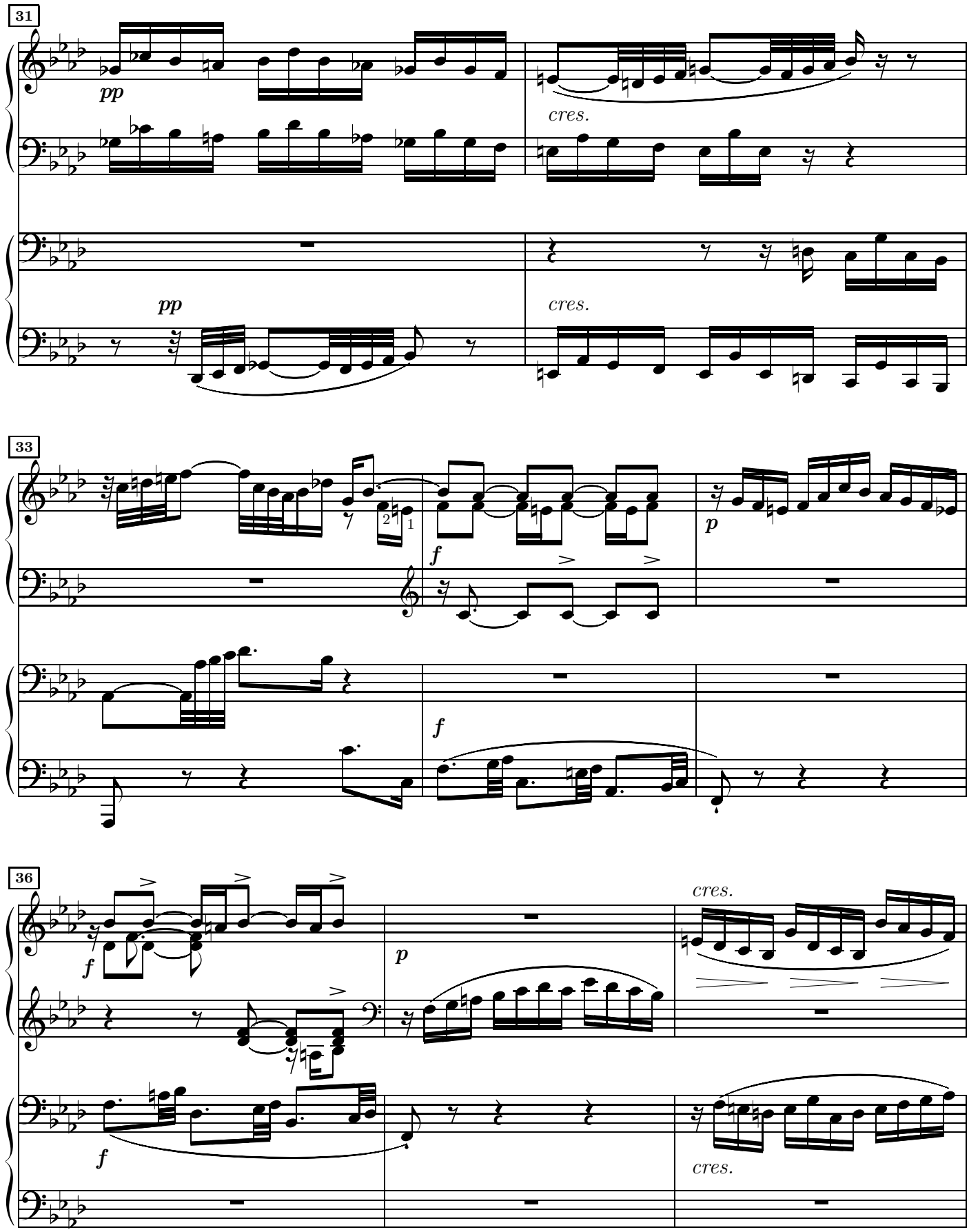
J.S.Bach
arr. H.J.Bertini

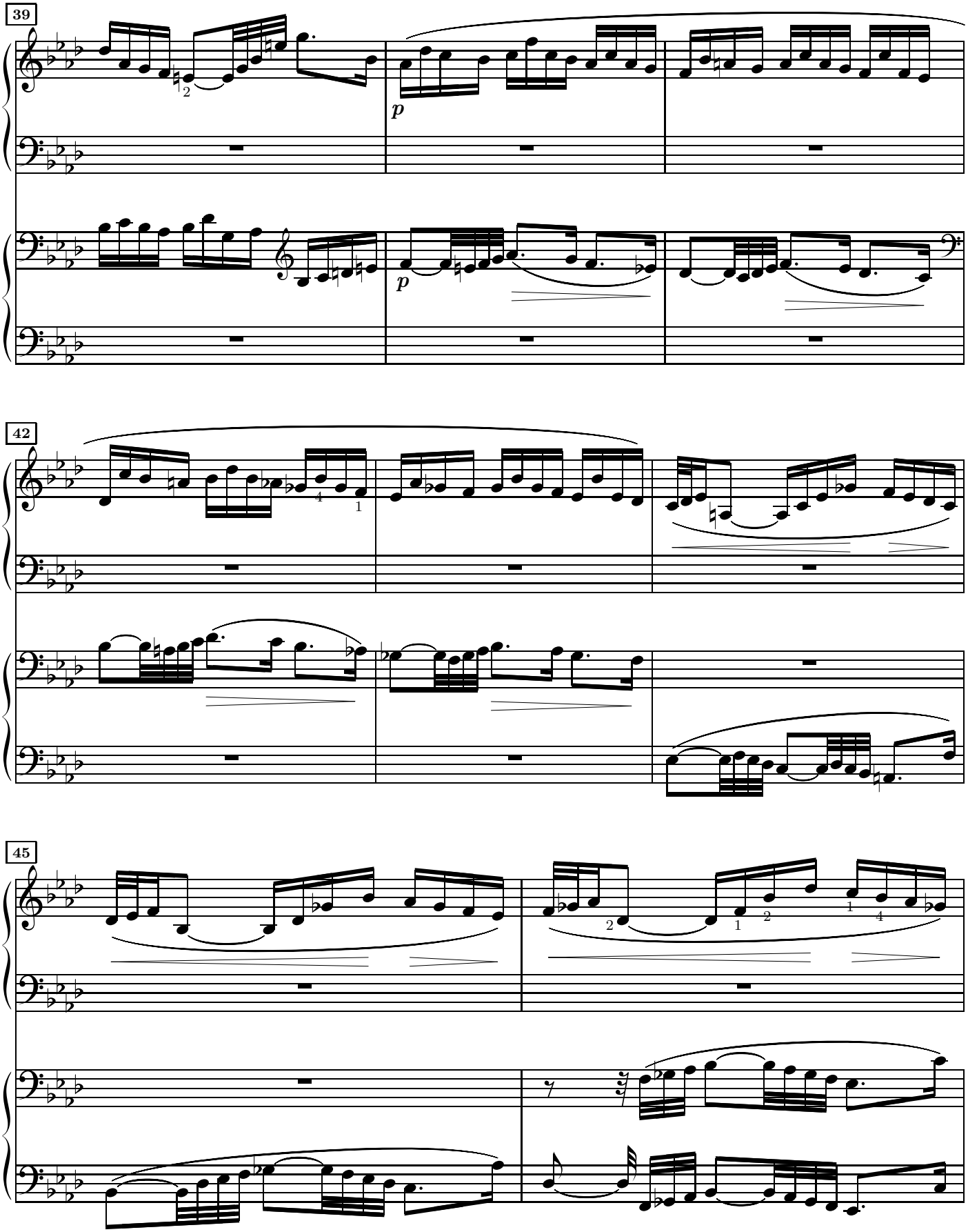


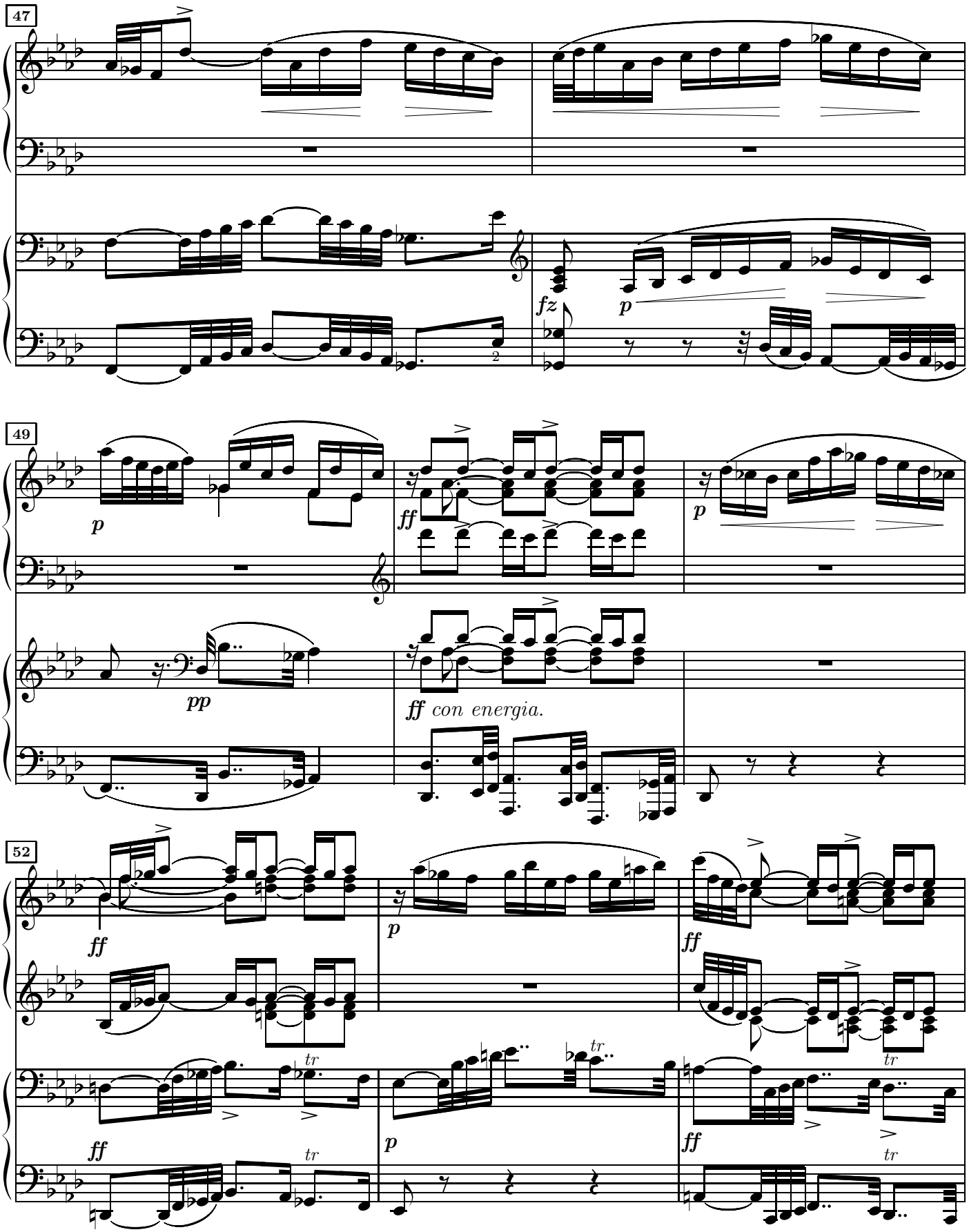

10
42
p
p
12
cres.
cres.
14
f
f
fz
f

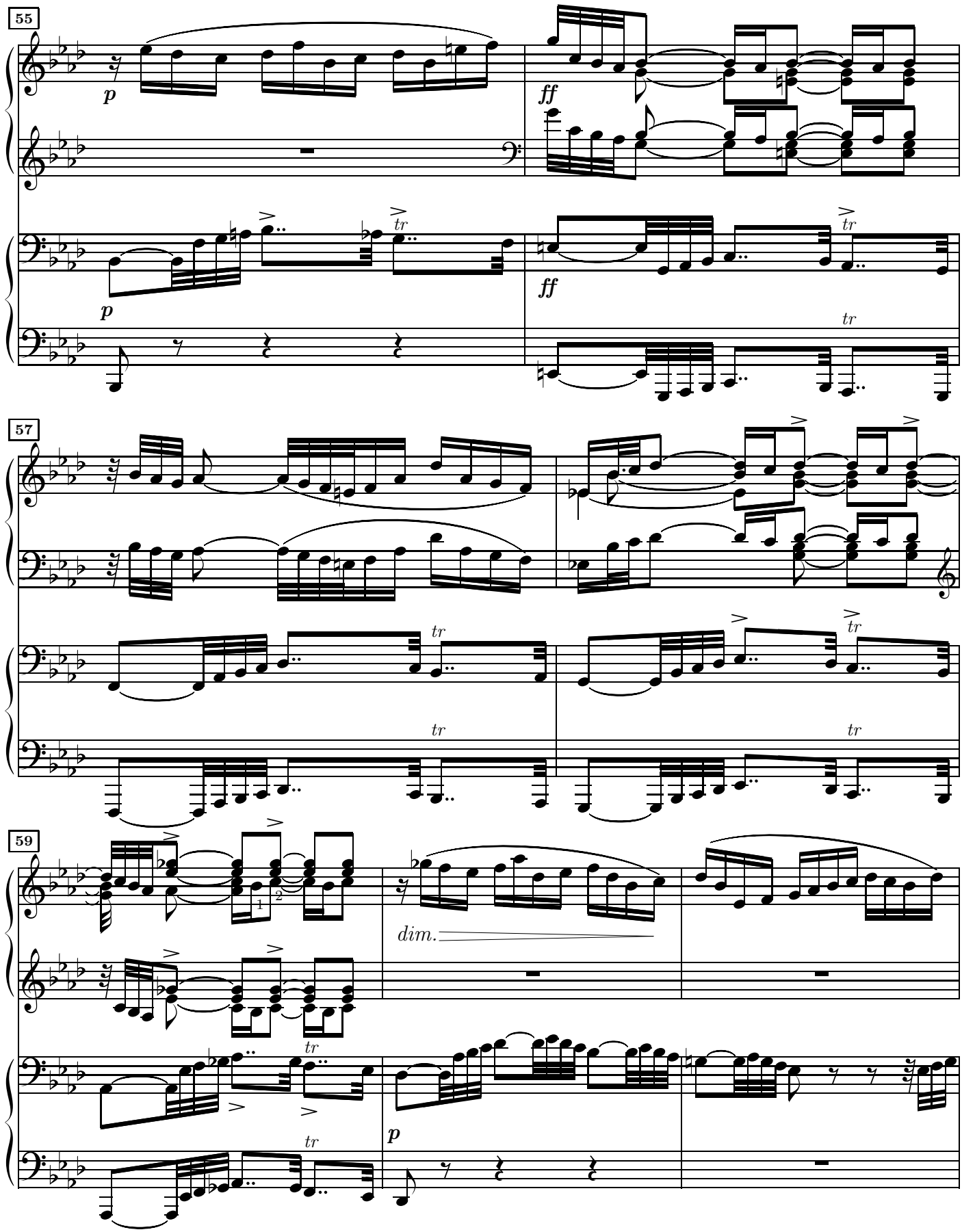

16
p
ff
p
p
ff
19
f
p
f
p
22
cres.
cres.

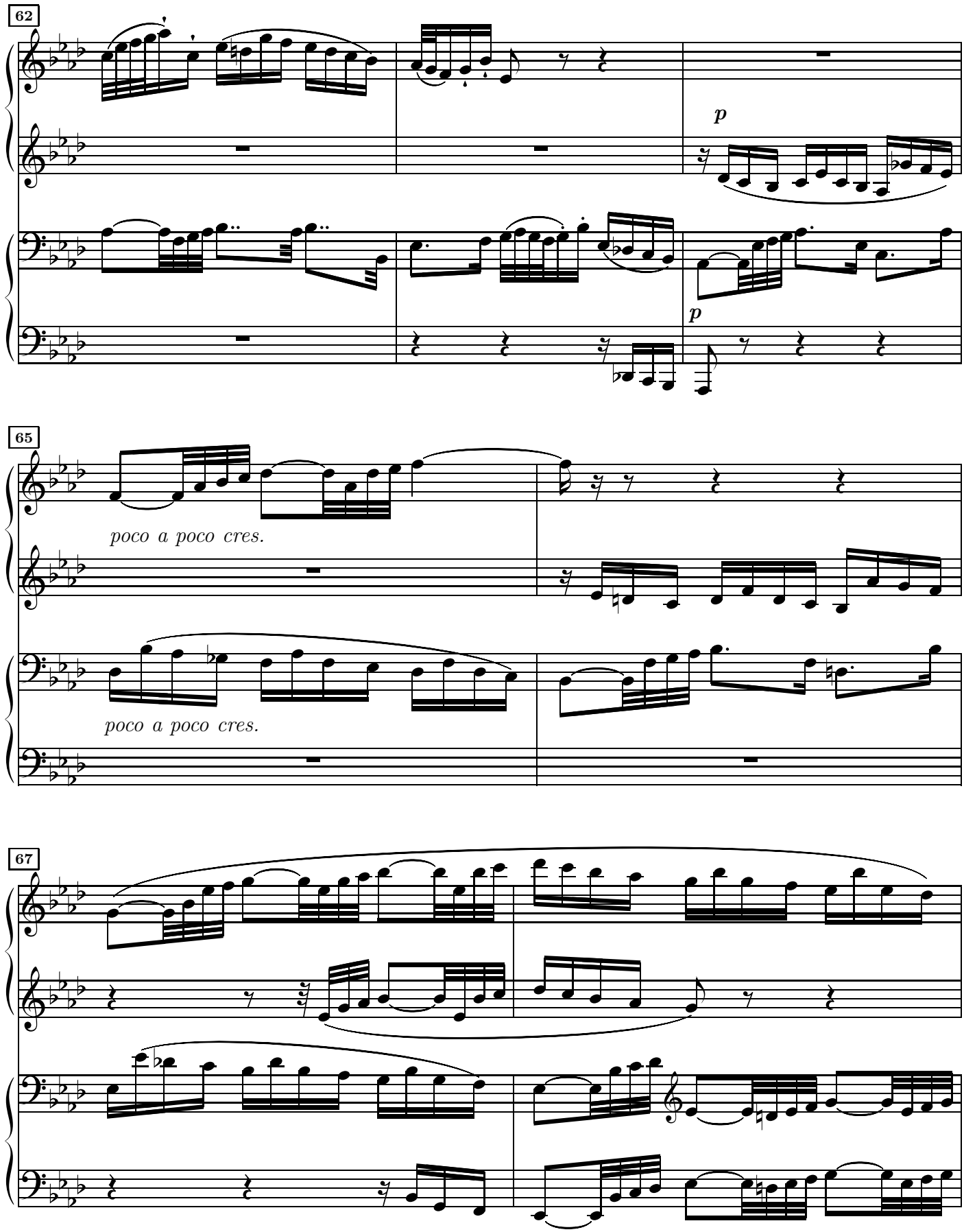

24
27
29

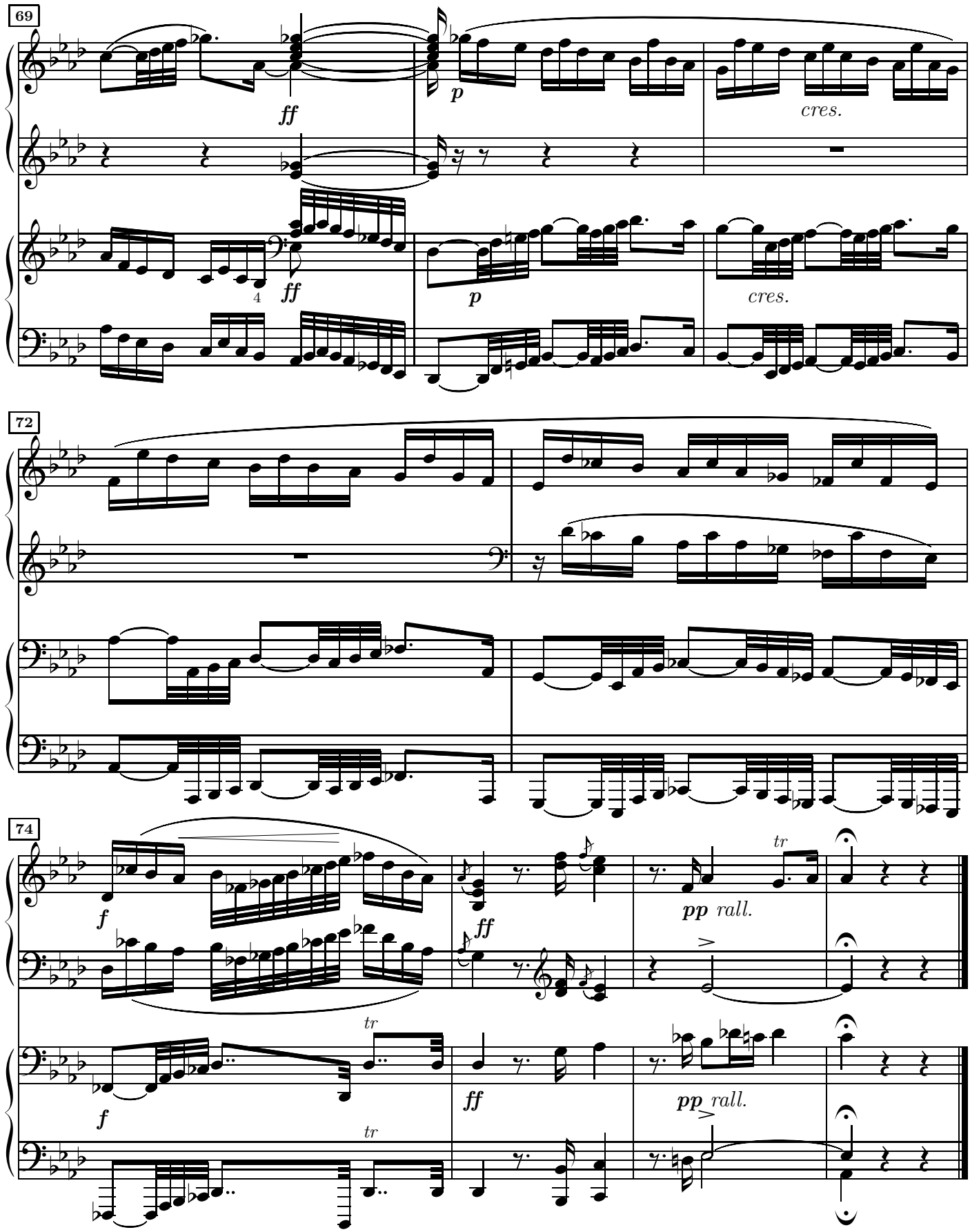

31
pp
cres.
pp
cres.
33
f
p
f
36
f
p
cres.
f
cres.


39
p
p
42
45


47
fz
p
49
p
ff
p
pp
ff con energia.
52
ff
p
ff
tr
ff
p
ff
tr
tr

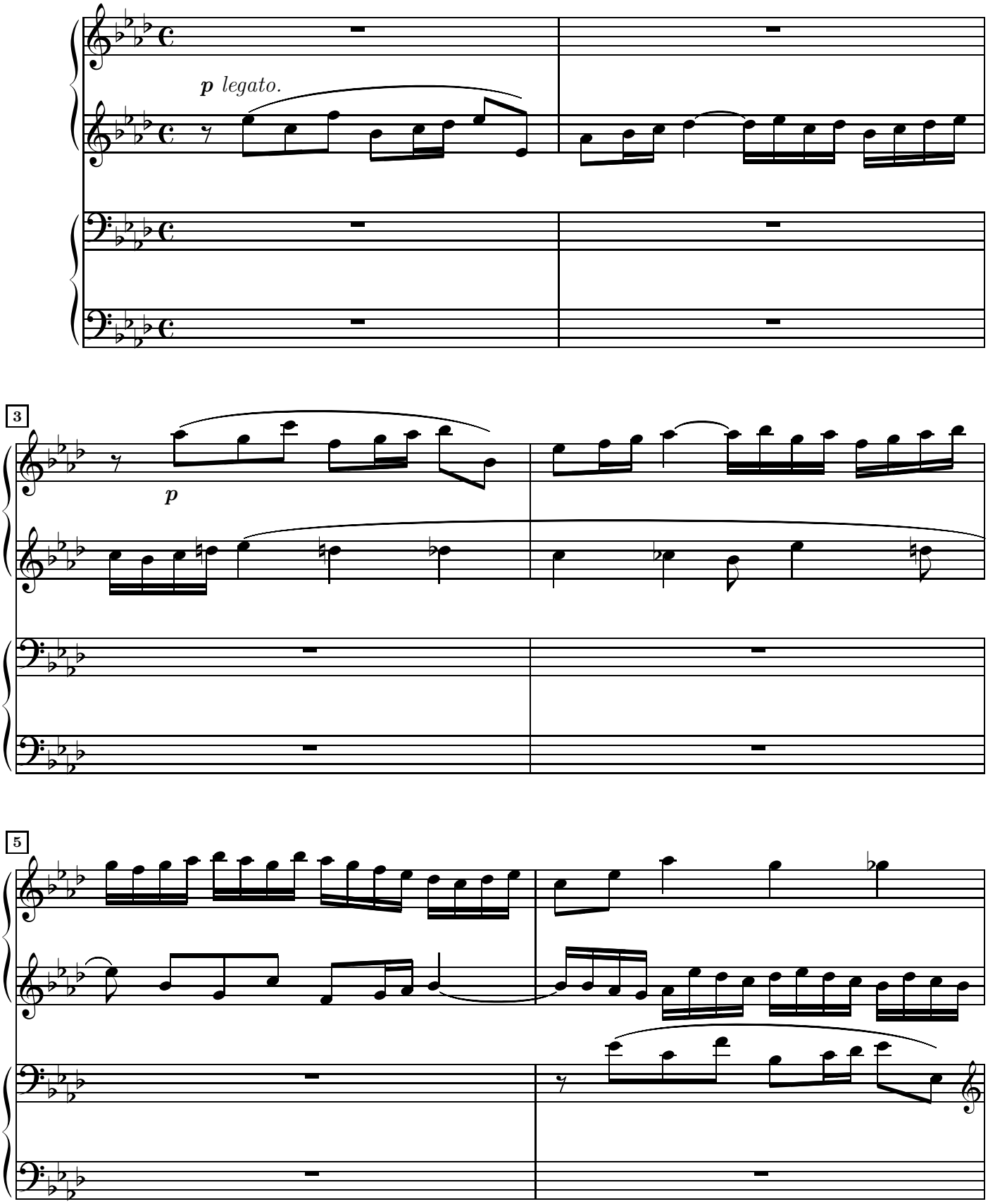

55
p
ff
p
ff
tr
57
tr
59
dim.
p

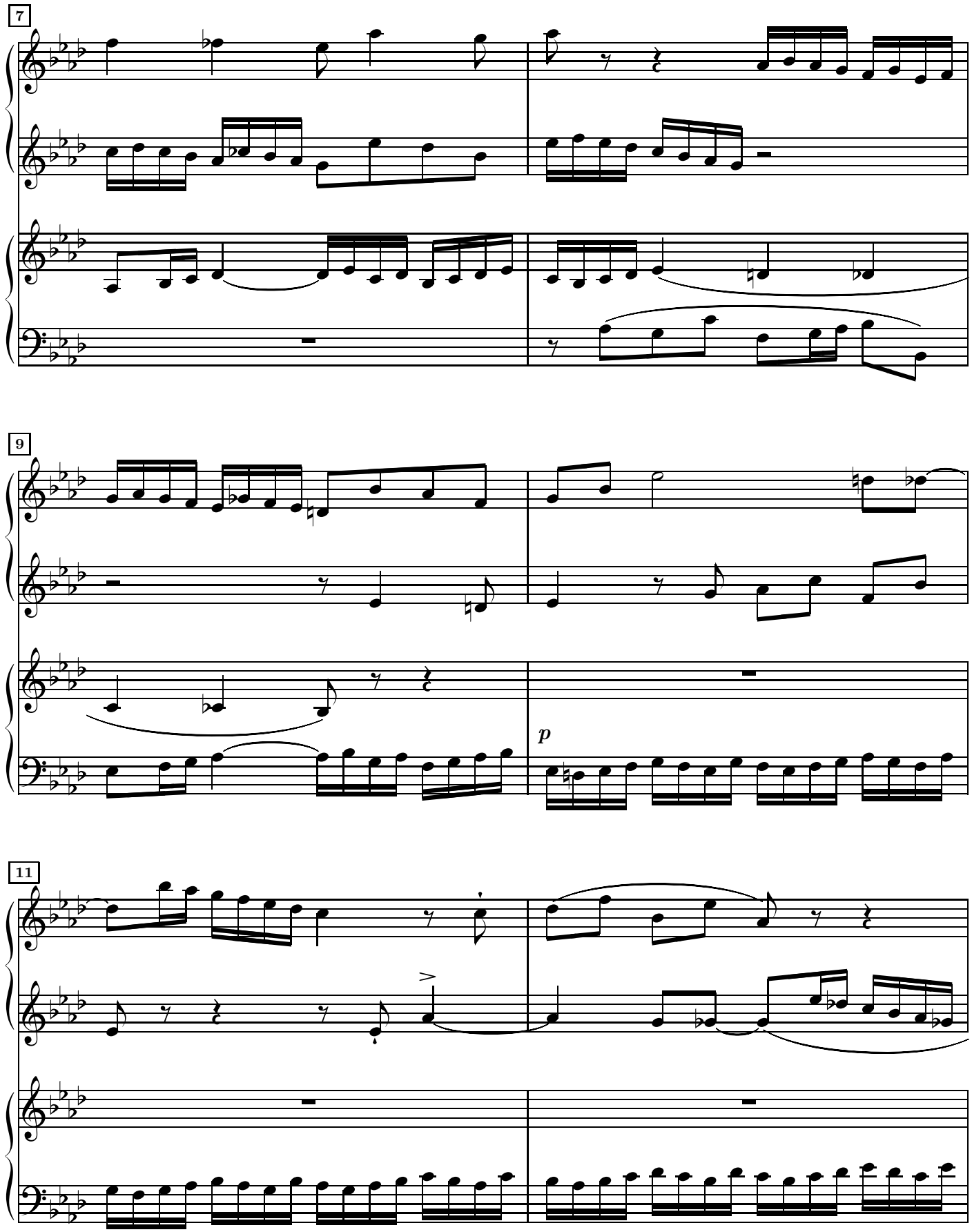

62
p
p
65
poco a poco cres.
poco a poco cres.
67

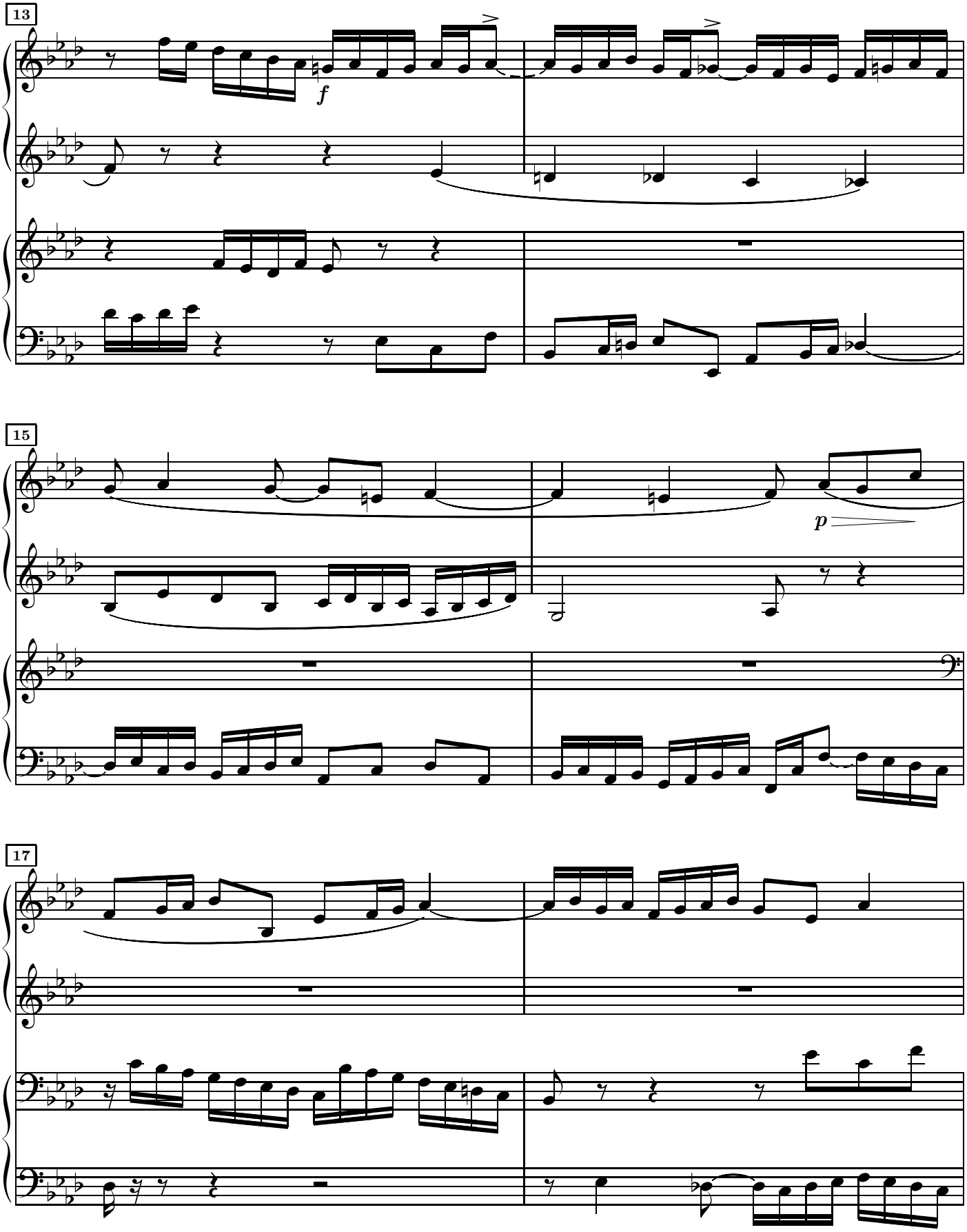

69
ff
p
cres.
ff
p
cres.
72
74
f
ff
pp rall.
tr
f
ff
pp rall.
tr
tr

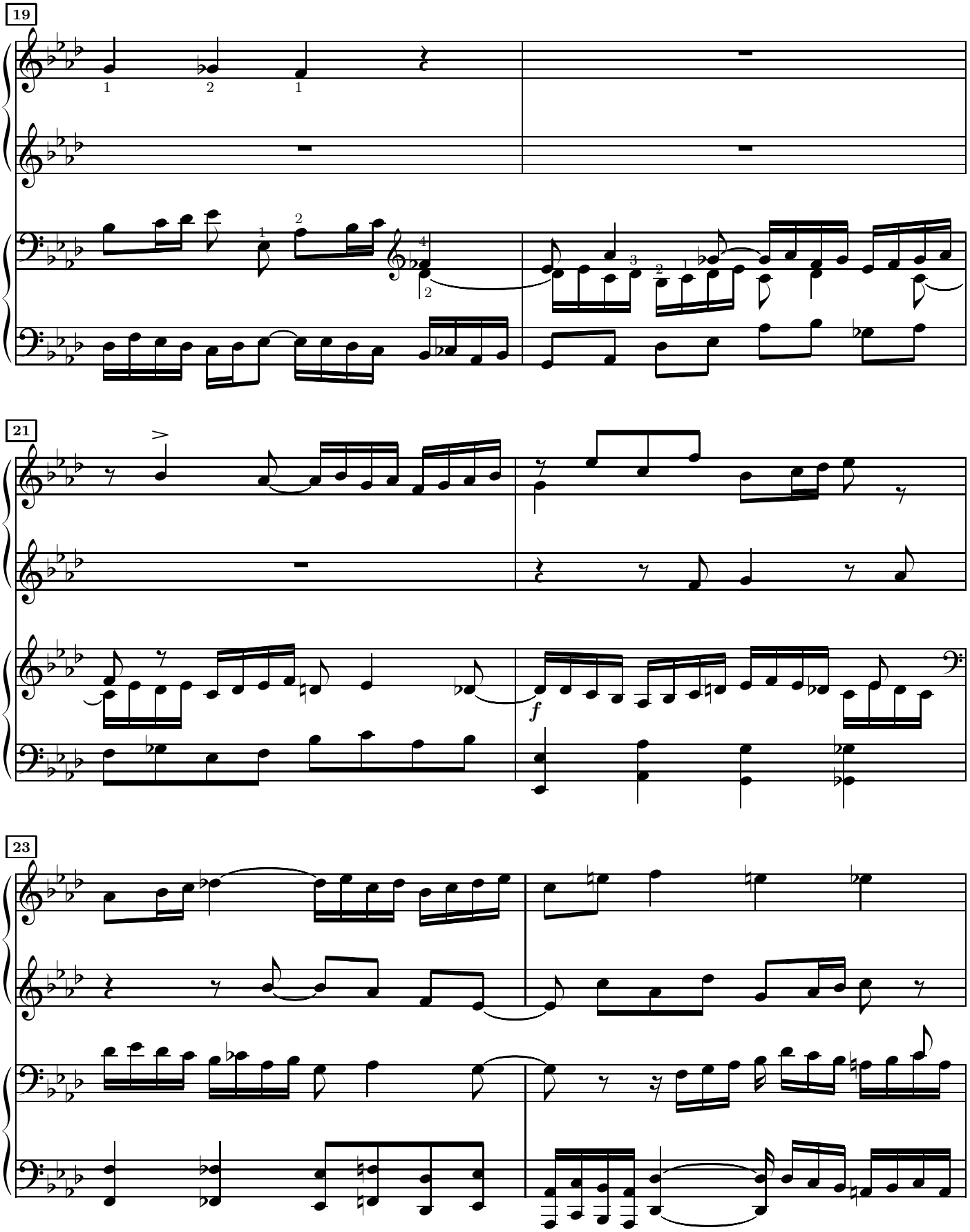
Fugue à 4 voix

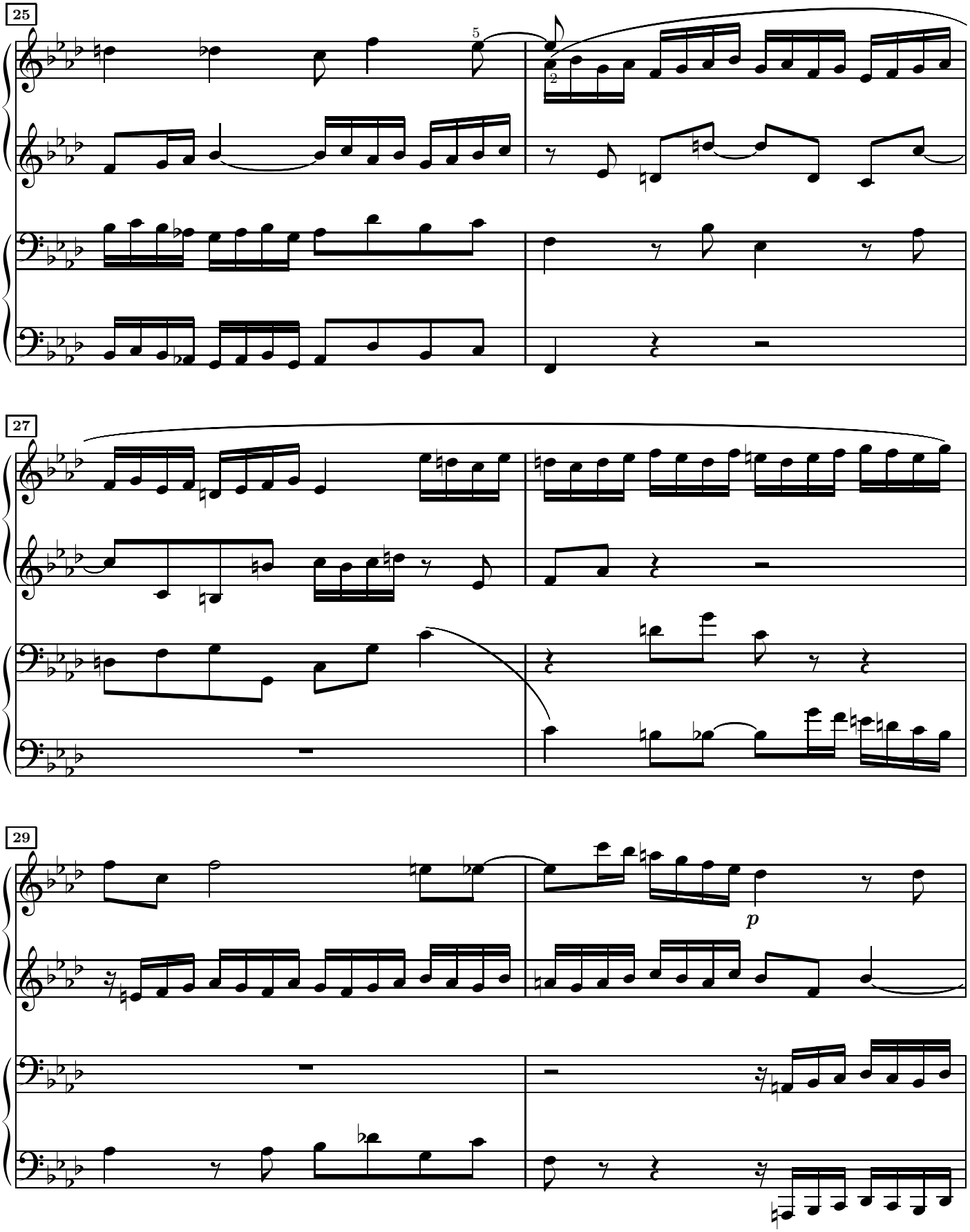
Lento.

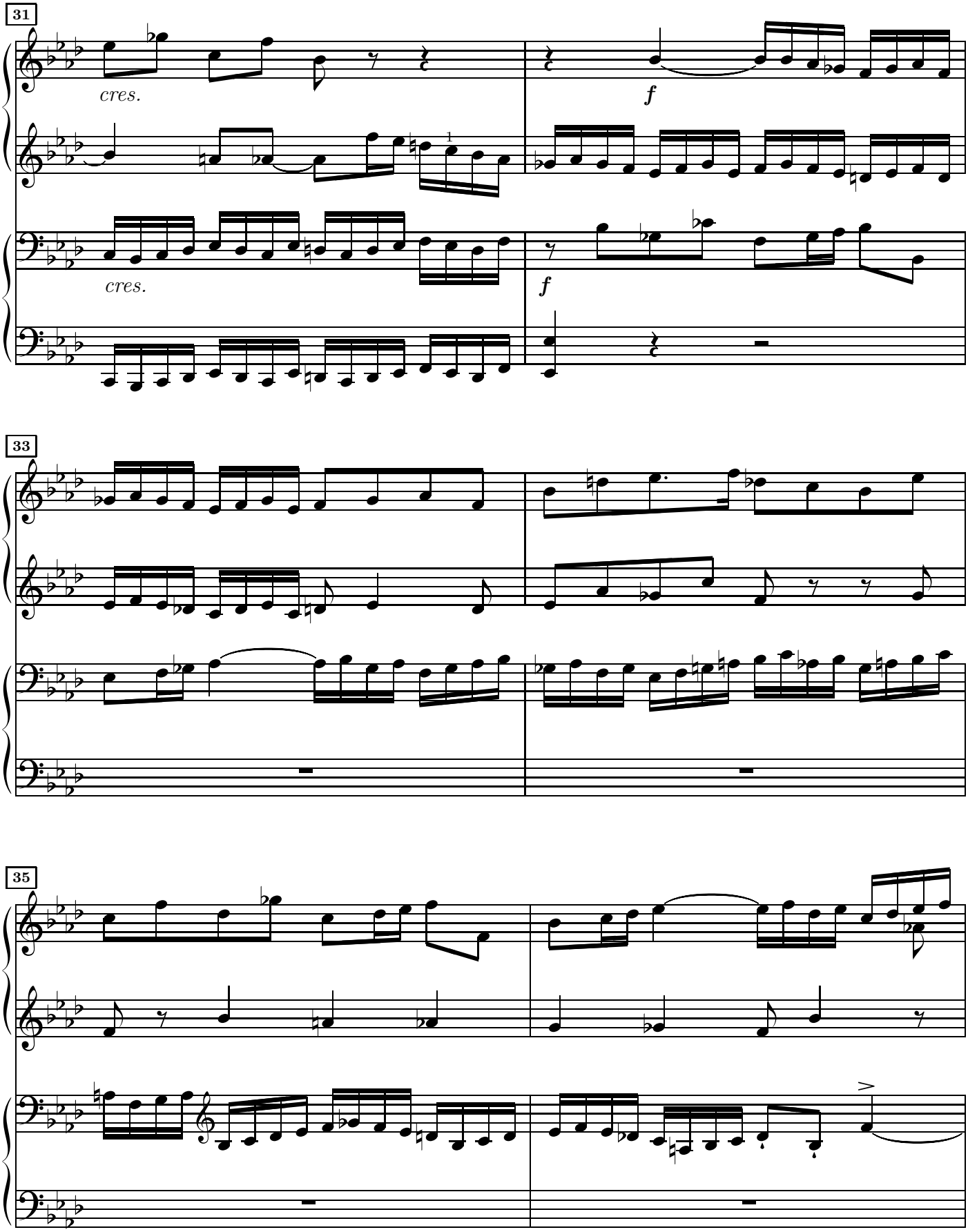


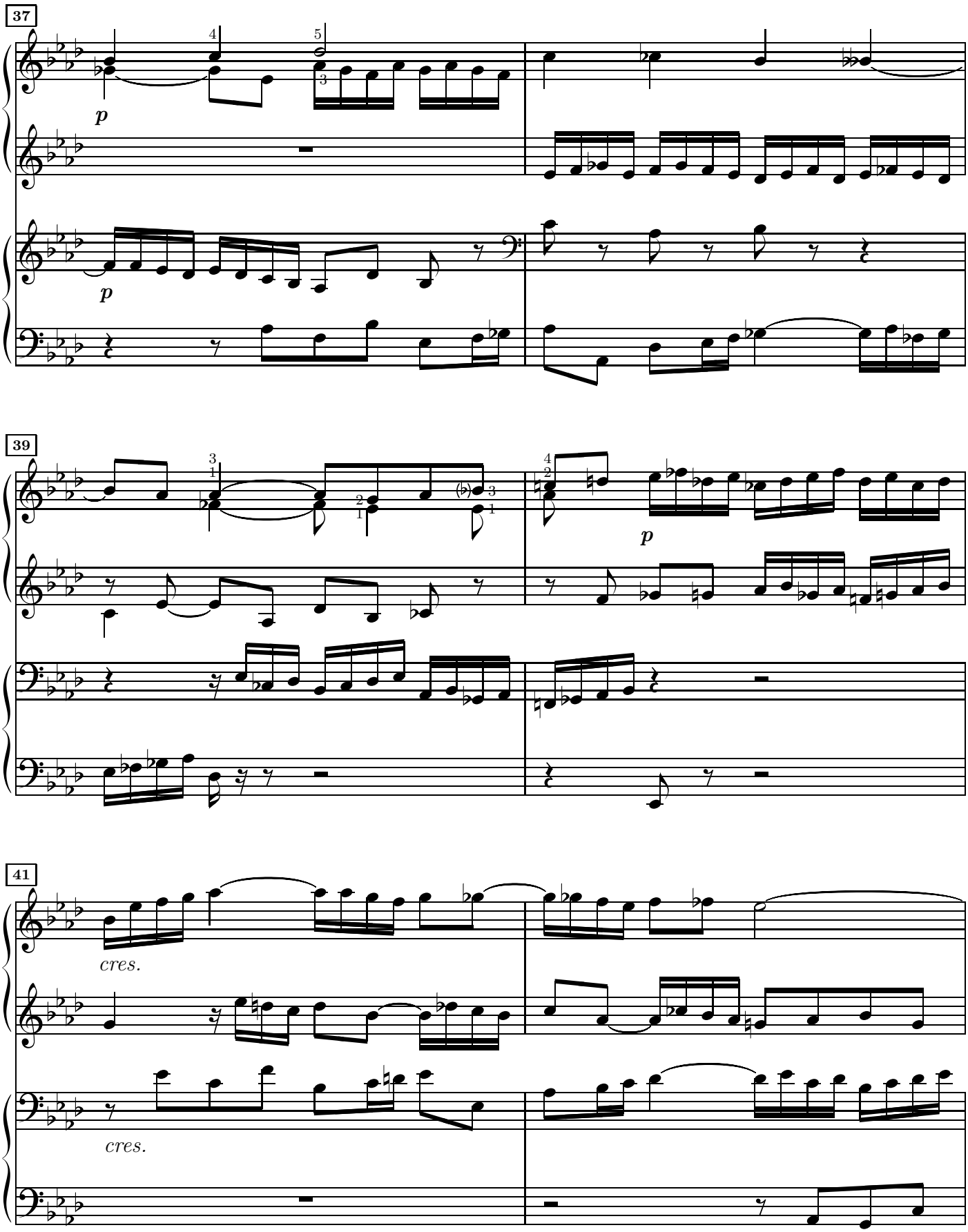

7
9
p
11

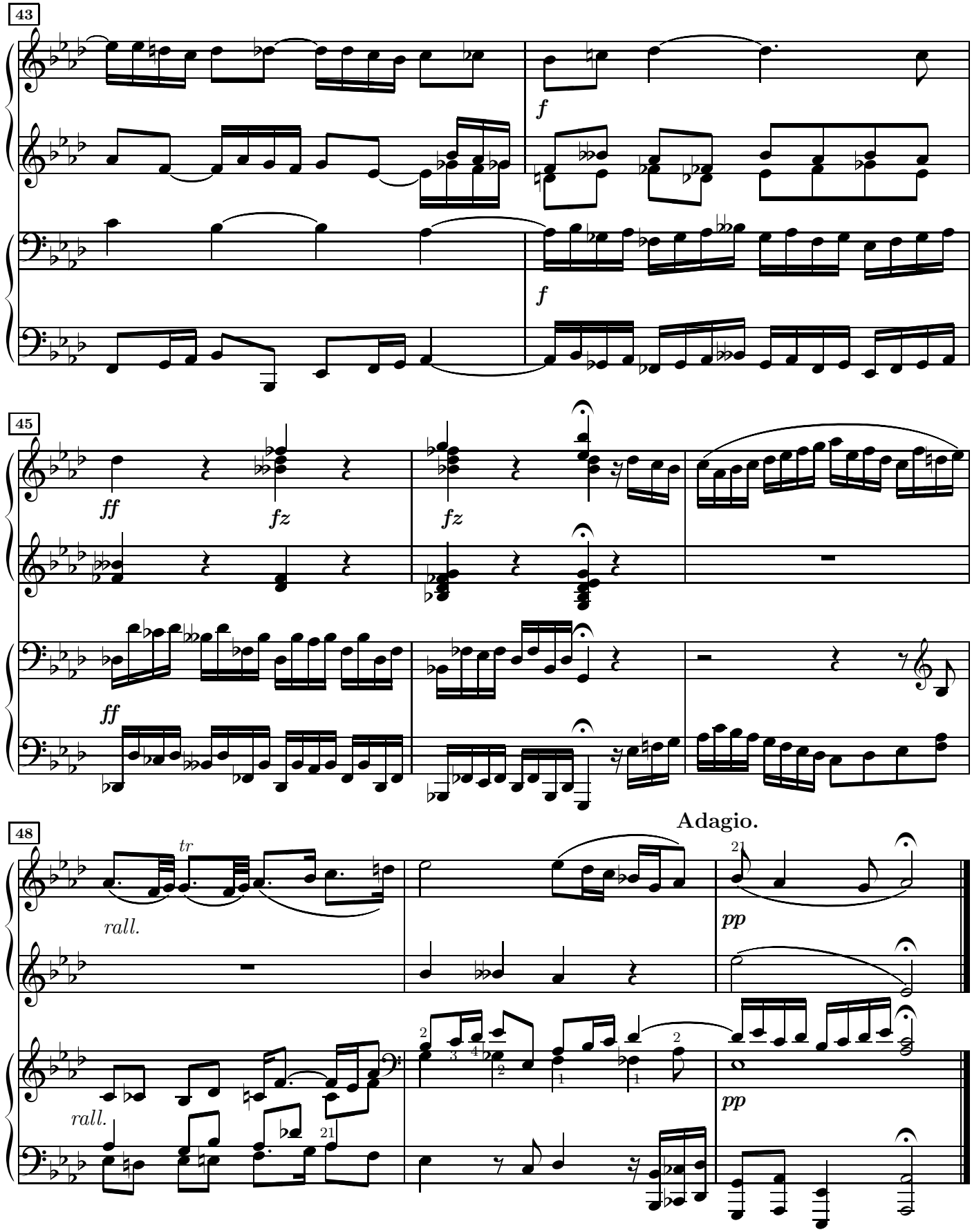

13
f
15
p
17


19
21
23
f


25
5
2
27
29
p


31
cres.
f
cres.
f
33
35

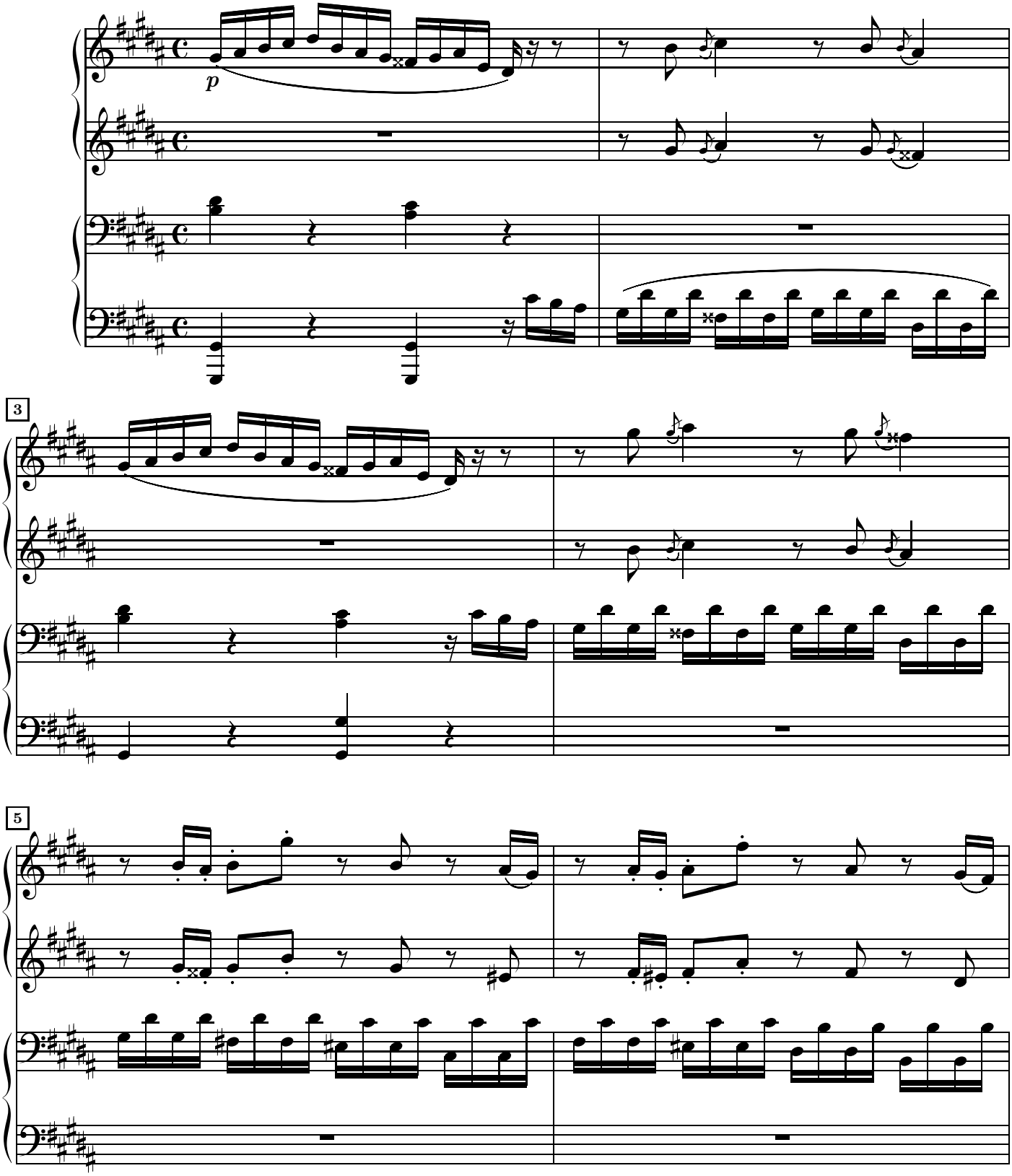

37
p
p
39
p
41
cres.
cres.

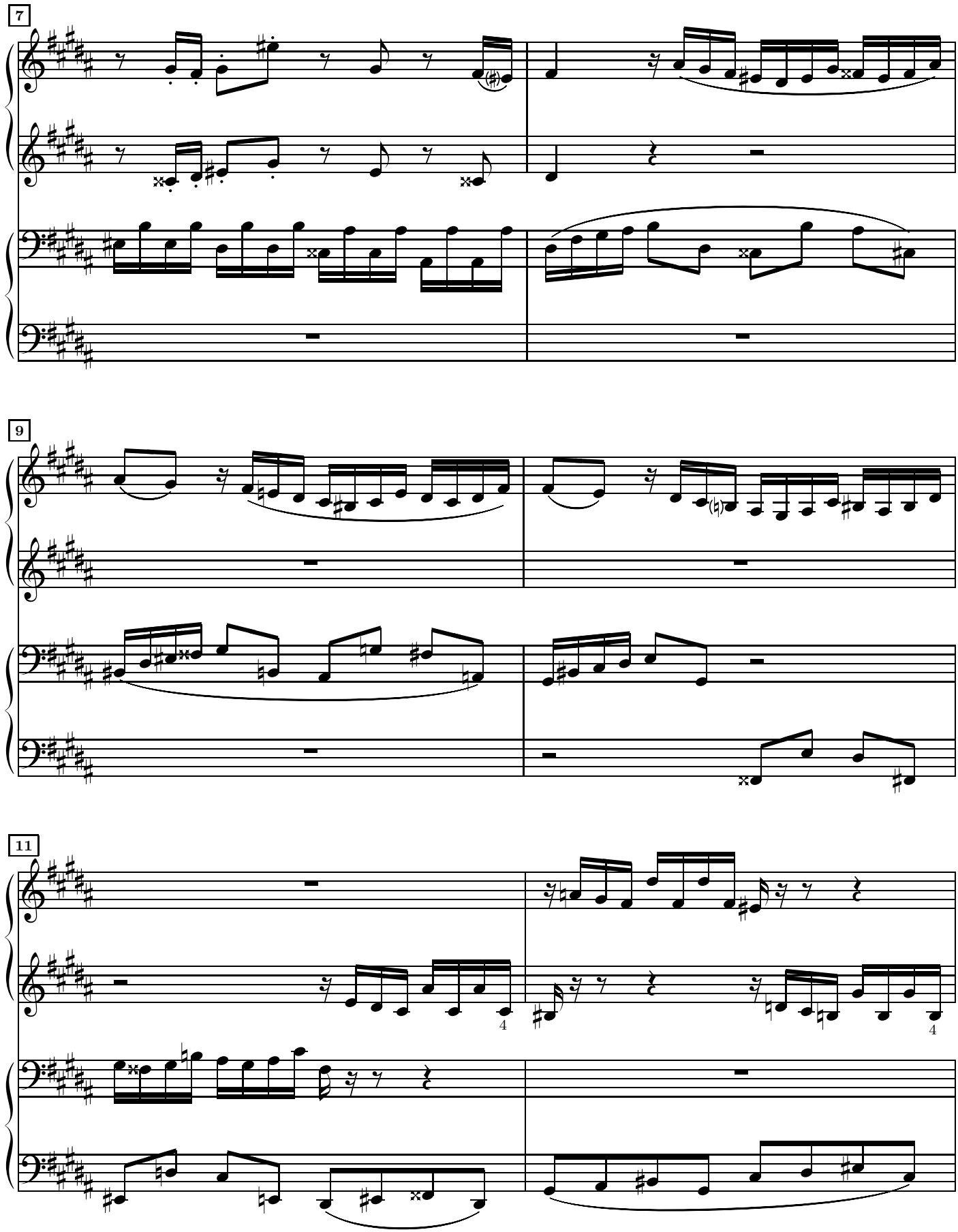

43
f
f
45
ff
fz
fz
ff
48
tr
rall.
Adagio.
pp
rall.
pp

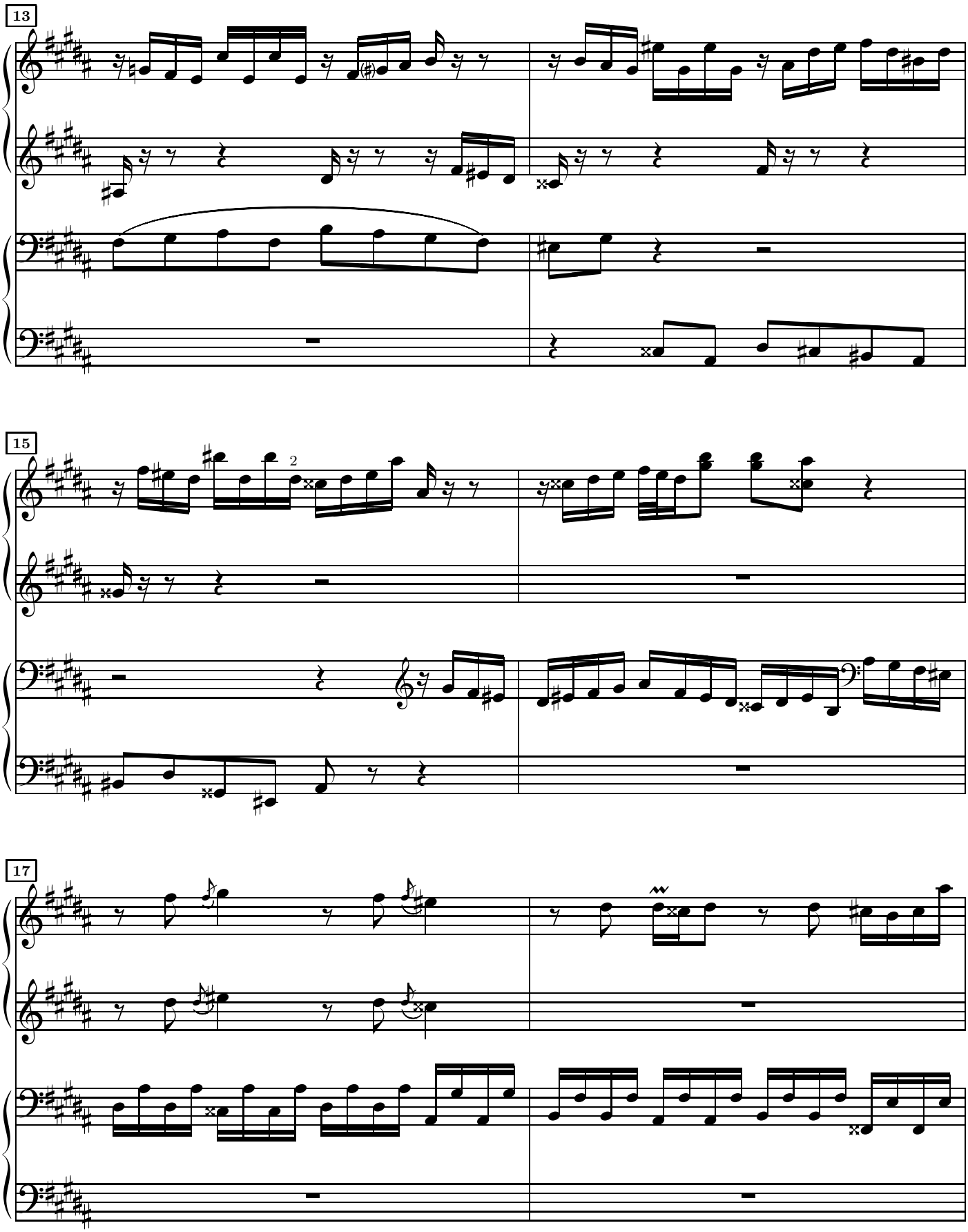
42.e en sol dièse mineur

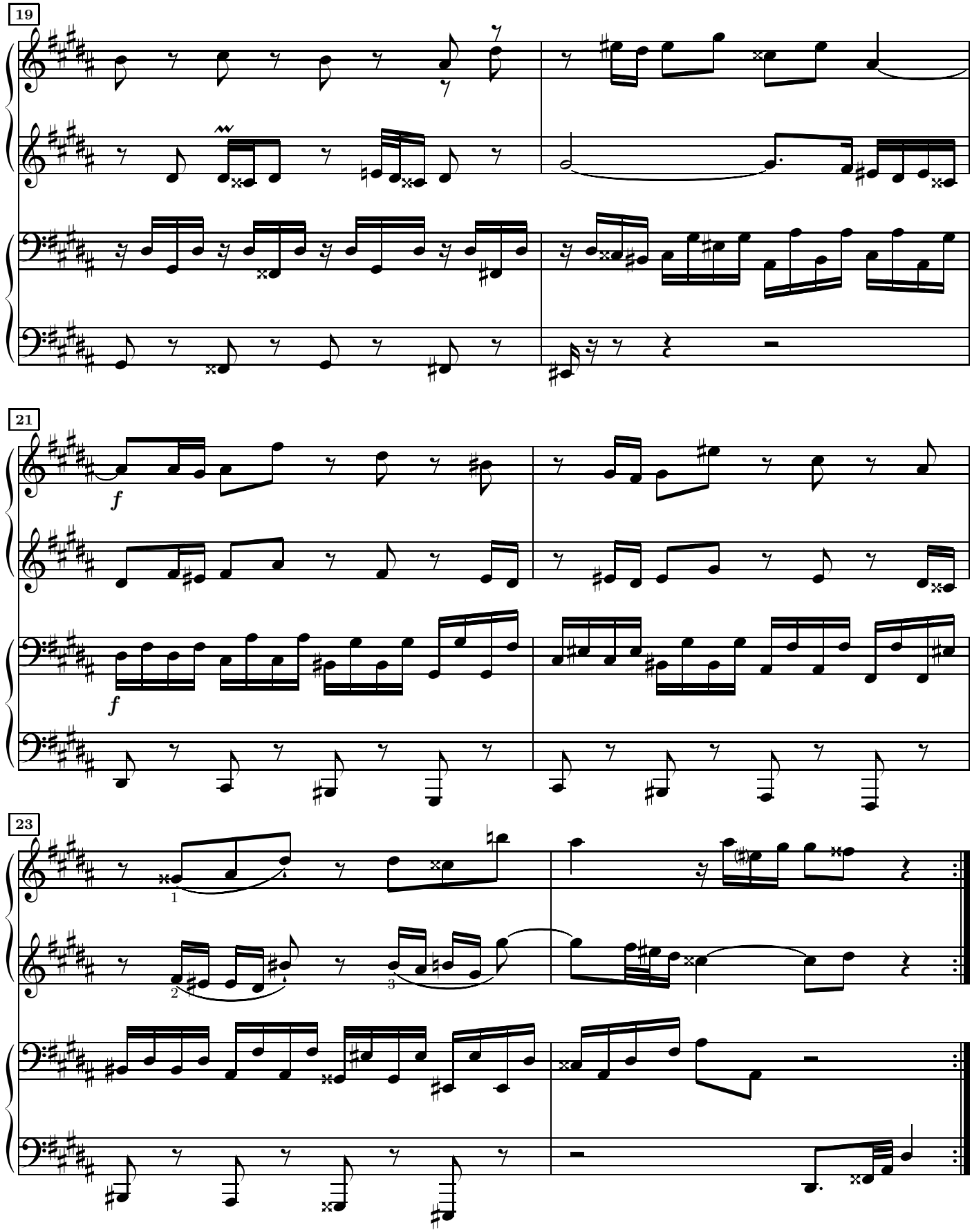
Prélude
Moderato.

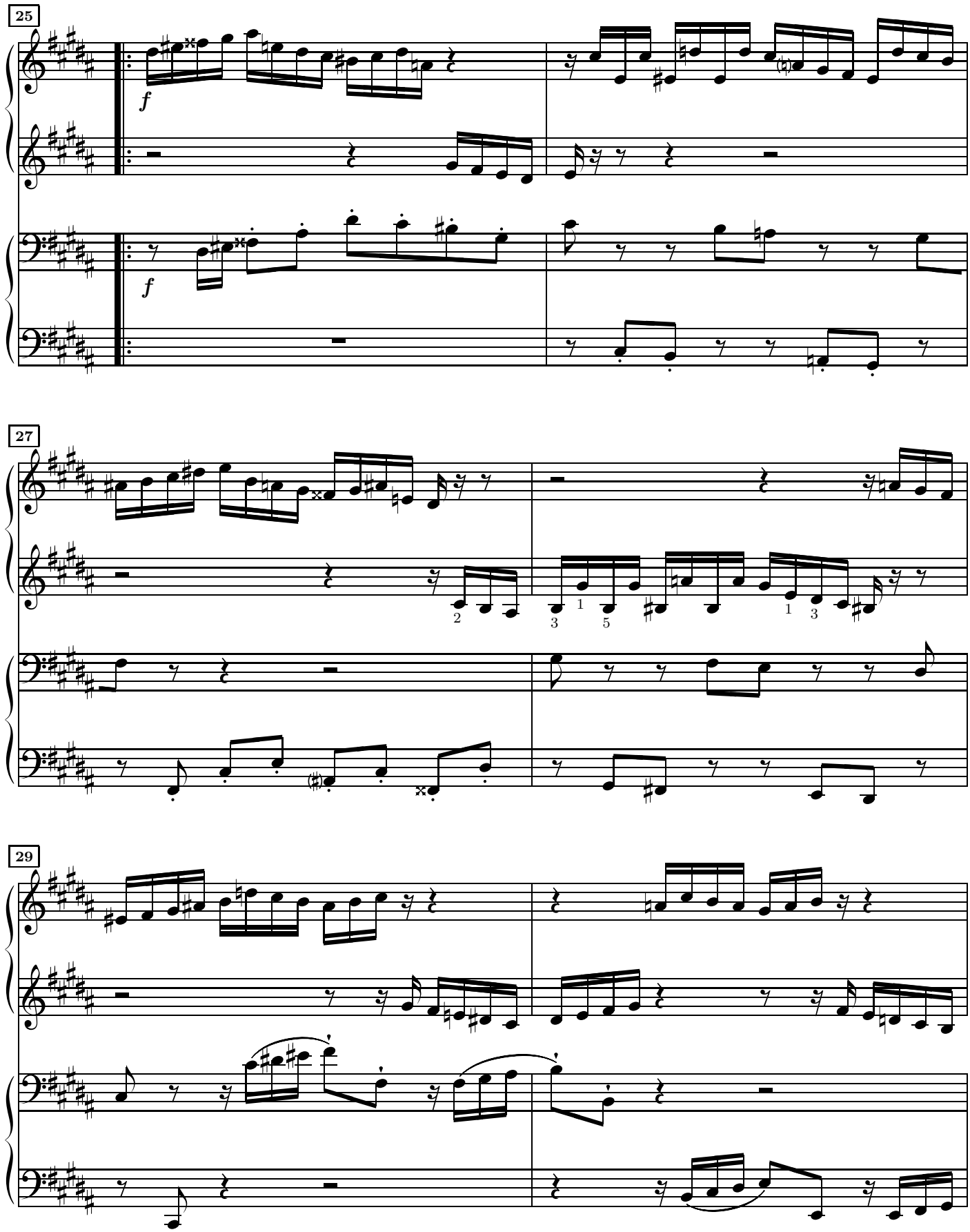
J.S.Bach
arr. H.J.Bertini

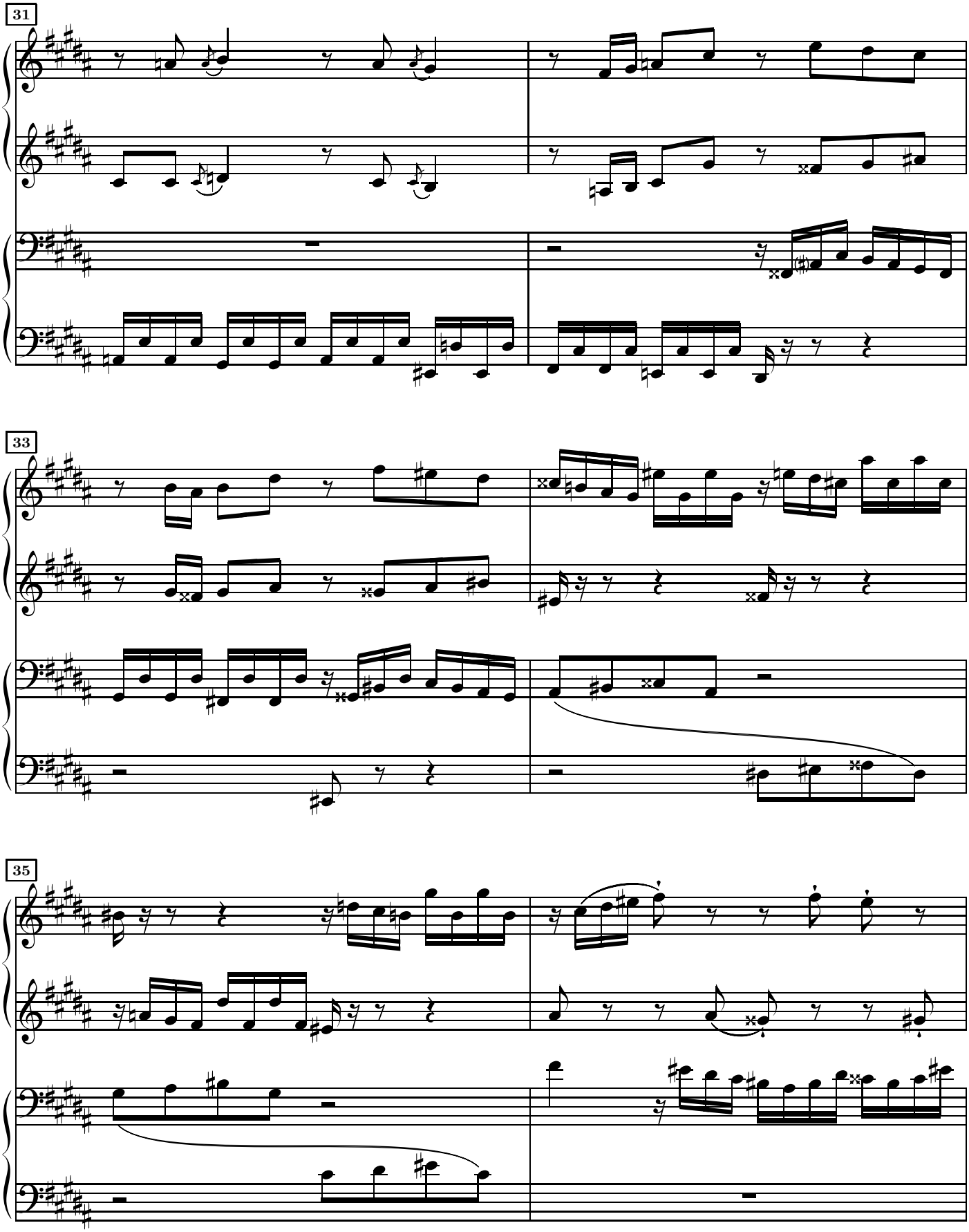


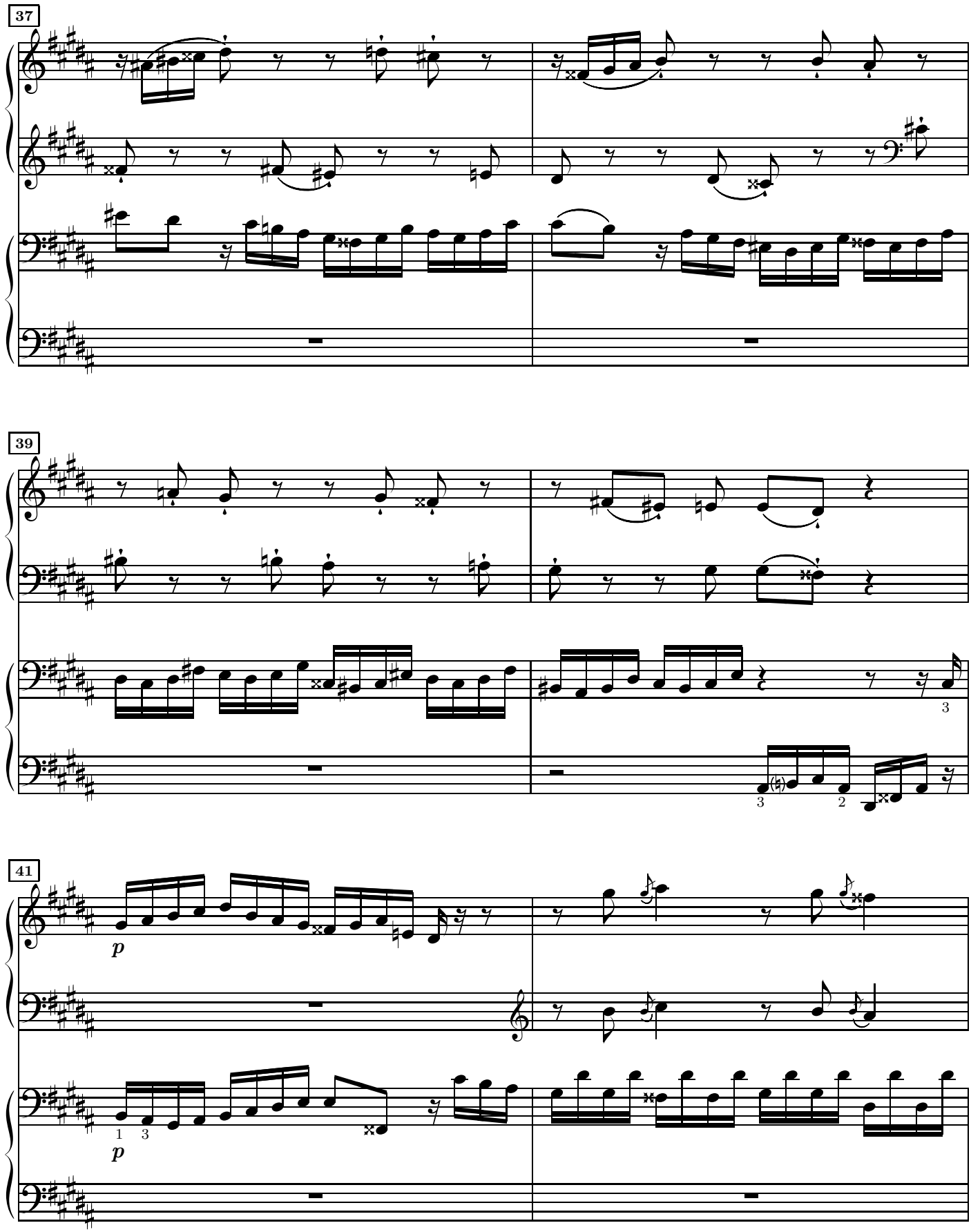

7
9
11

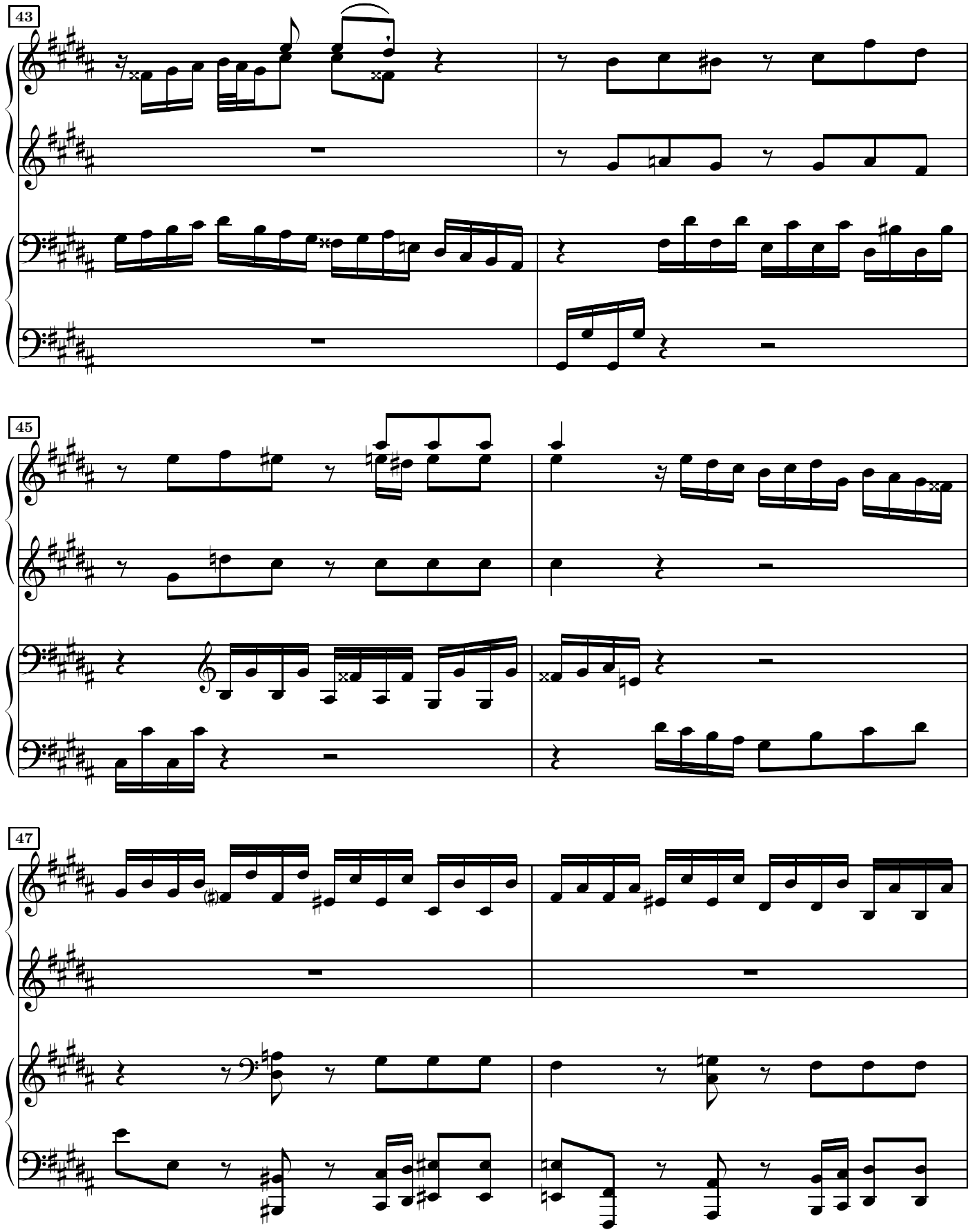

13
15
2
17

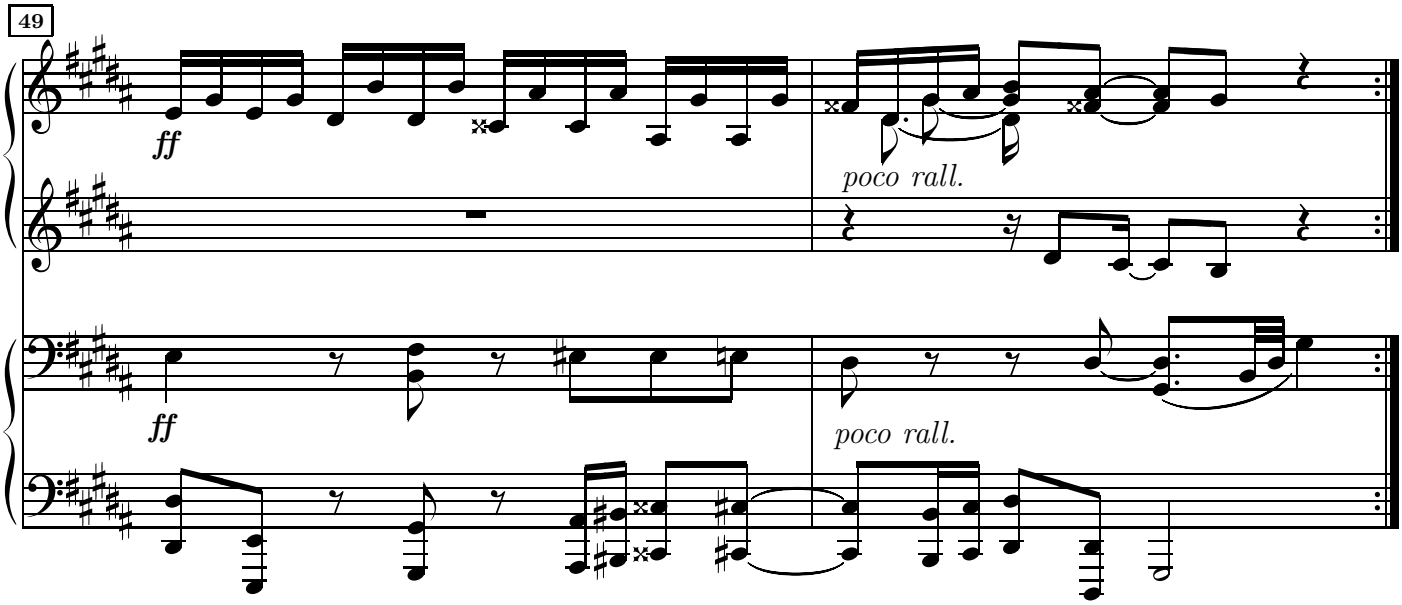

19
21
f
f
23
1
2
3


25
f
f
27
29


31
33
35

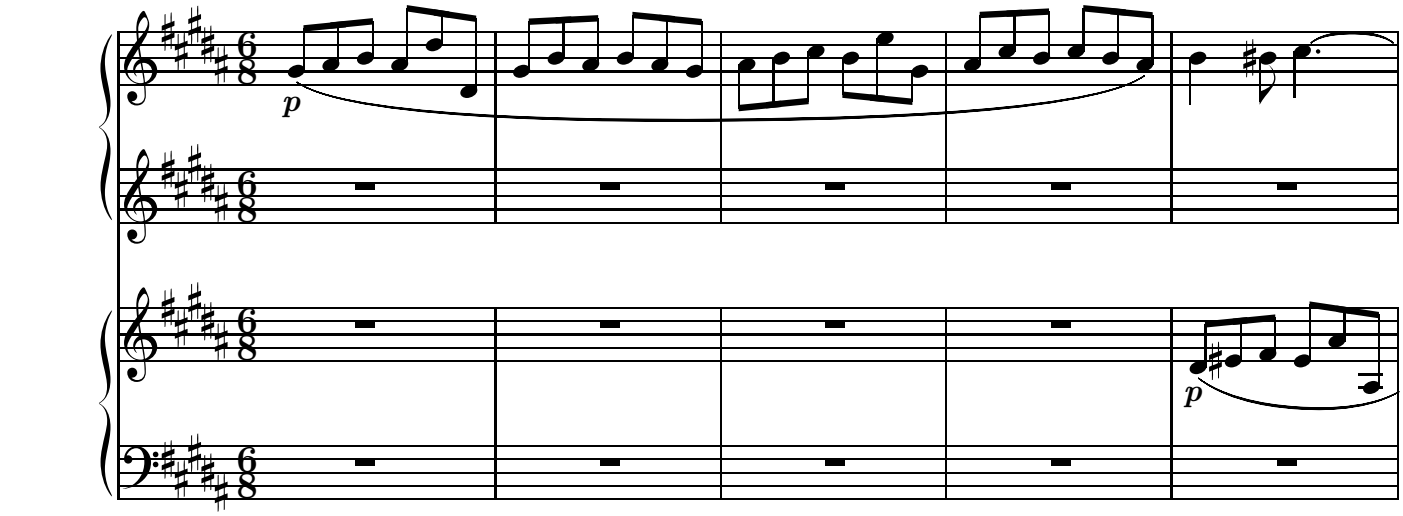

37
39
41
p
p

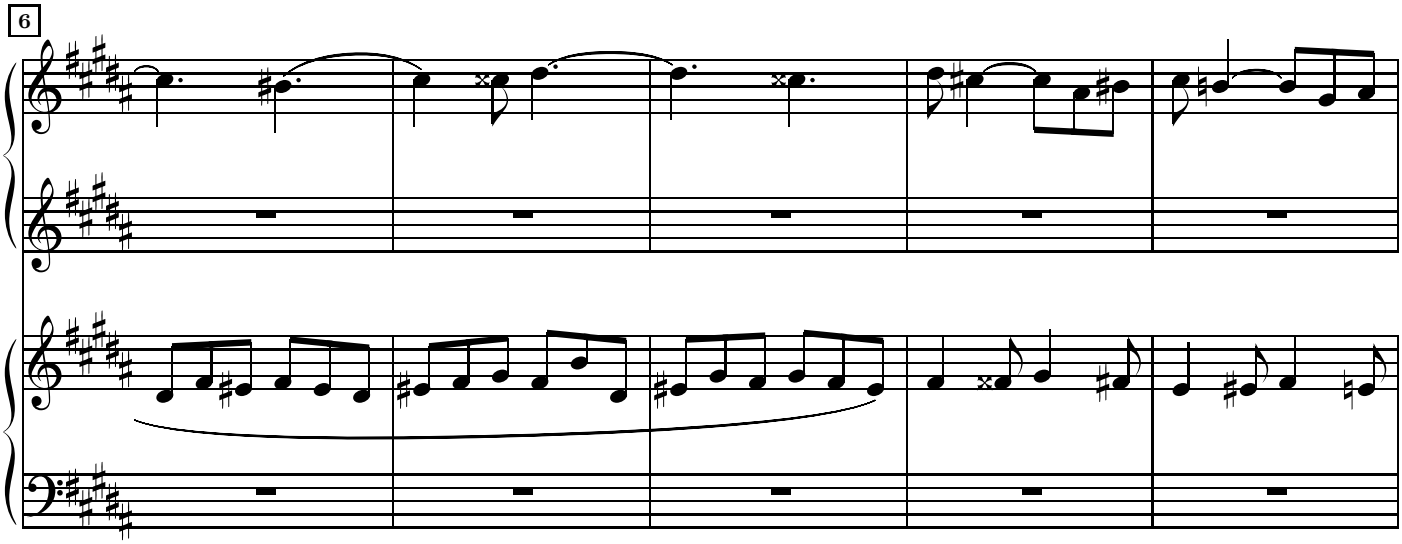

43
45
47

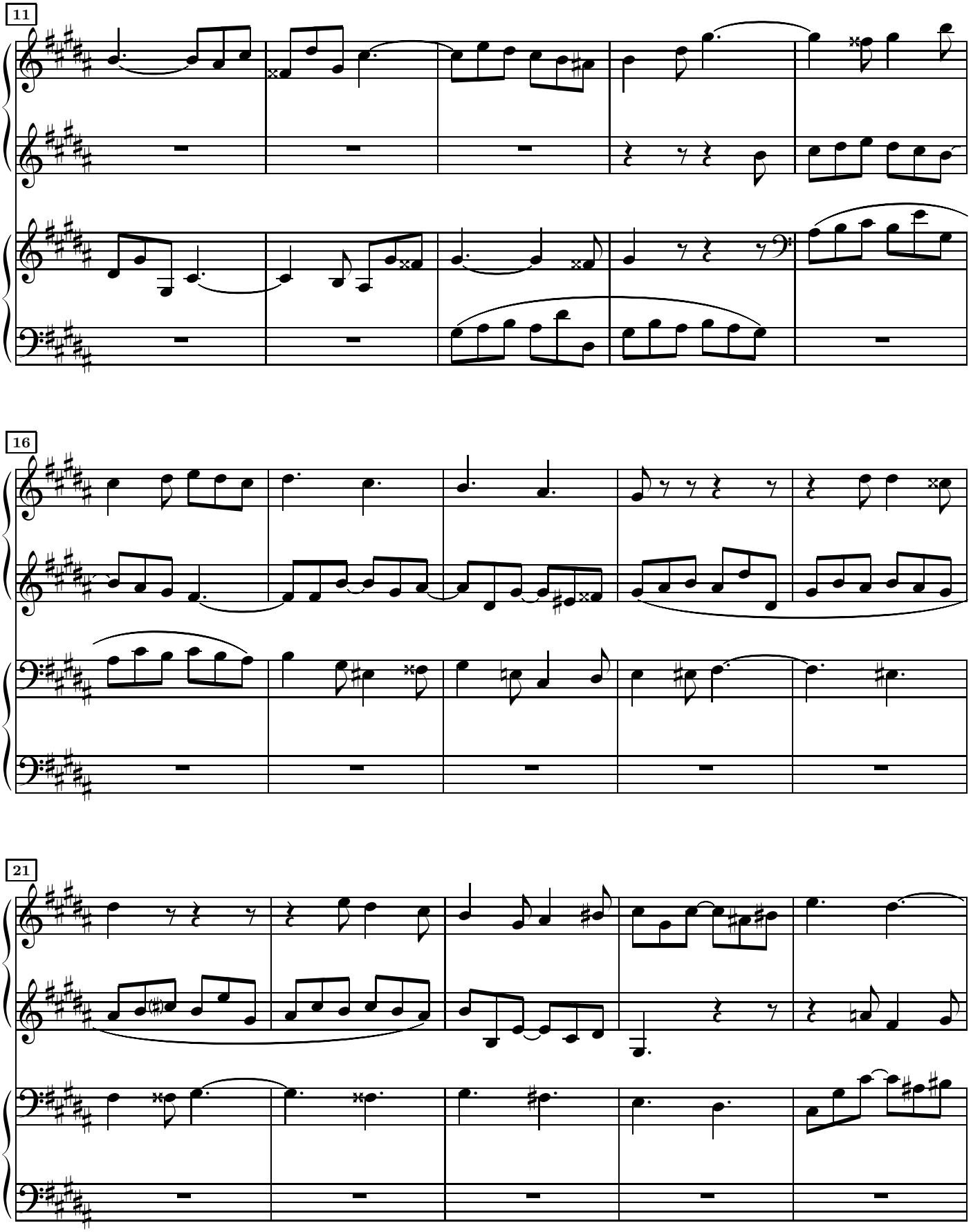


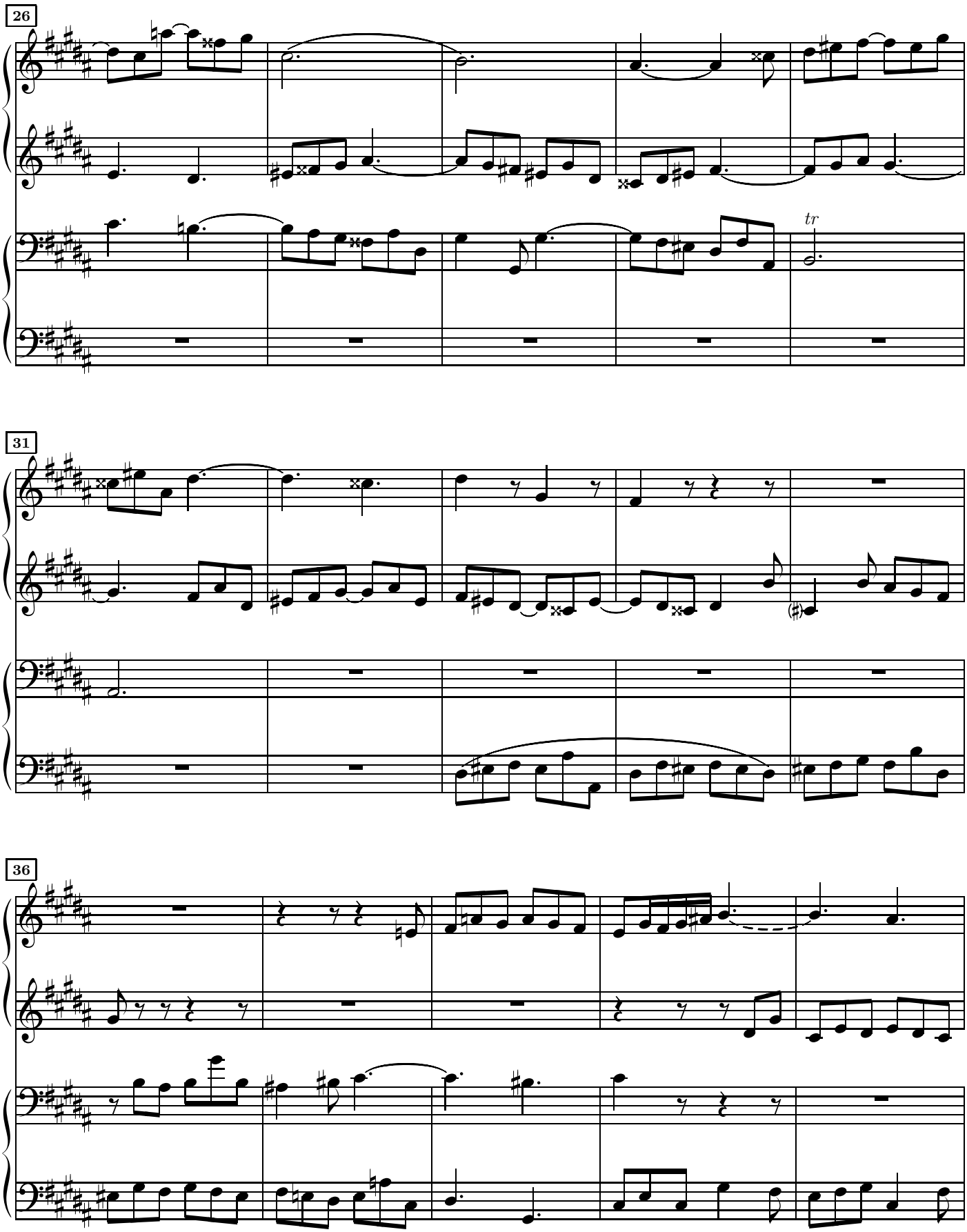
Fugue à 3 voix

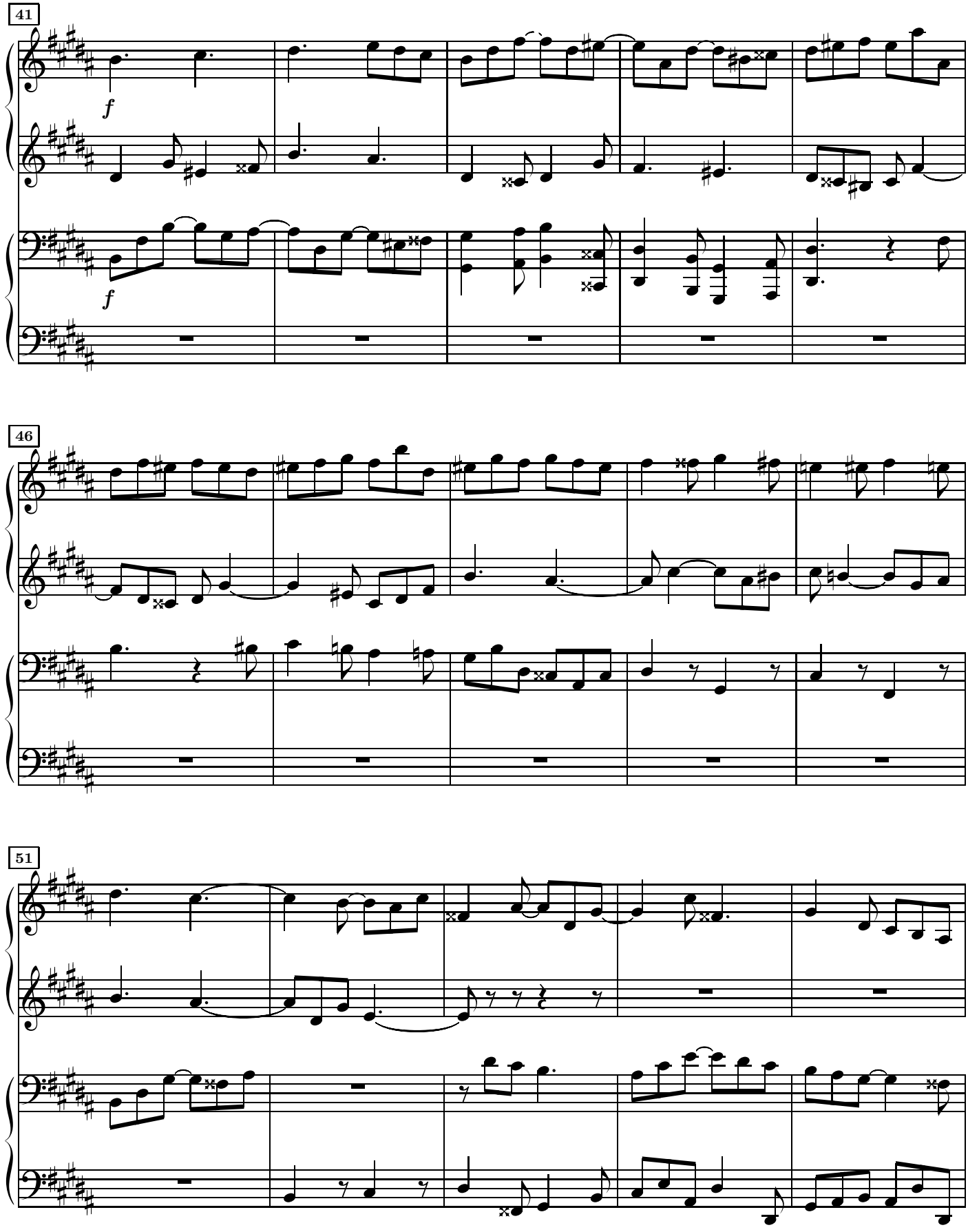
Moderato quasi Andante. ben marcato.

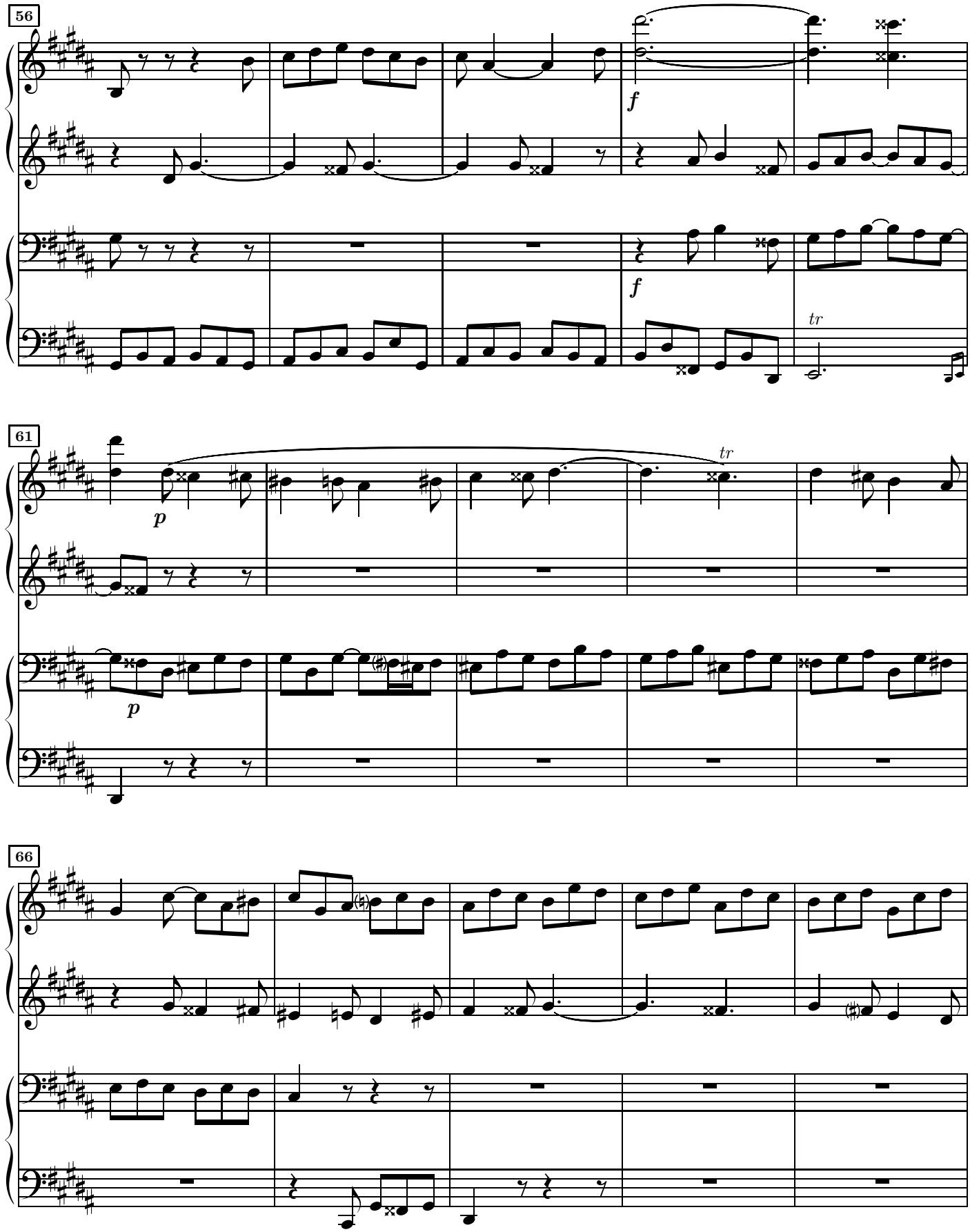


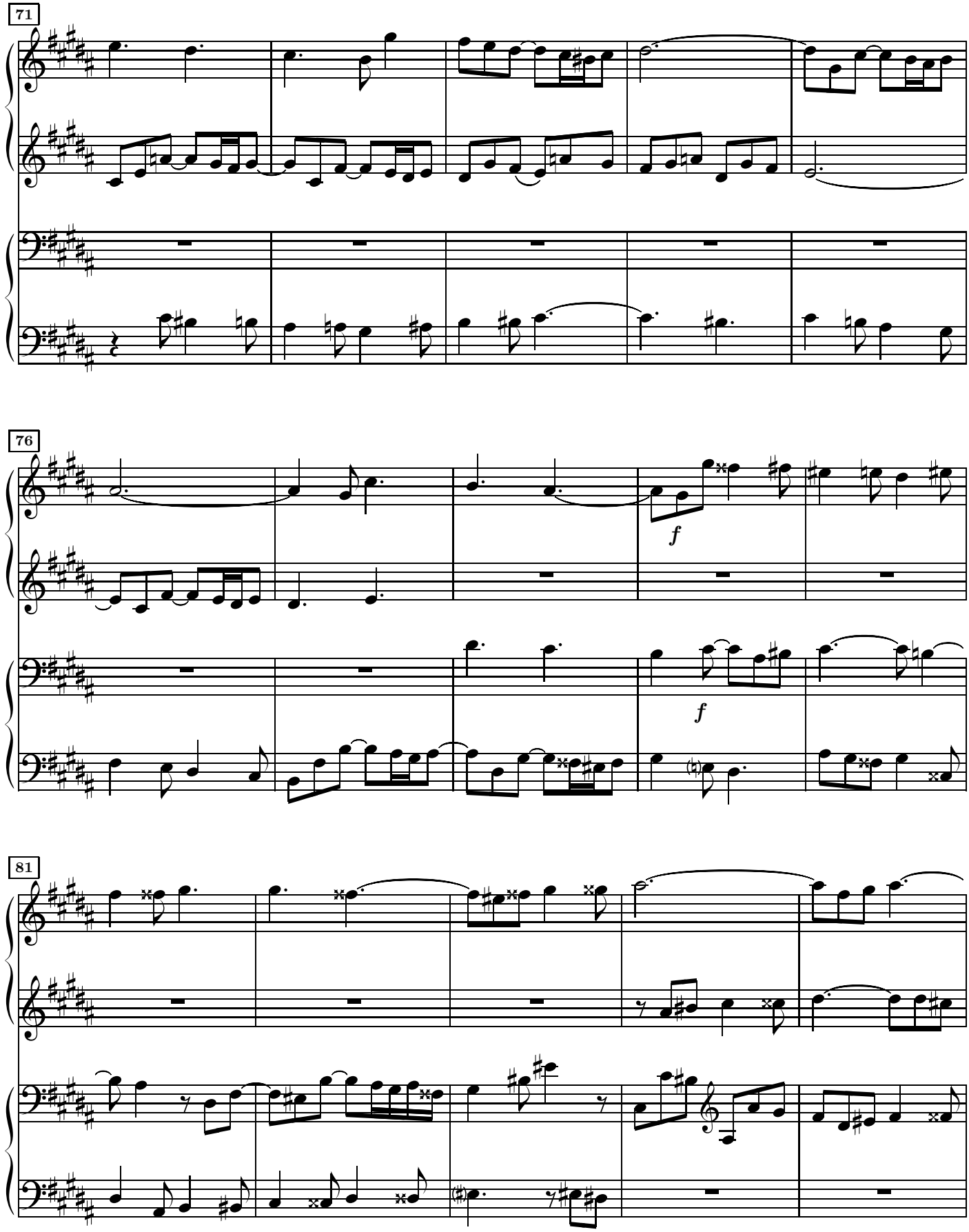


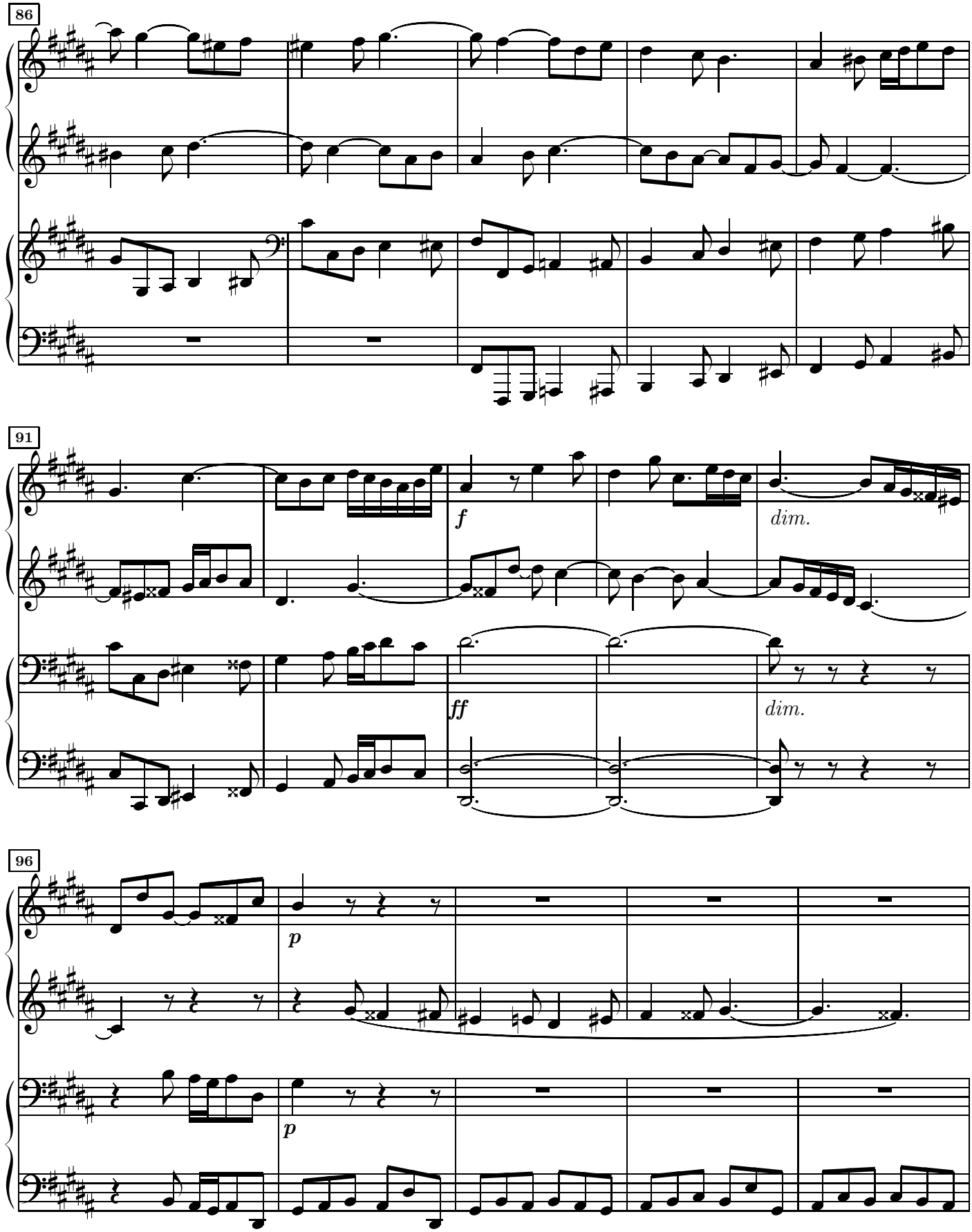

11
16
21

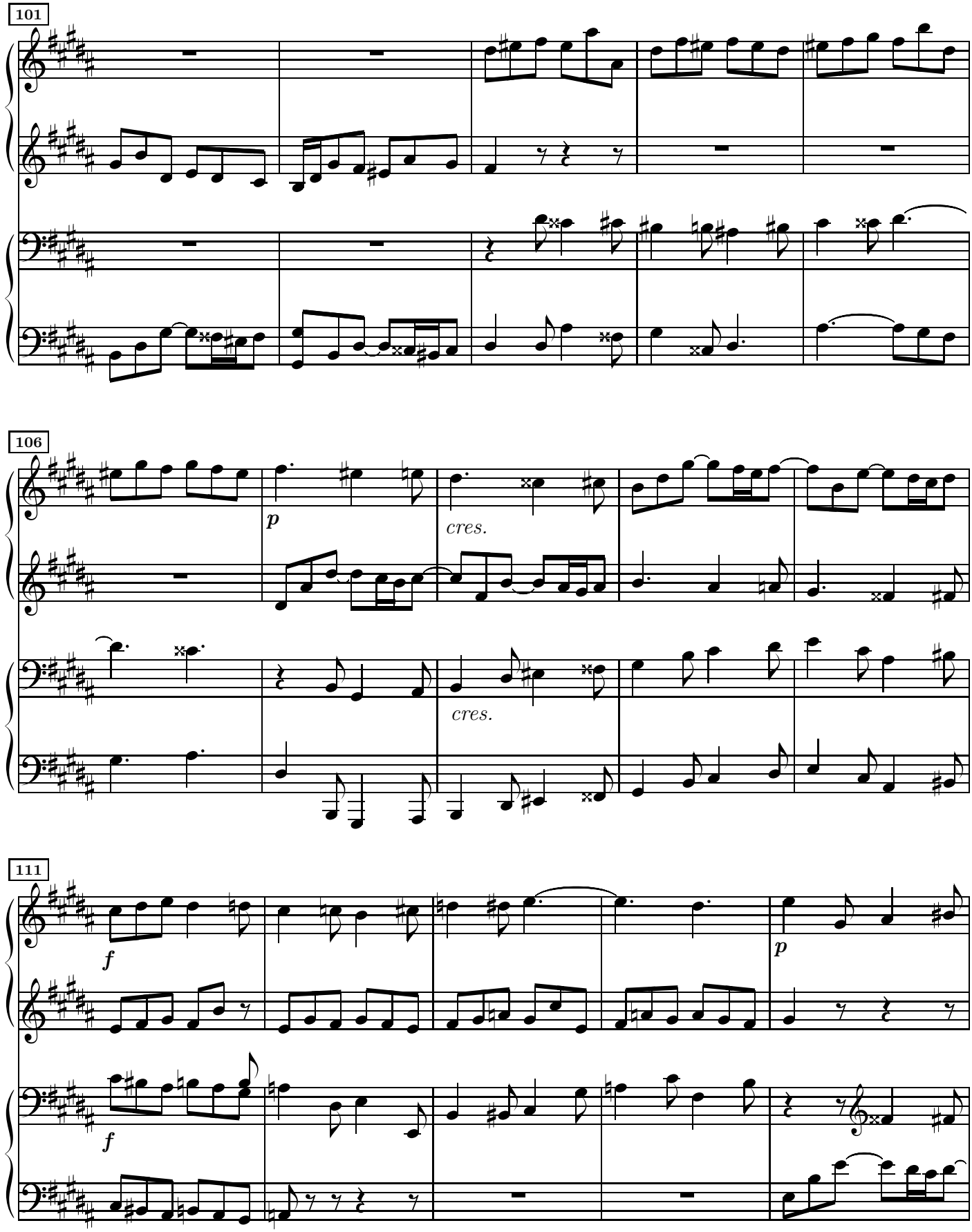

26
tr
31
36

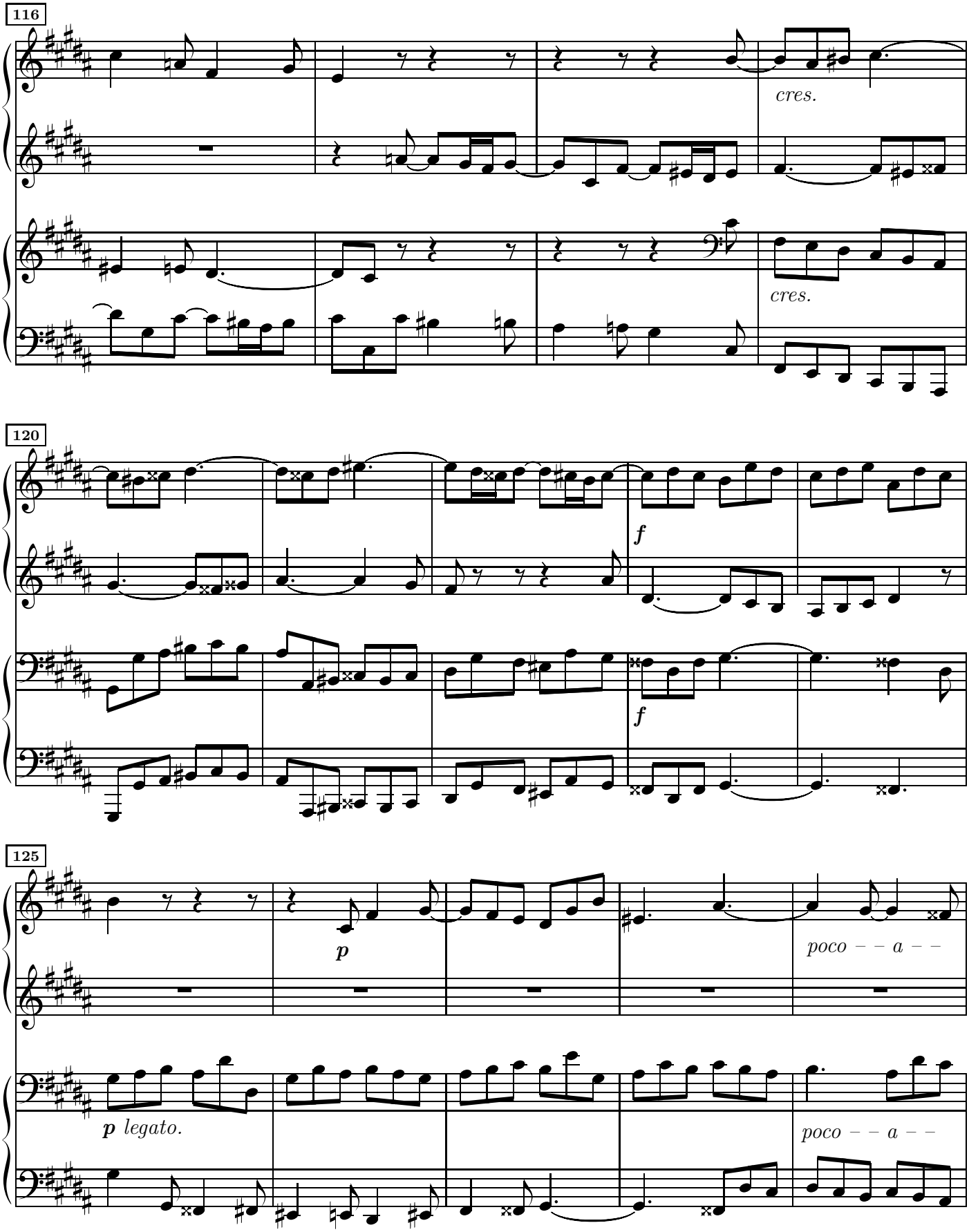

41
f
f
46
51

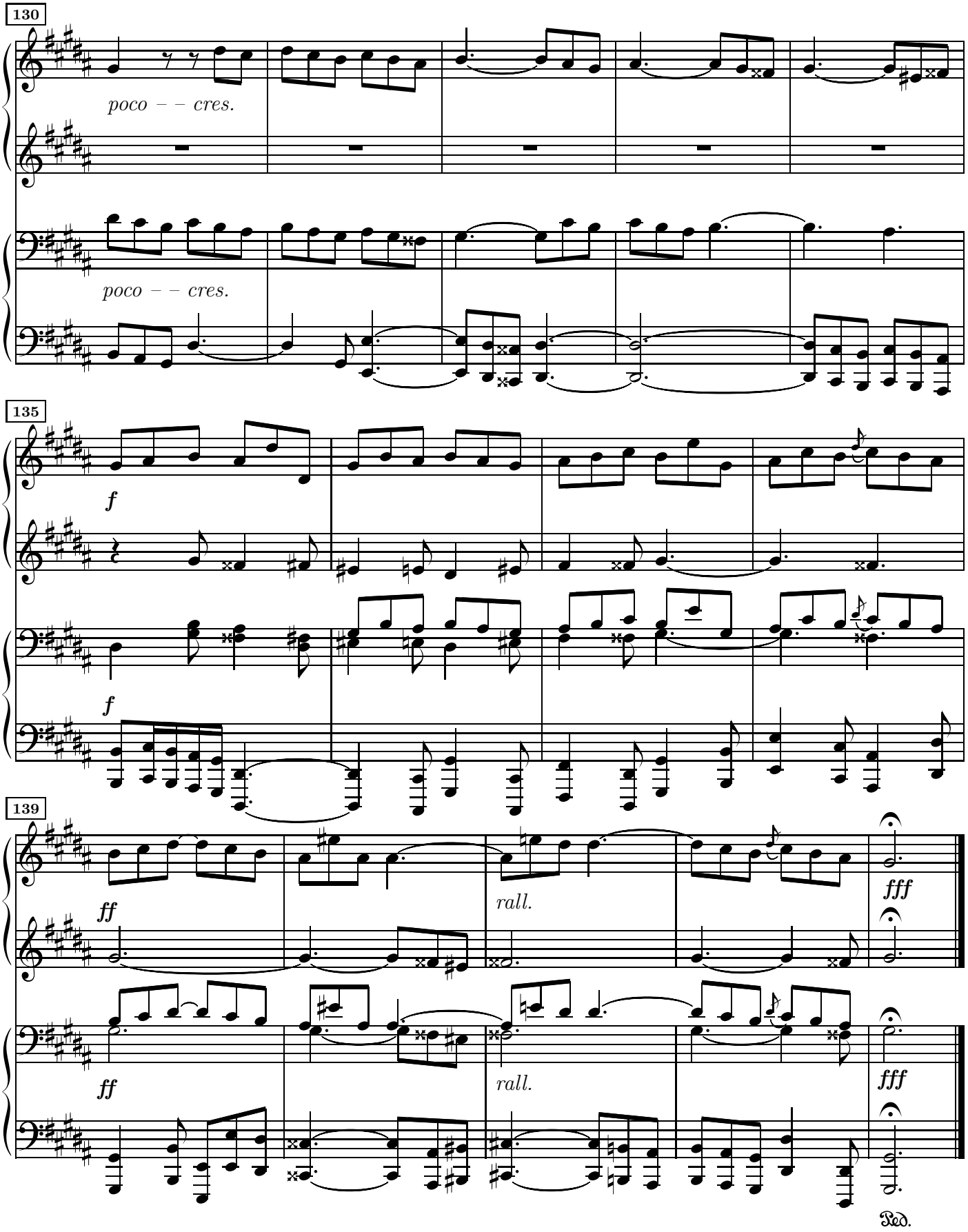

56
f
f
tr
61
p
p
tr
66


71
76
f
f
81


86
91
f
dim.
ff
dim.
96
p
p


101
106
p
cres.
cres.
111
f
f
p

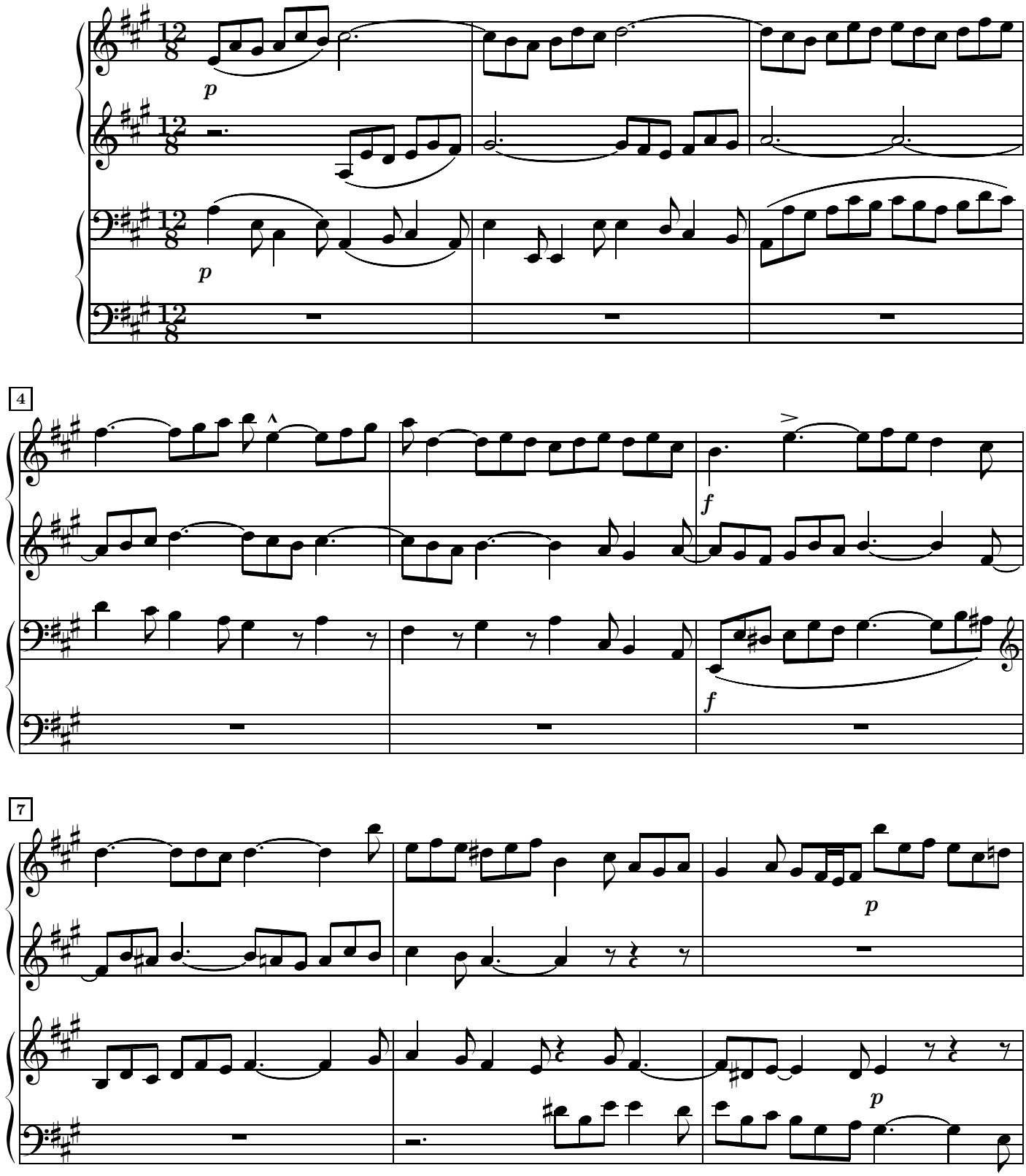

116
cres.
cres.
120
f
f
125
p
poco – – a – –
p legato.
poco – – a – –


130
poco – – cres.
poco – – cres.
135
f
f
139
ff
ff
rall.
rall.
fff
fff
Ped.

43.e en la majeur

Prélude
Allegretto.

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



10

13

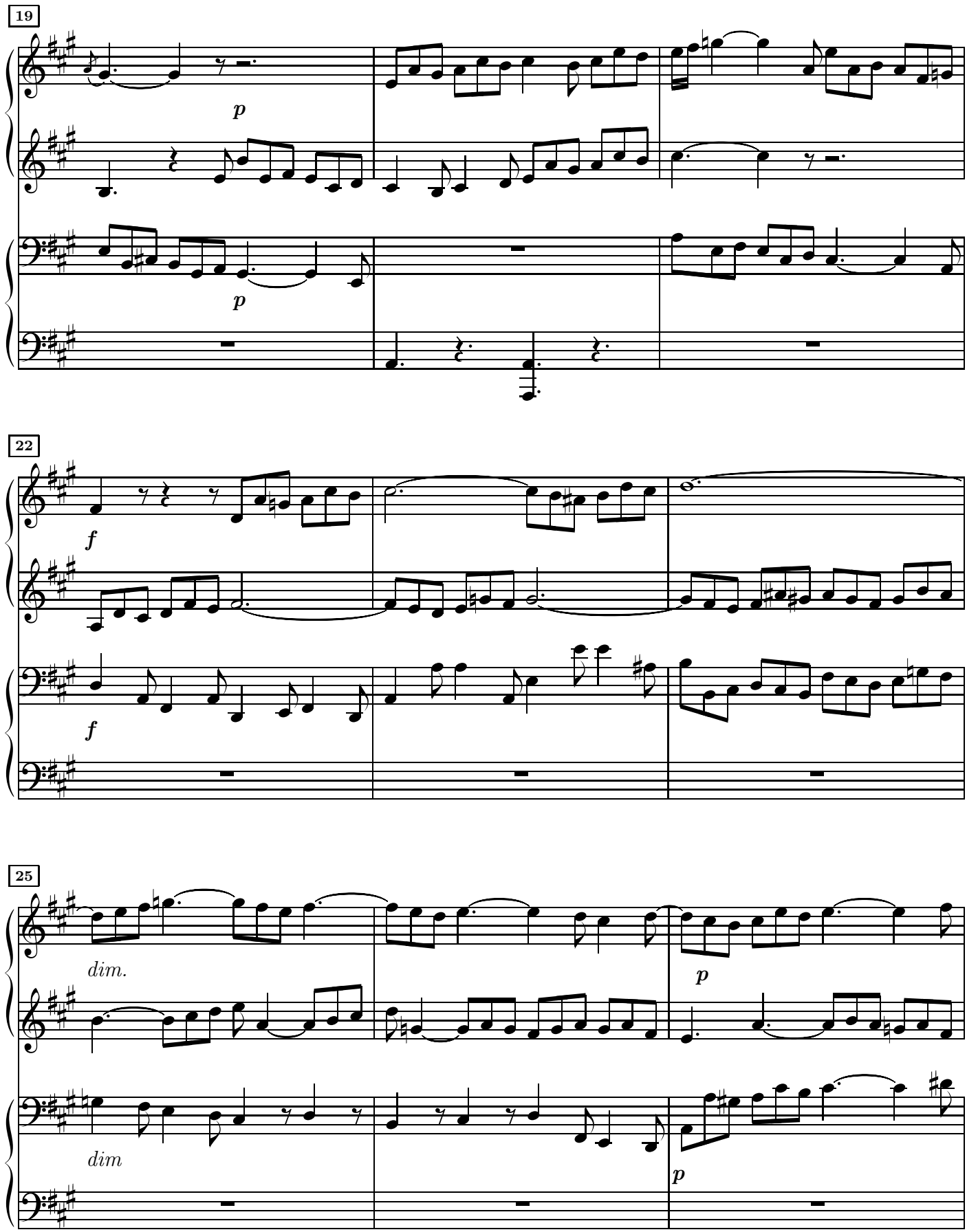
cres.

cres.

16

f

f


19
p
p
22
f
f
25
dim.
dim
p
p

28

f

f

p

31

p

cres.

f

cres.

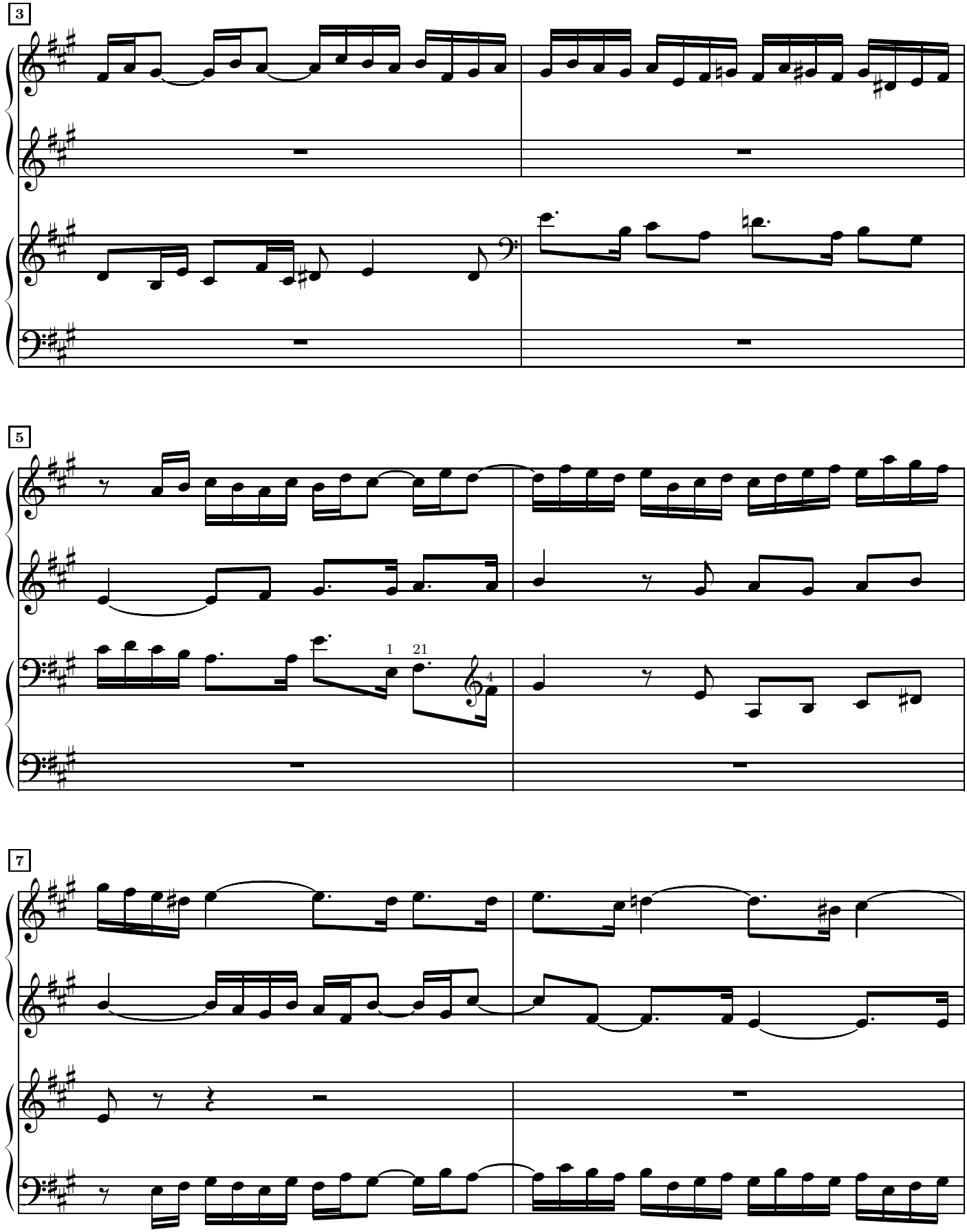
f

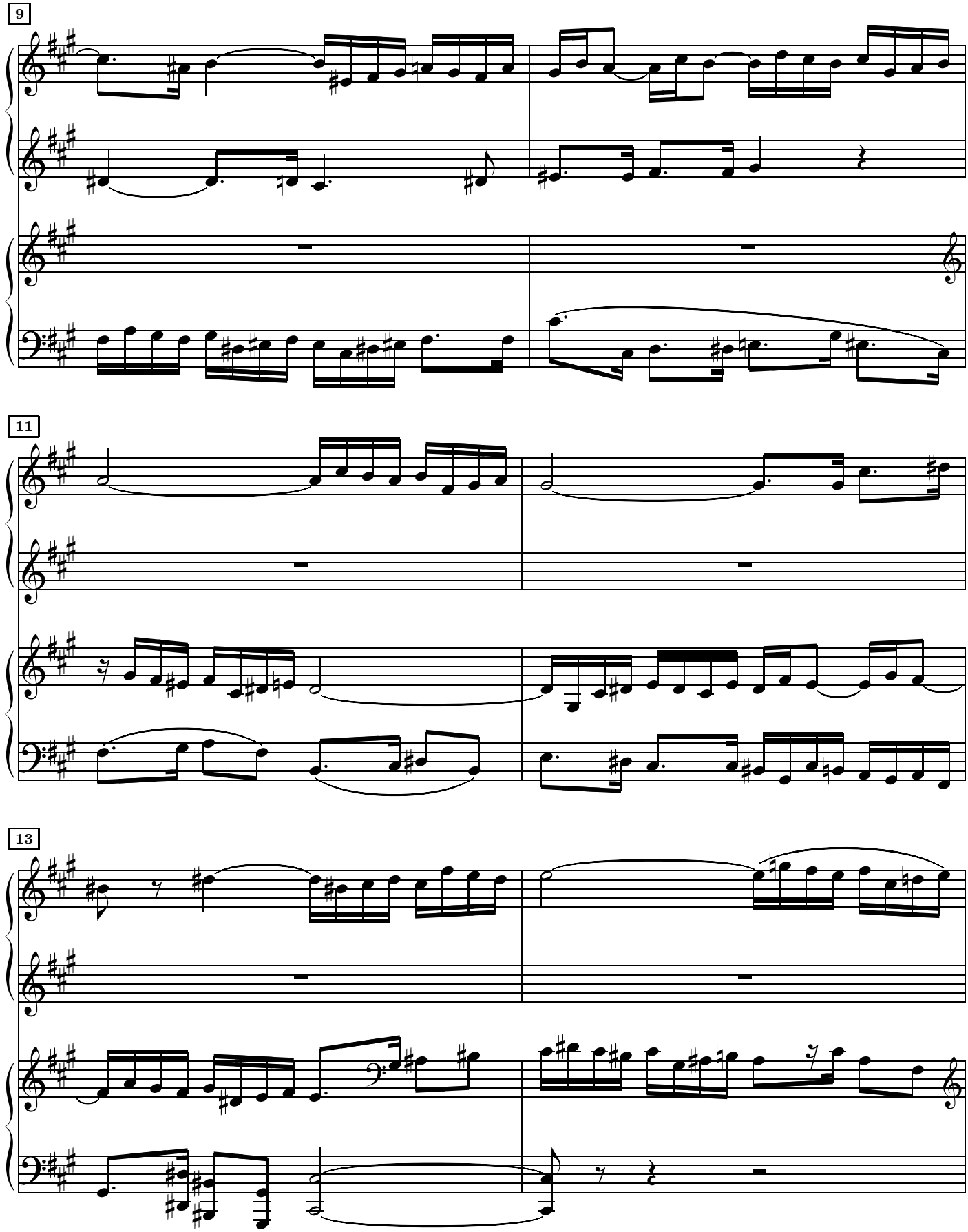
Fugue à 3 voix

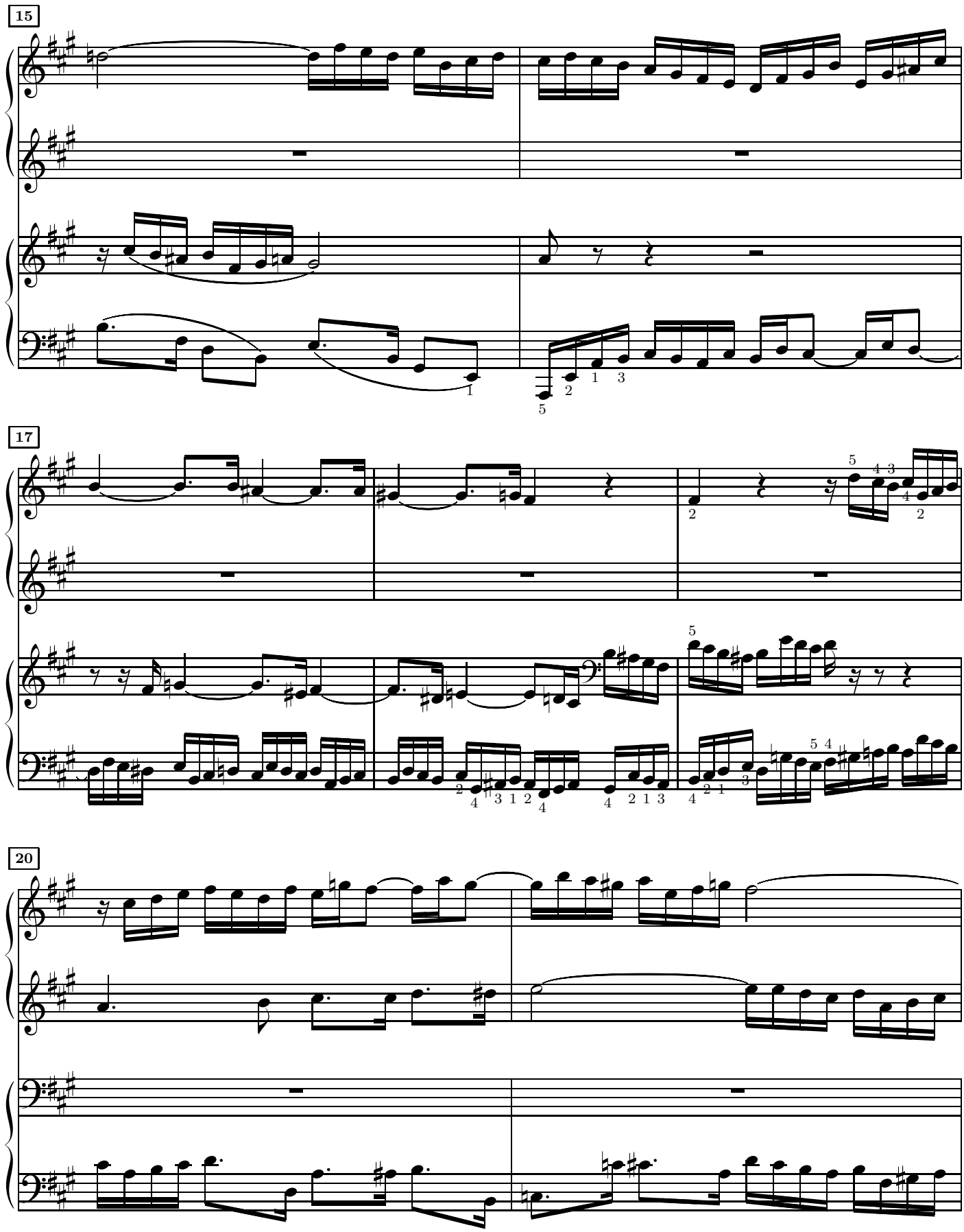
Allegretto.

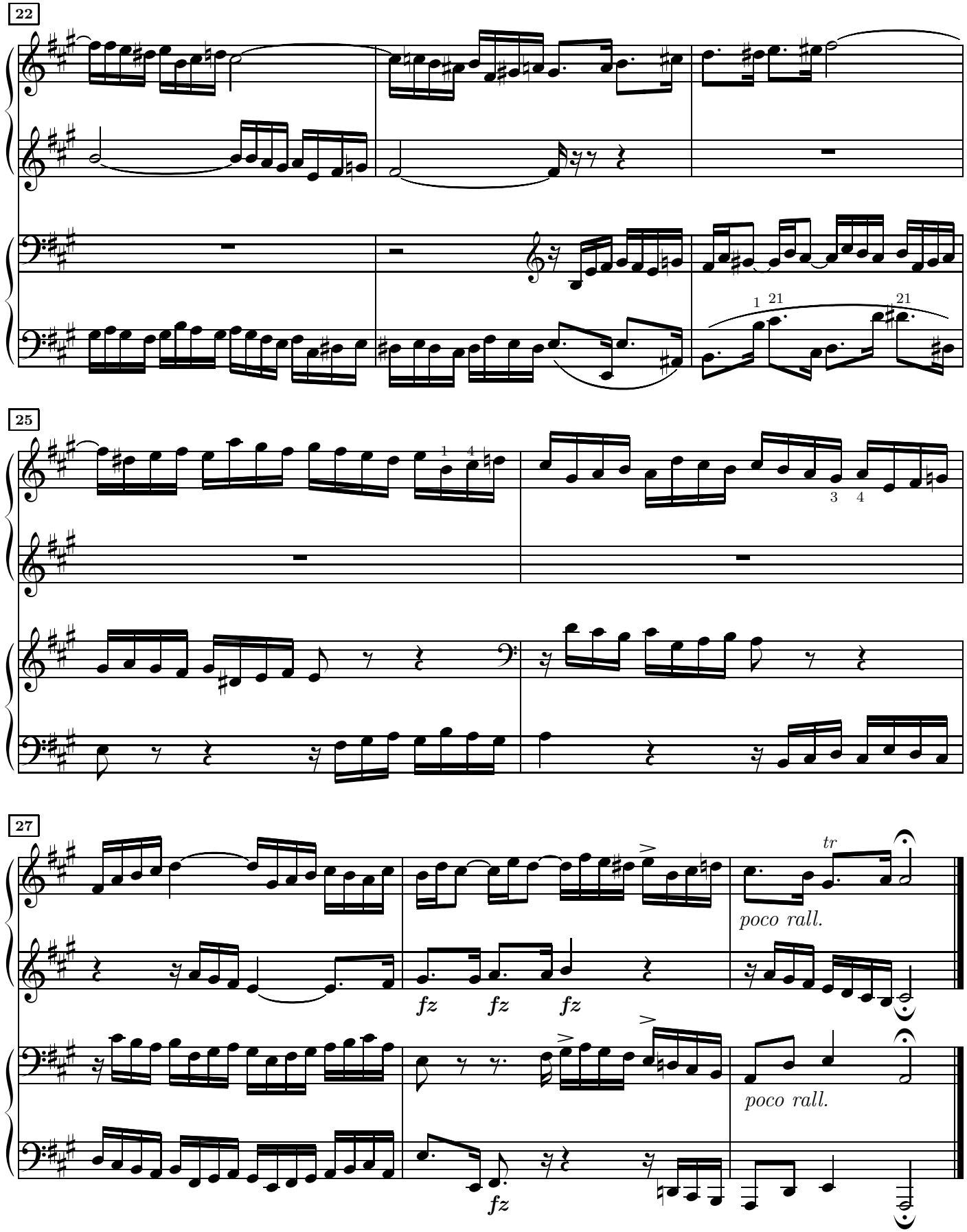
f

f legato.


3
5
1
21
4
7


9
11
13


15
17
20

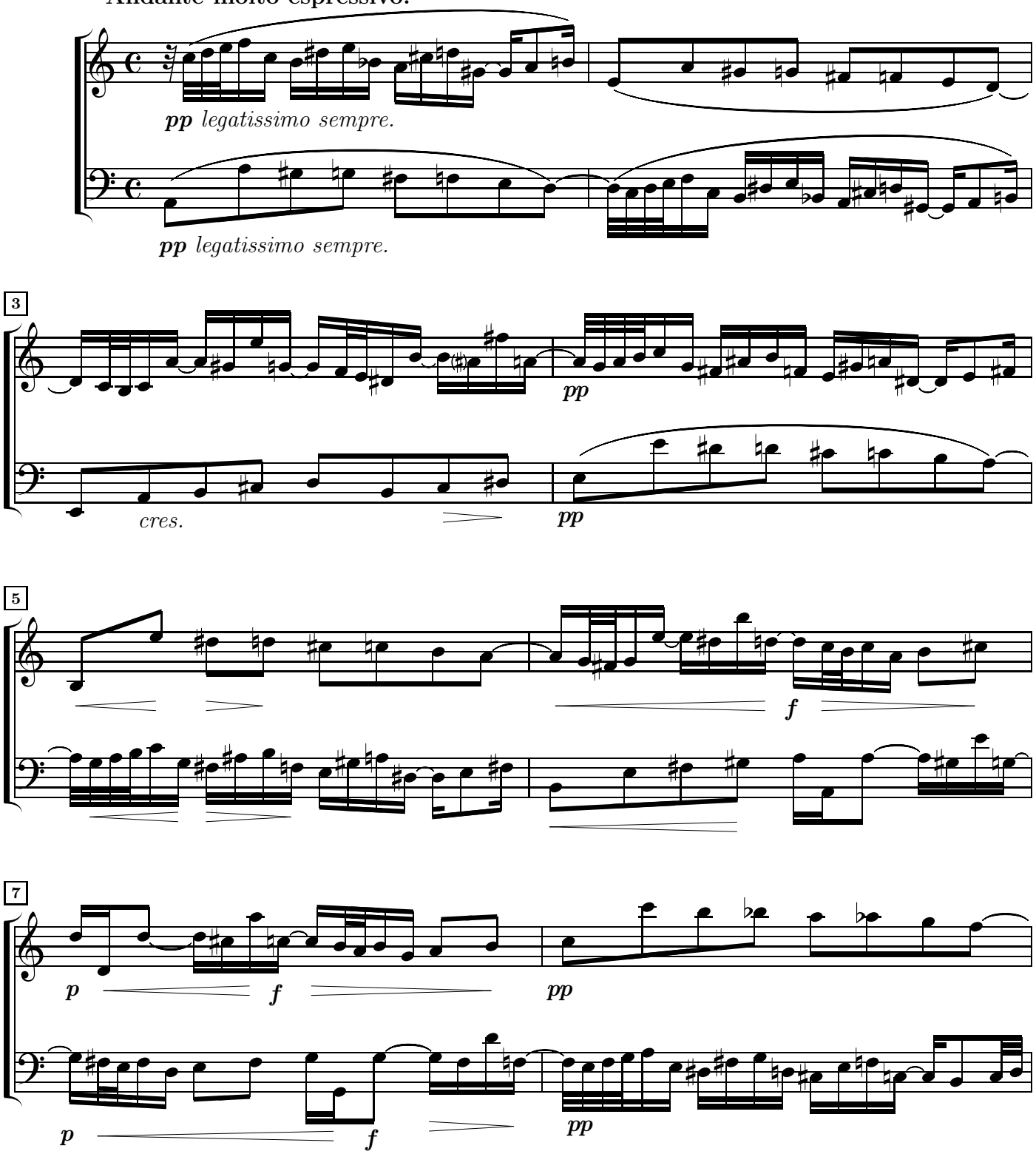

22
25
27
poco rall.
poco rall.
fz
fz
fz
fz
tr

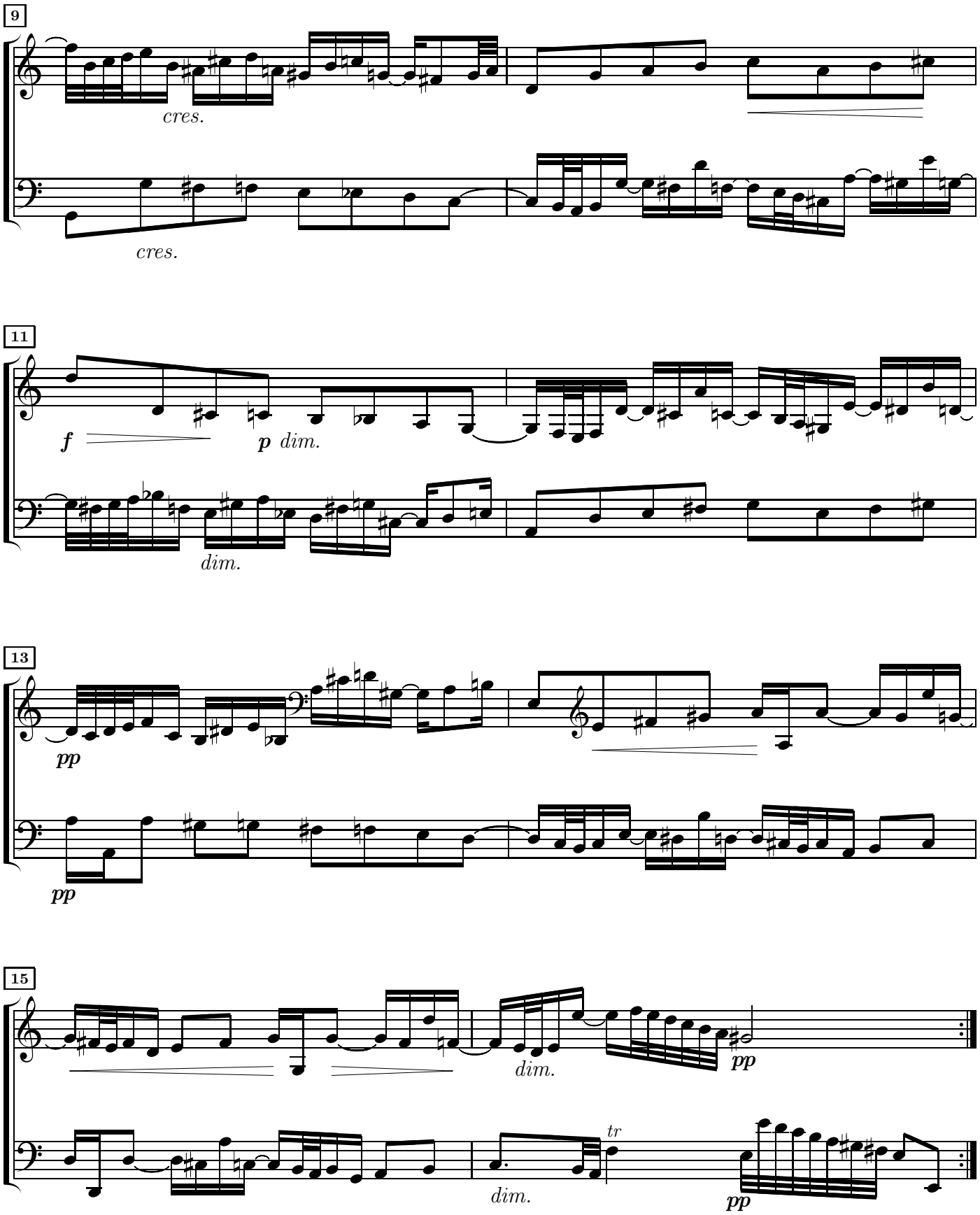
44.e en la mineur

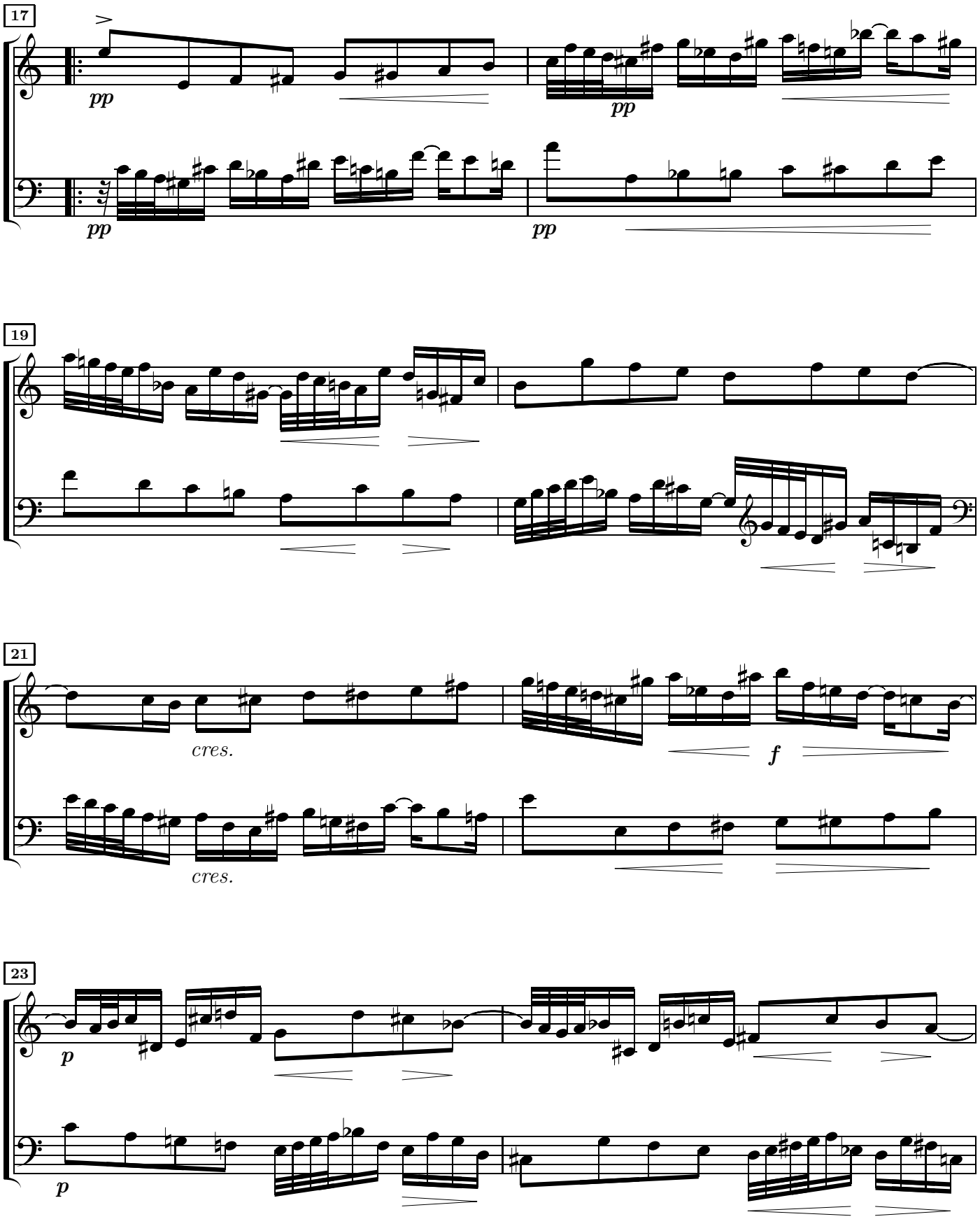
J.S.Bach
arr. H.J.Bertini

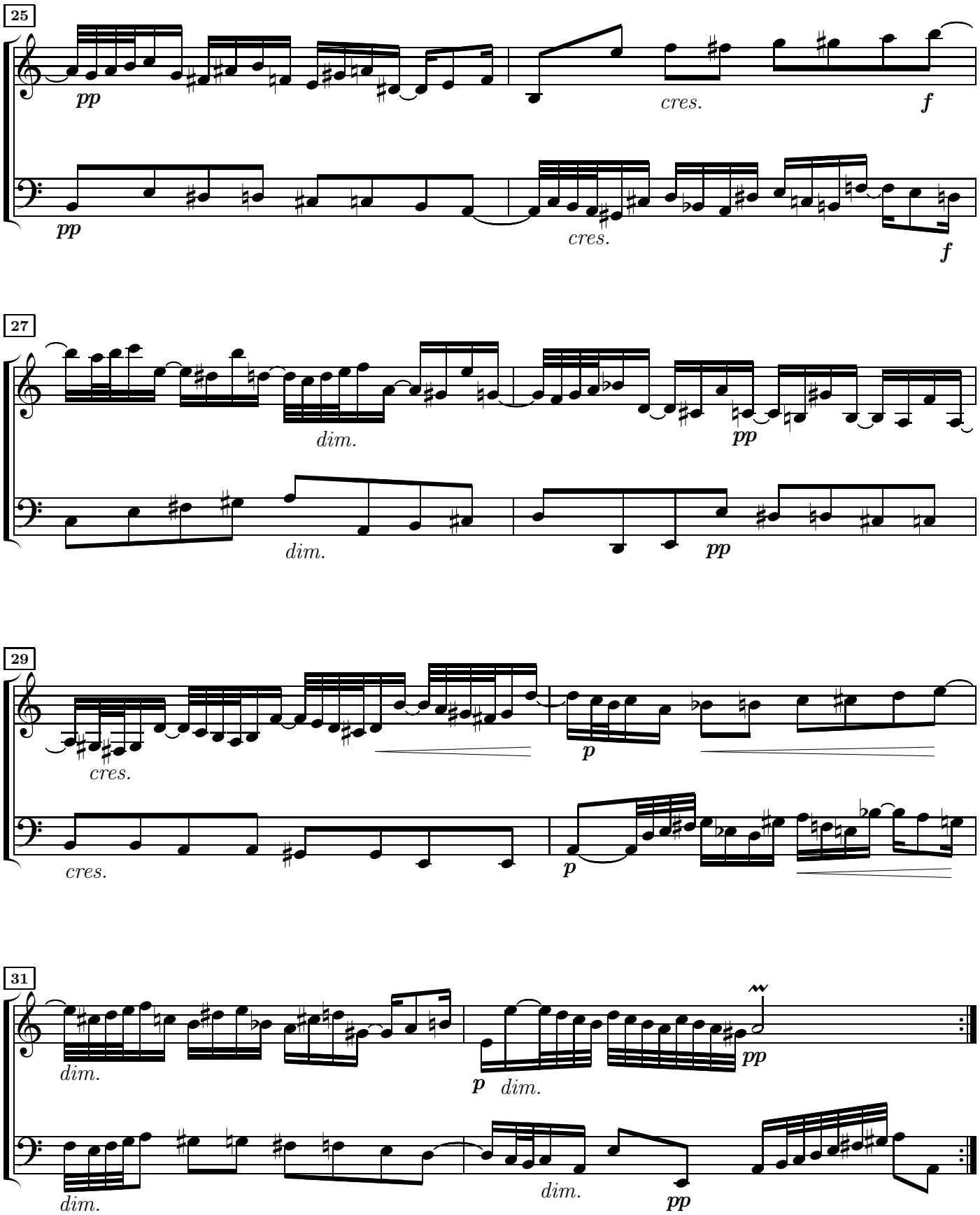
Prélude

Andante molto espressivo.




9
cres.
cres.
11
f
p dim.
dim.
13
pp
pp
15
dim.
pp
tr
dim.
pp


17
pp
pp
pp
pp
19
21
cres.
cres.
f
23
p
p


25
pp
cres.
f
pp
cres.
f
27
dim.
pp
dim.
pp
29
cres.
p
cres.
p
31
dim.
p
dim.
pp
dim.
dim.
pp

Fugue à 3 voix

Andante mæstoso, con energico.

ff con energico.

ff Pesante.

4

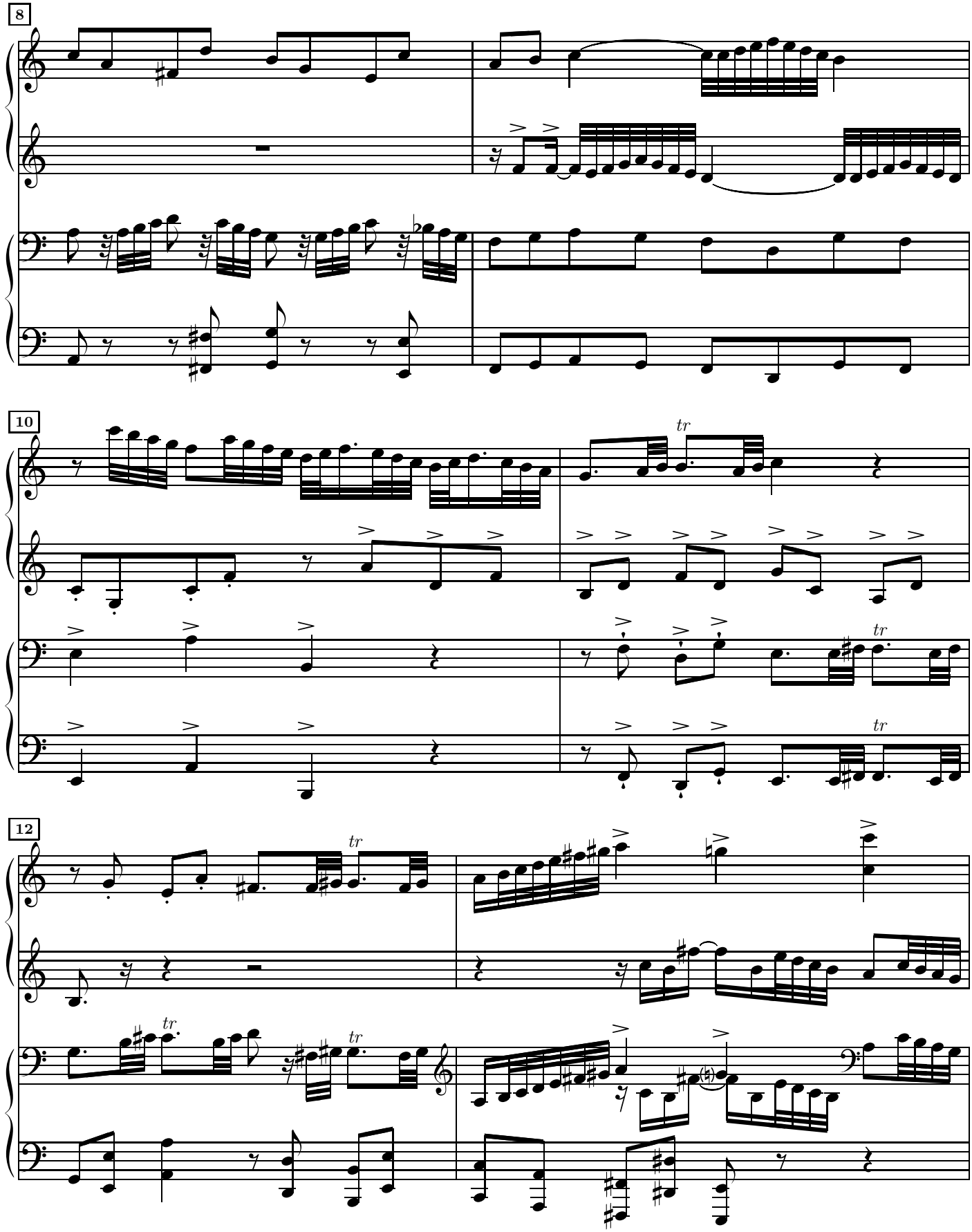
tr

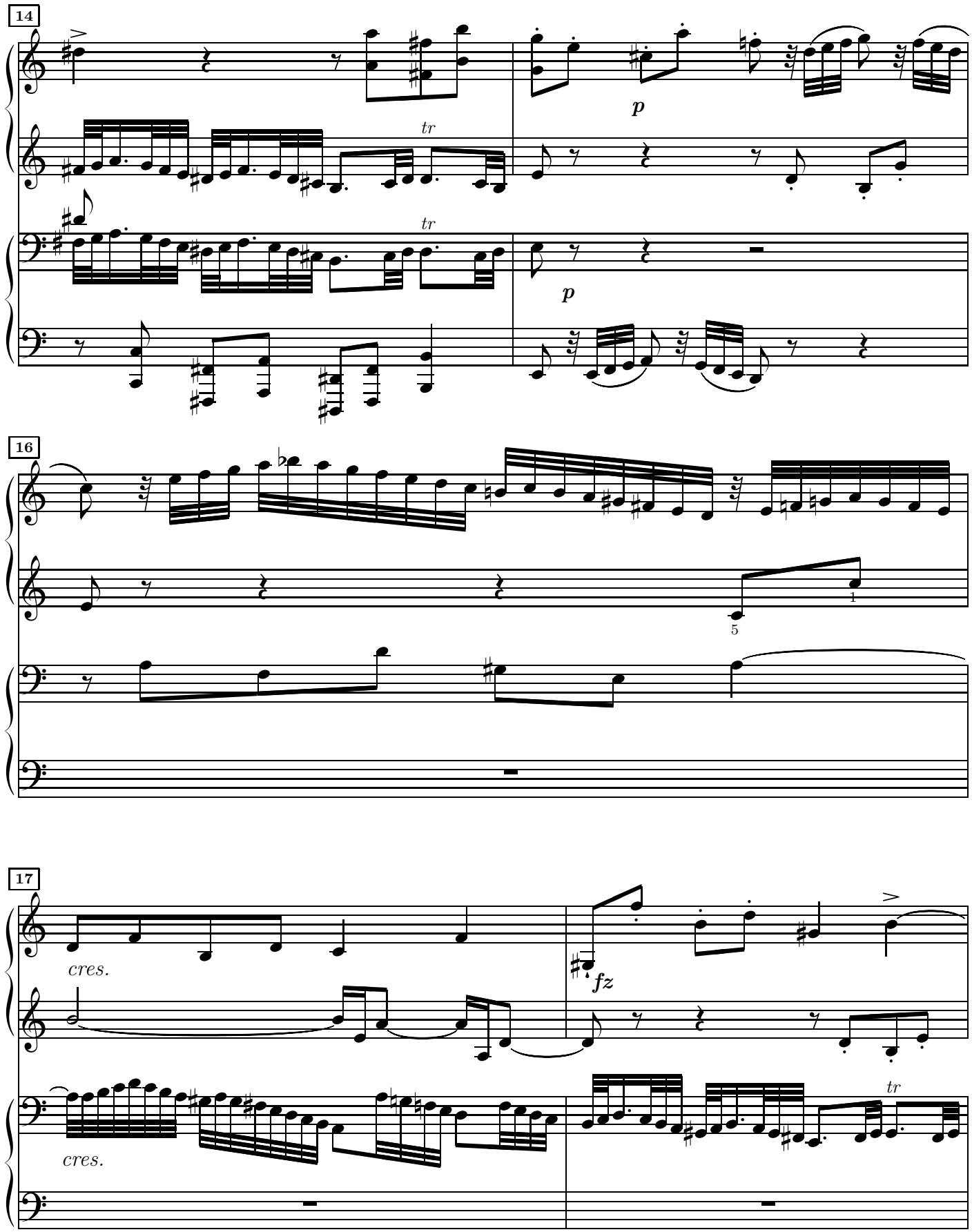
tr

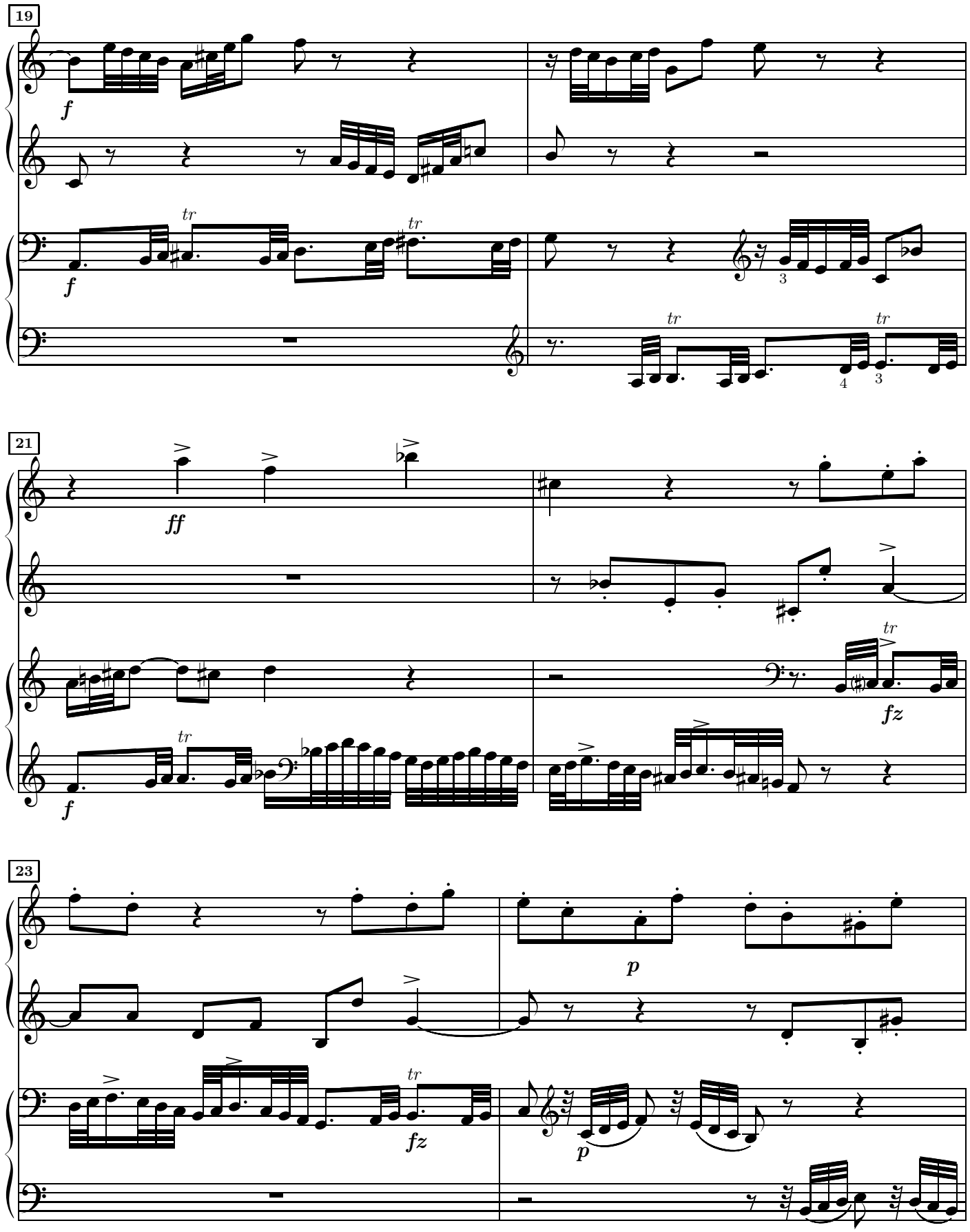
6

ff

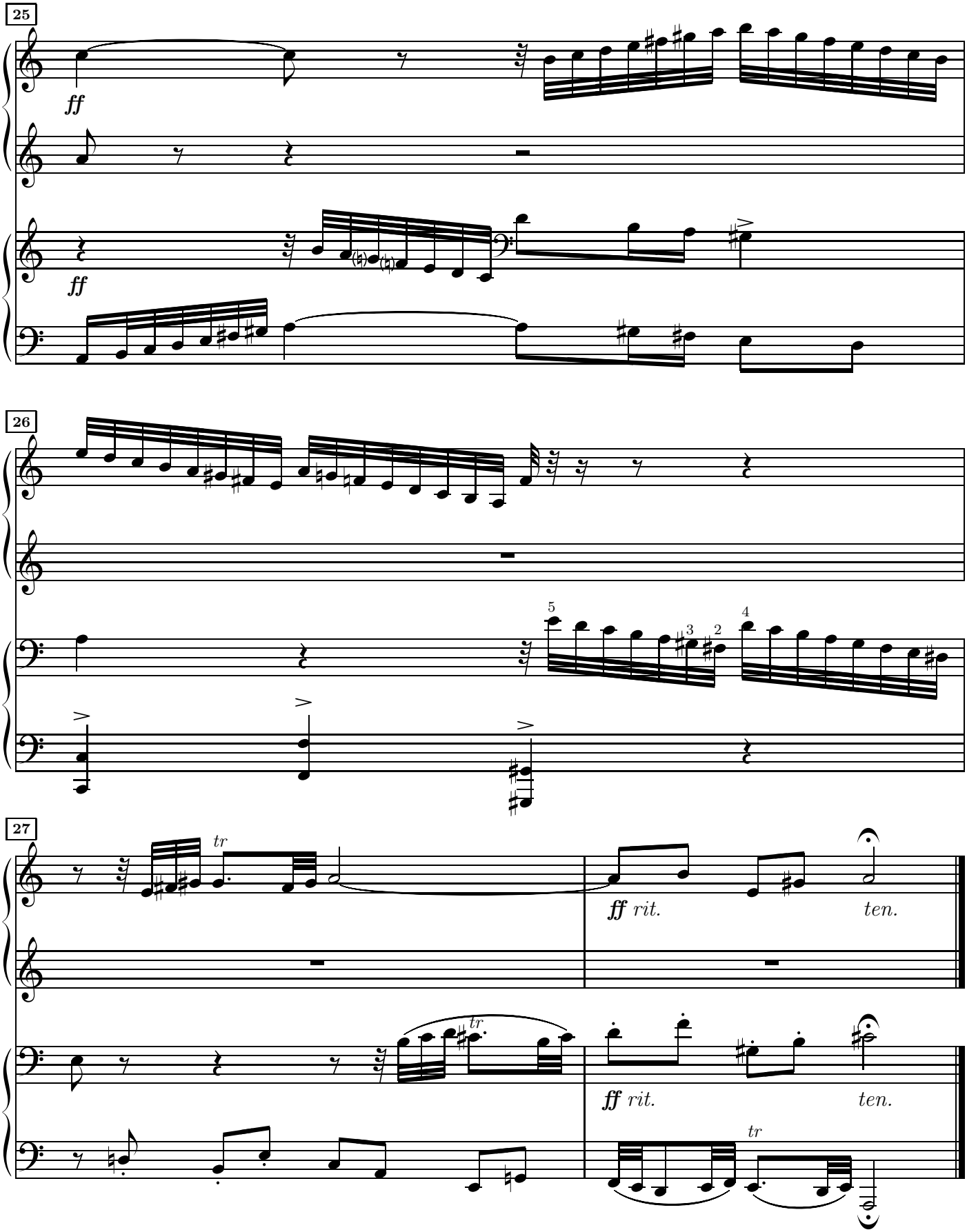
tr


8
10
tr
12
tr


14
tr
tr
p
p
16
5
1
17
cres.
cres.
fz
tr



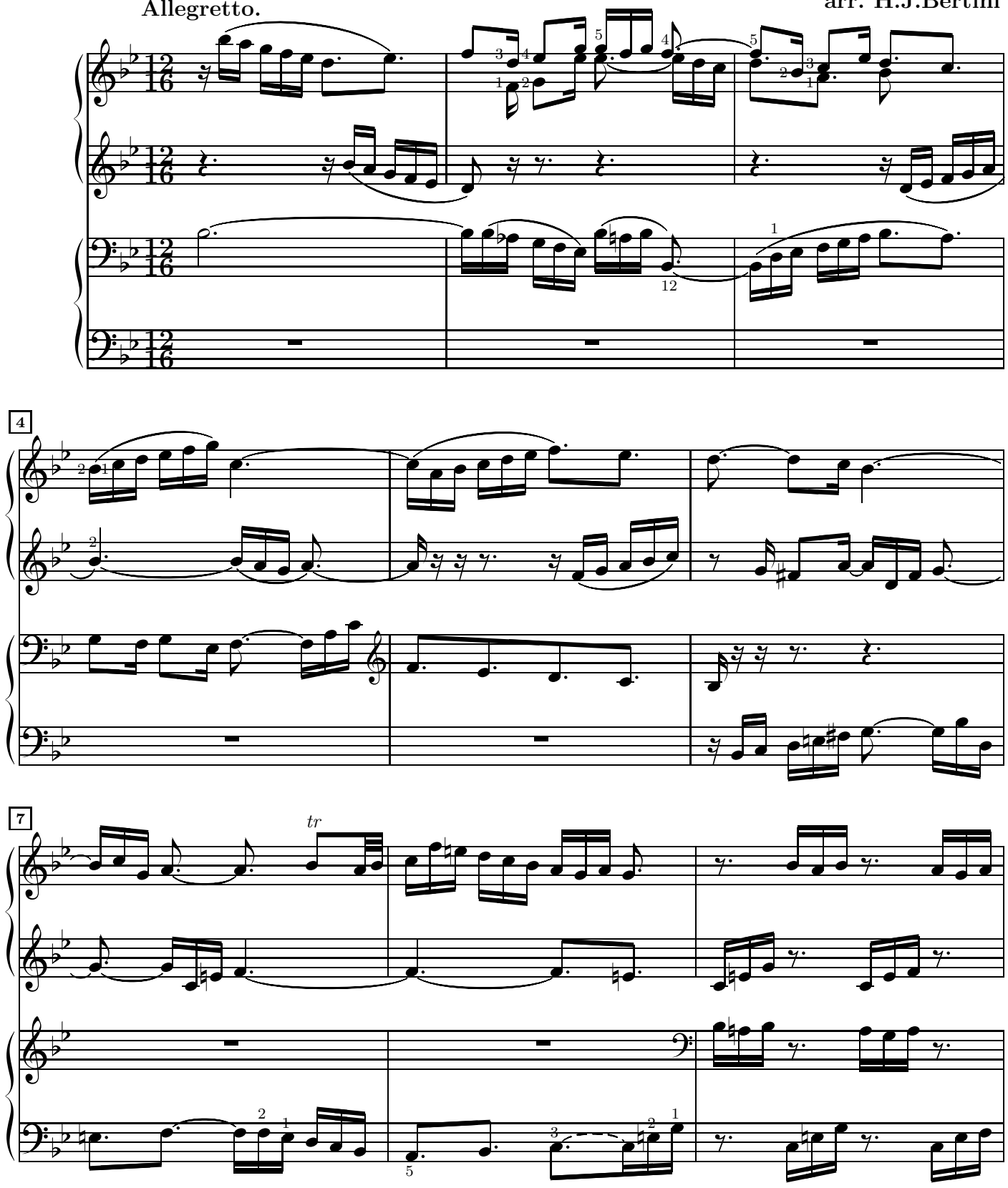
J.S.Bach (1685–1750) : *Le Clavier bien tempéré*, 44.e prélude et fugue en la mineur

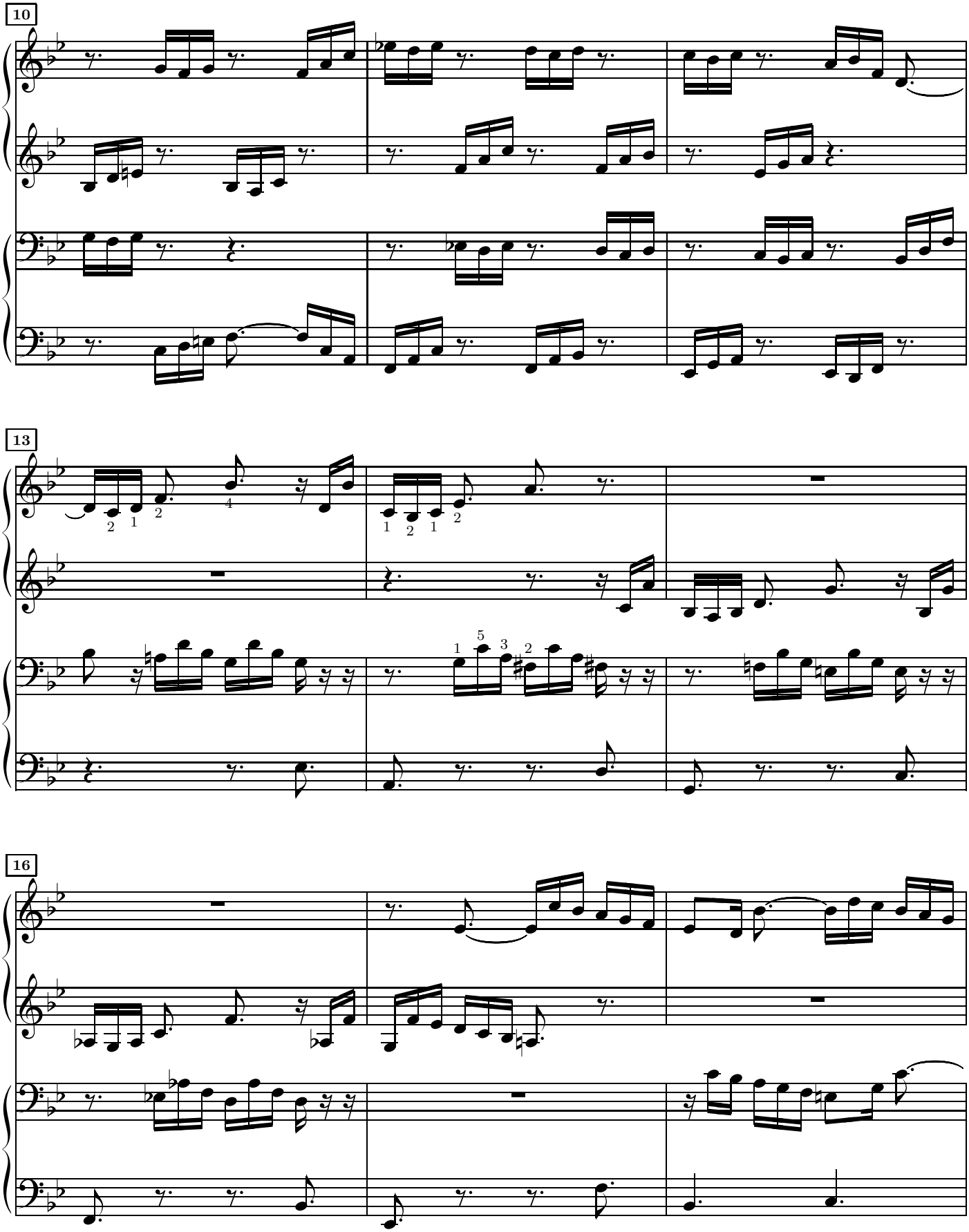

25
ff
ff
26
5
3
2
4
27
tr
ff rit.
ten.
tr
ff rit.
ten.
tr

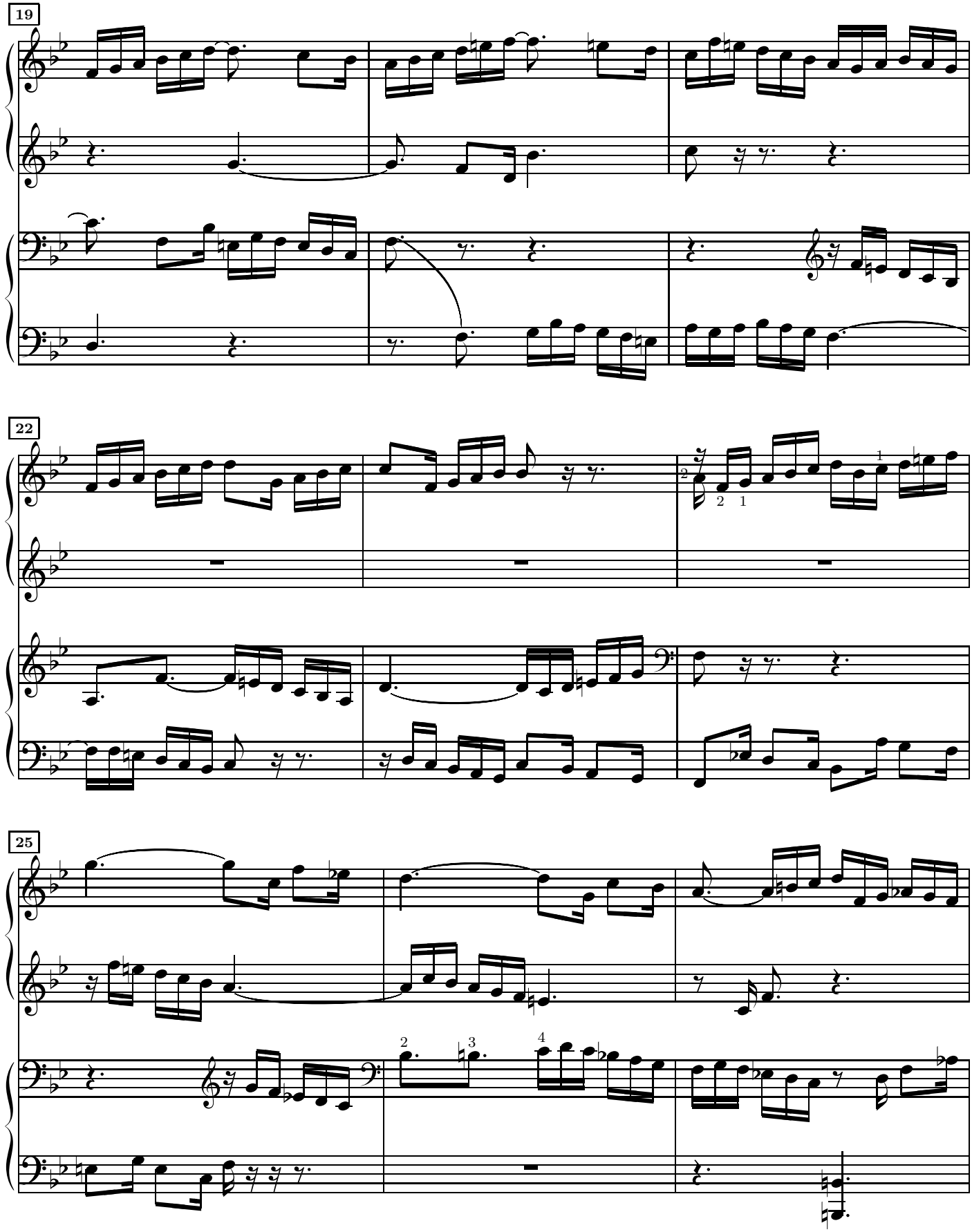
45.e en si bémol majeur

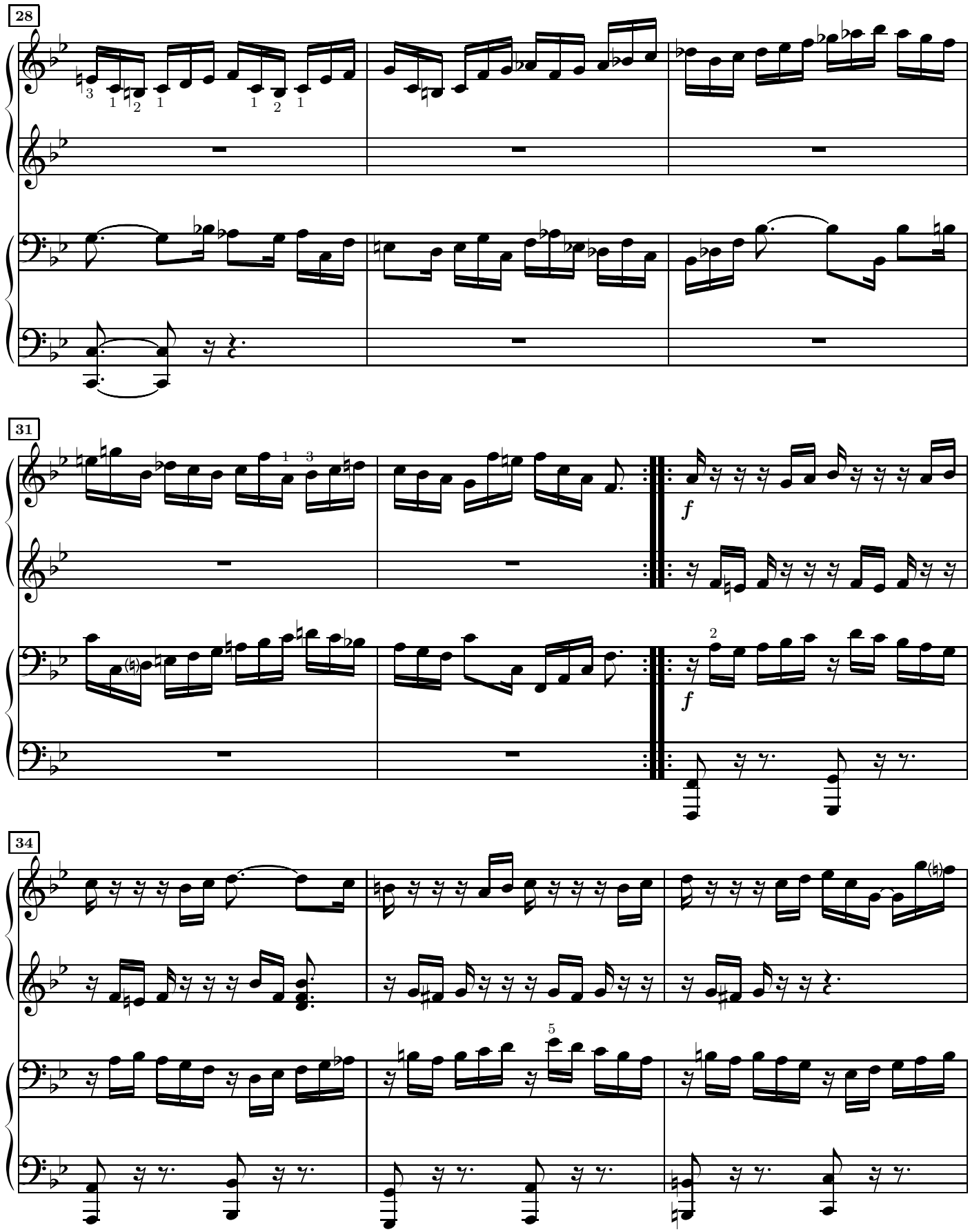
Prélude
Allegretto.

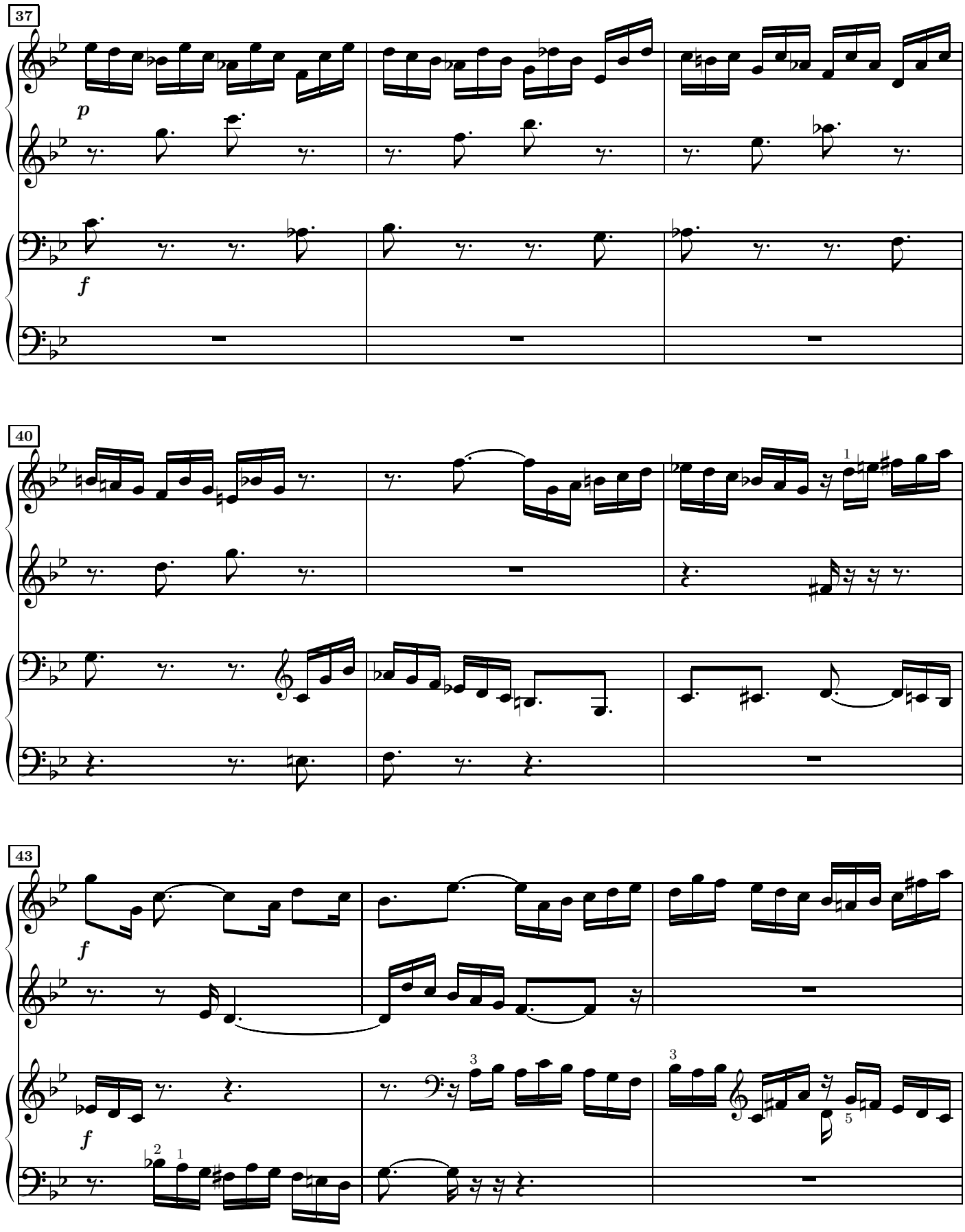
J.S.Bach
arr. H.J.Bertini

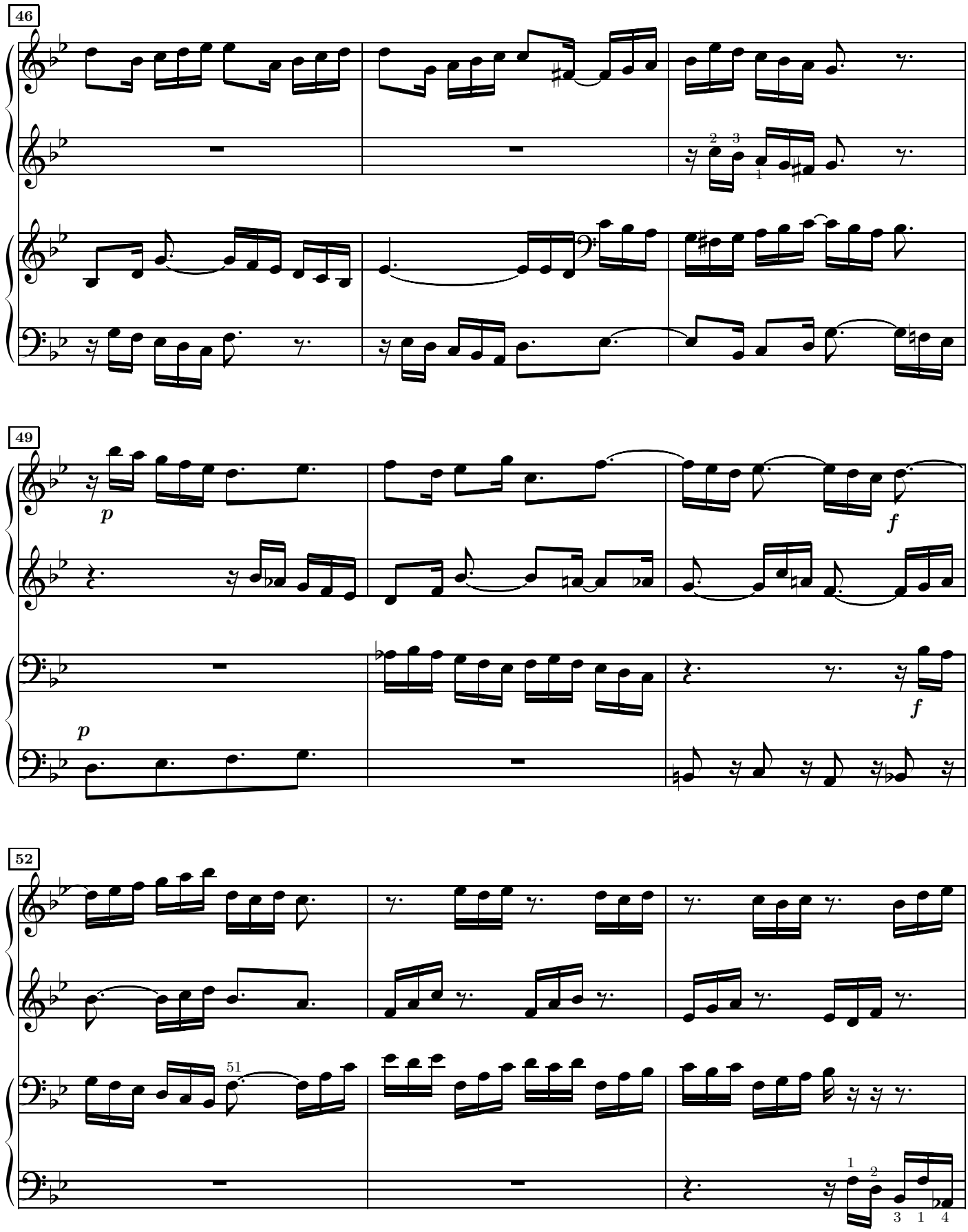


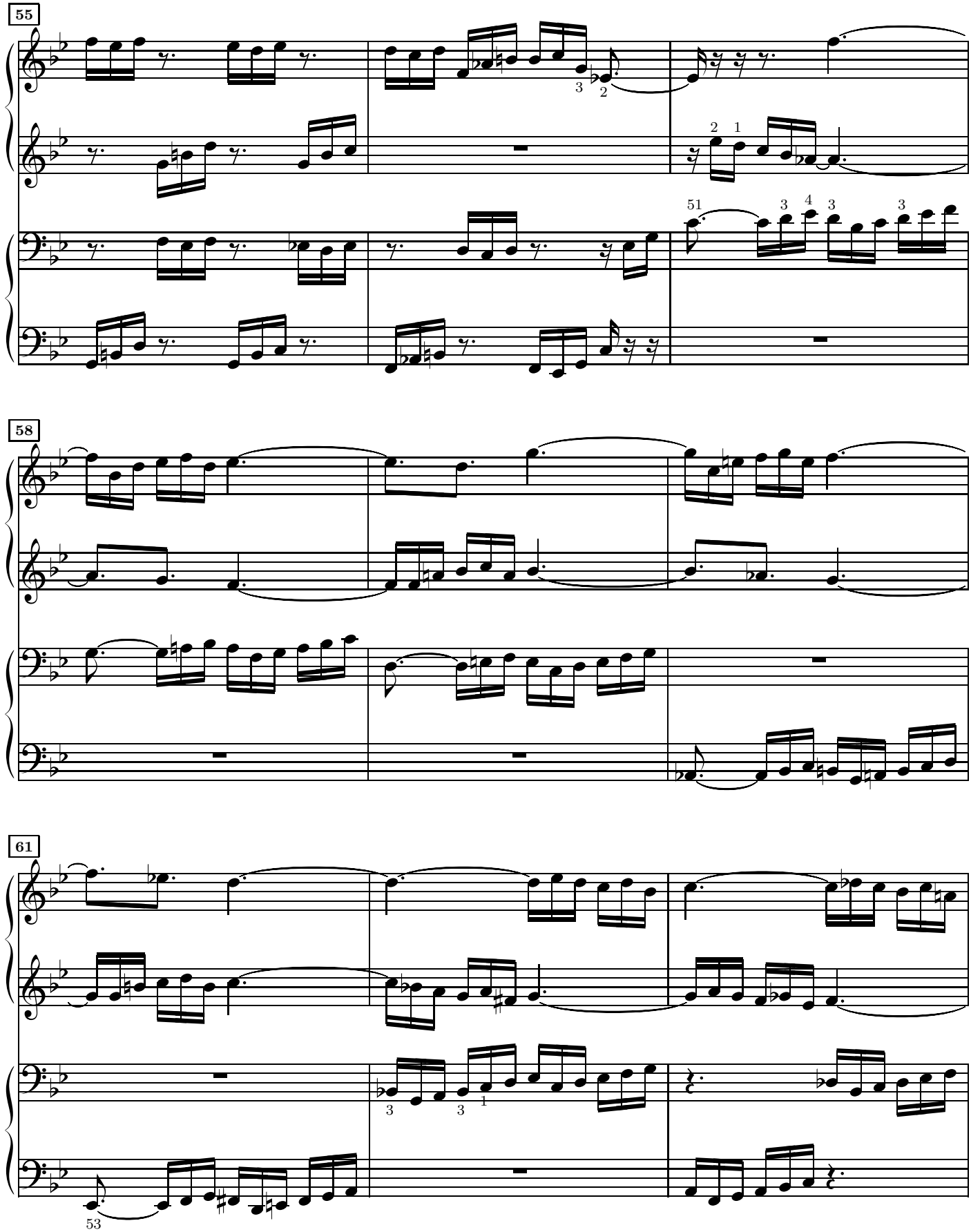

10
13
16

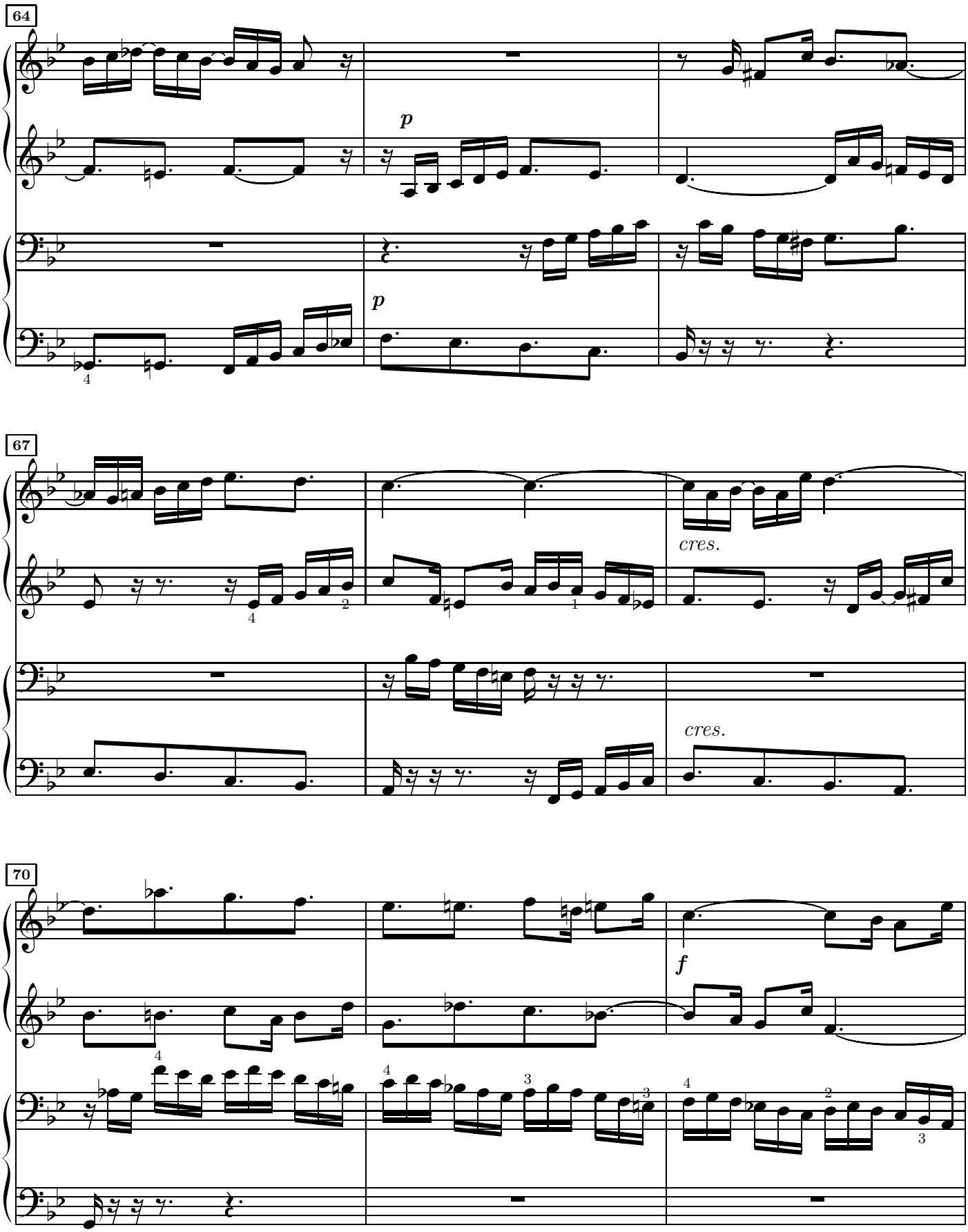

19
22
25

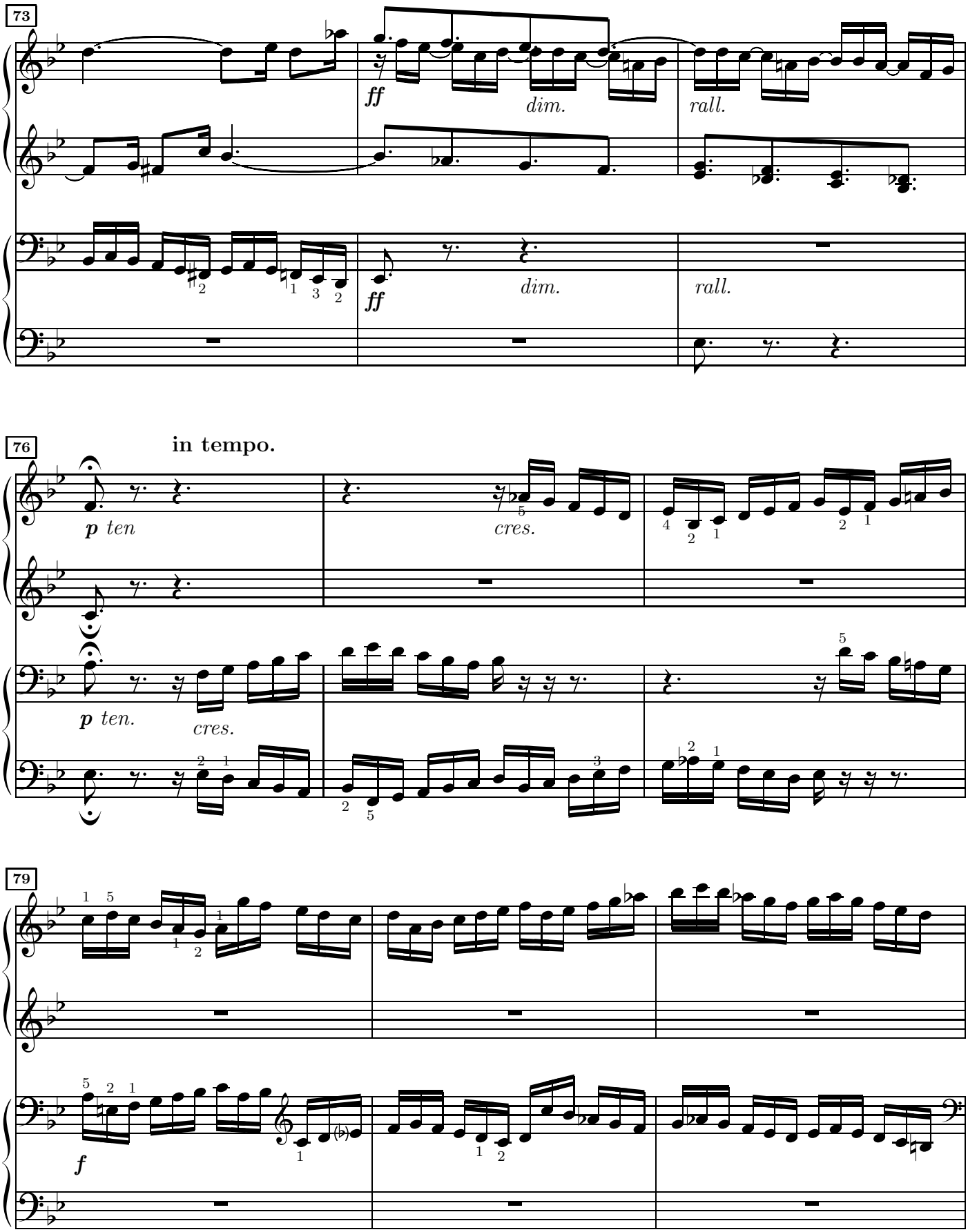

28
31
34
f
f

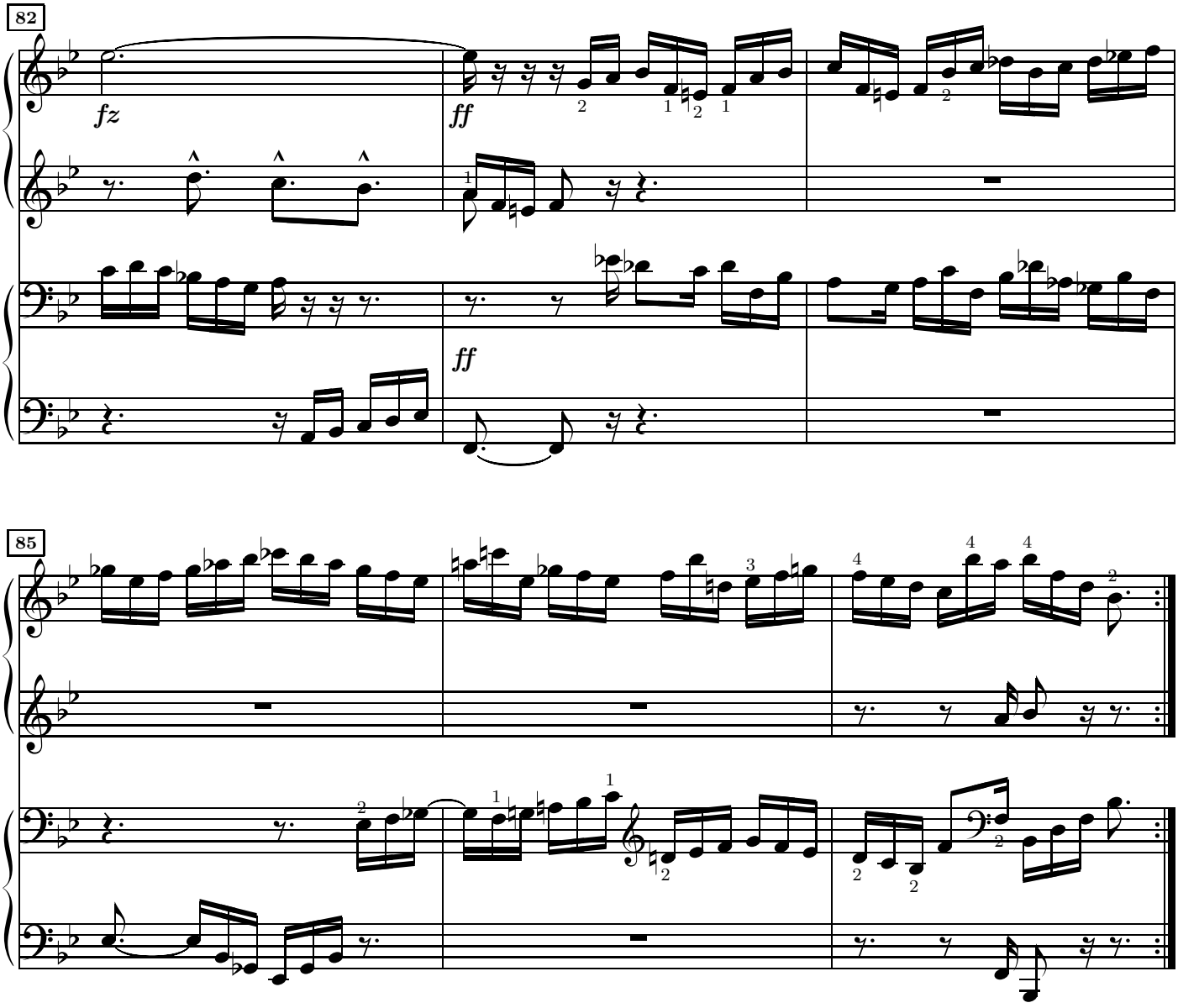

37
p
f
40
1
43
f
f
3
3
5
2
1


46
49
p
f
p
f
52
51


55
58
61

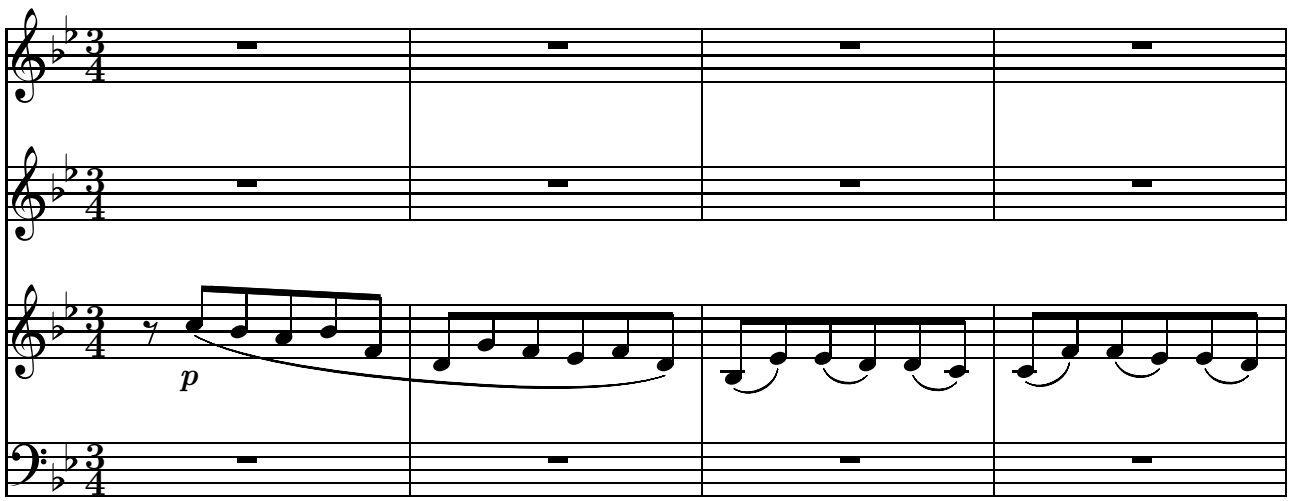

64
p
p
67
cres.
cres.
70
f

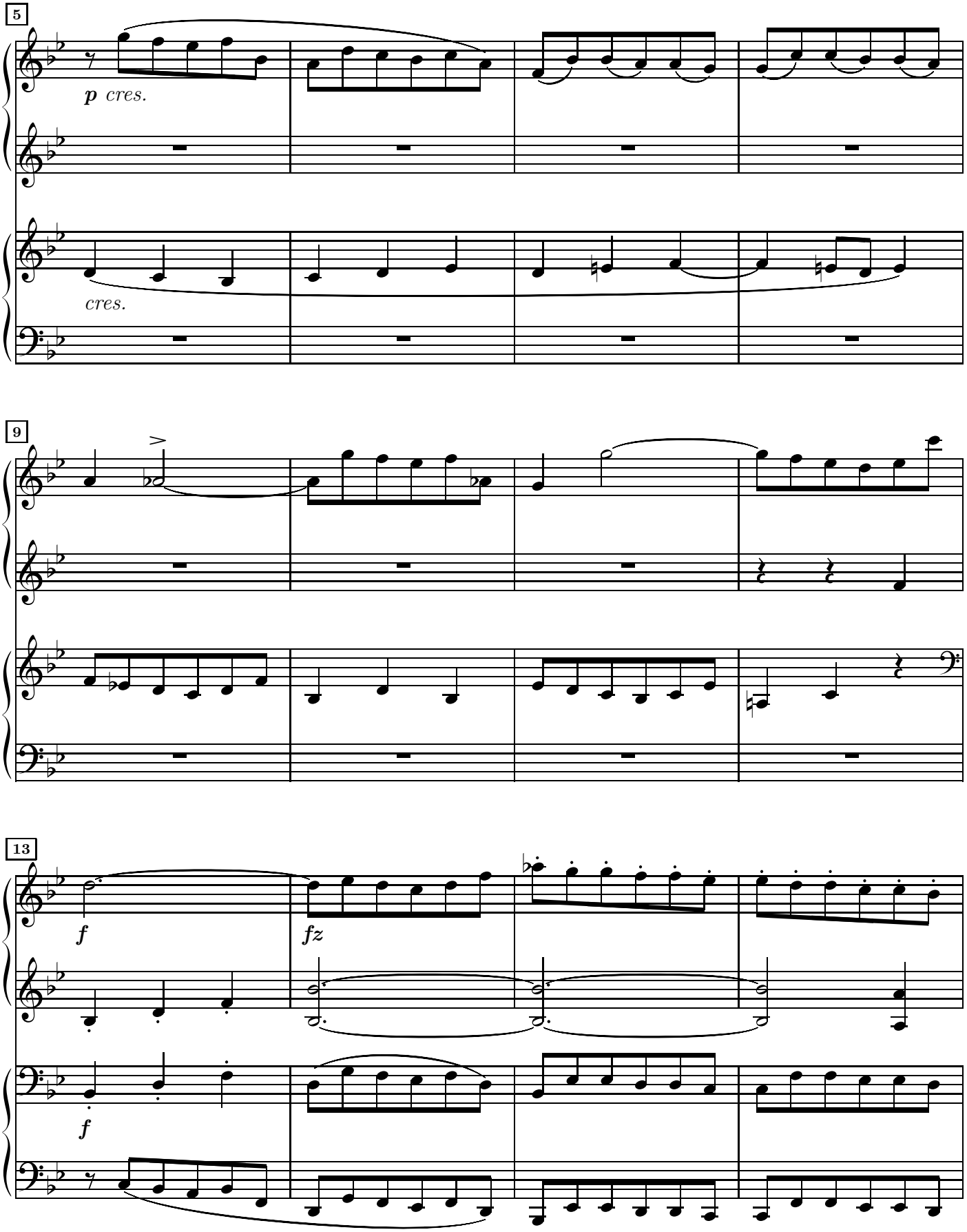

73
ff
dim.
rall.
ff
dim.
rall.
76
in tempo.
p ten
cres.
p ten.
cres.
79
f

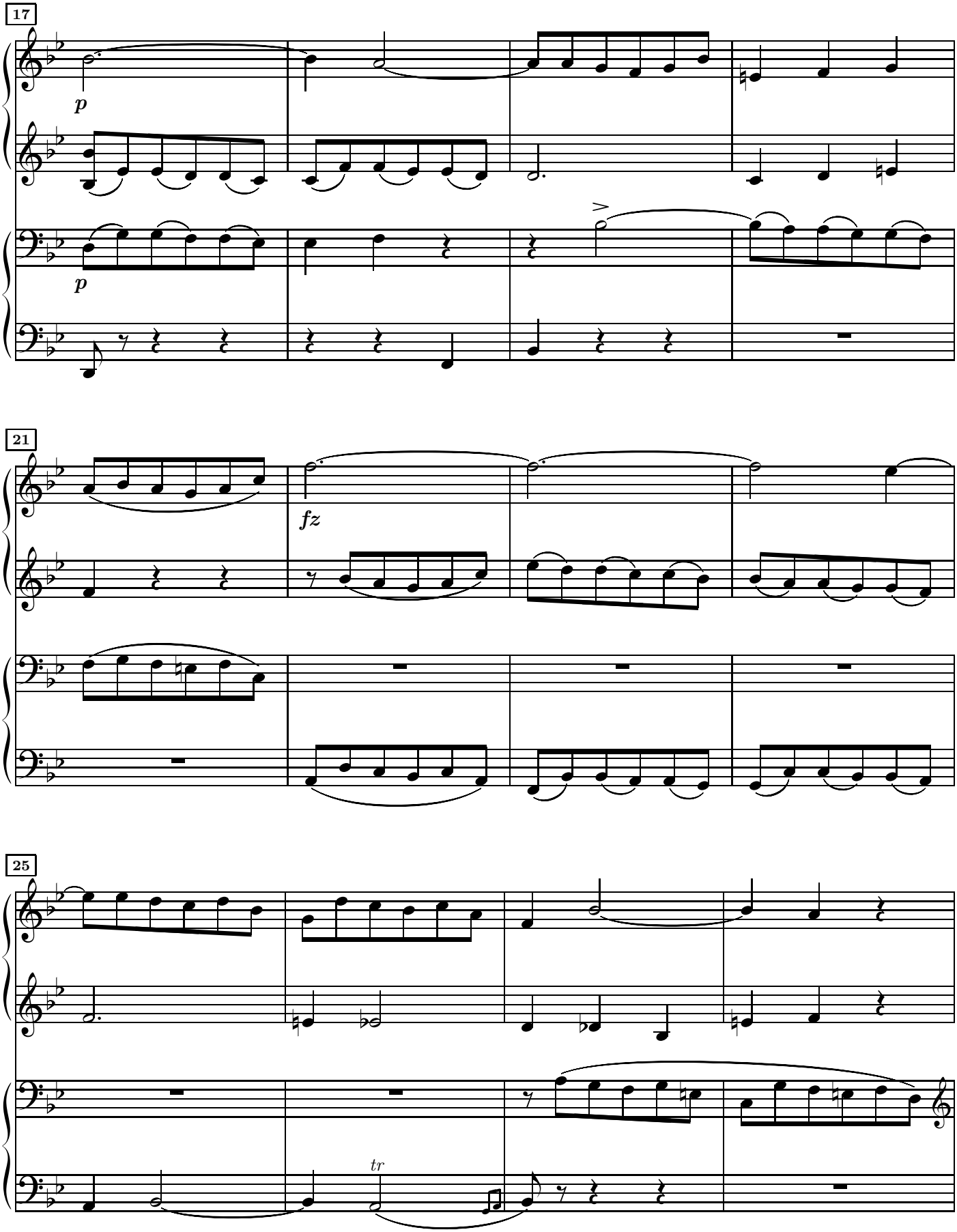


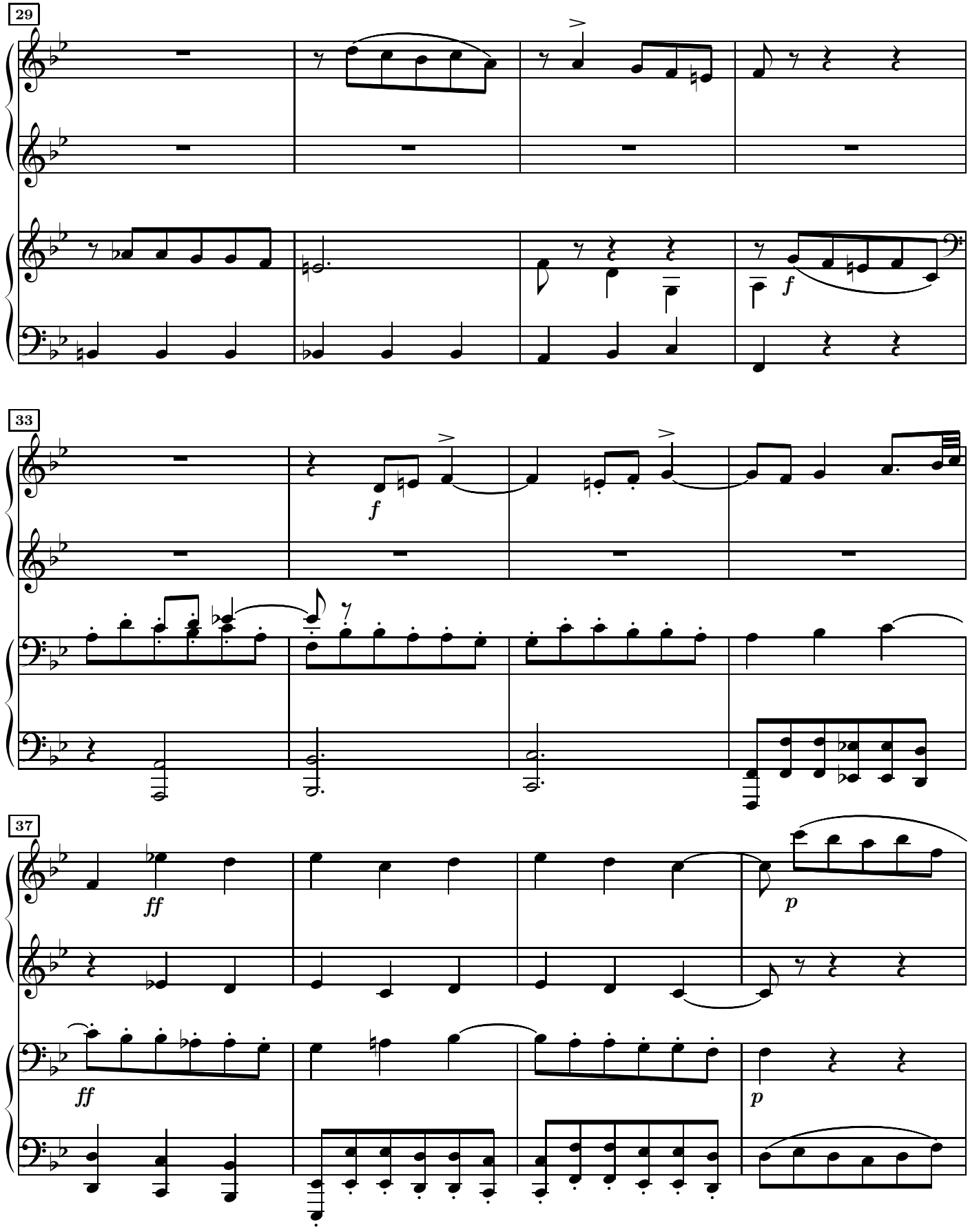
Fugue à 3 voix

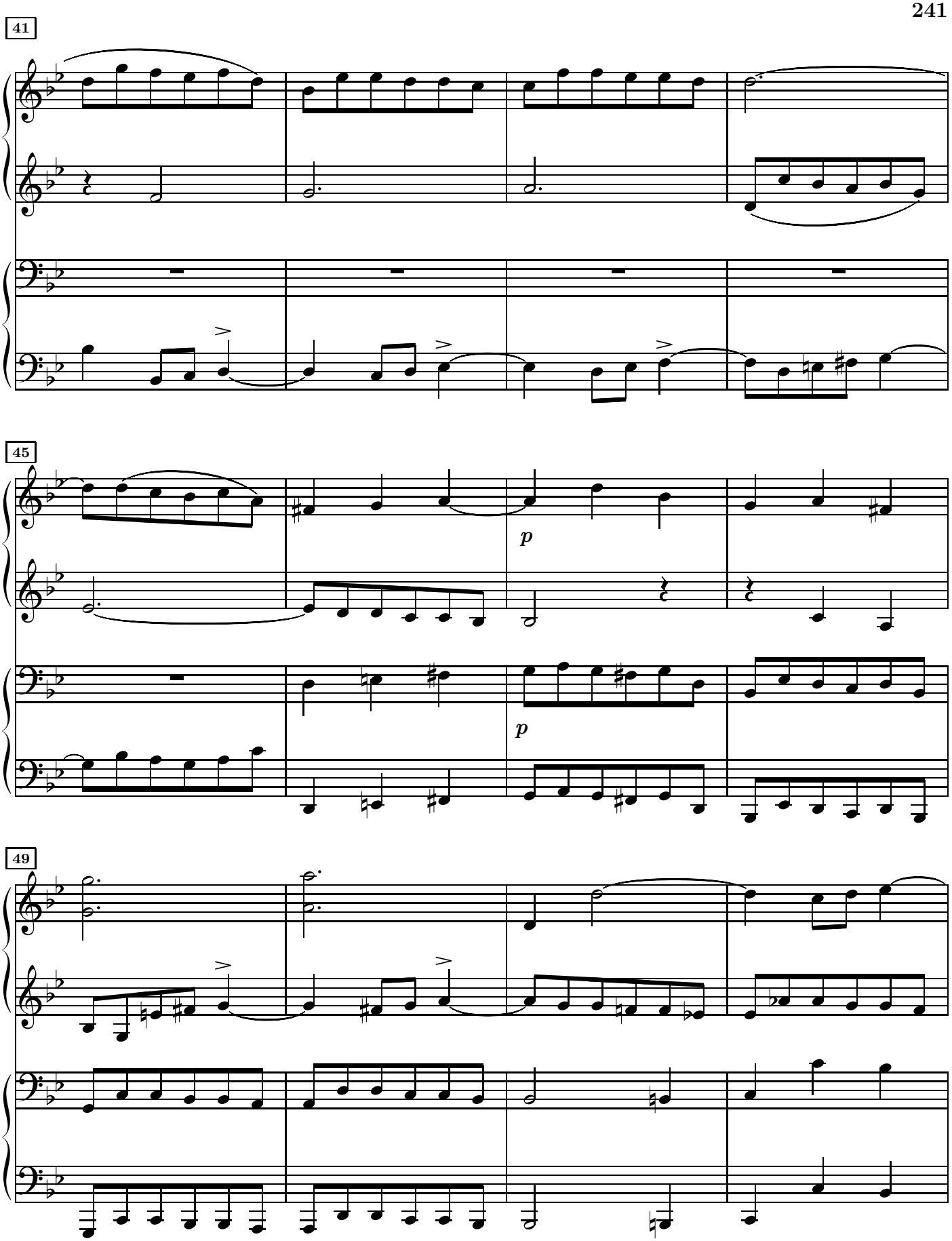
Allegretto.

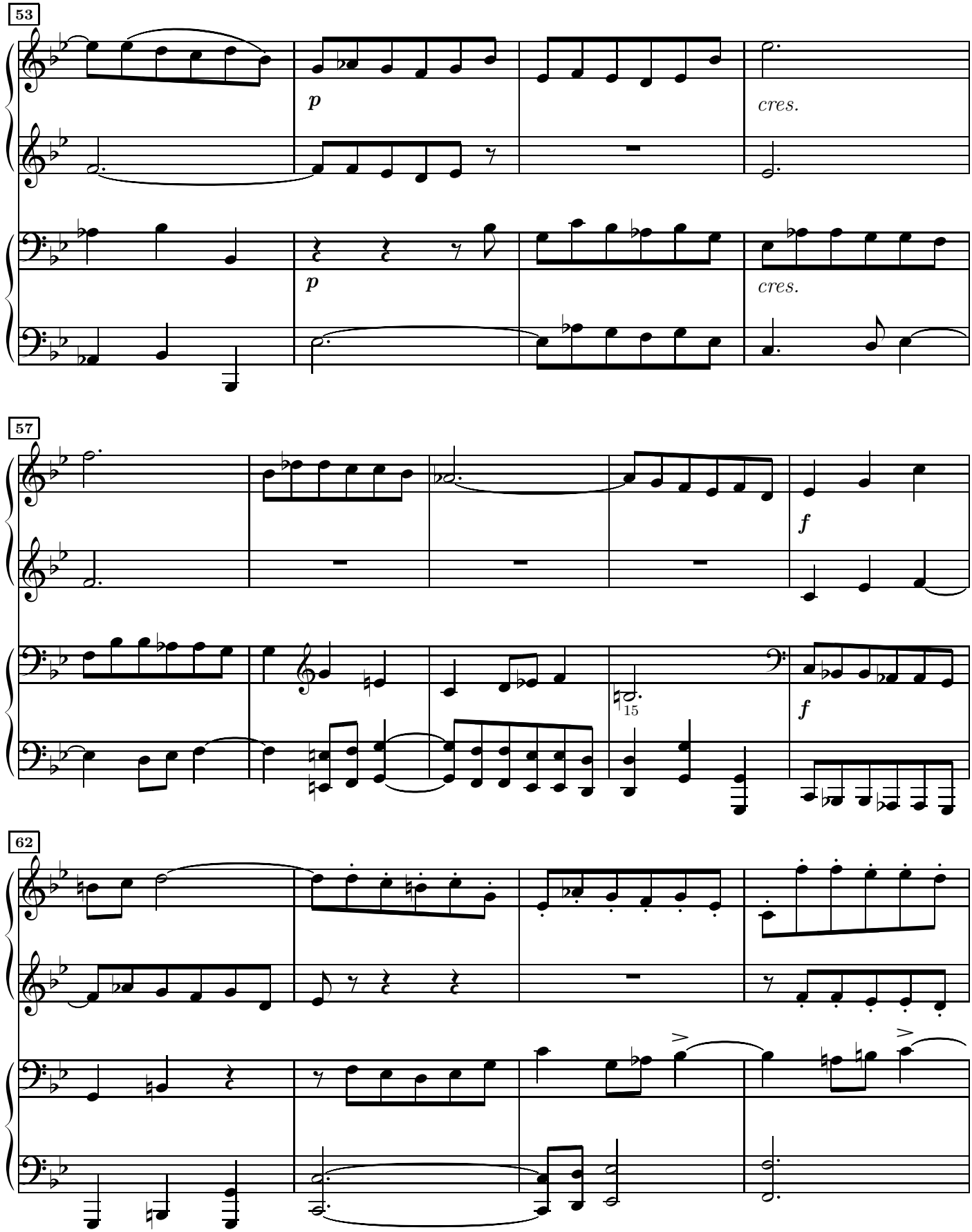


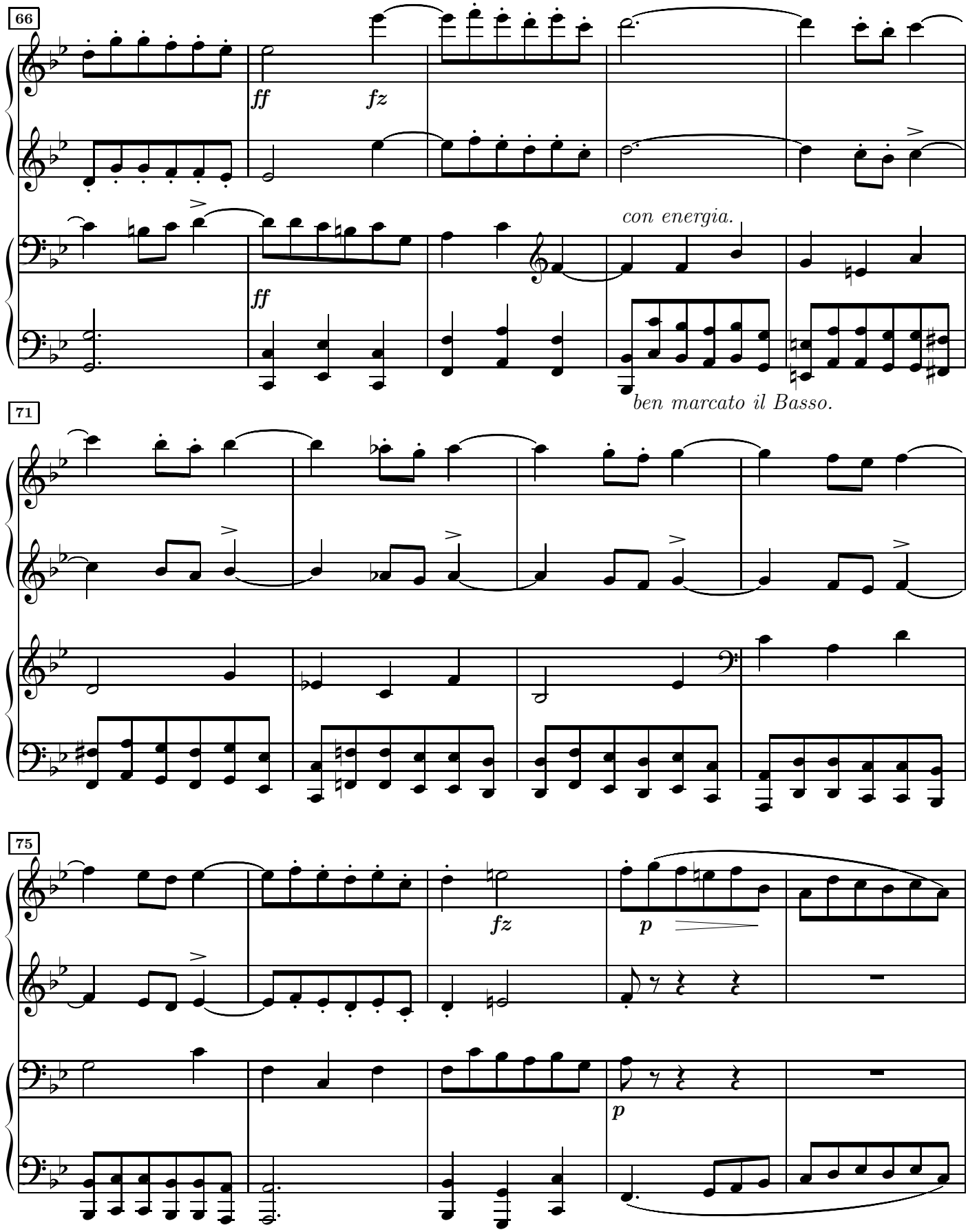

5
p cres.
cres.
9
13
f
fz
f

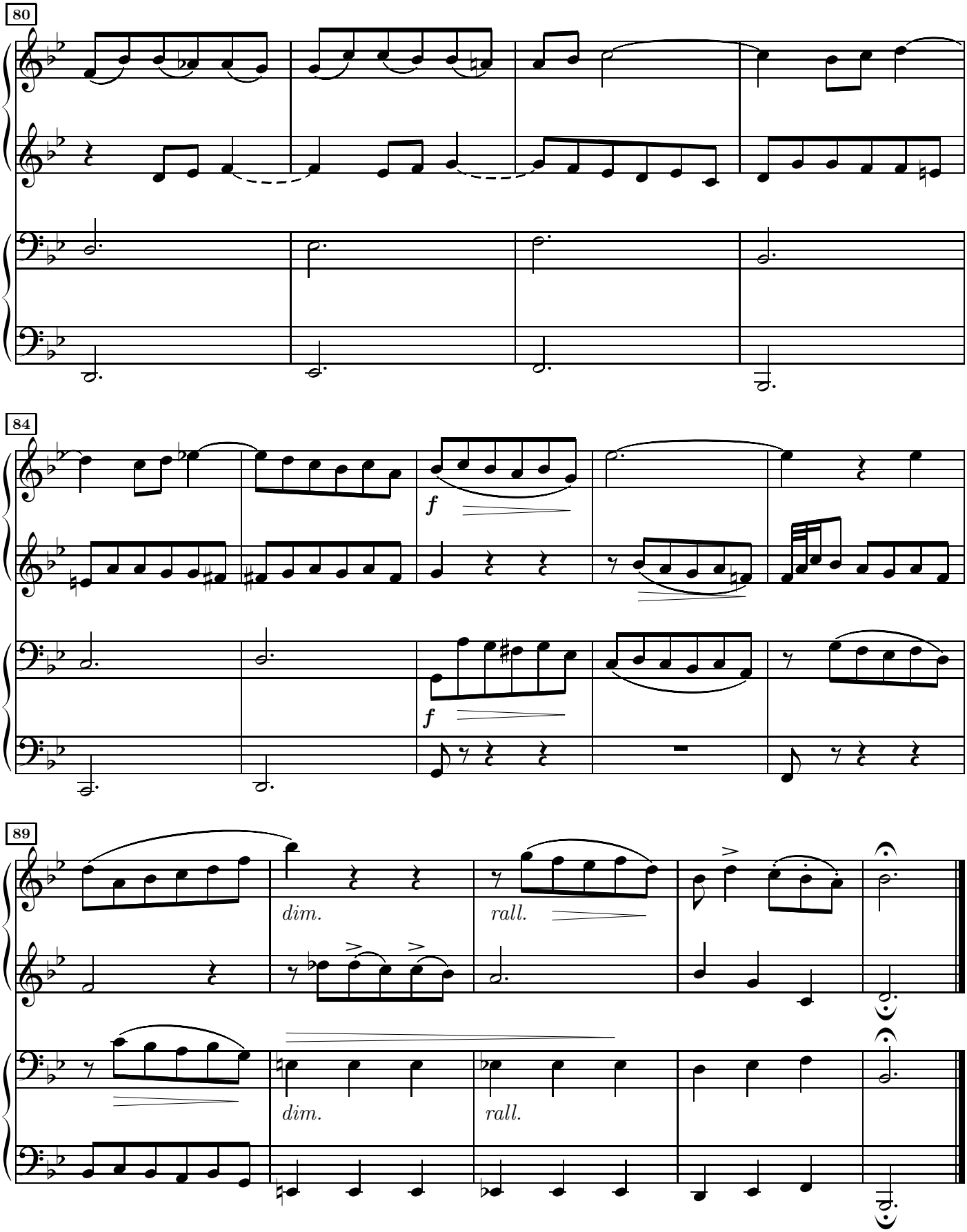

17
p
p
21
fz
25
tr


29
f
33
f
37
ff
p
ff
p


41
45
p
p
49


53
p
cres.
p
cres.
57
f
15
f
62


66
ff
fz
con energia.
ff
ben marcato il Basso.
71
75
fz
p
p

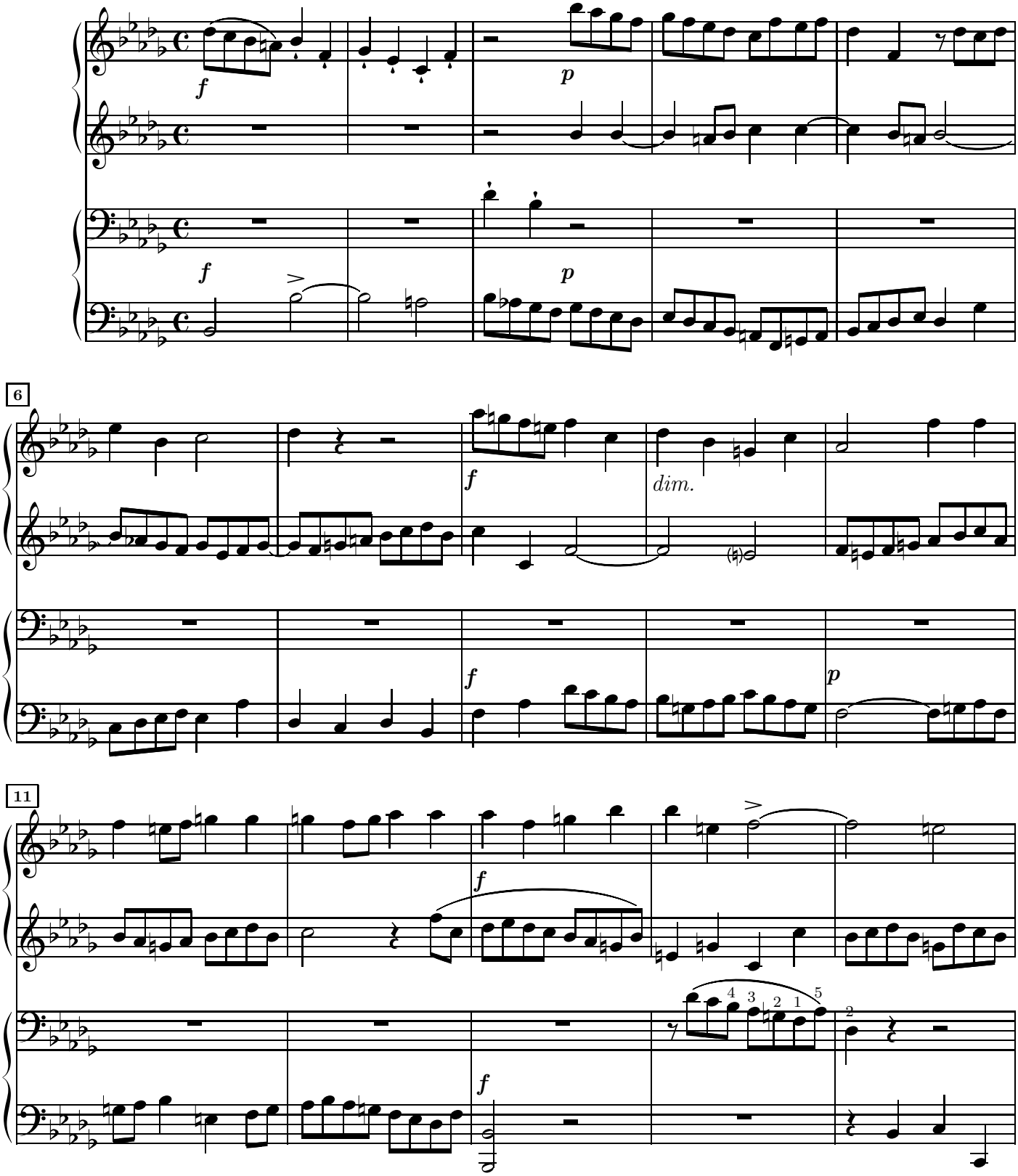

80
84
f
f
89
dim.
rall.
dim.
rall.

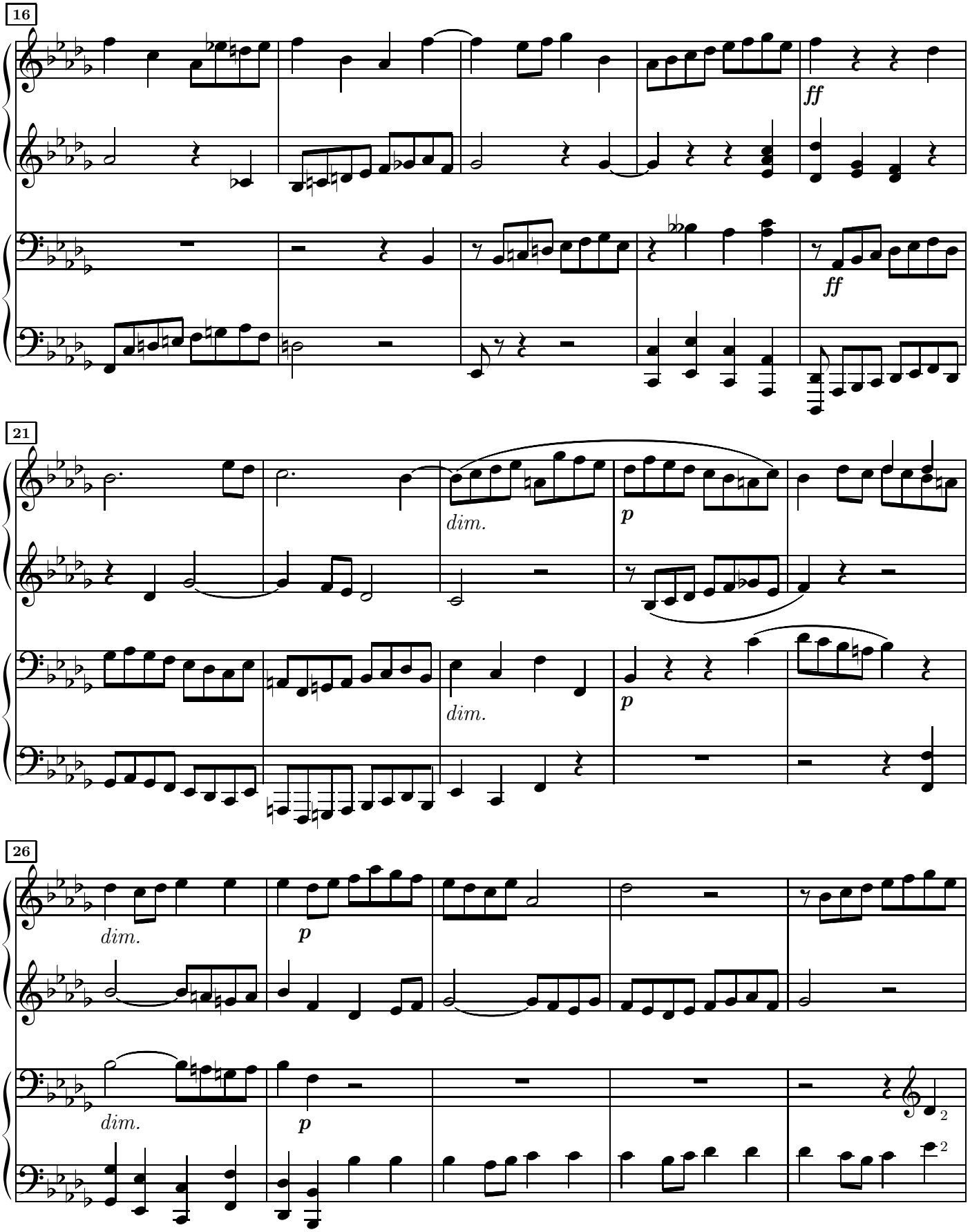
46.e en si bémol mineur

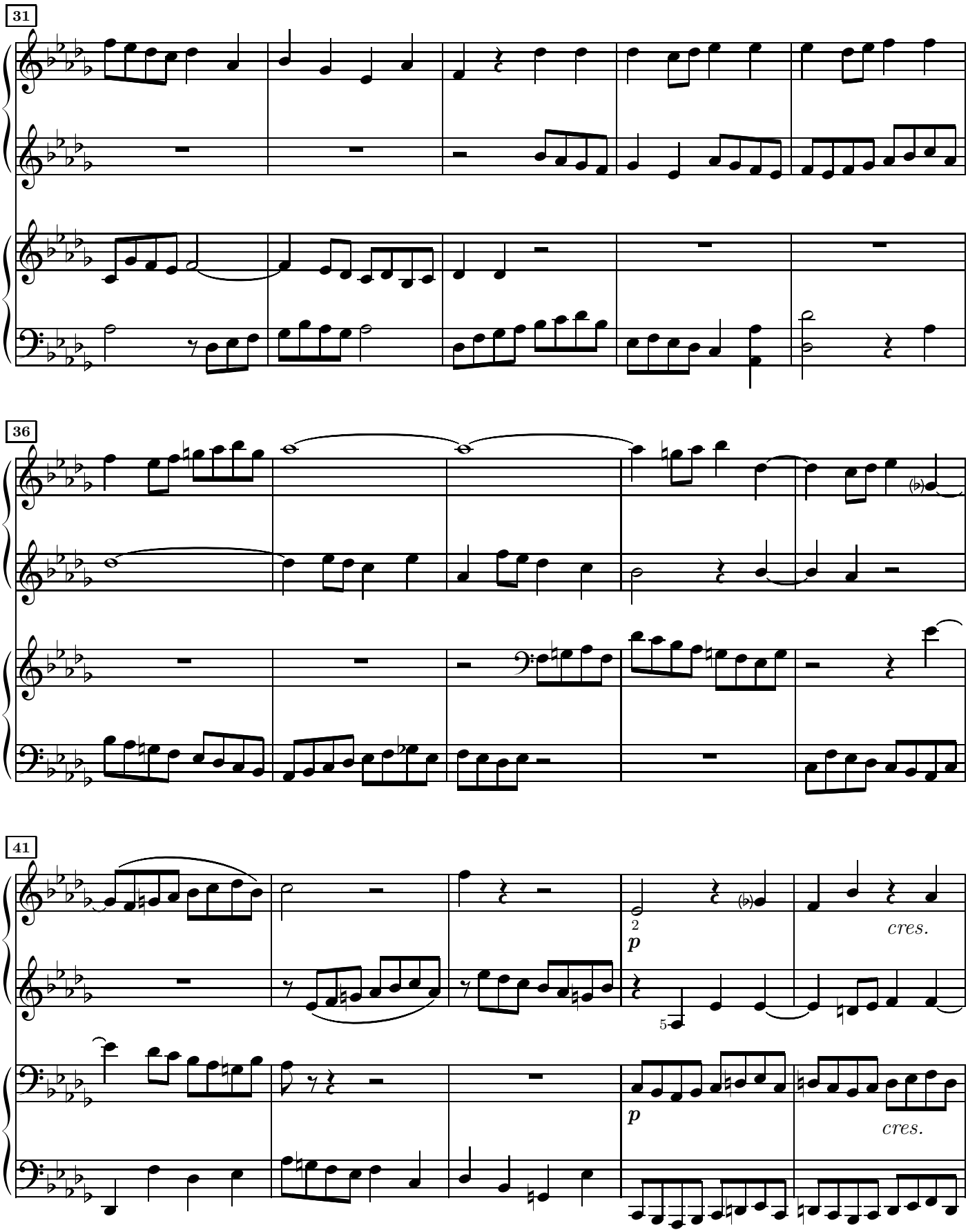
J.S.Bach
arr. H.J.Bertini

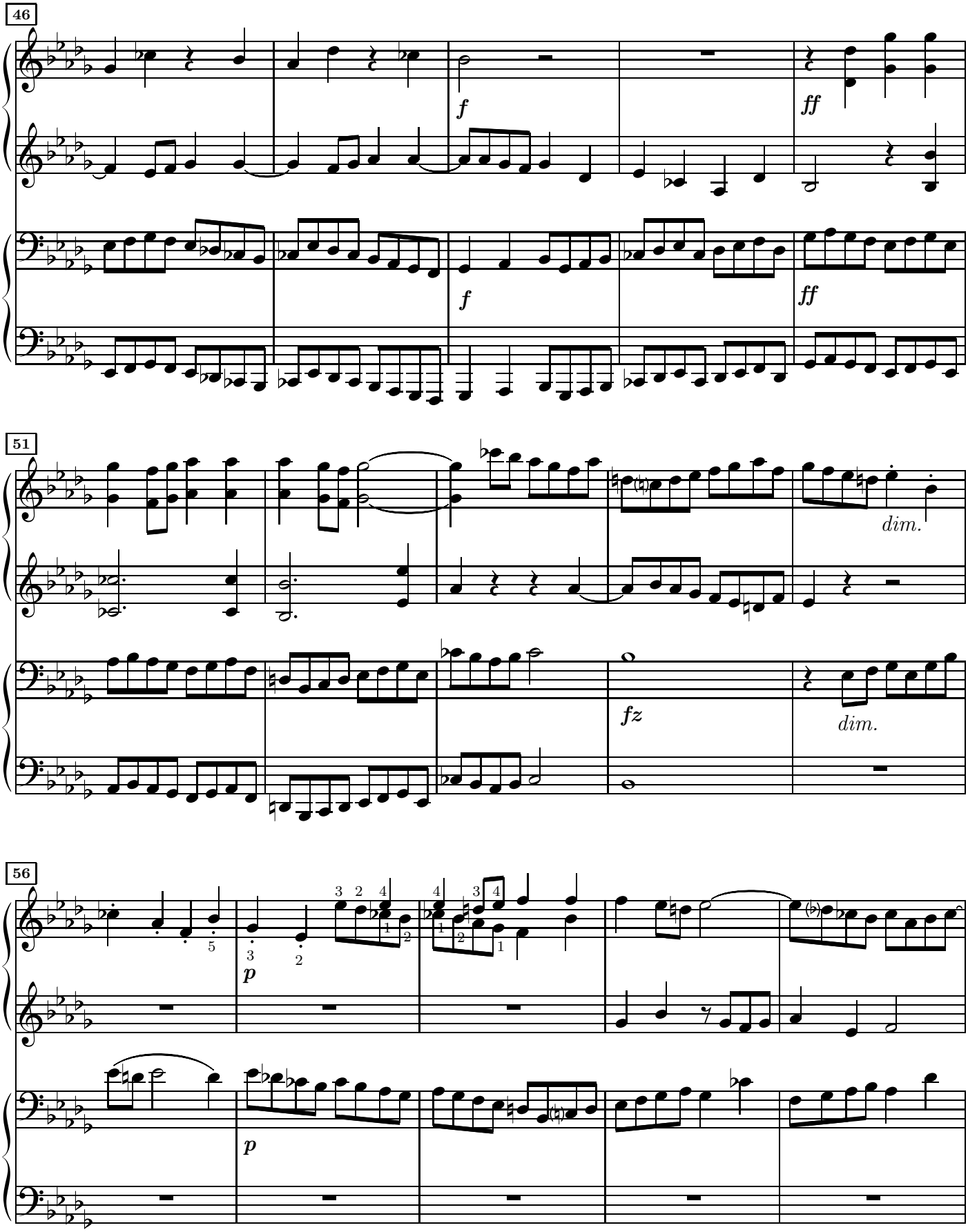
Prélude

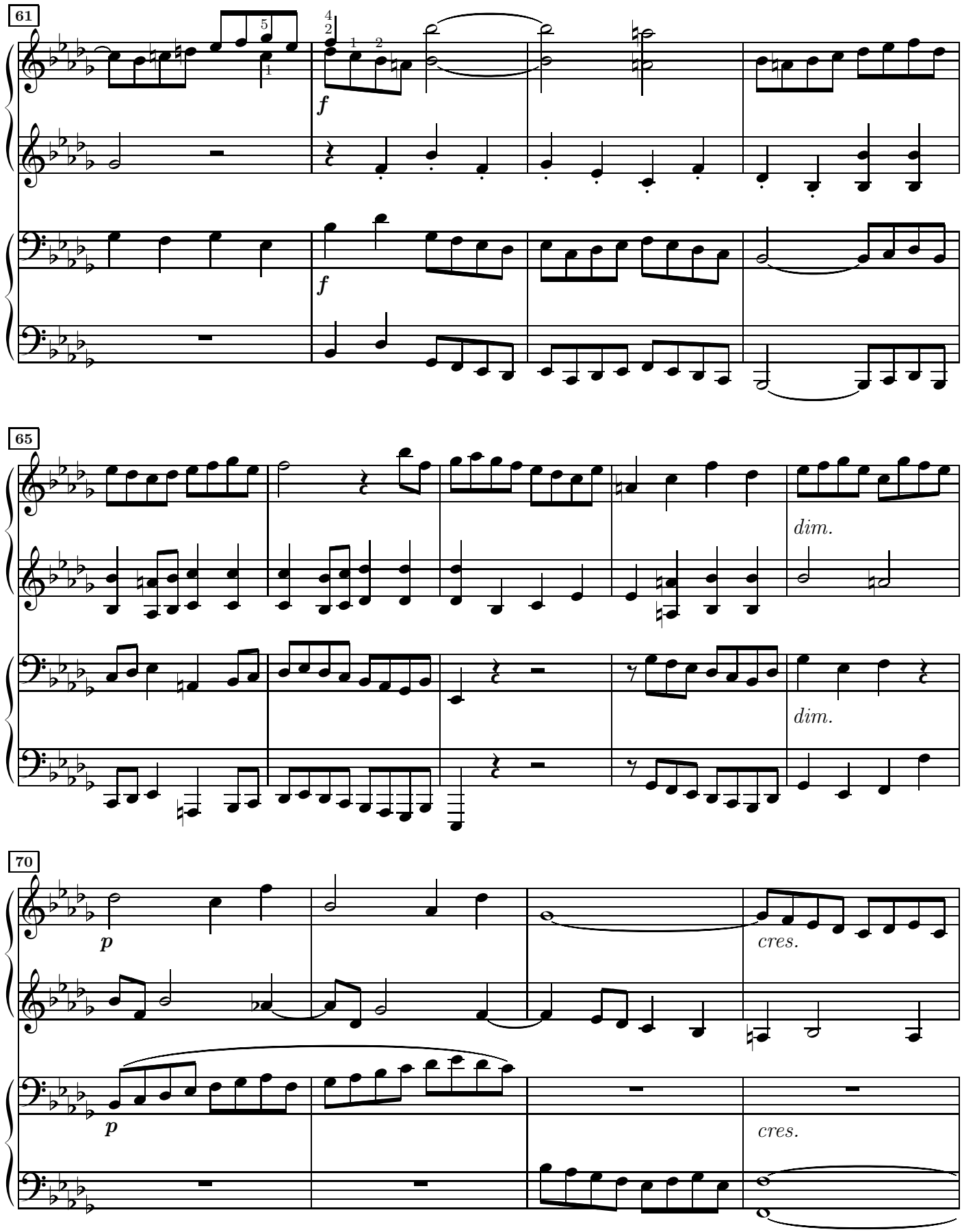
Andante.




16
ff
ff
21
dim.
p
dim.
p
26
dim.
p
dim.
p


31
36
41
p
cres.
p
cres.


46
f
ff
f
ff
51
dim.
fz
dim.
56
p
p


61
f
f
65
dim.
dim.
70
p
cres.
p
cres.

74

f

f

fz

79

dim.

rall.

lento.

pp

ten.

dim.

rall.

lento.

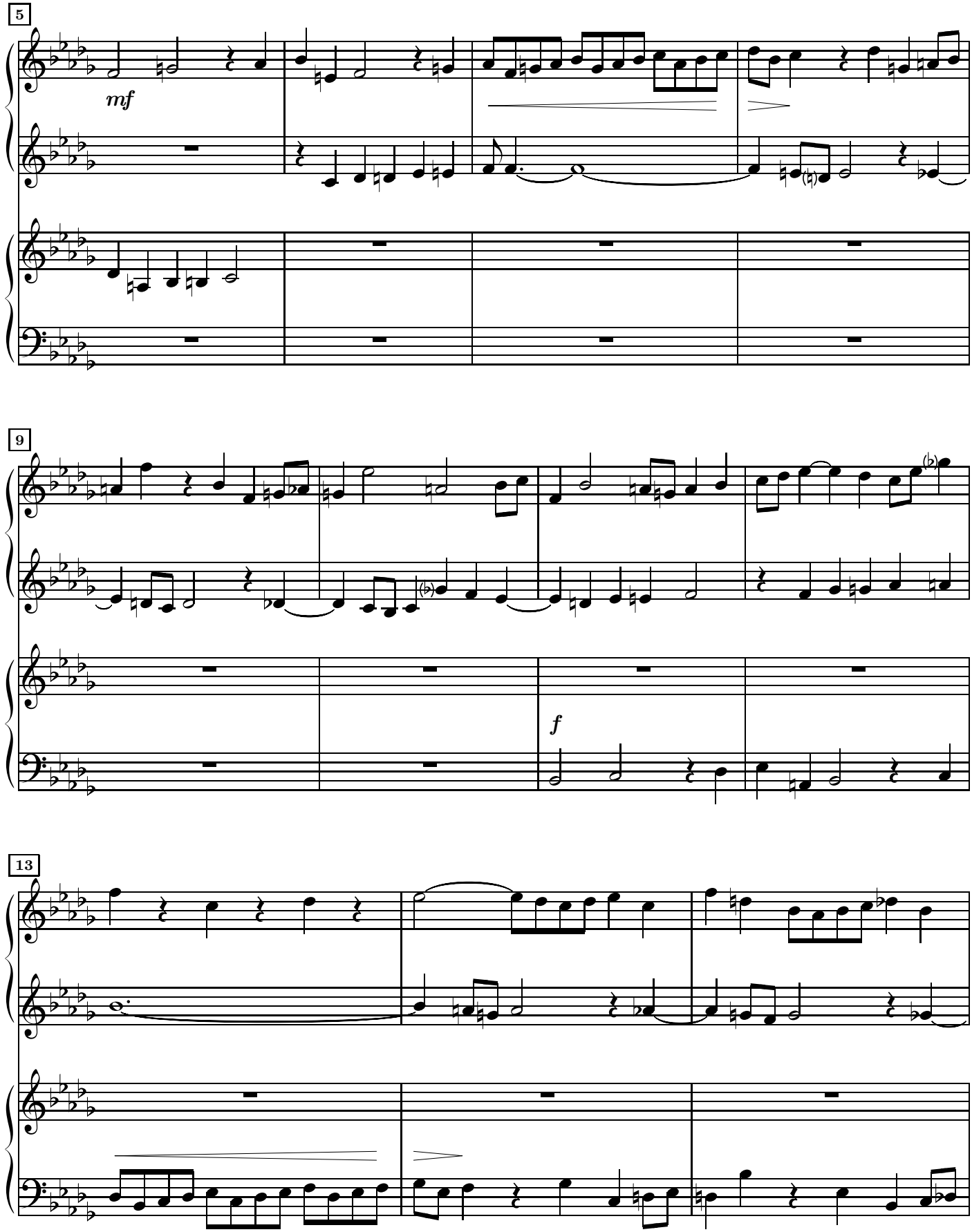
pp

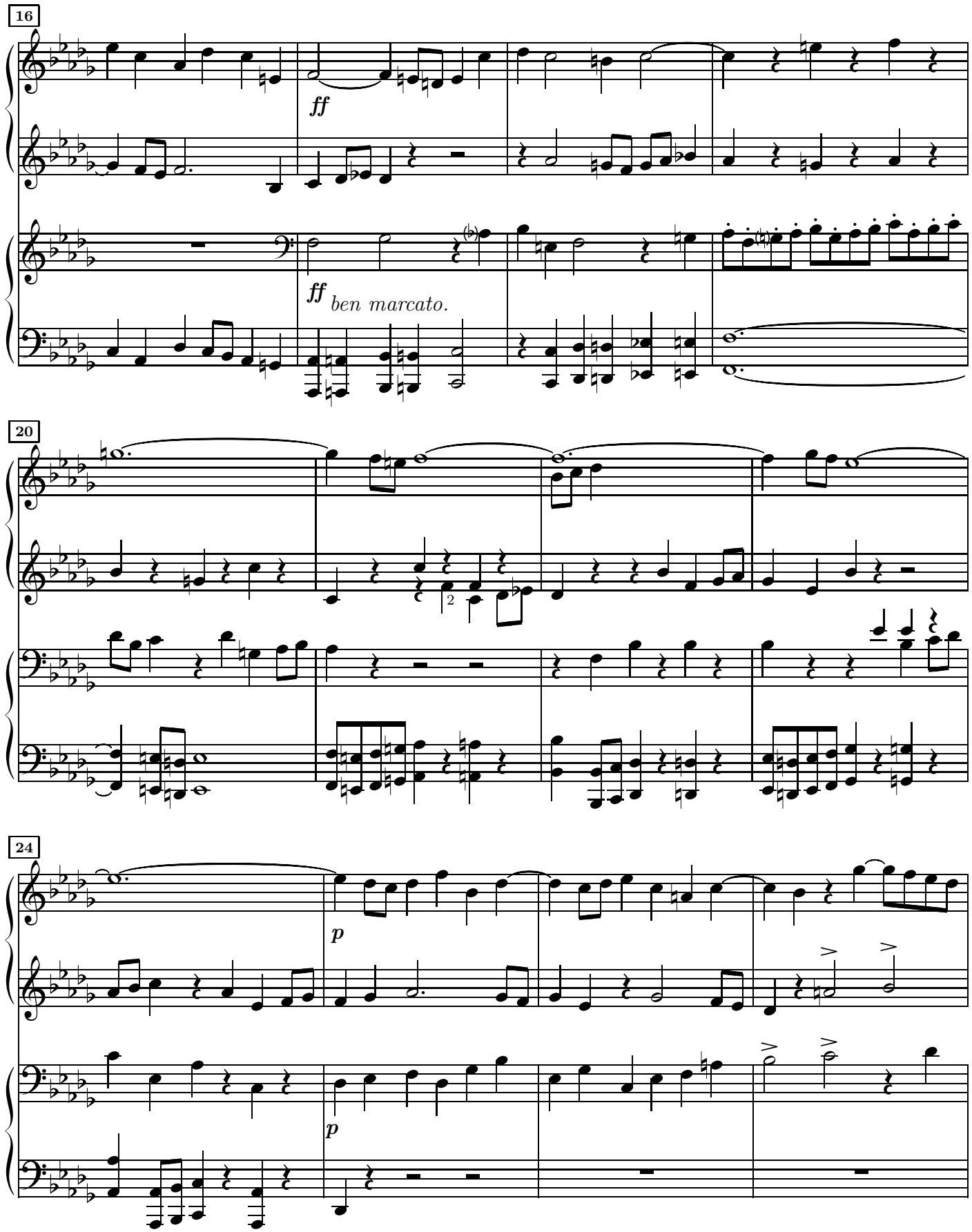
ten.

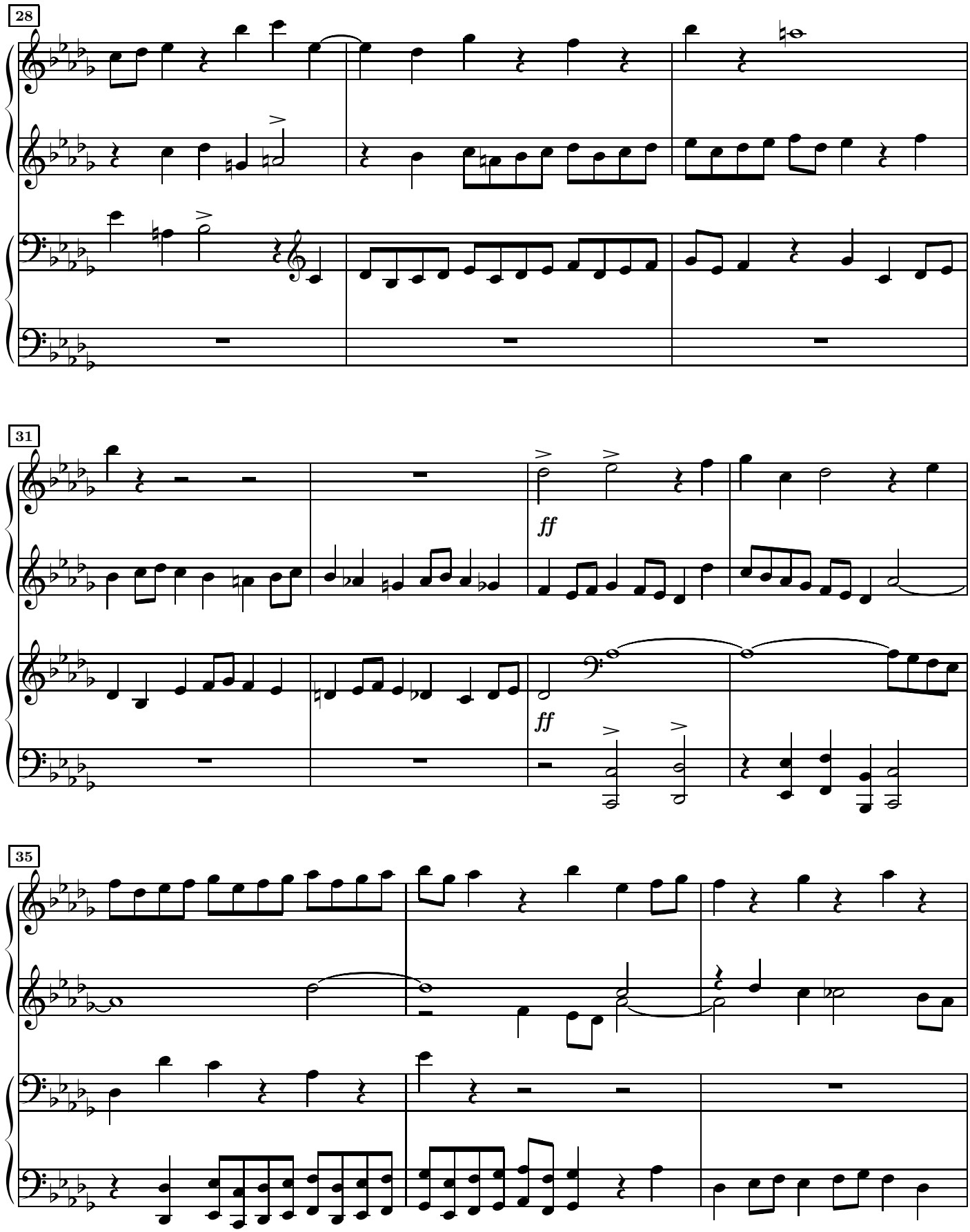
Fugue à 4 voix

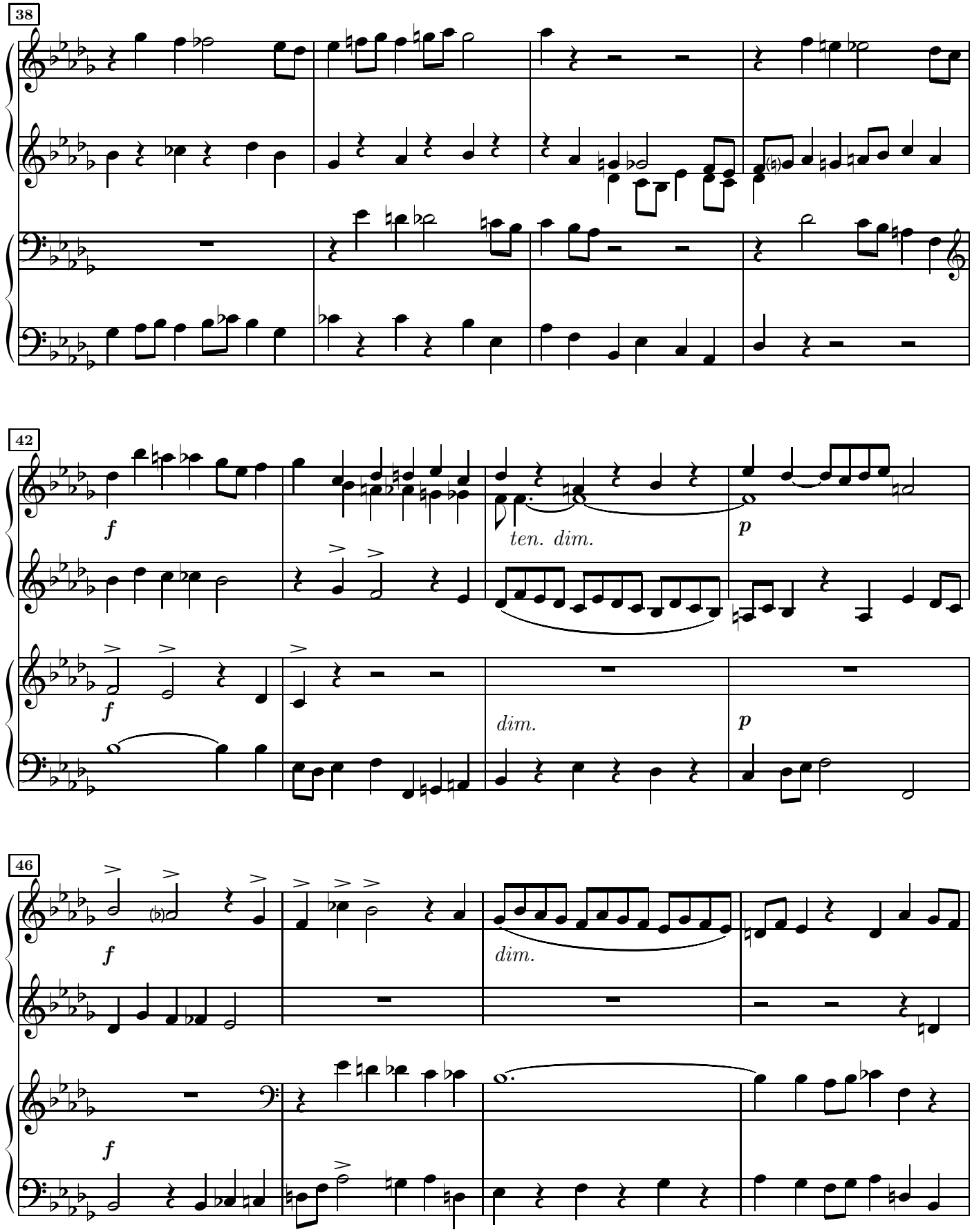
Andante mæstoso. Grave.

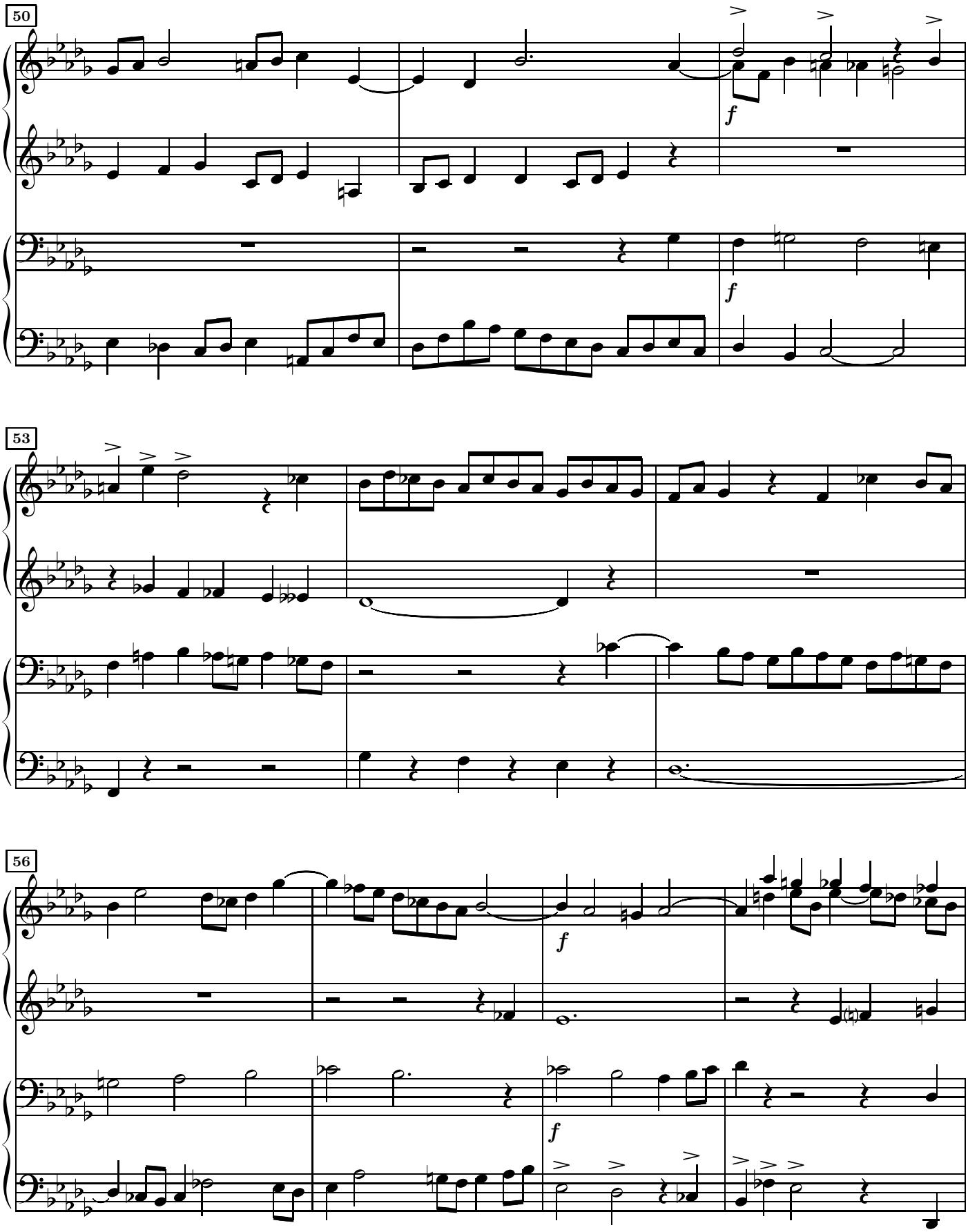
p

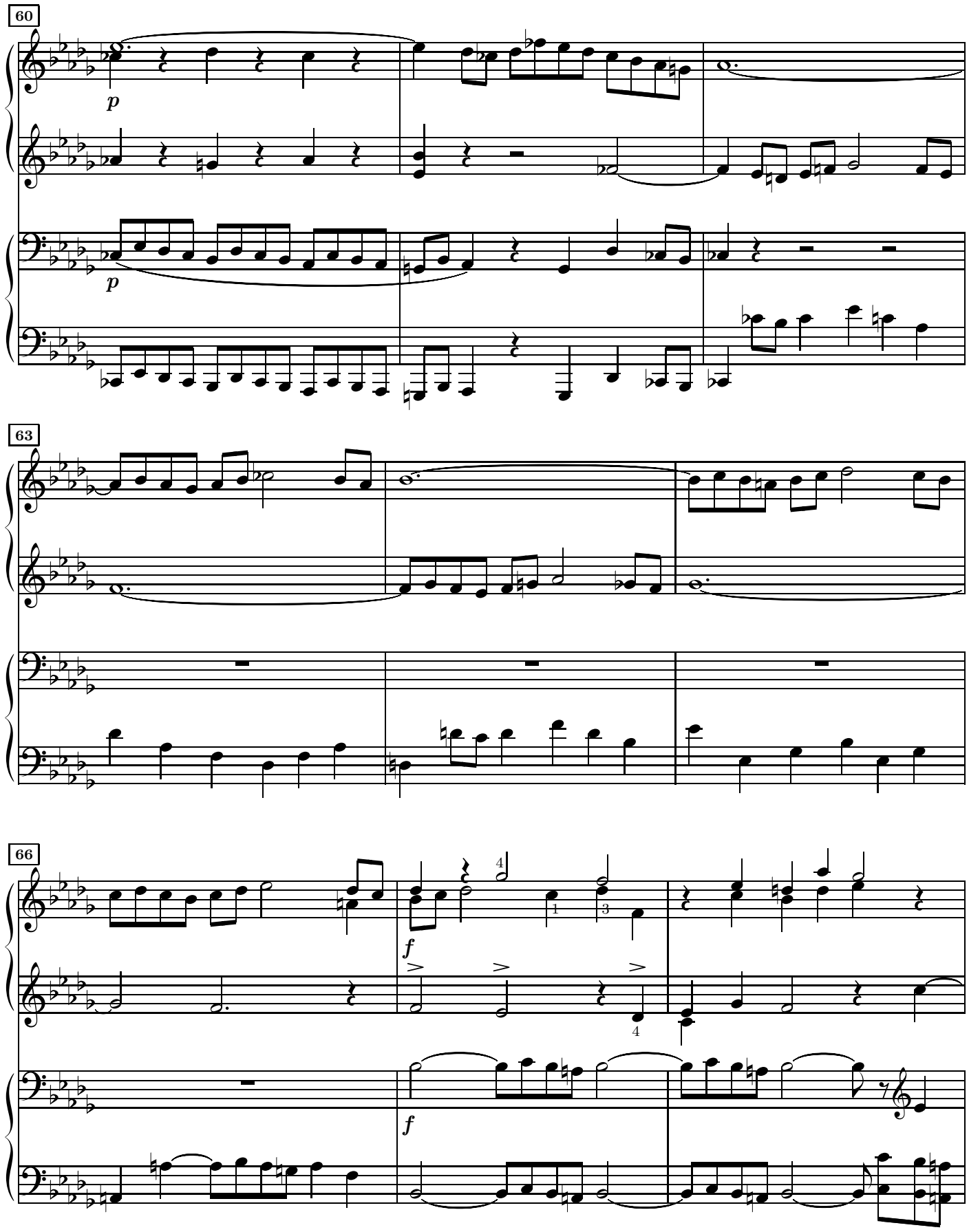

5
mf
9
f
13

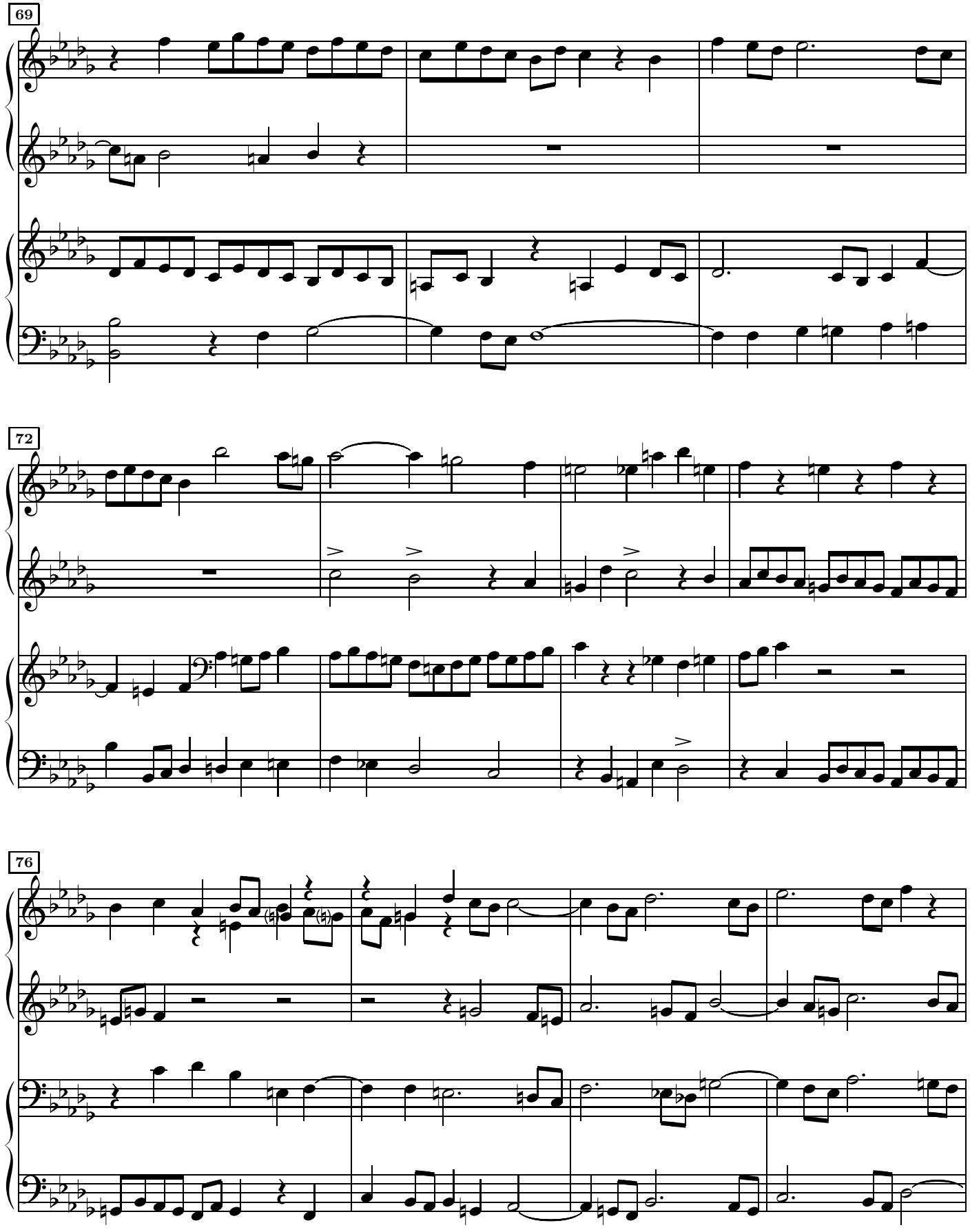

16
ff
ff ben marcato.
20
2
24
p
p

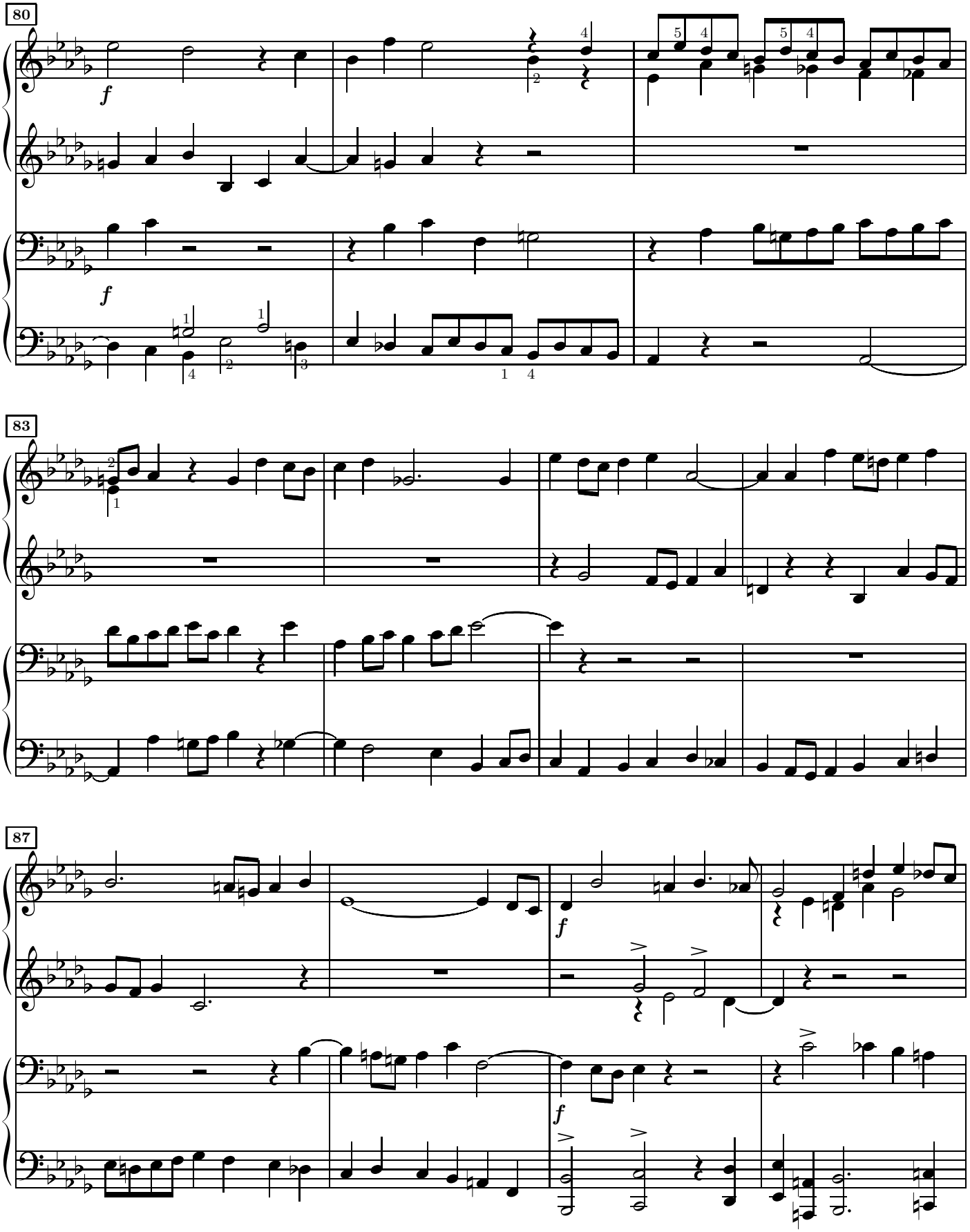

28
31
ff
ff
35

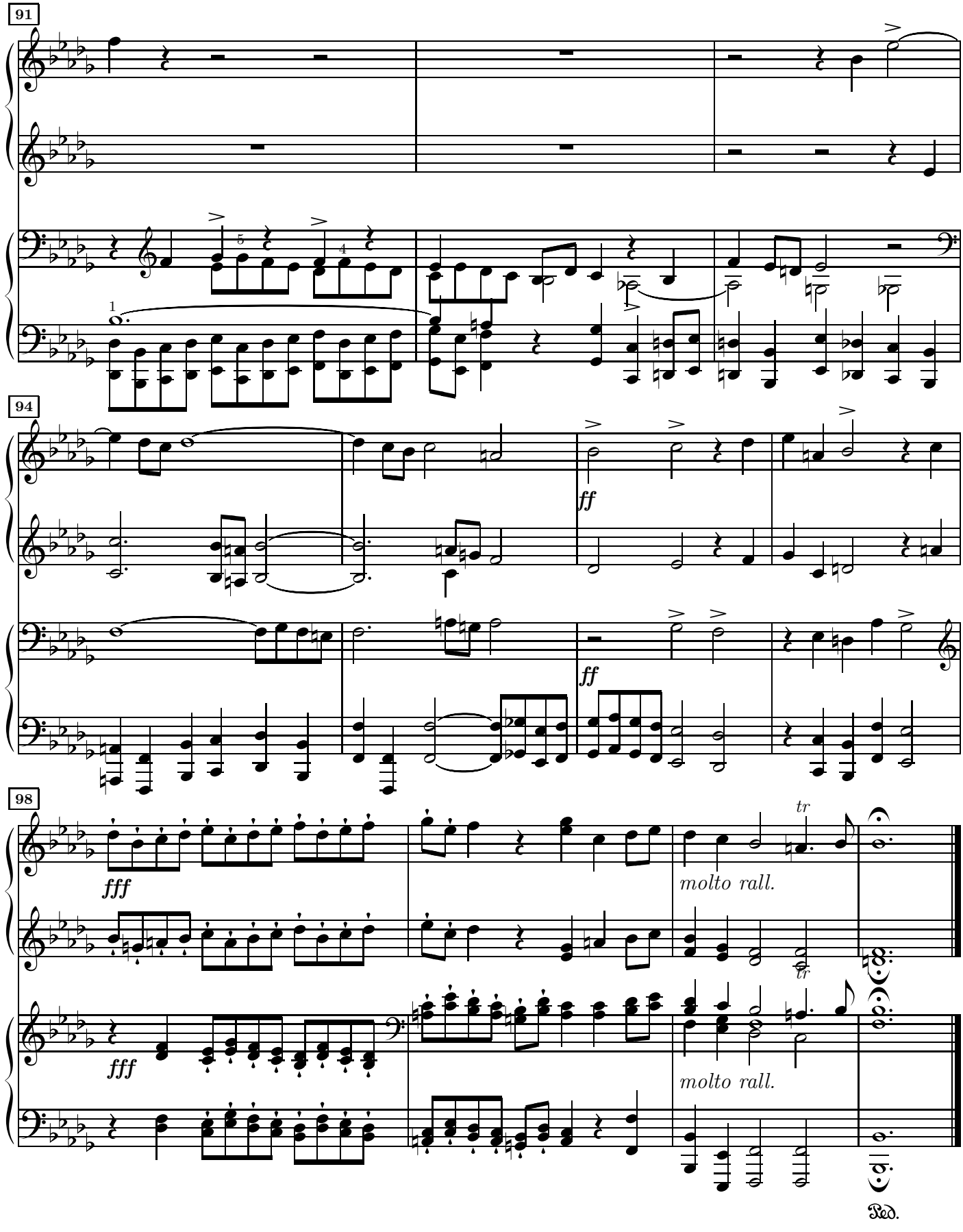

38
42
f
ten. dim.
p
f
dim.
p
46
f
dim.
f


50
f
f
53
56
f
f


60
p
p
63
66
f
f


69
72
76

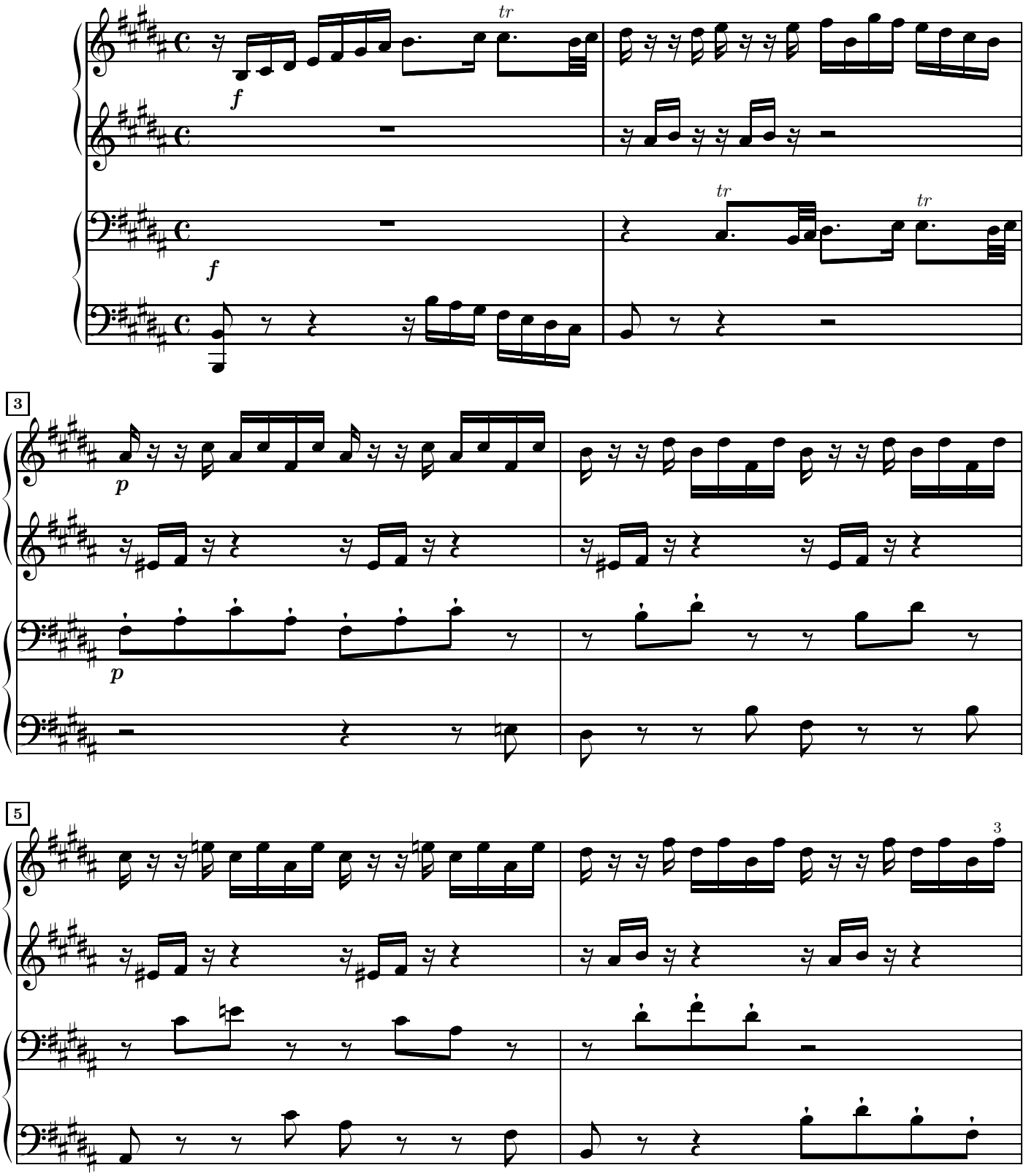

80
f
f
83
87
f
f

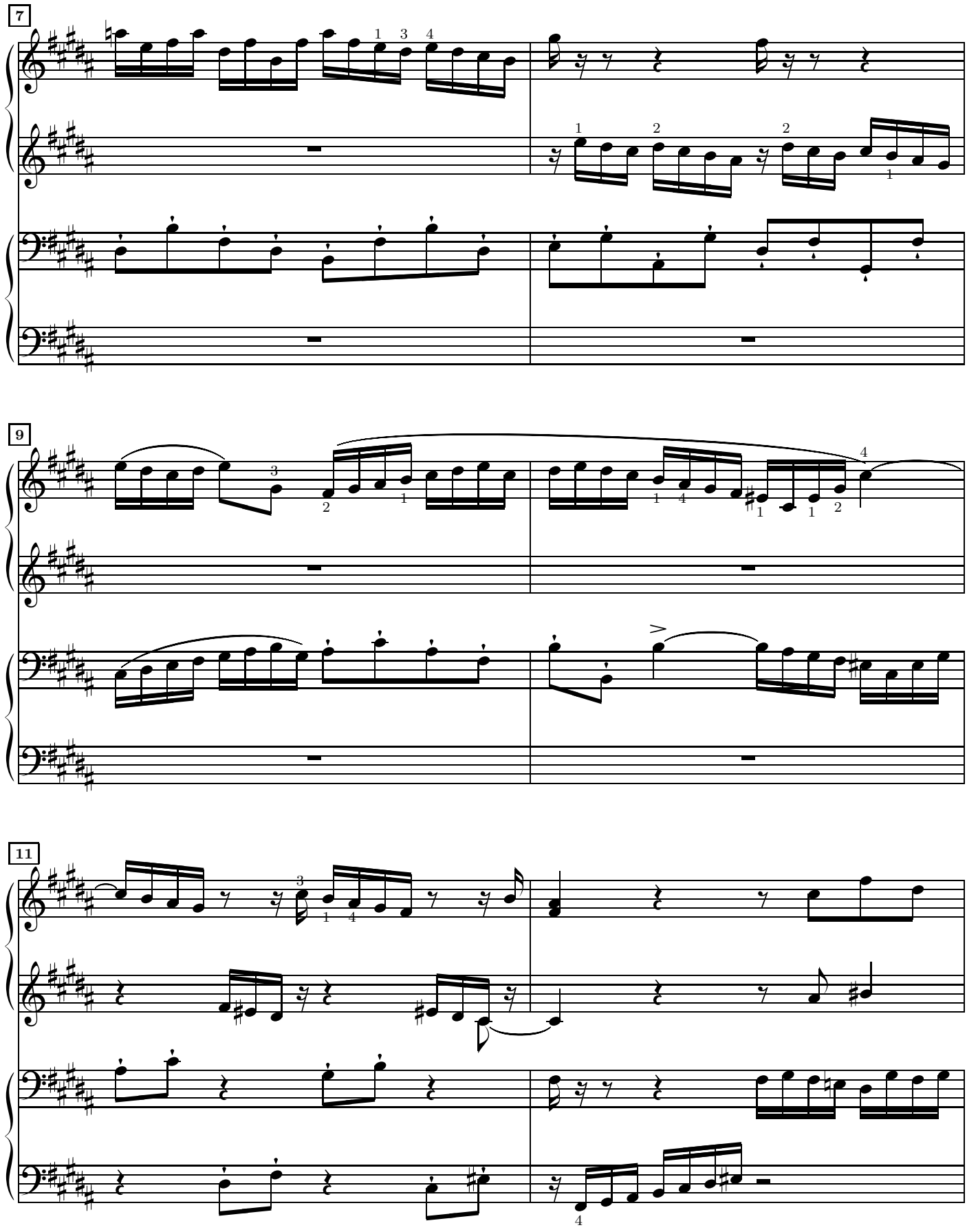

91
94
ff
ff
98
fff
fff
tr
molto rall.
tr
molto rall.
Ped.

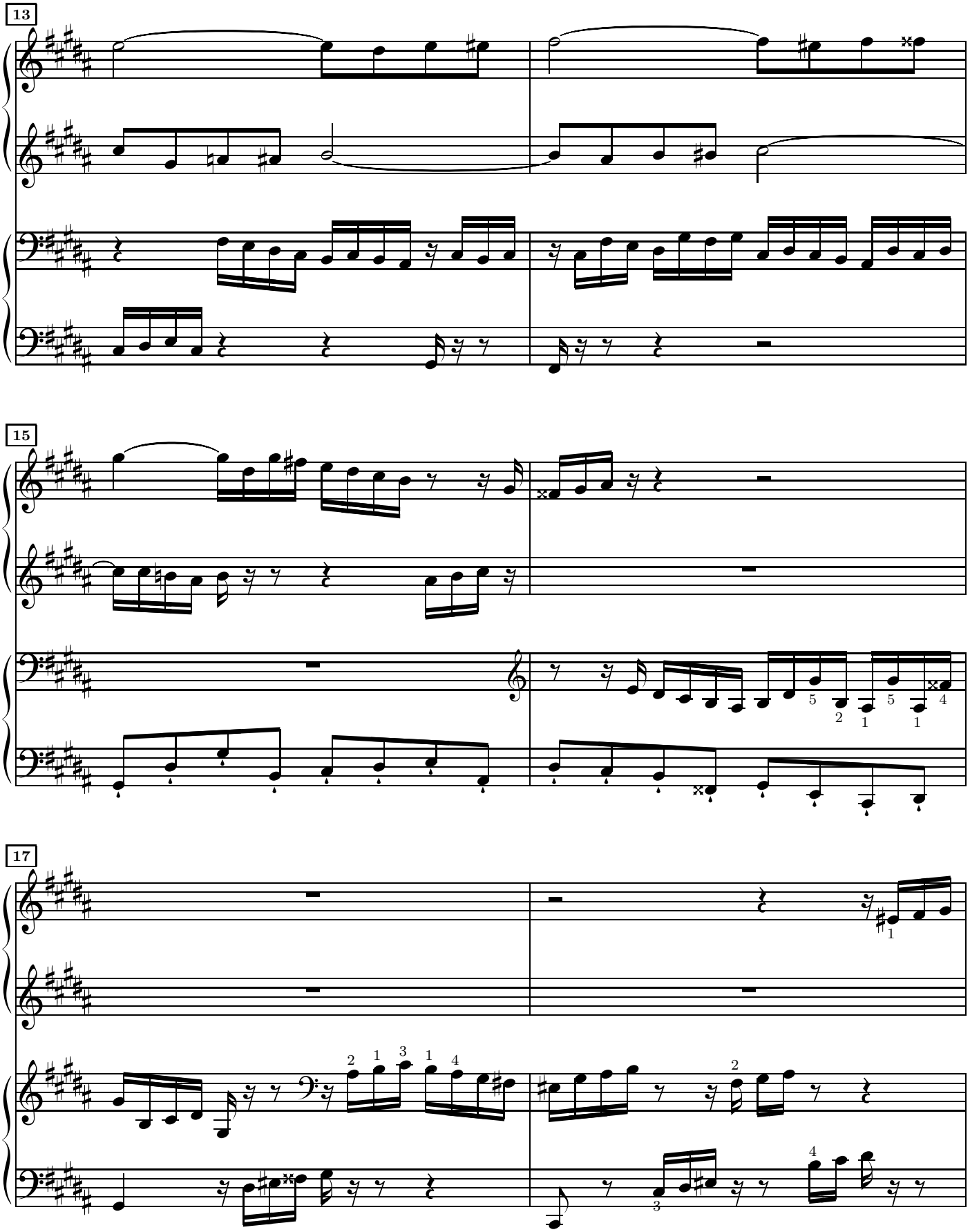
47.e en si majeur

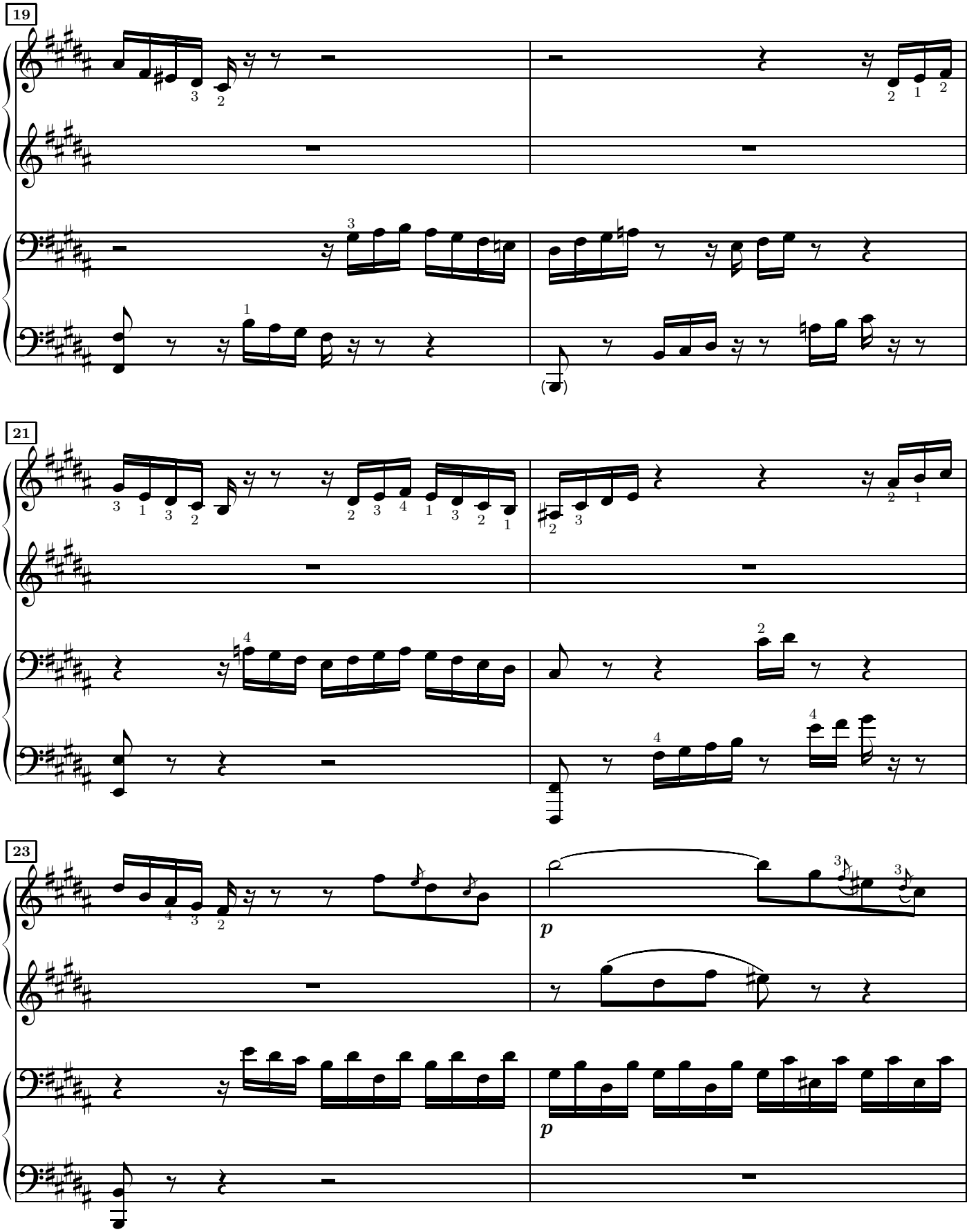
Prélude
Allegro moderato.

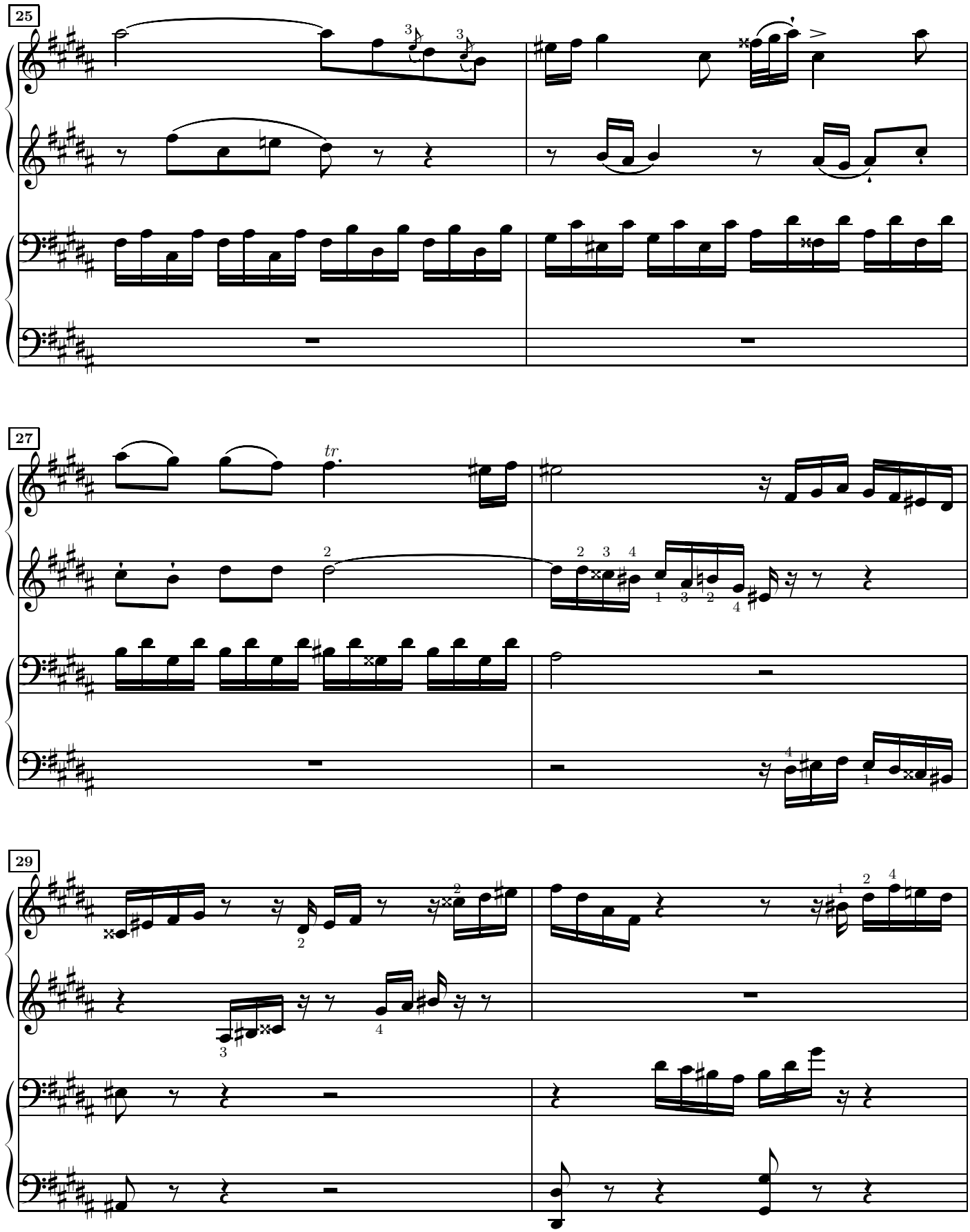
J.S.Bach
arr. H.J.Bertini

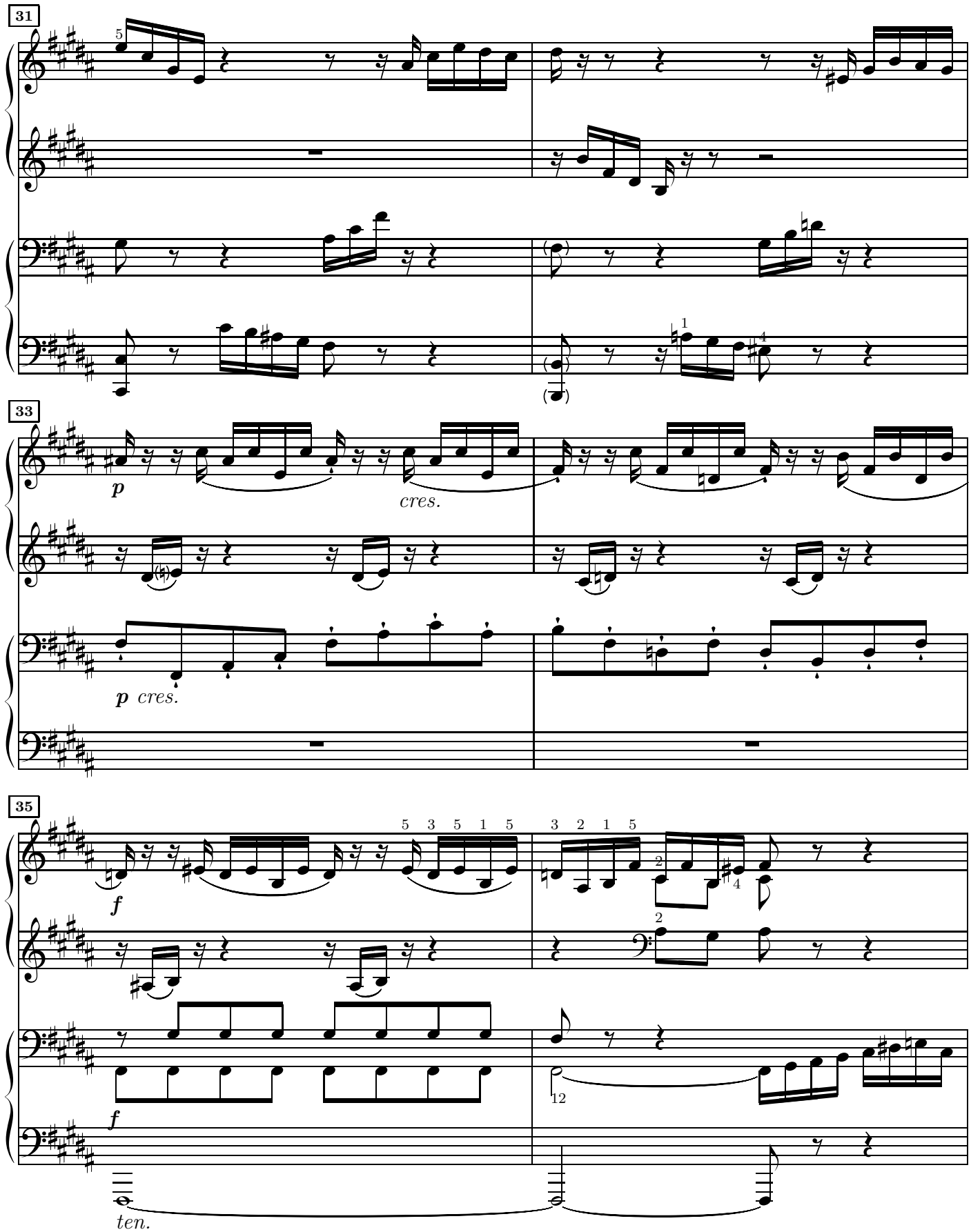


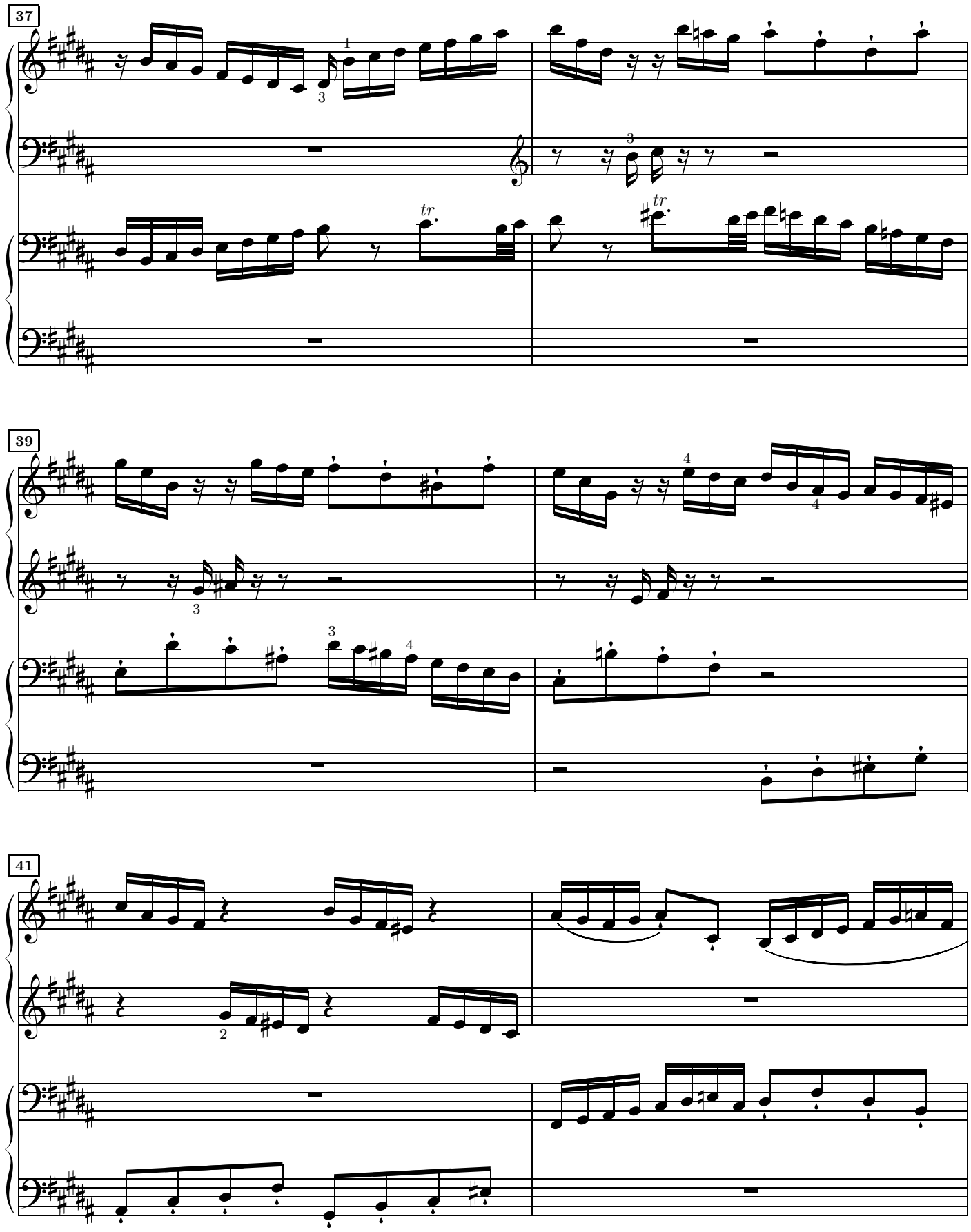

7
9
11

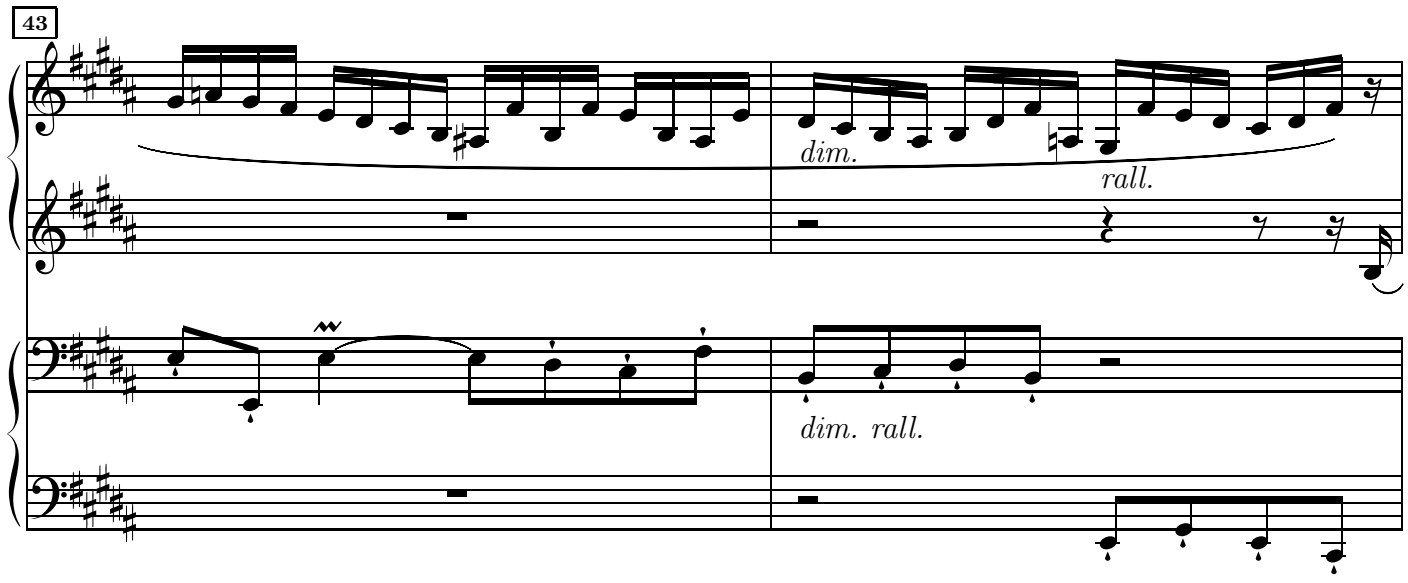

13
15
17

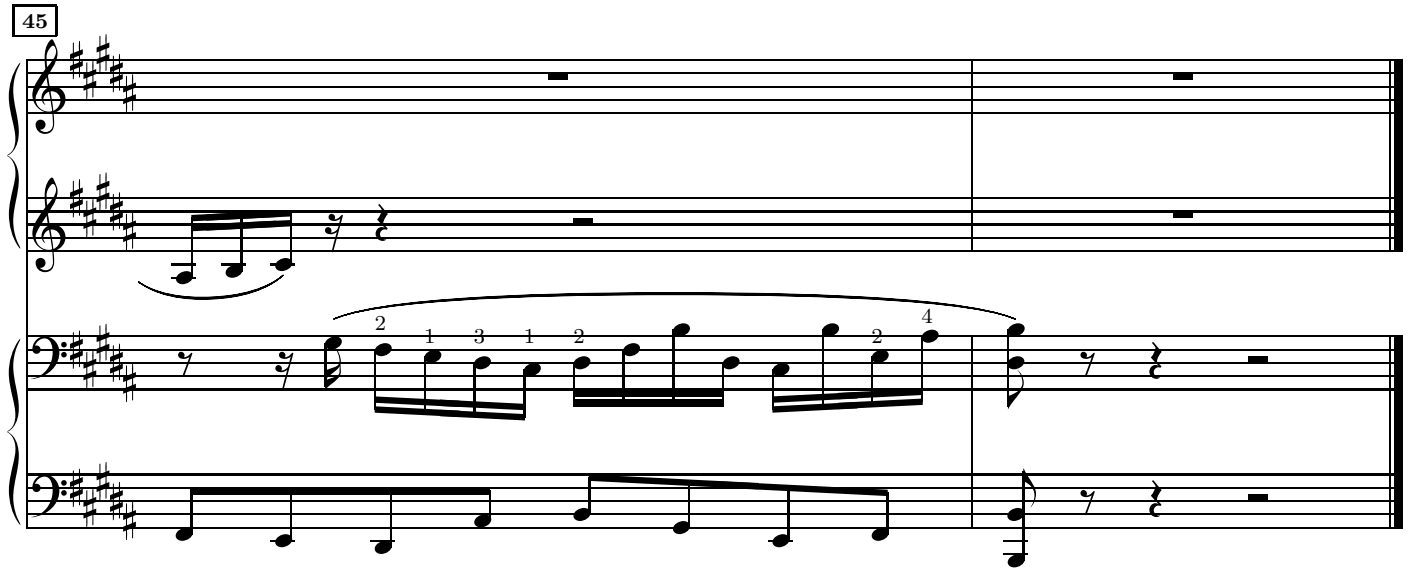

19
21
23
p
p


25
27
tr.
29


31
33
p
cres.
p cres.
35
f
f
ten.

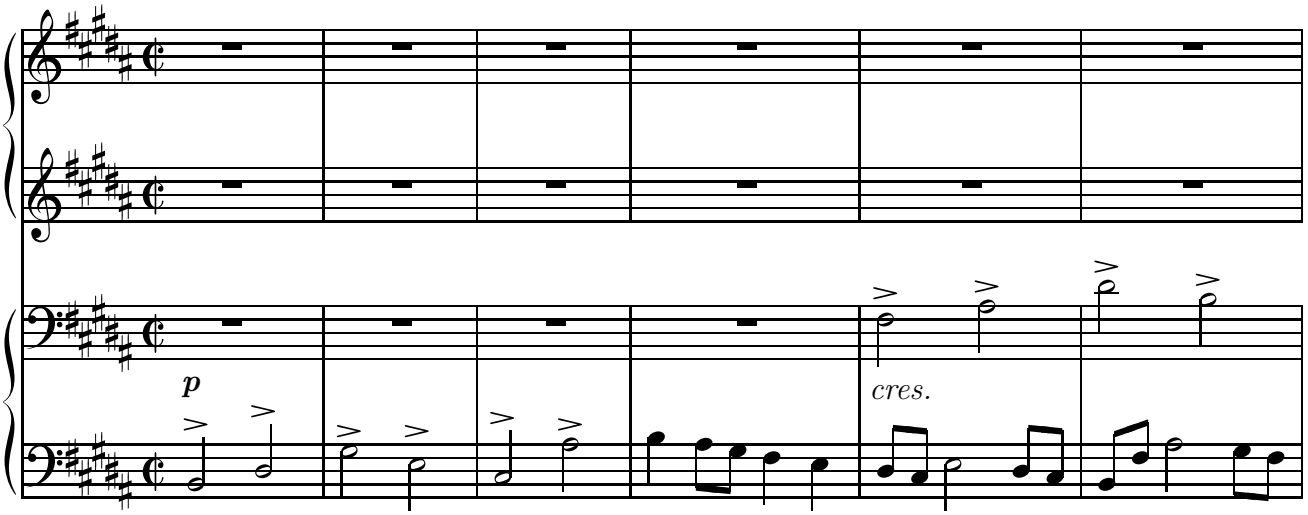

37
39
41

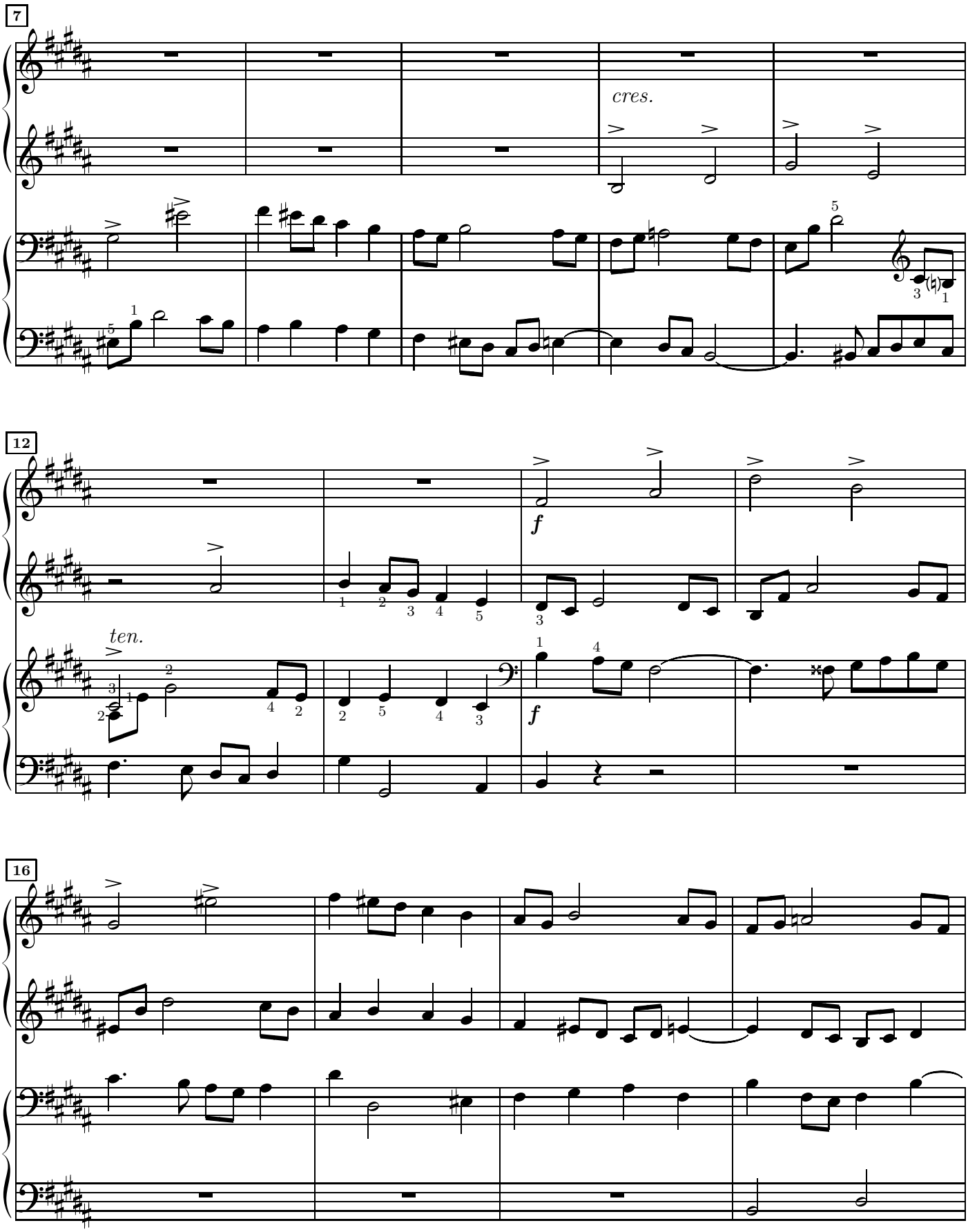


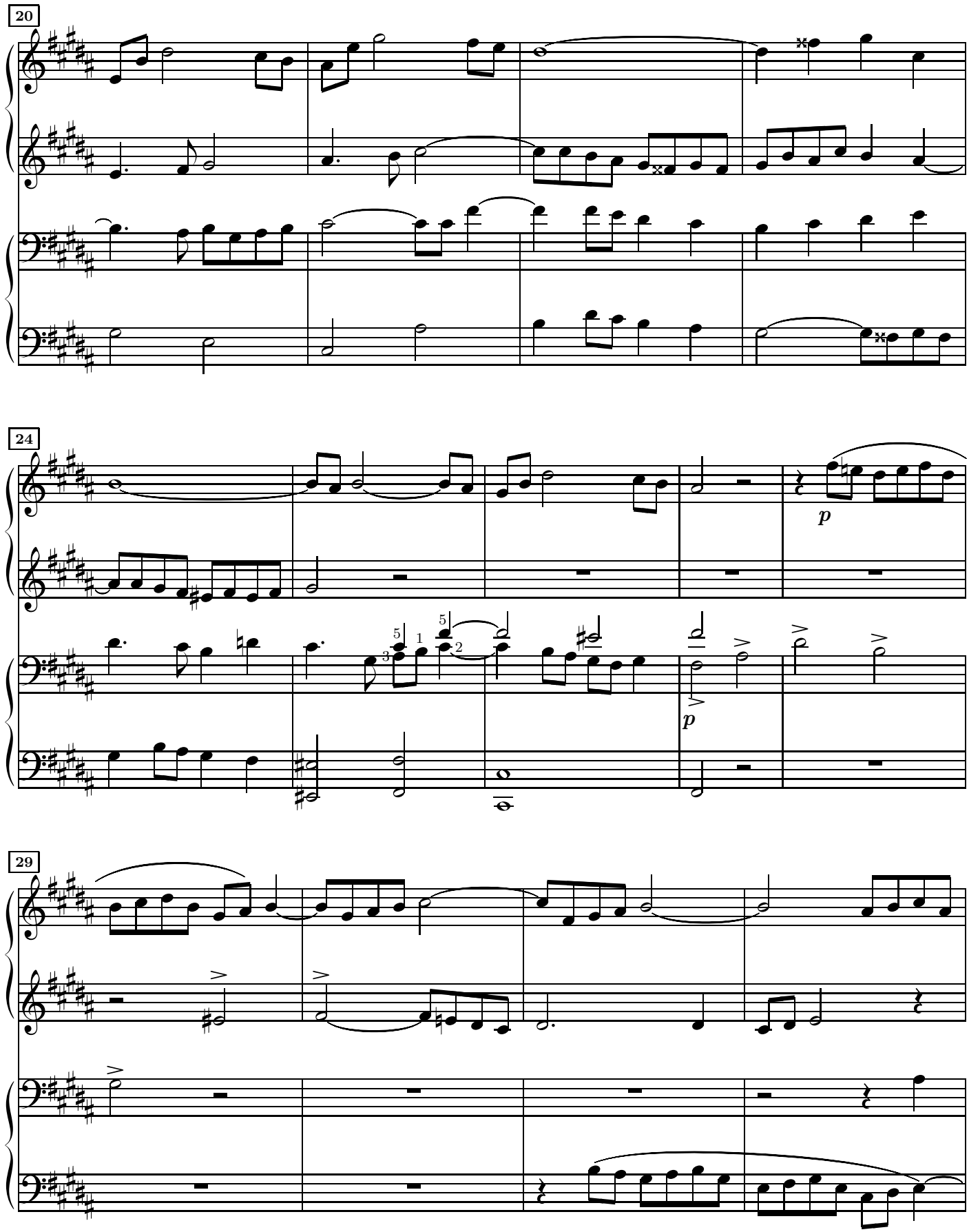


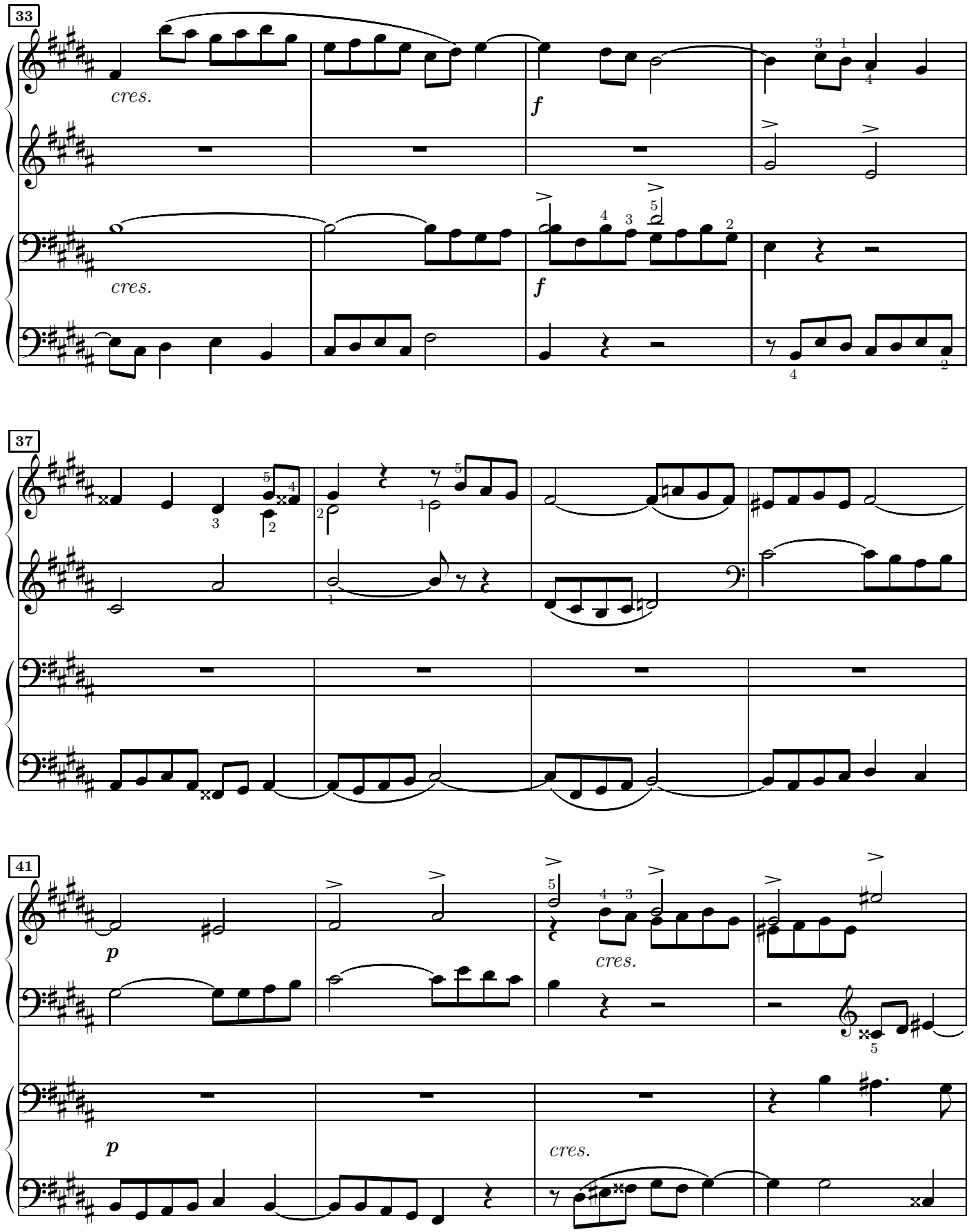
Fugue à 4 voix

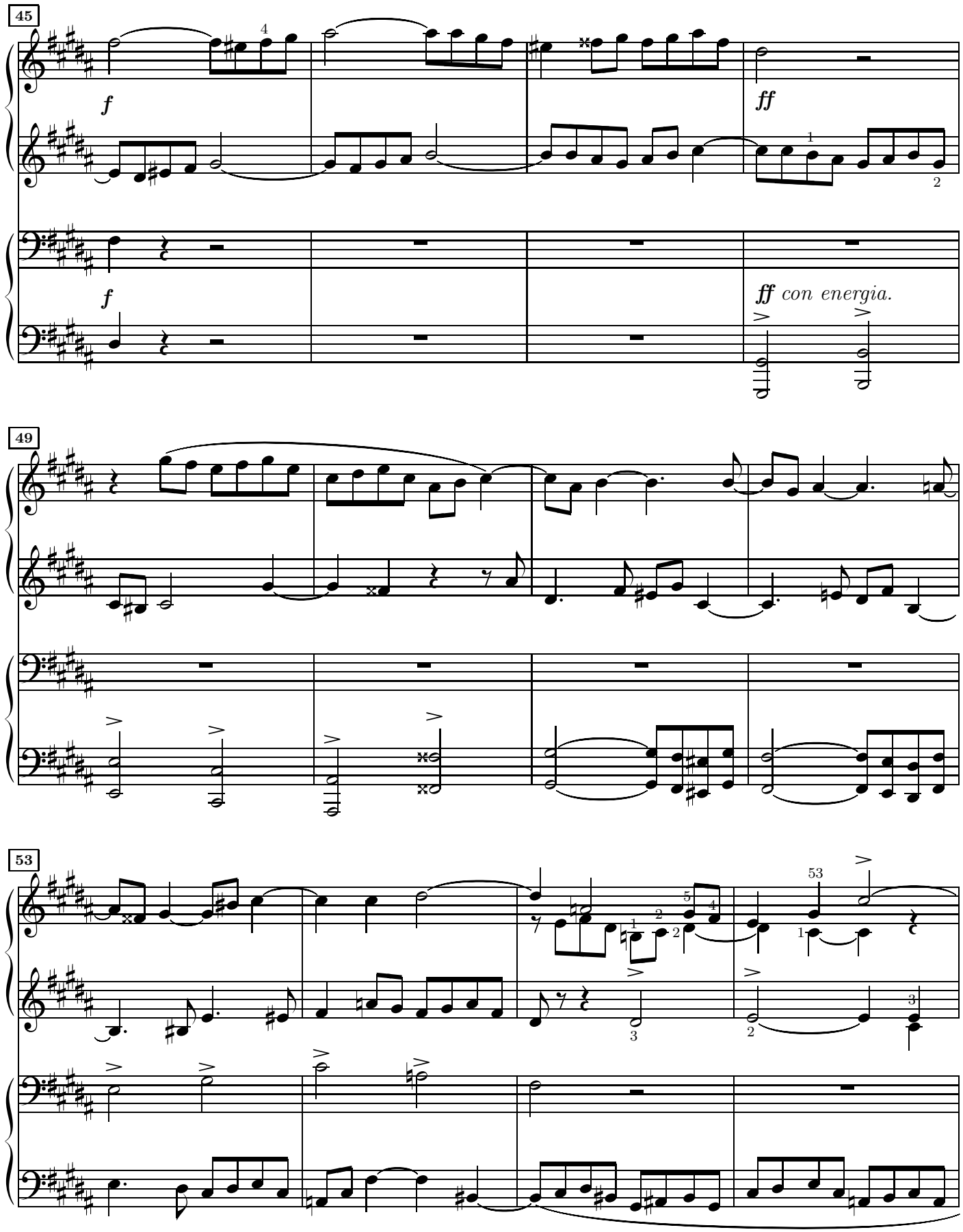
Andante mæstoso.

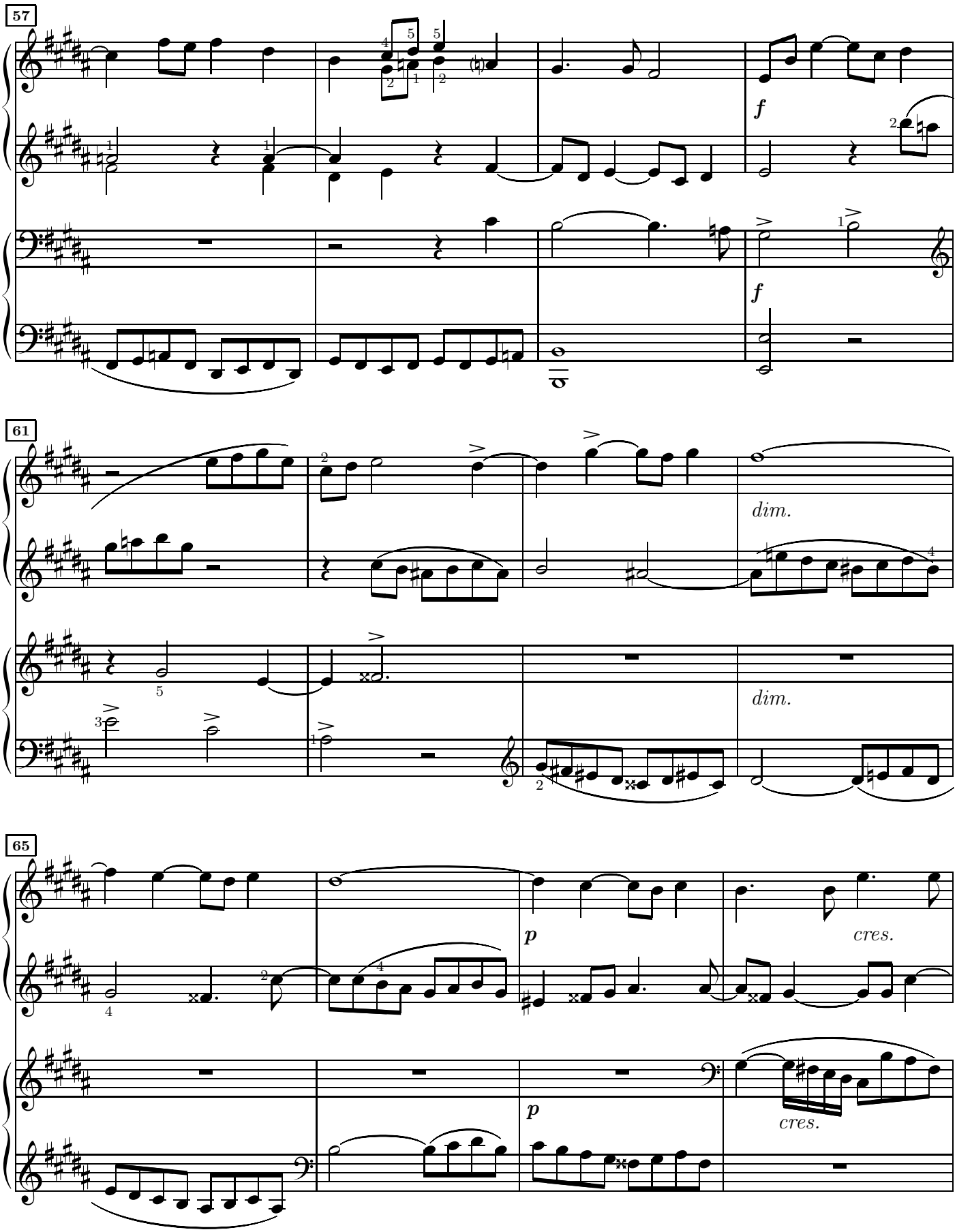


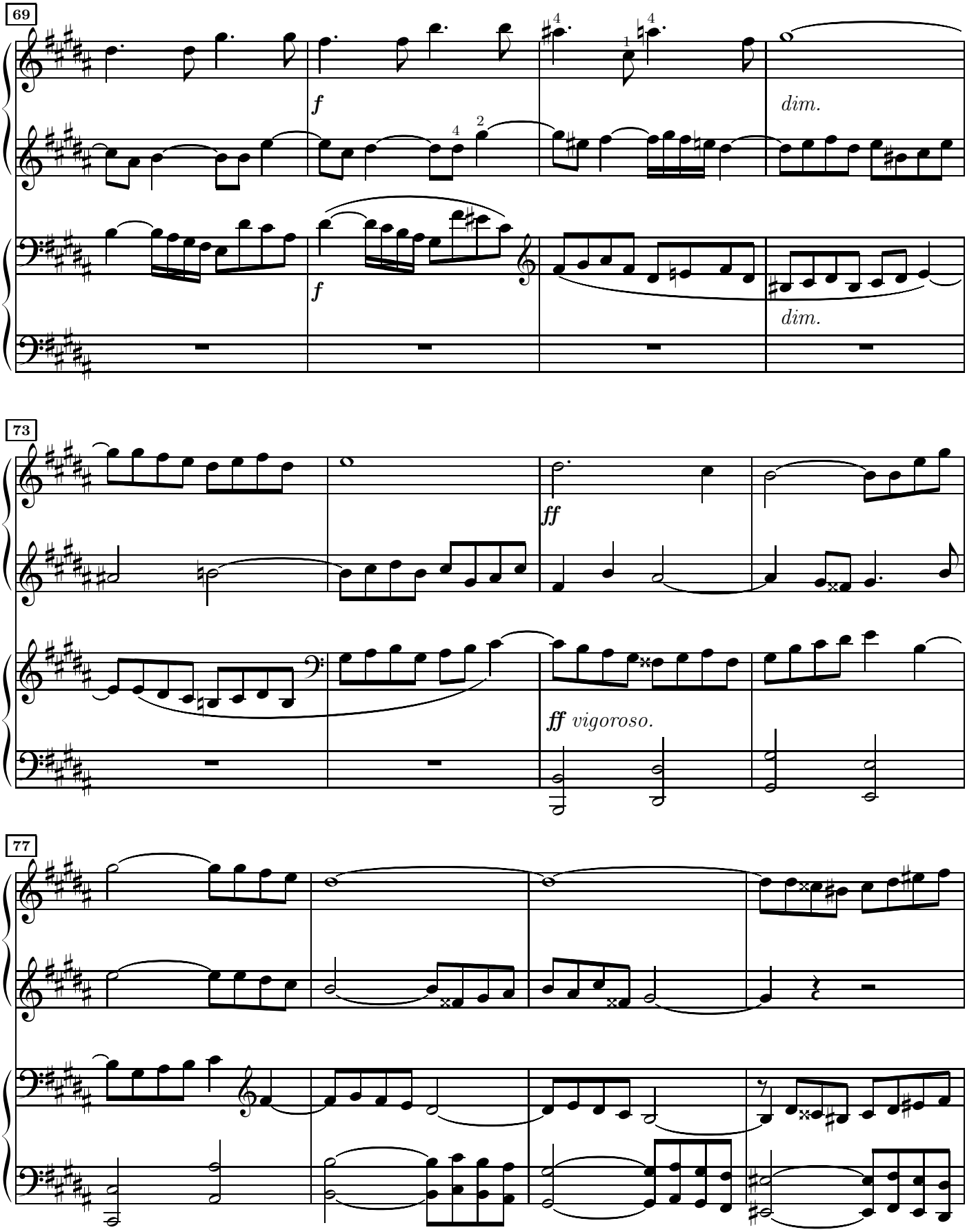

7
cres.
12
ten.
f
f
16

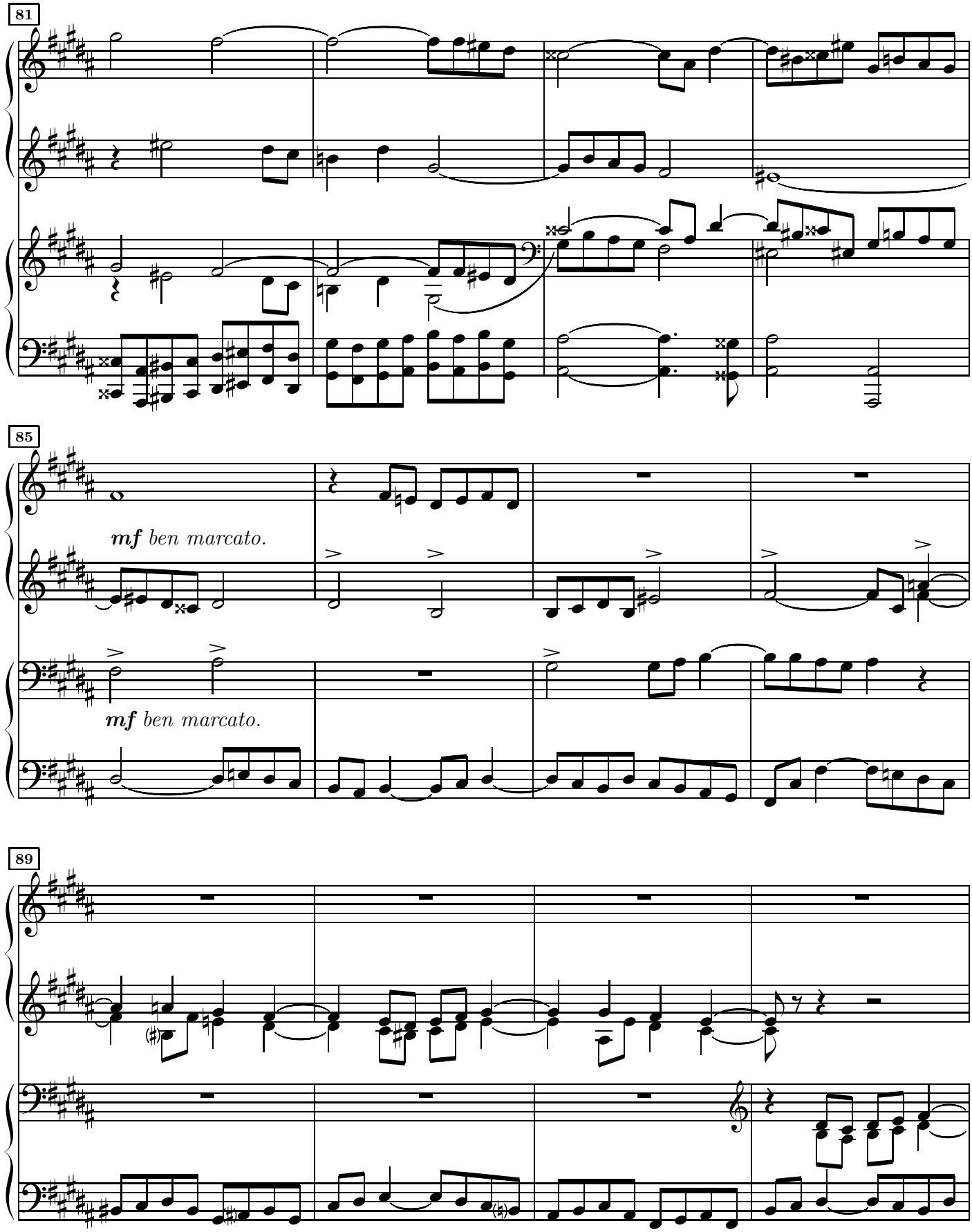

20
24
p
p
29

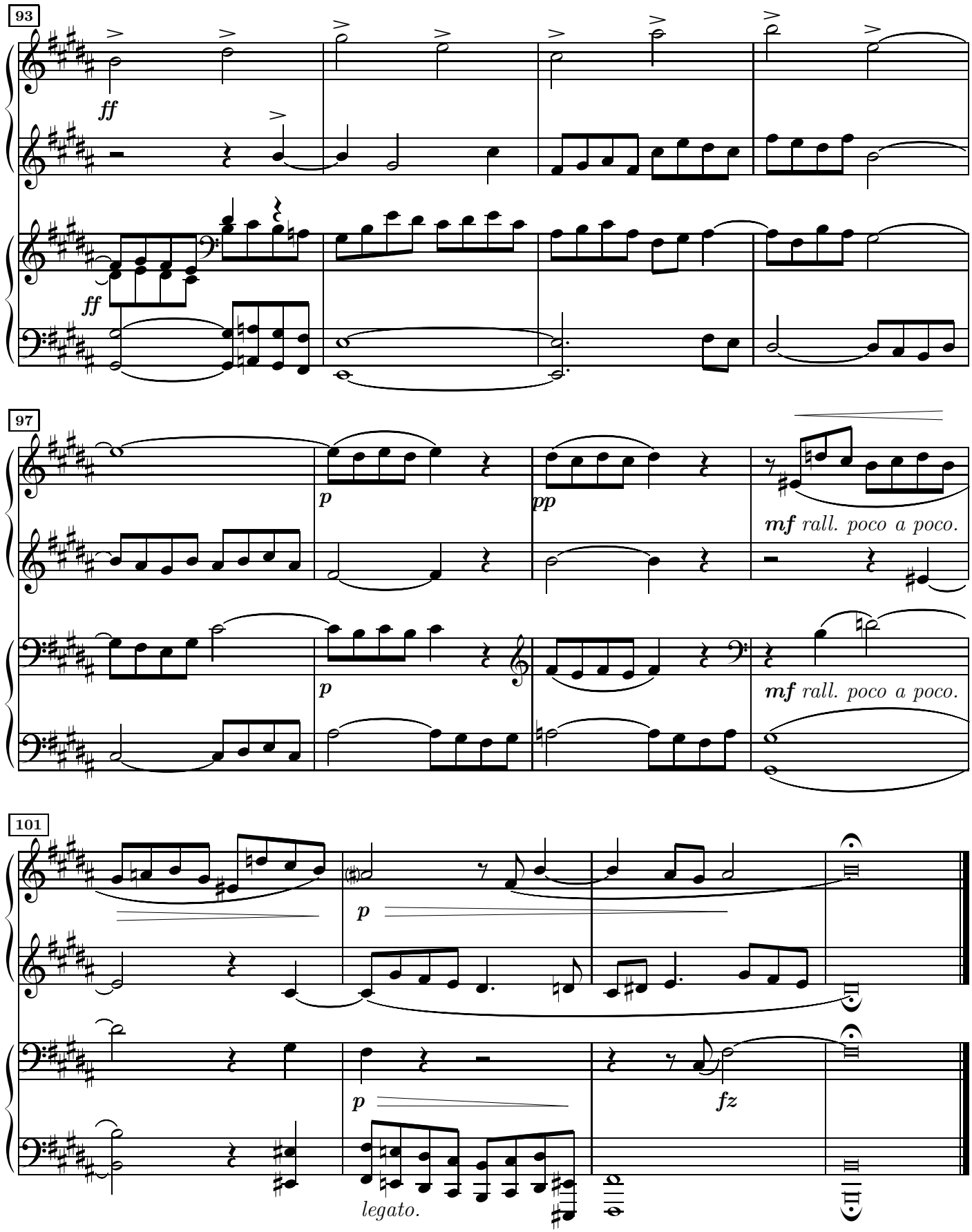

33
cres.
f
cres.
f
37
41
p
cres.
p
cres.


45
f
ff
f
ff con energia.
49
53


57
f
f
61
dim.
dim.
65
p
cres.
p
cres.


69
f
dim.
f
dim.
73
ff
ff vigoroso.
77

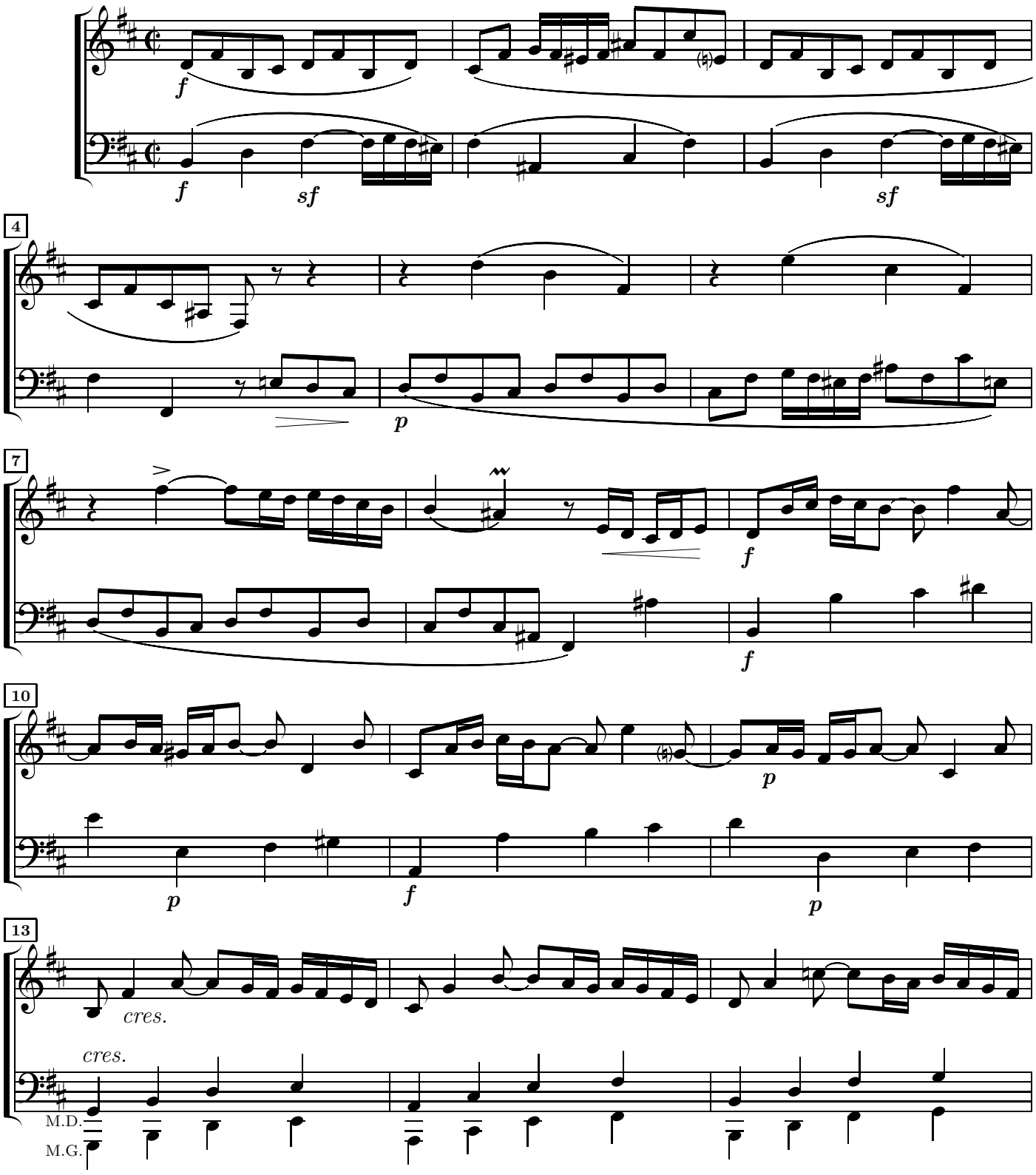

81
85
mf ben marcato.
mf ben marcato.
89

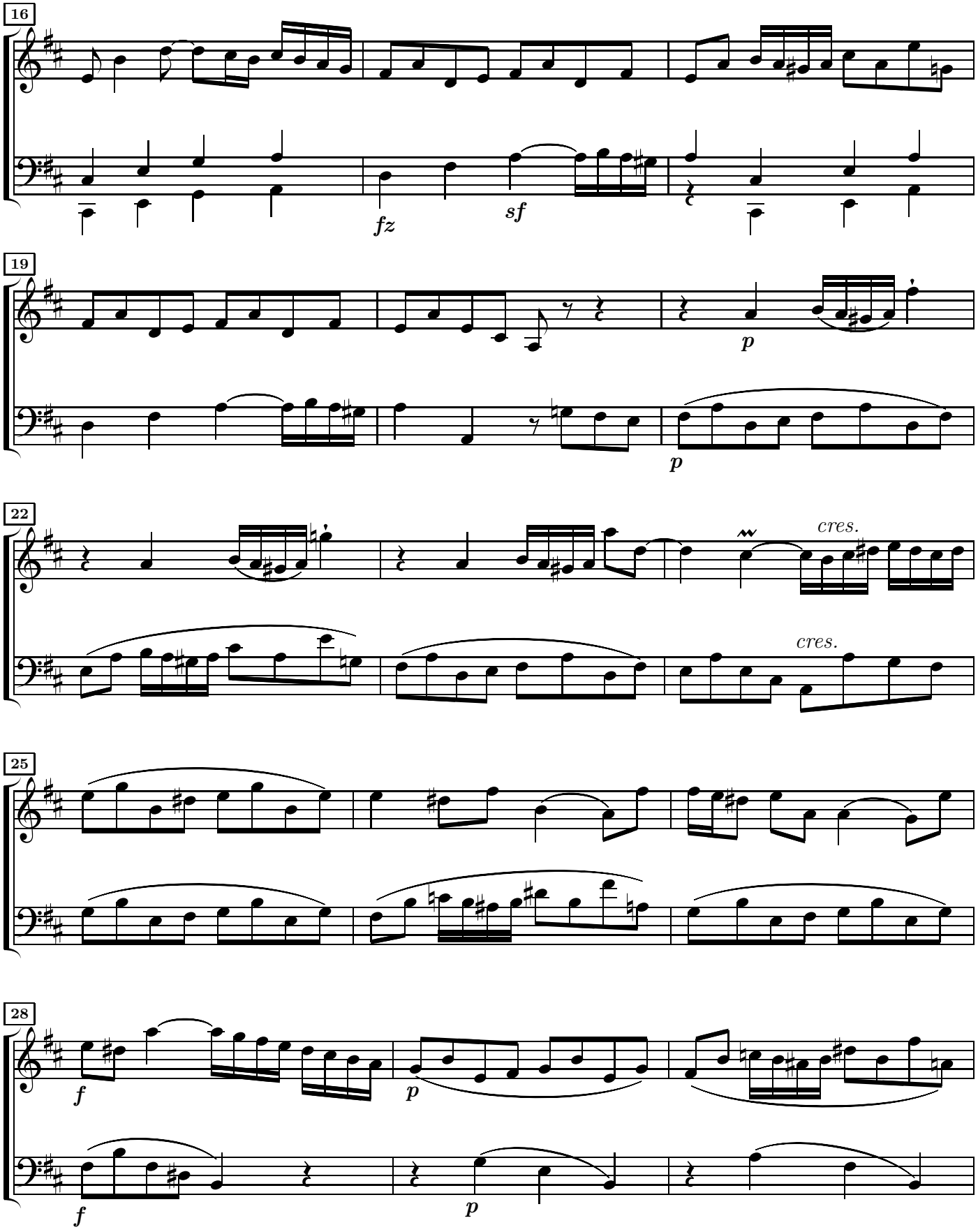

93
ff
ff
97
p
pp
mf rall. poco a poco.
p
mf rall. poco a poco.
101
p
fz
p
legato.

48.e en si mineur

Prélude
Allegro.

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

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cres.
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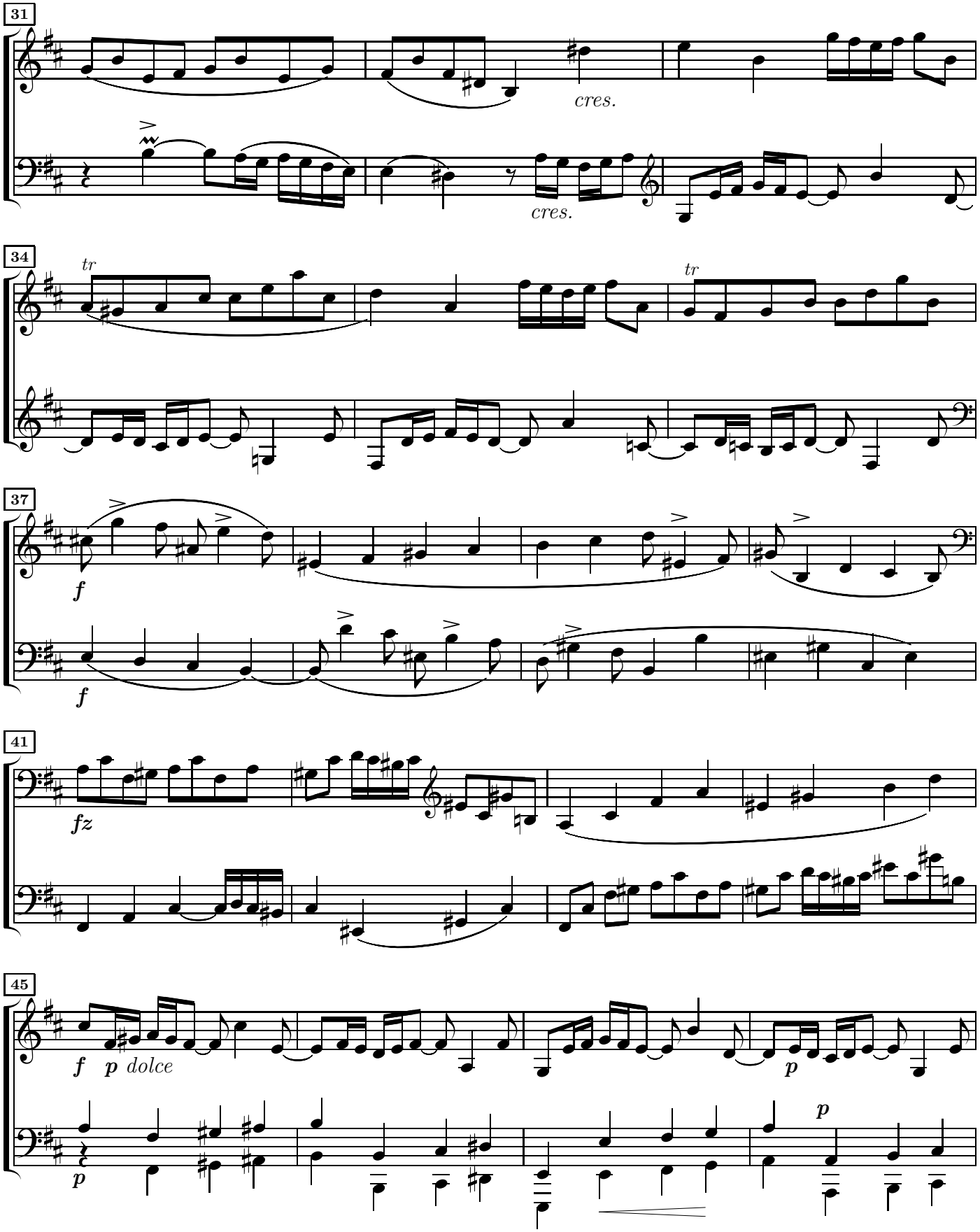
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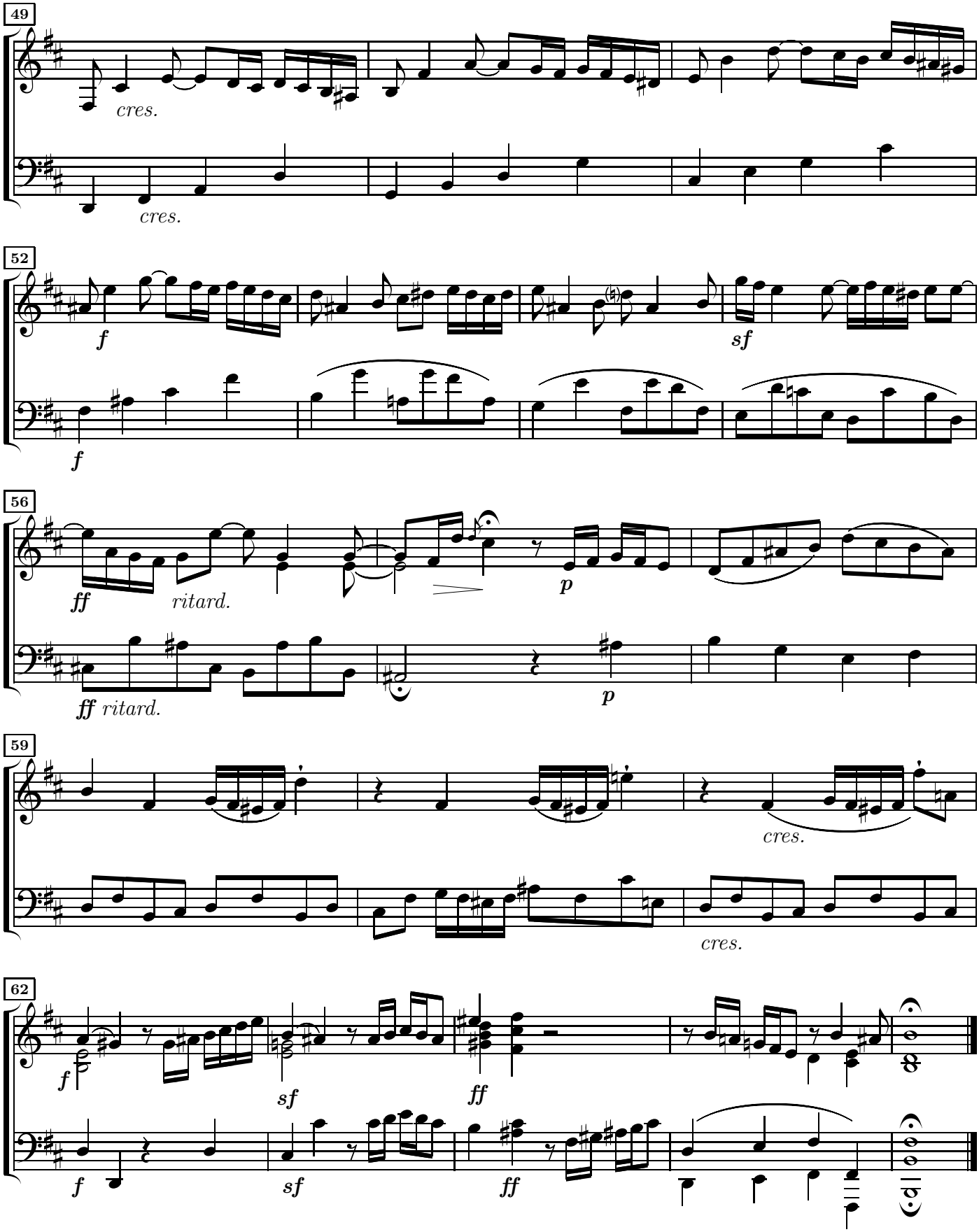
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ritard.
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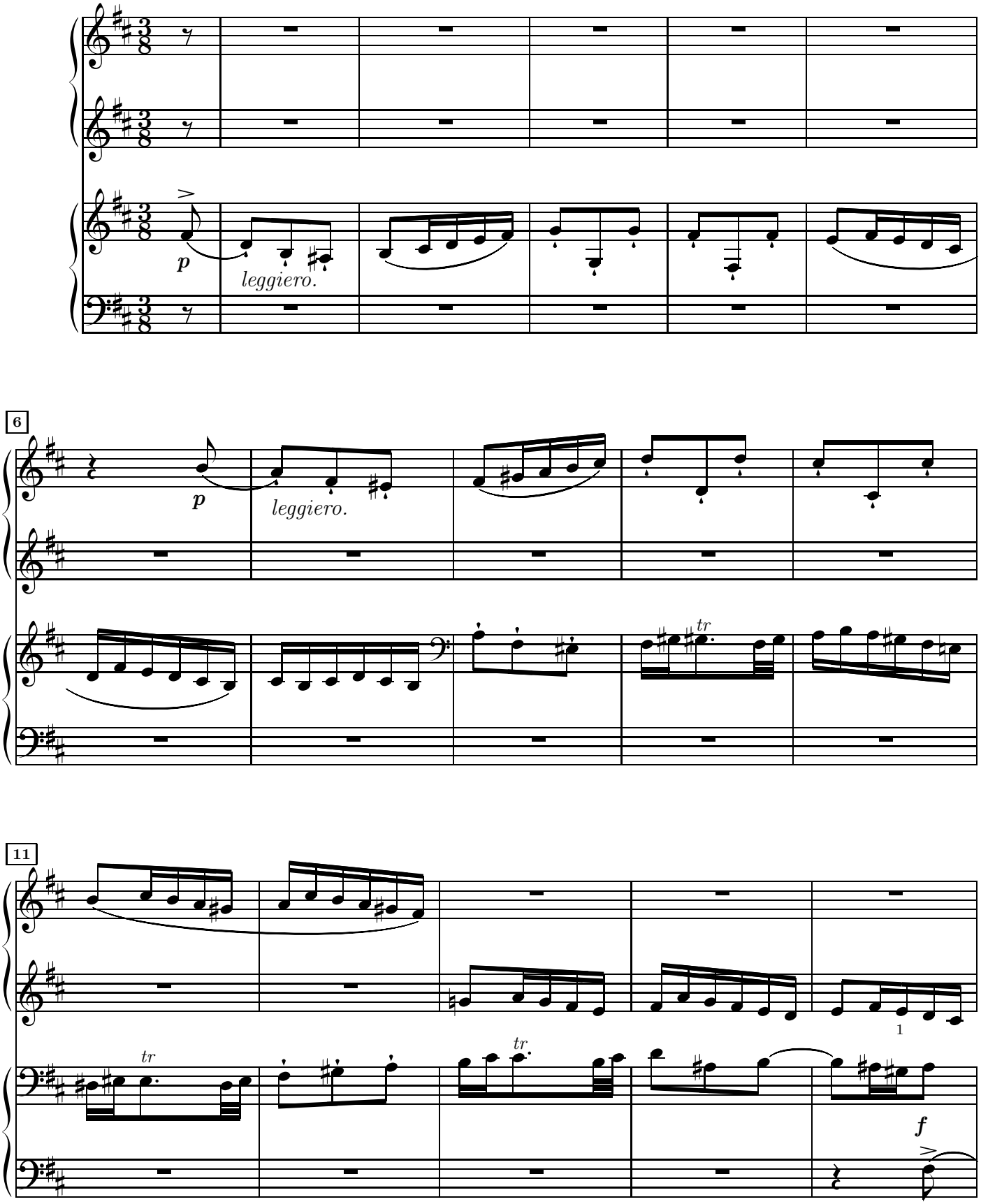
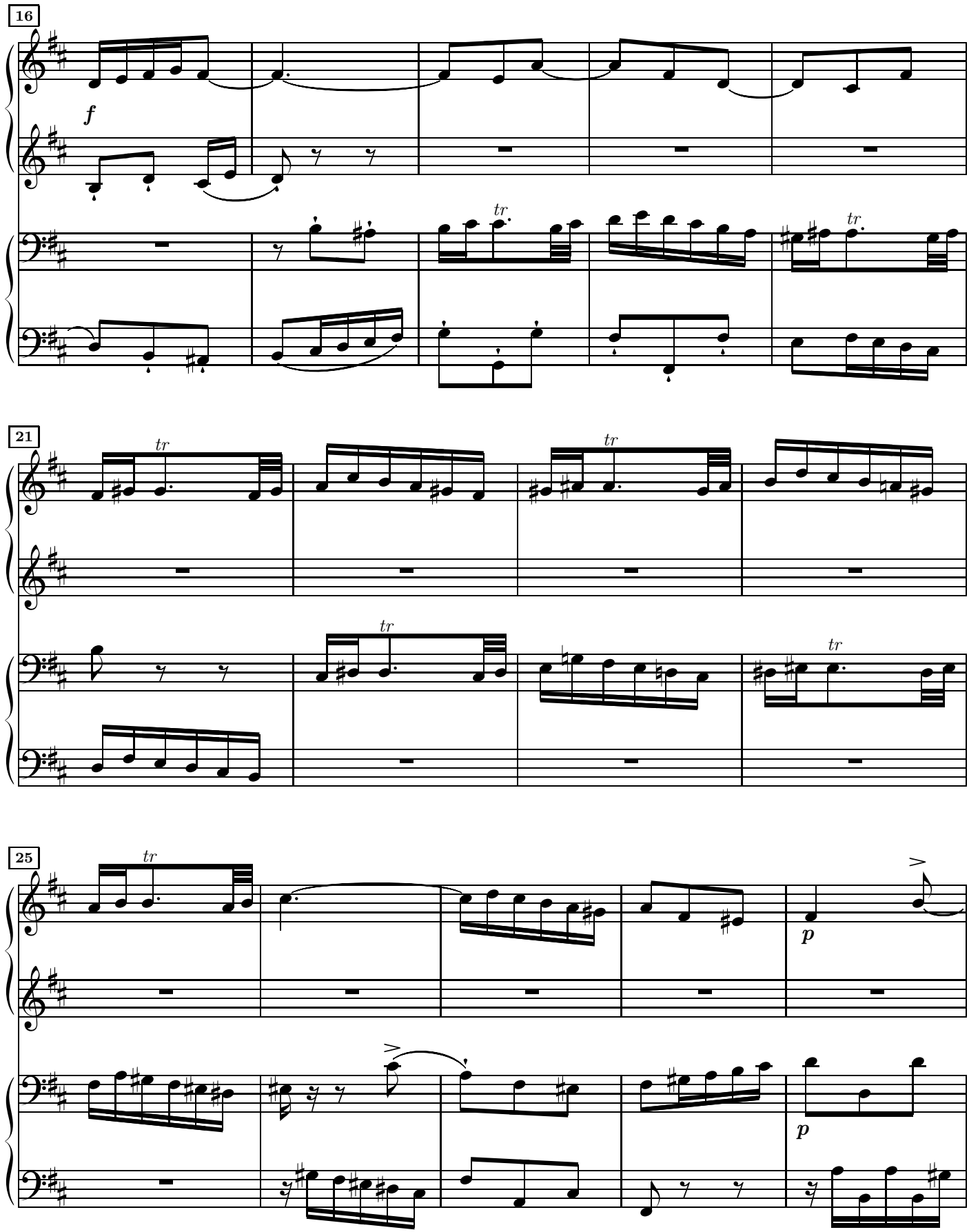
f
sf
ff
f
sf
ff

Fugue à 3 voix

Allegretto.

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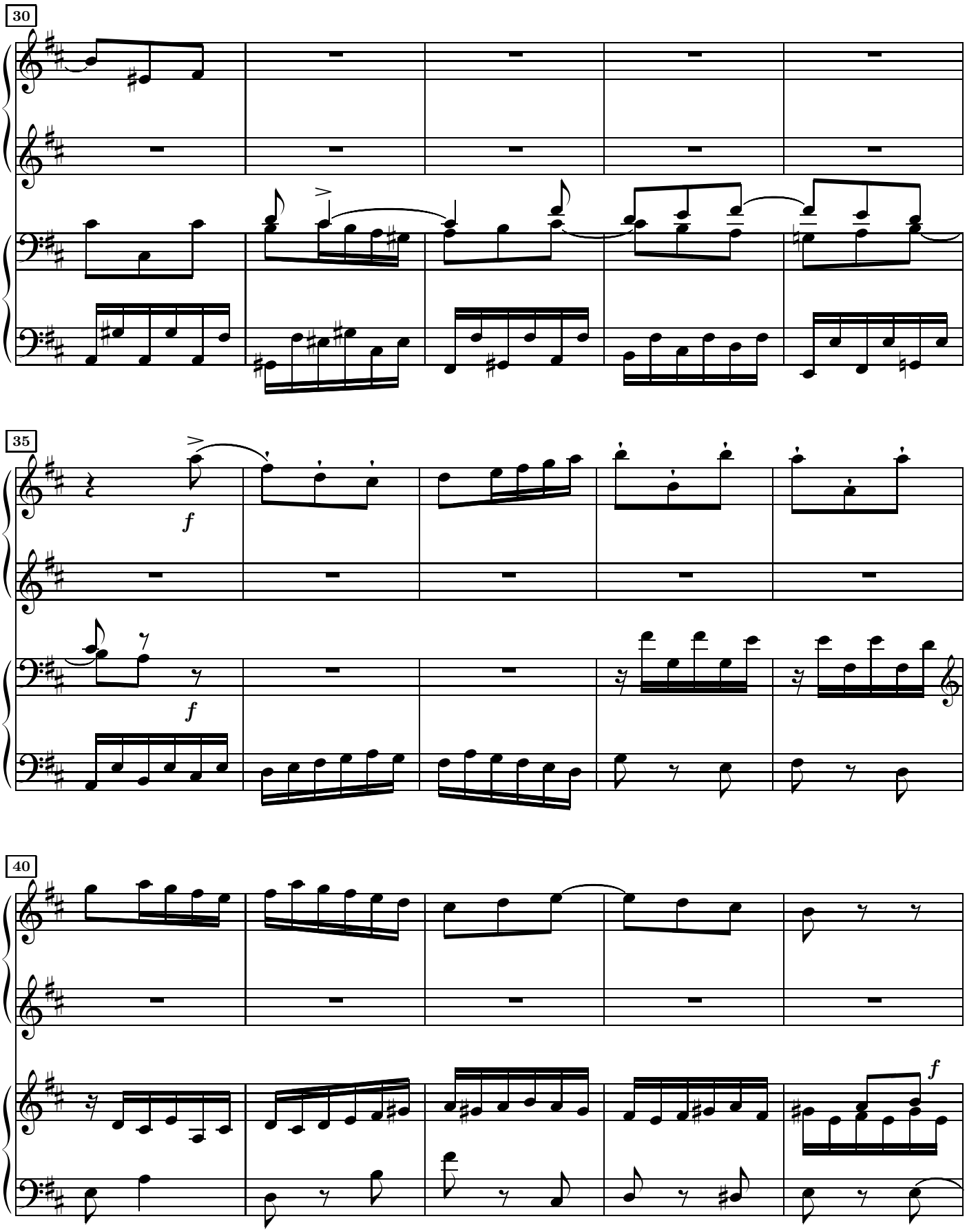
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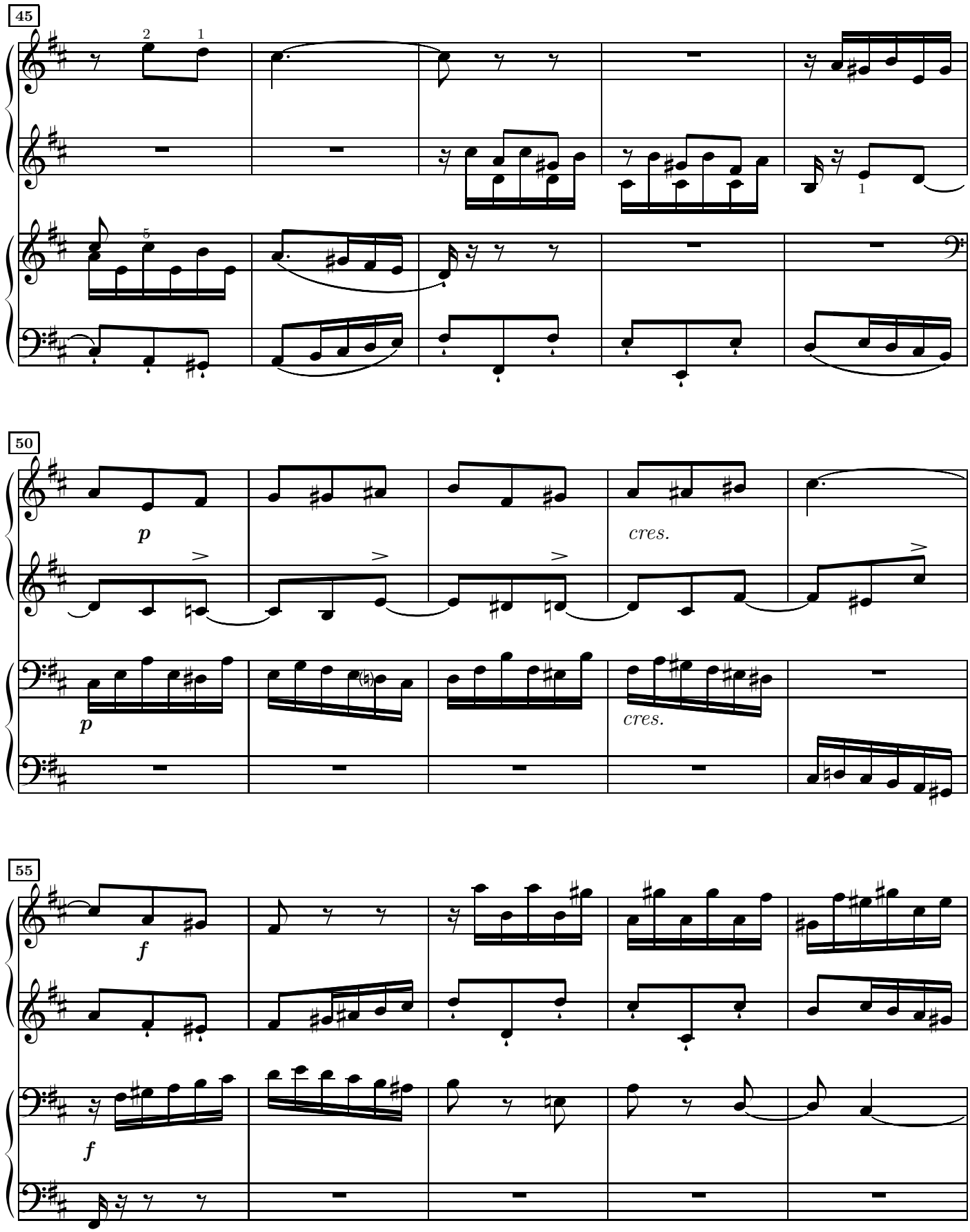
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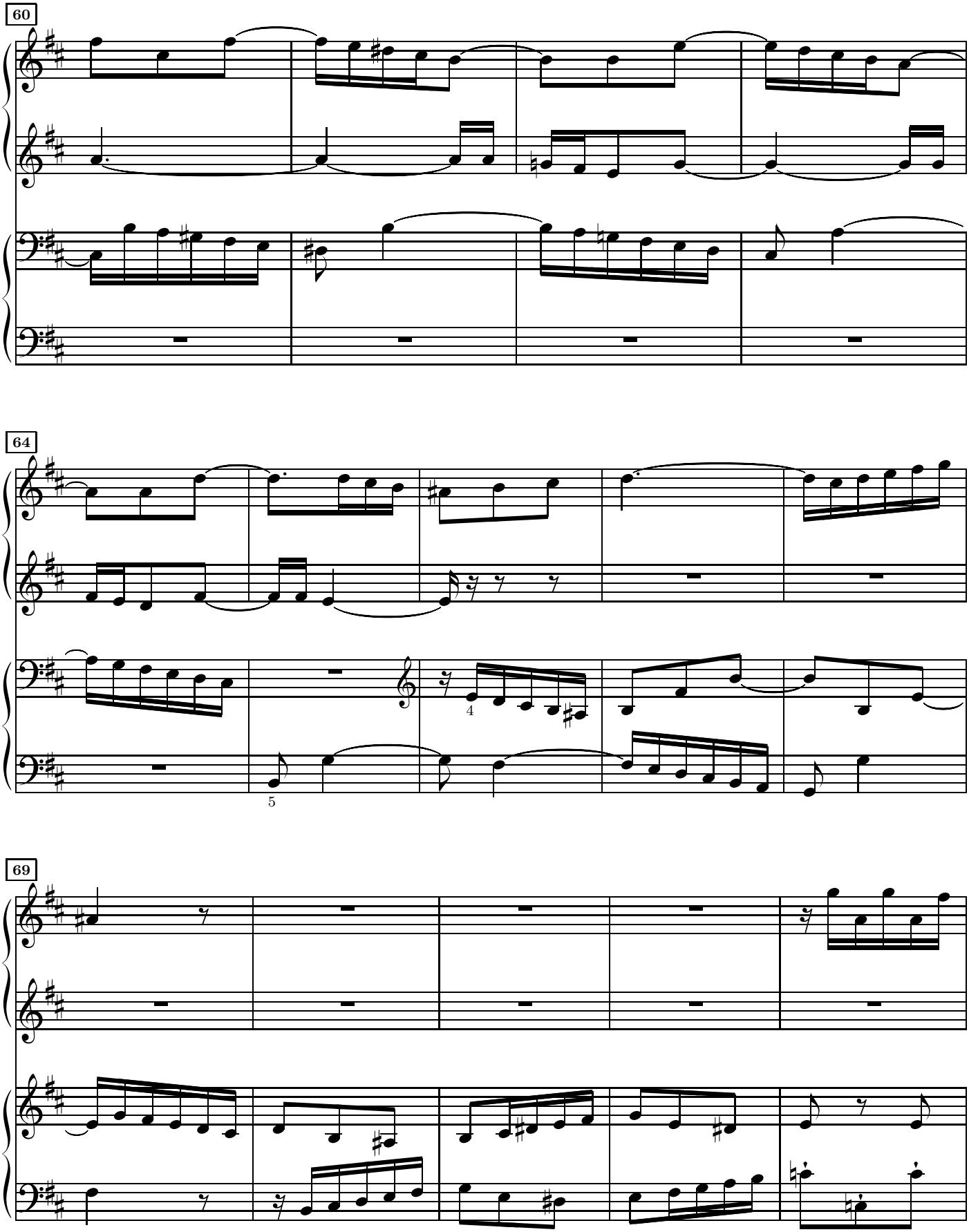
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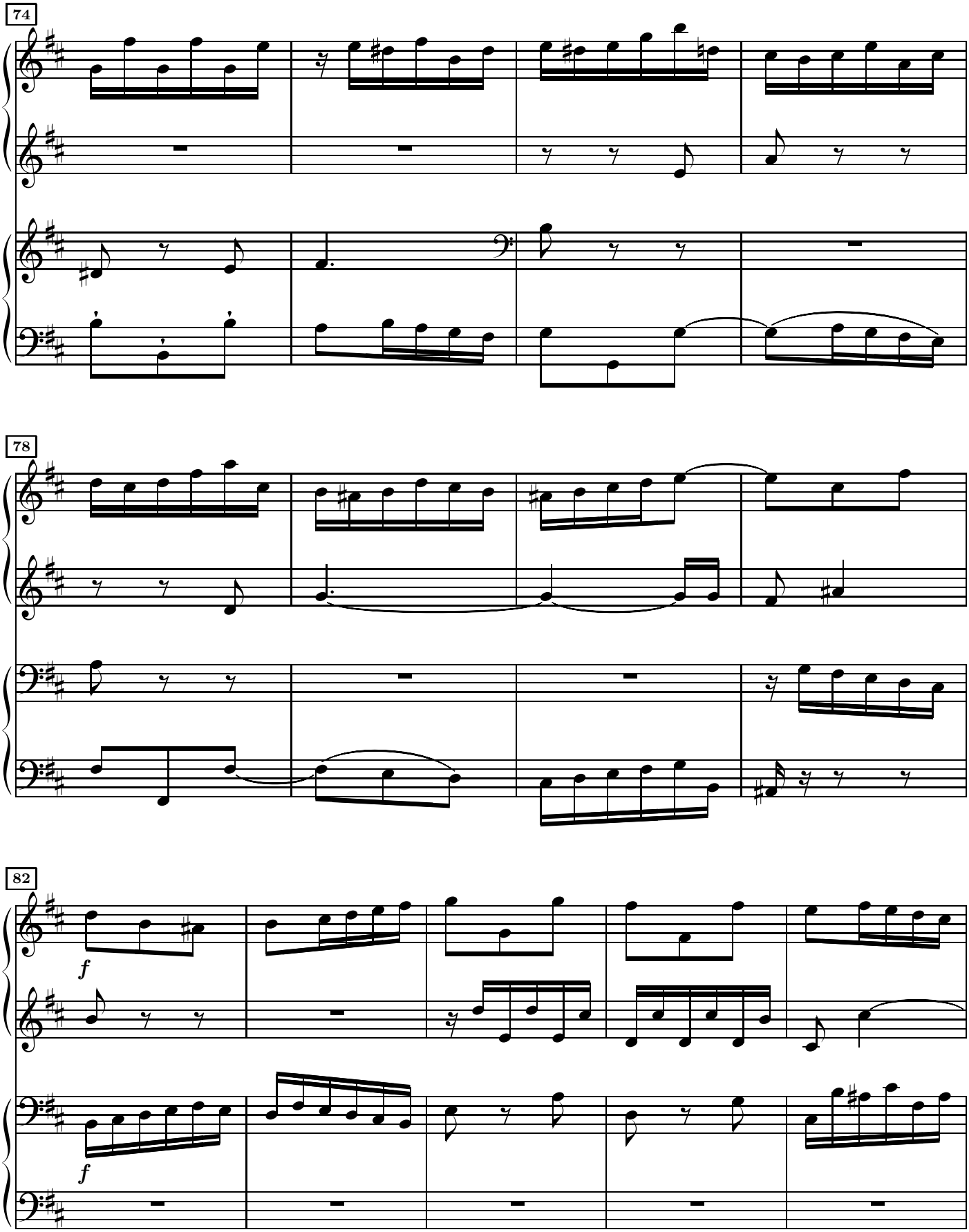
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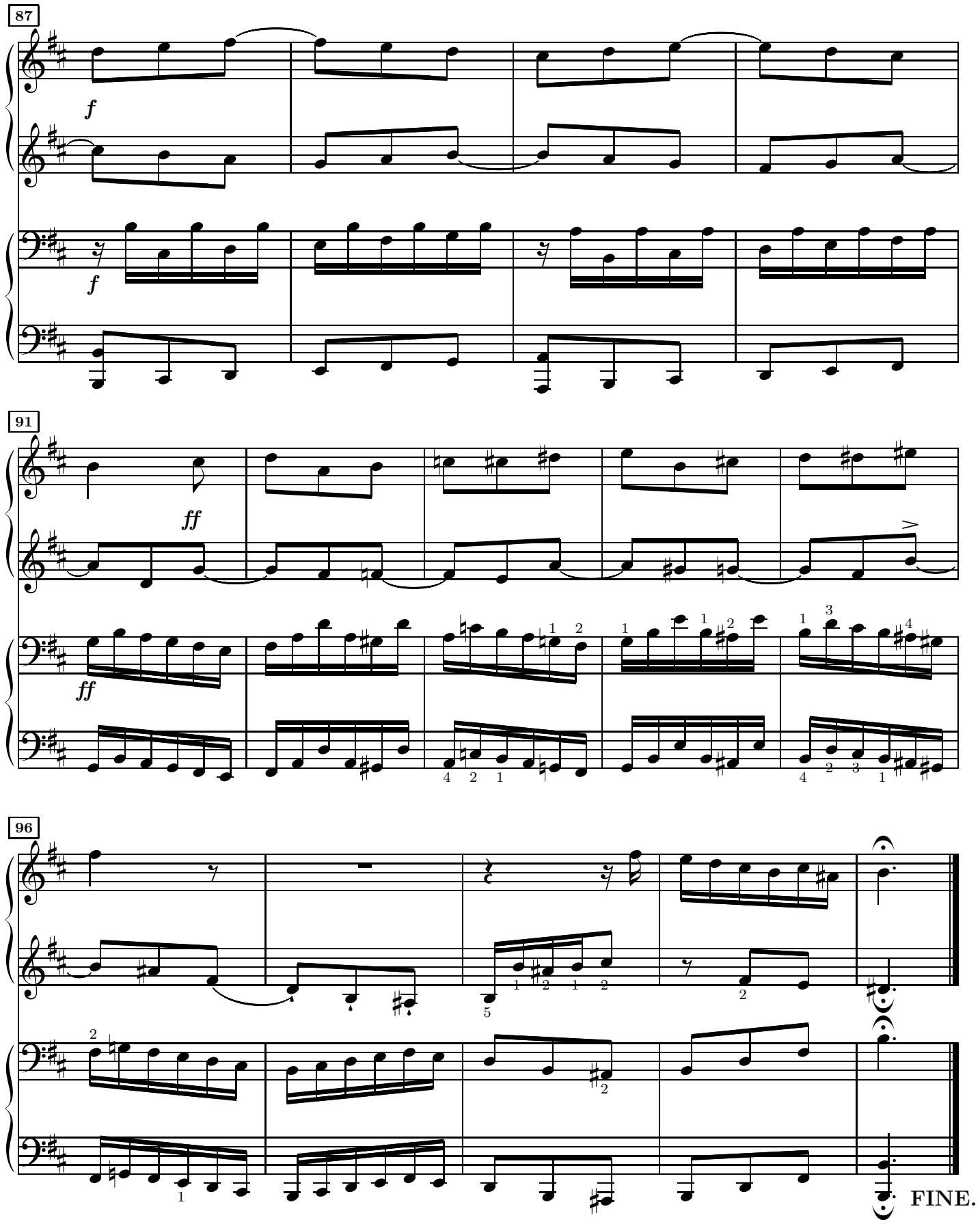
87
f
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91
ff
ff
96
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